









ARTIST

蔡伊昕 / Alice

在不同創意領域擁有 7 年以上的公關、活動策劃和雙語藝術策展人經驗。工作過的城市包括台北、巴黎、舊金山、洛杉磯等。以團隊為導向,具有出色的溝通和協調能力。以積極和創造性的態度處理危機,注重 細節。被同事和朋友形容為「能量炸彈」。

畢業於美圍舊金山藝術學院雙碩土學位,自小學於英圍諾丁漢、美圍紐約長島與台灣、日本,受東西方文 化薫陶,有著動物保護、勞工權益、同性婚姻合法化、樹林環境保護等參與社會運動的背景。研習心理學 多年,目前更深投入藝術治療,引導小孩與大人透過繪畫抒發與梳理情緒,希望透過藝術來安慰人們。



曾於文學、語言、歌唱、現代舞和繪畫等不同的創意領域教學了七年,並在巴黎當年唯一的繁體中文學校L'Encrier Chinois、位在M llbrae的 ICEC(國際文化交流中心)和East Art Studio東方藝術學院教授書法、摺紙、中圍象棋、傳統亞洲舞蹈、水墨畫等。另在加州舊金山數度展出畫作,於Spring Show 兩度獲最佳抽象獎。

Autobiography

My name is Yi Hsin Tsai, but I go by Alice. I am a freelance artist originally from Taichung city, Taiwan. With a social activist background that associated with movements of Taiwan independence, legalizing gay marriage, and environmental protection, the rebellious side of me eventually urged me to move to San Francisco in 2016 to attend the Academy of Art University and graduated with a dual MFA degree. Diving deeper in art therapy and psychology, my biggest wish is to comfort people with my art.





I have been teaching for seven years in different creative fields including literature, languages, singing, modern dancing, and drawing. I was fortunate to have opportunities to teach calligraphy, origami. Chinese chess, traditional Asian dancing in the only traditional characters Mandarin school in Paris, L'Encrier Chinois, in ICEC (International Cultural Exchange Center) after school program in Millbrae, and East Art Studio in Sunset in California. Immersing in different forms of art in different countries enriched my path, and I would like to give back to people.

輪迴系列解說:

隨著時間推移, 我形成了兩種獨特的風格, 代表人類性格的二元面。明亮的白色背景, 水墨畫般的疊染, 帶有仿若樹枝山丘的筆觸, 源於我的東方文化, 傳達午後暖陽般難以捉摸、溫柔淡默的情戚。

東方水墨文化的微妙之美在於以大量留白,以最少與輕巧解釋最多,保留畫面的乾淨與呼息,仍具有故事渲染力和效果。

與白色相反的是第二種風格,整體色調較暗,通常基於黑色或灰色背景,大膽而強烈的象徵性筆觸、用色,充滿了極具穿透力的情戚和暗示,有時是身體軀幹或面孔。抽象的背景會表現出破壞戚,使我能帶戚知地在光與闇、冷與暖等非物質的過渡來回穿梭。

輪迴系列的目的是探索內在宇宙,包括光明面和黑暗面。探索包括心理健康、冥想、覺 知、集體意識、潛意識等方面。從外部世界 收到的信息可能是累積與渗透性的,前世的糾葛直至此生的牽纏,與來生終將的釋然,而許多冥冥之中我們甚至沒有意識到這 一些。儘管我們渴望掩埋負面思考,但情緒可能會在意想不到的情況下,在現實中以其他形狀爆發,或者在夢境中幻化成各種多 元解釋的符號。

在黑暗系列中,我想捕捉本質,而不是完全詳述人物,留下未盡或缺失的四肢和五官。我想保留在破壞、重組、建構之間所有力量的呈現。Mark Tennant 曾說過:「所有好的藝術都是關於真正的克制。」知道何時停止與在何處添加同樣重要。

在我的抽象畫作中尋找獨特的聲音軌道,並以此同頻連結他人,是一輩子的渴望。對人性的敏銳關懷和理性觀察,以沈穩應 對這萬千世界的內外紛擾,從中找到療癒自己與他人的秩序性方法,這便是藝術治療(Art Therapy)之美。我想見證透過抽象能體現多少內心的獨白,並最終與他人建立聯繫,戚動與療癒他人。這系列每幅畫都佐一段文字,可以慢慢細讀。而非語言的多角度詮釋,永遠都有更深一層空間。

Incarnation series introduction

Over time, I have developed two distinctive styles, that represent the binary sides of my personality. The bright white background-based paintings, with strokes, originated and inspired by my eastern culture, which conveys the elusive and gentle emotions. I find the subtle beauty of Asian culture still attractive and effective when telling a good story.

Opposing to white comes the second style, which is a lot darker, often black background based, bold and intense marks filled with contagious strong emotions and hints of figures, sometimes torsos or faces. Immersion in a new culture has made me able to perceive and jump back and forth between the eastern and western worlds.

With the dark series, I want to capture the essence, not to fully render the figures, instead leaving limbs and extremities unfinished or entirely absent. The academic training made tend to get extreme on rendering, which sometimes results in pulling eyes away from the action, and even destroys the overall effect. I want to finish in the right place at the right time. Mark Tennant once said, "All the good art is about real restraint." Knowing when to stop is as important as where to add.

The purpose of my "Incarnation" project is to explore the inner universe, including both the light side and the dark side. Exploration includes mental well-being, illness, meditation, subconscious and more aspects. The messages that we receive from the outside world can be overwhelming without even realizing it. As much as we desire to bury the negative influences, they would most likely burst in other shapes in reality when unexpected, or transform into various symbols in our dreams. I manage to capture the essence and aesthetic of the collective symbols by using oil paint.

Creating artwork has always been my outlet to deal with emotions. It has become a truthful way for me to be completely honest and naked with who I am and where I am in life. I have developed multiple systematical methods and genuinely wish to help others with art therapy.



Dictate

2020

藝術微噴

45.3 x 60.5 cm

Trees burnt and seeds melted. The ears listen but isolated. Yet they dictate.

群木枯朽, 芒草嘆息天空由藍轉紅

耳朵窺見話語卻沒有拾起於是獨裁者繼續統治



思念或錯過

藝術微噴

2020

48.8 x 65.2 cm

40.0 X 00.2 0111

當我們在同一個天空下並肩,幾步之遙,空氣中流動著想打破冰局的起伏我懂的,找一個坪然時機和你對上限,尋一個正確的節拍當作起始符號

思索—個適合眉開眼笑的瑣事隨心所欲胡扯,暢然聊些適合冬陽的話題如暖被。

嘿,面向我,直到望進很深的、有水漥輕濺漣漪的瞳仁底部,用眼睛和我說話。



日夢邊境之歌

Daydream Song

2021

藝術微噴

47.4 x 64.5 cm

我想要, 誰, 此刻, 對我且只對我, 唱, 清唱。

或拉著我跑進雨賢館三樓的演奏廳,室內已無表演者在使用 近近可以聽到你輕輕鋼琴聲,還有我瞭亮紛飛如蝶雨的纖痩想像 那大概是這樣美好的淡曲吧,我實在不想弄懂這些。

很久以前,我曾愛過那樣旋律溫柔的雙眼

當音樂劃下休止符,我們躲進表演人員休息室

那是個用綢緞布幕圍繞起來的小房間,布幕的質料,像是從表演時的洋裝直接扯下來一樣我把通道的木門闊起,窗還開著,然後我們在斜長而透明的光線下接吻。



生世輪迴

2021 油畫

45 x 53 cm

你有過這種感受嗎?初見一個人,彷彿似曾相識 冥冥中知道你會與對方有所牽掛,我夢過你,生生世世 沙漏將近時限,黃光漸暖,溫度與觸碰停息了,彷彿永遠冬天 雪花正輕輕落在胸口上,湊巧撕裂的位置,卻又與命運連了起來。



Rebirth

2022 油畫

45.5 x 60.5 cm

人生走過幾回,來到混沌之初,破繭重生。



青澀

2022

油畫

53 x 65 cm

有些沉靜的早晨,我戚覺那些很青澀很簡單的童年 正從回憶抽屜中無息被淹沒,或許整個城市誇張的暄囂 或者我的心跳不再隨著你上下的眼摺柔軟坪響 然而夢裡,在緩流的鼻息中更溫暖的眼睛 我垂眉眨著長睫,你把我的下巴抬高 蟒蛇般的罪惡戚細細扎進皮膚表層 你看起來悚融化了,深呼吸。



雨畔少女

2021 油書

50 x 64.5 cm

因為驟雨的日子總不如小說中剔透,多一圈光量的霧街洗褪了浪漫 推擠著淹上猛踩腳踏車的足踝。因為撐傘若不是為了在意的人

幾乎是一件令人沮喪到提不動的無力。傘花開了,胸花謝了。

因為我渴望一種雨中綻放的熱烈,為你狂奔為你猖狂我的倔強,成為你夜裡的太陽。



油畫

2022

蒲公英式飛翔

72 x 52.5 cm

蒲公英—般柔軟的飛翔, 靜止的當下, 從未停息的風, 儘管宇宙沒有邊界。



回憶走慢了夢

2022

油畫

49.5 x 65 cm

有沒有將染在身上的顏色帶到現實呢?

有時我簡直太念舊,還是容易因為—些柔軟的回憶反覆折疊而想起那些面孔 最近夢的枝椏又恢復以往茂密了,在夢裡飛過彩虹的我



Vulnerability

2022

油書

145.5 x 89.5 cm

日子淡去如浮光掠影,與你的對話中抽絲剝繭,牢固而密麻地綑住自己情緒漲潮以前,躲進意識最深的巢穴。疊在一層層夢的被褥裡透明隔絕在一顆巨大泡影,搖光折射中顫抖的唇過於張揚的話都沈入海底,沒來得及再看一眼的飄出窗口。

若我曾在你面前流露一絲脆弱, 請明白那信任已是我的所有。





