



梁藍波：
墨道東西

Lampo Leong: O Dao Da Tinta

Lampo Leong: The Dao of Ink



本書收錄了梁藍波教授近年的抽象水墨系列和水墨動畫影像作品近百幅，並附有中央美術學院教授王璜生、美國聖地牙哥中國歷史博物館館長龐惠英和江蘇理工學院教授徐修玲的評論文章。梁藍波，中央美術學院博士，加州美術學院碩士，現任澳門大學特聘教授、博士生導師、藝術設計中心主任、曹光彪書院副院長，美國哥倫比亞密蘇里大學終身教授榮休和廣州美院客座教授。曾於世界各地舉辦個人作品展70多次，入選國際性或全國性重要聯展350多個，獲紐約《創意季刊》國際美術大賽金獎、意大利A'設計獎等獎項80多個。其作品常見於國際藝術博覽會以及佳士得、羅芙奧等國際現當代藝術展，被史丹福大學坎托藝術中心、明尼阿波利斯藝術博物館等世界十多個博物館所收藏，並被紐約《國際新美術》和倫敦《創意天才：100位當代藝術家》選為封面。美國舊金山市長公告將1999年11月19日定為“梁藍波日”。

Este livro apresenta a pintura abstrata a tinta e o trabalho multimédia de Lampo Leong, com resenhas críticas de Huangsheng Wang, Tiffany Beres e Xiuling Xu. Lampo Leong, doutorado pela Academia Central de Belas Artes, é um artista aclamado internacionalmente e presentemente Professor Distinto, Orientador de Doutoramentos e Diretor do Centro de Artes e Design da Universidade de Macau. É também Professor Emérito da Universidade de Missouri-Columbia. O trabalho de Leong tem sido apresentado em leilões da Christie's e da Ravenel, bem como em exposições de arte, museus e galerias de todo o mundo, estando patente em 70 exposições individuais e mais de 350 exposições juradas de grupos, sejam nacionais sejam internacionais. Leong recebeu mais de 80 prémios e eminentes reconhecimentos, incluindo um Gold Award no concurso internacional de arte *Creative Quarterly* em Nova York e o A' Design Award em Itália. As suas obras podem ser encontradas em mais de 10 coleções de museus, como o Cantor Center for Visual Arts da Universidade de Stanford, o Minneapolis Institute of Arts e a Written Art Foundation na Alemanha, tal como num medalhão caligráfico de granito encastrado com 8 metros de diâmetro e elaborado como comissão de arte pública para um parque de São Francisco. As suas criações estão documentadas internacionalmente em centenas de resenhas críticas e publicações, incluindo as capas frontais da *New Art International* (Nova Iorque) e do *Creative Genius: 100 Contemporary Artists* (Londres). O Presidente da Câmara de São Francisco proclamou o dia 19 de novembro de 1999 como o *Dia Lampo Leong*.

This book features the abstract ink painting and multimedia work of Lampo Leong with reviews from Huangsheng Wang, Tiffany Beres, Xiuling Xu and other important art critics. Lampo Leong, PhD, Central Academy of Fine Arts, MFA, California College of the Arts, is an internationally acclaimed artist who serves as Distinguished Professor, Doctoral Advisor and Director of Centre for Arts and Design at the University of Macau. He is also a Professor Emeritus at the University of Missouri-Columbia and a Visiting Professor at the Guangzhou Academy of Fine Arts. Leong's work has been featured in Christie's, Ravenel, and in art expos and museums/galleries worldwide through 70 solo and over 350 national and international juried or curated group exhibitions. He has received over 80 awards and extensive recognitions, including a Gold Award at the *Creative Quarterly* international art competition in New York and A' Design Award in Italy. Leong's works can be found in more than 10 museum and hundreds of corporate and private collections, including the Cantor Center for Visual Arts at Stanford University, the Minneapolis Institute of Arts, the Written Art Foundation in Germany, as well as public art commissions for the Columbia City Hall and an 8-meter-diameter granite inset calligraphic medallion for a San Francisco public park. His achievements have been documented in hundreds of reviews and publications in newspapers, magazines, art books, and on TV internationally, including the front cover of *New Art International in New York* and the *Creative Genius: 100 Contemporary Artists* in London. San Francisco Mayor Willie Brown proclaimed November 19, 1999 to be *Lampo Leong Day*.



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梁藍波

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澳門藝術家叢書總序

吳志良

藝術能提高人們的洞察力、理解力和表現力，不僅是提供解決問題能力的方式之一，也給人希望和勇氣，使天才與智慧得到充分的施展與發揮。更重要的是，藝術與人性中最深層的東西相連，表達情感，展示人的靈性。

一個城市也需要靈性。近三十年來，澳門藝術創作積累了相當的成果。上世紀八十年代中期崛起的一批優秀畫家，經過近三十年的探索，藝術更加成熟，如今已成為澳門藝壇的中堅力量，引領時風。這一群體人生歷練豐富，藝術造詣日臻，所投射下的物化形象，有着迷人的魅力。另一方面，近十多年來隨着高等教育的普及，本地的美術創作逐漸走向專業化和多元化，新人輩出，又帶來新的藝術思潮、新的創作技巧、新的視覺元素和新的欣賞方式。然而，由於缺乏有系統的推介，澳門藝術家總體形象尚不夠鮮明，其在城市文化藝術發展中的貢獻也未受到足夠的關注和頌揚。本叢書之編輯出版，意在彌補此缺，冀窮十年之力，為默默耕耘的澳門藝術家們塑造一組栩栩如生的群像。

在藝術創作過程中，從事中國書畫創作的澳門藝術家對傳統戀戀不捨，努力學習和研究民族傳統藝術，加強筆墨訓練，完善造型能力，全面提高藝術修養與技巧。由書法到繪畫、雕塑、攝影，充分融入了民族的文化精神；同時，也以寬闊的胸襟，善於吸收外國藝術的優點，中西共融。而以西方媒材進行創作的藝術家，由具象到印象，又或是從印象到現代的抽象，向人們展示自己的真誠與精妙構思，自素描到水彩、油畫、壓克力、版畫、混合媒材、攝影等，無不展現出光與影的情懷。

毋庸諱言，他們當中的佼佼者都經過艱苦的實踐，方在同

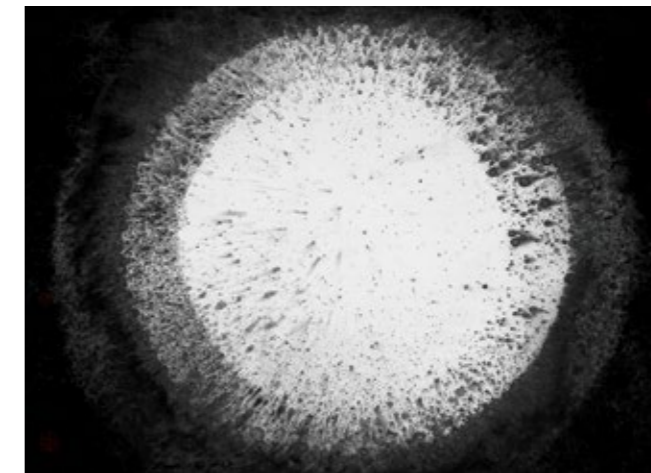
代人中脫穎而出，進入當代澳門藝壇，逐漸形成獨特鮮明的風格，用自己富內涵的作品感染觀眾。他們在藝術上之所以取得成績，是因為深深地熱愛這塊成長的土地，熱愛“小而美”且邁向國際化的澳門及其純樸友善的人民。用自己的妙筆譜寫出民眾之情思，以自己的藝術為城市增光添彩，記憶過去，描繪現在，饋贈未來。

促進藝術創作，有效地記憶過去和描述現在，出版或展示是重要媒介之一。收入《澳門藝術家叢書》的作者，在吸收前人藝術經驗的基礎上進行創新探索，在張揚自己藝術個性的同時，又尊重大眾的審美趣味，注意作品的格調和品位，有成就，有信念。他們知道，作品的審美趣味反過來對民眾文化素質的提高起着重要的作用。當然，這批作者只是於澳門的土壤上努力耕耘的一部份，還有更多有藝術天賦、才華、個人風格和特色的藝術家有待發掘與推介。這需要大家攜手並肩，玉成其事，以期整體地呈現澳門的美術面貌。

社會的進步，不能忽視文化建設；繁榮的經濟與繁榮的文化是一個現代化國家或地區的表徵之一。澳門藝術傳承與發揚的重任，落在富有創意的人肩上。眾所周知，經過藝術薰陶的人，必將具有更開闊的胸懷，更豐富多彩的生活經驗和人文修養，更富有活力和魅力的人格，更富有創新進取精神。我們衷心希望，藉着這套叢書的出版，能活躍本澳藝術創作氣氛，檢視目前的美術創作水平，深化藝術教育，形塑文化城市形象，張揚城市的文化性格，並在喚起廣大市民對文化創意產業的重視與支持方面起到積極的作用。

是為序。■

澳門基金會行政委員會主席 吳志良



Lampo Leong: Supernova XI, Ink on paper, 46cm x 63cm, 2017 | 梁藍波：天象 XI, 水墨紙本

SÉRIE DE OBRAS DE ARTISTAS DE MACAU PREFÁCIO

Por Zhiliang Wu

Arte reforça a nossa capacidade de instrospecção, compreensão e expressão, dá-nos capacidade para encontrar soluções, coragem e esperança, permite ao ser humano mostrar as suas habilidades e talentos e está, intimamente, ligada aos mais profundos aspectos da humanidade, exprimindo os nossos sentimentos e a nossa espiritualidade.

Uma cidade necessita possuir, também, a sua própria espiritualidade. Nos últimos 30 anos, Macau registou uma evolução artística bastante significativa graças aos trabalhos de um grupo de artistas locais que, desde a década de 80 do século passado, se dedicam afincadamente à arte. Artistas estes, que após 30 anos de uma constante prática artística, atingiram um elevado nível de maturidade e se transformaram no núcleo de liderança do círculo artístico de Macau. Devido à sua experiência de vida e engenho artístico deixaram-nos inúmeras e encantadoras imagens artísticas. Por outro lado, nomeadamente nos últimos 10 anos, em virtude da generalização do ensino superior e graças à especialização e diversificação artística, jovens artistas locais trouxeram para o território novas ideias, novas técnicas, novos elementos visuais e novas formas de apreciação da arte. No entanto, por falta duma promoção sistemática e organizada, a imagem colectiva dos artistas de Macau não é muito proeminente e o seu contributo para a sociedade, no que concerne ao desenvolvimento artístico e cultural, não foi devidamente valorizado e louvado. Tentamos, por isso, e com a edição da presente Colectânea, suprir esta lacuna, fazendo um retrato colectivo e vívido dos artistas locais e demonstrando, também, a espiritualidade desta cidade.

Na criação artística, os artistas locais, que se dedicam à pintura e caligrafia chinesas, são fiéis às tradições mas aperfeiçoam, continuamente, a sua formação artística e treinam, de forma sistemática, as técnicas artísticas. As suas obras, tanto as de caligrafia e de pintura como as de escultura e de fotografia, espelham a cultura chinesa e, também, absorvem e integram características da arte estrangeira. Quanto às obras dos artistas locais que perseguem a criação artística de matriz ocidental, quer seja o figuratismo, impressionismo ou abstracionismo ou as de esboço, pintura a óleo, tinta acrílica, guache, aguarela, gravura, de técnica mista e fotográfica, demonstram a sua sensibilidade, as suas habilidades e a sua obsessão pelos jogos de luz e sombra.

Sem dúvida nenhuma, os artistas locais mais distinguidos são aqueles artisticamente mais talentosos da sua geração, que, com dedicação e muitos anos de esforço, conseguiram

criar o seu próprio estilo e fazer com que as suas obras obtenham o reconhecimento do público. O seu sucesso deve-se ao seu amor a Macau — uma terra pequenina mas lindíssima, clássica mas cada dia mais cosmopolita — e, também, à gente de Macau, pessoas simpáticas e amigáveis. A magia dos pincéis destes artistas leva-nos a partilhar dos seus sentimentos pelo povo, da sua emoção perante a cidade bem como a recordar o passado, descobrir o presente e sonhar com o futuro.

A edição ou apresentação ao público das obras de arte é um dos mais importantes canais para a sua promoção, para o registo das memórias do passado e para a reflexão sobre a realidade. As obras que integram esta Colectânea são frutos artísticos criados com base na experiência dos artistas e apresentam um equilíbrio entre a criação refinada do próprio artista e o gosto estético do público. De facto, estes artistas estão conscientes de que o gosto estético do público, relativamente às obras de arte, determina a qualidade cultural do povo. É óbvio que os artistas que fazem parte desta Colectânea representam apenas uma parte dos diligentes artistas de Macau, uma vez que há, ainda, muito mais artistas locais talentosos e de diversos estilos artísticos que merecem ser descobertos e promovidos. Apresentar, de forma completa, a arte de Macau, constitui, sem dúvida, uma tarefa conjunta e um desafio para todos nós.

O progresso social não pode ignorar a construção cultural, pois a prosperidade económica e a prosperidade cultural, constituem, em conjunto, uma das manifestações da modernização dum país ou região. Dar continuidade ao desenvolvimento e promoção da arte de Macau é tarefa que compete às pessoas dotadas de espírito criativo. Todos nós sabemos que uma pessoa com adequada formação artística é, muitas vezes, uma pessoa tolerante, educada, com mais experiência de vida, dotada de uma personalidade mais activa e atraente e dum espírito mais inovador. Esperamos que o lançamento desta Colectânea possa contribuir, positivamente, para a dinamização do ambiente de criação artística de Macau, para a avaliação e reflexão do nível de criatividade artística de Macau, para o aprofundamento da educação artística e para a melhor formação da imagem e divulgação da personalidade cultural do território, e sirva, ainda, de apelo para que os cidadãos prestem atenção e apoiem a indústria criativa de índole cultural. ■

Wu Zhiliang

Presidente do Conselho de Administração da Fundação Macau

PREFACE FOR MACAO ARTISTS BOOK SERIES

By Zhiliang Wu

The arts can elevate people’s capacity to observe, to comprehend and to express themselves. They are not only a way to resolve problems, but also a way to provide people with hope and courage. More importantly, the arts are connected to the deepest core of human nature: expressing emotions and capturing the spiritual world.

A city also needs some form of spiritual engagement. Over the past three decades, Macau’s artistic environment has attained considerable achievements. After thirty years of exploration and maturation, a group of outstanding painters who emerged in the mid-1980s have become the backbone of the Macao’s art scene, leading the artistic wave. On the other hand, with the popularization of higher education in the past decades, local art creation has gradually become more professional and diversified. New artists have emerged, bringing novel artistic thoughts, new creative skills, and original visual elements and ways of appreciation. However, due to the lack of a systematic promotion and marketing, the overall image of artists in Macao is yet to be sufficiently distinctive. These artists’ contributions to the urban cultural and artistic milieus are yet to be sufficiently affirmed and promoted. The publication of the *Macao Artists Book Series* aims to fill these gaps, with hopes to bring, through some ten years of effort, the image of the artistic character of Macao into clearer focus.

During the course of art creation, Macao artists who engage in Chinese calligraphy and ink painting often choose not to separate from tradition. They enthusiastically study the traditional arts of the nation, enhancing their brushwork, perfecting their modelling abilities, and advancing their artistic skills. At the same time, they are also adapting the strategies of the arts in the West, fusing both the Chinese and the Western artistic traditions. Artists who engage in Western media and materials have expressed their unique concepts via various styles—from realism to impressionism, and from modern abstraction to postmodernism. Through different mediums such as drawing, watercolour, oil, acrylic, mixed media, printmaking, and photography, artists have demonstrated their enduring passion for capturing emotion in light and shadow. From calligraphy to painting, and from sculpture to photography, works from Macao’s artists have fully integrated with the cultural spirit of China.

Needless to say, the best of these artists has gone through an arduous practice to stand out from among their contemporaries and enter the Macau’s contemporary art scene. Gradually forming a unique and distinctive style, they

also offer their audience a rich and rewarding experience. Their artistic achievements come from their passion for the land where they have grown up, as well as from their passion for the small, yet beautiful, internationalising Macao, and her kind and friendly people. They use their artistic accomplishments to add colours to this city, to recall the past, to depict the present, and to offer solutions for the future.

Publications and exhibitions are important means to promote artistic creation, effectively remember the past, and capture the feelings of the present. While the artists included in this *Macao Artists Book Series* innovatively develop based on the artistic experience of their forerunners and by exploring their own artistic personalities, they also respect the aesthetic taste of the population at large, paying attention to the style and quality of their individual works. These artists have made great achievements; they have faith, and they are aware that the aesthetic taste can in turn play a relevant role in elevating the cultural achievements of the public in turn. Needless to say, these artists are part of a wider community who are cultivating the soils of Macao with great effort. There remain many more artists with artistic talents, personal style and character to be discovered and advocated. If we are to achieve these goals we must all work together so that a fuller picture of the arts of Macao can be realized.

Social progress cannot neglect cultural development. A prosperous economy and a prosperous culture are some of the important features of a modernised country or territory. The important task of Macao’s artistic heritage and development lies on the shoulders of creative people. It is commonly acknowledged that people who have been cultivated by art will surely have a broader mind, a more colourful life experience, greater humanistic cultivation, a more energetic and charming personality, and a more innovative and enterprising spirit. We sincerely hope that the publication of this book series can inject vitality to the creative atmosphere of Macao, examine the current achievement of art creation, deepen art education, shape the image of a city, promote the cultural character of the metropolitan region, and evoke the general public’s cultural awareness. It is of great importance to support our cultural and creative industries and encourage the public to do so as well. ■

Wu Zhiliang

President of the Board of Directors

Macao Foundation

東西南北：梁藍波的墨道世界

王璜生

梁藍波的水墨作品我很早就特別關注。他作為一位在美國學習、工作多年，在海外藝術界頗有發揮的中國藝術家，一直堅持探索水墨藝術的新表達方式及種種可能性，非常難能可貴。當年印象最深的是他運用中國的書法、文字、結構與韻味所創作的一系列新水墨作品，尤其是一些突破紙上與平面空間的、延伸到社會與公共空間的水墨實驗，著實印象深刻。

幾年前我任中央美術學院美術館館長期間，梁藍波應邀在中央美院做了一場交流展，題為“墨象”。多年不見，這些作品與以往慣用的以書法為基因的做法不同，轉用墨、水、渲染、暈化、隨機性等手法，在他的畫面，我們看到了一個深邃、渺遠、神秘的空間，這樣的空間，可以是與浩渺的宇宙相關，而我更相信它們指向於我們自身的內心世界，我們看到了自己，看到了一個來自於深邃歷史與古老文化，又在當下現實空間中飄逸超然的審美狀態，並感同身受，難以忘懷。

這次澳門基金會舉辦的“梁藍波：墨道東西”展覽，可以說是他這麼多年來對水墨問題長期思考及實驗的一次總結性展示，分為幾個互為關聯的系列：“墨象”、“墨勢”、“筆勢”、“勢象”、“音象”等。而筆、墨、勢、象，可以說，是水墨藝術的四個不可分離又具有遞進關係的審美元素與藝術境界。

其實，我們一直關注水墨的“純粹性”問題，水墨的純粹性包含兩個方面：其一是物性的純粹性，也即水墨這樣的媒材，其形式、表達及可能給受眾帶來的體驗、感受等的純粹性，借助於這樣的媒材特質的純粹性，運用相關的技術手法，充分地表達出來。這樣的純粹性表達，與筆、與墨、與勢、與象的圖像生成了某種關係，這樣的圖像能夠沉靜於人的心靈之思，使人感受與觸發於

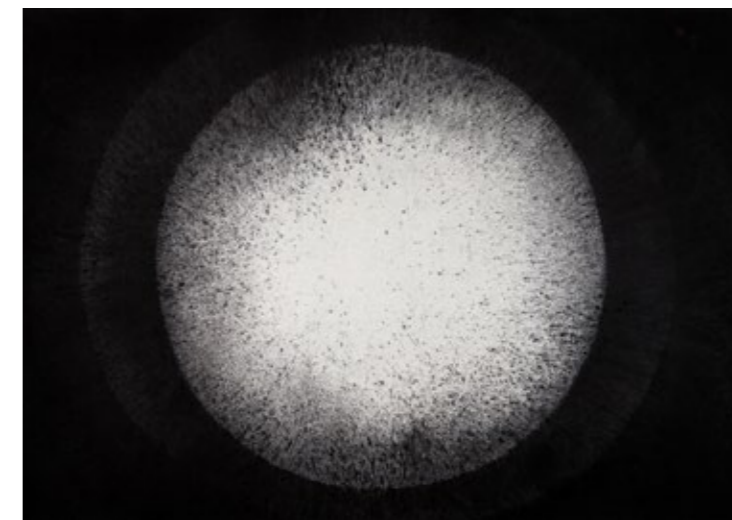
無限。因此也就產生了其二，精神的純粹性。由於物性媒介的純粹性，導入於感知世界的純粹，放空的“心齋”，故能得萬物的無限，也能隨萬物而化，自然生化。水墨的“純粹性”的另一個面相是水墨的“隨機性”，這樣隨機而化，形成的藝術表現方式與結果，也促成了水墨藝術的自我表達及個性抒發，而水墨材質的微妙、豐富、獨特的表現性，使得藝術家的個性和即時性的表達得以更“純粹”地發揮。

梁藍波的水墨實踐，一直以來有很強的個性特質：一方面，他充分運用水墨的純粹性與隨機性的特點，構造著水墨暈彰、隨機生成、天地氤氳、氣象澄明的畫面，可以說，他將水墨這樣的純粹性和隨機性的特點運用到了極致；而另一方面，之所以說他將水墨特點運用到了極致，正引出了梁藍波水墨創作的另一個突出特點，即“極致性”。他的畫面總是非常精妙、細緻、到位，對水墨的把控能力特別強。

在梁藍波的水墨作品中，也包括他水墨創作走過來的歷程，我們始終看到了一個在理性中高度發揮水墨的隨機性及偶發性的、在極致的把控中生成水墨純粹性的梁藍波，尤其是他近期所創作的“音象”系列，在板塊與方格中，水墨生成了有序而偶發的視覺空間，在這看似充滿秩序的空間裡，水墨內在的自然之道，生成了無限的可能性，幻化為內外合一的心靈、精神、物質、宇宙的時空。

其實，這是一個非常有意思的哲學命題，即生命的世界永遠是在自由與理性之間獲得的一種平衡，而藝術的表現又何曾不是這樣？因此，我們在梁藍波的水墨藝術空間裡體驗到的是一種生命哲學，是人的豐富微妙而複雜多元的感知世界。■

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Lampo Leong: Supernova XVII (Detail), Ink on paper, 154.3cm x 84cm (60.75" x 33"), 2017 | 天象 XVII (局部)

梁藍波：宇宙的能量

龐惠英（譯/江濤，校/王彥霞）

在過去的幾十年，梁藍波一直致力於中國傳統水墨在當代藝術中的多種可能性的探索，他的藝術實踐涵蓋了他獨特的狂草書法以及以狂草書法筆意為基礎的抽象油畫系列等各種實驗性作品。而他近期的兩個新系列，《墨象》與《墨勢》則更加突顯了他對傳統水墨藝術的革新——他將中國水墨演繹為抽象的外太空景象，並揭示出狂草書法的現代性。

在中國傳統繪畫的批評與鑑賞領域，有一個與梁藍波的最新作品密切相關的理論——“墨分五色”，即“水墨可以是無所不包的色彩”，這個理論的倡導者是唐代重要的美術史學家、批評家張彥遠。在他的《歷代名畫記》中，張彥遠還指出，墨的“無色”是水墨畫最強大的武器之一，因為藝術家在作品中追求的不是簡單地模擬色彩繽紛的現實世界，而是希望通過乾濕濃淡的墨色變化彰顯一種“意境”，歸納和詮釋藝術家對世間萬物的綜理解。而梁藍波的單色水墨系列《墨象》與《墨勢》正體現了他力求通過獨特的、豐富微妙的水墨語言捕捉大自然的巨大能量，傳達一種博大雄渾的精神境界。

《墨象》系列是對外太空景象的體驗、詮釋與回應，梁藍波解釋道，“我的創作靈感往往來源於美國航空航天署通過哈勃望遠鏡所拍攝到的外太空景象，以及一些關於銀河系形成的三維模擬動畫如《宇宙的誕生》等等，這些圖片、影像與資訊讓我深刻地體味到宇宙的神秘、博大與輝煌。”受到星球的碰撞而產生出新生命的啟示，梁藍波在《墨象》系列中將宇宙的恢宏、神秘和創造力帶入到一種令人回味無窮的畫面空間。例如，抽象作品《心象》就是通過強烈的明暗對比吸引著觀者的視線，在這裡，黑與白隱喻著空間與維度，觀眾感受到的宛如是一次扣人心弦的穿越銀河系之旅。在二維的紙面上，梁藍波為我們呈現了巨大能量的爆發，體現著藝術家對宇宙能量和宇宙奧秘孜孜不倦的探求。

梁藍波通過水、墨、宣紙和毛筆等簡單的工具捕捉宇宙的巨大能量和神秘性，這些工具與傳統水墨大師們多個世紀以來所使用的工具是一樣的。從主題上來看，梁藍波的作品讓人聯想到另一位重要的水墨畫家劉國松(1932年生)，他於1970年代開始其《太空系列》，這是中國藝術家第一次從外太空中

尋找創作的靈感。這兩位畫家都試圖描繪地球之外的外太空景象，然而，他們的作品有著明顯的不同，尤其體現在技法方面。劉國松往往通過鮮豔的色彩和硬邊的幾何圖形構成畫面，而梁藍波則專注於書法的用筆和水墨在宣紙上的肆意潑灑與自然流淌——強調水、墨和紙的隨機滲化。仔細觀察梁藍波的《巔峰 I》(2015)等作品的肌理和對邊緣線的處理就會發現，他的前輩所使用的硬邊和幾何色塊已經被潑灑、流動的水墨痕跡所替代，他那斑駁而充滿走勢的肌理和墨色變化飽含能量，光似乎從畫面的深處隱隱透出。

這兩位藝術家作品的另一個重要區別是視點的不同。梁藍波說，“劉國松作品的構圖更像是站在地球上向外太空張望，而我捕捉外太空的角度是近距離的、游移的、身處宇宙的，更像是來自於一個高速行進的宇宙飛船。”梁藍波把這種視點的異同歸結於現代科技的發展：“今天，我們對宇宙的認識已經發生了巨大的變化，我們不再以地球為中心去探索宇宙，而是用一種更為宏觀的方式去感悟我們所身處的銀河系，並可以通過電腦模擬的動畫影像去較為真切地體驗到宇宙、星球和新生命的誕生。而我在作品裏希望捕捉到的正是宇宙中星球碰撞所生發的巨大能量，那個新生命被創造的瞬間。”

為了表達這種超凡的能量，梁藍波創造了一系列獨特的水墨語言，在作品中表現出一種猶如受磁力所吸引的、帶方向性的水墨運動的姿態與走勢。他的構圖安排異常考究，在開始於大幅宣紙上進行創作之前，他已經有明確的草圖和意向，靈感往往來源於外太空的衛星圖片，但從草圖到最後完成的作品，有著很大程度的不可預見性。《墨象》中的每幅作品都是將宣紙鋪在地上，通過一系列的潑灑，讓水和墨在宣紙上碰撞，自然生發而成，其中既有揮灑、也有把控，需要藝術家憑直覺和修養引領水墨走向輝煌。整個創作過程必須一氣呵成，達到酣暢淋漓、氣脈不斷，這常常需要一整天持續不停地繪畫，直至作品完成。梁藍波說，“這些作品具有某種偶然性和隨機性，當我放棄對筆墨的絕對控制時，水和墨就會按自己的方式在宣紙上擴散、發展。”這個過程有點像科學家在實驗室裡的工作：首先，他們必須對所使用的工具和材料諳熟於心，操控自如；然而，有時又有意讓這些材料自然碰撞，隨機生發。這樣就有可能借助大自然的力量，創造出那種超乎人所能

及的強大能量，成就一種更為偉大的新物種。梁藍波說，“我期望我的作品能達到的是一種超越人為的、似乎來自宇宙原初的妙趣天成。”

在人為與自然、黑墨與白紙、操控與隨機之間尋求某種平衡也是梁藍波《墨勢》系列的核心。在中國古代，書法比繪畫更早地被尊敬為純藝術，書和畫分享著同樣的工具材料和哲學思想，最好的藝術家往往在書法和繪畫雙方面都達到極高的造詣。三十多年來，梁藍波同時修煉著繪畫與書法，或許他更早因以老莊哲學語彙為文本的、帶有抽象性的狂草書法而著稱，但他最新的抽象書法繪畫系列《墨勢》則無疑是在早前作品基礎上的自然演進。這個系列的中、英文標題《墨勢》和 Moving Marks 都分別揭示了作品的核心意義，這些畫作不在於強調漢字本身的意思，而更重視作品整體構成的能量運動。事實上，這個系列中出現的許多狂草作為文字常常難以辨認，但書法的獨特造型和筆觸卻蘊涵著更為重要的中國藝術和哲學的價值取向。“Moving Marks”喚起了一種在創作過程中極為關鍵的筆勢運動，而“墨勢”則體現了筆墨的力量和氣勢，充分彰顯著藝術家於筆墨落紙時所產生出的生命運動和創造性能量。

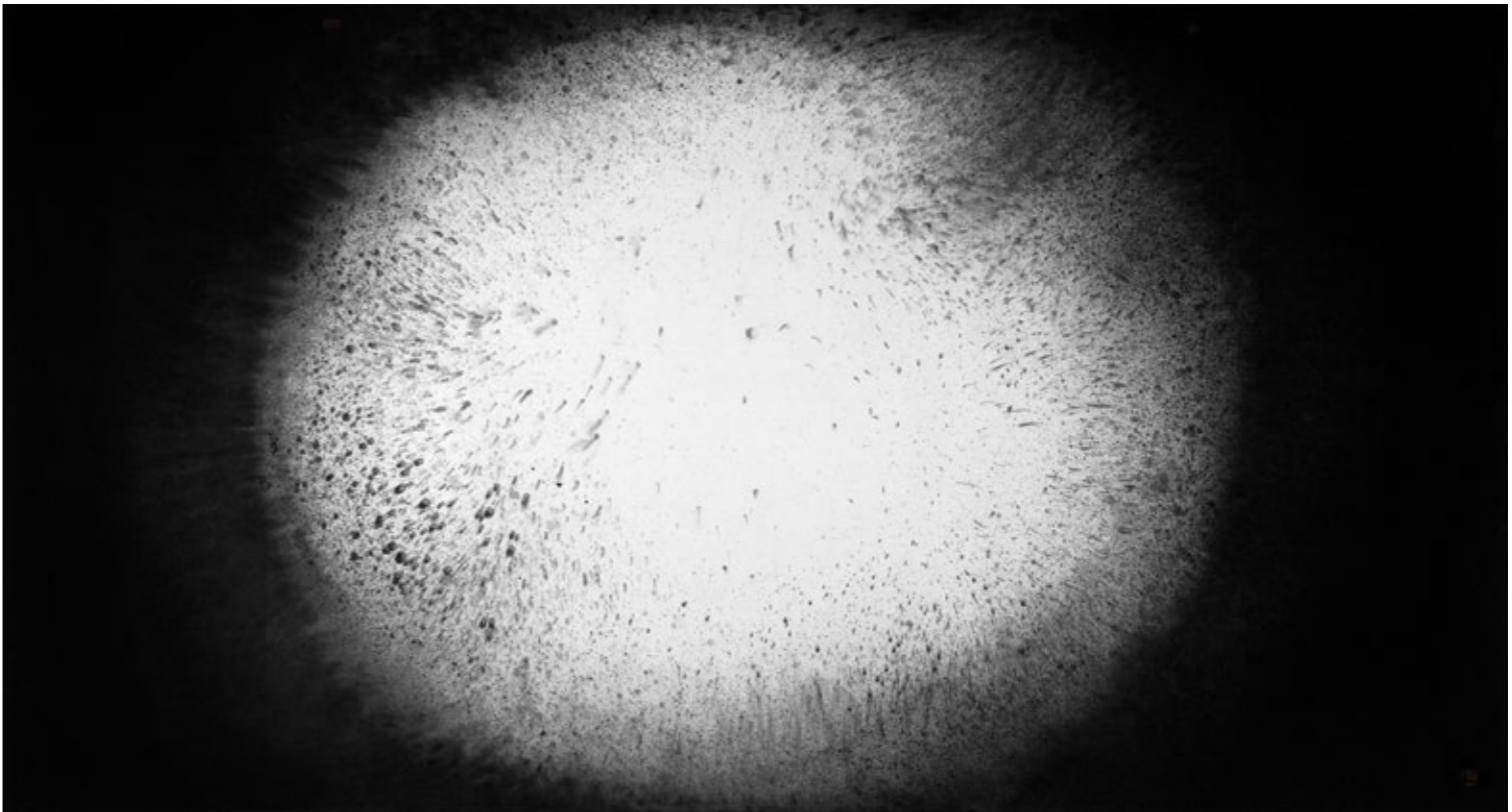
與梁藍波早前的狂草書法系列的極簡背景不同，《墨勢》將書法的符號建構於與《墨象》系列相同的水墨空間之中。在《狂草》(2014)、《迴聲》(2014)等作品中，粗獷的、充滿張力的狂草筆觸與斑駁的墨痕形成強烈的對比，觀者在被帶入畫面所呈現的深邃空間的同時，也被紙面豐富

的水墨肌理所吸引。顯然，在明亮的光暈與幽暗的墨色之間、在刻意的筆跡與隨意的潑灑之間，各種內在的矛盾在不斷的博弈中形成特有的平衡。可以說，正是這種相互抗衡的張力使得《墨勢》系列如此成功——富含張力的狂草在《墨象》的背景中被賦予了新的生命。

梁藍波的近作捨棄了繽紛的色彩以尋找某種更加純粹、更加微妙的原性力量——回歸到構成銀河系和開啟藝術心智的宇宙能量。一千多年前，張彥遠就在《歷代名畫記敘論•論畫體》中指出：“運墨而五色具，謂之得意。意在五色，則物象乖矣。”也就是說，如果一個畫家能夠通過水墨的層次暗示出豐富的色彩，我們說，他捕捉到了藝術的精神；但如果一個藝術家拘泥於真實地描繪物象表面的色彩，客觀事物的本質便背離而去。在這些“無色”的系列作品中，梁藍波專注的不僅僅是物象表面的美，而且是作品蘊含的內在觀念和“精神”。在早前的藝術生涯中，梁藍波曾經嘗試過多種藝術形式與媒材，包括書寫性的油畫、動畫影像裝置和舞蹈與投影的結合等等，而在《墨象》與《墨勢》中，梁藍波似乎又回到了他的起點，重拾伴隨他成長的水墨藝術。當然，這並非是簡單的回歸，而是走向成熟的標誌，它體現了一個藝術家對於創世精神和宇宙能量執著探索的心路歷程，是一個返璞歸真的昇華。■

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Lampo Leong: Supernova VI, Ink on paper, 180cm x 97cm (71" x 38"), 2017 | Supernova VI, Tinta sobre papel | 梁藍波：天象 VI, 水墨紙本, 180cm x 97cm (71" x 38"), 2017



LAMPO LEONG: A ENERGIA DO UNIVERSO

Por Tiffany Beres

Lampo Leong tem levado a cabo, nas últimas décadas, uma atividade altamente inovadora no domínio da pesquisa e desenvolvimento sobre as possibilidades criativas contemporâneas oferecidas pela tradição da pintura chinesa com tinta. A sua técnica artística abrange tanto a caligrafia tradicional, pela qual é bem conhecido, como trabalhos de elevado teor experimental, incluindo a pintura abstrata a óleo inspirada nos gestos da execução caligráfica. As suas duas séries de trabalhos mais recentes, *Inkscape (Evasões pela Tinta)* e *Moving Marks (Marcas em Movimento)* demonstram o poder artístico revolucionário deste pintor ao redirecionar as técnicas da tradicional pintura chinesa com tinta para formas abstratas de cenários extraterrestres e trabalhos da caligrafia moderna.

A pintura tradicional chinesa é orientada por um criticismo e um conhecimento altamente relevantes, ambos presentes nos mais recentes trabalhos de Leong, nomeadamente o *mo fen wu se* (墨分五色), literalmente “uma tinta envolve cinco cores”. O criador deste princípio foi o notável crítico de arte e historiador Zhang Yanyuan, da Dinastia Tang, cujo Registo de pintores famosos de todas as dinastias (*Record of Faumous Painters of all Dynasties*), compilado no ano 847, é um dos primeiros trabalhos conhecidos em todo o mundo sobre a história da pintura. Neste tratado, Zhang enfatiza que o “esbatimento da cor” da tinta é uma das maiores forças da pintura com tinta — não é o realismo colorido que se pretende, mas antes o yi ou “alma” da compreensão do artista acerca dos fenómenos do mundo. As monocromáticas pinturas com tinta das séries *Inkscape (Evasões pela Tinta)* e *Moving Marks (Marcas em Movimento)*, produzidas por Lampo Leong, realçam o permanente desejo do artista em representar as poderosas forças da Natureza numa linguagem absolutamente pessoal.

Inkscape (Evasões pela Tinta) é uma série desenvolvida como resposta a imagens e fotografias do Espaço. “Sou inspirado pelas imagens da NASA recolhidas pelo Hubble e por documentários do nascimento da nossa galáxia como *Creation of the Universe (A Criação do Universo)*”, afirma Leong. “Evocam as forças finais da Natureza que atuam na retaguarda do nosso planeta terrestre”. Inspirado pela colisão de corpos celestes e sóis que colapsam, *Inkscapes (Evasões pela Tinta)* de Leong evidencia a beleza majestosa e o mistério do cosmos através de evocativas representações em duas dimensões. Audaciosamente criados com ausência de cores,

trabalhos abstratos como *Inner Vision (Visão Interior)* captam o olhar do observador pelo balanço colocado na intensidade claro/escuro. Neste trabalho, o contraste fundamental entre preto e branco representa a profundidade do Espaço, uma jornada através da galáxia que apreende a nossa visão. Na superfície do papel, Leong é capaz de capturar a explosão da energia — a viagem do artista ao cerne do entendimento sobre as forças que moldam o Universo.

Lampo Leong captura a majestosa energia e os mistérios do Universo com quatro utensílios básicos: tinta, água, papel e pincel — os mesmos apetrechos e matérias que os mestres da pintura com tinta vêm usando há séculos. No campo temático, alguns destes trabalhos trazem-nos à memória outro grande pintor, Liu Guosong (26 de abril de 1932), o qual iniciou, na década de 1970, a *Outer Space Series (Série Espaço Exterior)*, a primeira vez que um artista chinês olhou para o Espaço como fonte de inspiração. Os dois pintores retratam paisagens extraterrestres para além da escala humana; contudo, existe uma grande diferença nos trabalhos destes dois pintores com tinta, particularmente ao nível da técnica utilizada. Ao contrário de Liu, que recorre a estruturas gráficas feitas pelo homem — formas geométricas redondas e retilíneas, muitas vezes em cores brilhantes —, Leong foca a sua atenção em técnicas caligráficas e na forma como a tinta se estira e salpica na superfície da pintura — a interação orgânica entre água, tinta e papel. Quem quer que observe a textura de pinturas de Leong como *Pinnacle I (Pináculo I)* (2015) constata que as bordas duras do seu predecessor foram substituídas por salpicos e marcas fluidas de tinta. A superfície de tinta manchada e direcional de Leong é preenchida com energia e luminosidade que aparentam irradiar do interior do próprio papel.

Outra diferença entre os dois artistas tem a ver com a ideia de perspetiva. De acordo com Leong, “As composições de Liu Guosong assemelham-se mais a espaços exteriores da Terra, mas a forma como eu capturo o espaço exterior apresenta uma perspetiva de transição entre a proximidade e o interior do Universo, como se este fosse observado a partir de uma nave espacial”. Leong atribui esta mudança na visão da perspetiva aos avanços técnicos contemporâneos: “Presentemente, nós compreendemos o Universo de uma maneira muito distinta, porque somos capazes de explorar o próprio Espaço e experienciar o nascimento de novos planetas.

Eu pretendo capturar a energia expansível salpicando deste fenómeno cósmico. Eu pretendo capturar esse momento único de criação”.

Para exprimir esta energia sobrenatural, Leong inventou um processo distinto de pintura com tinta que captura o movimento direcional dos salpicos de tinta, como se este fosse atraído por forças magnéticas. Leong é muito específico acerca das suas técnicas de controlo e composição: antes de começar a pintar, o artista já é movido por uma intenção — cria um esboço baseado em imagens do Espaço capturadas por satélites e vislumbra mentalmente a localização dos contrastes entre claro e escuro. Contudo, do esboço à realização final vai um amplo grau de imprevisibilidade. Pintado no chão, cada trabalho de *Inkscape (Evasões pela Tinta)* é criado com recurso a uma série de tratamentos de salpicos de tinta e aplicação de água, cada um deles requerendo um diferente grau de gradação de tinta ou um diferente ângulo de aplicação. À medida que Leong pinta, recorre à sua intuição artística, respondendo aos salpicos e ao espriair da tinta, ao seu grau de humidade e ao poder de absorção do papel. O processo completo de pintura é contínuo, sem interrupção, para manter, no papel, o *Qi*, ou corrente de energia, e um dia inteiro pode ser necessário para finalizar um único trabalho. Segundo Leong, “Acontece uma espécie de qualidade acidental nestes trabalhos. Quando me liberto do controlo completo que exerço sobre as minhas pinceladas, a água e a tinta trabalham por elas próprias ao espriaiem-se, interagindo e desdobrando-se no papel”. Como um alquimista no seu laboratório, acontece uma certa perícia e entendimento do artista acerca do uso dos seus apetrechos e matérias de trabalho, apesar de ocorrer um número infinito de variações que podem afetar o resultado final. É nestas variações que é adicionada a qualidade orgânica das pinturas, afirma Leong. “Quero captar o sentimento que transmita que estes trabalhos não são pintados exclusivamente pela mão humana, mas antes algo criado pela Natureza, algo primordial, que emerge das origens do Universo”.

Esta interação equilibrada entre o toque humano e a própria Natureza, a tinta preta e o papel branco, o controlo e a imprevisibilidade, é também o coração da série *Moving Marks (Marcas em Movimento)* de Leong. Na China ancestral, a caligrafia já era reverenciada como arte delicada muito antes da pintura. Os melhores artistas eram peritos tanto na arte da escrita como na arte da pintura, dado que partilham os mesmos apetrechos e filosofia. Leong, que tem praticado simultaneamente pintura e caligrafia ao longo de três décadas, é talvez mais conhecido pelo “estilo cursivo bravio” dos seus trabalhos de caligrafia abstrata que recorre a textos e frases de filósofos chineses, caso de Laozi. A última série de pinturas caligráficas abstratas de Leong, *Moving Marks (Marcas em Movimento)*, evidencia a progressão natural que partiu dos seus trabalhos antecedentes. O título da série é particularmente relevante porque a ênfase das suas pinturas é menos ligada

aos caracteres chineses, e mais à energia e sentimento da composição como um todo. De facto, muitos dos trabalhos da série são ilegíveis como caracteres, e as marcas caligráficas apenas funcionaram como ponto de partida para inspirarem o artista. Em inglês (e em português), as palavras “moving marks” (marcas em movimento) evocam o sentimento da dinâmica gestual tão essencial para a criação deste tipo de pinturas. Em chinês, 墨 (mò) significa tinta e 勢 (shì) quer dizer poder ou impulso (momentum), um título sugestivo para expressar a energia criativa do artista no momento em que aplica a tinta sobre a superfície do papel.

Ao contrário da prévia série caligráfica de Leong, que evidencia um pano de fundo minimalista, por vezes vazio, *Moving Marks (Marcas em Movimento)* é caraterizada pelas suas marcas caligráficas emolduradas no Espaço, um Espaço criado pela mesma técnica de tinta da série *Inkscape (Evasões pela Tinta)*. Em trabalhos como *Cursive (Cursivo)* (2014) ou *Resonance (Ressonância)* (2014), existe um acentuado contraste entre o negrito (bold), os poderosos avivamentos caligráficos e os panos de fundo manchados com tinta. O observador é atraído para a profundeza do Espaço pintado, ao mesmo tempo que viaja pela superfície com todas as suas ricas texturas. Existe uma relação entre espaços claros e escuros, as pronunciadas marcas do pincel e os salpicos aparentemente espontâneos — uma espécie de harmonia no cerne dessas contradições internas. E é precisamente esta tensão que faz de *Moving Marks (Marcas em Movimento)* uma série sucesso — é aqui que a beleza dos golpes caligráficos encontra uma nova vida, tendo *Inkscape (Evasões pela Tinta)* como pano de fundo.

Os recentes trabalhos de Lampo Leong eliminam a cor em busca de algo mais puro e refinado – um retorno à energia universal que compõe a nossa galáxia e gera o impulso artístico. Há cerca de um século, Zhang Yanyuan escreveu: “Se ao usar a tinta, um pintor consegue aludir às cinco cores, pode dizer-se que ele captou a mente. Mas se a mente do artista se fixa apenas nas cores reais, a essência de todas as coisas escapa-lhe”. Com a sua última série “descolorida”, Leong ajusta o foco do seu trabalho não unicamente na beleza estética primitiva, mas sim na “mente”, o interior do próprio significado conceptual. Previamente, no decurso da carreira de Leong, o artista explorou o potencial caligráfico da pintura a óleo, a montagem de vídeo animado, a dança com projeção de vídeo e outros media. Com *Inkscape (Evasões pela Tinta)* e *Moving Marks (Marcas em Movimento)*, Leong fecha o círculo ao retornar ao seu ponto de partida, colocando o foco na arte com a qual cresceu — a pintura com tinta. Por seu lado, estas series são também histórias originais: uma exploração inspirada do potencial da criação e um fascínio pela energia que une tudo no nosso Universo. ■

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LAMPO LEONG: THE ENERGY OF THE UNIVERSE

By Tiffany Beres

Lampo Leong has, over the past decades, been highly active in researching and developing the immense contemporary creative possibilities of the Chinese ink painting tradition. His artistic practice embraces both traditional calligraphy, for which he is well known, as well as highly experimental works, including abstract oil painting based on calligraphic gesture. His two recent series, *Inkscape* and *Moving Marks* demonstrate the power of the artist’s revolutionary redirection of traditional Chinese ink painting techniques into abstracted extraterrestrial landscape forms and modern calligraphic works.

There is a principle in traditional Chinese painting criticism and connoisseurship that is highly relevant in Leong’s latest works, namely that of *mo fen wu se* (墨分五色), literally “one ink encompasses five colors.” The inventor of this principle was the great Tang dynasty art critic and historian Zhang Yanyuan, whose *Record of Famous Painters of all Dynasties*, compiled in 847 A.D., constitutes one of the earliest known histories of painting in the world. In this treatise, Zhang emphasizes that ink’s “colorlessness” is one of ink painting’s greatest strengths—it is not colorful realism that is desired, but rather the *yi* or “mind,” the artist’s comprehension of the phenomenal world. Leong’s monochromatic ink painting series *Inkscape* and *Moving Marks* highlight the artist’s ongoing desire to represent the mighty forces of nature in a language all his own.

Inkscape is a series that developed as a response to images and photographs of outer space. “I am inspired by Hubble images from NASA and documentaries on the birth of our galaxy such as the *Creation of the Universe*,” Leong affirms. “They evoke the ultimate force of nature beyond our terrestrial planet.” Inspired by colliding celestial bodies and collapsing suns, Leong’s *Inksapes* bring the majestic beauty and mystery of the cosmos into an evocative two-dimensional representation. Boldly created without color, abstract works like *Inner Vision* draw the viewer’s eye because of their intense dark/light balance. Here the fundamental contrast between black and white represent the depth of space, a visually arresting journey

across the galaxy. On the surface of the paper Leong is able to capture an explosion of energy—the artist’s journey into understanding of the forces that shape our universe.

Lampo Leong captures the great energy and mystery of the universe with four simple tools: ink, water, paper, and brush—the same tools that ink painting masters have been using for centuries. Thematically, some of these works bring to mind another great ink painter, Liu Guosong (b. 1932), who, in the 1970s began his *Outer Space Series*, the first time a Chinese artist has looked to outer space for inspiration. Both painters depict extraterrestrial landscapes beyond human scale; however, there is a great difference in these two ink painters’ works, particularly in terms of technique. Unlike Liu who utilizes man-made, graphic structures—geometric round and rectilinear shapes, often in bright colors, Leong focuses on calligraphic technique and the way that ink runs and splashes on the painting surface—the organic interaction of water, ink and paper. One only has to look at the texture of Leong’s paintings such as *Pinnacle I* to see that the hard edges of his predecessor have been replaced by splashed and flowing ink marks. Leong’s dappled and directional ink surface is filled with energy and light that seemingly radiate from within the paper.

Another difference between these two artists is that of perspective. According to Leong, “Liu Guosong’s compositions are more like looking at the outer space from the earth, but the way I capture outer space is from a perspective that is shifting, up-close and within the universe, as if from a flying spaceship.” Leong attributes this change in perspective to our modern day technological advances: “We understand the universe very differently today because we are able to explore the outer space and experience the birth of new planets. I want to capture the expanding energy splashing from these cosmic phenomena. I want to capture that very moment of creation.”

To express this otherworldly energy, Leong has invented a distinctive ink painting process that captures directional movement of ink splashes as if pulled by magnetic forces. Leong

is very particular about his composition and control: before he begins to paint, Leong has an intention—he creates a sketch based on satellite images of outer space and envisions the placement of dark and light in his mind. From sketch to final creation, however, there is a large degree of unpredictability.

Painted on the floor, each *Inkscape* work is created in a series of washes and splashed ink treatments, each treatment requiring a different gradation of ink or requiring a different angle for application. As Leong paints, he must use his artistic intuition, responding to the flow and spatters of ink, the wetness and absorbency of the paper. The entire painting process is continuous without interruption to maintain the *Qi*, or flow of energy, on the paper, and an entire day may be needed to complete a single work. According to Leong, “There is a kind of serendipitous quality to these works. When I let go of complete control over my brush marks, the water and ink work by themselves to spread, interacting and developing on paper.” Like a chemist in his lab, there is certain mastery and understanding that the artist has over his tools as he applies them, yet there are an infinite number of variations that can affect the final outcome. It is these variations that add to the organic quality of the paintings, says Leong. “I want to capture the feeling that these works are not something painted by human hand, but rather something created by nature, something primordial, which came from the origins of the universe.”

This balancing act between human touch and nature, black ink and white paper, control and unpredictability, is also at the heart of Leong’s *Moving Marks* series. In ancient China, calligraphy was revered as fine art long before painting. The best artists were skilled in both the art of writing and the art of painting since each shares the same tools and philosophy. Leong, who has been simultaneously practicing painting and calligraphy for over three decades, is perhaps best known for

Lampo Leong: Cursive, Ink on paper, 47cm x 64cm (18.5" x 25"), 2015 | 梁藍波：狂草



his “wild cursive style” of abstract calligraphy works that draw upon texts and phrases from Chinese philosophers, such as Laozi. Leong’s latest series of abstract calligraphic paintings, *Moving Marks*, are a natural progression on previous works. The series title is particularly relevant because the emphasis of these paintings is less on the meaning of the Chinese characters, and more on the energy and feeling of the composition as a whole. In fact, many of the works in the series are illegible as characters, and the calligraphic marks are simply meant to inspire. In English, the words “moving marks” evoke the feeling of motion and gesticulation so essential in creating these paintings. In Chinese, 墨 (mò) means ink and 勢 (shì) means power or momentum, a title which also suggests the artist’s creative energy as he applies ink to the paper surface.

Unlike Leong’s previous calligraphic series that have a minimalistic, sometimes empty, background, *Moving Marks* is characterized by its calligraphic marks framed in space, a space created by the same ink technique as his *Inkscape* series. In works like *Cursive* or *Resonance*, there is a great contrast between the bold, powerful calligraphic strokes and the mottled inky backdrop. The viewer is pulled into the depth of the painted space, while simultaneously drawn to the surface with all the rich ink textures. There is a relationship between the dark and light spaces, the pronounced brush marks and seemingly spontaneous splashes—a kind of harmony within these internal contradictions. It is this tension that makes the *Moving Marks* series so successful—here the beauty of the calligraphic stroke finds new life in an *Inkscape* background.

Lampo Leong’s recent works eliminate color in the search for something more pure and refined—a return to the universal energy that composes our galaxy and engenders the artistic impulse. Over a century ago, Zhang Yanyuan wrote, “If by using ink, a painter can allude to the five colors, we say that he has grasped the mind. But if the artist’s mind is fixed on true colors, the essence of all things escapes him.” With his latest “colorless” series, Leong refocuses his work, not just on primal aesthetic beauty, but on the “mind”, the conceptual meaning within. Previously, in the course of Leong’s career, the artist has explored the calligraphic potential of oil painting, video animation installation, dance with video projection, and other media. With *Inkscape* and *Moving Marks*, Leong returns full circle to his beginnings, focusing on the art that he grew up with—ink painting. On their own, these series are original stories too: they are an inspired exploration of the potential of creation and a fascination with the energy that unites everything in our universe. ■

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超以象外，得其環中

—— 梁藍波《墨象》系列研究

徐修玲

《雲·山·夢》、《歲月·遐想》和《聚合大系》等系列作品之後，梁藍波把近年的水墨系列命名為《墨象》，英文名為“Inkscape”。“-scape”作為後綴表示一種景象，與“ink”結合所展現的是一種三維的景觀、一個水墨交融的世界。就中文“墨象”來說，“象”的涵義展現了中國漢語文化的博大精深，除了表示一個物種，更多的是指自然物象，象徵了宇宙萬物，是人對時空、宇宙、自然的總體認識。魏晉以來，“象”常與“意”結合，發展成“意象”這種中國傳統的美學思想。而“墨象”不僅是藝術家所要傳達的一種水墨美學，更是藝術家內心的一種水墨景觀。

回顧梁藍波三十多年來的藝術創作，其發展有著清晰的脈絡：從早期的具象到隨後的表現，再從半抽象發展到今天的全抽象，這是一個合乎邏輯的線性演進過程。總的來說，這是一個去繁入簡、不斷凝練的過程，僅就系列作品的名稱就可以看出端倪。如果說，早期的《雲·山·夢》、《歲月·遐想》多少保留著與自然物象的直接聯繫，那麼，現在的《墨象》則去除了文字所帶來的特定情緒和局限，留下的是對作品本身的默想與期待。從作品的表現語言上看，早期到現在的變化不僅是形象的不斷抽離，也是色彩的逐漸純粹，剩下的只有水和墨的碰撞與交織。老子說“五色使人目盲”，孔子說“素以為絢”，對彩色的摒棄，在一定意義上即是清除了對作品觀照的視覺障礙，以便更好地回到藝術的精神性本身。

實際上，筆者初見《墨象》系列作品時便驚嘆於這些作品所呈現的教養，更難以想像一個藝術家該有怎樣的教養才能創作出這樣的作品，因為這不僅是筆墨技藝的成熟和對材料的特殊感覺，還包含有豐厚的人文素養。應該說，梁藍波早年對水墨畫和書法的學習給了他繪畫技術和深厚中國傳統文化的底蘊，之後這麼多年他一直在美國學習和工作，涉獵油畫和多媒體藝術，滋養著一種跨越中西方的藝術與人文情懷，這使得梁藍波能夠在中西方各種媒材的駕馭上都得心應手、游刃有餘；更重要的是，當他以西方的現代藝術理念反觀中國藝術的內在精神，回歸水墨創作時更能融貫中西、揉合古今，既有東方精

神的感性直覺，又有西方觀念的理性結構，在以水墨媒材來表達當下生存體驗和生命景觀時能夠尋找到一種既傳統又現代、亦中亦西的獨特藝術語言。

作品的構成圖式是體現作品時代性和個人特色的重要因素之一，而梁藍波《墨象》系列的圖式常常提示著一種對觀看行為本身的思考。他的不少作品都主要是基於圓形、橢圓形和菱形來展開，如在《心象》這個丈二畫幅中，他塑造了一個圓形和一個橢圓形，中間的圓形有著較為清晰的輪廓，而橢圓形的邊界就比較模糊，它們共用一個圓心。這個通過抽象幾何圖形組合而成的圖式似乎向我們展示了一隻巨大的眼睛，當我們在觀看這件作品時就像在和一隻眼睛對視，並在這對視的過程中產生出一種莫名的、難以言說的情感——我們到底是一個觀者還是被觀者？到底誰才是觀看的主體？作品瞬時就把觀者引入到一種對自我的審視和心靈的觀照之中。其它作品如《圓融》、《龍·鳳》等都有一種類似的視覺效果。而作品《狂草》、《善應》等則是由幾個同心菱形所構成，雖是菱形，卻因水墨的濃淡滲化，邊界的清晰與模糊等變化，造成的仍然是一種對視覺觀看行為本身的提示。藝術家通過對水墨乾濕濃淡滲化的把握，使這些圓形、橢圓形、菱形層層推進，在虛虛實實的幾何框架中不斷游移變幻，形成一種畫中畫、屏中屏，空間自由生發的幻象，在畫面有限的尺幅中，展現出畫外的無限空間。

“邊緣化構圖”也是梁藍波這一系列作品構成圖式的一個重要特點。在“邊緣化構圖”裡，畫中的主要圖像往往被放置到畫面的邊緣，有時甚至超出畫外，被畫的邊框所裁切。這顯然不是水墨畫的一種常規構圖方式，而是梁藍波對傳統構圖的大膽突破。如《圓融》、《噴薄》、《和光》等作品，畫面呈現的“圓形”就都被極端地放大，一側觸及畫面的邊緣，而另一側則擴展到畫外。還有一些作品中的幾何圖形被高度裁切，甚至只顯示出圖形中某一角的輪廓。這種邊緣化構圖使圖形成為某種局部或片段，塑造出的就不僅僅是“形”，也是“象”。這種構圖方式一方面強化了畫面的視覺衝擊力和現代感，帶給觀者強

烈的心理感受和觸動；另一方面也充分調動了觀者對繪畫審美的參與，引導觀者通過自身的視覺經驗去補充或拓展畫面圖形所缺失的部分。

如果說，梁藍波在其作品中一貫強調筆墨的韻味和對光感的表現，那麼，其《墨象》系列則是將這種表達推向了極致。在這一系列作品中，他不僅在圖式上突破傳統，還在筆墨語言上進行了大膽的探索，形成了一種前所未見的獨特手法：透過水墨的不斷揮灑碰撞、穿梭交織，產生出爆發式的筆墨勢態、激情幻變的水墨韻致和大氣磅礴的畫面構成。作品裡，爆發性的（或猶如被磁力所吸引的）墨點密密麻麻——或集聚，或散亂，或離心，或向心，或堆積，或流淌，這些數以萬計的筆點、墨陣如排山倒海，在畫面上瀰漫著、運動著，恍若地下的岩漿，猶如顯微鏡下的細胞，更像浩瀚的宇宙，又似無邊黑夜的點點繁星……處處呈現出強盛的生命張力。由於墨點的干濕濃淡變化和疏密佈局，畫面產生出豐厚的層次和漸變的明暗關係，一種光暈由畫的中心向四周逐漸擴散，正如梁藍波自己所描述的那樣，“既形若運行於太空的星雲，又如同噴薄而出的光能”，光感被強化在畫面的中心，猶如從畫面的深處向畫外噴射而出，而四周漸濃的墨點則朝著光源奔湧。在這樣一種妙趣天成、水墨交融的世界裡，很難想像藝術家在技術上是如何實現對筆墨和圖式的把控的。但可以肯定，如果沒有對水墨媒材的深刻理解和嫺熟的把握是做不到的。梁藍波在用水墨塑造出特有形象的同時，更彰顯著水墨本身無以復加的美感，他通過獨特的繪畫語言和手法成功地跨越了傳統水墨的界限，展現出一個屬於他個人、也屬於這個時代的當代水墨景觀。

將狂草書法介入繪畫是梁藍波“墨象”展覽中《墨勢》系列作品的一個重要表現形式，如作品《愛心》、《飛·舞》、《動勢》和《筆勢》等。應該說，將狂草書法入畫不是梁藍波第一次使用的創作方式，這一方式在他過去的《青銅時代》、《墨舞》和《聚合大系》等系列作品中都曾多次出現，只是在早期的作品中，狂草書法的形態被保留得較為完整。但近期的《墨勢》系列作品則對書法的形態做了更多的取捨，有時僅僅截取狂草書法的某些局部線條和框架，而不是完整的漢字，儘管所書寫的筆觸還基本符合狂草書法的結構特徵。這一做法既拆解了文字的可識別性，讓書法從文學表達中解脫出來，但又保留著其筆劃與漢字書法的親緣關係，超越那種抽象表現主義式的隨性塗抹，而通過與種族文化的牽扯將作品帶入後現代的表達。梁藍波在繪畫中強化了書法的筆勢，增強了筆觸的速度感、力量感和乾濕對比，並利用狂草書法線條的縱橫交錯和黑白空間的對比關係，使圖像看似隨意自由的組合，卻又處處彰顯著書法的高度，呈現出的是漢字間架結構本身的抽象美。這些似是而非的漢字和充滿爆發力的神秘圖像有效地引領著觀者去解讀圖形的含意，進入一種對哲學和文化的深層思考。在其中一部分作品裡，梁藍波又將這些錯綜交迭的狂草筆觸揉合到

上文所提及的抽象幾何水墨圖形之中。在某種意義上，他是把書法圖像進行了再次的否定與破壞，卻通過這種圖形和空間的多重交疊和複雜幻化，讓畫面產生出更多的抽象性和神秘氣息。實際上，借助與文學意義無關的文字來表達思想是觀念藝術的重要表現方法之一，梁藍波的這些作品顯然帶有相應的觀念，這些觀念也許是藝術家對文化的理解，也許是藝術家對觀眾的一種期待，當然，每一個觀眾都可以根據自己的經驗從這些抽象圖形中解讀出某種中國文化和美學的基因密碼。

爆發性視覺張力是梁藍波的作品所一貫呈現的精神特質和美學表現，而爆發性視覺張力在其《墨象》系列作品中表現得尤為明顯和強烈。應該說，梁藍波對繪畫圖式與爆發性視覺張力的對應關係問題有著長期和深入的研究，他不但在繪畫實踐上進行探索，而且還從理論的高度進行深入的研究，完成了一部十多萬字的形式派美學研究的理論專著。無疑，這些理論研究使他在進行藝術創作時對筆墨和畫面構成的考究，以及處理畫面構成圖式與作品精神性表現的內在聯繫等方面提供了強有力的理論支撐。

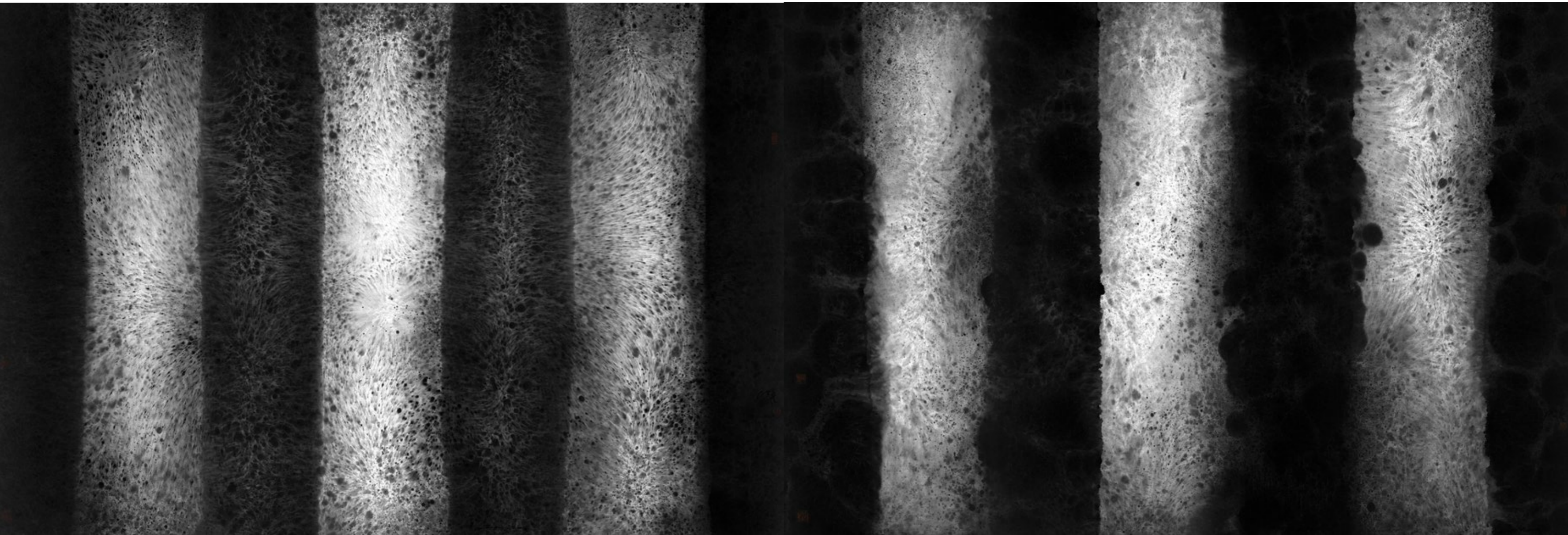
從作品圖式的探索到繪畫語言的更新，梁藍波作品的創新性並非局限於當代的視覺景觀的營造，還通過融貫古今中西文化和藝術的開放心態與品味，傳遞出一種普世的、自由的、國際性的水墨精神，這是梁藍波所呈現出的境界和修為，也最終成就了其《墨象》系列作品的整體面貌，所謂“超以象外，得其環中”正是此意。

當下，學界對水墨畫的問題爭論不斷，尤其在對其概念的探討上——新水墨、當代水墨、實驗水墨、觀念水墨、抽象水墨等等，關於水墨的新概念層出不窮。在這裏，我不想給梁藍波的作品簡單地貼上標籤，因為標籤一貼就會被歸入某一個框架之中，給超越造成困難。事實上，梁藍波在借助了西方現代藝術的抽象幾何構架去強化水墨作品的視覺衝擊力、延展傳統水墨語匯的同時，又推進了水墨藝術向抽象性和後現代性的演化，這不是哪一個框架所能涵蓋和界定的，這是鑒於水墨媒介和水墨文化所做出的可貴探索，是在國際水墨藝術領域開拓出的一片新天地，符合水墨藝術演進發展的應有方向和態勢。相信憑著他的膽識、修養和筆墨底蘊，梁藍波將會帶給我們更多的傑作和驚喜。我們翹首以待。■

徐修玲現任中國常州江蘇理工學院美術史論副教授



Lampo Leong: Soundscape I, Ink on paper, 93cm x 140cm (36.5" x 55"), 2017 | Soundscape I, Tinta sobre papel | 梁藍波：音象 I，水墨紙本，2017

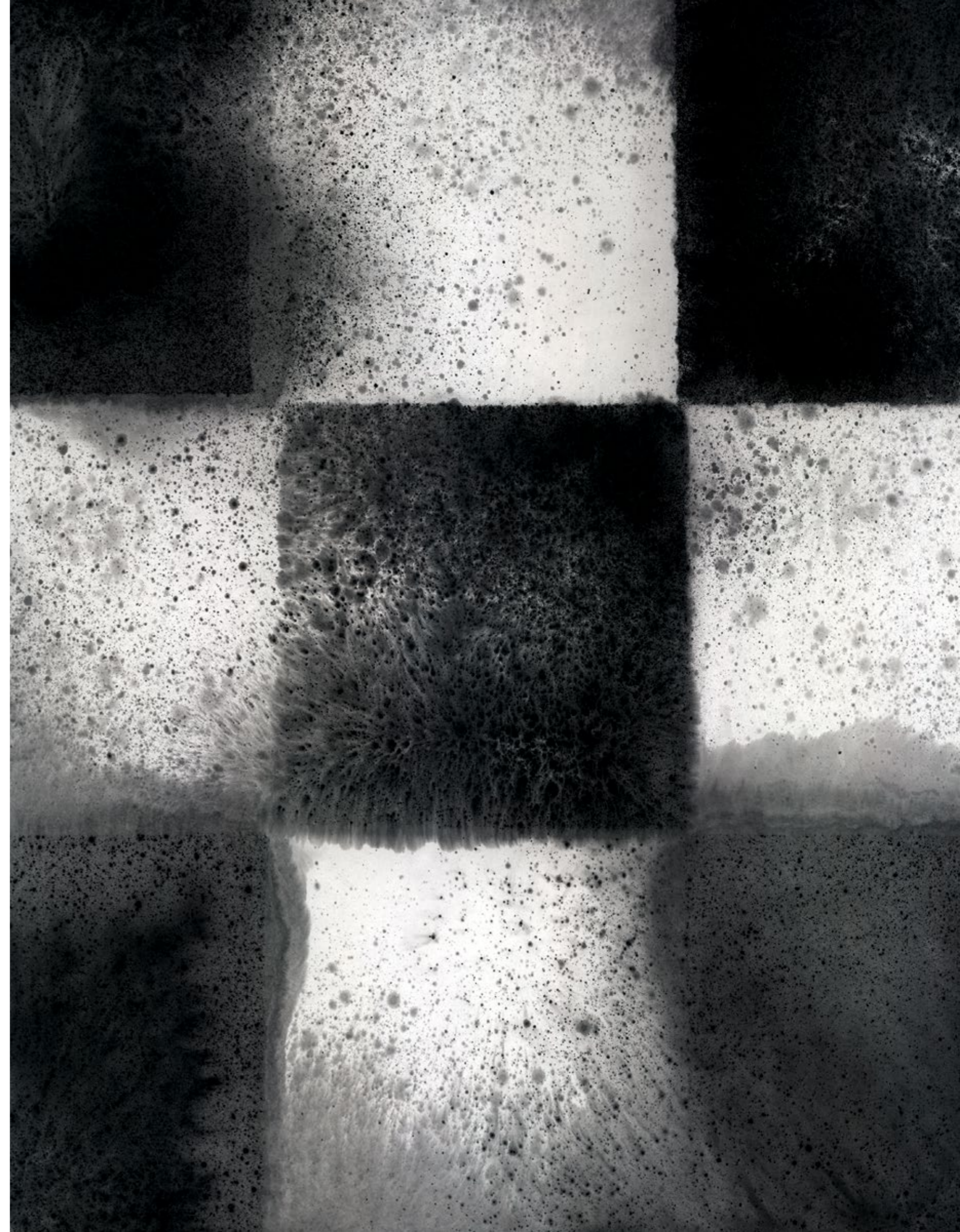


Lampo Leong: Soundscape II, Ink on paper, 95cm x 144 cm (37.25" x 56.5"), 2020 | Soundscape II, Tinta sobre papel | 梁藍波：音象 II, 水墨紙本

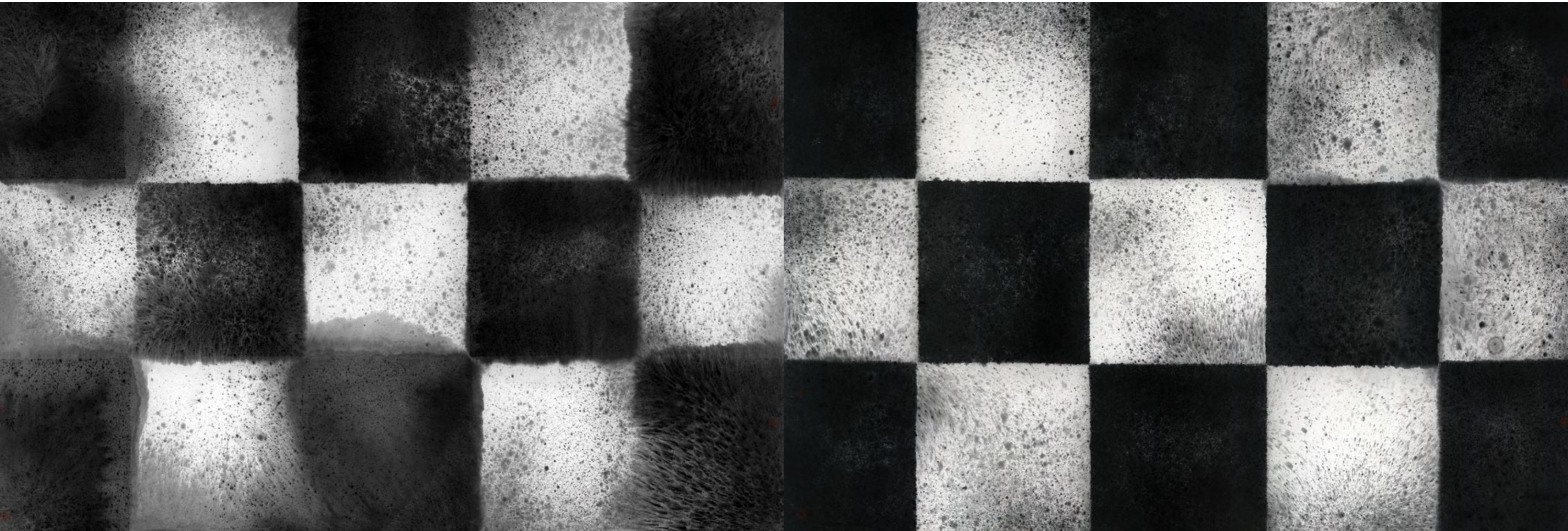
Lampo Leong: Soundscape V, Ink on paper, 95cm x 143.5 cm (37.25" x 56.5"), 2020 | Soundscape V, Tinta sobre papel | 梁藍波：音象 V, 水墨紙本



Lampo Leong: Soundscape III, Ink on paper, 95cm x 141 cm (37.25" x 55.5"), 2017 | Soundscape III | 梁藍波：音象 III, 水墨紙本, 2017



Opposite page: Lampo Leong: Pixelscape I (Detail), Ink on paper, 95cm x 145 cm (37.25" x 57"), 2017 | 梁藍波：像素 I (局部), 水墨紙本, 2017



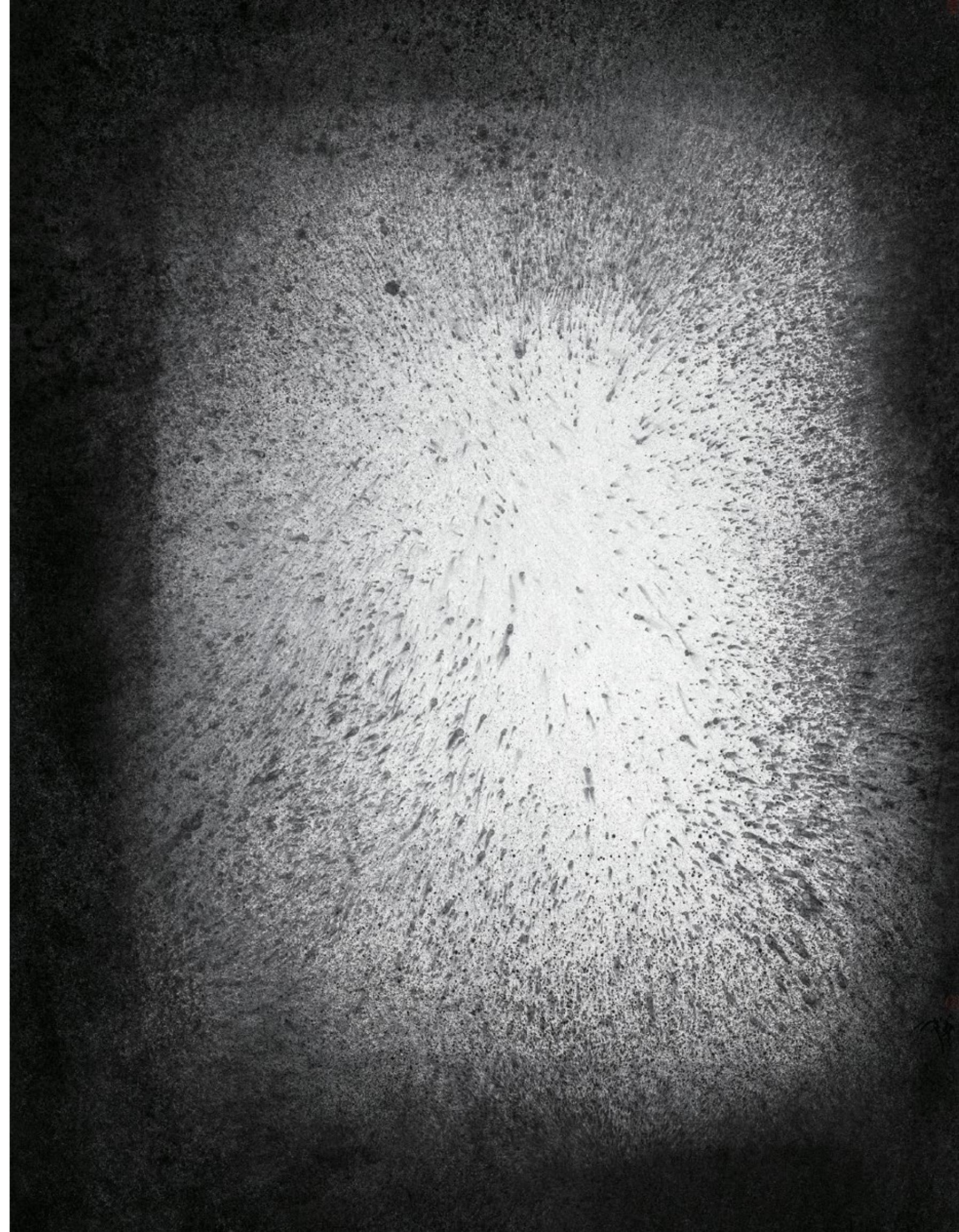
Lampo Leong: Pixelscape I, Ink on paper, 95cm x 145 cm (37.25" x 57"), 2017 | Pixelscape I, Tinta sobre papel | 梁藍波：像素 I, 水墨紙本, 2017

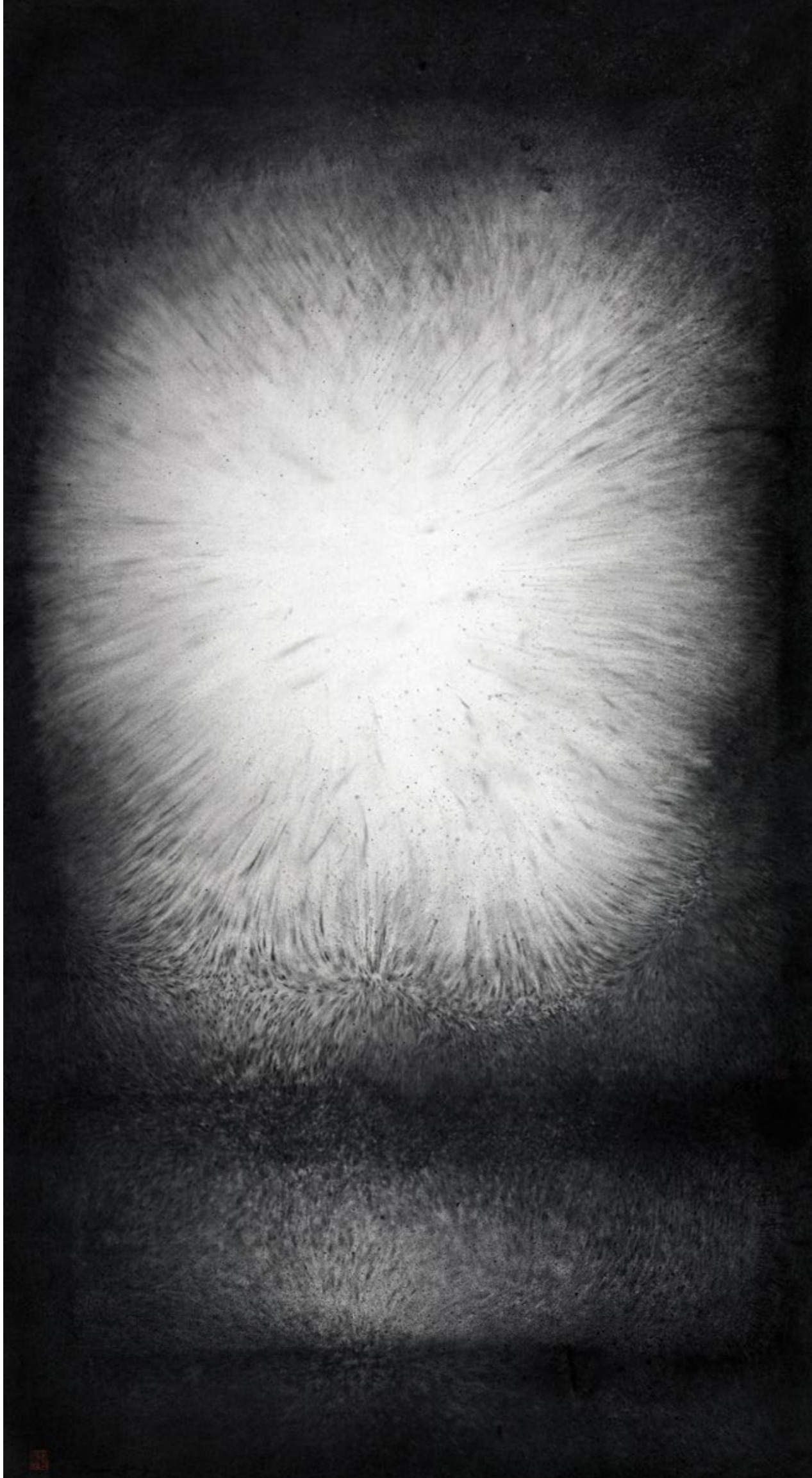
Lampo Leong: Pixelscape II, Ink on paper, 95cm x 144 cm (37.25" x 56.75"), 2020 | Pixelscape II, Tinta sobre papel | 梁藍波：像素 II, 水墨紙本



Lampo Leong: Homage to Rothko II, Ink on paper, 179cm x 95cm (70" x 37"), 2017 | Homenagem a Rothko II, Tinta sobre papel | 梁藍波：向羅斯科致敬 II, 水墨紙本, 2017, 佳士得中國當代水墨

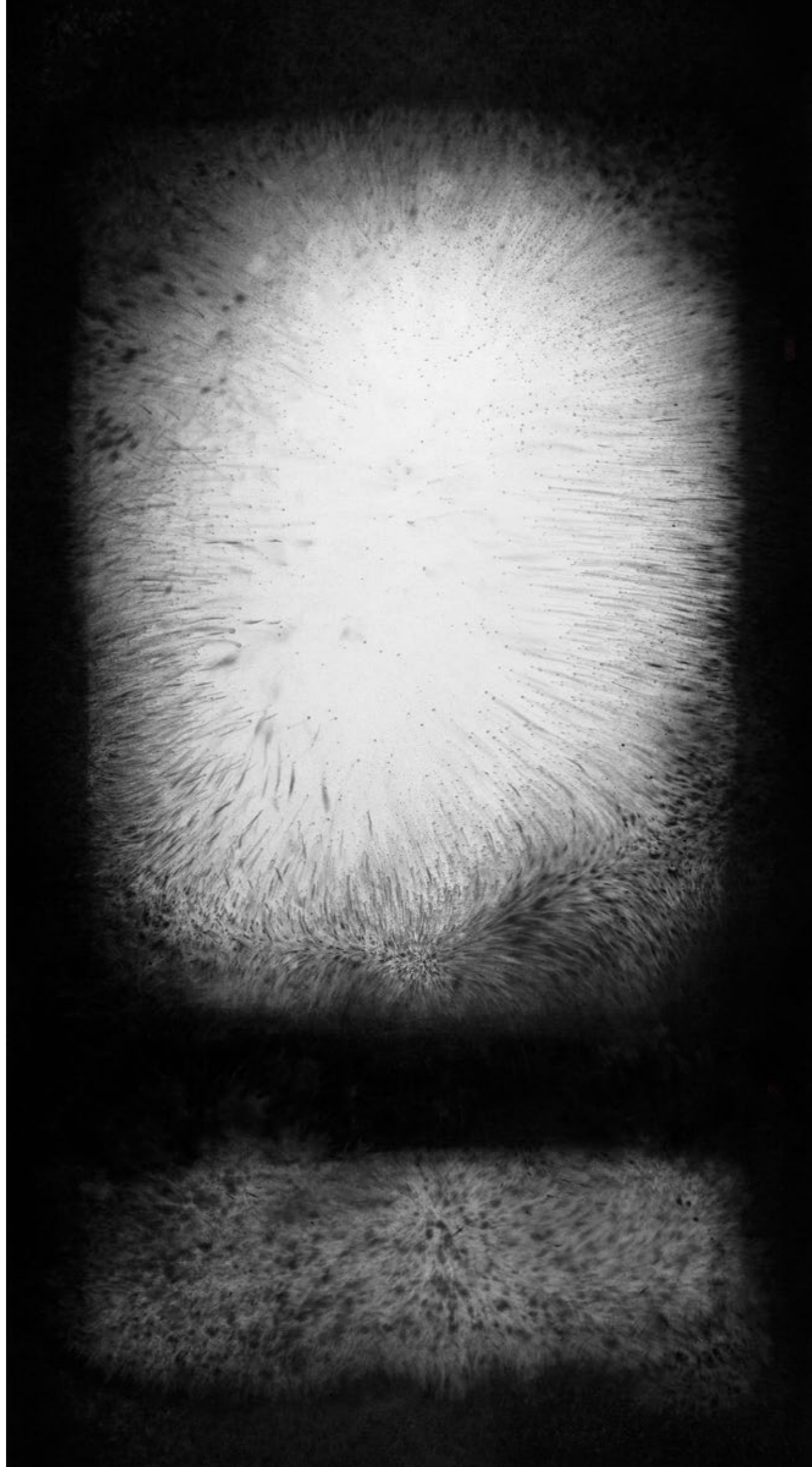
Opposite page: Lampo Leong: Emanation XXV (Detail), Ink on paper, 150cm x 81cm (59" x 32"), 2016 | Emanação XXV (Detalhe), Tinta sobre papel | 梁藍波：噴薄 XXV (局部), 水墨紙本, 2016

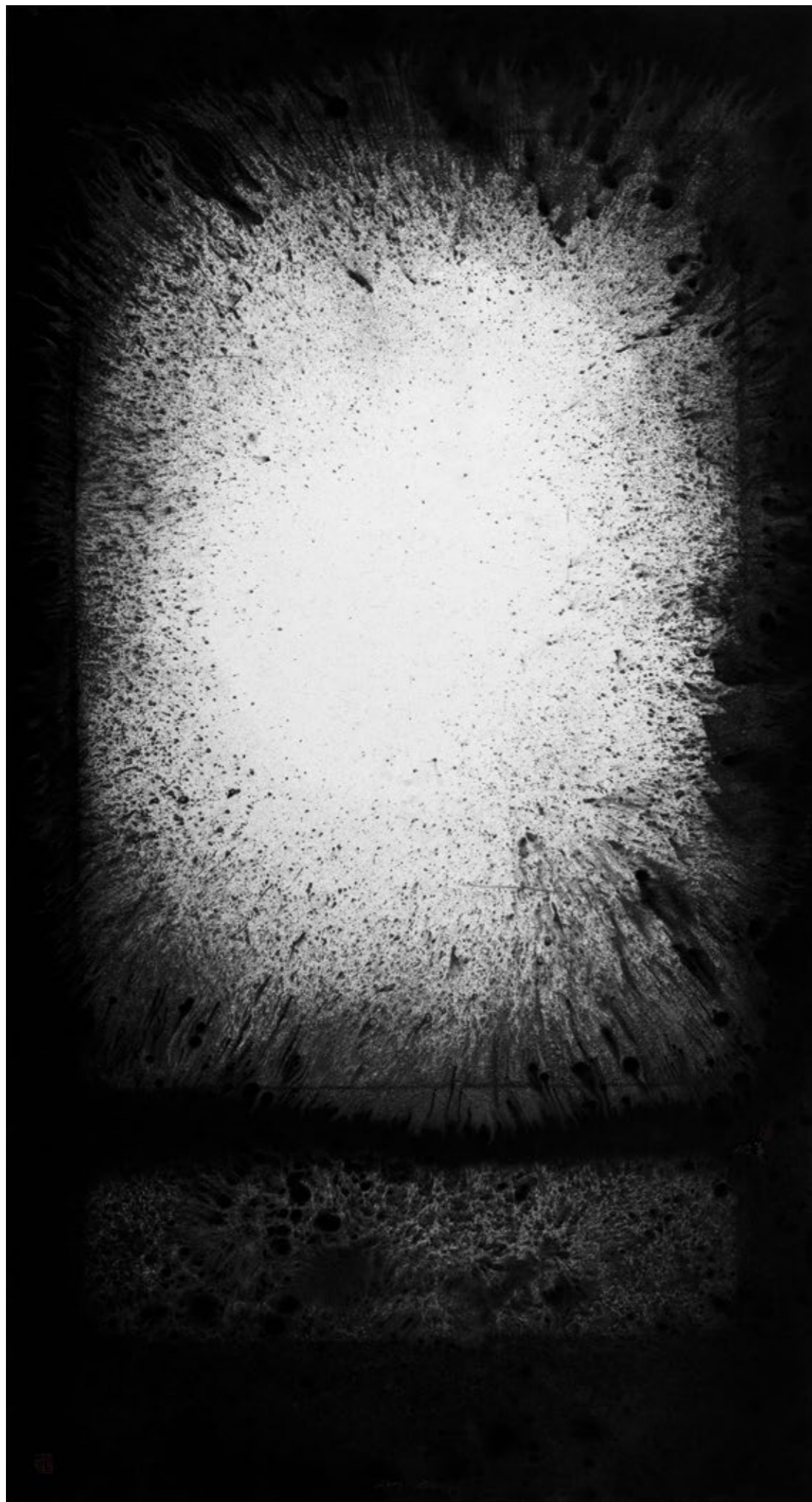




Lampo Leong: Homage to Rothko I, Ink on paper, 150cm x 81cm (59" x 32"), 2016 | Homenagem a Rothko I, Tinta sobre papel | 梁藍波：向羅斯科致敬 I, 水墨紙本, 2016

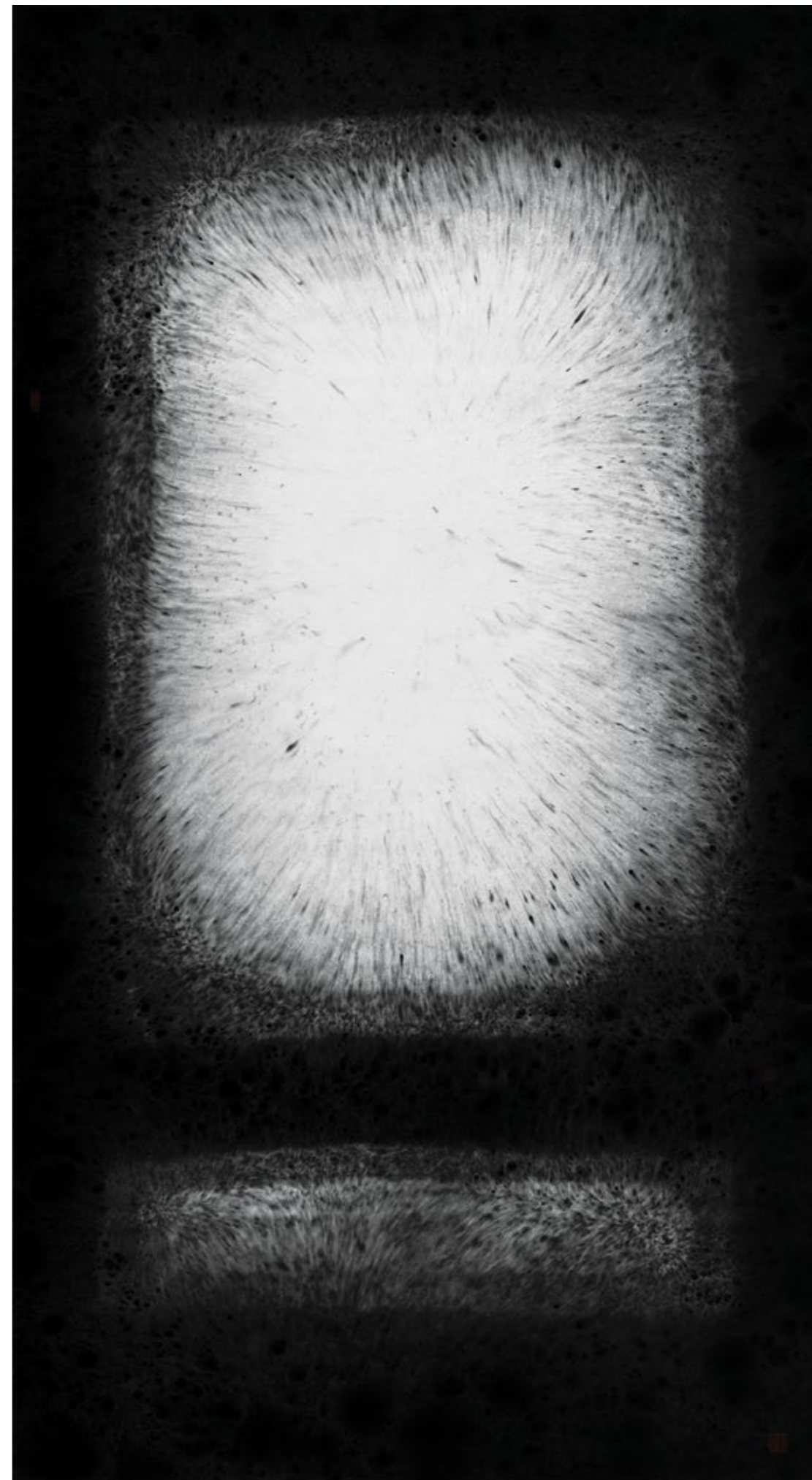
Lampo Leong: Homage to Rothko III, Ink on paper, 170cm x 84cm (66.75" x 33"), 2017 | Homenagem a Rothko III, Tinta sobre papel | 梁藍波：向羅斯科致敬 III, 水墨紙本, 2017





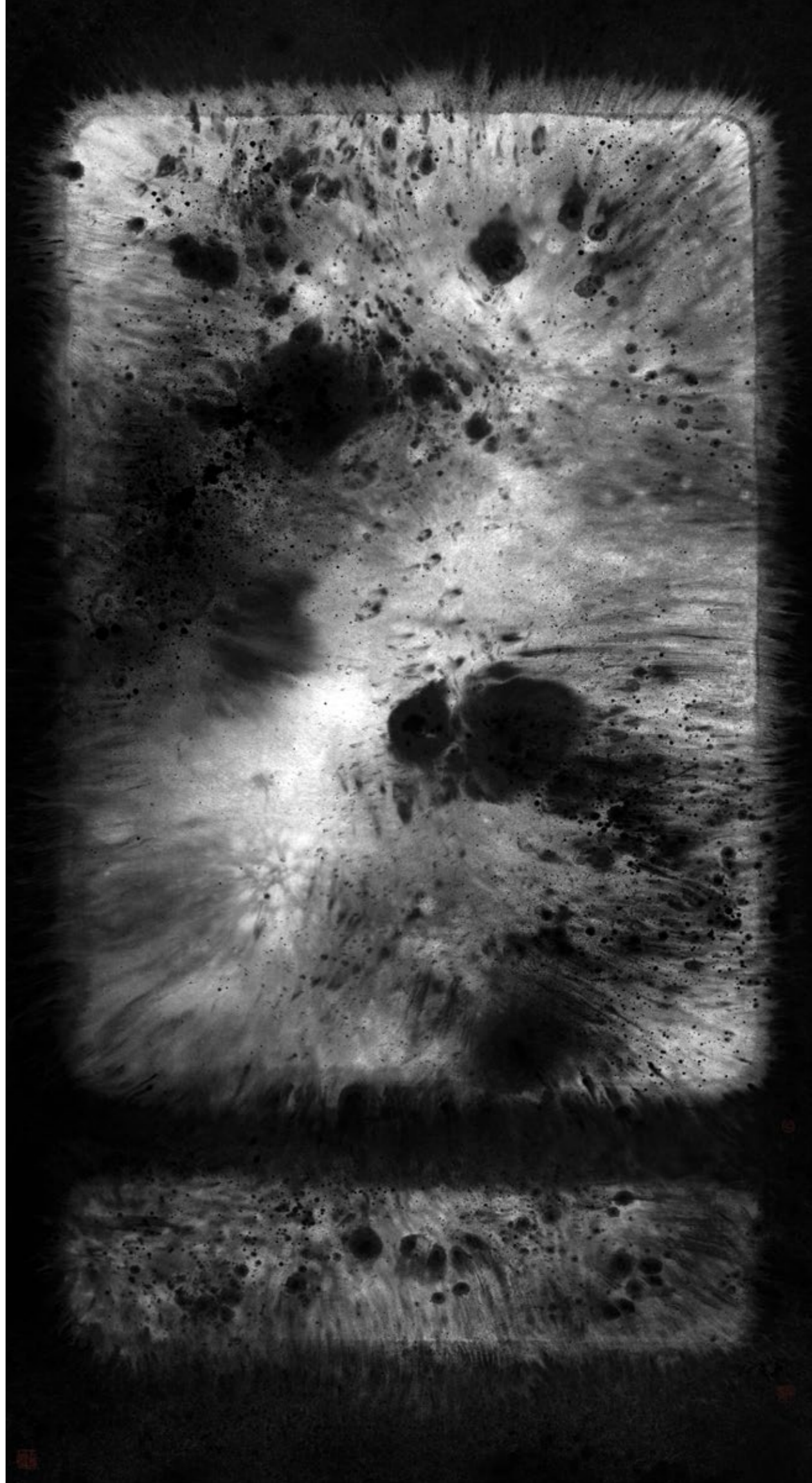
Lampo Leong: Homage to Rothko VIII, Ink on paper, 154cm x 83.5cm (60.5" x 32.75"), 2019 | Homenagem a Rothko VIII, Tinta sobre papel | 梁藍波：向羅斯科致敬 VIII, 水墨紙本, 2019

Lampo Leong: Homage to Rothko VI, Ink on paper, 153cm x 84cm (60.25" x 33"), 2017 | Homenagem a Rothko VI, Tinta sobre papel | 梁藍波：向羅斯科致敬 VI, 水墨紙本, 2017



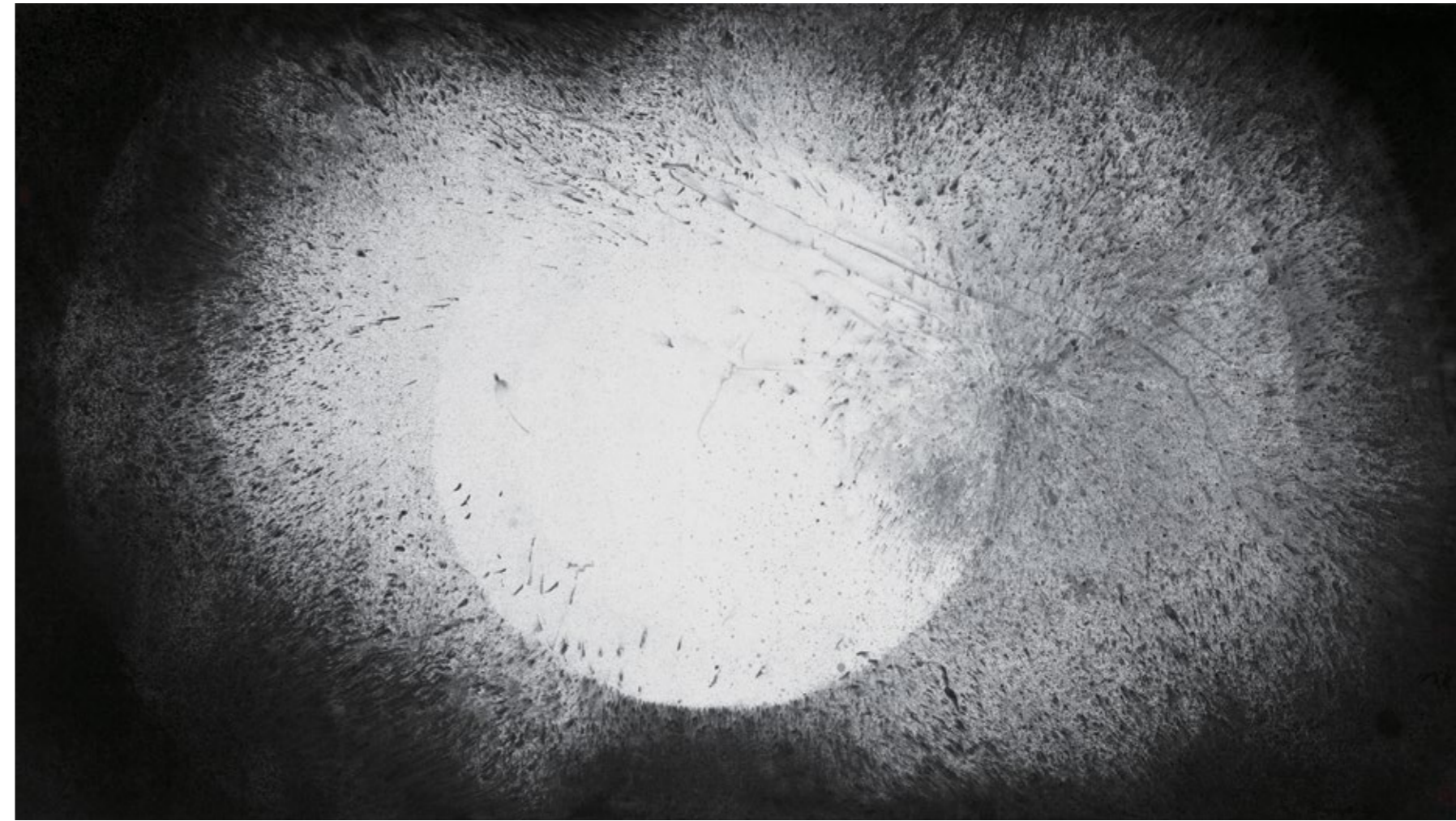


Lampo Leong: Homage to Rothko IX. Ink on paper, 154.3cm x 84cm (60.75" x 33.125"), 2017, Detail on opposite page | Homenagem a Rothko IX | 梁藍波：向羅斯科致敬 IX, 水墨紙本, 左頁為局部

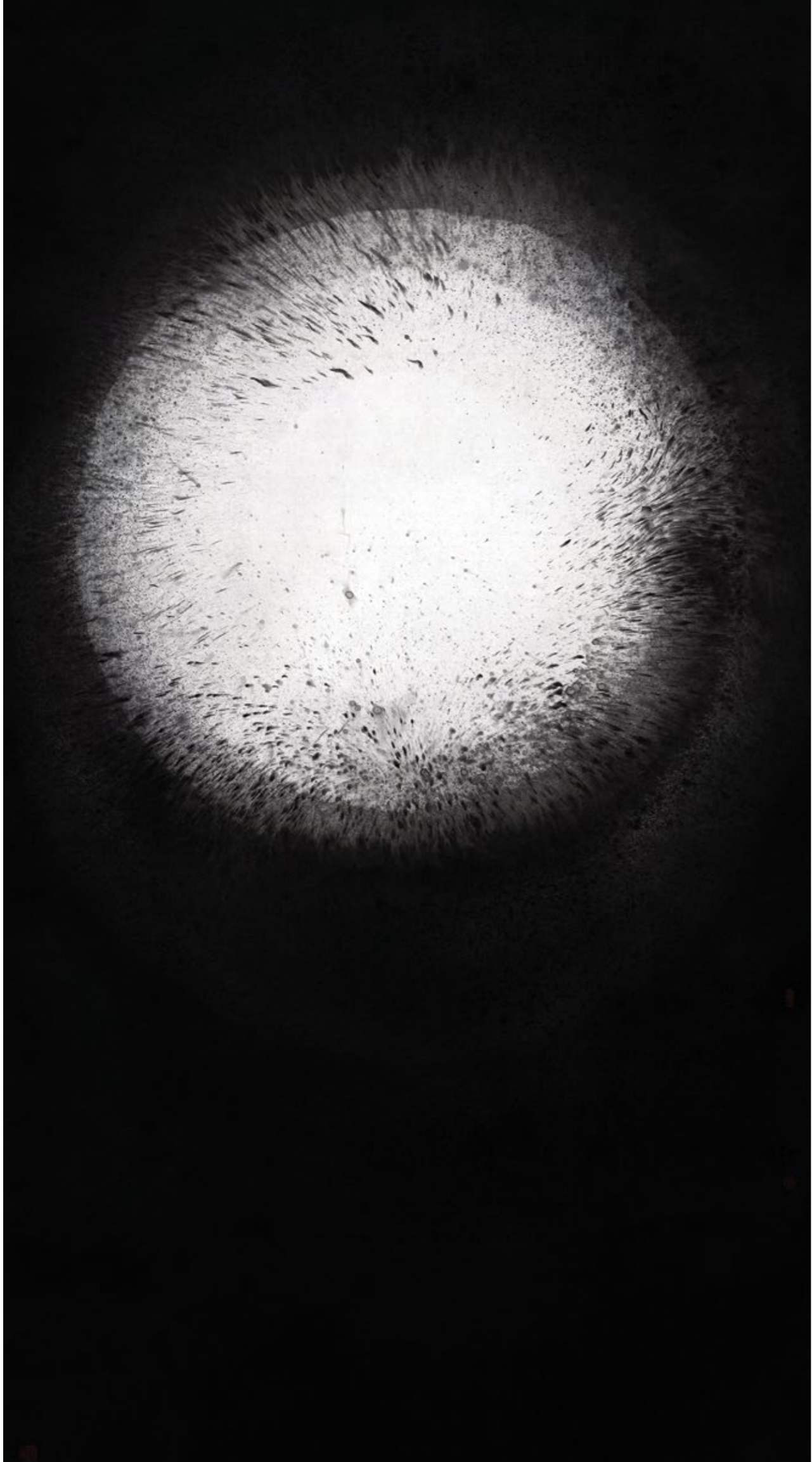




Lampo Leong: Homage to Rothko V, Ink on paper, 176cm x 94cm (69.5" x 37"), 2017 | Homenagem a Rothko V, Tinta sobre papel, 2017 | 梁藍波：向羅斯科致敬 V, 水墨紙本, 176cm x 94cm, 2017

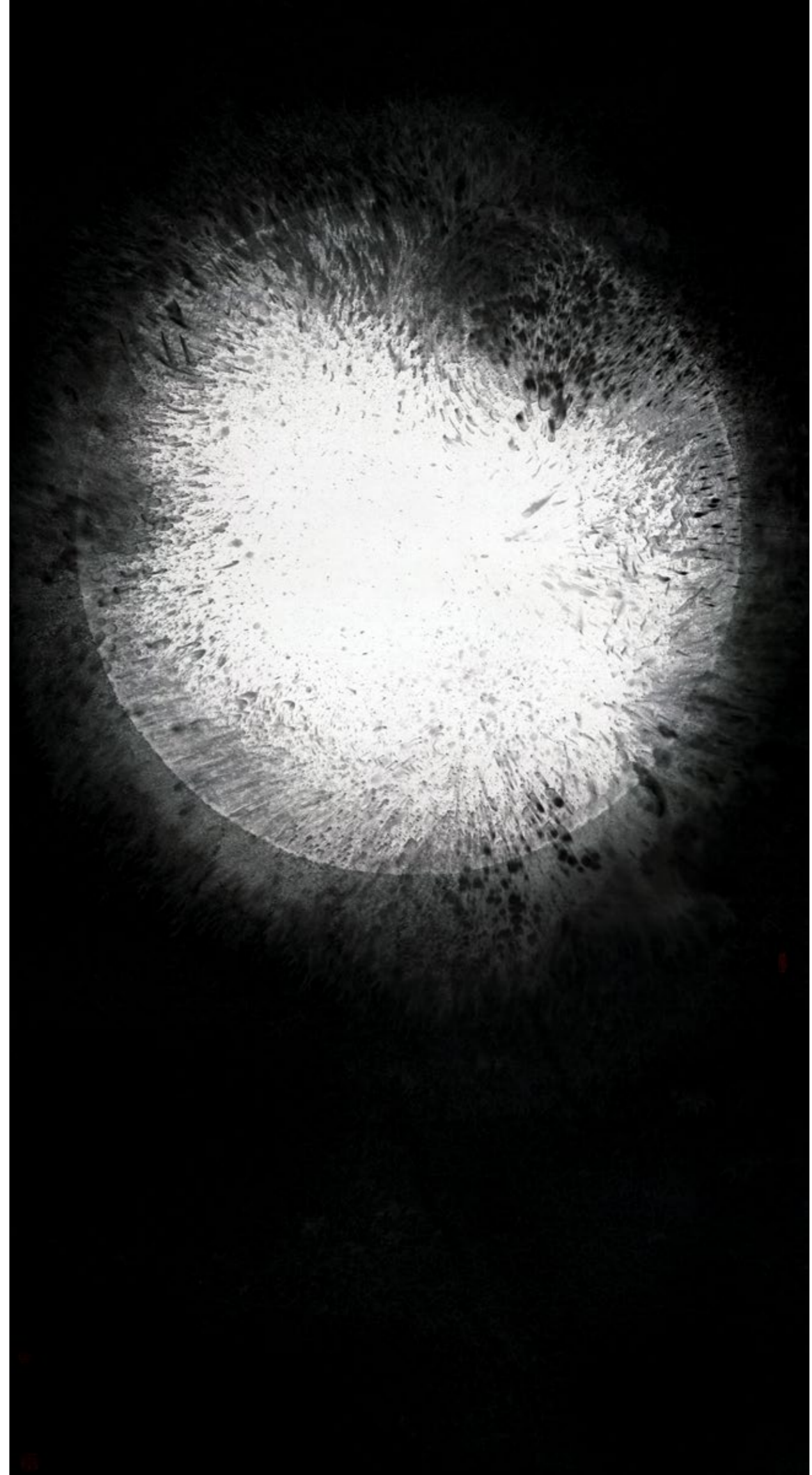


Lampo Leong: Emanation IX, Ink on paper, 83.5cm x 150cm (33" x 59"), 2016 | Emanação IX, Tinta sobre papel | 梁藍波：和光 IX, 水墨紙本, 2016



Lampo Leong: Rising Moon II, Ink on paper, 175cm x 95cm (68.75" x 37"), 2017 | Lua Crescente II, Tinta sobre papel | 梁藍波：月出驚山鳥 II, 水墨紙本, 2017

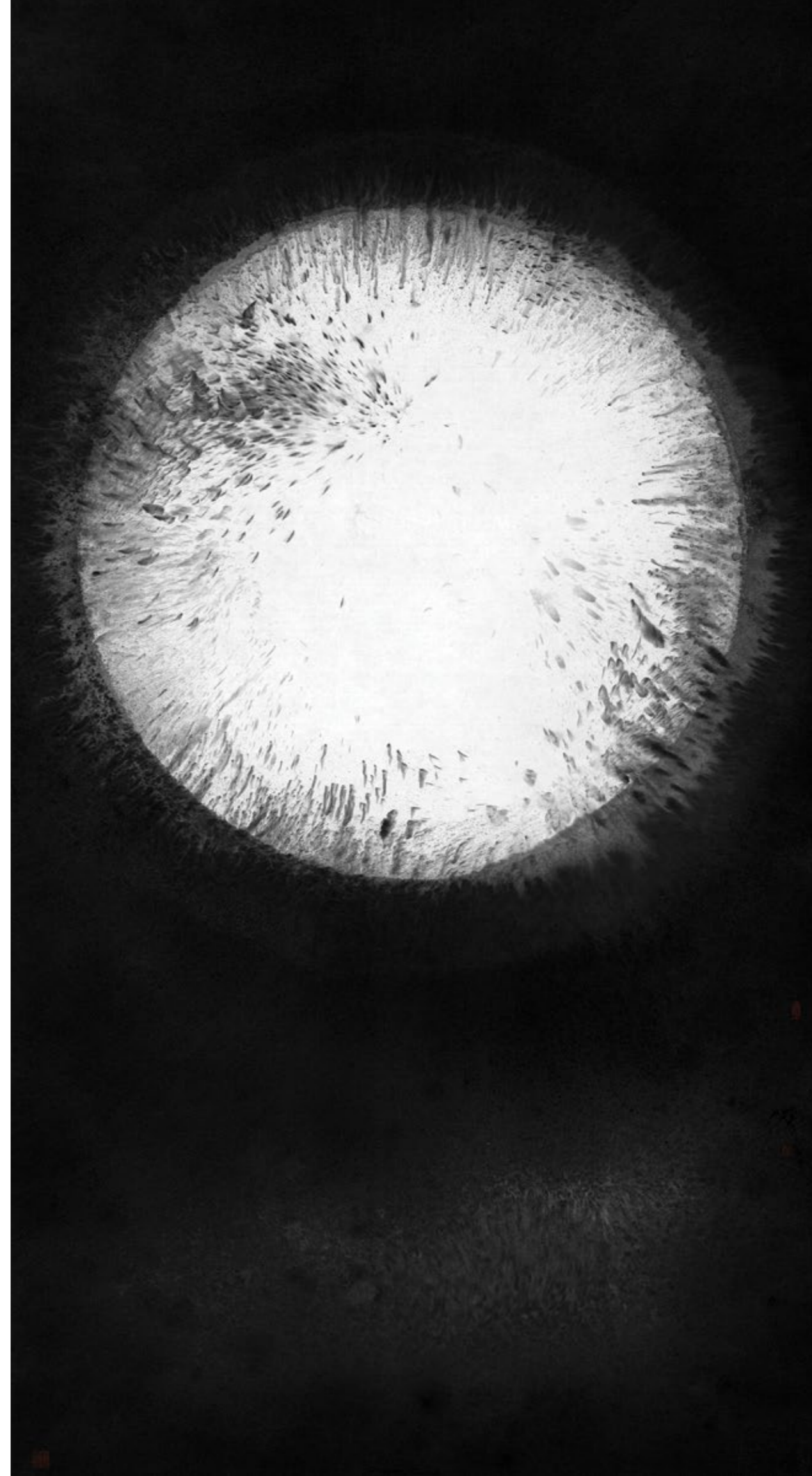
Lampo Leong: Rising Moon, Ink on paper, 175cm x 94cm (68.75" x 37"), 2019 | Lua Crescente, Tinta sobre papel | 梁藍波：月出驚山鳥, 水墨紙本, 2019, 中國第十三屆全國美術作品展覽

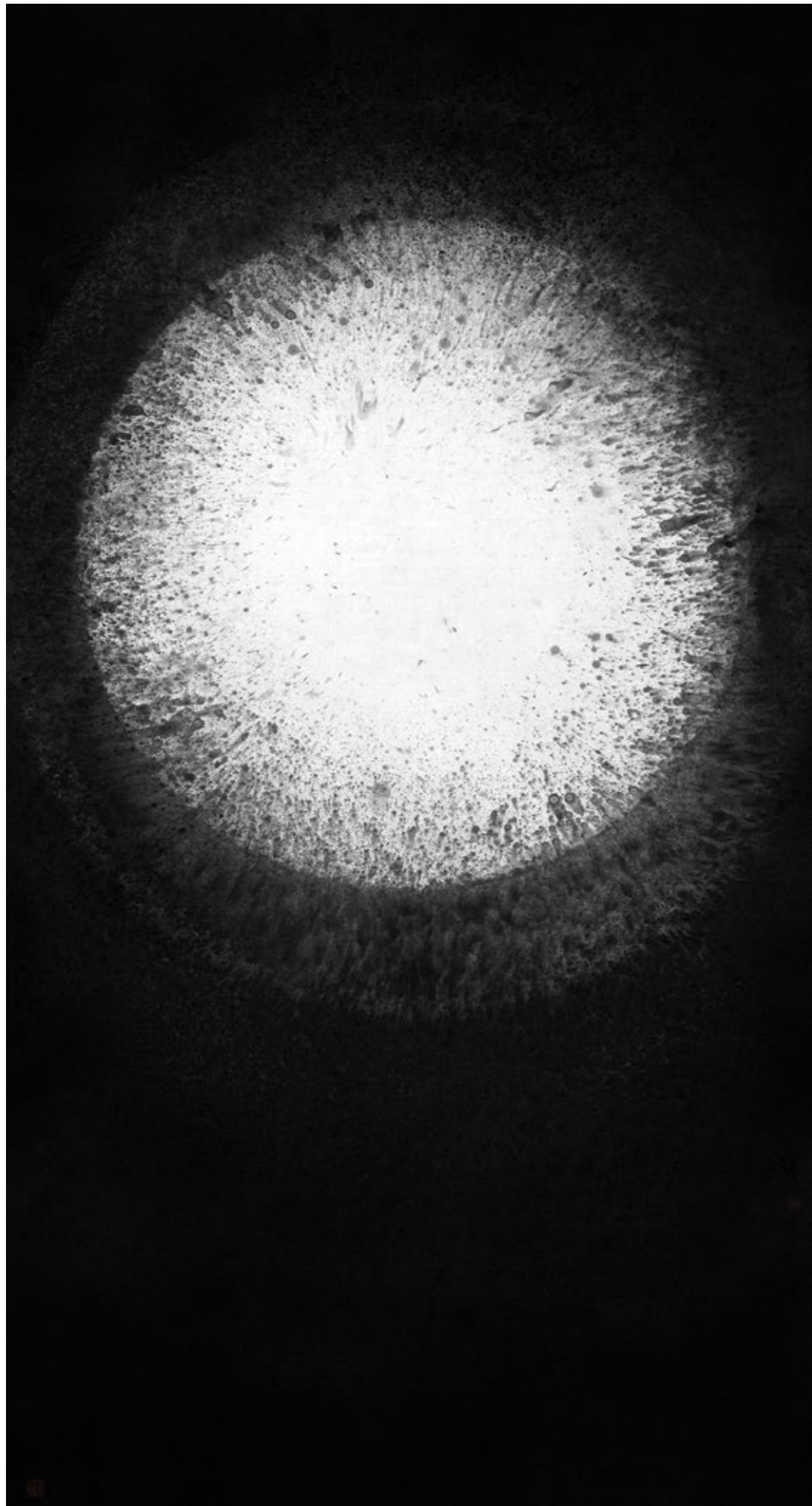




Lampo Leong: Rising Moon I, Ink on paper, 175cm x 95cm (68.75" x 37"), 2019 | Lua Crescente I, Tinta sobre papel | 梁藍波：月出驚山鳥 I, 水墨紙本, 175cm x 95cm, 2019

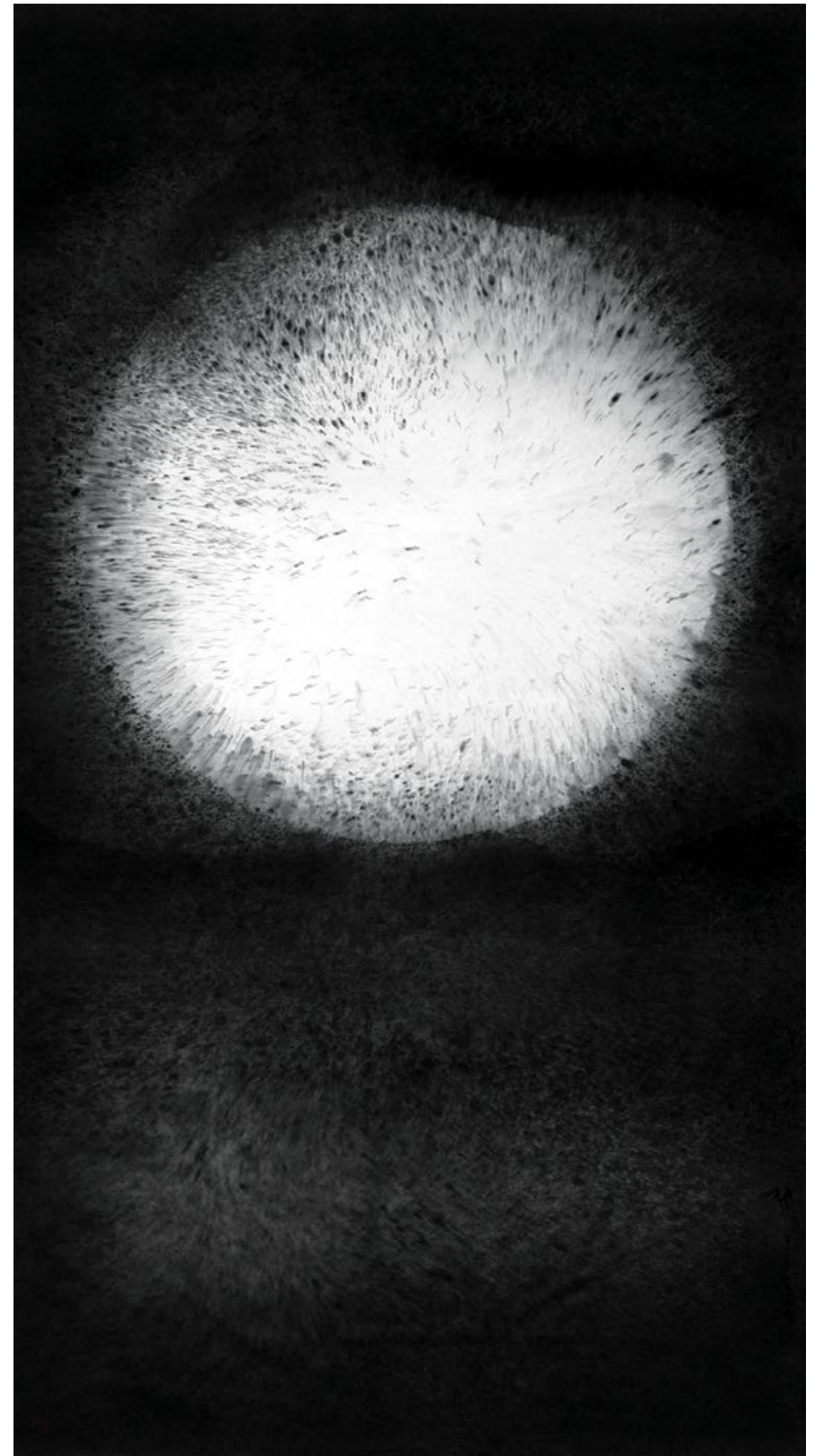
Lampo Leong: Rising Moon III, Ink on paper, 175cm x 95cm (68.75" x 37"), 2019 | Lua Crescente III, Tinta sobre papel | 梁藍波：月出驚山鳥 III, 水墨紙本, 175cm x 95cm, 2019

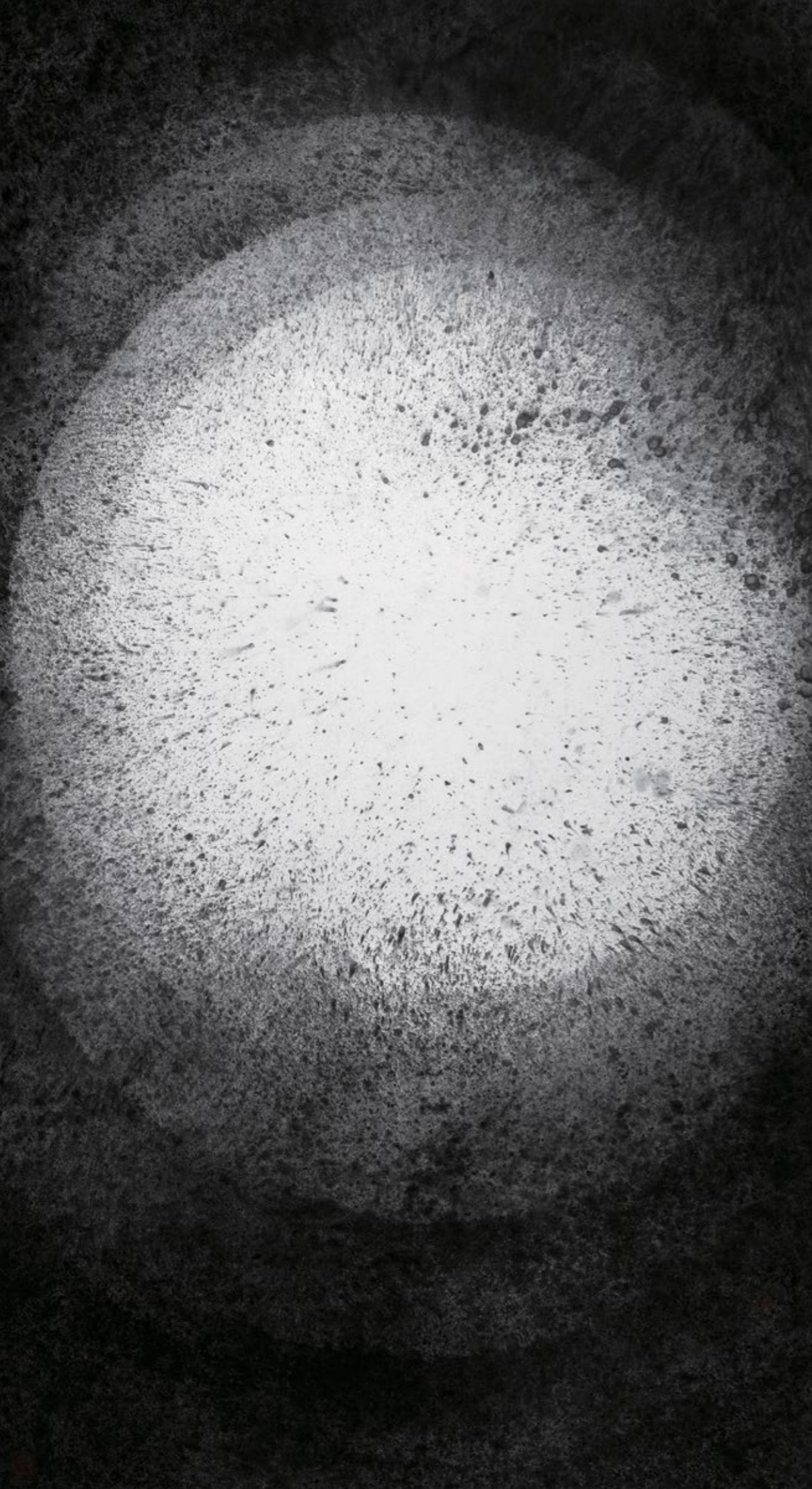




Lampo Leong: Rising Moon VI, Ink on paper, 175cm x 95cm (68.75" x 37"), 2019 | Lua Crescente VI, Tinta sobre papel | 梁藍波：月出驚山鳥 VI, 水墨紙本, 175cm x 95cm, 2019

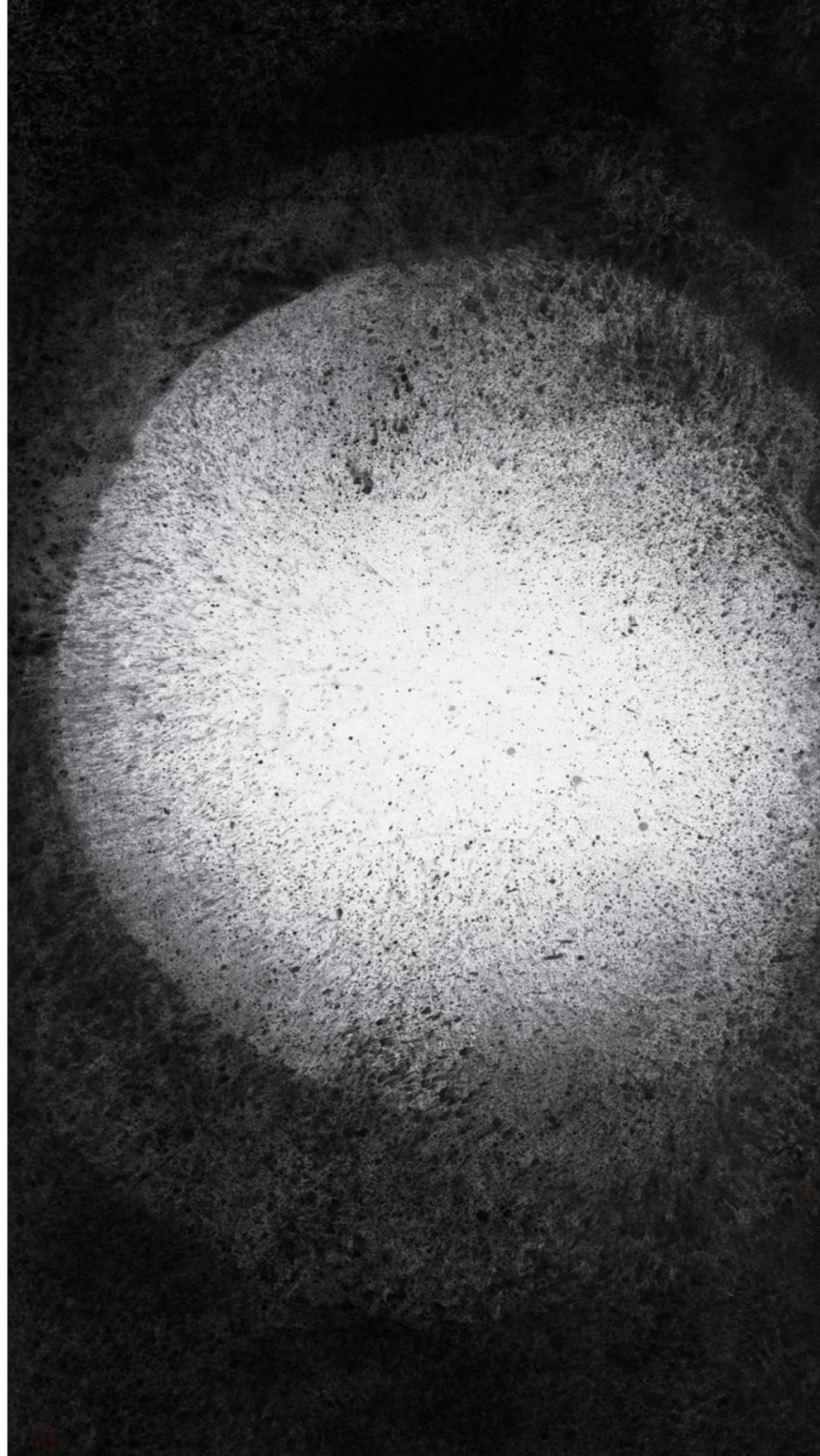
Lampo Leong: Rising Moon VII, Ink on paper, 175cm x 95cm (68.75" x 37"), 2020 | Lua Crescente VII, Tinta sobre papel | 梁藍波：月出驚山鳥 VII, 水墨紙本, 175cm x 95cm, 2020

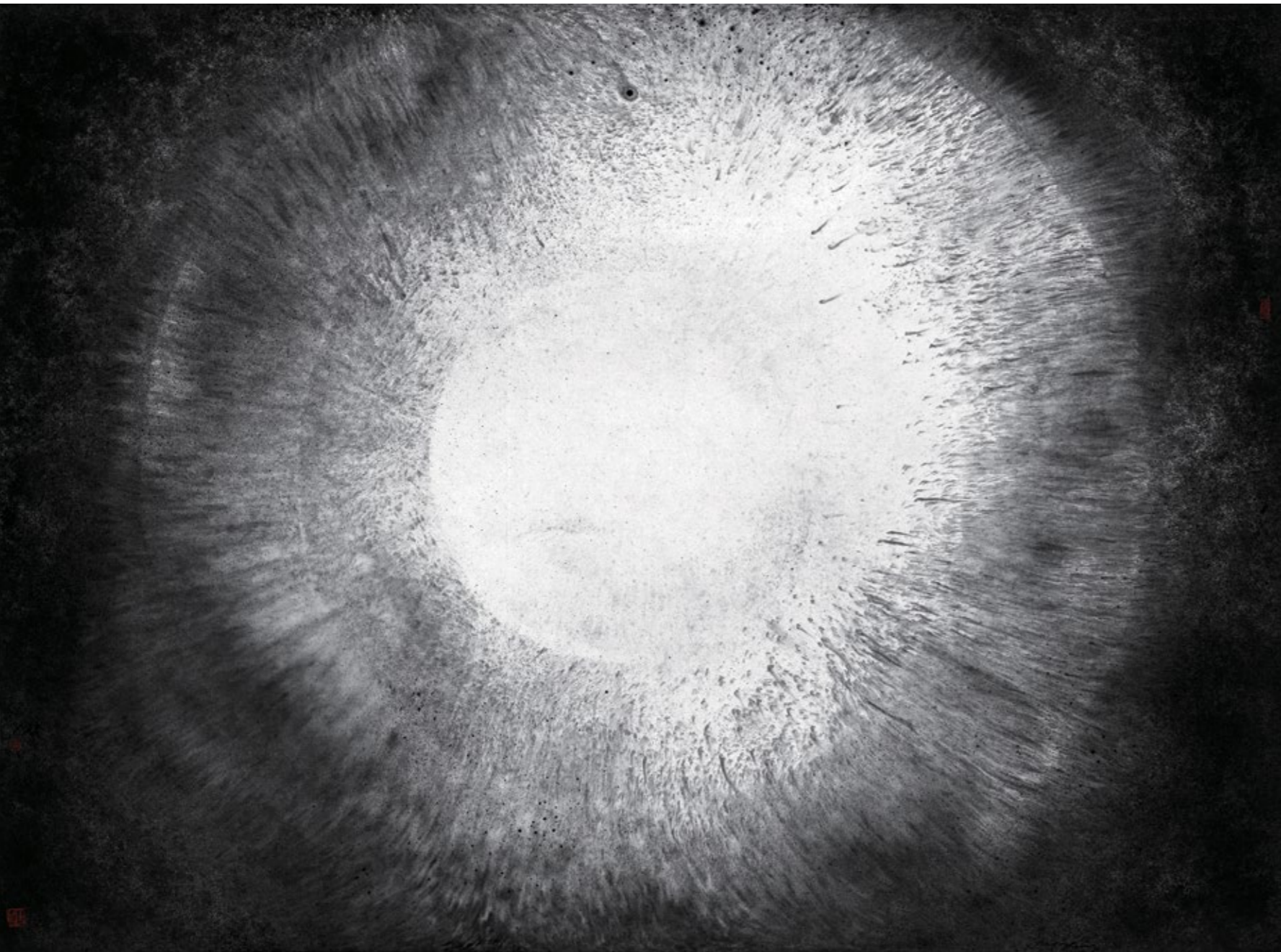




Lampo Leong: Emanation XIX, Ink on paper, 152cm x 84cm (60" x 33"), 2016 | Emanação XIX, Tinta sobre papel, 152cm x 84cm, 2016 | 梁藍波：和光 XIX, 水墨紙本, 152cm x 84cm, 2016

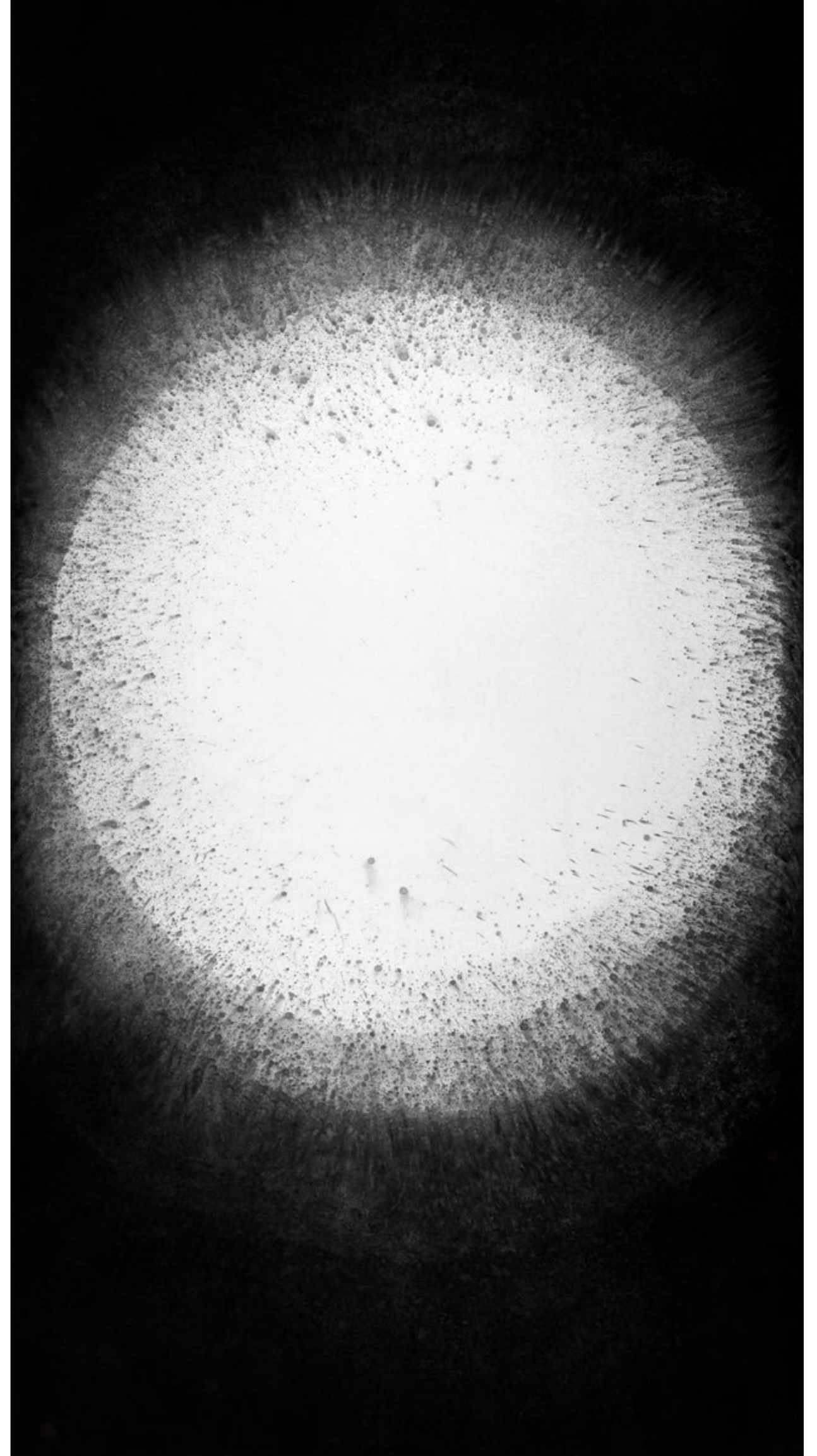
Lampo Leong: Emanation XXI, Ink on paper, 155cm x 84cm (61" x 33"), 2016 | Emanação XXI, Tinta sobre papel, 155cm x 84cm, 2016 | 梁藍波：圓融 XXI, 水墨紙本, 155cm x 84cm, 2016, 佳士得展

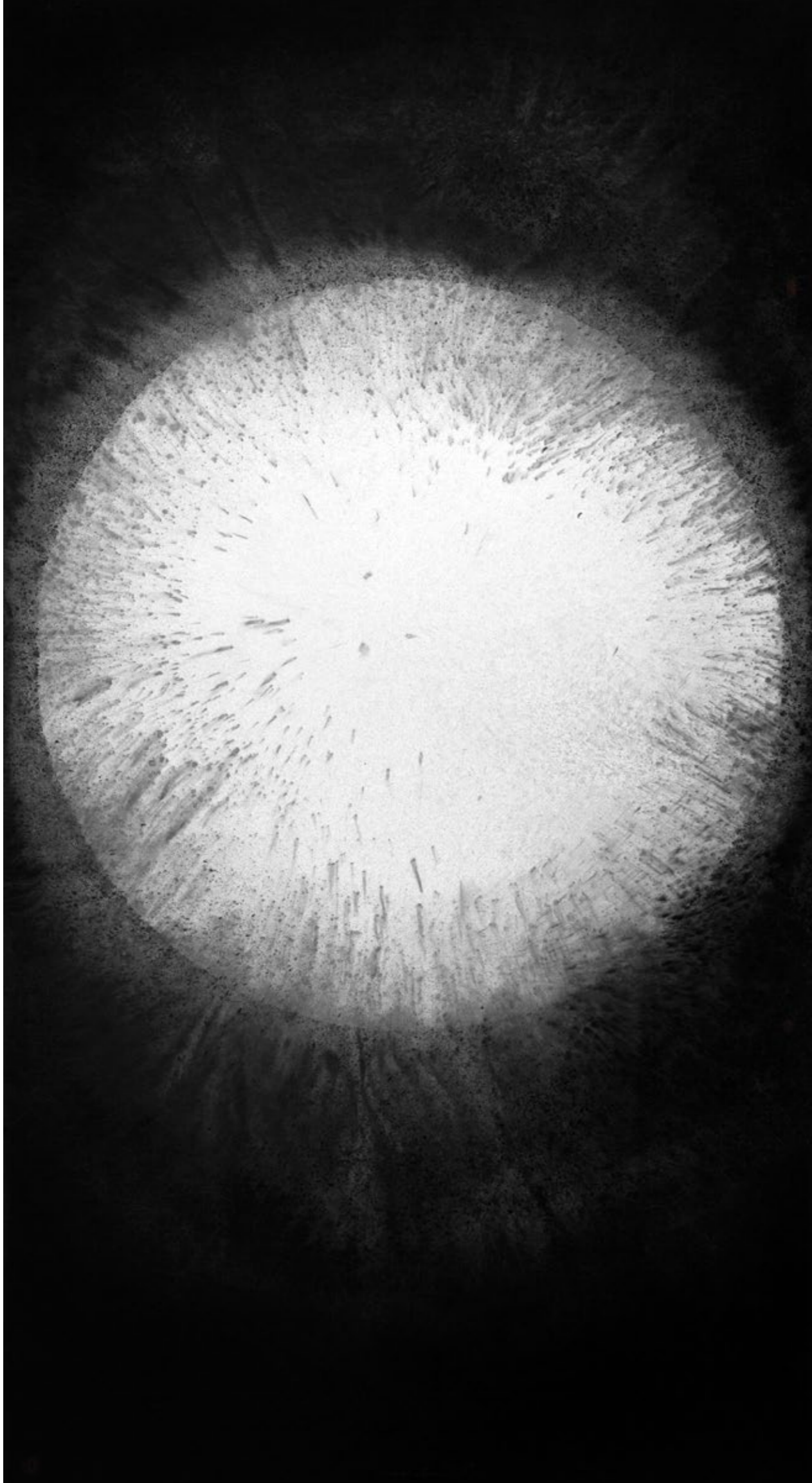




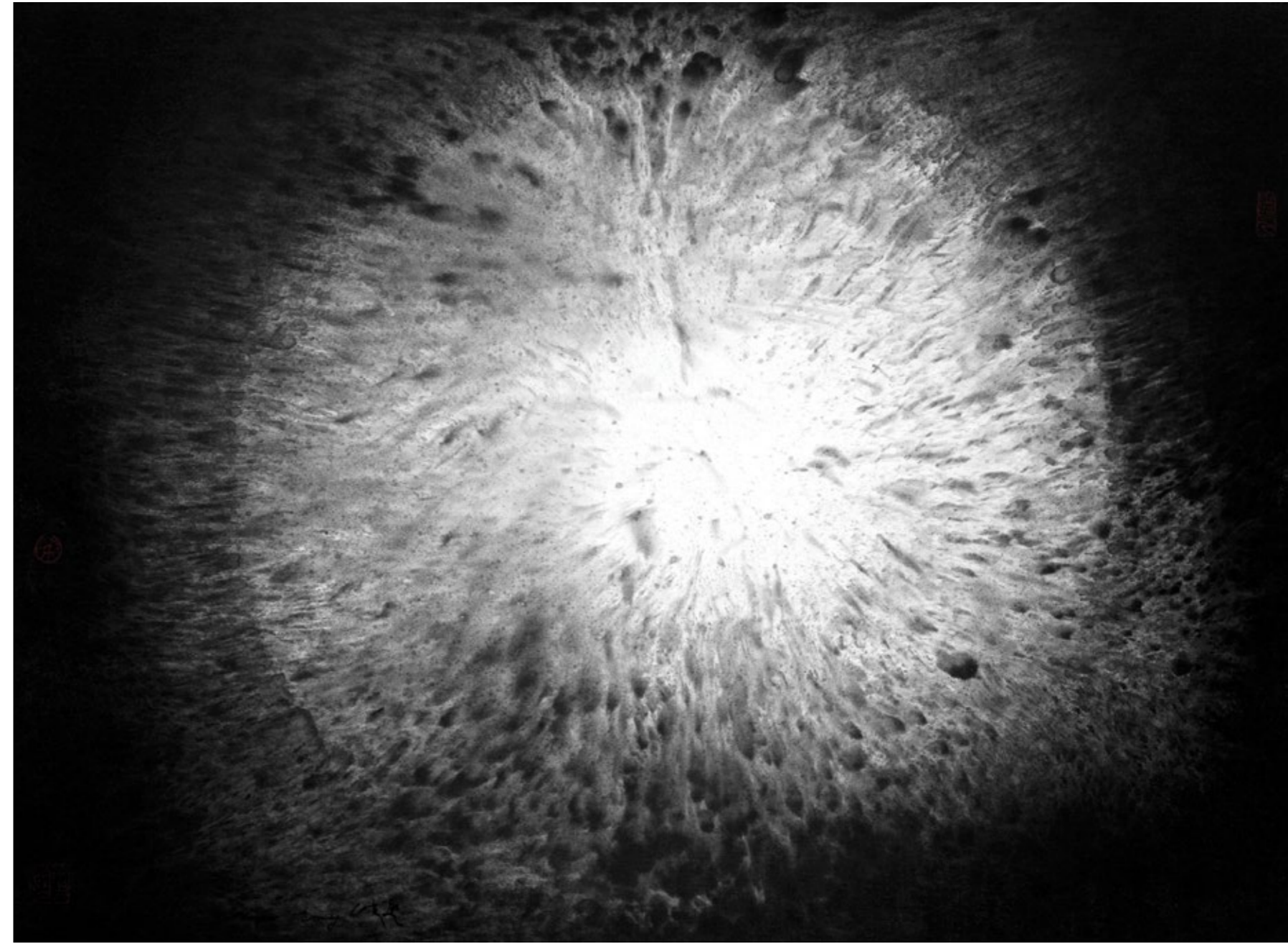
Lampo Leong: Emanation XII, Ink on paper, 103.5cm x 141cm (40.75" x 55.5"), 2016 | Emissão XII, Tinta sobre papel | 梁藍波：噴薄 XII, 水墨紙本

Lampo Leong: Supernova VII, Ink on paper, 180cm x 97cm (71" x 38"), 2017 | Supernova VII, Tinta sobre papel | 梁藍波：天象 VII, 水墨紙本, 2017

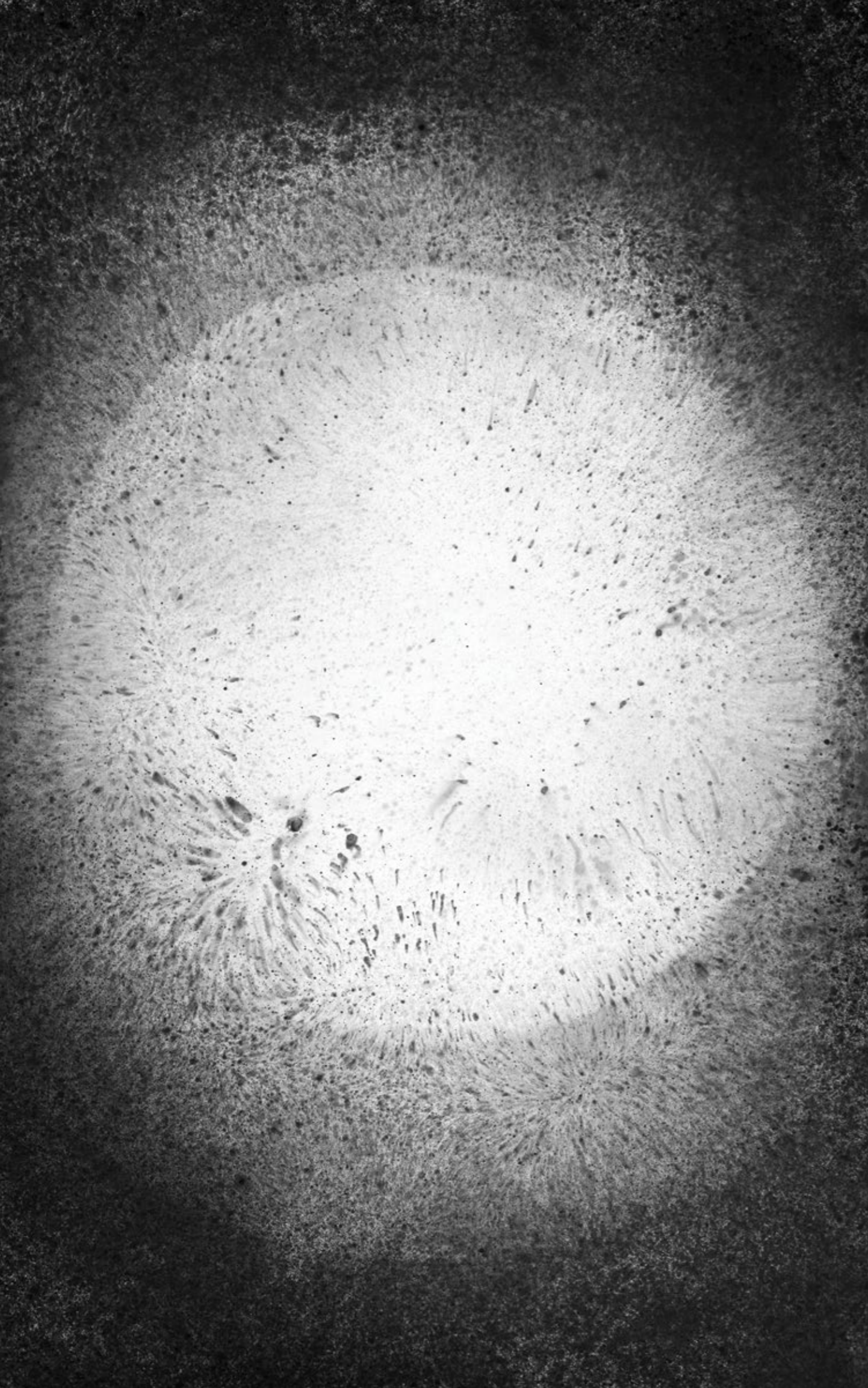




Lampo Leong: Supernova VIII, Ink on paper, 180cm x 97cm (71" x 38"), 2017 | Supernova VIII, Tinta sobre papel | 梁藍波：天象 VIII, 水墨紙本, 2017

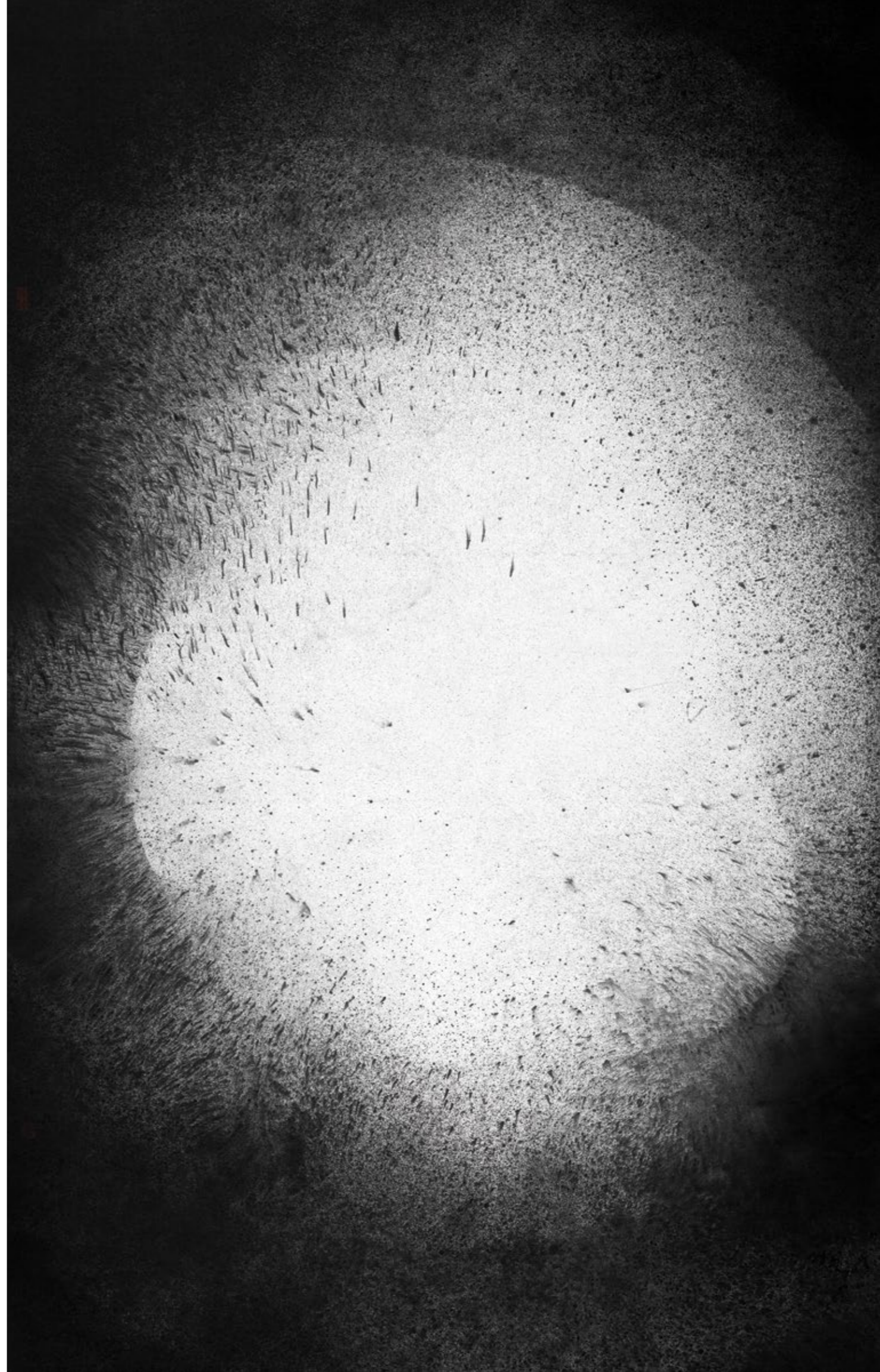


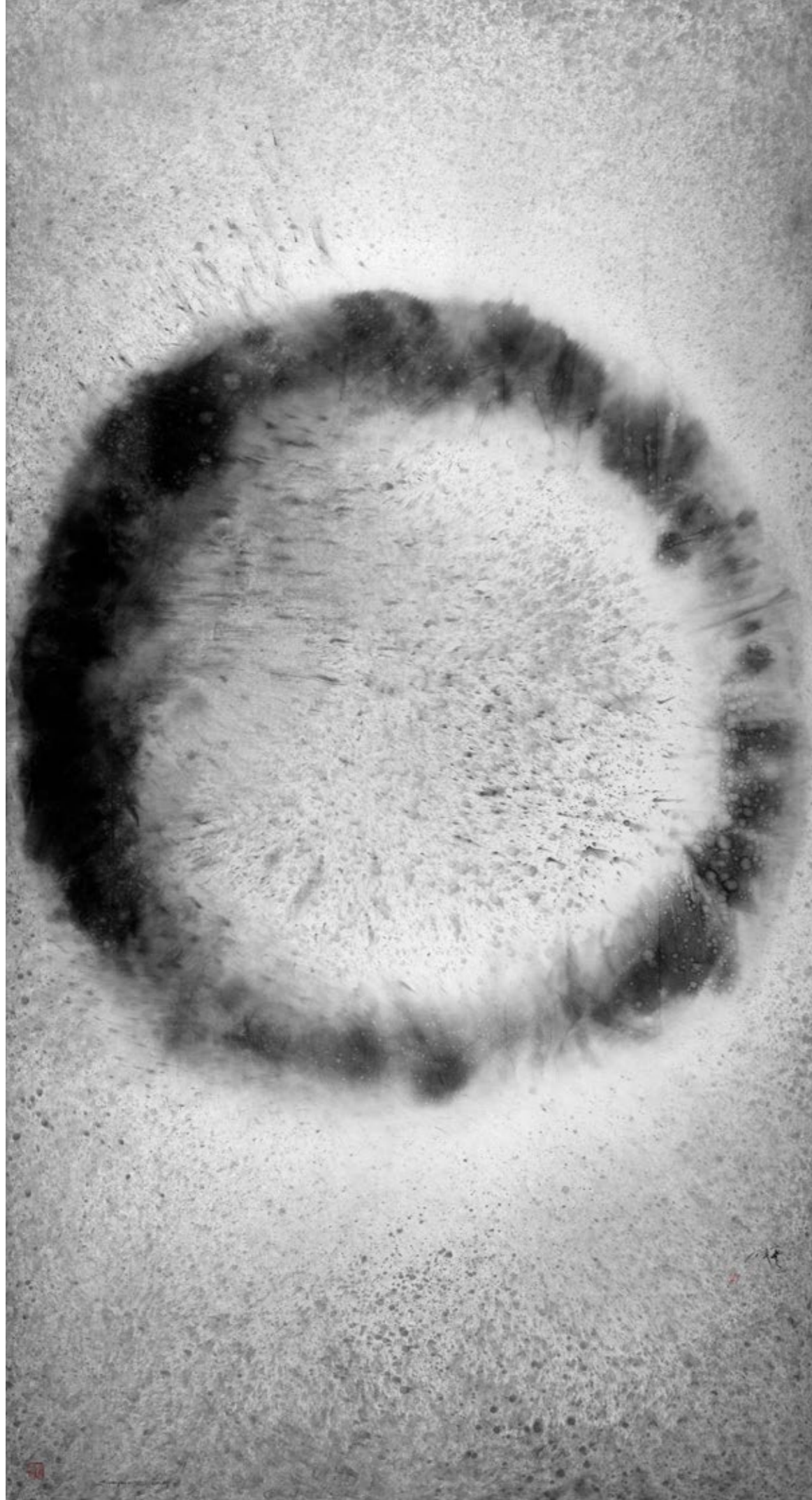
Lampo Leong: Supernova X, Ink on paper, 44 cm x 54.5 cm (17.25" x 21.5"), 2017 | Supernova X | 梁藍波：天象 X, 水墨紙本, 2017



Lampo Leong: Emanation V, Ink on paper, 151cm x 81cm (59.5" x 32"), 2016 | Emanação V, Tinta sobre papel | 梁藍波：和光 V, 水墨紙本, 2016

Lampo Leong: Emanation I, Ink on paper, 151cm x 81cm (59.5" x 32"), 2016 | Emanação I, Tinta sobre papel | 梁藍波：和光 I, 水墨紙本, 2016

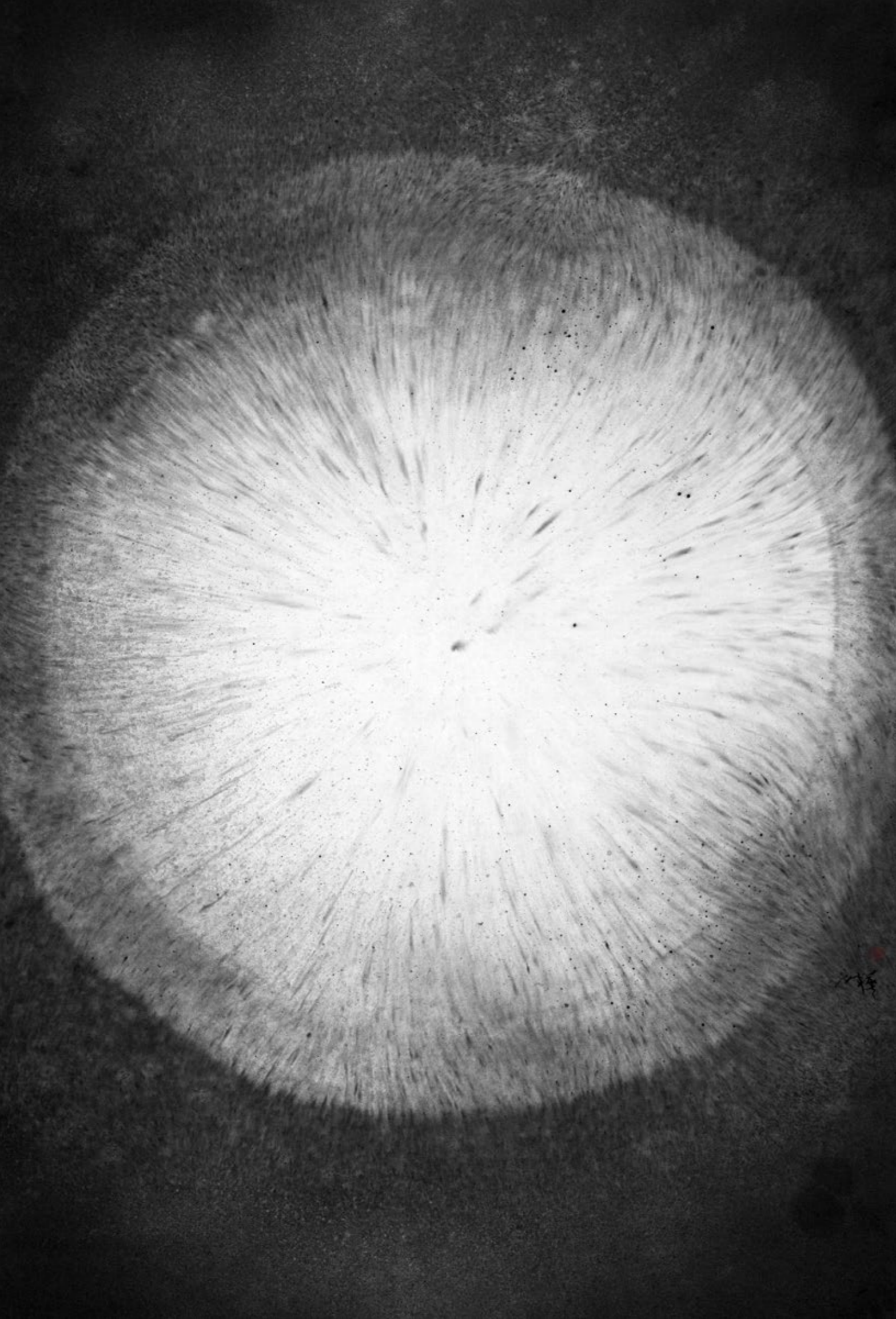




Lampo Leong: Supernova I, Ink on paper, 180cm x 97cm (71" x 38"), 2017 | Supernova I, Tinta sobre papel | 梁藍波：天象 I，水墨紙本，2017



Lampo Leong: Inner Vision, Ink on paper, 144cm x 255cm (56" x 100"), 2014 | Visão Interior, Tinta sobre papel | 梁藍波：心象，水墨紙本，2014



Lampo Leong: Emanation XXIII (Detail), Ink on paper, 151cm x 84cm (59.5" x 33"), 2016 | Emanação XXIII (Detalhe), Tinta sobre papel | 梁藍波：噴薄 XXIII (局部)，水墨紙本，2016

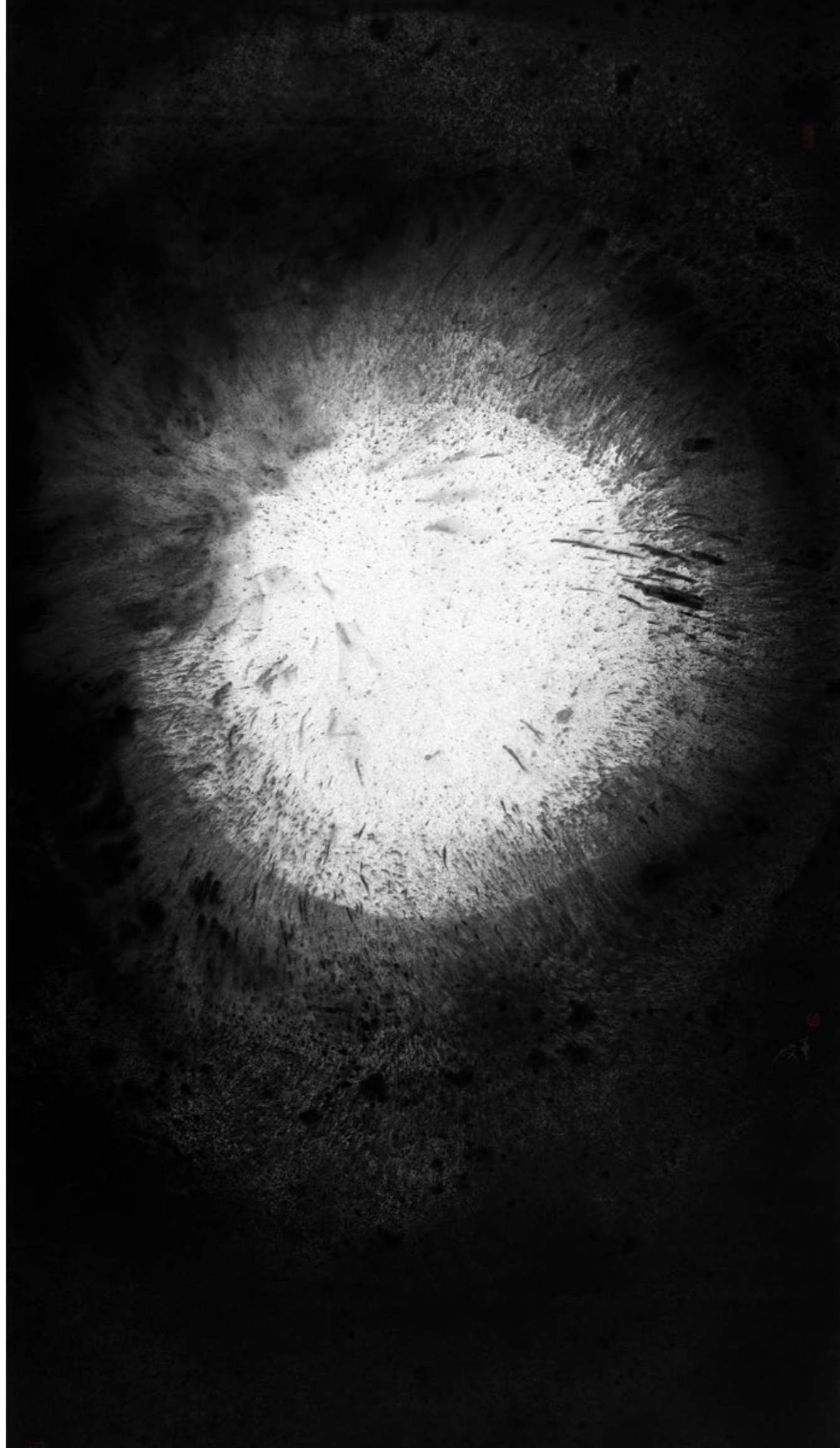
Lampo Leong: Emanation XVI (Detail), Ink on paper, 145cm x 89cm (57" x 35"), 2015 | Emanação XVI (Detalhe), Tinta sobre papel | 梁藍波：圓融 XVI (局部)，水墨紙本，2015





Lampo Leong: Supernova XIX, Ink on paper, 152.5cm x 84cm (60" x 33"), 2017 | Supernova XIX, Tinta sobre papel | 梁藍波：天象 XIX, 水墨紙本, 2017

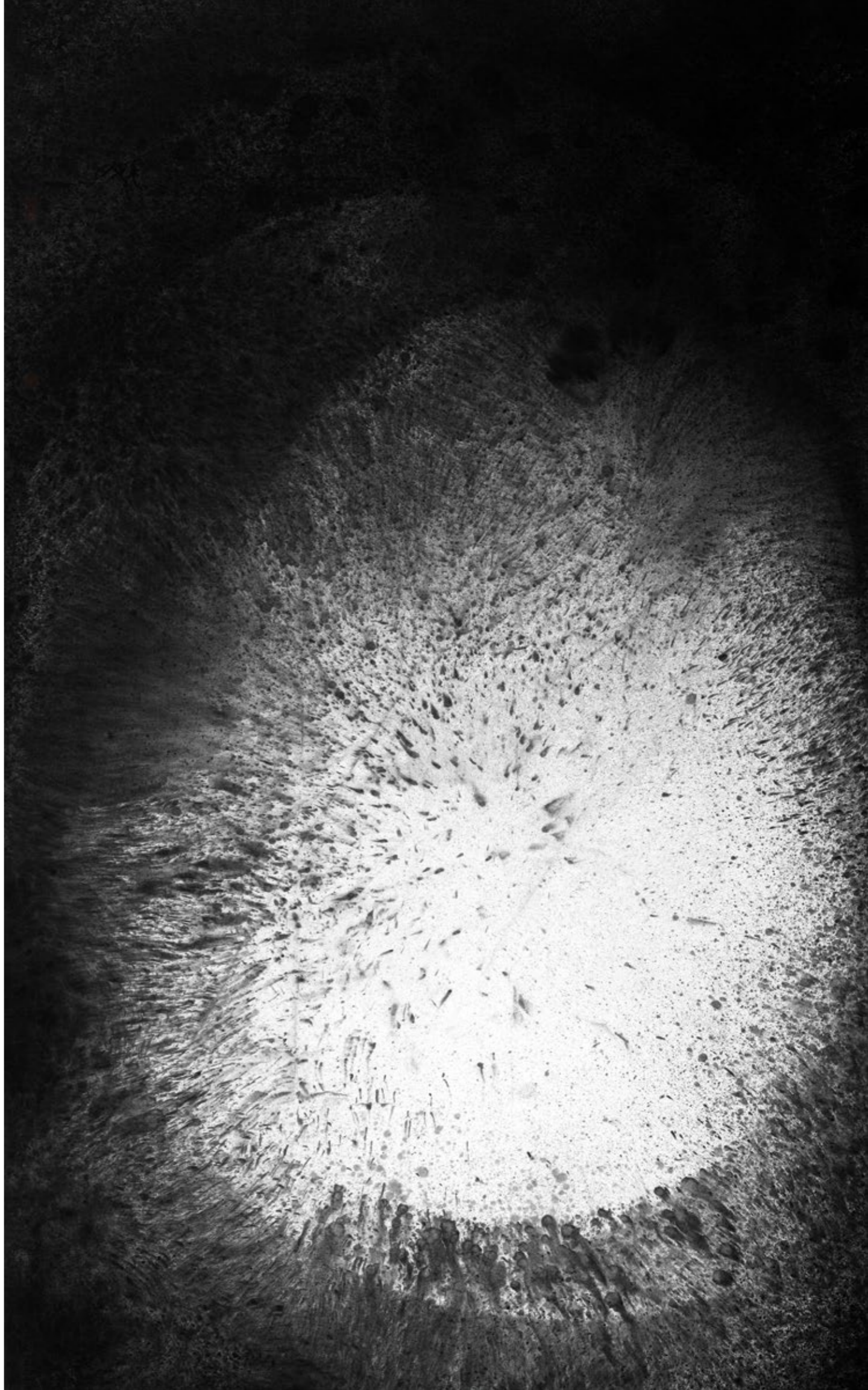
Lampo Leong: Supernova XIII, Ink on paper, 154.5cm x 83.8cm (61" x 33"), 2017 | Supernova XIII, Tinta sobre papel | 梁藍波：天象 XIII, 水墨紙本, 2017

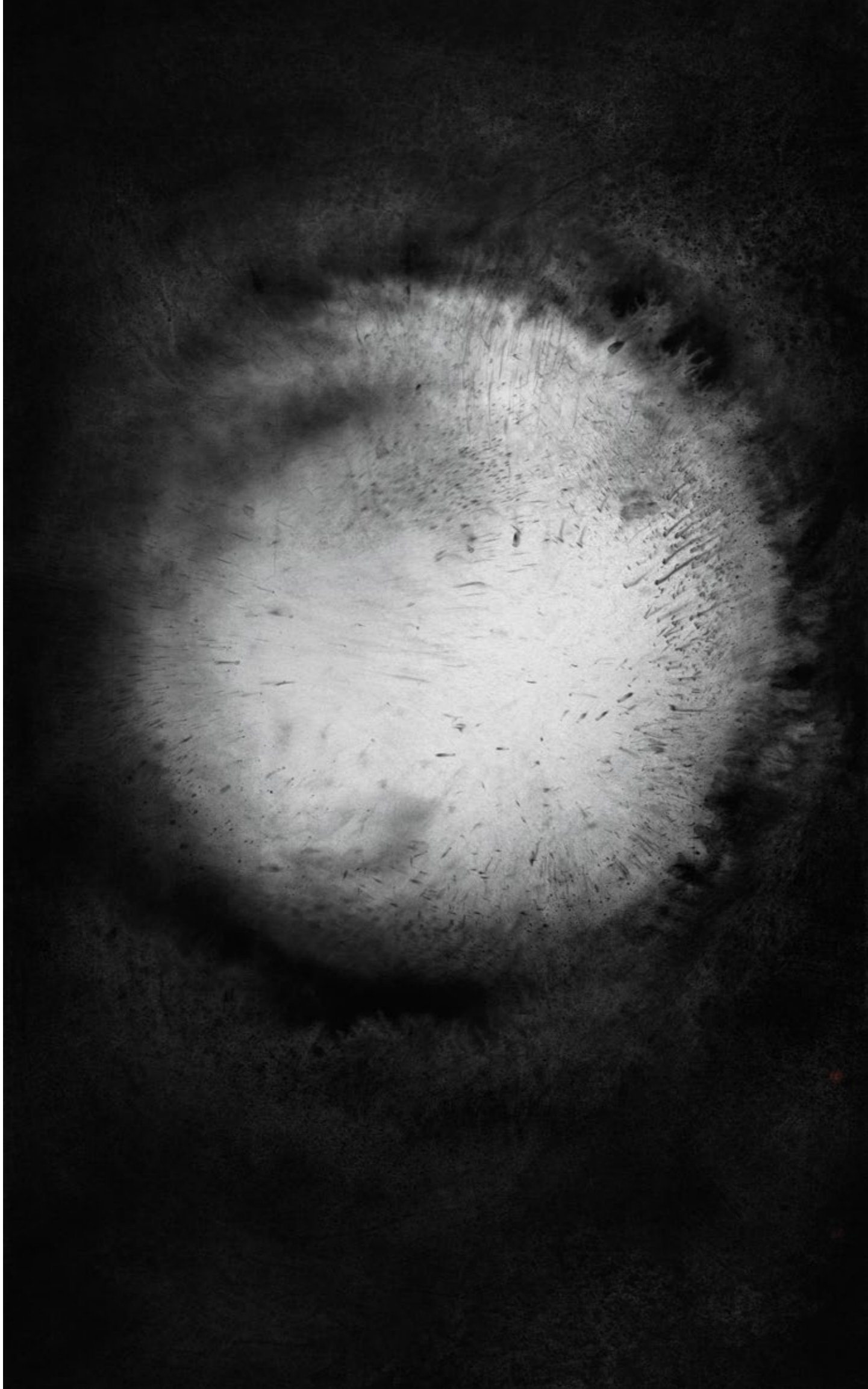




Lampo Leong: Elation I (Detail), Ink on paper, 144cm x 89.5cm (56.75" x 35.25"), 2016 | Exaltação I (Detalhe), Tinta sobre papel | 梁藍波：激蕩 I (局部)，水墨紙本，2016

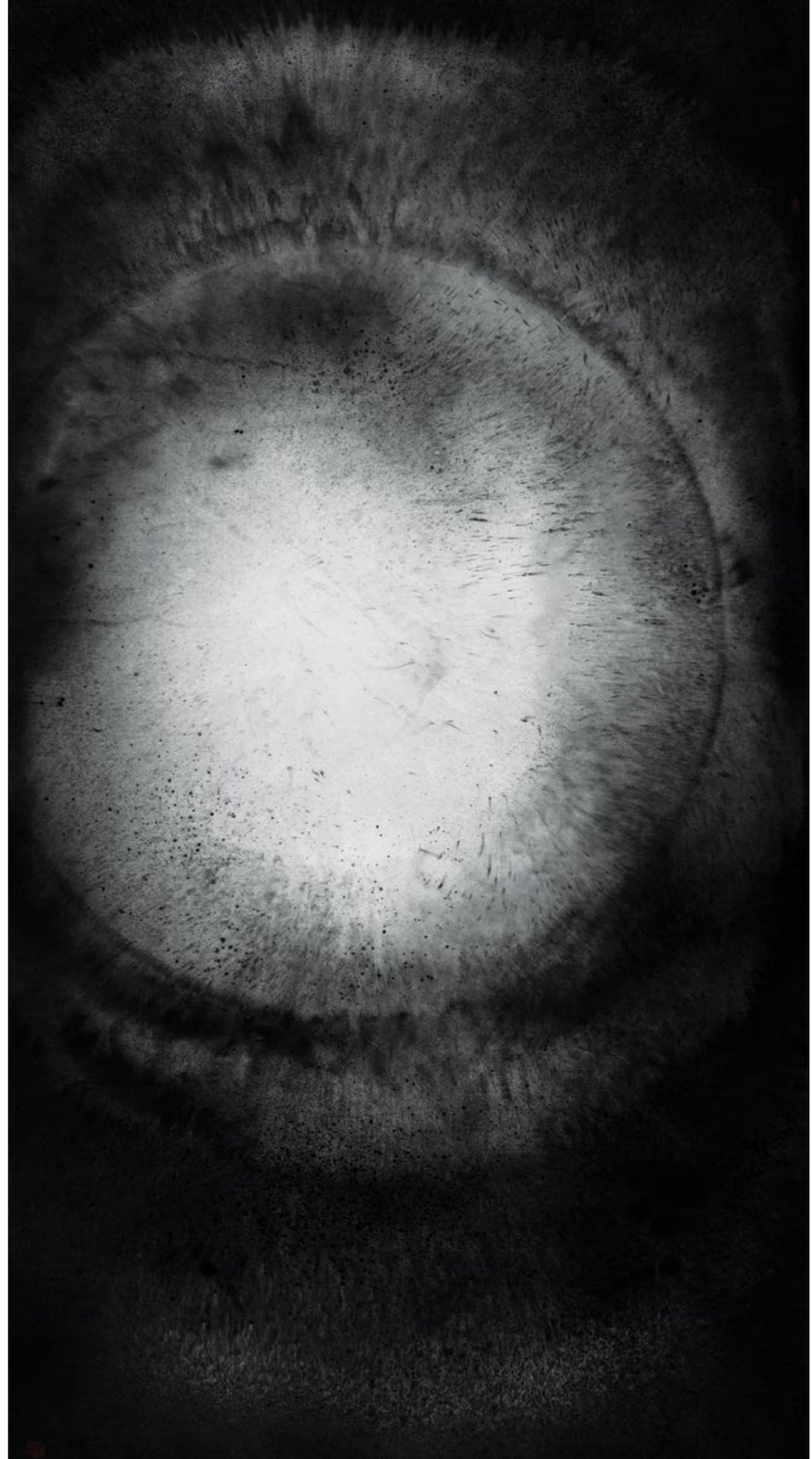
Lampo Leong: Emanation XVIII (Detail), Ink on paper, 151cm x 84cm (60" x 33"), 2016 | Emanação XVIII (Detalhe), Tinta sobre papel | 梁藍波：噴薄 XVIII (局部)，水墨紙本，2016



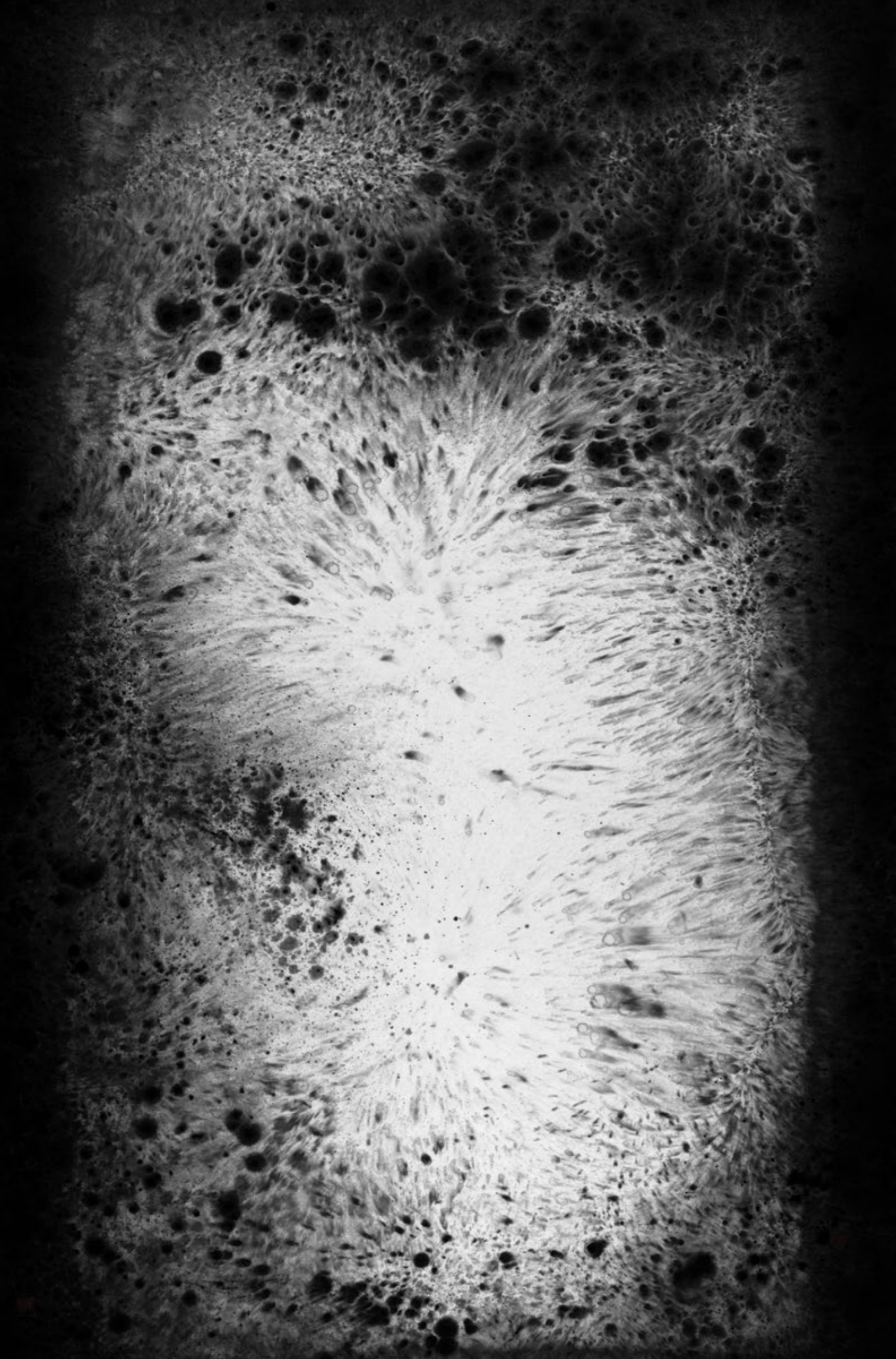


Lampo Leong: Supernova II (Detail), Ink on paper, 180cm x 97cm (71" x 38"), 2017 | Supernova II (Detail), Tinta sobre papel, 180cm x 97cm, 2017 | 梁藍波：天象 II (局部), 水墨紙本, 2017

Lampo Leong: Supernova III, Ink on paper, 180cm x 97cm (71" x 38"), 2017, Christie's Chinese Contemporary Ink | Supernova III, Tinta sobre papel | 梁藍波：天象 III, 水墨紙本, 佳士得中國當代水墨

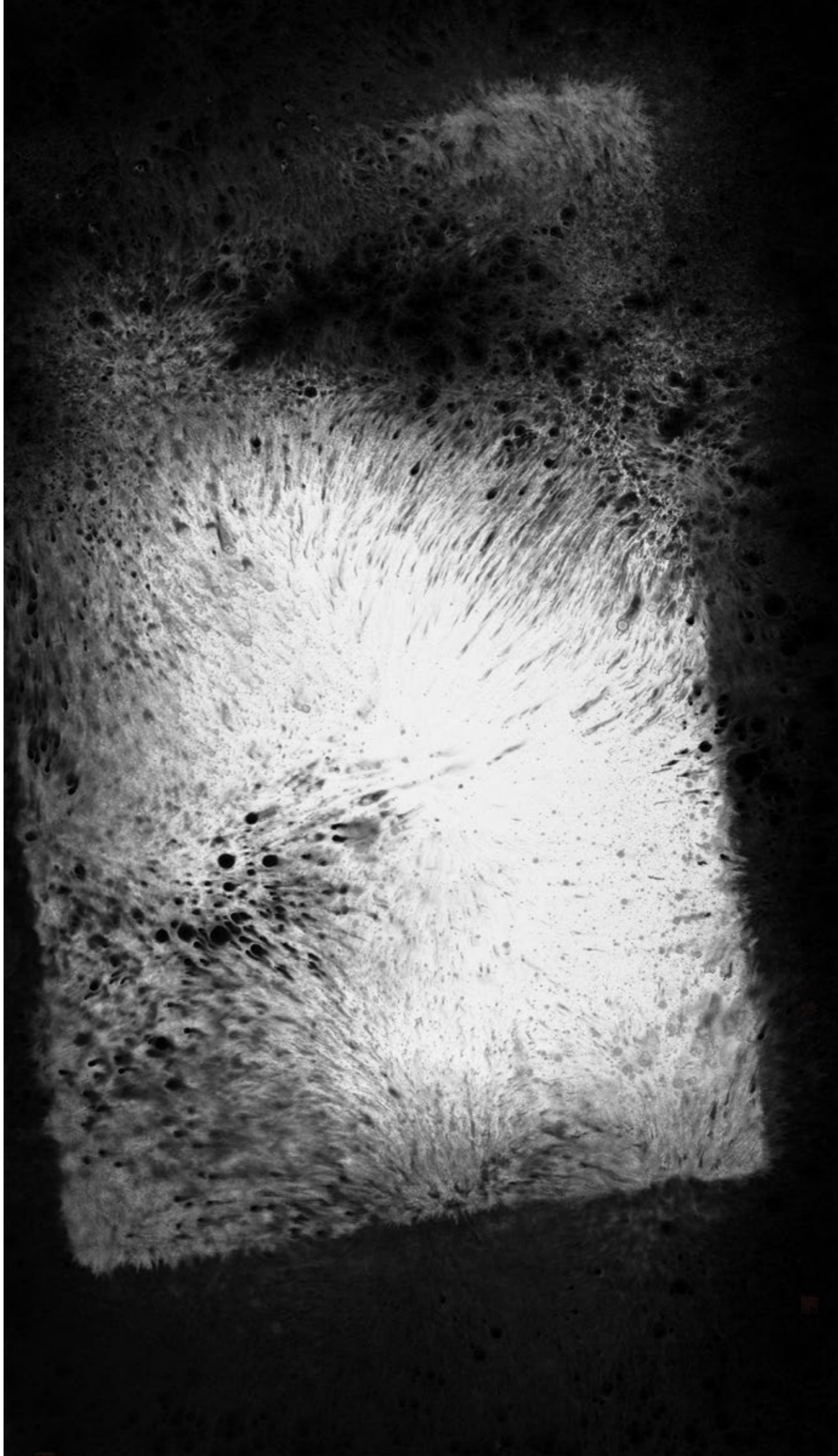


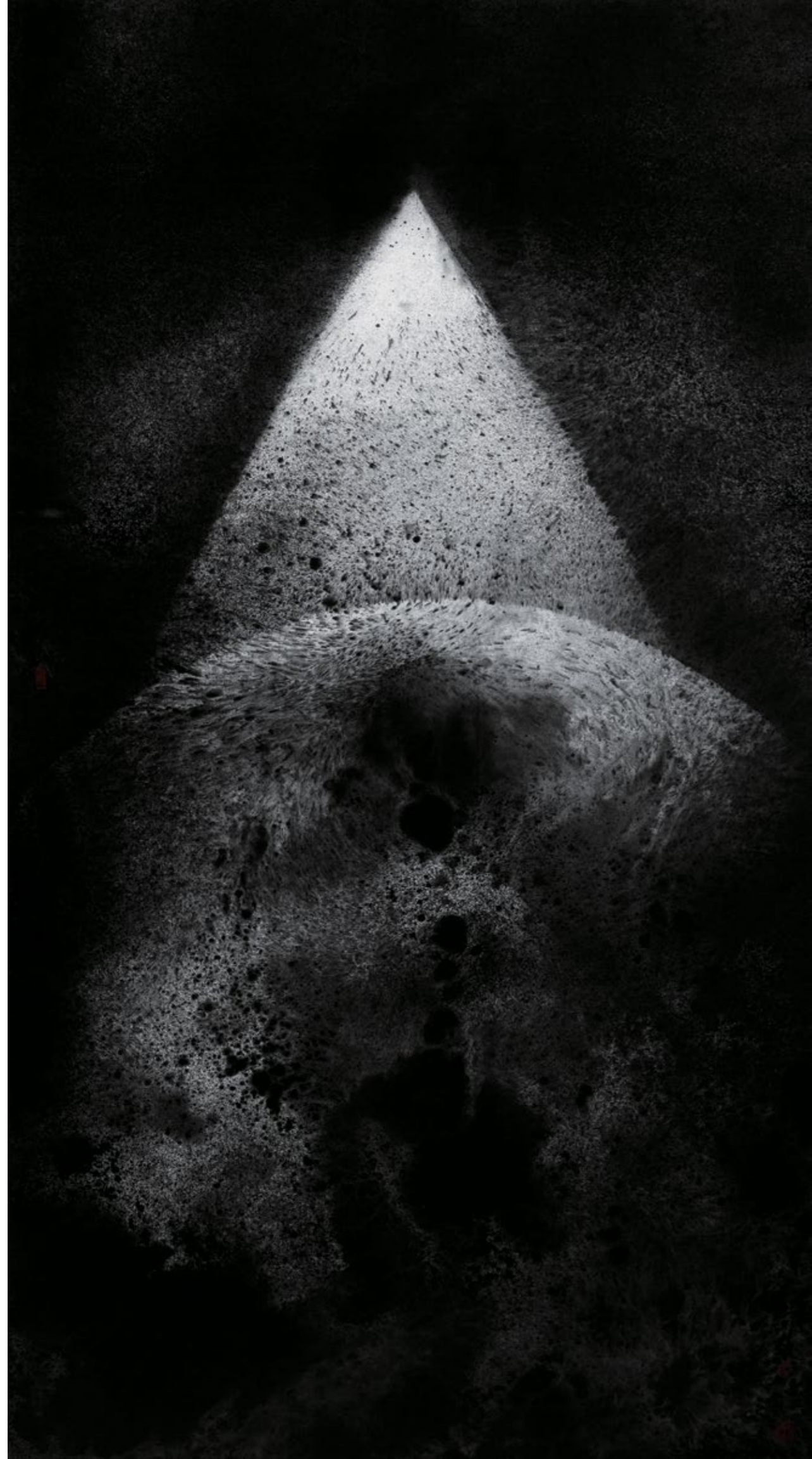




Lampo Leong: Inkscape II (Detail), Ink on paper, 152.3cm x 83.5cm (60" x 32.875"), 2017 | Inkscape II (Detail), Tinta sobre papel | 梁藍波：墨象 II (局部), 水墨紙本, 2017

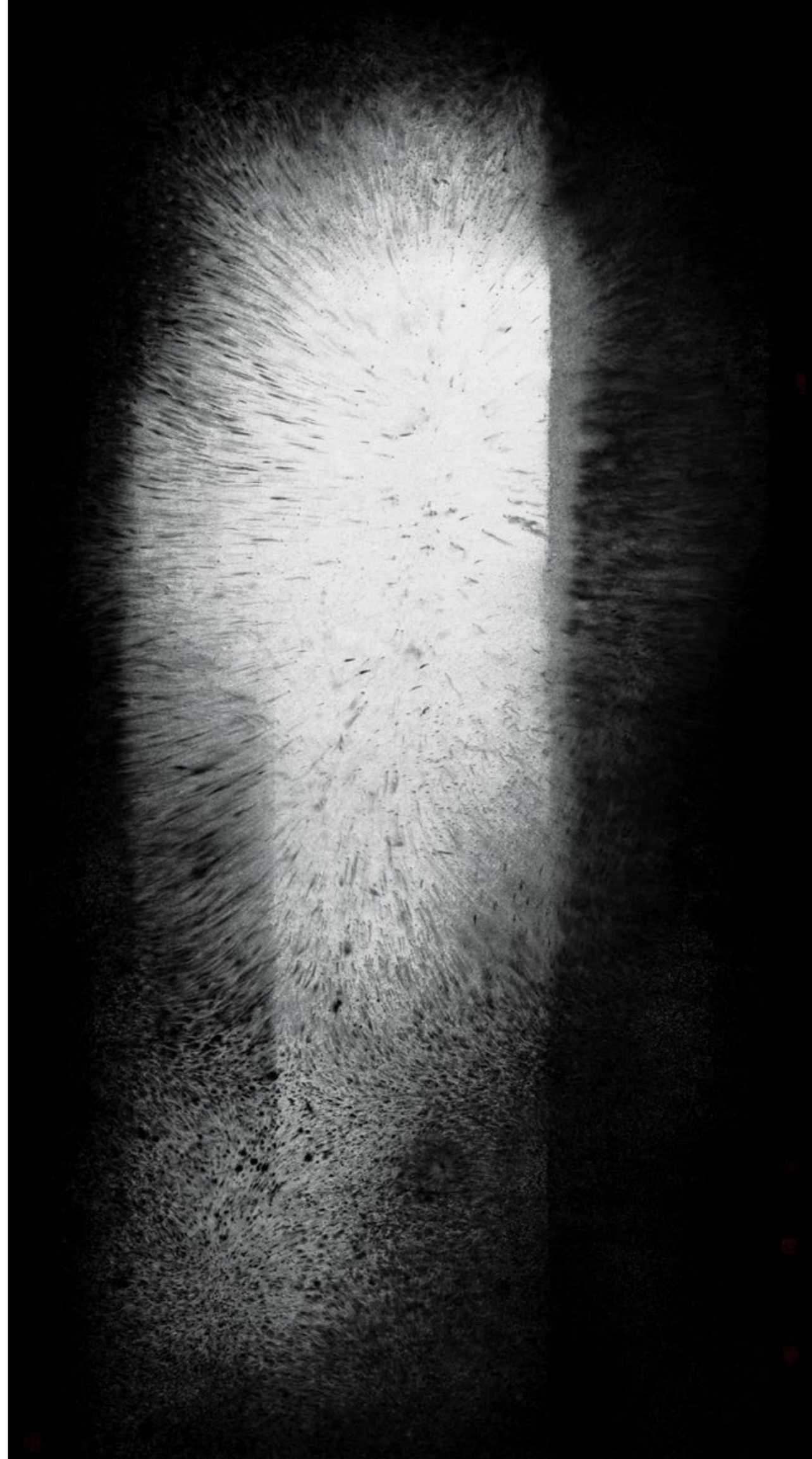
Lampo Leong: Inkscape I, Ink on paper, 152.7cm x 83.7cm (60" x 32.875"), 2017 | Inkscape I, Tinta sobre papel | 梁藍波：墨象 I, 水墨紙本, 2017





Lampo Leong: Pinnacle I, Ink on paper, 151cm x 81cm (59.5" x 32"), 2015 | Pináculo I, Tinta sobre papel | 梁藍波：巔峰 I，水墨紙本，2015

Lampo Leong: Inkscape III, Ink on paper, 153.5cm x 84cm (60.5" x 33"), 2017 | Inkscape III, Tinta sobre papel | 梁藍波：墨象 III，水墨紙本，2017



動
勢

MOVING MARKS



Lampo Leong: Benevolence I, Ink on paper, 67.5cm x 138cm (26.5" x 54.5"), 2017 | Benevolência I | 梁藍波：愛心 II, 水墨紙本, 2017

Opposite page: Lampo Leong: Qi, Ink on paper, 67.5cm x 50cm (26.5" x 19.75"), 2014 | Qi, Tinta sobre papel | 梁藍波：氣韻, 水墨紙本, 2014



Lampo Leong: Cursive II, Ink on paper, 44 cm x 54.5 cm (17.25" x 21.5"), 2015 | Cursivo II, Tinta sobre papel | 梁藍波：狂草 II, 水墨紙本, 2015



Lampo Leong: Admiration, Ink on paper, 47cm x 37cm (18.5" x 14.5"), 2013 | Admiração, Tinta sobre papel | 梁藍波：懷古, 水墨紙本, 2013





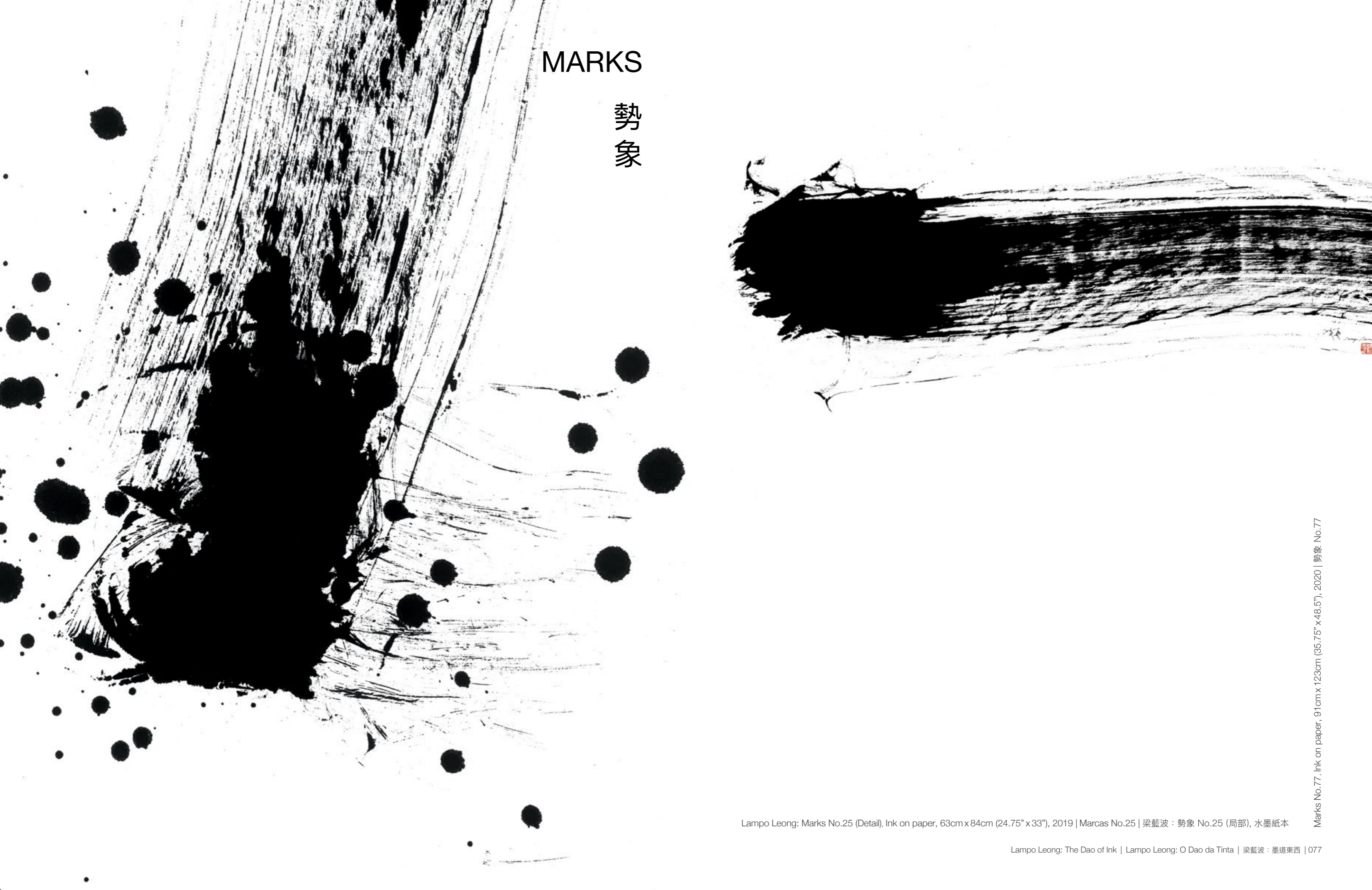
Lampo Leong: Resonance. Ink on paper, 138cm x 68cm (54.25" x 26.75"), 2014 | Ressonância. Tinta sobre papel | 梁藍波：回聲，水墨紙本，2014



Lampo Leong: Dragon · Phoenix (Diptych), Ink on paper, 138cm x 138cm (54.5" x 54.5"), 2019 | Dragão · Fênix (Díptico), Tinta sobre papel | 梁藍波：龍·鳳(兩聯)，水墨紙本，2019

MARKS

勢象



Lampo Leong: Marks No.25 (Detail), Ink on paper, 63cm x 84cm (24.75" x 33"), 2019 | Marcas No.25 | 梁藍波：勢象 No.25 (局部), 水墨紙本

Marks No.77, Ink on paper, 91cm x 123cm (35.75" x 48.5"), 2020 | 勢象 No.77



Lampo Leong: Marks No.26, Ink on paper, 67.5cm x 90cm (26.5" x 35.5"), 2019 | Marcas No.26, Tinta sobre papel | 梁藍波：勢象 No.26, 水墨紙本



Lampo Leong: Marks No.72, Ink on paper, 61cm x 82cm (24" x 32.25"), 2020 | Marcas No.72, Tinta sobre papel | 梁藍波：勢象 No.72, 水墨紙本



Lampo Leong: Marks No.39, Ink on paper, 62cm x 89cm (24.25" x 35"), 2019 | Marcas No.39, Tinta sobre papel | 梁藍波：勢象 No.39, 水墨紙本



Lampo Leong: Marks No.53, Ink on paper, 67cm x 94cm (26.25" x 37"), 2019 | Marcas No.53, Tinta sobre papel | 梁藍波：勢象 No.53, 水墨紙本



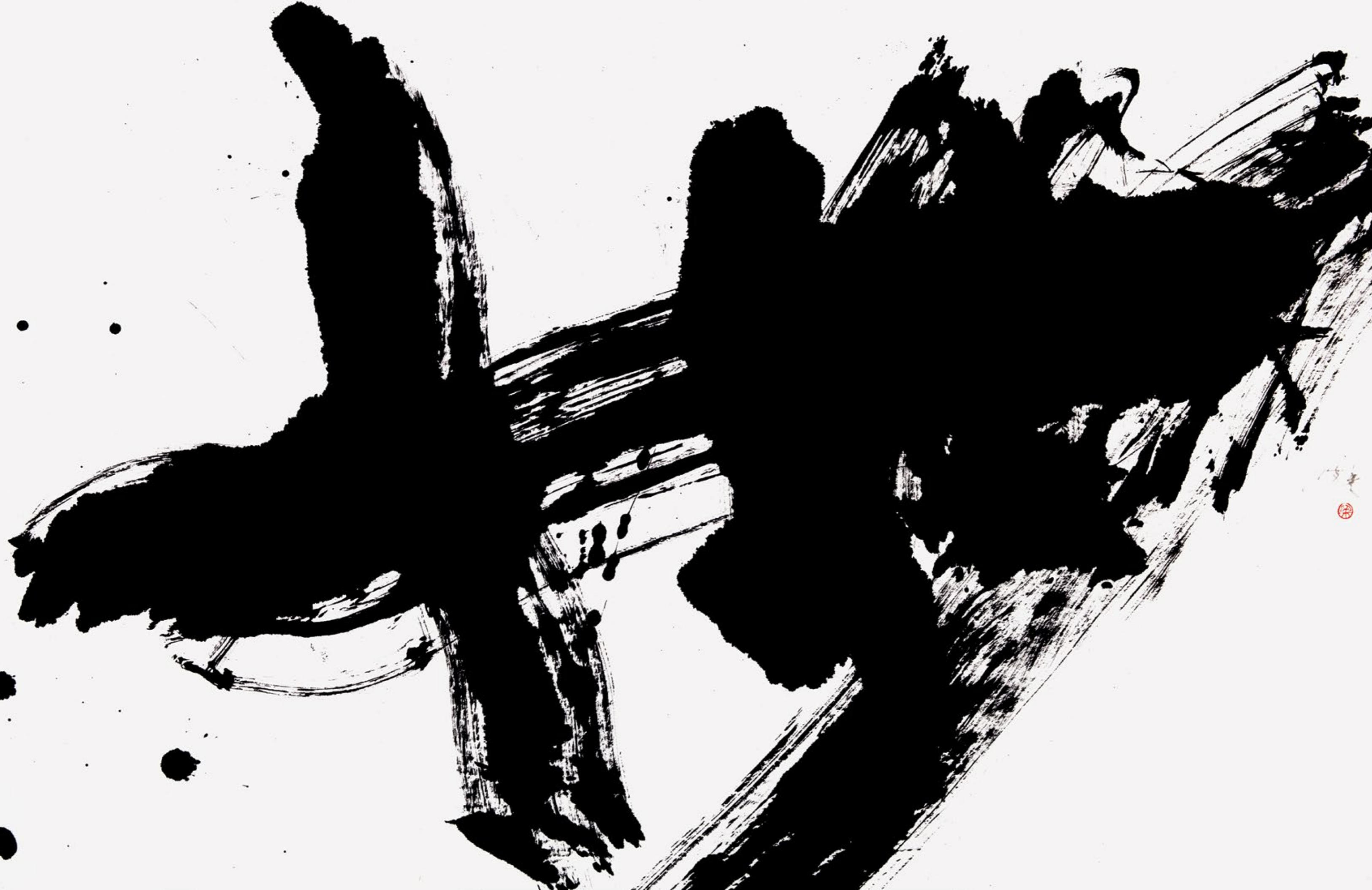
Lampo Leong: Marks No.52, Ink on paper, 77cm x 106cm (30.25" x 41.75"), 2019 | Marcas No.52, Tinta sobre papel | 梁藍波：勢象 No.52, 水墨紙本

Lampo Leong: Marks No.51, Ink on paper, 61cm x 82cm (24" x 32.25"), 2019 | Marcas No.51, Tinta sobre papel | 梁藍波：勢象 No.51, 水墨紙本



Lampo Leong: Marks No.79, Ink on paper, 95cm x 123cm (37.5" x 48.5"), 2020 | Marcas No.79, Tinta sobre papel | 梁藍波：勢象 No.79, 水墨紙本

Lampo Leong: Marks No.80, Ink on paper, 81.5cm x 109.5cm (32" x 43"), 2020 | Marcas No.80, Tinta sobre papel | 梁藍波：勢象 No.80, 水墨紙本





Lampo Leong: Marks No.73, Ink on paper, 57cm x 92cm (22.5" x 36.25"), 2020 | Marcas No.73, Tinta sobre papel | 梁藍波：勢象 No.73, 水墨紙本



Lampo Leong: Marks No.41(Detail), Ink on paper, 62cm x 108cm (24.25" x 42.5"), 2019 | Marcas No.41(Detalhe) | 梁藍波：勢象 No.41(局部), 水墨紙本



Lampo Leong: Marks No.38 (Detail), Ink on paper, 62cm x 93cm (24.5" x 36.5"), 2019 | Marcas No.38 (Detalhe) | 梁藍波：勢象 No.38 (局部), 水墨紙本



Lampo Leong: Marks No.55, Ink on paper, 56cm x 74cm (22" x 29"), 2019 | Marcas No.55, Tinta sobre papel | 梁藍波：勢象 No.55, 水墨紙本, 2019



Lampo Leong: Marks No.40, Ink on paper, 61.5cm x 83cm (24.25" x 32.5"), 2019 | Marcas No.40, Tinta sobre papel | 梁藍波：勢象 No.40, 水墨紙本



Lampo Leong: Marks No.68 (Detail), Ink on paper, 63cm x 93cm (24.75" x 26.5"), 2020 | Marcas No.68 (Detalhe) | 梁藍波：勢象 No.68 (局部), 水墨紙本

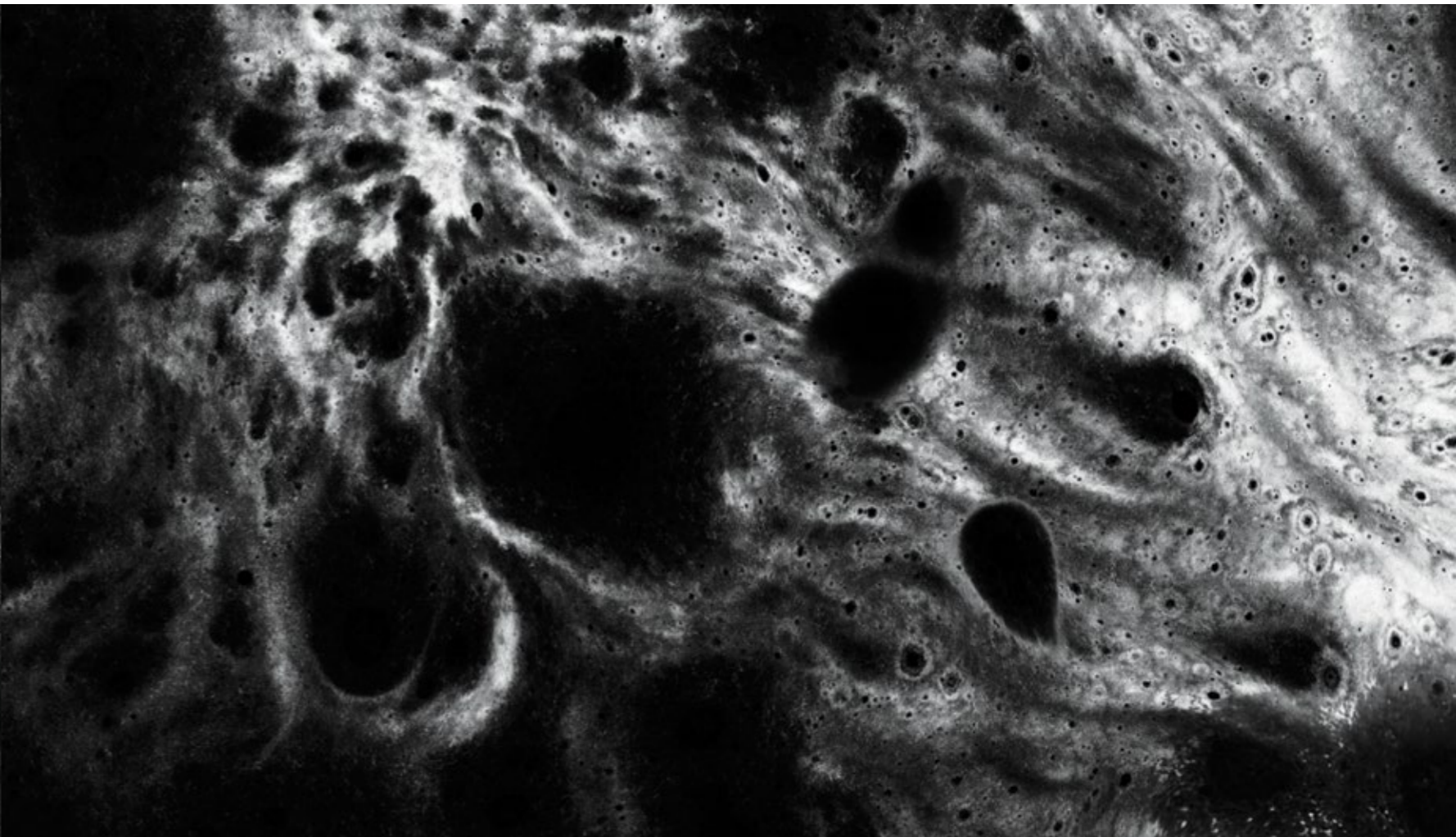
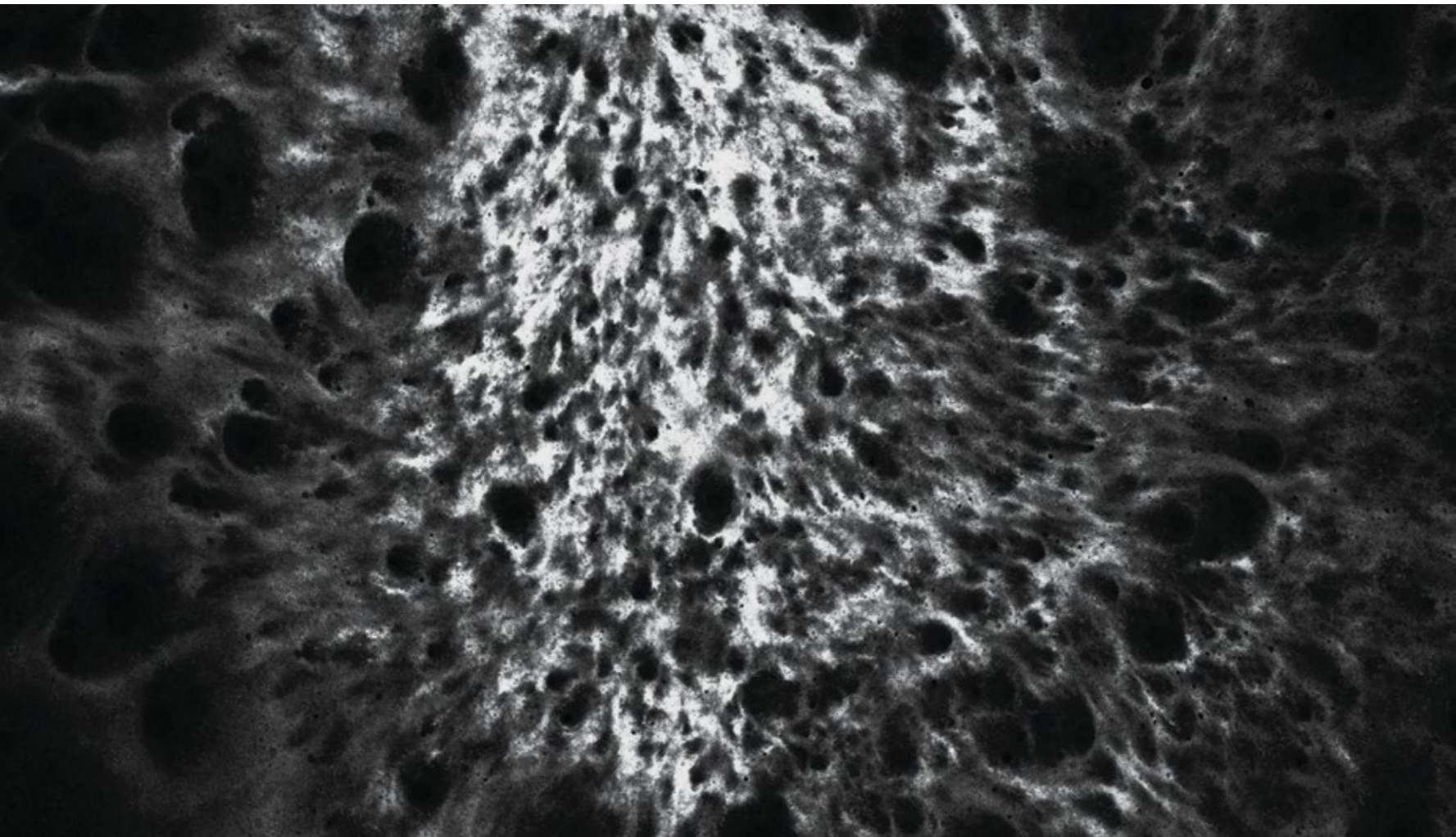
水墨動畫影像裝置和舞蹈

INK ANIMATION & INSTALLATION & DANCE



Lampo Leong & Yanjinzi Gao: Metamorphosis III, Ink Animation & Dance, University of Macau, 2018 | 梁藍波、高艷津子：蛻變 III, 動畫/舞蹈, 鄒甜甜攝

Lampo Leong, Yves Sonolet & Yanjinzi Gao: Qi, Animation/Dance, University of Macau, 2018 | 梁藍波、深力一夫、高艷津子：氣韻, 動畫/舞蹈, 許恆嘉攝





Lampo Leong, Xiaofu Zhang & Dan Wang: Dancing Marks, Animation/Dance, Tanghu Museum of Art, 2017 | 梁藍波/張小夫/王丹: 墨舞, 動畫/舞蹈, 湯湖美術館

Lampo Leong, Yi Chen & Dan Wang: Chanted Poetry, Animation/Dance, Tanghu Museum of Art, 2017 | 梁藍波/陳怡/王丹: 吟月, 動畫/舞蹈, 湯湖美術館



Lampo Leong, Tom McKenney & Yanjinzi Gao: Metamorphosis III, Animation & Dance, University of Macau, 2018 | 梁藍波、高艷津子：蛻變 III, 動畫/舞蹈

Lampo Leong, Tom McKenney & Yanjinzi Gao: Metamorphosis III, Animation & Dance, University of Macau, 2018 | 梁藍波、高艷津子：蛻變 III, 動畫/舞蹈

美術批評家點評梁藍波作品選錄

皮道堅，著名美術批評家，中國華南師範大學美術史論教授：

- 梁藍波屬於東西方文化在當代的風雲際會所造就的藝術家。他的繪畫在相當程度上昭示著一種超越東方與西方、傳統與現代、人文與科技的二元對立，追求某種前所未有的博大、開明、融通的人文精神的文化取向。

彭德，中國西安美術學院美術史論系系主任、教授，博士生導師：

- 梁藍波的近作將中國書法中的狂草疊入畫面，或將書法的線條打散後經營畫面，形成畫中有書和書畫同體的效果。他的畫面鬆動、奔放、自由，流露出一股中國文人一向推崇的逸氣。

魯虹，著名美術批評家，武漢合美術館藝術總監，湖北美院客座教授：

- 梁藍波從一個現代人的審美追求出發，常常逸脫於傳統書法的格式和規範。他一方面大膽地將種種字符作為整體空間的基本素材予以自由化處理，另一方面又特別注意對瞬間爆發性情感的表達，結果便給人以一種完全不同於傳統書法的特殊感受。如果以世界藝術史為線索，我們並不難發現，梁藍波其實是巧妙地將日本少字數書法和西方現代藝術中的抽象主義和表現主義的若干特點自然地融入其作品中，如對造型性、表現性和平面構成的追求等，這使他的作品極富新意。

李偉銘，中國廣州美術學院研究員，中國美術家協會理論委員會委員：

- 我們很容易發現，支撐藍波所營造的視覺世界的骨力構架是他的華夏書法意識。在實際操作中他規避了書法的語義意誼，以耗散形態而非書法結構將書法“法道”的精義融入了水墨與色彩的視像幻覺之中。因此，其所呈顯的生命景觀皆是難預測衡的虛擬狀態以及合若天成的原性力量。正是在這種探尋中，他超越了俗見的對東西方文化捉襟見肘的庸解，並在成功地完成了視覺語言結構重建的同時，昭示了某種對宇宙、人生境界的憧憬。

周韶華，中國美術家協會理事，中國畫研究院院委，原湖北美協主席：

- 有著東方傳統文化訓練，又到過西方學府深造的梁藍波，由現代科學技術提供的啟示，尤其在西方現代藝術氛圍的薰染中，反觀東方傳統文化，打破以往的傳統模式，重建藝術的新形態，並賦予藝術以新的生命。他既超越傳統又超越西方現代諸流派，內涵底蘊既有東方文化的精髓，更有西方藝術的現代風神，我以為梁藍波成功的奧妙就在此中。
- 主體的人格力量和飽滿的激情向畫幅的四面八方擴張而又與宇宙凝聚一體。筆觸運動與“聚變”、“裂變”同步，墨色揮灑與火山“爆發”互動，虛實開合與宇宙旋律節奏渾然一體，人化了的自然宇宙飽含著主體的印痕，藝術語境具有和宇宙整體相類似的基本特征，整體結構與天地萬物有著相同的秩序，主體心態、筆墨走勢與宇宙運動完全是一種對應關係。
- 梁藍波能有這樣的高度，應該是得益於思想上的解放，他徹底擺脫了具象形體的糾纏，自由地表達了象外之意和神動之美，更充分地抒發了與天地精神獨往來的宇宙心境，也就是“大象無形”、“大美無言”的境界和“得意忘形”的狀態。把審美體驗帶到更超脫、更無限、更宏遠、更深邃的空間。這是他經歷了克服兩種文化的矛盾、在碰撞與交匯中找到了自己的坐標，到西天取經後再反觀東方古典文化的一種優化選擇。

王璜生，中國中央美術學院教授、中央美術學院美術館館長：

- 梁藍波是一位頗具東方文化悟性和西方理性精神的藝術家。他不僅能夠通過各種的比較，清晰地站在一個自己的角度來重新感悟東方文化的生命力所在，而且能夠一步步地應用文化的符號，通過對符號的深入分解，對構成符號的材質進行新的改造與組合，來表達他對自身的傳統文化的現代回應。

唐慶年，著名美術批評家，原中國《美術》雜誌編輯部副主任：

- 書法的抽象法則與繪畫的抽象法則有很多相似性，只不過書法以抽象化的符號為表現對象，抽象法則的作用比繪畫明顯，也有比繪畫更豐富的層面。梁藍波把書法融入抽象繪畫，直觀上是為繪畫增添了新的語彙，而這些語彙又負載著書法的抽象法則，無論是完整的字還是那些把抽象符號(文字)更進一步抽象化，剝離原本的符號性，剩下的筆劃和部首，都會給畫面構築起張力關係，它們在畫面上的佈局，輕重、乾濕、疏密、張馳的對比，它們同渾沌背景間的顯與隱、融合與突兀的關係，都給抽象繪畫帶來了新的變化潛力，形成一套新的抽象語言，成為梁藍波獨有的風格。
- 梁藍波作品的長處是在抽象藝術語言的建構上，是作品的完整性和視覺力度上。我想套用石濤的兩句話來形容梁藍波的作品：除了有“渾沌裏放出光明”的效果外，更有“墨海中立定精神”的力量，而這正是把書法融入抽象繪畫所產生的特殊功效。

江濤，中國廣州華南農業大學藝術學院副教授：

- 梁藍波揉合西方現代藝術的觀念與技法，把他一向鍾愛的狂草書法作為中華文化的精華在這些後現代式的作品中以抽象的圖形和神秘的文化符號出現，通過用筆的輕重、緩急、乾濕、疏密等對比以及誇張的字形結構變化，使狂草書法與隨機滲化的水墨潑灑相融相生，賦予畫面強烈的視覺衝擊力和靈動感。而狂草書法的介入，也使他的作品超越了抽象表現主義式的隨機塗抹，讓文化符號成為作品的核心表達。
- 梁藍波通過由水墨宣紙所形成的幾何構架，營造出一幅幅與萬有引力、蟲洞理論、哈勃太空望遠鏡等現代太空科技和宇宙探索有著某種親緣關係的視覺幻象。這些畫面博大雄渾而又氤氳生動，讓觀者聯想到宇宙星空等大自然的恢弘壯闊和磅礴氣勢，以及那種孕育人類生命演化進程的神秘力量，彷彿在宇宙的多維空間中自由穿越，“乘雲氣，騎日月，而遊乎四海之外”。

梁藍波《墨象》《墨勢》《勢象》系列創作理念：

- 水墨系列《墨象》《墨勢》《勢象》通過融合狂草書法的筆觸和西方現代藝術的幾何構架去強化作品的視覺衝擊力，延展傳統水墨的語彙，並推動水墨藝術向抽象性和後現代性演化。《墨勢》《勢象》系列既努力彰顯中國狂草的造型韻律，又力求發揮書法線條的精神意蘊；而在《墨象》中，畫面的中心結構既形若運行於太空的星雲，又如同噴薄而出的光能，透過水和墨的不斷穿梭揮灑、碰撞交織，這些充滿爆發力和動勢的筆觸墨痕營造出豐厚強盛的生命張力以及氤氳渾沌、博大輝煌的宇宙氛圍。這些深邃神秘的畫面讓觀者感受到大自然驚心動魄的力量，體味到宇宙生命的躁動，並在解讀這些迷幻空間時獲取一種顧念永恆、跨越時空的人生體驗。作品追尋老莊哲學雄渾博大、磅礴昂揚的精神氣概，以及剛柔相濟、主客交融的浩瀚境界。

EXCERTOS DE CRÍTICAS AO TRABALHO DE LAMPO LEONG

Patricia Berger, Professora de História da Arte, Univ. of Calif., Berkeley:

- Os trabalhos de Leong são palimpsestos – textos, apagados, rasgados em pedaços e reescritos –, registros de um processo criativo que tem tanto de sutil como de complexo. Enquanto os lemos, vamos removendo as suas várias camadas e somos confrontados, tais como nos próprios modelos Taoístas do artista, com matéria elementar arrastada para uma era primordial e, desta forma, para um tempo de possibilidades infinitas antes de o significado ser delimitado ou retido.

Lothar Ledderose, Professor de História da Arte, Universität Heidelberg:

- Leong Lampo abre a visão para um abismo de fogo vermelho e quente, onde se suspendem, em sombreados de preto, fragmentos de escrita cursiva, quer em pinceladas finas e complexas quer em pinceladas amplas e vigorosas. Nesta fase, o texto coerente aguarda ainda para ser formado num caldeirão de mistura cósmico.

Josienne Piller, Historiadora de Arte e Diretor de Galeria, Univ. of Pittsburgh:

- Embora tenha iniciado o seu trabalho em caligrafia tradicional chinesa, Leong engajou-se num processo bastante transformador e que pode ser considerado como uma moderna versão de alquimia. Apesar de Leong ter comparado o seu trabalho ao dos Expressionistas Abstratos Americanos dos anos 50, as suas obras são bastante mais transformativas. Enquanto o Expressionismo Abstrato dá ênfase à aplicação direta da tinta sobre a tela sem desenhos preparatórios, Leong desconstrói a caligrafia e reintegra os fragmentos daí resultantes num conjunto uniformizado que transcende limites culturais... Tal processo de transformação origina trabalhos híbridos que conjuram aquelas que parecem ser imagens fantasmagóricas do mundo natural.

Yang Wang, Professora Auxiliar de História da Arte, Univ. of Colorado, EUA:

- Inkscape (Evasões pela Tinta)*, ao contrário de uma normal paisagem a tinta, é uma criação governada por uma lógica interna com recurso à tinta e às suas formas concomitantes, em vez de ser fiel às referências acerca do mundo físico.
- Organizadas em torno de formas geométricas, as composições de Leong, centradas e equilibradas, tomam frequentemente formas circulares nas quais percebemos a tensão entre a planura firme de um buraco negro e a dimensão infinita. Mesmo nos seus trabalhos mais recentes a óleo e acrílico, o volume salta da superfície bidimensional em formas justapostas e amorfas. As pinturas de Leong são mundos credíveis e cativantes, desconhecidos mas também lógicos. As suas novas séries, despidas dos aspetos físicos da tinta e da cor, parecem devolver-nos à origem luzente e prozóica do universo, ou talvez ao seu renascimento.
- Forças centrípetas parecem atrair os sinais como ímanes. Variados, animados, e em massa poderosa, os pontos móveis (quicá dançando) de Leong são os progenitores das linhas que continuam a marcar presença nos trabalhos mais recentes do

artista, tal como surgiam nas suas obras mais antigas. Ausência uniforme de profundidade ilusória, as “inkscapes” sugerem um mundo de camadas sobrepostas em memórias.

Aaron Fine, Prof. e Diretor, Departamento de Arte, Truman State Univ.:

- Para além do mais, há uma ambiguidade interessante caso uma interpretação Modernista ou Pós-modernista seja aplicada: a postura explicitamente formalista do seu trabalho, enquanto resultado que absorve simultaneamente várias outras tendências, transmite uma propensão Modernista com referência a vários períodos de tempo, à incorporação de música, dança, desenho, pintura, e arte digital, estimulando a uma leitura Pós-modernista... Leong trabalha sempre rumo a uma síntese ininterrupta destes elementos díspares. Esta estética em continuidade pode ser vista como oposta ao atual tom cacofónico em moda e ecoa em resultado da forma natural extrema como o seu trabalho ilustra tanto as formas da arte tradicional chinesa como os modos americanos de abstração.

Kevin Allton, PhD, Instrutor, Universidade do Sul de Indiana, EUA:

- A busca para realizar o sublime como um objeto de contemplação é um impulso que Leong partilha com os grandes calígrafos de eras passadas. Mas o que parece ser totalmente novo é a maneira de como Leong elevou a dimensão inerentemente dramática do gesto caligráfico. É como se ele tivesse descoberto um paralelo artístico na forma como, em Inglês, a palavra “character” pode fazer referência tanto a um sinal da escrita (caráter) como a um papel dramático (personagem). O surpreendente resultado das experiências das sínteses alquimistas de Leong reflete o modo como, no coração dos media tradicionais chineses mais acarinados, ele conseguiu dar liberdade ao drama das energias faustianas latentes nas figuras caligráficas.

Declaração Artística de Lampo Leong sobre Inkscape e Moving Marks:

- A minha atual série de pinturas incorpora caligrafia chinesa cursiva selvagem com estruturas geométricas alcançadas pela acumulação de camadas de salpicos de tinta de maneira a gerar qualidade atmosférica etérea e uma sensação de energia em movimento num espaço cósmico misterioso e poderoso. Matizes de respingos de tinta deslocam-se em movimentos direcionais para formar um elemento central que funciona tanto como a órbita de um planeta num espaço cósmico misterioso como um raio de luz ou um jato de energia que emana do âmago. Estas figuras fazem-nos ganhar consciência não só sobre a vitalidade miraculosa da Natureza como também acerca do processo enigmático da criação do Universo. Refletindo uma reverência pelo espírito do taoísmo e do sublime, bem como um assombro sempre renovado pelo Universo que nos é revelado pela ciência moderna, a minha pintura celebra as energias dinâmicas que dão origem a novos planetas, novas estrelas e nova vida.

EXCERPTS OF REVIEWS ON LAMPO LEONG’S WORK

Patricia Berger, Professor, Art History, Univ. of California at Berkeley:

- Leong’s works are palimpsests—texts that are written, erased, broken apart, and overwritten—records of a creative process that is both subtle and complex. As we read them, peeling back their many layers, we are confronted, like the artist’s own Daoist models, with elemental matter, swept back to a primordial age, and so to a time of infinite possibilities before meaning was defined and contained.

Lothar Ledderose, Professor, Art History, Univ. of Heidelberg, Germany:

- Leong Lampo opens the vista into a red-hot chasm of fire. In it hang, in graded shades of black, fragments of cursive script, partly in thin and unwieldy, partly in broad, almost doughy brushstrokes. A coherent text is still waiting to be formed in this cosmic melting pot.

Josienne Piller, Art Historian & Gallery Director, Univ. of Pittsburgh:

- While his work begins with traditional Chinese calligraphy, Leong engages in a process that is so transformative that it can be considered as a modern-day version of alchemy. While Leong has compared his work to that of the American Abstract Expressionists of the 1950s, his work is far more transformative. Whereas the Abstract Expressionists emphasized direct application of the paint to the canvas without preparatory drawings, Leong’s work deconstructs calligraphy and reintegrates the resulting fragments into a unified whole that transcends cultural boundaries This process of transformation creates hybrid works that conjure up what appear to be phantasmagoric images of the natural world.

Yang Wang, Asst. Professor of Art History, Univ. of Colorado, Denver:

- Inkscape*, unlike an ink landscape, is a creation governed by the internal logic of the ink medium and its attendant forms, rather than reliance on reference to the physical world.
- Organized around geometric shapes, Leong’s compositions are centered and balanced, often taking a circular shape in which we perceive the tension between a black hole’s resolute flatness and infinite dimension. Even in his earlier oil and acrylic works, volume leaps from the two-dimensional surface as amorphous, overlapping forms. Leong’s paintings are believable and beguiling worlds that are unfamiliar but logical. The new series, stripped of the physicality of paint and color, appears to return us to the glimmering, protozoic beginnings of the universe, or perhaps its rebirth.
- Centripetal forces seem to pull the marks like magnets. Varied, animated, and powerful en masse, Leong’s moving dots are the progenitors of lines, which continue to appear in Leong’s latest work, as they did in earlier work. Even absent of illusionary depth, the “inkscapes” suggest a layered world built upon memories.

Katharine Burnett, Asso. Professor of Art History, Univ. of Calif., Davis:

- As an erudite once claimed for the great Tang Dynasty

calligrapher Huaisu, the same may be said of Lampo Leong: “His aim is a novel and original style, so for him there can be no fixed rules. His style is sinewy and uninhibited, and conveys a flavor of antiquity.”

Aaron Fine, Professor & Art Dept. Chair, Truman State University, USA:

- One thing Leong’s work does do, with incredible clarity, is stand firmly within both Chinese and American artistic contexts. Furthermore, there is an interesting ambiguity as to whether a Modernist or Post-modernist interpretation is most apt. The explicitly formalist stance of his work conveys a Modernist inclination while the simultaneous borrowing from multiple lineages, reference to multiple time periods, and incorporation of music, dance, drawing, painting, and digital art all urge a Post-modernist reading Leong always works towards a seamless synthesis of these disparate elements. This seamless aesthetic may be seen as running contrary to a more cacophonous tone currently in fashion and it is echoed by the extremely natural way in which his work illustrates both traditional Chinese art forms as well as American modes of abstraction.

Kevin Allton, PhD, Instructor, University of Southern Indiana, USA:

- The quest to realize the sublime as an object of contemplation is an impulse Leong shares with the great calligraphers of eras past. But what seems altogether new here is the way Leong has heightened the inherently dramatic dimension of the calligraphic gesture. It’s as if he’d found an artistic parallel to the way that in English, the word “character” can refer either to a written sign or a dramatic role. The amazing result of Leong’s alchemical experiments in synthesis is that in the heart of the most cherished of traditional Chinese media he has managed to liberate the drama of Faustian energies latent in the calligraphic figure.

Lampo Leong’s Artist Statement for Inkscape, Moving Marks & Marks:

- My current ink painting series *Inkscape*, *Moving Marks* and *Marks* incorporate wild cursive Chinese calligraphy with geometric structure attained by accumulated layers of ink splashes to generate an ethereal atmospheric quality and a sense of moving energy in a mysterious and powerful cosmic space. Arrays of ink splashes march in directional movements to form a central element that works both like a planet orbits in a mysterious cosmic space and as a surge of light or energy spurts out from within. These images make us aware of the miraculous vitality in nature and the enigmatic process of creation in the universe. Reflecting a reverence for both the spirit of Daoism and the Sublime, as well as an ever-renewed wonder at a universe revealed to us through modern science, my painting celebrates the dynamic energies that give birth to new planets, new stars, and new life.

藝術家梁藍波教授簡歷

- 教學和專業領域職務（共30多項，選錄如下）：**
- 澳門大學特聘教授、傳播系博士生導師、藝術設計中心主任、曹光彪書院副院長、大學學術理事會成員（2018-）
- 美國哥倫比亞密蘇里大學視覺藝術學院終身教授榮休（正教授, 2019-）
- 中國教育部高等學校動畫、數字媒體專業指導委員會廣東省專家小組成員（2019-）
- 中國廣東省本科高校美術學類專業教學指導委員會副主任委員（2019-）
- 中國國家畫院/廣州畫院/廣州美術學院“廣州國家青苗畫家培訓計劃”課題組專家（2019-）
- 中國廣東省粵港澳大灣區美術與設計教育發展聯盟副理事長（2018-）
- 中國湖北武漢華中師範大學美術學院特聘教授（2017-）
- 中國廣州華南師範大學美術學院國際藝術研究所客座教授（2011-）
- 中國廣州畫院特聘名譽畫師和特聘研究員（2011-）
- 中國廣州美術學院客座教授（2009-）
- 中國美術家協會會員（2020-）
- 美國哥倫比亞密蘇里大學美術系終身教授、研究生導師、訪學中心主任（正教授，2011–2019）
- 澳門大學設計學院籌備委員會顧問（2013–2015）
- 美國密蘇里科技大學人文藝術系 Maxwell Weiner 講座教授（2012）
- 中國廣州廣東工業大學特聘外籍教授（視覺傳播研究生課程, 2017）
- 中國成都四川大學“實踐及國際課程周”特聘外籍教授（2016、2017）
- 中國湖北武漢理工大學“研究生國際化課程”特聘外籍教授（2016）
- 美國賓州費城藝術大學美術設計系特聘研究生導師（2010–2011）
- 美國哥倫比亞密蘇里大學美術系系主任（2007–2009）
- 美國哥倫比亞密蘇里大學美術系助理教授、副教授、研究生導師、素描教研室主任（油畫、素描, 2001–2011）
- 美國舊金山州立大學客座助理教授（水墨畫、中國書法, 1996–2001）

學歷：

中國北京中央美術學院書畫比較研究博士（導師：邱振中、王宏建, 2009）
美國加州美術學院繪畫系碩士（獲“桂冠畢業生”榮譽稱號, 油畫, 1988）
美國柏克萊加州大學中國美術史研究生研討班（導師：高居翰, 1988）
中國廣州美術學院中國畫系學士（師從楊之光、尚濤、陳少豐等, 1983）

個人書畫作品展（共70多次個展，選錄如下）：

2020年 澳門教科文中心(澳門基金會主辦澳門藝術家推廣計劃；畫冊)
2019年 中國上海葉美術（水墨和新媒體）
2017年 美國紐約霍頓學院（水墨和新媒體）
2017年 中國武漢湯湖美術館“墨勢·墨象：梁藍波水墨藝術展”(畫冊)
2016年 中國北京中央美術學院美術館“墨象：梁藍波當代水墨藝術”
2016年 美國哥倫比亞意象畫廊和文化中心“梁藍波：墨象”
2014年 台灣台北千活藝術中心“梁藍波：能量的積聚與爆發”(畫冊)
2013年 美國費城區維納洛瓦大學“梁藍波：書法的靈感”
2012年 美國杜魯門州立大學“梁藍波：回顧展”(彩色畫冊)
2012年 美國堪薩斯城MLB畫廊“梁藍波：狂草”
2010年 美國戴維斯加州大學美術館“梁藍波：宇宙精神”
2009年 美國哥倫比亞密蘇里大學 George Caleb Bingham 畫廊
2008年 美國明尼阿普拉斯太陽畫廊“梁藍波：墨舞”(以及2006年)
2007年 美國柏克萊加州大學“梁藍波：能量”
2007年 美國德州聖安東尼學院“梁藍波：崇高精神”

2006年 澳門文化中心創意空間“積健為雄：梁藍波狂草書法”(畫冊)
2005年 美國佐治州沙瓦那大西洋州立大學“梁藍波：空間構成”
2004年 美國賓州麗金陵學院“梁藍波：光與空間”
2004年 美國德州聖優斯頓大學“梁藍波近作展”
2003年 美國肯德基州東肯德基大學“梁藍波近作展”
2003年 美國芝加哥近郊美術中心“梁藍波：跨越傳統與現代”
2003年 美國聖路易斯大學博物館“梁藍波：懸浮·墨跡”
2002年 美國依利諾州西依利諾大學“梁藍波：抽象能量”
2000年 美國加州硅谷方氏畫廊“梁藍波：聚合大系”(以及1997年)
1998年 澳門文化司署主辦“解變·重構：梁藍波聚合大系”(畫冊)
1997年 香港中環世界畫廊“梁藍波：聚合大系”
1988年 中國廣州美術館“梁藍波：雲·山·夢”
1986年 澳門賈梅士博物院“梁藍波作品展”(彩色畫冊)
1986年 美國加州硅谷埃及博物館“梁藍波作品展”
1986年 美國屋崙加州美術學院“梁藍波近作展”

主要聯展和獲獎（獲選350多個重要聯展，80多次獲獎，選錄如下）：

2021年 香港國際會議展覽中心“全球水墨畫大展”(精裝畫冊)
2020年 意大利米蘭 MOOD 設計美術館“A’設計獎”攝影銅獎（畫冊）
2020年 香港佳士得香港2020年春拍“中國現當代繪畫”(彩色畫冊)
2020年 希臘克里特島哈尼亞舊港地中海建築中心（CAM）“第三屆哈尼亞國際攝影藝術節”
2020年 美國麥迪遜威斯康辛大學露絲·戴維斯藝術設計畫廊“和與進：全美華人美術教授協會2020年作品展覽”(董偉、莎拉·卡特策展；彩色畫冊)
2019年 法國巴黎盧浮宮卡魯塞爾館“國際藝術沙龍展”(法國國家美術協會主辦，由法國總統馬克龍高度贊助；彩色畫冊)
2019年 佳士得香港2019年秋拍“中國當代水墨”(以及2019、2018、2017、2016年秋拍和春拍；常包括谷文達、王冬齡、徐冰、劉國松等藝術家的作品；彩色畫冊)
2019年 中國北京中國國家博物館“AS–Helix: 人工智能時代的藝術與科學融合”，第五屆藝術與科學國際作品展暨學術研討會，國家博物館和清華大學美術學院主辦(彩色畫冊)
2019年 中國北京中國美術館“融：2019澳門藝術家作品特展”(畫冊)
2019年 中國北京中央音樂學院“北京國際電子音樂節開幕音樂會”(多媒體作品；以及2015年和2014年)
2019年 中國北京國際設計週“水墨與紋藏：國際視覺設計特色作品展”，首都師範大學美術學院和北京設計學會主辦
2019年 法國巴黎 Hoche 沙龍“巴黎亞洲藝術博覽會”
2019年 中國廣州美術學院大學城美術館“第十三屆全國美展·港澳台海外華人作品展”(彩色畫冊)
2019年 美國舊金山公共圖書館“穿越分界：語言作為藝術創作的靈感”
2019年 韓國漢城 COEX “亞洲藝術博覽會2019·中國藝術特展”
2019年 中國深圳“第三屆深圳國際攝影大展”，“換一個角度看世界：航拍/舷窗攝影展”(南航傳媒雜誌嚴雋玲策展)
2019年 意大利 MOOD 設計美術館“A’設計獎”動畫影像銅獎（畫冊）
2019年 法國巴黎市政廳“第三屆塔外2019：粵港澳大灣區設計實驗與實踐”，廣州國家廣告產業園廣美園區策劃
2019年 香港中環海濱展覽區“藝術中心”國際當代藝術博覽會(台灣台北十方藝術空間)

2018年 澳門大學大學會堂“光·域：一場動畫影像與舞蹈融合的視聽盛宴”(藝術總監、總策劃、動畫影像導演，與北京現代舞團高艷津子、廣州星海音樂學院舞蹈學院舞團跨界合作)
2018年 中國浙江嘉興“城市的肌膚：2018 浙江城市美術雙年展海報邀請展”(彩色畫冊)
2018年 台灣台北世界貿易中心“台北國際藝術博覽會”(台灣心晴美術館；以及2015年和2012年)
2018年 香港太古廣場香港港麗酒店“亞洲當代藝術展”(包括2017年、2016年和2015年春季和秋季)
2018年 美國紐約曼哈頓“紐約藝術博覽會”(國際藝術博覽會)
2018年 美國密蘇里州哥倫比亞學院“紙上藝術”全國美展(以及2017年、2015年、2010年、2004年)
2017年 美國加州《攝影家論壇》雜誌“第37屆春季攝影比賽”(國際大賽，48個國家的攝影師參與；決賽入選作品刊登於精裝彩色攝影集《2017年最佳攝影》)

2017年 台灣台北國父紀念館“2017台北國際水墨大展”(國立台灣師範大學美術學院舉辦；彩色畫冊)
2017年 中國廣州美術學院大學城美術館“北美·廣美：北美廣州美術學院校友作品展”(彩色畫冊)
2017年 香港國際會議展覽中心“全球水墨畫大展”(全球15個國家500張水墨作品獲選；精裝彩色畫冊)
2017年 俄克拉荷馬州立大學藝術博物館和斯坦福大學“字為體，書為興”(Jeff Kelley 策展；彩色畫冊)
2017年 新加坡新達城國際會議展覽中心“新加坡當代藝術展”(2016)

2016年 羅芙奧台北2016年秋拍“亞洲現代與當代藝術”(包括白南準、草間彌生、奈良美智、安迪·沃荷、趙無極、朱德群等藝術家的作品；彩色畫冊)
2016年 澳門“第32屆全澳書畫聯展”(最佳創作獎；彩色畫冊)
2016年 中國貴州宏立城世界文化藝術中心《視覺與視野：全美華人美術教授作品展》(銀獎)

2016年 羅芙奧香港2016年春拍“現代與當代藝術”(包括塔皮埃斯、夏加爾、草間彌生等藝術家的作品；彩色畫冊)
2016年 羅芙奧香港2016春拍“寂靜歡喜－古今人文藝術專場”(包括安迪·沃荷、畢加索等藝術家的作品；彩色畫冊)
2016年 保利香港2016年春拍“惟墨維新－現當代水墨藝術”(包括井上有一、林風眠的作品；彩色畫冊)
2015年 羅芙奧香港2015年秋拍“現代與當代藝術”(包括基弗、法蘭西斯等藝術家的作品；彩色畫冊)
2015年 北京中國華僑歷史博物館“第二屆世界華僑華人攝影展”(入選率1.9%；彩色畫冊)
2015年 美國墨繪協會全美“第52屆書畫作品展”(創始人獎；2014年第51屆展亦獲創始人獎；彩色圖錄)

2015年 中國北京師範大學京師美術館“穿越分界：跨文化視角下國際美術教育思辨與對話”美術與設計教學展(北師大、全美大學中國藝術家學會和中國美協美術教育委員會主辦)
2015年 香港羅芙奧香港2015春拍“心道澄懷－古今人文藝術專場”
2015年 澳門文化中心“澳門國際電影及錄像展2015”(動畫影像)
2015年 澳門藝術博物館“澳門藝術博物館館藏抽象繪畫作品展”(吳方洲策展；以及2012年)
2015年 中國珠海藝術職業學院“吟月：多媒體舞蹈實驗”(陳怡作曲、夏銘編舞；以及 2013 年)
2015年 中國武漢合美術館“西云東語：中國當代藝術研究展”(合美術館開館展，魯虹和德國 Claus Mewes 策展，全球 88 位藝術家獲邀，包括徐冰、展望、尹秀珍等；精裝畫冊)
2015年 中國《美術教育研究》“第五屆全國院校美術大賽”教師組二等獎（第一、二等獎獲獎率約0.06%；彩色畫冊）

2014年 美國加州《攝影家論壇》雜誌“第34屆春季攝影比賽”榮譽獎（獲獎率1.08%；國際大賽，65個國家的藝術家參與；

獲獎作品刊登於精裝攝影集《2014年最佳攝影》）
2014年 中國北京炎黃藝術館“第二屆世界華僑華人美術書法展”(入選率7.5%；優秀獎；彩色畫冊)
2014年 美國紐約亞洲文化中心“碰撞與交融：全美華人美術教授作品展展覽”
2014年 中國南京國際博覽中心“首屆南京國際美術展”(入選率4.89%；彩色畫冊)
2014年 澳門民政總署“三十而立：全澳書畫聯展最佳創作藝術家邀請展”(彩色畫冊)
2014年 美國紐約史堪尼圖斯音樂節“多媒體表演藝術”(與作曲家陳怡和上海四重奏合作)
2014年 美國奧克拉荷馬州立大學“穿越分界：美國華裔美術教授當代藝術展”(彩色畫冊)
2013年 香港天成國際2013年秋拍“現代及當代藝術”(書寫的藝術)
2013年 中國廣州美術學院大學城美術館“廣州美術學院60週年校慶校友作品展”
2013年 美國舊金山蔡福麗舞蹈團“多媒體投影裝置表演藝術”(合作)
2013年 南韓江原道寧越郡東江數碼學會展覽中心“國際當代數碼媒體藝術”(Joowon Lee 策展)
2013年 中國廣州美術學院美術館“溫故知新：廣州美術學院60週年校慶教師作品展”
2013年 武漢湖北美術館和北京今日美術館“再水墨：2000–2012中國當代水墨藝術邀請展”(魯虹策展，包括方力鈞、岳敏君、曾梵志、谷文達、徐冰、尚揚等62位藝術家；彩色畫冊)
2012年 中國廣州美術學院大學城美術館“廣州畫院佳作序列展”(廣州畫院30週年慶典；彩色畫冊)
2012年 中國廣州美術學院“第十五屆校園文化藝術節”(多媒體動畫影像投影與舞蹈結合，與廣州美術學院舞蹈團合作)
2012年 澳門全藝社和東方基金會“第三屆VAFA國際影像節”(37個國家的藝術家參與；入選率12.5%；以及2011年)
2012年 土耳其國際水彩畫協會“國際美術大賽”(素描組第七名)
2012年 美國堪薩斯城卡弗門表演藝術中心劇場“中國神話”多媒體表演（與作曲陳怡、指揮 RobertOlson 和堪薩斯城密蘇里大學音樂學院樂團合作）
2012年 台灣台北國父紀念館“匯墨高升：國際水墨大展暨研會”(全球86位藝術家獲邀；彩色畫冊)
2012年 澳門特區政府文化局“澳門視覺藝術年展”(十佳優秀作品獎; 2011年、2009年、2007年均獲十佳優秀作品獎；彩色畫冊)
2012年 美國奧斯丁德州大學“穿越分界：美國大學華裔美術教授作品展”(24位美國華裔美術教授的作品獲選)
2012年 澳門藝術博物館“心跡：澳門當代素描展”(唐重策展；畫冊)
2011年 中國廣州美術學院美術館“融合：廣州美術學院美術教育學院建系30週年教師作品展”(展覽巡迴至深圳關山月美術館；精裝彩色畫冊)
2011年 中國廣州紅專廠創意園大家講堂“攝彩：廣州畫院首聘名家專題展”(彩色畫冊)
2011年 美國白水威斯康辛大學“穿越分界：美國大學華裔美術教授作品展”(彩色畫冊)
2011年 澳門藝術博物館“第54屆威尼斯國際藝術雙年展澳門徵集展”(彩色畫冊)
2011年 德國威斯巴登世博會“書寫的藝術：源於三種文化的當代作品”(包括亞洲、中東、歐洲和美洲藝術家如馬克·托貝和湯布利等；德國法蘭克福書寫藝術基金會出版320頁八開精裝彩色畫冊，其中包括雷德侯教授等專家所撰寫的論文七篇)
2011年 美國墨繪協會全美“第48屆書畫展”(最佳作品獎；2005年第42屆亦獲最佳作品獎；彩色圖錄)
2011年 美國威斯康辛大學“東西的碰撞：五位著名亞裔畫家”(包括張宏圖、易凱、梁藍波、Amy Segami 等)

2011年　美國奧克萊爾威斯康辛大學哈斯藝術中心“數位視野”(數位藝術作品展)

2010年　美國新墨西哥州波塔利斯東新墨西哥大學藝術設計系“姿態的公理”全國美術作品展覽

2010年　台灣台北國立歷史博物館“水墨符碼：第三屆國際當代水墨雙年展”(彩色畫冊)

2010年　中國北京中華世紀壇世界藝術館“2010年港澳視覺藝術雙年展”(中國文化部與香港、澳門文化局共同主辦)

2010年　中國北京中國國際貿易中心“中藝博國際畫廊博覽會”(北京拉普(中國)畫廊)

2010年　美國北卡羅里達州海傍畫廊“第十九屆國際小幅作品展”(以及2003年)

2010年　美國紐約第18屆《創意季刊》國際美術大賽(金獎；雜誌封二)

2010年　美國內華達州拉斯維加斯南內華達州藝術博物館“國際當代藝術大師 III”(彩色畫冊)

2009年　中國廣州華南師範大學“轉景：綜合媒介時代的藝術教育與實踐”(彩色畫冊)

2009年　中國廣東汕頭“第十一屆全國美術作品展覽·香港、澳門和台灣地區邀請展”(彩色畫冊)

2009年　美國哥倫比亞密蘇里大學“深化的紙性：國際現代書畫展”(北京孫磊策展)

2009年　北京環鐵時代美術館“天工開悟：學院當代藝術邀請展”(中央美院、清華大學美院和中國藝術研究院實踐類博士作品展)

2009年　北京798大象藝術空間“心象之在”國際美術作品展(中央美院美術館王春辰策展)

2009年　北京中國美術館“鏡海觀瀾：澳門藝術博物館館藏澳門美術作品展”(彩色畫冊)

2009年　加拿大多倫多日本文化中心“今日水墨：國際書畫作品展”

2009年　美國內布拉斯加州奧馬哈溯流人畫廊“當代國際藝術展”(特別獎)

2008年　美國密蘇里州哥倫比亞藝術聯盟“密蘇里州美術教授作品展”(榮譽獎)

2008年　台灣台北國父紀念館“第二屆台北國際當代水墨雙年展”(畫冊)

2008年　北京拉普(中國)畫廊“文化衝突?不，謝謝!”(包括梁藍波、德國 Karoline Kroiss、奧地利Eva Riebler和RenateMinarz；彩色畫冊；宋新郁策展)

2008年　中國北京中央美術學院“中央美術學院2008屆實踐類博士生畢業作品展”

2008年　美國佐治州沙瓦那美術與設計學院“穿越分界 III：美國華裔美術教授作品展”

2007年　美國舊金山中華文化中心“國際現代彩墨畫大展”(包括吳冠中、劉國松等藝術家作品)

2006年　台灣台北國父紀念館“時尚水墨：第一屆台北國際當代水墨雙年展”(包括趙無極、劉國松、袁金塔等；彩色畫冊)

2006年　美國加州富勒頓州立大學藝術中心“漢字重組：中國文字的韻律”(Calvine Yee和Danielle Susalla策展；包括谷文達、徐冰、梁藍波等七位藝術家的作品；彩色畫冊)

2005年　台灣長流美術館“國際現代水墨大展”(在台灣十個美術館巡展)

2005年　英國倫敦執迷藝術中央美術館“第1屆中央藝術雙年展”(榮譽獎)

2004年　美國加州史坦福大學坎托藝術中心“疑問”(展品選自館藏作品)

2004年　美國全美油畫家協會“美國傑出作品”全國美展(彩色圖錄)

2004年　美國密蘇里州華裔斯堡密蘇里州立大學“美國中部國際美術展”

2003年　美國肯薩斯州州立大學“第九屆大平原全國美術展”(評委獎)

2003年　美國密蘇里州東南藝術聯盟“傑瓦頓全國美展”(三等獎)

2003年　美國科羅拉都州恩格爾沃德戶外藝術博物館“恩格爾沃德全國美術作品展”

2003年　美國內布拉斯加州奧馬哈市時代畫廊“色彩·國際美術展”

2003年　美國俄臘崗州由金市茂德肯藝術中心“四位傑出美國藝術家”

2003年　美國埃理桑那州史密斯堡藝術中心“第五十三屆全國美展”

2002年　西班牙巴塞隆納圖腊畫廊“第22屆國際小幅版畫展”(並巡迴至英國 Wingfield 藝術節和法國 Galerie L'Etang d'Art 畫廊)

2002年　美國內布拉斯加州奧馬哈市時代畫廊“第4屆國際現代藝術展”

2002年　美國肯薩斯州匹茲堡州立大學“第四屆平原國際美術展”

2002年　美國路易斯安那州馬舒博物館“第二十九屆全國美展”

2002年　美國紐約州史東尼布魯克紐約大學“東亞書法”國際邀請展

2002年　美國侯斯頓德州水彩畫協會“第二十五屆國際水彩畫大展”

2002年　美國唯珍尼亞州弗德力斯堡藝術中心“時代記憶”全國畫展

2002年　美國北卡羅來納州費亞提唯州立大學“2002藝術動向”全國展

2002年　美國密蘇里州“聖路易斯國際電影節”(多媒體動畫影像)

2001年　台灣美國在台協會台北辦事處“美國華裔藝術家作品展”(美國國務院“大使館藝術”計劃；瓊·柯恩策展；彩色畫冊)

2000年　美國舊金山約芭貝若藝術中心多媒體表演藝術《弦墨》(與編舞蔡福麗、作曲司徒鋼和京胡演奏家陳潔冰跨界合作)

2000年　美國加州舊金山中華文化中心“抽象彩墨”國際邀請展(廖雯妮策展；梁藍波、嚴秉會、張羽、鄭重實四人展；彩色圖錄)

1999年　美國加州舊金山太平洋博物館“跨越與瞻前·四位傑出美國畫家”(彩色畫冊)

1999年　美國紐約伊申·科恩畫廊“語言與非語言”國際邀請展

1999年　美國馬里蘭州亞太藝術研究院“20世紀亞太藝術大賽”(銅獎)

1998年　澳門“第15屆全澳書畫聯展”(最佳創作獎；彩色畫冊)

1998年　中國上海史丹尼藝術空間“中國當代海外名家”邀請展(畫冊)

1997年　澳門“亞細亞國際藝術展”(每年由不同國家舉辦；彩色畫冊)

1997年　中國上海圖書館展覽中心“中國藝術大展·當代中國畫展”(中國文化部舉辦；盧輔聖、郎紹君、皮道堅策展；彩色畫冊)

1996年　美國舊金山約芭貝若藝術中心多媒體音樂舞蹈表演藝術《中國神話》(與作曲陳怡、編舞蔡福麗跨界合作)

1996年　美國加州舊金山美術學院“舊金山藝術家選展”

1996年　美國加州舊金山拍達富國際拍賣行“東方藝術精品”(以及1995年和1992年；畫冊)

1994年　美國加州舊金山瑞曼畫廊“一個中國的傳說”國際邀請展

1993年　香港雲風畫苑“地靈人傑·當代中國人物畫展”國際邀請展

1993年　台灣台北隔山畫館“西畫聯展”國際邀請展

1992年　美國加州舊金山安素·亞當博物館西柏斯畫廊“加州風景”

1992年　美國加州舊金山亞洲藝術博物館“筆觸：水墨畫的技法與風格”(展覽插圖；彩色畫冊)

1991年　美國加州聖河西藝術博物館“KTEH 藝術邀請展”

1991年　美國加州聖塔莫尼卡第五畫廊“下一代”

1990年　美國加州希活市太陽畫廊“動勢·書法藝術”

1990年　美國加州聖塔古斯藝術聯盟“東水西流：加州水墨畫”(一等獎)

1990年　美國加州舊金山憶馬歌畫廊“大地的蘇醒”

1989年　中國北京中國美術館“第七屆全國美術作品展覽”(中國文化部、中國美術家協會主辦)

1989年　中國貴州“遵義杯國際書畫大展賽”(二等獎)

1988年　中國北京中國美術館“當代工筆畫學會首屆大展”

1987年　美國紐約東方畫廊“山水園林畫展”國際邀請展

1986年　美國加州舊金山加州美術學院畫廊“加州美術學院教師聯展”

1985年　中國北京中國美術館“前進中的中國青年美術作品展覽”

博物館收藏和公共藝術(選自10多個博物館及數百個公共和私人收藏)：

美國加州史旦福大學坎托藝術中心	中國廣東美術館
美國舊金山亞洲藝術博物館	中國廣州美術館
美國明尼阿波利斯藝術學院博物館	中國廣州美術學院
美國聖路易斯大學藝術博物館	澳門藝術博物館
德國法蘭克福書寫藝術基金會	美國佛羅里達州狄士尼世界
日本東京威斯汀大酒店	美國洛杉磯國泰銀行總部
印度尼西亞蘇拉巴亞威斯汀大酒店	日本東京東方二十一賓館
美國舊金山市政府委約公共藝術	美國哥倫比亞市政廳公共藝術

講演(大學、博物館和國際學術研討會，共200多次，選錄如下)：

- 中國北京中央音樂學院“北京國際電子音樂節”新媒體藝術講座(2019)
- 中國重慶四川美術學院新媒體藝術系“學科建設系列講座”(2019)
- 中國重慶大學“重慶大學講座”第51講(2019, 2013)
- 中國重慶西南大學美術學院(2019)
- 澳門國際品牌商會和澳門經濟局“創意·創業：粵港澳大灣區品牌設計論壇(澳門站)”主講嘉賓(2019)
- 中國浙江杭州中國美術學院設計藝術學院“實踐報告系列講座”(2018)
- 中國浙江杭州“大運河文化帶文化遺產創新創意設計工作成果匯報研討會”評委嘉賓(2018)
- 廣東省教育廳和主辦“協作與共贏：首屆粵港澳大灣區高校藝術發展論壇”主旨演講(2018)
- 中國成都四川大學藝術學院(2017)
- 中國廣州華南理工大學(“多元交融給藝術設計帶來的可能性”，2017)
- 中國河南鄭州大學美術學院(2017)
- 中國武漢中南民族大学(“Ω弧線形呈顯的爆發性視覺張力”，2017)
- 中國湖北武漢大學(“多元交融給藝術設計帶來的生機”，2016)
- 中國湖北武漢華中科技大學(2016)
- 中國湖北武漢華中農業大學(“Ω弧線形呈顯的視覺張力”，2016)
- 中國上海大學美術學院和上海電影學院(“書法與新媒體”，2016)
- 中國廣州華南農業大學“紅滿堂名師講堂”(2016)
- 中國廣東工業大學“第2屆集成創新與可持續設計國際研討會”(2016)
- 美國卡本代爾南伊利諾伊大學(“多元交融帶來的生機”，2015)
- 中國地質大學(武漢)(“多元交融給美術和設計帶來的可能性”，2015)
- 中國南昌江西師範大學(“多元交融給美術和設計帶來的生機”，2015)
- 澳門大學“傑人講壇”系列講座第36講(“綜合素養帶來的優勢”，2013)
- 中國廣州美院“第四屆世界華人美術教育大會”(“批判性思维”，2013)
- 南韓江原道“寧越郡博物館國際論壇”(2013)
- 中國哈爾濱工業大學(“多元交融”、“Ω弧線形的視覺張力”，2012)
- 中國武漢華中師範大學美術學院“學術季系列講座”(2012)
- 中國天津南開大學(“多元交融”、“美國大學的體制與特色”，2012)
- 中國廣州美術學院研究生院(2012, 2011, 2009, 2008)
- 美國奧克萊爾威斯康辛大學美術學院(“從狂草到多媒體藝術”，2011)
- 中國瀋陽魯迅美術學院(“用批判性思维提高創作的独特性”，2010)
- 美國戴維斯加州大學美術和美術史系(“Ω弧線形的視覺張力”，2010)
- 美國彩墨畫協會“第四十七屆年會”(“中國書畫藝術的特色”，2010)
- 中國廣州美院“全國高校國際視野下的美術教育改革研討會”(2009)
- 中國廣州華南師範大學“2009高師美術論壇”(2009)
- 美國費城“大西洋中部亞洲研究學會第38屆年會”(“中國書法”，2009)
- 美國堪薩斯城納爾遜藝術博物館(“中國書法藝術欣賞”，2009)
- 美國雙城明尼蘇達大學(中國書畫藝術講座，2008, 2006, 2005)
- 美國柏克萊加州大學美術史系和東亞研究所(2007, 2006, 2001, 1998)
- 柏克萊加州大學“加大表演系列：狂草研討會”(林懷民、梁藍波、Pat Berger 三人研討會配合林懷民現代舞《狂草》在美國的演出，2006)
- 台灣國立台灣師範大學美術學院(“視覺語言基因的解變重構”，2005)
- 台灣國立台南藝術大學(“視覺語言基因的解變與重構”，2005)
- 中國北京中央美院“全國高等美術學院造型基礎教學研討會”(2005)
- 美國“全美藝術院校協會第92屆年會”(“視覺語言基因的重組”，2004)
- 美國加州史旦福大學國際研究院和研究生院(中國書畫特色，2000, 1999)
- 美國舊金山亞洲藝術博物館(2001, 2000–1996, 1994, 1992, 1990)

評審和策展經歷(共30多項，選錄如下)：

香港中文大學正教授外審專家

新加坡南洋理工大學終身教授外審專家

美國聖路易斯華盛頓大學正教授外審專家

美國紐約Routledge出版社藝術類教科書外審專家

美國奧斯丁德州大學正教授外審專家

美國哥倫比亞密蘇里大學“東西方的對話”策展人(2018, 2016, 2015, 2014)

美國北卡羅來納大學終身教授外審專家

美國南卡羅來納大學正教授外審專家

美國西密西根州立大學終身教授外審專家

美國聖塔古斯加州大學六級正教授外審專家

美國墨繪協會“第四十七屆書畫作品展”全國美展獨立評委(2010)

美國密蘇里州政府藝術委員會藝術基金評委(2010, 2008, 2007)

美國密蘇里大學系統“科研董事會基金”評委(2008, 2007)

美國密蘇里州立大學正教授外審專家

美國密蘇里州聖路易斯藝術“大自然的能量”獨立評委(2007)

美國加州舊金山中華文化中心“國際現代彩墨畫大展”協同策展人(2007)

美國紐約巴侖教育出版社教科書外審專家(2006, 2005)

美國密蘇里州哥倫比亞藝術聯盟“學術界的中國藝術家”獨立策展(2004)

美國全美油畫家協會“美國傑出作品”全國美展評委(2003)

美國加州舊金山市政府藝術委員會“公共藝術”評委(1998)

名人辭典、獎項和榮譽(共百多項，作品獲獎列於聯展，選錄如下)：

- 《國際傳記辭典》(英國劍橋國際傳記中心，第38、37、36、33、25版，2017、2014、2013年等)

- 《二十一世紀2000名傑出知識份子》(英國劍橋國際傳記中心，第10版和第9版，2017、2015年)

- 《美國名人錄》(美國新澤西州麥基斯傳記出版社，第70、68、63、58版，2016、2014、2009)

- 《世界名人錄》(美國新澤西麥基斯傳記出版社，第14–33版，1997–2016)
- 《美國美術界名人錄》(美國新澤西州麥基斯傳記出版社，第34、33、32版，2014、2013)

- 《國際名人錄》(英國歐洲出版公司，第73、72、71、69、68、65版，2013–1998)

- “優秀教授獎”(美國哥倫比亞密蘇里大學校友會頒發，2007)
- 《國際領袖人物辭典》(美國北卡羅拉那美國傳記研究院，第11版，2004)

- 《國際名人錄》(印度新德里國際傳記中心，第7版，2004)
- 美國舊金山市政府由布朗市長公告將1999年11月19日定為“梁藍波日”
- 《中華人物辭海·當代大文化卷》(中國北京國際名人研究院，1997)
- 《國會紀錄》141(152)(美國華盛頓白宮，1995年9月27日)
- 《美洲當代藝術家百科全書》(美國加州，1989)

電視台、電台和網絡視頻訪談(共50多次，選錄如下)：

- 《創意時間：視覺思維》，澳門電視台《澳門早晨精華錄》(鄧恆健採訪)，2018年5月9日(01:30, http://www.tdm.com.mo); 以及91頻道(澳視澳門)和95頻道(澳視高清)。
- 《藝術展：梁藍波墨象》，美國密蘇里州 Mediacom 有線電視22和722頻道James Mouser 訪談，2016年5月8日21:30 (08:00)。
- 《澳視新聞檔案：澳門人才回流》，澳門電視台(陳志熙採訪，韓志聰、高比樂主持)，2015年3月13日12:44pm (08:09)(http://www.tdm.com.mo/c_video/play_video.php?id=20874)。
- 《梁藍波：藝術銳變需要多元素的融合》，中國珠海電視台生活頻道(鄧婉瑩、靳源報道)，2015年1月24日20:00 (02:02)。
- 《廣州美術學院傑出校友系列：梁藍波》，中國廣州美術學院，2013年 (03:30)
- 《公共藝術：融合·數碼空間·多元層面》，美國密蘇里州哥倫比亞市《城市頻道》(Rosemary Frank 監製)，2011年7月1日 (05:26)。
- 《哥倫比亞密蘇里大學教授展示中國書法的文化內涵》，美國《哥倫比亞密蘇里人報》，Alix Wiggins 和Katelyn Amen 採訪，2010年3月15日(報紙和網絡視頻，01:48)。
- 《文化聯想：梁藍波訪談》，美國哥倫比亞密蘇里大學科研中心《密蘇里大學辛迪加》，TanyaSneddon採訪，2009年9月1日(23:16，文章與網絡視頻，http://syndicatemizzou.org/articles/show/100)。
- 《藝術之旅：舊金山公共藝術之五——和喜園公園》，美國加州聖布魯諾市Youtube.com，Emily B. Leighton製作，2009年6月3日(02:27)。

- 《梁藍波的藝術與理想》(上、下集)，美國北加州KMTP–32頻道《八方論談》，史東採訪，2007年11月8和9日(50:00，Dialogue360.net)。
- 《帕坡與友人：美國學術界的中國藝術家》，美國密蘇里州哥倫比亞 KOMU-TV8 WB5頻道，Paul Pepper採訪，2004年7月27日10:30(08:39)
- 《Amy Miller 脫口秀：梁藍波訪談》，美國密蘇里州哥倫比亞 Zimmer 電台 Eagle 93.9 FM 頻道，2004年7月22日17:55 (05:00)。
- 《本地新聞：梁藍波書畫展》，美國芝加哥新世紀電視台WFBT–TV，23頻道，2003年10月14日18:34和23:04 (01:39)。
- 《澳視晨彩：梁藍波畫展》，澳門電視台，Jishen Zheng 採訪，2000年1月8日 (08:00)。
- 《舊金山太平洋博物館和蘭尼學院梁藍波畫展》，美國舊金山KPST 電視台66頻道（項頌採訪），1998年9月15日 (01:45) 。
- 《濠江茶館：藝術家梁藍波》，澳門電台Ivy Kong採訪，1998年8月2日11:10–11:50 (40:00)。
- 《文化傳真：梁藍波的畫》，澳門電視台，Anna Lam 採訪，1998年7月31日21:30 (05:00)。
- 《中國記憶：梁藍波》，Joseph Maar 編導，美國加州奧克蘭KTVU/FOX電視台2頻道，1998年2月在中國新年期間多次播放 (00:30)。
- 《安宇肖像》，梁藍波作為胡安宇的繪畫老師在這部美國PBS電視記錄片中被多處採訪，Donald Young導演，1997 (27:00，在全美播放200多次)。
- 《華人叢刊：藝術家梁藍波》，美國舊金山KTSF–TV電視台26頻道，江瀛訪談節目，1996年2月10日16:00至16:30 (27:00)。

媒體報導和評論（共數百份，選錄如下，英文評論見英文簡歷）：

- 何沛珊、張希文《零中含萬·無中生有：梁藍波抽象水墨剖析》，《美術縱橫》，澳門/珠海，2020年6月第56期，第44–48頁 (6張彩圖；肖像攝影：許恆嘉)。
- 邱娥、萬豔琴、楊舒霞《梁藍波：推動當代水墨和藝術教育的發展》，《傑出人物》，香港，2020年4月，第26–30頁(5張彩圖；許恆嘉攝)。
- 歐綺莉《梁藍波專訪：我們的教育制度並不重視藝術和設計》，《澳門論壇日報》，澳門，2019年6月17日，第1–3頁 (葡文；3張彩圖；攝影：Tatiana Lages)。
- 葉浩男《精於傳統·突破傳統：梁藍波的跨界藝術設計理念》，《澳大新語》，澳門大學，澳門，2019年總第20期，第46–51頁 (英文和中文；3張彩圖；攝影：何杰平、郇甜甜)。
- 莫智勇《梁藍波：道的感悟》，《表演與藝術學刊》(PAJ:A Journal of Performance & Art)，美國麻省理工大學出版社，2019年Vol.41, No.1(121)，第49–53頁 (英文；2張插圖；https://www.mitpress-journals.org/doi/pdf/10.1162/pajj_a_00451)。
- 莫智勇《逍遙遊：梁藍波的“吟月”》，《視覺傳達》英國倫敦SAGE出版社，2018年Vol.17(4)，第479–486頁(英文；7張插圖；SSCI 期刊；https://journals.sagepub.com/doi/10.1177/1470357218787461；2017 影響因子: 0.773; 2017 傳播學雜誌排名: 64/84)。
- 江濤《在中西文化深度交融中的再創造——梁藍波當代水墨藝術研究》，《世界美術》，北京中央美術學院，2017年第1期總第153期，第64–66頁 (4張彩圖)（中國國家級藝術類核心期刊）。
- 徐修玲《超以象外，得其環中——梁藍波“墨象”系列解讀》，《藝術工作》，瀋陽魯迅美術學院，2016年第6期，第45–47頁 (CSSCI 期擴展版，中國國家級藝術類核心期刊；徐修玲為江蘇理工學院美術學院美術史論副教授)。
- Tiffany Beres《梁藍波：宇宙的能量》，《梁藍波：墨象》，台灣藝術家出版，2016年，第4–5頁 (英文，48頁水墨畫集，38張彩图，Beres 時任加州聖地牙哥中國歷史博物館館長)。
- 王陽《梁藍波的墨象》，《梁藍波：墨象》，台灣藝術家出版，2016年，第3頁 (8頁小冊子，8張彩圖；王陽博士為科羅拉多大學美術史論助理教授)。
- 唐慶年《渾沌裏放出光明·墨海中立定精神——讀梁藍波畫作隨筆》，《美術縱橫》，北京、珠海、澳門，2015年4月(總第26期)，

- 第110–115頁(5張彩圖，唐慶年原為中國《美術》雜誌編輯部副主任，中國“八五新潮”藝術運動的重要推手之一)。
- 皮道堅《超越性繪畫與繪畫性超越——關於梁藍波的“聚合大系”》，《梁藍波：聚合大系》，台灣藝術家出版，2015年，第6–7頁 (48頁油畫集，35張彩圖)；此文原載《世界美術》，北京中央美術學院，1998年第3期，第70、71頁及封三(2張彩圖和3張黑白圖；皮道堅為華南師範大學教授)。
- 邢莉莉《蒼勁·渾穆·博大：梁藍波現代狂草剖析》，《梁藍波：狂草》，台灣藝術家出版，2014年，第6–7頁 (梁藍波48頁書法集)。
- 劉海平《梁藍波多媒體藝術實驗的開拓性》，《美術縱橫》，中國美術報，澳門、珠海、北京，2014年6月(總第21期)，第90–93頁 (6張彩圖)。
- 王璜生《生命的召喚和回應——讀梁藍波的“聚合大系”》，台灣《典藏投資》，2013年9月，第216–217頁(2張彩圖；王璜生時任中央美院美術館館長、中央美院教授)。
- 李偉銘《解變·重構：梁藍波“聚合大系”畫述》，台灣《典藏今藝術》，2013年9月，第200頁 (1張彩圖；李偉銘為廣州美院研究員)。
- 劉昌漢《絲路上的長城：北美水墨畫觀覽》，北京《藝術沙龍》，2013年第1期，第214–231頁 (18張彩圖；劉昌漢為美國批評家和策展人)
- Patricia Berger《梁藍波的“聚合大系”》，《梁藍波：聚合大系》，美國Truman州立大學2013年為配合“梁藍波回顧展”出版40頁精裝畫冊 (30張彩圖；Patricia Berger 博士時任美國柏克萊加州大學美術史論教授和系主任)。
- 嘉文·柯頓《梁藍波的狂草》，台灣《藝術家》，2012年10月，第292–293頁 (3張彩圖；邢莉莉譯；Kevin Allton 博士任教於美國南印第安那大學)。
- Peter Russu 主編《創意天才：100位當代藝術家》，英國倫敦當代大師出版社，2012年，封面和第195頁 (2張彩圖；梁藍波作品獲選為畫冊的封面)。
- 雷德候《現代東亞書法》，《書寫的藝術：源於三種文化的當代作品》，Heinz Kroehl 主編，德國法蘭克福書寫藝術基金會和柏林海德堡 Kehrer Verlag 出版社，2011年，第46頁 (1張彩圖)。
- Michael Fleishman《素描的靈感：藝術家的工作》，美國紐約Delmar Cengage Learning 出版社，2010年，第31、266、267、350頁 (3張彩圖)。
- Despina Tunberg 主編《國際當代美術大師》第三輯，美國加州聖塔巴巴拉國際藝術出版社，2010年，第178頁 (1張彩圖)。
- Jerry Sedley主編《國際新美術》，美國紐約藝術圖書出版社，2009年，封面和第58–59頁 (5張彩圖)(梁藍波作品獲選為畫冊封面)。
- Josienne Piller《重新認識斷碎的身份》，《漢字重組：中國文字的韻律》美國加州富立頓州立大學，2006年，第10–13和31–35頁 (5張彩圖)。
- 彭德《佈道者》，《聖路易時報》，美國密蘇里州，2006年11月16日，第P3頁 (2張黑白圖；彭德為西安美術學院美術史論教授、系主任、博士生導師)。
- 周韶華《梁藍波抒發與宇宙一體》，《聖路易新聞》，美國密蘇里州聖路易斯，2006年11月16日，第11頁 (2張黑白圖；周韶華為中國國家畫院院委、原湖北省美術家協會主席)。
- Kenneth Baker《史丹福大學坎托藝術中心展覽“疑問”提出了眾多的問題》，《舊金山紀時報》，美國，2004年7月31日，第E10頁 (1張彩圖)。
- Joan Lebold Cohen《美國華裔藝術家》，美國華盛頓白宮外交部“大使館裏的藝術”計劃，2000年，第8和20頁 (1張彩圖；科恩為美國著名美術批評家，曾出版研究中國當代藝術的專著)。
- Edmund Moy《中國書法與當代電腦技術的碰撞》，《亞裔周刊》，美國舊金山，2000年7月6–12日 (2張黑白圖片)。
- Amy Berk《耀眼明星在太平洋遺產博物館》，《藝術周刊》，美國加州聖何西，1998年3月，第1和28頁 (1張黑白圖片)。

- 廖雯妮和 Jung E. Park《連接新與舊的世界》，《亞州藝術新聞》，香港，1997年9月，第81–83頁 (5張彩圖；廖雯妮時任舊金山中華文化中心執行主任)。
- 紅葉《超越時代的審美結晶：論梁藍波的藝術》，安徽文聯《藝術界》1997年9月，第38–42頁 (9張彩圖；紅葉時任香港《大公報》專欄作家)。
- 林墉《藍波在奔波》，《廣州美術研究》，廣州美術家協會，1993年2月總第11期，第1頁 (3張黑白圖；林墉時任中國美術家協會廣東分會主席)。
- Betsy Crabtree《對話畫家梁藍波》，《舊金山藝術月刊》，美國加州舊金山，1992年2月號，第1和11頁 (2張黑白圖片)。

出版畫集（共8部，選錄如下）：

- 《梁藍波：墨道東西》，澳門基金會出版，2020年 (128頁彩色畫集；澳門藝術家叢書；配合梁藍波同名個展出版；30.5x23.5cm)。
- 《墨象：孫恩道、梁藍波、陶興琳作品集》，武漢出版社，2017年 (130頁22.5cmx21cm精裝畫集，其中第50至91頁為梁藍波作品，36張彩圖，配合湖北武漢湯湖美術館同名畫展出版)。
- 《梁藍波：墨象》，台灣藝術家出版，2016年 (25cm x 25cm，48頁水墨畫集，38張彩圖)。
- 《梁藍波：聚合大系》，台灣藝術家出版，2014年 (25cm x 25cm，48頁油畫集，35張彩圖)。
- 《梁藍波：狂草》，台灣藝術家出版，2014年 (25cm x 25cm，48頁狂草書法集，35張彩圖)。
- 《梁藍波：聚合大系》，美國芝加哥 Art Media Resources 出版，1998年 (25cm x 25cm，48頁油畫集，40張彩圖)。
- 《解變·重構：梁藍波聚合大系》，澳門政府文化局配合梁藍波同名個展出版，1998年 (25cm x 25cm，48頁油畫集，37張彩圖)。

發表論文（共50多篇，選錄如下）：

- 梁藍波《美學新視野：Ω弧線形呈顯的爆發性視覺張力》，北京：人民出版社，2020年 (美術學形式分析研究理論專著，192頁，十多萬字，百多張插圖)。
- 張希文、梁藍波（通訊作者）《蛻變·無窮盡：馬文以多媒體構建虛擬的夢幻世界》，《心動之美：藝文薈澳2019精華錄》，澳門中國藝文出版社，指導：澳門特區政府社會文化司，2020年，第362–369頁。
- 楊超、梁藍波（通訊作者）《5G時代動態可變式校標設計及延展應用》，《包裝工程》，重慶：中國兵器工業第五九研究所，2020年2月第41卷第4期，第252–258頁 (北大核心期刊)。
- 江濤、梁藍波(通訊作者)《水中的那伊爾德：布萊恩·歐格爾斯比水系列攝影研究》，《世界美術》，北京：中央美術學院，2018年第3期，第52–54頁和封三 (6張彩圖；美術核心期刊)。
- 梁藍波《批判性思維在美術教育中的作用》，《穿越分界：跨文化視角下的國際美術教育思辨與對話》，主編：甄魏、張少倩，北京中國輕工業出版社，2015年，第197–203頁 (國際研討會論文集)。
- 梁藍波《用批判性思維評估創作理念以增強作品的獨特性》，《融合·互動·創新：中外美術教育比較研究》，主編：黎明、張幼雲，北京人民美術出版社，2013 年，第 104–111 頁。
- 梁藍波《通過形式分析增強對美術作品的認識》，《博物館的未來：寧越郡博物館國際論壇論文集 I》，韓國，2013年，第199–223頁，英文和韓文（國際學術研討會論文集)。
- 梁藍波《美國高校美術與設計專業的招生制度和考量要素》，南京師範大學《中國美術教育》，2012年第6期(總第196期)，第85–87頁，廣取博覽欄目（國家級美術教育核心期刊)。
- 梁藍波《論“Ω弧線形”呈顯的爆發性視覺張力在國畫中的體現》，中國貴陽貴州人民出版社《人文藝術》總第11輯，第113–136頁，藝術歷程·圖像中國欄目，2012 年(14 張彩圖)。
- 梁藍波《中西方高等美術教育培養學生獨創性思維的差異》，《回望與前瞻：廣州美術學院美術教育學院建系30週年紀念文集》，中

國廣州廣東高等教育出版社，2011年，第70–72頁。

- 梁藍波《西方教育理念和方式給中國高等美術教育改革的幾點啟示》，《美術觀察》，北京中國藝術研究院，2011年第6期 (總第190期)，第128–130頁 (CSSCI 期刊/國家藝術類核心期刊)。
- 梁藍波《美術教育中“研討”訓練的意義和實施方法》，中國南京藝術學院《美術與設計》，2010年第5期(總131期)，第147–150頁 (CSSCI 期刊/國家藝術類核心期刊)。
- 梁藍波《培養創新型美術人才的“主體思辨式教學策略”》，中國浙江杭州西泠印社出版社和中國鋼筆書法雜誌社《書畫教育》，2010年10月號(總第51期)，第4–6頁。
- 梁藍波《藝術領域中的“後現代國際主義風格”》，中國北京《批評家》雜誌，中國美術批評家年會組委會主辦、成都四川美術出版社出版，2010年7月 (總第6輯)，第38–43頁 (四張彩色插圖)。此論文被北京《藝術國際》、北京《中國美術網》和上海《上海書畫網》等40多家媒體轉載。
- 梁藍波《論美術教育中“研討”訓練的重要性》，《美術教育大視野：中外高等美術教育比較研究》(張幼雲主編)，北京中國高等教育出版社，2009年12月，第65–69頁 (國際研討會論文集)。
- 梁藍波《關於基礎的思考》，《基礎展望：全國十所高等美術院校基礎教學研討會文集》，北京：中國青年出版社，2007年7月，第343、344、375、376、379、383、389、404頁。
- 梁藍波《視覺藝術語言基因的解變與重構》(英文)，《典藏國際版：中國當代藝術》，加拿大溫哥華典藏雜誌社，2004年6月，第83–88頁(6張彩色圖片；國際專業美術雜誌)。
- 梁藍波《中國畫藝術》，《大自然與藝術》，美國舊金山亞洲藝術博物館，2001年，第11–17頁。
- 梁藍波《我近期的工作主要在遺傳工程方面的思考……》，《二十世紀末中國現代水墨藝術走勢》，《當代水墨藝術》叢書之四，哈爾濱：黑龍江美術出版社，2000年10月，第28、29、104–109頁 (2張彩色圖片和6張黑白圖片)。
- 梁藍波《西方畫壇給中國藝術的一點啟迪》，《廣東美術家》，廣州：中國美術家協會廣東分會，1993年4月第2期，第50–51頁。

科研基金會資助課題項目（共30多項，選錄如下）：

- 梁藍波《新媒體動畫影像研究》，澳門大學“講座教授科研基金” (2020，2019，2018)
- 梁藍波《新媒體藝術研究》，澳門大學“科研啟動基金” (2018)
- 梁藍波《多媒體藝術研究》，美國哥倫比亞密蘇里大學“科研委員會基金” (2017，2013，2012)
- 梁藍波《Ω弧線形的視覺張力》，澳門基金會科研基金資助課題 (2014–2016)
- 梁藍波《Ω弧線形的視覺張力》，澳門特區政府文化局文化活動基金資助課題 (2015)
- 梁藍波《跨界：綜合媒體藝術實驗》，美國哥倫比亞密蘇里大學“大學優勢科研基金”課題 (2012)
- 梁藍波《通過綜合媒材增強油畫藝術的表現力》，美國哥倫比亞密蘇里大學“藝術與人文學科科研基金”資助課題 (2013，2012，2011，2009，2008)
- 梁藍波《市政廳公共藝術》，美國哥倫比亞市政府公共藝術基金 (2010–2011)
- 梁藍波《基質：新媒體藝術的多層面融合》，美國密蘇里大學系統“科研董事會基金” (2007)
- 梁藍波《書法與繪畫比較研究》，美國哥倫比亞密蘇里大學“教師發展基金”資助 (2005)
- 梁藍波《新水墨藝術教學研究》，美國哥倫比亞密蘇里大學“國際戰略始創基金”課題 (2003)
- 梁藍波、林凱斌等《舊金山和喜園公園公共藝術》，美國舊金山市政府公共藝術基金 (1999)

ESBOÇO BIOGRÁFICO DE LAMPO LEONG

CARGOS PROFISSIONAIS DE ENSINO E GESTÃO (Selecionados de mais de 30 cargos):

- 2018- Professor Honorário de Arte, Conselheiro de Doutorado, Departamento de Comunicação, e Diretor do Centro de Artes e Design, Universidade de Macau, Macau.
- 2019- Professor Emérito, Escola de Estudos Visuais, Universidade de Missouri–Columbia, MO, EUA.
- 2019- Membro do Comité, Ministério da Educação dos Institutos de Animação do Ensino Superior da República Popular da China e Comité Consultivo de Media Digital do Subcomité de Especialistas da Província de Guangdong, Pequim, China.
- 2019- Diretor Associado, Comité Consultivo de Belas Artes dos Institutos do Ensino Superior da Província de Guangdong, Ministério da Educação de Guangdong, Cantão, China.
- 2019- Especialista do Comité Consultivo, Programa Nacional de Treino para Jovens Artistas de Cantão, Academia Nacional de Pintura, Academia de Pintura de Cantão, Academia de Belas Artes de Cantão, Pequim e Cantão, China.
- 2018- Diretor Associado, Aliança para o Desenvolvimento da Educação em Belas Artes e Design da Área da Grande Baía de Guangdong–Hong Kong–Macau, Ministério da Educação de Guangdong, China.
- 2011-19 Professor de Arte e Diretor do Programa Académico de Visitantes, Escola de Estudos Visuais, Universidade de Missouri–Columbia, MO, EUA (Titular).
- 2017- Professor Visitante Distinto, Universidade Normal da China Central, Wuhan, Hubei, China.
- 2011- Professor Visitante, Universidade Normal do Sul da China, Cantão, China.
- 2011- Pesquisador Distinto e Pintor Mestre Honorário, Academia de Pintura de Cantão, Cantão, China.
- 2009- Professor Visitante, Academia de Belas Artes de Cantão, Cantão, China.
- 2016-18 Professor Visitante, Universidade de Tecnologia de Wuhan, China (Cursos de Licenciatura em Design).
- 2016-17 Professor Visitante, UIP, Faculdade de Belas Artes, Universidade de Sichuan, Chengdu, China (Pintura e Design).
- 2012-12 Professor Distinto Maxwell C. Weiner, Universidade de Missouri Ciência e Tecnologia, MO, EUA.
- 2007-09 Presidente do Departamento de Arte, Universidade de Missouri–Columbia, MO, EUA.
- 2001-11 Professor Auxiliar / Associado, Universidade de Missouri–Columbia, MO, EUA (Titular).
- 1996-01 Professor Auxiliar Visitante, Universidade Estadual de São Francisco, CA, EUA.

TÍTULOS EM EDUCAÇÃO (Selecionados):

- 2009 Doutorado, Teoria e Prática da Arte, Academia Central de Belas Artes, Pequim, China (Pintura/Caligrafia).
- 1988 Mestrado de Belas Artes com Alta Distinção, Pintura, Califórnia Faculdade de Artes, Cidade de São Francisco, CA, EUA.
- 1988 Licenciatura, História da Arte Chinesa, Universidade da Califórnia em Berkeley, CA, EUA (Estudou com James Cahill).
- 1983 Bacheralato de Belas Artes, Pintura a Tinta (Pincel), Academia de Belas Artes de Cantão, Cantão, China.

EXPOSIÇÕES INDIVIDUAIS (Selecionadas de mais de 70 exposições):

- 2020 *Lampo Leong: O Dao da Tinta*, Centro UNESCO de Macau, Macau (Organizado pela Fundação Macau. Catálogo de cores.)

- 2019 *Lampo Leong: Notes on Ink*, Ye Fine Art, Xangai, China
- 2017 *Lampo Leong: Tinta Contemporânea e Arte Multimídia*, Houghton College, Nova Iorque, NY, EUA (Arte multimídia).
- 2017 *Inkscape: Pintura a Tinta por Lampo Leong*, Museu de Arte de Tanghu, Wuhan, China (Catálogo de cores).
- 2016 *Lampo Leong: Inkscape*, Museu da Academia de Belas Artes da Academia Central, Pequim, China (Arte multimídia).
- 2014 *Lampo Leong: Accumulation · Expansion*, Galeria de Arte e Julia, Taipé, Taiwan (Catálogo de cores).
- 2013 *Calligraphic Inspiration: The Art of Lampo Leong*, Villanova University, Villanova, PA, EUA.
- 2012 *Lampo Leong: A Retrospective*, Truman State University, Kirksville, MO, EUA (Catálogo de cores).
- 2010 *Lampo Leong: Espírito do Universo*, Galeria de Nelson, Universidade de Califórnia em Davis, Davis, CA, EUA.
- 2009 *Lampo Leong: Movimento Dinâmico*, Galeria de Bingham, Universidade de Missouri - Columbia, MO, EUA.
- 2008 *Lampo Leong: Dancing Marks*, Galeria do Sol, Minneapolis, MN, EUA (Também em 2006).
- 2007 *Lampo Leong: Forces*, Universidade de Califórnia em Berkeley, Berkeley, CA, EUA.
- 2007 *Lampo Leong: Spirit of the Sublime*, San Antonio College, San Antonio, TX, EUA.
- 2006 *Sublimação: Caligrafia de Lampo Leong*, Creative Macau, Centro Cultural de Macau, Macau.
- 2005 *Lampo Leong: Pinturas Recentes*, Galeria de Chapman Friedman, Louisville, KY, EUA.
- 2005 *Lampo Leong: Despertar Espacial*, Universidade Estadual de Armstrong Atlantic, Savannah, GA, EUA.
- 2004 *Lampo Leong: Spatial Luminance*, Lycoming College, Williamsport, PA, EUA.
- 2003 *Lampo Leong: Fazendo a Ponte Entre o Velho e o Novo*, Suburbano Centro de Artes, Highland Park, IL, EUA.
- 2003 *Marcas Suspensas*, Museu de Arte da Universidade de St. Louis, St. Louis, MO, EUA.
- 2004 *Pinturas Recentes de Lampo Leong*, Universidade de Eastern Kentucky, Richmond, KY, EUA.
- 2002 *Lampo Leong: Forças Abstratas e Inspiração*, Universidade de Western Illinois, Macomb, IL, EUA.
- 2000 *Lampo Leong: Contemplação · Forças*, dp Fong Galleries, San Jose, CA, EUA (Também em 1997).
- 1998 *Lampo Leong: Contemplação · Forças*, Instituto Cultural de Macau, Macau (Catálogo de cores).
- 1997 *Lampo Leong: Contemplação · Forças*, Galerie du Monde, Hong Kong.
- 1995 *Lampo Leong: Pinturas*, Galeria de Michael Thompson, São Francisco, CA, EUA.
- 1988 *Lampo Leong: Sonhos Nostálgicos*, Museu de Belas Artes de Cantão, China.
- 1986 *Lampo Leong*, Museu Luís de Camões, Macau (Catálogo a cores)
- 1986 *A arte de Lampo Leong*, Museu Egípcio Rosacruz, CA, EUA.

EXPOSIÇÕES EM GRUPO e PRÉMIOS (Selecionados de mais de 350 apresentações apresentações nacionais/internacionais de jurados/curadoria e 80 prêmios):

- 2021 *Ink Global 2021*, Centro de Convenções e Exposições de Hong Kong, Hong Kong (Catálogo a cores).
- 2020 *A’Design Award & Competition*, Mood Museum of Design, Itália (Prémio Bronze A’Design em Fotografia. Catálogo a cores.)

- 2020 *The 3rd Chania International Photo Festival*, Grand Arsenali, Center of the Mediterranean Architecture (CAM), Porto Velho de Chania, Creta, Grécia (Exposição internacional com júri).
- 2020 *Harmony and Evolution: An Exhibition of Chinese American Art Faculty Association*, Ruth Davis Design Gallery, University of Wisconsin - Madison, EUA (Curada por Dong e Carter. Catálogo).
- 2019 *Salon des Beaux Arts 2019*, Carrousel de Louvre, Paris, França (Organizado pela Societé Nationale des Beaux Arts e sob o patrocínio do presidente francês Macron. Catálogo a cores).
- 2019 *Chinese Contemporary Ink*, Christie, Centro de Convenções e Exposições de Hong Kong (Também exposições e leilões de outono e primavera de 2019, 2018, 2017 e 2016. Catálogos).
- 2019 *AS-Helix: The Integration of Art and Science in the Age of Artificial Intelligence*, 5ª Exposição Internacional de Arte e Ciência, Museu Nacional da China, Pequim, China (Catálogo a cores).
- 2019 *Fusão: Artistas de Macau 2019*, Museu Nacional de Arte da China, Pequim, China (Catálogo a cores).
- 2019 *Concerto de Abertura da Musicacoustica Beijing 2019*, Conservatório Central de Música, Pequim, China (Síntese de vídeo animado e música. Também em 2015 e 2014. Catálogos).
- 2019 *2019 Beijing Design Week: International Ink Painting and Pattern Design Exhibition*, Organizada pela Sociedade de Design de Pequim e pela Faculdade de Belas Artes da Universidade Normal da Capital, Pequim, China.
- 2019 *The Thirteenth National Fine Arts Exhibition · Hong Kong, Macao, Taiwan, Taiwan & Overseas Art Exhibition*, Mega Center do ensino superior Museu de Arte da Academia de Belas Artes de Cantão, China (Organizada pelo Governo Chinês. Catálogo a cores).
- 2019 *Art Asia 2019, Chinese Special Exhibition*, COEX, Seoul, Coreia do Sul (Com curadoria de Jin Jin).
- 2019 *A’Design Award & Competition*, Mood Museum of Design, Itália (Prémio Bronze A’Design. Catálogo a cores).
- 2019 *The Third Shenzhen International Photography Exhibition, Look at the World from another Angle—Aerial Photography*, Centro de Convenções e Exposições de Shenzhen, Shenzhen, China.
- 2019 *A L’Extérieur de la Tour d’Ivoire 2019: Exposition de l’Experience du Design et de l’École de la Grande Baie Cantão-Hong Kong-Macao*, City Hall, Paris, França.
- 2019 *Art Central*, Central Harbour Front, Hong Kong (Exposição internacional de arte contemporânea).
- 2018 *2018 Zhejiang City Biennial Art Exhibition · Poster Invitation Exhibit*, Organizada pela Associação de Artistas de Zhejiang e pela Aliança de Artes e Literatura de Jiaying, Zhejiang (Catálogo).
- 2018 *Art Taipé 2018*, World Trade Center de Taipé, Taiwan (Exposição internacional de arte. Também em 2015 e 2012).
- 2018 *Lightscape: A Synthesis of Video Animation and Dance* (Evasão pela Luz: Uma Síntese de Animado e Dança), Salão Principal da Universidade, Universidade de Macau, Macau (Diretor Artístico. Colaborou com Gao Yanjinzhi, Companhia de Dança Moderna de Pequim e outros dançarinos de Cantão e Macau).
- 2018 *The First Guangzhou-Hong Kong-Macao Greater Bay Area University Art Exhibition*, Acolhida pelo Departamento de Educação da Província de Guangdong e pela Associação de Artistas de Guangdong, Mega Center do ensino superior Museu de Arte da Academia de Belas Artes de Cantão, China.
- 2018 *Artexpo Nova York*, Pier 94, Nova York, NY, EUA
- 2018 *Papel em Exposição Nacional Particular*, Columbia College, MO, EUA (Também em 2017, 2015, 2010 e 2004).
- 2017 *Taipé International Ink Painting Exhibit*, Bo Ai Art Gallery, Salão Memorial Nacional Dr. Sun Yat-Sen, Taiwan (Artistas selecionados da China, Japão, Coreia do Sul, Europa e EUA. Catálogo a cores).
- 2017 *Guangzhou Academy of Fine Arts North America Alumni Exhibit*, Museu de Arte do GAFA, Guangzhou, China (Catálogo a cores).
- 2017 *37th Annual Spring Photography Contest* (Concurso internacional de 48 países), revista *Photographer’s Forum*, Santa Barbara, CA, EUA (Publicado o *Best of Photography 2017*).

- 2017 *Ink Global 2017*, Centro de Convenções e Exposições de Hong Kong, Hong Kong (Arte de 15 países; Catálogo a cores).
- 2017 *The Art of Asian Languages*, Oklahoma State University Museum of Art and Stanford University East Asia Library, CA, EUA (Jurado: Jeff Kelley, crítico de arte da Califórnia. Catálogo a cores).
- 2017 *Singapore Contemporary Art Show*, Centro de Convenções e Exposições Suntec, Singapura (Também em 2016).
- 2016 *Modern and Contemporary Asian Art: Ravenel Autumn Auction 2016 Taipé*, Taiwan (Incluindo trabalhos de Nam June Paik, Kusama, Warhal, etc. Catálogo a cores).
- 2016 *Perception and Vision: Chinese-American Art Faculty Exhibition & Symposium*, Centro International de Arte Homnicen, Guiyang, Guizhou, China (Prémio Medalha de Prata. Catálogo a cores).
- 2016 *XXXII Exposição Colectiva dos Artistas de Macau*, Leal Senado de Macau, Macau (Primeiro prémio. Também recebeu o primeiro prémio em 1998. Catálogos a cores).
- 2016 *Modern and Contemporary Art: Ravenel Spring Auction 2016 Hong Kong*, Mostra de Pré-inauguração em Taipé (Incluindo obras de Antoni Tapies, Marc Chagall, etc. Catálogo a cores).
- 2016 *Literati: Quiet Affection*, Ravenel Spring Auction 2016 Hong Kong, Mostra de Pré-inauguração em Taipé (Incluindo trabalhos de Andy Warhol, Pablo Picasso, etc. Catálogo a cores).
- 2016 *Inkprovis: Modern and Contemporary Ink Art*, Poly Auction, Hong Kong (Catálogo a cores).
- 2015 *Modern and Contemporary Art: Ravenel Autumn Auction 2015 Hong Kong* (Incluindo trabalhos de Anselm Kiefer, Sam Francis, Kusama, Vasarely, etc. Catálogo a cores).
- 2015 *2ª Exposição Mundial de Fotografia da China no Estrangeiro*, Museu de História da China no Estrangeiro, Pequim, China (262 obras selecionadas de artistas em 26 países, taxa de aceitação de 1,9%. Catálogo a cores).
- 2015 *52nd Annual Juried Exhibit*, Sumi-e Society of America (Prémio de Fundador. Também em 2014. Catálogos a cores).
- 2015 *Através da Divisão: Pensamentos e Diálogos sobre a Educação Artística Internacional e Perspectivas Interculturais*, Simpósio e exposição sobre educação artística, Galeria de Arte da Universidade Normal de Pequim, Pequim, China (Catálogo a cores).
- 2015 *Festival Internacional de Cinema e Vídeo de Macau 2015*, Teatro do Centro Cultural de Macau, Macau.
- 2015 *Pinturas Abstratas da Coleção do Museu de Arte de Macau*, Museu de Arte de Macau, Macau (Curador: F. C. Ng. Catálogo).
- 2015 *Poesia Cantada: Uma Apresentação Multimedia*, Zhuhai Arts College, Guangdong, China (Também em 2013).
- 2015 *Oeste Diz Oriente Diz: Exposição de Pesquisa de Arte Contemporânea Chinesa*, Museu de Arte Unida, Wuhan, China (Com curadoria de Hong Lu e Claus Mewes, e 87 artistas da China, Taiwan, França, Alemanha, Itália e EUA. Catálogo a cores).
- 2014 *5ª Competição Nacional de Arte da Universidade*, Revista Pesquisa em Educação de Arte, Anhui, e Faculdade de Arte da Universidade Normal de Guangxi, China (Segundo Prémio na Categoria de Professores. 12 trabalhos premiados com o primeiro e o segundo prémios em 20.000 inscrições, taxa de atribuição de prémios de aproximadamente 0,06%. Catálogo a cores).
- 2014 *Segunda Exposição de Pintura e Caligrafia Chinesas no Estrangeiro*, Museu de Arte Yan Huang, Pequim, China (Obras selecionadas de 42 países, taxa de aceitação de 7,5%. Catálogo).
- 2014 *Collision-Confluence: Chinese-American Art Faculty Exhibition*, Asian Cultural Center, Manhattan, NY (Curadores: Lusheng Chen, Diretor Adjunto do Museu Nacional da China e Laurel Reuters, curadora-chefe do North Dakota Museum of Art. Catálogo).
- 2014 *34th Annual Photography Contest, Photographer’s Forum*, Santa Barbara, CA, EUA (Menção Honrosa. Concurso internacional de 65 países, taxa de 1,08%. Publicado o *Melhor da Fotografia 2014*).
- 2014 *Mundo Colorido · Várias Interpretações: Primeiro Festival Internacional de Arte de Nanjing*, Centro Internacional de Exposições de Nanjing, China (Taxa de aceitação de 4,89%. Catálogo).

2014 *Fiddle Suite*, Festival Skaneateles, Nova York, EUA (Uma apresentação multimedia com o Quarteto de Xangai e Yi Chen).

2014 *Across the Divide: Contemporary Art by Chinese American Artists*, Oklahoma State University, Stillwater, EUA (Catálogo a cores).

2013 *Autumn Auction: Modern & Contemporary Art*, Tiancheng International Auction, Hong Kong (Catálogo a cores).

2013 *Trabalhos de Ex-alunos Destacados: Celebração do 60º Aniversário da Academia de Belas Artes de Cantão*, Museu da Universidade Mega Centro de Academia de Belas Artes de Cantão, Cantão, China (Catálogo a cores).

2013 *Trabalhos Notáveis do Corpo Docente: Celebração do 60º Aniversário da Academia de Belas Artes de Cantão*, Museu da Academia de Belas Artes de Cantão, Cantão, China

2013 *Re-Ink: Exposição a Convite de Pintura Contemporânea a Tinta 2000-2012*, Museu de Arte de Hubei, Wuhan, e Museum de Arte Contemporânea, Pequim, China (com 62 artistas chineses importantes em todo o mundo, por exemplo, Fang Lijun, Yue Minjun, Zeng Fanzhi, Xu Bing e Gu Wenda. Catálogo a cores).

2013 *Artes Digitais Contemporâneas Internacionais*, Salão de Exposições da Sociedade Digital de Donggang, Coreia do Sul.

2012 *Video Arte para Todos Internacional 2012*, Fundação Oriente, Macau (Taxa de aceitação de 12,5%).

2012 *Obras Destacadas: Trigésimo Aniversário da Academia de Pintura de Cantão*, Museu da Educação Superior Mega Centro de Academia de Belas Artes de Cantão, China (Catálogo a cores).

2012 *The American Landscape*, Hilliard Gallery, Kansas City, MO, EUA.

2012 *Performance Multimídia: Mitos Chineses*, Kauffman Center for the Performing Arts, Kansas City, MO (Uma apresentação multimedia interdisciplinar com projeção de animação em vídeo).

2012 *Exposição e Simpósio Internacional de Pintura a Tinta*, Galeria Nacional Chung Shan, Salão Memorial Nacional Dr. Sun Yat-Sen, Taipé, Taiwan (86 artistas selecionados em todo o mundo. Catálogo a cores).

2012 *Exposição Anual de Artes Visuais de Macau*, Instituto Cultural do Governo da R.A.E. de Macau, Galeria do Edifício do Antigo Tribunal, Macau (Prémio Top Ten. Também concedido em 2011, 2009 e 2007. Catálogos a cores).

2012 *Across the Divide II*, Visual Arts Center, Universidade do Texas, Austin, TX, EUA (Catálogo a cores).

2012 *Desenhos Contemporâneos de Macau*, Museu de Arte de Macau, Macau (Curadoria de Chong Tong. Catálogo a cores).

2011 *Colheita: Criações Artísticas dos Conselheiros e Pintores Mestres Honorários da Academia de Pintura de Cantão*, Fórum dos Mestres, Centro de Artes e Criatividade Redtory, Cantão, China (Catálogo a cores).

2011 *Exposição da Faculdade de Arte Comemorando o 30º Aniversário da Faculdade de Educação Artística da Academia de Belas Artes de Cantão*, Museu de Arte da Academia de Belas Artes de Cantão, China (Catálogo a cores).

2011 *Mobilidade e Memória: Obras de Arte de Macau Propostas para a 54ª Exposição Internacional de Arte Bienal de Veneza*, Museu de Arte de Macau, Macau (Instalação de vídeo. Catálogo).

2011 *The Art of Writing: Contemporary Art from Three Cultures*, Kurhaus Wiesbaden, Wiesbaden, Alemanha (com 84 artistas do Japão, China, Taiwan, Coreia do Sul, Arábia, Irão, Europa e EUA, incluindo Mark Tobey e Cy Twombly. Catálogo a cores).

2011 *48th Annual Juried Exhibit*, Sumi-e Society of America (Melhor da Exibição. Também Melhor da Exibição em 2005).

2011 *East Meets West: Uma Exposição de Pinturas de Artistas Americanos Asiáticos Famosos* (Cinco artistas selecionados, incluindo Amy Segami, Kai Yi e Hongtu Zhang), Universidade de Wisconsin, Eau Claire, WI, EUA.

2011 *Digital Vision*, Foster Gallery, Haas Fine Arts Center, Universidade de Wisconsin, Eau Claire, WI, EUA.

2010 *Axiom of Gesture: A National Juried Exhibition*, Universidade do Novo México Oriental, Portales, NM, EUA.

2010 *Terceira Bienal Internacional de Pintura a Tinta de Taipé*, Museu Nacional de História, Taipé, Taiwan (Apresentada em oito outras cidades de Taiwan. Catálogo a cores de capa dura).

2010 *Bienal de Artes Visuais de Hong Kong e Macau*, Museu de Arte Mundial de Pequim, Monumento Milenar da China, Pequim, China (Organizado pelo Ministério da Cultura, Pequim, China).

2010 *Nineteenth International Miniature Art*, Seaside Art Gallery, Nags Head, NC, EUA (Também em 2003).

2010 *Exposição da Galeria Internacional da China 2010*, China World Trade Center, Pequim, China.

2010 *New Talent, Creative Quarterly: The Journal of Art and Design*, No. 18, Vol. 5, No. 4 (abril, 2010): Capa interna, 13 e 65, Nova Iorque, NY, EUA (Competição internacional. Prémio Ouro).

2010 *Mestrado Contemporâneo Internacional III*, Museu de Belas Artes do Sul de Nevada, Las Vegas, EUA (Catálogo a cores).

2009 *Transformação de Cenas: Educação em Arte e Prática Artística nos Tempos da Média Sintética*, Star Gallery, Universidade Normal do Sul da China, Cantão, China (Vídeo de apresentação multimedia).

2009 *Sumi-e for Today: Exposição Internacional Juricada de Tintas e Caligrafia*, Centro Canadense de Cultura, Toronto, Canadá.

2009 *Décima Primeira Exposição Nacional de Belas Artes*, Centro Internacional de Exposições, Shantou, China (Organizada pelo governo chinês. Catálogo a cores).

2009 *Da Natureza à Mente: Uma Exposição Conjunta de Novos Artistas Intelectuais*, Museu de Arte Huantie Times, Pequim, China (Catálogo a cores).

2009 *Mente do Ser*, Espaço de Arte 798 DAX, Galeria do Distrito 798, Pequim, China (Curadoria: Chunchen Wang, CAFA, Pequim).

2009 *11th Annual Contemporary Art Juried Online International Art Exhibition*, Upstream People Gallery, Omaha, NE, EUA (Prémio Mérito Especial de Reconhecimento).

2009 *Confluência: Exposição da Coleção de Arte de Macau*, Museu Nacional de Belas Artes, Pequim, China (Catálogo a cores).

2008 *Conflito de Culturas? Não, Obrigado!* (Exposição de 4 artistas: Karoline Kroiss, Alemanha, Renate Minarz e Eva Riebler, Áustria), Galeria Raab, Pequim, China (Catálogo a cores).

2008 *Segunda Bienal Internacional de Pintura a Tinta de Taipé*, Galeria Nacional Chung Shan, Salão Memorial Nacional Dr. Sun Yat-Sen, Taipé, Taiwan (Catálogo a cores).

2008 *Across the Divide III*, Galeria Pei Ling Chan, Faculdade de Arte e Design de Savannah, GA, EUA.

2007 *Primeira Bienal Internacional de Pintura a Tinta Moderna de Taipé*, Museu de Belas Artes de Kuanduo, Universidade Nacional de Artes de Taipé, Taipé, Taiwan (Catálogo a cores).

2006 *Pintura Moderna Internacional a Tinta*, Centro de Cultura Chinesa de São Francisco, São Francisco, CA, EUA.

2005 *Han Zi Reinventou: O Ritmo da Escrita Chinesa*, Universidade Estadual da Califórnia, Fullerton (7-artista convidados, incluindo Wenda Gu e Xu Bing. Curadores: C. Yee & Susalla. Catálogo a cores).

2006 *Pintura Moderna Internacional a Tinta*, Asian Fusion Gallery, Nova Iorque, NY, EUA (Exposição itinerante).

2005 *Pintura Moderna Internacional a Tinta*, Museu de Arte Changliu, Taoyuan, Taiwan (Catálogo a cores).

2005 *Medial 1. Art Biennial*, Art Addiction Medial Museum, Londres, Reino Unido (Prémio Honorável).

2004 *Question*, Cantor Center for the Visual Arts (antigo Stanford University Museum of Arts), Palo Alto, CA, EUA (Exibição de obras selecionadas da coleção permanente do Museu).

2004 *Olhos Americanos: Trabalhos de Professores de Arte da Universidade de Missouri-Columbia*, Museu de Arte de Guangdong, China.

2004 *Best of America! 2004: A National Juried Exhibition*, Osage Beach, MO, EUA (Catálogo a cores).

2004 *Greater Midwest International Exhibit XIX*, Universidade Estadual do Missouri Central, Warrensburg, MO, EUA.

2003 *Exposição Nacional Jurada de Girardot*, Conselho de Artes do Sudeste do Missouri, Cape Girardeau, EUA (3º Prémio).

2003 *Exposição Nacional de Arte da Nona Grande Planície*, Universidade Estadual de Fort Hays, KS, EUA (Prémio do Júri).

2004 *4 To Go: Work by Hosterman, Jacobs, Leong & Paas*, Maude Kerns Art Center, Eugene, OR, EUA.

2003 *53º Concurso Anual de Arte*, Fort Smith Art Center, Fort Smith, AR, EUA (Apresentação nacional).

2003 *Color I International Juried Art Exhibition*, Galeria do período, Omaha, NE, EUA.

2003 *8ª Exposição Nacional Juried de Memphis and Germantown Art League*, Memphis, TN, EUA.

2003 *Mostra Nacional de Arte Jurídica da Englewood Arts*, Museu de Artes ao Ar Livre, Englewood, CO, EUA.

2003 *Dois a Dois: Bienal de Escultura em Cerâmica*, Eastern Washington University, Cheney, WA, EUA.

2003 *Exposição On / Of Paper 2*, Cloyde Snook Gallery, Adams State College, Alamosa, CO, EUA.

2002 *22ª Mini Print International*, Cadaques, Taller Galeria Fort, Barcelona, Espanha; Wingfield Arts & Music Festival, England; Galerie L'Étang d'Art, Bages, França (Uma exposição itinerante).

2002 *George E. Ohr National Art Challenge*, Ohr-O'Keefe Museum of Art-A Smithsonian Affiliation, Biloxi, MS, EUA.

2002 *Contemporary IV International Juried Art Exhibition*, Galeria do período, Omaha, NE, EUA.

2002 *Tulane Review Art Contest*, Tulane University, New Orleans, LA, EUA (Vencedor do Concurso de Arte).

2002 *Plain Arts IV International Juried Exhibition*, Pittsburg State University, KS, EUA (Taxa de aceitação de 13,4%).

2002 *29ª Competição Nacional Jurídica Anual*, Masur Museum of Art, Monroe, LA, EUA.

2002 *Lyrical Brush: East Asian Calligraphy*, Universidade Estadual de Nova Iorque - Stony Brook, NY, EUA (Brochura a cores).

2002 *Trabalhos em papel*, LSU Union Art Gallery, Louisiana State University, Baton Rouge, LA, EUA.

2002 *25ª Exposição Internacional*, Watercolor Art Society-Houston, 2 Allen Center, Houston, TX, EUA.

2002 *Tempo de Marcação*, Centro Fredericksburg de Artes Criativas, Fredericksburg, VA, EUA.

2002 *Trabalho Atual 2002: Uma Competição Nacional*, Fayetteville State University, University of North Carolina, NC, EUA (Taxa de aceitação de 10%. Também em 2003).

2002 *Nature at Her Finest, 1st Juried Wildlife Art Show*, Bismarck Art Association, ND, EUA (Menção Honrosa).

2002 *Missouri River-Untamed*, Bismarck Art & Galleries Association, ND, EUA (Exposição Nacional Juried).

2001 *Chinese American Artists*, American Institute in Taiwan, Programa Arte em Embaixadas, pelo Departamento de Estado dos EUA, Washington DC, EUA (Curadoria: Joan Cohen, Nova Iorque, NY, EUA. Catálogo a cores).

2000 *From Chinese Ink to Abstraction*, Centro de Cultura Chinesa de São Francisco, São Francisco, CA, EUA (Brochura em cores).

2000 *Strings Calligraphy*, Centro de Artes Yerba Buena, São Francisco, CA, EUA (Uma exibição interdisciplinar multimedia em colaboração com o compositor Gang Situ e a coreógrafa Lily Cai).

1999 *Estrelas Brilhantes: 4 Visionários Culturais da Pintura Contemporânea*, Museu do Patrimônio do Pacífico, São Francisco, CA, EUA (Catálogo a cores).

1999 *Language Non Language*, Ethan Cohen Fine Art, Nova Iorque, NY, EUA.

1999 *Forte Cup 20th Century Asian Pacific Art Competition*, Asian Pacific Art Institute of America, Rockville, Maryland, EUA. (Prémio Bronze).

1997 *Arte da China*, Salão de Exposições da Biblioteca de Xangai, Xangai, China (Organizado pelo Ministério da Cultura da China. Curadores: Fusheng Lu, Shaojun Lan e Daojian Pi. Catálogo).

1995 *Fine Asian Works of Art*, Leilão Butterfield & Butterfield, San Francisco, CA, EUA (Exibição e leilão. Também em 4/1992, 12/1992 e 5/1995. Catálogos a cores).

1993 *Contemporary Chinese Figure Painting*, Wan Fung Art Gallery, Hong Kong.

1992 *Brushstrokes: Styles & Techniques of Chinese Painting*, Asian Art Museum of San Francisco, CA, EUA, e Santa Barbara Museum of Art, Santa Barbara, CA, EUA (Ilustrações. Catálogo a cores).

1991 *The Next Generation*, Gallery 5, Santa Monica, CA, EUA.

1990 *Earth's Alive*, Gallery Imago, San Francisco, CA, EUA.

1989 *7ª Exposição Nacional de Belas Artes*, Museu Nacional de Belas Artes, Pequim, China.

1989 *Concurso Internacional de Pintura a Pincel de Zunyi*, Guiyang, Guizhou, China (Segundo Prémio).

1988 *A Primeira Exposição da Associação Contemporânea de Pintura Meticulosa em Estilo*, Museu Nacional de Belas Artes, Pequim, China.

1987 *Works on Landscapes and Gardens*, Oriental Art Gallery, New York, NY, EUA.

COLEÇÕES (Selecionadas de 10 museus e centenas de coleções públicas/privadas):

- Cantor Center for the Visual Arts (Antigo Stanford University Museum of Art), Palo Alto, CA, EUA.
- The Minneapolis Institute of Arts, Minneapolis, MN, EUA.
- Asian Art Museum of San Francisco, San Francisco, CA, EUA.
- Saint Louis University Museum of Art, Saint Louis, MO, EUA.
- The Written Art Foundation, Frankfurt, Alemanha.
- Museu de Artes de Guangdong, Cantão, China.
- Museu de Belas Artes de Cantão, Cantão, China.
- Museu de Arte de Macau, Macau.
- Public Art, City & Country of San Francisco for Woh Hei Yuen Park, EUA (8-metros diameter Medalhão caligráfico de granito incrustado).
- Public Art, Columbia City Hall, City of Columbia, MO, EUA
- Morrison & Foerster, Escritório de advocacia dos EUA com escritórios na Europa e Ásia (Duas obras caligráficas).
- University of Missouri-Columbia, EUA (Quatro pinturas e três murais).
- Epcot Center, Walt Disney World, Orlando, FL, EUA (duas pinturas).
- Cathay Bank, Sede, El Monte, CA, EUA (Cinco obras caligráficas).
- The Tokyo Westin, Tóquio, Japão (Quinze pinturas).
- Hotel East 21, Tóquio, Japão (Quinze pinturas e três murais).
- The Westin Surabaya, Indonésia (Dois murais e trinta pinturas).

MONOGRAFIAS PUBLICADAS DE TRABALHOS DE ARTE (Selecionadas de 8):

- *Lampo Leong: O Dao da Tinta*. Macau: Fundação Macau, 2020 (128-p, 31cm x 24cm, livro da obra de Lampo Leong, 100 chapas a cor).
- *Inkscape: Uma Coleção de Obras por Sun Endao, Leong Lampo e Tao Xinglin*. Hubei, China: Wuhan Publishing House (2017): 50-91 (Exposições no Museu de Arte Tanghu, China; 36 placas coloridas).
- *Lampo Leong: Inkscape*. Cidade Nova de Taipé, Taiwan: Artists in Taiwan, 2016 (48-p, 25cm x 25cm, livro da pintura a tinta de Leong).
- *Lampo Leong: Dynamic Forces*. Cidade Nova de Taipé, Taiwan: Artists in Taiwan, 2014 (48-p livro da pintura a óleo de Leong).
- *Lampo Leong: Wild Cursive*. Cidade Nova de Taipé, Taiwan: Artists in Taiwan, 2014 (48-p, 25cm x 25cm, livro de caligrafia de Leong).

PALESTRAS EM UNIVERSIDADES OU CONFERÊNCIAS (Selecionadas entre 200):

- Academia de Belas Artes de Sichuan, Chongqing, China, 2019.
- Série de Leituras da Universidade de Chongqing, China, 2013 e 2019.
- Academia de Arte da China, Hangzhou, Zhejiang, China, 2018.
- The First University Art Education Development Forum, Departamento de Educação Provincial de Guangdong, Cantão, China, 2018.
- Academia de Belas Artes de Cantão, China, 2018, 2012, 2011 e 2009.
- Universidade de Sichuan, Chengdu, Sichuan, China, 2017.
- Universidade de Tecnologia do Sul da China, Cantão, China, 2017.
- Universidade de Zhengzhou, Zhengzhou, Henan, China, 2017.
- Simpósio sobre o Desenvolvimento do Colégio de Artes no Ensino das Universidades, Centro de Pesquisas de Arte e Design, Universidade da União de Pequim, Pequim, China, 2017.
- Universidade de Ciências e Tecnologia de Huazhong, Wuhan, 2016.
- Universidade de Wuhan, Wuhan, Hubei, China, 2016.
- Universidade Agrícola de Huazhong, Wuhan, Hubei, China, 2016.

- Instituto de Belas Artes de Hubei, Wuhan, Hubei, China, 2016.
- Simpósio International de Design, Universidade Tecnológica de Guangdong, Cantão, China, 2016.
- Série de Leituras Distintas, Universidade Agrícola do Sul da China, 2016.
- Academia de Artes de Xangai, Universidade de Xangai, China, 2016.
- Southern Illinois University Carbondale, Carbondale, IL, EUA, 2015.
- Série de Leituras Distintas, No. 36, Universidade de Macau, 2013.
- Quarto Simpósio Mundial de Educação de Arte Chinesa, China, 2013.
- O Futuro do Museu: Fórum Internacional do Museu de Yeongwol, Coreia do Sul, 2013.
- Instituto Tecnológico de Harbin, Harbin, Heilongjiang, China, 2012.
- Maxwell C. Weiner Distinguished Professor Lecture*, Missouri University of Science and Technology, MO, EUA, 2012.
- University of California, Davis, CA, EUA, 2010.
- Academia de Belas Artes de Luxun, Shenyang, China, 2010.
- Educação de Arte nas Universidades Normais, Universidade Normal do Sul da China University, 2009.
- Simpósio das Universidades Nacionais sobre Reforma da Educação em Belas Artes numa Perpetiva Mundial*, Organizado pela Associação Nacional de Educação, China, 2009.
- 38th Annual Conference*, Mid-Atlantic Region Association for Asian Studies, Villanova University, Villanova, PA, EUA, 2009.
- University of Minnesota, Twin Cities, MN, EUA, 2008, 2006 e 2005.
- The Nelson-Atkins Museum of Art, Kansas City, MO, EUA, 2008.
- University of California, Berkeley, EUA, 2007, 2001, 1998 e 1997.
- Wild Cursive Chinese Calligraphy*, Cal Performances, University of California, Berkeley, CA, 2006 (Painel de debate em conjunto com *Wild Cursive*, uma exibição de dança de Hwai-min Lin, diretor de arte do Cloud Gate Theatre, Taiwan).

- Simpósio Nacional das Academias Chinesas de Arte em Programa de Fundação*, Academia Central de Belas Artes, Pequim, China, 2005.
- Universidade Nacional Normal de Taiwan, Taipé, Taiwan, 2005.
- Universidade Nacional de Artes de Taiwan, Tainan, Taiwan, 2005.
- College Art Association 92nd Annual Conference*, Seattle, EUA, 2004.
- Museu de Arte Asiática de São Francisco, 2001, 2000, 1999 e 1997.
- Stanford University, International Studies, CA, EUA, 2000 e 1999.
- Museu de Arte Moderna, São Francisco, CA, EUA, 1999.
- Dialogue in Ink: Japanese & Chinese Perspectives on Modern Brushwork*, Museu de Arte Asiática de São Francisco & Limn Gallery, 1999.

JUIZ E CURADOR DE EXPOSIÇÕES E GRANTS (Selecionado entre mais de 30):

- Júri, 16a Competição de Composição de Musicacoustica de Pequim 2019, Associação de Música Eletrónica da China e Conservatório Central de Música, Pequim, China (Concurso de Arte Digital).
- Curador, *East-West Dialogue V: Artworks from Chinese Visiting Scholars and their Hosting Professors*, Central Bank Gallery, EUA, 2018. University of Missouri-Columbia, 2016, 2015, 2014).
- Júri, *47th Annual Juried Exhibition*, Sumi-e Society of America, EUA, 2010 (National Exhibition).
- Revisor, Visual Arts Panel, Missouri Arts Council, Saint Louis, MO, EUA, 2010 (Também em 2008 e 2007).
- Júri, *Forces of Nature*, Art Saint Louis, Saint Louis, MO, EUA, 2007.
- Co-curador, *International Modern Brush Painting*, Centro de Cultura Chinesa de São Francisco, CA, EUA, 2007.

- Curador, *Modern Brushwork: International Brush Painting*, Universidade de Missouri-Columbia, MO, EUA, 2007.
- Curador, *Chinese Artists in Academia*, Columbia Art League, MO, 2004.
- Jurado, *Best of America* (Exibição Nacional Jurada), MO, EUA, 2003.
- Juror, Selection Panel for Public Arts, São Francisco Art Commission, São Francisco, CA, EUA, 1998.

HONRAS E PRÊMIOS (Selecionados entre mais de 80, também listado com shows):

- Faculty-Alumni Awards*, Universidade de Missouri-Columbia, 2007.
- Mayoral Proclamation: Lampo Leong Day* (19 de novembro, 1999), Cidade de São Francisco, CA, EUA, 1999.
- US Congressional Record 141(152), 27 de setembro, Congressista Bill Baker, Washington DC, EUA, 1995.

ENTREVISTAS DE TELEVISÃO, RÁDIO E VÍDEO (Selecionadas entre mais de 50):

- “The Art Show: Lampo Leong.” Mediacom Cable TV, Canais 22 e 722, Missouri. Entrevistado por James Mouser, 08/05/2016 (08:00. Domingos 21:30. Terças-feiras 19:00 e Sextas-feiras 12:00).
- “Macao News File: The Return of Macao Talents.” Teledifusão de Macau. Entrevistado por Han & Gao, 13/03/2015, 12:44 (08:09).
- “Outstanding Alumnus: Lampo Leong.” Academia de Belas Artes de Cantão, Cantão, China, 2013 (03:30).
- “Percent for Art: Convergence, Digital Landscapes, and Layers of Diversity.” Dirigido e produzido por Rosemary Frank, Columbia, MO, EUA: City Channel, 01 julho, 2011 (05:26).
- “Cultural Connections: A Visit with Lampo Leong.” Entrevistado por Tanya Sneddon, University of Missouri: Center for eResearch, 01/09/2009: http://syndicatemizzou.org/articles/show/100 (23:16).
- “Lampo Leong & His Art.” *Dialogue 360*. Entrevistado por Stone Shih, KMTP-TV32, São Francisco, 11/08-09/2007 (Parte I e II, 50:00).
- “Chinese Artists in Academia, EUA.” *Pepper & Friends*. Entrevistado por Paul Pepper, KOMU-TV8 WB5, Columbia, MO, 27/7/2004 (08:39).
- “Chinese Artists in Academia, EUA.” *The Amy Miller Show*, 93.9FM, Columbia, MO, EUA, 7/22/2004 (05:00).
- “Cultural Movements: Lampo Leong’s Painting.” Entrevistado por Anna Lam, Teledifusão de Macau, Macau, 31/11/1998, 21:30 (10:00).
- “Raymond’s Portrait.” Leong foi extensivamente entrevistado como Professor de Arte de Raymond neste documentário da PBS, dirigido por Donald Young, 1997 (27:00. Transmitido pelo país 200 vezes).
- “Chinese Journal: Artist Lampo Leong.” Entrevistado por Cathy Chiang, KTSF-TV (Canal 26), Cidade de São Francisco, CA, EUA, 10/2/1996, 16:00-16:30 (27:00).
- “Painting Tao: An Introduction to Chinese Painting - Featuring Lampo Leong.” Dirigido por Eileen Blodgett, Universidade Estadual de São Francisco, CA, EUA, 1989 (16:00).

BIBLIOGRAFIA DE REVISÕES, PUBLICAÇÕES E CITAÇÕES (Selecionadas centenas):

- Ho, Donna, and Xiwan Zhang. “Out of Nothingness: An Analysis of Lampo Leong’s Abstract Ink Painting.” *Art Review*. Macau & Zhuhai (Edição 56, 06/2020): 44-48 (6 chapas de cor. Foto de H.C. Hsu).
- Qiu, E, Yanqin Wan, and Shuxia Yang. “Lampo Leong: Propelling the Development of Contemporary Ink and Art Education.” *Outstanding Figures*. Hong Kong (4/2020): 26-30 (5 chapas coloridas. Foto de Hsu).
- Almeida, Inês. “Sistema de Educação não Dá Importância à Arte e ao Design.” *Jornal Tribuna de Macau*, Macau (17 junho, 2019): 1-3 (Foto de Tatiana Lages. 3 chapas coloridas).
- Ip, Davis. “From Tradition to Innovation: Lampo Leong’s Interdisciplinary Approach to Art and Design.” *UMagazine*. Universidade de Macau (Edição 20, 5/2019): 46-51 (3 chapas coloridas. Foto: Jack Ho).
- Mo, Zhiyong. “Lampo Leong: Breathing Dao.” *PAJ: A Journal of Performance and Art*. MIT Press, Cambridge, MA, EUA & Londres, RU, Vol. 41, Nr. 1 (121) (2019): 49-53 (2 chapas): https://www.mitpress journals.org/doi/pdf/10.1162/pajj_a_00451.
- Mo, Zhiyong. “Wandering (at Ease): Lampo Leong’s Chanted Poetry.” *Visual Communication*. SAGE Publication, Londres, RU; Vol. 17(4) (2018): 479-486 (https://journals.sagepub.com/doi/10.1177/1470357218787461. 7 chapas. Um jornal SSCI).
- Jiang, Tao. “Creation through the Synthesis of Eastern and Western Arts: On Lampo Leong’s Contemporary Ink.” *World Art*. Academia Central de Belas Artes, China (01/2017): 64-66 (4 chapas a cores).
- Tang, Qingnian. “Lampo Leong’s Current Painting: Light Radiating from Chaos, Spirit Revealed through Ink Washes.” *Art Review*. Chinese Art Magazine Publishing House, Zhuhai e Macau, Vol. 26 (4/2015): 110-115 (5 chapas coloridas. Tang é um ex-editor da *Art Monthly*).
- Berger, Patricia. “Lampo Leong’s Contemplation · Forces.” in *Lampo Leong: Dynamic Forces*. Taiwan: Artists in Taiwan (2014): 3 (O Prof. Berger é Presidente da Art History, University of California, Berkeley).
- Allton, Kevin. “The Wild Calligraphy of Lampo Leong.” in *Lampo Leong: Wild Cursive*. Taiwan: Artists in Taiwan (2014): 3-4 e revista *Artist*, Taiwan (10/2012): 292 e 293 (3 chapas a cores).

- Wang, Huangsheng. “A Response to Life Energy: Lampo Leong’s Contemplation · Forces.” *Art Investment*. Pequim, Xangai & Taipé (9/2013): 216-217 (2 chapas a cores).
- Li, Weiming. “Deconstruction · Reconstruction: Lampo Leong’s Contemplation · Forces.” *Artco*. Taipé (9/2013): 200 (1 chapa a cores).
- Liu, Charles. “A Review on Chinese Ink Painting in North America.” *Art Salon*. The People’s Fine Arts Publishing House, Pequim, China (01/2013): 214-231 (18 chapas a cores. Liu é curador nos EUA).
- Russu, Peter. Editor. *Creative Genius: 100 Contemporary Artists*. London, UK: Masters of Today (2012): Capa e 195 (2 chapas coloridas. Livro internacional de capa dura de 240 páginas, 23cm x 23cm).
- Fleishman, Michael. *Drawing Inspiration: Visual Artists at Work*. Clifton Park, NY, EUA: Delmar Cengage Learning (2010): 31, 266, 267 e 350 (3 chapas a cores. Inglês. Livro de arte de 372p, 28cm x 21.5cm).
- Ledderrose, Lothar. “East Asian Calligraphy in the Modern Era.” In *The Art of Writing: Contemporary Art from Three Cultures*. Editor: Heinz Kroehl. Alemanha: Written Art Foundation e Kehrer Verlag Heidelberg Berlim (2011): 46, 118-119 (1 placa a cores).
- Tunberg, Despina. Editor. *International Contemporary Masters III*. CA, EUA: World Wide Art Books (2010): 178 (1 placa a cores).
- Sedley, Jerry. Editor. “Professor Lampo Leong.” *New Art International*. Woodstock, NY: Book Art Press (2009): Capa, 58 e 59 (5 chapas a cores).
- Song, Roman. *Culture Conflict? No, Thanks!* (4 artistas em destaque), Pequim, China: Raab Galerie (2008): 39-48 (6 chapas).
- Piller, Josienne. “Refiguring Fragmented Identity.” *Han Zi Reinvented: The Rhythm of Chinese Script*. Fullerton, CA: California State University (2006): 10-13, 31-35 (Inglês. 5 chapas a cores).
- Picassinos, Carlos. “Sublimação Taoísta: Lampo Leong Abre Exposição de Caligrafia no Centro de Indústrias Criativas.” *Hoje Macau*, Macau, V. 5, N. 1193 (18/7/2006): Frente (Português. 3 chapas).
- Fischer, Margy. “From Oppression to Expression.” *Vox Magazine*. Publicado por Columbia Missourian, Columbia, MO, EUA, Vol. 7, Nr. 52 (20 janeiro, 2005): 2 e 7 (Inglês. 2 chapas).
- Raub, Kevin. “Questioning Art.” *Gentry Magazine*. Menlo Park, CA, EUA (09/2004): 122-129 (1 placa a cores).
- Fischer, Jack. “Open-Ended ‘Question’: Interactive Exhibit Invites Viewers to Think About Art.” *San Jose Mercury News*, San Jose, CA (Domingo, 8/8/2004): 3E e 12E (Inglês. 1 placa a cores).
- Baker, Kenneth. “Stanford Show Poses More Questions Than Answers.” *San Francisco Chronicle*, San Francisco, CA, EUA (31 julho, 2004): Agenda - E10 (Inglês. 1 placa a cores).
- Blose, Chris. “Tradition Meets Technology.” *Mizzou: The Magazine of the MU Alumni Association*. University of Missouri - Columbia, EUA (Verão 2004): 14-15 (Inglês. 1 placa a cores).
- Chen, Monica. “Lampo Leong’s Painting Bridges the Old and New.” *World Journal*, Chicago, IL, EUA (15/10/2003): B1 (1 placa a cores).
- Reineke, Charles. Editor. “Aesthetic Additions: 4 New Arrivals Energize the Arts at MU.” *Illumination*. University of Missouri-Columbia, Vol. 6, Nr. 1 (setembro, 2002): 19, 22 e 23 (5 chapas a cores).
- Rynders, Stacey. “Bridging the Cultural Divide: Artists Fuse Western Influences with their Traditional Media.” *Vox Magazine*. Columbia Missourian, Columbia, MO, EUA (07/02/2002): 7 (Inglês).
- Kaegel, Jenna. “Global Expressions.” *Columbia Daily Tribune*, MO, EUA (13/1/2002): 1C e Frente (4 chapas a cores).
- Marquis, Pamela. “Artist Profile - Lampo Leong: Creating A New Visual Language.” *Columbia Home*. MO (2/2002): 14-18 (8 chapas a cores).
- Moy, Edmund. “Chinese Calligraphy Meets Modern Computer Technology.” *AsianWeek*, Cidade de São Francisco, CA, EUA, Vol. 21, Nr. 45 (6-12/7/2000), (Inglês. 2 chapas).
- Pi, Daojian. “A Transcendent Quality: Lampo Leong’s Contemplation · Forces.” *World Art*. Pequim, China: Academia Central de Belas Artes, Vol. 79 (09/1998): 70-71 e Contracapa (5 chapas a cores).
- Berk, Amy. “Shinning Stars at the Pacific Heritage Museum.” *Artweek*. San Jose, CA, EUA (03/98): 1 e 28 (1 placa a cores).
- Liu, Manni, & Park, Jung. “Bridging the Old & New Worlds.” *Asian Art News*. Hong Kong (09-10/ 1997): 81-83 (Inglês. 5 chapas a cores).

- Hongye. “A Transcending Vision: Lampo Leong’s Art.” *Art Life*. Hefei, Anhui, China (9-10/1997): 38-43 (Chinês. 9 chapas a cores).
- Hongye. “Lampo Leong’s Painting: Artwork that Utilizes New Scientific Technology.” *Ta Kung Pao*, Hong Kong (14/9/1997), (2 chapas a cores).
- Qiu Suo. “A Successful Synthesis of Music, Dance and Painting.” *China & World Cultural Exchange*. Pequim, Vol. 25 (5/1996): 59 (1 placa).
- Lin, Rong. “Lampo is Running between the Continents.” *Guangzhou Art Research*. Cantão, Vol. 11 (2/1993): 1 (Chinês, 3 chapas) e *People’s Daily*, Pequim, China (14/5/1993), (1 placa).
- Crabtree, Betsy. “A Conversation with Chinese Brush Painter Lampo Leong.” *San Francisco Arts Monthly*, Cidade de São Francisco, CA, EUA, Vol. 2, Nr. 11 (2/1992): Primeira página e 11 (Inglês. 2 chapas).

ARTIGOS E ENSAIOS DE JORNAL PUBLICADOS (Selecionados de 50 publicações):

- Leong, Lampo. *Nova Perspectiva Estética: As Forças Visuais da Ω Curva*. Pequim, China: The People’s Publishing House, 2020 (Um livro de 192 páginas de pesquisa teórica em estética formalista).
- Zhang, Xiwen, & Lampo Leong (Autor correspondente). “Metamorphosis & Infinity: Jennifer Wen Ma’s Construction of a Virtual Fantasy World with Multimedia.” *Art Alive: Essentials of Art Macao*. Macau: EYC-Editoria Yiwen da China, Patrocínio: Secretaria para os Assuntos Sociais e Cultura, Governo da RAE de Macau (4/2020): 362-369.
- Yang, Chao, and Lampo Leong (Autor correspondente). “Dynamic Changeable University Logo Design and Its Extended Applications in the 5G Era.” *Packaging Engineering*. Chongqing: Southwest Technology & Engineering Research Institute (Vol. 41, No. 2, 2/2020): 252-258. (Um Jornal de Núcleo Chinês da Universidade de Pequim).
- Jiang, Tao, and Lampo Leong (Autor correspondente). “The Naiad Incarnate: Brian Oglesbee’s Water Series Photography.” *World Art*. Pequim: Central Academy of Fine Arts (3/2018): 52-54 & Inside back cover (6 Color Plates. A Beijing University Chinese Core Journal.)
- Leong, Lampo. “Critique Fosters Creativity in Art Education.” *Across the Divide: Individualized Education in Art and Design*. Shijiazhuang: Hebei Fine Arts Publishing House (5/2018): 002-006.
- Leong, Lampo. “The Benefits of Critical Thinking in Art Education.” In *Across The Divide: Thoughts & Dialogues on International Art Education*. 197-203. Pequim, China: China Light Industry Press, 2015.
- Leong, Lampo. “Utilizing Critical Thinking and Concept Mapping Skills to Enhance Artistic Creativity.” *In Synthesis : Interaction : Innovation: Comparative Studies of Art Education between East & West*. Pequim, China: The People’s Fine Arts Publishing House (2013):104-111.
- Leong, Lampo. “Enhancing the Understanding of Art through Analysis of Form.” In *Yeongwol International Museum Forum · Section I*. Yeongwol, Coreia do Sul (2013): 199-223 (Inglês e Coreano).
- Leong, Lampo. “A Few Ideas for China’s Higher Education Reform Inspired by Western Educational Concepts.” *Art Observation*. Chinese National Academy of Arts, Pequim (6/2011): 128-130 (A CSSCI magazine).
- Leong, Lampo. “The Purpose and Method of ‘Critique’ in Art Education.” *Fine Arts and Design*. Instituto de Artes Nanquim, Nanquim, China, No. 131 (5/2010): 147-150 (Uma revista CSSCI).
- Leong, Lampo. “The Importance of ‘Critique’ in Art Education.” In *A Global Perspective: Comparative Study of Higher Education in Art between China and the World*. Pequim, China: Higher Education Press (12/2009): 65-69.
- Leong, Lampo. “Recoding the Roots: Genetic Reformation & Culture Synthesis in the Era of Globalization.” *Yishu: Journal of Contemporary Chinese Art*. Taipei, Taiwan & Vancouver, Canada: Art & Collection Ltd. (6/2004): 83-88 (Inglês. 5 chapas a cores).

SUBSÍDIOS DE PESQUISA (Selecionados entre mais de 30 doações):

- Professor Distinto Grant, Universidade de Macau, 2018, 2009 e 2020.
- Bolsa Fundação Macau, Fundação Macau, Macau, 2014-2016.
- Projectos Culturais, Instituto Cultural do Governo da R.A.E. de Macau, 2015.
- Research Council Grant, Universidade de Missouri-Columbia, MO, EUA, 2013, 2012, 2007 e 2003.
- Bolsa do Conselho de Pesquisa, Sistema da Universidade do Missouri, Columbia, MO, EUA, 2007.

LAMPO LEONG BIOGRAPHICAL SKETCH

TEACHING & ADMINISTRATIVE POSITIONS (Selected from over 30 positions):

- 2018- Distinguished Professor of Art, Doctoral Advisor, Director of Centre for Arts & Design, University of Macau, Macao
- 2019- Professor Emeritus, School of Visual Studies, University of Missouri-Columbia, MO, USA
- 2019- Committee Member, Ministry of Education of the People's Republic of China Higher Education Institutes Animation and Digital Media Advisory Committee Guangdong Province Expert Subcommittee, Beijing, China
- 2019- Associate Director, Guangdong Province Higher Education Institutes Fine Arts Advisory Committee, Guangdong Ministry of Education, Guangzhou, China
- 2019- Advisory Committee Expert, Guangzhou National Young Artists Training Program, National Painting Academy and Guangzhou Painting Academy, Beijing and Guangzhou, China
- 2018- Associate Director, The Fine Arts and Design Education Development Alliance of the Guangdong-Hong Kong-Macao Greater Bay Area, Guangdong Ministry of Education
- 2011-19 Professor of Art, School of Visual Studies, University of Missouri-Columbia, MO, USA (Tenured)
- 2017- Visiting Distinguished Professor, Central China Normal University, Wuhan, Hubei, China
- 2011- Visiting Professor, South China Normal University, Guangzhou
- 2011- Distinguished Researcher and Honorary Master Painter, Guangzhou Painting Academy, Guangzhou, China
- 2009- Visiting Professor, Guangzhou Academy of Fine Arts, Guangzhou, Guangdong, China
- 2016-17 Visiting Professor, UIP, Sichuan University, Chengdu, China
- 2012-12 Maxwell C. Weiner Distinguished Professor, Missouri University of Science & Technology, MO, USA
- 2007-09 Chair, Dept. of Art, University of Missouri-Columbia, MO, USA
- 2001-11 Assistant/Associate Professor, University of Missouri-Columbia
- 1996-01 Visiting Assistant Professor, San Francisco State University, CA

EDUCATION (Selected):

- 2009 PhD, Art Theory and Practice, Comparative Study of Painting and Calligraphy, Central Academy of Fine Arts, Beijing, China
- 1988 MFA (High Distinction), Painting, California College of the Arts, San Francisco and Oakland, CA, USA
- 1988 Graduate Studies, Chinese Art History, University of California at Berkeley, CA, USA (Studied with James Cahill)
- 1983 BFA, Ink Painting, Guangzhou Academy of Fine Arts, China

SOLO EXHIBITIONS (Selected from over 70):

- 2020 *Lampo Leong: The Dao of Ink*, Centro UNESCO de Macau, Macao (Organized by Macao Foundation. Color catalog.)
- 2019 *Lampo Leong: Notes on Ink*, Ye Fine Art, Shanghai, China
- 2017 *Lampo Leong: Contemporary Ink*, Houghton College, New York, USA
- 2017 *Lampo Leong: Inkscape*, Tanghu Museum of Art, Wuhan, China
- 2016 *Inkscape*, Central Academy of Fine Arts Art Museum, Beijing, China
- 2016 *Lampo Leong: Inkscape*, Imago Gallery, Columbia, MO, USA
- 2014 *Lampo Leong: Accumulation · Expansion*, Art and Julia's Gallery, Taipei, Taiwan (Color catalog)
- 2013 *Calligraphic Inspiration: The Art of Lampo Leong*, Villanova University, Villanova, PA, USA
- 2012 *Lampo Leong: A Retrospective*, Truman State University, Kirksville, MO, USA (Color catalog)

- 2011 *Lampo Leong: Recent Works*, Perlow-Stevens Gallery, Columbia, MO, USA
- 2010 *Lampo Leong: Spirit of the Universe*, Nelson Gallery, University of California at Davis, Davis, CA, USA
- 2009 *Dynamic Movement*, Bingham Gallery, UM-Columbia, MO, USA
- 2008 *Dancing Marks*, Sun Gallery, Minneapolis, MN, USA (Also in 2006)
- 2007 *Lampo Leong: Forces*, University of California at Berkeley, USA
- 2007 *Spirit of the Sublime*, San Antonio College, San Antonio, TX, USA
- 2006 *Calligraphy by Lampo Leong*, Creative Macau, Macao (Catalog)
- 2005 *Lampo Leong: Recent Works*, Chapman Friedman Gallery, Louisville, KY, USA
- 2005 *Spatial Awakening*, Armstrong Atlantic State University, Savannah, GA, USA
- 2004 *Lampo Leong: Spatial Luminance*, Lycoming College, PA, USA
- 2004 *Lampo Leong: Recent Works*, Sam Houston State University, TX
- 2003 *Bridging the Old and New*, Suburban Fine Arts Center, Highland Park, IL, USA
- 2003 *Suspended Marks*, Saint Louis University Museum of Art, Saint Louis, MO, USA
- 2003 *Lampo Leong's Recent Paintings*, Eastern Kentucky University, Richmond, Kentucky, USA
- 2002 *Abstract Forces and Inspiration*, Western Illinois University, Macomb, IL, USA
- 2000 *Lampo Leong: Contemplation · Forces*, dp Fong Galleries, San Jose, CA, USA
- 1998 *Contemplation · Forces*, Instituto Cultural de Macau, Macao
- 1997 *Contemplation · Forces*, Galerie du Monde, Hong Kong
- 1995 *Lampo Leong: Paintings*, Michael Thompson Gallery, San Francisco, CA, USA
- 1988 *Lampo Leong: Nostalgic Dreams*, Guangzhou Fine Arts Museum, Guangzhou, Guangdong, China
- 1986 *Lampo Leong*, Museu Luis De Camoes, Macao (Color catalog)
- 1986 *The Art of Lampo Leong*, Rosicrucian Egyptian Museum, CA, USA

GROUP EXHIBITS & AWARDS (Selected from over 350 national and international juried or curated exhibitions & 80 awards):

- 2021 *Ink Global 2020*, Hong Kong Convention & Exhibit Centre (Catalog)
- 2020 *Fine Chinese Modern and Contemporary Ink Paintings*, Christie's, Hong Kong Convention & Exhibition Centre, Hong Kong (Catalog)
- 2020 *A'Design Award & Competition*, Mood Museum of Design, Milano, Italy (Bronze A'Design Award in Photo Manipulation. Color catalog.)
- 2020 *The 3rd Chania International Photo Festival*, Grand Arsenal, Center of the Mediterranean Architecture (CAM), Old Harbor of Chania, Crete, Greece
- 2020 *Harmony and Evolution: An Exhibition of Chinese American Art Faculty Association*, University of Wisconsin-Madison, USA (Catalog)
- 2019 *Salon des Beaux Arts 2019*, Carrousel de Louvre, Paris, France (Organized by Societe Nationale des Beaux Arts & under the high patronage of French President Macron. Color catalog.)
- 2019 *Chinese Contemporary Ink*, Christie's, Hong Kong (Also in autumn and spring exhibitions in 2019, 2018, 2017 & 2016. Color catalogs.)
- 2019 *AS-Helix: The Integration of Art and Science in the Age of Artificial Intelligence*, The 5th Art and Science International Exhibition, National Museum of China, Beijing, China (Organized by Tsinghua Univeristy Academy of Arts & Design. Color catalog.)
- 2019 *Fusion: Artworks of Macao Artists*, National Art Museum of China, Beijing, China (Color catalog)

- 2019 *Opening Concert of Musicacoustica Beijing 2019*, Central Conservatory of Music, Beijing, China (Also in 2015 & 2014)
- 2019 *Asia Now: Paris Asian Art Fair*, Salon Hoche, Paris, France
- 2019 *Beijing Design Week: International Ink Painting and Pattern Design Exhibition*, Capital Normal University, Beijing, China
- 2019 *The Thirteenth National Exhibition of Fine Arts · Hong Kong, Macao, Taiwan and Overseas Chinese Art Exhibition*, University City Art Museum of the Guangzhou Academy of Fine Arts, China (Organized by the Chinese Government. Color catalog.)
- 2019 *Across the Divide: The Beauty of Visual Language as Art*, San Francisco Public Library, San Francisco, CA, USA
- 2019 *Art Asia 2019, Chinese Special Exhibit*, COEX, Seoul, South Korea
- 2019 *A'Design Award & Competition*, Mood Museum of Design, Milano, Italy (Bronze A'Design Award in Video/Animation. Color catalog.)
- 2019 *The Third Shenzhen International Photography Exhibition, Look at the World from Another Angle—Aerial Photography*, Shenzhen Convention and Exhibition Center, Shenzhen, China
- 2019 *A L'Extérieur de La Tour D'ivoire 2019: Exposition de L'Experience du design Et De L'Ecole De La Grande Baie Guangdong-Hong Kong-Macao*, City Hall, Paris, France
- 2019 *Art Central*, Central Harbour Front, Hong Kong (International art expo)
- 2018 *2018 Zhejiang City Biennial Art Exhibition · Poster Invitation Exhibition*, Organized by Zhejiang Artists Association and Jiaxing Literature and Arts Alliance, Jiaxing, Zhejiang, China (Catalog)
- 2018 *Art Taipei 2018*, Taipei World Trade Center, Taiwan (International art expo. Also in 2015 and 2012.)
- 2018 *Lightscape: A Synthesis of Video Animation and Dance*, University Hall, University of Macau, Macao (Artistic Director, Organizer & Animation Director, collaborated with Gao Yanjinzhi, Beijing Modern Dance Company, and other dancers from Guangzhou.)
- 2018 *The First Guangdong-Hong Kong-Macao Greater Bay Area University Art Exhibition*, Hosted by Guangdong Province Department of Education & Guangdong Artists Association, Higher Education Mega Center Art Museum of Guangzhou Academy of Fine Arts
- 2018 *Asia Contemporary Art Show*, Hong Kong (Also in 2017 & 2016)
- 2018 *Artexpo New York*, Pier 94, New York, NY, USA
- 2018 *Paper in Particular National Exhibition*, Columbia College, Columbia, MO, USA (Also in 2017, 2015, 2010 & 2004)
- 2017 *Taipei International Ink Painting Exhibition*, Bo Ai Art Gallery, National Dr. Sun Yat-Sen Memorial Hall, Taiwan (Artists selected from China, Japan, Korea, Europe, USA, etc. Color catalog.)
- 2017 *Guangzhou Academy of Fine Arts North America Alumni Exhibition*, University City Art Museum of GAFA, China (Catalog)
- 2017 *37th Annual Spring Photography Contest* (48-country international contest), *Photographer's Forum* magazine, Santa Barbara, CA, (Hardcover color book, *Best of Photography 2017*, published.)
- 2017 *Ink Global 2017*, Hong Kong Convention and Exhibition Centre (Ink paintings selected from 15 countries. Color catalog.)
- 2017 *The Art of Asian Languages*, Oklahoma State University Museum of Art and Stanford University East Asia Library, CA, USA (Juror: Jeff Kelley, California Art Critic. Color catalog.)
- 2017 *Singapore Contemporary Art Show*, Suntec Convention and Exhibition Centre, Singapore (International art expo. Also in 2016.)
- 2016 *Modern & Contemporary Asian Art: Ravenel Autumn Auction 2016 Taipei* (Including works of Nam June Paik, Kusama, Warhal, etc.)
- 2016 *Perception and Vision: Chinese-American Art Faculty Exhibition*, Homnicon International Art Center, Guiyang, Guizhou, China (Silver Medal Award. Color catalog.)
- 2016 *XXXII Exposicao Colctiva dos Artistas de Macau*, Leal Senado de Macau, Macao (First Prize. Also in 1998. Color catalogs.)
- 2016 *Modern and Contemporary Art: Ravenel Spring Auction 2016 Hong Kong* (Including the works of Antoni Tapies, Chagall, etc.)
- 2016 *Literati: Quiet Affection, Ravenel Spring Auction 2016 Hong Kong* (Including the works of Andy Warhol, Pablo Picasso, etc.)
- 2016 *Inkproviser: Modern and Contemporary Ink Art*, Poly Auction, Hong Kong (Color catalog)

- 2015 *Modern & Contemporary Art: Ravenel Autumn Auction 2015 Hong Kong* (Including the works of Kiefer, Sam Francis, Vasarely, etc.)
- 2015 *The Second Overseas Chinese Photography Exhibition*, Overseas Chinese History Museum, Beijing, China (Works selected from 26 countries. 1.9% acceptance rate. Color catalog.)
- 2015 *Music Xiamen: Multimedia Electronic Music Festival*, Fujian, China
- 2015 *52nd Annual Juried Exhibit, Sumi-e Society of America* (Founder's Award. Also Founder's Award in 2014. Best of Show in 2011 & 2005.)
- 2015 *Across the Divide: Thoughts and Dialogues on International Art Education & Intercultural Perspectives*, Beijing Normal University Art Gallery, Beijing, China
- 2015 *Macao International Film & Video Festival*, Macao Cultural Centre Theater, Macao
- 2015 *Abstract Paintings from Macao Art Museum Collection*, Museu de Arte de Macau, Macao (Curator: Fongchao Ng. Color catalog.)
- 2015 *Chanted Poetry: A Multimedia Performance*, Zhuhai Arts College, Guangdong, China (Also in 2013)
- 2015 *West Says East Says: Chinese Contemporary Art Research Exhibition*, United Art Museum, Wuhan, China (Curated by Hong Lu and Claus Mewes. 87 artists invited from China, France, Germany, Italy and USA. Hardcover color catalog.)
- 2014 *The 5th National University Art Competition, Art Education Research* magazine, Anhui, China (Second Prize. Award rate 0.06%.)
- 2014 *34th Annual Photo Contest, Photographer's Forum*, CA, USA (International competition. Honorable Mention. Award rate 1.08%. Hard cover book *Best of Photography 2014* published.)
- 2014 *2nd Global Chinese Art Exhibition*, Yan Huang Art Museum, Beijing, China (Excellence Award. Works selected from 42 countries. 7.5% acceptance rate. Color Catalog.)
- 2014 *Collision-Confluence: Chinese-American Art Faculty Exhibition*, Asian Cultural Center, New York, NY, USA (Color catalog)
- 2014 *Colorful World · Multiple Interpretations: The First Nanjing International Art Festival*, Nanjing International Exhibition Center, China (4.9% acceptance rate. Color catalog.)
- 2014 *Award Winning Artists in Exposicao Colectiva dos Artistas de Macau*, Cultural Affairs Bureau, Macao (Color catalog)
- 2014 *Fiddle Suite, Skaneateles Festival*, New York, USA (A multimedia performance collaborated with Shanghai Quartet and Yi Chen)
- 2014 *Contemporary Art by Chinese American Artists*, Oklahoma State University, Stillwater, OK, USA (Color catalog)
- 2013 *Autumn Auction: Modern and Contemporary Art*, Tiancheng International, Hong Kong (Color catalog)
- 2013 *Outstanding Alumni Works: Celebration of the 60th Anniversary of Guangzhou Academy of Fine Arts*, Higher Education Mega Center Art Museum of Guangzhou Academy of Fine Arts, China
- 2013 *Studio Series*, Lily Cai Dance Company, San Francisco, CA, USA (Multimedia performance collaborated with Lily Cai)
- 2013 *Outstanding Faculty Works: Celebration of the 60th Anniversary of the Guangzhou Academy of Fine Arts*, Museum of the GAFA, Guangzhou, China
- 2013 *Re-Ink: Invitational Exhibition of Contemporary Ink Painting 2000-2012*, Hubei Museum of Art, Wuhan and Today Art Museum, Beijing, China (Curated by Hong Lu, Curator, Shenzhen Art Museum. Color Catalog.)
- 2013 *International Digital Arts*, Donggang Digital Society Exhibit Hall, South Korea (Curated by Joowon Lee, Seoul, South Korea)
- 2012 *Video Art For All International 2012*, Fundação Oriente, Macao
- 2012 *Outstanding Works: 30th Anniversary of Guangzhou Painting Academy*, Higher Education Mega Center Art Museum of Guangzhou Academy of Fine Arts, China (Color Catalog)
- 2012 *The American Landscape*, Hilliard Gallery, Kansas City, MO, USA
- 2012 *Chinese Myths*, Kauffman Center for the Performing Arts, Kansas City, MO (A multimedia performance collaborated with Yi Chen)
- 2012 *International Ink Painting Exhibition & Symposium*, National Dr. Sun Yat-Sen Memorial Hall, Taipei, Taiwan (86 artists. Color catalog.)
- 2012 *Exposicao Annual de Artes Visuais de Macau*, Macao Cultural

Affairs Bureau (Top Ten Award. Also awarded in 2011, 2009 & 2007.)

2012 *Across the Divide*, University of Texas at Austin, TX (Color catalog)

2012 *Macao Contemporary Drawings*, Museu de Arte de Macau, Macao (Curated by Chong Tong. Color catalog.)

2011 *Harvest: Artistic Creations from the Advisers and Honorary Master Painters of Guangzhou Painting Academy*, Masters' Forum, Redtory Creativity & Arts Center, Guangzhou (Color catalog)

2011 *Art Faculty Exhibition Celebrating the 30th Anniversary of the College of Art Education at the Guangzhou Academy of Fine Arts*, Art Museum of the GAFA, China (Color Catalog)

2011 *Mobility & Memory: Macao's Proposed Artworks for the 54th International Art Exhibit of the Venice Biennale*, Museu de Arte de Macau, Macao (Color Catalog)

2011 *The Art of Writing: Contemporary Art from Three Cultures*, Kurhaus Wiesbaden, Germany (Featuring 84 artists from Japan, China, Taiwan, Korea, Arabia, Iran, Europe & USA, including Mark Tobey, Cy Twombly, etc.. Hardcover color catalog.)

2011 *East Meets West: A Exhibition of Paintings by Well Known Asian-American Artists*, Foster Gallery, University of Wisconsin, Eau Claire, WI, USA (Curated by Prof. Liying Bao and Gallery Director Tom Wagener. 5-artist show, including Kai Yi and Hongtu Zhang.)

2011 *Digital Vision*, Foster Gallery, University of Wisconsin, Eau Claire, WI, USA (Curated by Tom Wagener, Gallery Director, UWEC.)

2010 *Third Taipei International Modern Ink Painting Biennial*, National Museum of History, Taipei, Taiwan (Color catalog)

2010 *Hong Kong and Macao Visual Art Biennial*, Beijing World Art Museum, The China Millennium Monument, Beijing, China

2010 *China International Gallery Expo*, World Trade Center, Beijing, China

2010 *New Talent, Creative Quarterly: The Journal of Art and Design*, Issue 18 (4/2010): Inside cover, 13 & 65, New York, NY (Gold Award. International competition.)

2010 *International Contemporary Masters III*, Southern Nevada Museum of Fine Art, Las Vegas, USA (Curator: Despina Tunberg. Color catalog)

2009 *Scenes Transformation: Art Education and Practice in the Times of Synthesis Media*, South China Normal University, Guangzhou

2009 *Sumi-e for Today: An International Juried Exhibit of Ink Paintings & Calligraphy*, Japanese Canadian Culture Centre, Toronto, Canada

2009 *The 11th National Fine Arts Exhibition*, Shantou, Guangdong, China (Organized by the Chinese Government. Color catalog.)

2009 *Shanghai Art Fair*, Shanghai World Trade Center, Shanghai, China

2009 *From Nature to Mind: A Joint Exhibition from New Intellectual Artists*, Huantie Times Art Museum, Beijing, China (Color catalog)

2009 *Mind of Being*, 798 DAX Art Space, Beijing, China (Curated by Chunchen Wang, Central Academy of Fine Arts, Beijing.)

2009 *11th Annual Contemporary Art International*, Upstream People Gallery, Omaha, NE, USA

2009 *Confluence: Exposicao da Colecao de Arte do Macao Art Museum*, National Museum of Fine Arts, Beijing (Color catalog)

2009 *2nd International Modern Ink Painting Biennial*, Dongmen Art Museum, Tainan and National Dr. Sun Yat-Sen Memorial Hall, Taipei, Taiwan (Color catalog)

2008 *Culture Conflict? No, Thanks!* (Lampo Leong; Karoline Kroiss, Germany; Renate Minarz & Eva Riebler, Austria) Raab Galerie, Beijing, China (Curated by Roman Xinyu Song. Color catalog.)

2008 *Across the Divide III*, Savannah College of Art and Design, USA

2007 *First Taipei International Modern Ink Painting Biennial*, Kuandu Museum of Fine Arts, Taipei National University of the Arts, Taiwan

2007 *International Modern Brush Painting*, Chinese Culture Center of San Francisco, CA, USA

2006 *Han Zi Reinvented: The Rhythm of Chinese Script*, California State University, Fullerton, CA, USA (8-artist show including Xu Bing & Wenda Gu. Curators: Calvine Yee & Susalla. Color catalog.)

2006 *International Modern Ink Painting*, Asian Fusion Gallery, New York, NY, USA

2005 *International Modern Ink Painting*, Changliu Art Museum, Taoyuan, Taiwan (Color catalog)

2005 *Medial 1.Art Biennial*, Art Addiction Medial Museum, London, UK (Honorable Award)

2004 *Question*, Cantor Center for the Visual Arts (Stanford University Museum of Art), Palo Alto, CA, USA (Works selected from the Museum's permanent collection)

2004 *American Eyes: Works from Art Professors at the University of Missouri-Columbia*, Guangdong Museum of Art, Guangzhou, China

2004 *Best of America! 2004*, Osage Beach, MO, USA (National Juried)

2004 *Greater Midwest International Exhibition XIX*, University of Central Missouri, Warrensburg, MO, USA

2004 *MOAK 4 State Regional 2004*, Springfield Art Museum, Springfield, MO, USA

2003 *Girardot National Juried Exhibition*, Arts Council of Southeast Missouri, Cape Girardeau, MO, USA (3rd Prize Award)

2003 *The Ninth Great Plains National Art Exhibition*, Fort Hays State University, KS, USA (Juror's Award)

2003 *4 To Go: Work by Hosterman, Jacobs, Leong & Paas*, Maude Kerns Art Center, Eugene, OR, USA

2003 *Color I International Juried Art Exhibition*, Period Gallery, Omaha, NE, USA

2003 *Memphis/Germantown Art League 8th National Juried Exhibit*, Memphis, TN, USA

2003 *Current Work 2003: A National Competition*, Fayetteville State University, University of North Carolina, NC, USA (Also in 2002)

2003 *Englewood Arts National Juried Art Show*, Museum of Outdoor Arts, Englewood, CO, USA

2003 *Two by Two: Ceramic Sculpture Biennial*, Eastern Washington University, Cheney, WA, USA

2002 *22nd Mini Print International*, Cadaques, Taller Galeria Fort, Barcelona, Spain; Wingfield Arts & Music Festival, England; Galerie L'Etang d'Art, Bages, France

2002 *George E. Ohr National Art Challenge*, The Ohr-O'Keefe Museum of Art - A Smithsonian Affiliation, Biloxi, MS, USA

2002 *Contemporary IV International Juried Art Exhibit*, Period Gallery, Omaha, NE, USA

2002 *Works on Paper*, LSU Union Art Gallery, Louisiana State University, Baton Rouge, LA, USA

2002 *Tulane Review Art Contest*, Tulane University, New Orleans, LA, USA (Art Contest Winner)

2002 *St. Louis Filmmakers Showcase*, Saint Louis International Film Festival, MO, USA

2002 *Plain Arts IV International Juried Exhibition*, Pittsburg State University, KS, USA (13.4% acceptance rate)

2002 *The 29th Annual National Juried Competition*, Masur Museum of Art, Monroe, LA, USA

2002 *Lyrical Brush: East Asian Calligraphy*, State University of New York, Stony Brook, NY, USA (Color brochure)

2002 *25th International Exhibition*, Watercolor Art Society-Houston, 2 Allen Center, Houston, TX, USA

2002 *15th Parkside National Small Print Exhibition*, University of Wisconsin, Parkside, WI, USA

2001 *Art in Embassies: Chinese American Artists*, American Institute in Taiwan, Organized by U.S. Department of State, Washington D.C., USA (Curator: Joan Cohen, New York, NY. Color catalog.)

2000 *From Chinese Ink to Abstraction*, Chinese Culture Center of San Francisco (Four artists featured: Lampo Leong, Binghui Yan, Yu Zhang, and Chongbin Zheng. Color Brochure.)

2000 *Strings Calligraphy*, Yerba Buena Center for the Arts, San Francisco, USA (An interdisciplinary multimedia performance collaborated with composer Gang Situ and choreographer Lily Cai)

1999 *Shining Stars: Four Cultural Visionaries of Contemporary Painting*, Pacific Heritage Museum, San Francisco, CA (Color catalog)

1999 *Language Non Language*, Ethan Cohen Fine Art, New York, NY

1999 *Forte Cup 20th Century Asian Pacific Art Competition*, Asian Pacific Art Institute of America, Rockville, Maryland (Washington D.C. metropolitan area), USA (Bronze Prize Award)

1997 *Art of China*, Shanghai Library Exhibition Hall, Shanghai, China (Organized by the Ministry of Culture of China. Curators: Fusheng Lu, Shaojun Lan & Daojian Pi. Color catalog.)

1995 *Fine Asian Works of Art*, Butterfield & Butterfield Auction, San Francisco, USA (Also in 5/1995, 12/1992 & 4/1992; Color catalogs)

1993 *Contemporary Figure Painting*, Wan Fung Art Gallery, Hong Kong

1992 *Brushstrokes: Styles and Techniques of Chinese Painting*, Asian Art Museum of San Francisco & Santa Barbara Museum of Art, CA, USA (Illustrations for ink painting techniques. Color catalog.)

1991 *The Next Generation*, Gallery 5, Santa Monica, CA, USA

1990 *Earth's Alive*, Gallery Imago, San Francisco, CA, USA

1989 *The 7th National Fine Arts Exhibition*, National Museum of Fine Arts, Beijing, China (Organized by the Chinese Government)

1989 *Zunyi International Brush Painting Competition*, Guiyang, Guizhou, China (Second Prize Award)

1988 *The First Exhibition of the Contemporary Meticulous Style Painting Association*, National Museum of Fine Arts, Beijing, China

1987 *Works on Landscapes and Gardens*, Oriental Art Gallery, New York, NY, USA

COLLECTIONS (Selected from 10 museum & 100s public/private collections):

- Cantor Center for the Visual Arts (Formerly Stanford University Museum of Art), Palo Alto, CA, USA
- The Minneapolis Institute of Arts, Minneapolis, MN, USA
- Asian Art Museum of San Francisco, San Francisco, CA, USA
- Saint Louis University Museum of Art, Saint Louis, MO, USA
- The Written Art Foundation, Frankfurt, Germany
- Guangdong Museum of Art, Guangzhou, China
- Guangzhou Museum of Fine Arts, Guangzhou, China
- Museu de Arte de Macau, Macao
- Public Art, City & Country of San Francisco, Commissioned by San Francisco Arts Commission for a San Francisco public park - Woh Hei Yuen, CA, USA (8m-diameter / 26'-diameter calligraphic granite inlaid medallion)
- Public Art, Columbia City Hall, MO, USA (Three multimedia paintings)
- University of Missouri-Columbia, USA (Four paintings & three murals)
- Epcot Center, Walt Disney World, Orlando, FL, USA (Two paintings)
- Morrison & Foerster, A USA law firm with offices in Europe & Asia
- Cathay Bank, Headquarters, El Monte, CA, USA (Five calligraphy)
- Central Bank of Boone County, Columbia, MO, USA (Six paintings)
- East West Bank, San Francisco & Los Angeles, USA (20 paintings)
- The Tokyo Westin, Tokyo, Japan (Fifteen paintings)
- Hotel East 21, Tokyo, Japan (Fifteen paintings and three murals)
- The Westin Surabaya, Indonesia (Two murals and thirty paintings)

HONORS & AWARDS (Selected from 80; other awards listed with exhibitions):

- *40th Annual Faculty-Alumni Awards*, University of Missouri-Columbia, 2007
- *Mayoral Proclamation: Lampo Leong Day* (11/19/1999), City of San Francisco, CA, USA, 1999
- *US Congressional Record 141(152)*, 9/27/1995, Congressman Bill Baker, Washington DC, USA, 1995

LECTURES & CONFERENCE PRESENTATIONS (Selected from over 200):

- Guest Speaker, Sichuan Academy of Fine Arts, Chongqing, 2019
- Guest Speaker, Chongqing University Lecture Series, No. 51, China, 2019 & 2013
- Guest Speaker, #Entrepreneurship #Design #Creativity: *Guangdong-Hong Kong-Macao Greater Bay Area Design Forum*. Direccção dos Serviços de Economia, Macao and Macao International Brand Enterprise Commercial Association, Macao Tower, Macao, 2019
- Guest Speaker, China Academy of Art, Hangzhou, China, 2018
- Keynote Speaker, *The First University Art Education Development Forum*, Guangdong Provincial Education Department & Guangdong Artists Association, Guangzhou, China, 2018
- Guest Speaker, Guangzhou Academy of Fine Arts, Guangzhou, China, 2018, 2012, 2011, 2009 & 2008
- Guest Speaker, Sichuan University, Chengdu, Sichuan, China, 2017

- Guest Speaker, South China University of Technology, Guangzhou, 2017
- Guest Speaker, Zhengzhou University, Henan, China, 2017
- Guest Speaker, Huazhong University of Science and Technology, Wuhan, China, 2016
- Guest Speaker, Wuhan University, Hubei, China, 2016
- Guest Speaker, Huazhong Agricultural University, Wuhan, China, 2016
- Guest Speaker, Hubei Institute of Fine Arts, Wuhan, China, 2016
- Panel Speaker, International Design Symposium, Guangdong University of Technology, Guangzhou, China, 2016
- Distinguished Lecture Series, South China Agriculture University, 2016
- Guest Speaker, Shanghai Academy of Art, Shanghai University, 2016
- Visiting Artist, Southern Illinois University Carbondale, IL, USA, 2015
- Guest Speaker, *Distinguished Lecture Series, No. 36*, University of Macau, Macao, 2013
- Panel Speaker, *The 4th World Chinese Arts Education Symposium*, Guangzhou Academy of Fine Arts, Guangzhou, China, 2013
- Panel Speaker, *The Futurity of Museum: Yeongwol Museum International Forum*, South Korea, 2013
- Guest Speaker, Harbin Institute of Technology, Heilongjiang, China, 2012
- Guest Speaker, *Weiner Distinguished Professor Lecture*, Missouri University of Science & Technology, Rolla, MO, USA, 2012
- Guest Speaker, University of California, Davis, CA, USA, 2010
- Guest Speaker, Luxun Academy of Fine Arts, Shenyang, China, 2010
- Panel Speaker, *Art Education in Normal Universities*, South China Normal University, Guangzhou, China, 2009
- Panel Speaker, *National Universities Symposium on Fine Arts Education Reform in World Perspective*, Organized by the National Education Association, China, 2009
- Guest Speaker, *38th Annual Conference*, Mid-Atlantic Region Association for Asian Studies, Villanova University, PA, USA, 2009
- Guest Speaker, University of Minnesota, Twin Cities, 2008, 2006 & 2005
- Guest Speaker, The Nelson-Atkins Museum of Art, Kansas City, 2008
- Guest Speaker, University of California, Berkeley, CA, USA, 2007, 2001, 1998, & 1997
- Panel Speaker, *Wild Cursive Chinese Calligraphy*, Cal Performances, University of California, Berkeley, 2006 (Panel discussion with Hwai-min Lin and Pat Berger in conjunction with *Wild Cursive*, a dance performance by Cloud Gate Theatre, Taiwan.)
- Panel Speaker, *Chinese Art Academies National Symposium on Foundation Education*, Central Academy of Fine Arts, Beijing, 2005
- Guest Speaker, National Taiwan Normal University, Taipei, Taiwan, 2005
- Guest Speaker, Tainan National University of the Arts, Taiwan, 2005
- Panel Speaker, *College Art Association 92nd Annual Conference*, Seattle, WA, USA, 2004
- Guest Speaker, Asian Art Museum of San Francisco, CA, USA, 2001, 2000, 1999, 1998 & 1997 (Ink painting and calligraphy workshops)
- Guest Speaker, Stanford University, Palo Alto, CA, USA, 2000 & 1999 (International Studies)
- Guest Speaker, Museum of Modern Art, San Francisco, CA, USA, 1999
- Panel Speaker, *Dialogue in Ink: Japanese & Chinese Perspectives on Modern Brushwork*, Asian Art Museum of San Francisco & Limn Gallery, San Francisco, CA, USA, 1999

JUDGE, CURATOR & REVIEWER FOR EXHIBITS & GRANTS (Selected from over 30):

- Judge, *The 16th Composition Competition of Musicacoustica Beijing 2019*, Electronic Music Association of China, Central Conservatory of Music, Beijing, China, 2019 (Digital art competition)
- Curator, *East-West Dialogue V: Artworks from Chinese Visiting Scholars and Their Hosting Professors*, Central Bank Gallery, Columbia, MO, USA, 2018
- Curator, *East-West Dialogue III*, University of Missouri-Columbia, MO, USA, 2016 (Also in 2015 and 2014)
- Juror and Judge, *47th Annual Juried Exhibition*, Sumi-e Society of America, USA, 2010
- Reviewer, Visual Arts Panel, Missouri Arts Council, Saint Louis, MO, USA, 2010, 2008 and 2007

- Judge, *Forces of Nature*, Art Saint Louis, Saint Louis, MO, USA, 2007
- Co-curator, *International Modern Brush Painting*, Chinese Culture Center of San Francisco, San Francisco, CA, USA, 2007
- Curator, *Chinese Artists in Academia*, Columbia Art League, Columbia, MO, USA, 2004
- Juror, *Best of America*, Lake Ozark, MO, USA, 2003 (National show)
- Juror, *Panel for Public Arts*, San Francisco Art Commission, San Francisco, CA, USA, 1998

TELEVISION, RADIO & VIDEO INTERVIEWS (Selected from over 50):

- “Creative Media: Visual Thinking.” Teledifusao de Macau, Macao, Interviewed by Hang-Kin Tang, 5/9/2018, <http://www.tdm.com>. (01:30); Also “Good Morning Macau: Highlights”, TV Ch. 91, 5:25pm & 8:20pm, 5/9/2018, & 2:00am, 5/10/2018
- “The Art Show: Lampo Leong.” Mediacom Cable TV, Channels 22 & 722, MO. Interview by James Mouser, 5/8/2016, 21:30 & 5/10/2016 (08:00)
- “Lampo Leong: Artistic Transformation Led by Synthesis of Different Elements.” Life Channel ZHTV-2, Zhuhai TV, China, 1/24/2015, 8pm (02:02)
- “Outstanding Alumnus: Lampo Leong.” Guangzhou Academy of Fine Arts, China, Directed by Professor Huifeng Li, 2013 (03:30)
- “Percent for Art: Convergence, Digital Landscapes, and Layers of Diversity.” Produced by Rosemary Frank, Columbia: City Channel, 7/1/2011 (05:26)
- “Cultural Connections: A Visit with Lampo Leong.” Interview by Tanya Sneddon, University of Missouri: *Center for eResearch*, 9/1/2009 (23:16)
- “Lampo Leong and His Art.” *Dialogue 360*, Interview by Stone Shih, KMTP-TV32, San Francisco Bay Area, 11/8-9/2007 (Part I & II, 50:00)
- “Chinese Artists in Academia, USA.” *Pepper & Friends*, Interview by Paul Pepper, KOMU-TV8 WB5, Columbia, MO, July 27, 2004 (08:39)
- “Cultural Movements: Lampo Leong’s Painting.” Interview by Anna Lam, Teledifusao de Macau, Macao, 7/31/1998, 21:30-21:40 (10:00)
- “Raymond’s Portrait.” Leong is interviewed extensively as Raymond’s painting teacher in this PBS documentary, Directed by Donald Young, 1997 (27:00; Broadcasted nationwide in PBS stations over 200 times)
- “Chinese Journal: Artist Lampo Leong.” Interview by Cathy Chiang, KTSF-TV (Channel 26), San Francisco, 2/10/1996, 16:00-16:30 (27:00)
- “Painting Tao: An Introduction to Chinese Painting - Featuring Lampo Leong.” San Francisco State University, CA, USA, 1989 (16:00)

BIBLIOGRAPHY OF CITATIONS AND REVIEWS (Selected from hundreds):

- Ho, Donna, and Xiwan Zhang. “Out of Nothingness: An Analysis of Lampo Leong’s Abstract Ink Painting.” *Art Review*. Macao/Zhuhai (Issue 56, 6/2020): 44-48 (6 color plates. Photo by Heng-chia Hsu.)
- Qiu, E, Yanqin Wan, and Shuxia Yang. “Lampo Leong: Propelling the Development of Contemporary Ink and Art Education.” *Outstanding Figures*. Hong Kong (4/2020): 26-30 (5 color plates. Photo by Hsu).
- Almeida, Inês. “Sistema de Educação Não dá Importância à Arte e Ao Design.” *Jornal Tribuna de Macau*, Macao (6/17/2019): 1-3 (Photo by Tatiana Lages. 3 color plates. Also <https://jtm.com.mo/local/sistema-de-educacao-nao-da-importancia-a-arte-ao-design/>).
- Ip, Davis. “From Tradition to Innovation: Lampo Leong’s Interdisciplinary Approach to Art and Design.” *UMagazine*. University of Macau (Issue 20, 5/2019): 46-51 (3 color plates. photo: Jack Ho).
- Mo, Zhiyong. “Lampo Leong: Breathing Dao.” *PAJ: A Journal of Performance and Art*. MIT Press (Massachusetts Institute of Technology Press), Cambridge, MA, USA & London, UK, Vol. 41, No. 1 (12/1) (2019): 49-53 (2 plates. https://www.mitpressjournals.org/doi/pdf/10.1162/pajj_a_00451. Google Scholar h5-index: 4).
- Mo, Zhiyong. “Wandering (at Ease): Lampo Leong’s Chanted Poetry.” *Visual Communication*. SAGE Publication, London, UK; Vol. 17(4) (2018): 479-486 (<https://journals.sagepub.com/doi/10.1177/1470357218787461>) (7 plates. A SSCI journal.)
- Beres, Tiffany. “Lampo Leong: The Energy of the Universe.” In *A Collection of Works by Sun Endao, Liang Lanbo, and Tao Xinglin*. Hubei, China: Wuhan Publishing House (2017): 50-91 (English and Chinese. 36 color plates of Lampo Leong’s painting.)
- Jiang, Tao. “Creation through the Synthesis of Eastern and Western

- Arts: On Lampo Leong’s Contemporary Ink.” *World Art*. Central Academy of Fine Arts, China (1/2017): 64-66 (4 color plates).
- Xu, Xiuling. “Interpretation of Lampo Leong’s Inkscape Painting.” *Artwork*. Luxun Academy of Fine Arts, Shenyang, China (6/2016): 45-47 (A CSSCI extended magazine).
- Tang, Qingnian. “Lampo Leong’s Current Painting: Light Radiating from Chaos, Spirit Revealed in Ink Washes.” *Art Review*. Chinese Art Magazine Publishing House, Beijing, Zhuhai & Macao, Vol. 26 (4/2015): 110-115 (5 color plates).
- Berger, Patricia. “Lampo Leong’s Contemplation · Forces.” in *Lampo Leong: Dynamic Forces*. Taiwan: Artists in Taiwan (2015): 3 (A 48-page monograph of Leong’s oil painting. Professor Berger is Chair of Art History, Universtity of California at Berkeley, USA.)
- Allton, Kevin. “The Wild Calligraphy of Lampo Leong.” in *Lampo Leong: Wild Cursive*. Taiwan: Artists in Taiwan (2014): 3-4 (A 48-page, 10”x10”, monograph of Leong’s calligraphy. 35 color plates. Also in *Artist* magazine, Taiwan (10/2012): 292-293).
- Wang, Huangsheng. “A Response to Life Energy: Lampo Leong’s Contemplation · Forces.” *Art Investment*. Taipei (9/2013): 216-217 (2 color plates. Professor Wang is the Director of the Central Academy of Fine Arts Art Museum, Beijing, China.)
- Li, Weiming. “Deconstruction · Reconstruction: Lampo Leong’s Contemplation · Forces.” *Artco*. Taiwan (9/2013): 200 (1 color plate. Professor Li is an art critic at Guangzhou Academy of Fine Arts, China.)
- Liu, Charles. “A Review on Ink Painting in North America.” *Art Salon*. The People’s Fine Arts Publishing House, Beijing, China (2013/1): 214-231 (18 color plates).
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- Fleishman, Michael. *Drawing Inspiration: Visual Artists at Work*. Clifton Park, NY, USA: Delmar Cengage Learning (2010): 31, 266, 267, & 350 (3 color plates).
- Ledderrose, Lothar. “East Asian Calligraphy in the Modern Era.” in *The Art of Writing: Contemporary Art from Three Cultures*. Editor: Heinz Kroehl. Germany: Written Art Foundation and Kehrer Verlag Heidelberg Berlin (2011): 46, 118-119 (1 color plate. A hard cover book. Ledderrose is Professor of Art History at the University of Heidelberg.)
- Tunberg, Despina. Editor. *International Contemporary Masters III*. Santa Barbara, CA: World Wide Art Books (2010): 178 (1 color plate. A hardcover color art book.)
- Sedley, Jerry. “Professor Lampo Leong.” *New Art International*. Woodstock, NY: Book Art Press (2009): Front Cover, 58 & 59 (5 color plates. Leong’s work is featured on the cover of the book.)
- *Confluence: A Collection from the Macao Museum of Art*. Beijing, China: National Museum of Fine Arts (2009): 94 (1 color plate).
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- Cai, Mingron. “Lampo Leong’s Work Synthesizes Eastern & Western Cultures.” *World Journal*, Millbrae, CA, USA (Nov. 6, 2007): B4 (1 plate).
- Piller, Josienne. “Refiguring Fragmented Identity.” *Han Zi Reinvented: The Rhythm of Chinese Script*. Fullerton, CA, USA: California State University (2006): 10-13 (5 color plates).
- Totten, Kristy. “Leong Combines Traditional Asian Methods with Technology.” *Columbia Missourian*, USA (10/24/2006): front & 2A (1 plate).
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- Pi, Daojian. “Life in Ink Painting: From Tradition to Innovation.” *Inter-*

- national Modern Ink Painting*. Taiwan: Chang Liu Museum of Art (2005): 23-38, 69-72 (English, 4 color plates. Daojian Pi is a Professor of Art History at the South China Normal University.)
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- Fischer, Margy. “From Oppression to Expression.” *Vox Magazine*, Columbia Missourian, MO, Vol. 7, No. 52 (1/20/2005): 2 & 7 (2 plates).
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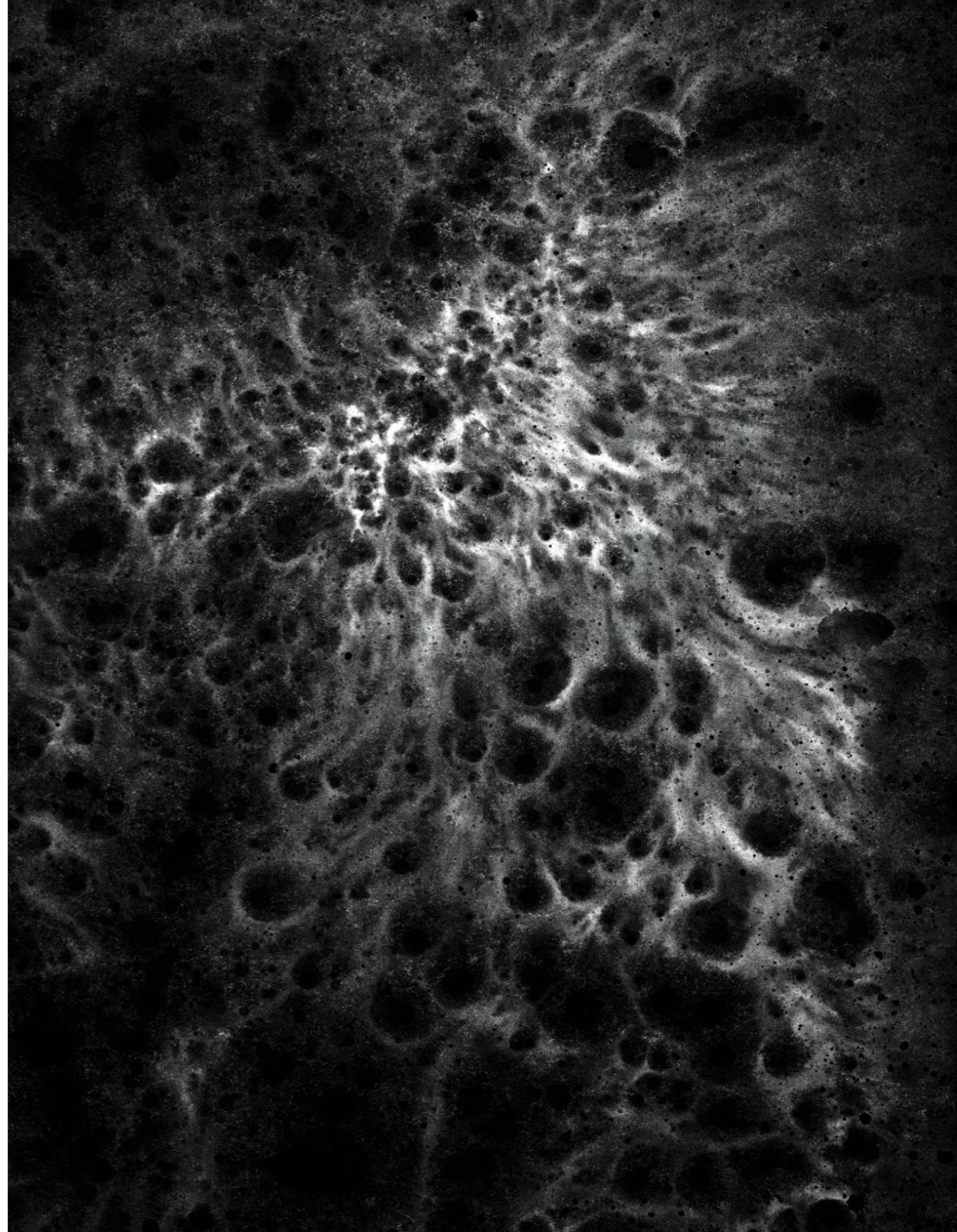
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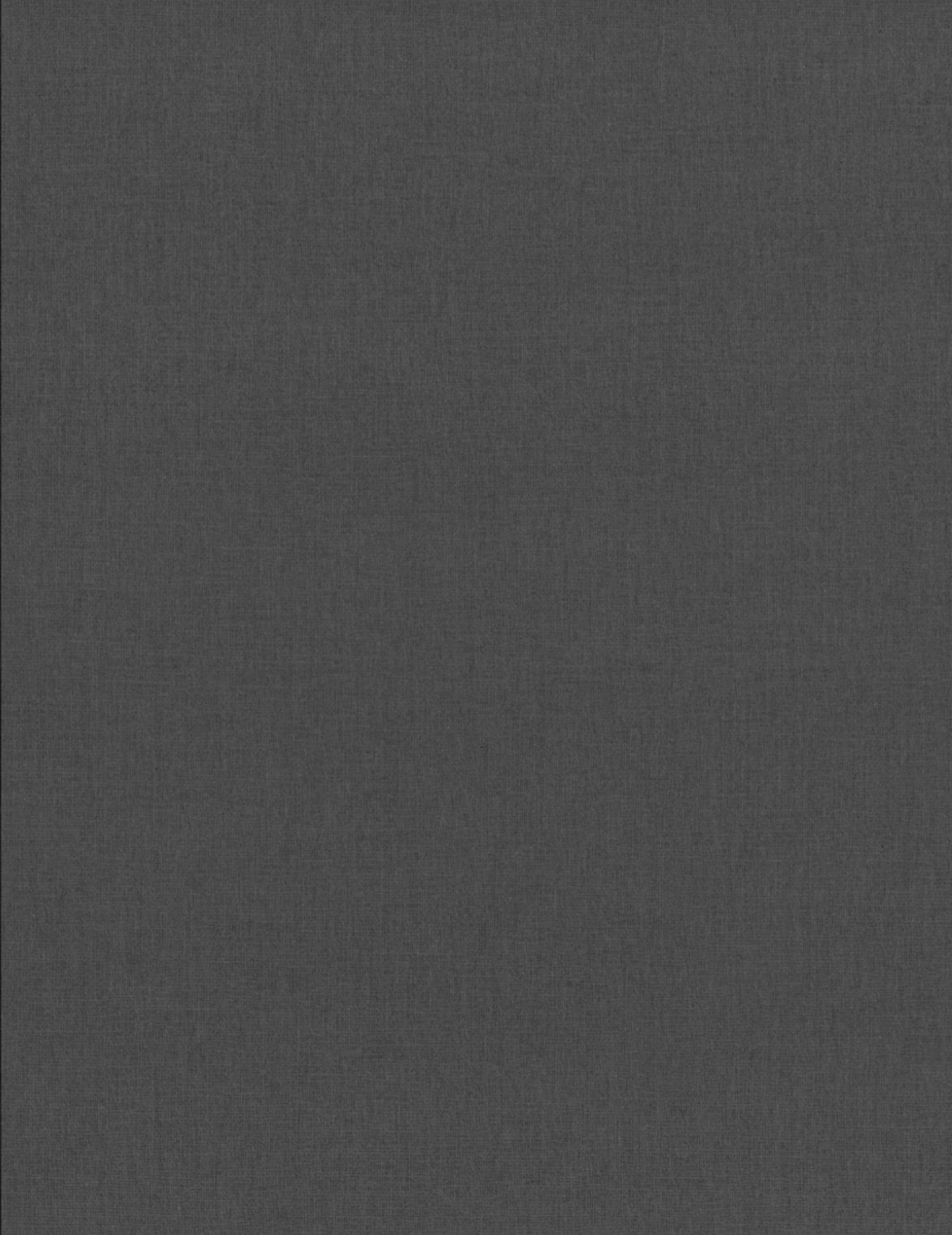
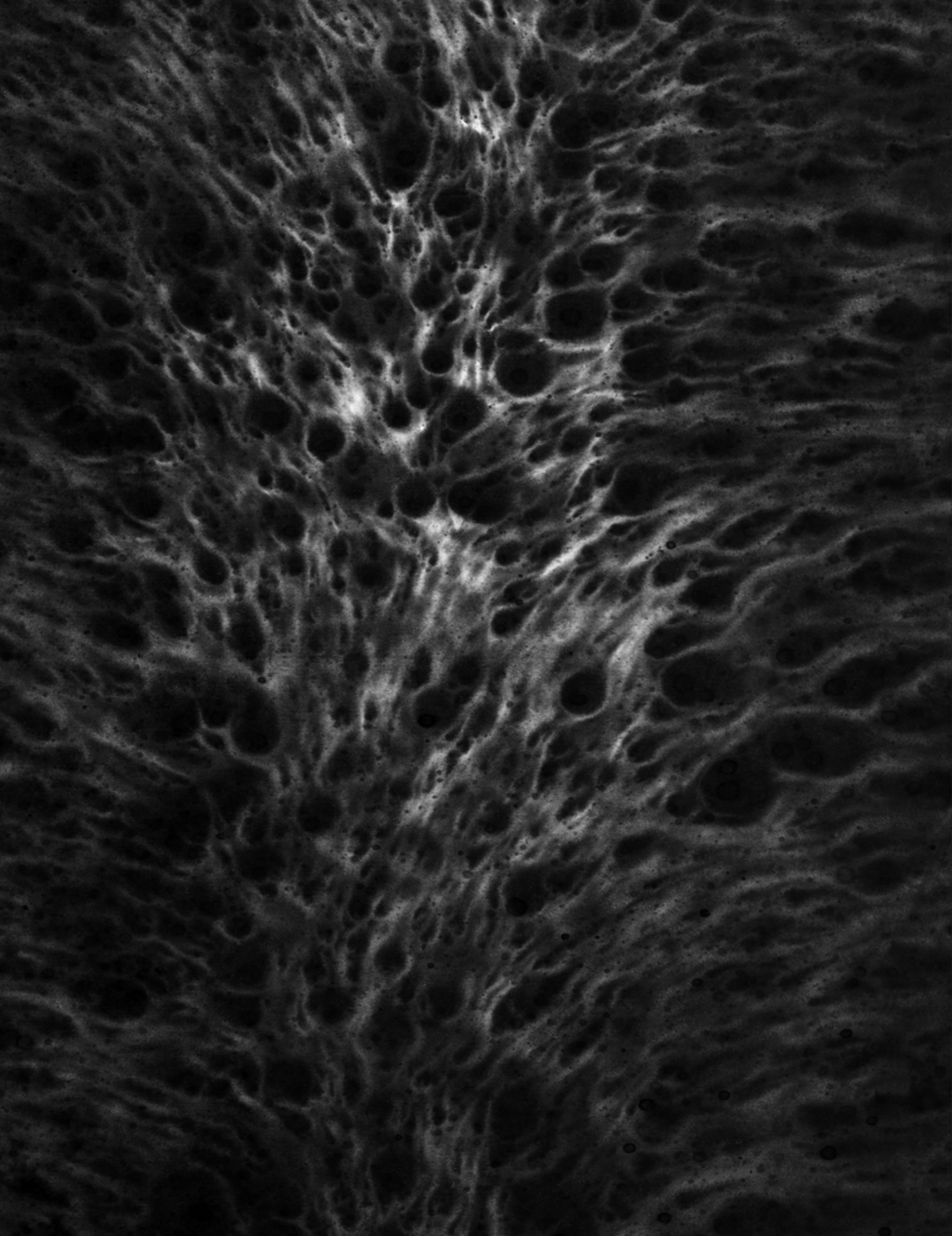
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2020

- 梁藍波：墨道東西
Lampo Leong: O Dao da Tinta

專輯 Edição Especial

- 澳門藝術家推廣計劃
Livro de Projecto de Promoção de Artistas de Macau 2015
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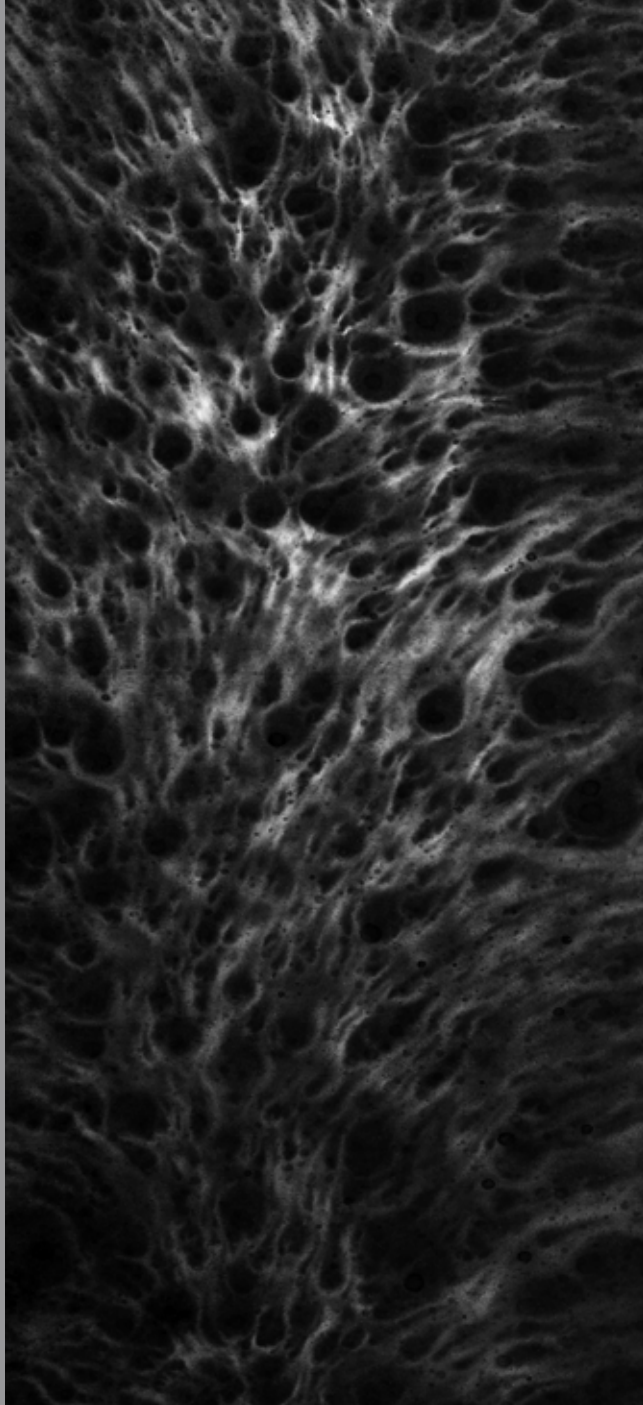
Série de Obras de Artistas de Macau
澳門藝術家叢書
MACAO ARTISTS BOOK SERIES

文化是城市的根，藝術是城市的魂。由於獨特的歷史進程，澳門展現出強大的文化包容力並形成了獨特的文化特性：中西並舉，古今同在，傳統藝術在這裏傳承，當代藝術在這裏發軔，不同文化的元素在這裏兼容並蓄，共生共存。作為一個公共機構，澳門基金會長期致力澳門文化藝術的推廣，自2011年始，推出“澳門藝術家推廣計劃”，為澳門藝術家舉辦個人作品展，並配合展覽同時出版“澳門藝術家叢書”系列作品集。推廣計劃旨在為澳門藝術家搭建一個持續、穩定的展示及交流平台，內容涵蓋繪畫、書法、雕塑、攝影等各種不同的藝術門類；而叢書則通過文本與圖像記錄和展現着澳門藝術家的探索歷程及創作成果，擴大展覽的影響力，並串珠成鏈，塑造出澳門藝術家的鮮活群像，把澳門藝術帶到更高、更遠。

A cultura representa as raízes de uma região ou cidade, enquanto a arte traduz a sua alma. Devido à sua localização geográfica e à sua história singular, Macau acolheu a diversidade e a tolerância, desenvolvendo, com tal, uma cultura de características únicas. Desta forma, Macau é duplamente chinesa e ocidental, vetusta e contemporânea. Da arte tradicional chinesa à arte contemporânea ocidental, os elementos que compõem diferentes tradições e formas artísticas fundem-se na RAEM, fazendo desta região o berço de especificidades criativas absolutamente singulares. Enquanto instituição pública, a Fundação Macau tem-se empenhado, desde longa data, na promoção das artes e cultura em Macau. Iniciado pela Fundação Macau e servindo a comunidade desde 2011, o *Projecto de Promoção de Artistas de Macau* tem levado a cabo exposições individuais para os artistas de Macau, em conjunto com a publicação de um conjunto de livros de arte intitulada *Série de Obras de Artistas de Macau*. Albergando várias formas de arte, tais como a pintura, a caligrafia, a escultura ou a fotografia, o *Projecto de Promoção de Artistas de Macau* visa implementar, em Macau, uma plataforma estável que incentive à exibição, à publicação e à troca de ideias criativas e artísticas na RAEM. Por seu lado, a série de livros de arte do projeto, para além de apresentar o panorama da evolução artística de Macau, bem como o nível de criatividade alcançado pelos artistas da região, ambiciona também levar, além-fronteiras, as influências evidenciadas nas exposições locais. Como tal, expandem-se e divulgam-se as formas de arte da região muito para lá do mero ambiente social da RAEM.

Culture is the roots of a city and art is its soul. Stemming from its distinctive history and taking advantage of its special geographic location, Macao's embrace of diversity has shaped its unique cultural characteristics. Macao is both Chinese and Western, ancient and modern. From Chinese traditional art to contemporary western art, the elements of different art traditions and cultures intermingle and mix here on this peninsula. As a public institution, the Foundation Macao has long been committed to the promotion of arts and culture in Macao. Launched by the Foundation Macao in 2011, the Macao Artists Promotion Project has been organizing solo exhibitions for Macao artists and publishing a companion set of art books entitled *Macao Artists Book Series* for the community. Focusing on a variety of visual arts such as painting, calligraphy, sculpture, photography, the Macao Artists Promotion Project aims to establish a stable platform for the exhibition, publication, and exchange of artistic ideas and creative activities in Macao. The book series, which explores the artistic development of Macao and features the creative achievements of its artists, aspires to expand the influence of local exhibitions beyond Macao's borders and propel the advancement of art throughout Macao society.





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