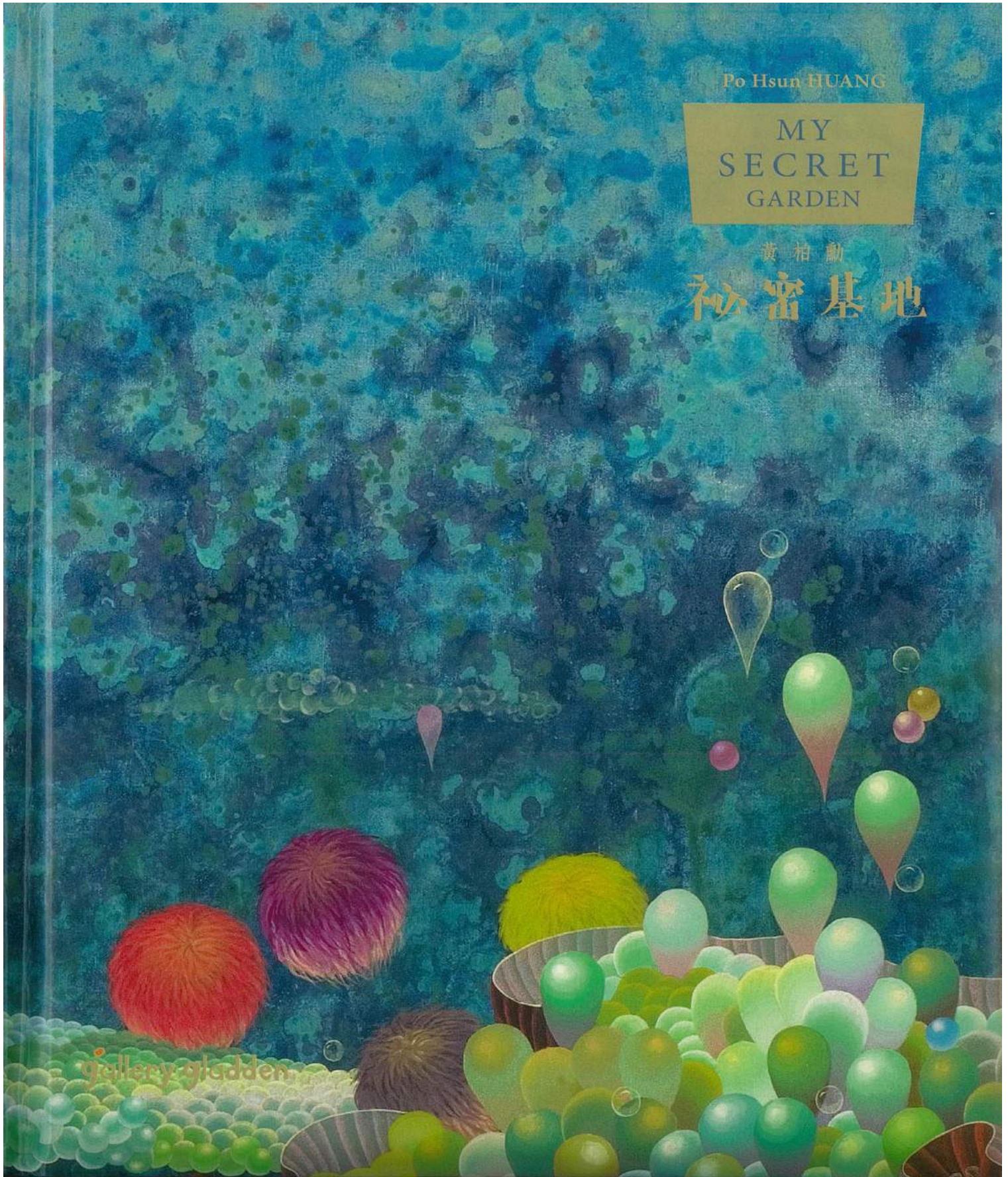


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既豐富又寂寞
And Rich and Lonely



「當你痛苦的時候要像這樣子笑……跌雷嘻…跌雷嘻…」這是《航海王41集》裡，巨人中將薩烏羅抱著滿是傷痕的身軀，對著他所幫助逃亡的小女孩，年僅8歲的妮可·羅賓說出的最後呼喊。

親愛的老友：

為此，我畫出《跌雷嘻》。在它完成的那個清晨，透過網路傳輸，這件作品鼓舞了情緒低落，卻身在遠方的你。

你說：「你的作品和故事，幫我化解了憂傷，給我新的希望。」

你可知道，那個清晨對你來說，只是個心情的轉折；但是能給遠方的朋友一份鼓舞，對我來說也是鼓勵。所以我發現：原來我的作品可以為這個世界上的人們帶來美麗、力量和微笑。那一次，我確實地相信自己可以這麼接近夢想，並且深深感受到能以一個藝術家的身分生活在這個世界上，是多麼美好而幸福的事。

謝謝你，老友，我們乾杯！





跌雷唔 / De Le Shi
 (Mixed media on canvas, 130 x 162.5 cm) 2009

"Whenever you suffer, remember to laugh like this... De Le Shi, De Le Shi..." This is the last words of badly wounded Giant Hag-War D. Sauro said to eight year-old Nicole Robin, who was trying to help her escape from Aokiji Kuzan in the story of Japanese comic *One Piece* (volume 41).

To my dear friend: For this, I created "De Le Shi". When I finished the painting one early morning and sent to you the image via internet, it has given you comfort and energy who were drifting in sadness from afar.

You said, "Your art and the story behind it have dissolved my sadness, and gave me new hopes." Would you ever know, that maybe just one emotional morning for you, when you also gave me a new strength of encouragement, knowing that my work has an impact on others. I then realized my art can actually bring to the world beauty, strength and happiness. It made me believe that I can be living so close to my dream, and feel so blessed to be an artist.

Thank you my dear friend, and cheers!



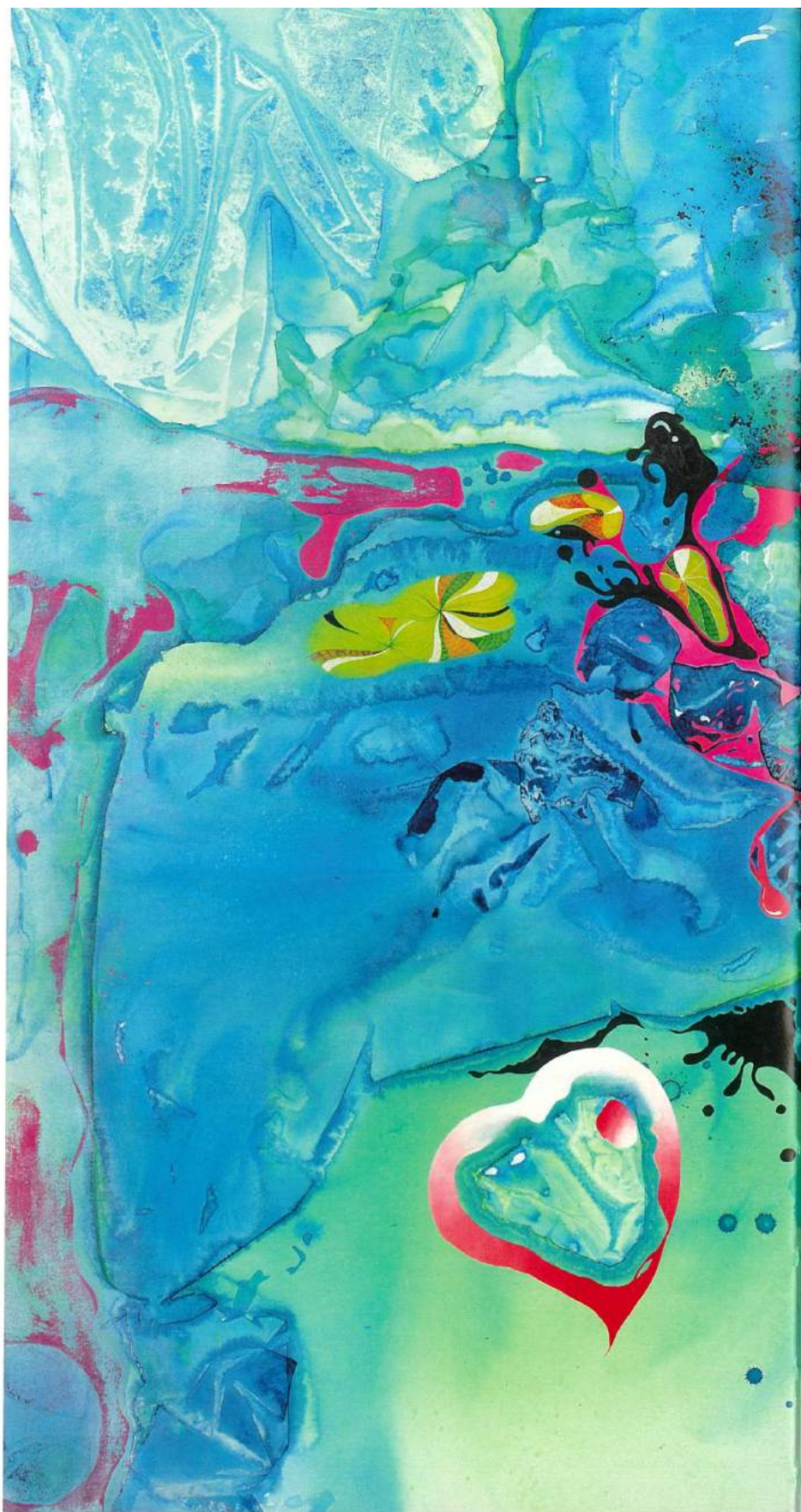
向肉毒桿菌致敬 / Salute to Botox
(Acrylic on canvas, 100 x 100 cm) 2009



塑膠心臟 / Plastic Heart
(Acrylic on wood, 54 x 61 cm) 2009

常認為「宇宙」是包容性最廣闊的名詞，它涵蓋我們所能觸及的生活範圍和視野，也象徵高度地自由和豐富性。儘管當代繪畫已經被多次宣告「繪畫已死」，我仍相信這個在人類文明裡，比文字更古老的文化脈絡，所蘊藏的寬廣可能性。

求學階段開始，就不斷研究關於抽象與非具象繪畫的各種淵源，它們是最關注「自由」的繪畫類型，而這個特性總是讓我感到迷戀，這件作品的主题，是在探討我對「自由」的追尋。





It is generally considered that the universe is a term contains everything, for it covers every aspect and vision in our life, also highly represents the spirit of liberty and abundance. Although it has been said, "painting is dead" in contemporary art. I still believe in the great possibilities of what can be interpreted in this art form, which has an even longer history than written characters in human civilization.

I have been studying Abstract and Non-Figurative Art since I was a student. They are the art form that concerns most about freedom, which is always fascinating to me. The theme of this painting aims to explore the search for freedom, and understanding the interactions between my own self and the surroundings.

難以抗拒的宇宙 / An Irresistible Universe
(Mixed media on canvas, 145 x 145 cm) 2009



街上風和日麗 / A Fine Sunny Day
(Acrylic on canvas, 100 x 100 cm) 2009



雨後的星期六清晨 / Saturday Dawn After the Rain
(Acrylic on canvas, 100 x 100 cm) 2009

《寂寞芳心》是在向「挪威的森林」這個命題呼應。

這件作品的命題，來自披頭四樂團在1967年所發行的專輯《比伯軍曹寂寞芳心俱樂部》，專輯裡面有一首歌曲表現美麗、易逝且短暫的戀情，叫做〈挪威的森林〉(Norwegian Wood)，明快的曲風有著輕淡的哀愁，這首歌曲啟發了日本作家村上春樹，1987年，他用類似的概念，轉換成一部激烈、寂靜又憂傷的愛情小說，書名即是《挪威的森林》(ノルウェーの森)，故事內容描述年輕人在感情中的掙扎和迷惘。十年後，台灣的搖滾樂手伍佰，受到這本小說的影響，也寫了一首同名歌曲，向村上春樹致敬，歌詞的意義大概是說：即使是最心愛的人，心中也有一片我們永遠無法到達的森林。

我一直認為，無論是哪個版本或形式的「挪威的森林」，都有一個共通點：它們都在描繪一個無法完成，因而帶著些許遺憾的風景；因為未完成，所以它會持續進行與發酵……。當然，還有創作者希望作品能夠被帶到世界的角落，然後被人了解的那一份小小心願。



"Lonely Heart" is a painting responds to "Norwegian Wood".

The motif of this work comes from a song in the album "Sgt. Pepper's Lonely Hearts Club Band" by The Beatles released in 1967. The name of this song is "Norwegian Wood", it describes the beauty of fast fading love, a taste of sadness is weaved in the sprightly rhythm of the song. It has inspired Japanese author Haruki Murakami to write a love novel in 1987, it is a nostalgic story of loss and melancholy, and was also named "Norwegian Wood". The story illustrates the struggling and confusion of young people in love. Then ten years later, Taiwanese rock singer Wu Bai wrote a song to pay tributes to Murakami, and named the song "Norwegian Wood". The lyrics describe an unreachable forest (wood) in everyone's heart, a place where no one can access, not even our beloved ones.

Whichever Norwegian Wood it may be, I believe they all share something in common. For they all carry certain regrets that could not be restored, therefore the stories will continue to grow, and connect with others from different corners of the world.

寂寞芳心 / Lonely Heart
(Acrylic on canvas, 100 x 100 cm) 2009

「一個藝術家要有抵抗平均的本能。」

「我只是奇怪，不管你是哪一代，上一輩的人都要稱你是頹廢的一代，而且不管我們發出什麼聲音，都要被指控成無病呻吟，我覺得我們活在一個沒法使力的世代裡，過的是豐美又單一的生活，大家的經驗都一樣，滿腹理想但是沒有時間，滿懷叛逆但是缺乏戰場，只是請穆什麼先生您知道，這樣並不好過，光會批評我們頹廢，不只是矮化，也是鈍化。」 - 引述自朱少麟，《燕子》，1989

我以《抵抗》做為一種對自身的提醒與期盼，以「抵抗」做為一種意志，甚至是一種本能，是藝術家的基本條件。我們必須抵抗誘惑、挫折與被平均化。在不斷全球化的年代裡突顯在地性，在要求被體制馴化的社會裡強調獨特性。



"An artist should have an instinct to resist ordinary."

"I am just wondering why, no matter which generation you are from, the older generation tends to think the younger generation is in decline. And no matter what the younger speak, it is considered as whining. It makes me feel that we are living in a generation who can achieve nothing, a plentiful life in unity. Every one share the same experience, we all have some dreams to fulfill but with no time. We are being rebelled at the battlefield. But do you have any idea this is not doing anyone good? By only criticizing the new generation being declined is dwarfing and also weakening them." Quoted from "Swallow", written by Shao Lin Chu, in 1989.

I request and remind myself to "resist", as my will and basic instinct of an artist. We must resist temptation, struggling and being equalized. An artist should be even more localized in this globalizing era, and to let one's uniqueness shine in socialization.



搖錢樹 / Money Tree
(Acrylic on canvas, 100 x 100 cm) 2010

有如即興演唱會的繪畫

非具象繪畫的創作總是令人興奮，過程充滿想像，許多無法言說的小事，就像在苦悶的課堂裡聽到下課鐘聲的小朋友，迫不及待地想要衝出教室。不過繪畫卻得沉得住氣，只有耐心地那些不停在腦子裡浮現的畫面按照步驟，條理分明地一一講出，才不至於讓它們在充滿興奮的躁動中模糊失焦。

我喜歡聽演唱會版的音樂。雖說歌手總是在無數次的彩排與演練裡做了萬全的準備，但在舞台上，他們和聽眾的互動、即興而來的變奏、甚至因緊張忘詞而脫稿演出的臨場反應，都使我認為那些不可預期的突發狀況，讓整個演出相較於不斷修飾與重來而接近完美的錄音室版本豐富許多。藝術創作像演唱會，即便進行之前有了萬全的準備，但過程裡的各種心緒流轉、變化或接軌，總是讓它的表現變得豐富又不可預測，當作品掛上展牆，呈現在觀者眼前之時，也許面貌已經和初始的計畫相隔十萬八千里。

所以，當面對作品，很多人問我：「你在畫什麼？」的時候，我除了要將創作開始的計畫、過程中思緒與觀念的轉變，和畫面結構的整理等步驟用幾句簡短的話說出之外，也會想著，倘若我希望讓觀者從一片沒有明朗形象的畫面裡揪出某個似曾相似的圖案，然後恍然大悟地說：「我知道你在畫什麼了！」。那我何不直接將那個「什麼」畫出來，反而讓他在這片由混沌又繽紛的各種圖案結構組成的作品面前尋思半天？

Painting like Live Concerts

The creation of Non-Figurative painting is always exciting and full of imaginations, it fills with stories and details beyond words, just like kids rushing out from the boring classes when the school bell rings. However, I have to be patient when I paint. Only by capturing and proceeding all the floating images in my head in steps patiently, I can avoid losing my focus in overwhelming emotions.

I like to listen to live concerts, and enjoy it most the interactions between the musicians and their audience, to perform extempore and every possibility of unpredictable situations that you may not think of. All these exciting moments give a more living performance than what you can get from a recording CD. To me, creation is like a live concert. Whatever I have prepared ahead of my painting, the process of creation is always full of surprises, until the moment my work finally hangs on the wall and reach its viewers.

Many people have asked me the same question, "What are you painting?" While I have to describe the whole process of creation and all my twisting thoughts in short sentences, on the other hand, I would not want the viewers to point at my painting and say to me, "I know what you are trying to paint." by just looking at certain images from the canvas that seem familiar to their eyes. Otherwise, I would have just made those "objects" visually recognized and take away the space for the viewers to sink themselves in the woven vibrant images.

這件作品是我的自畫像。

畫面中，藍色顛倒呈倒睡姿態的人是我自己，長年被失眠所苦的我，總是癱轉難眠、蜷曲身體的倒睡之姿，據說是最常入睡的姿勢，也許只有在全然安眠熟睡的狀態下，我才會以這樣的姿態出現在這個世界上。

我以這樣的畫面來說明自己與外界的關係，單色的我不帶任何色彩，卻被豐富的世界以溫暖的顏色包圍。畫的左側有一張側面的大臉，甚至畫出了睫毛、鼻、嘴唇、下巴，這張大臉代表著環繞在我們共同世界，各種形式的陌生人們。這件作品揭示了住在台北時的生活，還有自身與所處環境的相互關係。



This is my self-portrait.

The blue figure who is lying asleep in this painting is me. I have been suffering from insomnia for years. Curling my body like it shows in the painting is probably my best position to fall into sleep, and it would only appear when I am in deep sleep.

I try to describe the relation between myself and the surroundings through this image. The figure of myself in monochrome is surrounded by warm colors in a flourishing space. A side profile of a big face appears on the left hand side of the painting, with details of eyelashes, nose, lips and jaw representing different strangers in our living world. This painting discloses the period of time when I lived in Taipei, and my connection with the place.



星空之上 / Above the Starry Sky
(Acrylic on canvas, 100 x 100 cm) 2010



拜金主義 / Mammonism
(Acrylic on canvas, 100 x 100 cm) 2010

當時很辛苦拮据，正是初出社會並決定想成為一個藝術家的時候，遇到了很多阻礙，生活確實不太開心。

老爸介紹了一個工作，類似可以穩定溫飽的公家飯，這對當時那個求展無門又連材料都買不起的我來說，無疑是個巨大難抗的誘惑。反覆想了很久之後，我還是推辭了。為了這個決定，我在這件作品前面流下淚來。

然後我才知道，如果在前方遇到挫折，我們會努力地面對，但碰到誘惑就難以抵抗了。

這件作品畫了很久且構圖繁複，也許是當時紊亂的心情作祟。對我而言，它的重要性在於對那段生活留下一個註解。



It was a difficult time when I determined to become an artist, I was struggling with life and was a bit depressed.

My dad recommended a job to me in the government, a job that should feed me well. It was indeed very tempting to me, when I could not even afford to buy art materials and had no opportunities to exhibit my work. Still I refused the job after giving a long and serious thought. I cried in front of this painting after I made the decision.

Then I came to understand, despite the fact that we will always fight against difficulties in life, it is another story when we are being test by temptations.

This rather complicated piece of work took me a long time to finish, which might have to do with my emotional ups and downs. Most importantly, it is a remark of that particular period of time in my life.

既豐富又寂寞

2008年開始，我來到台北居住。今天我在這裡，表現在台北所見的尋常風景，以及所感受到的一切。

台北的樣貌華美無比，繽紛的霓虹襯著窈窕的辣妹、蜘蛛網似的大眾運輸工具便利快速、鋪著玻璃帷幕的摩天大樓氣勢參天。這些街景總是讓我目眩神迷，當夜晚來臨，墨色的天空取代了漫天的烏煙瘴氣，常常讓我誤以為置身天堂。但是，這個天鵝絨似的黑色背景並沒有星星，而川流的馬路有如巨大野獸的血管，除了輸送車輛、資訊、人群，也輸送垃圾和廢氣。



當我輕觸你 / When I Touched You Softly
(Mixed media on wood, 13.2 x 28 cm) 2009

這個既豐富又寂寞、令人眷戀又咒罵的美麗都市，它的冬天寒冷濕涼，夏季又悶熱難耐，大部分的日子，連續好幾天飄著無盡陰雨，總是讓空氣中彌漫著霉味。下班時間的基隆路上，穿過四個紅綠燈就需要半個多小時，水泄不通的車潮人潮，令人煩躁不堪。

我的日子無盡平凡，和大部分的台北人一樣。為了殺價而面紅耳赤，為了高物價所苦，為了能夠拿著剛領到的薪水購物感到幸福。我開始回憶這個都市所能帶給我的一切，回想自己曾經對著朝陽許下願望，並且寄予彩虹般的夢想。曾經在夜裡小心翼翼地祈禱，希望當日出時能終結悲傷。曾經站在陽明山上俯瞰台北夜景，數著每一條已經走過的道路，然後吸著充滿迷幻味的空氣。曾經騎車在福和橋上一面聽著槍與玫瑰，一面咒罵著冷冽的陰雨北風，曾經每天渾渾噩噩地朝九晚五，假裝沒看到時針上流逝的暮鼓晨鐘。曾經和老友們蹲在劍潭捷運站的天橋下，咬著雞排，瀏覽濃妝正妹散發的渾身青春。也曾經為了某些不甘心，下班衝回會漏水的老公寓，和空白的畫布孤單對話。

當我抬起頭，看著被高樓遮蔽後所剩無幾的天空，才發現這個異常豐富的城市裡，連最寬廣的天空也充滿擁擠和孤單。但我依然懷念這樣的日子，有陌生路人冷言相待，也有多年老友報以溫暖；有交通警察的冷漠無情，也有初識長輩的呵護關心。還有許多細碎小事，繁雜不值一提，充滿欣喜或無奈。無論如何，那是曾經發生在我過去生活中的一段美好年代，它們在這裡永不消失，永遠豐富，永遠寂寞。

And Rich And Lonely

I moved to Taipei in 2008. Here I like to show you the everyday landscapes of this city and my feelings towards this place.

Taipei is an extravagant and glamorous city. I see beautiful girls walking in the colorful neon lights background; spider-web like transportation network brings speed and convenience to everyone, and a skyline decorated with glass skyscrapers. All of these scenes dazed and confused me. When the night falls, the day of polluted atmosphere replaces by a sky of darkness, makes me believe that I am in heaven. A velvet black sky with no starlight, streaming traffics of vehicles, data and people are dancing in the veins of the beast, with all sorts of garbage and pollutions. This beautiful city is filled with rich loneliness, emotions of love and hate. The season of winter is cold and humid, yet summer is always boiling hot, the scent of mold diffuses in the air after days of raining. The traffic lights at Keelung Road during rush hours can take you half an hour for waiting, all the heavy traffic of vehicles and people are more than irritating.

I am living a normal life, just like most of the people in Taipei city. I suffer from inflation and blush when bargaining, yet still feeling blissful when I go shopping with my salary. I start to recall my memories of this city, that I have made my wishes to the rising sun and my rainbow dreams. I prayed my sorrow would be long gone as the night faded out. I stared at the night view of Taipei City from Mountain Yang Ming, counting every path that I walked, and breath in the air of fantasy. I was motorcycling at Fu He Bridge while listening to Guns n Roses, and cursed the bone chilling cold northern winds. Once I was living for a nine to five job and pretended I did not notice the time passing by. There were days when me and my pals would squat under the bridge of Jian Tan train station eating chicken fillet, and watched those hot and heavy make-up young ladies walking by. And the days I rushed back to my old leaking apartment after work and talked to the blank canvas after a tough day at work.



親愛的陌生人 / Dear Stranger
(Acrylic on wood, 24 x 33 cm) 2009

When I raise my head and look at the skyline fills with skyscrapers, I see a vivid city with a sky full of crowdedness and loneliness. Nevertheless, I miss the days when strangers seem so cold to me, yet I was still company by heartwarming old friends. I experienced the frigid traffic police and greeted by the warm words from newly met elderly people. There were so much more to tell, all filled with joy and helplessness. They have all become wonderful memories in my life, and shall stay with me forever, remain rich and lonely.



微笑爆炸
A Blast of Laughter

2006年，我在美術館看到一件印象深刻的作品，來自泰國藝術家塔那里·席瓦瑞的《海嘯記憶》。曾是2004年南亞大海嘯受難者的塔那里，用一種溫和又內斂的方式，來記憶他的憂傷。那件作品似乎不斷地散發一種柔軟卻源源不絕的力量，慢慢向我襲來。

「我也想創造出那種溫和溫暖的力量！」當時還在唸書的我，偷偷地在心裡對著自己說。

2011年，這個始終沒有熄滅的念頭，變成關於《微笑爆炸》的創作發想。我一直希望用一種更開心、愉悅的方式，來創造這種力量，並強調對於這個世界的關心，還有愛與和平。



In 2006, I saw an impressive work titled "Tsunami Memory" in a museum by Thai artist Thipwaree Thanarit, who is a survivor from the 2004 Indian Ocean Tsunami. He documents his sadness with a gentle and subtle manner. The painting attacks me with an endless force of softness.

"I also wish to create a strength of softness like that in my work." I whispered in my heart, when I was still a student.

I kept this thought with me over the years and it became an inspiration for my work "A Blast of Laughter" in 2011. I always wanted to create a strength of joy and pleasure, to show care, love and peace to the world.

微笑爆炸 / A Blast of Laughter
(Acrylic on canvas, 145 x 145 cm) 2011

我一直思考著，關於一個藝術家，吸收了世界的滋養和幫助，而他究竟能帶給這個世界一些什麼？

我下定決心，但願能為生活周遭的弱勢（無論人或動物）盡一點棉薄之力，後來我養成捐血的習慣，並固定從創作所得的收入中，捐出部分做為對這個社會弱勢的幫助或回饋。很慶幸現在的我擁有能夠做出這些事情的能力，也希望看到這裡的你，持續做些小善事來關心這個世界。倘若現在的你跟當時的我一樣辛苦，那麼我也祝福你，一定會撐過來的，請別放棄。

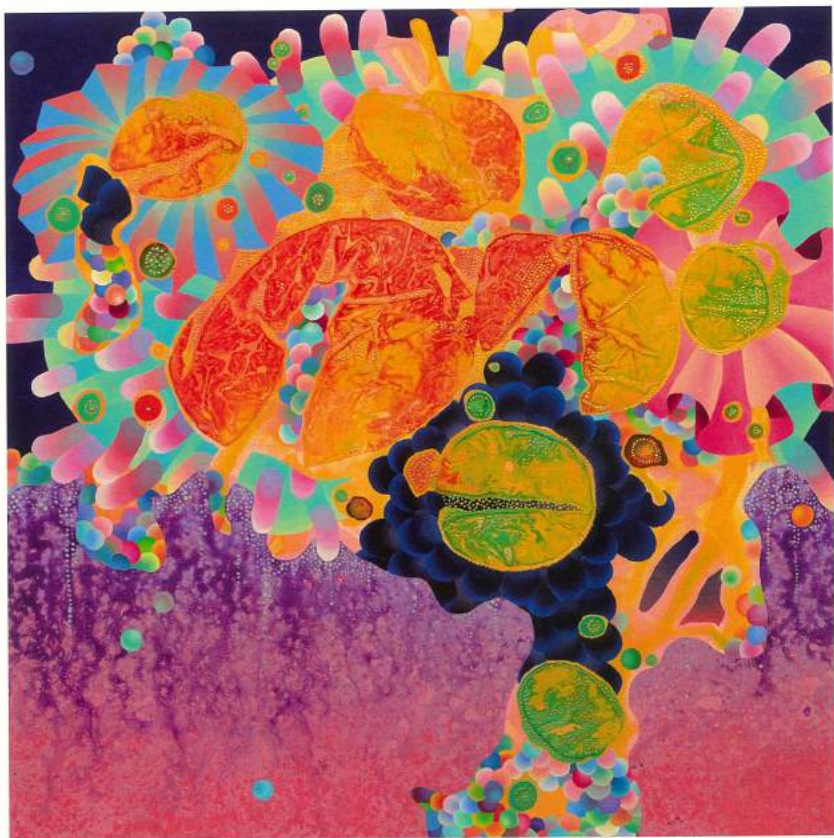
當這個世界沒有給你任何東西的時候，還是請你加油，並且給予這個世界無盡的愛。



I have been thinking what may an artist contribute to the world that has nurtured him.

Therefore, I made up my mind to help the weak (human beings and animals) to the best I can. I then became a blood donor, and make constant donation to the charity from the profits I made by selling artwork. I feel so blessed to be able to help others, and I wish when you are reading this, may also share the desire to show your love to this world. If you are experiencing a hard time right now like I did, then you have my blessing here and I wish you well. Please know that you will be just fine and never give up.

When you think the world gives you nothing, please hang in there, and do not forget to offer this world your endless love.



有晚霞的許願樹 / Wishing Tree in Rosy Clouds
(Acrylic on canvas, 65 x 65 cm) 2011

異常豐富的瑰麗時空

近五年的創作主題都與「豐富」息息相關，這段時間透過媒材的特質，釐清現實與虛擬之間的創作思考。

創作重心主要包括兩大方向：一方面藉由壓克力顏料（丙烯酸顏料）的質感，表現它有別於其他創作媒材的獨特性質，並且探索其表現性與各種可能；另一方面思索著從日常生活進入一個源自現實，卻有別於現實的虛擬時空，所形成的各種從熟悉漸變到陌生的圖像。前者涉及物質質地的開拓與擴張；後者指向拆解、重組、混搭、拼貼和擬造各種不定型形象。

壓克力顏料是我的主要創作媒材之一，我總是將其乾燥後有如塑膠薄膜的質感發揮得淋漓盡致，為了彰顯它不同於油性材料的溫潤厚實，刻意將圖像符號表現得光滑平整，甚至出現接近對比色的反光，就像只有3D動畫片或向量電腦繪圖作品裡才會出現的漸層肌理，強調平滑流暢與輕薄光澤的特質。我刻意控制每個小符號的明度和彩度變化，製造某種難以言喻的奇幻光澤，在留有水漬的空洞圖案之上再覆蓋一層新的圖案，營造類似錯置拼貼的效果，拉扯畫面的協調。



遠方的故事 III (作品局部) 2011

同時，我關注的創作重心，也逐漸轉往非具象或超現實形式表現，帶給觀者某種似曾相識的印象。這些元素來自日常生活、想像空間、動植物、感官與視覺等各種經歷和體驗的相互交疊、錯置和重構，超脫常理卻又計畫縝密。當開始創作，由畫筆和顏料所組成的時光機就穿越時空和界線，把我帶往一個神祕卻詩意的未知國度，那裡奇幻華美，接近天堂，就像在一個令人迷戀的夜空下，建立一個巨大、神祕且豐富的異境，異境中各式的元素混搭拼貼、解構重組、譁眾取寵、爭奇鬥艷；那裡所有的一切不斷地生長、冒出。最繽紛的氣球在飛舞，既像機械，又像浮游生物的結構體飄忽不定，綺麗曼妙、異常豐富。

The Extraordinary Abundance of Space

"Abundance" was the major motif of my creation during this period of time. It is a thinking process in my creation to define the reality and virtual by experience the quality of medium over the last five years.

There are two focuses under the motif. To show the uniqueness of acrylic paints (Polymethyl Methacrylate / PMMA) and distinguish itself from other painting materials, and to explore the possibilities in its performance. On the other hand, I give consideration upon the transformation of an image, how it dissolves from the reality into virtual which develops into an unknown form from what we are familiar with. The first part focuses on the exploring and development of the material origin, whereas the second part concentrates on the deconstruction and reformation of images.



Story from Afar III (close up) 2011

Acrylic is one of the main painting medium I have been working with. I always manage to show the uniqueness of the thin plastic quality of acrylic paint after drying. In order to show its differences from the thick and rich oil paint, I intended to paint the symbol images with intense smoothness and shiny finishing, creating reflection so close to

complimentary colors. Enhancing the smoothness and fineness of acrylic paint, by painting the gradient texture to an extent of 3D animation and computer illustration quality. I wanted to create a kind of fantasy lighting by carefully control the brightness and saturation level of each small symbol. To put a new layer of images on a watery background resulting an effect of collage, which challenge the coordination of the image.

Meanwhile, my focus of creation moved towards Non-Figurative and Surreal Art, bringing an impression of "déjà vu" to the viewers. My art inspiration comes from everyday life, my own imaginations, living things, and different experiences from all sensation. The composition and content are often irrational yet well organized. Every creation is a journey of unknown and poetic, leads me to the heavenly wonderland. It is like building an enormous and flourishing fantasyland under the starry sky. All kinds of elements being mix together, deconstruct and rebuild, resulting a blooming garden, all things grow and begin. Colorful balloons like mechanical plankton are dancing in the space, display a beautiful and elegant performance.



恰似你的温柔 / Just Like Your Tenderness
(Acrylic on canvas, 65 x 65 cm) 2010



英 / Sunflower
(Acrylic on canvas, 65 x 65 cm) 2010



缪思花园 II / Muse Garden II
(Acrylic on canvas, 80 x 80 cm) 2010



遠方的故事 I
Story from Afar I
(Acrylic on canvas, 72 x 72 cm) 2011



遠方的故事 II
Story from Afar II
(Acrylic on canvas, 72 x 72 cm) 2011



遠方的故事 III
Story from Afar III
(Acrylic on canvas, 72 x 72 cm) 2011



遠方的故事 IV
Story from Afar IV
(Acrylic on canvas, 72 x 72 cm) 2011



繚思花園 I / Muse Garden I
(Acrylic on canvas, 80 x 80 cm) 2010

作品的溫度

不斷畫下去的目的，是希望透過作品讓這個世界感受到愛和溫暖。2009年的某天清晨，我利用網路傳給老友分享一件新完成的作品，卻無意間給他一份心情轉變的力量。那是我首次，覺得自己能夠那麼靠近夢想。

2012年初，我和好朋友們在日本進行《強占青春》的展覽，推出了一批作為籌措旅費的明信片，當時的銷路奇差，大部份的明信片到最後還是留在手邊。今年春天，一個朋友拿著這些明信片到孤兒院去當作禮物，這件事情讓我非常高興，也非常感動。自己的作品透過遠方的連繫，溫暖了那些陌生孤兒的心，哪怕只是短暫的歡笑，都能讓我開心。

我認為作品應該要有兩種以上的溫度，至少要包含創作者對這件作品的溫度，還有這件作品能帶給觀者的溫度。我講的「溫度」不僅是「感受」，溫度應該是包含在感受裡面的某個東西，能讓人想要擁抱或逃離，應該是很細微的部分，卻接近直覺。我希望作品能帶給人溫暖，所以我也必須成為一個溫暖的人。

The Temperature of Works

The reason that keeps me painting is to spread love and warmth to this world with my work. One early morning in 2009, I shared a piece of my new work with an old friend via internet, which gave him new strength unexpectedly, and made me realized how close I could pursuit my dream for the first time.

At the beginning of 2012, me and my friends were having an exhibition "Seizing Youth" in Japan. We made a lot of postcards of my work to sell and hoping to raise money for our trip, unfortunately, we failed to sell most of them so I kept them with me in the end. In the Spring of 2013, a friend of mine took the postcards and delivered them to an orphanage. I was deeply touched and pleased with what he did. Knowing that my work had connected with the orphans and warmed their hearts filled my heart with joy, even though it might only be a moment of happiness for the kids.

I believe a piece of art should carry different degrees of "temperature". It should contain the temperature given from the artist to his creation, as well as the temperature of the work delivers to its audience. It is not just about one's feeling, but a degree of temperature that exists in one's feeling. Something that you want to hold or run away from, something that is so delicate and close to your instinct. I wish my work can bring warmth to others, therefore I must become a loving and caring person.

智慧型手機和平板電腦以驚人的速度蔓延在我們的日常生活，它幫我們建立了一個新的、隨身的虛擬空間。尤其在公共場所，它讓每個人變成孤島，或者說虛擬漂浮的《空島》，空島裡面繽紛華美、自給自足、自己圓滿。

這個智慧型電子產品甚至能給人一份小小的優越感，只要躲進螢幕顯示的畫面裡，就能很確實地幫我們躲掉與陌生人四目相對的尷尬；取代而來的是整個空間瀰漫著一股凝滯氣氛的新尷尬。我常認為，這些忙著自轉的空島，體現的，不是現代人極端忙碌的生活步調，而是極端寂寞，卻不敢跨越寂寞的那份疏離。



Smartphones and tablets are growing extremely fast in our everyday life, and created a brand new virtual world around us. They have turned individuals into an isolated island in any public space, or more like a virtual island of emptiness floating in the air, where anyone can be self-sufficient and completed in one's own beautiful world.

These mobile computers can even provide us a sense of superiority. No more interactions or embarrassment with strangers once you hide into the screen, yet we created another awkward and icy atmosphere for ourselves. I tend to believe that, all of these empty islands are not demonstrating the speedy tempo of modern people, but loneliness that no one dares to admit.

微笑爆炸

創作上，一直不斷討論著由生活所延伸出的自我與外在環境之間的關係，〈既豐富又寂寞〉表現自2008到2010年間台北生活的思考和感受。在那個總是潮濕陰冷的擁擠盆地裡，我們看到異常豐富的人文和資源、華美卻輕薄的色彩，也感受到人情的溫暖和現實，以及渴望擁抱、卻又害怕相互靠近的寂寞——雖然這個階段的作品，至少有一半是在南部完成的。

當時，我一直思索著究竟什麼最能表現「豐富」？「在寬廣無人的霧濛濛草原上，有一朵炸彈爆發時的蕈狀雲，安靜無聲。」大概是我一直認為很美、極度豐富且很想表現的畫面。不只一次想試著去釐清，究竟這樣的想法源自哪裡，卻理由不明；不僅如此，每次作品完成之時所出現的面貌，都跟這個概念差得好遠好遠，或者是說，只能表達這個概念的某一個部份！或許這樣的畫面應該帶點淡淡的哀傷，但我卻希望以無盡繽紛的姿態來解釋——用盡所有的愛，在澎湃磅礴之中帶點溫柔。這樣的想法不斷發酵，於是指向了另一個創作時期：〈微笑爆炸〉。

這個階段的創作，我將它視為一個完全的整體，不像〈既豐富又寂寞〉是許多片段的銜接（這也是〈既豐富又寂寞〉每件作品都有小故事的主要原因），所以當越想要將〈微笑爆炸〉每一張圖的概念寫出，越是發現沒辦法將一個不斷延續的概念所組成的系列作品切割，然後再分開講述。因此，比較能夠清楚道出的，大概是在這個為期兩年的創作階段裡，生活範圍所觸及與關心的各種故事。



如果沒有形容詞我將如何說明我的存在
How Do I Describe My Being Without Adjectives
(Acrylic on canvas, 80 x 80 cm) 2010

A Blast of Laughter



昨日迎面而來 / I Came Across with Yesterday
(Acrylic on canvas, 30 x 30 cm) 2010



所有 / Everything
(Acrylic on canvas, 50 x 50 cm) 2011

I often discuss the subject considering connections between oneself in daily life and the surrounded environment. "And Rich And Lonely" presents my thoughts and feelings when living in Taipei from 2008 to 2010. I saw a rather rich and vivid culture with layers of glamorous colors display on a crowded and humidly cold land. I experienced the kindness from others and the coldness in reality. I was filled with desire to engage with others yet afraid of loneliness in shortening the distance. At least half of the works from this series were finished in Southern Taiwan.

I had been trying to work out the best way to present a quality of "richness" in my work. I had a picture in my head, "A mushroom cloud appears quietly above a wide and hazy grassland after an explosion." It is a fascinating image that I so wanted to transform to my creation, and I had no idea where it came from. However, it always appears differently when I apply this idea to my work, or it often becomes a mild interpretation from the original visual. Such image perhaps should carry a sense of sadness, but I chose to present it in a rather colorful manner, and to deliver my love gently. As the idea was developing over time, I was inspired to create the series for "A Blast of Laughter".

I consider "A Blast of Laughter" as a complete unit of work, unlike "And Rich And Lonely" which is constructed by different components over time, which also explains why each piece carries a short story. I am unable to describe the idea of each work separately from "A Blast of Laughter" because it is formed by a continuously growing concept. But rather it is a series illustrates what I care about and came across with me during the two years of creation.

浮世慶典
Carvinal Ukiyo



2012年的冬天，台東的某個觀光區辦起了「搭熱氣球」的活動，整天的新聞輪播讓人印象深刻，沒想到在活動結束後的一個月，我竟然踏上前往台東的旅途，於是特別前往那個曾經停滿熱氣球的平原一探究竟。

那片吹著初冬微涼的風的廣闊平原並不特別，滿布的短草早已開始輕微的枯萎。抵達草原之時，晨光是玫瑰色的，我好像著一個月之前才剛發生過的故事：潔淨的熱氣球上一定載著歡樂的人們，輕盈且繽紛，溫暖卻欣喜。



In the winter of 2012, the TV news was on going all day about the hot balloon event took place at a tourist spot in Eastern Taiwan. What I did not expect, a month later I travelled to the East and decided to visit the spot where the event was held.

A wide grassland wilting in the breeze of early winter, I arrived at the field in the morning light of rose. I recalled what was happening in this place one month ago, and imagined people flying in the hot air balloons with joy and happiness.

遠方的天使

曾經在朱少麟的小說《傷心咖啡店之歌》裡面，看到一段篇章，描述關於人在群居的文明環境裡，面對權力或空間的支配和劃分，其實也是為了爭奪地盤而廝殺，與狩獵時期無異，並以養蟑螂的實驗為例，點出我們在面對自身生活環境的自處方式，或許不比蟑螂高明：

「有名的包德瑞實驗，你們聽過吧？把一群蟑螂養在封閉的巨瓶中，給養充足，讓它們自由繁殖。蟑螂越繁衍越多，就在瓶中給更多的水和食物，唯一不變的是瓶子的大小。蟑螂多得太擁擠了，一層層疊著生活，但是給養並不匱乏。結果呢，蟑螂全退化了，它們的翅膀薄弱，智力減退，喪失了原有的大半行為本能，但是它們並不死，還是繁殖，頑強地延續著全體的生命。最後包德瑞斷定，因為缺乏空間，這些蟑螂全退化成了白癡。」

「這個城市的罪惡在太擁擠，擠得沒有了空間，大家就更無所不用其極地爭取空間，但同時已經遭遇到思維上的窄化與心靈上的退化，所謂地盤之爭，所謂價值觀上的異化，都是源由於這擁擠。要是離不開這城市，要是學不會在形而上的跳脫，要是再擁擠下去，結果會是不可逆的腐敗。看這群蟑螂！搖撼著它們的翅膀，群聚棲息，自鳴得意地繼續繁衍，繼續增加擁擠度，繼續加速物種的滅亡。」

這段文字讓我重新思考「人之所以為人」這件事，並且用這樣的概念出發，畫出《遠方的天使》。究竟我們活在世上，關注的是什麼、捍衛的又是什麼？這組作品的靈感在某些部份也來自安東尼·葛姆雷（Antony Gormley）在1998年完成的《北方天使》（The Angel of the North）的啟發。那個極巨大的金屬人型公共藝術作品矗立在廣闊的大地之上，承受凜冽強風，想必也影響了許多反覆思考自己與生活環境之對應關係的創作者。

這組圖顯然是我近年來極少數出現「具體形象」的作品，雖然隱約模糊，仍可在畫面中間的球型主體之中，看到人的形象（左圖為直立，右圖為立姿雙手展平），雖然作品尺幅小，實驗性也重，卻是我在深度自省後完成的作品。



Angels from Afar



遠方的天使 / Angels from Afar
(Set of 2, acrylic on canvas, 40 x 40 cm) 2012

I read a chapter from "The Song of a Sad Coffee Shop" written by Shao Lin Chu, describes how human beings in the civilized world dealing with the distribution of power and space. It points out our behaviors are actually no differences from hunting in wildlife. He uses the example of cockroaches to show that we are no better than cockroaches in terms of facing our living environment.

"You must have heard of the famous Beaudric Experiment? A bunch of cockroaches was being kept in a large bottle with sufficient supply of food. More water and food were given as the number of cockroaches increased, only the size of the bottle remained unchanged. They were overlapping each other, it became so overcrowded in the bottle with increasing number of cockroaches. In the end, all of the cockroaches were degenerated. They began to have thinner wings, and were losing intelligence and most of their natural instinct. But still, they managed to survive and kept breeding. At last, Beaudric confirmed that, these cockroaches had all become idiots caused by the lack of space."

"The collapse of this city came from the overloaded space. Where there is no space, people will then fight even more fiercely for more space, and narrowing their mind and soul. The conflict between people leads to more contradiction between values, all began with the overloading space. If one failed to leave this city and think out of the box, the overloading problem will eventually cause an irreversible corruption. Look at those cockroaches with thinned wings! They continued to breed and got more and more crowded, moving towards extinction."

The above paragraph made me reconsidered the meaning of "being a human being", and it became the inspiration for "Angels from Afar". I asked myself what is it that we care about living in this life, and what do we fight for. Part of the inspiration for this series of work came from "The Angel of the North" by Antony Gormley in 1998. The giant metal figure stood in a wide public space in the strong breeze, which I believe it must have also influenced so many artists on the topic of oneself and the surroundings.

This set of work displays a "figurative" form, which is a bit rare in my recent years' work. Although the images are not very clear, but still you can see a human form appears in the center of the sphere (a standing figure on the left; and a figure with spreading arms on the right.) These work are fairly small in size and rather experimental, they were completed after I intensely looked within myself.

常常認為在現實生活中，海是最代表自由的場域，它提供我們一個無邊際且可任意想像的空間，我常到海邊冥坐，試圖找尋些什麼——在幻想的世界裡，遼闊的大海深處，有一座等待旅人的城堡，提供迷惘或寂寞的人，一個溫暖的休息站。

這件作品的命題和創作概念，源自朱少麟在其著作《傷心咖啡店之歌》裡面的主人翁馬蒂所專用的藍色咖啡杯，以及好友小葉在她迷惘時，極時適上能讓人暫緩心情的那杯「藍色咖啡」。



I always think the sea is a symbol of freedom in life, it gives us endless imaginations. I often visit the seaside and try to look for something. I believe there is a castle for every traveler to rest in the imaginary world, to calm their hearts and take away their loneliness.

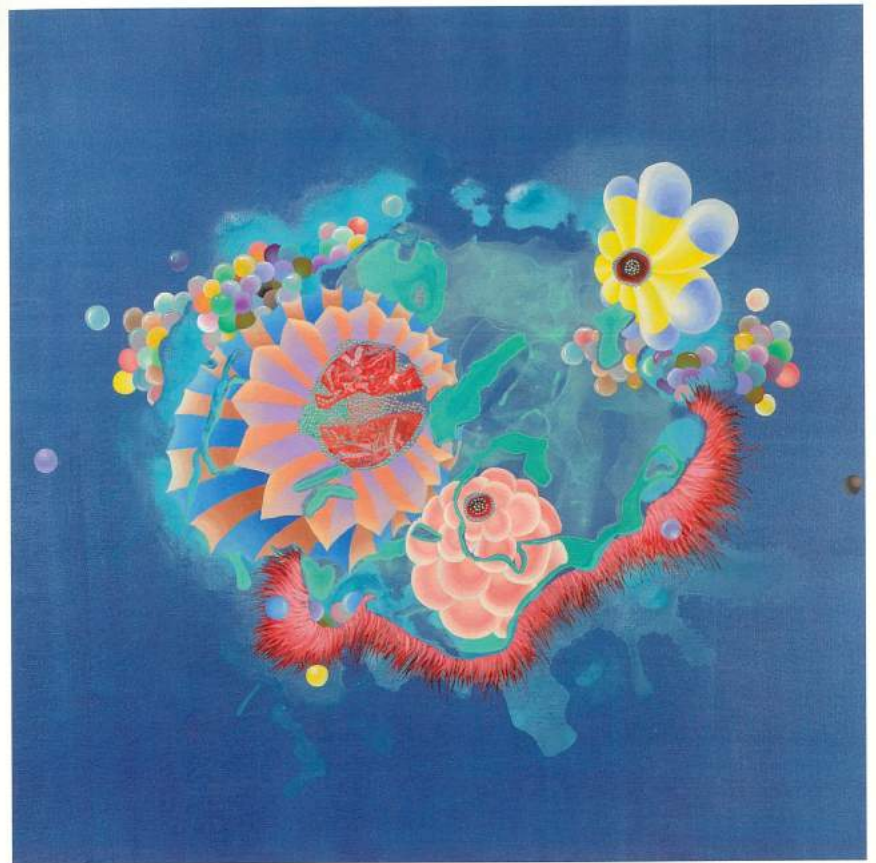
The inspiration of this painting came from the novel "The Song of a Sad Coffee Shop" written by Shao Lin Chu. In the story, the main character Martie has a blue coffee mug, and her friend Yeh always fills it with hot coffee to ease her mind whenever Martie feels lost.



快樂星球—衛星5號（念念不忘）
Happy Planet - Satellite No.5 (I Just Can't Forget)
(Acrylic on canvas, 30 x 30 cm) 2012



遠方
Somewhere Afar
(Acrylic on canvas, 30 x 30 cm) 2012



午夜的容顏
Midnight Gesture
(Acrylic on canvas, 65 x 65 cm) 2011



在金色裡面
Among Gold
(Acrylic on canvas, 30 x 30 cm) 2012



快樂星球—衛星7號 (無盡漫遊)
Happy Planet - Satellite No. 7 (Endless Wandering)
(Acrylic on canvas, 30 x 30 cm) 2012



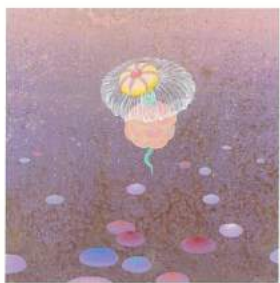
快樂星球—衛星3號 (微光)
Happy Planet - Satellite No. 3 (Glimmer)
(Acrylic on canvas, 65 x 65 cm) 2011



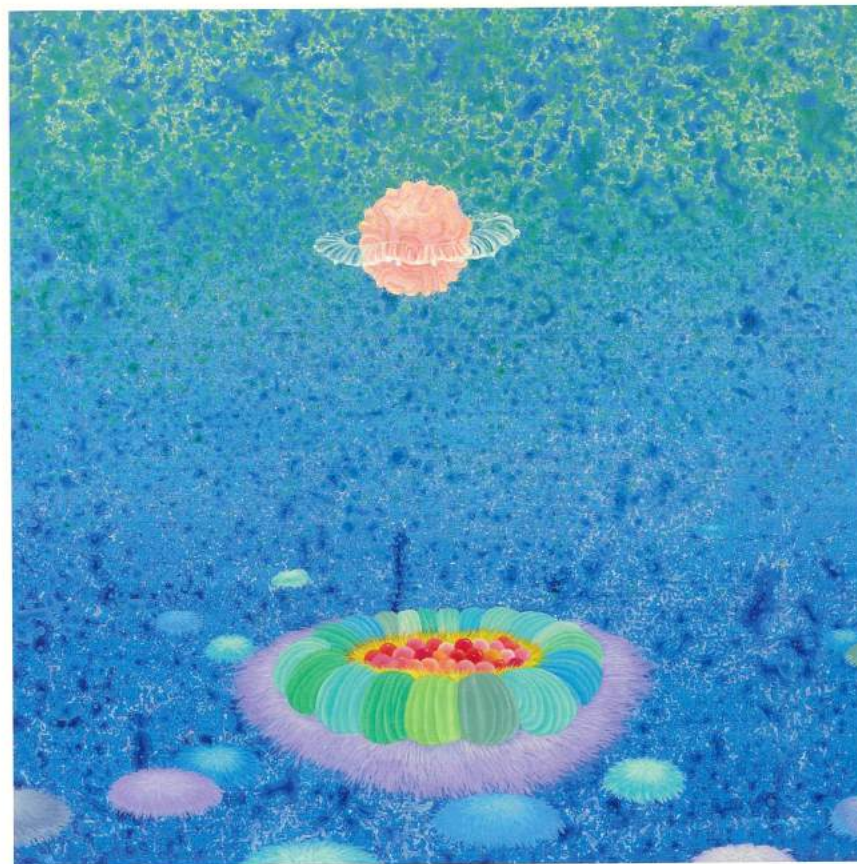
無聲對話 / Silent Conversation
(Acrylic on canvas, 30 x 30 cm) 2012



寂寞的溫柔 / Lonely Sweetness
(Acrylic on canvas, 30 x 30 cm) 2011



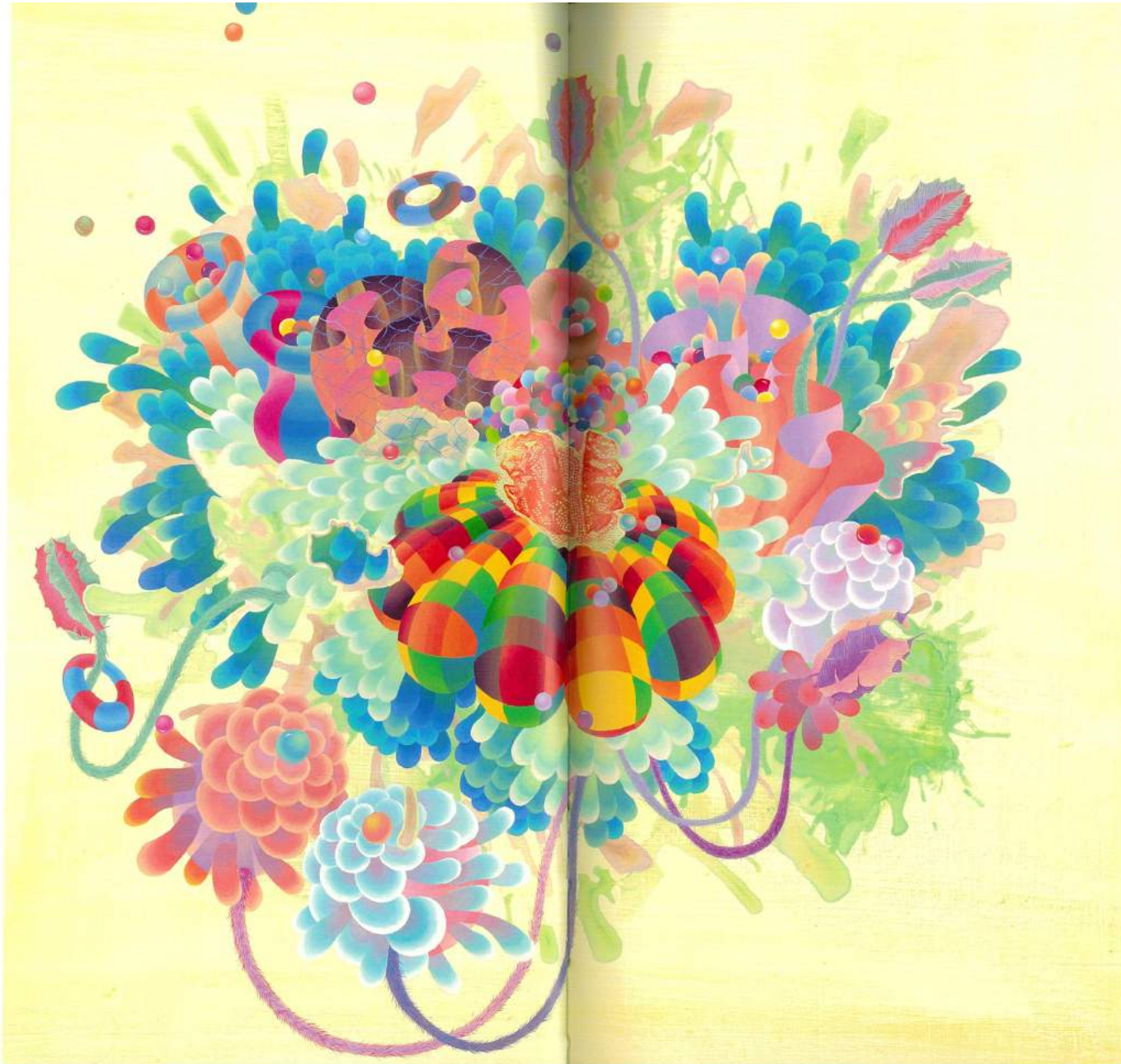
溫柔的擁抱 / A Sweet Hug
(Acrylic on canvas, 40 x 40 cm) 2012



燭光晚餐 / Candle Light Dinner
(Acrylic on canvas, 60 x 60 cm) 2012

「世界是個禮物」是這件作品的創作主題，一直想像著假設以「禮物」的方式來看待我們所處的世界，那它該是什麼模樣？

地球微笑地轉動著，它有大海、有山、有天空，海邊有貝殼，山谷有彩虹，天上有雲和飛鳥。我們努力地傳承，從古至今，締造了神話、文明和美。另外，我們在以自己為世界中心的生活中不斷地和身邊的人相處，製造歡樂淚水和美麗憂傷，這些都該是增加生命厚度的養份。對於自己能以藝術創作的方式來參與這個豐富又充滿驚喜的世界，我感到非常慶幸並且珍惜。



"The World is a Gift" is the motif of this painting. I was thinking what it would be like to see our world from this perspective.

The earth is spinning with joy. There are oceans, mountains and skies; shells along the seashore and rainbow in the valley, birds flying across the clouds. We created mythology, civilization and beauty from generation to generation. There are tears and beauty of sadness while we interact with others, which became our nutrition in life. I am blessed to be able to live this life as an artist.



快樂星球—衛星1號（彩虹製糖機）
Happy Planet - Satellite No. 1 (Rainbow Machine)
(Acrylic on canvas, 65 x 65 cm) 2011

藝術可以是什麼？

硬要說明一些故事情節跟創作的關係，那是多麼晦澀難明卻又無法切割的事，常認為創作像是一種反獨的過程，把很久之前印在腦海深處的故事，不斷地消化、整理之後，利用沾著顏料的筆將它轉成圖像，實在很難向人說明其中的關聯性。當我決定選擇用非具象繪畫的形式，來作為創作表現的時候，似乎更是將這種難以釐清的麻煩擴大。不過，我認為有趣的地方就在這裡，在很多时候，這些「整理麻煩」的過程，能幫助我們將許多無法用文字或語言呈現出來的東西，用一種更神秘卻華美的形式，帶到自己和觀者面前。

直到最近這一兩年，越來越多人不斷地問著我關於每一件作品的內容，還有它的象徵意義，好像希望從我的嘴裡得到印證，證明他們所看到的與判斷的答案並沒有錯。我對這件事情感到無可奈何，甚至變得不喜歡去思考「藝術作品的意義」，一件藝術作品得以從創作者的手中誕生，本身就具有其意義，它的意義不見得在於它象徵著什麼，而是它可以是什麼？但是，「它可以是什麼」這個答案，不該是由藝術家來告訴觀者，而該由觀者自己去找尋。

What Could Art Be?

It is not easy to describe how life has interacted with my work, yet they are closely related to each other. I often think creation is a process of pondering, to recall my memories deep down in my mind and reorganize them onto the canvas. It is rather hard to tell the association in between. And when I chose to display my art in the form of Non-Figurative painting, it may become even more complicated. However, I think creation also becomes more interesting in this way. The process of reconstruction brings a mysterious beauty to the work, a communication beyond words or language, display in front of the viewers and myself.

More and more people have been asking me about my work during the recent years, and the meaning behind each piece of work. As if they wanted to confirm with me, what they saw from my work was what I painted. I feel kind of speechless about this, and became not so fond of thinking about "the meaning of art". A piece of art itself already carries a special meaning the moment it was created. It is not about what it symbolizes but more about what it could be. It is not up to the artist to tell the viewers what it could be, instead the viewers should try to find out an answer for themselves.



輕聲細語 / Whispering
(Acrylic on canvas, 19 x 78 cm) 2010



快樂星球—雙子星 (粉紅漫遊I)
Happy Planet - Gemini (Pink Voyage I)
Acrylic on canvas, 65 x 65 cm) 2011



快樂星球—雙子星 (粉紅漫遊II)
Happy Planet - Gemini (Pink Voyage II)
(Acrylic on canvas, 65 x 65 cm) 2011



快樂星球—衛星2號 (曾經的風景)
Happy Planet - Satellite No. 2 (The Scene That It Used to Be)
(Acrylic on canvas, 65 x 65 cm) 2012



快樂星球—衛星6號 (糖果留聲機)
Happy Planet - Satellite No. 6 (Candy Phonograph)
(Acrylic on canvas, 65 x 65 cm) 2012





呼喚 / Calling
(Acrylic on canvas, 30 x 30 cm) 2012



宇宙飛行 / Flying Cosmos
(Acrylic on canvas, 30 x 30 cm) 2011



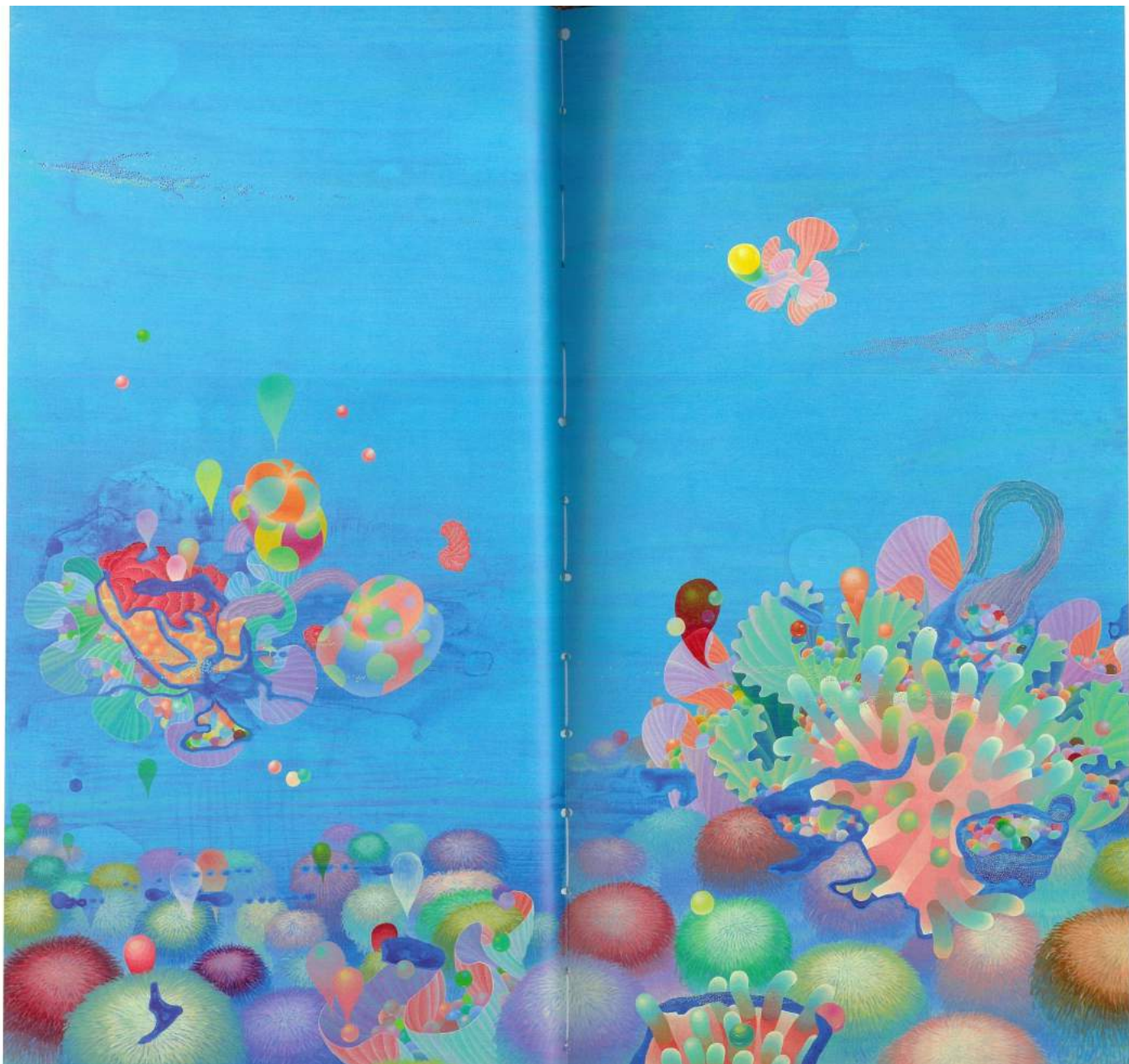
曾經的美好 / The Happiness that Once was Here
(Acrylic on canvas, 30 x 30 cm) 2012



堅定 / Devotion
(Acrylic on canvas, 30 x 30 cm) 2012

「浪漫寧靜宇宙」之名源自林夕在《春光乍洩》的歌詞，描述一份遺落在世界盡頭之愛，它有「在最遙遠的地方，總是最會懷念起點」的意思。

曾經養過一隻名為「牡丹」的鬥魚，我認為它與我們非常相似，華美的豔紅鬥魚困在漂亮的魚缸裡，就像我們穿著華麗困在繁榮城市中。這個故事發生在我初出社會，準備踏上藝術創作之路的時候，當時曾以《跌雷鳴》（參見：頁6）這件作品來鼓勵自己，而本作品與當時事隔五年，轉折了某些心情，卻希望能向這個故事呼應。



The title "Romantic Tranquil Universe" came from the lyrics of "Happy Together" written by Xi LIN. The song describes love being forgotten in the land's end, with the deepest memory burying in the most remote place.

I used to have a fighting fish named "Peony", which I think it shares so much in common with humans. The gorgeous and glamorous fighting fish swimming in the tank, reminds me of ourselves under layers of beautiful clothes being trapped in the booming city. It happened at the time when I first stepped into the society and prepared to become an artist, I painted "De Le Shi" to encourage myself. Five years later, "Romantic Tranquil Universe" is here responding to the story with a different touch of emotions.

世界應該是由許多的生活片斷相互銜接或構築而成的，除了廣闊的各種內與外的空間面向，也該包含過去、現在和未來的時間軸，有自己想像的樣子，也有眾人都看得到的樣子。

我的作品持續地討論和表現我們所接觸到的各種生活樣貌與故事，因為我總是認為，這些生活風景就像一場奇異華美的嘉年華會，有磅礴攝人的交響組曲，也有溫婉的輕盈小調，是一片無盡精采的浮世慶典，巨大、豐富且寂靜。



The world should be made of different fragments in life, a rich variety of possibilities from all aspects including the past, present and future. The world displays a gesture I imagine it, and how others look at it.

I constantly discuss the topic of the surroundings and ourselves in my work. I feel it is like a great scenery of an amusing carnival, performing a grand symphony and soft lullaby at the same time. It is indeed a magnificent celebration in peace.



信仰 / Faith
(Acrylic on canvas, 30 x 30 cm) 2012



夜遊 / Night Trip
(Acrylic on canvas, 30 x 30 cm) 2012



金魚花 / Like a Goldfish, Like a Flower
(Acrylic on canvas, 30 x 30 cm) 2012



午夜的電台廣播
Midnight Broadcast
(Oil on canvas, 60 x 60 cm) 2013



遙遠靜默—致草間彌生
Far and Silent - to Yayoi Kusama
(Acrylic on canvas, 60 x 60 cm) 2013

我們兒時都有個秘密基地，只有自己和最要好的朋友才知道的地方：將最珍貴的玩具藏在那兒、分享快樂的事總是在那兒、心情不好時也躲在那兒，那個空間總是能收藏所有的心事。

「創作」是我的秘密基地，我在基地裡進行一些類似遊戲的活動，玩自己的玩具，或收藏朋友的故事，那種感覺像在分享或交換彼此的秘密，沉靜且豐富。創作活動結束之後，作品以「創作的產物」的方式誕生，那些經由創作所發生的事情，也都得以記錄。



We all had a secret garden in our childhood, somewhere only you and your best friends will know. A place where you would hide your beloved toys and share your happiness with others; and a place where you would hide when you were upset. It is a space where you can hide all your secrets.

My art is my secret garden now. In this garden, I play games with myself, and my toys, or I collect stories from friends. It feels like I am sharing and exchanging secrets with others, so peaceful and full of richness. My art then appears as a result of "playing", and documents everything that happen along the way.

浮世慶典

在我的生活環境裡，「藝術家」是個收入不穩、工作性質不定，容易讓身邊的人感到擔憂的行業，不過由於對理想與信念的堅持，還有許多朋友溫暖的支持和幫助，我幸運地走到現在，抱著初生之犢的豪氣闖盪至今。儘管如此，因為過去幾年來，生活中各種不確定因素的衝擊太多，我不斷抱著兢兢業業的心態，小心翼翼地努力。

毫無疑問，藝術家的生活是豐富的。相較於目前所能接觸到的其他行業朋友，我認識了許多有趣的人，聽到各種曲折的故事，經歷了很多沒有接觸過的生活狀態，這些都相當珍貴。

我的創作總是和生活息息相關，之前的兩個創作主體都以「豐富」為軸，討論我所觸及的人事物。〈既豐富又寂寞〉談的是選擇藝術創作為前途，向繁華都市發出探索的聲音，用外來者的角度，表現這個讓無數人急欲逃離卻又無盡思念的都市——它有著異常豐富又何等寂寞的特質和感染力，總是攪動所有圍繞著它旋轉的男女老幼，好像在醞釀某種風格的建立似的。這個時期我使用大量的扁平色塊去拼湊，甚至出現某些熟悉能辨的圖案，例如：愛心、樹木、人形、幾何形狀、彩虹，並且與漸層圖案組合，另外，也有源自學生時期的壓印圖像與自動性技法混搭。

也許是這個階段偏向小範圍的思考，或者是專注力偏好集中在單一的作品上，幾乎每一件作品都有它專屬的小故事，現在看來相當有趣。之後的創作階段，則著重「整體」為創作核心，就像聽一張專輯，總是有序曲、前奏、組曲和小調等等，只有從頭到尾將專輯播放一遍，才算完整地欣賞整件作品，因此從〈微笑爆炸〉開始，我將整個系列階段視為一個完整的體系，反而較少以單一的方式思考和談論作品。

〈微笑爆炸〉的創作時空在2010到2011年間的台南，城市氣氛轉為安適，生活重心卻因某些選擇與決定的結果超過預期而劇變。在那段拮据又不服氣的日子裡，我在創作中找到一份能安身立命的歸屬感，並藉此提醒自己，該以更多的溫暖和微笑來面對世界。另外，這個時期的我，熱衷參加各種藝術展覽活動，以打工賺錢為由接了很多壁畫彩繪的案子，跟幾個藝術家共同創作，總是搭著車在台灣各地到處跑，那種不停變動的生活模式幾乎已經變成常態。我認識了比以往更多的人，也聽到了更多光怪陸離的故事，雖然經濟狀況陷入前所未有的低潮，卻因生活狀態的豐富性，轉移了情緒的注意力，隨著幾個藝術家南征北討去創作、畫壁畫和辦展覽的日子，讓我感到相當快樂。

創作表現上，色塊與漸層開始傾向球體為主，某些帶狀或類似果實、動植物的元素常被認為源自海底世界，畫面豐滿擁擠、結構複雜，做了很多媒材與技法的混搭，簡直像要證明些什麼似的，把手邊能用的全都抓到畫布上。

〈浮世慶典〉是還在進行中的創作系列，從2012年至今，居住地搬回故鄉高雄。免費的工作室離家很近，告別前幾年的異鄉生活後，創作的心情逐漸變得篤定，慢慢懂得在收放之間，找尋一個平衡點，用更寬廣緩慢的姿態來進行。

這兩年間，除了國內活動的參與，也開始有到海外展覽的機會，這些經驗令人常有「今宵酒醒在何處」之感。另外，對於弱勢團體的關懷，也讓我看到某些表層難見的社會樣貌，各種工作場合所觸及的人們，說著關於他們那個行業的生活方式、人生價值甚至是愛情觀。從跋山涉水到遠方的工作計畫中，聽到多次合作或相處的藝術家們，交換屬於創作的秘密與心得，難能可貴。2011年春天，我當了舅舅，姪女的新生和溺愛成了家人之間永遠談不膩的話題，言語間流露著柔軟的溫柔，對祖母的久病辭世和對表弟車禍喪生的不捨，那些蓋棺後才能輕聲訴說的故事，總是無盡嘆息。生活狀態的連年變化，婚喪喜慶與人情世故，看得比過去的任何階段都來得多，年過三十，還打著「年輕人」的旗幟，卻無法抓住即將流逝的青春尾巴，只能調整步調，往接下來的人生階段前進。



粉色慶禮 / Slow Pink
(Oil on canvas, 40 x 40 cm) 2013

拜生活範圍的擴張所賜，我看到了更遼闊的浮世風景，這個世界竟比想像中更豐富，也更寂寞，我依然以溫暖的態度去參與所有的悲歡離合，就算是傷心難過之事，也試著以否極泰來的心態來面對，世界是個禮物，就像快樂星球上的嘉年華會，在用心發掘的每個角落，都有充滿驚喜的慶典正在進行。於是，對於作品的分類歸屬與系統範疇，我不再討論。

既然不再討論，我在這個階段僅提供一個廣泛的概念，將單一或細部的創作思維隱藏起來，刻意將每個作品背後的想法省略，目的在於不讓那些已經轉成文字或語言的一切，影響到觀者對作品閱讀後的認知。這個時期的作品形式走向「類風景」的概念，將過去強烈的用色、構圖、和媒材與技法的整合都轉為簡單，具有類似前、中、後景的景深視覺場域也別於以往，我刻意將背景簡化，將畫面重點的元素集中，作品依舊溫暖繽紛，卻多了某些凝思冥想的空間。

雖說就一個創作者而言，這約莫六年的歲月也許短暫，我卻將它視為未來漫漫長路的起點。以後還有許多創作計畫想要進行，並且似乎越來越多，很多都是新的嘗試，我既興奮又期待，用把自己全部掏空的方式，全力以赴地面對。創作是名詞，是動詞，是種生活態度，是勇氣也是姿態。我相信眼前即將播放的，是無盡精彩的浮世慶典，像史詩，寬廣遼闊；像絲路，源遠流長；像夜風，跋扈卻溫柔，詩意又瘋狂。

Carnival Ukiyo

In my living circumstances, being an artist is an occupation with unstable income, and easily worries people around you. I am blessed to have the support from my families and friends for what I determined to do, and with the faith I had from the beginning I managed to walk this far. But still, all the uncertainties in life have made me more fearful and cautious walking on the path ahead of me.

With no doubts, an artist life must be rich in quality. Compare to lots of my friends who work for different jobs, I have met many interesting people, heard amazing stories and experienced different circumstances in life which are all so precious to me.

My work is always closely related to my daily life, the previous two series focus mainly on the motif of "abundance", to talk about things and people that I came across with. "And Rich And Lonely" documents my adventure towards the booming city as an artist, display the love hate city from a perspective of an outsider. It carries a forceful quality of rich loneliness, which manages to touch different people around. During that period of time, I felt like I was building up a way or manner to paint. I used a lot of flat color pieces to construct my work, as well as some familiar shapes such as heart, tree, human, geometrical form and rainbow. I then combined them with gradient patterns and mixed with the screen print images from my student work.



寂靜 / Tranquility
(Acrylic on canvas, 30 x 30 cm) 2013

At the time I was thinking towards a more narrow content, or rather considered each piece of work separately. That gives almost every painting an individual story, which I find it quite fascinating. After "And Rich And Lonely", I entered another period of creation, when I was focusing mainly on one whole concept. It is like listening to a full album, you play it from beginning to end in order to appreciate the fullness of the music. In the series of "A Blast of Laughter", I see it as one whole component, and rarely discuss or look at the work separately.

The series of "A Blast of Laughter" was created in the Southern Taiwan from 2010 to 2011. The living environment was easier and clam. At the same time, my life had experienced an enormous change after several decisions were made and the result was unexpected. I found myself a great sense of belonging in art while facing all the difficulties and feeling stressed in life. Therefore, I reminded myself to greet this world with more positive energy. At that time, I was passionately involving in different art events, and took many freelance jobs doing wall paintings. I often worked with a few other artists, and travelled around the country together. I got used to the constantly changing lifestyle. I have met a lot more people and hearing their interesting stories. Although my financial situation was a disaster, on the other hand, I was distracted from the bitterness when I kept creating with other artists and doing what I enjoyed to do.

In the presentation of this series, sphere plays as the main component displaying different gradient colors. The linear forms, fruits like shapes and elements of living things often recognized as ingredients form the sea. I have used different medium and techniques to create different richness in a complex composition.

"Carnival Ukiyo" is still in progress, it is a series that I started in 2012 after moved back to my hometown Kaohsiung. I have a studio for free here and very close to where I live. Everything has gradually become more stable and calm after away from home for a few years. I learnt to find a balance for myself and able to work with a slow and harmony gesture.

I had the opportunities to exhibit my work overseas in the last two years, those experiences often confused me of where I was. By helping out other people in need, I was able to discover different aspects of the society. I met people from all sorts of background at work and got to know their ways of living, values and even their attitude towards love relationship. Being able to travel abroad with other artists and exchanged ideas was such a precious experience for me. I became uncle of a newborn baby girl in 2011, the whole family was all so excited about this new member who became the center of our attention. On the other hand, I was deeply sad and helpless to see my grandma passed away, and lost a younger cousin in a car accident. All these rapid changes, gathering and departing, have appeared in my life all of a sudden. As a thirty something "young man", I started to feel the helplessness of how quickly time is passing by. All I could do is adjust my tempo and keep moving on.

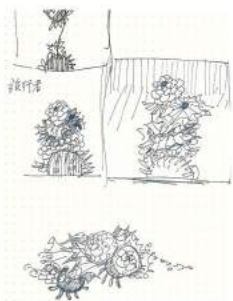
As my life circle expands, I am able to see a much broader landscape. The world is more fascinating than I imagined, yet lonelier than I thought. I face all the joy and sadness with my warm heart, and keep a positive attitude to all good and bad. The world is a gift, and much like a carnival with surprises hidden everywhere. Therefore, I shall not go into too much detail about my work here.

I only want to mention one concept of the series at this stage, instead of display my thoughts behind each painting, so that the viewers would not be affected by what I put down in words here. The style of my painting is moving towards the concept of "landscape alike". It has become more simple in the aspect of color, composition, medium and technique compare to my previous work. I intend to simplify the background, and planted the visual with increased depth. The image focus are more concentrated, yet carry the same degree of warmth. An additional space is created for one to think and meditate.

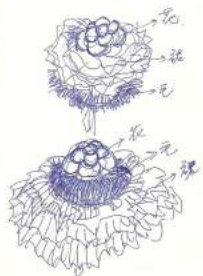
Six years of creation may seem fairly short to an artist, and I see it as a starting point of my career. There are many new projects I would like to try out in the future, I am all excited and look forward to it. And I shall give my very best to embrace the challenges ahead of me. The word "create" can be both a noun and a verb; it also means an attitude, bravery and a gesture. I believe what I am about to discover in front of me is a magnificent carnival. It is as spacious as an epic poem, as narrative as the Silk Road; and as soft and strong as the night wind, poetic and lunatic.

創作的起源
The Beginning of Creation





作品：快樂星球—衛星2號（曾經的風景）（P.70）創作概念手稿。
Sketch for: Happy Planet - Satellite No. 2 (The Scene That It Used to Be) - p.70



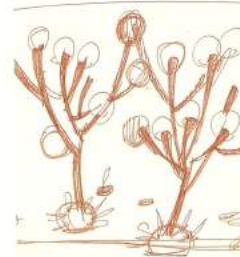
作品：快樂星球—衛星2號（曾經的風景）（P.70）創作概念手稿。
Sketch for: Happy Planet - Satellite No. 2 (The Scene That It Used to Be) - p.70



作品：快樂星球—衛星2號（曾經的風景）（P.70）創作概念手稿。
Sketch for: Happy Planet - Satellite No. 2 (The Scene That It Used to Be) - p.70



作品：玫瑰色晨光（P.52）
創作概念手稿。
Sketch for: Rosy Dawn Light (p.52)



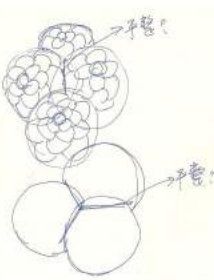
作品：牽手樹（P.72-73）
創作概念手稿。
Sketch for: Trees in Love (p.72-73)



作品：燭光晚餐（P.63）
創作概念手稿。
Sketch for: Candle Light Dinner (p.63)



作品：快樂星球—衛星3號（微光）（P.61）創作概念手稿。
Sketch for: Happy Planet - Satellite No. 3 (Glimmer) - p.61



作品：快樂星球—衛星5號（念念不忘）（P.58）創作概念手稿。
Sketch for: Happy Planet - Satellite No. 5 (I Just Can't Forget) - p.58



創作前各種元素與造型研究。
Sketch and study of different elements and components



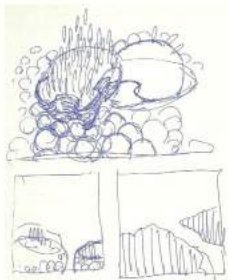
作品：燭光晚餐（P.63）
創作概念手稿。
Sketch for: Candle Light Dinner (p.63)



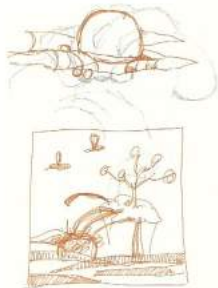
作品：遠方的天使（P.54-55）
創作概念手稿。
Sketch for: Angels from Afar (p.54-55)



作品：上 / 燭光晚餐（P.63）創作概念手稿。下 / 遠方的天使（P.54-55）創作概念手稿。
(Top) Sketch for: Candle Light Dinner (p.63)
(Bottom) Sketch for: Angels from Afar (p.54-55)



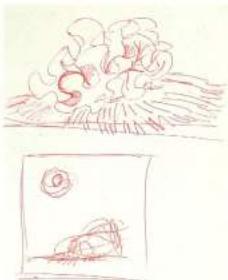
作品：浮世慶典 (P.78) 創作概念手稿。
Sketch for: Carnival Ukiyo (p.78)



作品：浮世慶典 (P.78) 創作概念手稿。
Sketch for: Carnival Ukiyo (p.78)



作品：浮世慶典 (P.78) 創作概念手稿。
Sketch for: Carnival Ukiyo (p.78)



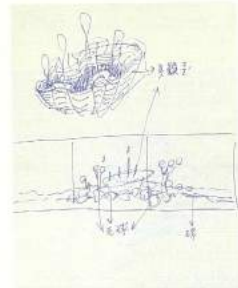
作品：上 / 浮世慶典 (P.78) 創作概念手稿。下 / 藍色咖啡 (P.56-57) 創作概念手稿。
(Top) Sketch for: Carnival Ukiyo (p.78)
(Bottom) Sketch for: Blue Coffee (p.56-57)



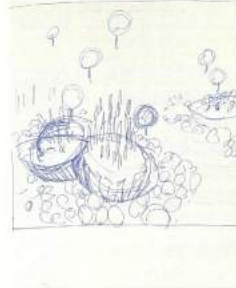
作品：藍色咖啡 (P.56-57) 左上角呈球形狀造型草圖。
Sketch for: Blue Coffee (p.56-57)



作品：浪漫寧靜宇宙 (P.76-77) 創作概念手稿。
Sketch for: Romantic Tranquil Universe (p.76-77)



作品：祕密基地 (P.84-85) 創作概念手稿。
Sketch for: My Secret Garden (p.84-85)



作品：祕密基地 (P.84-85) 創作概念手稿。
Sketch for: My Secret Garden (p.84-85)



作品：寂靜 (P.88) 創作概念手稿。
Sketch for: Tranquility (p.88)



創作前各種元素與造型研究。
Sketch and study of different elements and components



創作前各種元素與造型研究。
Sketch and study of different elements and components



創作前各種元素與造型研究。
Sketch and study of different elements and components

創作的節奏

這些年，創作的步驟大體來說，逐漸從簡單變得複雜。除了構思的部份越來越花時間，光是草圖的部份就更修改非常多次。為了立刻把想法記錄下來，草圖都相當雜亂，很多時候，隨便抓到便條紙就畫了，不像某些嚴謹的藝術家，有完整的冊子或速寫本，可以清晰地留下整個思想的脈絡。不過，因為出自於直覺，我常在草圖裡面，看到某些微小且簡單的起點——那是很多想法在萌芽的模樣——這些東西常常只出現在那些因為沒有帶速寫本出門卻突然靈光乍現的時候，在隨手塗鴉的雜誌內頁或餐巾紙上才看得到。曾經有人跟我談到希望能以草圖展出的方式進行一個展覽，但是，那些混亂、難理的便條紙，總是讓我對於它們要呈现在世人面前，感到相當難為情。

跟草圖不一樣的是進行中的作品，它們處於一種不斷變動中的狀態，充滿了很多的可能性和創造性在裡面，它們不見得會按照草圖或設定的方向去走，創作中的作品，有它自己的路在前進！所以我常認為自己並不是一個「畫」圖的人，而是一個把圖「整理」出來的人：圖早就完成了，我只是做些整理工作而已。換個方式說，我常常將草圖上初萌芽的想法去蕪存菁後，再回到工作室繼續發展，「創作」這個動作，應該在草圖誕生時就已經開始，而那些看似機械式的繪製過程裡，還有許多新的轉機隱藏在裡頭。非具象繪畫的創作，總是在每個心緒流轉的當下，看到出奇不意的風景，我的作品通常不是在完整的計畫之後才進行，反而有點像是被圖牽著走似的，圖會告訴我它需要什麼？而我，只按部就班地把那些東西提供給它。



果實直升機 / Fruit Helicopter
(Acrylic on canvas, 20 x 20 cm) 2012
本圖為右頁《藍色咖啡》左上角花狀圖之概念起源。
Concept development for "Blue Coffee"

- the floral shape component on the top left corner (opposite)

繁瑣且複雜的創作步驟在進行的過程相當枯燥，很多機械式的動作有如暮鼓晨鐘般不斷地重複再重複，有時甚至不太能確認這些無意義的動作究竟意義為何？有時卻又很明確地知道很多有意義的事情，就是建築在無意義的鋪陳之上。所以每一件作品的產出時間都很費時，歷時數月或一年也不奇怪，尤其當一件尺寸較大的作品要開始進行之前，可能已經畫了好多幅草圖，還有中、小型的作品當作它開始的前奏。我常四、五件大小不一的作品同時進行，進度也不盡相同，有的作品可能還在打磨或打底階段，有些可能隔週就要展出。



跟我去遠方 / Follow Me to the Far End
(Acrylic on canvas, 20 x 20 cm) 2012
本圖為右頁《藍色咖啡》之概念起源。
Concept development for "Blue Coffee" (opposite)

The Rhythm of Painting

Over the years, my work has become more complex. I spend a lot of time to build an idea, and often change so many times when drafting layout. I like to drop down ideas quickly whenever I could, therefore my sketches are all quite messy. Unlike many artists who would draw in their sketchbook, which would allow them to document the whole brainstorming process, I usually draw on whatever paper I can find. However, I always find refreshing ideas on those paper, such as some fine and simple details in my drawing, something that has a potential to grow. These accidents like to visit me especially when I forgot to bring my sketchbook, and formed magically on a page from a magazine or a piece of napkin. Someone has asked me to show my sketches in an exhibition; however, I find it a bit embarrassing to display them in front of people.

A work in progress is in a mode of fluctuate, fills with lots of possibility and creativity, and it may not follow the path from the sketches. It is like walking on a path of itself, which somehow makes me believe that I am not the actual "painter" of the work, but more like a person who try to put the images together. The painting was completed beforehand, I was only arranging it. I like to bring the accidental ideas from the sketches back to my studio and further develop. Creation begins at the moment I sketch on the paper, there are plenty of new surprises hidden in the process of painting. Non-Figurative painting allows me to discover different scenery and be inspired in the progress of creating. I do not fully plan my work in advance, it is more like the painting itself leads me to where it wants to go, and show me what it needs. I just have to gradually offer what it is needed.

The complicated process of working on a painting can be very annoying. It is a series of repeating movements and steps in every work, sometimes I even doubt the meaning of doing it. But on the other hand, I sure understand that it may take certain meaningless act to create something meaningful in the end. Each piece of my work takes a long time to finish, some would take months or even a year. A large piece of work often requires many sketches and smaller paintings to be done even before the actual painting begins. Over and over again, I would work on four or five different paintings at the same time, which may not be preceding with the same pace. Some could be still at the beginning stage, while some might be ready for exhibition.



藍色咖啡 / Blue Coffee
(Acrylic on canvas, 120 x 120 cm) 2012

創作也不見得每次都那麼神聖崇高，並非每次都有什麼感人肺腑的故事或憂國憂民的情懷，有的時候畫出某些東西純粹是為了好玩，或者想要挑戰自己能不能畫得出某些奇異的效果。

例如：當我看到黃頤勝畫出毛茸茸的綿羊時（右圖），也會想要試試看自己是否有辦法畫出蓬鬆的毛球？或者發現好朋友刷出大面積的漸層色塊時，暗地裡偷偷問自己是否能夠用更細膩的手法來超越他？這些並非相互挑戰，有時純粹只是覺得有趣而已。



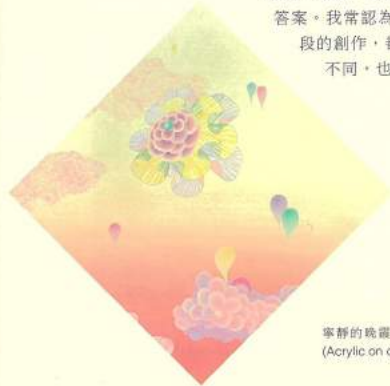
黃頤勝作品：穿越這頭到那頭
Travel from This End to Another by I Sheng Huang



浪漫寧靜宇宙（作品局部）
Romantic Tranquil Universe (close up) 2013

另外，我很喜歡在大尺寸作品的創作空檔，包括開始前和收尾後，用多餘的顏料畫些小型的作品，它們相當有趣，很多都是突發奇想的靈感，所以創作過程完全沒有負擔，有些還不錯的造型、質感或元素，也許會變成日後完整大型作品的雛型，畫起來相當快樂。

所以，並非一個簡單的提問：「什麼是創作？」就會有一句可以概括的話來回以答案。我常認為，只有創作才能告訴自己「什麼是創作」，我們進行的每個階段的創作，都是創作，如果把每個階段都化成文字語言講出來，答案一定都不同，也就是說，每次回答「何謂創作」都不一樣，也不該一樣。



寧靜的晚霞 / Silent Sunset
(Acrylic on canvas, 40 x 40 cm) 2012

Creation is not always as divine as one may think, sometimes it is just about painting for fun or take it as a challenge for myself, to see if I can make something nice. Not always it has to tell a touching story or deliver a big message to the audience.

For example, when I saw the fluffy sheep painted by I Sheng Huang (Left top: Travel from This End to Another), I was wondering if I could do the same thing. Or when I saw my friend painted a large scale of gradient colors



斷芒刺 / Broken Thorns
(Acrylic on wood, 30 x 30 cm) 2012



漂浮的歌聲 / Floating Voices
(Acrylic on canvas, 30 x 30 cm) 2011



花龍飛舞 / Dancing Flying Object
(Acrylic on wood, 30 x 30 cm) 2012

on the canvas, I then asked myself if I could pull it off with a better technique. These are not about competition, but pure pleasure and fun.

I also like painting smaller scales artwork with the excessive paints from bigger work, creating little pleasure for myself before I start and end a large scale of painting. It is fun and unplanned without pressure. Some images even provide inspiration for developing larger pieces of work later, which is such an enjoyment to me.

Therefore, the question of "What is creation?" cannot be answered with a single sentence. I believe only creation itself can answer this question. Every move that we make in the progress of creating is in fact creation. If I have to put every condition of the creating process into words, then I am sure the answers will be different at every stage. Which means, the definition of creation will be different each time, and should be.



老虎爆米花 / Tiger Popcorn
(Mixed media on canvas, 30 x 30 cm) 2011

講了很多不知該不該講的話

上次像這樣完整坦率地講述自己的作品，是在撰寫碩士論文的時候。當時我引用很多藝術史和美學來整理自己的創作思想，生活面的事情則較少著墨，因此有點遺憾的是：我似乎很難去告訴大家，自己究竟是在哪個環節，受到論文中所提到的名人們的影響，畢竟他們所在的時空背景，都離我相當遙遠。

這次用文字的方式，說明自己的生活與創作的關係，是想要以更誠實的方式來面對自己，也希望閱讀的人可以從這些經驗裡，更明晰地了解我的創作脈絡。卻不免擔心：讀者會不會覺得把圖畫好就好，其他的想法少說；或是把這些話都講出來了，自由的想像空間也被稀釋掉了！這些念頭曾讓我惶惶不安，最後決定將它們都完整地寫下來，原因還是希望透過這樣的方式來進一步認識自己，並想讓更多的朋友了解我。



晚風 / Evening Breeze
(Acrylic on canvas, 40 x 40 cm) 2013

這些年，似乎常常因為生活的變動，把自己陷入某些困境裡面，總是把身邊的人嚇得緊張兮兮。不過，也許是學天又少根筋的個性，我還是覺得自己擁有很多，每天都想要替關心我的人們多做些什麼，並且因為自己能不斷付出而感到快樂。從這些交換溫暖的過程裡面，我看到這個世界幸福的模樣。

將創作當成工作，是一件孤獨、辛苦卻幸福的事。對於能夠成為一個藝術家，直到現在還是不敢相信，我讓在這樣的過程中獲得巨大的快樂。創作也是一種交換溫暖的方式：工作室裡小心翼翼、日夜呵護著的作品終於完成，能在任何場合（展覽、活動或者是書籍裡面）站在大家面前，當你們因為我的作品而感到開心，我也非常高興。

I Should Not Have Talked That Much

The last time I gave such a long speech about my work was my master's degree dissertation. I used a lot of quotes from art history and studies to sort out my thoughts, but rather short contents in the aspect of real life. I did hesitate about this, it was fairly difficult to explain how I got influenced by the masters who exist so far away from my life.

In this book, I display the relation between my life and my creation in words. It is a sincere way for me to examine myself, and I wish it could help others to understand more about my work by reading my stories. Although I do worry the viewers may still prefer to just look at the paintings without too much engagement with the artist. Or would I take away the space of their imagination towards my work? I was a bit nervous and uncertain at one time. Still I decided to put everything down in words. This way I can get to know myself better, as well as letting others get to know me.

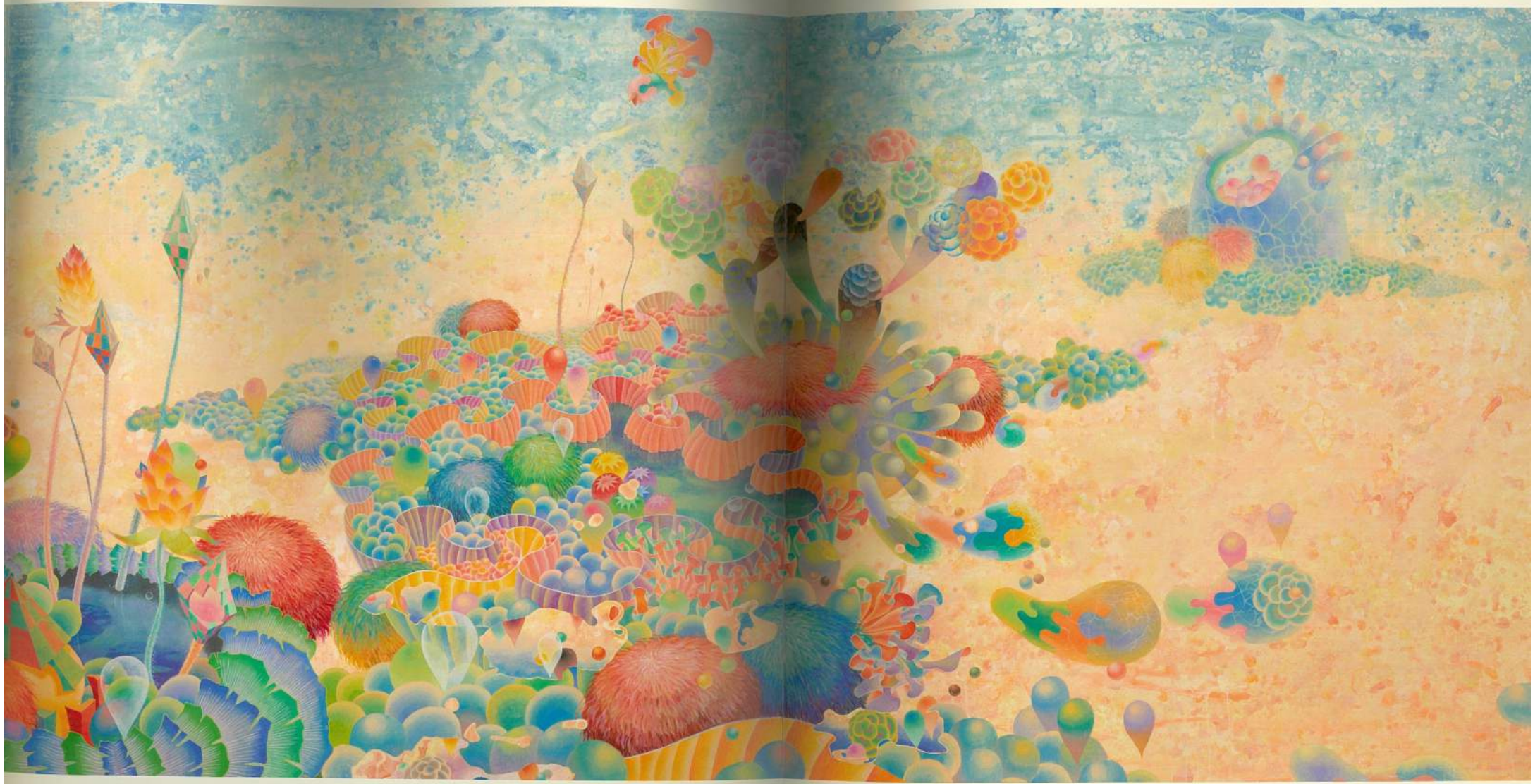
I have worried people who care for me over the years, while I always got stuck in different situations. I am an optimistic person, and I feel blessed for everything that I have. I always want to do something back for those who care for me. Be able to give makes me happy and I like to see the world putting on a smile when we can give and take at the same time.

Painting is a lonely and tough job yet I feel blessing. I still cannot believe I have become an artist, and gained so much pleasure in painting. Creation is a way to exchange love. From nursing my work day and night in the studio, to the moment I was able to present them in front of people, whether in an art event or in a book, I am so glad to see my work makes other people happy.



小時候哭著哭著就笑了，長大後卻笑著笑著就哭了
A child burst into laughter from tears; A man burst into tears from laughter.
(Acrylic on canvas, 110 x 110 cm) 2013





黃柏勳

生於台灣，高雄。

在經歷許多初期嘗試後，黃柏勳踏上了藝術創作的旅程。目前為止他將自身創作分為〈既豐富又寂寞〉、〈微笑爆炸〉、〈浮世慶典〉等三個主體階段。

黃柏勳以平面繪畫為主，主要討論自身與其所處生活環境之相互關係，他的作品樣貌繽紛、形式鮮明。也許是受到不斷變動的生活狀態，以及源於台灣南部溫暖陽光的影響，我們在他的作品中，常能感受到明快的飄移感、寂靜的孤獨存在和難以言說的不確定性。當然，還有無法不提的華美溫度與明亮色澤。

本書為黃柏勳自 2008 年至 2013 年的創作選集，收錄他在這段時間內的主要與自選作品，對於認識黃柏勳的創作脈絡與思維發展，具有指標性的重要意義。

Po Hsun HUANG

Born in Kaohsiung, Taiwan

After a series of trials and mistakes, Po Hsu Huang started his journey as an independent artist. So far his work is presented in three series mainly, "And Rich And Lonely", "A Blast of Laughter" and "Carnival Ukiyo". They are paintings focus on the relation between the surroundings and one self, with a significant, colorful and bright manner.

The constant changes in life and the warm climate in Southern Taiwan may have great impact on the artist. Huang's work shows a light motion, a quality of quiet loneliness and uncertainties. Furthermore, a tone of warm glamour.

This book documents Po Hsu Huang's work from 2008 to 2013, including his most significant pieces. It is indicative of the artist's work and the development in his creation.

致謝

幾年之間累積下來的作品，從蒐集到拍照、整理、編輯…等等，一本書該產出的所有過程，直到它的問世，必須感謝的朋友太多太多，很謝謝你們的心意，也謝謝你們一直容忍著我的任性，我會一直記在心裡。gallery gladden 的主理人 熊承愈先生和他的工作夥伴們，非常感謝你們幫我促成這本自選作品集。

未來，希望能一直畫下去，就像我一直希望的一用創作來讓這個世界變得更溫暖、美麗一點。

所有促成與支持本書誕生的朋友們，將你們的名字在此留記做為感謝。若非你們不斷地督促和包容我執拗又健忘的個性，這本書一定無法順利完成，由衷感謝了。

熊承愈
陳映潔
張燕芬
張瑞特
黃頤勝
劍之舞
嘟嘟小姐
關敏暉
陳明聰

也感謝將作品大方承借拍照的畫廊和收藏家們，以及愛我的家人一路的支持和陪伴。

最後，也是最重要的，感謝看完本書的你。

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