林宏信
LIN HUNG-HSIN 2016

微量
裂解
A COLLECTION OF MICROCRACKS
的總和
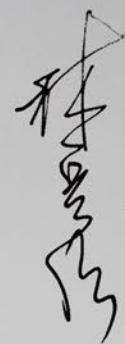
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PREFACE

人，何謂「究竟真實」，人生充滿各種遭遇，環境裡經常有著變數與機會，然而這一切的背後又是代表著什麼呢？

林宏信的作品均以「人」為主軸，因為人沒有永恆不變的，只有如何安排適度，觀照反省，用來感知自身與天地、自然、萬物的關聯，是虛實還是擁抱，是迎合或是逃脫，這都只能用「心」不斷地去溝通生存方式，體驗到什麼才是最後的真實，答案自然揭曉。畫面中人臉多見扭曲，好似欲在紛亂裡如何尋求解脫，但「心」的感知作用，顯現形象上的不安、穩重、沈著或是謹慎，說明著誰能獲得相對的穩定，誰有體力，誰又能站穩腳步，就有希望獲得真實的解脫或提升。尋找心靜穩定本就是人生當中最重要的課題；然而，人類多紛爭，可曾知心若不爭，自然受歡迎，心不強求，豐盈多知足的真理，倘若「心」強而動盪不堪，何能獲知其中真味，又如何在擁有榮觀後，身處超然？這都意味著必須著重內在修為，相由心生變的實質意義。

在這社會上，要忘記自己的身份地位，回歸到一個單純的人，這是很不容易的，回歸根源就是自己的「心」，把世間的一切差異都化解，都以平常心看待，單純的思維獲得單純的生命，若能體會到這個基礎，心自然穩定。若時常用心與他人爭鬥，將會離根源越來越遠，這是不難想像的。

People, what is the "ultimate reality"? Life is full of all kinds of experiences, we are constantly surrounded by variables and opportunities, but what is really hidden behind it and what does it represent?

With no exception, Lin Hung-Hsin's artworks focus on "people". No one and nothing is eternal, the only question is how to properly apply measures and take care of self-examination in order to perceive the relation between oneself and the world, nature and all things on earth, and to identify whether it is an actual situation or an embrace, whether it is pandering or evading. Only by following "heart" it is possible to understand the way of life and to experience the last reality, because only then the answer unveils itself naturally. In the paintings, people's faces are distorted, they seem to be seeking for the relief in a chaotic place. Restlessness, steadiness, calmness or cautiousness appearing in the images reveal who can obtain a relative stability, who is strong, and who stands firmly on the ground. Perceiving with your "heart" brings forth hope that liberation or enhancement can be acquired. Finding calmness and stability is the most important challenge in life, but people have many disputes. If one understands things without struggle, the fame comes naturally. If one's heart is not insistent, he/she can find more contentment when facing truth. If the "heart" is in turmoil, how to learn what is true and how to hold oneself aloof from indulging in wealth? One must focus on inner cultivation to thoroughly understand the significance.

In this society, forgetting your status and being a simple person is not that easy. Returning to your roots equals finding your "heart". Reconciling all the differences in the world with a calm attitude and simple thinking leads to a simple life. If we are able to understand this basis, our hearts will be naturally stable. If our intentions often contend against others' intentions, the distance to our roots will become bigger and bigger. This is inconceivable.

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尊彩藝術中心 董事長 余彥良
President of Liang Gallery, YU Yen-Liang

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模控機器中的「裂解人」—談林宏信作品中的劇場性

文｜陳貺怡
國立台灣藝術大學美術系所副教授

林宏信的創作向來都聚焦於「人」，從 2011 年的《晃遊者》系列開始到這次（2016 年）的《裂解人》系列，他創造了一個人物：小平頭、白色的臉龐彷彿上了妝的默劇演員，又像戴著「能面」的能劇演員，通體漆黑，但末梢的手掌卻像血一般鮮紅。如此怪異的人物，或獨自一人，或成群結隊，或坐、或站、或閒步、或行走、或運動、或安靜沉思，或比手劃腳；他們出現在各種不同的情境之中：電視台、畫室、都市叢林、電路板，甚至只出現於完美平塗的色面之前。但無論身處何處，都像是彼此互不相干，毫無關聯。更令人疑惑的是，他們經常閉著眼睛，似乎連彼此與彼此之間，或與觀眾之間視線接觸的可能性也因此被阻絕了。偶爾出現幾隻張開的眼睛，卻又投射出魅惑的眼神，令人在如此的目光下不知如何自處。當觀眾凝視著這些極度神秘的人物時，很難不發出如此疑問：這些人物意味著什麼？他們象徵著現實生活中的你我嗎？我們究竟應該如何看待這些人物呢？

再看他的繪畫手法，即會發現少有繪畫應有的溫度：臉上帶著微妙的表情，看起來相當冷酷的主角，被以攝影般寫實的技法呈現出來，但僅止於臉龐和手部；畫面的其餘部分則充斥著完美而筆直的線條，銳利的邊緣，極度壓縮而顯得抽象的空間，經常透過機械化的程序塗繪與印製的色面，幾乎沒有筆觸。主角的黑白映襯出背景的絢爛，用的是極度吸睛的數位化色彩以及人造光線。冷凝、準確、乾淨，沒有留下任何餘地給畫家的情感和他的手所可能造成的意外。這樣的特質強烈地吸引著觀眾的目光，也因此透過他的繪畫我試圖談論的不是繪畫的一般特性，而是從戲劇移植而來的「劇場性」（théâtralité/theatricality）。

「劇場性」的概念隨著「現代性」（modernité）而鵲起，但是直到 1960 年代末才在 Michael Fried（1939- ）等藝評家的筆下被理論化。Michael Fried 在他的經典之作《藝術與物性》（Art and Objecthood, 1967）中認為低限藝術的「特殊物件」（specific object）危害了現代主義對於媒介特性與自我指涉的追求，並且直指此害來自於「變質的感受性與由戲劇而來的曲解[1]」。但此危害現代繪畫的劇場性卻出人意料地引起不同領域藝術家的高度興趣，特別近年來更活躍於造形藝術的領域，藝術家們紛紛據以思考藝術之間的跨域移位，以及反省觀眾相對於作品的觀看位置。這樣的討論

1. Michael Fried, "Art et Objectité" (1967) in *Contre la théâtralité. Du minimalisme à la photographie contemporaine*, Paris, Gallimard, coll. NRF Essais, 2007, p. 136.

微量裂解 I
MICROCRACKS I
2016
油彩、畫布
Oil on canvas
155×155cm

在二十世紀下半葉逐漸衍生出各種非傳統的藝術形式，例如偶發、事件、表演、現地製作與裝置，並逐步延伸為博物館中的戲劇或表演，例如倫敦泰德美術館 2007-2008 年的展覽《世界是一個舞台》（The World as a Stage）。但是在這樣的發展中，我們不能忽略戲劇與繪畫的關聯在現代藝術之前早已發生，所以當我們討論有關於造形藝術中的戲劇性時，從繪畫出發是相當恰當的。

古典繪畫將繪畫空間視為一個舞台，在其中發生一個故事（historia），並且透過一定的程序給予固定的觀看方式：觀眾的視線通常被透視系統引導，以致於創造了「另一個空間（un espace autre），變成他者的空間（espace de l'autre）－很合理的是虛擬的空間－並且讓位給主題的相異性（altérité）與虛構（fiction）湧現 2。」因此古典繪畫乃是為了被觀看而創造，像戲劇一般，失卻了觀眾的在場即無法自我定義。然而，Michael Fried 從狄德羅（Denis Diderot, 1713-1784）的沙龍評論中得到了啟發，認為十八世紀中葉以來的繪畫，強調的是「反劇場性」（anti-theatricality），也就是完全無視於觀者的視線與觀者是否在場，畫面中的人物完全旁若無

人地沉浸（absorbés）於某一事件所引起的情感之中，假裝畫作前面並沒有觀者，例如 Jean-Baptiste Greuze（1725-1805）的某些畫作。然而，矛盾的是，馬奈（Édouard Manet, 1832-1883）卻又放棄了這種「反劇場性」，因為他在畫中重新強調已經被排除的觀者的視線，重新將劇場性，也就是觀眾帶回繪畫之中，而他所批判的低限藝術也正依循著如此的路線。所以所謂的劇場性的關鍵，似乎正在於繪畫是否能不需要觀眾而自主存在，以及觀看者與被觀看者之間的關係。

事實上，從當代藝術創作的角度來看，劇場性具有兩個完全相反的層面：一方面，作為「框」（cadre）來使用，即所有時間與空間中的的場景部署（mettre en scène），使作品被「框」出來，而觀眾以自外於舞台的角度觀看；另外一方面，正好相反的，是「框的消解」，將作品戲劇化到一個程度，使作品 / 演出者與觀眾之間的界線被抹除，甚至觀眾被納入作品之中。這兩個看似互相背反的層面，事實上並無衝突。歸根結底，即「戲如人生，人生如戲」的原理，因為戲劇最基本也最明顯的概念即產生於「現實」與「虛擬」的二元對照（dichotomie）之中。正如戲劇史告訴我們的，「戲劇的」

2. Josette Féral, "La Théâtralité. Recherche sur la spécificité du langage théâtral", *Poétique*, Septembre 1988, p. 348.

（théâtral）這個用語，總是擺盪在正面與負面的用法之間，被認為不切實際而與現實生活對立，但矛盾的是，它卻又同時是現實生活的再現（représentation）。而劇場空間與真實空間事實上相當難以劃分：「*此（場景）空間乃是一種有意識的行動的結果，它或者來自表演者自身…或者來自觀眾，後者的視線創造了一個足以湧現虛構的空間的界線…但此一視線毫無二致的投向所有的事件、所有的行為舉止、所有的身體、所有的物件，以及所有的生活的與虛擬的空間[3]。*」

正如前述十八世紀繪畫中的沉浸現象，雖然被 Michael Fried 視為是拒斥觀眾的表現，但依據狄德羅，作為沉浸對象的事件所引發的情感足以統一整個繪畫的場景，因為這個情感並非只是畫中人物的情感，也是觀看畫作者的情感，繪畫因此並未將畫作與觀眾分開，反而是試圖透過情感將他們連結起來。而此種觀看者與被看者之間的視線辯證過程，正是視覺藝術之於劇場性的最基本表露：它一方面用以質詢視覺藝術的老問題，例如模仿（mimesis）與再現（présentation）的本質；另一方面用以質詢再現的方法，例如作品

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3. Josette Féral, *ibid*., p. 349-350.

空間 / 現實空間、觀看者 / 被看者、事件發生的所在 / 觀眾立足的所在二者之間的界線之設定與模糊；當然，歸根結底最有趣的還是去探討事件究竟產生於觀看者這一端，還是被看者這一端？而在每一件作品中究竟虛擬終止、現實開始，或是虛擬開始、現實終止於何時、何處？

反觀林宏信的畫作，角色的刻意塑造、人物表情姿態與位置的編排，道具、燈光、色彩與佈景的搭配，在在吸引著觀者目光的去向，營造框畫出一個容許虛構湧現的空間。但閉眼的人物所產生的沉浸現象，卻同時排拒了觀眾的目光，造成了一種 Michael Fried 所謂的「反劇場性」。在劇場性與反劇場性的辯證之中，觀眾的觀看也無可避免地產生一種迴返式的、微妙的撕裂感。然而，需詰問的是，在這既吸引目光又拒斥目光的場景裡，林宏信究竟意圖再現什麼？是什麼事件造成畫中人物的沉浸？而他作品中現實 / 虛構的界線又在哪裡？

畢竟，撇開形式的問題，劇場性最重要的定義之一，乃是由羅蘭．巴特（Roland Barthes, 1915–1980）於 1981 年提出：

微量裂解 IV
MICROCRACKS IV

2016
油彩、丙烯、畫布
Oil and acrylic on canvas
155×155cm

何謂戲劇？乃是某種模控機器（machine cybernétique）（一種用來散發訊息，用來溝通的機器）。休息的時候，這部機器藏在簾幕之後，但一旦被掀開，就會寄發許多的訊息到你的位址。這些訊息的特徵是他們既是同時的，但又依循著不同的頻率，在表演的某個點上，你會同時接收六至七個訊息（從佈景、從服裝、燈光、演員的走位、姿勢、表演和台詞而來）。某些資訊一直持續（例如佈景），某些則不斷流動（例如對白、姿勢），所以這真的是一個由資訊構成的複調音樂（Polyphonie），而這就是劇場性：符號的厚度（une épaisseur de signes[4]）。

而杜赫（Bernard Dort, 1929-1994）從巴特的定義出發，更進一步地指出劇場性不只是「符號的厚度」，也是「符號的位移，它們之間的不可能的連接，此再現已經被解放，在它的觀眾的目光之下，符號與符號之間彼此的較量。」

所以當我們試圖理解林宏信所塑造的人物、場景，以及畫作的意涵時，便必須理解到這是一部模控機器，正因人而異地發送著為數眾多且彼此較量的訊息。而且更值得注意的是，整個《裂解人》系列，包括近 20 幅從 18 到 200 號大小不一的畫作與 1 件雕塑，同一個人物同時出現在所有作品當中，在展場裡引起了巨大且吵雜的複調音樂合鳴，改變了現代繪畫的即時性，強調了時延（la durée）、重複、迴返與無止盡，為觀眾提供了一種接近裝置的時空經驗。畢竟，在當代藝術裡面，所謂的劇場性，更強調的是被解放的再現與被解放的觀眾之間在某一特定時空的不期而遇。而此一相遇的目的即在於引發觀眾的經驗，不只是藝術經驗，通常也是社會經驗，喚起德博（Guy Debord, 1931-1994）所謂的「景觀社會」理論，也點出了尚·布希亞（Jean Baudrillard, 1929-2007）的「擬仿」（le simulacre）說。這位「裂解人」，緊閉雙眼彷彿處於夢遊狀態，極度寫實的臉部虛擬出來的立體感，因身體與背景的扁平被拉扯取消。一系列裂解人的肖像，他們精緻的臉龐召喚著我們的關注，卻總是被環繞在頭部周圍的奇異迴圈變形與破壞，彷彿培根（Francis Bacon, 1909-1992）筆下那些被抹除擦去的肖像的翻版。這位有著鄰家男孩的臉龐，但又像是從科幻小說、動漫或電影中蹦出來的「裂解人」，總是試圖倒空現實只提供觀眾以虛構，但矛盾的是我們卻覺得熟悉，因為今日世界的虛構正有如現實一般的真實。

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4. Roland Barthes, "Littérature et signification", *Essais critiques*, Seuil/Points, 1981 (1963), p. 258.

再更進一步的審視這位「裂解人」，正確一點來說，其裂解來自於一種界線的模糊。若是圍繞著所謂模控學的脈絡延伸下去，林宏信的裂解人令人聯想到賽博格（Cyborg）：1960 年由兩位科學家提出的這個字眼，由模控學（Cybernetic）與生物體（Organism）二字組合而成，原始定義乃是人的身體經由機械的幫助而拓展出超越人體限制的新功能，即機械化的有機體。但是 Donna J. Haraway（1944-）試圖賦予此名詞更深的文化意涵，並且宣稱「有機體與機器之間的關係已經成為一種邊界的戰爭」，當人與機器、人工與自然的邊界混亂而模糊，所誕生的將是一種混雜的主體而非完整的主體 5。如果 Haraway 試圖頌揚這種混雜的主體所帶來的新身分政治以及新烏托邦的可能性，林宏信則認為人與機器的界限模糊是人喪失主體的原因：他不只一次地批判電子監控設備與軟體、手機、平板等尖端科技產品以及網路世界中成千上萬訊息的接收與發送，取代了人體自然的視聽感官與傳達溝通方式，模糊了我們對現實的察覺認知與判斷，破壞了固有的社會秩序與人際關係，造成人對機器的

過度依賴甚至是界限不分。其實，人機合體的賽博人（Cyberman），早就大量出現於科幻影片中，而現實生活裡，醫學與科技的發展，正試圖將機器植入人體之中，製造出活生生的賽博人。AI 人工智慧系統的研發，更不斷地引發當人工智慧超越人類智慧而不再受控時，機器是否會主宰人類的恐慌。林宏信的裂解人即是在這樣的末世時代氛圍中，因為恐懼人類主體完整性遭到破壞，其自然屬性的即將喪失，以及人類未來的無所適從，而感到迷惘與失落。這可能說明了那顆搶眼的粉紅色骷髏頭的出現，既召喚了安迪・渥荷（Andy Warhol, 1928-1987）、達米安・赫斯特（Damien Hirst, 1965- ）等藝術家與漫長的虛空畫（Vanitas）歷史，又點出科技不斷發展下，人類終極關懷的無從改變。

然而，有趣的是，儘管如此，林宏信並未撥開虛擬世界的迷霧而回到繪畫人手操作的現實，對於《裂解人》系列的製作方式他如此描述：

關於具象繪畫，我所參照的不是照片的機械複製，或實體物件的擬仿再現，亦非單純透過視網膜所接收的影像，而是透過影像再製與隨意抓取的數位檔案，重新構作、重組、拼湊，進而產生新的意義

5. Donna J. Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century", in *Simians, Cyborgs and Woman: The Reinvention of Nature*, New York: Routledge, 1991.

指鹿圖
POINTING AT A DEER
2016
油彩、丙烯、畫布
Oil and acrylic on canvas
170×236cm

與劇情。此次作品，我試圖變異並裂解影像與繪畫的邊線，大量地利用影像處理效果，置入繪畫之中；抽離並改變色調，畫面背景被刻意解構與簡化，幻化了城市的喧囂。而人物也透過變造或複製，甚至抹除、變形臉孔與表情，原有的情緒也被扭曲而重新定義。不真實的、刻意改變的景深，並存於畫面，透過寫實繪畫的處理，讓它似是而非的存在，誤導著觀眾的視網膜，使其信以為真。

也就是說，藝術家在製作的過程中試圖將他的感官與察覺讓位給機器，盡可能地透過機器作畫，並且由此製造出為了觀眾的視覺而虛構出來的場景，也就是整個劇場性的鋪排事實上都倚重了機器。從藝術家的角度而言，如此的製作程序與作品所使用的機械語彙，不偏不倚地呈現出某種人機合體的狀態，並且現身說法的表演了／再現了藝術家所批判的現實，這也正是林宏信的作品中虛擬終止、現實開始的所在，但同時也是虛擬開始、現實終止的所在。因此，觀眾被捲進一種德博式的景觀社會經驗中：不論在場與否，觀眾不得不去面對藝術家用以批判的工具以及它所批判的對象之間，彷彿鏡面一般地交相映照重疊，並且做出可能完全兩極化的反應與判斷。

作為結語，林宏信以繪畫作為展現劇場性的場所，並不像目前相當流行的博物館中的表演性作品，要求觀眾以身體的移動或以表演者的身分參與，藉此將劇場的框架打破，讓藝術與生活的界線被消弭於無形。林宏信反而是以繪畫將場景框限而出，並且藉由藝術家的現身說法、批判的工具與批判對象的疊合等類似鏡面的部署手法，在視線的拋接、猶豫化與拒斥之間，不但質詢了古典繪畫的觀看位置，也遊走於劇場性與反劇場性之間，並重新承接了模擬與再現的古老議題。觀眾對繪畫所忠實再現出的社會，投射出個人的、批判性的眼光，正好足以以奇觀的部署方式區隔出藝術與生活，雖然二者之間其實並無二致。這種作法也正好與當代戲劇的趨向不謀而合，如果50年代後的戲劇拼命地想把演員拉下舞臺、把觀眾變成演員，當今的戲劇則重新讓觀眾置身於舞臺的正前方，並非為了反動，而是為了採取一種美學或政治的姿態。

"A Man with Cracks" in Cybernetic Machine –
A Reading on Lin Hung-Hsin's Theatricality

Written by CHEN Kuang-Yi
Associate Professor in the Department of Fine Arts at the National Taiwan University of Arts

"Man" is a reoccurring theme in almost all of Lin Hung-Hsin's artworks. From *The Flâneur Series* in 2011 to *A Man with Cracks Series* in 2016, he has created a distinct figure: skinhead, face as white as an actor with pantomime makeup or a *noh* mask, black skin, palms – especially the tips – as red as blood. The man in his painting is such a bizarre person, either staying alone or seen in a group, sitting or standing, wandering or walking around, busying himself in exercise with limbs dancing around or quietly indulged in his thoughts. The plural "they" are found in various scenarios, such as television studio, painting studio, urban jungle, printed circular board, or even in front of the perfectly-executed flat planes of colors. However, no matter where they are, each singular "man" is always isolated and disconnected from each other. To confuse us further, their often closed eyes somehow throttle any possible eye contact between each other, or even between the man and the viewers. In some exceptions, eyes are open but they are projecting captivating gaze in a disturbing way. When viewers look into these mysterious figures, the question is raised: what do they signify? Are they symbolizing everyone of us in real life? How should we define them?

Unlike other paintings, Lin's painting technique reveals an absence of warmth: the figure's face, with a subtle sense of aloofness, and hands are depicted in photographic realism, but the rest of the image is bristling with perfect straight lines, which constitute sharp borders and highly compressed (even made abstract) spaces. Strokes are almost invisible, while a mechanic process is adopted to paint or print the planes of colors. The figure in black and white accentuates the splendid background, with the help of eye-catching digital colors and artificial light. In its precise and clean crystallization, there is no room for any unexpected mistake caused by the painter's emotions or the human command of the brush. Radiating a strong attraction, such a quality of his painting allows me to move beyond the general idea of painting and to discuss it from the perspective of "theatricality," a term widely used in theatre studies.

The concept of "theatricality" first appeared following the discussion of "modernité," but it was not until the late 1960s that it finally became an established theory thanks to the contribution of Michael Fried (1939-) and many other art critics. Michael Fried, in his masterpiece *Art and Objecthood* (1967), argues that the "specific object" in Minimal Art suspends the Modernist pursuit of media attributes and self-reference. He further points out that the suspension is a result of "a sensibility already theatrical, already (to say the worst) corrupted or perverted by theatre," but theatricality, in spite of its threat in modern painting, has aroused the interest of artists from different disciplines, especially in plastic arts, who are eager to explore the interdisciplinary interaction among different art forms as well as the viewers' positions to the artworks.[1] Similar discussions were followed by a multitude of

1. Michael Fried, "Art et Objectité" (1967) in *Contre la théâtralité. Du minimalisme à la photographie contemporaine*, Paris, Gallimard, coll. NRF Essais, 2007, p. 136.

MICROCRACKS I

2016
Oil on canvas
155×155cm

non-traditional art forms emerging in the latter half of the Twentieth Century, including chance, happening, performance, site-specific production and installation, which were gradually developed into performances or theatrical works taking place in art museums. The exhibition *The World as a Stage* (2007-2008) at Tate, London is one of the examples. However, before we go into the discussion of such a development, we should never ignore the fact that the connection between theatre and painting had already been established before the birth of Modern Art. It is more than appropriate to begin our discussion with painting when we try to define the theatricality in plastic arts.

In classical painting, the space is always considered a stage for a story (*historia*) to be seen in certain manner. Spectators' gaze is usually directed by its perspective, and thus creates "a distinct, virtual space belonging to the other, from which fiction can emerge."[2] Like theatre, we can conclude that classical painting is a creation for the gaze. It will fail to define itself if without the presence of spectators. Nevertheless, inspired by Denis Diderot's (1713-1784) report on the salons, Michael Fried argues that the paintings after the Mid-Eighteenth Century emphasize their "anti-theatricality," while the spectators' gaze and presence matter the least. Take Jean-Baptiste Greuze's (1725-1805) works for instance; figures in the paintings are fully absorbed in the sentiments evoked by certain event as if they had no spectator in front of

2. Josette Féral, "La Théâtralité. Recherche sur la spécificité du langage théâtral", *Poétique*, Septembre 1988, p. 348.

the paintings. The contradiction goes on when Édouard Manet (1832-1883) abandons such an anti-theatricality and instead highlights the spectators' gaze which has once been ruled out to bring back the idea of theatricality, the presence of spectatorship. The practice of Minimal Art, which he criticizes the most, seems follow the same path. In a word, the question about theatricality depends on whether painting, the viewed, has its independent existence from the relation to its spectators, the viewers.

As a matter of fact, theatricality features two totally opposite aspects from the perspective of contemporary art: on the one hand, it emphasizes the existence of a frame (*cadre*) to separate the work, the *mettre en scène* of certain time-and-space, and the spectators, whose observation comes from the outside of the stage; on the other hand, it contradictorily neutralizes the frame, erasing the boundary between the work/performers and the spectators and including the latter as a part of the former by theatricalizing the work to a certain degree. However, even the two aspects are conflicting, they are also harmonized as a unity like the old teaching "life is theatre, and theatre is life" says, for that the most fundamental and identifiable nature of theatre is nothing but the dichotomy between illusion and reality. We have learned from the theatre history that the term "theatrical" is both considered positive and negative. It is negative because of its opposition to our real life as an intangible illusion, while, ironically, it is also the representation of the reality. It is almost quite impossible to distinguish the theatrical space from the space

of reality: "this space was created by the conscious act of the performer… (in some cases), the spectator's gaze created a spatial cleft from which illusion emerged…from among events, behaviors, physical bodies, objects and space without regard for the fictional or real nature of the vehicle's origin."[3]

Although the aforementioned self-indulgent Eighteenth-Century painting – which Michael Fried considers a gesture to reject spectatorship, the event for one to be absorbed in, according to Diderot, evokes sentiments sufficient to unify the whole painting for that the sentiments not merely belong to the figures in the paintings but also viewers. Rather than drawing a line between the painting and viewers, it attempts to connect the two through the said sentiments. Such a dialectical argument on the gaze between the viewer and the viewed reveals the nature of theatricality in the genre of visual arts. To begin with, it adopts the existing argument on visual arts such as *mimesis* and *présentation*. Meanwhile, it also challenges the idea of presentation and the dichotomic boundaries it creates, such as the one between the space in an artwork and the space in reality, the viewed and the viewer, the place where the event takes place and the place where the spectators are, etc. Ultimately, what makes it interesting is to figure out whether the event takes place at the side of the viewers or the side of the viewed, whether an artwork should be considered where ends the illusion and begins the reality or the other way around.

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3. Josette Féral, *ibid.*, p. 349-350.

When we look into Lin Hung-Hsin's painting, the characterization (including gestures, expressions, and positions), props, lighting, colors, and setting all together come to allure the spectators' gaze and to frame a space where illusion is allowed to emerge. However, the figures with their eyes closed create a self-indulgence which rejects spectators' eye contact as how Michael Fried defines the "anti-theatricality." Between theatricality and anti-theatricality, spectators' gaze undoubtedly produces a subtle reverse sense of cleft. Another question to be asked is about Lin's intention in such a scene which lures but also rejects the gaze. What is the event which the figures immerse themselves in? Where is the boundary between illusion and reality in his painting?

When moving beyond the discussion on form, one of the most fundamental definition of theatricality was established by Roland Barthes (1915-1980) in 1981:

> **What is theatre? A kind of cybernetic machine (a kind of machine that sends message, to communicate). When it is not working, this machine is hidden behind a curtain. But as soon as it is revealed, it begins emitting a certain number of messages. These messages have this peculiarity, that they are simultaneous and yet of different rhythm; at a certain point in the performance, you receive at the same time six or seven items of information (proceeding from the set, the costumes, the lighting, the placing of the actors, their**

MICROCRACKS IV

2016
Oil and acrylic on canvas
155×155cm

gestures, their speech), but some of these remain (the set, for example) while others change (speech, gestures); what we have is real informational polyphony, which is what theatricality is: a density of signs.[4]

Based on Barthes' definition, Bernard Dort (1929-1994) further argues that theatricality is not merely "a density of signs" but "the displacement/ movement of the signs, the impossible conjunction, their confrontation under the gaze of the spectators of the emancipated representation."[5]

Therefore, when we try to approach the figures and scenes Lin creates as well as the significance of his painting, we have to realize that it is a cybernetic machine sending a great amount of intercompeting messages to each corresponding recipient. We should also note that *A Man with Cracks Series* features a figure in all of the works – which are twenty paintings in sizes ranging from no. 18 to no. 200, and one sculpture –, changing the immediacy of modern painting with its deafeningly noisy polyphony, while the emphasis on *durée*, repetition, returning, and infinity provides an installation-like experience of time-and-space. After all, the so-called theatricality in contemporary art more depends on the unexpected encounter between

the emancipated representation and the emancipated viewers which take place within a particular time-and-space. The purpose of the encounter is to instigate viewers' experience, both the artistic and social ones, to scaffold the theory on which Guy Debord (1931-1994) defines his *Société du spectacle*, and to footnote Jean Baudrillard's (1929-2007) *simulacre*. The man with cracks closes his eyes like a daydreamer. The face chiseled with a realistic touch creates a virtual sense of three-dimensionality, which is nevertheless neutralized by the flatness of its body and the background of the image. Throughout the whole series, their delicate faces are calling our attention, but they are again and again destroyed by the weird and distorted shapes enveloping the heads as if they were copies of Francis Bacon's (1909-1992) effaced portraits. Their faces look familiar, like the boy next door, but reminding us of characters from science-fictions, comic books, animations, or movies who empty out the reality and provides viewers with fiction only. However, we ironically feel the familiarity of it, since today's world is marked by a sense of fiction as realistic as reality.

For a deeper analysis of such a "man with cracks," it is perfectly right to understand it as a border obscured. Following the studies of cybernetics, Lin's man with cracks is a reminiscence of "cyborg," a term coined by two scientists in 1960 from cybernetics and organism. Its original definition is a mechanized organism when human body develops new function beyond the physical limitation with the help of machines. However, Donna J. Haraway (1944-

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4. Roland Barthes, "Littérature et signification", *Essais critiques*, Seuil/Points, 1981 (1963), p. 258.
5. Bernard Dort, "La Représentation émancipée", dans *La Représentation émancipée*, Arles, Actes Sud, coll. Le Temps du théâtre, 1988, p. 178, 183. (The english text is translated by the translator).

) intends to enrich the term with a more profound cultural significance by claiming that "the relation between organism and machine has been a border war."[6] When the border between man and machine or between the artificial and the nature is made confusing and blurry, it will soon give birth to a mixed subject rather than a unified one. While Haraway celebrates a possible new identity politics and new Utopia created by such a mixed subject, Lin on the other hand believes that the disappearing border between man and machine should take the blame for man losing their subjectivity. More than once, he has criticized that electronic surveillance, high-tech programs or products such as smartphones or pads, and the information flow in the cyberworld which carries thousands of messages between senders and recipients all together replace the natural physical perceptions and communications once experienced by human beings. They not merely confuse our judgment, interpretation, and observation on reality, but destroy the established social system and interpersonal relations. Consequently, humans suffer from an excessive dependence on machines until they fail to spot the boundary. In fact, the cyberman, a combination of human and machine, has already become a reoccurring theme in science fiction movies. In reality, the medical and technological development reaches a stage that they attempt to implant a mechanical device into a human body to create a living cyberman. Meanwhile,

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6. Donna J. Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century", in *Simians*, *Cyborgs and Woman: The Reinvention of Nature*, New York: Routledge, 1991.

the invention of artificial intelligence stimulates constant panic about the threat of machine dominating human beings when artificial intelligence surpasses human intelligence and the latter can no longer harness the former. Lin's "Man with Cracks" is a response to the apocalyptic atmosphere, featuring a sense of loss for the fear of an unknown future when the unified human subjectivity is ultimately destroyed and natural quality is disappearing. It probably explains the presence of the eye-catching pink skull, connecting Lin's image with the tradition of *Vanitas* established by artists such as Andy Warhol (1928-1987) and Damien Hirst (1965-) as well as helplessness of humanity under the exponential growth of technology.

To make it more interesting, Lin does not disperse the mystery of the virtual world but returns to the reality operated by painters' command of brushes. Here is his description of the making of *A Man with Cracks Series*:

When it comes to figurative painting, I neither go for the mechanical reproduction of photos, presentation of real objects, nor simplify the image directly received on my retinas. Instead, by adopting reproduced films and randomly selected digital files, I reconstruct and recompose the materials into a collage which is given a new significance and narrative. In this particular work, I depend much on visual effects, inserting them in painting to vary and collapse the boundary between image and painting. The shades of colors are either removed or altered, while the background is intentionally

POINTING AT A DEER

2016
Oil and acrylic on canvas
170×236cm

deconstructed or simplified to fantasize the noise of the city. Figures are cloned or modified, with their faces erased or distorted in accordance with the twisted, reinterpreted emotions. The unrealistic, purposely changed depths coexist in the image, misleading viewers' retinas to create a believable presence of falseness through its realistic visualization.

In other words, during the artmaking process, the painter intends to surrender his senses of perceptions to machine, allowing it to paint as much as possible and thus creating a fictional scene to serve viewers' perception. The theatricality in fact is established with the help of the machine. From the artist's perspective, such an artmaking process and the mechanical vocabulary adopted by the work perfectly represent the symbiotic state to unify humans and machines. Meanwhile, he personally performs/reenacts the reality criticized by the artist himself. It is also the point in his works where ends the visuality and begins the reality as well as the other way around. Therefore, viewers are dragged into a Debordian spectacle experiences. With or without their presence, viewers have to confront the artist's tools to criticize and the criticized object. Like the mutually reflected mirror images, they are allowed to come up with polarized reactions and judgments.

To conclude, Lin makes his painting a place to perform theatricality. However, unlike the trendy performance art commonly seen in museums that features viewers' participation as performers through the displacement/movement of their bodies to shatter the fourth wall and to efface the boundary between art and life, he chooses a different path by framing the scene in the painting. His personal statement (as revealed in his artmaking) and the mirror-like composition technique which juxtaposes the criticizing tools and the criticized objects not only question the gaze in classical painting among the gaze's interaction, hesitation, and rejection, but wander between theatricality and anti-theatricality as it again inherits the ancient discussion on imitation and representation. Viewers project personal and critical gaze onto the truthful painterly representation of society. The deployment of the spectacle thus separates art from life, although the two are actually identical. Such a manner somehow corresponds with contemporary theatre practice. If theatre after the 1950s was so desperate to kick actors off stage and turn audience actors, the theatre of today repositions audience right in front of the stage not for the sake of counter-revolution but to bring the aesthetic or politic gesture to the spotlight.

創作自述

文｜林宏信

城市生活的多變、刺激令人炫目產生幻覺，而社會、政治的亂象，使人無法辨別是非，網路成為資訊的重要來源，卻難分真假，令人無所適從，人格被不斷地微量裂解。雖不至錯亂，但也模糊了每個人的價值判斷。生活在這個繁複的時代，我們必然概括承受這一切，小至每個個體，大至整個社會，都是裂解下的總合。

網路的發達，微博、臉書的出現，改變了閱聽習慣，加速了人與人之間的交流，也拓寬了視野；我們不需要透過任何的交通方式，隨時擷取最新的資訊，不論是對的或錯誤的資訊，即便親眼所見也無以為憑；當然，這也考驗了我們的判斷，甚至沒有時間判斷，囫圇吞棗地被左右著，我們對事物的認知與思慮，也可能存在著不斷變異的可能。你也可以隨時放送個人的動態，建立一種新的形象面貌，影響他人對你的認知標準，建立一個或數個超越真實人格的虛擬角色，而這個角色甚至比真實的你更讓人誤以為真。我們都身處在裂解的狀態，透過社會化的影響，以及受到城市、環境、家庭影響而產生的分裂、質疑與不確定性。

數位科技帶來影像閱聽的時代，拍攝影像不再需要專業攝影，當手機成為生活中不可或缺的一環，我們隨時可以截取或拍攝數以千計的影像；對於景物、事件不再需要透過文字的描述來想望，甚至透過影像處理科技、動畫科技、VR ……等，可以輕鬆製造出前所未有的視覺體驗。關於具象繪畫，我所參照不是照片的機械複製，或實體物件的擬仿再現，亦非單純透過視網膜所接收的影像，而是透過影像再製與隨意抓取的數位檔案，重新構作、重組、拼湊，進而產生新的意義與劇情。此次作品，我試圖變異並裂解影像與繪畫的邊線，大量地利用影像處理效果，置入繪畫之中；抽離並改變色調，畫面背景被刻意解構與簡化，幻化了城市的喧囂。而人物也透過變造或複製，甚至抹除、變形臉孔與表情，原有的情緒也被扭曲而重新定義。不真實的、刻意改變的景深，並存於畫面，透過寫實繪畫的處理，讓它似是而非的存在，誤導著觀眾的視網膜，使其信以為真。這裡指涉的「寫實」，並不指對於真實物件的再現，而是對於虛擬的視頻影像的擬仿。單色調的人物與鮮豔跳動的環境背景不搭嘎地並存著，保留了個體與城市的分野，又透過局部扭曲變形的線條，不斷切割與裂解彼此，也矛盾的串聯著；一搭一唱地演出弔詭的劇情，類比著當代虛擬化、超越自然體驗的生活。

Artist Statement

Written by LIN Hung-Hsin

The changing and stimulating city life has provoked dazzling hallucinations, while social and political chaos has precluded people from seeing the difference between right and wrong. The Internet has become an important source of information causing people to be at a loss when trying to distinguish true from false. Under the influence of these affects, personalities are unceasingly microcracking, everything is in disorder and everyone's value judgement is indistinct. Either each and every individual or society as a whole, all of us inevitably endure all of these situations in this complex era. Everything has become a collection of microcracks.

The development of the Internet, including the invention of Weibo and Facebook, has changed our habits of reading and listening, accelerated interpersonal communication and broadened our horizons. No matter whether it is right or wrong information, whether there are any proofs for the things we see and absorb or not, we can retrieve the latest information at any time without moving anywhere. Without doubt, this also tests our ability of making decisions. When there is no time to make a decision, we lap up information without comprehension what results in the constant variations of our perception and contemplation of things. You can always disclose your status updates, create a new image of yourself, influence others attitude towards you or establish one or even more virtual profiles, which do not reflect your real personality and can get others to take the lies as truth. All of us are living in the state of cracking, in which disunion, doubt and uncertainty is generated by socialization processes as well as various influences of the city life, environment and family.

Digital technology has brought forth an era where the image can be read and listened to. Taking pictures no longer requires professional photography, the mobile phone has become an indispensable part of our lives, moreover, we can take thousands of pictures anytime we want. Text description is no longer needed to make one long for sceneries or happenings. Anyone can easily create an unprecedented visual experience by means of image processing, animation, VR, and others. In terms of figurative painting, what I am referring to is neither mechanical reproduction of a picture, nor simulated representation of an object or an image simply captured by retina. By means of image reproduction I reconstruct, recombine and piece together randomly seized digital files, thus bringing forth new meaning and story. I attempt to modify and crack the contours of the image and the painting for which I greatly apply image processing effects. I also change color tones, meticulously deconstruct and simplify the background of the paintings, decorate it with the clamor of the city. I aim to alter or reproduce the figures, efface and deform face and facial expressions, depict distorted and redefined emotions. The unrealistic and painstakingly altered depth of field simultaneously coexist in my artworks. Paradoxical presence is constructed by realistic expression, which easily misleads the viewers and enables them to accept the paradoxical view as real. "Realism", which I am referring to does not imply the reproduction of real objects, it is more an imitation of a video image. Monochromatic figures and bright ambient background are not matching, and yet they coexist together, thus emphasizing the distinction between the individual and the city. Partially distorted lines constantly cut and collide with each other and submerge in contradictions. The paradoxical story draws an analogy of contemporary virtualization and exceeds the natural life experience.

微 量
裂 解
A COLLECTION OF MICROCRACKS
的 總 和
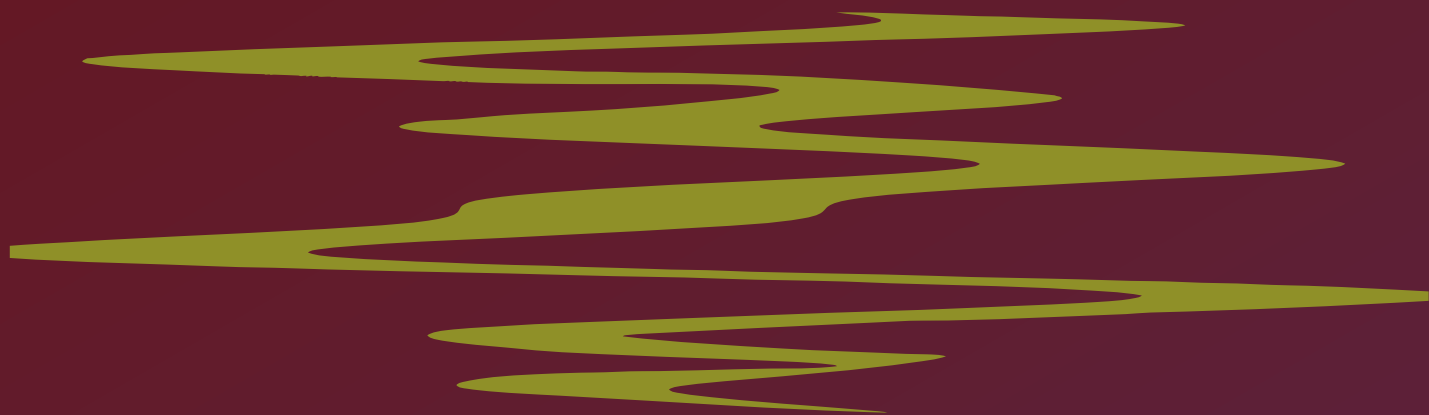
椅子上的虛空
THE HOLLOW ON A CHAIR

2016
油彩、畫布
Oil on canvas
170×236cm

微量裂解 I
MICROCRACKS I

2016
油彩、畫布
Oil on canvas
155×155cm

24

微量裂解 II
MICROCRACKS II

2016
油彩、丙烯、畫布
Oil and acrylic on canvas
155×155cm

微量裂解 III
MICROCRACKS III

2016
油彩、畫布
Oil on canvas
155×155cm

微量裂解 IV
MICROCRACKS IV

2016
油彩、丙烯、畫布
Oil and acrylic on canvas
155×155cm

裂解人
A MAN WITH CRACKS

2016
FRP、不鏽鋼
FRP, stainless steel
100×152×80cm

裂解人肖像 III
THE PORTRAIT OF A MAN WITH CRACKS III

2016
丙烯、無酸樹脂、木板打底
Acrylic, acid-free resin and gesso on wood
60×60cm

裂解的粉紅骷髏
A PINK SKULL WITH CRACKS

2016
油彩、丙烯、木板打底
Oil, acrylic and gesso on wood
60×60cm

G6Y4RU84

2016
油彩、丙烯、木板打底
Oil, acrylic and gesso on wood
60×60cm

自溺
A DROWNED MAN

2016
油彩、木板打底
Oil and gesso on wood
60×60cm

愛與憂
LOVE AND SORROW
2016
油彩、畫布
Oil on canvas
210.5×182.5cm

自體繁殖
AUTOREPRODUCTION

2015
油彩、畫布
Oil on canvas
142.5cm in diameter

雑草
WEEDS

2016
鋁合金、3D 列印、電子裝置
Aluminum, 3D print, electronic device
85.5×225×150cm

XYZTV

不表態
NONCOMMITTAL COMMITMENT
的表態

指鹿圖
POINTING AT A DEER
2016
油彩、丙烯、畫布
Oil and acrylic on canvas
170×236cm

聽，不聽
LISTEN, BUT DON'T HEAR

2014
油彩、畫布
Oil on canvas
130×162cm

語，不語
SPEAK, BUT DON'T SAY

2014
油彩、畫布
Oil on canvas
130×162cm

看，不看
WATCH, BUT DON'T SEE

2014
油彩、畫布
Oil on canvas
130×162cm

紅的獨白 I
RED MONOLOGUE I

2015
油彩、畫布
Oil on canvas
91×72.5cm

紅的獨白 II
RED MONOLOGUE II

2015
油彩、畫布
Oil on canvas
91×72.5cm

紅的獨白 III

城裡的月光
MOONLIGHT IN THE CITY

2015
油彩、畫布
Oil on canvas
130.5×162.5cm

無 盡 的
ENDLESS FLANEURING
晃 遊

泅泳者 I
SWIMMER I
2015
油彩、畫布
Oil on canvas
130.5×162.5cm

泗泳者 II
SWIMMER II

2015
油彩、畫布
Oil on canvas
130.5×162.5cm

向陽
FACING THE SUN

2015
油彩、畫布
Oil on canvas
116.7×90.8cm

蝶夢
BUTTERFLY'S DREAM

2014
油彩、畫布
Oil on canvas
130×162cm

夢蝶
DREAM OF A BUTTERFLY

2014
油彩、畫布
Oil on canvas
130×162cm

蝶夢蝶
BUTTERFLY'S DREAM OF A BUTTERFLY
2014
油彩、畫布
Oil on canvas
162×130cm

月光下的童話
THE FAIRY TALE IN MOONLIGHT
2014
油彩、丙烯、畫布
Oil and acrylic on canvas
155×155cm

傳說神存在的地方
LEGEND OF THE PLACE THAT GOD EXISTS

2014
油彩、畫布
Oil on canvas
155×155cm

藝術家簡歷
Biography

林宏信
LIN Hung-Hsin

1975 年生於台灣雲林，畢業於國立台灣藝術大學美術系研究所。

在專職投入藝術創作前，從事了近 15 年廣告設計的工作。林宏信的作品以寫實繪畫為主體形式，但不同於美國照相寫實的客觀，而是注入強烈的主觀意識，並揉合了向量平面符號與虛擬的空間意象，以及個人生活經歷與妄想。在其創作中，刻意極簡化了色調與構圖，藉由畫面物件、符碼、色彩、線條與寫實的主體（人物）產生連結，呈現個人看待事物與環境議題的內在感知。

他挪用了班雅明（Walter Benjamin, 1892-1940）所描寫的「漫遊者」（Flâneur）形塑而成他畫面中的主體人物，透過塗白的臉孔與對應環境的扮裝，匿名旁觀著這個城市。「晃遊者」是種錯綜複雜的自我投射，也是筆者下意識「自溺」—暫時遁脫現實世界的藉口。透過不同尺寸的肖像，企圖改變觀眾的視覺經驗與閱讀習慣，並與觀眾產生異時同地的共鳴。

曾多次參加國內藝術競賽並獲獎，2012 年與 2016 年於尊彩藝術中心舉行個展「迴身之地」、「微量裂解的總和」。作品曾於北京、上海、倫敦、新加坡展出；現居住、創作於新竹。

Born in Yunlin, Taiwan in 1975, Lin Hung-Hsin received his MFA from the National Taiwan University of Arts.

Before being devoted to artistic practice as a full-time artist, Lin had been working as an advertising designer for almost 15 years. His paintings feature a realistic expression, but are different from the objective representation of the American photorealism. Instead, he adopts a strong subjective perspective while combining two-dimensional vector symbols and images of visual spaces with his personal experiences and illusions. In his works, he intentionally simplifies the colors and the composition. Through the objects, the symbols, the colors, and the contours in the paintings, Lin creates a connection with the realistic subjects (figures) to visualize his inner perception of the surroundings.

He borrows the character "flâneur" from Walter Benjamin's (1892-1940) works as the main subject in his works. With the face painted with white powder and the costume corresponding to the environment, the flâneur anonymously observes the city. The "flâneur" in Lin's paintings is a complicated self-reflection of the artist, through which the artist offers himself a temporary getaway from the reality so that he can take shelter in his subconscious self-indulgence. Through these portraits in various sizes, Lin attempts to challenge viewers' visual experience and the way they see a painting, creating a connection beyond time and space.

Lin Hung-Hsin has participated in many art competitions and received several awards in Taiwan. In 2012 and 2016, he had solo exhibitions named "A Place to Turn Around", "A Collection of Microcracks" at Liang Gallery. Lin's works had been exhibited in Beijing, Shanghai, London and Singapore. He currently lives and works in Hsinchu.

林宏信
LIN Hung-Hsin

1975 年出生於台灣雲林

學歷

2011　國立台灣藝術大學美術系碩士，台北，台灣
2004　國立台灣藝術大學美術系學士，台北，台灣

個展

2016　「微量裂解的總和」，尊彩藝術中心，台北，台灣
2014　「Art Solo 14 藝術博覽會」，花博爭豔館，台北，台灣
2012　「迴身之地」，尊彩藝術中心，台北，台灣
2011　「晃遊者」，國立台灣藝術大學，台北，台灣
2004　「灰白的詩意」，UNO 餐廳，台北，台灣

聯展

2016　「撞態」，元智大學藝術中心，桃園，台灣
2015　「2015 台北國際藝術博覽會」，台北世界貿易中心，
　　　台北，台灣
　　　「閱讀藝術 II—夏祭聯展」，尊彩藝術中心，台北，台灣
　　　「Art15 London」，奧林匹亞展會中心，倫敦，英國
　　　「三月三日天氣新」，尊彩藝術中心，台北，台灣
2014　「2014 高雄藝術博覽會」，駁二藝術特區，高雄，台灣
　　　「台灣美術散步道：1927-2014」，尊彩藝術中心，
　　　台北，台灣
　　　「2014 台北國際藝術博覽會」，台北世界貿易中心，
　　　台北，台灣
　　　「台灣報到－2014 台灣美術雙年展」，國立台灣美術館，
　　　台中，台灣
　　　「博羅那上海國際當代藝術展」，上海展覽中心，上海，中國
　　　「2014 台中藝術博覽會」，台中日月千禧酒店，台中，台灣
　　　「2014 台北當代國際藝術博覽會」，晶華酒店，台北，台灣
　　　「2014 台南藝術博覽會」，台南大億麗緻酒店，台南，台灣
　　　「Art14 London」，奧林匹亞展會中心，倫敦，英國
　　　「親親我的寶貝－愛的禮物」，尊彩藝術中心，台北，台灣
　　　「2014 藝術登陸新加坡藝術博覽會」，濱海灣金沙會展中心，
　　　新加坡
2013　「2013 高雄藝術博覽會」，高雄駁二特區，高雄，台灣
2012　「2012 台北國際藝術博覽會」，台北世界貿易中心，
　　　台北，台灣

「飛行熱氣球－台灣當代藝術展」，尊彩藝術中心，
台北，台灣
「喜形於色－五位藝術家聯展」，尊彩藝術中心，台北，台灣
2011　「聚賢迎春－十位當代藝術家聯展」，尊彩藝術中心，
　　　台北，台灣
　　　「桃城美展典藏作品巡迴展」，新竹市文化局、基隆市文化局，
　　　新竹、基隆，台灣
2010　「高雄獎聯展」，高雄市立美術館，高雄，台灣
2009　「光溯－穿越歷史的當代光軌」，北投公民會館，台北，台灣
2008　「國立台灣藝術大學美術系研究所職碩班聯展」，
　　　新竹鐵道藝術村，新竹，台灣
2006　「拾穗－桃城美展十年有成聯展」，嘉義市文化中心，
　　　嘉義，台灣
2003　「浮州－胡謅」裝置藝術聯展，板橋社區大學，新北市，台灣

獲獎

2010　《晃遊－獨白》，高雄獎，入選，台灣
2009　《晃遊者 I－滯流》，國立台灣藝術大學美術系碩士班作品發
　　　表會，第三名，台灣
2004　《願往》，第 58 屆全省美展水彩類，優選，台灣
　　　《灰白的詩意》系列，聯邦美術新人獎油畫類，優選，台灣
2003　《老狗－未完成》，國立台灣藝術大學師生美展油畫類，
　　　第二名，台灣
2002　《期望》，第 56 屆全省美展水彩類，第二名，台灣
2001　《靜閣》，國立台灣藝術大學校慶美展，優選，台灣
　　　《暗自香》，第六屆桃城美展，第一名，台灣

典藏

2014　《晃遊：蝸居》，國立台灣美術館，台中，台灣
　　　《城市盤旋》，台北市立美術館，台北，台灣
　　　《迴身之地 II》，台北市立美術館，台北，台灣
2012　《迴身之地 I》，國立台灣美術館，台中，台灣

1975 born in Yunlin, Taiwan

EDUCATION

2011   MFA, Department of Fine Arts,
        National Taiwan University of Arts, Taipei, Taiwan
2004   BFA, Department of Fine Arts,
        National Taiwan University of Arts, Taipei, Taiwan

SOLO EXHIBITONS

2016   "A Collection of Microcracks", Liang Gallery, Taipei, Taiwan
2014   "Art Solo 2014", Expo Dome, Taipei, Taiwan
2012   "A Place to Turn Around", Liang Gallery, Taipei, Taiwan
2011   "Flâneur", National Taiwan University of Arts, Taipei, Taiwan
2004   "Gray Poetry", UNO Restaurant, Taipei, Taiwan

GROUP EXHIBITIONS

2016   "Zhuang Tai", Yuan Ze University Arts Center, Taoyuan, Taiwan
2015   "Art Taipei 2015", Taipei World Trade Center, Taipei, Taiwan
        "Art in the Library II – Summer Festival Exhibition",
        Liang Gallery, Taipei, Taiwan
        "Art15 London", Olympia Grand, London, United Kingdom
        "Freshness of March", Liang Gallery, Taipei, Taiwan
2014   "Art Kaohsiung 2014", The Pier-2 Art Center, Kaohsiung, Taiwan
        "Walking by Taiwanese Art: 1927-2014", Liang Gallery, Taipei, Taiwan
        "Art Taipei 2014", Taipei World Trade Center, Taipei, Taiwan
        "2014 Taiwan Biennial – Yes, Taiwan", National Taiwan Museum of Fine
        Arts, Taichung, Taiwan
        "BolognaFiere Shanghai – International Contemporary
        Art Exhibition", Shanghai Exhibition Centre, Shanghai, China
        "Art Taichung 2014", Millennium Hotels, Taichung, Taiwan
        "Young Art Taipei 2014", Regent Taipei Hotel, Taipei, Taiwan
        "Art Tainan 2014", Tayih Landis Hotel, Tainan, Taiwan
        "Art14 London", Olympia Grand, London, United Kingdom
        "Kiss Kiss My Baby Charity Event", Liang Gallery, Taipei, Taiwan
        "Art Stage Singapore 2014", Marina Bay Sands, Singapore
2013   "Art Kaohsiung 2013", The Pier-2 Art Center, Kaohsiung, Taiwan
2012   "Art Taipei 2012", Taipei World Trade Center, Taipei, Taiwan
        "Exploring with a Balloon – Taiwan Contemporary Art Exhibition",
        Liang Gallery, Taipei, Taiwan
        "The Delightful Color of Spring", Liang Gallery, Taipei, Taiwan

2011   "Celebrating Spring Together – Group Exhibition of Ten Contemporary
        Artists", Liang Gallery, Taipei, Taiwan
        "The Art Exhibition of Chiayi City Collection", Hsinchuand Keelung City
        Cultural Center, Hsinchu, Keelung, Taiwan
2010   "The Exhibition of Kaohsiung Awards", Kaohsiung Museum of Fine
        Arts, Kaohsiung, Taiwan
2009   "Contemporary Light Track Through the History", Beitou Citizens
        Activities Center, Taipei, Taiwan
2008   "National Taiwan University of Arts, Department of Fine Arts Graduate
        School Master Student Exhibition", Hsinchu Railway Art Village,
        Hsinchu, Taiwan
2006   "Gleaners: The Art Exhibition of Chiayi City Collection", Chiayi City
        Cultural Center, Chiayi, Taiwan
2003   "Fu Zhou: Talking Nonsense", Banqiao Community College,
        New Taipei City, Taiwan

AWARDS

2010   *Stroll: Monologue*, Kaohsiung Awards, Selected, Taiwan
2009   *Stroller I: Stagnation*, National Taiwan University of Arts Graduate
        Work Publication, 3rd Place, Taiwan
2004   *Longing*, The 58th Taiwan Provincial Fine Arts Exhibition,
        Merit Award in Water Color Painting, Taiwan
        Gray's Poetry, The UBF Rising Artist Award by Union
        Culture Foundation, Merit Award in Oil Painting, Taiwan
2003   *Old Dog: Incomplete*, Student Teacher Group Exhibition of National
        Taiwan University of Arts, 2nd Place in Oil Painting, Taiwan
2002   *Expectation*, The 56th Taiwan Provincial Fine Arts Exhibition,
        2nd Place in Water Color Painting, Taiwan
2001   *Quiet Room*, National Taiwan University of Arts Campus
        Anniversary Exhibition, Merit Award, Taiwan
        Secret Fragrance, The Art Exhibition of Chiayi City, 1st Place, Taiwan

COLLECTIONS

2014   *Flâneur: Snail's Residence*, National Taiwan Museum of Fine Arts,
        Taichung, Taiwan
        Hovering Over the City, Taipei Fine Arts Museum, Taipei, Taiwan
        A Place to Turn Around II, Taipei Fine Arts Museum, Taipei, Taiwan
2012   *A Place to Turn Around I*, National Taiwan Museum of Fine Arts,
        Taichung, Taiwan

圖錄
CATALOG

椅子上的虛空
THE HOLLOW ON A CHAIR
2016
油彩、畫布
Oil on canvas
170×236cm
P.23

微量裂解 I
MICROCRACKS I
2016
油彩、畫布
Oil on canvas
155×155cm
P.25

微量裂解 II
MICROCRACKS II
2016
油彩、丙烯、畫布
Oil and acrylic on canvas
155×155cm
P.27

微量裂解 III
MICROCRACKS III
2016
油彩、畫布
Oil on canvas
155×155cm
P.29

微量裂解 IV
MICROCRACKS IV
2016
油彩、丙烯、畫布
Oil and acrylic on canvas
155×155cm
P.31

裂解人
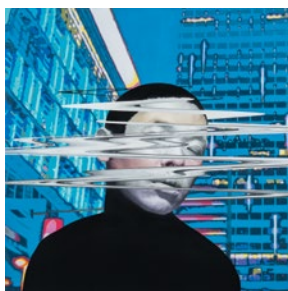A MAN WITH CRACKS
2016
FRP、不鏽鋼
FRP, stainless steel
100×152×80cm
P.32

裂解人肖像 III
THE PORTRAIT OF A MAN WITH CRACKS III
2016
丙烯、無酸樹脂、木板打底
Acrylic, acid-free resin and gesso on wood
60×60cm
P.35

裂解的粉紅骷髏
A PINK SKULL WITH CRACKS
2016
油彩、丙烯、木板打底
Oil, acrylic and gesso on wood
60×60cm
P.37

G6Y4RU84

2016
油彩、丙烯、木板打底
Oil, acrylic and gesso on wood
60×60cm
P.39

雜草
WEEDS

2016
鋁合金、3D 列印、電子裝置
Aluminum, 3D print, electronic device
85.5×225×150cm
P.46, 47

自溺
A DROWNED MAN

2016
油彩、木板打底
Oil and gesso on wood
60×60cm
P.41

指鹿圖
POINTING AT A DEER
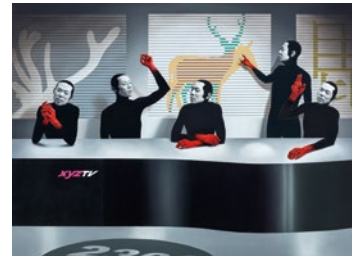
2016
油彩、丙烯、畫布
Oil and acrylic on canvas
170×236cm
P.53

愛與憂
LOVE AND SORROW

2016
油彩、畫布
Oil on canvas
210.5×182.5cm
P.43

聽，不聽
LISTEN, BUT DON'T HEAR

2014
油彩、畫布
Oil on canvas
130×162cm
P.55

自體繁殖
AUTOREPRODUCTION

2015
油彩、畫布
Oil on canvas
142.5cm in diameter
P.45

語，不語
SPEAK, BUT DON'T SAY

2014
油彩、畫布
Oil on canvas
130×162cm
P.57

看，不看
WATCH, BUT DON'T SEE
2014
油彩、畫布
Oil on canvas
130×162cm
P.59

紅的獨白 I
RED MONOLOGUE I
2015
油彩、畫布
Oil on canvas
91×72.5cm
P.61

紅的獨白 II
RED MONOLOGUE II
2015
油彩、畫布
Oil on canvas
91×72.5cm
P.63

紅的獨白 III
RED MONOLOGUE III
2015
油彩、畫布
Oil on canvas
72.5×91cm
P.65

城裡的月光
MOONLIGHT IN THE CITY
2015
油彩、畫布
Oil on canvas
130.5×162.5cm
P.67

泅泳者 I
SWIMMER I
2015
油彩、畫布
Oil on canvas
130.5×162.5cm
P.71

泅泳者 II
SWIMMER II
2015
油彩、畫布
Oil on canvas
130.5×162.5cm
P.73

向陽
FACING THE SUN
2015
油彩、畫布
Oil on canvas
116.7×90.8cm
P.75

蝶夢
BUTTERFLY'S DREAM

2014
油彩、畫布
Oil on canvas
130×162cm
P.77

傳說神存在的地方
LEGEND OF THE PLACE THAT GOD EXISTS

2014
油彩、畫布
Oil on canvas
155×155cm
P.85

夢蝶
DREAM OF A BUTTERFLY

2014
油彩、畫布
Oil on canvas
130×162cm
P.79

蝶夢蝶
BUTTERFLY'S DREAM OF A BUTTERFLY
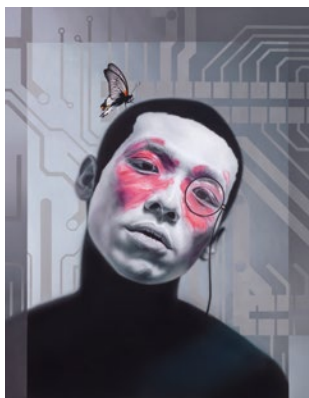
2014
油彩、畫布
Oil on canvas
162×130cm
P.81

月光下的童話
THE FAIRY TALE IN MOONLIGHT

2014
油彩、丙烯、畫布
Oil and acrylic on canvas
155×155cm
P.83

很明顯的，這雙手並不完美！

手指肥短，
左手腕有一道經歷兩次手術的刀疤，
也因此讓它無法靈活有力的運作；
右手背覆蓋著兒時被火紋身的皮層，
雖然隨著歲月逐漸淡化，
卻是兒時自覺難堪的記號。
長期因筆洗液與水晶肥皂的侵蝕，
而出現在手指多處的皮膚炎，
乾裂疼痛是家常便飯。

有趣的是，總覺得它無所不能，
可以打球，
可以駕車遨遊，
可以畫畫，
可以擁抱所愛的人，
以及摯愛的女兒，
可以做想做的一切，
可以伸手摘星！
這雙手 41 歲了。

如果你握到這雙醜醜的手，
一定可以感覺到它炙熱的溫度，
與無比的熱情！

林宏信
2016.09.07