



忘德賦

忘德賦 姚瑞中個展

03 NOVEMBER ~ 08 DECEMBER, 2007

WONDERFUL

SOLO EXHIBITION BY YAO JUI-CHUNG

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A DAY IS LONG BUFF CLAY
A YEAR IS WHATEVER YOU WANT TO BE

藝術家創作自述
ARTIST'S STATEMENT

WONDERFUL

忘德賦

姚瑞中

2007年早春，當我正為「非常廟藝文空間」(VT Artsalon)轉換經營型態而忙的焦頭爛額之際，突然接到伊通公園陳慧嶠的電話，通知我中選蘇格蘭格蘭菲迪(Glenfiddich)駐村計劃，原本自2006年結束紐約ISCP駐村後，已不打算再出國長住，想好好在台北定下來生活，但因VT事務過於雜亂，總無法靜下心來專心創作，若能暫時抽離台北的繁忙生活步調、整理紊亂思緒，蘇格蘭高地也許是個不錯的選擇；交待完「非常廟藝文空間」瑣事後即匆匆打包行李，於端午節前赴蘇格蘭高地格蘭菲迪酒廠，開始展開為期三個月的藝術家駐村。

從台北到香港至倫敦轉機來到亞伯丁(Aberdeen)，再從機場坐了約一百公里往西的車程，總算到達這座僅有二千多人的道夫鎮(Dufftown)，落腳於隸屬酒廠剛整修好的獨棟百年二層老屋；打開窗戶，陣陣酒香撲鼻而來，放眼望去，美麗鴨潭倒映出別具特色的黑色尖頂廠房，一旁即是著名的貝爾凡尼(Balvenie)古堡與森林，環境美不勝收；若以台灣地理位置做為對照，好比生活在清境農場內，四周皆為清翠丘陵與毛牛、綿羊，氣候也頗為類似，屬寒帶針葉林地區，雖是盛夏，氣溫卻直逼台灣寒冬，甚有過之而無不及。

今夏，蘇格蘭高地的天氣非常不穩定，萬里無雲的晴空並不多見，而且道夫鎮位置偏遠，材料購得不易，因此預定的拍攝計劃有執行上的困難。不過倒也無妨，此地自然風光喚醒了我許多往日回憶，也



許人在異地旅行，常常會憶起某些深藏海馬體中的片刻鱗光，以前在台北每天忙的團團轉、覺也睡不安穩，來到這裡可睡的沉了，每天都做著怪夢，以致早上經常夢的太累而爬不起來。由於我住的屋舍對面即是蒸餾槽，無所不在的酒香宛如威士忌深水炸彈，將我因過度忙碌而被壓抑的潛意識全給炸了出來，我甚至懷疑這美麗的大地充滿了精靈，是它透過夢境治癒了我無解的過往、撫平了內心傷痛，而不是令人沉醉的威士忌酒精。

整體而言，藝術家們生活氣氛和諧、作品質地均佳。格蘭菲迪總裁彼得·高登(Peter Gordon)也親自前來工作室參觀致意，令藝術家們無不感受到企業家對藝術的熱忱與尊重。事實上，格蘭菲迪駐村計劃的補助規模，可能是全世界同性質計劃當中經費最充裕的一個，前幾屆每位藝術家約有七千多鎊的經費，這屆含機票、材料費、藝術家費用即已達一萬一千英鎊，尚未含括三個月獨棟房舍費用與水電開銷，待遇可說是十分優渥；主辦單位並會安排藝術家進入酒廠非開放區參觀，為了讓藝術家更瞭解

威士忌，特請出品牌大使魯道夫(Ludovic Ducrocq)召開品酒聚會，讓我們嘗遍格蘭菲迪家族的各種威士忌；加上主辦單位絕不干涉藝術家們的創作，並招待國外媒體專程來訪，藝術家唯一責任就是運用當地自然環境與歷史人文進行對話性創作，在結束駐村後留下一件作品供格蘭菲迪藝術基金會典藏；在無後顧之憂下，藝術家無不專心創作，格蘭菲迪本著對品牌的堅持推動當代藝術之舉，已日漸獲得英國及全球藝術界重視。



外表如同龐克、負責駐村所有瑣事的安迪(Andy Fairgrieve)，是此計劃的靈魂人物，他的正職雖然是格蘭菲迪藝術駐村統籌，但事實上他也是蘇格蘭一個著名重金搖滾樂團團長，具有藝術家性格的他，不但要打理來自世界各國難搞的藝術家們，尚要招待各國媒體，更要充當司機，大小事一手包辦，任勞任怨，工作態度十分認真；身為祿媽的他每隔一陣子都會安排一些有趣節目，例如參觀蘇格蘭傳統的高地運動會，在街頭聆聽動人的管風笛遊行；或一群人相約至尼斯湖一探水怪，暫時充當甘願被騙的觀光客；或在那令人難忘的戶外烤肉會上，一夥人對著雄雄烈火默默地看著繁星。或在參觀巨石陣時我躍於空中留下影像，在一旁對其它藝術家認真講解巨石身世的安迪，竟以為我從巨石獲得了奇特力量…，這些活動不但令我見識到匹克特人(Picts)堅韌的生命力，更對蘇格蘭自然風光、神話傳說與交錯條紋留下深刻印象，以致於在陸續作畫的過程中，不自覺地畫了不少結合「中國界畫」與「蘇格蘭條紋」混血畫風，連我自己都大吃一驚。

仔細回想，除了當兵時曾畫了大批紙上作品後，大概已有十幾年沒如此專心作畫了！這十餘年來除了勉力創作之外，還要應付生活瑣事，台灣吃力不討好的現實環境，往往將社會人的時間與身心分割錯置；猛然抽離，才發現竟已被扭曲成另一個面容，疲憊不堪的我在此獲得充分休息與沉澱；這才體會，山可以明志，水可以靜心，在塵囂打滾如我，看雲望山、如閒雲野鶴的日子是如此難得。偶爾散步至屋旁古堡憑吊，或去鎮上採買食物，一眼望去盡是翠綠山丘，可愛牛羊與野兔奔跑草地，若非汽車呼嘯而過，當有身處古畫之感。

由於這裡的夜極其安靜，經常一畫就是通宵，加上沁涼空氣有助頭腦清新，每天有極多時間可靜下來聆聽心內聲音，索性以簡單紙筆描寫了這二年來的生活點滴，包括泡湯、品茶、爬山、賞花、下棋、聽濤…等我熱愛的活動所觸發之感想，並參考我個人推崇的幾位晚明變形主義畫家，以及中國歷朝傳

統山水大家為構圖參考範本，再結合個人當地生活經驗進行變奏；畫面中設定的人物，主要是由犬儒者與魔鬼共同組成，影射了面對目前台灣混亂的社會環境，所想像出往昔文人被流放邊陲的虛構情節，以印度粗糙手工紙配合「春蠶吐絲」綿密硬筆法、蘇格蘭花紋以及金箔填補空白等手法，混雜勾勒出我心中遁入自然山水隱居的終極嚮往，可視為個人日記式的世局感懷，也可寥表多年來頗欲退隱江湖的綺想之作。

雖然「忘德賦」系列參考了古人構圖，不過皆是邊畫邊決定內容及設色，筆觸隨著每天思緒變動，多少也有情緒上的起伏，就在這一筆一劃之間、在不急不徐貼金箔的緩慢過程中，才體會了靜心所帶來的沉默之力，進而刻畫出不曾想像過的奇異山水畫，連自己都感到十分意外；那位曾視傳統題材不夠



「前衛」的我，竟在邁入不惑之年，回過頭來重新認識古典，並從古畫中找到新的可能。雖不太清楚這可能是前中年危機的焦慮反映，或只是期望避退山林的遁逸心態，但我永遠無法忘懷，十八歲首次登頂大霸尖山、無限風光在險峰的那份感動，二十年過去了，猶記得山友曾說過的一句話，「山」遲早會送給愛山的人一份禮物，也許就是那份對台灣山岳無可名狀的感動，透過了這次難得的蘇格蘭山中隱居生活，間接造就了「忘德賦」系列，略表我心中那不曾消失的美好烏托邦；窗外雖老是細雨綿綿，手指畫到起繭，但能如此痛快地全心創作，也不失為人生寶貴之經驗。誠如格蘭非迪發人深省的格言：

一天雖是一個腳步；一年舞出一支探戈
一天只能走馬看花；一年方能稱之旅人
一天只是心動邂逅；一年終成不渝愛情
一日單音不成樂章；一年方能譜成旋律
一天黏土只是黏土；一年終能隨心所欲
一日僅是靈光乍現；一年方成一脈哲理
一日看似特立獨行；一年方能淬鍊天才
一天乍是突發奇想；一年則是冒險實踐
每一年，自有無限可能

有些事必須不間斷地做才會有所獲得，透過每天持續創作，讓我深刻瞭解句中涵義，不免深感慎戒恐懼，唯有不斷自我粹煉，方得清明透剔。這次駐村累積出的畫作，也許只是個人創作步伐轉變的開始；但我相信，只要持續保持一顆開放的心胸、保持洞察力的眼界，以及對某些理念的堅持與努力，人生的每一天，都將會是一個新的開始。

WONDERFUL

Yao Jui-chung

In the early spring of 2007, I was busy helping “VT Artsalon” change operational focus and consumed with work-related worries, when I received an unexpected telephone call from Chen Hui-chiao at IT Park Gallery, letting me know that I had been selected to take a place at the Glenfiddich Artist's Village program in Scotland. After completing a stint at the ISCP Artists' Village in New York in 2006 I had not planned to spend any length of time overseas, choosing instead to settle down and live my life in Taipei. But the complexity of the VT project had me constantly on edge and was making it increasingly difficult to focus on my art. I quickly decided that I needed to leave the hustle and bustle of Taipei for a short time to get my head straight and what better place than the Scottish Highlands. Having handed over the “VT Artsalon” project I packed my suitcase and set off for the Glenfiddich plant in Scotland just before Dragon Boat Festival, where I spent the next three months resident in the local artists' village.

I set off from Taipei, flew to Hong Kong and then London where I caught a flight to Aberdeen. From the airport it was roughly 100km west to Dufftown, population approximately 2,000. Once there I took up residence in a recently renovated two-story, century old building that belonged to the distillery. As I opened the window, the fragrance of fermenting whiskey filled the air and in the distance I could see a building with a distinctive black tapering roof reflected in beautiful duck pond. To one side of this breathtaking natural landscape I could also make out the famous Balvenie Castle. Compared very roughly to geography of Taiwan, an equivalent location would perhaps be Chingching Farm, surrounded by lush green mountains, highland cattle and sheep. Even the weather was similar, the area being a frigid coniferous forest region. Although it was the middle of summer, the temperature was much closer to winter in Taiwan and often even colder.

This summer, the weather in the Scottish Highlands was very erratic, with few days of clear blue skies. In addition, Dufftown was quite remote which made it quite difficult to buy materials and created certain problems in the execution of my pre-arranged



filming project. Despite these, the natural landscape awoke in me memories of the past. Perhaps it is normal for segments of memory to rise to the surface of the hippocampus when traveling in a foreign country. In the past when I was up to my eyeballs in work in Taipei, I slept badly, but in Scotland I slept like a baby. But unfortunately I had strange dreams every night, so that in the morning I was often still tired and unable to get out of bed. There was a distillation tank right in front of my room, so the fragrance of whiskey permeated everything, but rather than the intoxicating power of whiskey, it was like a depth-charge, exploding all my long-suppressed unconscious thoughts from over work and mental exhaustion. I even came to wonder whether this beautiful place was inhabited by spirits and if they were somehow helping me heal unresolved issues of the past through my dreams.

On the whole, the artists lived in an atmosphere of harmony and the work they produced was of the highest quality. Glenfiddich CEO Peter Gordon visited the workshops to pay his respects to the participants in person, which highlighted for the artists the passion and respect the company has for art. In fact, the Glenfiddich Artists' Village might well be the best-funded program of a similar scale anywhere. Over the last two programs each individual has been provided with around 7,000, or if we add in plane tickets and material costs comes to more like 11,000 and even more with three months rent and utility fees. In short, the artists are treated very well indeed. The organizers made arrangements to visit parts of the distillery that are usually closed to the public,

thereby giving us a more comprehensive understanding of the whiskey making process. Vrand ambassador Ludovic Ducrocq also organized a wine tasting event, allowing us to experience the different spirits produced by the Glenfiddich family. I was very much impressed with the attitude of the organizers. They did not interfere in the creative process and even too care of representative of overseas media organizations, so that the artists themselves had just one responsibility - to create pieces of art that reference local natural resources and cultural history. At the end of the three month period, each artist was required to donate one piece to the Glenfiddich Art Foundation collection. I would have to say that Glenfiddich promotes contemporary art with the same determination and drive that it brings to the cultivation of its own brand whiskey and that dedication has already attracted the attention of art circles not only in the UK but across the world.

Although easily mistaken for something of a punk rocker, Andy Fairgrieve was not only in charge of the Artists' Village he was also the heart and soul of the program. Officially, general organizer of the Glenfiddich Artists' Village, Fairgrieve was also the leader of a renowned Scottish heavy metal group. Indeed, his responsibilities were so varied that he dealt with artists from around the world and the global media but still had time to drive us from place to place. Despite all the work this involved, Andy never once complained and was very professional. As our designated babysitter he arranged a number of events for the artists; examples include a visit to the traditional Highland Games, listening to the wonderful sound of bagpipe players marching through the streets and a visit to Loch Ness famed home of the Loch Ness Monster. There were also unforgettable outdoor barbeques, where a group of us sat around a camp fire and gazed at the stars and a picture of me jumping into the air when we visited the ancient circle of stones. Andy was busy explaining the story behind the stones to the other artists and was convinced that I had imbibed some kind of magical power from the ancient stones themselves. These events introduced me to the great determination and fortitude of the Picts and also left me with numerous impressions of the natural landscape, local mythology and legends and an idea of how these disparate elements are woven together into the fabric of national culture. As a result, when I started work I found myself unconsciously painting a number of pieces that combined "the Chinese world of painting" and "Scottish patterns" - even I was surprised by how those works turned out.

On reflection, I hadn't really focused on painting as much since I did my military service, a dozen years or so ago. In the



intervening period, I had produced art but at the same time also had to focus on the small necessities of day life. The environment in Taiwan often means there is no guaranteed return for a lot of hard work, forcing people to divide their time and even themselves. Only by physically removing myself did I discover that I had been thus distorted and that exhausted as I clearly was, Scotland offered the perfect place for ample rest and recuperation. It was this that truly made me appreciate the chance for quiet reflection away from the hustle and bustle of my real life. Indeed, only in Scotland did I come to understand the ancient saying; watch the mountains and one's goals become clear, watch water and feel serenity, only then can one be as free as a floating cloud or wild crane though living in a busy world. Every time I strolled to the ancient castle nearby and pondered the past or walked to town to buy food, I breathed in the lush green hills that surrounded me, sheep, cows, wild rabbits. If not for the sound of passing cars I really could have imagined myself a character in an old pastoral painting.

Because the nights were so peaceful, I often painted until the sun came up. At the same time, the fresh air also helped clear my head so I had a lot of time to just relax and listen to my own inner voice. I used simple brush strokes to depict the details of my life over the last two years; hot springs, brand name tea, mountain climbing, appreciating flowers, playing chess, listening to the waves - all of the things I like doing and the way they make me feel. In producing these works I referred to several distortionist painters

(Style Transformed) from the late Ming dynasty that I hold in particularly high esteem and the structure of traditional Chinese landscapes through the ages, combined with my experience of life in that place at that time. The characters in these paintings are largely a combination of cynics and devils, an allusion to the fact that faced with the chaotic social environment in Taiwan today, anything that can be imagined – a made up story about a literati of yore banished to the edges of the known world, rough Indian handmade paper combined with silkworm" strokes, Scottish thistle patterns and blank spaces filled with gold foil, all ultimately depict my own yearning for a secluded place in nature. In this sense, they are a personal diary-type reflection on the times and a reflection of my desire to withdraw from the world of art for many years now.

Although the "Wonderful" series is based on structural diagrams by the ancients, I made decisions about content and color as I painted and the brush strokes changed according to my state of mind and emotions. Between each stroke and only as the gold foil was slowly being added, did I come to truly understand the silent power of a calm mind. In fact I painted a strange landscape



the like of which I had never previously imagined. Having once favored the "avant-garde" and considered traditional motifs inadequate, I was surprised to find myself reexamining classical art and finding new possibilities in ancient paintings, just before I turn 40 years of age. Perhaps this reflects some kind of pre-middle age crisis or the desire to escape and be free. I will never forget the first time I climbed to the top of Tapachien Mountain at the age of 18. The stunning sight from the peak has stayed with me for over 20 years and I remember that one of my climbing friends once said to me sooner or later the "mountain" always pays back those who love climbing - perhaps for me it was that indescribable sense of being moved by the mountains of Taiwan. It is in that context that the seclusion of the Scottish mountains indirectly enabled me to produce the "Wonderful" series, pieces that broadly reflect a beautiful utopia that never once disappeared from my heart. Despite the fact that it was drizzling outside, I painted until my fingers were sore and rough, but being able to just pour all of myself into the work was one of those experiences that made it all worthwhile. This is a feeling perhaps best described in the words of a thought provoking Glenfiddich maxim:

*A day is a step; a year is a tango.
 A day is a tourist; a year is a traveller.
 A day is a chance encounter; a year is a love.
 A day is a frustration; a year is a melody.
 A day is long buff clay; a year is whatever you want to be.
 A day is a thought; a year is a philosophy.
 A day says crazy; a year says genius.
 A day is a dream; a year is an adventure.
 Every year counts*

Some things have to be done constantly for one to gain anything from them. By working every day I came to a profound understanding of these words, namely that in life we encounter things that make us uncomfortable and only self cultivation provides clarity. The paintings I produced during my three months at the Artist's Village in Scotland perhaps represent just the first few signs of a change in my artistic direction. In contrast, I firmly believe that as long as I maintain an open heart, continue to observe the world around me and work for the realization of certain ideas, then every day I spend on this earth marks a new beginning.



A DAY SAYS CRAZY
A YEAR SAYS GENIUS

展覽作品圖錄
PLATES

WONDERFUL



忘德賦 一槓上自摸加一台

臨陳洪綬「高士賞硯圖」與顧愷之「列女仁智圖」
手工紙本設色·金箔

Wonderful: Playing Mah-jong/ Win Extra point for Self-Drawn
Hand made paper, ink with gold leaf
70x100cm
2007



忘德賦 — 老姚消暑圖

臨劉貫道「消夏圖」

手工紙本設色、金箔

Wonderful: Yao at his Studio in Summer Afternoon

Hand made paper, ink with gold leaf

70x100cm

2007



忘德賦 — 老姚推背圖

臨「倪雲林畫像」與陳洪綬「獨坐圖」

手工紙本設色、金箔

Wonderful: Yao being massaged

Hand made paper, ink with gold leaf

70x100cm

2007



忘德賦 — 鴨潭醉酒

關丁雲圖「羅漢」
手工紙本設色、金箔

Wonderful: Drinking at the Duck pond in Dufftown
Hand made paper, ink with gold leaf
68x100cm
2007



忘德賦 — 草山湯廬

羅文徵明「惠山茶會圖」
手工紙本設色、金箔

Wonderful: Yang-ming Mountain Hot Spring Cottage
Hand made paper, ink with gold leaf
70x100cm
2007



忘德賦 — 鹿野對奕
臨顧愷之「洛神圖」及周淑禱「羅漢圖」
手工紙本設色、金箔

Wonderful: Chess in Glenfiddich Distillery
Hand made paper, ink with gold leaf
68x100cm
2007



忘德賦 — 巨石飄浮
臨周淑禱「羅漢圖」
手工紙本設色、金箔

Wonderful: Floating Stones
Hand made paper, ink with gold leaf
70x100cm
2007



忘德賦 — 姚太公夜釣 願者上鉤

臨陳洪綬「樹下羅漢」及龔賢「溪山無盡圖卷」局部
手工紙本設色、金箔

Wonderful: Mr. Yao Fishing in the Night

Hand made paper, ink with gold leaf

70x100cm

2007



忘德賦 — 尼斯湖獨釣

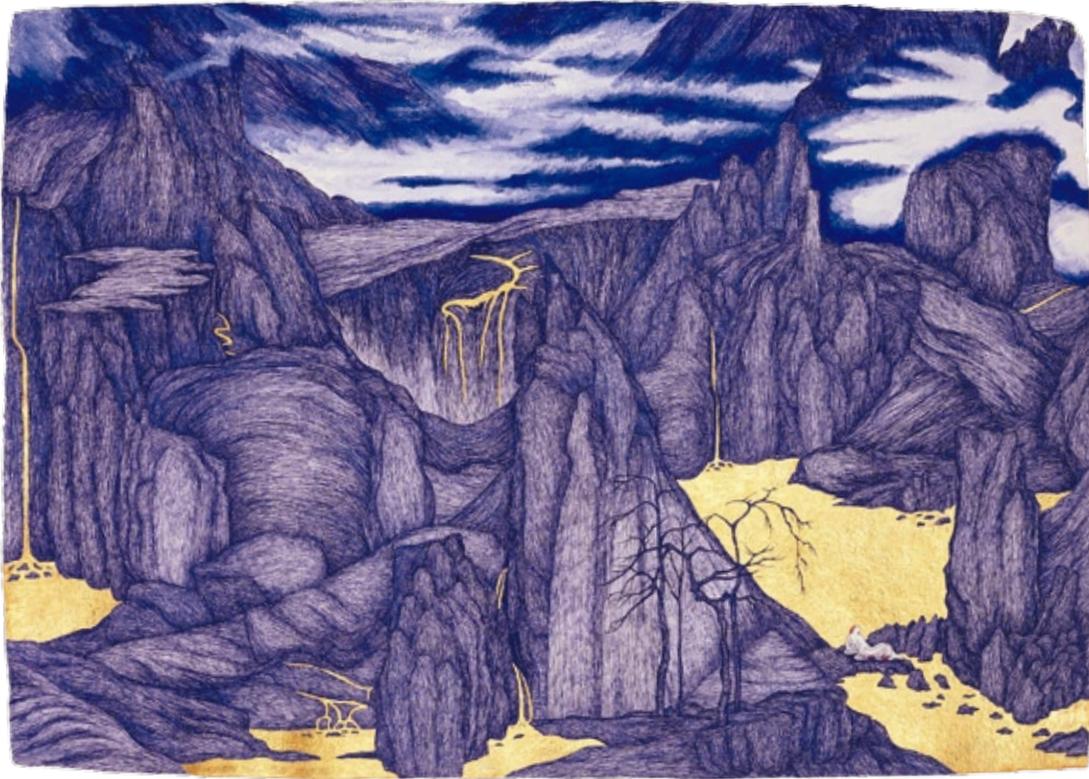
臨改琦「玉魚生像」
手工紙本設色、金箔

Wonderful: Fishing in Ness Loch

Hand made paper, ink with gold leaf

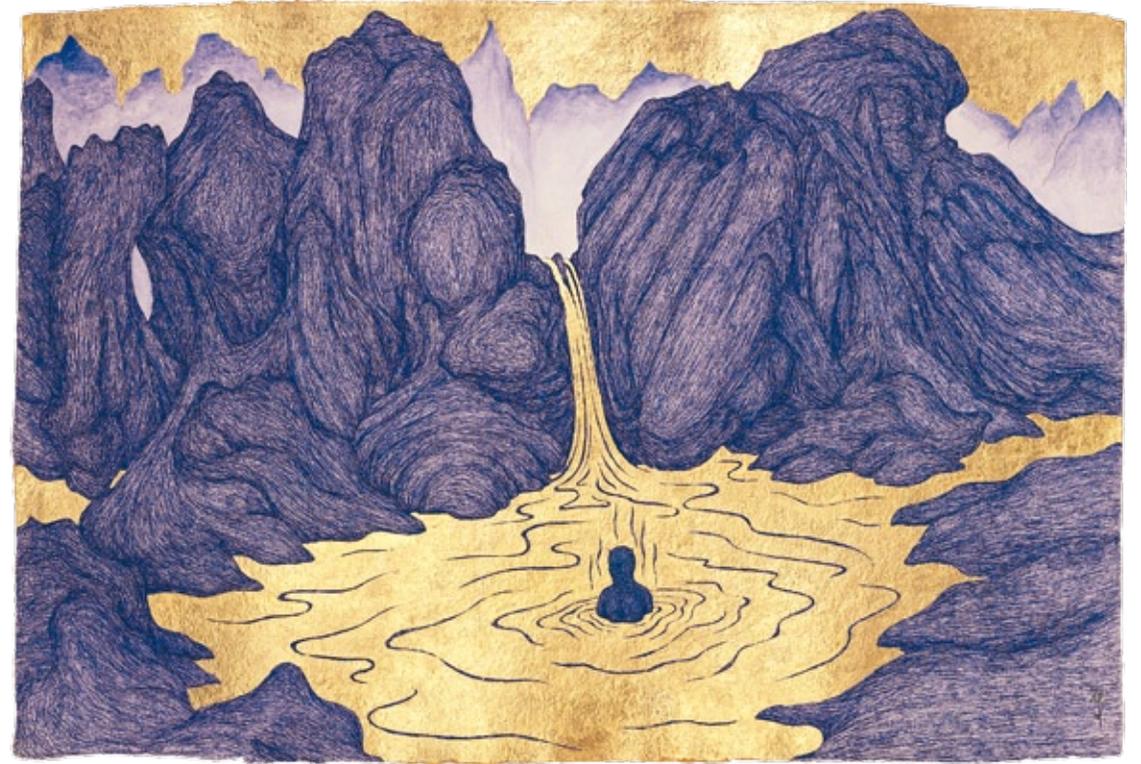
68x100cm

2007



忘德賦—天打那飛泉
臨龔賢「千巖萬壑圖」
手工紙本設色、金箔

Wonderful: Looking the Waterfall in Tain-Da-Na
Hand made paper, ink with gold leaf
100x140cm
2007



忘德賦—烏來天池
臨吳彬「山陰道上圖卷」局部
手工紙本設色、金箔

Wonderful: Wu-lia Hot Spring
Hand made paper, ink with gold leaf
68x100cm
2007



忘德賦 — 天涯海角觀浪

臨吳彬「羅漢卷」及葛飾北齋「神奈川沖浪裏」
手工紙本設色、金箔

Wonderful: Listening the flowing tidewater in Orkney Island
Hand made paper, ink with gold leaf
68x100cm
2007



忘德賦 — 龍洞聽濤

臨丁雲鵬「羅漢圖」
手工紙本設色、金箔

Wonderful: Listening wave in Long-Dong
Hand made paper, ink with gold leaf
70x100cm
2007



忘德賦 一月世界獨飲圖

臨許道寧「漁父圖」與陳洪綬「隱居十六觀之七漱句」
手工紙本設色、金箔

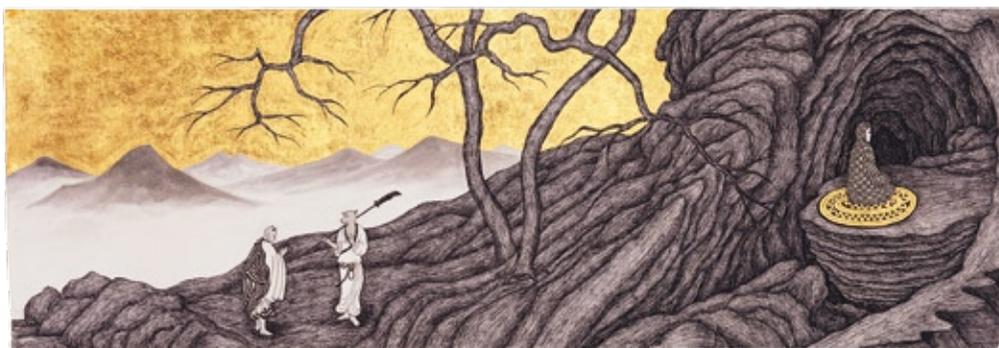
Wonderful: Drink Along in The Moon World
Hand made paper, ink with gold leaf
46x140cm
2007



忘德賦 一尼斯湖水怪快艇

臨丁雲鵬「臨顧愷之洛神賦圖卷」
手工紙本設色、金箔

Wonderful: Ness Monster Speedboat
Hand made paper, ink with gold leaf
46x140cm
2007



忘德賦—老姚閉關圖

臨吳彬「羅漢圖」及戴進「達摩六代祖師像」局部
手工紙本設色、金箔

Wonderful: Yao is Conducted a Retreat

Hand made paper, ink with gold leaf
46x140cm
2007



忘德賦—秀姑漱玉

臨李公麟「山莊圖卷」局部
手工紙本設色、金箔

Wonderful: The Jade Marble in Xiu-gu Glen

Hand made paper, ink with gold leaf
46x140cm
2007



忘德賦——聖稜星空
臨王鑑「畫秋山圖」
手工紙本設色、金箔

Wonderful: The Holy Ridge under
the Milk-way
Hand made paper, ink with gold leaf
140x100cm
2007



忘德賦——葦渡海
臨陳洪綬「黃流巨津圖」
及「陶淵明逸興圖」
手工紙本設色、金箔

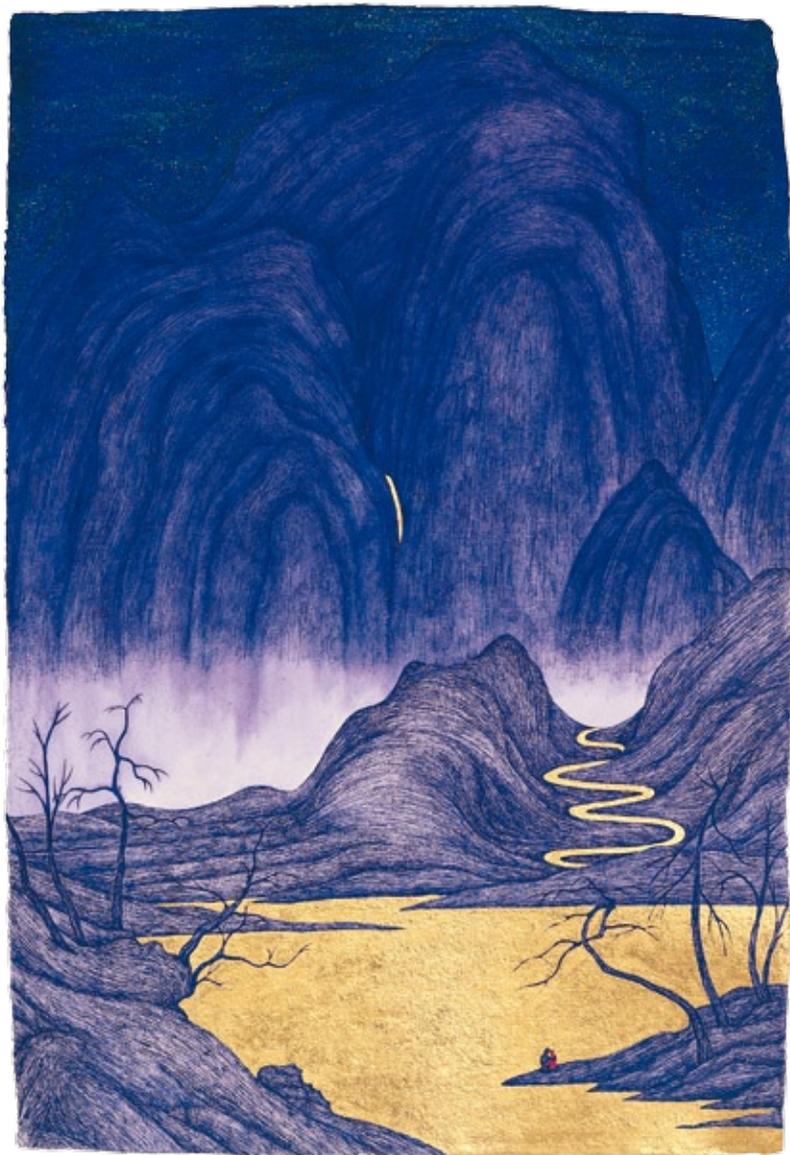
Wonderful: Crossing the Taiwan Strait
by a Leaf
Hand made paper, ink with gold leaf
140x100cm
2007

忘德賦 — 倆忘煙水圖

繭巨然「雪圖」
手工紙本設色、金箔

Wonderful: Couple Forgotten
at Breathing Water

Hand made paper, ink with gold leaf
100x70cm
2007



忘德賦 — 孤寂之島

繭吳彬「方壺圖」
手工紙本設色、金箔

Wonderful: The Island of Silence

Hand made paper, ink with gold leaf
140x100cm
2007



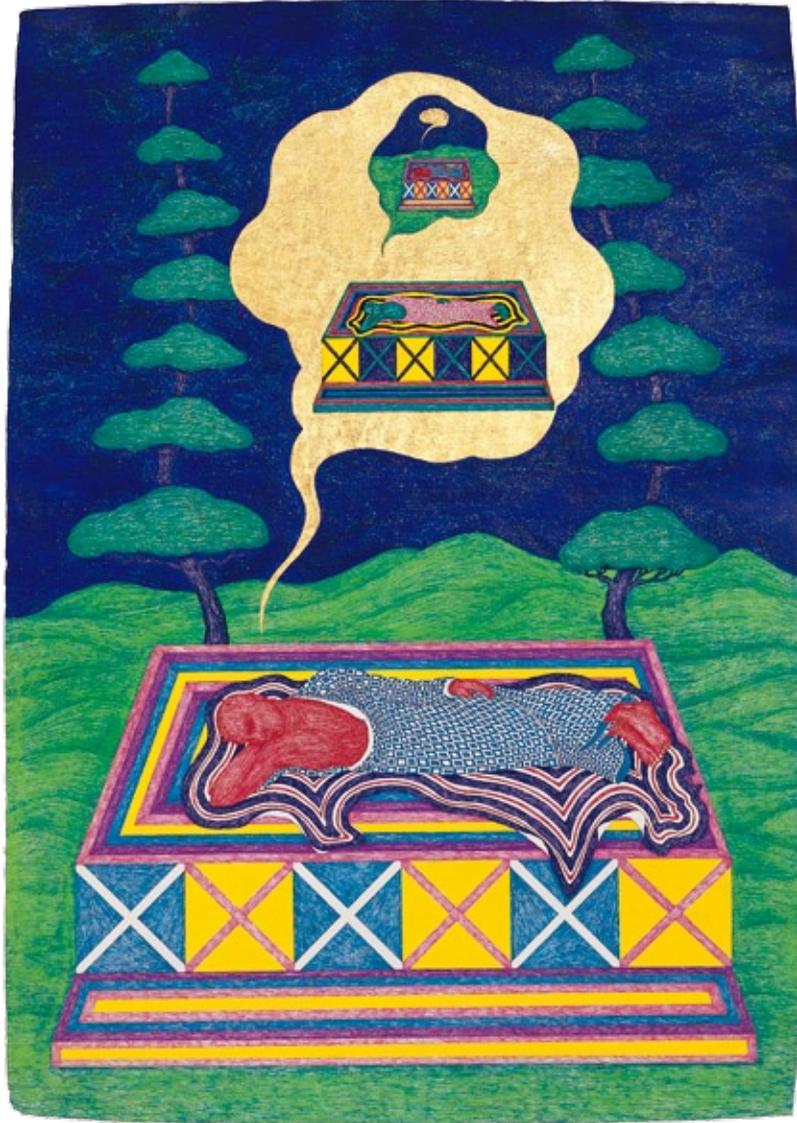
忘德賦 一搖一搖網交圖
臨陸信忠「十六羅漢圖」
手工紙本設色、金箔

Wonderful: Yaoiyao on the Internet
in Scotland
Hand made paper, ink with gold leaf
100x70cm
2007



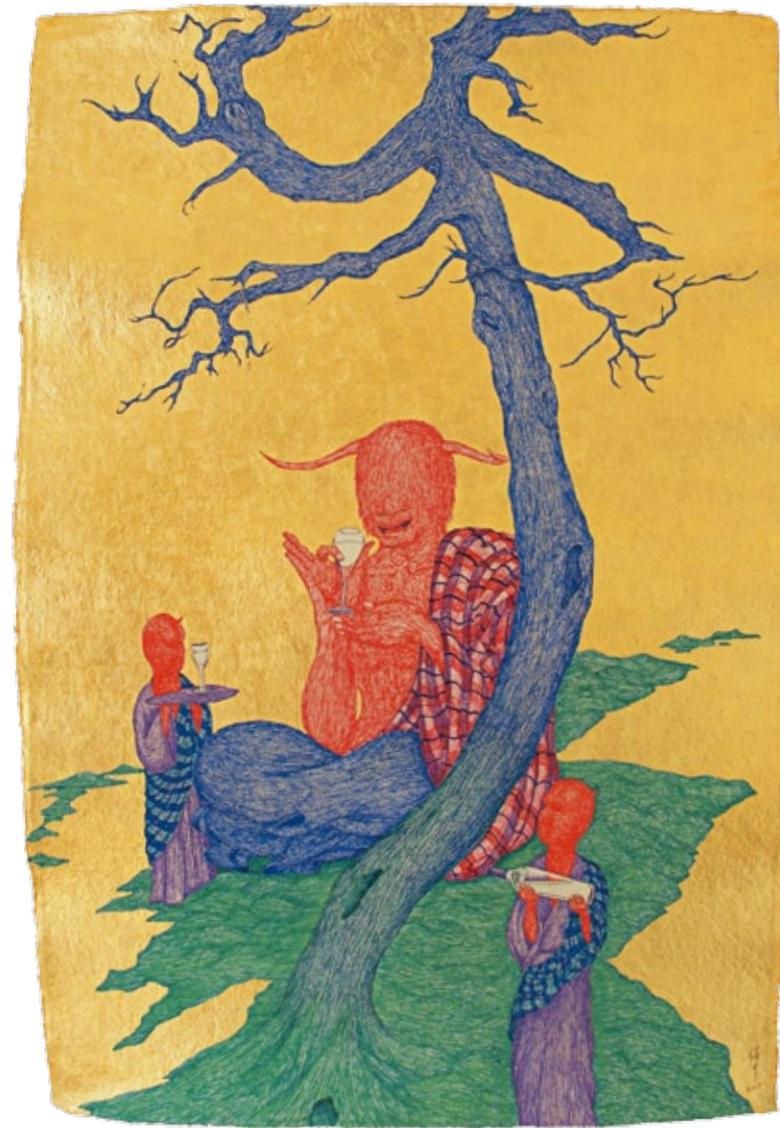
忘德賦 一薇閣敦倫
臨甘肅敦煌莫高窟
一百零三窟壁畫「維摩詰圖」
手工紙本設色、金箔

Wonderful: Making Love in We-go Motel
Hand made paper, ink with gold leaf
100x70cm
2007



忘德賦 — 夢中夢
繭陸信忠「佛涅槃圖」
手工紙本設色、金箔

Wonderful: Dream dreams in Scotland
Hand made paper, ink with gold leaf
140x100cm
2007



忘德賦 — 濕高地盤酒
繭周淑禎「羅漢圖」
手工紙本設色、金箔

Wonderful: Wining on Scottish
Hand made paper, ink with gold leaf
100x68cm
2007



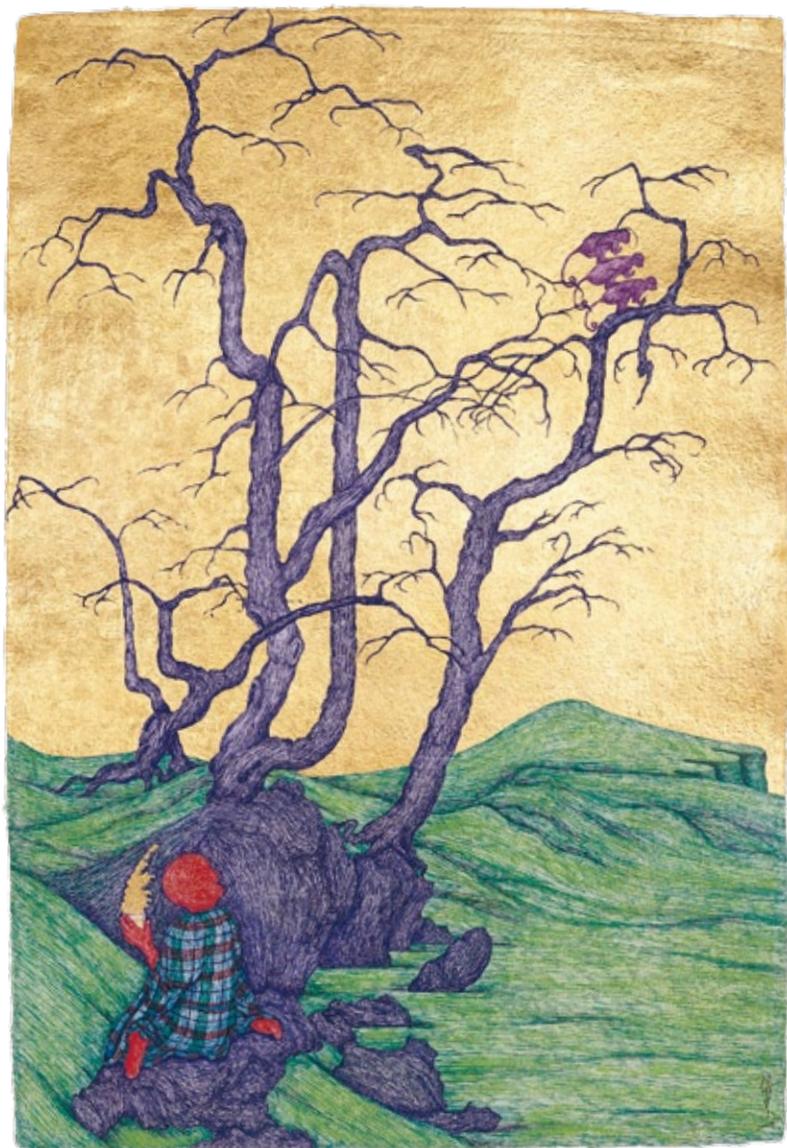
忘德賦 — 威士忌深水炸彈
手工紙本設色、金箔

Wonderful: Whiskey Depth charges
Hand made paper, ink with gold leaf
140x100cm
2007



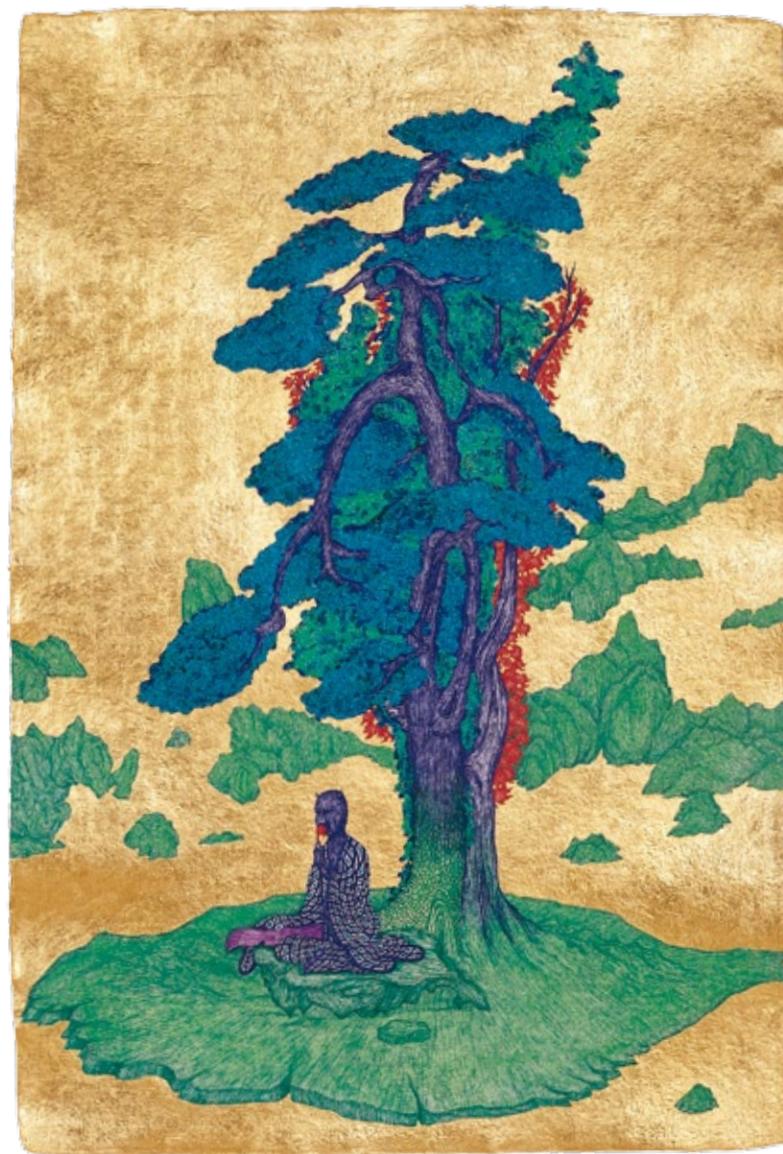
忘德賦 — 麋鹿古道行
幽王蒙「具區林屋」
手工紙本設色、金箔

Wonderful: Walking on Chui-Lu Ancient Trail
Hand made paper, ink with gold leaf
100x70cm
2007



忘德賦 — 三猴問醉
臨李成與王曉合作的「讀碑窠石圖」
及周淑禔「羅漢圖」
手工紙本設色·金箔

Wonderful: Monkey Shoulder
Hand made paper, ink with gold leaf
100x68cm
2007



忘德賦 — 武陵聞香
臨陳洪綬「喬松仙壽圖」
及「歸去來兮圖」
手工紙本設色·金箔

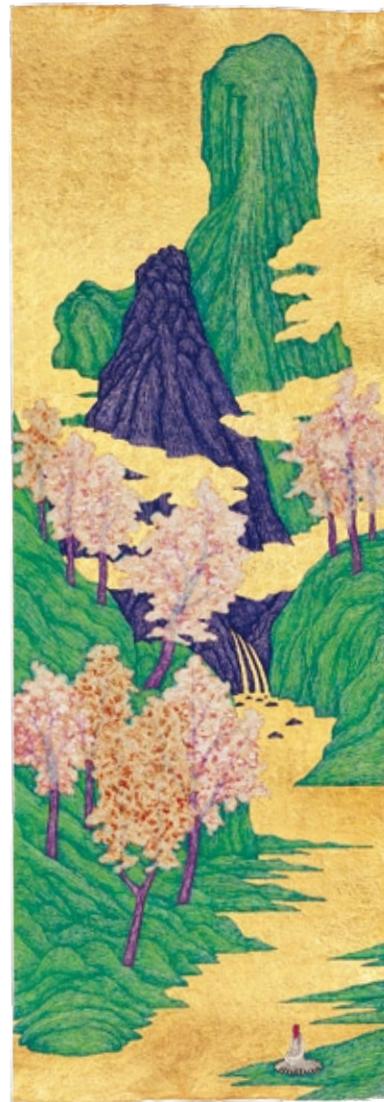
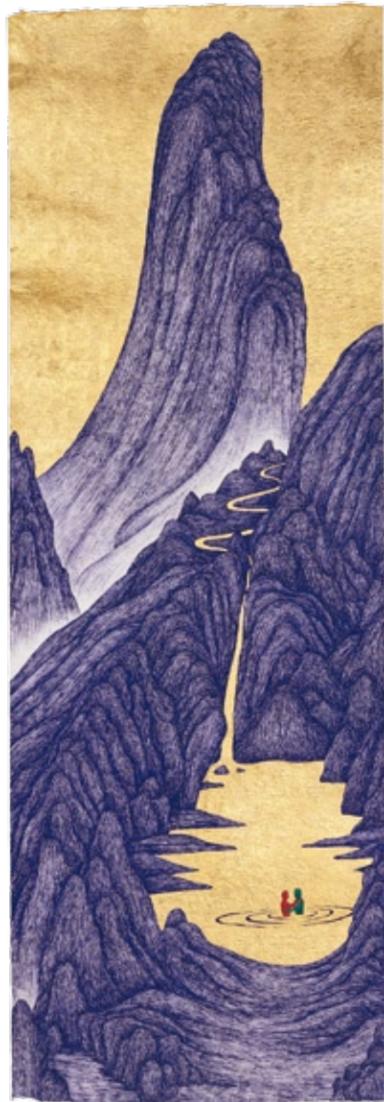
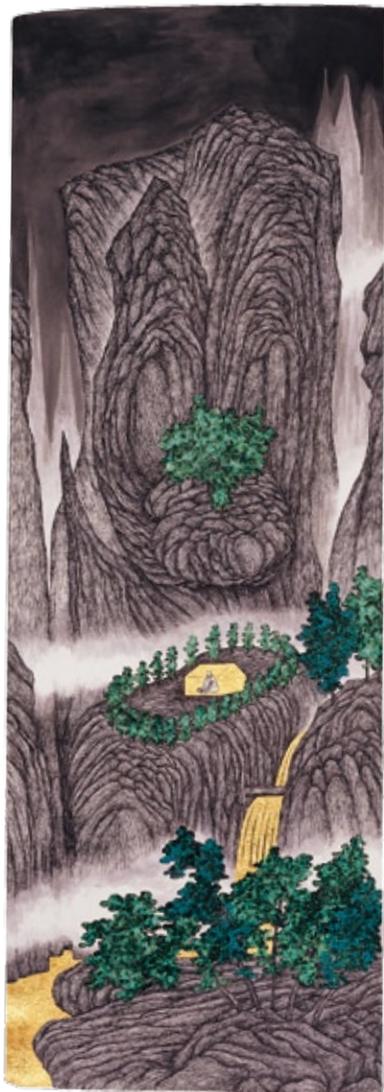
Wonderful: Sniffing aroma of flowers
in Wu-ling Farm
Hand made paper, ink with gold leaf
100x68cm
2007

忘德賦—黃金屋
臨吳彬「仙山高士圖軸」
手工紙本設色、金箔

Wonderful: Knowledge brings wealth
Hand made paper, ink with gold leaf
140x46cm
2007

忘德賦—秀巒野溪
臨吳彬「雲戀秋色圖」
手工紙本設色、金箔

Wonderful: Sau-luan Hot Spring
Hand made paper, ink with gold leaf
140x46cm
2007



忘德賦—桃山賞櫻
臨藍瑛「白雲紅樹圖」
手工紙本設色、金箔

Wonderful: Watch The Cherry
Blossoms at Peach Mountain
Hand made paper, ink with gold leaf
140x46cm
2007

忘德賦—雙蝶戀花
臨戴進「菱石映蝶圖」
手工紙本設色、金箔

Wonderful: Two Butterflies around
Ashhole Flowers
Hand made paper, ink with gold leaf
140x46cm
2007



A DAY IS A DREAM
A YEAR IS AN ADVENTURE

藝術家簡歷
ARTIST'S BIOGRAPHY

WONDERFUL

姚瑞中

1969 年生於台灣台北，1994 年國立藝術學院（國立台北藝術大學）美術系理論組畢業，曾代表台灣參加 1997 年威尼斯雙年展、2005 年橫濱三年展以及許多國際大展，海內外聯展百餘次，也曾從事過小劇場、電影、美術史教學、藝術評論、策展等工作，曾赴舊金山「海得嵐藝術中心」（1997）、倫敦「蓋斯沃克藝術家工作室」（2001）、紐約JSCP（2006）及蘇格蘭Glenfiddich（2007）等駐村。

歷年主要個展

- 2007 「忘德賦」伊通公園 台北
- 2006 「所有一切都將成為未來的廢墟」台北市立美術館
- 2005 「犬儒外史」台北 MOMA 畫廊
- 2004 「萬里長征行動之乾坤大挪移」伊通公園 台北
- 2003 「極樂天堂」Aspex Gallery, Portsmouth, U.K.
- 2002 「死之慾」李家昇攝影藝廊 加拿大多倫多
- 2000 「野蠻聖境」Lee Photo Gallery 加拿大多倫多
- 1998 「歷史測量系列」福岡 MOMA 畫廊 日本福岡
- 1997 「反攻大陸行動－預言篇 & 行動篇」帝門藝術教育基金會 台北
- 1996 「反攻大陸行動－序篇 & 入伍篇」伊通公園 台北
- 1994 「土地測量系列」伊通公園 台北

專長為攝影、裝置及藝術理論，其作品涉獵層面廣泛，主要探討人類一種荒謬處境，其代表作品包括探討台灣主體性問題的《本土佔領行動》（1994）、顛覆中國近代史政治神話的《反攻大陸行動》（1997），以及探討後殖民主義的《天下為公行動》（1997~2000），與「行動三部曲外一章」的《萬里長征行動之乾坤大挪移》（2002）。近年來作品則以攝影裝置手法，以「金碧山水」風格結合台灣民間充斥的怪力亂神現象，呈現台灣特有的一種虛假、疏離的「冷現實」，代表作品為《獸身供養》（2000）、《野蠻聖境》（2000）及《天堂變》（2001）系列；而另一個以銀箔結合攝影裝置的系列作品《死之慾》（2002）、《地獄頌》（2003），則試圖探討肉體與靈魂間的永恆議題。最近整理過去十五年在台灣各處踏查所拍攝的廢墟照片，歸納了包括工業、神偶、建築及軍事廢墟四大部分，呈現台灣在全球化潮流與特殊歷史背後中，所隱藏著的龐大意識形態黑洞，延續「人類歷史的命運，具有某種無可救藥的荒謬性！」的創作主軸，近作《歷史幽魂》透過自我身體行動，呈現出黑色喜劇般的幽默性，再次輕輕挑起歷史的荒謬性。

除了藝術創作之外，姚瑞中也陸續策劃「幻影天堂－台灣當代攝影新潮流」（2002）、「金剛不壞-台灣當代行為藝術錄像展」（2003）、「出神入畫-華人當代攝影展」（2004）…等展覽，而藝評文章則散見各中文藝術專業期刊，著有《台灣裝置藝術1991-2001》（2002）、《台灣當代攝影新潮流Since 1999》（2003）、《台灣廢墟迷走》（2004）、《台灣行為藝術狀況1978~2004》（2005）、《流浪在前衛的國度》（2005）、《廢島》（2007）等書。作品曾被台北市立美術館、高雄市立美術館及國立台灣美術館及許多國內外私人單位典藏。目前為專業藝術家、藝評家兼策展人，並兼任教於國立台北藝術大學美術系。

Yao Jui-chung

Yao Jui-chung was Born on 1969 in Taipei. He Graduated from The National Institute of The Arts (Taipei National University of the Arts) with a degree in Art Theory. In 1997, He represented Taiwan in “Facing Faces-Taiwan” at the Venice Biennale. And International Triennale of Contemporary Art Yokohama 2005. He also participated in numerous other large International Exhibitions. Also worked in the fields of Theatre, Film, Photography, Art History, and Art Criticism. In 1997 he attended the Headland Center for the Arts (San Francisco), and in 2001 he was artist in Residence at Gasworks Studio (London), ISCP (NY) in 2006 and Glenfiddich (Scotland) in 2007.

Selected Solo Exhibitions

- 2007 “Wonderful”, IT Park Gallery, Taipei
- 2006 “Everything will Fall into Ruin”, Taipei Fine Arts Museum
- 2005 “The Cynic”, Taipei MOMA
- 2004 “Long March-Shifted The Universe”, IT Park Gallery, Taipei
- 2003 “Elysium”, Aspex Gallery, Portsmouth, U.K.
- 2002 “Libido of Death” Lee Ka-Sing Photo Gallery, Toronto
- 2000 “Barbarians Celestine”, Taiwan International Visual Art Center, Taipei
- 1998 “The Introduction of Taiwan’s Contemporary Art vol. 4”, MOMA Contemporary, Fukuoka, Japan
- 1997 “Recover Mainland China-Prophecy & Action”, Dimension Endowment of Art, Taipei
- 1996 “Recover Mainland China-Preface & Military Service”, IT Park Gallery, Taipei
- 1994 “Territory Maneuver”, IT Park Gallery, Taipei

Yao Jui-chung specialise in Photography, Installation and Art Theory. The themes of his work are Varied, but Most Importantly they Examine the absurdity of the Human Plight. Representative works include his Action Series which examines the subjective problems of Taiwan’s “Military take over” (1994), subverts the modern Chinese political myths in “Recovering Mainland China” (1997), and the examines post-colonialism in “The World is for All” (1997~2000), all of these works examine the absurdity of history. At present he is investigating the use of the image of China’s Long March. In recent years he has created photographic installations, “dazzling landscapes” which combine the random beliefs and strange energy that permeate Taiwanese folklore, expressing a falsity and superficiality specific, a “cold reality” which are specific to Taiwan. Representative works include the series of works “Celestial Barbarians” (2000), “Savage Paradise” (2000) and “Heaven” (2001). Another Photo Installation Series “Libido of Death” (2002) and “Hill” (2003), Try to Probe into the Physical and Spirit issues. Recently, Yao Jui-chung Arrangement All the Black & White Photos about the Ruins in the past fifteen years. Including Industry, Idols, Architectures and Military Base, appear the Globalization Influence and something behind the Exceptional history background in Taiwan. Continue the main Creation Issues about “The historical destiny of humanity has a certain incurable absurdity”.

Except Art Creation, Yao Jui-chung also Curator “The Realm of Illusion-The New wave of Taiwan Photography” (2002), “King-Kon Never Dies: The Contemporary Performance & Video art in Taiwan” (2003), “Spellbound Aura-The New Vision of Chinese Photography” (2004). His essays have been published in many specialist publications. He has also published a book “Installation Art in Taiwan since 1991-2001” (2002), “The New Wave of Contemporary Taiwan Photography Since 1999” (2003), “Roam The Ruins of Taiwan” (2004), “Performance Art in Taiwan 1978~2004” (2005), “A Walk in the Contemporary Art: Roaming the Rebellious Streets” (2005), “Ruined Islands” (2007). Yao Jui-chung is an artist, critic and curator. Teaching in the Taipei National University of the Arts.

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<http://uk.glenfiddich.com/>

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