



費明杰

Ming Fay





**Three Pears**, 1985; Wire, gauze, paper pulp, rhoplex, pigment, oil, 32 x 22 x 30"



# Ming Fay

How many "realist" artists there are. But how few pose the question of "realism."

The sculptures Ming Fay makes are intimately detailed yet forcefully integral presences. Among the things they are not concerned with: nostalgia, allegory, trompe-l'oeil, funk, narrative.

Their subjects are ordinary things — natural things which, because they are embedded in the codes of commerce and cuisine, are at the same time cultural things: vegetables, fruits, seeds, shells, wishbones. Through them Ming Fay evokes — mocks, celebrates, plays with — our profound hunger for things, and for the inexhaustibly various qualities of things.

Ming Fay's goal, I believe, is to make us see again what we have seen. This task is essentially poetic. It inevitably involves memory and contemplation, mystery and metaphor.

What is the place of drawing in the process that results in the sculptures which are the focus of Ming Fay's work? As with so many artists, they are a testing ground for ideas, a way of keeping eyes, mind, and hand open, maintaining a balance against the concentration and condensation which major work demands. As such, they form a kind of "subconscious" to the more public work, perhaps giving us glimpses of matters that will not be more fully developed until years later.









At the same time the drawings demonstrate qualities that will already be familiar to those who know his sculpture. Among these is sensuality, a lovingly nuanced attention to surface and volume not simply as formal qualities but as tactilely and visually poignant. This sensuality, in turn, is inseparable from something that might appear opposed to it: an almost obsessively analytical attention to detail. For me this is especially clear in some of the earlier drawings in pen and colored inks. In these the texture which creates the surface of the depicted object is constantly being broken down into its constituent strands of color, and yet those strands weave together to form powerfully convincing volumes that seamlessly merge into the shadowed space surrounding them.

More recent drawings are generally done in watercolors, which are handled more loosely than pen and ink. Ming Fay capitalizes on the fluidity of this medium in order to attain a new flexibility: he can modulate from the notational to the descriptive, from considerations of form to observations of light without discontinuity but also without the pressure to unify.

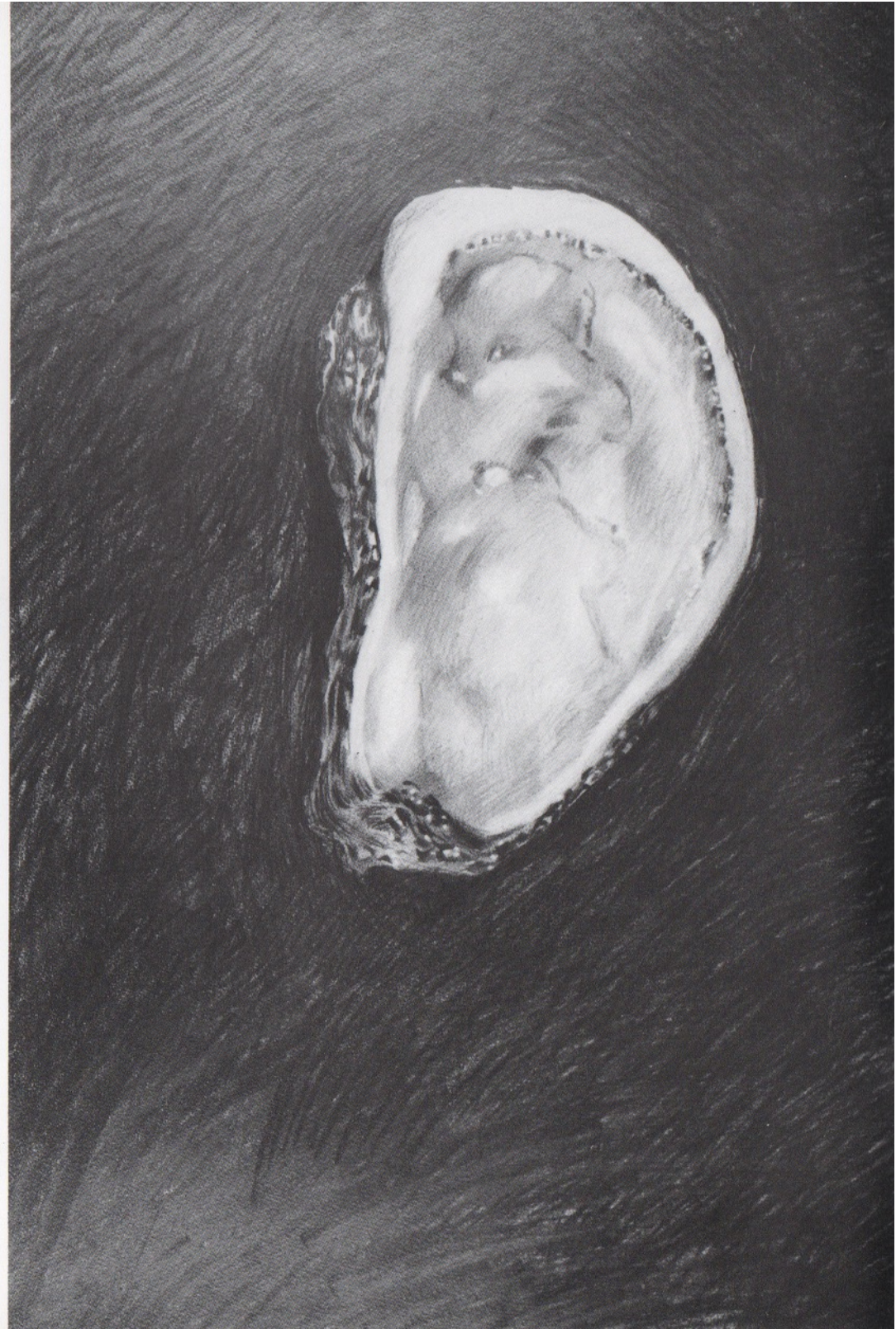
This loosening up of handling parallels a shift in interest from single objects to groups of objects, a shift which has occurred in Ming Fay's sculpture but is even more apparent in the drawings. One recent sculpture group is called "Conversation of the Spiral"; it is this sense of conversation, of unforced familiar interchange among independent entities which is perhaps the most intriguing development in this phase of Ming Fay's work. Some of the works on paper, however, point to another possibility which has not yet been developed in the sculpture., in these, a more hierarchical ordering of images emerges. For example, there is a drawing of a wishbone



which, thanks to the solidity and concentration of its rendering, takes on a monumental aspect. In the field surrounding it there are a number of small, lightly notated wishbones, as though they were being dreamed by the large one.

Whatever direction Ming Fay's investigations may take — whichever of the clues and possibilities latent in these drawings happen to point to the future — they are likely to continue speaking to us about our situation among the things of our world, which is far from a simple transcription of appearances, however difficult that task may be, but rather, in the words of the poet Rilke, "to say in such a way as the things themselves never intended to be."

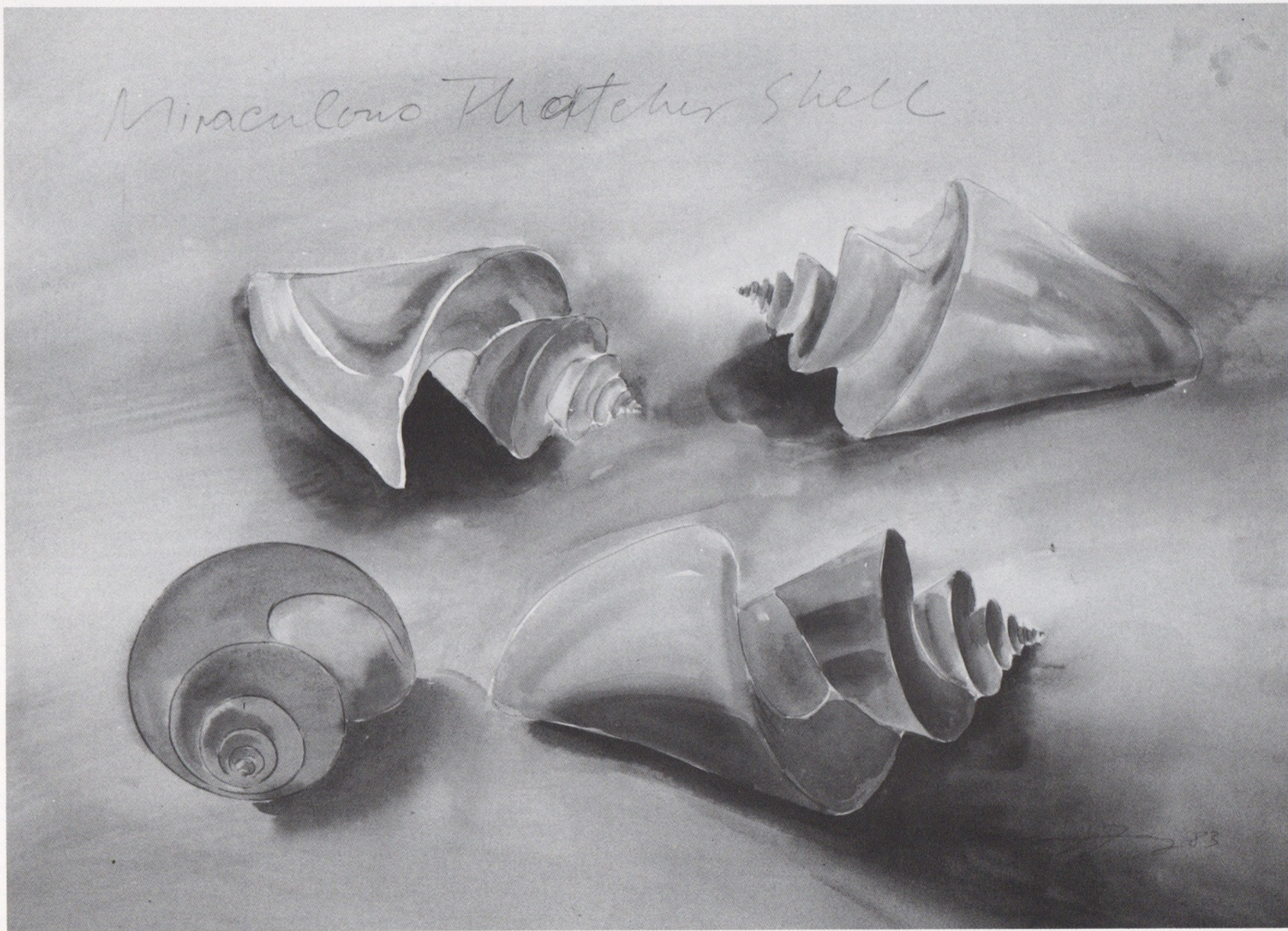
Barry Schwabsky



**Oyster**, 1977 (detail); Graphite/color pencil, 22¼ x 30¼"

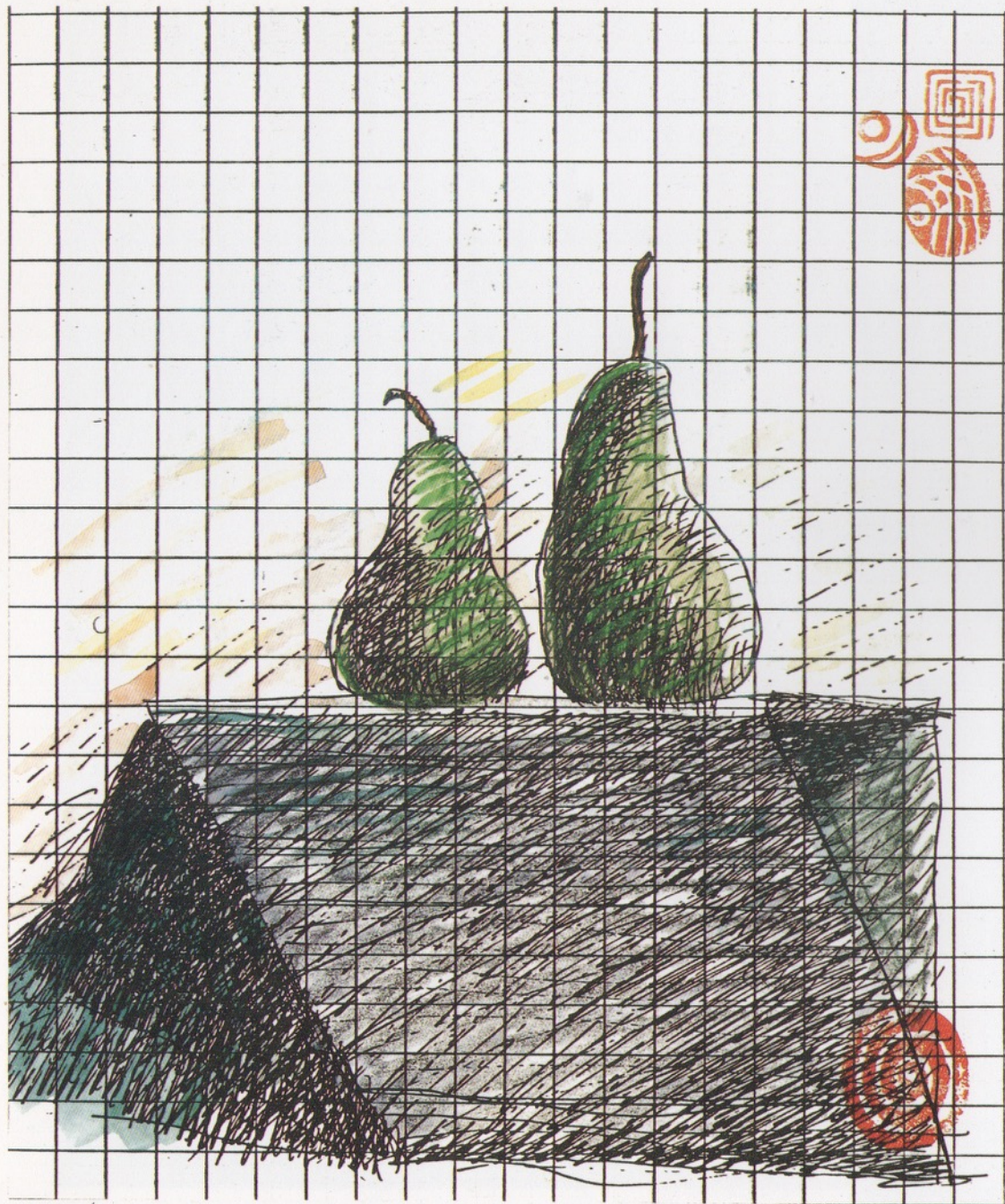


Miraculous Thatcher Shell

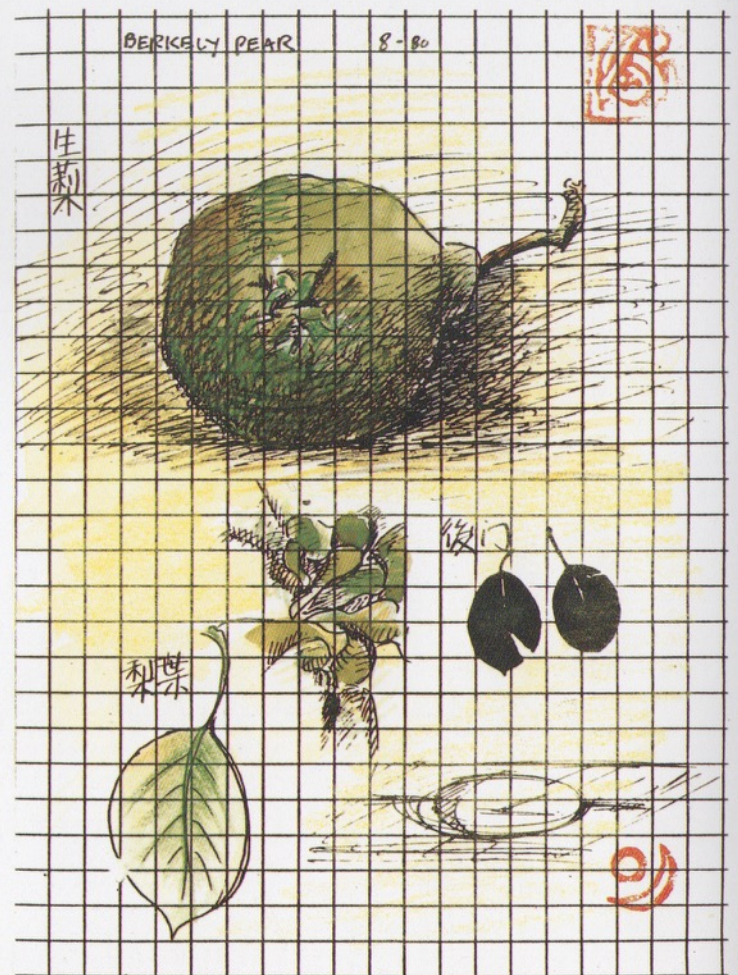


Miraculous Thatcher Shell, 1983; Watercolor, 22 1/4 x 30 1/4"

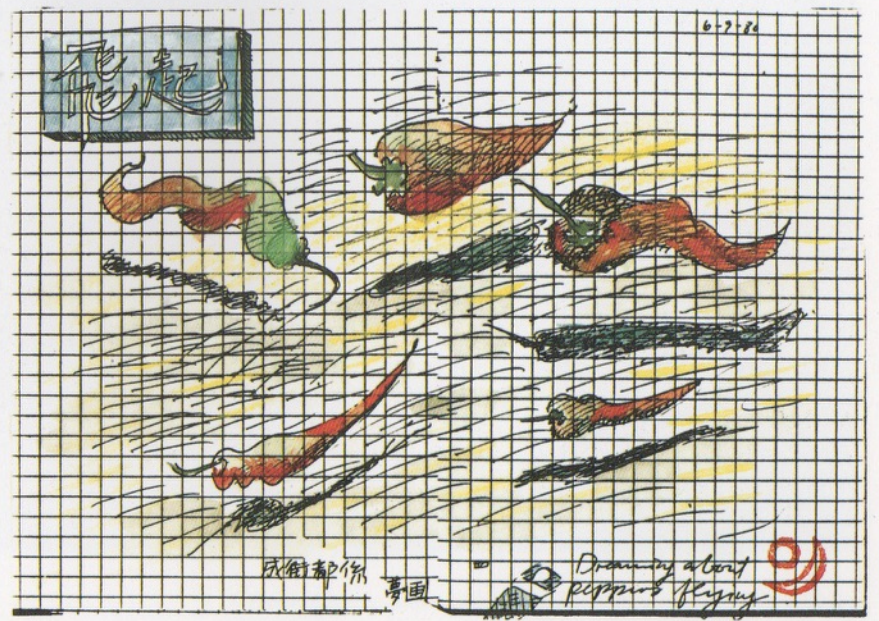
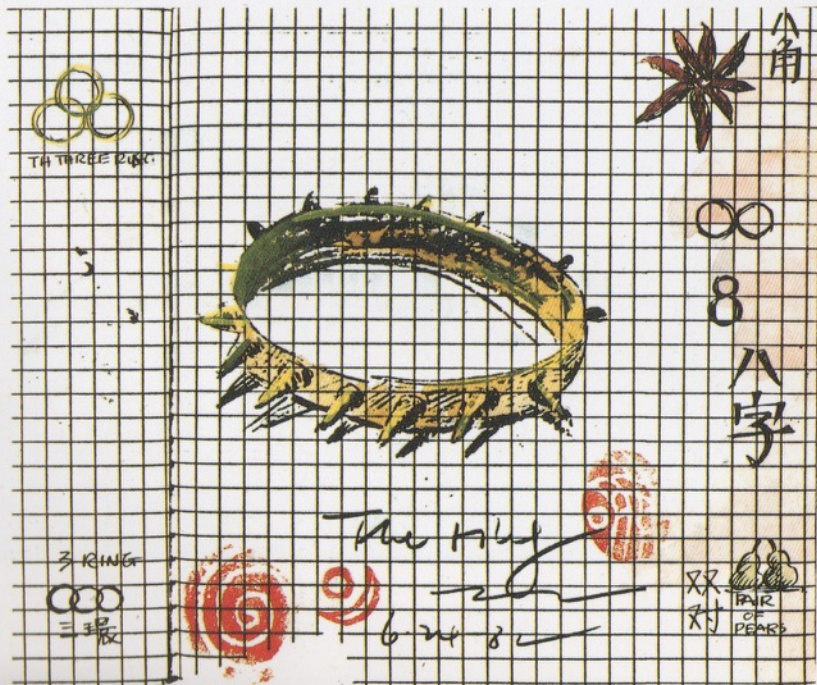
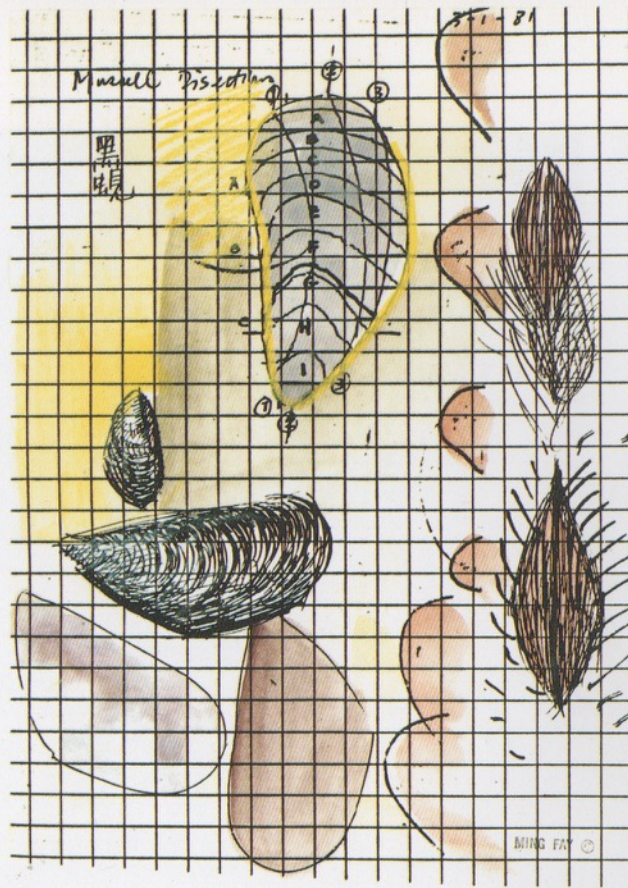
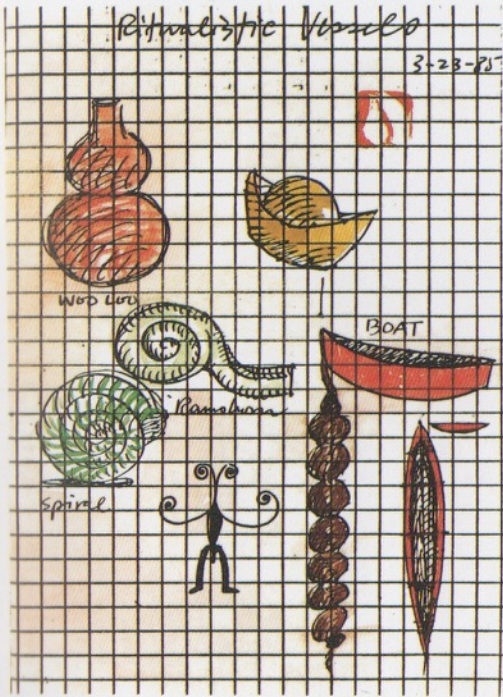




Pages from sketchbook, 1980-85 Mixed media on paper, 8½ x 11"











**Clam**, 1979; Crayon, 22¼ x 30¼"





**Open Cherry Stone**, 1977; Graphite/color pencil, 22¼ x 30¼"





**Wishbones for thoughts**, 1984; Mixed media, 22¼ x 30¼"





**Chili**, 1977; Watercolor, 30 x 40"



## MING FAY

- 1943 Born in Shanghai, China  
1970 University of California, Santa Barbara, California — M.F.A.  
1967 Kansas City Art Institute, Kansas City, Missouri — B.F.A.  
1965 Columbus College of Art & Design, Columbus, Ohio — Diploma

### SOLO EXHIBITIONS:

- 1985 Kansas City Art Institute, Kansas City, Missouri  
1984 Broadway Windows, New York City  
1980 Allan Frumkin Gallery, Chicago International Art Exposition, Chicago, Ill  
1976 Kingpitcher Gallery, Pittsburgh, Pennsylvania  
1976 Del Mar College, Corpus Christi, Texas  
1976 Quorum Galleries, Hong Kong  
1972 University of Pittsburgh, Pittsburgh, Pennsylvania  
1970 University of California, Santa Barbara, California  
1969 Sally Jackson Gallery, Hong Kong  
1969 United States Cultural Center, Hong Kong

### SELECTED GROUP EXHIBITIONS:

- 1985 Allan Frumkin Gallery, New York City: "Outline/Cutout/Silhouette"  
Asian Arts Institute, New York City: "Dreams & Fantasies"\*  
Catherine Gallery, New York City: "Myths"\*  
Howard Salon Gallery, Taipei, Taiwan: "Works on Paper from New York"  
Nelson-Atkins Museum, Missouri: "The KCAI's First Century"  
1984 P.P.O.W. Gallery, New York City: "Indigestion"  
Robert Kidd Gallery, Michigan: "New Realism"  
Taipei Fine Arts Museum, Taiwan: "Overseas Chinese Artists"\*  
1983 The Drawing Center, New York City: "Selections 22"  
1982 Allan Stone Gallery, New York City: "Talents"  
Hong Kong Museum of Art, Hong Kong: "The Chinese Response"\*  
The Gallery at Hasting-on-Hudson, New York: "Contemporary Realism"  
1981 Heckscher Museum, New York: "A Feast for the Eyes"\*  
Bergen County Museum, New Jersey: "Five from the Orient"\*  
1979 William Paterson College, New Jersey: "Illusion and Materials"\*  
1978 Alternative Museum, New York City: "Ancient Heritage, New Directions"\*  
1976 Hong Kong Arts Center, Hong Kong: "Artists — Come Home"\*  
Quorum Galleries, Hong Kong: "Eight Artists"\*  
1975 Minnesota Museum of Art, Minnesota: "Drawing U.S.A."\*  
New York State University at Potsdam, New York: "Abstraction: Live & Well"  
1974 Wheaton College, Massachusetts: "Drawings '74"\*  
Santa Barbara Museum of Art, California: "Graduates of U.C.S.B."\*  
Alberta College of Arts, Canada: "14th International Graphics Exhibit"  
1973 San Diego State College, California: "5th National Print Exhibition"  
New York State University, Potsdam, New York: "National Drawing Exhibition"  
1972 Evansville Museum of Art, Illinois: "Art Now Hong Kong"  
San Diego State College, California: "National Sculpture & Drawing Exhibit"  
1971 Columbus Gallery of Fine Art, Ohio: "61st Annual Exhibition"\*  
Kent State University, Ohio: "4th Outdoor Sculpture Annual"  
1970 Expo '70, Hong Kong Pavillion: Osaka, Japan  
Seattle Art Museum, Washington: "41st International Print Exhibition"  
Oklahoma Art Center, Oklahoma: "12th National Drawing Exhibition"

### PUBLIC COLLECTIONS:

- City Museum of Hong Kong, Hong Kong  
Columbus Gallery of Fine Art, Columbus, Ohio  
Del Mar College, Corpus Christi, Texas  
Huntington National Bank, Columbus, Ohio  
Mobil Oil Corporation, New York City  
New York State University, Potsdam, New York  
Otis Art Institute, Los Angeles, California  
Pittsburgh National Bank, Pittsburgh, Pennsylvania  
Prudential Insurance Company, Los Angeles, California  
R.J. Reynolds, Salem, North Carolina  
Sidney Lewis Foundation, Richmond, Virginia  
Ten Main Center, Kansas City, Missouri  
University of California, Santa Barbara, California

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\*Catalog

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**Pink Conch**, 1984 (Back Cover) Mixed media, 38 x 20 x 14"





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