

許雨仁

HSU Yu-Jen

1951-

許雨仁生於臺南佳里。1972年自臺南第二高級中學畢業後，考入國立藝術專科學校美術科國畫組，1975年畢業後赴金門服役。曾師事李仲生，其自由而啟發性的教學，引領他追求創作的自主與自我探索。1979年於美國文化中心舉辦首次個展後赴美，10年間三度往返臺美兩地生活與創作。異地經驗使他愈發確信藝術應萌發於自身的成長環境，遂於1989年決意舉家返臺定居。

許雨仁作品類型涵蓋水墨、油畫、複合媒材繪畫，早年亦曾嘗試石雕。雖多方探索，惟對水墨本質的探究與筆墨表現的開創未曾間斷，以當代觀點運筆持墨，持續尋求當代與傳統之間的共鳴。2024年，以「溺浮沉洄：許雨仁回顧展」的梳理為基礎，補充本館典藏許雨仁作品面向；入藏作品包括1980年代早期細筆作品、海洋書畫、2007年粗筆系列及油畫。

1980年代〈人為物 找著 自然 書畫的留白〉18件早期細筆作品，是許雨仁自認為「細筆系列前身」的珍藏，也是1990年代展開「極簡水墨」的基礎。這組作品是他首次赴美半年後返臺，於曾文家商任教期間所作。心境的平穩安定，使他得以專注於透過垂直與水平的構圖，探討空間的留白。1981至1983年間的〈宇宙〉、〈我出生的房子〉、〈我的金字塔〉，反映對童年的憶寫、幾何造型的著迷與原始生命力的探尋，亦奠定其1997年之前的重要創作特徵。這批尺幅不大的早期作品，可視為「細筆系列」的開端，具開創性意義。

〈有石 沒山 沒水 沒樹 沒花 沒獸 沒雲 靜景觀照 沒鳥 沒蝶 沒蟲 水是沙 沙是水 水是石 石是水 水是山 山是水〉自1997年起筆，2001年完成，是「海洋書畫」系列中，起筆甚早之作；畫面乍看描繪山水樹石，實則以細筆短線揭示自然環境受人為影響產生的斷裂與割離。當時藝術家正由1996年「極簡水墨」逐步轉向探索山水畫的當代表達，從這件跨時4年完成的作品，也可窺見線條表現的演變。

2007至2008年，許雨仁獨自在北京長店基地駐村創作，迎來創作生涯的另一次轉折。特別是2007年的作品變化最為鮮明，同時發展三種作品類型：以理性且高度控制的「細筆斷線」追求畫面留白的「細筆系列」；寫意、落筆快速的「粗筆系列」；以及運用「粗筆水墨」觀念延伸而成的油畫。

「粗筆系列」多取材於植物、花卉與石景。2007年完成的畫作，常隱含許雨仁初抵北京見到城市大規模開發，面對自然及文史景觀遽變的感傷。〈山水只是間間落落 落石飛葉找水水〉、〈狂狂花花 野野芽芽 顛顛葉葉 唱著出菸泥而不染的老歌〉、〈一花又開一花花 落石頂著石落.... 的愛憐憐〉繪於窄長宣紙，以乾筆焦墨描繪植物綻放翻飛、各顯姿態。〈梅梅蒼蒼樹樹老老無不是常〉透過大範圍留白與對角線構圖，展現蒼勁老樹與枝幹間綻放的花；〈土地是用來愛的 花是用來解放自己 現在只剩殘殘花 廢廢地〉延續對土地之愛，直抒對環境變異的關懷。這一年的作品，多仍保有他於畫面底部橫書文字以抒懷的習慣。

1990年代返臺後，許雨仁以風格獨具、色調沉鬱的密實油畫受矚目，1990年代後期逐漸專注於水墨，直至2007年北京駐村期間，他才又重拾油畫創作，並展現與90年代殊異的風格。〈葉與建築〉即是以「粗筆水墨」觀念創作的代表作，粗黑線條勾線，細察則可見到黑線間的豐富色層。此件亦屬少數以葉片為畫面主體的作品。透過葉片與建築尺寸的巨大反差，顛覆日常視覺經驗，傳達藝術家心中對自然的熱愛與珍視。（林宣君）

Born in Jiali District, Tainan City, Hsu Yu-Jen graduated from National Tainan Second Senior High School in 1972 and then was admitted to the Chinese painting section of the Fine Arts Division at National Academy of Arts (today: National Taiwan University of Arts). After graduating in 1975, he went to Kinmen to complete his military service. He studied with Lee Chun-Shan, whose liberating and enlightening teaching guided Hsu in his self-exploration and search for artistic agency. In 1979 at the American Cultural Center, he held his first solo exhibition and then moved to the United States, and over the next decade, lived and worked between Taiwan and the United States. His experience of living abroad strengthened his conviction that art should grow out of the environment in which the artist was raised. He therefore decided to return to Taiwan with his family in 1989.

Hsu's work encompasses ink, oil, and mixed-media painting, and in his earlier years, he also experimented with stone sculpture. While he explored many materials and techniques, he never stopped investigating and pursuing innovations in brush-and-ink expression, working in the medium from a contemporary perspective to seek resonances between the contemporary and traditional. In 2024, using *Hsu Yu-Jen: A Retrospective* as a foundation, the Museum expanded its collection of Hsu's work, adding paintings featuring fine brushwork and ocean themes from the 1980s, and those from his *Thick-brush Ink Painting Series*, as well as an oil painting completed in 2007.

Hsu's *Man-Made Objects, Searching, Nature, Blank Spaces* is a work comprising eighteen early thin-brush paintings, which Hsu considered precious "predecessors to his *Thin-brush Ink Painting Series*" and were the foundation for his minimalist ink work of the 1990s. The set was made during his first return to Taiwan following a six-month stay in the United States and coincided with his tenure at National Tseng-Wen Vocational High School of Home Economics and Commerce. His stable and quiet state of mind in this period allowed him to concentrate on exploring negative space in vertical and horizontal compositions. From 1981 to 1983, he completed the three works *Cosmos, The House Where I was Born, and My Pyramid*, which reflect his explorations of childhood memories, fascination with geometric shapes, and search for primal vitality. Establishing important characteristics of his art before 1997, these small, early works, with their innovative approach, can be seen as seminal to his *Thin-brush Ink Painting Series*.

Created between 1997 and 2001, the painting *There Are Stones but No Mountains, No Water, No Trees, No Flowers, No Beasts, No Clouds, Gazing at a Scene of Stillness, No Birds, No Butterflies, No Bugs, Water Is Sand, Sand Is Water, Water Is Stone, Stone Is Water, Water Is Mountains, Mountains Are Water* is a seminal work in his *Ocean Series*. At first glance, it seems to be a standard portrayal of a mountain and forest landscape, but its fine, short brushstrokes suggest fractures and separations caused by human influence in the natural environment. At this time, the artist transitioned from his 1996 minimalist ink work to exploring contemporary landscape painting, and then over the next four years completed this painting, in which one can observe the evolution in his expressive line style.

From 2007 to 2008, Hsu worked independently at a Changdian Base residency in Beijing, marking a significant turning point in his art career. The most pronounced changes occurred in 2007, when he developed three distinct types of work: his highly controlled and rational *Thin-brush Ink Painting Series*, in which he explored blank areas and fragmented lines; his *Thick-brush Ink Series*, marked by a freehand, quick sketching technique; and oil paintings extended from his thick ink brushstroke concept.

Subject matter in the *Thick-brush Ink Series* primarily focuses on plants, flowers, and stones. Works completed in 2007 often contain Hsu's melancholic reflections on Beijing's sweeping urban development and abrupt changes to its natural, cultural, and historical environment that he encountered upon arriving in the city. For the three paintings *In between the Mountains and Streams, Falling Falling Falling Stones and Fluttering Leaves Seek the Water; Mad Flowers, Wild Buds, Trembling Leaves, Singing the Old Song 'Rising from the Cigarette Ash Unstained'; and A Flower Blooms and Another Flower and Another, a Fallen Rock Atop a Rock Fallen...Tender Love*, Hsu chose long and narrow sheets of *xuan* paper—a format reminiscent of hanging scrolls—and employed the dry brush technique and scorched ink to depict distinct postures of plants and blossoms as they fall and flutter. For the work *Green Green Plum Plum Trees, All Eternal*, he used a large expanse of blank paper and a diagonal composition to present blossoms among the branches of a vigorous and ancient tree. *The Land Is Meant to Be Loved, Flowers Are Meant for Liberating Yourself, Now There Are Only the Remnants of Flowers and Wasteland* manifests his enduring love for the land and directly expresses his concern for environmental disruption. During this year, Hsu retained his practice of inscribing lines across the bottom of his paintings to express his feelings.

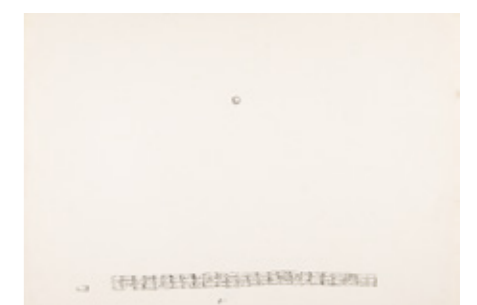
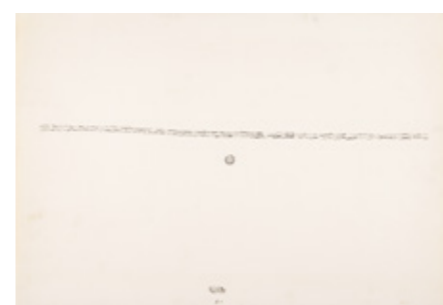
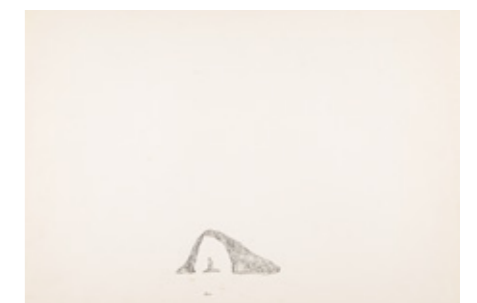
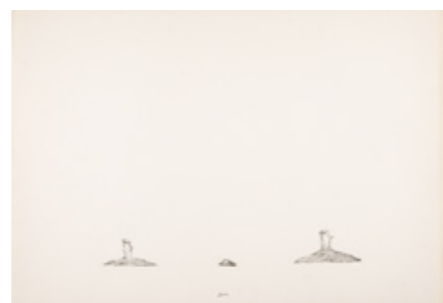
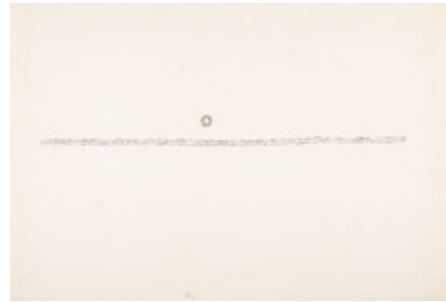
After returning to Taiwan in the 1990s, Hsu's uniquely dense style and somber palette in his oil paintings attracted notice. Yet he gradually turned to ink until 2007 when, at his Beijing residency, he began oil painting again but in a style distinctly different from that of the 1990s. *Leaves and Architecture* is representative of his thick ink brushstroke concept, and on closer inspection, this work with a rarely seen leaf as its subject, reveals rich layers of color among its thick black outlines. Also, the subversion of our common visual experience provided by the striking size difference between the leaf and building conveys the artist's enduring love and esteem for nature. (Lin Hsuan-Chun)

1980

墨、紙 Ink on paper

27 x 39.5 cm (x18)

蒐購 Purchase 2024.0012.001



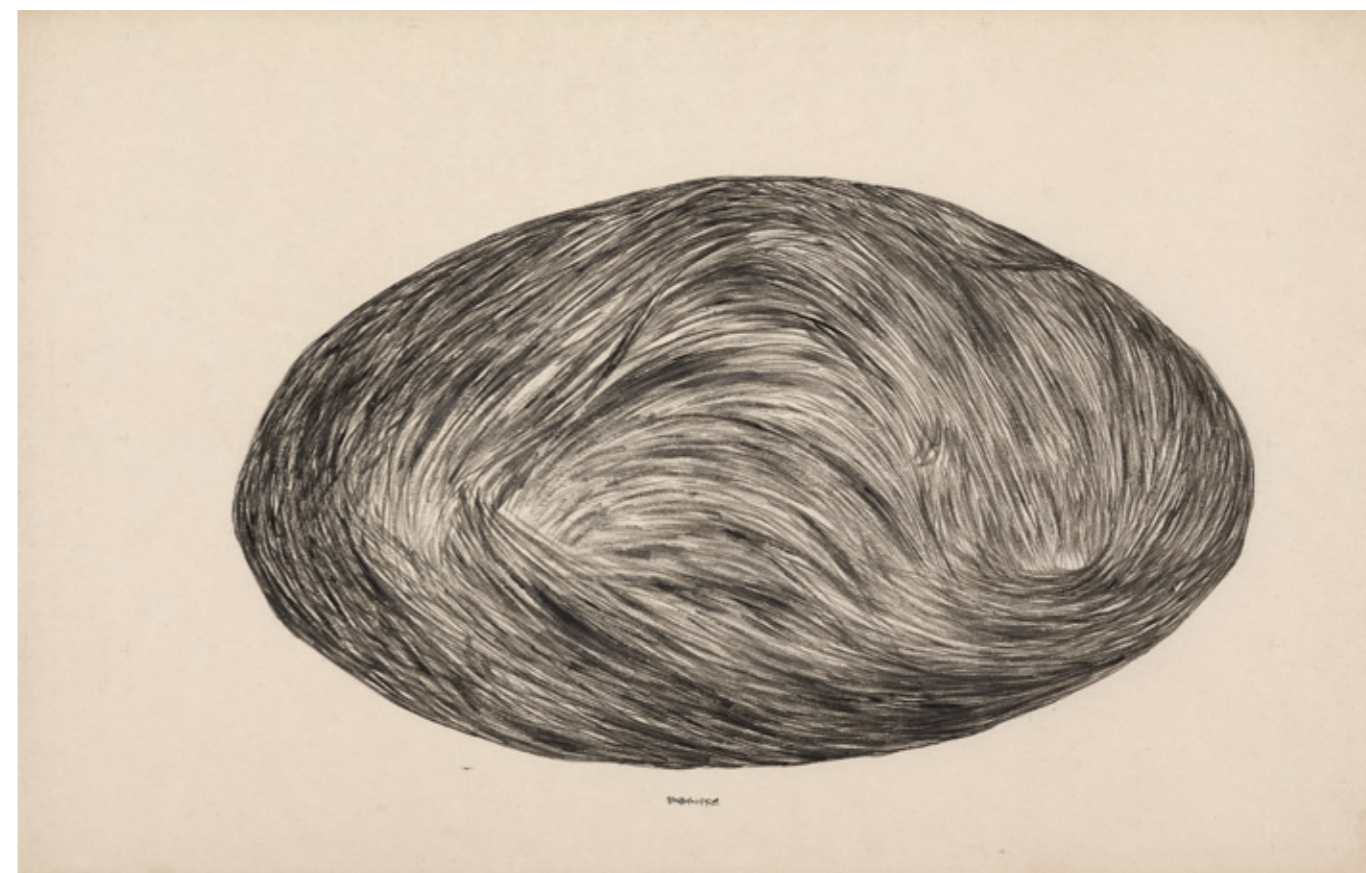
宇宙 Cosmos

c. 1981

墨、紙 Ink on paper

42 x 65 cm

蒐購 Purchase 2024.0012.002



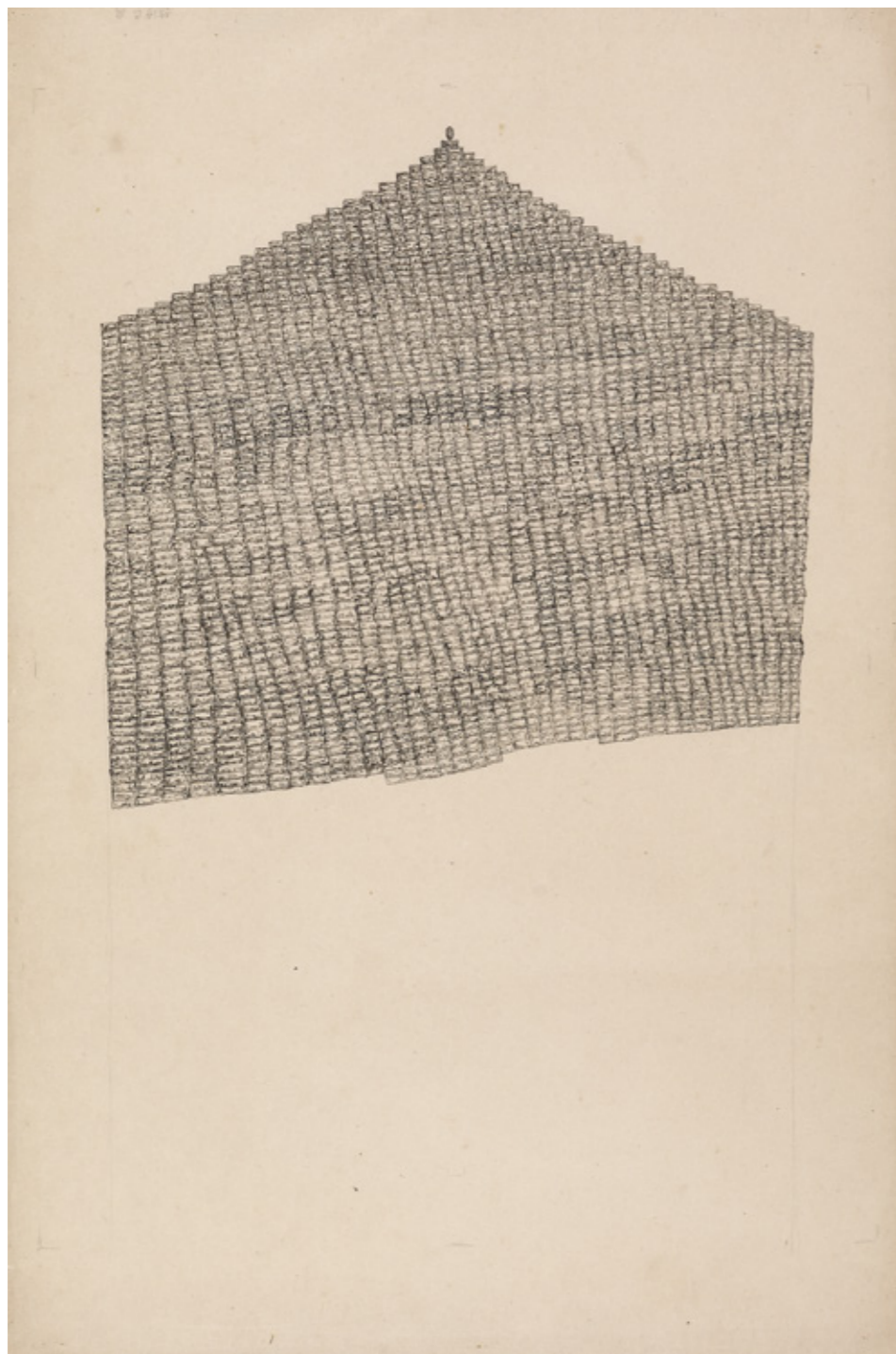
我出生的房子 The House Where I Was Born

1982

墨、紙 Ink on paper

65 x 43 cm

蒐購 Purchase 2024.0012.003



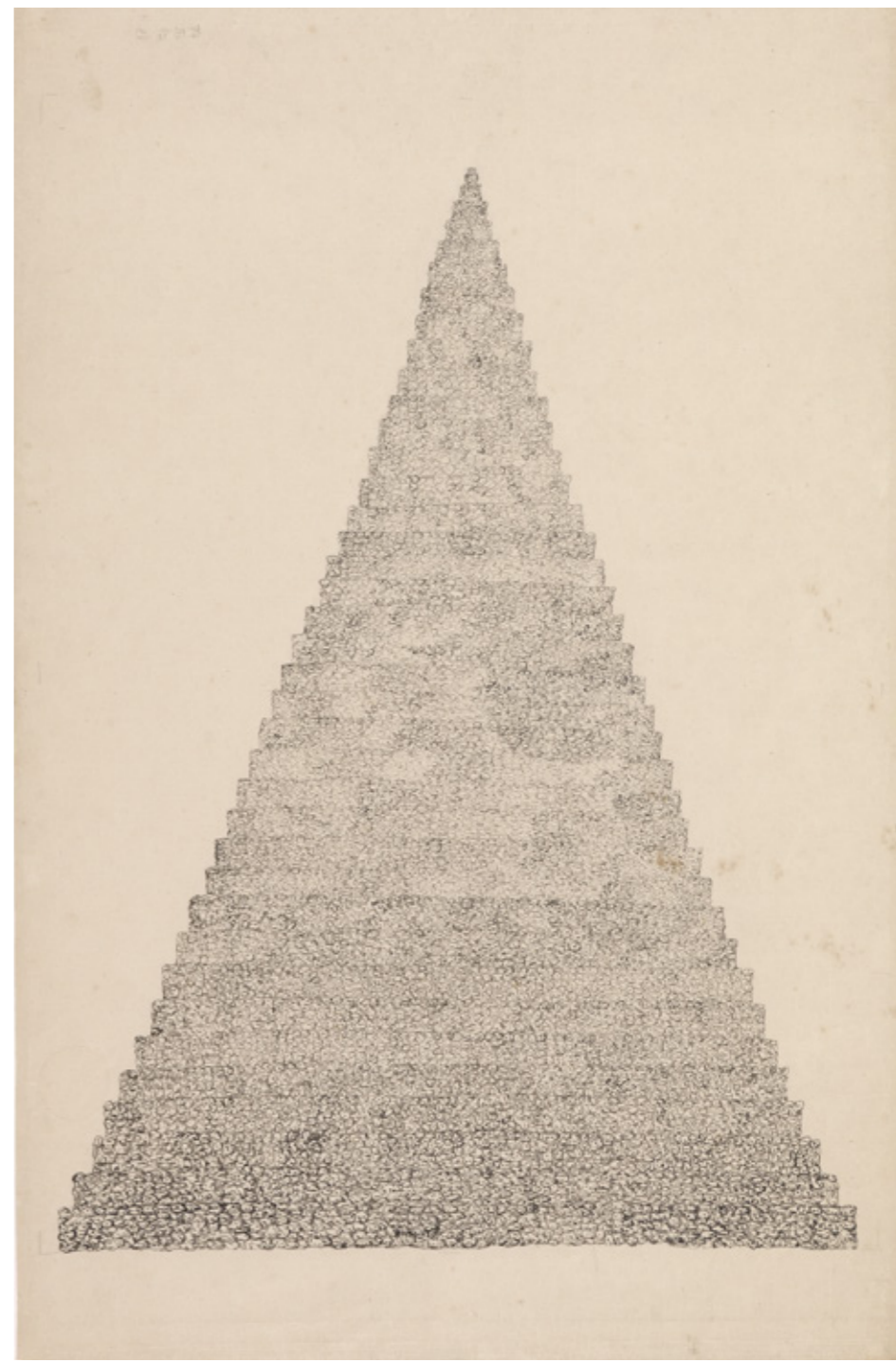
我的金字塔 My Pyramid

1983

墨、紙 Ink on paper

64 x 42 cm

蒐購 Purchase 2024.0012.004



有石 沒山 沒水 沒樹 沒花 沒獸 沒雲 靜景觀照 沒鳥 沒蝶 沒蟲 水是沙 沙是水 水是石 石是水 水是山 山是水
There Are Stones but No Mountains, No Water, No Trees, No Flowers, No Beasts, No Clouds, Gazing at a Scene of Stillness, No Birds,
No Butterflies, No Bugs, Water Is Sand, Sand Is Water, Water Is Stone, Stone Is Water, Water Is Mountains, Mountains Are Water
1997-2001
墨、紙 Ink on paper
177 x 95.5 cm
蒐購 Purchase 2024.0012.005



山水只是間間落落 落石飛葉找水水
In between the Mountains and Streams, Falling Falling Falling Stones and Fluttering Leaves Seek the Water
2007
墨、紙 Ink on paper
227 x 48.5 cm
蒐購 Purchase 2024.0012.006



狂狂花花 野野芽芽 顛顛葉葉 唱著出菸泥而不染的老歌
Mad Flowers, Wild Buds, Trembling Leaves, Singing the Old Song 'Rising from the Cigarette Ash Unstained'
2007
墨、紙 Ink on paper
232 x 51.5 cm
蒐購 Purchase 2024.0012.007



一花又開一花花 落石頂著石落 的愛憐憐
A Flower Blooms and Another Flower and Another, a Fallen Rock Atop a Rock Fallen....Tender Love
2007
墨、紙 Ink on paper
233 x 52 cm
蒐購 Purchase 2024.0012.008



梅梅蒼樹樹老無不是常
Green Green Plum Plum Trees, All Eternal
2007
墨、紙 Ink on paper
181 x 96.5 cm
蒐購 Purchase 2024.0012.009



土地是用來愛的 花是用來解放自己 現在只剩殘殘花 廢廢地
The Land Is Meant to Be Loved, Flowers Are Meant for Liberating Yourself,
Now There Are Only the Remnants of Flowers and Wasteland
2007
墨、紙 Ink on paper
181 x 96 cm
蒐購 Purchase 2024.0012.010



葉與建築 Leaves and Architecture

2007

壓克力顏料、油彩、畫布 Acrylic and oil on canvas

239.5 x 100 cm

蒐購 Purchase 2024.0012.011

