

生生不息

Endless Succession
Huang Ming-Che Solo Exhibition

黃銘哲



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黃銘哲，1948年出生在宜蘭冬山農村，是臺灣戰後第一代藝術家。1976年於臺灣省立博物館舉辦了首次油畫個展，鄉土寫實的畫風廣受好評。80年代返國後，以象徵主義畫作，連續在1981、1982年榮獲省展油畫類第一名。90年代起，在自我風格的開拓中，朝著抽象化的方向演變，並開始嘗試立體作品的製作。造形抽取繪畫中的元素，再以金屬材質打造，洗鍊的線條與飽滿的色彩，搭配離地的呈現方式，走向了完全視覺的表現，數次成為公共藝術的首選。2004年，他將活動觸角延伸到北京後，這時從立體作品轉化出的新形態，回頭影響繪畫創作，打破了以往不同形式之間的疆界。2008年，回到家鄉成立工作室，落腳在宜蘭五結。

從農村到都會，從寫實到抽象，從平面到立體，從臺灣到海外，黃銘哲面對了時代的考驗與檢視，在創作本位上，深入社會環境與人文經驗，體現當代藝術姿態。秉持著農人精神的黃銘哲，為不負「藝術家」角色的期許，他真誠直視內心的藝術想望，在創作歷程中，我們可發現每一階段風格之變化，及內容、媒材之不同，都是為了滿足其創作慾望及對自我的渴求。

本次展覽聚焦於黃銘哲返鄉後的「生生不息」系列作品。他以金屬架構穿透畫布，畫面因而弓起或凹下，融合了平面和立體兩種性格，開啟多重的想像空間。線條從中間的孔洞，隨著環繞形式向外延伸，形成看似靜止，實則不斷循環的迴圈，同時並存擴張與收縮兩種相反的張力。這些以圓為主要造形的創作，除了象徵枯榮並存、生生不息的自然法則外，也似浩瀚宇宙中的永恆秩序，顯示黃銘哲的創作關懷從精神層次轉向思想世界，探索超然的形而上意涵，作品頓時轉化為萬物生成之域，蘊藏無限的可能。

最後，本人謹代表宜蘭縣政府文化局，感謝策展人廖仁義教授的精心策劃，和文化部的指導，期盼本次展覽能帶給觀者全新的美學視野，具體感受黃銘哲充沛的創作能量，以及持續不懈的藝術精神。經過千錘百鍊及不斷沉澱，才能淬鍊出最真實的藝術。一路走來，黃銘哲不斷追求藝術語彙的創新與開拓，憑著對藝術的使命感和理想性，驅使自省力極強的他勇於突破。他的創作身影，足以讓我們探知一個藝術家為化解阻礙其靈感的既定模式所作的不斷努力與追尋。

宜蘭縣政府文化局 局長 **宋隆全**

Born in 1948 in a farming village in Dongshan, Yilan, Huang Ming-Che is one of the first generation of post-war Taiwanese artists. In 1976, his first oil painting exhibition was held at the National Taiwan Museum, and his works received wide acclaim for realism and local subject matters. In the 1980s, after returning to Taiwan, he won First Place in the oil painting category of the *Taiwan Provincial Fine Arts Exhibition* in 1981 and 1982, with his symbolic paintings. Starting in the 1990s, to explore personal styles, he has evolved towards abstraction and ventured into three-dimensional works. His three-dimensional creations took elements from painting and were given form in metallic materials. Their refined lines and vibrant colors with suspended presentation forms completely visual expressions and were selected as top choices for public art. In 2004, as he extended his activities to Beijing, his three-dimensional works took on a new direction, influencing his paintings and transcending the boundaries between artforms. In 2008, he returned to Yilan and founded a studio in Wujie.

From farming villages to cities, from realism to abstraction, from two dimensions to three, and from Taiwan to overseas, Huang has faced the trials and scrutiny of his times. As an artist, he has delved deep into social environments and cultural experiences, embodying expressions of contemporary art. With a farmer's spirit, to fulfill his role as an artist, he looks upon his own artistic aspirations with honesty. Across his artistic periods, we can see changes in styles, subject matters, and materials - all serving his desire for creation and fulfillment.

This exhibition focuses on the series of works titled *Endless Succession* created after he returned to Yilan. As his metallic structures pierce his canvases, the image curls in either direction, merging characteristics of two and three-dimensional works and opening to multiple interpretations. Lines extend from the hole in the center in an outward spiral; they appear static but are in fact constantly circulating, conveying conflicting and simultaneous forces of expansion and contraction. These works based on circles symbolize the law of nature that dictates the coexistence of withering and growth and the circle of life while representing the constant order in the vast universe. They show that Huang's creative focus has shifted from the spiritual realm to the philosophical realm, exploring transcendental metaphysical meanings. Thus, his works become places where all things come into being, where possibilities are endless.

Lastly, on behalf of the Yilan County Cultural Affairs Bureau, I would like to express my gratitude towards the meticulous work of curator Professor Liao Jen-I and advisement from the Ministry of Culture. We hope for this exhibition to bring a brand-new aesthetic vision to the audience, for them to vividly experience Huang Ming-Che's abundant creative energy and persistent artistic spirit. Only after repeated refinement and reflection can the truest art be extracted. Throughout his career, Huang has pursued innovation and exploration in artistic expressions. With a sense of mission and idealism in art, his introspection compels him to break new grounds. His impression as an artist allows us to understand the constant efforts and quest of artists to free themselves from patterns that hinder inspiration.

Director of Yilan County Cultural Affairs Bureau **Sung Lung-Chuan**

生生不息 黃銘哲的藝術歷程

前言

黃銘哲未及弱冠就已投身藝術，如今已屆隨心所欲之年，創作實踐從未間斷，長達五十餘載。早已建立崇高聲望，站立在臺灣現代藝術與當代藝術的高峰。涉足多樣創新的媒材，從平面繪畫到立體造型，藝術作品的類型涵蓋油畫、雕塑、裝置藝術與公共藝術。

然而，在臺灣現代藝術與當代藝術的發展過程中，黃銘哲卻是一個神秘特區，一再作出難以理解的創作舉動，一再形成屬於自己獨特的藝術表達方式，一再挑戰社會好不容易找到的理解觀點。他始終都在轉變，既轉變創作位置，也轉變創作思想。最重要的是，他不想受限於既有的藝術風格與思潮的分類，也不想迎合既有的審美品味與評價。

黃銘哲，勇於背叛掌聲，建立自己的信仰。

1. 黃銘哲藝術創作的生命歷程

1948年，黃銘哲出生於宜蘭縣冬山鄉的農家。雖然成年之後並未務農，甚至以家族的農地做為他實現藝術生命的代價，但是他始終認為自己只是從泥土移動到畫布，他始終都在辛苦耕耘，他一直認為，只要他持續努力創作，他就對得起務農的祖先¹。曾經就讀羅東中學，但在確定自己以藝術為目標的生命方向之後，1960年代中期他就前往臺北，前後曾經跟隨過席德進與李德，並短暫從學於賴武雄。啟蒙時期的師承，一者具象寫實，一者境界抽象，為他奠定了從寫實到抽象的繪畫基礎。

黃銘哲在臺北接受藝術啟蒙訓練期間的1960年代中期，正是臺灣戰後的現代藝術正在逐漸抬頭的時期。1957年，五月畫會與東方畫會成立，一方面正在積極引進西方抽象藝術思潮，另一方面也正在強調東方抽象藝術的形上學精神。這時，黃銘哲已經具備紮實繪畫訓練，並且已經在具象寫實的繪畫創作方面作出表現，但他隨即卻又拋下剛剛得到的肯定與關注，決定前往歐美國家，開拓藝術視野。

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1976年，黃銘哲前往英國，曾到大學參與課程，一年之後，前往美國，主要待在紐約。經過積極學習與創作，曾經成為Semions Gallery的經紀畫家。旅居美國這個時期，正是美國從現代藝術朝向當代藝術的轉變時期；因此，黃銘哲一方面仍然呼吸著二次大戰結束以後居於主流地位的抽象表現主義的空氣，特別是這個藝術思潮強調內在情感的題材與技法，另一方面也已經感受到當代藝術的衝擊，特別是觀念藝術與行為藝術影響之下發展出來的裝置藝術及其對於空間的佈署。

1980年，黃銘哲決定回到臺灣。這時，他的創作方向發生了明顯的轉變。第一個轉變是，1980年代初期，他雖然繼續從事具象寫實繪畫，並且帶著鄉土寫實的題材與圖像，但這時的作品卻因為透過象徵的構圖與色彩而增添濃郁的詩意氛圍。第二個轉變是，1980年代後期，他也開始從事抽象繪畫，尤其是朝向抽象表現主義，透過流動的線條與顏色，表達原本以具象寫實技法創作的題材；這個轉變，一直延續到1990年代初期，描繪都會男女的姿態與情感，也建立了黃銘哲在臺灣抽象繪畫的地位。

1990年代中期，就在黃銘哲的繪畫已經得到高度聲望的時刻，他又轉向延伸到立體造型，並在1996年發表立體作品，此後也積極參與公共藝術的創作，如今這些作品鮮豔醒目地矗立在臺灣的許多公共空間。2000年以後，當整個臺灣社會忙碌於政治局勢的轉變，黃銘哲這時決定前往中國，面對另一個藝術世界，試圖與之進行對話，2004年在北京成立工作室。這個時期，他雖然回到繪畫，卻是一種具有裝置藝術構造的作品，並以陽剛的題材、圖像與技法，發展出「面對現實」系列。

2008年以後，黃銘哲往返於兩岸，但工作基地逐漸轉回臺灣，回到他的故鄉宜蘭，選擇在蘭陽溪出海口的五結鄉成立工作室，繼續從事平面繪畫與立體造型。從此，黃銘哲深居簡出，沉潛於生命與宇宙的探索，2015年以後，開始在平面繪畫的畫布中心挖洞，並置

入金屬裝置，使之產生前後穿透的結構，顛覆了平面性與繪畫性，建立了一個具有形上學傾向的系列作品。目前，黃銘哲將這一系列作品取名為「生生不息」，不但宣告了他自己藝術歷程的一個新思想，也為臺灣甚至華人與整個人類的藝術發展開拓了一個新視野。

2. 黃銘哲藝術思想的探索歷程

誠如他近期新作取名為「生生不息」，黃銘哲的藝術歷程確實生生不息。雖然不是思想家，而是藝術家，但他從未停止思想的探索。也就是說，他的探索不只是朝向外在世界，而是朝向內在世界。回顧他的歷程，我們清楚看見，他從視覺的世界回到情感世界，再從情感世界回到心靈世界，如今又從心靈世界回到形上世界。

過去五十年，黃銘哲積極參與臺灣的藝術活動，也在這個歷史脈絡中得到高度的評價。從現代藝術朝向當代藝術的轉變過程中，在每一個藝術思潮的推移起落中，黃銘哲都曾經受到簇擁與讚美，但是如果我們深入觀察，我們便會發現，黃銘哲其實是一個孤獨的身影，因為他的藝術創作與思想難以被放進既有的分類之中去理解，他總是孤獨地摸索與行進。

為了說明黃銘哲藝術思想的探索歷程，我們可以將他的創作歷程劃分時期，並放進臺灣現代藝術與當代藝術的演變脈絡之中，進行對照，從而能夠發現，他的個人風格與時代潮流之間存在著一種微妙的亦即亦離的關係。黃銘哲的藝術歷程，可以初步劃分為六個時期：

第一，啟蒙時期（1968-1976）：寫實繪畫時期。這個時期，黃銘哲前往臺北跟隨席德進與李德，固然席德進的影響表現於他的鄉土寫實繪畫，並且吻合於1970年代臺灣的鄉土運動，但是由於進一步又受到李德的影響，使他上承陳德旺以來的非具象的抽象繪畫思想，而這也就埋下了他日後逐漸從視覺的外在探索走向心靈的內在探索的創作動機。也正因此，黃銘哲藝術道路的最初階段，曾經處在從寫實走向抽象的思想演變狀態。

第二，英美遊學與歸來時期（1976-1986）：象徵繪畫時期。這個時期，黃銘哲帶著臺灣的寫實與抽象兩種觀點，踏上英國與美國，特別是來到紐約。既面對抽象表現主義的光芒，也面對當代藝術對於繪畫的質疑。因此，1980年返臺以後，他在原來的具象寫實繪畫

之中使用了象徵與抽象的構圖與技法，明顯增添了詩意氛圍，例如《傳人》（1981）與《自畫像（白色的日子）》（1983）。這一系列作品，雖然一再讓他獲獎，在公辦展覽體制得到高度評價，但事實上他的創作方向並不屬於那個時期的主流，既不屬於學院的寫實傳統，也不屬於反學院的觀念藝術，更多是屬於他個人情感糾結與生命困惑的抒發。

第三，時代心靈探索時期（1986-1996）：抽象表現主義時期。這個時期，黃銘哲不再保留過去具象寫實的構圖與輪廓，而是以顏色延展出線條，以流動去取代靜止，畫面由緊到鬆，筆觸亦顯自由，例如《自畫像》（1986-1990），明顯採取抽象表現主義的觀點與技法，描寫內在的情感、心境與思緒。整體而言，不再以寫實筆法描繪肢體、動作與表情，而是以流動起伏的色彩筆觸，呈現人物情感世界的燦爛與孤寂。這個時期主要作品，分別是以「臺北女人」系列表現都市女性的華麗與茫然，以「國王」系列表現都市男性的權力與空虛。1990年代，臺灣經濟富裕，卻也是價值迷失。這一時期的作品，似乎是對於這種時代心靈的一種既唯美又頹廢的紀錄與詮釋。

第四，建立飛行信仰時期（1996-2004）：彩色不鏽鋼立體造型時期。1990年代以都市男女作為題材的時期，黃銘哲的繪畫作品已經浮現飛行的意象。這個意象，就像一顆種子逐漸茁壯，從他的心靈深處吸取養分，獲得力量，沛然莫之能禦，透過他的身體，從平面變成立體，昂首飛向空間，飛向天際。1996年，黃銘哲發表立體作品，建立他對於飛行的信仰，並且表現出他對於空間與宇宙的嚮往。這些立體造型仍屬抽象表現主義，因此，雖然它們的造型深具符號性，但這種符號的意義並不指涉現實事物，而是來自藝術家自己的心靈深處。也就是說，黃銘哲的立體造型是一種獨創的符號，用藝術評論學家謝東山的話語來說，「展現的是臺灣當代文化的普遍文化心理」²。或許是雕塑，或許是公共藝術，但更重要的，正是他創造的另一個物種。

第五，面對現實時期（2004-2008）：北京時期。這個時期，黃銘哲主要從事繪畫，但這時的繪畫一方面朝向深沉的底色，減少90年代都市男女與國王系列的繽紛色彩與流動線條，增加了直線與圓圈的規則線條，使畫面變得簡約而陽剛，另一方面也在作品中增加了金屬物件，除了將繪畫性延伸出裝置性，這些金屬物件也表現出座

¹ 1990年，黃銘哲在個展畫冊中曾經寫到：「我不愧對這個社會，我一直奉行著一流的繪畫態度，更對得起藝術良心，也不辜負為了我的彩色王國而失去的祖產，因為我還是在本著我們世傳的『農人精神』，耕耘著每一塊畫布。」黃銘哲，《黃銘哲1987-1990》，臺中：臺中現代畫廊，1990。

² 謝東山，〈冒險家的精神與幻想家的理想：黃銘哲的立體造型藝術〉，《藝術觀點》（臺南：國立臺南藝術學院）第五期，2000年1月1日出刊，頁46。

標、方向與力量。面對中國崛起及其所形成的世界觀，黃銘哲領悟並反省了時間的長遠與空間的遼闊，並且在這個時空視野之中重新找尋與定位自己。這一時期作品中其實仍有自畫像，只不過這時的自己已經從昔日的國王形象轉換為土狗形象。土狗形象，既有空間主張，也有時間主張。以渺小的個人探訪宇宙，以短暫的生命嚮往永恆。因此，這個時期，既是面對現實，也是超越現實。

第六，形上學藝術時期（2008-）：從繪畫性到裝置性的宇宙探索時期。2008年回臺成立工作室以來，黃銘哲除了繼續面對現實系列的裝置性繪畫創作，他逐漸朝向宇宙的探索，尤其是回到古典道家形上學，從有限的個人走向無限的宇宙，進行思想的探索，並以藝術創作表達與紀錄這項探索的軌跡。因此，2015年建立了「生生不息」這個主題的藝術創作方向。

3. 黃銘哲「生生不息」的形上學藝術與美學

在人類的藝術發展過程中，在以視覺經驗為藝術題材範圍的時期，雖然並無形上學的藝術思想與創作，但是，從現代藝術以來，就已經出現形上學探索的藝術潮流，而當代藝術的主流幾乎就是形上學的藝術。

二十世紀初期抽象藝術運動，形上學思想可以說早已成為主流。例如，超現實主義藝術家奇理科（Giorgio de Chirico, 1888-1978）的形上學繪畫、未來主義藝術家薄丘尼（Umberto Boccioni, 1872-1916）的速度美學、構成主義藝術家塔特林（Vladimir Tatlin, 1885-1953）的後設空間，乃至於孟德里安（Piet Mondrian, 1872-1944）的新造型主義與馬列維奇（Kazimir Malevich, 1879-1935）的非具象繪畫，都是形上學藝術的先驅。至於二次大戰結束以後，形上學的藝術探索更是蓬勃。例如，義大利戰後初期的「貧窮藝術」（Arte Povera）代表人物之一的封答那（Lucio Fontana, 1899-1968）的空間主義。當代藝術更是不勝枚舉，整個觀念藝術的發展幾乎充滿著形上學的主張，例如，我們必須透過形上學思維，才能深入瞭解柯蘇士（Joseph Kosuth, 1945-）的《一與三張椅子》（One and Three Chairs, 1965），或者才能理解塞拉（Richard Serra, 1938-）的《傾斜之弧》（Tilted Arc, 1981）。

在臺灣從現代藝術到當代藝術的轉變脈絡中，也早已出現了形上學的藝術思維。1957年東方畫會成立，當時的許多論述都已強調，回到東方傳統形上學，找尋建立東方抽象藝術的思想基礎。此外，戰後第一代抽象藝術家的作品也已陸續出現東方形上學精神的藝術語彙與造型；例如，楊英風（1926-1997）的《東西門》（1973）、李再鈐（1928-）的《低限的無限》（1983），以及朱為白（1929-

2018）的《結緣》（1984）。特別是1980年代中期，朱為白曾經在畫布上進行剪割，使平面性產生空間性，建立了不同於封答那的東方空間主義。

因此，黃銘哲的「生生不息」系列固然是一種全然屬於他個人風格的藝術創作，但我們仍然可以透過西方藝術與臺灣藝術的形上學思想，確立他這項思想探索與藝術創作的美學意義與價值。這一系列作品，在許多層面都展現出黃銘哲克服艱難而建立起來的個人特色：

（一）媒材與技法層面：「生生不息」系列作品的基底媒材，首先仍然是經由內框繃緊拉平的畫布，進而在畫布中心挖洞，然後在畫布後面的內框架上金屬支架，並在支架中心透過一個鏤空拋光的**不鏽鋼圓心**結合畫布中心的圓洞，使原先的畫布向內凹陷或向外凸起，形成一個畫布內外穿透流通的結構關係，將畫布從平面性延伸出裝置性。另一方面，在正方形的畫布上，以減低筆觸痕跡與肌理的敷色技法，塗以單一顏色或層次變化的顏色的底色，並以線條描繪從大到小或從小到大的同心圓，形成一個彷彿造地運動或水面蕩漾從平面到立體的構圖與構造。

（二）形式與造型層面：「生生不息」系列作品的形式，屬於非具象抽象藝術，而線條與色彩的運用也屬於低限藝術，黃銘哲的創作思想已經從感性朝向理性，從視覺經驗朝向思想觀念。但是，在形式與造型的探索方面，我們可以隱約發現，他從飛行信仰朝向生生不息的轉變痕跡；不鏽鋼立體造型的飛行意象，正從形而下的世界飛向形而上的世界。自從1990年代逐漸擺脫視覺世界與情感世界的牽絆，他逐漸向內探索心靈世界，並逐漸走進思想世界，因此，他也已經以幾何元素與觀念元素消除、隱藏或取代視覺元素與情感元素。誠如1979年李仲生在論及前衛繪畫時曾經說過：「這種新的繪畫語言，當然更是不可以言傳，只可以心領神會的；不是用『肉眼』可以看到，只能用『心眼』來領悟欣賞的繪畫語言了³。」

（三）思想與美學層面：「生生不息」系列作品流露著黃銘哲來到隨心所欲之年的思想與智慧。他固然不是思想家，但是他卻是一直認真在思想，近年除了閱讀古典哲學典籍，也實踐筆墨精神，讓精神力量拓寬與深化他面對生命與宇宙的視野，從有限看無限。這一系列作品，呈現出老子道家形上學的「道」之思想與美學。正如《老

子》第四十二章所說：「道生一，一生二，二生三，三生萬物。萬物負陰而抱陽，沖氣以為和。」畫布中心這個圓洞，正如「道」，既是宇宙根源，有無相生，內外相通，也是生命初始，陰陽相容，虛實相倚。這是東方美學的最高境界，也是黃銘哲在經歷世俗滄桑之後思想探索的發現，進而透過創作過程實現成為具體的藝術作品。這一系列作品的美學意義，已經從物理層面提升到後設物理的層面，從物質層面提升到精神層面，而我們的審美活動也必須從感覺提升到思想。

結語

在過去五十餘載的創作生涯之中，黃銘哲一再攀登藝術創作的高峰。他不是為了標新立異，而是為了突破自己的現狀，也是為了探索更深刻與更遠眺的藝術視野，他從未停止超越自己，攀登更為艱難的高峰。

跟隨著黃銘哲藝術歷程，我們看見，他曾經辛苦探索視覺世界，建立最初階段的具象寫實的藝術高峰，而後又探索情感世界，建立象徵與抽象表現的藝術高峰，日後又在抽象表現的基礎上探索心靈世界，建立了可以表達並反省時代心靈的藝術高峰。如今，他進一步突破自己的畫布，探索思想世界，試圖找到宇宙的入口與出口，發現有限與無限之間的洞口，再次建立了形上學藝術的高峰。

這次「生生不息」系列的發表，正是黃銘哲近年沉潛內斂而創造出來的高峰。正如過去的堅持，他總是抱持著極端嚴謹甚至苛刻對待自己的創作態度，琢磨著每一張畫布，每一個角落，每一個細節。這一系列作品，經歷了他自己無數的審視與質疑，才決定呈現到我們的眼前。因此，我們眼前看見的每一件作品，都不只是一個被賦予標題的物體，而是一位藝術家嘔心瀝血的生命縮影。

看見這座高峰，我們可以明確宣稱，黃銘哲足以被我們視為是一位當代的偉大藝術家。他的偉大，在於他總是一再為我們的藝術世界開拓前人未曾看見的視野。由於他開拓了這個藝術視野，他不僅在藝術史之中寫下了自己的姓名，也為我們的時代留下了創新的藝術風格。

雖然黃銘哲會拒絕我們的讚美，繼續孤獨前進，創造下一個高峰，但是他仍然阻止不了我們給他致敬的掌聲，因為他是我們的驕傲。

³ 李仲生，〈論現代繪畫〉，《雄獅美術》第105期，1979年11月。這段文字雖然針對現代繪畫，卻能適用於說明形上學藝術。

Endless Succession

The Artistic Journey of Huang Ming – Che

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Foreword

Huang Ming-Che's artistic career began before he was twenty years old. Now reaching seventy, he has been a consistent creator for more than fifty years, with a far-reaching reputation, standing at the height of Taiwan's modern and contemporary art. He has used a wide range of materials to create oil paintings, sculptures, installations, and public art.

However, Huang is a mystery in development of Taiwan's modern and contemporary art. He has repeatedly made creative decisions that are difficult to understand, created his unique artistic expressions, and challenged society's precious bases of understanding. He is constantly changing, both in terms of location and philosophy of his art. Most importantly, he does not want to be limited to existing artistic styles or schools of thought, nor does he want to cater to existing aesthetic tastes or criticism.

Huang Ming-Che dares to betray applause and build his own faith.

1. Life Story of Huang Ming-Che's Art

Huang Ming-Che was born in 1948 to a farming family in Dongshan, Yilan. Although he did not work as a farmer when he came of age and even sacrificed his family land for his pursuit of art, he has always believed that he only transferred his commitment from soil to the canvas. Therefore, he knows that as long as he continues to create art, he will not fail his farming forebears¹. He studied at Luodong High School. After discovering art as his life's calling, he moved to Taipei in mid-1960s. There, he studied with Shiy De-Jinn, Li De, and briefly with Lai Wu-Hsiung. With teachers from both realistic and abstract styles, he laid the foundation for realism and abstraction in painting.

The mid-1960s, when Huang was receiving his initiation training in Taipei, was the beginning of Taiwan's post-war contemporary art. In 1957, the Fifth Moon Group and Dongfang Group were founded. They

actively imported Western schools of abstract art while emphasizing the metaphysical spirit in Eastern abstract art. Meanwhile, Huang had completed his rigorous training in painting and had made notable achievements in realistic painting. However, he quickly abandoned the newly earned acknowledgement and attention to broaden his artistic vision in Europe and the U.S.

In 1976, Huang arrived in the U.K. and took courses in universities. One year later, he headed to the U.S. and mainly stayed in New York. Being productive in his learning and prolific in his art, he was represented by the Semions Gallery for a period. His time in the U.S. was a period during which American art was transitioning from a modern phase to a contemporary phase. Therefore, on one hand, Huang still breathed the air of Abstract Expressionism, which was mainstream after World War II, especially the emotional subject matters and techniques highlighted in this school of art. On the other hand, he had also experienced the impact of contemporary art, especially art installations and their spatial arrangements influenced by conceptual and performance art.

In 1980, Huang decided to return to Taiwan. Now, significant changes took place in his artistic direction. The first change was that in early 1980s, he continued to paint local subject matters and imagery in realism; however, his works took on rich, poetic atmospheres through symbolic compositions and colors. The second change was that in late 1980s, he began creating abstract paintings, especially in Abstract Expressionism - interpreting subject matters he used to portray with realism using flowing lines and colors. This change continued to early 1990s, when he portrayed the demeanors and emotions of urban men and women,

1. In 1990, Huang Ming-Che wrote in the painting album for his solo exhibition, "I have not failed society. I have always upheld my integrity in painting. Neither have I failed my artistic conscience or the ancestral property I sacrificed for a kingdom of colors because I am a continuation of our 'farmers' spirit' as I work on every canvas." Huang Ming-Che, Huang Ming-Che 1987-1990. Taichung: Taichung Modern Art Gallery, 1990.

which earned him a standing in Taiwan's abstract painting circle.

In the mid-1990s, as Huang's paintings brought him to the height of his reputation, he transitioned into three-dimensional work, with his first three-dimensional work unveiled in 1996. Thereafter, he actively participated in public art, and his visually striking works now stand in many of Taiwan's public spaces. After 2000, as the Taiwanese society was occupied by political changes, Huang decided to go to China to face another artistic world and attempt to communicate with it. In 2004, his studio in Beijing was established. During this period, although he returned to painting, his works featured structures akin to art installations, created with masculine subject matters, imagery, and techniques, resulting in the *Facing Reality* series.

After 2008, Huang traveled regularly across the Strait, yet he gradually brought the heart of his creativity back to Taiwan, to his hometown Yilan, and founded a studio in Wujie Township at the estuary of the Lanyang River, where he continued to create paintings and three-dimensional works. From that point onwards, Huang has lived a life of seclusion, immersing himself in the exploration into life and the universe. After 2015, his paintings feature a hole in the center of the canvas, where metallic devices are installed, creating a penetrating structure. Such designs challenged the graphic nature of paintings and formed a series of works with metaphysical leanings. Huang has currently named this series *Endless Succession*, not only announcing a new philosophy on his artistic journey but also bestowing a new vision of art for Taiwan, Chinese circles, and onto humankind.

2. Huang Ming-Che's Exploration into Artistic Philosophies

As the title *Endless Succession* suggests, Huang's artistic journey has indeed been endless. Though an artist instead of a philosopher, he never stopped philosophical exploration. In other words, his exploration not only extends outward into the world but also introspectively. Examining his career, we can see clearly that he returned from the visual realm to the emotional realm, and then from the emotional realm to the spiritual realm. Now, he is returning from the spiritual realm to the metaphysical realm.

In the past fifty years, Huang has been active in Taiwan's artistic scene and has received high acclaim in this context. In the transition from modern art to contemporary art and during the rise and fall of artistic movements, Huang has been praised and celebrated. However, if we look more closely, we see that Huang is alone because his artistic creation and philosophy are not easily defined by existing categorization. Alone, he has always been exploring and advancing.

To illustrate Huang's exploration into artistic philosophies, we can divide

his career into periods and contextualize them with the development of Taiwan's modern and contemporary art. Thus, we see that a curious connection exists between his personal style and the spirit of the times. Huang's artistic career can be divided into six periods:

First period - initiation (1968-1976): This was a period of realistic paintings. During this period, Huang moved to Taipei to study with Shiy De-Jinn, Li De. Shiy De-Jinn's influence can be seen in his realistic paintings of local subject matters, which coincided with Taiwan's nativist movement in the 1970s. However, also influenced by Li De, he inherited the non-representational abstraction school of painting since Chen Te-Wang, which became the motivation for his later exploration that transitioned from visual appearances to inner spirituality. This is the reason that in the first stage of Huang's artistic journey, he was in a state of philosophical transition from realism to abstraction.

Second period - studies in the U.K. and the U.S. and subsequent return (1976-1986): This was a period of symbolic paintings. During this period, with Taiwanese perspectives on both realism and abstraction, Huang went to the U.K. and the U.S., especially to New York. There, he witnessed the glory of Abstract Expressionism as well as the challenges to painting posed by contemporary art. Therefore, since his return to Taiwan in 1980, he has incorporated symbolic and abstract compositions and techniques in what were originally representational, realistic paintings, creating discernibly poetic atmospheres. *Heir* (1981) and *Self-portrait (White Days)* are such examples. This series of works, though winning him multiple awards and high acclaim in publicly organized exhibitions, his artistic direction did not, in fact, belong to the mainstream of the time. It did not follow the realism tradition of academia or anti-academic artistic philosophies but instead featured expressions of personal emotional ties and reflections on life.

Third period - exploring the spirit of the times (1986-1996): This was a period of Abstract Expressionism. During this period, Huang no longer maintained the realistic compositions and contours of his past. Instead he used colors to reach out with lines, replacing static imagery with flow, loosening image structures, and freeing his strokes. For instance *Self-portrait* (1986-1990) employed distinctive perspectives and techniques of abstract expressionism to portray internal emotions, states of mind, and thoughts. On the whole, he no longer portrayed postures, movements, or expressions with realism but used colorful strokes with undulating flows to convey the lively or lonely emotional worlds of his subjects. Major works of this

2. Hsieh Tung-Shan, "The Spirit of Adventure and the Ideal of Fantasy: Huang Ming-Che's three-dimensional Art" ACT Art Critique of Taiwan (Tainan: Tainan National University of the Arts), 5th issue, published on January 1, 2000, p. 46.

period include the *Women in Taipei* series, which depicts the extravagance and sense of loss in urban women, and the *King* series, which depicts the power and emptiness in urban men. In the 1990s, Taiwan's economic boom came with a loss of values. His works in this period seem to bear witness and offer interpretation to the beauty and decadence of the spirit of the times.

Fourth period - establishing faith in flight (1996-2004): This is a period of colorful stainless steel three-dimensional works. During the 1990s, when his subject matters were urban men and women, imagery of flight had been appearing in Huang's paintings. This imagery grew like a seed and drew nourishment and invincible strength from the depths of his soul. Through his body, it transcends graphic dimensions and soars into three-dimensional space, into the sky. In 1996, Huang unveiled his works of three-dimensional works, which established his faith in flight and conveyed his yearning for space and the universe. These three-dimensional works still belonged in Abstract Expressionism. Therefore, despite being rich in symbolism, the symbols do not refer to objects in reality but instead to the depth of the artist's soul. In other words, Huang's three-dimensional works are unique symbols. In the words of art critic Hsieh Dong-shan, they "represent the common cultural mindset of Taiwan's contemporary culture"². They could be a sculpture, and they could be public art. More importantly, he was creating a new species.

Fifth period - facing reality (2004-2008): This is the Beijing period. During this period, Huang mostly made paintings, yet his works took on darker base colors, with less of the vibrant colors and flowing lines found in his works of urban men and women and the *King* series in the 1990s. Instead, he added orderly elements of straight lines and circles, making his scenes simpler and more masculine. On the other hand, he incorporated metallic objects in his works. In addition to bringing paintings the elements of installation, the metallic objects also conveyed coordinates, directionality, and strength. In the face of a rising China and the worldview created around it, Huang realized and reflected on the vastness of time and space while searching for himself and his place in this new vision of spacetime. His works during this period still included self-portraits. However, his image in these portraits transitioned from the kingliness of the past to the Taiwan dog. The image of the Taiwan dog offer statements in both space and time. He explores the universe as an insignificant individual and yearns for eternity in the shortness of his life. Therefore, this is both a period of facing reality and transcending reality.

Sixth period - metaphysical art (2008-): This is a period of universe exploration with transition from painting to installation. Since returning to Taiwan and founding his studio in 2008, in addition to continuing creating installation paintings in the *Facing Reality* series, Huang has gradually turned to exploration into the universe. He has based his exploration particularly

on classical Daoist metaphysics, from a finite individual to an infinite universe, while capturing and demonstrating the course of his exploration with art. Therefore, in 2015, he established the artistic theme titled *Endless Succession*.

3.The Metaphysical Art and Aesthetics of Huang Ming-Che's *Endless Succession*

As humankind develops art, during the period when visual experiences were the subjects of art, there had been no metaphysical art philosophy or creation. However, since the emergence of modern art, metaphysical exploration has been an artistic movement, and the mainstream of modern art is almost entirely metaphysical art.

In the abstract art movement of early 20th century, metaphysics had long been the mainstream. The metaphysical painting of surrealist artist Giorgio de Chirico (1888-1978), the speed aesthetics of futurist artist Umberto Boccioni (1872-1916), the metaspace of constructivist artist Vladimir Tatlin (1885-1953), the neoplasticism of Piet Mondrian (1872-1944), and the non-representational paintings of Kazimir Malevich (1879-1935) were all pioneering ideas in metaphysical art. After World War II, exploration into metaphysical art flourished even further. One example is the spatialism of Lucio Fontana (1899-1968), who is iconic of the Arte Povera of early post-war Italy. In modern art, there are abundant examples. The entire development of conceptual art is nearly full of metaphysical ideas. For instance, it requires metaphysical thinking to thoroughly understand *One and Three Chairs* (1965) by Joseph Kosuth (1945-) and *Tilted Arc* (1981) by Richard Serra (1938-).

As modern art transitioned into contemporary art in Taiwan, metaphysical thought in art also emerged. In 1957, when Dongfang Group was founded, many schools of thought were emphasizing a return to traditional Eastern metaphysics and seeking to establish a philosophical basis for Eastern abstract art. Moreover, artistic vocabulary and forms of Eastern metaphysics had been appearing among the first generation of post-war abstract artists. Examples include *East West Gate* (1973) by Yuyu Yang (1926-1997), *Minimal to Infinite* (1983) by Lee Tsai-Chien (1928-), and *Jie Yuan* (1984) by Chu Wei-Bor (1929-2018). In the mid-1980s, particularly, Chu Wei-Bor introduced cuts to canvases, bringing spatial qualities to graphic imagery and creating Eastern spatialism that differs from that of Lucio Fontana.

Therefore, although Huang's *Endless Succession* series is completely of his own artistic style, we can still establish the aesthetic meaning and value of his philosophical endeavor and artistic creation through metaphysics in both Western art and Taiwanese art. This series of works demonstrates on many levels of Huang's personal style, which he has established by overcoming challenges:

(1) The material and technical level: The fundamental medium of the *Endless Succession* series is a canvas stretched on a frame. A hole is cut in the center of the canvas, and metallic support is installed on the back of the canvas. In the center of the support, a hollowed-out, polished stainlesssteel circle is attached to the hole in the center of the canvas, causing the canvas to form a depression or a bulge and creating a structure that connects what are on and off the canvas - bringing an element of installation to the graphic nature of the canvas. Meanwhile, on the square canvas, a color application technique is used to reduce the traces of brush strokes and texture. A background of a single color or a gradient is created, and then lines form growing or shrinking concentric circles, with the composition and structure resembling land rising from water or a three-dimensional structure rising from a graphic surface.

(2) The form and style level: The form of the *Endless Succession* series falls under the category of non-representational abstract art, and its use of lines and colors qualify as minimal art. Huang's artistic philosophy has transitioned from emotion to rationality and from visual experiences to philosophical concepts. However, in terms of exploring form and style, we can subtly see the traces of his transition from faith in flight to *Endless Succession*. The imagery of flight in his stainless steel three-dimensional works is his ascension from the physical to the metaphysical. Since the 1990s, he has gradually broken away from the bondage of visual and emotional realms and ventured into the spiritual and philosophical realms. Therefore, he has eliminated, concealed, or replaced visual and emotional elements with geometric ones. As Li Chung-sheng stated in 1979 as he discussed avant-garde painting, "This new language of painting cannot be explained and can only be felt. One cannot see it with the "naked eye" but can only comprehend it with "the mind's eye"³.

(3) The philosophical and aesthetic level: The *Endless Succession* series reveals Huang's philosophy and wisdom in his seventies. Though not a philosopher by trade, he has always taken philosophy very seriously. In addition to reading classical works of philosophy, in recent years, he has put his thoughts to writing and allowed his spiritual strength to broaden and deepen his vision into life and the universe - gazing into infinity from a finite point. The series of works represent the philosophy and aesthetics of the "Dao" in Daoist metaphysics. As stated in Chapter 42 of the *Dao De Jing*, "The Dao produced One; One produced Two; Two produced Three; Three produced All things. All things leave behind them the Obscurity, and go forward to embrace the Brightness, while they are harmonized by the Breath of Vacancy." The circular hole in the center of the canvas represents "Dao". It is the source of the universe, where existence and non-existence are one, and the internal is connected with the external. It is also the beginning of life, where yin and yang coexist, and vacancy and substance are interdependent. This is the highest achievement

in Eastern aesthetics, and it is Huang's discovery resulting from his philosophical exploration after experiencing mundane vicissitudes. He incorporated it into this creative process and produced physical pieces of art. The aesthetic meaning of this series of works have transcended the physical into the metaphysical, then from the metaphysical into the spiritual. Our aesthetic appreciation must also advance from feelings to philosophy.

Conclusion

In more than fifty years of his artistic career, Huang Ming-Che has repeatedly climbed the heights of artistic achievements. He did so not merely to stand out, but to challenge his own complacency and explore deeper and wider artistic visions. He has never ceased to exceed himself and always reached for ever-higher, more demanding peaks.

Tracing Huang's artistic journey, we see how he endeavored to explore the visual realm and reached his first artistic height in representational, realistic art, and then explored the emotional realm, reaching his next artistic height with symbolic and Abstract Expressions, before exploring the spiritual realm based on Abstract Expressions and reaching the artistic height where he could convey and reflect on the spirit of the times. Now, he further transcends his canvas to explore the philosophical realm, attempting to find the entrances and exits of the universe, discovering the gateway between finiteness and infinity, and reached another height with metaphysical art.

This unveiling of the *Endless Succession* series is the height created with Huang's recent years of internal efforts. As insistently as before, he has always taken an extremely rigorous, and even harsh, attitude toward his creation, examining every corner and every detail of each canvas. This series of works has undergone countless times of his own scrutiny and questioning before being presented to us. Therefore, each of the works we see is not merely an object with a title but an epitome of the life of a dedicated artist.

Seeing such height, we can declare with certainty that Huang Ming-Che is deserving as a great artist of our time. His greatness lies in his commitment to constantly broaden the visions of our artistic world. Because of the artistic visions he has pioneered, he has entered his name into the history of art as well as contributed innovative artistic styles to our generation.

Although Huang declines our praise and continue to advance alone to his next height, he cannot stop our applause of reverence because he is our pride.

3. Lee Chun-Shen, "On Modern Painting", Lion Art Monthly, 105th issue, November 1979. Although this quote discusses modern painting, it also applies to metaphysical art.

永無止盡 黃銘哲的創作追尋與身影

在臺灣當代藝術版圖中，黃銘哲是一座具有指標性意義的重要地景，綜觀其半世紀的藝術歷程，從鄉土寫實演變到抽象表現主義，再從二維平面的繪畫演化出三度空間的立體作品，他的藝術面貌多樣且複雜，每一件作品都是奮戰的里程碑，創作對他就像是一場激烈的戰鬥，黃銘哲以絕對的專注和熱情面對藝術，毫不畏懼退縮。自一開始他就雄心壯志，積極進取，對於自己的藝術創作，秉持著嚴謹而自覺的態度，要求完美的他經常為了如何達到意圖、才華和形式之間的一致性而受苦。

現實生活中，他選擇了離群索居，隱身於寂寞狂躁的當代生活，因獨處而培養出自律的創作信念，使他能渡過人生及創作上的危機。也因此，黃銘哲的創作始終維持一種疏離感，帶有濃厚的自傳性色彩，述說的是他的生命，那無可置疑的個人內在經驗。觀者若要進入黃銘哲的創作世界，唯有來到他的工作室才能夠深刻體會。工作室是藝術家最親近的環境，是引導創作和思索的場域，黃銘哲將創作和生活融合為一，日夜埋首創作，在此他停止社會角色的扮演，與自己的內在生命共處。

一路走來，黃銘哲不斷追求藝術語彙的開拓與突破，從1975年在新公園內的臺灣省立博物館舉辦首次油畫個展至今，我們可以觀察到1996年發表立體作品不僅是時間上的中點，也是他創作生涯中最為重要的分水嶺，因此我們或許可將黃銘哲的藝術歷程概分為立體之前，立體之後，和近年新作「生生不息」系列。

立體之前

來自宜蘭農家的黃銘哲，一開始從熟悉的鄉土景色出發，是再自然不過的，他以堅毅與深情的態度耕耘於此，表達對自我身份的認同，精緻的寫實風格廣受外界好評。之後他有機會來到了英國，再輾轉遊歷於歐洲各國，接著抵達美國，這段在國外的經歷帶來了震撼和衝擊，透過親身接觸西方當前的藝術思潮，讓他的視野更加開闊。返國後，黃銘哲連續在1981、1982年陸續榮獲省展油畫首獎，1983年則取得省展「永久免審查資格」，作品《傳人》為臺灣

省立美術館典藏。當年的省展是臺灣最重要的藝術獎項，油畫類別競爭格外激烈，這樣出色的成績可說是前所未見，尤其對一個沒有學院背景的創作者，要在著重師承的藝術環境中脫穎而出，更是一個莫大的殊榮與肯定。《傳人》是這段期間最具代表性的作品，黃銘哲以線條當作佈局畫面的主要核心，支撐視覺整體，精準的線條串起了人物的排列，再輔以高彩度的紅色背景襯托，黃銘哲追求的是唯美的視覺域境。必須要強調的是，他的象徵主義畫作裡除了裝飾外，還有更深刻的內涵。

然而，在獲得接二連三的榮耀後，他卻對自己精細的描繪產生了質疑，黃銘哲獨自摸索著新藝術的途徑，試圖尋求新的形式和表現手法，現實的不安與焦慮，逐漸激發出他的抽象衝動。從具象到抽象是一段艱辛、痛苦的過程，必須凝聚足夠的力量，才能規避受過訓練的雙手，去抗拒原有的機械、重複性技巧。1990年代初期黃銘哲轉向主觀的審美表達，開始了抽象藝術的創作，他從線條出發，透過扭曲之前具象繪畫的造形，創造個人語彙，揭示出內在生命力。早先，他經常巧妙地運用「手」的動作傳達意念。如今，黃銘哲的抽象繪畫則通過人物的變形來製造張力，以扭曲、增強，來張揚表現意義，他認為唯有破壞繪畫的形象性，才能將感覺表露無遺，呈現真實的面貌。

黃銘哲賦予了作品自我強烈個性的內容，一種是男性極度痛苦、寂寞的意象；另一種則為迷戀女人的情愛表現，充滿力量和情慾面向中的身體，帶來了感官的歡愉。眩人刺激的想像力引領著躍動的曲線，幻化成個人情感的城國，映襯著綺麗色調而波動。黃銘哲訴諸強而有力的筆觸，心靈的自動技法使內心意識透過抽動、潑辣的線條表現出來。他創作之前經常大量地速寫，主題動機在先，但也非常依賴隨機創作的偶發效果。抽象藝術打開了機會、衝動、任意和未知的交互作用之感覺能力，黃銘哲擴展創作的自發性，以令人驚歎的狂放姿態，留存於精緻的實體上。他的繪畫在此階段融入非常寬廣的表達工具的空間，如刮痕、斑點、潑彩、渲染、厚塗，不斷積累地將顏料塗抹、相疊、覆蓋，營造豐富的肌理，油彩被有力地佈滿畫面，留下了情感的直接痕跡與紀錄。

他的造形顯示源自直覺的手段，每一個造形的扭曲都伴隨著色彩的變更，而每一變更也產生了造形。造形因而在一個流動、夢幻的空間中瓦解，促成了由虛幻空間所引發的創造性聯想。同時，線條和色彩也在變形與交互作用下創造了節奏，顯露目不暇給的律動，多元的形式和寬闊的繪畫品質傳達了藝術的敏銳性，穿梭著他的企圖心、感情過程及人生歷練，黃銘哲的抽象表現主義融合了紛然多樣的共感和影響。《都會的臉譜》系列以俐落大膽的筆觸，讓重複的形象交融於粗獷線條與濃厚色彩中，產生多層次的空間感，僅僅使用了鮮豔斑斕的色彩與抽動複雜的線條，就刻劃出繁華的東區面貌，將都會繽紛又逸樂的形態真實還原，展現了對現實事物的細膩觀察和驚人的綜合表現。

在他的作品中，除了可見到培根（Francis Bacon）、德庫寧（Willem de Kooning）及克林姆（Gustav Klimt）的影子外，加斯頓（Philip Guston）也對他產生了影響。我們不難想像，黃銘哲會對上述藝術家的作品多所共鳴，除了全力以赴，正面迎擊繪畫外，他們的創作也都伴隨著孤寂——那是一種為達到獨一無二必然會產生的孤寂。他的抽象藝術，顯然是從對心儀畫家謙卑的追尋，到高度原創性的發展過程。

立體之後

1996年黃銘哲成立立體作品工廠，1997年他暫時停止了平面繪畫，全心投入立體創作，立體作品的成功使得他的創作歷程更往前邁進，步入藝術生涯的另一個高峰。從平面到立體，是黃銘哲創作邏輯自然演化的結果，他認為表現的內在是共通的，媒材可以有更多元的選擇。之前，他就曾嘗試使用現成物，如馬達、風扇，形成簡單並富有童趣的裝置作品。然而，跨界到立體創作，對他來說仍相當陌生，必須從頭在造形、媒材、工法逐一試探，黃銘哲親身參與了每項工作的過程與準備，面臨了沈重的經濟壓力與製作考驗。

創作初期，他嘗試了許多材料，直到遇見了不鏽鋼，這種高擴展性又有強度的材質，才達到心中理想的完美水準。首先，黃銘哲以輪廓曲線來裁切造型，然後將二個對稱的弧面不鏽鋼板焊合成中空的鼓脹形體，加以拋光磨平、烤漆色彩，最後再思考是否裝設其他組件。立體作品的創作意圖是將原本的平面造形立體化，畫中扭曲變形的人物形體，經由金屬打造，化為真實空間的存在物體，讓人具體感受到黃銘哲獨特的造形特色。在立體作品中，形體從線條的禁錮中真正地解放，達到純粹抽象的境界，有機的造形加上鮮豔亮麗的色彩處理，柔化了冰冷的金屬質感，由於去除個性化的手工痕跡，因而擁有鮮明的機械性氣息。不同於傳統雕塑，黃銘哲企圖在

作品中注入生命與精神，隱藏材質本身的實體性，他以簡化純淨的方式，構造了由流暢線條與飽滿色調形成的立體作品，將金屬轉化成一種視覺的象徵。

飛行上昇的意像是平面繪畫中重要的造形姿態，延伸到立體作品後，以懸吊、壁掛，及直立的方式設置在空間中，黃銘哲追求作品的離地性，透過色彩產生動感，藉此營造輕盈的飛行意象。這樣的呈現方式讓作品具有機動性與移動性，可以隨時隨地裝置或拆卸，或是調整角度與方位，更由於作品本身的形態所蘊藏之動勢，啟發觀者想像的空間。2000年後，他多次承接地標性的大型公共藝術，包括《慾望在飛行》獲得了交通部臺鐵板橋車站售票大廳公共藝術公開徵選第一名；行政院公務人力發展中心邀請比件並獲製作《互動系列I》，設置於新生南路與辛亥路口；臺北市政府都市發展局敦化藝術通廊公共藝術競賽得獎並獲製作《飛越東區》，設置於敦化北路與民生東路口。這些作品由於富有一種極端的實體感和上昇張力，規模又經常如此巨大，成為城市的空間焦點。

媒材本身就是一種動力，黃銘哲的造形語彙潛藏了不斷轉化與再發展的可能，從立體作品揭示出新的方向，回頭影響繪畫創作。「面對現實」系列中，他將立體經驗得來的造形轉化為平面形式，線條環繞的幾何抽象符號，觸發精神性的視覺聯想。強烈的眼睛意象，除了象徵時代之眼外，也隱喻著人的存在，主觀性的個人經驗和敘事融入於他的凝視之中，炯炯目光向外直視現實，向內審視自身，黃銘哲藉由揭露自己的內在境象，來獲得心靈上的救贖。這個時期，他開始在畫布上懸掛金屬物件，結合平面和立體，強化表現力度。另外，黃銘哲對抽象架構中的「符號相通」賦予無限的重要性，之前常出現的鳥、貓、土狗、女人、男人等造形，以融合的方式化身成獸形，為自身力量的顯現提供了更為寬廣的自由活動範圍。嚴厲、詭異的獸形面容，顯現出黃銘哲的堅毅性格與陽剛氣質，軀體結構則以抽象表現的筆法塑造肌理，線條簡潔有力的醞釀出多種變化。

2004年他在北京798藝術區附近成立工作室。奧運前的北京，到處充滿了活力與機會，城市面貌不停地快速變動，既有濃厚的歷史底蘊，又有創新性格，吸引了全球的目光。千禧年後，臺灣與中國步入不同的變局，很快地，黃銘哲就來到這亞洲當代藝術的焦點，與世界各國的藝術家一同競爭。走出臺灣，面對不同文化價值與社會體制的衝擊，引發他重新省視自我，進而將自身放置在更寬廣的時空架構中思考。

身處幅員遼闊的國度，啟發了巨幅作品之表現，而公共藝術的製作

也給予了掌握巨大尺寸的信心。來到北京後，他陸續發表氣勢磅礴的大型作品，這些大型畫作界定了均衡觀念的疆界，並不只是一個放大的版本。巨大尺寸能產生敬畏和莊嚴的心理效應，然而畫布的尺寸增加，繪畫也就變得越為困難。黃銘哲精準地掌握整體造形，複雜卻具有節制，對尺寸的美感達到了嚴謹的說明。

從繪畫延伸到立體，再從立體返回到繪畫，除了顯現其持續一貫的造形思維外，也顯示出他在這二端差異極大的藝術領域遊刃有餘。2007年，黃銘哲在北京中國美術館展出了《時間與空間的交融：黃銘哲人在北京》個展，獲得了廣大迴響與肯定。

生生不息

在外征戰多年後，2008年黃銘哲決定返回宜蘭，驛動的心已漸漸平息。早年母親為了支持他，陸續變賣家中祖業田地資助他創作，對此黃銘哲總是心懷愧疚而近鄉情怯。未成年就離家前往臺北，而今六十歲，他選擇告別城市的喧囂，回歸家鄉的懷抱，工作室座落於蘭陽溪旁，靠近出海口，旁邊擁有閑靜的田野風光。回來後與世無爭，他以創作為重心，獨居在工作室。耳順之年，黃銘哲已懂得順天而行，知止而止，他對環境的感受異常敏銳，靜謐安寧的鄉居生活讓他與自然對話，感受到永恆不變的自然韻律，也讓他還原人跟自然原本的平衡關係。

藝術是融合思考與製作的觀念，最為困難的是如何落實為形式，將思維與作為合而為一，透過造形的實踐能力化為具體的藝術語彙，進而闡明自身美學。為了忠實呈現自己的創作意識，黃銘哲繼續探索造形和表現上的可能性，他對藝術還有疑問，想要避開自我表現的陷阱，也深知唯有破釜沈舟，使盡全身的力氣肉搏，才能有更進一步的突破。這是一段漫長且複雜的過程，雖然他對創作的焦慮處境已不陌生，但卻是時間最久的一次，遭遇到前所未見的瓶頸。有時黃銘哲會受困於靈感萎靡，有時則陷入在精神的苦悶之中，在緩慢的過程裡，他審視自我，傾聽內心的原真聲音。過往的豐富歷程，不僅讓他在觀念、技法及形式上擁有了深厚的基礎，也讓他對藝術世界有穿透性的了解，透視著生命的浮沉與掙扎。

這幾年為了調養身體，他開始接觸太極拳，並對東方哲學產生興趣，尤其受到道家道法自然、天人合一的觀念影響。道家美學主張以自然隨順的審美心態洞察天地萬物，於是如何見素抱樸，返樸歸真，用最簡單的語言表達最複雜的思想，成為黃銘哲近來的思考重心。他期盼跳脫現實世界的紛擾，在精神自由的開展下，超越形體的有限性，達到究極的真實。黃銘哲渴望創作出一種強烈的宇宙性藝術，探索形上學意涵，讓形式在虛靜中富有變化、創生，並表明

事物的構成和運行是有其規律，一切事物和現象，都是在相反相成的雙方作用下構成並演化的。

藝術史上有許多藝術家都曾經在畫布上嘗試過各種實驗，國外知名如封答那（Lucio Fontana）以刀割破畫布，塑造空間層次，畫布上的刀痕既是形式，也是一種行動。黃銘哲更往前一步，在畫面挖洞，並以金屬裝置穿透畫布，成為底材的架構。由於背面設置金屬支架向外／內支撐，作品正面因而弓起／凹陷了一個圓弧，成為有體量感的物體，跨越了平面和立體之間的界線。源自於立體作品的弧面構型，不同於封答那刻意在二維平面引入三度空間的思考，在他的作品中，繪畫與立體自然地融為一體，卻又不失原本的性格，進而產生無盡的對話。對黃銘哲而言，雖然製作方式殊異，但在創作思維上，平面繪畫和立體作品並不存在差別，一路上為了尋覓、塑造形式，他努力克服媒材的傳統限制。早期，他就曾在畫布上挖洞或是增加物件，來擴充表現能量。如今，畫布不再是一幅平面場域，而是一種充滿可能的宇宙空間，進入到新的存在意境。

「生生不息」系列凝縮了生命的經驗，從過往的造形中朝向更開放、更為簡練的形式。線條持續成為他傳達未知世界的主要造形語彙，招喚與藝術之外有關的經驗。以圓洞為起點的循環迴圈象徵著，開始與結束，入口與出口，啟示一種宇宙性意涵，正所謂「道生一，一生二，二生三，三生萬物……」，演示著生生不已、化化不息的力量。如同從永恆的來世注視著生命的行進，黃銘哲由內向外勾畫出未來，回歸到最原初的形式，既穿入現在，也貫穿過去，形成一個無止盡的迷宮，超越了所有的空間向度。

在對稱、均衡的理性秩序外表下，作品含蘊著細膩的精緻質感。往近細看，方能察覺圓形的循環迴圈大多是由無數的色點組合而成的，既沉靜又深具韻律。早些年野性力量與剝悍意志，現都消失無蹤，那些焦躁與愁苦的不安情緒已被線條一一撫慰。此刻，線條不再騷動、張狂，而是令人感到平靜，並讓我們再度感受生命的溫暖與悸動。純淨的背景使畫面中央的虛空更具張力，一方面黃銘哲運用單色象徵著無限，以誘發冥想，另一方面以油彩暗示實質的密度，藉由色彩與光量的交融，創造出引人凝神靜思的心靈體驗。

純粹抽象造形表露宇宙的內在性潛能，呈現日夜交替，四季更迭，周而復始的圓形時間觀。位於中心的圓洞，連結內與外、虛與實、無與有，開啟了初始與永恆的通道，也隱喻著回到原點，返回初心。黃銘哲以低限的形式達到「大音希聲」、「大象無形」的審美意境，是他思想與形式的深度契合。從個人性到普遍性，從內在的情感掙扎昇華為永恆的生命基調，他以心靈的專注力，在創作過程

中將這些追尋融合在作品中，完美調和了理性與感性。格律化的詩境進入深層意識，深刻地表現複雜的期盼和心靈的沈思，瀰漫著生命的本質。

同時，他從符號的束縛裡解放出來，黃銘哲已隨心所欲，不拘束於任何形式的規範，獸形符號被他驅逐出畫面，或被創造性地拆解、挪移和變置。有著獸形的作品被命名為「與現實共存」系列，不同於早先「面對現實」系列中那種抵抗的對決情境。回到宜蘭後，他深刻體悟到萬物應時而生，順時而去，了解艱困現實也是人生的一部份，面臨逆境時，他選擇坦然接受，與之共生共存。因此，我們可以觀察到，相較於「面對現實」系列的橢圓圖形，「生生不息」系列的迴圈則更加圓勻。我們也可發現到，原以附加手法，擔任陪襯角色的金屬物件，現直接架構在作品上，扮演著主要的造形，包括圓形、線條、或是多刺的荊棘等語彙，顛覆了以往強調的繪畫性。在圓洞上裝置的金屬、玻璃組件，不僅突顯視覺焦點，黃銘哲意圖經由異質媒材的複合並列，引領觀者更廣闊多樣的經驗領域。

結語

黃銘哲的藝術創作緊密嵌合人生歷程，過往的經驗給予當前的作品養分及更重的份量。通過堅守的藝術價值，以其深刻的內在自由和創新，表達對藝術的忠誠。藝術是一個掙扎的競技場，永無休止的掙扎，在這樣的煎熬裡，可期待的勝利只是部分，而在可期待的那部分裡，能夠實現的就更少之又少。黃銘哲經歷了與自己長期而又痛苦的鬥爭，才獲得了藝術上的完美，這種鬥爭的跡象在他的作品裡，清晰可見。他對作品的苛求近乎自虐，嚴厲地自我檢視，力求達到無懈可擊。

藝術創作是藝術家之純真與誠實，和他所處環境之交互作用下的經驗。黃銘哲追尋內心的一致，卻又追求形式的蛻變，開展的風格根植於過去，卻向自身的位置和氣質轉折。「生生不息」系列為凝聚了人生經驗的深度與廣度的成果，展現了歲月累積的圓融智慧。時間是讓主題成熟之根本，外衍的生命滋養了創作，黃銘哲渴望淨化表現性與個人性，使作品變成蘊化萬有之生命場域。大道至簡，清晰的形式，隨著線條的重複循環，從混沌走向秩序，彷彿參與著無窮盡的宇宙能量，永不停歇地運行，無限拋棄空間，進入時間的國度，進而試圖超越時間與空間的疆界。

他的不凡建立在每一件作品之上，縱然沿途景致燦爛耀眼，黃銘哲卻從未眷戀既有的成就，一再地顛覆自己，也一再地超越自己，不斷地挑戰我們的藝術認知，也不斷地擴展我們的美學視野，每一次的轉變都帶給觀者震撼的洗禮。在寫實階段得到了美術競賽的獎

項，引起了外界的矚目，展開抽象藝術創作後，獲得了各方的高度評價，從平面延伸到立體，則樹立起自身的美學地位。如今，十年磨一劍，黃銘哲迎來了藝術生涯的新一波高峰，立基於思想性和美學精密度的「生生不息」系列作品，是使用造形語言高度構造的美學物體，達到了形式上的純淨與絕對。黃銘哲從入世到出世，不停追尋個人內心和外在世界相應的圖示，純粹又嚴謹的抽象元素宛如一種絕對的宇宙定律，構成了黃銘哲的符號系統，跨越了時空，飛越了紀元。

唯有千錘百鍊，才能完美呈現，黃銘哲嚐遍轉變的痛苦與喜悅，而今他再度品嚐到花朵的芬芳，卻未曾片刻歇下腳步。日升日落，生生不息，每當太陽從龜山島旁的海面緩緩升起時，映照出的是黃銘哲永無止盡的追尋身影。

Unlimited creativity

Artistic Pursuit and Profile of Huang Ming – Che

Co-curator : Lin Han-Chun

Huang Ming-Che is a significant figure in Taiwan's contemporary art arena. Reviewing his art career across half a century, one can see a shift from Nativist realism to Abstract Expressionism as well as a transformation from painting to three-dimensional works. His artworks are diverse and complex and each piece is a milestone along his creative path. For creation to him is a fierce battle. Huang faces art with enthusiasm and absolute concentration. He never holds back. Since the beginning of his artistic career, he has remained positive and ambitious. Huang's creative attitude is one of conscious rigor. In his demand for perfection, he did his utmost to maintain consistency between his intention, talent and the artform.

In reality, he has chosen a life immersed in contemporary solitude. To counter the hardship of his isolation, he has developed a strict creative artistic self-discipline. Therefore, in Huang's works one always sense alienation and a distinct shade of autobiographical color that tells his stories and reflects his unique inner experience. In order to better grasp Huang's art, the viewer must delve into the center of his creative world and pay a visit to his studio. The studio is the artist's sanctum, a space of artistic creativity and thought. Huang's life is a life of creativity and he buries himself in work day and night. There, in his studio, his social role in the material world ceases, while his inner life manifests itself in the creative act and form.

Huang constantly strives to expand his artistic vocabulary and break new ground. In 1996, Huang turned his attention to three-dimensional works, a move we considered the most important watershed of his career since his first exhibition of paintings in National Taiwan Museum in Taihoku New Park in 1975. Consequently, we divide Huang Ming-Che's art into three phrases: Before and After the Three-Dimensional, and his latest series of works, *Endless Succession*.

Before the Three-Dimensional

It is only natural that Huang, who grew up in a farming family in Yilan, set out to paint the hometown scenery that he's familiar with. He created paintings in a refined realistic style with firm attitude and deep affection, expressing a

sense of native identity. The works received favorable criticism. After that, he got the opportunity to visit England, and from there he traveled to Europe and the United States. This experience abroad had a great impact on him. His encounter with contemporary western art broadened his artistic vision.

After his return to Taiwan, Huang entered competitions for the Taiwan Provincial Fine Art Exhibition. He won the first prize in the oil painting category consecutively from 1981 to 1982. In 1983, he was awarded "Permanent Exemption from Inspection" with the work *Heir* which was later collected by National Taiwan Museum of Fine Arts. The Taiwan Provincial Fine Art Exhibition award was the most important art venue in Taiwan at the time, and the rivalry in the oil painting category was particularly fierce. Such outstanding achievement had rarely been seen before, especially for a candidate without college background. His accomplishment was a great honor in an artistic environment that almost exclusively emphasized the teacher-disciple relationship.

The *Heir* was Huang's most representative work of the period. Lines were the main element in the composition where they joined in precise configurations to form characters against a highly saturated red background. Huang pursues this kind of pure aesthetic vision. However, it is important to note that this vision is not merely decorative but loaded with a profound symbolism full of meaning.

Despite continuous successes, Huang Ming-Che began to question the potential of his style of refined delineation and so he started to look for a new artistic path, new forms and expressions. During this transition period, feelings of insecurity and anxiety gradually turned his figurative vision into abstraction. It is difficult and challenging to make the changes from figurative to abstraction. It takes time and energy to resist the trained hand when working in a habitual and mechanic way. In the early 1990s, Huang had arrived a new subjective aesthetic expression and he began the creation of abstract art. He focused on the lines and created a personal vocabulary through the distortion of the figure. In the past, Huang had often used the

image of "hand movement" to skillfully capture meanings. Now, he created tension through deformation of figures to enhance expression. By eliminating figurative imagery in his paintings, he believed true emotion and expression would be revealed.

Huang endowed his works with the dominant aspects of his Character-one of male loneliness and agony, and the other of love and obsession with female sensuality. His fascinating imagination infuses the pulsating curves and undulating beautiful colors and transforms it all into a dwelling of personal emotions. Huang works in strong and powerful brushstroke and employs an automatic drawing technique to allow his mind and inner consciousness to flow through the twitching, forceful lines. Although he often makes numerous sketches prior to painting, developing a theme or motive in advance, he mostly relies on the random effects of free creation. Abstract art opens up our sensual powers and allow the free play of opportunity, impulsiveness, the arbitrary and unknown. Huang has managed to develop a spontaneous form of creation that preserves exquisite entities in an amazingly wild posture. At this stage, he incorporated a spectrum of expressions in his paintings, such as scratches, spots, splashes, coloring with washes, and impasto effects. He would accumulate and stack layers of paint to create a rich texture until it covered the canvas, leaving it an intricate trail of traces and gestures of emotion.

His style derives from intuition, and the stylistic distortion of each form is accompanied by the changing of colors. The forms seem to integrate with the flowing, dreamy space, which in turn generates notions of illusory space. At the same time, the lines and flowing colors merge to create visual rhythms and fascinating patterns of remarkable artistic sensitivity. All these elements are interwoven with his desires, emotions and life experience. Huang Ming-Che's Abstract Expressionism incorporates mutual reference points and influences. In the *Faces of The Modern City* series, he uses sharp and bold brushstrokes to blend reappearing images with coarse lines and thick colors. The effect is an impression of multi-layered space. He applies bright colors in a complex mesh of twitching lines to depict the prosperity of the East District in Taipei. The result is a joyful and colorful cosmopolitan atmosphere. It is a detailed observation of reality and a truly amazing artistic accomplishment.

In Huang Ming-Che's art, the influence of Francis Bacon, Willem de Kooning and Gustav Klimt is apparent, but the spirit of Philip Guston can also be felt. It is not difficult to understand why he would draw inspiration from the works of the above artists. Apart from a readiness to sacrifice everything for painting, their art is imbued with a sense of loneliness, that is, the inevitable loneliness unique art necessitates. The evolution of his abstract art can be seen as a humble quest to pursue admired artists in order to reach artistic originality.

After the Three-Dimensional

In 1996, Huang set up a studio for three-dimensional artworks. In 1997, he temporarily stopped painting and devoted himself to the creation of three-dimensional art. The success of his three-dimensional work extended his creative journey and lead to a new peak in his artistic career. The evolution from painting to three-dimensional work was the natural result of Huang's artistic reasoning. He believes that, although creative mediums vary in form and substance, they share the same essence of artistic expression. Previously, he had tried his hand at ready-mades, such as motors and fans, to create simple and childlike installations. However, he lacked experiences in making uses of multi-media. Nevertheless, he insisted on carefully testing every form media and method. Huang personally participated in the creative preparation and production process of each work, and he faced the heavy economic pressure of his extensive testing.

First he set out to test various materials and finally decided stainless steel, a highly expandable and strong material, met his artistic requirements. First, Huang cuts the contours of the chosen shape, and then welds the two symmetrical curved stainless steel plates into a hollow bulging body. The steel is polished and a smooth coat of color is applied. The final creative stage is choosing whether to exhibit the object in isolation or as part of an installation. In general, the motivation of driving three-dimensional work is the desire to transform images into three-dimensional form. Huang transformed the distorted and deformed figures in his paintings and brought them into real existence in space in metal form, which showed an unique characteristic of Huang's styling method. In three-dimensional works, the lines of form are truly liberated, reaching a purely abstract state. The organic shape and the bright colors soften the cold metal texture, while the individualized handmade traces are replaced by a distinct mechanical atmosphere. Huang Ming-Che broke with tradition in the way he instilled life and spirit into his works and concealed the aspect of materiality itself. He continued to construct his simplified, purely abstract three-dimensional works with their smooth lines and full color, and transformed the metal into visual symbols.

The image of flying or soaring is an important form in his paintings. When a form has been transformed into a three-dimensional work, it can be hung from the ceiling or on the wall, or stand in space. Huang exploits this hover-effect of the work and strives to enhance its dynamic power through color. He creates a light, flying image. This approach makes the works very versatile and so they can be installed or disassembled anytime anywhere and their orientation in space is never fixed. Consequently, the momentum of the works creates a heightened spatial imagination in the viewer. After 2000, he undertook several large-scale public art commissions. For example, *Desire in Flight* won first place in the public art licitation for the ticket hall of Banqiao Station. The work *Interaction* was commissioned by the Civil Service Development Institute of the Executive Yuan, and was

set up at the crossroads of Xincheng South Road and Xinhai Road. His *Flying across East District of Taipei* won the competition for the Dunhua Art Gallery of the Taipei City Government Department of Urban Development, and it was installed at the crossroads of Dunhua North Road and Minsheng East Road. Due to their extreme physicality and dynamic tension of soaring configuration, all these works have become part of the spatial focus of the city.

The medium itself has a kind of power. Huang Ming-Che's stylistic vocabulary holds the potential of continuous transformation and re-development. A new direction was revealed in the three-dimensional works, which in turn influenced new paintings. In the series *Facing the Reality*, he transformed the three-dimensional experience into flat form with geometric abstract symbols surrounded by lines that trigger visual associations of spirituality. The strong image of the eye is both the eye of the times and a metaphor for human presence. Huang's gaze integrated and expressed his subjective personal experiences and narratives. His eyes engage with reality, yet it is the inward reflection that is the focus as it reveals his inner state and quest for spiritual redemption. During this period, Huang began to incorporate metal objects in his canvases, thus combining the plane and the three-dimensional to enhance the visual effect. Furthermore, Huang consider "shared symbols", such as the beast totems and imagery of great importance in abstract composition. Birds, cats, dogs, women, men, etc., which were common in paintings of the past are now merged into imaginary beasts. This broader range of free association and movement facilitated their symbolic power. The harsh and strange beastly faces are reflections of Huang's persevering character and masculine temperament. The body structures themselves are shaped by the expressive brushwork in simple yet powerful, fluctuating lines that convey constant change

In 2004, he set up a studio near the 798 Art District in Beijing. Before the Olympics, Beijing was brimming with vitality and opportunities. The city was undergoing swift and constant change and the combination of a rich historical heritage and an innovative drive attracted global attention. With the new millennium, Taiwan and China entered a different direction. Soon, Huang came to the center of Asian contemporary art and had to compete with artists from all over the world. Coming out of Taiwan, he has been confronted with diverse global and local cultural values and social systems. These encounters led him to reexamine his position and eventually see himself as part of a broader space-time structure.

Living in a vast country inspired him to make huge works, and the production of public art has given him confidence in mastering huge dimensions. After coming to Beijing, he created many large-scale works. These large-scale paintings demanded balanced approach. They are not just enlarged versions. Huge size paintings produce psychological effects of awe and solemnity, but as the size of the canvases increase, the artistic configuration become more difficult to manage. Huang Ming-Che has

a fine grasp of composition and in his endeavor to combine complexity and modesty in his designs he has reached a perfect balance between beauty and size.

Huang worked his way from painting to three-dimensional art, and then returned to painting. Apart from showing his continuous stylistic consistency, he also shows that he masters both painting and three-dimensional, a rare feat in the field of art. In 2007, Huang had a solo exhibition, *When time and space blend together : Huang Ming-Che in Beijing*, at the National Art Museum of China in Beijing, which received great accolades from critics and public alike.

Endless Succession

After traveling overseas for many years, in 2008, Huang Ming-Che decided to return to Yilan, as his excited heart began to calm down. In his early years, his mother sold ancestral land to support his artistic endeavor. For this, Huang has always felt guilt and shied away from his hometown. Before he came of age, he left home for Taipei. Now, aged 60, he chose to leave the clamor of the city and return to his hometown's embrace. His studio is located on the bank of the Lanyang River, near its estuary, surrounded by quiet countryside scenery. Since his return, he has focused on his art, living the life of a recluse in his studio. At 60 years of age, Huang has learned to go with the way of nature and be satisfied with what is enough. He is particularly sensitive to his environment, and the quiet, peaceful country life has allowed him to converse with nature and feel the constant rhythm of nature, as well as restore the original balance between humankind and nature.

Art combines thinking and production, and the most challenging part is materialization - combining thought and action. The practicality of form is materialized into physical vocabulary of art, which allows artists to demonstrate their own aesthetics. To faithfully present his creative identity, Huang has continued to explore possibilities in form and expression. He still has questions about art and wants to avoid the traps of self-expression. He is also fully aware that only with desperate efforts can he make a breakthrough. This is a long and complicated process. Although he has become familiar with the anxiety of the creative process, this was a bottleneck that lasted an unprecedented length of time. Sometimes he felt hindered by a lack of inspiration, and sometimes he was trapped in spiritual dejection. In this slow process, he examined himself and listened to the authentic voice of his heart. His rich experiences gave him sound foundation in terms of concepts, techniques, and forms; they also allowed him thorough understanding of the art world and piercing insight into life's volatility and struggles.

In recent years, for his health, he has begun learning Tai Chi and has taken interest in Eastern philosophy, especially the concepts of nature and

harmony with nature in Daoism. Daoist aesthetics emphasizes observation of everything with a natural, flexible mindset. Therefore, to return to innocence and simplicity, conveying the most complex thoughts with the most straightforward language has become a recent focus for Huang. He yearns to escape the turmoil of the world and, build on spiritual freedom, transcend the limitation of form and achieve the ultimate reality. Huang desires to create art with strong cosmicality, explore metaphysical meanings, give variety and genesis to form in quietude, and demonstrate the order among the compositions and movements of things - that everything and all phenomena come into being and evolve with opposing forces.

In the history of art, many artists have experimented on canvas. A famous example from abroad is Lucio Fontana's cutting of canvases that create spatial nuance. The cuts on his canvases are form as well as action. Huang took the idea further, cutting a hole in the scene and penetrating the canvas with metallic devices that form support structures. Because of the metallic support pushing outward or inward from the backside, the works form curves with bulges or depressions, becoming substantial objects that transcend the boundary between two and three dimensions. Huang's three-dimensional curving works are different from Fontana's intentional introduction of three-dimensional space into two-dimensional planes. In Huang's works, painting and three-dimensional works naturally merge, without losing their own character, thus creating infinite interactions. For him, though produced differently, no distinction between painting and three dimensions works exists in terms of creative philosophy. To seek and create forms, he has strived to overcome traditional limitations of materials. In his early days, he had already cut holes or added objects to expand expressions. Now, his canvas is no longer a planar domain but a cosmic space full of possibilities, with a new existence.

The *Endless Succession* series is an epitome of life experiences, refining past forms with more openness and simplicity. Lines continue to be his principal vocabulary in conveying an unknown world, invoking experiences outside art. The loops that begin with the round hole symbolize beginnings and ends - entrances and exits - suggesting a kind of cosmic meaning. "The Dao produced One; One produced Two; Two produced Three; Three produced All things." They demonstrate the power of life in unending generations. As if gazing at the progression of life from a future in eternity, Huang paints future outwards, returning to a primitive form, penetrating the present and the past, forming an endless maze, and transcending all spatial dimensionality.

With appearances of the rational order of symmetry and balance, Huang's works contain nuanced details. Examined closely, one can see the circular loops are mostly composed of countless color dots - silent with profound rhythms. The raw strength and fierce will of his early years have disappeared,

and his anxiety and distress have been consoled by the lines. Now, the lines are no longer in commotion and irreverence but instead convey calm, allowing us to once again feel the warmth and inspiration of life. The plain background gives more tension to the void in the center of the canvas. On one hand, Huang uses single colors to symbolize infinity and induce meditation. On the other hand, he uses oil paint to suggest physical density. The merging of colors and hues create a spiritual experience of concentrated mindfulness.

Purely abstract forms reveal the internal potential of the universe, conveying the days, nights, and the seasons alternating-a circular perspective on time. The round hole in the center connects the internal with the external, imagination with reality, and non-existence with existence - opening a gateway to origins and eternity. It symbolizes a return to the source and original beliefs. With minimal forms, Huang achieved the aesthetics described in Daoist writing, "the most profound music is the most imperceptible, and the most profound imagery is the most ethereal," which demonstrates a profound agreement between his philosophy and his artform. From individuality to commonality, his internal emotional struggles have transcended into life's eternal essence. With spiritual focus, he infused his works with such longing, perfectly balancing sense and sensibility. With poetic meter, he delves into the depths of consciousness, thoroughly demonstrating complex aspirations and spiritual reflections - pervaded with the essence of life.

Meanwhile, Huang has been released from the bondage of symbolism, free to create as he pleases, unbounded by any formal restriction. He banished animalistic symbols from his imagery, or he creatively deconstructs, shifts, and relocates them. The works with animalistic elements are named the *To Coexist with Reality* series, as they are different from the confrontational scenarios found in his earlier *Facing Reality* series. After returning to Yilan, he reached the profound realization that there is order in the birth and death of everything, and he understood that challenges are a part of life. In the face of hardship, he chooses to accept and coexist with it. Therefore, we can see that compared with the elliptical designs in the *Facing Reality* series, the loops in the *Endless Succession* series are smoother. We also find that metallic objects that used to serve as additive accompaniment are now directly installed in the works as principal designs, offering circular, linear, or thorny expressions and questioning painting's graphic nature that had been highlighted in the past. The metallic and glass objects installed on the round hole do more than create visual foci. Huang attempts to employ the juxtaposition of different materials to introduce the audience to a wider diversity of experiences.

Conclusion

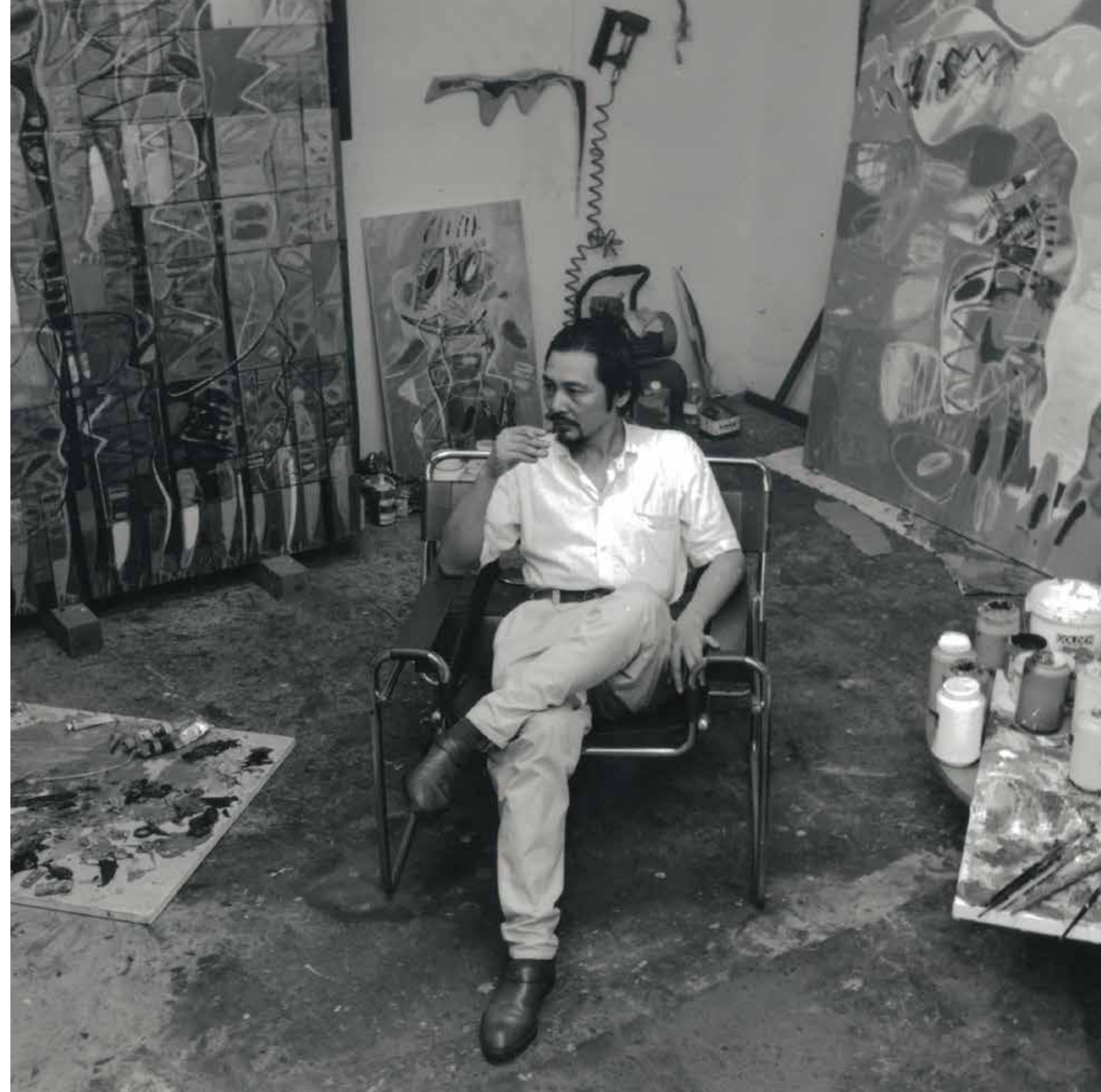
Huang Ming-Che's art is closely connected to his life experiences. Past experiences give present works nourishment and greater substance. With

insistence on artistic values and profound internal freedom and innovation, he has demonstrated his loyalty to art. Art is an arena of endless struggles. In such torment, only partial victory can be expected, and what can be achieved in reality is but a fraction of what can be expected. Huang only achieved artistic perfection after enduring long and painful clashes with himself. The traces of such clashes are clear in his works. His relentless demand on his works borders on self-torture. Through harsh self-examination, he strives for flawlessness.

Artistic creation is the product of the artist's innocence and authenticity interacting with his environment. Huang seeks internal consistency while pursuing evolution of form. The style he develops is rooted in his past, yet it bends toward his environment and character. The *Endless Succession* series is the result of the artist's depth and width of life experiences, exhibiting well-rounded wisdom accumulated with time. Time is the key to the maturation of theme, and his expanding life nourishes his creative endeavor. Huang strives to purify expressiveness and individuality, allowing his works to become a realm that engenders all life. The greatest wisdom lies in simplicity. Clear forms and looping lines bring chaos to order. As if bearing infinite cosmic energy, they move ceaselessly, constantly abandoning space and entering the realm of time, thus striving to transcend the boundary between time and space.

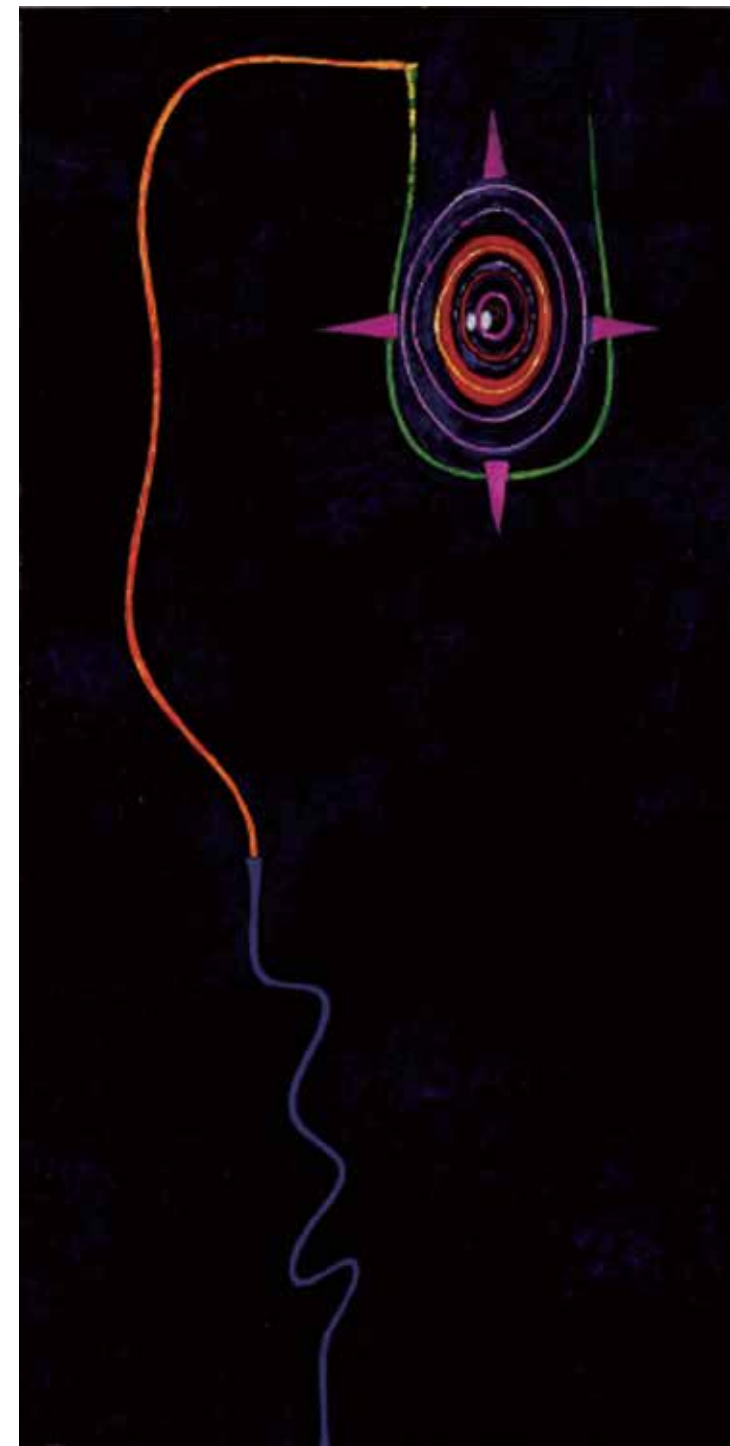
Huang's achievements are built on each of his works. Despite the glory he has found along his journey, Huang never became complacent with his achievements; he has repeatedly reinvented himself and exceeded himself, constantly challenging our perception of art and expanding our aesthetic vision - time and time again awing his audience. During his realistic period, he won awards in art contests and garnered wide attention. After beginning to create abstract art, he gained high acclaim. Venturing from painting into three-dimensional, he established his standing in aesthetics. Now, after a decade in preparation, Huang has reached a new height of his artistic career. Created on the foundation of philosophical and aesthetic precision, the *Endless Succession* series are aesthetic objects composed of refined vocabulary of design, attaining purity and absolute in form. From worldliness to transcendence, Huang ceaselessly sought iconography that relates his inner world to the world around him. Pure and rigorous abstract elements are like a kind of absolute laws of the universe, constituting Huang's symbolic system, which transcends time and space.

Only after endless struggle can one achieve perfection. Huang has experienced the pain and joy of transitions. Now, as he is once again able to smell the fragrant flowers, he does not rest his steps. The sun rises and falls in endless succession. The sun rising from the sea next to Guishan Island will always shine on Huang Ming-Che in his ceaseless pursuit.



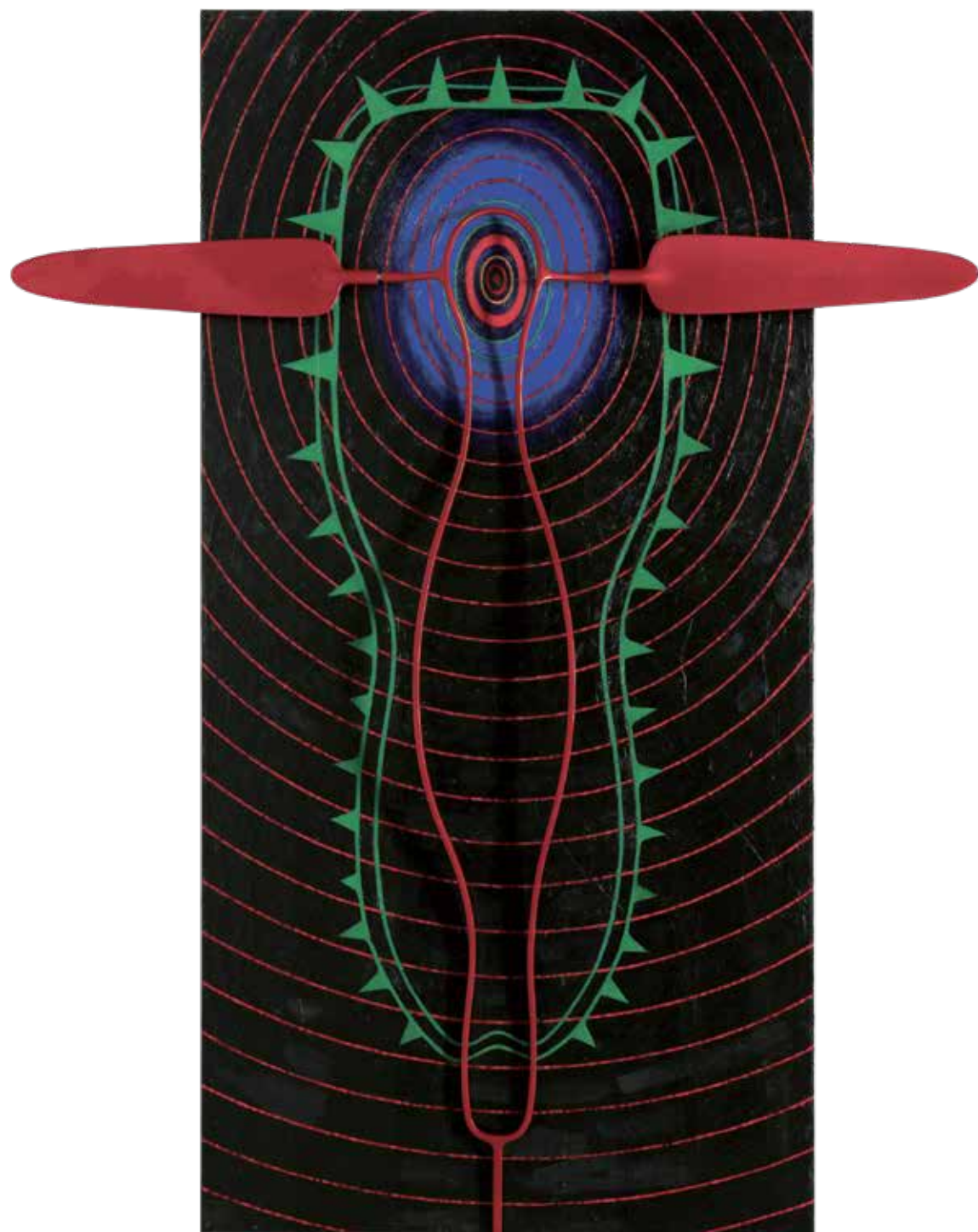


面對現實系列 Facing Reality Series
油畫、畫布 Oil on Canvas
182x92 cm 2002

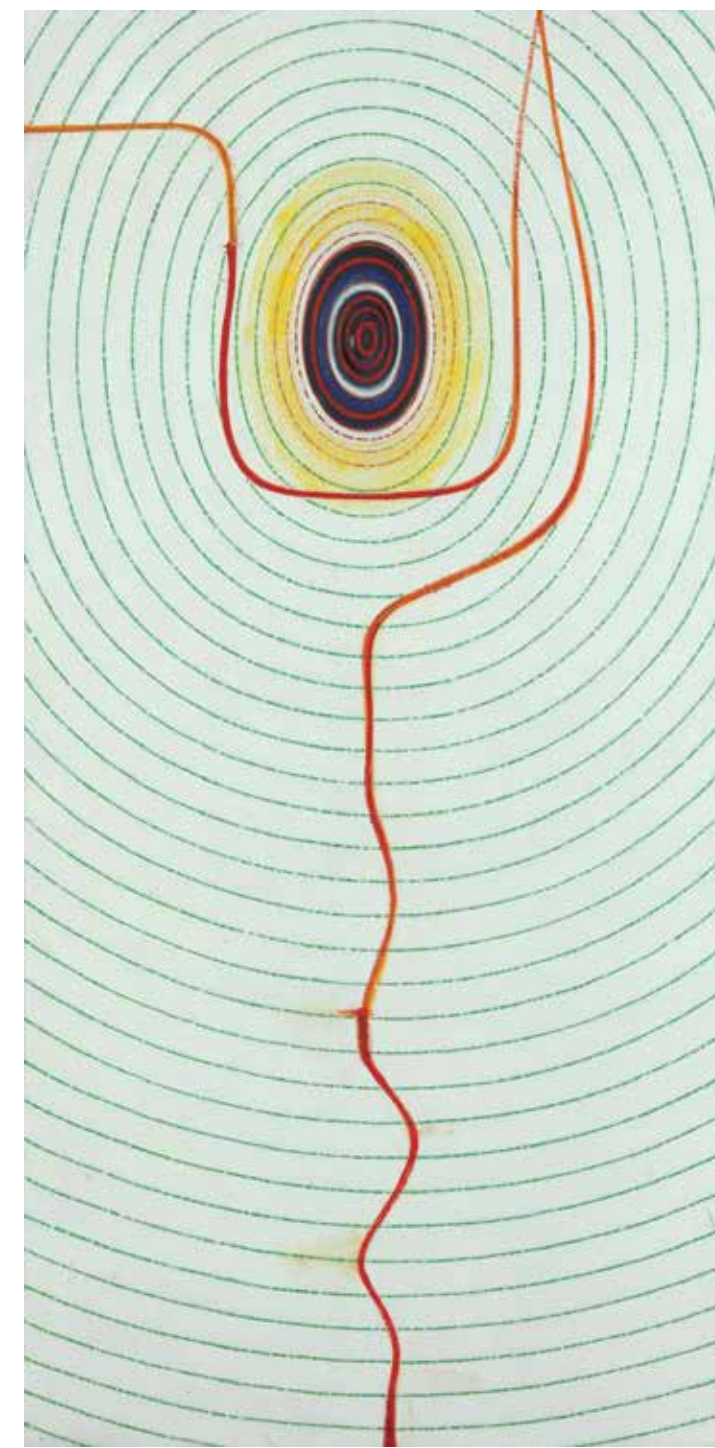


對話系列 Dialogue Series
油彩、畫布 Oil on Canvas
182x90 cm x 2 2003-2004

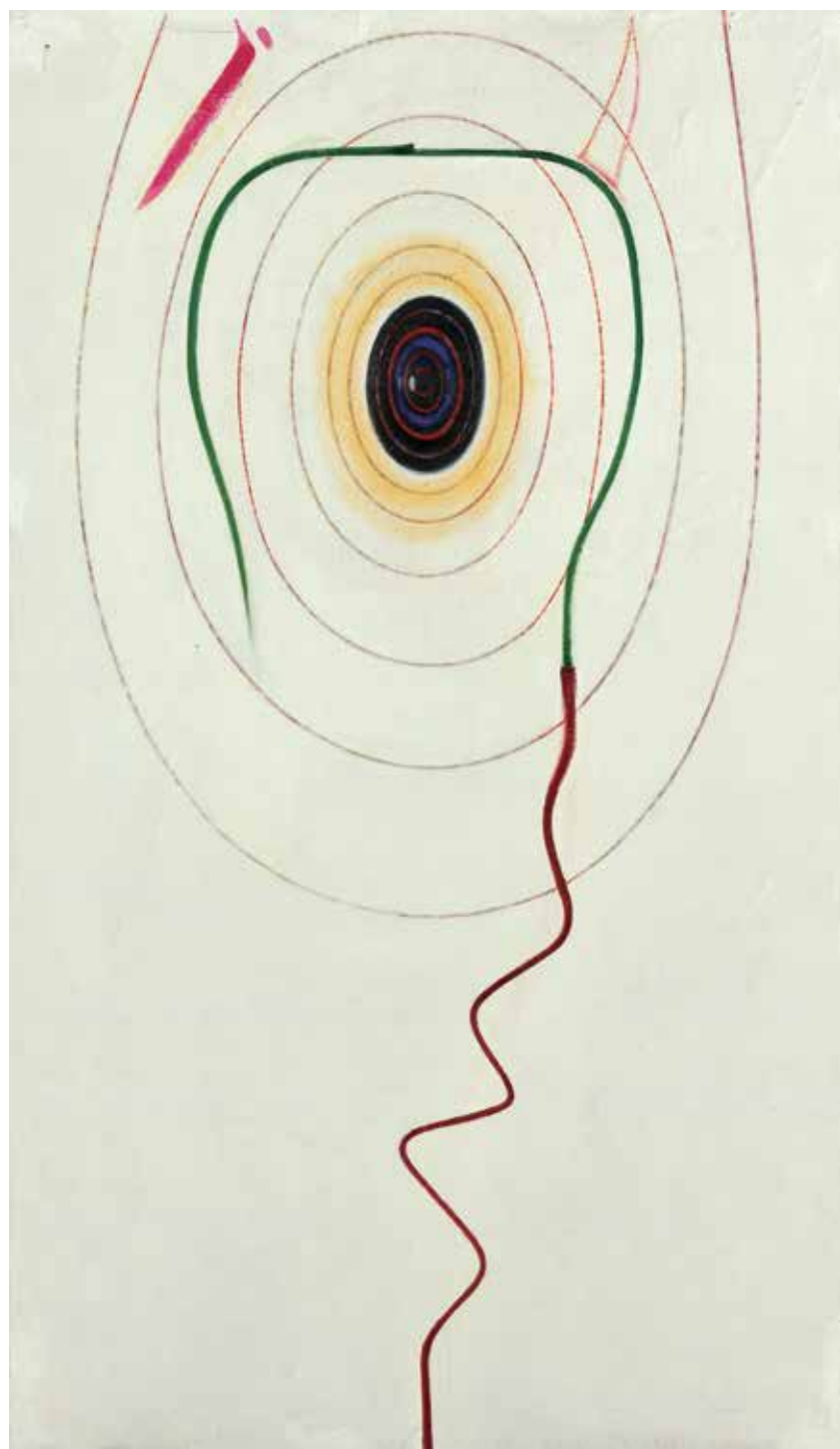




慾望飛行 Flight of Desire
油彩、金屬、烤漆、畫布 Oil on Canvas, Metal, Baked Paint
180x140 cm 2002



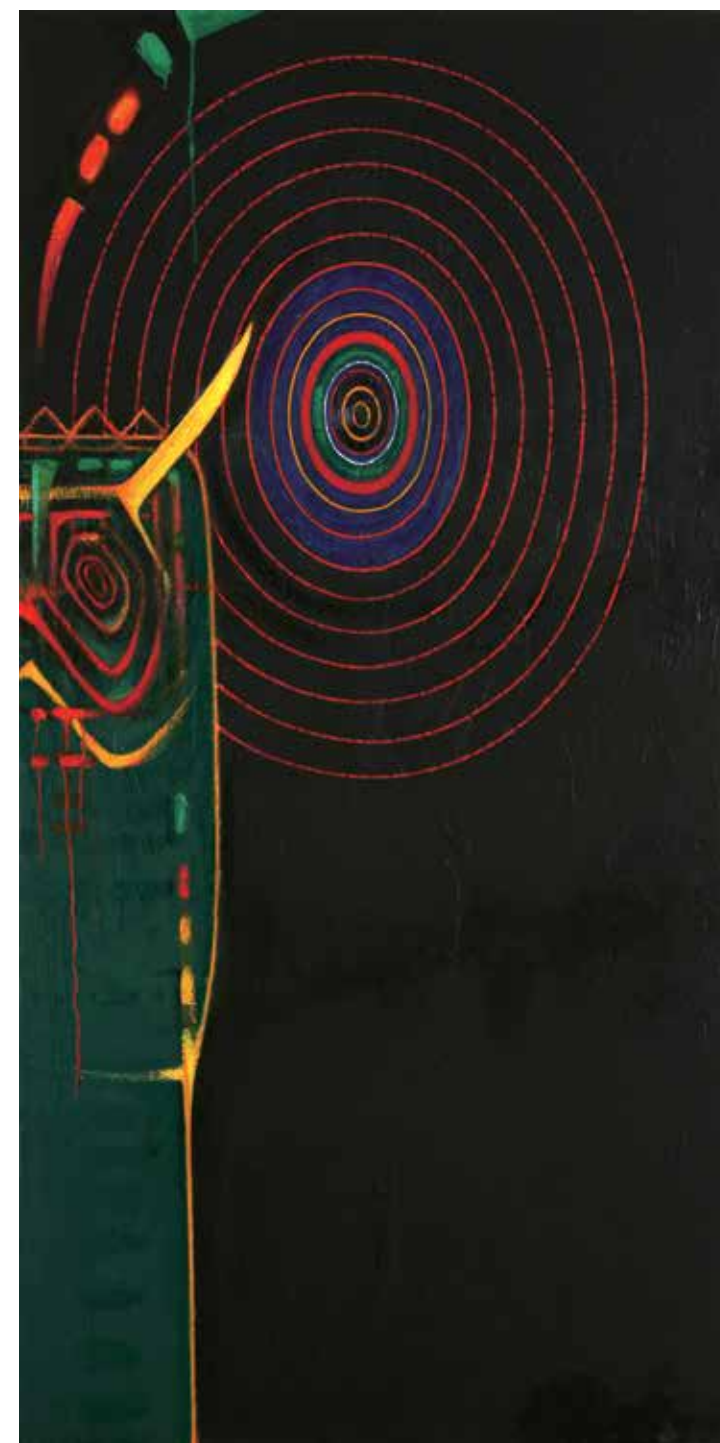
面對現實系列 Facing Reality Series
油彩、畫布 Oil on Canvas
180x90 cm 2003



面對現實系列 Facing Reality Series

油彩、畫布 Oil on Canvas

180x100 cm 2003



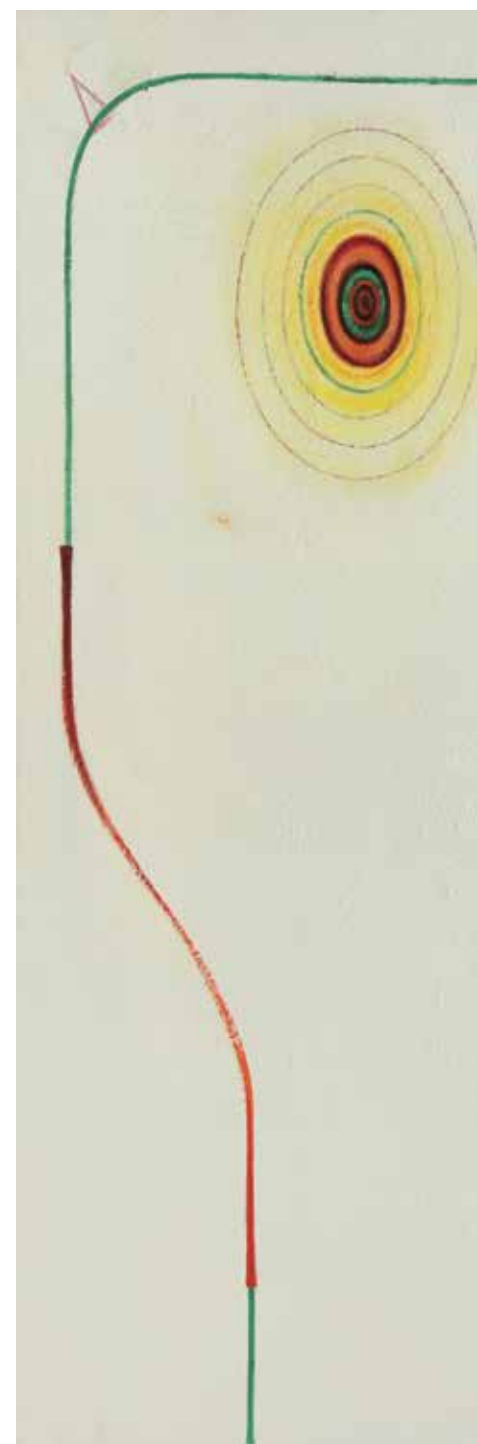
與現實共存 To Coexist with Reality

油彩、畫布 Oil on Canvas

180x90 cm 2003



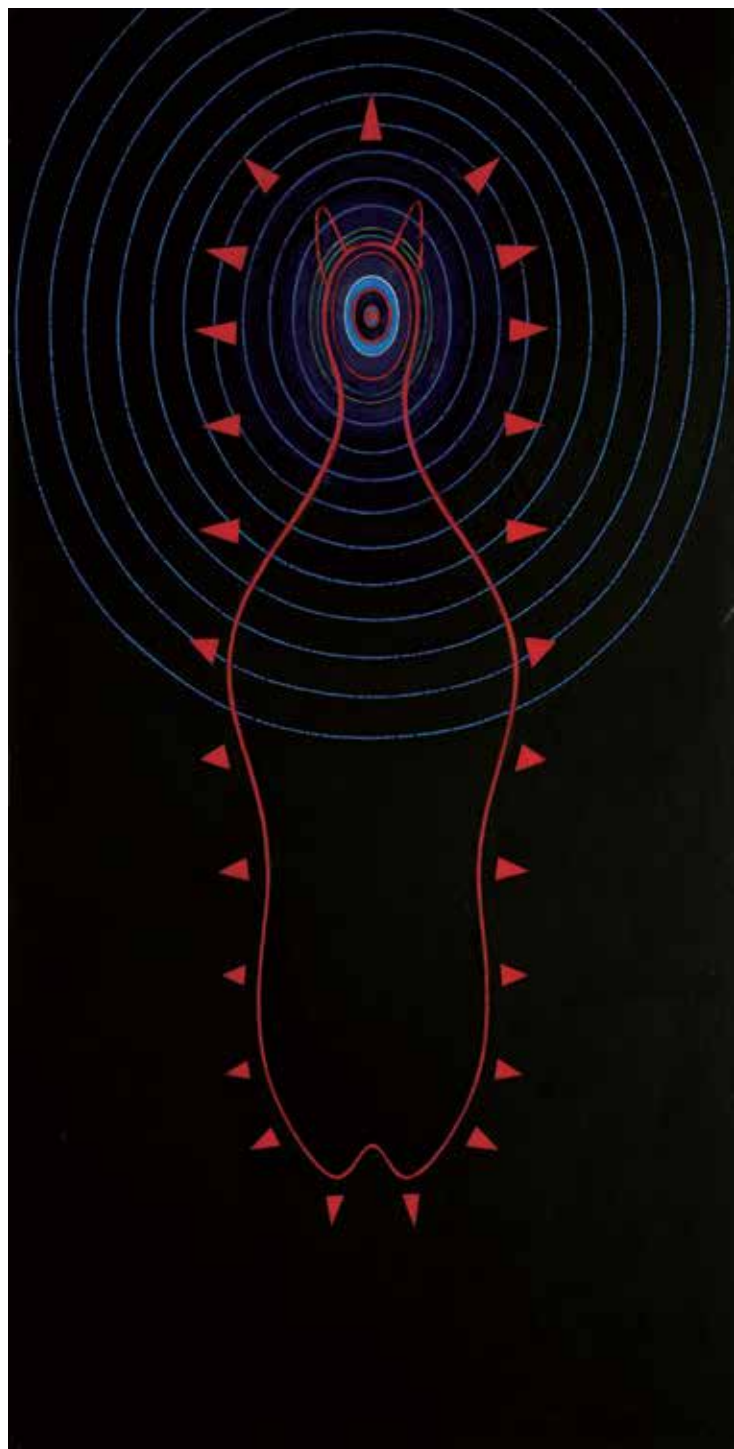
面對現實系列 Facing Reality Series
油彩、畫布 Oil on Canvas
180x90 cm 2002



面對現實系列 Facing Reality Series
油彩、畫布 Oil on Canvas
180x60 cm 2003



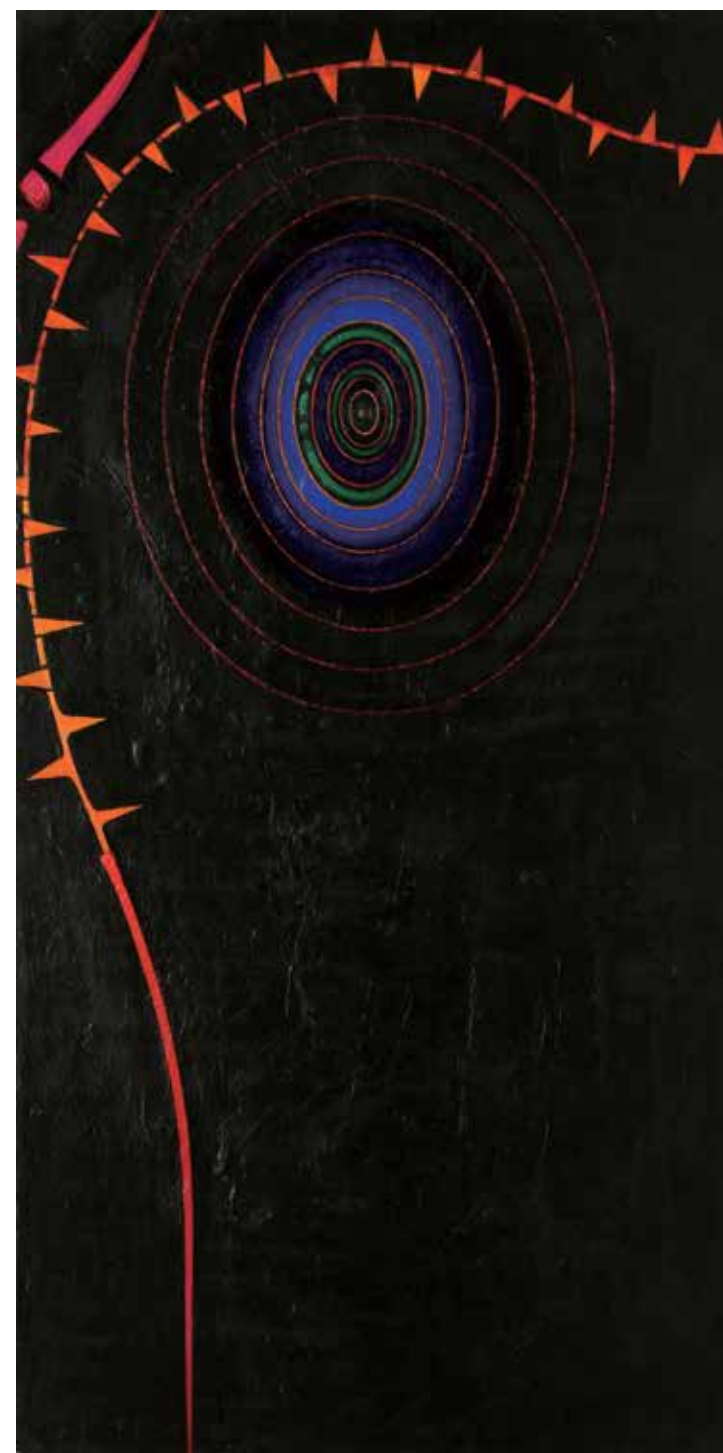
面對現實系列 Facing Reality Series
油彩、畫布 Oil on Canvas
180x60 cm 2003-2004



面對現實系列 Facing Reality Series

油彩、畫布 Oil on Canvas

180x90 cm 2002



面對現實系列 Facing Reality Series

油彩、畫布 Oil on Canvas

180x90 cm 2002



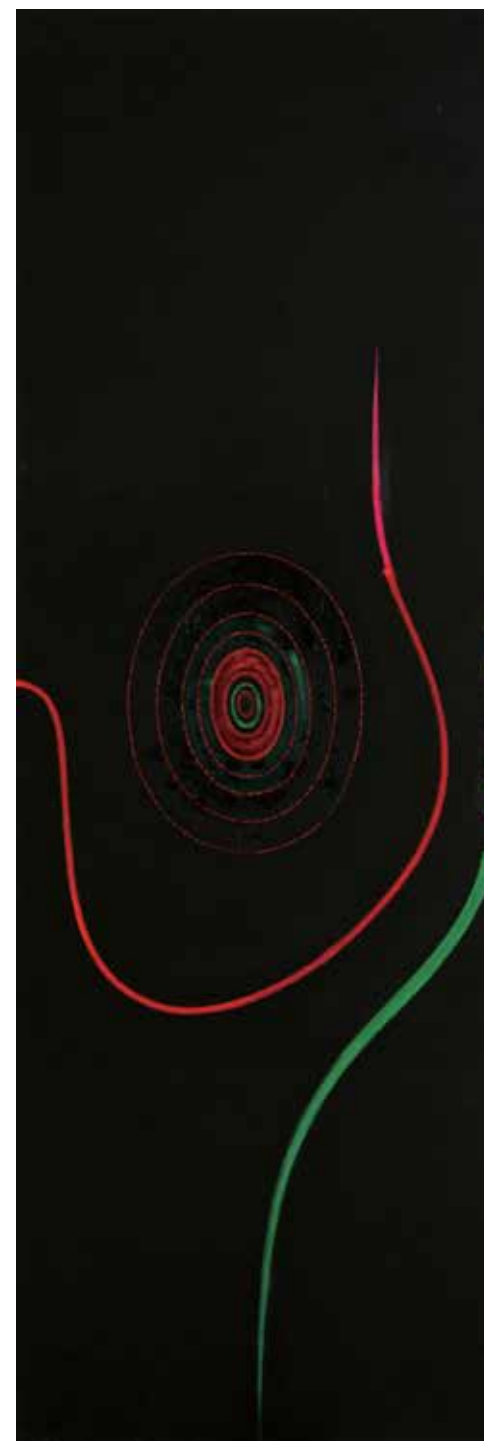
面對現實系列 Facing Reality Series
油彩、畫布 Oil on Canvas
180x60 cm 2002



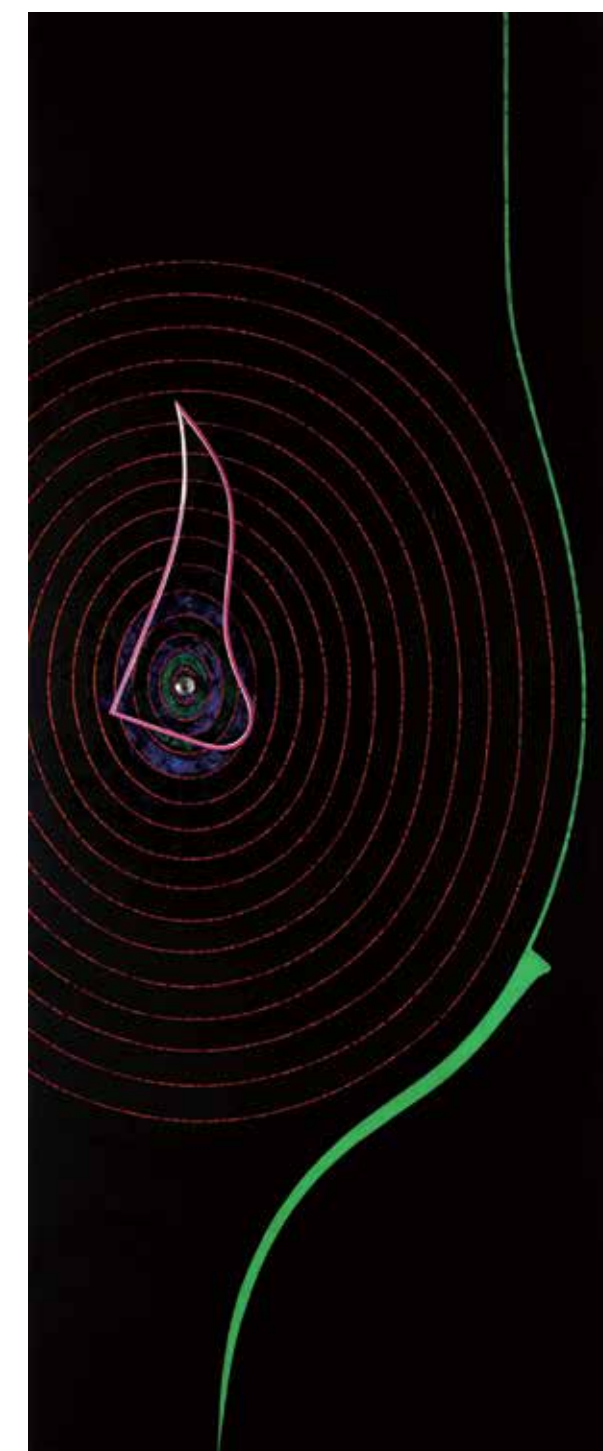
現實的符號 Symbol of Reality
油彩、畫布 Oil on Canvas
180x60 cm 2003



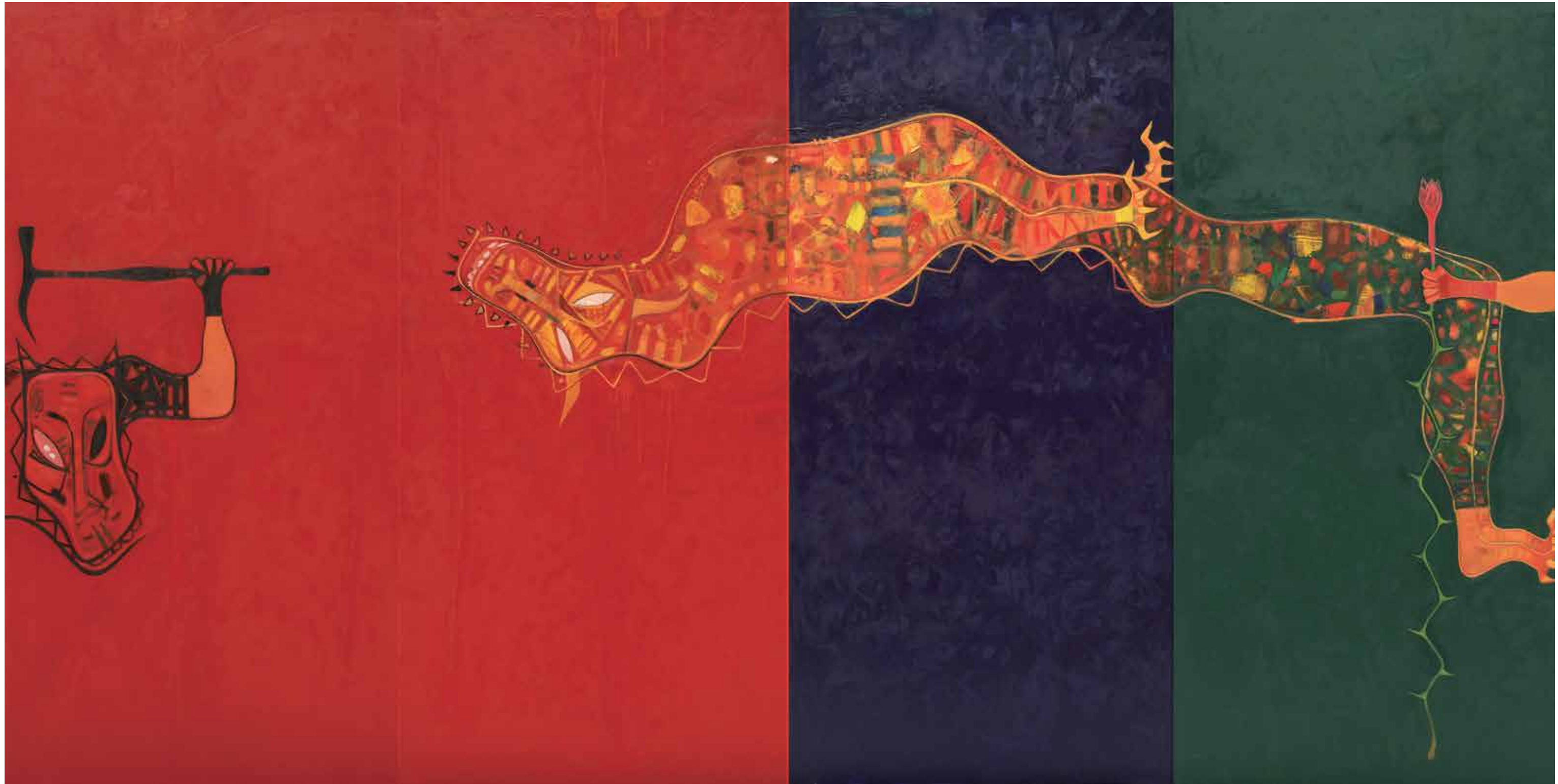
面對現實系列 Facing Reality Series
油彩、畫布 Oil on Canvas
180x60 cm 2004



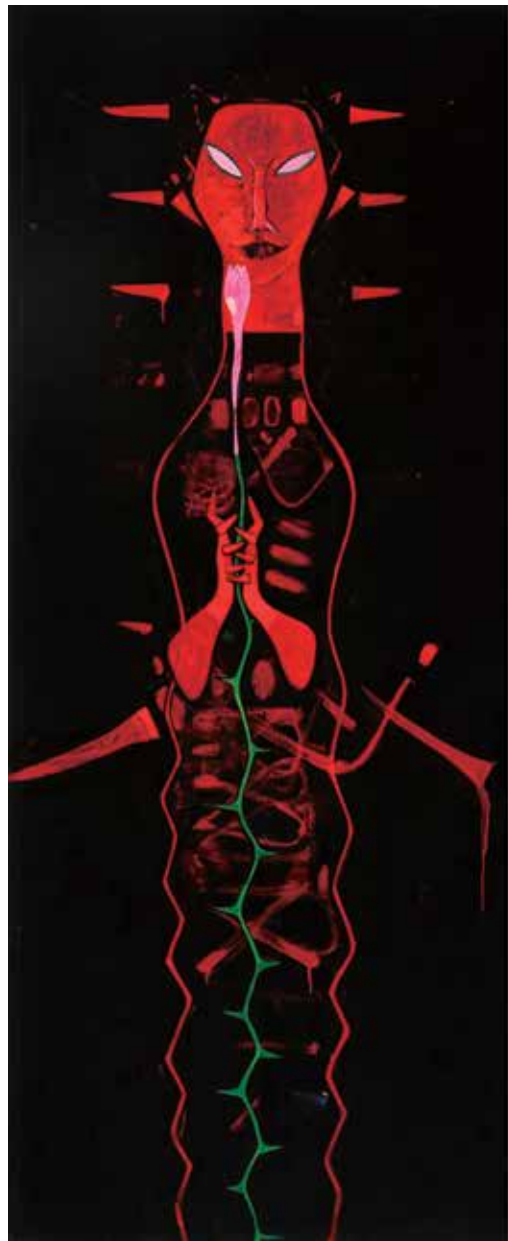
面對現實系列 Facing Reality Series
油彩、畫布 Oil on Canvas
180x60 cm 2002



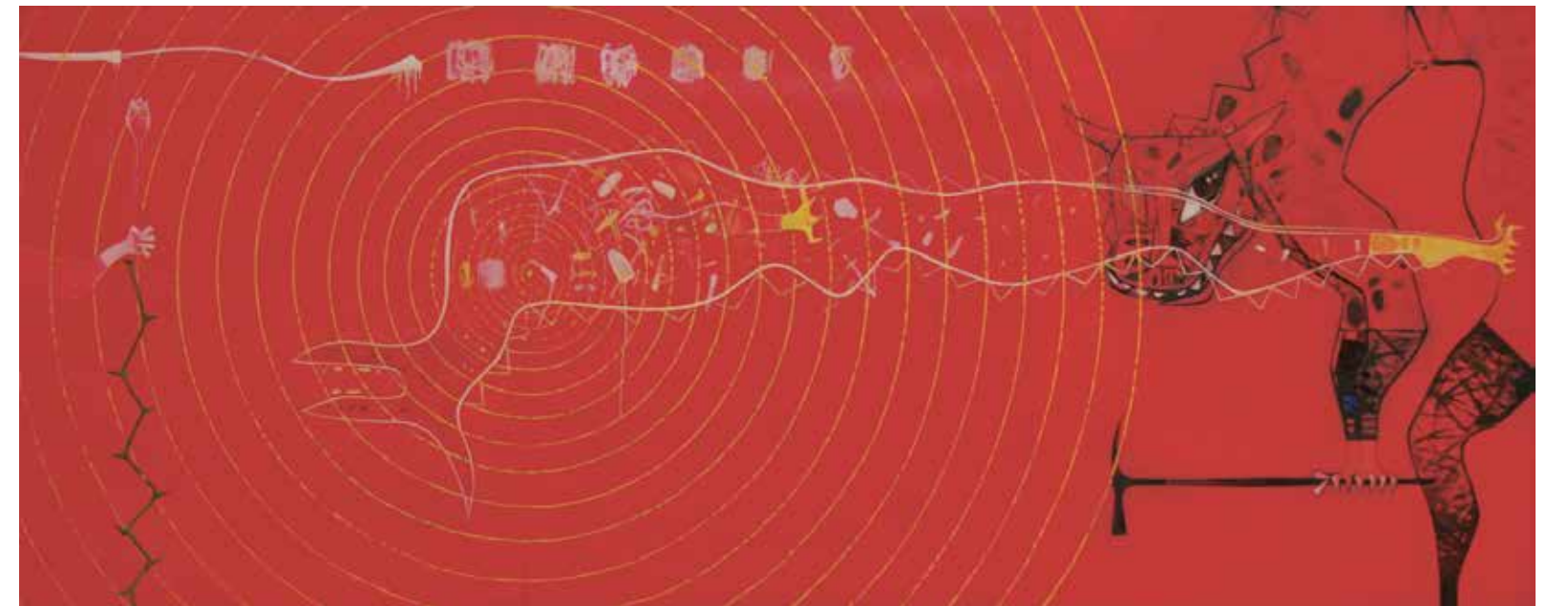
面對現實系列 Facing Reality Series
油彩、金屬、玻璃、畫布 Oil on Canvas, Metal, Glass
240x100 cm 2002



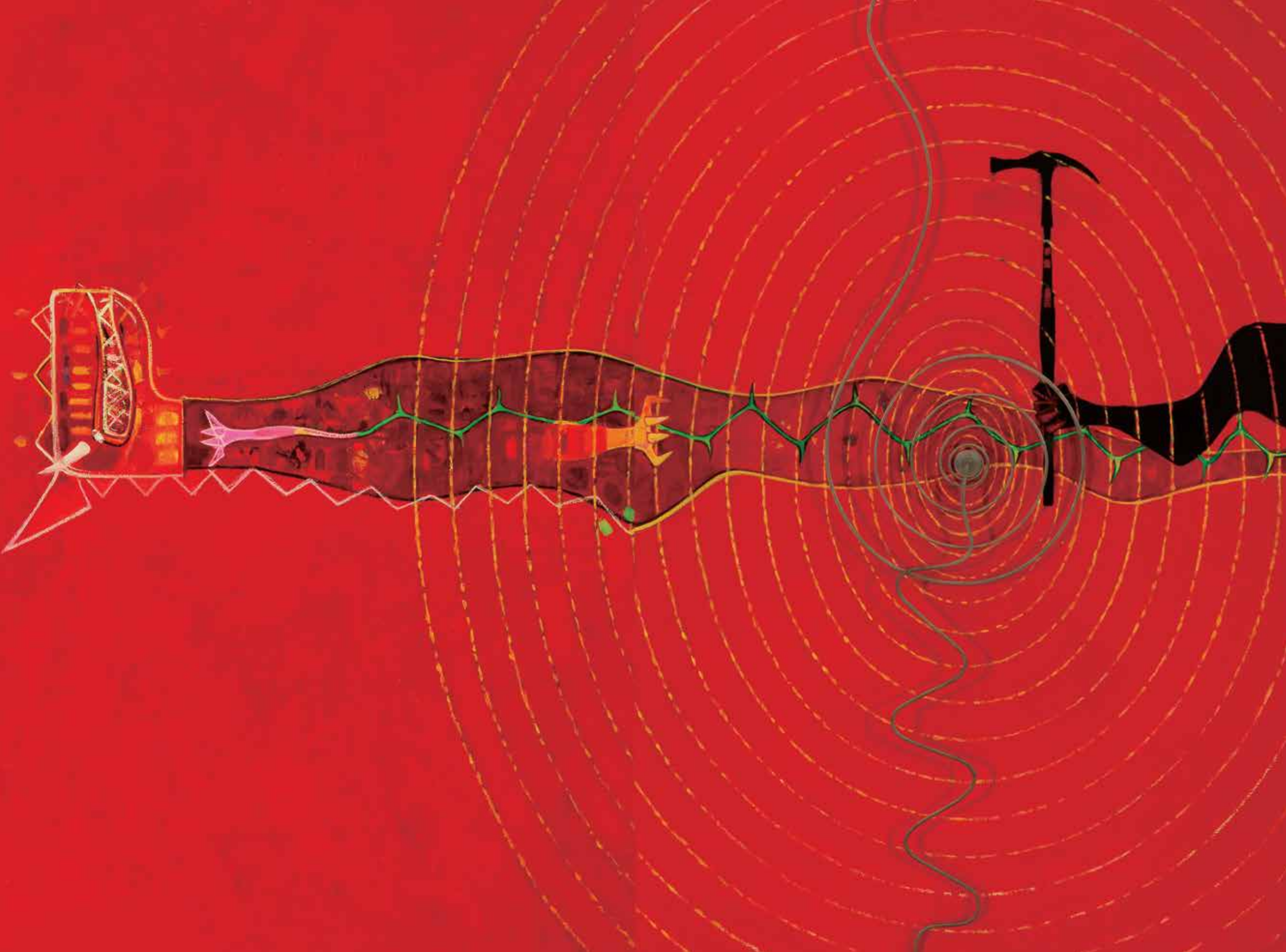
人在北京 People in Beijing
油彩、畫布 Oil on Canvas
200x400 cm 2005-2007



王者尊榮 Royal Dignitary
油彩、畫布 Oil on Canvas
240x98 cm x 3 2005-2007



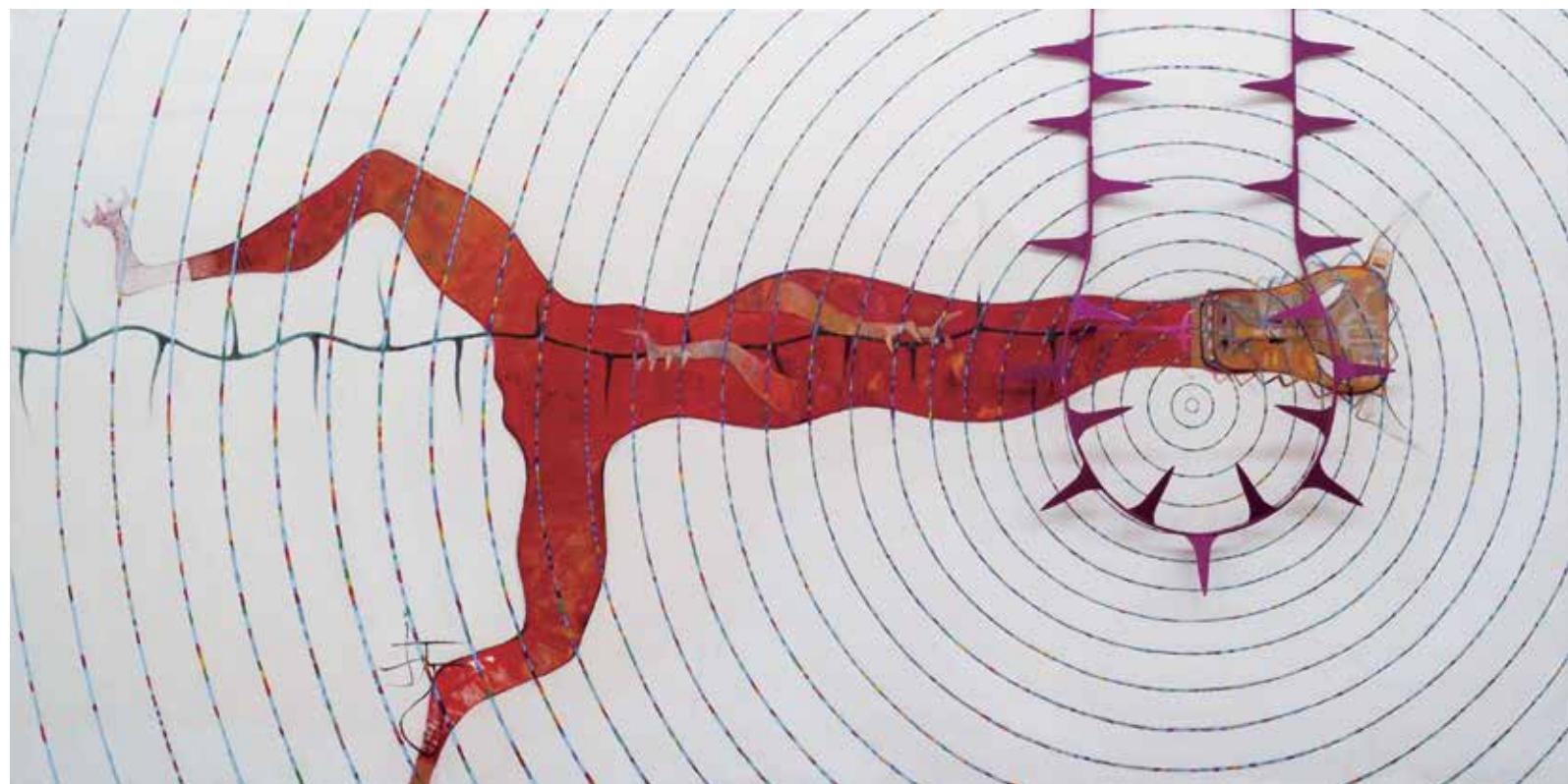
花與鐵錘 Flower and Hammer
油彩、畫布 Oil on Canvas
181x456 cm 2007-2008



花與鐵錘 Flower and Hammer
油彩、金屬、畫布 Oil on Canvas, Metal
181x242 cm 2005-2007



花與鐵錘 Flower and Hammer
油彩、畫布 Oil on Canvas
181x362 cm 2005-2007



人在北京 People in Beijing

油彩、金屬、烤漆、畫布 Oil on Canvas, Metal, Baked Paint
181x362 cm 2005-2007



花與鐵錘 Flower and Hammer

油彩、金屬、畫布 Oil on Canvas, Metal
181x304 cm 2005-2008



我將再起 I Will Return
油彩、畫布 Oil on Canvas
181x304 cm 2005-2007



花與鐵錘 Flower and Hammer
油彩、畫布 Oil on Canvas
240x362 cm 2005-2007



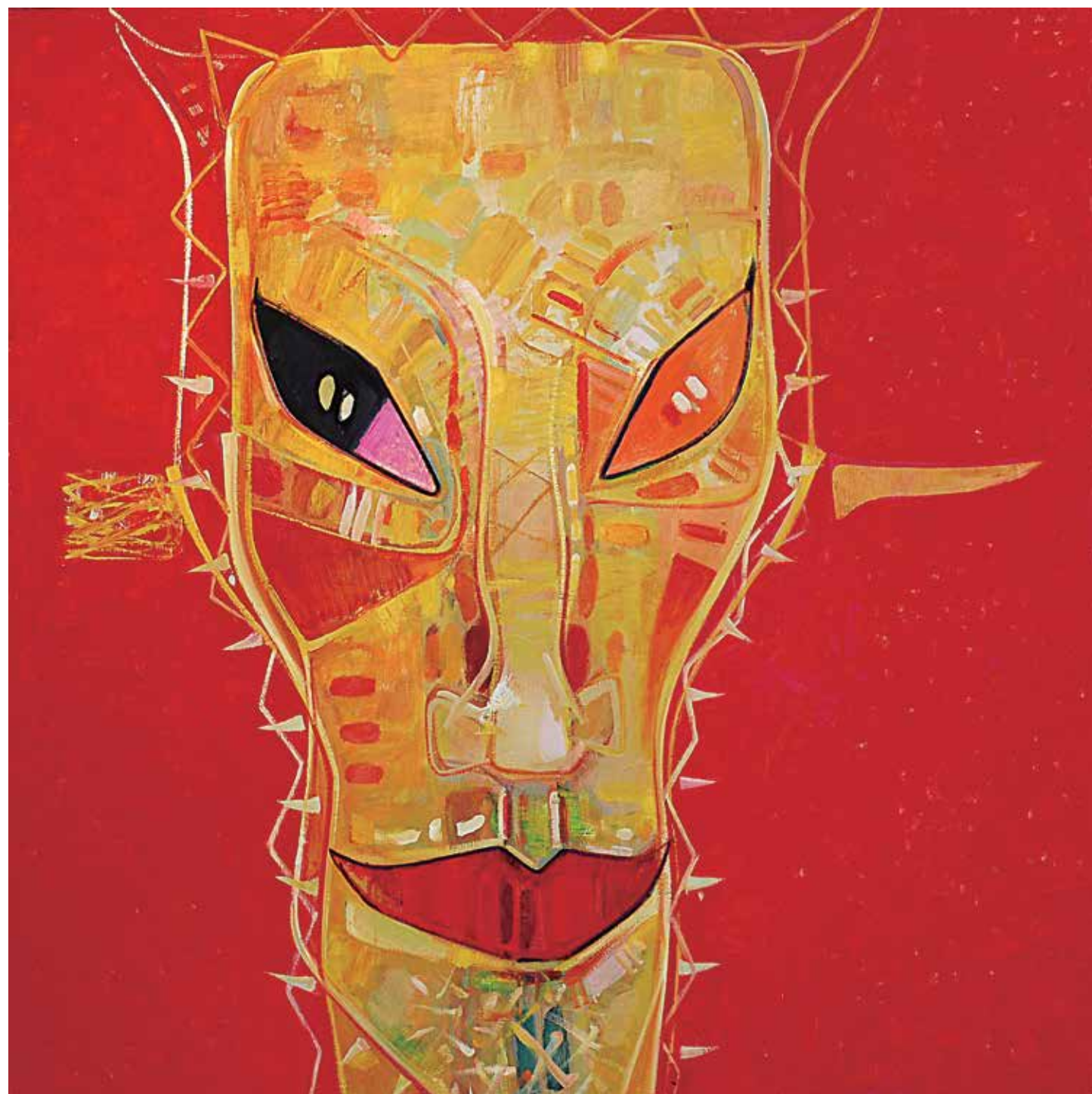
花與鐵錘 Flower and Hammer
油彩、畫布 Oil on Canvas
182x152cm 2005-2007



後現代戰士 Post-modern Warrior
油彩、畫布 Oil on Canvas
200x140cm 2005-2007



人在北京 People in Beijing
油彩、畫布 Oil on Canvas
182x121 cm 2008



人在北京 People in Beijing
油彩、畫布 Oil on Canvas
182x182 cm 2007



面對北京 Facing to Beijing

油彩、畫布 Oil on Canvas
600x700 cm 2005-2007



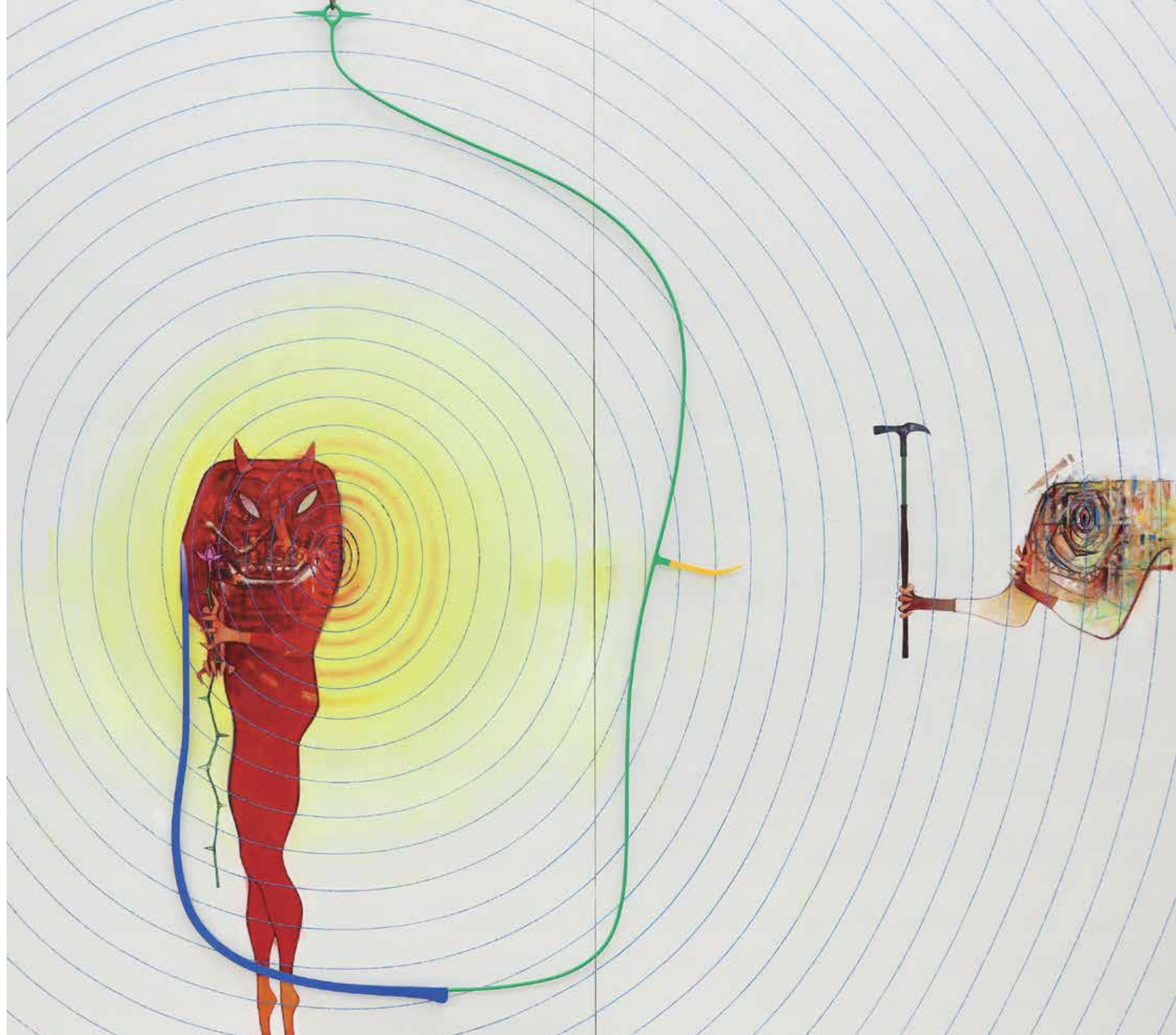
花與鐵錘 Hammer and Flower

油彩、金屬、烤漆、畫布 Oil on Canvas, Metal, Baked Paint
181x543 cm 2005-2007

北京十年：與現實共存 Ten Years in Beijing: To Coexist with Reality

油彩、金屬、畫布 Oil on Canvas, Metal

362x400 cm 2014-2015





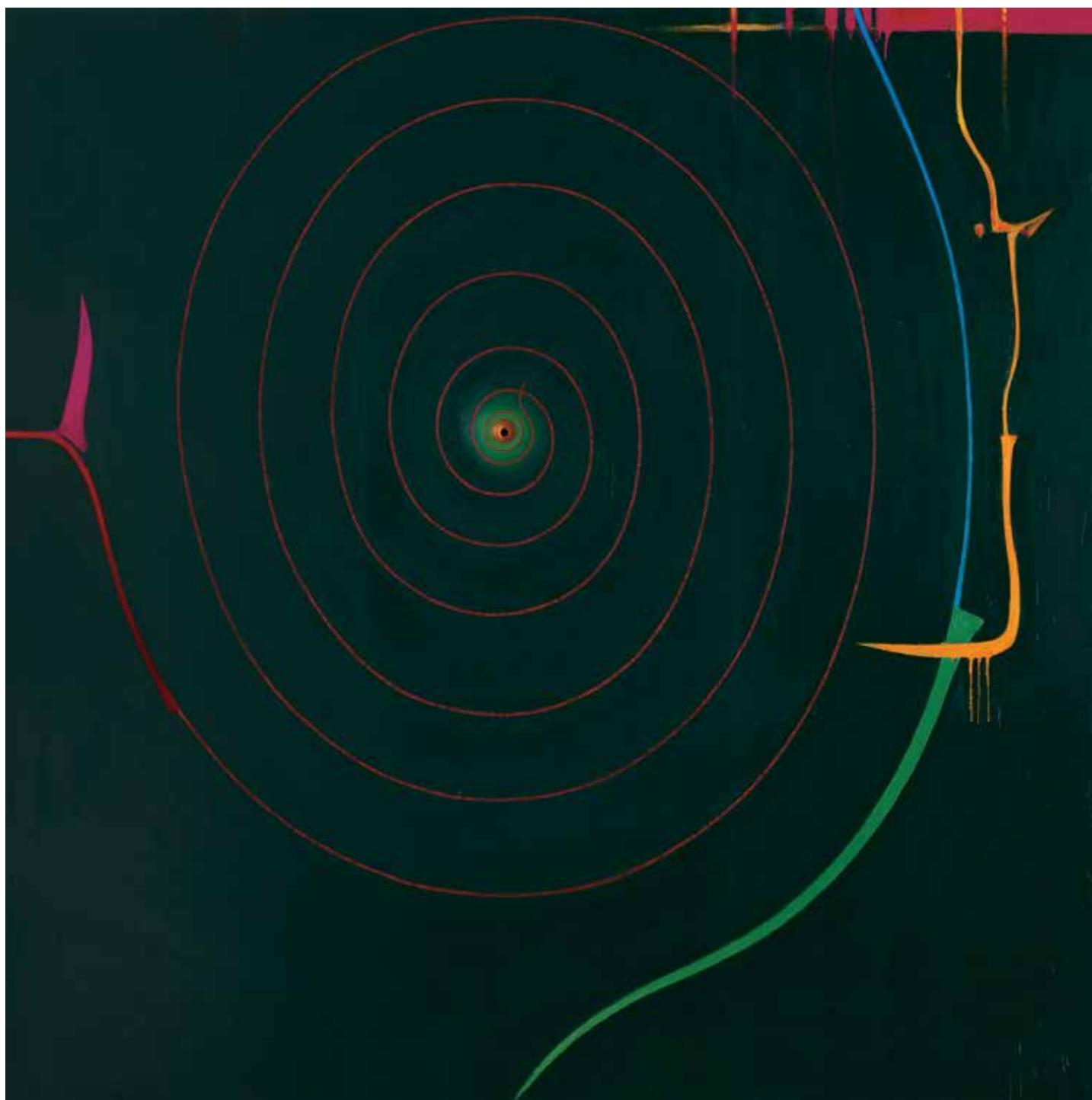
也無風雨也無晴 Calming the Waves

油彩、金屬、烤漆、畫布 Oil on Canvas, Metal, Baked Paint
200x137 cm 2016-2017



享受孤獨 Enjoy Loneiness

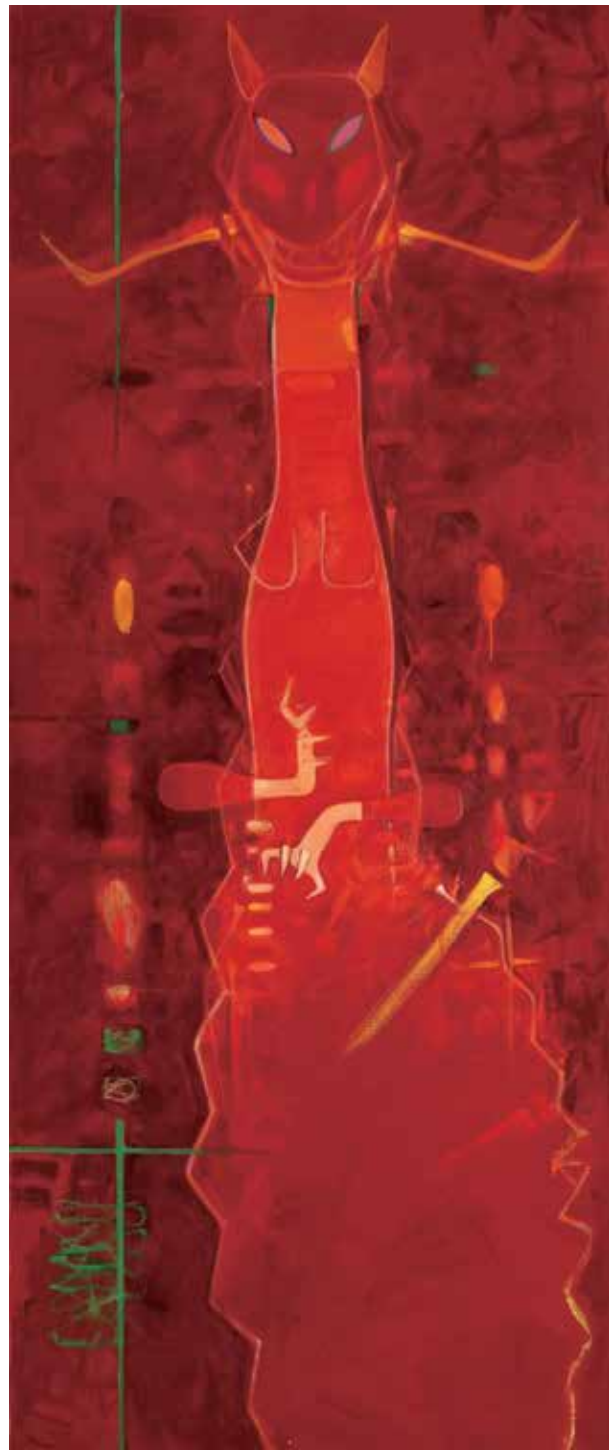
油彩、畫布 Oil on Canvas
200x136 cm 2015



生生不息系列 Endless Succession Series
油彩、金屬、畫布 Oil on Canvas, Metal
180x180 cm 2017-2018



王 King
油彩、畫布 Oil on Canvas
240x100 cm 2018



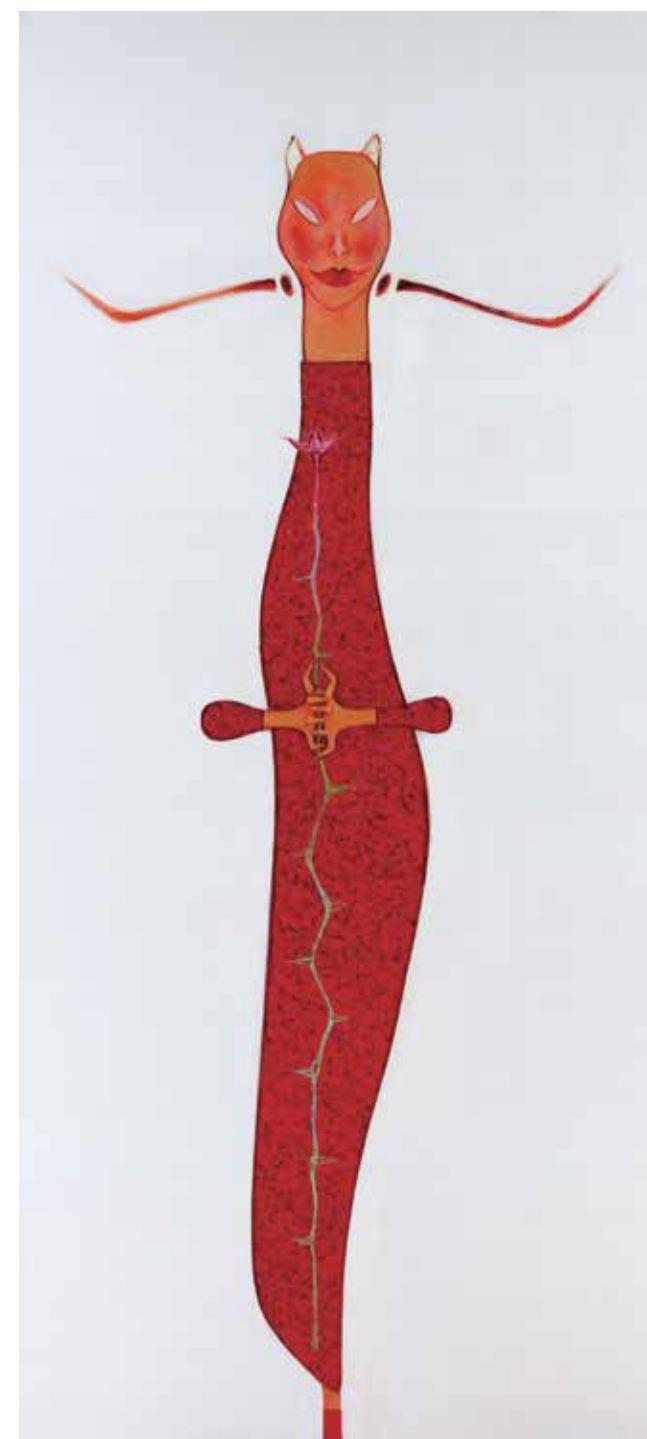
影 Shadow
油彩、畫布 Oil on Canvas
240x100 cm 2015



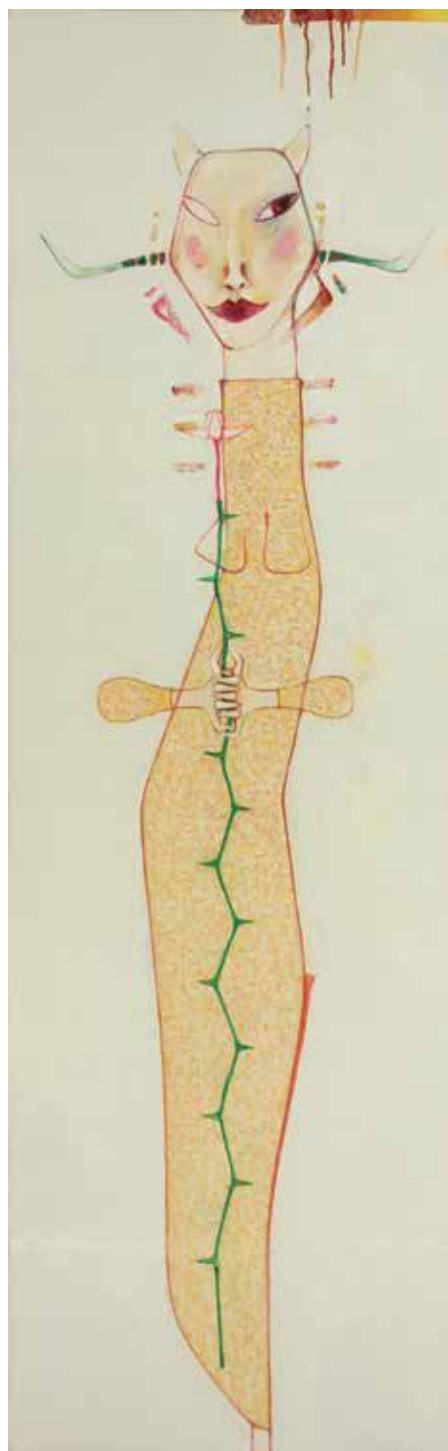
王 King
油彩、畫布 Oil on Canvas
240x100 cm 2015



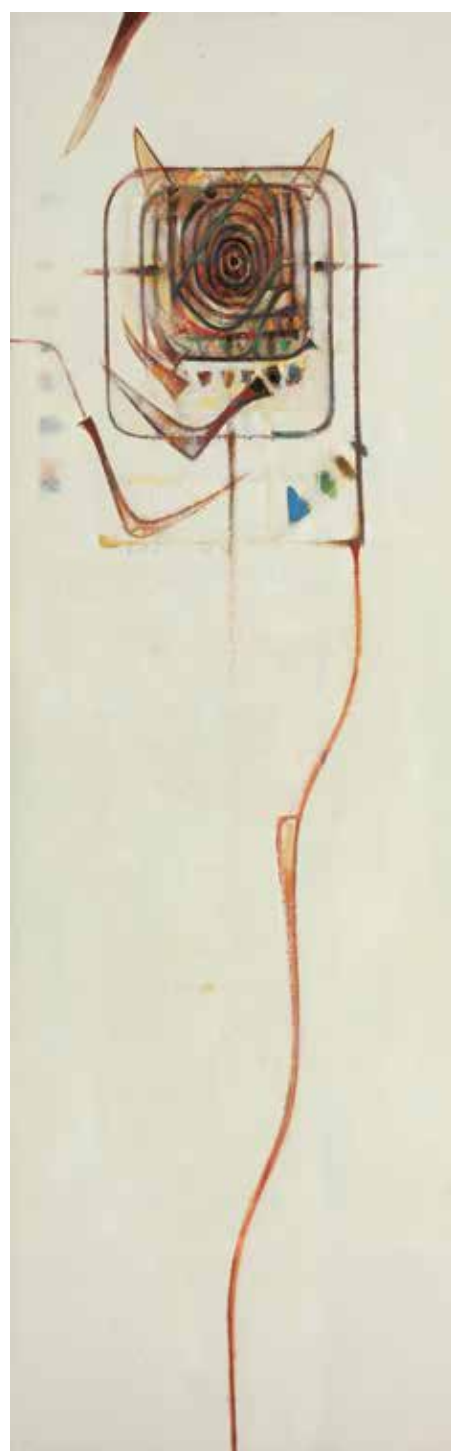
王 King
油彩、畫布 Oil on Canvas
240x100 cm 2015



影 Shadow
油彩、畫布 Oil on Canvas
300x135 cm 2018



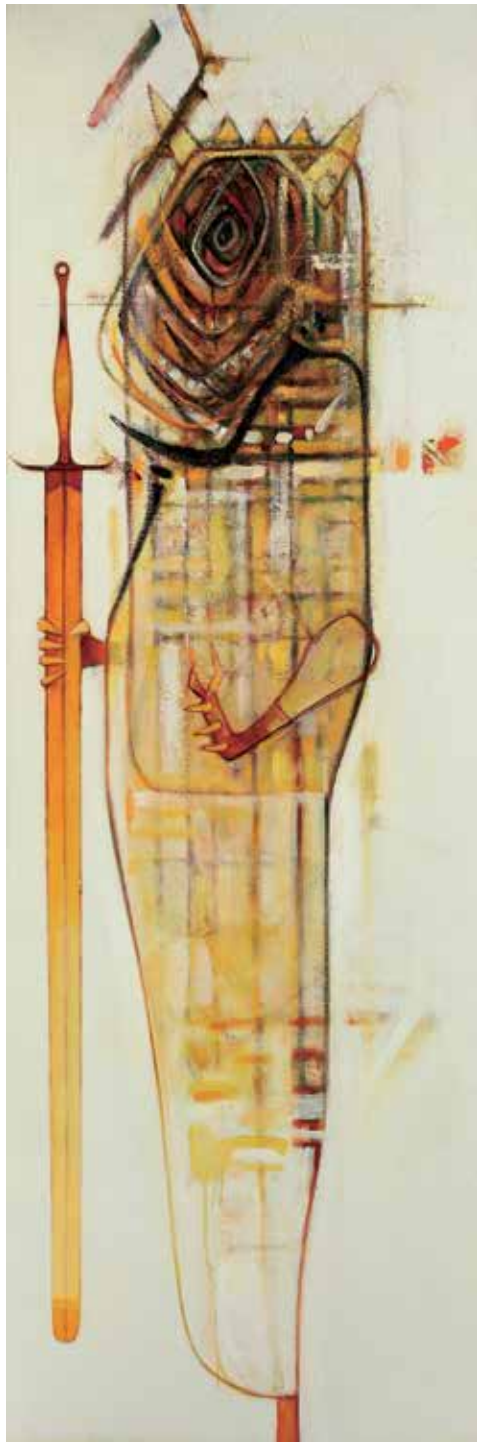
影 Shadow
油彩、畫布 Oil on Canvas
280x85 cm 2018



王 King
油彩、畫布 Oil on Canvas
280x85 cm 2018



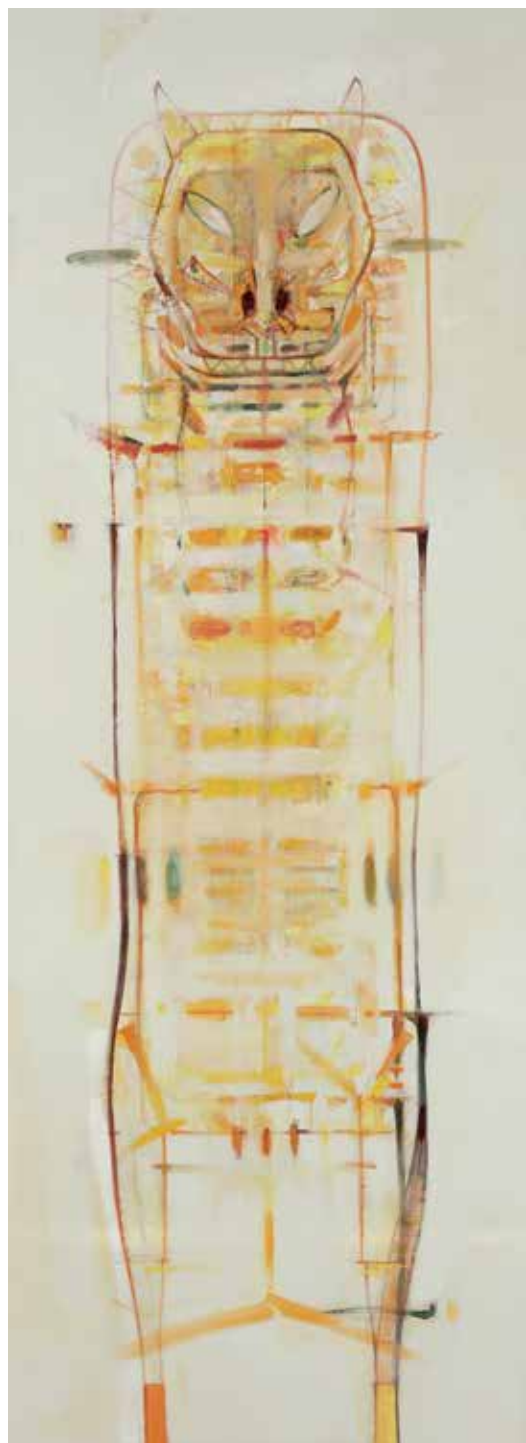
影 Shadow
油彩、畫布 Oil on Canvas
240x169 cm 2018



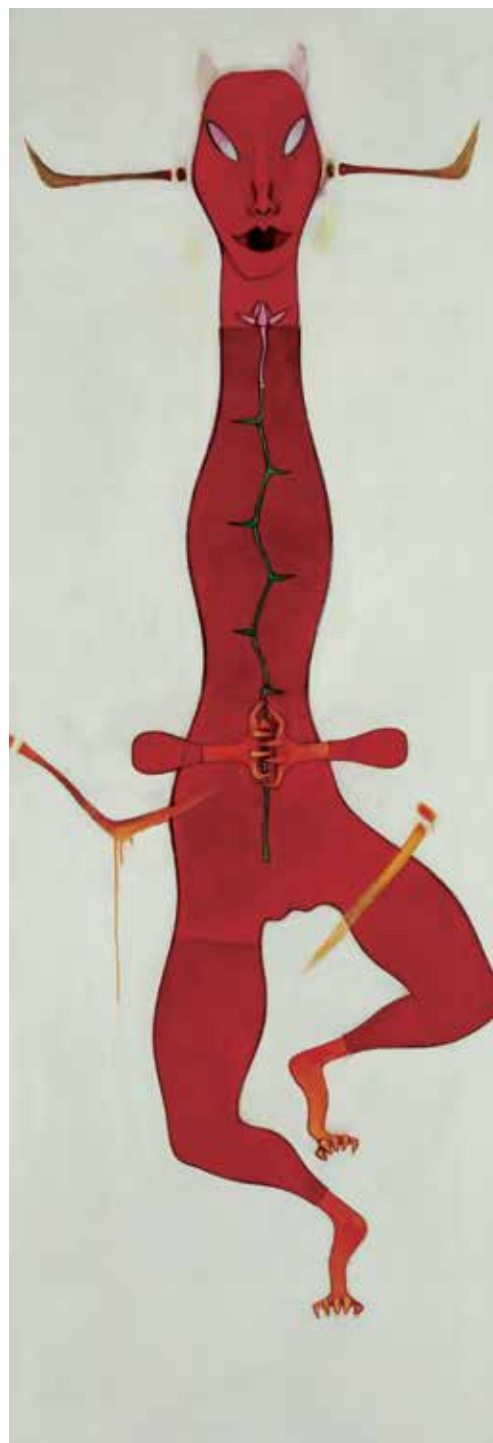
王 King
油彩、畫布 Oil on Canvas
240x80 cm 2015



影 Shadow
油彩、畫布 Oil on Canvas
240x100 cm 2015



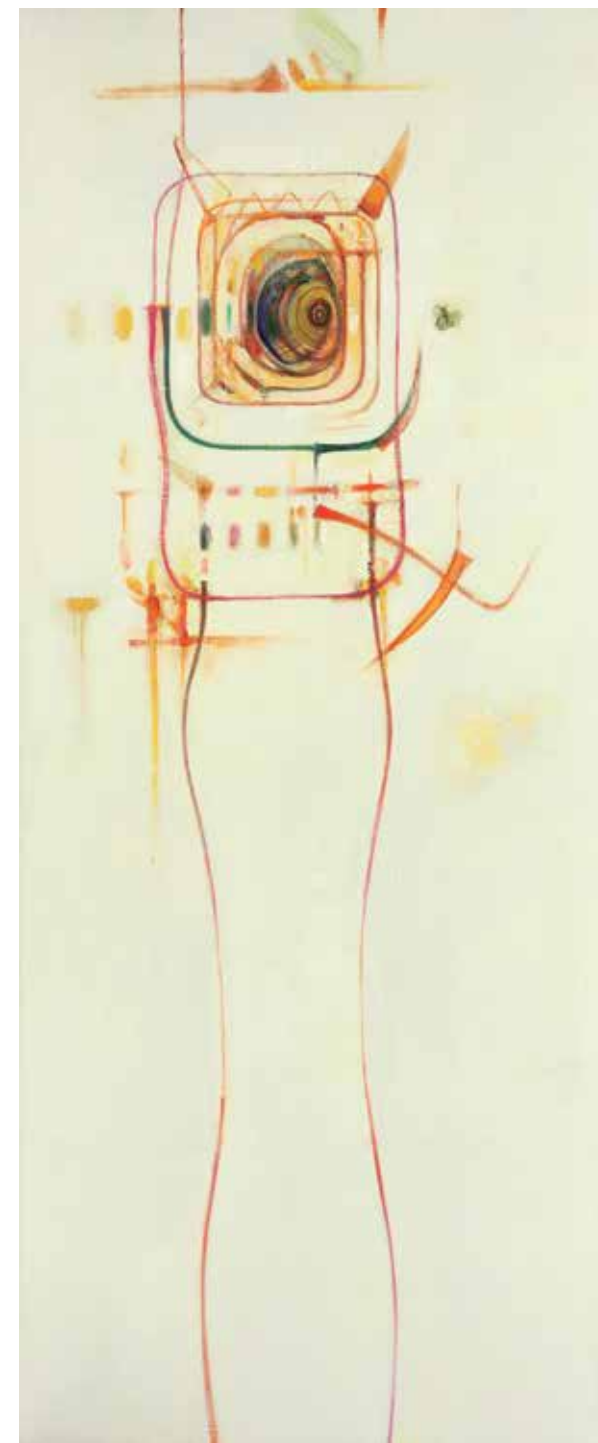
王 King
油彩、畫布 Oil on Canvas
280x100 cm 2015



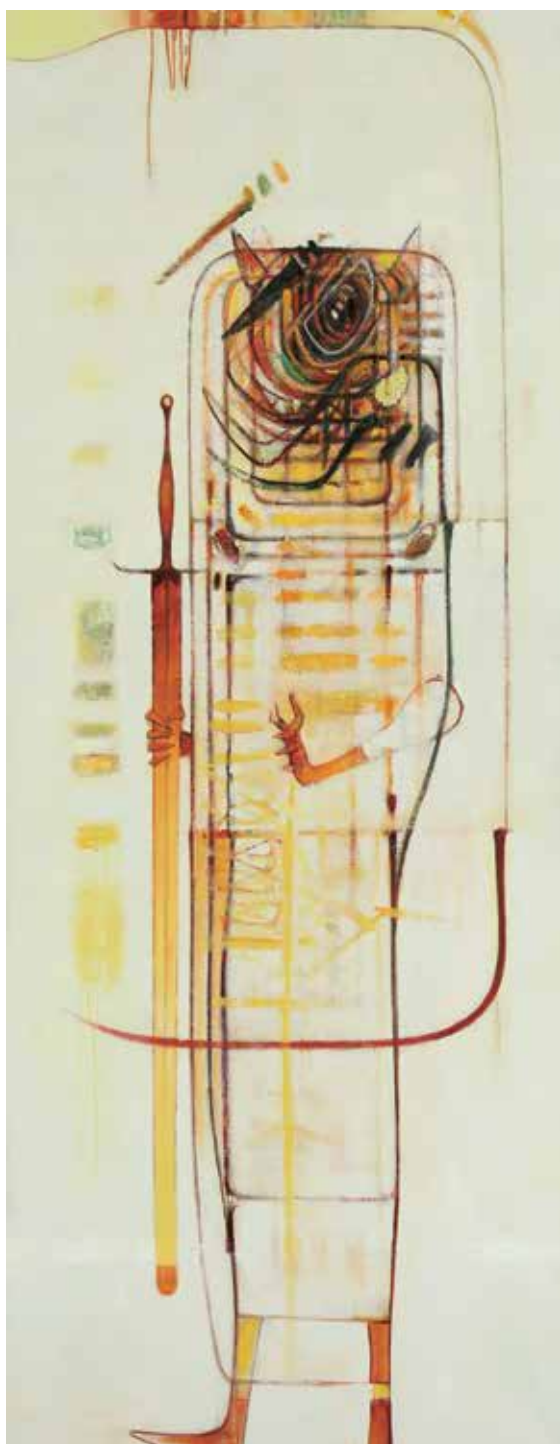
台北會飛的女人 Flying Woman in Taipei
油彩、畫布 Oil on Canvas
300x135 cm 2018-2019



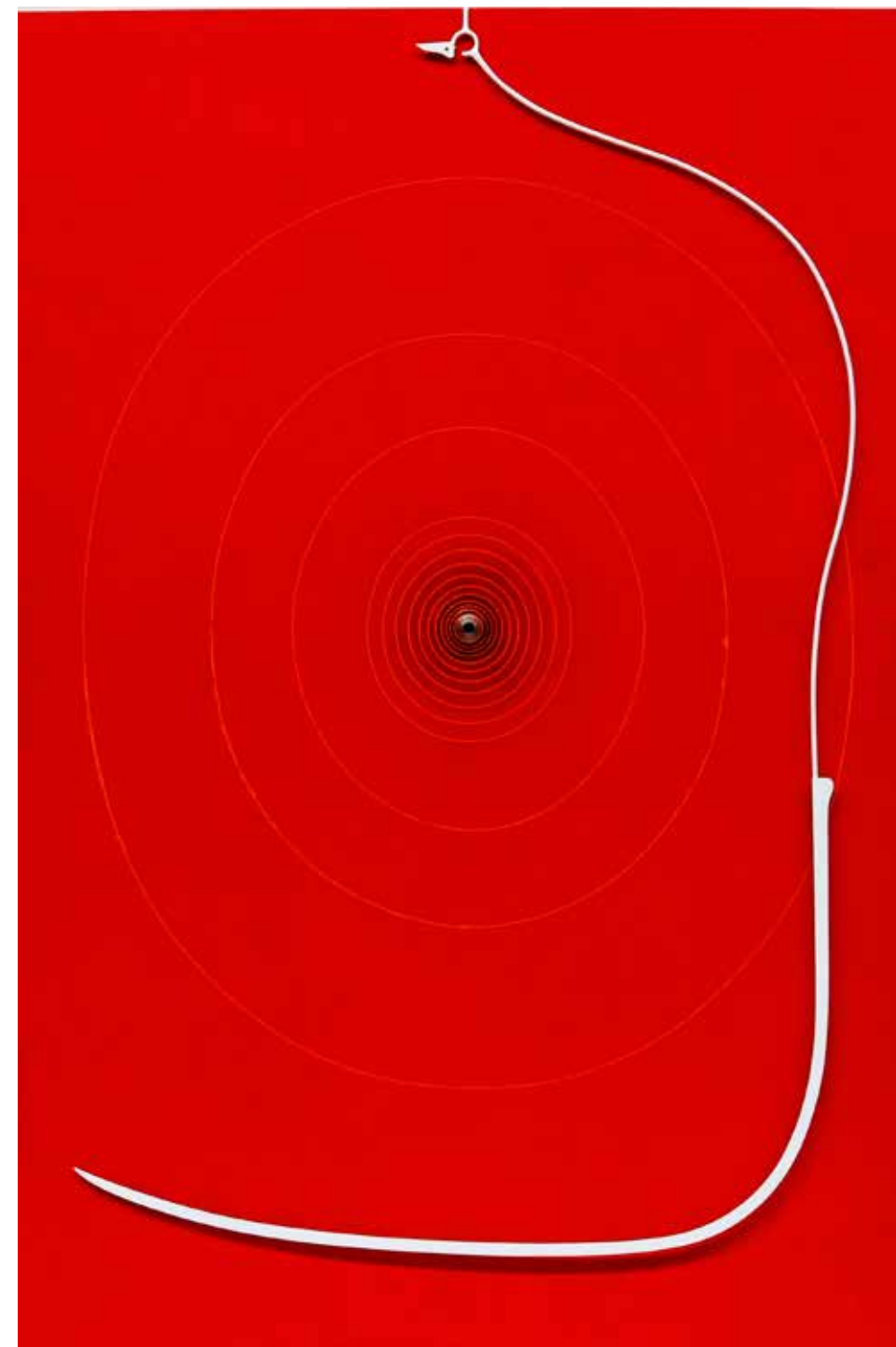
王 King
油彩、畫布 Oil on Canvas
280x100 cm 2015



影 Shadow
油彩、畫布 Oil on Canvas
240x100 cm 2016-2018



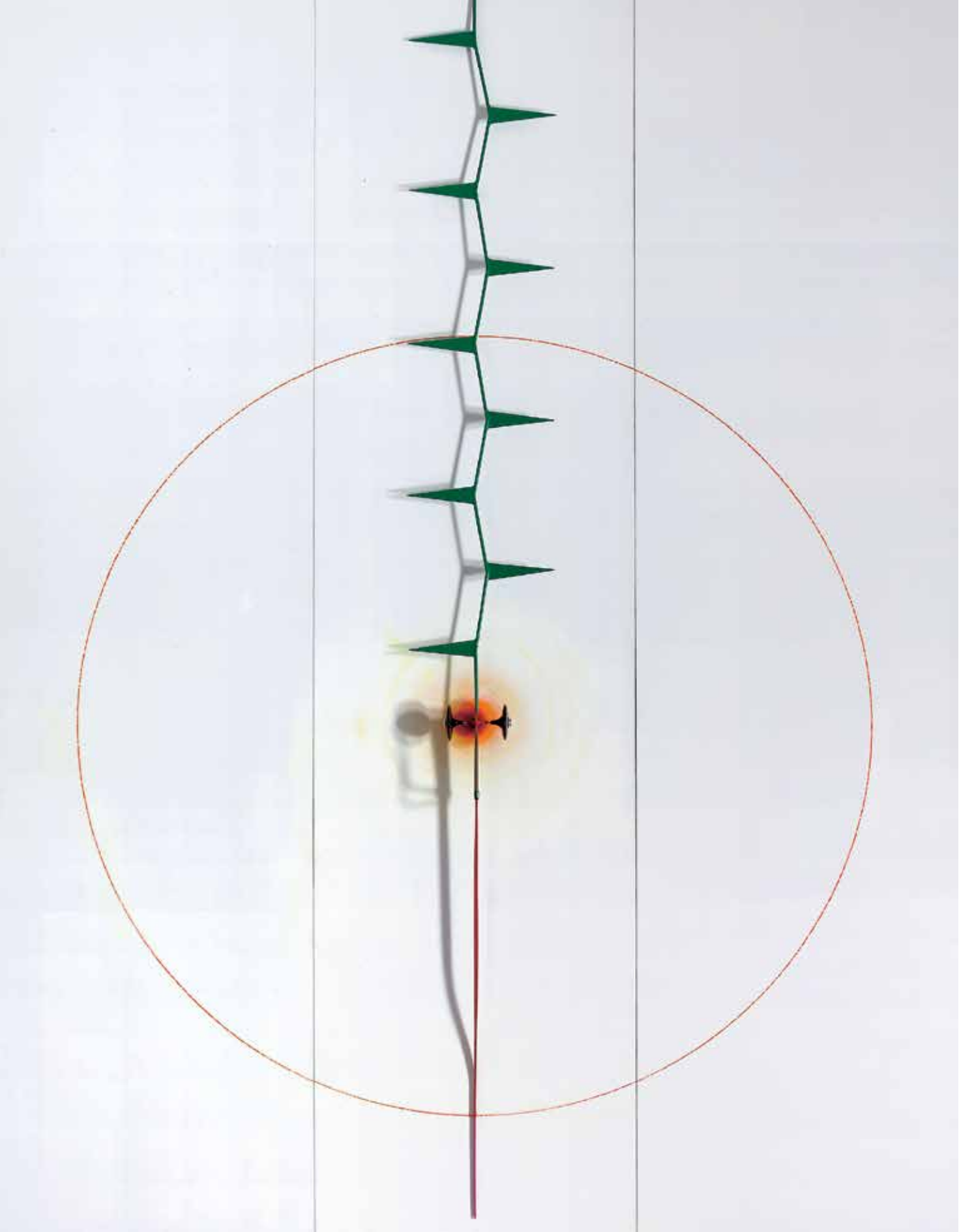
王 King
油彩、畫布 Oil on Canvas
300x115 cm 2015



乾坤系列 Universe Series
油彩、壓克力、金屬、畫布 Oil, Acrylic on Canvas, Metal
300x200 cm 2017-2018



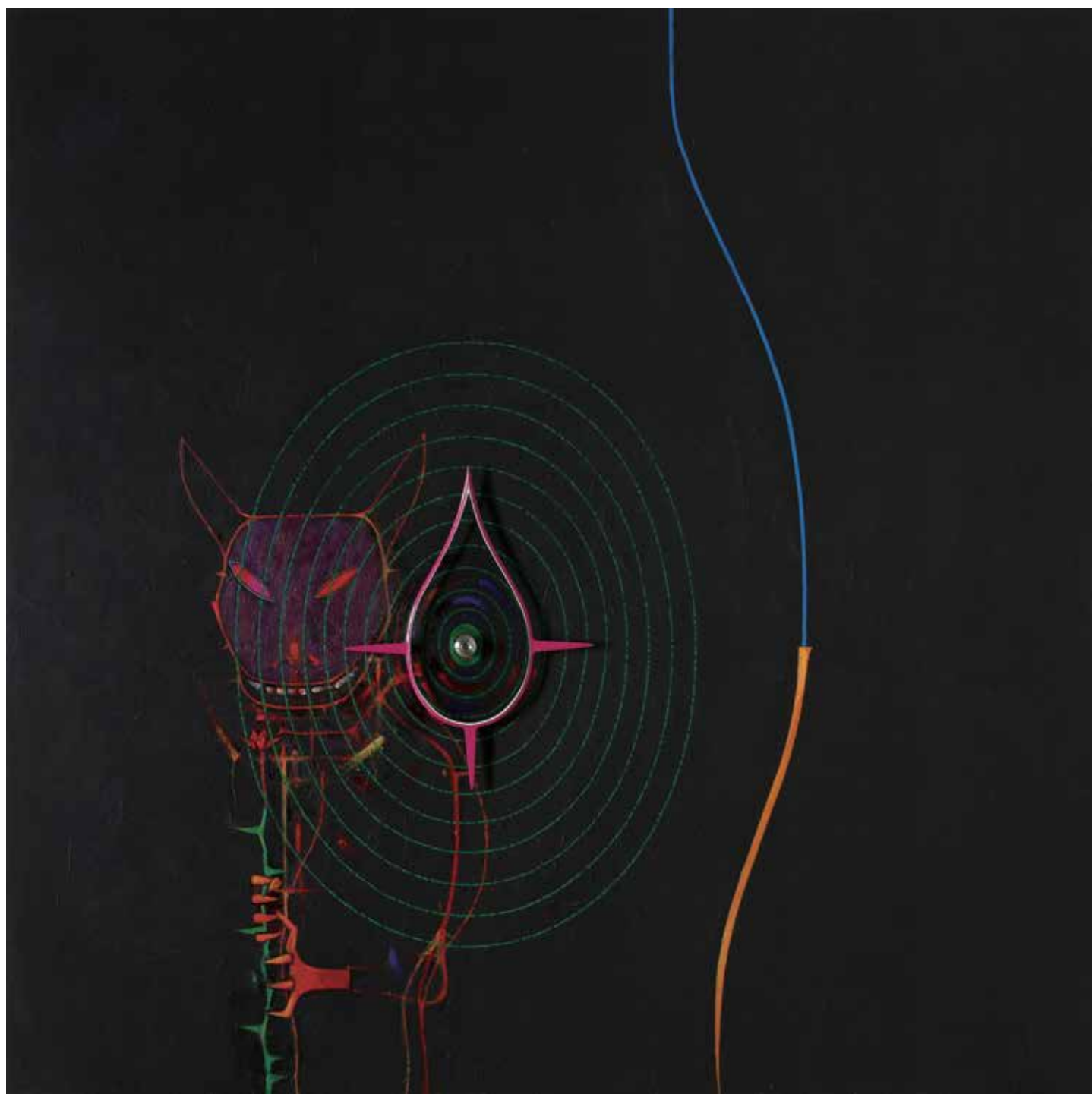
乾坤系列 Universe Series
油彩、壓克力、金屬、烤漆、畫布
Oil, Acrylic on Canvas, Metal, Baked Paint
180x360 cm 2016-2017



乾坤系列 Universe Series

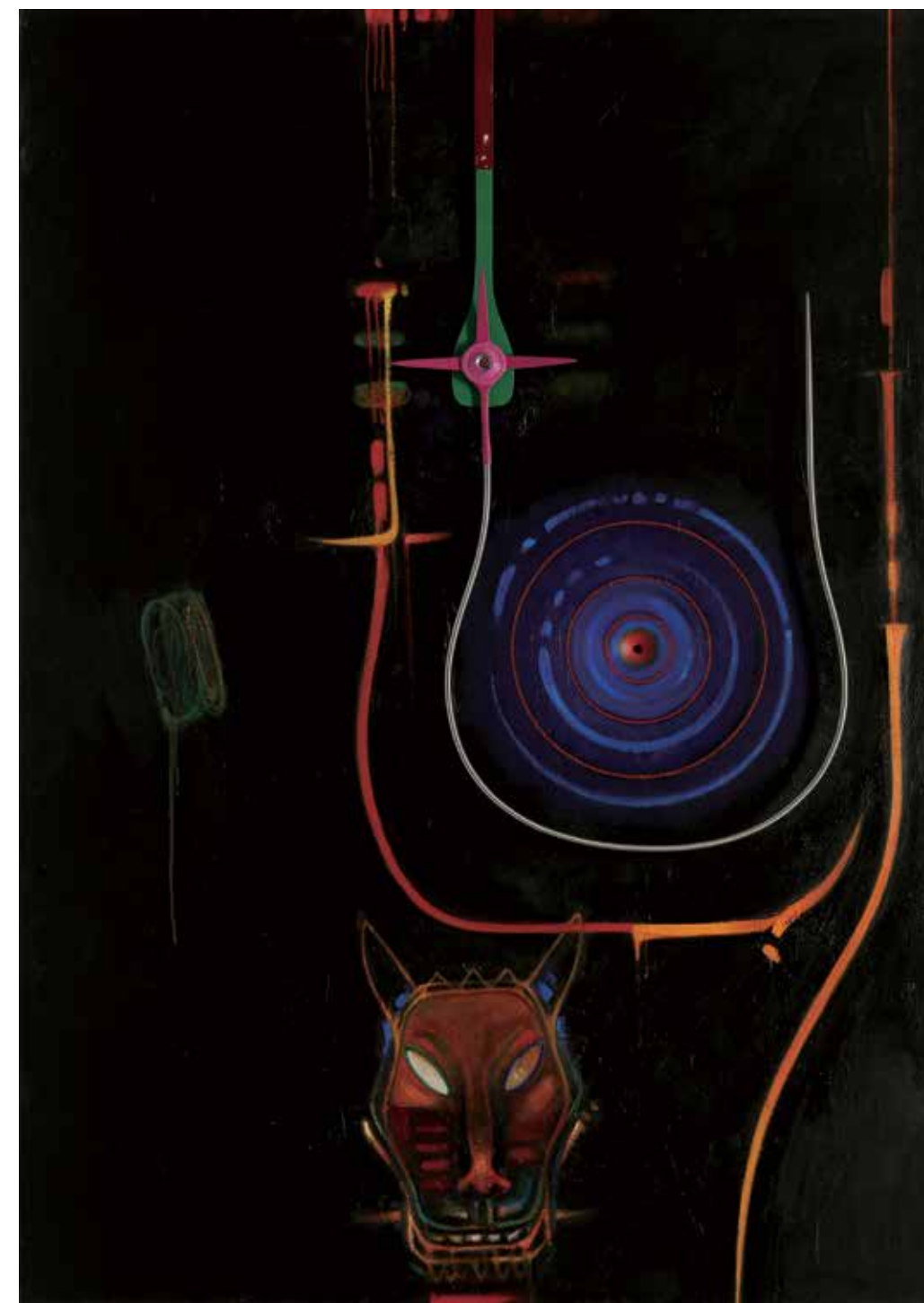
壓克力、金屬、烤漆、畫布 Acrylic on Canvas, Metal, Baked Paint
400x300 cm 2015-2019
(右圖：局部)





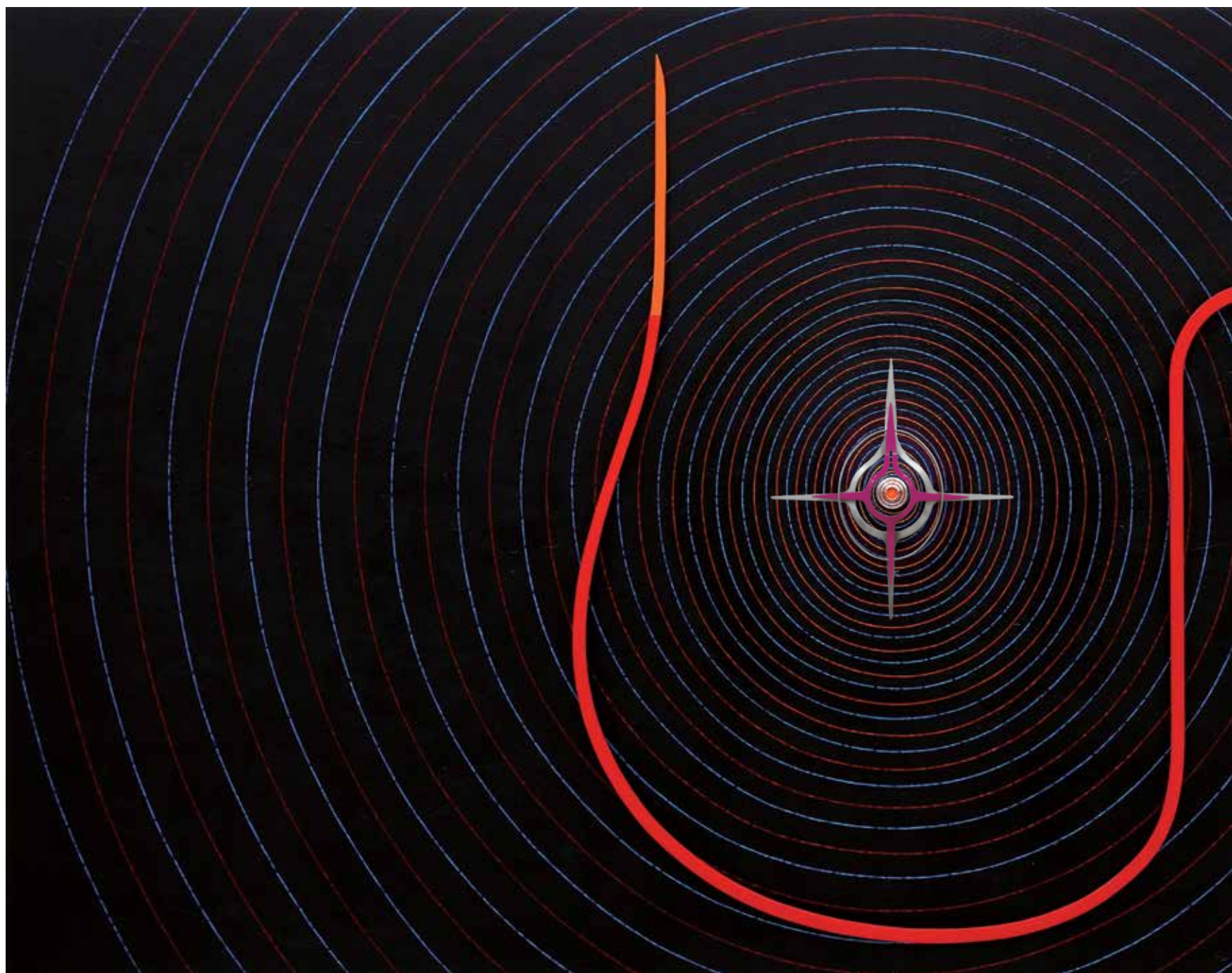
與現實共存 To Coexist with Reality

油彩、壓克力、金屬、玻璃、畫布 Oil, Acrylic on Canvas, Metal, Glass
180x180 cm 2012-2018



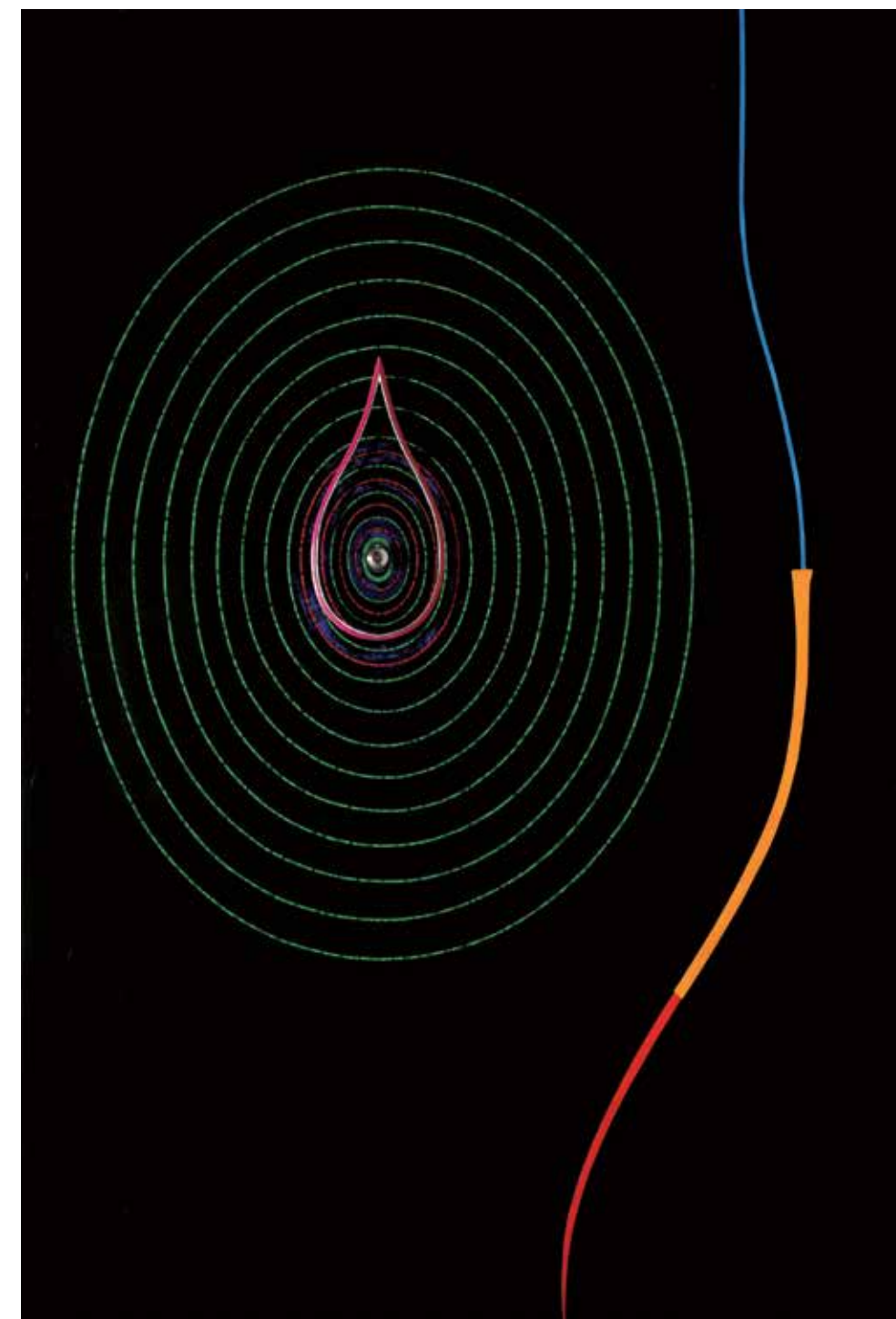
與現實共存 To Coexist with Reality

油彩、金屬、烤漆、畫布 Oil on Canvas, Metal, Baked Paint
180x130 cm 2015-2019



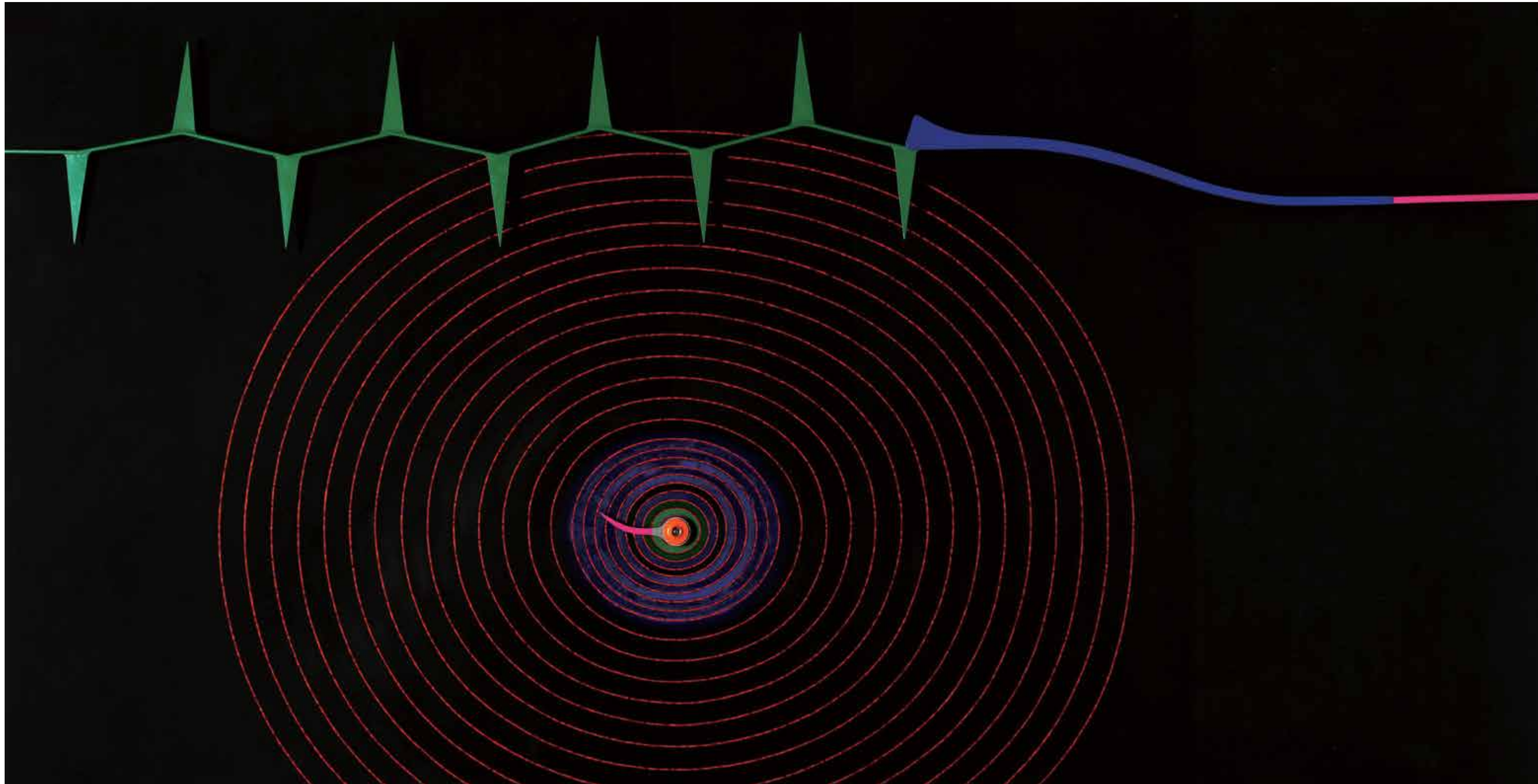
生生不息系列 Endless Succession Series

油彩、壓克力、金屬、烤漆、畫布 Oil, Acrylic on Canvas, Metal, Baked Paint
82x910 cm 2017-2018

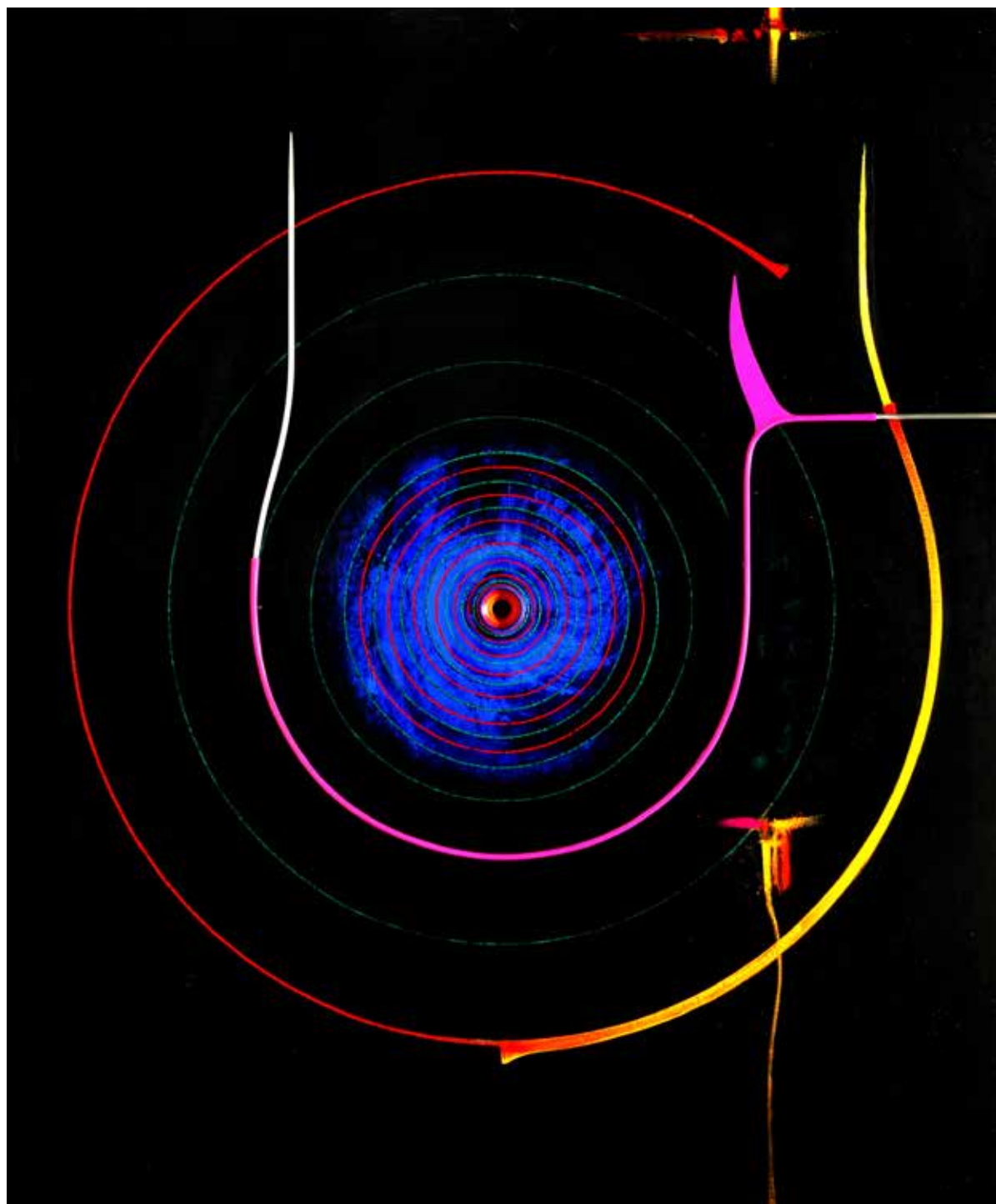


生生不息系列 Endless Succession Series

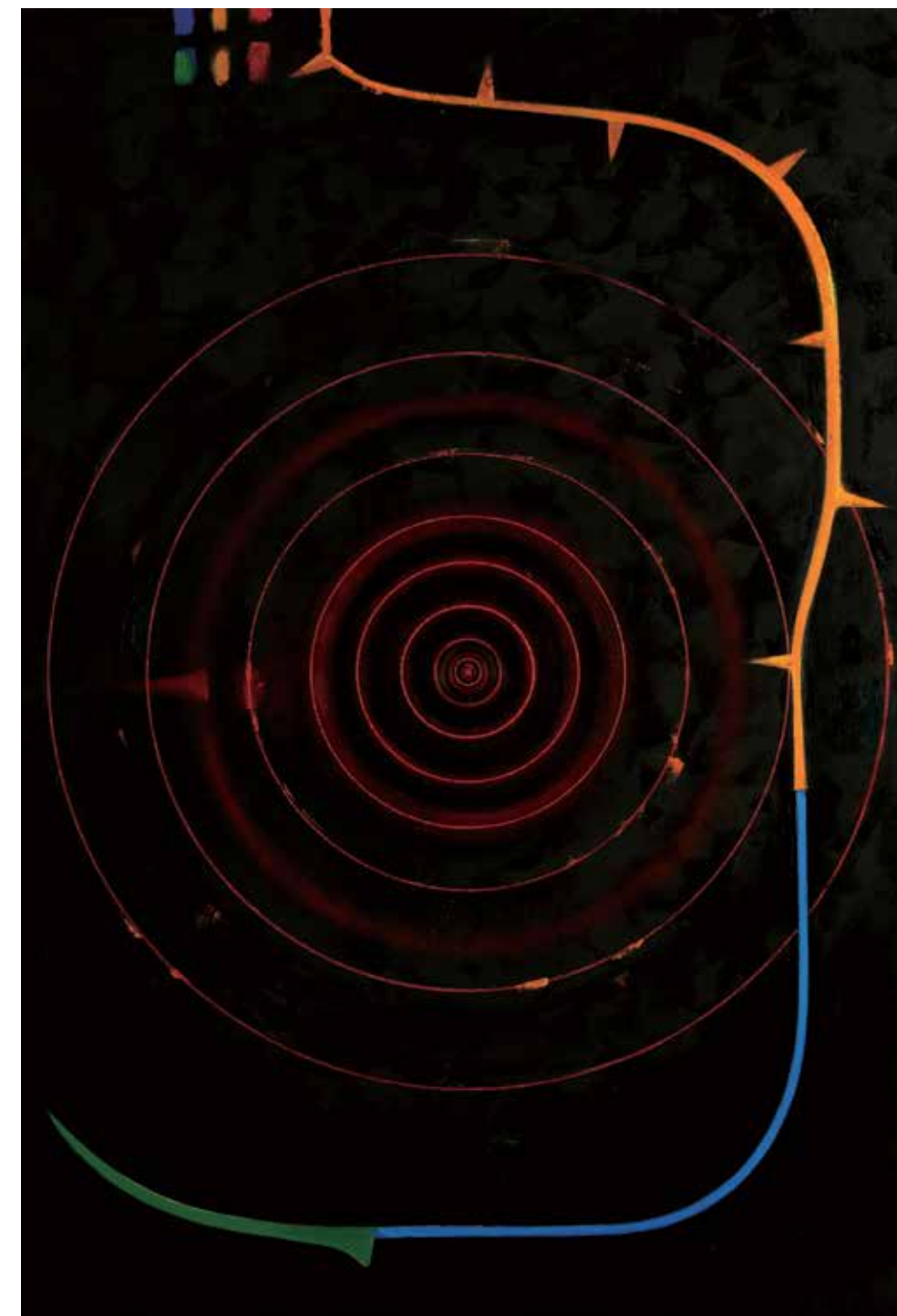
油彩、金屬、玻璃、畫布 Oil on Canvas, Metal, Glass
200x140 cm 2015-2018



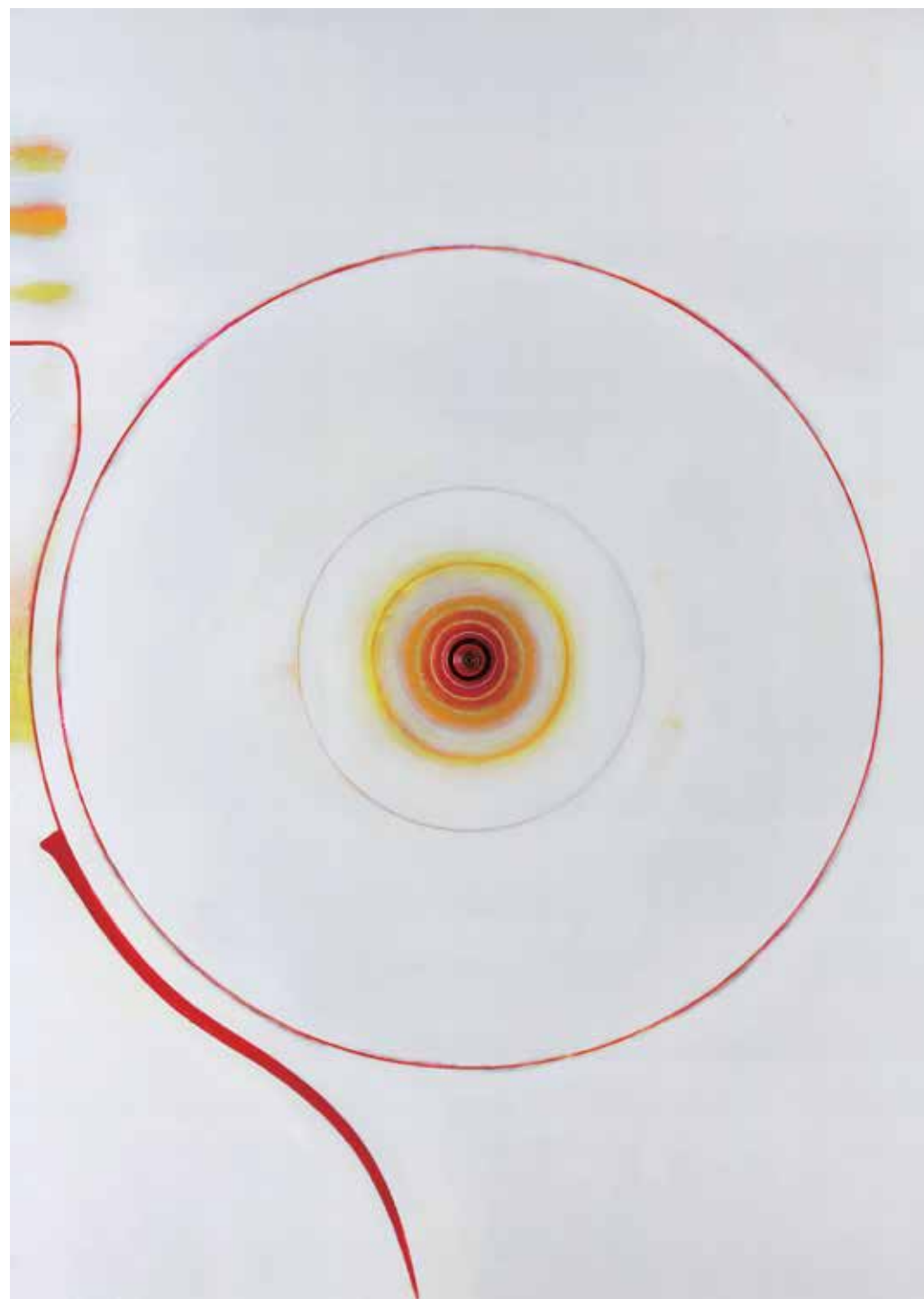
生生不息系列
Endless Succession Series
油彩、壓克力、金屬、畫布
Oil, Acrylic on Canvas, Metal
180x360 cm 2015-2018



生生不息系列 Endless Succession Series
油彩、壓克力、金屬、畫布 Oil, Acrylic on Canvas, Metal
180x150 cm 2018



生生不息系列 Endless Succession Series
油彩、壓克力、畫布 Oil, Acrylic on Canvas
200x136 cm 2017-2018



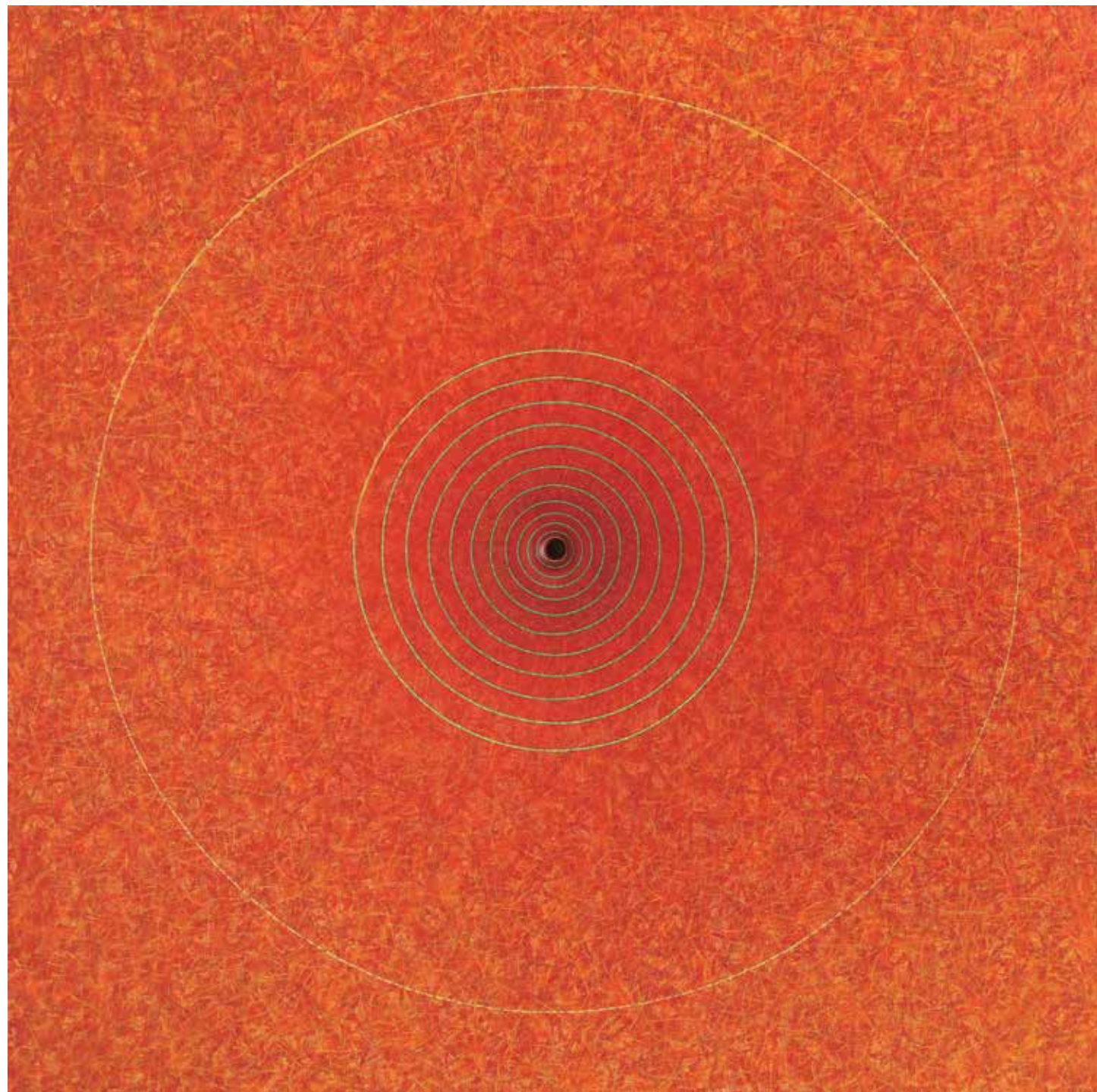
生生不息系列 Endless Succession Series

油彩、壓克力、金屬、畫布 Oil, Acrylic on Canvas, Metal
240x170 cm 2017-2018

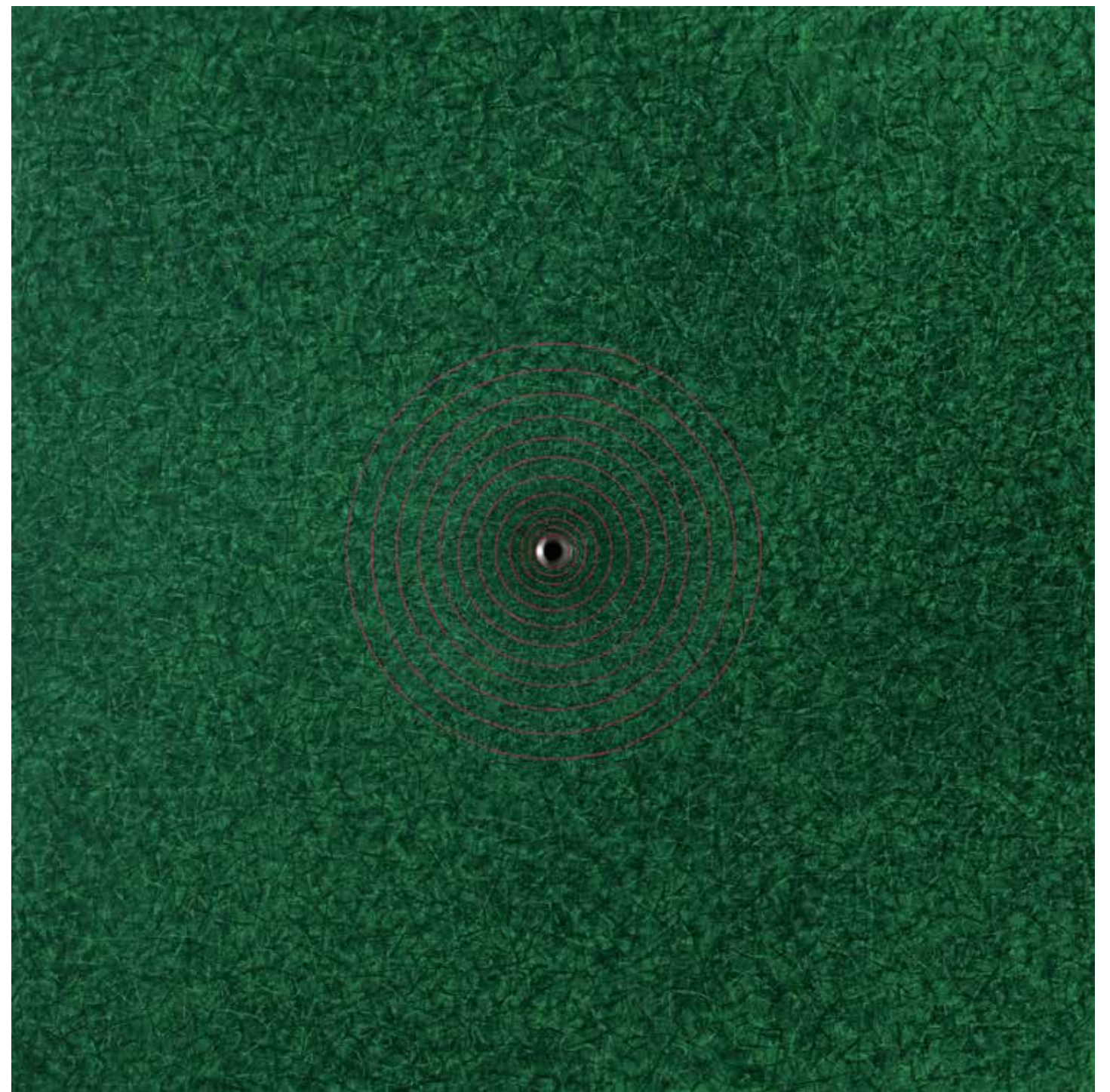


生生不息系列 Endless Succession Series

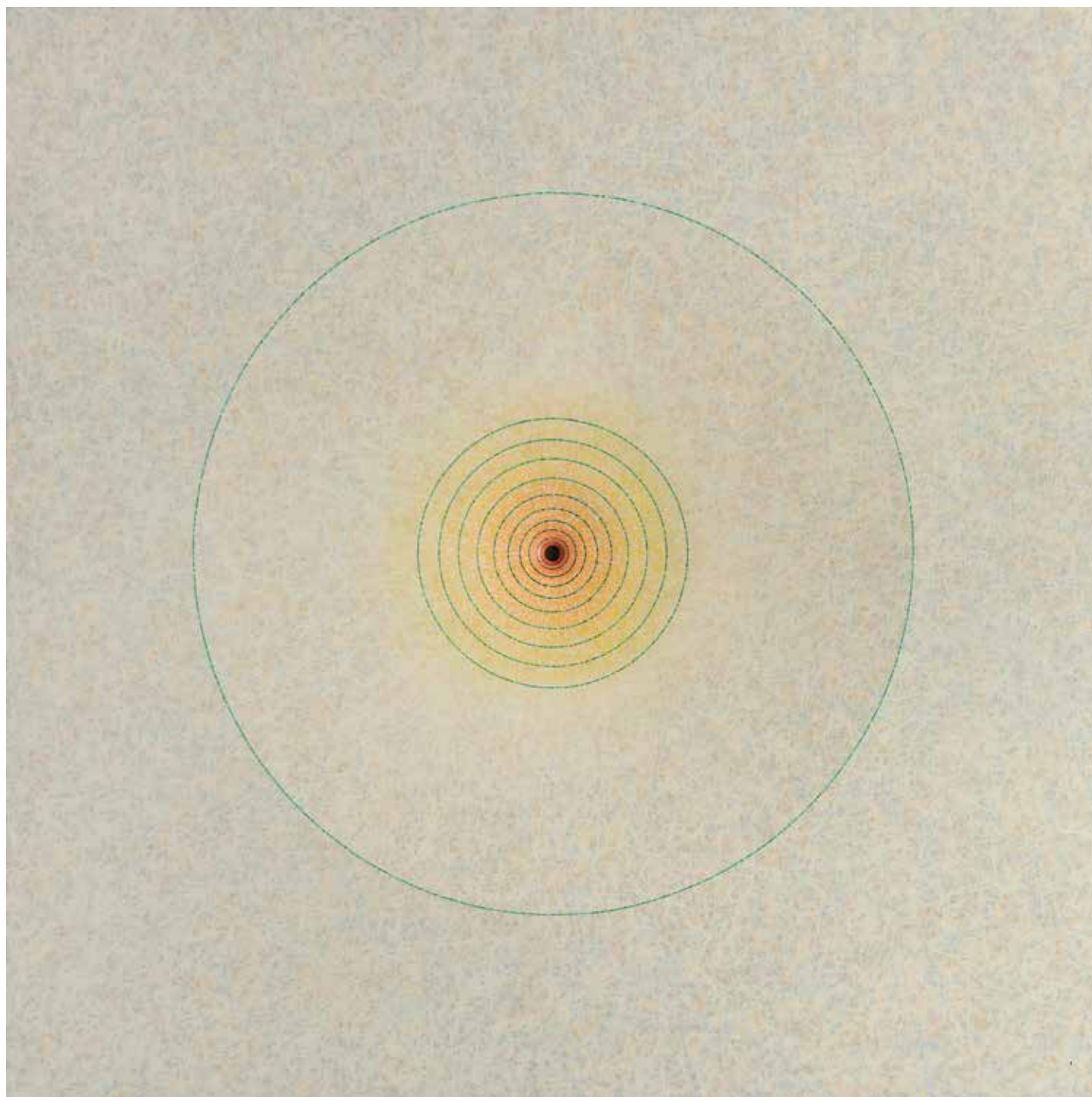
油彩、金屬、畫布 Oil on Canvas, Metal
直徑200 cm 2016-2017



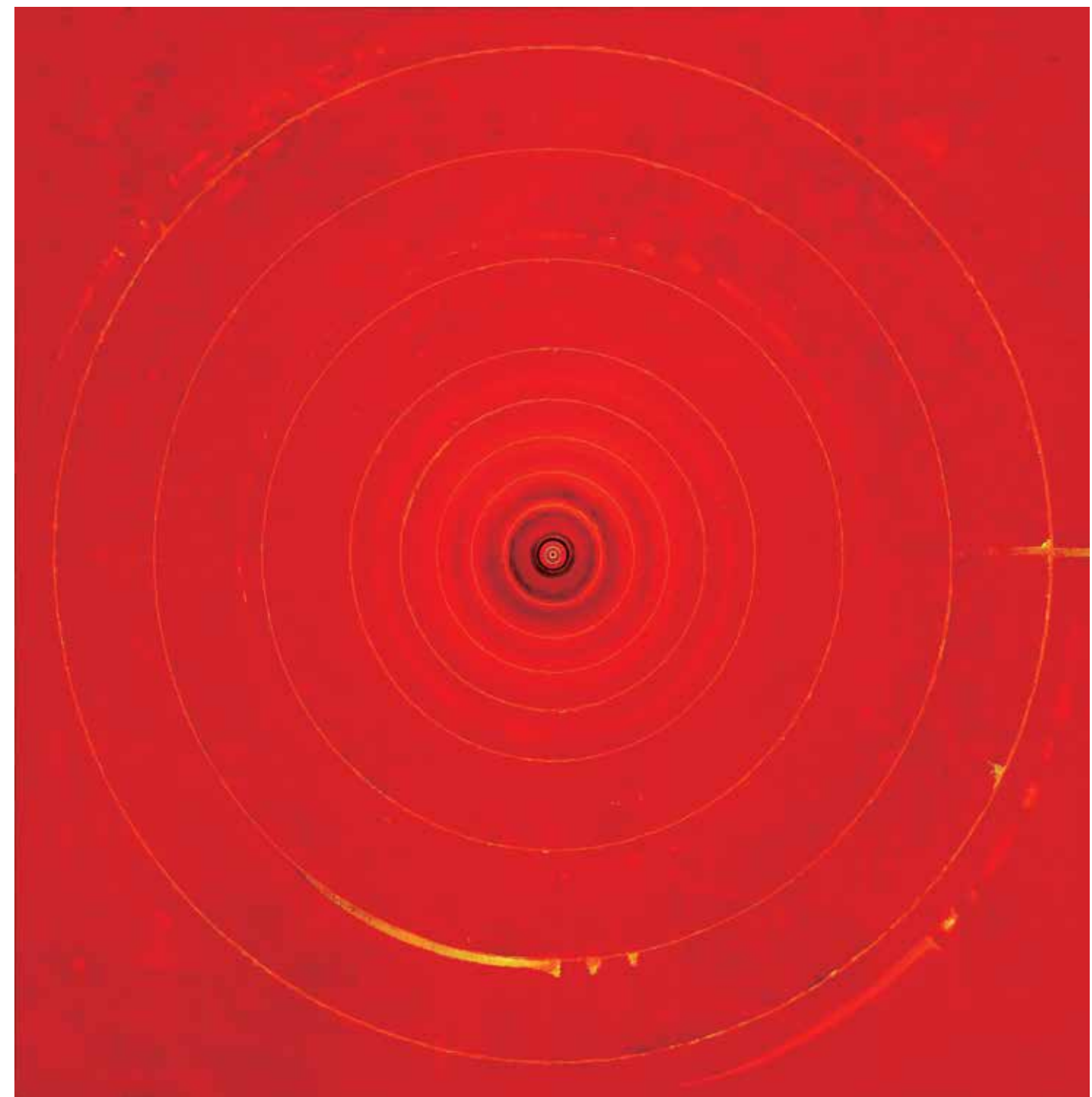
生生不息系列 Endless Succession Series
油彩、壓克力、金屬、畫布 Oil, Acrylic on Canvas, Metal
200x200 cm 2016



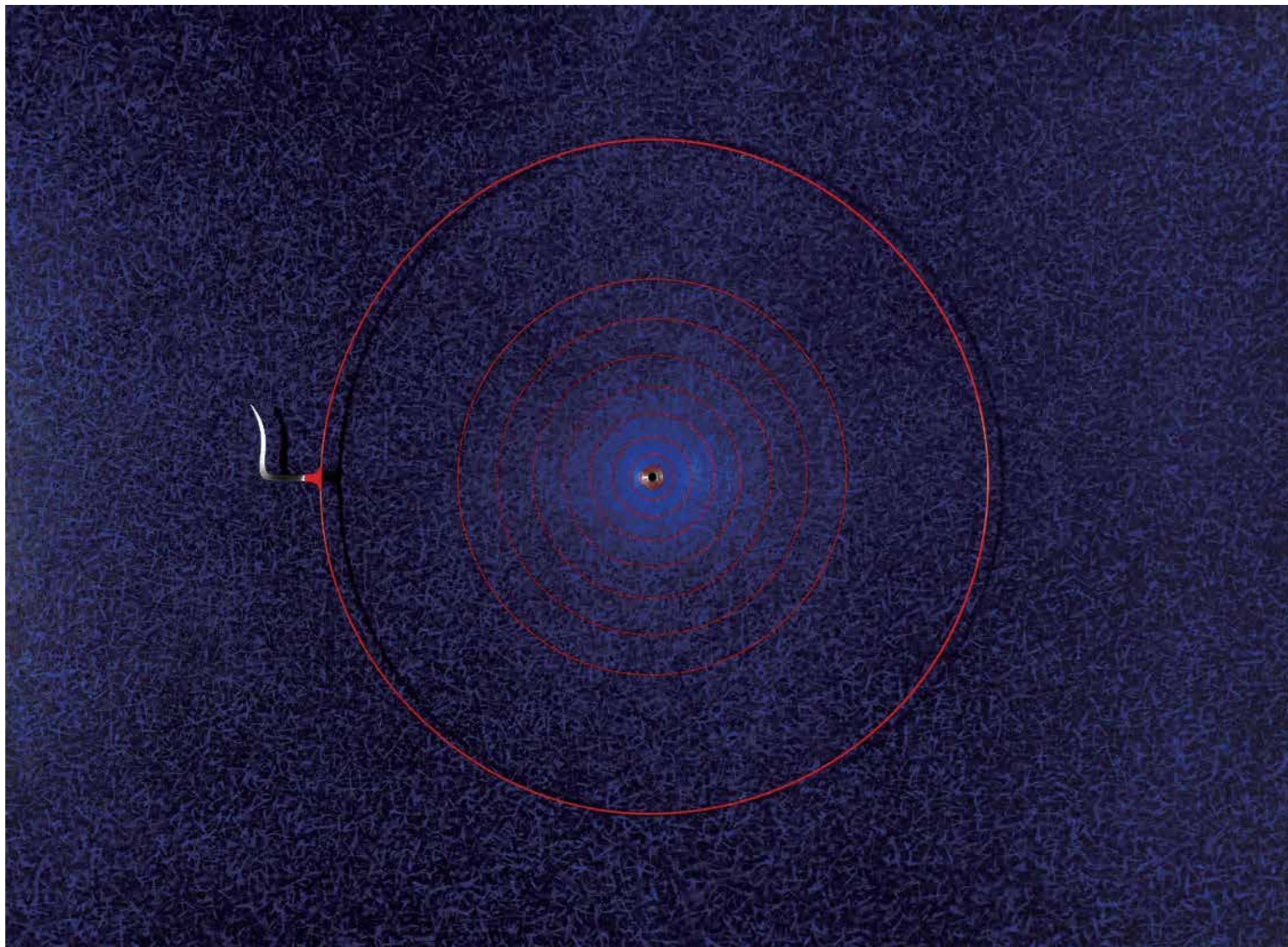
生生不息系列 Endless Succession Series
油彩、壓克力、金屬、畫布 Oil, Acrylic on Canvas, Metal
200x200 cm 2016



生生不息系列 Endless Succession Series
油彩、壓克力、金屬、畫布 Oil, Acrylic on Canvas, Metal
200x200 cm 2016

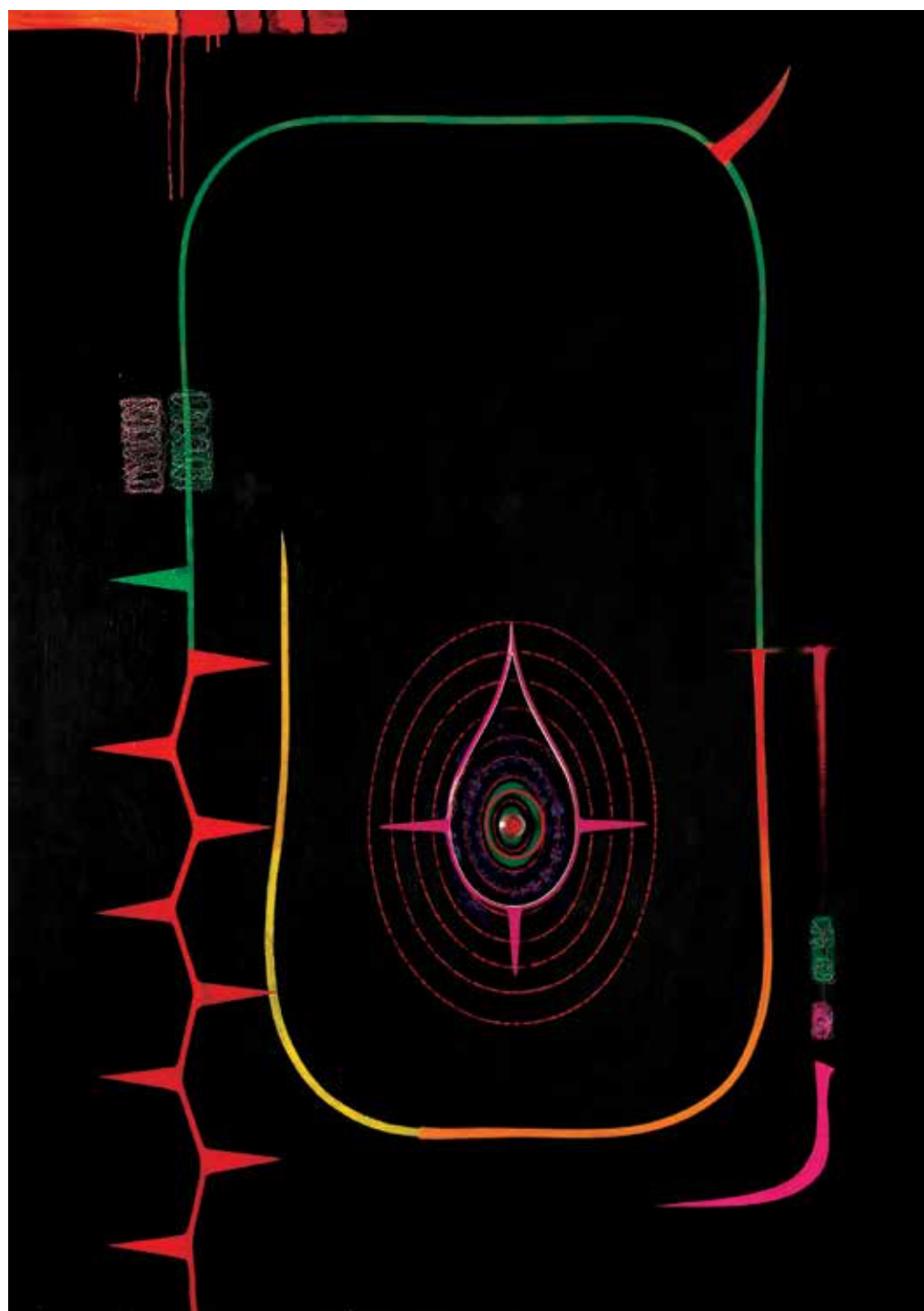


生生不息系列 Endless Succession Series
油彩、壓克力、金屬、畫布 Oil, Acrylic on Canvas, Metal
200x200 cm 2016



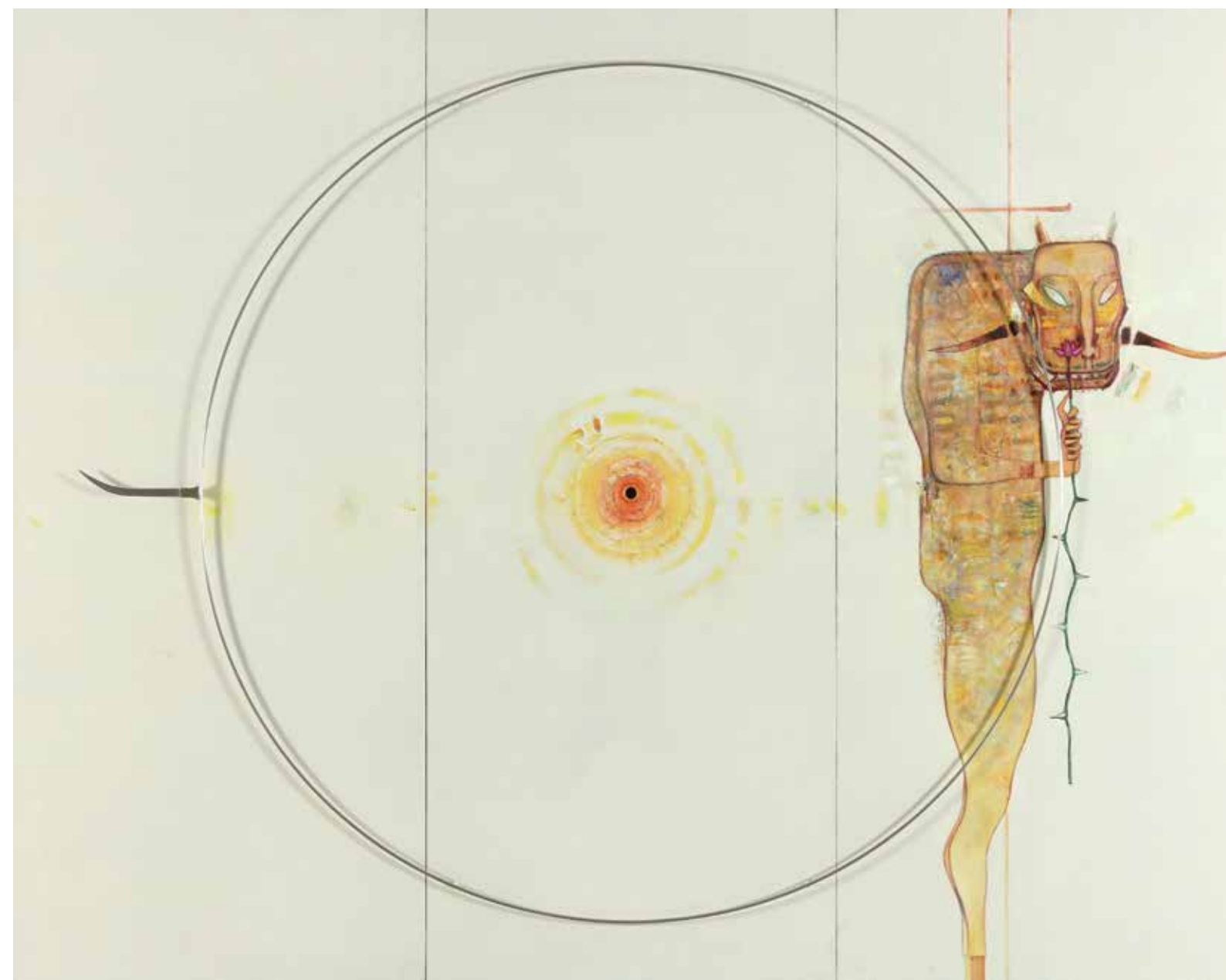
生生不息系列 Endless Succession Series

油彩、壓克力、金屬、畫布 Oil, Acrylic on Canvas, Metal
260x350 cm 2016-2018



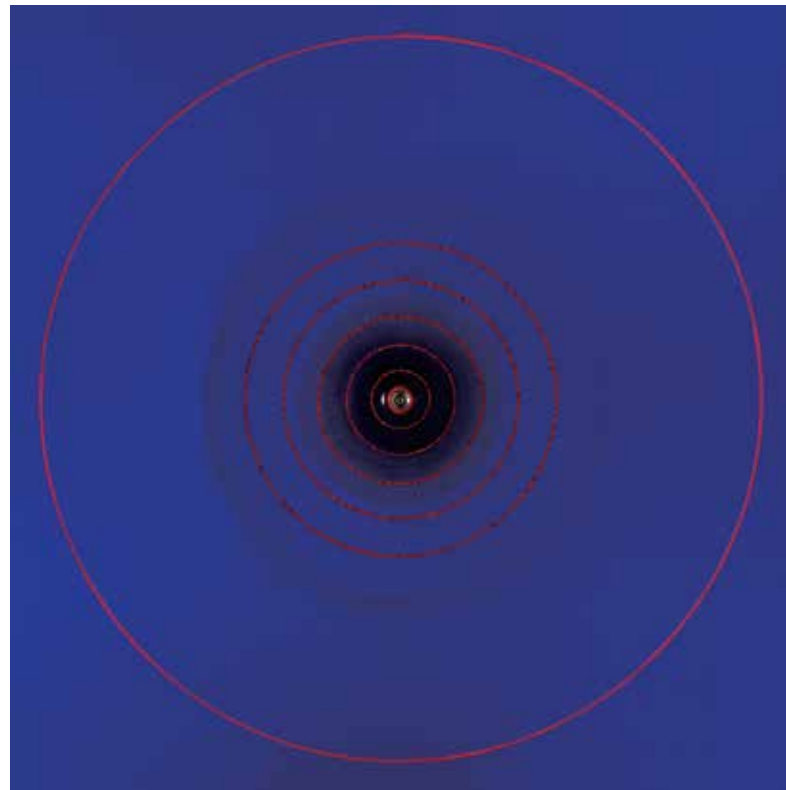
時代的眼睛 Eyes of the Times

油彩、金屬、玻璃、畫布 Oil on Canvas, Metal, Glass
200x140 cm 2015-2018

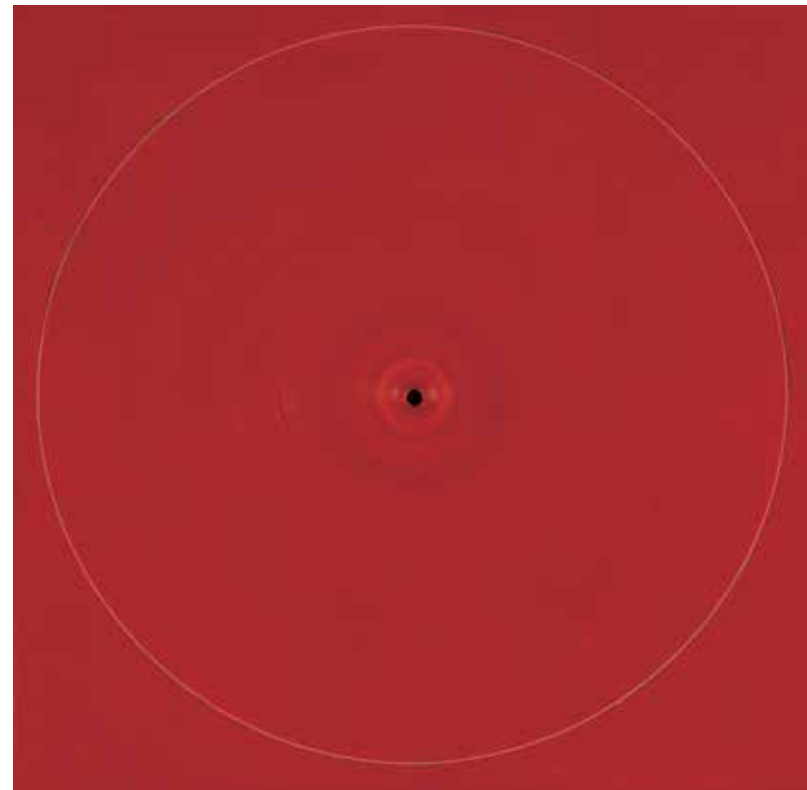


享受孤獨 Enjoy loneliness

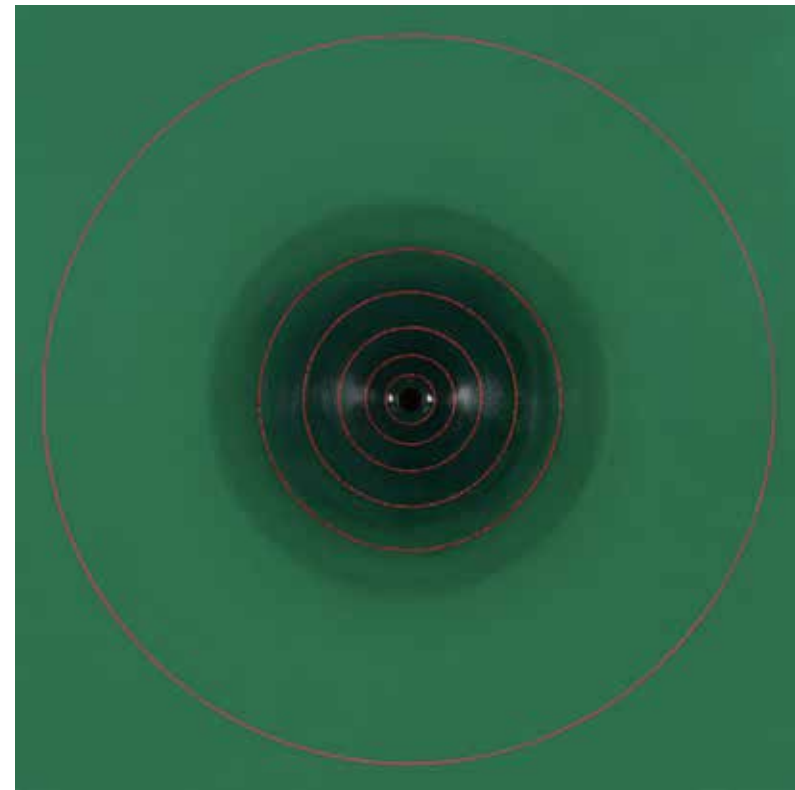
油彩、金屬、畫布 Oil on Canvas, Metal
240x300 cm 2015



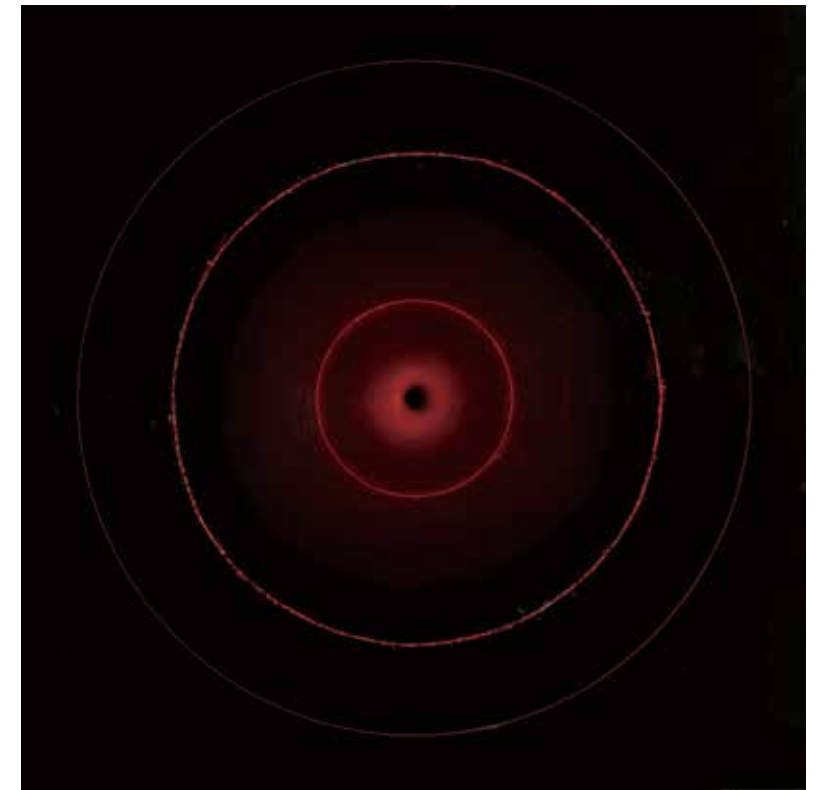
生生不息系列 Endless Succession Series
壓克力、金屬、畫布 Acrylic on Canvas, Metal
92x92 cm 2017-2018



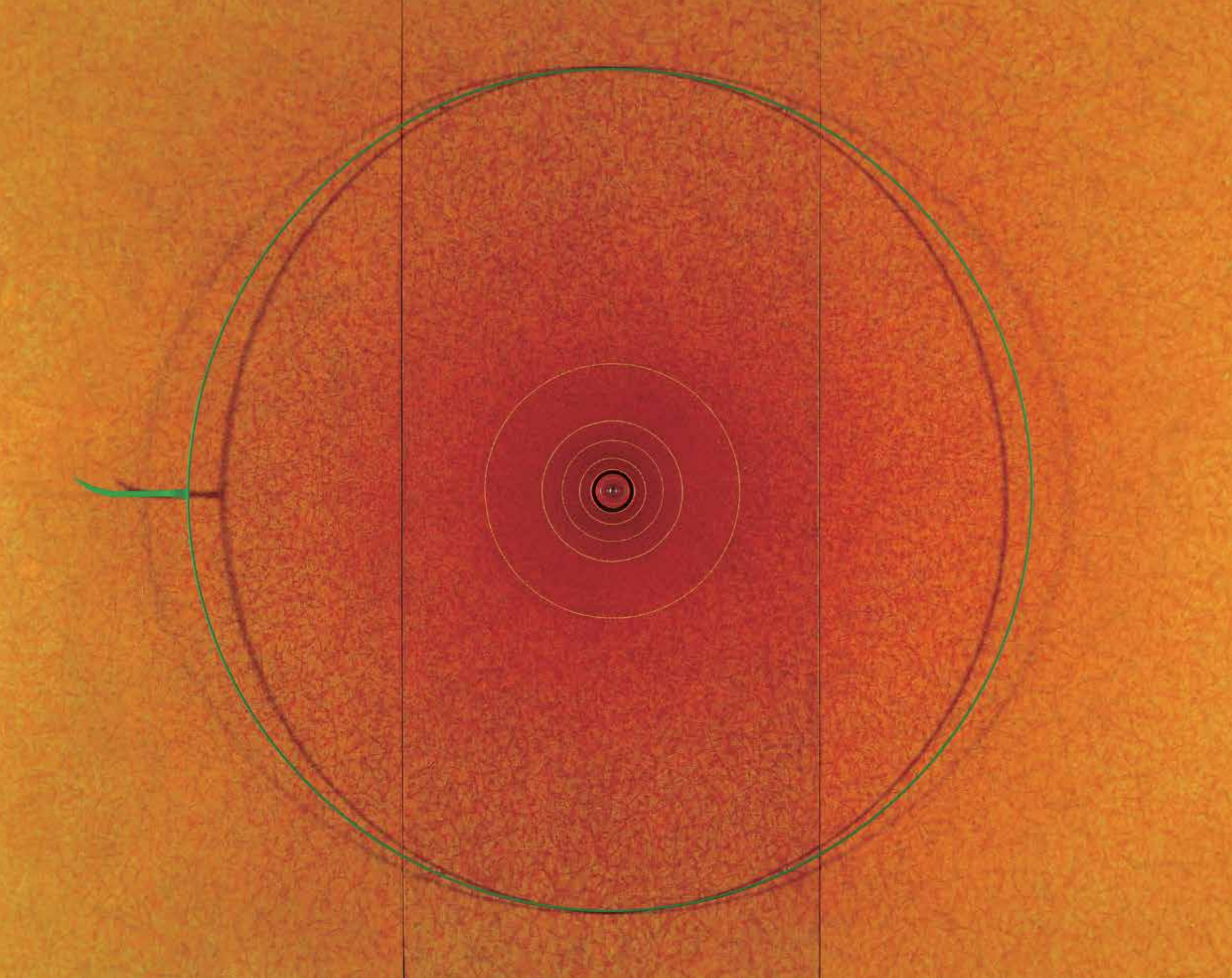
生生不息系列 Endless Succession Series
壓克力、金屬、畫布 Acrylic on Canvas, Metal
92x92 cm 2017-2018



生生不息系列 Endless Succession Series
壓克力、金屬、畫布 Acrylic on Canvas, Metal
92x92 cm 2017-2018



生生不息系列 Endless Succession Series
油彩、金屬、畫布 Oil on Canvas, Metal
92x92 cm 2017-2018



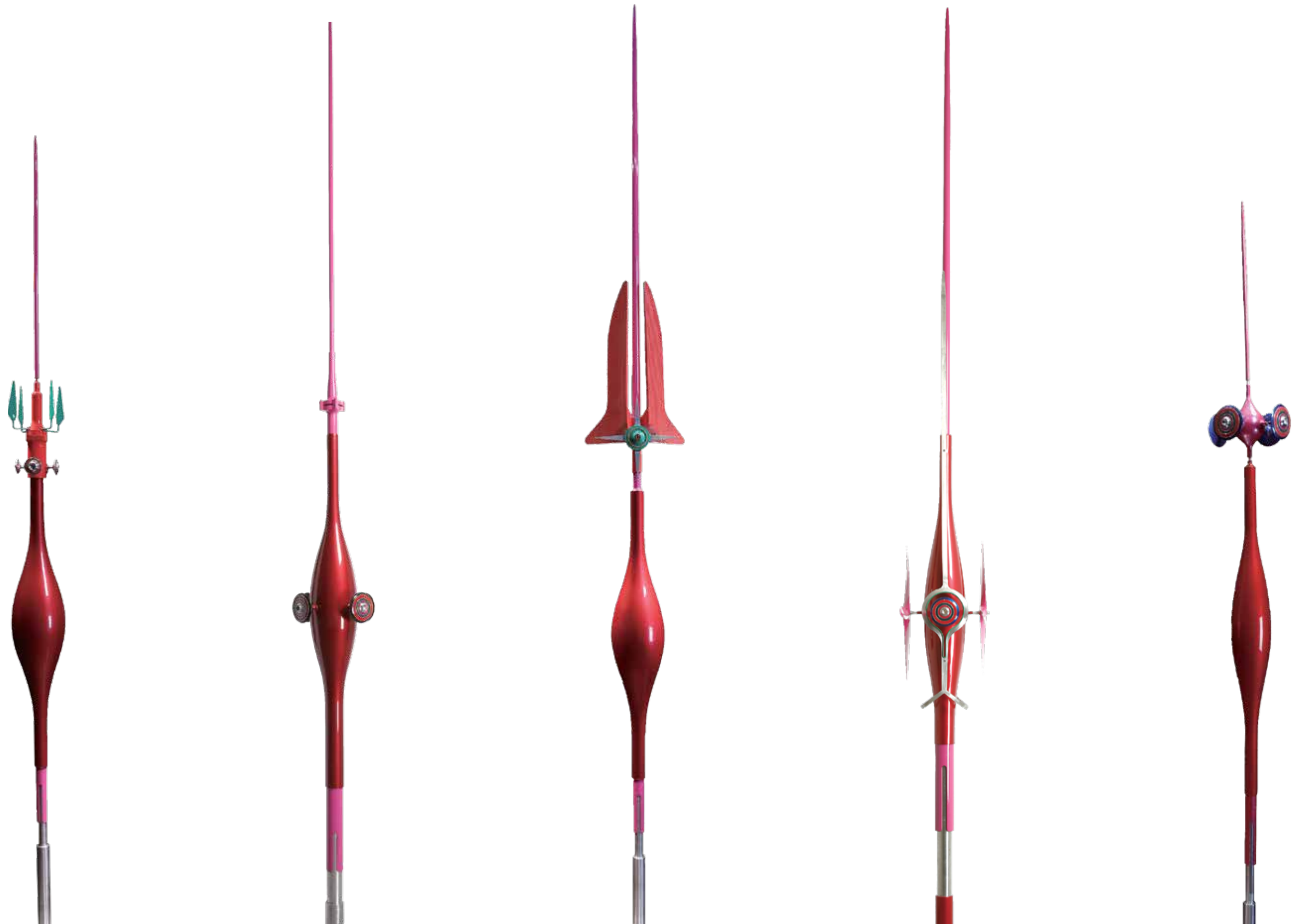
生生不息系列 Endless Succession Series
壓克力、金屬、畫布 Acrylic on Canvas, Metal
240x300 cm 2016-2018

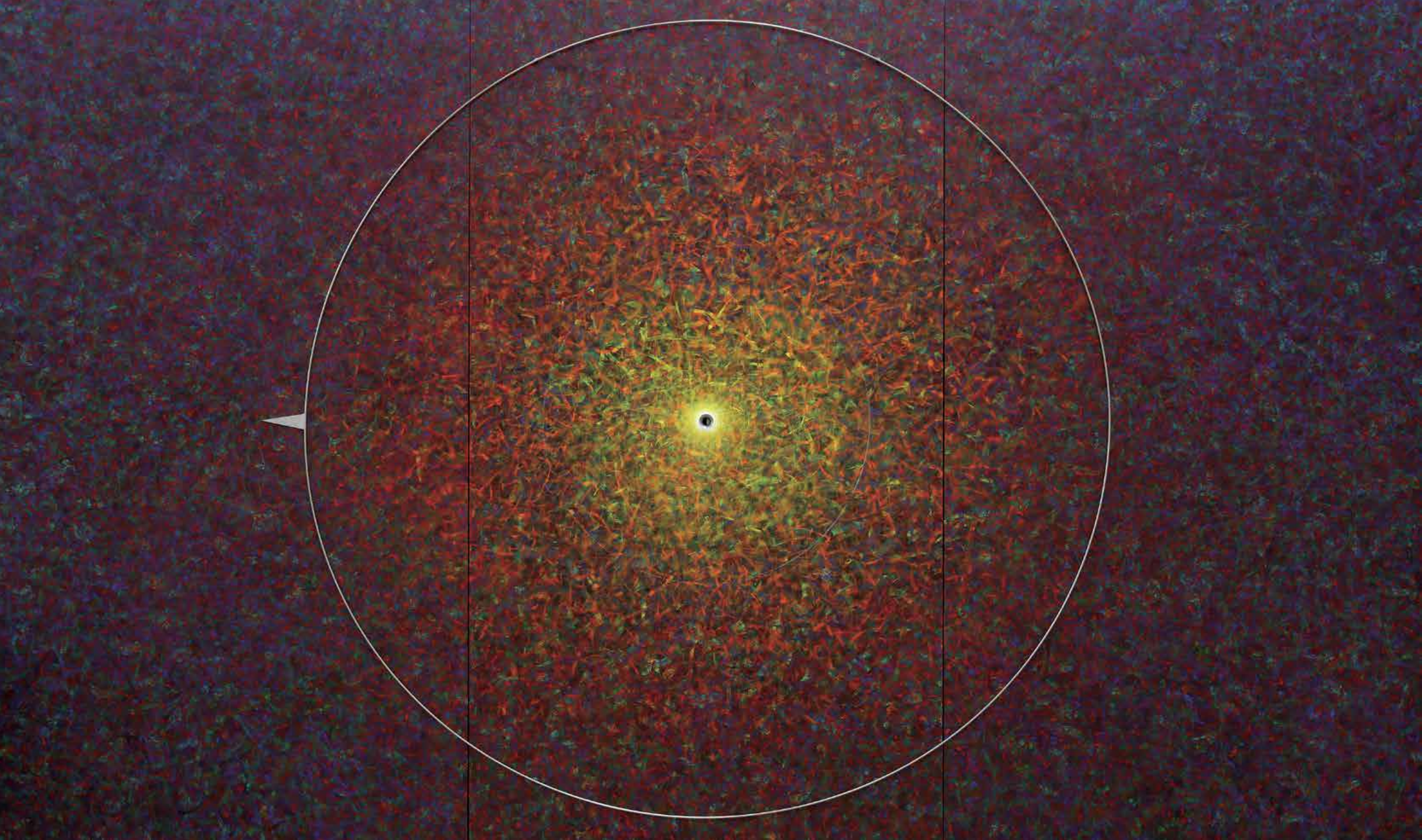
與天地交融系列

One with Heaven and Earth Series

金屬、烤漆 Metal, Baked Paint

H284 cm, H382 cm, H340 cm, H411 cm, H268 cm, 1999-2018





生生不息系列
Endless Succession Series

油彩、金屬、畫布
Oil on Canvas, Metal
364x600 cm 2017-2018



心劍合一 The Heart and the Sword as One
油彩、金屬、烤漆、木板 Oil on Board, Metal, Baked Paint
231.5x59 cm 2012-2018



權杖 Scepter
金屬、烤漆 Metal, Baked Paint
306x46x21 cm 2012

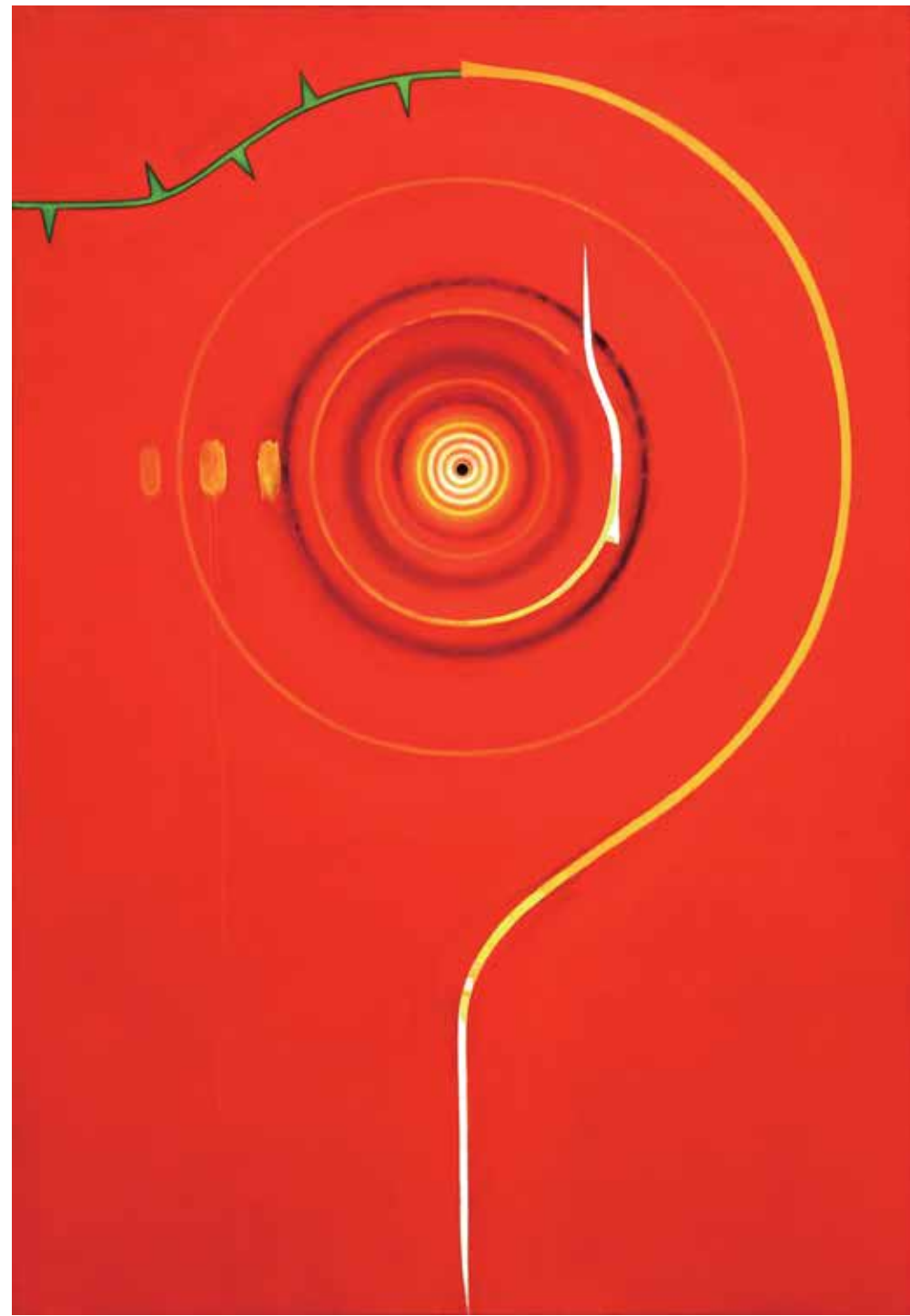
與天地交融系列

One with Heaven and Earth Series

金屬、烤漆 Metal, Baked Paint

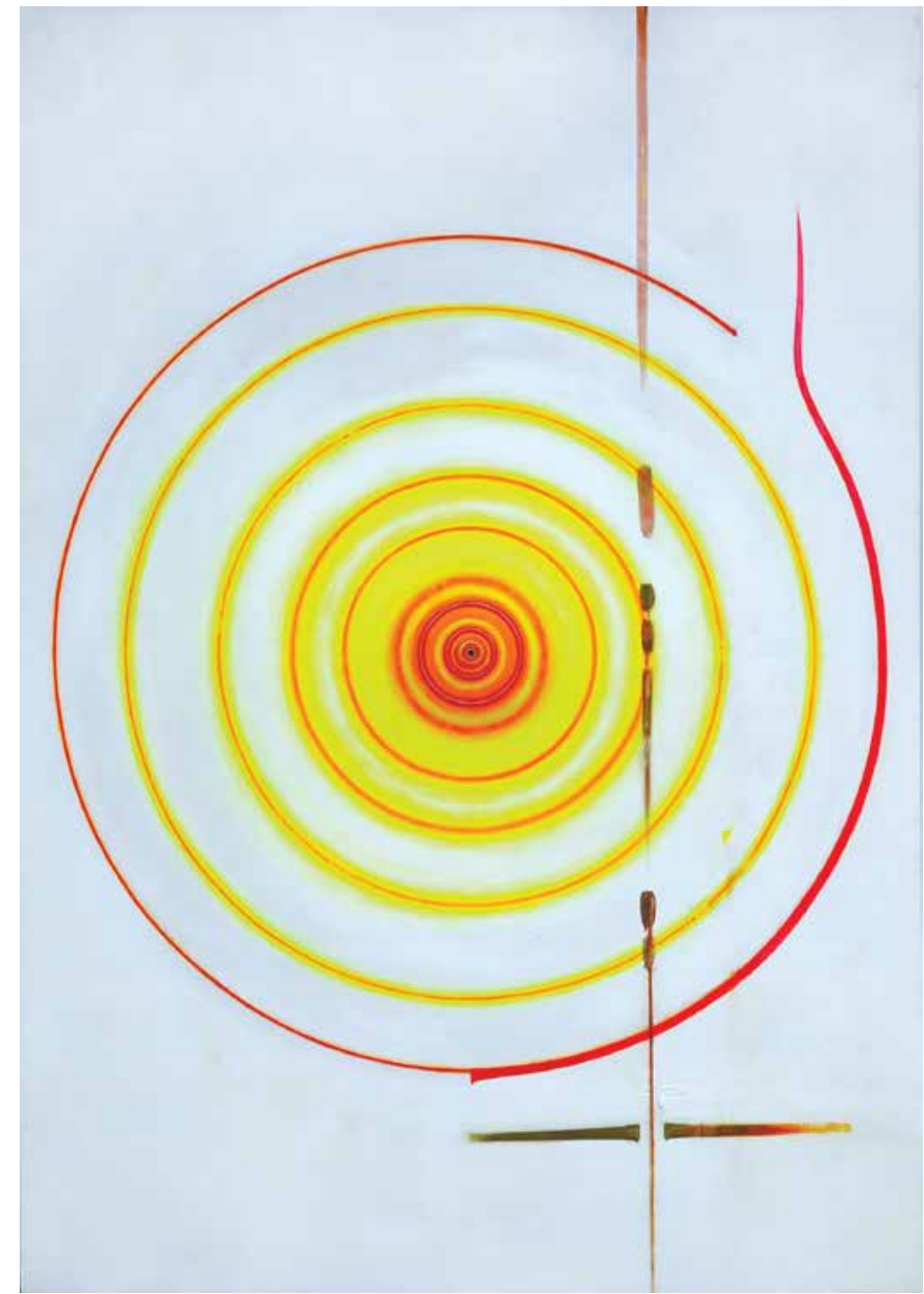
H580 cm 2018





生生不息系列 Endless Succession Series

油彩、壓克力、金屬、畫布 Oil, Acrylic on Canvas, Metal
200x140 cm 2018-2019



生生不息系列 Endless Succession Series

油彩、壓克力、金屬、畫布 Oil, Acrylic on Canvas, Metal
240x168 cm 2018-2019



生生不息系列 Endless Succession Series

油彩、壓克力、金屬、烤漆、畫布 Oil, Acrylic on Canvas, Metal, Baked Paint
200x140 cm 2018-2019

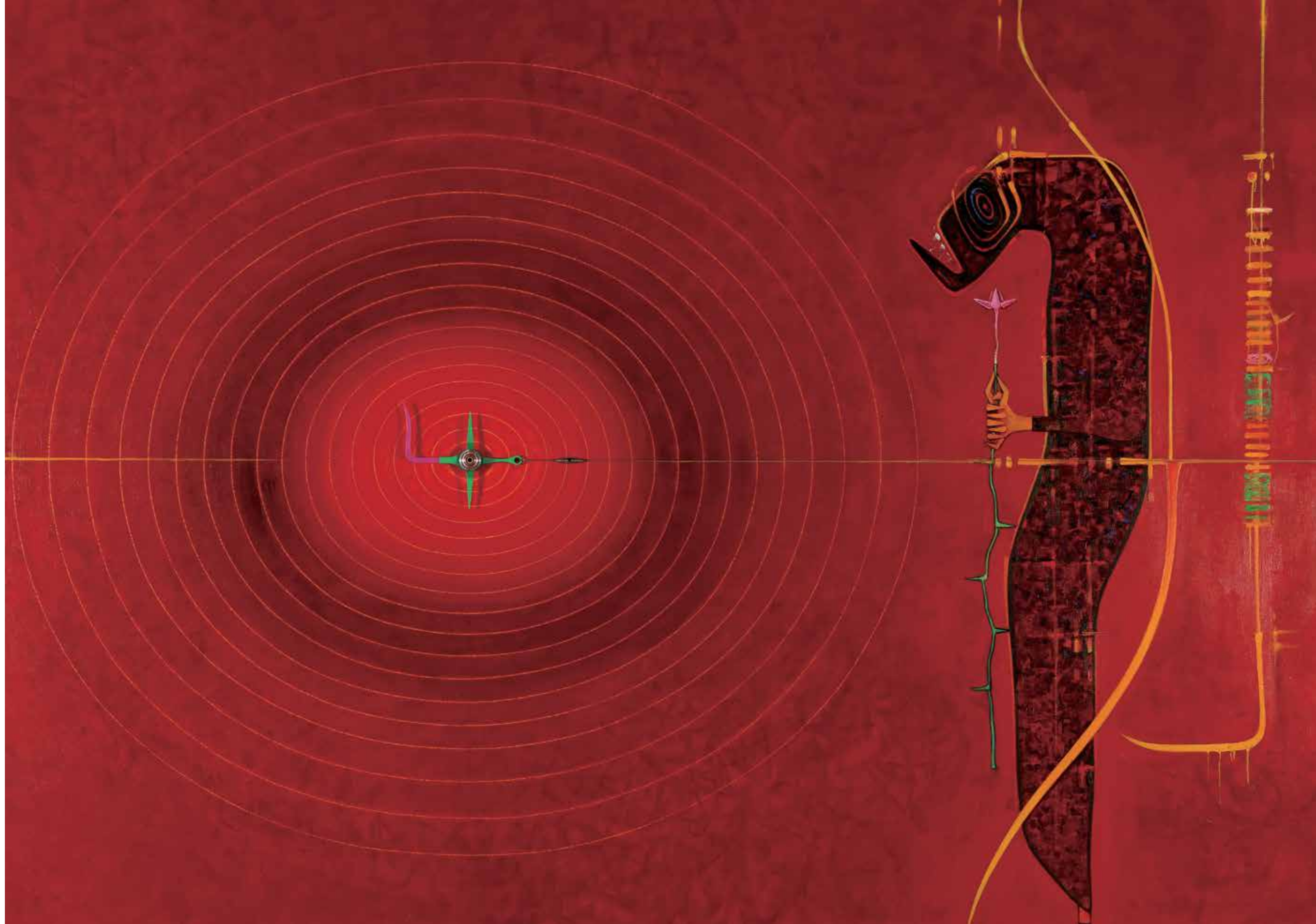


生生不息系列 Endless Succession Series

油彩、壓克力、金屬、畫布 Oil, Acrylic on Canvas, Metal
260x140 cm 2018-2019

故鄉似水流年 Hometown's Fleeting Years

油彩、壓克力、金屬、畫布 Oil, Acrylic on Canvas, Metal
260x360 cm 2018-2019



黃銘哲 Huang Ming-Che



- 1948 生於臺灣宜蘭，冬山。
- 1976 首度油畫個展於臺灣省立博物館，同年赴英國遊學。
- 1977 轉往美國洛杉磯。
- 1978 與美國SEMIONS GALLERY簽約為經紀畫家。
- 1979 轉往紐約曼哈頓。
- 1980 由紐約返臺，積極參與臺灣藝術。
獲第四屆《全國美展》油畫類銀牌獎。
- 1981 獲第三十五屆《全省美展》油畫類第一名。
- 1982 獲第三十六屆《全省美展》油畫類第一名。
- 1983 獲《全省美展》永久免審查資格。
個展於臺中金爵藝術中心。
應邀參加日本讀賣新聞主辦之第十四回《名士名流展》。
應邀參加日本創生美術學會作品展並加入會員。
- 1984 作品《傳人》為臺灣省立美術館典藏。
- 1985 獲第九屆《全國油畫展》銅牌獎。
應邀參加日本創生美術學會作品大展。
- 1986 獲第十屆《全國油畫展》銅牌獎。
個展於臺北龍門畫廊及維茵藝廊。
《新展望展》聯展於臺北市立美術館。
- 1987 油畫個展於臺北龍門畫廊。
應邀參加《中華民國現代青年藝術作品展》於夏威夷東西文化中心。
- 1988 《中華民國當代藝術創作展》於美國加州聖荷西美術館，國立歷史博物館主辦。
- 1990 個展於現代畫廊並出版黃銘哲畫冊，臺中。
創立「臺北尊嚴藝術轉換空間」。
- 1991 個展於印象藝術中心並出版黃銘哲畫冊，臺北。
- 1992 應邀於省立臺灣美術館舉辦個展《國王的夢》，並出版黃銘哲畫冊。
個展於臻品藝術中心並出版黃銘哲畫冊，臺中。
參加日本第二屆東京《TIAS》國際藝術博覽會，臻品藝術中心策劃。
《第三波攻勢—新生代的崛起》，臻品藝術中心策劃。
- 1993 親往美國舊金山SOMA製作版畫並全球限量發行。
參加美國芝加哥畫廊博覽會，臻品藝術中心策劃。
香港亞洲藝術博覽會「臺灣主題館」於香港會議中心，臻品藝術中心及家畫廊聯合策劃。
參加日本第三屆東京《TIAS》國際藝術博覽會，臻品藝術中心策劃。
《東方與西方的驚歎號》開幕聯展於大未來畫廊，臺北。
臻品三週年慶聯展，臻品藝術中心，臺中。
暫時結束「臺北尊嚴藝術轉換空間」。
- 1994 《都會的臉譜》(FACES OF THE MODERN CITY) 個展於臻品藝

- 術中心並出版黃銘哲畫冊，臺中。
- 個展於玄門藝術中心，飛元藝術中心策劃，臺北。
- 香港亞洲藝術博覽會《黃銘哲個展》，臻品藝術中心策劃，香港會議中心。
- 《亞洲新興藝術》，美國舊金山SOMA GALLERY策劃，香港會議中心。
- 《閱讀臺灣美術的都會性格》玄門藝術中心開幕展出，飛元藝術中心策劃，臺北。
- 《正在進行中的臺灣當代藝術》聯展於家畫廊，臺北。
- 《颱風季節—現代藝術在臺灣》，臻品藝術中心策劃。
- 1995 《夢魘》(NIGHTMARES) 個展，臺北市立美術館，作品《尊嚴的符號》為臺北市立美術館典藏。
《奇妙的抽象藝術》，中華民國畫廊協會策劃。
《臺灣傳奇—現代繪畫在臺灣》，臻品藝術中心策劃。
- 1996 應臺北市立美術館邀請參加《臺北雙年展》。
成立「黃銘哲立體作品工廠」。
《臺北現代畫展》，上海美術館。
元智學院七週年慶特展—《夢宴》個展，元智通識教學部策劃。
《發現臺灣美術的新力量》，臻品藝術中心，臺中。
- 1997 《世紀末的亂流》個展，臻品藝術中心，臺中。
《黃銘哲立體新作發表》，世貿中心，臻品藝術中心策劃，臺北。
《堅持與延續—當代藝術蒐藏展》，臻品藝術中心，臺中。
- 1998 「創作論壇」—《堅持·延續—黃銘哲個展》(PERSISTENCE AND CONTINUANCE)，高雄市立美術館，典藏黃銘哲立體作品並出版黃銘哲畫冊。
《黃銘哲立體新作發表》個展，世貿中心，臺北。
應邀參加臺北市捷運雕塑立體作品《對話》展出(北投站)，曲德益策劃。
應邀參加佳士得東方當代藝術專拍於倫敦。
- 1999 臺北市府都市發展局敦化藝術通廊公共藝術競賽得獎並獲製作，設置作品《飛越東區》於敦化北路與民生東路口。
《歷史現場與圖像—見證、反思、再生》，臺北市立美術館。
《複數元的視野：臺灣當代美術1988~1999—「通俗文化與社會現象」》，財團法人山藝術基金會主辦，陸蓉之策劃，北京中國美術館。
《新加坡雕塑藝術節》(VOLUME & FORM Singapore 1999)，Jonathan Benavides 策劃。
《生生不息》(The Inextinguishable Vigor of Life) 聯展，富邦人壽大樓大廳立體懸吊式作品，富邦藝術基金會張元茜策劃。
《黃銘哲油畫平面展》，臺北市府萬芳醫院萬芳藝廊。
《亞熱帶繪事風雲》，新儒家藝術空間策劃，臺中。
臺北捷運新中線公共藝術競賽第二名。
《信仰打造—飛越新紀元》黃銘哲跨年展，並出版黃銘哲畫冊，飛元藝術中心。
- 2000 獲行政院文化建設委員會第三屆文馨獎。

- 交通部臺鐵板橋車站售票大廳公共藝術競賽第一名並製作作品《慾望在飛行》。
- 《世紀末的藝術語彙—從創作論壇管窺當代藝術趨勢》(The Vocabulary of Art at the Century: A view of Contemporary Trends through the Forum for Creativity in Art)，高雄市立美術館。
- 行政院公務人力發展中心邀請比件並獲製作，設置作品《互動系列I》於臺北新生南路與辛亥路口，地標高40公尺。
- 新竹科學園區興建東大樓大廳，懸吊式立體作品《飛越新世紀》，智邦藝術基金會策劃。
- 《創作論壇(1997-2000)：臺灣當代藝術顯影》(Tribune de la Creation-(1997-2000)-Panorama de l'Art Contemporain de Taiwan)，法國巴黎國際藝術村展出，駐法國代表處與法國文化部國際事務司合作計劃，高雄市立美術館策劃。
- 《都會情結—黃銘哲作品展》，臺北惑我館策劃。
- 臺中20號倉庫《都會·戀人》(City & Lover) 雙個展，行政院文化建設委員會中部辦公室主辦，橘園國際策展股份有限公司策劃。
- 臻品藝術中心十週年慶特展—《經過≠存在》，臻品藝術中心，臺中。
- 鳳甲美術館週年慶—《深耕》(Cultivation A Review of Independent Art - Plowmen)，財團法人邱再興文教基金會邀請展出，石瑞仁策劃，臺北。
- 跨世紀空間藝術展《來去監獄會面—監獄空間展》，宜蘭縣政府邀請展出。
- 2001 《上海·臺北·風華再現—黃銘哲個展》，上海美術館新館。
《信仰的打造：黃銘哲立體作品個展》，臺北市立美術館。
《飛行意象—黃銘哲個展》，新竹科學園區，智邦藝術基金會。
臺北縣政府稅捐稽徵處邀請製作新建行政大樓公共藝術品，設置作品《昇華》。
臺北市立建成國中公共藝術邀請比件，榮獲製作作品《飛揚》。
《千濤拍岸：臺灣美術一百年》，國立藝術學院關渡美術館，廖仁義、胡永芬策展，臺北。
《大音希聲—鳳甲美術館週年特展》，財團法人邱再興文教基金會邀請展出，胡永芬策劃，臺北。
臻品藝術中心十一週年策劃展—《十年思辨—當代藝術的轉折與映照》，臻品藝術中心，臺中。
《戀戀20》(Passion for the Good Old Days)，帝門藝術中心，鄭乃銘策劃，臺北。
《形於空間—雕塑聯展》，第雅藝術公司策劃，臺南。
- 2002 交通部臺灣區國道新建工程局二高後續計畫西湖服務區公共藝術公開徵件，獲製作權，設置作品《協力》。
臺北信義之星大廳委託製作公共藝術品《穿梭2000》。
《我與我／藝術家對自我的探索與刻畫》展，高雄市立美術館。
應邀參加第十六屆《全國美術展覽》，國立臺灣藝術教育館策劃。
2002年高雄國際鋼雕藝術節。
- 2003 《璀璨風華—2003臺灣藝術Y-Y珠寶展》，國立歷史博物館、

臺灣區珠寶同業公會主辦，臺北。

《歌頌生命百人畫展》，臺北市政府文化局及聯合報共同主辦，臺北市立美術館。

關渡花卉藝術節《花想》裝置藝術展，農委會主辦，國立臺北藝術大學，臺北。

獲臺新銀行游藝卡面圖樣設計權。

《急·整·飾→臺灣藝術新浪》，大趨勢畫廊，陸蓉之、姚瑞中策展，臺北。

《「21世紀都會新浪漫主義」藝術與公共空間親密關係》，觀想藝術中心，鄭乃銘展覽統籌，臺北。

臻品藝術中心13週年策劃展—《2003渡·十三》，臻品藝術中心，臺中。

《粉虱目魚2003橫西探境》，東門美術館，陳威宏策展，臺南。

《64種愛的欲言—在SARS漫延的年代》，伊通公園，臺北。

2004 《立異一九〇年代臺灣美術發展》，臺北市立美術館。

《板塊位移》(Blocks shifting: 6 Contemporary Artists from TAIWAN -Double Features-)，456畫廊，美華藝術中心主辦，紐約。

《遙映藝術·時尚光華》，東之藝廊，財團法人中華民國視覺藝術協會主辦，臺北。

《風中之姿》靜宜大學校園景觀雕塑展 (Passages and beyond: Contemporary sculptures in Taiwan)，曲德益、潘娉玉策劃。

2005 《面對現實》個展，印象畫廊，臺北。

司法第二辦公大廈新建工程公共藝術設置案公開徵選，第二區大廳獲第一名並製作作品《見證》。

2007 《人在北京—時間與空間的交融》個展，中國美術館，北京。

《花與鐵鎚》個展，大趨勢畫廊，臺北。

2010 《千錘百鍊—黃銘哲個展》，印象畫廊當代館，臺北。

2011 桃園國際機場第二期航站區公共藝術設置計畫委託創作作品《起飛》。

2014 宜蘭縣政府文化局典藏作品《戀花》。

2015 榮獲第38屆吳三連獎藝術獎。

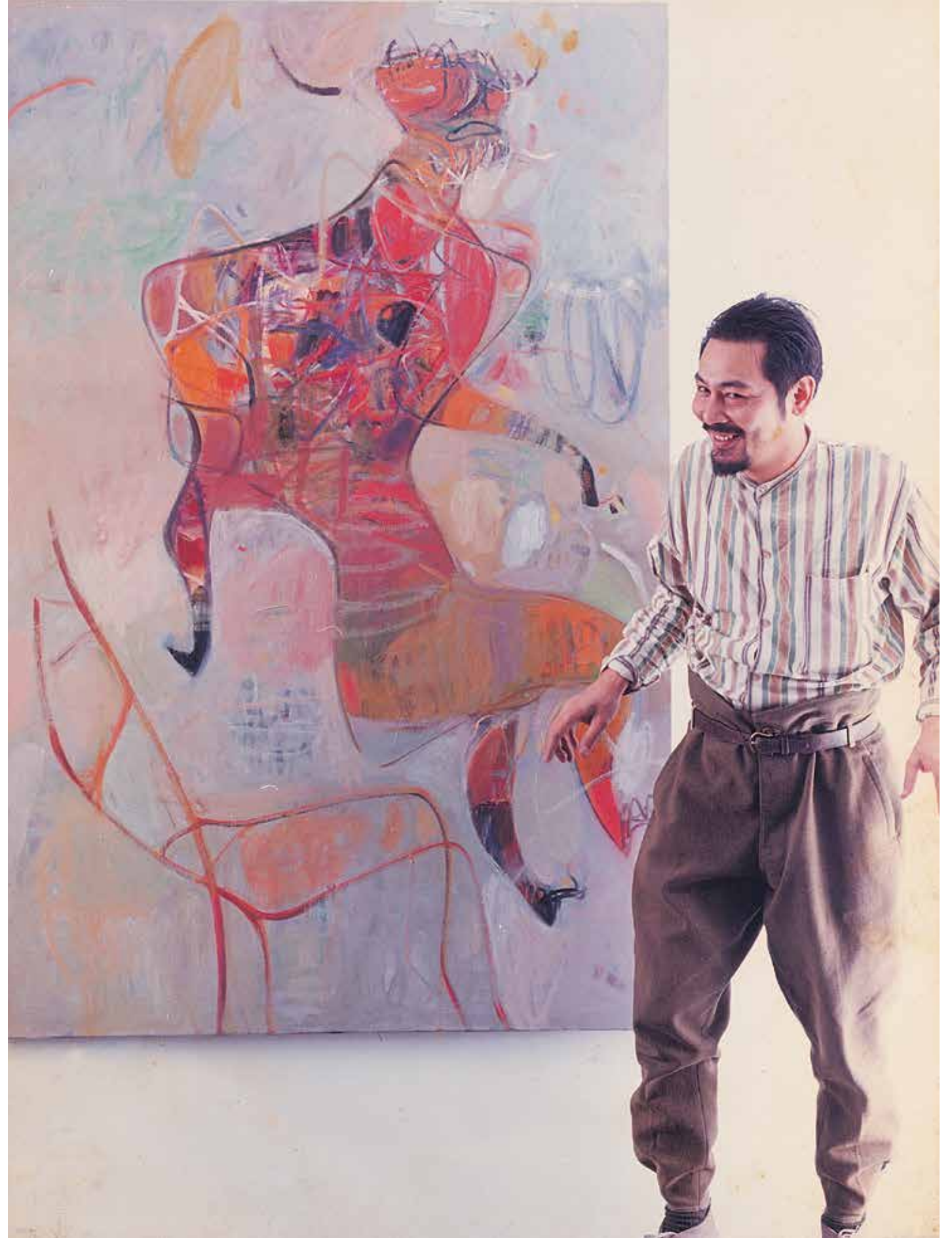
國美館典藏作品《浮生錄》。

《存在的追尋與實踐》個展，臻品藝術中心，臺中。

2017 《大師系列—黃銘哲》，關渡美術館，臺北。

2018 《生生不息—黃銘哲個展》，臺北國際藝術博覽會，臻品藝術中心策劃。

2019 《生生不息—黃銘哲個展》，廖仁義策展、林翰君協同策展，宜蘭美術館。





生生不息

Endless Succession
Huang Ming-Che Solo Exhibition

黃銘哲

國家圖書館出版品預行編目(CIP)資料

生生不息：黃銘哲個展 / 宋隆全總編輯. -- 宜蘭市：宜蘭文化局，
2019.04

132 面；25X25 公分
ISBN 978-986-05-8891-0(平裝)

1. 美術 2. 作品集

902.33

108004922

版 權 所 有 · 翻 印 必 究

指 導 單 位：文化部

主 辦 單 位：宜蘭縣政府

承 辦 單 位：宜蘭縣政府文化局

發 行 人：宋隆全

出 版：宜蘭縣政府文化局

總 編 輯：宋隆全

執 行 編 輯：巫習民、林翰君、李暉羚、林曉涵、李頤昊、黃文欣

策 展 人：廖仁義

協同策展人：林翰君

策 劃 單 位：宜蘭美術館

宜蘭市中山路三段1號 電話 03-9369116

展 示 設 計：摩久設計有限公司

攝 影：邱德興

出 版 日 期：2019 年 4 月

定 價：600 元

G P N：1010800472

I S B N：978-986-05-8891-0