



Lin Hsin Yueh 林惺嶽

Magical Light and Shadow in Nature

大自然奇幻的光影



台中大明高中謝明穎老師 拍攝

在我一生最虛弱的時候，去畫出
一生最巨大的作品，我就以此巨
作所領銜特地到南台灣舉行回顧
展，來敬獻給余光中老師……

目次

館長序

- 006 李玉玲 / 高雄市立美術館
- 008 林志明 / 國立臺灣美術館

論述專文

- 011 以瑰麗色彩重新定義台灣—寫在《林惺嶽：大自然奇幻的光影》畫展之前
陳芳明 / 政治大學台灣文學研究所講座教授
- 019 感情澄澈 自由理性—林惺嶽畫出了台灣大地之子的使命感
蔡詩萍 / 作家、文化評論與藝術策展人
- 031 林惺嶽—遠近東西 深淺清溪
張瓊慧 / 財團法人文化臺灣基金會董事、執行長
- 037 林惺嶽：大自然奇幻的光影
曾媚珍 / 策展人、高雄市立美術館副研究員
- 047 「自然」為鏡：林惺嶽繪畫中的時代經驗
蔡昭儀 / 策展人、國立臺灣美術館展覽組組長
- 063 永遠前行的戰士：觀林惺嶽老師近作有感
倪又安

- 073 作品圖版
- 219 圖錄
- 265 年表
- 281 附錄

Contents

- 007 **Yulin Lee** / Director, Kaohsiung Museum of Fine Arts
009 **Lin Chi-Ming** / Director, National Taiwan Museum of Fine Arts

Essays

- 014 **Redefining Taiwan with Magical Colors—**
Before the Lin Hsin-yueh: Magical Light and Shadow in Nature Exhibition
Chen Fang-ming / Visiting Professor, Graduate Institute of Taiwanese Literature,
National Chengchi University
- 024 **Pure Heart and Free Mind—**
Lin Hsin-yueh's Sense of Mission as Son of Taiwan's Land in His Paintings
Tsai Shih-ping / writer, cultural critic, and artistic curator
- 033 **Lin Hsin-yueh—The Story of a Clear River Running Far and Near, East and West**
Chang Chung-hui / Board Member and Executive Director, The Cultural Taiwan Foundation
- 041 **Lin Hsin-yueh: Magical Light and Shadow in Nature**
Tseng Mei-chen / Associate Researcher, KMFA
- 054 **“Nature” as a Mirror: The Experience of the Times in Lin Hsin-yueh's Paintings**
Tsai Chao-yi / Chief Curator of Exhibition Division, National Taiwan Museum of Fine Arts
- 067 **A Warrior Always Moving Forward: Thoughts on Lin Hsin-yueh's Recent Works**
Ni You-an

- 073 **Plates**
219 **List of Works**
265 **Chronology**
281 **Appendix**

今年 8 月盛夏，藝術家林惺嶽在南港那棟原本是麵粉廠房的巨型畫室中，在沒有空調只有豔陽輻射的燠熱煎熬下，完成了他逾半世紀創作生涯以來尺幅最大的畫作—高度 3 米 2、幅長約 18 米的〈一條清水溪的故事〉。以這件最新巨作引航，逾 60 件林惺嶽的歷年代表作與近年新作將先後在高雄市立美術館與國立臺灣美術館展出。

此次展覽由高美館與國美館共同策劃舉辦，是林惺嶽繼 2007 年在國立臺灣美術館、2013 年在臺北市立美術館、2015 年巡迴臺灣創價學會全臺四座藝文中心的三次大型回顧展之後的再一次大型個展，此展誠然可視為藝術家的八十歲回顧展，但更可說是以其近三年新作為主的創作發表。在長期承受著病痛與老化而體力衰弱的狀態下，藝術家仍以超人般的意志力在三年間完成了多件超大尺幅的畫作，其中數件甚至超過一層樓高。超乎想像卻令人動容的是，他在行走都十分吃力的身體狀況下，如何能長時間侷促在高空作業車的小空間面壁作畫？如何從高空作業車上上下下、遠眺近觀地比對用色與光影表現？又如何能在燥熱與噪音的都市喧囂中畫出沁涼寧靜的世外桃源。畫面上呈現的不論是大山巨石，或是激流幽溪，皆以寬廣視角鋪陳出開闊的視野，藉明暗色彩顯現大自然奇幻的光影，氣勢磅礴，震懾人心。一向心高氣傲的林惺嶽，站在高美館此展三大間挑高 8 米的展間，自信地對我說：「我這樣才對得起高雄！」

林惺嶽在藝術創作上對寫實技法的掌握與其幻化自大自然的超現實風格，已在臺灣美術史上自成一家，自不待言；而他對臺灣美術發展的影響與貢獻，則與其藝術成就等量齊觀。早自解嚴前他就自覺地開始踏察臺灣自然風土，並從創作與論述兩方面投入臺灣美術的本土化運動。他致力於發掘並捍衛臺灣藝術主體性，尤其擅長從政治與歷史的巨觀角度，巡弋臺灣局勢與地位的特殊性，觀照省思而得獨特的批判觀點。我輩的許多藝術工作者，從年輕時就注視他那捨我其誰的孤傲身影，聽聞他那振聾發聵的激情豪語，在藝文領域中，那不可忽視的存在形成一種鞭策的力量，砥礪吾輩一面開拓國際視野，同時珍視本土文化，一路前行至今。

在偌大的展覽廳，凝望眼前色彩斑斕的石群、浩蕩奔騰的流水、源源不絕的湧泉、浪漫奇幻的天光水色，藝術家微顫的消瘦身影成為一種掩世的表象，他真正的樣貌透過畫作映射出來—是意志的巨石，是豪情的激流，是勇氣的泉源，是夢想的奇光異彩。

李玉玲 博士
高雄市立美術館館長

This August, under the blazing sun, in an un-air-conditioned former flour mill located in Nangang District of Taipei City, the artist Lin Hsin-yueh completed the biggest work in his artistic career extending over half a century. This work—*The Story of Qingshui River*—measures over 3 meters in height and approximately 18 meters in length. More than 60 paintings selected from Lin’s creations during the past decades, as well as recent works, will be on display at this museum first and then at the National Taiwan Museum of Fine Arts.

This exhibition, which is jointly organized by Kaohsiung Museum of Fine Arts and National Taiwan Museum of Fine Arts, will be a large solo exhibition in the wake of Lin’s major retrospective exhibitions held at the National Taiwan Museum of Fine Arts in 2007, at Taipei Fine Arts Museum in 2013, and at four art centers of Taiwan Soka Association in 2015. While this exhibition can be considered another retrospective exhibition of the 80-year-old Lin’s work, it will also present the artist’s new works from the most recent three years. Despite the loss of physical vigor due to long-term illness and aging, Lin has completed a number of ultra-large works during the past three years through tremendous effort, and several of these works are more than one story in height. It’s hard to imagine, at a time when he could walk only with difficulty, how he spent so long in the cramped space of an overhead lift facing the wall and painting, how many times he had to raise and lower the lift in order to compare colors and shades of light, and how he could paint such tranquil and otherworldly scenes amidst the heat and city noise? Regardless of whether the scene contains rocky mountains or rushing streams, he always renders them from a vast, wide-open perspective, and he uses dark and bright colors to portray Nature’s wondrous light and shadow, leaving viewers astounded with his paintings’ power. Lin, who has always aimed very high, is holding this exhibition at the Kaohsiung Museum of Fine Arts in three large exhibition rooms with a height of 8 meters, and he very self-confidently told me: “This is the only way to give Kaohsiung proper respect!”

It is obvious that Lin Hsin-yueh’s proficient realistic technique and surrealistic style magically transformed from Nature have developed into a unique style of painting in the history of fine arts in Taiwan, and his influence on and contributions to the development of art in Taiwan have gone hand in hand with his artistic achievements. As early as before the lifting of martial law during the 1980s, Lin began self-awerely exploring Taiwan’s natural scenery, and involved himself in Taiwan’s art localization movement from the dual perspectives of creativity and discourse. He has striven to uncover and defend Taiwan’s artistic subjectivity. Being especially adept at reviewing the specialness of Taiwan’s situation and status from macro political and historical viewpoints, his contemplation and assessment yield unique critical outlooks. From a young age, many art workers in our generation have looked up to this bold, “If I can’t do it, who can?” figure, and have listened to his impassioned pronouncements, which make him a non-negligible existence and keep urging us to broaden international perspectives as well as treasured local culture to this very day.

In the huge exhibition rooms, when gazing at his rocks speckled with color, his turbulent streams, his rushing springs, and his romantic skies and waters, we feel that the aged, emaciated appearance of the artist seems to be a pretence. His paintings reveal his true form—a boulder of will, a rapid of passion, a spring of courage, and fantastic colors of vision.

Dr. Yulin Lee

Director, Kaohsiung Museum of Fine Arts



以瑰麗色彩重新定義台灣

寫在《林惺嶽：大自然奇幻的光影》畫展之前

陳芳明 / 政治大學台灣文學研究所講座教授

林惺嶽第一次在國立臺灣美術館展出作品時，是在 2007 年推出的《歸鄉》。那是一次罕見的大規模展覽，包括濁水溪系列、東海岸系列，完整陳列了他在七十歲以後的創造力。但是，他並未稍有中止，而是以有限體力繼續追求無限的境界。自從知道自己罹患帕金森氏症之後，他似乎沒有任何隱退之意，反而投入更艱難的挑戰。2013 年在北美館，他又展現最新最大的作品展覽，命名為《台灣風土的魅力》的展出，佔據了北美館整個三樓空間，從早期超現實的實驗作品，一直到最新的巨幅畫作，極為完整敞開了自己的生命格局。在台灣藝術界，那種氣勢磅礴的陳列，似乎是未曾有過的演出。纏身的疾病未能使他退卻，他反其道而行，面對著帕金森氏症與癌症，而施以最強悍的報復。

在養病的最近三年，他持續作畫。孤獨一個人，閉關在一座廢棄的麵粉廠空屋，每天固定工作。那種自律甚嚴的生活，如果沒有更高的藝術召喚，也許早就放棄如此的身心折磨。他把藝術看得比生命還高，把顏料媒材看得比日常生活還重。過著近乎隔絕的日子。一股致命的吸引力，在靈魂深處緊緊縛住他。從一千號的佈局，到三千號的揮灑，他寂寞地操作升降機上下求索。他每次完成一幅鉅作，顯然又再一次改寫生命的定義。如果有所謂的「不捨晝夜」，他的身體力行正是最佳典範。

有兩幅作品最能恰當詮釋林惺嶽的藝術精神：一是〈鮭魚返鄉〉，另一是〈天佑台灣〉。這兩幅作品，有他高度藝術精神的寄託，其實都是在詮釋台灣歷史的迂迴轉折。他長期所釀造出來的美學，完全根植在海島台灣的土地，離開台灣的歷史變化，離開島上政治的起伏升降，就無法理解他心靈寄託。〈鮭魚返鄉〉所展現的整體氣勢，暗藏了多少微言大義，他強烈暗示了曾經在海外漂泊的台灣人，他們最後前仆後繼，浩浩蕩蕩回到故鄉台灣，就像飄流在遠洋的鮭魚，最後找到自己的方向，奮勇回到自己的原鄉。林惺嶽的畫作，有他高度的寓言，他的藝術追求可以說最貼近海島命運，也最貼近台灣歷史。

〈天佑花蓮〉更是一幅動人心弦的巨大作品，取景於花蓮田野，展現了台灣農村的靜謐世界。以綠色為主調，整幅作品在於彰顯生機勃勃的田野與綠林，那是台灣土地無可分割的一部分，田園遠處是一叢綠樹，直到盡頭是連綿的山脈，整幅風景的亮點是陽光，撒向土地的每一個角落，每一道光澤是那樣公平無私。沒有光，就沒有顏色，也就沒有陰陽對比，更沒有生命力。這幅畫中所呈現的「天」，其實是無所不在的陽光。而這正是林惺嶽創作生涯裡的最大挑戰，畢竟光線是最難描摹，畫家必須擁有敏銳的眼力判斷，才有可能使陽光均勻地分佈在畫布上。那麼巨大的風景，帶給觀者一種強烈的安頓感。

很少有畫家敢於使用彩筆去試探陽光與水流，林惺嶽不僅勇於嘗試，而且樂此不疲。光與水，都是屬於透明的存在，也屬於流動不定的客體，往往需要以反襯的手法彰顯出來。〈鮭魚返鄉〉與〈天佑台灣〉是強烈對比的兩幅作品：前者是流動、是跌宕、是回歸；後者是穩定、是安頓、是全然放開。畫家創作時，隱隱有他

的微言大義，不僅在於詮釋過去台灣歷史的動盪不安，也在於暗示台灣文化的終極穩定。那種藝術追求，不再只是屬於畫家個人的觀點，當作品完成時，整個畫面恰如其分定義了台灣。

以〈鮭魚返鄉〉、〈天佑台灣〉為主軸，林惺嶽所開啟的自我挑戰，未嘗停止下來。十餘年來，他一直受到帕金森氏症的苦纏，為了使顫抖的手掌穩定下來，他除了服藥之外，作畫時，總是以左手緊握右掌，一點一滴與時間作戰，也同時與身體作戰，終於完成了氣勢磅礴的畫作。當他與帕金森氏症對決之際，卻又突然發現自己罹患攝護腺癌，那種折磨絕非常人所能忍受，而他不僅克服了，甚至還進一步擴張自己野心，投入了更大更難的創作。他開啟了櫻花鉤吻鮭的系列，又進一步擘畫太魯閣的岩石系列。

太魯閣岩石系列，在精神系譜上，應該是與「濁水溪系列」遙遙相接。濁水溪的畫作，是他上世紀八十年代本土論述的實踐。凡是觀者都不能不在內心發出讚嘆，原來枯水期的濁水溪，是如此充滿了生命力。站在那系列畫作前面，才赫然發現河床上的每一顆巨大頑石，都分別有自己的顏色與個性。林惺嶽不只是創作者也是命名者，他站在山洪沖刷下來的石頭前面，設想著它們各自的原初。那些石頭並非自始就置放在河床，而是夏天的洪流從山上挾泥沙而下，推動它們到濁水溪的下游。碩大的石頭坐在河床底部，看來是那麼充滿個性，而且也帶著某種傲慢的脾性。

林惺嶽非常耐心為每個頑石上色，因為顏色不一樣，所以就有不一樣的生命、不一樣的個性。乾涸的河床完全不是想像那樣，只呈現一片死寂。在河床上靜靜坐在那裡的石頭，有它們的最初源頭，也有它們未來的命運，在聚水處，每塊石頭照映著自己的倒影。這是林惺嶽作品最動人之處，他在大自然之前，又一次創造大自然；所有藝術家的天賦，其實都是在為既存的世界重新命名。林惺嶽在濁水溪系列完成之後，更加明白自己的藝術使命是什麼。他曾經追求過不同的題材，也追求過不同的畫派，跨過中年之後，才深深覺悟自己腳下所踩的土地 才是他藝術的深邃泉源。

早期他實驗過抽象藝術，也實驗過後現代藝術，最後他勇敢超越自己最蒼白的時期，終於以個人的膽識與台灣土地結盟。那種精神上的會盟，使他獲得無窮的靈感，而且是源源不絕，汨汨生出。以濁水溪系列為轉折，他終於到達東海岸系列、濁水溪系列。當他展出《歸鄉》畫作，又展出《台灣風土的魅力》之後，藝術風格顯然完全定型下來。所謂定型，並不是說他固定在一定的模式，而是說他已經確立自己的生命方向，也建立了成熟的藝術風格。台灣土地賦予他無窮無盡的創作泉源，也帶給他無窮無盡的想像力。

他給自己的另一挑戰，便是決心畫出「櫻花鉤吻鮭」的作品。在臺北市立美術館展出時，不免使觀者發出驚呼，整個作品佔滿了展場的整排牆壁，連綿不絕，彰顯了鉤吻鮭逆流而上的生命力。最神奇處，莫過於溪流

以瑰麗色彩重新定義台灣 寫在《林惺嶽：大自然奇幻的光影》畫展之前

注入的陽光，在溪底石頭上粼粼發光。那種流動感，那種立體感，讓觀者彷彿親臨實境那般，產生一種在水中漫遊的錯覺。那不是照相寫實，而是對水紋的長期觀察，終於鍛鍊了逼真的技巧。他會注意到櫻花鉤吻鮭，那恰恰就是台灣風土的獨特生物，只有在台灣的溪流，也只有經歷過冰河時期的地殼變動，這種生物彰顯了台灣歷史的特質。林惺嶽的敏銳藝術嗅覺，已經聞出鉤吻鮭的本土特質。

確切而言，近三十年來，林惺嶽所建構的藝術特質，乃在於強調自己作品的藝術性與本土性。他掌控顏料的技藝，已經到了爐火純青的高度，他敏銳的藝術嗅覺，以及他成熟的再現手法，足以造就他呼風喚雨的能力。凡是他目光所及之處，他內心所嚮往之處，最後都相當勝任地以畫筆準確再現在畫布上。屆齡八十歲的畫家，到今天似乎還未有絲毫告退的跡象，他仍然緊緊把自己鎖在寂寞無邊的麵粉工廠，時間一點一滴消失，換取了精益求精的藝術技藝，也換取了他不滅的創作意志。他把這次的畫展命名為「大自然奇幻的光影」，似乎也是對他自己的生命做了最精確的定義。他的靈魂，更是台灣土地、台灣歷史的奇幻光影。

—— 2018.9.4 加州舊金山

Redefining Taiwan with Magical Colors— Before the *Lin Hsin-yueh: Magical Light and Shadow in Nature* Exhibition

Chen Fang-ming

Visiting Professor, Graduate Institute of Taiwanese Literature, National Chengchi University

Lin's first exhibition at the National Taiwan Museum of Fine Arts (NTMoFA) was the exhibition, *Returning Home*, in 2007. As a large-scale exhibition rarely seen at NTMoFA, it comprehensively presented Lin's artistic creativity after the age of 70, displaying his works including the *Jhoushuei River* series and *Northeast Shoreline* series. However, Lin did not stop there. He continues with his endless pursuit of art despite his weakening physical conditions. Since he was diagnosed with Parkinson's disease, he has never expressed any intention of retirement. Instead, he has taken even more daunting challenges for himself. In an exhibition entitled *Enchanting Taiwan* held at the Taipei Fine Arts Museum (TFAM) in 2013, he presented to viewers his latest and largest works. The exhibition occupied the whole third-floor space of TFAM, showing a comprehensive collection of his paintings ranging from his experimental surrealist works in early days to his latest large-scale paintings. In the art world of Taiwan, such an exhibition is unprecedented in terms of both exhibition scale and painting size. The haunting diseases have never intimidated him. On the contrary, he looks at his Parkinson's disease and cancer directly in the face and fights back with all his might.

During the past three years of recuperating from his illness, he never stops his painting. He works everyday like clockwork all by himself in his studio turned from an unused flour plant. He would not have overcome such physical and psychological hardships with his assiduous self-discipline were it not for the calling from his art. To him, art is more important than his life and everything used in his painting is more important than daily-life items. Living a nearly seclusive life, he is haunted by a deadly desire deep down in his soul to climb up and down the lift platform and create even larger paintings, starting from Size 1,000 and moving to Size 3,000, despite his worsening physical conditions. Every time he completes a large-scale painting, he redefines the meanings of his life. He is the best example of how an artist spends all of his or her time focusing on artistic creation no matter day or night.

There are two of Lin's works that can best illustrate the spirits of his art: *Returning Home* and *Blessed Hualien*. These two works are actually both his interpretations of the twists and turns in Taiwan's history. His aesthetics developed over these long years is deep-rooted in the land of Taiwan. True understanding of Lin's inner world in his paintings cannot be achieved independently outside the contexts of Taiwan's historical changes and political transitions. For example, his *Returning Home* not only constitutes an awe-inspiring presence but also delivers a strongly suggestive message about those Taiwanese who have been staying rootless abroad are coming back to Taiwan, their homeland, just like those salmon swimming back against all adversities to their birthplace after having spent the majority of their lives in the distant ocean. Lin's paintings, like this one, are highly allegorical and represent Taiwan's past, present, and future as closely as possible.

The work, *Blessed Hualien*, is also a large-scale painting that can strike a chord in viewers. Depicting the scenery of farmland in Hualien, it demonstrates the idyllic beauty of a rural village in Taiwan. The verdant, lively field and forest in the painting are an inseparable part of Taiwan's land. At the far end of the farmland stands a cluster of green trees against the background of sprawling mountains. The highlight of the scenery is the sunlight, which shines unselfishly and equally on every corner of the land. Without light, there will be no color, no contrast between light and shadow, and no energy of life. The "sky" in the painting is actually the sunlight that is present everywhere. It is one of the greatest challenges for Lin to represent the sunlight on canvas. It requires his insightful eyes and arrangements in order to ensure even distribution of the sunlight on canvas, infusing a strong sense of stability into such a large-scale landscape painting.

Very few painters have the courage to explore the depiction of sunlight and flowing water with a color brush. Lin not only has the courage but also enjoys himself in doing so. Light and water are both transparent and continuously in flux. They are always depicted through the method of contrasting. The two works, *Returning Home* and *Blessed Hualien*, also form a strong contrast against each other. The former tells the story of always moving around, going through ups and downs in life, and finally returning home while the latter represents the scenery of stability, settling down, and complete openness. When Lin created these two paintings, he incorporated his hidden messages of deep meanings in them, one interpreting the turbulent and insecure past in Taiwan's history and the other suggesting the ultimate stability in Taiwan's cultures. Lin's pursuit of art is not limited to his own personal viewpoints. When he completes a painting, it gives a due definition of Taiwan.

Based on the themes respectively represented by *Returning Home* and *Blessed Hualien*, Lin has started an endless string of self-challenges. Over the past decade, Lin has been suffering from Parkinson's disease. In addition to medication, he has to hold his right hand with his left one in order to ensure more stability in his brush strokes on canvas. To him, completing each large-scale painting is to win a battle against time and also against his illness. While fighting against Parkinson's disease, he was diagnosed with prostate cancer all of a sudden. The anguish of these ailments would be unbearable to average people. However, he not only braved the sufferings but also developed bigger ambitions of creating larger and more difficult works. He started his *Formosan Landlocked Salmon* series and also conceived the concept of his *Taroko Rock* series.

The *Taroko Rock* series is in spirit an extension of Lin's *Jhoushuei River* series, which he created back in the 1980s. All viewers standing in front of it cannot help but feel amazed to find that Jhoushuei River during the dry season is actually so full of life with the giant rocks on its riverbed coming to life and showing their true colors and personalities. Lin not only re-creates these rocks on canvas but also gives each of them a name. Standing in front of the rocks on the riverbed, Lin imagined where they had come from and what they would look like originally. They were not located on the riverbed from the very beginning. They were washed downstream from higher places in the mountains by summer floods. Now sitting on the riverbed of Jhoushuei River, each of the bulky rocks looks so full of personality with a touch of overbearing toughness.

Lin carefully painted each rock with different colors for it would give each rock a different life and personality. A dry riverbed is not a completely dead and barren place as people would imagine. Sitting quietly on the riverbed with its image reflected on the surface of remaining river water, each of the rocks has its own past and will have its own future. This is the most fascinating thing about Lin's works. He re-creates nature in front of nature. The talent of all artists is actually intended to rename the existing world. After the completion of his *Jhoushuei River* series, Lin developed better understanding of what his artistic mission was going to be. He had pursued different topics and styles for his paintings. After his midlife years, he came to the deep realization that the land under his feet was the ultimate source of inspiration for his art.

In his early days, Lin experimented with abstract art and post-modern art. He eventually developed the bravery to transcend himself and forge an alliance with the land of Taiwan in his artistic creation. This mental and emotional bond with Taiwan's land has endowed Lin with endless inspiration for his art. The *Jhoushuei River* series and *Northeast*

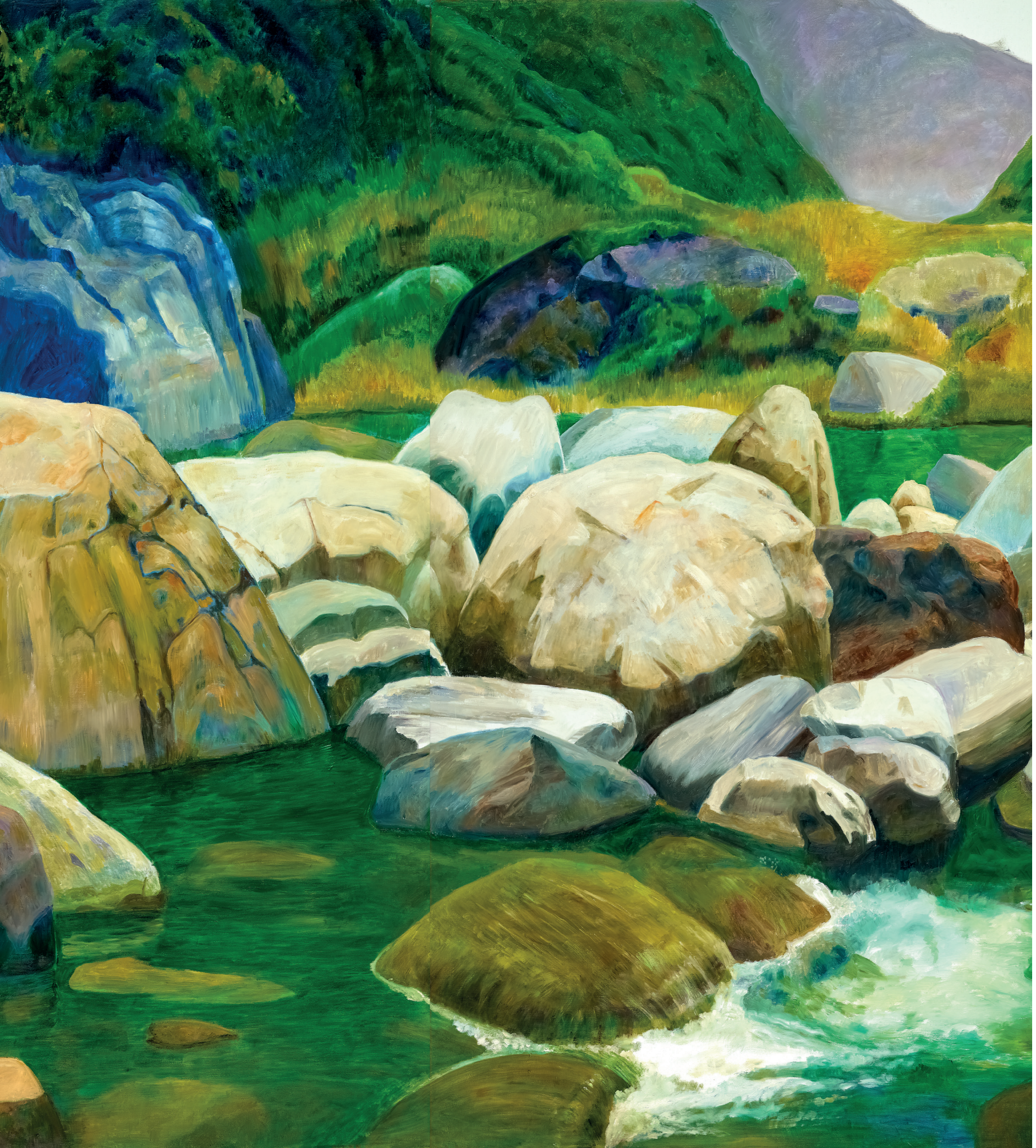
Shoreline series are the turning point of Lin's art. After his painting, *Returning Home*, and his *Enchanting Taiwan* exhibition, his artistic style has obviously taken shape. It does not mean that his art is limited to certain methods or patterns but that he has confirmed the direction of his life as an artist and established his own mature style. The land of Taiwan has provided him with endless inspiration and imagination for his artistic creation.

Another challenge he imposed upon himself is to create the painting, *Formosan Landlocked Salmon*. When it was on display at TFAM, it solicited exclamations of admiration from the viewers. Extending along one whole wall at the exhibition venue, this painting manifested the energy of life of Formosan landlocked salmon swimming against the rapids. The most fascinating thing about this painting is the sunlight penetrating into the river and glistening on the riverbed rocks. The flowing and three-dimensional vividness of the sunlight gives viewers an illusion that they were walking under water with the fish around them. This is not a painting of photographic realism but a result of lively painting techniques based on long-term observation of sunlight and water ripples. The Formosan landlocked salmon is a kind of unique creature that can only be found in the clear streams of Taiwan. This species of fish has survived the crustal movements of this island back in the Ice Age and, therefore, can be deemed as the witness of Taiwan's history. The characteristics representative of Taiwan in Formosan landlocked salmon are discovered and represented through Lin's acute artistic instincts.

To be precise, the nature of Lin's art developed over the past nearly three decades lies in his emphasis on the artistry and nativism of his works. His command of painting techniques and control of colors have reached perfection. With his acute artistic sense and his mature techniques, he is an artist of significant influence. Whatever he sets his eyes on and whatever he longs for inside his heart, he can represent them competently and precisely with his painting brush on canvas. Almost 80 now, he is not showing any intention of retirement today. He still spends most of his time working all alone in his studio turned from an unused flour plant, further sharpening his already splendid command of painting techniques and fueling his ever-lasting desire for artistic creation. He entitled this exhibition "Magical Light and Shadow in Nature", which also seems to provide the most precise definition of his life. With his heart and soul fully dedicated to Taiwan and art, Lin's life casts magical light and shadow on the land and in the history of Taiwan.

— 2018.9.4 in San Francisco, California





林惺嶽：大自然奇幻的光影

曾媚珍 / 策展人、高雄市立美術館副研究員

這段時間，閱讀著有關林惺嶽老師的著作和作品，乍然，一個操刀舞劍的俠客影像跳進我的腦海裡，其目光灼灼、直線逼近，擋我路者、兩側翻踢……。回望來時路，俠客孤風凜凜，環顧四方，最後定神在鄉土大地，凝視著大自然奇幻的光影變化。

有關孤獨

林惺嶽 1939 年出生在台中，父親林坤明先生若非早逝，也會成為台灣美術史上重要的雕塑家，林惺嶽也不會成為命運多舛的遺腹子，跟著母親忍受著舊時代下對寡居女性的欺凌與壓抑。又，二次大戰期間，家人為躲避空襲轟炸避居台中山區，母親卻不幸在此感染惡性瘡疾於 1944 年病逝，五歲的林惺嶽頓失依靠，成為四處游移的孤兒，在寄宿親友與孤兒院之間幾度流離。小小年紀失怙，必須寄人籬下，難免造成林惺嶽孤寂易感的個性，有關孤獨，林惺嶽老師說出他人人生面對孤獨的三個境界：被迫孤獨，勇於孤獨，享受孤獨！¹

因為孤獨，才能靜靜地享有大自然奇幻的光影，因為孤獨，開拓自我空間成為林惺嶽老師日後必需的心理救贖！中國古典文學中行俠仗義的情節是林惺嶽老師現實生活中的渴望，日後唐吉珂德式的理想追尋，是林老師形構自己未來藍圖的動力，知其不可而為之，看似傻勁，卻是突破巢臼的唯一方法，也因此，造就了日後林惺嶽老師堅毅不拔的個性及不平凡的精采人生。

1957 年，林惺嶽時年 18，受楊啟東先生的啟蒙，開始風景寫生，1961 年進入國立臺灣師範大學美術系接受完整的學院訓練，1975-78 年間赴西班牙遊學，遊學期間，一向胸懷遠大志向的林惺嶽，為促成中華民國與西班牙的美術交流展覽，不幸也有幸的遇到了 1978 年的韓航空難事件，在當時台灣險惡的國際情勢下，陰錯陽差地林老師頓時成為如反共義士般的新聞公眾人物，在媒體簇擁與社會關懷下，他順利的完成了「西班牙二十世紀名家畫展」，一百多幅名家原作順利在藝術家雜誌社及國泰美術館合作主辦下公開展出。

這是身為一個藝術家人生的意外篇章，然而，回歸創作才是林惺嶽老師為自己立下的終身目標。

大地的屏風

回看林惺嶽老師的創作風格，除了在師範大學美術系的紮實基礎訓練外，1970 年代初期的超寫實手法仍維持一定程度的詩性表現，大多寄寓於山水之間，遊歷西班牙後，受西方建築、古蹟、祭典的影響，切割畫面的枯木枝椏，轉為神殿中的高聳圓柱，場域空間的營造更具儀式性，莊嚴沉穩充滿神聖的古典氣質，畫面中的夢幻山水超越現實，隱藏了林惺嶽老師當時的心情，此期間，保持不變的是隨伺在側色彩神祕的月亮及氣氛詭譎的背景層次。1982 年林惺嶽老師任教於國立藝術學院（台北藝術大學），一向冷峻的畫面，開始出現溫暖的色調，取景的來源也靠向台灣自然風土，透過親身走訪台灣高山峻嶺、河流溪谷，體驗湍急冷冽的溪

流溫度，他將所見所感的景象帶入繪畫，以他獨特的編導式構圖，建構他心中對台灣桃花源的想像，開創了如魔幻般的創作風格，展現豐沛的原生力量。此期間，雖偶有早期超現實風格的畫作出現，但也只是對過往的自己一點小小的緬懷，如 2009 年起接受企業家委託創作，2011 年完成的巨幅作品〈大地的屏風〉，林老師以其人生歷練及智慧，融合了歷年來新舊創作筆法，完成了這幅寓意頗深、境界高遠的作品。彭宇薰老師如此分析：

在這幅以橘色為基底、呈現溫暖氣息的巨作中，林惺嶽以「牛」的強壯耐勞作為企業精神的象徵，又把牛頭上的角變成老鷹的翅膀，以喻高瞻遠矚之視見，下方的小牛則有「傳承」之含意；除此之外，他以老神木為前景，一方面象徵生命的力度與厚度，另一方面也以神木帶出時空的聯想，即萬物生生不息的永續價值²。

一條清水溪的故事

1984 年，走入婚姻的林惺嶽老師，精神上，從此著實定根於台灣這塊土地上，觀看台灣社會的方式少了灼灼近逼的批判眼神，多了溫煦寬宏的柔和目光。1985 年在仍有山禁海禁的台灣，林惺嶽老師因機緣登上玉山頂峰，氣象萬千雄偉自然的山林景觀，開啟了林老師觀看台灣山水的另類視野。在地理踏查溯溪的創作計畫中，林老師體認了水落石出後，星羅棋布在沙床上的石頭，以其質地、大小、各自安穩的座落在溪床上，體現宇宙生命自然運轉的道理，這些從不同方位觀察的大小溪石，散發著奇特的色彩，以其詭異的神秘美感吸引著藝術家進入創作之境。

這次展出長達約 18 米大尺幅的作品〈一條清水溪的故事〉，是林老師重新編寫〈國寶魚巡禮〉與〈閃爍奇光異彩的溪石〉等作品的嶄新力作，彙編了林老師長期佈局的台灣溪流與山石全集。這條源於中央山脈能高南山與知亞干山的清水溪，沿途有曲流、深潭、飛瀑等多樣的峽谷地形，因為是大理石組成的河床，清水溪溪水翠綠透明，渾然天成的岩石及自然景觀成為林老師這次創作的主要基調。

歷經三、四十年的探秘，林惺嶽老師對擷取台灣大自然奇幻光影的魔幻變化，情感越陷越深，在〈一條清水溪的故事〉中收斂起萬馬奔騰的氣勢，退縮咄咄逼人的鬼斧神工，以細筆慢慢鐫刻他所迷戀的台灣風土。林惺嶽老師在 1974 年出版的《神秘的探索》裡記錄下了他的創作理念，也預言了四十幾年後林老師〈一條清水溪的故事〉的人生境界：

我生平所體驗到的最美的境界是寧靜，那代表一種過濾而澄清之智慧的展現。……此種安祥絕非死寂，而是含蘊著無限的生機與希望，當我們對它做移情的探望時，會領受到一種潛在脈搏的躍動，擴散在萬象中而呈現同一的節奏，……這種與大自然同在的醉意，仍是美感創作所能達到的最高境界之一。³

林惺嶽：大自然奇幻的光影

撰寫《逆境激流：林惺嶽傳》的彭宇薰教授以其對林老師近身的採訪觀察，生動的描述了林老師在酷熱的南港廠房搭著自走車與巨大畫布對決的情景：

南港路的車水馬龍是為背景音，……，更多時候參雜著四面八方來的轟隆打樁聲、尖銳金屬切割聲，……。在這磨刀霍霍、生機勃勃的氛圍裡，尤其在夏天眾聲分貝特高的交響中，林惺嶽獨自在高處，一筆一筆地落下思考後的結晶，以一種確切的身體韻律在畫布上鋪陳整體情致，定定的超然於塵囂俗世之外。⁴

〈一條清水溪的故事〉也是在這樣的環境及心境下完成的！2018年8月10日林惺嶽老師來電，其語氣難掩興奮的說：我完成了！我一時反應不過來，電話兩頭各自沉默了一會兒…，總是慣於掌控全局的林老師幽幽的說：我這條命差點沒了！是的，林老師是賭上了生命要完成這次在高美館的大展，我無法對著宛如巨人的林老師說出慰勉的話，因為巨人不需要！我只能默默為老師高興，也為之心疼！這段期間，我目睹林老師為完成展出作品所做的努力與堅持，在心理上及生理上都是超越他此時的身體狀況所能負荷的，如今他說他「完成了」，我有一種如釋重負的感覺，希望林老師接下來能放下身心的焦慮與負荷，在他的心靈秘境所想像的家〈受大地祝福的山〉裡，容許自己享受展覽歡愉的片刻時光。

抱貓的歐瑪

微顫的手已不適合再描繪需細寫的人物畫作，但林老師仍執意完成〈抱貓的歐瑪〉，表達一種對勇敢女性的禮讚與推崇，畫面中的「歐瑪」雙手環抱著在家園四周自由遊走的野貓，儘管庭院裡貓群們來來去去，數量時多時少，不管是被族人丟包或撿拾自路邊的野貓，在「歐瑪」的心中牠們都是需要被關愛的寶貴生命。林老師的〈抱貓的歐瑪〉以泰雅族藝術家尤瑪為原型，壯碩的中年女性的身形，聳立在畫面的正中央，裙襬與山中花草融為一體，宛如大地之母從土地升起，尤瑪眼神既堅定又慈悲。林老師一次機緣於象鼻部落結識尤瑪·達陸，得知尤瑪在推動泰雅族織品復振運動過程中，曾遭受部落族人攻擊、謾罵甚至驅逐，仍不退縮的毅力精神而深受感動，在這裡尤瑪是一個勇敢的女性理想意象，身後背景的層層山巒，映射紫光瑞氣，充滿人性不畏艱難、勇往向前的神聖光輝。

林惺嶽老師毫不避諱地表達他對女性堅韌溫暖特質的孺慕之情，並隱含了其美學觀點與人性價值的判準，對於女人，他如是說：

人，特別是女人的美，是全身的，是整體的。…，除了外型之外，還要顯抽象之美—風度、舉止與氣質。⁵

向余光中致敬

在困厄人生逆流而上的林惺嶽老師，以其藝術創作、史論書寫馳騁台灣藝壇，幾經轉折的繪畫風格，最後以一幅幅如史詩般恢弘澎湃的創作，呈現對土地的情感。罹癌術後身體羸弱的林惺嶽老師，以鋼鐵般的毅力持續創作，他擎著因帕金森症而顫動的手堅定的說著：畫家是做到生命終結，筆從手上掉下來才結束…。⁶

籌展期間，適逢詩人余光中老師 90 高齡逝於高雄，與余光中老師私交甚篤的林惺嶽老師表示要將這個展覽獻給他心裡的前輩知己余光中，在他看來余光中老師堪稱為一代詩宗。一位詩人、一位藝術家，同時著作（藝術、史學、文學）等身，一起經歷過戰後台灣的社會變遷、民主歷程及政黨輪替，余光中的長江水、海棠紅、雪花白、臘梅香是遠方的鄉愁，林惺嶽的濁水溪、棧仔紅、木瓜黃、田野綠是台灣獨特的鄉音。兩人擁有不同的身分背景，不同的政治理念，各自在文學、藝術裡引發論戰，以不同的鄉音品味相同的鄉愁，歌頌台灣這塊土地，在文學藝術裡惺惺相惜。林惺嶽老師及余光中老師是經過戰亂洗禮的藝術家及文學家，他們以個人的才情，譯寫生命的轉折及逆境風華，惟觀中展現他們對家國社會的深情大愛。

註釋

1. 國立台灣美術館，《林惺嶽：台灣資深藝術家影音記錄片》，2017。
2. 彭宇薰，《逆境激流：林惺嶽傳》，台北，典藏藝術家庭，2012，頁 361-362。
3. 林惺嶽，《神秘的探索》，台北：書評書目，1975。
4. 彭宇薰，《逆境激流：林惺嶽傳》，台北，典藏藝術家庭，2012，頁 362。
5. 林惺嶽，〈暴露就是美〉，《風尚》36 期，1989，頁 16。
6. 國立台灣美術館，《林惺嶽：台灣資深藝術家影音記錄片》，2017。

Lin Hsin-yueh: Magical Light and Shadow in Nature

Tseng Mei-chen

Associate Researcher, KMFA

During the period of intensive studying about Lin Hsing-hueh's life and art as part of the preparation for the exhibition, the image of Lin as a sword-wielding Chinese warrior flashed in my head from time to time. His eyes were piercing and looking straight ahead. His legs were ready to kick aside anyone getting in his way.... Standing alone in the wind and looking back at the path he had treaded on, he slowly surveyed the surroundings and finally fixed his eyes on his homeland in Taiwan, gazing at the magical light and shadow in nature on this island.

About Loneliness

Lin was born in Taichung in 1939. His father, Lin Kun-ming, would have become an important sculptor in the art history of Taiwan if he had not passed away in the prime of his life, leaving his wife and unborn son vulnerable to the bias and even bullying against a widowed woman and a single-parent child in traditional Taiwanese society. During WWII, Lin and his mother had to move to the mountainous area of Taichung to hide from the air-raid bombing. Unfortunately, his mother contracted malaria there and died in 1944. Orphaned at the age of five, Lin was shuffled between relatives and orphanages. Those days of being a young orphan living under other people's roof had inevitably contributed to Lin's haunting sense of loneliness. He once commented that there were three stages of loneliness in his life: forced loneliness, courageously accepted loneliness, and gladly enjoyed loneliness!

Because of loneliness, he was able to quietly take in the magical light and shadow in nature without anyone else on his side. Because of loneliness, he explored his inner space and found the self-redemption that he relied on in later years. He found momentum for his own future from his aspiration for the swordsman chivalry in Chinese literature classics and from his Quixotic pursuit of idealism. Even though knowing his ideals are unattainable and his pursuit might just be a wild-goose chase, he still went ahead for it was the only way to break the mold of the past. This is also the reason that has made Lin's life so extraordinary and exciting.

In 1957, when Lin was 18, he was inspired by Yang Chi-dong and started to paint natural landscape. In 1961, he entered the Department of Fine Arts, National Taiwan Normal University, and received comprehensive academic training. From 1975 to 1978, he went to Spain for further studying in arts. During these years abroad, Lin had the ambition of promoting exchanges of arts and cultures of Taiwan and Spain through exhibitions. Because of the Korean Air Lines incident in 1978, he suddenly became like an anti-communist hero defecting from mainland China and received extensive media exposure. Amidst the overwhelming attention from the media and society, he successfully completed *The Exhibition of Paintings by Famous Spanish Painters in the 20th Century*, displaying to the public in Taiwan over 100 paintings by renowned Spanish artists under the cooperation between Artist Magazine and Cathay Art Museum as joint organizers.

The sudden star-like fame was only an unexpected chapter in Lin's life. His life-long goal as an artist is to return and stay committed to his artistic creation.

Screen of the Lands

A review of Lin's painting styles reveals his solid training back in the university and his poetic expression of surrealism through landscape paintings in the early 1970s. After his stay in Spain, his paintings started to reflect the influence of Western architectures and temples on him with the scared trees that used to occupy and divide the composition of his

Lin Hsin-yueh: Magical Light and Shadow in Nature

paintings replaced by towering columns of temples that added a sense of ceremonial solemnness on canvas. The only thing that remained unchanged is the eerie and mystic atmosphere with a mysterious moon looming in the background. In 1982, Lin began his teaching at the National Institute of the Arts (now Taipei National University of the Arts) and warm colors started to emerge in his paintings originally dominated by cold colors. In addition, the scenery depicted in his paintings also started to come from Taiwan's natural landscape. He visited many high mountains and river valleys in Taiwan to personally experience the brisk mountain air and cool stream water. He brought what he had seen and perceived into his paintings and constructed his imagination about a utopia in Taiwan through his unique filmmaking-like composition, marking the beginning of his style of magical realism and further unleashing his robust imagination. During this period of time, there were sporadic paintings of his early surrealistic style; however, they were just small reminiscences of the past. For example, in 2009, Lin started to take painting commissions from businesses. One of his commissioned works is a Size 3000 painting completed in 2011, *Screen of the Lands*. Rich in profound connotations, this work is a condensation of Lin's life wisdom and his old and new painting techniques over the past years. As described by PengYu-hsung in her analysis of this painting:

In this warm and large-scale painting with orange as the base color, the ox, an animal of robust strength and great endurance, is used by Lin to symbolize the corporate spirit. The eagle wings in the place of ox horns signify far-reaching vision while the calf underneath is a symbol of "inheritance". In addition, the old sacred tree in the foreground symbolizes the strength and depth of life on the one hand and suggests the eternal values in the ever-revolving circle of life on the other.¹

The Story of Qingshui River

In 1984, Lin got married, setting his roots deeper into the land of Taiwan. His way of looking at the society on this land became less critical and more gentle and forgiving. In 1985, even though there were still bans on civilians' traveling to restricted mountain and seashore areas, Lin had the opportunity to reach the top of Mt. Yushan and take in the magnificent view of natural landscape over there. This experience inspired Lin to look at Taiwan's landscape from a different perspective. In his trips going upstream along major rivers in Taiwan to find inspirations for his paintings, Lin discovered the wisdom about how life and nature operate in the universe from each of the riverbed rocks exposed after the water level dropped. Sitting quietly here and there on the riverbed, these rocks of different textures and sizes sparkled with magical colors when Lin observed them from different angles. They allured the artist with their mysterious beauty into the world of artistic creation.

The large-scale painting of 18 meters in length, *The Story of Qingshui River*, is Lin's latest masterpiece based on the reinterpretation of his previous works such as *Formosan Landlocked Salmon* and *Sparkling Creek Stones*. It is an epitome of Lin's paintings of rivers and mountain rocks in Taiwan over the past long years. Originating from the Mt. South Nenggao and Mt. Zhiya, this river runs through a wide variety of geographical features such as meander curves, deep ponds, and plunging waterfalls. Because its riverbed is mainly composed of marble rocks, the water in it looks translucent and emerald green. The natural rocks and landscape of this river are the major focus of this latest painting by Lin.

After nearly four decades of traveling to many secret scenic places in Taiwan, Lin has fallen deeper in love with the magical light and shadow in Taiwan's nature. In *The Story of Qingshui River*, Lin refrains from the usual awe-inspiring presence and from the realistic depiction of what meets the eye typical of his paintings. Instead, he chooses to depict the land of Taiwan, to which he is deeply attached, slowly and lovingly with his painting brush. In his *Exploration of Mystery* published 1974,

Lin Hsin-yueh: Magical Light and Shadow in Nature

Lin wrote down the following passage describing his creative concept, which serves as a prediction of his state of mind and life when he completes the painting, *The Story of Qingshui River*, forty years later:

The most beautiful state I have ever experienced in my life is tranquility, in which purified and clear wisdom reveals itself.... This kind of tranquility is definitely not dead silence but contains unlimited liveliness and hopes. When we have an empathetic look at it, we will feel a kind of latent pulse jumping in the same rhythm among everything in the universe.... This intoxicating experience of being as one with nature is one of the highest states of artistic creation.²

Based on her close observation and interview with Lin, Professor Peng Yu-hsun gave a vivid description in her *Adversity in Rapids: A Biography of Lin Hsin-yueh* of the duel between Lin and a giant canvas in his scorching studio in Nangang:

The background noise mainly comes from the traffic on Nangang Road... frequently mixed with the thunderous sounds of pile driving and the piercing sounds of metal cutting.... In such a cacophony of high-decibel noises during summer time, Lin puts down on canvas one brush stroke after another what he has thought in mind. He moves freely in front of the canvas in a determined rhythm and transcends all the mundane hustle and bustle around him.³

It must be in the same environment and state of mind that *The Story of Qingshui River* was completed! On August 10th 2018, I received a phone call from Lin. Unable to hide his excitement, he said on the other end of the line, "It is completed!" Caught by surprise, I was unable to utter a word in response; therefore, there was a moment of silence.... Then, as a person used to taking charge, Lin said softly, "I almost lost my life for it!" Indeed, he was determined to make this exhibition at KMFA possible even if it would cost his life. I could not and did not say anything on the phone to comfort him for such a giant in the world of art like him would not need any comforting word. All I could do was to feel happy for him for his completion of such a large painting. However, I also felt sorry for him for all the physical and psychological sufferings he had to endure beyond what his physical conditions could afford just in order to complete this work. When I heard him say "It is completed!", I felt there was a heavy weight off my mind. I hope that, after this painting, Lin will let go what has been troubling him both physically and mentally and allow himself to enjoy some joyous time in the exhibition, in the secret place that he calls home in his inner world as depicted in his *Mountains Blessed by Nature*.

Cat-holding Oma

Even though Lin's trembling hands are not long suitable for portrait paintings that require detailed depiction, he still insists on completing the work, *Cat-holding Oma*, to convey his homage and reverence to all brave women. The Oma in the painting is holding a wild cat that roams freely around her place. Her garden is frequently occupied by herds of cats from time to time. Whether they are cats deserted by her tribespeople or wild cats picked from roadside, they are all precious lives that need to be loved in the eyes of Oma. The prototype figure for Lin's *Cat-holding Oma* is Yuma Taru, a female artist from the Taiya tribe. Her stocky figure as a mid-aged woman is placed right at the center of the painting with her skirt seemingly merged with the flowers and plants in the mountain. She looks like Mother of Earth rising from within the land and looking at the world with her firm and kind eyes. Lin met Yuma by coincidence in the tribal village of Shanbi and knew she had been criticized, called names, and even banished by her tribespeople for her movement to revive the traditional textile weaving craftsmanship of the Atayal tribe but she never gave up. Lin was deeply touched by her perseverance. In this painting, Yuma

Lin Hsin-yueh: Magical Light and Shadow in Nature

is portrayed as the ideal image of a brave woman standing in front of mountains bathed in purplish light, which symbolizes the glory of human nature in continuing to move forward with no fear of hardships ahead.

Lin is never shy from expressing his admiration for the tenacious and warm characteristics of females. His celebration of female beauty also implicitly contains his aesthetic viewpoints and his value judgements about human nature. He once commented on women:

The beauty of humans, particularly those of women, is about the whole body. It is holistic.... In addition to the physical appearance, the intangible beauty of women must also be accentuated—their demeanors, behaviors, and temperaments.⁴

In Honor of Yu Guang-zhong

Overcoming one adversity after another in life, Lin has established himself as an influential artist in Taiwan with his paintings and publications. Throughout his transitions of painting styles, he has never ceased the expression of his love for the land in Taiwan with one epically breathtaking work after another. After his cancer and surgery, Lin continues his artistic creation with his ironclad will despite his weakening health. He once said determinedly with his hands shaking because of Parkinson's disease: "The life of a painter does not end until the brush drops from his hand...."⁵

During the preparation for the exhibition, Yu Guang-zhong, a renowned poet and scholar in Taiwan, passed away in Kaohsiung at the age of 90. As a close friend of Yu's, Lin indicated with deep sorrow for his old friend's passing that he would dedicate this exhibition to Yu. Respectively as a poet and an artist, they were both productive in different fields (art, history, and literature), and witnessed and reflected the social transitions, democratic progress, and changes of ruling parties in Taiwan since WWII in their artistic and literary works with the Yangtze River water, red begonia, white snowflake, and fragrant plum blossom in Yu's poetry representing his nostalgia about his hometown in mainland China and the Jhoushuei River, red mango, yellow papaya, and verdant field in Lin's paintings depicting the unique beauty of Taiwan's landscape. Different in their backgrounds and political beliefs, they both inspired discussions respectively in literature and art. They recognized and appreciated each other in their expression through either literature or art of the same level of attachment to the lands they held very dear to them. They both experienced the turmoil of war, went through the ups and downs in life, and expressed their deep attachment and great love to the land, society, and country through what they were talented at the most.

註釋

1. Peng Yu-hsun, *Adversity in Rapids: A Biography of Lin Hsin-yueh*, Art and Collection Group, 2012, pp.361-362.
2. Lin Hsin-yueh, *Exploration of Mystery*, Taipei: Book Review and Booklist, 1975.
3. Peng Yu-hsun, *Adversity in Rapids: A Biography of Lin Hsin-yueh*, Art and Collection Group, 2012, p. 362.
4. Lin Hsin-yueh, "Exposure as a Kind of Beauty", *Trend Magazine*, Volume 36, 1989, p.16.
5. National Taiwan Museum of Fine Arts, *Lin Hsin-yueh: Video Documentary, Senior Artists in Taiwan*, 2017.