



林亦軒，謝謝，紙上油彩、噴漆，150 x150 cm

## 林亦軒：密度 Lin YiHsuan : Density

Each Modern 亞紀畫廊

25 July - 2 September 2023

展覽導覽與新書導讀 Exhibition Tour and Book Launch | 3 p.m. Sat. 29 July

開幕酒會 Reception | 4 - 6 p.m. Sat. 29 July

亞紀畫廊很榮幸將於7月25日舉辦林亦軒個展「密度」，這是藝術家在畫廊的第四次個展，也是5月底參加畫廊週北京藝訪單元同名個展的延續。林亦軒也將發表第一本畫冊，集結2015年至今的創作，及與藝術家陳敬元的深刻訪談。藝術家將於7月29日舉行展覽導覽與新書導讀。林亦軒於沖繩南城美術館個展「太陽的鉛筆」、嘉義市立美術館群展「我們在此相遇」亦同時展出中。

人類對於世界的選取，從一種外在被動、受制於時空限制的情狀，轉換到另一種受制於價值限制的內在被動，這最終影響了藝術風格與品味的形塑，但始終有一群企圖突破它們的藝術家與鑑賞者。在上世紀的同一年份，一群懷抱如此理念的藝術家來到法國巴黎，啟蒙了中國當代藝術的新篇；一百年後的藝術家是否還能透過地理性與文化性的衝擊與學習，揉合出嶄新的藝術形式？

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左：林亦軒，文明和進化，2022，畫布油彩、噴漆，144.2 x 150.2 cm



右：林亦軒，野花，2023，畫布油彩、噴漆，154.5 x 150.2 cm

拉丁美洲的獨特性給予旅居該地十四年的林亦軒有別於西方藝術中心以外的養分，在當代藝術擴大至多元、混種觀點以重新定義歷史的當下，他提供了東方抽象繪畫如何再演進的一個例證。抽象繪畫本身就是一個待解密的形式，零碎、綿延、慵懶、精密、單詞、短語、長歌、圖像，創造出象徵主義詩歌所承載的意義、以及相似的隱喻感或多重性。回顧歷史，前衛抽象繪畫的進程在世界各地產生互為呼應的連結，吳大羽的勢象、李仲生的潛意識、到李元佳的線條與宇宙點、與東京、巴黎、義大利、之間的前衛藝術的同時發生，而巴西作為南半球或拉丁美洲抽象表現最興盛的國家，卻以關注「Forma 形式」為概念的非客觀抽象理論，延伸出另一種抽象繪畫的面貌。林亦軒繪畫中色彩、形式的大膽與反差，以及來自於拉美社會中習得的生活感，在過去五年內已經成為創作的一種基調。

## 藝術史

而林亦軒近年的創作中，因 2021 年親訪米羅作品而引發的研究，在米羅的繪畫、觸感表面、搖擺、有機的節奏中，看到了放下主導藝術史長達半世紀之久的抽象表現主義、立體主義藝術的緊湊幾何的可能。米羅堅持認為，他繪畫中的圖像都不是抽象的，他經常使用 Peinture 這個標題來表明他的立場，即他正在創作「純繪畫」，他的表達實際上本身就是一種現實，這與林亦軒自始以來喜好說明自己是畫家、稱自己的作品為圖的觀念一致。林亦軒從抽象傳統中，還熱衷於重探史前繪畫的原始與有機，他相信繪畫的工具即使走入現代，但與史前人類為滿足其需求與活動而創造的純粹繪畫能夠相應，它們可以逃脫僅僅是形式上的抽象，而真實地被內在的生命力所鼓舞。

林亦軒，半個太陽，2022，畫布油彩、噴漆，180 x 130 cm



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### 線條

鬆散、流動、穿插，這些看似自發的創作實際上都是經過深思熟慮與計劃的。林亦軒在畫布上下筆之前，每一幅、甚至每一線條，都先在白紙上以素描形式先勾勒，以一種有條不紊的方法來召喚一個顯然是衝動創造的、未定義的、具有多重意義的畫布空間。這些線條除了關乎藝術家在自然與日常中觀察到的形狀，也是藝術家對馬蒂斯、畢卡索、巴斯基亞、八大山人的研究。但正是通過這樣一個精心準備的過程，讓林亦軒可以更自由發揮，就像在夢的影響下掌握了控制的能力般，在一個被釋放的空間裡結合了現實和神秘。



左：林亦軒，群居生活，2022，紙上油彩、噴漆，150 x 150 cm

右：林亦軒，無題，2022，畫布油彩，49.8 x 69.8 cm



### 文學

融合這種夢幻意象和最根本、互久的繪畫質地，林亦軒如其他偉大的抽象藝術家一樣，生活圍繞著對文學的熱愛—最初前往拉美的驅動力中，旅遊文學、拉美魔幻文學、垮世代文學是最重要因素—由此看來，林亦軒自始便已註定一種融合的氣質，各地風土所成長出的文學、顏色、形式、文字、圖像和意義相互競爭並相互聯繫，創造出一種新的、更豐富的表達語言，它同時是一個自由的空間，如同林亦軒生活還需要的海洋、陽光、綠葉，以及在拉美社會中遇到的種種經歷與疑惑，然後與藝術的神秘形成鮮明對比。透過此，林亦軒「夢想」與「現實」兩種明顯相互衝突的狀態帶入畫面，他作品中的純粹之所以能夠被感知和理解，是因為它亦是如此的轉瞬即逝，沒有任何形而上學的意圖，也沒有任何理論的探索可以將林亦軒被定義在某種特定的學術框架：唯有這樣的開放與重新思索，才能解釋林亦軒嶄新的抽象繪畫。

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## 關於藝術家

林亦軒，1985 年生於宜蘭，2009 年前往拉丁美洲生活與創作，曾居住宏都拉斯、阿根廷，最終落腳巴西。近年重要個展包括 2023 年沖繩南城美術館「太陽的鉛筆」、畫廊週北京與台北亞紀畫廊「密度」、2021 年台北亞紀畫廊「一個叫木材的傢伙」、2019 年巴西聖保羅「在星空下」（為該年古裡提巴雙年展會外展）與台北關渡美術館「我們是烏龜」、2018 年台北亞紀畫廊「吸管」、2017 年費城 Basin「Baby Danger Baby Extraño」與亦安畫廊台北「河馬啊」、以及 2016 年紐約 Jeffrey Stark「A Chicken and a dog, they walk」等；重要聯展包括 2023 年嘉義美術館「我們在此相遇」、2019 年香港 Simon Lee Gallery「夏日外出」與台北亞紀畫廊「李元佳與年輕藝術家」、2018 年宜蘭美術館「詩意的凝視：宜蘭美術館典藏特展」、2016 年洛杉磯 Moran Moran「Paper in Practice」與台北雙方藝廊「寫生：書寫與繪畫」、2014 年紐約 Suzanne Geiss「That's the neighbor, always dressing these boulders in the yard」、2013 年聖保羅 Instituto Figueiredo Ferraz「Olha e escolher」、以及 2011 年台北鳳甲美術館「當代素描展」等。林亦軒曾參與 2019 年聖保羅與紐約 ISCP、及 2013 年洛杉磯 18 街藝術中心的駐村計劃。



## 藝術家自述

密度是指物體或物質在單位體積內的質量或數量，密度是一個討論繪畫的重要概念，它指的是畫面中物件或元素的分布密度。簡單來說，就是指在一個畫面中，物件或元素的數量以及它們在畫面中的分布狀態。它可以決定畫面的視覺、節奏和動態感，反之平靜與安定等等。

我也想從美學的方向，探討繪畫密度，自然和直觀的表現方式探索繪畫中的原始性。原始性常被視為一種追求真實、純粹、自由的表現方式。繪畫中的原始性可以表現為畫作中具有強烈的自然、野性、原始的元素和感覺，呈現出未受社會影響的自然本質和本真。我覺得自己似乎打開一個箱子，不斷發現新的東西。當繪畫從『動機』轉向『意義』以後，我不太清楚如何形容找到什麼，但是我總是在箱子裡找到令我有興趣的東西，有些令我感到疑惑，有些十分新奇如此簡單俐落。以創作者的角度，很多知識都已經有了答案，而我們卻總是在學習如何處理作品，尋找什麼是現代，卻遺忘除了技術、理論、知識之前『人』的狀態和本質。

此次展覽以密度拋出繪畫視覺表現的形式之外，另一方面是創作時內心的心理狀態和情感滿載。



Lin YiHsuan, Recent Songs, 2022, oil and spray on paper, 150 x 150 cm

## Lin YiHsuan : Density

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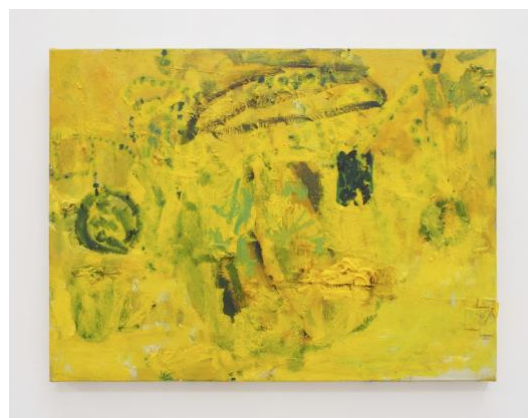
Each Modern is pleased to present *Density*, São Paulo based artist Lin YiHsuan's fourth solo exhibition with the gallery. *Density* is also the extension of the artist's debut at Gallery Weekend Beijing in May. Lin' first monograph collects works from 2015 with a conversation with artist Chen ChingYuan will be released on 29 July. Simultaneously Lin's solo exhibition *The Sun's Pencil* at Nan Jo Art Museum, Okinawa, and group show *Here is where we meet* at Chiayi Art Museum are on view.

The evolution of human perception has transformed from a perspective dominated by external, spatiotemporal limitations to an inner perspective influenced by values, profoundly affecting the formation of art styles and

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preferences. Yet, there have always been artists and enthusiasts daring to break through these constraints. A century ago, a cadre of artists embracing this philosophy embarked on a journey to Paris, France, sparking a revolutionary chapter in contemporary Chinese art. As we stand a hundred years later, we pose the question: can artists forge innovative art forms by merging the influences and lessons drawn from diverse geographical and cultural contexts.



Left Lin YiHsuan, Wildflower, 2023, oil and spray on canvas, 154.5 x 150.2 cm

Right Lin YiHsuan, Untitled, 2023, oil on canvas, 30 x 40.2 cm

The distinctive cultural landscape of Latin America has deeply nourished Lin YiHsuan during his fourteen-year sojourn, providing a lens distinct from the conventions of Western art. As contemporary art broadens its scope to embrace diverse and hybrid perspectives, reinterpreting history, Lin exemplifies the potential evolution of Eastern abstract painting. The realm of abstract painting is a complex, cryptic medium, fragmented yet continuous, leisurely, yet precise. It conjures a tapestry of words, phrases, songs, and images, crafting nuanced symbolism, metaphorical connotations, and multiplicities. Historically, the evolution of avant-garde abstract painting has woven a global web of interconnected influences, from Wu Dayu's 'Shi Xiang,' Li Chun-Shan's explorations of the subconscious, to Li Yuan-chia's lines and Cosmic Point. These developments have occurred in parallel with avant-garde movements in Tokyo, Paris, and Italy. Within this global dialogue, Brazil, the most prosperous hub for abstract expression in Latin America and the Southern Hemisphere, has offered fresh insights by focusing on the non-objective abstract theoretical concept of 'Forma.' In Lin's paintings, the vibrancy and contrast of colors and forms, informed by his immersion in Latin American life, have become dominant themes over the past five years.

## Art History

In Lin's most recent works, a visit to view Miró's art in 2021 ignited an exploration into the compact geometries inherent in Abstract Expressionism and Cubism, two movements that dominated the art world for half a century. Lin discerned these elements within the textural surfaces, organic rhythms, and imagery in

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Miró's oeuvre. Miró himself claimed that his paintings were not abstract, often titling his works 'Peinture' to underscore his commitment to 'pure painting,' which he viewed as a reality in itself. This echoes Lin's own longstanding inclination to identify as a painter first and foremost, constantly referring to his creations as 'pictures.' From the abstract tradition, Lin harbors a keen interest in reinvigorating the primal and organic components found in prehistoric art. He contends that as painting tools have advanced in the modern era, they can still resonate with the essence of paintings created by prehistoric humans to satisfy basic fundamental needs. He posits that these paintings can transcend mere formal abstraction to be deeply imbued with intrinsic vitality.



Lin YiHsuan, Cinnamon and Patience, 2022, oil and spray on canvas, 149.5 x 148.2 cm

## Lines

Fluid, loose, and interwoven, Lin's seemingly spontaneous methods are the result of meticulous planning and arrangement. Each composition, each individual line, is initially sketched on blank paper before it is rendered on the canvas. This enables Lin to curate a canvas space that appears impulsive and undefined, yet is laden with intricate layers of meaning. These lines echo the shapes Lin observes in nature and everyday life and reflect his extensive studies of Matisse, Picasso, Basquiat, and Bada Shanren. It is through this methodical preparation that Lin is able to express himself more freely, as if he has gained the ability to control under the influence of dreams, fusing reality and mystery within a liberated space.

## Literature

Fusing ethereal imagery with enduring painterly elements, Lin YiHsuan's life, much like that of other abstract masters, is deeply intertwined with a passion for literature. His move to Latin America was fueled by his fascination with travel, the fantastical qualities of Latin American Magical Realism, and the raw, unfiltered perspectives of Beat Generation literature. From the onset, Lin was destined to blend various elements: literature, color, form, words, images, and meanings, all nurtured by diverse cultures, vie and intermingle, forging a new language of expression. His life requires a space as boundless as the ocean, as radiant as sunlight, as verdant as cadmium-green leaves. The experiences and uncertainties encountered in Latin American society starkly contrast the enigma of art, yet Lin incorporates these seeming contradictions of 'dream' and 'reality' into his paintings. The reason the purity in his works can be perceived and understood is because it is so fleeting, without any metaphysical intent. No theoretical exploration can define Lin YiHsuan within a specific academic framework: only such openness and reconsideration can explain Lin YiHsuan's innovative abstract painting.

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## **About the Artist**

Lin Yihsuan relocated to Latin America in 2009 and has since lived in Honduras and Argentina. Currently, he lives and works in São Paulo. Lin's recent important solo shows include "The Sun's Pencil" (2023) at Nanjo Art Museum, Okinawa, "Density" (2023) at Gallery Weekend Beijing and Each Modern, Taipei, "a man called log" (2021) at Each Modern, Taipei, "Sob o Céu Estrelado" (2019) at Ateliê Fidalga, São Paulo, "We are Turtles" (2019) at Kuandu Museum of Fine Arts, Taipei, "Straw" (2018) at Each Modern, Taipei, "Baby Danger Baby Extraño" (2017) at Basin, Philadelphia, "Argh. Hippos." (2017) at Aura Gallery Taipei, Taipei, and "A Chicken and a dog, they walk" at Jeffrey Stark, New York. Lin's recent group shows include "Here is Where We Meet" (2023) at ChiaYi Art Museum, "Out of Summer" (2019) at Simon Lee Gallery, Hong Kong, "Li Yuan-chia and the Homages to" (2019) at Each Modern, Taipei, "Poetic Gaze: Yilan Art Museum Collection Exhibition" (2018) at Yilan Art Museum, Yilan, "Paper in Practice" (2016) at Moran Moran, Los Angeles, "Seize the Life: Contemporary Writing and Painting" (2016) at Double Square Gallery, Taipei, "That's the neighbor, always dressing these boulders in the yard" (2014) at Suzanne Geiss, New York, "Olha e escolher" (2013) at Instituto Figueiredo Ferraz, Sao Paulo, and "Drawing Now: Contemporary Taiwanese Drawing" at Hong-Gah Museum, Taipei. Lin has also participated in residency programs at Ateliê Fidalga, Sao Paulo (2019), ISCP, New York (2019), and 18th Street Art Center (2013).



## **Artist Statement**

Density is the substance's mass per unit of volume and is a significant concept when discussing paintings. Density refers to the distribution of elements settling visual rhythm and dynamics, harmony, and stability in images.

My pursue of painting is to explore the density and its liberated originality aesthetically. Originality is often seen as an expression approach to showing the essence and authenticity yet to be socialized. It is similar to opening up a box to discover constantly. When painting transfers from 'motive' to 'meaning,' it became difficult to describe what can be found, but I always find them entrancing, mysterious, sometimes unadorned but intriguing. Nowadays, the world has been decrypted, 'Density' conveys the human's nature of wonders which has been long forgotten, and reminds us its supreme than technology, thematic, and knowledge.

Density put forward the visual expression with my recent inner and intellectual essence.