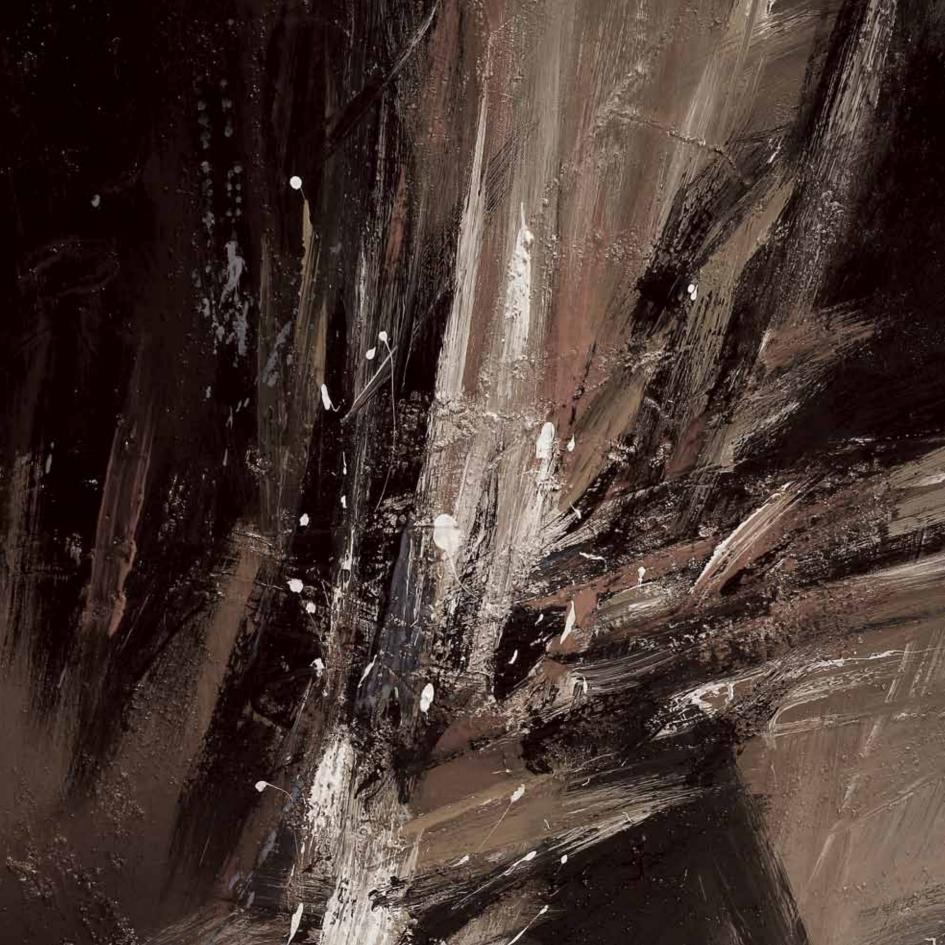
心象・意象

藝由書境



THE IMAGERY FROM THE HEART The Exhibition of Liao Chi-Heng's Oil Paintings

廖啓恒創作展





宜蘭美術館此次推出的廖啓恒創作展,為館方首次以「宜蘭獎系列」為主題。宜蘭縣政府文化局自民國103年起,為使臺灣美術人才朝向專業化,激發創作動能,具體了解策展的各種面向,開放給榮獲「宜蘭獎」的創作者,可申請在宜蘭美術館的協助下辦理個展。「宜蘭獎」的前身「宜蘭美展」,三十年來一直是推動宜蘭美術創作的重要平臺,培育了許多優秀的在地美術人才,近年來「宜蘭美展」經歷了許多變革,包括跨越媒材的分類,設置了「宜蘭獎」為最高榮譽,之後更名為「宜蘭獎」展開全國徵件,呈現出嶄新又充滿活力的面貌。

廖啓恒老師可說是「宜蘭美展」的常勝軍,曾獲得多次首獎,得獎類別橫跨水墨、水彩、油畫等領域,可見他對各種媒材的應用都得心應手、游刃有餘。能有如此豐碩的成果,除了自身擁有的才氣之外,最主要來自於廖老師始終不斷地學習,努力充實自己。他自國立臺灣藝術大學造形藝術研究所畢業後,負笈福建師範大學繼續攻讀博士,目前已具有博士候選人的資格。對他而言,學位拿取與否已不重要,而是希望能在師長的教導啟發下,讓自己的藝術天空更為開闊。

近幾年廖老師回到宜蘭,將個人的美感哲思訴諸於故鄉的 景色之中,筆觸揮灑靈動有力,譜出深富節奏的色彩交響曲, 擁有高度的繪畫性特質。這些將具象景色融入於抽象畫作的創 作,有他以往一貫的特質之外,更有許多新的突破。尤其是將 畫面空間分割為塊面的作品,除了運用了拼貼、並置、重疊、 顛倒的多元手法,也開始出現象徵性的符號,黯淡的灰黑色調 更產生了多重的想像空間,他的創作已從純粹的風景描繪,逐 漸轉變為探索歷史、社會議題的當代繪畫。

為了驗證自己的創作,廖啓恒老師積極地參加比賽,獲得各方一致的肯定與好評,成為首位在臺灣本島各縣市地方美展皆有得獎紀錄的創作者。因此,宜蘭美術館首次的「宜蘭獎系列」由他擔綱展出,是再適合不過的。期盼本展能發揮領頭羊的角色,讓「宜蘭獎」能吸引更多傑出的創作者在這平臺上共同競演,相互交流對話,成為臺灣重要的美術獎項。

The exhibition of Liao Chi-Heng's paintings, hosted by Yilan Museum of Art, was the first exhibition of the Yilan Award Series. The Cultural Affairs Bureau of Yilan County Government started the project in 2014 in order to promote talented Taiwanese artists. This includes helping winners of the Yilan Award to arrange a solo exhibition at Yilan Museum of Art, thereby granting new talented artists a unique opportunity to learn all aspects in curating exhibitions. For three decades, the Yilan Award, formerly known as Yilan Art Exhibition, has been an important platform for the promoting art in Yilan, and it has helped to promote many outstanding local talents. In recent years, the Yilan Art Exhibition has undergone many changes, including the introduction of an open category for entries, designating the Yilan Award the top prize, and giving access to nationwide participation. It has become a fresh and vibrant art competition.

Liao Chi-Heng is often seen as a consecutive winner of the Yilan Art Exhibition. He had won the first prize many times in crossed categories, such as ink painting, watercolor, oil painting and so on. This shows that he masters all kinds of media. These accomplishments, in addition to his own talent, are the results of Mr. Liao's constant study and hard work. After receiving a master's degree from the Graduate School of Plastic Arts, NTUA, he went to Fujian Normal University to pursue a doctoral degree. Currently he has got the qualification as doctoral candidate. For him, the degree is not as important as the chance to receive the instructor's guidance and find new inspiration. He wants to embrace the open sky of art.

Mr. Liao returned to Yilan a few years ago. Since then, he has worked to convey his personal philosophy of beauty and aesthetic vision in the scenery of his hometown. His strokes are free and powerful and seem to mimic in color the rhythm of a symphony. His works are imbued with many different artistic characteristics. In his abstract paintings, fused as they are with a wide range of settings and vistas, there are various new developments that are quite different from his usual mode of expression. For instance, in the works with compositions emphasizing spatial division, he employed various techniques, such as collage, collocation, overlapping, and inversion. In addition, he introduced symbols and dark gray and black tones to allow free reign to the imagination. His works have gone through transformation from pure depiction of landscapes to the exploration of history and social issues of contemporary painting.

In order to promote his art, Liao Chi-Heng entered his works in various art competitions. The results were unanimously positive and included high praise: he became the first artist to win art competitions in all the counties of Taiwan. It is very fitting that he is the artist to hold the first exhibition of the Yilan Award Series in Yilan Museum of Art. It is our hope that Mr. Liao's wonderful works will have a strong impact on the art scene and help to attract future artistic talent. Indeed, it is our ambition to make this platform the most prestigious art award in Taiwan and create a competitive stage for artistic vision and the exchange of new ideas.

宜蘭縣文化局局長

Director, Yilan County Cultural Affairs Bureau Dink Loe chih Jung

認識廖啓恒老師是我在擔任國立臺灣藝術大學副校長兼任圖書館館長時,當時他就讀臺灣藝術大學造形藝術研究所,並在復興商工擔任老師,廖老師很忙碌,但經常出入圖書館查詢資訊,也因此常有機會和他交談討論,讓我對廖啓恒老師有更深一層的了解。

他取得碩士學位後回到故鄉宜蘭,在佛光大學、德霖科大擔任教職,在顧家之餘持續努力的在藝術領域研究和創作。2011年起更進入福建師範大學攻讀博士學位,除研究、教學外,每一年都參加許多展覽,如:臺陽美展、臺灣水彩畫協會會員展、宜蘭美展,且幾乎年年舉辦個展,如:2013年在羅東科場森美館舉辦個展、2015年立法院水彩個展、2016年在羅東聖母醫院個展。每次一有展覽都會通知我,大部分我都會去參觀,欣賞廖啓恒老師的創作是十分滿足快樂的事,因為他每一年每一階段的展覽都有新的作品、新的內容。他也很熱衷參加各項美術比賽,得獎無數,如:《片段記憶——臺灣之美》榮獲2015臺灣國展第二名,特別是《片段記憶——龜山島》得到2014年宜蘭美展首獎——「宜蘭獎」,更是最大肯定。當然他的作品也被許多藝術愛好者收藏,在各地和民眾分享。

廖啓恒老師的創作包括水彩、油畫、版畫、美術設計…等等,非常多元。他過去經常到各地寫生,以具象的方式表現對大自然和社會的情感,如詩如畫,使觀者有身歷其境之感。2008年進入臺藝大造形藝術研究所進修期間,他研究塞尚、康丁斯基、畢卡索、傑克梅第、米羅、馬諦斯等世界名家的繪畫,並據以歸納製作成「具象繪畫的色彩、形象、空間、線條分析表」及「抽象繪畫的色彩、形象、空間、線條分析表」,進而對照自己的創作,此時他的繪畫介於具象與抽象之間的創作形式表現。2011年1月他以「物象轉喻心象造境——廖啓恒創作論述」為題完成碩士1月他以「物象轉喻心象造境——廖啓恒創作論述」為題完成碩士1時也的創作及藝術理念論述均助益甚大。此後2013年他在羅東林場森美館個展,即以「花」作為創作的元素,展出一系列半抽象的作品,深獲許多藝術界朋友及官蘭鄉親讚賞。

本次他以「心象・意象・藝由畫境」為主題在宜蘭美術館舉 辦廖啓恒創作展,大約展出50件作品,仔細觀看每件作品,絕大 多數是這一兩年新作,這些作品的形、色、線、面有他以往一貫 的特質之外,更有許多新的突破。大多仍是半抽象的作品,如: 《片段記憶——龜山島》、《古老傳説》、《懷鄉》、《鼓舞》、 《聽海》、《等待》、《鄉野寄情》、《芭蕾舞曲》、《一枝獨 秀》、《接引》、《生活律動》等,他都從自然、生活中選取某些 外在物象元素,經由內在情感轉化成心象後,再以適當的媒材和技 巧呈現在畫面上,比身歷其境更有感情,使觀賞者在創作者的引發 下能把視覺所看到的美感,與本身的生活體驗結合,觀其畫也在體 悟我心,反饋自我。這種感受就像交響樂團演奏和諧的音樂一般, 達到共鳴,進而分享自然和生活的美。本次展出的作品也有一些是 抽象的,如:《急湧》、《紅與黑》、《綠蔭》、《藍海》、《家 後》等,純粹以形、色、線、韻律表現那份美感,如此協調柔和, 雖然畫作也訂了名稱,但這些作品的想像空間無限寬廣,其力量更 能激盪觀賞者的時空,您用心看,是否有不同的觀想。

廖啓恒老師自國中起就對畫畫產生興趣,歷經多年在藝術上的專研,又接受美術科班教育,加上自己的用心認真創作,研究、教學、創作充滿了他的生活,生活中的體驗成為他創作的最佳養分。尤其他回到家鄉宜蘭,那份親情和鄉情,使他的創作在沉潛下持續的開展,隱然出現他獨特的風格。期待廖老師把他每一階段的作品拿來和塞尚、康丁斯基、畢卡索、傑克梅第、米羅、馬諦斯等世界藝術大師的畫比對,思索未來創作方向,不斷的開展新境。

I met Mr. Liao Chi-Heng when I was Vice-President of the National Taiwan University of the Arts (NTUA) as well as the library director. At the time, he attended the Graduate School of Plastic Arts, NTUA, and worked as a teacher in Fu-Hsin Trade and Arts School. He was very busy and often visited the library looking for books and references. That is how I got the opportunity to talk to him and get to know him.

He returned to his hometown, Yilan, after receiving his master's degree and worked as a lecturer at Fo Guang University and De Lin Institute of Technology. Apart from earning a living to support his family, he continued his research and creation in the art field. In 2011, he entered Fujian Normal University to pursue a doctoral degree. In addition to research and teaching, he participated in joint exhibitions every year, such as, Tai-Yang Art Exhibition, Taiwan International Watercolor Society Members Exhibition, Yilan Art Exhibition, and still managed to hold his solo exhibition almost every year, as in Forest Art Gallery of Luodong Forestry Culture Park in 2013, the watercolor exhibition in the Legislative Yuan in 2015, and the exhibition in Saint Mary's Hospital Luodong in 2016. Every time he invited me to his exhibition, I went and visited. It was a great joy to see Liao Chi-Heng's works, for he always presented new works in the exhibition for each of his creative stage. He was also very keen to participate in various art competitions, and won numerous awards. For example, A Fragment of Memory – The Beauty of Taiwan won the 2nd prize in the 2015 Competition of Taiwan International Exhibition of Oil Painting, he won the first prize of the Yilan Art Exhibition 2014 with the work A Fragment of Memory - Turtle Island. In addition, his works have been collected by many art lovers and exhibited in public spaces.

Liao Chi-Heng's works are very diverse and include watercolors, oil paintings, printmaking, art design et al. He used to travel to various places to paint on-site, to capture his feelings towards Nature and society in figurative paintings. The works were poetic and picturesque and conveyed the scenes to the viewers in strong, realistic terms. In 2008, he entered the Graduate School of Plastic Arts, NTUA. During that period, he studied the world famous paintings of Cezanne, Kandinsky, Picasso, Giacometti, Miró, Matisse etc. He analyzed both figurative and abstract paintings, studying their colors, imagery, space and lines, and used the results as a reference for his own paintings. At that time, his style drifted between figuration and abstraction. In January, 2011, he completed his master's degree with the thesis, *Material appearance into Mind Image: The Thesis of the Work of Liao Chi-Heng*, which helped to strengthen his creative vision and artistic conception. Subsequently, he exhibited a series of

semi-abstract works in Forest Art Gallery of Luodong Forestry Culture Park in 2013. He chose "Flower" as theme of the exhibition and the works received high praise from friends in the art world as well as the people of Yilan.

This exhibition by the artist Liao Chi-Heng at the Yilan Museum of Art, features about 50 works on the theme, The Imagery from the Heart. Exploring the works, we find that most of the paintings were date from the past two years. Their shapes, colors, lines, and plane hint at his past characteristics yet combined with new features. Most of the works are still semi-abstract, such as, A Fragment of Memory - Turtle Island, Ancient Legend, Nostalgia, Encouragement, Listening to the Sea, Waiting, Affections on Country Beauty, Ballet, Outstanding, Being-toward-death, and Life Rhythm. He extracts material elements from Nature and life and transforms them into images of his mind. Then he chooses appropriate media and techniques to present them. The paintings are more atmospheric and expressive than the real scenery. They trigger the viewer's appreciation of beauty in a way that relates to their own life experiences. When we listen to a symphony orchestra, the harmonious sounds resonate within our hearts. Th is exhibition also include some abstract works, such as, The Surge, Red & Black, Green Shade, Azure Sea, and Behind My Home. Those works were created from pure shapes, colors, lines, and rhythm, and presented in a great harmony. Although the paintings have titles, the images remain open and suggestive. They provide infinite imagination and stir experiences of time and space in the viewers. Please visit the exhibition and see if your will experience the same or something completely different.

Liao Chi-Heng became interested in painting in junior high. After years of studying art, his life is now occupied by teaching, and artistic creation. Naturally, his life experience became an abundant resource for his paintings. When he returned to his hometown, Yilan, his deep love and nostalgia for the place energized and focused his mind and enabled him to create unique paintings. I hope that Mr. Liao will find inspiration in Cezanne, Kandinsky, Picasso, Giacometti, Miró, Matisse and other great masters, and continue to explore new paths in the realm of painting.

國立臺灣藝術大學前副校長 Former Vice-President, NTUA 林泊佑 Lin Pe-Vu 廖啓恒是一位感性、用功又兼具強大實踐力的畫家。他 教學之餘,最大的樂趣就是創作,也因而累積了不少優秀的作品。自1985年起,陸陸續續地參加全國各地大大小小的繪畫比 賽,獲獎無數,在畫壇的能見度大增。2006年他出版《形、型、設、色》、2010年出版《境由心生》、2013年出版《心花意象》等作品圖錄後,今(2017)年再度出版《心象·意象·藝由畫境》繪畫創作集,其創作能量可見一般。啓恒藉由繪畫創作抒發內心情感,傳達所見所聞,運用濃郁鮮豔的油彩,透過物象的多元變化,將大自然豐富的色調與景致,表達得淋漓盡致,充分顯現藝術家的強烈風格。

一幅風景畫的精髓在於情感的傳達和思想的表現,再加上 豐富的想像力,將來自於天地的感動,詮釋成一種我聽、我見、 我思所引發的心象意境,把人與自然間和諧曼妙的姿態作最美的 呈現,讓大自然中蘊含的無限天機,流露出如泉湧之沉穩或如虹 彩之壯麗,沉靜中流露出熱情。啓恒經常在繪畫中揮灑生命的色 彩,呈現心靈最深層的感動與堅持。他寄情大自然,徜徉於田園 之美,潛心創作,將其潛藏蓄積數十年的人生經驗與美感哲思盡 情揮灑於畫布上。他復將宜蘭故鄉山水美景融入詩情畫韻,描繪 出自然界春、夏、秋、冬四季與晨曦日落的無窮變化,呈現畫中 有詩之景致。 藝術是用來表達意念的語言,所以藝術一方面在於表現,而 另一方面在於傳達;創作者一方面與其理想的境界密切相關,而 另一方面又與廣大的群眾密切相關,也正是為了這個緣故,他在 創作時一方面重視個人獨特的創作風格,一方面又強調展現群性 鑑賞後的共鳴,讓個人的創作奔馳在清晰與模糊間,展現創作強而有力的生命力。

啓恒的繪畫藉由意境通過畫面的形式語言,將形韵相結合, 再綜合心象的營造出畫面的氛圍。抓自然的「真」,寫其「意」, 造其「境」,創其「新」。通過分析畫面的結構語言,描繪出繪畫 技法上的實踐性與開拓性,使人們更加了解繪畫的巨大力量。

近年來,他的創作漸流露出更多甜美的色彩與輕鬆活潑的 筆法,更顯得他繪畫成熟後的自由自在,不拘形式的藝術浪漫心 境。他這些迥異其過去風格的作品,在他的故鄉宜蘭美術館展出 後,獲得觀眾高度的讚賞。茲將此精品匯集成畫冊,期能廣為流 傳,對於臺灣美術文化與全民生活品質之提升,諒必有所助益。 茲表賀意,樂為之作序。 Liao Chi-Heng is a hardworking artist, determined to realize his ideas. Apart from teaching, painting is his greatest pleasure, and thus he has accumulated a lot of good works. Since 1985, he has participated in various painting competitions throughout the country, and won numerous awards, which greatly increased his status in art circles. He has published portfolios, such as, Form, Type, Design, and Color in 2006, The Atmosphere from the Heart in 2010, and The Image of Joy in 2013. This year, in 2017, he will publish a new portfolio, *The Imagery from the Heart*. He is an artist of great creativity and productivity. Through his paintings, Chi-Heng expresses his inner feelings and conveys what he has seen and heard. He likes to use rich and bright colors, and through multiple changes and manipulation of the material appearances, to give expression to Nature in vivid fashion. This truly shows the artist's strong style.

The essence of a landscape painting lies in expressing emotions and communicating ideas. With rich imagination, the artist can transform a touching Nature scene seen, heard, or thought about into images of the mind. He can create the most beautiful representation of the harmonious relationship between man and the Nature. He may discover the secrets of Nature and compare them to the serene scenery of spring, the grandeur of a rainbow, to reveal a subtle enthusiasm. Chi-Heng often shows his true colors in paintings, expressing true feeling and perseverance. He embraces Nature, and he has immersed himself in the beauty of fields. On the canvas, he paints freely and with a strong aesthetic sense sharpened through decades of experience. He has painted the beautiful landscape of Yilan in its four seasons, the transitory impressions of the scenery between sunrise and sunset, to capture the poetry of the fleeting moment in paint.

Art is a form of language used to express ideas. On the one hand, art is about execution, on the other, art is about expression. An artist is expressing his own ideas, yet he is closely linked to a broader audience. For this reason, the artist recognizes the importance of creating a unique style as well as the appreciation and reaction of the crowd. Strong, creative vitality becomes evident when the artist is able to balance his creative power between clarity and distortion.

In Chi-Heng's painting, stylized language is employed to depict the artistic conception. Form and spirit merge to create the overall atmosphere of the picture. A saying about the painting process states: "Grasp the true nature, depict meanings, imbue the scene with great atmosphere, and create something new". In order to enable viewers to better understand the tremendous power of painting, I have tried to analyze the structural language of painting, and describe painting techniques in terms of practice and creative potential.

In recent years, sweet colors and relaxed and lively strokes have become more prominent features in his paintings. This is evidence of a more carefree and romantic mind and highlight the mature nature of his style. The styles of the works in this exhibition are different from his previous works. He received great praise from the audience after the exhibition in Yilan Museum of Art in his hometown. This portfolio has been published for the exhibition. I hope it will be widely circulated, both for the benefit of Taiwanese art and culture and for the cultivation of the people of Taiwan. Therefore, my heartfelt congratulations. I thoroughly enjoyed writing this preface.

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Chen Kuang-Yi

PLANEIN

心象・意象・藝由畫境

The Imagery from the Heart

繪畫的發展是一個系統化、程式化和自我內心不斷完善的過程。其中,對心象、意象造境是對一種相對成熟的繪畫語言的實景訓練。它傳達著創作者內心深處的信息和表現景物時的真切感情,它連繫著「真景」與「真境」。由物象轉喻心象、意象造境的昇華,藉由意境通過畫面的形式語言,將形韵相結合,而綜合心象的營造出畫面的氛圍。抓自然的「真」,寫其「意」,造其「境」,創其「新」。通過分析畫面的結構語言,描繪出繪畫技法上的實踐性與開拓性,使人們更加清楚的了解繪畫的巨大力量。

本創作目的試圖透過「心象·意象」藝術的創作形式,探索 自然生命與隱喻的生活體驗,並從創作模式中分析、歸納出屬於 自己的創作理念即具象抽象意境與生活面向的寫照,期能透過藝 術來了解外在現實空間與內在心靈空間的結合,並試著從心靈美 學的角度出發,進而探索視覺藝術中自我內在之心象,解析個人 藝術的表現形式與創作的精神內涵,回歸對生命的探討,達到建 構個人未來之創作方向與延續個人創作的能量。

本創作期能達到以下五個目標:

- (一)「象」由心生,心隨物轉,物隨心轉,物象轉喻心象 意象造境。
- (二)精神、物質、自然合而為一,萌生繪畫新視覺。
- (三)新意念打破舊慣性,新刺激產生新意象。
- (四)自由思維,自由創作,沒有絕對的圖象,開發所有可 能性。
- (五) 顛覆與重建原有的繪畫表現形式。

「心象·意象·藝由畫境」作為繪畫創作的主題,主要是想借重外物本身的象徵寓意,抒發內心的思緒,使情有所依託,意有所喻,再透過多元繪畫的媒材結合繪畫的技法,從事創作,期待能在自己所處的時代背景,加入新意,呈現出不同以往詮釋的

作品,拓展出個人的繪畫語彙。在創作作品畫面上的整體意涵引申,與傳統的繪畫意境有著很深的關聯性,探求繪畫之美是一個有著深厚文化內涵和文化傳承的領域,從物象畫的視覺原理、審美意境來看,物象畫無疑是具有積極獨特的存在、表現方式與哲學意義,畫面語言的表達方法,透過臨摹傳統、對景寫生、物象造境,三位一體的模式來學習,衍生內心的景象呈現。

由構圖的制作程序,對畫中的點、線、面組織運用及造形的意象特徵進行系統了解與認知,從而為以後的中西繪畫和創作提供有利的先決條件。繪畫是意象造形的繪畫藝術,不能單單停留在傳統的繪畫表現上,需要把傳統的東西「消化」,化為自己的東西,化為時代的東西,形成自己獨特的風格面貌。繪畫藝術與其它藝術一樣,貴在創作,推陳出新,學習、昇華、凝結成自己的風格,在此過程中,讓我們更多地來關注這個承先啟後的過程,對物象造境的形程過程,融會貫通,營造出自己的心象造境之真諦。

無論是熟悉的花卉、山景、街景到物景,都有不同的詮釋風格,可讓鑑賞者有更多、更美的情懷體驗。達到開啟心靈之窗,滋潤生命的內涵。有物象造境意味起心中的畫語,給人很好的藝術感受及啟發。由藝術的創作藉由人物繪畫的歷史演變研究,及自己觀察自身的社會現象中,似乎因為這些研究與不斷創作的過程中,更加深了自己對生命的不同看法及提升了自身創作之學養。也希望藉由傳統的優點,將自己的藝術表現更融合。

古今之長處;並賦予時代的精神開創出自己的新風貌。而自己也期許在創作的過程能秉持著如石濤所說:「在於墨海中立定精神,筆鋒下決出生活,尺幅上換去毛骨,混沌裡放出光明」,以及「縱使筆不筆,墨不墨,畫不畫,自有我在」之精神。而學習的過程希望能以「天行健,君子以自強不息」的心志,持續的在創作的路途上學習。

The practice of painting calls for a systematic approach, stylization and a process of self-perfection. In this process, creating imagery and vision is a situational training on a relatively matured language. It communicates with the creator's message and the sincere feelings of the scene, which links the "reality" to the "real circumstance". When transforming material appearance into mind images, I employed stylized language to depict the artistic conception. Then, form and spirit will merge to create the overall atmosphere of the picture. A saying about the painting process states, "Grasp the true nature, depict meanings, imbue the scene with great atmosphere, and create something new". In order to enable viewers to better understand the tremendous power of painting, I have tried to analyze the structural language of painting, and describe painting techniques in terms of practice and creative potential.

The aim of my artistic activity is to explore experience in nature, life, and metaphors through creative forms, that is, "The Imagery from the Heart". Furthermore, I analyze and review my creative process to find my own creative ideas and imagery, combining figurative and abstract visions and life. Through art, I hope to understand the connection between external, spatial reality and the inner space of the mind. I try to set out from the perspective of spiritual aesthetics to explore the images of the mind and the inner self in visual form through art. By analyzing my artistic expression and creative spirit, I probe the enigma of life, and thereby give direction and impetus to my future creative energy.

I strive to achieve the following five goals in my works:

- i. Imageries came from the heart. Our heart and mind is affected by the materials, but our heart can change our perception of the materials. Thus, I try to transform the material according to the images of the heart.
- ii. The works, as they combine spirit, material, and natural life, will constitute new artistic visions.
- iii. To use new ideas and break away with indolence. Seek out stimuli to create new images.
- iv. To express freedom in thinking and creation. No definite image. Develop all possibilities.
- v. Subverting and reconstructing previous expressions of paintings.

The premise of the exhibition, "The Imagery from the Heart", is shaping symbolic meaning into creative objects to express my inner thoughts, in a way that will enshrine the emotions in meaningful form. By combining multiple painting media and techniques, I strive to introduce new elements to the painting, to suggest different interpretations to my previous works, and extend my visual vocabulary. The overall significance of the picture created is deeply connected to the traditional sense of painting. It is a cultural heritage and full of cultural spirit to explore the beauty of paintings. From the aesthetic point of view, figurative painting is a truly positive and unique endeavor. It has its form of expression, philosophical significance, and visual language. Through the tradition of imitation, on-site sketching, and by transforming the material into imagery, thus following Trinity, the image of the mind will be revealed and presented.

The process of composition involves the use of points, lines, and plane and a systematic understanding of the features and symbols of the image. This is a good preparation for the creation of Chinese and Western paintings. Painting is the art of image-forming. An artist cannot remain wholly devoted to traditional painting. He needs to "digest" the tradition and make it his own or infuse it with new relevance to form his own unique style. The art of painting, like other arts, is a process of creation, innovation, learning, transformation, and summarizing one's own style. Let us pay more attention to the process of incorporating past tradition and create the new for the future. Try to master the procedure of transforming materials into image of the mind, then we will find the significance of creating our own imageries from the heart.

May it be the familiar flowers, scenes of mountains, streetscapes or landscapes; I have different interpretive styles, all of which allow connoisseurs rich feelings and experiences of beauty. Paintings can open our souls and enrich our lives. Transforming the material according to the images of the mind is a way to arouse the viewer's aesthetic experience and to give inspiration. My artistic creativity and painting have improved through the study of the historical evolution of figurative painting and observation of social phenomena. Because of my study and constant work, I have broadened my views of life, deepened my learning, and cultivated artistic creation. I also hope that, by virtue of the advantages of tradition, my art will have been imbued with more depth.

To capture the spirit of the times in your own style is a great achievement, this is true today just as was in the past. In my creative process, I strive to follow the words of Shi Tao: "Set up your spirit in the sea of ink. Make choices of your life among the brushes. Change your frame of mind on the scale of paintings. Reveal light from the chaos." "Even though the brush is not brush, ink is not ink, and painting is not painting, I am immersed in the process of creation." To advance my artistic creativity, I try to follow the spirit of the old saying: "As heaven maintains vigor through movement, a gentleman should constantly strive for self-perfection."

Liao Chi-Heng

智治恒







片段記憶──龜山島 A Fragment of Memory – Turtle Island 壓克力 畫布 Acrylic on Canvas 212×136.5 cm 2014



片段記憶──臺灣之美 A Fragment of Memory – The Beauty of Taiwan 壓克力 畫布 Acrylic on Canvas 180×190 cm 2014



重生 Rebirth 壓克力 畫布 Acrylic on Canvas 168×162.5 cm 2014



古老傳説 Ancient Legend 壓克力 畫布 Acrylic on Canvas 116×116.5 cm 2015



雨港 Rainy Harbor 油彩 畫布 Oil on Canvas 116.5×91 cm 2016

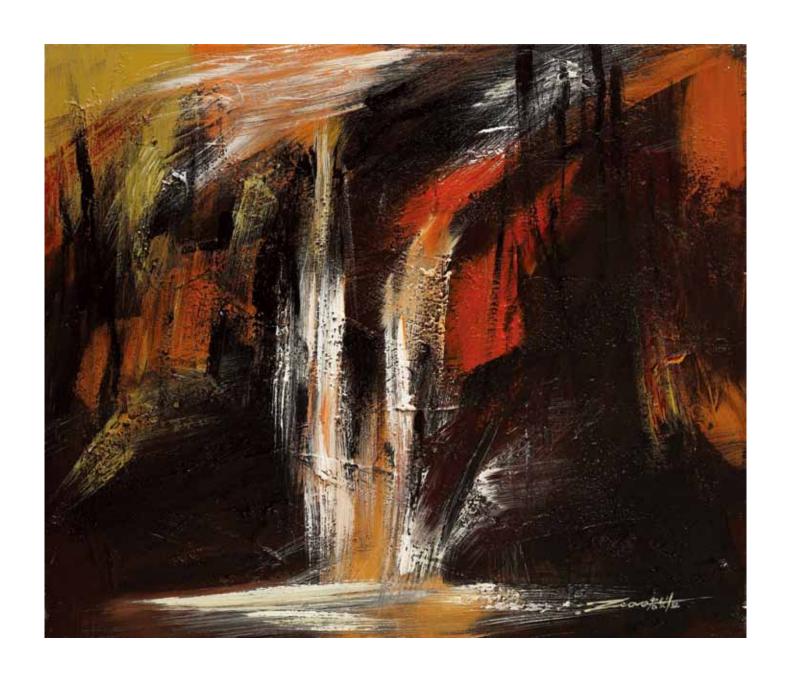


龜山印象 Impression on Turtle Island 壓克力 畫布 Acrylic on Canvas 92×144.5 cm 2016





杉林溪 Sun-Link-Sea 油彩 畫布 Oil on Canvas 45.5×53 cm 2016





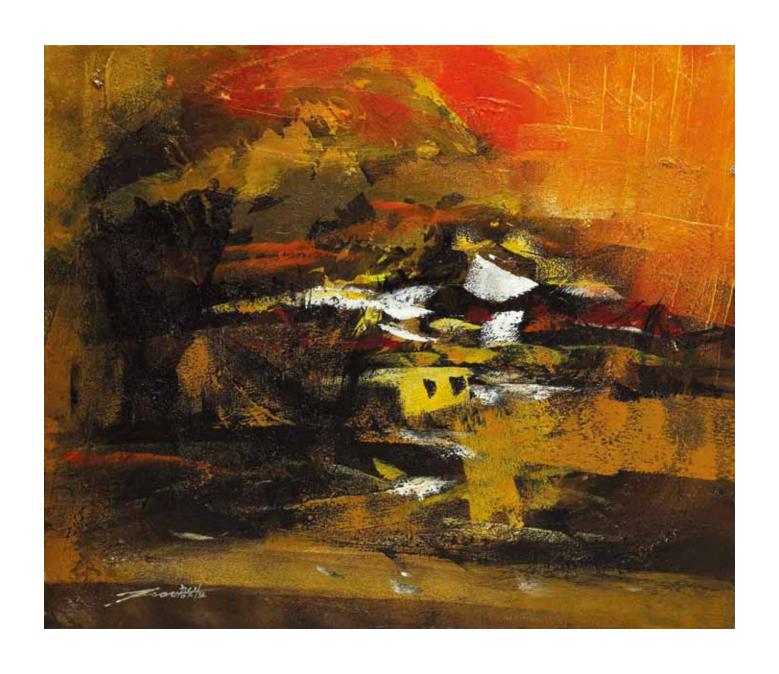
紅與黑 Red & Black 油彩 畫布 Oil on Canvas 45.5×53 cm 2016



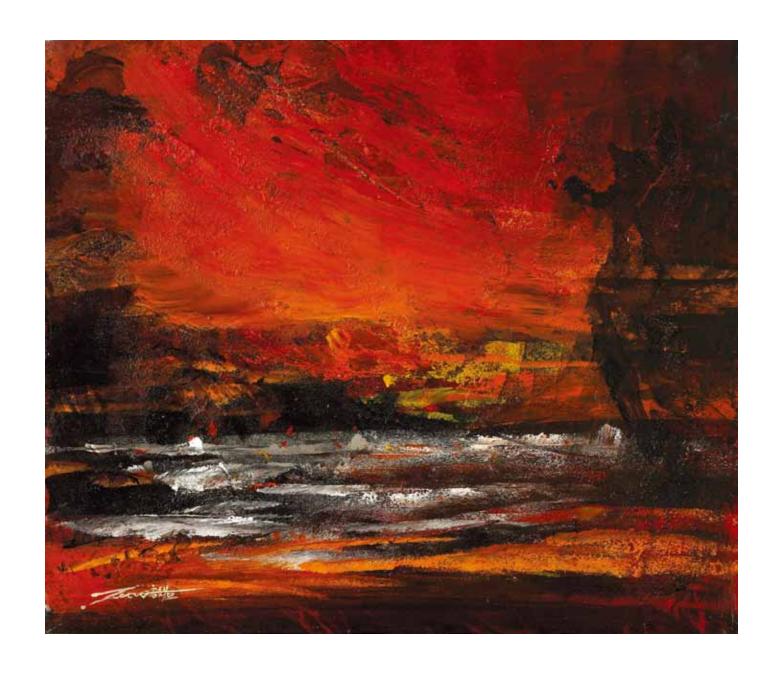


綠蔭 Green Shade 油彩 畫布 Oil on Canvas 45.5×53 cm 2016



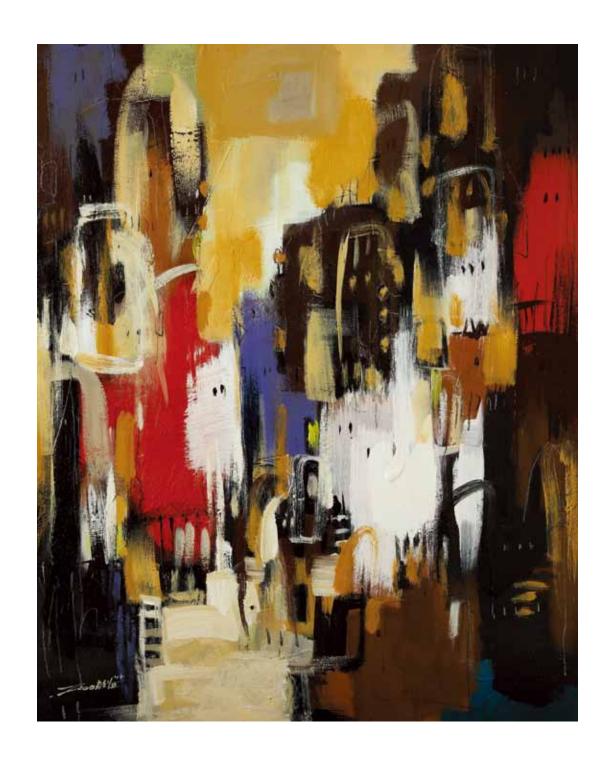


鄉野寄情 Affections on Country Beauty 油彩 畫布 Oil on Canvas 45.5×53 cm 2016





家後 Behind My Home 油彩 畫布 Oil on Canvas 91×116.5 cm 2017



生活律動 Life Rhythm 油彩 畫布 Oil on Canvas 100×80 cm 2017

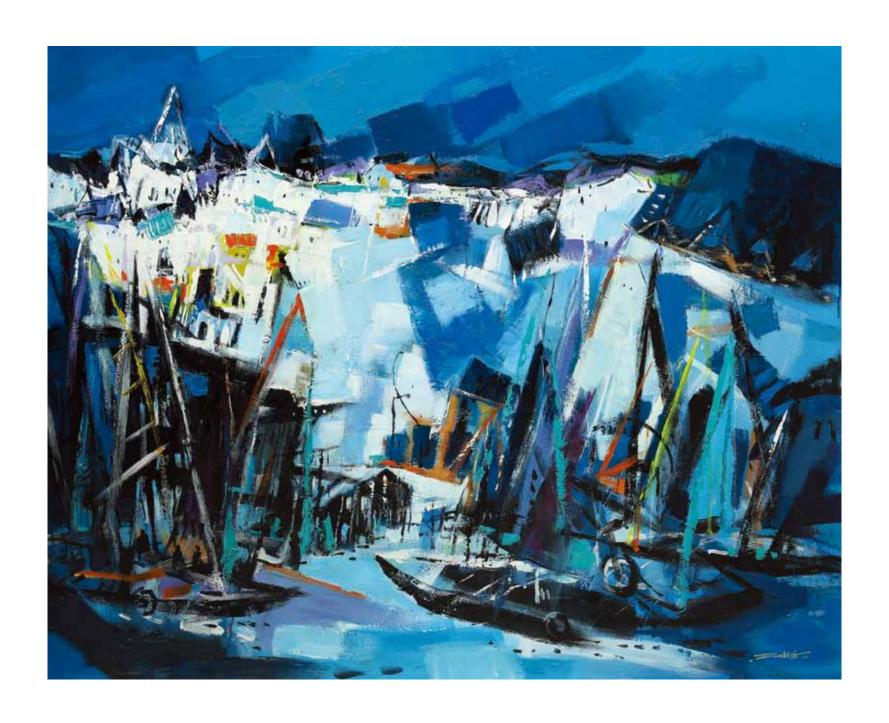


夏艷 Bright Summer 油彩 畫布 Oil on Canvas 130×162 cm 2017





懷鄉 Nostalgia 油彩 畫布 Oil on Canvas 130×162 cm 2017





心蓮 Lotus of the Heart 油彩 畫布 Oil on Canvas 45.5×53 cm 2016









接引 Being-toward-death 油彩 畫布 Oil on Canvas 72.5×91.5 cm 2017







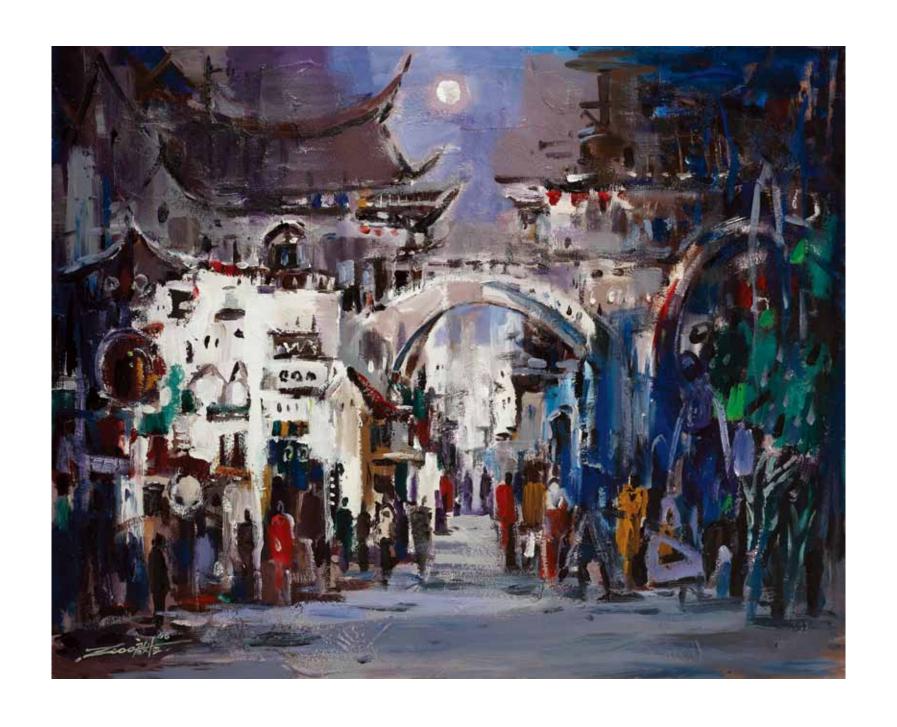


午後斜陽龜山島 Sunset at Turtle Island 油彩 畫布 Oil on Canvas 130×162 cm 2017









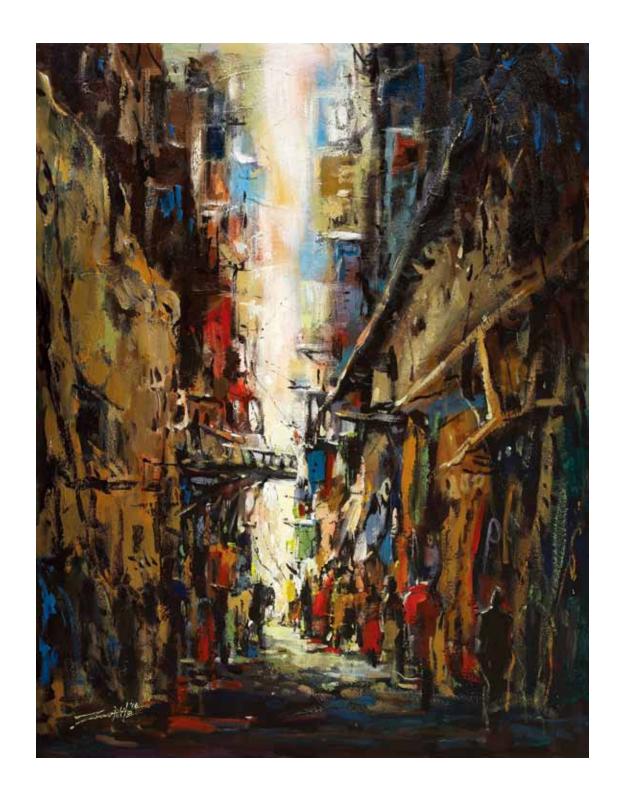
古月照今城 Ancient Moon Shines on the Current 油彩 畫布 Oil on Canvas 80×100 cm 2016



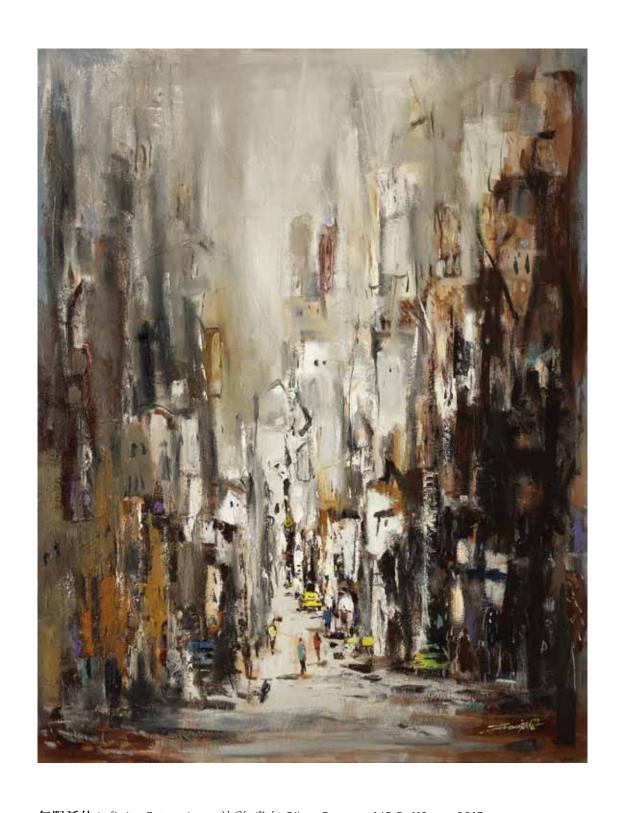
佛光山下·夜 Night, at the Foot of the Fo-Guang University 油彩 畫布 Oil on Canvas 45.5×53 cm 2016



向日─飛魚季 Toward the Sun - Flying Fish Festival 油彩 畫布 Oil on Canvas 91×116.5 cm 2016



巷口市集 The Market in the Alleys 油彩 畫布 Oil on Canvas 116.5×91 cm 2016



無限延伸 Infinite Extension 油彩 畫布 Oil on Canvas 145.5×112 cm 2017

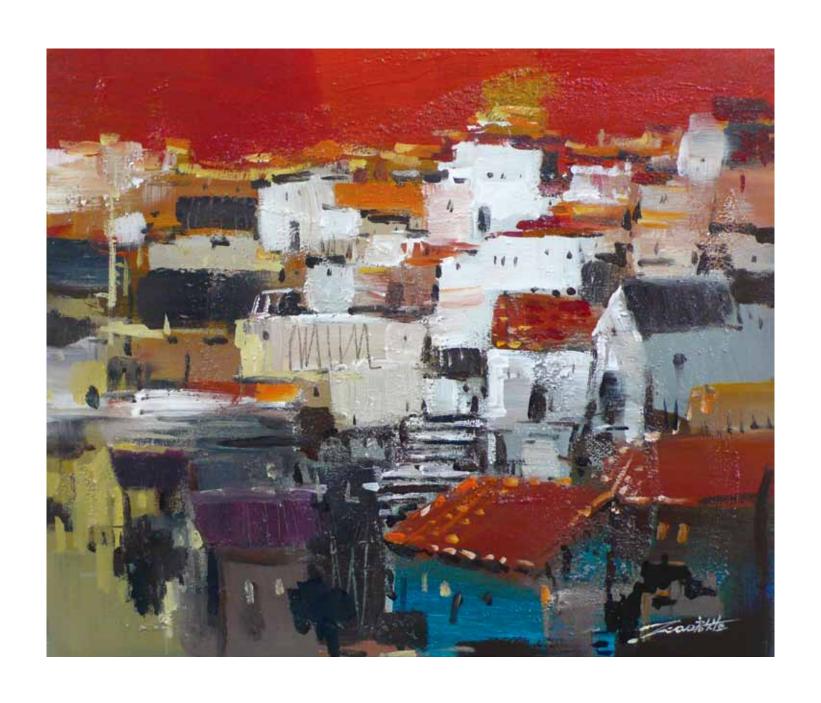


聖家堂 Sagrada Familia 油彩 畫布 Oil on Canvas 145.5×112 cm 2010



街景印象 Impression of Streetscape 油彩 畫布 Oil on Canvas 91×116.5 cm 2008





紅瓦厝 Red Tile House 油彩 畫布 Oil on Canvas 45.5×53 cm 2016





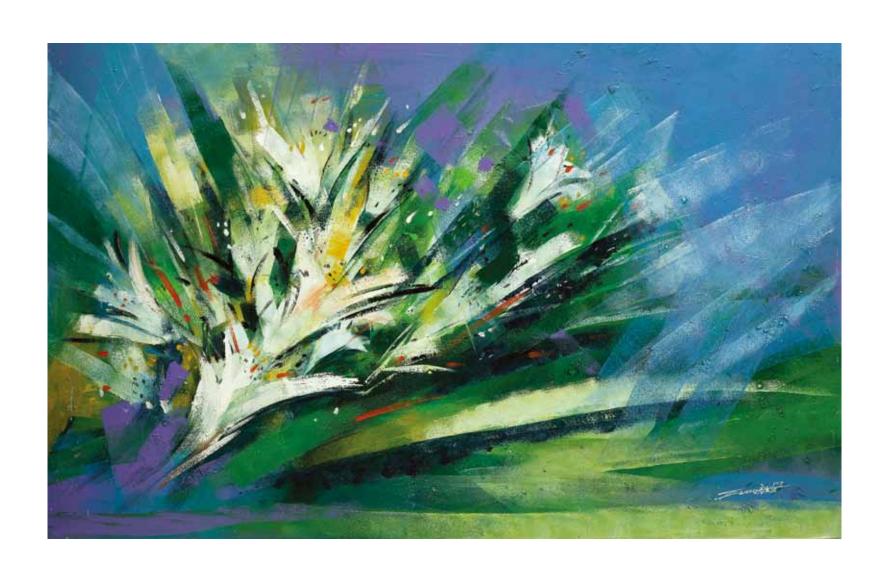
春的禮讚 The Praise of Spring 油彩 畫布 Oil on Canvas 72.5×116.5 cm 2017





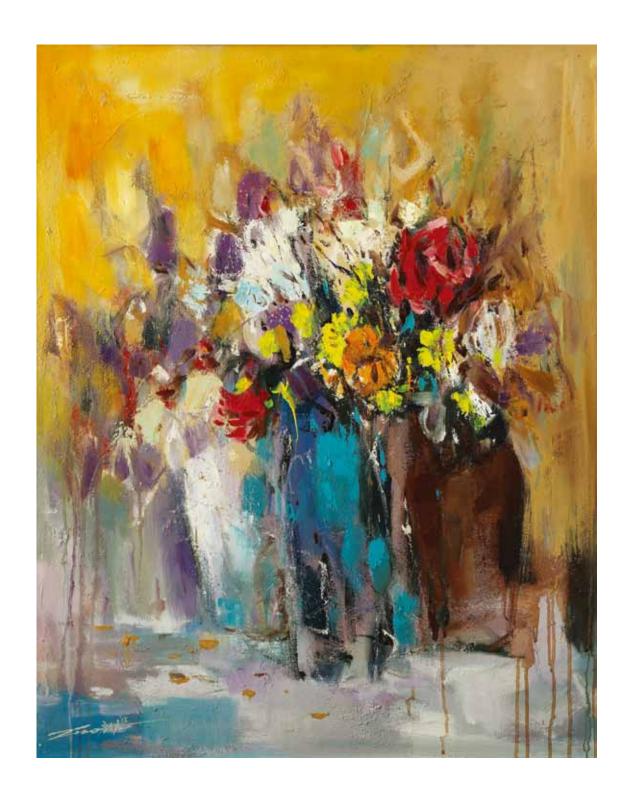








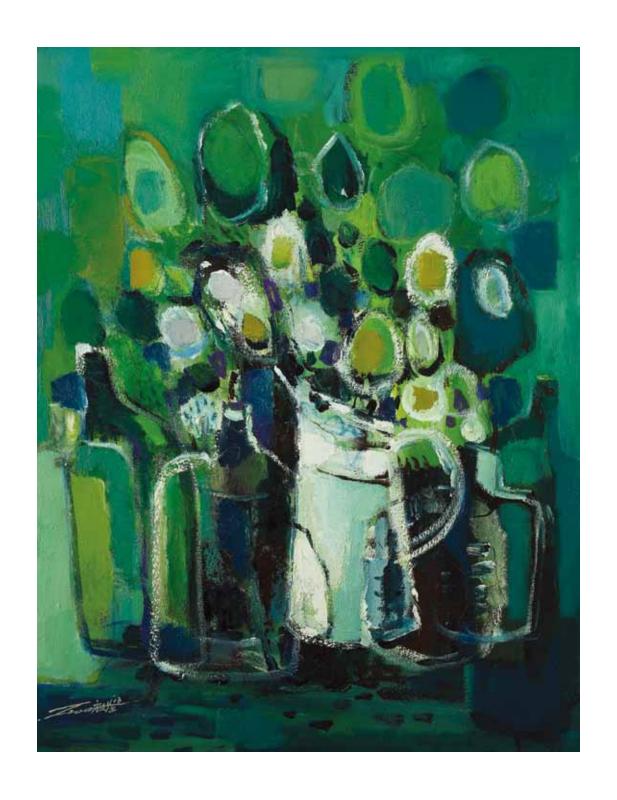
神秘禮物 Mystery Gift 油彩 畫布 Oil on Canvas 116.5×91 cm 2013



瓶中花 Bouquets with Vases 油彩 畫布 Oil on Canvas 100×80 cm 2013



粉紅派對 Pink Party 油彩 畫布 Oil on Canvas 91×72.5 cm 2013



綠色奇蹟 Green Miracle 油彩 畫布 Oil on Canvas 91.5×72.5 cm 2013



等待 Waiting 油彩 畫布 Oil on Canvas 91.5×72.5 cm 2013

廖啓恒

學歷

2011 福建師範大學 博士候選人

2010 國立臺灣藝術大學造形藝術研究所 碩士

經歷

曾任:

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著作

- 2017 《物象・心象・意象・藝由畫境》廖啓恒繪畫創作集
- 2013 《心花意象》廖啓恒繪畫創作集
- 2011 《物象轉喻心象造境》,國立臺灣藝術大學造形藝術研究所碩士論文
- 2010 《境由心生》廖啓恒繪畫創作集
- 2006 《形・型・設・色》廖啓恒西畫創作集

個展

- 2017 《心象・意象・藝由畫境》,宜蘭美術館
- 2016 《意象萬千》,羅東聖母醫院A7健康管理中心藝廊
- 2015 《蘭陽風》,國立臺灣藝術大學圖書館
- 2015《宜蘭景》,立法院(文化走廊)
- 2013 《心花意象》,宜蘭縣政府文化局、羅東林業園區森美館
- 2012 《花現》, 佛光大學雲起樓
- 2010《物像轉喻心象造境》,國立臺灣藝術大學
- 2010 《境由心生》,新北市政府
- 2009 《浮光掠影》,臺北錢櫃會館
- 2006 《形・型・設・色》, 宜蘭縣政府文化局
- 1999《對畫&對話》,新店咖啡走廊
- 1994 《蘭陽風情》,宜蘭縣政府文化局

獲獎

2004年首位完成臺灣本島各縣市文化局美展得獎紀錄

- 2016 百號油畫大展 入選獎 臺中市大墩美展 油畫類 入選 MAKAPAH原住民繪畫競賽 佳作
- 2015 臺灣國展 油畫類 第二名
 MAKAPAH原住民繪畫競賽 優選
- 2014 宜蘭美展 宜蘭獎
- 2012 玉山20 畫家畫玉山 優選 全國油畫展 吳隆榮獎 臺陽美展 優選
- 2011 全國油畫展 陳銀輝獎 臺陽美展 銅牌





2006 羅東鎮公所美展 第三名 臺東美展 水彩類 第三名 新竹美展 水彩類 第二名、油畫類 第二名 廖繼春油畫創作獎 入圍 宜蘭美展 油畫類 佳作、水彩類 第一名 全國油畫展 吳隆榮獎 全省美展 優選 臺陽美展 銅牌

回車文藝金像獎 油畫類 銀像獎 全國油畫展 陳銀輝獎 花蓮縣洄瀾美展 佳作 臺北市警察美展 佳作 臺東美展 油畫類 優選、水彩類 優選 新竹美展 水彩類 第二名、油畫類 第二名 雲林縣文化藝術獎 版畫類 第二名 宜蘭美展 國畫類 第二名、水彩類 第二名、油畫類 第三名 臺灣全國油畫展 優選

- 2004 臺灣全國油畫展 優選 花蓮縣洄瀾美展 佳作 臺東美展 水彩類 第一名 新竹美展 油畫類 第二名 中部美展 第三名 基隆市雞籠美展 佳作 雲林縣美展 優選 彰化縣磺溪美展 佳作
- 2003 雲林縣美展 第二名 宜蘭美展 國畫類 第一名 苗栗美展 佳作 嘉義市桃城美展 西畫類 入選
- 2002 雙和美展 油畫類 雙和獎 行政院客家委員會 美術獎 宜蘭美展 國畫類 優選 臺陽美展 油畫類 優選
- 2000 臺陽美展 油畫類 優選 中部美展 優選
- 1999 宜蘭美展 國畫類 第三名
- 1997 全省美展優選
- 1995 臺北市美展 入選
- 1994 臺北市捷運局公共藝術品公開徵件 入選
- 1985 高雄市美展 入選

作品典藏

- 2015 臺灣藝術研究院典藏壓克力畫作品《片段記憶──臺灣之美》
- 2014 宜蘭縣政府文化局典藏壓克力畫作品《片段記憶──龜山島》
- 2013 國立臺灣美術館典藏油畫作品《初冬》 國立臺灣美術館典藏壓克力畫作品《城市印象》
- 2011 國立臺灣藝術大學圖書館典藏油畫作品《雨荷》 國立臺灣藝術大學圖書館典藏油畫作品《金門風獅爺》
- 2008 上古藝術典藏油畫作品《CITY TAIPEI》 臺灣警察專科學校典藏油畫作品《印象臺北》
- 2007 臺北縣警察局典藏水彩作品《港》 臺灣警察專科學校典藏油畫作品《朝聖》 打狗英國領事館文化園區典藏油畫作品《Kaohsiung My Love》
- 2006 打狗英國領事館文化園區典藏油畫作品《宜蘭烏石港》 臺東美術館典藏水彩作品《專注》 宜蘭縣羅東鎮公所典藏油畫作品《古老傳奇——羅東》 臺陽美術協會典藏油畫作品《動靜之間》
- 2005 臺灣警察專科學校典藏油畫作品《假日》 宜蘭縣政府文化局典藏水墨作品《傳承》 宜蘭縣政府文化局典藏水彩作品《替天行道》 打狗英國領事館文化園區典藏油畫作品《CITY KAOHSIUNG》
- 2004 國立臺灣美術館典藏版畫作品《囚鳥》 國立臺灣美術館典藏版畫作品《平安》 打狗英國領事館文化園區典藏油畫作品《采風英國領事館》 臺東縣政府文化處典藏水彩作品《暖陽》
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