

## Taiwanese Oil Painter Joyce Ling Showcases Work in 2023 Louvre Exhibition

### 台灣油畫家凌丹琦Joyce Ling 的2023年羅浮宮展



The Louvre provides official pictures. Picture provided by Joyce Art Gallery  
羅浮宮提供官方圖片。圖/凌丹琦畫室提供

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The Louvre's contemporary art shopping festival (Art Shopping) takes place twice a year! Artists, art enthusiasts, collectors, and galleries from around the world gather here to enhance their art knowledge, showcase their work, explore new contemporary art creations, or even invest in future-oriented art pieces. They can connect with the international future of art, making it a gateway to enhance art knowledge and prominence—Art Shopping at Carrousel du Louvre.

羅浮宮的當代藝術購物節(Art shopping)每年在羅浮宮舉行兩次！來自世界的藝術家、藝術愛好者、收藏家、畫廊...在此增益自己的藝術新知、展示自己的作品及發掘新當代藝術創作，甚或投資未來性的藝術作品，並能與國際接軌藝術的未來性，是一個增加藝術新知及知名度的藝術大門——Art shopping at Carrousel du Louvre。

Taiwanese oil painter Joyce Ling joyfully participated in this grand event, exhibiting her recent works from October 20th to 22nd, 2024, in the well-known Carrousel du Louvre.

而台灣油畫家凌丹琦Joyce Ling欣逢此盛事，2024年10/20～22日在此知名的羅浮宮卡爾賽廳參加展出其近期作品。

In this famous exhibition at the Louvre, 95% of collectors make a point to attend, purchasing art collections, witnessing the latest future-oriented art, and available art products, engaging in dialogue with elites in the art world, art companies, and galleries from all over the world. With a massive influx of people, 86% of buyers and collectors are guiding the trend in art collecting. On average, 1 in every 4 visitors makes a purchase. Art Shopping in the Louvre demonstrates its unparalleled status in one of the world's most crucial museums, where people flock to indulge in the future of art, where artists personally exhibit their works, and where collectors or tourists purchase art, establishing it as a fashionable and must-visit cultural indicator in travel. Throughout the Louvre's Art Shopping exhibition, the entire weekend will also host live performances, lectures, roundtable discussions, and auctions.

在羅浮宮的此知名展中，95%的收藏家必蒞臨此盛事，在此購買藝術收藏，並且在全世界的這大舞台看到最新的藝術未來性及可購買的藝術產品，並與來自各世界藝術的菁英、藝術公司、畫廊對話。人潮空前，不絕於眼前，86%的買家、收藏家引領著藝術品收藏的潮流與趨勢，平均4位訪客，會有1位購買藝術品，Art shopping 藝術購物在羅浮宮展現了全世界人潮匯聚的世界性最重要博物館的空前絕後的地位，人們在此對藝術未來性的趨之若鶩，藝術家也親臨此處展出畫家自己的作品，而收藏家或遊客在此購買藝術作品也成為一種時尚、品味與藝術必訪的旅遊文化指標地。而此次的羅浮宮Art shopping 展覽活動中，整個週末也將舉行現場表演、演講、圓桌討論及拍賣會。



One of the works exhibited at the Louvre (Painting: Delicious and Elegant). Picture provided by Joyce Art Gallery  
羅浮宮展出作品之一（畫作：美味與雅緻）。圖/凌丹琦畫室提供

The third week of October annually, following the Paris Fashion Week roughly in September to October, is Paris Art Week. Numerous art expos bloom in Paris, and art events and exhibitions are held everywhere during this art week. Taiwanese painter Joyce Ling is fortunate to participate in this exhibition!

每年的十月的第三週是繼巴黎春夏時裝週大約在9~10月間後接下來的巴黎藝術週，也就是每年十月的第三週是巴黎藝術週，成群的藝術博覽會在此時在巴黎百花綻放、藝術盛事及展覽在巴黎此時此藝術週處處盛開舉行，台灣油畫家凌丹琦甚幸能參加此展！

The works exhibited by Joyce Ling are her new creations from 2023, "Delicious and Elegant" and "Oriental Color Symphony." The former is grand without being ostentatious, presenting a new landscape in oil painting with its dazzling colors, offering a refreshingly warm feeling to viewers, and is a promising work of the future, proudly displayed at the Louvre.

凌丹琦所展出的作品是她在2023年的新作品「美味與雅緻」及「東方色彩交響」，其中的「美味與雅緻」作品大器而不匠氣，色彩斑斕呈現油畫新風景，有予人耳目一新的親切感，是一幅未來大器之作，以大器之姿的表演欣逢羅浮宮展盛事。

The color theory of the work is Joyce Ling's new landscape in oil painting and also a new creative concept—elegant, colorful, and peaceful, becoming an unforgettable piece and will be noted by international curatorial companies as a fine work and invited to major exhibitions in the future.

該作品的色彩學是凌丹琦的油畫新風景，也是新創意，意境優雅、色彩瑰麗、氛圍寧謐，已是一幅不易被人遺忘的作品，也將是未來各國國際策展公司會注意到的佳作及被邀展的大作品。

In 2023, international curatorial companies invited Joyce Ling to exhibit her works around the world. Due to her numerous international exhibitions this year, she declined many international exhibitions in places like Venice, Italy, Spain, and the United States. Her paintings are becoming increasingly visible due to the new ideas and color theories in her artistic creations that weren't present in previous artworks. She says she's not used to traditional thinking; painters usually have a monotonous style, only for the recognition of the artist's work. However, we ignore that viewers can experience visual fatigue and that so-called art comes from the inspiration and color constructs of the moment, not from the inertial color and consistent style achieved through education! That's confined creation, not art originating from nature!

今年2023年，各國國際策展公司相繼邀請凌丹琦在世界各國展出自己的作品，礙於凌丹琦在今年已有國際性的多個展覽，推辭了許多在義大利威尼斯、西班牙、美國....各地的國際展覽，她的畫作能見度愈來愈高，是因她的畫作有過去在藝術創作裡沒有的新意、色彩學，她說她不習慣傳統思維，畫家的畫風都是千篇一律的調性，只為了畫家本身作品的辨識度，但我們忽略了，觀者會有視覺倦怠感，且所謂藝術是來自於當下的靈感與不同時間點的色彩構造，而不是來自於被教育而成就的慣性色彩及一致性的畫風！那是被框限的創作，不是始於自然的藝術！

Art can come from thought and education, but the painter must add new ideas, perspectives, inspirations, and color levels, because every painting showcases emerging colors and current energy from identification, which comes from limitations and restricts the variability, diversity, and representativeness of the creators in the time point. Therefore, she often emphasizes that she is not a scholarly painter and is therefore happy not to be restricted by educational training to the diversity and variability that painters should have. The business model is not her consideration and need because she believes that once a painting has more commercial considerations for recognition, it cannot truly be

oneself and is also a rut in the art field. She believes that nature is expressing itself naturally; creators should express the color energy of the moment that the universe wants to convey through creators at that moment. If it's all a recognition of color theory and style, it doesn't come from the natural in the universe; it comes from suppressed restrictions! It is not in accordance with human nature; color originates from nature, spirituality, enlightenment, and the moment... because color also comes from the energy that the universe wants to convey at the moment. Also, a philosophical poet and philosopher like her said so.

藝術可以來自於思維、教育，但是要增加畫者的新意、新見地、新靈感、新彩度，因為每一幅畫作都在展示當下的新興色彩、當下的能量，來自於辨識度的東西，就是來自於設限，限制了創作者的變化性、多樣性、時間點的代表性，所以她常強調：她不是學苑派畫家，也因此為喜，沒有被教育的訓練框限了畫家本要有的多元性、變化性。而商業模式不是她的考量及需求，因為她認為：畫作多了商業考量的辨識度就無法真實作自己，也是藝術領域的窠臼，她認為：大自然都在盡情表現自然，創作者應盡情表現當下的時間點宇宙透過創作者要傳達的當下色彩能量，若都是一種辨識度的色彩學及畫風，不是來自於宇宙中的自然，是來自被限制的壓抑！不符合人本自然，色彩本來自天性、靈性、悟性、當下.....，因為色彩也來自於宇宙當下要傳達的能量。也是位哲學詩人及哲人的她如是說。



One of the works exhibited at the Louvre (Painting: Eastern Symphony of Colours). Picture provided by Joyce Art Gallery

羅浮宮展出作品之一（畫作：東方色彩交響）。圖/凌丹琦畫室提供

As Joyce Ling pointed out above, only when painters or creators possibly create works that break through limited colors, which are not solely for commercial recognizability and have a general similar quality, can outstanding works be produced. However, the inertia of thought still exists in the art field, thereby weakening the opportunity to cultivate art appreciators and the awareness and awakening of appreciation skills! Therefore, people show great loyalty to group thinking and oppose independent analysis, so spectators and trend followers follow popular things. They are shocked when told to be shocked and admire when told to admire. This led to a situation in Van Gogh's era where his works seemed to be worthless to his generation. Van Gogh could not find buyers, no one liked his works, museums were not interested in his works, and people trampled on Van Gogh when no one told them not to, following inertia and instructions. Afterwards, after being inspired, people began to realize that Van Gogh is a precious giant in painting, playing a pivotal role in art history, which is also an irony in art history. Similarly, the old thinking also exists in the art field, and too many crowds or markets who cannot think independently and traditional thinking required by the recognizability of paintings demanded by market inertia have restricted painters to only be able to paint a single unified style for commercial recognizability.

也因為如凌丹琦上述，畫家或創作者才有可能創作共通性相似為了商業考量的辨識度的有限色彩以外的突破佳作，奈何藝術領域仍存在著無法打破思惟的慣性，所以也弱化了培養鑑賞家、鑑賞力的覺知與覺醒的機會！因此才會出現人們對群體思惟表現出極大的忠誠度，並反對獨立分析，因此觀者及潮流追隨流行事物，他們被告知要震驚時才震驚，被告知要仰慕時才仰慕，而才會出現梵谷的年代裡，他的作品似乎對當時他的世代是毫無價值，梵谷找不到買家，沒有人喜歡他的作品，美術館也對他的作品沒興趣，人們遵循著慣性與指示，在沒有人告訴他們不要如是作時踐踏梵谷。爾後人們也在被啟發後始發現梵谷是一顆難能可貴的畫家巨擘，在藝術史上舉足輕重，這也是藝術史上的諷刺。同理藝術領域也存在這舊思維，太多無法獨立思考的人群或市場慣性所要求的畫作辨識度的傳統思惟，箝制了畫家為了商業辨識度只能畫一種單一的統一畫風。

Nowadays, people who feel color fatigue will understand that art is actually a kind of inspiration and enlightenment and should not limit the creativity of creators. Today's viewers who appreciate Joyce Ling's paintings feel her passion for diverse colors in her creations, yet there's her unique color language, not only existing in one kind of color recognizability comfort zone. Therefore, more people look forward to Joyce Ling's next work, which is unpredictable in its new ideas and color trends. Therefore, we are fortunate to see her diverse painting styles and colors, different from previous painters, she has her own philosophical thinking and independent analysis. She also said: In the past, she would sometimes still learn painting techniques from teachers, but often after the teacher's guidance, she would often completely change the teacher's taught colors and techniques after the teacher left. She said: The better-received works are independent creations, while the taught ones instead present the works as mediocre.

而今，會有色彩倦怠感的人們也將會理解，藝術其實是一種啟發與悟性，不適合框限創作者的創造力，如今賞析凌丹琦畫作的觀者在她的創作裡感受到她多元色彩的熱情卻有著她的獨特色彩語言，不會只存在在一種色彩辨識度的舒適圈，因此更多人期盼凌丹琦下一幅不知道有何新意與色彩趨向。所以我們可以有幸看到她的多元的畫風與色彩，不同於以往的畫家，她有她自有的哲學思考、獨立分析。她也說：過去有時仍會向老師學習畫技，在繪畫上卻常在老師指導後經常趁老

師離去後，重新全面更改老師的教導繪畫的色彩及畫技，她說：反應較佳的作品都反而是獨立創作的作品，而有被教導的作品反呈現作品的庸常。

We look forward to her highly visible new works and her unique philosophical wisdom in artistic creation.

我們拭目以待她能見度高的新作與她在藝術創作上的獨具的哲學智慧。

October 20-22, 2023 Louvre Exhibition free visit link:

<https://www.artshopping-expo.com/communaute.php>

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