

The background is an abstract painting with a complex, layered texture. It features a mix of colors including various shades of blue, yellow, brown, and grey. The brushstrokes are visible, creating a sense of movement and depth. The overall effect is that of a rich, multi-colored surface, possibly representing a landscape or a specific scene in a more traditional style, though the details are obscured by the abstract nature of the work.

Coming into View:
Hou Beiren's Centenary Paintings
百岁增一

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Coming into View: Hou Beiren's Centenary Paintings

Richard Vinograd

Hou Beiren, now entering his second century, continues an active and accomplished painting career of many decades with work completed in, near, and now after his 100th year. Such continuing artistic productivity is cause for congratulation and admiration on many grounds, and more than a little wonder. Even more remarkable is that encountering Hou Beiren's recent paintings evokes responses well beyond the merely celebratory. Hou's reputation as a painter is firmly established in his Northern California home region and in his native China, but viewing the twenty or so recent works in the present exhibition offers many kinds of rewards, not always predictable. Hou's paintings open up to multiple arenas of experience and feeling: realms of form and color first and foremost, but also of poetic imagery, theme and narrative. Visual forms and texts unfold into evocations of place and poetics, season and spectacle, memory and mood. Hou's works offer many episodes of recognition, or brief journeys of discovery, as parts of an ongoing process of coming into view. Along the way we are afforded glimpses of art worlds and history, scenes of dream and memory, and insights into artistic process and associations.

Painting and Process. Sunset (cat. no. 10) is one of several recent paintings on that theme, all painted in or around Hou Beiren's 100th year. Where tranquil or even elegiac moods might be expected, we are instead confronted with a field of intense colors, overlaid and intermingled – a brilliant red-orange most of all, greens, grey-black ink and milky white, touches of blue and brown. Gradually a scene comes into view: green hills encircled by clouds or mist, a stand of trees at the left, sharp rocky outcrops protruding from the ridgeline, and the flaring remnants of the evening sunlight scattered across the sky.

These qualities of becoming and discovery are everywhere in Hou's recent work. The title *Looks Like a Mountain but it is Not* (cat. no. 13) suggests an unresolved uncertainty of subject, even despite the diminutive red-robed figure at lower right. He might be the traveler, standard in so many

historical Chinese landscape paintings, introduced to lend monumental scale to the mountains above. Here he stands somewhat apart from the scene, a surrogate for the painter perhaps, who surveys his creation from both within and outside the painting. If, as the title suggests, this is not fully a mountain then what is it? The artist's poem answers: "I splash ink and color like a mad old man." This is, in other words, first and foremost a painting, before it becomes scenes of mountain and clouds, or elsewhere boats and forest, lotus and pine. Hou Beiren's paintings remain resistant to any placid resolution into scenery only.

Poetics. The insistent painterliness of Hou Beiren's recent works suggests multiple affinities and sources, including a freedom of color and form that points toward versions of modernist abstraction. Hou's iconography and poetics, on the other hand, particularly evoke the Chinese literati tradition, with clusters of gable-roofed cottages and boats floating on lakes in the pictorial arena, and mixtures of esthetic commentary, sensory observation, personal reminiscence, expressions of feeling and introspective musings in his inscriptions and verses. References to historical traditions are sometimes implied, elsewhere explicit (cat. no. 11):

"The color gold in the Song Dynasty
Was used to draw the outline mainly
While I like to splash"

Hou simultaneously evokes the elegant courtly painting style of the ancient 12th-13th century Song era and distances himself from it. The accompanying painting blends clouds of azure blue, pools of ink and sheets of gold color into a vision of a grassy hillside perhaps, or a field of flowers, but nothing entirely coherent in imagery or association. Hou Beiren's visual references could be found as much in European Impressionism or Abstract Expressionism as in the deep history of Chinese painting, but in any case with an equal disregard of protocols of resemblance. Instead we might turn to one of his seal mottos

found on work from this period: "Seek Change," which perfectly captures the pervasive experimental ethos of Hou's recent works.

With so much in seeming flux and transformation, Hou's poems offer points of reference and touchstones to guide our encounters with his images. Personal memory and reminiscence of other times and places is yet another field that comes into view (cat. no. 20):

"Under the sunset,
Off to the mountain house I set.
On a path rough and rugged,
Old days in Sichuan I was reminded."

Here the layered rooftops serve both as destinations and as sites of memory for the robed traveler. Elsewhere Hou evokes the realm of dreams as the source of his evocative visions (cat. no. 5):

"Once I saw in my dream,
The mountains were evergreen,
After washed by the rain clean."

What emerges gradually into view is as much a mental landscape of dream, memory, and history as a natural landscape of mountains and lakes. Even desire has a part to play (cat. no. 9):

"The wild grass on the cliff has strange shapes
Which change with grace when the wind comes.
After the rain it grows and prospers,
Like a tipsy lady in bed quietly lies."

Here Hou's poem, with its evocations of change, shifting shapes, growth and allure floats on a patch of mist at upper right, above a ladder of clouds

that climbs the slopes below. The red-robed figure below seems to pause and look back, turning away for the moment from the opening into the arena of transformation above him.

Journeys on Rivers and Lakes. Another series of Hou Beiren's recent paintings include groups of boatmen on rivers and lakes. Where his mountain travelers are solitary wanderers who often seem to maintain a separation from the surrounding scenery, standing both within and somehow apart from their settings, the boatmen in their groupings signal some notion of companionship. Some of the boating scenes suggest renewal, as in *Sunrise in Jiangnan* (cat. no. 3), with its blossoms of color and sailing vessels rising to meet the dawn, or *Spring Colors in the River Gorges* (cat. no. 21) filled with groves of trees and clusters of greenery. *Sunset on the Lake* (cat. no. 8) depicts a chain of sailboats beneath a flaring sunset and groups of houses that seem to float above the lakeshore with something of the same free rhythm as the boats. A pair of paintings joined to form a single composition (cat. no. 18) conveys a more definite sociability, as three figures share a single vessel while gazing shoreward toward the spectacle of mountain and lake, or perhaps toward the equally compelling painterly overlays of cloudy ink, yellow ochre and magenta colors, as the accompanying poem implies:

"The writing is black and the painting in color,
Conveying the affections of an aged painter.
Look at the beauty of the mountains and the lake.
Drinking wine in a laugh. Oh, he is half-drunk."

Variations in Ink, Color and Format. Some of Hou Beiren's recent paintings stand out for their use of form and materials. *Colorful Sunset* (cat. no. 1) is a variation on the most familiar and frequent theme in Hou's recent works, but here applied with a figurative and literal twist. The grove of autumnal trees sits atop a massive curved pillar of cloudy ink, that ends with a comma shape tail

at lower left. The pools and textures of graded ink suggest a second, interior landscape of murky depths, hollows and projections. *Sunset Glow All Over the Ground* (cat. no. 7) includes a less dramatic but equally central outcrop of ink that competes successfully with the surrounding tangerine glow of sunset colors and floating mass of opaque white clouds. *Autumn Mountains* (cat. no. 17) includes only a narrow patch of trees at center left to bring the cloudy overlay of ink and colors that elsewhere fills the surface into some kind of readable scenic coherence. Each of these paintings in some way reasserts the primacy of ink against the prominence of intense color that elsewhere appears so central to Hou Beiren's artistic identity.

Ink predominates also in the six-panel *Painting of Qing Feng Ridge, Chao Yang* (cat. no. 14), though it competes very directly with the bold splashes of crimson across the top of the sectional composition. The most topographically specific of Hou Beiren's recent paintings, it is also the most intensely personal and almost the most abstract. Another mountain theme, *Soul of the Mountain* (cat. no. 16), also composed horizontally in rhythmic segments, is more intensely abstract in its dense massing of color and ink into a form that could be understood as floral as much as mountainscape. Hou's long inscription on *Qingfeng Ridge* outlines the many dimensions of interest and association of the subject, beginning with the ancient history of the mountain site and the nearby city of Chao Yang in the artist's native Liaoning Province. Hou recounts his return to the region from his refuge in Sichuan after the end of World War II, and his marriage to a local girl. As his reminiscence of his long and happy married life is tied to the image of the mountain ridge, the set of paintings emerges as a kind of love letter in landscape, with the powerfully abstract outcroppings of dark ink rocks against white clouds overlaid by horizontal red sweeps evocative of intense and romantic affection. Tying together the present and the near and distant past, image and text, the natural and the personal, feeling and form, *Qingfeng Ridge* encapsulates many of the qualities that circulate

through Hou Beiren's recent works. We look forward to many more years, and many more paintings.

Richard Vinograd is the Christensen Fund Professor in Asian Art in the Department of Art & Art History at Stanford University, where he has taught since 1989. Dr. Vinograd's research interests include Chinese portraiture, landscape painting and cultural geography, urban cultural spaces, painting aesthetics and theory, art historiography, and inter-media studies. He is the author of *Boundaries of the Self: Chinese Portraits, 1600-1900* (Cambridge: Cambridge University Press, 1992); co-editor of *New Understandings of Ming and Qing Painting* (Shanghai: Shanghai Calligraphy Painting Publishing House, 1994); and co-author of *Chinese Art & Culture* (New York: Prentice Hall and Harry N. Abrams, 2001). He has published more than thirty journal articles, anthology chapters, conference papers, and catalogue essays on topics ranging from tenth-century landscape painting to contemporary transnational arts.



Plates

1.
Colorful Sunset 夕霞斑斓, 2017
Ink and color on paper
54 x 27 in.

Inscription

By Hou Beiren in Old Apricot Tree Studio on the first day of lunar year 2017, at the age of one hundred

夕霞斑斓 侯北人写于老杏堂二零一七年初一日年百岁

Five Seals of the Artist

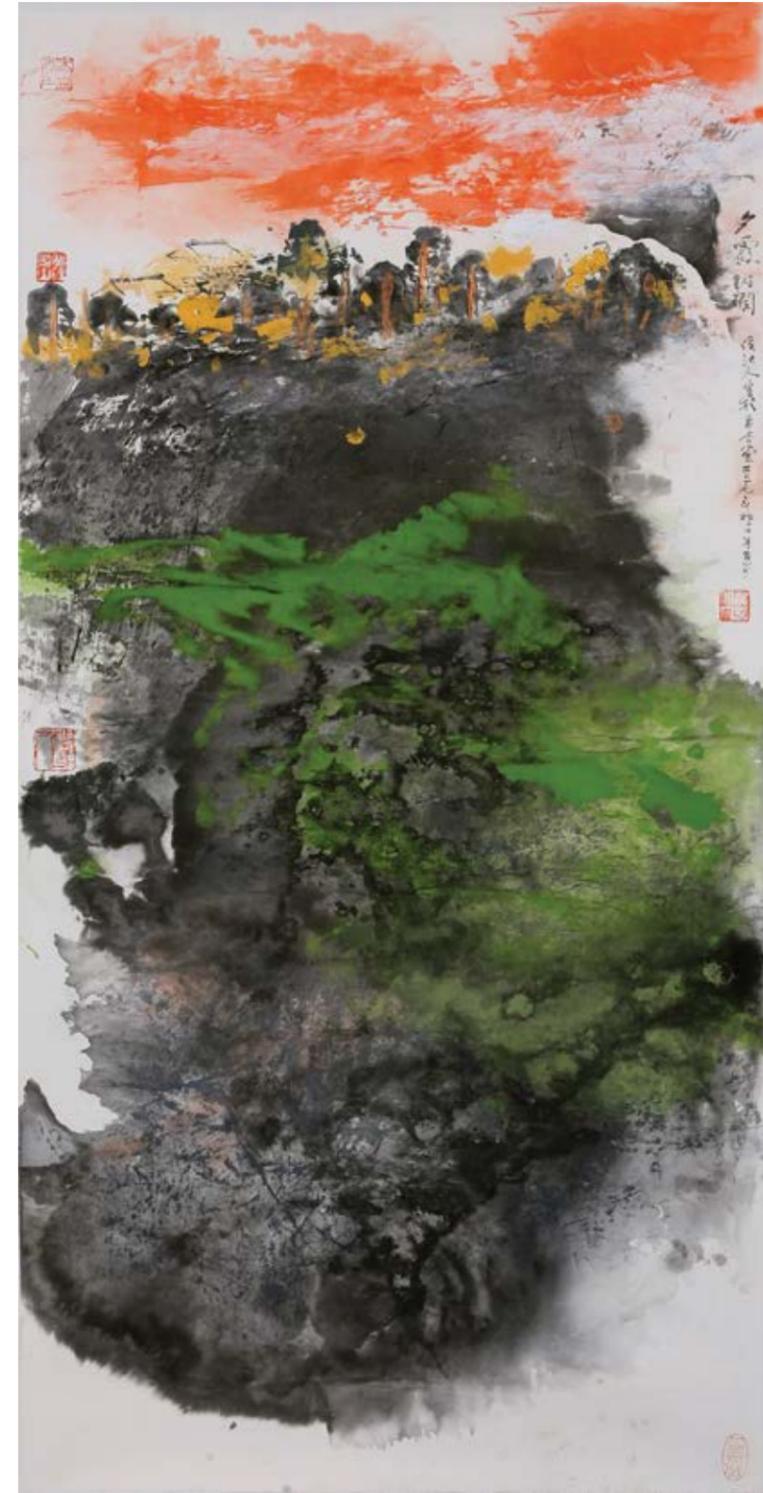
Right: Hou Beiren Seal (intaglio characters) 侯北人印

Hou Beiren at 100 (relief characters) 北人百岁

Left: Old Apricot Tree Studio (relief characters) 老杏堂

Homeland in My Dream (intaglio characters) 梦里家山

Man outside the Pass (relief characters) 关外人



2.

Pine of Solitary Soul 残雪孤松, 2017

Ink and color on paper

53 1/2 x 27 in.

Inscription

The mountain cannot be whitened by residual snow.

A lonely pine sings the song of a solitary soul.

By Hou Beiren in Old Apricot Tree Studio

残雪未消山壑色 孤松清吟树魂诗 侯北人作于老杏堂

Five Seals of the Artist

Right: Hou Beiren Seal (relief characters) 侯北人印

Hou Beiren at One Hundred (relief characters) 北人百岁

Left: Old Apricot Tree Studio (relief characters) 老杏堂

Man outside the Pass (relief characters) 关外人

Homeland in My Dream (intaglio characters) 梦里家山



3.

Sunrise in Jiangnan 朝霞江南, 2017

Ink and color on paper

54 x 27 in.

Inscription

Sunrise in Jiangnan with yellow flowers all over mountains

By Hou Beiren in Old Apricot Tree Studio at one hundred and one

朝霞江南黄花遍山 侯北人作于老杏堂百零一岁

Five Seals of the Artist

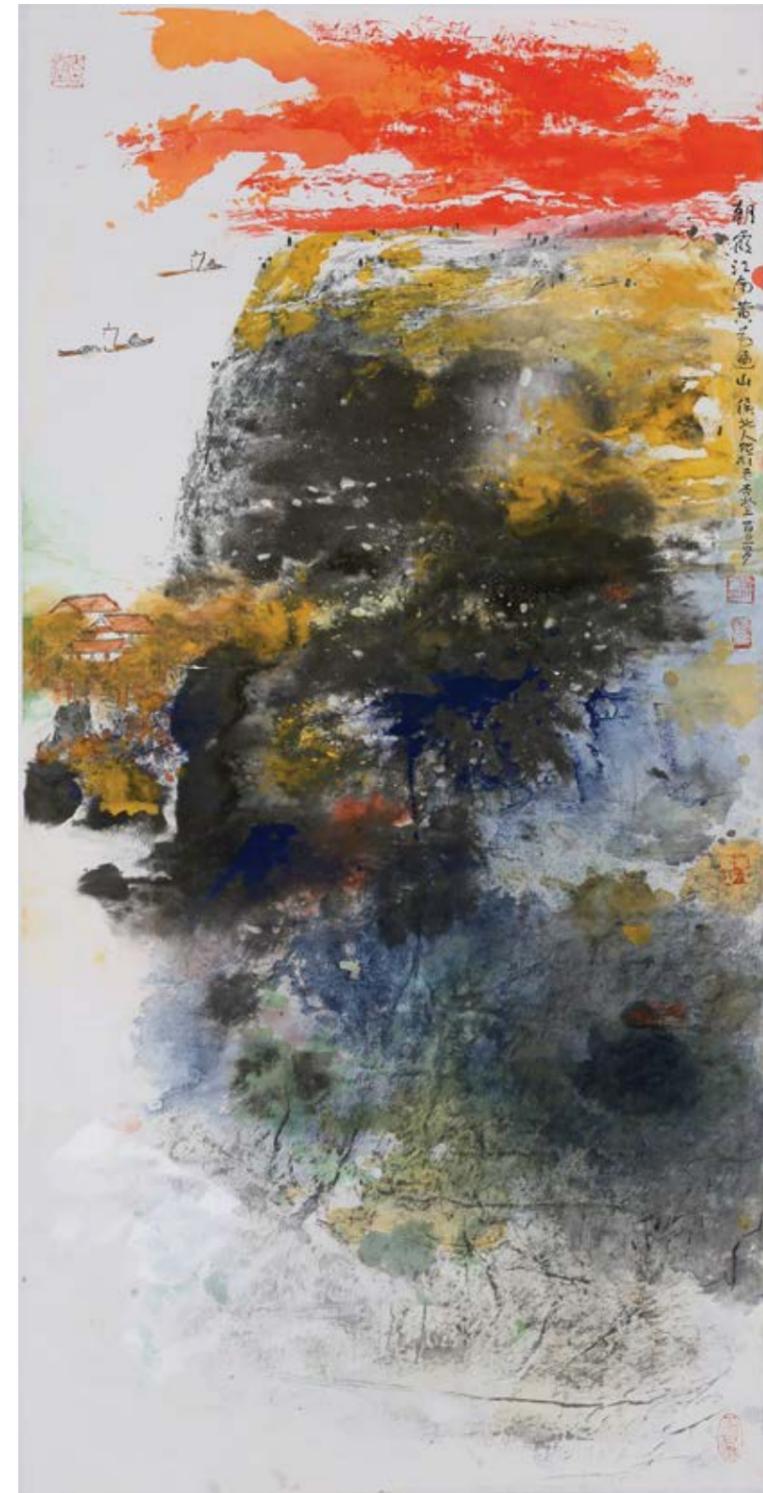
Right: Hou Beiren Seal (relief characters) 侯北人印

Man outside the Pass (intaglio characters) 关外人

Homeland in My Dream (intaglio characters) 梦里家山

Man outside the Pass (intaglio characters) 北人百岁

Left: Old Apricot Tree Studio (relief characters) 老杏堂





4.

Mountain Temple 深山古刹, 2016

Ink and color on paper

33 x 59 in.

Inscription

In a mountain green,
Where the sun glows red,
And the fog renders white,
An old temple hides in deep.
By Hou Beiren in Old Apricot Tree Studio at one hundred
霞红山青雾白 古刹深埋 侯北人百岁作于老杏堂

Five Seals of the Artist

Right: Hou Beiren Seal (relief characters) 侯北人印

Left: Old Apricot Tree Studio (relief characters) 老杏堂

Man outside the Pass (intaglio characters) 关外人

Man at the Age of One Hundred (relief characters) 百岁人

Ninety-nine Longevity Seal (relief characters) 九九久久之印

previous spread

5.

Mountains after Rain 雨过山峦, 2016

Ink and color on paper

53 x 27 1/2 in.

Inscription

Once I saw in my dream,
The mountains were ever green,
After washed by the rain clean.
By Hou Beiren in Old Apricot Tree Studio at one hundred
雨过山峦 苍莽绿遍 曾几何时梦见 侯北人作画百岁

Five Seals of the Artist

Right: Hou Beiren Seal (intaglio characters) 侯北人印

Left: Old Apricot Tree Studio (relief characters) 老杏堂

Man outside the Pass (relief characters) 关外人

Color of Nature (intaglio characters) 大块丹青

Ninety-nine Longevity Seal (relief characters) 九九久久之印





6.

Spring Mountains in Clouds 云锁春山, 2016

Ink and color on paper

27 1/2 x 52 1/2 in.

Inscription

Clouds cloak mountains in spring.

Flowers in yellow wildly blooming.

By Hou Beiren in Old Apricot Tree Studio

云锁春山遍野黄 侯北人作于老杏堂

Four Seals of the Artist

Right: Hou Beiren Seal (intaglio characters) 侯北人印

Left: Old Apricot Tree Studio (relief characters) 老杏堂

Man at the Age of One Hundred (relief characters) 百岁人

Ninety-nine Longevity Seal (relief characters) 九九久之印

previous spread

7.

Sunset Glow all over the Ground 夕阳满地, 2016

Ink and color on paper

54 x 27 1/2 in.

Inscription

Sunset glow all over the ground

By Hou Beiren in Old Apricot Tree Studio at one hundred

夕阳满地 侯北人作于老杏堂百岁老人

Six Seals of the Artist

Right: Hou (intaglio characters) 侯

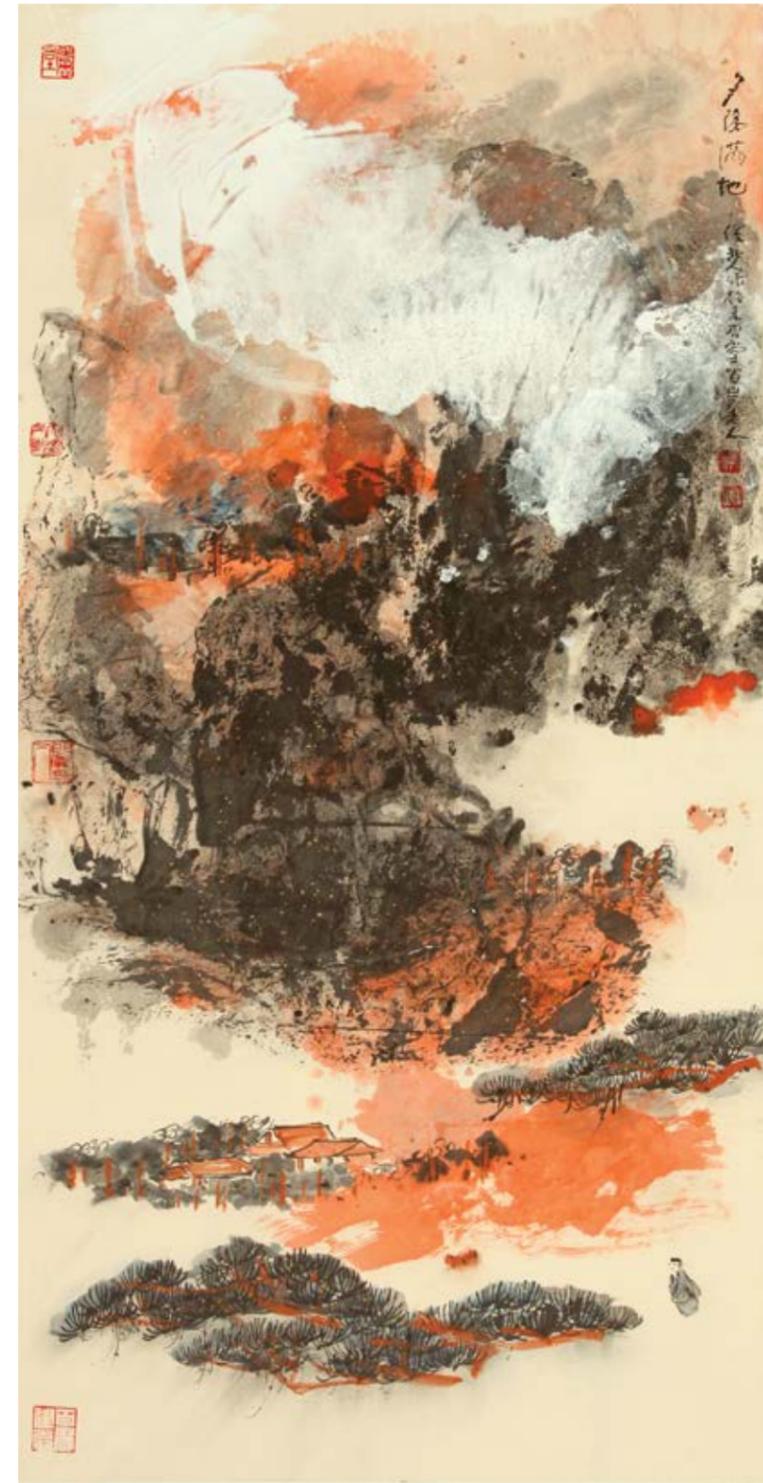
Beiren (relief characters) 北人

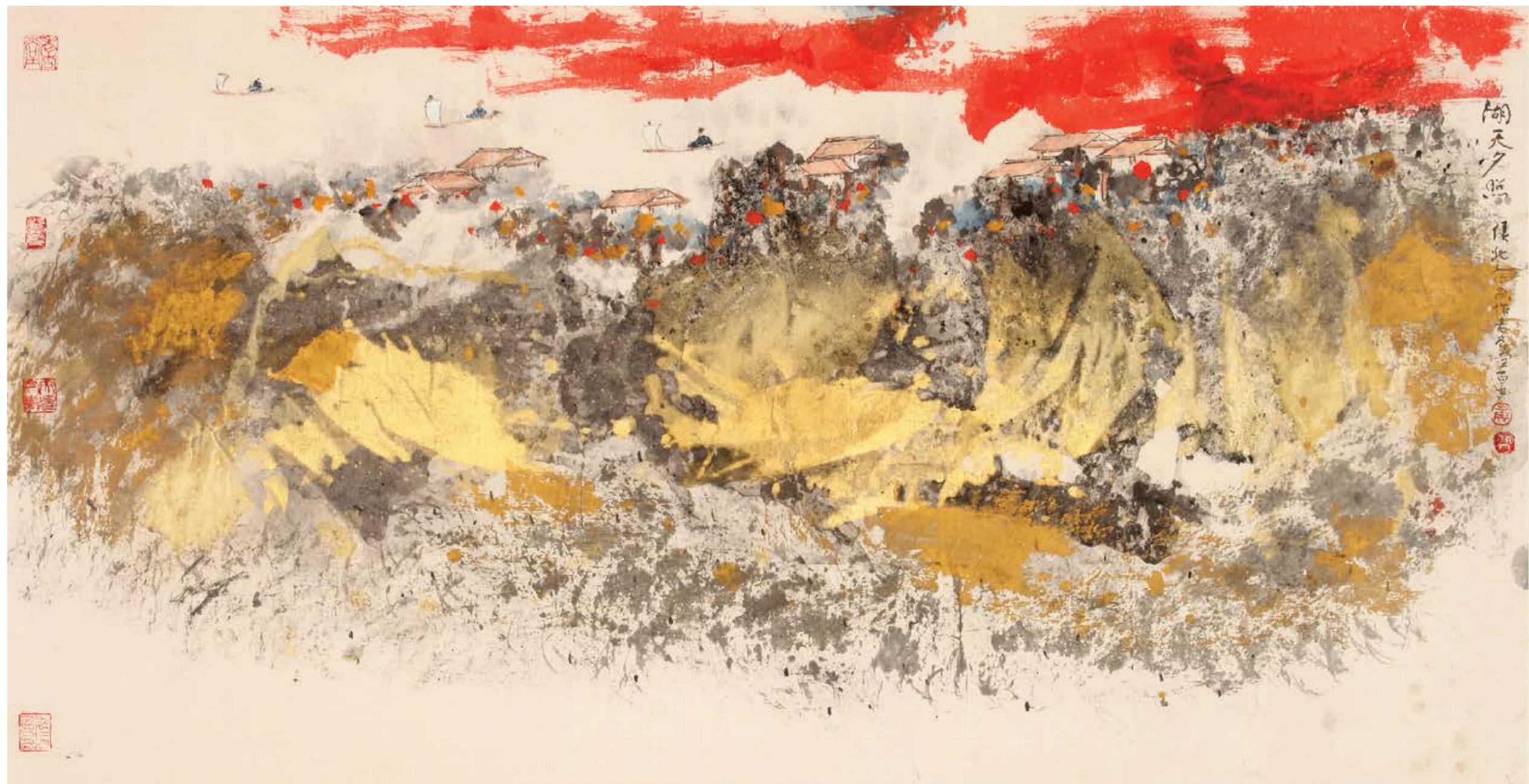
Left: Old Apricot Tree Studio (relief characters) 老杏堂

Color of Nature (relief characters) 大块丹青

Man outside the Pass (relief characters) 关外人

Hundred-year-old Healthy Man (intaglio characters) 百岁健翁





湖天夕照

傅抱石画



8.

Sunset on the Lake 湖天夕照, 2016

Ink and color on paper

27 1/2 x 53 1/2 in.

Inscription

Sunset on the lake

By Hou Beiren in Old Apricot Tree Studio at one hundred

湖天夕照 侯北人作画于老杏堂百岁

Six Seals of the Artist

Right: Hou (intaglio characters) 侯

Beiren (relief characters) 北人

Left: Old Apricot Tree Studio (relief characters) 老杏堂

Man outside the Pass (intaglio characters) 关外人

Color of Nature (relief characters) 大块丹青

Ninety-nine Longevity Seal (relief characters) 九九久久之印

previous spread

9.

Wild Grass on the Cliff 悬崖荒草, 2016

Ink and color on paper

53 x 27 in.

Inscription

The wild grass on the cliff has strange shapes

Which change with grace when wind comes

After the rain it grows and prospers

Like a tipsy lady in bed quietly lies

By Hou Beiren

悬崖荒草姿态奇 风来婀娜也多姿

山雨洗罢葱茏色 腰肢懒动微醺时 侯北人作

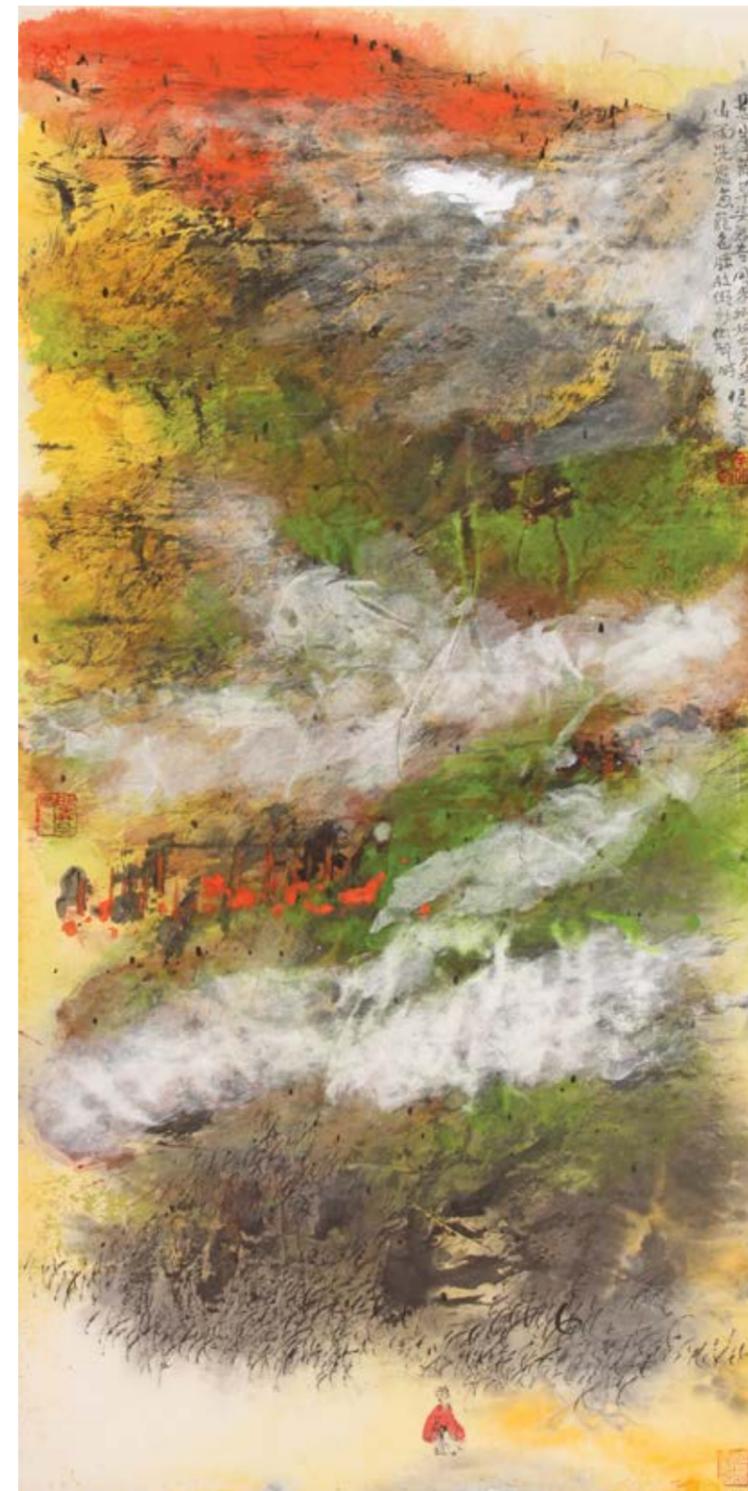
Four Seals of the Artist

Right: Hou Beiren Seal (relief characters) 侯北人印

Ninety-nine Longevity Seal (relief characters) 九九久久之印

Left: Old Apricot Tree Studio (relief characters) 老杏堂

Man outside the Pass (relief characters) 关外人





10.
Sunset 夕霞, 2016
Ink and color on paper
32 1/2 x 58 1/2 in.

Inscription

Sunset
By Hou Beiren in Old Apricot Tree Studio at one hundred
夕霞 侯北人作于老杏堂时年百岁

Three Seals of the Artist

Right: Hou Beiren Seal (intaglio characters) 侯北人印
Left: Man outside the Pass (relief characters) 关外人
Color of Nature (intaglio characters) 大块丹青

previous spread

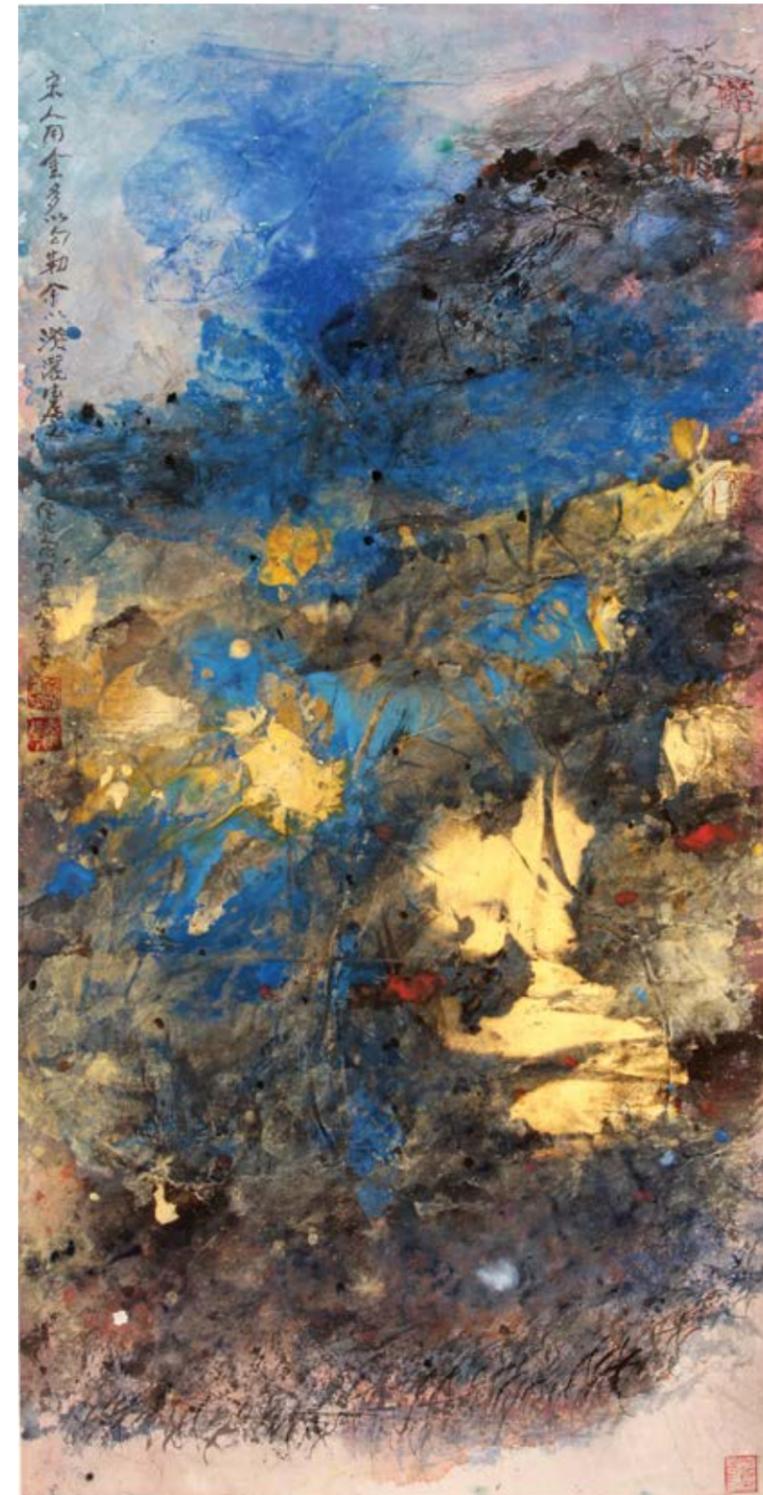
11.
Splashed Gold Color 流金溢彩, 2016
Ink and color on paper
54 x 27 in.

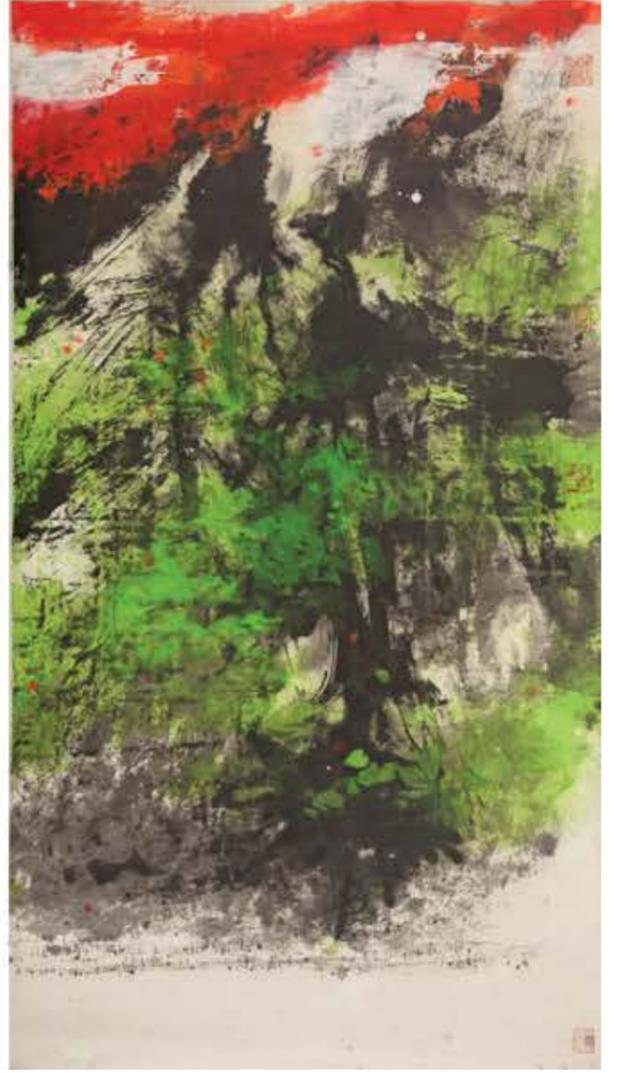
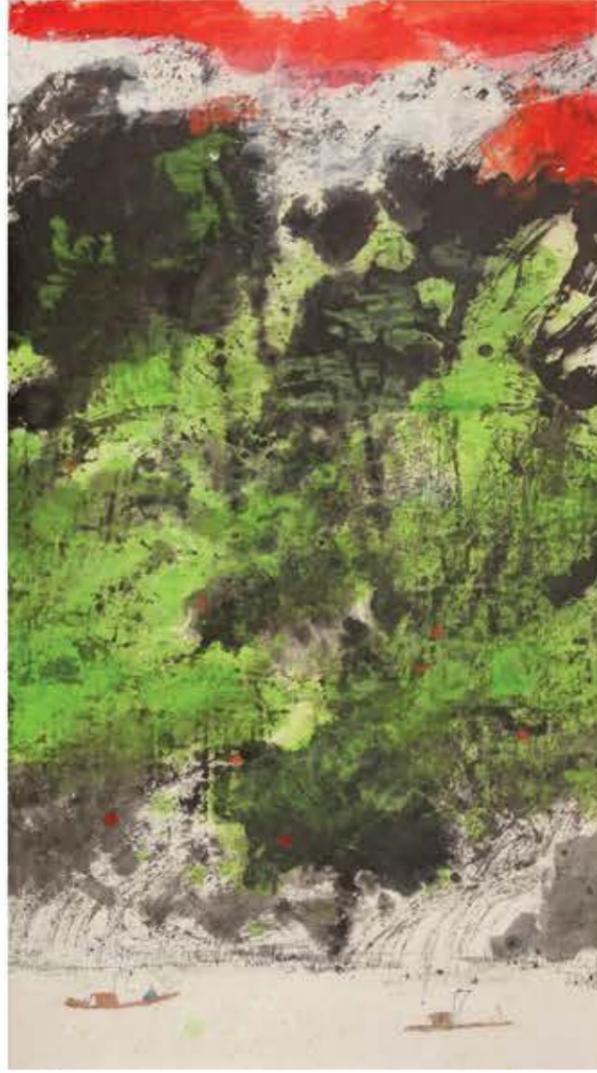
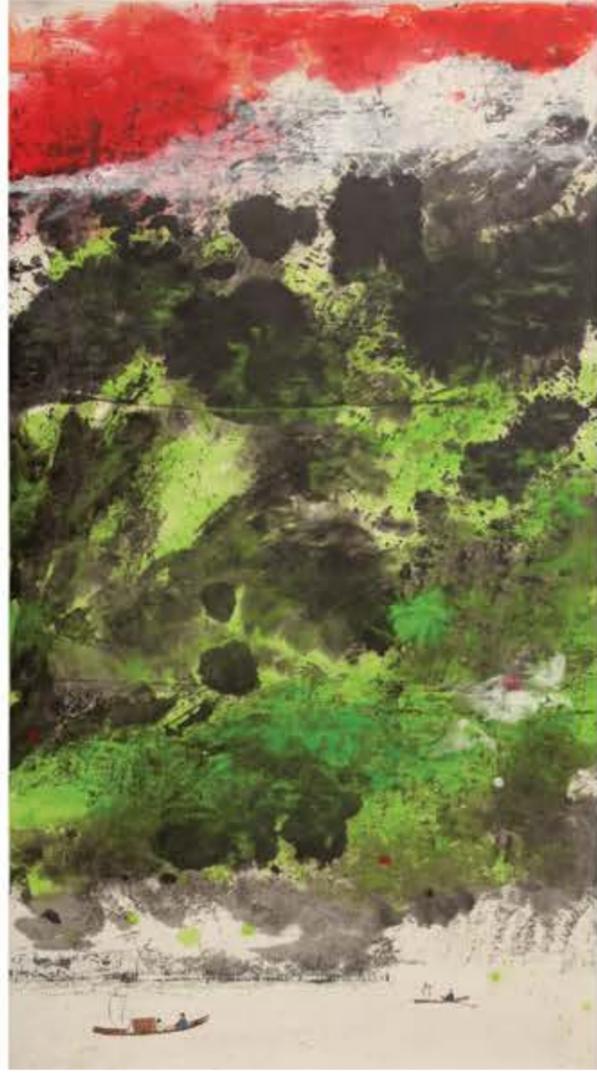
Inscription

The color gold in the Song Dynasty
Was used to draw the outline mainly
While I like to splash
By Hou Beiren in Old Apricot Tree Studio at one hundred
宋人用金多以勾勒 余以泼洒法为之 侯北人作于老杏堂百岁

Five Seals of the Artist

Right: Hou Beiren Seal (intaglio characters) 侯北人印
Old Apricot Tree Studio (intaglio characters) 老杏堂
Left: Old Apricot Tree Studio (relief characters) 老杏堂
Man outside the Pass (relief characters) 关外人
Ninety-nine Longevity Seal (relief characters) 九九久久之印





12.

River Sunset Amidst Mountains 丘壑斜阳, 2016

Ink and color on paper

Four panels, 60 x 33 in. (each panel)

Inscription

I colored the mountains bright with passion of a zealot,
And painted clouds around with ink and color splashed.
I put down the brush in silence and looked at the sunset.
Oh, let's drink a glass of wine as it is already late.

By Hou Beiren in Old Apricot Tree Studio, California, US, at one hundred in July, 2016

狂涂丘壑色斑斓 墨彩泼洒满云烟 掷笔默对斜阳晚 且饮一杯酒共尝
侯北人作于美国加州老杏堂二零一六年七月百岁

Six Seals of the Artist

Right: Old Apricot Tree Studio (relief characters) 老杏堂

Man outside the Pass (relief characters) 关外人

Color of Nature (intaglio characters) 大块丹青

Ninety-nine Longevity Seal (relief characters) 九九久久之印

Left: Seek Change (relief characters) 求变

Hou Beiren Seal (relief characters) 侯北人印

previous spread

13.

It Looks like a Mountain but It Is Not 似山非山, 2016

Ink and color on paper

54 x 27 in.

Inscription

It looks like a mountain but it is not.
Bright-colored it is with clouds in leisure around.
Wishes I write down tell the beauty of mountains.
I splash ink and color like a mad old man.

By Hou Beiren at one hundred

似山非山也斑斓 白云悠悠独自闲

笔端寄语丘壑秀 墨彩泼洒老狂癫 侯北人作百岁人

Five Seals of the Artist

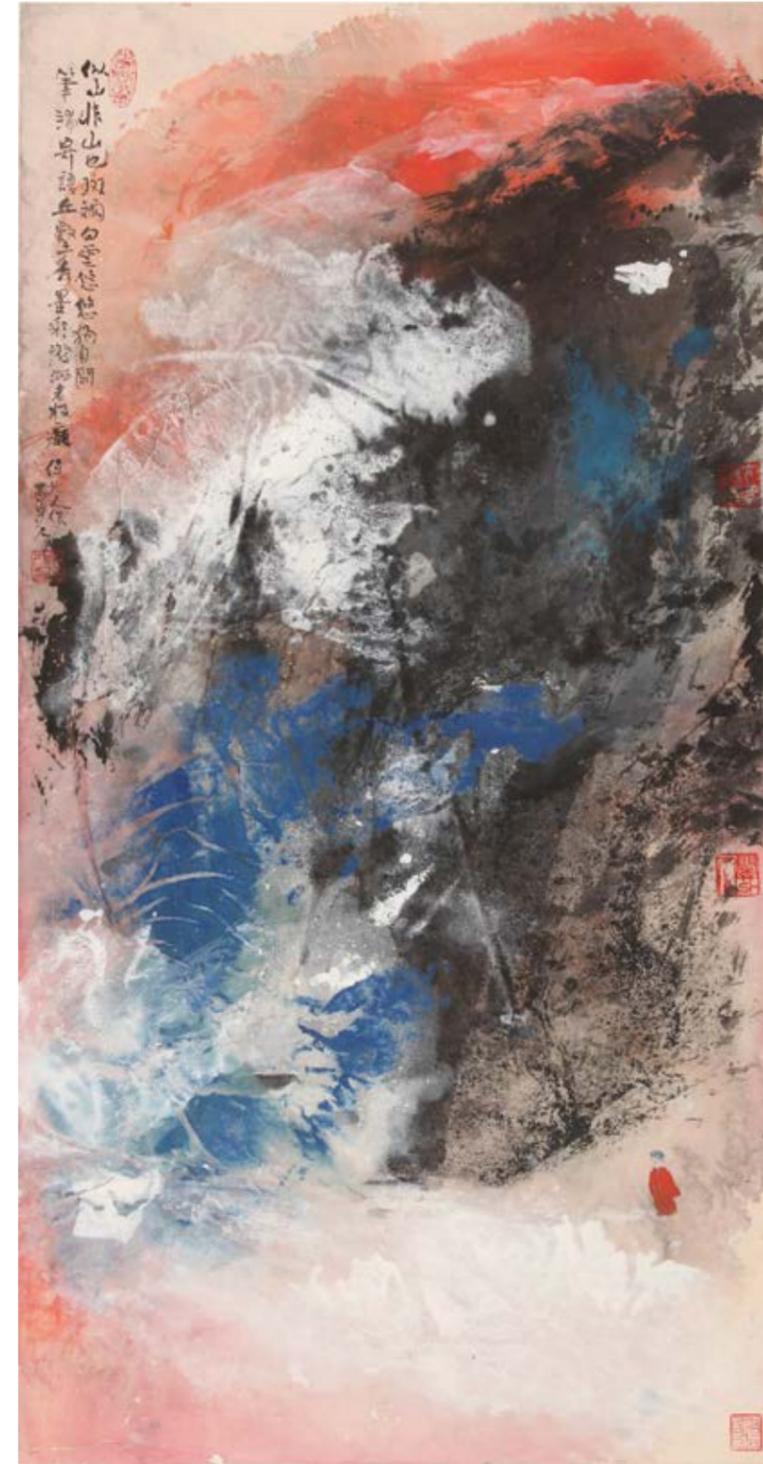
Right: Color of Nature (intaglio characters) 大块丹青

Man outside the Pass (relief characters) 关外人

Ninety-nine Longevity Seal (relief characters) 九九久久之印

Left: Old Apricot Tree Studio (relief characters) 老杏堂

Hou Beiren Seal (intaglio characters) 侯北人印





14.

Qing Feng Ridge, Chaoyang 朝阳清风岭图, 2016

Ink and color on paper

Six panels, 54 x 27 in. (each panel)

Inscription

The Painting of Qingfeng Ridge, Chao Yang

Chao Yang used to be the capital of the Former Yan Dynasty, Later Yan Dynasty and Northern Yan Dynasty. It was called City of Lung (Chinese dragons). Wang Changling, a poet of Tang Dynasty, once wrote "If the Flying General were still there in command, no hostile steeds would have dared to invade our land." The city lies against Chifeng Mountain. It is the birthplace of the Red Mountain Culture. Next to it lies the Phoenix Mountain with Qingfeng Ridge in the middle. The scenery is extraordinarily breathtaking in the ridge with lying rocks and pines, secluded caves, strange shaped stones, waterfall and springs. It is one of the best scenes in the west of Liaoning Province. My wife Zhang Yunqin's family has lived in Chao Yang for generations. They have nurtured many scholars and established a reputation. She said that she used to visit the ridge often for sightseeing when she was young. In 1945, I came back from Sichuan and married Yunqin in this city. It has been over sixty years now, and our love has lasted for over half a century. It is due to the beauty of the mountains and rivers here. I am already one hundred when I paint this painting. By Hou Beiren in Old Apricot Tree Studio in October 2016.

朝阳清风岭图

朝阳为前燕、后燕及北燕三燕之首都，称龙城。唐时诗人王昌龄诗云：“但使龙城飞将在，不教胡马渡阴山。”该地背倚赤峰，为红山文化发源地。旁有凤凰山，中有清风岭，岭中峰奇岭秀，岩横松卧，洞幽石奇，飞瀑流泉，有九沟十八岭，景色奇绝，为辽西山水胜地。内子张韵琴世居朝阳数代诗书望族。曾言彼早年不时登临该地，游于山水之间，领悟风光。一九四五年，余自四川归来，与韵琴结缘于该城彼之祖居，至今逾六十年，恩情逾半世纪。此非该地风物山川灵秀之所赐乎？写此图已属百岁。侯北人于老杏堂二零一六年十月

Six Seals of the Artist

Right: Color of Nature (intaglio characters) 大块丹青

My Heart is with the Lakes and Mountains (relief characters) 心系湖山

Left: Old Apricot Tree Studio (relief characters) 老杏堂

Man outside the Pass (intaglio characters) 关外人

Hou (relief characters) 侯

Beiren (intaglio characters) 北人

previous spread

15.

Autumn Glam 秋艳, 2016

Ink and color on paper

54 x 27 in.

Inscription

Autumn Glam, splashed color by Hou Beiren in Old Apricot Tree Studio at one hundred

秋艳 侯北人泼彩于老杏堂百岁

Four Seals of the Artist

Right: Hou Beiren Seal (relief characters) 侯北人印

Left: Old Apricot Tree Studio (relief characters) 老杏堂

Man outside the Pass (relief characters) 关外人

Color of Nature (intaglio characters) 大块丹青





16.
Soul of The Mountain 山魂, 2016
Ink and color on paper
33 x 59 in.

Inscription

Soul of the Mountain
By Hou Beiren in Old Apricot Tree Studio at one hundred
山魂 侯北人作于老杏堂百岁

Four Seals of the Artist

Right: Hou Beiren Seal (relief characters) 侯北人印
Left: Old Apricot Tree Studio (relief characters) 老杏堂
Man outside the Pass (intaglio characters) 关外人
Color of Nature (intaglio characters) 大块丹青

previous spread

17.
Autumn Mountains 夕霞秋山, 2016
Ink and color on paper
54 x 27 in.

Inscription

Sunset and autumn make mountains golden
By Hou Beiren in Old Apricot Tree Studio at one hundred
夕霞秋山黄遍 侯北人作画于老杏堂年百岁

Five Seals of the Artist

Right: Hou Beiren Seal (intaglio characters) 侯北人印
Left: Old Apricot Tree Studio (relief characters) 老杏堂
Homeland in My Dream (intaglio characters) 梦里家山
Man outside the Pass (relief characters) 关外人
Hou Beiren at One Hundred (relief characters) 北人百岁



18.
Boating on Lake 泛舟湖山, 2016
Ink and color on paper
Two panels, 54 x 27 in. (each panel)

Inscription

The writing is black and the painting in color,
Conveying the affections of an aged painter.
Look at the beauty of the mountains and the lake.
Drinking wine in laugh. Oh, he is half-drunk.

By Hou Beiren in Old Apricot Tree Studio at one hundred on the Mid-Autumn Festival
笔墨缙素彩丹青 意韵情思老画人 默对湖山娇艳色 举杯笑饮酒半醺
侯北人百岁作画并题俚语于老杏堂中秋日

Six Seals of the Artist

Right: Hou Beiren Seal (relief characters) 侯北人印
Old Apricot Tree Studio (intaglio characters) 老杏堂
Ninety-nine Longevity Seal (relief characters) 九九久久之印
Left: Old Apricot Tree Studio (relief characters) 老杏堂
Man outside the Pass (relief characters) 关外人
Color of Nature (intaglio characters) 大块丹青



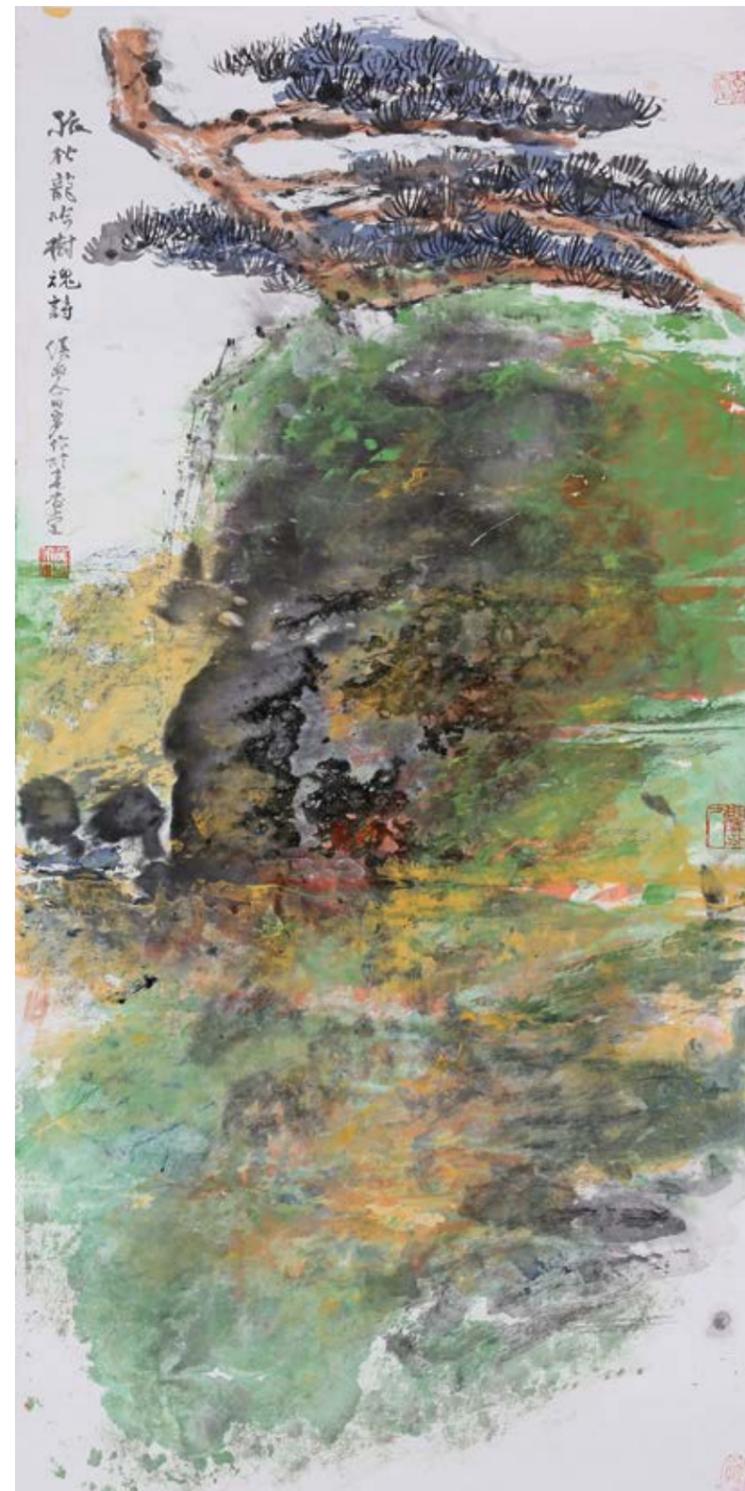
19.
Solitary Pine 孤松龙吟, 2016
Ink and color on paper
54 x 27 in.

Inscription

A lonely pine sings the song of a solitary and noble soul.
By Hou Beiren in Old Apricot Tree Studio at one hundred
孤松龙吟树魂诗 侯北人百岁作于老杏堂

Four Seals of the Artist

Right: Old Apricot Tree Studio (relief characters) 老杏堂
Man outside the Pass (relief characters) 关外人
Hou Beiren at One Hundred (relief characters) 北人百岁
Left: Hou Beiren Seal (intaglio characters) 侯北人印



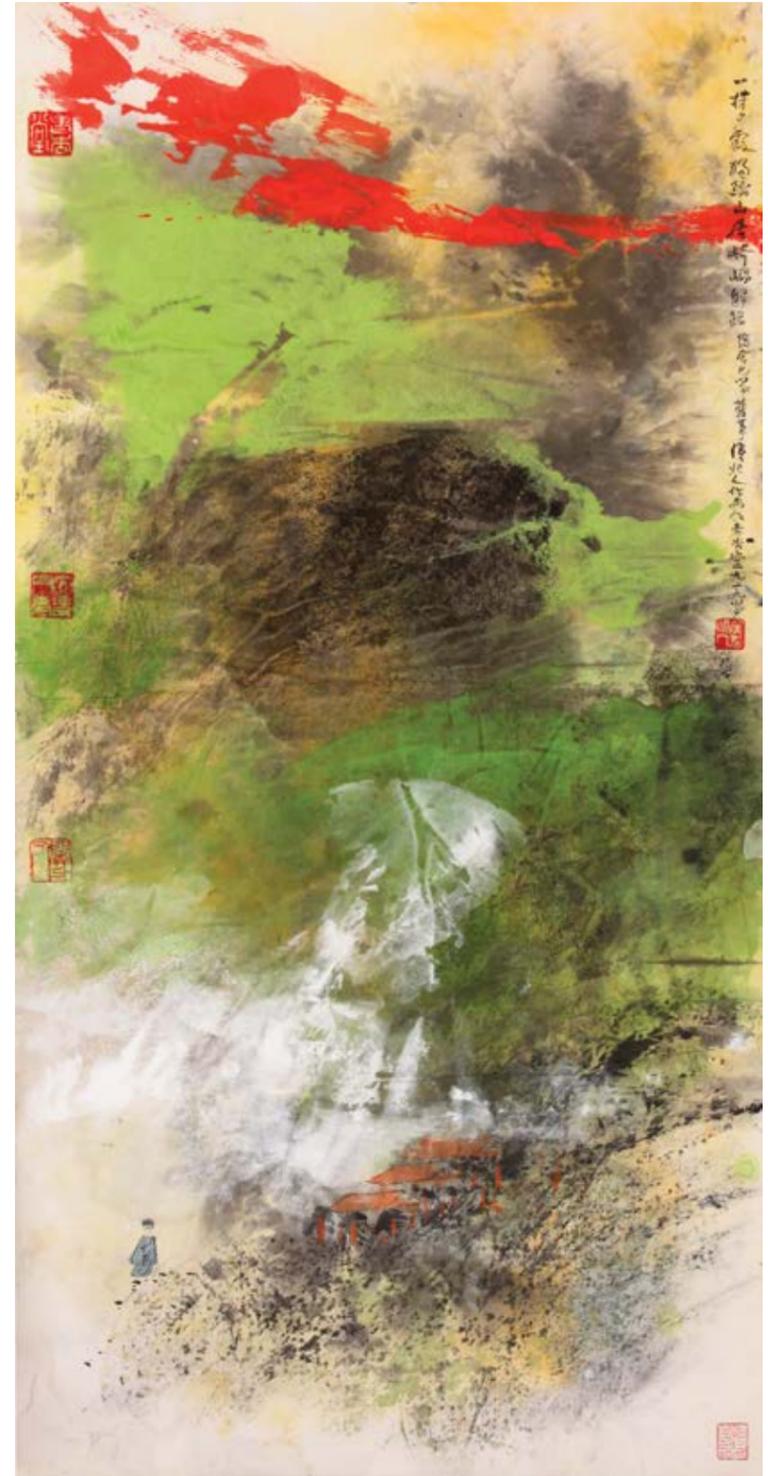
20.
Mountain Path under Sunset 一抹夕霞, 2015
Ink and color on paper
53 x 27 1/2 in.

Inscription

Under the sunset,
Off to the mountain house I set.
On a path rough and rugged,
Old days in Sichuan I was reminded.
By Hou Beiren in Old Apricot Tree Studio at ninety-nine
一抹夕霞 独踏山居崎岖归路 忆居巴蜀旧事
侯北人作画于老杏堂九十九岁

Five Seals of the Artist

Right: Hou Beiren Seal (intaglio characters) 侯北人印
Ninety-nine Longevity Seal (relief characters) 九九久久之印
Left: Old Apricot Tree Studio (intaglio characters) 老杏堂
Color of Nature (intaglio characters) 大块丹青
Man outside the Pass (intaglio characters) 关外人



21.

Spring Colors in the River Gorges 峡江春色, 2015

Ink and color on paper

54 x 27 1/2 in.

Inscription

Spring in the gorges

By Hou Beiren in Old Apricot Tree Studio at ninety-nine

峡江春色图 侯北人作于老杏堂九十九岁

Five Seals of the Artist

Right: Hou Beiren Seal (intaglio characters) 侯北人印

Ninety-nine Longevity Seal (relief characters) 九九久之印

Left: Old Apricot Tree Studio (relief characters) 老杏堂

Man outside the Pass (intaglio characters) 关外人

Homeland in My Dream (intaglio characters) 梦里家山



22.
Swayed White Lotus 浪摇花影, 2015
Ink and color on paper
54 x 27 in.

Inscription

Shadow of white lotus flowers swayed by water waves
By Hou Beiren in Old Apricot Tree Studio at ninety-nine
浪摇花影白莲池 侯北人作老杏堂九十九岁

Six Seals of the Artist

Right: Hou (relief characters) 侯

Beiren (intaglio characters) 北人

Ninety-nine Longevity Seal (relief characters) 九九久之印

Left: Old Apricot Tree Studio (relief characters) 老杏堂

Man outside the Pass (relief characters) 关外人

Thoughts of you are like Flowing Water (relief characters) 思君如流水



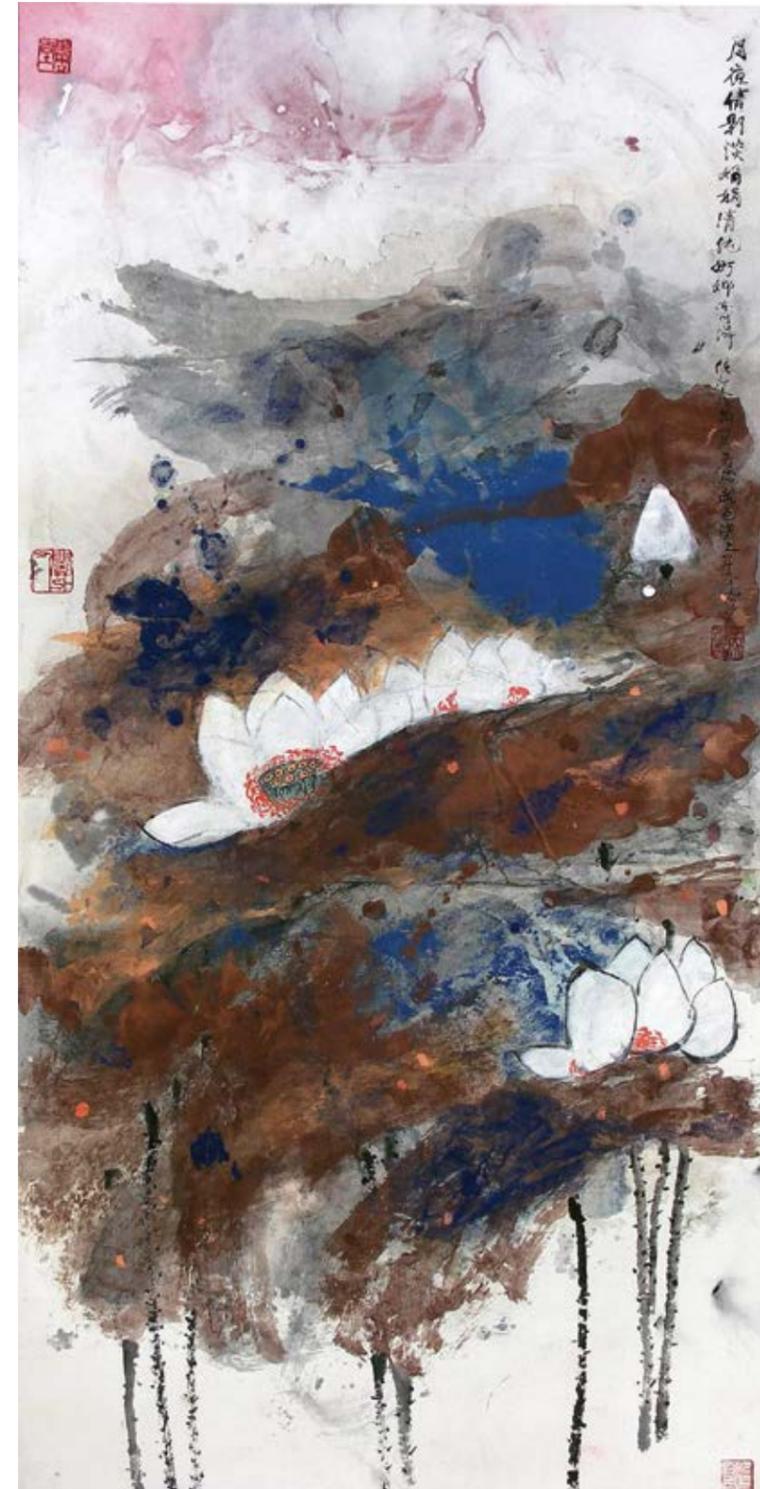
23.
Lotus in Moonlight 月夜倩影, 2015
Ink and color on paper
54 x 27 in.

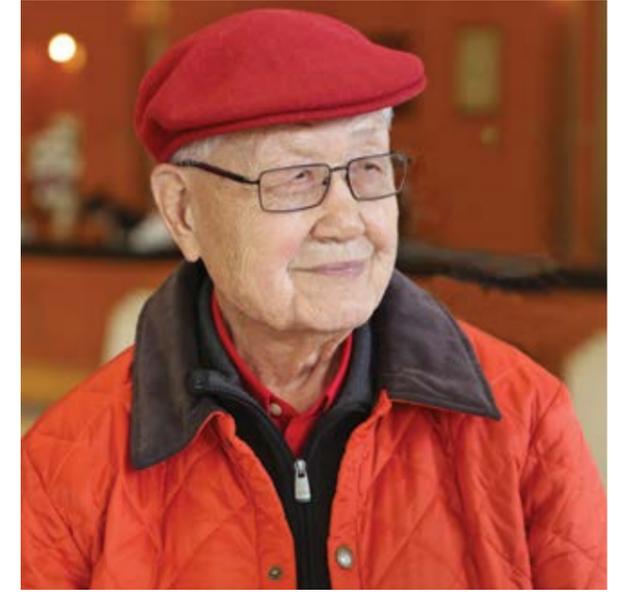
Inscription

In the moonlight the shadow is pale.
It's pure, graceful but pitiful as well.
Painting of lotus in dark blue and ocher by Hou Beiren at ninety-nine
月夜倩影淡娟娟 清纯婀娜亦可怜 侯北人作荷以藏青藏赭色涂之
年九十九岁

Four Seals of the Artist

Right: Hou Beiren Seal (relief characters) 侯北人印
Ninety-nine Longevity Seal (relief characters) 九九久之印
Left: Old Apricot Tree Studio (relief characters) 老杏堂
Man outside the Pass (relief characters) 关外人





Hou Beiren 侯北人

Biography

Born in 1917 in Liaoning, China and now entering his second century, Hou Beiren is one of California's greatest contemporary Chinese painters – and he has firmly held that position for the past sixty years since his 1956 arrival from Hong Kong. Hou's paintings reflect the radical 'splashed ink and color' style, and his late work represents the on-going exploration of this approach that often borders on abstraction. Well-versed in Chinese classics and literature, also a celebrated poet and writer, Hou is the embodiment of a contemporary literati artist.

Hou's works have been exhibited and collected in the US and internationally, including the Asian Art Museum of San Francisco, de Young Museum, San Jose Museum of Art, National Art Museum of China, Nanjing Museum, Zhejiang Art Museum, and Austria Museum of Modern Art. In China, two museums bear his name and feature major collections of his work – Hou Beiren Art Museum in Kunshan, and the Hou Beiren & Zhang Yunqin Gallery in Liaoning Museum.

- 1917** Born in Dajiatun, northwest of Haicheng County, Liaoning Province

- 1922** Began to copy rubbings and old paintings of the four-gentleman: plum, orchid, bamboo and chrysanthemum

- 1930** Enrolled in Haicheng Zhonglu Elementary School where he began formal art lessons with Li Zhongchang, an artist from Hebei province
 - Learned traditional painting methods of the four-gentleman: plum, orchid, bamboo and chrysanthemum and practiced calligraphy after He Shaoji style

- 1933** Entered Junior High Yingkou Middle School
 - Practiced calligraphy in the style of Wei rubbings
 - Painted landscape modeling after Four Wangs of Qing Dynasty

- 1935** Entered Senior High Yingkou Middle School
 - Assumed the position of chief editor of the school's magazine

- 1938** Enrolled in Baoding Normal College in Hebei
 - Published essays and novels in *Chinese Literature and Art* monthly magazine

- 1940** Won the award for official scholarship to study in Kyushu University, Japan, majoring in Sociology
 - Became a student of Huang Binhong, a modern Chinese painting master

- 1943** Graduated from Kyushu University; Returned to China
 - Served as a researcher on Japanese Affairs in Chongqing International Institute

- 1945** Took a job in Ministry of Foreign Affairs
 - After the Japan and Chinese war concluded, resigned his post in Ministry of Foreign Affairs and took a job as the editor for *Revitalization Journal* in Shanghai

- 1946** Elected Representative of Constitution Legislating National Assembly
 - Took the post of Legislator

- 1947** Married Zhang Yunqin
 - Resigned the post from Legislating National Assembly; Return to Beijing

- 1949** Moved to Hong Kong



- 1954 Published first novel *The Spring of Homeland*
- 1955 Met Zhang Daqian at Hong Kong
- 1956 Migrated to the United States
 - First exhibit in the United States hosted by *San Francisco World Daily*
- 1957 United Nations Cultural and Education Committee hosted a solo exhibit for Hau Pei Jen at the Grand Hall of San Francisco Woman Federation
 - Began teaching Chinese painting and calligraphy at Pacific Art League in Palo Alto
- 1958 Solo exhibit at the Santa Clara University Art Museum, USA
- 1959 Solo exhibit at Lake Montalo Art Association, USA
 - Solo exhibit at Palo Alto Art Association, USA
- 1960 Solo exhibit at Chainable Fine Art Gallery, USA
- 1961 Solo exhibit at Palo Alto City Main Library, USA
 - Solo exhibit at Sunnyvale Art Association, USA
 - Taught Chinese calligraphy class
 - Purchased land in Los Altos, built a home and named it “Old Apricot Villa”
- 1962 Solo exhibit at Santa Clara University Art Museum, USA
 - Solo exhibit at Lake Montalo Art Association, USA
- 1963 Solo exhibit at San Francisco de Young Museum, USA
 - Solo exhibit at *San Francisco Chronicle*, USA
- 1964 Solo exhibit at New Orleans Art Museum, USA
- 1965 Solo exhibit at UC Berkeley, USA
 - Solo exhibit at Marseilles Art Association, USA
 - Solo exhibit at Wells Fargo Bank Gallery in San Francisco, USA
- 1966 Solo exhibit at Lake Montalo Art Association, USA
- 1967 Solo exhibit at China Art Gallery in Carmel, USA
- 1968 Solo exhibit at Art Museum of Holy Names University, USA
- 1969 Solo exhibit at San Jose Art Association, USA
 - Zhang Daqian moved to Carmel



- 1970 Solo exhibit at Los Altos Art Association, USA
- 1971 Painting and calligraphy pieces were auctioned in Sotheby's, New York, USA
- 1972 Solo exhibit at Foothill College, USA
- 1973 Solo exhibit at Los Altos Art Gallery, USA
 - Solo exhibit at City Hall, Hayward, USA
- 1975 Solo exhibit at Palo Alto Pacific Art League, USA
- 1976 Solo exhibit at Chinese Education Center, Stanford University, USA
 - Invited for a special exhibit at California State Government Building, USA
- 1977 Solo exhibit at Xintai Art Gallery, USA
 - Solo exhibit at Palo Alto Culture Center, USA
- 1978 Solo exhibit at Menlo Park Art Association, USA
- 1979 Exhibition, demonstration and lecture on Chinese painting techniques at San Francisco Oriental Art Association, USA
 - Established American Association for the Advancement of Chinese Art (ASACA)
 - Elected to be the first president and subsequently named as the permanent of ASACA honorary chairman
- 1980 Held Retrospective exhibit at San Jose Museum of Art for his twenty-fifth years as residence of the United States, USA
 - Published retrospective exhibit catalog
- 1981 Solo exhibit at Nevada University, USA
- 1982 Exhibited at San Jose Museum of Art, USA
- 1983 Zhu Qizhan visited Old Apricot Villa
 - Hou Beiren and Zhu Qizhan met Ansel Adams
- 1984 Solo exhibit at China Art Museum, China
 - Solo exhibit at Hefei Museum, China
 - Solo exhibit at Redding Museum, Redding, USA
- 1985 CCTV and CNDFILM made a documentary of Hau Pei Jen, filmed at Old Apricot Villa





- 1987 Solo exhibit at Nanjing Museum, China
- Solo exhibit at Tianjin Academy of Fine Arts, appointed honorary professor, and established scholarship at the Academy, China
- 1988 Invited to exhibit at the Beijing International Wash Painting Exhibit, China
- Solo exhibit at San Francisco Culture Center Gallery, USA
- 1997 Beijing Foreign Language Press issued “Hou Pei-Jen Works Collection”
- 2002 Donated private collection and his own works, totaling over three hundred piece to the establishment of Hou Beiren Art museum in Kunshan, China
- 2004 Hou Beiren Art Museum opened in November, China
- 2008 July, National Exhibit of Hou Beiren’s *Magnificent Nature Landscape* began at Shenzhen Art Museum, China
- October, National Exhibit of Hou Beiren’s *Magnificent Nature Landscape* toured to Nanjing, China
 - December, National Exhibit of Hou Beiren’s *Magnificent Nature Landscape* toured to Beijing, China
 - December, Solo exhibit at Nanhai Art Center in Millbrae, USA
- 2009 March, National Exhibit of Hou Beiren’s *Magnificent Nature Landscape* toured to Shanghai, China
- April, Invited as the lead artist for the inaugural exhibit at the Euphrat Museum in DeAnza College, USA
 - July, *Color of Nature Hou Beiren Landscape* exhibit opened in Silicon Valley Asian Art Center, USA
 - October, National Exhibit of Hou Beiren’s *Magnificent Nature Landscape* toured to Changshu, China
- 2010 April, *Homeland in My Dreams* Hou Beiren Landscape exhibited in Liaoning Art Museum, China
- May, Century Meeting of Writing Brush special exhibit opened in Shanghai honoring the works of Zhu Qizhan and Hou Beiren, China
- 2011 March, Fifty Year Retrospective Exhibit of Hou Beiren in
- Pacific Art League in Palo Alto, USA
 - October, Solo exhibit Hou Beiren in Silicon Valley Asian Art Center, USA
 - Solo exhibit in Anhui, Hefei Yaming Museum, China
- 2012 October, Solo exhibit in Fujian Art Museum, China

- 2013 January, Started to paint long handscroll *Endless Autumn Mountains* on silk
- February, Exhibit *The Moment for Ink* and talk in San Francisco State University Gallery, USA
 - March, Gave talk with Prof Michael Sullivan in Silicon Valley Asian Art Center
 - October, Donated 60 paintings to Liaoning Art Museum(LAM) to establish Hou Beiren and Zhang Yunqin Gallery, China
 - November, Solo exhibit in Zhejiang Art Museum, China
- 2014 Solo exhibit *Sublimity: Recent Works by Hou Beiren* at NanHai Art, Millbrae, USA
- 2015 Hou Beiren and Zhang Yunqin Gallery opened, Liaoning Museum, Shenyang, China
- 2016 Solo exhibit *Hou Beiren at 100*, NanHai Art, Millbrae, USA
- The City Of Los Altos honored Hou Beiren with a reception and declared May 18th as Hou Beiren Day
 - Solo exhibit *Dreaming of Homeland from Liaoning to Los Altos*, Los Altos History Museum, Los Altos, USA
 - Group exhibits *Contemporati*, by Contempor’ati Studios, Pacific Heritage Museum, San Francisco, USA
- 2017 Solo exhibit *Coming into View: Hou Beiren’s Centenary Paintings*, NanHai Art, Millbrae, USA
- Duet exhibit, *Hou Beiren plus Gana: Homeland in My Heart*, by Contempor’ati Studios, Pacific Heritage Museum, San Francisco, USA
 - *Hou Beiren Chronological Documenta Exhibition*, Hou Beiren Art Museum, Kunshan, China



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