

## 林鴻文

LIN Hong-Wen

1961-

蕭麗虹 捐贈  
Donated by Margaret Shiu

林鴻文1961年生於臺南，1982年畢業於國立臺灣藝術專科學校（現國立臺灣藝術大學）美術科。他在服完兵役後回到故鄉臺南，根植於人文生態的創作關懷逐漸萌芽，從在地關懷開始，拓及對世界與生態環境的深刻覺察和反思，亦是臺灣從事環境藝術策展及創作的先驅。無論是平面繪畫、鋼鐵雕塑或是環境裝置，其作品在抽象化的形式之下，始終與社會脈動緊密連結。

林鴻文1980年代的作品偏向物質形式的抽象探索，廣泛實驗多元媒材和創作工具，如影印機、描圖紙、石膏、電路板、油墨、壓克力板、樹脂、五金等。1990年代，林鴻文的創作形式逐漸收攏至平面繪畫、金屬雕塑及環境裝置等三大系統，持續至今。創作於1997年的紙本畫作〈錯向〉即是來自於1990年代的早期作品。

〈錯向〉的畫面分為左右兩個部分，分別以深邃的藍與濃重的黑為主要色調，建構出相異的視覺空間。左半部深淺有致的藍色調帶著透明感，像是隱隱透出微光，層層疊疊的稀薄顏料交織出一方隱微流動的空間，白色與紅色的光點在接近邊緣處漸趨明顯，於幽暗中營造出通往無盡遠方的空間感。另一方面，畫面右半部的黑相對密實而無法穿透，在中央陡然出現一道白色，姿態蒼勁如同綻裂的縫隙，亦如一瞬電光。左右兩個部分看似相異，整體畫面卻共同傳遞出一種神祕幽微的氣息，在兩相對照中捕捉靈光，開啟無限的想像空間。綜觀林鴻文的繪畫，由畫面中央一分为左右兩部分的構圖一再地出現，兩個部分乍看像是不同的世界；然而，當它們被當作一個整體來觀賞時，存在於差異之間的對話及制衡隱然流動。它們像是事物的不同面向，而藝術家藉由分割的畫面提供了一個觀看整體的視角。

自然與人文環境的觀照，一向是林鴻文關注的創作焦點。他透過身體深刻地感受地方性，觀照自然之餘，也觀照自我。雖然林鴻文的作品採用抽象的表現手法，傳達的卻是藝術家內在的真實，因此他認為是一種寫實。對他而言，萬物運行有其不可見的法則，卻從不遵從人們預設的框架或者軌道發生，而他的畫作透過色彩、空間、結構及韻律的鋪陳，在層疊的痕跡中捕捉意識的閃光。如同這件畫作名稱〈錯向〉所暗示的，那些看似錯失、錯位或錯誤的紛亂，彼此交織後凝練為預期之外的美感，投射出自然萬物在藝術家心中展現的靈光。（郭怡孜）

Born in 1961 in Tainan, Taiwan, Lin Hong-Wen graduated in 1982 from the Fine Arts Department of National Academy of Arts (today's National Taiwan University of Arts). After completing his military service, he returned to his hometown of Tainan and gradually cultivated artwork rooted in the humanities and the local environment, later extending his reflections to the world and nature to drive environmental art and its exhibition in Taiwan. His work includes painting, metal sculpture, and environmental installations, and expresses topics closely related to society with abstract forms.

In the 1980s, Lin started exploring abstraction and expanding his practice to include other materials and devices, such as tracing paper, plaster, ink, acrylic boards, resin, metal, hardware elements, circuit boards, and photocopiers. In the 1990s, his work gradually gravitated toward three main art forms: painting, metal sculpture, and environmental installation, which still continue to be his focus today. His 1997 painting on paper *Diversion* is an example of earlier works of the 1990s.

*Diversion* is organized around a central axis with one side composed of deep blues and the other of dense black to create contrasting visual spaces. The left half, with its engagingly translucent deep and light blue tones, seems to delicately glimmer due to its thin layers of paint, and white and red specks of light increase near the center border, creating a sense of connection to an infinitely distant space. The black paint on the right side is dense and impenetrable to light, and in the center, the artist unexpectedly placed a bold slash of white paint that seems to split open the painting like a flash of lightning. While the two sides are obviously different, overall the painting emits a mysterious air, as the contrast captures a divine light and opens a space of infinite imagination. All of Lin's paintings have compositions featuring a central division between right and left sides, each of which seems to represent a separate world at first glance. However, when appreciated as a whole, there exists a fluid dialogue and implicit balance like two aspects of a single object, and the artist provides a way of seeing the whole through the divided painting.

Observations of natural and human environments have always been the focus of Lin's artwork. Through his body, he thoroughly perceives localities and observes nature as well as himself. Because he conveys his authentic inner thoughts through his chosen expressive mode of abstraction, Lin considers his work to be a kind of realism. Lin believes that all things operate by invisible laws, yet never comply with one's assumptions or life trajectory. In his paintings, he uses color, space, composition, and rhythm to create traces in layers that capture flashes of consciousness. This can be seen in *c*, where disorder is suggested with what seem to be mistakes or misplacement that come together to form unexpected beauty and project the spiritual light manifest in the artist's mind by all things in nature. (Isabelle Kuo)

錯向 Diversion

1997

壓克力顏料、紙 Acrylic on paper

49 x 67.5 cm

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