

侯宜人

HOU Yi-Ren

1958–

蕭麗虹 捐贈
Donated by Margaret Shiu

身為1990年代臺灣女性藝術的重要倡導者之一，侯宜人在藝術創作之餘，亦是重要的當代藝術評論者。成長於臺北北投，侯宜人畢業於國立臺灣師範大學美術系，擔任教職數年之後，前往美國普拉特藝術學院研習雕塑，並於1987年取得碩士學位。1989年與同為創作者的夫婿詹姆斯·加拉格爾返臺，並和二十幾位志同道合的藝術家共同在臺北成立當代藝術替代空間「二號公寓」，侯宜人回臺後的第一次個展即是在此發表。她從美國回到臺灣的5年期間除了創作與教學，亦積極從事寫作、翻譯，文字評論以雕塑及女性藝術為兩大主要關注主題。1994年侯宜人離開臺灣遷居美國後，持續從事藝術創作和教學，她與詹姆斯曾多次共同創作，受邀在美國、臺灣發表藝術計畫，將藝術的視野投向人道關懷，藉由裝置、地景及參與式計畫，喚起關於人、土地與自然彼此存在關係的思考。

來自蕭麗虹舊藏的〈影子盒系列〉屬於侯宜人1993年生活在臺灣時期的作品。如同許多活躍於1990年代臺灣當代女性藝術家具有強烈的自主意識，創作形式傾向於跳脫傳統框架而朝向複合媒材發展，侯宜人的創作亦展現多元媒材與形式的運用，特別是巧妙地採用尋常家用品作為素材，召喚女性、家庭的集體意識，〈影子盒系列〉即為一件小巧細緻但極具藝術家早期風格代表性的作品。

這件作品以陳舊的木盒作為框架，塗以深淺不一的墨色顏料，並釘上女紅飾物，盒子內側在斑剝肌理中隱約露出許多不同筆跡的文字。釘在木盒內的環扣上掛著一塊原本是白色的破碎布片，上頭縫綴女紅常用的鈕扣、釘扣、徽章與珠飾翠環，有些已然隨著歲月生鏽，許多仍舊瑩瑩發出溫潤美麗的光澤，與陳舊的木盒和碎布構成強烈的反差。侯宜人以家用現成物指涉女性及家庭的聯結，亦暗示女性創作者在整個社會系統與制度裡的多重邊緣處境，在既存的框架中，搜集生活裡零碎的現成物件，讓它們脫離既定的功能脈絡並轉換出另一層象徵意義，拾綴鋪展成一方晶瑩華美，並持續延伸到框架之外。(郭怡孜)

As an important proponent of women's art in Taiwan, Hou Yi-Ren is a contemporary art critic in addition to being an artist. Hou grew up in the Beitou District of Taipei and graduated from the Department of Fine Arts at National Taiwan Normal University. After serving as a teacher for several years, she went to the United States, where she enrolled in Pratt Institute to study sculpture and received her master's degree in 1987. She returned to Taiwan with her artist husband James Gallagher in 1989 and established the alternative contemporary art space Apartment No.2 in Taipei with more than 20 like-minded artists, and held her first solo exhibition there after returning to Taiwan. In the first five years after returning from the United States, she not only pursued art and teaching careers, but was also actively engaged in writing, translating, and criticism in the two main areas of sculpture and women's art. After moving back to the United States in 1994, Hou has continued making art and teaching, often collaborating with her husband on art projects in both the US and Taiwan. Her artistic vision is often focused on care for humanity, and through installation, landscape, and participatory art, calls attention to consideration for connections between people, the land, and nature.

Hou's 1993 *Shadow Box Series* was completed when the artist was living in Taiwan and later collected by Margaret Shiu. Like many women artists active in Taiwan in the 1990s, Hou was fiercely self-aware and instead of getting locked into traditional art forms, gravitated toward mixed media work. She used a variety of media and forms, especially ordinary household items, to cleverly evoke the collective consciousness of women and family. *Shadow Box Series* is one such small and detailed work that is representative of the artist's early style.

For this work, the artist used an old wooden box as a frame, which she covered with different shades of black paint. To the exterior of the box, she attached small ornaments, and on the interior surface, created a mottled texture that faintly suggests writing. On a metal ring nailed to the interior hangs a piece of formerly white and shredded fabric decorated at the top with various buttons, badges, beads, and jade rings often used in needlework. Some of these objects have already tarnished with time, while many others still emit a gentle luster to form a strong juxtaposition with the wooden box and torn fabric. Hou commonly used ready-made objects associated with women or the family to suggest that women artists occupied the margins of society and institutions not just because of their gender, but also their occupation. In this existing framework, she collected ready-made scraps and gave them new significance such that they cast off their established functions, and in this process of selecting and putting their crystalline beauty on display, allowed them to shine beyond the frame. (Isabelle Kuo)

影子盒系列 Shadow Box Series

1993

複合媒材 Mixed media

41 x 24 x 9 cm

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