



Chiang Kai-Shek Memorial Hall
Road of Democracy, Main Plaza

2011/11/6-12/4



永豐金控

SinoPac Holdings

大氣

Greatness of Spirit

李真台灣大型雕塑首展
Li Chen Premiere Sculpture Exhibition in Taiwan

導覽手冊

Exhibition Info

李真，1963，台灣。涉獵佛學道家，融入自我攝心之情感，更結合當代思惟，使其創作風格成功脫離傳統的束縛，呈現渾然天成的效果。

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，2008年中國美術館個展，2009年受邀於新加坡國家美術館舉辦戶外大展。李真透過藝術精神療傷，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。

此次展覽由亞洲藝術中心主辦，永豐金控獨家贊助，集結李真由1998年至今的22件重要作品，涵括五個不同的創作系列：【虛空中的能量】、【大氣神遊】、【神魄】、【天燧】和最新的【青煙】，完整展示藝術家各時期的代表作品。

中正紀念堂在台灣地理及歷史上意義重大，其建築由白色大理石與寶藍色琉璃瓦搭配而成，塑造出極具特色的東方建築，是台灣最具代表性的地標之一。「大氣：李真台灣大型雕塑首展」為中正紀念堂成立31年來，首次於民主大道、兩廳院廣場啟動的亞洲最大雕塑展，十年未在台灣發表的李真，在此將榮耀獻給原鄉，從台灣地標向世界展示十二年的創作成果，以新東方雕塑與中正紀念堂相互輝映，圓滿而大氣，綻放出東方氣韻與當代視界的完美結合。

主辦單位

 亞洲藝術中心
ASIA ART CENTER

Li Chen was born in 1963, Taiwan. He 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 affect.

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, Seoul, etc. He gave a solo exhibition in the 52nd Venice Biennale in 2007. In 2008, his work was recognized at a major solo exhibition at the National Art Museum of China in Beijing. In 2009, Singapore Art Museum invited him to have his first solo outdoor sculpture exhibition. Li Chen's art work aspires to a spiritual arts therapy, uncovering a wealth of joy amidst the simple life's pleasures, innovating a spiritual space through the pieces, as humor embellishes a metaphorical engagement with the world, in the hopes of sharing this consciousness with the viewer as they appreciate the spiritual elements informing these creations.

This exhibition, organized by Asia Art Center and exclusively sponsored by SinoPac Holdings, consists of Li Chen's 22 pieces of artwork from 1998 to the present, covering five varieties of series: Energy of Emptiness, Spiritual Journey through the Great Ether, Soul Guardians, The Beacon, and the latest Ethereal Cloud, to fully showcase the artist's representative artwork in different periods.

The venue "National CKS Memorial Hall" is both historically and geographically significant to Taiwan. As its white marble in combination with sapphire tiles distinguishes the building with the features of the East, this magnificent style is one of Taiwan's most representative landmarks. "The Greatness of Spirit: Li Chen Premiere Sculpture Exhibition in Taiwan", at the Road of Democracy and the Main Plaza at 31-year-old CKS Memorial Hall, kicks off the largest-scale sculpture exhibition ever in Asia. Li Chen, who has not held any exhibitions in Taiwan for a decade, attributes the honor to his homeland by presenting his fruitful 12-year creation from Taiwan's landmark to add to each other's splendor. Round and complete, his art work will show the radiant bloom of the perfect combination of the spirit of the orient and contemporary vision.



獨家鉅獻

 **永豐金控**
SinoPac Holdings

永豐金控在台灣走過一甲子的歲月；六十三年來以不斷創新的態度、誠懇樸實的底蘊，形塑今日的風華。

全方位的產品與服務，一直是我們堅持與追求的目標：2011年我們發展「兩岸三地最靈活便利金融品牌」，並以新通路、新市場、新貨幣為行動主軸；首先，完成實體通路與虛擬通路無縫接軌，提供24小時便利的金流服務；在新市場方面，透過平台的整合，集結永豐金控集團下多元事業佈局，拓展海外金融業務；同時因應國際貨幣變動，掌握新貨幣的崛起，搶先人民幣業務商機，持續推出最創新的金融商品。永豐金控過去的準備，現在的投入，成就未來最完整的金融版圖。

2007年時，永豐首度贊助李真遠赴威尼斯雙年展舉辦個展，開啟了國際創作之路；而今，李真已是受到國際矚目的當代藝術家，也再次回到了創作的原點—台灣，展開一場氣勢磅礴的雕塑首展，要再次讓世界看見一種精神。

李真十年的創作、不變的堅持，永豐金控獨家鉅獻亞洲最大規模雕塑展—《大氣：李真台灣大型雕塑首展》。

SinoPac Holdings has participated in the development of Taiwan's flourishing economy for the past 63 years. From the time SinoPac Holdings was founded, its innovative attitude and practical approach has shaped its remarkable reputation and image known today.

SinoPac Holdings has always strived to provide a full range of excellent services and valuable products. In 2011, SinoPac Holdings has pledged to become one of the most "flexible" and "convenient" brands known in the cross-strait regions by developing new channels, exploring new markets and enabling foreign currency operations.

SinoPac Holdings has been able to integrate its physical channels and virtual platform to provide timely cash management services to its clients. With diverse involvement in various business fields, it is also able to consolidate its subsidiaries and networks to expand to overseas. In addition, to provide the most updated market information to its clients, SinoPac Holdings will continue to introduce to its clients the most innovative Renminbi-related financial products.

SinoPac Holdings is not only a successful financial institution, but a genuine advocate in supporting local arts and cultures. In 2007, SinoPac Holdings sponsored Li Chen's solo exhibition in La Biennale Di Venezia, which was an important milestone for Taiwanese art

society. Today, Li Chen has become one of the most renowned contemporary artists in the art world and has returned to his origin, Taiwan, to hold an astonishing sculpture exhibition and showcase his brilliance.

"Greatness of Spirit" –a culmination of Li Chen's decade long artistic work and dedication and Asia largest sculpture exhibition is brought to you by SinoPac Holdings exclusively.



策展人 彭 鋒 (第 54 屆 威 尼 斯 雙 年 展 中 國 館 策 展 人)

Curator Peng Feng (Curator of the Chinese Pavilion for the 54th Venice Biennale 2011)

李真的雕塑近年來引起了國際藝術界的強烈關注，形成了一股不小的「李旋風」，如同當年李小龍的功夫片在電影界造成的轟動那樣。李真的雕塑之所以取得轟動效應，一個重要的原因是他獨特的藝術追求。很長時間以來，當代藝術的中心為批判性、社會性、觀念性等非藝術因素所佔據，而人文性、審美性、技巧性等藝術性因素被排擠到邊緣。李真的雕塑反其道而行，以它們的巨大力量，將藝術性從邊緣拉回中心。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、畸趣橫生的當代藝術界，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。李真作品的強大，與其說來自他的個人意志，不如說來自他背後深厚綿長的東方文化。李真的雕塑，不該是藝術圈獵奇的物件，而應該屬於全人類，用它們來激發人們求真，向善，愛美。

Li Chen's sculptures have attracted a great deal of attention from the international art community over the past few years, likened by some to the way in which Bruce Lee's martial arts films rocked the movie industry in the 1970s. One of the main reasons that the artist's work has had such an impact is his highly distinctive artistic focus. For many years contemporary art has been primarily critical, social and conceptual in nature, with such artistic elements as culture, aesthetics and technical proficiency relegated to the margins. In contrast, 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. In this context, the essence of the pieces is to be found not so much in the artist's creative drive, but the rich cultural heritage of the east. Work of this caliber should not be a rarity in art circles; it should belong to all mankind, inspiring people as they pursue truth, goodness and beauty.

策展人 楊心一 美國康乃爾大學藝術史博士
Curator Yang Shinyi (Ph.D. Art History, Cornell University)

觀看李真的雕塑作品，觀者會被黑色塊面所深深吸引。雕塑的表面極度光滑，反射出落在雕塑上的光線，黑色塊面增加了雕塑的形式。由於藝術家所選擇的質感加上藝術家弧形、流動的線條，使得觀者的眼光被雕塑的形式所捕捉，不停的留連在雕塑上。這種視覺張力使得地心引力在雕塑上失去了作用，為觀者達到了一種永恆 (timeless) 的視覺心理狀態。可以說，李真巧妙的利用顏色 (color) 和形式 (form) 的對比，創造出一種心理學上雕塑和觀者的互動。李真的這種藝術策略使我的雕塑史知識匱乏，讓我更確認李真雕塑獨特的創造性。相反地，李真的雕塑令我聯想到了西方繪畫史上的黑色畫 (Monochrome Black) 的美學觀，代表藝術家是 60 年代美國藝術家 Ad Reinhardt 的

黑色畫系列。西方畫家有一種使用單純黑色的傳統，他們有些使用黑色反應墨色以代表東方的象徵意含；他們有些使用黑色來創作出畫面 (黑色) 和背景，也就是畫布 (白或米色) 的辯證關係；他們有些使用黑色來再現對神秘的力量與冥想的嚮往。即使目的不同，但大體來說都是把觀看繪畫的過程作為一種人和自然的溝通，我認為這正是李真與其他表達「佛」、「道」意境藝術家的不同，也表現了他的過人之處。他以形式作為觀看過程的一種觸媒，更多的是帶領觀者進入黑色的世界。藝術家巧妙的以雕塑，經由黑色傳達給觀者的視覺、心理及文化三種符號，創作出獨特地雕塑語言，一種新東方美學的表現方式。

Viewers of Li Chen's sculptures are invariably attracted by their blackness and the way in which the extremely smooth surfaces reflect the light, the alluring darkness adding to their form. The texture chosen by the Li and his use of curves and flowing lines ensure that the forms of his sculptures immediately capture and hold the attention. This visual tension creates a timeless visual psychology for the viewer wherein gravity has no power over the work. Indeed, the ingenious way in which the artist contrasts color and form creates a psychological interaction between work and viewer. His strategy plays on our lack of familiarity with the history of sculpture, highlighting the distinctive creativity represented by his own work. Li's sculptures bring to mind the Monochrome Black aesthetic of western painting as represented by the black painting series of Ad Reinhardt in the 1960s. There is a tradition of using black in western painting one aspect of which is as

ink to symbolically represent eastern meaning. Others use black to presenting a dialogue on the dialectical relationship between the picture (black) and background, and canvas (white or cream colored). Still others use black to represent the power of mystery and desire for reflection. Although the motivations differ, these artists tend to view the process of painting as communicating with nature. I believe that this is where Li Chen's work surpasses the work of other artists who seeks to express the artistic conceptions of "Buddhism" or "The Way." He uses form as a catalyst in the viewing process and takes viewers on a journey into a world of blackness. Li ingeniously utilizes sculpture and the blackness of his pieces to convey visual, psychological and cultural semiotics and in the process creates a distinctive sculpture language, an expressive form imbued with a neo-eastern aesthetic.



2007 義大利第 52 屆威尼斯雙年展個展
The 52nd International Art Exhibition at La Biennale di Venezia, Venice, Italy



李真系列創作年表

空靈之美
1992-1997
The Beauty of Emptiness
初期的讚嘆
Appreciation of Early Period

虛空中的能量
1998-2000
Energy of Emptiness
(含：界中界2000)

1997

2000



Li Chen Chronology www.asiaartcenter.org

大氣神遊 2001—
Spiritual Journey through the Great Ether *In Serach of Spiritual Space*

神魄 2008-2009
Soul Guardians
In an Age of Disasters and Calamities

不生不滅 2008—
Immortality

天燧 2009-2010
The Beacon- When Night Light Glimmers
When Night Light Glimmers

凡夫 2010— (尚未發表)
Ordinary People

2008

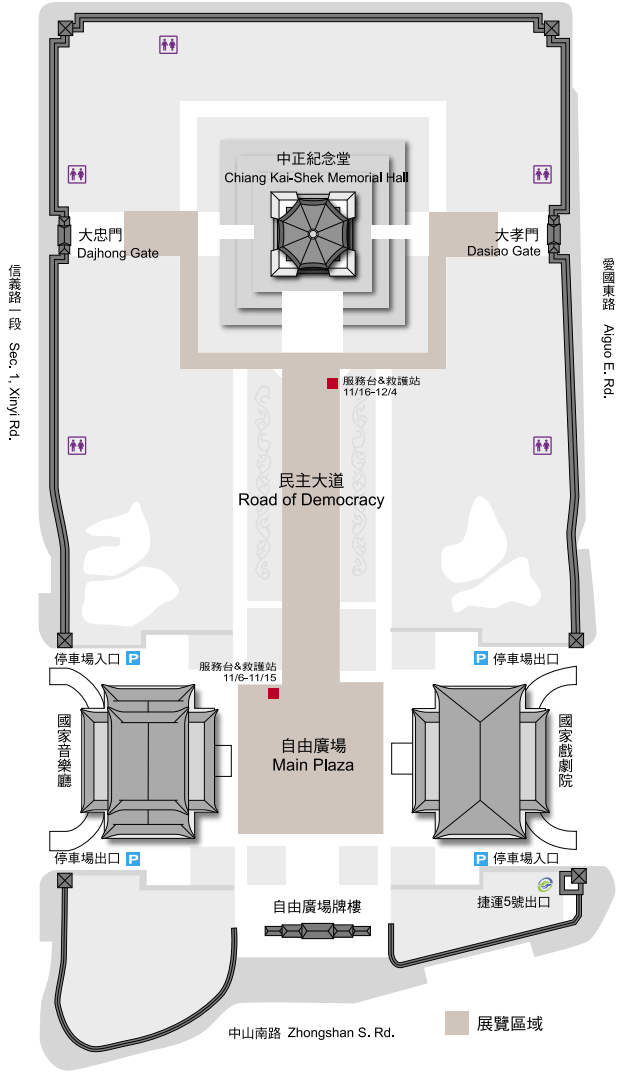
2009

2010

2011

青煙 2011—
Ethereal Cloud

杭州南路二段 Sec. 2, Hangzhou S. Rd.



李真系列作品一覽表 (未含【空靈之美】、【凡夫】系列)

【虛空中的能量】Energy of Emptiness 1998-2000

雲中佛	Buddha on the Cloud	1998
涅槃	Nivana	1998
空塵	Transcendence	1998
三覺者	Three Bodies of Buddha	1998
■ 世尊	Sakyamuni	1998
藥師	Buddha of Healing	1998
彌陀	Amitabha Buddha	1998
西來	Amitabha	1998
南海	Avalokitesvara	1998
無量壽	Amitayus	1998
■ 合十	All in One	1998
無憂	Shambala	1998
■ 無憂國土	Pure Land	1998
■ 大士	Avalokitesvara	1999
無間化育	Unceasing Cultivation	1999
如雲	Like Cloud	1999
蝴蝶王國	Butterfly Kingdom	1999
滄海行洲	Travel through Time and Space	2000
迷	Puzzle	2000
若然者	Nature	2000
白鷺鷥的春天	The Egret's Spring	2000
法界遊子	Siddhartha	2000
拈花微笑	The Buddha's Smile	2000
■ 和而不同	Harmonize without Compromise	2000
乘雲氣	Cloud Glider	2000
煙雲供養	Cultivated by Mist and Cloud	2000

【大氣神遊】Spiritual Journey through the Great Ether 2001—

■ 文殊菩薩	Wisdom Bodhisattva	2001
■ 普賢菩薩	Fulfillment Bodhisattva	2001
■ 大士騎龍	Dragon-Riding Bodhi	2001
■ 天界山水	Landscape in Heaven	2001
雲中一如來	The Buddha in the Cloud	2002
■ 無心海	Clear Soul	2002
觀	Meditation	2002
■ 飛行樂土	Float to Sukhavati	2002
■ 地藏行	Ksitigarbha Bodhisattva	2003
清涼山	On Cloud Mountains	2003
三生石	Cause	2003
山行旅	Traveling In Mountains	2003
兩忘	The Moutemon of Contrast	2004
仙境尋幽	Visiting Fairyland	2004
天音	The Sound of Nature	2004
■ 清風雲露	Soothing Breezes Floating Clouds	2005
影沉寒水	Nothing in the Heart	2005
黃金雨	Golden Rain	2005
若水	Blessing Water	2005
塵塵	Collective Consciousness	2006
供養	Offering	2006
靈思	Soul Guardian	2006

入世	Entering the World	2007
西風佛來	Elysium Buddha	2007
雪峰仙蹤	Snow Wonderland	2007
御風遊	Riding the Wind	2007
■ 天闕輕舟	Floating Heavenly Palace	2007
菩提	Causal	2008
海上行者	Ocean Deliverer	2008
天池	Heavenly Pond	2008
出神入化	Elevation	2009
蒙之初	The Genuine State	2009
■ 浮光	Flickering Moonlight	2009

【神魄】Soul Guardians 2008-2009

審判者	Judge of the Underworld	2008
攝心者	Mind-Taking Guard	2008
攝魂者	Soul-Taking Guard	2008
耳通	Wind-Accompanying Ear	2008
眼通	Thousand-Mile Eye	2008
西白虎(金)	Tiger	2008
東青龍(木)	Dragon	2008
北玄武(水)	Tortoise	2008
南朱雀(火)	Phoenix	2008
中麒麟(土)	Qilin	2008
■ 風神	Lord of Wind	2008
■ 火神	Lord of Fire	2008
雷神	Lord of Thunder	2009
雨神	Lord of Rain	2009

【不生不滅】Immortality 2008—

破天風	Sky Breaking Gale	2008
地心火	Earth Piercing Fire	2008
眼識	Visual Perception	2008
耳識	Audio Perception	2008
金剛不壞之一	Indestructable Spirit I	2008
金剛不壞之二	Indestructable Spirit II	2008
無聲	Tranquility	2010

【天燧】The Beacon 2009-2010

燃燈	Illuminator	2009
攀龍燭	Soaring Dragon	2010
天火	Fire Master	2010
大羅金掌	Golden Palm	2010
托塔	Aerial Pagoda	2010
■ 追燭	The Pursuer	2010
■ 捻花	Angelic Smile	2010
■ 蘭亭	The Pavilion	2010

【青煙】Ethereal Cloud 2011—

■ 一縷	Fleeting Wisp	2011
■ 日行千里	Moving on	2011



《願》
Wish
(Avalokitesvara)
1996

初期的讚嘆—【空靈之美】系列 1992-1997

【空靈之美】是李真創作的初期階段。為深入了解宗教內涵，因此廣泛閱讀傳統佛學書籍，參觀博物館或古蹟中的佛像，吸取傳統美學的養分。李真改變傳統佛像後，《水月觀音》(1992)、《一葉》(1996)等作品於是誕生，此階段作品仍保留傳統佛像的面貌，卻在結構上有些微的不同，但已發展出空靈的美感，李真自稱此階段為「初期的讚嘆」。由於承襲傳統，故神佛面貌並無劃時代的突破，卻顯露李真在傳統佛像雕刻中打下的基礎功夫。影響所及，現今坊間宗教藝術與工藝品等，也採用空靈的結構來表現，已蔚為潮流。

Appreciation of Early Period: The Beauty of Emptiness

"The Beauty of Emptiness" is a series from Li Chen's early creative work. In order to gain a better understanding of the religion Lee set about reading as many books on traditional Buddhist studies as he could get his hands on, whilst also visiting numerous Buddha statues in museums and at ancient historical sites, to absorb as much as possible about traditional aesthetics. It was his efforts to change the traditional Buddha statue that led to the works "Water-Moon Avalokitesvara" (1992) and "Avalokitesvara" (1996). In this period, although the artist's work retained the appearance of the Buddha statue with only slight structural differences, he had clearly already developed the aesthetic of emptiness. Li himself refers to this era as "early period appreciation." As these works take much from tradition the appearance of the Buddha did not represent any major break with the past, though what they did do was to reveal Li Chen's impressive background in traditional Buddha carving. These works have also influenced the religious art and handicraft work of today, as expression through empty structure is today the height of artistic fashion.



《水月觀音》
Water-Moon
Avalokitesvara
1992



2004義大利威尼斯第七屆國際雕塑及裝置大展OPENASIA
“OPENASIA” at 7th International Exhibition of Sculptures and Installations, Venice, Italy



界中界一【虛空中的能量】系列 1998-2000

李真再現下的佛教造像，展現出一種近乎清淨無為的清貧美學。雖然清靜、清貧、無為，卻又充斥著沛然莫之能禦的氣體或能量。如此一來，使得作品本身，既有情感收斂的特質，同時，又兼具氣體與能量極限擴張的效果，又譬如《無憂國土》與《大士》，更有讓佛像與菩薩像回歸嬰兒或孩提形象的明顯意圖。就此而言，似乎又明顯攝入了老莊「比於赤子」（《老子》五十五章）的哲學理想與美學。

無慾、清靜、無為的開臉形象，加上氣能充塞的身形體態，使得李真的佛像或菩薩像顯得「既重又輕」。若就風格的類比而言，這樣的美感氣質反而越過了唐宋之風，而更接近六朝高古佛教造像的神氣與意韻。

摘錄自〈比於赤子〉，1999年12月《CANS 藝術新聞》，王嘉驥作



Boundary within Boundary: Energy of Emptiness

With Li Chen's re-presentational approach, the Buddhist statues display an almost ascetic aesthetic based on an acceptance of nature. Despite this natural simplicity the works in this period were also replete with a great energy. In this way, the work themselves are simultaneously emotionally introspective but also defined by extreme vitality. For example,

the pieces "Pure Land" and "Avalokitesvara" clearly intend to take statues of Buddha or Bodhisattva back to infancy or childhood. In this context, the artist seems to subscribe to the philosophical ideas and aesthetic of being "like a child" in the thought of Laozi and Zhuangzi ("Laozi" chapter 55).

The sublime faces and powerful physical types created by Li ensure that his Buddha or Bodhisattva statues appear "simultaneously light and heavy." In terms of stylistic analogies, this sense of aesthetics transcends the style of both Song and Tang dynasties and is in many ways closer to the bearing of a deity and romantic charm of the Buddhist statues of the Six Dynasties period.

Reference: Chia Chi Jason Wang, Like a Child in CANS Art News, Dec. 1999



《大士》
Avalokitesvara
1999



2009 新加坡國家美術館「李真：精神·身體·靈魂」個展（新加坡管理大學展區）
“Li Chen: Spirit · Body · Mind” at Singapore Art Museum (Singapore Management University area)

尋找精神空間—【大氣神遊】系列 2001—

從禪宗思想來看，此中的張力無非是要做到空而不無，在「內在」與「超越」之間達到適當的平衡。李真雕塑所蘊含的往來牽扯的矛盾，用「張力」這個詞來描述並不恰當，因為這些塑像的形貌完全是安詳平和、心定意凝的。他們只是撩動了觀賞者的心靈，在那裡激發出虛來實往的動勢。按照康定斯基的說法，繪畫的各種元素（如「色彩之和諧」）用意在於「感動人的靈魂」。他還進一步解釋：這樣的藝術表現以「內在必然性的原理」為基礎。如果我們從「內心之觀照」和「作為認知之本的直覺」這兩項內涵來理解「靈性」及「超越性」，那康定斯基和李真兩人之間委實大有相通之處。

摘錄自〈李真的新作以及藝術中的靈性〉，《李真 2009 新加坡美術館個展：身體·精神·靈魂》，新加坡國家美術館館長郭建超作

在李真的藝術裡，有孩子般的天真與難以形容的永恆智慧，如果雕塑能昇華我們的人性，那麼李真的作品確實有這樣的力量，毫不保留呈現不同的精神內涵，這與西方雕塑的冰冷、僵硬幾何金屬雕塑完全不同。

摘錄自〈尋找精神空間〉，《李真中國美術館個展：尋找精神的空間》，Asian Art News & World Sculpture News 總編輯 Ian Findlay-Brown 作



《無心海》 Clear Soul 2002

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

Seeing these tensions in the Chan philosophy context, they are about the void that is not the vacuity, and the right balance of what is intrinsic and what is transcendental, which must come into a synthesis in the viewer's mind. "Tension" is not quite the right description of the kind of push-and-pull tussles in Li Chen sculptures, as they look completely serene and resolved, only because they stimulate the mental processes in the viewer of an animated mass between mass and void.

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.

Reference: Kwok Kian Chow, Director of the Singapore Art Museum, Li Chen's New Works and the Spiritual in Art in the book of "Li Chen: Mind · Body · Spirit"

Reference: Ian Findlay-Brown, Asian Art News & World Sculpture News Editor, In Search of Spiritual Space in "World Sculpture News Autumn 2005"



李真的雕塑持衡於有形無形、實質虛靈之間。他通過矛盾的動態，迫使觀賞者把作品看成是「空 / 質」等對立兩極的消解，盡顯「無特性」與「無想」的狀態，也即是以高度具象的手段抒發了脫離「寫照」與「表述」的意旨。

Li Chen's sculptures work on the tension between form and formlessness, mass and volumelessness, and the attainment of the 'mind' through the dynamics that force one to apprehend the work as the erasure of polarities like void and mass so as to be 'non-characteristic,' and evincing 'non-thought,' or a desire to veer away from representation by the very figurative means.



2009 新加坡國家美術館「李真：精神·身體·靈魂」個展
“Li Chen: Spirit · Body · Mind” at Singapore Art Museum

藝術的偉大在於「分享」，
藝術的成就在「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。

—李真

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

— Li Chen



靈識窮體—【神魄】系列 2008-2009

經過十年的醞釀，李真藉【神魄】點出神對人的意義。佛教造像儀軌、道教諸位神仙以及臺灣民間宗教，為李真的藝術實驗提供了養分極其豐富的土壤。他既瞭解西方藝術家的思想與藝術策略，又欣賞非洲及大洋洲藝術豐富的造型與形象，作品遂卓越不凡，不受單一的規範與傳統所限。因此，人們對李真雕塑作品及裝置的接納總是模稜兩可，產生出同等恰當並又時而互相矛盾的多種解讀。李真的雕塑哲理有多條脈絡。藝術家本人所謂跨越國界與文化疆界的個人宗教信仰（高名潞稱之為「個人的精神性」）。其二為形式與意涵上的以一攝多；這一點落實到雕塑上，必然意味著視角和觀察點的不斷變換。至於五行體系所本的「比類相通的宇宙論」、其橫跨各類物象的複雜聯繫，還有它重視持續互動與變化的原理，就跟以氣為主造型概念一樣，也都是李真創作中的主

導原則。李真說：「這是未定天數，也是一種虛幻的價值，源於人禍天險。」

摘錄自〈神魄：災難時代〉，《神魄—李真雕塑》，前德國慕尼黑美術館館長 Jo-Anne Birnie Danzker 作

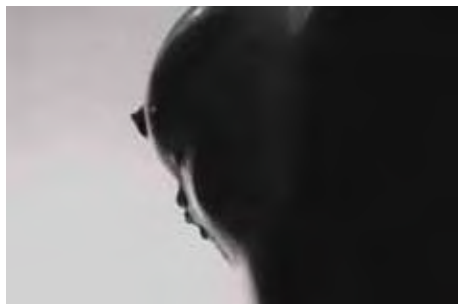





2008《祭壇》北京亞洲藝術中心「神魄」個展
Altar of "Soul Guardians" at Asia Art Center, Beijing

In an Age of Disasters and Calamities: Soul Guardians

After a decade's preparation, Li Chen illustrates the meaning of God for people with "Soul Guardians." Buddhist iconography, the pantheon of Taoist immortals, and Taiwanese folk religion have provided an extraordinary rich breeding ground for Li Chen's artistic experimentations. 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. Among the philosophical principles informing Li Chen's sculpture are also what the artist terms personal religious belief (and what Gao Minglu





would call an individualized spirituality) beyond national and cultural boundaries. Another is plurality (in form and meaning) within the singular, and the constantly changing perspectives and points of observation this implies in a sculptural context. The “correlative cosmology” on which Wuxing is based, its complex correlations among various domains of reality, and its principles of constant interaction and change, are also governing principles in the work of Li Chen as is the form-giving concept of qi or life-force. “This is a decree undecided by fate and an illusionary sense of value in this age of disaster.

Reference: Jo-Anne Birnie Danzker, former Director of the Museum Villa Stuck in Munich, Soul Guardians: In an Age of Disasters and Calamities in the book of "Soul Guardians: In an Age of Disasters and Calamities- Li Chen Sculpture"

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」。

—中國美術館館長 范迪安

After only one glimpse at Li Chen's sculptures we cannot forget them. Their extremely characteristic faces and intense mannerisms make people exclaim over their perfection, just as they come from the outer reaches of space crossing through their vision, or as they were sculptures from remote antiquity that stand unique and outside of the world.

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





滄桑是記憶散落的塵蟻，虛幻則如沉澱後的清明。

— 李真



造化之【不生不滅】系列 2008 —

李真不斷地創作及實驗，醞釀多年的【不生不滅】終於 2008 年問世。李真說：「心識是不可思議，以為肉體之外別有精神的實體者。」因此他試圖重新探討「永恆」的意義：生命究竟應由物質、身體、還是精神的活躍性來決定？在生命終結時，是否能以記憶、傳奇、輪迴、信念、肉體以外的實體者繼續存在？

【不生不滅】以木頭、繩索、陶土等為媒材，傳達雕塑本體元素的語彙。李真刻意藉由長時間的氧化作用而使雕塑的質地蛻變，作品與大自然的互動，猶如經歷時空日月的自然藝術。李真將本系列定義為一場「軀體」的演化。人們總是看慣了完整的外表，卻遺忘銷蝕的美感，這些作品腐朽敗壞，但觀者即將感受到不生不滅的精神意識。



Indestructible Guardians, exhibition site
「金剛不壞」展場紀錄

The Immortality of Fate

Li Chen finally unveiled Immortality, the product of many years of constant creation, experimentation and fermentation. Li Chen has said: "The mind is amazing, an object in its own right that exists separately from the body." As a result, the artist has sought to again discuss the meaning of "timelessness." Should life be decided by things that are physical and material or the vitality of spirit? Can existence be continued even after life ends, through such non physical forms as memory, legend, reincarnation and faith? This series makes use of such media as wood frames, rope and pottery to communicate a vocabulary of elemental physicality. In addition, Li Chen intentionally made use of the long-term effects of oxidation to produce alterations in the quality of the sculpture. The interaction between

the works and nature, as if experiencing the passage of time, transforms into a form of natural art reflecting a mutual responsiveness between man and the natural world. Li Chen defines this series as the evolution of "body". People are accustomed to a wholeness of the outer appearance, and easily forget the beauty of erosion. These bodies record the process of decay, conveying to the viewer the spirit of "immortality".

*Transience is the scattering dust mites of memory.
Illusion is the brightness after becoming settled.*

— Li Chen



夜光盈昃——【天燧】系列 2009-2010

2009年某日，李真一個人從忙碌中回到家裡，點亮佛堂裡久未燃燒的燈燭，享受那份寧靜的溫暖，引發出李真對早期《燃燈》手稿的回憶——這是李真創作本系列的靈性源頭。【天燧】系列李真只完成八件即結束，對李真而言，點燈像是一種生活的「養息」，也有進行某種儀式的樂趣，在人與火的互動中，心境也會隨之緩慢，提供人與自身對話的契機。【天燧】造型遠比之前各系列更豐富多元，李真首次著手人物雕塑，刻意呈現東方人體相圓潤的辨識特質。此系列將人與高處的塔、亭、天火連結在一起，含蓄點出這些看似遙遠之物，其實負載了豐沛的東方人文情思。

如夢幻泡影的雲朵縈繞腰間，卻又詼諧地引發不同聯想，其創意與奇特性令人驚艷。

——亞洲藝術中心負責人 李敦朗

天燧是一種儀式，「盈昃」才是它的生命。

——李真





When Night Light Glimmers: The Beacon

One evening in 2009, Li Chen returned from a busy day at work to his home. He lit a long unused candles on the family Buddhist altar and enjoyed the warmth of the silence, and the experience brought back memories of one of his earlier drawings titled “Illuminator.” This event was the spiritual beginnings of the artist’s current series of work. For the “The Beacon” Series, Li Chen completed just eight pieces in total. For Li lighting constitutes an act of “recuperation” and brings with it a certain ritualistic joy. Through the interaction of humanity and fire, one’s state of mind becomes becalmed, providing an opportunity for one to communicate with oneself. “The Beacon” is far richer and more diverse than any of Li’s earlier work. It also marks the first time the artist has sculpted the human form, deliberately showcasing the characteristic of the Asian physical form. This work makes the connection between people and such high places as

towers, pavilions, heavenly fire. These objects appear distant, but connote an abundant sense of humanity of the East.

A white cloud twirling around the waist of the figure is evocative of a dream-like illusion, triggering the imagination and lending a surprising touch of humor to the otherwise thought-provoking theme. Such is the wondrous creativity of Li Chen.

— Thomas Lee, President of Asia Art Center

Behind the Beacon is a ceremonial process; its essence lies in “Yinze”—the full or diminishing glory of the sun and the moon.

— Li Chen

使李真的作品內涵豐富、凝聚出具體美學特點的因素當中，最重要的還是他的出生地——臺灣那絢麗而複雜的文化與社會政治環境。這裡所說的美學特點，主要指民間文化與當地宗教元素的存在、純美術與工藝特性的並存不悖。

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

It has been above all the fascinating and complex cultural and sociopolitical conditions of Li Chen's birthplace, Taiwan, that have enriched his work and imbued it with specific aesthetic characteristics, especially the presence of elements of folk culture and local religion in his work, the easy co-existence of the fine arts and craft.

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

李真先生的雕塑至少在三個方面解決了當代雕塑創造面臨的課題，或者說，他的雕塑在三個方面解決了諸多矛盾統一的因素，從而孕化和催生出了別樣的成果。其一，他的雕塑在品格上是以超俗為根本、凡俗與超俗的統一。其二，他的雕塑在美學上是以東方為主導、西方與東方的統一。其三，他的雕塑在語言上是從材料導向精神、材料與精神的統一。

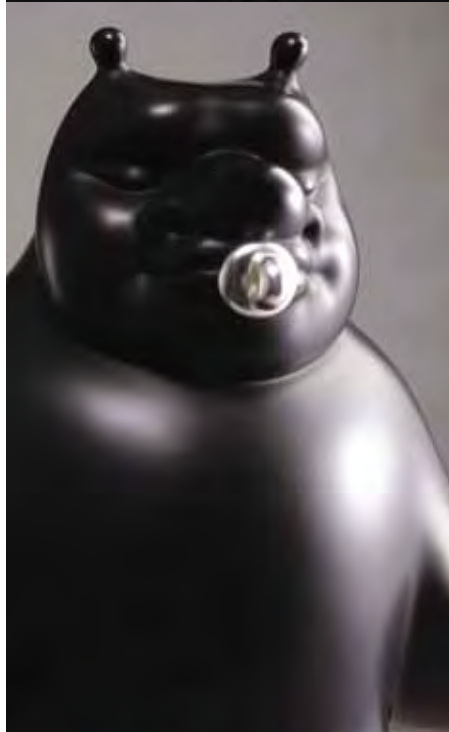
— 中國美術館館長 范迪安

In my view Li Chen has managed to resolve at least three current issues in modern sculpture through his works. In other words, he has overcome the hurdles revolving the sticky issue of integration in sculptural art in three ways, culminating in an oeuvre with a distinctive style. Firstly, although primarily concerned with the spiritual aspects of life, his sculptures do combine both secular and spiritual elements. Secondly, his sculptures may be fundamentally oriental in terms of aesthetics, but they do combine elements from both the East and the West. Thirdly, in terms of sculptural language Li Chen is able to align the material he uses with the spirit behind his works, so that there is perfect union between the material and the spiritual.

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







人性引渡—【凡夫】系列 2010 —

許多人認為李真創作僅追求自我精神愉悅、樂在其中，但他卻在 1999 年李真首次個展時即已顯露他對社會議題的關注，如創作了《蝴蝶王國》(1999)、《滄海行洲》(2000)、《糜糜》(2006) 等。李真認為，我們往往陷入生存生性的漩渦中，故他以詼諧戲謔的態度嘲諷世俗，也自我調侃，某些作品甚至隱含粗俗的圖像，以豐富的藝術語彙呈現通俗之駁雜、紛沓與活力。本系列最新作品《吞吐洪荒》早已於 2010 年完成，今年李真預計啟動【凡夫】的一系列創作，進行中的《二皮》、《取相》、《玄機》等即將展現李真雕塑才華的另一個重要面向。

凡夫，刻劃人性的面貌，呈現你我的習氣。 —李真



《吞吐洪荒》 Boundless Desire 2010

Human Nature Transmigration: Ordinary People

People believe that Li's works pursue selfish joy and happiness, but he used the "Ordinary People" series to focus on social issues through such pieces as "Butterfly Kingdom" (1999), "Travel through Time and Space" (2000), "Collective Consciousness" (2006). In so doing Li has said we often find ourselves trapped in the vortex of life and existence and as such he seeks to humorously and playfully satirize common customs and to be self deprecating. Some works even contain intimations of rough and ready images, utilizing rich artistic language to showcase the heterogeneous nature, inter-connectivity and vitality of the popular. The newest addition to this series "Boundless Desire" was completed in 2010 and Li expects to launch the "Ordinary People" series of works this year. The ongoing works "In-between Two Lips", "Reflection of Mind" and "Hidden Mystery" will showcase another important aspect of Li Chen's sculpting talent.

"Ordinary people" depicts human nature, and in so doing highlights what it means to be human.

— Li Chen



2011 《一縷》青煙系列首次於台北藝博會曝光
Fleeting Wisp at Taipei Art Fair 2011

心懸半空——【青煙】系列 2011 ——

無形的雲霧提供了李真發想【青煙】的靈感，而雲的抽象性同時也是他創作的源頭，早期的【空靈之美】、【大氣神遊】系列中之作品（《仙境尋幽》2004、《御風遊》2007）即有雲的元素，復於 2011 年始以不鏽鋼鑄造進行【青煙】系列創作。光是仿造雲霧的模樣並不能滿足李真，此系列的造型回歸到雲的本色，思想上則是以雲氣暗喻靈魂的狀態，他首度挑戰以堅硬材質仿擬空氣感，藉以探觸記憶在時空變幻中的深度。

「青煙」給人們最直接的感覺，是淡而虛無，稍縱即逝；質感上則是輕飄、連綿不斷，或帶有些許溫度。青煙或許是雲，也或許是沉香燒出的煙霧，或清晨的霧氣，又如思念的飄渺無形。進行中的作品《坐看》、《暴》、《善變》、《萬丈金烏》、《逐流》、《風狂》等，都將是李真一種另類的詮釋方式，極具心性靈性。

青煙，是靈魂的形狀，記憶的臉孔，感悟的化身。

—李真

Suspended Heart: Ethereal Cloud

The formlessness of clouds and smoke provided Li Chen with the inspiration that led to “Ethereal Cloud.” At the same time, the abstract nature of clouds is also a source of creativity for the artist. In his earlier works “Spiritual Journey through the Great Ether” and “Visiting Fairyland” (2004) and “Riding the Wind” (2007) viewers can see cloud elements, an approach revisited in the stainless steel casting of “Ethereal Cloud” (2011) series. However, merely copying the appearance of clouds is not enough for LiChen, so this series of works seeks to express the very essence of clouds. In terms of ideas, the clouds and air in this piece are a metaphor for the soul and this is the first time the artist has used such hard materials to try and create a sense of air, which he uses to focus to explore the depth of memory in changing times.

The first direct feeling one has when viewing “Ethereal Cloud” is its transient and fleeting nature. In terms of texture it is continuous and imbued with a hint of warmth. Whether clouds or smoke, the fresh feel of a brand new morning or the fragrance smoke from an incense stick, it floats in the air, formless, like longing. Ongoing works include “Quiet Thinking”, “Violence”, “Changing Mood”, “Glorious Sun”, “With the Flow”, “Turbulence”, etc. All of these pieces are imbued with the Li Chen’s alterative interpretative logic and are extremely spiritual in nature.

Ethereal Cloud- it is the shape of the soul, the face of one's memory, the embodiment of an enlightened moment.

— Li Chen

大氣

李真台灣大型雕塑首展
Greatness of Spirit

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Greatness of Spirit

Li Chen Premiere Sculpture Exhibition in Taiwan

李真台灣大型雕塑首展

2011/11/6-12/4

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Chiang Kai-Shek Memorial Hall

Road of Democracy, Main Plaza

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