

賴九岑

LAI Chiu-Chen

1970—

賴九岑，生於九份，為國立臺北藝術大學美術創作碩士，曾受邀參與「食飽未？—2007 亞洲藝術雙年展」，2003 年獲「臺北美術獎」首獎，亦曾獲得第一屆「郭柏川美術創作獎」首獎。

賴九岑的繪畫手感，隱藏於畫幅邊緣的參差輪廓，其與主畫面的平坦光滑質感，形成繪畫語言的相互參照，且具有厚實豐富的物質性。然而在繪畫形式與表現性之外，賴九岑更為半抽象繪畫的脈絡，帶入智性思辨的探險精神；他處理當代影像訊息的技藝，揭示了平面繪畫發展的積極可能性。

大學期間，賴九岑即常將自外頭撿拾到的昆蟲屍體、枯乾的葉子等物，帶回畫室當作創作的對象，這個習慣一直發展到後來轉為蒐集、拆解玩具，也致使他從 2000 年起，以玩具、卡漫形象為主題，創作了大量的畫作。隨著網路發展，能夠看到太多在生活周遭中無法遇到之物，於是賴九岑開始從網路搜尋圖像，這些看來如斷片的文化物件，在回收、分解、重置等淘選後，被賴九岑挪用為畫面的元素；過去的時代或風格融入現在的作品，進行時間與意義上的轉換。

此次三件系列作品的構圖，有別於賴九岑既往的單一圖像空間，畫面被切分為交錯似窗櫺的結構；而多年來做為對象物的玩具則主次交換，退居為空間裡的次要角色。在〈大白天在躲貓貓的小精靈〉中，熟悉的動畫人物仍穿透其中，與外部（其他物件）組合排列的關係，帶出幾何抽象與卡漫圖像之間的異質拼貼張力。

超現實主義藝術家馬格利特的「夢境之鑰」系列作品，畫面被精巧分為四格，有如識字使用的單詞卡排列方式，而在手提包物件之下寫著法文「Le ciel」（天堂／天空），費解地令人一時找尋不到當中的對應關係。賴九岑的〈這不是瑪格利特的天堂〉靈感即源自馬格利特之作，然於賴九岑的版本中，「ciel」卻是對應著兩幅平整冷感的風景圖樣。繪畫中的物體可否藉物體的名稱取代圖像，或是藉文字取代物體，抑或是文字僅能指向自身，無法牽引出所指涉之物？賴九岑將畫面上的元素符號化，針對符號與對應物的關係，進行指涉功能的思考。

〈這不是瑪格利特的小玩意〉一作中，賴九岑將帶有超現實意味的物件與拗口難解的寓意重新置換，讓作品回到他所再製的現實。同時，賴九岑亦以作品和命名辯證，仿似馬格利特知名作品〈形象的叛逆〉中的句子「這不是一根菸斗」，作為賴九岑此件作品名稱的結構基底，進而揭露一種否定式的意識：任何論述都有否定其所表述內容的力量，重點在於毀壞背後所重新建構出的意涵與反思。（高子衿）

Born in Jiufen, Taiwan, Lai Chui-Chen received his master's degree in Fine Arts from Taipei National University of the Arts. His work was exhibited at *Have You Eaten Yet? — 2007 Asian Art Biennial*, and won the grand prize of the 2003 Taipei Art Awards and first prize of the First Kuo Po-Chuan Fine Arts Award.

Painterly feeling and a rich sense of materiality resides in the uneven contours at the periphery of Lai's canvases, which create a contrast with slick and glossy textures occupying the main part of his paintings. However, beyond form and expression lie a semi-abstract painting context drawing in the artist's spirit of intellectual exploration, where he deals with messages found in contemporary images to reveal the energetic possibilities of flat painting.

Lai's habit of collecting things such as dead insects and dried leaves during his college days to serve as subjects for his artwork evolved into his collection of toys and their disassembly. In 2000, he started making what would be a large number of paintings based on toy and cartoon imagery. The rise of the Internet has meant that many things rarely encountered in daily life can now be readily seen, and this prompted Lai to start scouring the net for images. After selecting what appear to be fragments of cultural artifacts by reclaiming, breaking down, and resetting, Lai appropriates and adds stylistic elements from previous eras to his paintings in a way that transforms their significance and temporal contexts.

Lai's use of composition in these three works differs from the single image space we see in past work. He breaks the painting space into irregularly shaped windows, and the toys he has used as subject matter for so many years are now playing secondary roles. In *Casper Plays Hide-and-Seek During the Day*, a familiar cartoon character is still present but appears in relation to other objects arranged in the painting to create some heterogeneous tension with a pastiche of geometry and abstraction.

The Surrealist artist Rene Magritte (1898–1967) cleverly divided the canvas for his *Key to Dreams* into four squares, which look similar to vocabulary flashcards used by children. In one square he painted a valise and the words “Le ciel” (trans: the sky), which sets up a relationship that is difficult to work out. Lai's *This Is Not Magritte's Heaven* was inspired by Magritte's painting, but instead juxtaposes “ciel” with two flat landscapes painted in cool hues. Here, Lai puts forth several possibilities: Could it be that the name for the thing has replaced the image, or is it that the word has replaced the thing itself? Or maybe the word only refers to itself and cannot possibly invoke the object. By reducing images to symbolic elements, Lai reflects on referential function with the relationships between symbols and the objects they refer to in this painting.

In *These Are Not Magritte's Toys*, Lai replaces surreal objects and their difficult to understand meanings with the reality he produces in his work. He also creates a dialectic between this artwork and its title, a strategy inspired by Magritte's “This is not a pipe” in his well-known work *The Treachery of Images*. That Lai borrows this as a structural basis for the title of his work reveals his negative consciousness. Any discourse has the power to negate the content it expresses, what really matters is the newly constructed meaning and reflection behind the destruction. (Jean Tzu-Chin KAO)



大白天在躲貓貓的小精靈 Casper Plays Hide-and-Seek During the Day

2018

壓克力顏料、畫布 Acrylic on Canvas

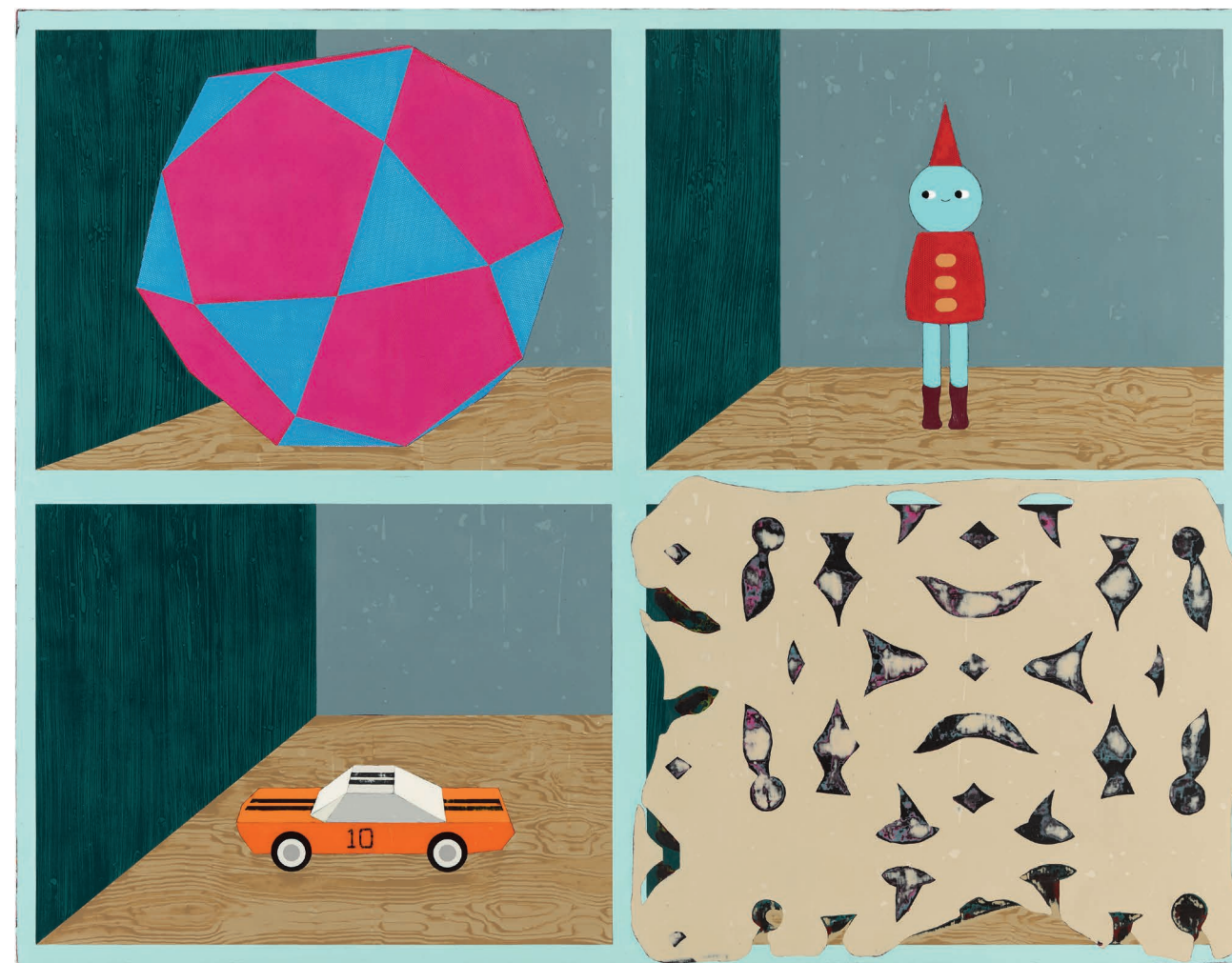
180 x 140 cm

蒐購 Purchase 2019.0007.001



這不是瑪格利特的天堂 This Is Not Magritte's Heaven

2018
壓克力顏料、畫布 Acrylic on Canvas
140 x 180 cm
蒐購 Purchase 2019.0007.002



這不是瑪格利特的小玩意 These Are Not Magritte's Toys

2017
壓克力顏料、畫布 Acrylic on Canvas
140 x 180 cm
蒐購 Purchase 2019.0007.003