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特別呈獻



Chen, Li 李真

ASIA ART CENTER 亞洲藝術中心

www.asiaartcenter.org/

李真



LI CHEN

Artist's studio location

Taichung City, Taiwan 台中市

Contact person for curators that would like to pay a visit

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李真

李真，1963 年出生於台灣雲林，目前創作與生活於台中。其既重又輕的大型雕塑，具有東方氣韻及西方美學，是禪宗思想和當代藝術表現的完美結合。

他早期涉獵佛學道家等，在自由創作的精神中融入自我攝心之情感，並吸收東方傳統與西方雕塑、及原始非洲大洋洲等藝術養分，更結合當代思惟，作品不受單一傳統束縛，呈現既重又輕、渾然天成的效果。李真透過藝術進行個人的「精神療傷」，在俗世中尋找樂土，在作品中創造靈性空間，用幽默詼諧的方式暗喻世事，希望欣賞者能察覺其中的精神元素。1999 年，李真作品首次於台北曝光，自 2000 年起在紐約、芝加哥、耶路撒冷、哥本哈根、邁阿密、巴黎、倫敦、北京、上海、日內瓦、新加坡、首爾等許多城市展出，更於 2007 年第 52 屆威尼斯雙年展舉辦大型個展，成為百年來首位以個人名義受邀舉辦個展的華人藝術家；2008 年中國美術館個展；2009 年新加坡國家美術館個展；2011 年於台北中正紀念堂舉辦《大氣：李真台灣大型雕塑首展》，為亞洲歷年來最大的戶外雕塑展；2012 年於美國西雅圖弗萊伊美術館舉辦個展《造化之「不生不滅：千歲與草民」》；2013 年《既重又輕—巴黎凡登廣場戶外雕塑大展》引起 BBC、CNN、法新社、美聯社之關注；Discovery 頻道製作團隊曾橫越威尼斯、巴黎、北京、台中等地追尋李真的創作靈魂和大型展出經驗，紀錄這位觸發東西交流的重要藝術家之專題，於 2013 年 12 月播出；2014 年於北京 798 藝術區發表【凡夫】系列勾勒眾生相，再於 2017 年於台北當代藝術館舉辦《「世」一場自願非願的遊浮—李真個展》，新媒材與新形式驚豔藝術圈；2018 年 11 月於上海震旦博物館舉辦《古往今來—李真個展》；2019 年 12 月於北京亞洲藝術中心舉辦《疏漏法影—李真青煙系列個展》。

透過雕塑，藝術家期待與更多人分享生命中的各種感受。

Li Chen

Li Chen was born in 1963 in Taiwan, and currently works in Taichung. Li Chen accomplished a style which has fully liberated itself from the confines of tradition by incorporating feelings of self-mindfulness and interpretations of Chinese classics from the Buddhist and Taoist traditions, blended with contemporary thought, evincing a remarkably refreshing and natural effect of appearing both heavy and light. The underlying aesthetic principles in Li's sculpture are based not only on a "dual composition" of Eastern traditions and Western sculptural language but also on an ongoing dialogue with the spiritual and material cultures of Africa and Oceania. Furthermore, Li Chen's art work aspires to a spiritual arts therapy, uncovering a wealth of joy amidst the life's simple pleasures, innovating a spiritual space through humorous metaphors of worldly affairs.

In 1999, Li Chen had his artwork debut in Taipei. Since 2000, his world tour exhibition started from New York to Chicago, Jerusalem, Copenhagen, Miami, Paris, London, Beijing, Shanghai, Geneva, Singapore, and Seoul. His solo exhibitions include the one at the 52nd Venice Biennale (2007, Venice), the National Art Museum of China (2008, Beijing), the Singapore Art Museum (2009, Singapore), the CKS Memorial Hall (2011, Taipei), the Frye Art Museum (2012, Seattle). In 2013, Li Chen launches an outdoor exhibition at Place Vendôme in Paris, drawing attention of BBC, CNN, AFP, AP. To unveil the substantial "soft power" of Chinese contemporary art in today's world, Discovery Channel filmed in locations from Venice, Paris, London, New York, Tibet, Beijing, Taipei, to Taichung to follow the creative path of Li Chen. The film is on view in December 2013. In 2014 Li's "Ordinary People" debut in Beijing and then in 2017, MOCA, Taipei organized "Being: In/Voluntary Drift — Li Chen Solo Exhibition"; both display Li Chen's critical thinking about social issues and the (im)perfection of human beings that hidden in his art. "Throughout the Ages: Li Chen Solo Exhibition" at Aurora Museum is held in Shanghai in November 2018. "Shadow of the Dharma: Li Chen Ethereal Cloud Series Exhibition" at Asia Art Center, Beijing in December 2019.

Therefore, the artist desires to share life's inspirations with viewers through his own sculptures.

李真全球巡迴展 Li Chen World Tour Exhibition



李真展覽紀錄

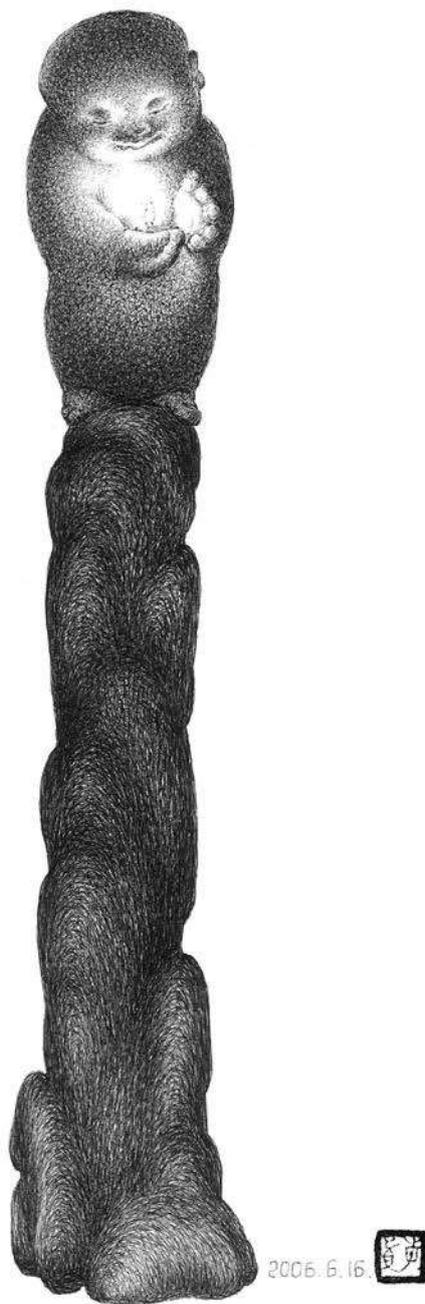
個展

- 2019 疏漏法影—李真青煙系列個展，亞洲藝術中心，北京
- 2018 古往今來—李真個展，震旦博物館，上海
- 2017 「世」一場自願非自願的遊浮，台北當代藝術館，台北
- 2014 荒徒—李真凡夫系列首展，亞洲藝術中心，北京
- 2013 「華人藝術紀」- 李真文獻展，亞洲藝術中心，台北
- 2013 李真 2013 巴黎凡登廣場大型雕塑個展，凡登廣場，巴黎，法國
- 2012 造化之「不生不滅」：千歲與草民，弗萊伊美術館，西雅圖，美國
- 2011 李真台灣大型戶外雕塑首展—大氣，中正紀念堂，台北
- 2010 天燧—夜光盈辰新系列發表，ShContemporary，上海
- 2009 李真：精神·身體·靈魂，新加坡國家美術館，新加坡
- 2008 神魄，亞洲藝術中心，北京
- 2008 尋找精神的空間，中國美術館，北京
- 2007 虛空中的能量，第 52 屆威尼斯雙年展，威尼斯，義大利
- 2005 李真雕塑展，台北國際藝術博覽會，台北
- 2003 大氣神遊，古豪士畫廊，紐約，美國
- 2001 李真雕塑 1998-2000，大河美術畫廊，台中
- 2000 虛空化境—界中界，台北國際藝術博覽會，台北
- 1999 虛空中的能量，台北國際藝術博覽會，台北

精選國際聯展

- 2019 佛陀·中國—甘肅省博物館藏早期佛教文物展，蘇州博物館，蘇州
- 2015 枕流漱石-當代文人藝術展，亞洲藝術中心，北京
- 2013 文化·精神·生成，第 55 屆威尼斯雙年展，威尼斯，義大利
- 2012 水火木金土—「伊通生活空間」雕塑五行廿五人聯展，伊通生活空間，台北
- 2011 燦爛的倫理學，Interalia Art Company，首爾，韓國
- 2010 新東方精神 II—承啓，亞洲藝術中心，北京
- 2009 香港國際藝術博覽會，香港
- 2009 新加坡國際藝術博覽會，新加坡
- 2008 新東方精神展覽 I—沉積，亞洲藝術中心，北京
- 2008 源—第一屆月亮河雕塑藝術節，月亮河當代藝術館，北京
- 2007 天行健—中國當代藝術前沿展，亞洲藝術中心，北京
- 2007 世事而非，斗山藝術中心，首爾，韓國
- 2007 中國當代雕塑十人展，亞洲藝術中心，北京
- 2007 中國當代藝術前沿展 1966-2006，路易斯安那現代美術館，哥本哈根，丹麥
- 2007 中國當代藝術前沿展 1966-2006，以色列博物館，耶路撒冷，以色列
- 2007 威尼斯第十屆國際雕塑及裝置大展 OPENASIA，威尼斯，義大利
- 2006 新加坡藝術博覽會，新加坡
- 2005 上海國際藝術博覽會，上海
- 2005 新加坡藝術博覽會，新加坡
- 2004 「虛擬的愛—當代新異術」國際展，當代藝術館，台北
- 2004 威尼斯第七屆國際雕塑及裝置大展 OPENASIA，威尼斯，義大利
- 2004 上海國際藝術博覽會，上海
- 2003 紐約國際現代藝術博覽會，紐約，美國

- 2003 芝加哥國際藝術博覽會，芝加哥，美國
- 2002 佛羅里達州—棕櫚灘國際藝術博覽會，棕櫚灘，美國
- 2002 休士頓國際藝術博覽會，休士頓，美國
- 2002 芝加哥國際藝術博覽會，芝加哥，美國
- 2001 巴黎第一屆亞洲藝術博覽會，巴黎，法國
- 2001 日內瓦三月沙龍藝術博覽會，日內瓦，瑞士
- 2001 「無疆界的中國」華人當代藝術聯展，蘇富比曼哈頓總部，紐約，美國
- 2001 紐約國際亞洲藝術博覽會，紐約，美國
- 2001 芝加哥國際藝術博覽會，芝加哥，美國



Li Chen Biography

Solo Exhibitions

- 2019 Shadow of the Dharma: Li Chen Ethereal Cloud Series Exhibition, Asia Art Center, Beijing
- 2018 Through the Ages - Li Chen Solo Exhibition, Aurora Museum, Shanghai
- 2017 Being: In/Voluntary Drift - Li Chen Solo Exhibition, Museum of Contemporary Art, Taipei
- 2014 Journey of Solitary Existence: Li Chen Ordinary People Series Debut Exhibition, Asia Art Center, Beijing
- 2013 Chineseness – A Documentary Exhibition on Li Chen, Asia Art Center, Taipei
- 2013 Li Chen 2013 Place Vendôme Premiere Solo Exhibition in Paris, Place Vendôme, Paris, France
- 2012 LI CHEN: Eternity and Commoner, Frye Art Museum, Seattle, USA
- 2011 Greatness of Spirit: Li Chen Premiere Sculpture Exhibition in Taiwan, Taipei
- 2010 The Beacon– When Night Light Glimmers, ShContemporary 10, Shanghai
- 2009 Li Chen: Mind · Body · Spirit, Singapore Art Museum, Singapore
- 2008 Soul Guardians- Li Chen Solo Show, Asia Art Center, Beijing
- In Search of Spiritual Space, National Art Museum of China, Beijing
- 2007 Energy of Emptiness, 52nd International Art Exhibition – La Biennale di Venezia, Venice, Italy
- 2005 Li Chen Sculpture, Art Taipei 2005, Taipei
- 2003 Spiritual Journey through the Great Ether, Michael Goedhuis Gallery, New York, USA
- 2001 Delights of Ordinary People, River Art Gallery, Taichung
- 2000 The Transformation of Emptiness– Boundary within Boundary, Art Taipei 2000, Taipei
- 1999 Energy of Emptiness, Art Taipei, Taipei

Selected International Group Exhibitions

- 2019 Buddha · China – Buddhist Objects in the Early Stage from the Gansu Provincial Museum, Suzhou Museum, Suzhou
- 2015 Rest on Water and Gargle with Stone-Chinese Contemporary Literati Art, Asia Art Center, Beijing
- 2013 Culture. Mind. Becoming, 55th International Art Exhibition – La Biennale di Venezia, Venice, Italy

- 2012 "The Five Elements: Water, Fire, Wood, Metal, Earth" Group Exhibition of 25 Sculptors at IT Park, IT Park, Taipei
- 2011 Splendid Ethics, Interlalia Art Company, Seoul, Korea
- 2010 Spirit of the East II - Bridging, Asia Art Center, Beijing
- 2009 ArtHK 09, Hong Kong
- 2009 Singapore Art Fair, Singapore
- 2008 Spirit of the East I- Accumulations, Asia Art Center, Beijing
- 2008 The Origin: The first Annual Moon River Sculpture Festival, Moon River Museum of Contemporary Art, Beijing
- 2007 The Power of the Universe – Exhibition of Frontier, Contemporary Chinese Art, Asia Art Center, Beijing
- 2007 Exploration and Revolution of images in reality by the 14 contemporary Chinese Artists, Doosan Art Center, Seoul, Korea
- 2007 TOP 10 Chinese Contemporary Sculpture Exhibition, Asia Art Center, Beijing
- 2007 China Onward: Chinese Contemporary Art 1966-2006, The Louisiana Museum of Modern Art, Copenhagen, Denmark
- 2007 China Onward: Chinese Contemporary Art, 1966-2006, Israel Museum, Jerusalem, Israel
- 2007 OPENASIA, 10th International Exhibition of Sculptures and Installations, Venice, Italy
- 2006 ARTSINGAPORE, Singapore
- 2005 Shanghai Art Fair, Shanghai
- 2005 ARTSINGAPORE, Singapore
- 2004 Fiction Love– Ultra New Vision in Contemporary Art, Museum of Contemporary Art, Taipei
- 2004 OPENASIA, 7th International Exhibition of Sculptures and Installations, Venice, Italy
- 2004 Shanghai Art Fair, Shanghai
- 2003 International Contemporary Art Fair, New York, USA
- 2003 Art Chicago, Chicago, USA
- 2002 Art Palm Beach, Florida, USA
- 2003 International Fine Art Fair, Houston, USA
- 2003 Art Chicago, Chicago, USA
- 2001 Asian Art Fair, Paris, France
- 2001 Salon de Mars Art Fair, Geneva, Switzerland
- 2001 China without Borders, headquarters of Sotheby's, New York, USA
- 2001 The International Asian Art Fair, New York, USA
- 2001 Art Chicago, Chicago, USA

李真藝評摘錄

李真作品中的人物，在天堂與地獄之間沉浮，如同歌德的《浮士德》，在神與魔之間糾纏拷問，對人類心性迷失在現代社會的物欲洪流中進行了嚴峻的審視與反思。

—中央美術學院教授 / 殷雙喜

在李真的雕塑中，我們可以看到對文化的傳承而不是解構，對精神的敬畏而不是調侃，對技巧的雕琢而不是廢棄，對美的回歸而不是褻瀆。李真的雕塑，是當代藝術界中少有的可以用正面辭彙來描述的藝術。在爭奇鬥豔、崎嶇橫生的當代藝術界，李真的雕塑能夠靠中正平和的正道脫穎而出，沒有超乎尋常的強大力量是不可能成功的。

—2011 第 54 屆威尼斯雙年展中國館策展人 / 彭鋒

李真的雕塑是在探討虛空的能量，但他所表現出的雕塑實體，卻是氣能充塞，一點也不空，原因是李真再現能量是以一種精神的形式，用誇張、通體漆黑的實體來表現攝人的物質精神，但雕塑所傳達確是甜美、浪漫、喜悅與滿足的精神概念，正因如此，即便他的部分作品巨大無比，但卻不顯壓迫笨重，似漂浮於空中，令人有「既重又輕」的感覺，這正是精神能量與物質能量完美的結合所致。

—高雄美術館前館長 / 李俊賢

李真作品雖然形式上為沉重的雕塑，其造像樣式、肢體姿勢、墊座相對於主體的大小、表面的光滑、體態之圓潤，乃至於人物的青春氣息，卻總使人隱約感受到一種虛體廓然。

—新加坡國家美術館館長 / 郭建超

李真的雕塑是那種看過一眼便會令人不能忘記的藝術，它們以極為個性的面貌和極為強烈的風格讓人歎為觀止，猶如天外來客驚擾視線，也如遠古經典遺世獨立。

—中央美術學院院長 / 范迪安

李真雕塑的美學原理，其基礎實際上不限於東方傳統與西方雕塑語言的「二元組合」，而是還涉及與非洲、大洋洲的精神和物質文明持續對話……一是李真對雕塑軀體進行再塑造的某些成果；二是他雖然深受中國水墨畫傳統所啟發，其結合抽象與具象的方式卻另闢蹊徑的事實。

—美國西雅圖弗萊伊美術館館長 / Jo-Anne Birnie Danzker

李真試圖尋找一種藝術形式，是能在氣能充塞的形體中展示精神性的空間。李真希望在他的雕塑中，藉由精神與物質所融合而成的哲理來豐富人們的生活。當嚴肅的傳統佛像與前衛的當代技法結合在一起，便能以令人出乎意料的方式，延伸出幽默且無拘無束的智慧與生命力。

—Asian Art News & World Sculpture News 總編輯 / Ian Findlay-Brown

中國各個時期都有代表性的藝術和時代並行的存在，他們最大的特徵是達到相對的完美，完美就意味著難以超越，而李真的手法和表現力，是對那些完美並且完美的藝術的挑戰。

—中國藝評家兼策展人 / 方振寧

李真的作品由東方意識與佛學精神而來，具有綿延的歷史長度，又有著對現世直覺之思考心識，從而建構出李真藝術的多重性與前衛性。展覽副標題：一場自願非願的遊浮，則源於李真所自言「千古不變的生命皆是」，誠如在主觀與客觀間探尋、在歷史與現實間碰撞、在自願與非願間返復，皆是一場場的遊浮。

—北京畫院美術館、齊白石紀念館館長 / 吳洪亮

Art Critic Reviews

Characters in Li's works wander between the heaven and the hell, which resembles the obsessed interrogations of the God and the Devil in Johann Wolfgang von Goethe's *The Tragic History of Doctor Faustus*. In this way, they examine and reflect critically on the loss of the soul and morality in the current of material desires in contemporary society.

— Yin Shuangxi, Professor, Central Academy of Fine Arts, China

Every era in Chinese history has produced art that is representative of and coexistent with the times. These works are known for their relative perfection, which makes it difficult for posterity to outdo them. Li Chen's approach and expressiveness, however, pose a veritable challenge to such consummate accomplishments.

— Fang Zhenning, Independent Curator

Li Chen's sculptures are something of a throwback, leveraging their demonstrable power and energy to drag art all the way back to center stage, where it belongs. A close look at the Li's sculptures reveals the way in which he builds on rather than seeks to deconstruct cultural heritage. In other words, he demonstrates a respect for the spirit of culture rather than satirizing it and gives proper attention to detail and beauty rather than disregarding them. Li is the rare example of a modern artist whose work can be depicted positively. In a contemporary art world filled with works that compete to appeal in terms of beauty, fascination and intrigue, Li Chen's sculptures stand out by remaining faithful to traditional and understatement, though that would have been impossible without their exceptional strength.

— Peng Feng, Curator, Chinese Pavilion for the 54th Venice Biennale 2011

Li Chen's sculptures investigate the energy of such emptiness, and his sculptural forms are not empty, but instead are full of a vital energy. He achieves this through an energetic and spiritual style that uses exaggerated shapes and dark black lacquer to create a spiritual matter that people can absorb. But the sculptures also convey emotions that are sweet, romantic, happy and satisfied. For this reason, though some of his works may be massive, they don't appear oppressive and heavy. Instead they seem to be floating in the air, exhibiting an alluring ambiguity between lightness and heaviness.

— Jiunshyan Lee, Director, Kaohsiung Museum of Fine Arts

The underlying aesthetic principles in Li's sculpture are based not only on a "dual composition" of Eastern traditions and Western sculptural language but also on an ongoing dialogue with the spiritual and material cultures of Africa and Oceania. This can be recognized in certain re-constitutions of Li Chen's sculptural bodies and in his co-joining of the abstract and the figural in a manner that is quite distinct from that within the Chinese ink painting tradition on which Li draws heavily for his inspiration.

— Jo-Anne Birnie Danzker, Director, Frye Art Museum, Seattle, U.S.A.

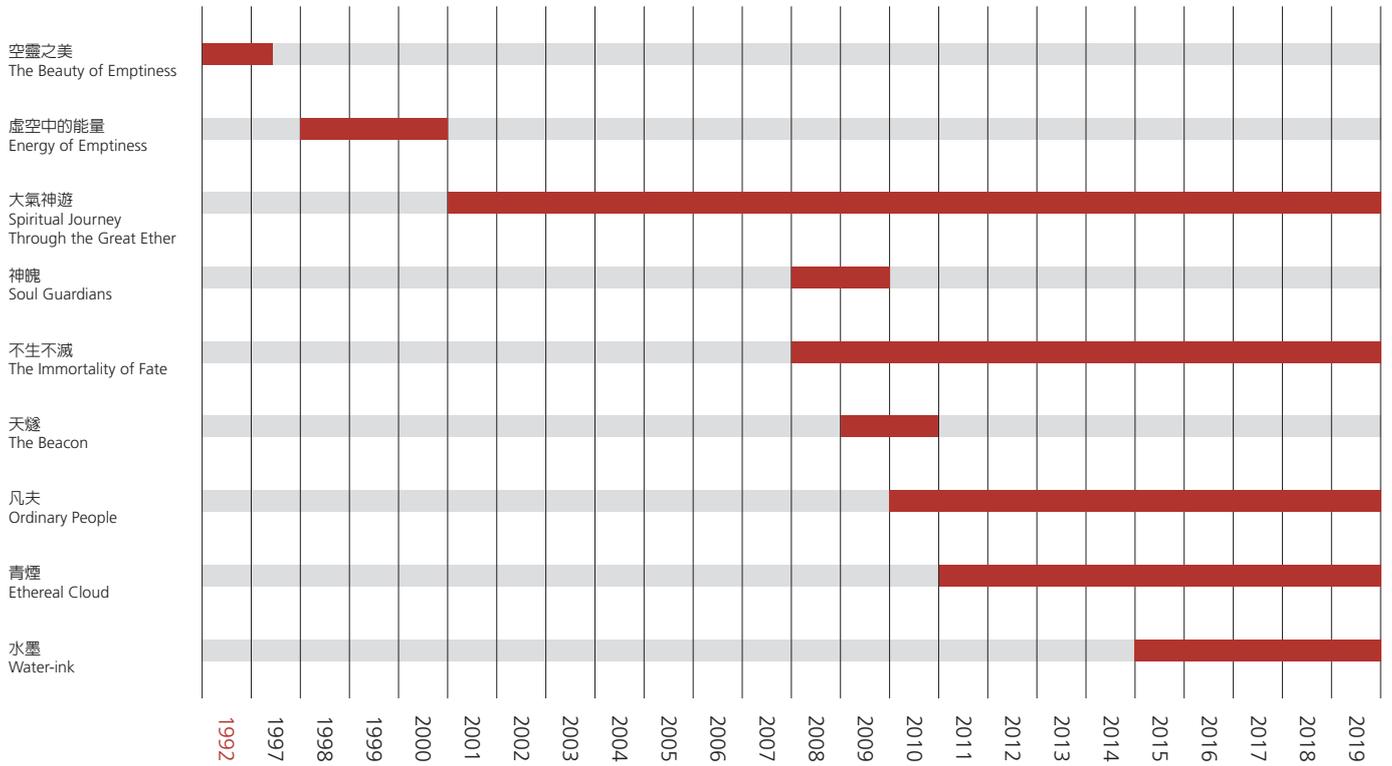
There is a clear sense of a childlike innocence and a curious timeless wisdom to be found in Li Chen's art. If sculpture reinforces our own humanity, then Li's work certainly does this in full, with a sense of humor, a limitless energy, and a generosity of spirit that Western-influenced, hard-edged metal sculpture work does not possess. Li's vigorous embrace of the best qualities of Buddhism allows us to smile at ourselves and to see the wisdom of seeking peace in a turbulent and malevolent world.

— Ian Findlay-Brown, Editor, Asian Art News & World Sculpture News

The manner in which Li Chen creates volume and form in his works reflects his ability in grasping the sculptural language of the west. More importantly, his works show his keen interest and profound knowledge of oriental philosophy. Underlying the integration of Confucian, Taoist and Buddhist ideas and concepts is the pursuit of the union of man and heaven, which is as much a recurring theme in his art that resonates among many as it is a highly treasured aspect of his work.

— Fan Di'an, Director, National Art Museum of China

李真系列創作年表 Li Chen Chronology



1992–1997

初期的讚嘆—【空靈之美】系列

Appreciation of Early Period -

The Beauty of Emptiness

承襲傳統造像方式，展現李真在傳統雕刻中打下的紮實功夫。影響所及，現今坊間宗教藝術與工藝品等，採用「空靈」結構來表現，已蔚為潮流。

Inspired by traditional sculpting methods, these works reveal Li Chen's solid technical foundation in traditional Buddha carving. The structural expression of "aesthetic of emptiness" has also further influenced today's making of religious art and handicraft works.



1998–2000

界中界—【虛空中的能量】系列

Boundary Within Boundary - Energy of Emptiness

以一種優雅的姿態結合傳統與現代，冥想中的雕塑保持了傳統的特徵，而它的體積、形狀與表面質感卻表現了現代藝術的活力。

Li Chen dexterously fuses traditional and modern elements into his elegantly postured sculptures. Although the sculptures in meditation are seemingly traditional, the size, shape, and texture are filled with the vitality of modern art.



2001–

尋找精神空間—【大氣神遊】系列

In Search of Spiritual Space: Spiritual Journey Through the Great Ether

李真獨創「既重又輕」的墨黑雕塑，結合凡俗與超俗，尋找東方與西方之間的美學內在邏輯，創造生動的氣韻和靜穆感，猶如在大氣中漂浮。

Li Chen's signature ink-black sculptures are known for their monumentality in size and lightness. They are combination of the worldly as well as the transcendent, and an integration of Eastern aesthetic and Western structural logic to create lively movement and serenity. It is an experience as if floating in the ether.

2008–2009

靈識窮體—【神魄】系列

In an Age of Disasters and Calamities: Soul Guardians

充滿天災人禍、戰爭、衰敗的時代，物質主義毫無節制，罔顧平衡與和諧的必要性，世界已急速陷入災難，對於精神信仰的依賴性越大。於是李真【神魄】系列將古代傳說轉化為寓言，令人深省。

Our world has been catapulted into disaster. Li reminds us: the obsession of materialism and indifference to the necessity of balance and harmony in our everyday lives have prompted us to yearn for a spiritual space and belief. Therefore, Li transforms ancient legends into allegories as seen in Soul Guardians series.



2008-

造化之【不生不滅】系列

The Immortality of Fate

「歷史不斷地輪迴，重複於人性之中。」唯有將「人」置放在循環永無休止的慾望世界，才能詮釋人性本質。本系列以粗糙材料強調雕塑本體的語言，力量強大。

"History constantly circles on itself, repeating itself in human nature." This unique treatment gives birth to new structural and material metamorphoses that invigorate the sculpture with power and energy. The spirit is being summoned as it transforms and manifests itself into different shapes, as if we are witnessing a reincarnation process that is beyond life and death. Other mediums are also used to enhance the narrative strength for this series.



2009-2010

夜光盈昃—【天燧】系列

When the Light Glimmers: The Beacon

「天燧是一種儀式，『盈昃』才是它的生命。」點燈，從不同角度觀察光影搖曳與雕塑明暗的變化，在視覺層次上說明了作品的立體感。這三維的實體存在，觸動感官知覺，點亮心境的靈性，使雕塑的生命意義更豐富。

Behind the Beacon series is a ceremonial process; its essence lies in Yinze — the full of diminishing glory of the sun and the moon. Clearly then the artist attempts to ensure that the act of lighting the lamp makes the sculpture more "interactive". If we observe the movement in light and shade from different angles and changes in lightness and darkness on the sculpture then this visual layering explains the three dimensional feel that infuses the work. The real world existence of three dimensions stimulates the viewer's sensory awareness and speaks to the spirituality in the human soul, as the interplay of shade, atmosphere, breathing and space combines to enrich the life meaning of the sculpture.



2010-

【凡夫】系列之知識與迷悟

Ordinary People:

Enlightenment and Obscurity

「這是浮動星球，充滿極度強悍、粗俗的生存與知識遊戲。」本系列指出剛烈的人性力量、生命的滄桑與深層的內心世界，指出人們如何陷入生存與生性的漩渦中—批判「根氣」永遠存在。

"This is a vibrating planet, marked by the powerful and brutal interplay of existence and knowledge." This series highlights the fact that the vicissitudes of life and complexities of human nature have changed little over time. People remain beset by problems of existence and character they find difficult to resolve, what Li Chen refers to as "human nature."



2011-

不著於天地—【青煙】系列

Unrestrained between Heaven and Earth: Ethereal Cloud

「青煙一切既是有意，但卻是寫意中的無意。」煙氣雕塑彷彿氣流澎湃日光浩瀚，斜陽萬金闌黑無垠，雲霧等的流動物質型態各異獨具自由的性格，且能自自體繁殖，光怪陸離，極度詭奇。

"The Ethereal Cloud series as a whole is deliberate but also an expression without intent, a nonexistence of consciousness." This series appears in forms of surging currents and radiating sunlight, rays of golden sunset and deafening darkness; "cloud" as a fluid matter has begun manifesting its unrestrained characteristics in distinct forms. The works' presence induces an "extraordinarily bizarre" feat that is both highly grotesque and self-reproductive.

2014-

【水墨】系列

Water-Ink

李真以雕塑表現水墨的寫意精神，其水波的流動與倒影，是固態與液態的相互表述，是實境與虛境的結合。

Li Chen exquisitely captures the free-flowing ink through sculpture, and its reflection upon the water ripples forms an expressive interchange between solidity and fluidity, a convergence between reality and illusory.



李真名列 Hi 藝術 2013 TOP 100 藝術家

Li Chen is ranked amongst the Top 100 artists in Hi Art 2013 Annual Report

新上榜名单	
艺术家	2013年名次
李真 (b.1963)	44
何森 (b.1968)	52

2013年名次	艺术家	历史成交总额 (RMB)	2013年成交额 (RMB)	最高成交价	2012年名次
16	洪军 (b.1963)	223,962,000	13,752,000	227,000	16
17	王广文 (b.1957)	392,781,000	11,578,400	193,000	12
18	田黎明 (b.1955)	223,041,800	16,271,800	155,900	20
19	蔡强 (b.1962)	98,574,400	11,744,400	212,000	17
20	刘野 (b.1964)	573,804,700	104,414,700	104,000	19
21	许江 (b.1955)	67,771,800	16,101,800	252,000	28
22	姜维凯 (b.1966)	41,467,000	19,522,000	167,000	23
23	南原 (b.1968)	91,798,400	3,488,600	229,000	21
24	袁孝珊 (b.1962)	73,032,900	6,262,500	193,000	45
25	陈绍华 (b.1945)	243,756,400	37,934,400	102,000	43
26	尹明耀 (b.1970)	252,004,400	5,744,900	123,000	32
27	唐建波 (b.1958)	58,747,700	13,037,700	148,000	30
28	叶永青 (b.1958)	122,082,700	6,812,700	136,000	24
29	石冲 (b.1962)	162,566,200	11,596,200	112,000	47
30	李津 (b.1956)	43,832,700	27,362,700	132,000	70
31	王怀庆 (b.1944)	326,894,400	15,314,400	92,400	27
32	潘公凯 (b.1947)	24,895,700	14,295,700	225,000	46
33	丁乙 (b.1962)	118,572,100	5,122,100	114,000	22
34	靳尚谊 (b.1953)	196,054,000	28,784,000	86,200	39
35	靳文 (b.1957)	90,128,500	13,428,500	100,000	31
36	徐文波 (b.1955)	48,229,400	21,499,400	118,000	44
37	仇寒 (b.1963)	65,211,400	27,361,400	101,000	64
38	刘国 (b.1957)	75,744,100	16,824,100	100,000	78
39	邱志杰 (b.1969)	22,216,700	12,956,700	132,000	65
40	洪深 (b.1953)	78,404,700	16,244,700	91,200	66
41	魏伟 (b.1965)	41,855,304	827,500	224,000	41
42	毛焰 (b.1968)	104,578,400	5,808,400	95,300	34
43	朱伟 (b.1966)	40,267,500	7,227,500	120,000	37
44	李真 (b.1963)	65,188,100	13,306,100	90,800	新上榜

新上榜名单		新下榜名单	
艺术家	2013年名次	艺术家	2012年名次
李真 (b.1963)	44	尚扬 (b.1942)	26
陈飞 (b.1962)	54	季山 (b.1942)	25
沈艺 (b.1968)	75	陈文令 (b.1969)	94
汪德伟 (b.1958)	76	高小华 (b.1955)	87
陈树 (b.1961)	77	姜浩 (b.1963)	100
北方涛 (b.1968)	82	杨宇 (b.1957)	86
石森 (b.1962)	84	沈海明 (b.1962)	73
李青 (b.1961)	85	潘海明 (b.1956)	89
王向伟 (b.1969)	88	孙志坚 (b.1962)	88
徐磊 (b.1972)	91	葛斌 (b.1981)	98
陈文耀 (b.1954)	93	廖忠良 (b.1959)	76
陈福东 (b.1971)	95	张大力 (b.1963)	90
王雷 (b.1964)	97	郭晋 (b.1964)	92
曹斌 (b.1965)	98	瞿广慧 (b.1969)	82
巴桂中 (b.1952)	100	薛康 (b.1965)	93
		尹士杰 (b.1960)	75

媒体最爱TOP20			市场最爱TOP20		
名次	艺术家	最高成交价	名次	艺术家	历史成交总额 (RMB)
1	罗中立 (b.1948)	754,000	1	曾梵志 (b.1964)	1,922,174,900.00
2	王庆松 (b.1966)	728,000	2	侯德刚 (b.1958)	1,441,244,600.00
3	陈丹青 (b.1953)	692,000	3	贾樟柯 (b.1962)	1,182,494,100.00
4	杨飞云 (b.1954)	612,000	4	岳敏君 (b.1962)	732,105,300.00
5	刘野 (b.1964)	592,000	5	王沂东 (b.1955)	695,960,400.00
6	方力群 (b.1962)	449,000	6	罗中立 (b.1948)	627,282,400.00
7	曾梵志 (b.1964)	431,000	7	刘小东 (b.1963)	585,092,000.00
8	张颂明 (b.1958)	395,000	8	刘野 (b.1964)	573,804,700.00
9	廖冰 (b.1955)	349,000	9	方力群 (b.1962)	572,106,200.00
10	周春芽 (b.1955)	344,000	10	刘野 (b.1964)	549,490,800.00
11	程丛林 (b.1957)	318,000	11	杨飞云 (b.1954)	532,188,200.00
12	史东山 (b.1957)	295,000	12	刘炜 (b.1965)	449,069,200.00
13	陈鹤胜 (b.1962)	290,000	13	曹国辉 (b.1957)	393,716,200.00
14	王明坚 (b.1955)	282,000	14	王广文 (b.1957)	392,781,000.00
15	顾青 (b.1972)	267,000	15	王怀庆 (b.1944)	326,894,400.00
16	何家英 (b.1968)	260,000	16	陈丹青 (b.1953)	304,904,400.00
17	许江 (b.1955)	252,000	17	尹明耀 (b.1970)	252,004,400.00
18	刘小东 (b.1963)	250,000	18	陈绍华 (b.1945)	243,756,400.00
19	尚扬 (b.1968)	229,000	19	贾樟柯 (b.1962)	235,819,100.00
20	冷军 (b.1963)	227,000	20	李真 (b.1963)	223,962,000.00

42	毛焰 (b.1968)	100,578,400	9,700,400	93,300	34
43	朱伟 (b.1966)	40,267,500	7,227,500	120,000	37
44	李真 (b.1963)	65,188,100	13,306,100	90,800	新上榜

法國 ArtPrice 2009/2010 國際當代藝術市場年度報告

李真在全球拍賣場的總成交金額

「雕塑類排名世界第 6 名」

「不分類別之當代藝術家排名世界第 53 名」

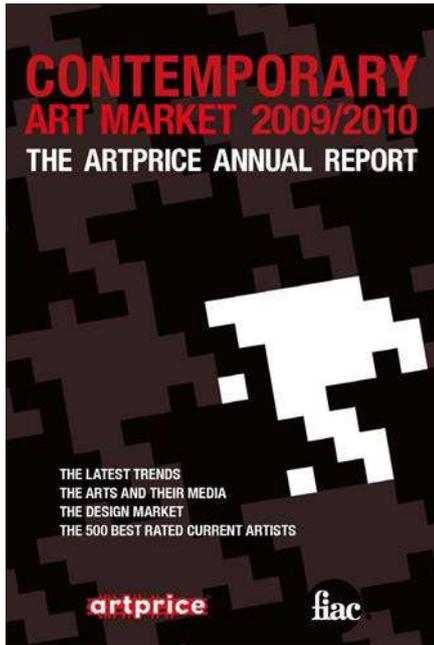
「名列世界 15 大重要雕塑家」

Li Chen ranks in 2009/2010 ArtPrice annual report on the international contemporary

World's 6th Best-selling Sculptor

World's 53rd Best-selling Contemporary Artist

World's Top 15 Influential Sculptors



01 field are from more varied backgrounds. This past year, the top 10 Contemporary artists in terms of auction revenue from sculpture include three Indians (Anish Kapoor, Bharti Kher, Subodh Gupta), two Americans (Jeff Koons and Matthew Day Jackson), two Chinese artists (Wang Zhan and Chen Li) and three Europeans (Maurizio Cattelan, Juan Munoz and Antony Gormley) with revenue totals ranging from €855,000 for Subodh Gupta to more than €11m for Jeff Koons.

02 **Chen Li**
Posting revenue growth of 125%, the artist Chen Li (born in 1963) has seen one of the strongest auction revenue progressions over the past year. First appearing at auction along with the new wave of "emerging" Asian artists in 2006, Li Chen creates generously rounded bronze sculptures that have an immediate appeal to a broad audience: before the crisis in 2008, all of his pieces offered at auctions (at between 20,000 and €100,000 on average) sold without fail!
During the correction, Li Chen's prices were only slightly affected, and in November 2009 his auction results began accelerating again with a result of over €200,000 (*Love Land*, Christie's Hong Kong). Then in May 2010, he scored his record to date with his monumental work entitled *Amal & Maurice*, which fetched the equivalent of €251,000 at Borobudur in Singapore. His annual result of **€1.4m from fifteen sculptures gives him 6th place in our Contemporary sculpture revenue ranking** behind the Italian, Maurizio Cattelan.

03

Artiste / Artist	Pay Nat.	Birth Yr.	Cont.	Ventes / Auctions	sales turnover	Lot	Reputation max Max hammer price
51 FORD Walton (1960)	US			€ 1 459 071	9	€ 663 768	
52 YAN Pei-Ming (1960)	CN			€ 1 453 005	12	€ 302 932	
53 Li Chen (1963)	TW			€ 1 433 684	15	€ 250 905	
54 MOSHIRI Farhad (1963)	IR			€ 1 338 171	12	€ 357 027	

01 THE ARTS AND THEIR MEDIA

of the year at HKD 13.5m (€1.55m). The painting carried a pre-sale estimate of HKD 10m to 23.5m.
Since July 2009, 56 of Hirst's paintings have been offered for sale at auctions and 41 have found buyers, generating a total revenue of €6.58m. However, the market is bound to change since Hirst, who stopped painting when he was 36, has decided to return to more traditional artistic skills and is now painting himself, varieties that will soon be appearing on auction podiums.
While the abstracts and of Damien Hirst's market has considerably slowed this past year, the affordable market for his prints has expanded by 37% (in volume). The successful sale of only 33% of the lots offered (nearly half were bought in) generated a total of €726,000 this past year (July 2009 - June 2010). This is the third best total for Contemporary prints behind Frank Llywelyn's €1.4m and Jean-Michel Basquiat's €763,516.

Sculpture
Unlike the Contemporary painting segment, which is dominated by artists from the US, UK and China, the international Contemporary sculpture market has sold new from more varied backgrounds. This past year, the top 10 Contemporary artists in terms of auction revenue from sculpture include three Indians (Anish Kapoor, Bharti Kher, Subodh Gupta), two Americans (Jeff Koons and Matthew Day Jackson), two Chinese artists (Wang Zhan and Chen Li) and three Europeans (Maurizio Cattelan, Juan Munoz and Antony Gormley) with revenue totals ranging from €855,000 for Subodh Gupta to more than €11m for Jeff Koons.

Having eclipsed in less than a decade, the strong demand for Contemporary sculpture is a relatively recent phenomenon. The success of three-dimensional works and sculpture has been confirmed by a number of spectacular auction records over the past year, including €66.4m for Alberto Giacometti's *L'Homme qui marche I* and €42.2m for Andres Bolognini's *7th* on 14 June 2010 at Christie's in Paris. Such price levels for works of sculpture would have been unthinkable just four years ago.

The number of million-plus auction results in the Contemporary art segment has diminished, there appears to have an inverse proportional increase of the number of 7-figure results in the Modern art segment. In effect, with Contemporary art commanding after the crisis, the astronomical investment it received before the crisis has migrated towards safer signatures in the Modern segment, substantially reducing the number of 7-figure or 8-figure Contemporary art results. These new trends show the clear line for Contemporary sculptures in the July 2009 - June 2010 period vs. 21 in the equivalent 2008-2009 period.

Jeff Koons
Jeff Koons has maintained his annual auction revenue leadership with eighth place in the painting segment and first place in the sculpture segment. Although in 2009-2010 his market diminished only half the number of sculptures and vs. the previous year and his sculpture revenue contracted 33%, he nevertheless generated an annual auction total this past year of €11.6m from the sale of 26 three-dimensional works. Between July 2009 and June 2010, Koons' sculptures generated four million-plus results vs. six the previous year and twelve the year before that (July 2007 - June 2008).

02 **Chen Li**
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During the correction, Li Chen's prices were only slightly affected, and in November 2009 his auction results began accelerating again with a result of over €200,000 (*Love Land*, Christie's Hong Kong). Then in May 2010, he scored his record to date with his monumental work entitled *Amal & Maurice*, which fetched the equivalent of €251,000 at Borobudur in Singapore. His annual result of €1.4m from fifteen sculptures gives him 6th place in our Contemporary sculpture revenue ranking behind the Italian, Maurizio Cattelan.

Maurizio Cattelan
Between July 2008 and June 2009, Maurizio Cattelan's works generated an auction revenue of €1.2m (all millions combined). This past year (2009/10), his auction revenue total was no less than €7.4m, of which, €3.7m from six sculptures.
This outstanding total is largely due to a single unadorned star piece more of an installation than a sculpture per se representing the artist's hyper-realistic head breaking through a spitting hole in a museum floor. After gaining \$7m (€3.7m) at Sotheby's, the new owner of this work may well have to sacrifice his floor.
Apart from this star record, *Phal* and *Je me represente* two previous works walking upside down with their heads on the floor sold for €400,000 (pre 2009) and 70 June 2010 at Christie's, while his sculpture of three staffed mice (notably seated in a delectable) fetched \$70,000 above its high pre-sale estimate when it sold for €270,000 (€252,000).
Today, Maurizio Cattelan is one of the few "7-figure" Contemporary artists whose price index has not deteriorated. In fact, between January and June 2010, it rose 65%.
Cattelan, *opéra arabe* and *number of boxes*, is very much in vogue with wealthy

03 TOP 500 ARTISTES

Artiste / Artist	Pay Nat.	Birth Yr.	Cont.	Ventes / Auctions	sales turnover	Lot	Reputation max Max hammer price
51 FORD Walton (1960)	US			€ 1 459 071	9	€ 663 768	
52 YAN Pei-Ming (1960)	CN			€ 1 453 005	12	€ 302 932	
53 Li Chen (1963)	TW			€ 1 433 684	15	€ 250 905	
54 MOSHIRI Farhad (1963)	IR			€ 1 338 171	12	€ 357 027	
55 DAN ARNOLD (1960)	US			€ 1 299 839	10	€ 305 748	
56 RUFF Thomas (1956)	DE			€ 1 285 941	74	€ 190 000	
57 KEN BRINT (1969)	UK			€ 1 232 272	2	€ 103 750	
58 Li Guangping (1972)	CN			€ 1 216 000	9	€ 386 824	
59 AI XUAN (1947)	CN			€ 1 174 279	10	€ 386 824	
60 SUPIR Subodh (1966)	IN			€ 1 168 258	2	€ 528 562	
61 HUANG Gang (1981)	CN			€ 1 124 733	23	€ 186 254	
62 GORMAN Mark (1964)	UK			€ 1 099 737	25	€ 163 650	
63 FENG Zhongxi (1962)	CN			€ 1 087 355	25	€ 184 610	
64 RONDONNE Ugo (1944)	CH			€ 1 087 860	13	€ 386 750	
65 PARRING Steven (1958-2004)	US			€ 1 053 832	8	€ 301 884	
66 DING Yi (1962)	CN			€ 1 051 495	12	€ 286 640	
67 YANG Shuoan (1963)	CN			€ 1 003 647	17	€ 126 519	
68 DREN Damien (1952)	CN			€ 992 985	16	€ 227 898	
69 SANDY (1914)	UK			€ 976 541	41	€ 212 275	
70 STRAIN Thomas (1954)	DE			€ 962 819	26	€ 264 000	
71 GOMBA Robert (1957)	FR			€ 947 266	127	€ 45 000	
72 BROOKER Paul (1946)	US			€ 929 110	11	€ 759 980	
73 WALKER Kelly (1963)	US			€ 906 649	7	€ 291 717	
74 BILAL Carl (1962)	FR			€ 888 767	297	€ 200 000	
75 HANDBRIMAN Saphra (1975)	IS			€ 872 056	13	€ 106 800	
76 WANG Mingming (1952)	CN			€ 866 541	26	€ 272 790	
77 SHAR Rashi (1978)	IN			€ 842 547	4	€ 64 240	
78 SUVAISE Apur (1958)	IN			€ 831 000	26	€ 171 865	
79 HOMY Ray (1960)	US			€ 827 071	18	€ 135 540	
80 MATHIASSEN Thomas (1978)	DE			€ 819 051	34	€ 182 726	
81 TPTMANG Luc (1958)	BE			€ 777 635	17	€ 401 279	
82 YE Yongping (1962)	CN			€ 762 962	28	€ 122 390	
83 BARKLEY House (1921)	ES			€ 752 344	11	€ 200 000	
84 PALLARINO Mimmo (1940)	IT			€ 746 373	44	€ 139 000	
85 BALMOIST en Juan (1972)	FR			€ 727 116	5	€ 284 004	
86 KELLY John (1946)	US			€ 722 200	58	€ 180 000	
87 EDWARDS Julian (1951)	US			€ 708 568	21	€ 213 600	
88 LEWIS John (1923)	CN			€ 699 816	9	€ 272 898	
89 CHAI Lianyi (1949)	IT			€ 692 200	58	€ 180 000	
90 ELIASSEN Buster (1967)	DK			€ 690 284	23	€ 200 000	
91 KENTROCK Wilton (1952)	ZA			€ 687 012	53	€ 117 747	
92 SANDOZ Tomas (1948)	ES			€ 682 288	32	€ 180 000	
93 XIANG Jing (1968)	CN			€ 681 963	16	€ 185 199	
94 SCOTTIE Thomas (1958)	DK			€ 680 637	8	€ 286 884	
95 KRUEGER Barbara (1946)	US			€ 628 911	10	€ 264 528	
96 CHEN Yanning (1945)	CN			€ 628 427	8	€ 229 530	
97 DOULBY John (1944)	DE			€ 621 849	8	€ 221 000	
98 SUN De-hu (1962)	KR			€ 621 134	6	€ 405 241	
99 JEMET Ray (1942)	DE			€ 613 405	6	€ 249 047	
100 BECKENHOLZ Boris (1971)	FR			€ 587 399	3	€ 472 268	

國際大型展覽精選 Selected International Exhibitions



01



02



03

01 | 2004 年第七屆義大利威尼斯國際雕塑及裝置大展「OPENASIA」
OPENASIA, 7th International Exhibition of Sculptures and Installations, Venice, Italy, 2004

02 | 2001 美國紐約蘇富比總部「無疆界的中國」華人當代藝術展
China Without Borders, Sotheby's, New York, USA

03 | 2007 年第十屆義大利威尼斯國際雕塑及裝置大展「OPENASIA」
OPENASIA, 10th International Exhibition of Sculptures and Installations, Venice, Italy, 2007



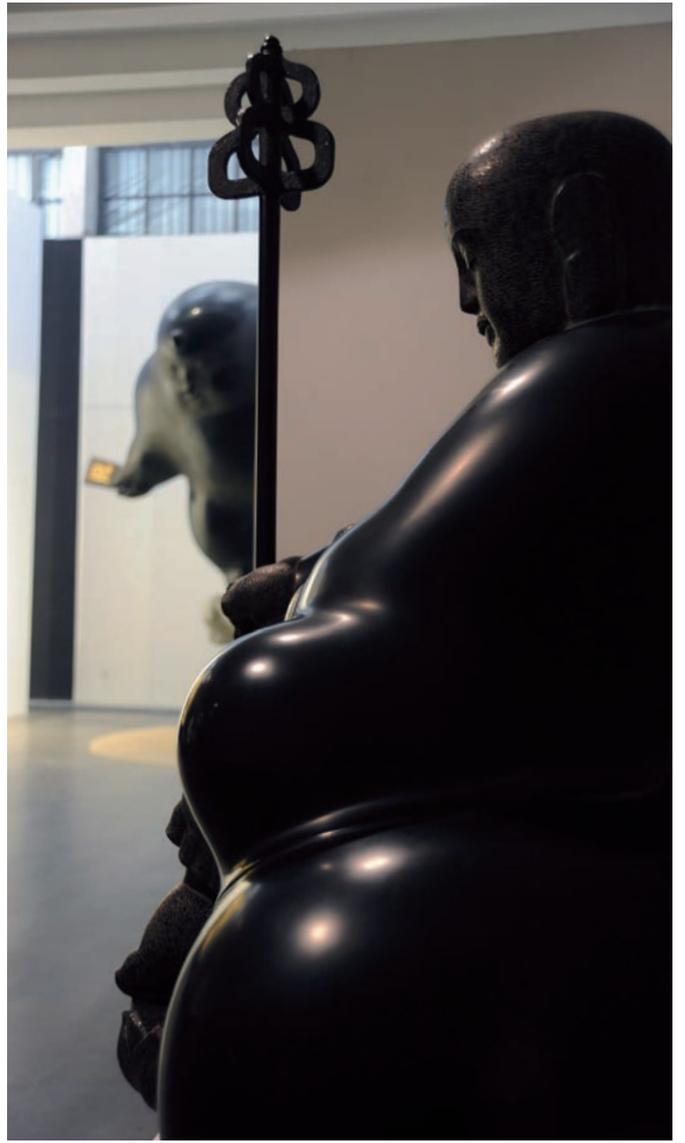
【虛空中的能量】2007 第 52 屆威尼斯雙年展
Energy of Emptiness, 52nd Venice Biennale, 2007



【尋找精神空間】2008 北京中國美術館
In Search of Spiritual Space, The National Art Museum of China in Beijing, 2008



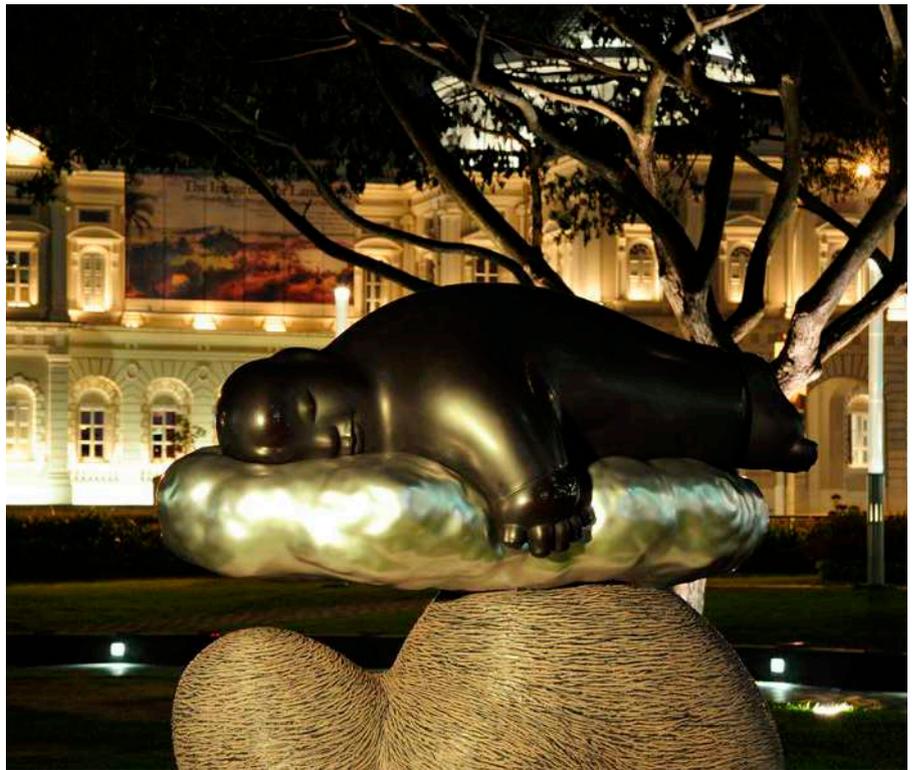
【神魄】2008 北京 798 亞洲藝術中心
Soul Guardians, Beijing 798, Asia Art Center, 2008



【神魄】2008 北京 798 亞洲藝術中心
Soul Guardians, Beijing 798, Asia Art Center, 2008



【精神 · 身體 · 靈魂】2009 新加坡美術館個展
Mind, Body, Spirit, Li Chen's First Solo Outdoor Sculpture Exhibition in Singapore Art Museum, 2009



【精神 · 身體 · 靈魂】2009 新加坡美術館個展
Mind, Body, Spirit, Li Chen's First Solo Outdoor Sculpture Exhibition in Singapore Art Museum, 2009



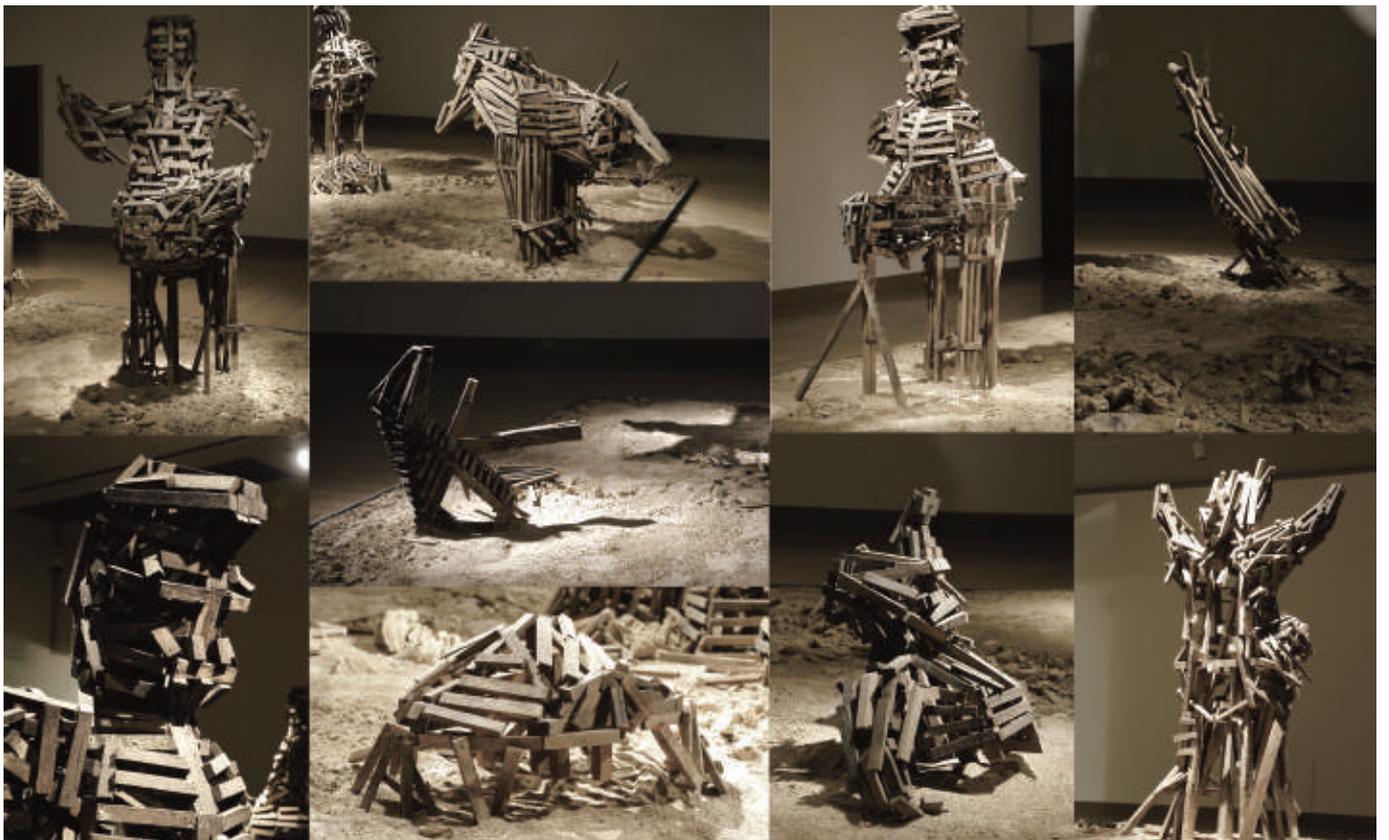
【李真台灣大型雕塑首展 - 大氣】2011 中正紀念堂個展
Greatness of Spirit Li Chen Premiere Sculpture Exhibition in Taiwan, 2011



【李真台灣大型雕塑首展 - 大氣】2011 中正紀念堂個展
Greatness of Spirit Li Chen Premiere Sculpture Exhibition in Taiwan, 2011



【造化之「不生不滅」：千歲與草民】2012 美國西雅圖弗萊伊美術館雕塑裝置個展
LI CHEN: Eternity and Commoner, Seattle, USA, 2012



【造化之「不生不滅」：千歲與草民】2012 美國西雅圖弗萊伊美術館雕塑裝置個展
 LI CHEN: Eternity and Commoner, Seattle, USA, 2012



【李真 2013 巴黎凡登廣場大型雕塑個展】
Li Chen 2013 Place Vendôme Premiere Sculpture Exhibition in Paris



【李真 2013 巴黎凡登廣場大型雕塑個展】
Li Chen 2013 Place Vendôme Premiere Sculpture Exhibition in Paris



【Discovery 頻道－華人藝術紀】2013 年 12 月全球首播
 Discovery Channel – *Chineseness*, Premiere: Dec 2013



【Discovery 頻道－華人藝術紀】2013 年 12 月全球首播
 Discovery Channel – *Chineseness*, Premiere: Dec 2013



【華人藝術紀－李真文獻展】2013
Chineseness - A Documentary Exhibition on Li Chen



【華人藝術紀－李真文獻展】2013
Chineseness - A Documentary Exhibition on Li Chen



【荒徒—李真凡夫系列首展】2014
Journey of Solitary Existence: Li Chen's "Ordinary People" Series Debut Exhibition



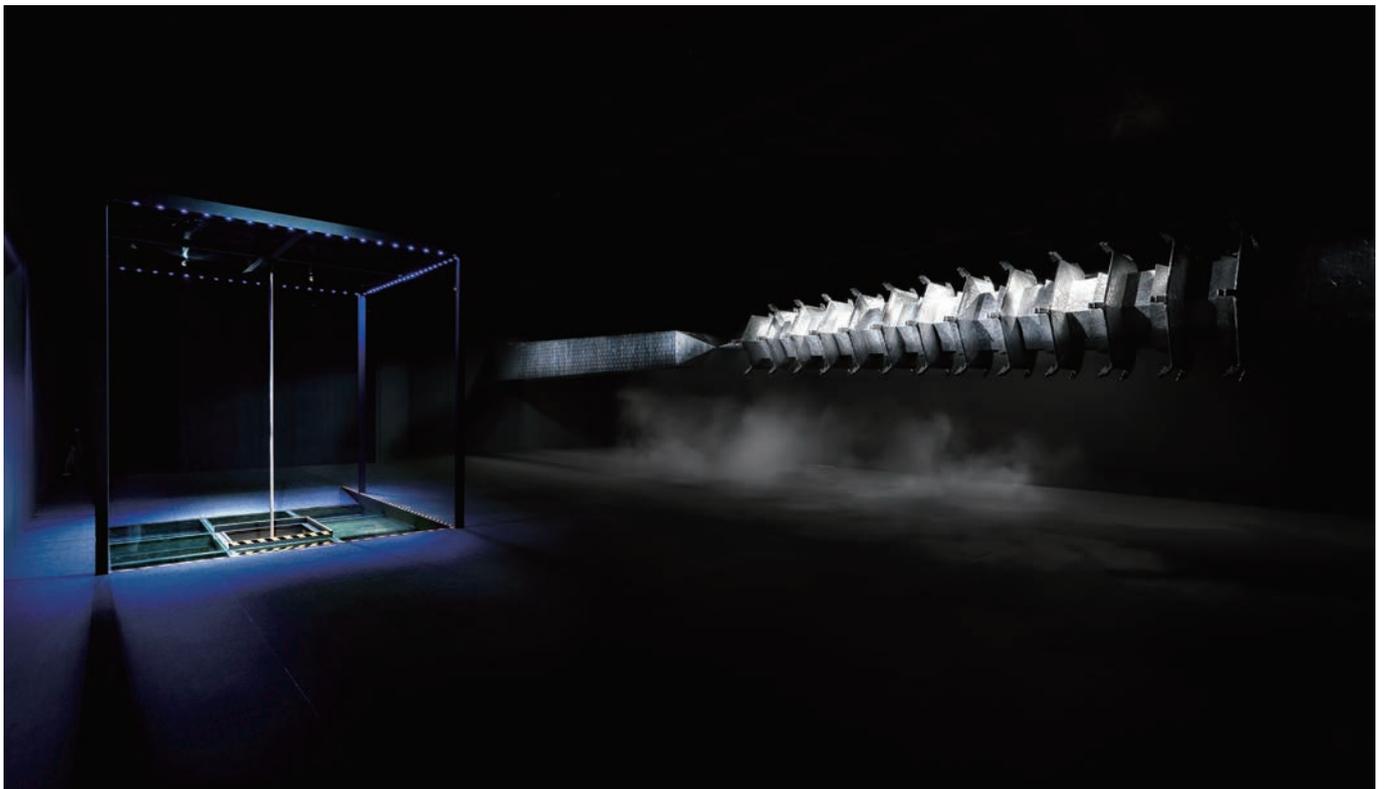
2015 李真雕塑展出於坎城影展
Li Chen sculptures exhibition at Festival de Cannes



【枕流漱石 - 當代文人藝術展】2015 北京 798 亞洲藝術中心
Rest on Water and Gargle with Stone-Chinese Contemporary Literati Art, 798, Asia Art Center, 2015



【「世」一場自願非自願的遊浮】2017 台北當代藝術館
Being: In/Voluntary Drift - Li Chen Solo Exhibition, Museum of Contemporary Art, Taipei



【「世」一場自願非自願的遊浮】2017 台北當代藝術館
Being: In/Voluntary Drift - Li Chen Solo Exhibition, Museum of Contemporary Art, Taipei



【古往今來—李真個展】2018 震旦博物館
Through the Ages - Li Chen Solo Exhibition, Aurora Museum, Shanghai



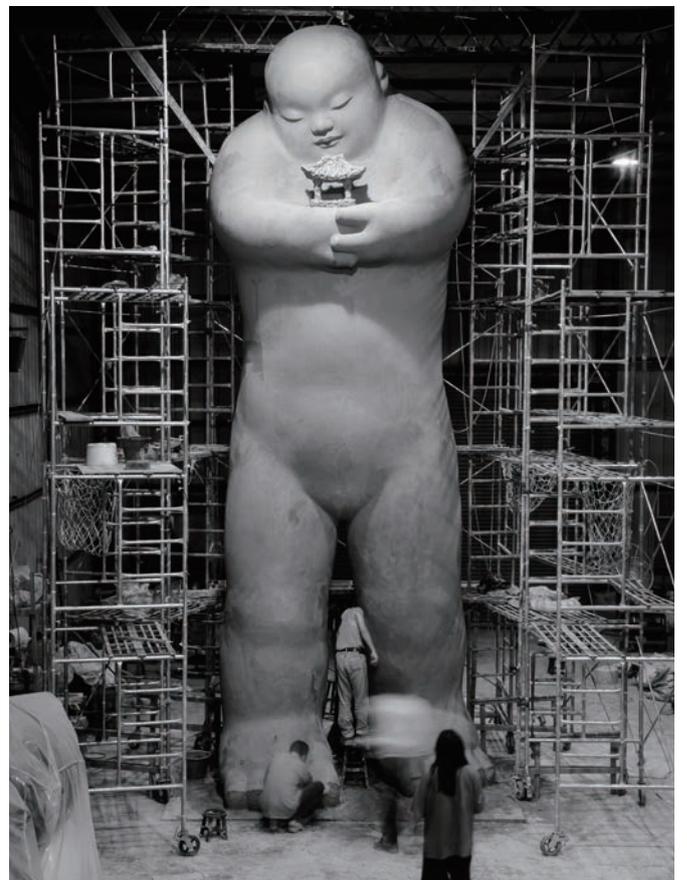
【古往今來—李真個展】2018 震旦博物館
Through the Ages - Li Chen Solo Exhibition, Aurora Museum, Shanghai

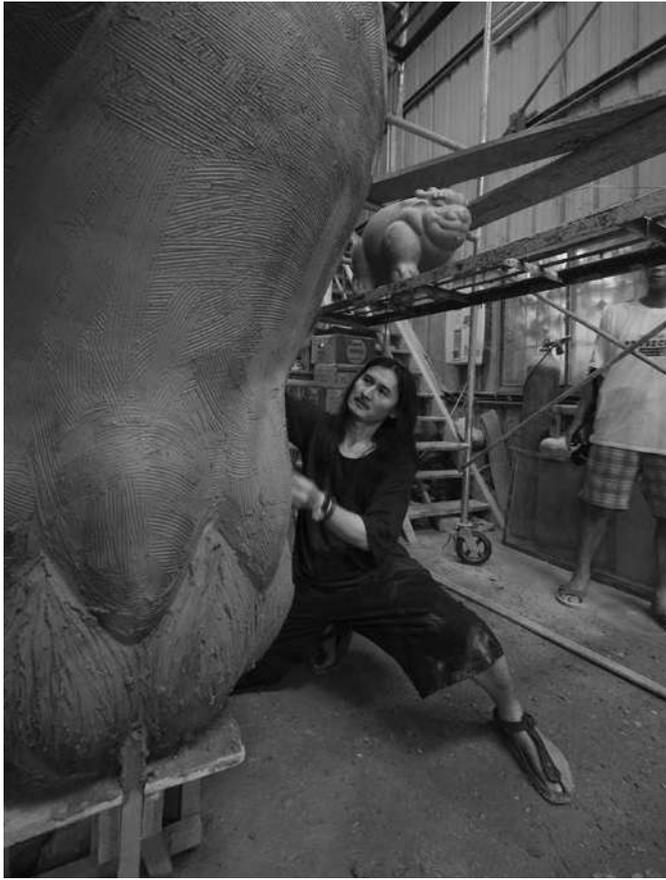


【佛陀·中國—甘肅省博物館藏早期佛教文物展】2019 蘇州博物館
Buddha · China – Buddhist Objects in the Early Stage from the Gansu Provincial Museum, Suzhou Museum, Suzhou

創作過程
In the Studio



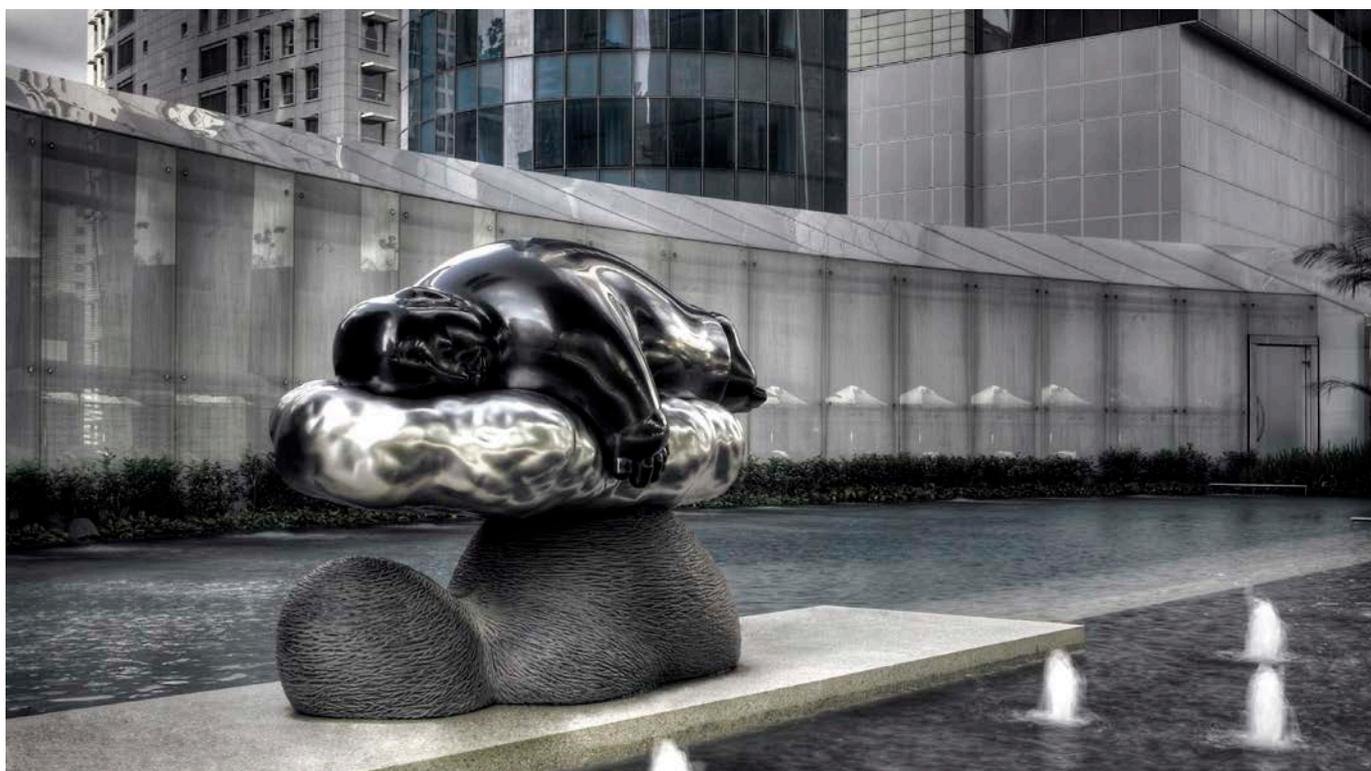




公共及私人收藏精選
Selected Public and Private Collections



01



02

01 | 新加坡瑞吉酒店收藏《大士騎龍》
Dragon-Riding Bodhisattva, private collection at St. Regis Hotel in Singapore

02 | 新加坡瑞吉酒店收藏《飛行樂土》
Float to Sukhavati, private collection at St. Regis Hotel in Singapore



01



02

01 | 上海私人收藏《大士》
Avalokitesvara, private collection in Shanghai

02 | 美國長島（漢普敦）私人收藏《無憂國土》
Pure Land, private collection in Hampton, Long Island, U.S.A.



01



02

01 | 美國紐約私人收藏《合十》
All in One, private collection in New York

02 | 高雄市立美術館收藏《大士》
Avalokitesvara, public Collection at Kaohsiung Museum of Fine Arts

Beginning of the end in
"Breaking Dawn"
Prime Movies I.P. 3

Art, Live Music, Performances & Movies



'The Pavilion' (亭亭), 315 x 235 x 810cm, 2010

“Art knows no boundaries, and even in this globalized world that has pretty much standardized everything, art is a common language that touches the heart.”
— Taiwanese sculptor Li Chen (李真)

PrimeTime recently met with Master Taiwanese sculptor Li Chen, who is holding his first exhibition on the island at the National Chiang Kai-shek Memorial Hall (中正紀念堂), titled 'Greatness of Spirit' (大氣)

Mastering Li Chen

Exclusive Interview

By MIN CHIAO
The China Post

Humorous, good-willed and bursting with creative energy, Li Chen (李真) is Taiwan's very own world-class artist who is, with his one-of-a-kind sculptural creations, currently paving the yellow brick road for further cultural exchanges between the East and West.

Born and raised in rural Yunlin County (雲林縣) in northern Taiwan, Li described his childhood as "simple, happy and filled with scribbling." But while the budding artist was busying himself with pencil and paper starting from the ripe age of 8, the restrictive school routine became steadily more painful as each year rolled by. "Who is 'X' and 'Y' anyway? And every time the teacher talked about 'Alpha' and 'Beta,' I would always wonder which one would win in a fight," recalled the self-deprecating Li, adding that he was lucky that he muddled through and managed to graduate from high school.

Based on his current works, one would never have guessed that Li's artistic journey began with inspirations from the Renaissance, a path that would have continued unaltered if it were not for a timely lay Buddha who stumbled upon the art studio and asked Li to help sculpt a Buddha statue. It was a truly life-changing moment for the then-young Li; from there on, he began devoting his entire being to learning "the technique of the ancients."

The year 1997, however, was Li's ultimate stage of breakthroughs—the fusion of traditional Chinese techniques and ideas with Western aesthetics and creative approaches. The rest, which is attested to by global accolades ranging from Europe to Asia, is history.

Li recently met with PrimeTime on the sidelines of his first exhibition in Taiwan at the National Chiang Kai-shek Memorial Hall (中正紀念堂), titled "Greatness of Spirit" (大氣). The following is an edited transcript on the master's insight on the evolution of art.

PrimeTime: Could you explain to our readers the key differences between Western and traditional Asian art?

Li: Well, the West has long emphasized precision as the key—I think Michelangelo's statue of David or any of the classic Greek marble sculptures. Western artists have long aimed for the exact replication of the human figure. Most importantly, European fine arts were mostly created for visual pleasure—pure decorative pieces.

Traditional crafts here, however, have always been produced with functionality in mind. That's why there are tons of china cups and plates on rotational display at the National Palace Museum (國立故宮博物院)—highly functional and pretty to look at were the two main artistic concepts that drove Chinese artists for over a millennia.

What's more, while the West stresses "absolutes," the Oriental cultures value "interpretation" more. Hence ancient Chinese sculptures were not made actually to human proportions!

Could you elaborate on your own artistic values? What exactly have you fused together from each culture?

I'm all about the "spirit" and "feel" that a sculptural piece is supposed to radiate. I use techniques unique to those two different cultures and create a purely decorative

piece that serves the sole purpose of encouraging the viewers to think. Take, for example, the piece titled "Floating Heavenly Palace" (天宮飄浮)—what precisely is symbolized by the golden palace nestled upon the silver clouds?

To some, it could be money, heaven, nirvana or simply personal happiness. Yet I've also heard this piece being interpreted as "the glass is always half empty." Whenever someone comes to me demanding an absolute answer, I tell them, "I don't know. What do you think? To your eyes and in your mind, does the golden palace symbolize the most, or least, important thing in your life?"

Interpretation, after all, is based on individual lives and personal reflection. I want to ask your readers this: "What have we lost as we grew up?" As one grows older, we learn so much information about this world that a lot of what was pure and simple and enjoyable seems to have been pushed out of our brains. The mind is pretty much like a pond—it overflows when too much water is injected. To your readers, I ask them to try and rediscover their childhood joys, as there is a child in every single one of us that should never be neglected.

Could you elaborate on that?

Attitude determines your happiness. So take the time and effort to truly understand who you are—your mental triggers, your raw passion, your own personal style of thinking and way of rationalizing this chaotic world. All creativity stems from being able to think outside the box. Finally, once you've learned how to take care of others around you, you're already well along the path to success.

Final question—I know it's a cliché, but where do you draw your inspirations from?

Then I'll give you a non-cliché, honest and simple answer. Inspirations are everywhere around us—nature, schools of philosophy, society, culture, etc. I get my ideas from my everyday life. One of my favorite pieces grew out of a camping trip in my younger days, actually. I had a horrid, uncomfortable night in which I couldn't stop tossing and turning.

In fact, I gave up on sleeping and crawled out of my tent, only to see a gorgeous moon being cradled to sleep by the fluffiest of clouds. "Even the moon is getting some shut-eye! That's so not fair, I want to climb up into those clouds and be lulled gently to the land of nod!" I thought, and that's how "Floating to Sukhava" (雲天宮) came to be.

But I digress too much. What I really want to emphasize is the fact that every artist should love his or her own country. I grew up immersed in Taiwanese culture, so of course our cultural values are reflected in all my works. Art is my faith, something I love so much that I was willing to sacrifice everything else for it. It's painful when I have to hold all my creative energy and ideas in.

I want to be able to share my creations with my family, friends and fans. But that brings up another reason why I love art so much: Art knows no boundaries, and even in this globalized world that has pretty much standardized everything, art is a common language that touches the heart.

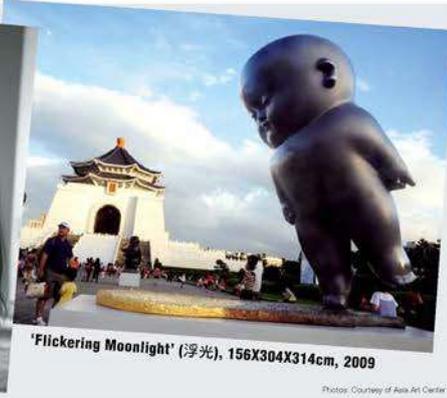
'Greatness of Spirit'—Li Chen Premiere Sculpture Exhibition in Taiwan (大氣—李真台灣大型雕塑首展)
From now until Dec. 4 (Sun.) / C.K.S. Memorial Hall / No. 21-1 Chung-Shan S. Rd., Taipei (臺北市中山南路21-1號) / Free Admission / www.asiaartcenter.org



'The Pursuer' (追燭), 317 x 131.5 x 147.5cm, 2010



Li Chen (李真)



'Flickering Moonlight' (浮光), 156X304X314cm, 2009

Photos: Courtesy of Asia Art Center

China Post (Prime Time)
Nov. 25, 2011

Finding beauty in imperfection

BY MICHAEL UPCHURCH
Seattle Times arts writer

A well-timed typhoon may be responsible for bringing Taiwanese sculptor Li Chen's fascinating exhibit, "Eternity and Commoner," to the Frye Art Museum in Seattle.

Li Chen is best known internationally for his enormous bronze and fiberglass sculptures that give Buddhist deities a contemporary-art twist. They've been displayed in Beijing, Singapore and the Venice Biennale. Several coffee-table books about the artist testify to their grandeur.

But the exhibit at the Frye — his first museum exhibition in the U.S. — offers something more fragile, humble and poignant. It has its origins in two works the artist couldn't bear to part with: the wood-robe-and-unfired-clay models from which he cast his fiberglass "Lord of Wind" and "Lord of Fire."

The wood-robe-clay pieces, now on display in the Frye show under the titles "Sky Breaking Gale" and "Earth Piercing Fire," were in a very different state than when they served as models for their fiberglass counterparts. Back then, he kept their surfaces moist so as to provide a smooth surface for casting. But once he was done with them, he left them to dry. Over the months and years, cracks appeared in the unfired clay and bits fell off. The material looked increasingly worn and vulnerable.

These were what Frye Art Museum director Jo-Anne Birnie Danzker saw when, en route to an arts conference, she happened to visit Li Chen's home outside Taichung in the middle of that storm.

"I traveled in the high-speed train between Taipei and Taichung," she recalls, "with water flying around us. It was the last train they let go. It was wild — absolutely wild."

More or less housebound (they did make an outing to his warehouse where more models were stored — and got drenched in the process), they soon found themselves discussing the intrinsic value of these clay and wood "bodies" (Li Chen sees them as living beings). Thus the idea for "Eternity and Commoner" was born. The show marks the first time the two pieces have been exhibited as works in their own right.

It was their very precariousness, Li Chen said on a February visit to Seattle, that hit home with him and significantly changed the direction of his work. He notes that his father's death and a string of natural and man-made disasters also concentrated his mind on the nature of the ephemeral.



Li Chen's "Eternity" (2008), wood, clay and sand, is his first work incorporating multiple figures. The wood fragments from which "Eternity" was assembled were treated to look worn and decayed, as though they'd "gone through time and eternity."

The two pieces, along with two striking rope sculptures and an amazing multi-sculpture installation, mark a new phase in an artistic career that already was protean in nature.

"I was fascinated with drawing from the age of 7 or 8," he said, speaking through an interpreter at the Frye. But drawing, he found, was too two-dimensional, so he turned to sculpture at "more real." His earliest sculpting material was bar soap. But he soon was working in other materials.

Unfired clay, obviously, doesn't travel as easily as fiberglass, and Li Chen was especially concerned about how "Sky Breaking Gale" had weathered its trip from Taiwan to Seattle.

It arrived intact. But if one more crack had appeared in it, would that have been a disaster? Or just a continuation of the piece?

If it had totally disintegrated, he says, that would have been a pity, because the sculpture in its present state is exactly what he wants it to be. Hence, the care taken with its transport. But if another crack appeared in it, he admits, he would have to accept it.

The cracks reflect "the imperfection of life," he says, and he finds beauty in that imperfection: "You can feel the power of the Earth through the cracks."

"Visual Perception" and "Audio Perception," Li Chen's



"Earth Piercing Fire" (2008), clay, rope, wood structure. Left to dry, it looks increasingly worn and vulnerable.

rope-sculptures wound around wood skeletons, are just as captivating. But the most impressive piece in the show is "Eternity" itself, an installation dominated by a 12-foot-tall central figure surrounded by a dozen or more cyphants, identified by Li Chen as bodyguards, strategists and other underlings. It's his first work incorporating multiple figures.

The wood fragments from which "Eternity" was assembled were treated to look worn and decayed, as though

they'd "gone through time and eternity." A separate nearby piece, "Commoner" — which replicates a life-size skeleton in wood — has a similar beat-up look, with even the wheat kernels strewn around it worked on to make them look older.

Far from being fine woodwork, the sculptures bristle with splinters and crooked, protruding nails. They're strong in form, but crude in surface, giving the impression of something both powerful and jerry-built. In one



"Visual Perception" (2008), clay, rope and wood structure.

PHOTOS BY WU YUSHAN

EXHIBITION REVIEW

'Li Chen: Eternity and Commoner'

11 a.m.-5 p.m. Tuesdays-Sundays, 11 a.m.-7 p.m. Thursdays, through April 8, Frye Art Museum, 704 Terry Ave., Seattle; free (206-622-9250 or www.fryemuseum.org)

telling detail, the right heel of the power figure in "Eternity" has an opening in it, exposing him as hollow; his point of Achilles-like vulnerability.

The work on "Eternity" was built in Taiwan, based on information about floor plan and door size that the Frye sent Li Chen. He jokes that, on first arrival, he found his way through the museum with no trouble, thanks to all the videos of its galleries he was able to consult while working on "Eternity" in Taiwan.

In person, Li Chen is a small, slender, striking figure with shoulder-length hair, high-collared jacket and eyes hidden by tinted glasses. He has a ready laugh and a sense

of absurdity that manages to leap over the language barrier.

At the press preview for his show, he was followed by a small army of photographers, videographers and assistants recording his every move, all of them looking way more dapper and style-conscious than the artist himself.

The stir he creates with his entourage, however, has little to do with the impact the show has. Using unlikely materials and a seemingly infallible eye for striking composition, Li Chen, in "Eternity and Commoner," taps into truths that couldn't feel more eternal or essential.

Michael Upchurch
mupchurch@seattletimes.com

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西雅圖時報 Seattle Times
Mar. 18, 2012



[李真 2013 巴黎凡登廣場大型雕塑個展] 國際媒體報導
International media coverages, Li Chen 2013 Place Vendôme Premiere Sculpture Exhibition in Paris

ART

SUNDAY, JANUARY 19, 2014

12



DOWN TO EARTH

BY NOAH BUCHAN
STAFF REPORTER

While appointing in the studio of master sculptor Hech Tang-hung (張德輝), a Buddhist approached Li Chen (李真) and requested him to make a small statue for his shrine. Though trained by Hech in the Western tradition of figurative sculpture, Li, having had a life-long fascination with and belief in Buddhism, accepted the commission. Five years later, having taught himself the finer aspects of Buddhist statuary, its iconography and symbolism, he completed his first icon, *Water Moon Avalokitesvara*. Rapidly developing a reputation as a master craftsman capable of forging many styles — one art critic later wrote that he could have made a lucrative career making Buddhist statues for temples — Li made a creative leap, evolving a style that combined the spirit of Buddhism with sculptural elements called from European classicism and prehistoric Oceanic forms. As the current exhibition at the Asia Art Center II reveals, Li has recently made another creative leap, evolving a style out of materials that are more prosaic. And it works.

Chineseness — A documentary exhibition on Li Chen (李真 藝術 — 李真之藝術) provides clues to the early shift from a crafter of religious iconography to a highly unique artist employing a sculptural language very much his own. The retrospective features recent clay, wood, stainless steel and bronze sculptures in dialogue with studies, notebooks and other ephemera dating back to the mid-1980s, when his career as an artist began in earnest. The gallery, in collaboration with the artist, has done a fine job of describing this evolution from the spiritually transcendent to the earthly mundane.

The objects under glass to the left of the gallery's entrance are an ideal place to begin as they articulate Li's working method. One case shows the tools of his craft; another displays figurative

drawings of humans and deities that clearly show him to be a capable draftsman. Sketches in another part serve as templates for large-scale sculptures, which are shown in both a documentary video and photos hanging throughout the gallery space. A third vitrine shows stone Buddha heads rendered in Li's unique bilinear style. They remind the viewer that there was a huge leap from Buddhist-inspired imagery to the later works displayed throughout the gallery's first and second-floor space.

Though Li's large-scale sculptures are not displayed, the photographs depict these larger works, and create a dialogue between the early Buddhist sculptures and his later monumental works fashioned at the turn of the century. The transition from the overtly religious to a more spiritual levity involved a process of removal and addition: the hand gestures, clothing, sitting positions and viewpoints that are hallmarks of traditional Buddhist statuary are de-emphasized and replaced with a robust monumentality of soft and round lines, and polished surfaces.

Those who have seen his work exhibited in Paris last year or the plaza at Liberty Square in 2011 will know that his sculptures can rise several meters off the ground, forcing the viewer to look skyward. They seem meant to inspire awe in the viewer. With the sculptures displayed here, taken from three ongoing series — *Ordinary People* (凡人), *The Immortality of Fate: Living Soul* (真身) and *Spiritual Journey Through the Great Ether* (大空之旅) — we are looking downward. Li's concerns have become more human-centered.

The sculptures included in *Spiritual Journey*, with their polished, charcoal black figures, ethereal in appearance, ballooned in form, touched here and there with either gold, silver and red, resemble the large religiously-inspired sculptures they closely

resemble. These are mirthful works, celebrations of human life and the possibility of achieving transcendence.

The figures contained in the *Ordinary People* series, located at the back of the gallery's first floor, are made from ochre-colored clay and mud that have dried and cracked. They are grotesques that seem frail, ready to crumble and return to the earth.

Human frailty is further underscored in *Immortality of Fate: Living Soul* series, located on the gallery's second floor, where wood serves as the primary material. Pigeonism remains, but the manner in which the wood is pieced together and scathed with fire borders on the abstract. One figure hangs from what looks like a noose; another shows two figures wrestling. This isn't the best of all worlds, one thinks.

Though limited in size, this exhibition provides a clear narrative of Li's recent oeuvre, while the drawings provide a greater context to understand the artist's development from a craftsman influenced by religious iconography to a more mature use of materials that introduces a human element not before seen. Looking at these figures is truly a great way to begin the New Year, regardless of your spiritual pretensions.

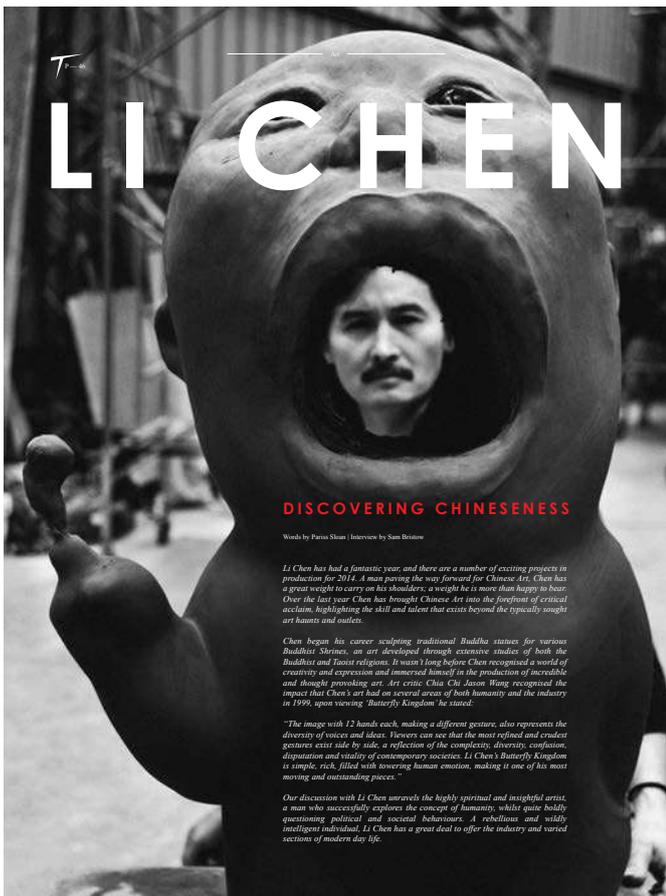
EXHIBITION NOTES

WHAT: *Chineseness: A Documentary Exhibition on Li Chen (李真藝術 — 李真之藝術)*

WHEN: Until Jan. 26; Open Tuesdays to Sundays from 10am to 6:30pm

WHERE: Asia Art Center II (亞洲藝術中心二期), 93, Lequai 2nd Road, Taipei City (台北市康樂二路93號), tel: (02) 8502-7919 & 818ip.

ON THE NET: www.asiaartcenter.org



LI CHEN

DISCOVERING CHINESENESS

Words by Paris Siam | Interview by Sam Britton

Li Chen has had a fantastic year, and there are a number of exciting projects in production for 2014. A man paving the way forward for Chinese Art, Chen has a great weight to carry on his shoulders, a weight he is more than happy to bear. Over the last year Chen has brought Chinese Art into the forefront of critical acclaim, highlighting the skill and talent that exists beyond the typically sought art haunts and outlets.

Chen began his career sculpting traditional Buddha statues for various Buddhist Shrines, an art developed through extensive studies of both the Buddhist and Taoist religions. It wasn't long before Chen recognized a world of creativity and expression and immersed himself in the production of incredible and thought provoking art. Art critic Chia Chi Jason Wang recognized the impact that Chen's art had on several areas of both humanity and the industry in 1996, upon viewing 'Butterfly Kingdom' he stated,

"The image with 12 hands each, making a different gesture, also represents the diversity of voices and ideas. Viewers can see that the most refined and elegant gestures exist side by side, a reflection of the complexity, diversity, confusion, dynamism and vitality of contemporary societies. Li Chen's Butterfly Kingdom is simple, rich, filled with towering human emotion, making it one of his most moving and outstanding pieces."

Our discussion with Li Chen unravels the highly spiritual and insightful artist, a man who successfully explores the concept of humanity, whilst quite boldly questioning political and societal behaviours. A rebellious and widely intelligent individual, Li Chen has a great deal to offer the industry and varied sections of modern day life.

Given the length of your career, how would you describe the development of your artistic practice? Have there been any major changes in the last year?

Compared to previous generations where people lived in an era of turbulence and lack of materials, I feel lucky to live in a more liberal, open-minded world. I got to study Western art while I was a student, and knowing my own culture helped create new possibilities for my art. In other words, there would not be a "Li Chen" if I were not born in this generation and place.

One of the major changes in the past few years is that I have finally revealed a series that has been hidden inside of me for over 10 years. Most people are familiar with my ink-black bronze sculptures that convey spiritual levity. However, "reality" has always been my topic of interest; this pursuit was revealed in the Butterfly Kingdom from my 1999 solo exhibition. Ever since Soul Guardians series was released 4 years ago, I felt the compassion to pave the way for an exhibition on the Ordinary People series. I worried that I'd get older I might not question human natures at all. Therefore, when these works are put on display I feel a certain relief, joy, but also sadness.

If we consider your work in Paris, how important is the site within your work?

Paris is the home of modern art. I must thank the great support from Comau Vendôme and the city government of Paris, as well as arduous effort of organizational teams, for the success of this exhibition. This exhibition is my second solo exhibition in Europe, the first time was at the Venice Biennale back in 2007.



英國 Tirade
Mar. 2014

缤纷 Hi艺术

ISSUE 2014 / 12 特刊

期《缤纷》2014年12期发送

趣味的转向



李真《香酥泥偶》765×222×397cm 综合材料 2010



李真

经过荒原

C2 艺术家 Artist

2014.11.28 48-51页 北京商报



跋涉于现实与虚无之间



李真《凡夫》120x110x100cm 综合材料 2010



李真《凡夫》120x110x100cm 综合材料 2010

同样的雕塑家李真，在“凡夫”系列中，以泥塑为媒介，塑造了一个个“凡夫”的形象。这些作品不仅具有强烈的视觉冲击力，更蕴含着深刻的文化内涵。李真通过这种独特的艺术形式，探讨了现实与虚无、个体与社会、生命与死亡等永恒的主题。他的作品在形式上追求一种原始、粗犷的美感，而在内涵上则充满了人文关怀和哲学思考。这种对传统雕塑语言的突破和创新，使得李真的作品在当代艺术界独树一帜，引发了广泛的关注和讨论。

SPORTS

Bills buffalo NY jets 38-3 in rescheduled game in Detroit

LeBron leads Cavaliers over Magic with 106-74

Li Chen's debut exhibition of the 'Ordinary People' series invites you to reflect on the nature of free will

A 'Journey of Solitary Existence'

人之性善，其善者也。今之人性，生而有之，利己，害己，竞争，争生，而己亡。生而有性，性善，故欲破生而己之亡，生而有性，性善，故欲破生而己之亡。——荀子·性恶论

艺术家 Artist

李真

观“凡夫”

飘荡于天地“荒”原的“徒”夫

李真的作品，总有一种拙朴自身的雕塑感。“凡夫”系列，是李真“荒原”系列的重要组成部分。这些作品以泥塑为媒介，塑造了一个个“凡夫”的形象。这些作品不仅具有强烈的视觉冲击力，更蕴含着深刻的文化内涵。李真通过这种独特的艺术形式，探讨了现实与虚无、个体与社会、生命与死亡等永恒的主题。他的作品在形式上追求一种原始、粗犷的美感，而在内涵上则充满了人文关怀和哲学思考。这种对传统雕塑语言的突破和创新，使得李真的作品在当代艺术界独树一帜，引发了广泛的关注和讨论。

當李真的具象雕塑遇上當代 / 張煥森

張煥森

關於藝術，我永遠只有一個立場而已，專業是 (arguing) 及熱愛是 (pixelbread)。《優異》等。

當李真的具象雕塑遇上當代

2017/8/1 - 17:01

Like 8 f 8+ 8 8



左：《急口》，裝置，尺寸因空間而異，2017。
右：《神經、私殺天堂》，裝置，尺寸因空間而異，2017。
（圖片由藝術家李真提供）

在地球的另一方，德國斯格十年一次的Skulptur Projekte Münster 2017，大概從這個展覽中看看雕塑家之於當代社會的一點想法，Gregor Schneider的《N. Schmidt Pferdegasse 19 48143 Münster Deutschland》利用對倒版的房間延伸了大眾對於雕塑對空間的概念；Michael Dean的《Tender Tender》將傳統雕塑的創作手法運用於非傳統的物類上，並重新建立出當代雕塑的美學價值與語言，當傳統藝術的雕塑走到當代語境，除了具象的類型外，雕塑家已利用跨媒材、透過物性、空間等元素與概念推展，衍生的哲學概念來回應當代，甚至雕塑的概念已不止停留在物質與視覺的層面。

暫且放下由藝術作品所衍生的論述部分，從較為淺白的方式來說，我們看到不少成功的藝術家，他們就像走在鋼線上的人，因為他們要將創作手法與理念推到一個極端的層面，評價也會走向兩極，例如 Marcel Duchamp 與 Damien Hirst 當年引入現成品與非傳統媒材的創作將藝術性與美學元素推到另一個極端，破壞了大眾固有的美學準則，對當時的整體藝術氛圍必定帶來一點沖擊，但就像銅板一體兩面，總會有人喜歡有人討厭，這種狀態，也可以在台灣雕塑家李真在台北MOCA的個展「『世』：一場自願非願的遊歷」中看到，展覽中展出了多組具象的作品，當中的視覺語言是直白的，並不迂迴難懂，從公共性的角度來看，為觀眾大眾提供了相對容易入口的視覺「共同語」，無論是圓潤的雕塑中予人聯想的感覺，還是陶泥乾裂肌理所帶出的原始與悲涼之感，都是觀者透過直觀的過程中產生出來，從雕塑作品中容易產生出情感與記憶，而單從物性的角度來看這次展覽，展覽與作品無疑也是很可觀的，撇除雕塑造型所帶出的內涵意義，透過作品的體積、形態、表面處理，那些之於傳統雕塑中拓置的創作手勢足以教人駐足細看，具有很高的觀賞價值，但問題來了，具象造型藝術會否在當代的舞台上失去了優勢？

李真為人所認識可算是2007年第52屆威尼斯雙年展期間展出「虛空中的能量」，約2000年左右的時間，西方藝術界正大量吸納了不少中國以至東方的藝術家到國際藝術的大舞台上，李真當年展出一系列運用中國墨色手法製成的綢緞雕塑，將佛像藝術轉化，創作出那些體圓臂長的孩童（佛像）造型的立體作品，以西方的眼光來看，這些作品充滿著東方主義色彩，跟當年中國當代藝術一針見血式的政治社會批判意識走著殊途同歸的歷程，如果從這一立場來看，李真這些具象的創作除了成就出一把通往西方國際藝術圈的鑰匙外，更奠定了大眾對於李真創作風格的想像，但話分兩頭，在無情上當然褒獎及創作能使藝術家的生涯走到另一個位置，但以今時今日的眼光來看，不論作者的意圖如何，也難免引起評論者認為這一系列的創作帶有極濃尚東方元素的色彩。



《聖光》，裝置，尺寸因空間而異，2017。
（圖片由藝術家李真提供）

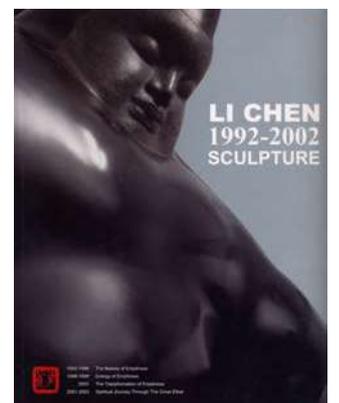
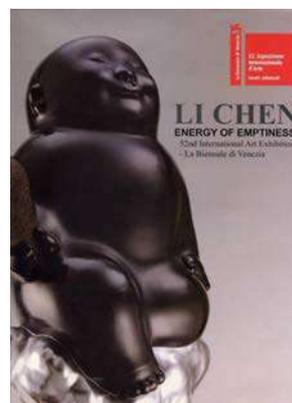
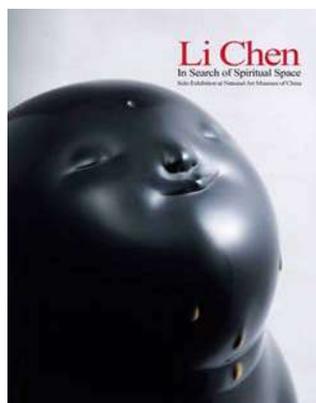
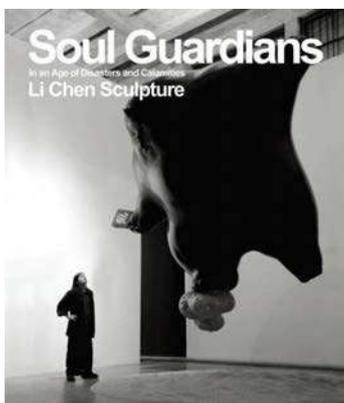
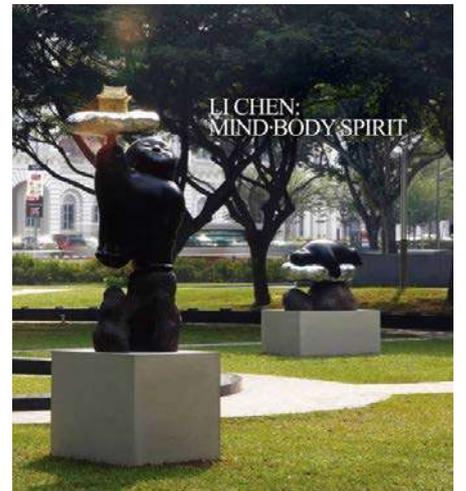
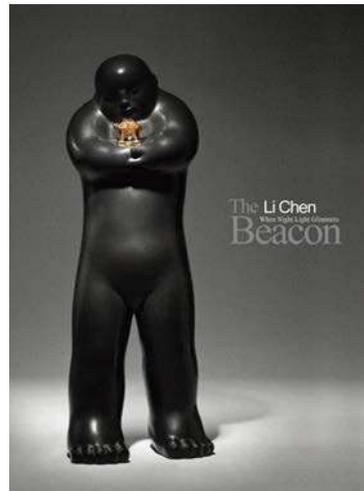
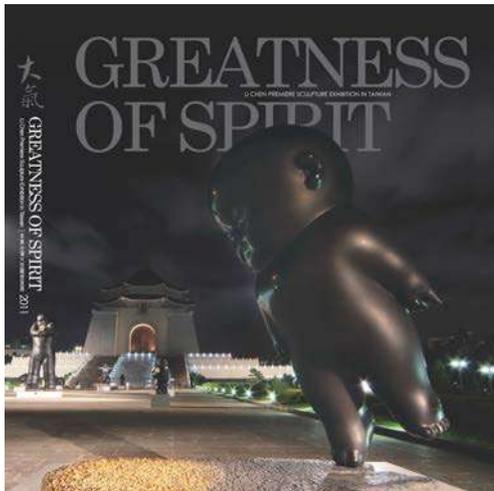
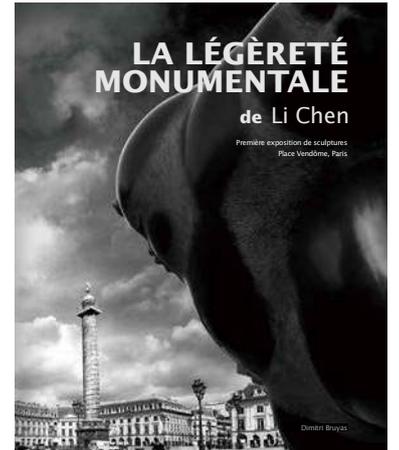
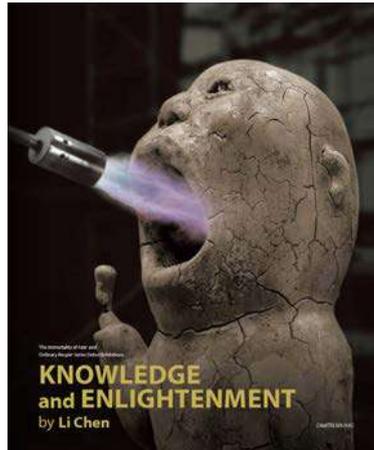
這一種批評的觀點，也正正點出李真創作其中一個走鋼線的原因，也就是當代藝術有反抗的批判成分，與傳統東方藝術中帶有謙從的自省與內在的精神走著不一樣的思想維度，從「知人論世」的主張下，觀眾先要理解創作背景與作品的語境，李真具象的創作以人體為題材，而他擁有佛像藝術的根基，創作自然受到造像過程與手法影響，人形的雕塑帶到不少佛（神）像的影子，而他的創作理念亦融入了不少東方哲學的理念與思考，有深厚的中國文化色彩，一系列具象的作品如《燦皮人》塑造出似人非人的造像以是難堪的狀態，也有很強自我情化的作用，尤其是李真的創作很懂得如何在難堪中建立故事結構，我們可以將這些不同系列的具象作品當成一個自圓其說的故事，每件作品也在訴說一個故事，它可以在相識中出生，亦可以訴說死亡，同時亦具備相當的情感元素與投射，而每個故事都與世無爭處於一個相當穩定的狀態，雖然，各作品雖然處於穩定的狀態，但同時亦用她地可以不斷被人所詮釋，惟文學批評的接受美學 (Reception Aesthetics) 之於當代藝術之中，指出美學實踐主要包括生產、流通及受眾接受三個層面，接受美學即是由受眾接受的出發，並與社會及歷史產生互涉，從這個基礎中，李真具象的創作，其視覺元素在當代的閱讀脈絡下能會視為一種符號，作品在跨地域地流動，當中意指 (Signifier) 與意指 (Signified) 的關係也會隨時因地域轉移而改變，例如我們會將轉化的佛像形態視為一種純粹的表達形式，掏空了佛像藝術原有的脈絡意義，然後產生出消費或東方主義的批評，到底一位藝術家能否成功在鋼線上走到彼岸，有時很難觀者及論者的判斷，因此同時，具象作品的內涵會著重建基於視覺元素之中，而這種空間往往就得到公眾的眼光裡，接收作品視覺元素的深度與維度亦很多時都由觀者主導，換言之，具象雕塑之於當代藝術中存在著彈性流動的特質與局限。

再次回到「世」這個個展上，在眾多的具象作品成羣的過程中，我們可察覺了李真藝術家創作的脈絡，但在複雜的視覺與感官元素下，其視覺經驗也難免偏頗於某一類型，然而，幾組新作如《聖光》是讓畫框的光亮，當觀者走到聚光燈下就會轉成「風雲來襲」，《急口》正是為MOCA Taipei 特地創作，觀者可透過二樓作品《神經、私殺天堂》後，立即像消防員般從圍牆邊一樓步去，而《神經、私殺天堂》則是全展中最大型的裝置，在半封閉且充滿煙霧的大型暗室中，兩座巨大尖塔橫空指向彼此，觀者置身其中，先不談創作的理念，這幾組的創作有別於李真慣有的創作手勢，以感官及觀眾切身感知為主導，以互動的元素直接影響觀者的身體經驗，換言之，作品「主動」成為了感官衝擊，作品猶如成為藝術家創作脈絡中的註腳，在視覺元素為主的具象雕塑之於當代脈絡中的隱性流動與局限中，加入了一些概念性或敘述性較強的創作，亦因此補充了我們在當下對於雕塑的理解，

李真出版畫冊

Li Chen Catalogues

- 01 | 「世」一場自願非願的遊浮 (2018 台北當代藝術館 出版)
Being: In / Voluntary Drift — Li Chen Solo Exhibition (2018 Upcoming)
- 02 | 知識與迷悟－李真「不生不滅」與「凡夫」系列首展
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- 03 | 李真－既重又輕 2013 巴黎凡登廣場大型雕塑個展 (2014 出版)
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LI CHEN: MIND · BODY · SPIRIT-Singapore Art Museum
- 07 | 北京亞洲藝術中心「神魄」(2009 出版)
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LI CHEN IN BEIJING-Solo Exhibition at National Art Museum of China
- 09 | 義大利第 52 屆威尼斯雙年展「虛空中的能量」(2007 出版)
LI CHEN IN VENICE-52nd International Art Exhibition
- 10 | 1992-2002 李真雕塑 (2004 出版)
LI CHEN 1992-2002 SCULPTURE



藝術的偉大在於「分享」，藝術的生命在「真實與虛幻」之間，
我不只在做雕塑，我在創造幸福，創造一種讓人享受的東西。

The greatness of art is to be found in "sharing."
The life of art is to be found between "truth and illusion."
I am not making sculpture. I am creating happiness, something to be enjoyed.

