簡單構成
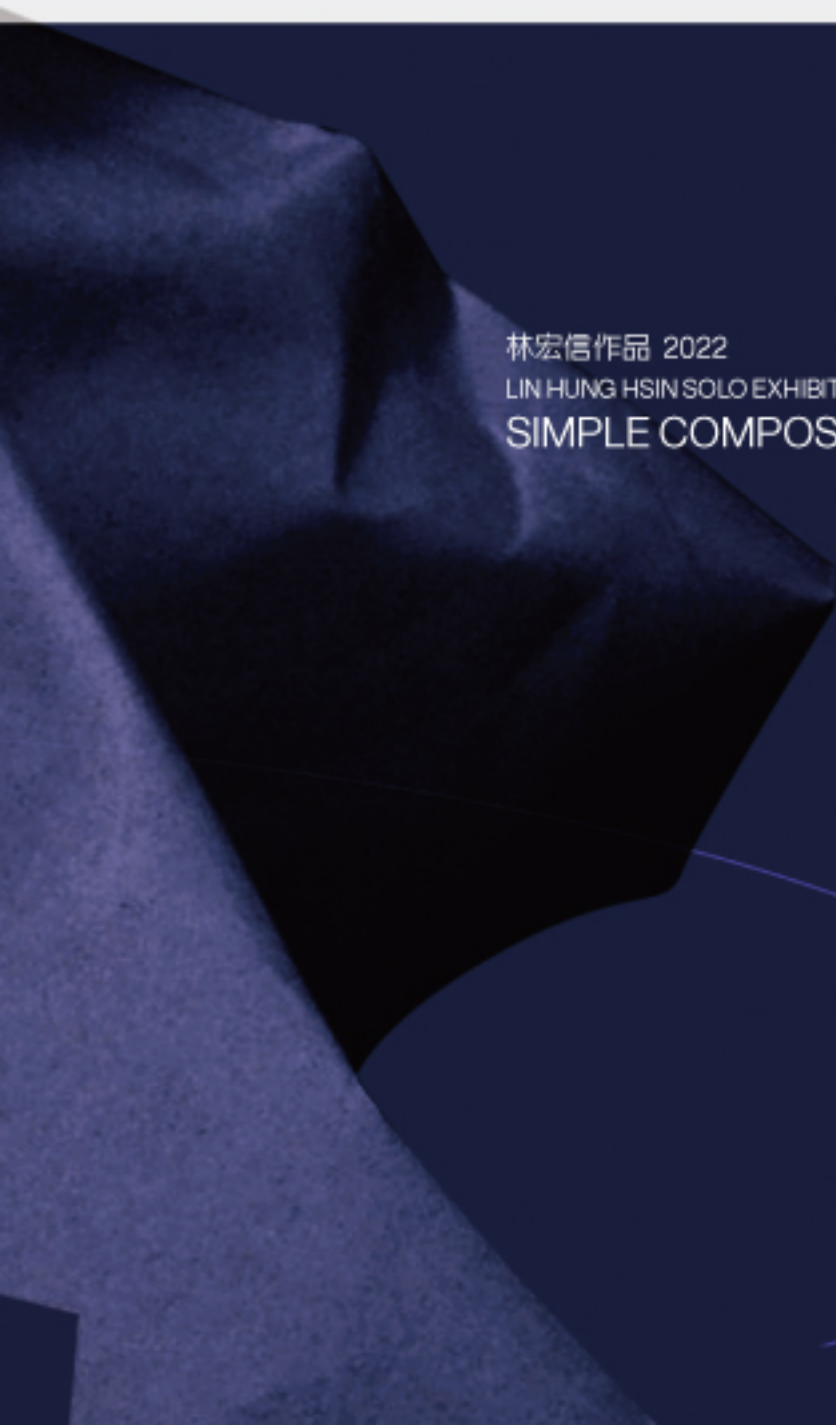
林宏信作品 2022
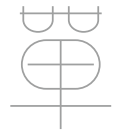LIN HUNG HSIN SOLO EXHIBITION 2022
SIMPLE COMPOSITION

簡單構成

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簡單構成

林宏信

在這一年因為學校的安排,被派任教授這類基本繪畫課程的機會。

一張（具象）繪畫作品或視覺的構成,該具備什麼?點、線、面、色彩、空間、結構、造型、構圖、肌理、層次、筆觸……,這些在繪畫教學中時常被提及的元素,反覆地讓我重新思考。「回到繪畫自身」,重新去建構這些基本的元素,也是這次展覽作品籌備之初,給自己的一個小功課。

「擬仿物」是一張具象寫實作品創作最初的選定,通常,我們去選擇自己想要的,眼睛所及物件、人物、風景為題材;許多時候,這些題材物件都是既有的,已存在的,慣常所見的。在這個時代,我們擬仿描摹的對象該是什麼?數位化時代,我們的日常所見的視覺經驗,除了現實的場景,更多的來自於網絡的、數位的、虛擬的、變造的影像,這些,讓觀者的美感經驗更趨於統一,其特性更趨於精緻、冷調、超現實……。也由於今日影像的強大,以及龐大的影像擷取,使今

日影像的敘事變得更為直接,易於辨識。因此,在題材的設定上,我選擇了手工製造一些簡易的物件,如以紙張摺成個種幾何的形狀,或以黏土隨意地揉捏成類風景的物件等;透過棚拍、合成、修圖、重構之後,使其部分脫離了物件的原有真實,再加入混合幾何的線條、色塊,在構圖上重新排列,並融入以往我們對構圖的基本學養。

我試圖以真實的物件,透過真實的光影、擺置,去擬仿虛擬、3D影像的效果,而後再以繪畫的手法擬仿於畫布。在這利用點、線、面、色彩、空間、結構、造型、構圖、肌理、層次、筆觸……等元素,不斷擬仿、重構的過程中,去推演最後的成像,這些簡單構成的過程,亦是我對於一張具象繪畫的元素的重新思考,以及對於今日影像的反芻。

在『給智者的詩』系列,以極簡的造景方式、黑灰白的低限色調,明確的光影,以及適度的空間感。唯一出現的彩色,是電繡而成的色塊（條）。它像是我們在某個景觀設計圖上的標註,亦或是一個象徵身份的勳章。

『簡單構成』系列,我參考了摺紙、以及一些網上所見3D構成的視覺圖,用簡易取的紙張隨意的摺成一些幾何造型,透過擺拍,以及事後的合成,將其重新構圖;使其在畫面中穿梭、錯置、對應,再輔以線條、色塊的串連,使其構成視覺與空間的巧妙平衡,與物件之間的某種對應。畫面的物件之間似乎正進行著某種對話,或是類似某種群聚的交流,無意為之的一種類敘事效果。

最後是『慾望』的幾件系列小品,以空白袋子或盒子的造型,擺置於畫面,成為唯一只的視覺中心,加之隱晦的背景或色調氛圍,在空白的袋子或盒子上,似乎人人可以自行腦補,各自表述,揣測或幻想內容物（禮物）;而我的任務,則是在這些物件上玩一些簡單的花樣,加入我的想像,也引導觀者的想像。

這次展出的三個小系列,都是以極簡單物件,極簡單的畫面元素,假的擬仿真的,真的擬仿假的。重新去梳理我對繪畫的知識,並對於今日影像時代的擬仿。

Simple Composition

LIN HUNG-HSIN

In this year, I was assigned to teach such basic painting courses in school.

What should a (figurative) painting or visual composition possess? Points, lines, surfaces, colors, spaces, structures, shapes, compositions, textures, layers, brushstrokes..., these elements that are often mentioned in painting teaching have repeatedly made me rethink the essence of painting. "Returning to painting itself" and reconstructing these basic elements are the assignment for myself at the beginning of the preparation of this exhibition.

"Simulacrum" is the initial configuration for a figurative and realistic painting. Usually, we choose to paint what we want, and take the objects, figures, and landscapes that we see as the subject matter. For most of the time, these are the existing and commonly seen subjects. However, what should we be simulating in this era? In the digital age, our daily visual experience comes from digital, virtual, and altered images on the internet in addition to real scenes. These images, which tend to be more refined, cool tone, and surreal, make the audience's aesthetic experience more unified. Also, because of the power of today's images and the large amount of image acquisition, the narrative of today's images becomes more direct and easier to identify. Therefore, in the setting of the theme, I chose to make some simple objects by hand, for example, folding paper to make various geometric shapes, or casually kneading landscape-like objects with clay. Through studio shooting, compositing, retouching and reconstructing, the authenticity of some parts of the objects were separated. I then added lines and color blocks of mixed geometry, rearranged the compositions, and integrated our conventional understanding of composition into the works.

I tried to imitate the effect of virtual and 3D images with real objects under real light and shadow with specific placement, and then simulated the images on the canvas with painting techniques. In this process of continuous simulation and reconstruction, I used elements such as points, lines, surfaces, colors, spaces, structures, shapes, compositions, textures, layers, brushstrokes, etc. to deduce the final image. The process of creating these simple compositions is also my rethinking of the elements of a figurative painting, and my rumination on today's images.

In the Poems for sages series, minimalist landscaping, shades of black, gray and white, clear light and shadow, and a moderate sense of space are presented. The only color that appears is the color blocks (bars) made by digital embroidery. It's like a callout we mark on a landscape design, or a badge of identity.

For the Simple Composition series, I refer to the ideas of paper folding and some visual diagrams of 3D composition on the Internet. I randomly fold some paper at hand into various geometric shapes, and recompose them through posing and compositing. By connecting them with the series of lines and color blocks, they shuttle, dislocate, and correspond in the picture, constituting an ingenious balance of vision and space, as well as a certain correspondence between objects. There seems to be some kind of dialogue between the objects in the picture, or some kind of group communication, which turns into an unintentional kind of narrative.

Finally, there are several sketches from the series Desire, which are placed in the picture in the shape of a blank bag or box and become the only visual focus. In addition, with a vague background or color tone, on the blank bag or box, everyone seems to be able to come up their own ideas, express themselves freely, and even to speculate or fantasize about the contents (gifts) inside; my task is to play simple tricks on these objects, add my imagination, and guide the audience's imagination.

The three series exhibited this time are all based on extremely simple objects and extremely simple elements. Through simulating real objects with fake ones, and creating simulacra with real items, this exhibition reorganizes my knowledge of painting, and demonstrates the simulacra of today's image age.

《簡單構成》—基本繪畫課程的小敘事

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林宏信曾經非常喜愛繪製以眾多人物構成、尺幅壯闊且構圖複雜的宏大敘事，但從 2019 年的個展《隻字片語》之後，他轉往「小敘事」（petits récits），並且幾乎不再畫人物。這並不意味著他失卻了雄心，也不意味著出現了創作脈絡的斷裂。其實，他一直以來創作的最大來源都是唾手可得的日常生活，重要的是如何將日常生活所思所得透過巧妙手法轉化為繪畫作品。十幾年前，在長達十五年收入頗豐但也容易令人迷失的廣告設計生涯之後，他順從自己內心的呼喚，毅然決然轉換身分成為專職藝術家，從 2010 年開始創造出使他聲名鵲起的《晃遊者（Flâneur）》系列畫作，取材自華特·班雅明（Walter Benjamin, 1892 –1940）的著作《波特萊爾—發達資本主義時代的抒情詩人》：晃遊者絕望的抵抗著「狂熱的物質生產節奏」，但卻有著產生自移情作用的「戀物癖」，因為他是「被波特萊爾遺棄在人群中的人，與商品的處境有相同之處。」晃遊者生存在發達資本主義時代，意識到生產制度強加給他的生活方式，使他的人和他的勞力都無可逆轉的商品化。而明顯將自己代入晃遊者角色的林宏信，則是在消磨時光並陶醉其中之外，透過繪畫來反映這個資本主義世界並試圖保持清醒，因此這種「戀物癖」繼「人物」之後轉化於「靜物」，顯得完全自然且合乎晃遊的邏輯。當了藝術家之後，近幾年來他也在學校裡培育年輕人，又有了一個藝術教師的新身分，

因此經常在課與課、教與學、教與創作、教與生活的流轉銜接與反思辨證中受到此新生活型態的啟發。過去他只需要思考如何繪畫，如今他還必須思考如何教繪畫、如何透過教繪畫來思考何謂繪畫以及如何繪畫？或者正相反，以繪畫來思考何謂繪畫以及我們如何教繪畫？

其實從他前一個個展《隻字片語》中，我們已經見識了他如何透過生活中看似無足輕重，甚至也毫不相關的片段，如月亮、玉米田、外套、鴿子、椅子、貓、裸女、禮物袋等，暗示了「符號-物件」彼此之間若隱若現的關聯。而展名「隻字片語」更暗示了空缺與斷裂，也醞釀了懸疑與遲延。這一次的展覽《簡單構成》，則更劇力萬鈞的表達了他教學與創作所面對的挑戰：如何以簡單的方式說明何謂繪畫？首先，主題必須非常簡單：以作為教師唾手可得的紙張，折成類似飛機等摺紙書中示範的造形，或以黏土揉捏而成類似山或石的風景元素。內容非常簡單：一位藝術教師的「基本繪畫課」被不尋常地展現在觀眾眼前。形式非常簡單：這些簡單元素被簡單的依點、線、面、形、色、空間、結構、動態、張力、肌理、筆觸、層次等造形法則被「簡單構成」一幅畫。

不過看似簡單的「簡單構成」仍有其不簡單之處：這些手工製成的簡單「靜物」，被以商業攝影的方式加以棚拍，拍攝時刻意透過打光與場景安排去模擬虛擬影像的效果，再加以合成、修圖、重構後，加上在虛擬空間中浮動的線條與色塊，最後再將構圖完成的數位影像以油彩手繪於畫布或木板等載體上，製造成繪畫，當然手繪時仍免不了微調、修改與重構。如此往復於手繪與電繪之間的過程，曾被筆者戲稱為「人機合體」的狀態。而這種以真實模仿虛擬，再將虛擬還原成現實的複雜過程，徹底顛覆了藝術再現的法則：畫家先在現實中進行簡單的雕塑再現，然後在棚拍中模擬電腦程式語彙，製造出模擬當代觀眾日常視覺感官經驗而虛構出來的場景，接著將此場景的再現進行數位變造，最後將結合真實再現與虛擬變造的數位圖像全數以繪畫再現，至於貼上電繡則是不折不扣的實體。對觀眾而言，林宏信的作品因此成了一場無止盡的虛實莫辨的感官與意識的考驗：何處是虛擬？何處是真實？何時虛擬終止、現實開始？何時虛擬又開始、現實復終

止？若欲解讀此畫作的意義，觀眾也同樣會被捲進一場布希亞式的思辨中，何為符旨？何為符徵？二者的關係是什麼？例如那畫面中的飛機指向的究竟是真實的飛機、飛機的摺紙、飛機的廣告、飛機的繪畫？還是根本不是飛機，只是一個僅存在於視覺經驗中的空洞符號，抑或只是一些形與一些色的構成？而且其中還混雜了純手繪的畫作如〈簡單構成XV〉。這一系列的畫作中，除了各種擺盪在二度、三度的空間暗示之外，甚至還包括了拼貼上去的實體膠帶、被誤以為是色彩配置標示圖，或被作者認為是「象徵身分的徽章」的電繡布條，更增加了觀眾區辨虛擬與真實時的懸疑程度。

只能說林宏信的畫作是一種以簡單造形構成的複雜敘事，他以慣用的敘事手法從日常生活中萃取元素，再以視覺傳達的方式處理，使繪畫出來的場景呈現一種既夢幻又真實的「脫節」（décaler）效果，並因人而異的發送著為數眾多且彼此較量的訊息。而作品中數位影像與繪畫邊界的挪移、廣告設計與繪畫門類的混淆，很可能正是在今日思索繪畫與教導繪畫的最佳立場與戰場。簡單的目的絕對不是為了少說或不說，反而是能言簡意賅地說更多，是為了以更簡潔的手法來回應那些一點都不簡單的當代議題：活在資本主義比「發達資本主義時代」更發達的時代的我們，如何生活並保持清醒？在比任何時代都更無法避免虛擬的數位時代，如何識破何為真實何為擬仿？在高科技塑造出的後人類世代裡，人工智慧與機器如何取代人類，而人手繪製又如何抵抗機器擬造之蠶食鯨吞？然後，如何在「大敘事」（metanarratives）崩解之後以小敘事來取得部分認同與短暫協議？

1979年後現代主義學者李歐塔（Jean-Francois Lyotard, 1924-1998）出版了《後現代情況》，將所謂的「後現代」定義為文化、宗教、政治與社會結構中具高度普遍性與單一性的大敘事（或譯元敘事）之威信喪失。而李歐塔認為支離破碎或脫節文本中的小敘事將是支撐後現代社會的替代方案：小敘事與大敘事非常不同，尤其是與占主導地位的科學敘述不同，它是後現代的新科學，只擁有局部確定的真理。而在文學上，這種小敘事的概念很適合拿來說明1975年羅蘭·巴特（Roland Barthes, 1915-1980）出版的奇怪自傳：全書沒有按時序進行的始於童年的生平記述，只有按字母順序排列的一百個萃取自生活瑣事的片段

（fragments），似乎對巴特而言片段是在公眾面前自述的最佳工具。然而，片段並不等於概述或間歇性的書寫，雖然任何片段都必然連結於一個整體，但在巴特的書寫中，我們卻不知道那個整體存不存在。與時序無關的碎片似乎化為作者的一種姿態，變成其創造意志下所生產出的某種擬像（simulacre）。

畢卡索在1973年過世時，人們才知道他把人生最後的20年拿來解構藝術史上的大敘事，將〈草地上的野餐〉、〈宮女〉等經典之作變成無以數計、千變萬化的關於繪畫的小敘事，他創造了「繪畫的繪畫」，將最繪畫的繪畫依據點、線、面、形、色彩、空間、結構、動態、張力、肌理、筆觸、層次等造形原則重構，他給世人示範了好幾堂畢卡索的繪畫課。捷克梅蒂在晚年時不斷的琢磨肖像畫，反覆的畫身邊的友人，不再踏出工作室一步，他向世人揭示了如何透過肖像畫肖像出人類二戰後的生活處境。他們的繪畫均透漏出藝術史從偉大的歷史主題朝向「軼事」（anecdote）的轉向，並且就像藝術社會學家Nathalie Heinich（1955- ）所言，軼事可以作為一種方法，因為「在既不吸引人也難以構成故事的常態與理所當然的連續性中，任何軼事都揭示了一個突出的時刻。要與軼事有所關聯，就必須背離世界的常態，拴住期待，體驗生活中的意外，即使是在很微小的程度上。」換言之，軼事指向例外，它並非代表性的（représentatif），而是徵候的（symptomatique）；但它也並不在生活以外，反而標示了生活中某個可以說故事的契機。林宏信在一成不變的日常生活中隨手拈來，透過《簡單構成》展示他的繪畫課程，明示了他持續離開大敘事的意願：以生活為戰場，以片段為自述，以軼事為方法，建立了為數眾多的關於他如何教導繪畫的小敘事，藉以在複雜多元的當代情境中回應「何謂繪畫」這個基本繪畫課程的基本提問。

Simple Composition
Little Narratives of Basic Painting Course

CHEN KUANG-YI

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Lin Hung-Hsin used to prefer depicting grand narratives composed of many figures, large in scale and complicated in composition, but after his solo exhibition *Fragments* in 2019, he turned to "little narratives" (petits récits), and has hardly painted figures since then. This does not mean that he has lost his ambition, nor does it mean that there has been disruption in his oeuvre. In fact, the main inspiration of his creation has always been the daily life at his fingertips. What is important is how to transform his daily thoughts into paintings through ingenious techniques. More than ten years ago, he had been working in the advertising design career for fifteen years, which was lucrative but easy to get lost; therefore, he decided to follow his intuition and resolutely changed the career path to become a full-time artist. In 2010, the series *Flâneur* gained him reputation and fame. The theme of *Flâneur* is based on Walter Benjamin's (1892-1940) work Charles Baudelaire: A Lyric Poet in The Era of High Capitalism, in which Benjamin wrote: The *flâneur* desperately resists the "frantic rhythm of material production," but possesses a "fetish" that generates self-transference, because they are those who "has been left out of the crowd by Baudelaire, who sink into the same situation as the commodity." The *flâneur* lived in the era of high capitalism, realizing that the way of living imposed on them by the production system has irreversibly commodified both themselves and their labor. And Lin Hung-Hsin, who obviously substituted himself into the role of the *flâneur*, has been indulging in spending time on painting. He exposes the capitalist world through painting,

while trying to stay awake in the capitalist world by doing so. Hence, the subject of "fetish" replaced "figure" and naturally transformed into "still life" in line with the logic of being a *flâneur*. After becoming an artist, he has been teaching in school in recent years, gaining a new identity as an art teacher. Through connecting and reflecting on the circulation of different lessons, teaching and learning, teaching and creation, and teaching and life, he has been deeply inspired by this new lifestyle. In the past he simply had to think about how to paint, now he also has to think about how to teach painting. Moreover, how to contemplate what painting is and how to paint by teaching painting? Or, on the contrary, how to examine painting and teaching painting in terms of painting itself?

In fact, from his previous solo exhibition *Fragments*, we already saw how he used seemingly insignificant and even irrelevant fragments in his life, such as the moon, cornfield, coat, pigeon, chair, cat, naked woman, gift bags and so on to imply the indistinct connection between "symbols" and "objects." The exhibition title "Fragments" not only hints at vacancies and fractures but also brews suspense and delays. This time, the exhibition *Simple Composition* expresses the challenges he faces in teaching and creating even more forcefully: how to explain what painting is in a simple way? First, the subject matter has to be very simple: using the paper that he could find at hand as a teacher, folding them into shapes like those demonstrated in origami books such as airplanes, or making landscape elements like mountains or rocks by kneading clay. Second, the content must be straightforward: an art teacher's "Basic Painting Course" is unusually presented to the audience. Finally, the form must not be complicated: these simple elements become several paintings of "simple composition" that use basic techniques like point, line, surface, shape, color, space, structure, dynamics, tension, texture, brushstrokes, and layers.

However, the seemingly simple "simple composition" is not simple at all. These simple "still lifes" made by hand were photographed in the studio by the means of commercial photography, and the lighting and settings were deliberately used to simulate virtual images for shooting. After compositing, retouching, and reconstructing, the lines and color blocks floating in the virtual space were added in the picture, and finally the composed digital image was hand-painted on canvas or wood panels to create a painting. Needless to say, fine-tuning, modification and reconstruction were inevitable during the process of hand-painting. The artist humorously described the process of going back and forth

between hand-painting and digital-painting as if being a kind of "cyborg." This complex process of imitating the virtual with the real, and then restoring the virtual to reality completely subverts the principle of artistic reproduction. The artist first reproduced a sculpture in reality, then simulated the computer programming language via studio shooting to create a simulation of the fictional scene devised by the audience's daily visual sensory experience, and finally digitally transformed the reproduction of the scene. Eventually, all the digital images that combined real reproduction and virtual transformation were represented in the paintings. The application of digital embroidery made the work a genuine entity. For the audience, Lin Hung-Hsin's work thus becomes an endless trial of the senses and consciousness. What is virtual? What is real? When does the virtual end and the reality begin? When will the virtual begin again and the reality end? If they want to interpret the meaning of the painting, the audience will be involved in Baudrillard's speculation. What is the signified? What is the signifier? What is the relationship between the two? For example, is the plane in the work pointing to the real plane, the paper folding of the plane, the advertisement of the plane, or the painting of the plane? Or is it not a plane at all, just a vague symbol that exists only in visual experience, or is it just a composition of shapes and colors? There are also some pure hand-painted works such as *Simple Composition XV*. In this series of paintings, in addition to various spatial implications swinging between two and third dimensions, there are also some collages using physical tapes or digital embroidered strips, which are mistaken for color scheme charts or considered by the artist as "symbolic identity badges," further increasing the level of confusion for the audience when distinguishing the virtual from the real.

It can only be said that Lin Hung-Hsin's paintings create a complex narrative with simple forms. He uses the usual narrative techniques to extract elements from daily life, and then processes them in a way of visual communication, so that the scenes he paints presents a dreamy and real "shifting (décaler)" effect, which sends a multitude of contested messages that vary from person to person. The shifting of the boundaries between digital images and physical paintings, and the confusion between advertising design and painting categories in the works probably offer the best standpoint and battlefield for thinking about the essence of painting and teaching painting today. The purpose of simplicity is definitely not to say less or not to say at all, but to be able to say more concisely, and to respond more precisely to contemporary issues that are not ever simple, such as how do we live and keep awake in a capitalist world that is going way beyond "high capitalism"?

In the unavoidable digital age, how to distinguish real from simulacra? In the post-human generation created by high technology, how can artificial intelligence and machines replace human beings, and how can hand-drawn paintings resist the cannibalization of machine simulation? And eventually, how to obtain partial approval and brief agreement with little narratives after the collapse of "metanarratives"?

In 1979, the postmodernist scholar Jean-Francois Lyotard (1924-1998) published *The Postmodern Condition*, which defined the so-called "postmodernism" as the loss of faith in grand narratives (or metanarratives) with a high degree of universality and unity in cultural, religious, political and social structures. Lyotard believed that little narratives (or mirconarratives) in fragmented or disjointed texts will be an alternative to underpinning postmodern societies. Micronarratives are very different from metanarratives. Especially unlike the dominant scientific narratives, micronarratives are the new science of postmodernity, which only have partially determined truths. In literature, the notion of little narratives is well suited to elaborate the bizarre autobiography of Roland Barthes (1915-1980), published in 1975. In the book there is no chronological account of life from childhood, only an alphabetical sequence of a hundred fragmented stories drawn from the trivialities of life. For Barthes it seems to be the best tool for exposing himself in public. Fragments, however, are not synonymous with summaries or intermittent writing, and while any fragment is necessarily linked to a whole, in Barthes' writing we don't know whether that whole exists or not. Fragments unrelated to timing seem to be transformed into a gesture of the author, a simulacrum (simulacre) produced by his creative will.

It was not until Pablo Picasso passed away in 1973 did people find out that he spent the last twenty years of his life deconstructing the grand narratives in the history of art, transforming the classic works such as *The Luncheon on the Grass* and *Las Meninas* into countless and ever-changing little narratives. He created the "Painting of Painting," reconstructing the most classic paintings through principles of point, line, surface, shape, color, space, structure, dynamics, tension, texture, brushstroke, and layers. Through these works, Picasso demonstrated several of Picasso's painting lessons to the world. On the other hand, the artist Alberto Giacometti constantly studied portraiture in his later years. He repeatedly painted his friends, and refused to step out of the studio ever again. He revealed to the world how to use portraits to depict the living conditions of human beings after World War II. The paintings of both Picasso and Giacometti reveal a

turn in history of art from great historical themes towards "anecdote." As art sociologist Nathalie Heinich (1955-) stated, anecdote can be a method because "in the norm and taken-for-granted continuity that is neither engaging nor framing a story, any anecdotes reveal a moment that stands out. To be relevant to anecdotes, one has to deviate from the normality of the world, limit their expectations, and embrace the unintentional surprises in life, even on a rather small scale." In other words, the anecdote points to the exception, which is not representative (représentatif) but symptomatic (symptomatique). However, the anecdote does not fall outside of life, instead, it signifies a chance to tell a story in life. The idea of the exhibition *Simple Composition* comes from Lin Hung-Hsin's monotonous daily life. In the exhibition, he not only demonstrates his painting course but also expresses his willingness to constantly stay out of the grand narratives. Taking life as the battlefield, using fragments as self-narratives, and anecdotes as methods, he has established numerous little narratives about how he teaches painting, so as to provide a response to "what is painting," a basic question in a basic painting course, in a complex and diverse contemporary situation.
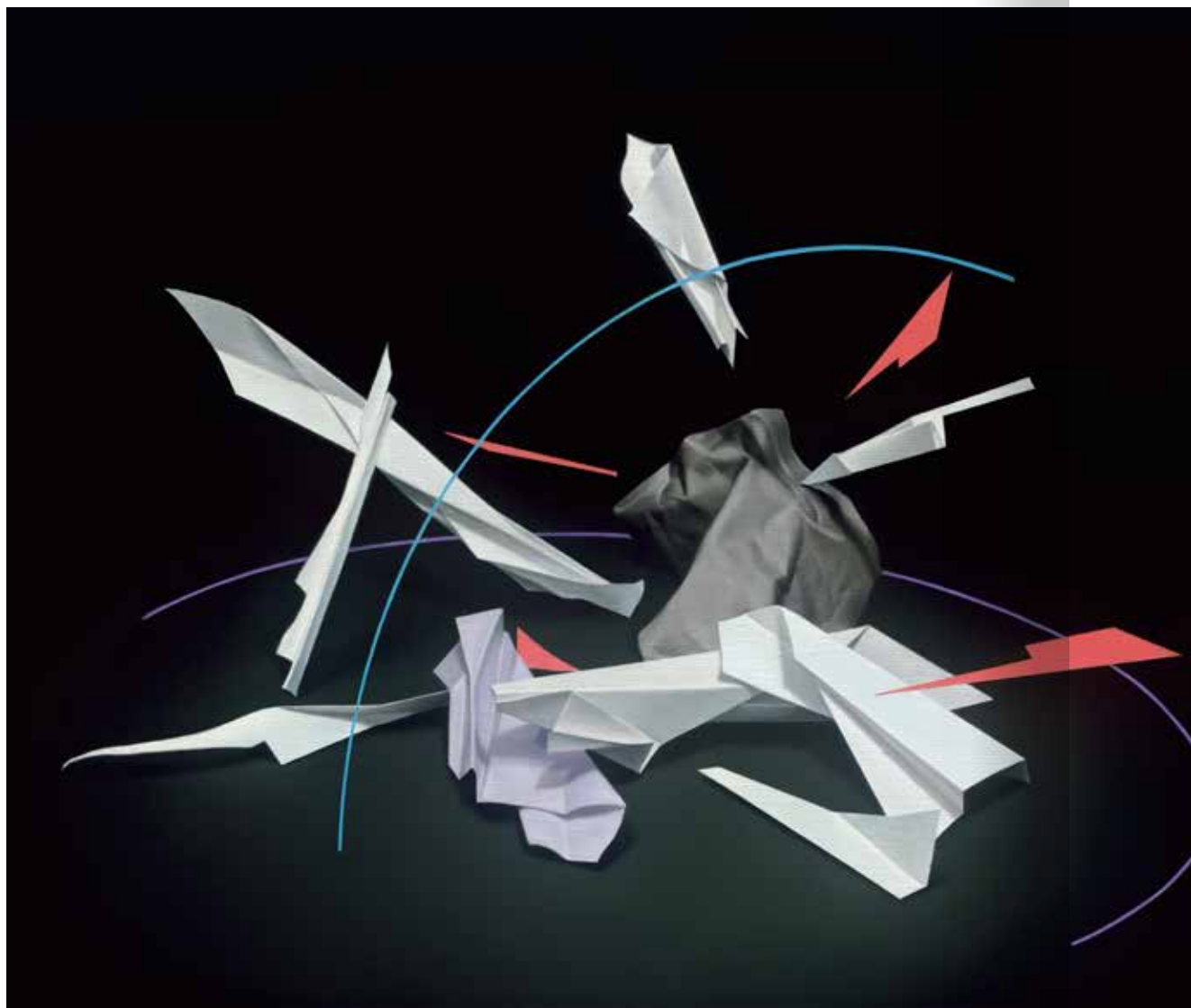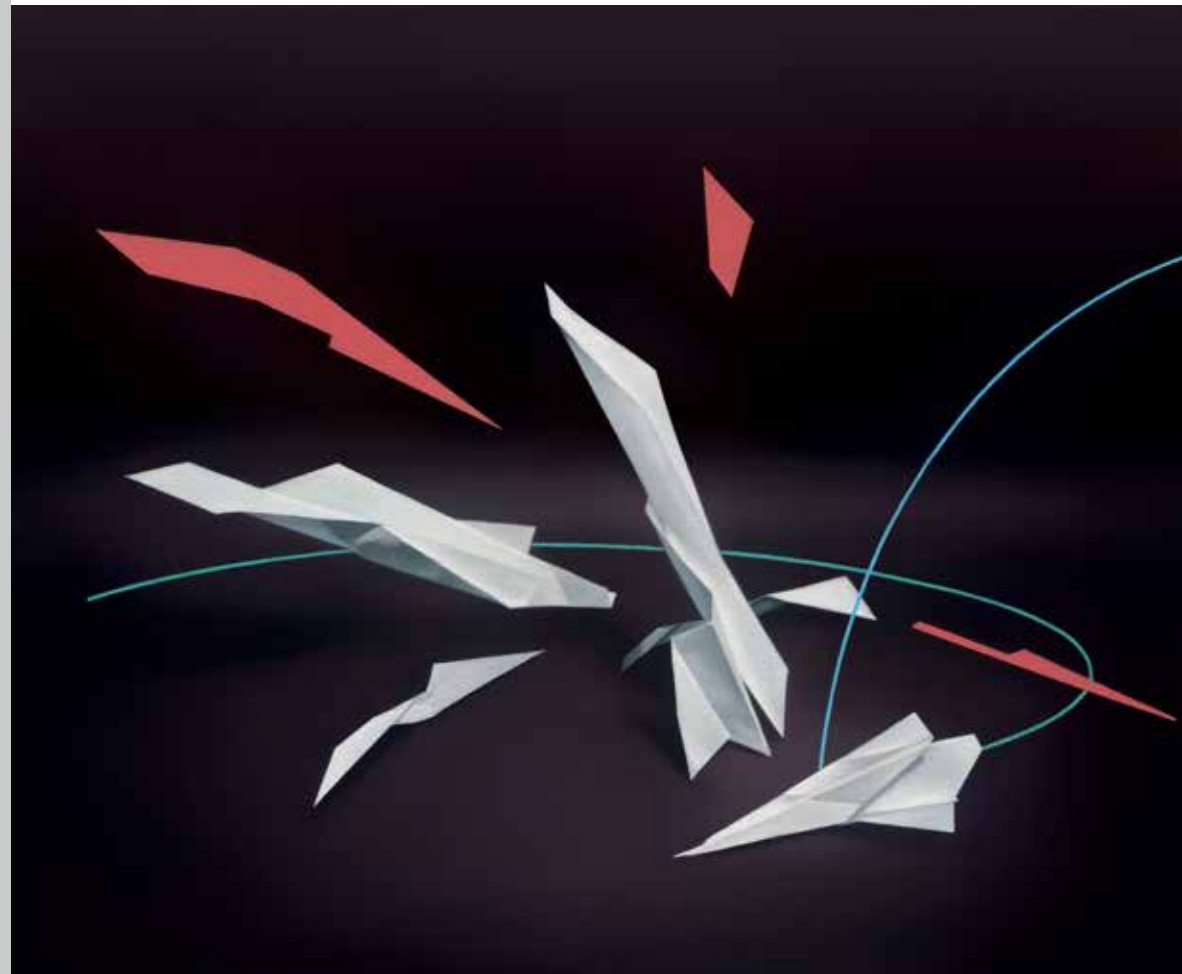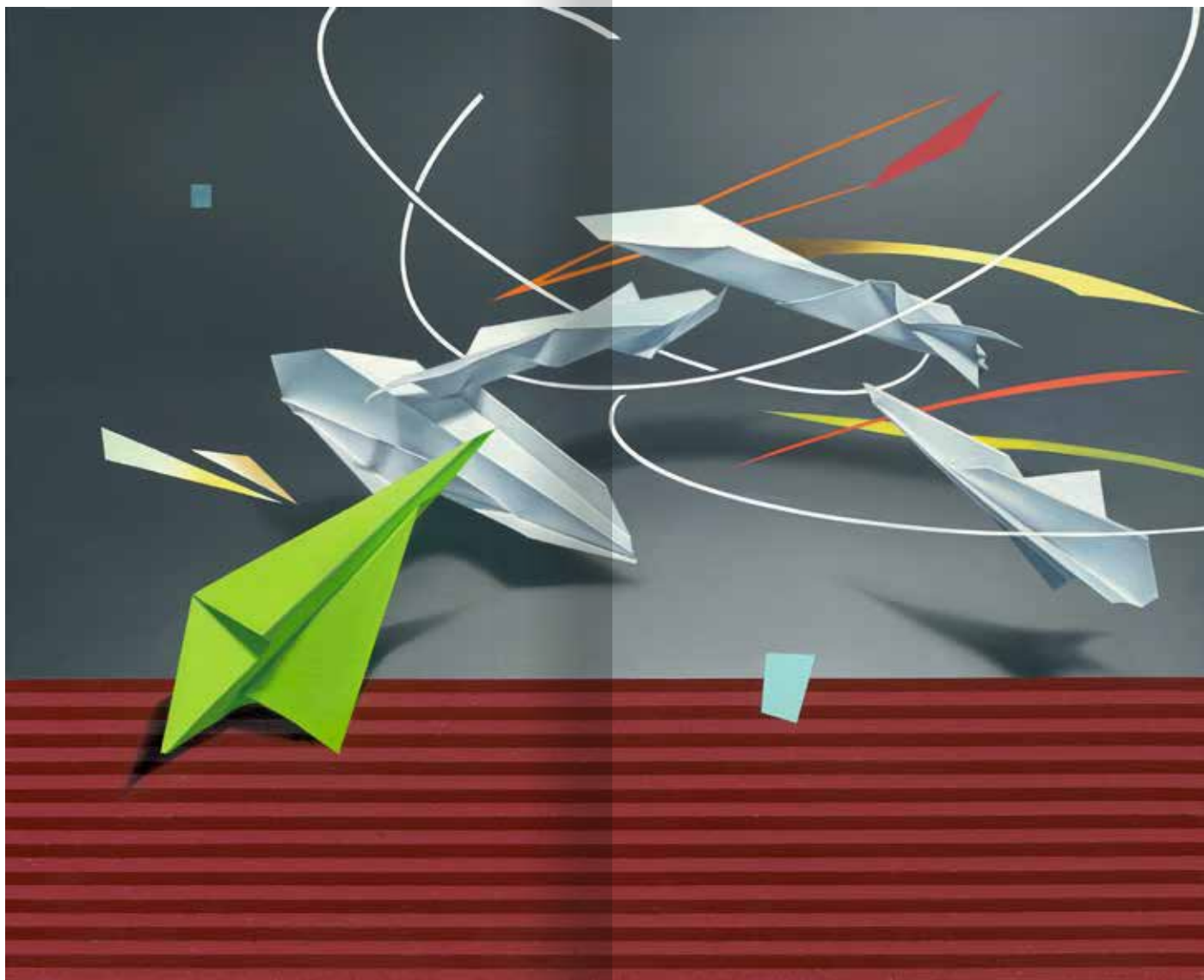
簡單構成 I
Simple composition I

油彩、畫布
Oil on canvas
60.5×72.5cm
2021

簡單構成 II
Simple composition II

油彩、畫布
Oil on canvas
53×65cm
2021

簡單構成 III
Simple composition III

油彩、壓克力、畫布
Oil and acrylic on canvas
72.5×91cm
2021
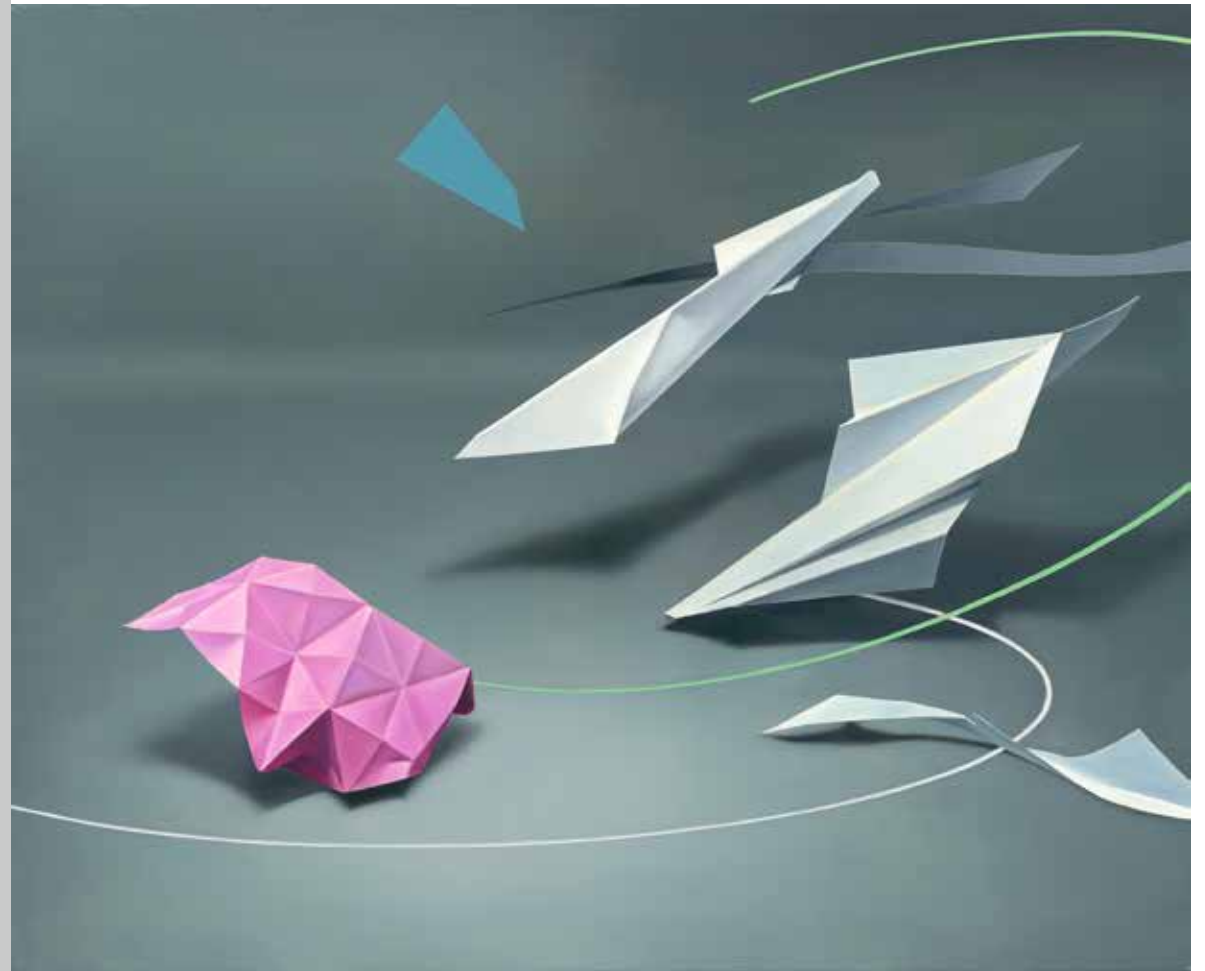
簡單構成 IV
Simple composition IV

油彩、壓克力、畫布
Oil and acrylic on canvas
72.5×91cm
2021

簡單構成 V
Simple composition V

油彩、畫布
Oil on canvas
45.5×53cm
2021

簡單構成 VI
Simple composition VI

油彩、畫布
Oil on canvas
50×60.5cm
2021

簡單構成 VII
Simple composition VII

油彩、壓克力、畫布
Oil and acrylic on canvas
45.5×38cm
2021

簡單構成 VIII
Simple composition VIII

油彩、畫布
Oil on canvas
60.5×72cm
2021
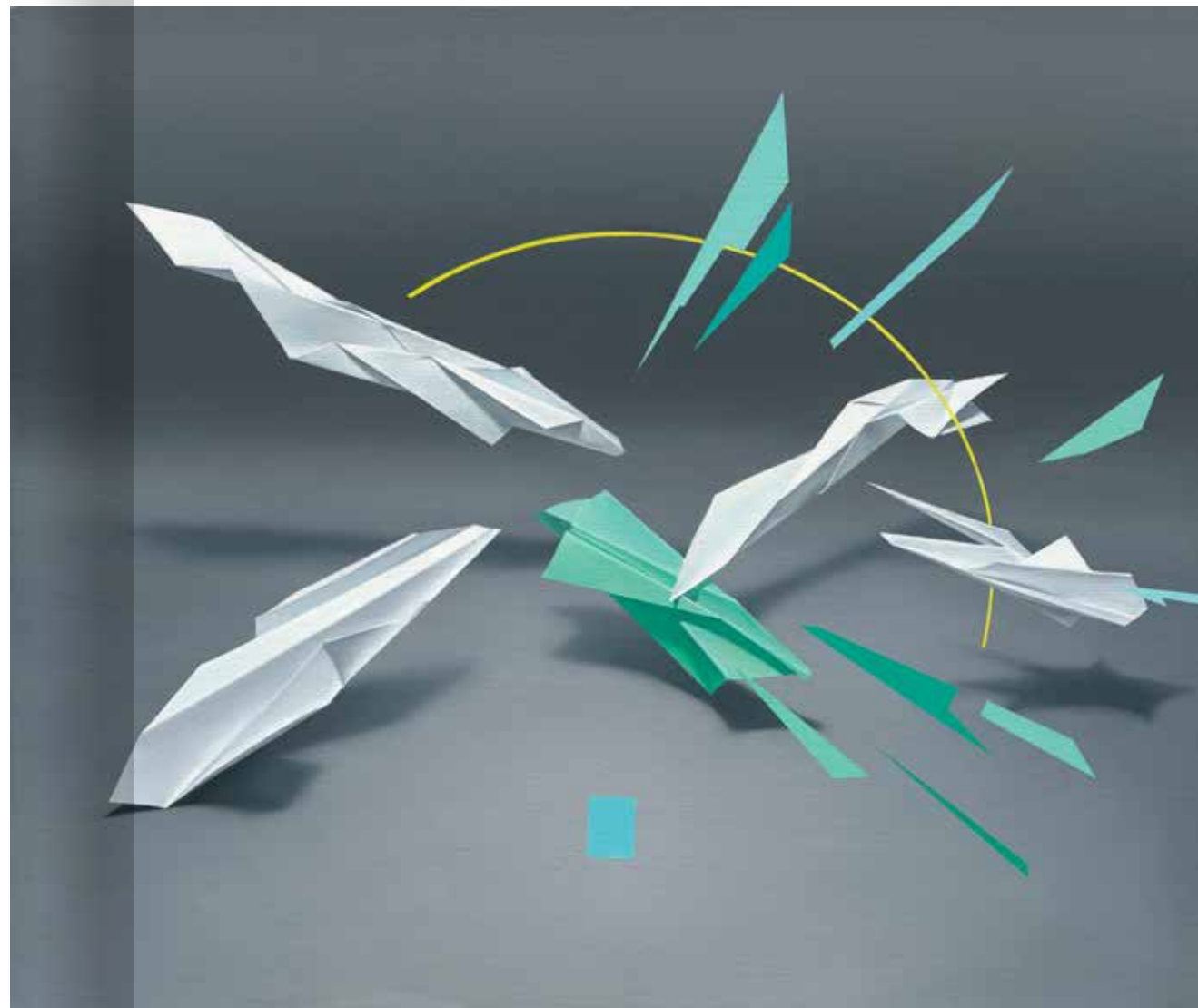
簡單構成 IX
Simple composition IX

油彩、木板打底
Oil on board
53×65cm
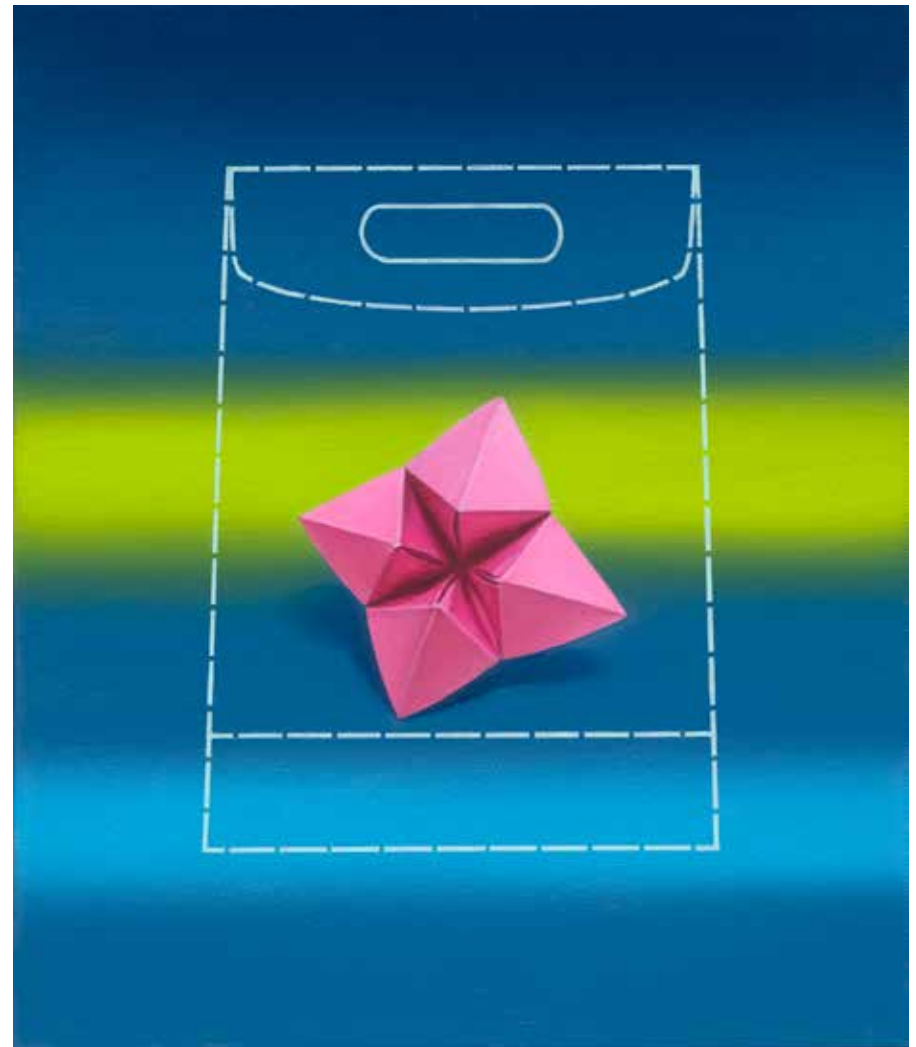2021

簡單構成 X
Simple composition X

油彩、木板打底
Oil on board
53×65cm
2021

簡單構成 XI
Simple composition XI

油彩、壓克力、畫布
Oil and acrylic on canvas
53×65cm
2021

簡單構成 XII
Simple composition XII

油彩、畫布
Oil on canvas
53×45.5cm
2021

簡單構成 XIII
Simple composition XIII

油彩、壓克力、畫布
Oil and acrylic on canvas
70×145cm
2021

簡單構成 XIV
Simple composition XIV

油彩、壓克力、木板打底
Oil and acrylic on board
45.5×38cm
2021

簡單構成 XVI
Simple composition XVI

油彩、壓克力、畫布
Oil and acrylic on canvas
72.5×91cm
2022

簡單構成 XV
Simple composition XV

油彩、壓克力、紙膠、電繡、畫布
Oil and acrylic and electric embroidery on canvas
45.5×53cm
2021

給智者的詩：被存取的
Poems for sages - Accessed

油彩、電繡、畫布
Oil and electric embroidery on canvas
45.5×38cm
2021

給智者的詩：兩個一半
Poems for sages - two halves

油彩、電繡、畫布
Oil and electric embroidery on canvas
45.5×53cm
2021

給智者的詩：島似山似島
Poems for sages - the isand as a mountain, the mountain as an island

油彩、電繡、畫布
Oil and electric embroidery on canvas
50×60.5cm
2021

給智者的詩：之間
Poems for sages - in between

油彩、電繡、畫布
Oil and electric embroidery on canvas
45.5×53cm
2021

給智者的詩：那島
Poems for sages - that island

油彩、電繡、畫布
Oil and electric embroidery on canvas
45.5×53cm
2021

給智者的詩：二分法
Poems for sages - dichotomy

油彩、電繡、畫布
Oil and electric embroidery on canvas
45.5×38cm
2021

給智者的詩：忘山
Poems for sages - forgotten mountain

油彩、電繡、畫布
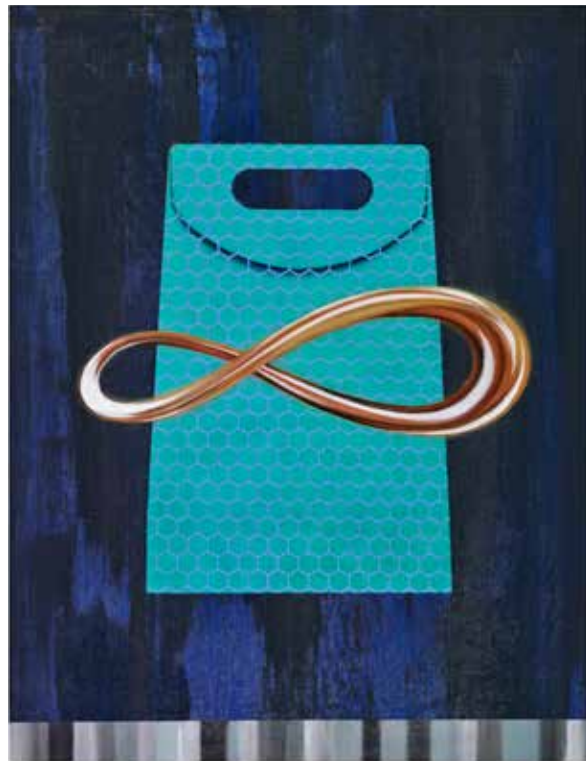Oil and electric embroidery on canvas
38×45.5cm
2021

去背、複製、貼上，獻給羅斯科
Recite, copy, paste and dedicate to Roscoe

油彩、畫布
Oil on canvas
53×40.7cm
2018

致消費時代
A tribute to Consumption

油彩、畫布
Oil on canvas
53×45.5cm
2021

INFINITY

油彩、畫布
Oil on canvas
53×40.7cm
2018

螢光般的期待
Fluorescence from the expectation

油彩、壓克力、畫布
Oil and acrylic on canvas
53×45.5cm
2021

林宏信

1975-

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

2022　「簡單構成」，首都藝術中心，台北，台灣
2019　「隻字片語」，一票人票畫空間＆畫庫，台北，台灣
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

2018　「閱讀藝術 III－春祭聯展」，尊彩藝術中心，台北，台灣
　　　「放輕鬆—動漫謬想的秘密花園」，銀川當代美術館，銀川，中國
2016　「撞態」，元智大學藝術中心，桃園，台灣
2015　「閱讀藝術 II—夏祭聯展」，尊彩藝術中心，台北，台灣
　　　「三月三日天氣新」，尊彩藝術中心，台北，台灣
2014　「台灣美術散步道：1927-2014」，尊彩藝術中心，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
　　　「親親我的寶貝－愛的禮物」，尊彩藝術中心，台北，台灣
2012　「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」，板橋社區大學，新北市，台灣

博覽會

2020　「2020 台北國際藝術博覽會」，台北世界貿易中心，台北，台灣
2019　「2019 台北國際藝術博覽會」，台北世界貿易中心，台北，台灣
2017　「2017 杜塞道夫藝術博覽會」，Areal Böhler，杜塞道夫，德國
　　　「2017 台北國際藝術博覽會」，台北世界貿易中心，台北，台灣
2016　「2016 台北國際藝術博覽會」，台北世界貿易中心，台北，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
　　　「Art15 London」，奧林匹亞展會中心，倫敦，英國
2014　「2014 高雄藝術博覽會」，駁二藝術特區，高雄，台灣
　　　「2014 台北國際藝術博覽會」，台北世界貿易中心，台北，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
　　　「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

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

收藏

2021　《簡單構成 III》《簡單構成 IV》，藝術銀行，台中，台灣
2017　《自體繁殖》，藝術銀行，台中，台灣
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

LIN HUNG HSIN

1975-

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 Exhibitions

2022 Simple Composition, Capital Art Center, Taipai, Taiwan
2016 A Collection of Microcracks, Liang Gallery, 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

2018 Art in the Library III – Spring Festival Exhibition, Liang Gallery, Taipei, Taiwan
      Relaxation – The Secret Garden of Cartoon Fantasy, MOCA Yinchuan, Ningxia, China
2016 Zhuang Tai, Yuan Ze University Arts Center, Taoyuan, Taiwan
2015 Art in the Library II – Summer Festival Exhibition, Liang Gallery, Taipei, Taiwan
      Freshness of March, Liang Gallery, Taipei, Taiwan
2014 Walking by Taiwanese Art: 1927-2014, Liang Gallery, 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
      Kiss Kiss My Baby Charity Event, Liang Gallery, Taipei, Taiwan
2012 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, Hsinchu and 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

Art Fair

2020 Art Taipei 2020, Taipei World Trade Center, Taipei, Taiwan
2019 Art Taipei 2019, Taipei World Trade Center, Taipei, Taiwan
2017 Art Düsseldorf 2017, Areal Böhler, Düsseldorf, Germany
      Art Taipei 2017, Taipei World Trade Center, Taipei, Taiwan
2016 Art Taipei 2016, Taipei World Trade Center, Taipei, Taiwan
2015 Art Taipei 2015, Taipei World Trade Center, Taipei, Taiwan
      Art15 London, Olympia Grand, London, United Kingdom
2014 Art Solo 2014, Expo Dome, Taipei, Taiwan
      Art Kaohsiung 2014, The Pier-2 Art Center, Kaohsiung, Taiwan
      Art Taipei 2014, Taipei World Trade Center, Taipei, Taiwan
      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
      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

Award & Nomination

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

Collection

2021 Simple composition III, Simple composition IV, Art Bank, Taichung, Taiwan
2017 Autoreproduction, Art Bank, Taichung, Taiwan
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