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蔡芙郡 Fu Chun Tsai

BIOGRAPHY

1987 Born in Taipei, Taiwan

EDUCATION

2013 M.A. National Taipei University of Education

2010 B.F.A. National Taiwan University of Arts

SOLO EXHIBITIONS

2018 6075 Macau Hotel Art Fair, Macau

2016 "Twenty-Three Still Alive", Transpark Art Space, Taipei

2015 "The Heart", Yang Xi Gallery, Taipei

2014 "Mei-Hao", Jil Wu Artiste Space, Taipei

SELECTED GROUP EXHIBITIONS

- 2022 Art Taipei / Taipei, Taiwan
Art Fair Tokyo / Tokyo, Japan
- 2021 Art Taipei / Taipei, Taiwan
- 2020 Art Taipei / Taipei, Taiwan
Art Central / Hong Kong, HK
- 2019 Art Fair In Hotel Beijing / Beijing, China
One Art Taipei / Taipei, Taiwan
Art Future / Taipei, Taiwan
- 2018 Art Canton, Canton
Art Taichung / Taichung, Taiwan
- 2017 Shenzhen International Art Fair / Shenzhen, China
Young Art Taipei / Taipei, Taiwan
- 2015 Young Art Taipei / Taipei, Taiwan
"Me & My Animal Friends" Shin Kong Mitsukoshi Gallery / Kaohsiung, Taiwan
- 2014 "Oh! Richman Art Touch", Richman Touch Art Space / Taipei, Taiwan
"Secret World", Gristle Art Gallery / New York, USA
Young Art Taipei / Taipei, Taiwan
- 2013 "It Said", Stars of Excellence sponsored by Industrial Bank / Taipei, Taiwan
- 2011 "Geisai Taiwan#3", Huashan1914 Creative Park / Taipei, Taiwan
-

錦兔的美麗與哀怨 — 蔡芙郡的新世代魔幻現實

The beauty and sadness of Koirabbit
— Fu Chun Tsai, the new generation of magic realism

文 — 曾長生
Text by Pedro Tseng Ph. D



← 蔡芙郡 Fu-Chun Tsai
掠食者 (Predator)
Oil on canvas
2020
120x120cm

一、跨文化現代性的自發性選擇

1. The spontaneous choice of trans-cultural modernity

蔡芙郡的藝術成長，正符合跨文化現代性(trans-cultural modernity)的自發性選擇與跨文化的本質。

Fu Chun Tsai's artistic growth is in line with the spontaneous choice of trans-cultural modernity and the trans-cultural essence.

1. 自發性的選擇

1. The spontaneous choice

福柯(Michel Foucault)在談到跨文化現代性時，他認為，現代性的態度不是把自我的立場預設在既存秩序之內或之外，而是同時在內又在外：現代主義者總是處身於尖端，不斷測試體制權力的界線，藉此尋找踰越的可能。對他來說，這是一場遊戲，是自由實踐與現實秩序之間的遊戲。在面對體制權力時，唯有透過自由實踐，個人能動性 (agency) 才有可能發揮。

When talking about trans-cultural modernity, Michel Foucault believed that the attitude of modernity was not to presuppose the self-position within or outside the existing order, but rather existed in inside and outside simultaneously: modernists were always at the cutting edge, constantly testing the boundaries of institutional power, in order to find the possibility of transcendence. For him, this is a game that between free practice and real order. In the face of institutional power, only through free practice that individual agency be able to exert itself.

簡而言之，對福柯而言，現代性態度是我們自發性的選擇：是面對時代時，我們的思想、文字、及行動針對體制限制所作的測試；目的是超越其侷限，以尋求創造性轉化。試問：如果在面對權力體制時，毫無個人自由及個人能動性，革命及創造如何可能？而文化翻譯者則發揮個人能動性在跨文化場域中進行干預，以尋求創造性轉化。

In short, for Foucault, the attitude of modernity is our spontaneous choice: it is a test of our thoughts, words, and actions against institutional constraints in the time when people faces. The purpose is to transcend its limitations to seek creative transformation. It may well be asked: how revolution and creation can be possible if there is no individual freedom and individual agency when we are facing the power institute. On the other hand, cultural translator uses their individual agency to intervene in the trans-cultural field in order to seek creative transformation.

2. 跨文化的本質 2. The trans-cultural essence

福柯認為我們不應該忽視時間和空間之中關鍵性的交叉點，在一個文化架構中處理視覺素材，意味著發掘出視覺與時空交會現象的新方法。從今天的觀點來看，菁英文化與人類學資料，似乎都以不同的方向指向現代視覺文化，而視覺文化具有交流性與混雜性的，簡言之，就是跨文化的。

Foucault believed that we should not ignore the critical intersection of space and time. Dealing with the visual material in a cultural framework means that to explore new ways of visual and spatial intersection phenomenon. From today's viewpoint, elite culture and anthropological data that seem to point modern visual culture in different directions. And visual culture has a communicative and promiscuous, in short, it is trans-cultural.

談到跨文化的本質，它並不是只發生一次的事件或者共同的經驗，而是每一代以自己的方式更新的過程。在後現代的今日，那些以往堅定地自認為居於文化核心的地方，也同樣體驗到文化的轉化過程。跨文化並非持續在現代主義的對立中運作，而是提供方法分析我們居住地充斥的混雜性(hybrid)、連結性(hyphenated)、統合性(syncretic)的全球性移民離散(diaspora)現象。

Speaking of trans-cultural essence, it is not the only one event or common occurrence but update process by their own way in each generation. In today's post-modern, we firmly think that we live in the cultural core and also to experience the conversion process of the culture. Trans-culture does not operate in the opposition of modernism but to provide a method to analyze our inhabited place contained the hybrid, hyphenated, syncretic and global immigration diaspora phenomenon.

二. 錦兔與剪刀兔的故事 2. The story of koirabbit and scissorabbit

蔡芙郡的錦兔與剪刀兔的故事，讓人自然聯想到，在《與狼同奔的女人》書中，艾思戴絲(Clarissa Pinkola Estes)以詩和神話，喚醒女人的野性，活出天賦的奔放自由！每個女人的內心都擁有強大力量，包含良好的本能、熱情的創造力以及古老的知能。這力量就是野性女人。我們與生俱有野性本質的種種天賦，但在歷史洪流中，社會卻努力「教化」我們，使女人的野性一直受到壓抑，扼殺了靈魂所傳來的奧妙生命訊息。

The koirabbit and the scissorsrabbit in Fu Chun Tsai's story, it is naturally related to the book "Women Who Run with the Wolves: Myths and Stories of the Wild Woman Archetype", the author, Clarissa Pinkola Estes employed poetry and mythology in awakening the wildness of women and live out their talents of unrestrained freedom! Every woman has great power in her heart, including good instincts, passionate creativity, and ancient knowledge. This power is the wild woman. We are born with all kinds of talents of wild nature but in the torrent of history, the society has tried to "educate" us, so that the wildness of women has been suppressed and the message of mysterious life from the soul is strangled.



↑
蔡芙郡 Fu Chun Tsai_縹緲 (Indistinct)
2019_Acrylic on canvas
70 x 70 cm

艾思戴絲把豐富的跨文化神話和童話故事展現在讀者眼前，協助女人重新把自己連結到這個原生的、健康的、具有真知灼見的本能天性上。身為知名詩人、資深榮格分析師和故事保存者，艾思戴絲博士創造了一套新的語彙來描述女性心靈；這套語彙富有發動生命的能力，可說是最真切不過的女性心理學和靈魂學。生命卻常常從遠方跋涉來到表面，常常一瞬間即失，但總會留下某種感覺、某種令人吃驚的事、某種新創之物、某種知能。

Estes expressed a wealth of intercultural myths and fairy tales to readers in order to help women reconnect to this original, healthy, and insightful instinct. As a well-known poet, senior Jung analyst, and story saver, Dr. Estes created a new vocabulary to describe the female mind. This vocabulary has the ability to activate life and it can be said the truest female psychology and soul studies. Life often is a long journey to the surface and often lost in an instant but it always leaves a certain feeling like something surprising, something new, and certain knowledge.

事實上，誠如艾思戴絲所言，任何接近一個女性的人都面對著兩個女人：其外在的生命和內在的生命，或者那住在世界上方的女人和住在不可見世界的女人。女性雙重本質的吊詭之處是：當其中一方的感覺較屬寒冷色調時，另一方就會較屬於溫暖色調；當一方戀棧於豐富情感關係時，另一方就可能有如冰河。常言道，甜苦與憂思同時並存，某一方會較為快樂和有彈性，而另一方則渴望著「我一無所知」。某一方可能非常明朗，另一方卻甜苦交加而憂思重重。這「合而為一的雙重性」是獨立又相互連結的元素，在靈魂中用幾千種方式結合起來。

In fact, just as Estes said, anyone approached to a woman could be faced with two women: the outer life and inner life, or that live above the world's and live in the invisible world. The paradox of the dual essence of women is that when one of them feels cooler colour tone, the other is warmer color tone; when one is in love with rich emotional relationship, the other may be like a glacier. As the saying goes, sweets and bitters coexist with worries. One side will be happier and flexible while the other will long for "I know nothing." One side may be optimistic but the other side will be worried in full of sweets and bitters. This "duality of unity" is an independent and interconnected element, combined the soul in thousands of ways.



↑ 蔡芙郡 Fu-Chun Tsai_No.4的倒影 (Reflection of No.4)
Oil on canvas
2020
80x80cm



↑ 蔡芙郡 Fu-Chun Tsai_剪刀兔 No.4 (Scissorsrabbit No.4)
Oil on canvas
2020
80x80cm

(一). 錦兔的虛幻與蛻變

(1). The illusion and transformation of Koirabbit.

蔡芙郡在談起2008年的作品《紅石子》時稱，這件作品的意象來自她對池塘中石子的素描，更正確地說是心靈的素描，他直覺地選擇黑色與紅色的對比呈現水流與被包圍的石塊，不著邊際的漆黑、深不可測的水、高於視平線的水平，還有被壓抑在其中的紅色石子，都強調這空間的壓迫感，紅在這裡意味著情緒壓力，如同地底暗流的岩漿。站在其中令人感到孤獨與逐漸凝結的空氣。

When talking about the artwork of 2008 "Red Stone", Fu Chun Tsai said that the image of this work came from her sketch of the stones in the pond, or correctly it came from the sketch of the soul. She intuitively chose the contrast of black and red to show the flow and the surrounding rocks. The impenetrable darkness, the unfathomable water, the level above the horizon and the suppressed red stones are all emphasize the oppression of this space. Red here means emotional pressure like magma under the ground which stood in it to make people feel lonely and air be gradually condensed.

這件作品與錦兔給予人的感覺大相逕庭，卻有共通的元素：留白、水、紅與黑的對比。從《紅石子》到《錦兔系列》就像是歷經負面情感後的轉化。兔子欽羨錦鯉身上對比鮮豔的花紋、從容的姿態，最後牠跳進水裡，迷茫之際發現自己長出了鱗與鰭。現實世界裡我們不難想像兔子沉落水底的下場，但在這裡牠蛻變為錦兔，這也許只是牠的夢境、牠的意識，但牠確實造就了自己成為錦兔的「真實」。

This artwork is much different from the feeling that koirabbit conveyed, however, it contains the same elements: white space, water, red and black contrast. From "Red Stone" to "Koirabbit Series" is like a transformation after experiencing negative emotions. The rabbit admires the contrasting bright patterns and calm posture on the koi. Finally, it jump into the water and find itself growing out of scales and fins in confusing. In the real world, it is not difficult for us to imagine the end of a rabbit is sinking to the bottom, but here it transforms into a koirabbit. This may be just its dream and its consciousness, but it does make itself to become "reality" of the koirabbit.

藉著蛻變〈重生〉牠創造了期望中的自己。在牠的世界裡，牠有著藉由思考造就自己現實的力量。是否每個人其實也都有著蛻變自己的力量？負面的紅被錦鯉艷麗的紅消融，如同釋放後的情緒，所以錦兔的表情才能擁有一種平靜，取代傷口的是片片美麗的鱗，而純粹的紅得以接收更多美好的事物，錦兔的療癒根源也許就在這裏。

Through metamorphosis <Rebirth>, it creates expectations of itself. In its world, it has the power to create its own reality through thinking. Does everyone indeed have the power to transform themselves? The negative red is melted by the bright red of the Koi, just like the emotions after releasing so the expression of the koirabbit can have a calmness. Replacing the wound is the beautiful scales and the pure red can receive more beautiful things, perhaps the root of healing is also here.

但這超現實的場景會不會只是一場夢境呢？悠遊在意識中的錦兔，體驗著獨自的安心，卻也像是一種逃避，但這向著內在的探索是否也可能真實的提升了我們的生命？正面或消極皆是看法，而蛻變與成長沒有終點。

But will this surreal scene be just a dream? The koirabbit that swims in the consciousness and experiences the peace of mind alone, but also like an escape. Does it explore toward the inner whether it may enhance our real lives? It is viewpoint of either positive or negative and there is no end of transformation and growth.

(二). 剪刀兔的壓抑與釋放

(2). The depression and release of Scissorsrabbit

在〈剪刀兔〉中，蔡芙郡覺得剪刀是用來修剪想修正的部分，或剪斷不想要的部份。在修剪方面，有時是因為自己對自己不滿意，而想去修剪自己，有時則是不甘願被他人修剪，而產生的一種反抗，寧可自己修剪自己。而剪斷方面，蔡芙郡生活中時常會想起很多回憶，被那些回憶干擾，剪刀也許是能把厭惡的回憶剪斷或分割的工具。

In "Scissorsrabbit", Fu Chun Tsai feels that scissors are used for trimming the parts that you want to correct or cut off unwanted parts. In terms of pruning, sometimes it is because you are dissatisfied with yourself and want to prune yourself and sometimes you are unwilling to be pruned by others but rather pruning yourself because of the resistance. As for cutting, Fu Chun Tsai often thinks of many memories in her life also be disturbed by those memories and scissors may be the tool that cut or divide detesting memories.

即使插滿剪刀，兔子卻彷彿沒有受傷的表情，是克制與偽裝，只有剪刀默默的成為釋放的出口。這些心傷其實更多的是自我否定、自我批判，自我價值的脆弱，種種自身的糾結，成為自己加諸自己的傷。

Even with the scissors inserted, the rabbit doesn't seem to have an injured expression, it is restraint and disguise, only the scissors silently become the outlet for releasing. In fact, these sufferings are more of self-denial, self-criticism, the fragility of self-worth and all kinds of self-entanglement which have become self-imposed injuries.

受傷看似脆弱，但身上的利刃卻成了防衛與武裝；成了對周遭的抗拒。不想被靠近，尋求的是單獨所帶來的安全感。而自我傷害的釋放感，使當下有充滿堅強與勇氣的錯覺；也使人感覺到一種美，像泡泡一樣虛幻，這對傷的慶祝與著迷，帶來了困惑。

The injury seems fragile but the sharp blade on its body has become defense and armed but also is resistant to the surroundings. Not to be approached that is seeking the safety of being alone. The release of self-injury gives the illusion of strength and courage at the moment and it also makes people feel a kind of beauty like illusional bubbles. It also brings the confusion to the celebration and obsession of injury.

剪刀兔對應著錦兔，從受傷的時刻到將傷口轉化為美麗的鱗片。從白的拘謹完美，一點瑕疵就非常明顯，卻在追求完美與控制中受傷；到錦兔中紅（情緒）的宣洩，彷彿是傷口溢出的泡泡不斷堆疊，最終從虛幻變得真實。

The scissorsrabbit compares to the koirabbit, from the injured moment to the transformation of the wound into beautiful scales. Because of the perfection of white so that a few flaws will be obvious to see but it get injured in the pursuit of perfection and control. To the catharsis of red (emotion) in the koirabbit, it seems like bubbles overflow from the wound and overlap and eventually change unreality to reality.

剪刀兔是一個受傷的狀態，錦兔是將傷轉化後的狀態，但這兩個狀態其實是同時存在又或循環著。在人生的道路上受傷又被療癒，不斷追尋更好的自己，卻也因此覺得現在永遠『不夠好』，也許接受每個當下的自己，才是真正的課題。

Scissorsrabbit is an injured state and koirabbit is the state after transforming the injury, in fact, these two states exist and repeat at the same time. And I was injured and healed on the road of life constantly seeking the better self, so because I feel that the present is never "good enough" or perhaps accepting present self is the real issue.

三. 新世代的魔幻現實

3. The magical reality of the new generation



↑ 蔡芙郡 Fu-Chun Tsai_剪刀兔 No.5 (Scissorsrabbit No.5)
Oil on canvas
2020
70x70cm

綜觀蔡芙郡如現代童話般的出現於東亞藝壇的短暫歷程，她的確具有明日之星的潛力與架勢，她的藝術氣質與作品特色可以說是相當接近當下數位時代的新美學趨向。

Viewing the short history of Fu Chun Tsai's appearance in the East Asian art world like a modern fairy tale, she does have the potential and posture of a rising star. Her artistic temperament and unique style of artworks can be said that quite close to the new aesthetic trends of the current digital age.

1. 圖像化的語言

1. The graphic language

在二十一世紀數位化的環境裡，文字敘述的轉換，變得更加多元、有趣，愈來愈多的訊息，透過圖像化的語言，來溝通和交流彼此的意念。在蔡芙郡近隱喻式的圖像表現中，擬人化的造型，以及搭配的語言或文字的敘事性，自然形成了一種反省式的曖昧或不確定的當代寓言美學。

In the digital environment of the 21st century, the conversion of narratives has become more diverse and interesting. There are more and more messages are used for communicating and exchanging ideas with each other through graphical language. In Fu Chun Tsai's near-metaphoric image, the anthropomorphic shape and the narrative of the language or text that naturally form a reflective ambiguity or uncertain aesthetics of the contemporary allegory.

2. 關注生命價值

2. Concern with the life value

在全球化趨勢下，資訊科技打開了更寬廣的人際網路，國際之間的疆界愈來愈模糊，如今人們已逐漸生活在一個多元混雜而無邊界的新文化中。藝術如今較關注生命價值、進化代價、環保共生等基本議題。而蔡芙郡所關注的正是數位時代的虛擬社會壓力與孤獨的個體生命。

The information technology has opened up a wider network of people in the trend of globalization and the boundaries between the world are becoming more and more blurred. Nowadays, people are gradually living in a new culture that is diverse and borderless. Art pays more attention to basic issues such as the value of life, the cost of evolution and symbiosis of environmental protection. In general, Fu Chun Tsai focuses on the virtual social pressure of digital age and lonely individual life.

3. 沒有潛意識的超現實

3. The surreal without subconsciousness

在後現代的新繪畫裡，最不受控制的喻象不帶深度地出現了，這甚至不是幻覺，就像一個非個人化的集体主体的自由聯想，沒有個人潛意識或群体潛意識的負荷和投注，沒有精神分裂的精神分裂藝術，沒有宣言或前衛的超現實主義。我們可以沒有潛意識的超現實主義，來描述蔡芙郡的新繪畫的特徵。

In the post-modern paintings, the most uncontrolled metaphor appears without depth and this is not even an illusion just like a free association of impersonal collective subject, no personal unconscious or group consciousness, no schizophrenic art and no declarations or avant-garde of the surrealism. We can describe the characteristics of Fu Chun Tsai's new painting without subconscious surrealism.

4. 神話與成人的童話故事

4. The myths and fairy tales for adults

神話與成人的童話作品其實是分不開來的，尤其在今天的藝術舞台上，把神話與作品分開來談，是不可能的事。像巴斯奎（Jean-Michel Basquiat）即曾是一名紐約的文化狙擊手，他在極短暫的時間即功成名就，他在一九八〇年代能對既有華而不實的價值觀予以解構，可輕易地游走於高級與低級藝術之間，亦能包容大眾音樂文化。我們或許也可以從蔡芙郡的身上，找到一種具東亞風味的圖像藝術表現，那就讓我們拭目以待吧。

Myths and fairy tales for adults are actually inseparable, especially in today's art scene, the myths and artworks to discuss separately is impossible. For example, Jean-Michel Basquiat was a cultural sniper in New York. He became famous in a very short time and able to deconstruct the flashy values in the 1980s. Moreover, he could easily walk between the high and low arts and accommodate popular musical culture. We may can find a kind of East Asian artistic image from the Fu Chun Tsai's artworks. Just let us rub our eyes and see.

Koirabbit Statement

There is an ordinary-looking rabbit who is no different from any other rabbit. One day, it came to a pond made of stones and found that the light and shadow of the underwater creatures were shaking and the colors were distinct. Since then, it has often watched the swimming kois in the water.

Sometimes it will see its reflection on the water, and see its own appearance, and it can't help but sigh, and its sigh wrinkles the water, and when the water becomes clear, it sees its own reflection overlapped with the fish in the water, which the momentary scene amazes it. The white rabbit jumped into the water with a "thump", and when it was confused, it felt that it had grown beautiful scales and fins, and was swimming in the red water like koi.

White rabbit's sighs are like people's self-evaluation and self-doubt in life, and the struggle to face the sense of worthlessness in their hearts. The transformation of the rabbit into a koirabbit may be just its dream, its consciousness, but it has indeed created the "reality" of being a koirabbit.

Koirabbit may be part of ourselves from the beginning, but we only see the side that we are not satisfied with. When they merge with each other, it also means that they see each other and re-understand themselves.

By transforming it, it creates the desired self. Does everyone actually have the power to transform themselves?

Red is just like its original impression: life, love, blood, anger, strong emotions... And these reds are released in the picture, which fills the entire space, and the flat red becomes stable and calm; just like the emotions after the release. Therefore, the expression of Koirabbit can have a kind of calmness. The wounds are replaced by beautiful scales, and pure red can receive more beautiful things. The root of Koirabbit's healing may be here.

But could this surreal scene just be a dream? The Koirabbit, who was wandering in its consciousness, was also like an escape, and its inner unease turned into eagle claws from time to time to chase after itself.

Positive or negative are all opinions, and there is no end to transformation and growth.

Koirabbit Statement

有一隻外表平凡的兔子，牠跟其他兔子一樣沒有什麼不同。一日，牠來到一石頭堆砌的池塘邊，發現水下的生物光影晃動、色彩分明。

從此之後，牠時常在水邊注視著錦鯉們游動的身影。

有時牠會睹見牠在水面的倒影，看見自己的模樣，讓牠不禁嘆息，牠的嘆氣吹皺了池水，當池水恢復清澈時，牠看見自己的倒影與水中的魚重疊在一起，這瞬間的景象令牠驚嘆。

白兔「撲通」一聲跳進水裡，迷茫之際牠感覺到自己長出了美麗的鱗片與鰭，在錦鯉般豔紅的水裡游泳。

白兔的嘆息如同人在生命中的自我評價、自我懷疑，面對內心無價值感的掙扎。兔子蛻變為錦兔，這也許只是牠的夢、牠的意識，但牠確實造就了自己成為錦兔的「真實」。

錦鯉與兔子有可能一開始就都是自己的一部分，只是我們只看見自己不滿意的那一面，在牠們互相融合之時，也表示牠們彼此看見，重新認識自己。

藉著蛻變牠創造了期望中的自己，是否每個人其實也都有著蛻變自己的力量？

紅如同它原有的印象：生命、愛、血液、憤怒、強烈的情緒…而這些紅在畫面中被釋放，這充滿整個空間、平塗的紅，變得安定、沉著；如同釋放後的情緒，所以錦兔的表情才能擁有一種平靜，取代傷口的是片片美麗的鱗，而純粹的紅得以接收更多美好的事物，錦兔的療癒根源也許就在這裏。

但這超現實的場景會不會只是一場夢境呢？悠遊在意識中的錦兔，卻也像是一種逃避，內心的不安時不時化作鷹爪追逐著自己。

正面或消極皆是看法，而蛻變與成長沒有終點。



↑
蔡芙郡
Fu Chun Tsai
掠食者(Predator)
2022
Acrylic on canvas
Diameter 120 cm



↑
蔡芙郡 Fu Chun Tsai
無聲 (Stand mute)
2022
Oil on canvas
45 x 95 cm

ScissorsRabbit Statement

Inner injuries are not easy to be detected and seen. Using scissors, the sharp edge of daily life, directly express inner "injury" with external injuries. Even though it was full of scissors, the rabbit did not show an injured expression, as if restraining and hiding, and only the scissors silently became the outlet for release.

Scissors are used as tools to trim off the part you want to correct, or cut off the part you don't want.

And the correspondence is also true in the heart, expecting to prune the dissatisfied self and dividing the unwanted memories.

The heartbreak represented by these scissors is actually more of self-denial, self-criticism, fragility of self-worth, and all kinds of self-entanglements, which have become self-inflicted injuries.

Injury seems to be fragile, but the sharp blade on the body has become a defense and weapon; it has become a resistance to the surrounding. I don't want to be approached, and I expect the sense of security brought by being alone.

The arrangement of the scissors is equidistant and regular, because they seek stability and control, fear of changes and mistakes, and express the suppressed and restrained emotions in the injury.

The sense of release from self-injury gives the illusion of being full of strength and courage at

the moment; it also makes people feel a kind of beauty, which is as illusory as a bubble. This celebration and fascination with injury brings confusion.

The scissorsrabbit corresponds to the Koirabbit, from the moment of injury to the transformation of the wound into beautiful scales. From restraint and perfection of white, the slightest flaw is very obvious, but he is injured in the pursuit of perfection and control; to Koirabbit's (emotional) catharsis, it seems that the bubbles overflowing from the wound continue to pile up, and finally turns from illusory to reality.

The scissorsrabbit is an injured state, and the golden rabbit is a state after the injury has been transformed, but these two states actually exist at the same time or circulate. Injured and healed on the road of life, I continue to pursue a better self, but because of this, I feel that now is never "good enough". Perhaps what is really needed is forgiveness and acceptance of who you are in every moment.

ScissorsRabbit Statement

內心的傷是不易被察覺看見的,利用剪刀這日常生活的利刃,直接用外在的傷表現內在的“傷”。即使插滿剪刀,兔子卻沒有出現受傷的表情,彷彿是克制與隱藏,只有剪刀默默地成為釋放的出口。

剪刀作為工具用來修剪想修正的部分,或剪斷不想要的部份。

而對應在心上也是如此,期望去修剪不滿意的自己,期望去分割不想要的回憶。

這些剪刀所代表的心傷其實更多的是自我否定、自我批判,自我價值的脆弱,種種自身的糾結,成為自己加諸自己的傷。

受傷看似脆弱,但身上的利刃卻成了防衛與武裝;成了對周遭的抗拒。不想被靠近,期望單獨所帶來的安全感。

剪刀的排列呈現等距、規則,是由於尋求著穩定與控制,害怕變化與錯誤,表現了在受傷中壓抑、拘束的情緒。

而自我傷害的釋放感,使當下有充滿堅強與勇氣的錯覺;也使人感覺到一種美,像泡泡一樣虛幻,這對傷的慶祝與著迷,帶來了困惑。

剪刀兔對應著錦兔,從受傷的時刻到將傷口轉化為美麗的鱗片。從白的拘謹完美,一點瑕疵就非常明顯,卻在追求完美與控制中受傷;到錦兔中紅(情緒)的宣洩,彷彿是傷口溢出的泡泡不斷堆疊,最終從虛幻變得真實。

剪刀兔是一個受傷的狀態,錦兔是將傷轉化後的狀態,但這兩個狀態其實是同時存在又或循環著。在人生的道路上受傷又被療癒,不斷追尋更好的自己,卻也因此覺得現在永遠『不夠好』。也許真正需要的是原諒與接受每一個時刻的自己。



← ←
蔡芙郡 Fu Chun Tsai
No.4 的倒影
(Reflection of No.4)
2020
Oil on canvas
80 x 80 cm

←
蔡芙郡 Fu Chun Tsai
剪刀兔 No.4
(Scissorsrabbit No.4)
2020
Oil on canvas
80 x 80 cm

The Inspiration for the Koirabbit Collection

The Origins

In the "Koirabbit" collection, I use emptiness and the colour red. The inspiration was my 2008 work "Red Stone", which described the stones in a pond, or more precisely described humans' souls. I intuitively used the contrast between black and red to present the flow of water and the stones. Unlimited darkness, fathomless water, a water level higher than eye level, and red stones restricted and under pressure, all emphasized the sense of oppression imposed by the space. In "Red Stones", red is the symbol of emotional stress and vitality, just like lava flowing beneath the ground. Standing in the scene makes one feel lonely and in gradually freezing air.

This work presents a feeling that is significantly different from "Koirabbit", but they share common elements: emptiness, water, and the contrast between red and black. The transition from "Red Stones" to "Koirabbit" reflects the process of change after experiencing negative emotions. The Koirabbit story begins with a mentally fragile rabbit.

Story of Koirabbit

The rabbit is a very ordinary animal and stories about rabbits abound in both Eastern and Western cultures. Although rabbits are popularly adored because of their cute appearance, they are also simple-minded with no strong character and therefore give the impression of weakness, femininity, and prey. In Chinese culture, rabbits are one of twelve animals in the zodiac, and they are considered a creature that will bring good luck. However in the biologically diverse world, rabbits are very common. None the less, as rabbits have intimate ties with human life, they are easily associated with human emotion and this puts them in a good position to have a role in a story:

There was an ordinary rabbit. Like other rabbits, it had long ears and a short tail, nothing different from its peers. One day, it came to a pond surrounded with stones, and saw creatures of bright and beautiful colours skittering beneath the water. The rabbit said to them:

"I am a rabbit. What are you? "
"We are koi fish," said the creatures.

After that day, the rabbit frequently re-visited the pond, and watched the koi fish in their graceful moves. The koi fish cared nothing for its presence as they continued to blow bubbles freely.

Sometimes, the rabbit saw its image reflected on the surface of water and found itself too plain-looking. The rabbit could not help but sigh, and the water responded with ripples. When the pond returned to smoothness, the rabbit saw its reflection overlapping with a koi fish. What a big surprise! The rabbit jumped into the water and found its body covered with scales and mounted with fins, swimming in water that was as red as the koi.

This story describes how a white rabbit was chromatically shocked by the powerful and strong red. The red occupied the rabbit's whole consciousness, and after it came to own the red, the red filled the entire space and became stable and calm.

After the Story

Before becoming the Koirabbit, the white rabbit was troubled by its mediocrity, feebleness, and commonness, just like humans who experience self-doubt and constantly struggle with self-devaluation. The rabbit wished to have the colourful patterns and noble appearance of the koi fish. Finally, it jumped into the water and found himself covered with scales and mounted with fins. In the real

world, we all know what would happen after a rabbit jumps into a pond. But in this story, the rabbit was transformed into the Koirabbit. Perhaps it was a dream or in its own consciousness, but the rabbit was convinced that it had created the reality of becoming the Koirabbit. In its world, the rabbit had completed himself. In a similar way, is it possible that everyone has the power to transform himself or herself?

In this story, the koi fish represent something different from the rabbit's self. However, in fact it is highly possible that both the koi fish and the rabbit are all parts of one's self. Unfortunately we ignore this because we focus only on the ordinariness, commonness and non-impressiveness of the white rabbit. When the rabbit and koi fish merged together, they saw each other, and the rabbit rediscovered itself and created a new self.

Despite self-devaluation in the past, through transformation (rebirth) the rabbit created the new self it hoped for, containing both its original traits and new elements. In its world, the rabbit had the power to create reality and transform himself through the process of thinking. Sometimes, the rabbit's thinking and consciousness are hidden in the red space; sometimes, they are visible to us. When they are visible, what we see might not be logical, but this is because it allows its thinking to go free. It thinks and feels, with no intention to solve a problem, but rather to search inwardly for the touching beauty of being alive through thinking.

Koirabbit is me, is you, is every one of us, always bearing loneliness and discontent with mediocrity. Again and again, we attempt to transform ourselves, trying to be better ... each and every Koirabbit is different, unique, and irreplaceable. Only when accepting and recognizing this, Koirabbit may start its way to true extraordinariness.

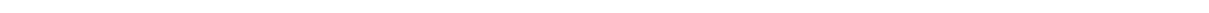
Empty Red

The red in the "Koirabbit" collection has an inherent connection with the red in "Red Stones". Red, the symbol of life, love, blood, anger, strong emotion, etc., is released in the "Koirabbit" collection, and the negatives of red are dissolved by the red of the koi fish. The expanse of red reflects the release of emotions. Hence, Koirabbit is in calmness as reflected by its facial expression. The beautiful scales healed its wounds. The source of Koirabbit's healing is the pure red with the capacity to receive more positive things.

A significant part of the "Koirabbit" collection shows empty red in a manner that is clear and pure. Such a visual image tends to direct the audience into silent thinking and reflection. When our eyes are not falling only on something with implications, our thinking will not be restricted and as a result our consciousness regains its freedom.

Sometimes, a person may look to be idle or daydreaming, but actually he or she is thinking, though his or her thinking may be less organized than his or her consciousness. Sometimes inspiration comes from this sort of indiscernible sub-consciousness. Inspiration does not only serve to solve problems, but can also direct you to communicate with your soul.

Thus, in the Koirabbit collection a big part of the red is blank. What you see is exactly what Koirabbit saw. Just like the mountains and rivers in Chinese landscape paintings, the spectator and the visitor sketched in the picture share the same sight. Koirabbit turned loose its thinking just like this gazing at blankness.



創作的根源

文 / 蔡芙郡 Fu Chun Tsai

創作的根源

我在《錦兔》大量使用紅色『留白』起源於我2008年的作品《紅石子》，這件作品的意象來自我對池塘中石子的素描，更正確地說是心靈的素描，我直覺地選擇黑色與紅色的對比呈現水流與被包圍的石塊，不著邊際的漆黑、深不可測的水、高於視平線的水平，還有被壓抑在其中的紅色石子，都強調這空間的壓迫感，紅在這裡意味著情緒壓力同時也是生命力，如同地底暗流的岩漿。站在其中令人感到孤獨與逐漸凝結的空氣。

這件作品與錦兔給予人的感覺大相逕庭，卻有共通的元素：留白、水、紅與黑的對比。從《紅石子》到《錦兔系列》就像是歷經負面情感後的轉化，這故事從一個脆弱的兔子開始。

錦兔的故事

兔子是相當尋常的動物，而東西方皆不乏關於兔子的文化和故事，雖然基於可愛的外型受到喜愛，但相對之下內在顯得單純與不具個性，給予人軟弱、女性化、被狩獵者的形象。縱使在東方有著生肖的頭銜，也算是具有吉祥寓意的瑞獸，但大多時候在這具有多樣生物的世界裡卻顯得相當平凡。不過牠與人類生活的貼近，使牠更容易與人的情感產生連結，因此也分外適合作為角色出現在故事裡：

有一隻外表平凡的兔子，牠有長長的耳朵、短小的尾巴，牠跟其他兔子一樣沒有什麼不同。一日，牠來到一石頭堆砌的池塘邊，發現水下光影晃動，美麗的身影交錯悠游，光華晶亮、色彩分明，牠問水裡的生物：

「我是兔子，你們是？」
「錦鯉。」錦鯉簡單的回答。

從此之後，牠時常在水邊注視著，看錦鯉們游動的身影，錦鯉對兔子的視線也不以為意，恣意地繼續在水裡吞吐著泡泡。

有時牠會瞥見牠在水面的倒影，看見自己平凡的模樣，讓牠不禁嘆息，牠的嘆氣吹皺了池水，當池水恢復清澈時，牠看見自己的倒影與水中的魚重疊在一起，這瞬間的景象令牠驚嘆。



↑ 蔡芙郡 Fu Chun Tsai 深紅出淺黃 Autumnal Tints
2022
Acrylic on canvas
110 x 152 cm

白兔「撲通」一聲跳進水裡，迷茫之際牠感覺到自己長出了美麗的鱗片與鰭，在錦鯉般豔紅的水裡游泳。

這段故事述說著相較於自己的白，兔子第一次被這種充滿力量、個性的顏色所衝擊。紅色就此充滿在牠的意識之中，而在牠擁有紅之後，這充滿整個空間、平塗的紅，變得安定、沉著。

在故事之後

在成為錦兔之前，白兔怨嘆自己的平凡。而脆弱、普通，這感覺如同人在生命中的自我評價、自我懷疑，在生活的自卑中掙扎。兔子欽羨錦鯉身上對比鮮豔的花紋、從容的姿態，最後牠跳進水裡，迷茫之際發現自己長出了鱗與鰭。現實世界裡我們不難想像兔子沉落水底的下場，但在這裡牠蛻變為錦兔，這也許只是牠的夢、牠的意識，但牠確實造就了自己成為錦兔的「真實」。在牠的世界中，牠真的成就了自己，而是否每個人其實也都有著蛻變自己的力量？

錦鯉在這裡是一種“不同於自己”的代表，不過錦鯉跟兔子也有可能一開始就都是自己的一部分，可是我們只專注在白兔的平凡、普通、彷彿不具特色，在牠們互相融合之時，也表示牠們彼此看見，重新認識自己，產生新的自己。



↑ 蔡芙郡 Fu Chun Tsai 決鬥 Struggle
2022
Acrylic on canvas
130 x 180 cm

牠藉著蛻變〈重生〉牠創造了期望中的自己，包含原始的特色與新的元素。在牠的世界裡，牠有著藉由思考造就自己現實的力量。牠的思考跟意識有時隱沒在紅色空間中，有時被我們看見，出現的東西也許沒有什麼道理，這是因為牠讓自己的想法自由地運行。牠思考也感受，但不是為了解決什麼難題，而是向內尋找擁有生命這件事原有的感動。

錦兔是我，是你，是我們。忍受著孤獨、不甘於平凡，試圖不斷地蛻變、尋找或成為更美好的自己……每一隻錦兔都不同，是獨一無二的存在，是無可取代的唯一，唯有接納和明白這一點後，錦兔才能走上真正的不凡。

空無一物的紅

錦兔的紅，實際上承接了《紅石子》裡的紅，紅如同它原有的印象：生命、愛、血液、憤怒、強烈的情緒…而這些紅在錦兔系列中被釋放，負面的紅被錦鯉艷麗的紅消融，大片面積的紅，如同釋放後的情緒，所以錦兔的表情才能擁有一種平靜，取代傷口的是片片美麗的鱗，而純粹的紅得以接收更多美好的事物，錦兔的療癒根源也許就在這裏。

錦兔裡大多呈現空無一物的紅，空曠且單純，而面對這樣的視覺影像是相當適合沉靜思考的，當你沒有只將視線集中於某一樣有指涉性東西的時候，你所想到的是不受限制的，因為不受限制，意識也得以放鬆。

這有點像『發呆』或是『白日夢』，但這時候的腦子裡並非什麼也沒想，只是不如意識來的有條理，有些潛意識般的飄渺，靈感有時就是這樣來的。

生命中的靈感不只是用於解決事情，而是了解有關自己靈魂的一切。

所以錦兔世界裡大片的紅是留白，你所看見的也就是錦兔所看見的，如同你在山水畫裡看見高山流水，畫中在山壁上的小小旅人抬頭看見的也是同樣的雲霧繚繞。錦兔便是如此看著『留白』讓思緒暢遊。



↑ 蔡芙郡 Fu Chun Tsai 掠食者 (2022之二) Predator
2022
Acrylic on canvas
130 x 180 cm