



隐于林间：李继开

Hidden in the Forest: Li Jikai

策展人 Curator: 王春辰 Wang Chunchen

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聖佳藝術空間
SUNGARI ART SPACE

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隐于林间

——写在李继开新作开幕之际

王春辰

李继开是 70 后代表性艺术家之一，他经历了中国当代艺术获得全球关注最火爆的年代。那是 2000 年之后的几年，一批新锐年轻的艺术登上艺术的舞台，甫一亮相，就获得艺术界的热情首肯。原因就是国际化的中国艺术现场需要年轻一代去驰骋，这也是历史的必然。在时代的节点上，这批 70 后艺术家就脱颖而出，此后，李继开的名字在业内所知晓，关于他的绘画艺术也屡屡被探讨。

李继开的出场与他的绘画语言有关，与他很契合地捕获了人的当下感知有关：不希望被肤浅遮蔽了双眼，也拒绝一时的流行热闹。李继开的绘画恰好与这些背道而行，画自己想表现的面貌。他的绘画的松弛与紧密总是如影相随，耐看而不迷离，引人入胜又激发观看的想象。它们是超现实的，但又有世间的痕迹；一个看似忧郁的少年总有点行迹不定，但脚步是踏实的。少年总会长大，即便处在情绪的矛盾中，所以他一定会拥有他眼前的世界。

研究 70 后的一代艺术家，可以看到他们承上启下。他们走出 50、60 年代生人的那种现实语境，不做平铺的叙事；他们成长于 90 年代，从而获得更丰沛的艺术资源，视觉经验由此扩容，为他们的艺术滋养了新的图示语言。他们这代艺术家的绘画不以现实表象作为画面景观，而总是试图构建一种独有的超然图景，他们不想重复固定的模式，但努力地拉开与前代人的距离。他们的画面的阐释度大为提高，这是由于他们接受了新的视觉语言观念的洗礼，它们既不是对现实的图话解读，也不是对绘画的再绘画，它们阐述的是一代人的心理症候，具有普遍的共性。因此说这一批 70 后的绘画是一种开局，从十多年前的兴起，到今天的积淀，抗击住了时间的考验。浮华过滤掉后留下的是一个年代的痕迹，它们构成了新一代的视觉记忆，它们努力在心灵启示的层面上，启迪人们，从而达至一种新的绘画格局。

本次展出的李继开新作，依然彰显了他的沉着，让我们看到他保持着绘画的敏锐，保持着他的思考着力点。艺术史的定律是：不看一个年轻艺术家出道迅猛，而是长期跟随他们、看他们保持了艺术创作的状态，那股做艺术、创新艺术劲头依然刚健。方如此，才是艺术史的胜出者，而不是城头变幻大王旗，只有三五年的流行。定力、心力、气力、思考力都必须相伴而行，这样才使得一个艺术家成为持久的艺术家，从而最终成为艺术史中的艺术家。以是观李继开，自当是得到了艺术波动的验证。如其作品名所言，“隐于林间”，这实际是一种潜行于艺的心志表达；“林间”乃真理隐匿之地，需沉思乐道的心志方可寻得。对于艺术及其绘画，莫不如此。

今天的喧嚣就需要这样能够沉浸在艺术史中的人。

祝李继开新作展览圆满成功。

2023 年 10 月 19 日 · 于武汉途中

Hidden in the forest

—Written at the opening ceremony of Li Jikai's new exhibition

Wang Chunchen

As a representative of the Post-70s Ego Generation, Li Jikai went through a special period when Chinese contemporary art received the most attention from the world. It was a few years after 2000 when a group of talented young artists began to enter the realm of fine arts that their artworks were well appreciated by the whole realm. Their success is partly because the globalization of Chinese art can't be achieved without younger generations of Chinese artists. The Post-70s Ego Generation, therefore, rose to prominence in a very short space of time. Ever since then, Li Jikai and his artworks have become well known and frequently discussed in the art world.

Li Jikai's presence relates to his painting language which well captures human's current feelings and perceptions. He doesn't want himself to be deceived by superficial appearances or to be misled by the passing trends. He always follows his own path and expresses his true self through painting. He remains chillaxed yet tensed in his painting process, thus making his artworks durable, clear and attractive. His artworks, though surrealistic, still preserve some realistic traces. A pessimistic boy is often found wandering in his paintings, but the boy's steps remain firm. This teenage boy is growing up with conflicting emotions and he is bound to embrace his own world.

The Post-70s Ego Generation serves as a connecting link between generations. These artists are not trapped in the realistic context or in the flat narratives that were quiet popular among Chinese artists born between the 1950s and 1960s. Growing up in the 1990s, they have access to abundant artistic resources which enlarge their visual experience and nourish their graphic languages. Realistic scenes can hardly be found in their paintings, because their common aim is to create their unique transcendent pictures, rather than to follow the fixed patterns invented by previous generation. As they have learned and accepted new visual languages, their artworks are neither graphic interpretations of the realistic world, nor recreations of the existing works. It may leave more room for their art interpretations. Their paintings present certain psychological symptoms that are common to the 70s generation. It can be said that the Post-70s Ego Generation has created a new beginning. Emerging from ten years ago, their artworks have really stood the test of time. After blundering elements are filtered out, traces of their era are thus preserved and constitute visual memories of the new generation. Their major aim is to give the audience a kind of spiritual enlightenment so as to be able to create their new pattern of painting.

Li Jikai's calmness, artistic sensitivity, and deep thoughts are well preserved and fully reflected in his new exhibition. It accords with one universal law of art history. If a talented young artist always indulge himself in past success, his art is to become nothing but a passing fad. Only those who are able to maintain their great enthusiasm for innovation, concentrated state of painting and profound reflection on art over years are to be remembered in art history. Li Jikai's story is the best proof of that. The title of his new exhibition "Hidden in the forest" clearly shows his years of concentration on and dedication to painting. Only by devoting oneself fully to art can an artist find the truth in the forest of art.

In this chaotic world, artists like Li Jikai deserve appreciation for being fully immersed in the history of art. I wish Li Jikai's new exhibition a full success.

October 19th, 2023-On the journey to Wuhan



密林 布面丙烯 Thick forest Acrylic on canvas 60x90cm 2023



乱枝 布面丙烯 Twisted branches Acrylic on canvas 40x50cm 2023



小风景 布面丙烯 Little scenery Acrylic on canvas 40x30cm 2023



溯溪 布面丙烯 Following a mountain stream Acrylic on canvas 50x70cm 2023



草丛 布面丙烯 Woods Acrylic on canvas 90×60cm 2022



树林与滚石 布面丙烯 Forest and falling stones Acrylic on canvas 60×60cm 2023





湿地 布面丙烯 Wetland Acrylic on canvas 62×34.4cm 2023



树林与水池 布面丙烯 Forest and pond Acrylic on canvas 80×30cm 2023



树林 布面丙烯 Forest Acrylic on canvas 50x30cm 2023

有阳光的树林 布面丙烯 Forest in the sunshine Acrylic on canvas 50x30cm 2023



溯溪 布面丙烯 Following a mountain stream Acrylic on canvas 50x30cm 2023

杂草 布面丙烯 Weeds Acrylic on canvas 50x30cm 2023



有倒影的风景 布面丙烯 Reflections of natural scenery Acrylic on canvas 50x60cm 2023



如鏡的湖面 布面丙烯 Mirror-like surface of a lake Acrylic on canvas 100x145cm 2022



枝枝与鸟 布面丙烯 A bird perching on the branch Acrylic on canvas 90×120cm 2020



在高处的男孩 布面丙烯 A boy standing on the high place Acrylic on canvas 100×80cm 2022



鸟 布面丙烯 Birds Acrylic on canvas 60x40.3cm 2023



旧时代 布面丙烯 Old times Acrylic on canvas 40x50cm 2023



垂枝 布面丙烯 Low-hanging branches Acrylic on canvas 40x50cm 2023





杀猪 布面丙烯 Slaughtering a pig Acrylic on canvas 60×60cm 2023



故园 布面丙烯 Homeland Acrylic on canvas 70x70cm 2021



西瓜堆与蘑菇男孩 布面丙烯 Watermelon and a mushroom boy Acrylic on canvas 60x80cm 2022



西瓜地里的少年 布面丙烯 A teenage boy in the watermelon field Acrylic on canvas 80x60cm 2022



西瓜堆 树脂 A pile of watermelons Resin 1/1 H.50cm 2022

李继开

1975 年生于四川成都，1999 年毕业于四川美术学院油画系获学士学位，2004 年毕业于四川美术学院油画系获硕士学位，2020 年毕业于中国艺术研究院获博士学位，现任教于湖北美术学院。

个展：

- 2023 隐于林间：李继开，美术文献艺术中心，武汉
潮汐大陆 月光男孩，Lal Lal 美术馆，墨尔本
- 2022 李继开——流萤点火，偏锋画廊，北京
地衣：李继开个展，美术文献艺术中心，武汉
- 2021 镀银的夜行者，玉兰堂，北京
- 2020 时间的帷幕，玉兰堂，上海
不可终日，南视觉美术馆，南京
- 2019 鱼鳞与鸟羽，罗湖美术馆，深圳
少年伊米尔的漫游，一票人票画空间，台北
- 2018 我和我的人生包袱，星空间，北京
我年少的中年，飞地艺术空间，深圳
- 2017 灼灼朝花，嘉宝美术馆，武汉
- 2016 人世的风光——李继开个展，蜂巢当代艺术中心，北京
睡着的农夫与麦浪，湖北美术馆，武汉
- 2015 纯真博物馆，合美术馆，武汉
- 2014 拾荒者，艾米李画廊，北京
李继开，Jan van der Togt 美术馆，阿姆斯特丹
- 2013 白露——李继开绘画及陶瓷作品，艾米李画廊，北京
湖与湖面的光，武汉美术馆，武汉
- 2012 男孩 玩偶 碎片，今日美术馆，北京
Fragments of the abyss，Interalia 空间，首尔
- 2011 状态——李继开绘画的寓意，鲁迅美术学院美术馆，沈阳
有你，没有你，对画空间，北京
- 2010 Reflection，Canvas International Art，阿姆斯特丹
灯笼——李继开个展，美术文献艺术中心，武汉
- 2009 李继开，阿拉里奥画廊，天安
留一点想象空间——李继开\王劲松双个展，对画空间，北京
- 2008 清空——李继开个展，今日美术馆，北京
乱枝——李继开的绘画，美术文献艺术中心，武汉
独自行走，Canvas International Art，阿姆斯特丹
小世界：李继开的绘画，季节画廊，苏黎士
暗夜时光流过：李继开作品展，美术文献艺术中心，武汉
混浊，当代唐人艺术中心，香港
- 2007 清空——李继开个展，上海美术馆，上海
男孩与镜像，Christa Schübbe 画廊，杜塞尔多夫
- 2006 李继开，德鸿画廊，台南

Li Jikai

Chinese, b.1975, Chengdu, Sichuan Province. He graduated from the Oil Painting Department of Sichuan Fine Arts Institute in 1999. In 2020, he graduated from the Chinese National Academy of Arts with a doctorate degree in fine arts. He is now teaching at Hubei Institute of Fine Arts.

Solo Exhibitions:

- 2023 Hidden in the Forest: Li Jikai, Fine Arts Literature Art Center, Wuhan
Moonlight Boy in the Tidal Land Art Exhibition, Lal Lal Art Museum, Melbourne
- 2022 Li Jikai—Fireflies, Pifo Gallery, Beijing
LiChen: Li Jikai Solo Exhibition, Fine Arts Literature Art Center, Wuhan
- 2021 Rambler Wearing the Moonlight, Line Gallery, Beijing
- 2020 The Curtain of Time, Line Gallery, Shanghai
There's no End, RCM Art Museum, Nanjing
- 2019 Fish Scales & Bird Feathers, Luohu Art Museum, Shenzhen
Wandering Ymir, PiaoPiao Gallery, Taipei
- 2018 The Burdens of My Life, Star Gallery, Beijing
My Youthful Middle Age, Enclave Contemporary, Shenzhen
- 2017 Burning Morning Flowers, Jiabao Art Museum, Wuhan
- 2016 Sceneries in the Journey of Life, Hive Center for Contemporary Art, Beijing
The Sleepy Farmer Among the Billowing Wheat Fields, Hubei Museum of Art, Wuhan
- 2015 Innocent Museum, United Art Museum, Wuhan
- 2014 Waste Picker, Amy Li Gallery, Beijing
Li Jikai, Museum Jan van der Togt Museum, Amstelveen
- 2013 White Dew—Li Jikai's Painting & Ceramic, Amy Li Gallery, Beijing
Lake and Reflection of Light, Wuhan Art Museum, Wuhan
- 2012 Boy Doll Fragment, Today Art Museum, Beijing
Fragments of the abyss, Interalia Art Company, Seoul
- 2011 Existential Condition—The Meaning of Li Jikai's Painting, The Art Museum of Lu Xun Academy of Fine Arts, Shenyang
Within You, Without You, Dialogue Space Gallery, Beijing
- 2010 Reflection, Canvas International Art, Amsterdam
Lantern—Li Jikai's Solo Exhibition, Fine Arts Literature Art Center, Wuhan
- 2009 Li Jikai, Arario Gallery, Cheonan
Leaving Some Room for Imagination - Dual Exhibition of Li Jikai and Wang Jinsong, Dialogue Space, Beijing
- 2008 Clear—Li Jikai's Solo Exhibition, Today Art Museum, Beijing
Unorderly Branches—Paintings of Li Jikai, Fine Arts Literature Art Center, Wuhan
Walking Alone, Canvas International Art, Amsterdam
Small Worlds: Paintings of Li Jikai, Art Seasons Gallery, Zurich
Time Flows Away at Night: Li Jikai's Art Exhibition, Fine Arts Literature Art Center, Wuhan
Muddy, Tang Contemporary Art, HongKong
- 2007 Clear—Li Jikai's Solo Exhibition, Shanghai Art Museum, Shanghai
Boy and His Mirror Image, Christa Schübbe's Gallery, Düsseldorf
- 2006 Li Jikai, Der-Horng Art Gallery, Tainan

