

林鉅，1959年生於宜蘭，復興商工美工科補校二年級肄業。1977年曾入選臺陽美展，1979年以水彩畫作〈雨痕〉獲第四屆雄獅美術新人獎，首次個展「林鉅純繪畫實驗閉關九十天」於1985年在臺北嘉仁畫廊舉辦，將自己關閉於玻璃屋內，期間僅靠水、鮮奶維持體力，停止言語及閱讀，苦行般地專注作畫，期能挖掘出自我潛在的繪畫能量，行為藝術計畫在藝術圈引起矚目。隔年於「息壤」聯展展出〈中央廣播電臺〉；1988年於「息壤2」展出〈好好吃的怪味雞哦〉。1990年代，林鉅與陳介人、高重黎再度以「息壤」之名三度展出（1991、96、99）。解嚴前後幾年，林鉅停止作畫，開過兩家酒吧「攤」與「息壤」，也擔任過電影演員。

林鉅擅長素描、水彩與水墨線描，習於輪廓線內施墨再稍加暈染，以表現體積感。其作品中常出現男體內湧現著「擬仿」女性的欲望，詭異駭人的性器符號，是身處1980年代解嚴前後顛覆所有禁忌與傳統的方式；而關於「母親的聖像」或母與子的「聖像家族」等，則為擷取融合西方文藝復興時期的聖像傳統。距離首次個展10年後，林鉅1995年舉辦第二次個展「視肉」，展名出自《山海經》的〈大荒南經〉，和「息壤」同樣出自《山海經》有著隱喻般的連結。與林鉅有結義情誼的藝術家陳界仁也曾為其撰寫展覽專文：「繪畫之於林鉅就像與他的人生有著類似逃逸的狀態，在那全然空白的世界裡，使那不曾被看見的，可以依著他的手藝，而被描繪與看見。界線消失，而被禁錮的夢想得以遨翔，心靈的光劃開了混沌的空白，圖像也因而顯現。」

本館入藏的早期油畫作品〈山精圖〉（1995），即為「視肉」展出作品。畫中山精美皮白膚的女性裸像肉身，渾身光潔，宛如脫離凡俗的異類存在。他嘴啣黑白蛇，神情恍惚，手持竹竿垂釣，亦魔亦道，是欲望與誘惑的象徵；背景以北臺灣風景入畫，描繪遠山綿延，細看則隱約浮現山野林間的錯落墓地。周遭傍有桃樹和一尾藍色異魚，手法寫實，但又具有超現實的張力。〈山精圖〉筆觸細膩，既承襲東方山水的層次經營，揉雜中西、古今風格，核心意涵圍繞「山精」意象，亦即潛藏於自然與人心深處的原初能量。畫中醒目的女性身體既是欲望、生命力的象徵，也化身為自然本身的神祕力量；蛇則沿用西方圖像意涵，暗示誘惑與危險的雙重性。林鉅透過凝固的場景及夢境般的意象拼接，使觀者在靜謐氛圍中揣著潛伏的惶惶不安，進而思索人與自然、文明與原始之間千絲萬縷的連結，展現出藝術家個人私密化的虛構幻想典型。（雷逸婷）

Born in 1959 in Yilan County, Lin Ju attended continuing education classes in the Department of Applied Arts at Fu-Hsin Trade and Arts School. His work was selected for the Tai Yang Art Exhibition in 1977 and his watercolor painting *Traces of Rain* won the fourth Hsiung Shih New Artists Prize in 1979. Lin Ju's first solo exhibition, *Lin Ju's Painting Experiment in 90 Days of Self-Enclosure* was held in 1985 at the Jia-Ren Gallery in Taipei, for which he locked himself in a glass-walled room, sustained himself on only water and milk, and stopped speaking and reading in order to focus on painting. This period of asceticism, designed to uncover the artist's latent painting skill, caught the attention of many in the art world. A year later, he exhibited his *Central Broadcasting System* in the group exhibition *Living Clay I*, and then his *Delicious Strange-Flavored Chicken!* in *Living Clay II*. In 1991, 1996, and 1999, he continued to participate in *Living Clay III, IV, and V*, but in three-person shows with the artists Chen Chieh-Jen and Kao Chung-Li. At the time that martial law was lifted, Lin Ju stopped painting and opened two bars, Twan and Living Clay, and became a movie star.

Lin Ju is skilled in drawing, watercolor, and ink drawing and usually fills in outlines with smudged ink and adds a bit of ink wash in order to manifest a sense of volume. In his 1980s works, Lin portrayed imitative female desire from within the male body and strange and terrifying phallic symbols as martial law was drawing to a close—gestures aimed at subverting tradition and challenging taboos. His depictions of the Madonna and Child and Holy Family mix traditional Western iconography from the Renaissance into his work. Ten years after his first solo exhibition, Lin held his second, which he called *Sighted Flesh*, a title he derived from *The Classic of Southern Great Wilderness* section of the *Classic of Mountains and Seas*—a source he had previously used in naming his group exhibition *Living Clay*. Lin's friend and fellow artist Chen Chieh-Jen wrote in an essay for the exhibition: "Painting serves as an escape for Lin Ju. In a completely empty world, he manifests the unseen through his craft. Boundaries disappear, and imprisoned dreams are set free and soar. The light of his soul cuts through the chaotic blankness, and images emerge."

The Museum collected Lin Ju's early oil painting *Mountain Spirit* (1995), which was exhibited in *Living Clay*. The subject of the painting consists of mountains and a nude female figure—a mountain spirit depicted with delicate white flesh and seemingly removed from ordinary existence. Bearing a blank expression, the figure grasps a bamboo fishing pole as a black and white snake emerges from its mouth, symbolizing desire and seduction, as well as an ambiguous duality. The landscape of northern Taiwan is depicted in the background, and includes a distant mountain chain, which, upon closer inspection, reveals cemeteries scattered throughout its forests. Nearby a peach tree and an exotic blue fish are realistically depicted and contribute to a surreal tension. With its delicate brushstrokes, *Mountain Spirit* inherits the layered structure of Eastern landscape painting while blending Eastern and Western, and ancient and modern artistic traditions. Its core concept revolves around the image of the mountain spirit and its primal energy, hidden deep within nature and the human psyche. The striking female figure in the painting symbolizes desire and vitality and embodies the mysterious power of nature, while the snake, drawing on Western iconography, suggests a duality of temptation and danger. By juxtaposing tranquil scenery and dreamlike imagery, Lin Ju evokes a sense of unease within the artwork's atmosphere, leading the viewer to contemplate the intricate connections between humanity and nature, and civilization and the primitive, while presenting a quintessential example of his own intimate and imaginative fantasies. (Yi-Ting Lei)

山精圖 Mountain Spirit
1995
油彩、畫布 Oil on canvas
162 x 132 cm
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