

姚瑞中1969年生於臺北，1994年畢業於國立臺北藝術大學美術系。他的作品緊扣歷史與當下的社會體制，帶有一股強烈且伶俐的反叛精神，1990年代即以行動力十足，大膽幽默的創作手法彰顯威權體制的荒謬，創作早期以攝影和裝置為主要的作品形式。2007年，在蘇格蘭高地駐村期間，姚瑞中重拾繪畫，往後亦成為其創作體系裡重要且多產的一種形式。

創作之外，姚瑞中從年輕時就相當活躍，他寫作、策展及教學；2007年獲得蘇格蘭格菲迪酒廠駐村的機會，意外地抽離繁忙的生活，來到偏僻多雨的蘇格蘭高地，度過安靜沉潛的三個月。當地為保護水源所設立的嚴格環保規範使得底片沖洗不易，姚瑞中遂放棄原本的攝影計畫，回到單純使用紙筆的繪畫。他在美好寧靜的自然風光裡暫時擱置關於社會、歷史的嚴肅思考，回想自己生活的點滴，每每在安靜的夜裡作畫至天光乍現，創作出名為「忘德賦」的一系列作品，〈兩粒一百（臨吳彬「羅漢圖」及文徵明「蕉蔭仕女圖」）〉即來自於此系列。

重拾畫筆的姚瑞中，依舊在這門悠久的創作形式裡開創出獨具一格的樣貌。他挪用自己特別欣賞的晚明變形主義畫作元素，描繪自己的生活經驗以及臺灣日常，混搭出他稱之為「臺式變形主義」畫風。技法上特別跳脫傳統水墨的慣例，以針筆和染料取代筆墨；金箔填滿傳統上留白的部分；印度手工紙取代宣紙絹絲，鋼印取代印章落款，藉由完全不同的技法與內涵重新詮釋水墨經典，他將之描述為「借屍還魂」，對所謂的正統性進行篡位。〈兩粒一百（臨吳彬「羅漢圖」及文徵明「蕉蔭仕女圖」）〉如標題所示，挪用了晚明變形主義代表畫家吳彬筆下的羅漢，以及明四家之首文徵明作品的局部，描繪的內容卻是當代風行臺灣社會的檳榔西施。畫面中，坐車老者膚色湛藍，頭上長角如魔鬼，伸出的右手露出一錠金元寶，而另一側衣著清涼的檳榔西施正步出她的小店進行交易。作品標題中的雙關語「二粒一百」表面上意指檳榔的價格，另一方面亦暗示了花大錢買檳榔可以吃檳榔西施豆腐的潛規則，炫彩霓虹在金光閃耀中營造豪華的迷情幻夢，幽默地揭示隱晦曖昧的社會現象。

姚瑞中從「忘德賦」系列所發展的創作概念，亦開啟他往後多年的繪畫之路，陸續發表多個系列。屬於這「忘德賦」系列的〈兩粒一百〉於是也成為標示藝術家創作生涯重要轉折時期的作品。（郭怡孜）

Born in 1969 in Taipei, Yao Jui-Chung graduated from the Department of Fine Arts at the Taipei National University of the Arts in 1994. His work concerns the historical and present day structure of society and contains an intense and quick-witted spirit of rebellion. In the 1990s, he focused this wit on exposing the absurdity of the authoritarian system of the time with humorous and audacious actions in these early works, which were mainly photography and installation. In 2007, he completed a residency in the Scottish Highlands, where he picked up painting, which later became an important and productive art form in his creative oeuvre.

In addition to his artwork, Yao has been actively involved in writing, curating, and education since his youth. He was awarded a Glenfiddich Artists in Residency in 2007, which was an unexpected opportunity to temporarily escape from his busy life and quietly reflect in the remote and rainy Scottish Highlands for three months. Developing and printing photographs is extremely difficult there due to strict water usage regulations, Yao gave up his original photography project and decided to paint using only paper and brush instead. Living among this glorious and tranquil scenery, he temporarily put aside his concern for society, history, and serious ideas, and allowed thoughts of his own life to gradually sink in. He quietly painted every night until the break of dawn, creating his series titled *Wonderful*, which includes the work *Two for 100 NTD (Homage to Wu Bin's "Portrait of Luohan" and Wen Cheng-ming's "Lady in the Shade of a Plantain")*.

Yao began painting again with an innovative take on this ancient tradition. He appropriated deformed elements from a late Ming Dynasty painting genre to depict his own experiences of daily life in Taiwan, mixing these together to create a painting style he calls "Taiwanese Distortion-ism." His technique studiously avoids the conventions of traditional ink painting by relying on technical drawing pens and dyes rather than ink brushes, and the use of gold foil in areas that would have been left blank in traditional painting. He also chose craft paper from India instead of traditional Chinese silk paper and a steel stamp in place of a traditional seal. With entirely different techniques and subject matter, Yao reinterprets and revives classical ink painting in a way that usurps orthodoxy. As the title of the work indicates, Yao appropriated *Portrait of Luohan* by the late Ming Dynasty painter Wu Bin, known for his distorted painting style, as well as a part of *Lady in the Shade of a Plantain* by Wen Cheng-ming, one of the four masters of Ming painting, but chose for his subject matter the popular Taiwanese betel nut beauty. In the painting, an old man with blue skin and devil's horns is riding in a bullock carriage and holding a gold ingot in his extended right hand, while a betel nut beauty wearing a sheer dress is walking out from her tiny store to do business. The work's title *Two for 100 NTD* is a reference to the going rate for betel nuts, as well as suggests the unspoken rule that this high price allows the buyer an opportunity to leer at the beauty while making a purchase. In the rainbow of neon color and dazzling gold of this work, Yao has created an extravagant fever dream and humorously revealed an ambiguous social phenomenon.

Yao continued to develop the artistic concept first established in *Wonderful* for many years by adding new series. For this reason, *Two for 100 NTD* is considered an important turning point in the artist's career. (Isabelle Kuo)

2007

手工紙本設色、金箔 Handmade paper, ink, gold leaf

70 x 100 cm

捐贈 Donation 2021.0022.001



姚瑞中

YAO Jui-Chung

1969–

解嚴後，由於社會、政治和體制改革的全面開放，人民擁有自由表達的空間，對比於過往長期的自由與話語權限縮，此一社會空前的轉變，促發人民對於臺灣意識、主體性的迫切追求及抒發。

1990年代初期，《雄獅美術》雜誌刊登一系列探討臺灣美術主體性的文章，在藝術圈引發歷時一年又十個月的論戰和筆仗，當時關心此議題的姚瑞中，在特別詳讀臺灣的歷史後，瞭解在幾百年間，這塊土地曾被太多外來者統治過，故而啟程在臺灣各地進行「本土佔領行動」系列；他以荷蘭、西班牙、明鄭、清領、日據、國民政府時期為背景，在臺灣歷史上列強登陸入侵的六個地點，由外來殖民者遺留下來的古砲、城堡、紀念碑等，裸身學狗撒尿占據地盤的動作，比喻人類的政治侵略行動，並拍攝到此一遊。

作品的最終呈現，除將上述照片以藥墨處理為暈黃復古的質感，近似古老的歷史照片，前方各置一座黃金小馬桶，內放正露丸（發音近似征陸丸），一旁則有每段被登陸占領的歷史簡介，文末都加上「姚瑞中到此一遊，撒尿佔領此地」。而6件攝影裝置作品環繞著一艘外覆金箔的航空母艦模型，影射1996年導彈事件引來美軍航母戰鬥群進入臺海，另一強權「占領」的政治局勢。

對於臺灣主體性的思考，「我到底是誰？」是當時姚瑞中汲於探究的議題；本土又是什麼？是否為人們在爭奪事物時合理化的藉口？藝術家將身體、行為、影像與現成物結構為敘事載體，並以後設方式參與國家主體之語境。藉著戲謔的溺尿行動，姚瑞中並非悲情地反映或批判臺灣人身份地位的曖昧與困頓情境，世局命運荒謬，他選擇四兩撥千金的方式掀開沉重的被殖民過往，用嬉笑辱罵的姿態去顛覆歷史，提出替代性滿足的行動方案，此種特質常見於藝術家的早期作品當中。〈本土佔領行動〉曾於1997年第47屆威尼斯雙年展臺灣館「台灣，台灣：面·目·全·非」中展出。

此外，姚瑞中入伍服役前夕，在1994年8月號的《雄獅美術》雜誌上刊登一則全頁廣告，宣告此為〈反攻大陸行動〉，全面蒐集軍中文件包括軍人證、補給證、薪俸袋、獎狀、軍紀安全手冊、兩岸關係宣傳文件和軍中刊物《革命軍》等，作為創作材料，意圖呈現國家機器是如何控管思想的過程。

當時為全臺灣發行量最大的《革命軍》，刊物宗旨在於啟發國軍官兵砥礪革命志節，厚植精神戰力，命名則是向清末革命書刊中流傳最廣的同名刊物致敬。身為臺灣實施反攻復國教育的末代學子，姚瑞中見證了「反攻大陸」口號乍然銷聲匿跡的歷史變局，他在刊物封面上反覆描繪一個飄浮空中、脖子上繫著一圈螺旋槳的瘦長人體；這個無性別的、失憶失語的、無根的形體，象徵著歷史斷裂感給予人民的思想錯置，透過怪異的虛幻身體，藝術家提出對於那段特定時期荒謬性的嘲諷，進而對上一代的歷史悲情進行解構。（高子衿）

After martial law, reforms started in social, economic, and organizational systems. Compared to the long period of limited freedoms and speech that came before, people now had space to freely express themselves, a transition that sent them on an urgent quest for Taiwanese consciousness and subjectivity.

In the early 1990s, *The Lion Art Monthly* published a series of articles exploring subjectivity in Taiwanese art, which set off an almost two-year-long debate in art circles. Yao Jui-Chung followed this controversy closely and after carefully reading up on Taiwanese history, came to realize that the island had been dominated by many different outsiders over the previous several hundred years. He then carried out his work *Territory Takeover* in different places around Taiwan, using the Dutch, Spanish, Koxinga Dynasty, Qing rule, Japanese occupation, and Nationalist periods as backgrounds. Imitating canine behavior to signify the marking and taking over of territory, Yao urinated while naked at six locations around Taiwan where these different world powers made landfall, invaded, or left cannons, fortifications, and monuments. His actions were documented in a series of photographs taken at each location and are a metaphor for the human behavior of politically motivated aggression.

Ultimately exhibited in an installation, the photographs were first chemically treated to give them a hazy retro feel, and then each was matched with a small golden toilet containing Seirogan pills (a drug marketed in Japan whose Chinese name sounds like “takeover the land”). Each photo was also accompanied by wall text introducing the foreign occupation corresponding to the image and ending with the statement, “Yao Jui-Chung pissed here and captured this land.” Placed in the center of the installation was a gilded model aircraft carrier alluding to the 1996 Taiwan Strait Crisis, which included the sailing of several US Naval formations through Taiwan’s waters—yet another instance of politically motivated occupation by a world power.

At the time he was creating this work, Yao was pondering Taiwanese subjectivity with questions such as “Who are we really?” and “What is Nativism? Do people just use this word to rationalize their fighting over things?” Yao used his body, performance, imagery, and ready-mades as vehicles for narrative and to participate in the discourse about national subjectivity on a metaphysical level. By urinating in these various locations, Yao was not focusing on the difficulty and ambiguity of Taiwanese identity or its geopolitical victimhood, but rather was using humor to point out the absurdity of worldly affairs. To expend the smallest effort and achieve the greatest effect, he chose to rip the cover off, laughingly hurl insults at, and subvert the seriousness of Taiwan’s colonial history, and this method of proposing an alternative course of action for getting satisfaction is a trait often found in his early works. His *Territory Takeover* was exhibited in the Taiwan Pavilion *Taiwan Taiwan: Facing Faces* at the 47th Venice Biennale in 1997.

On the eve of his induction into military service, Yao published a full-page advertisement in the August 1994 issue of *The Lion Art Monthly* announcing his project *Recovering Mainland China*, for which he would make a comprehensive collection of military documents, such as his soldier’s identity card, military supply vouchers, salary envelopes, certificates of merit, military discipline and safety manuals, cross-strait relations promotional documents, and issues of the military monthly *Revolutionary Army*. His intention was to use these documents as art materials to show how state mechanisms control thought processes.

At the time, *Revolutionary Army* had the largest circulation of any publication in Taiwan. Its purpose was to encourage officers and soldiers to forge ahead with their revolutionary aspirations and to strengthen their fighting spirit, and its title paid homage to a revolutionary publication that was widespread in the late Qing dynasty. Among the last group of students to receive education in retaking the Mainland and restoring the country, Yao witnessed a period of great change marked by the sudden disappearance of the slogan “counterattack the Mainland.” On the cover of each issue of *Revolutionary Army*, he drew a long and thin human figure floating in the air with a propeller attached around its neck. This figure robbed of gender, memory, language, and mooring symbolized the dislocation of people’s thoughts caused by historical rupture. With this strange and unreal figure, Yao was mocking the absurdity of that specific period of history in Taiwan, as well as deconstructing the historical tragedy of the previous generation. (Jean Tzu-Chin KAO)

典藏
目錄

2021

COLLECTION
CATALOGUE

本土佔領行動 Territory Takeover

1994

複合媒材裝置 Mixed-media installation

尺寸依場地而定 Dimensions variable

蒐購 Purchase 2021.0022.002



反攻大陸行動：入伍篇之革命軍 Recovering Mainland China: Military Service-Revolutionary Army

1994-1996

照片、雜誌、墨水、文件 Photos, magazines, ink, documents

尺寸依場地而定 Dimensions variable

蒐購 Purchase 2021.0022.003

