

世界华人艺术家丛书

WORLDWIDE CHINESE ARTISTS SERIES

WILLIAM SHIH-CHIEH HUNG OIL PAINTINGS

洪世杰油画集

人民美術出版社

PEOPLE'S FINE ARTS PUBLISHING HOUSE

WILLIAM SHIH-CHIEH HUNG OIL PAINTINGS

洪世杰油画集
WILLIAM SHIH-CHIEH HUNG
OIL PAINTINGS

人民美術出版社

PEOPLE'S FINE ARTS PUBLISHING HOUSE

北京

BEIJING

图书在版编目 (CIP) 数据

洪世杰油画集 / (美) 洪世杰绘. — 北京: 人民美术出版社, 2001.1

(世界华人艺术家丛书)

ISBN 7-102-02276-X

I. 洪... II. 洪... III. 油画 - 作品集 - 美国 - 现代
IV. J233

中国版本图书馆 CIP 数据字 (2000) 第 88242 号

世界华人艺术家丛书

洪世杰油画集

出 版: 人民美术出版社
(北京北总布胡同 32 号)
主 编: 王志纯
策 划: 黄雄
责任编辑: 赵朵朵
执行编辑: 罗洪小兰
摄 影: 洪世杰
英文翻译: 王玉洁等
封面设计: 吕敬人
制 版: 北京林海兴图文制作有限公司
印 刷: 深圳宝安新兴印刷厂
经 销: 总店北京发行所
版 次: 2001 年 6 月第一版第一次印刷
开 本: 360 毫米 × 280 毫米 1/8
印 张: 19.5 印张
ISBN 7-102-02276-X/J · 1958
定 价: 300.00 元
版权所有 翻印必究

国际互联网 画家网址: [Http://www.williamhung.com](http://www.williamhung.com)
WORLDWIDE CHINESE ARTISTS SERIES

WILLIAM SHIH-CHIEH HUNG OIL PAINTINGS

Publisher: People's Fine Arts Publishing House
Editor in Chief: Wang, Zhi-chun
Planner: Huang, Xiong
Responsibility Editor: Zhao, Duo-Duo
Executive Editor: Sandra Siulan Hung Lo
Photographer: William Shih-Chieh Hung
Translators: Wang, Yu-Jie and group
Cover Designer: Lu, Jing-Ren
Pre-press: Beijing LINHAIXING photographic Art co., Ltd.
Printing: Shenzhen Baoanxinxing Printing Factory
Distributor: Beijing Distributor, Xin Hua Bookstore, Headquarters
Print Date: First Print June, 2001
Size: 360mm × 280mm 1/8

ISBN 7-102-02276-X/J. 1958
Price: ¥300.00
[Http://www.williamhung.com](http://www.williamhung.com)

All rights reserved



画家洪世杰近照
Recent Portrait of Artist William Shih-Chieh Hung
千禧元旦，加州首府大厦留影
January 1, 2000 at Capital Building of California

目录
CONTENTS

I 前言与序文
FOREWORD AND PREFACE

编者前言 6
Foreword

纯净秀雅的人体艺术 7
Pure and Elegant Figure Art

美在斯——洪世杰的绘画艺术 8
Beauty-Art of William S. Hung's Paintings

II 作品
ARTWORK

模特儿与画家 11
Model and Artist

模特儿与画家(局部) 12
Model and Artist (detail)

躺卧 13
Lying Down

中国妇女(画家夫人许学斌肖像) 14
Chinese Lady (Portrait of the artist's wife Susie H. P. Hung)

中国妇女(画家夫人许学斌肖像)(局部) 15
Chinese Lady (Portrait of the artist's wife Susie H. P. Hung)(detail)

黑与白 I 16
Black and White I

背影 17
Back

美国女青年 18
Young American Lady

美国女青年(局部) 19
Young American Lady (detail)

肖像(局部) 20
Portrait (detail)

月光 21
Moonlight

正午 22
Noon

晒太阳 23
Basking in the Sun

泉水 24
Spring

沙滩黄昏 25
Evening at the Beach

画家的孙女洪滢露 26
Portrait of the Artist's Granddaughter Amy Y. L. Hung

裸体山谷 27
Nude Valley

回顾 28
Glance

回顾(局部) 29
Glance (detail)

读书 30
Reading

母女 31
Mother and Daughter

红围裙 32
Red Apron

红围裙(局部) 33
Red Apron (detail)

美国司法部长米斯肖像 34
Portrait of Mr. Edwin Meese III (The Attorney General of the United States)

山谷三女 35
Three Girls in the Valley

画家自画与夫人学斌肖像 36
Self Portrait with his wife susie Hsueh-Ping

画家自画与夫人学斌肖像(局部) 37
Self Portrait with his wife Susie Hsueh-Ping (detail)

海岸 38
Seashore

金红白 39
Gold White and Red

侧影 40
Profile

侧影(局部) 41
Profile (detail)

登峰 42
On the Hilltop

夏日阳光 43
Summer Sunshine

画家夫人许学斌肖像 44
Portrait of the Artist's Wife Susie H.P.Hung

玛丽亚与玛丽娜 45
Maria and Marina

王贞民先生暨夫人陈中芳肖像 46
Portrait of Mr.& Mrs. William C.Wang

读书石 47
The Reading Stone

蝶与花 48
Flower and Butterfly

蝶与花(局部) 49
Flower and Butterfly (detail)

学斌与小狗 50
Susie with A Puppy

画家的孙女洪滢尘 51
Portrait of the Artist's Granddaughter Yi-Chen Hung

舞 52
Dancing

舞(局部) 53
Dancing (detail)

白妇人 54
White Lady

白妇人(局部) 55
White Lady (detail)

三女 56
Three Girls

三女(局部) 57
Three Girls (detail)

好友佐·阿兰 58
Portrait of the artist's Friend Joe F.Allen

裸体的凯丽 59
Kelly in Nude

四女沐浴 60
The Bathers

母子(小兰与益恩) 61
Mother and Son (Sandra & Henry)

夏 62
Summer

画家的孙女洪滢露 63
Portrait of the Artist's Granddaughter Amy Y. L. Hung

蓝与白 64
Blue and White

阳光 65
Sunshine

绿谷书声 66
Reading in the Green Valley

海滩 67
Beach

长夜 68
A Long Night

躺卧湖边 69
Lying Down at Lakeside

初醒 70
Awakening

女教师陈守琳肖像 71
Teacher (Portrait of Ms. Shou-Lin Chen)

睡 72
Sleeping

睡(局部) 73
Sleeping (detail)

巴西女郎 74
Brazilian Lady

眺望 75
To Look Beyond

画家的外孙女罗益诗 76
Portrait of the Artist's Granddaughter Julie Lo

画家的外孙女罗益诗(局部) 77
Portrait of the Artist's Granddaughter Julie Lo (detail)

[illegible]

编者前言

洪世杰先生1928年出生于广东揭阳，自幼酷爱绘画，却无缘进入美术院校学习，凭着对绘画艺术的痴爱和始终不渝的追求而自学成才。1979年移居美国，开创“洪氏画室”（Hung's Art Studio）。1983年加入美国肖像艺术家协会（American Portrait Society）。1986年后专注于艺术创作，在长期的艺术实践中，逐渐形成了自己独特的画风，取得了卓越的艺术成就。

洪世杰先生的作品通过写实的艺术手法，重在表现人物的精神状态和生命气息。画面上常常弥漫着宁静、平和的气氛，给人以优美、秀丽、高雅的审美感受。他借鉴了西方文艺复兴以来写实油画的优秀传统，却体现出一种超然的东方式的艺术精神和审美理想。正如美国的评论家称赞洪世杰的艺术“体现了东西方文化艺术的有机结合，从而显示了画家的渊博修养”。画如其人，透过画面，我们似乎可以窥见画家丰富而纯净的内心世界，体味到画家健康而美好的人生追求。

洪世杰先生在绘画上的成就和影响，常常掩盖了他在摄影、写作等多方面的才能。只有熟悉他的朋友才知道，在美国和中国的一些很有影响的报刊上，经常可以看到他的散文和摄影作品。正是多方面的才能和广博的修养，使他的画面渗透着一种隽永的意蕴。

在《洪世杰油画集》出版之际，我们应该向参与编辑、印刷、出版工作的所有人士以及装帧设计艺术家吕敬人先生表示感谢；尤其要向迟轲教授、陈传席教授表示由衷的谢意，他们对洪先生的艺术给予了深入的学术分析和积极的高度评价；并要感谢本书的英文翻译者；我们还要特别感谢洪先生的女儿洪小兰女士、外甥黄雄先生和新纪元艺术选择中心主任袁雄光先生，他们承担了画集出版过程中大量的事务性工作；当然，最终要感谢的还是洪世杰先生，由于他在自己的艺术园地里辛勤的劳作和他所取得的丰硕成果，才使我们有关人士的工作具有了价值和意义。

相信《洪世杰油画集》的出版，会给广大读者以情操的陶冶和美的享受。

王志纯

2000年4月18日于北京

FOREWORD

Mr. William Shih-Chieh Hung was born in Jieyang, Guangdong Province, in 1928. He has reveled in painting since his childhood, but did not have the opportunity to receive a formal art education at an art academy. He was self-educated, driven by his love, and unswerving search for pursuing his professional career. He immigrated to America in 1979 where he set up Hung's Art Studio, and in 1983, he became a member of the American Portrait Society. Since then, Mr. Hung has devoted his life to art.

Emphasizing spirit and vitality in a realistic style, his works are generally full of serenity and peace, bringing aesthetic feelings of concinnity, beauty, and elegance. Mr. Hung uses the Post-Renaissance tradition of realism to materialize the transcendental oriental spirit and taste. An American critic praised him for his ability to “display a profound knowledge of the traditions and techniques of both East and West.” The paintings mirror the painter. It seems that we can see the artist's rich and pure inner nature and we are able to comprehend his healthy pursuit.

His achievement and influence in painting often overshadows his talent in photography and writing. Those who are familiar with him can frequently see his essays and photographic works in famous newspapers and magazines in the United States and China. His versatile gifts and profound accomplishment give his works a meaningful artistic conception.

As William Shih-Chieh Hung Oil Paintings is going to be published soon, we would like to express our heartfelt acknowledgements to those who have done the editing and printing, to the many others who have helped with the publishing work, to Mr. Lu Jingren who is a book designer, to Professor Chi Ke and Professor Chen Chuanxi who have done in-depth research and have given high praises on Mr. Hung's works, to the translators and particularly to Ms. Sandra S. L. Hung, Mr. Hung's daughter, Mr. Huang Xiong, Mr. Hung's nephew, and Mr. Yuan Xiongguang, director of the New Era Art Selection Center. We should also sincerely thank Mr. William Shih-Chieh Hung, for it is his hard work and substantial achievement that have made our work worthwhile and meaningful.

I believe that the publication of William Shih-Chieh Hung Oil Paintings will bring its readers both edification of sentiment and enjoyment of beauty.

Wang Zhichun
Beijing, April 18, 2000

序文 PREFACE

纯净秀雅的人体艺术

美籍华人画家洪世杰油画观感

迟轲

古代希腊以降，表现人体美在西方艺术中一直占有重要的位置。而近百年间，由于商业浪潮的猛烈冲击，一部分广告、影视，突出裸体的肉感、性感，以色情的诱惑刺激观者的情欲。遂使“反传统”的现代派艺术家们，或鄙弃女性的人体美，或使之扭曲变形成为狰狞怪异的形象。如毕加索或美国的德·康宁等。

洪世杰先生的油画，塑造了一种纯净秀雅艺术形象，表现了女性裸体中的青春朝气，予人以健康高洁的美感，在当今的西方，可以说是难能可贵的。人们的审美观念总是和他的道德观念与人格修养紧密地连结在一起的。洪先生虽然在美国生活了二十多年，熟知西方的文化艺术，但他的灵魂深处依然保留着中国传统美学和道德观中的优良因素。美国评论家赞誉他的艺术“体现了东西方文化艺术的有机结合，从而显示了画家的渊博修养”，（《曼哈顿艺术》杂志）主要地也正是指这一特色。

21世纪，保护大自然是全人类的首要任务。洪先生说：“我宁愿歌颂自然，不歌颂物质文明”。既是出于艺术家的敏锐的直觉，也是吸取了中国传统哲学中“回归自然”“与自然和谐”的思想精华。他画了许多美丽的少女与大自然的美景相互辉映。在湖光山色之间充满了闪烁的阳光和流动的大气，使人恍如置身于神话般的境界中（《晒太阳》《绿谷书声》《阳光》）。

洪世杰的画风相当细腻，但他所作的女性人体，却并非纤毫毕现，无微不至。他舍弃了许多无助于美（易于引起生理刺激）的细节，而加强了唤起视觉美感的形式美。他笔下的人体既具有少女肌肤的柔嫩鲜艳，同时又如同大理石、玉石般的晶莹光洁，即所谓“在似与不似之间”。艺术仍然是高于自然的。

洪先生也善于作肖像画。他为普通人所画的肖像，亲切自然，朴实中表现出鲜明的性格（《好友佐·阿兰》《巴西女郎》《黑与白》《王贞民夫妇》等）。他给里根夫妇所作全身大幅肖像，以及给司法部长米斯所作肖像都得到高度赞扬。米斯曾致函画家说：“您有非常高的造诣，我佩服您的天才。您为我所作的艺术品，我是何等珍重”。

80年代以来，美国的抽象艺术渐觉冷落，具象的写实艺术则有复苏的趋势。而洪先生则一贯坚持他的艺术理想。他说：“没有传统便谈不上创新”。又说：“写实才是历史的主流”。所以，原先似乎显得保守的洪世杰，如今又进入“先进”的行列了。

他的艺术，汲取了欧洲写实绘画的优秀传统，尤其借鉴了美国写实主义和印象主义的经验。既有坚实的造型，又能表现光与色的丰富变化。他的轻快流畅的笔法，使人想起美国大画家约翰·萨金特的风致。我国油画的前驱者李铁夫，本世纪20年代曾受教于萨金特。而洪先生的油画，虽然得力于前人遗产，却完全表现了自己的独创性，更富于现代感。正像他自己说的：“没有传统便说不上创新”。

PURE AND ELEGANT FIGURE ART

Impression on Chinese-American painter

William S. Hung Oil paintings

By Chi Ke

Ever since ancient Greece, the expression of beauty embodied within the figure has always taken an important position in Western art history. However, in the recent century, due to the strong impact of commercial trends, advertisement, film and television highlights and focuses on erotic seduction to stimulate the audience's desire. Meanwhile, "anti-tradition" modern artists either disdain the beauty of the female body or twist them into ferocious and strange images. Picasso and De Kooning are two examples.

Mr. William S. Hung's oil paintings however mold pure and elegant art images. They convey the female body's youthful vigor, health, and noble beauty to the audience. This is very rare in the West today. Aesthetic idea is often linked tightly with moral idea and cultivation. Mr. Hung has lived in America for 20 years and is well aware of and well-learned in Western culture and arts. But deep in his soul, he still keeps Chinese traditional aesthetics and fine moral ideas. American critics comment on his art: "William Shih-Chieh Hung is a masterful painter whose works display a profound knowledge of the traditions and techniques of both East and West." (Manhattan Art magazine).

In the 21st century, preserving nature is a top priority for the whole of mankind. "I would rather sing for nature than material civilization," the artist said out of his sensitive intuition. It is also the derivation from the essence of Chinese traditional philosophy such as "returning to nature" and "be harmonious with nature." He has painted many beautiful girls together with beautiful scenes of nature. His brushstrokes give breath and life to the beam of sunlight that glimmers and makes the reflection off every soft wave alive, in the lake that appears in his paintings (*Basking in the Sun*, *Reading in the Green Valley*, and *Sunshine*).

Mr. Hung's painting style is exquisite. But it is not one that gives great detail to all parts of the figure. Instead, he strengthens the figure's most aesthetic feature. The figures in his paintings are soft and bright like a girl's skin, and crystal-clear like marble and jade. His art form presents the natural creation as a perfect image of beauty.

Another one of Mr. Hung's artistic abilities is his craft of portrait painting. His paintings of ordinary people are gentle and natural. Bright disposition can be seen in its simplicity such as *Good Friend Alan*, *Brazilian Girl*, *Black and White*, *Mr. And Mrs. Wang Zhemin* and etc.. His full-length picture for Mr. and Mrs. Reagan and his portrait for E. Meese, the attorney general of the U.S., were highly received. Meese wrote to the painter saying "I want you to know how much I appreciate your effort on my behalf. Your work is extraordinary, and I admire your talent very much."

Since the 1980s, abstract art in America has gradually declined while realistic art has revived. However, Mr. Hung has always adhered to his art ideas. He said, "without tradition, we cannot bring forth new things." And "to be realistic is the main trend of history." His devotion to his own artistic concepts, which were once seen as conservative and outdated, has propelled Mr. Hung into the forefront of artistic trends once again.

His art form is drawn from fine traditional European realistic painting, American realism and impressionism. It has solid molds and rich changes of light and color expression. His style is easy and smooth, reminiscent of famous American painter J. Sargent, who in the 1920s was a teacher to Li Tiefu, a pioneer of Chinese oil paintings. Although benefiting from the influence of his predecessors, Mr. Hung's paintings clearly illustrate his own originality and modern sense. In his words, "without tradition, we cannot bring forth new things."

(The author, Chi Ke is a renowned art critic in China, a professor at the Art Academy of Guang Zhou, China, and the chief director of Fine Art Society in Guangdong China. He has published many literary works.)

（编者按：迟轲是中国著名文艺理论家，广州美术学院终身教授，广东美学学会会长，有大量著译行世。）

序文 PREFACE

美在斯——洪世杰的绘画艺术

陈传席

中国的儒家是轻视艺术的，孔子说：“吾不试，故艺”。意思是不被国家所重用，故学一点技艺，聊以糊口。他们又承认艺术是“小道”，而且说“虽小道必有可观”。但一见到技艺精湛的作品，又惊呼：“神乎技哉”，“技进乎道”。技艺精到一定程度，则近乎道，通乎神，那就不可小视了。在西方，文艺复兴之前，王公贵族们更是十分轻视画家的，但他们见到一些杰出的画家创作出“神乎技哉”的作品后，也不得不赞叹和推崇。但“神乎技哉”的作品不是任何人都能达到的，其一要有天份，其二画家要有强烈的追求，这追求既包括画家的思想和修养，也包括奋勤。古人说“一艺之成，莫不神于好，莫不精于勤”。二者缺一不可。

画家洪世杰先生二者皆具备了。先生1928年生于广东揭阳，少小便酷爱绘画，乃出于天性，是谓“神于好”。一生以画为业，年至古稀，手不释笔，且乐此不倦，可谓“精于勤”。他的一生都不会离开画。为了发展自己的事业，为了更自由地创作，他于1979年移居美国。到了美国，他的眼界更加开扩，画艺大进。

美术要以美为第一要义，世界上最美的莫过于人体和大自然。洪世杰先生也最爱画人体和大自然，而且喜欢把人体和大自然结合起来画。他画的人体，造型准确，体态优美，写实而不流于自然主义。尤其是画白人裸体，用笔明快、干净，表现出裸女肌肤的鲜润感和透明感，比真实的人体更美，犹如明代成化年代的官窑瓷器那样清澈、明洁、光亮、润泽。可以看出，画家在写实的基础上另有追求，他把掌握到的色彩规律用到画面上去，把真实更提高了一步，他表现出自己的思想和美的追求，这是“自然”所不能比拟的，也是照片无法企及的。有人说彩色照相发达了，写实绘画可以用照相代替。这完全是一种谬论，照相永远不可能和油画同等，在洪先生的画中更可得到证实。

为了更加突出人物形象，画家常把背景处理得深而暗，这就显得人物更加白润鲜活。中国人常以“冰骨玉肌”喻美人，我们在洪先生画中得到形象的认识。而且，由洪先生的人体画可以想到李商隐的诗“红绽樱桃含白雪，断肠声里唱阳关”。背景加深，突出人体，真如“含白雪”一样洁白光润。洪先生还善于把复杂的环境背景作简洁的概括，如其画《MODEL AND ARTIST》（模特和画家）之背景和人物作黑白灰三大块处理，鲜明而又和谐，而且，虚、实、详、略都恰到好处。《正午》一画也是如此，白人裸女被太阳晒成古铜色，背景是深绿赭色的大地，本来易于相混，但画家在裸女身下放一块白色的旅行褥，这就把人体突出了，背景的份量依然很重。又如《裸体山谷》、《回顾》、《红围裙》、《侧影》、《金红白》、《蝶与花》、《溪边》、《裸体的凯丽》、《四女沐浴》、《绿谷书声》、《长夜》、《睡》、《茶花女》、《白妇人》等，都能把复杂的背景作简单的概括，层次分明，黑白灰相间又和谐。

洪先生的绘画处理方法并不是单一的，如其画《读书石》、《眺望》、《夏》等，人物和背景浑然一体，统一调子中见其丰富的蕴涵，又是一番风味。都体现出画家的匠心和修养。

洪先生作画的方法尤其是背景的处理方法显然是吸收和借鉴了欧洲古典画风，有人说他吸收了古希腊的艺术传统，有人说他吸收了文艺复兴时期达·芬奇(DA VINCI)、拉菲尔(RAPHAEL)以及其他众多画家的传统，又有人说他受了古典主义法国画家安格尔(J.A.INGRES)和浪漫主义先驱西班牙画家戈雅(F.D.GOYA)的影响，更多的人说他受到了美国印象派大师萨金特(J.SARGENT)的影响最大。画家自己也说：“没有传统谈不上创新”。但画家并不是专门吸收某一家某一派的传统，而是对古希腊、文艺复兴以来以及现代派中所有的名家大师的作品作深入地研究，并有所选择地吸收。因而，他的画并不是某家某派画的复制，却又有很多家的风致，可谓集众所善，专为一家。

同时，他也吸收了中国画的传统，尤其是他那些速写式的油画，如《美国女青年》、《戴帽人头像》、《黑与白II》、《母子》等。以及很多画的背景，显然都吸收了中国写意画的传统。所以，美国一位艺术评论家在《曼哈顿艺术》杂志中评论洪世杰先生的画：“体现了东西方艺术技法的有机结合，也显示了画家的渊博修养”。我总结洪先生的画：传统的画法，现代的气息。

洪先生还是一位出色的肖像画家，他的肖像画不仅能精确地刻划人物其形，更能传其神。中国的绘画理论在公元五世纪时出现的“六法论”中第一论就是“气韵生动”。气和韵都指要画出人物的精神状态、气质风度和内心世界，尤其能表现出人物的贵贱身份。洪先生所画的肖像中以其夫人许学斌的肖像最多，我们看到的不仅是一位端正匀称的女性，更能看出她是一位有文化修养、高雅贤慧、风度不俗的知识女性。画家为美国司法部长米斯(EDWIN MEESE)所作的半身肖像，不仅表现出这位部长的健康强壮的体魄，更表现出他公正、廉明、仁和中透露出果断刚毅以及有修养的绅士派头。所以，米斯致信画家说：“您有非常高的造诣，我佩服您的天才。您为我所作的艺术品，我是何等珍重”。画家为美国前总统里根夫妇所作的肖像同样也获得成功和声誉。

此外，画家所作的素描人像等，其艺术水平不在其油画之下。他的素描不仅造型准确，结构不苟，更见其神情逼真，且用笔严谨踏实，虚实得当，拙中见巧，巧中见拙，显示出大家的风范。正因为画家有此雄厚的素描基础，所以他的油画技法才如此娴熟超脱。

美国是世界上竞争最激烈的国家，洪先生从50岁时才移居美国，他不仅很好地生存下去，而且艺术得到巨大的发展，这里已说明很多问题。

最后，我再为洪先生的画写几句赞词：读世杰先生画，如读王维诗，柳永词，相如赋，白朴曲，清新飘逸，优美动人，隽味无穷；又如孔子闻韶乐，三月不知肉味，吾无闲言矣。

1999年10月28日于南京师范大学

（编者按：陈传席是中国当代著名美术史家和美术批评家。曾任美国堪萨斯(KANSAS)大学研究员，现任南京师范大学教授，兼任中国美术学院教授，中国美术家协会会员。有著作26部及论文四百余篇行世。）

BEAUTY-Art of William S. Hung's paintings

By Chen Chuanxi

The Confucianists in ancient China belittled arts. Confucius said, "Now that I am not appreciated by the state, I have to acquire some artistry to make a living." They thought of arts as trivial and ridiculous, "Though trifling, there is still something deserving of a look." Nonetheless, they would marvel at superb works and show great esteem. Coincidentally, pre-Renaissance European aristocrats also scorned artists, but they too admired highly skilled paintings. However, it is no easy matter to be a masterful painter. He must be gifted and untiringly pursue both moral and artistic perfection through hard work.

William Shih-Chieh Hung is such an artist. Born in 1928 in Guangdong, China, Mr. Hung betrayed a keen interest and talent for painting in his early childhood. He has devoted all his life to painting and still enjoys it at the age of seventy. In order to expand his career and have more freedom in his creation, he immigrated to the United States in 1979. There he enlarged his vision and improved his skills considerably.

Creating a sense of beauty should remain essential in the mind of the artist. Nothing else is more beautiful than nature and the human body. Mr. Hung prefers depicting nature and human bodies in his paintings, especially combining the two together. Precisely modeled and gracefully posed, the nudes he has drawn are realistic but not naturalistic. The nudes in his work, lucidly and neatly limned, reflect tenderness, freshness and the transparent skin of the models. In some sense, they are even more beautiful than the models, as lucid, clean, luminous and sleek as the Ming Dynasty's porcelains. It can be understood through his works that the artist is not content with just making his objects look real. Instead, he tries to express his ideas and pursuit of beauty in his paintings through the use of colors. And this ideal has transcended the limit of realism and can never be reached by a mere photograph. Some people think that colorful photographic technology is so advanced that realistic painting can be replaced with photography. It is sheer nonsense. Photography can never produce the same effect as oil painting, which has already been proved by Mr. Hung's works.

In the use of dark and gloom background to highlight images, his objects are often reminiscent of the alabaster flesh of ancient Chinese beauty. The darker the background, the more conspicuous the image, as is written in a verse of Li Shangyin of the Tang Dynasty, "A beauty with cherry-like lips and white teeth is singing a heartbroken farewell song."

Mr. Hung is also adroit at dealing with complex background in a simplified way. For instance, in *Model and Artist*, the painter applied black, white, and gray to the background and images respectively so as to create a bright, harmonious effect. *Noon* is also one of this kind—a sun-tanned nude lying down on the brown land. It is not easy to differentiate the image from the background, for the two colors are too close. Mr. Hung's method is to put a white sheet under the nude so that the image is highlighted and at the same time the power of the background is not undermined. There are many other works of this sort, including *Nude Valley*, *Glance*, *Red Apron*, *Profile*, *Gold*, *White and Red*, *Butterfly and Flower*, *Brookside*, *Kelly in Nude*, *The Bathers*, *Reading in the Green Valley*, *Long Night*, *Sleeping*, *Camellia Girl* and *White Lady*. In these works, the artist wields his brush like a virtuoso, handling complex background in a simplified way, properly differentiating gradations of light and harmoniously combining white, black, and gray.

In his other works like *The Reading Stone*, *To Look Beyond*, and *Summer*, however, Mr. Hung unites background and image through the use of similar colors, which also displays the originality and profound knowledge of the artist.

It is apparent that Mr. Hung's paintings have absorbed classic European styles. Some say that he has learned from the ancient Greek traditions. Some

say that he has assimilated the techniques of Leonardo de Vinci and Raphael Santi and many other artists in the Renaissance period. Some even say that he has been influenced by the French classic artist J. A. Ingres and the Spanish Romantic pioneer Francisco Goya. But a majority of people say that he is most influenced by the style of the American impressionist J. Sargent. Mr. Hung himself also acknowledged that innovation is made on the premise of traditions. But his absorption is not limited within a certain style or tradition. Instead, he thoroughly studied styles of nearly all the masters in the Renaissance period and onward, including impressionists, and made a selective assimilation. Therefore, his work is not a simple imitation of a certain painter or style, but the creation that reflects his unique nature meanwhile featuring the styles of various masterful painters.

In addition, techniques of traditional Chinese painting are also used in his works, particularly those sketch-like oil paintings such as *Young American Lady*, *Portrait of Man in Hat*, *Black and White II*, and *Mother and Son*. We can also read from the background of many of his paintings the technique of free brushwork in traditional Chinese painting. An American critic commented in *Manhattan Arts*, "Artist William Shih-Chieh Hung is a masterful painter whose works display a profound knowledge of the traditions and techniques of both East and West." As far as I am concerned, Mr. Hung's work is the combination of traditional techniques and modern style.

Mr. Hung is also an outstanding portrait painter. In his works not only the figure's external image is precisely depicted but also his inner spirit is displayed vividly. In the Six Techniques theory put forward in fifth century China, the first technique is to display the image's spirit, verve and inner world through the picture, in particular one's social status. Among all the portrait paintings of Mr. Hung, his wife Susie Hsueh-Ping Hung appears most. We can see from his works that his wife is a decorous, elegant, virtuous and well-educated woman. Another of his portrait depicting U.S. Minister of Justice, Mr. Edwin Meese not only displays the healthy, stalwart figure of the minister, but also his uprightness, kindness, resoluteness, and gentlemanness. Mr. Meese wrote in his thanks letter, "I greatly admire your extraordinary accomplishments and I highly value the works you have painted for me." The portraits that Mr. Hung has drawn for former U.S. president Reagan and his wife have also gained high reputation.

It is worth mentioning that Mr. Hung's sketch portraits are as perfect as his oil paintings, if not better. Precisely modeled and well designed, his sketch depicts the image vividly and in compact brushwork, showing the style of a virtuoso. It is due to his solid foundation in sketch that he has attained virtuosity in oil painting.

The United States is a country with the most competition in the world. But Mr. Hung, immigrating to the country at the age of 50, managed not only to flourish in this new environment but also make great accomplishments in painting. This fact is sufficient enough to prove his capability.

Finally, I would like to say some more words about Hung's paintings: Appreciating Hung's paintings is like reading Wang Wei's poems, Liu Yong's ci, Sima Xiangru's fu, and Bai Pu's qu. They are pure, elegant and vivid and have an agreeable aftertaste. It is also like Confucius appreciating ancient music who was deeply touched by the music and did not know what meat tastes like for three months after listening to the music.

Written in Nanjing Normal University, October 28, 1999

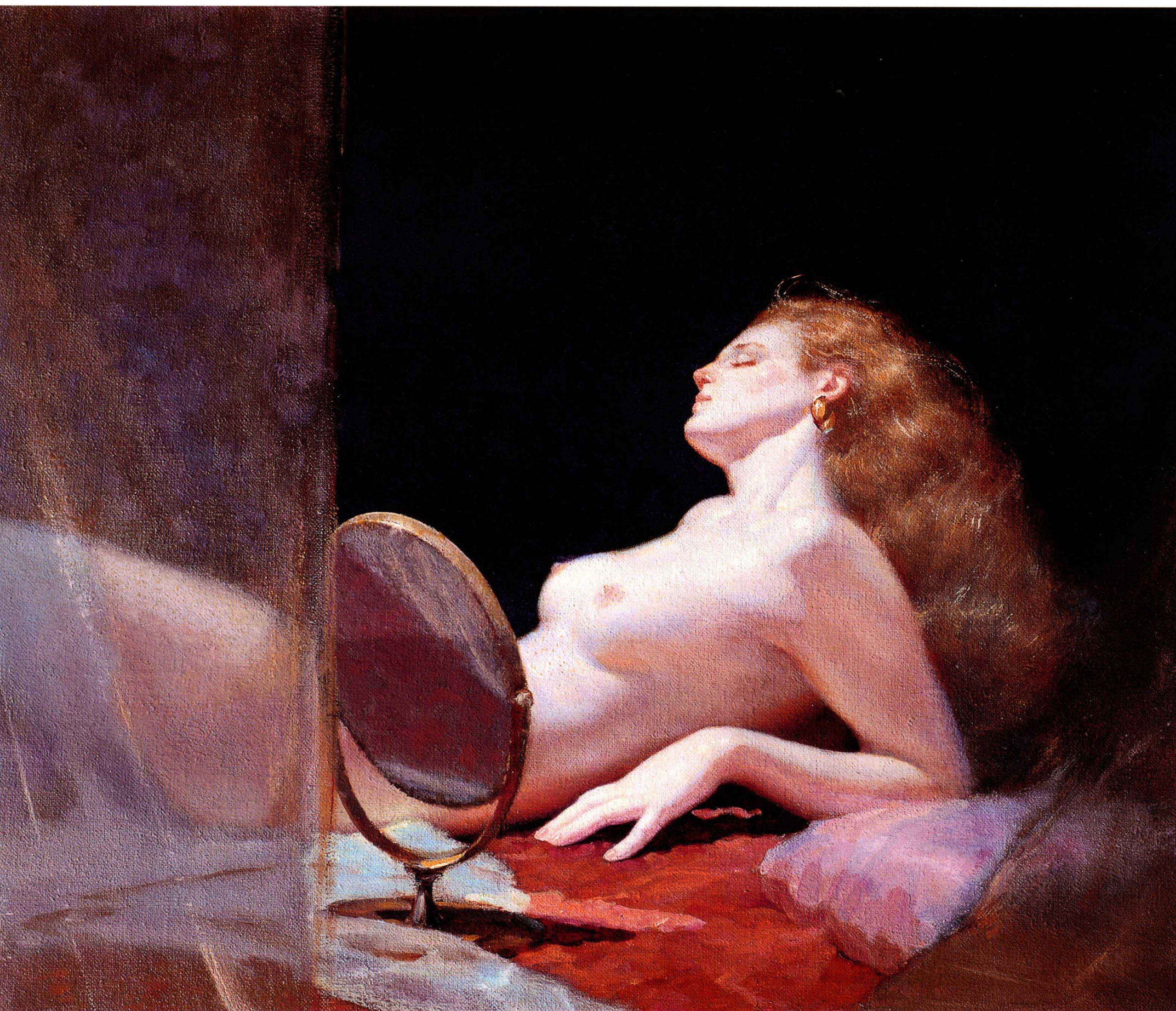
(The author, a former researcher at Kansas University, is the most renowned art critic and historian of fine art in China. Now he is professor of Nanjing Normal University, guest professor of China Academy of Arts and member of China Artists Association. His publications include 26 books and over 400 theses.)

作 品

ARTWORK



模特儿与画家
Model and Artist
油画 Oil on canvas 1992
30 x 38" (76.2 x 96.5cm)



模特儿与画家：局部
Model and Artist (detail)



躺卧
Lying Down
油画 Oil on canvas 1992
30 x 38" (76.2 x 96.5cm)



中国妇女(画家夫人许学斌肖像)
Chinese Lady (Portrait of the Artist's Wife
Susie H. P. Hung)
油画 Oil on canvas 1986
36 x 30" (91.4 x 76.2cm)



中国妇女(画家夫人许学斌肖像):局部
Chinese Lady (Portrait of the Artist's Wife
Susie H. P. Hung) (detail)



黑与白 I
Black and White I
油画 Oil on canvas 1984
38 x 30" (96.5 x 76.2cm)