

一即一切 向大師致敬系列 林壽宇50年創作展  
Homage to the Master: 50 Years of Work by Richard Lin  
One is Everything

●指導單位：高雄市政府文化局 ●主辦單位：高雄市立美術館 ●協辦單位：家畫廊、學學文創志業、苡樂藝術空間 ●特別感謝：國立故宮博物院、王為河教授、林碧嬌女士 ●展覽時間：2010年5月15日至2010年9月26日 ●展覽地點：高雄市立美術館201-203展覽室

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# 精煉簡潔中蘊含百觀

## 高雄市立美術館館長序

21世紀的當代藝術，百家爭鳴，匯集了藝術圈或跨領域等各方創作者的不同思想，自由開放與媒材進展的尺度非20世紀初的藝術圈人士所能想像。20世紀的兩度世界大戰對世界各地造成了巨大的傷害，西方藝術圈對當時的時局失望之餘，對人類文化產生一種「烏托邦」似的高度理想要求，而其中的精髓便是「現代主義」，利用新觀念與新技術帶給人類新的創作手法與新文學風格，瓦解傳統對藝術的觀念，讓藝術走向「實用」但不「媚俗」的另一種層次。

許多人指稱台灣沒有經歷過現代主義，便已直接跳入後現代的混亂洪流。但事實上，台灣因為政治局勢的影響，許多具有現代主義精神的藝術家都因為某些原因長居海外，因此在台灣甚難匯為長遠性的顯學。他們在海外發光發亮的同時，台灣亦有創作者隨行其後，但因為藝術環境的不健全，或是在學習上僅是取其皮毛，無法真正傳承現代主義的精神。

本館為推廣當代藝術教育，推薦在地具創意價值之全球藝術思潮及觀點，配合了館內2010年年度大展「包浩斯巨匠：亞伯斯」的展出，向國人特別推薦了一位長年寓居英國，為中、西藝術史中，跨時代、跨領域，實驗風格先行者之一的現代主義巨匠－林壽宇。

林壽宇生於1933年，童年在林家花園啟蒙的中國老、莊思想，在他的心中根植了哲學家般的思考模式，也促使他在英國接受西方現代主義思想的薰陶下，能夠始終專注於將思考與實務融而為一的嚴謹過程。在國內、外舉辦過多次個展，林壽宇的作品廣為世界數十餘家美術館或公、私立單位所收藏。故宮博物院更是首度破例，將他的作品列入第一件現代藝術典藏，為帶領觀眾解讀極簡藝術最佳的表率。身為台中霧峰林家後代的林壽宇，承襲了中國傳統哲學思想，1954年遠赴英國倫敦綜合工藝學校學習建築和藝術，1957年後以創作為業至今。1984年，他發表了「繪畫已死」的封筆宣言，以對自己在平面繪畫上進行的長期實驗作一終止，而後將他的思維擴張至三度空間的立體雕塑與裝置。

現年78歲仍神采奕奕的林壽宇，在旅居英國多年後回台定居。1964年成為台灣第一位代表英國受邀參展德國卡塞爾文件大展（Kassel Documenta）的藝術家後，林壽宇在1966年成為倫敦重量級馬博羅·新倫敦畫廊（Marlborough New London Gallery）的經紀畫家。他的創作精神精煉簡潔、蘊含百觀，擺脫了傳統藝術中時間、空間、形體與色彩的限制，透過邏輯思考重組了色調與線條，用最單純的樣貌闡述獨特的藝術精髓，縝密地設計與規劃其表現結構。

能讓林壽宇選擇在高雄市立美術館為其50餘年的創作生涯作一完整的回顧，本展的意義對本館、對國人或對其個人來說都相當重大。為此，本館特別感謝慷慨提供藏品借展的國立

故宮博物院、學學文創、家畫廊王賜勇先生、苡樂藝術空間、及私人藏家林碧嬌女士、陳啟德先生、黃耀德先生等。另外，更感謝國立台南藝術大學建築與美學研究所所長王為河教授，特別為此展精心策劃展場空間，讓我們能完整呈現出符合林氏創作精神的情境氛圍。

在藝術風格多變的今日，我們有幸能同時認識並對照西方極簡藝術大師約瑟夫·亞伯斯（Josef Albers）與東方現代主義大師林壽宇（Richard Lin），他們終其一生執著於極簡創作理念，並傳達出豐富的人生內涵。在紛擾的現代社會，這樣的專注投入與嚴謹的態度讓人動容；我們不要奢望在林壽宇的作品中看見生活的真貌，這是一個看似嚴謹但卻詩意無限的世界；他將告訴你更多，屬於符號背後的意境、想法與他傲看生命的態度。

謝佩霓

高雄市立美術館館長

2010年5月

# Preface

Refined Simplicity Implying Multifarious Views

Many schools of thought competed with each other in contemporary art of the 21st century, and members of art circles at the dawn of the 20th century could not imagine the different ideas of the artists who would coalesce into new schools or interdisciplinary movements during the coming century, nor know their wild explorations or progress in working with media. The century's two world wars did immense damage to civilization, and Western art circles, beyond disillusionment in the times, gave rise to highly idealistic "Utopian" demands of human culture. The essence of this thinking—"Modernism"—utilized new ideas and new techniques to derive new artistic methods and new literary styles, which demolished traditional notions about art, while bringing art to the state of being "practical" without being "kitsch."

Many people claim that Taiwan never properly underwent modernism, but rather leaped directly into the turbulent flood of post-modernism. Actually, however, because of the political situation prevailing in Taiwan at the time, many artists possessing the modernist spirit lived abroad for various reasons, and modernism was consequently unable to become a prevailing and enduring movement in Taiwan. While some artists were developing and displaying their talents overseas, Taiwan also had up-and-coming artists. However, the undeveloped state of the local art environment or the superficially state of their study prevented them from acquiring and passing on the true modernist spirit.

In order to promote contemporary art education and present the development of world art trends and viewpoints with creative value in Taiwan, in conjunction with the 2010 "Josef Albers: Minimal Means, Maximum Effect" exhibition, this museum would like to specially introduce a modernist master who spent many years living in England, and who was a pioneering experimentalist who spanned time periods and art genres in Chinese and Western art—Richard Lin.

Born in 1933, Richard Lin grew up in the former official residence of the Lin family, where he was inspired by the thinking of Laozi and Zhuangzi. Lin's philosophical mode of thought developed since his childhood

helped him to consistently focus on combining thinking and practice in a unified process when he studied in England and absorbed the currents of Western modernism. In the wake of numerous solo exhibitions in Taiwan and abroad, Lin's works were collected by several dozen museums and public and private organizations. The National Palace

Museum in Taiwan broke precedent and acquired Lin's work as its first collection of modern art, setting the best example for leading viewers to understand minimal art. A descendant of the Lin family of Wufong in Taichung County, Richard Lin was an heir to traditional Chinese philosophical thought. He departed Taiwan to study architecture and art at the Regent Street Polytechnic in London, U.K. in 1954, and he became a professional artist in 1957. He laid down his brush and ended his long-term experimentation in two-dimensional painting after issuing his manifesto "Painting is Dead" in 1984, and afterwards turned his attention to three-dimensional sculpture and installations.

The 78-year-old Richard Lin still radiates tremendous vigor, and he has returned to Taiwan after many years of living in the U.K. In 1964, he became the first artist from Taiwan to be invited to participate in Germany's Kassel Documenta, where he represented Britain, and in 1966 London's heavyweight Marlborough New London Gallery began to serve as agent for his works. His artistic style is clean and precise, he embraces many points of view, and he strives to escape the temporal, spatial, formal, and color restrictions of traditional art. He relies on logical thinking to recombine tones and lines, he uses pure forms to expound unique artistic essence, and he meticulously designs and plans out his creative structure.

The fact that Richard Lin chose to hold the comprehensive retrospective exhibition of his artistic career spanning over 50 years at the Kaohsiung Museum of Fine Arts is highly significant for this museum, Taiwan's audience, and Lin himself. Accordingly, the museum would like to thank the National Palace Museum, Xue Xue Institute, Mr. Raymond Wang of the Jia Art Gallery, Espace Liu, and private collectors Ms Lin Bee-

chiao, Mr. Chen Chi-te, and Mr. Huang Yaw-der for loaning works for this event. In addition, we are also grateful to Prof. Wang Wei-ho, head of the Graduate Institute of Architecture at Tainan National University of the Arts, for meticulously designing the display space for this exhibition. This space provides an ambiance that fully expresses Lin's artistic spirit.

In this time of highly diverse and fluid artistic styles, we are fortunate to be able to get to know and compare the Western minimalist master Josef Albers and the Chinese modernist master Richard Lin. These artists spent lifetimes dedicated to minimal art, and have passed on the rich inner endowments accumulated throughout their lives. We are extremely moved by their intense commitment and rigorous attitudes. It might be an extravagant hope that we can perhaps see the true substance of life in his work, which appears a bit tight-knit but is actually a poetic, boundless world. He himself has more to tell you about the mental states behind his symbols, his thinking, and his proud attitude toward life.

Pei-ni Beatrice Hsieh  
Director, Kaohsiung Museum of Fine Arts  
May 2010



自序

Preface of Richard Lin

A large, faint, handwritten signature in cursive script, appearing to read "Richard", is centered on the page. The signature is written in a dark ink on a light-colored background.

我  
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書不盡言 言不盡意

叶底就是叶底

一切無分別  
一即一切



## 關於本展

### 純粹：來自東、西方美學的涵養

乍看林壽宇的作品時，或許我們會忍不住將他泛論為「極簡藝術」(Minimal Art)風格，但如再深入仔細觀察，似乎又並沒有那麼絕對。林壽宇對於人們的詢問，常帶著不以為然的口氣說：「我在從事創作時，根本都還沒有聽過這個名詞。」言下之意，似乎並不認同後生晚輩將他與「極簡」歸類在一起。

Minimal Art這個名詞據知是英國哲學家Richard Arthur Wollheim (1923 ~2003)在1965年1月刊載於Arts Magazine上的一篇同名文章首度提起，之後才被擴大引用的。這個名詞泛論二次大戰戰後，1960年代後期至1970年代初期在美國的一種創作美學，將畫面中可能被看見的複雜表現元素拆解、抽離，包括在調色板上試圖主導視覺感應的色彩配色，試圖愚弄視覺對空間的實際感知的透視法，甚至畫面上會直接影響觀者情緒，造成心情上特定反應的所有可被辨視物象，包括政治取向的主題、媚俗的商業訴求，甚至人的表情、動作、可引發聯想的物件等，這些畫面線索在極簡主義者眼中，都是矯情、應去除的，因為包圍著它們的情感因素太過複雜，甚至喧賓奪主，以致於對作品的永恆價值有害。

林壽宇一開始從事創作時，是從1950年代後期(大部份為1958年所作)一批帶有抽象表現主義風格的抽象畫作開始。包括了1957年像中國水墨隨機滴流效果的「流」系列(油彩紙上作品，1957~1959年)，及1958年帶著情緒線索的筆觸、透露色彩情感的色調、被套以「浪濤」、「撥雲見日」、「日蝕」、「黑森林」等具象形容詞的油畫作品等。而後，從1958年起他就開始發展一系列黑、白色調混搭的大塊面重疊創作，在畫布有限的框架中，應用著色調接近但表面肌理與質感有著維妙差異的色面搭疊，進行畫布上層深、淺對比的排列，極工整的線條或邊框，成為畫面中引領觀者心靈平和的「地平線」(horizon)。

他一系列的幾何作品與1966年間一系列的示意素描(Gestural Drawing)有著相當迥異的趣味。厚厚的油彩色料被直接擠至畫布上方，奶油般滑亮的色塊，要掉不掉地抓在畫布上端，畫面上稀落的群組，遊戲但秩序感地排列，看得出來這是林壽宇理性外表下的自在與浪漫。綜合觀之，除了擷取「極簡」的精神外，林壽宇另有一套自身更為「出世」的思考與創作方法。

### 極簡：畫面上逐漸消融的觀察線索

乍看林壽宇的作品，你或許會出現一些些焦慮，或在畫作前呈現「放空」狀態，但佇足許久後，你又會發現這些作品並非如此疏離、難以接近，甚至他預留很多我們可以「獨白」

的空間。他的作品，完全抽離了具體圖像，而畫面上逐漸消融的觀察線索，又讓它們看起來跟一般抽象畫不甚相同。

林壽宇何以重要，並非僅是在當下觀賞他的作品我們所能真正感受，遑論他在藝術創作上累積出來的深厚內力，來自於他個人對「個人風格」所下的長遠功夫。精準的簡潔，來自於多年生活的歷練，這樣的簡潔，近乎沒有表情的作品，背後看不見的是他曾經經歷過的精彩人生、東、西方文化的學習，與他當年在西方社會耳濡目染的種種創作氛圍。但影響他創作最深的，應該他個人獨特的思想與性格，是觀者無法自作品中看透的智慧深度。

在英國接受西方建築系訓練的林壽宇，年輕時，難免接觸到包浩斯這樣的幾何或結構元素等研究；但要將簡單的幾何結構玩到出類拔萃，讓一些為了建築實用效益發展出來設計元素，自由變幻到進入「純藝術」的境界，創作者必須有一定的堅持與耐心。追隨現代主義創作中「少即是多」概念，要在作品中留下最少但最重要的畫面元素，並不是一件容易的事。整個1960、70年代到80年代初期，林壽宇幾乎都專注地沉浸在這一類系列創作中，致使他應用「白色」的能力爐火純青，讓藝術圈不得不承認他在白色上的駕馭能力。

林壽宇這個人，一如他充滿傳奇的人生，不服輸、專搞革命的血脈性格，讓他對自己與別人的創作，始終充滿了嚴格的批判。而他心之所嚮的最高理想究竟為何，已然進入一個無以名之的境地，非在門外觀望者，得以知其然。或許正如布朗庫西所說：「簡潔並不是藝術的目的，但一個人進入事物真正的意義後，不管怎樣，都會做到簡潔的。」而他一以貫之的簡潔與天生的秩序感，也一如預期般地出現在他一絲不苟的生活態度上。「他的畫室裡，工具也像軍隊的內務，筆，整齊的排列，顏料，一絲不苟的放置，書桌，永遠光可鑑人，畫，更是沒有絲毫商量的餘地。」<sup>1</sup>

1  
秦情，白色王國—林壽宇和他的畫，中國時報，1982年11月9日。

基本上，林壽宇創作所要傳達的重點，就是如此簡潔，而如哲學般的概念往往強於作品本身。在看似簡單的作品背後，潛藏著太多複雜的思考脈絡，必須將觀者強留在作品前方，與他共同思考、研究、討論、撞擊，一如烏托邦式的藝術理想者，亟欲讓我們遠離凡俗價值，開創一方新局。他將材料回歸到最原始的表相與內在肌理去呈現，將繁雜不耐久看的諸般顏色拋棄，只留下白。他的白色系列，理性且巧妙地應用了白色本身可以濃、淡、輕盈、厚重，看似透明，或是不透明的層次，像極了中國山水畫「墨分五色」中的「乾、濕、濃、淡、焦」，而這樣的層次，無論是在物理性或精神性，都可看出他逐漸成功地自平面的限制中出走，尤其一組他在1984年於春之藝廊個展中展出的關鍵作品「無始無終系列—遠山無盡碧層層」中可看出梗概。

或許，我們可以試著從現代詩人暨藝術評論家羅門，一段他對林壽宇畫作的生動描述中著手，進入林壽宇的世界。

「此刻，我們尚可從畫面上看到一種迷人甚至接近永恆的『冷靜』，使萬物生命一方面從感性擴散的熱流中，冷入理性的凝定世界；一方面從各種不同的動中，都靜入全靜的世界，若仍在動，便是看不見形象的動—鳥飛看不見翅，河在不流中也流，雲在不飄裡也飄。真正是將萬物都歸化入相似性與統合性的原本的『形』中，這『形』便也正是極限藝



術在畫面上所追求與創造的最單純與絕對的基型，呈示出一切存在的永恆狀態與完美性，是不使『肉視』但使『靈視』看了著迷的。」<sup>2</sup>

## 從畫面上的「白」出走，轉而成爲空間中的「透」

就在1984年，林壽宇面對著畫布覺得難以下筆後，宣布「封筆」，從受到局限的平面空間與自己慣用的媒材工具中出走。當時的他，與現在的他，一心始終相信著，如果在創作工具與材料上不能作改變，是不會有所謂的新作品出來的。在白色世界中不斷地實驗，思考「虛」、「實」相關的對照問題，形式與內容到達了極致後的林壽宇，認為「已經完全畫不進去了，再進去只是重覆自己，死路一條。」<sup>3</sup>

多年來，林壽宇在創作上的潔癖，包括他對媒材應用上的「絕對」本尊，不接受塑型物被塑出的空心鑄型、不能接受裝潢結構中的壓合出來的木心板、不能接受在原始物料上「上漆」的「偽飾」動作等，完全符合了「極簡藝術」主張的嚴格控管，但這些堅持可能都大大地限制了他在取材上的多元變化與表現。但喜歡利用原始工業材料，林壽宇無論是應用單元性的材料進行裝置，或是在有如小積木組件似的幾何雕塑小品擺置中，都讓人看不出他可能會煩惱取材這樣的問題。當他得意地展現訂作的高級英式卡榫畫布框，一片片潔白的基底布與工整的框，並非用來塗繪。他慢調斯理地，在地上循著家中的磁磚線框，擺出幾組不同造形，「無處不畫布」是他此刻的心情。

台中縣大里市家中餐桌上或餐桌下，他興致盎然地進行幾組微縮景觀雕塑的實驗擺設。喜歡造訪各式材料工廠的他，將在工廠中被視廢料的切邊或畸零塊體，撿拾作為各式簡約造形的模組單元，積木玩耍般地進行排列組合。沿著窗框或桌邊、地磚分界線，只要有垂直線或水平線的存在，便足以讓他的模組軍隊對齊，並行隊形重整。他將這些幾何的群組，與各式自然背景的光影共同進行攝影，呈現出靈光乍現的剎那，讓畫面上的「白」，轉至成為空間中的「透」。光是一組「存在與變化系列」，就讓他意猶未盡，多年來不斷被重新排列組合著。

2009年6月，林壽宇在台北學學文創展坊個展「理性的追索：林壽宇個展」中，展出了他從IKEA買來大量的零件單元所組成的大型裝置，閃著晶亮光芒的不鏽鋼信箱，可作無限延長的接龍排列，也可作積累、堆疊成一定可觀量體，變化無限，唯一掛在他嘴上嘟囔的，只是這些零件展畢無處可去的「小問題」罷了。其實，早在宣示「封筆」之前，他就愛上這類可隨機變換隊形、隨基底材匍匐呼吸的雕塑或深、淺浮雕作品，從小件雕塑的模組擺佈開始，逐漸熱切的野心，促使他將部份「小品」試圖開展成「大作」，成為環境空間中具張力與魄力的有機漫延。

我們要了解林壽宇作品的玄密，或許可以試著體會連德誠在他的「極限藝術與實物」乙文中，對極限藝術家對空間的探索模式中，了解一二。

「因為對畫廊孤立空間的肯定，很自然地使他們注意到畫廊的整體空間，所以他們的重點

2  
羅門，純淨空間的建築師——看林壽宇的畫，民眾日報，1983年11月29日。

3  
林清玄，遠山無限 林壽宇的「存在與變化」，時報雜誌220期，民國73年2月15日，頁56

4  
連德誠，極限藝術與實物，  
西洋現代藝術，台北市立美  
術館出版，民國76年，台北  
市，頁125

不只放在作品的正空間(positive space)上，也及於包圍作品的負空間(negative space)上，也就是把整個畫廊空間其『實物』看成一整體的空間架構，造成一個整體的空間環境。」<sup>4</sup>

跟林壽宇這些小模組「鏈」在一起往往不是什麼宏大的空間向度，但他認真地看待所有周遭看似微不足道的光影變化，享受著個人冥想空間的延伸，即使是減去再減去，林壽宇的世界仍充滿了各式富足，積累了無數成品為他的想法代言。也因此讓他未如許多極簡主義創作者般過度崇尚「虛無」與「空洞」，最後在百般嘗試後，僅剩下字語的呢喃在人間迴盪。

## 昔日的革命野心到今日的潛沉

5  
丘彥明，白色的祈禱—畫  
壇奇人林壽宇，聯合報，  
1983年10月28日。

6  
同上

7  
劉文潭，現代美學，臺灣商  
務印書館發行，民國82年，  
台北市，頁127

林壽宇的浪漫性格，讓他在銀行的提款單後面題了不少心中一直以來在思索的話語，片斷但有力的話語，是他多年來生活中相當重要的思緒線索，一如我們在日誌中夾藏的箴言。他這樣的浪漫，偶爾出現在他作品的部份題名中，對某些引起他興趣的題名，會帶著興奮的心情解說起來，這應是源自於他對中國文學始終抱著懷鄉般的深厚情感。但事實上，對凡俗瑣事不耐煩的他，對命題工作倒是倍感不耐，大部份時候將這樣的工作賦予他人相當的權力。曾有記者採訪他時，對他簡潔的作品，卻標示了「天與地」、「雲與水」、「妳與你的白茶花」、「那一冬」等題目，看似畫與題目並不相合，是否可能給觀畫者誤導？他率性地回答：「那只是名詞。名稱是朋友取的，畫廊要賣畫。而且別人怎麼想是別人的事。」<sup>5</sup> 就如同他也不關心有什麼藝術運動或主義的興衰。「他不認為繪畫可分什麼派或主義。那只是為『傳播』方便而產生的名辭，沒什麼意義。」<sup>6</sup> 這裡或可讓我們借用英國藝評家Roger Fry(1886~1934)的看法，或許善於感知創作形式的人，只忙著顧及作品「如何」被表現，而不管「何物」被表現。<sup>7</sup>

自1958年開始專事藝術創作，1964年以「白色系列」作品在第三屆德國卡塞爾文件大展中嶄露頭角，一向自傲自豪的林壽宇，在創作上帶著完全自由的精神，並不認為有任何潮流、團體、學派該是自己的依歸，因為他生來就帶著一顆「革命」的野心。長期以來，林壽宇不斷在思索「一個東方藝術家，應該做什麼樣的作品呢？」他笑稱，當年帶著野心想組織一個藝術革命黨，對抗過於傳統、死氣沉沉、或專事臨摹自然的水墨畫或油畫。幸運的是，林壽宇長年寓居於英國，讓他避開了1940年代後期至~1950年代台灣白色恐怖時期對打著反傳統旗號的現代藝術之禁絕，以林壽宇如此具反叛、革命性格的人，加上家族在台灣倍受注目的地位，他在創作上恐早已引起更多他無法容忍的政治干預，而他任人詮釋的作品，恐帶起更多「有心人」聯想的空間。因為身在政治暴風圈之外，林壽宇得以在西方濡養著最純粹的哲學精神，呼吸著最自由的空氣，而這些應該也是讓他的作品得以如此「簡潔」，如離群索居般地「未聞人間煙火味」。

今年78歲高齡的林壽宇，雖然穿起白西裝仍然筆挺，抽起煙來仍是透出他老爺般的格調，但已然不再是過去那個火氣十足，講話鏗鏘有力，思想攬不入一點雜訊的「革命者」。在幽默、堅毅、耐著性子、事事以他為出發點考量的嚴筱良師母陪伴下，雖然對美麗、高格調事物的鑑賞力與潔癖一如往常，但性格儼然已如他滿頭華髮般地逐漸溫和、柔軟，偶爾也能自我解嘲地化解生活上一些不順遂之處。這次他用深具禪意的「一即一切」來作為在

台灣第一次於公立美術館舉辦的個展之標題，心境上，林壽宇似乎已能明瞭他在藝術創作半個世紀以來，所汲汲追求的極限與真理究竟在哪裡。

花了十多年重返台灣，試圖在故鄉建立一個屬於自己的藝術王國，帶領同儕或後輩理解他所領略到的藝術精髓，但對許多曾經深交、相知相惜，最後轉身背離、朝向各自領域發展的朋友們，他雖帶著競爭般的鬥志以對，不過仍難免露出強烈的失落神情。但，何必呢？就像他不屑於美術史的流派分類，即使因為同一理念聚集在一起的追隨者，最後都有可能青出於藍或是發現自己的侷限，而終將自團體中退出、離散，剩下堅守著他治國理念的國王林壽宇，已然坐在自己王國中的最高位置，又有何遺憾？

撰文：羅潔尹（高雄市立美術館展覽組助理研究員）

# About the Exhibition

Purity: Made Possible by Mastery of Oriental & Occidental Aesthetics

Minimal Art readily comes to mind when one first comes across Richard Lin's works. But a closer scrutiny does not seem to justify such a superficial presumption. When approached with inquiries of the sort, Lin would respond disapprovingly: "I hadn't even heard of the term when I set out in my career." That is, Lin does not have the slightest intention of endorsing any attempt by latecomers to rank him among artists in pursuit of minimalism.

It is said that the term "Minimal Art" was coined by British philosopher Richard Arthur Wollheim (1923-2003). It was picked up throughout the art community after he first used the phrase as the title of his essay that was published in the January 1965 issue of *Arts Magazine*. Minimalism is a movement associated with developments in post-World War II Western Art, most strongly with American visual arts in the late 1960s and early 1970s. Artists are supposed to break down and remove all the complex elements of expression visible to the human eye in their works. These include color-mixing on the palette meant to dictate visual responses, perspective intended to mislead visual perception of spaces, and whatever discernible objects that may directly lead to the viewer's emotional swings or result in a specific response in the mood—such as a political theme or an intentional kitsch for commercial goals. For minimalists, all pictorial clues—man's facial expressions and body movements and whatever other suggestive items—deserve to be removed as they are affected rather than natural. Their emotional implications are so complex that they tend to command a predominant role and thus tarnish the perpetual value of an artwork.

Lin's earliest works are a number of abstract paintings easily reminiscent of abstract expressionism done in the late 1950s (mostly in 1958). These include the "Flow" series (1957-1959), oil-on-paper works that resemble Chinese ink and wash paintings featuring a dripping effect attained at random; and his 1958 oil paintings accorded such highly descriptive titles as "Waves," "Clear Sky," "Solar Eclipse," "Black Forest," etc., all of which are characterized by touches and colors tinged with the artist's temperamental alternations and emotional swings. In 1958, Lin also started a new series of works where colors of black and white tones were matched together or overlapped. Within the finite frames of his canvas, Lin arranged black and white blocks in such a way as to highlight their contrast in depth. Neatly done lines and margins were intended as horizons for ushering in the viewer to a realm of peace

and quietude. Not only bringing out the essence of minimalism, Lin displayed a distinctively personal trait of standing aloof from the mundane world.

#### Minimalism: Traces Gradually Dissolving from the Picture

At first glance, Lin's works are likely to incur some inexplicable anxieties on the part of the viewer. One may even enter into a state of "nothingness." But staying on the spot and watching them long enough, one can gradually discover that they are really not so detached and inaccessible. In fact, he has reserved a lot of room for the viewer to engage in some form of soliloquy. To be sure, concrete, recognizable images are entirely absent from his works. But there are also some traces that seemingly dissolve from the picture in a gradual manner, thus drawing a distinction between his works and most other abstract paintings.

It is difficult to fully grasp the importance of Richard Lin as an artist simply by admiring his works. His profound prowess in artistic creation accumulated over the years must be traced to his hard work toward forming a style uniquely his own. It takes the test of many long years to have accomplished his simplicity with precision. In a way, the simplicity of his virtually expressionless works is misleading in that there is no way the viewer can thereby infer how extraordinary a life he has experienced, how he has learned both Oriental and Occidental cultures, and how it must feel like when he exposed himself to the world of Western art by actually living in the West. But ultimately the defining imprint on his career has been marked by his own unique thinking and character. It is a depth of wisdom one can hardly expect to gauge simply by looking at his works.

Given his training in the discipline of Western architecture in the U.K., it is only natural for Lin to familiarize himself with geometric and structural elements characteristic of the Bauhaus style when he was young. But one must be persevering and patient enough to take all those primitive geometric structures to the next level and master the transformation of various pragmatic design elements originally developed for architecture into pure art. Leaving only the least possible and most important pictorial elements in one's works—following in the footsteps of modernists and trying to make real the concept of "less is more"—is no easy task. For more than two decades until the early 1980s, Lin devoted himself to creating works of this genre. What he ultimately attained accordingly is a professional proficiency in the use of

white, an achievement universally acknowledged throughout the art community.

As is only fitting to his almost legendary life path, Lin is uncompromising and even revolutionary in character. As such, he is always ready to adopt exceedingly stringent criteria in criticizing his own creations as well as those of others. It is far from extraordinary that most of us may never get to know what the supreme state of things he yearns for really is—it defies any attempt at interpretation by worldly words. But one can probably refer to what Constantin Brancusi said: “Simplicity is not an objective in art, but one achieves simplicity despite one’s self by entering into the real sense of things.” As can be expected, his unwavering adherence to simplicity in art is mirrored in his exact approach toward tiny details in everyday lives: “In his studio, all the tools are placed in such a way as to remind one of the barracks where everything is kept clean and tidy. Brushes are lined up neatly. Meticulous care is taken as to where the paint tubes are kept. The surface of the desk can almost double as a mirror. As for the paintings, there is simply nothing left for us to fuss about.”<sup>1</sup>

1  
Qin Qing, “White  
Kingdom—Richard Lin &  
His Paintings,” *China Times*,  
November 9, 1982.

Basically, what Lin wants to relay through his works is quite simple. Some philosophical concepts, however, seem to assert themselves regardless of the works per se. Very complex chains of thoughts appear to be running under the surface of the seemingly simple works. Somehow the viewer must be kept in front of the works longer than it usually takes so that they can join the artist in thinking about and discussing them a bit more; that is, the two parties are to conduct an interchange of thoughts and emotions. As must be required of art lovers from Utopia, one is supposed to leave behind all that is treasured in the earthly world and permit new possibilities and dimensions to assert themselves. Lin seeks to present his ingredients—both their outer appearance and inner texture—in a most primitive light. All those diverse, hardly enduring colors are discarded, leaving behind only white. His “White Series” are expertly rendered by taking advantage of all the layers this very color has to offer. Sometimes it is seemingly transparent, but on other occasions it is apparently not. For him, white can also be thick or thin, and heavy or light. It readily reminds one of the “five colors of ink” in Chinese landscapes: dry, wet, thick, thin and dark. From both physical and spiritual perspectives, such fine layers of nuance attest to his success in breaking away from the confinement of the plane. The “No Beginning No End Series—Infinite Mountains,” a highlight of his solo exhibition at the Spring Gallery in 1984, constitutes a case in point.

Let’s turn to the quite lively description of Lin’s works by poet and art critic Lo Men for reference:

“At this very moment, we can identify a charming and even almost eternal tranquility’ in the picture. On one hand, all life forms are sobered from the overflow

of sensibilities into a calm world of reason. On the other hand, all varieties of motions are stilled into complete stillness. Whatever is still moving is really a form of invisible motion—birds flying without any wings spotted, rivers flowing when they are really not flowing, clouds floating by when they are really not floating. All beings are assimilated into an original 'form' of similarity and unity. This 'form' is precisely the simplest and ultimate prototype that minimal art can possibly expect to achieve ever. Bringing out the eternity and perfection of all existences, it is bound to infatuate the 'spiritual' eye rather than the 'physical' eye."<sup>2</sup>

2  
Lo Men, "Architect of Pure Spaces—Richard Lin's Paintings," *The Commons Daily*, November 29, 1983.

#### From "White" in Paintings to "Penetration" in Space

In 1984, Richard Lin announced that he was ceasing painting—bidding farewell to his canvas and all those painting tools that had kept him company for decades—as he found it almost intolerable to continue wielding his brush. It is always his belief—both now and then—that no new works can come by until some changes are made to the instruments and materials used in his creation. After experimenting with all possible variations of white and approaching the dialectic between the abstract and the tangible from any number of perspectives, Lin seems to have attained some sort of extreme both in form and content. "There is no painting further. Any attempt to keep trying can only lead to self-repetition—a dead end."<sup>3</sup>

3  
Lin, Qingxuan, "Infinite Mountains—Richard Lin's 'Existence and Variation,'" *Times Magazine*, Vol. 220, February 15, 1984, p. 56.

Over the years Lin's fastidiousness in art has been extended to as far as the purity of materials used in his creation. There is no way he can live with ready-made moulds hollowed out of plastics, plywood originating from thin layers of wood glued together under pressure, or any other material that has taken on some form of artificial decoration through the use of paint. It's precisely the kind of stringent control one will expect of a minimalist. But the very same exacting approach must have denied him quite a few other possibilities in choosing materials that best fit his intended effect. At any rate, Lin likes to use primitive industrial materials. And the truth is that one can hardly detect any sign of the artist being bothered by a dilemma over the choice of materials—be it his installation art pieces making use of modular materials or small-scale geometric sculptures that look like toy blocks. With a tinge of pride, he shows to his visitors custom-made tenoned frames mostly to be found in the U.K. All those pieces of spotlessly white canvas held by the meticulously crafted frames are really not meant for painting. He takes his time to come up with a number of formations by tracing the lines of floor tiles at his home. "The canvas is to be found everywhere" is exactly how he's been feeling these days.

At his home at Dali, Taichung County, he is often absorbed in making micro landscape sculptures, either on or under the dining table. Fond of browsing around at factories making all kinds of materials, Lin will collect cut-off and odd pieces and

then use them as modular pieces or building blocks for shaping one “minimal” form or another. Literally,

he will arrange them the same way as children will play with their toy blocks. Wherever there are vertical or horizontal lines--along window frames, edges of tables or dividing lines of floor tiles, the artist will find a way to line up his army of modules. He then arranges all these geometric groupings in such a way that they can virtually engage in an interaction of shadow and light against their surroundings. This interplay is then photographed as the artist seeks to capture that split second of artistic excitement. The result is that the “white” in the picture is somehow transformed into some sort of “penetration” in space. The “Existence and Variation,” series for instance, stand out as a seemingly inexhaustible source of inspiration; these pieces have been rearranged and realigned any number of times over the years.

In June 2009, Lin held a solo exhibition at the Xue Xue Gallery in Taipei. On display were large installation pieces created out of “components” and “units” he had acquired from home-furnishings retailer Ikea: glittering stainless steel mailboxes that could be lined up to stretch over an indefinite distance or piled up high as a massive block. Too many possibilities remained to be explored. The only complaint he kept mumbling was that how to dispose of all those components after the exhibition would be quite a headache. In fact, even before he announced his decision to cease painting, Lin had long taken to this mode of sculpture in which it is possible to change formations at random so long as it is fitting to the supporting materials adopted. It is virtually a kind of relief sculpture that varies in depth. Setting out with smaller objects whose modularity enables easy arrangement and adjustment, he grows increasingly ambitious and tries to expand some of them into larger pieces—an organic growth rich with tension and daring in their designated environment.

#### Yesterday's Revolutionary Yearning vs. Today's Quietude

A romanticist by nature, Lin has scribbled many thoughts long hovering on his mind on the back of banks' withdrawal notes. Far from organized but potent all the same, they are crucial clues for the artist to trace his own chain of thinking. In a similar vein, it is not uncommon for most of us to find some maxims in our appointment books. His romantic trait sometimes finds its way into the titles of his works. Exhilarated and enthusiastic, the artist will give his personal elaboration on some of the titles that appeal to him more than others. This, in turn, must have been derived from his longtime liking—almost a nostalgia—for Chinese literature. But the fact is that Lin tends to show impatience over all sorts of mundane chores, naming his works included. In most cases, he would rather hand over the task to others. A reporter



once asked him why his minimal works would take on such seemingly incongruous titles as “Heaven and Earth,” “Clouds and Water,” “You and Your White Camellia Flowers,” “That Winter,” etc. Wouldn’t it mislead the viewers? The artist retorted candidly: “Those are only some terms, names given by friends, so that galleries can have the paintings sold. Besides, it is up to people what they would like to think.”<sup>4</sup> Likewise, the artist cannot care less about the rise and fall of artistic movements or doctrines. “He doesn’t think that paintings can be categorized by school or doctrine. All those terms coined for the sake of ‘dissemination’ really amount to nothing.”<sup>5</sup> One may also refer to what British art critic Roger Fry (1866-1934) said: “To one who feels the language of pictorial form, all depends on *how* it is presented, nothing on *what*.”<sup>6</sup>

4  
Qiu Yan-ming, “White Prayers—Legendary Painter Richard Lin,” *United Daily News*, October 28, 1983.

5  
Qiu Yan-ming, “White Prayers—Legendary Painter Richard Lin,” *United Daily News*, October 28, 1983.

Launching himself into the art world in 1958, Richard Lin became internationally known when he presented his “White Series” at “Documenta III” in Kassel, Germany in 1964. Always assured and proud of himself, Lin is an artist who refuses to be tied down by any bonds—one who never identifies himself with any movement, organization or school. He is born a revolutionary, so to speak. Over the years Lin has contemplated one central issue: “What kind of works is an oriental artist supposed to come up with?” He recollects jokingly that when he was young, he even had the ambition to form a revolutionary party of artists who would jointly combat peers sticking to tradition, reluctant to break away from their stagnant status quo or content with imitating nature in their ink and wash or oil paintings. Fortunately he had opted to stay in the U.K. and thus been spared the hardship during Taiwan’s “White Terror” era in the late 1940s and the 1950s, a time when anti-tradition modern art was above all a taboo. On top of the high standing commanded by his family in Taiwan, chances are that the rebellious and revolutionary artist could easily attract entirely unbearable political intervention. And his readiness to have others interpret his works as they see fit must have provided much room for people to fabricate whatever implications in accordance with their own plotting. Keeping quite a distance away from Taiwan’s political turmoil, he was thus able to expose himself to the purity of Western philosophy and enjoy an environment where freedom is always taken for granted. And this must explain why his works are so simple and pure—so removed from all those undesirable vulgarities of the mundane world.

6  
Liu Wen-tan, *Modern Aesthetics* (Taipei: The Commercial Press Ltd., 1993), p. 127.

The 78-year-old Richard Lin conveys the image of an old gentleman while wearing his white suit and smoking a cigarette. He is no longer that hot-tempered young revolutionary who would always express himself sonorously and reject any impurities from his thoughts. With Yen-Hsiao Liang—his humorous, firm and patient wife who always places him at the center of their lives—keeping him company now, Lin still has the same sharpness and fastidiousness about all things of beauty

and quality. But his character has softened a great deal just as his hair has grayed all over. Sometimes he will not mind seeking out excuses to console himself when things do not turn out the way he wants. With a touch of Zen, “One is Everything” is how he is calling his first solo exhibition to be held at the public museum of fine arts in Taiwan. Maybe it is an indication that after having walked the path opened only to artists for over half a century, Lin has eventually discovered the ultimate truth he’s been looking for all these years.

Since his return to Taiwan more than a decade ago, Lin has been trying to build a kingdom of the arts—one that will be uniquely his own—in his homeland. He would like to take both his peers and the younger generation to comprehend the essence of art that he has long appreciated. But many friends who were once close and understanding to one another have turned their back and set out in their respective path. A profound sense of loss can be felt even if Lin still has the will to compete and fight. But why bother? Lin, after all, despises drawing a distinction between movements and schools. In the beginning, people may share a common belief and band together as fellows. But over time some are likely to find themselves superior to most or trapped behind an insurmountable barrier, making their own departure and breakup of the group inevitable in the end. Now left to being his own king, Richard Lin continues to command the supreme post in his kingdom.

Nita Lo / Assistant Researcher of Kaohsiung Museum of Fine Arts

## 從有到無再從無到有 林壽宇創作論述

- 1 -

閱讀林壽宇的每件作品時，總可以體會作品裡蘊含著人生中存在不同屬性的渴望與悟望。林老選擇使用最精簡的文本“理性”，檢視畫面能呈現的孤寂之程度，使米羅都稱讚「在白色的國度裡，林老是一位至尊者」。然而在我看來林老作品裡所呈現的空域與文本足以注入一尊佛陀的靈魂，其作品所帶出的哲思，宛如一座將被揭示的城邑，在那些被白色覆蓋下的線塊與量感，所引發的激情如此理性卻又占據了感性的所有，其根源之深切已無需回應圍繞在藝術作品的當代性，真可稱得上至極了。因為作品裡總包含尚未完成的信念，它不是時尚的美學，而是一種徹徹底底內我與本質的新藝術，一種重新論述自我存在的明確性，可以將哲理完全化為一體的能量。這種“型為”正處於一種反藝術與去藝術的凝練，也是一種思覺自體的存有，它不是空間之物，而是空與間之所在，碰觸人類自體空間也等於停滯在心靈與環境的外邊思維，即虛象的邊緣，是極新也是極原始的真正處所。

藝術並不透過人類傳達任何訊息，藝術祇是呈現自然法則之外的經典與矛盾，然而這份天地間夾雜的信念才是凸顯人類真正行為與屬性的本質，並超越國族間相似的脈絡。在林老作品裡，一種純粹演化形式之告白，算是殖民與戰亂下被時代保留的真我，這並非是偶然的因緣，而是悠久漢學下的使然！林老在青年時便遠離自己原初的土地，在異國裡如何能探索其藝術根源的存有，又如何觀照出永恆的意義呢！那看似重複性的形式畫面，又如何能在歷史缺口下成為上個世紀人文危機中唯一留下的道德？

他，林壽宇的確發現了一件唯有真正的“藝術”才能發現的事物，在創作的初始，便恆常而忠實地陪伴著我們尚無法察覺的“美術歷史”，一部族史的發展中，如果沒有創見的藝術與哲學為自己所發現，也沒有自我文本下的哲思與畫境，我們如何稱為具有文化的國度呢！一種獨見的創有之認知，是人類藝術史中唯一的良知，這也許就是林老為我們所存在的理由。

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在積弱、亂世、自覺與文化都被貶低的年代中，藝術工作者總會無限的強加在身上永無止境的傷痕美學或鄉土符號，如此的藝術成了一種一生的訴訟，其所伸延的戲坊，浮現的反而不是人類平行的演進，而是預先被遮蔽或遺忘的人文危機，我們深切的知道所有的藝術之原動力，始終都存在著一個測試赤裸性的當代，它也是一項巨大悖論的認知，時常裡這種的認知與自覺足以與哲學、宗教相抗衡！並佔據道德、智能之外的新舞台。這項屬於人獨特的文化，因為來自人類自身的意志與明性，對照於歷史的推演都會是一項終極的慣性反差，但是這些不容於當代的藝術見地，才是真正保障了人類最終的尊嚴，因為它不只是一項美學的觀照，而是人類存有的價值感。雖如此，上個世紀的前大半葉，我們所產生的文化藝術，仍使我們似乎認不出

自己的面目與內我，不論時局如何變化、形態更迭、新舊交替，受儒道思想影響的林老之自然觀，並非只是迎合時情與反映世局而已，相反地林老深深的探知唯有將事物信念的本質，再次躍入不同時代的藝術哲思量體裡，才是身為文化人的本然，文化的流傳雖本會有情感的交融，然而藝術的理性觸角才是文化必然的最終堡壘。

在理道、理哲、都被陷入遺忘的世代裡，林老隱身在大化的背後，單獨的面對宇宙與時空、存有與道德，換來的是一連串相對的絕對境域。他曾說：「他要確定那些不能確定的確定」，如此所需要的能量，實不亞於哲學的付出。看林老詮釋理性的意識型態，總是逼視我們感嘆接受那至高無上的空白之缺席！他常說在他面前是什麼？我想開啟在他面前絕非是一趟隨心所欲任意抽象的獨白，因為這不是林老思維裡天地間的秩序。林老的作品傳達了一種非開始非結束的時空，卻又無法證明它的光影，背景與物質性，因為它是一項特殊的“混同”，當它愈見其默合之時，愈是一種獨看世界的方式，繪畫藝術因此而成為一項人類至理的預見。我們應慶幸在荒勉的文化年代中仍有人知其“屬人”預見的邊界，但是他卻又隱沒自身，留下極少的軌跡，勉強留給後人測量那無限幻象的大化與大默，林壽宇的化默似乎在開發中的國度仍將是未來的大明。

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林老在繪畫藝術之前，已先修習了完整的建築教育，而建築所建構的量體，必具有空間形式的語彙，一但不論及機能作用時，它的空間符號並非只是比繪畫二維的平面多了一個維度而已！建築三維的世界之首要是建立一項“純空間”的元素探索，它不但源自於藝術思維，同時也並存於自然地誌的空間追尋。因此在林老非傳統繪畫的肌理下，所欲想呈現的圖形毋寧是非常艱深的哲學問題！正因此我們更好奇林老切入的方式是由空間的“靜止性”；成為它所有符號型態的本質性，然而他的繪畫亦即非空間之物，也非傳統繪畫之型而是處理真正的空與間，這種非二元與非三元的空域，成為林老與西方藝術美學上最大的結構差異。林老於創作之初始便清楚地分辨存在中根本的差異，即視覺現象性與總和存存性。這種直覺式的認知常是段落出時代的差異，分辨出一代與一代的靈魂，而不影響美術史的發展成為一條分不清段落的虛線。

藝術雖為創作，然而多數人總追尋即有的固定形式，少有探索自證的能力，而時間一久便累積出生命的束縛，任人難以察覺生命更替的意義！人們安於約定成俗，理哲也就失去了內在的真正能量，那些過於外表的偏見常是呼應不了潛在演化下的生命特質。這種段落的覺醒與見解常是藝術工作者最能察覺到的見地，他們察覺到這項人類最內圍的束縛與開放！因而擺脫了一切形式的必然性，而直取一種創發的內我屬性。

大凡歷史上真正傑出的藝術家，都傾向於展現自證下的派生型式，這項延伸是一種斷層後真正超越一切既有的呈現，它不但困難也不多見，但卻驗證了藝術家偉大心靈之一切，如何獨一又如何與眾相對應。於是，藝術在完全切斷傳承形式的糾葛下，又如何陷入徹底的內在獨有之思域！我們實難以理解這種徹然之存在性的孤獨，即追求一切的根本之自由自在性，它不但是最私我也是最眾我的物化。因此，他、林老、藝術家、獨自表述了人類於大自然之外的“至然”者！

林老雖長期居住在英國，但卻不是一位以西學為體中學為用的畫家，相對的林老所呈現的是自然、理哲與文明三元一體的存在之狀況，設法使自己置身於文明以外，自然之邊緣並運用理哲看清文明卻不受制，尋找其中的一維“靜止感”，而再現了推演自然背後的道理，重歸一切的認定之真意。因此，他同時也呈現了自原始性的黑陶文明之特色，即無彩之彩、無圖之圖，此形態之本體又經山水繪畫，即一項空間性的圖形表達，這種淵源流長的艱深哲思，其實是一項高度的抽象思維！而人類的文明之段落都是由藝術所段落出來的，非哲學的表述，當我們承認藝術的出現優於哲學的解釋時，藝術才不再是一項裝飾行為，而是歷史文化與文明段落的基礎！

我們文明中所特有的形上性之自然觀，是唯一徹底而全面地影響所有藝術作品的關鍵！林壽宇作品及思維的深處，正是中國藝術再一次不同時代的靜止感之呈現，這項靜默的藝術文化所具備的內涵深度，展現了我們的自然觀即「自然看自然」的觀點。也許是巧合，黑陶與水墨再至林老的作品，都有其同構同質的發展，意指立於天地宇宙自然之間，廣其心懷的傳達出那種充滿沉默的瞭悟之情。所以林老的“繪畫”藝術的確畫出了想像中的真正存在。

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藝術並不保留任何榮耀與傳統，在我看來藝術的心臟永遠消失在身體應有的位置，因為在藝術裡道德與信仰不會有回音，真理與思想也沒有選擇的邊際。實質上，藝術拆散了一切人類學者所建構的博學。因此，了解藝術的人也懂得要消失在作品中，並附庸於任何視角之外，探索出與藝術不同的真理。林老便是以此展開了“形式永遠不只是形式”的革新。他了解藝術的真跡不在形式裡，而在形式的中斷裡。於是與存在有了一場不斷揭示的對話，他將檢視那存在之物所具備的理性！當人們視他的創作已經離題時，林老早已遊蕩在一個純靜止的空間維度中了！此時他的用語也變得越來越真確，對抗著速成觀念的真實世界，也對抗著稍縱即逝的戲劇人生。

在他試著去物象、去關係、去變化之時，探究物質、相互與變異反而更有意義的呈現背後

的面相，因此林老又再去神祕、去哲思與去宗教，看看智覺自體存在的可能，這也是在他的畫作中，觀看者常常獲得的是果也是因的雙重邏輯。

一個開發中的區域想成為現代化的代價常是脆弱的，他們不斷窺伺著自己的外表，卻找不到任何可以隱含的內我，就連一絲隱私也難以察覺，這種因果之巨大，卻一同誕生於林老至然一生的靈魂中而為他所見。林老的可貴在於他掏空了本體中不斷重複的探究，當人們將耗竭已久的傳承放在他的面前時，他卻早已感受到那些至極的召喚。在他老邁的智慧裡，他的依戀已不再因事物而起，而是事物因他而起，他創作裡最末段的俯拾即是，便是一項因果主次並置的展現。當藝術離開了框架、畫布、展示及藝術的認知時，同時也揭開了藝術之有與藝術之無的真理。林老提出了一項歷久彌新的觀點時，同時也無罣無礙的切割了虛矯遵循的易學途徑之文化，然而這一切暫時仍是一場被遺忘的啟蒙或一件被貶低的藝術。

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林老創作的反思中，老莊哲理所刪除的似乎在藝術中乃嫌不夠。我們總是保留太多的習性，造成了傳承一再的重複，那些非原創的、古老的、例行性的或為展現技藝而製作的美技並非是“藝術”。偉大的藝術家或藝術的奠基者，總是刪除一切的障礙，讓藝術家與自我本質發生關係，唯有在藝術與藝術家專屬的接觸中，才得以察覺人性裡尚有一層更內我的悟性之存在。

林老的畫作極其簡單、大化，單色平塗代表了一切的縮減或是樸實的陳述。他說美是作品唯一的要件！只是世人對美早已參入過多的雜念，如此執拗了美的質地。林老看見工廠切剩的鋁塊之邊邊角角，視為一項意象初始的型體。將牙籤再次的削尖，只為還原那原本的意圖。鞋架上放置數雙只看不穿的鞋子，代表著一種以無的對應。組合空白畫布所引發的沉思，則帶領人們到最內層的以明！對他而言這些不是雕塑也不是繪畫；卻散發出更直擊心智的美，才是藝術隱含的心靈。他說：「繪畫如果只是描繪，那人將是一具醒著的工具」，但是繪畫與藝術如果是預見，人便是沉默的精靈，藝術家便無需語言、文字的協助，如此直入渾然存在之在。

林老在參觀美術館後表示幾乎什麼也沒看到，而留下了一整個空白的空間，與消失的時間，這並非是對作品的好惡之別，而是對藝術的無形之形、無所之所的覺知。然而與他開車在公路上或是在市集行走中，卻常聽他讚美所見事物所散發的至理！這種生活與生命中的“大美與大觀”，不但揭示出令人知曉的萬有，也無需肩負任何主義與美學的枷鎖！那看似關上潮流大門的林老，其實是終結了虛無的幻想，並打開智覺與觀照的窄門。

人們總熱愛自我性的話題或社會，也期待藝術家的作品反射心中欲為的假象，如此文化藝術卻是難以探索獨立的生命觸角，也就沒有機會揭開仍無人知曉的新的心靈。我們的社會似乎允許藝術的存在，但是我們的心智卻棄置了存在的藝術！所以人性至極的理哲才是林老的思考模式。老莊深始以明的哲思更是林老試圖鑑透的本質，而藝術以外的事物之遺責與降格、欲望與依戀，早已成為林老唯一戴上荊冠的生命體驗。

林老的作品並非以出世美學為思考的終結，反而是一處讓人穿越哲思的隧道！是的，他的作品集結了所有意義的反思，像是隧道的存在其實是為了體現一種信念，一種沒有任何實用性，因而才能矗立在人們的想像中，因此隧道讓所有的時間得以消失，也讓所有空間轉換它的所在！林老的作品就像在群山中，挖出一條隧道讓人們的穿越，但是卻參透不出隧道所存在的大義。這種意外與錯失便是藝術觀念中的生命本質，一種被破題後生命毫無意義的唯一意義！因為隧道的意外竟然是群山中人們無法辨認的山形，它的存在之中空與空白，成了看不見山形的迷思，真是多麼聰明又智慧的見解！一種存在成就了無需再有的能量。

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在林老的居所裡看到椅子上畫布規律性的斜交，及垂直放置較小雪白及淺米的畫布，地上也佈置了一區水平的組合，它們的誕生不是在畫室或美術館，而是在地上的方格地磚邊緣上及與牆平行的椅背上，這間坪數不大的房子卻因到處有散置的作品，像荒漠遼闊無垠的地表，只有非常少的隱喻，但這些隱喻才是作品的最高點。作品間孤獨觀察彼此不時被更改的作息，桌上放置不同元素的物件，時而連結又時而分散，每回拜訪林老總能填滿心中不同的感受，就連包裝物品剩下的紙盒也是林老觀望的焦點。這些作品隨意的介於有與無之間，實非無得而是無所執著，算是以無所得故任性情之所至而至，此無礙於自性的精確。這一切使我想起三十年前，初次看到林老的作品時！其實是無法觀賞的，這些作品的巨大在當時不斷的挖空我們的認知，窺望我們的存在，當時的腦袋與心思，一種看不見已預設想看的內容，而那種不明所以然的詮釋壓倒了以為真實的我們！在那段只靠沙龍美學建構的年代中，竟然不敵模糊簡化所留下的持續。我們的社會不斷被不同集體的屬性所蒙蔽，裡面的激情、幻象、意識或宗教讓我們看不到前面可以是什麼。人類的軀體因恐懼而擁抱那淪落的格，陷在如空洞教儀的作仿裡，而藝術欲可以成為人生中無法看清的習題，藝術的可貴正是因為它們不興奮、不計劃、不夢想或被利益蒙蔽。因此，林老存在的不變像是一週過後的安息日、是一種意外、一種靜止以及一種安息的永恆，這項特徵將會是未來我們真正要揭露純潔無瑕的存有概念。

## From Existence to Non-existence, and Back Again: On *Richard Lin's* Works

When one comes across Richard Lin's works, it is easy to appreciate within them the different kinds of yearning and apprehension that exist in life. Lin has chosen to go with the most precise version of 'rationality,' in order to examine the level of solitude that can be displayed in pictures. Even Joan Miró has said, "Lin is unmatched in the world of white color." In my opinion, the sense of spiritual space as exhibited in Lin's works is enough to host the soul of a Buddha. His works bring out a kind of philosophy, which is similar to a kingdom about to be revealed. The lines and color blocks, as well as the volume beneath all that whiteness, inspire a passion that simultaneously embodies rationality and sensibility. The deep origin of his works is such that there is no need to respond to the issue of modernity. Instead, they can be considered unmatched in their greatness. Lin's works contain a sense of unfinished belief. They do not represent a fashionable aestheticism but an entirely new art form, allowing one to rediscover one's own self existence. The works possess the power to consolidate various philosophies, and symbolize a meticulous manner in which new artists are rebelling against the old perception of art.

Art itself does not send out any messages through humans; rather, it is a reflection of the contradictions and classics outside natural laws. Nevertheless, the belief that art can transcend ethnocentric tendencies has often been ignored, signifying the continual degradation of this specific human quality. Richard Lin, in his works, has developed a highly evolved manner of declaration, which can be regarded as a remnant of the colonization and the war period. It is not a chance discovery, but the result of absorbing thousands of years of Chinese culture. Lin has left his homeland as a young man. How could he have found his roots in a foreign country, and define the meaning of eternity? In his works which seemingly repeat a similar form, how has he managed to become the shining light of morality amidst the humanities crisis during the last century? Richard Lin has discovered something that is not known to many people. It has been with us constantly and loyally in the history of art since the inaugural stages of creation. Within a race's history of development, without the discovery of creative art and philosophy, and without the picture and beliefs of a self-text, we cannot seriously say that we are a cultural nation! This unique acknowledgment of creation remains the only ethical deed in the history of art, and it is the reason for Richard Lin's existence.

In a tumultuous and chaotic time period, culture and self-awareness are being degraded, and artists are adding more and more artistic wounds and native symbols to their art. This sort of art has become a lifetime's accusation for them, and



what the extended parody reflects is not a parallel evolution of humanity, but the first cause for all arts. There always exists a test of the naked truth of the times; it is also the recognition of a theory of grand absurdity. This kind of recognition and self-awareness is even on a par with both religion and philosophy! It represents a new stage after morality and intellect, and a unique culture belonging to mankind. Since it comes from human beings' own will and clarity, it has never really been correctly validated throughout history. The recognition and self-awareness possessed by the artists are oftentimes not valued during their lifetime. Nevertheless, they remain the last safeguard for the dignity of mankind, providing not only a view of aestheticism, but also a sense of existence. Despite this, the art that has been produced in the first half of the last century has not enabled us to recognize our appearances and true selves. Regardless of the changes in time and style, and the transition from the old to the new, Lin's view on nature, which has been influenced by Confucianism and Taoism, is not a mere reflection of the current era. On the contrary, Lin is aware of the fact that a truly cultural person possesses the natural ability to discover the intrinsic qualities in things, as well as being able to apply these qualities to the arts in different eras. In the interchanging of cultures, emotion is not the only thing that matters; rather, the reason and self-awareness inspired by art signify the most crucial part of the process.

In a time when sense and philosophy are being forgotten, Lin seeks refuge behind the cosmos, and he alone faces the complexities of the universe and time, as well as the issues involving morality and human existence. In exchange, Lin has unveiled a series of opposite realms in the process. He has said, "I intend to be certain of uncertain certainties." In order to achieve this, the energy that he requires will not simply be satisfied through the method of philosophical self-examination. Lin has often said, "What is in front of me?" In my opinion, the thing that lies ahead is not an abstract soliloquy full of self-centered inclinations, as that is not the universal order in Lin's way of thinking. Richard Lin's works have conveyed a sense of time and space that is neither the start nor the end. We should celebrate the fact that in this age of absurdity, there is still someone who possesses the ability to discover the limits of mankind. Unfortunately, he has the tendency to conceal himself, leaving very few clues as to his whereabouts. What he has left for posterity is a transcendental and quiet way of measuring the infinite unknown. Yu Cheng-yao's grand vision and Richard Lin's imperceptible influence seem to provide our developing state with the shining light that it needs to prosper in the future.

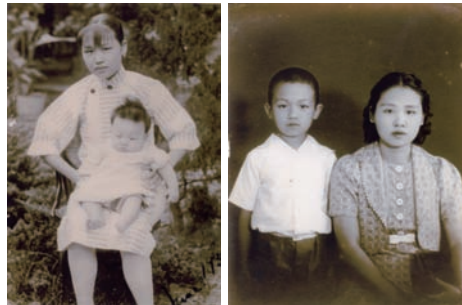
## 林壽宇簡歷年表

Richard Lin Biography

1933年

生於台中霧峰林家宮保第。林壽宇為林正霖長子，名壽宇，字木生，號丁山，又號汝傑，在台北接受日本小學教育，就讀當時的「旭小學校」，為今日的東門國小。

Richard Lin is born into the Lin family in a former official residence of the Qing dynasty at Wufeng, Taichung. Lin was the eldest son of Lin Zheng-lin. His formal given name was Show Yu, and he had nicknames such as Mu-sheng, Ding-shan, and Ru-jie. Lin was educated at Asahi Ordinary Primary School, a Japanese school in Taipei, which today is known as Dong Men Elementary School



● 圖版：林壽宇幼年、小學與母親合照

A young Richard Lin (right); a photograph with his mother during his elementary school years



● 圖版：1948年，15歲的林壽宇騎馬之照片 Richard Lin riding a horse in 1948 when he was 15 years old.

1949年

赴香港，在香港拔萃書院完成高中教育。

Goes to Hong Kong where he completes senior secondary education at the Diocesan Boys' School.

1952年

從香港赴英國倫敦，就讀於米爾菲爾德學校。

Leaves Hong Kong and goes to London, UK. Attends Millfield School, Street, Somerset.

1954-1958年

就讀於倫敦綜合工藝學院，研究建築與美術。

Studies architecture and fine arts at Regent Street Polytechnic in London.

1958年

林壽宇專心以繪畫為業，先期以Lin Show Yu為名(1963年後改用Richard Lin)，由倫敦金貝爾·斐斯畫廊(Gimpel Fils, London)經紀。

Lin focuses his energies on painting. He uses Lin Show Yu for his early works and later changes to using Richard Lin in 1963. Lin appoints the Gimpel Fils Gallery in London as agent for his works.

1959年

在金貝爾·斐斯畫廊首次個展。

First solo exhibition at Gimpel Fils Gallery.



● 圖版：1959年攝於金貝爾·斐斯畫廊現場 Photograph of Lin taken at the Gimpel Fils Gallery in 1959

1961年

榮獲英國現代藝術學會(ICA)勉勵獎。

Receives an award from the Institute of Contemporary Arts, UK.

1964年

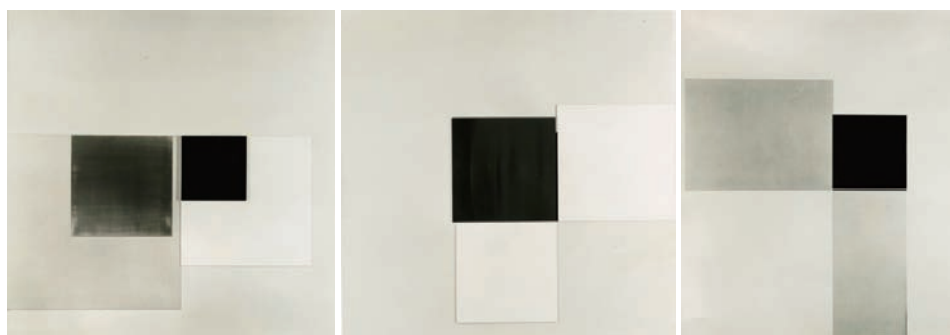
獲選參展德國卡塞爾《第三屆文件大展》(Documenta 3)。

Selected to participate in the "Documenta 3" in Kassel, Germany.



● 圖版：《第三屆文件大展》展覽專輯封面暨封底

● 圖版1.2.3：《第三屆文件大展》展覽作品



圖版1：Painting Relief: 31-January-1964, aluminum, perspex and oil on canvas 鋁、柏斯佩有機玻璃、油彩、畫布, 117x117cm

圖版2：Painting Relief: 1-January-1964, aluminum, perspex and oil on canvas 鋁、柏斯佩有機玻璃、油彩、畫布, 102x102cm

圖版3：Painting Relief: 1 March-1964, aluminum, perspex and oil on canvas 鋁、柏斯佩有機玻璃、油彩、畫布, 137x117cm

1965年

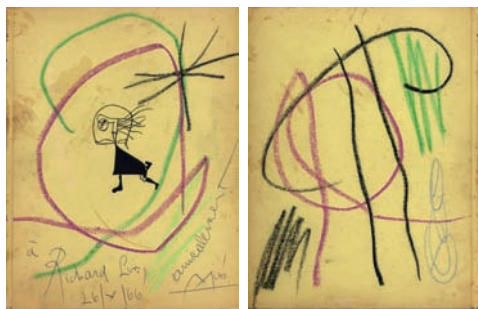
回台。

Returns to Taiwan.

1966年

與英國倫敦馬博羅·新倫敦畫廊 (Marlborough New London Gallery, London)開始了經紀關係。尚·米羅Joan Miro(1893-1983)赴倫敦拜會林壽宇工作室，對他的白色系列欣賞不已，表示「他在白色的世界中，無人能及。」

Marlborough New London Gallery in London begins to serve as agent for his works. Joan Miró (1893-1983) travels to London to visit Lin's studio and expresses enormous admiration for Lin's white series. Miró says, "Lin is unmatched in the world of white color."



● 圖版：1966年5月26日米羅送給林壽宇的紀念速寫。  
 Drawings presented to Lin by Miró as mementos on May 26, 1966.

榮獲北愛爾蘭藝術委員會主辦舉行於首都貝爾發斯特歐斯特美術館《英國公開繪畫展》首獎 (First Prize, Open Painting Exhibition, Arts Council of Northern Ireland, Ireland)，畫作由該美術館收藏，但後來毀於倉庫火災。

Awarded First Prize at the "Open Painting Exhibition" held by the Arts Council of Northern Ireland at the Ulster Museum in Belfast. The painting is acquired by the museum for its collection, but subsequently is destroyed in a storage fire.

#### 1967年

與朱德群、莊喆、胡奇中、丁雄泉、趙無極，共同入選美國匹茲堡第44屆《卡內基國際美術展》。林壽宇並榮獲「威廉佛瑞紀念收藏獎」(William Frew Memorial Purchase Award, Pittsburgh International)，參展作品並為卡內基學會(Carnegie Institute, Pittsburgh)所收藏。當時共同獲獎的還有法蘭西斯·培根。

Jointly selected with Chu Teh-chun, Chuang Che, Hu Chi-chung, Walasse Ting, and Zao Wou-ki to exhibit at the 44th "Carnegie International." Lin receives the William Frew Memorial Purchase Award, Pittsburgh International, and his work featured at the exhibition becomes part of the Carnegie Institute's collection. Also winning an award is Francis Bacon.



● 圖版：榮獲「威廉佛瑞紀念收藏獎」(William Frew Memorial Purchase Award, Pittsburgh International)並為卡內基學會(Carnegie Institute, Pittsburgh)所收藏的作品Painting Relief January 1966, aluminum, perspex and oil on canvas鋁、柏斯佩有機玻璃、油彩、畫布, 152.5x142.5cm



● 圖版：林壽宇工作室圖。  
Richard Pare Lin at work in his studio. Photographs by Richard Pare

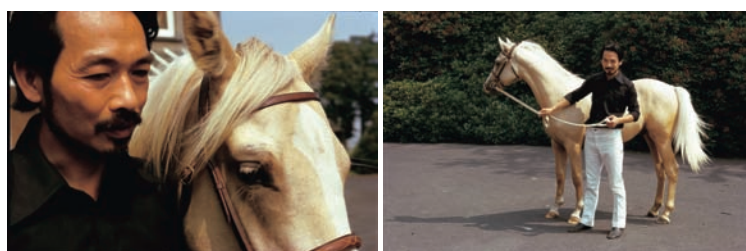
1969年

辭去工作專心創作，全家搬到威爾斯西海岸的莊園Gwynfryn。

Resigns from his job to focus on his work as an artist and moves his family to the farm Gwynfryn on the western coast of Wales.



● 圖版：威爾斯西莊園Gwynfryn的菜園 Vegetable field at Gwynfryn in Wales



● 圖版：在Gwynfryn莊園與愛馬「東」的合照 Lin and his beloved horse "Dong" at Gwynfryn

1975年

與馬博羅·新倫敦畫廊之間的經紀關係終止。

Ends the relationship with Marlborough New London Gallery to act as agent for his works.

1976年

榮獲「威爾斯藝術管理委員會榮譽獎」。

回到台灣霧峰林家，為近28年來第一次回台。

Receives the Wales Arts Council Award.

Moves back to his ancestral home in Wufeng, Taichung, marking his first return to Taiwan since his leaving from Taiwan nearly 28 years ago.



● 圖版：民國70年3月，時報雜誌68期封面上的林壽宇 Lin on the cover of Issue 68 of "Times Magazine" in March 1981.

1982年

參加由蕭勤策展在香港美術館展出的海外中國畫家聯展，參展者包括朱德群、蕭勤、夏陽、韓湘寧、姚慶章等人，為華人地區首次展出。

台灣龍門畫廊舉辦第一次個展，展出二十幾幅「白色空間」系列作品，引起當時台灣畫壇對「幾何抽象」與「極簡主義」等西方藝術史創作風格的熱烈討論。

榮獲義大利藝術大學名譽證書。

Participates in a group exhibition of overseas Chinese painters at the Hong Kong Museum of Art curated by Hsiao Chin. Other artists in the exhibition include Chu Teh-chun, Hsiao Chin, Hsia Yang, Han Hsiang-ning, and Yao Ching-chang. This marks Lin's first exhibit in an ethnic Chinese area.

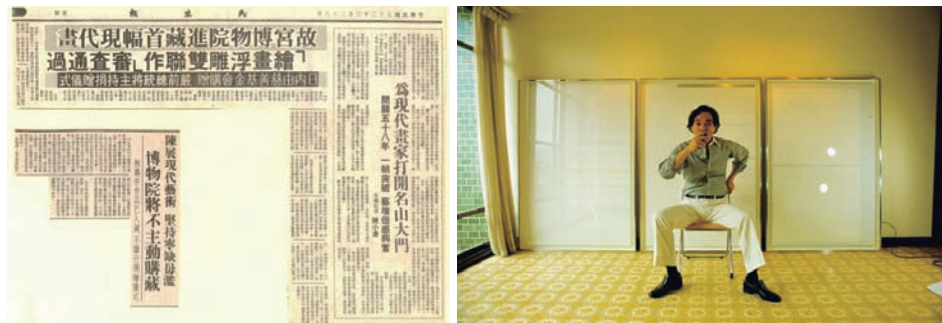
Lin's first solo exhibition at the Lung Men Art Gallery displays over 20 of his works from his "White Space" series. Lin's exhibit triggers enthusiastic discussion in Taiwan's painting circle about the Western styles of geometric abstraction and minimalism.

Receives the Diploma of Merit from the Universita delle Arti in Italy.

1983年

國立故宮博物院通過故宮管理委員會審查，收藏林壽宇畫作「繪畫浮雕雙聯作」，成為故宮第一件在世藝術家入藏故宮例，亦是該院的第一件現代藝術藏品。

The National Palace Museum's management committee decides to acquire Lin's "Painting Relief Diptych" for its collection, which becomes the first work of a living artist to be included in the museum's collection as well as the first contemporary piece of artwork for its collection.



● 左圖版：故宮典藏林壽宇作品新聞資料

News of the National Palace Museum's decision to include Lin's work in its collection.

● 右圖版：林壽宇於台北工作室照，後方畫作(左一、左二)為故宮典藏之雙聯作；林伯樑拍攝

Lin in his studio in Taipei. The left two paintings behind Lin are the diptych acquired by the National Palace Museum for its collection. Photograph by Lin Po-liang

1984年

於春之藝廊舉辦個展《存在與變化系列 無始無終—存在與變化系列作品》。

Holds a solo exhibition "No Beginning No End – Existence and Variation Series" at the Spring Gallery.



1985年

3月11日，以「我們的前面是什麼？」乙作與徐揚聰、黎志文各獲台北市立美術館「中國現代雕塑展」購藏獎，林壽宇獲首獎獎勵金新台幣60萬元整。

On March 11 wins the Purchase Award in the "Chinese Modern Sculpture Exhibition" along with Hsu Yang-tsung and Lai Chi-man from the Taipei Fine Arts Museum for his work "What's Ahead?" Lin receives an award of NT\$600,000.





● 圖版：林壽宇與作品合影 Lin and his work "What's Ahead?"

在台灣繼續推動現代藝術，協助春之藝廊籌備「超度空間」展。

Lin continues to promote modern art in Taiwan and assists the Spring Gallery in planning the "Transcendent—Play of Space" exhibition.



1991年

創作「228紀念碑」之鐵雕作品。

Creates the iron sculpture "228 Monument."



● 圖版：林壽宇的228紀念碑作品模型 Model of Lin's design for the "228 Monument."



● 圖版：在宮保第前的林壽宇 Lin standing in front of the Qing-dynasty official residence at Wufeng where he was born.

1994年

由英國運回大件作品。

Large works of art are transported back to Taiwan from the UK.



2002至今

林壽宇與嚴筱良師母回台灣台中縣大里市定居。

Lin and his wife Yen-Hsiao Liang return to Taiwan and reside in Taichung County.

## 個展 Solo Exhibitions

- 1958 英國 倫敦 當代藝術學會 Institute of Contemporary Arts, London
- 1959 英國 倫敦 金貝爾·斐斯畫廊 Gimpel FilS, London
- 1960 英國 紐加塞耳-翁-泰恩 斯頓畫廊 Stone gallery, New Castle-on-Tyne
- 1961 英國 倫敦 金貝爾·斐斯畫廊 Gimpel FilS, London
- 1963 美國 紐約 皇家馬克斯畫廊 Royal Marks Gallery, New York
- 1963 英國 倫敦 建築協會 Architectural Association, London
- 1964 英國 倫敦 金貝爾·斐斯畫廊 Gimpel FilS, London
- 1966 英國 倫敦 馬博羅·新倫敦畫廊 Marlborough New London Gallery, London
- 1968 義大利 羅馬 馬博羅畫廊 Marlborough Galleriad' Arte, Rome
- 1969 瑞士 蘇黎世 謝米哈·夫伯竺廊 Calerie Semiha Huber, Zurich
- 1970 英國 倫敦 馬博羅·新倫敦畫廊 Marlborough New London Gallery, London
- 1971 比利時 布魯塞爾 偉特史斯畫廊 Calerie withofs, Bruxelles
- 1971 德國 科本廉斯 科隆 托福畫廊 Galerie Teufel, Koblenz & Koln
- 1972 德國 法蘭克福特 羅爾畫廊 Calerie Loehr, Frankfurt 1974
- 1974 英國 倫敦 馬博羅畫廊 Marlborough Fine Art, London
- 1975 英國 倫敦 馬博羅畫廊 Marlborough Fine Art, London
- 1979 德國 科隆 達·史必格畫廊 Calerie Der Spiegel, Koln
- 1982 中華民國 台灣 台北 龍門畫廊 Lung Men Art Gallery, Taipei
- 1984 中華民國 台灣 台北 春之藝廊 Spring Gallery, Taipei
- 1995 中華民國 台灣 台北 家畫廊 收藏展 Collection of Jia Art Gallery, Taipei
- 2009 中華民國 台灣 台北 學學文創 理性的追索：林壽宇個展 XXgallery, Taipei
- 2010 中華民國 台灣 高雄 高雄市立美術館 《一即一切：林壽宇50年創作展》 Kaohsiung Museum of Fine Arts, Kaohsiung

## 重要國際聯展 Selected Group Exhibitions

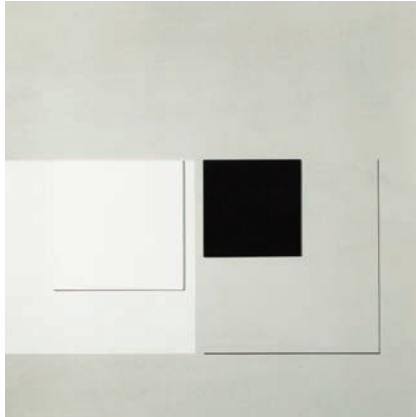
- 1958 "國際藝術家協會25週年紀念" 皇家藝術家協會畫廊RBA Galleries 倫敦 英國
- 1958 "三華人繪畫家"國際藝術家協會 AIA Gallery 倫敦 英國
- 1958 "名家及準名家"列斯特畫廊 Leicester Galleries 倫敦 英國
- 1958 "英國當代抽象繪畫" 當代藝術協會 Institute of Contemporary Arts 倫敦 英國
- 1961 "國際水彩雙年展" 布魯克林博物館 Brooklyn museum 紐約 美國
- 1962 "指南針2" 國立凡阿柏美術館 Stedelijk Van Able-Museum 愛因和文 荷蘭
- 1963 "七位英國青年藝術家" 巴芭爾美術館 Kunsthalle BaSle 巴芭爾 瑞士
- 1963 "中國近代藝術"國立雷巴克森美術館 Städtisches Museum Leverkusen 雷巴克森 德國
- 1963 "英國藝術家"金貝兒·哈諾巴畫廊 Gimpel Hanover Galerie 蘇黎世 瑞士
- 1963 "約翰·摩爾士 利物浦雙年展" 華克畫廊 Walker Art Gallery 利物浦 英國
- 1964 "Documenta第3次文件大展" Documenta III 卡塞爾 德國
- 1964 "匹茲堡國際美術展" 卡內基學會 Carnegie Institute, Pittsburgh, PA 匹茲堡 美國
- 1964 "當代英國畫家展" 杜塞道夫美術館 Kunstverein Dusseldorf 杜塞道夫 德國
- 1964 "大都會" 懷特渥斯畫廊 Whitworth Art Gallery 曼徹斯特 英國
- 1964 "解剖展" 列斯特美術館 Leicester Museum & Art Gallery 列斯特 英國
- 1964 "當代英國藝術家展" 歐布萊-諾克斯美術館 Albright-Knox Art Gallery, Buffalo, NY 水牛城 紐約 美國
- 1964 "新繪畫" 英國藝術委員會主辦 Arts Council Exhibition 各大城市 英國
- 1965 "英國眼" 馬博羅-葛松畫廊 Marlborough - Gerson Gallery 紐約 美國
- 1965 "版畫展" 馬博羅·新倫敦畫廊 Marlborough New London Gallery 倫敦 英國
- 1966 "公開繪畫展" 歐斯特博物館 Ulster Museum 貝爾法斯特 北愛爾蘭
- 1966 "開幕展" 理查·德馬克畫廊 Richard Demarco Gallery 愛丁堡 英國
- 1966 "浮雕雕塑展" 馬博羅·新倫敦畫廊 Marlborough New London Gallery 倫敦 英國
- 1966 "版畫展" 馬博羅·新倫敦畫廊 Marlborough New London Gallery 倫敦 英國
- 1966 "亞爾克 當代收藏展"卡內基學會 匹茲堡 美國Carnegie Institute, Pittsburgh, PA
- 1966 "新潮版畫展" 博易門士美術館 Museum Boymans-Van Beuningen 鹿特丹 荷蘭

1966 "白色與白色" 伯恩美術館 Kunsthalle Berne 伯恩 瑞士  
1967 "英國青年畫家展" 寶利畫廊 Galerie Pauli 洛桑 瑞士  
1967 "英國青年版畫展" 瑪利·飛格畫廊 Galerie Marie-Suzanne Feigel 巴塞 瑞士  
1967 "春季展" 布拉福特市立美術館 Bradford City Art Gallery 布拉福特 英國  
1967 "愛丁堡100" 國立蘇格蘭現代美術館 Museum of Modern Art Scotland 愛丁堡 英國  
1967 "橫越大西洋1960-67版畫展" 萊恩美術館 Laing Art Gallery & Museum 英國  
1967 "約翰 摩爾斯 利物浦雙年展" 華克畫廊 Walker Art Gallery 利物浦 英國  
1967 "匹茲堡國際美術展" 卡內基學會 Carnegie International 匹茲堡 美國  
1968 "四倫敦藝術家聯展" 馬博羅-葛松畫廊 Marlborough - Gerson Gallery 紐約 美國  
1968 "英國精品美術展" 漢堡美術館 Kunstverein Hamburg 漢堡 德國  
1969 "伊莉莎白二世皇后郵輪上畫展" 柯諾-馬博羅 倫敦畫廊 Cunard-Marlborough London Gallery on QE2  
1969 "美術為工業" 皇家藝術學院藝術館 Royal College of Art Galleries 倫敦 英國  
1970 "白色的遊戲" 偉特夫斯畫廊 Galerie Withofs 布魯塞爾 比利時  
1970 "國際美術展" 巴塞美術館 Kunsthalle Basle 巴塞 瑞士  
1971 "國際美術展" 巴塞美術館 Kunsthalle Basle 巴塞 瑞士  
1972 "單色結構" 托福畫廊 Galerie Teufel 柯隆 德國  
1972 "國際版畫雙年展" International Print Biennale 克拉靠 波蘭  
1973 "當代英國畫家雕塑家展" 馬博羅-哥達畫廊 Marlborough-Godard Gallery 多倫多 加拿大  
1981 "國際美術展" International Art Exhibition 科隆與杜塞道夫 德國  
1982 "海外華裔名家繪畫" 香港美術館 Hong Kong Museum of Art 香港  
1985 "雕塑大展" 台北市立美術館 Taipei Fine Art Museum 台北 台灣  
1986 "抽象藝術大展" 羅維絲亞那美術館 Louisiana Museum of Fine Art 丹麥  
1987 "純抽象藝術大展" 國立現代美術館 Museum of Modern Art 以色列  
1989 "當代抽象藝術" 國立威爾斯博物館 National Museum of Wales 英國

## 作品收藏單位 Public Collections

英國 倫敦泰特畫廊 Tate Gallery, London, UK

英國 藝術管理委員會 Arts Council of Great Britain, London, UK



● 圖版：Painting Relief 7-Oct-1961, 1964, aluminum, perspex and oil on canvas 鋁、柏斯佩有機玻璃、油彩、畫布, 101x101cm, 英國藝術管理委員會收藏 Arts Council of Great Britain, London, UK

英國 北愛爾蘭藝術管理委員會 Arts Council of Northern Ireland, Belfast, UK

英國 列斯特美術館(第一間收藏林壽宇作品的美術館, 1961) Leicester Museum & Art Gallery, Leicester, UK

英國 曼徹斯特懷特渥斯畫廊 Whitworth Art Gallery, Manchester, UK

英國 曼徹斯特市立畫廊 Manchester City Art Gallery, Manchester, UK

英國 挪維其畫廊 Norwich Museum, Norwich, UK

英國 蘇格蘭格拉斯哥博物館及美術館 Glasgow Museum & Gallery, Scotland

英國 米德斯博羅環境建設部 Department of Recreation & Amenity, Middlesbrough, England

英國 劍橋費茲威廉博物館 Fitzwilliam Museum, Cambridge, England



● 圖版：Fryderyk Fryderyk 1973, 1974, Oil on canvas, aluminum, perspex and oil on canvas 鋁、柏斯佩有機玻璃、油彩、畫布, 162x162cm, 英國劍橋費茲威廉博物館收藏 Fitzwilliam Museum, Cambridge, England

英國 劍橋大學克列亞學院 Clare College, Cambridge University, England

英國 牛津大學基督教堂學院 Christchurch, Oxford University, England

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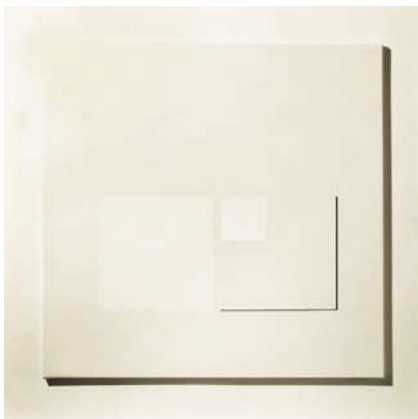
英國 查特豪斯貴族學校美術館 Charterhouse School, England

德國 雷巴克森國立博物館 Städtisches Museum, Leverkusen, Germany

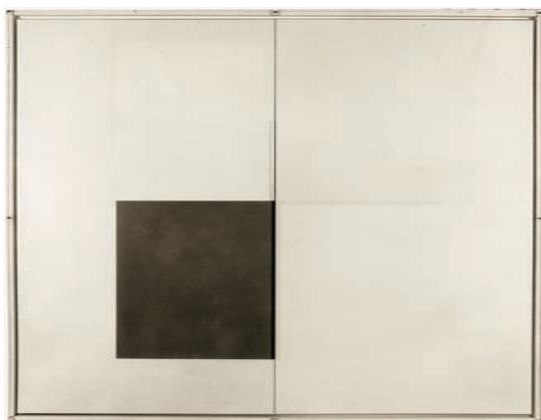
德國 蒙正可拉拔博物館 Museum Monchengladbach, Monchengladbach, Germany

荷蘭海牙 給門特博物館 Gemeente Museum, The Hague, Holland

荷蘭鹿特丹 博易門士博物館 Museum Boymans-Van Beuningen, Rotterdam, Holland



● 圖版：Painting, 1965, oil on canvas 油彩、畫布, 56x56cm, 荷蘭鹿特丹博易門士博物館收藏 Museum Boymans-Van Beuningen, Rotterdam, Holland



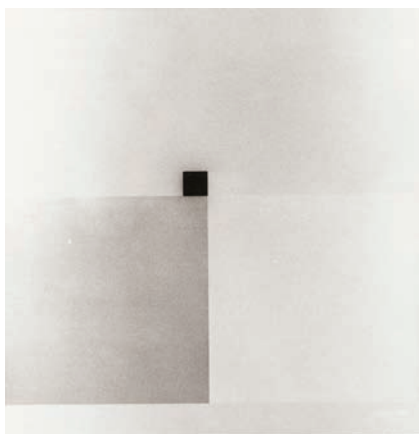
● 圖版：Painting Relief, 10 October 1965, oil and aluminium on canvas 油彩、鋁、畫布, 102x153cm, 荷蘭鹿特丹博易門士博物館收藏 Museum Boymans-Van Beuningen, Rotterdam, Holland

義大利羅馬 國立現代美術館 Galleria Nazionale d'Arte Moderna, Roma, Italia

瑞典耶特堡 耶特堡美術博物館 Goteborges Konstmuseum, Goteborg, Sweden

芬蘭 沙拉·希爾頓-古若辛基金會 Foundation Sara Hildon-Gurothin, Finland

芬蘭 赫爾辛基阿特尼姆藝術博物館 Ateneum Museum of Art, Helsinki, Finland



● 圖版：Painting Relief 21 November, 1965, aluminum, perspex and oil on canvas 鋁、柏斯佩有機玻璃、油彩、畫布, 127x127cm, 芬蘭赫爾辛基阿特尼姆藝術博物館收藏 Ateneum Museum of Art, Helsinki, Finland



巴西 聖保羅博物館 Sao Paulo Museum, Sao Paulo, Brazil

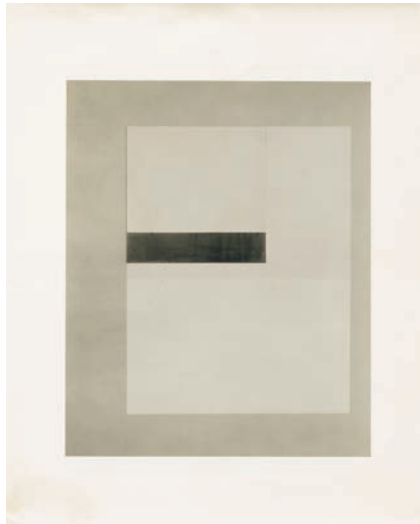
巴西 歐林多博物館 Regional Museum of Olindo, Brazil

加拿大多倫多 翁塔利歐畫廊 Art Gallery of Ontario, Toronto, Canada

美國紐約 麥克羅利公司 Mccrory Corporation, New York, U.S.A.

美國紐約 布魯克林博物館 Brooklyn Museum, New York, NY

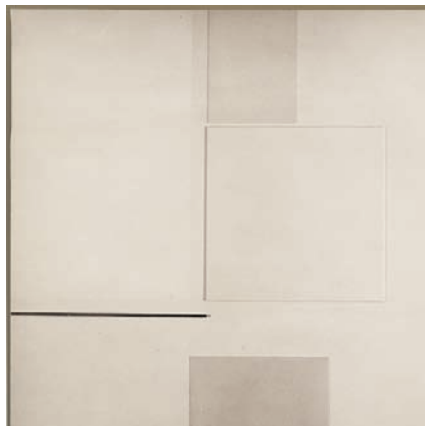
美國紐約州水牛城 歐布萊-諾克斯美術館 Albright-Knox Art Gallery, Buffalo, NY



● 圖版：Painting Relief, 1962, aluminum and oil on canvas 鋁、油彩、畫布, 127x101.6cm, 歐布萊-諾克斯美術館收藏 Albright-Knox Art Gallery, Buffalo, NY

美國匹茲堡 阿爾克當代收藏中心, Alcoa Collection of Contemporary Art, Pittsburgh, PA

美國明尼亞波里斯州 渥克藝術中心 Walker Art Centre, Minneapolis, MN



● 圖版：Painting Relief June, 1962, aluminum, perspex and oil on canvas 鋁、柏斯佩有機玻璃、油彩、畫布, 127x127cm, 美國明尼亞波里斯州 渥克藝術中心收藏 Walker Art Centre, Minneapolis, MN

美國匹茲堡 卡內基學會 Carnegie Institute, Pittsburgh, PA  
美國華盛頓 赫須宏博物館 Hirshorn Museum, Washington, U.S.A.  
台灣台北 國立故宮博物院 National Palace Museum, Taipei, Taiwan, R.O.C  
台灣 台北市立美術館 Taipei Fine Arts Museum, Taipei, Taiwan, R.O.C  
丹麥 羅維斯亞那美術館 Lonisiana Fine Art Museum, Denmark  
以色列 國立現代美術館 Museum of Modern Art, Fernferem, Israel  
英國威爾斯卡洛夫 國立當代美術館 National Museum of Modern Art, Carolf, Wales  
台灣台中 國立臺灣美術館 National Museum of Fine Arts, Taichung, Taiwan, R.O.C

## 受託承作 Commissions

1961 為英國倫敦 Notting Hill Gate 區 Campden Towers 製作鋁製浮雕



● 圖版：Aluminium Relief, 1961, 122x244cm, 1961年為英國倫敦Notting Hill Gate區Campden Towers製作之鋁製浮雕

1969 為伊莉莎白二世皇后郵輪(QE2) 繪製三幅畫。

## 姓名生平收錄書籍 Bibliography

- ◎藝術名人錄 Who's Who in Art, The Art Trade Press Ltd.
- ◎美國名人錄 Who's Who in America (with world Notables), Marguls Who's Who Inc.
- ◎世界名人錄 Who's Who in the World, Marquis Who's Who Inc.
- ◎國際藝術及古人名人錄 International Who's Who in Art & Antique
- ◎國際藝術指南 International Directory of Arts
- ◎世界傳記目錄 Dictionary of International Biography, Cambridge
- ◎壓克力繪畫 Acrylic Painting, Pitman
- ◎有成就的人物 Men of Achievement, International Biographical Centre
- ◎二十世紀美術辭典 Dictionary of 20th Century Art, Phaidon
- ◎抽象藝術的歷史(第三冊) Histoire de L'art Abstrait (Vol.3), Maeght Editeure
- ◎當代藝術家 Contemporary Artists, St. Martins Press, New York
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- ◎牛津大學二十世紀美術辭典 Oxford Companion to 20th Century Art, Oxford University Press, England
- ◎國際藝術史 History of International Art, Academia Italia

向大師致敬：一即一切：林壽宇50年創作展  
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傳真：07-5550307  
網址：<http://www.kmfa.gov.tw>  
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