



Gaudy of Literati

文人的豔俗

吴争艳 & 严玉璟 双个展
Exhibition of Eom Ok Kyung & Wu Zhengyan

序

山艺术文教基金会
董事长


林明哲

1987年起，山艺术基金会开始接触和认识中国大陆艺术，从探究关注大陆杰出艺术家、支持大陆艺术家的创作；到参与和支持、推动大陆艺术的发展，迄今已近30年。

从八十年代中期开始，中国美术界开始了一场观念变革、艺术变革的美术运动。山艺术基金会以一种包容和顺应时代潮流的态度和精神，促进和支持了大陆艺术家和艺术史的探索性尝试，并在横跨八九十年代及新世纪之间的艺术事件中，收藏了大量珍贵的历史重要艺术文献。山艺术基金会在台湾出版了30多种与中国大陆现代艺术相关的艺术书籍（其中包括艺术家画册，艺术类杂志、艺术批评集，艺术专辑、散文集等）。在大陆和台湾主办过近80次大陆相关艺术展，多次为艺术家策划和主

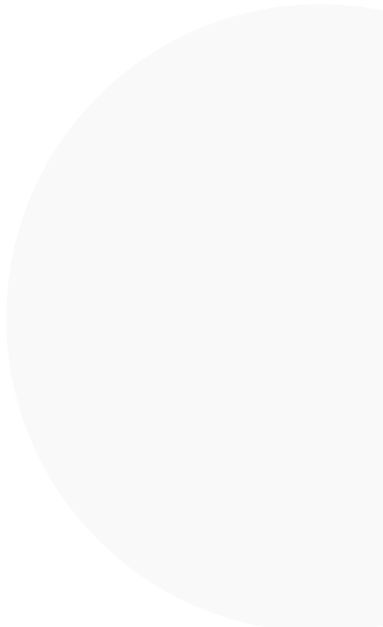
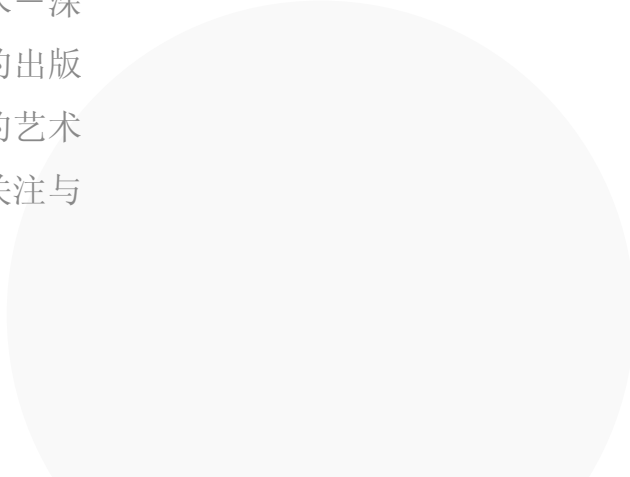
办个展及联展。并努力发现和提携年轻的艺术新锐。培养艺术学院学生和关心艺术新秀，也是山艺术基金会多年来视之为己任的态度，并为此成立山艺术“罗中立油画奖学金”。这些在大陆和台湾进行的一系列艺术活动，正是山艺术基金会当初推动的目标之一——『中国艺术海外推广』。

立足大陆、面对历史，放眼世界，我坚信21世纪是中华民族汉唐以来发展最迅速、经济最繁荣，艺术最辉煌的时代。在中国全面实现现代化的大背景之下，中国当代艺术正在发生前所未有的重要变化，这样的变化也势必参与到全球化进程之中，并形成与世界的对话关系。中国具有深厚的、无可比拟的文化艺术传统，中国当代艺术在形态、形式和观念变革上，正处于厚积蓄发之阶段。并且，中国



拥有全世界最多的艺术工作者与艺术人才；我相信应该产生一大批迥异于西方审美观、独具中国民族特性和艺术性的杰出艺术家与艺术作品。

近年来，中国社会各界以及世界视野之内，已开始有更多人关注中国艺术的整个面貌及发展，中国的美术文化产业正呈现蓬勃发展之势。山艺术基金会有幸躬逢盛时、将进行更深入更精致的艺术推广计划～『中国艺术—深耕大陆，推向世界』。参与并主办一系列在国内的出版计划与展览活动；介绍和传播本土艺术家与他们的艺术创作，提升和吸引社会及世界对中国现代艺术的关注与理解。



Preface

Mountain Art Culture
and Education Foundation
Chairman

Lin Mingzhe

It has been twenty years since Mountain Art Foundation has been devoted to China's mainland art in 1987, from concerning about the mainland artists and supporting their works to joining in and promoting the development of the mainland art.

An art revolution started since the mid of 1980s, with great transformation of conceptions and arts in China's art filed. In the spirit of tolerance and conformity to the times, Mountain Art Foundation supported the mainland artists and advanced their exploratory experiment in art history and collected a large number of precious historical paintings and documents during the big event from 1980s to the new century. In Taiwan, it has also published more than thirty art books related to mainland's contemporary art, including catalogues for artists, magazines on art, collections of art criticism, art albums, anthologies, etc. It has hosted about eighty exhibitions related to the mainland art both in mainland and Taiwan, conducted and hosted solo or joint exhibitions for artists many times, and given guidance

and help to new and younger art talent. Nurturing students from academies of fine arts and caring about the new talent in art have been regarded as the foundation's duty for many years and "Mountain Art Foundation: 'Luo Zhongli Scholarship for Oil Painting'" was accordingly established. The series of activities in mainland and Taiwan is part of the objectives that the Mountain Art Foundation has been intended to do – to promote Chinese art abroad.

Being based on the mainland while confronted to history and looking into the world, I believe that 21 century in China would be the period most fast-developing, most prosperous in economy and most glorious times in art after Han and Tang Dynasty. With the background of China's modernization, there are unprecedented changes in contemporary Chinese art, mostly to be involved in globalization, conducting a dialogue with the world. China, with its profound and incomparable art tradition, is fully prepared to revolution in art from form to conception.

Moreover, China has the most artists and art talent in the world; I believe that there are a large number of artists and artworks emerging with Chinese features and characters, different from western aesthetic conception.

In recent years, with the Chinese art springing up vigorously, there are more and more people paying attention to Chinese art and its development from all sectors of society and all over the world. Having the honor to take this opportunity, the Mountain Art Museum will go further with the art promotional plan – Chinese Art: Deep Tillage in Mainland and Pushing to the World, including carrying out some publishing plans and hosting a series of exhibitions, introducing local artists and disseminating their artworks as well as drawing the attention and understanding of the society and the world to contemporary Chinese art.



吴争艳 Wu ZhengYan

1980 出生于山西省太原市
2004 毕业于山西大学美术学院 油画系 获文学学士学位
2004-06 任教于北京农学院
2006 开始专职绘画

个展:

2008 游戏花布, 山艺术——北京林正艺术空间, 北京
2010 花缘记, 山艺术——北京林正艺术空间, 北京
2013 文人的艳俗, 山艺术——北京林正艺术空间, 北京

联览:

2003 起步——当代油画艺术展, 山西太原
2003 图穷——被“解释”的摄影展, 山西榆次
2004 平遥国际摄影大展, 山西平遥
2008 2008 香港国际艺术展, 香港
Go China 当代艺术家作品联展,
山艺术 - 北京林正艺术空间, 北京
韩国国际艺术博览会, 韩国
PRESENT 2008! 艺术家作品联展, 表画廊, 北京

2009 “生化—虚实之间” 动漫美学双年展, 今日美术馆, 北京
“花漾” 女艺术家联展, 山艺术——北京林正艺术空间, 北京
2011 当代新风貌 - 中国制造: 朱逸清、薛永军、吴争艳、程勇联展,
台北国立国父纪念馆, 台北
2011 2011 上海艺术博览会 国际当代艺术展, 上海展览中心, 上海
2011 当代新风貌 - 中国制造: 朱逸清、薛永军、吴争艳、程勇联展,
山艺术——北京林正艺术空间, 北京
2011 花语——艺术家联展, 山艺术——北京林正艺术空间, 北京
2012 艺术北京 2012, 全国农业展览馆, 北京
2012 2012 未来大明星展, 台北罐子茶书馆, 台北

1980 Born in Taiyuan, shanxi
2004 Graduated from the department of art. shanxi university
2004-06 Teacher in Beijing agriculture college
2006 Became a professional paint

Solo Exhibition

2008 Yan's Flower, Mountain Art Beijing & Frank Lin Art Center, Beijing
2010 Flora Journal, Mountain Art Beijing & Frank Lin Art Center, Beijing
2013 Gaudy of Literati Mountain Art Beijing & Frank Lin Art Center, Beijing

Group Exhibition

2003 The Beginning—Present Age Oil Painting Arts Exhibition, Shanxi, Taiyuan
2003 The endless melody picture—explained photography exhibition, Shanxi, Yuci
2004 Pingyao International Photography Festival, Shanxi, Pingyao
2008 Art International HK 2008, HongKong
2008 Go China, Mountain Art Beijing & Frank Lin Art Center, 798
2008 Korea International Art Fair, Seoul, Korea
2008 Present 2008!, PYO Gallery, 798, Beijing
2008 Enliven—In Between Realities and Fiction, Animamix Biennial, Today Art Museum

2009 La Puissance De La Femme, Mountain Art Beijing & Frank Lin Art Center, Beijing
2011 Made in China—New Chinese Contemporary Art Scene, National Dr. Sun Yat-sen Memorial Hall, Taipei
2011 Shanghai Contemporary 2011, Shanghai Exhibition Hall, Shanghai
2011 Made in China—New Chinese Contemporary Art Scene, Mountain Art Beijing & Frank Lin Art Center, Beijing
2011 Language of Flowers—Group Exhibition of Artists, Mountain Art Beijing & Frank Lin Art Center, Beijing
2012 Art Beijing 2012, National Agricultural Exhibition Hall, Beijing
2012 2012 Next Super Stars, CANS Tea & Books House, Taipei

也是文人画

今日美术馆 馆长

谢素贞

后现代社会的特征及影响在八零代成长的新生代创作之间，可以观察到整个中国社会年轻世代的价值观，包含直接移植西方的后现代社会思潮的反现代性、多元化的状态。怀旧的渴求后现代主义者宣称，他们了解科技在现今社会的正确地位，并且努力不去天真地相信科技可以解决社会所有的问题。艺术家屈从在日常对话中，发掘代表新潮、搞怪，难懂，无厘头的形式；艺评家在学术论文中，撰写虚拟、拼贴、戏仿、跨越疆界的热门字眼，在在都反应现实生活和强化后资本主义的文化逻辑。尽管批评后现代的平面拼贴丧失感情、深度和意义，而且缺乏历史观和认知地图；而其中以怀旧姿态出现并拥抱消费主义的当代艺术家，还是能让熙熙攘攘、吵杂不堪的艺术视觉氛围呈现让人精神缓和，视觉美学兼顾的一片净土。古代文人纵情于山水之间，仆童伺茶于旁，

间或驻足亭台楼阁，都已被争艳化为现今的虚拟动漫情节，生活中的细碎对象，或是叫嚣的战争冲突。争艳的创作，不是新世代的挑衅，没有怨气冲天，没有惊世骇俗，只淡淡汲取生活中记忆的元素，缓缓抬首搔姿，藏身花蕊之中，隐喻出中国自身的当代文人画。

Another Literati Paintings

The values of the Chinese youth can be found in the art works by the artist born in the 80s, which the characteristics and influences of post-modern society plays an important role. The values also consist of direct implantation of anti-modernism and pluralism of the western social psychology. For post-modernists who yearn for nostalgia, they understand the role of technology in the modern society; and they try very hard not to naively believe technology is the solution to every problem.

Although post-modern's poster like collage was often criticized for the lack of emotions, depths and meanings, and lack of conception of history and cognitive map, the contemporary artists who embrace consumerism can still soothe people's mind in this bustling and disordered art scene. Wu Zhengyan has transformed the scenery of ancient literati, who walked amongst mountains and rivers with footboys on his side, into a comical, trivial events or conflict. Her creation did not show any defiance, complaint

or offence, but rather she absorbs the elements of her trivial memories, slowly and carefully illustrating the metaphor of new Chinese Literati paintings.

TODAY ART MUSEUM

director

Suzhen Xie



天使 A
丝绸丙烯

Acrylic on Silk
73.5cm×97.5cm
2007



天使 -B
丝绸丙烯

Acrylic on Silk
73.5cm×97.5cm
2007

我的奢侈品 -Burberry
丝绸丙烯

My Very Own Luxury-Burberry
Acrylic on Silk
57cm×58cm
2008



棒棒糖
丝绸丙烯

Lollipop
Acrylic on Silk
41cm×51cm
2009





花样男女
丝绸丙烯

Boys and Girls
Acrylic on Silk
97cm×142cm
2009

吟
丝绸丙烯

Chanting
Acrylic on Silk
43cm×53cm
2009



少先队辅导员
丝绸丙烯

Young Pioneers' Counselor
Acrylic on Silk
43cm×53cm
2009





天使 -C
丝绸丙烯

Angel C
Acrylic on Silk
73.5cm×100cm
2009

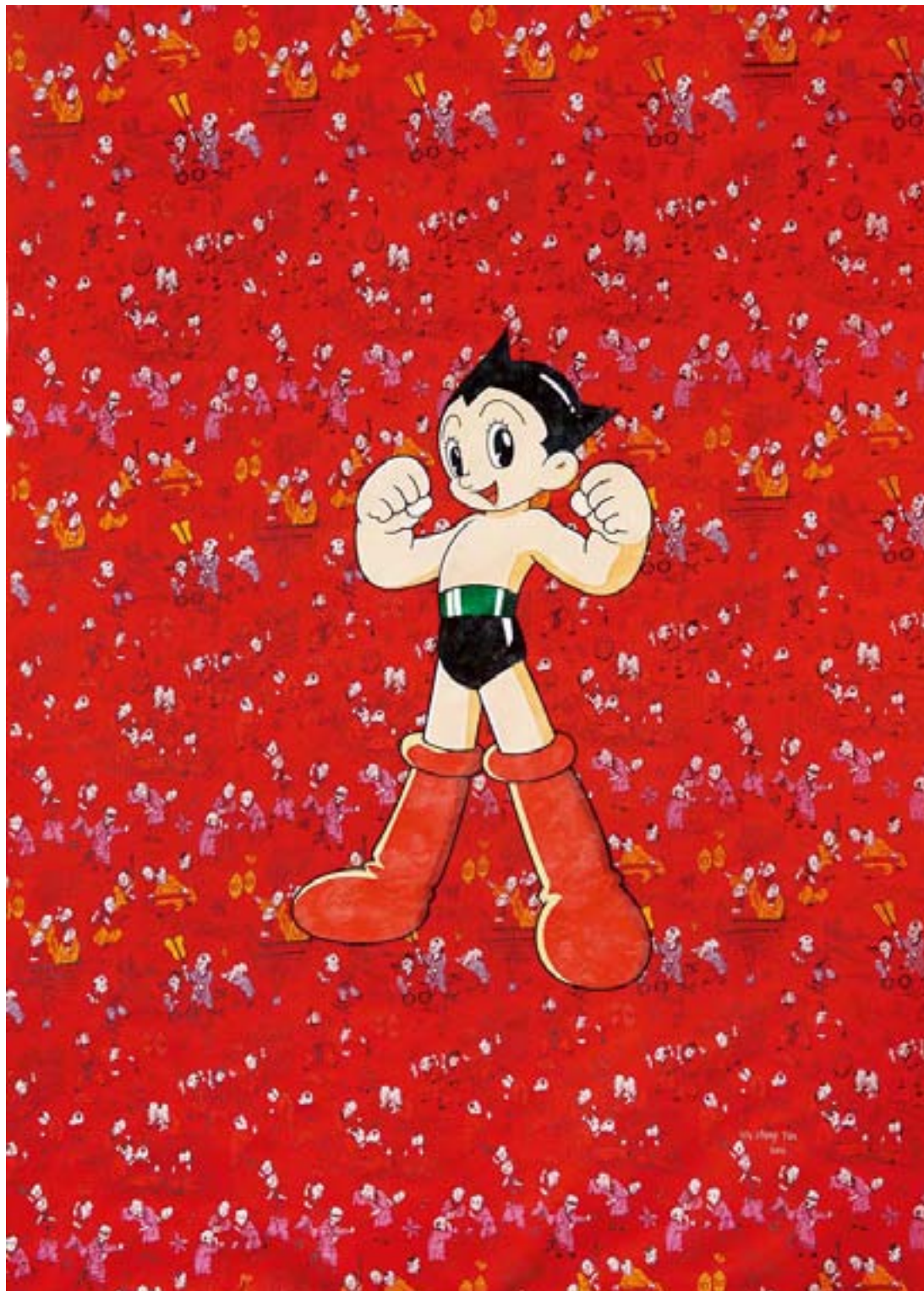


我的奢侈品
丝绸丙烯

Ferragamo1
My Very Own Luxury-Ferragamo
Acrylic on Silk
85cm×88cm
2009

一个和一百个 - 阿童木
丝绸丙烯

Astro-Boy 1vs.100
Acrylic on Silk
100cm×73.5cm
2010



一个和一百个 - 米老鼠
丝绸丙烯

Mickey Mouse 1.VS100
Acrylic on Silk
100cm×73.5cm
2010





我的奢侈品 - 菲拉格慕 3
丝绸丙烯

My Very Own Luxury
-Ferragamo No. 3
Acrylic on Silk
85cm×88cm
2010

我的偶像 - 伊丽莎白 泰勒
丝绸丙烯

My-Idol-Elizabeth-Taylor
Acrylic on Silk
82cm×65cm
2011



一个和一百个 - 唐老鸭
丝绸丙烯

1VS100-Donald Duck
Acrylic on Silk Canvas
100cm×73.5cm
2011



一个和一百个 - 白雪公主
丝绸丙烯

1VS100-Snow White
Acrylic on Silk
100cm×73.5cm
2011





看着我
丝绸丙烯

Look at Me
Acrylic on Silk
50cm×62cm
2011



少先队辅导员 No. 2
丝绸丙烯

Young Pioneers' Counselor No. 2
Acrylic on Silk
62cm×50cm
2012





我的奢侈品 - 菲拉格慕 6- 蜕变
丝绸丙烯

My Very Own Luxury
-Ferragamo No.6-Metamorphosis
Acrylic on Silk
47.5cm×47cm
2012

我的奢侈品 - 爱马仕 1
丝绸丙烯

My Very Own Luxury
-Hermes No. 1
Acrylic on Silk
88cm×88cm
2013





严玉璟 Eom Ok Kyung

教育背景

韩国弘益大学美术系毕业

韩国弘益大学美术系获硕士学位

个展

2002 Gayai 画廊

2003 Art Link 画廊

2005 韩国嘉山画廊邀请展

Sooyonghwa 画廊邀请展

2006 Imok 画廊邀请展

首尔艺术中心 Hangalam 美术馆

韩国大学邀请展

samjin 美术馆邀请展

Delamer, BMW 宝马汽车 邀请展

2007 艺术银行私人银行邀请展

HANDAI 购物中心 H 画廊邀请展

GAC 画廊邀请展

ASAN 画廊邀请展

SEAJONG 画廊邀请展

2008 首尔艺术中心 Hangalam 美术馆

2009 首尔艺术中心 Hangalam 美术馆

2012 首尔 Insa Art Center 画廊

蔚山 蔚山现代艺术馆邀请展

部分联展

2007 纽约艺术博览会

韩国国际艺术博览会

2008 纽约艺术博览会

韩国国际艺术博览会

2011 新文人情境, 山艺术 - 北京林正艺术空间, 北京

澳 - 中 - 韩, 六位艺术家, 三种文化, With Space, 北京

中艺博国际画廊博览会 2011, 中国国际贸易中心, 北京

2012 艺术北京 2012, 全国农业展览馆, 北京

获奖情况

第 1 届 大韩民国全球美术大展 大奖

第 8 届 冠岳现代美术大展 大奖

第 40 届 木友会招募美术大展 特选

第 2 届 首尔美术大奖展 特选

第 3 届 大韩民国环境美术大展 特选

Education

BFA in Pictures, College of Arts, Hong-Ik University

MFA in Pictures, College of Arts, Hong-Ik University

Solo Exhibition

2002 Solo Exhibition, Gayai Gallery

2003 Solo Exhibition, Gallery Art link

2005 Solo Exhibition, Gasan Gallery Invited Exhibition

Solo Exhibition, Sooyonghwa Gallery Invited Exhibition

2006 Solo Exhibition, Imok Gallery Invited Exhibition

Solo Exhibition, Art Figuratif 2006 -Seoul art center, Hangalam Museum

Solo Exhibition, Korea University Invited Exhibition

Solo Exhibition, Samjin Museum Invited Exhibition

Solo Exhibition, Delamer, BMW Invited Exhibition

2007 Solo Exhibition, Private Bank of Art Banking–WOORI BANK Invited Exhibition

Solo Exhibition, HANDAI Department Store “Gallery H’ Invited Exhibition

Solo Exhibition, Gallery GAC Invited Exhibition

Solo Exhibition, Gallery ASAN Invited Exhibition

Solo Exhibition, Gallery SEJONG Invited Exhibition

2008 Solo Exhibition, Art Figuratif 2008 -Seoul Art Center, Hangalam Museum

2009 Solo Exhibition, Seoul Art Center, Hangalam Museum

2012 Solo Exhibition, Insa Art Center Gallery, Seoul

Solo Exhibition, Ulsan Modern Art Museum

Group Exhibition

2007 Art Expo New York

Korea international Art Fair

2008 Art Expo New York, Jacob K. Javits Convention Center

Korea international Art Fair, COEX, Korea

2011 Rediscover New Literati Painting, Mountain Art Beijing & Frank Lin Art Center

Australia-China-Korea, Six Artists, Three cultures, With Space, Beijing

Awards

Grand prize at the 1st Korea Global Competition

The very best prize at the 8th Kwan-Ak Contemporary Art competition

Special Selected by The 40th Mok-Woo fine Art Festival

Special Selected by The 2nd Seoul Art Grand prize Exhibition

Special Selected by The 3rd Korea Environment Art Festival

文人的艳俗

策展人

林正

“从小在祖父祖母怀里度过童年的我，在追求幸福这一点上和别人有一些不同。我尤其喜欢传统民画中体现出来的特殊魅力，它们让我开始做和传统东方文化思想有关的创作，”这是严玉璟创作的主轴也是创作时重要的灵感来源，因此严玉璟（以下称严）的作品大多以韩国传统的民间元素来表现。虽然严以民间画的方式来呈现，但不难发觉其作品的文人画气质。民间画在传统意义上讲求的大俗与匠气都与文人画讲求的大雅与抒情相左，但严的创作在这中间找到了平衡。她的创作中虽然使用了大量鲜艳的传统颜色及图腾，但画面上不失其雅致。虽然引用了韩国民间的寓言，但作品内不失其文人般的诗意。文人画讲求的自娱、高雅、诗意，与严的民间传统表现做了一个完美的结合。

现代论述的新文人画概念：它的出现虽然缘于对传统经验的依恋，脱胎于封建后期的文人画，但不为传统的观念或艺术概念规范所

拘束。“新文人画”把感情化和理性化的笔触与画家的心态、个性相结合，表达现代人参透古今、梳理东西之后的创作。这回到严的创作主轴及思路，她回归到了传统并吸取其养份。虽然使用的不再是古代文人使用的水与墨，但她表现出了文人的情趣；在她的创作中，我们甚至看到了更多文人画中少见的幸福香气。

“不在画里考究艺术上功夫，必须在画外看出许多文人之感想”在严的创作中她不断提到的香气，符合艺术家及学者陈衡恪对文人画的解释。严的创作过程从早期的写实绘画至后来更童趣、真诚的笔触，我们了解到，她想将写实的部分尽量削减，进而观众能感受到画中笔触所带来的纯粹，一种蔓延在画布上能感觉到的幸福香气。这个消减的过程对原本是写实的艺术家来说，是一种重大的决定及挑战。但严在她的整个的创作过程都有一个主轴 对传统的依附及对生命的态度，让她不至迷失，而且在其文人画观点上有其独特的位置。

Gaudy of Literati

“I spent my childhood with my grandparents. I still have a vivid memory of the traditional embroidery and pattern. I'm especially addicted to traditional folk arts which inspire my creation.” The origin of Eom Ok Kyung's creation can be best described by the quote. And that is why Eom's works mostly created with Korean traditional elements. Eom finished her paintings with the style of folk art but it is not difficult to find literati painting temperaments in her works. In a more traditional sense, the style of folk art often appeared gaudy and decorative which is quite different from the elegant and lyrical of the literati painting style, yet in Eom's paintings, she finds the balance between the two. Although she used a great number of Korean traditional gaudy colors and metaphors, the pictures are not without its elegance. Although she referenced folk-tales in her works, they are presented in a way that is poetic. The literati painting elements: amusement, elegance and poetic, comes together perfectly in Eom's folk art like paintings.

After a long period of exploration and discussion, New Literati Painting has developed. Though deeply rooted in the traditional subjects and styles at the end of feudal society, New Literati Painting does not bound by the traditional rules and concepts. The new literati painters often express their emotions through brush-strokes, and further show their understandings of eastern and western culture, and knowledge of traditional and modern life. The literati ideal is greatly reflected in Eom's work. Eom goes back to her root of Korean traditions and extract them as her painting elements. Although her work is not with ink like the ancient scholar, the traditional literati temperament showed. The audiences can even feel happiness which is rare in literati paintings.

“Not to pay too much attention to the technique, but one must see the emotion and ideal within literati paintings.” In Eom's works she often talked about the scent which very closely related to the concept, artist and scholar, Chen Hengluo

explained. The art of Eom's changes drastically from a realistic style to a folk art, child like style. Her reduction of realism can be seen as a way to lure the audiences to experience the pureness and happiness represented on the canvas. She often describes this experience as a scent of happiness. For an artist who is rooted in realism, to change the style so drastically is a great challenge. But Eom's work has a main ideal: her attachment to her tradition and her attitude towards life, which makes the change effortless, and makes her position in literati paintings a special one.

curator Frank Lin



香气之中 (116)
布面丙烯

Acrylic on canvas
92cm×73cm
2012



香气之中 (101)
布面丙烯

Acrylic on canvas
162cm×130cm
2013



香气之中 (102)
布面丙烯

Acrylic on canvas
162cm×130cm
2013



香气之中 (103)
布面丙烯

Acrylic on canvas
162cm×130cm
2013



香气之中 (104)
布面丙烯

Acrylic on canvas
162cm×130cm
2013



香气之中 (107)
布面丙烯

Acrylic on canvas
120cm×80cm
2013



香气之中 (108)
布面丙烯

Acrylic on canvas
110cm×90cm
2013



香气之中 (110)
布面丙烯

Acrylic on canvas
110cm×90cm
2013



香气之中 (112)
布面丙烯

Acrylic on canvas
111cm×63cm
2013

Gaudy • Literati
文人的豔俗

吴争艳 & 严玉璟 双个展

Exhibition of Eom Ok Kyung & Wu Zhengyan

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