

From Waibaidu Bridge to Golden Gate Bridge

Abstract Painting Exhibition of Zhao Weiliang

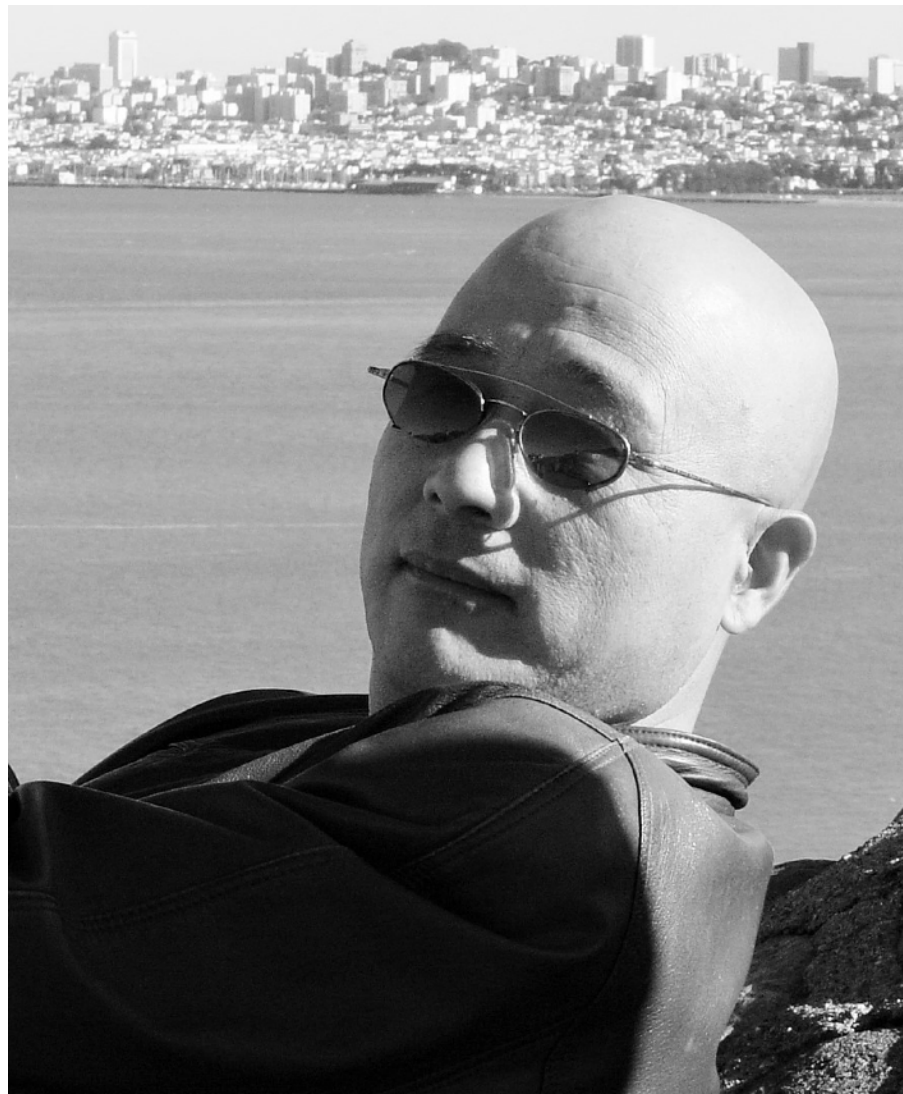
外白渡橋上·金門大橋下

趙渭涼抽象畫特展

2023年9月30日至10月17日

Silicon Valley Asian Art Center

硅谷亞洲藝術中心



趙渭涼，旅美藝術家，1944 年生於上海，師從上海美術學院孟光教授，1979 年成為中國美術家協會上海分會會員，曾在上海交通大學藝術系任教。赴美前其作品在全國和上海畫展中多次獲獎。1984 年世界八大收藏家之一 Frederick R. Weisman 藝術基金會收藏其作品，並與世界級現代藝術大師 Andy Warhol、David Hockney 等多位藝術大師的作品一起巡展於多國博物館。1986 年赴美。在芝加哥期間，曾是北美中華藝術家協會創始人之一。赴美後，畫風從新寫實主義轉變為後現代抽象主義，1992 年巨幅作品「國際語言第 3 號」被當時亞洲最高大廈——香港中環廣場永久收藏。2006 年為上海現代廣場創作高 40 米寬 5 米巨幅抽象畫。二十多年來，他的作品在全世界多處博物館、博覽會和畫廊展出，將近 500 幅作品為世界各地收藏家收藏。趙渭涼縱心抽象畫四十年，鮮銳多創，畫風蒼茫廣郁。

Zhao Weiliang, a Chinese-American artist, was born in Shanghai, China in 1944. Zhao Weiliang studied under Professor Meng Guang at the Shanghai Academy of Fine Arts. In 1979, he became a member of the Shanghai branch of the Chinese Artists Association and also taught at the Art Department of Shanghai Jiao Tong University.

Zhao Weiliang's works received numerous awards at national and Shanghai art exhibitions. In 1984, one of the world's eight major collectors, Frederick R. Weisman Art Foundation, began collecting his works, and they were exhibited alongside works by world-renowned modern artists such as Andy Warhol and David Hockney in museums around the world.

After moving to the United States in 1986, his artistic style transitioned from neo-realism to post-modern abstract art. During his time in Chicago, he was one of the founding members of the North American Chinese Artists Association. In 1992, his monumental work "International Language No. 3" was permanently collected by the Hong Kong Central Plaza. In 2006, he created a massive abstract painting measuring 40 meters in height and 5 meters in width for the Shanghai Modern Plaza. Over the past two decades, his works have been exhibited in museums, expos, and galleries worldwide, with nearly 500 pieces collected by collectors from around the world.



“沉思——趙渭涼肖像”

油畫
24x41 inch
陳逸飛繪 1967年

序

上海有很多橋，但若要提名一座「最上海」的橋，那一定非外白渡橋莫屬。外白渡橋是老上海的象徵，曾出現在眾多文學和影視作品中。茅盾的《子夜》開篇就是：「暮靄挾著薄霧籠罩了外白渡橋的高聳的鋼架，電車駛過時，這鋼架下橫空架掛的電車線時時爆發出幾朵碧綠的火花。」灰白的橋、碧綠的火星，在薄霧中若隱若現，彷彿一個在暗夜裏尋找出路的藝術家，時時迸發出靈感的火花，留下動人的作品。這是畫家趙渭涼走過的路。橋的附近，也住過木心。

承蒙吳江博士的介紹，硅谷亞洲藝術中心有幸在舊金山APEC 大會前夕首次舉辦趙渭涼的個展。這次個展，趙渭涼的抽象畫中有半數是金紅色調，彷彿畫家年近八旬仍噴薄欲出的創意之火。不知是不是1988年那場大火一直燒到了現在？趙渭涼1944年生於上海，師從上海美術學院孟光教授，與陳逸飛至交，也受過吳大羽先生指點，曾在上海交通大學藝術系任教。赴美前其作品在全國和上海畫展中多次獲獎。1984年世界八大收藏家之一 Frederick R. Weisman 藝術基金會收藏其作品，並與世界級現代藝術大師 Andy Warhol、David Hockney 等多位藝術大師的作品一起巡展於多國博物館。1986年他遠渡重洋來到芝加哥，是北美中華藝術家協會創始人之一。1988年，在個展準備就緒，請柬都已發出的情況下，一場無名大火燒毀了他位於芝加哥市南區的公寓，多年心血悉數焚為灰燼。然而三天之後，趙渭涼由美國紅十字會安頓後，便在友人陳海韶先生的工作室中重拾畫筆，奮力創作，以驚人的能量迅速完成了一批全新的抽象畫作。「我把這視為我的一次藝術經歷」，他說。心中的火變成畫裏的光，這次意外鍛造了他敏感而鮮活的感受力和表現力，讓他的藝術生命力涅槃重生，從此縱心抽象畫四十年，始終鮮銳多創，畫風蒼茫廣郁。抽象藝術自誕生以來，大致被分成兩類：冷抽象和熱抽象。冷抽象理性、單純、嚴謹，熱抽象感性、抒情、自由。趙渭涼的抽象藝術兼具兩者的特點，姑且可以稱之為「暖抽象」。他的圖式和諧而新奇，有拼接，有切割，有鑲嵌；用色大膽，常常使用對比色，增強畫面衝擊力；並善於運用一些異想天開的媒介來製造肌理，繩子、沙子、筷子、石頭、鐵皮，都一一信手拈來，使畫面形成有趣的律動和空間感，表達出對混沌世界的深沉而複雜的情緒，與畫家本人的氣質、才華和心性相吻合。

趙渭涼曾在寫實上下過苦功，這無疑是他對其他風格和語言探索的奠基石。他在寫實上的功力之深，可以從此次展出的《宮女》及《石窟》等作品中窺得一斑。他將東方幾千年來對美的觀念濃縮提煉，注入到西方現代的抽象形式中，圓融交匯，天衣無縫。這些作品中對光影的刻畫也特別值得注意，直射光和散射光切換自如，透露出歷史的深邃感和神秘感。赴美後，趙渭涼的畫風從新寫實主義轉變為後現代抽象主義，1992年巨幅作品「國際語言第3號」被當時亞洲最高大廈——香港中環廣場永久收藏。2006年為上海現代廣場創作高40米寬5米的巨幅抽象畫。二十多年來，他的作品在全世界多處博物館、博覽會和畫廊展出，將近500幅作品為世界各地藏家收藏。

趙渭涼現與家人定居在舊金山金門大橋北頭風景如畫的沙薩里托小鎮。他自外白渡橋上走過，一路走到金門大橋下，在追尋藝術的荊棘路上，他是外白渡橋上的遊子，但注定不是金門大橋下的過客。他個性鮮明，性格耿爽，有老克蠟的優雅，還有少年的浪越。他愛說：「別去糾纏中西，畫你自己的畫，讓畫來說。」

硅谷亞洲藝術中心副館長

徐心如

2023年9月

Preface

Shanghai has many bridges, but if one were to name the "most Shanghai" bridge, it would undoubtedly be the Waibaidu Bridge. The Waibaidu Bridge is a symbol of old Shanghai and has appeared in numerous literary and cinematic works. The opening of Mao Dun's "Midnight: A Romance of China" begins with: "The twilight shrouded the towering steel frame of the Waibaidu Bridge in a thin mist, and when the tram passed by, emerald sparks would occasionally burst forth from the electric wires hanging beneath the steel frame." The gray bridge and the emerald sparks, appearing and disappearing in the thin mist, are like an artist seeking a way out in the dark night, constantly sparking inspiration and leaving behind brilliant art works. This is the path that the artist Zhao Weiliang has walked. Nearby this bridge, the writer Mu Xin also once lived.

Thanks to the introduction by Dr. Wu Jiang, the Silicon Valley Asian Art Center is fortunate to host Zhao Weiliang's solo exhibition for the first time on the eve of the APEC conference in San Francisco. In this exhibition, half of Zhao Weiliang's abstract paintings are in shades of gold and red, as if the creative fire of the artist, who is approaching his eighties, is still burning vigorously. Could it be that the big fire in 1988 has been burning until now? Born in Shanghai in 1944, Zhao Weiliang studied under Professor Meng Guang at the Shanghai Academy of Fine Arts and had a close friendship with Chen Yifei. He also received guidance from Mr. Wu Dayu and once taught in the Art Department of Shanghai Jiao Tong University. Before moving to the United States, his works had won awards in national and Shanghai art exhibitions. In 1984, Frederick R. Weisman Art Foundation, one of the world's eight biggest collectors, collected his works. His works toured museums in many countries alongside the works of world-renowned modern art masters such as Andy Warhol and David Hockney. In 1986, he crossed the ocean to come to Chicago and was one of the founding members of the North American Chinese Artists Association. In 1988, just as his solo exhibition was ready and invitations had been sent out, a fire destroyed his apartment in the South Side of Chicago, reducing years of hard work to ashes. However, three days later, after settling in with the American Red Cross, Zhao Weiliang picked up his brush again in the studio of his friend Mr. Chen Haishao and created with great energy, swiftly completing a batch of brand new abstract paintings. "I can take this as one of my artistic experiences," he said. The fire in his heart turned into the light on the canvas. This unexpected event tempered his sensitivity and expressiveness, leaving him with a deep and complex emotional response to the chaotic world, in line with his temperament, talent, and character.

Zhao Weiliang had put in hard work in realism, which undoubtedly laid the foundation for his exploration of other styles and languages. His deep skills in realism can be glimpsed in works such as "Court Lady" and "Grotto" displayed in this exhibition. He condensed and refined the Eastern concept of beauty accumulated over thousands of years into Western modern abstract forms, creating a seamless fusion. The portrayal of light and shadow in these works is particularly noteworthy, with direct light and scattered light switching effortlessly, revealing a profound sense of history and mystery. After moving to the United States, Zhao Weiliang's style transitioned from new realism to postmodern abstraction. In 1992, his large-scale work "International Language No. 3" was permanently collected by the then tallest building in Asia, Central Plaza in Hong Kong. In 2006, he created a monumental abstract painting measuring 40 meters in height and 5 meters in width for Shanghai Modern Plaza. Over the past two decades, his works have been exhibited in museums, expos, and galleries around the world, with nearly 500 works have been collected by collectors worldwide.

Zhao Weiliang now resides with his family in the picturesque town of Sausalito, north of the Golden Gate Bridge in San Francisco. He has walked across the Waibaidu Bridge and all the way to the base of the Golden Gate Bridge. On the thorny path of pursuing art, he is a traveler on the Waibaidu Bridge, but he is destined not to be a passerby under the Golden Gate Bridge. He has a distinctive personality, a straightforward character, the elegance of an Old Colour, and the adventurous spirit of a young. He loves to say, "Don't get entangled in the East and West, paint your own paintings, and let the paintings speak."

Xu Xinru

Deputy Director, Silicon Valley Asian Art Center

September 2023



1 Court Lady 1993
Mixed Media on Canvas
36x36 inches



2 Heaven & Hell #5 1996
Mixed Media on Canvas
70x48 inches



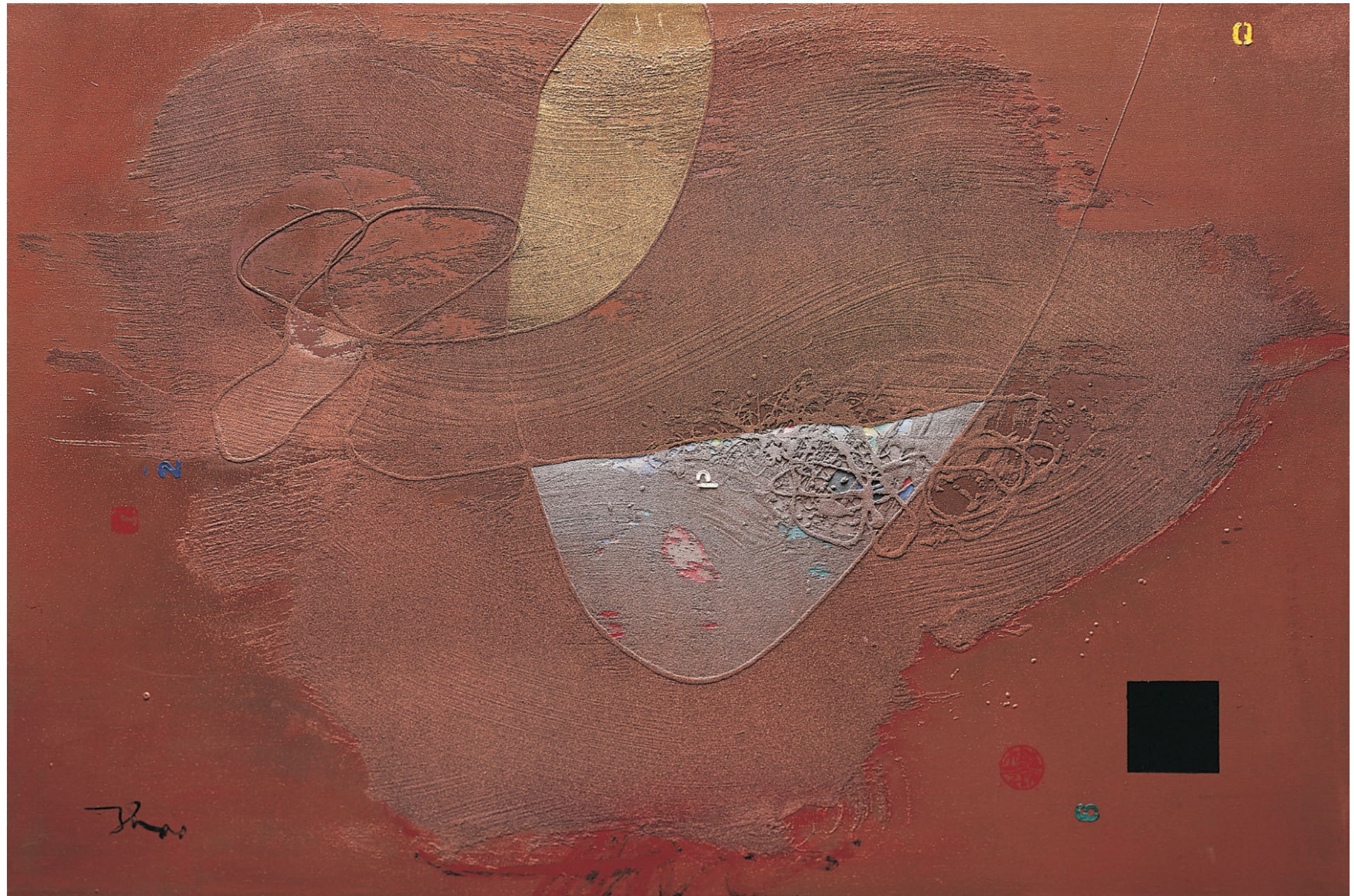
3 Ying&Yang #9 2000
Mixed Media on Canvas
48x36 inches



4 Emperor's Horses #12 2001
Mixed Media on Canvas
70x50 inches



5 H&H #9#10 2001
Mixed Media on Canvas
60x60 inches



6 Q2p6 2001
Mixed Media on Canvas
60x40 inches



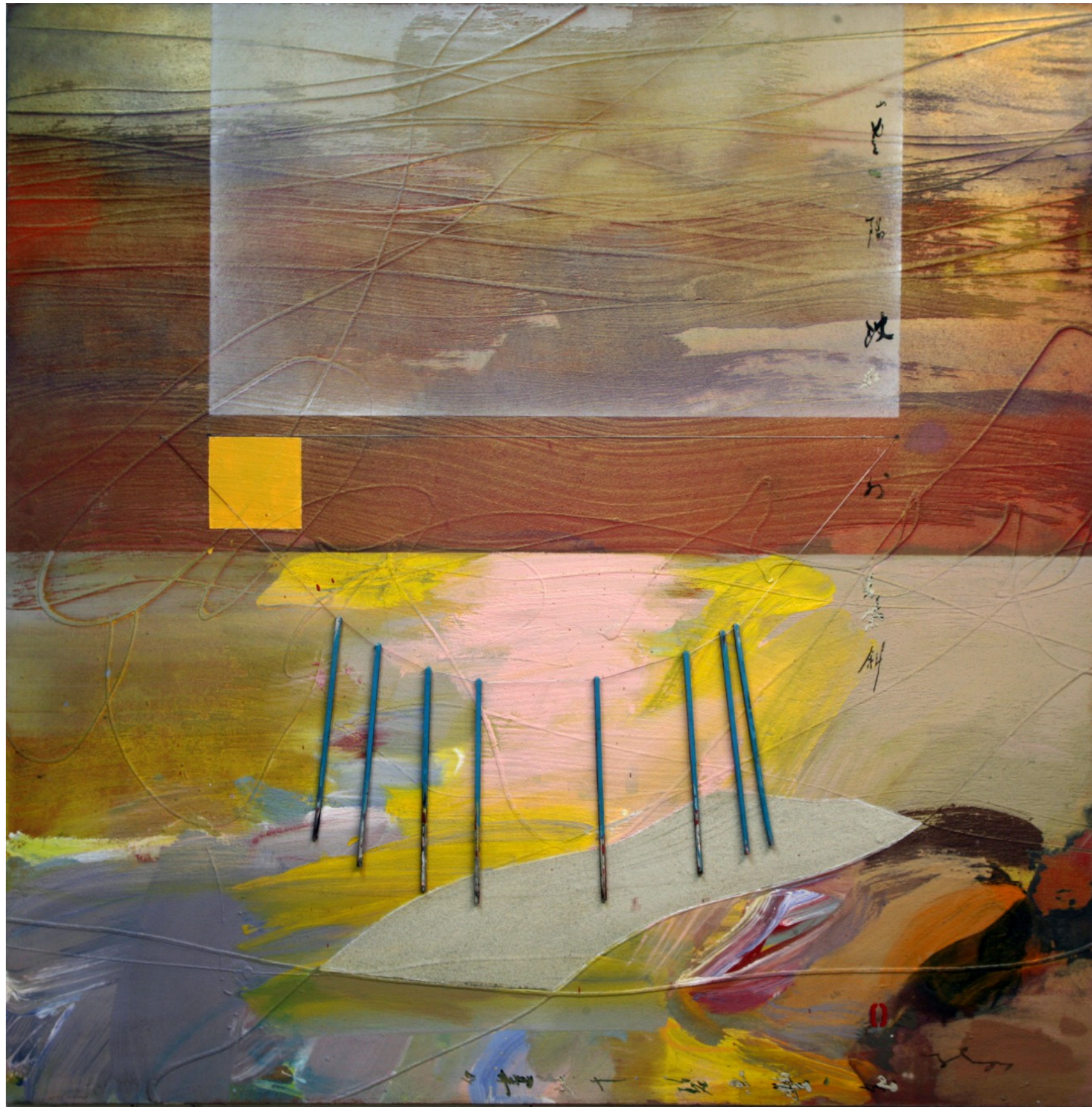
7 Venice Evening #16 2001
Mixed Media on Canvas
70x48 inches



8 Significant Century 58 2004
Mixed Media on Canvas
80x80 inches



9 Symphony 100104 2004
Mixed Media on Canvas
60x48 inches



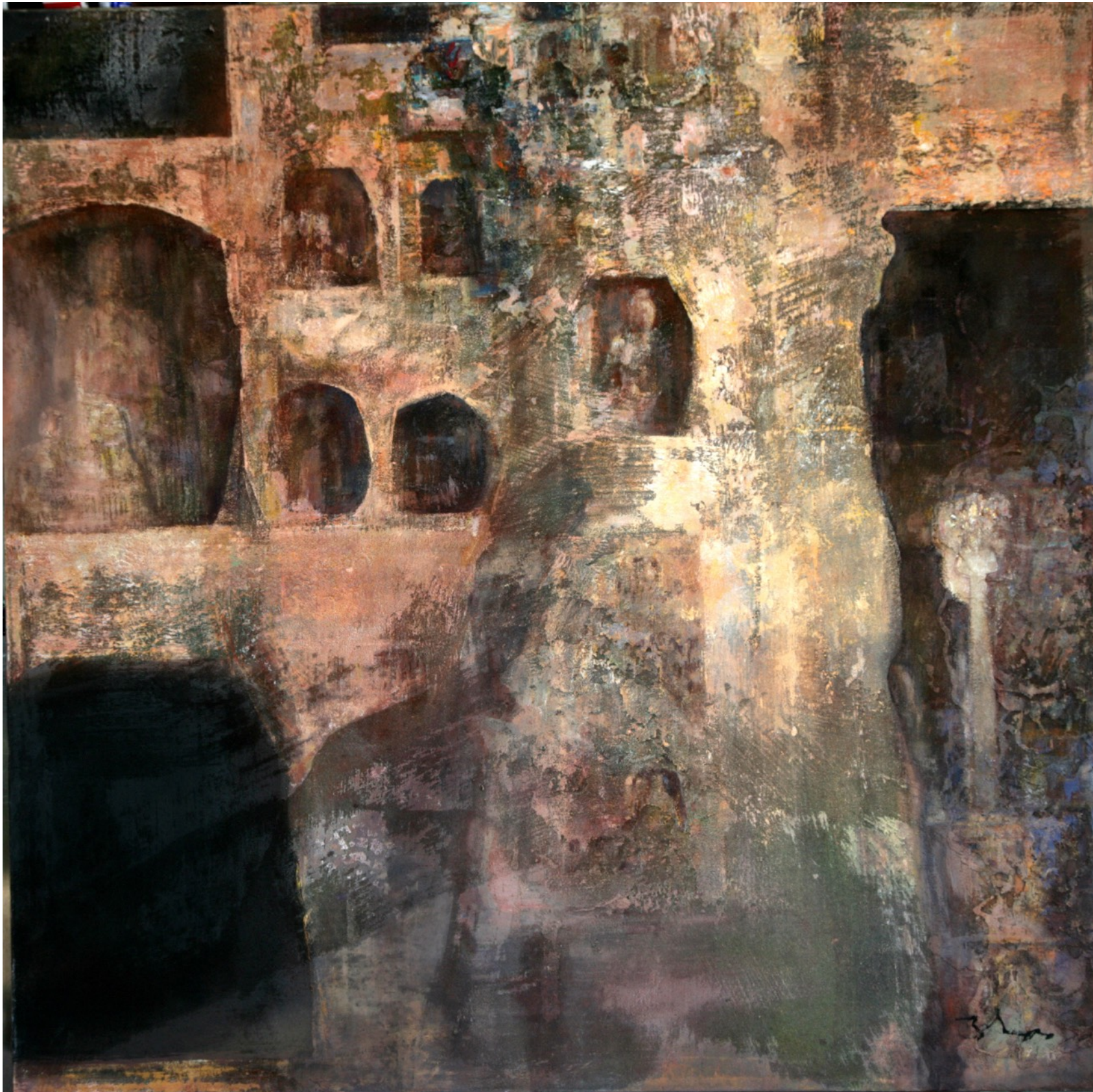
10 Symphony Y3-04 2004
Mixed Media on Canvas
48x48 inches



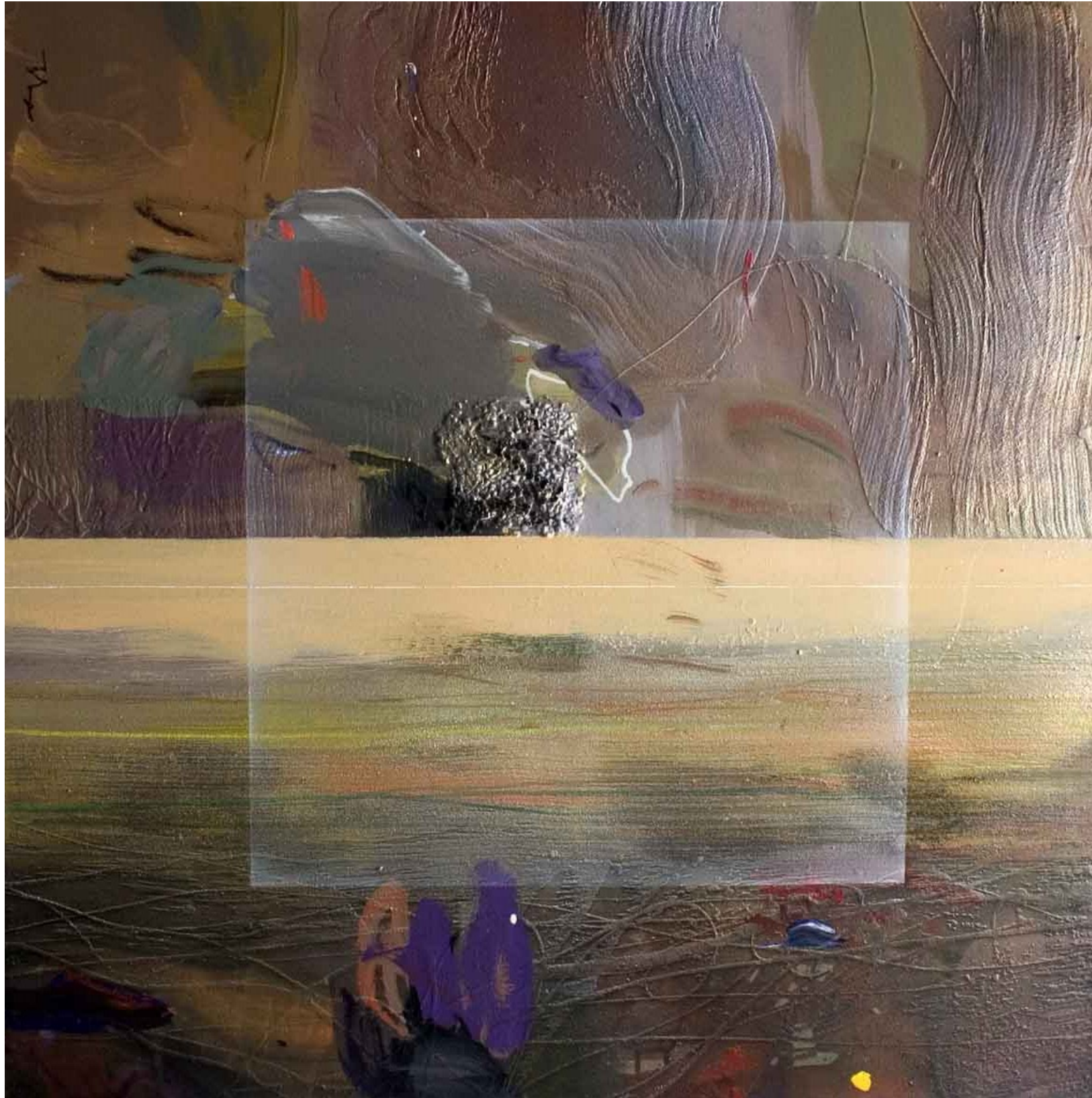
11 V122104 2004
Mixed Media on Canvas
59x36 inches



12 Y 122004 2004
Mixed Media on Canvas
70x48 inches



13 YG grotto 013005 2005
Mixed Media on Canvas
48x48 inches



14 SymphonyPy 042505 2005
Mixed Media on Canvas
48x48 inches



15 Venice 3 2005
Mixed Media on Canvas
41x30 inches



16 Yin&Yang 031805 2005
Mixed Media on Canvas
80x60 inches



17 Significant Century #65 2007
Mixed Media on Canvas
48x35 inches



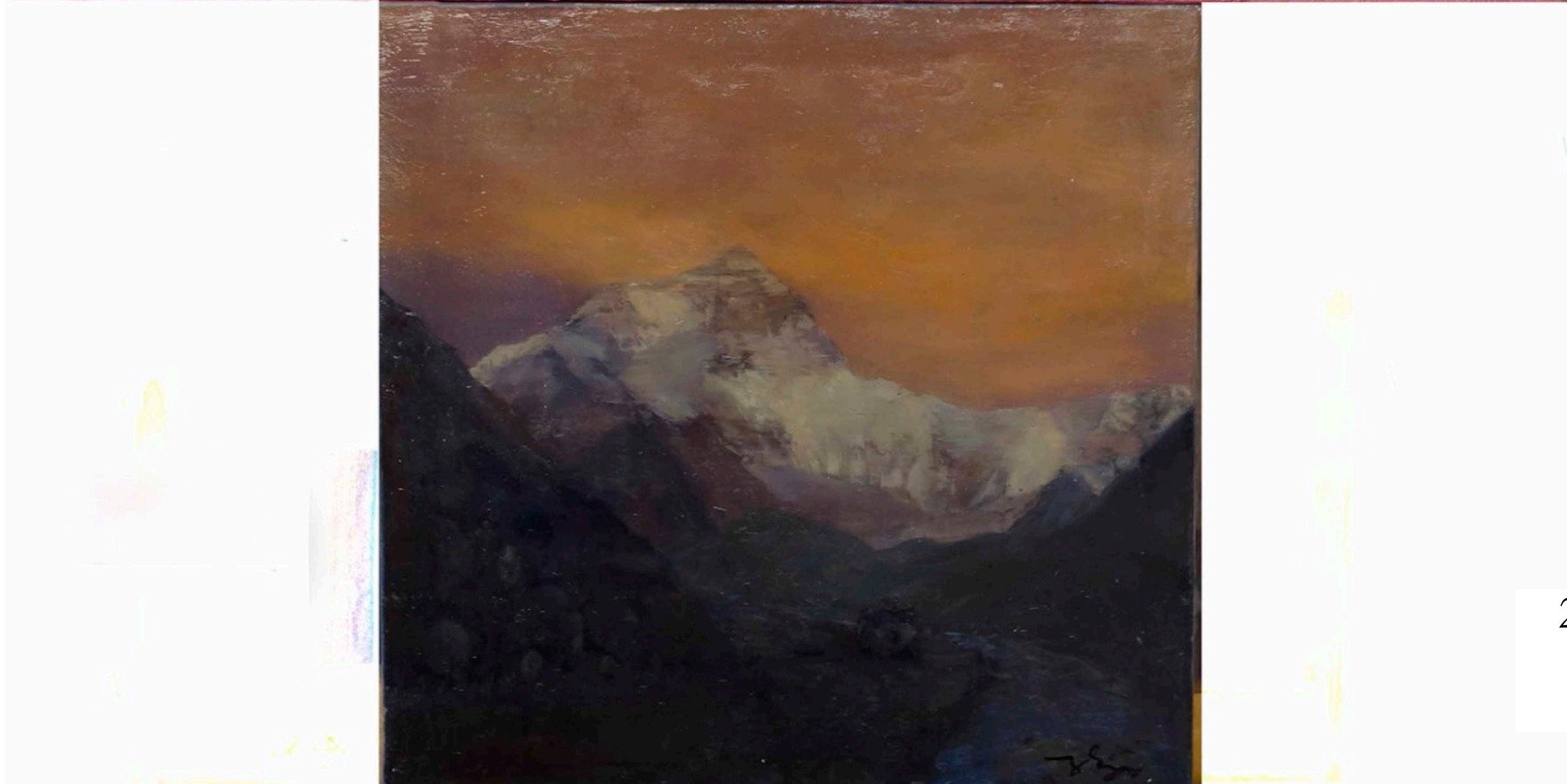
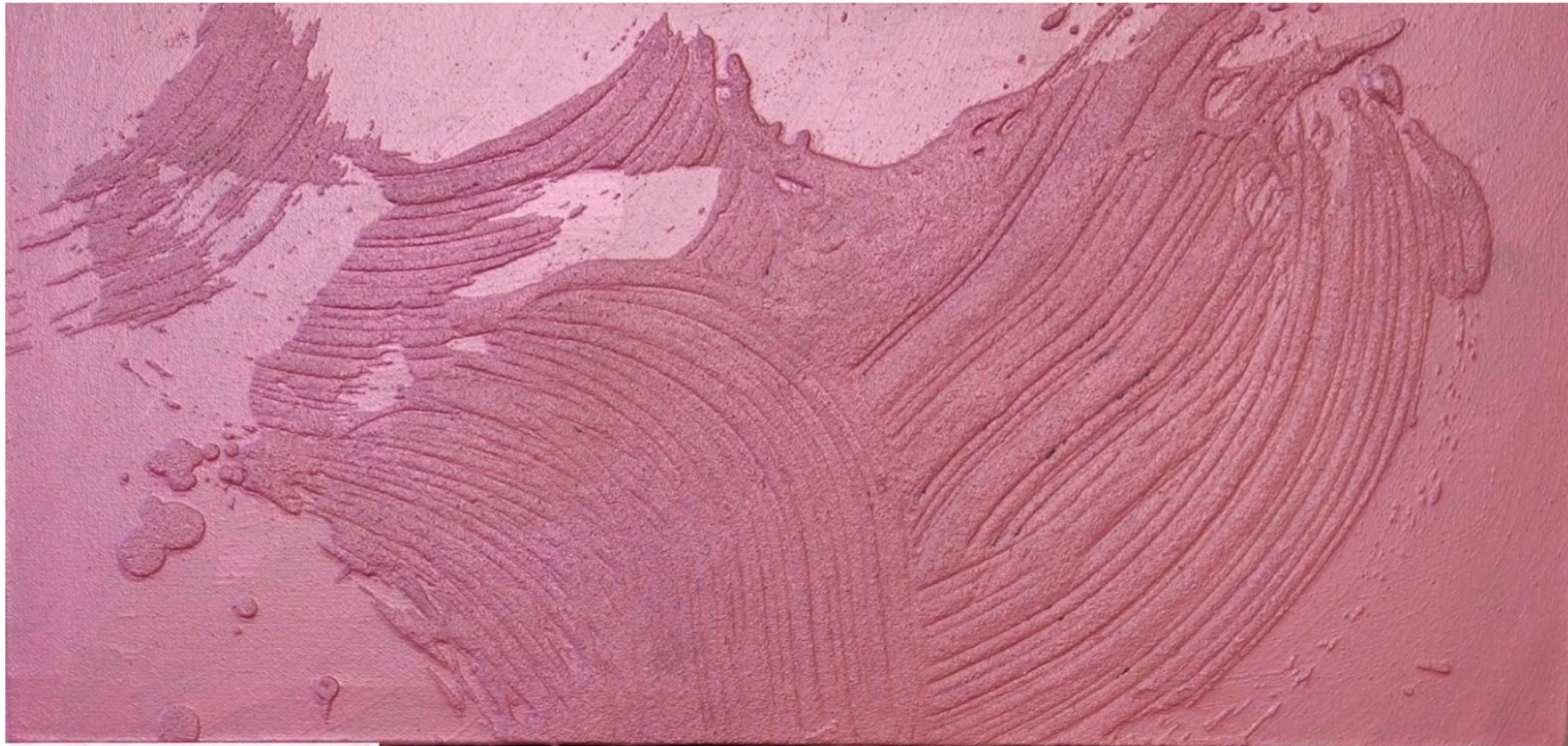
18 Ta3 2010
Mixed Media on Canvas
23x23 inches



19 Tb2 2010
Mixed Media on Canvas
23x23 inches



20 Tg 2010
Mixed Media on Canvas
22.8x22.8 inches

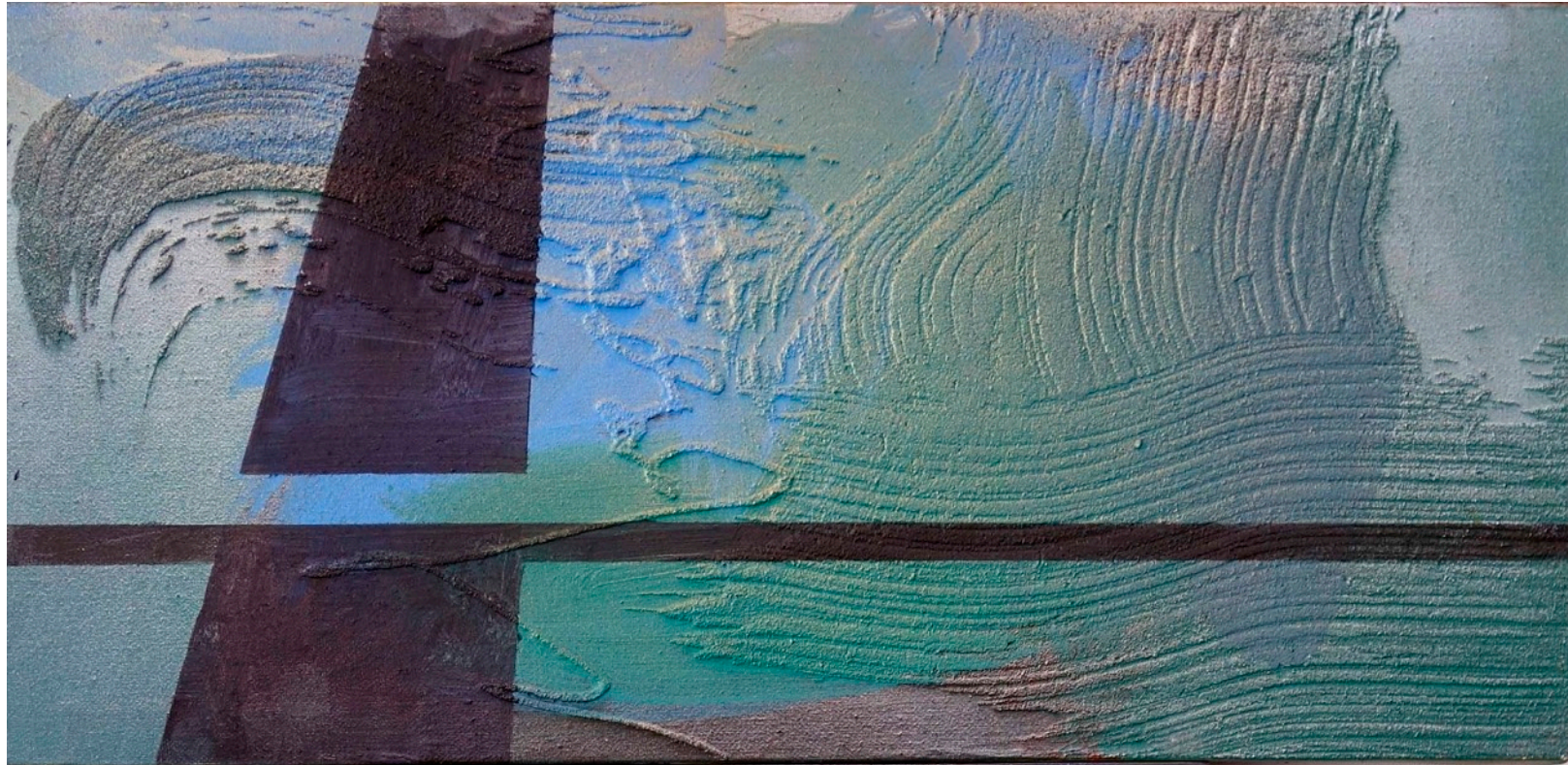


21 Th 2010
Mixed Media on Canvas
22.8x22.8 inches



22

Ts 2010
Mixed Media on Canvas
22.8x22.8 inches



23 Tw 2010
Mixed Media on Canvas
22.8x22.8 inches



24 MW 2016
Mixed Media on Canvas
80x20 inches



25 MW 2016
Mixed Media on Canvas
80x20 inches



26 War Horses 073016 2016
Mixed Media on Canvas
50x50 inches



27

Mm 2020
Mixed Media on Canvas
60x14 inches

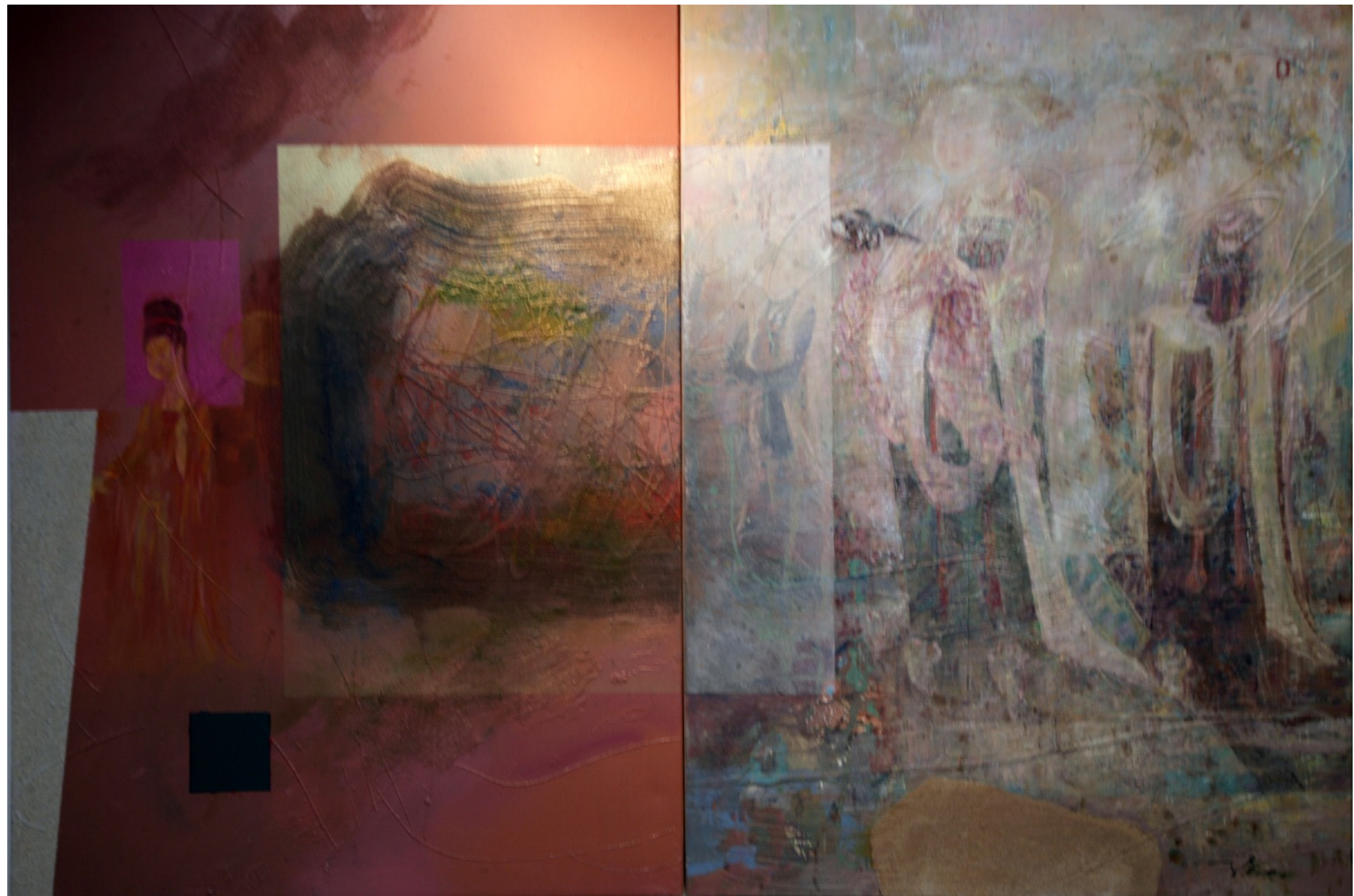


28 Mr 2020
Mixed Media on Canvas
50x20 inches



29

Mw 2020
Mixed Media on Canvas
50x20 inches



30 Court Ladies 2022
Mixed Media on Canvas
70x48 inches



31 B 0811 2011
Mixed Media on Canvas
29x29 inches



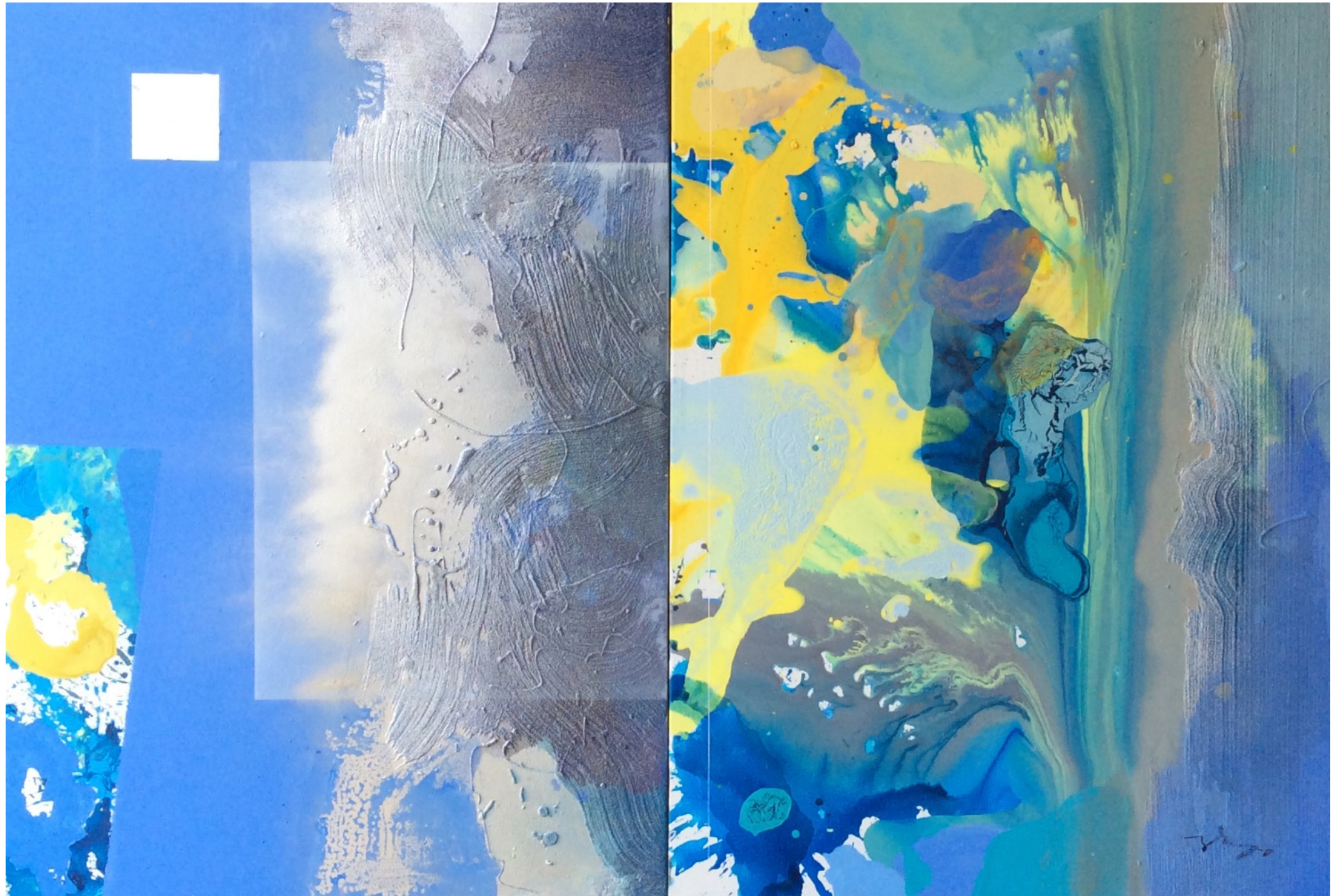
32 P 0508 2011
Mixed Media on Canvas
29x29 inches



33 W 0922 2023
Mixed Media on Canvas
60x35 inches



34 M 0905 2023
Mixed Media on Canvas
60x35 inches



35 B 072016 2016
Mixed Media on Canvas
70x48 inches



趙渭涼在加州畫室
舒建華攝于2023年8月

From Waibaidu Bridge to Golden Gate Bridge:
Abstract Painting Exhibition of Zhao Weiliang

外白渡橋上

金門大橋下

趙渭涼抽象畫特展

Sept 30 to Oct. 17, 2023
Tue.—Sat. 11:00am—4:30pm

The Artist Reception:
2:30pm Sat., Sept 30

展出時間
9月30日~10月17日
週二至週六11:00am - 4:30pm

開幕式
9月30日週六2:30pm

Silicon Valley Asian Art Center
硅谷亞洲藝術中心

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Photo courtesy of Zhao Weiliang

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