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序

2021 年開春首檔展覽，毓繡美術館推出「近山—何以為界」聯展，展出陸先銘、洪天宇、林煒翔的風景創作之餘，更再次拋出該如何靠近與觀看自然的提問。隨著時間流動推移，因著地域的生存習性、各時代人文的更替與特別投擲的關注，山林野地的形象在人類眼前不斷新舊交織，最終形成多重，甚至難以窺探的神秘感。自然界是如此多變難測，著實令蝸居城市的我們感到好奇又戒慎小心，不論是被區域劃分的公園綠地、流傳於網路的秘徑步道，或是險峻未明的大山，都在有意無意之間成為當代日常生活的療癒指標。排山倒海的戶外活動更為都市人量身製造親近山野的方法，更遑論有許多根本不必透過行走即可獲得滿足的山岳文學、漫畫、自然書寫、科普讀物等諸多閱覽形式。

展覽從一至三樓不斷提高觀者的視線，三位藝術家個別殊異的創作風格與視距的跳躍，雖然可能造成觀看上的不連貫與無所適從，卻撐開了我們平時被窄化的感知。陸先銘的穩健樹幹、洪天宇的繁複景緻、林煒翔的流動氣息，都是來自台灣各方的時空切片，各自彰顯不同的記憶與情感密度，敘說不同的生命主題。陸先銘的空白背景與洪天宇的留白部分，看起來普通，卻曾經填滿我們的生活歷史，標識出文明與自然的關係；林煒翔的盈滿畫面像空氣水流般隨時可被挑動，這般看似的滿溢，反而更顯輕透明快，得以開展出更自由遼闊的想像空間。

作品圖面的留空或滿載，不僅令我們覺察界限範圍的波動，更牽動我們對景物的感受距離。本次展覽在觀展動線上亦結合非正規的展示空間，期待觀眾的目光得以延展於畫框之外，甚至是展覽場館的界域之外。何以為界？或許憑藉輪廓線條、地圖座標，我們就能找到答案，但，對於界的想像並非只有物理層次，更包含每一個現時之下的因素，以及過去和未來。

回頭綜觀去年度的展覽，澳洲藝術家珍奈特・勞倫斯（Janet Laurence）有意識地平行鋪展開各區生態裝置，彼此交互應和，顯見其中的共生力量與提醒我們不忘省思之於自然的關係；接續展出的台灣藝術家廖建忠，則以「現場」空間屬性的轉換與重整，擾動我們對於藝術創作的界定，於觸發內在思辨的同時，也能就作品特性附帶的環境議題展開討論。本檔聯展則像是上述兩檔的總合，以層疊向上的方式，再一次於我們眼前揭示生命本質和自然被侵害的事實，界限的遷移，也共存具現於畫作和觀眾所處的現下空間。在此，也特別感謝采泥藝術、安卓藝術對本展的支持以及展覽規劃過程中不吝給予我們的協助，讓本展得以順利規劃並完整呈現。

Preface

For the first spring exhibition in 2021, the Yu-Hsiu Museum of Art delightfully presents *Immersing in Mountains: Dissolving the Boundaries*, a group exhibition featuring the landscapes by Lu Hsien-Ming, Hung Tien-Yu and Lin Wei-Hsiang while posing the question about how modern people could approach and view nature. As time passes, due to varying regional customs and lifestyle as well as changing humanistic culture in different eras and its corresponding attention, the new and old imageries of mountains and wilderness have continuously interwoven and evolved into a multilayered presence that is now unfathomable and mysterious. The natural world is always erratic and makes us, the urban dwellers, curious and circumspective. Whether the green parks created with urban planning, information about secret trails spread on the internet, or treacherous and unknown mountains, they have all deliberately or unintentionally become indicators for healing in the modern everyday life. Innumerous outdoor activities are tailored for urbanites to have opportunities of approaching mountains and nature, let alone the bourgeoning reading genres, ranging from mountain literature, comics, natural writing and general science publication, which afford people much satisfaction without actually walking into nature.

As visitors ascend from the first floor gallery to the third floor gallery in the exhibition, their line of sight continues to elevate. Even though the three artists' individualistic creative styles and the disparities of the visual range in their works might cause inconsistency and cognitive disruption in viewing the exhibition, they also expand our previously narrowed perception. Lu's representation of sturdy, stable tree trunks, Hung's intricately delineated landscapes, and Lin's fluid airflow have respectively epitomized different times and spaces in Taiwan and highlighted dissimilar mnemonic and emotional density, uttering distinctive subjects about life. The empty background in Lu's compositions and the blank sections in Hung's works, though appear casual and ordinary, were once filled with the histories of human life, marking the relationship between civilization and nature. Lin's brimming images appear moving and tangible, but the overflow is informed by a sense of lightness and transparency that unfolds a freer, wider space of imagination.

The deliberate blankness or fullness in the images not only render the morphing boundaries noticeable to the spectator, but also determine our perceptual distance towards the views. The exhibition, in terms of traffic flow, combines informal exhibition spaces in the attempt to extend the audience's line of sight to outside the frame, even beyond the perimeter of the museum. Where are the boundaries? Perhaps one could find answers based on contours, lines, maps and coordinates; however, the imagination of boundaries is not just limited to the physical dimension, but further includes every factor in the present as well as that of the past and future.

Taking a retrospective look on last year's exhibitions, Australian artist Janet Laurence's conscious decision to horizontally unfurling ecological installations in every section of the exhibition created interconnections that displayed symbiotic forces while reminding us to reflect on our relationship with nature. The next exhibition by Taiwanese artist Liao Chien-Chung demonstrated the conversion and reconstruction of spatial properties in his *Site*, stirring our preconceived boundaries of artistic creation. As the exhibition prompted critical thinking within us, it also engaged us in discussions about environmental issues suggested by the characteristics of his artworks. This group exhibition, in a way, is the summation of these two exhibitions. Through layering up and moving upwards, visitors are once again shown the nature of life and the harms humanity has inflicted on nature. The moving and dissolving boundaries are revealed both in paintings and the very space that the audience inhabit. Here, we would like to thank Chini Gallery and Mind Set Art Space for their support for the exhibition and generous assistance throughout the planning process, with which the preparation for and presentation of the exhibition have been smooth and successful.

展覽總述

自然，一直存在於我們認知上的周遭，但似乎又顯得相當陌生，當想靠近的時刻又顯得不知所措，此時我們該用何種姿態親近祂呢？我們該如何靠近自然？在早已不知何以為界的時代，如今提出這個問題，似乎是愚笨的。古代人懼怕僻遠之地，原住民相信山林擁有靈魂，因而入山前總有特定儀式以茲感謝、以茲保安，這是他們靠近自然的方式。人類進入山林的歷史極早，登山運動源於 18 世紀末的歐洲，台灣群山則在日治時期才由日籍學者首次進行探勘，不過國內登山活動直到 70 年代才起而流行。人類入山的理由千百種，反映出對於未知領域的好奇與憧憬。

此展的山是廣義的，泛指自然萬物，凝縮我們日常觸及的生態物象。將靠近一詞置於不同時代下解析，會發現語境早已和當初不同，並非單純意味身體力行，滿足於挑戰登高或一探究竟，而是夾帶更深厚的政治性、消費性和自我中心主義，而美好景緻就這樣隨人類的慾望需求，被操勞消耗數十年。即使當今環保意識廣泛普及，然而當疫情遍地流行、反覆發作，限縮了人類於空間遷移的自由，似乎有種召喚告訴大夥該趨向山林了。如何靠近自然的提問或許過時，靠近的方式確是無盡，更多是談論、詮釋、包裝、想像，從而擠壓塑造出人類世的獨特景觀。在這萬事講求壁壘分明的社會，自然與文明的疆界則是越趨混沌。

本展陸先銘、洪天宇及林煒翔的作品，以各自關注的題材鋪陳情景。我們將由身體的攀升，感受視線所及與心理狀態的轉變，視角的遠近拉距也從平實明晰、繁複精細漸進至抽象流動。我們在挪移身體之時，山林的細膩情感、社會角色、生命力量，以及人類對自然的牽扯和嚮往也就順流顯現而出了。

Exhibition Concept

Nature has always existed around us. However, it has always been rather distant and strange to us as well. Whenever we hope to be near nature, we seem to be at a loss. At such a moment, how do we approach nature? How do we be near to nature? In this era when boundaries seem to have dissolved, this question might sound somewhat redundant. The ancient people feared remote places; moreover, the indigenous people have always believed that mountains have a soul and would perform specific rituals to express gratitude and seek protection. This is how indigenous people approach nature. In history, humans entered mountains at a very early period. Mountaineering originated in Europe at the end of the 18th century; and the mountains in Taiwan were investigated for the first time by Japanese scholars during the period of Japanese rule. Yet, mountaineering in Taiwan did not become popular until the 70s. Humans go into the mountains for many reasons, which all reflect our curiosity about and longing for unknown places.

This exhibition refers to mountains in a broad sense and uses them as a metaphor for nature and all life in the ecosphere that we might come into contact in the everyday life. “Being near” means varied things in different times, and the context today has changed greatly from that of the past. Being near to mountains does not simply mean a physical activity that denotes a challenging trip of mountaineering or an adventurous expedition. Instead, it carries deeper implications of politics, consumerism, human-centrism, as well as how breathtaking landscape has gradually been wasted and depleted by human desires in the past decades. Today, environmental awareness is already widespread. However, when a pandemic is now sweeping through the world and recurs in a way that has extensively limited us to move freely, something seems to be calling us to revisit the mountains. The question about how we can be near nature might be somewhat outdated, but the ways to approach nature are numerous. Regarding this topic, there are even more discussions, interpretations, marketing and imagination, which have mixed and shaped the distinctive landscape of the Anthropocene. In this society that demands clear division of everything, the boundaries between nature and civilization have instead become more and more indistinct.

This exhibition features works by Lu Hsien-Ming, Hung Tien-Yu and Lin Wei-Hsiang, who focus on different subject matters to delineate and represent natural landscape respectively. In the exhibition, as we physically go higher and higher, we will see the changing line of vision and state of mind. As the viewpoint shifts from close to distant, the images also move from visually distinct, to elaborately minute, to abstractedly fluid. As we physically move through the exhibition, the delicate feelings towards mountains, their social role, the force of life and human’s entanglement with and longing for nature will be naturally revealed.



陸先銘作品展出現場

Installation view of Lu Hsien-Ming's works.



陸先銘作品展出現場

Installation view of Lu Hsien-Ming's works.



陸先銘作品展出現場

Installation view of Lu Hsien-Ming's works.



洪天宇作品展出現場

Installation view of Hung Tien-Yu's works.



洪天宇作品展出現場

Installation view of Hung Tien-Yu's works.



洪天宇作品展出現場

Installation view of Hung Tien-Yu's works.



林煒翔作品展出現場

Installation view of Lin Wei-Hsiang's works.



林煒翔作品展出現場

Installation view of Lin Wei-Hsiang's works.



林煒翔作品展出現場

Installation view of Lin Wei-Hsiang's works.

好高未騖遠，一覽且有遺
觀覽「近山：何以為界」與陸先銘、洪天宇、林煒翔的視野阻斷法

文／謝鎮逸[1]

搭公車從草屯方向前往毓繡美術館，在途經烏溪炎峰橋時，望著一大片土石開採、塵土飛揚的光禿河床地景，不免心裡一陣唏噓。在展覽「近山：何以為界」開幕兩個月前，新聞就曾報導指出這裡是南投縣最大的營建工程汙染源。

氣候變遷、自然與生態遭到破壞的報導與資訊充斥耳間，我們從小被教育要愛護大自然；甚至近年來各種以人類世為名的當代藝術概念，也反映出人對自然環境消耗與資源驟減的焦慮。在為人所知的浪漫主義名畫《霧海上的漫遊者》（*Der Wanderer über dem Nebelmeer*）[2] 中，登上高峰望著大片朦朧霧海的畫面常常被認為是崇高（sublime）和靈性追求的極致體現。然而，一些研究者卻認為霧海很可能是工業文明排放的廢氣所招致。這種說法得以成立，一方面可能也跟浪漫主義的初衷有關：為擺脫國家強權、工業革命帶給人的桎梏，必須回歸並敬畏純潔無暇的大自然，才有可能逃離理性發展、達致感性昇華。於是，「近山」成了人類的休閒運動或精神運動——一如名畫中所顯露的矛盾：人是臣服於大自然的信徒，卻又同時是大自然的征服者。

來到人類文明高密度發展的當今時代，除了風景畫的自然認識論傳統[3] 以外，身兼各種學科觀察的藝術家可能又得再多嵌入一個科學身份：未來學家。除了以藝術手法再現人文自然，未來學家可能還須對人類居住環境作出危機預言與隱性的建議判準。

在一檔聯展的書寫中要述及三位藝術家本非易事，畢竟他們所關注的領域和採取的創作策略也不盡相同。三位藝術家陸先銘、洪天宇、林煒翔，都是本色有著極大差異的強烈個體，本文將聚焦於他們如何應用相異的繪畫語言，卻冥冥中有著一道共通的表達特質——觀者視覺體驗的阻斷，並透過這些畫面阻斷所給出的觀感受挫，返回突顯表層背後的「畫外音」，道出風景背後的社會性、政治性與精神性。他們筆下的對象縱使不是傳統或嚴格意義上的「風景畫」，但我依然樂意將它們置入風景畫的框架下來討論——與其排拒類型學的分類法，倒不如試圖攪動原有類型，並為其名詞釋義作指涉的擴充。

[1] 旅台馬來西亞人，視覺藝術、表演藝術、電影評論人。畢業於馬來西亞新紀元大學學院戲劇與影像系、國立臺南藝術大學藝術史學系；現就讀於國立臺北藝術大學藝術跨域研究所。近期擔任 2019 與 2020 年空總臺灣當代文化實驗場 CREATORS 創作／研發支持計畫委託年度觀察員、2021 年「表演藝術評論台」駐站評論人。

[2] 19 世紀德國浪漫主義畫家卡斯帕・大衛・弗里德里希（Caspar David Friedrich）於 1818 年左右的油畫作品。該畫已成為浪漫主義的代表畫作，多年來其隱晦的主題內容被大量研究並有諸多爭議。

[3] 以西方中世紀到浪漫主義時期的風景畫發展而言，人對自然的態度一向曖昧不清；有時是寄情於美好的烏托邦境界想像，有的是以自然造物的符號化、象徵化來道出人的社會關係（如宗教寓意、道德禁忌、政治與文化等）。故此，以植物、山水予於擬人化一直是藝術史隱而不見的手段。藝術家總是會隨著時代進程及其變遷趨勢而改變，風景畫畫家在定位上就一直與科學家競逐。至少從中世紀藝術追隨科學性的觀察開始，風景畫畫家其實也開始化身科學家，無論是地質學（描繪岩石、地層結構），動物學、昆蟲學與植物學（觀察出品種及其運動姿態）；或是自然史學（區分出自然地理與人文地理，如風景中哪些是自然物與人造物）。

欲窮千里目：人類對全觀的渴望

就在本展開幕前夕，宜蘭礁溪抹茶山評估建造纜車的新聞鬧得沸沸揚揚。人類自古以來對自然的渴求與靠近，經常伴隨著對更高、更寬廣、更清晰之視野的仰賴。無論是野外登山抑或是都市內的綠色造景，都不外乎是一種需要眼球消費的景觀經濟。

俯覽、遼闊、全觀、高清影像的視野作為收攏與征服景觀的慾望，從視覺文化史上來看，有近兩千年歷史的中國捲軸畫，或是西方自 18 世紀末開始發展的全景繪畫裝置（panorama painting）。而電影領域則在 1895 年發明後的兩年之內，就已經使用更多技術將畫幅與銀幕逐漸拓寬；從近百年前的全景電影（Cinerama）到今日的 IMAX 電影院、VR 虛擬實境，都是為視野的持續展開應運而生。

「近山：何以為界」在展場規劃上的登高有序，與其說是仿擬地層結構的上升，不如說是視野結構的擴大與提升。一樓小型空間展出洪天宇的海底潛水艇，因著舷窗視線的限縮與收窄而不得不聚焦在特定的局部特寫；一樓路邊榕樹街景的地面平視；二樓「看見台灣」般的另類空拍；三樓雲霧繚繞的峰頂環視。

置身在展場中，觀眾不難發現這些所謂的「風景畫」或「自然景緻」竟有一些不尋常：陸先銘的榕樹畫面中除了鉅細靡遺的樹幹局部描繪，卻毫無其他背景襯托；洪天宇精彩細緻地畫出大片風光，卻被一道道留白與鏤空塊狀所遮蔽；好不容易攀上三樓，本該讓人好好環視的峰頂山景，林煒翔卻處理成一片朦朧、霧氣瀰漫。

無法窺見景觀的全貌，導致觀覽上的挫折。親近自然與視野開展經驗的阻斷，這時候回絕了眼球的貪婪消費。陸先銘的「局部」、洪天宇的「鏤空」、林煒翔的「朦朧」，讓更上一層樓「好高騖遠」的結果，造成「一覽無遺」的困難重重。

成為主角的樹：陸先銘的局部特寫

社區街景中的樹，大多是人為栽種的行道樹，但老榕樹通常要在老城區或是都市紋理變動幅度不大的空間中才得以持續生長。除了偶爾樹下乘涼，否則我們的日常動線跟聳立良久的老樹通常不會過於密集。樹雖巨大，卻毫不起眼；你看得見它卻不會刻意理會它，如同我們常笑稱那些在校園舞台劇中扮演「樹」的演員，是處在視野邊緣的小配角，躲在舞台的最後一排。陸先銘從 2017 年開始創作的《老樹時期》系列，將老樹給擬人化的手法，使《不息》的樹幹樹皮、《纏綿》的氣根、《繾綣・相思》的紋路與皺褶，都近似一種對人的皮膚與器官作局部的特寫方法。假設樹在人的視線瀏覽範圍內，算不上起眼之物，然而當藝術家對這些樹細膩描摹，就等於將樹視作與人具有同等價值的描繪對象。意即，原本樹木的「寫生畫」或「靜物畫」，這時卻可能迎來「肖像畫」的意味。寫生基本上是指對現實景觀的再現，而靜物則是再現出所指定的物。而肖像畫，是針對再現對象主體作出細緻刻畫，背景則可有可無般、不甚重要。於是，陸先銘的這些榕樹原有的所在空間背景完全被抹除，徒剩主體對象，這也就造成了一幅幅城區景觀畫作的內外翻轉——這一次，人物和街景躲到了幕後，而樹從後排來到了舞台前方。

兒時畫樹，總把樹幹草草兩筆，反倒更加著墨於開枝散葉、開花結果的盛景。當觀眾意圖望向一整棵樹的外形，藝術家卻選擇截斷最戲劇性的部分，剩下默然支撐一切茂密的樹幹局部。這種將視角重新聚焦的方式，也印證了藝術家從過去系列如《陸橋》、《人物》、《城市劇場》等走到今天，一直關注那些在社會發展中，永遠不易被關照到的底層或是邊緣群體。

榕樹作為時間的證人，每一條氣根都是經由時間的積累而堆疊出來，相較於背景的人事物卻總是擅長變遷，倒是老榕樹十年如一日。背景遭抹除後，所有變動劇烈的時間維度都被抵消，彷彿除了眼前的老人以外，觀看的當下沒有了過去、現在與未來。然而，弔詭的是，榕樹卻又是這片場景空間中，唯一從過去存活至現在，也一直朝向未來的有機物。

懸置的時空：洪天宇的鏤空與白化

洪天宇在「災難風景」系列中最鮮明的手段，無非是人造物區域的空白。這種當代山水的當代留白——空白不僅是空缺，更是一塊被懸置的時空。穿透時空的人造物形成「鏤空」，以彰顯出「空白風景」所帶來的沉默、噤聲、不言語的政治性。其中《石梯坪》珊瑚的擴大與加速「白化」，更是昭告了人為環境致使生態破壞的重要註解。

《山顏五衰》、《高屏溪事》、《阿里山 1800, 1900, 2000》、《中橫三關 1900, 1960, 2000》、《西海岸》這五組系列畫作，如同在 Google Maps 上點選不同年代的地景圖層，呈現出物換星移的時空運動軌跡。隨著時間推移，地貌的人為改造出現更多的鏤空與白化。原本令人心曠神怡的風景畫彷若慘遭破相，鏤空處猶如一道道刀痕，在山海視野中被狠狠劃開，全貌不全。空拍視角俯覽的《綠洲》與仰視的《看不見的銀河》，本為奇景也都被截斷。

位於一樓窄小展間的《潛》系列，雖說是仿造一艘潛水艇的視角，但我更願看作是一台時光機。對照二樓「災難風景」那些端視現行風景的現實成像，或許也能看作是一張張未決的文明災難藍圖。如果藝術家真的如同未來學家，以創作傳佈警世寓言，那麼至少這些預示性的災難風景能夠化作另類城市方舟，提醒我們還能做到的，就是盡可能將已白化的地方減少，已褪色的部分請將之恢復生氣。

回到二樓廊道上，出現的四件崇山峻嶺（大霸尖山、南湖東南峰、品田山、玉山南峰）大圖輸出與牆面的原作《大霸尖山東側》，可謂是洪天宇對景觀描寫的一次轉變。名為《福爾摩沙巨人傳》的新作系列雖然一樣關照自然，但這次不再是對景觀的殘酷截斷，反倒是採取了極為溫和謙卑的姿態，從回頭控訴人類行徑的憤怒者，轉為面向雋永象徵與無時間差別的聖山之朝聖者。

心境的透視法：林煒翔的朦朧感知

相較於前兩位圖像敘事有著浮動變化的藝術家，林煒翔則以近似修行的方式貫徹著相去不遠的調性。自他研究所畢業後十多年來對風景的繪製，畫面越來越朦朧，創作意識卻越來越清楚；幾乎已完全退隱到純粹的詩性特質。近年來持續發展的輕盈水氣與茫茫雲霧，乍看彷若肉眼近視或相機失焦的效果；對於旨在追求遠景與清晰視野的風景畫，林煒翔的處理注定並非物理上再現的景色。畫中的隱沒並非出自空間距離處理的科學畫法，而是屬於心境與精神性的透視法。

在「高清」與「看得清楚」的前提下，我們對遠方的景象得以一目了然、一眼掌握，並能在一秒內得出物理距離的感知和臆測。可是一旦摘下眼鏡，一切形體的模糊化是對視覺接收的剝奪；近視越深，安全感和身體定位就越不穩定。此時，就必須仰賴其他感官，或甚至是記憶、情緒感知來模擬出可能的資訊與方向感的重新接軌。朦朧化的結果，讓原本清晰畫面的棱角都被消除，影像變得如水彩一般暈開，拓展了空間向度也開發了視覺以外的感知軸線。

《青山疊翠（一）》的綿延通透、《晃遊（十四）》兩棵樹的絕世雙伴、《靜心亭（三）》的隱世隱沒，或是全新作品《龍吟》層次豐饒的筆觸……細看其中，畫布上那些遭抹除的顏料痕跡而成的水霧皴擦效果，也在對色彩飽和度的斥離後，而營造出屬於藝術家自我的禪想。

在訴諸「高清」、「看清」的當代視野追捧，起霧的自然現象不可逆亦不可測。當我們想要登高望遠，爬到山峰時卻發現迷濛一片，除了大感可惜之餘卻也需明白天無三日晴、霧雨總有

時。這才是自然、天然；即是無常，也是轉生。

視野受限的反作用力：「寫實」何以擴充語義？

身處三樓的峰頂環視後，往後方階梯繼續攀升來到美術館閣樓，一處有著書籍與恬靜的靜思空間，神似遁入超然脫世的況味。尤其閣樓牆面的鏤空開窗，能夠遠眺九九峰卻只得局部視線。展名「近山」可能是美術館無論在地緣上或是理念上，相對理想卻也正在實踐中的策略；一如三位藝術家在行使的，也是對自然與社會失衡的調節。他們所進行的視野「再展開」並非限於畫布上或是觀看視角，而是藉由處處受限、無法全貌開展的景觀來彰顯出「尚待揭開」的情境——觀者需自行去填充那些未竟的、懸置的「模糊地帶」。視野受限的反作用力，很有可能也會因此產生非視覺的感性張力。

「高清」的英文詞彙「high definition」值得玩味：影像需具備高度的辨識性，才得以將影像現象給定義、解釋、說明（define）。視野展開的順利程度當然也跟寫實的定義有關係，一般寫實對象若無法清晰再現、還原既定成形的具象之物，必然會往相反的光譜走去——抽象、非具象、超現實等。假設我們都一致認為藝術世界中沒有全然絕對的「再現」與「還原」，那麼，本展是否可能藉由三位藝術家的「low definition」來擴充「寫實」的定義，並為其解釋、說明？毓繡美術館開館至今的二十餘檔展覽，無論是繪畫、雕塑或裝置，都不難發現對「寫實」定義的擴充與再析。從「局部」、「鏤空」到「朦朧」，「近山：何以為界」雖為聯展，所烘托出來的視覺效應卻生長出美術館在「當代寫實」回應上的新方針、新定位。或許，在歷經並允許各種扭曲、超現實、非現實的藝術與展覽之後，「被遮蔽」與「無法看清」說不定會是「當代寫實」的下一個新渠道。

Climbing High without a Clearer Sight and a Panoramic View with Exclusion—Visiting *Immersing in Mountains: Dissolving the Boundaries* and the Method of Visual Obstruction by Lu Hsien-Ming, Hung Tien-Yu and Lin Wei-Hsiang

Text / Yizai Seah[1]

As I was traveling to the Yu-Hsiu Museum of Art on a bus bound for Caotun, I could not help feeling somewhat saddened upon seeing a large area of rocky riverbed emptied due to sand and gravel excavation near Yanfeng Bridge when crossing Dadu River. A couple of months before the opening of *Immersing in Mountains: Dissolving the Boundaries*, there was a news report pointing out that this very location was the primary source of construction pollution in Nantou County.

Nowadays, news reports and information about climate change as well as natural and ecological destructions can be heard all the time although we have all been taught to cherish and preserve nature since childhood. Furthermore, different contemporary art concepts based on the notion of the Anthropocene in recent years have also reflected people's anxieties about diminishing nature and the depletion of natural resources. In the well-known Romantic masterpiece, *Wanderer above the Sea of Fog* (*Der Wandere über dem Nebelmeer*)[2], the figure overlooked an expansive sea of fog on the summit, which has often been viewed as the manifestation of the sublime and pursuit of spirituality. Nevertheless, to some researchers, the sea of fog might be the result of industrial smog. This conjecture might stand partially because of the ideal of the Romantic movement: to shed the shackles imposed on humanity by national power and the Industrial Revolution, one must revisit and revere the pristine nature to escape rational development and achieve the sublimation of sensibility. As a result, "approaching the mountain" has since then become a leisure or spiritual activity for human beings. A paradox is consequently visualized by the masterpiece: humanity is the worshipper of Mother Nature, and at the same time, her conqueror.

[1]Yizai Seah is a Taiwan-based Malaysian visual art, performing arts and film critic. A graduat of the Drama and Visuals Department, New Era University College in Malaysia and the Department of Art History, Tainan National University of the Arts, he is now studying at the Graduate Institute of Trans-disciplinary Arts, Taipei National University of the Arts. Seah was an annual observer of C-LAB's CREATORS Creation/Research Support program in 2019 and 2020, and is a resident critic at PAR Reviews.

[2]An oil created around 1818 by the 19th-century Romantic painter Caspar David Friedrich. The painting has been viewed as a masterpiece of the Romantic movement. However, the ambiguity of the subject matter has also been a topic of extensive research and remained rather controversial.

In the modern times, when the human civilization has densely and extensively developed, in addition to natural epistemology employed in the tradition of landscape painting[3], artists who have been conducting observations based on different disciplines would probably need to acquire another scientific identity: the futurist. On top of representing nature from a humanistic view through various artistic approaches, the futurist also needs to make cautionary warnings about human being's living environment while conveying subtle suggestions and critiques.

It is a rather challenging task to theorize and comment on three artists in a group exhibition; after all, they respectively engage in different fields and adopt individualistic creative strategies. Lu Hsien-Ming, Hung Tien-Yu and Lin Wei-Hsiang are individuals with highly unique and dissimilar characteristics. This essay therefore focuses on how these artists, despite their use of different painterly languages, unknowingly share a common expressive quality—they all tend to somewhat obstruct the spectator's visual experience and utilize the perceptual frustration caused by the obstructed view to revisit the "hors cadre" and move beyond the appearance to deliver the socialness, politicalness and spirituality behind the landscape. Although their subject matters do not fit the traditional or strict definition of "landscape painting," I would still be happy to discuss their works within the framework of the genre—instead of rejecting typological classification, one might as well try to disrupt an existing genre and strive for a referential expansion of its meaning.

Desiring a Grander Sight: Humanity's Longing for the Panoramic

Right before the opening of this exhibition, there was a heated debate about an evaluation of building a cable car system in Matcha Mountain (Sacred Mother Peak) in Yilan's Jiaoxi. Since the ancient time, human beings have always longed for and tried to approach nature, a longing that has also been mixed with an aspiration to have a more expansive and clearer field of vision from a higher vantage point. Whether it is mountain climbing in the wilderness or green landscaping in cities, they are all a type of landscape economy that attempts to catch one's eye.

[3]Regarding the development of Western landscape painting from the Middle Ages to the period of Romanticism, human being's attitude towards nature was consistently ambiguous. Sometimes the genre manifested idealized utopian fantasies; and at other times, nature was transformed into codes and symbols to indicate social relations (i.e. religious allusions, moral taboos, politics and culture). Therefore, the personification of plants and landscape has always been an implicit approach in art history. Artists would follow social progress and its changing trends to adapt, and the position of landscape painters has always been in a competitive relationship with scientists. At least, from the Middle Ages when art began to develop alongside scientific observations, landscape painters also assumed scientific roles of various disciplines, be it geology (portraying rocks and land strata), zoology, entomology, botany (observing species and forms of movement), or natural history (differentiating natural geography and cultural geography, such as the natural objects and man-made objects in landscape).

The view of aerial, broad, panoramic, high-definition images represents the desire to contain and conquer landscape. In terms of visual cultural history, examples can be found in Chinese scroll paintings that have more than two thousand years of history and the panorama painting developed in the late 18th century in the West. In the cinematic field, two years after the invention of film in 1895, more techniques had been applied to gradually widen the scale and screen; from the almost century-old Cinerama to the IMAX movie and virtual reality today, these have all been inventions that aim to expand our field of vision.

The ascending order embodied by the exhibition space of *Immersing in Mountains: Dissolving the Boundaries*, instead of imitating a rising stratal structure, signaled the expansion and elevation of visual structure. On view in a smaller gallery on the first floor was Hung's submarine under the sea, in which the limiting and narrowing portholes forced a specific, partial view. The paintings of streetscape with marabutan trees also on the first floor showed a horizontal perspective. The alternative aerial view on the second floor brought to mind the documentary of *Beyond Beauty: Taiwan from Above*. The third floor displayed a panoramic view potentially from a summit enshrouded in clouds and fog.

Being in the galleries, it was not difficult to notice that there was something unusual about these so-called "landscapes" or "natural sceneries": Lu's images of marabutans, apart from the minute yet partial delineation of tree trunk, were without any background. Hung's delicately painted landscapes were partially blocked by various blank or hollow areas. As one reached the third floor with considerable efforts, the view from the "mountain top," which was supposed to offer a panoramic vista, was rendered blurry and misty by Lin.

The inability to comprehensively view the landscape led to a sense of frustration in viewing. The obstruction of one's experience of approaching nature and unfolding the field of vision here denied the greed of visual consumption. Lu's "partialization," Hung's "hollowing" and Lin's "blurriness" offered no "clearer sight after climbing high" and caused many exclusions in "the panoramic view."

The Foregrounded Trees: Partial Close-ups by Lu Hsien-Ming

Trees in communal streetscapes are mostly roadside trees that are purposedly planted; however, old marabutan trees are usually found in older areas of a city or places where the urban texture has only been slightly changed. In addition to enjoying the shade, our modern everyday routine rarely intersects with old trees; despite their massive size, these old trees do not catch our attention. One sees them but seldom pays attention to them. Such minor presence is often echoed by actors who play "trees" in the background in some school dramas. As a supporting role of the least importance, they are usually tucked away near the fringe areas and at the very back of the stage.

Lu began his *Old Tree Series* in 2017, in which he portrays old trees with the means of personification – the tree bark in *Endless*, the aerial roots in *Lingering Affection*, and the veins and folds in *Unending Remembrance* are all delineated with partialization and remind the spectator of the human skin and organs. Trees might be insignificant in people's eyes when viewing their surrounding; however, when the artist minutely depicts these trees, he treats them as his subjects that have equal value to human beings. That is, these portrayal of trees, which should have been classified as works of "painting from life" or "still life," are somewhat like "portraits." Painting from life basically means to represent real scenes, whereas still life is the representation of chosen objects. On the other hand, portrait denotes elaborate delineation of a represented subject, and can be with or without a background that is, in this case, not of great importance. Therefore, Lu's paintings of marabutans are completely devoid of the background – the original space in which these trees are growing – and solely focuses on the painting subject, leading to a reversion of urban landscape paintings – the trees are moved to the very foreground of the stage whereas the people and streetscape are hidden.

When I was a child, drawing trees tended to mean some random strokes to shape out the tree trunks, and much more effort was put into the extending branches, spreading leaves, blooming flowers and growing fruits. In this series, when the audience expect to see a full tree, the artist contrarily leaves out the most dramatic part of his chosen subject matter, leaving a section of the tree trunk that supposedly supports the verdant crown above. Such approach to redirect our perspective also validates the artist's consistent attention to the fringe groups in the lower social stratum that are rarely cared for in the progression of social development, as we can see in his previous painting series, including *Bridge*, *Figure* and *Urban Theater Period*.

As the witness of time, each aerial root of marabutan trees is accumulated and developed in time. Contrary to the people and things come into and fade out of the background, the old marabutans seem to remain relatively unchanged in decades. As a result, when the background is removed, the rapidly changing temporal dimension is canceled out. It is as if the only thing that exists is this "time-honored presence" in front of our eyes in the very moment of now, which is freed from the past, present and future. Nonetheless, paradoxically, the marabutans are the only organic life that has survived from the past until the present and is growing towards the future as well.

The Suspended Time: Hollowing and Bleaching by Hung Tien-Yu

In Hung's series featuring disastrous landscapes, the most vivid means is unquestionably his deliberate blankness in areas that depict manmade objects. Such contemporary blankness in contemporary landscape painting, which not only indicates absence, points to the suspension of time. The artificial objects that defy time create the "hollowing" that highlights the silence, muted and unspoken politicalness embedded in the "blank landscape." Among his works, *Shitiping*, with its portrayal of the aggravating and increasing "bleaching" of coral reefs, becomes a crucial indictment on human's destruction to ecology and environment.

Viewing another five sets of Hung's paintings, including *Five Debilities of Mountains; Affairs* of *Gaoping River*; *Alishan 1800, 1900, 2000*; *Three Watchtowers on Provincial Highway 8 1900*, 1960, *2000*; and *West Coast*, is like selecting different layers of landscape images from various eras on Google Maps, which exposes the trajectory of temporal movement in history. As time progresses, humanity has altered the topography and created more hollowed and bleached areas; and the previously mesmerizing, splendid landscapes have become brutalized and defaced. Like carving marks, the hollowed areas resemble slashed openings in the natural landscape, which are now incomplete. *Oasis* portrayed from an aerial perspective and *The Invisible Milky* Way depicted from an upward angle are also magnificent views that are somehow dissected.

The *Diving* series showcased in the small, elongated gallery room on the first floor, instead of presenting the view from looking out of a submarine, in my opinion, is closer to that of a time machine. Comparing to the "disastrous landscapes" displayed on the second floor, the realistic images featuring the present landscape can perhaps be viewed as unresolved disaster blueprints in store for the human civilization. If artists could really play the role of a futurist and caution the world with their allegorical works, these foreshadowing landscapes of catastrophes might serve as an alternative urban ark to remind people that we could at the very least try to minimize the blank areas and restore the vitality of the faded parts in the paintings.

In the second-floor corridor, the juxtaposition of the large printed images of four sublime mountain peaks (Mt. Dabajian, the Southeast Peak of Mt. Nanhu, Mt. Pintian and the South Peak of Mt. Jade) with the wall-mounted painting, *East Side of Dabajian Mountain*, demonstrated Hung's transformation in painting landscapes. His latest series, entitled *Formosan Giants*, though still revolves around his care for nature, no longer centers on the brutalization of broken landscape but embodies a rather gentle and humble stance, transforming from an angry accuser of humanity's actions to a pilgrim of sacred mountains that symbolize eternity and the disappearance of time.

The Perspective on the State of Mind: Veiled Perception by Lin Wei-Hsiang

Lin Wei-Hsiang, different from the other two artists whose pictorial narratives have varied from one period to another, has continued a style similar to spiritual practice. Since his graduation from the graduate school, his landscapes have grown blurrier and blurrier over a course of more than a decade, but his creative consciousness has contrarily become clearer and clearer; in fact, it has almost completely entered a state of pure poeticness. In recent years, he has consistently developed an imagery of vapory mist and ethereal clouds. At first glance, it reminds us of the effect of being nearsighted or the camera view being rendered out-of-focus. Contrasting to landscape paintings that seek to capture distant views and a clear field of vision, Lin's work does not aim to represent the landscape in a physical sense. The blurriness in his paintings does not stem from the scientific delineation of spatial distance but rather a perspective to capture a state of mind and spirituality.

With the premises of "high definition" and "visual clarity," we are able to see the entire distant view in a glance, perceiving and inferring the physical distance within a second. Once the glasses are removed, however, the blurriness of all forms becomes a deprivation of visual reception. The worse the nearsightedness, the weaker the sense of security and the less stable the body will become. At this moment, one needs to rely on other senses, or even memory and emotions, to simulate possible information and regain a sense of direction. What this blurriness has brought is the erasure of sharp corners and edges in a previously translucent image, which now loses its definition and bleeds like watercolor, expanding the spatial dimension while unfolding other perceptual aspects than the visual aspect.

Taking a closer look at some of Lin's works – the endlessness and transparency in *Mountain Range of Blue and Green (1)*, the secluded companionship of two trees in *Stroll* (14), the otherworldliness in *Ataraxia Pavilion (3)*, and the layered, enriched brushstrokes in *Roaring* – one could see that the traces of wiping, which produced a vapory, texturizing effect, also conveyed the artist's meditative state of mind after the color saturation has been largely reduced.

While the contemporary vision pursues "high definition" and "visual acuity," the natural phenomenon of fog is both irreversible and often unpredictable. In this exhibition, as we had hoped to climb high to see into the distance, what greeted us on the top was contrarily a vast of blurriness. Although it might be a pity, we must understand that sunny days do not always last while rain and fog is always unavoidable. This is only natural; and it is impermanence as much as it is simply the cycle of life.

Counterforce to Visual Obstruction: Why Expanding the Meaning of “Realism”?

After the surrounding view at the top on the third floor, one could climb up the staircase at the back of the gallery and reached the attic of the museum. It was a tranquil space for meditation with books that allowed one to enter a state of seclusion from the mundane world. In particular, the window on the wall of the attic permitted one to overlook Jiu Jiu Peak from afar, though a partial view it was. The exhibition title, *Immersing in Mountains*, brings to mind the fact that the museum literally sits in the embrace of mountains and the relatively idealistic strategy that the museum has been endeavoring; just like what the three artists have been practicing is a form of modulating the imbalance between nature and society. Their “re-unfolding” of the view is not limited to painting or viewing perspective but by means of confined, incomplete landscape that redirects our attention to situations that are “waiting to be unveiled” – the spectator needs to fill in those “obscured areas” that are unfinished and suspended. The counterforce of an obstructed vision might just as well produce the consequent non-visual tension of perception.

The English words “high definition” are rather intriguing: images require high recognizability so that the image phenomenon can be defined, explained and expounded. Whether the field of vision is unfolded smoothly or not also affects the definition of realism. If the realistic depiction cannot clearly represent and restore the appearance of the depicted object, it will surely move towards the opposite end of the spectrum – the abstract, the non-objective, the surreal, etc. If we all agree that there is no absolute and complete “representation” and “restoration” in the world of art, can this exhibition expand, explain and expound the definition of “realism” through the “low definition” images created by the three artists?

Since its inauguration, the Yu-Hsiu Museum of Art has presented more than twenty exhibitions. No matter it is painting, sculpture or installation, these exhibitions have expanded and addressed the definition of the term “realism.” From “partialization,” “hollowing” to “blurriness,” *Immersing in Mountains: Dissolving the Boundaries* as a group exhibition has constructed a visual effect that promises a new direction and position to respond to “contemporary realism.” Perhaps, after all sorts of distorting, surreal and non-realistic works of art and exhibitions, “the obstructed” and “the obscured” might just be the next route in “contemporary realism.”

陸先銘
Lu Hsien-Ming

1959 年生於台北，1982 年畢業於中國文化大學美術系，大三即獲雄獅美術新人獎，1985 年退伍後在台北嘉仁畫廊開了首次個展。自 80 年代末期，陸先銘即活躍於以文大美術系為主的台北畫派和悍圖社；1984 年擔任華岡現代藝術協會會長、山風藝訊主編；1992 年台北畫派會長；1995 至 2018 年於台北視覺藝術協會擔任總幹事等不同職務；2003 至 2007 年皆為悍圖社社長。

1979 至 1987 年間，陸先銘的創作心境與風格皆產生轉折，不僅歷經就學、兵役與步入社會，當時台灣的解嚴與經濟、民生等各方開放、環境的劇變更對他影響甚深，令其作品從生澀清冷轉為批判與剛烈。幾個創作系列如《陸橋》(1991-1996)、《人物》(1995-2007)、《城市劇場》(2007-2016) 以及 2017 年開始的《老樹時期》；從自己的生存困境、城市的工業性格、底層人物，到近年回歸對自然和生命的關切，陸先銘的作品始終圍繞在人身上，或藉由物的構建映射出人類的處境。畫風從猛烈的情緒走向理性情感，考量不同情境目地呈現出多元技法，後期更配搭金屬等不同質地媒材，衍生出半裝置形式的藝術創作。作品曾至日本、韓國、中國、蒙古、新加坡等地聯展，收藏機構包括台北市立美術館、國立台灣美術館、高雄市立美術館、台東美術館、澳洲雪梨白兔美術館及上海龍美術館。

Lu Hsien-Ming (b. 1959-) was born in Taipei, and graduated from the Department of Fine Arts, Chinese Culture University (CCU) in 1982. When he was a junior in college, he was already awarded the New Talent Award of Hsiung-Shih Fine Arts. After completing military service in 1985, he held his first solo exhibition at Chia Jen Art Gallery. Since the end of the 80s, Lu has been an active member of Taipei Art group and Hantoo Art Group, of which the members were mainly CCU art graduates. In 1984, he served as the chairman of Huagang Chinese Modern Arts Society and the editor of Mountain Wind Art News. In 1992, he became the chairman of Taipei Art Group. From 1995 to 2018, he served various positions, including the executive secretary of the Taipei Visual Arts Institute. From 2003 to 2007, he was the chairman of Hantoo Art Group.

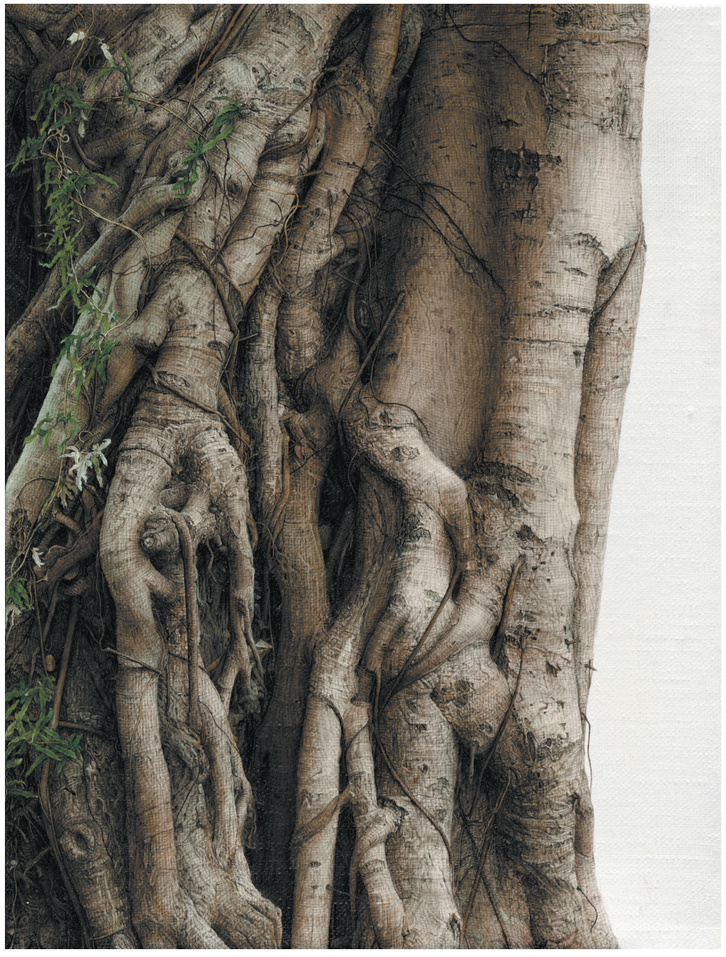
Between 1979 and 1987, a turn in Lu’s creative state of mind and style was visible. During this period, he graduated from college, finished military service and began his artist career. It coincided with a period when Taiwan’s martial law was lifted and the economy and society became more open. The drastic social changes had a great impact on him, and his work gradually shifted from being inexperienced and cold towards critical and intense. Such a shift could be observed in several of his art series, including *Bridge* (1991-1996), *Figures* (1995-2007), *Urban Theater Period* (2007-2016) and *Old Trees Period* starting in 2017. Throughout these series, Lu has begun with his own struggles in life, and moved to the industrial characteristics of cities and people from the low social stratum before eventually returning to the subject of nature and life in recent years. In spite of these changes, his work has always revolved around people or the human condition reflected in his construction of objects. His painting style has evolved from strongly emotional to affectively rational, depicting different situations and purposes with diverse techniques. In a later period, he has also added materials of varying texture, such as metal, to create semi-installations. Lu’s works have been exhibited in Japan, Korea, China, Mongolia, Singapore, etc., and are included in collections of numerous art institutions, such as Taipei Fine Arts Museum, National Taiwan Museum of Fine Arts, Kaohsiung Museum of Fine Arts, Taitung Art Museum, White Rabbit Gallery in Australia and Long Museum in Shanghai.



不息 ***Endless*** 油彩、畫布 Oil on canvas｜278 x 218 cm｜2017



纏綿 ***Lingering Affection*** 油彩、畫布 Oil on canvas ｜ 220 x 380 cm ｜ 2020



敦 ***Safety*** 油彩、畫布 Oil on canvas ｜ 80 x 60 cm ｜ 2020



安 ***Safety*** 油彩、畫布 Oil on canvas｜80 x 60 cm｜2019



和 ***Harmony*** 油彩、畫布 Oil on canvas｜80 x 60 cm｜2020



祥 ***Serenity*** 油彩、畫布 Oil on canvas｜80 x 60 cm｜2019



靜 ***Serenity*** 油彩、畫布 Oil on canvas｜80 x 60 cm｜2019



厚 ***Kindness*** 油彩、畫布 Oil on canvas｜80 x 60 cm｜2021



聚 ***Gathering*** 油彩、畫布 Oil on canvas｜80 x 60 cm｜2018



城市組曲一 ***Urban Medley I*** 油彩、畫布 Oil on canvas｜53 x 45.5 cm｜2019



伴侶 ***Companion*** 油彩、畫布、黑鐵裝置 Oil on canvas and black iron｜194 x 130 cm｜2017



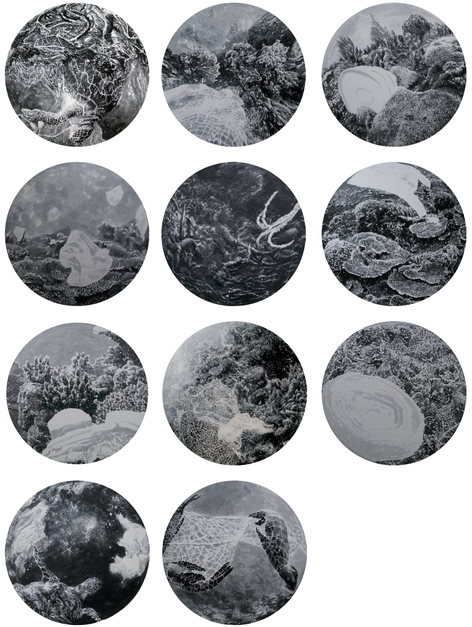


繼絕・相思 *Unending Remembrance* 油彩、畫布、不鏽鋼裝置 Oil on canvas and stainless steel｜194 x 112 cm x 2 pcs｜2018

洪天宇
Hung Tien-Yu

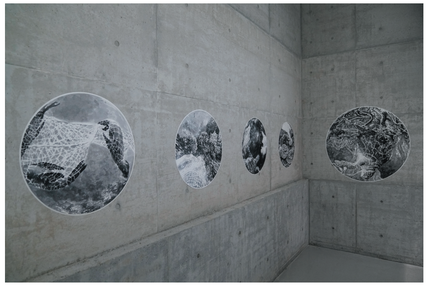
1960 年生於台中，1980 畢業於省立新竹師專美術科，洪天宇 1994 年於台中臻品藝術中心首次發表個展，作品曾至美國、韓國、法國、義大利等地參與展覽。洪天宇的畫作尺幅巨大開闊，俯瞰視角的構圖更源於他的入山空拍日常，而題材則以細筆和自創工具精密畫出，色調多為活潑跑滿，其多點透視的手法，令觀者經常需要時間慢慢安放或移動視線。洪天宇的生長環境是形塑創作意識的主因，自幼生活在偏遠山區，他從自然生物獲得的富足感受更甚於物質金錢。國中時代，他發現原本的自然突然變了調，1980 年在澳洲公海數月的捕魚工作，更令他顛覆對人性的見識，看見自然被人類殺戮奪取。如何看待生命，因此成為洪天宇的創作核心，而後開始有 2007 年的個展「給微風：1700-2000 福爾摩沙風景備忘錄」、2008 年的「大悲宴」、2009–2017 的「金權盛世」至 2019 年的「城市方舟」。同名系列畫作經常相隔數十年，從整體回看局部與「留白」，是他一貫的創作方法，作品始終圍繞在生命整體、有機與人工無機物、城市經濟擴張與自然滅絕，並關注剩餘的物種棲地，警醒未來的共存方式。目前創作來到『福爾摩沙巨人傳』，將「五嶽、三尖、一奇、十峻」化為挺立台灣脊椎的仙境巨人，以傳統水墨材料融合多年壓克力寫生技法，致力於開拓傳統風景畫前所未達的疆界，期能將山水中的「無我」之境化為創作的終極價值。

Hung Tien-Yu (b. 1960) was born in Taichung and graduated from the Department of Fine Arts, Taiwan Provincial Hsin-Chu Junior Teachers College (now National Hsinchu University of Education) in 1980. He held his first solo exhibition at Galerie Pierre in Taichung in 1994, and was awarded the First Prize of Liao Chi-Chun Oil Painting Award in 2000. His works have been exhibited various countries, such as the US, Korea, France and Italy. Hung often creates large-scale paintings, of which the overlooking perspective in his composition is inspired by using drones to record mountain sceneries. His subject matter is minutely depicted with fine brushwork and self-made drawing instruments, and displays a lively, vibrant palette. The use of multi-perspective compels spectators to slow down or change the line of sight when viewing his works. Hung's creative awareness has been shaped by the environment he grew up in. He lived in a remote, mountainous area when he was a child, and nature offered him contentment far greater than material and money. However, when he was in junior high school, he realized that drastic changes had occurred in nature suddenly. His work experience of fishing in Australia's high sea in 1980 had further overthrown his understanding of humanity—he witnessed how nature has been massacred and plundered by humans. Therefore, how to view and treat life has ever since become the core subject in his work, which is continuously realized in his subsequent solo exhibitions and art series, including *To Breeze: Memoir of Formosan Landscape 1700-2000* (2007), *The Feast of Mercy* (2008), *The Heyday of Timocracy* (2009-2017) and *City Ark* (2019). Hung's creation of painting series often spans decades of time, and his signature creative technique has been to review the partial from the whole and the deliberate "blankness" in his painting. His work has always revolved around life as an entirety, organic life and inorganic artefacts, as well as economic urban expansion and destruction of nature, with an emphasis on existing habitats of species that reminds us the importance of coexistence in the future. He is currently working on his latest series, entitled Formosan Giants, in which he transforms Taiwan's famous mountains – "the five mountains, three peaks, one wonder and ten summits" – into giants of magical realms that keep Taiwan's spine upright. He combines traditional ink material with acrylic drawing techniques that he has perfected over the years to steadfastly expand the boundary of traditional landscape painting, hoping to convert the "selfless" state in the tradition of ink landscape into the ultimate value of artistic creation.



潛 *Diving* 水墨、紙 Ink on paper｜直徑 Diameter 60, 100 cm｜2020





《潛》系列作品展出現場
Installation view of the *Diving* series



山顏五衰 ***Five Debilities of Mountains*** 油彩、鋁板 Oil on aluminium panel｜178 x 122 cm｜2000











阿里山 1800, 1900, 2000 ***Alishan 1800, 1900, 2000***　　壓克力顏料、鋁板 Acrylic on aluminium panel｜152 x 122 cm｜2013



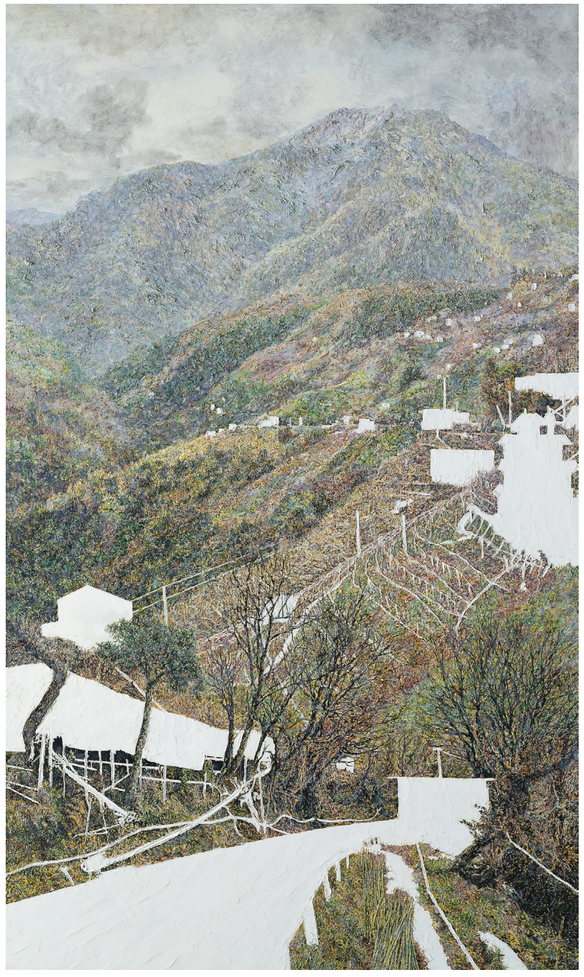




中橫三關 1900, 1960, 2000 ***Three Watchtowers on Provincial Highway 8 1900, 1960, 2000***



油彩、鋁板 Oil on aluminium panel｜97 x 162 cm｜1996-2000



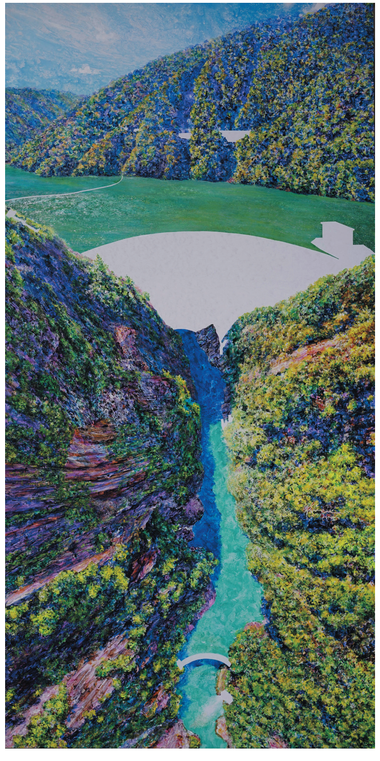




高屏溪事（兩件）*Affairs of Gaoping River* (2 pcs) 油彩、鋁板 Oil on aluminium panel｜170 x 92 cm｜2006



鯉魚潭水庫 *Liyutan Reservoir*
壓克力顏料、鋁板｜122 x 244 cm｜Acrylic on aluminium panel｜2017



德基水庫 *Techi Reservoir*
壓克力顏料、鋁板 Acrylic on aluminium panel｜122 x 244 cm｜2017



石梯坪 *Shitiping*
壓克力顏料、鋁板 Acrylic on aluminium panel｜122 x 244 cm｜2017



太魯閣 *Taroko*
油彩、畫布 Oil on canvas｜122 x 244 cm｜2002







西海岸（三件）*West Coast* (3 pcs) 油彩、鋁板 Oil on aluminium panel｜163 x 115 cm｜2004-2014



綠洲 *Oasis* 壓克力顏料、鋁板 Acrylic on aluminium panel｜122 x 122 cm｜2015



看不見的銀河 *The Invisible Milky Way* 壓克力顏料、鋁板 Acrylic on aluminium panel｜174 x 174 cm｜2015



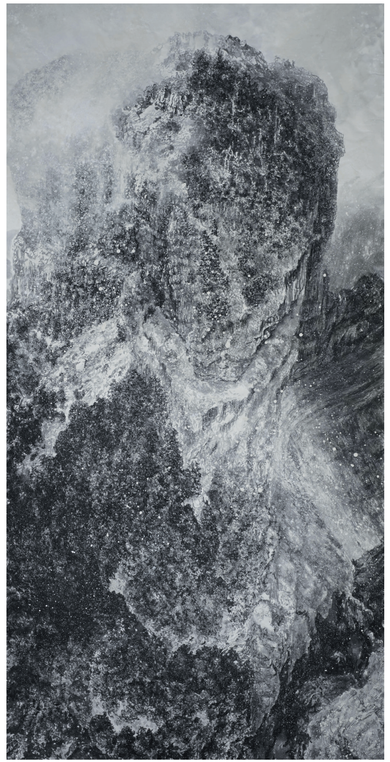




交流道旁的白鷺鷥 ***Egrets near an Interchange*** 壓克力顏料、鋁板 Acrylic on aluminium panel｜170 x 192 cm｜2006



野溪美化 ***Beautification of a Stream*** 壓克力顏料、鋁板 Acrylic on aluminium panel｜122 x 91 cm｜2014



大霸尖山東側 ***East Side of Dabajian Mountain*** 水墨、紙 Ink on paper｜122 x 244 cm｜2020

林煒翔
Lin Wei-Hsiang

1983 年生於新竹，2009 年畢業於國立新竹教育大學美勞教育研究所，創作多以平面繪畫為主。他的創作靈感源於自然界的景色，不同於學院派的寫實風景畫，他呈現的是寫意、抽象的畫面，強調的是作品內在的精神性而非外在形式的模仿；從他的繪畫作品可以感受到流動的雲霧、溼潤的水氣，筆觸和用色帶入水墨畫的概念。他將自己的心靈世界描繪成飄渺、虛幻的風景，藉此訴說他無以名狀的內在感受。2005 年獲李澤藩教授藝術創作獎，2004 年獲文建會青年繪畫作品典藏徵件入選、全國學生美展西畫類大專美術系組優等、南瀛美展水彩類優選；作品獲台灣藝術銀行、國立台灣美術館及國立交通大學藝文中心典藏。

Lin Wei-Hsiang was born in 1983 in Hsinchu, Taiwan. In 2009, he graduated from the Graduate Institute of Fine Arts and Crafts Education at the National Hsinchu University of Education. His inspiration comes from the natural sceneries, although unlike the Realists' landscape paintings, his paintings are more impressionistic and abstract, emphasizing inherent spirituality rather than extrinsic imitation. In his paintings one can feel the movement of clouds or moist humid air. He portrays his own ethereal inner world and illusory landscapes that cannot be expressed in words. In 2005, Lin received Professor Tze-Fan Lee Creative Award, in 2004 he was selected for the Young Artist Collection, received an award for excellence in "National Student Art Exhibition" and honorable mention in "Nanying Fine Art Exhibition." His works have been collected by Taiwan Art Bank, National Taiwan Museum of Fine Arts, and National Chiao Tung University Arts Center.



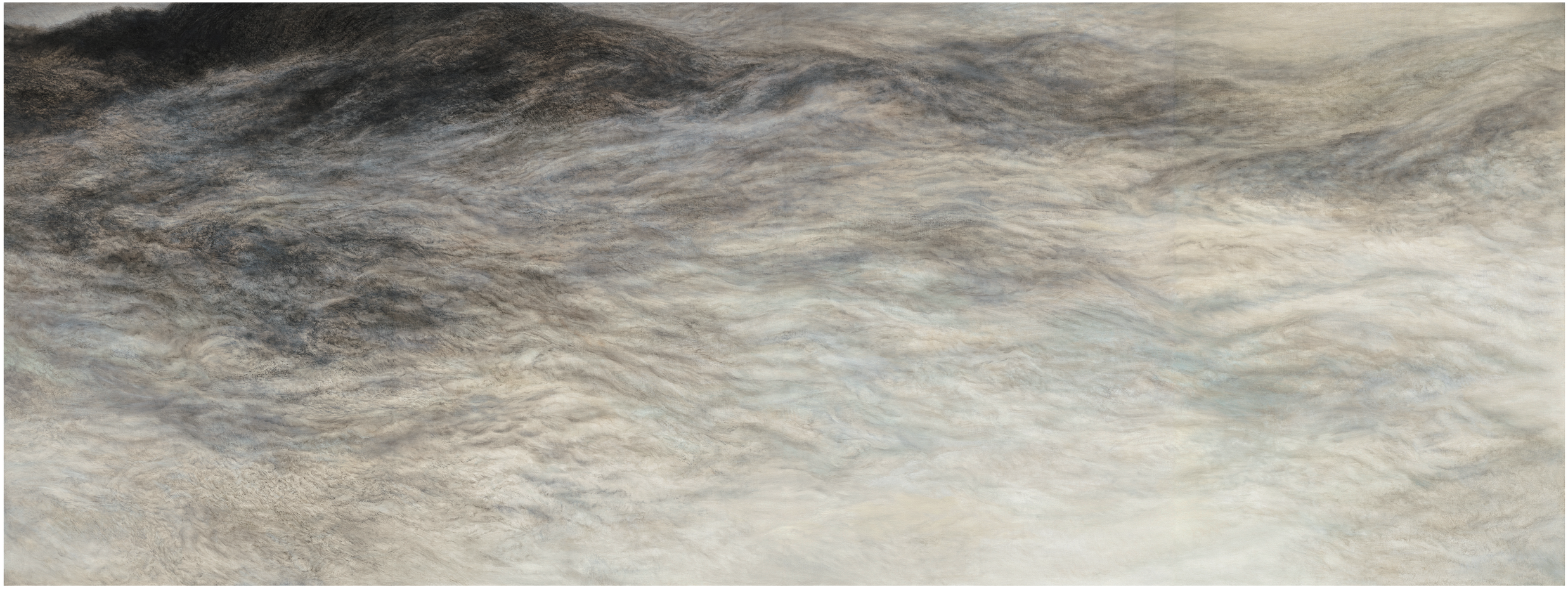
遊蹤（三十六） ***Traces of Travel (36)*** 油彩、畫布 Oil on canvas｜130 x 162 cm｜2016



青山疊翠（一）*Mountain Range of Blue and Green (1)* 水彩、紙 Watercolor on paper｜112.5 x 967.5 cm｜2018



靜心亭（三）*Ataraxia Pavilion (3)* 油彩、畫布 Oil on canvas｜195 x 130 cm｜2017



龍吟 ***Roaring*** 油彩、畫布 Oil on canvas｜195.5 x 522 cm｜2021



煙嵐雲岫（一）*Diffuse Clouds (1)* 油彩、畫布 Oil on canvas｜150 x 190 cm｜2014



晃遊（十四）*Stroll (14)* 油彩、畫布 Oil on canvas｜162 x 227 cm｜2017



陸先銘工作室　Lu Hsien-Ming's Studio



陸先銘
Lu Hsien-Ming

個展

2019 「考現學：陸先銘的陸上思考」，耘非凡美術館，台南，台灣
「考現學：陸先銘的陸上思考」，采泥藝術，台北，台灣

2017 「冷冽中的溫潤」，台東美術館，台東，台灣

2015 「浮城過影」，台北當代藝術館，台北，台灣

2014 「無聲之城：1984 - 2014 年的台北」，大未來林舍畫廊，台北，台灣
「無聲之城：1984 - 2014 年的台北」，今日美術館，北京，中國

2010 「城市隨筆」，台北大未來畫廊，台北，台灣

2009 「現代城市容顏下的獨白」，基隆市文化局，基隆，台灣

2008 「城市・劇場」，台北大未來畫廊，台北，台灣

2003 「台北・新・人類」，台北市立美術館，台北，台灣

2000 「人文速寫」，東海大學藝術中心，台中，台灣

1998 「都市邊緣的主流意志」，印象畫廊，台北，台灣

1996 「環保 – 都市・浪漫 – 衝突」，台北國際藝術中心，台北，台灣

1993 「都市美學」，台灣畫廊，台北，台灣

1985 「藍色的驚悸」，嘉仁畫廊，台北，台灣

精選

2020 「近山—何以為界」聯展，毓繡美術館，南投，台灣
「彼時・此刻」，台北世貿，台北國際藝術博覽會，台北，台灣

2019 「迎新春 2019（第五屆）中國・翠亨海峽兩岸藝術家交流展」，翠亨文化藝術創作基地，廣東，中國
「悍圖二十一世紀—昔日未來」，月臨畫廊，台中，台灣
「畫說保存維護」，藝術銀行，台中，台灣
「コンテンポラリー仙台湾＝仙台＋台湾」，スタジオ開墾，仙台，日本
「越界與混生—後解嚴與台灣當代藝術」，台北世貿，台北國際藝術博覽會，台北，台灣
「擺花齊放—Flower art 創作展」，伊通公園，台北，台灣
「捉・影國際當代素描展」，國父紀念館博愛藝廊，台北，台灣
「聚・距—當代藝術家創作展」，六八當代藝術空間，宜蘭，台灣

2018 「逗犬戲春」名家賀歲畫狗聯展，大觀藝術空間，台北，台灣
「春花忘露」，形而上畫廊，台北，台灣
「搏擊俱樂部－悍圖 20 年」，關渡美術館，台北，台灣
「盛放台灣—台灣當代藝術展」，ION ART 藝廊，新加坡
「有山丘的地方」，台東美術館，台東，台灣

2017 台灣 50 黃金年代」，築空間，台北，台灣
「2017 亞洲國際美術展覽會台灣委員會會員展」，文錙藝術中心，台北，台灣
「硬蕊 / 悍圖」，國立台灣美術館，台中，台灣
「phian phiet ê」，OpenSpace Bae 國際藝術村，釜山，韓國
「此圖彼刻」，耿畫廊，台北，台灣

2016 「凝視・空間展」，基隆文化中心，基隆，台灣
「百年華人繪畫大觀・巡迴大展」，山東美術館，山東，中國
「馬來西亞檳城悍圖社聯展」，台北，台灣
「讌起—2016 悍圖社聯展」，福利社，台北，台灣
「台北當代一年展」，台北，台灣
「悍圖素顏展」，弘光藝術中心，台中，台灣
「日出的悸動—大內藝術節」，尊彩藝術中心，台北，台灣
「越境／後・樂園—悍圖社與台灣當代美術」，京都造型藝術大學，京都，日本

2015 「鳳甲奇藝—基隆當代藝術展」，基隆文化中心，基隆，台灣
「奇觀社會」，福利社，台北，台灣

2014 「台灣美術家『刺客列傳』1951~1960 —四年級生」，國立台灣美術館，台中，台灣
「普普藝術＋工廠 — 熱塑・冷壓・當代台灣」，高雄市立美術館，高雄，台灣
「第二十八屆亞洲國際美展」，金門文化園區，金門，台灣
「城南藝事—漢字當代藝術展」，228 紀念館，台北，台灣
「書畫」，福利社，台北，台灣
「好悍—悍圖社聯展」，新思惟人文空間，高雄，台灣
「畫譜」，駁二藝術特區，高雄，台灣
「同文之變」，大未來林舍畫廊，台北，台灣

2013 「從零開始—無限大的小」，形而上畫廊，台北，台灣
「第二十七屆亞洲國際美展」，拉加達曼仁當代藝術中心，曼古，台灣
「中華畫院藝術大展」，國父紀念館，台北，台灣
「現代・迭起 -2013 台灣的當代藝術」，國父紀念館，台北，台灣
「重回新展望：北美館當代脈絡的開拓」，台北市立美術館，台北，台灣
「悍圖入厝—漂泊後凝練的浪漫魂魄」，福利社，台北，台灣
「從顛覆真實到創造真實解嚴以後的台灣當代藝術」，亞洲現代美術館，台中，台灣
「斜面連結」，台北市立美術館，台北，台灣

2012 「春遊油彩」，國立台灣藝術教育館，台北，台灣
「台韓現代繪畫交流展」，淡江大學文錙藝術中心，新北市，台灣
「在地對在地—台北在釜山」，OpenSpace Bae Gallery，釜山，韓國
「國美無雙 II」，國立台灣美術館，台中，台灣
「廣東‧翠亨海峽兩岸藝術家美術作品交流展」，翠亨美術館，廣東，中國
「新表現的衍化」，台灣文化會館基金會，台中，台灣

2011 「百歲百畫—台灣當代畫家邀請展」，國立台灣美術館、國立國父紀念館，台北，台灣
「複感・動觀— 2011 年海峽兩岸當代藝術展」，中國美術館、國立台灣美術館，北京、台中，中國、台灣
「廖繼春獎 10 年聯展」，台北市立美術館，台北，台灣
「多情兄：悍圖社」，高雄市立美術館，高雄，台灣
「第二十六屆亞洲國際美展」，首爾藝術中心，首爾，韓國
「私房圖景」，大未來林舍畫廊，台北，台灣

2010 「2010 當代 TAIWAN ART RAISE」，大未來林舍畫廊，台北，台灣
「撼&懾—悍圖社西遊記」，重慶美術館，四川，中國
「今日・當代台灣」，慶南道立美術館，昌原，韓國
「悍將 2.0—悍圖社 2010 點將錄」，文化創意產業園區，台中，台灣
「第二十五屆亞洲國際美展」，蒙古國立現代美術館，烏蘭巴托，蒙古
「路不只在兩點之間」，大未來林舍畫廊，台北，台灣

2009 「第一接觸—台北・昆明・香港當代藝術聯展」，九九藝術空間，昆明，中國
「後少年硬派— 2009 悍圖社聯展」，鳳甲美術館，台北，台灣
「惡童力— 2009 悍圖社聯展」，大未來畫廊，北京，中國
「台北國際藝術博覽會」，台北世貿，台北，台灣
「藝有所思」，鳳甲美術館，台北，台灣
「延續・跨越・心未來」，大未來林舍畫廊，台北，台灣
「東南亞與台灣的對話」，高雄縣政府文化局，高雄，台灣
「延・革」，耿畫廊，台北，台灣

獲獎

2002 第二屆廖繼春油畫創作獎首獎

1992 台北現代美術雙年展首獎

1988 中華民國現代美術新展望優選

1981 第六屆雄獅美術新人獎首獎

Solo Exhibitions

2019 *Modernology: Lu Hsien-Ming's Urban Thinking*, Yun-Fei-Fan Museum, Tainan, Taiwan
Modernology: Lu Hsien-Ming's Urban Thinking, Chini Gallery, Taipei, Taiwan

2017 *The Warmth in the Cold*, Taitung Art Museum, Taitung, Taiwan

2015 *A Tale of Two Cities: Glimpses of Cities*, Museum of Contemporary Art, Taipei, Taiwan

2014 *A City of Silence: Taipei, 1984 to 2014*, Lin & Lin Gallery, Taipei, Taiwan
A City of Silence: Taipei, 1984 to 2014, Today Art Museum, Beijing, China

2010 *Urban Memoir, Lin & Keng Gallery*, Taipei, Taiwan

2009 *Soliloquy of a Modern City*, Keelung City Cultural Affairs Bureau, Keelung, Taiwan

2008 *City. Theater, Lin & Keng Gallery*, Taipei, Taiwan

2003 *Taipei. New Image. People*, Taipei Fine Arts Museum, Taipei, Taiwan

2000 *Cultural Sketch*, Tunghai University Art Gallery, Taichung, Taiwan

1998 *Bold Designs*, Impressions Art Gallery Part II, Taipei, Taiwan

1996 *City-Nature: Harmony or Collusion?*, Masterpiece Art Center, Taipei, Taiwan

1993 *City Aesthetics*, Taiwan Art Gallery, Taipei, Taiwan

1985 *Blue Tremble*, Chiaug Ren Gallery, Taipei, Taiwan

Selected Group Exhibitions

2020 *Immersing in Mountains: Dissolving the Boundaries,* Yu-Hsiu Museum of Art, Nantou, Taiwan
Bygone Days and Present Time, 2020 Art Taipei, Taipei, Taiwan

2019 *Welcoming the Lunar New Year 2019 (5th Edition) China Cuiheng Cross-Strait Artists Exchange Exhibition*, Cuiheng Creation Base for Culture and Arts, Guangdong, China
HANTOO 21st Century - Future Past, Moon Gallery, Taichung, Taiwan
Conservation in Contemporary Art Exhibition, Taiwan Art Bank, Taichung, Taiwan
SenDaiwan = Sendai+Taiwan, KAIKON Art Studio, Sendai, Japan
Art Revives beyond Discipline, *Post-Martial Law and Development of Taiwan Contemporary Art*, 2019 Art Taipei, Taipei, Taiwan
Flower Art, IT PARK, Taipei, Taiwan
Catch the Shadow International Contemporary Drawing, Bo-Ai Gallery National Dr, Sun-Yat-sen Memorial Hall, Taipei, Taiwan
Converge Distance Contemporary Artworks, 68 Contemporary Art Space, Yilan, Taiwan

2018 *Spring Frolicking with Puppies-Celebrating the Year of the Dog with Works*, Daguan Gallery, Taipei, Taiwan
Dream Blossom, Metaphysical Art Gallery, Taipei, Taiwan
Fight Club – Hantoo 20th, Kuandu Museum of Fine Arts, Taipei, Taiwan
TAIMAN IN FULL BLOOM-CONTEMPORARY ARTS OF TAIWAN, ION Art Gallery, Singapore
Posong–Hantoo 20th, Taitung Art Museum, Taitung, Taiwan

2017 *Taiwan 50 Golden Age*, ARKI Galeria, Taipei, Taiwan
2017 Asian International Art Exhibition by Taiwan Committee Members, Carrie Chang Fine Arts Center, New Taipei City, Taiwan
Hardcore Rally with the Hantoo Art Group, National Taiwan Museum of Fine Arts, Taichung, Taiwan
phian phiet ê, OpenSpace Bae, Busan, Korea
Imagery of yore in rear view, Tina Keng Gallery, Taipei, Taiwan

2016 *GAZE SPACE*, Keelung City Cultural Affairs Bureau, Keelung, Taiwan
A Century of Chinese Paintings World Tour Exhibition, Shandong Art Museum, Shandong, China
Hantoo Art Group in Penang, Daiichi Art Space, Penang, Malaysia
FENG CHI - Hantoo Art Group Exhibition 2016, FreeS Art Space, Taipei, Taiwan
Artist Fair Taiwan 2016, Taipei, Taiwan
Sketch, Manuscript & Model of Hantoo Art Group, Hunguang Arts Center, Taichung, Taiwan
Sunrise Heartbeat - Taipei Art District Festival, LIANG Gallery, Taipei, Taiwan
Border Crossing Pos-Paradise: Hantoo Art Group and Contemporary Art in Taiwan, Kyoto University of Art and Design, Kyoto, Japan

2015 *Narrative Scene Selections From Hong-Gah Museum*, Keelung City Cultural Bureau Affairs, Keelung, Taiwan
Society of Spectacular, FreeS, Taipei, Taiwan

2014 *The Pioneers of Taiwanese Artists*, 1951-1960, National Taiwan Museum of Fine Arts, Taichung, Taiwan
Pop Art Factory - Heating · Cooling · Contemporary Art in Taiwan, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan
The 28h Asian International Art Exhibition, Kinmen Cultural Park, Kinmen, Taiwan.
Taipei South Town Art Festival 2014 – The Contemporary Art of Chinese Characters, 228 Memorial Museum, Taipei, Taiwan
Re Writing, FreeS Art Space, Taipei, Taiwan
Hao Han-Hantoo's Exhibition, Sincewell Gallery, Kaohsiung, Taiwan
RE EXHIBITING, The Pier-2 Art Center, Kaohsiung, Taiwan
DERIVATIONS III, Lin & Lin Gallery, Taipei, Taiwan

2013 *Start from Zero*, Metaphysical Art Gallery, Taipei, Taiwan
The 27th Asian International Art Exhibition, Rajchadamnern Contemporary Art Center, Bangkok, Thailand
Chinese Academy of Fine Arts Exhibition, National Dr. Sun Yat-sen Memorial Hall, Taipei, Taiwan
Modernity, the Ever-rising New Wave-Taiwan Contemporary Art 2013, National Dr. Sun Yat-sen *Memorial Hall*, Taipei, Taiwan
Revisiting New Horizons Exhibition: Origins of TFAM's Contemporary Contexp, Taipei Fine Arts Museum, Taipei, Taiwan
Toughened Hantoo souls sentimentally settled here after their drift, FreeS, Taipei, Taiwan
From Upending Reality to Creating Realty: Contemporary Taiwanese Art After the Martial Law Era, Asia Museum of Modern Art, Taichung, Taiwan
Intersecting Vectors, Taipei Fine Arts Museum, Taipei, Taiwan

2012 *Oil Paintings Exhibition*, National Taiwan Arts Education Center, Taipei, Taiwan
Taiwan · Korea Modern Art Exchange Exhibition, Carrie Chang Fine Arts Center of Tamkang University, New Taipei City, Taiwan
Local to Local - Taipei in Busan, OpenSpace Bae Gallery, Busan, Korea
Unique Vision II, National Taiwan Museum of Fine Arts, Taichung, Taiwan
Cross-Strait Artists Invitational Exhibition, Cuiheng Museum, Guangdong, China
Evolvement of Neo - Expression, Foundation of Taiwanese Culture, Taichung, Taiwan

2011 *Taiwan Modern Artist Exhibition*, National Taiwan Museum of Fine Arts, Taichung; National Dr. Sun Yat-Sen Memorial Hall, Taipei, Taiwan
Flourishing and Flowing: A Contemporary Art Exhibition across the Strait 2011, China National of Art Museum, Beijing, China; National Taiwan Museum of Fine Arts, Taichung, Taiwan
10 Year On: Liao Chi-Chun Oil Painting Awards, Taipei Fine Arts Museum, Taipei, Taiwan
The Sentimental Boys! Hantoo Joint Exhibition, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan
The 26th Asian International Art Exhibition, Hangaram Art Museum of Seoul Art Center, Seoul, Korea
Intimate Views, Lin &Lin Gallery, Taipei, Taiwan

2009 *First Contact*, Kunming 99 Art Space, Kunming, China
Post Little Tough Guys: Hantoo Art Group 14, Hong-Gah Museum, Taipei, Taiwan
Akudou Power - 2009 Hantoo Art Group, Lin & Keng Gallery, Beijing, China
Taipei Art Fair 2009 International, Taipei World Trade Center, Taipei, Taiwan
Art Thinks, Hong-Gah Museum, Taipei, Taiwan
Continuance · Stride · New Generation, Lin & Lin Gallery, Taipei, Taiwan
Dialogue in Art between East Asia and Taiwan, Cultural Affairs Bureau of Kaohsiung County Government, Kaohsiung, Taiwan
Revolution, Tina Keng Gallery, Taipei, Taiwan

Prize and Honor

2002 *Liao Chi-Chun Oil Painting Award*, First Prize

1992 *The Taipei Biennial of Contemporary Art*, First Prize

1988 *Contemporary Art Trends in the Republic of China*, Honorable Mention.

1981 *The 6th New Talent Award of Hsiung-Shih Fine Arts*, First Prize



洪天宇工作室 Hung Tien-Yu's Studio



洪 天 宇
Hung Tien-Yu

洪天宇簡歷

個展

2016 「後植民計畫」，台北當代藝術館，台北，台灣
「交錯的凝視：臺灣的風景」，穆提耶花園和夏慕克花園，諾曼第，法國

2013 「風景線」，夢十二美學空間，台北，台灣

2012 「風景沉思錄」，國立清華大學、國立海洋大學，新竹、台北，台灣
「你聽見了嗎？— 致 雨林，給 微風」，玉溪有容教育基金會，台北，台灣
「金權盛世・熱帶雨林篇」，夢十二美學空間，台北，台灣

2011 「秋宴」，非畫廊，台北，台灣

2010 「春宴」，非畫廊，台北，台灣
「風景啊風景」，首都藝術中心，台北，台灣

2008 「美的背後」，也趣藝廊，台北，台灣

2001 「給福爾摩沙下一代的備忘錄」，台北市立美術館，台北，台灣

1994 首次風景畫個展，臻品藝術中心，台中，台灣

聯展

2020 「近山—何以為界」聯展，毓繡美術館，南投，台灣

2019 「自然之外」，陸府植深館，台中，台灣

2017 「揀憶：解・紛—解嚴與台灣當代藝術」，康乃爾大學強生美術館，美國

2016 「沉默風景」聯展，高雄市立美術館，高雄，台灣

2015 「覺境—洪天宇 x 林萬士」，日帝藝術，台北，台灣

2014 「台灣美術家『刺客列傳』1951~1960 —四年級生」，國立台灣美術館，台中，台灣

2013 「從顛覆寫實到創造真實：解嚴以後的台灣當代藝術」，亞洲大學亞洲現代美術館，台中，台灣

2011 「廖繼春獎十年聯展」，台北市立美術館，台北，台灣

2009 「意念書寫」，臻品藝術中心 ，台中，台灣

2008 「大悲宴— 2008 台北藝術博覽會」，世貿中心一館，台北，台灣
「不設防城市」，台北市立美術館，台北，台灣

2007 「風景的面貌」，臻品藝術中心 ，台中，台灣

2006 「微觀的藝術課題—今日寫實繪畫十人展」，也趣藝廊，台北，台灣

2005 「台北關渡英雄誌—台灣現代美術大展」，關渡美術館，台北，台灣
「熱帶雨林—當代國際繪畫展」，亞洲藝術文化中心，紐約，美國

2004 「熱帶雨林—當代國際繪畫展」，康乃爾大學強生美術館，美國
「愛之維谷—台灣當代繪畫的迴旋曲式」，光州市立美術館、國立台灣美術館，韓國、台灣

2003 「國際藝術博覽會」，首爾，韓國

2002 「熱帶雨林 - 當代國際繪畫展」，高雄市立美術館、拉斯維加斯美術館，台灣、美國

1996 「台北雙年展：臺灣藝術主體性—情慾與權力」，台北市立美術館，台北，台灣

獲獎

2014 第八屆義大利拉古納國際藝術獎

2000 第一屆廖繼春油畫創作獎首獎

1998 台北獎入選

1987 雄獅新人獎入選

1986 全省美展入選

1985 全省公教美展第二名

Hung Tien-Yu

Solo Exhibitions

2016 *Post Ecolonialism Project*, MOCA, Taipei, Taiwan
Regards croisés, Paysages Taiwanais, Le Bois de Moutiers and Jardin Shamrock, Normandy, France

2013 *The Line of Landscape - A Solo Exhibition by Tien-Yu Hung*, Moon12Art, Taipei, Taiwan

2012 *Meditations on Landscape,* National Tsing Hua University, Hsinchu; National Taiwan Ocean University, Taipei, Taiwan
Do You Hear? – To Rainforest and Breeze, The Thermos Foundation, Taipei, Taiwan
The Heyday of Timocracy – Rainforest, Moon12Art, Taipei, Taiwan

2011 *The Feast of Autumn*, Beyond Gallery, Taipei, Taiwan

2010 *The Feast of Spring*, Beyond Gallery, Taipei, Taiwan
Landscape, Landscape, Capital Art Center, Taipei, Taiwan

2008 *Behind Beauty*, Aki Gallery, Taipei, Taiwan

2001 *Memoir for the Formosa's New Millennium*, Taipei Fine Arts Museum, Taipei, Taiwan

1994 *First Solo Exhibition of Landscape Painting*, Galerie Pierre, Taichung, Taiwan

Group Exhibitions

2020 *Immersing in Mountains: Dissolving the Boundaries,* Yu-Hsiu Museum of Art, Nantou, Taiwan
Bygone Days and Present Time, 2020 Art Taipei, Taipei, Taiwan

2019 *Beyond Nature,* Live Forever Foundation, Taichung, Taiwan

2017 *Power, Haunting and Resilience*, Herbert F. Johnson Museum of Art, Cornell University, USA

2016 *Reading the Landscape: Stories from Artists*, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan

2015 *Ultimate—Hung Tien-Yu x Lin Wan-Shih*, Helios Gallery, Taipei, Taiwan

2014 *"The Pioneers" of Taiwanese Artists, 1951-1960*, National Taiwan Museum of Fine Arts, Taichung, Taiwan

2013 *From Upending Reality to Creating Realty: Contemporary Taiwanese Art After the Martial Law Era*, Asia Museum of Modern Art, Asia University, Taichung, Taiwan

2011 *10 Years On: Liao Chi-Chun Oil Painting Awards*, Taipei Fine Arts Museum, Taipei, Taiwan

2009 *The Nineteenth Annual Galerie Pierre Exhibition*, Galerie Pierre, Taichung, Taiwan

2008 *The Feast of Mercy — Art Taipei 2008*, World Trade Center 1, Taipei, Taiwan
Open City, Taipei Fine Arts Museum, Taipei, Taiwan

2007 *Landscape,* Galerie Pierre, Taichung, Taiwan

2006 *Microcosmic Art Group Exhibition*, Aki Gallery, Taipei, Taiwan

2005 *Kuandu Extravaganza: Exhibition of Modern Art in Taiwan*, Kuandu Museum of Fine Arts, Taipei, Taiwan
Rainforest—Contemporary Painting by International Artists, Asian Cultural Center, New York, USA

2004 *Rainforest—Contemporary Painting by International Artists*, Herbert F. Johnson Museum of Art, Cornell University, USA
Scylla and Charybdis in Love: The Challenges Facing Contemporary Taiwanese Artists, Gwangju Museum of Art, Gwangju, Korea; National Taiwan Museum of Fine Arts, Taichung, Taiwan

2003 *KIAF Art Seoul*, COEX, Seoul, Korea

2002 *Rainforest—Contemporary Painting by International Artists*, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan; Las Vegas Art Museum, Las Vegas, USA

1996 *Taipei Biennial: Subjectivity of Taiwanese Art—Sexuality and Power*, Taipei Fine Arts Museum, Taipei, Taiwan

Honors & Awards

2014 *The 8th Arte Laguna Prize*, Italy

2000 *First Prize*, the 1st Liao Chi-Chun Oil Painting Award

1998 *Selected*, Taipei Awards

1987 *Selected*, New Talent Award of Hsiung-Shih Fine Arts

1986 *Selected*, Taiwan Provincial Fine Arts Exhibition

1985 *Second Place*, Taiwan Provincial Fine Arts Exhibition for Teachers



林煒翔工作室　Lin Wei-Hsiang's Studio



林 煒 翔
Lin Wei-Hsiang

林煒翔簡歷

個展

2018 「山之音」，亞典藝術空間，台北，台灣
「未完的鄉愁」，安卓藝術，台北，台灣
「浮世」，非畫廊，台北，台灣

2016 「對景觀心」，尊彩藝術中心，台北，台灣
「心景」，竹師藝術空間，新竹，台灣

2015 「山水有真實」，弔詭畫廊，高雄，台灣

2014 「流動的寧靜」，槩藝術，台北，台灣

2013 「在畫裡聽見風聲」，弔詭畫廊，高雄，台灣

2009 「緩緩行」，二十號倉庫，台中，台灣
「慢板」，新竹教育大學，新竹，台灣

2008 「慢板」，中國科技大學藝文中心，新竹，台灣

2007 「林煒翔個展」，新竹教育大學，新竹，台灣
「永恆」，金禧美術，台中，台灣

2005 「凝視的詩意與存在」，新竹師範學院，新竹，台灣

2004 「林煒翔個展」，金變堂藝術空間，新竹，台灣

2002 「單純與暗喻」，新竹師範學院，新竹，台灣

聯展

2020 「近山—何以為界」聯展，毓繡美術館，南投，台灣
「2020 台北當代藝術博覽會」，南港展覽館，台北，台灣

2019 「2019 菲律賓藝術博覽會」，阿亞拉中心，馬尼拉，菲律賓

2018 「與自然對話」，安卓藝術，台北，台灣

2017 「藝鳴清華— 2017 國立清華大學藝術與設計學系教授聯展」，竹師藝術空間，新竹，台灣

2016 「我・再新竹—當代新銳藝術展」，新竹市美術館，新竹，台灣
「林中路」，安卓藝術，台北，台灣
「地方— 2016 朱銘美術館典藏特展」，朱銘美術館，台北，台灣

2015 「2015 高雄藝術博覽會」，駁二藝術特區，高雄，台灣
「無以名狀—台灣新生代具象繪畫試探」，靜慮藝術，台北，台灣
「存在—意識」，尊彩藝術中心，台北，台灣
「閱讀藝術 II—夏祭聯展」，尊彩藝術中心，台北，台灣
「現代台灣的藝象—台灣藝術家聯展」，銀座幸伸畫廊，東京，日本
「2015 台中藝術博覽會」，日月千禧酒店，台中，台灣
「2015 台北國際當代藝術博覽會」，台北喜來登大飯店，台北，台灣
「夜予晝」，拾米屋，台北，台灣
「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」，高雄翰品酒店，高雄，台灣
「變奏風景」，臻品藝術中心，台中，台灣
「綠境藝廊開幕首展」，綠境藝廊，台北，台灣
「2014 台中藝術博覽會」，日月千禧酒店，台中，台灣
「蘋果核—當代藝術展」，尊彩藝術中心，台北，台灣
「2014 台北國際當代藝術博覽會」，晶華酒店，台北，台灣
「島」，一票人票畫空間，台北，台灣

2013 「紙上作品」，臻品藝術中心，台中，台灣
「貳零壹參・集體走春」，臻品藝術中心，台中，台灣

2012 「人・獸・風景—黃海欣、林彥瑋、林煒翔三人繪畫展」，誠品畫廊，台北，台灣

2011 「夢遊」，金變堂藝術空間，新竹，台灣
「台灣新世代藝術家聯展」，國泰世華藝術中心，台北，台灣
「百年好合，心存好藝」，臻品藝術中心，台中，台灣
「這城市裡沒有兔子— 2011 兔年特展」，一票人票畫空間，台北，台灣

2010 「後青春」，國立台灣美術館，台中；關渡美術館，台北，台灣

2009 「私・風景」，國泰世華藝術中心，台北，台灣
「2009 台北國際藝術博覽會」，台北世界貿易中心，台北，台灣

2008 「蝕・宇宙」，國泰世華藝術中心，台北，台灣
「擺盪—實境」，北投公民會館，台北，台灣
「虛擬空間」，新竹教育大學，新竹，台灣
「寫時三少」，金禧美術，台中，台灣

2007 「袋袋相傳」，臻品藝術中心，台中，台灣
「2007 台北國際藝術博覽會」，台北世界貿易中心，台北，台灣
「佈展中」，新竹教育大學，新竹，台灣
「風景的面貌」，臻品藝術中心，台中，台灣

2006 「自己的世界—當代繪畫聯展」，金禧美術，台中，台灣
「關於我們自身的」，金變堂藝術空間，新竹，台灣
「金變堂主造像圖展」，金變堂藝術空間，新竹，台灣
「2006 台北國際藝術博覽會」，華山文化園區，台北，台灣
「四季如藝」，南畫廊，台北，台灣

2005 「土地・視界內的真實」，由鉅藝術中心，台中，台灣
「新聲」，新竹教育大學，新竹，台灣
「十人寫實繪畫展」，台灣藝術大學，台北；新竹師範學院，新竹；大古文化，台中，台灣
「藝起瘋」，竹師藝術空間、新竹縣文化局，新竹；台中市文化局，台中，台灣
「情・調」，新竹師範學院，新竹，台灣
「在乎現實」，新竹師範學院，新竹，台灣
「全國學生美術比賽優勝作品展」，台南社會教育館，台南，台灣
「靜觀，冥想—空間意境的無窮靈思」，台灣科技大學，台北，台灣
「跨越時空」，南畫廊，台北，台灣

2004 「國泰藝術節—新世紀潛力畫展」，國泰金融中心，台北，台灣
「靜觀，冥想—空間意境的無窮靈思」，智邦藝術迴廊，新竹，台灣
「南瀛美展」，台南縣文化局，台南，台灣
「新竹美展」，新竹市文化局、新竹縣文化局，新竹，台灣
「追，尋」，新竹師範學院，新竹，台灣
「風景小品聯展」，清華大學，新竹，台灣

2003 「心的饗宴」，交通大學，新竹，台灣
「新竹美展」，新竹縣文化局，新竹，台灣
「第 57 屆全省美展」，台中市文化局，台中，台灣

2002 「李蔡配藝術教育基金會義賣聯展」，竹師藝術空間，新竹，台灣
「荷花藝術季作品展」，交通大學，新竹，台灣

獲獎

2005 李澤藩教授藝術創作獎，台灣

2004 全國學生美展西畫類大專美術系組，優等，台灣
文建會青年繪畫作品典藏徵件，入選，台灣
「南瀛美展」水彩類，優選，台灣
「新竹美展」水彩類，特優、油畫類，佳作，台灣

2003 「新竹美展」水彩類，佳作，台灣

2002 「第 57 屆全省美展」水彩類，入選，台灣
交通大學荷花藝術季寫生比賽大專組，首獎，台灣

Solo Exhibitions

2018 *Sound of the Mountain*, Artland Art Space, Taipei, Taiwan
Nostalgia Unsettled, Mind Set Art Center, Taipei, Taiwan
Floating World, Beyond Gallery, Taipei, Taiwan

2016 *Reflecting the Heart Through Landscape*, Liang Gallery, Taipei, Taiwan
Reflection of the Heart, NHCUE Art Space, Hsinchu, Taiwan

2015 *Reality in the Landscape*, Crane Gallery, Kaohsiung, Taiwan

2014 *Flowing Serenity*, Gai Art, Taipei, Taiwan

2013 *Seeing the Stroll of Wind*, Crane Gallery, Kaohsiung, Taiwan

2009 *Stroll*, Stock20, Taichung, Taiwan
Adagio, National Hsinchu University of Education, Hsinchu, Taiwan

2008 *Adagio*, China University of Technology Art Center, Hsinchu, Taiwan

2007 *Lin Wei-Hsiang Solo Exhibition*, National Hsinchu University of Education, Hsinchu, Taiwan
Eternity, Arthis Fine Art, Taichung, Taiwan

2005 *Poetry and Existence of the Gaze*, National Hsinchu Teachers College, Hsinchu, Taiwan

2004 *Lin Wei-Hsiang Solo Exhibition*, Jin-Bien-Tang Art Space, Hsinchu, Taiwan

2002 *Simple and Metaphor*, National Hsinchu Teachers College, Hsinchu, Taiwan

Group Exhibitions

2020 *Immersing in Mountains: The Dissolving Boundaries - Lu Hsien-Ming x Hung Tien-Yu x Lin Wei-Hsiang*, Yu-Hsiu Museum of Art, Nantou, Taiwan
Taipei Dangdai 2020, Nangang Exhibition Center, Taipei, Taiwan

2018 *ART FAIR PHILIPPINES 2019*, Ayala Center, Manila, Philippines

2017 *Art Tweets – A Group Exhibition presented by Professors of Department of Arts and Design*, National Tsing Hua University, NHCUE Art Space, Hsinchu, Taiwan

2016 *Representing the City: Hsinchu – Contemporary Art Exhibition*, Hsinchu City Art Gallery, Hsinchu, Taiwan
The Road Not Taken, Mind Set Art Center, Taipei, Taiwan
A Place of One's Own – 2016 Exhibition of Juming Museum Collection, Juming Museum, Taipei, Taiwan

2015 *Art Think – Small Painting Group Exhibition*, Sing Art, Tainan, Taiwan
Art Kaohsiung 2015, Pier-2 Art Center, Kaohsiung, Taiwan
Indescribable Figure – New Figurative Painting in Taiwan, Jing Lu Art, Taipei, Taiwan
Reality – Testing, Liang Gallery, Taipei, Taiwan
Art in the Library II – Summer Festival Exhibition, Liang Gallery, Taipei, Taiwan
Art Contemporaneity Taiwan, Ginza Kousin Gallery, Tokyo, Japan
Art Taichung 2015, Millennium Vee Hotel Taichung, Taichung, Taiwan
Young Art Taipei 2015, Sheraton Grande Taipei Hotel, Taipei, Taiwan
Regain from Darkness, Sheme House, Taipei, Taiwan
Freshness of March, Liang Gallery, Taipei, Taiwan

2014 *Art Kaohsiung 2014*, Chateau de Chine Hotel Kaohsiung, Kaohsiung, Taiwan
Variation of Landscape, Galerie Pierre, Taichung, Taiwan
Rhythm Gallery Opening Exhibition, Rhythm Gallery, Taipei, Taiwan
Art Taichung 2014, Millennium Vee Hotel Taichung, Taichung, Taiwan
Apple Core Contemporary Art Exhibition, Liang Gallery, Taipei, Taiwan
Young Art Taipei 2014, Regent Taipei, Taipei, Taiwan
The Island, Piaopiao Gallery, Taipei, Taiwan

2013 *On the Paper*, Galerie Pierre, Taichung, Taiwan

2012 *Man · Animal · Landscape: Huang Hai-Hsin, Lin Yen-Wei, and Lin Wei-Hsiang*, Eslite Gallery, Taipei, Taiwan

2011 *Wandering in a Dream*, Jin-Bien-Tang Art Space, Hsinchu, Taiwan
Taiwan's New Generation Artists Exhibition, Cathay United Art Center, Taipei, Taiwan
Forever Together, Peace Within, Galerie Pierre, Taichung, Taiwan
There Is No Rabbit in this City – Year of the Rabbit Special Exhibition in 2011, Piaopiao Gallery, Taipei, Taiwan

2010 *Post-Adolescence*, National Taiwan Museum of Fine Arts, Taichung; Kuandu Museum of Fine Arts, Taipei, Taiwan

2009 *Desire to See – Rising Young Artists Exhibition*, Cathay United Art Center, Taipei, Taiwan
Art Taipei 2009, Taipei World Trade Center, Taipei, Taiwan

2008 *Eclipse · Universe – Rising Young Surrealist Artists Exhibition*, Cathay United Art Center, Taipei, Taiwan
Swing – Reality, Beitou Citizens Activities Center, Taipei, Taiwan
Virtual Space, National Hsinchu University of Education, Hsinchu, Taiwan
Timing is Everything, Arthis Fine Art, Taichung, Taiwan

2007 *Art Bag*, Galerie Pierre, Taichung, Taiwan
Art Taipei 2007, Taipei World Trade Center, Taipei, Taiwan
Layout, National Hsinchu University of Education, Hsinchu, Taiwan
Landscape, Galerie Pierre, Taichung, Taiwan

2006 *Own World – Contemporary Painting Exhibition*, Arthis Fine Art, Taichung, Taiwan
About Ourselves, Jin-Bien-Tang Art Space, Hsinchu, Taiwan
The Portraits of Mr. Xu, Jin-Bien-Tang Art Space, Hsinchu, Taiwan
Art Taipei 2006, Huashan Culture Park, Taipei, Taiwan
Four Seasons as Art, Nan Gallery, Taipei, Taiwan

2005 *Land · Truth Within the Horizon*, GSR Gallery, Taichung, Taiwan
New Voice, National Hsinchu University of Education, Hsinchu, Taiwan
Realism Exhibition by Ten Artists, National Taiwan University of Art, Taipei; National Hsinchu Teachers College, Hsinchu; Da-Ku Art Gallery, Taichung, Taiwan
Art from the Crazy, NHCTC Art Space, Cultural Affairs Bureau, Hsinchu; Cultural Affairs Bureau, Taichung, Taiwan
Sentiment, National Hsinchu Teachers College, Hsinchu, Taiwan
Believe in Reality, National Hsinchu Teachers College, Hsinchu, Taiwan
National Art Students Competition Winners Exhibition, National Tainan Social Education Center, Tainan, Taiwan
Contemplation and Meditation – nfinite Spiritual Thoughts on Ambience, National Taiwan University of Science and Technology, Taipei, Taiwan
Across Time and Space, Nan Gallery, Taipei, Taiwan

2004 *Cathay Art Festival – Young Talents of the New Century*, Cathay Financial Center, Taipei, Taiwan
Contemplation and Meditation – Infinite Spiritual Thoughts on Ambience, Accton Gallery, Hsinchu, Taiwan
Nanying Fine Art Exhibition, Cultural Affairs Bureau, Tainan, Taiwan
Hsinchu Fine Art Exhibition, Cultural Affairs Bureau of Hsinchu City, Cultural Affairs Bureau of Hsinchu County, Hsinchu, Taiwan
Pursue, National Hsinchu Teachers College, Hsinchu, Taiwan
Small Landscape Painting Group Exhibition, National Tsing Hua University, Hsinchu, Taiwan

2003 *Feast of the Heart*, National Chiao Tung University, Hsinchu, Taiwan
Hsinchu Fine Art Exhibition, Cultural Affairs Bureau, Hsinchu, Taiwan
The 57th Taiwan Provincial Fine Art Exhibition, Cultural Affairs Bureau, Taichung, Taiwan

2002 *Tsai-Pei Lee Arts Education Foundation Exhibition*, NHCTC Art Space, Hsinchu, Taiwan
Lotus Art Festival, National Chiao Tung University, Hsinchu, Taiwan

Awards

2005 *Professor Tze-Fan Lee Creative Award*, Winner, Taiwan

2004 *National Student Art Exhibition*, Excellence in Western Painting Category, Taiwan
Young Artist Collection, Council for Cultural Affair, Selected, Taiwan
Nanying Art Exhibition, Honorable Mention in Watercolor Category, Taiwan
Hsinchu Art Exhibition, Special Honor in Watercolor Category, Honors in Oil Painting Category, Taiwan

2003 *Hsinchu Art Exhibition*, Honors in Watercolor Category, Taiwan

2002 The 57th Provincial Art Exhibition, Shortlisted in Watercolor Category, Taiwan
Chiao Tung University Lotus Art Festival Sketch Competition, First Prize, Taiwan

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