

EACH MODERN

亞紀畫廊



林亦軒，*Maui Island (Hana)*，2019，畫布油彩，122 x 122 公分

林亦軒：我們是烏龜

July 12 – September 22, 2019

Opening Reception : July 12 | 5 pm

國立臺北藝術大學 關渡美術館

Each Modern 亞紀畫廊藝術家林亦軒將於關渡美術館展出「我們是烏龜」，帶來藝術家在 2014 年至 2019 年在不同地域所創作的繪畫。林亦軒以「我們」代稱繪畫，「烏龜」隱喻時間，回顧而又正視林亦軒在時間與地域流動中的繪畫作品。該展亦有藏家作品借展。

林亦軒來自台灣宜蘭，長期旅居巴西、南美洲與紐約等地。在多樣的生活文化衝突之下，造就了林亦軒在繪畫上的精彩詮釋：它們豐富、多變、抽象、細膩而粗糙。即使林亦軒的繪畫

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隨著時間堆疊變化，他不變地探討著相同的堅定軸心：繪畫。在初到拉丁美洲時，林亦軒將生活周遭的人物、景色、與建築抽象化並且符號化。他的繪畫手法並不單一——如同拉丁美洲與台灣的多元文化般——時而塗鴉，時而拼貼，時而狂野。受美國作家傑克·凱魯亞克「垮掉的一代」思潮引響，林亦軒大膽地將繪畫的精緻性撇除，以流浪、一無所有、潦倒的態度詮釋繪畫。然而隱藏在這些鮮豔色塊之下的，也許更多藝術家所經歷的身份認同問題。



林亦軒，*Mountain is Mountain*，2019，紙上油彩、油漆、噴漆、蠟筆，150 x 138.8 公分

2017 年，林亦軒因家中的變故回到久違的台灣。在故鄉創作的作品呈現了有別於先前的穩定感：他繪製了稱作宜蘭地平線的平行線，也在台灣的石頭上作畫。這不僅是重獲歸屬感的穩定，也是林亦軒在這一年中所過的緩慢生活。然而林亦軒對於抽象繪畫的激盪在 2018 年赴歐洲觀展實再次響起，同年於 **Each Modern** 亞紀畫廊舉辦個展「林亦軒：吸管」，並於 2019 年啟程前往美國紐約 **ISCP** 國際藝術工作室駐村，取材自身畫作中的符號創作了磁鐵造型黏土。

我們是烏龜，繪畫是時間，這便是林亦軒在藝術創作中所追尋的一種最自然的方式。

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Lin YiHsuan, *Untitled*, 2013, mixed media on paper, 60 x 101 cm

Lin YiHsuan: We are Turtles

July 12 – September 22, 2019

Opening Reception : July 12 | 5 pm

Kuandu Museum of Fine Arts

Each Modern is pleased to announce Lin YiHsuan's newest solo exhibition at Kuandu Museum of Fine Arts, "We Are Turtles" brings together works by the artist from 2014 to 2019 created in a variety of locations. Lin YiHsuan uses "we" to represent his paintings, and "turtle" as a metaphor for time. In this way, through past and present time, we are invited to contemplate Lin YiHsuan's painting practice.

Lin YiHsuan is from Yilan, Taiwan but has lived and worked for extended periods of time in Brazil, and other South American contexts, as well as New York. Through the collisions of life in these various cultures, Lin YiHsuan creates his wonderful interpretations of painting: they are rich, multifaceted, abstract, delicate and rough. Even as Lin YiHsuan's practice has changed over time, he consistently maintains his focus on one plane: painting. When he first arrived in Latin America, Lin YiHsuan abstracted

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and symbolized the characters, scenery, and architecture he encountered in his life. His painting techniques are not singular, but multiplicities—like the multiculturalism of Latin America and Taiwan—at times melding graffiti, collage, in wild forms. Inspired by the philosophy of the American writer Jack Kerouac of the "Beat Generation", Lin YiHsuan boldly removes the artifice of painting and reinterprets painting with through wandering, beatific nothingness, and a "stumbling" attitude. Nonetheless, hidden under these brightly colored formations, personal issues of identity are revealed by the artists.



Lin YiHsuan, *Sense of Humor*, 2018, oil on canvas, 82 x 59 cm

In 2017, family matters forced Lin YiHsuan to return to Taiwan for an extended period. The work created in his hometown presents a sense of stability that differs from his previous paintings: he created parallel lines he calls the Yilan horizon and painted on the stones from Taiwan. This is not only the stability of regaining a sense of belonging, but also the product of a slower paced life which the artist experienced during his return. However, Lin YiHsuan's enthusiasm for abstract painting re-emerged in Europe in 2018. In 2019, he set off for the ISCP International Art Studio in New York, USA, and created magnetic works with clay to symbolize his paintings.

We are turtles, painting is time, this is the most natural way that Lin YiHsuan pursues in artistic creation.

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