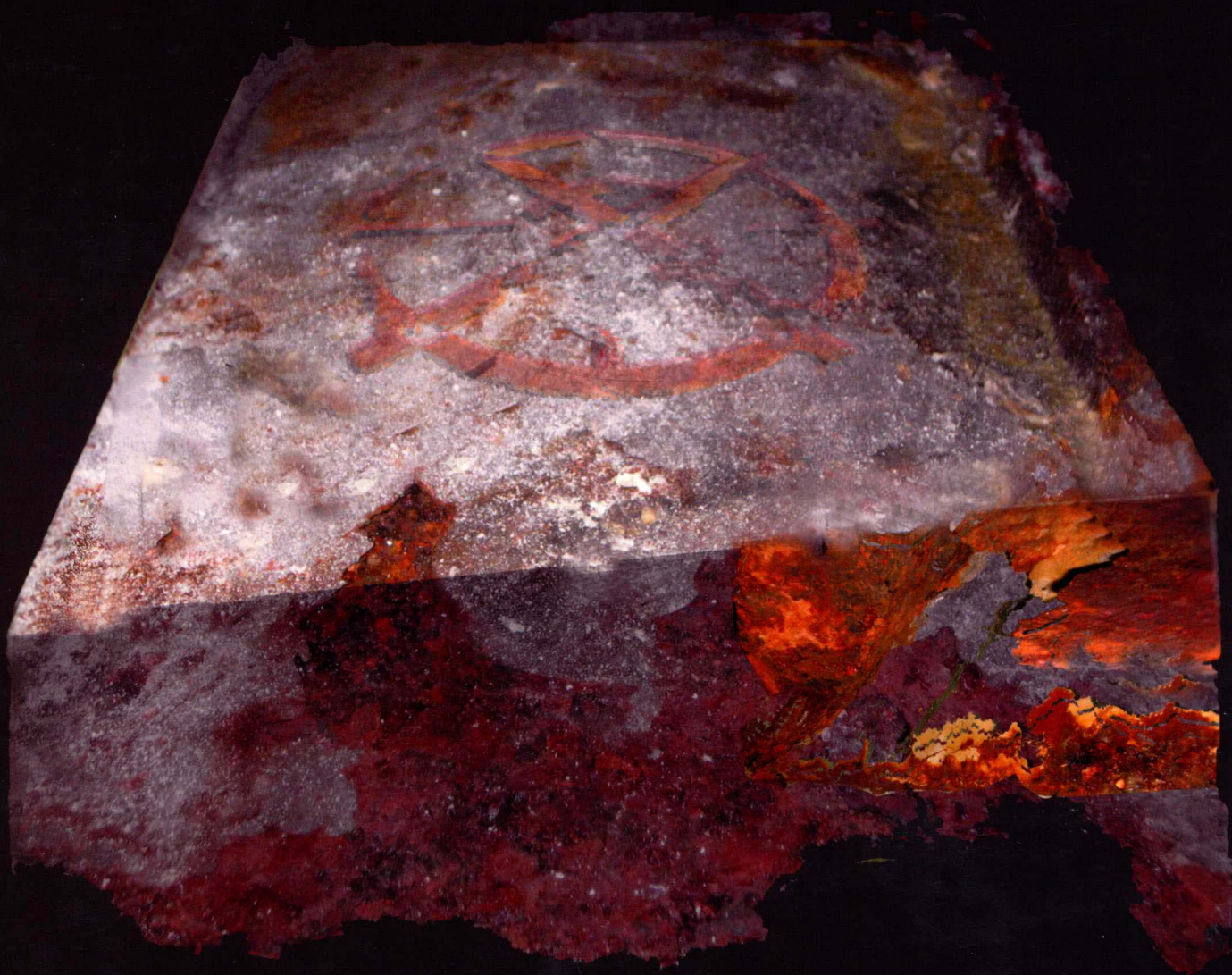




Chaolun Baatar



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Chaolun Baatar's

Art Works

Curator/CHANG YU-CHING

朝倫・巴特爾

的藝術世界

策展人 / 張雨晴







Chaolun Baatar's

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書衣封面：
天窗系列之 02-12 2001
Abstract-02-12

布面油畫
Oil on Canvas
163 x 130 cm
63.5" x 52"
現藏長流美術館
Collection of Chan Liu Museum, Taiwan

書衣封底：
A Model of Installation-Toono 1997

Mixed Media on Bunlap
90" X 72" X 36"
藝術家自藏
The Artist's Collection, New York

蝴蝶頁：
無題2001 2001
Untitled 2001

蘇格蘭畫布與油畫
Oil on Canvas
135 x 112 cm
藝術家自藏
The Artist's Collection, New York

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天窗百駿-地景藝術之一 2006
Land Art- Burning Toono--III-05.

Julu 09, 21:00 PM
馬、火、草原
Horses, Fire Earthwork A Fire Project, Mongolia Mixed
media: Woods, Grass, Gasoline on the Hill
100 x 100 M
Location: Mountain of Khazuurt Ulaanbaatar,
藝術家自藏
The Artist's Collection, New York

p8：
地平線 95-10 1995
Horizon 95-10

布面油畫
Oil on Canvas
92 x 73 cm
36" x 28"
藝術家自藏
The Artist's Collection, New York

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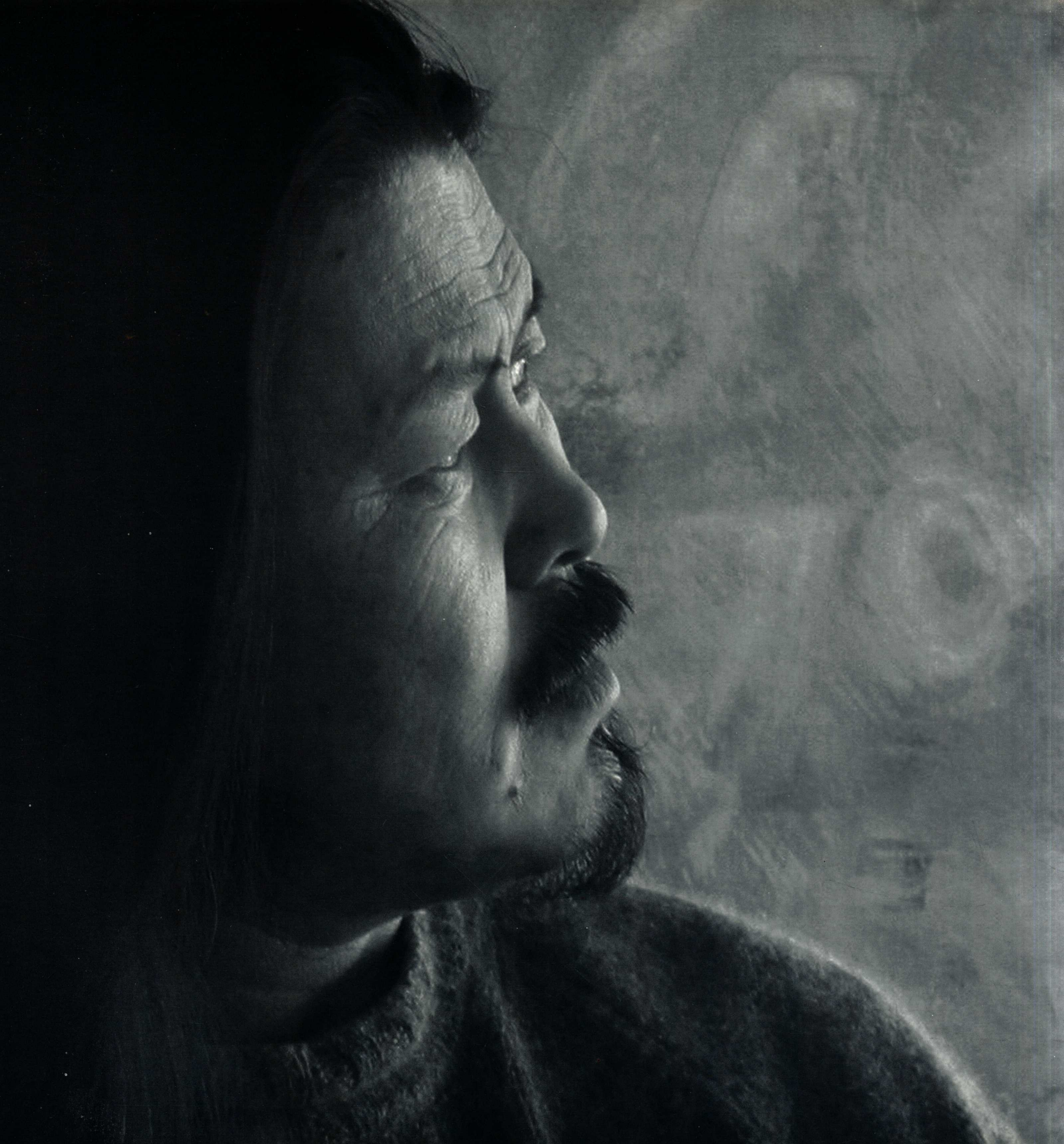
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朝倫·巴特爾的藝術世界

旅 美藝術家朝倫·巴特爾將於2008年6月，在長流美術館展出他橫跨了約三十年的作品，藉此此次回顧展民衆將能觀賞到作者包括早年寫實作品、抽象表現作品，以及近年的地景藝術的錄像等，從他個人獨特的藝術語言，來認識他的創作，和融會中、西和蒙古文化的整體呈現，也作為他個人創作歷程的重要回顧。

以美學概念研究蒙古包的知名藝術家朝倫·巴特爾，自70年代末80年代初專門研究蒙古包的抽象結構，把其觀念轉換至大地藝術上取得了突破性的進展，並填補了這一領域的美學空白。近年來朝倫·巴特爾以蒙古包的天窗為素材創作了多部與音樂為一體的多媒體作品，並在世界各地知名大學如紐約哥倫比亞大學、紐約市立大學、北京清華大學、蒙古國立大學、以及博物館、美術館演講引起廣泛關注。

巴特爾之所以發展出特殊的創作風格，來自於他融合了三種不同的文化背景和生活體驗，這包含了他的蒙古母文化、北京長達二十七年的求學時期和工作所接觸的漢文化，以及1994年以國際傑出藝術家身份定居美國後之的西方文化，這三種截然不同的文化，也造就了他對不同文化特性、環境的探索，因此，他對文化的表述並不是一個固定的狀態，是不斷演變中的過程。「一方水土養一方人」，這是巴特爾對人類文明的不同詮釋。

巴特爾以他個人的獨特繪畫語言，來表達他對自然、人文、歷史的感悟。因此，他的創作特別強調對當代文化的再思考。他表示在創作上從不拘泥於表面技法的匠遲磨功，他認為真正的藝術家應該具備的素質是：超凡的前衛思想和真實情感的無盡宣洩。

這次展出是長流美術館與巴特爾繼2001年後的第二次合作，回顧這七年間世界發生了很多事，他的創作也同樣轉變很多，這次展出將是他創作生涯一個重要的整理。也期待是次個展能讓台灣民衆耳目一新，透過巴特爾豐富多元的藝術呈現，體驗他對游牧美學探索的過程中所歷經的演變。

長流美術館

黃承志





B. J. M. 2

CHAOLUN BAATAR'S ART WORLD

A retrospective of Mongolian-born US artist Chaolun Baatar's work will be held at the Chan Liu Art Museum from June 7-30, showing works from the past 30 years that cover a wide range of themes and styles: from early realistic and later abstract, expressionistic oil paintings to video recordings and photographic documents of Baatar's latest Land Art. The exhibition offers a great opportunity to become acquainted with Baatar's unique artistic language and creative powers that have enabled him to blend Chinese, Western and Mongolian elements into an integrated whole. The works on display provide a representative overview of the artist's entire career.

Approaching Chaolun Baatar's art from a purely aesthetical angle, we find that he devoted much of the 1970s and 1980s to incorporating the abstract structures of the Mongolian yurt (or ger) into his skylight installations, a move that enabled him to engineer a real breakthrough in his expressive means and introduce a new concept to the field of modern art and aesthetics. In recent years, Baatar has produced an entire series of "yurt skylight installations," multi-media works that combine visual structures with music and other aural elements. In addition, the artist toured the world with a series of widely noted lectures at universities, museums and art galleries (incl. Columbia University, the City University of New York, Tsinghua University, and the National University of Mongolia).

Much of Baatar's distinctive style is rooted in his multicultural background. Born and raised in Inner Mongolia, he spent 27 years in Beijing as a student and artist, gaining a deep understanding of Han Chinese cultural traditions. In 1995, Baatar settled down in the United States as an international "Artist of Extraordinary Ability" and began to absorb Western culture. His rich experience in three different cultural areas has left Baatar with an extraordinary capacity for exploring and assimilating cultural characteristics. Always eager to experiment with new approaches, the methods of his artistic expression is something very much in flux—not a rigid mode that allows little development once it has been established, but a constantly evolving process. As an environmental artist (among other things), it is especially evident for Baatar that different human civilizations are largely the result of the specific local conditions and stimuli found in different corners of the world.

Baatar employs his very individualized artistic language to express his intuitive insights into both the natural and the human, historical world. It comes as no surprise, then, that his oeuvre is permeated with reflections of, and on, contemporary culture. Baatar himself says that he is always striving to break out of established forms and techniques, firmly believing that the one quality that makes a true artist is the ability to combine avant-garde