

## 風景這邊獨好 胡宏述教授的油墨畫

### 序言 PREFACE

2017年5月，我又來到愛荷華大學城。心情比5年前那次要沉重。胡夫人裘蒂女士陪我去看了胡宏述教授的長眠之地。胡教授和他的父母親在一起。雖然是初夏，還是讓人感到秋涼。胡教授1964年從台灣赴美留學，1966年從密歇根的設計名校克蘭布魯克獲MFA畢業後，到北愛荷華大學任教，1968年來到愛荷華大學，並創辦設計學系，擔任系主任，直到2003年退休，於2015年去世，在此間長達47年。胡教授對愛荷華有個自己的中文翻譯，叫“愛我華”。

愛荷華大學城在中國有很高的知名度，因為有聶華苓和丈夫安格爾創辦的國際寫作計劃，1967年創辦，先後邀請不少中國作家來訪，有“文學城”美名。愛荷華大學還是中國現代水墨畫變革的策源地。李鑄晉先生1949年赴愛荷華大學留學，1955年獲藝術史博士學位，留校教授藝術史，與前來留學的台灣詩人余光中結識。1963年底，李教授去台北故宮看古畫，由余先生介紹，與劉國松認識，再由劉國松邀請，在離開台北當日往機場前，去了“五月畫會”工作室，一進門就被劉國松《寒山雪霽》圖給鎮住了。于是有了“五月畫會”名揚國際的緣起。劉國松在1967年也到愛荷華大學進修，研習銅版畫，并任教。胡宏述那時候成為劉國松的同事和知交。2012年春，我初訪愛荷華時，胡教授設了家宴，邀請一些朋友，其中就有聶華苓女士。我記得，那天吃飯聊天，客廳的一角，還掛了一幅胡適的墨寶，是寫給胡教授的父親頌平先生的，字跡是：“容忍比自由還更重要”。

1968年胡宏述到愛荷華大學任教時，李鑄晉已經離開了。不過李教授有個觀點深深刺激了他，那就是：中國水墨畫不能用西方的材質和技法，一定要中國的筆、墨、紙才出意境。胡教授要挑戰這一論斷，從1972年開始，嘗試用油墨在畫布上創作富有中國山水畫意境的作品。他完全以業餘的方式，靜靜地摸索了20多年時間，直到1996年在台灣省立美術館做了第一個大的個展，讓劉國松在內的很多朋友都大吃一驚。

胡教授開始嘗試畫畫時，來訪的好友和建築家漢寶德看到後，印象是在一時興起的玩票。但胡教授是認真的，而且深有抱負的。2005年，他退休時，在愛荷華大學美術館為他舉辦了一個大展，30件雕塑，30件設計，而油墨畫有40件。他把這一展覽名為《我的心，我的血》。

胡宏述的抱負何在？

胡教授1935年生於上海，在重慶、南京讀小學，自小有畫畫的天分，但興趣都在數理，1949年赴台灣，中學時對幾何學、物理學和太陽能皆有研究和發明，1959年畢業於成功大學建築系。1964年來美深造設計學。在他身上，理性要比情性濃厚得多。他沒有受過常規的繪畫的訓練，也不擅書法，對繪畫史也沒有明晰的認識，換言之，繪畫的三基（基本知識、基本技能、基本理論），對他來說，都是缺乏的。他也不遊山玩水，宋元以來中國畫家踐行的“行萬里路”，他做不到，反而倡言六朝高士們的“臥游”。對於宋元以來的中國文人畫傳統，胡教授是非常隔膜的他。他完全是一個中國畫的他者。這樣一個他者，苦心孤詣40多年，動因究竟是什麼？

我想就是因為他是站在科學和理性的立場，在美國學習、生活、研究半個多世紀，反對陳陳相因的繼承，警惕“抄襲自己”的自固，用一種近乎決裂的方式來創新，為“知白守黑”的中國智慧找到世界性的表達形式，以現代手段來窺測唐、隋、六朝乃至兩漢繪畫思想中的氣韻生動究竟是什麼。這就是胡教授自己講的“新技法和新意境”。他在為中國的意境尋找世界性語言。他的創新，乃至自負中，懷有對中國文化深厚的感情和敬意。

他者的命運就是孤寂。但他也有他的享受。“風景這邊獨好”。

硅谷亞洲藝術中心館長 舒建華  
2017年10月於桑塔克拉拉

In May 2017, I went to Iowa City again. This time, my heart was heavier than five years ago. Mrs. Judy Hu accompanied me to visit Prof. Hu's grave. Prof. Hu was buried together with his parents. Although it's early summer, it feels like as chilly as autumn. Prof. Hu left Taiwan for the U.S. for graduate study in 1964. He went to University of Northern Iowa after obtaining a MFA from the famous Cranbrook Academy of Art in 1966. He came to University of Iowa in 1968 and established the Department of Design and remained chair of the department until 2003. He died in 2015. He lived here for as long as 47 years. Prof. Hu has his own translation of Iowa, Ai Wo Hua (literally meaning Loving My China).

University of Iowa is well known in China because of Hualing Nieh and husband Paul Engle's International Writing Program, which was founded in 1967. There are many Chinese writers participated in the program, making Iowa City the City of Literature. University of Iowa is also the cradle of revolution of modern Chinese ink painting. Mr. Chu-ting Li came to University of Iowa in 1949 and obtained Ph.D in Art History in 1955. He taught art history since and met poet Yu Guangzhong from Taiwan. Prof. Li went to the Palace Museum in Taipei to study ancient paintings in 1963. He was introduced to Liu Guosong by Yu Guangzhong and invited to the studio of the Fifth Moon Group. He was immediately astonished by Liu Guosong's Snowy Mountain. This is the beginning of the arising international fame of the group. Liu Guosong came to the University of Iowa in 1967 for etching making studies and taught as a visiting professor. Hu Hungshu and Liu Guosong became colleagues and close friends. When I visited Iowa in spring 2012, Prof. Hu held a homemade banquet and invited few friends. Hualing Nieh was there. I remembered, there was a piece of Hu Shih's calligraphy hanging on the wall of the living room, which is dedicated to Prof. Hu's father, Hu Songping, "Toleration is more important than freedom".

When Hu Hungshu started teaching at University of Iowa in 1968, Chu-ting Li has already left. However, one of Prof. Li's viewpoints stimulates him, which is, Chinese ink painting cannot utilize Western materials and techniques, one must use Chinese brush, ink and paper in order to create the artistic conception. Prof. Hu decided to challenge this conclusion. From 1972, he started using oil on canvas to create landscape paintings with Chinese conception. He explored for over 20 years amateurly until 1996, when he held a solo exhibit at Taiwan Museum of Arts, which amazing Liu Guosong and other friends.

When Prof. Hu started to paint, his friend and architect Han Pao-teh saw his paintings, who thought it's nothing serious but for fun. However, Prof. Hu was serious and even with ambition. When he retires in 2005, University of Iowa Museum of Art held a big show of his, including 30 sculptures, 30 pieces of design works and 40 oil paintings. He named this exhibit My Heart and My Blood.

What is Hu Hungshu's ambition?

Prof. Hu was born in Shanghai in 1935. He went to elementary school in Chongqing and Nanjing. Though he is talented in painting, his interests lie in science. He relocated to Taiwan in 1949. He did research and had inventions in areas such as geometry, physics and solar energy. He graduated from Department of Architecture of Cheng Kung University in 1959. He came to the U.S. for graduate studies in design in 1964. Rationality is stronger than sensibility in him. He hasn't received regular painting training and was not good at calligraphy. He is also not familiar with art history, in other words, he lacks the knowledge of the three foundations of painting (fundamental knowledge, fundamental techniques, fundamental theories). He is not fond of traveling, which is practiced by

Chinese painters since Song Dynasty. In contrary, he advocates soul traveling as scholars did in the Six Dynasties. He is not familiar with Chinese painting tradition. He is an outsider of Chinese painting. An outsider as him, making painstaking efforts for over 40 years, what is his motive after all?

I think it is because that he stands in a scientific and rational position, with studying, living and researching in the U.S. for over half century, he is against inheritance with a certain routine and is alert of copying himself. Therefore, he used a method of nearly breaking up with the tradition to create, and finally found an international interpretation of Chinese wisdom of "know and observe all but stay obscure", borrowing modern technique to deliberate about what is the vivid charm, rhythm and harmony of nature of the supreme aesthetic principle of Chinese painting tradition. This is what Prof. Hu called New Technique and New Conception. He was seeking an international language for Chinese artistic conception. His innovation, even ambition, is full of affection and respect for Chinese culture.

An outsider's fate is loneliness. But he had his enjoyment.  
"The landscape here is beyond compare."

Shu Jianhua  
Curator, Silicon Valley Asian Art Center  
Oct. 2017

(English Translation by Xinru Xu)

THE LANDSCAPE BEYOND COMPARE  
OIL PAINTINGS BY HU HUNGSHU

## 風景這邊獨好 胡宏述油墨畫展

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開幕 / Opening: 2:30pm, 12/16/2017  
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