

許雨仁 HSU Yu-Jen

1951—

對我來說，創作的目的不在於畫技演練。而是在自由、解放的前提下，發掘「真實我」，發展「個性我」的一種原創活動；是一種建築結構狀態，或是一種內在生命能量的精神旅程。

作品符號可以隨著意志內延或擴展，是內在原力投射的整體呈現，本著自由和解放的態度，任何物也都可能當成為創作的材料。

——擷取自許雨仁創作自述

許雨仁 1951 年生於臺南佳里，1979 年於臺北美國文化中心舉辦第一次個展，常受邀於創新水墨展展出；他在某段創作時期也從事油畫與混合媒材創作，並未受限於傳統技法或媒介，風格多元。和他同時代的藝術家相較，許雨仁創作及個人都顯得特殊而突出，不同階段所組成的系列作，也開展成具有自我反思與對話特質的總體創作，具獨特魅力。

他從藝專求學時代起便執意走自己的路，捨棄傳統水墨畫的包袱，於 1973–1975 年間師事李仲生，此段時間的學習對他後來的創作方法具有決定性影響。另一影響他生活及創作較為明顯的生命經驗是 80 年代中期，與夫人張金蓮女士赴美生活和工作，斷續長達 6 年，兒子（許崴）也於此時期在美國出生。90 年代初他發展了一系列的密實油彩，畫面多堆疊得粘稠密實，可視為是他在 80 年代對美國資本主義式城市生活的回應。許雨仁的創作歷程充滿自省式的內在對話，從其發展路徑，可觀察到他涉獵中國生命哲學——舉凡易經、風水、陰陽五行，和中國文化裡俗謂的物極必反、微觀／宏觀等各種宇宙現象之生滅開展與發展之道等。長期以來以二元形式進行自我對話、發展及辯證，一圈扣合另外一圈，形成各異的創作系列，往往紀實為虛並以虛當實。他擅以反向辯證方式進行二元自我詰問，最終取得和諧，發展風格各異的繪畫系列。有趣的二元對話與各系列間的互文此起彼落熱鬧異常，例如：油畫 vs 水墨、密實 vs 極簡形式、抽象 vs 具象、內 vs 外的繪畫創作——例如：如果緊密堆疊的油彩處理的是「外」部（環境）問題，則細筆畫便是在處理「內」部（精神性）問題；又或者，密實油彩畫中的黝黑與細筆畫大量留白的清雅空靈也形成極大的對比——無不充滿對生命及事物本質的好奇和能量，在其極簡或密實的構圖中，也處處顯示理性 vs 感性的辯證機鋒。

許雨仁最為評論家稱道的是他獨特的「細筆斷虛線」，幾乎可謂獨創，也成為許雨仁繪畫風格的重要標記。2008 年的〈細筆系列之七〉中軸直幅的細筆斷虛線畫留有許多空白，空白處似水似河也似山巒之間只能意會不能言傳的人世間，充滿看不見的能量。許雨仁的細簡筆總是在理性和感性徘徊，以發展經年的符號與幾何線條，一點一點構織出似有似無的空間，此作是許雨仁細筆畫中尺寸極大的作品（398.5 x 140 cm），對於觀者的觀賞，形成極大挑戰。

2007 年的〈彩筆系列之五〉，屬於粗筆系列，是 2006–2008 年間許雨仁於北京駐村期間發展起，此畫幅四邊各有題字：「（左）無常是生命（命生）裏」、「（右下）最好的解憂劑」、「（右上）沒有不是的空間」，「（底部）如意花如意草，命生常常不如意，讓自己好好活。許雨仁。」許雨仁兒子許崴在他駐村期間 2007 年 12 月過世，此作被認為是許雨仁為兒子離世發抒心境的轉型期作品之一，以長形中軸的尺幅繪製，在畫面構圖上以隱形對角線形成一個 X 字，使這朵單支綠色梗直的生命之花兀自以強勁的姿態站立，對生命做了極強的宣示性隱喻。（張芳薇）

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COLLECTION
CATALOGUE

2018

許雨仁

HSU Yu-Jen

1951–

For me, the goal of art is not to practice skills, but rather to excavate the authentic self and develop the individual self in an innovative manner under the premise of freedom. Art is an architectural construction or a spiritual journey of inner life energy.

The symbolism of an artwork can extend inwards or spread outwards following the artist's will. It is always a projection of the inner force in an attitude of freedom and liberation, and it doesn't matter what material is used for making art.

— Hsu Yu-Jen

Hsu Yu-Jen was born in Jiali District of Tainan City, Taiwan, in 1951. He held his first solo exhibition in 1979 when the American Cultural Center in Taipei invited him to show his ink paintings. He often exhibits ink art but has used oil paints and mixed-media at certain points in his art career, pursued various styles, and has never been constrained by traditional techniques or media. Compared to his contemporaries, Hsu is outstanding for his unique artwork and personality, and during different periods, he developed series having overall qualities of self reflection and exceptional charm.

As a student at the National Academy of Arts, Hsu was firm in his resolve to travel his own path. He therefore abandoned traditional ink painting to study with artist LEE Chun-Shan between 1973 and 1975, which was an experience that would have a decisive impact on his later working method. Another important influence on his life and work was his decision to move to the United States with his wife Chang Jin-Lieng in the 1980s for a six year period, during which his son Hsu Wei was born. In the early 1990s, he developed a series of intricate, thickly layered oil paintings that are considered his reaction to 1980s American capitalism as seen in urban living. His work is filled with self reflection and internal dialogue, as well as with traces of extensive reading in Chinese philosophy. These include *The Book of Changes*; ideas such as *feng shui*, *yin* and *yang*, and the five phases; and folklore such as the belief that all things reverse after reaching an extreme, and microcosmic and macrocosmic perspectives of the universe. For many years, he has been using dualism to conduct a dialogue with himself, develop work, and engage in dialectics. Each group of ideas connects to the next, resulting in different bodies of work presenting the real as false, and the false as real. He is good at dualistic self-examination in a reverse dialectical manner, resulting in varied series of paintings with well developed styles. Interesting intertextual relationships between these series are lively and unusual, such as those arising from oil painting versus ink, high density versus minimal form, abstract versus

figurative, and internal versus external. For example, the artist refers to external issues from his environment with densely layered oil paint, but uses fine strokes to deal with internal, spiritual issues. His densely layered oil paintings with their dark strokes form a stark contrast with the elegant and ethereal areas of unpainted space in his thin line ink paintings. Overall, his paintings are filled with curiosity and energy about the essence of life and things, and both the minimal and dense compositions present dialectical junctures between the rational and perceptual.

The most commented-on quality of Hsu's works are his fine, segmented lines, which, due to their distinctive characteristics, have become his signature painting style. For his 2008 *Thin-Brush Ink Painting Series No. 7*, Hsu painted fine, segmented lines on a tall canvas, leaving much open space suggesting water, a river, or a mountain range, thus hinting at our human world and imbuing this painting with invisible energy. Using both his fine and simple brushwork oscillating between reason and perception, and the different symbols and geometric lines that he has developed over the years, he composed something that may or may not refer to space that really exists. At approximately 4 x 1.4 meters, the work is extremely large and presents viewers with an enormous challenge.

Hsu's 2007 *Color Painting Series No. 5* belongs to the thick-line style he developed during a residency in Beijing. The artist added four inscriptions around the perimeter of the painting: "Change is in life" (left), "The best tranquilizer" (bottom right), "There is nothing that is not space" (top right), and "With flowers and grass for wishes, we can try to live our lives well in a world that does not turn out as we wish – Hsu Yu-Jen" (bottom). In December of 2007, when Hsu made this work at the Beijing residency, his son Hsu Wei passed away. It is considered one of the pivotal works of this period expressing his feelings about his son's death. He painted a green diagonal line representing a singular flower stem in an upright posture to create an "X" composition on this towering canvas, which forthrightly stands as a declarative metaphor for life. (Chang Fang-Wei)

細筆系列之七
Thin-brush Ink Painting Series No. 7
2008
水墨、紙 Ink Painting
398.5 x 140 cm
蒐購 Purchase 2018.0009.001



彩筆系列之五
Color Painting Series No. 5
2007
壓克力顏料、油彩、畫布 Acrylic and Oil on Canvas
240 x 100 cm
蒐購 Purchase 2018.0009.002

