

蕭筑方

HSIAO Chu-Fang

1980-

蕭筑方的創作題材經常反映著個人所經歷的種種生活狀態——大多圍繞著出現在她生命中的人、事、物；她的所見、所思、所想……等等，透過速寫草稿將上述種種經驗加以記錄，然後從中篩選轉成繪畫作品。

〈一顆被吸走的頭3〉是蕭筑方較為早期的作品，正值大四的她，創作三張「一顆被吸走的頭」（2004）系列作品，並以此系列獲得當年臺北美術獎的入選。畫面記錄著藝術家當時心中對是否該朝向專職創作的徬徨，畫中線條粗率恣意，對比她日後的圓滑線條顯得粗暴而自在，被吸走、懸飄在半空中的頭顱，描述的是藝術家對注意力總是不集中，心思不斷變化的自己的紀錄，神情呆滯、不專注的頭顱，讓正在與其交談的對象瞪大不可思議的眼睛，周遭的環境：飲料包裝盒、電風扇、玩具馬則是當時畫室中所見的物件或放大或縮小的擺置，構築此情境劇的荒謬場景。

此後，逐漸摸索出具有個人特色、平塗插畫風格的蕭筑方，變得相當在乎其繪畫作品的整體表現是否完美，因此改以壓克力顏料搭配投影方式，來確保她期望高度控制的畫面。自2016年起，這樣的創作方式開始鬆動，不再採用全部事先規劃後再迅速作畫的畫法，慢慢拾回學生時期被鼓勵的「想畫什麼畫什麼」的創作方式。因此，在近期的新作中，蕭筑方在提前部署中納入更多「自動性技法」的彈性，〈不不要過來〉（2019）轉換的是藝術家在戶外野餐時狗來探食的情景，空間中巨大的軀體捧著正在品嚐美食的頭顱，頭顱斜眼看著以汽球作為替身的狗，人物吃食的嘴以「出」字來表示，這是用塑膠尺印出來的，在其中加上連續的線條，形成看似雨刷的樣貌來展現進食的動態，狗兒（汽球）的利嘴及其表情，亦是由隨手取得的日常物件外形刮印出來的；藝術家刻意用這些物件既有的形狀，代替藝術家的手繪做出畫面的決定。

隨後，2019年左右，蕭筑方的畫面開始出現連續性的線圈線條，在作品〈彩虹般的節奏〉（2019）可以得見，這些讓人聯想到抽象大師塞·湯伯利（1928–2011）的線條，是蕭筑方發展出的另一個自動性技法。連續的流暢圈畫是她試圖展開像似無意識的鋪陳，如此一來，線條自然而然地塗佈在畫面中，可以單層也可層層相疊；不僅可以成為畫面背景，也是一種她對於多數人能夠流暢進行語言表達的嚮往與隱喻，亦記錄創作當下的情緒。在這件作品中，背景連續線條像是空間中音律的堆積，另一個旋律的視覺化是留聲機流洩出來的彩虹音波，彩虹音律被勾劃成一個和聆聽主角互動的人形，整體畫面在活潑的線條與色彩中堆疊著和樂。（陳苑禎）

Subject matter in Hsiao Chu-Fang's paintings typically reflects a variety of the artist's experiences, mostly revolving around people, events, and things that have appeared in her life. Everything she sees or thinks, and the different experiences mentioned above are all recorded with sketches, some of which she selects to turn into paintings.

An early work that Hsiao painted in 2004 as a college senior, *It Occurred to Me That... 3*, is one of a series of three selected for the 2004 Taipei Art Awards. In the series, Hsiao recorded her hesitancy about becoming a professional artist, using rough lines that appear unrestrained compared with the fluid line quality in her later works. A head, seemingly being pulled away by a large magnet, is a portrayal of the artist's constantly wavering concentration. Furthermore, the dull and unfocused expression on the face of this floating head causes the person with which it is currently engaged in conversation to react with a wide-eyed incredulous expression. Surrounding the head and figure are a beverage carton, electric fan, and toy horse, which are things she saw lying around her studio and enlarged or shrank in the painting to create an absurd and dramatic scene.

Since then, Hsiao has gradually explored her own painting characteristics, such as a flat illustration style, and has become very concerned about the overall perfection of her paintings. This has prompted her to take up acrylic paint and the use of projection to ensure a high level of control over each picture. Then in 2016, her painting method loosened up, as she no longer planned everything, but rather started painting quickly and choosing subject matter more impulsively, which was encouraged during her school days. In recent works, Hsiao has incorporated more flexibility with automatic techniques into her preparation stage. In her 2019 painting *Don't Don't Come Near*, she transforms a scene of a dog coming for food at a picnic. A large figure in the painting is holding a head that is savoring some delicious food and looking askance at a balloon that has been substituted for the dog. The head's busily eating mouth is in the shape of the Chinese character “出” and constructed with marks made by a plastic ruler and connected with painted lines to suggest windshield-wiper-like chewing movements. The balloon dog's sharp teeth and expression are composed of marks made with everyday objects, which the artist chose to use in place of a paintbrush.

Later in 2019, Hsiao developed a new automatic painting technique to create continuous loops, which are reminiscent of the expressionist master Cy Twombly's work and can be seen in her 2019 painting *Rainbow Rhythm*. These fluid circular lines are her attempt to develop subconscious narratives as she spreads them naturally across her paintings. They may be in single layers or overlap, and not only form the backgrounds of her paintings, but also record the artist's moods and express her yearnings, and are metaphors for people who can easily deploy language. In *Rainbow Rhythm*, the continuous lines in the background suggest accumulated rhythms floating through space, or a visualized melody in the form of a rainbow issuing from a phonograph. This rainbow rhythm line forms a figure that is interacting with the painting's listening protagonist, and the overall composition's lively lines and colors have overlapping harmonies. (Agiluf CHEN)

典藏
目錄COLLECTION
CATALOGUE

2020

一顆被吸走的頭 3 It Occurred to Me That...3

2004

壓克力顏料、畫布 Acrylic on canvas

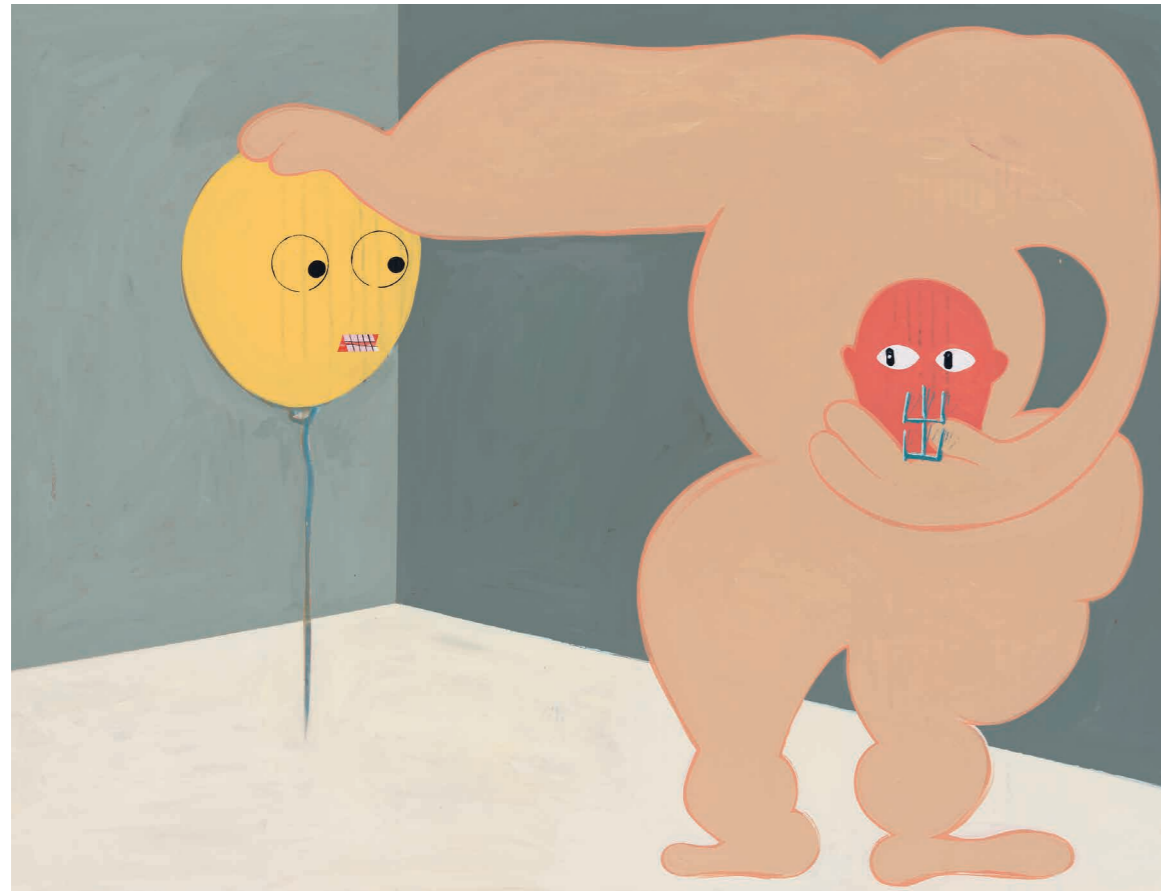
111 x 162 cm

蒐購 Purchase 2020.0019.001



不不要過來 Don't Don't Come Near

2019
壓克力顏料、畫布 Acrylic on canvas
111 x 145 cm
蒐購 Purchase 2020.0019.002



彩虹般的節奏 Rainbow Rhythm

2019
壓克力顏料、畫布 Acrylic on canvas
119 x 162 cm
蒐購 Purchase 2020.0019.003

