

Lin Jui-Chen and an Incomplete Journey in Seeking Lin Jui-Chen

Curator : Chen Kuang-Yi

PhD in History of Contemporary Art, Université Paris X-Nanterre

Professor of Department of Fine Arts and Dean of College of Fine Arts, NTUA

Lin Jui-Chen was born to a fishing family in Nanfangao, Yilan County in 1951. Life in the fishing village was rather difficult. According to his younger brother Lin Jui-Fa's account, the family's fishing boat was short on crew members, and therefore the children had to get up at two or three in the morning to help load ice. In junior high, the children had to set out to sea on the boat every summer and winter vacation. Lin Jui-Chen was the eldest son, with an older sister and two younger brothers. He went to Nan An Elementary School, followed by Suao Junior High School and the Senior High department at Luodong High School. During childhood, as he exhibited innate artistic talents, his parents allowed him to develop his potential and had high expectations of him. "Because it felt like he was the kind that would bring honor to the family."¹ At Luodong High School, he was classmates with Yang Cheng-Chung and Liao Tsan-Cheng. At the time, because of Wang Pan-Yuan, art flourished at Luodong High School², with at least one student being accepted into National Taiwan Normal University or National Taiwan Academy of Arts each year. In 1968, however, as the junior high and senior high departments were separated at Luodong High School, their art teacher Wang Pan-Youn was assigned to the junior high department. Moving on to their third year of senior high, the three lost the art teacher's instruction and could only practice on their own. They often worked together to prepare for technical exams. Yang Cheng-Chung was admitted to the Sculpture Department of National Taiwan Academy of Arts the year he graduated from junior high. Lin Jui-Chen retook the entrance exam the following year and entered the Sculpture Department of National Taiwan Academy of Arts. After the mandatory military service, Liao Tsan-Cheng entered the Western painting program at the Fine Arts Department of National Taiwan Academy of Arts. In fact, Lin had demonstrated

his extraordinary talent in painting during his years at Luodong High School. As the comic book industry was experiencing a golden age, he was able to supplement his tuition by creating and submitting comics. He used the pen name "Lu Hong," (or according to his eldest sister, "Lin Yu-Chen"), which may have been inspired by Chen Hai-Hong (1918-1996), creator of *The Youthful Swordsman*, a popular comic book series at the time. Lin can be considered a contemporary of You Lung-Hui (1946-), whose comics were distributed by a comic book publisher, though all copies of his work have unfortunately been lost. As Yang Cheng-Chung recalls, Lin created many wuxia comics in private. Regarding his comics, he was an excellent writer, and his art style was bold and rugged. However, to pursue formal academic education, he had to quit his comics. Lin's earliest pursuit in art, in addition to instruction by Wang Pan-Youn, was also inspired by Lieutenant Colonel Guo Yu-Zhen of the Combined Logistics Command in the discipline of traditional Chinese painting. Lieutenant Colonel Guo specialized in bird and flower painting, yet Lin was more interested in figure painting. Thus, he practices woman figure painting in Guo's dorm room. During that period, when resources for art education was relatively scarce, aside from teachers, a student could only reference art textbooks or the precious art albums from Kodansha Ltd., imported from Japan, and learn through trial and error.

Lin entered the Sculpture Department of National Taiwan Academy of Arts (henceforth the NTAA), in the same class with Taiwan's master sculptors of today, including Wang Hsiu-Chi, Lee Loung-Chen, and Lai Chi-Man, instructed by Wu Shu-Ren and Chen Hui-Kun in sketching, Chiu Yunn in form design, Huang Guei-Li in wood sculpture, Liu Ying-Hung in rock sculpture, and Liu Yu in anatomy. Lin was most interested

1. Based on an interview between the author and Lin Jui-Fa's, younger brother of Lin Jui-Chen, conducted on March 8, 2021.

2. Wang Pan-Youn (1909-2017) was hired by Luodong High School as an art teacher in 1952 and had lived in Yilan since, continuing to create art and becoming a prominent painter in Taiwan.

and excelled at form design, seemingly performing less remarkably in the other subjects. His classmates' impression of him was that he was mostly a taciturn, somewhat mysterious recluse. Lai Chi-Man and Wang Hsiu-Chi both stressed that he was almost never seen at class events, from hikes, social mixers, to sporting events. His interactions with his classmates at the time were not as close as those with Yang Cheng-Chung from high school, who was a year his senior. His sense of mystery, on the other hand, came from his preference to isolate himself while creating art. It is said that Lin never showed anyone any of his works that were incomplete or had not been publicly exhibited. All this being said, he was in no way a cold, antisocial person. According to Zheng Duo-Keng, three years Lin's junior, when junior schoolmates went to him with questions, he would offer instructions in a very friendly and patient manner. Being too low in weight for mandatory military service, Lin did not leave school immediately after graduation but continued renting a room near the school and creating art. Meanwhile, he studied foreign languages in order to study abroad. Therefore, when Zheng Duo-Keng was in his first year of senior high, Lin still frequented the campus. At the time, it was harder to learn casting and cast-making skills in class. Despite school teachers' prohibition, the acquisition of these skills and the completion of works relied on the help of senior students. Lin even took the initiative in examining the works of junior students, in whose minds Lin was a hard-working, kind, and "very talented senior schoolmate."³

For his sense of honor and challenging himself in sculpture on the one hand and for winning prizes to fund his studies abroad on the other, Lin frequently entered competitions. Of the four major sculpture exhibitions - "Tai-Yang Art Exhibition", "Taipei Fine Arts Exhibition", "National Art Exhibition of the Republic of China", and "Taiwan Provincial Fine Arts Exhibition" - Lin missed none of them and put himself on the map. In 1972, while still in school, he entered the 35th "Tai-Yang Art Exhibition" with *A Midsummer Night's Dream* and received an Honorable Mention in sculpture; with *Hawaii*, he made official selection in the sculpture category at the 26th "Taiwan Provincial Fine Arts Exhibition". In 1973, he graduated top of his class from the Sculpture Department of NTAA and won second place in the sculpture category at the 27th "Taiwan Provincial Fine Arts Exhibition" with *Sleeping Lion* while his *Asian Sky* won first place in the sculpture category at the 5th "Taipei Fine Arts Exhibition". In 1974, he won first place in the sculpture category at the 28th "Taiwan Provincial Fine Arts Exhibition" with *Light of Dawn*; in the sculpture category at the 7th "National Art Exhibition of

the Republic of China", he won first place with *Group Portrait of Life 3: Before Dawn*.

During this period, Lin lived with schoolmate Huang Chia-Heng, one year his junior. All of these works were created in the small apartment the two rented together. Zheng Duo-Keng recalled a time when a work was produced and cast in the cramped room, and the finished sculpture was too large to move from the room. They ended up having to cut the sculpture into pieces. Huang Chia-Heng was awed by Lin's exceeding talent and vibrant creativity while thinking himself beneath him, so much so that he was willing to serve as Lin's model and assistant for no compensation, at the same time sacrificing his own artistic career and work opportunities to facilitate Lin's accomplishments. From life-size sculptures to complex group sculptures, the pair completed a variety of works and thus developed a strong bond and camaraderie. To save money for materials, the two even starved themselves together. At the time, their school began to use fiber-reinforced plastic (FRP). Hsieh Tong-Liang, two years Lin's senior, was first sculptor to cast sculptures using FRP. In those days, a bucket of FRP cost \$NT2000 a bucket. The largest-scale group sculptures would take at least five buckets to complete. Thus, the cast works were all very thin, indirectly resulting in preservation issues. The fact that his figure sculptures comprised mostly of male figures was also because he could not afford the fees for female models. Therefore, in addition to his roommate Huang Chia-Heng, junior schoolmates Gao Jen-Yi and Wu De-Chun seem to have served as his models.

Lin's works from this period, though from a young sculptor in his early twenties, exhibited advanced maturity and accomplishment and showed vast improvements in a short period of two to three years. His *Hawaii* (1972) is a relatively conservative female bust, while *A Midsummer Night's Dream* is a sitting female figure with her head tilting forward, her gaze low, her left hand raised to cover her forehead, and her right hand pulling on a piece of cloth on the left side of her body across her lower abdomen. In this sculpture, Lin's techniques in terms of facial expression, bodily proportions, texture, and cloth folds all seem slightly inexperienced. In *Sleeping Lion* (1973), however, he began to capture a kind of stature resembling that of Western sculpture classics. *Sleeping Lion* reminds one of the classic Greek sculpture *A Sleeping Satyr*, also known as *Barberini Faun*, particularly because of the identical sleeping postures - leaning slanted on a rock, one arm raised above the head and the other hanging loosely downward. Leg positions differ slightly, however - one with legs crossed and the other with legs

3. Taken from an interview between the author and Yang Cheng-Chung, Zheng Duo-Keng, and Liao Tsan-Cheng, conducted on March 8, 2021.

wide open. In *A Sleeping Satyr*, the high shoulders, the head pulled by gravity resting naturally on the shoulder in a state of deep sleep, the frowning and uneasy face, the indecent posture of legs wide open, the perfect proportions, and the magnificent toned muscles even in sleep gave the sculpture dramaticity. Lin's *Sleeping Lion*, by comparison, is much more reserved, like a resting young man. The efforts he spent on anatomy and proportions, though resulting in some inaccuracies, were remarkable for a young sculptor.

Asian Sky from the same year was the first of his sculptures produced with the assistance of Huang Chia-Heng. This work reminds one of Auguste Rodin's sculpture *La grande ombre* (1880-1886), which presents a figure, in pain and despair, standing at the gate to the Inferno, from Dante Alighieri's *Divine Comedy*, particularly because of the figure relatively slender physique, with prominent ribs and muscles, as well as the lines of force on the neck, extending from the right shoulder to the left shoulder. Lin's is a sitting figure, whose cervical vertebrae and the rest of the spine form an S shape. The face and upper body turn toward different directions while the lower body turns again on its axis. The right pelvic bone protrudes prominently. All these elements comprise a mannerism-like, static yet complex, bizarre posture. The figure's head rests on the left shoulder, the right arm hanging inert, with both eyes and the mouth slightly open, seemingly very weak. Lin titled this work in English *Man Going to Die* on the back of a photograph from the time, adding a brief description in English, "By it, I intended to show risk of morality, society, culture which are confronted with challenge." In addition to evoking classic works with the theme of imminent death, from *Dying Gaul* (230-220 BC) from the Hellenistic period, to Michelangelo's *Dying Slave*, then to Auguste Rodin's *La Grand Ombre*, Lin's description allows us to understand his intention to comment on society with his sculptures. Ruan Weng-Mong, three years Lin's junior, suggests that one of the features of Lin's works is a Taiwanese consciousness, as seen in the title of *Asian Sky*. As Fumio Asakura, Pu Tian-Sheng's mentor, tried to "Easternize" concepts in Western sculpture by using Japanese models, during that time, *nativeness* is a concept ahead of the curve.⁴ One sculpture from the *Group Portrait of Life* series, currently exhibited outside the third exhibition room at Yilan County Cultural Affairs Bureau, seem to be a cast bronze replica of this work.

The following year, with the help of Huang Chia-Heng, Lin began

more ambitious group sculpture projects. Group sculptures, more suitable for narratives than singular sculptures, has held a place of great significance in classical art contexts since ancient times, when emphasis was placed on "ut pictura poesis." The best-known group sculpture may be *Laocoon cum filiis*, the story behind which comes from Virgil's tragic poem depicting Trojan priest Laocoon endeavoring to rescue his two sons strangled by a giant serpent. Teachers at the NTAA at the time did not offer instructions on group sculptures, so students had to learn by themselves with art albums. Moreover, Li Yuan-Heng's winning work *Mother and Child* at the 18th "Taiwan Provincial Fine Arts Exhibition" (1963) ushered in a new trend of group sculptures. Ho Heng-Hsiung also entered the 21st "Taiwan Provincial Fine Arts Exhibition" (1966) with the double sculpture *Contentment*. The Grand Prize-winning *Cultural Settler* at the following year's exhibition was an even more ambitious, complex group sculpture of six to seven metamorphosed figures. Lin himself produced two magnificent group sculptures in 1974: In the album for the 28th *Taiwan Provincial Fine Arts Exhibition*, we see *Light of Dawn*, with a man kneeling on a pedestal, embracing a standing young man from behind. The young man held his own hands tightly on top of the man's hands. The two figures gazing in different directions, looking wistful. Without a clear context, identities, or relationship regarding the two figures, and with the title *Light of Dawn*, the work offers infinite room for imagination. *Group Portrait of Life 3: Before Dawn* is said to be a complex six-figure work.⁵ The exhibition album from that year listed the dimensions as 215 cm (supposedly height) by 187 cm (supposedly width), without specified depth.⁶ However, judging from photographs of the time, the depth should be more than one meter, making it an ambitious work of a large volume. This work marks the first time Lin imitated Michelangelo's slave sculptures from the 1530s, used to decorate papal tombs but left in an unfinished state, or his unfinished *Bandini Pietà* (1547-1555) from his later years, with parts of male bodies carved into blocks serving as pedestals and central supports, as if being freed from the rock: A man without a carved head and with unfinished feet holds the head of a dying young man in his arms, and the lower body of the young man is not carved. The postures of the two figures markedly resemble those in Auguste Rodin's *Ugolino and his sons* (1881), only with different orientations. On the other side of the rock is an upright male figure with roughly formed feet and hair. The backside of a man's torso emerges beside his foot, extending his left arm (without a hand) upwards to his chest. This work has been

4. Taken from an interview between the author and Ruan Weng-Mong, conducted on March 8, 2021.

5. According to Chen Geng-Yao, "Saving Lin Jui-Chen's Sculptures," *China Times*, January 19, 1988.

6. 7th *National Art Exhibition of the Republic of China*, Taipei: National Center of Arts, 1974, p. 345.

destroyed. None of the existing photographs show the other two figures, preventing the assessment of their postures and the of the sculpture as a whole. In general, the proportions of and relationships between the figures appear to be somewhat illogical, yet inspired by a fascination with Michelangelo and Rodin, Lin's advanced concepts of presenting materials and the sculpting process in an unfinished state is nonetheless noteworthy. The two small sculptures housed at the Yilan County Cultural Affairs Bureau today both present torsos emerging from the material and should thus be included in this stylistic lineage. According to descriptions written on the backs of photographs by Lin, these two small sculptures were produced before he went abroad.

Also worth mentioning is that thereafter, his works were produced in series, exploring the same theme through multiple interconnected work, uniformly titled *Group Portrait of Life*. Based on the aforementioned works, however, his *Group Portrait of Life* seem to focus on the vulnerability and darkness in life - even the end of life. Another work from the *Group Portrait of Life Series*, exhibited outside the third exhibition room at Yilan County Cultural Affairs Bureau, is also a figure near death or already deceased. The figure leans feebly against the man behind him, the latter with an expression of sorrow and despair, supporting the former's hanging right arm with his own while cupping his chin with his palm, which seems to be the only way to prevent his body from falling. This series of works begs the question - why was Lin's group portrait of life full of sorrow, despair, and mourning? Yang Cheng-Chung stressed Lin's unique literary sophistication and recalled the extraordinary writing and rich imagination he had exhibited since senior high. He also mentioned Wang Shang-Yi, who had profound impact on the "lost generation" and his work *Twilight of the Wild Pigeon*. Huang Chia-Heng, on the other hand, pointed to the failed romance between Lin and his cousin during senior high. In any case, as Lin wrote on a drawing gifted to Huang Chia-Heng, "The group portrait of life transcends the mundane. The singular pursuit of the ultimate life in art is an artist's greatest honor and glory," we can see that despite life's darkness and vulnerability, Lin seemed to have assigned the meaning of life to the highly spiritual artistic creation that "transcends the mundane."

After a period of preparation, Lin finally passed the qualifying examination for overseas studies sponsored by the Ministry of Education and was accepted into the Accademia di Belle Arti di Roma in Italy, starting his pursuit there in 1976. In Rome, he studied under master artists including

Giacomo Manzù (1908-1991) and Emilio Greco (1913-1995). Manzù was known for religious themes and rigorous realism. His bronze statues were meticulously formed, leading a reform in Italy's figurative sculpture. Greco, on the other hand, accepted various public art commissions and was known for figurative sculpture with slight manneristic influence. The styles of these two masters, however, were a far cry from Michelangelo and Rodin. It would be intriguing to consider whether Lin's style was influenced by modern European sculpture. Unfortunately, we know almost nothing about Lin's creations during his time in Italy. Lin, who was good at cooking, often invited Taiwanese overseas students Chen Ming-Ji and Lee I-Nin, who were studying vocal music, to his place for meals. As Lee I-Nin recalled, he was living in a Taiwanese monastery in Rome. The monastery gave him a small studio, where he produced numerous works including rock sculptures. Chen Ming-Ji still keeps two of Lin's wood board sculptures, most of which were based on human figures and none of which were finished. When Yang Cheng-Chung arrived in Italy in around 1981, Lin had graduated two years earlier. During Yang Cheng-Chung's stay at Lin's place, he only saw some preparatory drawings and small-scale works. In 1982, when Lin stayed at Huang Chia-Heng's place during his vacation in Taiwan, he finished a plaster relief sculpture original of the back of a male figure within a day. This is the only piece of Lin's works from the 80s that has survived, though it was merely a small work of spontaneity. However, when he was in Taiwan, Lin mentioned to his younger brother a plan for an exhibition; he also told Huang Chia-Heng in a letter that more than twenty works had been finished and that a solo exhibition would be held once he finished a total of fifty works. Where, one wonders, are the at least more than twenty pieces?

It is believed that Lin later moved to a more remote location in a crime-prone neighborhood, living alone. What Yang Cheng-Chung saw at this place were still several small-scale works and preparatory drawings. To support himself, Lin often worked part-time as a tour guide, exclusively serving tour groups from Taiwan. On June 12, 1985, when the passport of a member of the tour group was stolen, compelled by a sense of responsibility, Lin and a friend drove overnight from Rome to Venice. Near Ancona, he died in a car accident, at 34. Upon hearing the news, Lin Cheng-Jen, a schoolmate from Yilan five years his junior studying in Carrara, thinking of the support Lin had offered him, rushed to Lin's place, only to find that the room seemed to have been burgled. No sculpture was discovered

at the time, and only a little over a hundred preparatory drawings were saved. Assistance from Chen Chi-Lu, then-chairperson of the Council for Cultural Affairs, was sought to return the drawings to Taiwan. As for Lin's works during his time at the NTAA and before he went abroad, they were entrusted to Huang Chia-Heng for safekeeping, housed at Huang's family home in Citong, Yunlin. Two years after Yunlin County Cultural Center opened, five of Lin's work, three large-scale and two small-scale, were exhibited on loan from Huang Chia-Heng. Sadly, the largest of the works - *Group Portrait of Life 3: Before Dawn* was damaged during a typhoon.⁷ In 1986, Lin Cheng-Jen completed his studies and returned to Taiwan. Finding that some of Lin's surviving works were located in Yunlin through inquiries, he arranged for Yilan County Cultural Center to start negotiations to bring Lin's works back to his hometown in 1987. These works were later cast into bronze sculptures to be exhibited at the Cultural Center. In 1989, Lin's family donated a total of 134 preparatory drawings and paintings, along with sculptures, to Yilan County Cultural Center, which helped create a precious collection of Lin's works - the only one in existence. From May 22 to June 6, 1993, Yilan County Cultural Center held the "Posthumous Exhibition for Lin Jui-Chen" to memorialize the untimely passing of this outstanding Yilan youth.

This year marks the 70th anniversary of Lin's birth. He had been forgotten long ago by the art circle, and his works quietly lay in a warehouse in Yilan for another 30 years, until Yilan Museum of Art sparked the idea to rediscover this sculptor. The present exhibition came to be curated by me, who works at Lin's alma mater - present-day Fine Art College, National Taiwan University of Arts - and Lai Yun-Hsin, Chairperson of Sculpture, with the help of the staff at Yilan Museum of Art, embarking on a journey to seek Lin Jui-Chen. The first section of this exhibition, "Seeking Lin Jui-Chen," displays the several surviving sculptures collected by the Cultural Center back in the day, including Huang Chia-Heng's casting of Lin's spontaneous small-scale works during his time in Taiwan in 1982⁸, as well as a female bust discovered during the search conducted for this exhibition, in Lin Jui-Fa's collection. Another is an unfinished large-scale oil painting. Though a sculptor, Lin showed ambition in painting through this sizable oil painting. The subjects of the painting are still human figures, with 7, 8 figures defying perspective, weightlessly strewn across the frame. Moreover, the nearly planar spatial arrangement is emphasized by blue and orange color blocks. Regrettably, the painting was never finished.

The second section, "Lin Jui-Chen's Drawings," presents more than 130 drawings by Lin Jui-Chen. In addition to the ones donated by Lin's family years ago, the section includes eight drawings that Lin gifted to Huang Chia-Heng, who kept them to this day. As Yang Cheng-Chung recalls, Lin was severely nearsighted, which made drawing difficult, yet he still insisted on perfecting his drawings. Lin's efforts were proof that he understood figure drawing as the foundation of figure sculpture - a basic and most important skill that students are required to acquire in academic training. The concept of "*Disegno*", or drawing, dates back to the Renaissance during the 15th and 16th centuries. It was one of the essential art theories of the time, manifested in the invention of various *l'appareil perspectif*, or perspective apparatus, and defined the relations between drawing and other arts such as painting, sculpture, and architecture. The concept of *disegno* was further developed by Leon Battista Alberti (1404-1472) and Léonard de Vinci (1452-1519) and was incorporated into academic training by Giorgio Vasari (1511-1574) as a model of spatial art. *Disegno* refers to depiction and outlining in a physical sense while encompassing planning, ideation, and intention in an abstract sense. In terms of ideation, beside thoughts and ideas, it also denotes invention. Similarly, the depiction and outlining to which it refers are not merely representations of appearances but *représentation mentale*, or mental representation, which means presentations of an artist's mind and imaginations. Vasari defined drawing thusly:

Drawing comprises the *forma* (forms) and ideas of all things in nature, which are always full of creativity. Be it about people, animals, plants, architecture, sculptures, or painting, people capture parts and the whole thereof, as well as the relations among the parts. From such considerations arise a *concetto* (concept) and a *giudizio* (opinion) born in the mind via objects, conveyed through the hand, as drawings. Drawing is thus a perceivable expression or definitive diction from within the mind or through the mental imagination of others, transformed into ideas.⁹

Such thought reflects the relationships that drawing has with rhetoric and with Platonism: The ideas in this sense are close to *idéal* (ideals), and the form is close to *modèle* (model). The ideas of painters and sculptors are perfect spiritual models, and therefore the things before their eyes are idealized as resembling ideal beauty. Renaissance theorists hold drawing in very high regard and thus sparked centuries of debate over "drawing versus color." Nonetheless, drawing is still the

7. According to reporting by Chen Geng-Yao, "Saving Lin Jui-Chen's Sculptures," China Times, January 19, 1988.

8. I thank alumnus Huang Chia-Heng for donating the original gypsum cast of this work to the Sculpture Department of his alma mater for educational purposes.

9. (*Le Vite de' più eccellenti pittori, scultori et architettori*, in P. Barocchi, p. 1912, trad. fr. in A. Chastel (dir.), *Les Vies des meilleurs peintres, sculpteurs et architectes*, t. 1, p. 149).

most important part in academic art training. Lin was keen on drawing. Through studies and observations on the human body, or capturing its movements in sketches, or making meticulous drawings to study perspective and human anatomy, his constant practice helped him accomplish his precise mastery in form, proportions, and structure. In the first topic of this section, "Body Structures and Movements," we present many of Lin's drawings, which may be studies he made during his time in Taiwan or sent to Italy as part of his application. More of them may have been produced during his time in Rome, as many of the models in such studies were clearly Westerners. These drawings depict parts or the whole of human bodies with varying techniques and diverse styles. The quantity and quality thereof both demonstrate Lin's diligence. The third topic, "Drawings of Heads," includes Lin's preparatory drawings and studies on heads, as well as several works in pastel. As discussed above, however, drawings are not merely representations of objects in nature but more importantly presents sculptors' ideas in perfect forms. The second topic, "Preparatory Drawings or Studies for Sculptures," is a collection of Lin's preparatory drawings and ideas before engaging in sculpting. This set of drawings are directly connected to his sculptures, especially those in Huang Chia-Heng's collection, which appear to be related to *Group Portrait of Life Series*. Along with Lin's handwriting thereon, "The singular pursuit of the ultimate life in art," all of the drawings demonstrate how Lin constructed his works through the drawings, from the postures of single and group sculptures, arrangement of figures, and design of pedestals to how he achieved "mental representation" through form. Interestingly, in this set of drawings, we see that beyond studying classical sculptures with narratives, Lin also looked into and experimented with abstract sculpture. As intriguing as these studies are, we have never been able to discover instances where the ideas are realized. As for colors, except the few works of oil and pastel on canvas, almost none are found, which shows that Lin's art was so inspired by drawing that colors received less attention.

The final section of the exhibition, "The Making of Lin Jui-Chen and His Peers," attempts to peek into the making of Lin Jui-Chen and the influences on his style while highlighting his place among Taiwanese sculptors who rose to prominence in the 1970s and 80s by positioning him among his friends and peers. This section gathers alumni from the early years of the Sculpture Department of the NTAA who are sculptors that have won their places in the history of Taiwanese sculpture. They

include Lin's seniors Chen Sung, Chang Tzu-Lung, Leo Lee (class of 1970), Hsieh Tong-Liang (class of 1971), Tsia Ken, Chen Chen-Huei, Yang Cheng-Chung (class of 1972), Lin's classmates Wang Hsiu-Chi, Lai Chi-Man (class of 1973), close friend and his junior Huang Chia-Heng, Wei Tao-Huei (class of 1974), Lee Kuang-Yu, Chou Jui-Min, Kao Jen-Yi(class of 1975), Wu De-Chun, Arthur Yang (class of 1976), as well as schoolmates who are also from Yilan, Lin Cheng-Jen (class of 1978) and Sheu Wei-Jung (class of 1981), totaling 18 sculptors and 32 works. The exhibition features valuable early works by Hsieh Tong-Liang, Tsai Ken, and Chen Chen-Huei, which reveal their achievements in the academic system at the NTAA that focused on realistic sculpture. Yang Cheng-Chung, who had a strong bond with Lin, offered the official commemorative coin for the Second Vatican Ecumenical Council, which he designed in Italy in 1986, shortly after Lin's death. Coincidentally, Lin Cheng-Jen presented a sculpture of Italian marble made in the same year. Other sculptors also offered diverse, outstanding works in realism, dated from the 1990s to the present, allowing us a peak into their careers years after their graduation. All this make one wonder: If Lin were still with us, what kind of sculpture would he produce to respond to his peers?

From the Lanyang Plain to Fuzhoudao, then from there to Rome, a star striving to rise came to a sudden stop and fell. Lin's tragic, untimely death prevented him from completing his "singular pursuit of the ultimate life in art that transcends the mundane." Incomplete is not only his quest for art but also our journey seeking him: The whereabouts of the at least twenty sculptures from his studio in Rome and the works completed before going to Rome remain a mystery. Hopefully, through the precious pieces of Lin's life and the efforts of his peers that transcend time, this exhibition may supplement the "incomplete journey" that Lin had finished and that we are only about to begin.