

林明弘

Michael LIN

1964–

林明弘，1964 年生於日本東京，童年時期在臺灣度過，9 歲隨家人移民美國。自美國加州巴沙狄那藝術中心設計學院取得碩士學位後，於 1994 年返回臺灣，目前生活與工作於比利時布魯塞爾及臺北。在多種文化的陶冶之下長成，廣泛受到音樂、電影、設計等領域的藝術滋養，林明弘在社會氛圍與文化的流動間敏銳感知，擅長在日常和藝術的中間狀態裡，探討藝術作品及人的關係；其最為人所知的作品是以放大的花布圖案包覆空間，透過融入空間的繪畫，邀請觀者進入作品，挑戰繪畫的傳統「觀看」方式。

此次入藏的作品，是藝術家於 2000 年參與本館「無法無天：台北雙年展」的現地製作。這件佔地數百坪的大型地板畫作，在多位助手協助下，依照藝術家的素描手稿繪製，將臺灣常民生活普遍用於被套、枕巾的花布圖樣，繪於四種不同尺寸的木板上。拼組後幾乎鋪滿美術館大廳地板的巨幅地板畫，上面散置著同樣印有花布圖樣的抱枕，召喚著大眾的集體記憶。友善親切，隨時歡迎觀眾進入，自由行走、坐、臥。此作以展出之時地為名，點出所在之時間、空間皆為其構成元素。

以美術館大廳而非一般展覽室作為展出場地，巧妙地將人來人往的公共空間轉換為充滿私人互動的居家客廳，凸顯日常生活與藝術之間的中介狀態。觀眾在這片地板上的姿態與行為，既是日常動作、也是即席表演。他們同時是作品的觀賞者、參與者，自然而然和作品結合，成為它的一部分，在大眾的集體記憶中，凝煉新的共同回憶。固定不動的地板裝置與變動的觀眾行為、現代主義冷靜理性的美術館大廳與華美柔和的牡丹花圖樣、公共機構與家居情境、時間與空間、參與和旁觀，都在林明弘作品中模糊了彼此的界線。

林明弘以花布作為創作素材的發展脈絡，可以回溯至 1996 年於伊通公園展出之「室內」個展。展覽現場佈置了居家客廳空間，以藝術家家中抱枕、地毯等物件，探討公共與私人、藝術與觀眾的疆界混淆，也首次將花布圖案納入創作之中。1998 年，「共生共存 37 日」個展延續「室內」創作概念，在榻榻米平臺上擺放花布圖樣的抱枕，邀請觀眾自由進入榻榻米平臺活動，使人的行為融入物件的雕塑性。

〈台北市立美術館 08.09.2000–07.01.2001〉以前幾件作品的空間轉換經驗為基礎，作出更大突破，是藝術家創作生涯的重要轉捩點。美術館大廳的巨大尺度及公共性，空間特質較接近廣納公眾的社交處所。作品回應空間，也自居家空間的親密氛圍，轉化得更開放而具儀式性。（林宣君）

Born in 1964 in Tokyo, Japan, Michael Lin spent his childhood in Taiwan until the age of nine, when he moved with his family to the United States. After receiving a master's degree from the ArtCenter College of Design in Pasadena, California, he returned to Taiwan in 1994. He currently divides his time between Brussels, Belgium, and Taipei. Growing up under the favorable influence of different cultures and extensively nourished with music, film, and design, Lin developed keen perceptions allowing him to become good at probing the connections between people, their daily lives, and art. His most well known works are spaces painted with enlarged patterns from cotton print fabrics. These paintings meld with their spaces and invite audience members to enter into Lin's artworks, thus challenging the traditional way in which painting is seen.

This year, the collection has added Lin's 2000 work made specifically for the Museum's *The Sky is the Limit: 2000 Taipei Biennial*. A large-scale painting occupying several hundred square meters of the Museum floor, the work was painted on different size boards by assistants who followed the artist's drawings inspired by Taiwan's ubiquitous cotton floral prints used for everyday bedding. The boards were then pieced together to form a large painting covering the floor of the Museum's lobby and strewn with bolsters covered in fabric with the same floral pattern as the floor, thus calling forth the public's collective memories. Friendly and cordial, the work beckons visitors to enter, roam, sit, or even lie down. The work was titled with the time and venue in which it was exhibited, and the era and place referenced by its pattern were two of its important elements.

The lobby of the Museum is not an ordinary exhibition venue, and its ingenious transformation from a public area where people come and go to a parlor brimming with intimate interaction highlights the intermediary state between everyday life and art. Visitors behave more casually on this floor created by the artist, enact extemporaneous performances, and are not only admirers of the work, but also participants, spontaneously blending in and becoming a part of it. For visitors, new collective memories are appended to those that already exist. In Lin's work, the established boundaries between the immovable installation on the floor and changing behavior of the visitors, the calm rationality of the Museum architecture and the artist's soft and colorful peony patterns, public institutions and home situations, time and place, and participation and observation are all blurred.

Lin's use of floral prints as an art material can be traced back to his solo exhibition *Interior* held at IT Park in 1996. Employing pillows, carpets and other objects from his home, the artist arranged the exhibition venue to look like a living room, as well as incorporated floral patterns for the first time, to explore the indistinct boundaries between public and private, and art and the audience. In his 1998 solo exhibition *Complimentary: A Solo Exhibition by Michael Lin*, Lin extended the concepts from his *Interior* exhibition by arranging floral pattern pillows on a tatami platform and inviting the audience to enter, thus integrating human behavior into the sculptural nature of the objects on display.

Based on the spatial transformation nature of Lin's previous projects, *TFAM 08.09.2000-07.01.2001* represents an important breakthrough and turning point in the artist's career. The public nature, scale, and spatial characteristics of the Museum's lobby make it suitable for public accommodation and large social events. Lin's work responds to the space by transforming it with the intimate atmosphere of a home space, thus making it more casual and ritualistic. (Lin Hsuan-Chun)

台北市立美術館 08.09.2000-07.01.2001 TFAM 08.09.2000-07.01.2001

2000

乳膠漆、木板 Emulsion on wood

尺寸依場地而定 Dimensions variable

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