

# 林鴻文

## LIN Horng-Wen

1961–

1961年出生於臺南的林鴻文是臺灣藝壇少數擁抱多元創作領域，卻也難以被詮釋歸類之抽象藝術家，其創作橫跨繪畫、雕塑、裝置與環境藝術，在看似充滿個人詩意語彙的玄想揮灑下，投射出其個人對土地、社會，乃至於宇宙的理解。

林鴻文的創作與其學院訓練以外駁雜學習息息相關。1970年代末期，林鴻文考入國立臺灣藝術大學前身國立藝專，藝專圖書館內的大量藏書賦予他駁雜兼容各種知識的機會，也引領其走出另一條與其他創作者截然不同之軌跡。1982年林鴻文正式以一位專業藝術創作者之姿，踏入臺灣藝壇風起雲湧的80年代臺灣。彼時社會經濟與文化發展充滿動能，初入藝壇的林鴻文很快嶄露頭角，他獲得當時包括本館各項展覽邀請，與多個當時最重要之藝術入選或獎項。然而正當其聲名鵲起之際，這位竄起的年輕藝術家卻毅然決定回到故鄉臺南。

1986年，林鴻文在臺南與黃宏德、顏頂生共同舉辦了「南台灣新風格」展覽，而選擇從南臺灣重新出發的他，其創作風格也從早期受西方抽象思維影響下的冷鍊與形式取向，轉為聚焦於對土地、自然及生態之情感與關注。他通過生活中的細細體會，在創作中轉化為不定型形式、即興線條，虛實交錯空間，瀟灑遊走於意象、心象及抽象間，直指對生命的領悟。

本年度蒐藏作品為林鴻文近期創作之〈研立〉與〈玄化〉，這兩作融合了林鴻文創作的主要特色及語彙，也都擁有如詩一般的筆觸線條，如謎一般的意境場域。例如〈研立〉一作，林鴻文在大面積的色彩中隱藏細微的造型與變化，一方渾沌無際的宇宙，其間隱隱顯現朦朧的「形象」，宛若行走其間的生靈萬物，悠遊於線條所營造的自然音律間。而佔據畫面中心那顯而易見的明亮線條，則讓人聯想起林間噴發的泉水，也像是林鴻文所鑄那些熟悉的現代主義風格鐵雕，呈現著一貫昂然而立之流暢形式，既剛硬又柔軟曲折。所有的點、線、面都是藝術家創作當下與畫布間產生的視覺對話，它們既是山水、也是人造物，既是自然、也是社會，既是瞬間迸發噴濺的靈感，也是互久的時間與剎那間的永恆。而在〈玄化〉中，林鴻文更進一步將其虛實相依的抽象表現推至極致，在這裡，所有的色彩僅剩帶著透明感的灰藍，所有的形式也僅餘那方看似被隨意抹上的色塊，無意間落下的缺角，天地間的界線更加渾沌難辨。藝術家試圖為觀眾視野留下極大化的空白，一個自由來去與呼吸的空間，讓我們在每一次凝神、呼吸、微觀的當下開放思維，與之心領神會，走入林鴻文內心抒懷的無聲萬物中，感受其隱約卻強大的精神世界。（簡正怡）

Born in 1961 in Tainan, Lin Horng-Wen is one of a few abstract artists active in Taiwan's art world who embrace a variety of art forms. His works range from painting, sculpture, and installation to environmental art, and are filled with profound poetic language projecting the artist's understanding of the land, society, and even the universe.

In addition to artwork and academic training, Lin is closely associated with diverse kinds of study. At the end of the 1970s, he was admitted to what is today's National Taiwan University of Arts, where he availed himself of the library's vast collection of books and knowledge, and chose a trajectory entirely different from that of other artists. In 1982, Lin stepped with full force into the Taiwanese art world as a professional artist. Social, economic, and cultural developments at the time were surging with energy, and Lin quickly established his outstanding talent on the art scene. He was invited to participate in many exhibitions, including those held by the Museum, and won many of the most prestigious awards of the time. However, at the moment his reputation began to take flight, this young artist decided to return to his hometown in Tainan.

In 1986, Lin, Huang Hung-Teh, and Yen Ding-Sen held the *Modern Art—Style Exhibition of South Taiwan*. Choosing to start over again in Tainan, Lin shifted away from the cool and formal approach of Western abstract thinking that influenced him in his early period, and instead focused on feelings and care for the land and natural environment. He transformed the subtle experiences in his life into indefinite forms, extemporaneous lines, and overlapping positive and negative spaces in his work. Among unrestrained, wandering imagery and abstractions, Lin expressed his understanding of life.

This year the Museum collected Lin Horng-Wen's paintings *Stance of Assessment and Becoming Enigmatic*, both of which fuse important qualities and language prevalent in the artist's work. They also feature poetic brushwork and lines, as well as riddle-like concepts. For example, in *Stance of Assessment*, Lin conceals subtle forms and variations in a large area of color. On one side, indistinct and hazy images appear in the primordial chaos of the boundless universe, which suggests all creatures swimming among lines bearing nature's rhythms. A bright line in the center of the painting is reminiscent of spring water flowing across the forest floor, or perhaps Lin's modernist cast iron sculptures containing smooth and upright forms that seem both rigid and lithe. Creating a visual dialogue with the canvas, the artist relies on sudden bursts of inspiration to create points, lines, and forms that represent both landscapes and man-made objects, and both nature and society, and feel like eternal moments and momentary permanence. In *Becoming Enigmatic*, Lin pushes the interdependence between positive and negative space in his abstract expression to an extreme. Here, only translucent grays and blues are used, and the only form is a randomly dabbed and broken smudge of color that seems to have fallen on the canvas and makes the horizon line hard to discern. Lin leaves the maximum amount of space blank, so that his viewers can come and go, breathe freely, and understand tacitly in every moment, thought, and breath the silent universe of Lin's emotions that they have entered and experience his mysterious and powerful spiritual world. (Chien Cheng-Yi)

## 典藏 目錄

COLLECTION  
CATALOGUE

2020

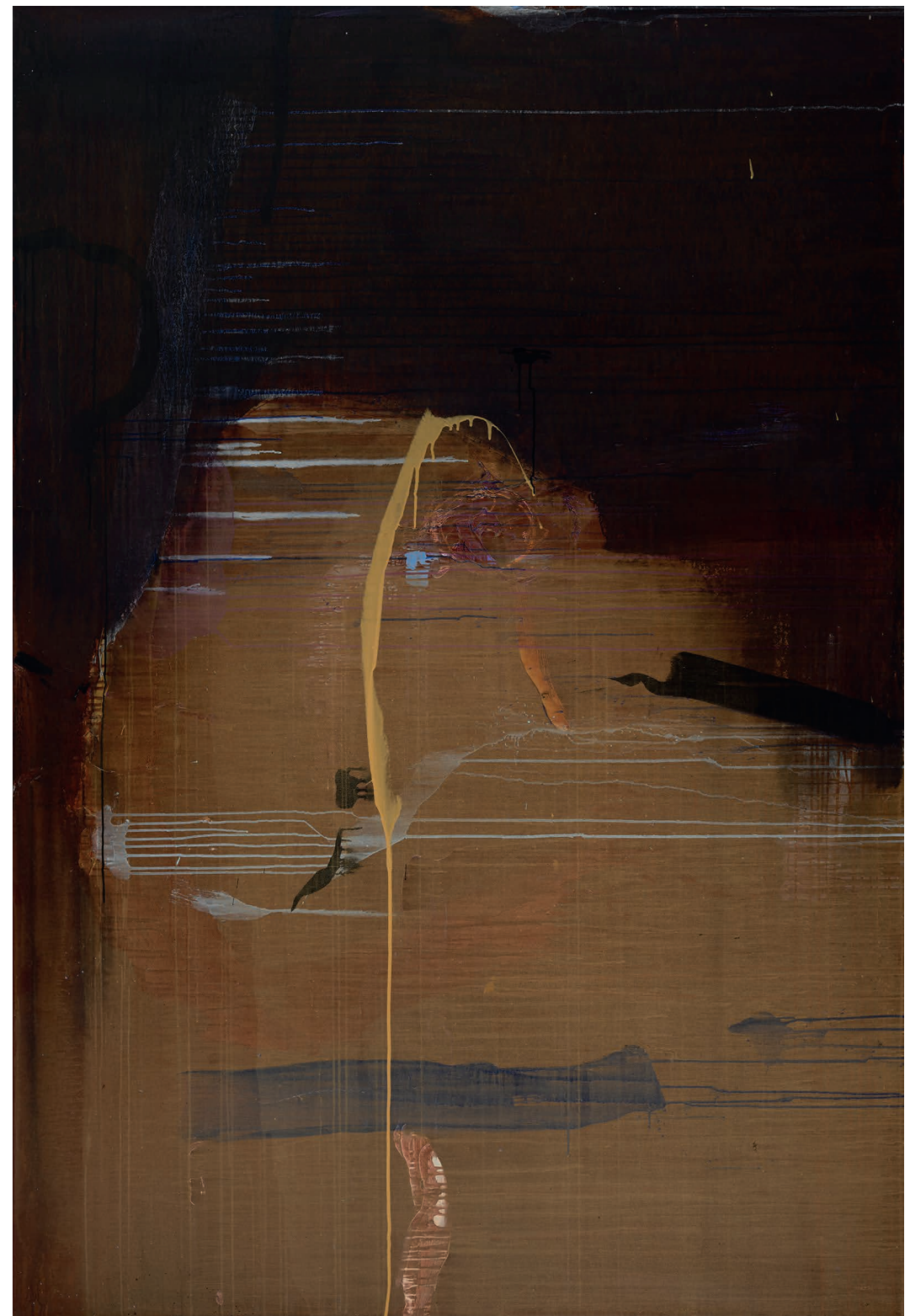
研立 Stance of Assessment

2018

壓克力顏料、畫布 Acrylic on canvas

250 x 170 cm

蒐購 Purchase 2020.0009.001





玄化 Becoming Enigmatic

2019

壓克力顏料、畫布 Acrylic on canvas

170 x 300 cm

蒐購 Purchase 2020.0009.002

