

hi!

你好!

蕭筑方——個展

Hi! Ni hao!

Hsiao Chu-Fang Solo Exhibition

展覽室Gallery 3A 2022.8.20~2022.11.13

展覽說明

Exhibition Description

01 | Hi, 你好

嗨你好，我是蕭筑方，這次我的展覽延續多年來的繪畫創作，從紙張到畫布，像是單格漫畫充滿著戲劇性、愉悅、煎熬、苦笑、自嘲，想像著畫裡面的情節，也可能發生在每個人的生命中。

這幾年，我的繪畫方式有些轉變，跳脫了壓克力顏料的平塗技巧，讓扁平的畫面出現更多筆觸，原因是我在2015年接觸陶土創作之後，啟發了對於觸覺在繪畫中的發展性；相較於早期使用電腦去配置顏色，我目前的創作方式，則是將繪畫過程拉長、花長長的時間去尋找一個當下的答案。即便當下沒有答案，也要找到才能停止。

這次展覽分成四個子題，分別是「hi, everybody」、「hi and breathe」、「hi, life after life」、「hi, everyday」，在四個展間展出，呈現給大家我腦中的奇想與情緒。

01 | Hi, Ni hao !

Hi! Ni hao ! I am Hsio Chu-Fang . This exhibition continues my painting creations over the years . Though paper to canvas , like a single-frame comic, full of drama, joy, suffering, wry smile, self-deprecating. Imagine the circumstances in the painting, it might also happen in everyone's life.

In recent years , my painting method has changed a little bit . I got rid of the flat painting technique of acrylic paint , and made more brushstrokes appear on flat canvases . After I started to create clay in 2015 , it inspired the development of texture in painting ; compared to use of computers to configure colors in the early . My current creation method is to draw the painting process out and spend a long time to find an immediate answer . Even if there is no answer at the moment , I have to find it to stop.

The exhibition is divided into four themes, namely "hi , everybody" , "hi and breathe" , "hi , life after life", and "hi , everyday", which are displayed in four rooms , to show you the whims and emotions in my mind.

02 | hi, everybody



「hi, everybody」是一種很直接的打招呼方式。在這個展間裡，大部分的創作都只有一個主角，因為我有時候過度地關注自己，用最簡單、最渺小的表達方式，像是獨白，從內在的領悟感到滿足。

後來，我漸漸創作出兩個以上的角色，呈現生命中帶給我靈感與啟發的人事物，藉由與它們的互動，讓情感在裡面交流。

"hi, everybody" is a direct way of saying hello. In this exhibition room, most of the creations have only one main character, because sometimes I pay too much attention to myself, using implest and most insignificant expressions, such as monologues, to feel satisfied from the inner understanding.

After that, I gradually created more than two characters, presenting the people and things in my life that gave me inspiration. Let emotions communicate inside by interacting with them.

03 | hi and breathe



這兩年，人與人的互動方式有了非常大的改變，每一口呼吸都牽動著許多複雜的情緒，大家也養成了時時消毒殺菌的習慣。無形的病毒成為我們要共存的對象，除了每天關心疫情的狀況，更不斷要消化著疫情帶來的悲喜交織、真實上演的醫療劇場。

我希望透過這個展間的作品，表達疫情期間的生活狀態，或是面對焦慮、尷尬的時候，突然感受到的片刻寧靜。相較於其他展間，這個空間以紫外燈照射，像是在殺菌，也帶出繪畫作品中螢光色的效果，傳達出一種警戒時期作品的特殊氛圍。

In the past two years , the way people interact with each other has changed a lot. Every breath affects many complex emotions. Everyone has also developed the habit of disinfecting and sterilizing all the time. The invisible virus has become the object of our coexistence. In addition to care about the situation of the epidemic every day , it is necessary to digest the joys and sorrows brought by the epidemic , and the medical theater that is actually staged.

Through the works in this exhibition room, I hope to express the state of life during the epidemic, the moment of tranquility that I suddenly feel when faced with anxiety and embarrassment. Compared with other exhibition rooms, this space is illuminated with ultraviolet light, which seems to be sterilizing, and also brings out the effect of fluorescent colors in the paintings, conveying a special atmosphere of the works during the warning period.

04 | hi, life after life



你好嗎?我很好! (我們都是一家人) , 2020 , 壓克力顏料、畫布 , 145.5x227cm
How are You? I am Fine! (We are Family) , 2020, Acrylic on Canvas, 145.5x227cm

這個創作主題，是我2020年底在台東都蘭的短期駐村開始的。十月的秋天，已經是涼爽的天氣，走在都蘭海邊，會看見很多橢圓形的鵝卵石，經過海浪不停地來回拍打、沖刷，一陣一陣的嘩啦嘩啦，海浪退去，眾多石頭們被海水一起帶著，咕嚕咕嚕地，暫時落到了自己適切的位置上，等待下一次的海浪襲來，如此不停反覆，共同生活在這片海。當時以石頭為主題畫了《我們都是一家人》這件作品。

當年，面對著太平洋，詩人陳明才一躍而下、結束自己的生命，為都蘭的海邊增添了一層神秘色彩，也引發我對移居東海岸的人心理狀態感到好奇。我看過一本書叫做《死後的世界》，英文書名是《life after life》，也讓我開始好奇人死後的世界。

This creative theme started from my short-term residency in Taitung, Dulan at the end of 2020. In the autumn of October, it is already cool weather. Walking on the coast of Dulan, you will see oval-shaped pebbles. After the waves wash back and forth, the waves recede, many stones are washed by the sea, with the sound gruntingly, I temporarily fell to my appropriate position, waiting for the next wave to hit, so they kept repeating, living together in this sea. At that time, I painted the work "We are family".

Back then, facing the Pacific Ocean, the poet Chen Mingcai suicide by jumping into the sea, which added a layer of mystery to the seaside in Dulan, also aroused my curiosity about the psychological state of people who moved to the east coast. I read a book called "The World After Death", the English title is "life after life", it also made me curious about the world after death.

05 | hi, everyday



Hi, Everyday, 2022, 炭筆、黃色素描紙, 尺寸視空間而定
Hi, Everyday, 2022, Charcoal on Paper, Dimensions Variable

我的每件繪畫作品，都是從一張一張的紙上炭筆素描開始的。炭筆，是人類歷史中最古老的一種繪畫媒材。大約四萬年前，原始人從火堆的餘燼中，取出燃燒過的木頭在牆上畫出線條，創造出嶄新的溝通方式。炭筆的調性適合情緒性或對比性強的展現方式。

這些我所畫的日常素描，原本是一疊一疊存放著，但在這個展覽中，我改用小釘子將一張一張的素描鋪滿整個展間，透過自然光的照射，像日曆一樣細數每個當下，表現創作工作的日常累積。

Each of my paintings begins with a charcoal sketch on a piece of paper. Charcoal is the oldest painting medium in human history. About 40,000 years ago, primitive man took out the burned wood from the embers of the fire and drew lines on the wall, created a new way of communication. Charcoal tones are suitable for emotional or contrasting presentations.

These daily sketches I drew were originally stored in stacks, but in this exhibition, I used small nails to set the sketches one by one throughout the exhibition room. The illumination of natural light, each moment is counted like a calendar, showing the daily accumulation of creative work.

藝術家介紹

Artist introduction

蕭筑方2008年取得台南藝術大學造形藝術研究所創作碩士學位，主要從事繪畫創作。曾獲世安美學獎、臺北美術獎優選，並於2020年獲得南島國際美術獎(典藏獎)。巴西、美國、泰國等駐地創作經驗，作品曾展出於臺北市立美術館、國立臺灣美術館、台北當代藝術館、關渡美術館等，並受到許多私人藝術空間邀約展出。作品典藏於台北市立美術館、國立臺灣美術館、台東美術館、Sacatar Founigation Brazil、文化部藝術銀行與國內外私人收藏等。

蕭筑方透過素描及手稿，收集日常中的事物及生活片段，她擅長以隨意自由、塗鴉般的線條，描繪幽默詼諧的想像及真實，繪畫也從這裡延伸出她對於現下生活的思考及社會情態的觀察。她的作品多以人物為主題，有時詼諧逗趣，有時安靜而充滿哲思。

過往創作常以隨性但俐落的線條搭配大面積平塗色塊，近年則因學陶，受到了不同材質及手感的觸動，畫面改以更多的畫圈筆觸、滴流及肌理堆疊表現，呈現出的同樣都是常日裡的光景，都是你我每日生活中不時會冒出的小劇場。

Hsiao Chu-Fang obtained a master's degree in creation from graduate institute of plastic arts of Taiwan National University of the arts in 2008 , mainly engaged in painting creation . She has won the Shi'an Aesthetics Award and the Taipei Fine Arts Award , and won the Austronesian International Arts Award (Collection Award) in 2020 . Her resident creative experience in Brazil, the United States, Thailand , etc . , her works have been exhibited in the Taipei Fine Arts Museum, the National Taiwan Museum of Fine Arts , the Taipei Museum of Contemporary Art , Kuandu Museum of fine Arts, etc . , and have been invited to exhibit in many private art spaces . Her works are collected in Taipei Fine Arts Museum , National Taiwan Museum of Fine Arts , Taitung Museum of Art , Sacatar Founigation Brazil , Ministry of Culture Art Bank and private collections at home and abroad.

Hsiao Chu-Fang collects daily objects and fragments of life through sketches and manuscripts . She is good at using free, graffiti - like lines to depict humorous imagination and reality. Painting also extends her thinking about current life and social onditions from here. Her works are mostly character-themed, sometimes witty and funny, sometimes quiet and philosophical.

In the past , she often used casual but neat lines with large-area flat-painted color blocks . In recent years, because of learning pottery , she was touched by different materials and textures . The paintings were changed to more circle brushstrokes , drips and texture stacking . It presents the scene of daily , and the small theater that pops up from time to time in our life.