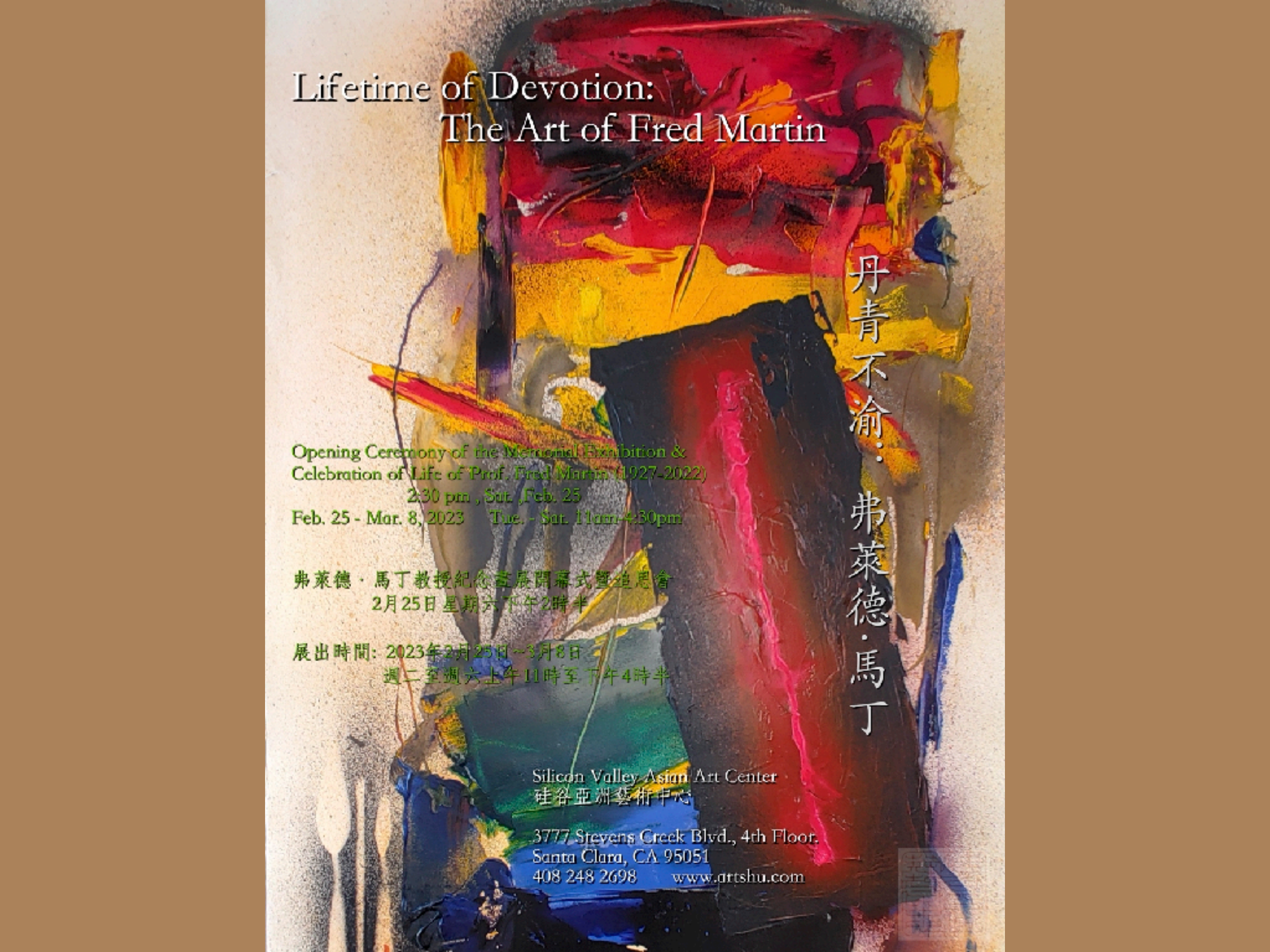




Lifetime of Devotion: The Art of Fred Martin

丹青不渝：
弗萊德·馬丁

Opening Ceremony of the Memorial Exhibition &
Celebration of Life of Prof. Fred Martin (1927-2022)

2:30 pm, Sat, Feb. 25

Feb. 25 - Mar. 8, 2023 Tue. - Sat. 11am-4:30pm

弗萊德·馬丁教授紀念畫展開幕式暨追思會
2月25日星期六下午2時半

展出時間：2023年2月25日~3月8日
週二至週六上午11時至下午4時半

Silicon Valley Asian Art Center
硅谷亞洲藝術中心

3777 Stevens Creek Blvd., 4th Floor.
Santa Clara, CA 95051
408 248 2698 www.artshu.com

Preface

Fred Martin was an outstanding painting professor and scholar who worked at the San Francisco Art Institute for over 50 years, during which he served as the President of the San Francisco Art Institute for over 20 years. He was a renowned painter, art critic, and art educator in the United States, and was also one of the important figures in American modernist abstract painting.

Early in his career, he studied painting with renowned artists such as David Park, Mark Rothko, and Clifford Still at the San Francisco Art Institute. His works seem to embody the philosophy of color in geometric abstraction and the rhythmic form of musical notes, as well as the romantic abstraction that expresses naivety and fun. The inner spirit of the works materializes into shapes and lines with the use of lines and colors to convey the harmony of forms and their relationships, which is enough to touch and shock the viewer. In a strict sense, this is not just the result of superb painting skills, Martin's painting is based on the principle of being able to touch the human soul, mainly by returning to the "original" innocence and finding the true expression through his works. Viewers can also see the "traces" of the cross-influence of these early works by his mentors, but that is just a "trace." His works have a unique imagination that is both "familiar" and "new." The free-form lines, shapes, and colors are harmonious in the multi-dimensional space of the picture, making the energy they release extraordinary. His compositions are full of passionate biological energy, with unique and individual watercolor blending, and you can still find more colorful new aesthetics features in these decades-old "original" works.

Professor Martin's works have been exhibited at the San Francisco Museum of Modern Art since 1949, and over the past 60 years, his works have been displayed at major museums across the United States, including the famous Whitney Museum in New York. During this time, he has won many prestigious awards, such as the 183rd Annual National Academy Prize in New York, the gold award at the annual oil painting and sculpture exhibition of the Oakland Art Museum, and so on. In fact, Martin's fame comes not only from his works, but also from his art criticism, writing on art history, and speeches. He is widely recognized as a well-known art critic, and has published many art works to date, including: "2008, 2009, and 2010 Painting and Working Records," "Classical Soil," "Holy Land," and more. He has also written a large number of art reviews and essays for many American art magazines and special issues.

Professor Fred Martin is also an old friend of China. During his tenure as president of the San Francisco Art Institute, he made outstanding contributions not only to the exchange of Chinese and American art and culture, but also to the training of art talent in China and to the research and development of contemporary art in China. He started leading the team of teachers and students from the San Francisco Art Institute to the China Academy of Art and other art colleges in China for academic exchange as early as 1986. To this day, nearly 30 years have passed. Many famous Chinese artists have gone to the only pure art institute in the United States for further studies in the 80s and 90s. The San Francisco Art Institute thus became the earliest art institute for exchange between China and the United States.

The exhibition features works by Martin, who had a strong interest in Confucian culture of China from a young age and showed elements of Chinese culture in his works. The works showcase Martin's artistic development and style in different periods and serve as a tribute to his artistic contributions and legacy. Martin's art has left a valuable spiritual wealth for the world.

Ming Ren

Former Assistant of President, San Francisco Art Institute

Director of International MFA Program, China Academy of Art

Feb. 5, 2023

前言

弗萊德·馬丁是一位傑出的繪畫教授和學者，在美國舊金山美術學院從事美術教學工作50多年，期間，曾擔任舊金山美術學院院長20多年，是美國著名的繪畫藝術家，藝術評論家和美術教育家，也是美國現代主義抽象繪畫的重要人物之一。

他早年在舊金山美術學院師從大衛·帕克，馬克·羅斯科和克利福德·斯蒂爾等繪畫名家。他的作品似乎是在幾何抽象中體味色彩的哲理構成，音符的形式律動，又好像在抒情抽象中盡情的渲洩稚拙趣味。自然流落的內在精神貌似不經意間物化成形色、線條。僅用線條，色彩來傳達形式的和諧以及它們之間的關係就足以讓觀者感動和震撼，從嚴格意義上說這不僅是高超的繪畫技巧所至，馬丁的繪畫是以能觸及人類靈魂的原則為唯一的基礎，最主要是要通過畫作回歸「原始」的天真善意，找到本真表達。觀者還可以從他的作品中看到那些導師們對他的這些早期作品的交叉影響的「痕跡」，但那僅僅是「痕跡」，他的作品具有「似曾相識」而又「耳目一新」的獨特的想象，不拘形式的線、形、色交響於畫面的多元構成空間中，使得它們所釋放的能量非同尋常，他的構圖充滿熱情的生物能量，水色交融，個性獨特，在這些已歷經幾十年的「原創」中你還是會發現那種在當代主義語境下的更加多彩的新美學特徵。

馬丁教授的作品從1949年開始就已經在舊金山現代藝術博物館展出，60多年來，他的作品在美國各大博物館展出，包括位於紐約的著名的惠特尼博物館。這期間，他榮獲了許多舉世矚目的獎項，曾獲得第183屆紐約年度國家學院埃爾弗萊獎；奧克蘭美術博物館油畫雕塑年度作品展的金獎等等；實際上馬丁的知名度不僅來自於他的作品，也來自於他的藝術評論、藝術史的寫作和演講。他被學界公認為是一位知名的藝術評論家，至今出版了許多藝術著作，其中有：《2008，2009，2010年度繪畫和工作時記錄》，《古典主義的土壤》，《聖地》等，他還為美國眾多藝術雜誌與專刊撰寫了大量的藝術評論和藝術雜文。

弗萊德·馬丁教授還是中國的老朋友，他在就任舊金山美術學院院長期間，不但對於中美藝術文化交流，對於中國培養藝術人才，而且對於當代藝術在中國的研究與發展，都作出了突出的貢獻。他早在1986年就開始帶領舊金山美術學院師生團隊來中國美術學院，以及其他各美術學院進行多次學術交流，時至今日已近30年。許多中國的藝術名家80～90年代都有赴美在這所全美唯一的致力於純藝術的學院進修學習的經歷。舊金山美術學院就此也成為最早中美交流的藝術學院。

馬丁從青年時期就開始對中國的孔子文化有著濃厚的興趣，在他的作品中也不時流露出中國文化的影子。本次展覽的作品是馬丁各個時期藝術風格的發展和精彩的風貌，也是紀念他對藝術奉獻的回顧和展示，馬丁的藝術給世人留下了寶貴精神財富。

任敏

原舊金山美術學院院長助理
中國美院國際研究生專業主任
2023年2月5日於灣區



FRED MARTIN (1927-2022)

Fred Martin is a painter and a writer whose first one person show was at the Contemporary Gallery in Sausalito (1949); whose most recent exhibitions were one person shows at the Art Foundry Gallery, Sacramento (2013); the Ever Gold Gallery, San Francisco (2014); and group shows at the SZ Art Center, Beijing and the Luxun Academy of Fine Arts, Shenyang, China (2014). His most recent award The Alfred Easton Poor Award, National Academy, NYC (2008).

Selected Exhibitions:

- Fred Martin, Art Foundry Gallery, Sacramento CA, 2011 and 2009
- Fred Martin, Gallery DeNovo, Sun Valley, Idaho, 2007
- The Art of Fred Martin, A Retrospective, 1948-2003, Oakland Museum of California, 2003

Selected Publications:

- Lessons from the Masters, Green Gates Press, 2009
- "Thoughts About Old Age Style," paper for symposium "Styles of Aging and Dying: Artistic Production in Late-Life," at American Psychological Association, 2007
- A Travel Book, Arion Press, 1976

Education:

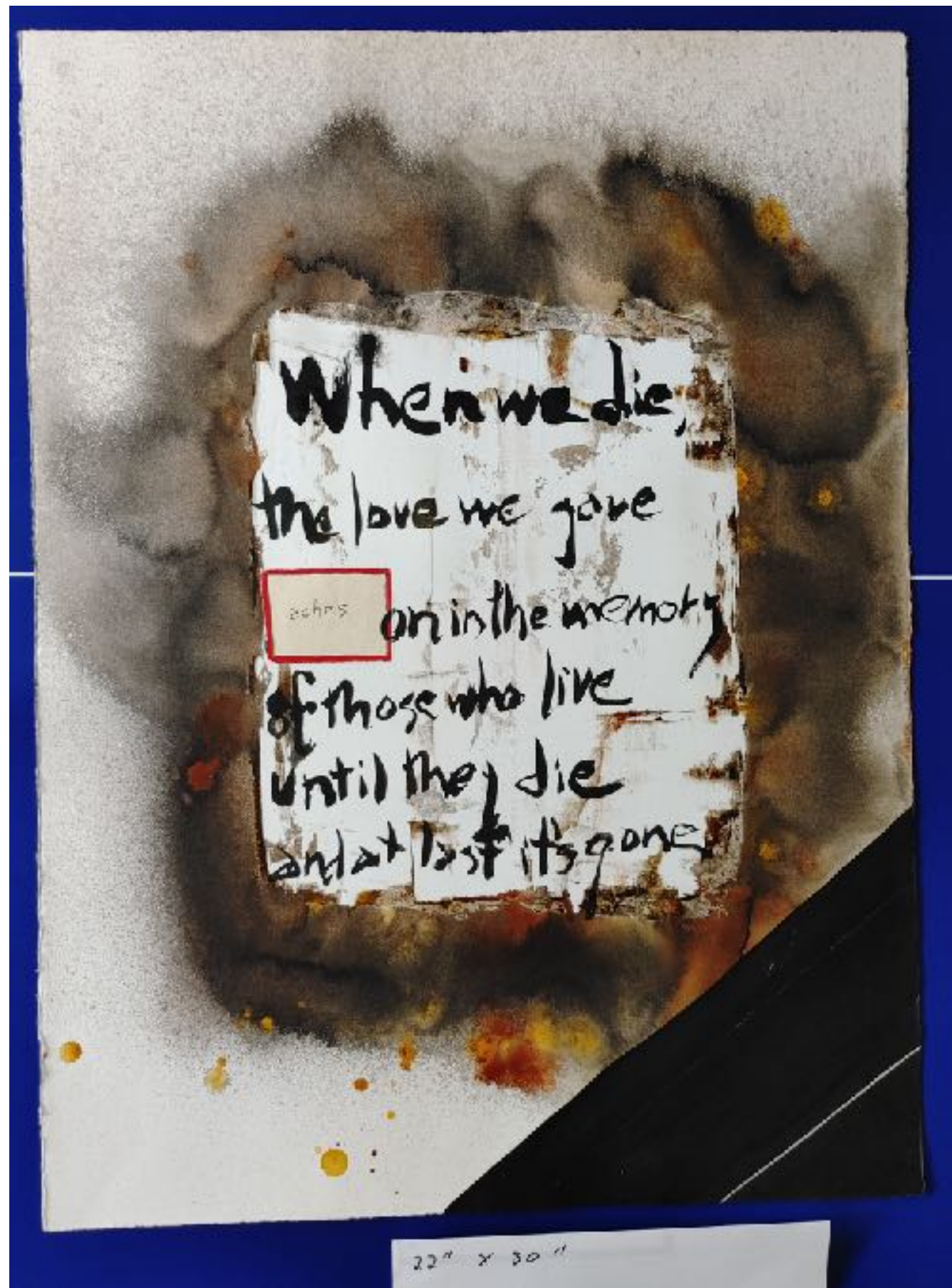
- BA, University of California, Berkeley, 1949
- MA, University of California, Berkeley, 1954
- Study with David Park, Mark Rothko, Clyfford Still at California School of Fine Arts (now SFAI)



No.1
Fred Martin
30"x45"
\$2,300



No.2
Fred Martin
32"x40"
\$1,200



No.3
Fred Martin
22"x30"
\$1,350



No.4
Fred Martin
19"x26"
\$1,200

19" x 26"

PLATE ONE: *The Major Arcana*



START HERE

Artist's Proof

First Edition 1981

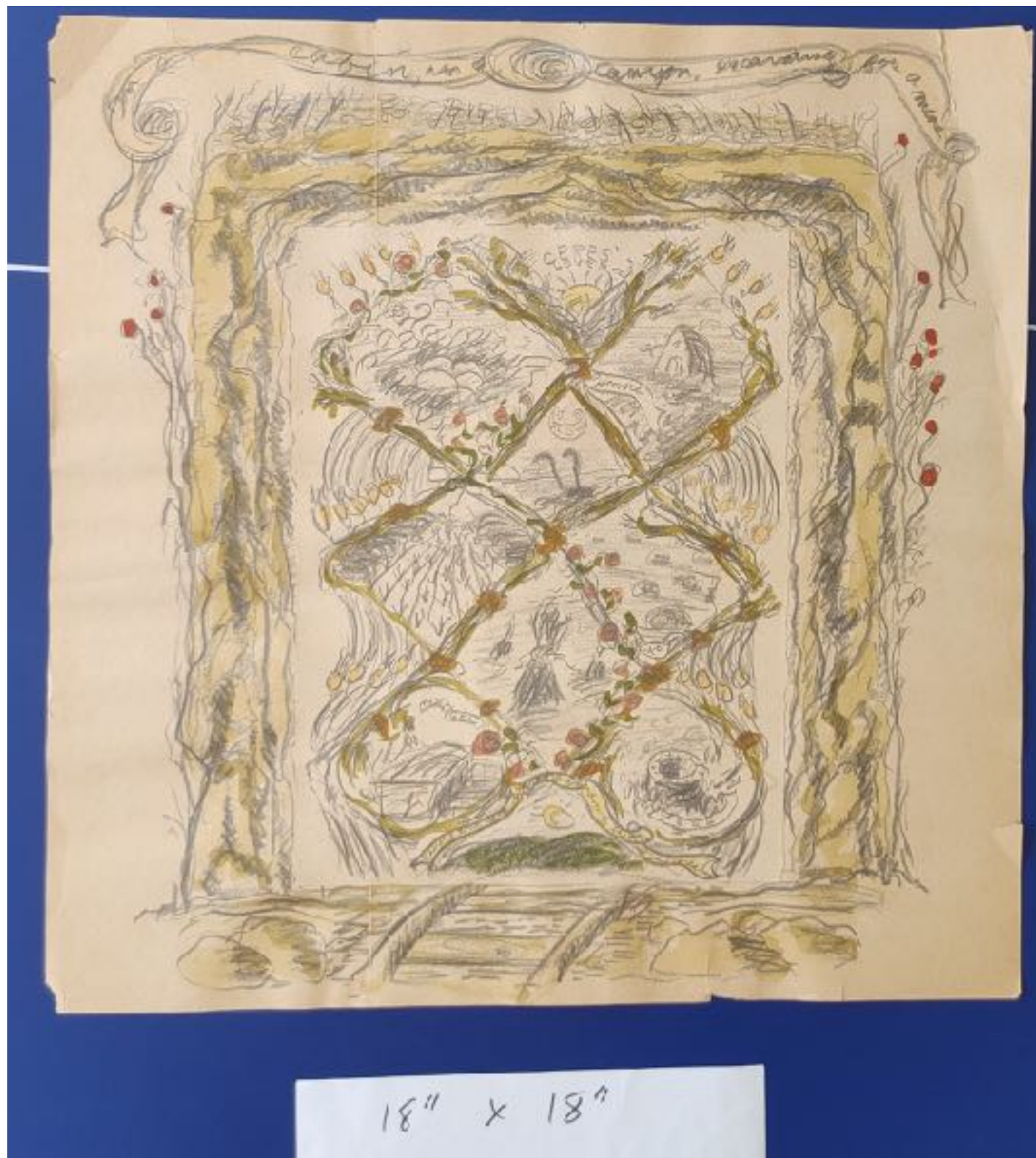
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\$2,850

22" X 30"



No.6
Fred Martin
15"x22"
\$1,300

15" x 22"



No.7
Fred Martin
18"x18"
\$550



No.8
Fred Martin
10"x14"
\$1,400



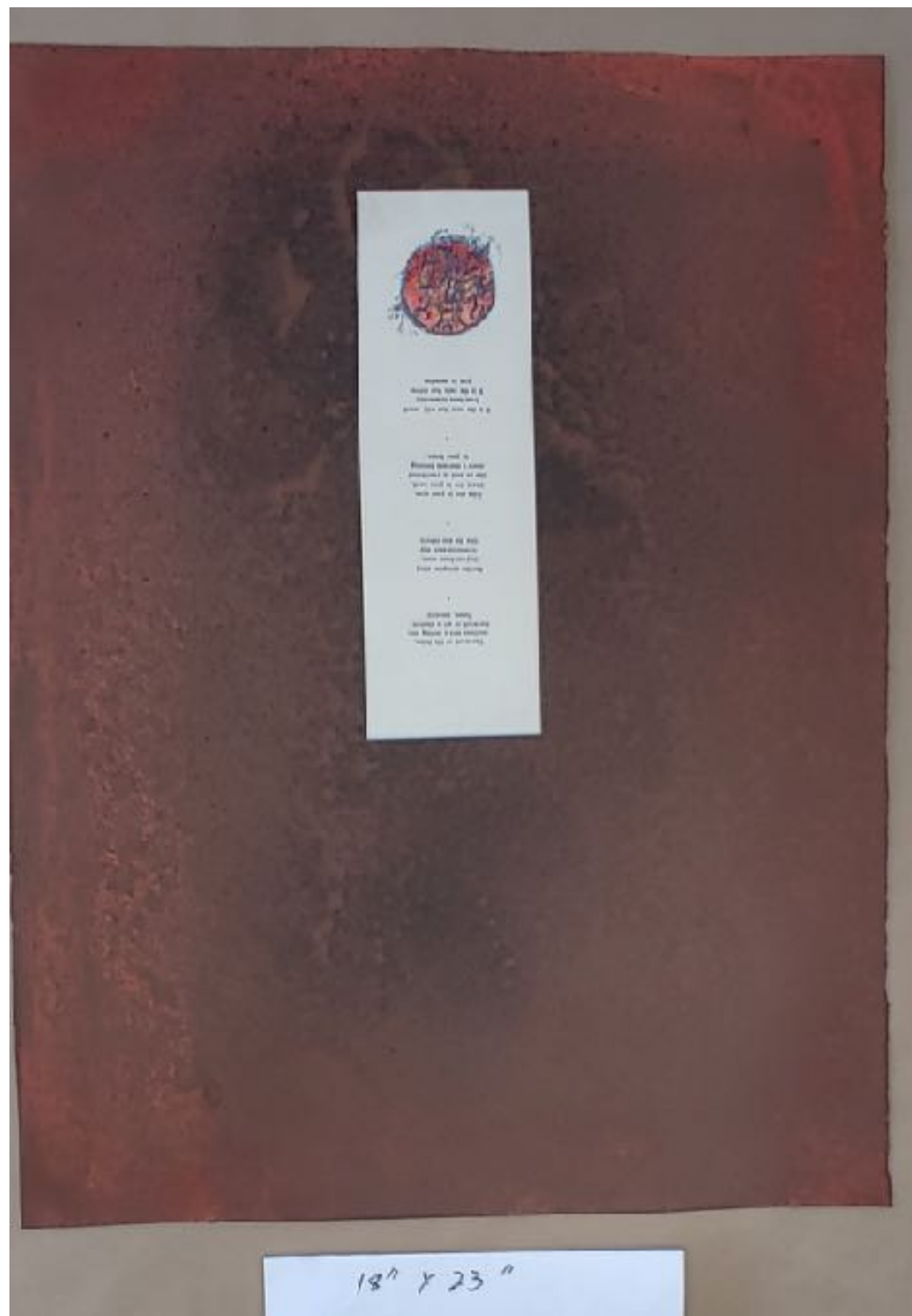
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\$5,000



No.10
Fred Martin
26"x40"
\$2,600



No.11
Fred Martin
15"x22"
\$1,800



No.12
Fred Martin
18"x23"
\$1,800



18" x 23"

No.13
Fred Martin
18"x23"
\$2,000



18" x 18"

18" x 18"

No.14
Fred Martin
18"x18"
\$600



No.15
Fred Martin
18"x23"
\$2,000



THE MOON

SHINE ON



AND LOVE

22" x 30"

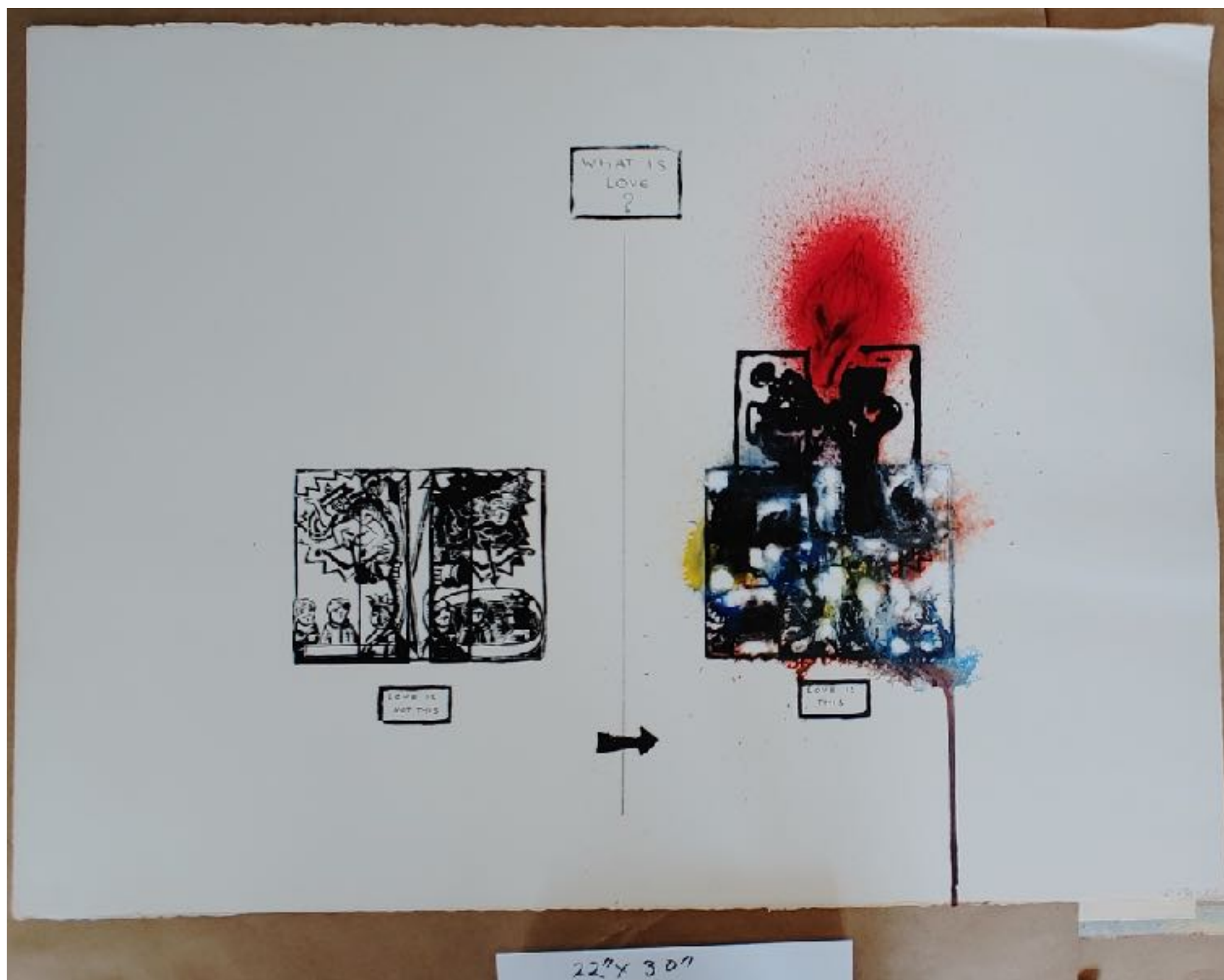
No.16
Fred Martin
22"x30"
\$2,500



Together,
we will make
it better.

22" x 30"

No.17
Fred Martin
22"x30"
\$2,200



No.18
Fred Martin
22"x30"
\$2,200



No.19
Fred Martin
22"x30"
\$2,300



No.20
Fred Martin
21"x26"
\$1,600



No.21
Fred Martin
22"x30"
\$2,500



No.22
Fred Martin
22"x30"
\$2,100



No.23 & 24
Fred Martin
15"x22" & 11"x16"
NFS



No.25
Fred Martin
19"x26"
\$1,500

19" x 26"



No.26
Fred Martin
19"x26"
\$1,800



For some years in the late 1970's - early 1980's, I kept to me in the dark in the studio a small oil on panel I had made during a better and happier time. The picture was of a simple pool of water reflecting the sky. For a time I had used the painting for my left wall. Indeed, the picture was painted there before. In the 1970's, as the studio darkened, it made a place to look to open the door would be the window and the world beyond.

Now, in the last days before the work that is 1981, I have been upon another painting made in that studio that more than twenty years ago. It is a small painting on panel of The Artist's Pool. Now, again the picture that I had bought in a New York auction in the late 60's.

I will keep the The Artist's Pool. By me now in the lightness in the studio is better to open my work to the world beyond. It is a small painting on panel of The Artist's Pool. Now, again the picture that I had bought in a New York auction in the late 60's.

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Cassidy described his impression in the collection of "poetic questions," my work will be "little questions" of my own sight and touch, feeling and touch. I thought and feeling of an and feeling. my work will be the abstraction of my experience of the life of man in the world.

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the only distinct group of my personal subject to open in the night hours the whole world of art and history which has been my constant daily power for so many years, to open a way to my that world as art - "little realization" of touch, sense, sight, thought and feeling. my work will be the abstraction of my experience of myself in the world.

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17" x 19"

No.27
Fred Martin
19"x19"
\$1,100



No.29
Fred Martin
19"x26"
\$1,800

19" x 26"



No.31
Fred Martin
30"x44"
\$5,000



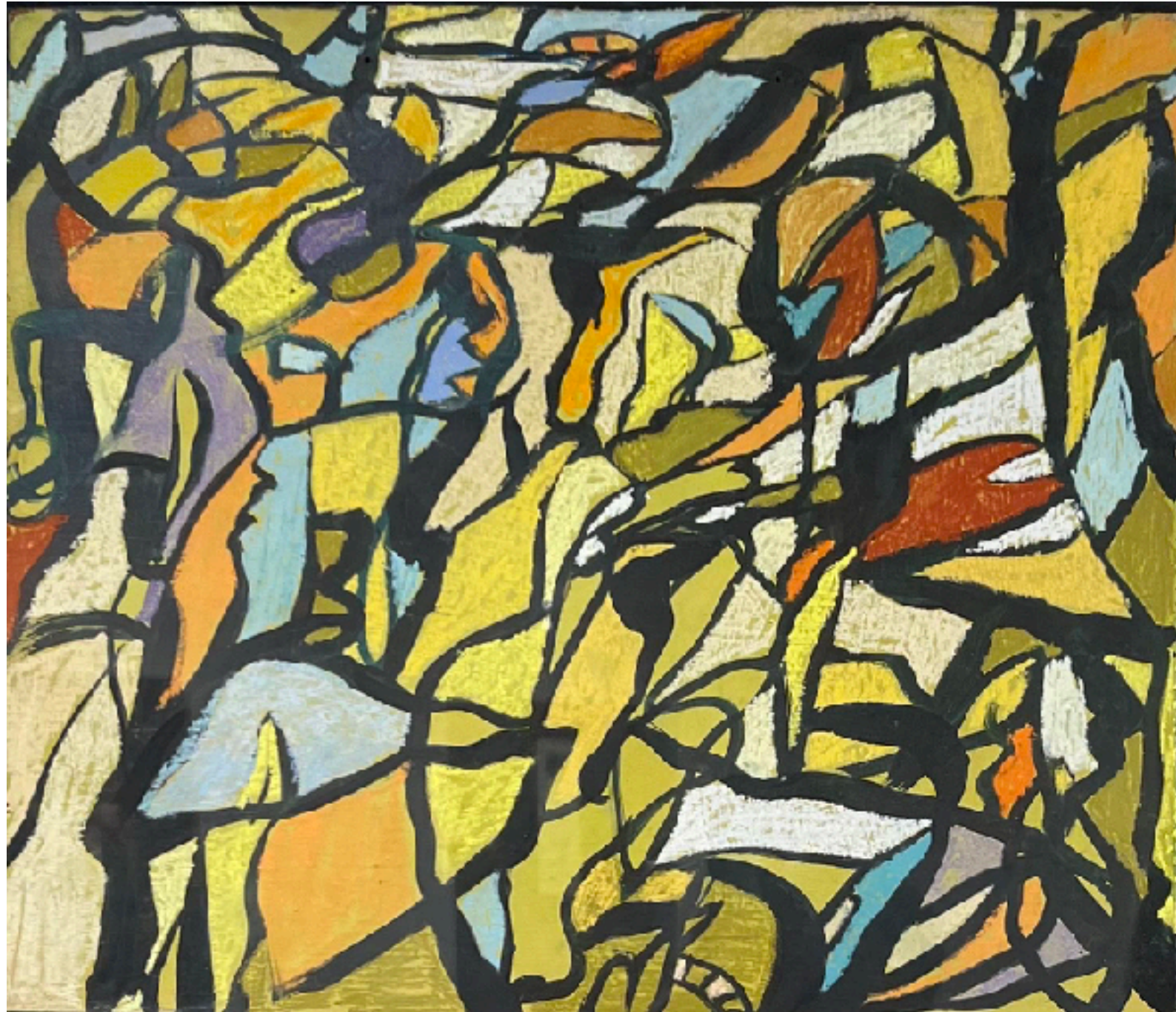
No.32
Fred Martin
44"x30"
\$7,500



No.33
Collage based on Canaletto etching
Fred Martin
24"x37"
\$7,500



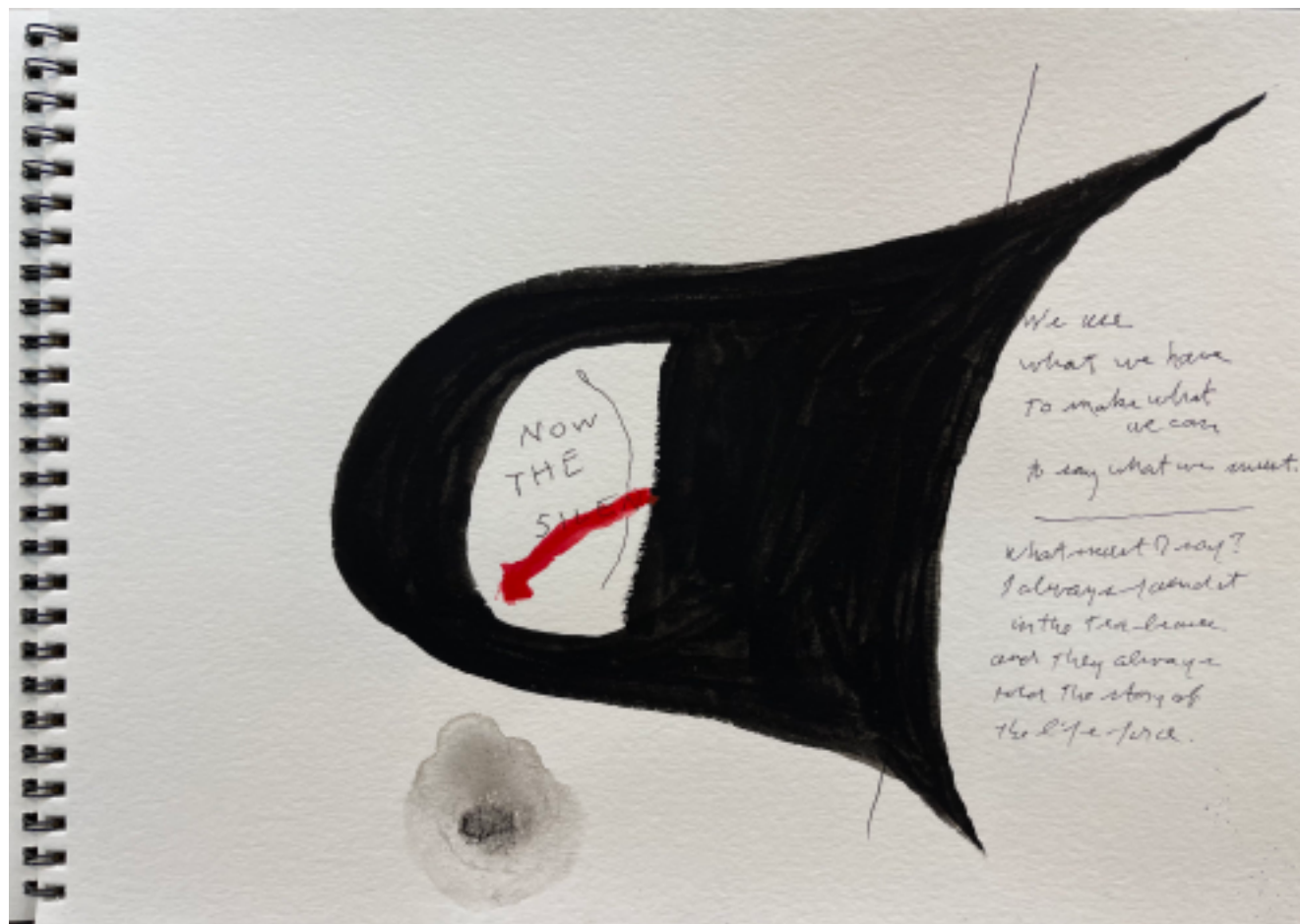
No.34
Canaletto Etching
Fred Martin
12"x17"
\$11,000



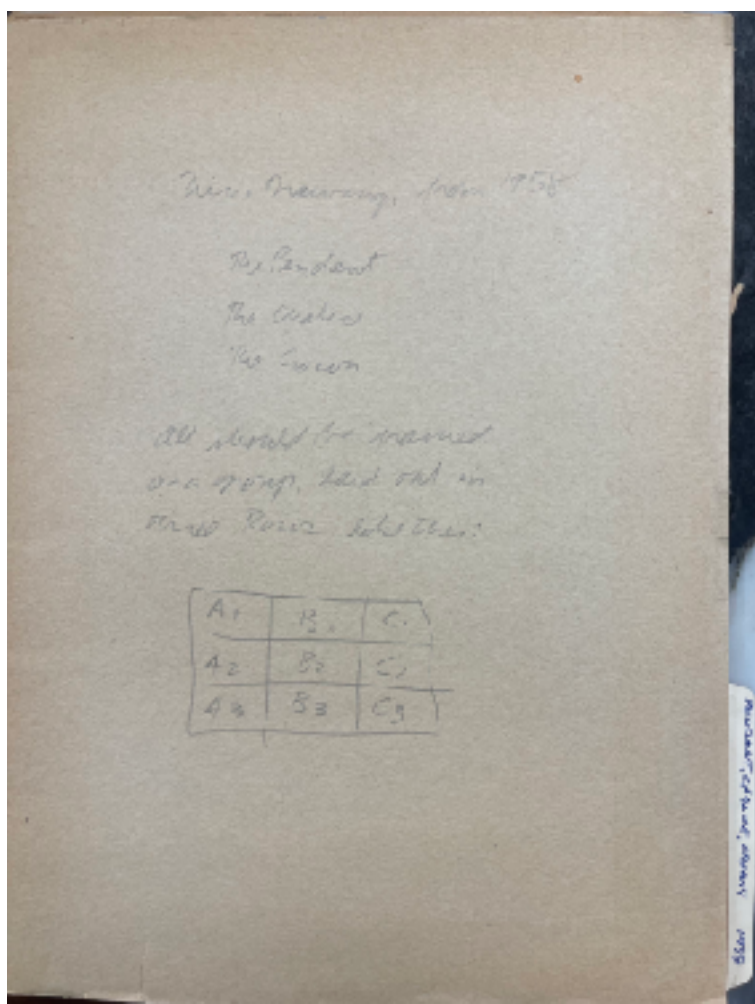
No.34
Canaletto Etching
Fred Martin
12"x17"
\$11,000



No.36
Fred Martin
6"x12"
\$800



No.39
Sketch Pad, 2019
Fred Martin
9"x12.5"
\$300/set



No.41
 Drawings on paper 1958
 Fred Martin
 9x12 inch
 \$600/set

PREFACE



This is the story of J. Carlos Jones' journey around the world. It was his last wandering because to this day it is without end.

He often thought he should have been better named, more romantically and daringly, uniquely, heroically. But the name he had was only the one his parents gave him: J. (and I never found out for what), Carlos (for his mother's recollections of the south), Jones (from his father's family, a line so common in most generations that his forebears were beyond tracing.)

The story is told from Jones' diaries and letters and from the drift of clippings, notes, postcards and recollections accumulated through the years in a box at the bottom of his travel bag. The reader will note that his personal pronoun varies from first to third and sometimes from singular to plural. These variations come from his frequent uncertainty as to who he was. His personality was often invaded by the personalities of others; and he sometimes seemed to be more those other people than himself, to be even people long dead or the authors and characters of books. Some were faces seen for a moment in the sunshins of a crowded street; others were manifestations of evening light fading between dark tenements, lonely lawns flooding the scattered trash of unswept gutters.

During the many years he had this problem of other souls entering his body freely while his own soul wandered away in the bodies of others, he tried again and again to chain his wayward Mercurius until one day he read the significance of Saturn retrograde:

1. Retrograde planets signify that their natural, planetary power is operative in the unconscious instead of the conscious realms of the psyche.

2. Saturn symbolizes the ego, that is, the complex of representations which comprise the central field of consciousness.

3. The retrograde Saturn signifies an ego that is unfortified against the outside world. This is an ego which, while yielding to the pressure of demands from friend and foe, crystallizes a complex of representations of the central fields of the unconscious, developing therein a personal sense of destiny, strengthening the magnetic field of the Self, yielding without, the better to endure within.

Jones' Saturn was retrograde and the stars had marked his ego for frequent departures in strangers who were only his unrecognized, projected selves. Thus, for example, when he understood his Saturn, he came to know better his ancestor James of a century before who occupies the oldest parts of his journal and the earliest part of this book. He also learned that all his teachers, wives, forebearers and descendants were feathers of his wing, and his journey in their company was but Trace of the Traceless on the way to the Place of the Placeless on the way to the One they sought and knew, the One they saw and called.

I have found that extensive editorial comment is necessary in various parts of the work which follows in order to clarify both transitions and particular meanings. Such interpolated matter is contained in brackets.

Like all of Attar's mystical epics, *The Language of the Birds*, Maniq al-Tayr, spreads a fabric woven in a definite direction, to which are windward various episodes and tales without apparent connection, but which all repeat the same design, contribute to the general pattern and converge upon the same goal.

—Henri Corbin, in *Avicenna*

A TRAVEL BOOK

FRED MARTIN

THE ARION PRESS
San Francisco 1976

EPILOG

We have a waking and a sleeping self, composed each of the many scraps of others. Look only a little in the mirror to know that we are a congeries of fragments of the other souls and bodies in us who live, hate, fornicate and procreate, who merge, separate, divide and multiply. They possess us in the beginning, and create a quivering skin through which their endless war, but the fulfillment of our destiny is to possess these possessors and from them to forge the shining substance of our own immortal souls. This book has been the story of my acceptance and possession of that horde of sleeping selves, brought home in the travel journals of a spiritual self on its way to a homeland hereafter.

Fred Martin
FRED MARTIN



A Great View of the Sea (for David Bohm, who painted the cover)

No.42
A Travel Book, published in 1976
Fred Martin
\$500