

EACH MODERN

亞紀畫廊



林亦軒，吸管 3，2018，油彩、噴漆、紙、油漆紙，210 x 150.5 cm

林亦軒

吸管

November 13 - December 22 2018

Opening Reception : November 13 Tue. 7 pm

Each Modern 很高興宣佈 11 月份的重要展覽－台灣年輕藝術家林亦軒個展「吸管」。展覽將以藝術家 2017 年至今的新作為主－儘管新作擴展至布面、紙上油畫與石頭彩繪等相異媒材，林亦軒卻在創作上更專注繪畫的本質探索：線、面、藝術家性，而將過去長年旅居拉丁美洲所面對的身份問題隱藏畫作之後。林亦軒「吸管」會是傳達如何以反動的方式相信繪畫的一次展覽。

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2017 年林亦軒因個展（於 Each Modern 前身亦安畫廊台北）緣故回到久違的台灣。展覽後他經歷長時間於醫院的陪伴、父親的離世、並決定在宜蘭家中與十五年未一起生活的母親共度一段時日。這段期間林亦軒作品出現地平線般的線條，顯示他重新獲得一種歸屬感的穩定：他稱之為宜蘭的地平線，而稱這一年多以來是一次很慢很慢的生活。地平線的出現引發他對於線條的研究興趣—過去他繪畫中的線條總是低限又大膽的，像是革命份子用刀刻劃的字句般深刻，卻又有些青少年之夢的年輕與坎坷—這個興趣到 2018 年夏天前往歐洲，重新觀看後印象派作品後到達一種高度統合性的激盪：顏色為何且如何變得更加重要，形狀為何且如何變得更加重要，情感為何且如何變得更加重要？

今日我們很容易把嘩眾取寵的符號、色塊、抽象當作品味的一種，又很容易把穿鑿附會的議題、敘事、具象當作學術的必要。但我們不能因此就說線條、形狀、顏色、表面、筆觸這些關乎繪畫最核心的東西，已經不可能誕生再向前進的紮實發展，更不能因此就說早已沒有任何藝術家還懷著渴望，讓繪畫這些最基本的東西變得更強大。林亦軒在近期訪談中談到：

「我一直很避開以議題去討論繪畫，這也是為什麼我離開台灣的學院體系。例如我一開始發展塗鴉作品，並不是我關心它與社會的關係，而在於它的綜合性與自由性，你可以畫紙上、畫牆壁、畫地板、也可以用各種媒材—而其實我到巴西以前我的繪畫就是一直在陳述方法。當然在拉丁美洲移動的經驗，讓整個創作會關乎敘述這些背景，但事實上是不是如此都無所謂。我的繪畫一直是關於“怎麼畫”，尤其這次去歐洲更有感觸，後印象派時期的韻味很深，是更貼近我想要畫的東西。而這當中，輪廓、色彩、塗繪是我特別有興趣的。有時候我會認為我為什麼要繼續畫畫？單純是我喜歡塗滿的感覺，以及這當中所有可能彙整的思考與技術。」

在這批新的繪畫中，林亦軒一直強調它們，直到它們幾乎成為抓住我們眼睛瀏覽的唯一東西。但同時林亦軒也明白，他的繪畫仍然必須具有某種代表性的外觀，甚至它們是奇怪的、不規則的形狀也可以，他必須讓它們成為獨立的東西，以避免自己落入今日那流行品味的抽象作品的圈套。這些奇怪的小東西和林亦軒的個人主題連結地非常清楚，從他早期作品中的蚊子，到現在的蝙蝠、眼睛、吸管、旗子、文字，都是將與他生命時間軸交錯的物件給予最大規模的變形—通常以一種俏皮、孩童般拙劣的方法、同時呈現符



林亦軒，水手執照，2018，油彩、油漆、畫布，

90 x 84.5 cm

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號閱讀的雙關趣味。例如蝙蝠成為了領結、糖衣、飛行器，來自漫畫人物的眼睛成為了鈕扣、陀螺、星星。林亦軒不但沒有放棄形狀，他還將它們在空間不斷並置，從中尤其看到馬蒂斯對他的影響：表面非常重要。顯然，它們幾乎都在表面上，它們處於一個非常淺的空間，也就是回到線與色彩的空間。

此次完成的三件大作〈吸管〉，像是強調林亦軒的潛意識裡有一種自然的造型語言，這種語言經由他過去、以及這兩年的生活經驗的掙扎而逐漸完成。這些掙扎明明來自社會環境與現實壓力，但對林亦軒這樣一個藝術家而言，最理想的掙扎卻不是源自於此：那跟成人的掙扎不同，是一種找尋創造力的那種掙扎。掙扎也必須要有平衡。閱讀和文學是林亦軒平緩或放逐自我的另一面，是他以知識去平衡他的敏感的途徑。〈吸管〉中，他刻畫上美國詩人 **Kay Ryan** 的一首詩〈露 Dew〉—他說他的繪畫依然只是風景。

或許我們閱讀到的林亦軒，是既是風景又不是風景—既是這個又不是這個的樣子。或許這就是最自然地做藝術的方式。



林亦軒，吸管 2，2018，油彩、噴漆、紙、油漆紙，  
206 x 150.5 cm

露

**Kay Ryan**

像綠色獨木舟中的豌豆一樣整齊  
像小珠串成一串謹慎  
沿著一片草葉坐著露珠

但沒有附著並受到它們的重量影響  
如果它們積累 它們會滑倒

早晨太陽下的綠舌  
進入潮濕  
它們 走了

### 【展覽訊息】

林亦軒

吸管

**November 13 - December 22 2018**

**開幕酒會：November 13 Tue. 7 pm.**

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Lin YiHsuan, Straw 3, 2018, oil, spray, paper, paint paper, 210 x 150.5 cm

**Lin YiHsuan**

**Straw**

**November 13 – December 22 2018**

**Opening Reception : November 13 Tue. 7 pm**

Each Modern is pleased to announce "Straw," a solo exhibition by Taiwanese artist Lin YiHsuan, presenting the artist's latest works since 2017. Expanding to various materials like canvas, oil on paper, and colored stones, the new works focus on exploring the essence of painting: line, surface, and artistry. The exhibition expresses his belief in painting in a reactionist way.

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In 2017, Lin YiHsuan returned to Taiwan from Latin America, where he resides, to stay with his family in Yilan after his father's passing. During this period, the emerging horizontal lines present in his work indicates an affiliation with a regained sense of home, which compelled him to explore lines. The interest continued through to the summer of 2018, during a visit to Europe, and approached something of an integrated agitation after encountering the works of Post-impressionism: why and how do colors become more crucial? Why and how do shapes become more crucial? Why and how do emotions become more crucial?

"I always try to avoid discussing painting from the view of subject-matter and that is the reason why I left the academic system of Taiwan. For example, I developed graffiti in the beginning due to its integrative and freedom, instead of its connection to society. You are able to paint on paper, paint on the wall, paint on the floor, and use all kinds of materials – in fact, my painting was always stating the method before I moved to Brazil. Indeed, the travel experience in Latin America makes my work primarily focused on those backgrounds. But actually, it doesn't matter. My painting is always about 'how to paint'. I felt this more, especially after my trip to Europe. Post-impressionism fascinates, it is closer to what I tend to paint. I am specifically interested in the outlines, the colors, and the paint. Sometimes I ask myself why should I continue to paint? It is because I like the feeling of fullness with paint, and all thinking and technique that could be possibly comprehended." said Lin YiHsuan in a recent interview.



Lin YiHsuan, Straw 1, 2018, oil, spray, paper, paint paper, 201.2 x 150.5 cm

From the mosquitos of his early works to the current bats, eyes, straws, flags, and text, he maximally transforms the objects that he encounters in his life. For instance, the bats are now ties, sugar coating, and aircraft; the eyes from a comic figure are now buttons, gyres and stars. Lin YiHsuan does not give up on shapes, he consistently apposes them in space, and the influence from Matisse can be

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observed: the surface is important. Obviously, they are mostly on the surface. They now exist in an extremely thin space, a space that returns to line and color.

The three large works titled "Straw" seem like an emphasis on the natural language of shapes within Lin YiHsuan's subconsciousness. This language is gradually completed by his past and his life experience from the last two years. For an artist like Lin YiHsuan, his ideal struggle is seeking creativity, yet literature is the calm and self-exiling means of balancing his sensitivity. Through "Straw", he inscribes a poem "Dew" by an American poet Kay Ryan; in spite of this he claims his painting are still landscapes.

Dew

Kay Ryan

*As neatly as peas  
in their green canoe,  
as discreetly as beads  
strung in a row,  
sit drops of dew  
along a blade of grass.*

*But unattached and  
subject to their weight,  
they slip if they accumulate.*

*Down the green tongue  
out of the morning sun into the general damp,  
they're gone.*

## [ Exhibition Information ]

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