

2023舊金山APEC特展

水墨的世界敘事



硅谷亞洲藝術中心

One Inkwell, One Pacific:

Special Exhibitions to Celebrate the APEC 2023 in San Francisco

The Global Narrative of Ink Arts

三大洲
六個單元
三十六位畫家
七十二件作品

spanning three continents,
with six sections,
featuring thirty-six artists
and seventy-two artworks.

Nov. 2, 4PM - Nov. 14, 2PM, 2023

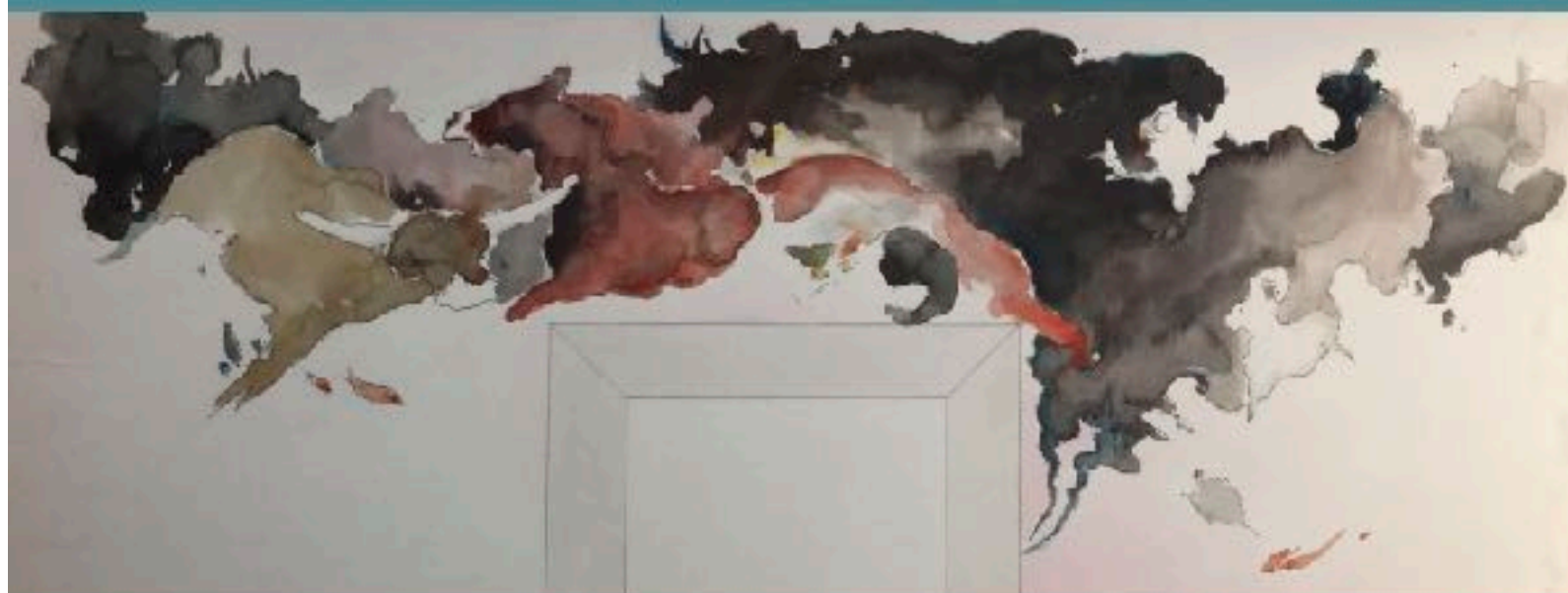
展出時間: 11月2日~14日

開幕式 Opening: 4:00pm-7:00 pm Thur., Nov. 2

水墨的世界敘事

硅谷亞洲藝術中心慶2023舊金山APEC特展

一池硯水太平洋



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
Tue.—Sat. 11:00am—4:30pm



Universal Kinship by Cheng Yei-Pei

協辦:



欽哲藝術中心
Chinchee Art Center

The Global Narrative of Ink Arts

Preface

In 1958, Yu Youren congratulated Chang Dai-chien on his 60th birthday with a poem, ending in "One inkwell, One Pacific". This vivid imagination left a deep impression and invigorated the spirits of many. In July 2013, when the Silicon Valley Asian Art Center, the San Francisco Chinese Culture Center, and the Hangzhou Qin Zhe Art Center jointly held a major exhibition of Chinese ink painting in the United States at the Zhejiang Art Museum near the West Lake, we used this phrase as the theme. We showcased the inheritance and transformation of ink painting in the United States, which garnered significant attention and acclaim from both domestic and international audiences.

Ten years have passed, and we have all experienced changes in the world that deeply resonate with us. On the occasion of the 2023 APEC meeting held in San Francisco, we revisit this theme in Silicon Valley, holding a new exhibition that is not limited to Chinese artists or artists in the United States. It features the works of 36 artists from North America, South America, and Asia (primarily of Asian descent), presenting 72 pieces across different mediums, including traditional painting, installations, sculptures, calligraphy, and video art, divided into six sections. Through their hearts, hands, and eyes, we aim to explore their reflections on the history, culture, and reality of the Asia-Pacific region.

We juxtapose the late Cheng Yet-por, born in 1908 in Malaya (today's Singapore Chinatown), who, in his later years in Santa Clara, Silicon Valley, created a hand-drawn design draft of "Animals-the World," with Michael Arcega, born in 1973 in Manila, the Philippines, whose "SPAM/MAPS," a map of Oceania created with pins and cans of Spam, which once symbolized the U.S. military. We place two large-sized cardstock ink bamboo paintings side by side—one by Zhang Shuqi and the other by Chiura Obata, two of the most important Asian ink artists in the United States during the 1950s. We also feature the cursive calligraphy of early Japanese colonial Taiwan calligrapher Li Zansheng alongside the freehand cursive calligraphy of Tai Jingnong and Fu Chuan-fu, who emigrated to Taiwan, as well as the 107-year-old Hou Beiren's two "Scholars in Lushan Mountain" paintings from 1969 and 2014, and the ink paintings of Liu Guosong and Fong Chung-ray from the 1960s and 1970s when they arrived in the United States from the Fifth Moon Group in Taiwan. The exhibition includes conceptual video art by Lew Yung-chien, a member of the Royal Canadian Academy of Arts, Hu Hung-shu's exploration of ink imagery on inked canvases, and John Way's use of oil painting brushes to rediscover the strength and beauty of Chinese calligraphy. You will also find new ink works by Zheng Chongbin and Ren Ming, two of the earliest international scholarship students from mainland China at the San Francisco Art Institute, as well as Los Angeles' Hong Bo's splashy installations and Song Dayong's splashy paintings. Of course, we also have new works by San Francisco Bay Area ink-splash painters Arthur Ku, Yu Chun-hui, Xiao Ziming, Karen Tseng, and Susan Chan, among others.

The exhibition has received the support of numerous artists, their families, and friends from various fields. Thank you all for your generosity. We did not presuppose a theme; we only have goodwill.

Shu Jianhua
Director of the Silicon Valley Asian Art Center
November 2023

水墨的世界敘事

序

1958年，于右任以一闕《浣溪紗》賀張大千六十歲壽辰，結句「一池硯水太平洋」，想象奇瑰，令人神旺。2013年7月，硅谷亞洲藝術中心、舊金山中華文化中心與杭州欽哲藝術中心在西子湖濱的浙江美術館聯合舉辦中國水墨畫在美國的大展時，我們以此為題，展示水墨畫在美國的承傳和創變，廣受海內外的關注和眾多朋友的贊許。

十年之後的今天，世界發生了我們每個人都能深刻感受的變化。在2023年APEC會議在舊金山舉辦之際，我們重拾舊題在硅谷舉辦一場新的展覽，藝術家不限華人，地域不限美國，以36位來自北美洲、南美洲和亞洲的藝術家（當然以亞裔為主）的72件作品，有架上繪畫、裝置、雕塑、書法和影像作品，分6個區塊，通過他們的心、手、眼，來感受他們對環太平洋地區的歷史、文化和現實的思考。

我們把1908年生於馬來亞（今新加坡牛車水）的鄭月波晚年在硅谷桑塔克拉拉的一幅手繪《動物—世界》的設計稿，與1973年生於菲律賓馬尼拉的Michael Arcega用大頭針和一度象徵美軍的罐裝午餐肉繪制的大洋洲地圖《SPAM/ MAPS》並置，把1950年代在美國最重要的兩位亞裔水墨藝術家張書旂和小園千浦的兩幅同大的卡紙墨竹並陳，把日據時代前期的台灣書法家李贊生的勵志行書與渡海赴台的台靜農和傅狷夫的抒懷行草並列，把今年107歲的侯北人1969年和2014創作的兩幅廬山高士圖同列，還有1960-70年代來美的台灣五月畫會劉國松和馮鍾睿的水墨，有加拿大皇家藝術學院院士劉榮黔的即創主義影像作品，有胡宏述在油墨畫布上對水墨意境的求索和魏樂唐用油畫筆重新發現中國書法的力與美，有舊金山藝術學院最早的兩位來自中國大陸的國際獎學金留學生鄭重賓和任敏的新水墨，以及洛杉磯洪波的潑彩裝置和宋大勇的潑彩畫作，當然我們還有舊金山灣區潑墨潑彩畫家古銳賢、于君慧、蕭自明、曾慶群、陳秀珊的新作等等。

展覽得到眾多藝術家和家屬以及各界朋友的支持。謝謝大家的厚愛。我們沒有預設主題，只有善願。

舒建華
硅谷亞洲藝術中心館長
2023年11月



1, 侯北人, 一池硯水太平洋, 書法, 2013年。紙本立軸, 91x21.5 inch 。
Hou Beiren One Inkwell, One Pacific, Calligraphy on Rice Paper,
Hanging Roll



2, 鄭月波, 新版《萬物皆吾與也》草圖, 1980年代, 卡紙彩墨, 9.5x27 inch 。
Cheng Yet-por, Sketch of the World Map of Animals, Ink and Color on
Cardboard



Michael Arcega

SPAM/MAPS: Oceania, 2007

Spam & pins

40 x 60 x 6 in

This work takes the Spam luncheon meat as the baseline for content. Spam is a product that was closely associated with the US Military and was dispersed throughout Oceania during WWII. It has since been a common protein in many of the territories occupied by the United States, making it a form of residue of an expansionist colonial effort. By reversing the word SPAM, one gets MAPS. This is a Mercator projection map that distorts the globe to favor the northern hemisphere and diminishes others.

[The reversal of words was a strategy that Horace Miner deployed in his essay, *The Body Ritual Among the Nacirema* (1956) where he creates a reflection of the American culture called the Nacirema. It is by this conceptual shift, creating a parallel or mirrored culture, that led me to study the Nacirema between the years 2010 and 2016.

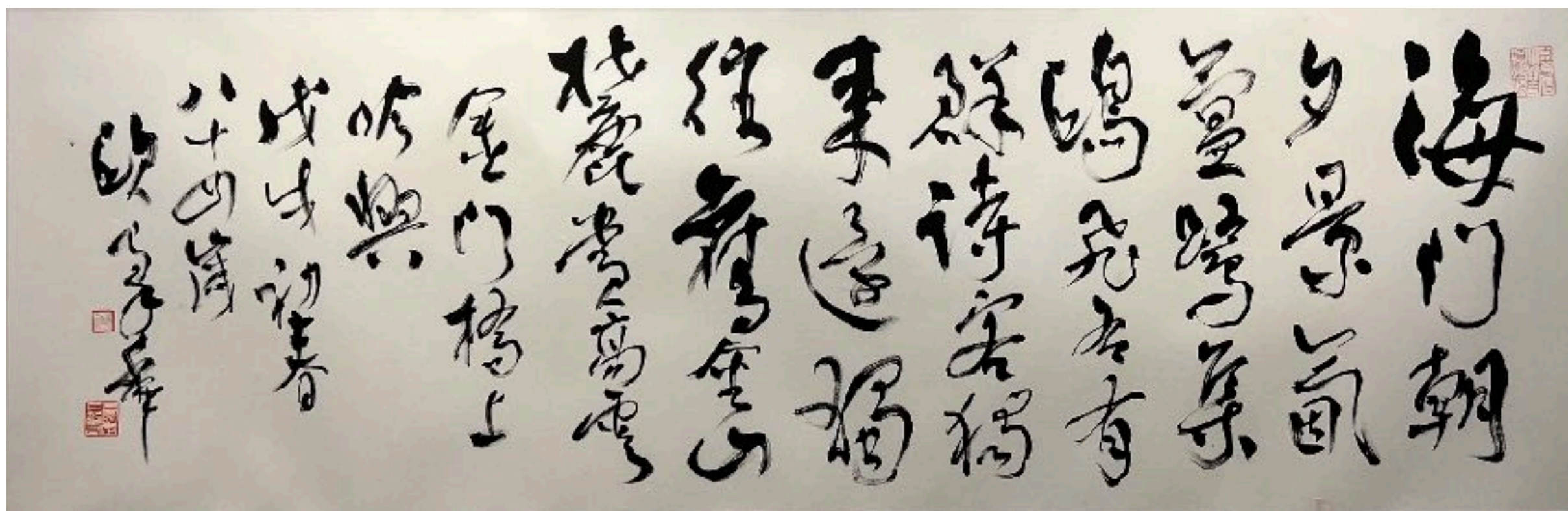
3, Michael Arcega , SPAM/MAPS: Oceania , 2007, 40x60x6inch (Image courtesy of the artist and Qualia Contemporary Art, Palo Alto).



4.曾慶群，有邊世界無邊幻想，
Bordered World Borderless Imagination,
2023, 綜合媒Mixed Media, 55.5 x14.5 inch 。



5, 傅狷夫, 驚濤, 1982年, 紙本鏡心, 11.5x29 inch.
題款: 駿聲先生雅屬, 壬戌中秋後三日狷夫寫於台灣。
Fu Chuan-fu, Great Wave, Ink and Color on Paper



6, 歐豪年, 金門橋上吟興, 2018年, 23.5x64 inch.
釋文: 海門朝夕景氤氳, 鷺集鷗飛各有群。詩客獨來還獨往, 舊金山麓賞高雲。金門橋上吟興。戊戌初春八十四歲, 歐豪年。

Au Ho-nien, Calligraphy of A Poem



7, 李煥詠, 舊金山, 水彩卡紙, 2020年, 18x24 inch.
Li Huanyong, San Francisco, Watercolor on Cardboard



8, 張書旂, 竹枝小鳥, 1949年, 彩墨卡紙, 20x27 inch。
注：1949年3月張書旂第二次從上海渡海來到舊金山，與妻子方亦民和兒子張少書團聚。
Zhang Shuqi, Birds on Bamboo, Ink and Color on Cardboard



9, 小園千浦 (日裔美國畫家, Chiura Obata), 竹, 水墨卡紙, 1950年代, 21.5 x34 inch. Chiura Obata, Ink on Cardboard
注: 1956年10月10日至31日, 加州圣荷塞市罗希克鲁美术馆 (Rosicrucian Art Gallery) 举办《东方艺术展》, 展出两位亚洲艺术家张书旂和小園千浦 (Chiura Obata)。张书旂在10月21日下午3点开始有现场演示, 围观的人群中, 也有小園千浦。



10, 王昌杰, 雙虎圖 Two Tigers, 1972年,
Wang Chang-chieh , 54.7x28inch 紙本水
墨、Ink and Color on Paper, 釋文: 人言不足
畏, 虎威又如何? 歲次壬子客居加州已八年, 試
圖雙虎圖以應北人法家正之, 子豪寫並題。



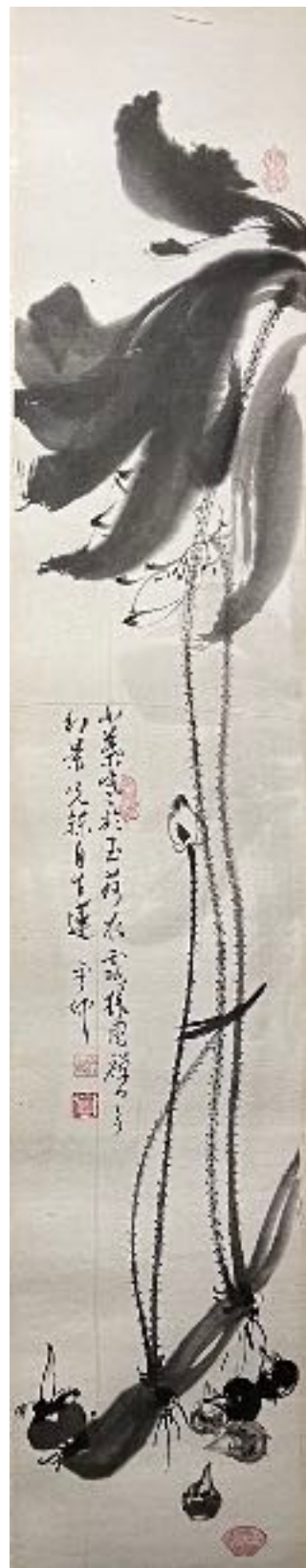
11, 王旦旦, 墨荷, 1970年, 紙本鏡片, 54x27 inch,
題款: 十里荷風送晚香, 庚戌莫春作於香瀚, 王旦旦。
Diana Wong, Ink Lotus, Ink on Rice Paper



12, 張師鄭, 墨荷, 1968年, 紙本鏡片,
44x23.5 inch, 題款: 戊申五月三巴摩詰山園
作, 師鄭張虔。
Zhang Shizheng, Ink Lotus, Ink on Rice
Paper



13, 蔣雲仲, 嘉耦圖, 水墨紙本, 1990年代, 44x8 inch.
題款: 小葉寒於玉, 荷衣露樣圓。禪門多幻景, 咒鉢自生蓮。雲仲。Chiang Yun-chong, Lotus Root, Ink and Color on Paper



14, 蔣雲仲, 嘉藕圖, 彩墨紙本, 2001年, 37x13 inch.
題款: 處污泥而不染, 濯清漣而不妖, 蔣雲仲。Chiang
Yun-chong, Lotus Root, Ink and Color on Paper



15, 蕭瑜, 秋菊圖, 彩墨紙本, 45x11 inch, Xiao Yu, Chrysanthemum, Ink and Color on Paper

題款：我畫好不好，我筆聊橫掃，詩情兼畫意，雙管流不了。誰愛我畫法，說來亦巧奇，居然賣美金，賣得也不少。人情已看透，世故已嘗飽，萬事皆雲煙，美感獨為寶。維我女聖人，患難結交早，忠純如一日，世事雖紛擾。一別三十年，神仙在寶島，相去四萬里，南來抱吾道。秀才紙人情，畫債不須討，丹青為君壽，心人兩不老。培道賢姊老同志兩正。子昇蕭瑜。注：蕭瑜為毛澤東青年時代第一知己，後赴南美烏拉圭定居傳授中國文化。上款人任培道為任弼時堂妹，是楊開慧知交。



16, 愛蘭娜, 追隨圖, 1966年、彩墨絹本, 20x12 inch,
題款: 追隨圖, 寫為培道義母壽。義女愛蘭娜敬題於南美
孟都, 時1966年杪。Ailana, Portrait of Ren Peidao, Ink
and Color on Silk



17, 鄭重賓, 無題, 水墨, 36x34 inch,
2012. Zheng Chongbin, untitled Ink on Paper



18, 鄭重賓, 雨山 69x55inch 紙本水墨丙烯
2021 Zheng Chongbin, Rainy Mountain, Ink and
Acrylic on Paper



19, 劉國松，反覆出千層，1979年，彩墨紙本。
Liu Guosong, Thousands of Layers, Ink and
Color on Paper



20, 劉國松, 無垠, 56x21.5 inch, 水墨紙本,
1964年。Liu Guosong, Borderless, Ink on
Paper



21, 侯北人, 廬山錦繡谷, 2011年, 彩墨紙本, 46x23 inch.
Hou Beiren, Lu Shan Mountain, Ink and Color on Paper



22, 侯北人, 訪山行, 2016年, 彩墨紙本, 54x27 inch。
Hou Beiren, Visiting the Mountain, Ink and Color on
Paper



23, 高木森, 古樂玄音, 2023年, 彩墨紙本, 54x27 inch。
Arthur Kao, Ancient Music, Ink and Color on Paper



24, 阮世錦 (S.C.Yuan) , 無題,
Untitled, 10x14 inch.



劉榮黔 影像《黑與白》（片段）
“Between Black and White” , Video Segment,
Lew Yung-Chien RCA



劉榮黔 影像《秋波》（片段）
“Autumn Glances”, Video Segment,
Lew Yung-Chien RCA



25 洪波 Hong Bo, 又见青绿8号Seeing Blue-Green Again No.8 装置/色墨宣纸综合材料Installation Art / Color, ink, Xuan paper, Comprehensive materials83x52x69cm2023



26 洪波 Hong Bo, 又见青绿易观图系列20, 21 Series of Seeing Blue-Green Again aerial view 20, 21 拼贴/色墨宣纸 综合材料Collage / Color, ink, Xuan paper, Comprehensive materials91x91cm2023



27, 洪波 Hong Bo, 又见青绿易观图系列10 Series of Seeing Blue-Green Again aerial view 10 拼贴/色墨宣纸综合材料
Collage / Color, ink, Xuan paper, Comprehensive materials 39x30cm 2023



28, 蕭自明, 秋澗圖, Xiao Ziming, Autumn Spring, 2018年, 彩墨絹本, Ink and Color on Silk , 32.5x16 inch.



29, 宋大勇, Michael Soong, 潑彩青綠,
Splashed Color, 2023年, 40x32 inch.



30, 宋大勇, Michael Soong, 秋山暮色,
Autumn Mountain in Sunset, 2023年,
40x32 inch.



31, 于君慧，Yu Chun-hu 海之幻 A Dream of the Sea



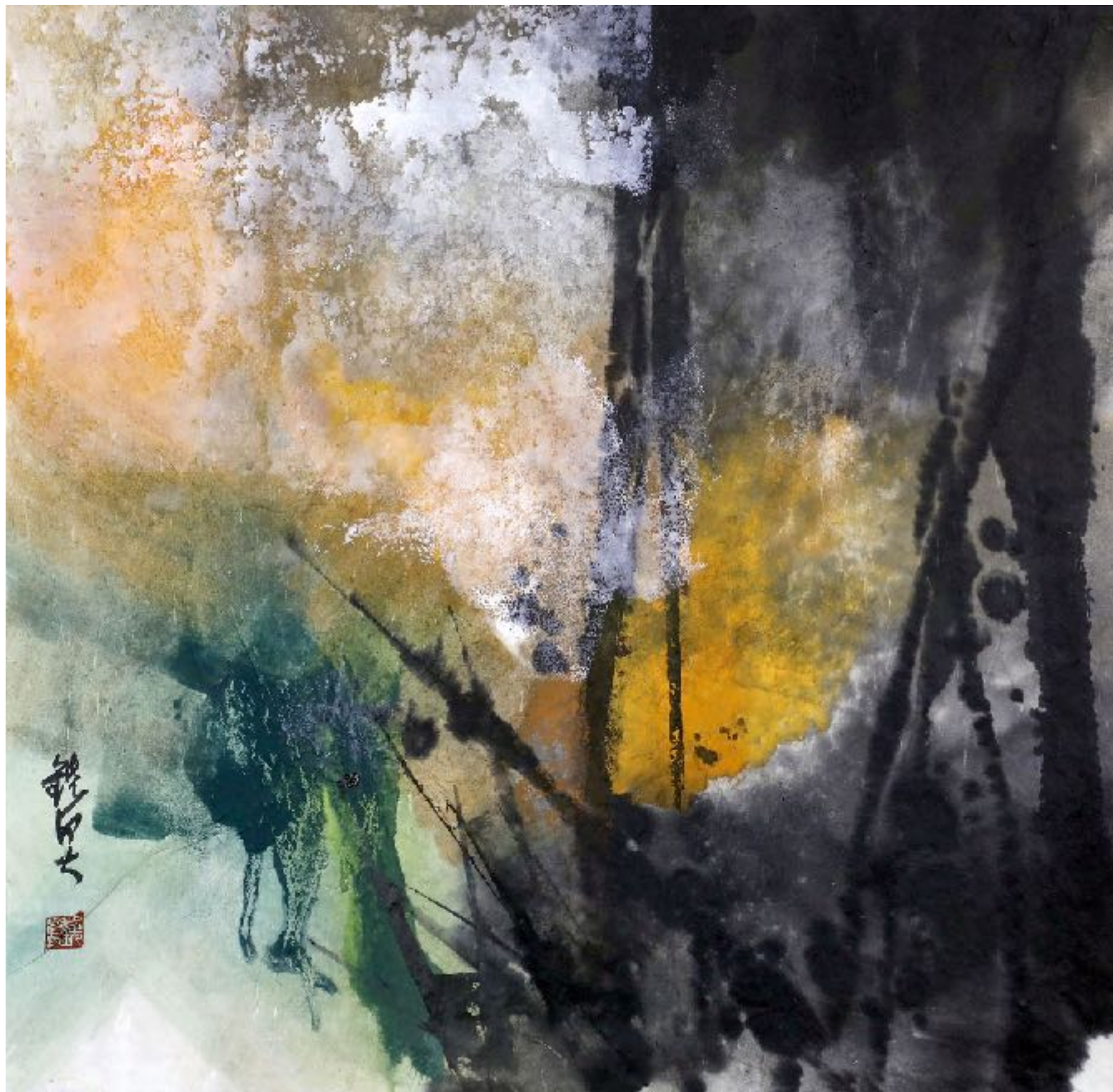
32，于君慧，Yu Chun-hui 境 The Flow



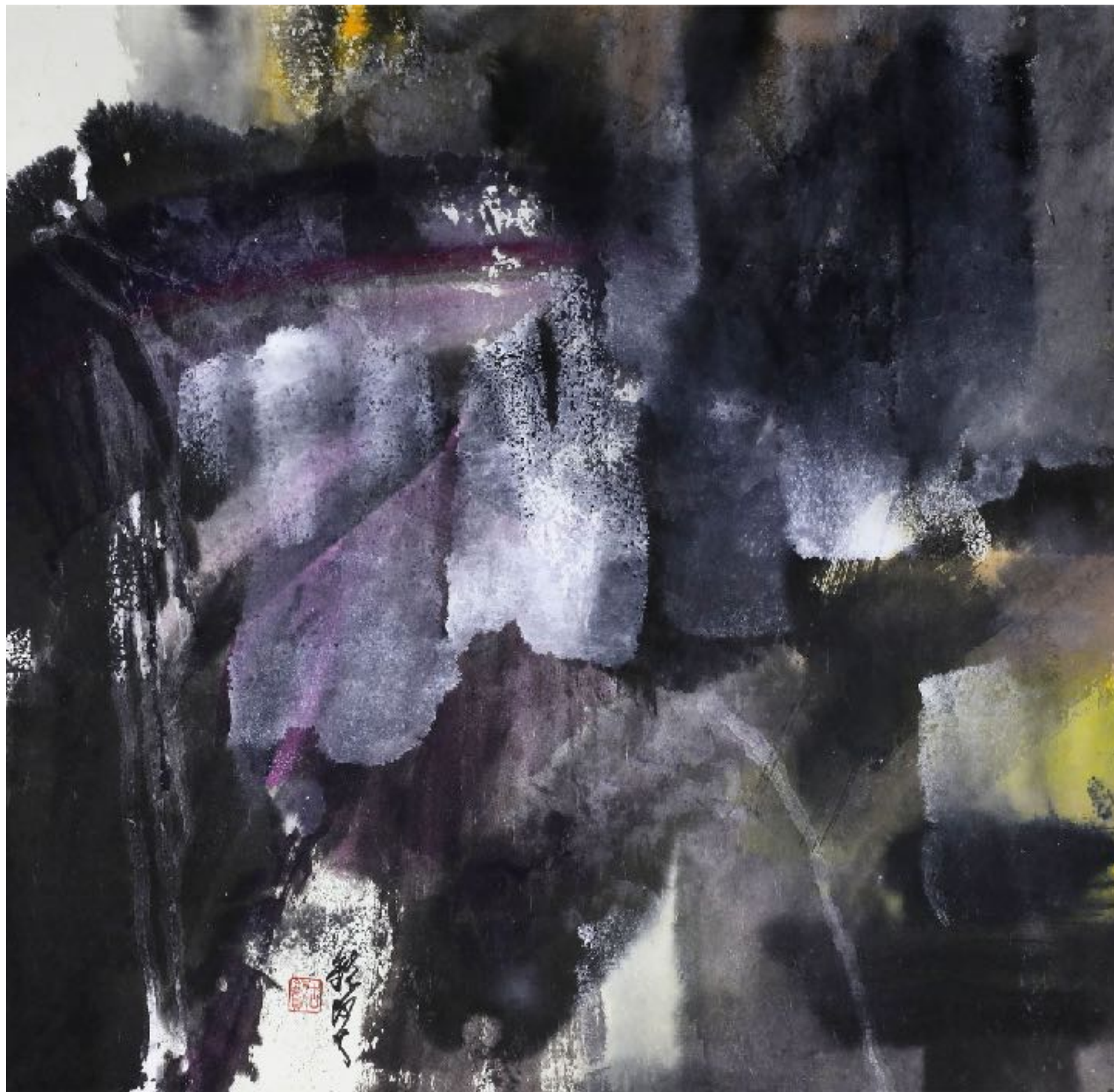
33, 梁禮清, 向金農致敬之一,
2023年, 綜合媒材, 43x26 inch.
Liang Liqing, Attribute to Jin Nong No.1,
Mixed Media



34，梁禮清，向金農致敬之二，2023年，綜合媒材，54x27 inch. Liang Liqing, Attribute to Jin Nong No.2, Mixed Media



35，古銑賢，秋天的故事，
2022年，26x26 inch.
Arthur Ku, The Story of Autumn



36，古銑賢，巖的獨白，
2022年，26x26 inch.
Arthur Ku, The Dialogue of Boulders



37, 趙準旺, 內華達山色, 水墨紙本, 2018年, 16.5x26.5 inch.
Zhao Zhunwang, Sierra Nevada, Ink and Color on Paper



38, 陳秀珊, 煙雨, 2023年, 水墨紙本, 54x27 inch.
Susan Chan, Rainy Day, Ink and Color on Paper



39, 曾慶群, 墨境, 水墨布面, 2023, 36x36 inch
Karen Tseng, Ink World, Ink on Cloth



40, 劉業昭, 馬林郡山水, 彩墨紙本, 1978年, 54x27 inch,
James Liu, Landscape of Marin County, Ink and Color on
Paper



41, 張路, 越北市集、2006年, 彩墨紙本, ,
34x 44 inch.

Truong Lo, Market of Northern Vietnam,
Ink and Color on Paper

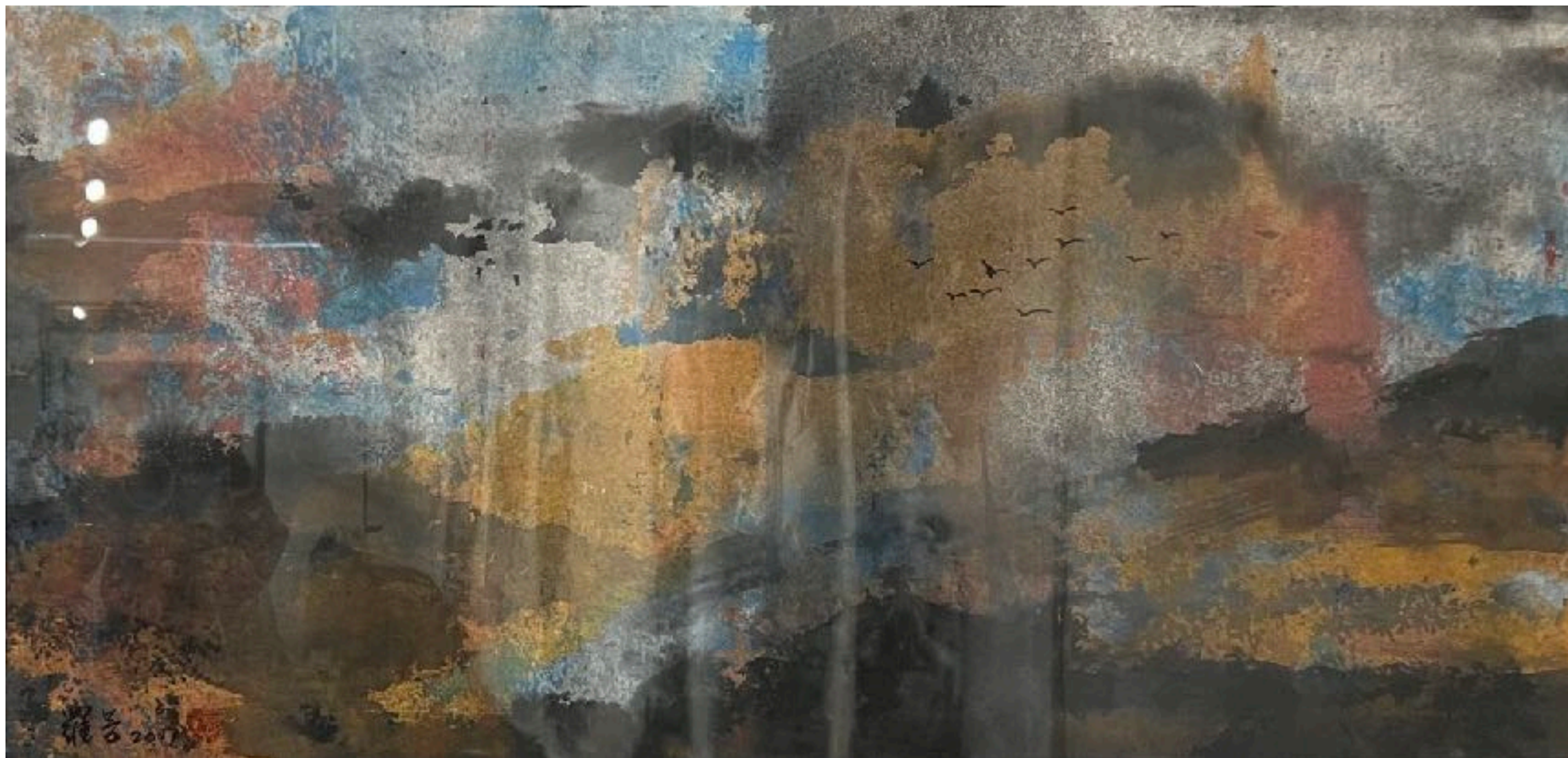


42, 劉昌漢, 那雲停在雪山頂的夜晚, 1992年, 彩墨紙本, 53x27 inch。

Charles Liu, A Cloudy Night, Ink and Color on Paper



43, 羅芳, 春山, 2007, 彩墨紙本, 13.5 x27 inch.
Lo Fang, Spring Mountains, Ink and Color on Paper



44, 羅芳, 秋山, 2007, 彩墨紙本, 13.5 x27 inch.
Lo Fang, Autumn Mountains, Ink and Color on
Paper



45, 馮鍾睿, 09-23, 綜合媒材, 2009,
48x36 inch. Fong Chong-ray, Mixed
Media



46, 馮鍾睿, 1969—歲暮, 彩墨紙本, 21x35 inch.
Fong Chong-ray, Ink and Color on Paper



47, 于崇信, 心象之六, 水墨纸本, 2002,
26x13 inch, Batu Jagchid, Impression
No.6, Ink and Color on Paper



48, 胡宏述, 矯, 油墨畫布, 2005年, 24x36 inch, Hu Hung-shu, Ink on Canvas



49,胡宏述, 淵, 油墨畫布, 1979年, 20x48 inch, Hu Hung-shu, Ink on Canvas



50, 胡宏述, 無題, 2014年, 50x86 inch. Hu Hung-shu, Ink on Canvas



51, 楊令菲, 雙牛, 指畫, 1960年代, 11x13 inch, 題款: 波師存。
注: 波師為鄭月波。
Yang Lingfu, Two Buffalos, Finger Painting



52, 顧媚 (Koo Mei) 秋山, Autumn Mountain, 石版畫, Lithography, 4/50, 19.5 x14 inch.



53, 汪亞塵 魚樂圖, 1960年代, 7.5x16.5 inch. 題款: 一泓淨水誰能羨, 自有胸中萬頃湖。汪亞塵畫。Wang Yachen, School of Fish



54, 任敏, "旷兮其若谷" "Vast and deep as a valley" , 2015年, 56x144 inch .Ren Ming



55.余春明 民居
Yu Chunming house



56.劉墉， 四季四條屏
Liu Yong, Four Seasons

一個雞
老決氣
無盡遊
翻山得

天猶吾人親也
下
學心敬書
親家
親家友人與合
長松尤為健壯
以為
歷此間非收
名吹倒者
敬告
傾盡裁則全
軍覆沒
矣

乳香香珠一名薰陸出
上食園南日樹類如以斤所
樹脂溢於外然亦成香聚
為香塊為彈系圓大如乳
石者多異物忘其薰陸出
圓多國產者為大樹枝葉
以木松生干沙中盛之木膠

一、華商洋行創辦
 顧德全城沽理屠貨傾珠
 名酒陳存舊樽甲兵營不
 郵寄 贈同舍達須紅俾費
 收束由外極廣和黎健酒
 結漢步後難
 主：餘華瑞來極自北
 子托國威在八
 為一美北資

夫妻以爲
原供以歡
莫然恩仇
認夫同室
消永老眼
新物百般

辰酉凡清

百奉栽植亦有嘆焉
沈思家眼中多少頑事
不識梅是長國華
凡石家之山自尋遠得成園
以得梅樹生餘事
點心梅樹
建嘉納錄長示
子得函云梅樹
官處見時梅
梅花年多
不群
蘇歸
梅丘石
中師
中師
中師



57, 張大千手稿 (局部)
Chang Dai-chien

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展出時間: 11月2日-14日
週二至週六 11:00am - 4:30pm

開幕式 Opening: 4:00pm-7:00 pm Thur., Nov. 2

Universal Exhibit by Cheng Wei Wei

水墨的世界敘事

The Evergreen Mountain: Painting Exhibition of Hou Beiren



Nov. 16 to 29, 2023
Tue. - Sat. 11:00am - 4:30pm

Opening:
4:00pm-7:00 pm Thur., Nov. 16

丹青不知老將至:
侯北人近作展

Affectionate: The World of Liu Yong's Elaborate Style Painting



Nov. 16 to 29, 2023
Tue. - Sat. 11:00am - 4:30pm

Artist reception:
4:00pm-7:00 pm Thur., Nov. 16

哪個花鳥不多情:
劉墉的工筆世界

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

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協辦:

