



黃才郎

Huang
Tsai
Lang

臺灣藝壇斜槓先驅

First Multi-hyphenate in the Taiwanese Art World

「希望能培養臺灣土地上肥沃的土壤，讓藝術文化的種子都能自在生長、開花結果」—黃才郎

「黃才郎」(1950-)是一位特別的藝術家，他個人的生涯發展，也是臺灣1970年代以來臺灣藝術具體而微的縮影。他投身藝壇，承先啟後，在「斜槓」這個詞彙出現前，已然成為斜槓青年先驅。「斜槓」一詞源自英文「slash」（斜線），於2007年《紐約時報》(The New York Times)專欄文章〈多重職業〉(One Person/ Multiple Careers)出現，用來形容青年擁有多重職業及工作身分，更表徵一個人的專長、興趣及人生志業。黃才郎編輯過《美術雜誌》、《西洋美術辭典》，而後在文化建設委員會擔任科長，曾經擔任高雄市立美術館館長、臺北市立美術館館長，以及國立臺灣美術館館長。黃才郎的生涯發展所涉領域包含了藝術行政、藝術教育、藝術史研究、藝術推廣和藝術創作；從館長、教師、博物館人和藝術家，黃才郎身兼多重角色，以偌大的眼界，身先士卒地跨域與開拓；更以不同的身分及角度理解臺灣藝壇中的人事物，為臺灣藝術發展造橋開路。

黃才郎對藝術的熱愛，是驅動他永不止息的發電機。大家常形容他性格堅毅、充滿幹勁。像是一頭牛，在藝文領域長期耕耘與開墾，培養他心中豐饒的臺灣樂土。這份熱愛也是他創作不輟的力量，在畫筆來回之間，道盡由內到外的情感流動，以及物質到心理的細膩觀照。在參與臺灣藝術發展的每時每刻，黃才郎始終堅守自己藝術家喜愛創作的初心，縱然在不同崗位，卻從未放下畫筆。就連國外出差身於繁務中，也利用自己睡前和忙碌間隙繪畫自己的模樣與所見所聞。這時期的創作多能看到他公務生活相關的題材和當下感受。2015年退休後，黃才郎全心投入創作，從臺灣的甘蔗田，到日常中的蔬果等，用畫筆傳達他對生活的感受。

黃才郎為臺南囡仔，出生於鹽分地帶的「佳里」，成長求學後成為臺灣土地上卓越的藝壇行政工作者和藝術家。本次展覽為黃才郎首度回鄉展出，臺南市美術館展出以「追尋熱點」、「建一座橋」、「初心不變」三大子題，串聯藝術家的經典作品、重要文件、物件和影像等，呈現黃才郎多元且動人的藝術故事。

"I wish I could cultivate fertile soil on Taiwanese land, where the seeds of art and culture could grow freely, blossom, and ultimately bear fruit."—Huang Tsai-lang

Huang Tsai-lang (1950-) is a special artist whose career development arguably represents the history of Taiwanese art since the 1970s. By carrying on the legacy and pioneering the way forward, Huang devotes himself to the art world and had become a multi-hyphenate, or colloquially "slashie", at a young age long before the word 斜槓 (Chinese equivalent of a slash career) was created. Originating from the word "slash," the term "slash career" first appeared in a New York Times column introducing the book *One Person/Multiple Careers* in 2007. A slash career refers to a professional path in which a person (particularly a young one) simultaneously has multiple careers and jobs, demonstrating the person's expertise, interest, and mission in life. Huang has served as an editor of *Meishu Zazhi* (Fine Arts Magazine) and *Western Art Dictionary* and later as a section chief at the Council for Cultural Affairs (now known as Ministry of Culture) before being assigned as the director of the Kaohsiung Museum of Fine Arts, Taipei Fine Arts Museum, and National Taiwan Museum of Fine Arts. Throughout his career, Huang has worked in different fields from arts administration, arts education, art history research, arts promotion to artistic creation, and has performed various roles including an art museum director, an instructor, a museum person, and an artist. As a visionary multi-hyphenate, the artist has explored different fields in the Taiwanese art world, for which he attempts to understand the people, works, and events involved from the perspectives of different roles, thereby forging the path for artistic development in Taiwan.

Often described as a determined person full of vigor, like a water buffalo, Huang, with immense enthusiasm in art, has long worked in and explored the field of arts and culture relentlessly. Such experience also cultivates the "rich soil" of Taiwan in his mind. The enthusiasm in art serves as an unceasing source of creation, enabling Huang to capture implicit and explicit emotions as well as delicate observations physically and mentally during artistic creation. Huang always sticks to his original resolution as an artist who loves creation at every moment he engages in the development of Taiwanese art. He never lets go of his brushes even when he does not work as an artist. For example, Huang used to draw some self-portraits and what he saw before bedtime or during spare time when he was

busy with business trips abroad; the creations at this stage generally portray the artist's public service life and current experiences. After retiring as the director of the National Taiwan Museum of Fine Arts in 2015, Huang started to throw himself into artwork creation wholeheartedly, portraying his feelings towards life by painting diverse landscapes in Taiwan from sugarcane fields to common fruits and vegetables.

Born in Jiali Township, Tainan, Huang has grown to become an outstanding arts administrator and artist in Taiwan. As this is Huang's first exhibition held in his hometown, the Tainan Art Museum presents the artist's creations in three subthemes, namely "Searching for hotspots", "Building a bridge", and "Unchanged original resolution", all of which link his classic works with critical documents, objects, and images, narrating a multi-faceted and captivating artistic story of Huang Tsai-lang.

追尋熱點

「朝著一個方向專研，久了就是專家。」—黃才郎

黃才郎在臺南的年少成長階段即受美術老師的啟發，在北門中學就讀時，進入郭柏川畫室學畫，奠定紮實的創作基礎。1969年考上文化大學美術系，黃才郎時常與師友四處寫生，留下各地寫生的作品，展開臺灣藝術熱點的追尋。

「熱點」可以指臺灣景點，以及臺灣美術史中藝術家愛好寫生的地方景色，更是黃才郎喜愛的家鄉風景，交會他與師友的情感和創作共鳴。可能與他客觀分析事物的性格有關，早期黃才郎多使用「平視」的角度，觀察及描摹人事物。他曾與洪瑞麟、張萬傳、陳景容等7位藝術家到蘭嶼寫生，〈蘭嶼風光〉以平視角度，從前景左方的女子，以漸層色表現沙灘高低差異，將視覺引導到畫面後景幾艘拼板舟，最後回到遠景海面上襲來的小浪花。他亦曾與李梅樹到三峽寫生，繪製了色彩鮮明的作品〈三峽〉；回到臺南，他將自己熱愛的佳里風景畫下，兩幅〈佳里教堂〉便能看到他揣摩後印象主義 (Post-impressionism)，以及康丁斯基 (Wassily Kandinsky) 風景畫特色，使用色塊交疊景物的形體，將交融的色彩輔以速度感的筆觸，在平視的教堂正面造就動態感。在〈臺南孔廟大成殿〉、〈臺南天后宮小巷夜景〉，更可見其對臺南風景的見解與鄉情。從透視到日夜光影的掌握，從時間感、空間感、明暗到形態的繪畫語言，黃才郎在此時已達爐火純青的境界。

他也著墨人物畫，描繪辛苦將其撫養長大的阿公與阿嬤，從人物面部的細節與深邃的眼神，在繪畫過程創造相互凝視的過程，細膩的展現深厚的祖孫情，更可發現其對於人的生動描繪。這些從南到北的人、事、物，皆成為黃才郎心中的熱點，身體力行與他們一起在臺灣這塊熱情的土地上，綻放對於藝術的熱愛。

Searching for Hotspots

"When you devote enough time to studying something, you'll become an expert eventually."
— Huang Tsai-lang

Huang Tsai-lang was inspired by his art teacher to become an artist early when he grew up in Tainan as a teenager. When studying at Beimen Senior High School, Huang began learning painting at Kuo Po-chuan's studio, where he laid a solid foundation for artistic creation. After being admitted to the Department of Fine Arts at the Chinese Culture University in 1969, Huang often went sketching with his mentors and friends everywhere, created sketches of various places, and continued searching for another hotspot worth a sketch throughout Taiwan.

The “hotspot” could be a destination in Taiwan, a place favored by artists for sketching throughout the history of Taiwanese art, or a hometown landscape which Huang loves. By going sketching together, the artist exchanged thoughts and inspirations that resonate with his mentors and friends. Probably due to his habit of analyzing things objectively, Huang often depicted the people, objects, and scenes he saw from the horizontal view at the early stage of his career. For example, the artist created the horizontal view work *Lanyu Landscape* after visiting Orchid Island (*Lanyu*) with seven artists including Hung Jui-lin, Chang Wan-chuan, and Chen Ching-jung. Starting from the woman in the left foreground, the sketch work leads the viewer's eye all the way through the beach, of which the depth is illustrated in color gradients, towards Lanyu canoes at the background and finally to the small waves crashing on the sea surface from afar. Huang has also visited Sanxia with Li Mei-shu and painted the colorful *Sanxia*. Returning to Tainan, Huang portrayed his beloved hometown (Jiali Township) landscape in two works jointly known as *The Jiali Church*, revealing the artist's efforts to study post-impressionism and the landscape painting style of Wassily Kandinsky. Specifically, the painter employed overlapping blocks of color to depict forms, complemented by swift brushstrokes embedded with a sense of speed, presenting a dynamic impression on the façade of the church. *Main Hall of the Tainan Confucius Temple* and *Night View of the Alleyway Beside Tainan Tianhou Temple* both depict the artist's interpretation and local sentiment of destinations across the city. Being it the perspective techniques and those of capturing day and night lighting, the sense of time, space, light, and shadow, and the techniques of illustrating different forms, Huang already reached a level of mastery at this time.

Huang also centers on portraits by illustrating his grandfather and grandmother who raised him with effort. The portraits detail the facial expressions and deep gaze of the subjects and create an impression of mutual gaze, exemplifying the deep bond between the artist and his grandparents as well as the vivid illustration of human beings. The said people, objects, and scenes across the northern and southern Taiwan have been the hotspots that Huang is looking for, who then expresses his love for art by portraying their life on this island.



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建一座橋

「願為藝術行政與公部門之間的橋樑。」—黃才郎

黃才郎在1981年進入藝術行政領域，開始為藝術家、觀眾及行政單位之間建造橋樑。縱然忙碌，他也從不間斷創作。這時期的作品多與當下自身經驗有關，他欣然地用藝術家身分記錄藝術行政角色的故事，也歡喜與同儕分享他在國際上所見的藝術文化政策和創作新鮮事。在年假，或偶爾幸得的周休假期，黃才郎與師友會找模特兒在家中進行人體速寫，可以見他作品中對於人形態和姿勢的細微觀察和描繪，靜與動之間，呈現生動的樣態，也看出他在勞動及工作之間，畫筆不停的熱忱。

作品〈公文〉是黃才郎公務忙碌中的一點抒發，畫面多有斜筆觸與擦拭，頗具一點立體派的（Cubism）切分特色，像是用稜鏡將自我從公務中隔開，在主觀裡保持客觀。而公文部分留白，消融在畫面中，僅有一些字具體而見，濃淡之間，若隱若現，反映了斜槓人生的況味。〈心想事成—公共藝術構想〉點燃了公共藝術在臺灣的火苗，在此作可見黃才郎一貫的平視角，而其「對比性」的表現手法至此開始，以炭筆、鉛筆描繪後，增添一些色彩將局部點綴，如同初想與實踐的期待。而在之後〈彩虹·雨後高美館〉更延續這樣以大量灰色調對比些微色彩的突顯風格，像是從草稿到畫作完成，像是黑白電影逐漸走向彩色電影，身為黃才郎經歷中的第一座美術館，從草創到開館，一花一草，處處是他與夥伴戮力同心而生。

創作儼然也成為黃才郎自身藝術行政與藝術創作之間的一座橋，海內外出差時所畫的〈自畫像〉猶如黃才郎公務生活的日記，透過繪畫反觀自我，黃才郎的斜槓身分使他能以多元視角和不同的途徑橋接世界。

Building a Bridge

“I'm willing to serve as a bridge between arts administration and the public sector.”
— Huang Tsai-lang

In 1981, Huang Tsai-lang began to work as an arts administrator and serve as a bridge for communication between artists, viewers, and administrative units. Despite the busy work schedule at the time, Huang never stopped drawing. The works created during this period are largely related to his current experiences, for which he recorded the arts administrator career in the way as an artist. Huang also shared with his colleagues enthusiastically about the art and cultural policies as well as interesting art creation news he discovered overseas. During new year holidays, or when he was lucky enough to have the weekend off, the then arts administrator would launch a live figure drawing session at home with his mentors and friends. The resultant sketches demonstrate the Huang's in-depth observations and depiction of human anatomy and posture, revealing vivid forms between movement and stillness. Moreover, these works reveal the artist's non-stop enthusiasm for painting during his career as an arts administrator.

1. 〈臺南孔廟大成殿〉·1971·水彩·畫紙·35×50公分·藝術家自藏·*Ta-Cheng Hall of Tainan Confucius Temple*, watercolor on paper. Courtesy of the artist.

2. 〈蘭嶼風光〉·1973·油彩·畫布·130×162公分·藝術家自藏·*Lanyu Scenery*, oil on canvas. Courtesy of the artist.

The Official Document serves as a release amid the artist's busy official duties. Full of tilted brushstrokes and traces, the painting is characterized by the fragmentation in Cubism, such as the prism that separates the self from official duties, maintaining objectivity within subjectivity. The document is mostly left blank and blends into the painting, with only a few words faintly visible. With varying intensities, this work manifests the essence of a slash career. *Dreams Come True—Public Art Idea* has sparked a flame of public art campaigns in Taiwan. In addition to the familiar horizontal view, the artist began adopting the contrast technique in this work, whereby the contour is depicted using charcoal and regular pencils before colors are partially added for adornment, symbolizing that one has done what they expect. Later, Huang continued to apply a large amount of gray tones and subtle colors to *Rainbow—KMFA after Rain* with efforts to create a great contrast and distinctive style. Like movies turning from black and white to color, this work presents the process from the first draft to the finished work of a project, signifying the process from the construction to the opening of the Kaohsiung Museum of Fine Arts—for which Huang served as a museum director for the first time in his life—with every detail representing the collaborative effort of the artist and his companions.

Painting has become a bridge between the artist's arts administration work and artistic creation. The *Self-Portraits* created during business trips in Taiwan and abroad can be regarded as Huang's diary of his business life. In addition to self-reflection, these self-portraits prove that Huang's slash career experience allows him to "bridge" the world from diverse perspectives and through different approaches.



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4

初心不變

「此生至今不忘初衷，彙整手邊作品舉辦展覽，在對美術的喜好與纏綿不斷之愛再造新程。」—黃才郎

2015年，黃才郎從國立臺灣美術館館長一職退休，開啟專職藝術家的新旅程。他的繪畫表現由內到外在的體察。眼睛是黃才郎觀看世界的窗戶，腦海是他思辨世界的成像，而畫筆在畫紙及畫布上來回，是他與自身藝術家靈魂最貼近的時刻，也是他體驗外在最佳的途徑。

黃才郎曾說自然是最純粹之物，所以他會依循自然元素找到最客觀、真實的描繪方法。除了平視，此時的他開始出現「俯視」的角度，依稀雙眼往下，低身往泥土親近。如2023年至2024年的新作，橘子、蓮霧等水果不再只是靜物畫裡的靜物，「俯視」，讓橘子的分佈與四散有動態，金箔的片段更提升畫面的景深與層次。〈高麗菜〉從上往下的視點，展現了細膩的葉脈走勢，以及從菜心發散出去的紋理，蓬勃的綠葉對比紅褐色的泥土，突顯了受大地滋養的生氣，從土壤中使勁生長的姿態和精神，就像黃才郎做事的幹勁，和他對創作始終不變的赤忱。

無論是平視和俯視，無論是人還是物，在斜槓藝術志業及理想的路上，黃才郎都能悉心體察，並且用自己獨特方式組織與呈現，願為臺灣藝壇帶來生命力，就如同他畫裡的植物一樣，盎然地存在。而黃才郎一顆不變的初心，將引領他以真誠和熱情，繼續繪畫這片土地，經驗這個世界。

Unchanged Original Resolution

“Without forgetting my original resolution, I collect my works to hold exhibitions and re-embark on the journey towards the continuous love and affection for art.”
— Huang Tsai-lang

In 2015, Huang Tsai-lang retired as the director of the National Taiwan Museum of Fine Arts, marking the start of new journey as a full-time artist. His paintings present observations from the internal to the external. Huang's eyes serve as a window through which he could observe the world, while his mind reflects his thoughts about the world. When Huang brushes back and forth on the drawing paper and canvas using a paintbrush, it is the moment when he is the closest to his artistic soul as well as the optimal approach to exploring the outside world.

As Huang said that nature is the purest thing, he attempts to find the most objective, realistic painting technique based on natural elements. In addition to the horizontal view, the artist at this stage has started to take the aerial view in his works, suggesting the act of stooping close to the earth with the eyes kept downcast. His new works between 2023 and 2024 no longer consider objects like fruits as inanimate objects as they are in still-life paintings. The “aerial view” perspective gives the arrangement and scattering of the oranges a dynamic quality, while the fragments of gold leaf further enhance the depth and layers of the composition. Similarly, *Cabbage* illustrates the leaf vein patterns of the plant in detail from the top-to-bottom perspective. The texture spread from the core and strong contrast between the lush green leaves and red brown soil both highlight the cabbage's vitality nurtured by the earth. The subject's posture and spirit of relentlessly thriving from the soil symbolizes the creator's resolution as well as passion for artistic creation that has never changed.

Regardless of the horizontal view or aerial view, regardless of people or objects, Huang shows insightful understanding during his slash career and the path to the ideal. The artist organizes and presents his observations in a unique way, strives to bring vitality to the Taiwanese art world, and boldly lives like the plants in his paintings. With unchanged original resolution, the artist will continue to paint his homeland and experience the world, sincerely and passionately.

3. 〈公文〉，1986，鉛筆、畫紙，42 × 30公分。藝術家自藏。 *Official Document*, pencil on paper. Courtesy of the artist.

4. 〈彩虹 - 雨後高美館〉，1995，油彩、炭精筆、金箔、畫布，162 × 130.5公分。藝術家自藏。 *Rainbow - KMFA After the Rain*, oil, compressed charcoal pencil, and gold foil on canvas. Courtesy of the artist.



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5. 〈甘蔗〉· 2022 · 油彩 · 畫布 · 90 × 72公分 · 藝術家自藏。
Sugar Cane, oil on canvas. Courtesy of the artist

6. 〈姬百合〉· 2022 · 炭精筆 · 油彩 · 畫布 · 90.8 × 72.7公分 · 藝術家自藏。
Morning Star Lily, charcoal pencil, oil on canvas. Courtesy of the artist.

臺南市美術館展覽呈現

Presentation of the Exhibition at Tainan Art Museum

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臺南市美術館2館 展覽室K、L、M (臺南市中西區忠義路二段1號)

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主辦單位 | 臺南市美術館

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Organizer | Tainan Art Museum

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Executive supervisor | Rita Yu

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