

風景這邊獨好

胡宏述油墨畫集

The Landscape Beyond Compare
Oil Paintings by Hu Hungshu

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硅谷亞洲藝術中心

Silicon Valley Asian Art Center

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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，并創辦設計學系，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。不過李教授的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

Preface

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

圖 版

Plate

1. 聚

48 × 44in
2009



2. 荒

46 × 42in
1994



3. 垂

42 × 36in
1992



4. 字

48 × 46in
1973



5. 曲

28 × 22in
2002



6. 雙

34×28in
1991



7. 拱

32×38in
1991





HU 木 03

8. 閃

36 × 24in
2003

9. 崖

48 × 34in
1995



10. 窟

42×34in
1981



11. 影

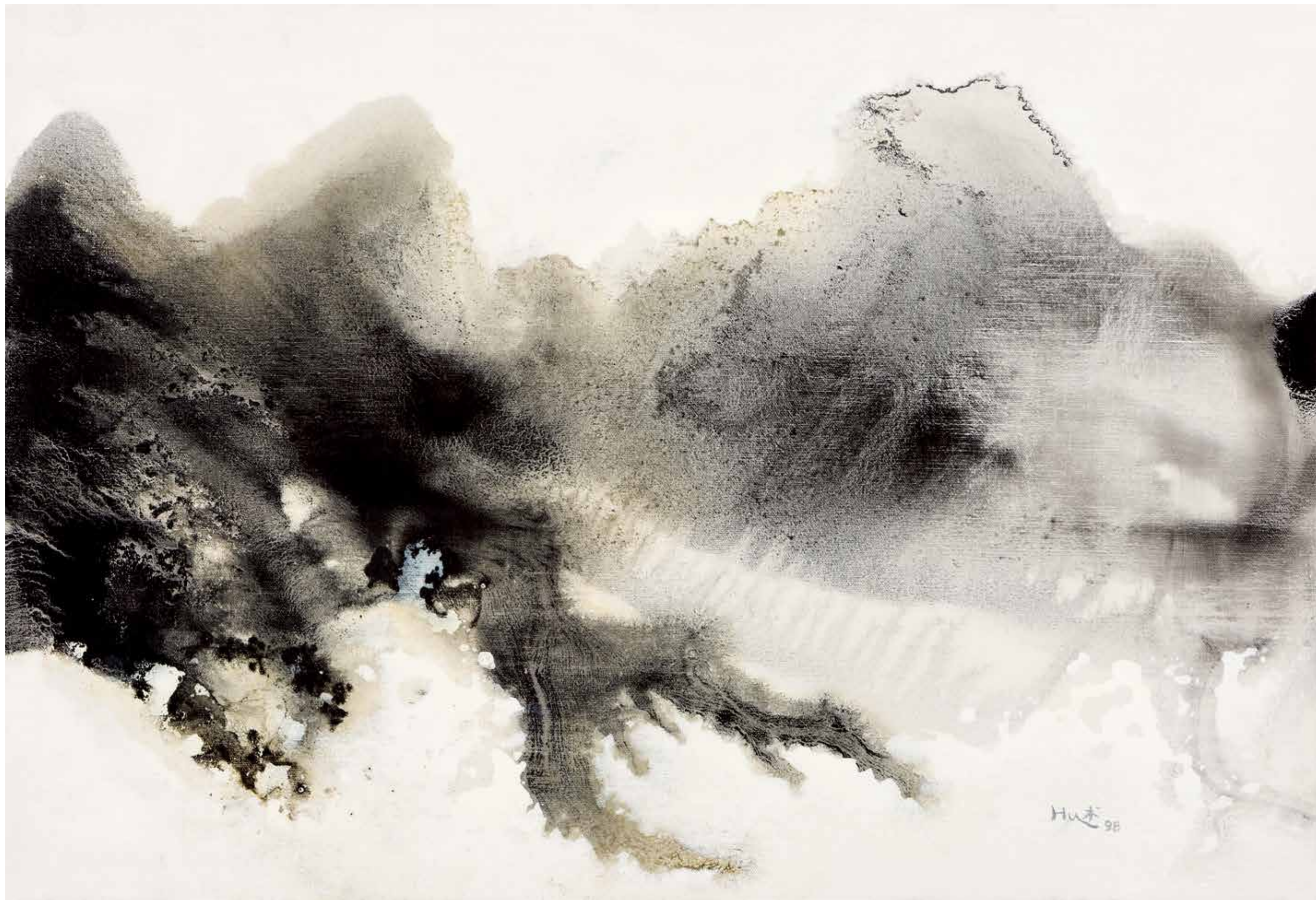
24 × 23in
1978



12. 未名 – 273

30 × 24in
2004





13. 雾

28 × 19in
1998

14. 未名 - 386

16 × 22in
2003





15. 夢

26 × 18in
2002

16. 未名 - 458

48 × 60in
2009



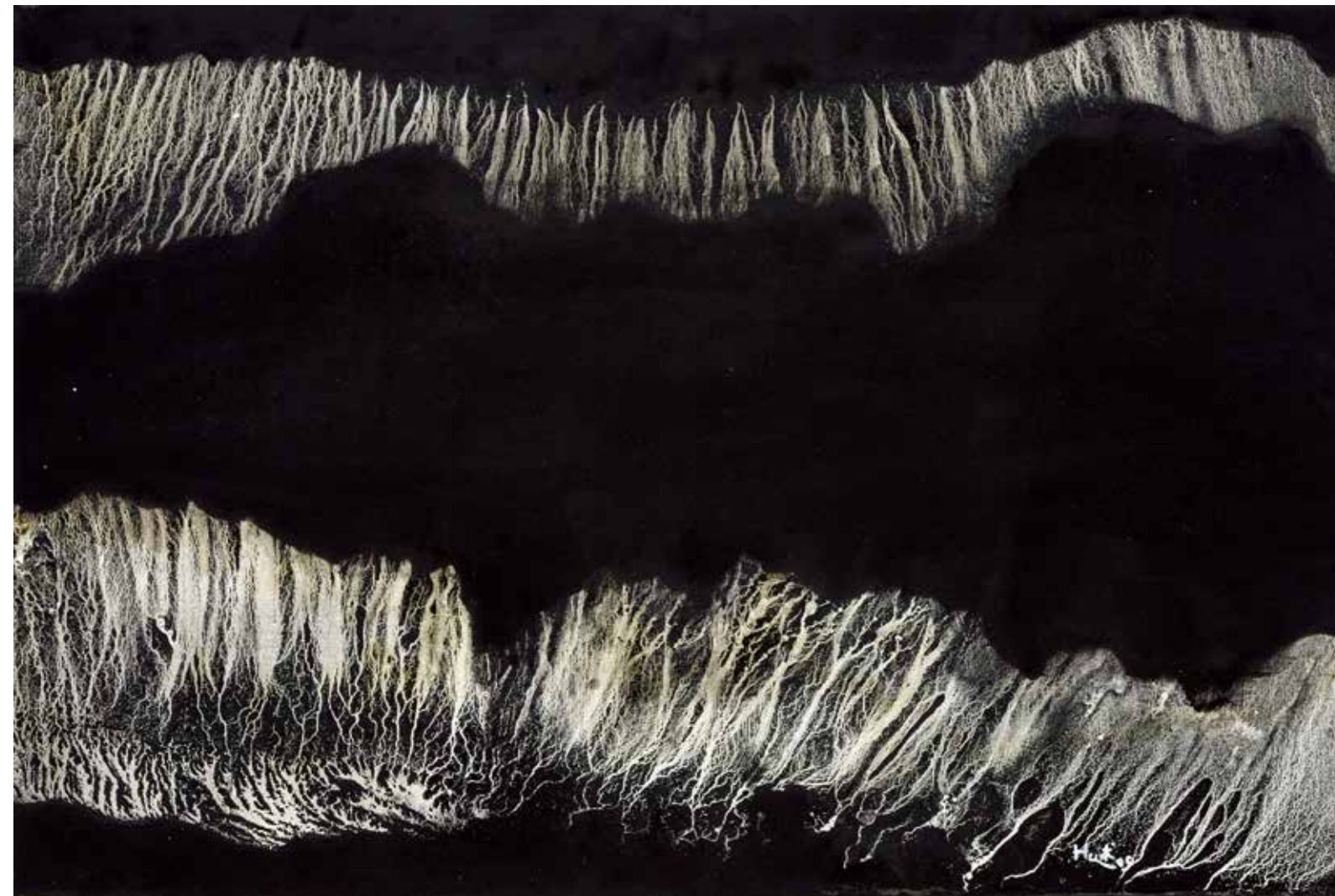


17. 未名 - 476

36 × 24in
2010

18. 未名 – 481

36 × 24in
2009



19. 未名 – 520

11 × 24in
2001





20. 未名 - 521

16 × 12in
2009

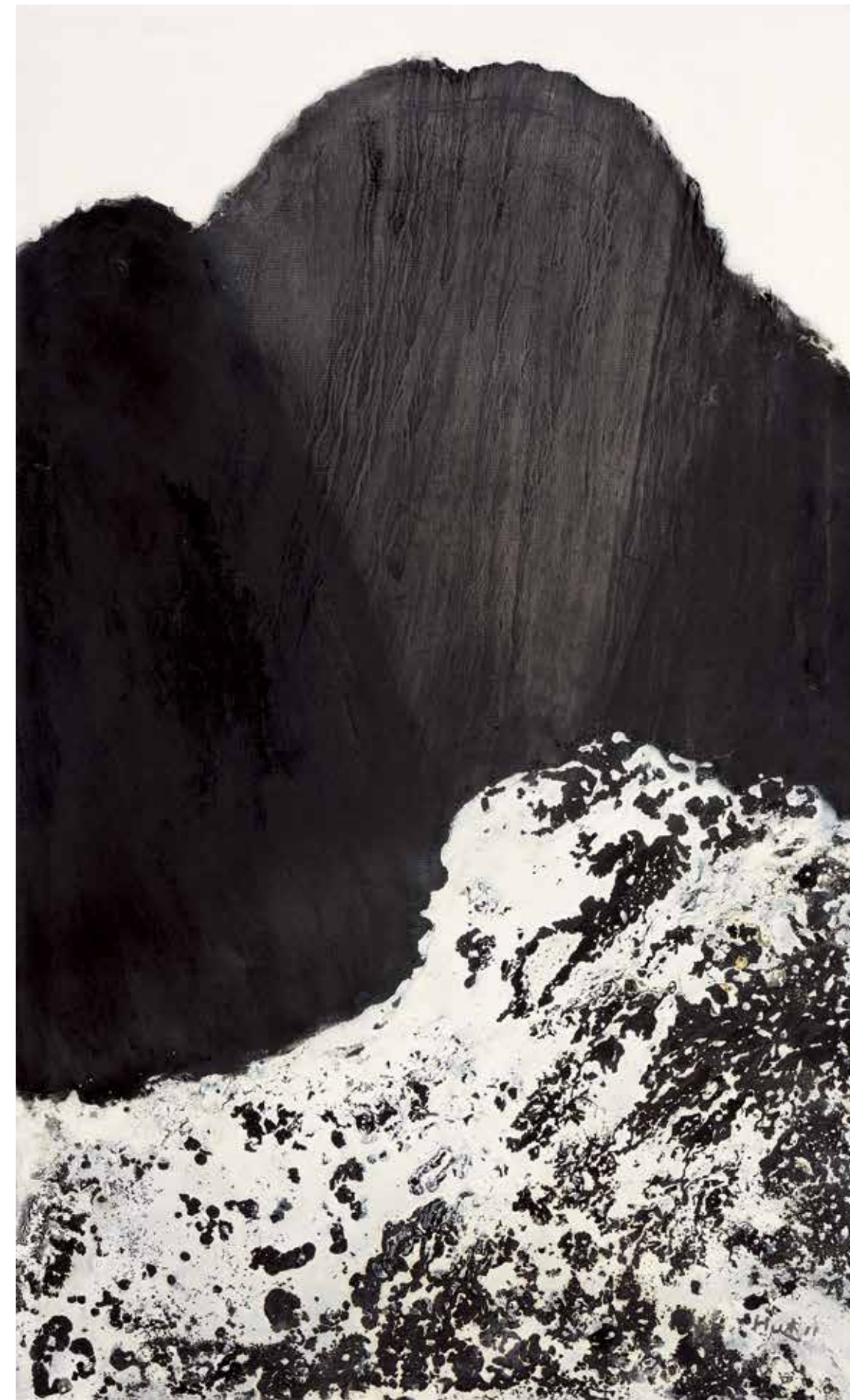


21. 未名 - 528

28 × 22in
2007

22. 未名 – 535

28 × 46in
2011



23. 未名 – 555

42 × 48in
2011



24. 未名 – 557

48 × 38in
2011



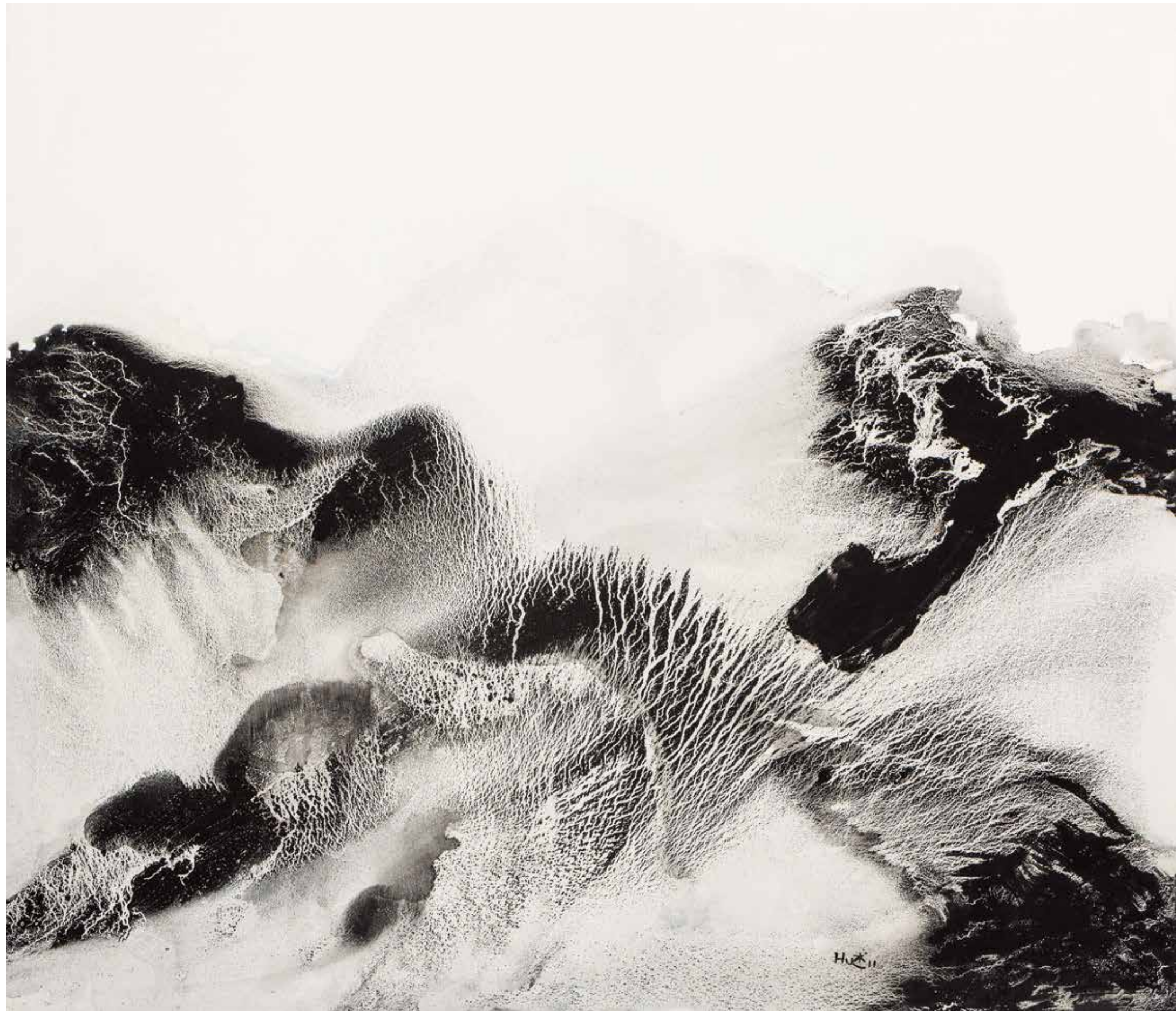
25. 未名 – 560

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2011



26. 未名 - 568

48 × 41in
2011



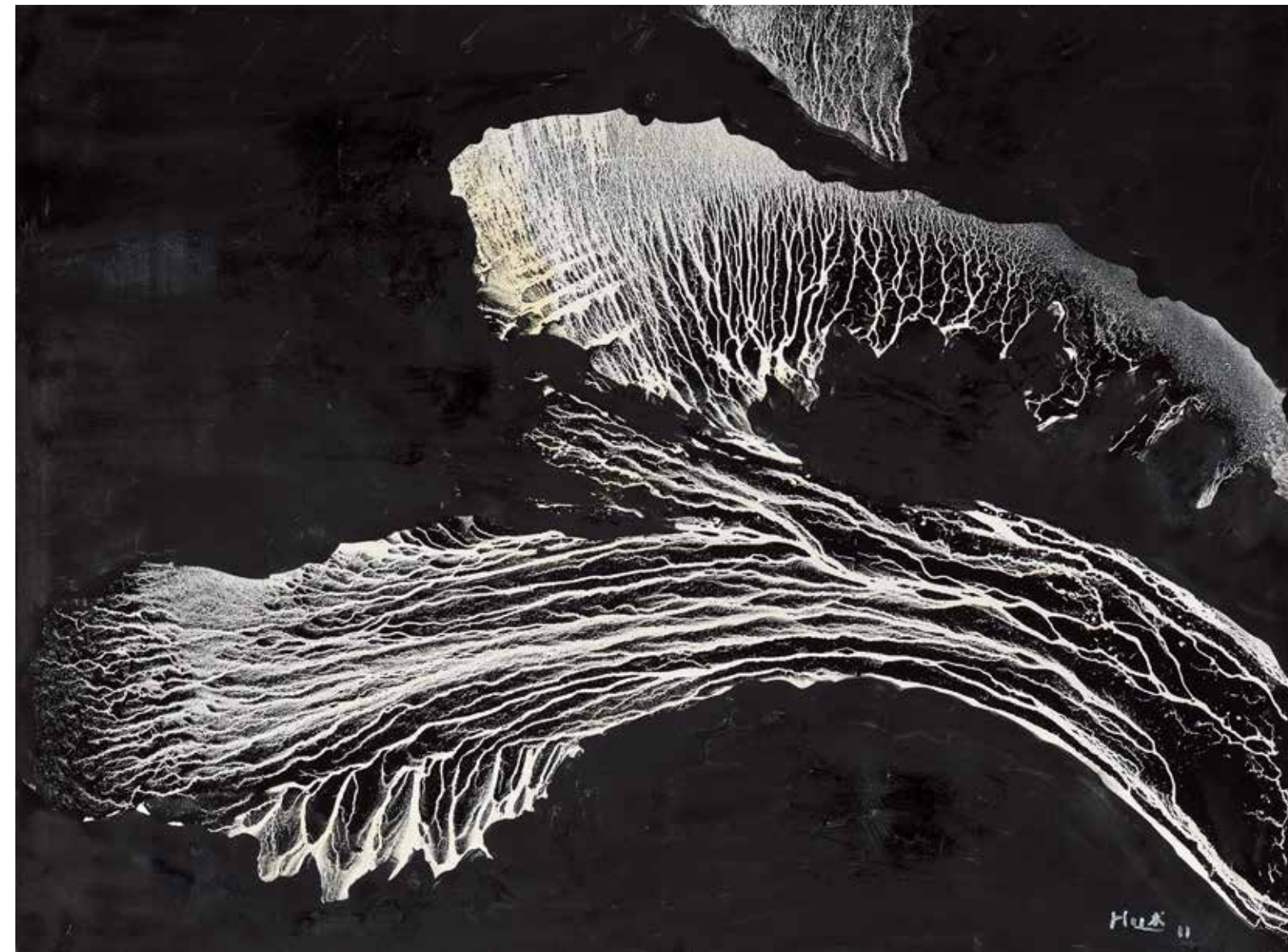
27. 運

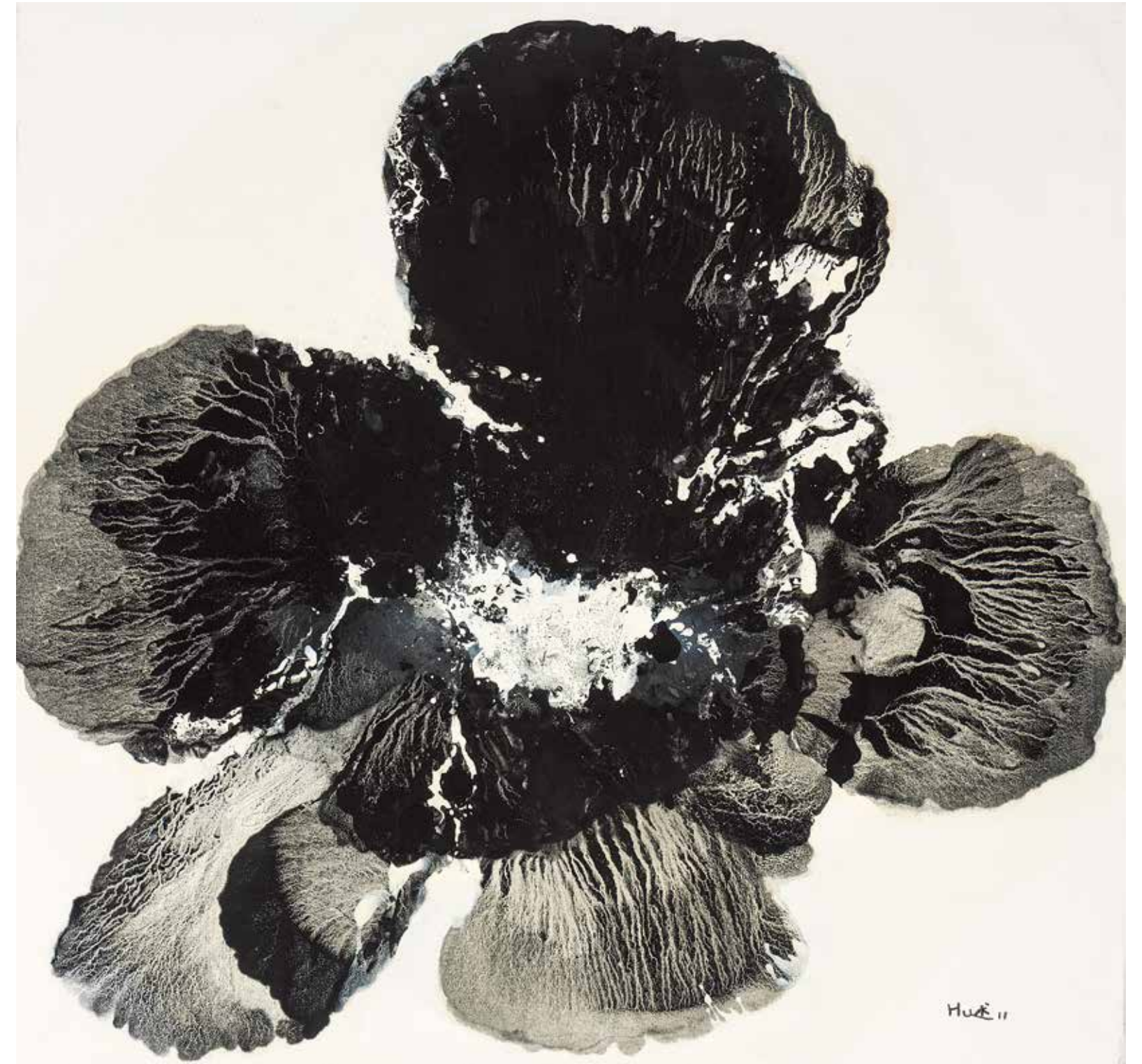
49 × 49in
2011



28. 揮

50×38in
2011





29. 未名 - 584

46 × 44in
2011

30. 待

42 × 44in
2012



31. 拼

44 × 44in
2012



32. 芒

48 × 36in
2012



33. 未名 – 666

48 × 46in
2012



34. 穿

42 × 44in
2012





35. 未名 - 670

40 × 40in
2012

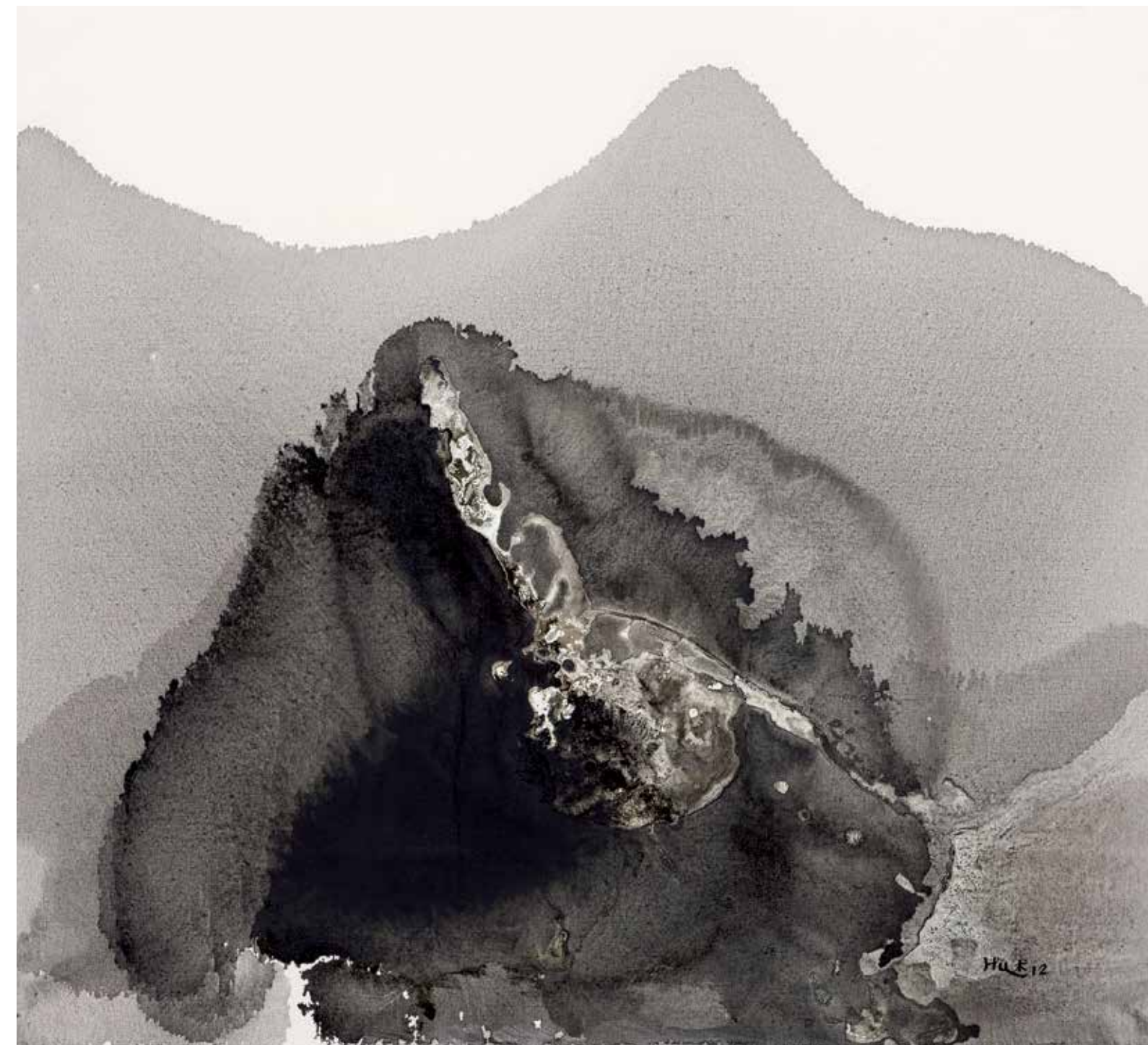
36. 配

40×40in
2012



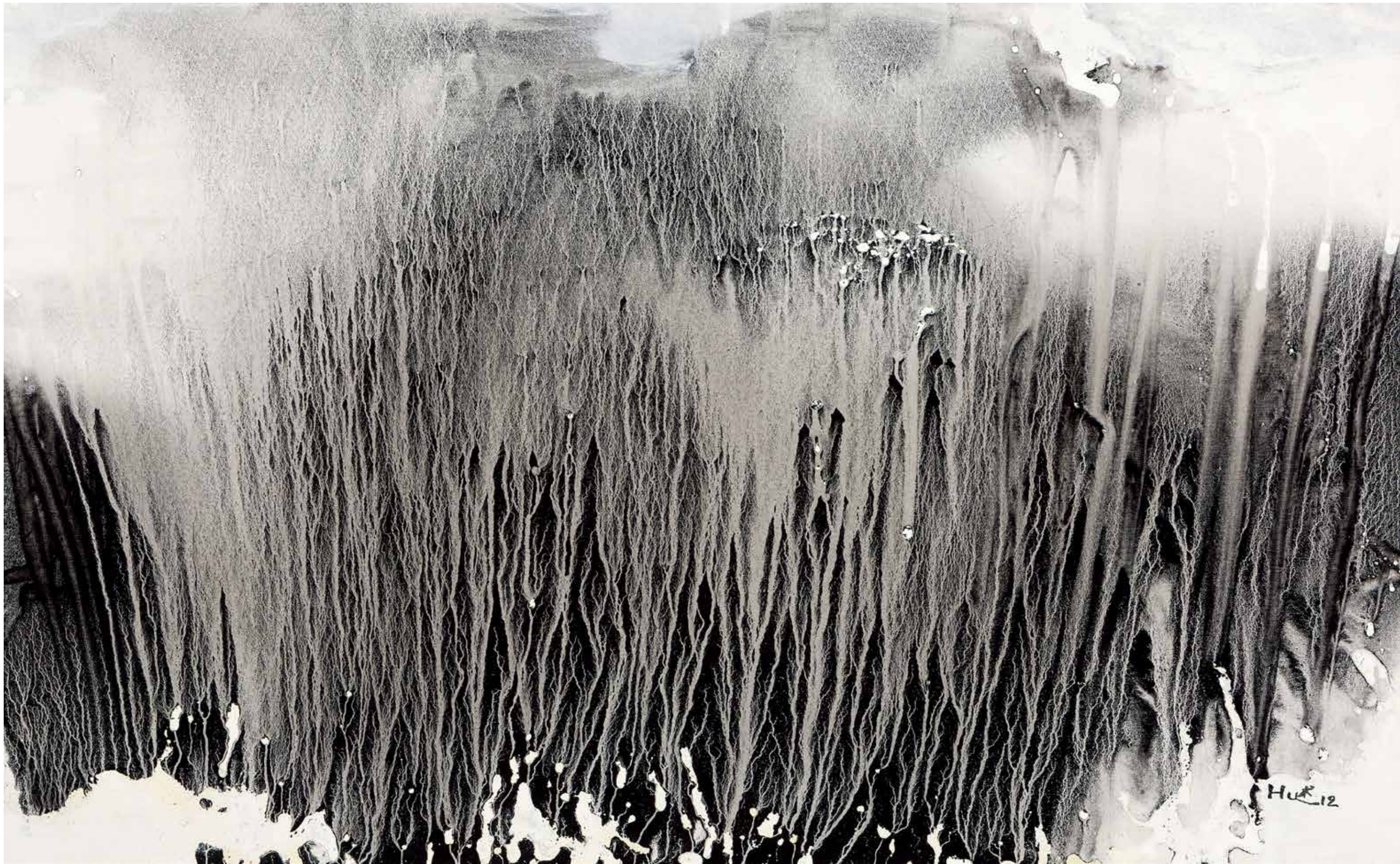
37. 未名 – 674

40 × 36in
2012



38. 密

42 × 27in
2012



39. 梳

40 × 40in
2012



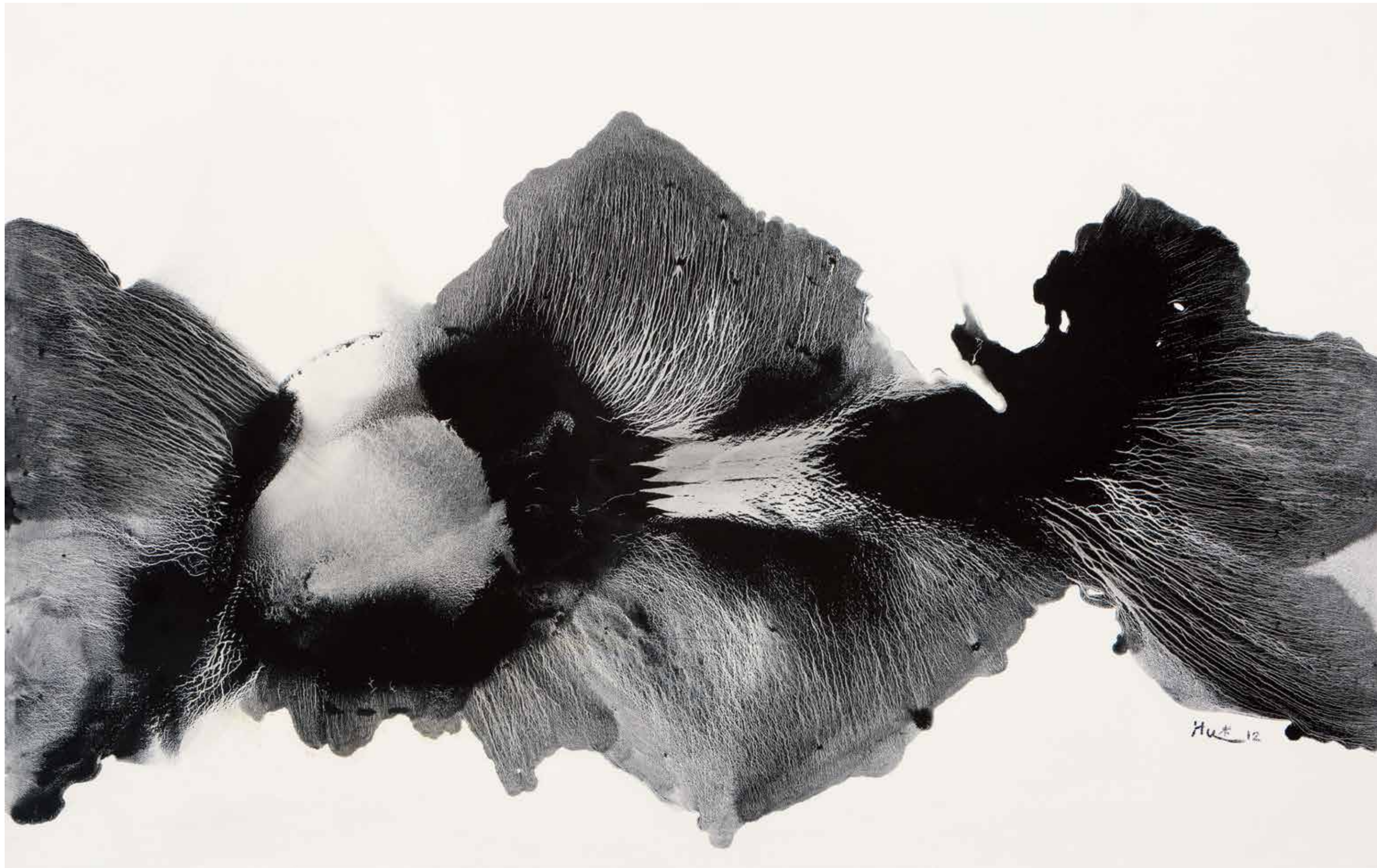
40. 灑

42 × 42in
2013



41. 未名 - 693

48 × 30in
2012

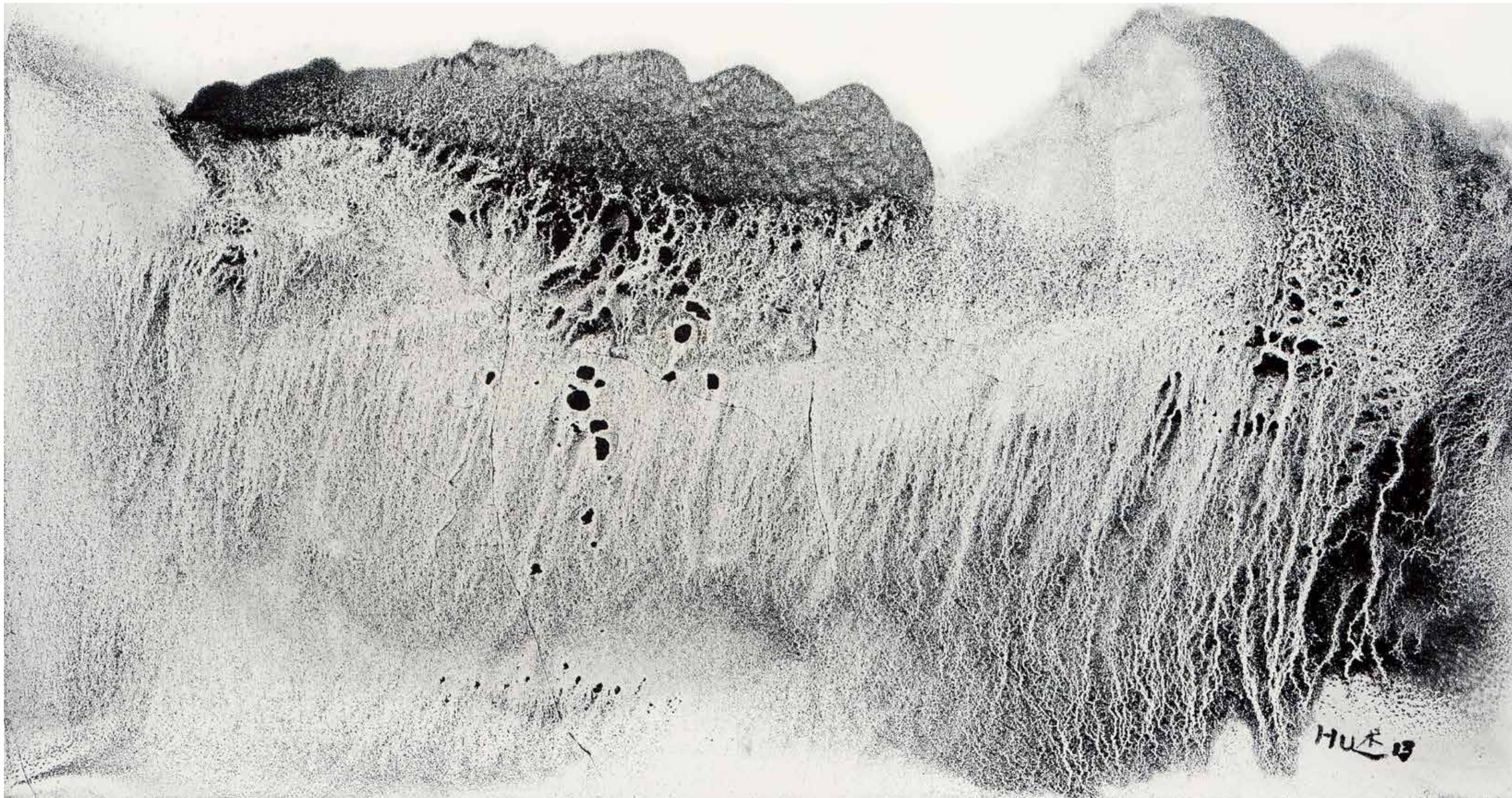


Hu* 12

42. 揪

30×38in
2012





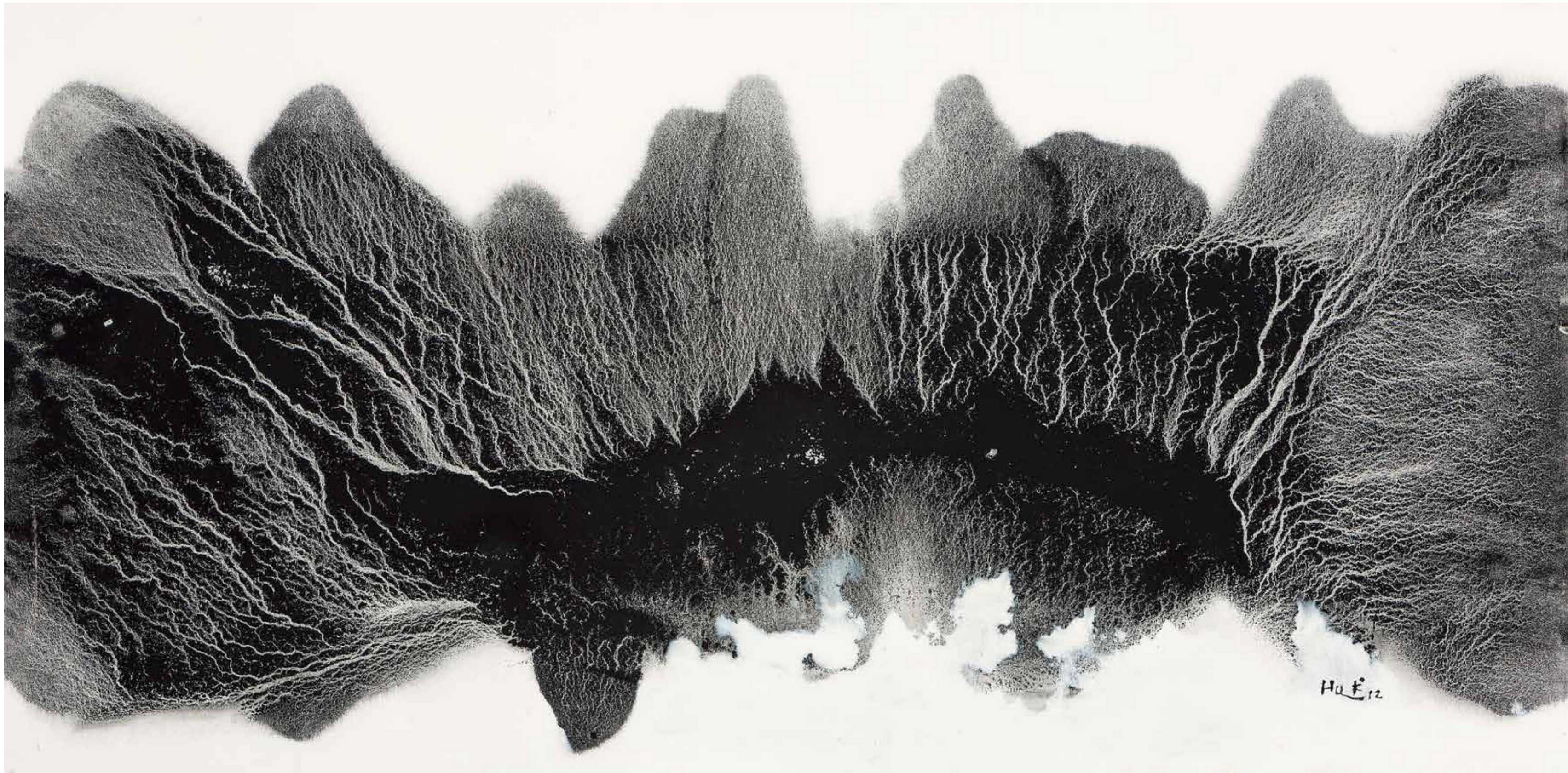
43. 未名 - 757

34 × 18in
2013

44. 蹈

44 × 44in
2013





45. 未名 - 779

44 × 22in
2012



46. 未名 - 780

44 × 22in
2012

47. 未名 - 783

28 × 22in
2012





48. 未名 - 786

36 × 24in
2011

49. 未名 – 794

42 × 42in
2013





50. 未名 - 795

40 × 36in
2013

51. 未名 - 812

30 × 40in
2013



52. 未名 - 814

40 × 26in
2013





53. 未名 - 822

48 × 18in
2011

54. 未名 – 864

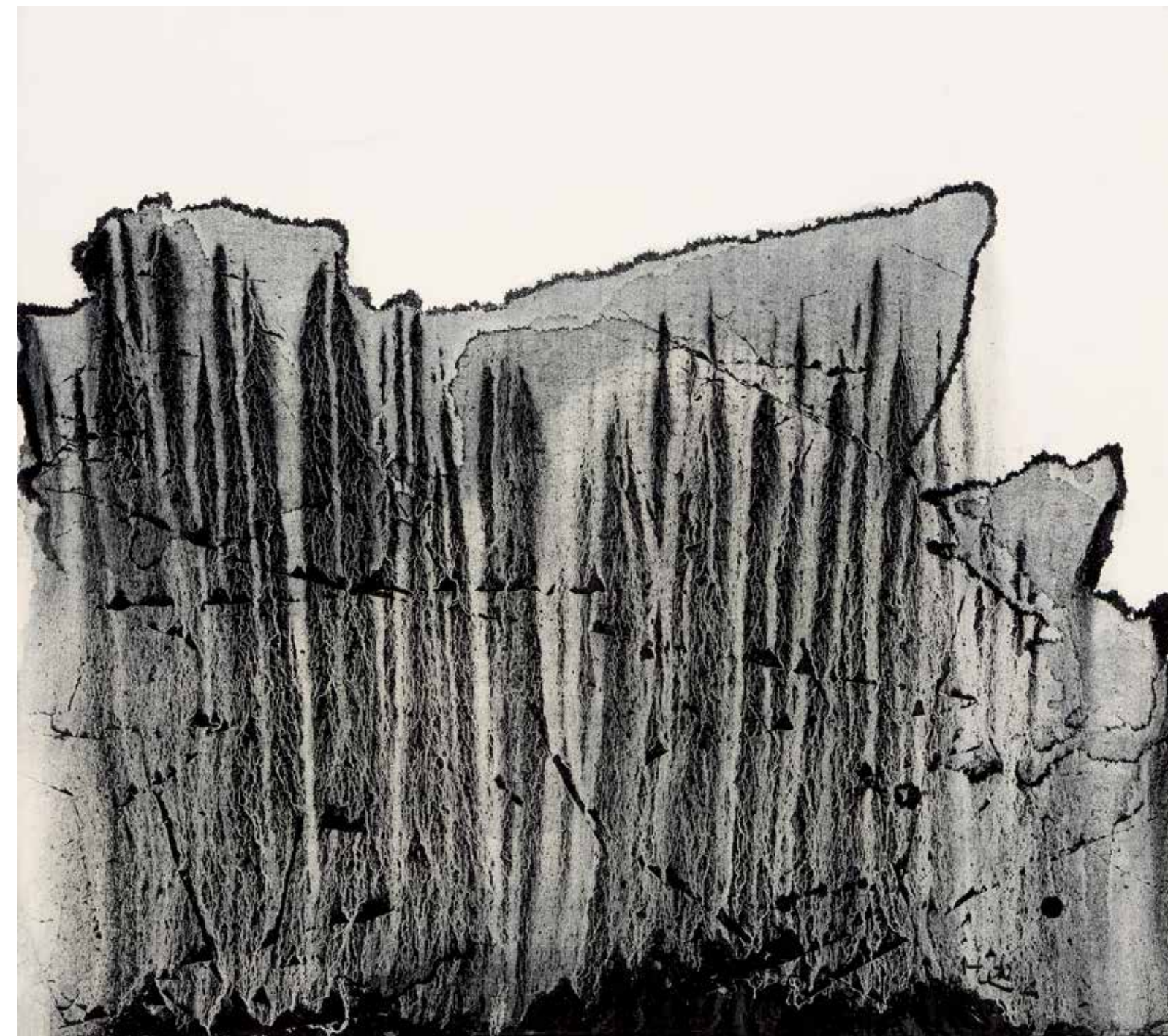
50 × 40in
2014



55. 未名 - 874

48 × 30in
2014





56. 未名 – 889

26 × 23in
2014



57. 未名 - 904

40 × 28in
2011

58. 未名 - 938

34 × 28in
2014



59. 緣

32 × 35in
2014



60. 揮

44 × 36in
2014





61. 未名 - 965

36 × 32in
2014

62. 未名 - 976

42×31in
2014



63. 未名 - 858

50 × 40in
2014



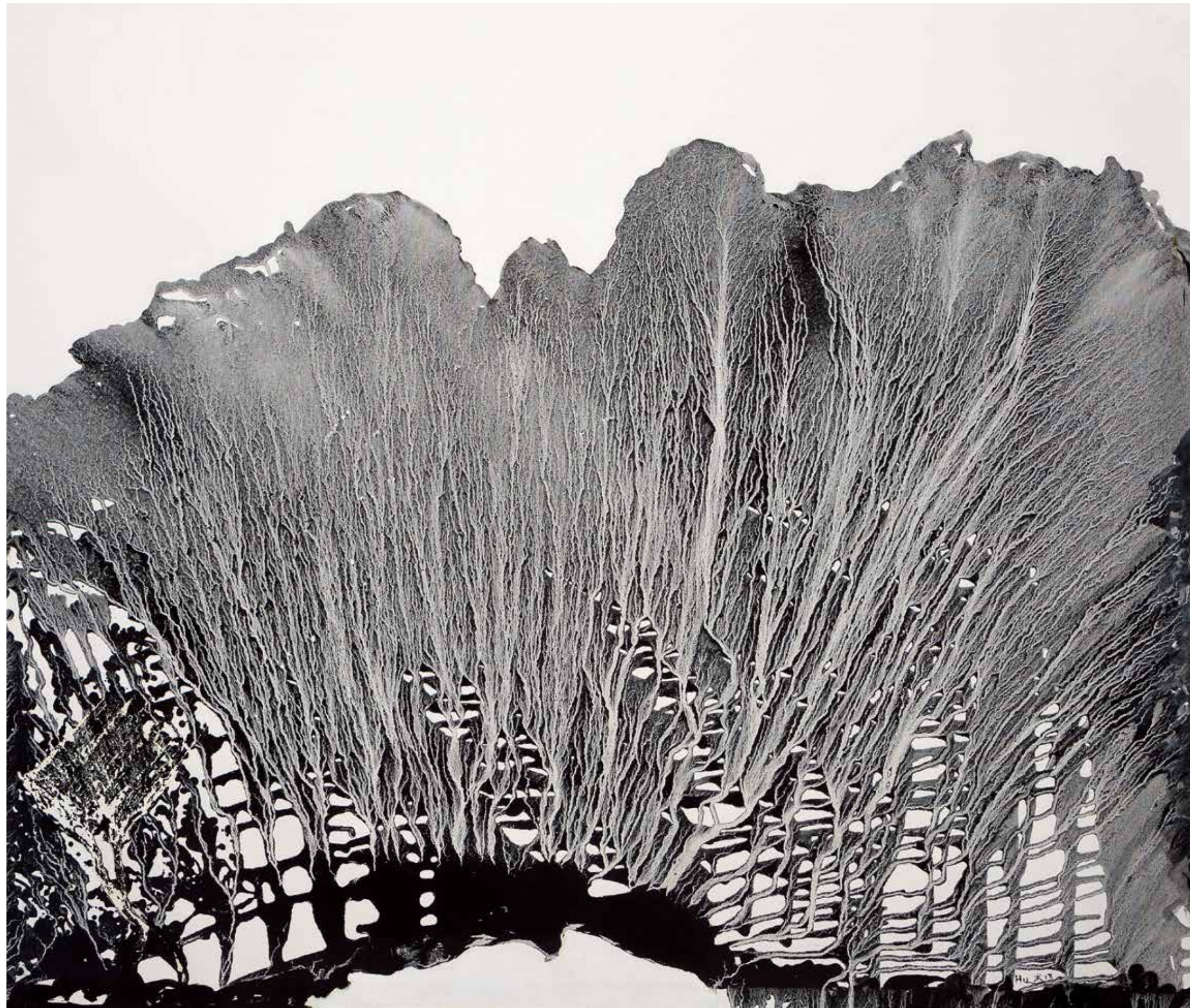
64. 未名 - 914

50 × 46in
2014



65. 居

60 × 50in
2013





66. 未名 - 551

50 × 50in
2011

67. 未名 – 913

50 × 46in
2014





68. 未名 - 978

87 × 50in
2014

69. 未名 - 559

50 × 42in
2011



70. 全

60×48in
2009



胡宏述藝術年表

1935	出生於上海，浙江溫州人。
1954	高中時發現45度角的三等分作圖法，被發表在美國的學生數學刊物的難題求解答頁上。 秋，進入台南工學院，建築系。
1958	在自然科學雜誌發表數篇有關太陽能的文章。 一篇物理論文拿到學生學術研究獎。
1959	得到建築學士學位，論文是設計兩座太陽屋。 和數位同學鐘浩文，朱祖明及漢寶德合作同得台灣國宅設計數項首獎。
1961	退役，受虞曰正建築師邀請在他創立的中原理工學院的建築系任教，負責基本設計教學。 秋，受陳其寬建築師邀請到新建的東海大學建築系任教，負責建築基本設計和透視及陰影學的課程，同事中有好友華昌宜和漢寶德及後來加入的李祖原，此時設計一些住宅，其中一作品，甚得自己喜愛。
1962	參加台北市市議會設計獲第二名。 接受虞曰鎮經濟資助，在東海大學創辦建築雙月刊，胡宏述任經理，漢寶德任主編，發表數篇太陽屋文章。
1963	參加台灣生產力中心舉辦的第一屆工業設計訓練班，班上導師是已過世的日本著名設計家吉岡道隆先生，中央日報登載工業設計班結束展出中有胡宏述設計的冷熱兩用可手提風扇，利用百頁窗原理來控制風的方向。（1988年，吉岡道隆先生在中日工業設計研討會時曾公開指出是我的最先創作） 在建築雙月刊上發表《建築基本設計教學》一文。
1964秋	進入美國Cranbrook藝術學院設計系。
1966	拿到 MFA 學位，五月在美國ID（工業設計）雜誌介紹我的包裝設計一文中，編輯用我的四件包裝設計為例批評美國的包裝界。 秋，應聘到美國愛荷華州的University of Northern Iowa 教設計。
1968秋	應邀在愛荷華州，愛荷華市的University of Iowa的藝術和藝術學院負責發展設計系，一直到2003年春，榮休教授。 12月，第一期的中國工業設計雜誌，介紹“設計家：胡宏述” 第47—49頁。
1969	完成第一個公共藝術“陽光萬花牆”（Solar Kaleidoscope），設置在愛荷華州Cedar Falls 的 University of Northern Iowa 的學生活動中心。

1974	三件紙的作品入選 Tenth Municipal，展出于愛荷華州 Waterloo 的美術館。 設計與製作第二件公共藝術，設置于愛荷華州Cedar Falls 的University of Northern Iowa 新建教育館的廣場。共有兩件設計作品，一件為“帆”，一件為“行”。
1975	日本Yamagiwa基金會舉辦國際燈具比賽第三名，作品名稱為“雲燈”，在歐洲評選，日本展出，又在“The Tokyo 國際燈具比賽” 一文中刊載，發表在“日本建築” 1975年，8月份，Vol.50 No.8 第89頁
1981	美國P/A 建築雜誌舉辦第一屆國際傢具觀念競賽的角燈設計為得獎之一。發表在P/A雜誌1981年五月份152頁。同時在芝加哥的Merchandise Mart展出。又在紐約的Band's International Casino 展出 7月，倫敦出版的 AR “建築論壇” 1981年7月 Vol. No 1013 第62-63 頁介紹我的傢具設計，文中拿我的設計與意大利設計家相比。 英國“設計” Design雜誌在“International Feeling in Furniture” 一文中登載外椅（Outer Chair）Design，London， 1981年7月第7頁 一組八個梯椅系列完成，其中一件曾被入選全美國巡迴展出
1982	德國MD 雜誌，1982年11月份第84-85頁，登載我的兩件傢具設計，稱我為超現代藝術家利用幾何製圖法設計五合一桌，又完成雙面几和設計並製作“極” 桌 “觀念設計追求理念” 一文，登載于AIA Iowa Architect Magazine，Des Moines，IA.1982年，5/6月，第16-20頁
1983	8月5日，在生產力中心演講介紹我的設計 8月9日到13日，在國立成功大學，應邀為 “造形理性研習會” 的主講人 8月17日，在臺灣外貿協會主講“包裝的另一面” “純藝術的三度空間思維” 登載于 The Iowa Alumni Review Iowa City，IA Vol.6，No.2. “對基本設計的新創見” 登載于F.A.T.E. (Foundations in Art, Theory, Education) 83 Newsletter Vol.6，No.2 “胡宏述設計作品欣賞” 登載于“摩登家庭”，台灣，台北，第109期，第64-69頁 “設計家胡宏述” 登載于“雄獅美術”，台灣第 10 期 美國ID工業設計雜誌在新設計一項介紹我13年前設計的保溫杯
1984	參加法國巴黎，Musee des Arts Decoratifs 主辦的1900到2000的T格辦公室傢具設計 6月，在國立台北工專演講“從設計中學設計”，講稿印成小冊
1985	設計並製作“七在空中消失” (Diminished Seven in Space)，此吊雕是受美國華盛頓州

	藝術委員會的委託為Port Orchard的 Marcus Whitman JR. High School製作 “我的設計教育觀念及我的設計作品” 登載于墨西哥的Magenta Design Review， Guadalajara， Mexico的1985年3月份
1986	設計並製作“明鏡高懸”(For all seasons) 此雕塑受愛荷華州愛荷華市的University of Iowa的法律系教授捐贈委員會委託，設置于新建的法學院大樓 參加台中省立美術館徵求雕塑，入選最後五名內，因要用實材實料做模型，自動退出 繼續競賽
1986年11月—1987年1月	三件傢具，藍椅，膝椅和梯椅，設計展出于紐約州的International Design Center
1987	3月—4月，在愛荷華州Fort Dodge的Blanden Memorial 美術館展出繪畫
1988	設計並製作“新葉”(New Leaves) 吊雕，設置在猶他州Ogden市的少年法庭大廳內， 它為猶他州的第一件公共藝術作品 設計的三件椅子，登載于紐約的Harry N. Abrams， Inc 出版的“397 Chair” 梯椅榮登 此書最後一整頁
1989	“設計教育的新任務”，刊登于台北市立美術館刊的“現代美術” 第26期，74-78頁 此文在 1999 年南京藝術學院的“藝苑”轉載
1990	“胡宏述談他的雕塑” 刊登于台灣的藝術貴族，第11期，116-119頁 教授雙年展，展出作品的評語刊登于New Art Examiner Magazine的1990年，四月份第50頁
1991	台北市立美術館的1991年“現代雕塑展” 擔任評審團主席 “凝視，沉思，流連——胡宏述教授的公共藝術理念” 刊登于台北市立美術館出版的 “現代雕塑展” 圖錄第9-14頁 “無形中的限制” 刊登于F.A.T.E. (Foundation in Art， Theory and Education) 的Review Volume，第12頁
1993	7月，“胡宏述的造型世界” 刊登于台灣的“藝術貴族”。第43期，第102-105頁
1994	11月，被Quad-City Times委員會選為自愛荷華的藝術家與另一位自伊利諾伊州的藝術家共同擬Mississippi河邊走廊設計的規範 11月19日“工作河”—三英里長的動雕(由300件組成) 登載于Quad-City Times的報上， 這動雕是為Mississippi河中廢棄河堤而設計 設計的一把梯椅刊登于Chairmania 書中，Harry N. Abrams. Inc. 出版
1995	設計並製作“光瀑布”(Falling Light) 吊雕，是設置于佛羅里達州的Florida Atlantic

	University 的文學院大樓內
1995—1999	受Iowa Art Council委託設計製作共五屆 “Iowa Prism Award” 的獎座
1995	3月14日—4月17日，設計的梯椅中之一，巡迴展出在加州洛杉磯的Pacific Design Center 4月27日—6月1日，巡迴展出在北卡羅來納州的Charlotte的Carillon Building 6月8日—8月25日，巡迴展出在伊利諾伊州，芝加哥的Chicago Athenaeum Museum. 8月10日—9月12日，在俄勒岡州Lake Oswego 的Dancing Ink Gallery 展出個人畫展及雕塑展
	10月10日—10月26日，在明尼蘇達州Minneapolis 的Commercial Interiors設計作品展 10月29日—11月29日，在愛荷華州，愛荷華市的Great Midwestern 展出個人畫展
1996	5月25日—7月28日，在台中省立美術館展出120幅油畫，並出版有“新技巧，新意境”圖錄 5月，設計並製作“九重天”吊雕，設置在愛荷華州Cedar Rapids的Eastern Iowa Airport內 5月，設計並製作“銀色百合”噴水雕塑設置在愛荷華州，Coralville的S.T. Morrison Park 內的水池中 7月26日—8月30日，六幅油畫展出于喬治亞州Atlanta的奧林匹克世運賽中的ARTIAD， 共有198個國家參展，我是唯一代表台灣參展者
1996	設計“環”雕塑，計劃飄浮在五大洋上，有環保之意
1996—1997	擔任台灣台北市政府，都市發展部門的公共藝術顧問
1997	1月25日—5月4日，胡宏述之個展，展出地點為台北市立美術館，展出100件作品，包括傢具設計，公共藝術及雕塑，同時也出版《理性的美感：胡宏述造型世界》圖錄 設計並製作“鐵樹”，這是為台北市宏國大廈製作的雕塑“走進胡宏述的造型世界” 羅門先生登載于台北市立美術館的《現代美術》， 第70期。第15-19頁 “試論胡宏述與他的設計觀” 林品章先生登載于台北市立美術館的《現代美術》第70期。第20—25頁 “風水，綠意” 蘇南州，呂春誼登載于台北市立美術館的《現代美術》， 第71期，第28—31頁 “美國公共藝術” 台灣台北的《空間雜誌》， 第90/91期，1—2， 第162—169頁 6月，胡宏述演講記錄“美國公共藝術之發展與經驗” 登載于台北市《環境公共藝術計劃》 10月15日—11月23日，個人畫展，展出于加利佛尼亞州，洛杉磯的Loyola Marymount

	University的 Laband Art Gallery
	10月31日，William Wilson 的《東西文化之間的密切關係》登載于加利佛尼亞州Los Angeles Times， 評論我的繪畫
1998	3月3日—4月24日，在愛荷華州，愛荷華市的AKAR 展出17幅油畫 “談MFA應有的定位” 登載于台北市立美術館的現代美術，第79期，第70—74頁 5月，設計並製作在愛荷華州，愛荷華市的University of Iowa的 Levitt Center的雕塑，名為 “D Forever”
1999	“設計教育的新任務” 轉載于中國南京，南京藝術學院的“藝苑”(編者註釋這篇文章是對中國 21世紀設計發展者必讀的) 1月，“胡宏述的公共藝術” 登載于中國北京，清華美術學院的“裝飾” 雜誌 2月，設計並製作在愛荷華州Des Moines 的Iowa Methodist Medical Center 育兒部的吊雕，名為 “Twinkle， Twinkle” 11月，雕塑“擎天柱” 展出于法國巴黎第41屆的今日大師與新秀展(Grands et jeunes da jourd hui) “以教育觀點看藝術與科學” 登載于台北市立美術館的現代美術，第85期，第24-30頁
2000	9月，設計並製作在台灣，台北萬華火車站大廈的吊雕，名為“明天” 10月，第42屆今日大師新秀展出前預展油畫展出于高雄積禪50藝術空間 11月，油畫展出于巴黎的艾菲于布朗所展覽空間的42屆大師與新秀展， 展出油畫 《浴》
2001	5月，參加慶祝清華大學建校九十週年舉的“藝術與科學”同時發表“《以教育觀點看藝術與科學》一篇論文。轉載于湖北美術出版社出版的國際藝術研討會論文集。第110—114頁 6月，參加清華國際工業設計論壇，發表簡縮《設計教育的新任務》一文，登載于清華大學出版社出版的論文集，第282-288頁 8月，受聘為中國，陝西，西安的西北工業大學的客座教授，並發表《形隨行》和《有機幾何——理性的造形》
2002	4月，設計並製作在愛荷華州Cedar Rapids的 Kirkwood Community College的吊雕，取名為藍寶石 5月，油畫“浴” 在法國 被選入參加FIFA世界杯足球賽的現代藝術巡迴展 6月，在加利佛尼亞州的Polo Alto的 Dragon Seeds展出油畫及雕塑，展出名為“黃河之聲” 10月—12月，在愛荷華州。愛荷華市的Design Ranch 展出油畫及雕塑。展名為“山及鑽石”

	10月，三十副油畫展出于愛荷華州Indianola的 Simpson College的Famham畫廊
	10月，受聘為台灣，台北崑山大學的客座教授
	11月，設計並製作吊雕 “In your Mind's Eye” 設置于愛荷華州，愛荷華市的City High School
	12月31日，正式從服務34年的大學退休，獲榮休教授
2003	4月，擔任愛荷華州Mason City 的Macnider Museum的第38屆年展的主審人 5月，油畫展出于愛荷華州，愛荷華市的AKAR 6月19日—6月28日，三十幅油畫展出于韓國漢城的Eve Galleries 9月—11月，在愛荷華州Mason City 的 Macnider Museum 展出胡宏述回顧展 10月，在日本筑波第六屆國際亞洲設計會議(6th Asian Design Conference)，正式發表《有機幾何——理性的造形》(Organic Geometry: A Rationale to Create a Form)一文，載入論文集
2004	4月，受聘為中國沈陽，航空工業學院的客座教授 5月，在韓國漢城兩個大學 (Myongji College， Dong Seoul College) 設計系講 “有機幾何——理性的造形” 5月12日—5月22日，在韓國，仁川的Koolldan Gallery 展出油畫展 10月，“形隨行” 論文發表在清華大學美術學院的裝飾雜誌
2005	8月20日—10月20日，在愛荷華大學美術館退休展“我的心，我的血”， 展出40幅油畫，30件雕塑作品和30件家俱設計 9月9日—10月2日，在國立歷史博物館展出80幅油畫，並出版“天人合一”圖錄 9月30日，在Taiwan Journal 英文週報的第五頁，有整頁介紹“天人合一”展
2006	8月2日—8月27日，在桃園長流美術館展出100幅油畫個展，出版圖錄“千景萬象” 8月設計並製作在愛荷華州Coralville Marriott Hotel and Conference Center 大廳吊雕 “TOGETHER”(聚)
2008春	北京高等教育出版社出版中英兩版本 “基本設計——智性，理性和感性的孕育”教科書 中國詩酒文化協會編輯 《中國藝術名家精品集》，有20幅油畫作品 (p. 61-80) 10月， 中國文聯中國民間文藝家協會， 文化部下屬中國對外藝術展覽中心等機構編製的“海內外中國書畫藝術當代名家集”，內有五幅我的油畫 中國詩酒文化協會編製的藝術文獻特輯“中國藝術名精品集”，內有二十幅我的油畫 12月， 由現代教育出版社編印的“名家”內有三幅我的油畫 由北京東方中亞文化傳媒有限公司編著的“中華藝術名人博覽”，內有五幅我的油畫

2009	台北五南出版社出版繁體版“基本設計——智性，理性和感性的孕育”
2010	4月7日—13日，臺灣崑山科技大學給一週設計講座 4月13日，臺灣成功大學公開演講 “我的心，我的血” 4月—5月 在 Iowa Figge Museum 展出油畫 國務院文化部下屬機構為世博出版 “中華藝術名人博覽” 有五件油畫作品，又有中畫藝術名人 郵冊十六板郵票，包括設計，雕塑，公共藝術 和油畫 作品各四件。 10月，北京中華友誼出版公司出版 《漢寶德談藝術》一書有二十頁介紹我的設計 11月19日，在芝加哥 Art Institute 給設計講座
2011	4月7日，在中國北京大學公開演講 4月8日，在中國清華大學公開演講 4月12-15日，在台灣成功大學有三場演講 9月，台北典藏出版“ 美感與境界，漢寶德再談藝術” 一書共有二十二頁介紹我的畫
2012	4月，在愛荷華工作室接待來訪的硅谷亞洲藝術中心館長舒建華。 11月， 5幅作品在硅谷亞洲藝術中心在杭州西湖國際藝術博覽會的《水墨新世界》展出。 12月，硅谷亞洲藝術中心個展《氣概成章》，50幅展品，並出席開幕，接受丁丁電視主持人丁維平專訪。
2013	3月，在硅谷亞洲藝術中心與蘇立文教授首次交流。 6月，被愛荷華《言論報》（Opinion)選為「天才人物」。 7月，9幅作品在硅谷亞洲藝術中心在浙江美術館舉辦的《一池硯水太平洋：中國水墨在美國》展出。 11月，30幅作品在杭州欽哲藝術中心在西湖國際藝術博覽會的《流淌的水墨》特展展出，並出席開幕。在中國美術學院設計學院演講。 12月，15幅作品在硅谷亞洲藝術中心的《水墨新世界》展出。
2015	1月22日，在愛荷華城病逝，享年80歲，訃聞在紐約時報刊出，4月底追思會和紀念音樂會在愛荷華大學舉行。 11—12月，硅谷亞洲藝術中心和杭州欽哲藝術中心聯合舉辦舉辦《黑雲翻墨未遮山：胡宏述紀念展》，由好友劉國松作序。
2017	12月 硅谷亞洲藝術中心《風景這邊獨好：胡宏述油墨畫展》。

注：2012年前為胡教授親自編訂，2012年后為編者補充。

Chronicle of Hu Hungshu

Born:
Shanghai, China, 1935, U.S. citizen
Studied:
Architecture, B.Sc., Cheng-kung University, 1959
Design, M.F.A., Cranbrook Academy of Art, Bloomfield Hills, Michigan, 1966.
Teaching Experience:
Professor emeritus, The School of Art and Art History, The University of Iowa Professor, Head of Design, The School of Art and Art History, The University of Iowa, 1968-2002
Guest Professor, Shenyang Institute of Aeronautical Engineering, Shenyang China, 2004
Guest Professor, Kun Shan University of Technology, Tainan, Taiwan, 2002-2005
Guest Professor, Northwestern Polytechnical University, Xian, Shaanxi, China, 2001
University of Northern Iowa, Cedar Falls, 1966-1968
Tung-hai University, 1961-64
Professional Experience:
Served as the juror for the 38th Annual Area Show, MacNider Art Museum, Mason City, Iowa, April 2003
Selected by the Quad City Riverfront Council as the artist from Iowa with one artist from Illinois to develop the River Corridor Design guidelines for the riverfront development, November 1994
Served as Chairperson of jury for the Contemporary Sculpture Competition 1991 R.O.C., Taipei Fine Arts Museum, 1990
As a Public Art Consultant for the Department of Urban Development, Taipei City Government, Taiwan, July 1996-1997
Commissions:
TOGETHER - Sculpture Commission for Coralville Marriott Hotel and Conference Center, Coralville, Iowa August 2006.
IN YOUR MIND'S EYE - Sculpture Commission for City High School, Iowa City, Iowa November 2002.
BLUE PRISMS - Sculpture Commission for Kirkwood Community College in Cedar Rapids, Iowa, April 2002.
TOMORROW - Sculpture Commission for Wen-Hwa Railroad Station in Taipei, Taiwan 2000

TWINKLE, TWINKLE - Sculpture Commission for Iowa Methodist Medical Center, Des Moines, Iowa February 1999

D FOREVER - Sculpture Commission for the Levitt Center, University of Iowa, May 1998.

IRON TREE - Sculpture Commission for the Hung-Gao Group Inc, Taipei, Taiwan, 1997

SILVER LILY - Sculpture Commission for the S.T. Morrison Park, Coralville, Iowa, May 1996

Design Commission for the "Iowa Prism Award," Iowa Arts Council, Iowa, 1995 thru. 1999

NINE SKIES - Sculpture Commission for the Cedar Rapids Airport Expansion Project, May 1996

FALLINGLIGHT - Sculpture for the College of Liberal Arts Building, Florida Atlantic University, Florida 1995

NEW LEAVES-Sculpture Commission for the Ogden Juvenile Court Building, Ogden, Utah 1988

FOR ALL SEASONS - Sculpture for the Law School, The Law Faculty Gift Committee, Law College, University of Iowa, 1986

DIMINISHED SEVEN IN SPACE (sculpture), the Washington State Arts Commission, Art in Public Places Program, Marcus Whitman Jr. High School, Port Orchard, Washington, 1985

TWO ENVIRONMENTAL SCULPTURE designs for the Educational College Plaza, University of Northern Iowa, Cedar Falls, 1974

SOLAR KALEIDOSCOPE (light relief) for Student Union, University of Northern Iowa, Cedar Falls, 1969

Awards:

One of three finalists for the art commission for the Warnock Engineering Project, University of Utah, Salt Lake City, Utah, August, 2004

One of two finalists for the art commission for the American Spirit project, Cedar Falls, Iowa 2002

One of four finalists for the art commission for the Alliant Energy Corporation Headquarters Madison, Wisconsin 2001

One of four finalists for the art commission for the Great Fire of Jacksonville of 1901 Commission, Jacksonville, Florida 2000

One of the finalists for the art commission for the Widtsoe Hall in Chemistry Bldg. of Utah State University, Salt Lake City, Utah, May, 1998

One of the finalists for the art commission for the Reno/Tahoe International Airport, March, 1998

One of the finalists for the art commission for the Skaggs Biology Building of the Utah University of Utah, Salt Lake City, Utah, July, 1997

One of the finalists for the art commission for the Copeland Hall of the University of Nebraska at Kearney, Nebraska, May 1997

One of two finalists for the art commission for the Denver Performing Arts Complex, 1994

One of the finalists for the sculpture commission by the National High Magnetic Field Laboratory,

Florida State University, Tallahassee, Florida, 1993

One of two finalists for the sculpture commissioned by the Utah Arts Council for the Hill Force Base Museum, Utah, 1991

One of ten artists selected to be considered for five finalists for the Prairie Geometry Sculpture project sponsored by the Waterloo Museum of Art, 1991

One of three finalists for the Sculpture Commission of Colorado Arts Council, at the Performing Art Center, University of Colorado, Boulder, Colorado, 1990

One of twelve selected by the Committee from 196 applications for the Public Art Project at the University of West Florida, 1989

One of three finalists for the Sculpture Commission at the Education Research Building, Utah State University, Utah, 1988

One of three finalists for the Sculpture Commission at the West Branch, Iowa, 1987

One of the Five Awards for the Sculpture Competition for the Lobby of the Taiwan Provincial Art Museum, 1986

Award for the Progressive Architecture's First International Conceptual Furniture Competition, 1981

Tokyo International Lighting Competition by Japan's Yamagiwa Fund, Bronze Award, 1975

Taipei City Council Hall Design Competition, Second Prize, 1962

Public Housing Design Competition, Taiwan, First Prize, 1959

Exhibitions:

One man oil painting exhibition, Silicon Valley Asian Art Center, Santa Clara, CA, December 2017

Memorial exhibition, 30 paintings, Silicon Valley Asian Art Center, Santa Clara, CA, November 2015

Memorial service and concert, University of Iowa, April 2015

Died at 80 years old, Iowa City, IA, Jan. 22, 2015

Oil painting show, Silicon Valley Asian Art Center, Santa Clara, CA, December 2013

One man show at the West Lake Expo, lecture at China Art Academy, November 2013

Oil painting show at Zhejiang Art Museum, Hangzhou, China, July 2013

Selected as Genius by Opinion, IA, June 2013

Meet Prof. Michael Sullivan, Silicon Valley Asian Art Center, Santa Clara, CA, March 2013

One man show, Silicon Valley Asian Art Center, Santa Clara, CA, December 2012. Interviewed by Diana Ding at DingDing TV

Oil painting show at the West Lake Expo, Hangzhou, China, November 2012

Meet Curator Shu Jianhua at studio, Iowa City, IA, April 2012

One man oil painting exhibition, 96 of my paintings exhibition at the Chan-Liu Art Museum, Taoyuan, Taiwan, August 3-August 27, 2006

One man oil painting exhibition, 80 paintings exhibition in National Museum of History, Taipei, Taiwan,September 9-October 2, 2005

"My Heart and My Blood" paintings and designs and sculptures show at Museum of Art, University of Iowa, August 20-October 23, 2005

Oil Paintings show at Kooldam Galleries, Incheon, Korea, May 12-May 22, 2004

Retrospective exhibition at Macnider Art Museum, Mason City, Iowa, September-November, 2003

Oil Paintings show at Eve Galleries, Seoul, Korea, June 19-June 28, 2003

Oil paintings at AKAR Architecture and Design, Iowa City, Iowa, May 9 – May 30, 2003

Oil Paintings show at Farnham Galleries, Simpson College, Indianola, Iowa, October 1- October 30, 2002

"Voice of Yellow River" paintings and sculptures at Dragon Seeds, Palo Alto, California, June 1-June 30, 2002

Oil Painting in a travel art exhibition in conjunction with the 2002 World Cup finals, Korea May-June 2002

"Mountains and Diamonds" paintings and sculptures at Design Ranch, Iowa city, Iowa, October-December 2001

Oil Painting in a group show at Grands et jeunes d'aujourd'hui, Paris, France, November 2000

Oil Painting in a group show at Chi-Zen Gallery in Kao-Hsuin, Taiwan, October 2000

Six oil Paintings at Dragon Seed Gallery, Palo Alto, California, July 2000.

"Sky Pillar" sculpture in group show at Grands et jeunes d'aujourd'hui, Paris, France, Nov. 2000

Seventeen oil paintings at AKAR Architecture and Design, Iowa City, Iowa, March 3-April 24, 1998

One man show of oil paintings at Laband Art Gallery at Loyola Marymount University in Los Angeles,Calif. October 15-November 23, 1997

One man exhibition: more than 100 pieces of my furniture design, public arts, commissions and sculptures were exhibited at the Taipei Fine Arts Museum, Taipei, Taiwan, Jan.25, 1997-May 4, 1997

Six of my oil paintings exhibited in "ARTIADE"-as Olympics of Art in Atlantic, Ga. as the only participant for Taiwan, as one of 198 nation's artists from July 26-August 30, 1996

One man exhibition, 120 of my paintings were exhibited at the Taiwan Museum of Art, Taichung, Taiwan, May 25-July 28, 1996

Chair Design Exhibited at the National Building Museum, Washington DC, Nov. 20, 1995-Jan 14, 1996

Design work exhibited in Dayton's Commercial Interiors, Minneapolis, MN. Oct.13-26, 1995

One Man Painting Show, Great Midwestern, Iowa City, Iowa, Oct. 29 - Nov. 19, 1995

One man painting and sculpture show, Dancing Ink Gallery, Lake Oswego, Or. Aug. 10-Sept. 12, 1995

Chicago Athenaeum Museum, Chicago, Illinois, June 8-Aug. 25, 1995

Carillon Building, Charlotte, North Carolina, April 27-June 1, 1995

Pacific Design Center, Los Angeles, California, March 14-April 7, 1995

University of Iowa Museum of Art, Iowa City, Iowa; painting, 1995, 1980, 1978, 1976

Blanden Memorial Art Museum, Fort Dodge, Iowa; painting, March-April 1987

Three pieces of furniture and design exhibited in the International Design Center in New York, November 1986 - January 1987

The International Invitational Group Show, Taipei Fine Arts Museum, Two paintings, 1985

Musee des Arts Decoratifs, Paris, France, Offices from 1900 to 2000, T-Grid Office Furniture Design, February - May 1984

Merchandise Mart, Chicago, 1981

Bond's International Casino, New York, 1981

Fine Art Gallery of San Diego, Balboa Park, CA, May-June 1977

Yamagiwa Art Foundation, Tokyo, 1975

Tenth Municipal Galleries Show, three paper works, Waterloo, Iowa, 1974

Publications:

33 oil paintings published on 4 different Chinese art catalogues for celebration 2008 summer Olympic in Beijing, China and 2010 Expo in Shanghai, China

"Basic Design: The Cultivation of Wisdom, Reason and Sensibility", traditional Chinese version published by Wu-nan publishing Co, Taiwan in September 2009

"Basic Design: The Cultivation of Wisdom, Reason and Sensibility", English version published by Higher Education Press, China in March 2008

"Basic Design: The Cultivation of Wisdom, Reason and Sensibility", Simplified Chinese version published by Higher Education Press, China in April 2008

Catalogue "A Thousand Views and A Million Scenes: Hu Hung-shu Modern Oil Painting Exhibition"

published by Chan-Liu Art Museum, Taoyuan, Taiwan 2006

Catalogue "Nature and Me as one—Hu Hung-shu at Seventy: A Retrospective" published by National Museum of History, Taipei, Taiwan, 2005

"Form follows action" Art & Design by Tsinghua University, Beijing, China, October 2004

"Organic Geometry — Rational to Create a Form" Journal of Asian Design International Conference, 6th ADC, Tsukuba, Japan, October 2003

"Form follows action" Northwestern Polytechnical University, Xi'an, Shaanxi, China, August 2001

"Organic Geometry" Northwestern Polytechnical University, Xi'an, Shaanxi, China, August 2001

"Educational Viewpoint of Art & Science" Art & Science , papers collection or Art and Science
Global symposium for the 90th Tsinghua University, 2001

"Hu Hung-shu's Basic Design Book"-CD format, National Taipei University of Technology, Taipei,
Taiwan, May 2000

"A New Mission for Design Education" Nanjing Art Academy Review, Nanjing, China (with editor's
note that highly recommend this article for reference in developing the 21st century design education)
1999

"Hu Hung-shu's Public Art" Art and Design by Central Academy of Art and Design, Beijing,
China, January 1999

"The Right for M.F.A. degree" Modern Art Bimonthly, Taipei Fine Art Museum, Taiwan, 1998, No.
79 pp 70-74

"Thin Ink Lines Between East, West" by William Wilson, Los Angeles Times, review my painting
show, October 31, 1997

"Experience of Particing in the American Public Art Project" by Council for Cultural Affairs,
Excutive Yuan, Taiwan, June 1997

"Fon', Shui' Lu-i, a new public art experience" by Nan-Chao Su and Chuan-Yi Lu Modern Art
Bimonthly, Taipei Fine Art Museum, Taiwan, 1997 No. 71 pp 28-31

"Into Hu Hung-shu's design world" by Loman, Modern Art Bimonthly, Taipei Fine Art Museum,
Taiwan, 1997 No. 70 pp 15-19

"Review Hu Hung-shu and his Design Philosophy" by Lin Ping-Chang, Modern Art Bimonthly,
Taipei Fine Art Museum, Taiwan, 1997 No. 70 pp 20-25

An article "U.S. Public Art" Space Magazine (architecture), Taipei, Taiwan, January- February
1997, Vol. 90-91, pp 162-169

Catalogue "The Aesthetics of Reasoning: Form in the eyes of Hu Hung-shu" published by Taipei
Fine Art Museum, Taipei, Taiwan, January 1997

Catalogue "New Technique and New Scenery " published by Taiwan Museum of Art, Taichung,
Taiwan, 1996

"Who's Who in Contemporary Art in China," Beijing, China, Dec., 1994

"Working River"--Three Mile Long Mobile Sculpture (300 pieces) for the Lateral Dam in the
Mississippi River, Quad-City Times, Nov. 19, 1994

"Chair" design featured in the book Chairmania, published by Harry N. Abrams Inc. New York, 1994

"The Form Created by Hu Hung-shu" Art Monthly Magazine, Taiwan No. 43, pp 102-105, July
1993

An article 'Staring. Pondering. Lingerin' for catalogue of "Contemporary Sculpture Exhibition

1991", Taipei Fine Arts Museum, Taiwan, pp. 9-14

A paper "Invisible Censorship" published at F.A.T.E. (Foundation in Art Theory and Education)
in Review Volume, 1991 p.12

Works in the Faculty Exhibition 1990, reviewed by New Art Examiner Magazine, April 1990, p. 50

"Hu Hung-shu Discussed His Sculpture" Art Monthly Magazine, Taiwan, 1990, No, 11 pp. 116-119

A New Mission for Design Education, Modern Art Bimonthly, Taipei Fine Arts Museum, Taiwan,
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Three Chair designs featured in the book 397 Chairs, published by Harry N. Abrams, Inc., New
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"My Philosophy of Design Education and My Design Work" Magenta Design Review,
Guadalajara, Mexico, March 1985

"The Fine Art of Thinking Around," The Iowa Alumni Review, Iowa City, IA, March-April 1983,
Vol. 36, No. 2, pp. 20-22

"Creative Approach to Basic Design," F.A.T.E. (Foundations in Art, Theory and Education) 83
Newsletter 1983. Vol. 6, No. 2

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"Hu Hung-shu," Industrial Design Quarterly, Taiwan, Jan. 1982, No. 36, p. 66

"Design Review - Furniture by Hu Hung-shu," Architectural Review, London, July 1981, Vol.
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"International Feeling in Furniture," Design, London, July 1981, p.7

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"The Tokyo International Lighting Design Competition," Japan Architect, Tokyo, Aug. 1975,
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