

# 林惺嶽

LIN Hsing-Yueh

1939-

林惺嶽 1939 年出生於臺中，兒時怙恃俱失，12 歲入育幼院度過青蔥歲月。1961 年師大美術系畢業，1975 年至 1978 年至西班牙畫遊，後返臺任教，同時執筆為文作畫，投身繪事、藝術評論、臺灣美術與中國油畫史研究，兼具藝評家、美術史學者及藝術家身分，影響卓著。

林惺嶽畫風從青年到中年轉變甚巨。大學畢業後的水彩畫作至 1970 年代以象徵手法融匯超現實風格，多以舞臺劇場式的單景構圖呈顯夢思奇境。經歷數年過渡期，80 年代中葉以後轉而詮釋臺灣自然風土，將濁水溪、太魯閣立霧溪激流山石與水果、林葉入畫，開創出筆觸柔緩而氣勢壯闊的巨幅作品蹊徑。

創作於 1973 年〈另一個世界〉及 1974 年的〈一萬年前的紀念碑〉，是林惺嶽在舉行第二個個展之後進行新技巧試探的代表性作品。1972 年，他首次嘗試在油彩未乾的畫布上浮貼玻璃紙，再以拓印技法顯現近似葉脈紋理、岩稜堅勁的觸感與既視感。〈另一個世界〉以玄虛幻境杳然浮現的水波外框取樣了具有神話色彩的情境，畫面靜定淡然的氣氛則來自當時他視「寧靜」為美感創造的最高境界；畫中央的白牛是此階段經常出現在林惺嶽作品的意象。林惺嶽童年常見牛隻緩步拖車而被主人虐待，自此希冀解除動物苦難的憐憫長久盤桓於心；成長後則體認了牛在不同文化的地位殊異，加之早年在育幼院接受的基督教信仰，遂以牛的形象為希望與愛的載體。林惺嶽這階段曾對於神祕的探索自述：「想像的力量深入神祕的國度中探尋，並非對現實的一種逃避，而是一種超越。」

〈一萬年前的紀念碑〉的主體是林惺嶽 1970 年代常見以希臘神殿式架構對應精神殿堂的標誌性圖像。經由拓印法所描繪的紀念碑骨架，將建築、獸骨和枯木的意象混融於一，是林惺嶽自言「此種安詳絕非死寂」，一旦移情探望，就會領受到擴散在萬象中而呈現同一的節奏。紀念碑的形象近於拓摹又消蝕的北宋山水局部，他藉此勾勒胸中豁壑進而表述為「意識的舞臺」，試圖將其時佛洛伊德精神分析學產生的影響，於內心所生的各種慾念和衝突導入自身創建的調和系統裡，而藝術創作就是致使欲望得以和諧舒展的依歸。在 70 年代臺灣文化界對於鄉土寫實、素人與民俗藝術等符合臺灣主體性價值極為推崇的脈絡底下，林惺嶽作為藝評家與社會觀察家，他以積極而具有明確臺灣主體意識評述藝術和社會文化現象；但拿起畫筆的他，則顯現截然迥異的人格特質，將幽微而神祕深沉的心理面向攤呈為難解的玄奧。自今觀之，這兩件作品出現於即將走入 80 年代臺灣藝術現代化浪潮的灘頭，無疑是臺灣美術的重要資產。（吳思瑩）

Born in 1939 in Taichung, Lin Hsing-Yueh moved to an orphanage at the age of 12 and spent his adolescence there after his parents passed away. He graduated from the art department at the Taiwan Provincial Normal University in 1961, and later traveled in Spain from 1975 to 1978. After returning to Taiwan, Lin began teaching and devoted himself to art criticism and painting, as well as researching the history of Taiwanese art and Chinese oil painting. As a critic, historian, and artist, he has had a conspicuous influence on the art world.

Lin's painting style changed considerably from his youth to middle age. From college graduation until the end of the 1970s, he blended symbolic techniques with Surrealist styles in watercolor or oil paintings that mostly featured staged compositions presenting single dreamlike scenes. Then in the mid-80s, he turned to interpreting the natural landscapes of Taiwan, depicting the picturesque mountains, rocks, trees, fruit, and turbulent currents of the Zhuoshui River and Taroko Gorge's Liwu River, and started using more fluid and supple brush strokes to create magnificent, large-scale canvases.

The works *Dream World* (1973) and *Monument to Eternity* (1974) marked the artist's use of new techniques following his second solo exhibition. In 1972, he experimented with affixing cellophane to wet oil paint on canvas, and represented powerful angular rock textures and leaf-vein patterns with a rubbing technique for the first time. *Dream World* presents a mythological scene encircled by rippling water in a mysterious and distant dreamlike world. The calm atmosphere in the work reflected Lin's belief that tranquility was the most sublime aesthetic state worthy of pursuit. The white ox at the painting's center was an image that often appeared in his work of this period, and no doubt was inspired by a common sight in his childhood—a wagon being slowly pulled by an ox cruelly driven by its master, as well as by his encounter with ox imagery as a vehicle for hope and love when he accepted his Christian faith in the orphanage. For many years thereafter, a compassionate hope to release animals from suffering had lingered in his heart, and in his adult years, Lin realized that oxen occupied different positions in different cultures. Around the time that he completed this painting, Lin expressed his idea behind exploring mystery, "Using the power of imagination to deeply explore a world of mysteries is not an escape from reality, but a kind of transcendence."

For his subject matter in *Monument to Eternity*, Lin chose iconic Greek temple architecture, an image he commonly relied on to represent spirituality in the 1970s. He used a rubbing technique to depict the posts and lintel of his monument-like structure, and in this singular object, fused architecture, animal bones, and dead tree branches. In Lin's own words, this created "a serene, yet not deathly, stillness," implying that once one's mood adjusts to the view, the same rhythm that animates everything will be felt. His monument-like image approximates the contoured and vanishing mountains in Northern Song landscape painting, and provides a proscenium for his consciousness and the vistas of his mind. This furthermore introduces the influence of Freud's psychoanalysis in 1970s Taiwan on conflicts and desires into the unified arrangement of his painting to suggest that artistic creation is a refuge where desires can harmoniously unfold. Also, in the cultural context of Native Realism in 1970s Taiwan, where symbols of Taiwanese identity and values, such as folk art and naïve art, were highly esteemed, and as an art critic and social observer, Lin actively commented on art and sociocultural phenomena with a clear sense of Taiwanese subjectivity. However, when he picked up his brush, a personality completely different from that seen in his writings was manifested—a distant and mysterious mentality exhibiting difficult to understand imagery. From the perspective of today, it seems these two paintings represent Taiwanese art as it was about to be engulfed by the surging seas of modernization in the 1980s, and therefore are without doubt two very important cultural assets for Taiwan. (Seeing Wu)



一萬年前的紀念碑 Monument to Eternity

1974

油彩、畫布 Oil on canvas

80 x 65 cm

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