

# The art of silence and strong

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Regarding the Chinese fine arts history in 20th century, the name of Hoo Mojong is nearly a kind of historical “flaw”. In the very long time, it cannot see her figure in the domestic arts activities, and her artistic activities information in overseas has not been able to transmit because of the separation of that time. No doubt that the light of true arts would not be removed by the blinding of history, but it could make the opportunity be lost of people to enjoy and exchange. It is good of the time transforming and the national destiny prosperity, finally Madam Hoo Mojong returned to the motherland in her old age, she and her art have been known. After her exhibition held in Shanghai Art Museum, we are able to appreciate her works from piece to piece on the exhibition in the National Museum of Fine Arts National Art Museum of China, with approach to her mind world, it might be called a historical acquisition and discovery.

Hoo Mojong lived abroad for long time, from Brazil to Paris, for several dozens years she walked forward consistently and persistently with the exploration on the way of her own art, and has obtained outstanding achievement. In fact, the way Hoo Mojong chose is a lonely and silent path of art, which is silent with nobody walking by. She looks like a lonely “traveler”, falling diving in the art ideal of herself, doing farm work silently in her art world, but this kind of persisting of art is admirable! Viewing carefully her works, we can appreciate a female artist's silent inner world as well as her special observation and the way of thinking to the world, meanwhile can feel the shape and color of life on her describing, then all her artistic style appearing at once.

From Hoo Mojong's early works, it shows she is a talent painter revealed early with extremely artistic brilliance. In extant characters sketches and water color work of 1950-60, a kind of extremely expressive powerful lines and innocent spreading colors are unified, painted such relaxed as a master without vulgarity, which is completely a great artist's skill! She can catch closely the appearance of objects, which shows obviously her extreme sensitivity to life; her perception expression without doctrine constraining, especially the flexible utilization of two language factors as lines and scaled, has established her whole expressionism trend of art. Along with the time past, her style has changed from appearing externally gradually towards containing, from enthusiastic towards dignified, from smooth towards solid, finally has formed a unique style of structural expressionism.

What Hoo Mojong's art touches us is her unique feeling and experience transmitted to the life world. She is a painter who walks unceasingly into the innermost feelings, and is sensitive in the bustle of reality, but observes calmly to the reality, with her paintbrush to construct a spiritual space connecting with and beyond the realistic world, and guards for a long time in this space. Her portraying people are mostly about a corner in city, there, the ordinary character is living by the ordinary condition, is only some simple forms in her portraying. Her classical theme

is still life, a piece of bread, a pumpkin, several apples, several bananas, these "still life" not paid attention to in the life, become natural leading voices. She entrusts to her special eyes for observing the world, and she just leads us into the world of life drawn by herself. In my opinion, Madam Hoo Mojong has precisely drawn the essence of life by the determination of life. This kind of drawing to the scenery is just as Jing Hao (Chinese ancient master of painting lived in Five Dynasties) said, "The painter, is the painting, considering the physical image to make it real." Those enlarged still life are speaking out about the true meaning and proud of life as in blossom and in bearing to become mature fruits, the painter has transmitted her life condition being with them and her life demand conversing with them in a way of watching closely. "The picture" and "the speech" in the picture complement each other, interweaving a kind of visual appreciation and grateful joyfulness. Those interesting "Toy Series" show specially a unique intellectual flavor of life. In her eyes, the toys are also alive in their own world. "Toy Series" is just like "People Series", the painter attempts drawing clearly what she observed, but presents us actually. By Fan Di'an Director of National Art Museum of China, relatively with the still life and the people series, the few landscape paintings of Madam Hoo Mojong are actually other scenes - outside of lonely window, white clouds are floating, big trees are breathing, chair is speaking, without disturbance from crowd, also without miscellaneous noise, in a quiet peace, the world with nobody as leader role is immersing. These sceneries are some scenes which suddenly meet us in our life, silent and touching, deeply move the one viewing the pictures. This is not only a woman's exquisite recollection to the life, a painter's daydream to the survival environment, but also the uncommon thinking and the trace of traveling in her art life.

It's very difficult to explain point by point the motives on each piece of Hoo Mojong's work, also very difficult to estimate her actual mood in front of these extremely common flowers and plants, the fruits and the sceneries; but, there is one point affirmative, besides the love to the natural life, when she faces common things, her mind and emotion are certainly in a transcendence condition, in other words, when she describes realistic physical images, her feeling is definitely not only about the physical images she's looking, but is a kind of mood of big love to the reality. When she's making forms with touch, color, shape, and line, what she creates is a situation, and what she pursues is a destination of soul and emotion. Otherwise, it will be difficult to understand why she could keep facing day by day for several dozens years to the very few class of objects. To her, these objects are spiritual symbols which would never remove their lights of life. In the Western modern art history, Van Gogh concentrates on the sunflowers born from the earth, Morandi concentrates on the bottles and pots in his studio, both of them are regarded as the model of spirit. The former is passionate, whereas the latter is apathy, they are all the touching way to express the spirit of life. The works of Madam Hoo Mojong have the same style and sentiment with both of these two masters.

Whatever in the style or the connotation, the art of Hoo Mojong has increased the unique chapter for the Chinese arts from latter half of 20th century to now, thus she became an artist belonging to the art history. For example: the artistic profession of her living in overseas, had been full of difficult exploration of Chinese artists to think and support themselves

in the Western art culture collision they experienced directly, which is worth researching and developing; how her style formed and especially the source of western modern artistic origin in the style and the Chinese tradition artistic concept, also is worth making deeply inquiry; even more there are many stories might be described about her past experience and present events.

As she warmed the images of life she painted with her sincere heart, her art will also be warming the world.