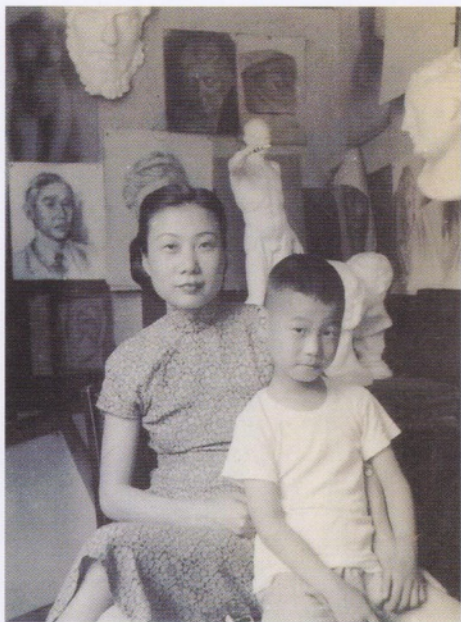


飄簧

費明杰的雕塑裝置藝術

**Floating Reeds**  
AN INSTALLATION BY MING FAY



費明杰在他母親上海的工作室, 1948  
Ming Fay in his mother's Shanghai studio, 1948

# 序

費明杰生于上海，幼年隨家人移居香港，后赴美求學，成為藝術家后定居紐約。

藝倡畫廊自1985年起為費明杰在香港舉行過3次展覽，分別為1985年《雕塑繪畫》，1994年《園地採擷》及2002年《隱籽花園》。這些作品見證了他從早期超現實象征性植物到現今雕塑裝置系列的發展歷程。費明杰是個永不自滿、決不故步自封的人，總是憑著不斷積累的知識與經驗，把每件作品注入新意。他對於形體觀察入微，獨具匠心，可以隨意“把玩”。不僅如此，我曾與策展人楊天娜談起費明杰在深圳何香凝美術館舉行的“深圳水墨雙年展”展出的裝置新作。我們一致認為他的作品呈現出與水墨畫之間千絲萬縷的聯系——種子和水果的造型意識大膽，却細處見微，水墨之神髓躍然而出。他的作品表現的雖是植物，但具有哲理內涵，象征著生命的萌芽、成長、枯謝的自然界的定律。

費明杰現定居紐約，但他和他的作品從始至終有一條不斷延伸的感情綫貫穿其中。這一次我很榮幸地帶領大家登上《飄簣》的旅程，來到上海——費明杰的故鄉——一切皆源于此。

金董建平  
香港藝倡畫廊  
2007年1月26日

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## Foreword

Ming Fay was born in Shanghai and left as a young boy for Hong Kong with his family. As a student he went abroad to the United States, and as an artist he landed in New York.

I have shown Ming Fay's work at Alisan Fine Arts since 1985, and have witnessed the development from his earlier over-scale symbolic botanical forms to the present sculptural installations. His artistic path has been long and steady, always adding on information and ideas to further his work. His current explosion of forms is the result of an accumulation of knowledge, which allows his forms to now freely roam and "play." In my conversation with the independent curator, Martina Köppel-Yang, about the inclusion of Ming Fay's work in the 5th International Ink Biennial at the He Xiangning Museum in Shenzhen, we both felt the strong relationship his installations had to brush painting. The gestural bravado of the Chinese brush is brought alive in Ming Fay's bold yet nuanced reed and fruit configurations. In form, the work is botanical but its content is about life, growth, decay, order, and spontaneity.

Though Ming Fay resides in New York, he and his work are in a continuous course of motion. It is fitting that this route of embarking on a new work and starting out again has come full circle. I am very pleased to have been a "guide" in the journey of Ming Fay's "Floating Reeds" in its return trip home to Shanghai, where the story all began.

Alice King  
Alisan Fine Arts, Hong Kong  
January 26, 2007



《飄簧》全景  
Installation view of *Floating Reeds*



## 飄簧——費明杰的天堂花園

陸蓉之

再見費明杰，有一種恍如隔世的感覺。記不得第一次碰頭確切是什麼時候，不過是在紐約，大概是上一世紀80年代的事了。那時，他做的是超級大的水果，幾十倍、百倍於真的水果，但是它們和真的水果有著幾乎一模一樣的外表，逼真得驚人。從那個時候開始，我印象中的費明杰，是一個鉅細靡遺，極度追求完美的人。

在1970年代初就到美國謀求發展的中國藝術家，多半取道於香港或臺灣，如今回想起來，實在屈指可數。而費明杰，是早期到美國，又能嶄露頭角的少數中的少數，而且也是極少數在美國大學系統完成大學以及研究所教育的藝術家。我們那個年代在美國能夠留得下來的藝術家，若是在紐約畫廊展出，就已經是個天大地大的事，那種艱難的局面，根本不是今天全球中國熱潮裏的寵兒嬌娃可以想象的。費明杰對藝術的執著、認真與才華，使他能夠較早得脫穎而出，絕對得來不易，至今，仍是我心目中最佩服的藝術家之一。

費明杰出生在上海，九歲時隨全家移居香港。由於雙親皆是繪畫的高手，費明杰從小耳濡目染，後來成為一位藝術家，是再自然也不過的事了。父親費伯夷原本是位畫家，到了香港為謀生而從事電影的美術指導工作，這種將審美的眼光和戲劇性的場景結合在一起的魔術，對於費明杰今日的《飄簧》大型有機動態裝置而言，父親在費明杰的幼年，便早已埋下了這顆種子。

在香港高中畢業後，費明杰幸運地獲得美國俄亥俄州哥倫布市立美術設計學院的獎學金，十八歲就漂洋過海到美國，在當年是很少有的例子。從事一段設計工作後，費明杰再度入學，從密蘇裏州堪薩斯城藝術學院獲得美術學士學位，之後又獲得聖塔巴巴拉的加州大學獎學金，在那裏完成碩士學位，目前在新澤西威廉佩特森大學擔任藝術系雕塑教授。

費明杰的藝術養成，是一個三階段的三部曲，第一階段是他童年在上海出生的中國傳統文化環境，形塑了他一生的人生哲學基礎，是中國的，是東方的。第二階段是費明杰在香港成長的少年時代，是中西合璧的一種新現實，重視功效而且非常實際，形塑了他一生的處世態度和生存的能力。第三階段是費明杰移民美國逾三十年的漫長藝術生涯，他受到完整的西方藝術教育，形塑了他融合中西的美學觀點，這三部曲交融的，正是費明杰的超現實人生。所以，早期他的巨大水果系列，蘋果、香蕉、桃子、梨子、檸檬...等等，無不做得微妙微肖，那時紐約正處於超級寫實主義的高峰，可是費明杰却說，他的水果系列不是超級寫實主義的，而是屬於超現實主義的，比利時的超現實主義大師Rene Magritte才是他所心儀的。

再重逢，費明杰已然進入他藝術生命的新階段，在我的觀點看來，這是他的第四部曲，東西方的文化在他的作品中渾然一體，他的生命圓融，思維理念明晰通達，而他從上海到香港，從香港到美國，從美國回到了上海，漂移的生涯終於完成了一個圓。《飄簧》是費明杰對天堂花園的想象，是他理想烏托邦的寓言，是他對宇宙自然的謳歌。這一系列的作品在美國和海外各地巡回展出，最近參加了深圳何香凝美術館舉辦的第五屆國際水墨雙年展，特別安排到上海當代藝術館展出，意義是非凡的。

《飄簧》的天堂花園，隱喻了人類和自然之間的互動關係，他從東西方的神話故事中再創造的擬植物、新物種，其實并不存在於我們的現實世界。從早先的巨大水果系列，到目前的有機造型的天堂花園雕塑裝置，費明杰一直使用他最擅長的材料：紙漿，他的雕塑家身份，常常掩蔽了他其實是一位杰出的畫家的事實，我們眼前看凌空高掛的這些五彩繽紛的超現實的物種的森林，已經超越了天棚壁畫的震撼力。

費明杰，不但是一位成熟而資深藝術家，他更是一位才華橫溢的視覺遊戲的魔術師，將觀眾引進一個充滿豐富想象力的魔幻場景之中，那既真實又虛幻的神秘世界，就是費明杰心有所屬的超現實宇宙。費明杰對藝術的執著、投入和一生不懈的追求，在西方藝術世界不畏艱難的奮鬥，都是那些在藝術順境中成長一代的重要典範。費明杰，在上海當代藝術館，是我們第一次有機會向一位真正跨越了東西文化鴻溝的偉大華人藝術家致敬。



《飘黄》局部  
Detail, Floating Reeds

## ***Floating Reeds: Ming Fay's Paradise Garden***

**Victoria Lu**

I do not remember the last time I met Ming Fay, but I am sure it was in New York, probably in 1980s. Looking back, it felt as if it were in a past life.

At the time, Ming Fay was making giant larger-than-life fruits, hundreds of times their real sizes. What impressed me the most was their striking resemblance to the real ones. Ever since then, Ming Fay has stayed as a perfectionist in my memory.

Most Chinese artists who went to the US in the early 1970s were either from Hong Kong or Taiwan. Now when I think about it, I realize there were so few of them, and Ming Fay was definitely one of the few that eventually thrived in the American art world. He completed his undergraduate and graduate studies within the American education system, which was also very rare for early Chinese artists in the US. In our time, the lucky ones who managed to stay in the US would be extremely happy to have their exhibitions in any New York gallery. This type of difficult situation is beyond the imagination of young Chinese artists nowadays, who are used to the global attention on Chinese art. Ming Fay's talent, passion and hard-work were the keys to his success. He won it the hard way and even till now he is one of the artists that I respect the most.

Born in Shanghai, Ming Fay moved to Hong Kong with his family when he was nine years old. Both his parents are experts in painting, and he was influenced by the artistic environment ever since he was a child. It was therefore only natural that he became a professional artist later on. His father, Fei Boyi, was originally a painter. After the family moved to Hong Kong, he worked as an art director in the film industry. His father's aesthetic perspectives have great influence on Ming Fay's artistic style. From his large organic installation "Floating Reeds," we can still see the magic elements that are often employed in films and theatre plays.

After graduating from high school in Hong Kong, Ming Fay won a scholarship from Columbus College of Art and Design in Ohio, and had the unusual opportunity to travel to the US when he was only eighteen. After working in the design industry for a short while, Ming Fay was admitted by the Kansas City Art Institute in Missouri to study sculpture. Later he won another scholarship from the University of California in Santa Barbara and completed his Master's degree there. Currently, Ming Fay is working as a professor of sculpture at William Paterson University in New Jersey.

Ming Fay's artistic achievement was realized through three stages. First of all, he was born in Shanghai and grew up in an environment of traditional Chinese culture. This experience determined that his fundamental philosophy on life is Chinese and oriental. The second stage was his youth in Hong Kong. For him, it was a new reality that combined the East and the West. The efficient and practical culture allowed him to develop an attitude and an ability that helped him survive all kinds of circumstances later in his life. The third stage was after his immigration to the US. Over the three decades, he has not only received a complete western education, but also formed his own style that fuses eastern and western aesthetic values. It is the three stages that formed Ming Fay's surreal art life. Although his early series of giant fruits, such as apple, banana, peach, pear, lemon and so on, reminded one of the super realism popular in New York at the time, the artist insisted that his fruit series is not super realistic but surreal, and the style of Belgium surrealist artist Rene Magritte is what he likes the most.

When we meet again, Ming Fay's artistic life has entered a new phase. In my opinion, it is the fourth stage in his life. Eastern and western cultures reunite in his works. His life-long odyssey has returned to its starting point, his birthplace of Shanghai. "Floating Reeds" represents Ming Fay's imagination of a garden paradise. It is a declaration



of his utopian ideal, and a praise of the nature and the universe. This series was exhibited extensively in the US and abroad and was recently featured in the 5th International Ink Biennial at the He Xiangning Museum in Shenzhen. It is therefore very significant to be able to exhibit it at the Museum of Contemporary Art Shanghai.

The paradise garden in "Floating Reeds" implies the interaction between human beings and nature. The new and imaginary plants and species he invents are based from both the real world and his imagination. From his early series of giant fruits to his organic sculpture installation of the paradise garden, Ming Fay has mastered the art of working with the medium of paper. His identity as a sculptor often hides the fact that he is also an excellent painter. In a sense, the colorful forest of surreal species that hangs in front of us is more powerful than giant murals.

Ming Fay is not only a mature artist, but also a talented magician of visual masterpieces. He brings us to a magical land full of imaginations, a mysterious world that is both real and a surreal universe that his heart belongs to. With his passion and devotion for art, his persistent hard work abroad and his life-long pursuit of his ideals, Ming Fay has set an important example for the generation of artists who grow up in a more favorable environment. His exhibition at the Museum of Contemporary Art Shanghai represents our first opportunity to pay a tribute to one of the greatest Chinese artists that succeeded in bridging the gap between the eastern and western cultures.

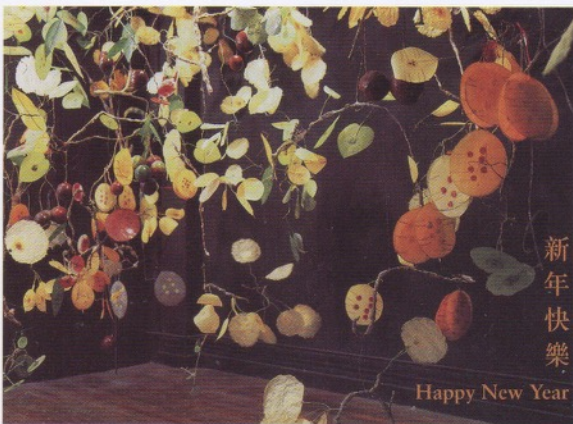


紐約布魯克林工作室, 2007  
Brooklyn, New York Studio, 2007

## 效法自然——費明杰與他的“飄簧”

我第一次看到費明杰的作品是在好幾年前，藝倡畫廊寄給我的新年明信片上印着他那由幻想的植物構成的裝置；自那以後，卡片上《隱籽花園》的圖象就一直縈繞在我腦際。2006年12月借深圳第五屆國際水墨雙年展之機，我終於有幸能與費明杰合作。當時雙年展這部分的主題是“品味”，意即中國文人的品味，費明杰為此而創作的大型有機動態裝置《飄簧》以其概念和美感與展覽完美契合。在深圳何香凝美術館的展場空間裏，卡片上的小小圖象終於長成巨大的移動存在，各種獨特的有機形態被組合成一個和諧的整體。

中國哲學和美學的一個重要概念即是“天人合一”。費明杰作品中表現出的對人與自然和諧的渴望可以在繪畫和書法的相關論述中找到理論化的解釋，而中國的山水畫則是對這種理論的具體表達。觀眾的思緒流連于紙上山水之間，或在群峰中孤獨的隱士身上找到寄托。對自然的濃縮描摹不僅可以通過繪畫的形式，還可以通過假山或是放置在香爐、硯臺等容器中的盆景，由此而產生的是宇宙的模型，使文人得以在書房裏思慮關於自然與宇宙的問題。當然，為了效法自然人們



也創造出真實的園林，其中最早也最具傳奇色彩的是漢武帝（140-87 BC）以“奇果異樹、瑰禽怪獸”著稱的上林苑。費明杰基於自然形態而創作的動態裝置《飄簧》即繼承了這樣的美學傳統。對於他來說，“他的作品是以雕塑的形式對書法藝術進行詮釋，豐富的色彩與形態互相應和，各種形式融合在一起，像聲音一般呼應着。”<sup>1</sup> 他的敘述再次讓人想到傳統的美學理念，比如謝赫關於繪畫的“六法論”，特別是其中“氣韻生動”的提法，即作品中所蘊涵的自然的能量。費明杰的有機形態與中國文人收集的假山石形似，事實上，許多選擇石頭的美學標準也被運用於他的作品中。這些標準包括：瘦（這一特點亦決定了作品垂直、瘦長的形態）、透、露、皺、文雅、絕等。

《飄簧》正是關於運動、共鳴、能量、靈氣與自然的。藝術家將他的工作室稱為“實驗室花園”，經過長時間的漫遊、觀察與思考，他創造發展出各種有機形態。費明杰早年廣泛游歷，這種游歷不僅是“物理上的”，亦是“精神和情感上的”，Kathryn Gleason在一篇1988年的文章中寫道，

“他聆聽、採擷細小的物件，並由此產生關於形象的靈感，在過去的十年裏，他一直從自然界搜集素材（……）”<sup>2</sup> 在這個觀察、思考和創作的過程中，精神共鳴的概念再次變得明晰：作品中人造的物體不是對自然的生硬模仿而是根據自然所作的創造，它與自然并行不悖，也因此而獲得了自然界的靈氣與能量。這一特點不僅存在于單個有機體，亦從裝置自由任意的結構中體現出來，而自然與人工、真實與虛幻的邊界也漸漸變得模糊。

楊天娜  
2007年1月，巴黎

1 費明杰，2006年12月。

2 Kathryn Gleason，“費明杰，自然設計的一部分”，Metro Herald，1988年12月9日，第15期。

## Parallel to Nature: Ming Fay's *Floating Reeds*

I first saw Ming Fay's installations with imaginary plants on a New Year card sent out by Alice King Gallery several years ago; ever since, the image of his Hidden Seed Garden represented on this card lingered in my mind. In December 2006, I found the occasion to work together with Ming Fay on a project for the 5th International Ink Painting Biennial of Shenzhen. The subject of this part of the Biennial was "taste," meaning the taste of the Chinese literati, and the concept and aesthetics of Ming's large organic sculpture entitled "Floating Reeds" that he had proposed for the exhibition perfectly fit. In the space of He Xiangning Museum in Shenzhen, the little image on the card finally began to develop into a large mobile with great presence; unique individual organic shapes were assembled to form a harmonic whole.

One important concept in traditional Chinese philosophy and aesthetics is that of "tian ren he yi," literally "nature and man are one." The existential desire for harmony between man and nature evident here, was theorised in treatises on painting and calligraphy, and found concrete expression in Chinese landscape painting. There the mind of the spectator could wander in between rivers and mountains or again find refuge in a lonely recluse painted in between high rising peaks. The minute copy and representation of nature through painting, but also through artificial rocks, miniature gardens (penjing) – for example on incense burners and ink slabs – was understood as a model of the cosmos that allowed to meditate about nature and cosmos within one's own literati studio. And there were the actual gardens, of which one of the earliest and the most legendary examples is the Shanglin park of Han emperor Wudi (140-87 BC) that was known for its strange rocks, animals and plants.

Ming Fay's "Floating Reeds," a large mobile made from plants, invented and developed from natural forms by the artist, is inscribed in such an aesthetic tradition. For Ming Fay, "Floating Reeds' is a sculptural interpretation to calligraphic gestures, forms that respond to each other in bursts of colour, shape; and forms that mingle and call out to each other like sounds."<sup>1</sup> His statement again is reminiscent of traditional aesthetic concepts, like most prominently of Xie He's six painting principles, in particular of his notion of spirit resonance (qi yun sheng dong), which means the resonance of the energy present in nature in the art work itself. In this respect Ming Fay's organic forms recall strange artificial rocks collected by Chinese literati and many of the aesthetic criteria used to evaluate such rocks can be found in his work. Such criteria are for example: thin (shou) – which designates the dominant vertical alignment and slender shape of the form, transparent (tou), density and void (lou), wrinkles (zhou), cultivated elegance (wenya) and matchless (jue).

Floating Reeds is indeed about movement, resonance, energy, spirit and nature. The artist developed and invented the organic shapes in his "laboratory garden", as he calls his studio. The process of invention and development itself is preceded by a long period of wandering, observation, and contemplation. In his early years Ming Fay travelled extensively – "mentally, emotionally, physically, listens, picks up tiny objects, he comes back with images. For most of the past ten years he has returned with objects from nature (...),"<sup>2</sup> as Kathryn Gleason writes in an article in 1988. In this process of observation, contemplation and creation the concept of spirit resonance once again becomes evident: The artificial object is not a copy of nature, it rather is an invention according to nature, parallel to nature, and thus obtains natural energy and spirit. This is obvious in the individual organic forms but also in the free and apparently arbitrary overall structure of the installation. The margin between natural and artificial, the real and the imaginary, is blurred.

Martina Köppel-Yang  
Paris, January 2007

<sup>1</sup> Ming Fay, December 2006.

<sup>2</sup> Kathryn Gleason, "Ming Fay, Part of Nature's Design," *Metro Herald*, December 9, 1988, 15.



《飄簾》何香凝美術館第五屆水墨雙年展(局部), 2006

Detail, *Floating Reeds*, He Xiangning Museum Shenzhen, 5th International Ink Biennial, 2006

生於中國上海

就讀於俄亥俄州哥倫布藝術及設計學院, 修畢專業文憑

就讀於密蘇里州, 肯薩斯市藝術學院, 修畢藝術學士學位課程

就讀於加州聖大巴巴拉大學, 修畢藝術碩士學位課程

### 主要公共藝術作品

- 2004 市政重建計劃, Tivoli城區, 費城, 美國
- 2003 交通及公共事務部, 堯科區, 波多黎各, 美國
- 2002 俄勒岡會議中心, 波特蘭, 俄勒岡州, 美國
- 1999 地下鐵, Delancey/Essex站, 紐約市, 美國
- 1999 紐約市經濟發展局, 法拉盛, 皇后區, 美國
- 1998 GSA, 美國法院, 西雅圖, 華盛頓
- 1998 百份比公共藝術計劃, 史坦頓島碼頭, 紐約市, 美國
- 1997 公共藝術基金會, 菲薄斯住宅, 布朗克斯區, 紐約, 美國
- 1993 百份比公共藝術計劃, 刑事審判中心, 費城, 美國
- 1990 百份比公共藝術計劃, P.S.7, 安姆赫斯特, 紐約, 美國

### 個展

- 2006 "Silent Exile", (雙人聯展), Two Times Thirteen畫廊, 紐約, 美國
- 2006 "Monkey Pots New Species from Ming Fays Lab", 布特斯畫廊, 波特蘭, 俄勒岡州, 美國
- 2005 "Ramapo Garden of Desire" 克萊斯基畫廊, 拉馬波學院, 莫瓦, 新澤西州, 美國
- 2004 "Ming Fay – From Concept to Reality" Cuchifritos, 紐約, 美國
- 2004 "猴子壺與搖錢樹" 蒙特福畫廊, Saratoga, 加州, 美國
- 2003 "Floating Botanica" 科比亞中心, Napa, 加州, 美國
- 2002 "隱籽花園-費明杰的雕塑裝置藝術" 藝倡畫廊, 香港
- 2000 "錢和寶", 布特斯畫廊, 波特蘭, 俄勒岡州, 美國
- 1998 "錢花園", 紐約惠特尼美國藝術館, 紐約, 美國
- 1997 "菱" 紐約皇后藝術館, 紐約, 美國
- 1997 "塵世的欣果", 采可藝術公園, 紐約, 美國
- 1996 "螺旋的脈紋", 埃斯泰畫廊, 紐約, 美國
- 1996 "視覺的盛宴", 孔勒藝術中心, 威斯康辛州, 美國
- 1996 "子夜的稀飯", 百老匯大道陳列, 紐約, 美國
- 1994 "物質到精神", 埃斯泰畫廊, 紐約, 美國
- 1994 "延伸的曲線", 布特斯畫廊, 波特蘭, 俄勒岡州, 美國
- 1994 "園地採擷", 藝倡畫廊, 香港
- 1993 "邊緣上", 基思畫廊, 紐約, 美國
- 1993 "自然的再生", 龍門畫廊, 台北, 台灣
- 1991 "外來的形象", 布特斯畫廊, 波特蘭, 俄勒岡州, 美國
- 1991 "自然的再生: 從人類學到科學小說", 通道畫廊, 紐約, 美國
- 1990 "自然的物體" 中美藝術協會, 紐約, 美國
- 1985 "雕塑繪畫" 藝倡畫廊, 香港

### 群展

- 2006 "第五屆深圳水墨雙年展", 何香凝美術館, 深圳, 中國
- 2006 "Transplant Transculture", Wave Hill, Bronx, 紐約, 美國
- 2006 "Transplanted", 肯恩大學, Union, 新澤西, 美國
- 2005 "City Art", Center for Architecture, 紐約, 美國

- 2005 "Along the Way: MTA Art for Transit", UBS 畫廊, 紐約, 美國  
 2005 "Neutral", Lab 畫廊, 紐約, 美國  
 2005 "Material Terrain" 巡迴展, Laumeier 雕塑公園, 聖路易市, 密蘇里州, 美國  
 2004 "羅茲雙年展", International Artist Museum, 羅茲, 波蘭  
 2004 "第179 屆藝術年展", 國立學院博物館, 紐約, 美國  
 2004 "Crosscurrents in the Mainstream", 羅格斯大學Zimmerli美術館, 新澤西州, 美國  
 2004 "Metamorphosis", 孔勒藝術中心, 威斯康辛州, 美國  
 2003 "RE-DO CHINA"\*, Ethan Cohen畫廊, 紐約, 美國  
 2003 "Food Matters", 坎多納藝術館, 紐約, 美國  
 2003 "Serene Beauty", 牙買加藝術中心, 紐約, 美國  
 2002 "To Scale", Rotunda畫廊, 布克林, 紐約, 美國  
 2001 "All Terrain"\*, 維珍尼亞當代藝術中心, 維珍尼亞灘, 維珍尼亞州, 美國  
 2000 "Art Nature/Nurture", 雷尤奇伍德生藝術博物館, 沃沙, 威斯康辛州, 美國  
 2000 "The End", Exit Art, 紐約, 美國  
 1999 "As far as the eye can see"\*, 亞特蘭大美術學院, 亞特蘭大, 喬治亞州, 美國  
 1997 "1997 年公共藝術雙年展", 紐勒堡藝術博物館, 柏徹斯市, 紐約, 美國  
 1996 "Mutation of Ink and Paper"\*, 台北畫廊, 紐約, 美國  
 1995 "Elusive Source", 可可畫廊, 華盛頓, 美國  
 1994 "Fabricate Nature"\*, 博伊西美術館, 博伊西, 愛達荷州  
 1994 "The Garden of Sculptural Delights", Exit Art, 紐約, 美國  
 1991 "Artists of Conscience"\*, 另類美術館, 紐約, 美國  
 1990 "Selections"\*, Artist Space, 紐約, 美國

\*Catalog

## 藝評

- 紐約時報 (新澤西州) "The Hanging Gardens of Unearthly Delights" 撰文: Benjamin Genocchio, 2005.4.17  
 Star-Ledger (新澤西州) "Sculptor's giant 'Garden of Desire'" 撰文: Dan Bischoff, 2005.4.18  
 紐約時報 (新澤西州) "Mixing Colors, Blending Cultures" 撰文: Benjamin Genocchio, 2004.4.18  
 Sculpture雜誌, "A Decorative Reading of Nature: Ming Fay" 撰文: Jonathan Goodman, 2003.9  
 南華早報 (香港) "Seeds of Truth" 撰文: Denise Simmons, 2002.1.11  
 Downtown Express (紐約) "Whitehall Terminal gets an artistic lift in long stalled project" 撰文: Melissa Chapman, 1998.11.17  
 紐約時報 (紐約) "費明杰的錢花園" 撰文: Grace Glueck, 1998.2.27  
 紐約時報 (紐約) "Hudson Valley Conversations" 撰文: Roberta Smith, 1997.7.18  
 紐約時報 (紐約) "In New Jersey, Evolution in Retrospectives" 撰文: Michael Kimmelman, 1997.7.18  
 Star-Ledger (新澤西州) "Three by five: Contemporary Sculpture" 撰文: Dan Bischoff, 1997.6.20  
 The Philadelphia Inquirer, (賓夕凡尼亞州) "Painter Bride" 撰文: Edward J. Sozanski, 1994.10.14  
 Williamette 周刊, (波特蘭) "Full Circle" 撰文: Ted Sawyer, 1994.6.29  
 The Washington Post, (華盛頓) "In the Spirit of Nature" 撰文: Mary McCoy, 1994.6.25  
 英文虎報(香港) "Ming sees fruits of his labour" 撰文: Josie Brenan, 1994.1.5  
 南華早報, (香港) "Ming's Fertile Garden" 撰文: Margaret Sheridan, 1994.1.5  
 The Oregonian, (波特蘭) "Art's Herbal Essence" 撰文: Randy Gragg, 1991.11.15  
 紐約時報 (華盛頓) "With Paper as a Starting Point" 撰文: Vivien Raynor, 1991.9.15  
 紐約時報 (紐約) "Ming Fay" 撰文: Michael Brenson, 1991.2.15  
 Star-Ledger (新澤西州) "Food Inspires Delectable Exhibit" 撰文: Eileen Watkins, 1990.11.16  
 紐約時報 (新澤西州) "Food Made Larger than Life" 撰文: William Zimmer, 1990.10.28  
 紐約時報 (紐約) "Ming Fay" 撰文: Michael Brenson, 1990.2.23



《Ramapo Garden of Desire》装置藝術 (局部), 2005  
Detail, *Ramapo Garden of Desire* Installation 2005



《Goldilock》(局部) Tivoli城區, 費城, 美國賓夕法尼亞州, 2007  
Detail, *Goldilock*, Tivoli Townhouse, Philadelphia, PA, 2007



# MING FAY

www.mingfay.com

Born in Shanghai, China

Columbus College of Art & Design, Columbus, Ohio - Diploma

Kansas City Art Institute, Kansas City, Missouri - B.F.A.

University of California, Santa Barbara, California - M.F.A.

## Recent Public Art Awards

- 2004 Redevelopment Authority of Philadelphia, Tivoli Townhouse, Philadelphia, PA
- 2003 Dept. of Transportation & Public Works, Yauco, Puerto Rico
- 2002 Oregon Convention Center, Portland, Oregon
- 1999 MTA, Delancey/Essex Streets Station, NYC
- 1999 Economic Development Corp of NY, Flushing Queens
- 1998 GSA, US Court House, Seattle, Washington
- 1998 Percent for Art, Staten Island Ferry Terminal, NYC
- 1997 Public Art Fund, Phipps Housing, Bronx, NY
- 1993 Percent for Art, Criminal Justice Center, Philadelphia, PA
- 1990 Percent for Art, P.S. 7, Elmhurst, New York

## Selected Solo Exhibitions

- 2006 "Silent Exile" (2 person Exhibition) Two Times Thirteen Gallery, New York City
- 2006 "Monkey Pots New Species from Ming Fays Lab" Butters Gallery, Portland, Oregon
- 2005 "Ramapo Garden of Desire" Kresge Gallery, Ramapo College, Mahwah, NJ\*
- 2004 "Ming Fay – From Concept to Reality" Cuchifritos, New York City
- 2004 "Money Tree & Monkey Pots" Montalvo Gallery, Saratoga, CA
- 2003 "Floating Botanica" Copia, Napa, California
- 2002 "Hidden Seed Garden" Alisan Fine Arts, Hong Kong\*
- 2000 "Qian and Bao" Butters Gallery, Portland, Oregon
- 1998 "Garden of Qian" Whitney Museum at Phillip Morris, New York City\*
- 1997 "Lings" Bulova Corporate Center of the Queens Museum of Art, Queens, New York
- 1997 "Earthly Delights" Stone Quarry Hill Art Park, Cazenovia, New York
- 1996 "Veins of the Spiral" Kim Foster Gallery, New York City
- 1996 "Feast for the Eyes" Kohler Art Center, Sheboygan, Wisconsin\*
- 1996 "Mid-nite Porridge" Broadway Windows, NYC
- 1994 "Matter into Spirit" Kim Foster Gallery, New York City\*
- 1994 "Extended Curves" Butters Gallery, Portland, Oregon\*
- 1994 "From the Garden" Alisan Fine Arts, Hong Kong\*
- 1993 "On the Edge" Keen Gallery, New York City
- 1993 "Existential Attainment" Lungmen Gallery, Taipei, Taiwan\*
- 1991 "Images from Beyond" Butters Gallery, Portland, Oregon
- 1991 "Nature Reborn: From Archaeology to Science Fiction" Exit Art, New York City
- 1990 "Objects from Nature" Chinese American Arts Council, New York City
- 1985 "Drawings for Sculpture" Alisan Fine Arts, Hong Kong

## Selected Recent Group Exhibitions

- 2006 He Xiangning Museum, Shenzhen, China: "5th Int'l Ink Biennial of Shenzhen"
- 2006 Wave Hill, Bronx, NY: "Transplant Transculture"
- 2006 Kean University, Union, NJ: "Transplanted"
- 2005 Center for Architecture, NYC: "City Art"

- 2005 UBS Gallery, New York City: Along the Way: "MTA Art for Transit"  
 2005 Lab Gallery, New York City: "Neutral"  
 2005 Laumeier Sculpture Park, St. Louis, MO: "Material Terrain" (Traveling Exhibition)  
 2004 International Artist Museum, Lodz, Poland: "Lodz Biennale"  
 2004 National Academy Museum, NYC: "The 179th Annual"  
 2004 Zimmerli Museum, New Brunswick, NJ: "Crosscurrents in the Mainstream"  
 2004 Kohler Art Center, Sheboygan, WI: "Metamorphosis"  
 2003 Ethan Cohen Gallery, New York City: "RE-DO CHINA"\*  
 2003 Katonah Museum of Art, NY: "Food Matters"  
 2003 Jamaica Art Center, Jamaica, NY: "Serene Beauty"  
 2002 The Rotunda Gallery, Brooklyn, NY: "To Scale"  
 2001 Contemporary Art Center of Virginia, Virginia Beach, VA: "All Terrain"\*  
 2000 Leigh Yawkey Woodson Art Museum, Wausau, WI: "Art Nature/Nurture"  
 2000 Exit Art, NYC: "The End"  
 1999 Atlanta College of Art, Atlanta, GA: "As Far As the Eye Can See"\*  
 1997 Neuberger Museum of Art, Purchase, NY: "1997 Biennial Exhibition of Public Art"  
 1996 Taipei Gallery, New York City: "Mutation of Ink and Paper"\*  
 1995 Corcoran Gallery of Art, Washington D.C. "Elusive Source"  
 1994 Boise Art Museum, Boise, Idaho: "Fabricate Nature"\*  
 1994 Exit Art, New York City: "The Garden of Sculptural Delights"  
 1991 Alternative Museum, New York City: "Artists of Conscience"\*  
 1990 Artist Space, New York City: "Selections"\*

\*Catalog

### Selected Reviews

- The New York Times (NY) "The Hanging Gardens of Unearthly Delights" Benjamin Genocchio, April 17, 2005  
 Star-Ledger (NJ) "Sculptor's giant 'Garden of Desire'" Dan Bischoff, April 8, 2005  
 The New York Times (NY) "Mixing Colors, Blending Cultures" Benjamin Genocchio, April 18, 2004  
 Sculpture Magazine, "A Decorative Reading of Nature: Ming Fay" Jonathan Goodman, September, 2003  
 South China Morning Post (HK) "Seeds of Truth" Denise Simmons, January 11, 2002  
 Downtown Express (NY) "Whitehall Terminal gets an Artistic lift in long stalled project" Melissa Chapman, Nov 17, 1998  
 The New York Times (NY) "Garden of Qian by Ming Fay" Grace Glueck, February 27, 1998  
 The New York Times (NY) "Hudson Valley Conversations" Roberta Smith, July 18, 1997  
 The New York Times (NY) "In New Jersey, Evolution in Retrospectives" Michael Kimmelman, July 18, 1997  
 The Star Ledger (NJ) "Three by five: Contemporary Sculpture" Dan Bischoff, June 20, 1997  
 The Philadelphia Inquirer, (PA) "Painter Bride" Edward J. Sozanski, October 14, 1994  
 Williamette Week, (Portland, OR) "Full Circle" Ted Sawyer, June 29, 1994  
 The Washington Post (DC) "In the Spirit of Nature" Mary McCoy, June 25, 1994  
 The Standard (HK) "Ming sees fruits of his labour" Josie Brenan, Jan. 5, 1994  
 South China Morning Post (HK) "Ming's Fertile Garden" Margaret Sheridan, Jan. 5, 1994  
 The Oregonian, (Portland) "Art's Herbal Essence" Randy Gragg, November 15, 1991  
 The New York Times (NY) "With Paper as a Starting Point" Vivien Raynor, September 15, 1991  
 The New York Times, (NY) "Ming Fay" Michael Brenson, February 15, 1991  
 The Star-Ledger, (NJ) "Food Inspires Delectable Exhibit" Eileen Watkins, November 16, 1990  
 The New York Times, (NJ) "Food Made Larger than Life" William Zimmer, October 28, 1990  
 The New York Times, (NY) "Ming Fay" Michael Brenson, February 23, 1990



《Arbol Magico》, Yauco, 波多黎各(局部) 2005  
Detail, *Arbol Magico*, Yauco, Puerto Rico, 2005

**館長 Director:**

龔明光 Samuel Kung

**策展團隊 Curatorial Team:**

陸蓉之 Victoria Lu, 安迪 Andrea Neiderhofer, 張溫惠 Wenny Teo, 顏曉東 Art Yan

**客座策展 Guest Curator/Editor:**

費柏濤 Park Fay

**布展人 Installation Specialist:**

Dylan Farnum

**翻譯 Translator:**

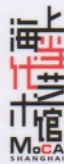
鄭冉然 Sabrina Zhen

**設計 Graphic Design:**

徐維納 Victor Xu

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ALISAN FINE ARTS

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