

黃宏德

HUANG Hung-Teh

1956–

黃宏德，1956年生於臺南縣關廟鄉，高三時即下定決心投考藝專，曾師承林智信。1981年曾入設計事務所工作，1983年自國立臺灣藝術專科學校美術科畢業，1984年起任職於臺南市立文化中心。1985年獲「第十屆雄師美術新人獎」，1986年獲本館「中華民國現代繪畫新展望」獎，同年間與臺南在地藝術家共同推動「南台灣新風格雙年展」，參與組織「南台灣·新風格畫會」，為在地藝壇注入現代藝術新風格，是臺南地區現代美術發展的重要推手之一。1995年時獲李仲生基金會現代繪畫創作獎。自1990年起至2009年間曾舉辦個展14次，包括伊通公園、高雄阿普畫廊、臺北誠品畫廊等處。早年於本館曾參展1989年「時代與創新現代美術展」，1992年「延續與斷裂——宗教、藝術、自然」，1996年「1996台北雙年展：台灣藝術主體性」。2004年也受邀參展「當代水墨與水墨當代」策劃展及「開新——80年代台灣美術發展」系列聯展。

黃宏德混合墨、水彩與壓克力顏料，在棉紙、畫布、廢紙及磚瓦上作畫，看似不經意的潑灑或勾勒，和書寫性強的繪畫形跡，在尺幅不大的畫面上建構出整體空間的凝聚力。有人認為其作品是觀念藝術，也有人說他的抒情禪畫充滿了象徵性的符號，更有人說他以詩入畫。早期油畫多為較大尺幅的三連作，以大比例的留白呈現自然流暢的空間感。1991–1993年間，黃宏德漸以書寫為主，運用以紙墨為主的水墨媒材，加入壓克力顏料作體質上和形式上的改變翻轉，進而脫離傳統轉為觀念上的表現。

1996年後更掙脫意念，曾宣稱從此棄絕繪畫——他把畫布當飛盤，一張張射到稻田裡，隔日農夫撿來當圍籬，完成了他的宣示——他認為創作過程是一種「發射」，創作者即是「發射體」……然而他狀似隨意塗抹和書寫性的繪畫形跡，卻充滿細膩而精準的思慮。他喜歡流動與隨手觸及的材料——易駕馭又充滿流變的質地。本館此次蒐購的2000年作品〈棋（柱上承棟的方木）〉，便是他隨性在一塊實際的門板上所作，透過對物象的觀察，內化為文學般的抒情式筆觸，將生活與情感投射於生活上的各式物件上：在桌板、紙片、紅磚上留下明快而梗樸的線條及符號般的自然興味，像是留有藝術家回顧歲月餘溫和人生感懷的自然印痕。黃宏德的繪畫性線條與自然隨緣的筆意，讓觀者在素雅簡潔的畫面中，覓得一處抒解精神的廣闊空間。（雷逸婷）

Born in 1956 in Guanmiao Township, Tainan County, Huang Hung-Teh decided to register for the National Academy of Arts entrance exam when he was a senior in high school and later became a student of Lin Chi-Hsin. In 1981, he started working at a design firm and then in 1983, graduated from the Department of Fine Arts at National Academy of Arts. In 1984, he began working at Tainan Municipal Cultural Center. In 1985, he won the 10th Hsiung-Shih New Artists Prize. In 1986, he won an award at the Museum's *Contemporary Art Trends R.O.C.* exhibition and promoted *Modern Art—Style Exhibition of South Taiwan* in collaboration with other artists located in Tainan. Also in 1986, Huang participated in the establishment of the Modern Art Style of South Taiwan Painting Society, which would serve as an important promoter of modern art by presenting new styles to the Tainan art community. In 1995, he won the Lee Chun-shan Foundation Creative Award. From 1990 to 2009, he held fourteen solo exhibitions, including those at ITPark, Kaohsiung's Up Gallery, and Taipei's ESLITE Gallery. He also exhibited work in the Museum's 1989 *The Time and the Unprecedented Contemporary Arts in the R.O.C.*, 1992 *Discontinuity: Religion, Shamanism, Nature, and its 1996 Taipei Biennial: The Quest for Identity*. In 2004, Huang was invited to exhibit at *Contemporary Ink Painting and the State of the Ink* and the group show *The Transitional Eighties—Taiwan's Art Breaks New Ground*.

Huang uses a mixture of ink, watercolor, and acrylic paint on cotton paper, canvas, scrap paper, or ceramic tile. His compositions contain gestural splashes and lines reminiscent of writing to construct overall cohesive spaces in medium-sized paintings. Some believe Huang's intent is to create conceptual works, while others say his lyrical and meditative spaces are filled with symbolism. Still others claim his subject matter is poetry. In early oil paintings, many of which were large-scale triptychs, he left significant proportions of the canvases blank to create a sense of natural repose. From 1991 to 1993, Huang focused on calligraphy, used paper, and ink as his media, and added acrylic paint to create variations in texture and form, which ultimately broke with tradition in favor of conceptual expressions.

After 1996, Huang made a break with his conceptual framework and declared he would abandon the painting form altogether. He tossed his works, Frisbee-like, into a rice paddy, and the next day, a farmer gathered the paintings to construct a fence, thus realizing Huang's proclamation that the process of creation is a kind of transmission, and the artist is a transmitter.

Although his paintings seem to be composed of gestural splashes and calligraphic writing, they are the product of intricate and precise decisions. He likes flowing and easily accessible materials—those that are full of fluid qualities that can be controlled.

In this acquisition cycle, the Museum purchased Huang's 2000 work *Post (A Square Piece of Wood on a Pillar Supporting a Building)*, which the artist casually painted on a door panel. For works of this type, he would observe various objects, then internalize them into literary, lyrical brushstrokes which he painted on things to project his life and emotions. He painted lively and simple lines and natural looking symbols on table tops, scrap paper, and red bricks, suggesting he was leaving these natural and gentle marks as fond memories of his life. Huang's painterly lines and natural freehand brushwork offer viewers a broad space for spiritual freedom in his sober and concise paintings. (Yi-Ting Lei)

典藏 目錄

COLLECTION
CATALOGUE

2020

2000

壓克力顏料、木板 Acrylic on wood

60 x 196 x 3 cm

蒐購 Purchase 2020.0011.001

