

李俊陽

Li Jiun-Yang

1967–

李俊陽，又稱妙工俊陽。非科班出生藝術家，父親從事電影看板及廟宇彩繪，自幼浸淫於藝術氛圍之中。1967年在臺東出生的李俊陽，成長於花蓮部落，與不同族群的接觸豐富了文化視野。因此，20多歲時，便開始投身於多元創意工作，從實驗塗鴉水墨在各種不同材質上，到木雕、鐵線雕塑、現成物改裝、拾得物重現、現場表演、偶戲製作及手繪電影看板等多種藝術形式。其創作融合了臺灣民間信仰與流行文化，並以臺灣傳統藝術為基礎，保留了舊時電影看板和壁畫的特質，融入寺廟繪畫的豐富張力及戲劇表現。其獨樹一幟的創作風格，十足的「台式」當代藝術圖像，不僅反映了個人的生命歷程，也展現出庶民文化的多樣性。

在長達10公尺的作品〈廟會交陪仙仙仙〉中，呈現李俊陽對廟會與宗教儀式的觀察。以臺灣民間信仰中重要的「廟會交陪」為創作靈感，象徵著神祇之間的聯誼、信仰網絡的互動，也體現人與神、社群與土地之間的連結。藝術家將這樣的民俗概念，轉譯為一場視覺盛宴，筆下的神明不再只是莊嚴肅穆的信仰對象，而是帶著戲謔、輕盈，甚至卡通化的角色，穿梭在如遊樂園般的畫面中。

畫面正中間以「仙仙仙」的類酬神戲臺為中心，向兩側外延伸，呈現出相互對應的構圖，涵蓋信仰中的神祇、神獸、戲偶、傳說、儀式、山海意象等元素，並巧妙地將兒時喜愛的英雄偶像轉化，創造出獨特的「李氏超人力霸王」形象，為作品融入些許俏皮幽默的元素，展現藝術家對創作的持續探索和對台式藝術的熱情。

李俊陽運用大量飽和的紅、粉、金黃、綠等色調，形成強烈的視覺衝擊，也呼應廟會中熱鬧的色彩氛圍。鮮明的色塊之間，透過細密描繪與流動線條相互穿插，使整體畫面充滿節慶熱鬧的氣息，卻又帶有夢幻飄浮的感覺，營造出彷彿置身一場華麗的慶典，盛大的天兵遊行、廟會遶境或經典的戲劇典故等奇幻場景。作品重新賦予這些圖像現代語彙的新生命，使觀者能在其中自由地穿梭，感受其所傳遞的文化底蘊及藝術魅力。

在李俊陽的創作中，無論是熱鬧的廟會、街頭塗鴉或空間的布置安排，都能感受到既真摯又幽默的生命凝視。他像是一位遊走於神聖與世俗之間的廟公，冷靜觀照人世滄桑，也似不羈的遊俠，以敏銳、自由的眼光捕捉庶民文化中最鮮活的表情。他不斷挑戰形式邊界，將傳統符號和當代精神交織融合，創造出專屬的「台式當代藝術」，迸發對文化的熱情及對藝術的真誠探索。（王瑋婷）

Li Jiun-Yang, also known as Miaogong Jiun-Yang, did not receive professional art training. His father, a movie billboard painter and temple decorator, immersed him in an artistic environment from an early age. Born in Taitung in 1967, Li grew up in an area of Hualien marked by a diversity of aboriginal tribes, enriching his cultural outlook. In his 20s, he became involved in different creative endeavors, from experimental graffiti-like ink painting on various materials, to wood carving, wire sculpture, use of ready-made objects, found-object art, live performance, puppet making, and hand-painted movie billboards. Li's artwork integrates Taiwanese folk beliefs and popular culture, and drawing on traditional Taiwanese art, he preserves the unique quality of old-time movie billboards and mural painting, which imbues his work with the rich tension and dramatic expression of Taiwanese temple paintings. His distinctive artistic style, marked by "Taiwan style" imagery—a raucous contemporary aesthetic reveling in maximalism and local color—not only reflects his personal life journey but also presents the diversity of vernacular Taiwanese culture.

Extending to ten meters in length, Li's *Kau-pue Temple Fair: The Immortals* presents the artist's observations of temple fairs and religious ceremonies. Among Taiwan's important folk practices is *kau-pue*—ritual fellowship among deities that supports belief networks and bonds among people, gods, communities, and the land. Inspired by these folkways, Li creates a visual feast, where gods are no longer just solemn symbols of devotion but appear humorous, lighthearted, or even cartoon-like, as they roam through scenes seemingly taken from an amusement park.

At the center of the painting is a stage painted with the character “仙” (*xian*; translation: immortal) three times to suggest a Taiwanese folk performance involving three immortals. Extending symmetrically from either side of this stage are gods, mythological animals, puppets, scenes from legends, ceremonies, mountain and sea imagery, and other elements. Li also cleverly reimagines his childhood hero, Ultraman, as a unique “Ultraman Li,” thus infusing the work with an additional touch of playful humor. All of these elements reflect the artist's ongoing exploration of art and passion for “Taiwan style.”

Li uses saturated hues of red, pink, yellow and green in this work to create a strong visual impact that echoes the lively atmosphere of the temple fair. Meticulous detail and fluid lines are interwoven among brightly colored areas, heightening the celebratory mood and imparting a dreamlike, floating quality to the scene. The result is a sense of being immersed in the painting's resplendent celebration with a procession of heavenly troops, temple parades, and allusions to classical drama rounding out the spectacle. Here, Li imbues traditional images with a modern visual vocabulary and new life, allowing viewers to wander freely through the composition and appreciate its cultural connotations and artistic charm.

Regardless of his subject matter—lively temple fairs, street corner graffiti, or spatial arrangements—Li's perspectives on life are always sincere and humorous. He can be seen as a temple keeper who strolls among the sacred and secular, calmly observing this world's vicissitudes, or a wuxia warrior, unbound and perceptive as he captures the most lively expressions of popular culture with an unfettered eye. He constantly challenges formal boundaries and fuses traditional symbols with a contemporary spirit to create his own unique “Taiwan style” of contemporary art reflecting his passion for culture and sincere explorations of art. (Wang Wei-Ting)

