

劉秋兒 Leo LIU

1962–

劉秋兒 1962 年出生於屏東，畢業於實踐家專應用美術科（現為實踐大學媒體傳達設計學系）。長期致力於南臺灣藝文發展，其中最令人印象深刻的即是於高雄鹽埕區經營 15 年的「豆皮藝文咖啡館」；雖然 2014 年 9 月豆皮正式吹熄燈號，但它曾是藝術家趨之若鶩的展演場所，也是南部藝術運動的聚集地。

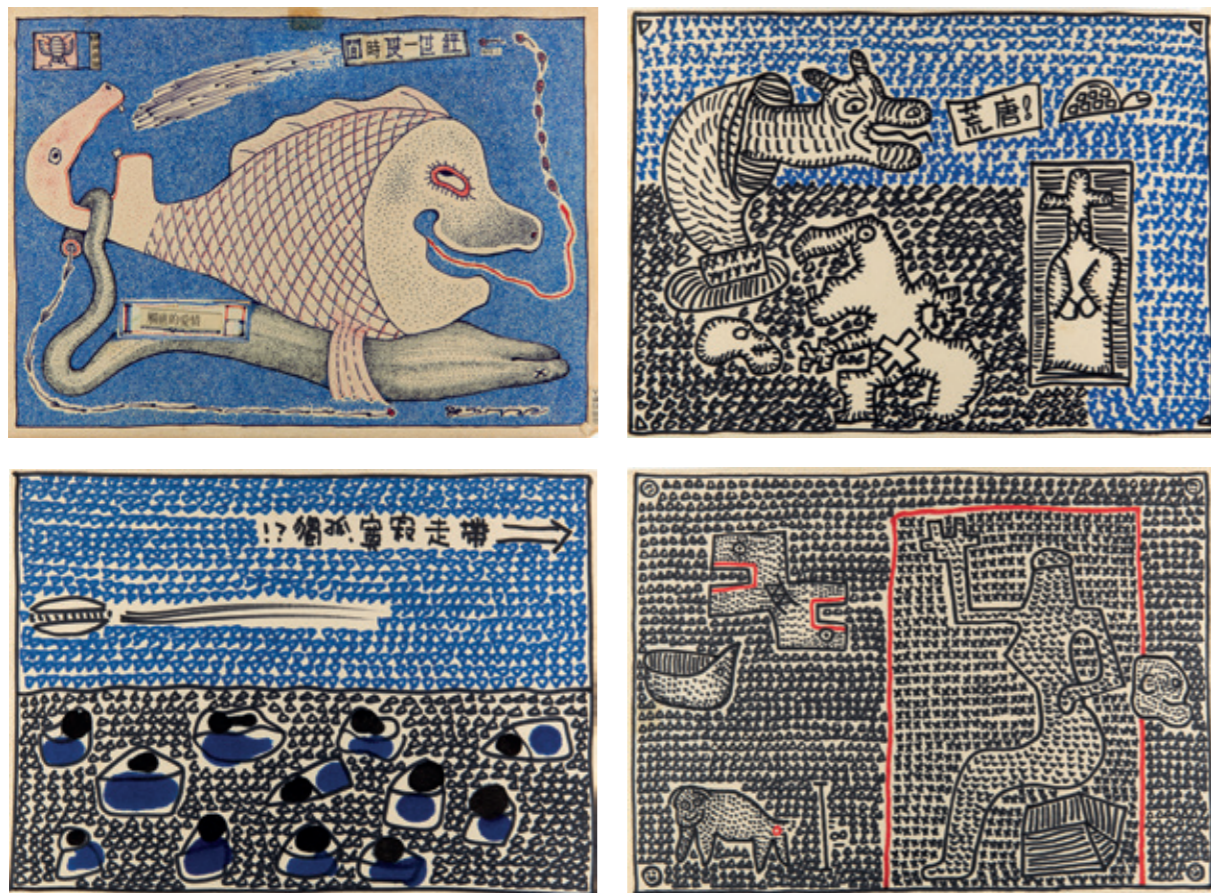
劉秋兒除了是豆皮的創辦人，也是臺灣重要的中生代藝術家之一。90 年代早期代表作即為〈繪畫秀〉，其源自於劉秋兒孩時對繪畫產生極大的興趣，當時也是美術比賽中的常勝軍。直到 1987 年和 1988 年連續參加北美館新展望比賽落選後，他在軍中體悟出現代的美術教育是困在政治意識框架中，歷經反覆思考後開始集結 1982–1987 年創作的作品；數百張繪畫以 14 個紙盒盛裝於黑色垃圾袋中。1991 年 1 月 3 日至 6 月 30 日，劉秋兒走出既有的美術館、畫廊等展覽空間，發表了以身體背著圖畫到處找人欣賞的〈繪畫秀〉，半年之間共發表 26 次，其中在北美館廣場展示 4 次。企圖打破平面繪畫的展示概念，他用擺攤的形式將紙盒放在地上，旁邊插著兩面旗子，一面寫「繪畫秀」，另一面寫「一盒二十五」；藝術家沒有標註單位，觀眾在自由觀看的過程中猜測是否為作品價值，其為藝術家留給觀眾再思索的空間。1994 年劉秋兒將《繪畫秀行為藝術創造錄：活著幹嘛》一書出版，除了探尋自我，也是追求藝術家的精神價值，從此刻揭開他以身體行為進行各式社會抵抗的觀念藝術。

從藝術家個人作品的發展史中，〈繪畫秀〉具有特殊的象徵意義。早期即是以藝術行動（以〈繪畫秀〉為代表）展開一系列創作，較近期的作品則是承襲早期的藝術行動轉變成藝術空間的經營以及「圖抗系」的繪畫創作。這樣的作品不全然在「作品」的意義上具有飽滿的效果，但就美術館與生態的關係，劉秋兒的行動事件能和北美館「新展望」的競賽作品相互對照，補足藝術生態重要的一環。（高如萱）

Leo Liu was born in 1962 in Pingtung and later graduated from the Department of Communications Design at Shih Chien University. He has devoted himself to the development of art and culture in southern Taiwan for many years. His most impressive achievement is Dogpig Art Cafe in the Yancheng District of Kaohsiung, which he managed for fifteen years. Even though the Cafe closed in September of 2014, it is still remembered as a place where many artists went for exhibitions and performances, as well as a focal point of Taiwan's southern art movement.

Besides being the Cafe founder, Liu is an important middle generation Taiwan artist. His representative early 1990s work is *Painting Show*, which is related to his great interest in painting as a child and the fact that he often won prizes at art competitions. But after not being chosen for either of TFAM's New Horizons Exhibitions in 1987 and 1988, Liu realized that art at the time was trapped by the academy's political ideology. After a period of deep reflection, he decided to put the hundreds of paintings that he had made from 1982 to 1987 into fourteen cardboard boxes, and from January 3 to June 30 of 1991, he left behind the exhibition venues of museums and galleries and carried his work in plastic garbage bags to different public places in search of audiences. During this half year, he presented his *Painting Show* twenty-six times, four of which were in TFAM's public plaza. He was attempting to break through how painting is exhibited by offering his works in the context of street vending, and even set up two small signs—one with the words "Painting Show" and the other with "one box 25." Liu did not indicate what 25 referred to, giving passers-by space to consider the value of the work and meaning of his gesture. In 1994, he published the book *Documenting the Painting Show: What's the Point of Living?* which was his rumination on the self and the spiritual value of being an artist, while presenting conceptual art that made use of action as social resistance.

Painting Show, an early performance art work that set the tone for Liu's future series, has special symbolic meaning in the artist's creative evolution. In later work, he further developed these themes in a different format—the managing of an art space and his series of paintings titled *Soul Resist System*. Although *Painting Show* does not have the same effect that an artwork within the art museum system does, it fills a gap in the art world left by TFAM's New Horizons Exhibitions. (Kao Ju-Hsuan)



繪畫秀 Painting Show

1991

水性 & 油性簽字筆、白報紙、塑膠套、瓦楞紙盒、鋁支架、垃圾袋、卡式錄音帶、影像數位輸出、書、剪報
Water and Oil Based Rollerball Pens, Newsprint, Plastic Bags, Corrugated Cardboard Boxes, Aluminum Stand
Garbage Bag, Cassette Tapes, Digital Prints, Books, Newspaper Clippings

圖畫 Paintings 26.8 x 19.5 cm (x325)、紙盒 Cardboard Boxes 4.5 x 27.5 x 35.5 cm (x15)、錄音帶 16 捲 Cassette Tapes (x16)

影像數位輸出 Digital Prints 20.2 x 30.4 cm (x88)

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