

窗花 — 林明弘個展

展期 | 2025.08.23-10.24

開幕 | 2025.08.23 (六) 4:30 p.m.

地點 | TKG+ (台北市內湖區瑞光路 548 巷 15 號 B1)



光線穩定，牆面平整，無窗，卻處處是「窗」。

今年盛夏將盡之際，TKG+將推出藝術家林明弘個展——「窗花」。延續其一貫對空間與文化符號的敏銳觀察，轉化自傳統建築中極具象徵意涵的窗飾元素，展開一系列全新創作。窗花，悄然安於舊屋深處，於縱橫交錯的紋理間，輕輕刻出內與外的分界，藏著人對居所的細心構想。然而林明弘既不造窗，也不刻窗；他取其形，借其意，以當代藝術的語彙，重構一段關於空間與想像的旅程。

本次展覽，林明弘以「牆」作為持續探索及實驗的展覽形式，打破特定空間及環境的條件，透過牆板及牆間的相互滲透關係，模糊了結構與表面之間的界線。當牆面的內部結構滲出，如同被鑿開的洞口，也模糊了主體的邊界。此次他延伸對「窗」這一建築語彙的思考，使牆面成為觀看與遮蔽的辯證場所。「窗花」則作為感知的中介，當視線不再直抵對象，而是在身體與空間之間生成可見性，觀看因此成為一種具身的經驗。

自文藝復興透視法興起以來，繪畫被視作通往另一個世界的窗口；中古荷蘭文「raem」既指窗戶，也可指一塊繡著畫布的框架。窗，不僅承載建築功能，更是觀看、繪畫與文化語言之間深層關係的象徵。然而林明弘創作的「窗花」，並不具備建築上真正的穿透功能，它模仿了窗的語彙，卻刻意保留牆的真實性，使觀看被阻斷於表面，也因此被拉回對觀看自身的意識。這些圖案既非透明的視覺開口，也不僅是裝飾性的平面，它們構成一種結構的痕跡——如同符號般懸置於牆與牆之間，牽引著視線，也延遲觀看的完成。

展覽特別納入了日治時期攝影師林草的作品，為空間帶來另一種介入角度。雖非霧峰林家成員，林草長期生活於此，他的影像對空間與人的理解並非旁觀，而是經年累月的熟悉與自然流露。若說林明弘所創作的窗花刻意保留了牆的實體感，讓觀看停留在表面，那麼林草的鏡頭便是一扇扇映出沉靜目光的窗，他並不急於穿透現實，而是耐心的凝視，捕捉生活中沉澱的痕跡。他們之間構築了一種微妙的對話，提供觀者一種從「外部凝視內部」的觀看方式，也拓展了展覽在時間與記憶層次上的延伸。

「窗花」作為語彙，本身即蘊含一種雙關的幽默——既非真花，卻被喚作「花」；而語言中的「花」又經常出現在裝飾、美感與繁盛的語境中，指向一種對於「美」的想像與寄託。林明弘早先以台灣花布圖樣進行創作，將那些源自民間生活、象徵吉祥與祝福的繁複圖案，重新繪製於牆面之上。但他並不試圖還原傳統，而是將裝飾性圖像從織物延伸到建築表面，這些文化視覺語彙的再編與轉譯，使牆面不再只是載體，而是成為圖像與空間之間的積極對話。

若說彩繪指向一種外在的美感實踐，是對世界的潤飾與祝福，那麼繪畫則更近於一種向內的凝視，是對形式、秩序與觀看方式的追問。彩繪多半依附於建築或器物之上，其語彙與空間、使用功能密不可分；而繪畫則習於在畫布上展開，一方是附著的實體空間，一方是自足的視覺場域。林明弘筆下的花紋，與其說是遊走於彩繪與繪畫之間，不如說是透過創作來辯證這兩種實踐的界線。他既挪用彩繪所倚賴的裝飾性語彙，也反思繪畫背後的觀看制度與形式框架，使圖像成為一個持續變動的感知場域。

於此，「窗」在這裡更像是一種符號性的提示：關於內與外。可見與不可見的邊界不再穩定，空間的界線也因此被重新思考。觀者的視線在展場之中來回移動，無法直接一覽全局，必須繞經這些複層的結構與表面，才能逐步生成對空間的感知。這樣的觀展過程，不再只是單向的凝視，而是一場與圖像、牆體、身體之間的動態交涉；而作品與作品之間也彼此呼應、牽引著，構成一種非線性的時間與敘事。觀者穿梭於展場間，與空間共同生成經驗，

使得「窗花」不僅是對建築語彙的轉譯，更是對於時間、記憶或存在的回應。於靜默之中，構築出一場未完的交談。

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Michael Lin: Raem

Dates | 08.23-10.24.2025

Reception | 08.23.2025 (Sat.) 4:30 p.m.

Venue | TKG+ (B1, No.15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei, Taiwan)



TKG+ is pleased to announce its first collaboration with Michael Lin in a solo exhibition. In “Raem,” Lin explores the interplay between perception, space, memory, and presence through a new body of work. Central to the exhibition is a freestanding structure—a “booth,” whose walls function as both material and conceptual elements rather than mere backdrop. By treating these walls as permeable, Lin reveals and conceals their internal construction interchangeably, thus inviting reconsideration of vision’s limits and mediation. Expanding on this inquiry, Lin incorporates painted motifs derived from lattice windows found in traditional Taiwanese architecture. These paintings act as visual interfaces, guiding the gaze and foregrounding the act of looking.

The exhibition title, “Raem,” is a Middle Dutch word from the 13th century meaning both “window” and “a frame with canvas stretched across it,” suggesting a link between architecture and painting. Since the invention of perspective in the Renaissance, paintings have often been regarded as windows to another world. Meanwhile, the Chinese title, “窗花” (chuāng huā), refers to ornamental lattice window but literally translates to “window flower.” It introduces a layer of playful ambiguity, as these lattice windows are neither functional windows nor literal flowers. While they serve to divide private and public spaces—often obstructing the view for both sides—they may carry cultural associations with blessings and prosperity or even take on a pictorial quality. Lin, known

for adapting patterns drawn from everyday life, transposes these vernacular motifs onto canvas. In doing so, he repositions traditional visual symbols within a contemporary artistic vocabulary, opening a dialogue between interaction and space.

Included in this exhibition are photographs by Lin Tsao, whose work offers a parallel consideration of vision and spatial intimacy. Although not a member of Lin's family, Lin Tsao lived for many years in the family's residence in Wufeng, Taichung, during the Japanese colonial period. His still lifes of flowers, selected for this exhibition, emerge from long-term observation, reflecting a tender familiarity with the site and its inhabitants. His lens becomes a portal through which the Lin family's life in those times are inconspicuously revealed. Suggesting looking in from the outside—mirroring us as viewers—the photographs offer a contemplative counterpoint to Michael Lin's construction.

Throughout "Raem," Michael Lin dissolves the line between mural painting (*caihui*), which is integrated into architecture, and portable painting (*huihua*), which exists independently. His works consistently oscillate between these modes: site-specific and inseparable from their architectural contexts, they render space integral to both the work and its reception. Within this framework, windows and walls are conceptual prompts. Floral imagery recurs, meanings intersect, and boundaries are continually renegotiated. As viewers move through thresholds—between interior and exterior, seeing and being seen—perception becomes fluid, enticing an encounter with space, memory, and presence, an experience ever unfolding.

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