

林濤個展《滯後的日常》訂於二零一八年一月二十六日於畢打行漢雅軒開幕。展覽將展出其近年及最新創作，均取材自藝術家所生活的城市的報紙新聞圖片，在經繁複的螺鈿鑲嵌等藝術加工之後形成畫作。(展期至二月二十八日)。

林濤對報紙這一日常媒體有著持續的關注。其上刊載的新聞事件雖不足政治、歷史意義，平淡而易被遺忘，藝術家卻察覺到有些「體現人性的東西」隱藏於背後，以一種看似弱小，實際非常具有力量的形式向外迸發。他使用天然大漆和螺鈿這兩種材料，將本不具備深刻意義的事件重現為絢爛多彩的視覺效果，蘊含他選擇圖像的意義和態度，從而決定了事件的藝術性。

螺鈿材料的冰冷華麗及其製作手段的刻板固化，對日常事件來說意味著某種粉飾與遮蔽。然當圖像在經歷時間沉澱之後再被重新置構，螺鈿這種會被忽略丟棄又極具觀賞性的特質卻真實地留存了過去的瞬間，同時揭示出值得深思的社會意義和人的生活狀態。矛盾互相交織，令林濤的作品在當代性的思考下被賦予社會屬性，也令細微物件與各人內心的體察產生緊密關聯。



林濤 Lin Tao

《2009年5月20日星期三》 Wednesday 20th May, 2009

2015

天然大漆 螺鈿 老報紙

Lacquer, mother-of-pearl inlay, old newspaper

122 x 79 cm

圖檔由藝術家提供 Images Courtesy of the Artist



《大連晚報》2009年5月20日星期三 A14

Dalian Evening News article, 20th May, 2009 (Wednesday), A14

Hanart TZ Gallery proudly presents **"The Delayed Everyday" by Lin Tao**, a solo exhibition of lacquer art by Dalian-based artist **Lin Tao**, opening on 26 January 2018. The exhibition will run through 28th February.

As inspiration for his creative work, Lin Tao constantly searches for, collects and preserves stories from one of the most ordinary forms of popular media—the newspaper. Many local news articles and their accompanying photographs depict everyday mishaps endured by the common people: traffic jams, industrial accidents, governmental snafus, etc. These small disasters of urban life are generally regarded as trivial, without either political or historical significance, and are easily overlooked and forgotten. Yet Lin Tao believes they can act as reminders to his audience to pay closer attention to issues of social morality and the yearning for a better life. He reverses the tendency to trivialize these stories by transforming images from news photos into intricate, opulent works using complex, natural materials and techniques that have a long history: mother-of-pearl inlay and natural lacquer.

Traditionally, lacquer art featuring mother-of-pearl inlay is decorative and eye-catching, but Lin Tao takes this technique to a unique extreme, creating works in which the mother-of-pearl inlay covers the entire lacquer surface, so that the images are almost overwhelmed by, and even absorbed into, the opulent sheens of the inlay and the aesthetic beauty of the form. Yet the ultimate effect is to give the original, mundane news images a more powerful, vital form, so that they now seek to burst out from the picture frame and completely captivate our attention.

The labour-intensive nature of working with these materials and the beauty of the resulting images reflect the both artist's intention and his position: by giving a new voice through art to the insignificant incidents that make up the reality of the common man, Lin Tao engages in a renewal of reality, and infuses his works with a deep level of significance for our times.



林濤 Lin Tao 《2014年9月25日星期四》 Thursday 25th September, 2014
2017

天然大漆 螺鈿 老報紙 Lacquer, mother-of-pearl inlay, old newspaper
110 x 200 cm



《大連晚報》2014年9月25日星期四 B28
Dalian Evening News article,
25th September, 2014, (Thursday), B28

圖檔由藝術家提供 Images Courtesy of the Artist

策展引言

「改造感官世界」

張頌仁

漆藝的各種技法都有一個共通的審美觀，那就是華麗絢爛、矜貴典雅。例外的，也有把漆材與瓦灰混合為土壁的質感，以反樸歸真的趣味對照熟悉的華麗，但那不是漆藝的主流。漆藝手法中，鑲嵌螺鈿尤其炫目，但如林濤這樣螺鈿鋪地至整幅填滿不見漆地，使圖像都被幻彩炫光所融化，則明顯反應了一種趣味選擇和藝術訊息。

使用漆材就表示以某種工作過程為創作精神。漆藝所表態的不外是：沈澱、煉澀的修為。林濤告訴觀眾：他的作品目的是為了把我們不停丟棄、遺忘的日常保留下來。他於是以反日常的大量工作，反襯出瞬間消逝的普通事件，發揮這些看似沒有深刻意義的事件所隱藏的意義。由於作者沒有明確告訴我們他所指的「社會意識」與「人的生活狀態」是什麼，只告訴我們他以藝術手法帶出這些「不具備深刻意義的事件」的「藝術性」，於此他給觀眾留了一道懸疑。

藝術家長年累積收藏老報紙，作品的內容往往來自早就失去時效的新聞圖片。所以，要了解什麼事物可以轉化出「藝術性」，藝術家本人選擇的立場才是關鍵。他要提煉的「藝術性」有如漆工序所隱藏的胎底。漆畫積澱的無數層次掩蓋了胎型的本質，轉化出最後留在表層的矜貴華彩。於林濤來說，他的胎型是曾經一度帶有新聞效果的公共圖像，從無數新聞圖片中被他提拔出來。綜觀這些圖片的故事，無論是季節的轉換、交通事故、工事意外、政策變動，尤其是日常生活裡的各種小災難，對於小市民來說都是宇宙的力量，是超逾人力能夠抗衡的命運安排。這些訊息構成生活的無聊和無可奈何，每天通過媒體變成大眾的新聞娛樂，同時構成百姓對生命感受的日常頻調。由於新聞媒體每天披露的內容基本都是對正常生活的傷害，因此無趣、乏味、以致喪失意義也就成為一般人的生命感受。

於此林濤介入了藝術的力量。雖然林濤選擇的題材是失去時效的小新聞，但他對抗的是恆常的現代社會感知。他的作品表示他不願意被灰暗、無趣、破碎的日常所壓迫。他的螺鈿圖面讓人驚訝與驚喜。支離破碎的、讓人不快的各種小新聞，在龐大工作量的藝術轉化下，變成了和諧統一的畫面，同樣地華美絢爛。他整個系列作品可以說就是同一件作品，面對一切的具體新聞圖片，拒絕所有在社會上流通的缺陷與無奈。林濤似乎宣告：人生的意義與美好來自積極的創作，他的工作就是對感官世界的改造。

人民共和六十九年一月



林濤 Lin Tao 《2010年5月7日星期五》 Friday 7th May, 2010
2014 天然大漆 螺鈿 老報紙 Lacquer, mother-of-pearl inlay, old newspaper
50 x 120 cm

圖檔由藝術家提供 Images Courtesy of the Artist

聚焦东北路桥改造



昨天，记者在东北路立交桥施工现场，看到工人们正在紧张地进行施工。为了不影响交通，工人们采用了分段施工的方式，确保在最短的时间内完成改造工作。施工过程中，工人们克服了重重困难，确保了工程的质量和进度。目前，改造工程已接近尾声，预计将在近日内完工。届时，东北路立交桥将以崭新的面貌呈现在市民面前。

《大連晚報》2010年5月7日星期五 B1
Dalian Evening News article,
7th May, 2010, (Friday), B1

Curatorial Statement

Restoring the Sensory World

Chang Tsong-Zung

The many different techniques used in lacquer art all share a common aesthetic: the creation of an object that is at once opulent and elegant, dazzling and refined. There are some exceptions to this rule, as for example in the alternative aesthetics of a textured earthen feel, produced by mixing large amounts of ground pottery tile with lacquer; but this is outside of the main practices of lacquer art. Lacquer works featuring mother-of-pearl inlay are particularly luxurious and eye-catching, and artist Lin Tao takes this technique to an extreme, creating works in which the mother-of-pearl inlay covers the entire lacquer surface, so that the images are almost overwhelmed by, and even absorbed into, the opulent sheens of the inlay. This approach is a conscious choice by the artist, expressing a particular artistic point of view and sensibility. His use of lacquer in his art reflects the spirit of a certain kind of working process.

Through his process, Lin Tao is telling his audience that the purpose of his works is to preserve that which we are constantly discarding and forgetting. The extraordinarily labour-intensive nature of his work makes a stark contrast to the fleeting nature of the ordinary events he is portraying, and at the same time helps make manifest the hidden significance of events that on the surface seem to have no deeper meaning. The artist does not explicitly define for us what he means by 'social consciousness' or 'people's living conditions'; rather, he only reveals that he is using these artistic techniques to bring out the 'artistic nature' of these 'events of no profound significance', leaving his audience in a kind of suspense.

Over a period of many years, the artist has been collecting old newspapers, and his artworks contain many images culled from old newspaper photos of events that have long passed into the obscurity of time. Thus, in order to understand what kind of things can be transformed into something 'artistic', the position the artist uses in determining his selection is of key importance. The numerous layers used in creating lacquer ware serve to conceal the nature of the original mould over which lacquer is applied, and in the final product it is transformed into a work of refined beauty. As for Lin Tao, the 'mould' he uses in his work is comprised of once-newsworthy public images, which he has selected from among thousands of old news photographs. Taken as a whole, the stories these photographs tell — whether concerning weather changes, traffic incidents, industrial accidents, government shake-ups or the various small disasters of daily life for the common people, to the general public they all seem to be result of some kind of cosmic force, because they are beyond their human power to control. Together, these news stories constitute the mundanity and helplessness of daily life. Disseminated through the daily media, they become entertainment for the masses, but they also represent the frequency to which the common people's sensibility is tuned. Every day the news media exploits the hurts which have become part of normal life, to the extent that they become meaningless and boring — even death itself just becomes another story.

This explains why Lin Tao introduces the power of art into these stories. Significantly the news report he selects is always old news that has lost its timeliness; yet at the same time what he is confronting is the permanent condition of contemporary society. His artworks are a testament to his refusal to become oppressed by the darkness, meaninglessness and destructiveness of everyday life. His opulent artworks created with mother-of-pearl inlay are both astonishing and deeply appealing. Through the power of an art form that requires intense amounts of labour and commitment, the artist transforms fleeting, unpleasant news events of every kind into harmonious, luminously beautiful compositions that intimate permanence. One could say that this series of artworks is actually a single work in which the artist both confronts the reality of these ubiquitous news photos and at the same time rejects the deficiencies and helplessness that infect daily life. Lin Tao seems to be proclaiming that the meaning and beauty of life come from the act of positive creation. In this way his true work is that of restoring the sensory world.

January, 69th year of the People's Republic

(Translation by Valerie C. Doran and the Author)



林濤 Lin Tao 《2011年3月28日星期一》 Monday 28th March, 2011
2014
天然大漆 螺鈿 老報紙 Lacquer, mother-of-pearl inlay, old newspaper
64.5 x 122 cm

圖檔由藝術家提供 Images Courtesy of the Artist

南极冰架正以每年60亿吨-100亿吨速度消融

中科院美地所科学家发现，国家海洋局技术发展规划(2006-2011年)显示，南极冰架正以每年60亿吨-100亿吨速度消融。这一发现，将引起国际科学界、政府、媒体、卫星遥感等领域广泛关注。中科院美地所科学家发现，南极冰架正以每年60亿吨-100亿吨速度消融。这一发现，将引起国际科学界、政府、媒体、卫星遥感等领域广泛关注。中科院美地所科学家发现，南极冰架正以每年60亿吨-100亿吨速度消融。这一发现，将引起国际科学界、政府、媒体、卫星遥感等领域广泛关注。



读图看天
大连晨报

《大連晚報》
2011年3月28日星期一 A18
Dalian Evening News article,
28th March, 2011, (Monday), A18



林濤 Lin Tao 《2010年1月24日星期日》 Sunday 24th January, 2010
2016
天然大漆 螺鈿 老報紙 Lacquer, mother-of-pearl inlay, old newspaper
180 x 147 cm

圖檔由藝術家提供 Images Courtesy of the Artist

火车操作失误冲入河中



事故时间	1月21日18时
事故车辆	向城西站一辆载有45节车厢的货运火车头
事故原因	由于司机操作失误，不慎开进，河内，所幸没有人员伤亡

《遼瀋晚報》2010年1月24日星期日 A9
Liaoshen Evening News article,
24th January, 2010, (Sunday), A9



林濤
LIN Tao

(一九七六年生於中國遼寧大連)
(b.1976, Dalian, Liaoning Province, China)

圖檔由藝術家提供
Image Courtesy of the Artist

簡歷

林濤，1976年出生於遼寧大連，2008於魯迅美術學院漆畫專業研究生畢業，取得碩士學位，現於魯迅美術學院任職講師。

- 2018年 《滯後的日常》林濤作品，香港漢雅軒
- 2017年 《廈門全國漆畫展》，中國福建廈門美術館
- 2017年 《寧波（北崙）全國青年漆畫展》，中國寧波美術館
- 2016年 《湖北國際漆藝三年展》，中國湖北省美術館
- 2014年 《大漆藝術：2014海峽漆藝術大展》，中國福建美術館/中國美術館
- 2014年 《第十二屆全國美術作品展》，中國福建福州海峽國際會展中心
- 2008年 《「新東北力量」青年藝術家聯展》，中國北京高地畫廊
- 2004年 《第十屆全國美術作品展》，中國北京中國美術館
- 2002年 《首屆全國漆畫展》，中國福建廈門美術館
- 2002年 《北京雙年展漆畫展》，中國北京中國美術館

Artist Biography

Lin Tao was born in Dalian, Liaoning Province, in 1976. He graduated with a master's degree in Lacquer Painting from the Luxun Academy of Fine Arts in 2008, where he teaches currently as a lecturer.

- 2018 *Lin Tao: 'The Delayed Everyday'*, Hanart TZ Gallery, Hong Kong
- 2017 *Chinese (Xiamen) Lacquer Painting Exhibition*, Xiamen Museum of Fine Arts, Fujian, China
- 2017 *Ningbo (Beilun) National Youth Lacquer Painting Exhibition*, Ningbo Museum of Art, Zhejiang, China
- 2016 *Hubei International Triennial of Lacquer Art*, Hubei Museum of Art, Hubei, China
- 2014 *Lacquer Art: Strait Lacquer Art Exhibition*, Fujian Museum of Fine Arts, Fujian, China/ National Art Museum of China, Beijing, China
- 2014 *The 12nd National Exhibition of Fine Arts*, Fuzhou Strait International Conference & Exhibition Center (FSICEC), Fujian, China
- 2008 *The New Northeast Power: Young Artists Nominated Exhibition*, Highland Gallery, Beijing, China
- 2004 *The 10th National Exhibition of Fine Arts*, National Art Museum of China, Beijing, China
- 2002 *The 1st National Exhibition of Lacquer Painting*, Xiamen Museum of Fine Arts, Fujian, China
- 2002 *Lacquer Painting Exhibition in Beijing International Art Biennale*, National Art Museum of China, Beijing, China