

# Invidia : 姚瑞中 個展

展期 | 2023.08.05–2023.09.23

開幕 | 2023. 08.05 (六) 4:30 p.m

地點 | 耿畫廊 台北市內湖區瑞光路 548 巷 15 號 1F

策展人 | 陳璽安



文 | 陳璽安

藝術家姚瑞中於耿畫廊的最新個展「Invidia」呈現近 90 件平面作品，主要圍繞在對於個人慾望、精神信仰與創造力之間有機關係的探索。本次展出作品多數源於藝術家自 2022 年夏天於慕尼黑藝術公寓（AOA）駐村後持續發展的「秘密客」（2022–23）系列創作。這些哥德小說式的作品涉及宗教和各種神話圖像學，部分源於藝術家對既有神怪形象視覺文化的臨摹，並結合他在駐村生活中的日常遭遇；其中，包括生態失衡的高溫熱浪、在偌大的古堡空間中，精靈仙魔現身的遭遇、以及在這座以修道士為市徽的城市空間之中隨處可見的歷史宗教圖像。

展覽延續了藝術家自 2019 年的個展「離垢地」、2022 年的個展「地獄空」以來，對於宗教思想史、宗教聖像和個人內在精神空間的追尋。本次展覽標題「Invidia」源於天主教七宗罪「嫉妒」一詞的拉丁文表述，源於藝術家在去年駐村期間去參觀的一系列天主教教堂的宗教聖像。比起過去幾年在「離垢地」、「地獄空」展覽中內省的氣氛，姚瑞中本次的展覽再次以鮮活的行動力，表達個人化的幽默，從而打開新的探索空間。

為了呈現藝術家對於新媒體的實驗探索，展覽呈現他首度嘗試的加密藝術和區塊鏈創作。作品包括：行為表演錄像作品《月筊鏈》（2023）結合傳統占卜與現代密碼學；《十二使徒》（2023）則是從諸多作品中，提取出一系列人、獸、鬼、神和傳奇生物等十二種類型的數位聖像化身。其次，展覽也呈現了姚瑞中另一系列未發表的版畫創作，包括「小天下」系列（2015）、「乖乖」系列（2018）以及「天龍（國）八部」系列（2022-23）版畫。這些作品或追憶他個人的寵物陪伴的編年史，或對個人出外旅行的境遇展開創造性的幻想。

值得關注的是，藝術家自 90 年代以來，便持續以公路攝影探索旅行和創作的雙重變奏。為了呈現展覽作品中涉及的旅行和工作室實踐之間的張力，本次展覽進一步匯集藝術家生涯早期的大型紙上作品：於舊金山海得嵐藝術中心繪製的「天外天」系列（1997）、「孤寂之外無他」（1997）以及倫敦 Gasworks 駐村期間製作的「人下人」系列（2001）。這些作品的材料從簡：全開畫紙拼接，以模擬過去在廢墟創作壁畫的尺幅；單色簽字筆重複描繪，累積出藝術家所形容「駐村創作近乎於隱居」之感受。而在簡樸的質地中，內容上仍預示了今日創作的若干風格。對於藝術家而言，幾次的駐村代表了其創作範式的重大轉向。近期，他的畫作除了映射個人的宗教追求，筆下詮釋的山水畫更像是旅行文學一般的存在，讓人想起蔣彝以歐洲古堡聞名的水墨作品。

在展覽呈現上，本次展覽回應海得嵐藝術中心時期的「曬圖」方式——即畫作佈滿整體牆面的觀看體驗，從而一面回顧藝術生涯不同階段的工作，一面進入創作者第一視角的工作狀態。

## 陳璽安



陳璽安是《藝術之眼 Ocula》的特約編輯。作為作家和研究者，他固定與藝術家合作發展另類的思辨框架。他近期與藝術家何銳安在昆山杜克大學進行研究駐村（2023）。他是白浪定居殖民博物館（2022-）的成員，也是上海紐約大學實驗平台《堆肥》（2021-2022）的首位駐站編輯。此外，他也參與編輯《公共製造》（2022）以及《箭廠空間五年書》（2020）。他近期曾策劃「生產熱」（立陶宛尼達藝術村，2022）。2020至2021年，他是《黑齒》雜誌這份中英文線上當代藝術期刊的創始編輯之一。

## 姚瑞中

1969 年生於台灣台北

現居、工作於台灣台北



1994 年國立台北藝術大學美術系畢業，曾代表台灣參加 1997 年威尼斯雙年展、2005 年橫濱三年展、2009 年亞太三年展、2012 年上海雙年展、2013 年北京攝影雙年展、「集群藝術獎」得主、2014 年深圳國際雕塑雙年展、威尼斯建築雙年展、首爾國際媒體藝術雙年展、英國曼徹斯特亞洲藝術三年展、新加坡「亞太藝術獎公眾獎」得主、2015 年亞洲雙年展、2016 年雪梨雙年展、2019 巴西庫里提巴雙年展與俄羅斯克拉斯諾亞爾斯克雙年展、2020 年台北雙年展與 2021 年雅加達雙年展、2019 年「文馨獎」得主、2018 年「台新獎」得主並再次受邀於上海雙年展展出。1992 至 1997 年曾擔任「天打那實驗體」團長、1994 年楊德昌電影「獨立時代」美術指導等工作。

專長為攝影、裝置及繪畫，作品涉獵層面廣泛，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）；2007 年發表的《歷史幽魂》、《分列式》及《玉山飄浮》三件錄像，則以幽默手法對過往威權統治進行顛覆，2011 及 2013 年的《萬歲》與《萬萬歲》則針對冷戰時期的台灣白色恐怖與軍事戒嚴進行反思。

除此之外，也透過攝影裝置手法，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；而另以銀箔結合攝影裝置的系列《死之慾》（2002）、《地獄頌》（2003），則試圖探討肉體與靈魂間

的永恆議題。自 2005 年起整理過去 15 年在台灣各處踏查所拍攝的廢墟照片，歸納了工業、神偶、建築及軍事廢墟四大部份，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！」創作主軸。

2007 年後赴蘇格蘭高地駐村後開始繪製《忘德賦》(2007)、《世外塵》(2008–2012)、《如夢令》(2008–2011)、《恨纏綿》(2009)及《甜蜜蜜》(2010–2012)、《腦殘遊記》(2015)、《週休八日》(2016)、《寶寶》(2017)、《乖乖》(2018)、《離垢地》(2019)...，以「借屍還魂」策略改寫並挪用中國美術史經典畫作，再將其轉化成個人生活或真實故事，試圖將宏大史詩文本轉化為私微自傳敘事，以「偽山水」策略對所謂的正統性進行篡位。

2010 年至 2019 年帶領三百餘位同學返鄉進行《海市蜃樓 I、II、III、IV、V、VI、VII — 台灣公共閒置設施》拍攝計劃，以「臨終關壞」概念刺穿社會積習已久的「蚊子館」現象，引起社會高度關注並間接促進政府內部改革。2016 年至 2017 年以「永劫輪迴」概念完成《巨神連線》系列，探討台灣民間宗教信仰透過巨大神像所展現的「欲力奇觀」。2018 年至 2019 年拍攝宮廟內的人造地獄《地獄空》，試圖捕捉台灣特有的「新變形主義」，呈現「業力的具體化」。

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)、《台灣行為藝術檔案 1978–2004》(2005)、《流浪在前衛的國度》(2005)、《廢島》(2007)、《姚瑞中》(2008)、《人外人》(2008)、《幽暗微光》(2009)、《逛前衛》(2010，合著)、《恨纏綿》(2010)、《海市蜃樓》(2010，編著)、《甜蜜蜜》(2011)、《海市蜃樓 II》(2011，編著)、《萬歲山水》(2012)、《萬萬歲》(2013)、《海市蜃樓 III》(2013，編著)、《小幻影》(2013)、《海市蜃樓 IV》(2014，編著)、《Mirage》(2016，編著)、《海市蜃樓 V》(2016，編著)、《好時光》(2016)、《腦殘遊記》(2016)、《巨神連線》(2017)、《攝影訪談輯一》(2018，主編之一)、《海市蜃樓 VI》(2018，編著)、《攝影訪談輯二》(2019，主編之一)、《海市蜃樓 VII》(2019，編著)、《禽獸不如：台灣雙年展》(2020)、《犬儒共和國》(2021)、《攝影訪談輯三》(2021，主編)、《地獄空》(2021)、《攝影訪談輯四》(2021，主編)...等書。

策展經歷包括「幻影天堂：台灣當代攝影新潮流」（2002，台北大趨勢畫廊）、「酷斃了」（2002，高雄新濱碼頭空間）、「金剛不壞——台灣當代行為藝術錄像展」（2003，高雄豆皮藝文空間）、「出神入畫——華人攝影新視界」（2004，台北當代藝術館）、「台灣行為藝術檔案展」（2005，台北牯嶺街小劇場）、「好自在：行為錄像接力展」（2005，台北 MOMA）、「台北藝術博覽會：超時空連結——台灣當代藝術空間與藝術村網路」（2005，台北世貿二館）、「禽獸不如：台灣雙年展」（2020，國美館）...等。

作品曾被台北市立美術館、高雄市立美術館、國立台灣美術館、台中亞洲美術館、關渡美術館、鳳甲美術館、桃園美術館、新北市美術館、澳洲昆士蘭美術館、美國康乃爾大學美術館、美國舊金山 Kadist 藝術基金會、法國巴黎歐洲攝影之家、法國國家圖書館、韓國首爾市立美術館、韓國全北道立美術館、澳洲 MAMA 美術館、麗水攝影博物館以及許多國內外私人單位典藏。

曾擔任國家文化藝術基金會董事、台北市立美術館、高雄市立美術館與國立台灣美術館典藏委員，以及文化部駐村計劃暨國際交流與藝術單位營運、國家藝術基金會、台北市文化局及新北市文化局藝文補助、台北獎、高雄獎、南瀛獎、宜蘭獎、桃園獎、台北數位藝術獎、台北公共藝術、台北攝影新人獎、亞洲文化協會台灣獎助計劃、澳門藝術館、金門攝影獎、新北市美展、集保藝術獎、全國美展...等評審委員。曾客座於國立台北藝術大學、並曾兼任國立台灣科技大學、國立台北教育大學、實踐大學與北藝大。目前為國立台灣師範大學美術系兼任教授，幻影堂負責人。

媒體垂詢

[info@tinakenggallery.com](mailto:info@tinakenggallery.com)

+886.2.2659.0789

追蹤耿畫廊

**f** @tinakenggallery

**@** @tinakenggalleryofficial

# Invidia: Yao Jui-Chung Solo Exhibition

Dates | 08.05.2023–09.23.2023

Reception | 08.05.2023 (Sat.) 4:30 p.m.

Venue | Tina Keng Gallery 1F, No. 15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei, Taiwan 11492

Curator | Zian Chen



Essay | Zian Chen

Tina Keng Gallery is pleased to present *Yao Jui-Chung: Invidia*, featuring a comprehensive collection of nearly 90 works, with the majority created following the artist's Munich residency at the Apartment of Art (AoA) during the summer of 2022. Yao's residency wove a mesmerizing tapestry of experiences: navigating through intense heat waves, encountering ethereal beings within the grandeur of castles and villas, and immersing himself in the ever-present medieval Catholic imagery that permeated Munich. The city's coat of arms, resembling its German name "Home of Monks," adds a symbolic touch to this immersive ambiance. The resulted "Mimike" series (2022–23) draws rich references to various historical iconographies from mythic geography and classical paintings. Acting as a painterly travelogue to document his residency, the series ingeniously merges elements of fiction into everyday life, creating a captivating blend of artistic expression and storytelling.

A parallel to his previous solo exhibitions, *Vimalā-bhūmi* (2019) and *Hell Plus* (2022), where the artist meditates on the ontological question of death and decaying, the current exhibition takes its title from the Latin expression of envy, one of the seven sins in Catholicism. This expression captivates the artist as a focal point during his visits to historical sites adorned with a plethora of Catholic iconographies, marking a continuation of his ongoing exploration into spiritual beliefs and human desires. What sets this show apart is the return of Yao's characteristic humor, which extends the tone from the previously perceived monotonous mourning in *Vimalā-bhūmi* and *Hell Plus* to a vibrant liveliness, thus forging a dynamic space of negotiation with the contemplative nature of the themes explored.

Also on view in this exhibition is the artist's first foray into crypto art and blockchain-based art. These include: performance video *Moon-Block-Chain* (2023), which delineates the link between traditional divination practices and computerized cryptography; *The Twelve Disciples* (2023), a depiction of 12 distinct digital icons ranging from human figure to animal, spirit, god, and mythical creature, referenced from the artist's past body of work. The exhibition also presents a selection of previously unseen print series, including "Fairyland" (2015), "Pet" (2018), and "Hedonist" (2022–23) series. Some of these works evoke personal memories of his cherished pet; others conjure fantasy stories inspired by his travels.

To underscore the productive dynamics between travel and studio practice, wherein Yao's approach as wanderlust is manifested across artistic mediums and literary expressions, the exhibition also showcases the artist's early large-scale works on paper, including "Beyond the Blue Sky" series (1997), and *There is Nothing But Loneliness* (1997), both completed during his residency at the Headlands Center for the Arts in Sausalito, California, and "Beyond the Human Being" series (2001) made during his residency at Gasworks in London. In these pivotal residency experiences, the artist employs simple mediums — sheets of paper assembled together — to recreate the scale of the murals he used to paint at abandoned industrial ruins back in Taipei. The repeated brushstrokes of ink pen skillfully capture the sense of seclusion during his residency. Although seemingly uncomplicated, these works hold a profound significance as they represent key moments that mark paradigm shifts, enriching his formal and artistic styles.

In this exhibition, Yao's artistic language has largely developed from his stay at Villa Waldberta, occasionally evoking echoes of 19<sup>th</sup>-century Gothic novels that arise from ecological imbalances and the seclusion of castles. Yao Jui-Chung further responds to a long-standing tradition of documenting travel experiences in Chinese classical landscape painting, perhaps best exemplified by the classical style paintings of Chinese émigré poet Chiang Yee (1903–1977) with their rich portrayal of European castles and embodiment of multicultural clash.

During his residency at the Headlands Center for the Arts, Yao utilized individual sheets of paper to cover the entire wall, creating a visually immersive experience. This display approach is now adopted in the current





Tina Keng Gallery Taipei

exhibition, offering viewers an encompassing view of the distinct stages of the artist's career while preserving a subjective glimpse into the decisive moment of each individual stroke and subtle undertones.



Tina Keng Gallery Taipei



### Zian Chen

Zian Chen works as contributing editor for *Ocula*. As a writer and researcher, he collaborates with artists to develop alternative frameworks for thinking and speculation. Together with artist Ho Rui An, they've conducted a research residency in Duke Kunshan University (2023). He is one of the founding members of *Pailang Museum of Settler Selves* (2022–), an editor-in-residence for *Compost* in ICA NYU Shanghai (2021–2022), one of the editors for *Made in Public* (2022) and *Arrow Factory: The Last Five Years* (2020). He has also curated *Production Fever 2008: Study Materials* in Nida Art Colony, Nida (2022). In 2020–21, he was one of the founding editors for *Heichi Magazine*, an online journal for contemporary art in Chinese and English.

## Yao Jui-Chung

Born in 1969 in Taipei, Taiwan

Lives and works in Taipei, Taiwan



Graduated from the Taipei National University of the Arts with a degree in art theory, he has exhibited internationally. In 1997, he represented Taiwan in “Facing Faces-Taiwan” at the Venice Biennale. After that, he took part in the International Triennale of Contemporary Art Yokohama (2005), APT6 (2009), Taipei Biennial (2010), Shanghai Biennale (2012), Beijing Photo Biennale (2013), Shenzhen Sculpture Biennale, Venice Architecture Biennale, Media City Seoul Biennale, Asia Triennial Manchester (2014), Asia Biennale (2015), Sydney Biennale (2016), Shanghai Biennale (2018), 14<sup>th</sup> Curitiba International Biennial (2019), XIII Krasnoyarsk Museum Biennale (2019), Taipei Biennial (2020), and Jakarta Biennale (2021). Yao is the winner of the Multitude Art Prize (Hong Kong) in 2013 and 2014 Asia Pacific Art Prize (Singapore). He received the Taishin Arts Award (Taiwan) in 2018, and the Arts & Business Awards from the Ministry of Culture of Taiwan in 2019. He is also widely involved in the fields of theater and film.

Yao specializes in photography, installation, and painting. The themes of his works are varied, but they all examine the absurdity of the human condition. Representative works include the “Action Series,” where he explores Taiwan’s identity in *Military Takeover* (1994), subverts modern Chinese political myths in *Recovering Mainland China* (1997), and examines post-colonialism in *The World is for All* (1997–2000), as well as *Long March — Shifting the Universe* (2002).

In recent years, he has created photo installations combining the style of “gold and green landscape” with the superstitions that permeate Taiwanese folklore, expressing a false and alienated “cold reality” that is specific to Taiwan. Representative works include the series “Celestial Barbarians” (2000), “Savage Paradise” (2000), and “Heaven” (2001). Another photo installation series “Libido of Death” (2002) and “Hill” (2003) probe the eternal issue of body and soul.

Recently, Yao Jui-Chung has assembled all the black-and-white photos of ruins he took in the past 15 years, grouped under the themes of industry, religious idols, architecture, and military bases. They reveal the enormous ideological black hole in Taiwan hidden behind the trends of globalization and Taiwan's specific historical background as a continuation of the main theme of his work: the absurdity of the historical destiny of humanity.

Since 2007, Yao has started a series of works, including *Wonderful* (2007), *Dust in the Wind* (2008–2010), *Dreamy* (2008–2010), *Romance* (2009) and *Honeymoon* (2010–2011). He appropriates masterpieces from Chinese art history and reinterprets them in his own way, transforming them into his personal history or real stories in an attempt to turn grand narratives into the trivial affairs of his personal life. Yao intends to usurp the so-called orthodoxy with his recreated landscapes.

In 2010, Yao grouped his students into a team of photography workshop called the “Lost Society Document” (LSD). He encouraged them to photograph and survey in their hometowns. Through the way of field survey, they attempt to portray “mosquito houses,” which have been widely criticized. Titled *Mirage: Disused Public Property in Taiwan*, seven volumes of the photographs taken by the LSD have been published, encapsulating art's potential as a tool for social observation.

Apart from art making, Yao Jui-Chung has also curated exhibitions, including *The Realm of Illusion — The New Wave of Taiwan Photography* (2002), *King-Kong Never Dies — The Contemporary Performance & Video Art in Taiwan* (2003), *Spellbound Aura — The New Vision of Chinese Photography* (2004), *Performance Art in Taiwan 1978–2004* (2005), and *Sub-zoology: Taiwan Biennial* (2020). His essays have been published in numerous art journals. He is a prolific author, publications including *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 Contemporary Art: Roaming the Rebellious Streets* (2005), *Ruined Islands* (2007), *Yao Jui-Chung* (2008), *Beyond Humanity* (2008), *Nebulous Light* (2009), and *Biennial-Hop* (2010), *Mirage: Disused Public Property in Taiwan I, II, III, IV, V, VI, VII* (2010–2018), *Incarnation* (2017), *Photo-logues I, II, III, IV* (2018, 2019, 2021), *Sub-zoology: 2020 Taiwan Biennial* (2020), *Republic of Cynic* (2021), and *Hell Plus* (2021).

His work is housed in renowned institutions and private collections, including the Taipei Fine Arts Museum, Taipei, Taiwan; Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan; National Taiwan Museum of Fine Arts,



Tina Keng Gallery Taipei

Taichung, Taiwan; New Taipei Art Museum, New Taipei City, Taiwan; Queensland Art Gallery, Brisbane, Australia; Herbert F. Johnson Museum of Art Collection, Cornell University, U.S.; Bibliothèque National de France, Paris, France; Art Museum of Seoul, Seoul, South Korea. Yao Jui-Chung currently works as an artist and professor at the Department of Fine Arts of the National Taiwan Normal University.

Press Inquiries

[info@tinakenggallery.com](mailto:info@tinakenggallery.com)

+886.2.2659.0789

Follow Tina Keng Gallery

 [@tinakenggallery](#)

 [@tinakenggalleryofficial](#)