

The Modern Artists Series

现当代艺术家丛书

水墨

界限



廣東美術館
黃光男現代水墨畫展

The Boundaries of Ink Painting
by Huang Kuang-Nan



黃光男 畫
墨色 青 夜 無 他 圓 仔 如 已 二 五 件 五 坡 著 界 未 畫 期

主辦單位：廣東美術館
協辦單位：臺灣藝術大學
展覽地點：廣州市二沙島烟雨路38號
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【黃光男現代水墨畫展】

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目次

頁 01	書名頁
頁 02	目次
頁 06	代序：廣東美術館/館長羅一平
頁 12	自序：「水墨」界限 / 臺灣藝術大學 黃光男 校長
頁 80	黃光男 博士 簡歷
頁 84	版權頁

圖錄：

頁 04	彩虹	頁 34	水岸樹影	頁 63	地景
頁 08	餘花可醉	頁 36	彩虹	頁 64	夏日綠蔭
頁 11	田地	頁 37	迎曦	頁 66	溪水長流動人心
頁 14	菓物簍棋滿	頁 39	秋實香遠	頁 67	舒舒風和
頁 16	春華	頁 40	開合	頁 68	迴盪
頁 18	夏風	頁 41	古宅	頁 69	甘霖普降
頁 19	秋實	頁 42	光即影	頁 70	新苗
頁 21	暖冬	頁 43	薰風	頁 71	寄鄉情
頁 22	百事心安康	頁 44	天地回春	頁 72	隔
頁 23	都蘭山系列之一黃金地	頁 46	晚冬	頁 73	高閣
頁 24	都蘭山系列之二大洋聽浪	頁 48	靜竹	頁 74	三五好友
頁 25	都蘭山系列之三玉質彬彬	頁 49	朝陽	頁 75	流影
頁 26	都蘭山系列之四名產三記	頁 51	美質回味客下馬	頁 76	金玉
頁 27	都蘭山系列之五漂木	頁 52	天官賜福	頁 77	福祿雙全
頁 28	合氣	頁 53	美善為真	頁 78	珠
頁 29	繽紛	頁 54	神跡顯	頁 79	福舟金橘
頁 30	靈犀相通	頁 56	濃蔭透曙光		
頁 31	尋覓	頁 57	大地甦醒		
頁 32	讀白	頁 58	鼎力扛山		
頁 33	風息	頁 60	百花齊放		

◦ Contents

P.01	Title Page
P.02	Contents
P.06	Foreword – Director of Guangdong Museum of Art of Yi-Ping Lo
P.12	The Boundaries of Ink Painting – Exhibition of Kuang-Nan Huang's Paintings
P.80	Dr. Kuang-Nan Huang Biography
P.84	Colophon

Index:

P.04	Rainbow	P.32	Blank Reading	P.60	Blossom of Hundred Flowers
P.08	The Beauty of Fading Flowers	P.33	Gentle Breeze	P.63	The Landscape
P.11	The Farm	P.34	Trees Reflected in the Lake	P.64	The Greenness of Summer
P.14	A Full Basket	P.36	Rainbow	P.66	Flowing Stream
P.16	Spring Splendor	P.37	Dawn	P.67	Gentle Breeze
P.18	Summer Wind	P.39	Delicious Autumn Fruits	P.68	Reechoing
P.19	Fall Fruits	P.40	The Dispersing and Agglomerating	P.69	Long-awaited Rain
P.21	Mild Winter	P.41	Old Residence	P.70	Little Spot Flowers
P.22	Heart of Well-being	P.42	Light and Shade	P.71	Home Remembrance
P.23	Dulan Mountain Series, No. 1-- Golden Land	P.43	Southerly Wind	P.72	Divide
P.24	Dulan Mountain Series, No. 2-- Listening to the Ocean Waves	P.44	The Return of Spring	P.73	Lofty Attic
P.25	Dulan Mountain Series, No. 3-- Gorgeous Jade	P.46	Late Winter	P.74	With Good Friends
P.26	Dulan Mountain Series, No. 4-- Three Products	P.48	Bamboo	P.75	Fleeting Shadows
P.27	Dulan Mountain Series, No. 5-- Floating Woods	P.49	Morning Sun	P.76	Golden Jade
P.28	The Agglomerate of Qi	P.51	Sweet Memory of Great Taste	P.77	Full of Happiness and Wealth
P.29	Flourishing	P.52	Blessings from God	P.78	Pearl
P.30	Extremes Meet	P.53	Beauty and Goodness as Truth	P.79	Golden Orange of Fuzhou
P.31	Searching	P.54	Sign of God		
		P.56	Light Beams through Shades		
		P.57	Earth Awakening		
		P.58	Carrying the Mountain on the Shoulders		

彩虹

Rainbow

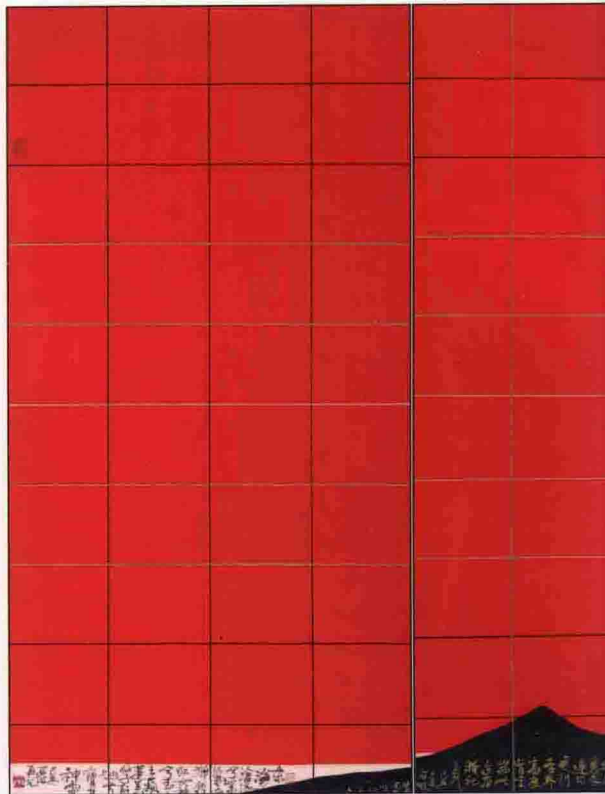
款識 /

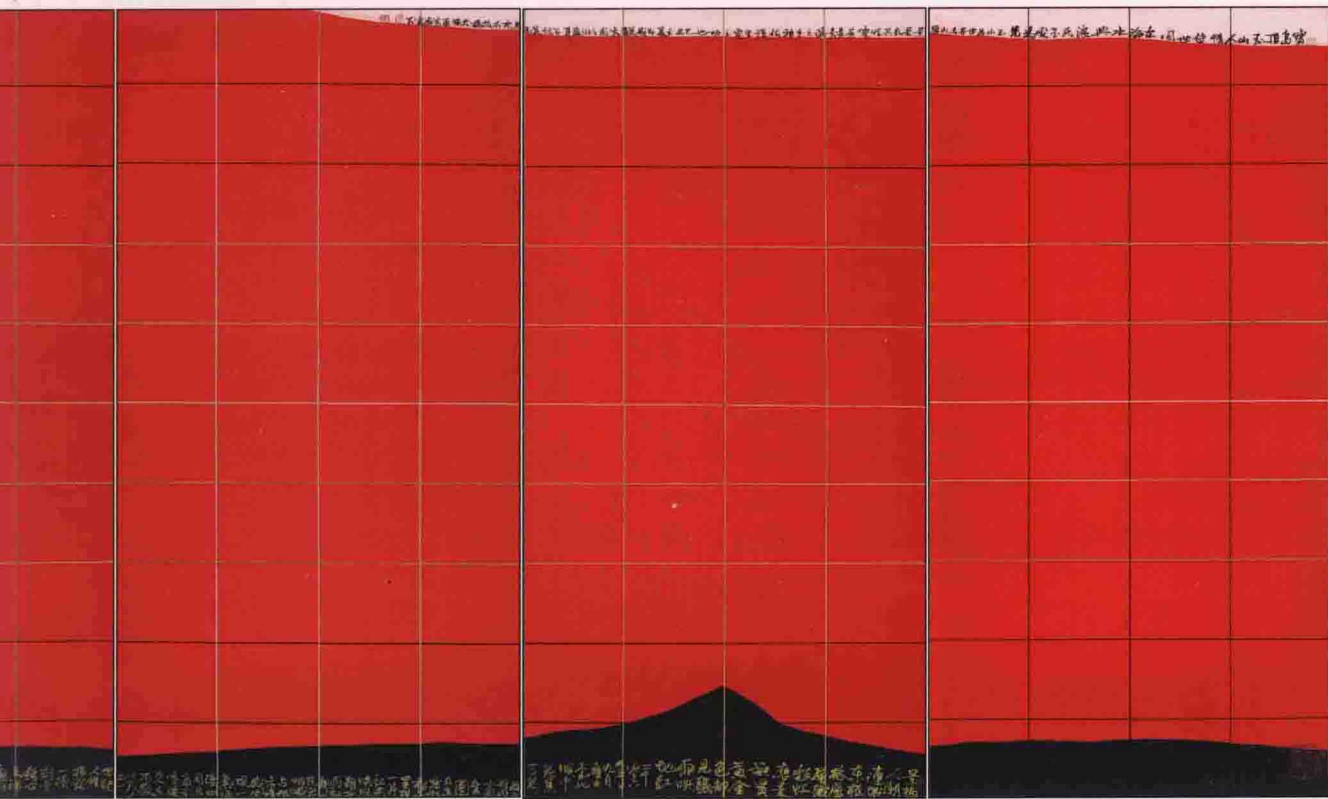
景福人潮連城東榭格層層織彩虹應是秋
實黃金色卻見驟雨映地紅二零零六年九
月餘日臺北城中聚集百萬群眾形成小圈
套大圖且綿密移動型呈現一片紅光映照
雖秋雨飄飄但民眾吶喊與城市情感結成
一氣瀰漫四周且高亢喧騰久久不散此乃
廿一世紀人性抒發一項刻苦銘心之活動
似慶典之行也茲因過程平和民意表達均
受到各界高度肯定端此作畫特記之耳

己丑之夏石坡黃光男寫於臺北

Year / 2009

Size / 140*352.5cm





。 代序：

從傳統的筆墨走向現代水墨，是很多當代的水墨藝術家都有過的創作經歷。一般來說，這個過程大致包含著三種類型：一是破舊立新型，徹底拋開傳統筆墨的技巧與元素，探索完全不同于傳統筆墨的當代視覺景觀；二是樹上開花型，在傳統筆墨技巧的基礎上，嘗試新內容、新題材、新畫面的表現效果；三是相容並包型，其中既有傳統的視覺因素，更有當代的文化精神。黃光男的水墨藝術，屬於第三種類型。尤其是他在近年創作的有關作品中，能夠在傳統圖像和當代文化之間尋求平衡點。一方面充分借助傳統圖像的歷史魅力，為繪畫創作開闢了一條遙接古典的快捷通道，另一方面通過現代構成技巧和獨到的水墨表現方式，展示出當代人文領域的活力和氣息；更為重要的是，這兩種內容並不是符號單元的簡單拼湊，而是超越于時空的有機結合。通過這種結合，黃光男不僅向讀者傳遞出由古及今的歲月體驗，也給讀者帶來了不同于其他水墨藝術家的視覺內容。

別緻的圖像語言方式，貫穿在黃光男水墨藝術的方方面面。大開大合的構圖技巧，無疑是最為醒目的重要特徵。黃光男善於對畫面進行整體駕馭，特別是畫面空間的切割佈局，往往用大面積的黑，襯托出小面積的白。或是用大面積的實，

襯托出小面積的虛。大開大合、大起大落，在黑白、虛實之間營造出雄健、剛勁、開朗、霸悍的視覺效果。從水墨圖像的視覺特徵而言，黃光男的作品可以分為抽象形態和意象形態。他的《迴盪》、《掠》、《彩虹》、《春望》等抽象形態的作品，主要借助于水墨的自然滲化，通過造型和肌理的演變，表現圖像的內在趣味。而《田地》、《相應》、《秋實》、《開合》等意象形態的作品，則是借助於視窗式的框架，把讀者的視線引向視窗中的一花一萼、一木一石、一果一枝、一禽一鳥。這些用兼工帶寫的筆法描繪的傳統文人畫的常見圖像，儘管在畫面中佔據的位置不大，並且儘管多為支離破碎的局部圖像，它們卻有著多向度的圖像延伸意義——它們是跨越古今的時間長廊，它們是不拘于時的空間突破，它們是飽含情思的萬象之美，它們是意象雋永的大千世界……黃光男甚至還把傳統畫面的題款、印章等局部，也放在類似這樣的取景框當中，跟大開大合的構圖效果互相呼應，猶如餘音繞梁，回味不盡。

黃光男也有不少作品，表現的是農村生活和文人雅興。“原生即有節，虛心勢不移”的竹、“暗香已浮動，明月映人間”的梅、“皆曰有福得在身，絲絲纏綿如近神”的葫蘆、“草木欣向榮，

池塘迎春風”的柳、“塘荷夏日香，南海百季長”的荷、“寶島菜蔬多美色，南鯤農舍可豐收”的菜豆仔等，體現著深厚的傳統積蘊。作為當代水墨藝術家，黃光男的可貴之處在於，他不僅從傳統筆墨藝術中吸取了各種創作技巧，並且能夠把傳統繪畫的圖像和精神，融入到當代水墨的創作之中。源自寫意畫的靈感宣洩、源自書法用筆的輕重疾徐，了無痕跡卻又特徵鮮明地被融匯到黃光男的當代水墨創作技巧之中。方、圓、曲、直、刷、點、拖、染、鋪陳、排比、覆蓋、反差……，連同富有傳統趣味的筆墨技巧和視覺圖像，共同構成了黃光男的豐富的水墨世界。

廣東美術館重視兩岸文化合作與交流，去年5月策劃舉辦了“時空中的一個點：廣東美術館藏當代藝術作品展”赴台展出，並於10月在廣東美術館展出“感官拓撲：臺灣當代藝術體感測”等展覽。今年我們邀請黃光男先生的展覽來穗展出，一方面期待著通過兩岸的文化往來，為本地藝術家和廣大觀眾提供更多的資訊平臺。另一方面也期待著通過當代水墨藝術家的個案研究與展示，為當代藝術的創作和思考帶來新的啟迪。

羅一平 館長 親筆
廣東美術館

餘花可醉

The Beauty of Fading
Flowers

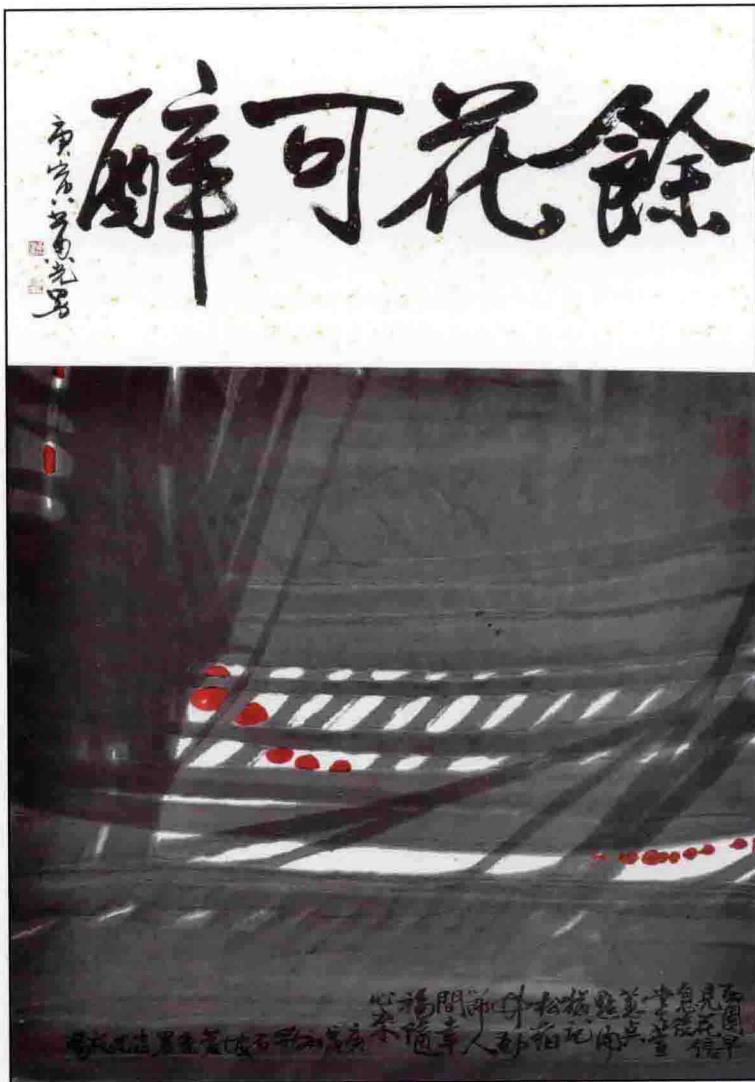
款識 /

西園早見花信息
後堂萱蕙點點開
猶記松柏竹勁節
人間幸福隨心來

庚寅初秋石坡黃光男畫
於板橋

Year / 2010

Size / 68*69.6cm



◦ Foreword

The transition from the traditional calligraphy to modern ink painting is an inevitable experience of creativity for many modern ink-painting artists. Generally, there are three types of transitions. The first type of transition is artist who abandoned traditional calligraphy and devoted to the innovative modern visual images. The second type of transition is artist who experimented on the expression and effect with new contents, materials and images, which are based and built on the skills of traditional calligraphy. Lastly, the third type of transition is artist who combined the traditional visual elements with contemporary cultural spirit. However, Kuang-Nan Huang's ink paintings belong to the third type, especially his works of recent years, he was able to find the balance point between traditional imagery and contemporary culture. From the help of the traditional imagery, he was able to express the charm and beauty of history, and opened up a high way that connects directly to the classics. On the other hand, through the unique expression of ink in contemporary structure techniques, he was able to express the liveliness and atmosphere of contemporary literati field. More importantly, these two contents are not the simple piecing-together of symbolic materials, but a combination beyond time. Through this combination, Kuang-Nan Huang was able to express his experience of age from past to present and brought different visual contents to his audience.

The delicate image expression can be found through out Kuang-Nan Huang's ink painting techniques. His

composition technique is unquestionably the most important and eye-catching character in his works. Kuang-Nan Huang is good at the controlling of imagery composition, especially with the division and construction of space and composition with great area of black to set off a small area of white. In other words, using great area of realness in contrast with small area of emptiness. Using the reality of contrasting elements of open and close, up and down, black and white, realness and emptiness to create the visual effects of vigorousness, boldness, cheerfulness and fierceness. From the perspective in terms of ink painting imagery visual characteristics, Kuang-Nan Huang's works could be divided into abstract and imagery types. In his abstract works like the "Reechoing", "Brushing", "Rainbow", "Spring Dreams", he used the natural infiltration of ink and through the transformation of form and texture expressed the intrinsic delight of imagery. And imagery works like "The Farm", "Correspondence", "Fall Fruits", "The Dispersing and Agglomerating", used the help of window-like frame to attract the audiences' vision to the flowers, stones, trees, fruits, branches, and birds in the window. With the techniques of various strokes depicting these traditional literati imageries, although they often do not take up a vast space and are partial in the composition, but they represented an extended meaning of imagery.

The Guangdong Museum of Art values the importance of cross-strait cultural cooperation and exchange.

The Guangdong Museum of Art values the importance of cross-strait cultural cooperation and exchange. Last year in May, we held an exhibition “At the Crossroad – Contemporary Artworks from Collection of GDMoA” in Taiwan, and in October, an exhibition “Sensory Topology – Bodily Perception of Taiwan Contemporary Art” in Guangdong Museum of Art.

Yi-Ping Lo

Director of Guangdong Museum of Art

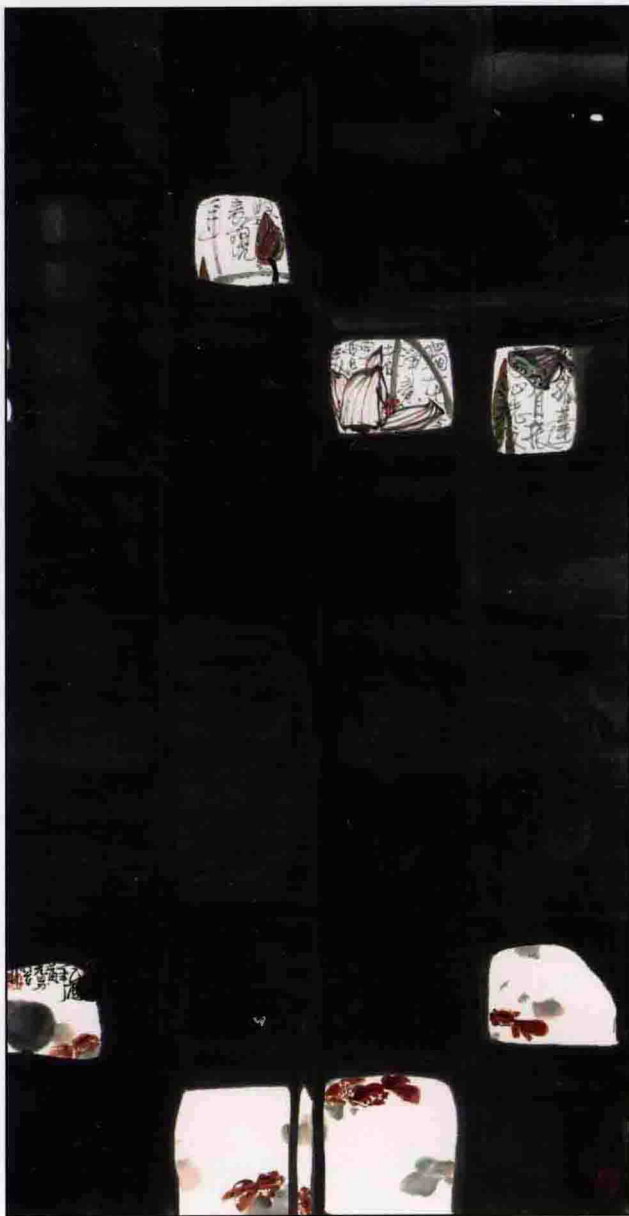
2011.March

田地
The Farm

款識 /

孤蓬自振乃心志之獨在與
淨意者實亦是美學之表現
耳乙酉年黃光男於臺北

Year / 2005
Size / 140*70cm



。序：水墨界限

社會價值在人類行動與秩序中被肯定，行動與秩序則是由社會主流意識所形成的界限；水墨畫創作的意義，在於歷史、知識、技法的應用被認同，亦有其筆法、墨法、畫法的界限。社會公眾共擁的行為界限是法律規範；而繪畫創作感應的美感界限則在素材純粹與否的判斷。

雖然時代環境的改變以及科技的高度發展，增添了創作的的方法，繪畫卻仍是人類藉以傳達感情、表現個人思想取向的方式之一。創作過程中，亦有所需堅守的“美感”界限，若沒有界限，必然沒有秩序，沒有秩序的創作，必然難以得到社會意識共有的美學情操。

不論採取何種形式的內容表現，作者的人文涵養是創作基本條件，它包含在知識、品行與文化見解上。即如“縱使筆不筆、墨不墨、畫不畫，自有我在”的宣示，是創作者的心得，但“乘雲氣，騎日月，而遊於四海之外”的氣宇，豈僅有形式的視覺凝視？繪畫之道，符號之外的心靈感應，必然在美感界限之內。

創作的實踐唯有在美感的界限上掌握客體審美物象，然後再從經驗條件，達到主觀物象靈化的審美意義，方得超越傳統與創新、秩序與非秩序二元對立的限制，獲致創作的喜悅。

此次應邀在廣東美術館展出的作品，是我從事水墨畫創作半世紀以來，一項深切思考的成果。傳統習慣或許使人感覺不出新鮮的形質，但無秩序的嘗試往往容易流於實驗性質。如何在兩者之間擁有創作的喜悅？是我向來關切的課題。

面對新時代新視覺，藝術家的責任與敏感度得有發揮文化傳承美學的任務，應有創作時代性的符號與表現，期待以中華文化為特質的水墨畫創作有更超越的新生力量。謝謝大家！

黃光男 校長 親筆
臺灣藝術大學



◦ The Boundaries of Ink Painting


The value of society is affirmed in the activity and order of human behaviours which are the Boundaries formed by social mainstream thinking. The meaning of creating an ink painting is recognition of the application of history, knowledge and techniques, but there are also Boundaries on the brush strokes, the ink and the techniques. The law, by means, is the norm of Boundaries of the publics' behaviours, and the Boundaries of aesthetic sense from the creation of painting however is dependent on the choice of purity of the materials.

Although with the change of time, environment and technology, ways and choices of methods for creating an artwork are increased, but painting is still one of the best ways for expressing personal thoughts and emotions. During the process of creating an artwork, there has to be a certain degree of persistency on the Boundaries of aesthetics. Without these Boundaries, there is no order. And an artwork without order will be difficult to have the recognition of socially shared consciousness of aesthetics.

No matter what the forms of expression are, one of the basic conditions of an artwork is the artist's humanistic mindset that includes the knowledge, moral character and understanding of the culture. As Shi Tao said: "even though brush no brush, ink no ink, and paint no paint, there is myself." This represents the artist's experience. "Fly on clouds, ride on the sun and moon, and travels far away from the four seas" is not a form of expression by the visual gaze. In the world of painting, anything other than signs, shapes and forms that cannot be conceived and understood by the visual, must be understood from within under the Boundaries of aesthetics.

To put creativity to practice is to get hold of the aesthetic objective image within the Boundaries of aesthetics, and then achieve the spiritual subjective image and aesthetic means from the experience of the artist, thereafter, the barrier of the contrasting concepts of tradition and innovation, order and disorder will be surpassed and achieve the enlightenment of joyful creativity.





The paintings to be exhibited in the Guangdong Museum of Art are the results of my life-long pursuit of truth. Traditions can be an obstacle to innovation and can cause the staleness in the quality of an artwork, but innovations without tradition and order will lead to a result that is too experimental, therefore, the pursuit of achieving a harmonious balance between the two is my life-long task.

In confrontation to the new era and new vision, artists' responsibility and sensibility include the inheritance of cultural aesthetics. They should carry the symbols and expressions of creativity, expecting the rising of new art in terms of ink painting in the characteristics of Chinese culture.

菓物箕棋滿
A Full Basket

款識 /

故鄉逸趣興乃在
農閒期菓物箕箕
滿俯仰敬天地

丁亥年石坡黃光男作

Year / 2006
Size / 140*70cm

Kuang-Nan Huang
President
National Taiwan University of Arts

