

境外之象

梁禮清畫集

Image Beyond Landscape:
Paintings by Liqing Liang

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目錄 CONTENT

韻律節奏合式妙境
——梁禮清的抽象畫 / 4

The Beauty of Formal Rhythm
Liqing Liang’s Abstract Painting / 6

融合與碰撞
——梁禮清的藝術 / 8

Convergence and Collision
The Art of Liqing Liang / 12

圖 版 / 17

Plate / 17

梁禮清藝術年表 / 102

Chronicle of Liqing Liang / 104

編後記 / 106

韻律節奏合式妙境 ——梁禮清的抽象畫

梁禮清先生是舊金山灣區著名的畫家，早年畢業於北京中央美院，從事藝術創作與教育三十多年，其作品涵括油畫、雕刻、壁畫、宣傳畫、巨型裝置設計等等。曾任職傅抱石畫院專職畫家、中山畫院副院長，現為中國美術家協會會員、中國國家高級美術師。作品在世界各地展出，多次獲獎。

梁先生是位很有創意、又有時代感的藝術家。在堅實的傳統藝術基礎上，不斷往上攀升，走向現代化和國際化的路子。近年來的作品專注在抽象畫面的形式表現，至少有四大特色：1）材料的詮釋，2）書法筆觸的運用，3）材質的肌理，4）活化設計。就如他自己的陳述：「打破凝固的程式，對佈局、形狀、構圖注意新的理念，不急於刻畫深度，注重二維平面的思序。」此理念與現代「抽象表現派」頗為接近，因此有很強的現代藝術精神。

繪畫是由物象和背景組合而成的視覺藝術，如果以表演藝術來比喻，繪畫就是讓「演員」在舞臺上作精彩演出。演員有主角、配角，舞臺要配合主題設計。在表演藝術界最主要的創作主題是寓言、宗教與人生。就造型藝術而言，主題又多了自然與人造物。此「自然」包括大自然（山水）和小自然（動植物），「人造物」包括工藝品、建築等等。表演藝術演員主角多為人物，但造型藝術的主角就有更多的變化，可以是人物、動物、山水、花鳥、蟲魚與人造物。儘管造型藝術中形式的基本元素（點、線、面、色）是一切的開始與結果，但在傳統繪畫中一直作為裝飾角色。

到了二十世紀中葉，在抽象表現派的作品中形式元素才成為畫中的主角。但這也不是一日之功，而是有一段演變的過程。如十九世紀後期的印象派畫中色點，以及二十世紀初的立體派畫中的幾何形塊面，常與人像、物像爭光。但這個創作肇因還是來自中國的書法。北宋後期，中國一

些文人，在書法藝術的啟迪之下，開始考慮提升形式基本元素的地位——讓形式元素在繪畫舞臺扮演更動要的角色。明朝中葉徐渭的大寫意花鳥和墨竹，筆墨的感情力量已超過物象本身。繼續發展就是清朝初年的四僧畫派。如八大山人的粗筆大寫意，對我們觀者來說，畫中的主角到底是那一兩隻鳥和幾筆樹枝，還是那神妙的筆觸和寬闊的留白空間？實在很難說了。

梁先生的畫就是在這個傳統基礎上，建立起自己的藝術道路並與時代接軌。在他的畫中，書寫的文字，不管是可讀不可讀，都是生命體，所以動是必然的。在古代的書法中，文字也是有動有靜的生命體，或狂奔急馳的草書，或閒適悠遊行書，或排隊靜坐的楷、隸，週遭都是清淨無塵，開闊光明，可謂不食人間煙火。可是今日人們生活在五光十色，萬象雜陳、時空錯落的世界裏，作為書法藝術的生命體的文字是否也要踏入塵世？這是梁先生在考慮的課題。

現在有了答案，梁先生用特殊的技法，以宣紙作為製作肌理的材料元素，巧妙運用偶發因素，為「書法眾生」在這亂世中開闢了許多新秩序的世界，讓它們展現無窮的活力。如他所說「遊離在熟與陌之間，是與非之間」尋找或捕捉莫測之境，也就是詩人艾里略(Thomas Stearns Eliot)所說：「創造一種形式並不是僅僅發明一種格式、一種韻律，而且也是這種韻律或節奏的整個合式的內容的發覺。」

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The Beauty of Formal Rhythm

Liqing Liang’s Abstract Painting

Mr. Liqing Liang is a renowned artist in the Bay Area, California. He graduated from the Central Art Academy in Beijing, and has more than thirty years of experience in art education and creation.

Mr. Liang’s art products include oil paintings, sculptures, murals, advertising posters, and large installation art. He formerly served as a professional artist at the Fu Baoshi Painting Academy and Vice President of the Zhongshan Painting Academy before, and now is now a member of the Chinese Art Association and a recognized High Level Artist in China. His paintings have been exhibited in many places and have received many awards.

Mr. Liang is a very creative artist and has a strong sense of times. On the solid foundation of traditional art he unceasingly climbed up toward modernization and internationalization. In recent years, he concentrated on the formal expression of abstract painting. There are at least four unique characters: 1) interpretation of media, 2) use of calligraphic brush strokes, 3) visualization of material textures, and 4) vitalization of the art of design. This is, as what he said, “breaking the frozen formal rules and patterns, infusing new ideas to the composition, form, and structure, and exploring not the depth but the contemplation of two dimensional spaces.” This idea, quite similar to modern Abstract Expressionism, is full of the sense of modernism.

As we know painting is a composition of object images and background setting. Compared to performing art, it is having the object images serve as actors to perform on the stage. Of actors there are leading roles and supporting roles, while the stage design has to match the subject matter. In performing art, the subjects are mostly from allegorical stories, religious themes, or human life. Visual art adds subjects from nature, crafts, architecture, etc. As for actors, men are cardinal for performing art, while in visual art there are many more; other than human being, there are animals, landscape, flowers, insects, etc. Although the formal elements dots, lines, facets, and colors are always the beginning and end in the creation of a piece of painting, they are only the decorative roles in traditional painting.

It was in the mid-twentieth century that the formal elements assumed the “actor” roles in the art of Abstract Expressionism. Yet, this is not a result of a one day accomplishment; there is a long period of proceedings. For instance, the color dots of the late 19th century Impressionist painting and the geometric facets of the early 20th century Cubist painting often took up the stage light against depicted objects.

While we trace this innovation back to the history, we realize Chinese calligraphy has played an important role. In the period of late Northern Song (ca. 11th c.), a group of literati artists, inspired by calligraphy, started to think about raising the role of formal elements, letting them play more important roles on the stage of brush painting. This moved a further step in the mid-Ming Dynasty. In Xu Wei’s paintings, expressive flower-and-bird and ink-bamboo, for instance, the emotional appeal of brushwork overshadowed the depicted objects in the viewers’ eyes. In the early Qing period, four monks continued to develop this idea. In Bada’s bold-stroke expressive painting, for example, which take the leading role, the two birds and a few tree branches, or the fabulous brush strokes and the broad open space? It is hard for us to say!

Mr. Liang developed on this tradition with his own art path and connected it to modern times. In his paintings, the calligraphic characters, either readable or unreadable, are all bodies of life. They are thus all active. In old calligraphy, characters are also bodies of life. Either static or moving, they could be romping or rushing in the “script” style, or easily wandering in the “running” style, or peacefully sitting and meditating in the “regular” or “official” style. No matter what, they are all in a clear, open, bright and dustless world. Now the world is different, we are living in a busy world of prismatic splendor. As life bodies of calligraphic characters, should they step into this terrestrial world? This is an issue that Mr. Liang was concerned with.

Now we have the answer. Mr. Liang used his unique skills to create special texture on Chinese rice paper. Then taking advantage of the material condition he furnished a stage of new order for the life bodies of calligraphy as manifestations of the forces of the living world. This is as what Mr. Liang said, “going about the familiar and the unfamiliar or between the right and the wrong” to look for and to catch the unknown results. This is also a manifestation of Thomas Stearns Eliot’s saying: “Creating a kind of form is not just inventing a kind of format or a kind of rhythm, but also discovering a united form of rhythm, rhyme, and content.”

Arthur Kao

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融合與碰撞 ——梁禮清的藝術

（一）

儘管許多年未見了，他遠在美國聖何西，我生活和工作在中國北京。有一天他忽然發給我一大堆作品圖片，面對梁禮清無數的各類作品，撲面給我的感覺還是那一個熟悉的老梁！

無論他的畫怎樣變化，無論他的畫怎樣折騰；無論他曾經塗抹油畫搞符號，還是偶爾揮灑色彩玩性情；無論他筆走龍蛇寫書法，還是嘗試撕紙拼貼玩現代；他都是那個我熟悉的樂觀、真情的老梁！

老梁的思維活躍，他的快樂和單純，感染過我；他的經歷和性情，感動過我。因為，我瞭解梁禮清的人生的心歷路程，所以，也能理解梁禮清作品背後的靈感來源。老梁對藝術有極強的感悟能力和自學能力，在三十多歲上中央美院之前，已經在江西本地的美術創作中成績斐然。

1948年出生在有“中國藥都”之稱的江西樟樹大戶人家的梁禮清，與他同時代人一樣，在他的人生觀形成的學習知識和實踐藝術的美好時光，曾經遭遇過怎樣的人生歷練，經歷過怎樣的血雨腥風，我們從他的父親曾是參加抗戰後飛到臺灣的國軍飛行員這一身份就可得知。這些遭遇和經歷會給老梁的人生歷程形成什麼樣的道路，會給他的藝術創作帶來什麼樣的結果，卻只有從出生後便與父母親人隔斷聯繫三十多年的老梁自己心知肚明。然而，無論年輕時的習作，還是現在已形成自己的藝術風格和表達語言的成熟之作，梁禮清的作品所呈現出的都是一種快樂和輕鬆，熱情和投入，自我和滿足，堅韌和激情。實際上這正是江西人梁禮清的機智與吊詭，也是梁禮清人生與性情的無奈和真實體驗。

在與梁禮清同讀中央美術院的時候，我知道：老梁從小喜歡畫畫，在讀中學和商業中專學校的時候，正是摧枯拉朽的“文化大革命”時期。富有才情的梁禮清主編校刊《號角》和《吶喊》，並在油印校刊上作插圖。“文革”是一個容易誘發青年學生藝術情懷的激蕩時期，造就了大批“文藝青年”，此時的梁禮清和他的戰友們一起學習和模仿“毛體”書法，抄寫革命大字報，舉辦“大批判”專欄，畫鼓勵造反的革命宣傳畫。就是這樣的文藝經歷和繪畫基礎，讓他敢在參加工作後，在他所工作的城市的主要交通路口“忠”字排樓上揮舞板刷繪製巨幅的毛主席畫像。

早年這段非同尋常的人生經歷和最初對藝術的熱情與癡迷，如同一個饑餓的嬰兒用最大的力氣本能地吮吸母親的乳汁，“文革”的文化資源和豐富養料像細菌一樣，潛移默化地侵入進梁禮清的澎湃激情的身體和單純求知的思想意識之中。在那個殘酷的年代，一切文藝活動和前蘇聯圖書畫冊會像春雨和甘露一樣，潤物細無聲地融化在梁禮清以後的藝術探索之中，並伴隨其終生。

這段經歷，仿佛一筆巨大而無形的財富和遺產，為梁禮清的藝術從開始到成熟，任其繼承，任其使用，任其發揮，任其揮霍。又如同一個患有夢遊症的夢遊人，夢魘緊緊地籠罩在他的精神之中，與夢同行，與夢同醒，他自己卻渾然不知。然而，夢醒之後，他也無法擺脫這紅色夢魘的緊纏密繞！

（二）

梁禮清是一個勤奮而多產的畫家，每一個時期，他都在不停地創作和折騰。在我看來，梁禮清用心最多，藝術語言最為成熟，藝術風格最為鮮明，也是最具實驗性的作品是他的“壁能”系列。這些用墨筆書寫文字的碎片和色彩的勾勒組合拼貼的作品，既是繪畫作品，也可以是書法作品。一方面，它傳遞着中國傳統藝術對梁禮清人生經歷不同階段的浸染，另一方面，畫面在經過用現成品（書寫過的書法殘片）的拼貼和遮擋之後，顯現出後現代藝術中“組合與挪用”等表現手法對當代藝術與傳統藝術的融合與碰撞，並在畫面中明顯地感受到時間的痕跡和人為的暴力性特徵。

“融合與碰撞”。一方面，表明了梁禮清身份和藝術的特殊性，因為，他一直在中國南方生活與學習、工作與創作，一直到五十多歲才來到美國與母親和家人團圓和生活。“融合與碰撞”對於五十多歲來到美國的梁禮清來說，無論在生活，還是在藝術兩方面都是不可避免會出現的問題與挑戰。有意思的是，他沒有回避這一矛盾，而是有意無意之間在他作品中面對著這一問題和挑戰。另一方面，在他的作品中可以看出，梁禮清在面對這一矛盾問題時所產生的困惑與抗爭、探索與實驗、苦惱與焦慮。實際上，“融合與碰撞”這一對矛盾，恰如梁禮清的性格與人生！梁禮清在藝術創作之中無論遇到任何問題和困難，他都是以堅韌和智慧、樂觀與豁達的方式去面對和解決。因此“壁能”系列是老梁內心最本能和最真實的反映與寫照。

在梁禮清作品中，“壁能”系列最為抽象，雖不易被人理解，卻因此呈現出更為廣闊的空間感和時間性。在空間上，“壁能”系列超越了書法與繪畫的界限，因而融合了具象與抽象的概念，同時也融合了東方與西方的藝術與文化的關係。也就是說，他作品中的書法，對於東方人來說是具象的文字，而對於西方人來說卻是抽象的繪畫。實際上，這種“融合”，就是“碰撞”。在時間上，“壁能”系列不僅使我聯想到上個世紀六十年代的“文革”，在中國內地城市的大街小巷、工廠企業和機關學校的牆壁上鋪天蓋地的大字報，以及各個對立陣營對大字報不斷地張

貼、不斷地覆蓋和不斷地撕裂，然後再不斷張貼；也使我聯想到中國改革開放之後，還是在那些大街小巷、工廠企業和機關學校的牆壁上，“大字報”已變為“廣告欄”，鋪天蓋地的商業廣告、招生廣告、招聘廣告和醫藥廣告等，以及多少年來各行各業的人們不斷對各種廣告的張貼再覆蓋，覆蓋複撕裂，撕裂再張貼的暴力性行為！在這一時間性過程和暴力行為之中，牆壁上的大字報和各種廣告仿佛產生著巨大的能量聚變和歷史預言，它們在梁禮清的人生思考與藝術創作中轉換為“壁能”系列作品。這其中，又融合著中國社會的變革與發展，人們生活變化與遷移，空間環境的拆遷和重建。在這能量聚變和歷史的預言中，在東西方政治與文化中融合與碰撞中，梁禮清夢想成為現實！

這是“壁能”系列之所以超越了傳統繪畫和書法的空間性，在時間性和包容性、材料特性和媒介特性的探索和實驗中，使梁禮清作品將書法與繪畫進行“融合”，在東方精神與西方藝術的碰撞之中，具有了後現代藝術媒介與材料語言進行組合與融合的強烈特徵。與此同時，梁禮清的“碰撞”還表現在對“壁能”系列的不斷實驗，他在各種碰撞中，東看看西看看，看傳統看現代，在繪畫的有形與無形、正形與負形，在書法和文字的正字和反字中尋找一種情趣和融合，生成一種書法和文字的正寫反用的意念，也就是梁禮清所說的“反形字”，它既是文化“碰撞”的起因，實際上也是藝術“融合”的結果。在繪畫藝術實驗中，這個書法與文字的“正與反”，在梁禮清看來，正是他尋找和思考許多年的“東與西”。在我看來，實際上是他來到美國後，從另一個角度（西方文化視野）認識中國書法和繪畫藝術的關係，是“融合與碰撞”在觀念和實踐上的一次昇華。恰是梁禮清在不斷進入藝術創作和實驗中的一種成熟和自信，是他從文字的有形和有意到藝術的無形和無意、從繪畫的具象到書法的抽象的一種轉換與幻化，並逐漸達到一種自由境界的體現。

（三）

儘管梁禮清畢業於中央美院，在這所以現實主義傳統著稱的藝術學府進行了多年夢寐以求的專業訓練。但是，梁禮清的藝術才華和作品特點，顯然不是對學院派傳統技法的傳承和延續，而是體現在他對各種藝術類型的自我感悟和大膽創造上。上個世紀七、八十年代，在上中央美院之前，他就開始搞創作、學版畫、畫年畫和連環畫，作品入選江西省美展。據我所知，他的興趣非常廣泛，他特別喜歡版畫和工藝美術設計，他喜歡利用各種材料製作漆畫，還繪製電影海報。因此，在梁禮清看似文雅單純的不同系列作品中，我們看到的卻是一個野性的梁禮清，一個不受條條框框限制的梁禮清，他既是一個熱愛生活、世俗入世、觀念傳統的梁禮清，又是一個敢於拋棄學院傳統與技巧的梁禮清！美院畢業後，梁禮清仍回到江西“抱石畫院”，在畫風比較傳統保守的畫院裡，他依然沒有被在美院所學的傳統技術所制約，他的興趣又從漆畫創作轉向研製和創作絲網版畫、石雕和大型樹脂壁畫，作品入選“全國美展”並獲獎，梁禮清加入了中國美術家協會。

梁禮清這些不安分的經歷和勇於折騰的精神，實際上都在他來到美國後的一系列作品中體現了出來。例如，他不受某一種媒介材料的限制，而且善於運用和嘗試對不同材料和媒介做實驗：

對版畫的實踐，使他作品總是熱情而歡快地呈現一種平面感和裝飾性，並把工藝美術、書法和繪畫自然而然地結合在一起。因此，他的作品裡很少中國內地畫家那種常見的戲劇性和情節性的主體結構和敘事題材，他更是很少把某一種自己熟練的技巧或技法鑽進去，並把它當作一輩子的看家本事。

他的“闕”(Vacancy)系列，更加證實了梁禮清的藝術態度。正如梁禮清自己所說：“無數次的塗寫，墨與色的交融，線與面的碰撞，流暢與肌理的和諧，在這裡沒有繪畫或塑造，沒有敘事情景，只是字的解構和心的體悟。仿佛是一種醉的過程，是一種自我的快感，我只管畫，聊以自娛，而結果是屬於觀者的。”在我看來，“新作”系列，是梁禮清藝術創作的一次“質的飛躍”！文字（書法）不再具體，而是似是而非；媒介材料卻更加單純，極大地發揮了宣紙和水墨的特性。畫面從單純裝飾的平面性，走向抽象自由的平面感。它既是對傳統觀念的突破，卻也是向傳統精神的回歸。它是梁禮清從一個畫家的書寫，向一個文人的繪畫的轉變。也可以說是梁禮清從世俗的熱情樂觀，向避世的冷靜思考的轉變。

梁理清的作品不是“聊以自娛”的那種類型。他在藝術創作中，有意表達了對傳統文化與當代意識的一種“文化自覺”。在以文字為一貫主題的系列作品中，梁禮清把顏真卿的“謹”，張旭的“勢”和懷素的“暢”，在材料上，通過宣紙的滲化和沉積，丙烯的單純和濃稠，實驗材料的特殊性和可能性；在手法上，以或薄或厚，或張或弛，或凝重，或奔放地潑灑、堆積在平面的二維空間之中，讓文字在他的畫中不再是文字，讓張旭和懷素也不再是書法，它們都已轉化成為梁禮清的筆墨和線條、結構和色彩、節奏和韻律。因此，我們在梁禮清的作品中看到是，似乎既有一種對傳統書法的似識感，又有一種對繪畫藝術的陌生感。這一疏離性特徵，在他的作品“闕”(Vacancy)系列中，顯得能加單純和明顯。由於對材料的把握越來越熟練，繪畫的語言就越來越統一和凝練。材料與語言的一致性，是繪畫藝術的極高的境界，古今中外無不如此。因此，梁理清的藝術，書法與繪畫的界限變得模糊而融合，視覺語言變得凝練而純粹，畫面的視覺張力親和而強烈。

梁禮清藝術的當代性，體現的不是非書既畫，而是亦書亦畫。它既可以是書法，也可以是繪畫。正因為如此，才會對觀者有一種鮮明而深刻的印象。他的各種探索和實驗才具有藝術的價值和意義。

“融合與碰撞”不僅僅是梁禮清的個人狀況，也是中國當代藝術家在海外共同面對並需要解決的共同問題。

宮 林

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中國美術家協會實驗藝術委員會委員

Convergence and Collision

The Art of Liqing Liang

I

Although we have not seen each other for years, for he is in San Jose, California, and I live and work in Beijing, China, one day he sent me lots of photos of his artworks. Looking at all kinds of his works, I feel he is still the guy I used to know.

No matter how much he changed, no matter he played with signs or colors, no matter he wrote traditional calligraph or played with modern collage, he is still the optimistic, truth-telling guy that I am familiar to.

Liang is a smart guy. His joy and innocence affected me and his experience and personality touched me. I know his life and what he has been through, therefore I understand the spiritual origin of his artworks. Liang is very sensitive to art and is very capable of self-learning. Before he went to China Central Academy of Fine Arts, he was already a well-known local artist in Jiangxi province.

Liang was born in a rich family in Zhangshu, Jiangxi, a place known as Medicine Capital of China, in 1948. His father was a KMT pilot of a fighter plane during the Sino-Japanese War, and left mainland China for Taiwan in 1949. Based on the fact, you can tell how much he suffered when he was young. How those suffering and bloody experience changed his life and affected his art, only Liang, a guy was left by his parents for more than thirty years since he was born, knows. However, from either his early immature works or nowadays works full of specific artistic language and personal style, we can tell that all of his works convey joy and easiness, love and passion, self fulfillment and persistence. In fact, that tells Liang’s shrewdness and wisdom, and also reflects his life predicament and true personality.

When we were students of China Central Academy of Fine Arts, I learned that Liang loves drawing since he was a young boy. When he was in middle school and professional high school, it was the “deconstructing” Grand Cultural Revolutionary period. The talented Liang was the chief editor of his school journals Bugle and Scream, and also illustrated for them. The Cultural Revolution was easy to inspire youth to fulfill their artistic dreams, and therefore during that time appeared lots of “literary and artistic youth.” Liang and his friends practiced and imitated Mao’s calligraphy, wrote Big-character posters (a sort of revolutionary propaganda), held critique column, and drew revolutionary propaganda pictures. With such artistic experience and drawing training, he was bold to draw a series of gigantic Mao’s portrait on most buildings on main streets of the city he lived in after he left school and went to work.

The unusual experience and the primary enthusiastic made him like a hungry baby sucking his mother’s milk, Liang learned anyway from the Cultural Revolutionary. Although at the time the cultural resources are very limited and what he could read were mainly from the Soviet Union picture books, his passion toward art and hunger toward knowledge were nurtured, and the influence of the period went

along with his whole life. For Liang, the experience is a rich heritage and tremendous fortune. From the beginning to the mature of his artistic style, it supported Liang’s growth and exploration in his artistic world, sometimes in a secreted way that even Liang himself was not aware of.

II

Liang is a diligent and productive artist. He keeps drawing and creating something in different periods of his life. I will say that the “Bi’neng” series are the works that he puts most of his effort, and the artistic language is the maturest, and the artistic style is the most distinctive and experimental. These collages of traditional Chinese calligraphy and colorful sketches can be considered either as painting or as calligraphic works. On one hand, they indicate that how influential the traditional Chinese art is to Liang’s creative thinking; on the other hand, after covering and collaging with the broken pieces of calligraphic works, the whole works convey the convergence and collision of contemporary and traditional art. That is a typical post-modern way of “assembling and grafting.” Apparently you can tell the mark of time and the violent intruding of the human deed.

Convergence and collision indicate Liang’s cultural identity and his artistic specialty. Liang used to live and work in the Southern China, and moved to the U.S. and united with his mother and family until fifties. Therefore, for an old immigrant like Liang, convergence and collision are an unavoidable process. No matter in life or in art, he has to face endless problems and challenges. The interesting thing is that he does not avoid the conflicts and directly faces the problem and challenge in his later works. From his works you can tell his worry and anxiety, confusion and protest, exploration and experiment. In fact, “convergence and conflict” just reflect Liang’s personality and life. No matter meeting what kind of problems and difficulties on his way of artistic exploration, he always uses his wisdom and persistence to face and solve them. Therefore, the “Bi’neng” series truly and instinctively reflect Liang’s inner world and artistic thinking.

Among Liang’s works, “Bi’neng” series are the most abstract and abstruse, while they present an even broader spatiality and temporality. On spatiality, “Bi’neng” series go beyond the borderline between calligraphy and painting, therefore, they combine the abstract and the concrete, and also converge the Western and the Oriental artistic and cultural expression. In other words, for the Oriental, the calligraphy in his works are concrete letters, but for the Western, they are abstract painting. In fact, the “convergence” in here indeed is the “collision”. On temporality, “Bi’neng” series reminds me not only the endless Big-character posters on streets of all over the Chinese cities, on factory bulletin boards, and on government bureaus’ and on schools’ walls during the Cultural Revolution in 1960s; the posters were kept being posted, covered and ripped and posted; they also remind me those numerous Little Advertisements

posted on street lamp pillars. In the Reform and Open era, the Big-character posters were replaced by endless commercial advertisements, and the bulletin boards became advertisements boards. Those numerous school ads, medicine ads, and all different kinds of commercial ads were posted and ripped and covered--an endless violence intruding in public space. Through the time changing process and the intruding violence, the Big-character posters and commercial ads produce a sort of cultural energy and historical prediction, which were brewed and fermented in Liang's thinking and creating and eventually were represented in the Bi'neng series. The works also reflect the evolution of the Chinese society, the transition of people's lives, and the deconstruction and reconstruction of spatial environment. In the process of converging and conflicting of the Western and the Oriental, and the political and the cultural, Liang's dream becomes true.

The Bi'neng series go beyond the border of the spatiality of the traditional painting and calligraphy, and through the exploring of the temporality and the media specialty, Liang converges the traditional calligraphy and painting. In the collision of the Oriental spirit and the Western art, Liang's works present a special quality of post-modern art--assemble and graft different artistic languages and media. At the same time, the collision also appears in the endless experimentation of Bi'neng. He keeps looking the Oriental and the Western, the traditional and the modern, walking back and forth from the abstract to the concrete, the positive and the negative. He looks for the fun of collaging the positive and the negative Chinese characters in calligraphy, and eventually produces a new way of using Chinese characters--writing in a positive way and printing in a reverse way, "the Negative Characters", called by Liang. That is the reason of and indeed a result of the collision of different cultures. For Liang, the positive and the negative in the experimentation are exactly the Orient and the West, which he keeps thinking and looking for years. For me, after he moved back to the U.S., life provides him another angle (within the western culture) to rethink the relationship of Chinese calligraphy and the western painting. He gets another chance to understand even more on "convergence and collision", no matter in concept or in practice. The series convey a sense of mature and confidence, and indicate that Liang has reached the state of freedom--from with the shape and meaning to without the shape and meaning, and from the concrete painting to the abstract calligraphy.

III

Although Liang got well trained and graduated from the China Central Academy of Fine Arts--a school well-known for its realism tradition, his talent and artistic characteristics apparently not directly inherit from the traditional academic skills and techniques, and they are conveyed through his reflection on different types of art and his bold creation. Since 1970-80s, before he went to the China Central Academy of Fine Arts, he had already begun his creation--engraving, traditional Chinese new-year painting, comic book drawing, and some of his works were exhibited in Jiangxi province art show. As I know, he has broad interests. He loves engraving and craftwork design, and likes to collect different materials to make lacquer painting, and even draw film posters. Therefore, through those graceful and pure series works, we find a vivid and wild Liang who dares to break any artistic limits. On the one hand, he is a man who respects life and loves the mundane, a typical Chinese; on the other hand, he is an artist who dares to throw off any academic tradition and techniques. After graduated from the China Central Academy of Fine Arts, he came back to "Hug-Rock" Art School, Jiangxi. Even though the school is quite conservative, he was not limited by the traditional techniques learned in the CCAOFA. He moved his interests from lacquer painting to silk-screen engraving, rock sculpture and huge resin wall painting, and some of works were chosen to show in yearly National Fine Art Exhibition and won prize. Then Liang

became a member of China Artists Association.

His unconventional spirit actually is also conveyed the works created after he moved to the U.S. For example, he is not limited by a pure medium or material, and is good at exploring different materials and media, and combines art design, calligraphy and painting naturally. Therefore, it's hard to find the dramatic structure and thematic narration which are common in works of local Chinese artists. He seldom persists on some techniques that he is used to and never thinks them as his unique stunt.

His Vacancy series prove his attitude towards art. As he said, "many times of drawing and writing, the mixture of ink and color, the meeting of dots and faces, the harmony of texture and material, all those reflect the deconstructing of Chinese characters and self-reflection on my inner world. There is no need to distinguish painting and sculpture, and no need for any narrative scene. It is like a process of being drunk, a self-satisfied pleasure. I just draw and paint, purely for myself, but the results are for audience." For me, "New Work" series indicate his another new transformation on his way of artistic creation. Characters (calligraphy) is not concrete, but created by the author; the medium and material become even pure, exaggerate the characteristics of Chinese ink and Xuan paper. The works start from the pure decorative surface to the abstract free surface. They break the traditional concept while at the same time echo with the traditional spirit. They are Liang's writing as an artist and also his painting as a scholar. They also indicate Liang's transition from the mundane enthusiasm to the calm spiritual thinking.

Liang's works are not self-entertained type. His works conveys a sense of "cultural self-reflection" on the traditional culture and the contemporary consciousness. On the Chinese-character themed series, Liang presents Yan Zhenqing's "preciseness", Zhang Xu's "momentum" and Huaisu's "fluency" in a two-dimensional surface--on material, he explores the material's specialty and capability, the permeation and deposition of Xuan paper and the pureness and thickness of the acrylic color; on brushstroke, thin or thick, loose or tight, heavy or light, he changes smoothly. In those works, characters are no longer characters, and the calligraphy of Zhang Xu and Huaisu is no longer calligraphy. They all turn into Liang's curve and line, composition and color, tempo and rhythm. Therefore, we can sense a similarity to the traditional Chinese calligraphy and a strangeness to the western painting. The sense of conflict is quite obvious in his Vacancy series. Since he uses the materials more and more skillful, his artistic language becomes more and more unified and pure. The unification of material and language is the highest state of art, no matter for Chinese or for the Western, in ancient or in contemporary. For Liang, the borderline of calligraphy and painting becomes blurry and convergent, visual language becomes pure and concise, visual effect becomes warm and vivid.

The sense of contemporary in Liang's works is embodied through both calligraphy and painting. Therefore, they impress audience vividly and deeply. That is just the value and meaning of Liang's artistic experimentation and exploration.

Convergence and conflict reflect not only Liang's personal state of existence, but also the challenge that every contemporary Chinese artist will and shall face and solve.

Lin Gong

Ph.D., Art Department of Beijing Film Academy

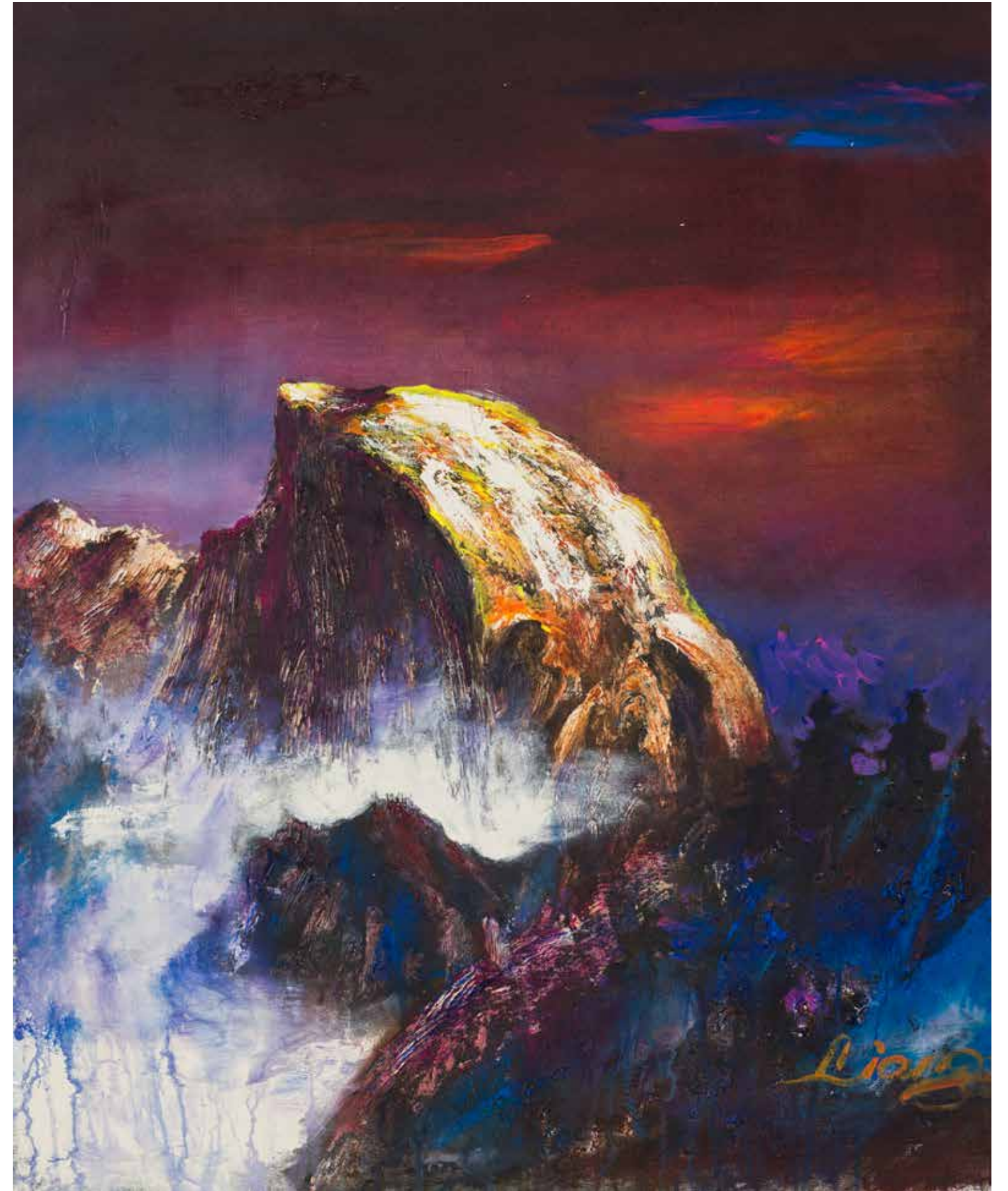
A member of Experimental Art Committee, China Artists Associations

(English Translation by Dan Wu, Ph. D)

圖 版
Plate

半丘 03
Half Dome 03

acrylic on canvas
36inch × 30inch



物候 09
The Phenology 09

oil acrylic on canvas
30inch × 36inch



半丘 05
Half Dome 05

oil acrylic on board
36inch × 48inch



天象 06
The Celestial Events 06

oil acrylic on canvas
16inch × 20inch



天象 04
The Celestial Events 04

acrylic on canvas
30inch × 36inch





天象 02
The Celestial Events 02

acrylic on canvas
40inch × 60inch

天象 01
The Celestial Events 01

acrylic on canvas
16inch × 20inch



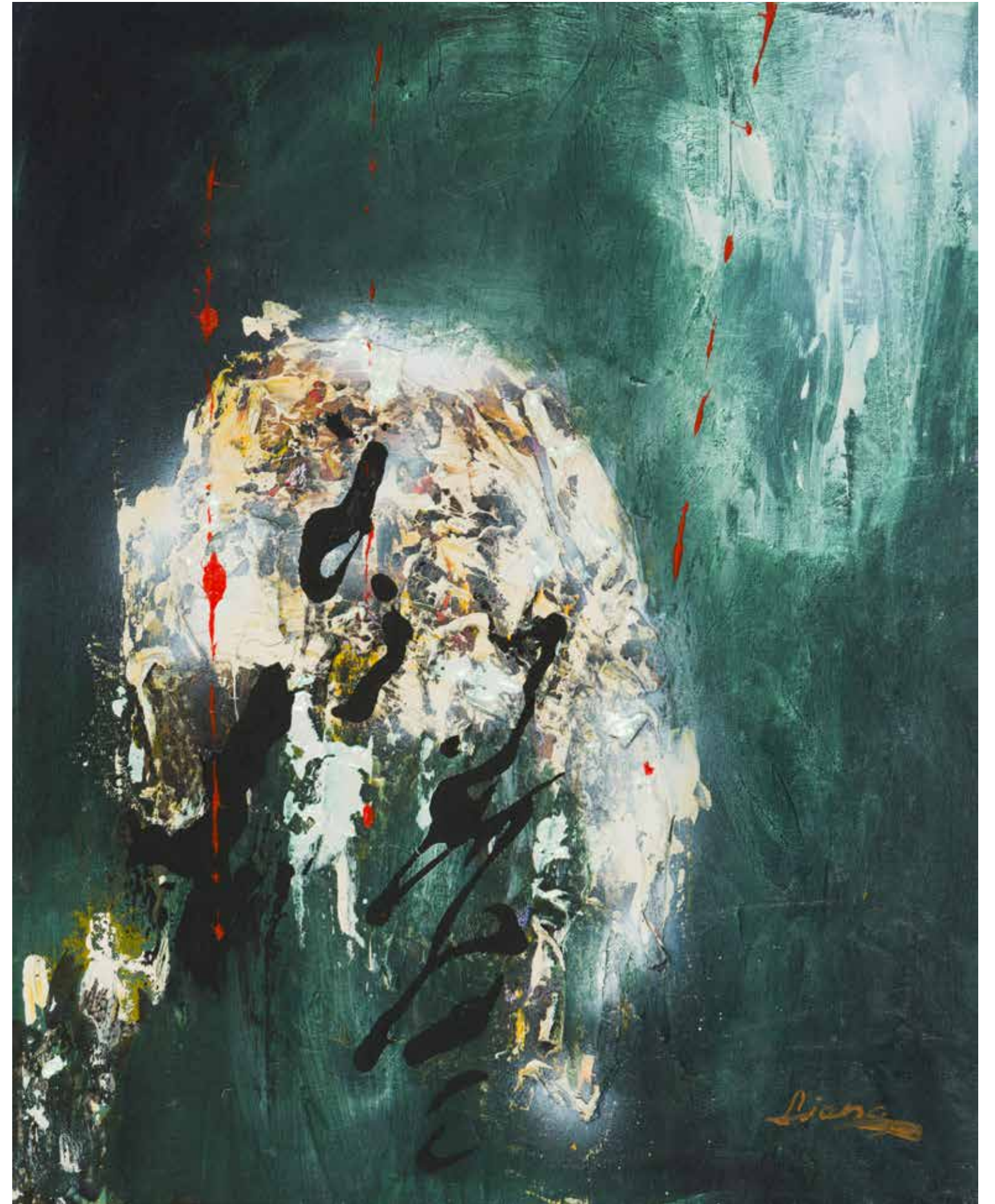


天象 03
The Celestial Events 03

acrylic on canvas
30inch × 36inch

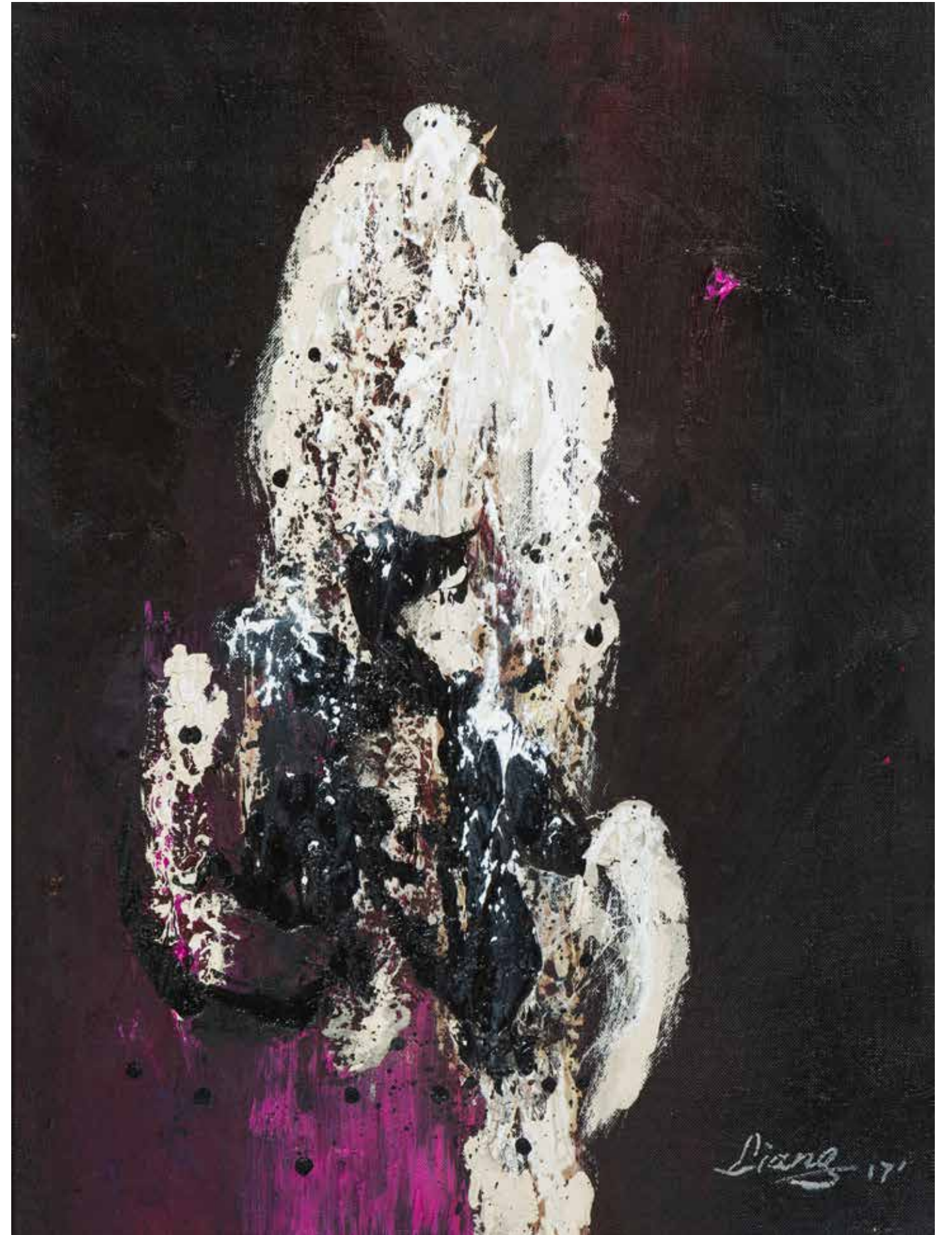
溫潤 03
Warm and Moist 03

acrylic on canvas
20inch × 16inch



溫潤 04
Warm and Moist 04

acrylic on canvas
24inch × 18inch



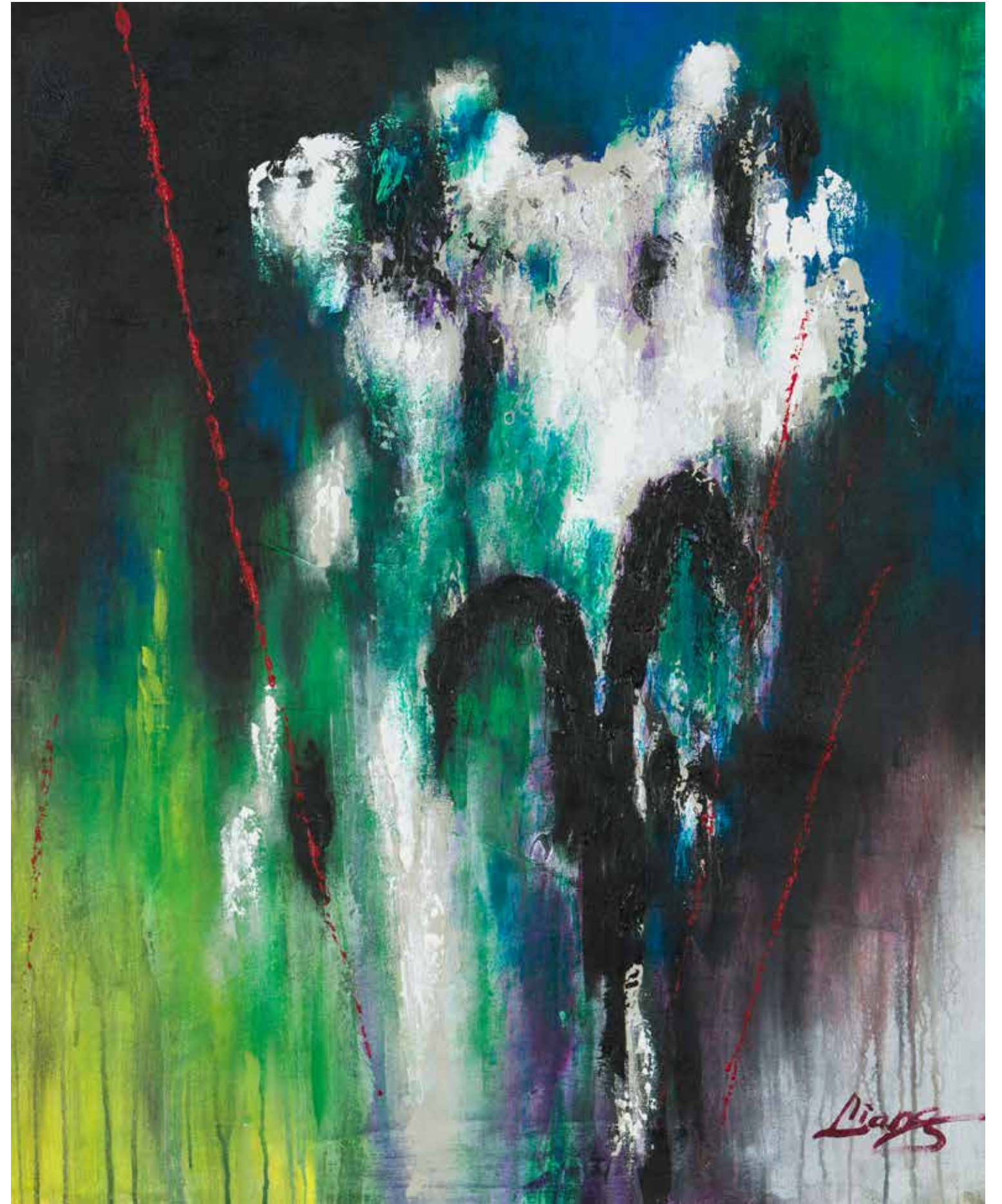
半丘 04
Half Dome 04

oil acrylic on canvas
30inch × 36inch



溫潤 05
Warm and Moist 05

acrylic on canvas
30inch × 36inch





無垠 04
The Infinite 04

acrylic on canvas
40inch × 60inch

無垠 03
The Infinite 03

acrylic on canvas
40inch × 60inch





無垠 05
The Infinite 05

acrylic on canvas
30inch × 36inch

天象 05
The Celestial Events 05

oil acrylic on canvas
16inch × 20inch



物候 05
The Phenology 05

oil acrylic on canvas
16inch × 20inch



物候 06
The Phenology 06

oil acrylic on canvas
18inch × 24inch



物候 07
The Phenology 07

oil acrylic on canvas
16inch × 20inch





物候 08
The Phenology 08

oil acrylic on canvas
18inch × 24inch

物候 03
The Phenology 03

oil acrylic on canvas
16inch × 20inch





物候 01
The Phenology 01

oil acrylic on canvas
18inch × 24inch

線魂 09
The Soul of the Thread 09

acrylic on canvas
18inch × 24inch



線魂 01
The Soul of the Thread 01

acrylic on canvas
50inch × 36inch



線魂 02
The Soul of the Thread 02

acrylic on canvas
50inch × 36inch



線魂 03
The Soul of the Thread 03

acrylic on canvas
50inch × 36inch



線魂 04
The Soul of the Thread 04

acrylic on canvas
50inch × 36inch



線魂 05
The Soul of the Thread 05

acrylic on canvas
50inch × 36inch



線魂 06
The Soul of the Thread 06

acrylic on canvas
36inch × 30inch



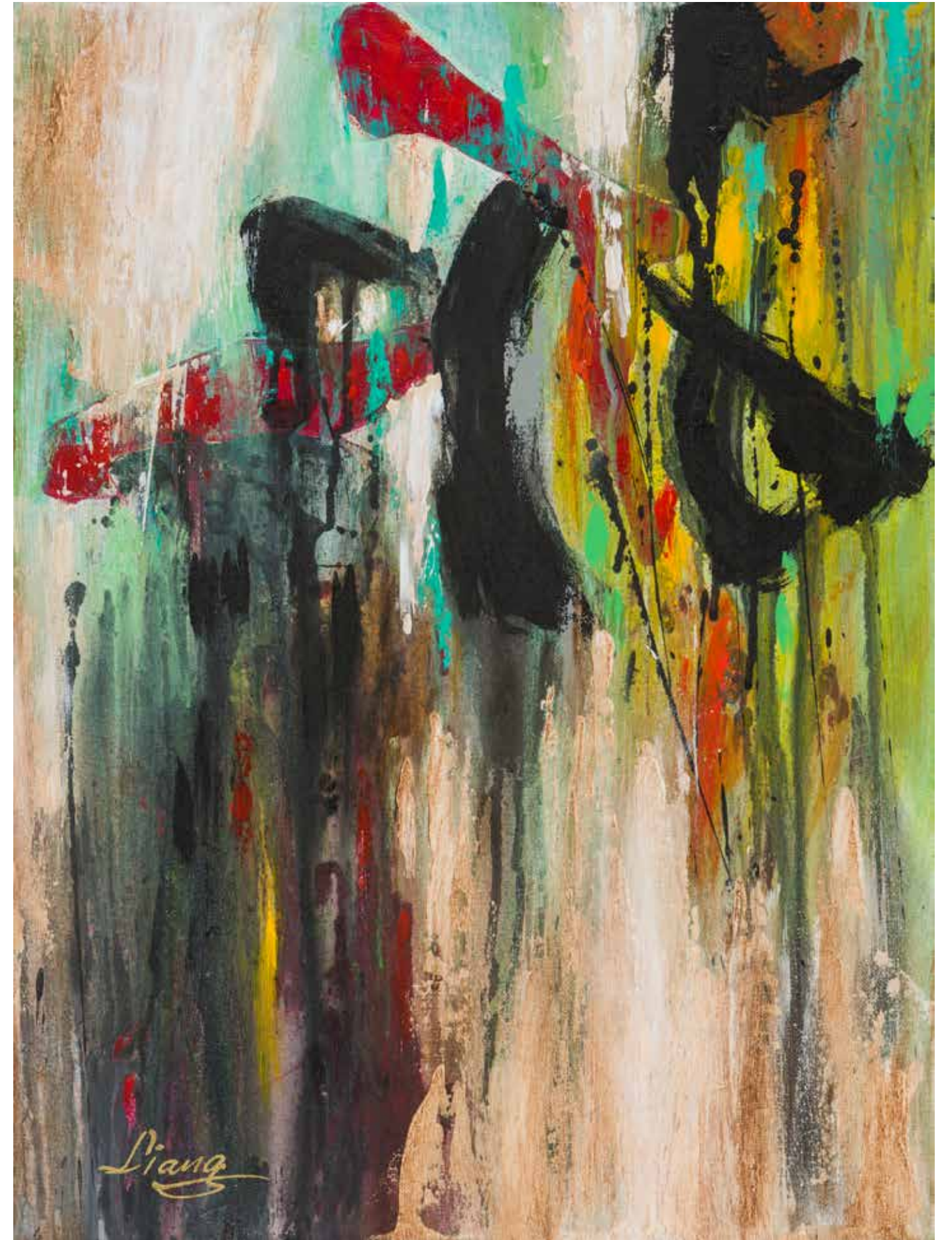
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The Soul of the Thread 07

acrylic on canvas
36inch × 30inch



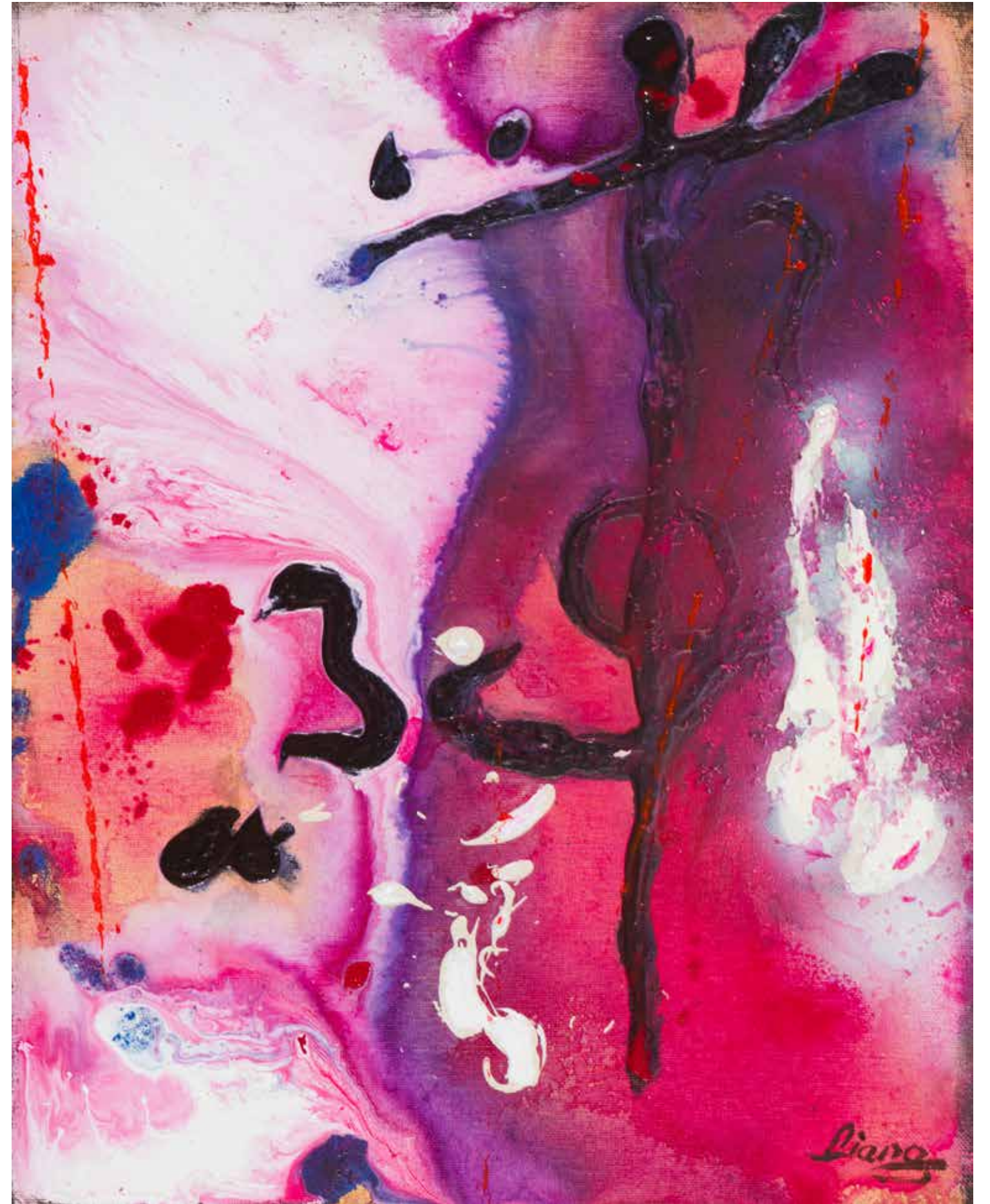
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The Soul of the Thread 08

acrylic on canvas
18inch × 24inch



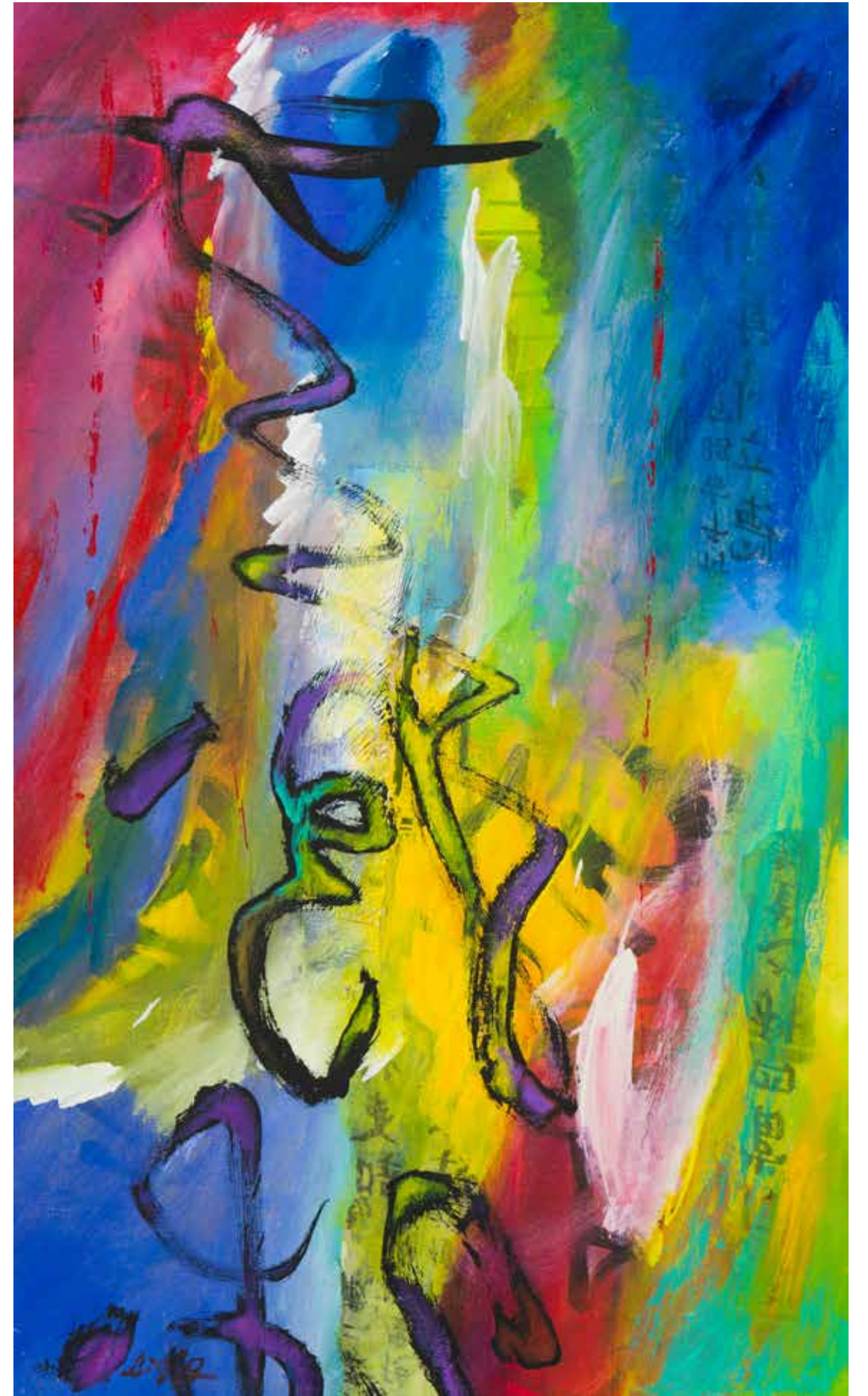
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The Soul of the Thread 10

acrylic on canvas
20inch × 16inch



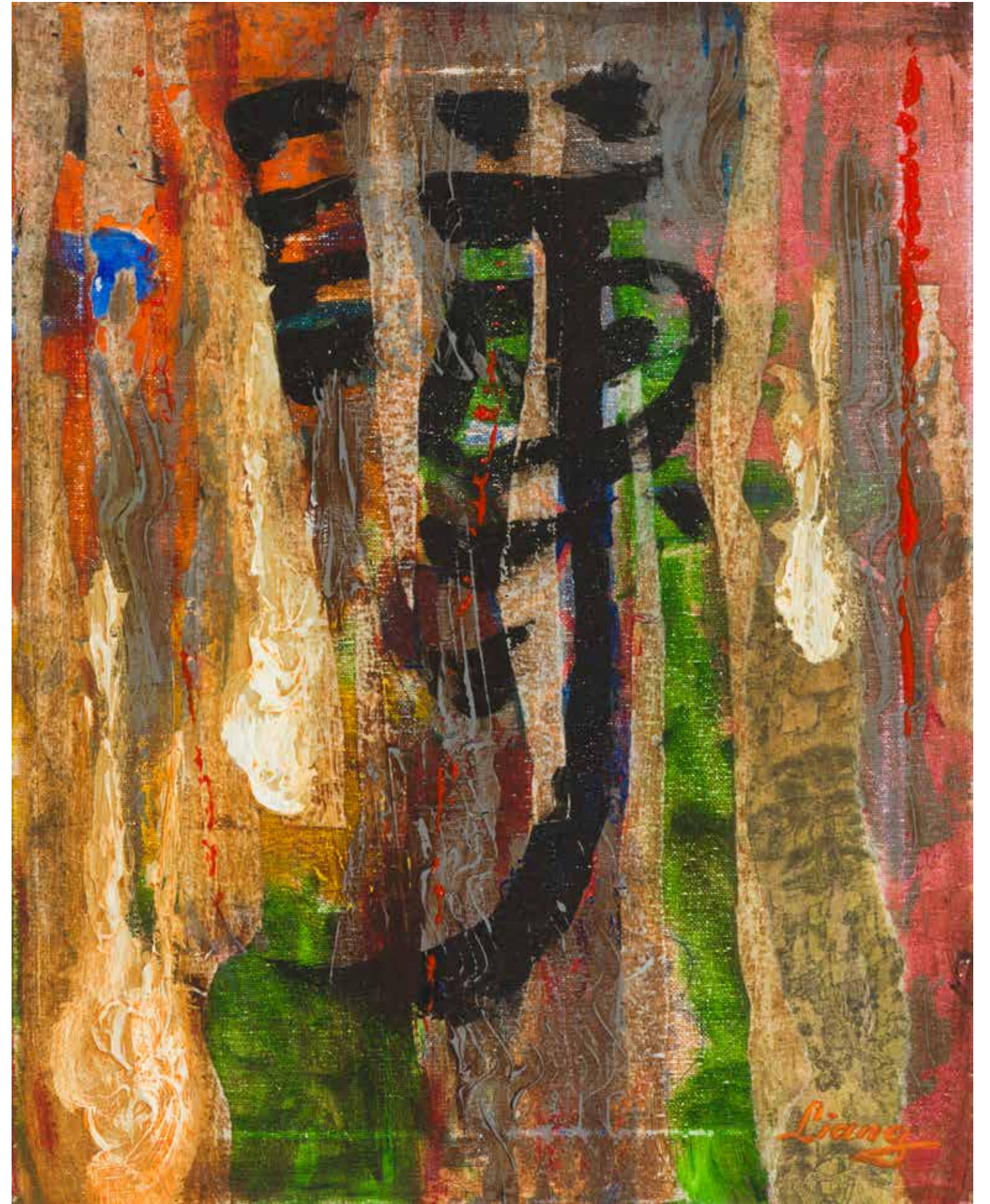
線魂 11
The Soul of the Thread 11

acrylic on canvas
40inch × 24inch



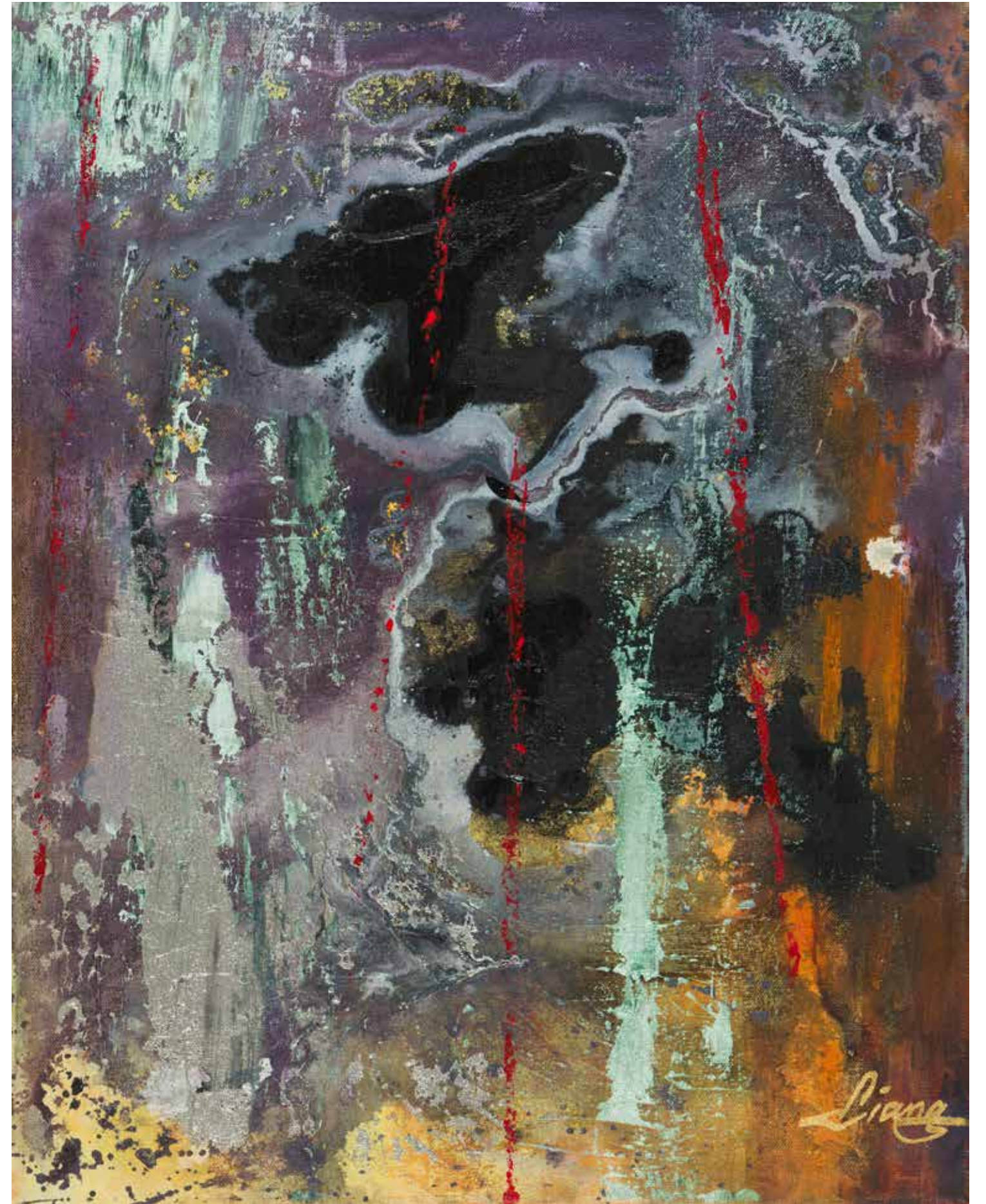
長河 03
The Long History 03

acrylic on canvas
24inch × 18inch



長河 04
The Long History 04

acrylic on canvas
20inch × 16inch



長河 02
The Long History 02

acrylic on canvas
20inch × 16inch



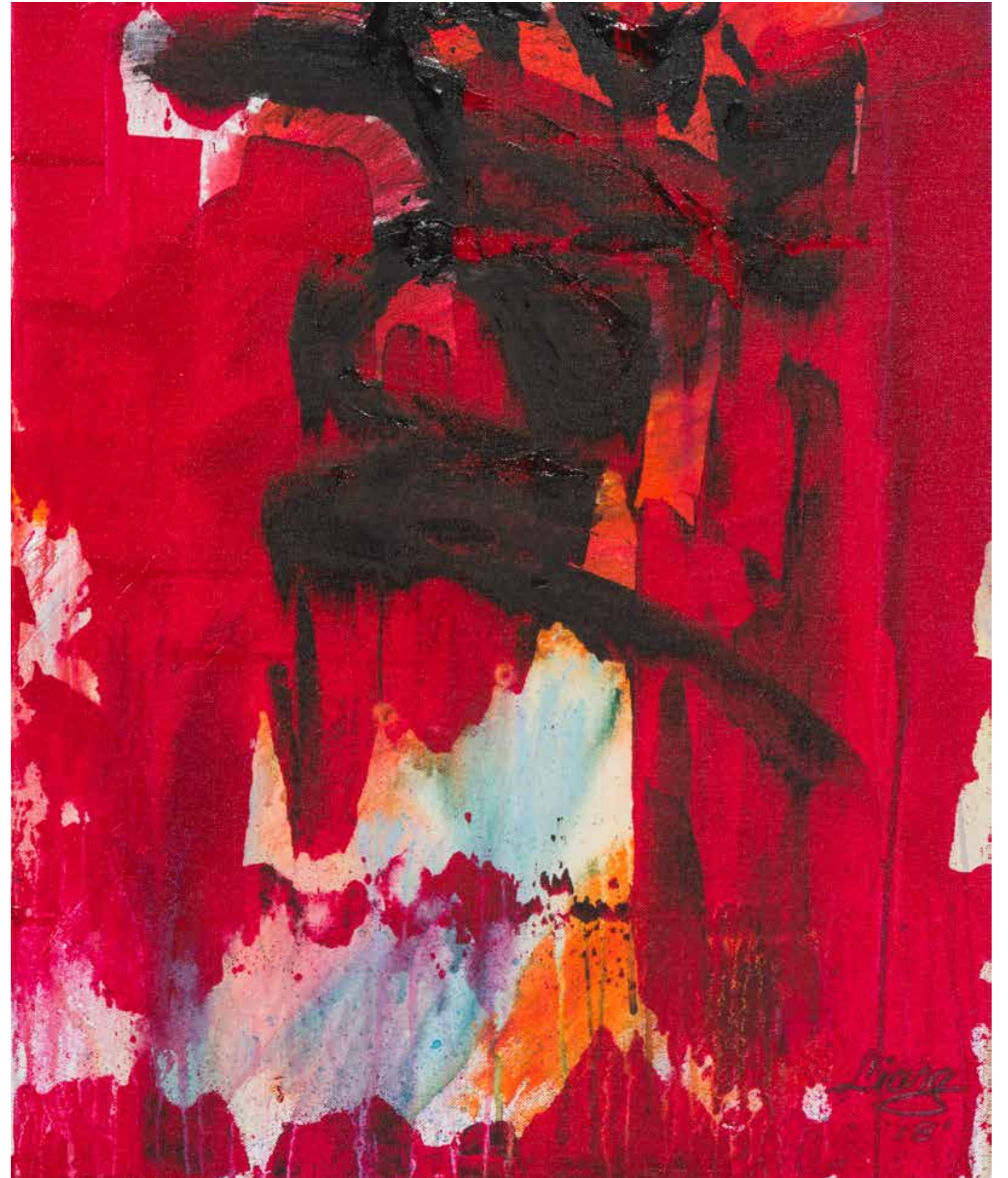
長河 09
The Long History 09

acrylic on canvas
40inch × 24inch



長河 06
The Long History 06

acrylic on canvas
24inch × 20inch



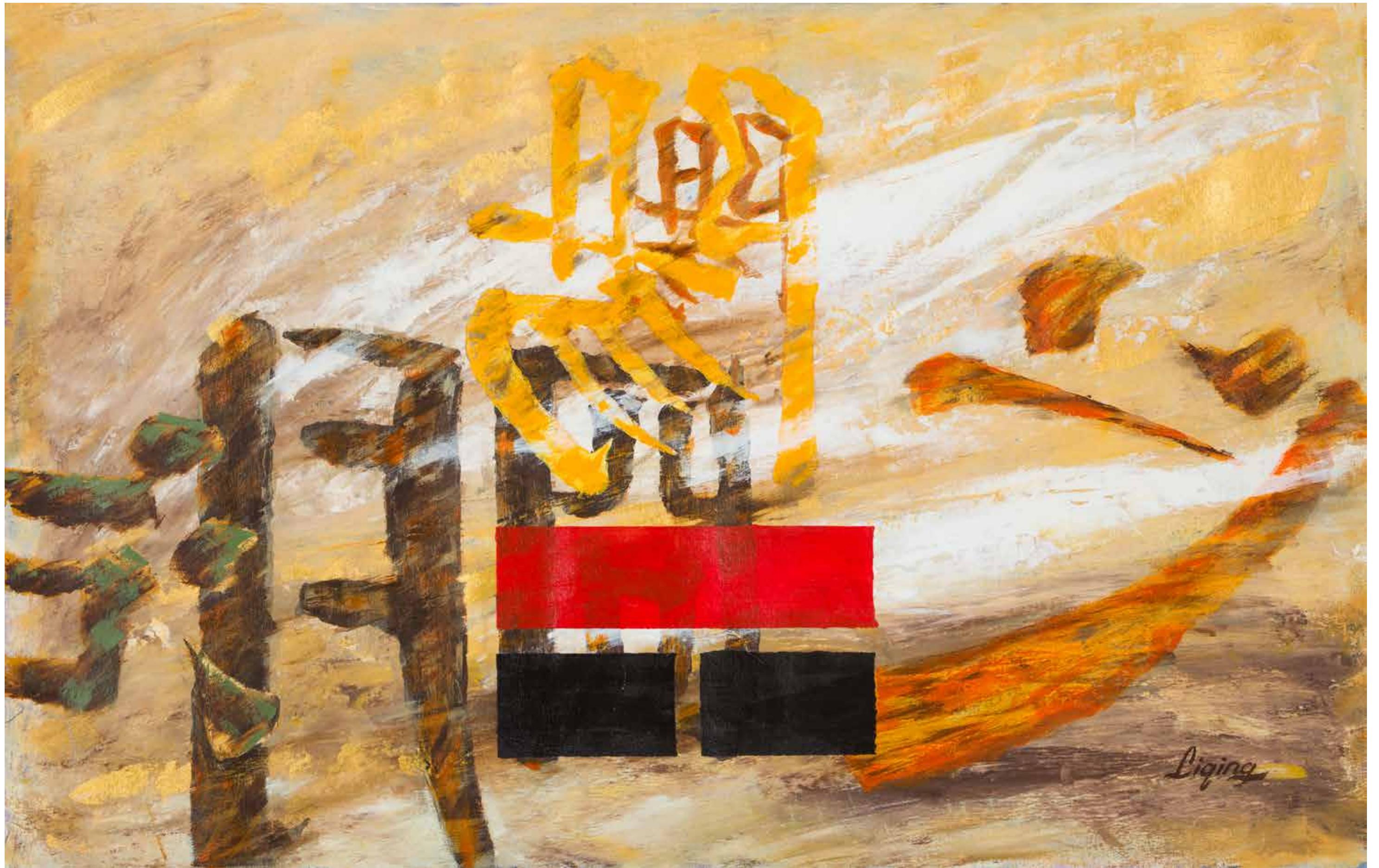
長河 01
The Long History 01

acrylic on canvas
40inch × 24inch



長河 05
The Long History 05

acrylic on canvas
24inch × 40inch



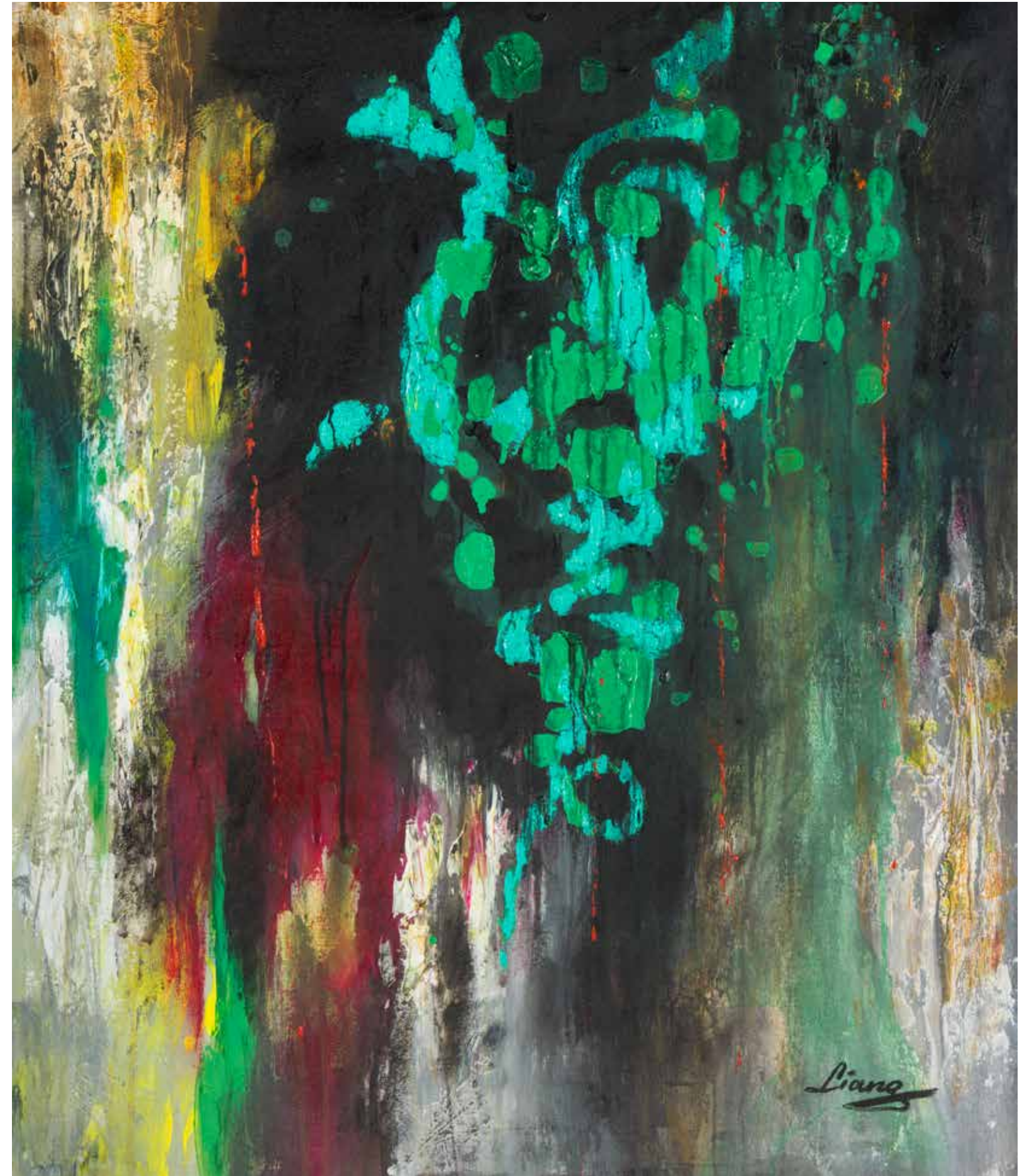
長河 08
The Long History 08

acrylic on canvas
24inch × 40inch



線魂 12
The Soul of the Thread 12

acrylic on canvas
36inch×30inch



梁禮清藝術年表

2018年5月	《境外之象》個展，美國硅谷亞洲藝術中心	2008年	美國中國畫院展
2018年2月	戊戌新春聯展，美國硅谷亞洲藝術中心	2007年	首屆美西畫院師生畫展
2017年5月	《字元線系列》個展，舊金山國際藝術中心	2005年	梁禮清迎春個展
2017年7月至9月	奧克蘭三人畫展	2004年	京福高速公路巨幅浮雕壁畫 6 幅 約2 萬平米
2017年7月至8月	舊金山中華藝術學會聯展，美國硅谷亞洲藝術中心	2001年	《風雲見證》絲網版畫參加全國版畫展
2016年	舊金山中華藝術學會聯展，美國硅谷亞洲藝術中心	1999年	《社火系列之二》參加第9屆全國美展
2015年	舊金山中華藝術學會聯展，美國硅谷亞洲藝術中心	1998年	《朋友的畫室》獲國家輕工業部獎
2014年11月	2D 畫展, 圣塔克拉拉TRITON MUSEUM	1997年	《校門》獲中國包協大獎
2013年11月至12月	《穿越筆墨》個展，美國硅谷亞洲藝術中心	1994年	《天衢》參加第12屆全國版畫展
2012年12月	美西畫院第四屆師生畫展	1994年	《鐵》參加第 8 屆全國美展
2012年5月	舊金山藝術博覽會	1991年	《化醇》中國文化部中國對外展覽公司國際巡展
2011年2月	《四絕雅集》綜合展覽，美國硅谷亞洲藝術中心	1990年	《天衢》中國文化部中國對外展覽公司國際巡展
2010年	美西畫院第三屆師生畫展	1989年	《歷程》獲中國版畫家協會獎
2009年	硅谷第23屆 OPEN STUDIO	1989年	《正月十五》參加中國美協第 7 屆全國美展
2009年	美西畫院第二屆師生畫展		
2008年	硅谷第22屆 OPEN STUDIO		
2008年	地球日華裔畫家作品展		

Chronicle of Liqing Liang

2018	Image Beyond Landscape, Solo Show, Silicon Valley Asian Art Center	1994	Chinese Artists Association Exhibition
2018	Group Exhibition of the Year of Dog, Silicon Valley Asian Art Center	1994	Ministry of Culture of PRC, Chinese Artists Association 8 th National Art Exhibition
2017	International Art Center of San Francisco	1991	China international exhibition company annual exhibition
2017	Oakland Three Painting Exhibition	1990	China international exhibition company annual exhibition
2017	San Francisco Chinese Art Association Joint Exhibition	1989	“Course” won the Chinese Printmaking Artists Association
2016	San Francisco Chinese Art Association Joint Exhibition	1989	Ministry of Culture of PRC, Chinese Artists Association 7 th National Art Exhibition
2015	San Francisco Chinese Art Association Joint Exhibition		
2014	2D Art Exhibition, Triton Museum, Santa Clara		
2013	Exhibition of The New Expressional Painting, Solo Show, Silicon Valley Asian Art Center		
2012	The 4 th Art exhibition of teachers and students, American West Art Studio		
2012	San Francisco International Art Fair		
2011	“SI JUE YA JI” Comprehensive Exhibition		
2010	The 3 rd Art exhibition of teachers and students, American West Art Studio		
2009	Silicon Valley Open Studio		
2009	The 2 nd Art exhibition of teachers and students, American West Art Studio		
2008	Silicon Valley Open Studio		
2008	Earth Day Chinese Painter’s Works Exhibition		
2008	American Chinese Painting Academy Exhibition		
2007	The 1 st Art exhibition of teachers and students, American West Art Studio		
2005	Spring Festival Solo Exhibition		
2004	Beijing-Fuzhou Freeway Mural, 6 pieces of about 20,000 square meters		
2001	Silk screen print, Ministry of Culture of PRC, Chinese Artists Association		
1999	“Social Fire Series II”, Ministry of Culture of PRC, 9 th National Art Exhibition		
1999	“Situation witness” , silk screen print, Chinese Artists Association		
1998	“Friend’s Studio” won the Ministry of Light Industry of PRC Award		
1997	“School Gate” won the China Packaging Association Award		

編後記

梁禮清先生是活躍在硅谷的著名畫家，早年畢業於北京中央美術學院，在畫布與教壇耕耘半生，成績斐然。雖為科班出身，但一反學院派的保守，跳出傳統窠臼，大膽創發，不拘一格運用各種媒材及手段，融潑灑、皴擦、拼貼，甚至鞭抽與一體，以成今日之面貌。

硅谷亞洲藝術中心於2013年為禮清先生舉辦過一次個展《穿越筆墨》，倏忽五年，我們驚喜地看到他新的探索和境界。此次展出的“半丘”、“物候”、“天象”、“溫潤”、“無垠”、“線魂”、“長河”諸系列在表現手法上各有側重，但一以貫之的是濃烈的色彩、奔放的線條和深邃的意境中蘊藏著的飽和的情感，一個藝術家將身心完全浸潤到創作中的噴薄而出的自由與熱情。或許這就是禮清先生的作品最打動人的地方。

禮清先生除了在藝術創作上幾十年如一日上下求索外，還是硅谷卓有成就的美術教育家，諄諄善誘，學生輩屢獲全美大獎者不乏其人，其仁愛之心可見一斑。

禮清先生雖旅居海外多年，用的也是西方媒材，但信手拈來的中國元素看似隨意，實則是流淌在血脈裏的鄉愁，也讓他的畫境有了更多的可能性。抽象也好，具象也罷，無非藝術的表象。他的快樂，他的苦悶，他的期盼，他的想往，才是希望我們看到、感受到的東西，正所謂“超以象外，得其寰中”。所以我們將此次畫展命名為“境外之象”，希望觀眾體察。

徐心如

2018年4月

於硅谷亞洲藝術中心

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