

**The Momentary Architecture of Being:
Painting by Jeremy Morgan**

瞬息萬狀：傑米·摩根畫集

徐心如 編

Edited by Xinru Xu

硅谷亞洲藝術中心

Silicon Valley Asian Art Center



Jeremy Morgan at his studio 2018

Jeremy Morgan

Jeremy Morgan, American based British artist, studied at the Ruskin School of Drawing and Fine Arts at Oxford University between 1974 and 1977. During that period, he was able to study Chinese and Japanese art and became deeply affected by the art of the Song Dynasty and the Chinese Shan-shui tradition. He went to the Royal Academy for graduate study from 1979 to 1982 and was introduced to the American Abstract Expressionism. In 1983-85 he was a recipient of Harkness Fellowship and went on to study for his MFA in Painting at the San Francisco Art Institute (Honors 1985). He was an Associate Professor of Painting at the San Francisco Art Institute (33 years, retired in 2022). He visited China multiple times since 1994 and his engagement of the country and its artists has been a continuing source of meaning and significance to his practice as an artist. His intention is to further seek the means to forge new relations between different cultures.

傑米·摩根

傑米·摩根，旅美英國藝術家，於1974年至1977年在牛津大學拉斯金美術學院學習。期間，接觸到中國和日本藝術，深受宋代藝術和中國山水畫傳統影響。1979年至1982年前往皇家學院攻讀研究生，並瞭解到美國的抽象表現主義。1983年至1985年，他獲得哈克內斯獎學金，並前往舊金山藝術學院攻讀繪畫碩士學位（1985年獲得榮譽學位）。他曾是舊金山藝術學院的繪畫副教授（共計33年，於2022年退休）。自1994年以來，他多次訪問中國，與該國及其藝術家的互動一直是他在藝術實踐中保持活力的能量來源。他有意圖進一步尋求不同文化之間新的聯繫。

CONTENT 目錄

Preface / 1

序 / 3

Artist Statement / 4

自序 / 5

圖版 Plate / 7

In the studio of Jeremy Morgan / 185

在傑米·摩根的工作室 / 187

Chronology 藝術年表 / 191

Preface

In last year's exhibition, Jeremy Morgan said to the audience, "I love Taoist philosophy. Laozi said 'wu,' which means there is no difference between people and people, cultures and cultures, and without differences, there will be no conflicts. Chinese painting allows the audience to enter the painting, while Western painting is observed from a distance. When I paint, my goal is to let the audience step into the painting themselves."

Jeremy Morgan was born in 1956 in Cambridge, UK. From 1974 to 1977, he studied at the Ruskin School of Art at the University of Oxford, where he delved deep into the study of Chinese and Japanese art, deeply influenced by Song dynasty painting and the tradition of Chinese landscape painting. From 1979 to 1982, during his postgraduate studies at the Royal Academy of Arts in the UK, he came into contact with the American Abstract Expressionist style, which gave him the idea of combining Chinese landscape painting with European and American landscape painting from the 17th to 19th centuries. In 1983, he studied at the San Francisco Art Institute and has been teaching there since 1989.

Morgan's childhood on a farm in the Welsh mountains was the origin of his deep connection with nature and landscapes. However, his inverted landscapes, unexpected blocks, and harmonious yet conflicting use of color seem to benefit from another passion: aerobatic flying. He was once taken by an aerobatic pilot on a flight over the foothills of the Sierra, where he experienced a number of maneuvers, which gave him a sense of the landscape and highly dramatic and dynamic way, which he felt, was rather like a three-dimensional cubism. As he looks at the horizon and the inverted landscapes, the dynamic suspension freed from gravity in mid-air, rather than adhering to concrete on the earth, has inspired his art.

Morgan is a believer in the words of the French writer René Huyghe (around 1930) as a background for his artistic thinking: "We know only two realities, one is the world around us, and the other is the life within us. The first reality is the universe, and the second is the life of the psyche. Communication from the first reality to the second is achieved through our senses and the information we perceive. Communication from the second reality to the first is accomplished through action, actions that allow us to project our forces into the external world and observe the consequences. But even if these two realities are connected, there remains a difference between them. The world around us unfolds in space, and the world within us unfolds in time. This is perhaps the main mystery of the world. However, humans have discovered the subtle means by which these two aspects can be merged together, and this is through art. Art projects and embeds into the very substance of our inner life, which then becomes inscribed in space as both image and object, comprehensible to others. Although this work of art is composed of materials and dimensions borrowed from the external world, it reflects images born from sight and memory that transform the world. Thus, art, far from being a mere ornament, a fanciful addition to reality, lies at the heart and mystery of existence."

It is difficult to clearly see a direct artistic lineage in Morgan's works, but many masters and works of art in



Studio San Rafael .CA , 2016

art history have had a profound impact on him. For instance, Arnold Böcklin's "The Isle of the Dead" deeply impressed him, making him realize that painting can express mysterious things. J.M.W. Turner from the UK used a realistic approach to paint the intangible meaning, which made him start thinking about how to deal with the concepts of reality and eternity. Constable's skies and horizons fascinated him. When he saw Fan Kuan's "Travelers Among Mountains and Streams" during his university years, he immediately felt that his perception of landscapes would be forever changed. He saw the power of the transformation between yin and yang and came to a conclusion: for painting, time and space are equally important. Accompanied by his old friend, Professor Ren Min, Morgan has been making regular visits to China for the past 35 years. When he saw the works of Chinese artists, he realized that they were depicting not only landscapes but also the human spirit. This wasn't about a physical place; it was about a state of mind and how people perceive things. Unlike Western artists who focus on observation, Chinese artists engage with that energy with their bodies and thoughts. They then return to their studios to create images related to their experiences of the landscape, focusing not just on its appearance or even its sensations but on its resonance as a form.

Morgan's art often hovers between symbolism, representation, and abstraction. His paintings resemble a world in its primordial state, with powerful spatial energy, the interplay of yin and yang, the transformation of time and space, narrative resets, harmony, and contradictions. He lets us see the precision, solemnity, and rationality of Song painting while also experiencing its fluidity and uncertainty. He says, "The optical reality and the spiritual reality, how they separate or how they unify, are what I continue to explore."

Xu Xinru
At the Silicon Valley Asian Art Center
October 2023

序

傑米·摩根在去年的展覽上對觀眾說：「我對老子的著作和言論越來越欣賞，逐漸意識到《道德經》的本質和智慧在於它介乎哲學和靈性之間。作為一名畫家，可以探索在創作繪畫的行為中，物質性如何使意識具體地被記錄。」

傑米·摩根1956年出生於英國劍橋，1974年至1977年在牛津大學拉斯金美術學院學習，期間對中國及日本藝術有深入研究，並深受宋代繪畫和中國山水畫傳統的感染。1979至1982年在英國皇家學院攻讀研究生期間接觸到美國抽象表現主義畫風，產生將中國山水畫同歐美17-19世界風景畫相結合的想法。1983年留學舊金山藝術學院，1989年後長期任教於母校。在威爾士山區農場的童年是他與自然和景觀深厚聯繫的起源，但他倒置的風景、出人意料的塊面和既調和又衝撞的色彩運用似乎得益於他的另一愛好：特技飛行。他曾被一位特技飛行員帶上一次飛越內華達山脈腳坡的飛行，體驗了一系列的飛行動作，使他對那片風景有了一種高度戲劇性和動感的感覺，覺得這有點像是一種三維立體派。當他看著地平線和顛倒的風景，重力中解放的動態懸浮在空間中，而不是混凝土粘附在大地上，他的藝術萌生了。

摩根信奉法國作家勒內·休埃（約1930年左右）的話作為藝術思考到背景：「我們只知道兩個現實，一個是我們周圍的世界，一個是我們內心的生命。第一個現實是宇宙，第二個是心靈生活。前者到後者的溝通通過我們的感覺和感知的信息來實現。後者到前者的溝通通過行動來實現，通過行動，我們能夠將力量投射到外部世界並觀察後果。但即使這兩個現實被聯繫在一起，它們之間仍然存在差異。我們周圍的世界在空間中展開，而我們內心的世界在時間中展開。這可能是世界的主要奧秘。然而，人類已經發現了將這兩個方面以最微妙的方式融合在一起的方法，這就是藝術。藝術作品遠不是一種裝飾，而是現實的奧秘。」

在摩根的作品中很難清晰地看到師承，但美術史上的許多大師和作品對他產生過深遠影響，比如阿諾德·伯金的《死者之島》深深震撼了他，讓他意識到，繪畫可以表達神秘的事物；比如英國的特納，用現實主義方式畫出了無形的意味，讓他開始思考如何去處理現實和永恆的概念；比如康斯特布爾的天空和地平線，既是結構也是時間，讓他著迷。當他在大學期間看到范寬的《溪山行旅圖》時，他立刻感到他對風景的感知會永遠改變。他看到了陰陽轉換的力量，並得出一個結論，對於繪畫，時間和空間一樣重要。在老朋友任敏教授的陪同下，摩根在過去35年中定期訪問中國。當他看到中國藝術家的作品時，意識到他們正在描繪風景，也在描繪心靈，這不是一個實際的地方，而是一種心靈狀態以及人對事物的感受。與西方藝術家寫生不同，中國藝術家帶著他們的身體和思想與那種能量互動，然後回到畫室，開始製作與風景的經驗有關的圖像，而不是它的外表，甚至不是它的感覺，它實際上是一種共鳴的形式。

摩根總在象徵、再現和抽象之間徘徊。他的畫面彷彿混沌初開的世界，有著強大的空間能量，陰陽的交互，時空的轉換，敘事的重置，和諧，又充滿矛盾。他讓我們看到宋畫的嚴謹、莊嚴、理性，同時又感受到其流動性與不確定性。他說：「光学现实和精神现实，它们如何分离或它们如何统一，是我仍需探索的。」

徐心如
於硅谷亞洲藝術中心
2023年10月

Artist Statement

My focus is in the motif of landscape and abstraction with an emphasis on the phenomenological-experiential and the consideration of the theory of 「Deep time」 (both cosmic and geologic) exploring concepts of time and space as both abstract and symbolic as Deep time contemplates the vast magnitude of the scale of time as experienced in Nature’s four elements.

I studied martial arts and as a result he became aware of the philosophical and spiritual concept within them then that of Asian painting traditions (Taoism & Buddhism and more) and the varying Asian influences on certain of the Abstract expressionists and in turn the lineage of the 19th century philosophical spiritual landscape (Euro-American Romantic-Sublime landscape tradition) and the Chinese Shan-Shui tradition.

I also make references to digital and cinematic space and light as both a physical 「realities」 conveyed by means colour and transparency. I seek to use light as both optical fact and as a metaphor. My works with both tertiary and higher chroma colours to create visual qualities that rather than depicting optical events are alluding to what is generated by memory and improvisation through a psycho-spiritual sensibility.

As primarily a painter, I am interested in the trans cultural historical approaches reflecting the myriad implications of the contemplation of the natural world and the fusion of Nature and Human Nature as consciousness as articulated through painting.

Art is born of both location/geography and mind/consciousness. It can also transcend those realities as art can transcend language as communication.

In my work, I explore as points of reference the realms of Shan Shui and other Chinese painting (and Japanese nature sourced art). The European romantic sublime landscape traditions in relation to aspects of abstract painting and experience phenomenal natural world.

How then might it be possible to contemplate Wu Wei as unique to China as reference in the creation of a painting? How and what may Chi be experienced by a non-Chinese artist? There are properties and characteristics of Chinese brush painting that one may perceive and it is his aim to respond and find what he hopes is a sentient resonance by way of his work as a painter.

Jeremy Morgan

自序

我的創作關注景觀和抽象兩大主題，強調現象/體驗和對「深層時間」理論的思考（宇宙和地質學概念上的時間），探索時間和空間概念，將它們視為抽象和象徵，深層時間考慮到大自然的四大元素中所體驗到的時間尺度之巨大。

我曾學習武術，因此意識到其中的哲學和精神概念，然後進一步研究了亞洲繪畫傳統（道教、佛教等）以及它們對某些抽象表現主義者和19世紀哲學精神風景畫（歐美浪漫-崇高風景傳統）的影響，以及中國山水畫傳統的淵源。

我還涉及到數字和電影空間以及光線，既是一種由顏色和透明度傳達的物理「現實」，也是一種隱喻。我運用三級和高度飽和度的色彩，以創造視覺特性，這些特性不僅僅描繪光學事件，更是在記憶和即興創作中通過心靈感知產生的提示。

作為一名主要從事繪畫的藝術家，我對跨文化歷史方法感興趣，反映出思考自然界和大自然與人類本質融合的無數涵義，這些涵義是通過繪畫來表現的。

藝術源於地理位置和意識。它還可以超越這些現實，就像藝術可以超越語言一樣作為溝通的手段。

在我的作品中，我以參照點探索山水和其他中國繪畫（以及日本以自然為源的藝術）的領域，與歐洲浪漫崇高的風景傳統相結合，涉及抽象繪畫和體驗自然世界的現象。

那麼，如何可能將「無為」作為繪畫創作中獨特的中國參照？非中國藝術家如何體驗和理解「氣」？有中國水墨畫的屬性和特徵，我希望通過畫家的工作來回應，並找到我所希望的一種感知共鳴。

傑米·摩根

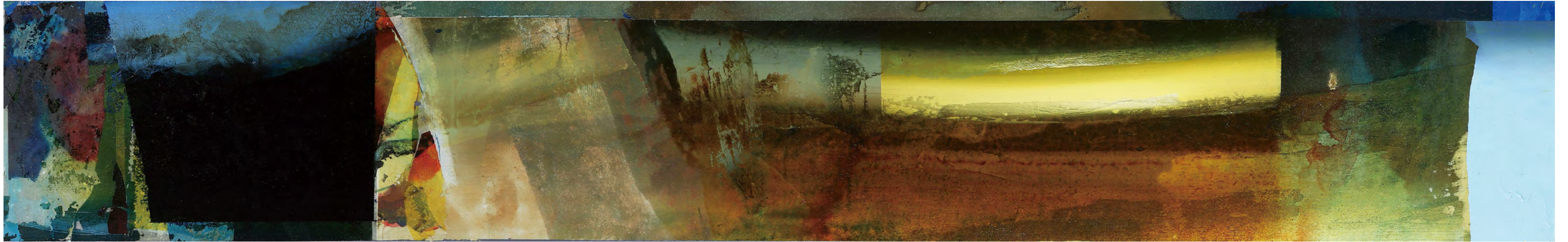


在中國旅行時留影



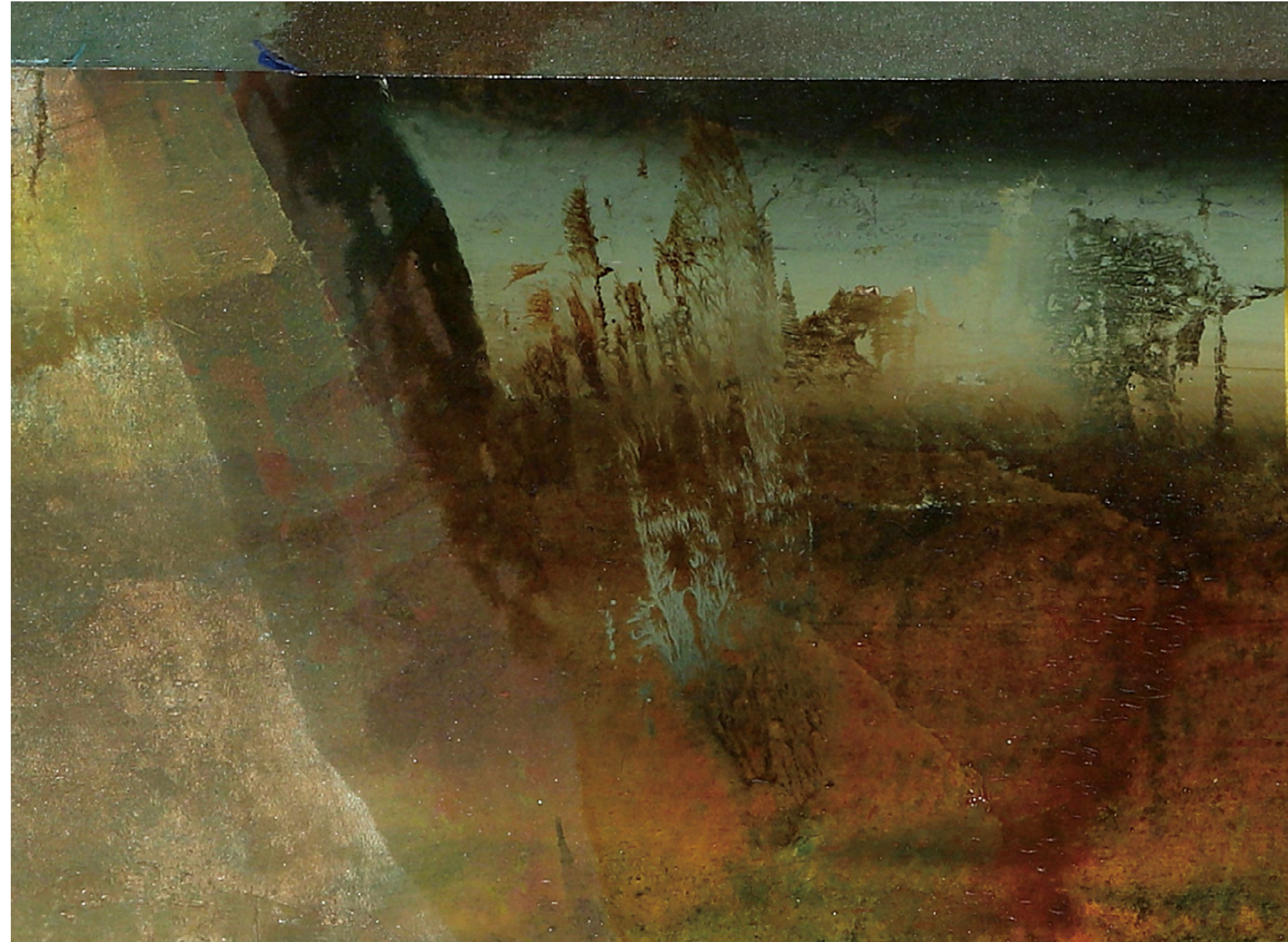
摩根多年前在中國美院所書

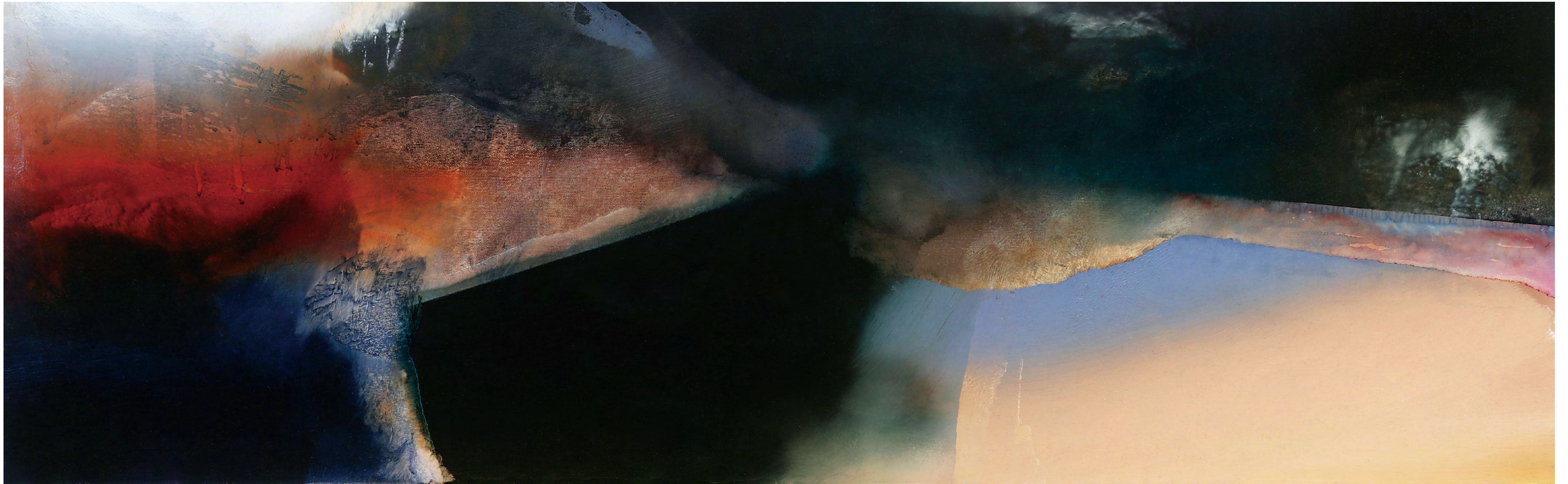
圖 版
Plate



Vestiges
Acrylic on Canvas
12x66inch
2020

Vestiges (Detail)





Distances

Acrylic on Canvas
15x45inch
2020



Of There and Then

Acrylic and Collage on Canvas

12x72inch

2020

Of There and Then (Detail)



Immanence

Acrylic on Canvas
12x12inch
2010





Geographies
Acrylic on Canvas
10x72inch
2021



Geographies (Detail)



Mark, Indication, Sign

Graphite Powder and Acrylic Paint on Paper
18x10inch
2019

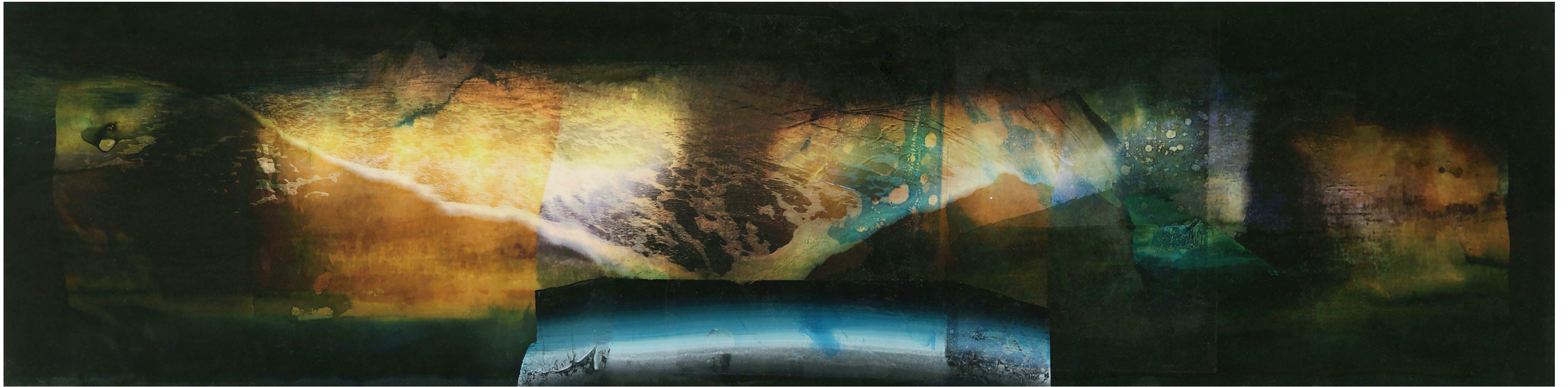


Disclosure

Acrylic on silk over Canvas

12x48inch

2021

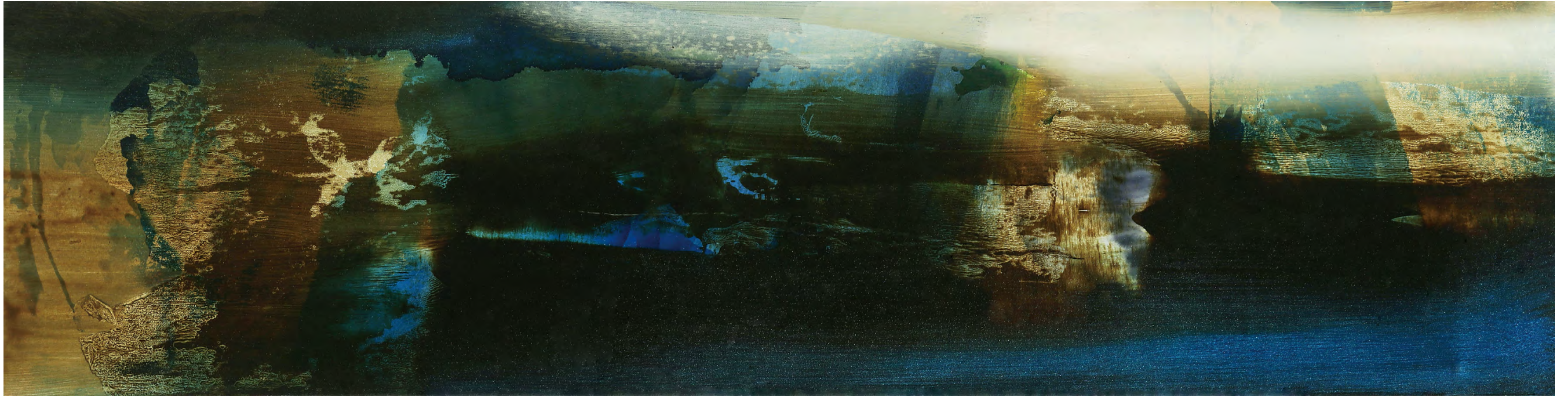


Fluid Horizon

Acrylic and Digital Collage on Canvas

12x48inch

2019



Far and Held Still

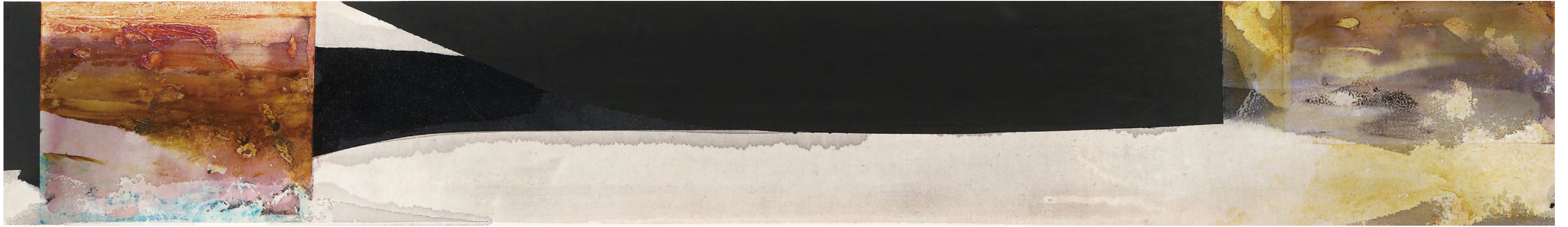
Acrylic on Canvas

12x48inch

2021



Utsoroi
Acrylic on Muslin
10x30inch
2019



Scape

Acrylic on muslin
8x48inch
2020



Geographies (Detail)

Surface Infinities

Acrylic and Mediums on Canvas

10x10inch

2021



Akasha
Acrylic on Canvas
72x56inch
2021



Within and Beyond
Acrylic on Canvas
72x48inch
2021



At a Moment
Acrylic on Canvas
60x48inch
2021



Presence

Acrylic on Polyester
70x54inch
2022



Atramental Luminosity

Acrylic on Digital Print on Silk over Canvas with Acrylic
72x36inch
2021



Not Yet Lost Within the Realms of Being

Acrylic on Canvas

72x57inch

2022



Deep Time

Acrylic on Canvas
72x72inch
2020

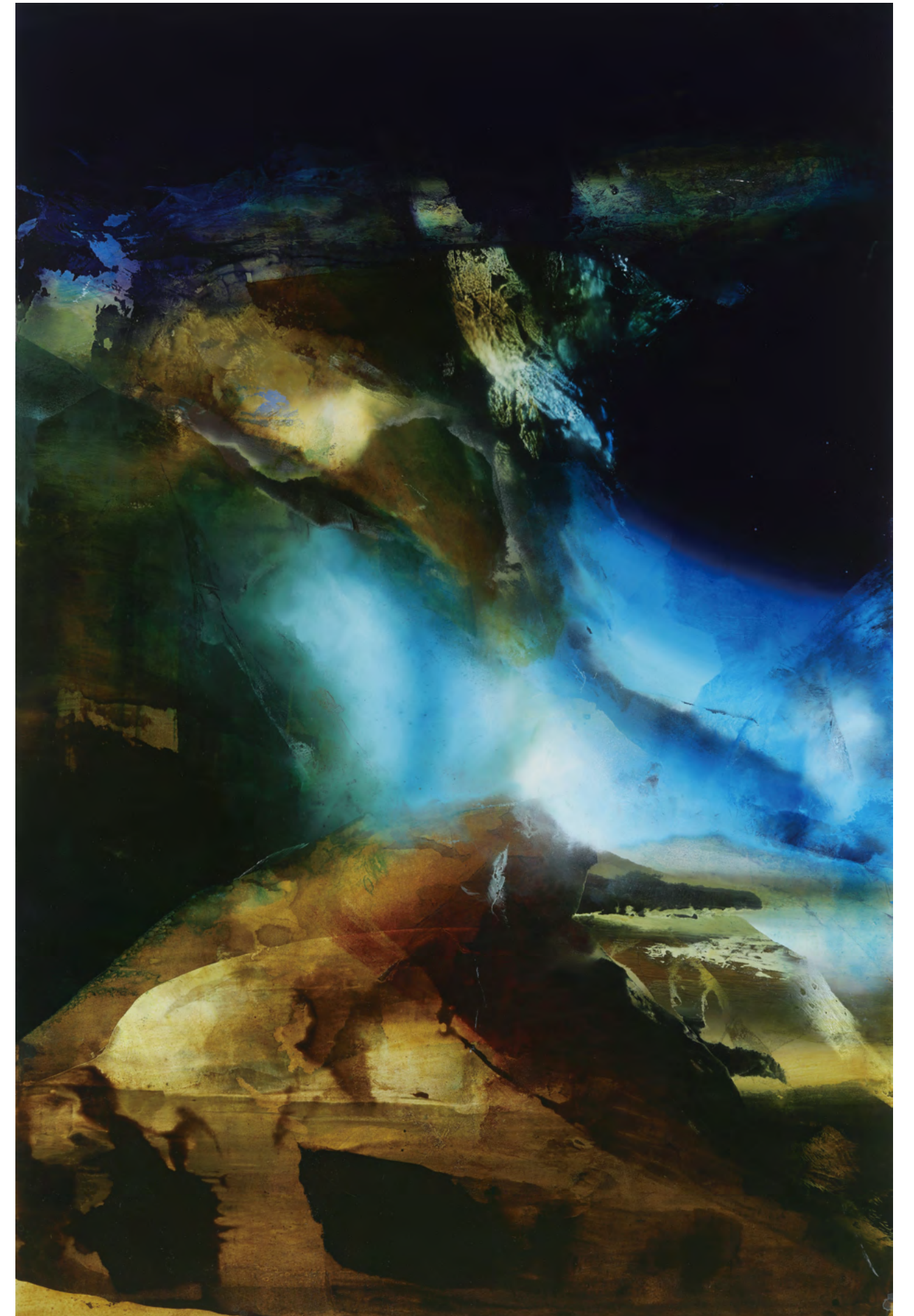


Seeming

Acrylic on Canvas
72x60inch
2021



Before Science
Acrylic on Canvas
72x60inch
2021



Beyond the Means of Seeing Unique

Digital Print from Original Alcohol Ink Painting on Aluminum
30x40inch
2020



Passages and Residue

Acrylic on Canvas

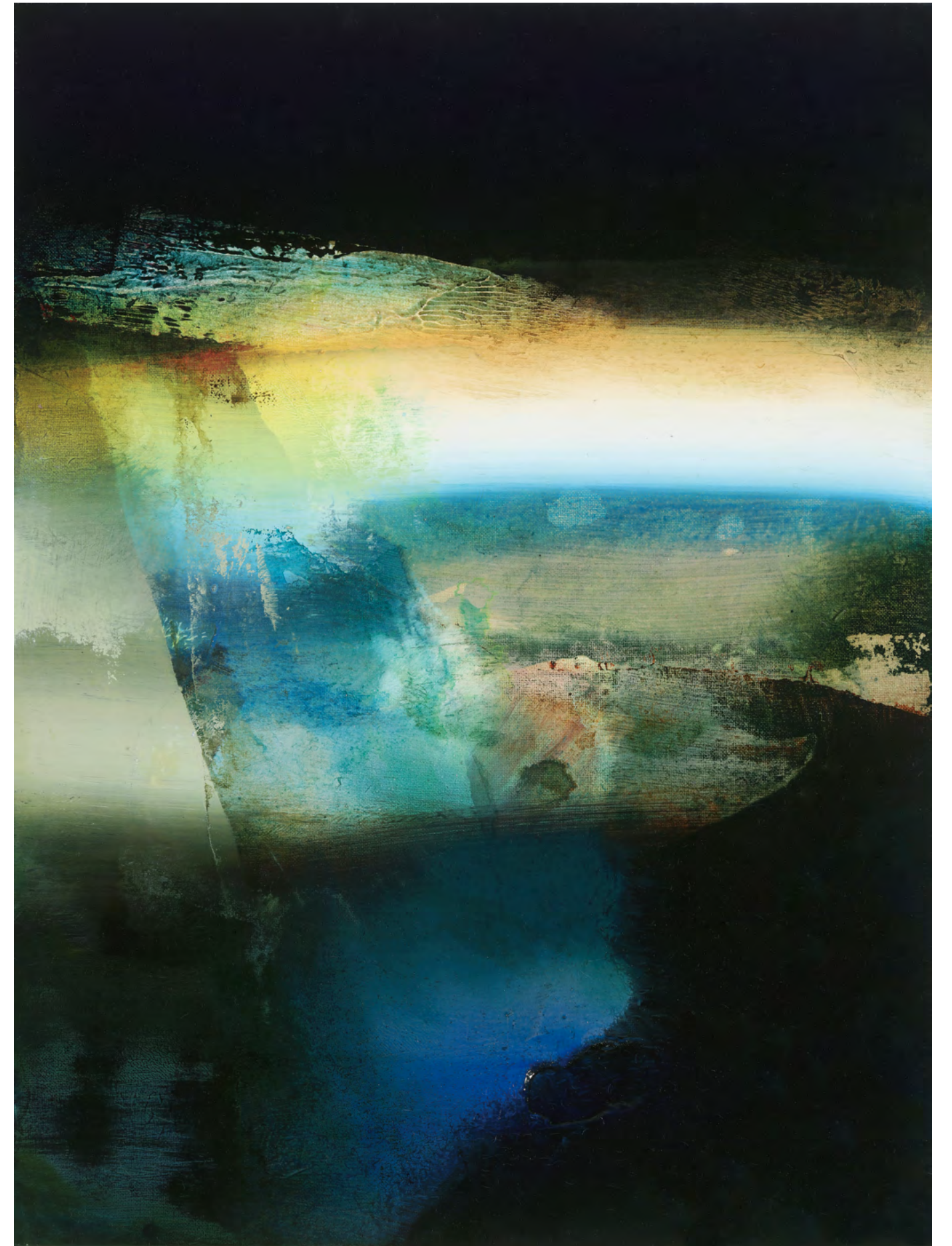
24x24inch

2021



Occurrence

Acrylic on Canvas
24x18inch
2021





Cinematic Distances

Acrylic on Canvas 15x30inch 2021

Hypnagogia 1
Acrylic on Canvas
24x18inch
2021



Fracture

Acrylic and Photocollage on Canvas

12x12inch

2020

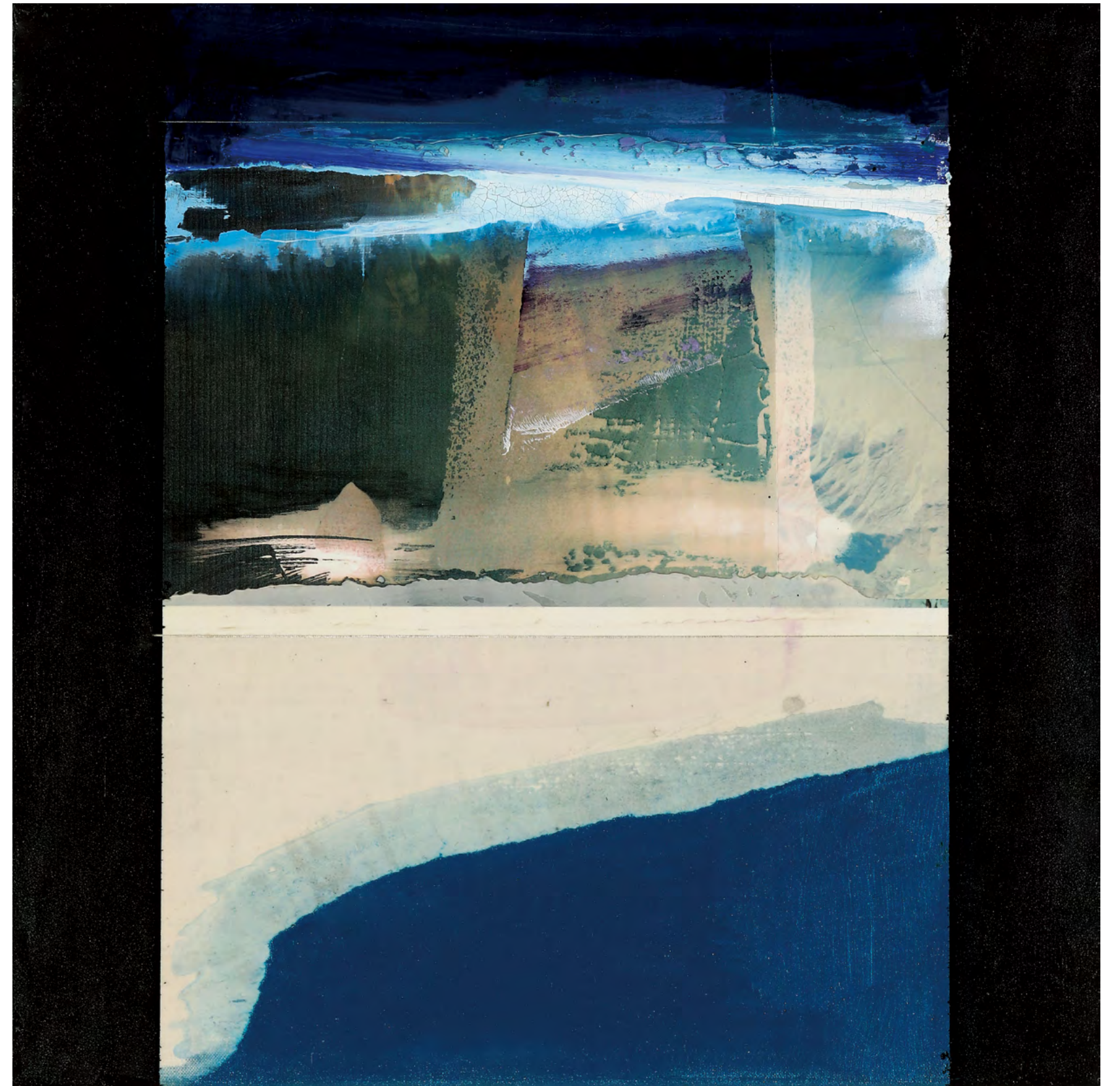


Santorini

Acrylic on Canvas and Photographic Paper

12x12inch

2002



Aperture

Acrylic and Lazertrans Film Decal
10x8inch
2018



Arrival Departure

Acrylic on Canvas
60x45inch
2023



Ascent

Acrylic on Canvas
60x72inch
2003-2023





At a Point in Time

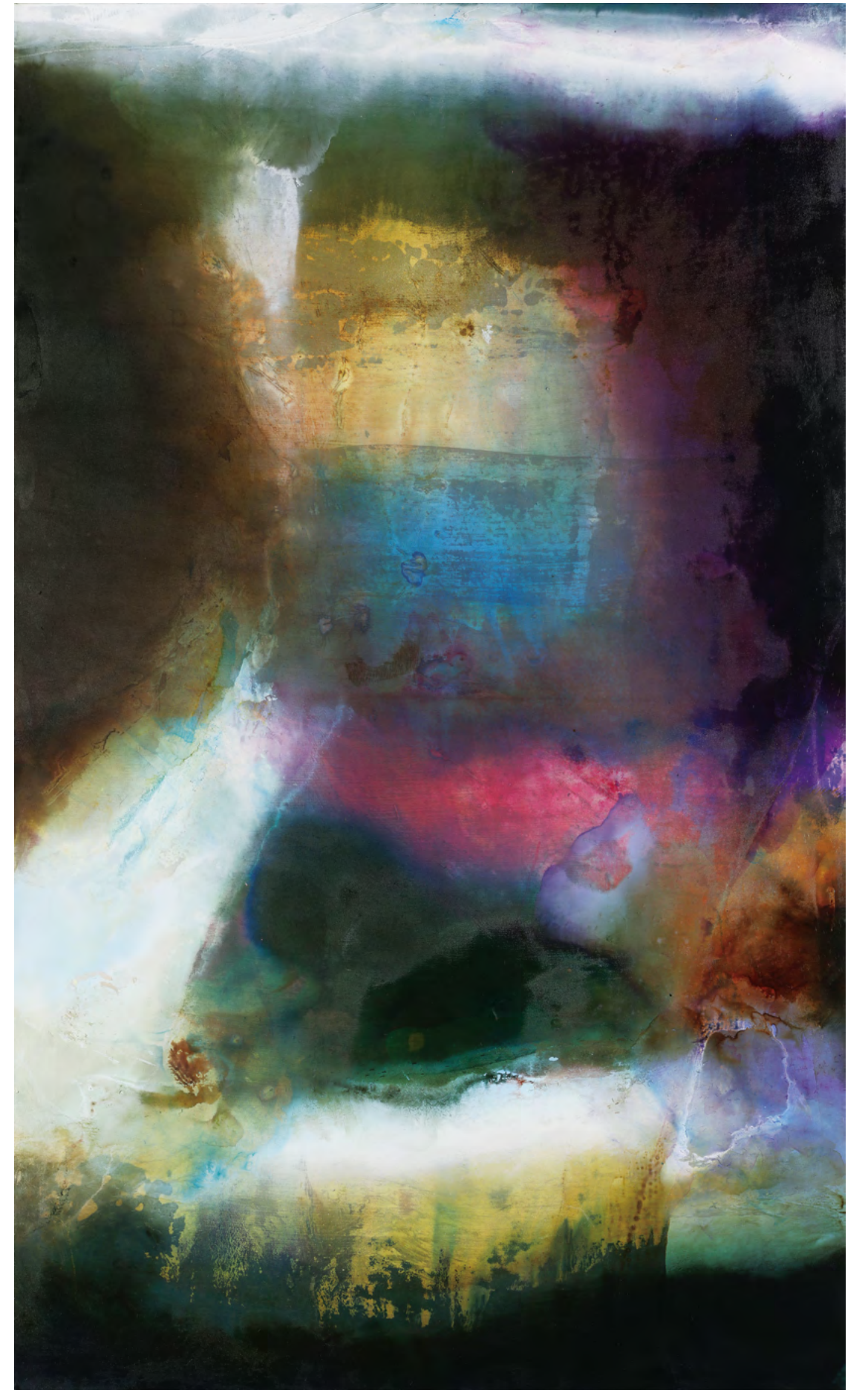
Acrylic on Digital Image on Silk over Canvas

24x74inch

2023

Before the Closing of Eyes

Acrylic on Digital Image on Silk over Canvas
60x36inch
2023





Breath

Acrylic on Muslin
10x72inch
2023



Breath (Detail)



Embraced by Distances

Acrylic on Silk over Canvas

24x66inch

2023

In the Realm of Silence

Acrylic on Canvas

30x24inch

2023





Infinite and Beyond

Acrylic on Canvas

18x72inch

2023

Mirage Aperture

Acrylic on Silk over Canvas
36x28inch
2023





Mirage-Lost Horizon II

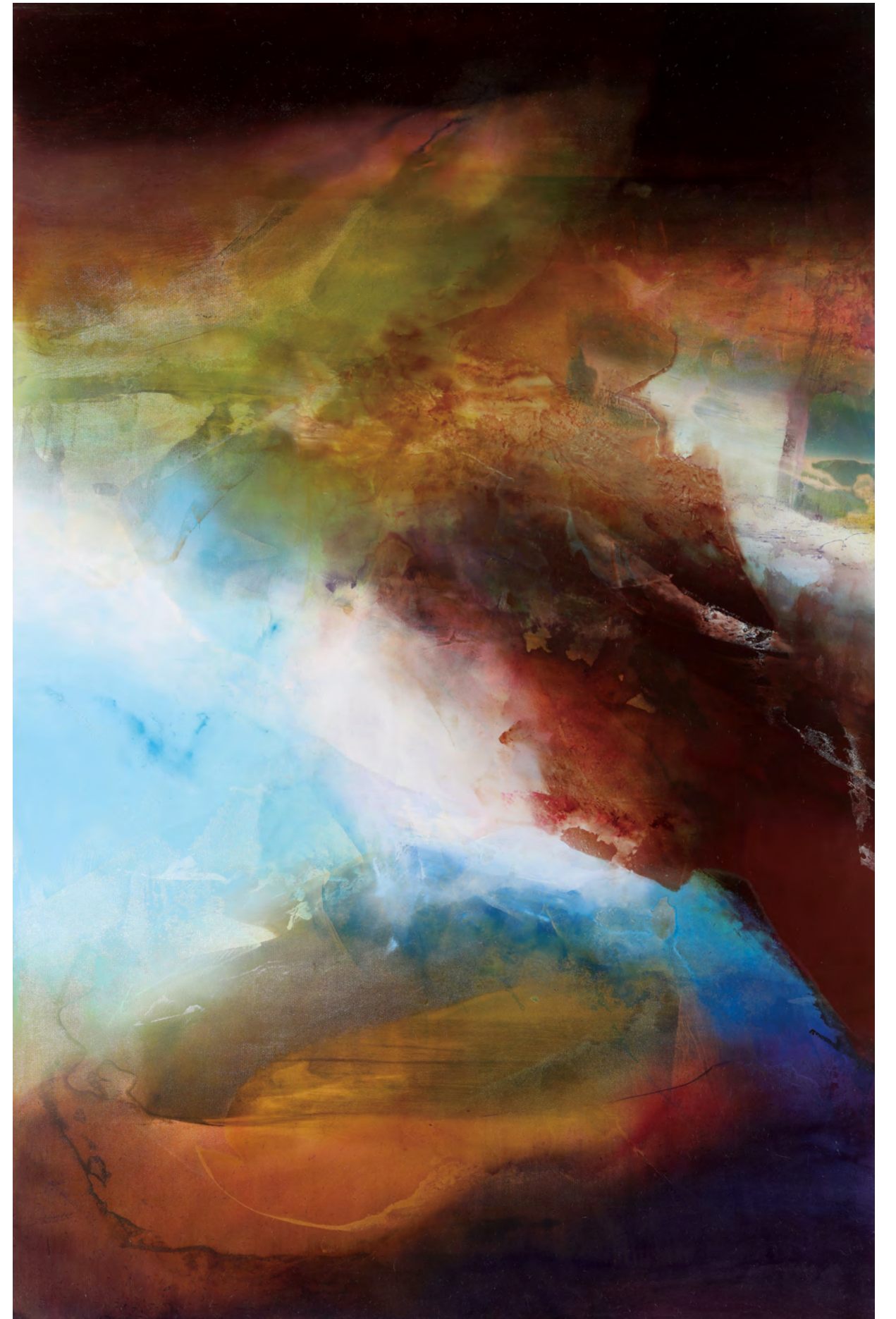
Acrylic on Canvas

20x72inch

2023

Passage and Flow

Acrylic on Canvas
67.5x44inch
2023



Phantasmagoria

Acrylic on Canvas
42x42inch
2023

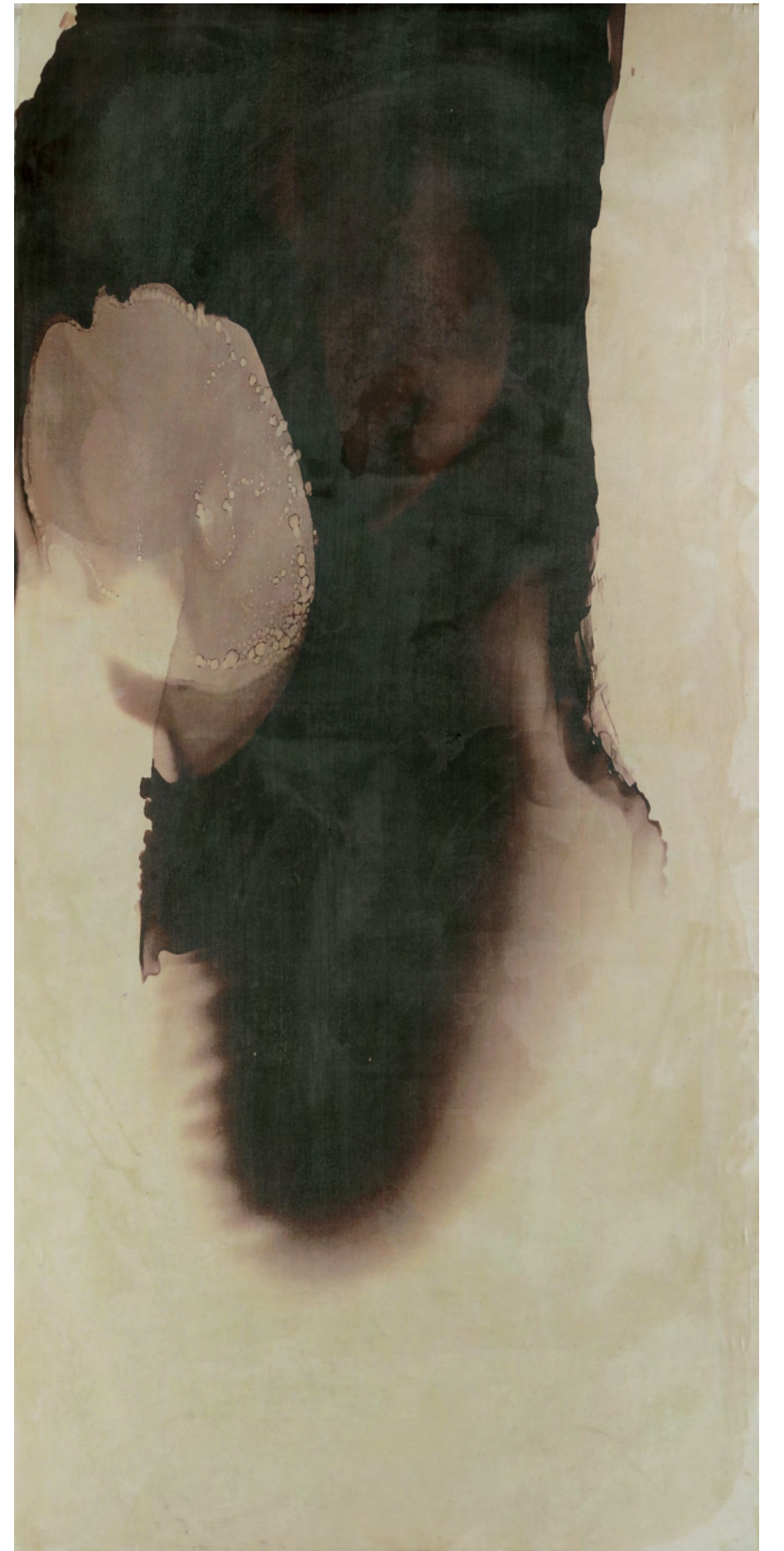


Sutrania

Acrylic on Digital Image on Silk over Canvas

72x36inch

2022



Unspoken

Acrylic on Silk over Canvas

58x45inch

2023

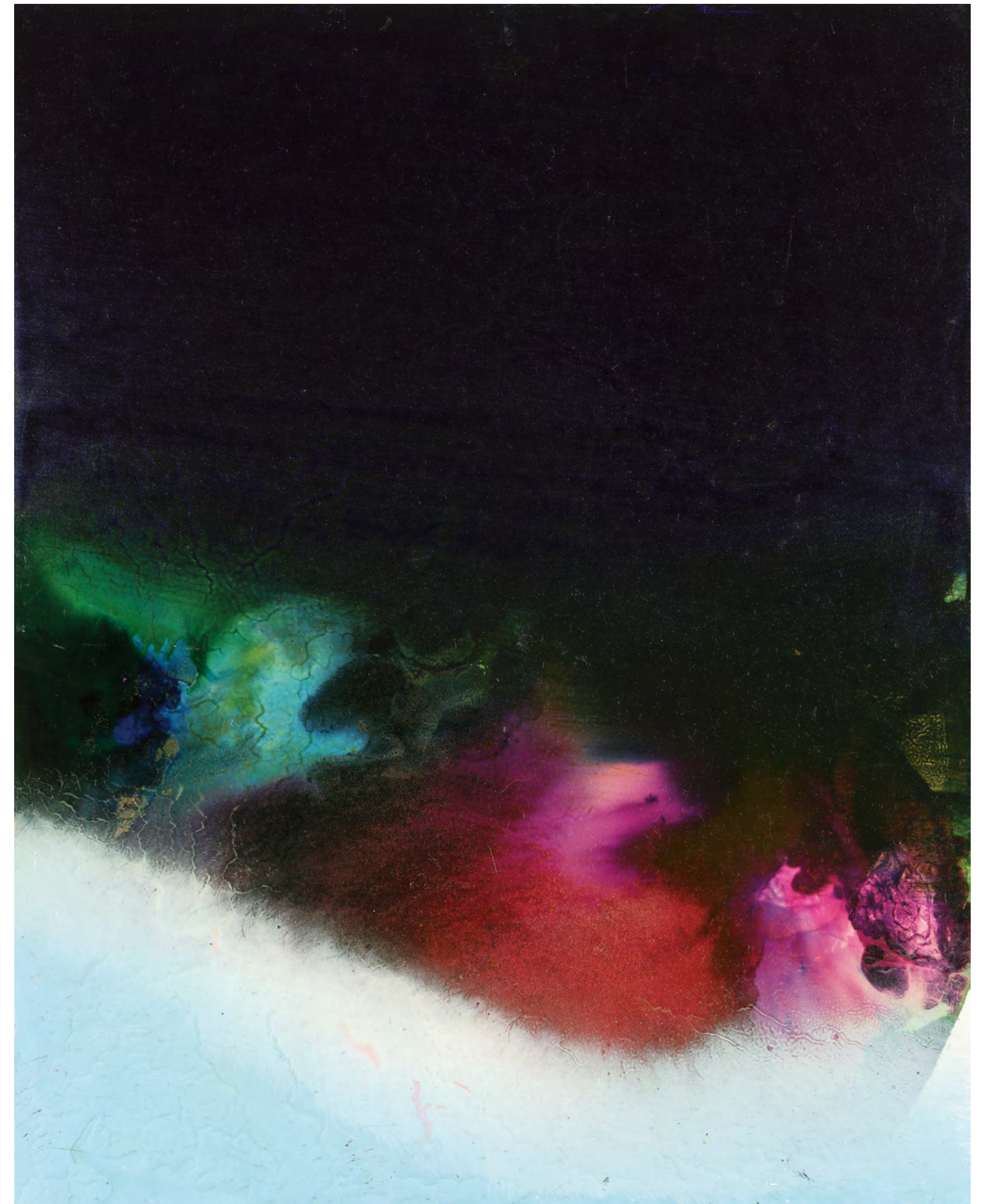


When Once We Knew

Alcohol Ink and Acrylic on Panel

20x15inch

2023





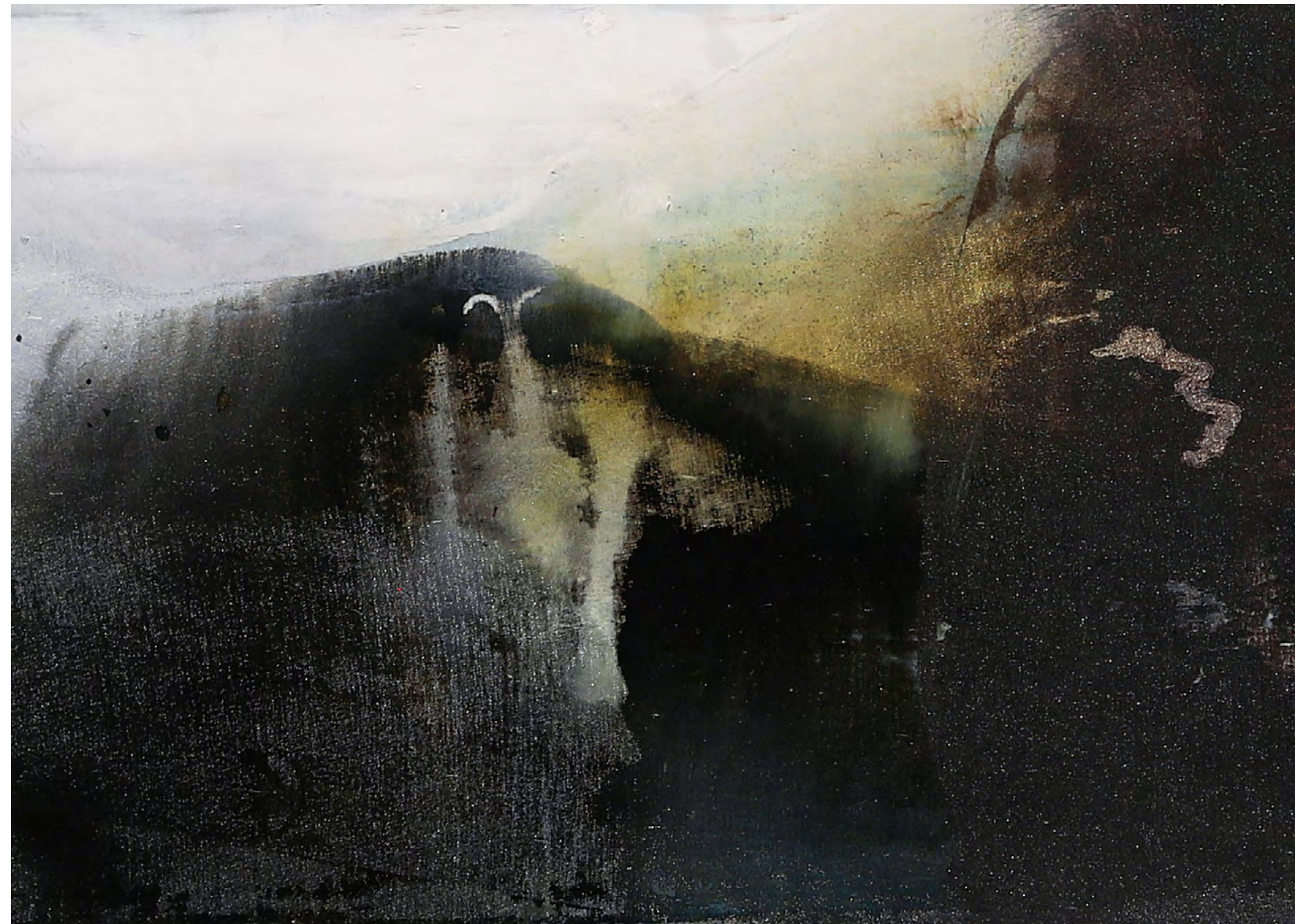
Within Sorrow and Silence

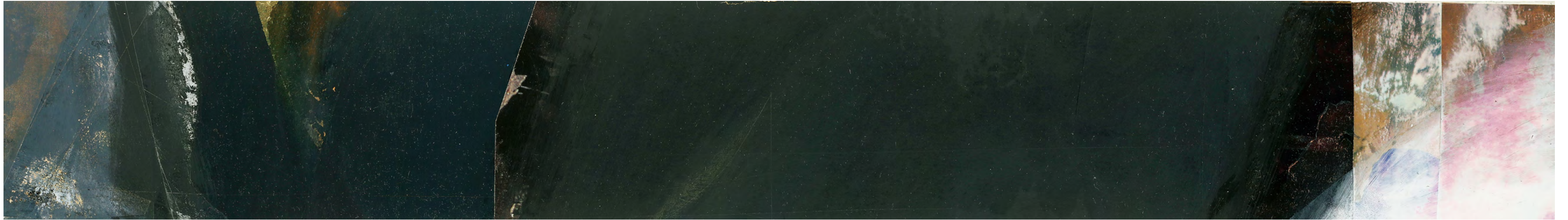
Acrylic on Canvas

14x72inch

2023

Within Sorrow and Silence (Detail)





Appearance and Memory

Acrylic Collage on Paper

4x24.5inch

1987

Appearance and Memorye (Detail)





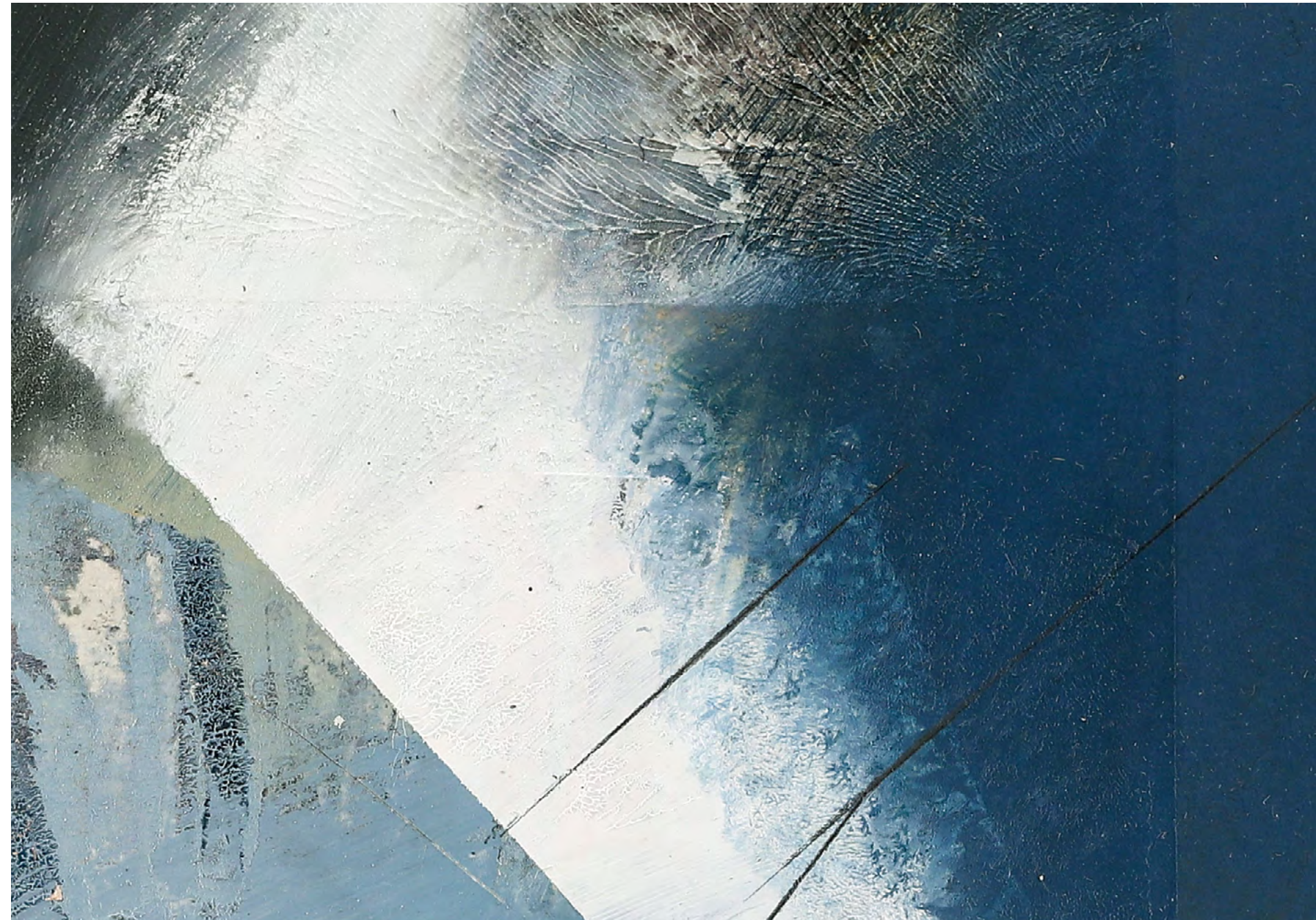
Before Departure

Acrylic Collage on Paper

5x27inch

1989

Before Departure (Detail)





Beyond Distances

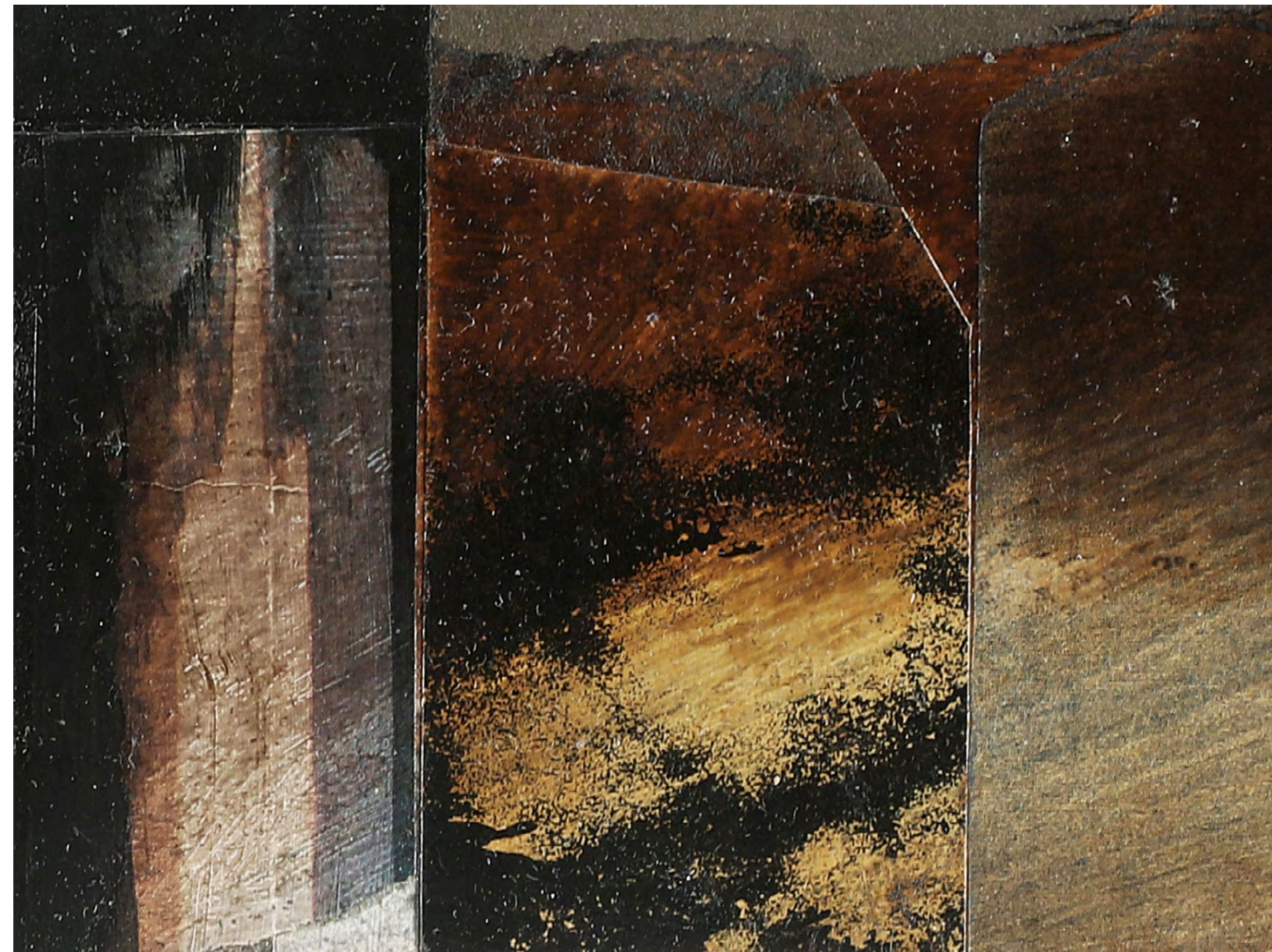
Acrylic Collage on Paper

4x18inch

1987



Beyond Measure
Acrylic Collage on Paper
3.5x23inch
1987



Beyond Measure (Detail)



Distance and Intimacy

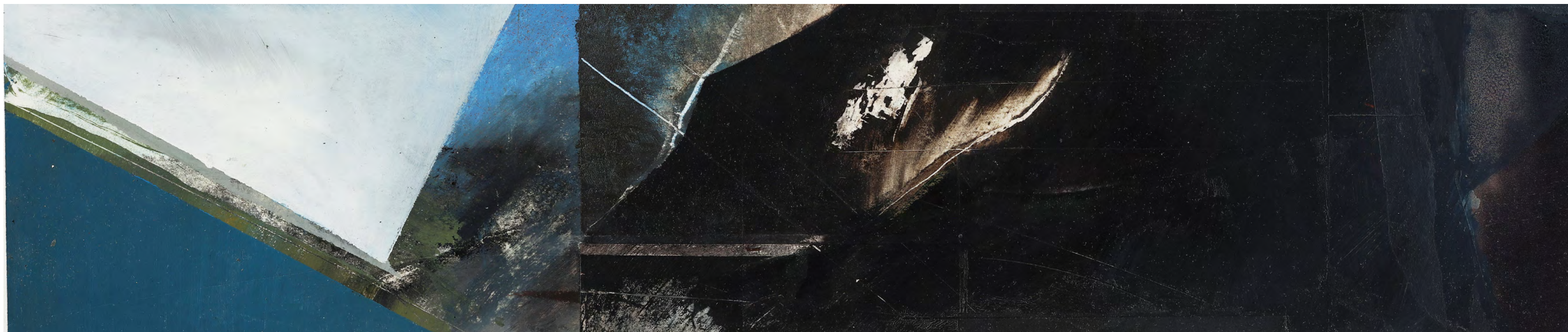
Acrylic Collage on Paper

4.5x24inch

1987



From Here to Beyond
Acrylic Collage on Paper
4.5x20inch
1987



From There Now

Acrylic Collage on Paper

6x21inch

1987



Geographies

Acrylic Collage on Paper

4x26inch

1988



Geographies (Detail)



Inflow

Acrylic Collage on Paper

4.5x19.5inch

1987



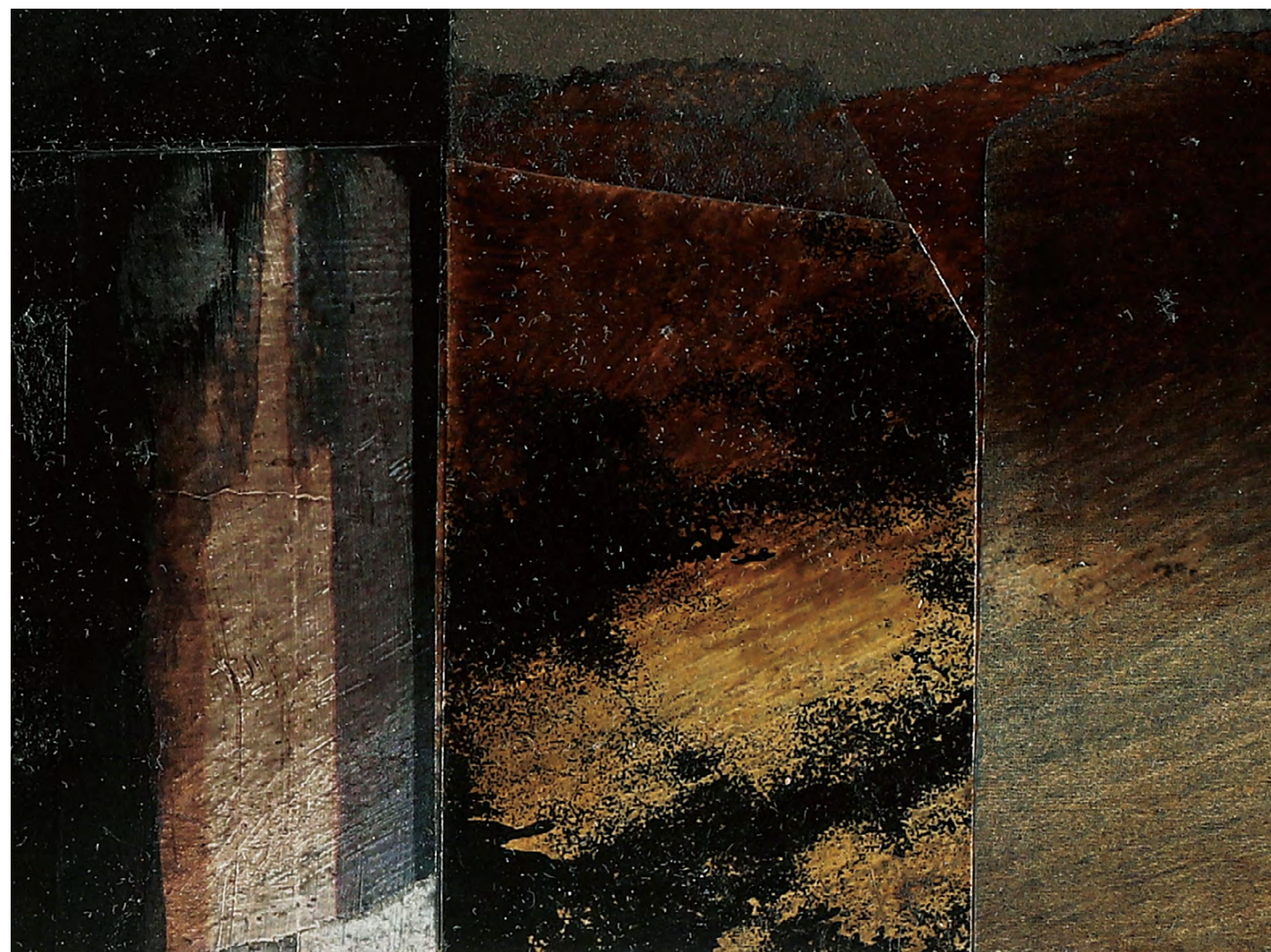
Measure

Acrylic Collage on Paper

4x26inch

1987

Measure (Detail)





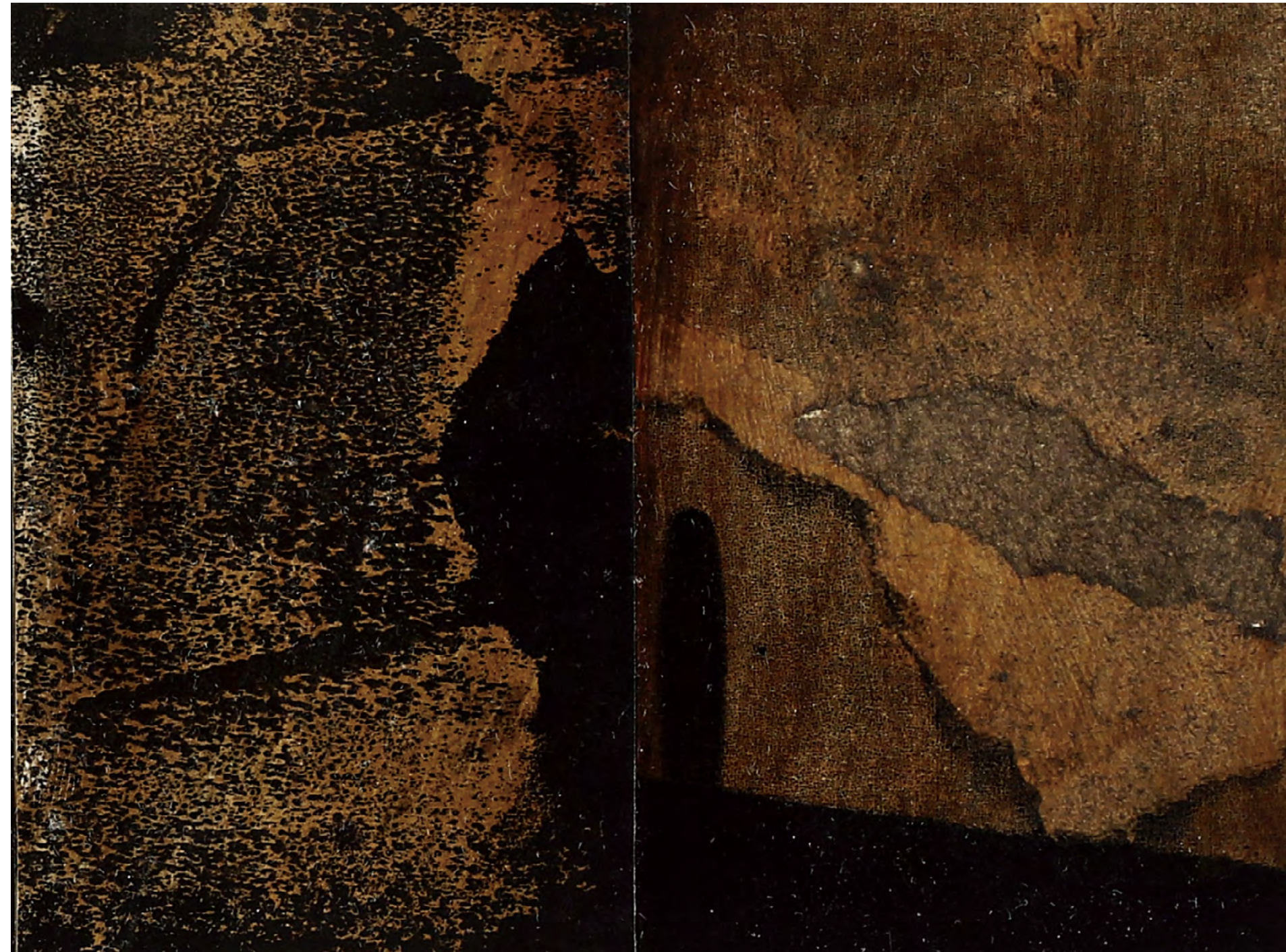
Out From Here

Acrylic Collage on Paper

4x26.5inch

1987

Out From Here (Detail)



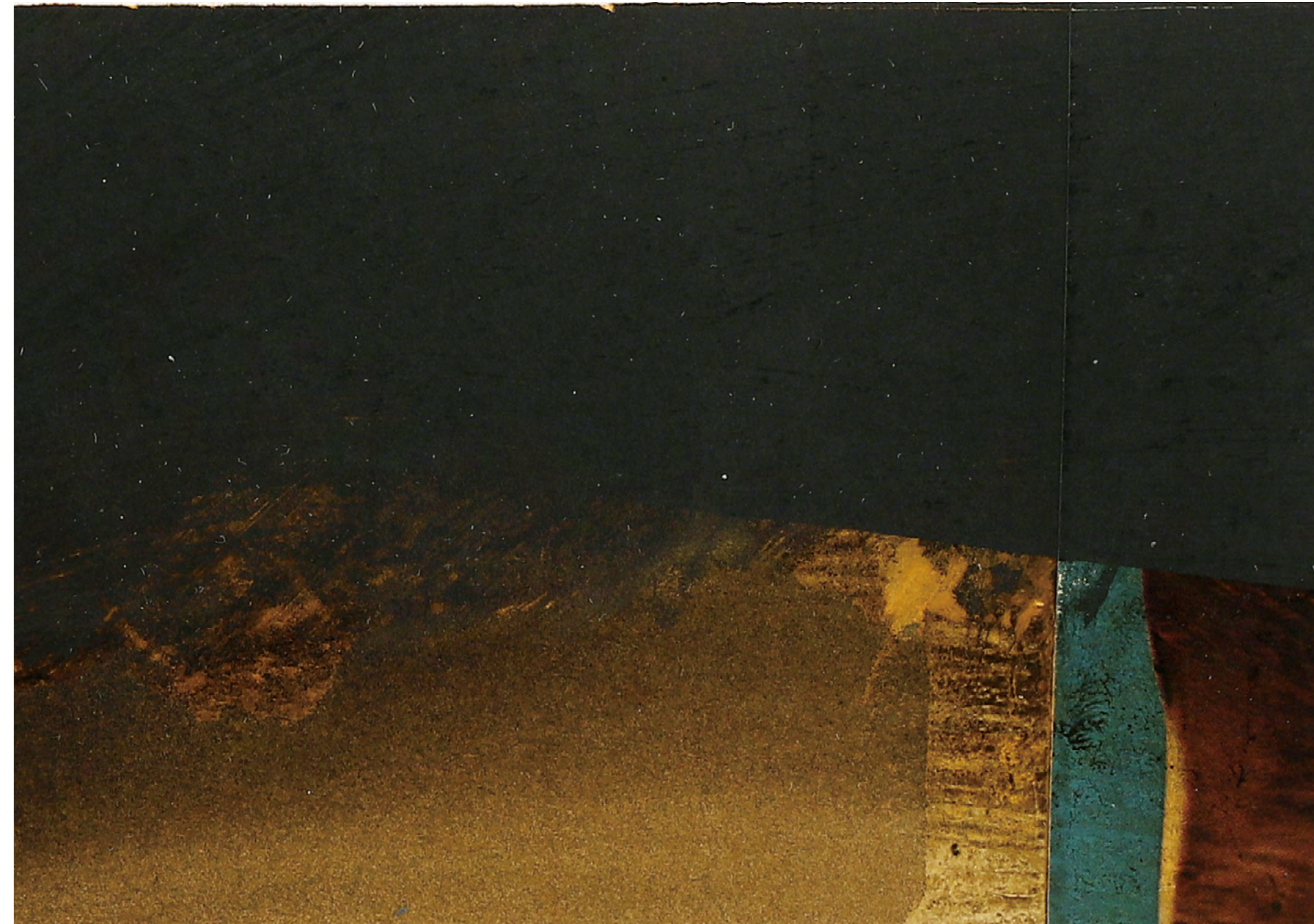


Stellar

Acrylic Collage on Paper

4x23inch

1987



Stellar (Detail)

Within Memory

Acrylic on Canvas with Silk
60x50inch
2019



Silence Within

Digital Print on Muslin

66x36inch

2019



Evaporation

Digital Print and Acrylic on Muslin

54x36inch

2018





Residues

Acrylic on Digital Print on Silk

20x72inch

2018



Echo

Acrylic on Digital Print and Silk

28x72inch

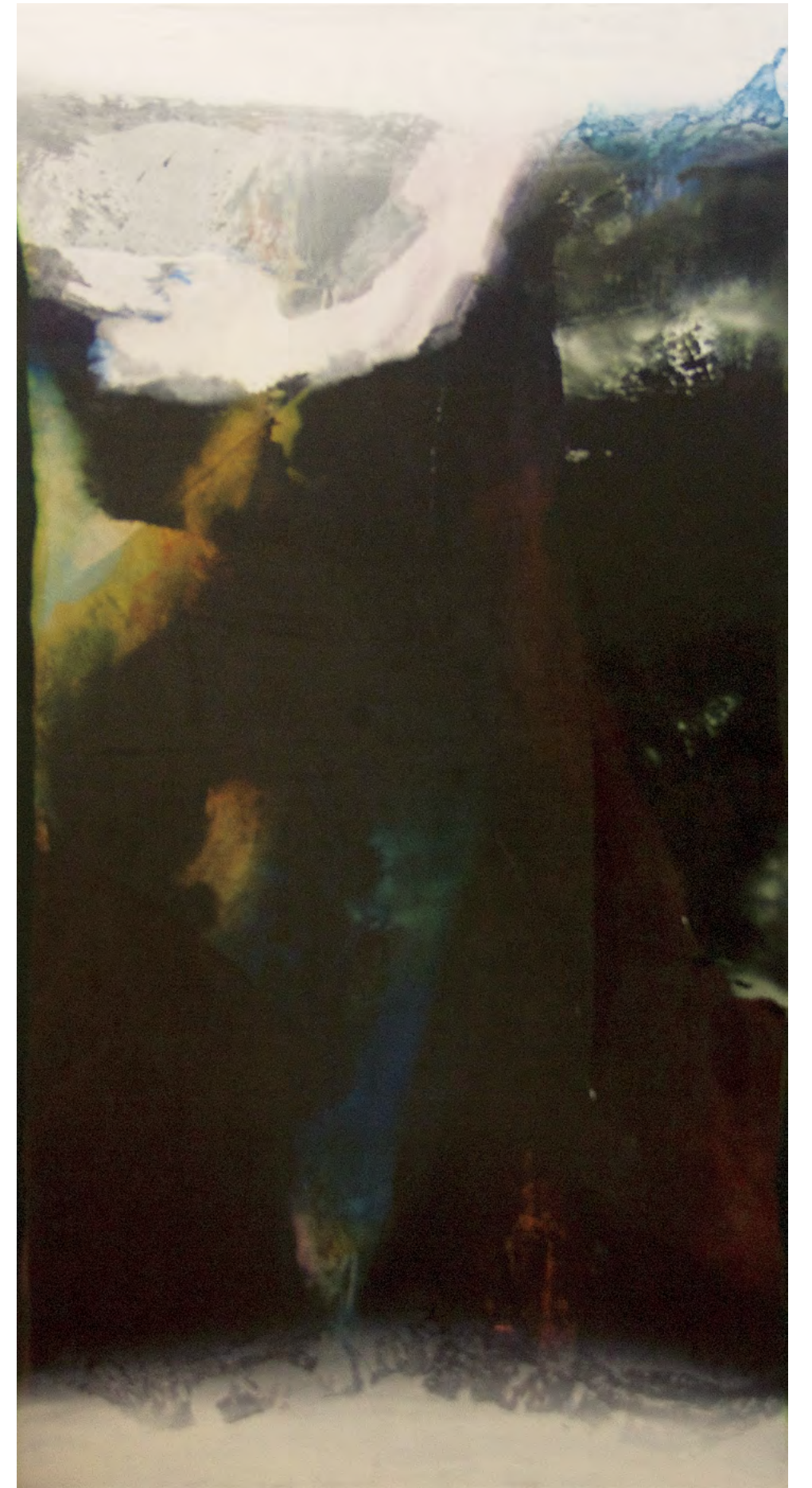
2018

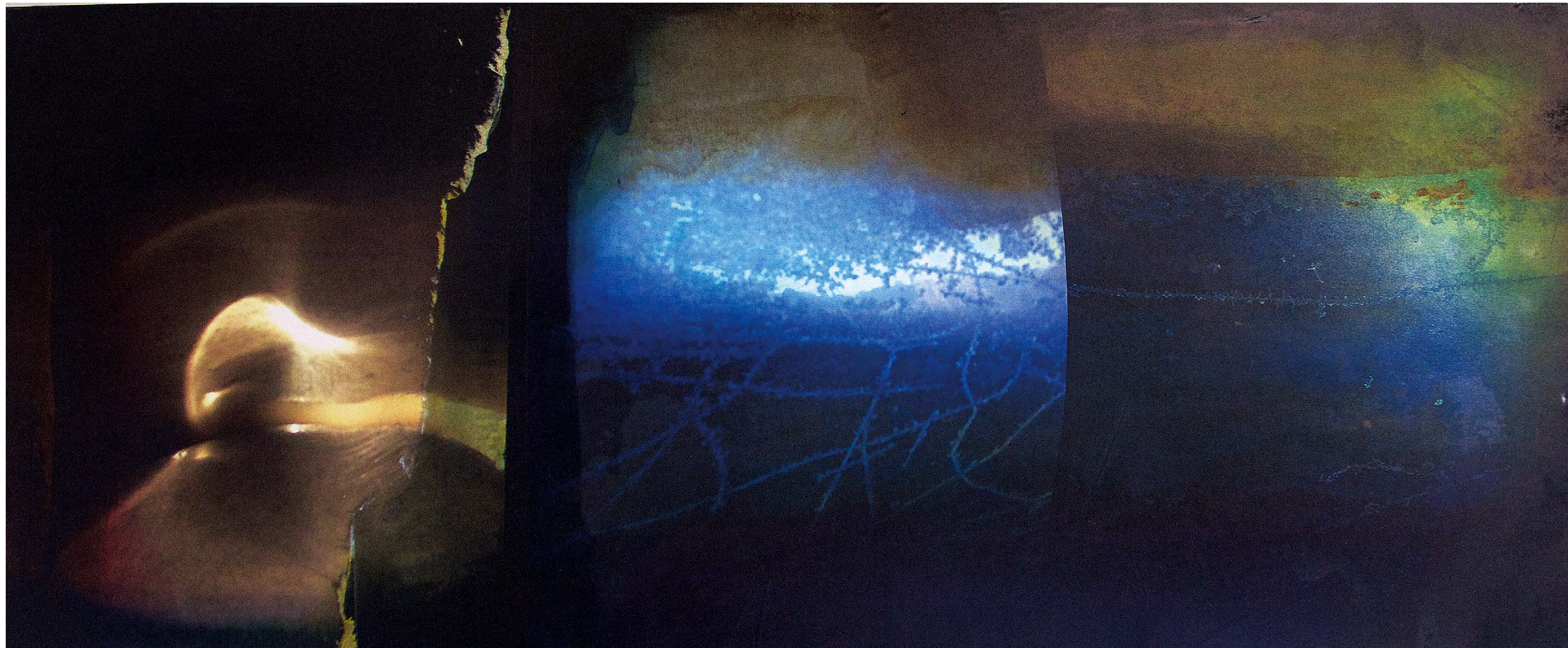
Edge of Night

Acrylic on Digital Print and Silk

72x38inch

2019





Then (Far Away)

Acrylic on Digital Print and Silk

30x72inch

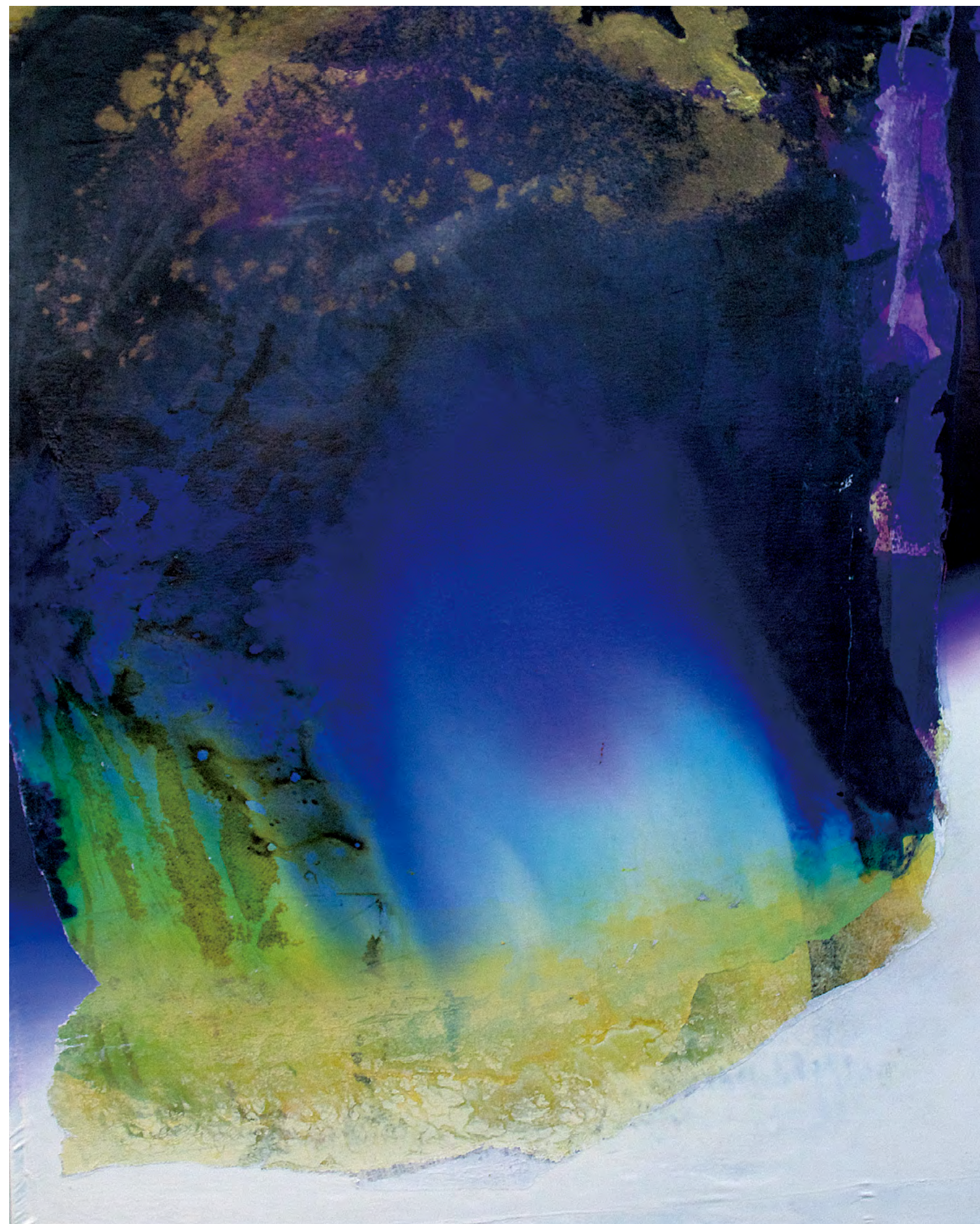
2018

Aurora

Acrylic on Digital Print and Silk

38x30inch

2019

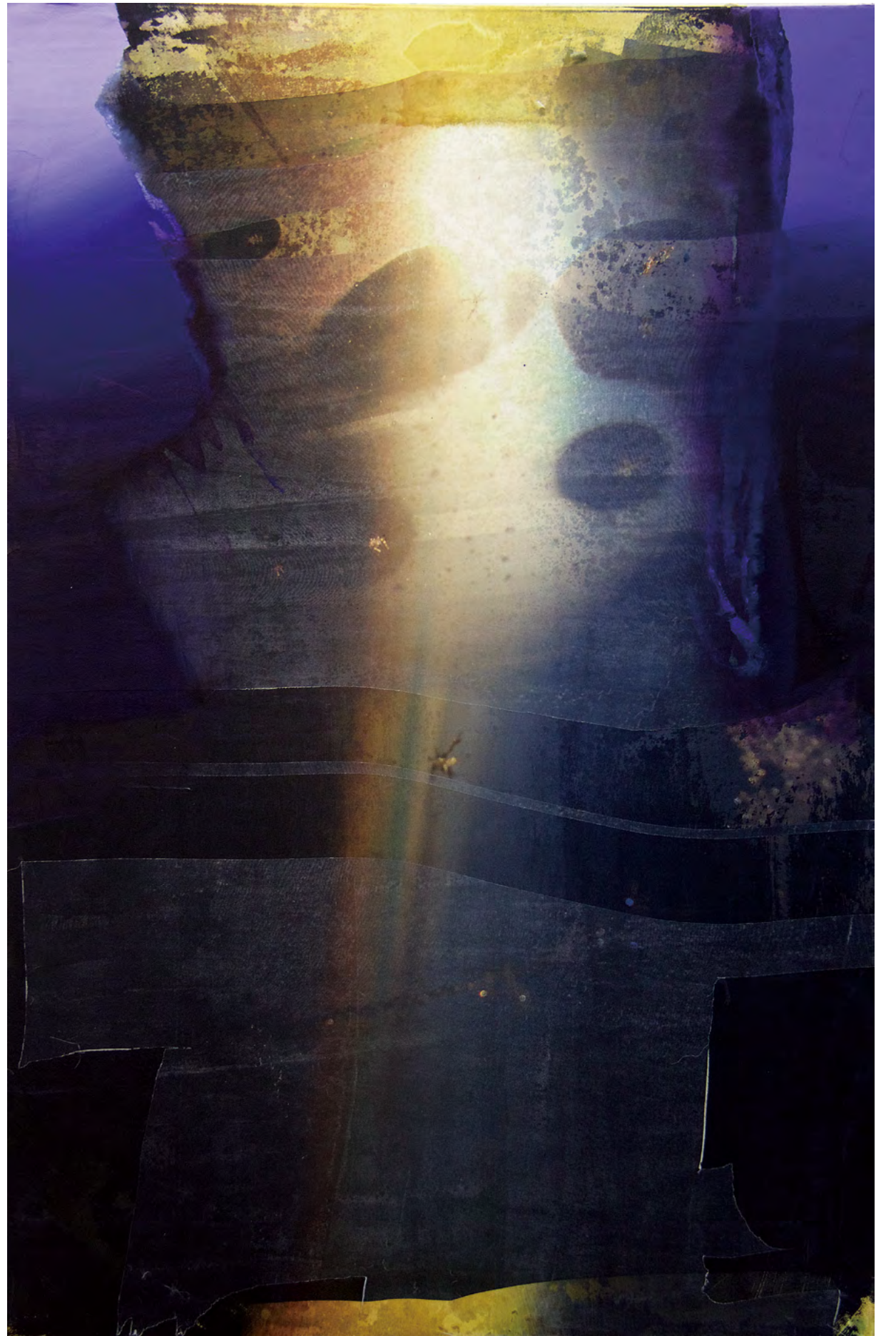


Northern Light

Acrylic on Digital Print and Silk

36x24inch

2019



The First Time Seen

Acrylic on Digital Print and Muslin
60x35inch
2019



Infinite Emergence

Acrylic on Digital Print on Muslin

64x58inch

2019



Apparition

Acrylic on Digital Print on Muslin

58x64inch

2018



Distance From There

Acrylic on Canvas

24x31inch

2018

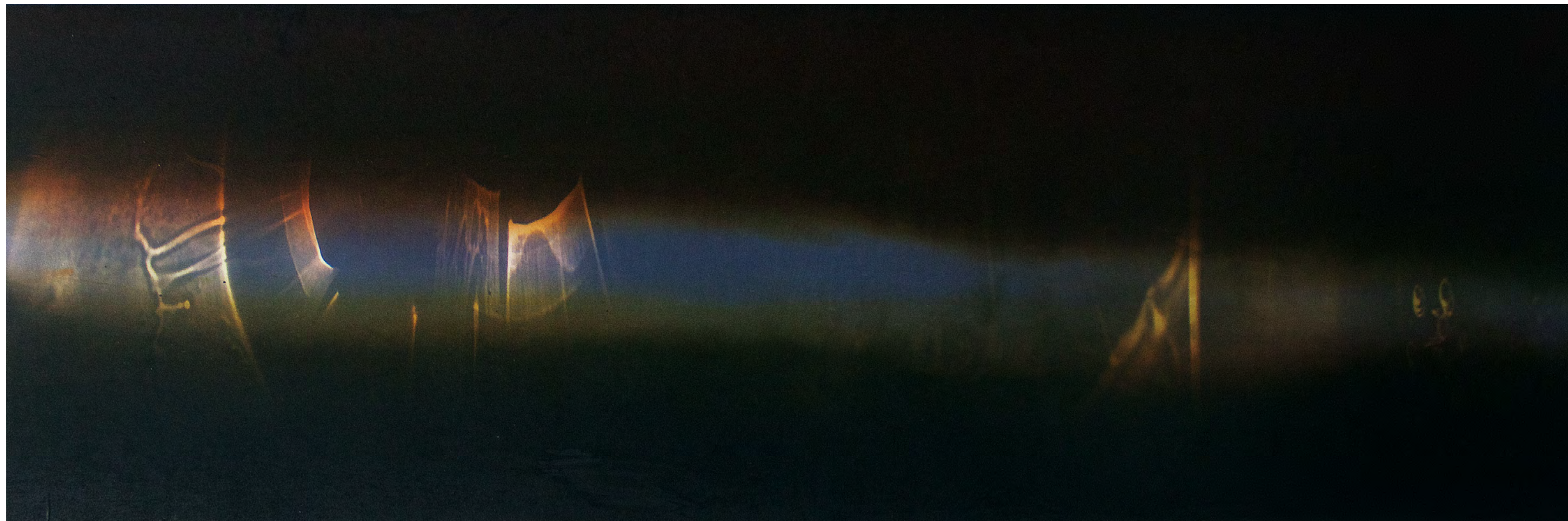




Ghost Land
Acrylic on Canvas
12x72inch
2019



Ghost Land (Detail)

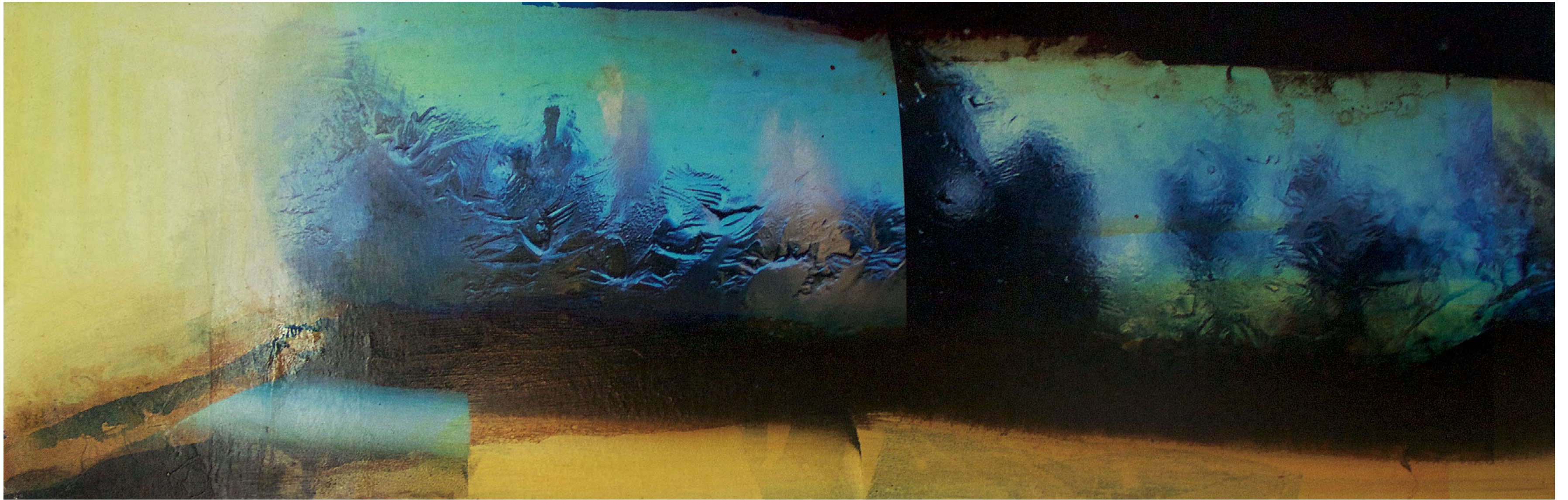


Held Within

Acrylic on Digital Print on Silk

42x12inch

2018

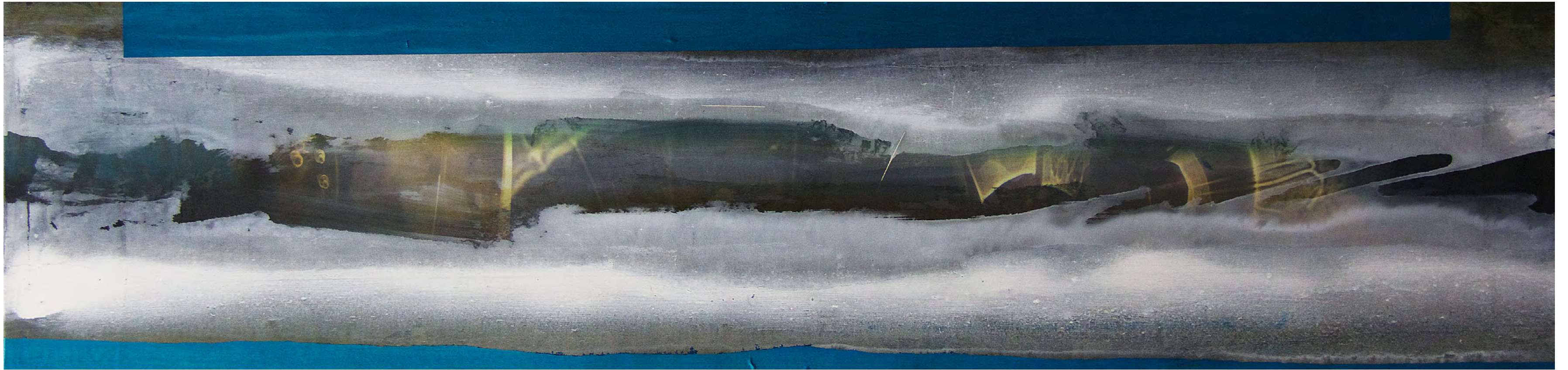


The Uncertainty of Space

Acrylic on Digital Print on Silk

16x47inch

2018



Blue Horizons

Acrylic on Digital Print on Silk

16x47inch

2018

Origins

Acrylic on Canvas
20x16inch
2019

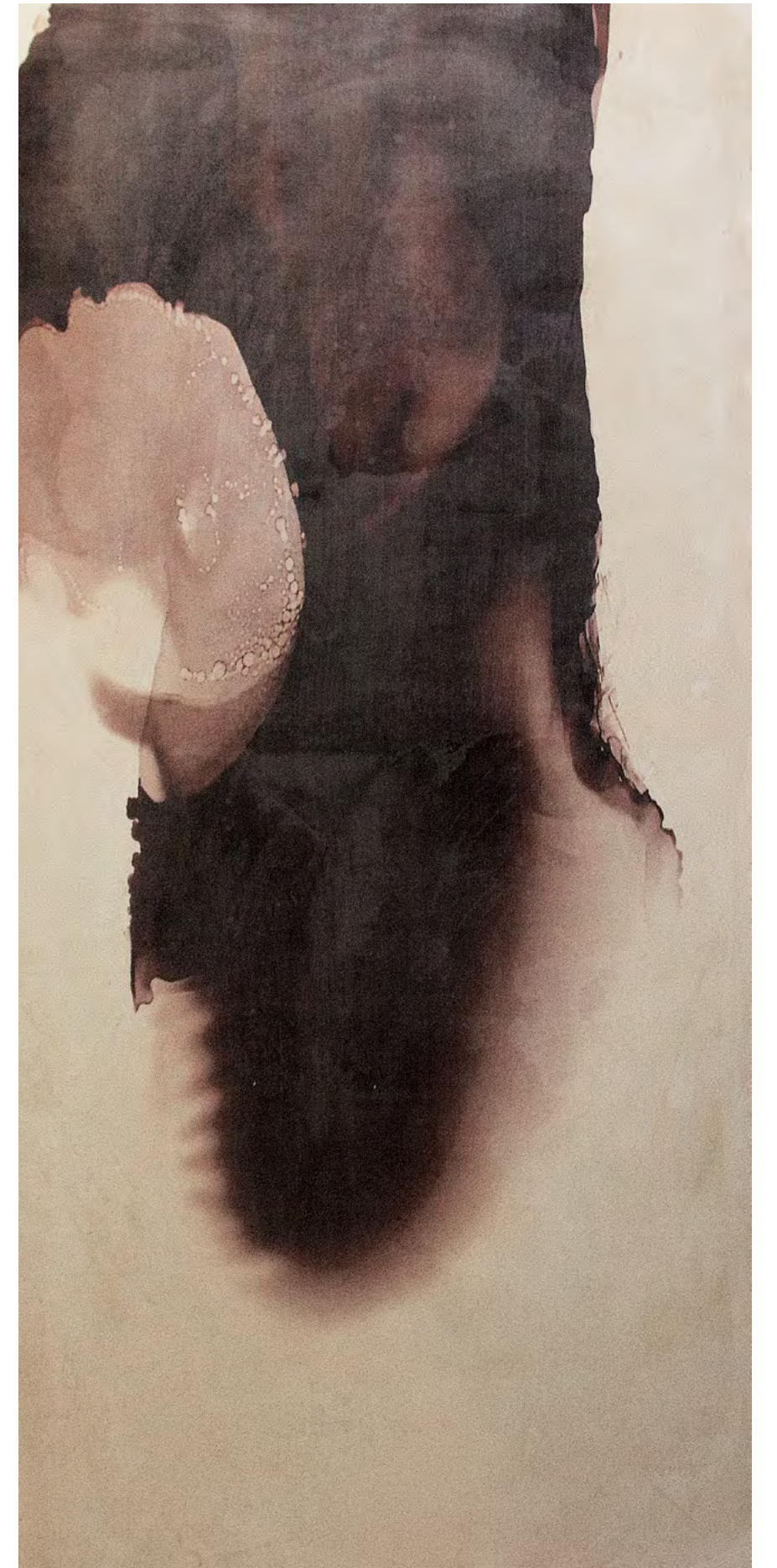


When Stillness Comes

Acrylic on Digital Print on Muslin with Silk

72x36inch

2018



Aftermath

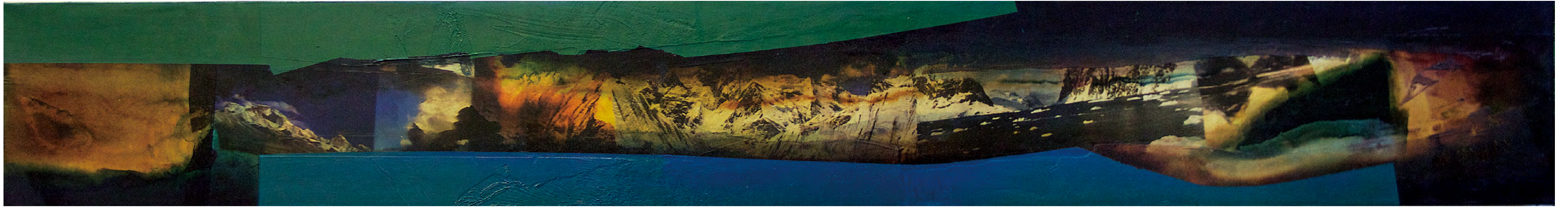
Acrylic on Digital Print on Muslin
50x40inch
2019



Glimpse

Acrylic on Digital Print on Silk
38x28inch
2018



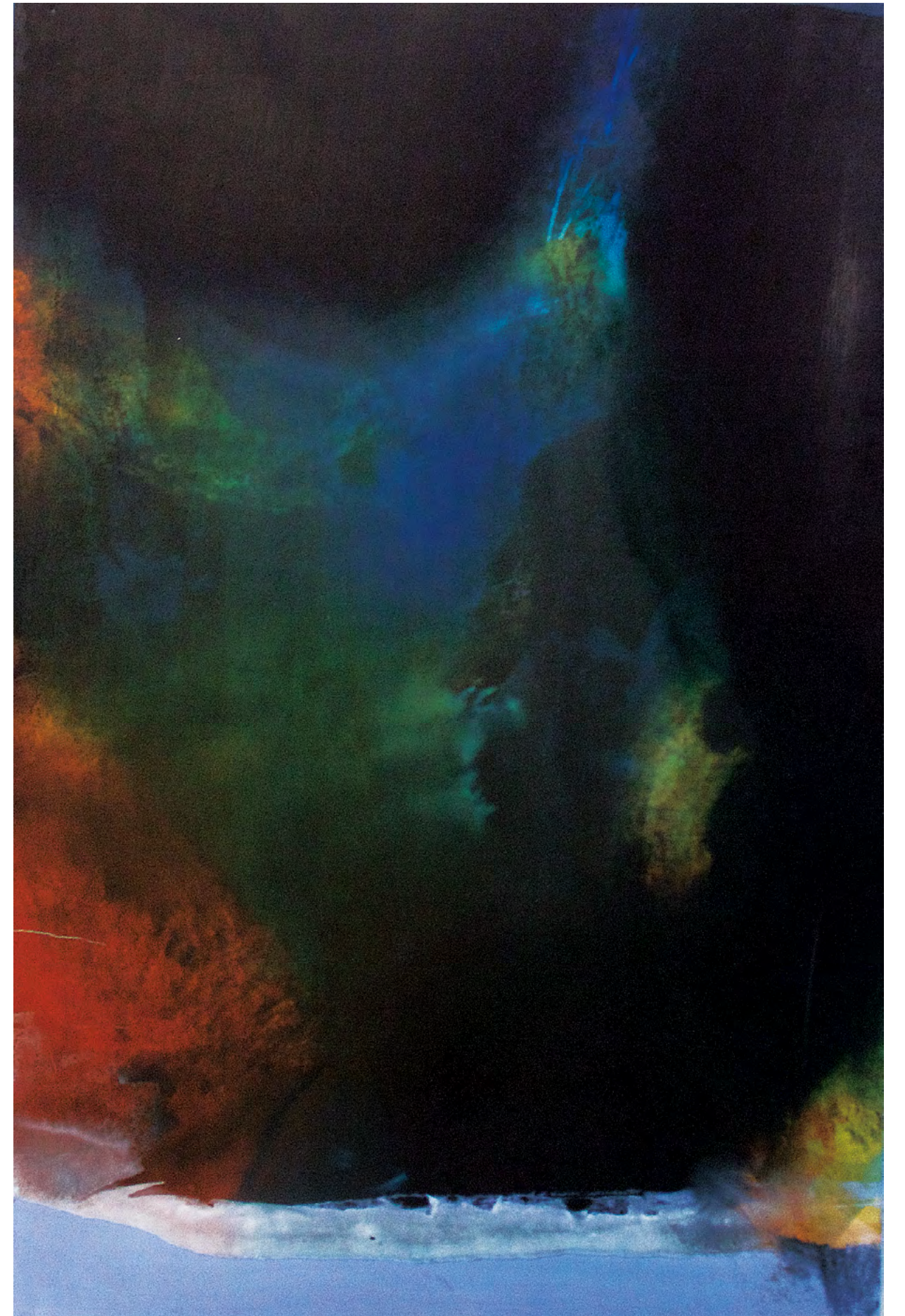


Off Far Places
Acrylic on Photo Collage on Canvas
12x72inch
2018



Off Far Places (Detail)

Night Motions for WY
Acrylic on Digital Print on Silk
48x32inch
2018



Memories in Time Through Space

Acrylic on Canvas with Silk

48x36inch

2018





Out There and Within Here

Acrylic on Muslin 36x72inch 2019

Almost Gone

Acrylic on Canvas with Silk

72x56inch

2018



Once Loved

Acrylic on Canvas with Silk
72x56inch
2019



From The Depth of Night
Digital Print on Muslin and Acrylic
57x37.5inch
2019





English Landscape

Acrylic on Digital Print on Silk

48x12inch

2018



Never Forgotten

Acrylic on Digital Print on Silk

15.5x47inch

2018



One Moment Still
Acrylic on Muslin 36x72inch 2018



Studio San Rafael, CA 2017

In the studio of Jeremy Morgan

We looked at many paintings—mostly large to it seemed to me some very large. They were in a manner of speaking landscapes, although there were hardly horizons anywhere. Earth, sea and sky, mountains and rivers and plains—and cloudscape, many cloudscape. They were not the classical landscapes of Poussin and Claude; there was little or none of the compositional geometry of the founders of the French landscape tradition. Nor was Corot's Italy or *Mortefontaine* present in Morgan's work, and also not the bourgeois country weekend of the French Impressionists. Of the Romantic landscape of Caspar David Friedrich there was perhaps a trace of his wanderer standing on a crag above the clouds, and maybe some of the immediacy of Constable's cloud studies and—certainly—some of Turner strapped to a mast in a blizzard at sea. There were, yes, traces in Morgan's work (or in my associations to it in our conversation), yes traces but no [influences,] no [progenitors] of any easily identifiable kind.

There was, however, one overarching characteristic in Morgan's work that is shared by all landscape painters—the indomitable beauty of the earth. But here in Morgan's work as in I think few others, man and his works and lives were utterly absent. Surely, in some 19th C. Americans—the Easterners Fredrick Church and Albert Bierstadt, and the Californians Thomas Hill and William Keith—there are few or no people... the occasional Indians don't count for they are only part of the [indigenous] like waterfalls and trees. Those 19th C. American landscapes, however, were painted for purchase by American men as emblems of a new world to conquer, whereas Jeremy Morgan's landscapes are of an experience of the earth and sky not as places for us to conquer but rather as experience of the earth and all its places to conquer us.

[To conquer us.] We looked and looked, Morgan and I standing rather silently, and then at last sat on the usual decrepit studio furniture and began to talk about the work and his unusually complex and sophisticated acrylic technique that makes these paintings possible. And, although technique is always interesting to discuss among artists, it is also something not easy to copy from one artist to another unless it's taught from master to apprentice as in the olden days of oil painting... that is to say, nothing he said could I use myself nor describe for anyone else to use.

Finally, having done with the [objective] issues of art criticism—what the paintings are of and how are they made—we came to talk of the [subjective] questions, the artist's own inner experience that drives the work and shapes what it is.

And here it was I began to understand why Morgan's paintings, though landscapes, give little or nothing from all the great landscape artists that have come before. It's that issue, [How did you get into art [the profession without a clientele] in the first place?] that told the origin and now the

maturity of Morgan’s work.

「I was in school,」 he said, 「I guess early teens, and we had to play Rugby which I hated anyway and it was very cold outside and raining hard and one day I refused to play. There was a great commotion—about like in the 1950’s declaring membership in the Communist Party—and I was told by the Head that it’s Rugby or goodbye. A teacher came to my rescue, persuading the powers to let me do my PE (you call it in America) as Judo, in which he was himself a Black Belt. I found in that work a dynamism of my body in space which surely I had never found in Rugby rain or shine, a dynamism which I had never felt before and which became my overarching desire to experience each day and my driving ambition to make more powerful each time. Well, it was incidental to Aikido but a determinate of my future career, that my judo teacher was also the school’s art teacher. So, out of the rejection of a hearty boy’s sport like Rugby in the rain, came my body in space in Judo and, soon enough, sculpture in space vital and twisting like the joy of my body in Judo—and soon enough later came paintings to make that vital twisting in color in the imaginary spaces of paintings on a wall. Thus it came to be that a path was formed leading to education at the Royal Academy and a Harkness grant for study abroad and then a position at SFAI.」

But, we all know, time passes and the passions of youth are solved or obliterated by maturity—as Henry James put it, 「Life brings us all down, somehow or other.」 Morgan’s and my conversation went on, that morning in his studio, to recent experience. Surely that first unification (I’ll have to call it that) of his body in action with the space it occupies was inspiring, but what about here now 30 years later in a warehouse studio in nowhere San Rafael? What keeps that early experience alive in maturity, despite all the daily chores of daily life that bury everything?

Our conversation turned to a few years ago and a faculty grant from SFAI to travel and backpack in the Himalaya in Nepal... and the heights, and perhaps the lack of oxygen, and the altered state of consciousness those heights and their consequent lacks might induce—dizzy, exalted, transcendent, at one with the cosmos—oh, God, I thought, those mystical extremes all rational people and the art world that is theirs deny/destroy—that same experience in maturity the youth experienced when against all odds he transcended Rugby in the rain.

Get near here and it’s time to watch out—cosmic kitsch and oozy spirituality come down like a warm sauce as sickening as a day of wet Rugby.

But get near here with the Judo knowledge in one’s bones and muscles that we are one with the energies of the space we live in, and then prove it to oneself by personal experience in the high mountains of Nepal—and that it has happened to others before one confirms the authenticity when it happens to oneself.

So, where does art come from? Sometimes from Beyond. And when sometimes Beyond makes landscapes, sometimes it makes the paintings of Jeremy Morgan.

Fred Martin
September 2007

在傑米·摩根的工作室

我們看了許多畫作，大多數都很大，對我來說有些非常大。從某種意義上說，它們是風景畫，儘管幾乎沒有地平線。大地、海洋和天空、山川平原、雲景，還有很多雲景。它們不是普桑和克洛德的古典風景畫，幾乎沒有法國風景畫傳統奠基人的幾何構圖。摩根的作品也沒有科羅的意大利或莫特方丹的影子，也沒有法國印象派的城市週末風光。卡斯帕·大衛·弗里德里希的浪漫風景畫中也許有一絲他站在雲層上方的漫步者的痕跡，也許有康斯特布爾的雲層研究的即時性，當然還有特納在大風雪中綁在桅桿上的某些部分。摩根的作品中有痕跡（或者是我在我們的對話中與之產生的聯想），是的，有痕跡，但沒有明顯的「影響」，沒有可以輕鬆識別的「前輩」。

然而，摩根的作品中有一個主要特徵，與所有風景畫家共享的特點——那就是大地的堅不可摧的美。但在摩根的作品中，就像我認為的其他作品一樣，人和他的作品以及生活都完全不存在。當然，在19世紀的美國畫家中，如東部的弗雷德里克·切奇和艾爾伯特·比爾斯塔特以及加利福尼亞的托馬斯·希爾和威廉·基思，幾乎沒有人……偶爾出現的印第安人不算，因為他們只是「土著」中的一部分，就像瀑布和樹木一樣。然而，那些19世紀的美國風景畫是為了讓美國人購買的，作為征服新世界的象徵，而傑米·摩根的風景畫是關於對地球和天空的體驗，不是作為我們征服的地方，而是作為地球的體驗以及征服我們的所有地方。

“征服我們”。我們看了又看，摩根和我站在那裡相當安靜，然後最後坐在通常的破舊工作室傢具上，開始談論作品和他那使這些繪畫成為可能的複雜而精緻的丙烯技巧。儘管藝術



Ming Ren and Jeremy Morgan at FANGYUAN ART GALLERY, District 798, Beijing 2018

家之間討論技巧總是有趣的，但要將它從一個藝術家複製到另一個藝術家並不容易，除非像過去的油畫大師向學徒傳授那樣……也就是說，他說的任何東西我自己無法使用，也無法為其他人使用。

最後，當討論藝術評論的「客觀」問題——繪畫的主題和製作方式——告一段落後，我們開始談論「主觀」問題，即藝術家自己內心的體驗，這些體驗推動著作品的創作和形成了作品的本質。

從這裡開始，我開始理解為什麼摩根的畫作，儘管是風景畫，卻沒有繼承以前的偉大風景畫家的任何元素。正是這個問題，「你是如何最初進入藝術（沒有客戶的職業的？）」告訴了摩根作品的起源和成熟。

他說：「我在讀書的時候，大概是十幾歲的時候，我們必須打橄欖球，而我討厭打球，無論晴天還是雨天。有一天我拒絕參加比賽。這引起了一場大動蕩，就像上世紀50年代宣佈入黨一樣。校長告訴我，不玩橄欖球就滾蛋。一個老師出面救了我，說服了那些有權勢的人，讓我在體育課學柔道，因為他自己是黑帶。我發現在這項運動中，我在空間中的身體動態，肯定是我從未在晴天或雨天的橄欖球場上找到過的，我從未感到過的動態，成為了我每天渴望體驗的主要願望，也是我的主要追求，一次比一次更加強大。那麼，對合氣道的偶然，卻成了我未來職業的決定因素，因為柔道老師也是學校的藝術老師。因此，由於拒絕了像橄欖球這樣的熱血少年運動，我的身體在柔道中找到了自己的空間，不久之後，雕塑在這個空間中變得充滿生氣和交纏，就像我在柔道中的身體充滿了快樂。不久之後，我開始作畫，以在牆上的想象空間中製造出那種充滿生氣的顏色交纏。因此，一條通往皇家學院的教育、哈克尼斯獎學金和舊金山藝術學院教職的道路形成了。」

但我們都知道，時光荏苒，青年時代的激情會隨著成熟而得到解決或湮滅，正如亨利·詹姆斯所說，「生活以某種方式將我們所有人擊倒。」摩根和我的談話繼續進行，那天早上在他的工作室，我們談論了最近的經歷。當然，他的身體在行動中與所佔據的空間的首次統一（我不得不這麼稱呼它）是令人振奮的，但現在在聖拉斐爾一個倉庫工作室已經過去了30年，這一體驗如何在成熟期間保持生氣，儘管日常生活的瑣事埋葬了一切？

我們的對話轉向了幾年前，以及來自舊金山藝術學院的教職員補助金，用來在尼泊爾的喜馬拉雅山地區旅行和背包旅行……海拔，也許是缺氧，以及由高海拔產生的反應可能引發的意識狀態的改變——頭暈、昇華、超脫，與宇宙融為一體——哦，天吶，我想，那些神秘的極端狀態，所有理性的人和屬於他們的藝術世界都否認/摧毀——這與青年時代的經歷相同，儘管逆境重重，他依然超越了雨中的橄欖球。

當你靠近這裡時，要小心了——宇宙的媚俗和黏黏的靈性會像溫暖的醬汁一樣令人作嘔，就像潮濕的橄欖球比賽日一樣。但是，當你擁有柔道知識，它已深入你的骨骼和肌肉，你會明白我們與生活空間的能量是一體的，然後通過個人經驗在尼泊爾的高山上向自己證明這一點，並且當它發生在你身上時，就會確認其真實性。

那麼，藝術從哪裡來？有時來自超越。超越有時創造風景，有時會創造傑里米·摩根的畫。

弗雷德·馬丁
2007年9月

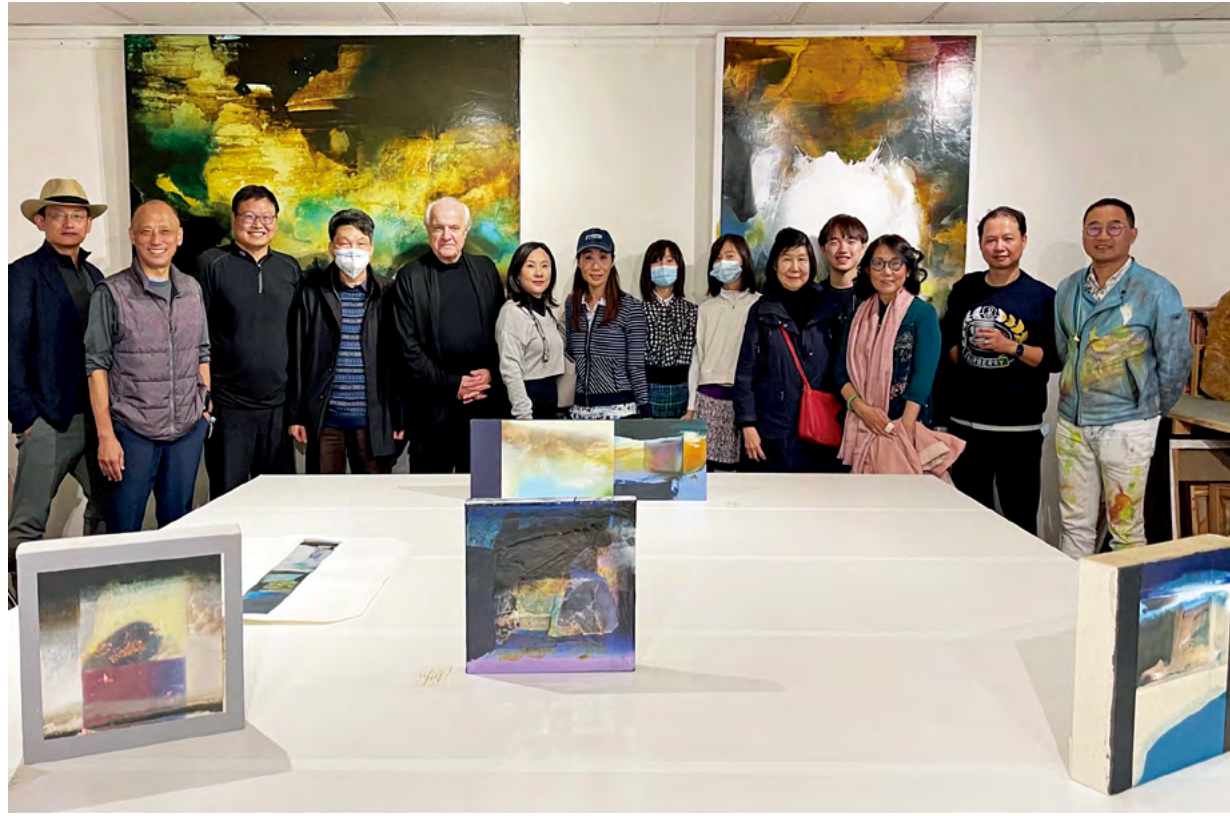
（作者為美國著名藝術家、作者、藝術教育家，長期任教於舊金山藝術學院）



Fred Martin, Ming Ren, Jeremy Morgan and David Frazer in Beijing for an Exhibition “No Room for Form” 2014



Ren Ming, Fred Martin, Jeremy Morgan visiting West lake, Hangzhou ,China 2017



2022年4月，摩根與灣區藏家在硅谷亞洲藝術中心個展上



摩根在硅谷亞洲藝術中心對達摩根雕對視



Chronology 藝術年表

JEREMY MORGAN

Curriculum Vitae

Born: 1956, Cambridge, England

Education:

1974–1977 University of Oxford, Ruskin School of Drawing and of Fine Art, Certificate of Fine Art (Distinction)

1978–1981 Royal Academy Schools, R.A., London, England, Advanced Diploma in Fine Arts

1983–1985 San Francisco Art Institute, M.F.A. (Painting)

Awards:

1999 SFAI Faculty Development Grant (Iceland)

1983–1985 Harkness Fellowship (Commonwealth Fund of New York)

1981 Connoisseur Magazine Painting Prize Winner

1981 Stowells Trophy (juried) Medal Winner

1980 Sir James Walker Award

1979 Vandeleur Scholarship Award

1978 Leverhulme Scholarship Award

Solo Exhibitions:

2023 The Momentary Architecture of Being, Silicon Valley Asian Art Center, Santa Clara, CA

2018 Imaginal Geographies (UK) Art House Life, Ventnor, Isle of Wight, U.K.

2017 Geographies of the Mind, China Academy of Art, Hangzhou, PR China

2017 Geographies of the Mind, Shandong Museum of Art, Jinan, PR China

2014 Artworks Downtown, San Rafael, CA

2010 Sandra Lee Gallery, SF, CA

2009 Imaginal Geographies, Himmelberger Gallery, SF, CA

2006 Recent Works, 555 California Street Plaza Gallery, SF, CA

2005 Geographies, Baxter, Chang & Patri Gallery, SF, CA

2003 Baxter, Chang & Patri Gallery, SF, CA

2001 Jackson Hole Arts Association, Jackson Hole, WY

2000 Cathcart Contemporary, SF, CA

1998 Cathcart Contemporary, SF, CA

1994 China National Academy of Fine Arts Gallery, Hangzhou, PR China

1994 d.p. Fong Gallery, San Jose, CA

1986 Introductions, Bluxome Gallery, SF, CA

Group Exhibitions:

2022 Colorful, Jeremy Morgan/Arthur Ku, Stevenson Arts Foundation, Miro East Tower, Galley, San Jose, CA

2022 East Wind From The West: Jeremy Morgan/Ming Ren, Silicon Valley Asian Art Center, Santa Clara, CA

2021–2022 East/West Invitational , The China Palace, China Art Museum, Shanghai, PR China

2019–2020 East Wind From The West: Jeremy Morgan/Ming Ren, Sichuan Fine Art Institute Gallery, Chongqing, PR China

2018 East Wind From The West: Jeremy Morgan/Ming Ren, Fangyuan Art Gallery, Beijing, PR China

2016 The Un-Landscape, (with Tra Bouscaren) Museum of Art and History, Santa Cruz, CA

2015 No Room for Form, International Art Center, Fremont, CA

2014 No Room for Form, Luxan Academy Gallery, Shenyang, PR China

2014 No Room for Form, SZ Art Center, Beijing, PR China

2014 Workshop and Echoes, Jackson Hole Center for the Arts, Jackson Hole, WY

2012 Jeremy Morgan/Holly Blake, Sandra Lee Gallery, SF, CA

2010 Faculty Exhibition, JFK University Art Gallery, Berkeley, CA

2009 Magic and Myth, Red Door Gallery, Oakland, CA

2008 Gallery Artists Show, Himmelberger Gallery, SF, CA

2008 Balancing Perspectives, JFK University Art Gallery, Berkeley, CA

2007 Landscapes, (with Miya Ando) Citicorp Building, Sansome Street, SF, CA

2004 Artists in Dialogue, Baxter, Chang & Patri Gallery, SF, CA

2002 Two by Two, JFK University Arts Annex Gallery, Berkeley, CA

2006 Asian Influence, Jackson Hole Art Association, Jackson Hole, WY

2005 Blue, Baxter, Chang & Patri Gallery, SF, CA

2005 Faculty Show, JFK University Arts Annex Gallery, Berkeley, CA

2001 Two by Two, JFK University Arts Annex Gallery, Berkeley, CA

2001 Alternating Currents, Hitachi USA, Brisbane, CA

2000 Faculty Exhibition, JFK University Arts Annex Gallery, Berkeley, CA

2000 New Abstraction from San Francisco, University Art Gallery, Shanghai, PR China

2000 2 x 2, JFK University Arts Annex Gallery, Berkeley, CA

1999 Gallery Artists, Cathcart Contemporary, SF, CA

1998 Three Painters, Robert Green Fine Art, Mill Valley, CA

1997 Workshop Exhibition, Central Institute of Fine Arts, Beijing, PR China

1997 SFAI Faculty Exhibition, SF, CA

1996 125 Years SFAI, Jernigan Wicker Fine Arts, SF, CA

1996 The Inaugural Exhibition, Freddie Fong Contemporary Art, SF, CA

1994 Small Works, d.p. Fong & Spratt Gallery, San Jose, CA

1994 Four Englishmen and an Irishman, Joel Kessler Fine Art, Miami Beach, FL

1993 Tribute to William Sawyer, William Sawyer Gallery, SF CA

1992 Four Painters, William Sawyer Gallery, SF, CA

1993 Spirited Canvases II, d.p. Fong & Spratt Gallery, San Jose, CA

1992 The Legacy of Landscape, d.p. Fong & Spratt Gallery, San Jose, CA

1992 Abstraction: Four Painters, William Sawyer Gallery, SF, CA

1991 SFAI Faculty Exhibition (juried), SF, CA

1990–2000 SFAI Annual Art Auction, SF, CA

1990 Triangle Gallery, SF, CA

1989 Seven Select Bay Area Artists, College of Marin Art Gallery, Kentfield, CA

1989 Triangle Gallery, SF CA

1988 Old Friends, New Faces, Triangle Gallery, SF, CA

1987 Tonal Intonations, Oakland Creative Growth Workshop, Oakland, CA

1986 Gallery Artists, Bluxome Gallery, SF, CA

1986 Jeremy Morgan and Kunio Ishii, Paintings, Diego Rivera Gallery, SFAI, SF, CA

1985 M.F.A. Exhibition, SFAI, Ft. Mason, SF, CA

1985 New Art in the West, Vorpall Gallery, SF, CA

1985 Gallery Artists, Graystone Gallery, SF, CA

1983 Kabuki Theatre (Bill Graham Promotions), SF, CA

1982 Royal West of England Academy Annual, Bristol, England

1982 Group Premium Exhibition, Royal Academy of Arts, London, England

1981 New Contemporaries, I.C.A., London, England

1981 Royal Academy Summer Exhibition, London, England

1981 Bristol Artists, King Street Gallery, Bristol, England

1981 Stowell's Trophy Exhibition, London, England

1980 Group Premium Exhibition, Royal Academy of Arts, London, England

1980 Selected Paintings and Concerts, Royal Academy of Arts at the Royal Academy of Music, London, England

Teaching:

1989– present Associate Professor, Painting Dept., San Francisco Art Institute, SF, CA

2005– present Lucid Art Foundation Studio Faculty, Inverness, CA

2013– present Visiting Professor of Painting, Luxan Academy, Shenyang, PR China

2016– present Visiting Professor, CAA , Hangzhou, PR China

2018– present Visiting Professor, Shanghai University & Shanghai Academy, PR China

2005– 2007 Chair, Undergraduate Painting Dept., San Francisco Art Institute, SF, CA

2004– 2015 Adjunct Faculty, JFK University, Arts & Consciousness Program, School of Graduate Studies, Berkeley, CA

2000– present Master Class Workshop and Lecture, Jackson Hole Arts Association, Jackson Hole, WY

1997–2015 Visiting Assistant Professor, Graduate Seminar, JFK University, Fine Arts Program, Orinda, CA

1996– Mentor, California College of the Arts, Graduate Department, SF/Oakland, CA

1997– Workshop instructor - Visiting Professor, Central Institute of Fine Art, Beijing, PRC

1996– 2000 Visiting Assistant Professor, Advanced Painting Class, Foothill College, Los Altos, CA



Jeremy Morgan at his studio in San Rafael, CA 2019



Jeremy Morgan in Wales, UK 2023

- 1994– 1996 Lectures, workshops, Hangzhou, Shanghai, Beijing, PRC
- 1994–2004 Mentor/Tutor, JFK University, Arts & Consciousness Program, School of Graduate Studies, Berkeley, CA
- 1992– 2006 Assistant Professor, Painting Department, San Francisco Art Institute
- 1989–1992 Chair of Painting, San Francisco Art Institute, Instruction of painting and drawing (Beginning/Intermediate/Further), Tutor, Graduate Advisor
- 1988 Guest Lecturer, Graduate Seminar, California College of the Arts, Oakland, CA
- 1982– 1983 Instructor, Avonhurst School, Bristol, England
- 1981 Visiting Lecturer (Autumn Term), Loughborough College, England
- 1977– 1978 Life class instructor, Ruskin School of Drawing, University of Oxford, England

- Collections:**
- Saks Fifth Avenue, USA
 - Central Institute of Fine Arts, Beijing, PR China
 - Beringer Wineries, Napa, CA
 - Lucent Technologies, San Jose, CA
 - Luxan Academy, PR China
 - Central Academy of Art, Beijing, PR China
 - China Academy of Art, Hangzhou, PR China
 - Shandong Art Museum, Jinan, PR China

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地址 3777 Stevens Creek Blvd., Suite 400,
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