YAO JUI-CHUNG

Yao Jui-chung

姚瑞中

Enchanted Landscapes

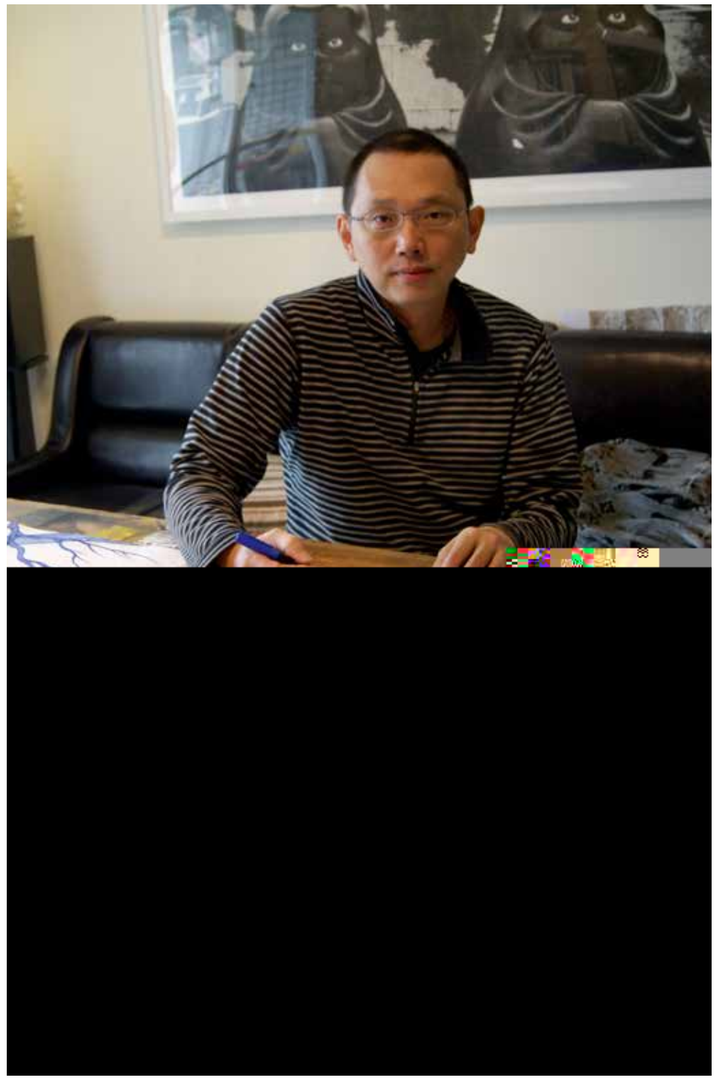
Masterpiece

Exhibition: 25 June - 1 July 2015

South Grounds, The Royal Hospital Chelsea

London SW3 4SR

MICHAEL GOEDHUIS



MICHAEL GOEDHUIS

Yao Jui-chung

BORN IN 1969 IN TAIWAN, Yao Jui-chung is now internationally recognised as one of the most innovative Chinese artists of his generation. However his work runs against the current of much of the mainstream avant-garde, in its unabashed delight in producing a visual experience for the viewer that is beautiful as well as intellectually provocative.

Artist, curator, critic, author – Yao challenges expectations and cultural norms in diverse ways. He is equally comfortable with photography, sculpture, performance and installation art as well as theatre and film. Yao has attracted international recognition for all of these various ways in which he aims to render the zeitgeist of the last years, years that have been so fertile for the emergence of Chinese artists.

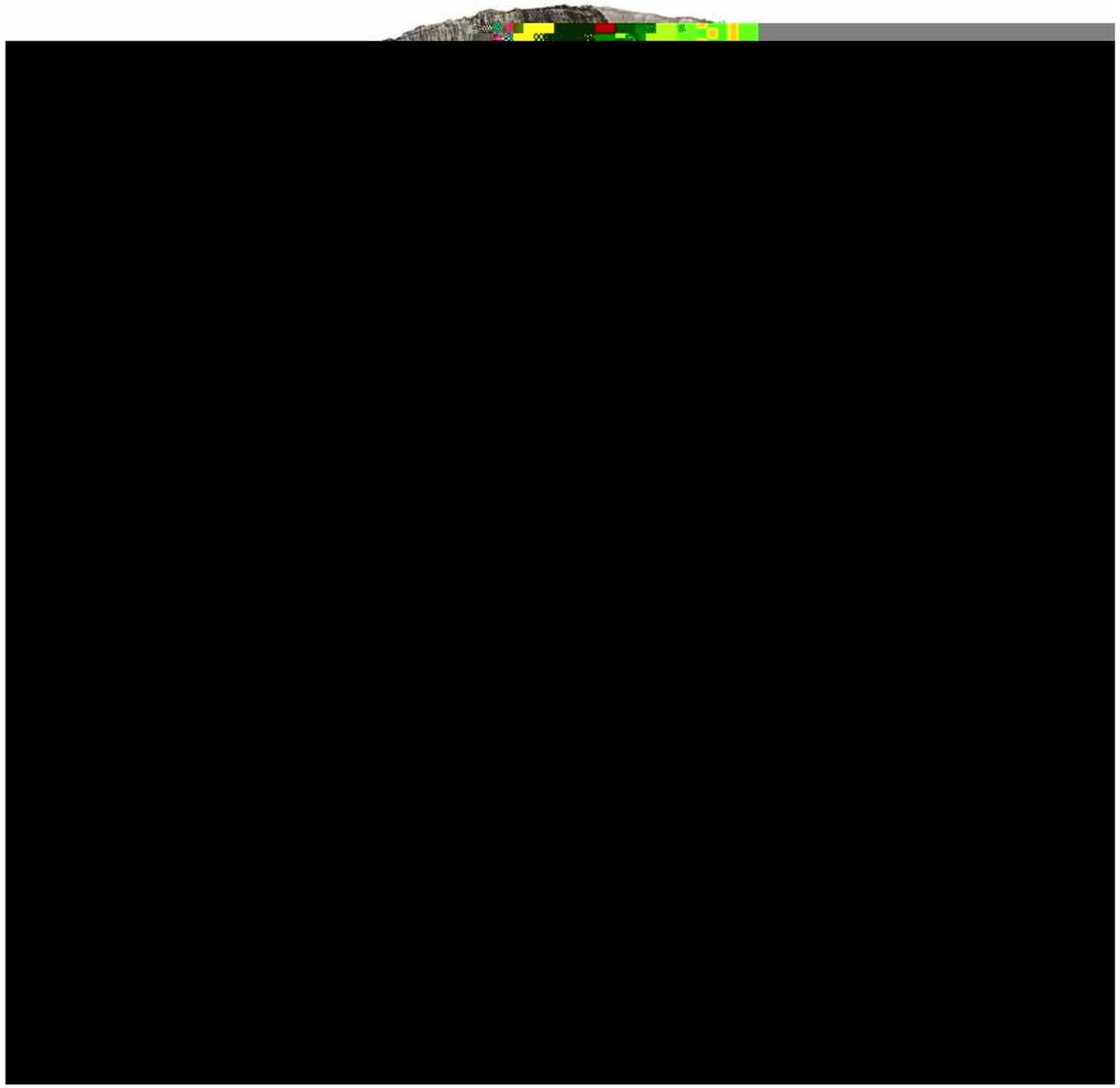
Yao graduated from the National University of the Arts in 1994 and currently teaches at the National Taiwan University of Fine Arts. Like many artists and writers of his generation, much of his work has been rooted in issues surrounding Taiwan's national and cultural identity and his country's complex relationship with the Mainland.

His world, however, stretches far beyond Asian boundaries. He has participated in numerous international exhibitions both in North America and Europe as well as in Asia, and his work is now represented in many museums throughout the world. He secured early critical acclaim as the representative of Taiwan at the 1997 Venice Biennale, with an irreverent photographic series on Taiwan's post-colonial identity.

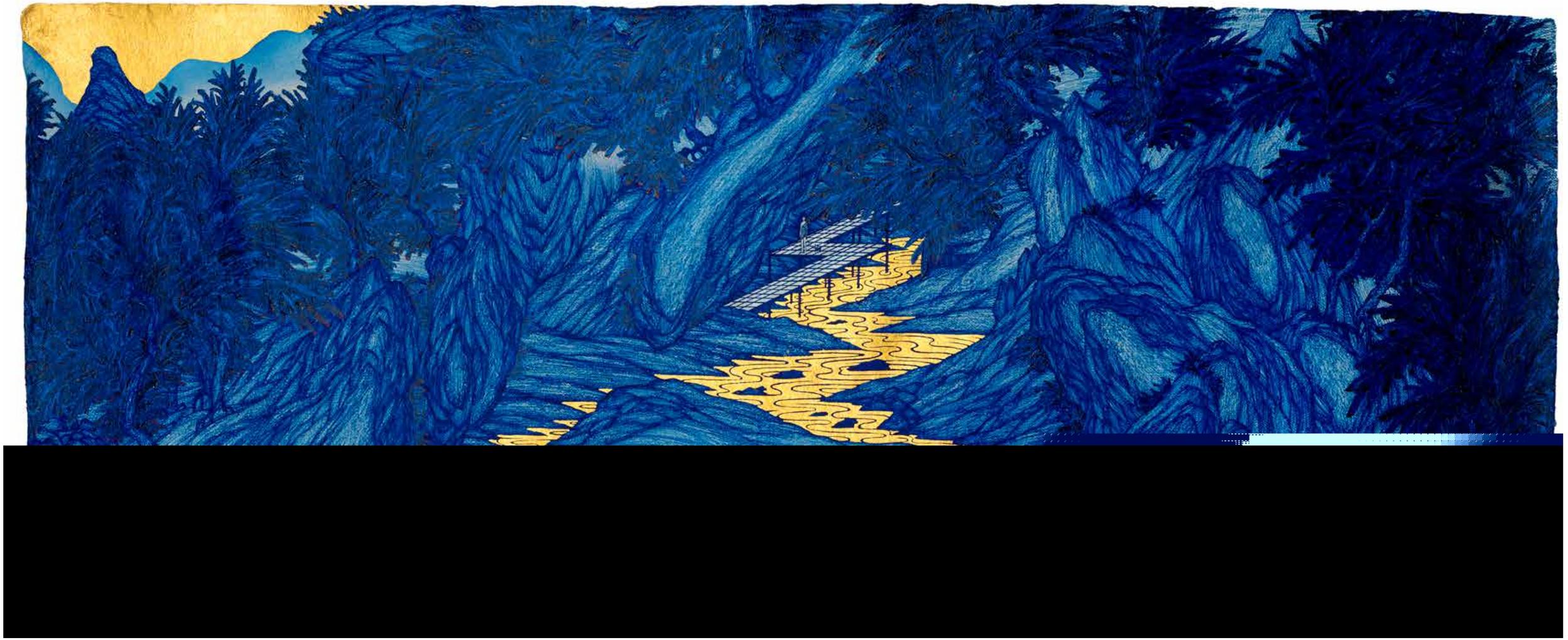
An artistic residency in Scotland in 2007 provoked a change in Yao's pictorial interests, particularly in his attitude towards landscape and traditional Chinese landscape painting. The natural undiluted beauty of the countryside was such a contrast to the intense urban environment in Taipei that Yao was inspired to look at landscape afresh, and also to respond to Chinese classical landscape painting with its very cerebral aesthetic, in a new way. He now began to produce paintings that celebrated the beauty of the natural world. He began to feel free to both cut loose from the technical norms of the Chinese canon on the one hand and, on the other, to reinterpret the great masters of the Ming dynasty with his own very original, and often idiosyncratic vision, as seen in *Good Times: Paint from Life* (page 8). The essence of his work from now on lies in the quixotic fusion of the classical landscape tradition with his own personal, often humdrum, daily experiences.

Thus it was from this period that Yao began to create a famous series of works in which he appropriated masterpieces from Chinese art history and transformed them into his own personal 'history' in order to reduce the grandeur of these works down to the narrative of his own 'commonplace' life, with its pleasures and pains and romantic intimacies. The scepticism he had always felt about the myths propagated by national politics and the vanities of the world around him grows more dominant as he extols the

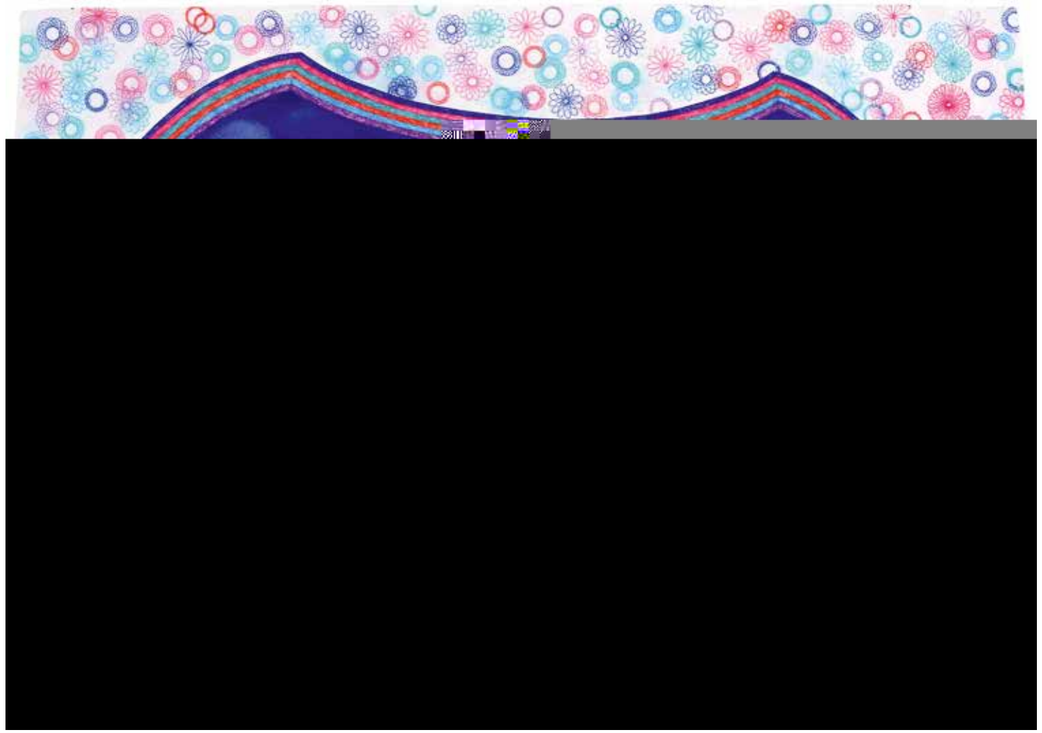
Good Times: Paint from Life, 2015
Ink and gold leaf on paper
200 × 80 cm (78¾ × 31½ in)



Small Landscape: The City of Sky, 2011
Ink and gold leaf on paper
55 × 55 cm (21⅝ × 21⅝ in)



Good Times: Blue River, 2015
Ink and gold leaf on paper
80 × 200 cm (31½ × 78¾ in)

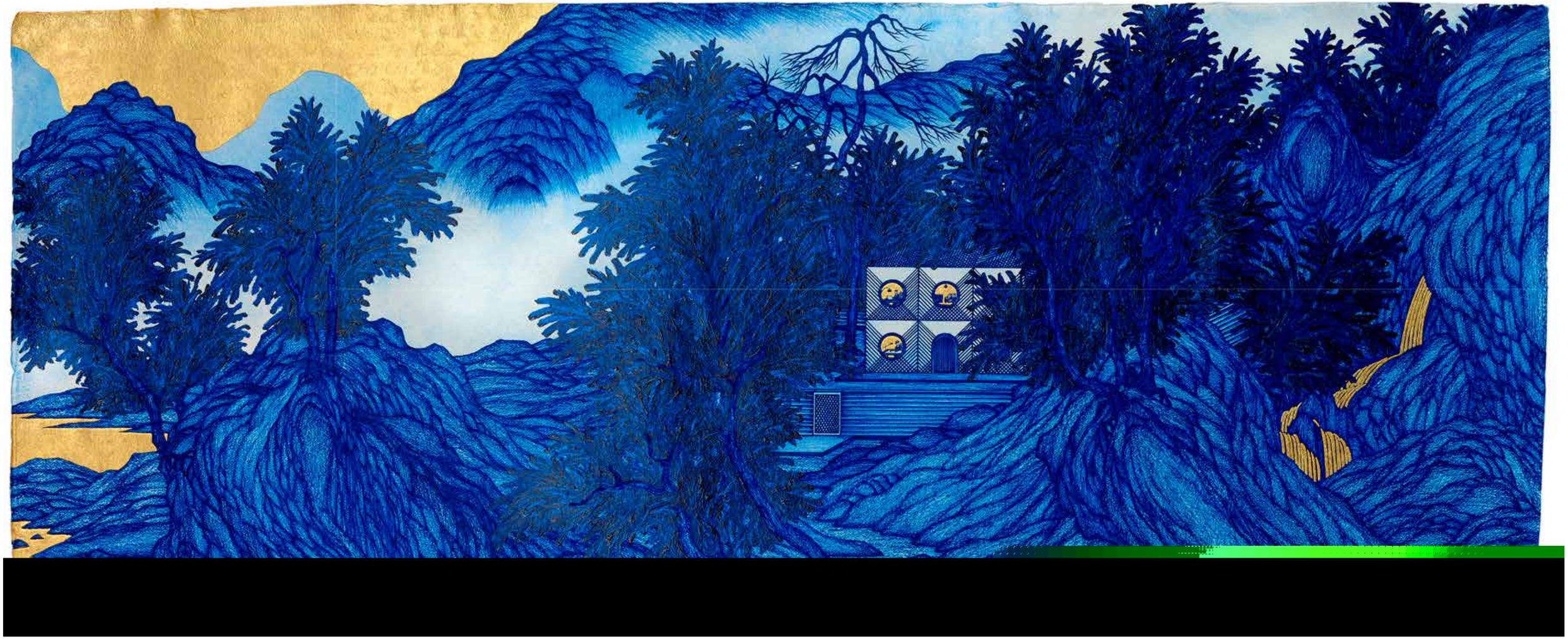


Romance: Elopement, 2009
Ink and gold leaf on paper
100 × 140 cm (39⅓ × 55 in)

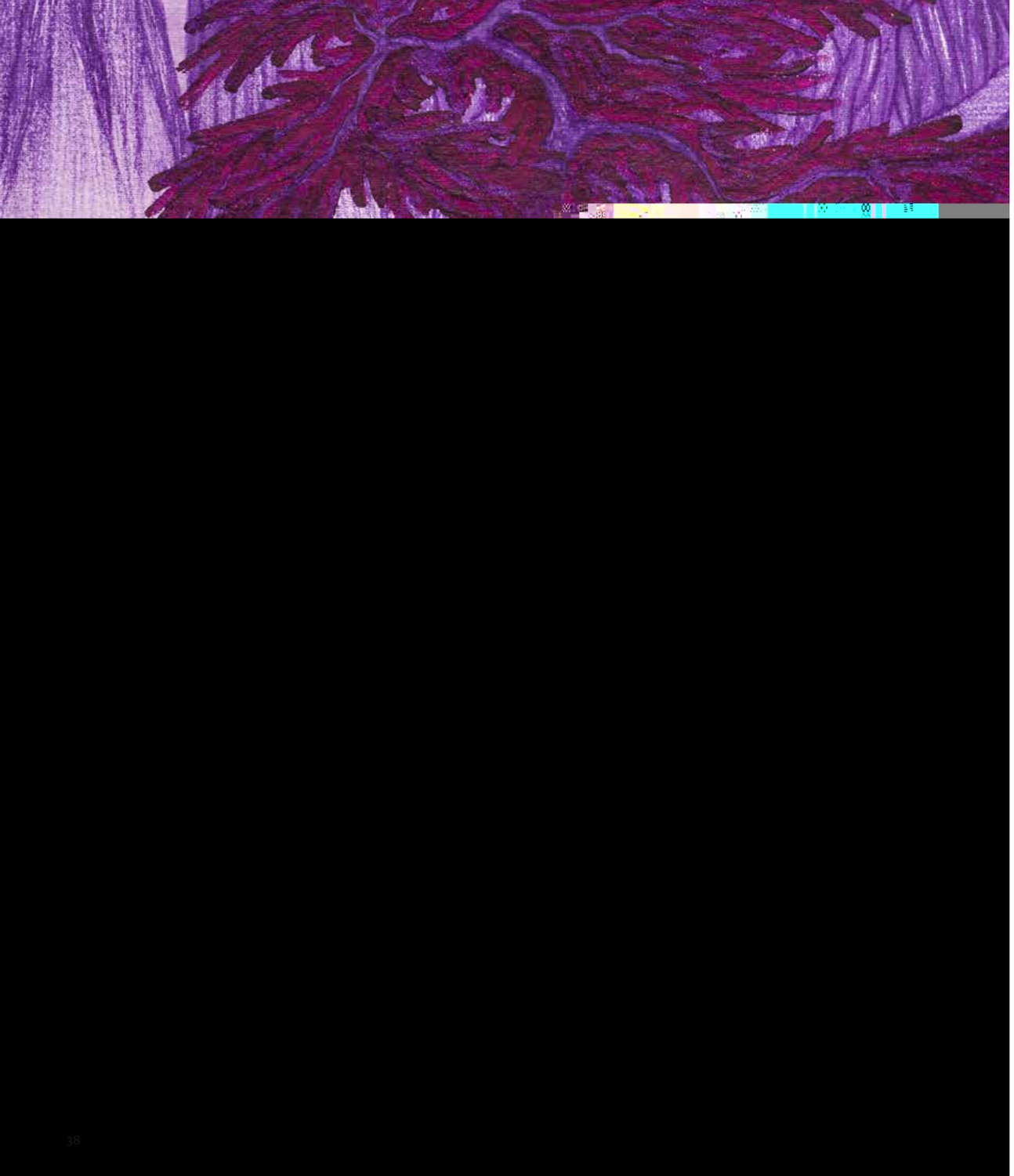
Dreamy: Jr. Yao Taking the Bath, 2008
Ink and gold leaf on paper
100 × 70 cm (39⅓ × 27½ in)

Honeymoon Series: Blue Mountain Coffee, 2011
Ink and gold leaf on paper
101.5 x 71 cm (40 × 28 in)

Good Times: Winter Lake, 2015
Ink and gold leaf on paper
200 × 80 cm (78¾ × 31½ in)

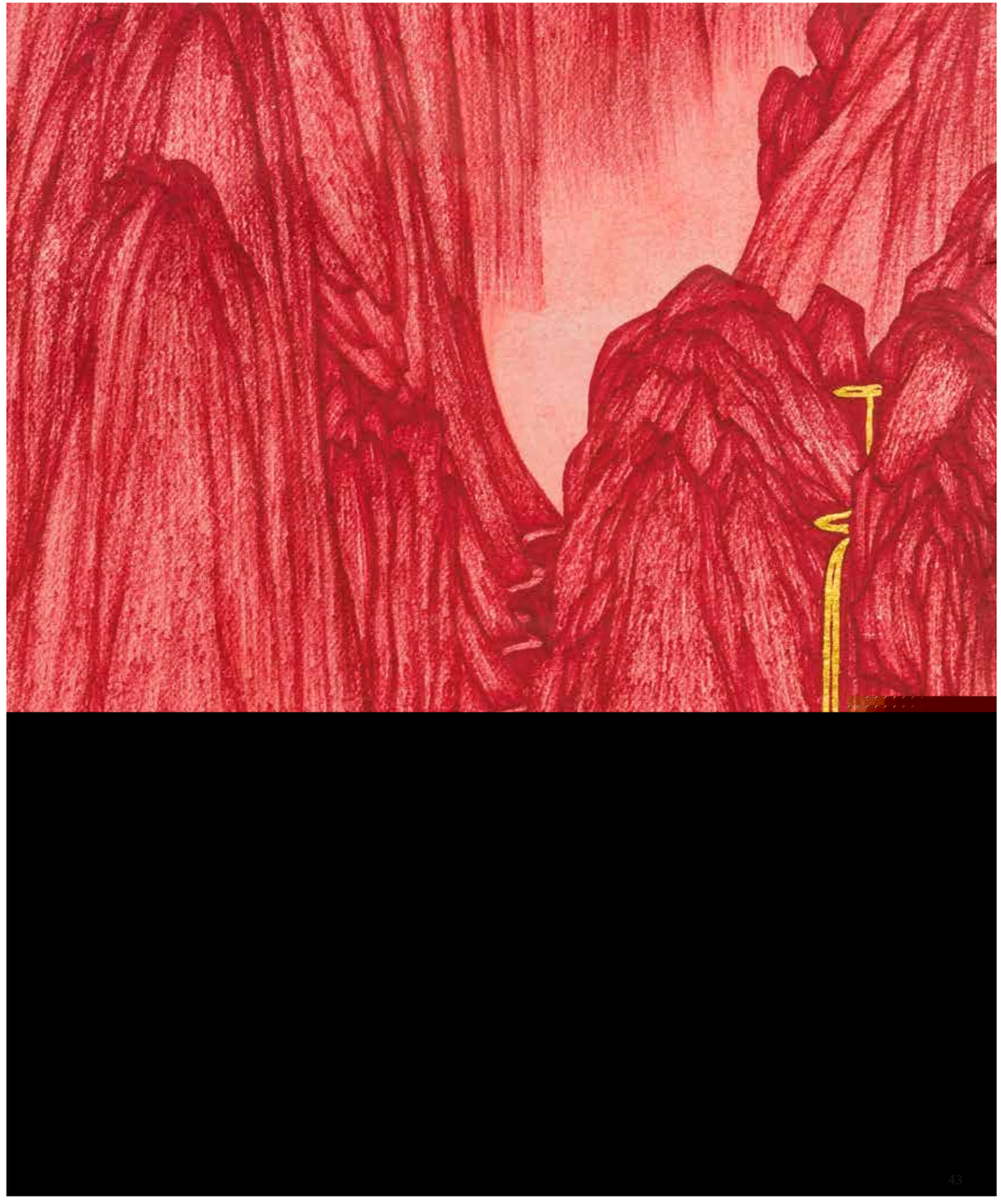


Good Times: Yao's Studio, 2015
Ink and gold leaf on paper
80 × 200 cm (31½ × 78¾ in)



Good Times: Heart-to-Heart Talk, 2014
Ink and gold leaf on paper
55 × 200 cm (21⅝ × 78¾ in)

Good Times: Maple Lake, 2014
Ink and gold leaf on paper
198 × 82 cm (78 × 32¼ in)



Good Times: Maple Lake, 2014 (detail)

YAO JUI-CHUNG

1969	Born in Taipei
1994	Graduated from the National University of The Arts, Taiwan
1997	Artist in residence at the Headland Center for the Arts, San Francisco, USA
	Represented Taiwan at the Venice Biennale
2001	Artist in residence at Gasworks Studio, London, UK
2006	Artist in residence at ISCP, New York, USA
2007	Artist in residence at Glenfiddich, Scotland, UK
	Currently lives in Taipei and teaches at the Taipei National University of the Arts

Selected Solo Exhibitions

2014	The Space That Remains: Yao Jui-chung's Ruin Series,
	Church of Santa Maria della Pietà, Venice
	Good Times, Tina Keng Gallery, Taipei, Taiwan
2013	Long, Long Live, Tina Keng Gallery, Taipei, Taiwan
	Something Blue, TKG+ Projects, Taipei, Taiwan
2012	Long Live/Landscape, Tina Keng Gallery, Taipei, Taiwan; Beijing, China
2011	Honeymoon, MOT/ARTS, Taipei, Taiwan
	Fresh from Taiwan, Michael Goedhuis, London, UK
2010	Dreamy, Michael Goedhuis, London, UK
	Honeymoon, Hanart, Hong Kong, China
2009	Romance, Inart Space, Tainan, Taiwan
2008	Phantom of History, Galerie Grand Siecle, Taipei, Taiwan
2007	Wonderful, IT Park, Taipei, Taiwan
	Cynic Republic, VT Art Salon, Taipei, Taiwan
2006	Everything will Fall into Ruin, Taipei Fine Arts Museum, Taipei, Taiwan
2005	The Cynic, Chi-Wen Gallery, Taipei, Taiwan
2004	Long March-Shifted the Universe, IT Park, Taipei, Taiwan
2003	Elysium, Aspex Gallery, Portsmouth, UK
2002	Libido of Death, Lee Ka-Sing Gallery, Toronto, Canada
2000	Savage Paradise, Lee Ka-Sing Gallery, Toronto, Canada

Selected Collections

Taipei Fine Arts Museum, Taipei, Taiwan
The Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan
The National Taiwan Museum of Fine Arts, Taichung, Taiwan
Queensland Art Gallery, Brisbane, Australia
Herbert F. Johnson Museum of Art Collection, Cornell University, USA
French National Library, Paris, France
Art Museum of Seoul, Korea
Asian Art Museum, San Francisco, USA
Asia Art Museum, Taichung, Taiwan
MOMA Contemporary, Fukuoka, Japan
The Red Mansion Foundation, UK
Olenska Collection, Geneva, Switzerland

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MICHAEL GOEDHUIS PUBLISHING
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61 Cadogan Square
London SW1X 0HZ

T +44 (0) 20 7823 1395
F +44 (0) 20 7823 2794

london@michaelgoedhuis.com
www.michaelgoedhuis.com