

蕭珮宜

HSIAO Pei-I

1990–

蕭珮宜生於臺南、現居臺北，2012年畢業於國立臺北藝術大學美術學系，曾於日本京都造形藝術大學交換學生，2019年取得國立臺北藝術大學美術學系碩士。重要個展為2012年「日常庸俗」、2019年「蕭珮宜個展」及2023年「人間樂園」，亦多次參與聯展。

蕭珮宜〈人間樂園〉是她入藏本館的第二件作品，為2023年個展展出之同名創作，也是「人間樂園」系列之首件作品。依藝術家自述，她每個系列的第一件作品通常是由尺幅最大、敘事最完備的場景開始，給新系列一個最大的劇本框架，接下來才創作其他分鏡角度，如故事支線般的作品。她的創作故事往往是極為戲劇性的，也是對現實世界的隱喻；精細的色彩與線條、生動的場景、充滿象徵意義的畫面，及對大尺幅的挑戰是其特色。

在〈人間樂園〉中，蕭珮宜透過動物的形象，探討了人類自身的處境與情感。兔子作為人類社會中的當權者或焦點人物，被眾多的猴子圍繞，而這些猴子則象徵著追逐權力、地位和物質享受的人們，猴子們高舉著兔子愛吃的紅蘿蔔，彼此之間相互爭鬥、迎合權威、彼此踐踏，牠們有些戴著兔子頭套，虛偽掩飾。紅蘿蔔不僅是食物，同時也象徵交歡的工具，畫面中的紅蘿蔔飛上了天空，更似求而不得，永無滿足。

蕭珮宜說，她的創作往往是某種「災難的變形」。此作品藉由兩個物種來描繪的災難，實為人間的寫照。而人間的苦難往往是矛盾而複雜的，兔子與眾猴之間既有歡慰又有戰鬥，紅蘿蔔既是物質的享受，又是情感的象徵。爭寵的猴子們戴上兔子頭套，連同自我都一併失去。不勞而獲享受眾星拱月的兔子，卻呈現失去喜樂的表情。在蕭珮宜謹慎建構的畫布上，繽紛豔麗的色彩和裝飾風格，與猴兔故事中缺少的「愛情」與「喜樂」，形成一種刻意的對照。一如〈人間樂園〉的命題，隔江猶唱後庭花那般，極盡美麗而哀愁。

蕭珮宜自2012年持續公開發表創作，並陸續在展覽嶄露頭角以來，創作技法仍維持以一次性的版畫為主的複合媒材技術，即只印一版的版畫。藝術家構思系列故事劇本，並廣泛研究取材，收集動植物的形象與動態。製作工序上，經由縝密的草圖、線稿構圖、手工配色、分色、製版、印製、加工、貼箔等，以非常繁複而費時的勞動才完成。本件作品創作即歷時8個月之久，並試圖在版面構成上持續突破，例如兔子巨大的身形即是難度較高的挑戰，對細節掌握也十分驚人。

觀者在欣賞作品的同時，可直覺聯想到浮世繪風格，但內容則展現了新一代藝術家在創作上的視角與深刻思考。此外，透過蕭珮宜毫不妥協的創作過程，感受到她對於藝術的熱情與堅持，故能直指亦反思現實世界的「徒勞」。(蘇嘉瑩)

Hsiao Pei-I was born in Tainan and currently lives in Taipei. In 2012, she graduated from the Department of Fine Arts at Taipei National University of the Arts. She has participated in an exchange student program at Kyoto University of Art and Design. In 2019, she graduated with a master's degree from the Department of Fine Arts at Taipei National University of the Arts. Her important exhibitions include the 2012 Daily Banality, 2019 Solo Exhibition of Pei-I Hsiao, and 2023 The Garden of Earthly Delights. She has also taken part in many group exhibitions.

The Garden of Earthly Delights was not only the title of her 2023 solo exhibition, but also the name of a series by the artist and the name of the second painting of hers that was collected by the Museum. According to Hsiao's artist statement, the first painting of every series is the largest, the most complete narrative scene, and sets the largest possible framework for the series, and then the subsequent paintings present different points of view like different branches of the story. The stories she presents in her paintings are often highly dramatic and carry metaphorical meanings related to the real world. Her meticulous use of color and line, as well as lively scenery, abundant symbolism, and large and challenging canvases are all distinguishing features of her work.

In the painting *The Garden of Earthly Delights*, Hsiao uses animal figures to explore the human condition and emotions. For example, the painting's main character, a rabbit, represents a powerful person in human society and is surrounded by monkeys that represent people pursuing power, status, or material benefit. The monkeys hold the rabbit's love of eating carrots in high regard and struggle among themselves to pander to his authority, trampling one another, and some even go so far as to wear rabbit masks to hide their identity. The carrot is more than just food; it symbolizes power and is a tool for passing power to whoever holds it. Carrots can also be seen flying across the sky in the painting, which suggests they are in high demand yet unattainable.

Hsiao has said her work often presents disasters in disguise, and *The Garden of Earthly Delights* actually portrays a human disaster with the help of two other species. Difficulties that humans face are often complex and paradoxical, and in her painting, the artist offers a mixture of joy, consolation, and conflict between the rabbit and group of monkeys, while using the carrot as a symbol of both material pleasure and emotion. The monkeys so wish to curry favor that they are even willing to sacrifice their own identities by donning rabbit masks; the rabbit on the other hand, who has everything one could wish for with no effort, appears to be bereft of joy. In her carefully constructed painting, Hsiao deliberately contrasts a decorative style composed of riotously gorgeous colors with a story lacking both love and joy about monkeys and a rabbit. As the title *The Garden of Earthly Delights* suggests, the painting presents a dire warning about the perils of indulgence in life's temptations, and portrays lush beauty mixed with looming tragedy.

Since 2012, Hsiao has continuously shown work at exhibitions revealing her outstanding talent. In her mixed media artworks, it can be seen that when using printmaking, she maintains a focus on one-offs, meaning she prints each image only once. She works out the plots for her series by researching a wide range of materials and collecting information about the appearance and movements of animals and plants. Her creative processes include the creation of detailed sketches, planning of compositions, hand-mixing of colors and color separation, the carving of printing plates, printing, the processing of images after they are printed, and the addition of metal leaf, all of which are extremely complex and time consuming. She spent more than eight months on *The Garden of Earthly Delights*, and throughout the process, continually focused on breaking new ground in her composition. This is especially evident in the painting's enormous rabbit, which is astonishingly detailed and was very challenging to create.

While appreciating this work, viewers might be reminded of the Japanese art genre *ukiyo-e*, which flourished from the 17th to 19th centuries. Hsiao's subject matter, however, presents creative perspectives and thoughts of the new generation, and through her uncompromising working process, shows her persistence and passion for art in work with unique references to and reflections on the futility of the real world. (Chiaying Su)

