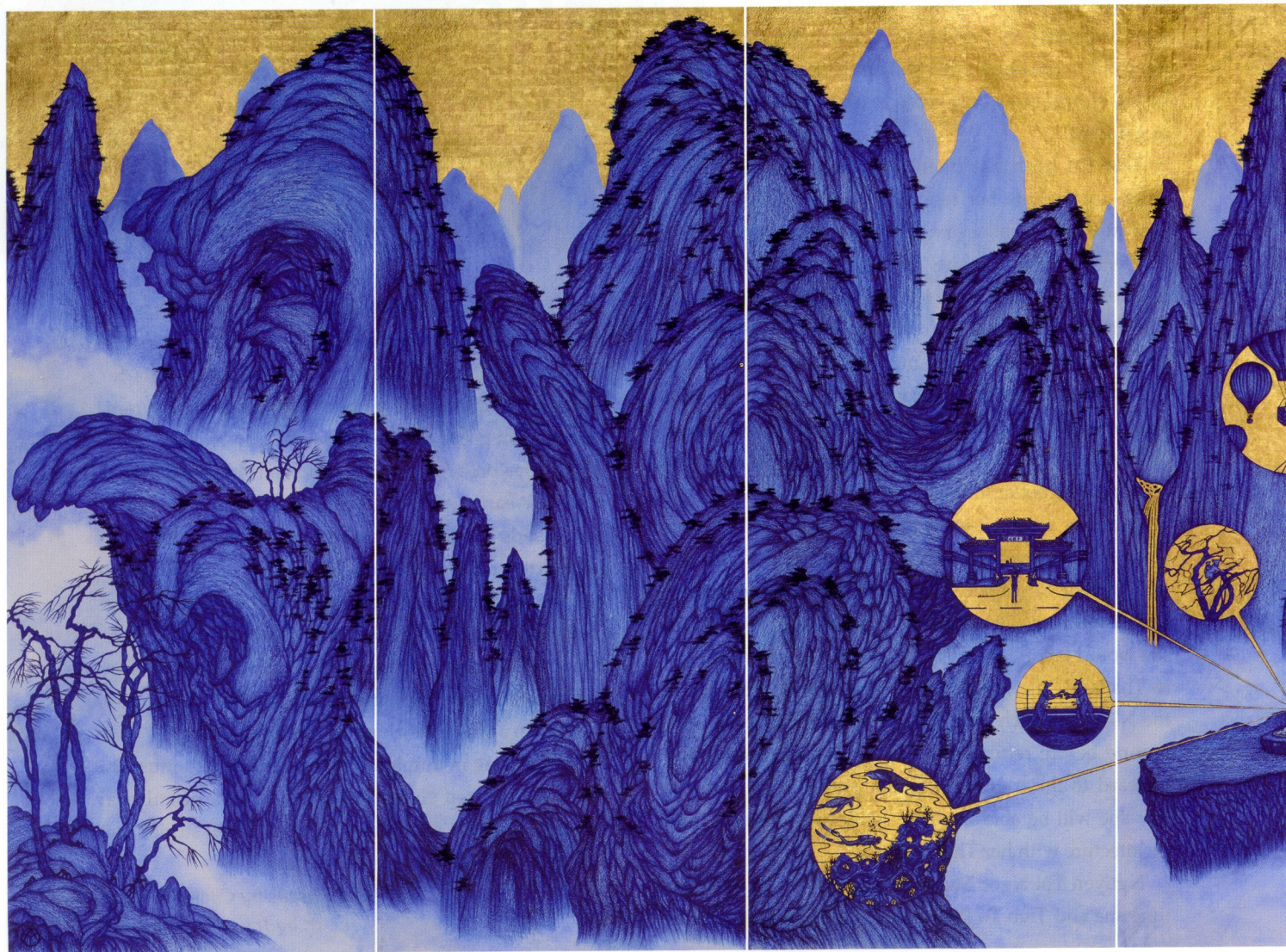


# 終將山水化金碧

姚瑞中水墨革命

**Beyond Ink and Paper  
—The Art of Yao Jui-chung**

英文・高志仁 中文翻譯・徐弘翰  
圖・姚瑞中提供 版面設計・林欣潔





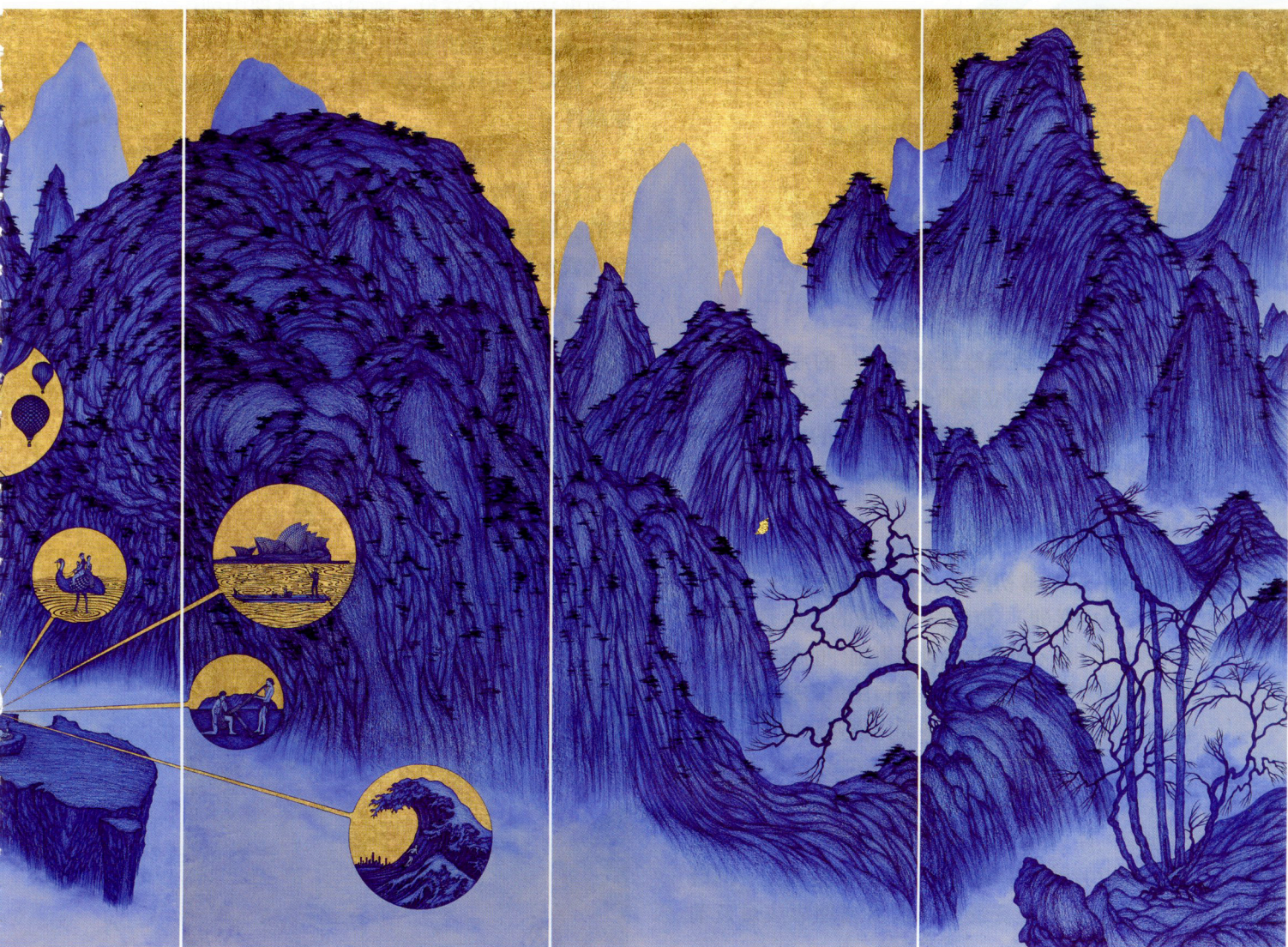
2007年夏天，藝術家姚瑞中前往蘇格蘭高地區，希望當地壯闊的景觀，能開啓過去美好時光的回憶。他解釋道，就是在那些峽谷之中，姚瑞中經歷了「回憶浪潮」，讓他回憶起遺忘許久的初始靈光。「我一發無可收拾地日夜狂畫，像要將失落的美好時光一一尋回。」姚瑞中回憶說，彷彿看到爸爸在他兒時住處畫水墨畫的影像。姚瑞中的父親是政治家及律師，同時也創造反映其生活方式的、含蓄的、不偏離傳統的藝術作品。姚瑞中知道他的藝術之路與父親不同，會將數百年的藝術形式帶往新的方向。

澳洲仙島。

*Yao's Journey of Australia*

Ink and gold leaf on paper, 2015  
198 x 539 cm

*In the summer of 2007, artist Yao Jui-chung sought refuge in the Scottish Highlands in the hope that the region's sublime landscapes would rekindle memories of happier days. It was there among the glens, he explains, that he was struck by "a tidal wave of memories" that immersed him in long-forgotten thoughts of when he first felt the twinges of inspiration. "I painted day and night, unable to stop, desperate to retrieve every lost moment of my better days," Yao recalls. In his mind, he saw images of his father creating ink paintings in his childhood home. A politician and lawyer by trade, his father made art that mirrored his approach to life—restrained and undeviating from tradition. Yao knew that his would be a different path, one that would take the centuries-old art form in a new direction.*







姚瑞中以個人風格臨摹山水畫，成為藝術新浪潮。  
Yao Jui-chung's highly unique style of mimicking traditional landscape paintings formed part of a larger art reformation.

1987 年，當台灣終於從數十年的戒嚴中解放時，姚瑞中還是國立藝術學院（現今的國立台北藝術大學）的學生。他相信舊體制的崩解會開啓新的機會，為國家的轉型正義鋪路。

### 藝術是真實生活的橋梁

姚瑞中說他當初對戒嚴結束能使得「刑法第一百條（內亂罪）這種壓迫人權的法規」失效，有相當的信心。隨著政治及藝術創作的禁令逐漸消除，姚瑞中相信，在社會邁向自由化的趨勢中，台灣的藝術能為生活中的許多面向搭起橋梁。

國立彰化師範大學美術學系副教授吳介祥指出，姚瑞中能成為他那一代最具影響力及創意的藝術家，倚靠的不只是天分，還有他對政治、歷史及藝術發展等領域一往無前的質疑態度。同時也是中華民國視覺藝術協會常務理事成員及前



小山水 II：泳渡圖  
*Small Landscapes II: Mao Swimming*  
Ink and gold leaf on paper, 2015  
130 x 130 cm

任理事長的吳介祥說，她很欣賞姚瑞中創作、評論、論述及策展的能力，這讓他的作品「不但體裁、媒材及題材都非常多元，也具有史無前例的原創性。」

1990年代，姚瑞中大學畢業並服完兵役後，將心力放在當時流行的表演及裝置藝術上。他1994年的裝置藝術作品《本土佔領行動》在1997年獲選代表台灣參加威尼斯雙年展。這個作品以諷刺







小山水 II：怡然圖  
**Small Landscapes II: Peace of Mind**  
 Ink and gold leaf on paper, 2015  
 130 x 130 cm



小山水 II：楓之谷  
**Small Landscapes II: Maple Gorge**  
 Ink and gold leaf on paper, 2015  
 130 x 130 cm

### Art as a bridge

Yao was a student at the National Institute of the Arts, today's Taipei National University of the Arts, when Taiwan broke free from decades of martial law in 1987. He believed the fall of the old system would open new doors and pave the way for the country to right its wrongs. Yao says he was hopeful that the end of martial law would lead to the downfall of "oppressive regulations such as Article 100 of the Penal Code" that were designed to pre-

vent "civil disturbances." Taboos surrounding the creation of art about politics and religion were being erased. The trend of social liberalization, Yao believes, allowed art in Taiwan to become a bridge between all aspects of life.

Wu Chieh-hsiang, an associate professor in the Department of Art at National Changhua University of Education, says she believes Yao is one of the most influential and creative artists of his generation not simply because of his talent, but also his unstoppable drive to question the merits of political, historical and artistic developments. Wu, also a board member and former president of the Association of the Visual Arts in Taiwan, says she admires Yao for his ability to create, review, theorize and curate, resulting in artworks covering "a great diversity of genres, materials and subjects with unprecedented originality."

In the 1990s, after Yao graduated from college and completed his compulsory military service, he focused on performance and installation arts, which were gaining in popularity at the time. In 1997, he was selected to co-represent Taiwan at the Venice Biennale art exhibition with his 1994 installation work *Military Takeover*, which casts a sarcastic look at recurring power shifts in Taiwan's history. In the work, Yao presents himself in sepia-toned photographs, standing naked while urinating at six locations along the Taiwanese coast. He chose sites in Keelung, New Taipei City and Tainan where incoming powers had arrived since the 1620s from the Netherlands, Spain, mainland China and Japan to occupy the



1997年威尼斯雙年展一景  
 Yao represented Taiwan at the 1997 Venice Biennale with the installation work *Military Takeover*.



的觀點切入台灣歷史上不斷重複的政權更迭。在暗褐色的相片中，姚瑞中自己全身赤裸地站在台灣6處沿海地點小解。他選擇了基隆、新北市及台南等地，因為這些地方是過去荷蘭、西班牙、明朝及日本等外來政權佔領台灣的根據地；每張照片都搭配了鋪滿金箔的馬桶。

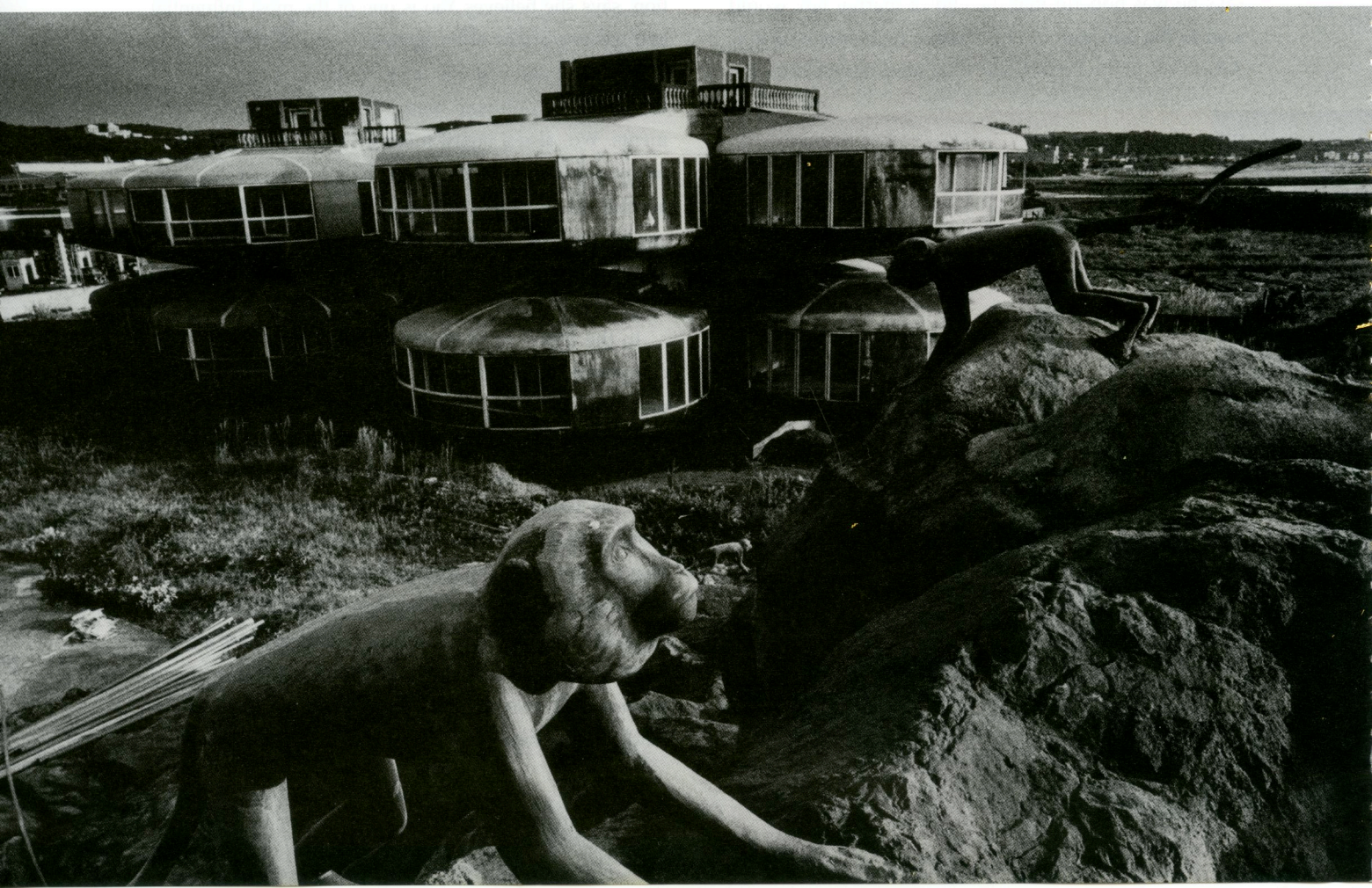
### 時空挪移中的個人行動

《本土佔領行動》是姚瑞中「行動三部曲」系列的開始。在這系列作品中，他針砭現代政治神話、探討台灣人民本土認同的問題。這一系列作品包括《反攻大陸行動》（1997）、《天下為公行動》（2000）及《萬里長征行動之乾坤大挪移》（2002），還有2007年發表的3件錄像作品。《萬里長征行動之乾坤大挪移》指涉1930年代中期，共產黨軍受到國民黨軍追擊的撤退旅程。姚瑞中說該作品不但點出了國民黨與共產黨間的血腥衝突，還凸顯出「形塑中國未來」的一系列事件。沿著當初共軍的撤退路徑，姚瑞中拍下自己在各重要地點倒立的相片，以傳達他所說

的「乾坤大挪移」的感受。他「把自己當做一個劃過時代歷史的符號，在地理和時空中做出標記，個人的短暫渺小是事實但顯得荒謬。」吳介祥說。

2014年，姚瑞中再次獲選代表台灣參加威尼斯雙年展，這次參加的是建築單元。姚瑞中展出了23張廢墟的黑白照片，這些照片是他從1990年代開始在台灣及離島所拍攝的，除此之外還有關於1970年代台東政治犯暴動「泰源事件」的影像作品。這些相片分為7個區域，組成了《從迷走到見證：姚瑞中前蚊子館影像紀事展》。照片中所展示的廢墟經歷光陰風雨摧殘，其中包括屏東縣原住民建築遺址、新北市金瓜石水湳洞選煉廠遺址，以及澎湖望安花宅聚落。對國立台灣藝術

2014年，姚瑞中再次獲選代表台灣參加威尼斯雙年展。  
In 2014, Yao was again selected to represent Taiwan at the Venice Biennale.







花長好：春一枝

**Flower Forever: Spring Comes**

Ink, oil and gold leaf on canvas, 2013  
100 x 100 cm



花長好：一剪梅

**Flower Forever: One Plum**

Ink, oil and gold leaf on canvas, 2013  
100 x 100 cm

island. Paired with each photograph was a gold-leaf-covered toilet.

#### Action beyond dimensions

*Military Takeover* marked the beginning of Yao's "Action" series, which he created to take on modern political myths, as well as to tackle issues of local identity for people in Taiwan. Other pieces in the series included *Recovering Mainland China* (1997), *The World is for All* (2000) and *Long March* (2002), as well as three video works released in 2007. *Long March* refers to the grueling retreat of Communist forces during the mid-1930s

as they were pursued by the Nationalist army. Yao says the piece not only illustrates the bloody strife between the Nationalists and Communists, but highlights a series of events that "shaped the future of China." The artist took photographs of himself doing handstands at important locations along the line of retreat to impart a sense of what he calls "shifting the universe," which is another name for the work. "He positions himself as a symbol that cuts across history at specific places and times, exposing the real yet absurd existence of human beings," Wu says.

《海市蜃樓》在2014年拿到亞太釀酒基金會傑出藝術獎的觀眾票選獎。

Yao's *Mirage—Disused Public Property in Taiwan* won the People's Choice Award at the 2014 Signature Art Prize.







大學羊文漪副教授而言，姚瑞中對這些遺址的著迷，揭露出人類與環境間神秘糾纏的關係。「在藝術家拗執、個人化的觀視下，那些廢墟影像既非新聞攝影，更非聳動媚俗煽情的暴露秀，」羊文漪在威尼斯展出的導言上表示，「姚瑞中提供給我們的是神秘、曖昧、憂愁、無言、受創傷的建築。」

### 創造屬於自己的山水畫

雙年展所展出的系列作品不是姚瑞中首次進入廢墟世界。2010年，他在國立台灣師範大學美術學系兼任講師，發起了「失落社會檔案室」計畫。這個計畫主要由台師大的學生執行，姚瑞中要求班上的學生回到自己的老家，調查、拍攝並記錄當地如社區中心、體育館、市場或停車場等政府建造但後來遭到廢棄的建築。他說，除了凸顯公帑浪費在錯誤的建物上，呈現這些廢棄或未使用的建築，代表對既定成規的反思，因為這些已成了非正統、被遺忘、邊緣性的建築。

根據這個姚瑞中所謂的「教育實驗」抽樣踏查，出版了4部名為《海市蜃樓：台灣閒置公共設施抽樣踏查》的書籍。這個已達4年的計畫，從105件藝術作品中脫穎而出，成為2014年亞太釀酒基金會傑出藝術獎的15件決賽作品之一。這個3年一度的藝術獎項是由亞太釀酒基金會及新加坡美術館於2008年開始舉辦，《海市蜃樓》取得了最高票，拿下該年的觀眾票選獎，殊屬難能可貴。

自2007年開始，姚瑞中便專注於重新塑造傳統水墨畫手法，創造屬於他自己的山水畫。不使用毛筆、紙等傳統水墨畫的標準配備，姚瑞中利用油性或水性麥克筆在印度進口的手工紙張上重製古典山水畫。除了使用金箔填滿背景外，他有時

好時光：春風渡

Good Times: Spring Breeze

Ink and gold leaf on paper, 2014

198 x 82 cm



浮生若夢。

*Life Is But a Dream*

Ink and gold leaf on paper, 2015

474 x 321 cm

In 2014, Yao was again selected to represent the nation at the Venice Biennale, this time in its architecture section. The artist presented 23 black-and-white photographs of dilapidated sites and structures that he had visited around Taiwan and its offshore islands since the early 1990s, together with a video work concerning a 1970 riot by political prisoners in Eastern Taiwan's Taitung County. The photographs were grouped into seven sections to form a series called *The Space that Remains*. The structures presented in the photographs, broken and beaten into submission by time and the elements, are located in areas such as an Aboriginal community in Southern Taiwan's Pingtung County, an abandoned mining site in New Taipei City, and an aging village on the outlying Penghu Islands. For Yang Wen-i, an associate professor at National Taiwan University of Arts in New Taipei City, Yao's obsession with derelict buildings reveals an entangled, mysterious relationship between people and their environment. "All ruins are viewed from a personal point of view that is neither journalistic, nor documentary, nor voyeuristic," Yang stated in her introduction to the Venice exhibition. "What Yao offers are enigmatic, ambiguous, sad, speechless and hurt buildings."

#### Works of one's own

The biennial series was not Yao's first foray into a world of crumbling edifices. In 2010, when he was a part-time instructor in the Department of Fine Arts at National Taiwan Normal University in Taipei, he launched the Lost Society Document project, which was conducted mainly by students at the university. Yao asked his class to go back to their hometowns and survey, photograph and write about dilapidated buildings, or "mosquito houses," such as community centers, gymnasiums, markets or parking lots built by the government and left idle. He says that in addition to highlighting the problem of wasting money on improper construction projects, paying attention to ruins and unused buildings represents a reflection on convention, as they are "unorthodox, forgotten and marginal structures."

The results of this educational experiment, as Yao calls it, were published in a four-part book series ti-



tled *Mirage: Disused Public Property in Taiwan*. The four-year project was selected from a pool of 105 artworks to become one of 15 finalists for last year's Asia Pacific Breweries Foundation Signature Art Prize, a triennial award established in 2008 by the foundation and the Singapore Art Museum. *Mirage* received the highest number of public votes and won the People's Choice Award at the event. It was a remarkable achievement.

Since 2007, Yao has focused on creating his own format of landscape painting by reforming the traditional Chinese ink painting methodology. Instead of using brushes and rice paper, the standard implements for an ink painter, Yao uses oil or water-based marker pens to reproduce classical landscape painting masterpieces on handmade paper imported from India. He then fills in the background with gold leaf. The artist will sometimes insert a dialogue box or an image of a computer screen window, further blurring the lines between classical ink paintings and the paradigms of the modern world. He describes his style as "gold and green landscapes," suggesting a brightly colored format of Chinese landscape painting distinct from the literati tradition that featured minimal use of color.



候還會插入對話方塊或電腦螢幕視窗，進一步模糊了古典水墨畫與現代藝術的界線。他將自己的風格描述為「金碧山水」，意指與鮮少使用多元色彩的傳統水墨畫不同，而是一種用色明亮的中國山水畫型式。

### 古老成為創新的基底

在中國藝術史中，文人畫風注重個人情感的表達大於對細節描述，這樣的作品通常被認為是比專業畫家的雕琢風格層次更高的藝術形式。

2015年9月到11月，在台北內湖區耿畫廊的個展中，姚瑞中的作品《腦殘遊記》展示了他過去20年在海峽兩岸主要的表演藝術計畫的回顧。《浮生若夢》則展示了他人生中8個重要的時刻，包括婚禮及兩個女兒的出生。這兩個作品都是臨摹宋朝的山水畫傑作，在中國歷史上，宋朝以藝術成就聞名。「我很少仰賴天外飛來的靈感，」姚瑞中表示：「我的創作通常都是先做研究，有一個文本，再加以改造而成。」

吳介祥評論姚瑞中臨摹山水畫的獨特風格時說，這種挑戰傳統水墨美學的方法，是面對龐大浩瀚的歷史遺產，卻能四兩撥千金般地撥弄，「既是藝術家的歷史嘲弄，也是他的個人傳記，」吳介祥說，「對一個有歷史關照的藝術家來說，個人與大歷史並非不可協調，偉大的文化遺產並非不可撩撥。」

姚瑞中說他的作品是台灣 1950年代晚期以來，水墨畫改革運動的一部分，之後的變革浪潮持續重塑這門古老的藝術，直到 2000年代中期，藝術家開始將流傳數百年的技法當作創新作品的根底。「手工作品的價值又提高了」，繪畫重新成為藝術主流，姚瑞中欣喜而言。□

### Old is new

In Chinese art history, the literati style, which focuses on personal expression over literal detail, was usually considered a higher form of art than any of the more ornamental varieties produced by professional painters.

Presented at his solo exhibition at the Tina Keng Gallery in Taipei City's Neihu District, which was held from September to November 2015, Yao's piece *Brain Dead Travelogue* presents a look back at ten of his major performance art projects of the past two decades in Taiwan and mainland China, while *Life Is But a Dream* displays eight significant moments in the artist's life, such as his marriage and the birth of his two daughters. Both works are facsimiles of landscape painting classics from the Song Dynasty (960–1279), a period noted for its artistic accomplishments. "I rarely rely on random inspiration," Yao notes. "My creations are usually based on prior study or a restructuring of an original text."

Commenting on Yao's signature style of mimicking landscapes, Wu Chieh-hsiang says that his methods of challenging traditional ink aesthetics provide an approach to confront an enormous legacy without feeling overwhelmed in the process. "Yao's works are both historical ironies and personal biographies," Wu says. "As an artist with such a broad historical perspective, he can blend his personal style with established methods in order to manipulate cultural traditions."

Yao says his efforts are part of a larger reformation of ink painting that began in Taiwan in the late 1950s. Successive waves of change reimagined the art form until the mid-2000s, when artists began to view centuries-old techniques as a platform on which to create something new. "Handwork is again highly valued," he says, pointing to the re-emergence of painting as a major genre of art. □

(Pat Gao/photos courtesy of Yao Jui-chung)