

複
體

侯怡亭
Hou I-Ting

創作自述

複體 系列作品

台灣日據時代油畫畫家李石樵在 1945 年描繪市場口裡的上海時髦女子，畫面裡本省人對於外來的他者投以異樣的眼光，呈現了當時的台灣社會情境。而到了在當代全球化西方主導的現今，現代化城市差異性越來越小，面對自己文化的陌生感及如何回到台灣根本的問題是我們當前的處境。複體系列作品以李石樵的市場口為出發點，同樣的以市場裡的人群及工作狀態為背景去呈現六十年多年後的今天，面臨著文化上的移植與雜交，以及邊緣的我們如何面對帝國中心以及台灣當代藝術的處境。

全球化與帝國之後的亞洲如何回視到自處的環境看見問題，在《複體》系列作品中，以台北市僅存幾個還未政府系統化編制管理的市場作為場景，藝術家以身體進入實地拍攝，在影像上以刺繡的方式陳述著權威的西方藝術史，摹寫著西方繪畫象徵性圖像及紋樣在場景產生了意義上的瓦解，象徵性的閱讀方式在此毫無作用，所有刺繡的圖像只是另一個扁平空間與輸出的影像之間產生了奇異的空間及視覺感。當這樣的知識系統放置社會現實底層具有生命力的場所，西方名畫的圖像與拍攝在地性的場域產生了二者間毫無關連的衝突組合，攝影的空間與手工刺繡的圖像二者產生了一種複雜且曖昧的關係。

在複體系列中刺繡臨摹西方中世紀畫家揚·凡艾克 (Jan Van Eyck, 1366-1426) 所畫的《喬凡尼·阿爾諾芬尼夫婦像》(The Arnolfini Portrait)，達文西 (Leonardo da Vinci, 1452-1519) 的《瑟西麗雅·加勒蘭妮肖像 (抱白貂的女子)》(Portrait of Cecilia Gallerani) or 《Lady with an Ermine》；印象派喬治·皮埃爾·秀拉 (Georges-Pierre Seurat, 1859-1891) 的《大碗島的星期天午後》(A Sunday on La Grande Jatte) 等等，西方著名的中世紀古典繪畫及印象派名畫。在《複體 - 室內畫中不存在的身體》中挪用了凡艾克 (Jan Van Eyck) 的《喬凡尼·阿爾諾芬尼夫婦像》，畫家真實的描繪了典型資產者的形象，穿著綠色長袍象徵節制貞潔與忠心，並永遠富裕。以此圖為參照對象繡上了同樣如畫中的厚重綠色長袍，與市場的某一處肢解雞鴨的場域，二者之間形成難以言喻的對比，佇立在現場的人與影像的空間格格不入，在暴力與節制之間。在此作為台灣的當代藝術家的一份子，並且熟悉歐美藝術方法及知識份子的我們，回到現實社會裡，真實的表達了藝術語言在現實社會的一種異鄉人狀態。



01

01 李石樵 | Li Shih-chiao
市場口 油彩·畫布 157×146cm 1945
Market oil on canvas 157×146cm 1945

02 揚·凡艾克 | Jan Van Eyck
喬凡尼·阿爾諾芬尼夫婦像 油彩·木板 82x60cm 1434
The Arnolfini Portrait oil on wood 82x60cm 1434

03 侯怡亭 | Hou I-Ting
複體 - 室內畫中不存在的身體 局部 2011
Complexing Body-Nonexistent Body in an Interior Painting (detail) 2011



02



03

Artist's Statement

Complexing Body

Li Shih-chiao, a member of Taiwan's first wave of oil painters during the Japanese colonial period, portrayed a fashionable woman from Shanghai walking through a marketplace in a 1945 painting. The local Taiwanese people in the painting all stare as the woman passes, presenting Taiwanese society as it confronts the *Other* in this period. Today under western-led globalization, differences between the world's modernized cities have become increasingly negligible. Feelings of unfamiliarity when approaching our own culture and how to return to an essential Taiwan are problems that we currently face. The starting point for *Complexing Body* was Li Shih-chiao's oil painting *Market*, and in a similar fashion I use the people and working conditions in the marketplace as the backdrop for my artwork. My intention is to present Taiwan sixty years later under the effects of globalization, facing cultural hybridization and transplanting, and to raise the issue of how we on the margins are to confront centers of empire as well as the plight of contemporary art in Taiwan.

How should Asia see itself and its problems after globalization and empire? I use Taipei's few remaining street markets that

haven't been systematically administered by the government as the setting for my series *Complexing Body*. I photograph myself on site at these markets, and then embroider over the pictures to make a statement about the authority of western art history, copying iconic images and patterns from western painting that, when juxtaposed with the settings of the photos, produce a collapse of significance. Reading these embroidered images as symbols is of no use, as they are only another two-dimension level that create exotic spaces and visual impressions in juxtaposition with the digital images. When contemporary knowledge systems, such as imagery from famous western paintings, are situated in public places fed by the vitality of society's lower levels, such as those in my photographs, a conflict is produced by the complete lack of connection between the two. Therefore these photographic spaces and hand-embroidered images produce complex and ambiguous relationships.

In the *Complexing Body* series, I copy from the *Arnolfini Portrait* by the Medieval painter Jan Van Eyck, *Lady with an Ermine* by Leonardo da Vinci, and *A Sunday Afternoon on the Island of*

La Grande Jatte by Impressionist painter Georges Seurat. In my work *Complexing Body—Nonexistent Body in an Interior Painting*, I appropriate the Van Eyck painting which is actually a portrait of typical capitalist, and the long green dress worn by the female figure suggests restraint, chastity and everlasting prosperity. I refer to this painting by embroidering a heavy green robe over the figure in my photograph, which creates a curious contrast with images of dismembered poultry in the surrounding market. The standing figure in the photograph appears to be between violence and restraint, and is out of place with her setting. By situating a member of Taiwan's contemporary art world, who is therefore familiar with North American and European art techniques and western intellectuals, in this setting, I present the experience of being rendered a foreigner by using contemporary art language in real Taiwanese society.

套層女相之 「署謎」

逗留在動物性 與媒體性之間的 侯怡亭

黃建宏

侯怡亭的影像創作以自身身體的在場和演出，經歷過幾條不同軸線的嘗試與發展，像《看我七十二變》和展出機會最多的《篡位者》系列，是身體嘗試與投影疊合的行為錄像和數位輸出；還有《現實動作媒》系列與《超高難度限制級瑜珈》中以身體的存在作為視覺引導，用鏡框和拼貼在現實場景中產生的異空間幻境；而稍早的《帶我回家》和《Still Lives》則以廣告式的被消費女性影像和物件，進行類現成物的展示；而最新的《複體》系列則連繫著 2003 年的《台北變裝秀》和 2009 年《『剥皮寮』變裝秀》兩個系列，身體切入感官更為強烈的現實場域，但這些影像再現中的存在與肢體形象又被刺繡所包覆。

無論是哪一種操作和呈現方式，藝術家的身體和形象、裝扮的花紋與場域的影像之間的關係，讓每一次不同的圖層對話都像是一條無法確定時空和意向的蟲洞，而不是一個單純的內在平面（a simple immanent plan）。所以，侯怡亭創作的核心可能不只是表演、攝影或女性藝術等標記的拼貼，而是經由不同媒材與議題、自我與再現性表象所構成的套層結構（mise-en-abîme），論者暫時稱之為「套層女相」；而《複體》系列可以說是這種蟲洞式套層女相（the mise-en-abîme of female figure like wormhole）最為重要的表達。

《複體》系列延續《『剥皮寮』變裝秀》，藝術家自己進入到日常的社會空間，但不是最早《台北變裝秀》的都會空間，而是傳統市場；「傳統市場」因為尺度、衛生與美觀等理由，而成為都市更新中亟需整頓的項目，但同時間它卻因為與新都市品味形成強烈對比，而在這潮流中構成另一層意義：肉與現實（reality）。侯怡亭選定的場所與對焦的場所影像，與今天都市面貌之間的裂縫構成了第一層套層（first abîme），再說藝術家確實讓身體進入社會空間，那充滿文明氣味卻又同時茫然的姿態，既唐突地介入卻又不知所措地呆滯，這是第二層套層，凝視不是沉思，而是無法溝通：最直接的現實無法在這凝視與再現中透露他種意義。而援引自藝術史中名畫的繪畫元素結合著無言佇立的藝術家，藝術家無法參透穿梭市場的菜販與肉販，相對地，他們也不可能理解這些繪畫元素所承載的意義，這裡出現了第三層套層；而緊緊包覆藝術家身體、填實名畫元素、與現實場域格格不入、穿透工業輸出影像的刺繡，則總結出了最後一層套層，「繡」這一層套層是藝術家的署名，也是回應台灣當代藝術的一則謎題。

套層結構讓佈署在再現空間中的各項元素不斷地後縮或浮凸於原屬世界之外。有趣的是這個「之外」發生在藝術家「走入」

社會空間、「凝思」（contemplate）他人、「反思」引為參照的藝術語彙，用針線「縫綁」（interlace）輸出影像，這些「」中的作為卻完成了一個台灣處境的複雜再現：現實處境的無法溝通。這「之外」體現為一種署名與謎題的同一化。對應這「署謎」（sign-enigma），侯怡亭的裝扮身體就像是藝術家置入影像中的一個角色，一個隱喻台灣當代藝術家的角色，其中的喻義就是慾望和無言的同一化。

她慾求著在傳統市場中竄動的「生猛」生命感，意即「動物性」，但她向來的身體經驗從不似許多行為藝術家以「裸身」和「衝撞」來宣告和再現「生命力」，相反地，由自己扮演的她總是身陷在媒體中的女性形象中、進行著無盡也不可能的調整，甚至落入物化的風景或不知所措的處境。動物性於是乎無解地對比著藝術家形象所承載的無盡媒體性：數位攝影、數位輸出、刻版形象、時尚形象。侯怡亭的滯留和無言，讓傳統市場中肉與血的紋樣強化為動物面對死亡與移轉前的最後暴力，她的介入明證了藝術是台灣社會空間的一個空缺，但這空缺的執戀存在，讓台灣當代藝術家置身社會的當下矛盾性實體化，這樣的實體化正是今天台灣當代藝術創作者面對社會挑戰時，急於迴避或企圖消解的。只是，侯怡亭在其署謎中所付出的代價就是自身徹底的媒體

化，而且一路走來嘗試著各種媒體化，既是女性獻祭的痕跡，又是跨越性別的批判記號。

這個逗留在動物性與媒體性之間的身影，等待甚至企求著「手」；然而，藝術家所使用的「刺繡」卻一如被現實場域、被動物性震懾而推拒的身形一般，被一層層的媒體平面、圖膜、技術與品味所拒絕。刺繡作為「畧謎」，指出了兩個開掘蟲洞的施作者，一是藝術家自身，另一是藝術家之手，這兩個施作者的作為就是穿梭其中、縫綁著不可縫合者。因此，套層結構首先就是投射平面的不可能，

這些套層結構讓內在平面與心理投射的詮釋都變得非常尷尬，可是，藝術家自我和這套層結構的共存，後者明顯地讓藝術家無法因為現身而表達其個體的完整，而現身則讓套層結構不只是意義的掌握，而且掌握到的是空缺與不可能性的意義：謎。再則，這套層結構作為一種意義的探索，也不是閃電般的異質性連結，不是臨時烏托邦的表現，而是勾引著生產性與生產力的對質和差距。

正是這樣的「勾引」讓藝術家在物理層面上女性身體的現

身，並不回返性別的批判性演出或是純然作為徹底物化與性慾化的戀物物件，「她」因為跳開這兩個極端的回返而保有社會性的權力，因為滯留而不落入一種功利的正義——為了解決社會現實的問題而將現實問題快速物化——，「自我」不存在於象徵性的拒絕姿態裡，甚且已經在形式上宣稱自我的消解，也不存在於現身中，而是發生於具象的滯留、異質感知間的逗留和專屬個體之路徑在不斷異質化的平面上的穿梭，在層層疊疊的圖層世界裡以「謎」浮凸或凹陷出台灣當代藝術的一個真實面貌。

Sign Enigma of the Female Figure with Mise-en-abîme

Hou I-Ting Hanging between the Animality and Mediality

Hou I-Ting's video art, based on live performances using her own body, has undergone various developments and includes various approaches. Tracing this variety, we can cite *Magic . 1* and Hou's most frequently exhibited series *Usurper*, in which the artist combines overlapping projections and the body to create digital printing or performance art videos; *Agency of Reality* and *Super Dirty Yoga*, in which she collages, frames her shots and uses her body as a visual guide to produce exotic fantasy lands within real world settings; her earlier works *Come with Me* and *Still Lifes*, in which she showcases advertising images and objects that commodify women as ready-mades; and her most recent series, *Complexing the Body*, in which Hou refers to her 2003 *Taipei Transformation Show* and 2009 *Bopi-Therapy Transformation Show* series by placing her body in intensely sensory scenes of the real world, and then embroiders over images, including that of her body, in her photographs.

Regardless of what presentation format or process Hou I-Ting uses, the portals connecting her photography's different layers—the artist's body, imagery, patterns on clothing and settings—

appear like wormholes lacking definite time, space and intention, and do not constitute a simple plane of immanence. In this case, perhaps the core of Hou I-Ting's artwork is not a mélange of performance, photography, and women's art, but is a *mise en abîme* created with different media and topics, or the self and representational imagery. Here, I would like to temporarily name this quality of Hou's art *mise en abîme of the female figure*; and it can be said that *Complexing the Body* is the most important expression of this kind of wormhole-like *mise en abîme* of the female figure.

As a sequel to *Bopi-Therapy Transforming Show*, Hou I-Ting created *Complexing-Body*, and likewise enters the sphere of daily life. Unlike the urban space she entered in her earlier work *Taipei Transformation Show*, this social sphere is a traditional market. Traditional markets demand urban renewal more than other areas because they are eyesores, lack refinement and are not up to sanitation standards, yet, due to their sharp contrast with contemporary urban taste, they generate another level of meaning, that of a bodily reality being concealed. Hou's

first *abîme* is formed by the fissures between settings the artist has chosen and the images on which she focuses within contemporary urban landscapes. The second *abîme* is formed by the artist's bodily intervention on public spaces. Hou barges into these spaces carrying with her a whiff of civilization, but then woodenly lingers, clearly at a loss for words or action. Her gaze does not suggest she is pondering her surroundings, but rather that she cannot communicate, and her immediate surroundings are of no help in revealing the significance of her gaze or representations. The third *abîme* appears in Hou's blending of historical painting references with her silent and motionless body. When placed in the traditional market, she cannot make sense of its butchers and greengrocers, who likewise cannot interpret the significance of Hou's references to historical painting. The final *abîme* is summed up by the embroidery which tightly wraps images of the artist's body, fills it in with elements from paintings, is wholly incompatible with the reality of the site, and pierces the photographic paper of Hou's high-tech images. Embroidery, the final *abîme* and the artist's signature medium, is an enigma responding to contemporary Taiwanese art.

Mise en abîme allows elements that are deployed in representational space to continually retract from or float to the surface of a place outside their original world. It is interesting to note that this place forms when the artist steps into a social space, contemplates others, reflects on the art vocabulary she references, and creates interlaced patterns on digitally printed images with embroidery. Together these actions complete a complex representation of Taiwan's reality, which can be characterized by an inability to communicate. The place outside the original world of the photograph's representational space renders Hou's signature as enigma. Corresponding to this sign-enigma, Hou I-Ting's disguised body plays a role in the act of the artist entering the image, and is a metaphor for the role contemporary artists play in Taiwan. The metaphorical significance of this is desire subsumed in silence.

Hou desires a scurrying and vigorous sense of life in the traditional market. While this implies animality, her body has never undergone what those of many performance artists have, who use nudity and conflict to proclaim and represent life force. On

the contrary, by performing herself, Hou is always trapped in the media's image of a woman, and is continually making impossible adjustments, even falling into scenes where she is objectified or at a loss. Therefore animality is in an almost incomprehensible contrast with the limitless mediality that is carried by the image of the artist: digital photography, digital printing, and stereotypical images of women or images from the fashion world. Hou I-Ting's lingering and silence intensify the suggestion made by the blood and flesh patterns at the traditional market, which is of animals facing death and approaching their final moments of violence. Her intervention makes it clear that art is a void in Taiwanese social spaces, but obsession with this void manifests contradiction when contemporary Taiwanese artists place themselves in society. This contradiction is either anxiously avoided or dispelled when today's Taiwanese artists are addressing social issues. However, the price Hou I-Ting pays for her sign-enigma is the utter mediality of her own body, and furthermore, she has always attempted different kinds of mediality, and in these attempts we see traces of women being sacrificed by mass media and the critical signs of traversing gender.

Hou's image awaits, or even desires, handiwork as it lingers between animality and mediality: but her embroidery is exactly the same as her figure—the figure that is shocked and then refused by the reality of place and animality—in the sense that it is rejected by layers of media, membranes of imagery, technology and taste. As a sign-enigma, embroidery indicates two agents digging wormholes: one is the artist's body, the other is the artist's hand, and both shuttle back and forth to interlace over that which cannot be sutured. Therefore, *mise en abîme* in general is an impossible projected plane, and Hou's *mise en abîme* make explanation such as plane of immanence or psychological projection exceedingly awkward. Nevertheless, the artist coexists with *mise en abîme*, but it clearly prevents Hou from conveying her individual wholeness even when she presents herself. The appearance of the artist's body not only allows *mise en abîme* to reveal Hou's meaning, but also reveals a void and the significance of impossibility, namely enigma. Furthermore, in Hou's work, *mise en abîme* serves as a way of exploring meaning: it is not a way of completing circuits between heterogeneous elements, nor is it a temporary manifestation of utopia, but

rather induces difference or opposition between the possibility of production and the effect of production.

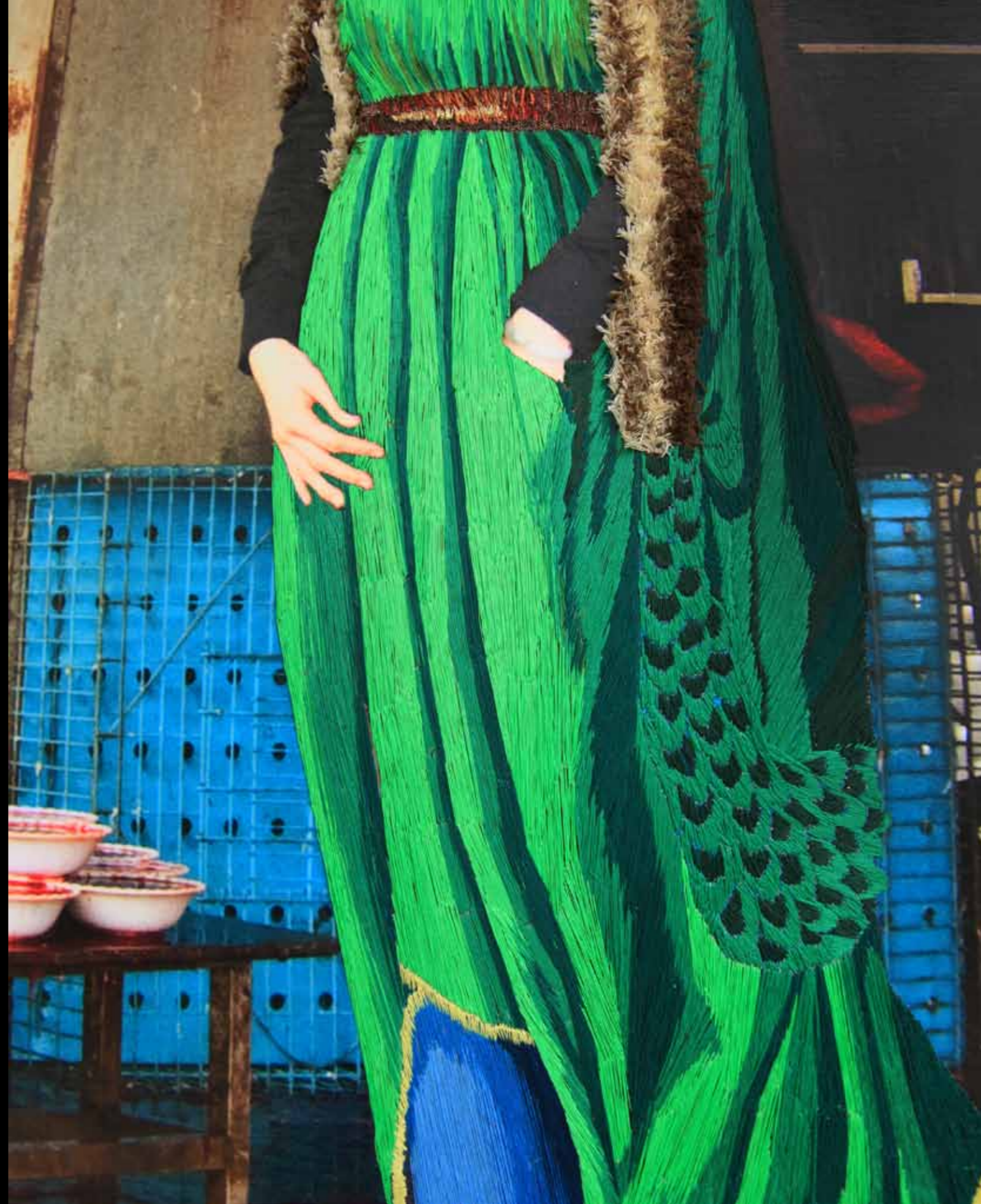
By inducing this opposition when the artist presents her physical female body, regression to critical gender performance or complete objectification, as well as the rendering of her body as an object of desire or fetish object are all forestalled. By avoiding these extremes “she” maintains her power in society, and by lingering, avoids the trap of utilitarian justice which tends to hastily objectify social problems in order to solve them. For Hou, the self does not exist in a symbolic posture of resistance, and she has, at least in form, already announced the dissolution of the self. Nor does the self for Hou exist in the presentation of the body, but rather is manifest in physically lingering, alighting on various heterogeneous perceptions, or on the individual path through continuous heterogeneous planes that Hou I-Ting travels. In a world of multiple and overlapping images, Hou I-Ting's enigma floats above and then sinks below a real landscape within Taiwanese contemporary art.

2011-
2005



2011

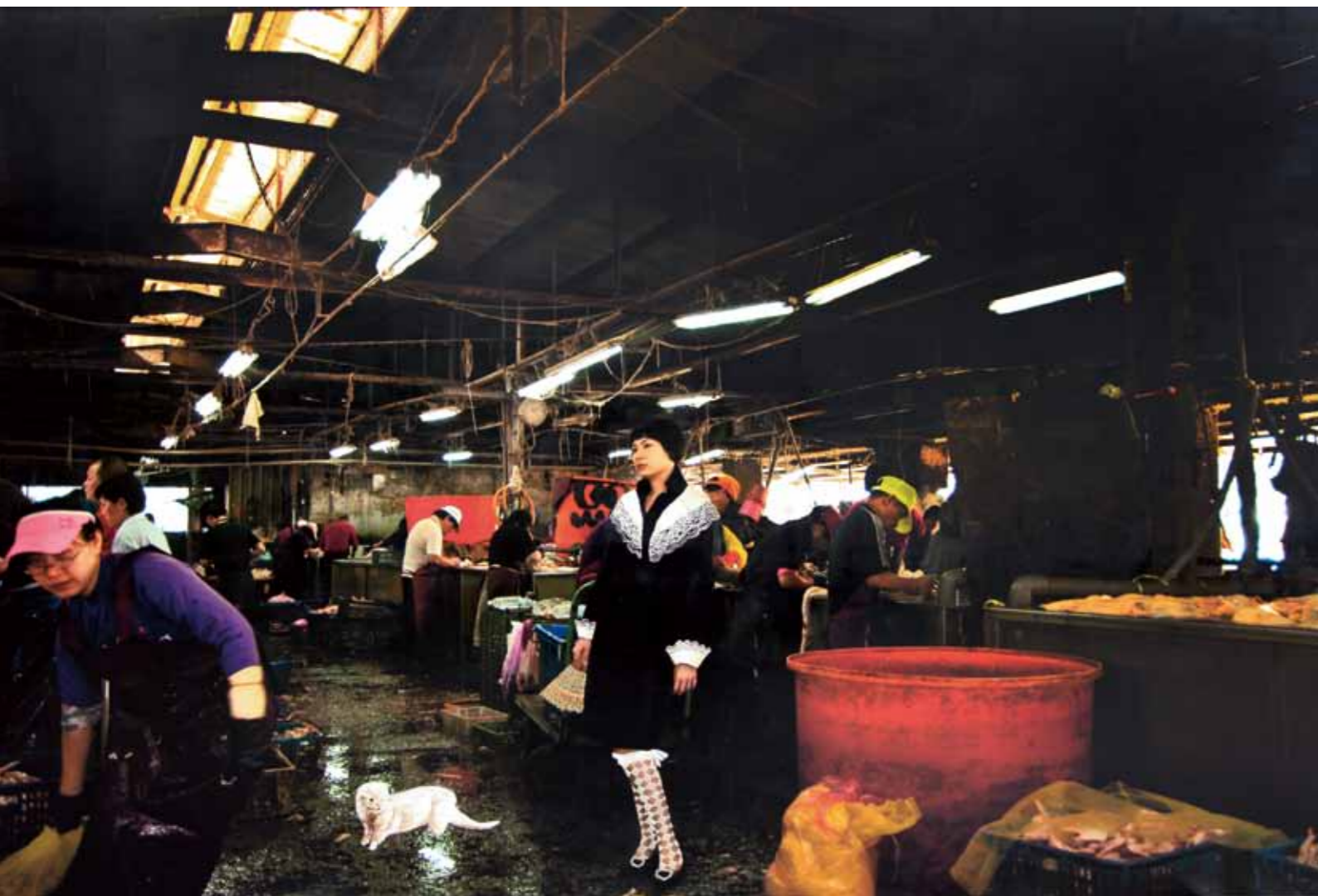
複體 *Complexing Body*



複體——室內畫中不存在的身體
Complexing Body—
Nonexistent Body in an Interior Painting

數位影像輸出 / 手工刺繡
digital print on canvas / embroidery
203x136cm
2011





複體——誰的知識？
*Complexing Body—
Whose Knowledge?*

數位影像輸出 / 手工刺繡
digital print on canvas / embroidery
136x203cm
2011

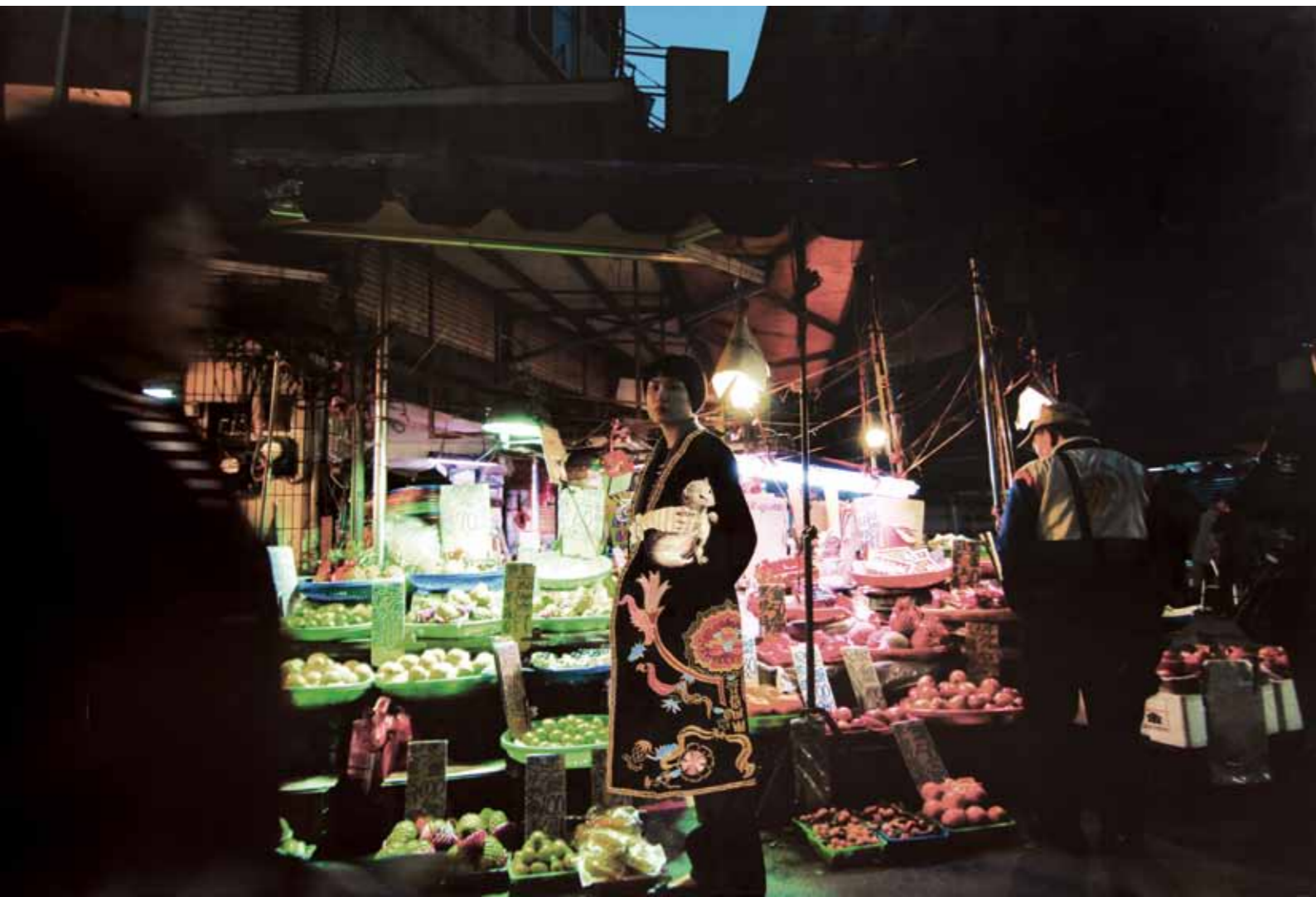
複體——鳶尾花
*Complexing Body—
Blue Magic flower*

數位影像輸出 / 手工刺繡
digital print on canvas / embroidery
136x203cm
2011



複體——水果攤抱白貂的女子
*Complexing Body—
Woman Holding White Wink at Fruit Stand*

數位影像輸出 / 手工刺繡
digital print on canvas / embroidery
136x203cm
2011



複體——杜勒兔子
*Complexing Body—
A Young Hare by Albrecht Durer*

數位影像輸出 / 手工刺繡
digital print on canvas / embroidery
203x136 cm
2011





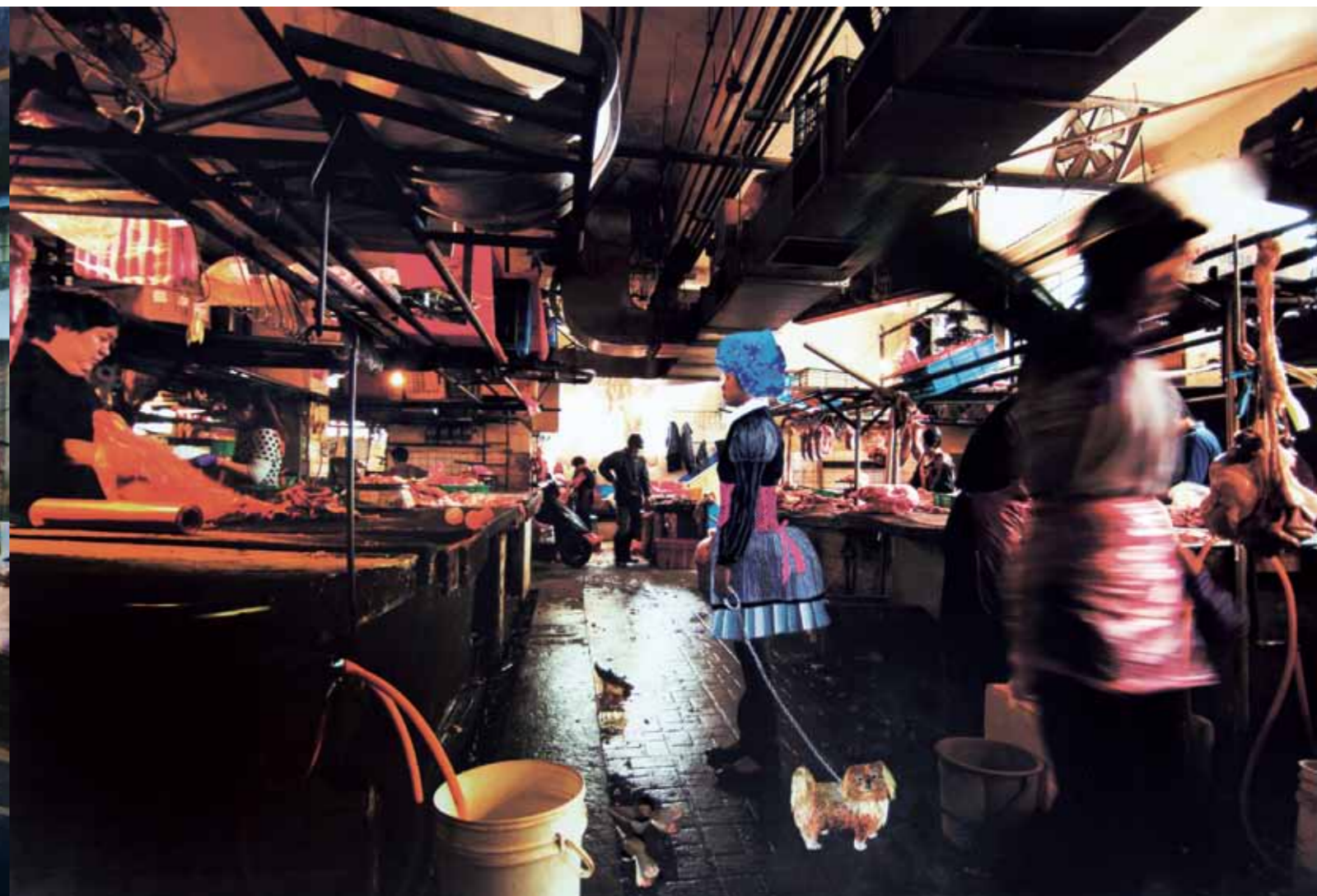
缺大圖

複體——白貞潔長袍
*Complexing Body—
White Chastity Robe*

數位影像輸出 / 手工刺繡
digital print on canvas / embroidery
136x203 cm
2011

複體——市場的禮拜日
*Complexing Body—
The Market on Sunday*

數位影像輸出 / 手工刺繡
digital print on canvas / embroidery
136x203 cm
2011





複體——市場遶麒麟
*Complexing Body—
Walking Kylin at the Market*

數位影像輸出 / 手工刺繡
digital print on canvas / embroidery
136x203 cm
2011

複體——維納斯的誕生
*Complexing Body—
The Birth of Venus*

數位影像輸出 / 手工刺繡
digital print on canvas / embroidery
136x203 cm
2011



複體——杜賓狗與羅密歐
*Complexing Body—
Doberman and Romeo*

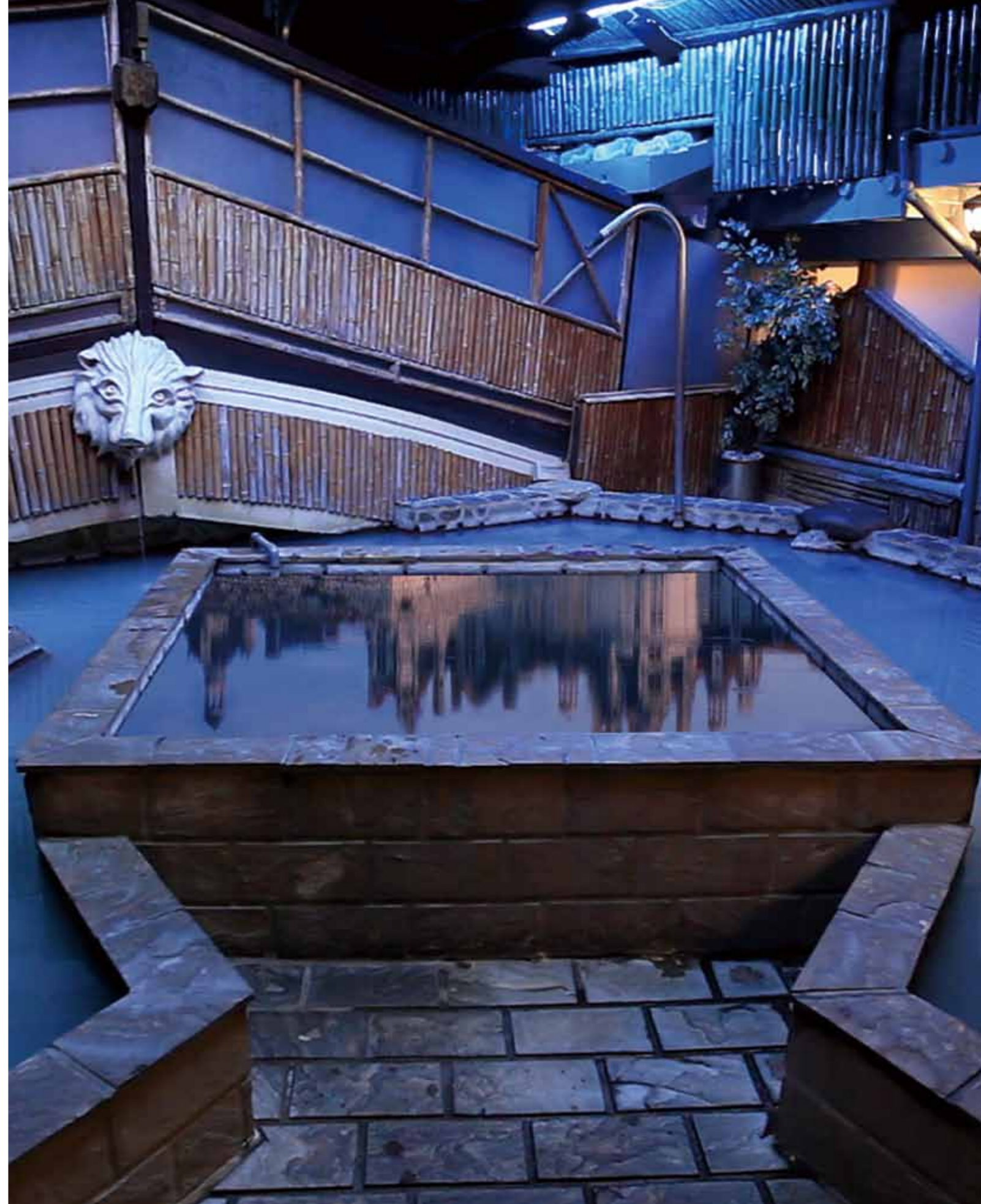
數位影像輸出 / 手工刺繡
digital print on canvas / embroidery
136x203 cm
2011











複體——套層世界
ComplexingBody — Mise-en-abîme

錄像 Full HD 3'15" 2011

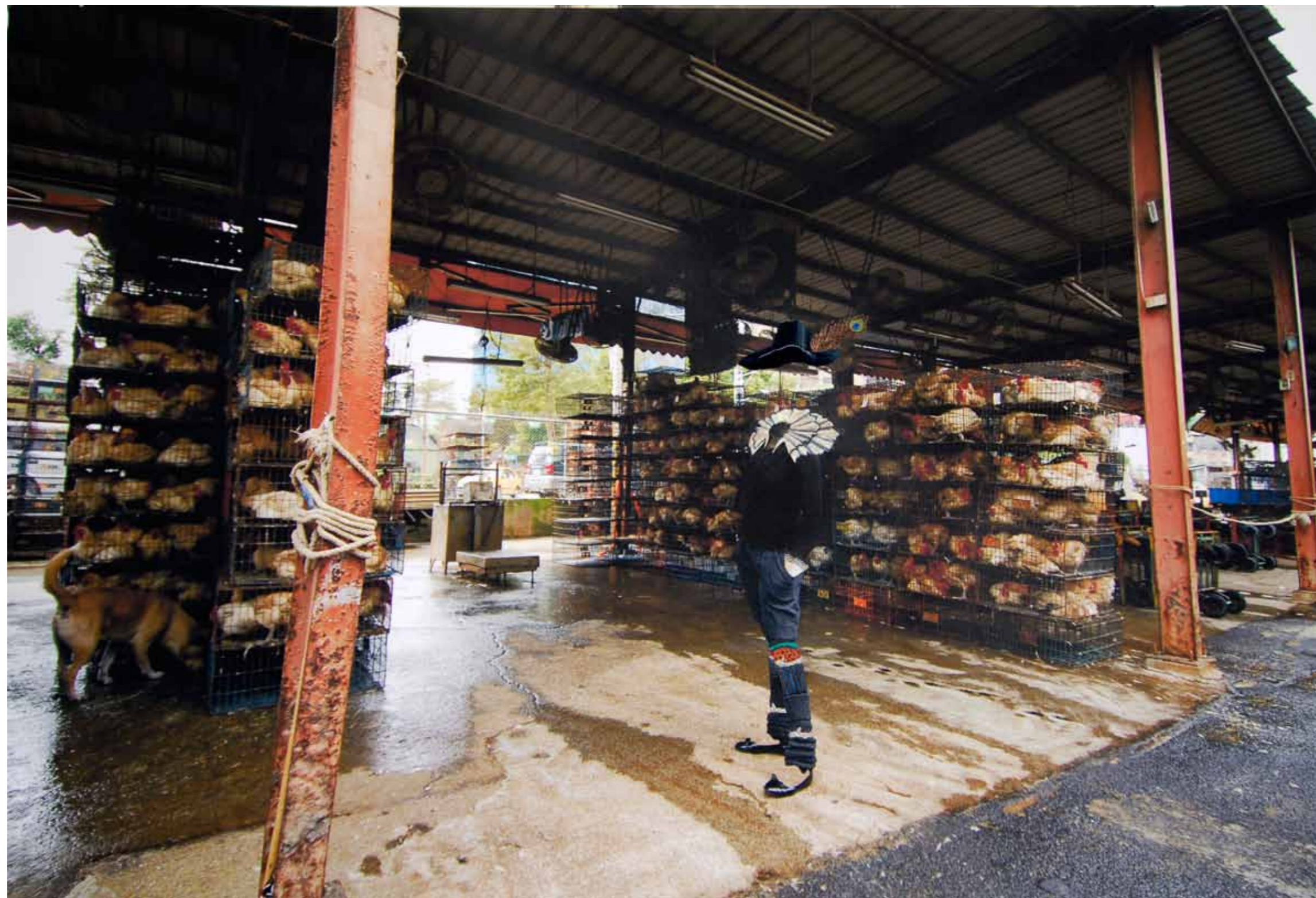
2011

蓬萊仙境 *Fairyland Penglai*



蓬萊仙境 No.1
Fairyland Penglai No.1

數位影像輸出 / 手工刺繡
digital print on canvas / embroidery
89x134 cm
2011



蓬萊仙境 No.2
Fairyland Penglai No.2

數位影像輸出 / 手工刺繡
digital print on canvas / embroidery
89x134 cm
2011

蓬萊仙境 No.3
Fairyland Penglai No.3

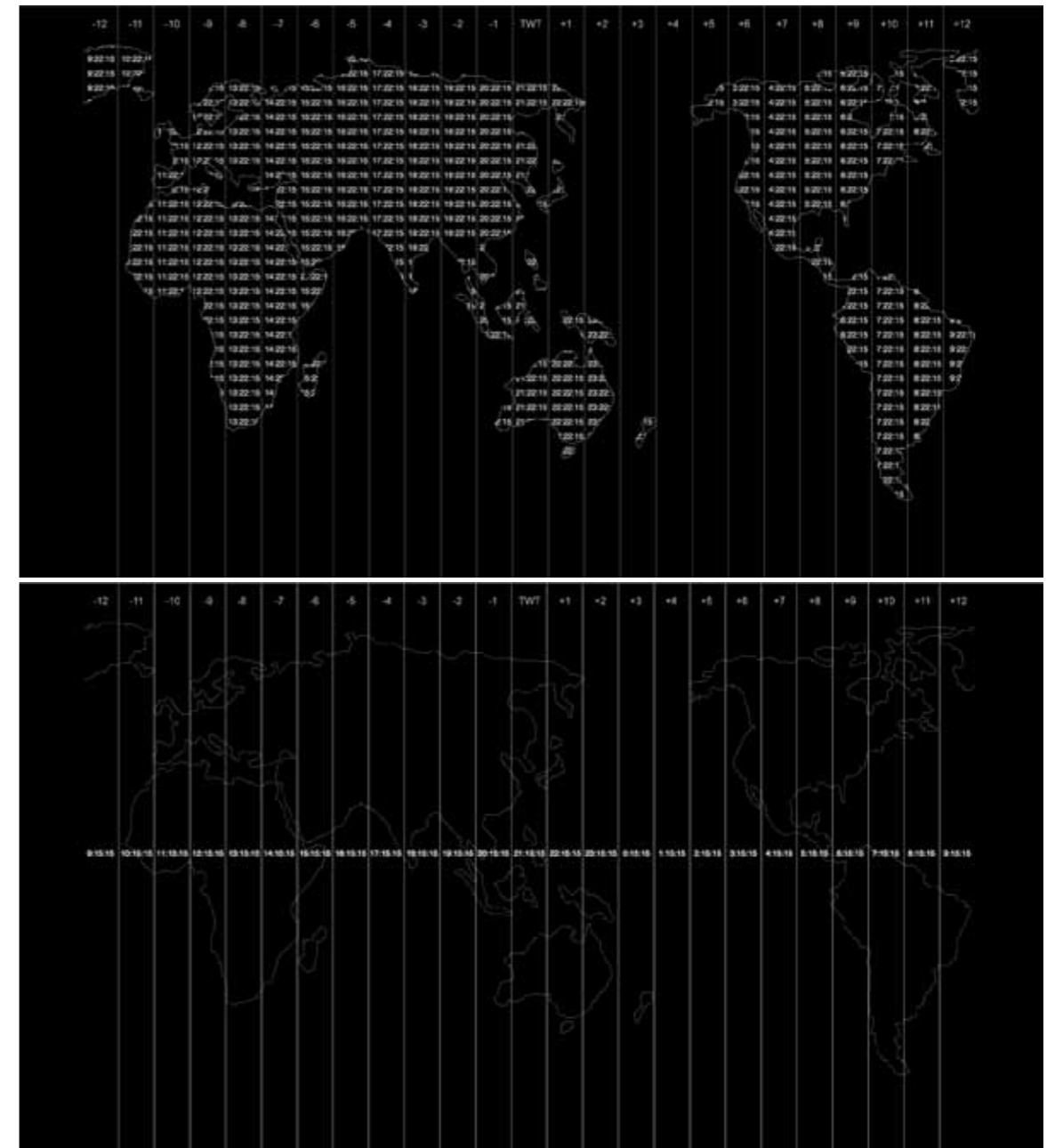
數位影像輸出 / 手工刺繡
digital print on canvas / embroidery
89x134 cm
2011





2010

台灣標準時間 Taiwan Time



台灣標準時間 00:00

TWT00:00

錄像 video
2010



『所在地』——家
『Location』——Home

影像輸出 C-print
81x360 cm
2010

『所在地』——家 2
『Location』——Home 2

影像輸出 C-print
67x402 cm
2010

2009-
2010

剝皮療變裝秀系列 *Bopi-Therapy Transforming Show*

剝皮療變裝秀系列 No.1
Bopi-Therapy Transforming Show No.1

數位影像輸出 / 手工刺繡
digital print on canvas / embroidery
90x160 cm
2009



剝皮療變裝秀系列 No.3
Bopi-Therapy Transforming Show No.3

數位影像輸出 / 手工刺繡
digital print on canvas / embroidery
90x160 cm
2009



剝皮療變裝秀系列 No.6
Bopi-Therapy Transforming Show No.6

數位影像輸出 / 手工刺繡
digital print on canvas / embroidery
110x165 cm
2009





剝皮療變裝秀系列 No.5
Bopi—Therapy Transforming Show No.5

數位影像輸出 / 手工刺繡
digital print on canvas / embroidery
110x165 cm
2009



剝皮療變裝秀系列 No.4
Bopi—Therapy Transforming Show No.4

數位影像輸出 / 手工刺繡
digital print on canvas / embroidery
90x160 cm
2009



剝皮療變裝秀系列 No.2
Bopi—Therapy Transforming Show No.2

數位影像輸出 / 手工刺繡
digital print on canvas / embroidery
160x90 cm
2009



市場口—大稻埕
Market Gate - Da Dao Cheng

數位影像輸出 / 手工刺繡
digital print on canvas / embroidery
150x95 cm
2010



鶴樓
Crane Pavilion

數位影像輸出 / 手工刺繡
digital print on canvas / embroidery
150x90 cm
2010

市場口—花團
Market Gate - Flower Bouquet

數位影像輸出 / 手工刺繡
digital print on canvas / embroidery
165x110 cm
2010



市場口—水果攤遶麒麟
Market Gate - Walking Kylin near a Fruit Vendor

數位影像輸出 / 手工刺繡
digital print on canvas / embroidery
130x193 cm
2010



2009-
2007

現實動作媒 *Agency of Reality*



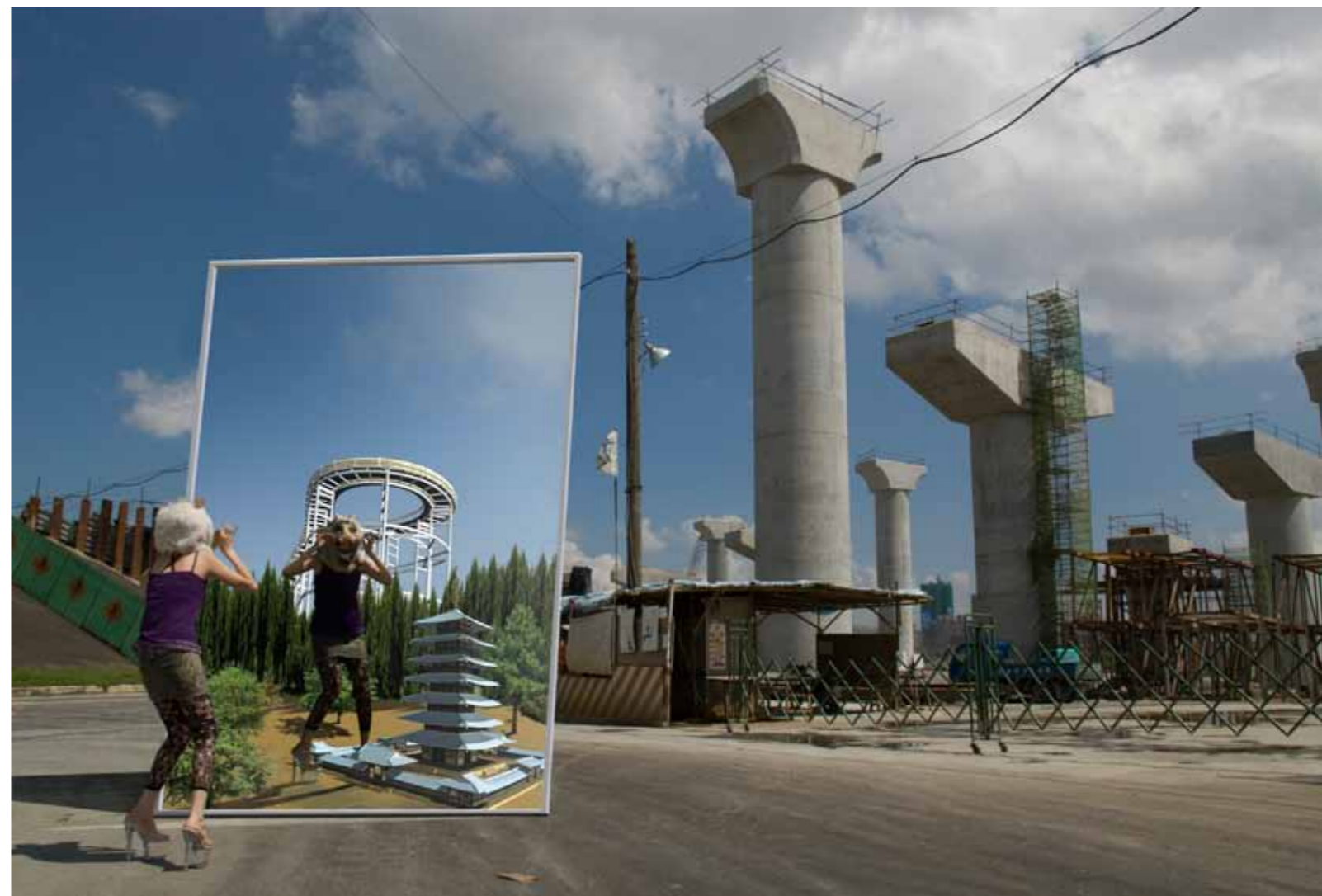
現實動作媒——荒漠的月中世界
Agency of Reality—
Lunar world in the desert

超亮麗相紙·無酸鋁版
影像輸出 C-print
360x240 cm
2009



現實動作媒——真實荒漠
Agency of Reality — Desert of the Real

行為錄像 video
00'41"
2009



現實動作媒——七重塔
Agency of Reality — Temple

超亮麗相紙·無酸鋁版 C-print
119x178 cm
2007

2005

篡位者系列 *Usurper*



篡位者 No.1
Usurper No.1

影像輸出 C-print
135x98 cm
2005

篡位者 No.7
Usurper No.7

影像輸出 C-print
135x98 cm
2005



篡位者 No.5
Usurper No.5

影像輸出 C-print
106x98 cm
2005



篡位者 No.6
Usurper No.6

影像輸出 C-print
100x133 cm
2005

篡位者 No.2
Usurper No.2

數位影像輸出 C-print
100 x 133 cm
2005



篡位者 No.9
Usurper No.9

數位影像輸出 C-print
100 x 133 cm
2005



侯怡亭

1979 生於高雄，台灣

1999

台南女子技術學院
視覺傳達組

2003

國立台北藝術大學
美術系

2008

台南藝術大學造形
藝術研究

學歷

2011

「複體—侯怡亭個展」，
耿畫廊，臺北，臺灣

2009

「影像／嬉戲—侯怡亭個展」，
非常廟藝文空間，台北，台灣

2008

「侯怡亭個展」，
台東鐵道藝術村，台東，台灣

2007

「現實動作媒」，
也趣藝廊，台北，台灣

「補充者的 Cosplay」，
布查當代藝術中心，台北，台灣

「超高難度限制級瑜珈」，
關渡美術館，台北，台灣

2006

「侯怡亭個展」，
文賢工程油漆行，台南，台灣

個展

2011

「《鏡·界》2011 兩岸攝影藝術交流展」，廈門羅卡當代藝術空間，中國

「義大利—兩個端點華人當代藝術系列展覽」，Villa Benzi Zecchini，聖馬可，義大利

「後態度—台灣當代藝術家聯展」
Ex Teresa Arte Actual，墨西哥城，墨西哥

「70's, 30's 建國百年台灣古意新像攝影展：資深攝影家與潮世代影像敘事」，台灣攝影博物館，台北，台灣

2010

「有感物」，
中山大學藝文中心，高雄，台灣

「時光·實驗」，
元智大學藝術中心，桃園，台灣

「台北國際藝術博覽會」，
耿畫廊，台北世界貿易中心，台北，台灣

「重瞳：擁有過去的未來—兩岸藝術交流計畫」，
大未來耿畫廊，台北，台灣

「延·革 II」
大未來耿畫廊開幕特展，
大未來耿畫廊，台北，台灣

2009

台北美術獎，
台北市立美術館，台北，台灣

「非日常：引力場」，
鳳甲美術館，台北，台灣

「混搭—當代藝術展」，
剝皮寮藝條通·古街文化節，
萬華剝皮寮歷史街區，
台北，台灣

「PLUG IN 外掛錄像展」，
加力畫廊，台南

「歡迎光臨真實的荒漠」，
東海大學藝術中心，台中，台灣

「月光光 心慌慌—
非常廟 3 週年之關鍵報告」，
非常廟藝文空間，台北，台灣

「當代亞洲藝術的文化衝擊」，
南方公園，英國

2008

「文化與科技博覽會」，
華山藝文特區，台北，台灣

「小甜心—伊通公園 20 週年慶」，
伊通公園，台北，台灣

「兩個端點」，
福理沙克宮，托爾梅佐，義大利

「福興國際雙年展—
亞洲·當代·後殖民」，
福興國際雙年展展場

「第二種視野」，
國立台灣美術館，台中，台灣

「Fu·感覺—當代女性
藝術家聯展」，
大象畫廊，台中，台灣

「亞洲當代藝術展」，
紐約文化藝術中心，紐約，美國

2007

「DIVA」，
數位藝術博覽會，巴黎，法國

「3C の祭—台灣多媒體藝術展—
2007 視盟藝術家博覽會」，
華山藝文特區，台北，台灣

「粉樂町 II」，
台北東區當代藝術展，
富邦藝術基金會，台北，台灣

「視野」，
巴塞爾影像博覽會，瑞士

「出竅」，
微型樂園數位藝術平台，
小巨蛋劇場，台北，台灣

2006

「超度」，
C06 台灣前衛文件展徵件展，
國立台灣美術館，台中，台灣

「九十五年高雄市美術家聯展」，
高雄市立美術館，高雄，台灣

「\^o^/ SIGHT」，
藝術家博覽會，華山藝文特區，
台北，台灣

高雄獎展覽，
高雄市立美術館，高雄，台灣

「關鍵詞」，
台中二十號倉庫藝術村，
台中，台灣

2005

「林志玲大展」，
誠品敦南藝文空間，台北，台灣

「西線無戰事」，
台中二十號倉庫藝術村，台中，台灣

「陰線與陽漾—新樂園新秀展」，
新樂園藝術空間，台北，台灣

「慢活—City Net Asia」，
漢城／東京／台北／北京城市交流展，
首爾市立美術館，韓國

「地平線—開放閱讀的新風景」，
誠品龍心書店，台中，台灣

「工程行再幹一票聯展」，
文賢工程油漆行，台南，台灣

「鏡像—他者與差異」，
藝象藝文中心，台南，台灣

「苦汁」，
台南藝術大學造形藝術研究所第九級聯展，
南僑老街，鹽水，台南，台灣

「非意義與反啟蒙—一種迷途的感覺主義」，
國立台南藝術大學，台南，台灣

「停電通知—重新閱讀」，
新濱碼頭，高雄，台灣

2004

「OFF」，
台南藝術大學造形藝術研究所一年級聯展，
台南藝術學院，台南，台灣

「歡迎蒞臨官田鄉 (on) 新生創作聯展」，
台南藝術學院，台南，台灣

2003

「鷄音」，
國立台北藝術大學第十七屆畢業展，
台北，台灣

2002

「攝影聯展」，展演藝術中心，
台北藝術大學，台北，台灣

「文件聯展」，
南北畫廊，台北藝術大學美術系，
台北，台灣

「國立藝術學院第十七屆創作展」，
台北，台灣

「時尚攝影展」，
展演藝術中心，台北藝術大學，
台北，台灣

1999

「新一代設計展」，
台北世界貿易中心，台北，台灣

Hou I-Ting

1979, born in Kaoshiung, Taiwan

1999

Taiwan Woman's College of Arts & Technology, Tainan, Taiwan

2003

BFA, Taipei National University of the Arts, Taipei, Taiwan

2008

MFA, Graduate Institute of Plastic Arts, Tainan National University of the Arts, Taiwan

Education

2011

Complexing Body, Tina Keng gallery, Taipei, Taiwan

2009

Image/playing, VT Artsalon, Taipei, Taiwan

2008

Play with Factitious Image, Taitung Railway Art Village, Taitung, Taiwan

2007

Agency of Reality, AKI Gallery, Taipei, Taiwan

Cosplay, Butchart Contemporary Art Space, Taipei, Taiwan

Super Dirty Yoga, Kuandu Museum of Fine Arts, Taipei, Taiwan

2006

Hou I-Ting's Solo Exhibition, Wen-xian Painters House, Tainan, Taiwan

Solo Exhibitions

2011

Mirror Border, \2011 Cross-strait Photographic Exchange Exhibition,
Luoca Gallery for Contemporary Art, China

TWO POINTS Taiwan+China contemporary 2011,
Villa Benzi Zecchin,
Caerano di San Marco, Italy

Post – Actitud,
Ex Teresa Arte Actual, México D. F.

70's, 30's Centennial Founding of Taiwan photography exhibition: Narrations from accomplished photographers and the up-coming,
Taiwan Photo Museum, Taipei, Taiwan

2010

Feel/Felt-objects,
Art Center National Sun Yat-sen University,
Kaohsiung, Taiwan

Art of Mixed Media,
Yuan Ze University Arts Center, Taoyuan, Taiwan

Art Taipei 2010,
Tina Keng Gallery,
Taipei World Trade Center, Taipei, Taiwan

Vision2: The Future that Encompasses the Past – An Art Exchange Program between China and Taiwan,
Tina Keng Gallery, Taipei, Taiwan

R/evolution II,
Tina Keng Gallery, Taipei, Taiwan

Group Exhibitions

2009

Taipei Arts Awards,
Taipei Fine Arts Museum, Taipei, Taiwan

Non-Everyday : Hidden Force Fields,
Hong-Gah Museum, Taipei, Taiwan

Fusion Folks-Contemporary Art,
Bo-pi-Liao street Wan-Hua Taipei, Taiwan

PLUG IN Video show,
INART Gallery, Tainan, Taiwan

Welcome to the Desert of the Real,
Tunghai University Art Center, Taichung, Taiwan

Second Vision,
National Taiwan Museum of Fine Arts, Taichung, Taiwan

2008

ART FAIR of 2008 Culture and Science,
Huashan Culture Park, Taipei, Taiwan

SWEETIES-Celebrating 20 Years of IT Park,
IT Park, Taipei, Taiwan

Two Points-2008 Chinese Contemporary,
Palazzo Frisacco Museum, Tolmezzo, Italy

FIB 2008 AICA TAIWAN,
Fusing International Biennial, Changhua, Taiwan

Second Vision,
National Taiwan Museum of Fine Arts, Taichung, Taiwan

Fu.The Young Female Artists,
Da Xiang Art Space, Taichung, Taiwan

Snake Alley, New York Asian Contemporary Art Week 2008,
New York, USA

2007

DIVA, Digital & Video Art Fair,
Paris, France

Critics, Choice, Creators, Taiwan Multimedia Art-Association of the Visual Arts in Taiwan 2007,
Hua Shan Cultural and Creative Industry Center, Taipei, Taiwan

Very Fun Park II,
Fubon Art Foundation, Taipei, Taiwan

Scope,
Art Basel, Switzerland

Shell-ing, Micro+Playground, Taiwan Digital Art,
Taipei Arena, Taipei, Taiwan

2006

Excess, CO6 Avant-Garde Documents in Taiwan,
National Taiwan Museum of Fine Arts, Taichung, Taiwan

The Artist Show in Kaohsiung,
National Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan

\^o^\ SIGHT, The Artists Carnival,
Huashan Culture Park, Taipei, Taiwan

2006 Kaohsiung Award,
National Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan

The Keywords,
20th Stockroom Art Space,
Taichung, Taiwan

2005

Chiling Lin,
Art Space of Eslite Bookstore,
Taipei, Taiwan

Im Western Nichts Neues,
20th Stockroom Art Space,
Taichung, Taiwan

2005 Emerge-New Artist Snow,
Sly Art Space, Taipei, Taiwan

City net Asia 2005-The Praise of Slow,
Tokyo, Taipei, Beijing, exhibition to interflow,
Seoul Museum of Art, Korea

Skylight-open the new page,
Eslitebook store, Taichung, Taiwan

Wen-xian Construction Art Space to Set Out Again,
Wen-xian Painters House,
Tainan, Taiwan, Taiwan

Mirror-Other and Difference,
Yi-xiang Art center,
Tainan National University of the Arts,
Tainan, Taiwan

Bitter Juice [ni-gei-li]-rhe 9th Group of Exhibition,
Nam-chow old street,
Yan-shuei, Tainan, Taiwan

Not a Construction and to Oppose Enlighten-a kind of Lose One's Way, About Feel and Impulse,
Contemporary Art Center,
TNUA, Taipei, Taiwan

A Notice of Power Failure – A New Read or Peruse,
Xim-bin Wharf Art Space,
Kaohsiung, Taiwan

2004

OFF, group exhibition,
TNUA, Taipei, Taiwan

Welcome to Kuantien (on), The Freshman Group Exhibition of New Works, Fine art exhibition room,
TNUA, Taipei, Taiwan

2003

About Fashion, An exhibition of 17th in Taipei National University of the Arts,
Taipei, Taiwan

2002

Photography Exhibition,
TNUA Performing Art Center, Taipei

Documenta -Group Exhibition,
South & North gallery, TNUA,
Taipei, Taiwan

An exhibition of 17th in Taipei National University of the Arts,
Taipei, Taiwan

Group Photo-Exhibition,
TNUA Performing Art Center,
Taipei, Taiwan

1999

The Young Designs' Exhibition,
Taipei World Trade Center,
Taipei, Taiwan

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