

2024.04.20 - 06.01

楊博堯個展

LANDSCAPE

造景

Yang Bo-Yao
Solo Exhibition

RIVER ART GALLERY

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楊博堯 Yang Bo-Yao

1981年生於臺灣臺中，畢業於國立新竹師範學院美勞教育學系及美勞教育研究所創作組碩士班，作品曾獲國立臺灣美術館及毓繡美術館典藏。他擅長以象徵性的創作手法，將自身轉化為客觀物件來與外在世界連結，透過「樂高玩具人」將自我形象隱身其中，進一步以客觀視角來探討自身與社會環境的關連性，並反思當下的自我定位與存在價值。透過各種不同角色的扮演，引領觀者參與一幕幕詭異、挑釁又逗趣的超現實劇場。那些既熟悉卻又不合理的畫面除了引發好奇與質疑，也讓人們得以重新審視自我與社會的關係，以及日常行為背後所蘊含的文化現象與社會意義。

Yang Bo-Yao was born in 1981 in Taichung, Taiwan. He graduated from the National Hsinchu University of Education with a bachelor degree in Fine Art and Art Education as well as a master degree in Plastic Arts. His works have been collected by the National Taiwan Museum of Fine Arts and the Yu-Hsiu Museum of Art. He excels at using symbolic creative techniques to transform himself into an objective object to connect with the external world. Concealing his self-image within the "LEGO Minifigures", he takes an objective perspective to examine the nature of the connection between self and its social environment while at the same time reflecting on his current self-perception and existential value. By playing multiple different roles, Yang leads viewers to engage in scene after scene of surreal theatre that are somehow strange, provocative and yet amusing, all at the same time. Such familiar yet illogical scenes not only trigger curiosity and skepticism within the viewers, but also spur them to re-examine the relationship between self and society, as well as the cultural phenomena and social significance hidden behind every day behavior.



造景

楊博堯最新個展《造景》，繼藝術家前一檔個展《產地到餐桌》後，視角從生產線與供應鏈，轉為更為宏觀的當代議題。本展亦從人們常見於餐桌的食材作為視覺語彙的切入點，結合地質學與現今蓬勃發展的工業及數位科技所影響之人們的日常種種現象，揭開一場人與自然系統、科學與文化間的有趣思考。

地質年代，是人為性地描述地球歷史事件的時間單位。在地質學上，這些時間軸的定義與生物演化及滅絕息息相關。現今人類所處最年輕的地質年代被稱作「全新世」，然而，近年來卻有更多學者認同諾貝爾化學獎得主保羅·克魯岑提出的全新地質年代——人類世。2014年臺北雙年展首次以「人類世」為議題，開啟臺灣藝術界對於此現象的討論。時至2020年疫情猖獗前，法國知名學者布魯諾·拉圖與獨立策展人馬汀·圭納搭檔合作，也以《你我不在同一星球上》為展題，延續著「人類世」所帶出的概念，質疑科學視覺技術限制了人類「看見」地球的途徑。楊博堯將展覽命名為《造景》，精準地道出儘管人類世依舊存有許多論證空間，回看人類至今之活動痕跡所影響、改變甚至主宰這個地球而衍生出的各種事件，「人類世」這個詞所帶出的象徵意涵，無疑是當代人類無可避免的議題。

本次展出的作品亦可看見楊博堯的經典符號「樂高人」，並與人類最初開始改變地貌的「生產行為」所產出的「食物」息息相關。透過此基礎，描述人們因科技的創新進步，掌握了主導權後，逐漸對大自然不再尊重，不畏後果地立下一個又一個的紀念碑，刻畫自身在地球上的成就。最終，使得古文明的深厚底蘊，成為當代的陪襯。面對頻頻發生的各種極端氣候現象，人們已開始意識到與自然和解的重要性，試圖在象徵著驕傲的人造風景中，嘗試加入自然的元素。

楊博堯認為，真正的自然是不需要人類就能夠獨自生存，而這些「人造自然」，依舊是我們活動的產物。藝術家藉由生動有趣的畫面來描述問題，試圖啟發並促成更廣泛地對話。如何在保有現今生活方式並享受各種科技產物之便利的前提下，減緩人類活動對地球帶來的負面影響，同時盡可能守護僅存的自然景觀，我們邀請觀者來到這個造景世界，探討這道全人類終其一生的課題。

LANDSCAPE

The latest solo exhibition "LANDSCAPE" by Yang Bo-Yao. Following the artist's previous solo exhibition "From Place of Origin to the Table", the perspective shifts from the production line and supply chain to a more macroscopic contemporary issue. This exhibition takes common food ingredients found on dining tables as a starting point for visual vocabulary. It combines geology with the various phenomena of daily life influenced by the booming industrial and digital technology of today, uncovering an intriguing exploration between human beings and natural systems, science, and culture.

Geological epochs are artificial time units describing historical events on Earth. In geology, the definition of these time scales is closely related to biological evolution and extinction. The youngest geological epoch in which humanity currently resides is known as the "Holocene". However, in recent years, there has been growing acknowledgment among scholars of a new geological epoch — the Anthropocene, proposed by Nobel laureate in Chemistry, Paul Crutzen. The Taipei Biennial 2014 first explored the topic of the "Anthropocene", initiating discussions within the Taiwanese art community about this phenomenon. Leading up to the COVID-19 pandemic in 2020, renowned French scholar Bruno Latour collaborated with independent curator Martin Guinard on the exhibition "You and I don't Live on the Same Planet", continuing the concept brought about by the "Anthropocene", questioning how scientific visualization technologies limit humanity's "seeing" of the Earth. This show, is titled "LANDSCAPE" by the artist, precisely articulating that despite ongoing debates surrounding the Anthropocene, reflecting on the impact, changes, and even domination of the Earth by human activities thus far, the symbolic significance brought about by the term "Anthropocene" is undoubtedly an unavoidable contemporary issue for humanity.

The exhibited works also feature Yang's classic symbol, the "LEGO figure", intricately linked with the "food" produced by the "production behaviors" that initially began to alter the landscape. Through this foundation, the artist describes how, with the progress of technological innovation, humanity has gradually lost its respect for nature after gaining dominance and, without fear of consequences, has erected monument after monument to depict their achievements on Earth. Ultimately, the profound heritage of ancient civilizations becomes a backdrop for the contemporary world. Faced with frequent extreme weather phenomena, people have begun to realize the importance of reconciliation with nature, attempting to incorporate elements of nature into the symbolically proud artificial landscapes.

Yang Bo-Yao believes that true nature can survive independently without human intervention, and these "man-made nature" landscapes are still the product of our activities. Through vivid and engaging imagery, he aims to describe these issues, inspiring and fostering broader conversations. How to mitigate the negative impacts of human activities on the Earth while retaining our current way of life and enjoying the convenience of various technological products is a lifelong challenge for all humanity. We invite viewers to explore this landscaped world and discuss this universal issue throughout humanity's existence.

楊博堯 Yang Bo-Yao
食物風景 - 考古學家
Foodscape-Archaeologists, 2021
油彩於麻布
Oil on Linen
74.5 x 74.5 cm



楊博堯 Yang Bo-Yao
人造風景 - 歐包
Artificial Landscape-Artisan Bread, 2023
油彩於麻布
Oil on Linen
140 x 140 cm





楊博堯 Yang Bo-Yao
食物風景 - 倍樂生碼頭
Foodscape-Benesse Dock, 2021
油彩於麻布
Oil on Linen
72.5 x 116 cm

楊博堯 Yang Bo-Yao
食物風景 - 草莓蛋糕 1
Foodscape-Strawberry Cake 1, 2022
油彩於麻布
130 x 89 cm



楊博堯 Yang Bo-Yao
食物風景 - 本村港的馬卡龍
Foodscape-Honmura Port's Macaron, 2021
油彩於麻布
72.5 x 100 cm



楊博堯 Yang Bo-Yao
食物風景 - 草莓蛋糕 2
Foodscape-Strawberry Cake 2, 2022
油彩於麻布
110 x 110 cm



楊博堯 Yang Bo-Yao
食物風景 - 冬日健行
Foodscape-Winter Hiking, 2021
油彩於麻布
Oil on Linen
60.5 x 72.5 cm



楊博堯 Yang Bo-Yao
食物風景 - 攀岩
Foodscape-Rock Climbing, 2021
油彩於麻布
Oil on Linen
72.5 x 53 cm



楊博堯 Yang Bo-Yao
青檜 *Chamaecyparis*, 2024
油彩於麻布
Oil on Linen
35 x 35 cm



楊博堯 Yang Bo-Yao

綠捲葉 *Green Flaming Lettuce*, 2024

油彩於麻布

Oil on Linen

35 x 35 cm



楊博堯 Yang Bo-Yao
文心蘭 *Oncidium*, 2024
油彩於麻布
Oil on Linen
35 x 35 cm



楊博堯 Yang Bo-Yao
姬將軍 Eve's Needle, 2023
油彩於麻布
Oil on Linen
35 x 35 cm



楊博堯 Yang Bo-Yao
龍骨 *Euphorbia antiquorum*, 2023
油彩於麻布
Oil on Linen
35 x 35 cm



楊博堯 Yang Bo-Yao
小天使 *Philodendron*, 2023
油彩於麻布
Oil on Linen
35 x 35 cm



楊博堯 Yang Bo-Yao
粉桔梗 *Lisianthus*, 2024
油彩於麻布
Oil on Linen
35 x 35 cm



楊博堯 Yang Bo-Yao
嬌女番茄 *Cherry Tomato*, 2024
油彩於麻布
Oil on Linen
35 x 35 cm



楊博堯 Yang Bo-Yao
羽衣甘藍 Kale, 2024
油彩於麻布
Oil on Linen
35 x 35 cm



楊博堯 Yang Bo-Yao
琴葉榕 *Fiddle-Leaf Fig*, 2024
油彩於麻布
Oil on Linen
35 x 35 cm





大河美術

RIVER ART GALLERY

大河美術1998年創立於臺灣臺中，早期發掘臺灣知名藝術家李真與洪易。2021年畫廊品牌轉型，以全新當代展覽空間重現，不受任何主題、形式與媒材限制，長期經紀極具潛力且風格獨特之海內外藝術家，並同步推動跨界品牌合作，以提高藝術家能見度；亦提供當代名家作品之交流、鑑賞與諮詢，企圖以多元豐富的藝術作品與專業精緻的顧問服務來滿足不同藏家的喜好與需求。

未來，大河美術將透過策展及舉辦當代藝術展推廣社會美學教育，致力提升大眾藝術品味、自我省思與社會反饋能力，以此打造市場、學術與教育兼具的藝術交流平台；同時也將積極參展海內外藝術博覽會，增進與其他國家當代藝術的連結互動，期許成為具宏觀視野與影響力的國際藝廊品牌！

RIVER ART GALLERY was established in Taichung, Taiwan in 1998, initially discovering renowned Taiwanese artists LI Chen and HUNG Yi. In 2021, the gallery underwent a rebrand, reemerging as a contemporary art space that is not limited by any specific theme, form, or medium. It focuses on a long-term representation of domestic and international artists with high potential and unique style, simultaneously prompting for cross-border brand collaborations to increase visibility of the artists. It also provides the exchange, appreciation, and consultation services for contemporary artworks by famous artists, aiming to satisfy the various tastes and needs of different collectors with diverse and abundant artworks as well as professional and exquisite consulting services.

In the future, RIVER ART GALLERY plans to promote social aesthetics education through curating and hosting contemporary art exhibitions, striving to enhance the public's artistic tastes, self-reflection, and communal contribution abilities. The ultimate goal is to create an art exchange platform that appeals to and encompasses the market, academia, and education. In addition, the gallery will actively participate in domestic and international art fairs to enhance its connections and interactions with contemporary art in different countries, with a hope of establishing itself as an international gallery brand with a broad vision and influence!

[RIVER ART GALLERY](#)

