

Chanting in Ink: Recent Paintings of Liang Liqing

《墨氣長嘯——梁禮清近作展》

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



Chanting in Ink: Recent Paintings of Liang Liqing

墨氣長嘯

梁禮清近作展

舊金山中華藝術學會 協辦

開幕式Opening:

2:30 pm ,Sat., July 8

展期: July 8 to 25, 2023

Tue. - Sat. 11:00 am - 4:30 pm

講座: 我的創作理念與心得
主講人: 梁禮清

美西: 7/23/2023 週日下午 3:00-4:30

亞洲: 7/24/2023 週一早晨 6:00-7:30

Zoom ID: 864 120 9030

Passcode: 3777

(現場和線上同時進行)

Silicon Valley Asian Art Center
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抽象與書法

劉軍平

最近，我欣喜地欣賞了《墨氣長嘯——梁禮清近作展》的作品，深深地被畫家體現出來的現代抽象與東方書法意象的美感所打動。這批作品創新點主要體現在將東方書法融入抽象藝術的符號系統，在這個基礎上使用抽象表現主義的手法肆意揮灑地潑彩創作，體現出扎實具象功底上超越中國傳統意象、對接西方抽象的一種個性化語言方式，可以稱為「梁氏抽象」。「梁氏抽象」建立在克萊夫·貝爾的「有意味的形式」理論架構上呈現了當代華裔美國藝術獨有的特性，是藝術家繼承張大千、趙無極、朱德群、徐冰等藝術家的風格下的開拓創新。

在梁先生作品中將中國文字的符號作為一種語言的特徵，這種文字已經脫離書法的表意特徵而作為符號形式特徵常常出現在他的油畫、水墨以及綜合材料之中。在近期作品中把文字的書體、隸書、篆書、行書、草書做了不同區分又有機融合在創作之中，呈現出東方情結與現代文化的有機結合。正如英國評論家赫伯特·里德所認為：「抽象表現主義作為一個藝術運動，不過是這種書法的表現主義的擴展與苦心經營而已，它與東方藝術有著密切的關聯，道理也就在此。」（赫伯特·里德，《現代繪畫簡史》，1959年）。古典文字和現當代藝術的有機結合是梁禮清藝術探索的一個理論基石，尤其美國藝術家波洛克的行動繪畫為其做了注腳。梁禮清的不同之處就是將文字的基本點畫作為了一個符號性的結體結構進入他的藝術創作之中，我們常常在他的油畫、水墨以及綜合材料中看到中國書法的一個撇一個捺，甚至一個部分的間架結構隱隱約約出現在他的畫面之中，其它色塊、線條與這些結體有機結合、天然合一，這是他探索的一個特殊之處，他把這種文字結體符號和圖像有機整合成為一種新的藝術創新風格。

梁禮清作品始終堅持將歷史文化積澱與現代前沿性相結合的風格路徑，他的作品是用中國書畫的意象語言、抽象造型、渲染方法以及點線面的構成方式完成的當代作品。其作品形式上看是東方的水墨韻味，但是已經跳出東方藝術傳統藩籬制約，走向一種國際化的藝術圖式，尤其在畫面中形成了一些強烈的構成感。梁先生的探索具有跨文化性的特徵，具有將東方文化和西方文化有機結合的一個漸進過程。這種風格形成不但是他自身人生的一種經歷，而且是其繪畫藝術探索的一個典型特徵，這種特徵是當前「第三種圖像」理論的踐行者。

Abstraction and Calligraphy

Dr. Junping Liu

Recently, I was delighted to appreciate the works of “Chanting in Ink: Liang Liqing's Recent Works Exhibition”, and was deeply moved by the modern abstraction and the beauty of oriental calligraphy imagery embodied by the artist. The innovation of this batch of works is mainly reflected in the integration of oriental calligraphy into the symbolic system of abstract art. On this basis, abstract expressionism is used to create splashes of color, reflecting the solid representation skills that surpass traditional Chinese images and connect with Western abstraction. This personalized language method can be called “Liang's abstraction”. Liang's Abstraction is based on Clive Bell's "Significant Form" theoretical framework and presents the unique characteristics of contemporary Chinese American art. It is a pioneering and innovative work inherited from artists such as Chang Dai-chian, Zao Wou-ki, Chu Teh-Chun, and Xu Bing.

In Mr. Liang's works, the symbols of Chinese characters are used as a language feature. This kind of characters has broken away from the ideographic features of calligraphy and often appears in his oil paintings, ink paintings and composite materials as symbolic features. In his recent works, he distinguishes the calligraphy style, official script, seal script, running script, and cursive script and organically integrates them into his creations, showing the organic combination of oriental complex and modern culture. As the British critic Herbert Read saw it: “Abstract Expressionism, as an art movement, is nothing more than an extension and painstaking cultivation of this kind of calligraphic expressionism. It has a close connection with Eastern art, and that's the reason.” (Herbert Read, A Concise History of Modern Painting, 1959). The organic combination of classical characters and contemporary art is a theoretical cornerstone of Liang Liqing's artistic exploration, especially noted by the action paintings of American artist Pollock. The difference of Liang Liqing is that he uses the basic stippling of characters as a symbolic structure into his artistic creation. We often see Chinese calligraphy in his oil paintings, ink washes and composite materials, and even a part of the frame structure faintly appears in his pictures, and other color blocks and lines are organically combined with these structures and are naturally integrated. This is a special feature of his exploration. He uses this kind of text and organically integrates the symbols and images to create a new artistic innovation style.

Liang Liqing's works always adhere to the style path of combining historical and cultural accumulation with modern cutting-edge. His works are contemporary works completed with the imagery language of Chinese calligraphy and painting, abstract modeling, rendering methods and the composition of points, lines and surfaces. In terms of form, his works have the charm of oriental ink and wash, but they have jumped out of the traditional barriers of oriental art and moved towards an international artistic pattern, especially forming some strong sense of composition in the painting. Mr. Liang's exploration has the characteristics of interculturality, and has a gradual process of organically combining Eastern and Western cultures. The formation of this style is not only a kind of experience in his own life, but also a typical feature of his exploration of painting art. This feature is a practitioner of the current "third image" theory.



1. 漢簡之魂 之七
Soul of Han Calligraphy No.7
70x38 inches
Ink Color on Rice Paper

\$4,800



2. 漢簡之魂 之八
Soul of Han Calligraphy No.8
70x38 inches
Ink Color on Rice Paper

\$4,700



3. 漢簡之魂 之九
Soul of Han Calligraphy No.9
70x38 inches
Ink Color on Rice Paper

\$5,000



4 漢簡之魂 之一
Soul of Han Calligraphy No.1
54x27 inches
Ink Color on Rice Paper

\$3,200



5 漢簡之魂 之二
Soul of Han Calligraphy No.2
54x27 inches
Ink Color on Rice Paper

\$3,200



6. 漢簡之魂 之三
Soul of Han Calligraphy No.3
54x27 inches
Ink Color on Rice Paper

\$3,200



7. 漢簡之魂 之四
Soul of Han Calligraphy No.4
54x27 inches
Ink Color on Rice Paper

\$3,200



8. 漢簡之魂 之五
Soul of Han Calligraphy No.5
54x27 inches
Ink Color on Rice Paper

\$3,400



9. 漢簡之魂 之六
Soul of Han Calligraphy No.6
54x27 inches
Ink Color on Rice Paper

\$3,200



10. 致敬金農 之一
Attribution to Jin Nong No.1
54x27 inches
Ink Color on Rice Paper

\$3,400



11. 致敬金農 之二
Attribution to Jin Nong No.2
43x27 inches
Ink Color on Rice Paper

\$3,400



12. 致敬金農 之三
Attribution to Jin Nong No.3
30x21 inches
Ink Color on Japanese Paper

\$2,600



13 致敬金農 之四
Attribution to Jin Nong No.4
27x27 Inches
Ink Color on Rice Paper

\$2,600



14. 致敬金農 之五
Attribution to Jin Nong No.5
38x24 inches
Ink Color on Rice Paper

\$2,000



15. 夢回漢唐 之一
Back to the Golden Times No.1
28x18 Inches
Ink Color on Rice Paper

\$1,200



16. 夢回漢唐 之二
Back to the Golden Times No.2
31x21 inches
Ink Color on Rice Paper

\$1,200



17. 夢回漢唐 之三
Back to the Golden Times No.3
29.5x19.5 inches
Ink Color on Paper

\$1,200



18. 夢回漢唐 之四
Back to the Golden Times No.4
27.5x18 Inches
Ink Color on Paper

\$1,200



19. 君門煙霧深
Foggy Mountain
28x18.5 Inches
Ink Color on Paper

\$1,600



20. 歲月留痕 之一
The Moments No.1
24x18 Inches
Ink Color on Paper

\$1,200



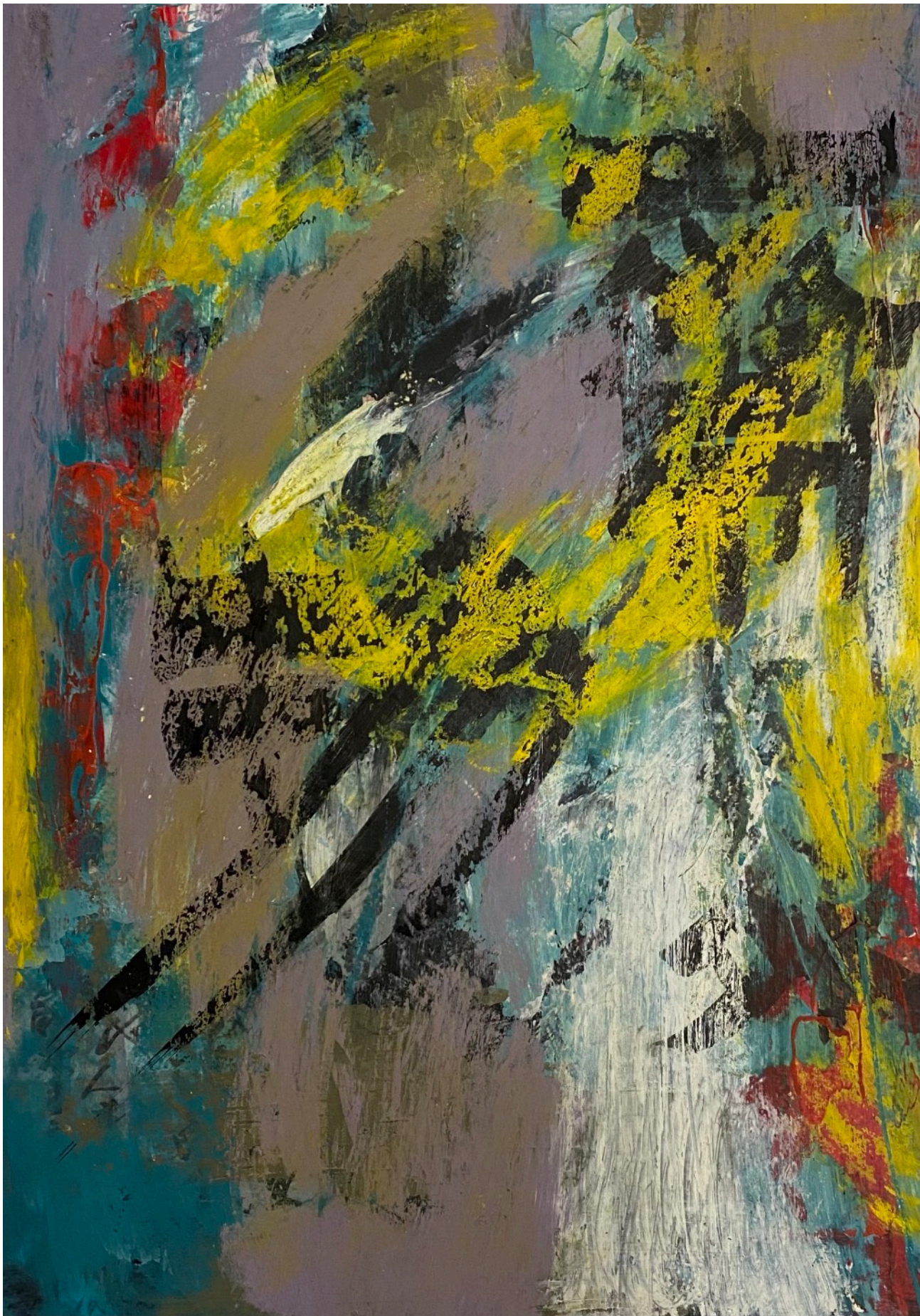
21. 歲月留痕 之二
The Moments No.2
19.7x14 Inches
Ink Color on Paper

\$1,000



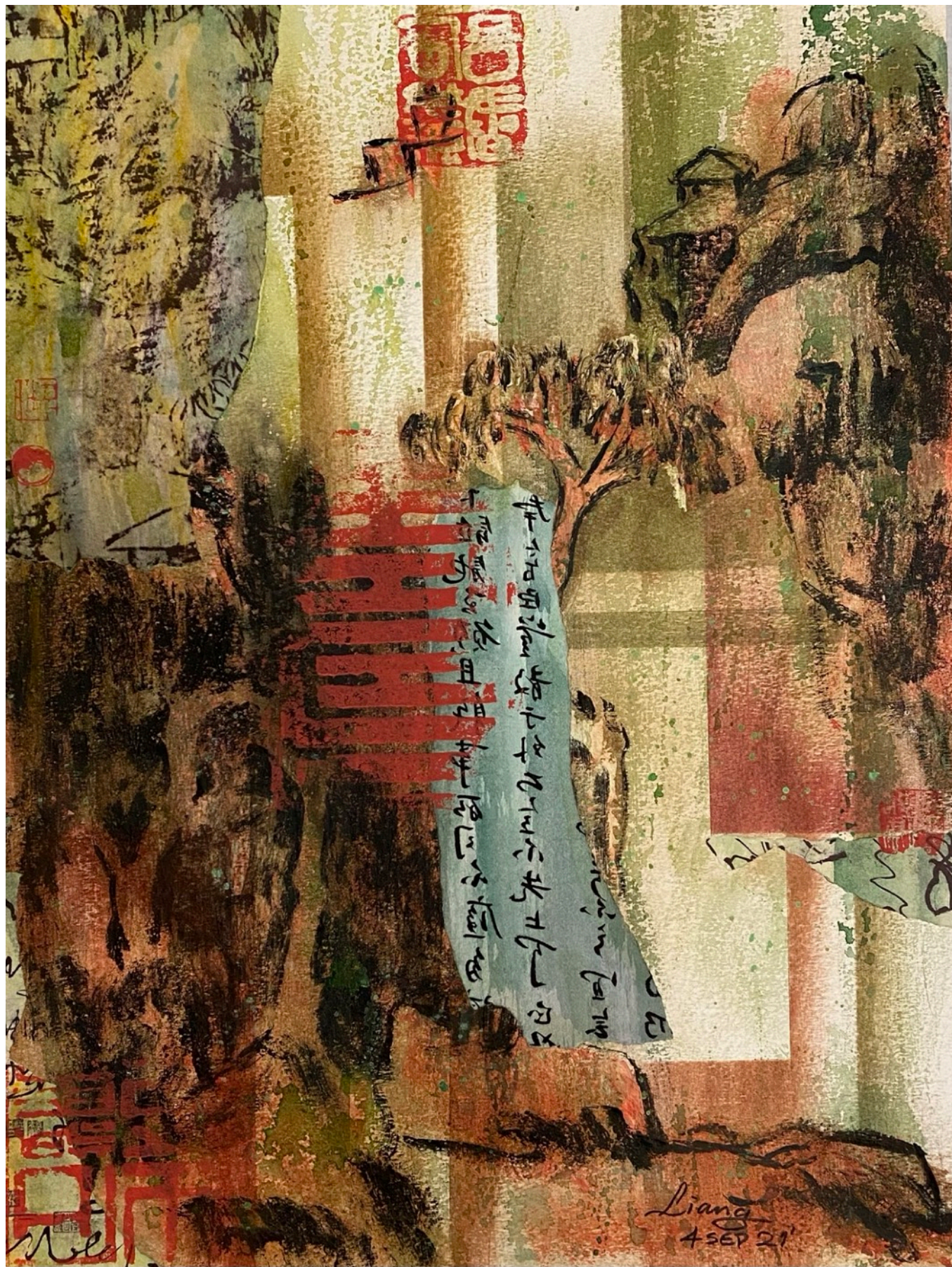
22. 歲月留痕 之三
The Moments No.3
24x18 Inches
Ink Color on Paper

\$1,200



23. 歲月留痕 之四
The Moments No.4
19.7x13.7 Inches
Ink Color on Paper

\$900



24. 歲月留痕 之五
The Moments No.5
24x18 Inches
Ink Color on Paper

\$1,200



25. 光年之外 之一
Outside the Light Year No.1
13.7x10.7 inches
Mixed Media

\$480



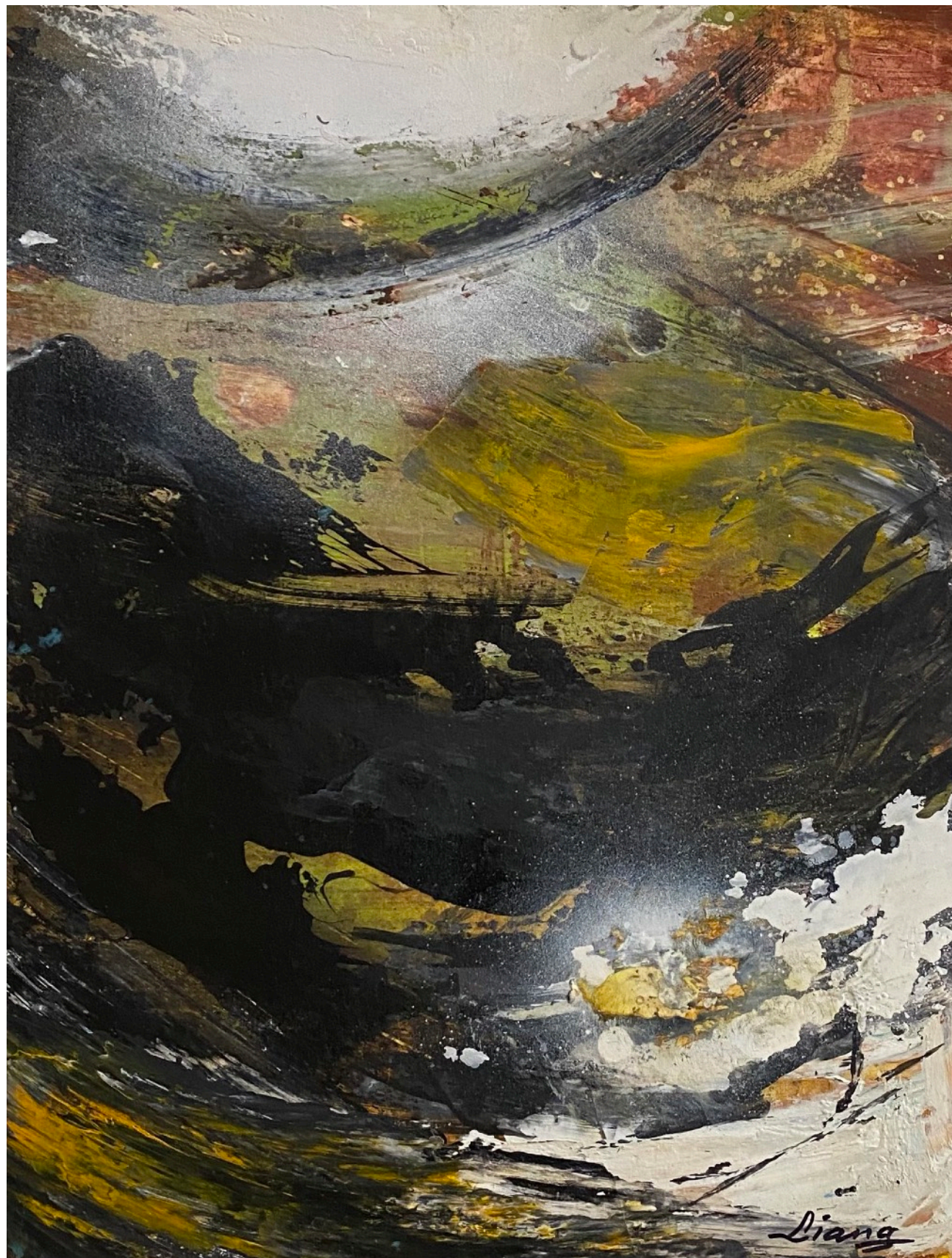
26. 光年之外 之二
Outside the Light Year No.2
13.7x10.7 inches
Mixed Media

\$480



27. 光年之外 之三
Outside the Light Year No.3
13.7x10.7 inches
Mixed Media

\$480



28. 光年之外 之四
Outside the Light Year No.4
13.7x10.7 inches
Mixed Media

\$480



29. 光年之外 之五
Outside the Light Year No.5
13.7x10.7 inches
Mixed Media

\$480



30. 光年之外 之六
Outside the Light Year No.6
13.7x10.7 inches
Mixed Media

\$480



31. 光年之外 之七
Outside the Light Year No.7
13.7x10.7 inches
Mixed Media

\$480



32. 光年之外 之八
Outside the Light Year No.8
13.7x10.7 inches
Mixed Media

\$480



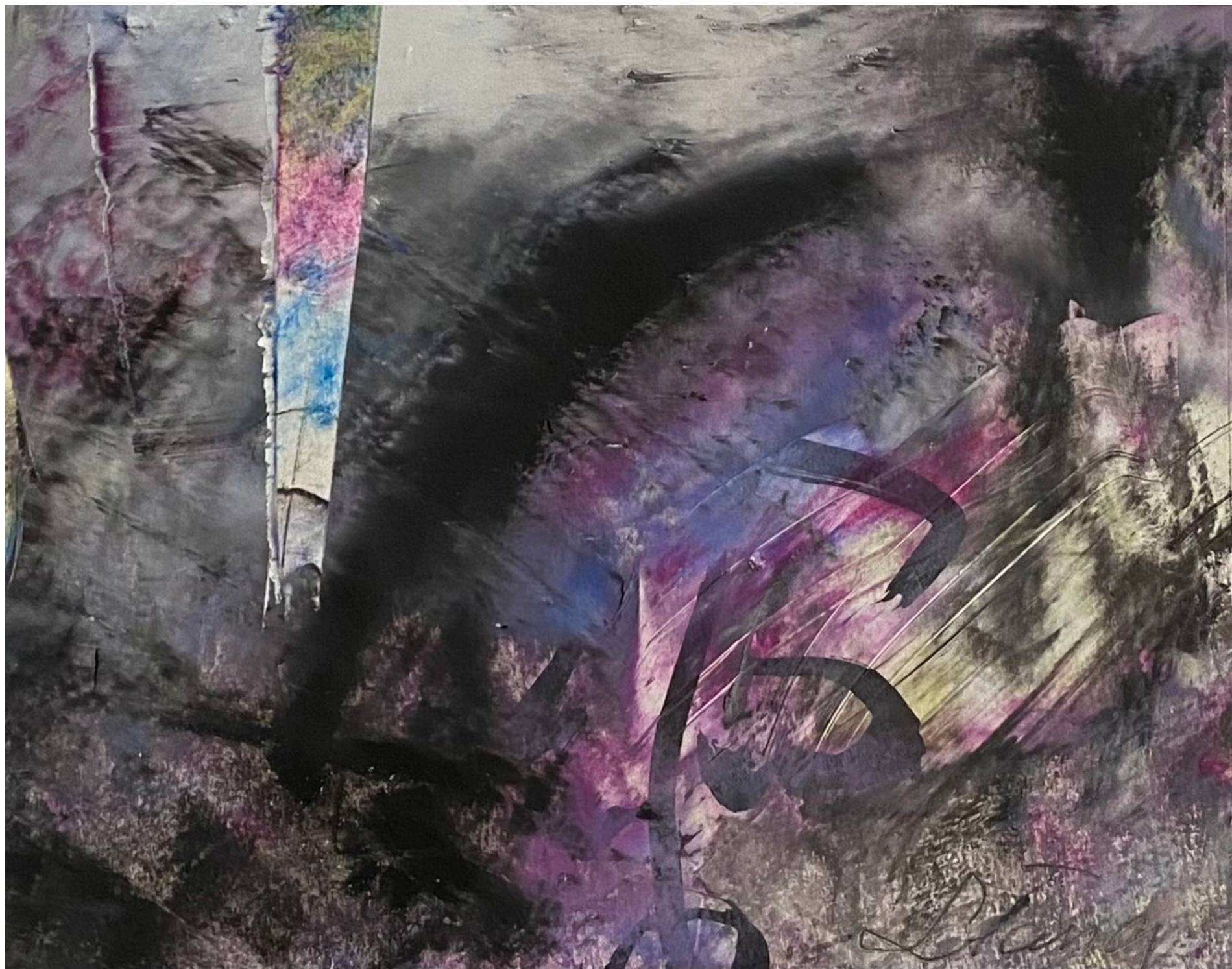
33. 光年之外 之九
Outside the Light Year No.9
16.7x13.7 inches
Mixed Media

\$480



34. 蓝寶石 之一
Sapphire No.1
6.5x10.7 inches
Mixed Media

\$280



35. 蓝寶石 之二
Sapphire No.2
6.5x10.7 inches
Mixed Media

\$280



36. 蓝寶石 之三
Sapphire No.3
6.5x10.7 inches
Mixed Media

\$280



37. 蓝寶石 之四
Sapphire No.4
6.5x10.7 inches
Mixed Media

\$280



38. 篁篴入秋
Autumn Melody
16.7x13.7 inches
Mixed Media

\$680



39. 夢回北齊 之一
13.7 x 18.8 inches
Mixed Media

\$680



40. 夢回北齊 之二
13.7 x 18.8 inches
Mixed Media

\$680



41 唐草風韻 之一
Running Script of Tang No.1
16.7x13.7 inches
Mixed Media

\$580



42 唐草風韻 之二
Running Script of Tang No.2
16.7x13.7 inches
Mixed Media

\$580



43 唐草風韻 之三
Running Script of Tang No.3
16.7x13.7 inches
Mixed Media

\$580



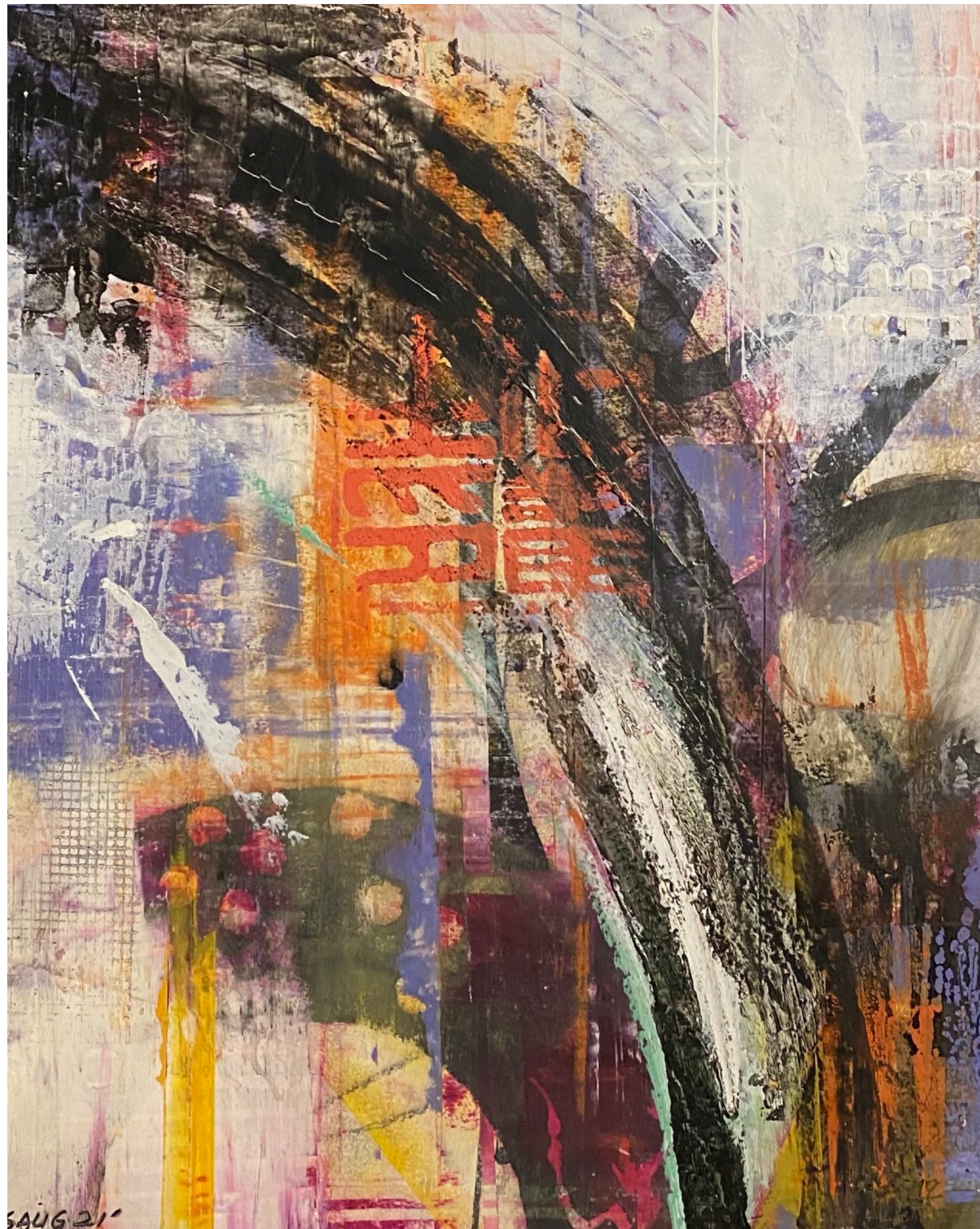
44 唐草風韻 之五
Running Script of Tang No.5
16.7x13.7 inches
Mixed Media

\$580



45 唐草風韻 之六
Running Script of Tang No.6
16.7x13.7 inches
Mixed Media

\$580



46 唐草風韻 之七
Running Script of Tang No.7
16.7x13.7 inches
Mixed Media

\$580



47. 唐草風韻 之八
Running Script of Tang No.8
16.7x13.7 inches
Mixed Media

\$580



48. 浮世
Floating World
38x70.2 inches
Ink on Rice Paper

\$4,800



49. 神秘迹像
Mystery Trace
70.2x38 inches
Ink on Rice Paper

\$4,800



50 禪墨風韻

70.2x38 inches
Ink on Rice Paper

\$4,600



51 墨吟纵横 之二
Unchained No.2
29 x19.5 Inches
Ink Color on Rice Paper

\$1,200



52 年代之四
Dynasty No.4
27 x27 Inches
Ink Acrylic on Rice Paper

\$1,800