

THE OVERSEAS OIL
PAINTER OF CHINA

海外中国油画家



梁 革

CALVIN
LIANG's
OIL
PAINTING

天津人民美术出版社（全国优秀出版社）
TIANJIN PEOPLE'S FINE ARTS PUBLISHING HOUSE
(STATE OUTSTANDING PUBLISHING HOUSE)

油画作品



梁革
Calvin Liang



在我的工作室
In my studio

Calvin Liang

Calvin Liang was born in Canton, China and first began painting in high school. He completed his art education at the Shanghai Academy of Fine Arts, recognized as one of China's most prestigious and competitive art academies. In China, his skills as a fine artist were applied to the theatrical industry, where he designed and created sets for operas and musicals dramas for the Canton Opera Institute.

Liang moved to the United States in 1987 and continued his profession as a full-time artist. He had a long and successful career creating visual art for the entertainment industry in animation, which included Walt Disney Studio and Nickelodeon Studio. He put in a semester in college learning the ins and outs of animation, and eventually helped bring "the little Mermaid" and "Cinderella Stories" to life. He was later employed with Nickelodeon, working on "Angry Beavers" and "SpongeBob." Ultimately, however, Liang became fascinated by the beautiful California landscape and transformed himself into a fine artist, painting themes of his choosing. Now his well-known sailboats crashing through the waves, to a rocky California coastline, to Spanish missions of centuries past, Calvin Liang's masterful oils never fail to impress and inspire.

PROFESSIONAL AWARDS:

2006 Juror's Beast of Show-38th Annual C.M. Russell Auction

2005 "Art-Talk Award of Excellence," Oil Painters of America Juried Exhibition

2005 "Artist's Choice Award" and "Honorable Mention," Carmel Arts Festival

2004 "People's Choice Award," 6th Annual Laguna Plein Air Painter Association Invitational

2002 "Best of Show," Plein Air Painting Event, Bowers Museum of Cultural Art, Santa Ana, CA

2002 "Second Prize," Plein Air Painting Event, California Art Club at San Juan Capistrano, CA

2002 "Best of the Show," American Impressionist Society's 4th Annual Juried Exhibition

PROFESSIONAL AFFILIATIONS:

California Art Club, Signature Member

Oil Painters of America, Signature Member

Laguna Plein Air Painters Association, Signature Member

American Impressionist Society, Artist Member

梁革个人简历

梁革生于中国广东省广州市。上世纪80年代中期在上海戏剧学院学习，曾在广东粤剧院搞舞台设计工作。1987年赴美，后来成为美国专业艺术家。在美期间曾从事动画设计工作多年，包括为著名迪斯尼、尼柯顿公司服务，但他非常热爱油画，更梦想成为职业油画家，于是离开动画专业。他的作品曾被多家美国艺术杂志社大量采用，并被多家重要美国艺术杂志作专文介绍，包括有《西南艺术》(Southwest Art)、《西部艺术》(Art of the West)、《美国艺术家》(American Artist)、《艺术家》(The Artist)及《美国艺术收藏家》(American Art Collector)。他曾参加多个重要展览，并获得多个重要大奖，包括有：

1. 在2002年美国印象派画家协会年展展览中获最佳作品奖。
2. 在2002年加州艺术家俱乐部举办的写生展览中获二等奖。
3. 在2002年加州的鲍尔(Bowes)博物馆举办的展览中获一等奖。
4. 在2004年第六届拉古纳写生画会展览中获一等奖。
5. 2005年在北加州喀麦尔艺术博览会中获优秀画家奖及荣誉奖。
6. 在2005年美国油画协会展览中获优秀奖。
7. 在2006年第38届C.M. Russell画展中获优秀奖，同时他是加州艺术家俱乐部艺术家成员、拉冠那写生画会艺术家成员及美国油画协会大师级会员。

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梁革的艺术活动

The Photograph of Calvin Liang



在卡米尔艺术博览会 In Carmel art Festival



在我的个人展览会里 In my Solo Exhibition



在圣地亚哥海港写生 Painting in San Diego Harbor



在我的个人展览会里 In my Solo Exhibition



在圣地亚哥画画 Painting in San Diego



在拉冠娜海边写生 Painting in Laguna Beach



在加州的圣汉加比尔川鲁 In San Juan Capistrano

梁革的自叙

艺术是一种非常强而有力的沟通工具，它可以引起感情的共鸣，激发某种特殊的心境，反映社会现象，重现被世俗遗忘的美，唤醒我们珍惜朴素的一草一木，孕育新思想，艺术甚至可以成为政治宣传的工具。一位对生命热情的艺术家无法掩饰他内在独特的心声。

1960年，梁革出生于广东省省会广州市，在家中6个孩子当中，排行最小。中国文明史五千余年，经历了盛世也经历了乱世，1960年正是中国近代史中经历政治社会文化动荡的年代。

梁革从高中毕业之后，政府分派他到集体农场养牛，梁革对画画的渴望却不因此而削减。1979年他到广东粤剧院工作，80年代中期他进入上海戏剧学院学习，拓展艺术水平的欲望加上1987年间中国社会的逐渐开放，27岁的梁革得到申请出国进入旧金山艺术学院就读的机会，自由的创作空间与风气对艺术家是非常重要的，梁革盼望能留在美国发展他的艺术生涯。几年之后他的家人也迁居来美和他团圆。为了付学费和生活费，梁革一方面在渔人码头当起街头艺术家画肖像，另一方面替海洋世界公司（Marine World）制作卡通。他深知这仅是过渡时期的工作，他有远大的抱负以及精益求精的执著，读书、工作之外，有空时梁革也开始尝试着以旧金山风景为题材作写生画。梁先生非常努力，他白天学习作画，晚上学习英文，周末作画出售。因为他开始以艺术家的名义赚钱谋生，他必须缴税，因此他须要申请美国社会安全号码，折腾一番，梁先生替自己挑了个英文名字，巧妙地以“凯文”（Calvin）取代了“革”（Ge），因“凯”与“革”是近音且同样地有个性。梁革在美国的新生活很快地生根，1987年在旧金山写生时遇到未来的太太辛蒂（Cindy），她也是来美的新移民，1999年，他们有了一个儿子梁洛生（Lawson），该名是取广东话“出生在洛杉矶”的意思。

1997年著名的迪斯尼公司注意到梁先生的作品，他的色彩明艳大胆却不失和谐，让心灵升华，令人心振奋，于是该公司礼聘梁先生，他迁居于洛杉矶开始为迪斯尼的新片而工作，其中包括家喻户晓的美人鱼故事和灰姑娘。因为它们的成功上映，梁先生的知名度逐渐在影视圈打开，3年后知名的尼柯洛顿公司也注意上梁先生，随后网罗他。在未来的5年间，梁先生为该公司制作了一部非常有名的海底世界动画：《海绵鲍勃的故事》——描述一只乐观的海绵的生活。

2002年梁先生决定放弃原有的工作，而成为全职的画家，虽然他不再制作海绵的故事，然而太平洋仍然是他创作灵感的源泉，他说：“我喜爱海水的味道、色泽，我喜爱海浪的声音和形状，每一波浪花都长得不一样，每当看到海洋我总是感到如此地放松，内心无比地雀跃。”梁先生用以海洋为主题的作品来与人分享他个人对大自然的爱与喜悦。如果你有机会走一趟风景优美的加州海岸，也许你可以看到梁革，以他卓越的艺术眼光为加州的海岸重新下定义。艺术家的特质加上充满活力的本性，梁先生对变化无常的水流总是有着一一种说不出的亲和力。他说：“19岁那年，当我这一生第一次看到大海，就像是被希腊神话中的女海妖所吸引，令人难以抗拒那巨浪的震撼声与金光闪耀的海水，但是为了专注于作画，在学校我学会了把注意力放在颜色和形体上。”梁先生认为太平洋是加州闪耀的原因之一，住在阳光普照的南加州，梁先生的艺术作品很自然地（演进成）反映他内心对新环境的喜悦。两位他最喜欢的加州前辈画家艾登格·斐恩（1883-1947）和葛·罗斯（1867-1925）的作品依然每日给予他很多的创作灵感，运用鲜艳明亮但不失和谐的色彩以及大胆的结构让他的作品有效地由远处突显出来。他解释说：“我觉得一件好的作品，必须呈现出无比的活力与唯美的感情。在我作画时，我不能只依赖逻辑思考，因为有时候逻辑扼杀了创作的热情，每当我尝试运用逻辑思考在我的作品中时，我知道我输了。在传统的中国艺术中，每件东西都有它主观的意义，只能被诠释成特定的某种意义。对中国人来说，颜色形状不只是文字的化身，而且是几千年独特文化的代言人。”丰富的色泽与形体以及无止境的创作技巧洋溢在气宇轩昂的宫廷建筑之间，综合东西方的技巧，梁先生致力于在写实与写意间寻找完美的平衡点。

1999年梁革被荣誉地评选为加州艺术家俱乐部会员，在那儿他积极地参与写生画派的复苏，很快地赢得会员们的尊敬，同时也赢得了好几项重大的奖项。2002年在鲍尔博物馆由加州艺术家俱乐部所举办的“南加州风光与声音”系列展中，梁革名列前茅，同年又在圣约翰卡布塔诺的“历史的使命”第八届写生大赛中获得大奖。2004年在第六届拉古纳（Laguna）写生协会邀请展中获得一等奖。2005年他在喀麦尔艺术节庆典中获得艺术家优秀奖。2002年梁先生被授予加州艺术家俱乐部的殊荣会员。在短短几年内，梁先生的知名度迅速地爬升，于是很快地就被其他知名艺术团体邀请入会，其中包括美国油画协会（Oil Painters of American）和拉古纳写生协会（Laguna Plein Dil Paiters Association）。如此更确保了他在美国写生画上的领先地位。后来就连美国的杂志也对梁先生感兴趣了。2003年梁先生的作品被荣耀地刊在西部艺术杂志（Art of the West）的第16年度期刊封面。而美国艺术收藏家杂志（American Art Collector Magazines）以一个完整的篇幅来介绍他。随后一年，西南艺术杂志（Louthwest Art Magazine）也以一大篇故事来介绍梁先生。

梁先生的传奇代表了今日国际社会逐渐重视20世纪80年代末期到90年代初期迁居海外的中国艺术家，他们大多定居在美国、加拿大、欧洲和澳洲找寻机会与艺术的共鸣。梁先生的艺术成长之旅是人类崇尚自由，表达心声，追求完美的最好写照。

关于本文作者

伊兰·亚当（Elaine Adams）是享有盛名的加州艺术家俱乐部（1909年成立）的执行主任，她也是该俱乐部期刊的主编。同时，亚当夫人在艺术和美的领域是公认的名演说家。

Calvin Liang: His Own voice by Elaine Adams

Art is a powerful form of communication. It can convey a universal emotion, stimulate a distinct mood, expose a social condition, reveal forgotten beauty, remind us of simple pleasures, nurture a new thought, art even has the power to promote political propaganda. Inevitably, an artist's true passion expresses its own unique voice.

Ge "Calvin" Liang was born in 1960, the youngest of six children, in Guangzhou (formerly Canton) the capital of the Guangdong Province in the southeast region of the People's Republic of China. China's rich dynastic history of advanced civilization dates back five-thousand years. By 1960 China was imbued in political reform and rapid cultural change.

Liang's early childhood was spent in the pangs of the Cultural Revolution. After Calvin Liang graduated from high school, the government assigned him a practical occupation—feeding cows on a communal farm. But his drive to draw in his sketchpad was strong. In 1979 he decided to take a chance and apply to the **Canton Opera Institute** where he could study the eight-centuries-old tradition of set design. The entrance exam was competitive and required completing several parts, including written, oral and painting from an arranged still-life in the presence of a judging panel. He was one of two selected and was sent to the **Shanghai Academy of Fine Arts** to learn from the masters for two years, which included Russian trained Chinese artists who were taught the *Social Realist* style. He excelled in his studies and was awarded the position of set designer for the **Canton Opera** where he worked for the following six years, chiefly painting backdrops depicting the Chinese countryside.

Liang's desire to expand his artistic horizons, coupled with the more relaxed atmosphere in the People's Republic of China, prompted him in 1987 at age twenty-seven to apply to the **Academy of Art College** in San Francisco. His hopes were to improve his skills and create greater career opportunities in U.S.A. Paving the way, a few years later his parents and siblings joined him. To pay for his education and living accommodations Liang painted tourist portraits at Fisherman's Wharf for \$5 and created cartoons for Marine World. His ambition was great and his drive to excel was steadfast. He ventured to paint urban scenes of San Francisco, *en plein air*, and began selling these bold paintings to passers-by.

Liang studied fine art by day, English by night, and painted and sold paintings on weekends. He was beginning to make a living as an artist and needed to apply for social security. His Chinese friends advised him to change his given name, "Ge," to something more anglicized, like William or Tony. However, Liang did not like those names, but he was pressed to come up with something on the spot. Someone said "Calvin," and Liang said, "OK," even though he didn't know how to spell it. His new life in American was quickly taking root, particularly when in 1987 while painting around San Francisco he met his future wife, **Cindy**, also a recent Chinese immigrant. In 1999 their son, **Lawson**, was born, whose name in Cantonese means "born in Los Angeles."

In 1997 **Walt Disney Studios** recognized Liang's ability to convey an uplifting mood through his use of bright, yet harmonious colour. They offered him the highly sought position as background artist. He moved to Los Angeles and began work on Disney's upcoming animation films, *The Little Mermaid* and *Cinderella Stories*. These hugely successful productions helped launch Liang's career in the entertainment industry, and within three years, he was snatched up by **Nickelodeon Studios** where he worked for the next five years creating the phenomenal undersea world of *SpongeBob SquarePants*—the optimistic sea sponge who lives in a two-bedroom pineapple at the bottom of the Pacific Ocean.

In 2002 Liang decided to quit working for the studios to pursue a full-time career as a fine artist, and although he no longer creates the underwater realm of the internationally beloved happy yellow sponge and his diverse friends, the Pacific Ocean continues to be Liang's artistic muse. "I love the smell, the colour, and the sounds of the waves—every wave has a different shape," says Liang. "I am so relaxed and happy the moment I see the ocean." He uses his marine paintings to share his personal love and joy of nature with his audience. In fact, if one drives the stretch of California's magnificent coastal highway during any time of the year, one may spot Calvin Liang with

his palette of twenty-six colours painting the vibrant life that defines California's coastline.

In his capacity as a fine artist, his energetic personality feels a kinship to the movement, flow, and life force of water. "I was nineteen years-old the first time I saw the ocean," he says. And like the sirens of Greek Mythology Liang is lured by the seductive sounds and glittering waves of the ocean. But to keep focused on his art, he says, "I learned at the academy to keep my eye on colour and shape." To Liang, the Pacific Ocean is one of the facets that make the golden state sparkle. Living in sun-drenched southern California, Liang's art has naturally evolved to express his excitement over his new environment.

Liang's style is familiar to fans of California Impressionism or California Plein Air. His technique includes a combination of natural outdoor painting and studio work using photographic references. Two of his favourite California artists are **Edgar Payne (1883-1947)** and **Guy Rose (1867-1925)**, who continue to inspire him. Recognized for his use of vivid and harmonious colour Calvin Liang applies a bold sense of structure that communicates carrying power from a long distance. "I think a good painting expresses a sense of excitement and aesthetic emotion," explains Liang. "When I paint, I cannot rely on reason alone, because reason kills emotion. The moment I apply reason, I know that I am lost." In Chinese art, each object has its own subjective meaning, and can be interpreted in many ways. To the Chinese, colour and form are not just words, but are a part of what makes their culture unique; their ability to surround themselves with beautiful architecture, gardens and lavish technique are limitless. In Liang's art, he strives to find the perfect balance of beauty and significance.

Reflecting on his previous career in animation Calvin says, "I like fine art better. In the studios, fifty percent of the work I did was my idea, but the other fifty percent was the supervisors. In my fine art painting, I control the whole thing. During my time in animation I painted evenings, weekends and holidays. Any free time I had I used for painting. Now, everyday I sleep, eat and paint."

In 1999 Calvin was elected a full Artist member in the **California Art Club** where he became actively involved with the resurgence of Plein Air painting and soon won the respect of his peers, as well as winning many important awards. In 2002 his painting, *Bowers Museum*, received First Place at the California Art Club's "Sights and Sounds of Southern California" exhibition and competition held at the **Bowers Museum of Cultural Art**. Also in 2002 he received Second Place at the "8th Annual California Art Club Plein Air Painting Event at Historic Mission San Juan Capistrano." In 2004 Liang was presented with the People's Choice Award at the "6th Annual Laguna Plein Air Painters Association Invitational." The following year he received the Artist's Choice Award from the **Carmel Arts Festival**.

In 2002 Calvin Liang was honoured by receiving the rarely awarded designation of Signature status from the California Art Club. In a relatively short period of time, Liang's popularity rose quickly and he was soon invited to join other prestigious art organizations, including the **Oil Painters of America** and **Laguna Plein Air Painters Association**, thus assuring his position as one of the nation's leading plein air artists. National art magazines also took notice. In 2004 Liang's work graced the cover of *Art of the West's* special 16th Anniversary Edition; and he received a full feature article in *American Art Collector Magazine*. The following year *Southwest Art Magazine* gave Liang a full feature story.

Liang represents part of today's growing international interest in Chinese artists living outside China—talented artists who left their homeland in the late 1980s and early 1990s and settled in the United States, Canada, Europe and Australia searching for the opportunity to find an audience for their work. Calvin Liang is a link between China's government-approved art and man's indomitable spirit to pursue freedom, create beauty and express his own voice.

About the author:

Elaine Adams is Executive Director of the esteemed California Art Club (established 1909) where she also serves as Editor-in-Chief of the scholarly publication, *The California Art Club Newsletter*. Mrs. Adams is also recognized as a formidable public speaker on topics relating to art and aesthetics.



1. 停泊在摸士岭丁的小艇 2005年 麻布油彩 76.2厘米×101.6厘米
Marina Reflections, Moss Landing 2005 Oil on canvas 30" × 40"



2. 卡特尼娜的海浪声 2005年 麻布油彩 60.96厘米×76.2厘米
Song of the Sea, Catalina 2005 Oil on canvas 24" × 30"



3. 圣特伯祖海港 2005 年 麻布油彩 60.96 厘米 × 91.44 厘米 The Swift in San Pedro Harbor 2005 Oil on canvas 24" × 36"



4. 风帆约会 2005年 麻布油彩 45.72厘米×60.96厘米 Class Rendezvous 2005 Oil on canvas 18"×24"



5. 停泊在摸鲁海湾的船 2005 年 麻布油彩 45.72 厘米 × 60.96 厘米 Boats at Morro Bay 2005 Oil on canvas 18" × 24"



6. 盛夏的卡德尼娜 2003年 麻布油彩 45.72厘米×60.96厘米 Summer, Catalina 2003 Oil on canvas 18"×24"



7. 蒙特利尔海湾 2003 年 麻布油彩 45.72 厘米 × 60.96 厘米 Monterey Bay 2003 Oil on canvas 18" × 24"



8. 在纽波特的风帆装置 2004年 麻布油彩 60.96厘米×91.44厘米 Setting Sail, Newport Beach 2004 Oil on canvas 24"×36"



9. 米神圣河西 2004年 麻布油彩 40.64厘米×50.8厘米 Mission San Jose 2004 Oil on canvas 16"×20"



10. 在星期天的风帆 2004年 麻布油彩 45.72厘米×60.96厘米 Sunday Sailing 2004 Oil on canvas 18"×24"



11. 卡特尼娜的游艇俱乐部 2005 年 麻布油彩 60.96 厘米 × 91.44 厘米 Yacht Club in Catalina 2005 Oil on canvas 24" × 36"



12. 拉冠娜的悬崖 2005年 麻布油彩 45.72厘米×60.96厘米 Cliff View in Laguna Beach 2005 Oil on canvas 18"×24"