



AKUI美術館

許多談許自貴

從小，我便看著父親每日的創作，跟著他參加大大小小的展覽，也常與父親到藝術家友人的家中或工作室拜訪，直至今日。那些小時候我招呼中的叔叔阿姨們，現在長大了才知道原來他們都是社會藝文圈的中流砥柱，大家持續不斷地努力創作，將生命奉獻給藝術，再將藝術奉獻給社會。

至於老爸許自貴，我小時候只知道他是一位大家尊敬的藝術家與老師，長大後進入社會並涉獵了藝術圈，才了解到父親擁有過多重身份與成就，這些在google上都查得到的。但就我所知，他對這些其實沒什麼興趣，要的就只是一間大大的工作室，單純地回到他最想要的「藝術家」身份；無論多麼忙碌，他一定會擠出時間來創作。

你們可以想像嗎？如果一天沒有其他行程，除了吃飯睡覺以外，他就創作，平常生活極為簡單，早餐-咖啡-創作-午餐-午休-咖啡-創作-晚餐-創作-睡覺，我粗估了一下，他一天的創作時間至少10小時以上，相當驚人。日復一日，這些都早已遠遠超過基本工時，也沒有休假；還好對他來說，創作根本不是工作，而是享受，是生活的一部分。

很多人問我有沒有在創作，看看老爸，我可不敢說有。如今我美其名地擔任了美術館負責人，說來慚愧，能力的確遠不及，但我希望可以替老爸分擔創作以外的那些雜事，也希望協助他拉拔更多優秀的藝術家，畢竟藝術家不應該被經濟與瑣事所細綁；誰知道有多少藝術家在台灣就如此被扼殺了呢？

本書將許自貴這一生的創作做了整理，可以看到老爸這45年來創作上的改變、成長，有對生命的歌頌、對生活的紀錄，還有老爸最著名的「以詼諧有趣的方式表達他對社會的不滿」等等.....邀請你跟我一起細細品味，與之歡笑、與之感動。

左腦×右腦

許自貴的混世哲學

Creating through Chaos:
Art of Hsu Tzu-kuey

左腦

Creating through Chaos:
Art of Hsu Tzu-kuey

右腦

許自貴 的混世哲學



高雄市立美術館



左腦 × 右腦

許自貴的混世哲學

Creating through Chaos: Art of Hsu Tzu-kuey

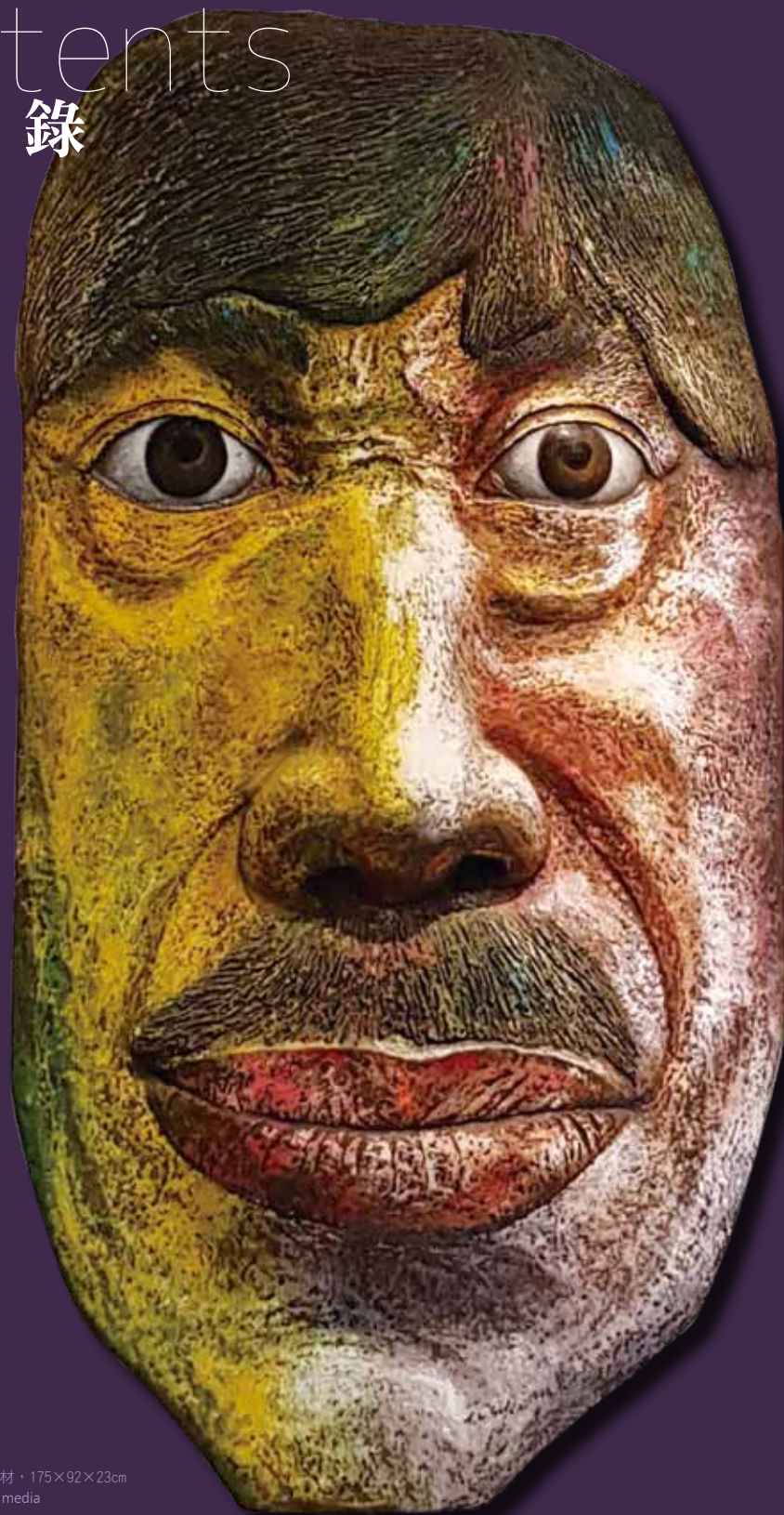
許自貴是誰？

- ◆ 一個天生就只能是藝術家的人。
- ◆ 恃才傲物，難免有點臭屁，但沒多少人像他這樣，憑著聰明才智與對藝術無窮的野心，將自己投身到藝術教學、書寫、行政與畫廊經營的同時，還能有那麼懾人的創作量。
- ◆ 隨著不同的閱歷，更換過副教授、教授、系主任、院長、校長、總經理等頭銜，但永遠不變的人生職務，就只有藝術家。
- ◆ 他的人生如何跌宕起伏，創作就如何精彩；想知道他獨特的混世哲學嗎？歡迎跟我們一起走進他的浮世森林中。



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藝術家簡歷

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出版序

人生如何起伏， 藝術就如何精彩的許自貴

李玉玲 / 高雄市立美術館館長

為建構屬於人們自己的藝術史，補遺主流學術無法面面俱到的地方藝術特色，探尋高雄邁入現/當代藝術的脈絡軌跡，高美館接續開館以來持續發展的典藏研究展、「美術高雄」策展系列、藝術史料田野調查與研究、資深藝術家主題展、呈顯地方藝術特質與人物形貌的「視覺藝術影像資料庫」藝術家紀錄影片等工作，如今高美館長期以來所累積的藝術能量，已逐漸將高雄藝術，甚至有別於北部觀點的「南方藝術」形貌與特色，描繪地越來越為清晰、也越來越為尖銳。

「藝術家是哪裡人？」這問題在全球化的時代中，看起來無足輕重，但有時會成為文化政策下的一個關鍵分野。或許因為工作，許自貴長期蟄居在台南並被視為台南人之一，但作品中經常散發出

的濃濃澎湖海風，卻也讓父母親的故鄉成為他的第二故鄉。所以，你說許自貴該是哪裡的人呢？但許自貴真正的出生地是高雄，直至高中畢業他才脫開故鄉臍帶去追求更廣闊的天空，近二十年的在地生命經驗，早已深深烙印在他的性格中，無庸置疑。

誰會懷疑，不正是高雄的艷陽，才將許自貴涵養成如此一位創作獨特、個性粗曠、直率、具衝撞力、土地感十足的獨特藝術家呢？美術館策辦資深藝術家的研究展，有其美學高度與文化視野，藝術家的創作研究展是奠基高雄在地藝術形貌的重要基礎，也是讓眾多出身高雄的藝術家意識到這裡是他們無法斷、捨、離的文化母胎。



第一次踏入由工作室改造成的 AKUI 美術館中，許自貴的多產與豐富想像讓人覺得驚喜與訝異，對於台南大橋車站附近的狹小安靜巷弄中，竟藏著一間這樣創意繽紛的美術館，著實讓人振奮。隨著本館研究人員羅潔尹的深入研究，我們發現許自貴各個時期的創作，都有相當明顯的風格轉換，也看得出來他跟其他藝術家一般，一生中都在社會變遷下不斷面臨著個人的考驗與自省；正如策展團隊所說，當我們在閱讀許自貴的創作歷程時，也正在重新回溯到台灣解嚴前後的那個當代藝術百家爭鳴的年代，熱鬧不已。

許自貴的創作力如此驚人，觀察穿透了人性，加諸在動物身上的描繪如此精彩，讓人相當期待在展覽現場中看到「怪咖」群們的相遇。也感謝許自貴與玩美攝影團隊的協助，以及 AKUI 美術館負責人許多的投入，讓我們能從展覽與專書的閱讀中，從藝術家起伏跌宕的人生歷程中，得到如此多的啟發並知道藝術還能如何精彩。
(2018.05)

喜愛打籃球的許自貴為自己塑了一尊小像。

Preface

Hsu Tzu-kuey: Splendid Art with Ups and Downs in Life

Yuling Lee (Director of Kaohsiung Museum of Fine Arts)

The Kaohsiung Museum of Fine Arts (KMFA) is committed to constructing a history of art that belongs to local people, filling in the voids about the characteristics of local art uncovered by mainstream academic research, and exploring the historical development of modern/contemporary art in Kaohsiung. Since its inauguration, KMFA has continued to realize its commitment through different measures such as the collection research exhibitions, Art of Kaohsiung exhibition series, field research of art history, research exhibitions on senior artists, and establishment of the Audio-Visual Archives that contains documentaries and image-based records of major artists in Taiwan. The artistic energy long accumulated by KMFA has gradually painted a clearer and sharper picture of art

in Kaohsiung as "Art of the South" different from the art in northern Taiwan.

"Where does an artist come from?" In this era of globalization, this question may seem to have no importance at all but, sometimes, it may become a key turning point in cultural policies. Probably because of his jobs, Hsu has been living in Tainan for a long time and, therefore, seen as a Tainaner. However, his works often give a strong vibe evocative of the ocean wind in Penghu, where Hsu's parents were from. The hometown of his parents has become Hsu's second hometown. So, where do you think Hsu is from? Actually, Hsu was born in Kaohsiung. It is not until his graduation from senior high school that he left his hometown for a broader stage of development in life. However, his nearly

20 years of living in this place were deeply imprinted in his personality. There is no doubt about it.

Who would doubt it is exactly the bright sun in Kaohsiung that has helped to cultivate such an artist as Hsu with his unique artistic creation, rugged and straight forward personality sometimes to the point of being blunt, and strong attachment to this land? With its aesthetic relevance and cultural vision, the research exhibition series on senior artists and their works curated by KMFA lays an important foundation for the understanding of the past and mapping for the future of the development of local art in Kaohsiung. Through such an exhibition series, many artists with their roots in Kaohsiung also come to the awareness that they cannot and will not break, abandon or sever their cultural biblical cords with this land.

When you set your foot for the first time in the Akui Art Museum, which was converted from Hsu's studio, you will definitely be surprised and amazed by Hsu's artistic productivity and rich imagination. It is truly exciting to find such an art museum filled with vibrant creativity hidden in a small and quiet alley nearby the Daqiao Train Station in Tainan. Through the in-depth research by Nita Lo, one of KMFA's researchers, we discover that there is a significant change

of style in each stage of Hsu's artistic development and also that, like other artists, Hsu has always been encountering challenges and reflecting upon himself throughout his life amidst the changes of the society in Taiwan. Just as indicated by the curation team of this exhibition, when we look back at the development of Hsu's art, we are also looking back at those years of diverse and booming development of contemporary art in Taiwan before and after the lift of martial law.

With Hsu's astonishing creativity, piercing observation of human nature, and intriguing expression through the use of animal forms, the encounter with his "strange creatures" in this exhibition is something worthy of looking forward to. Much gratitude is owed to Hsu Tzu-kuey and the team of Wanmei Professional Photography Studio for their assistance and to Hsu Duo, manager of Akui Art Museum and son of Hsu, for his dedication. Thanks to them, we are inspired to learn from the exhibition and from the reading of the catalogue about how art can become so splendid with the ups and downs in the life of the artist.

推薦序

小心阿貴！ 從「雉雞山莊」 到「阿貴美術館」

蕭瓊瑞 / 國立成功大學歷史系所教授



Akui 美術館的活潑訪客蕭瓊瑞。

阿貴很有賺錢的頭腦，但從來沒見他真正有錢過，這點大概很像他那位原本是裁縫師父、後來開餐廳的老爸。

「雉雞山莊」是老爸開在高雄鳥松的餐廳，阿貴每天要從鳥松騎一個半小時的腳踏車到高雄中學讀書。所有的小孩中，阿貴最會讀書，卻「不幸」喜歡上了美術。老爸疼他、也擔心他，交待幾個兄弟：未來賺錢要好好養活這個弟弟。

從美國紐約留學回來，正好遇上台灣新生代藝術興盛的年代，許自貴參與高雄阿普畫廊的創設，也涉入台南高高畫廊與台北阿普的經營；一副藝術經理人的模樣，對台灣當代藝術的發展，做出了貢獻，但錢還是沒有賺到。最後到學校

任教，成為學校董事們又愛又恨的藝術學院院長。一度遷到台北華岡藝校當校長，平息學校師生的衝突，也開創了學校新生的契機。

阿貴真的很會辦事，又充滿了自以為是的正義感，因此，不小心批評了不該批評的美麗學妹，鬧上了法庭，差一點犯了「妨害名譽」的刑責。阿貴說：「一上法庭，看到了美麗的學妹，我馬上就後悔了！」幸好學妹的爸爸寬宏大量的原諒了他。

大概是這樣的教訓，阿貴從此愛上了動物，因為藉著動物，一樣的批判，卻不會挨告。不過，動物作久了，他和動物也產生了感情，甚至自己也化身為動物；

那隻矗立在「阿貴美術館」門前的大黑狗，整排錯落而微凸的牙齒，根本就是阿貴自己的寫照。

阿貴愛家，孝順媽媽、疼愛太太，也疼愛小孩，但更愛自己、迷戀自己那張頗有特色的臉。不過，他對社會雖然嚴厲，始終不離批判、嘲諷，卻寬待學生；學生都愛他，組成「阿貴一族」，簡稱「貴族」。

「阿貴美術館」由他的長公子「許多」主持，許多的弟弟叫「許多弟」，可惜沒有女兒，不然就叫「許多妹」，如果再生一個弟弟，就叫「許多弟弟」。兒

子們子承父業，許多主持阿貴美術館，許多弟則走入創作，作品比父親還傑出。有子傳承衣鉢，再加上成群的「貴族」子弟，特別是眾多的女弟子，還有什麼比這更幸福？

高雄市立美術館最近安排了這位混世魔王，率領他的禽獸們，集體占領美術館；沒良心的大人們，參觀時，最好有小朋友陪同，以免一不小心，又被自以為是的「阿貴」刺傷了自尊。

謹此敬告眾生肖！小心「阿貴」！
(2018.04)



Akui 美術館門口的大黑狗總是對著路人齜牙咧嘴。

Watch out for Akui! from Pheasant House to Akui Art Museum

Hsiao Chong-ray (Professor, Department of History, National Cheng Kung University)

Akui has the brain to make money but he has never used it to make a fortune. This is probably a kind of trait inherited from his father, who was originally a tailor and then opened his own restaurant.

The “Pheasant House” was the restaurant Akui’s father opened in Niasong, Kaohsiung. Back then, it took Akui one hour and a half of bicycle ride during school days to travel from Niasong to his school, Kaohsiung Senior High School. Among all the children in his family, Akui was the most academically successful one; however, it was “unfortunate” for him to fall in love with art. Worried about the future of his beloved son, Akui’s father told the other sons to work hard and make money in the future to financially support their brother.

After Akui completed his further studying in New York, he returned to Taiwan amidst the era of the emergence of new-generation artists. He participated in the establishment of the Up Art Gallery in Kaohsiung. He also engaged in the operation of the Kao Kao Art Gallery in Tainan and the Up Gallery in Taipei. He made his contribution to the development of contemporary art in Taiwan as an art agent but did not profit from it. Then he started teaching and later took the position as president of Taipei Hwa Kang Arts School, both loved and hated by the board members of the school. When serving in this position, he helped to solve the conflict between students and faculty and bring the school the opportunity of a brand-new life. Akui is a capable doer; however, his strong sense of self-righteous justice once got

him into big trouble—he criticized a former female schoolmate in a magazine, got sued, and almost received a penalty for “defamation”. Akui said, “On the sight of her in court, I regretted right away what I had done.” Fortunately, the schoolmate’s father was willing to drop the charge in the end.

Probably because of his lesson from this incident, Akui became fond of depicting animals in his artistic creation for he could express his criticism through animal-shaped sculptures without getting sued. However, after a while, he grew so attached to animals that he converted himself into one—the big black dog standing in front of the gate of Akui Art Museum with its uneven and slightly protrusive teeth is a splitting image of himself.

Akui loves his family. He is a good son to his mother, a good husband to his wife, and a loving father to his children. However, he loves himself the most, obsessed with his own unique-looking face. Though harsh about the society and always critical, he is very kind to his students, who adore him and call themselves “the Clan of Akui” or “Kuitsu” for short in Chinese (literally meaning “the noble people”).

The Akui Art Museum is now run by his elder son, Hsu Duo (literally meaning

“many” in Chinese). His second son is named Hsu Duo-di (which can mean “younger brother of Hsu Duo” or “many brothers”). If Akui had a daughter or another son, he would have named her Hsu Duo-mei (“younger sister of Hsu Duo” or “many sisters”) and him Hsu Duo-didi (the same meaning as the name of the second son). His sons follow his footsteps. Hsu Duo is running the Akui Art Museum and Hsu Duo-di has also embarked on his journey as an artist, creating works even outstanding than his father’s. With his son inheriting his calling and his “Kuitsu” students, many of whom are females, Akui cannot be happier.

The Kaohsiung Museum of Fine Arts recently arranges an exhibition in which Akui, a beast king in human form, leads his beastly subjects to occupy the museum. Heartless adults, be aware! Better to bring a child with you to this exhibition for your self-esteem might accidentally get bruised by the self-righteous Akui.

Warning in advance to everyone! Watch out for Akui!

朋友眼中的許自貴

一座不怕燙的溫柔大砲 論許自貴的千變萬化與 熱帶斑斕色彩

許遠達 / 台南應用科技大學美術系助理教授

熱帶之巫

許自貴是個愛說故事的人，也因此，在內容方面，他的作品緊扣著當代生活諸事。在形式上，許自貴以紙漿為媒材，創造了結合雕塑與繪畫、極具個人風格的「立體繪畫表現」；他認為他的作品不僅是雕塑，更是繪畫。許自貴說立體雕塑才能表現多向度的視覺，呈現繪畫多元的面向。這就指出了許自貴作品中另一位主角——赤艷的色彩。他的「立體繪畫表現」作品裡總有令人難忘的斑斕色彩，那是溫度極高的炙焱熱帶才有的炫目色彩，總是無窮無盡地出現在許自貴的作品裡。

總的來說，許自貴的創作結合了他的生活、時事、歷史、文化、環境與想像，這些內容在他的藝術法器下，超現實氣

息的作品亦人亦獸身披五彩，輻射出區域的熱帶風情。這些萬千熱帶的獸，不僅在色彩上顯現環境所在的區域色彩，在內容上也導入了歷史文化的主體性。這些幽遠的歷史、文化與熱帶森林，在許自貴的結印下成為千變萬化無數的許自貴。

倪再沁稱說許自貴的人與他的「立體繪畫表現」，都因無法被分類而經常被歸類為「其他」。他認為許自貴獨樹一幟的「其他」，其實就是藝術珍貴的「稀有種」¹。雖說倪再沁這樣的命名，是針對許自貴兼具藝術家與藝評家的稀有多重角色及作品獨創性而來，然而「稀有種」也可以解釋為少數超級「有種」的藝術家之一；許自貴無論在提筆砲轟，甚至是提槍上陣親力親為，都顯現強烈

的特別「有種」的性格。

一門不怕燙的溫柔大砲

許自貴對許多看到的人或面對的事，經常無法置身於事外，並且不僅如此，他最後總是劍及履及地親身參與事件。而作品則是他自由自在地表現看法的世界；他說：「我的創作就是我的生活反映，平常的日子會有許多瑣事煩人，唯有創作才是可以抒解的時候，批判已成為我性格中一部份…」²

許自貴這位善於說故事的人，不僅僅在作品裡面說，為了增加當時前衛藝術與民眾的接觸面，他還寫評論，內容包羅萬象。他寫時事、寫制度、寫收藏、寫藝術教育、寫市場、寫文化政策、寫政治，甚至還寫藝評寫到被告。當初許自貴以蕭銘堂的筆名發表了一篇〈台灣販賣，外國享受〉的文章砲打南部的陳姓藝術家品味，還引來其父的提告，在台灣藝術領域中風風雨雨了一番。之後，他以蕭銘堂為名，在《南方藝術》與許自貴自己大談四方，語氣詼諧幽默，但經常直搗問題核心，以今天的話來說，話題可以從藝術相關的外太空聊到內子宮。

許自貴性格通常不是青菜共共，或是只有嘴花不開花；他經常都是褲管捲一

捲，自己撩下去。所以，他不但是門溫柔的大砲，還是門敢講話的大砲，重點是，他還是門不怕燙的大砲。在一篇文章中他跟蕭銘堂（其實就是許自貴跟自己對談）說：「人生下來都有肩膀，目的就是要扛東西的，如果大家都怕累、都要享受，那社會會如何？」³這，就是溫柔的大砲，許自貴。

他自紐約回國以後，成立了設計工作室，為前衛藝術創造展演空間與市場，他也創立高高畫廊、任阿普畫廊總經理、任《南方藝術》雜誌社社長、鄉城生活雜誌藝術總監。在教學方面，他任系所主任、院長，甚至在1996年台北華岡藝校發生停招事件後，毅然地接下校長職位的燙手山芋。在《典藏藝術》的一篇專訪中，許自貴表示他為何接下華岡藝校校長，是因為「我不怕燙！」⁴寫藝評的毒舌、重砲、重鹹、幽默、摳洗與辛辣，這些吸引人們目光的元素，在許自貴的作品裡，一樣不少。

千變萬化與千言萬語的 許自貴

許自貴的人有孫悟空72變般的角色面向，他的作品有千變萬化的風格，其中，作品有著千言萬語，而這些千言萬語都披著許自貴視覺經驗裡的熱帶海洋與島嶼的迫視色彩。

說他是門溫柔的大砲，許自貴的溫柔來自對周遭的關懷，如參與「第三波畫會專題展—污染」、批判時勢、批判政治，或是以「台灣藝術家十款」等幽默辛辣的作品，批判社會人、事、物與環境；也難怪蕭瓊瑞要稱許自貴的創作是「一本厚厚的、蘊含著海洋、都會與叢林性格的『社會考古學』」⁵。

也就是這樣的社會文化考古學內涵，使得許自貴的作品在內容方面，具有濃厚的在地主體性格，就外部而言，其地域性的熱帶風情色彩學，也為作品戴上了絕艷的地方色彩，這樣的作品性格在全球化的同質化潮流下，極具作品辨識度。他從形式轉向象徵內容，是從1980年「建築組曲」系列作品個展，以立體派觀念為基礎的點線面表現建築的題材開始。這樣的表現讓人驚覺他將踏入純粹抽象造形的領域，加上金門外島服役的身體限制與生活單調苦悶，他只能讓想像自我奔馳，繪畫也就朝向跨越現實與想像之間的表現主義風格。

對許自貴來說，這是一個重要的轉折，這樣的創作模式貼合了許自貴說故事與創作的的能力，許自貴成為說故事的人，並在退伍之後的1984年展出《夢去旅行》個展。早期許自貴作品自詡「東西文化的省思與自然」⁶，2000年半人半獸的造

型已然出現在他的創作中，開啟了作品千變萬化的分身型態。思索主體與周遭自然的關聯性，2005年《變色龍》系列的出現，標示了許自貴又一代表性系列作品的重要轉折。他以想像力結合社會人、事、物與熱帶動物的艷彩，作品表現了地理、歷史與生活的美好與批判；這些變色龍，宛若熱帶叢林之巫化身的千萬斑斕分身。近來，許自貴又從「我」的內在批判與自然的關係思索中，轉向對歷史文化的深掘。土地公、媽祖婆、千里眼、順風耳、龍、虎神、十二生肖等，都經由許自貴貼合生活及犀利的觀點，呈現出歷史文化的當代面貌。

而一定不僅這些作品跟風格而已，千變萬化的許自貴還在變，因為說故事的他，一定還有千言萬語不吐不快。(201805)

1. 倪再沁，〈在變局中徘徊的許自貴〉，《藝術家》第236期(1995.03)，頁456。
2. 許自貴，〈天才和大師的區別〉，《南方藝術》第5期(1995.03)，頁435-39。
3. 蕭銘堂，〈關於許自貴一九九一個展—蕭銘堂與許自貴對談〉，《雄獅美術》第248期(1991.10)，頁219。
4. 張端君，〈我不怕燙！—許自貴為何接掌華岡藝校校長〉，《典藏藝術》第041期(1996.02)，頁210-212。
5. 蕭瓊瑞，〈海洋、都會與叢林—許自貴的社會考古學〉，《藝術家》第386期(2007.07)，頁282。
6. 許自貴〈我的藝術——記第四次個展〉，《藝術家》第170期(1989.07)，頁299。



驕傲的公羊，2010，複合媒材，43×37×58cm
Arrogant Ram, Mixed media

A Tender Critic Who Never Fears Getting Burned: On Hsu Tzu-kuey's Various Faces and Tropical Colors

Hsu Yuen-ta (Assistant Professor of the Department of Fine Arts,
Tainan University of Technology)

For Hsu Tzu-kuey, he cannot quite detach himself from people and things he encounters. Moreover, he actively gets involved in certain incidents and shows the world in his eyes' through his artistic works. He says, "My creations are very the reflection of my life. Indeed, many trivial little things exist in daily life. Only through creating artistic works can I release my anxiety. Being critical has become a part of my character."

A wonderful tale teller like Hsu not only expresses himself in his works but also criticizes many aspects in the society to familiarize the public with avant-garde art. His critical essays cover a variety of topics: current events, the system, collections,

art education, the market, cultural policies and politics. His arts reviews even incurred lawsuits. He wrote an article titled "Sold in Taiwan, Enjoying in Another Country" in *The Lion Art Monthly* under the name of Shiao Ming-tang to harshly denounce a female artist's exhibition. Her father filed a lawsuit against him following the publication of the article, which provoked much discussion in the field of art in Taiwan. After that incident, Hsu has had conversations with "Shiao Ming-tang" in *Hotart* magazine. With a playful tone, his articles deal with many issues and were always to the point. To borrow a buzz phrase in Taiwan, his topics range from "outer space to inner space."

Hsu is not a person who tends to pay lip service only. He often rolls up his sleeves and gets work done. Hence, he is not only a tender critic, but also a critic who dares to tell the truth. More importantly, he is a critic who is not afraid of inviting criticism. In an article, he has a conversation with Shiao Ming-tang (himself). He says, "We are all born with shoulders to shoulder our responsibility. If we all stay away from hard work and enjoy the result, what will our society become of?" Hsu does demonstrate the style of a true critic. After returning from New York City, he founded a studio. For avant-garde art, he established Gao Gao Gallery for exhibition space and the market. He also worked as the general manager of Ah Pu Gallery, the president of *Hotart* magazine, and the artistic director of *Art of Suncity Life*. In terms of teaching, he took the responsibility of a chairperson. After Hwa Kang Arts School temporarily stopped recruiting new students, he took the position of the principal without hesitation. In an interview in *ARTouch*, he reveals that he took the position because he was not afraid of "getting burned." All in all, in Hsu's works, eye-catching elements of criticism, sarcasm and humor coexist.



自畫像 · 1981 · 水墨、紙 · 74×28cm
Self-portrait, Ink on paper

1. Hsu Tzu-kuey, "The Distinction between a Genius and a Master". *Hotart* Vol. 5 (1995.03), p. 435-439.
2. Shiao Ming-tang, "About Hsu Tzu-kuey 1991 Solo Exhibition: Conversation between Shiao Ming-tang and Hsu Tzu-kuey", *The Lion Art Monthly* vol. 248 (Oct. 1991), p. 219.
3. Chang Tuan-chun, "I'm Not Afraid of Getting Burned!- Why Did Hsu Tzu Kuey Take the Position of the Principal of Hwa Kang Arts School?" *ARTouch* Vol. 41 (Feb. 1996), p. 210-212

藝術家自序

天生貴子 許自貴

許自貴

常常覺得，可能很少人可以活得像我一樣精彩，不是演員，卻可以扮演各種不同角色，而且每個角色都盡量演好，唯一不用演的就是藝術家。

從小父母就特別寵愛，當學生時老師特別寵愛，進入社會又常有貴人相助，連老天也特別寵愛，讓我 18 年前經歷了人生最大的一個考驗。

因為被當人頭而乍然身背好幾億的債務，人生中出現了將近 20 個債權人，當台灣的債權可以轉賣給那些積極的合法討債公司後，我的生活就變成了夢魘，各種騷擾、催債，甚至到我的工作室、展覽地點去查封作品，隔一段時間就給我來一次震撼教育；讓我幾乎認定了這輩子我甚麼都不能做。

法律上我被稱為沒有信用，但藝術家沒有這個問題，只要我對自己的創作負責即可，也因此，我更加投入了創作，一天超過十個小時，可能比和尚每日敲木魚的時間還要久呢！

創作對我來說已是日常的修行，更是每日的麻醉藥跟止痛劑；任何不愉快的事情碰到創作，都會變成生命的催化劑，使我的作品更加豐富。

每次的展覽都是一個階段的檢視，但 2018 年在高美館的展覽，不只是一個階段，甚至幾乎是我一生的檢視。整理作品時經常會中斷，有時候拆開陳年包裝時，每一件作品都會喚起一堆回憶，一股衝動會讓人連呼吸都變了調子；回想起那些日子的甜美和苦澀，只能說，生命真是精彩啊！

I Am Walking (Working), 2001, 複合媒材, 105×59×56cm
I Am Walking (Working), Mixed media



Preface by the Artist

The Blessed One

Hsu Tzu-kuey

I often feel that probably very few are blessed with such a wonderful life as mine. I am not an actor but I play different roles. I try to act each of my roles well. The only role in which I don't need to act at all but be myself is the role as an artist.

I was the apple in my parents' eyes and the favorite student of my teachers at school. Since I started working, I have often got help from many kind helpers. God loved me so much that He gave me one of the largest challenges in my life 18 years ago.

Because I was registered as the responsible person of a company, I was suddenly burdened with debts of hundreds of millions NT dollars when the company went bankrupt. There were nearly 20 creditors. When it became legal for one to sell his

or her creditor's rights to debt collectors, my life became a nightmare with different kinds of harassments from the collectors. They even went to my studio or the venues of my exhibitions to seize my works. Their disturbing actions of debt collection from time to time nearly broke me and made me believe that I could do nothing for the rest of my life.

Legally, I became a person with no credit. However, it was not a problem to me as an artist for, in that role, I was only responsible for my own works. Therefore, I became more dedicated to artistic creation, spending over ten hours each day creating my works, probably longer time than a monk spends in chanting Buddhist scriptures and hitting a makara-shaped wooden block with a stick.

Artistic creation has become part of my life. It is my anesthetic and painkiller, turning all the unpleasant things in my life into catalysts that have enriched my works.

Each of my exhibitions is a review of a stage of my artistic creation. However, the 2018 exhibition at the Kaohsiung Museum of Fine Arts is more than a review of a stage but almost a review of my life. When I was organizing my works for the exhibition, I had to pause frequently for each of my works out of the bubble wraps after long-term storage would evoke a series of memories and bring a sense of excitement that made me breathe faster. Looking back at those sweet and bitter moments in the past, I could only say, "Life is so wonderful!"



鷹神 · 2010 · 複合媒材 · 56×35×35cm
The God of the Eagle, Mixed media

左腦 × 右腦

許自貴的混世哲學

Creating through Chaos: Art of Hsu Tzu-kuey

許自貴創作自述、羅潔尹編撰

Creation Statement of Hsu Tzu-kuey and Compiled by Nita Lo

軟心腸、無可救藥的「紙屠夫」

「如果我會寫作，我要寫一本論及人的最大幸福與最大不幸的書。」

——胡米爾·赫拉巴爾《過於喧囂的孤獨》

就像赫拉巴爾書中，那個在廢品回收站日復一日打包、以強酸浸蝕銷毀無盡書籍與文件的工人漢嘉，許自貴也像個軟心腸、無可救藥的「紙屠夫」，只是他的工具不是強酸浸泡池，而是一組大型的揉麵粉機。

漢嘉從那些因為戰爭或政治因素被遺棄的精裝書中習得大量的文學智慧，從而產生與他勞動生命格格不入的深刻哲思；許自貴則是用他有力的雙手將廢紙撕碎、浸泡、奮力攪揉成黏呼呼的紙漿糰，讓

紙本載體上一度被消解的文字力量，在一組組網綁好的支架上，累積、堆疊，逐漸成型，一一甦醒，最後匯集成滿屋子的奇異物種，在各個角落裡喃喃道述著一般人聽不出來的人生哲理。

這些異種像 Avatar 般，難以在生物圖鑑上將之索引為「甚麼」，所以讓我們姑且稱之為「怪咖」。那個世界現實與虛幻交替成形，大家彼此交換著神秘的微笑與訊息；那些微笑與訊息只有許自貴懂。

但如果你以為這只是人類一次又一次地模仿「造物者」的行動，那倒也把這一屋子的「怪咖」想的太少，把許自貴這個人想的太淺。

如果說漢嘉在廢紙堆中找到了文字闡釋出的人生真理，那許自貴呢？他跟他的

怪咖們又找到了甚麼？想解開這些謎團，我們必須嚴肅地、不嘻皮笑臉地、帶著充分好奇地回頭翻看許自貴這個人一生的經歷，以及他畢生所追求的那些「藝術」，與你所看到的有何不同。



工作中的許自貴神情相當嚴肅與認真，與其作品的可愛形象不同。