

# 侯俊明

## HOU Chun-Ming

1963–

臺北市立美術館  
Taipei Fine Arts Museum

## 典藏 目錄 2023

COLLECTION  
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1963年出生於嘉義縣六腳鄉，常在作品上署名「六腳侯氏」。侯俊明在90年代以後開始嶄露頭角，並成為各大國際展的常客，本館所典藏的兩件作品〈搜神〉（1993）及〈上帝恨你〉（1999）即是侯氏藝術表現臻於成熟的代表作。此前，80年代乃是臺灣正處劇烈變動的時代，彼時約為侯俊明進入藝術學院學習、初入藝壇的時期，然而其早期創作卻象徵了新舊時代更迭嬗變的縮影，甚至標示著臺灣現當代藝術的轉向。

侯俊明是國立藝術學院美術系第一屆（1983–1987）的學生，而此時的臺灣藝壇則時興低限與極簡主義。相對於此，侯俊明曾多次談及，在學期間，陳傳興曾帶往高雄龍發堂、臺南陰廟、蘭嶼原住民部落等地田野調查，此後對他創作帶來深遠的影響。以今日後見之明觀之，這即是為何侯俊明的創作歷程，總貫穿著高度內視的自我觀照、原始生命力與身體欲望、民間信仰與民俗文化的元素。1987年的夏天，臺灣宣布解除戒嚴，無疑是重要的關鍵外部時刻；但約莫此際，在藝術學院內部，經過四年洗禮而即將畢業的侯俊明，卻在畢業展接連與校方發生衝撞……〈工地秀〉在校內展出引發爭議，最後被隔離在禮堂地下室；畢業作〈大腸經〉更被校方封殺，〈百駿圖〉也在畢業展展期中途被要求撤下。其後，1988至1989年前後侯俊明入伍，服義務役期間曾舉辦「食月三人展」，乃至稍晚的1990至1991年，連年參與李銘盛、吳瑪悧、連德誠等人創辦的兩屆「臺灣檔案室」聯展。

因此，若要在侯氏早期畫出一道創作譜系，「在〈大腸經〉與〈百駿圖〉之後，在〈搜神〉以前」創作的這批作品，即1987年侯俊明被體制內視作離經叛道、叛逆分子的同年度作品，還包括如〈花開富貴〉、〈高更的女人〉、〈九天玄女救世真經：夸父逐日〉等等作品，便可被當作「藝術家侯俊明的前傳」，甚而可被置放在「90年代初臺灣當代藝術前史」之上來理解。這些作品皆以大量看似粗製濫造、塗鴉式的文字，或身體（性器）圖像，蓋在典雅娟秀的花布或規矩方正的經摺之上，並多數諧擬戲仿著歷史典範，強化了其驚世駭俗的視覺風格。〈花開富貴〉與〈百駿圖〉等青年侯俊明的花布畫作，直接對應了郎世寧花鳥風景畫一類的藝術經典，一如〈高更的女人〉直接點名了西方印象派畫家高更。侯氏創作所嘲諷的或對應的文化症候恐怕不只如此，更讓人聯想起80年代臺灣經濟起飛，中產家庭的風水擺設〈八駿圖〉、〈花開富貴〉、〈龍鳳呈祥〉等複製畫。（曾炫淳）

Born in Lioujiao Township, Chiayi County, in 1963, Hou Chun-Ming often signs his artworks with “六腳侯氏” (Hou of Lioujiao). In the late 1990s, he started garnering attention and invitations to exhibit at major international exhibitions, and the Museum collected two representative works, his 1993 *Gods Searching* and 1999 *God Hates You*, both demonstrating maturity of expression. In the 1980s, a period of dramatic changes in Taiwan, Hou had just entered art school and began his involvement with art circles, and his work of this period reflected Taiwan’s new course toward contemporary art.

Hou was a member of the first class of the newly established Department of Fine Arts at National Institute of the Arts from 1983 to 1987, when Minimalism was trending in the Taiwanese art world. However, according to Hou, a series of school field trips organized by Chen Tsun-Shing had a more profound impact on his work. These trips included visits to Kaohsiung’s Long Fa Tang Temple, Tainan’s temples dedicated to wandering and homeless spirits, and to Orchid Island’s indigenous villages. Looking back, these experiences might explain why Hou’s creative journey has been filled with intense self-reflection, primal vitality and bodily desires, as well as elements of folk beliefs and cultural traditions. When Hou was about to graduate in the summer of 1987 after four years of vigorous training, martial law was lifted, which was without doubt an important turning point for Taiwan. However, within the art academy, freedoms were still held back and Hou repeatedly clashed with the school administration. His work *Realty Side Show*, which sparked controversy when exhibited on campus, was eventually relegated to the auditorium basement, and his *The Intestine Mantra*, intended for his graduation exhibition, was completely censored, while *One Hundred Horses* was removed halfway through the exhibition. Between 1988 and 1989, while completing his military service, Hou presented work in *Little Women, a Trio Exhibition in October*, and from 1990 to 1991, participated in two iterations of the Taiwan Document Cell Exhibition, which was founded by Li Ming-Sheng, Wu Mali, and Lien Der-Cheng.

Charting the lineage of Hou’s work, we turn to his early days when the establishment considered him a rebel, to find Blossom and Richness, *Gauguin’s Woman*, and *The True Scripture of the Nine Heavens Profound Maiden: Kua Fu Chasing the Sun*. These three works from 1987, along with others created before *Gods Searching* and after *The Intestine Mantra* and *One Hundred Horses*, could be understood as a prequel to Hou’s art career, as well as a part of the prehistory of Taiwanese contemporary art, which began in the early 1990s. They also contain a considerable amount of seemingly crude, graffiti-like text and sexual imagery, which Hou layered over elegant floral fabrics or neatly folded and righteous scriptures to both parody historical paradigms and intensify the work’s shocking visual style. Both the floral-print fabric themed *Blossom and Richness* and the *One Hundred Horses*, painted by a young Hou Chun-Ming, directly reference the classical artistic tradition of Giuseppe Castiglione’s flower-and-bird landscape paintings, while Hou’s *Gauguin’s Woman* directly references the Western Impressionist painter Paul Gauguin in its title. Perhaps it was not only these cultural maladies that Hou was critiquing or referring to, but was also calling out the mass-produced paintings such as *Eight Horses*, *Flourishing Wealth*, and *Dragon and Phoenix Presenting Auspiciousness* that were routinely found in middle-class homes during the economic rise of Taiwan in the 1980s. (Hsun-Chun Tseng)





高更的女人 Gauguin's Woman

1987

油彩、花布 Oil on printed fabric

219 x 297 cm

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