抒情的軌跡

梁兆熙的一鬱一與一癒

LYRICAL TRACES

LIANG ZHAOXI'S MELANCHOLY AND HEALING

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館方序
Preface

館方序

2022 年最後一檔展覽，毓繡美術館很榮幸推出香港藝術家梁兆熙的個展。2023 年正逢梁兆熙的從心之年，一輩子都投注於創作的他，可觀的創作能量使得選件成為這次展覽中最艱鉅的任務，最後館方挑選出近四十件畫作，盡可能囊括早期至近期的作品，向觀眾精選其 1980 年至今的創作軌跡。

梁兆熙 80 年代在巴黎初試鋒芒，雖然大半輩子都在法國，但 90 年代開始浮出台灣藝壇，時至今日，他的創作蹤跡確實遍佈台灣各地。奇妙的是，即使如此，我們仍會覺得他自帶神秘感，不只是他出自本質對於藝壇特定場合的有意避離，也因為他前後期作品皆堅守著炭黑的視覺作風；又或許是他的年紀、他重複表現的題材和繪畫材料，理應令他的作品看起來相對古典，但事實上線條卻還是用得毫不拘束，構圖的處理也出其不意地創造出驚喜。雖然世物無法恆存，然而看過梁兆熙的畫作，著實讓人對畫中之物難以忘懷。

藝術家早年的畫作的確發散著程度不一的鬱氣，不過隨著時間往後推移，畫面越顯通明，植物也如死灰復燃般，重生、自我復癒。或許指向的是植物，抑或是藝術家本人的遭遇或心境。不論如何，梁兆熙都始終如一透過創作，依照自己的狀態，編織著自己所見的生活諸貌，具體、但也虛幻，正如藝評家王嘉驥所形容的「雖具體而虛幻——是對實物的再現，卻已無實體性」。

最後，要特別感謝赤粒藝術對本展的支持與協助居中聯繫，雖然館方並無直接與梁兆熙對話，但也算是從旁敲側擊中讀取出他的輪廓，早已耳聞的性情低調在此次的展覽策劃過程中更顯得立體。或許梁兆熙是一如往常的淡然，而這樣的距離感其實正與他對觀者欣賞作品的期待完全相符：毋須太執著藝術家個人的想法或他者的詮釋，僅需留心自己如何通過他的畫作抒發情感，喚回某些時間與記憶。

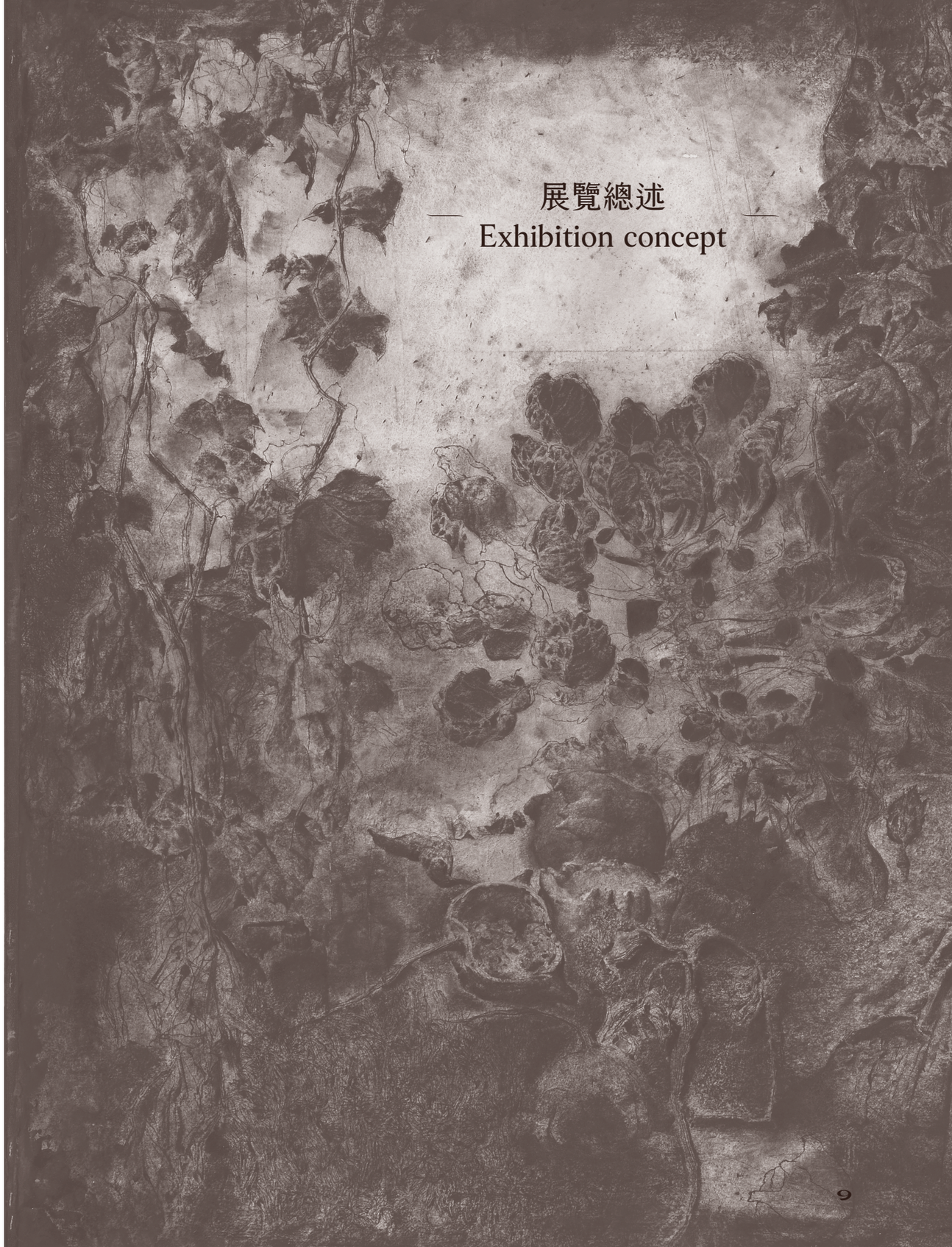
Preface

For the end-of-year exhibition of 2022, the Yu-Hsiu Museum of Art is delighted to present the solo exhibition of Hong Kong artist Liang Zhaoxi. The artist turns seventy years old in 2023. Having spent most of his life making art, to select the artworks for the solo exhibition from his large body of work has been a highly challenging task. Eventually, the museum selects nearly forty paintings comprising Liang's works from the early period to the late period to present the creative trajectory of his career from 1980 to date.

Liang made his debut in Paris in the 80s. Although he has lived in France most of his life, he began to be noticed in the Taiwanese art scene in the 90s. Until today, his works can be found in many places in Taiwan. Even so, the artist still keeps a rather mysterious profile to most of the world. Not only does he intentionally keep a distance from certain occasions in the art scene due to his preference to remain low-key, his persistent visual style created by using charcoal in both his early and later works also contribute to his mysteriousness. Another possible reason is due to the fact that one would imagine his works to be comparatively classical given his age, the recurring motifs and his consistent painting material. As a matter of fact, his lines appear to be entirely unrestrained, and the way he deals with his composition is also unexpectedly surprising. Although the world is impermanent, Liang's painting would definitely leave a lasting impression in the mind of the spectator.

It is clear that the artist's early paintings exude various degrees of melancholy; but as time progressed, his images have started to brighten up, and the plants he delineates also appear to move out of the gloomy shadow and begin to rejuvenate and self-heal. Perhaps the change is embodied by the plants; or it reflects or the artist's situations in life or his evolving state of mind. No matter what, Liang has always utilized artistic creation and followed his own condition to portray the different aspects of life he perceives, which are both concrete and illusory. Just like art critic Chia Chi Jason Wang describes, his work is "concrete, but at the same time, elusive—the representation of a physical object without actual physicality."

Our special thanks go to Red Gold Fine Art for supporting the exhibition and assisting in communicating between the artist and the museum. Although we have not communicated with Liang directly, we can also feel out the contour of his artistic journey in this roundabout way; and his low-profile temperament has become more vivid throughout the curatorial process of the exhibition. Maybe Liang has remained detached all along, and such a sense of distance also conforms to his expectation regarding how his audience should approach his works: instead of trying to wrap their heads around the artist's ideas or other people's interpretations, they only need to pay attention to how he expresses feelings and emotions through his painting to evoke certain moments in time and memories.



展覽總述
Exhibition concept

展覽總述

看過梁兆熙的作品，很難不發覺他對炭筆的喜愛。他的畫面幾乎是單色系，除了少量的色彩裝點如黃褐或赤鐵色，他的用彩幾乎稀少，灰階構成了主要的視覺印象。藝術家早期作品自 1980 年開始，其畫風總是幽黯，遍布著底片放大顯影後的粗糙粒子與痕跡感，彷彿拓印般，他的沉鬱擴散開來，死亡、遺忘、荒涼，似乎就這麼形構出梁式作品的表情。

2009 年以後，梁兆熙的風格開始有所轉變，畫面顯見更多的留白，更多光和空氣進到他的作品，除了早年常繪的室內靜物，後期創作更貼近生活本身。他在巴黎住家附近認養了一小片田園，因此得以近距離觀察和繪寫更多富有生機的植物和玫瑰，對比之前的枯槁形貌，確實差異頗大。也或許他到過博物館、文物市集、動物園等地遊歷，恐龍化石、騎士盔甲、蒸汽火車頭以及老虎、孔雀、馬等動物皆成了描繪對象，輕盈之餘，輪廓線條尤顯分明、錯落有致。本次展覽亦展出了幾件梁兆熙近年重拾的風景，從中便可察見他的山比以往更為柔和，林和樹也更茂盛且充滿生態。

1990 年末期至 2008 年，梁兆熙曾有近十年的時間歷經了沉寂無聞，然其性格低調沉潛，從不願多談自己。他的畫作是寫意的，繪畫題材雖為寫實，從早期的鬱悶感到後來的療癒日常，他的構圖筆觸無不揭露他的內心狀態。雖然繪畫題材一再重複，梁兆熙卻從不指涉特定意涵，反倒忠於自己情感的路徑，偶而畫面襲來一股超現實，又或是蒙太奇式的並置手法，令觀看洋溢著趣味和驚喜。

Exhibition concept

It is hard to overlook Liang Zhaoxi's preference for charcoal when viewing his works. His paintings are mostly monochromatic. Except a tint of yellow brown or red ocher, he rarely uses any color. Different shades of gray dominate the primary visual impression of his works. Liang's early works from the 1980 onward are characterized by a gloomy style and reminiscent of images enlarged from photographic films, with a vivid sense of granularity and traces. Like rubbing, the gloominess spreads in his work—death, oblivion and desolation seem to constitute the expression of Liang's work.

After 2009, a stylistic shift has emerged in Liang's works. His images appear to include more blankness, with a higher degree of light and air. In addition to interior still lifes that he often painted in an earlier period, his works from the later period are somehow more reflective of his life: Liang adopted a patch of garden near his home in Paris. Therefore, he has been able to closely observe and delineate more plants and roses that are full of life. Comparing to the withering objects in his previous works, a rather obvious difference becomes visible in his works. Perhaps his trips to museums, antique markets, and zoos have also inspired him, as he has started to include subject matters such as dinosaur fossils, knight's armors, steam locomotive, tiger, peacock, and horse. While his works become lighter, his delineation of silhouettes also appear clearer and spaced more proportionately. This exhibition features some of Liang's landscapes, which he has picked up again in recent years. In these landscapes, the mountains are softer than before, whereas the woods and trees are more verdant and vigorous.

From the late 1990s to 2008, Liang underwent a decade of creatively quietude. However, he has always been reserved and keeping a low profile, without talking much about his personal life. His painting exudes a lyrical air even though his subject matter is realist. From his early melancholic style to the healing quotidian life in the later period, his composition and brushstroke reveal his changing inner world. Despite the repeated subject matter of his painting, Liang never aims to convey any specific implication, but instead concentrates on his own feelings. Sometimes his images look surrealistic, and sometimes they are depicted with montage-like juxtapositions, both of which make viewing his works lastingly intriguing and pleasantly surprising.

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專文
Essay

簡論梁兆熙及其繪畫

王嘉驥*

認識梁兆熙之前，我先是在 1992 年左右，於剛相識不久的藝壇友人陳傳興兄的臺北紗帽山住所，初見他所繪的風景。對紙本情有獨鍾，他以烏黑的炭精筆觸，細膩描摹遠方山陵，天空留出大片空白。除了帶有黑白底片放大顯影的粗粒子效果及視覺感，他所再現的山崗和巖壁，也營造了如拓印般的質感，引人聯想超現實主義名家恩斯特（Max Ernst, 1891-1976）的「拓印法」（frottage），以及中國自古已有的以紙本摹搨碑石的技法。[1]

不管是拓印，或是摹搨，都是對現實世界具體之物進行表面紋理的採集。轉印至紙本的物象，呈現了一種介於二維與三維之間的形象曖昧性，雖具體而虛幻——是對實物的再現，卻已無實體性。正因這樣的觀感，梁兆熙的風景即使富含立體皺褶與肌理層次，指涉現象界的真實，卻更趨近影像。[2]

知道梁兆熙的作品以後，我也透過誠品畫廊的資料，多知道了他以室內靜物和植物為題的其他繪畫。[3] 塵封暗室的桌面或是地上，陳設著可能擺置了很長時間的舊物。有時，隱約可見一盞懸吊的簡易燈具，極其幽微，甚至不再明亮。畫面沉暗而黝黑，深化了空間遺世獨立的氣息，因而更顯靜謐，甚至幽閉。至於靜室的物件，可能南轅北轍，也許純粹出自畫家任性的組合，也可能是生活空間的某個邊陲角落，物主經久積存，乃至遺忘，形成了一幕幕莫名的無意識景觀。[4]

* 王嘉驥，藝評家與策展人。自 1992 年起，從事藝術評論。曾任 2008 年首屆臺灣美術雙年展策展人；第 51 屆威尼斯雙年展臺灣館策展人（2005）；第九屆威尼斯建築雙年展臺灣館策展人（2004）；臺北雙年展雙策展人之一（2002）；臺北當代藝術館駐館策展人（2001）。自 1998 年以來，累積的當代藝術策展總數已逾五十。近年來，對於資深華人藝術家具有回顧性質的中大型個展，投入尤深。

1 王嘉驥，〈時光之塵：梁兆熙 2015 個展〉，收錄於《時光之塵：梁兆熙 2015 個展》（臺北：赤粒藝術經紀策展有限公司，2015），頁 2。

2 同上註。

3 梁兆熙於 1990 年在誠品畫廊個展，也是他的首次個展。此前，他在臺灣的展歷，包括 1983 年在百家畫廊，以及 1987 年在誠品畫廊，共有兩次聯展。

4 關於梁兆熙早期以室內空間作為場景，安排並再現各種物件的作品，亦可參見陳英德，〈索尋創作的意外驚奇〉，收錄於《梁兆熙作品》（香港：三行畫廊，1996），頁 4。

1994 年三月底至四月初期間，我初次赴法國旅行，借住當時正好從國立清華大學休假一年，重返巴黎短居的陳傳興兄的租賃公寓。經由他的介紹，我正式結識梁兆熙，一起同遊數日，並有機會造訪他位於巴黎西郊的凡爾賽區的工作室暨住居。[5] 梁兆熙生性寡言，幾乎不談自己。起先，我只知道他出身香港，1976 年前往巴黎，進入國立美術學院修習，直至 1980 年；之後，他就在法國定居，並結婚生子。

多年以後，我才再有了解，身為廣東移民第二代的梁兆熙，原來出生於南太平洋的英屬所羅門群島保護地；直到 12 歲（亦即 1965 年），才遷居香港。已知的研究指出，所羅門群島在 1950 年代期間的華僑人口，不過 300 多，相對稀少。[6] 少年時期在所羅門群島生長的獨特經歷與記憶，是否對梁兆熙的人生形成特殊的意義或影響，無疑地仍待進一步詢問與了解。令我一直好奇的倒是，在他 1990 年代中後期的作品中，曾經一再出現海馬、魟魚、鱟等稀有，甚至瀕危的海洋物種，而且，都以近似標本的形象，出現在畫面當中。這些面貌奇特的海中生物，不知是否源於梁兆熙童年回憶的召喚，意外地成為既偶然又神祕的繪畫題材。

1980 年代初期的幾年，梁兆熙曾在巴黎初試啼聲，參加過當代藝術沙龍及畫廊的聯展。[7] 遺憾的是，1980 年代前期，適逢法國經濟嚴重衰退。對身為新移民的藝術家來說，若無足夠的經濟後盾，僅憑創作本身，恐怕難以維生，遑論立足並揚名於藝壇。儘管未能在法國順利發展，梁兆熙反而從 1990 年代開始，逐漸在臺灣畫廊產業開始勃興的階段，有了較多的展覽與發表作品的機會。1990 年迄今，他所有的個展幾乎都在臺灣舉行。

臺灣旅法畫家兼評論家陳英德曾經指出，梁兆熙早自 1980 年代就以樹為重要的創作主題，且持續以紙本和炭筆作畫。[8] 進入 1990 年代以後，梁兆熙更多地以植物為描摹對象。闊葉，乃至於開花的植物，尤其是向日葵，成為他畫中常見的意象。誠如他的山景帶著時空感頗為曖昧的陰性特質，彷彿遠離了原來的自然環境，已成記憶之像，梁兆熙以植物為題，有時並置生活物件的靜物繪畫，同樣給人一股濃郁的歷史陳跡感。

[5] 凡爾賽區（Arrondissement de Versailles）位於巴黎都會區的西郊。

[6] Clive Moore, "No More Walkabout Long Chinatown: Asian Involvement in the Economic and Political Process," in *Politics and State Building in Solomon Islands*, eds. Sinclair Dinnen and Stewart Firth (Canberra, A.C.T.: Asia Pacific Press, 2008), pp. 69-70.

[7] 1981 至 1983 年，梁兆熙連續三年入選位於巴黎南郊的紅山市政府所舉辦的「紅山當代藝術沙龍」（Salon de Montrouge: Art Contemporain）；也於 1983 年，參加過巴黎的克洛德・貝那畫廊（Galerie Claude Bernard）的聯展。

[8] 陳英德，〈索尋創作的意外驚奇〉，頁 4。

他以沉澱厚實的筆觸再現靜物，黑白的反差與對比十分強烈；有時，運用鮮明的黃褐或赤鐵色澤，為畫幅鋪底，襯托物象的立體質感。梁兆熙的植物彷彿脫離了自然大地，被侷限在一個以畫面四個邊角為界的空間象限，感覺不再生長，不再伸展。以他所畫的葵花為例，宛若逐漸風乾，已經低垂、倒掛，以及墜地。黯淡不見自然光源的角落裡，只看到枯萎中的植物，連同已成稀有標本的海生物，蒙太奇似地組合在畫面上。梁兆熙此一時期的創作，孤寂、落寞、悒鬱、垂死，以及被遺忘的氣息隨處可聞。[9]

進入新世紀以後，梁兆熙因故沉寂多年；直到 2009 年，才繼續展覽。[10] 從他沉寂過後的作品來看，靜物和植物還是基本主題，但不再如過往那般沉鬱與黝黯。線性的用筆更多，筆觸輕盈許多，留白也增加；捕捉人物、動物、植物的形體時，也許看似逸筆草草，卻富含生機與動態，反映自然與生命變動不居的特質。大體而言，梁兆熙近期的作品展現了與從前不同的抒情氣息。

人物的形體有時不經意地出現在梁兆熙畫中，但總給人過客之感，甚至處於閃倏、飄忽的狀態，極具匿名性，而且幾乎不與觀者的視線正面相接。動物的主題更為常見；梁兆熙對馬的動感別有洞察，可能有過經常的邂逅。看起來不很著力的用筆，反覆在紙上為馬匹的體態與輪廓塑形或定影。畫面乍看不很正式，因為看不出精心修飾的完成感。實際上，就在狀似紛繁雜沓的線形痕跡之間，觀者目睹了馬的生命動態，包括舉首、投足、踱步、行進、奔躍等，從靜到動，不一而足的各種身體語言。

除了對於馬的愛好，梁兆熙也為孔雀、貓頭鷹、野兔、虎、鹿造像。尤其是，雄性孔雀的形體特殊，尾部覆羽的色彩斑斕絢麗。但梁兆熙選擇只以炭筆描繪，而不傅彩。揣摹孔雀羽翼的質感與圖案，單色的炭筆在他手上顯出了豐富細緻的層次變化。值得一提的是，孔雀賁張的開屏不是他感興趣的畫面；反而，他捕捉更多孔雀神態自若的姿形，以及在行進之間，更具悠然美感的體態。

貓頭鷹和野兔也是梁兆熙近幾年常畫的動物。貓頭鷹不屬於城市生活習見的生物，畫家選擇作為再現的對象，似乎並非為了彰顯其特殊的文化象徵寓意，而是對於動物自身獨特的形貌感到興趣。至於野兔，即使在歐洲藝術史上經常成為畫家描繪的題材，但也是該地區鄉間或野外常見的動物。梁兆熙對於動物生長樣態的觀察，可能反映了他近年來偏好自然的傾向。

[9] 王嘉驥，〈湮滅在時光的灰塵之中：閱讀梁兆熙的畫作〉，收錄於《梁兆熙個展》，展覽摺頁（臺北：飛元藝術中心：1996），未編頁碼。

[10] 1990 年代末期至新世紀之初，臺灣畫廊產業受經濟衰退所致，許多畫廊結束業務。有些業者則是看到中國經濟快速崛起，中國當代藝術勃興，而前往發展，尋求轉機。1990 年代後期，與梁兆熙稍有固定展覽關係的飛元藝術中心，也在進入新世紀之初，終止營運。

懷舊的美感也是梁兆熙一直都有，而且不經意泄露的特質。巴黎本身就是充滿歷史的都會，也有各式各樣的博物館。瀏覽文物市集，走訪小型拍賣，同樣是梁兆熙的嗜好之一。從早期開始，他畫中就已出現一些不起眼的文化物件，召喚耐人尋味的往事、回憶或歷史。來到近期，他甚至以恐龍化石、騎士盔甲、蒸汽火車頭入畫，儘管形象不尋常，給人超現實的時空錯覺，但還是巴黎的文化語境中，有機會不期而遇的日常。

植物依然是梁兆熙最順手的題材。與他 1990 年代所畫的闊葉和葵花植物迥異其趣，如今的花朵綻放，果實磊磊，畫面洋溢盎然生機。尤其是，最近幾年，他在住家附近，認養了小小一片田園菜圃，享受業餘農夫的樂趣。安於平凡與平淡，他作畫的遊戲性更高，不少寫生之作，透出偶然的隨機之美。將屆從心所欲之年，梁兆熙對於自然與生命的珍惜之感，明確體現畫中。[11]

梁兆熙近期重訪風景這一主題。早期，他以山的意象為主，描摹高崗上的岩石巨嶂；如今，他的山景改由樹、林，以至森林構成。因此，他的風景有了更多枝葉的細節與林樹不規則的生長變化。拿早期和近期相比，更看出靜與動的對比及差異。不變的是，梁兆熙的風景一直都不是以特定景點或歷史地標為再現對象，而更偏向想像性的造景。為風景賦予圖像學的內涵或意指，亦非他的意圖。而且，他以概括性的「樹」、「林」、「山」命名，直接指向風景的本質及普遍性。

無論從遠距離瞭望，或近距離凝觀，梁兆熙與他揣摹顯形的景物之間，始終帶著冷眼以對的美學距離。從取材來看，他畫中的景物也許反映偏好，但幾乎看不出情緒的投射，或者議論世事的意圖。他用炭筆撫摩畫面，營造痕跡與觸感，展露一己之風，但他仍與畫中的形象保持若即若離的關係。正因如此，觀者得以更自由地遊賞，而無須顧忌創作者如何設想。

[11] 王嘉驥，〈野馬與塵埃：梁兆熙 2018 個展〉，收錄於《野馬與塵埃：梁兆熙 2018 個展》（臺北：赤粒藝術經紀策展有限公司，2018），頁 2-3。

On Liang Zhaoxi and His Painting

Chia Chi Jason Wang *

Before I made Liang Zhaoxi's acquaintance, I first saw his landscape painting in 1992—it was at a residence on Mt. Shamao, which belonged to Cheng Tsun-Shing, an artist friend of mine whom I had met not a long time ago back then. Favoring drawing on paper, Liang's black charcoal brushstrokes minutely delineated a distant mountain scenery against a largely blank sky. In addition to the granular textural visual effect that reminded me of photographs imaged and enlarged from black-and-white film rolls, the mountains and rock cliffs he had represented also conveyed a rubbing-esque quality, which was reminiscent of the technique of "frottage" developed by Surrealist master Max Ernst (1891-1976), as well as the skill of rubbing from inscribed stone tablets, a long-established Chinese tradition.[1]

Whether it is a work of frottage or a rubbing from an inscribed stone tablet, it is a form of collecting surface texture from physical objects in the real world and transferring it unto paper, thus demonstrating an ambiguity of image posited between two-dimensionality and three-dimensionality. It is concrete, but at the same time, elusive—the representation of a physical object without actual physicality. It is precisely because of such an impression that Liang's landscape, though rich in three-dimensional folds and textural layers, does not refer to reality in a phenomenological sense, but is somehow closer to an image.[2]

After learning about Liang's work, I also found out about his interior still lifes and paintings themed around plants through the materials I came upon from Eslite Gallery.[3] In a dust-laden darkroom, there are probably some old objects set on a table or the floor from a long time ago. Sometimes, one can see the outline of a simple hanging light with extremely dim light, or even a broken one. The images are heavy and dark, reinforcing the atmosphere of the secluded space,

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[1] Chia Chi Jason Wang, "Shiguang zhi chen: Liang Zhaoxi 2015 gezhan" (In the Dust of Time: Solo Exhibition of Liang Zhaoxi), in *In the Dust of Time: Solo Exhibition of LIANG Zhaoxi* (Taipei: Red Gold Fine Art, 2015), p. 2.

[2] Ibid.

but also highlighting its serenity, even isolation. As for the objects in the quiet room, they might vary drastically—they are perhaps some willful combinations created by the painter, or possibly a peripheral corner in a living space, where things have been piled up by the owner until they are all forgotten, forming various inexpressible scenes of the unconscious.[4]

From the end of March to early April in 1994, I visited France for the first time, and stayed at Chen Tsun-Shing's rental apartment, who happened to take his sabbatical year from National Tsing Hua University and returned to Paris for a brief stay. Through Chen's introduction, I made Liang's acquaintance, traveled with him for a few days, and had the opportunity to visit his studio and residence in the arrondissement of Versailles in western Paris.[5] Liang was a man of few words, and rarely talked about himself. At first, I only knew that he was from Hong Kong, and moved to Paris in 1976 to study at the École nationale supérieure des Beaux-arts de Paris until 1980. Since then, he has been living in France, where he has gotten married and started his own family.

It was after several years that I found out Liang, being a second-generation migrant from Guangdong, was born in the British Solomon Islands Protectorate, and only moved to Hong Kong at the age of twelve (1965). According to available research, the Chinese speaking population living in the British Solomon Islands Protectorate in the 1950s was merely a little more than three hundred people, which was a relatively small number.[6] As to whether Liang's unique teenage experience and memory of growing up in the Solomon Islands has any particular significance to or influence on his life or not, it is something that awaits further exploration and discussion. On the other hand, I have always been curious about one thing: in Liang's works in mid- and late-1990s, there is a recurring motif of rare, and even endangered, marine species, including seahorse, sting ray, and horseshoe crab. Furthermore, they all appear in images similar to taxidermy specimens in his works. I wonder if these distinctive looking marine creatures are evoked from Liang's childhood memories and accidentally become a random and mysterious subject matter of Liang's painting.

[3] The artist held a solo exhibition at Eslite Gallery in 1990, which was his first solo show in Taiwan. Before that, his exhibition experiences included two group exhibitions: one was at Bai Jia Gallery in 1983, and the other at Eslite Gallery in 1987.

[4] Regarding Liang's early works featuring the representation of arranged objects in interior spaces, see Chen Ying-teh, "In Search of Pleasant Surprises," in *Light of Nature: Leung Siu-hay* (Hong Kong: Trigram Gallery, 1996), p. 2.

[5] The arrondissement of Versailles is located in the western suburbia of the city of Paris.

[6] Clive Moore, "No More Walkabout Long Chinatown: Asian Involvement in the Economic and Political Process," in *Politics and State Building in Solomon Islands*, eds. Sinclair Dinnen and Stewart Firth (Canberra, A.C.T.: Asia Pacific Press, 2008), pp. 69-70.

During the first few years in early 1980s, Liang made his debut in Paris by participating in some contemporary art salons and art gallery group exhibitions.[7] Unfortunately, France suffered a severe economic recession in the first half of the 1980s. For an artist who was also a new immigrant at the time, it was almost impossible to make a living simply by relying on one's art-making without sufficient financial support, let alone making one's fame in the art scene. Nonetheless, although it was a rough period in France, Liang found more opportunities to hold exhibitions and exhibit his works in Taiwan in the 1990s, during which the local art gallery industry began to flourish. From 1990 until today, almost all his solo exhibitions were presented in Taiwan.

France-based Taiwanese artist and art critic Chen Ying-teh points out that tree has been a crucial motif in Liang's work since the 1980s, which the artist has consistently explored with charcoal drawings on paper.[8] From the 1990s onward, Liang has focused on more plants as his subject matter, including broad-leaf plants and flowering plants, especially sunflowers, which has been a recurring imagery in his works. Similar to his mountain landscape, of which its sense of space-time conveys a rather ambiguous, shadowy quality, as if the subject matter had already been removed from its natural environment and become part of memory, Liang's depiction of plants is sometimes juxtaposed with objects from daily life in still lifes, which also give off a poignant feeling of the past.

His still lifes are represented with heavy, thick brushstrokes, and are characterized by a rather intense contrast between black and white. Sometimes, he uses yellow brown or red ocher to create the background as a foil to the three-dimensional texture of the objects. His plants seem to be uprooted from nature, and are confined within a spatial dimension framed within the borders defined by the four corners of the picture frame. In short, they no long grow and spread out. Take his painting of sunflowers for an example: the flowers look like they have gradually air-dried— drooping, hanging upside down, and even falling onto the ground. In the gloomy corner without natural light, the withered plants and the taxidermy specimens of marine creatures form a montage-like combination. Liang's works during this period exude a sense of solitude, dejection, melancholy, lifelessness, and an air of oblivion that permeates his works.[9]

[7] From 1981 to 1983, Liang was selected into the Salon de Montrouge: Art Contemporain organized by the Montrouge City Hall in south of Paris for three consecutive years. In 1983, he was also featured in a group exhibition organized by Galerie Claude Bernard in Paris.

[8] Chen Ying-teh, "In Search of Pleasant Surprises," p. 2.

[9] Chia Chi Jason Wang, "Yanmie zai shiguang de huichen zhi zhong: yuedu Liang Zhaoxi de huazuo" (Disappearing in the Dust of Time: A Reading of Liang Zhaoxi's Painting), in *Liang Zhaoxi Solo Exhibition* (exhibition brochure) (Taipei: Fairmate Art Gallery, 1996), n. pag.

After the advent of the new millennium, Liang stopped his creative work for quite some years, and only resurfaced for exhibitions in 2009.[10] Taking a look at the works after his recess period, it is clear that still life and plants remain his basic themes. However, they are not as gloomy and dark as his previous creations. He has started using more linear brushstrokes, with a much lighter touch and an increase of blankness. When delineating figures, animals, and plants, even though the brushstrokes seem freewheeling at times, they are enriched with a sense of vitality and dynamic momentum, vibrantly reflecting the ever-changing quality of nature and life. In general, Liang's recent body of work demonstrates a lyrical air that sets it apart from his previous drawings.

The human figures sometimes appear in Liang's painting in an unintentional manner, creating an impression that these figures might simply be passers-by, and even in a flashing and indistinct state of incognito. Moreover, these figures almost never lock eyes with the spectator. Contrarily, animal is a more frequent topic: Liang appears to have extensively observed the movement of horses. Perhaps he often encounters them in life. With seemingly easy, relaxing brushwork, he repeatedly shapes or fixes the postures and silhouettes of horses on paper. At first glance, these images look rather informal because they do not show a thoroughly crafted sense of completion. As a matter of fact, it is through these seemingly erratic, disorderly linear traces that the spectator witnesses the movements in a horse's life – the body language from stillness to movement – including head lifting, stepping, pacing, walking, galloping, etc.

Apart from his preference for horses, Liang also paints the images of peacocks, owls, hares, tigers, and deer. In particular, male peacocks possess a unique appearance, with incredibly colorful and iridescent feathers covering their tails. However, Liang chooses to only delineate them with charcoal and without any colors. As he portrays the texture and patterns of peacock feathers, he is able to achieve rich and exquisite nuances in changing layers with the monochromatic charcoal. It is worth noting that he is not interested in peacocks spreading their tail feathers. Instead, he tends to capture peacocks with a sense of composure, as well as their aesthetically informed bodies in movement.

[10] From the late 1990s to the dawn of the new century, the art gallery industry in Taiwan suffered from an economic recession, and many art galleries closed down for good. Some gallery owners also saw the rapid economic growth in China, which drove the development of Chinese contemporary art, and thereby went to China for new opportunities. Fairmate Art Gallery, which had a relatively stable exhibition relationship with Liang Zhaoxi in the late 1990s also closed down at the beginning of the new century.

Owls and hares are animals that Liang has often depicted in recent years. Owls are not creatures commonly found in urban life. The painter chooses them as his subject of representation does not seem to highlight the animal's unique cultural and symbolic meaning. Instead, it is due to his own interest in its special appearance. Whereas hares have been a common topic depicted by painters throughout European art history, they are also common animals inhabiting the countryside or rural areas in the region. Liang's observation of animal life and appearances probably reflects his growing preference for nature in recent years.

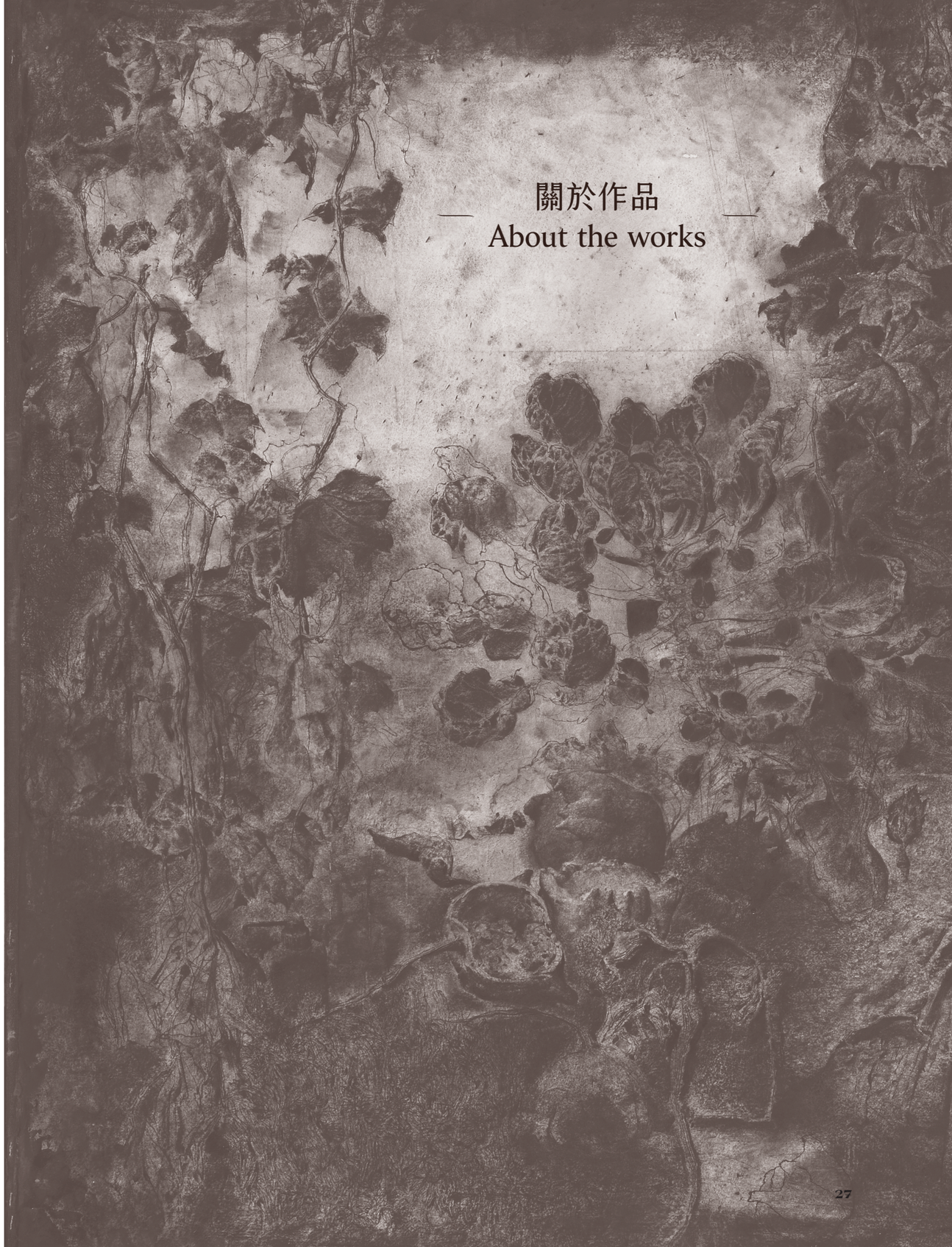
Nostalgic aesthetics has always been a quality of Liang that he usually reveals unintentionally. Paris is herself a metropolis full of history, and has a wide range of museums. One of Liang's hobbies is checking out antique markets and visiting small-scale auctions. Since the early period, Liang has already depicted some common cultural artifacts in his paintings, which tend to evoke some intriguing past events, memories, or histories. In recent period, he has even included dinosaur fossils, knight's armors, steam locomotives into his works. Even though these images are unusual, giving a surrealistically anachronistic feeling, they are still things from the everyday life that one might unexpectedly encounter the Parisian cultural context.

Still, Liang most specializes in the subject matter of plants. However, different from the broadleaf plants and sunflowers that he painted in the 1990s, the plants he depicts now are blossoming with many fruits. The images look lush and flourishing. Furthermore, in recent years, he has adopted a small patch of farm near his residence that allows him to enjoy the fun of being an amateur farmer. The ease of a common and matter-of-fact life enhances the playfulness in his painting. Many of his paintings from life demonstrate the beauty of spontaneity captured unexpectedly. Approaching the age of seventy, the feeling of cherishing nature and life is vividly displayed through his painting.[11]

[11] Chia Chi Jason Wang, "Ye' ma yu chen' ai: Liang Zhaoxi 2018 gezhan" (Wild Horses and Dust: Solo Exhibition of Liang Zhaoxi), *Wild Horses and Dust: Solo Exhibition of LIANG Zhaoxi* (Taipei: Red Gold Fine Art, 2018), pp. 2-3.

Recently, Liang has revisited the topic of landscape. In the early period, he focused on the imagery of mountains, and delineates rocks on mountain and screen-like mountain peaks. Nowadays, he shifts from mountain sceneries to trees, woods, and forests. Therefore, his landscapes now include more details of branches and leaves, as well as irregularly growing trees in woods. Comparing his early works to recent ones, the contrast and difference between stillness and movement in his works become very obvious. What remains the same is that Liang's landscapes never aim to represent specific scenic spots or historical landmarks but imaginary sceneries instead. To bestow landscapes with iconographic implications or significations is not his intention, either. By titling his works with generic terms, such as "tree," "woods," and "mountain," he directly honors the nature and universal quality of landscapes.

No matter it is watching from a far distance or observing in close range, there is always an aesthetic distance with a cool detachment. Judging from the materials he has chosen, the scenes and objects in his paintings perhaps reflect his preference, but not with any emotional projection or intention to discuss worldly events. He grazes the images with charcoal, creating traces and a sense of tactility, demonstrating his unique style. Yet, he still keeps a distance with the images in his paintings without getting subjectively involved. It is precisely because of this approach, the spectator can enjoy more freedom to appreciate his works without having to consider the presuppositions of the artist.



抒情的軌跡

梁兆熙的一鬱一癒

Lyrical Traces

Liang Zhaoxi's Melancholy and Healing

It is hard to overlook Liang Zhaoxi's preference for charcoal when viewing his works. His paintings are usually monochromatic. Except a tint of yellow brown or red ocher, he rarely uses any color. Different shades of gray dominate the primary visual expression of his works. Liang's early works from the 1980 onward are characterized by a gloomy style and reminiscent of images enlarged from photographic films, with a vivid sense of granularity and traces. Like rubbing, the gloominess spreads in his work—death, oblivion and desolation seem to constitute the expression of Liang's work.

After 2000, a stylistic shift has emerged in Liang's works. His images appear to include more blankness, with a higher degree of light and air. In addition to interior still lifes that he often painted in an earlier period, his works from the later period are somehow more reflective of his life: Liang adopted a patch of garden near his home in Paris. Therefore, he has been able to closely observe and delineate more plants and roses that are full of life. Comparing to the withering objects in his previous works, a rather obvious difference becomes visible in his works. Perhaps his trips to museums, antique markets, and zoos have also inspired him, as he has started to include subject matters such as dinosaur fossils, knight's armors, steam locomotive, tiger, peacock, and horse. While his works become lighter, his deliberation of silhouettes also appear clearer and spaced more proportionately. This exhibition features some of Liang's landscapes, which he has picked up again in recent years. In these landscapes, the mountains are softer than before, whereas the woods and trees are more verdant and vigorous.

From the late 1990s to 2008, Liang underwent a decade of creatively quietude. However, he has always been reserved and keeping a low profile, without talking much about his personal life. His painting exudes a lyrical air even though his subject matter is realist. From his early melancholic style to the healing quotidian life in the later period, his composition and brushstroke reveal his changing inner world. Despite the repeated subject matter of his painting, Liang never aims to convey any specific implication, but instead concentrates on his own feelings. Sometimes his images look surrealistic, and sometimes they are depicted with montage-like juxtapositions, both of which make viewing his works lastingly intriguing and pleasantly surprising.

LC-67
炭筆、粉彩、水彩、紙本
毓繡美術館典藏

LC-67
1997
Charcoal, pastel, watercolor on paper
116 x 162 cm
Collection of Yu-Hsiu Museum of Art



無題
炭筆、紙本

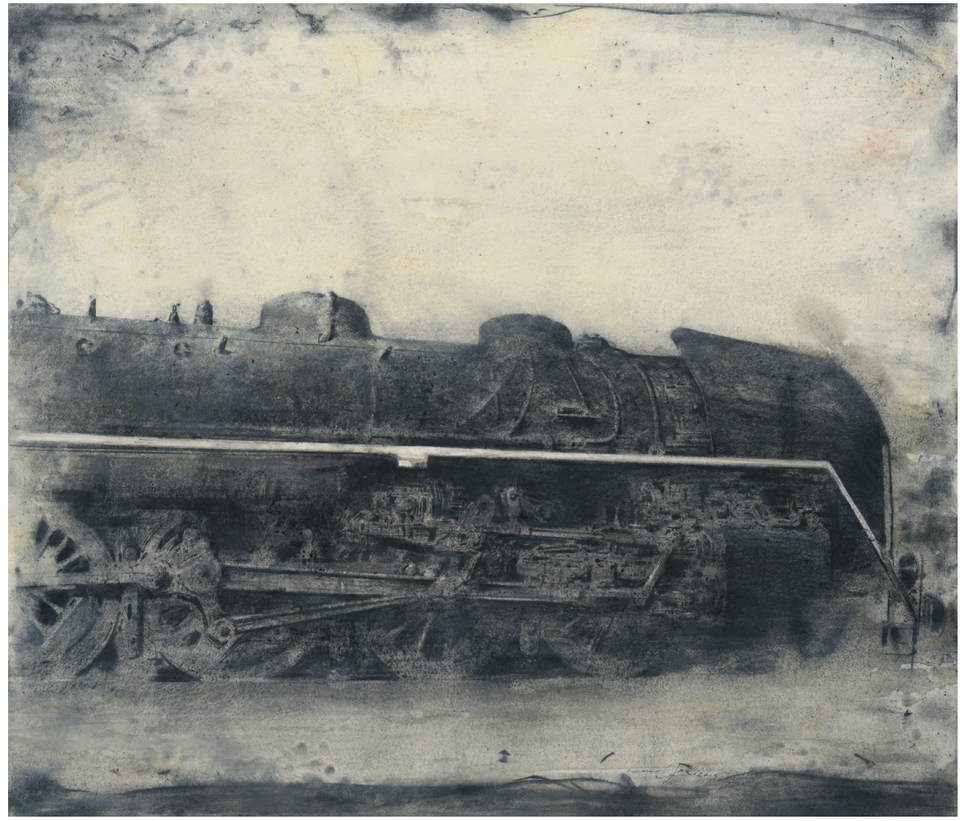
Untitled
1983
Charcoal on paper
130 x 176 cm





靜物
色粉、炭筆、紙本

Still Life
2006
Pigment and charcoal on paper
82 x 67 cm



無題
水彩、木炭、紙本

Untitled
2015
Watercolor and charcoal on paper
83 x 96 cm



盔甲 II
炭筆、粉彩、紙本

Armour II
2011
Charcoal and pastel on paper
51.5 x 39 cm



恐龍化石
水彩、木炭、紙本

Dinosaur Fossils
2012
Watercolor and charcoal on paper
63 x 46 cm





風箏
壓克力、畫布
私人收藏

Kite
1997
Acrylic on canvas
33 x 85 cm
Private Collection



鰩
水彩、木炭、紙本
私人收藏

Ray
1996
Watercolor and charcoal on paper
28.5 x 21.5 cm
Private Collection



海馬
壓克力、畫布
私人收藏

Sea Horse
1997
Acrylic on canvas
41 x 32 cm
Private Collection





木瓜樹
水彩、木炭、紙、畫布
私人收藏

Papaya Tree
1997
Watercolor and charcoal on paper and canvas
107 x 107 cm
Private Collection



植物
水彩、木炭、紙本
私人收藏

Plants
2005
Watercolor and charcoal on paper
70 x 50 cm
Private Collection



植物 I
壓克力、色粉、炭筆、紙本

Plants I
2017
Acrylic, pigment and charcoal on paper
112 x 89 cm



玫瑰
壓克力、色粉、炭筆、紙本

Roses
2017
Acrylic, pigment and charcoal on paper
134 x 107 cm

玫瑰 B04-15
水彩、木炭、紙本
毓繡美術館典藏

Roses B04-15
2015
Watercolor and charcoal on paper
74 x 61.5 cm
Collection of Yu-Hsiu Museum of Art



玫瑰 P1702
水彩、炭筆、紙本
毓繡美術館典藏

Roses P1702
2017
Watercolor and charcoal on paper
55 x 41.5 cm
Collection of Yu-Hsiu Museum of Art





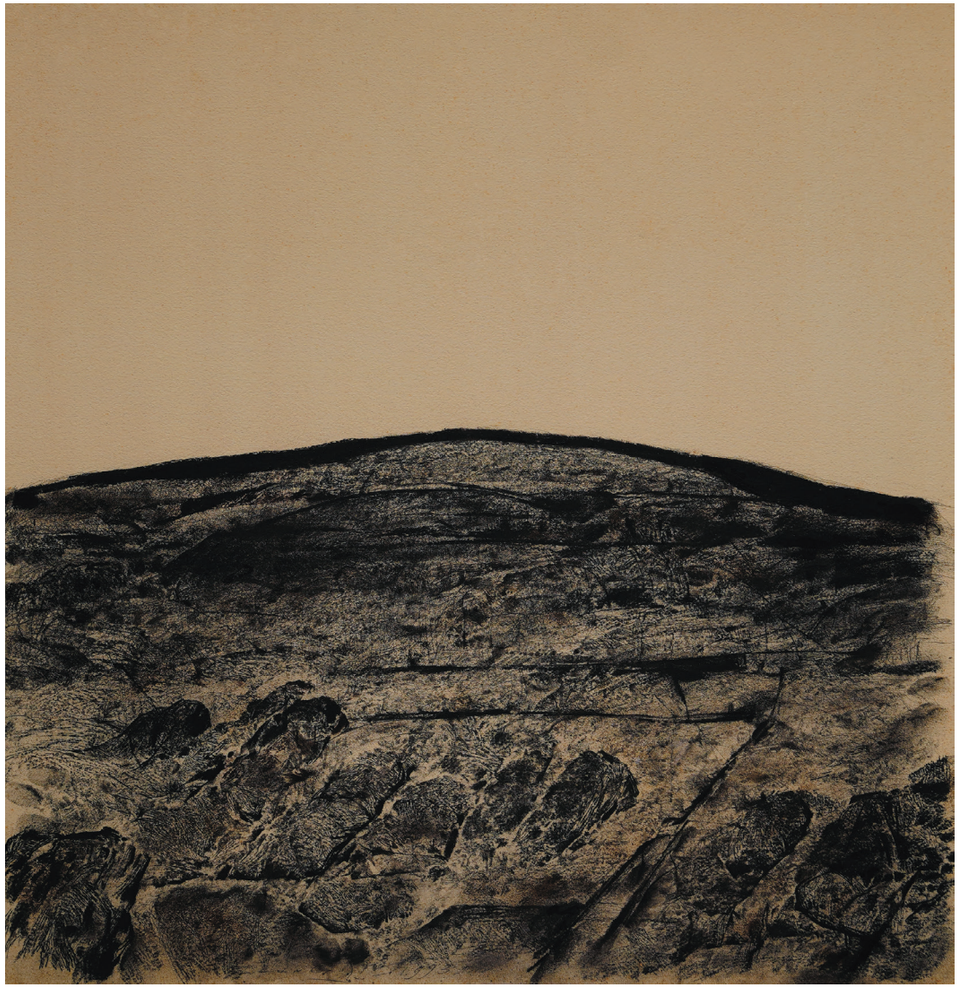
植物 B01-15
水彩、木炭、紙本

Plants B01-15
2015
Watercolor and charcoal on paper
72 x 68 cm



山
壓克力、色粉、紙本

Mountain
2020
Acrylic and pigment on paper
84 x 82 cm



山
粉彩、木炭、紙本
私人收藏

Mountain
1993
Pastel and charcoal on paper
63 x 63 cm
Private Collection





林
壓克力、色粉、紙、畫布

Woods
2021
Acrylic, pigment and paper on canvas
147 x 116 cm







樹
壓克力、色粉、紙本

Trees
2021
Acrylic and pigment on paper
111 x 118 cm



虎 A04-2015
壓克力、水彩、木炭、紙本

Tiger A04-2015
2015
Acrylic, watercolor and charcoal on paper
96 x 96 cm



兔
壓克力、木炭、紙本

Rabbit
2016
Acrylic and charcoal on paper
96 x 120 cm

貓頭鷹
壓克力、色粉、炭筆、紙本

Night Owl
2017
Acrylic, pigment and charcoal on paper
82 x 62.5 cm



速寫動物 3
墨水、紙本

Sketch — A Certain Animal 3
2015
Ink on paper
29.8 x 42 cm





孔雀 A02
水彩、木炭、紙本
私人收藏

Peacock A02
2015
Watercolor and charcoal on paper
111 x 89 cm
Private Collection





馬
壓克力、炭筆、紙本

Horse
2016
Acrylic and charcoal on paper
58 x 40 cm



馬 H03
水彩、木炭、紙本

Horse H03
2015
Watercolor and charcoal on paper
64 x 75 cm

馬 H1602
色粉、壓克力、紙本

Horse H1602
2016
Pigment and acrylic on paper
45 x 48 cm





速寫人物 9
水彩、炭筆、紙本

Sketch — A Figure 9
2000
Watercolor and charcoal on paper
42 x 29.8 cm



速寫人物 11
水彩、炭筆、紙本

Sketch — A Figure 11
2000
Watercolor and charcoal on paper
42 x 29.8 cm



速寫人物 2
水彩、炭筆、紙本

Sketch — A Figure 2
1999
Watercolor and charcoal on paper
32.1 x 23.9 cm





速寫人物 3
水彩、炭筆、紙本

Sketch — A Figure 3
2000
Watercolor and charcoal on paper
42 x 29.8 cm



速寫人物 6
水彩、炭筆、紙本

Sketch — A Figure 6
2000
Watercolor and charcoal on paper
42 x 29.8 cm

速寫人物 7
炭筆、紙本

Sketch — A Figure 7
1997
Charcoal on paper
29.8 x 42 cm





速寫人物 8
炭筆、紙本

Sketch — A Figure 8
1996
Charcoal on paper
29.8 x 42 cm

速寫植物 3
水彩、炭筆、紙本

Sketch — Some Plants 3
2011
Watercolor and charcoal on paper
42 x 29.8 cm





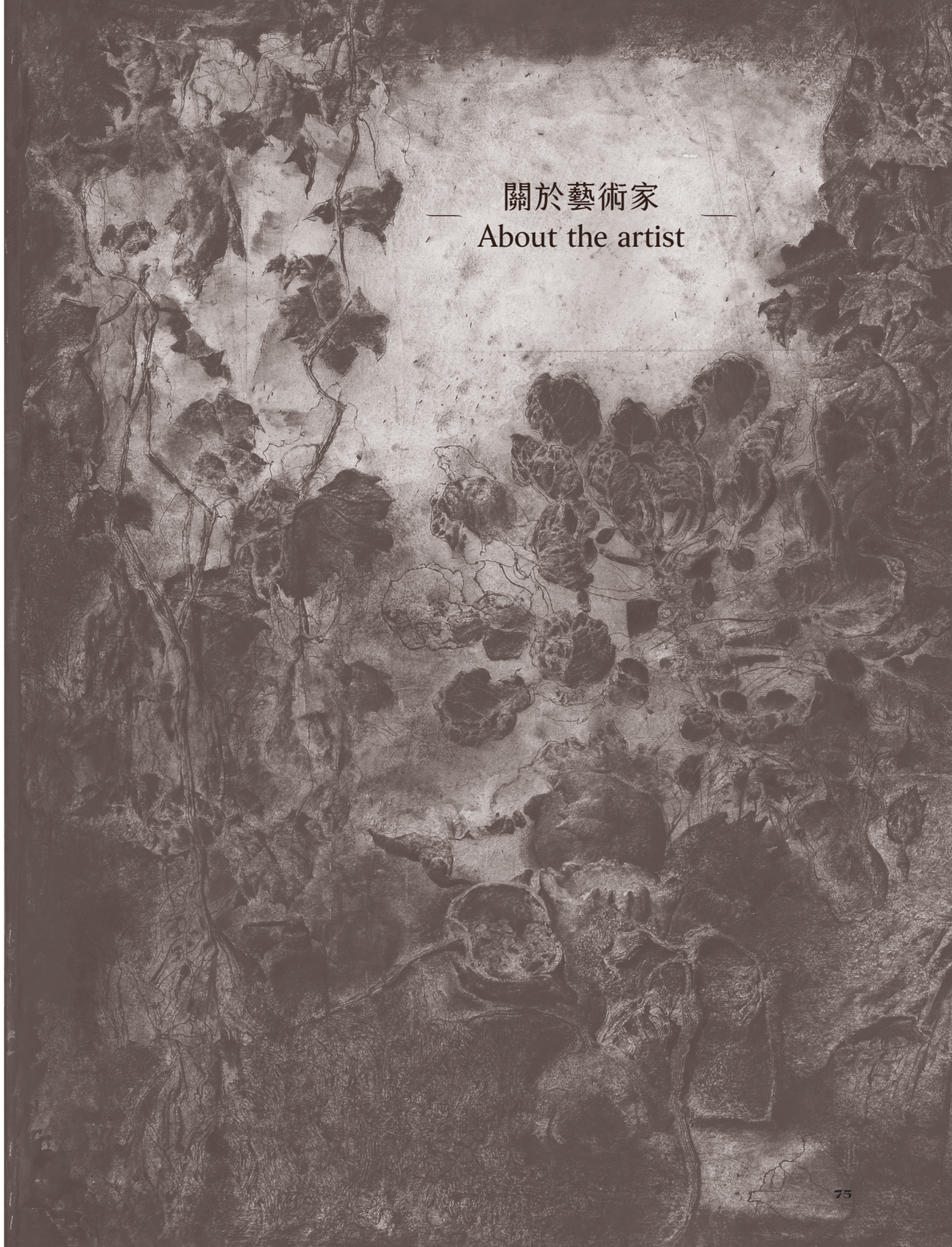
速寫植物 9
炭筆、紙本

Sketch — Some Plants 9
1997
Charcoal on paper
42 x 29.8 cm

速寫植物 4
水彩、炭筆、紙本

Sketch — Some Plants 4
2011
Watercolor and charcoal on paper
29.8 x 42 cm





關於藝術家
About the artist

梁兆熙



梁兆熙 1953 年生於英屬所羅門群島保護地，梁兆熙的童年浸潤在海洋環繞的世界，在十二歲時移往香港生活，隨後自 1976 年起於巴黎定居，1976 至 1980 年於巴黎國立美術學院修習。他生活簡單，性格低調，極少談論自己，如此質地也反映在他如何看待創作，不特別在作品上加諸自己的意識，讓觀者自己覺察與作品間的關係。

梁兆熙鍾愛炭精和紙本。早期 1980 至 90 年代末，梁兆熙畫風景植物、畫室內靜物，看起來厚重暗沉，像是拓印後的圖像，亦如黑白攝影的視覺感，畫面總瀰漫著歷史陳跡感。藝術家描繪題材特別展現的物理特性，更使它們像是化石、標本，某些時刻即化成塵埃。

1981 至 1983 年，梁兆熙曾連續三年入選巴黎南郊紅山市政府所舉辦的「紅山當代藝術沙龍」（Salon de Montrouge: Art Contemporain），1983 年亦參加過巴黎克洛德 · 貝那畫廊（Galerie Claude Bernard）的聯展。1990 年以前，梁的展覽幾乎都在法國發生，1990 年後，他則開始在台灣嶄露鋒芒，首次個展和聯展皆在台北的誠品畫廊（1990），之後他在香港、國內北中南三地皆陸續有過個展：串門藝術空間（高雄，1991/1993）、皇冠藝文中心（台北，1992）、阿普畫廊（台北，1994）、三行畫廊（香港，1996）、飛元藝術中心（台北，1996/1999/2001）、臻品藝術中心（台中，1997）。90 年代末開始因台灣產業面臨景氣低迷，他自此至 2008 年也歷經了一段沉寂的時期，直到 2009 年才又重新活躍起來。

2009 年後，藝術家的風格明顯轉變許多，畫面不再幽黯，有更多的留白、光和空氣感，雖然仍有歷史物件、靜物，不過視覺上更有機。題材方面也描繪更多花卉果實，以更多色彩進行點綴。這時期的創作也出現了動物，如孔雀、貓頭鷹、野兔、馬、老虎。近年個展包括「抒情的軌跡—梁兆熙的鬱與癒」（毓繡美術館，南投，2022）、「身閒時序好」（異雲書屋，台北，2022）、「野馬與塵埃」（赤粒藝術，台北，2018）、「雲淡風清走一回：梁兆熙三十年回顧展」（靜宜大學藝術中心，台中，2017）、「內心的寂靜：梁兆熙 · 李檬雙個展」（小畫廊，高雄，2017）、「靈秀微塵」（月臨畫廊，台中，2016）、「時光之塵」（赤粒藝術，台北，2015）、「東京夢華錄」（世界畫廊，台中，2014）、「拾光」（小畫廊，高雄，2012）等。

聯展經歷包括「台北國際藝術博覽會」（異雲書屋，台北，2022）、「今日花正好」（赤粒藝術，台北，2021）、「前現代方式：當代素描抽樣展」（月臨畫廊，台中，2016）、「以紙為尊」（赤粒藝術，台北，2016）、「流金歲月 2000 年」（三行畫廊，香港，2000）、「線的力量—當代國際素描藝術展」（台北藝廊，紐約，1998）、「海外華人當代藝術展」（臻品藝術中心，台中，1998）、「香港—巴黎，法國—香港」（三行畫廊，香港，1998）、「後風景三人聯展」（串門藝術空間，高雄，1995）等。

Liang Zhaoxi

Liang Zhaoxi (b. 1953) was born in the British Solomon Islands Protectorate. Throughout his childhood, he was immersed in a world surrounded by the ocean. He moved to Hong Kong at the age of twelve, and has lived in Paris since 1976. From 1976 to 1980, he studied at the École nationale supérieure des Beaux-arts de Paris. Liang lives a simple life. He has a rather low-key personality, and rarely talks about himself. Such individual characteristics can also be observed in his approach to artistic creation—instead of imposing his own ideas onto his works, he prefers to leave the audience to observe and discover their own relationship with the works.

Liang is deeply fond of charcoal drawing on paper. From the early 1980s to the late 1990s, he painted landscapes, plants, interior still lifes, which somehow looked heavy and gloomy. These images bring to mind works created with the technique of frottage, as well as the visuality of black-and-white photography. They always exude a strong sense of historical traces. When depicting his subjects, the artist has emphasized on physical features, rendering them similar to fossils and specimens, as if they would turn into dust at some unknown moment.

From 1981 to 1983, Liang was selected into the Salon de Montrouge: Art Contemporain for three consecutive years, which was organized by Montrouge, a commune in the southern Parisian suburbs. In 1983, he also joined a group exhibition presented by Galerie Claude Bernard in Paris. In fact, before 1990, nearly all of Liang's exhibitions were in France, whereas after 1990, he began to emerge in the Taiwanese art scene. His first solo exhibition and group exhibition took place in Taipei's Eslite Gallery (1990), and afterwards, he presented solo exhibitions in Hong Kong, as well as northern, central and southern Taiwan: these include Door Art Space (Kaohsiung, 1991/1993); Crown Art Center (Taipei, 1992); Up Gallery (Taipei, 1994); Trigamme Gallery (Hong Kong, 1996); Fairmate Art Gallery (Taipei, 1996/1999/2001); Galerie Pierre (Taichung, 1997); etc. After the late 1990s, the art industry in Taiwan suffered a slump, and Liang also went into a period of creative quietude from then to 2008. It was only in 2009 that he became active again in the art scene.

After 2009, Liang has had an obvious stylistic shift: his images no longer appear dark and shadowy. Instead, they embrace more blank space, light, and a sense of airiness. Even though he still depicts historical objects and creates still lifes, they have become more visually organic. Topic-wise, he also includes more flowers and fruit, which are delineated with more colors as well. His work during this period has included more animals, such as peacock, owl, hare, horse, and tiger. His solo exhibitions in recent years include *Lyrical Traces — Liang Zhaoxi's Melancholy and Healing* (Yu-Hsiu Museum of Art, Nantou, 2022); *Sequence in Good Time: Solo Exhibition of LIANG Zhaoxi* (Yiyun Art, Taipei, 2022); *Wild Horses and Dust:2018 Solo Exhibition of LIANG Zhaoxi* (Red Gold Fine Art, Taipei); *Liberal and Graceful Roaming: 30th Anniversary Retrospective of LIANG Zhaox*i (Providence University Art Center, Taichung, 2017); *An Inner Silence: Double Solo Exhibitions of LIANG Zhaoxi & LEE Meng* (Show Gallery, Kaohsiung, 2017); *Delightful Realm* (Moon Gallery, Taichung, 2016); *In the Dust of Time* (Red Gold Fine Art, Taipei, 2015); *Reminiscences of the Eastern Capita*l (Shijie Gallery, Taichung, 2014); *Fetching Light* (Show Gallery, Kaohsiung, 2012), etc.

Some of his group exhibitions include the Art Taipei 2022 (Yiyun Art, Taipei, 2022); *Loveliest of all, the flowers now* (Red Gold Fine Art, Taipei, 2021); *Premodern ways: Sampling and cultural forms of contemporary sketch* (Moon Gallery, Taichung, 2016); *First of all, respect your paper!* (Red Gold Fine Art, Taipei, 2016); *Golden Faith 2000* (Trigamme Gallery, Hong Kong, 2000); *The Power of the Line: The Contemporary International Drawing Exhibition* (Taipei Gallery, New York, 1998); *Overseas Chinese Contemporary Art Exhibition* (Galerie Pierre, Taichung, 1998); *Hong Kong · Paris: France · Hong Kong* (Trigamme Gallery, Hong Kong, 1998); *Landscape* (Door Art Space, Kaohsiung, 1995), etc.

抒情的軌跡—梁兆熙的鬱與癒
Lyrical Traces — Liang Zhaoxi's Melancholy and Healing

2022.12.17 - 2023.04.23

展覽

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展覽執行｜李杰勳、謝瓊儀
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