

黃柏勳

1981 年生於台灣，高雄。現定居於台北。
2008 年開始從事藝術創作。

本書收錄了黃柏勳自 2014 至 2017 的作品精選。一直以來，他以「自由」和「豐富」兩個主軸作為創作主題，討論自身與其所處生活環境之相互關係，樣貌繽紛、形式鮮明。在他的作品中，常能感受到明快的飄移感、寂靜的孤獨感和難以言說的不確定性，當然，還有無法不提的華美卻溫暖的明亮色澤。

近年來，他對媒材與造型的擴張與研究持續不懈，除了慣用的壓克力彩之外，也開始融入鉛筆、炭精筆、與複合媒材。值得關注的是，他將創作範圍從平面繪畫延伸到立體造型發展，在藝術生涯上不斷創新使用各種媒材、內容與形式，來表達他的信念，期許作品能夠藉著各種不同的方式與樣貌，被更多人所看到、並陪伴更多人。

Huang , Po - Hsun

1981 Born in Kaohsiung, Taiwan. Currently live and work in Taipei.
2008 Started the art career.

This album selected Huang Po Hsun's works from 2014 to 2017. He has been working on two main themes of art: freedom and abundance. His works have been discussing the relationships between a modern person and his or her surroundings. Therefore, his works are splendid and characterized. Reading into his works you can feel the swiftness, loneness some uncertainties, and of course, the gorgeous and warm shades of colors.

Recently, he has been working on other types of media rather than acrylic painting, and trying to make sculptures as a painter. The media in his painting have been spread out to pencils, pastel pencil, and oil. The sculptures he made are colored by himself and shined with car-paint. He is expecting the different types of media and shapes of art could make his works easier to be seen and be better companions with more and more people.

唯偏執者得以倖存 (局)
油彩、壓克力彩、畫布
120x360cm
2013

Only the Paranoiac Survives (Detail)
acrylic and oil on canvas
120x360cm
2013



華麗、寧靜與享樂－黃柏勳的生活敘事

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80年代出生的藝術家黃柏勳勤奮又積極，從2000年讀大學期間至今已搬了超過17次的家，在臺灣南北許多地點駐村，台南、台北、屏東、高雄，轉換過不計其數的工作室，不斷累積創作成果，產量與展歷都非常豐富。他的作品風格強烈，具有高度的視覺吸引力，色彩甜美濃郁，作品中各形各色的有機形體雖然說不上來是什麼，但經常是海陸大總匯，給人花團錦簇的華麗感覺。但是如果因此認為這些「風景」的來源乃是他多采多姿的生活與遊歷所見，卻又總會被作品中的某些突兀的元素挑動而產生疑惑：花莖或心形上的尖刺、透明而易碎的玻璃狀物件、像幽靈般的存在或是像木頭人的人物、一不小心就冒出來的陰鬱色彩、某些難解的文字、總是處於漂浮狀態彷彿宮崎駿的「天空之城」般的島嶼等等。

「因為生活豐富又寂寞」，黃柏勳的自述中總喜歡強調自己的寂寞，不斷南北奔波為了討生活，但是喧嘩之後回到家永遠只有自己一個人，黃柏勳的創作是在如此孤單的狀態之下進行，創作之餘打發時間的是音樂、小說、動漫、網路...，80後的單身漢標準的宅男生活。所以我們幾乎可以合理的質疑黃柏勳的畫中那些不斷重複出現的圖案(motif)究竟是來自於喧囂的白天生活，還是夜深人靜時分的宅男世界？

次文化掛帥的世代

回顧黃柏勳開始創作與發展的2000年代，儘管臺灣藝術教育的指標在二戰後總是擺盪在西方前衛藝術與中國傳統藝術等「高藝術」之間，但1960年代之後的新生代的成長環境卻圍繞著漫畫、卡通、玩具、電玩與電影等等不被視為「美術」的通俗文化，或稱為次文化。跨過21世紀，數個重要的展覽相繼舉辦，如2004年在台北當代館舉辦的《虛擬的愛》、以及2007年在台北市立美術館舉辦的《欲望與消費－海洋堂與御宅族文化》等，似乎揭露了臺灣年輕世代的藝術家如何受到次文化的影響，也宣示了次文化過渡至當代藝術的新時代已然來臨。

這個現象在當代藝術的舞台上早就有跡可循：1990年，紐約的現代美術館推出展覽《高與低》(High & Low)，而龐畢度中心則推出《藝術與廣告》(Art et Publicité)，似乎不約而同的指向高藝術與低藝術、精緻藝術與通俗藝術之間的模糊界線。而日本次文化也公然晉升於當代藝術之列，超扁平(Super Flat)運動的創始者村上隆(Takashi Murakami, 1962-)明顯的扮演了重要的角色，其他日本藝術家像草間彌生(Yayoi Kusama, 1929-)、奈良美智(Yoshitomo Nara, 1959-)，也頻繁出現在歐美的大型當代藝術博覽會中，巴黎的佩洛丹畫廊(Galerie Perrotin)則

定期推出更年輕世代的日本藝術家，如高野綾(Aya Takano, 1976-)等。2004年在台北當代館的展覽《虛擬的愛》，由陸蓉之(1951-)策展，將動漫等虛擬世界中的造形特色，如數位影像之炫目與不斷變動的光線與色彩等，視為是新世紀的美學。該展更宣稱「通俗藝術與當代藝術之間的混融」為有別於西方藝術的亞洲新美學，因而囊括了中、日、韓、臺灣與香港的藝術家，但其實也包括部分歐美的藝術家。至於2007年大受歡迎，吸引了40萬進場人次的展覽《欲望與消費－海洋堂與御宅族文化》則充分揭露了臺灣年輕創作者對日本「御宅族」(Otaku)、「同人誌」(Doujinshi)等動漫文化的興趣。策展人工藤健志(Takeshi Kudo, 1967-)如此解釋這個1980年代才在日本出現的字眼：「御宅族或許可說是以物質社會為父，以資訊化社會為母的新人類。他們巧妙地操作物質與資訊，創造新的消費文化。」¹而2004年威尼斯雙年展日本館的主題竟然是OTAKU : persona-space-city。

在這樣的世代起步的黃柏勳，雖然並未公然標榜自己的創作對次文化的參照，也算不上所謂的御宅族，但是他的畫作所使用的粉嫩甜美瑩光色調、特殊的造形以及光線，呈現出來的正是動漫或是插畫世界中的造形特色，以及數位影像炫目與變動的光感與色感。事實上，黃柏勳從事設計多年，也擔任過插畫師，但在創作時卻似乎毫不猶豫的將設計或插畫的法則運用在繪畫上。這種新世紀美學來自於高藝術對低藝術的靠攏，但事實上連結於漫長的現代藝術發展中被視為繪畫本質的兩大特性：「平面性」與「裝飾性」，而此二特性也仍是黃柏勳的繪畫所沿用的策略。

裝飾性

推倒高、低藝術之間的藩籬乃是一個前仆後繼的革命歷程，從英國前拉斐爾派的領先群雄，到高更、阿凡橋派、「那比」派的成員，無不以其自己的藝術與工藝或裝飾藝術結合為樂。比利時藝術家團體「二十」(XX)，在他們1891年的沙龍展中，首開先例的邀展了幾位號稱「全歐洲最早棄美術而就工業藝術」的藝術家 展出海報作品、兒童繪本，以及陶藝作品。1895年賓畫廊(Galerie Bing)盛大的新藝術(Art Nouveau)特展則連結了所有形式的藝術，並無高低之分。

不過，這種弭平高、低藝術間界線的意願，卻產生了一種出人意料的結果，乃是無實用目的的現代繪畫，因為開始採用平塗的色面與簡化的形體，以及線性透視的取消、強調紋飾(arabesques)等造形原則而變得非常「裝飾」。縱使黑格爾在從1818年開始講授的《美學課程》中認為繪畫只為視覺存在，而比諸建築與雕塑，它永遠少一度²，並且因此視平面性為繪畫的本質；而葛林伯格(Clement Greenberg)則進一步將平面性(flatness)當作現代繪畫的定義與走向，但平面性事實上來自裝飾美學在繪畫上的應用，並且一舉破壞文藝復興的繪畫系統，將純繪畫與應用藝術混為一談。正如高更所言：「我在構思繪畫時只把它當作它自己，也就是純裝飾。」而藝評家奧利耶(Georges-Albert Aurier)在認為藝術作品必需是「理念的」(idéiste)、「象徵的」、「綜合的」、「主觀的」及「裝飾的」。針對最後一點，他毫不猶豫的宣稱「裝飾繪畫是真正的繪畫...我們需一再強調，高更和所有的理念主義畫

家都是裝飾畫家。他們的畫作在畫布狹窄的場域中難以施展。我們有時候會將它們視為宏偉壁畫的片段，而它們看起來也總是預備好要衝破框限它們的畫框。」³

黃柏勳刻意使用壓克力顏料在以碳酸鈣打磨的異常平滑的畫布上作畫，利用材料的特性製造輕薄透明等水性顏料的效果，以規避油彩光亮濃稠的塗層與畫布的顆粒，反而偏好留下滴流、渲染的痕跡。他的畫作一律缺乏視點、地平線與景深，背景經常用日本木刻版畫般的大片平塗的漸層來處理，或者極盡能事的施以筆痕、水漬、肌理等材料表現，甚至加上壓印與拼貼來以豐富的材質語彙彌補大片背景的空虛。空間只以重疊與並置來暗示，構圖經常是簡單的居中(向心或離心)或上下、左右並排，即便畫幅極大，也不改構圖的單純。畫面儘管繁複，但都以簡單且輪廓清晰的元素，如花瓣、鱗片、觸手、棘刺、皺褶等有機圖形，對照三角形、圓形、方格、立方體等幾何圖形，反覆增生模組成一個巨大的團塊。這樣的創作並非來自自然主義的原則，而是裝飾性的展現，並藉此呼應現當代藝術中關於繪畫本質的最重要討論。

此外，在平面作品之外，黃柏勳也挑戰立體作品，他的雕塑在聚酯纖維造形的素胚上彩繪，模糊了雕塑與繪畫的邊界。他更進行了一百顆彩繪花球的《繁花盛開計劃》，迎戰介於雕塑、繪畫、工藝與物件之間的界線。

說故事的人

然而，在裝飾性呼應了繪畫本質的同時，黃柏勳卻試圖將被現代藝術剔除的敘事性帶回繪畫裡。

他的作品並非只是造形與色彩的遊戲，他還想透過他們傳達些什麼，或是透露些什麼。他曾自述若是當不成藝術家就想當作家，對於閱讀與寫作非常感興趣的他，經常從文學中得到創作的靈感，只需看他作品的標題便可得知。即便在以視覺語言表達時，也試著將生活中的隨想與詩意書寫出來。例如2015年他從自己養的魚（鬥魚名：牡丹）作為起點，可以發展出整個繁茂的《牡丹 – 鬥魚的潛航與光》的敘事，彷彿編導了一齣孤單主角處處驚奇的海底奇遇記。從王家衛的電影與核彈爆發後的蕈狀雲發展出《巴別森林》系列，彷彿科幻小說般編寫了世界末日之後的風景。2017年黃柏勳以《遠方大地》為題，選擇了未曾去過、渺無人煙的南極大陸，據說是世界盡頭的、阿根廷最南端的小鎮烏蘇懷雅做為創作起點，當然又是科幻與虛擬兼具的幻想敘事，揉合了永晝永夜，神秘極光，想像的旅行等等情節，以交通工具、燈塔、奇禽異獸與奇花異卉等符號作為敘事元素，城市、島嶼、天空、海洋則作為敘事場景。這樣的奇幻小說，其實源於宅男生活中白天為了討生活的鞠躬哈腰與舟車勞頓，以及夜晚獨居時為了逃避現實所遁入的幻想世界。

其實黃柏勳的作品總是令我聯想到馬諦斯的作品《華麗、寧靜與享樂》，這幅作品繪於1905年，是一幅田園詩歌般的畫作，沐浴在柔和光線中的河岸邊，擺著茶點的前景中，或坐或躺或站的女人正在舞蹈或裝扮，乍看平凡無奇的主題，其實延續自十六世紀以來的田園牧歌傳統，從樸桑(Poussin)的阿卡迪亞(Acadia)的牧人、到喬凡納(Puvis de Chavannes)的神聖森林(bois sacré)到馬奈(Manet)的草地上的野餐。這是馬諦斯的創作中最重要的題材，喚起人類與自然之間仍

舊維持著和諧關係的黃金時代。正如標題所引用的波特萊爾的詩作《旅行的邀約》中的名句：「在那裏，所有的畫是秩序與美，華麗寧靜與享樂。」事實上，波特萊爾藉著這首詩歌描寫一個可以與所愛的人一起生活的理想世界，乃是天堂美景與世外桃源。馬諦斯嚮往這樣一個世界，並且宣稱用彩虹的顏色來畫這幅畫，賦予色彩與線條和諧共存的同等地位，以終結線條與色彩的爭執。雖然不知黃柏勳是否熟悉這個藝術史中的古老議題，或者馬諦斯的繪畫理念，但是他的確試圖在現代人冷漠疏離的人際關係，逐漸失控的環境問題中，尋找一個色彩與形體和諧共存的心靈避難所。

馬諦斯雖然曾是激烈挑釁的野獸派的締造者，但是他卻在1908年表明：「我所夢想的是一種平衡、純粹、沒有任何令人擔心或憂慮的主題的藝術，對所有用腦工作的人，例如對企業家或是文人，是一種安慰劑、腦神經的鎮靜劑，某種像一把好的扶手椅一樣的東西，可以讓他們肉體的疲勞得到休憩。」由此我們可知馬諦斯頌揚的是使人悠閒、引人冥思、讓人能回返失樂園的藝術。而有趣的是黃柏勳也曾如此自述：「我的作品不是要給人震撼的感覺，也沒有要提出新的藝術概念，那些留給別人做就好，看到我的作品可以覺得溫暖，心情被撫慰，或是有陪伴的感受就好了。」又說：「不論你是任何一種領域的人，待在家裡通常就是希望可以放鬆舒服，所以希望我的作品可以讓人有種陪伴的感覺。」和馬諦斯一樣，黃柏勳想要提供的是心靈的安慰劑，他的繪畫永遠從現實出發，但卻指向時間上的過去或未來，空間上的他方或未知之境。他帶我們所經歷的異時間與異空間之旅，不論是古老的阿卡迪亞、神秘的海底王國、世界末日之後的世界或是

世界的盡頭等等，永遠是以彩虹般的色彩建構起來的華麗、寧靜與享樂之所。

1. 工藤健志，〈慾望與消費，或論戰後的日本文化與海洋堂〉，《欲望與消費—海洋堂與御宅族文化》，台北：市立美術館，2007，頁25。

2. Jean-Luc Chalumeau, Les théories de l'art, Paris, Vuibert, 2003, p. 53-56.

3. AURIER, G-Albert, « le symbolisme en peinture », dans Mercure de France, mars 1891.

Luxe, Calme et Volupté – The Daily Narration of Huang, Po-Hsun

Huang Po Hsun was born in early 80' s. He has been moving around Taiwan over 17 times since his college life – 2000, and been artistically residency – Tainan, Taipei, Pingtung, Kaohsiung, and so on. Therefore he is diligent and positive. For all of these experiences, his quantity of works and experiences are quite an amount. In his works, the style is quite strong and with highly visual attraction, the colors of his works are sweet, abundant, rich, beautiful, and the organic shapes are hard to describe. The elements in his paintings are so splendid that looked like bouquets of flowers. However if you consider those 'scenes' could be traced back to his wonderful living experiences, you would be confused by some abrupt shapes such as the spikes on the stems or hearts, transparent and fragile glassy objects, ghostly wooden figures, unexpected gloomy colors, uninterpretable chinese characters, and the floating islands like those in the anime 'Castle in the Sky' by Miyazaki Hayao.

'Because life is abundant and lonely'. He likes to emphasize the 'loneliness' in his self narrations. He moves around this city to another to make a living. When he is home, he is always alone. His works are made under this circumstances. What accompanies him is rarely a real human. He spends time on painting, music, novel, comics,

and the internet. This pattern of life is a classic single otaku life of a post 80' s. You can be definitely questioning 'Did the repeatedly motifs shown in his paintings come from the populous city day lives or the otaku world in the lonely tranquile nights?'

A Generation Led by Subculture

Let's look back into the 2000 when Huang Po Hsun started his artist business. It was the day that the standards of art education in Taiwan were swinging between the 'high art' such as western avant-garde art and traditional Chinese art. During 1960' s. The daily life was filled with comics, anime, toys, video games, and movies. Those elements were not considered as art at that time. They were called popular culture, or subculture. Then let us step into 21st century. Several important exhibitions were held continuously. 'Fiction Love' held by MOCA Taipei in 2004 and 'Desire and Consumption – Kaiyodo and Otaku Culture' held by TFMA (Taipei Fine Art Museum) in 2007. They seemed to reveal the influences that Taiwan young generation artists had taken, and declared the transition of how subcultures passed to contemporary art.

This is traceable in contemporary art, such as 'High and Low' held by New York MOMA in 1990, and 'Art et Publicité' held by Centre Pompidou in 1991. It seemed the line between the 'high and low art', 'fine art and pop art' had been blurred. The subculture in Japan was also jumped to the stage of contemporary art. The 'Super Flat' of Takashi Murakami was an important rule in this tide. Other Japanese artists such as Yayoi Kusama and Yohitomo Nara were repeatedly shown in the art fairs in Europe and America. At the same time, younger Japanese artists such as Aya Takano were regularly presented by Galerie Perrotin of Paris. The previous men-

tioned 'Fiction Love' was curated by Viki Lu. She considered the elements in virtual worlds (comics, anime) such as digital videos, feebulous colors, and the flashing lights as a new century aesthetic standard. This exhibition even declared it blended the populous art and contemporary art. In order to make a difference from the western art, this exhibition mainly concluded China, Japan, Korea and Taiwan artists. The 'Desire and Consumption' – Kaiyodo and Otaku Culture' was so popular that attracted over 400,000 people. It showed how much that Taiwan young generation interested in comic culture – Otaku and Doujinshi. The curator Takeshi Kudo explained the word 'otaku': This word was created around 1980' s. Otaku are new humans whose father is material society and mother is the digital information. They can handle the materials and information delicately, and create a new type of consumption. And, at the 2004 Venice Biennial, the Japan theme is OTAKU: persona-space-city.

Huang Po Hsun's artist career took steps in this generation. He did not mention any relationships between his works and the subculture, he can not even be counted as a real otaku. However, the pinky, sweet, fluorescent colors and the special shapes in his paintings are like the specialties that presented in ACG (anime, comic, game). In fact, He was once a part-time designer and illustrator. He painted with the skills and senses what a designer and illustrator has. This is like the blend of high art and low art. However, his strategies to art works contained two main specialties in the long modern art history: Flatness and Decorative.

The Decorative

Toppling down the barrier of high art and low art is a continuous process of revolution. From the Pre-Raphaelite Brotherhood to Paul Gauguin,

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Pont-Aven and the Les Nabis, they were all enjoyed in the combination of decorative arts and hand crafts. The art group of Belgium Les XX invited some artists who had declared that they were the earliest artists leaving art for industrial art to show their posts, picture books, and pottery works in their 1891 salon. In 1895, the Art Nouveau of Galerie Bing connected all kinds of art, low and high.

Yet, the intention to level the differences of high and low art lead to a surprising outcome : the unpractical modern paintings started to use flat painting skills, simplified shapes, the arabesques, and to diminish the perspective. They made the paintings 'decorative'. Hegel's 'Aesthetics' from 1818 considered the painting is only existed for visual sense, and compare paintings to sculptures and architectures, paintings are always lack of 1 dimension². Therefore Hegel consider the flatness is the essential of painting. Clement Greenberg considered the 'flatness' as the definition and the destination of contemporary paintings. However flatness is merely the appliance of the decorative paintings. The flatness destroyed the system inherited from Renaissance and confused painting and decorative painting as Paul Gauguin did. The art critic Georges-Albert Aurier considered art works are idealistic (idéiste), symbolic, synthetic, subjective and decorative. He explained: 'decorative painting is, properly speaking, true painting. Painting can have been created only to decorate the bare walls of human edifices with thoughts. Dreams and ideas.'³

Huang Po Hsun usually paints the acrylic on the extraordinary smooth canvas skinned by calcium carbonate. He uses these materials to create the delicate, thin, and transparent effect. He wanted to avoid the effects created by oil painting – the shining, thick, and the oiled textures. It's hard to find a specific point of view, a horizon and the perspective in his paintings. The backgrounds

of his paintings are usually presented in ways of Japanese wood engraving printing, or the ways of watered traces. The composition of his paintings are often centered and symmetrical. The details are complicated however you can find basic simple organic elements such as petals, scales, tentacles, thrones, and folds; or the geometric patterns. All of these elements were built up into a big group. This is not naturalistic but decorative. Through this, his works responded to the discussions of contemporary painting essentials.

Other than paintings, Huang Po Hsun had tried sculptures in recent years. He painted on the resin sculptures. He tried this to blur the line between the painting and sculpture. He even started a program to paint 100 resin flower balls – '100-Flower-Program' to challenge lines between sculpture, painting, hand craft, and daily decorations.

The Story Teller

As Huang Po Hsun doing the decorative paintings to respond the contemporary art, he is bringing back the narrative which is eliminated by contemporary art. His works are not only the games of colors and shapes, but also carriers with stories. He once said that if he wasn't an artist, he would be a writer. He is interested in writing and reading. His works often draws inspiration from literary works, especially the titles of his paintings. He tries to write down the poetic feeling into his paintings. For instance, his series of work 'The Light and the Dive of a Fighting Fish' were based on the story that he had lived with a fighting fish (name: Moo-Dan, means peony). It seemed that he directed an amazing movie that a lonely character explored the underwater with a fish companion. The series of 'The Forest of Babel' were based on the inspiration taken from Wong Kar Wai's movies

and the mushroom clouds of nuclear explosions. Those works are like the scene after the world's end in the sci-fi fictions. In 2017, he chose to name a new series with 'Wonderland afar'. It's a story that he travelled to the physical end of the world. The south point of Argentina – Ushuaia is his start point. And of course, this is another marvellous journey with splendid auroras, polar days and nights. The cities, islands, sky, seas, light houses, vehicles, unknown creatures in this series are the fantasies that created by an otaku who wants to escape from the hard busy lonely life.

Huang Po Hsun's works always remind me the 'luxue calme et volupté' by Henri Matisse. It's a pastoral poetic work finished in 1905. The women sitting, lying or standing in the tender lights beside the river bank with a company of tea and snacks are dressing or dancing. It's a normal motif, however this is inherited from 16th pastoral tradition - from the 'Arcadia' of Poussin, to 'Bois Sacré' of Puvis de Chavannes, and the 'Le Déjeuner sur l'herbe' of Édouard Manet. This is an important motif of Henri Matisse. He tried to revoke the golden ages when the human and nature were in harmony, as the name of this painting quoted from the poetry of Charles Baudelaire's: Là, tout n'est qu'ordre et beauté, Luxe, calme et volupté. (There, with all the orders and beauties, luxuries, calm, and the senses). The truth is Baudelaire is describing an ideal world that everyone can be with whom they love. It's a heaven. Matisse yearned for it and declared he painted this works with the colors of rainbow. Thus, the colors can be harmony with the lines, and the arguments between them can be ended. I am not sure whether Huang Po Hsun was familiar with this argument of colors and lines or not, or with the ideas of Matisse's paintings. However he is truly trying to find a mind shelter where the colors and shapes can coexist harmonically in this modern, cold, isolated society.

Matisse used to be the founder of the aggressive 'Les Fauves'. However he said clearly in 1908 that he wanted his art to be one 'of balance, of purity and serenity devoid of troubling or depressing subject matter', and this aspiration was an important influence on some, such as Clement Greenberg, who looked to art to provide shelter from the disorientation of the modern world. We now know that Matisse praised the art which can make people easier, comfortable, and meditative. The funny thing is that Huang Po Hsun once said 'I do not want my art to be astonish. I do not want to found a new wave of aesthetics. I will leave that to others. I want people can feel warm, comfortable and accompanied in my works.' And he said 'no matter who you are, when you are at home, you would like to feel relax. Therefore, I want my works can be companions with you.' Just like Henri Matisse, Huang Po Hsun would like to provide the placebo of mind. His paintings always start from reality and lead to somewhere or any spot on the time line. He brought us to experience the other time and space such as Arcadia, undersea kingdom, world's end, or the Armageddon. Wherever you've reached, it will be a place colored with rainbow and the 'luxue calme et volupté'.

1. Takeshi Kudo, 'Desire and Consumption, Japan Culture and Kaiyodo of Post War', 'Desire and Consumption—Kaiyodo and Otaku Culture', Taipei: Taipei Fine Art Museum, 2007, page 25.

2. Jean-Luc Chalumeau, 'Les théories de l'art', Paris, Vuibert, 2003, p. 53-56

3. AURIER, G-Albert, 'le symbolisme en peinture', dans *Mercure de France*, mars 1891.



森
壓克力、畫布
91x116.5cm
2017

The Forest
acrylic on canvas
91x116.5cm
2017



開始之前，結束之後
壓克力彩、全麻畫布
70x70cm
2015

Before the Beginning, after the Ending
acrylic on linen
70x70cm
2015



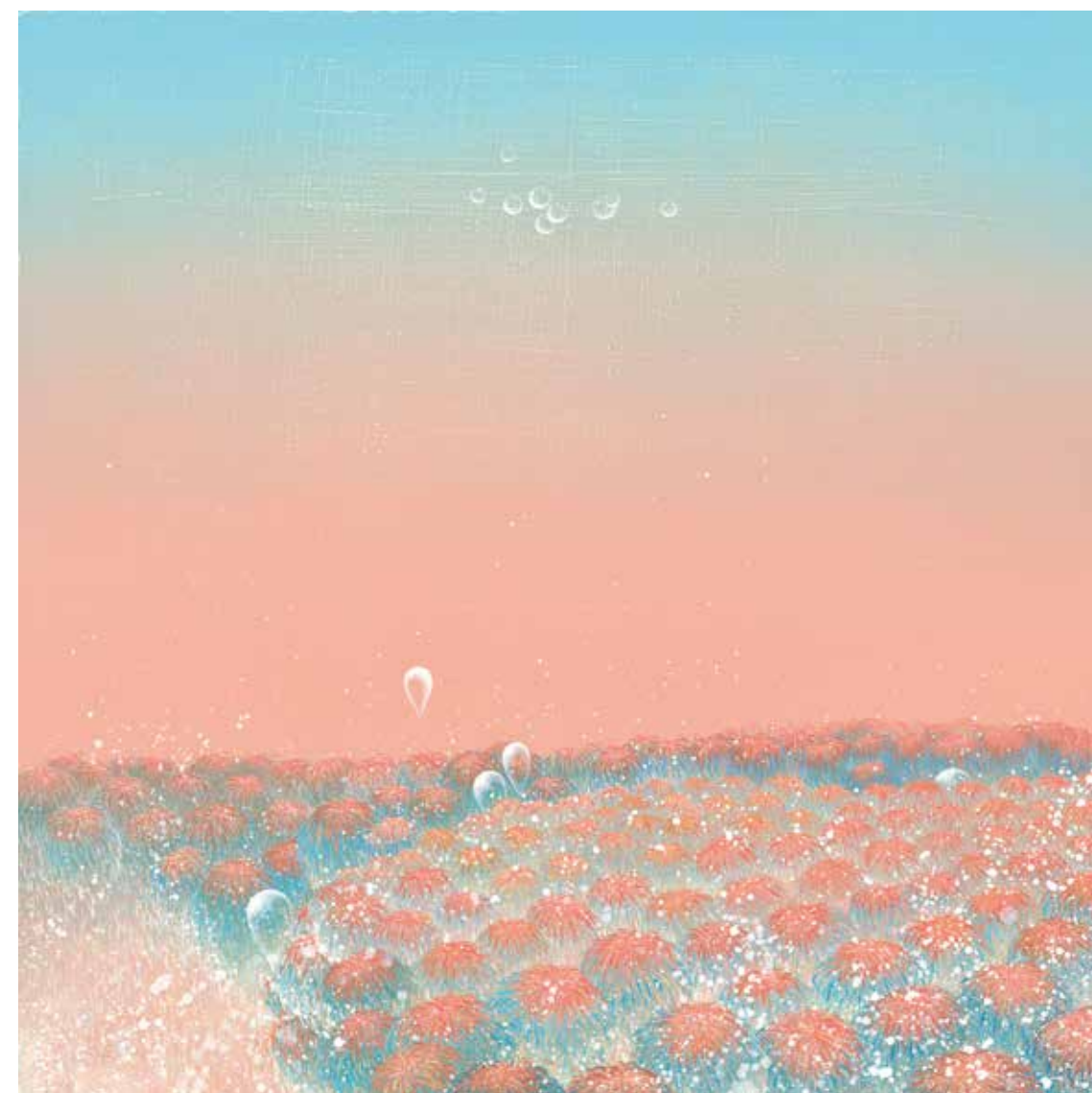
昨日賦
壓克力彩、義大利全麻畫布，
七公分厚質原木內框
55x46cm
2016

Ode of Yesterday
acrylic on Italian linen
mounted on 2.7 inch wood
55x46cm
2016



吉光片羽 1
壓克力彩、畫布
80x80cm
2015

Fragments of Golden Times 1
acrylic on canvas
80x80cm
2015



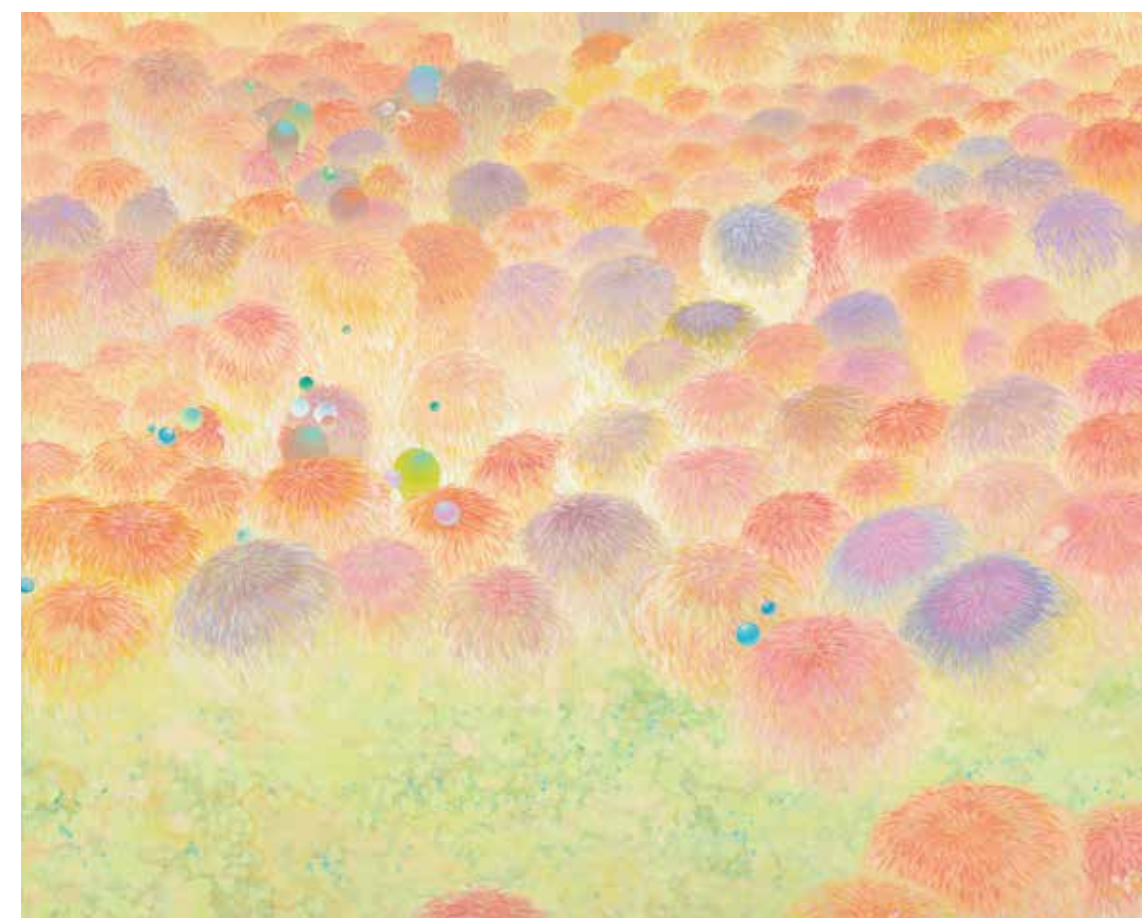
吉光片羽 5
壓克力、畫布
80x80cm
2017

Fragments of Golden Times 5
acrylic on canvas
80x80cm
2017



遙遠的雲朵
壓克力彩、畫布
65x65cm
2015

The Cloud afar
acrylic on canvas
65x65cm
2015



吉光片羽 2
壓克力彩、畫布
80x100cm
2015

Fragments of Golden Times 2
acrylic on canvas
80x100cm
2015



彼岸年華
壓克力彩、畫布
75x125cm
2016

The Years Beyond
acrylic on canvas
75x125cm
2016



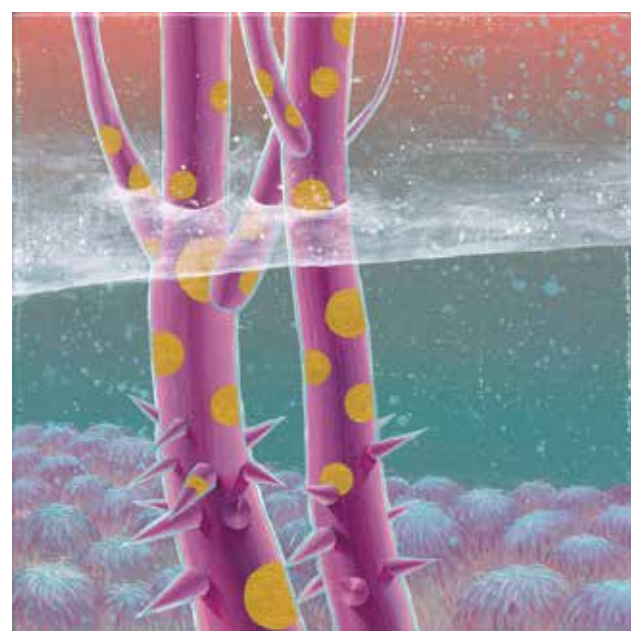
翩翩
壓克力彩、畫布
33x35cm
2017

Elegance
acrylic on canvas
33x35cm
2017



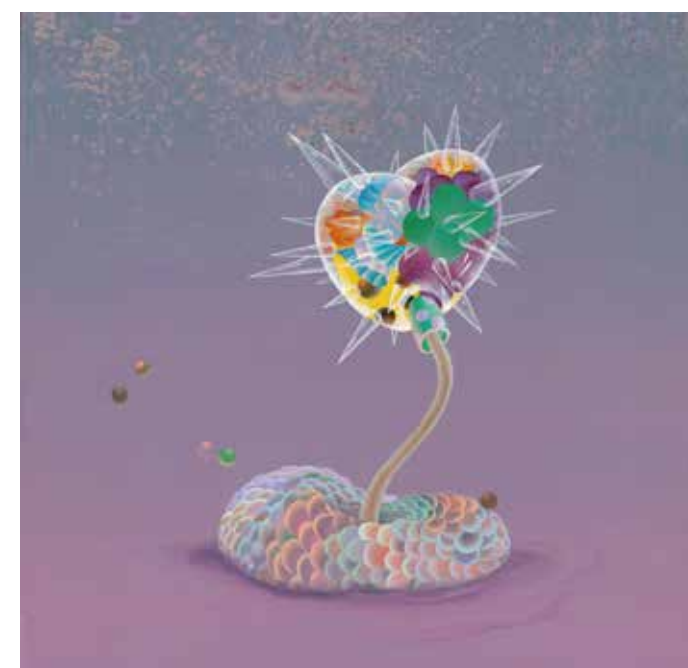
單人沙發
壓克力彩、畫布
50x50cm
2016

The Armchair
acrylic on canvas
50x50cm
2016



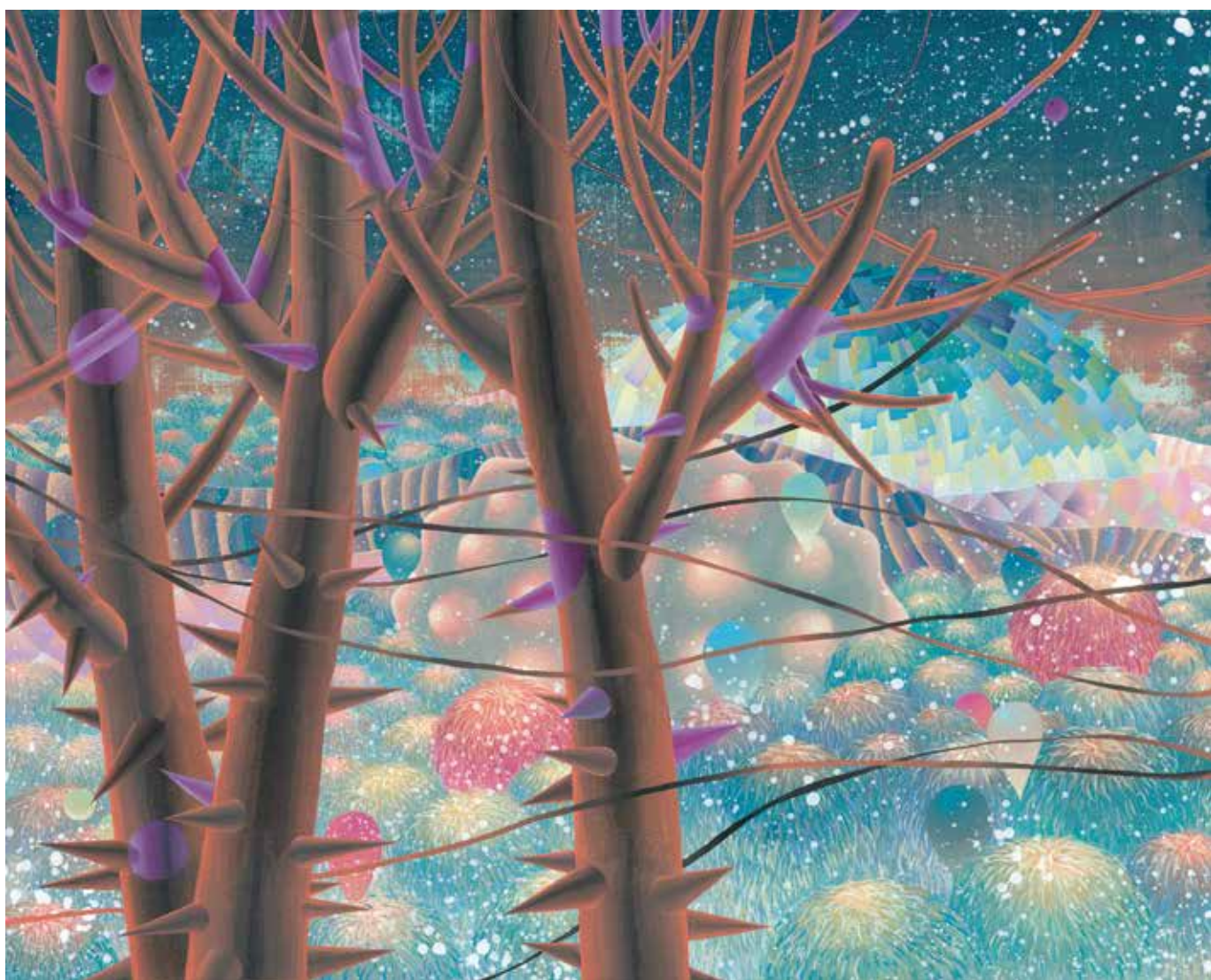
秘密
壓克力彩、畫布
30x30cm
2016

The Secret
acrylic on canvas
30x30cm
2016



玻璃心
壓克力彩、畫布
56x58cm
2016

The Heart of Glass
acrylic on canvas
56x58cm
2016



昨日的美麗
壓克力彩、畫布
80x100cm
2016

The Beauty of Yesterday
acrylic on canvas
80x100cm
2016



美麗的昨日
壓克力彩，樹脂
直徑 10cm
2016

The Beautiful Yesterday
acrylic on resin
diameter 10cm
2016



魚的姿態
壓克力彩、畫布
65x65cm
2017

Postures of Fish
acrylic on canvas
65x65cm
2017



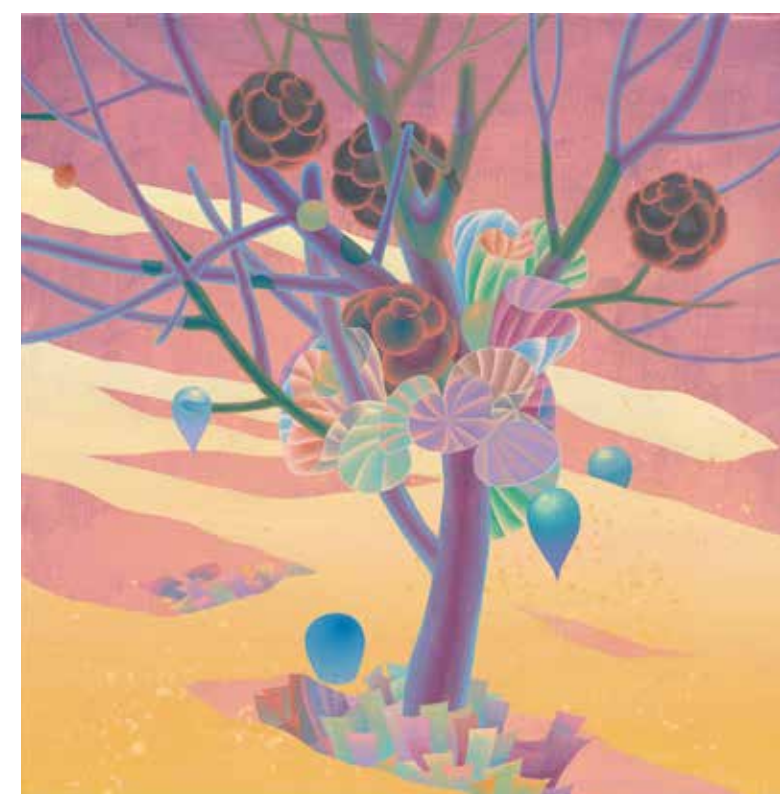
魚的姿態
壓克力彩，樹脂
直徑 10cm
2017

Postures of Fish
acrylic on resin
diameter 10cm
2017



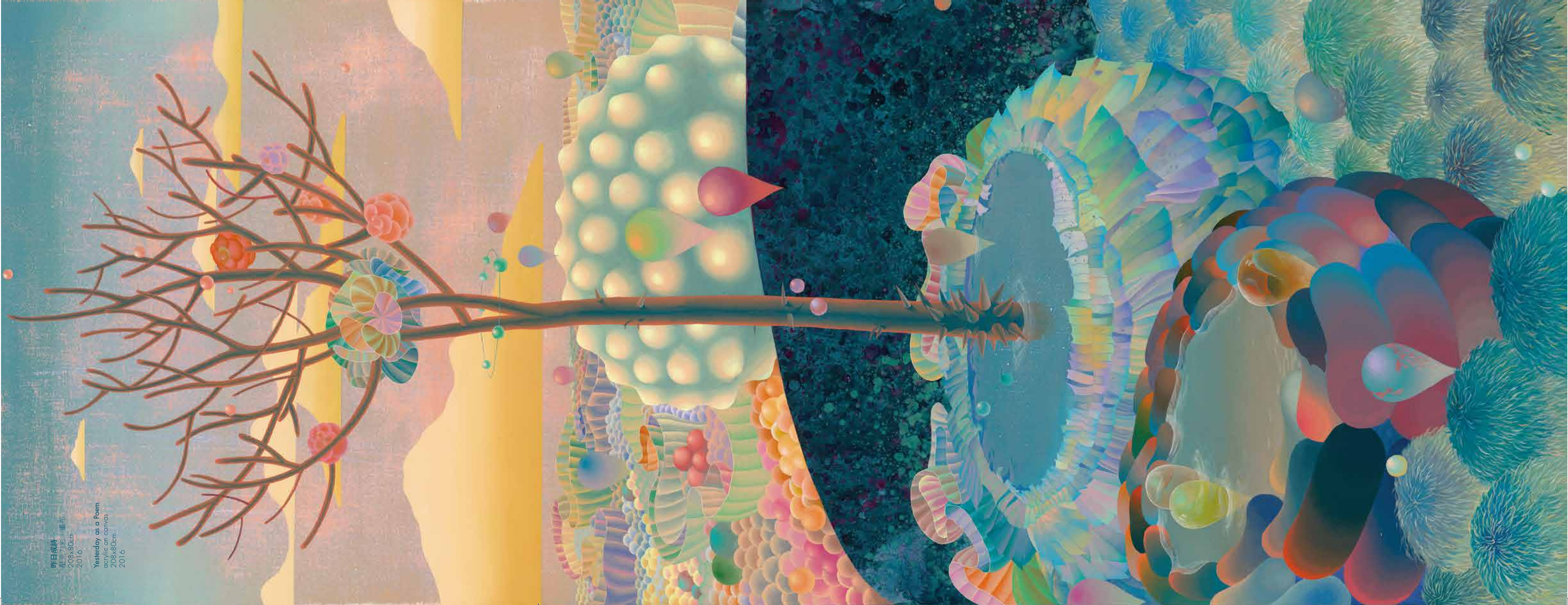
明日之島的進化論
壓克力彩、畫布
100x80cm
2016

Evolution of the Tomorrow Island
acrylic on canvas
100x80cm
2016



風吹過來妳的消息
壓克力彩、畫布
50x50cm
2016

The Wind Brings Your News
acrylic on canvas
50x50cm
2016



昨日成詩
壓克力彩、畫布
208x80cm
2016

Yesterday as a Poem
acrylic on canvas
208x80cm
2016



夜的羅曼史
壓克力彩、畫布
75x125cm
2017

Romance of Nights
acrylic on canvas
75x125cm
2017



復古停留
壓克力彩、畫布
80x80cm
2016

Stay in the Vintage
acrylic on canvas
80x80cm
2016

烏蘇懷亞
壓克力彩、畫布
160x160cm
2016

Ushuaia
acrylic on canvas
160x160cm
2016



世界的盡頭
壓克力彩、畫布
14x17.5cm
2015

The End of the World
acrylic on canvas
14x17.5cm
2015

夜車
壓克力彩、畫布
120x120cm
2016

Night Train
acrylic on canvas
120x120cm
2016



遠遊
壓克力彩、畫布
120x120cm
2016

Traveling afar
acrylic on canvas
120x120cm
2016





昨夜
壓克力彩，樹脂
直徑 10cm
2016

One Last Night
acrylic on resin
diameter 10cm
2016



金色的夢
壓克力彩，樹脂
直徑 10cm
2016

The Golden Dream
acrylic on resin
diameter 10cm
2016



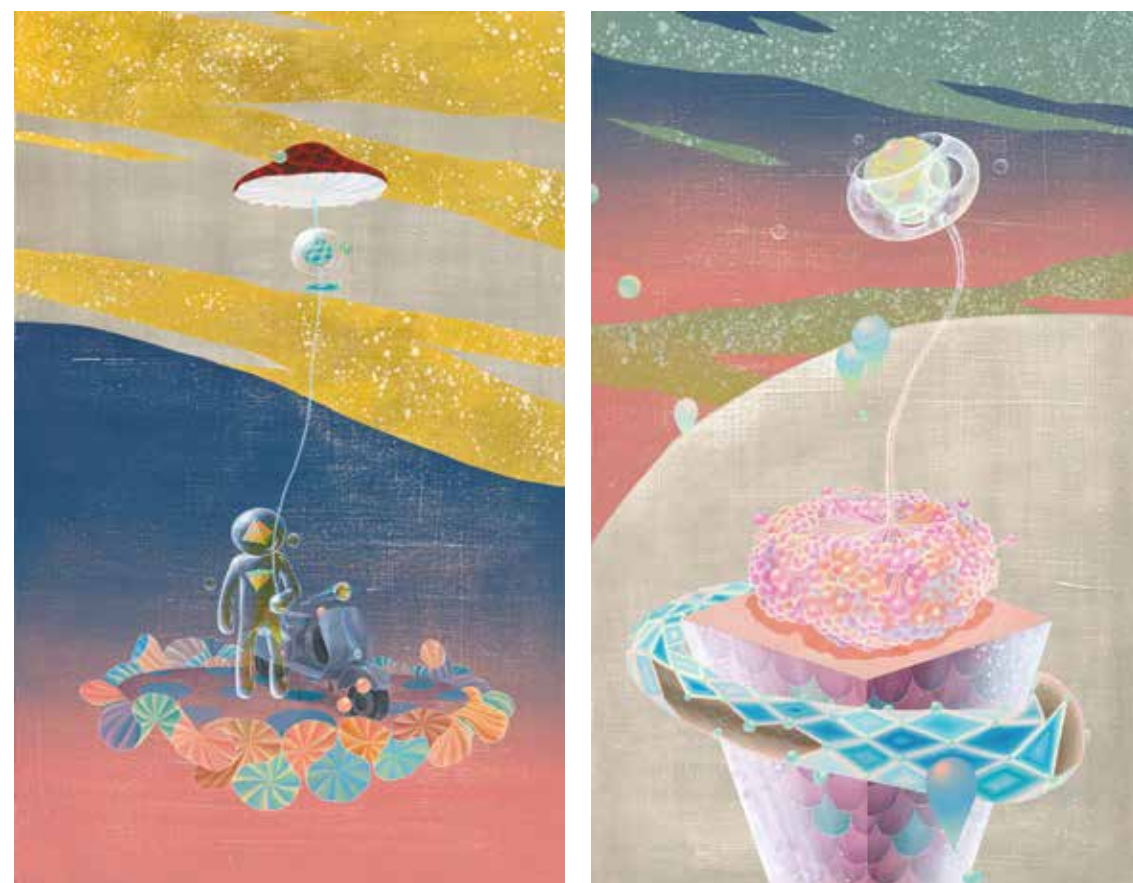
Dear Stranger
壓克力彩，義大利全麻畫布
76x55cm
2016

親愛的陌生人
acrylic on Italian linen
76x55cm
2016



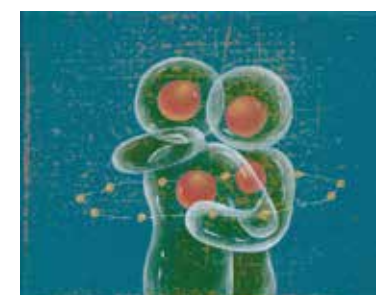
擁抱
壓克力彩、畫布
80x80cm
2016

To Hug
acrylic on canvas
80x80cm
2016



似水流年
壓克力彩、畫布
87x55cm 雙聯作
2017

Fleeting Times
acrylic on canvas
87x55cm diptych
2017



Dear Stranger 4
壓克力彩、畫布
14x17.5cm
2015

親愛的陌生人 4
acrylic on canvas
14x17.5cm
2015



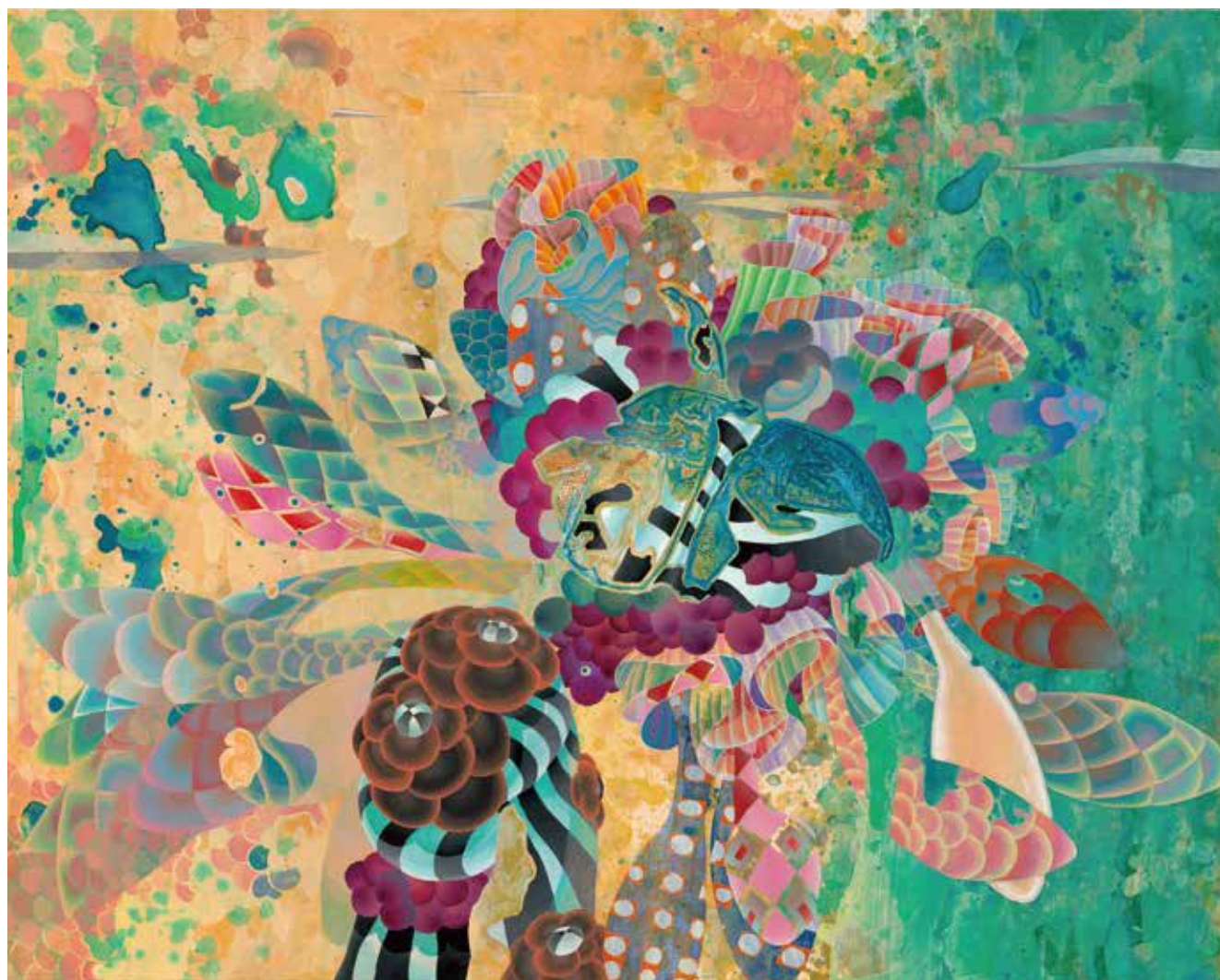
Dear Stranger 2
壓克力彩、畫布
14x17.5cm
2015

親愛的陌生人 2
acrylic on canvas
14x17.5cm
2015



美神
壓克力彩、石膏像
30x30x60cm
2013

The Goddess of Beauty
acrylic on plaster model
30x30x60cm
2013



「花」的名詞，動詞與形容詞
壓克力彩、畫布
80x100cm
2015

Forms of Flowers
acrylic on canvas
80x100cm
2015



清晨之前，黃昏之後
壓克力彩、畫布
80x100cm
2015

Before the Dawn, and after the Dusk
acrylic on canvas
80x100cm
2015



緩緩
壓克力彩，木板
直徑 39cm
2015

Slow
acrylic on wooden board
diameter 39cm
2015



四月望雨
壓克力彩、全麻畫布，松木內框
72.5x53cm
2015

April Rain
acrylic on linen
mounted on pine frame
72.5x53cm
2015

牡丹
壓克力彩、畫布
80x100cm
2015

Moo-Dan (Peony)
acrylic on canvas
80x100cm
2015





無憂花園
壓克力彩、畫布
80x80cm
2015

Free Garden
acrylic on canvas
80x80cm
2015



麗水之上
壓克力彩、畫布
80x80cm
2015

On the Lee Sui Street
acrylic on canvas
80x80cm
2015



Songs without Words
壓克力彩、全麻粗目畫布，松木內框
80x60.5cm
2014

無言歌
acrylic on linen mounted on pine frame
80x60.5cm
2014



斑斕的未知
壓克力彩，樹脂
直徑 10cm
2016

The Splendid Unknown
acrylic on resin
diameter 10cm
2016



繁花盛開的森林
壓克力彩、畫布
160x160cm
2015

The Blooming Forest
acrylic on canvas
160x160cm
2015



森
壓克力彩，樹脂
直徑 10cm
2016

The Forest
acrylic on resin
diameter 10cm
2016



未來世界的復古風格
壓克力彩、畫布
65x65cm
2015

Vintage Setting in the Future
acrylic on canvas
65x65cm
2015



美麗境界
壓克力彩、畫布
100x80cm
2015

Sweet Dream
acrylic on canvas
100x80cm
2015



目的的自由
FRP、壓克力彩、複合媒材
55x55x75cm
2015

Freedom of Purpose
mixed media and acrylic on FRP
55x55x75cm
2015





自由的目的
FRP、壓克力彩、複合媒材
55x55x75cm
2015

Purpose of Freedom
mixed media and acrylic on FRP
55x55x75cm
2015





彩色漂浮的夜晚
壓克力彩、畫布
100x100cm
2014

Colorful Floating Nights
acrylic on canvas
100x100cm
2014

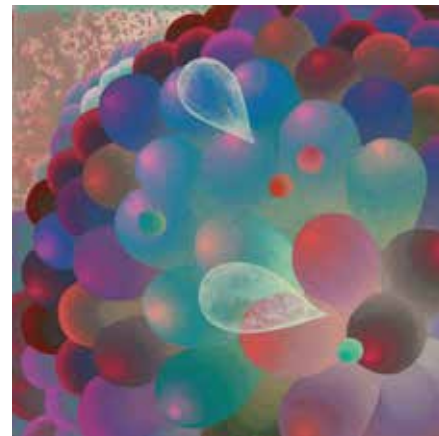


島嶼天光 - 致民主
壓克力彩、畫布
100x100cm
2014

Island's Sunrise - to Democracy
acrylic on canvas
100x100cm
2014

巴別森林
壓克力彩、油彩、畫布
197x197cm
2014

Forest of Babel
acrylic and oil on canvas
197x197cm
2014



繁花盛開之前
壓克力彩、畫布
30x30cm
2014

Before the Blossom
acrylic on canvas
30x30cm
2014





巴別塔
油彩、壓克力彩、畫布
92x160cm
2013~2014

Tower of Babel
acrylic and oil on canvas
92x160cm
2013~2014



夜櫻
壓克力彩、畫布
55x55cm
2014

Sakura in the Night
acrylic on canvas
55x55cm
2014



仰望
壓克力彩、畫布
55x55cm
2014

Looking Up
acrylic on canvas
55x55cm
2014



初衷
壓克力彩、畫布
65x65cm
2014

The Very First Intention
acrylic on canvas
65x65cm
2014



世界末日之後的世界，是一座繁花盛開的森林
壓克力彩、畫布
86x64cm
2015

What's after the End of the World Is a Blooming Forest
acrylic on canvas
86x64cm
2015



方程式
壓克力彩，樹脂
直徑 10cm
2016

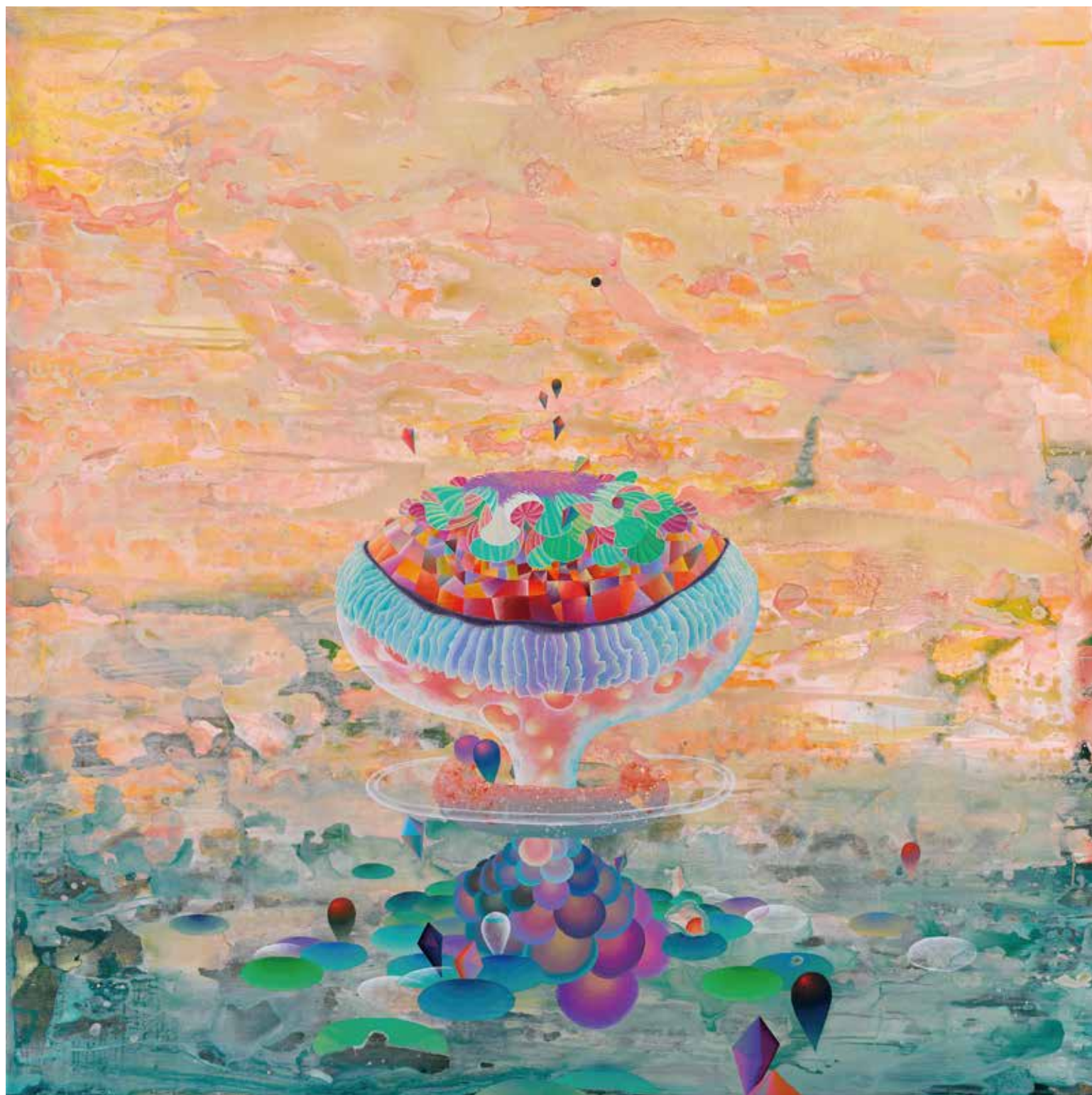
Equation
acrylic on resin
diameter 10cm
2016



永樂的果實
壓克力彩，樹脂
直徑 10cm
2016

The Fruit of Ever Happy
acrylic on resin
diameter 10cm
2016





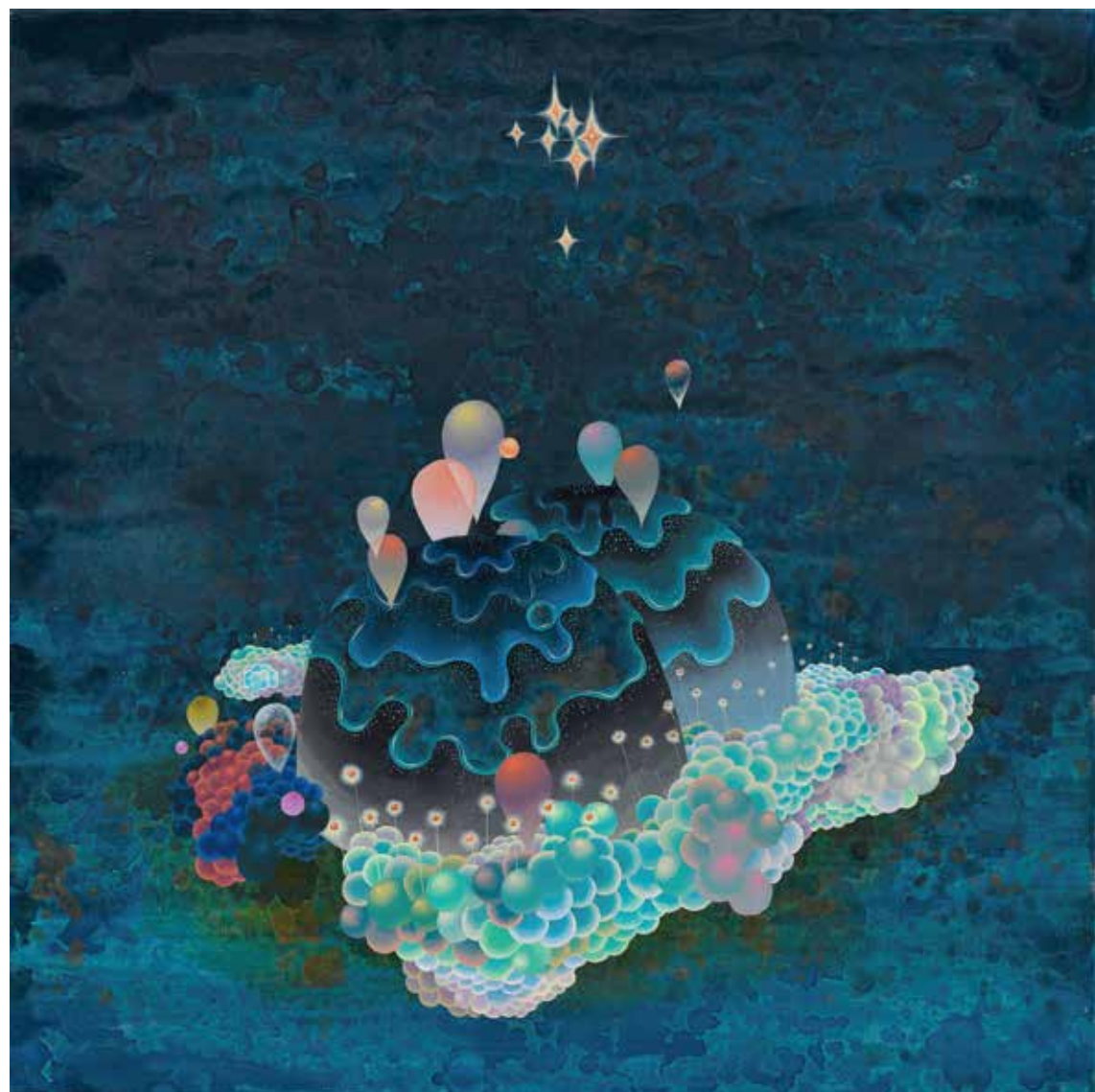
如果圖像可以表述，又何須語言
壓克力彩、畫布
145x145cm
2014

If The Images Could Narrate,
We Would Need No Language.
acrylic on canvas
145x145cm
2014



輕巧的敘事句
壓克力彩、畫布
30x30cm
2014

Nimble Narratives
acrylic on canvas
30x30cm
2014



無盡閃亮的日子 1
壓克力彩、畫布
80x80cm
2014

Endless Shiny Days I
acrylic on canvas
80x80cm
2014



無盡閃亮的日子 2
壓克力彩、畫布
80x80cm
2014

Endless Shiny Days II
acrylic on canvas
80x80cm
2014



秘境
壓克力彩，樹脂
直徑 10cm
2016

The Secret Realm
acrylic on resin
diameter 10cm
2016



似水流年
壓克力彩，樹脂
直徑 10cm
2016

Fleeting Times
acrylic on resin
diameter 10cm
2016





細語言說
壓克力彩，樹脂
直徑 10cm
2016

The Whispers
acrylic on resin
diameter 10cm
2016



海天日夜
壓克力彩，樹脂
直徑 10cm
2016

Sea, Sky, Day & Night
acrylic on resin
diameter 10cm
2016





年之紀
壓克力彩，樹脂
直徑 10cm
2016

Chronicles
acrylic on resin
diameter 10cm
2016



斑斕流轉
壓克力彩，樹脂
直徑 10cm
2016

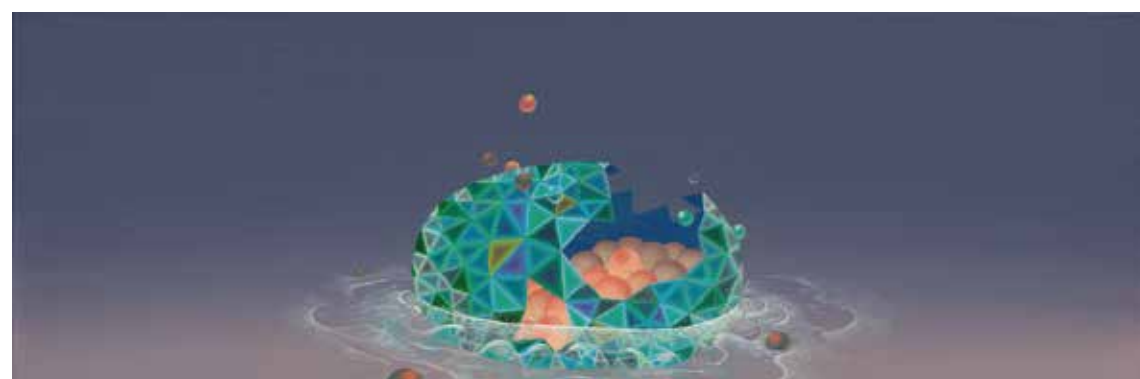
Circulation of Splendidence
acrylic on resin
diameter 10cm
2016





一隻蝴蝶飛過
壓克力彩、畫布
96x192cm
2014

A Butterfly Flew
acrylic on canvas
96x192cm
2014



為何而畫，如何畫，畫什麼？
壓克力彩、進口全麻細目畫布，卡榫內框
30x90cm
2014

Why, How, and What to Paint ?
acrylic on linen mounted on tenoned frame
30x90cm
2014



Don't speak
壓克力彩、畫布
55x55cm
2017

請別開口
acrylic on canvas
55x55cm
2017

遙遠星球的科幻小說
壓克力彩、畫布
145x145cm
2014

Sci-Fi from a Remote Planet
acrylic on canvas
145x145cm
2014



她的名字
壓克力彩、畫布
32x32cm
2014

Her Name
acrylic on canvas
32x32cm
2014



麗水
壓克力彩，樹脂
直徑 10cm
2016

Li Sui
acrylic on resin
diameter 10cm
2016

南風
壓克力彩，樹脂
直徑 10cm
2016

The South Wind
acrylic on resin
diameter 10cm
2016

昨夜
壓克力彩，樹脂
直徑 10cm
2016

One Last Night
acrylic on resin
diameter 10cm
2016

往事
壓克力彩，樹脂
直徑 10cm
2016

The Past
acrylic on resin
diameter 10cm
2016



暗夜長菲
壓克力彩，樹脂
直徑 10cm
2016

Downing Night
acrylic on resin
diameter 10cm
2016



盼望
壓克力彩，樹脂
直徑 10cm
2017

Expectation
acrylic on resin
diameter 10cm
2017



娓娓道來
壓克力彩，樹脂
直徑 10cm
2017

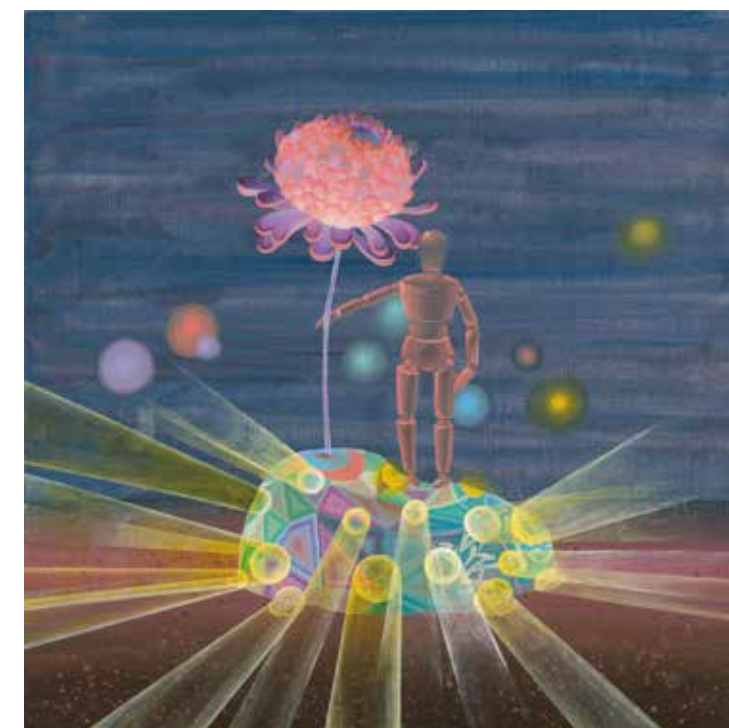
Speaks Gently
acrylic on resin
diameter 10cm
2017





他境
壓克力彩、炭精筆、畫布
72.5x91cm
2017

Another Wonderland
acrylic and pastel pencil on canvas
72.5x91cm
2017



科幻的迪斯可夜曲
壓克力彩、畫布
48.5x48.5cm
2017

Sci-Fi Disco
acrylic on canvas
48.5x48.5cm
2017



讀夢的裁縫師
壓克力彩、鉛筆、炭精筆、畫布
55x55cm
2017

The Tailor Reads Dreams
acrylic, pencil, and pastel pencil on canvas
55x55cm
2017



Freedomland
壓克力彩、畫布
72.5x91cm
2017

自由樂園
acrylic on canvas
72.5x91cm
2017



時光章節
壓克力彩、畫布
75x160cm
2017

The Chapter of Time
acrylic on canvas
75x160cm
2017



哈瑪星
壓克力彩、鉛筆、炭精筆、畫布
55x55cm
2017

Hamasen
acrylic, pencil and pastel pencil on canvas
55x55cm
2017



天光
壓克力彩、畫布
80x100cm
2017

The Rays of Sun
acrylic on canvas
80x100cm
2017



林間漫步
壓克力彩、炭精筆、畫布
100x138cm
2017

Wondering in Woods
acrylic and pastel pencil on canvas
100x138cm
2017

遠方 大地

Wonderland afar

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