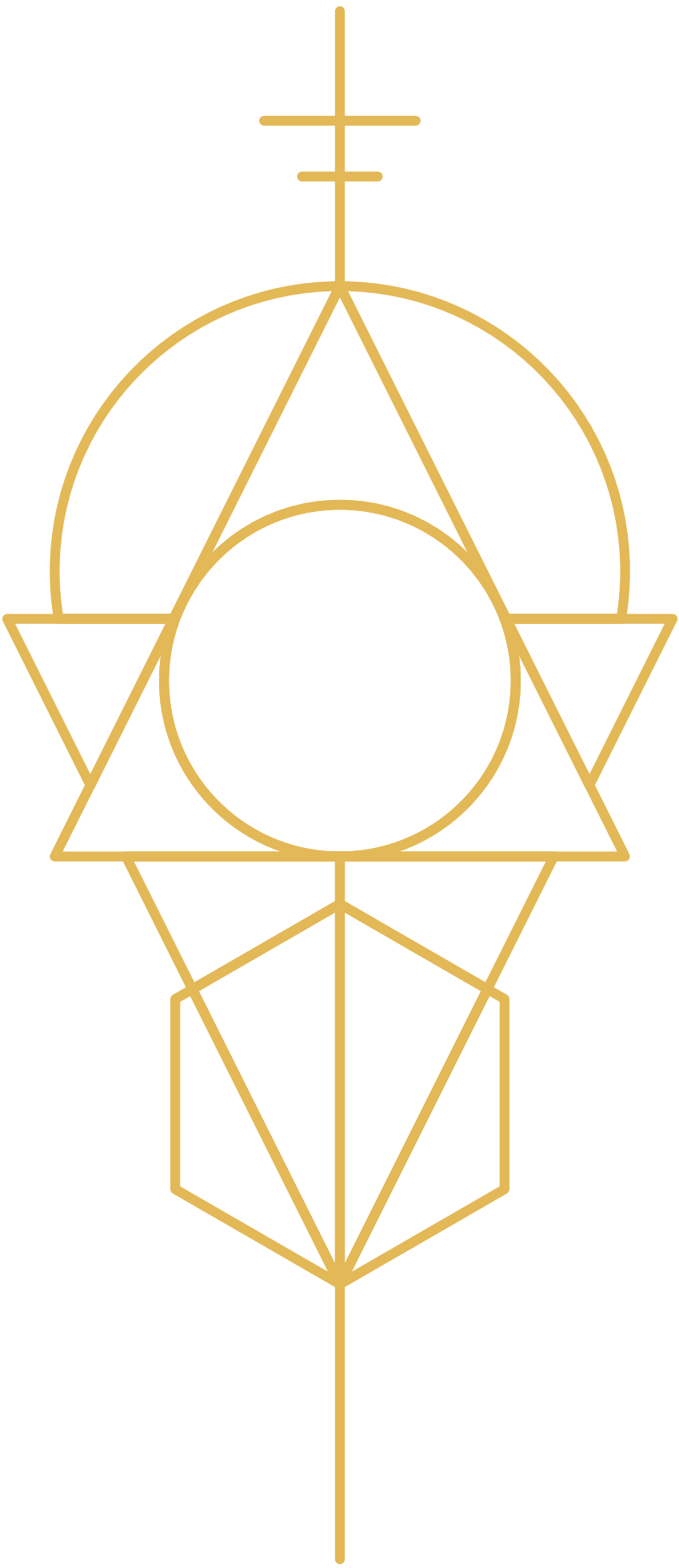
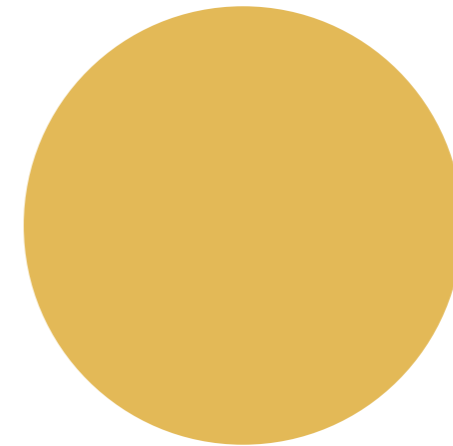


動物神變

SPIRITUAL ALCHEMIST



尾聲



THE END

## 推薦序 — FOREWORD

秦麟 Qin Lin / 自由藝術工作者 Independent Artist

阿濱你就是一個天才，你不能停下畫筆。

多年前看你拿起畫筆，你就像一顆天外來客完美地進入藝術星系的黃道面。而且你不會暫停，會走得更遠。那是來自你遠古仙家的基因，在他的創作中，遠不止是動物的形貌，用顏料再現的過程中，試圖穿透皮毛鎧甲與骨肉，去捕捉那更為深邃的存在——那躍動於形態之上的生命，沉澱於眼中的古老智慧，稱之為「靈」。

阿濱的藝術之路是一場神聖的獻祭，把自己投入畫面，作為交換，那些「靈」便短暫地棲息於此，透過顏料，凝視著每個路過的你。

阿濱雙眼，生來便不是一個完美的透鏡。他只是一個誠實的譯者，試圖將那種無聲的、磅礴的語言，用色彩和線條轉譯給人類。

他描繪蝙蝠，不是在畫它飄逸的身形，而是在描繪它文化背景的整片古老記憶的疆域；

他勾勒一隻鹿，不是在勾勒它的軀幹，而是在捕捉它掙脫重力那一瞬，靈魂對自由的絕對渴望。

ABin, you are a genius — you must never set down your brush.

When I first saw you paint years ago, it was as though a star from a distant realm had entered the celestial orbit of art with perfect precision. You have never been one to pause — and you will journey farther still. That is the ancient pulse of your lineage, the echo of a spirit that remembers its immortal home. In your creations, it is never merely the animal's form that lives.

Through color and gesture, you pierce fur, armor, and bone — reaching for what breathes beneath: the essence that trembles above all shape, the ancient wisdom resting within the gaze. This is what we call Spirit. Your path in art is a sacred offering.

You surrender yourself to the canvas, and in return, the spirits come — they dwell there, briefly, peering through the pigments at all who pass.

Your eyes were never meant to be flawless lenses. You are, rather, a truthful translator — striving to render that vast, wordless language into lines and hues mortals can understand.

When you paint the bat, you are not tracing its fleeting silhouette, but the cultural memory that shadows its wings.

When you draw the deer, you are not sketching its body, but capturing the moment it breaks free from gravity — the soul's fierce and unending hunger for freedom.

## 推薦序 — FOREWORD

郭曉君 Apple Kuo / 綠野村專業美術、陶藝工作室

所以，請不必費心去解讀他的「技法」或「風格」。那不過是渡河的舟筏，抵岸即可捨棄。請您逕直去注視它們的眼睛，去感受畫面中那幾乎要滿溢出來的轟鳴。倘若您在某一幅畫前，感到心頭一顫，或瞬間失語，那便是我們三人——您、我、與畫中之靈，跨越了物種與形式的隔閡，完成了一次最純粹的共謀。

此刻，門已敞開。

歡迎來到阿濱的視界。

秦麟

2025.10

So do not read his paintings with the mind of an analyst. Technique and style are only vessels — rafts across the river, meant to be left behind once the far shore is reached. Instead, gaze into their eyes. Listen to the low thunder stirring beneath the surface.

If your heart quivers, if words fall away — that is when the three of us, you, I, and the spirit within the painting, have crossed the boundaries of form, and entered into a silent, sacred conspiracy.

The door now stands open.

Welcome to ABin's world — a place where color breathes, and spirit remembers.

Qin Lin

October 2025

阿濱是好友的哥哥，一次跟我學畫的好友的女兒跟我說：「我阿沾（舅舅）也畫畫，但是我阿沾跟我說不用學素描啦～學畫畫要快樂、隨性一點。」是的，這是我第一次認識他人口中的阿濱老師！

有一天好友跟我說：「情人節你跟我哥都不約而同的畫了自己的另一半當情人節禮物！」這是我再一次聽到而再次認識的阿濱老師。於是我迫不及待的上網查看，阿濱老師的畫風果然跟我學生說的一樣，是個開心隨性畫圖的阿咕！

就這樣好友正式介紹我們認識，阿濱老師邀約我去他家拜訪並欣賞他的創作、聽聽他的靈感與發現。我在賞畫的同時心裡蠻不屑的嘀咕著：「畫得像鬼畫符一樣，看都看不懂。」當時心裡雖然這麼想，但腦子卻同時止不住的一直回想起那隻在畫布上翱翔的老鷹。夜裡我靜靜地思考，原來我的不屑，是因為我羨慕，羨慕阿濱老師的隨手一筆，都是自由的氣息、靈感的迸發，這是學畫多年的我從沒有的體會，原來，我的內心也有渴望，渴望無畏言語、無畏他人眼光的任性自我而隨性的作畫，這才是真正的「心隨筆走」。

欣賞阿濱老師的畫作，絕不能用走馬看花的心態。當你站在畫前，靜靜的，放鬆緊繃的心情，眼睛跟著畫布上的色塊佈局走，再細細觀察畫裡的筆觸，或許是塗鴉、或許是勾勒的線條，讓心與眼隨著畫布上的種種細節遊走，你也將融入其中，跟著阿濱老師當下作畫的心情，身心一同感受自由翱翔一把。

ABin is the older brother of a close friend. One day, the daughter of that friend who was taking painting courses with me said, "My uncle also paints, but he told me there's no need to learn sketching — painting should be joyful and spontaneous." That was the first time I came to know the" ABin she spoke of.

Later, my friend told me, "On Valentine's Day, you and my brother both coincidentally painted your better half as a Valentine's gift!" That was the second time I heard of — and thus got to know — ABin. I couldn't wait to look his art works up online. Indeed, the style of his work matched exactly what my student had described; the Uncle, the joyful and free-spirited painter.

That was how my friend formally introduced us. ABin invited me to visit his home to view his creations and hear about his inspirations and discoveries. While appreciating his work, I couldn't help muttering to myself with some disdain, "It looks like messy scribbles, I can't make sense of it". Yet even as I thought this, my mind kept returning to the image of an eagle soaring across one of his canvases. That night, in quiet reflection, I realized that my disdain was born of envy — the envy of ABin's ability to let each stroke breathe freedom, to allow every line to burst forth with inspiration.

This was a realization I had never experienced in all my years of painting. I came to understand that deep within me lay a longing — a longing to paint freely, without fear of words or opinions of others. To paint with willful abandon, allowing the mind to follow the brush — that is the truest form of "letting the heart lead the hand." To appreciate ABin's art work requires more than a passing glance. Standing before his paintings, one must quiet the mind, release tension, and let the eyes follow the arrangement of colors.

## FOREWORD — 推薦序

Chloé Cordonnier / Art curator, 策展人

我看過一張史蒂芬站在靜謐的茶園中享受朝霧的照片，當時覺得這一定是個懂中國文化的阿多仔！果然，此次來自瑞士的史蒂芬帶著用中國彩墨的創作與阿濱合作的聯展—『動物神變』，是多麼有趣的組合與碰撞！當我看完這二位的畫作，回想乍看時以為是我們這些麻瓜看不見的靈性交流，但如我前面所言，當你願意停下腳步，復讀畫作名稱、閉上眼睛、沈澱心情後，用心去感受而非用腦，創意也會天馬行空的生成。所以這一場神變，不只是二位老師的表演，也是一場引導心靈提升的療程；看展的同時也開啟另一根頭頂天線的開始。

神變系列我特別想著墨一下關於狐狸。狐狸，在我想來就只有小王子書裡的狐狸，進而想到的是月球上凝視著玫瑰的小王子，外太空絢爛奪目的星河點點，與小王子心念營造的氛圍形成強烈的對比，這會是我想創作的畫面，這是屬於我的神變。如果當你賞畫後心靈也感受到有所悸動時，不妨也試試看拿起畫筆創作，期待有了體悟與共鳴的你一起加入這一場「動物神變」。

這次的新作，會是市面上的新格局，不存在似曾相識，只有獨一無二，所以我自此時此刻起將大力推捧

To look closely at his strokes — whether they appear as scribbles or deliberate lines — is to let one's heart and vision wander among the details on the canvas. In doing so, one merges with the moment of creation itself, entering the state ABin inhabits when painting, and feels that same freedom to soar.

I once saw a photograph of Stéphane standing quietly in a misty tea farm, and I thought, surely this must be a westerner who understands Chinese culture deeply. Indeed, Stéphane, coming from Switzerland, brought with him a collaboration in Chinese ink painting with ABin — the exhibition “Spiritual Alchemist”. What an intriguing combination and collision of worlds! Upon viewing their works, I first thought it was a kind of spiritual dialogue invisible to ordinary eyes. But as I said before, if you pause, revisit the titles of the works, close your eyes, and settle your mind — listening with the heart rather than the intellect — creativity will flow boundlessly. Thus, “Spiritual Alchemist” is not simply an exhibition by two artists; it is a guided journey for the soul. Visiting it is like opening another antenna atop your head.

For the “Spiritual Alchemist” series, I have a particular fondness for the fox. For me, the fox always recalls The Little Prince, and I think of the prince gazing at his rose under the moon. Beyond him lies the dazzling galaxy of stars, forming a sharp contrast to the intimate world he creates in his heart. This is the image I wish to create — a vision that belongs to my own alchemist animal. And perhaps, if your heart stirs upon viewing these works, you might take up your brush as well, joining this journey of “Spiritual Alchemist” in your own way.

This new art work opens a fresh chapter in the art scene — unrepeated, unprecedented, wholly unique. From this moment forward, I will wholeheartedly champion it.

Stéphane Geiser is a dear friend of mine.

This precious friendship, and the deep connection it entails, are key factors in how I experience his artworks. In this light, the completion of the Spiritual Alchemist project moved me in a particular and profound way, as a curator, as a lover of the visual arts, and also simply as someone close to him.

It has been a privilege to witness Stéphane's journey throughout this project, which weaves together elements of spirituality, philosophy, self-discovery and artistic mastery. His belief system was also tested along the way, through various stages of the process, under the guidance of his special friend — and perhaps mentor — ABin Chang.

Stéphane has always poured significant dedication — a part of his very soul — into every piece of art he creates, regardless of the medium or technique. I believe that his practice of martial arts and archery deeply contributes to the patience and precision he brings to his work. His art is as multifaceted as he is, both outwardly and inwardly. From drawing to painting, from stenciling to printmaking, his works consistently evoke a sense of serenity and quiet reflection. Yet, this is not all. I often sense a soft, persistent yearning in his pieces, a longing for a deeper calm, for wholeness — for alchemy.

In August 2024, just a few months after he returned from Taiwan, I remember him telling me about a book he had found, dealing with Shamanism and Totem animals, and the rich symbolism attached to each of them. Even before that, he had always paid special attention to animal figures in tarot, astrology, and even in his daily life, through meaningful encounters. It was as if he had long been on the verge of diving deeper into himself, confronting parts he had never dared to face before.

史蒂芬·蓋瑟(Stéphane Geiser)是我珍視的好友。

這份珍貴的友誼，以及其中所蘊含的深厚連結，是我感受他藝術作品時的重要因素。正因如此，《動物神變》(Spiritual Alchemist)計畫的完成，令我以策展人、藝術愛好者，亦或單純作為他親近的朋友的身分，都深受感動。

能夠親眼見證史蒂芬在此計畫中的創作旅程，是一種榮幸。這趟旅程交織了靈性、哲學、自我探索與藝術造詣的種種元素。他的信念體系也在過程中的各個階段受到考驗，而這一切都在他那位特別的朋友—也許可稱為導師-濱(ABin Chang)的引導下進行。

史蒂芬一向將深厚的投入—幾乎是靈魂的一部分—傾注於每一件作品中，不論使用何種媒材或技法。我認為，長年修習武術與射箭訓練，使他在創作中展現出極高的耐心與精準。他的藝術正如他這個人一樣，內外兼具多重面向。從素描到繪畫，從模板印製到版畫創作，他的作品總能喚起一種寧靜與靜思的氛圍。然而，這並非全部。在他的作品中，我常能感受到一種柔和卻持續的渴望—那是對更深層的平靜、對完整性的追尋—對「鍊金術」的渴求。

在 2024 年 8 月，也就是他從台灣返回法國後僅僅幾個月，我記得他曾告訴我，他發現了一本書，內容探討薩滿信仰與圖騰動物，以及每種動物所承載的豐富象徵意涵。其實在那之前，他便一直特別關注動物意象，無論是在塔羅牌、占星術，甚至在日常

A few days later, he encountered a bat under intense circumstances. This beautiful creature, imbued with symbols of love and hope, deeply resonated with the new path his life was taking. Almost inevitably, Stéphane chose the Bat as the subject of the next painting, following the Fox. This marked the second stage of Spiritual Alchemist.

Over the following months, I observed the project from a slight distance, though with undiminished interest. I watched my friend connect with his inner self in new and meaningful ways through this unique artistic process, a kind of creative game that reaches far beyond mere playfulness. That lighthearted spirit was only the initial whisper that led Stéphane and ABin Chang into this journey. Throughout the following stages, Stéphane experienced moments of great joy, as well as profound trials, which I do not believe to be a coincidence. From my perspective, I saw him, for the very first time, begin to shed certain layers of ego, and open up more—sharing his joys and fears, and embracing his vulnerability.

With Spiritual Alchemist, ABin Chang and Stéphane explored essential, even existential, questions with a grace and sincerity that are still too rarely seen in Western art, especially in contemporary forms. But what is art, if not the voice of the soul? The empathy and complicity between the two artists are an unmistakable part of the strength of this project. The ongoing exchange, the sharing, the guidance offered between them—all of it nourished the creative process in a truly authentic and touching way.

生活中透過那些充滿意義的相遇，都能見到他的留心。彷彿他早已站在深入自我、面對那些從未敢直視之處的邊緣。

幾天後，他在一個緊迫的情境下邂逅了一隻蝙蝠。這隻美麗的生物，被愛與希望的象徵所浸潤，深深呼應著他生命正邁入的新道路。幾乎是自然而然地，史蒂芬在「狐狸」之後，選擇了「蝙蝠」作為下一幅畫的主題，這也標誌著《動物神變》創作計畫的第二階段開始。

在接下來的幾個月裡，我雖稍微保持距離，但興致絲毫未減地觀察這個計畫。我看著我的朋友透過這獨特的藝術歷程，以全新的、富有意義的方式連結自己的內在—那是一種超越單純遊戲的創作之旅。那份遊戲感只是最初的一聲低語，帶領史蒂芬與濱 (ABin Chang) 踏上這段旅程。在隨後的各個階段裡，史蒂芬經歷了極大的喜樂，也面對了深刻的考驗，而我不認為這是偶然的事。從我的角度來看，我第一次見到他開始卸下某些自我的層層包裹，並更加敞開自己—分享他的喜悅與恐懼，擁抱他的脆弱。

透過《動物神變》(Spiritual Alchemist) 這個計畫，濱 (ABin Chang) 與史蒂芬 (Stéphane) 以一種極其優雅而真誠的方式，探討了那些本質性的、甚至關乎存在的問題—這樣的誠摯，在當代西方藝術中已是難得一見的氣質。但若藝術不是靈魂的聲音，那又是什麼呢？兩位藝術家之間的共感與默契，正是這個計畫力量的核心來源。持續的交流、彼此的分享與引導，讓整個創作過程顯得真實而深刻，觸動人心。

Is this art therapy? I don't believe this project can be reduced to such a simple definition. There is, without a doubt, a therapeutic dimension to the creation of Spiritual Alchemist — but it reaches far beyond anything we can easily frame or explain. In this case, the encounter between Western and Eastern cultures resonates in a profoundly meaningful way. I strongly believe in expanding our minds through the meeting of cultures, especially through the lens of art, which holds the power to unite human beings beyond language or belief systems.

This dual artistic journey stands as a compelling and generous example of that union. I hope it opens new paths — for ABin Chang and Stéphane, for their communities, and for all those who believe in the power of art and spiritual effort to foster deeper connection and more genuine dialogue.

這是藝術療癒嗎？我不認為可以如此簡單地歸類。毫無疑問，《動物神變》的創作帶有療癒的面向—但它所觸及的層次，遠遠超出了任何既有的框架與語言所能概括。在這個過程中，東方與西方文化的相遇，產生了深遠而有力的共鳴。我始終深信，透過文化的交會，我們能讓心靈更加開闊；而藝術，正是超越語言與信仰邊界、連結人類心靈的媒介。

這段雙人藝術旅程，正是一個動人且豐厚的範例，展示了這種文化與心靈的融合。我希望它能為濱與史蒂芬、為他們的社群，甚至為所有相信藝術與靈性力量能促進深層連結與真誠對話的人，開啟嶄新的道路。

## 自序 — PREFACE

張宏濱 ABin

我從來沒想過能進行出版，尤其是在一個不在人生規劃的領域中。這要特別的感謝史蒂芬，他的出現，就像一個奇蹟，一個火種，點燃了我內心深處累積已久的某種能量，沒有他，就沒有這本書的完成。

我們剛認識時就一見如故，他的健談以及多元廣泛的興趣，讓我們在藝術上的探討與靈性上的交流能盡情奔馳，用一個遊戲的方式玩藝術，輕鬆地去向彼此表達看法。雖然東西方文化上有所差異，但核心深處的人性都是一致的—對於靈性、藝術、生活等美好的事物都有共性，每一次出現一個主題時，就如他所說的，會興奮到起雞皮疙瘩，我們彼此都不約而同地在想，完成後會是什麼呢？

我的創作一直以來是一種衝動，我需要某種點燃，某種突然的一種感覺，就像心底深處莫名的升起一股氣，然後輸出它、表現它。對於這系列更是有趣，在我們進行與彼此的對答與探討過程當中，我也深入地再思考、再學習我所練習的那些功法，以及是否能用藝術的方式傳遞予他人去感受理解？從這過程當中我獲益了良多。

能完成這本書我也要感謝我兄弟浚騰的協助，有他成為橋樑才能完成這中間的串連；並且感謝招育美女的協助，她以專業的知識幫我們做好翻譯以及編輯，讓讀者可以更加明白我們想做的表達。

I never thought I would ever publish any publications, especially in a field that was never part of my life plan. I want to express my special thanks to Stéphane. His appearance was like a miracle, like a spark that ignited a long-accumulated energy deep within me. Without him, this book would not have been completed.

When we first met, it felt like we had known each other for a long time. His eloquence and wide range of interests allowed our discussions in art and spirituality to run freely. We played with art in a lighthearted way, expressing our views to each other as if through a game.

Although there are differences between Eastern and Western cultures, at the deepest level, human nature is the same. We share common feelings toward spirituality, art, and the beauty of life. Each time a new theme appeared, just as he said, we would get so excited that we got goosebumps. Both of us would wonder what it would look like when it was finished.

My creative process has always been driven by impulse. I need something to ignite me, a sudden feeling, like a current rising inexplicably from deep within my heart, and then I express it and release it. This series has been especially interesting. During our exchanges and discussions, I began to reflect more deeply and relearn the practices I have been studying, wondering whether they could be expressed through art so that others could feel and understand them. I have gained a lot from this process.

## PREFACE — 自序

Stéphane Geiser

我想人生有許多無限的可能，就像我沒想過能出版藝術與靈性結合的此書，對於我而言，這是一個自我挑戰的里程碑。人生的目的是去體驗各種有趣的事，而靈性的覺醒則讓我們更敏銳的去感知這些事、去體驗心靈的奧秘。也許你也能從此書中感受到什麼，或者，這些藝術創作能給你在咖啡時間中，有個美好的消遣。

The completion of this art book also required the help of my brother, Chang Chun Teng (Tim). He served as the bridge that connected everything. I also want to thank Joy for her assistance—her professional knowledge helped us complete the translation and editing so that readers could better understand what we wanted to express.

I believe that life holds many infinite possibilities. Just as I never imagined publishing an art book that combines art and spirituality, this has become a milestone and a personal challenge for me. The purpose of life is to experience all kinds of interesting things, and spiritual awakening allows us to sense and experience the mysteries of the soul more deeply.

Perhaps you will also feel something from this book—or maybe these artworks will simply bring you a pleasant moment of enjoyment during your coffee time.

I initially traveled to Taiwan for the Tea, but found friends with whom to share it. Some things are simply destined. While you may call it fate, I prefer to call it luck.

I admit I am of a playful, perhaps even childish, nature. What began as a simple game transformed into the pages of this book, where words became the spells that ignite profound change. Each round, interaction, and exchange with Bin Chang marked the representation of a significant step forward. This book is the result of those seven exchanges, an exploration of how creativity can transform into spiritual awakening.

To Bin Chang and his brother Chang Chun Teng (Tim), my deepest gratitude for their profound insights and guidance. And a special thanks to Soumthie for seeing the change and supporting me all the way.

May your own internal journey begin within these pages, guided by the wisdom of animals, for that is the heartfelt recollection of our own.

我最初前往台灣是為了茶，卻在那裡遇見了可以一同分享的朋友。有些事似乎是註定的。或許可以稱之為命運，但我更想稱之為幸運。

我承認自己天性愛玩，甚至有些孩子氣、忠於本性。原本只是開始了一場單純的遊戲，最終卻化作了這本書的篇章—那些文字成為引發深層改變的咒語。每一回合、每一次互動與交流，與濱的對話都代表著前進的一大步。這本書正是那七次對話的結晶，是一場探索創造力如何轉化為靈性覺醒的旅程。

在此，我要向濱與他的兄弟浚騰 (Tim) 表達我最深的感謝，感謝他們的洞見與指引。也特別感謝Soumthie，感受到我的轉變並一路支持。

願你的內在旅程也能從這些頁面展開，在動物的智慧引領下，體驗這段源自我們心底的真摯回憶。



## 張宏濱 ABIN

張宏濱 ABin  
東海大學哲學系  
二級心理諮詢師  
風水五術企業顧問  
2016年開始進行靈性修煉  
2018藝術創作  
2024雙A聯展 繁花之境  
現為藝術自由工作者

Chang Hung Pin / ABin  
Department of Philosophy, Tunghai University, Taiwan. R.O.C  
Level II Psychological Counselor  
Feng Shui & Five Arts Business Consultant  
Began spiritual cultivation in 2016  
Art creation since 2018  
2024 Dual A Exhibition Blooming Realms  
Currently an independent artist

筆觸是語言，色彩是節奏，  
Brushstrokes are my language, and colors my rhythm.

我在哲學心理學的領地採集，在美學裡結果，  
I gather from the fields of philosophy and psychology, and bear fruit in aesthetics.

畫布成為我與內在靈性對話的頁面。  
The canvas becomes a page for dialogue with my inner spirit.

我並不是在畫，而是在傾聽，  
I am not painting, but listening—

讓靈性透過我留下痕跡。  
allowing the spirit to leave its traces through me.

每一幅作品，都是一首靈魂低語未完成的詩，  
Each work is an unfinished poem, a whisper of the soul,

邀請觀者在凝視中，  
inviting the viewer, in a moment of gazing,

與你與我的靈性相遇。  
to encounter both your spirit and mine.



## STÉPHANE GEISER

Stéphane Geiser is a Swiss artist whose work translates his dual heritage — born in Japan to Vietnamese and Swiss parents — into compelling art. His artistic journey began with a graphic design major, instilling a profound understanding of empty space and symbols. Global experiences, from photography studies in Belgium to graphic design roles in Malaysia and China, sharpened his vision, allowing him to explore his Eastern origins after growing up in the West. Transitioning from a career in graphic design, Stéphane found his true artistic calling while following in his mother's footsteps in the family tea business. This legendary plant led him back to Asia, where he discovered his definitive medium: Chinese ink mixed with watercolor on traditional Taiwanese paper. His vibrant, East-inspired works now consistently celebrate joy and embrace the "misfit." His paintings are full of hidden clues: from symbols and emotions to keys unlocking the mystifications of the East. For him, art is not mere depiction, but a revelation of the spirit — between East and West, he transforms life into a scroll, a painting that blossoms without end.

史蒂芬·蓋瑟，(Stéphane Geiser)一位在東與西之間誕生的藝術家—於日本出生，血脈流淌著父與母、越南與瑞士的交織。以平面設計為起點，在留白與符號之間學會凝視寂靜。比利時的攝影，馬來西亞與中國的設計旅程，磨礪了他在西方成長的眼睛，讓他得以回望東方的源頭。離開商業設計的疆界，他追隨母親的足跡，在茶香裡聽見植物的低語。這株傳奇的葉，將他引回亞洲，讓他尋得最終的語言—水墨與水彩，在台灣的傳統紙上交融成詩。他的畫，如色彩的呼吸，映照出東方的靈光與喜悅。在看似柔和的肌理裡，隱藏著符號與情感，如同一把把祕鑰，啟開東方神祕的門。藝術於他，不僅是描繪，而是靈性的自我顯現—在東與西之間，他將生命化為一卷不斷綻放的畫。

## 前言 — INTRO

Spiritual Alchemist is not merely a book, but a profound unfolding of an artistic journey. Its destination is never an end, but always another beginning. It is a meeting born of East and West, woven through the lives of two artists whose distinct backgrounds and unique creative languages echo one another, tracing a spiritual odyssey.

Stéphane and ABin, through their chosen mediums and strokes, opened a dialogue that transcends words. They transformed personal experience into poetic symbols, step by step revealing the metamorphosis of the inner spirit. Each painting not only records the path of exploration, but also carries a delicate sense of romance—as if, within the interlacing of ink and color, one might hear the breath of the soul.

In the end, two parallel paths converge in art, crystallizing into a profound realization: that the essence of all true alchemy has long been present within creation itself. This book invites you to join this ever-renewing journey, to feel how art, in its cycles of transformation and return, awakens the shared light within us all.

《動物神變》不僅僅是一本書，而是一段深刻展開的藝術之旅，而它的終點，從不是結束，而是另一個起點。這是一場源自東方與西方的邂逅，交織著兩位藝術家以不同的生命背景與獨特的創作語言，相互呼應，追溯一場靈性的奧德賽。

史蒂芬與濱，以各自的媒材與筆觸，開啟了一場超越語言的對話。他們將個人的經驗化作詩意的符號，將內在靈性的轉化一步步呈現。這些畫作不僅記錄了探索的軌跡，更流露出一種細膩的浪漫：彷彿在每一道墨色與色彩的交織間，都能聽見靈魂的呼吸。

最終，兩條平行的道路在藝術裡交會，凝聚成一道深刻的體悟—所有真正的鍊金術，其核心早已存在於創作之中。這本畫冊邀請你一同參與這段不斷往復生成的過程，感受藝術如何在循環與更新之間，喚醒我們心中共同的光。

## 結束 — THE NEXT CHAPTER

At times, fate arranges the most unexpected of encounters—subtle, almost imperceptible, yet carrying the weight of transformation. They arrive like a hidden switch, quietly pressed, releasing a current that reshapes the soul without a sound. What once seemed to vanish with the passing of breath returns, reborn through a new stirring within. ABin Chang was, for me, such an encounter.

In Europe, I had never met another artist whose sensitivity resonated so deeply. Long before I met him, I met his art works—bold, luminous, and alive with vitality. They pierced me with an immediacy that words could not hold. In that instant, a single desire took root: to meet the man who had created them. At the time, neither of us could have foreseen where that wish would lead.

When we finally met, our conversation unfolded like a river. I confessed that creation, for me, was often a kind of exhaustion—a being swallowed by the work itself, wandering aimlessly in corridors of endless striving. ABin, however, offered me another vision. He spoke with a quiet clarity: art need not be a burden; it may also be light. He spoke of Taoism—of the self and the ego, of the subtle freedom born of surrender, of the rhythm of flow. His words fell upon me like wind upon still water, opening ripples where heaviness had once reigned.

Upon returning to Switzerland, I carried those insights into my own practice. My brush no longer wrestled against the canvas; the lines unfolded with ease, guided by something gentler than will. In that moment, I understood: I had stepped into another state of being. Once, I painted as an escape. Now, I paint as an awakening.

有些時候，命運會在意想不到的地方，為我們安排一場細微卻深刻的相遇。那像是一個隱藏的開關，被悄然觸動，轉變便在靜默中緩緩展開。曾以為隨著呼吸淡去的過往的一切，隨著新的觸動從體內緩緩呼出。濱，便是我生命裡這樣的相遇之一。

在歐洲，我未曾遇見過另一位如此敏銳的藝術家。在與他見面之前，我先看見了他的畫作—它們鮮明而充滿活力，直擊我心。當時我心中只有一個願望：希望能親自見到他。那時我們誰也不知道，這份渴望將把我們引向何處。

後來我們相見，並展開了長談。談及創作，我坦承那對我而言常是一種耗盡，如同被畫作本身捲入其中，時常像在無盡的漫步中失了方向遊蕩。而濱卻溫柔地提醒我：藝術不必如此沉重，它也可以是輕盈的。他與我分享道家的思想，談到自我、小我，輕盈以及道的運用，談到順應與流動。那些話語，像是一股清風，輕輕拂過我的心。

回到瑞士後，我開始將這些理念融入創作。筆觸漸漸舒展，線條變得自由，手在紙上的流動，也不再是掙扎，而是自然的節奏，那一刻我才明白，自己真正開啟了一種新的狀態。過去，我是為了逃避而作畫；如今，我是為了覺醒而作畫。

這段合作的開始，源於一個看似平凡卻帶著巧合的時刻。當時，史蒂芬剛從台灣回到瑞士，而我在Instagram社群上與他分享了一幅新的作品。他回覆我，說在畫中感受到一股能量的流動。那段日子裡，他的身體似乎也正經歷一種微妙的轉變，好像有什麼正在內在深處悄悄覺醒。

我們曾在台灣的對話裡，探討過脈輪與靈性的問題，談及能量與覺醒所帶來的蛻變。對他而言，這是一個全新的領域，他過去未曾涉足靈性的修煉。而我告訴他，能量與靈性，正是推動人成長與轉化的力量。

於是，他提議我們開始一場「藝術遊戲」：由一人出題，另一人賦予意涵。這種方式帶來了意想不到的樂趣，而第一個躍入我心的，是狐狸。

在古老的中國故事裡，狐狸是一種超越人類的精靈，能夠施展魔法，讓人愛上牠。人們相信，若想獲得眾人的喜愛，便會仰慕狐狸，如同今日的明星偶像，尤其當用來吸引男人，這種力量尤為強烈。在神話中，狐狸有時更被視作保護的化身，宛如東方的大天使。

我向他分享這段文化的象徵，並覺得狐狸的靈性意涵，能成為我們探討與創作中的啟示。或許正是在這些交流之間，我們的作品也開始擁有了另一種力量—既是藝術的，也是靈性的。

The beginning of this collaboration arose from a seemingly ordinary yet fateful moment. At the time, Stéphane had just returned to Switzerland from Taiwan, while I shared a new art work with him on Instagram. He replied that within the painting, he felt a current of energy flowing. During those days, his body, too, seemed to undergo a subtle transformation, as though something deep within him was quietly awakening.

In our earlier conversations in Taiwan, we had spoken of chakras and spirituality, of the metamorphosis brought forth by energy and awakening. For him, this was an entirely new realm—he had never before engaged with spiritual practice. I told him that energy and spirituality are precisely the forces that guide one's growth and transformation.

It was then that he proposed we begin an "artistic game": one of us would set a theme, and the other would respond by giving it meaning. This playful exchange opened unexpected joy, and the first image that leapt into my heart was that of the fox.

In ancient Chinese tales, the fox is a spirit that surpasses the human, able to wield enchantment and captivate hearts. It was believed that those who wished to win admiration sought the blessing of the fox—much like today's adored idols. Especially in its power to charm men, the fox held particular strength. Yet in myth, the fox also appears as a guardian presence, a being akin to an Eastern archangel.

I shared with him this cultural symbol, believing that the spiritual resonance of the fox could become a guiding spark for our exploration and creation. Perhaps it was in these very exchanges that our works began to carry another kind of power— not only artistic, but deeply spiritual.

Returning home to Switzerland, those ideas that once only echoed within my heart began to unfurl upon the canvas. Brushstrokes and ink seemed to find a new freedom, and a sense of flow slowly awakened at my fingertips, guiding me into a rhythm that was both unfamiliar and deeply known—a rhythm of flowing.

Where once my creation had served as a refuge from reality, it had now become a path toward awakening the soul. Colors and lines were no longer merely external forms; they became a language of the spirit. The brush became a door, opening the threshold between escape and awakening, and igniting the spark born from an encounter with another soul.

回到瑞士的家後，那些曾經只在心中迴盪的理念，逐漸在畫布上展開。筆觸與墨色似乎獲得了新的自由，流動感在指尖間緩緩甦醒，帶領我進入一種未知卻熟悉的節奏：流動。

過去的創作，曾是逃離現實的庇護，如今卻成為喚醒心靈的途徑。顏色與線條不再只是外在的形象，而是一種靈性的對話，畫筆宛如一扇門，推開了逃避與覺醒之間的界線，也點燃了與另一個靈魂相遇後綻放的火花。



1

狐狸

FOX

於是我們開始了這系列的創作，史蒂芬選擇了「閃電」與「冒險」作為最初的意涵。

我們的第一幅畫，便是以狐狸為起點。

在東方的古老傳說裡，動物可以透過修煉而化為神靈。能量積聚至極致時，天地必以雷霆試煉。五度雷擊，是成仙的門檻；跨越，便能超脫凡俗，與天地比肩；若失敗，則化為灰燼，歸於虛無。那是一種無法回頭的冒險，一場在蛻變與毀滅之間的抉擇。傳說中，有一隻青山上的狐狸，勇敢承受雷電，終於昇華為護佑眾生的神靈。這故事，帶著一種浪漫的殘酷，也是一種通往高階存在的祕徑。那是一個由量到質的一種轉變，是一種我們稱為神變的蛻變。

我與他分享這段神話，並想到了西方的煉金術。其奧義不僅是「點石成金」，更在於將雜質淬煉成最純粹的黃金。黃金只是隱喻，象徵著心靈的潔淨與極致的純真。當人的能量被不斷錘鍊、提升，便會迎來一種徹底的轉化。

於是，在我們的對話與畫布之間，東方的雷劫與西方的賢者之石交會，化為靈性的火花。這不僅是一幅畫的開始，更像是一場深邃旅程的序章——一段探索「神變」與「鍊金」的詩意冒險。

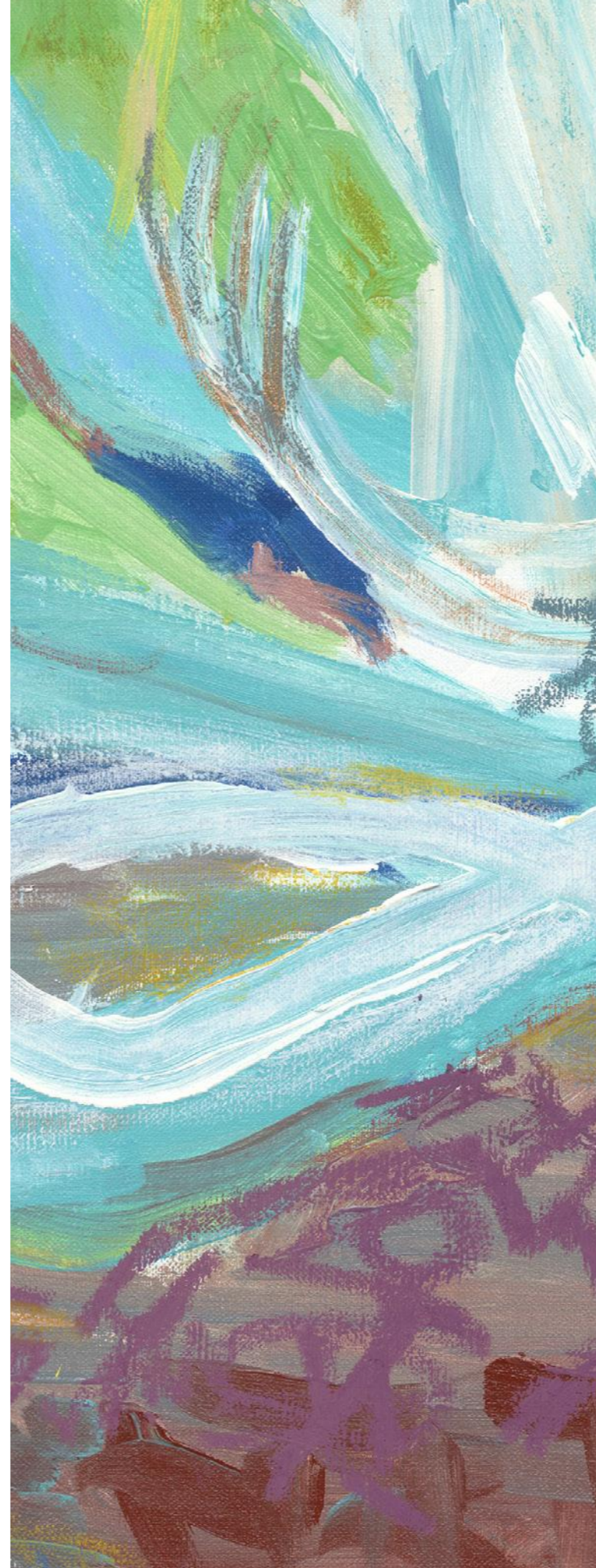
And so we began this series of creations. Stéphane chose “lightning” and “adventure” as the first guiding themes.

Our very first painting began with the fox.

In ancient Eastern legends, animals could ascend into divinity through long cultivation. When their energy reached its peak, the heavens would test them with thunder. Five strikes of lightning marked the threshold to immortality: to endure was to transcend the mundane and stand alongside heaven and earth; to fail was to be reduced to ashes, returning to nothingness. It was an adventure with no turning back, a choice suspended between transformation and annihilation. In one tale, a fox upon a green mountain braved the storms, and at last ascended as a spirit guardian of humankind. The story carries both a romantic cruelty and a secret path to higher existence—a shift from quantity to essence, a metamorphosis we call divine transmutation.

I shared this myth with him, and my thoughts turned toward Western alchemy. Its true meaning lies not only in the dream of turning lead into gold, but in refining the impure until it becomes utterly pure. Gold here is but a metaphor, a symbol of the purified spirit and innocence made whole. When a person's energy is tempered and elevated again and again, a total transformation awaits.

Thus, between our conversations and the canvas, Eastern trials of thunder met the Western philosopher's stone, sparking a new flame of spirit. It was not merely the beginning of a painting, but the prelude to a deeper journey—a poetic adventure into the realms of transmutation and alchemy.



The naming of this series was itself a slow and profound meditation. ABin spoke of the mythic path of cultivation and becoming divine—an ascent beyond the ordinary. Yet there seemed no precise word in French or English to capture it. Words like divinization, apotheosis, or deification all carried the weight of external coronation and the worship of others, but they could not touch the inner transformation we sought.

Thus, I turned to another symbol—alchemy. This ancient wisdom is not merely the miracle of turning lead into gold, but a metaphor for refining the impure into its purest form. When the energy of life passes through trials and transformation, it opens a threshold to a higher state of being.

This vision met with our shared imagination of animal spirituality, as if they too walk a path of cultivation and metamorphosis. And so, this series finally found its name—Spiritual Alchemist.

為這個系列命名，曾是一場緩慢而深邃的思索。演談起神話中的修煉與成神，那是一種超越凡俗的昇華，卻難以在法語或英語裡找到精確的詞語。神化、封神、神格化……這些字眼或多或少都帶著外在的加冕與他者的崇拜，卻無法觸及我們心中所追尋的內在蛻變。

於是我轉向另一個象徵—煉金術。這門古老的智慧，不僅是點石成金的奇蹟，更是將雜質淬煉為最純粹形態的隱喻。當生命的能量經過試煉與轉化，便會開啟一種更高層次的存在。

這樣的意象，與我們對動物靈性的想像相遇，彷彿牠們也在修行之路上逐步蛻變。於是，這個系列終於有了名字—《動物神變》。



It is not merely the title of the work, but an echo of our dialogue; a cross-cultural exchange of spirit, a poetic journey where art and soul give birth to something beyond themselves.

它不僅是作品的標題，更是我們之間對話的回聲；是一段跨越文化的靈性交流，一場藝術與心靈共同孕育的詩意冒險。

I wished for ABin's guidance to be part of this series. I wanted to portray joy—thus, my fox stands tall amidst the storm, head lifted high, serene yet radiant, filled with delight, as if receiving blessings in the space between wind and thunder.

我希望濱的引導能貢獻在這個系列中。我想描繪快樂的事物—於是，我的狐狸在暴風雨中依舊昂首而立，歡樂而平靜，充滿喜悅，像是在風聲與雷霆間接受祝福。

I have come to realize that growth often comes from the courage to step into realms we once feared, choosing paths that challenge our becoming. The line between lightning and the fox's tail blurs—it is a posture of ascent, free and unbound by any path, like the soul wandering unrestrained across the heavens.

我體悟到，成長往往來自勇敢踏入我們曾畏懼的領域，可以選擇一條挑戰我們成長的道路。閃電與狐狸尾巴的界線是模糊的，那是一種上升的姿態，自由而不循任何路徑，如同靈魂在天空中恣意漫遊。

Have you ever felt a storm within yourself—when your beliefs are shaken, and new thoughts shatter the old, so that your entire being churns in upheaval? It is precisely within such thunderclaps that I see ABin's fox—utterly awake, bathed in power.

你是否曾感覺到自己內心有一場風暴—當信念被撼動，新思想震碎舊有的，整個存在都隨之翻湧？但正是在這樣的驚雷裡，我看見濱筆下的狐狸，他的狐狸完全清醒，沐浴在力量之中。

It is a quiet awareness that touches every soul. His vision of peace is an adventure, transforming infinite cycles into dust, leaving behind only pure consciousness.

那是一種平靜的覺知，觸動著每一個人。他對和平的概念是冒險的，將無限的循環化為塵埃，因此所能留下的，唯有覺知。

靈性的覺醒，一旦啟程，便不再有回頭的道路。當心靈被打開，當感官觸及另一個維度的微光，我們便注定被推動著前行。這是一條閃耀卻危險的途徑，它可能在錯誤的方向裡帶來更多的苦難與迷惘；但若以正向與勇氣面對，則能開啟更高的感受，使人生的理解與精神的體驗臻於深遠。

這是一場冒險，一場質變的邀請。當靈魂願意承擔風險，也就同時擁有了蛻變的可能。正如古老傳說中的修仙之路，這條通往覺悟的旅程注定伴隨考驗與雷霆，卻也在試煉之中，孕育出最純粹的光。

Once the awakening of the spirit begins, there is no turning back. When the mind opens and the senses touch the faint glow of another dimension, we are inevitably propelled forward. It is a path that shines yet harbors danger, capable of bringing greater suffering and confusion if taken in the wrong direction; yet, faced with courage and positivity, it can awaken higher perception, deepening both understanding of life and the richness of spiritual experience.

This is an adventure, an invitation to transformation. When the soul dares to embrace risk, it simultaneously opens itself to the possibility of metamorphosis. Just like the ancient legends of the path to enlightenment, this journey toward awakening is destined to be accompanied by trials and thunder, yet within these challenges, it nurtures the purest light.







In the second stage of this series, I chose the bat. In the shamanic realm of totems, animals are never accidental images — they are living guides. In the past, I have encountered the dog, the fox, the deer, seeking meaning within their presence; once, a dolphin came to me in a dream, guiding me through a trial—a brief yet intense experience that opened a new door, revealing a fresh path forward.

One late night, as I returned home, a bat suddenly struck my chest at full speed. Startled, I reached out to check on it, yet it vanished like the wind, leaving behind a curious sense of mystery. That bat lingered for the entire summer above my window, and we continued to meet in fleeting moments. These encounters became secret dialogues permitted by time itself. I began to follow its guidance — transitioning humbly from the realm of intellect and ego toward the deeper chambers of soul and heart.

The bat is a symbol of the shaman's initiation — a being that reveals in challenge and illuminates within darkness. In this journey, its energy is one of offering, a gentle dissolution of the ego.

在這個系列的第二階段，我選擇了蝙蝠。薩滿的圖騰世界裡，動物不是偶然的影像，而是具體的引導；過去我曾與狗、狐狸、梅花鹿相遇，並從牠們身上尋找意義；而那一次，海豚曾在夢中帶我穿過一場試煉，一個短促而強烈的經驗揭露了的新導引，像是一扇門開啟，揭示了新的引領者。

某個深夜返家時，一隻蝙蝠突如其來，猛然全速地撞上了我的胸口；驚慌裡我迅速伸手去查看蝙蝠是否安好，牠卻又如風般消失了，以一種令人困惑的姿態。這隻蝙蝠意外地整個夏天都住在我的窗戶上方，我們持續在短暫的瞬間相遇。我們在那些瞬間的相遇，像是被時間允許的秘密對話。於是我開始聽從牠的引導：從理智與小我的領域，謙卑地過渡到靈魂與心的深處。

蝙蝠是薩滿入門之路的象徵—它在挑戰中啟示，於黑暗中指路。牠的能量在這趟旅程中，是給予，小我在此，逐漸消融。

而由我賦予的意涵則選擇了幸福與幸運。是五福臨門的福，或是福在眼前，寓意著生命中的圓滿與豐盛。雖然蝙蝠在現實中並不總受喜愛，卻在古老的傳統裡承載著最美好的祝福。

於是，我將這份傳統的寓意寄託於畫面之中：一棵桂花樹高掛在夜空下綻放，香氣盈滿於黑幕之中，一輪明月高懸，帶來光亮，是一種五福臨門與圓滿。這不僅是自然的景象，更是修行靈性這條道路上的象徵—追尋圓滿，迎向幸福。

The meaning I chose was that of happiness and fortune—fu, the five blessings arrive at the door, or fortune unfolding before one's eyes. It carries with it the promise of life's wholeness and abundance. Though the bat, in the realm of the everyday, is not always welcomed, within ancient tradition it bears the most luminous of blessings.

Thus I entrusted this symbolism to the painting: an osmanthus tree in bloom beneath the night sky, its fragrance drifting through the velvet dark, while a radiant full moon rises high, casting its gentle light. It is both a vision of completeness and of fortune's arrival. More than a scene of nature, it becomes a symbol of the spiritual path itself—a journey toward fulfillment, a quiet turning of the soul toward joy.



I chose a form of “reflection”, like that of a mirror, to embody fortune and happiness — because what matters most is never the world’s judgment, but how one gazes upon oneself. It is through such self-reflection that these qualities are drawn near.

The bat is born of darkness, traversing between caverns, yet it perceives the world through senses uniquely its own. It never feels confined by shadows; instead, it finds fulfillment within the dim, and in that silence discovers its own fortune. True light often emerges from the act of turning inward. Only by looking within can we encounter, deep in the soul, the contours of happiness and the resonances of wholeness.

我選擇了一種像鏡子般的「映照」來代表幸運和幸福，因為一個人最重要的從來不是外界的評價，而是我們如何凝視自己，方能吸引這兩種特質。蝙蝠誕生於黑暗，往返於洞穴之中，但它卻透過自身獨特的感官感知世界，從不覺得自己困於陰影，而是在幽暗裡尋得滿足，於無聲中體會幸運。真正的光亮，往往來自內心的回望。唯有向內探尋，我們才能在靈魂深處，遇見幸福的輪廓與圓滿的迴響。



史蒂芬曾問我，他的作品中，何處帶有道家的氣息？

我回答，是那份二元的交融——黑夜與白晝，內心與外表，對立卻又相生，如同太極般的圓融流轉。那不僅是一種平衡，更是一片鏡子，映照出內心的覺知與自省。

蝙蝠在他的畫作裡，似乎成為了這種映照的化身。牠穿行於幽暗，卻能藉由敏銳的感官回望自己，也回望世界。這是一種靈性的邀請，帶領我們進入覺醒的起點——去看見陰與陽在心中相遇，去體會內在與外在彼此呼應。

他的作品中還隱藏著小小的彩蛋，我先不告訴大家，那是一個留給觀畫者自行發掘的秘密。而在這探索的過程裡，我們會意識到，靈性的甦醒，本身就是一種幸福與幸運。當我們學會以樂觀的眼光照亮自己，以感恩的心擁抱生命，能量便會不斷提升，化為一種優雅而安然的力量，讓自己的能量不斷的提升。

Stéphane once asked me : where, within his works, does the essence of Taoism reside ?

I told him : it is found in the dialogue of dualities — the convergence of night and day, the inward and the outward. These opposites do not annihilate each other ; they circle, embrace, and generate, flowing with the quiet rhythm of the Tao, like the endless turning of yin and yang. It is not only balance, but also a mirror — one that reflects the clarity of inner awareness and the discipline of self-reflection.

In his paintings, the bat becomes the vessel of this reflection. A creature of the shadows, it navigates by a sense beyond vision, teaching us that even in darkness there is a way to look inward, and through the self, to look outward again. This gesture is not merely natural — it is spiritual, an invitation toward the first gate of awakening : to witness how yin and yang meet within the heart, how the inner world and the outer cosmos echo one another.

There are also subtle secrets hidden within his works, fragments left unspoken, reserved for the attentive viewer to discover. And in the act of discovery itself, one perceives a truth : that awakening is already a blessing, already a fortune. For when we learn to illuminate our being with optimism, and to hold life with gratitude, our energy begins to rise — refined, serene, enduring. Such energy does not blaze outward in haste, but spirals upward, layer upon layer, becoming a quiet radiance : the power of spirit ascending.





3

庞山甲

PANGOLIN

第三個浮現於心的，是穿山甲。他的意涵是強烈而平靜的。我問史蒂芬，你們那裡是否有穿山甲這種動物？他告訴我是沒有的。

為什麼會選擇穿山甲作為主題？因為牠的名字本身就蘊藏寓意—「穿山」，是突破，是不懼黑暗的推進。牠一生在掘地中前行，堅持向內，堅持深入。當危險降臨，牠卻又能蜷縮起來，以堅硬的鱗甲護住柔軟的身軀；而當飢餓召喚，牠又以勇氣面對痛楚，將螞蟻吞下肚，把那鋒利的叮咬轉化為自身生存的滋養。而我覺得這種生存是一種戰鬥。穿山甲教導我們，生存從來不是安逸的，而是在痛與苦之中生出的力量。

牠的形象正好映照靈性的修煉。這是一條充滿矛盾與試煉的道路：我們既要學會守護自己，不被傷害吞噬；又必須勇敢前行，主動迎戰生活裡那些猶如螞蟻撕咬皮膚般細碎卻尖銳的挑戰。在面對這些挑戰的過程中，會有各式各樣的困難，而這些困難會帶來許多的負能量情緒，但在還無法分辨這些情緒對於靈性修煉是好是壞之前，我們必須先全然地接受與面對，然後不斷地突破，學會用堅硬的部分來保護自己，主動地去消融那些不好的部分，再把這一些不好的部分轉換為自己的能量。這些困境與情緒，也許微小，卻是靈性修煉之路上的必經風景，而要做到靈性修煉的提升，就必須要不斷地去吸收這些能量，不斷將這些好的壞的消化、轉化，才能讓靈魂逐步成長。我希望藉由這種戰鬥的過程，表達靈性修煉修本身不是一件輕鬆的事情，它是一件很艱難的挑戰，必須要不斷地戰鬥突破，才能成長。

The third to rise within me was the pangolin. Its meaning is at once fierce and serene. I asked Stéphane whether such a creature lived in his homeland; he told me no.

Why choose the pangolin as our subject? Because its very name carries within it a symbol—to pierce through mountains. It is persistence, it is breakthrough, it is the fearless advance into darkness. All its life, the pangolin digs through the earth, insisting on depth, on moving inward. And yet, when danger draws near, it curls into itself, shielding its tender body with an armor of scales. When hunger calls, it braves the sharp sting of ants, swallowing them whole, transforming pain into nourishment for survival. Such survival, I believe, is a form of battle. The pangolin reminds us that to live has never meant comfort—it is the strength born of pain, the courage wrested from struggle.

In its image I see the mirror of spiritual cultivation. This is a path woven of paradox and trial: we must learn to guard ourselves, so as not to be consumed by harm, yet also to step forward with courage, to face the countless small, piercing challenges that life sets before us—like ants upon the skin. Along the way, these trials bring emotions heavy with shadow. Before we can even tell whether such feelings aid or hinder our practice, we must first accept them fully, face them wholly, and then break through them, again and again. We must learn to let our hardness shield us, while consciously dissolving what harms us, transmuting the raw into a source of energy.

Such difficulties, such emotions, may appear small, but they are the inevitable landscape of the spiritual path. Growth requires us to absorb them, digest them, transform both the light and the dark, until the soul begins to expand. Through this struggle, I wished to express that spiritual cultivation is never a gentle ascent. It is arduous. It demands battle. Only through persistence in the fight, through endless breakthroughs, can growth unfold.

靈性覺醒並非純然的光明，過程中所遭遇的負面的情緒、未解的執著、難以承受的波動，都如黑夜裡的螞蟻，群聚而來。在還無法分辨的時候，若能以穿山甲的生存姿態，不論這些情緒能量是好是壞，能蜷曲以守，也能堅毅前掘的面對，那麼即便混亂，也會成為養分；即便黑暗，也將孕育光明。

我的穿山甲還有另一個意涵—天道。

天道本身無善惡，它只是流轉與平衡。善惡，是人為的道德；然而生存，卻超越了評斷。螞蟻為生而行，穿山甲亦為生而食。彼此皆渴望生存，卻也必定承載消亡。這不是恨，也不是殘酷，而是生之必然。因此，生存即戰鬥的天道，是我想表達這段靈性修煉的另一個重點。

《陰符經》言「人盜天機」。於靈性的修煉之路，便是需要領悟這一點：生命的延續，往往需以另一份生命為代價。然而若能懷抱感恩，取其所需、不貪不浪費，那便不是殺業，而是順應生存之天道。正如情緒在靈性修煉中被轉化，成為資糧；又如天地能量的流入，滋養我們的心靈，不貪地求取自己所需作為自我的提升。

靈性修煉要順應天道自然生存的法則，竊取天機但不貪求，轉換情緒不貪多。攻守消長，需時進攻，不需時自我保護。生存即戰鬥，而戰鬥的真義，是在無聲中與天地同呼吸。


Spiritual awakening is not pure radiance. Along the journey arise shadows—negative emotions, unresolved attachments, unbearable tremors. They gather like ants in the night. And yet, if we take the stance of the pangolin—able to curl inward in defense, yet also to dig forward with determination—then even chaos becomes nourishment, even darkness begins to bear light.

My pangolin carries yet another meaning: the Way of Heaven.

The Way itself holds neither good nor evil; it is only circulation, balance, and flow. Good and evil are the constructs of human morality. Survival, however, lies beyond judgment. The ant moves for life; the pangolin eats for life. Each longs to exist, yet each must also bear the weight of perishing. This is neither hatred nor cruelty, but the inevitability of being. Thus, survival as battle—that is the law of Heaven I wished to reveal as another essence of spiritual cultivation.

Huangdi Yinfujing says: “Claim Heaven’s law, walk in its strength”. On the path of spiritual practice, one must come to understand this: the continuation of life often requires the offering of another life. Yet if we hold gratitude—taking only what is needed, without greed or waste—then it is not a karmic act of killing, but an alignment with the Heavenly Way of survival. Just as emotions, when transformed, become sustenance for the soul, so too the energies of Heaven and Earth flow into us, nourishing the spirit. To take without greed, to use only what uplifts, is to live in harmony with the Way.

Spiritual cultivation follows this natural law of survival: to borrow from Heaven without avarice, to transform emotions without excess. To advance when the time calls, to retreat when protection is needed. Survival is battle, and the truest meaning of battle is to breathe silently in rhythm with Heaven and Earth.



The appearance of the pangolin perhaps marks the arrival of a formidable challenge. How can ferocity and tranquility coexist? I answer this question through the insight of martial arts—finding balance between combat and rest, perceiving in advance and retreating a resonance beyond self. It is a vision of the future: when one can finally let go of inner resistance, the soul will awaken to another realm of perception.

When you find your own moon, its light will soothe the storms within, easing all conflict. Torrid lava will cool, solidifying into enduring earth, granting you peace to rest, and after a moment of quietude, to step forward once more.

The pangolin glimmers in golden light, bathing in it. It knows it has never needed to control its own beastly nature, but to cleanse it away entirely—because it no longer requires it. This is a light of transformation, illuminating the soul's deepest freedom and purity.

穿山甲的出現，或許象徵著一個強大的挑戰。兇猛與平靜如何能同時並存？我借由武術的體悟回應這個問題—在戰鬥與休息之間找到平衡，在進與退之間看見一種無我的回響。那是一種未來的預想：當一個人終於能夠放下內心的對抗，他的靈魂將會展現出另一種視野。

當你尋得屬於自己的月亮，它的光芒會撫平你心中的風暴，緩解所有的爭戰。熾烈的熔岩逐漸冷卻，凝結成堅實的大地，使你能安然歇息，並在片刻沉靜之後，再度邁步向前。

穿山甲閃爍著金光，沐浴其中。牠們意識到從未需要控制自己的獸性，而是將其洗滌殆盡，因為牠們已不再需要它了。那是一種蛻變的光，照見靈魂最深處的自由與純粹。

我的穿山甲是分兩次完成，牠們正在與螞蟻戰鬥。生存即戰鬥，顯得狂暴充滿生存的競爭性。那不是殺戮，而是一場純粹的生存較量—彼此都只是在追隨天道，在各自的命運裡掙扎，既殘酷又必然。

不約而同地，我與史蒂芬在畫中都出現了熔岩的意象，那象徵著能量的躁動與不安，也表示在這階段的能量的不穩定性。

“Your pangolin is fighting, while my pangolin is resting after a long battle.”

It is unsettling to realize that our previous battle scars and wounds can manifest later on in life during times of uncertainty. As we mature it is important to find peace in its lessons.

My pangolin was completed in two stages, shown locked in battle with the ants. Survival is battle—raw, fierce, brimming with the tension of competition. Yet this is not slaughter, but a pure contest of existence: both sides simply following the Way of Heaven, struggling within the destinies allotted to them—at once cruel and inevitable.

By coincidence, both Stéphane and I found molten lava appearing in our paintings. It became the symbol of restless, unsettled energy—an emblem of instability marking this stage of the journey.

「你的穿山甲在戰鬥的時候，我的穿山甲，在長久的拼搏之後，正安靜地休息。」

昔日的傷疤與創痛，也許會在未來的某個時刻再次浮現，這讓人感到不安，但當我們逐漸成熟，便能在這些印記之中找到平靜，而這至關重要。









For the fourth painting, it was my turn to choose the animal for ABin. As autumn approached—the season of quiet romance—I encountered the energy of a tiger. She stirred something deep within me. This tiger is brave, imbued with formidable strength, and carries a bold declaration, an intense will to exist. Thus, I chose this creature to be the symbol of this stage.

第四幅畫，輪到我選擇動物主題給濱了。眼看著秋天即將來臨，那是個最浪漫的季節。就在這樣的氛圍裡，我遇見了一股老虎的能量。她喚醒了我內在的一些什麼。這隻老虎勇敢且能量強大。而她有一個大膽的宣言、一種強烈的存在意志。所以我選擇了這個動物作為這個階段的象徵。

我為這次史蒂芬提出的主題所賦予的意涵，是「隱匿」與「力量」。

老虎於我而言，不僅是叢林的霸者，更是靈性修煉的隱喻。牠所承載的，不是張揚的兇猛，而是一種深藏於林霧與山嶺之間的沉靜威能——寡言，卻無可動搖；不顯，卻能震懾萬物。

靈性修煉到了這個階段的我們，已經吸收淬鍊了很多，也開始在轉化不同的情緒，之後會開始充滿力量，然而這個力量並非要我們不斷的爆發，而是將這個力量隱而不現，如潮汐潛伏，靜待時機。因為老虎總是潛伏著，牠在森林裡面很有力量，不需刻意現身卻早已布下無形的氣場，踏入者或許未曾察覺，殊不知已在其凝視之下，可能下一刻就會被牠獵殺。正如我們內心這股靈性的力量，它已經開始潛伏在我們的內在裡，然而此時的我們並非讓這股靈性的力量不斷的湧現、展現，而是一潛伏。

所以在這個創作主題中，我認為，這股靈性的力量，既含蓄又決絕；因為在這個階段，靈性開始讓人有力量感，很多人會開始去展現，去放大一些感受，但是這一個力量在我們的內心當中，它不是要來消除什麼，而是要我們能能夠控制各種情緒力量。而這種控制，應該是在隱密中修煉，在「我的」領域裡面，讓「我」擁有一種自信是來自於「我有絕對的控制力」，凡進入我的領地裡面，我將是主控者、是絕對的無敵，這就是我對於這個主題創作的意涵。

全力集中精神會難以持久，常常看見的讓人不會存疑；隱藏起來的不是真正的隱身，而是讓人可見，卻不洞穿。在我展開的領域裡，無敵。

For the theme proposed by Stéphane, I gave it the meaning of Stealth and Power.

To me, the tiger is not only the sovereign of the jungle, but also a metaphor for spiritual cultivation. What it embodies is not a display of raw ferocity, but a quiet and concealed force that dwells among misted forests and mountain ridges—silent, yet unshakable; unseen, yet commanding awe.

At this stage of spiritual practice, we have already absorbed and refined much, and begun to transform our emotions. Gradually, power gathers within us. Yet this power is not meant for ceaseless eruption, but for restraint—like tides waiting in silence for the right moment. The tiger always lurks. In the forest it reigns with unspoken strength, setting an invisible field long before it shows itself. One who enters may not notice, yet is already under its gaze, perhaps only a heartbeat away from becoming prey. In the same way, this inner spiritual force now lies dormant within us. Its role is not constant outward expression, but stealth.

Thus, within this theme, I see a power that is both contained and resolute. At this stage, the sense of spiritual strength becomes tangible; many may feel tempted to show it, to magnify every sensation. But true power does not exist to obliterate—it teaches us to master emotions and energies. Such mastery must be cultivated in secrecy, in the private domain of the self, where confidence is born not from display, but from knowing: I hold absolute control. Whoever enters my realm, here I am the sovereign, invincible.

To focus all force outward is unsustainable; what is always visible invites doubt. What is hidden is not true invisibility, but a presence both seen and yet impenetrable. Within the field I unfold, I remain undefeated.

Should strength be measured by destruction or power? I do not believe so. True strength lies not in tearing apart or imposing fear, but in the capacity to overcome darkness, to fill the void, and to move forward with unwavering resolve — transcending all. It also means allowing the presence of darkness, facing the void, and even revealing truth in vulnerability. This is the purest form of strength.

Thus, I conceive of “invisibility” as an unseen magic, a subtle path toward truth. The tiger embodies immense strength, climbing through her own abyss of darkness to finally spread her wings in the realm of light. She soars within the radiance, immersed in her primal form, becoming boundless. She embraces her inner self, nurturing it in secret — without display — because she seeks only her own recognition, revealing herself solely to those who truly matter.

Darkness is not the end, nor is light the entirety. Between them lies a subtle balance, as natural as breath. This is the first step toward self-awareness. Yet without that guiding light — a clear purpose — one risks losing oneself in the void.

力量，是否應以破壞與權力來衡量？我並不這樣認為。真正的力量，不在於撕裂或震懾，而在於能夠克服黑暗、填補虛無，堅定地邁步向前，超越一切。同時，它亦意味著允許黑暗的存在，直面虛無，甚至在脆弱中顯露真實。這才是力量最純粹的姿態。

因此，我將「隱形」想像為一種無形的魔法，一條通往真理的幽微之徑。老虎展現出巨大的力量，攀爬穿越了牠黑暗的深淵，最終在光明之境中展翅。牠能在光明中翱翔，沉浸於其原始形態，變得無所不能。牠擁抱了內在的自我，秘密地培養它，不需炫耀，因為牠只需要自己的認可，並且只向那些真正重要的人揭示自己。

黑暗不是終點，光芒也並非全部。二者之間，存在著如呼吸般的微妙平衡。這正是走向自我覺知的第一步。然而，若沒有那一道光——一個清晰的目標——人人可能會迷失在虛無之中。

在靈性的修煉裡，我始終相信，真正的成長並非來自於張揚或展示，而是來自於「控制」——一種對內心深處細微情緒的觀照與馴服。無論是光明的喜悅，抑或陰影中的憂傷，它們都在我們心中流轉，而修煉的核心，正是學會辨識並調伏這些情感，不讓其任意奔馳，亦不被其牽引。

這對於靈性的修煉是一件很重要的事情，因為心靈的力量，隨著修煉的加深，往往不僅帶來明澄與安定，也會引來黑暗與紛雜的念頭。若不能及早察覺與安撫，那些潛藏的陰影便會逐漸壯大，最終釀成無法挽回的錯誤。

對於史蒂芬而言，他的老虎則成為另一種象徵——那是自由飛翔的力量，如同一位魔法師，能夠憑藉靈性的成長翱翔天際，並以新獲得的力量去守護他所珍視的一切。雖然這樣的詮釋與我的體會有所不同，但我依然欣喜於看見他的靈性在這個階段綻放出新的形態：一種勇敢而有力的姿態。

Little did I know that there would come a moment when I too would bloom and burn — perhaps, fortunately, early enough, and entrusted to my own mastery. The next stage quietly unveils itself, as if to say all the answers have long been waiting there in silence.

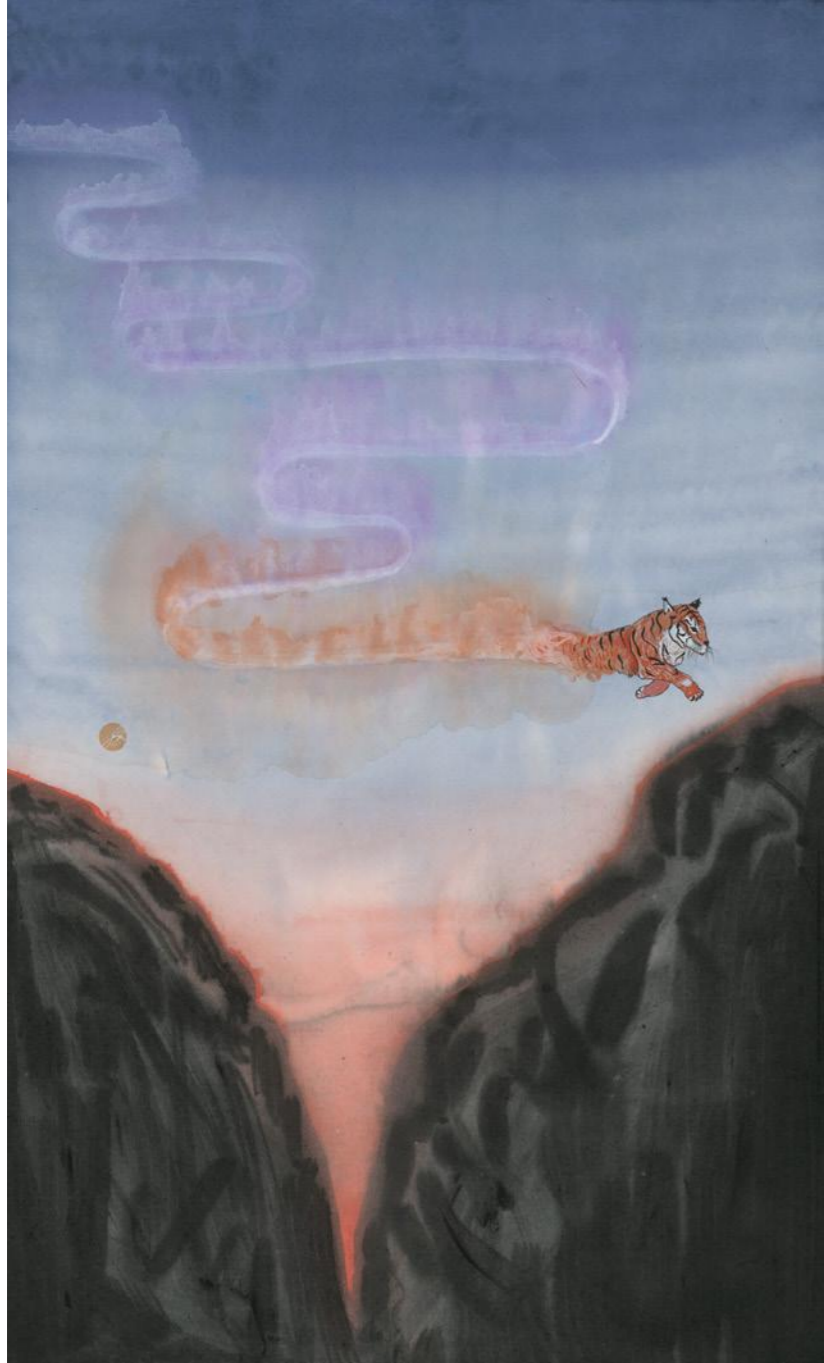
In the path of spiritual cultivation, I have always believed that true growth does not arise from display or grandeur, but from control — a quiet vigilance, a gentle taming of the subtle tides within. Joy, radiant as light, and sorrow, heavy as shadow, both drift through the heart's inner chambers. The essence of practice lies in learning to recognize and soothe these currents — neither letting them run wild nor being swept away by their pull.

This discipline is vital. For as the spirit deepens, the heart's strength brings not only clarity and stillness, but also summons darker, more turbulent thoughts. If left unnoticed, these shadows grow unchecked, until they overwhelm and lead us toward irrevocable error.

For Stéphane, however, the tiger became a different emblem — a force of freedom, soaring skyward like a sorcerer, rising upon the wings of spiritual growth. With newfound power, it protects all that he holds dear. Though his vision diverges from my own, I find joy in witnessing it. For in this stage, his spirit unfurls in a new form: courageous, radiant, and strong.

我未曾料到，自己也會在某個時刻綻放與燃燒——或許幸運地，足夠早，並託付於掌控中。下一個階段便悄然揭示，一切的答案早已在那裡靜候。







在這個階段的時候，我們需要回望內心，前進的同時有勇氣去回首。猶如你要離家之時，總會在遠處回望家一次；而當要回家的時刻，也會向家的方向投以一個寧靜的眼神—因為那裡始終有一盞守護的燈，一縷不言的愛，讓人有勇氣踏上未知。

我想告訴史蒂芬，靈性的探求需要勇氣。當我們進行探索時或許危險重重，充滿誘惑，但我們依舊要保有一個無畏探險的心態，同時仍要記得回望我們最初的來處，那就是我們的家；意即，當我們追尋新的視野、新的真相時，也要記得回望那個初始的起點，不忘詢問走上靈性修煉之路的自己：為何出發？為何修行？初心是我們前行的羅盤，也是疲憊時的歸途。行於靈性之路，既要有勇氣向前去探索，又要能去回望源處，讓探索與歸返互為支撐。

生命本身就是無盡的冒險。自由者生來要體驗天地、追逐夢想；而孤獨的路上滿布坎坷與挫折，不論行走於何種路途，若我還能一路走來而不輟，乃因深知—若有一日疲倦了，我仍可回家；那裡有愛有等待，那裡有一份歸屬與寧靜。

離家的遠望是追尋自由，回家的遠望是溫暖的愛。因為有愛所以我能自由。

At this stage, we must turn our gaze inward — moving forward, yet with the courage to look back. It is like leaving home: before you set off, you turn once more to glance at the house behind you; and when returning, you cast a quiet look toward it again—for there is always a light burning, a silent thread of love that gives us the courage to face the unknown.

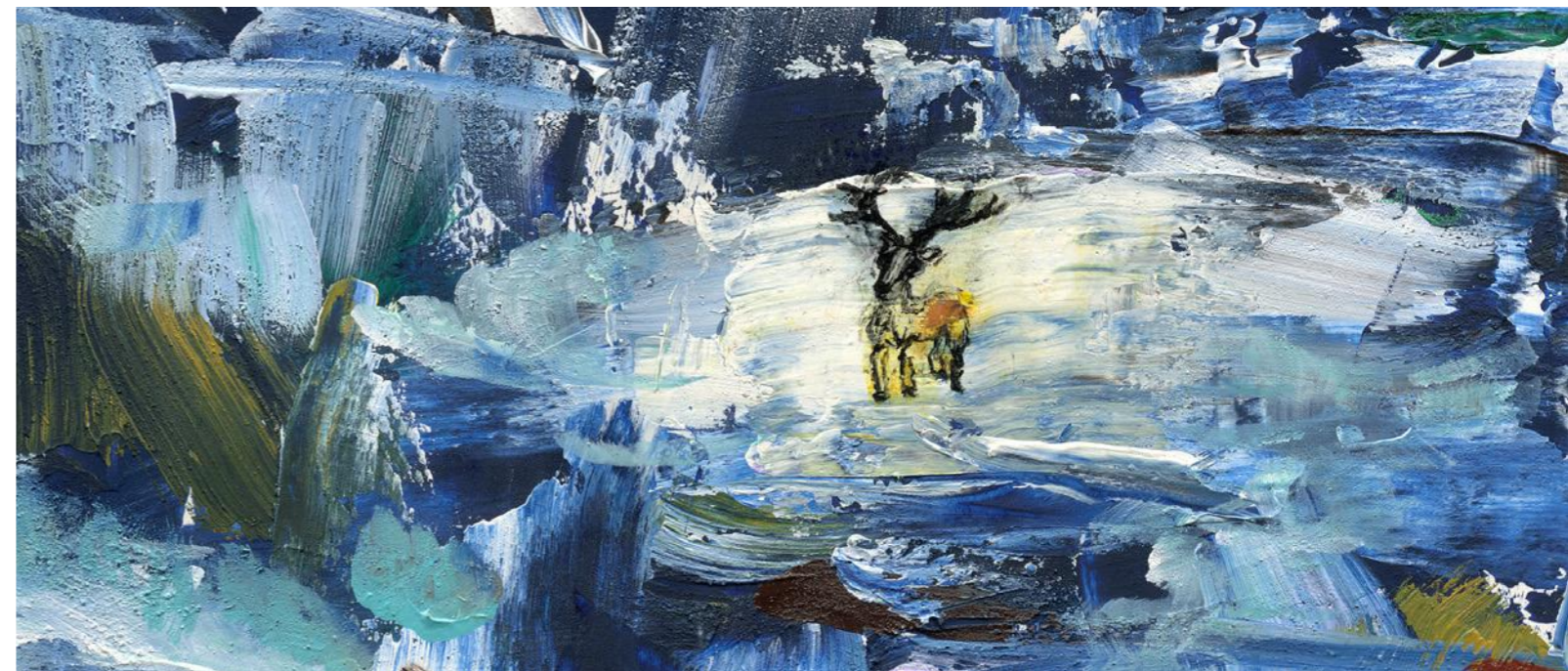
This is what I wished to tell Stéphane: the pursuit of the spiritual path requires courage. The journey may be perilous, filled with temptation, yet we must walk it with the heart of an unafraid wanderer. And still, we must remember to look back—to return to the place we began, to the home within. For when we reach for new horizons and hidden truths, we must also ask ourselves: Why did I begin? Why do I seek? The first intention is our compass; it is also the resting place to which we return when weary. On the path of spirit, we need both the courage to advance and the wisdom to look back—allowing exploration and return to sustain each other.

Life itself is an endless adventure. The free soul is born to taste the vastness of heaven and earth, to chase after dreams. Yet the road is often strewn with hardship and solitude. If I have endured thus far without faltering, it is because I know: should I one day grow weary, I may still return home — where love and waiting remain, where belonging and stillness reside.

To look back when leaving is to seek freedom. To look back when returning is to feel love. Because there is love, I am free.

The Deer is perhaps the first to appear to me as a totem. I was lost in my family house, practicing my martial arts under the heavy rains. That night, cold and tired, I drifted into sleep and met a deer in my dream. She did not flee at my approach; instead, she gazed quietly back at me. There was a sense of familiarity in that moment, and in that brief encounter, I suddenly understood where “home” resides. It is not bound by place, nor dependent on form, but exists wherever I choose to dwell. In that instant, I entrusted the notion of “home” and “freedom” to the deer.

鹿，或許是最早以圖騰之姿向我顯現的動物。那時，我在滂沱大雨下的家園獨自練習武術時走神。那天入眠時又冷又累，我於夢中遇見了一頭鹿。她並未因我的靠近而跑開，反而靜靜地回視著我。那是一種熟悉的感覺，在那短暫的片刻，我忽然明白「家」的所在。它不受地域所限，不必依附於形體，而是我選擇的任何存在之處。那一刻，我將「家」與「自由」的意念託付給鹿。



在這個階段，我想傳遞給史蒂芬的，是一份關於內心的平靜與自我接納，與認識到內心的自由。無論前行至何方，心若能回望最初的地方，那裡便是家。而當家始終存在於我們心裡，我們便不再被羈絆，自由也因此存在。

於是，我們在創作中都留下了一個「回望」—雖然這主題的意涵是「家和自由」，但那是一種不忘凝視初心而來的自由。因為，真正的自由必須以初心為根，若忘卻了最初，靈性的修煉過程中反而會被力量所反制，唯有帶著勇氣、愛與關懷，我們才能在修行的旅程中不斷前行，並在每一次回望之際，確認自己仍走在與初心一致的道路上。

At this stage, what I wish to share with Stéphane is a sense of inner calm, of self-acceptance, and the recognition of freedom within the heart. No matter how far we travel, if the heart can still turn back to its point of origin, then that place is home. And when home is carried within us, we are no longer bound — freedom is already there.

Thus, within our creations we both left behind a gesture of “looking back”. Though the theme we chose is home and freedom, the freedom we speak of arises from remembering the gaze toward our beginning. For true freedom must be rooted in the first intention; without it, the path of spiritual practice may turn against us, the very force we seek becoming our restraint. Only with courage, love, and care can we continue this journey of cultivation — and in every moment of looking back, confirm that we are still walking the path aligned with our original intention.

What is home?

Home is not a place, but a condition of the soul. The moment walls rise within it, freedom is lost. When freedom depends on a sense of safety — when walls are built to shield us — those very walls also imprison the most authentic self. A true home is never founded upon constraint.

And yet, when we discover a sense of home in another person, that moment marks the courage to lower our inner defenses and allow the soul to be whole. Then, freedom is no longer a distant pursuit but becomes the very shape of our being — wandering unbound, and making every place a dwelling.

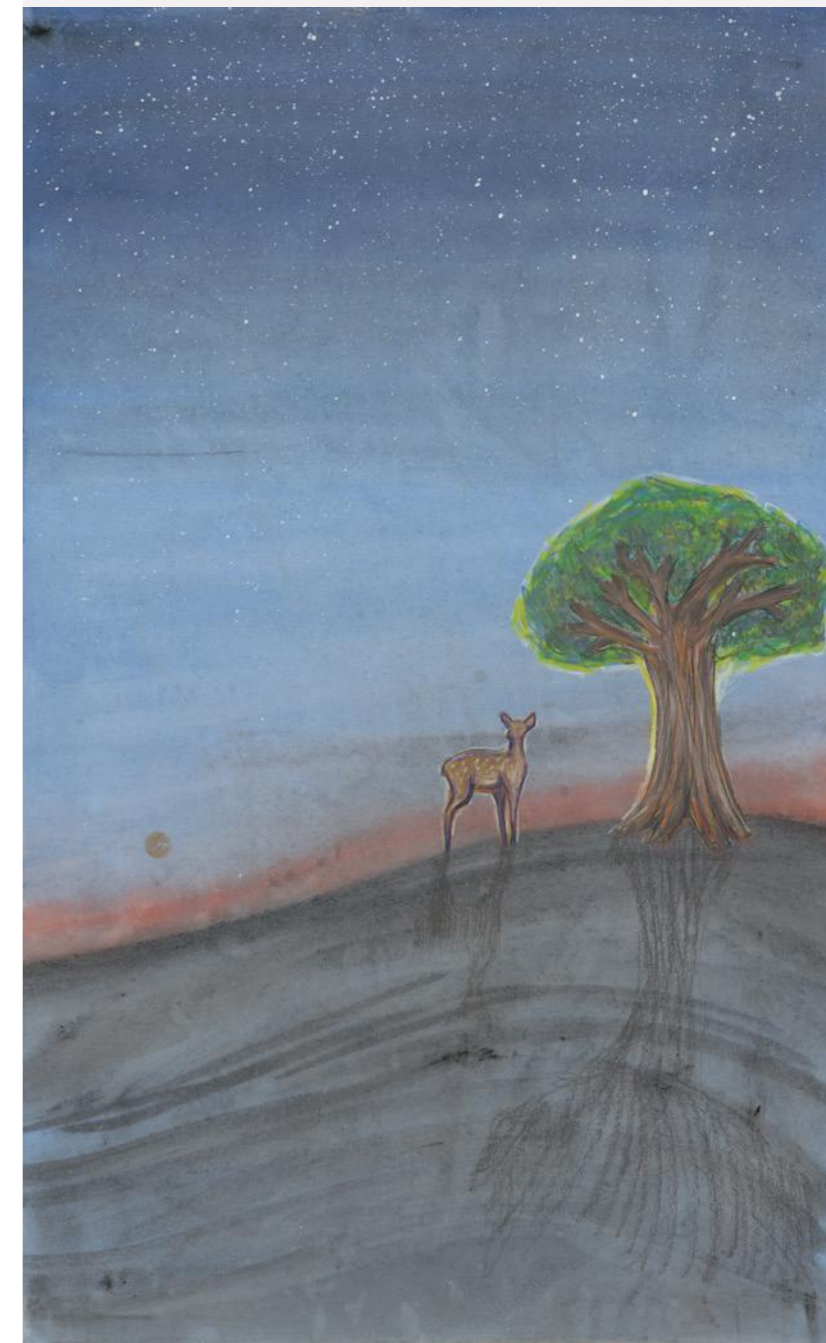
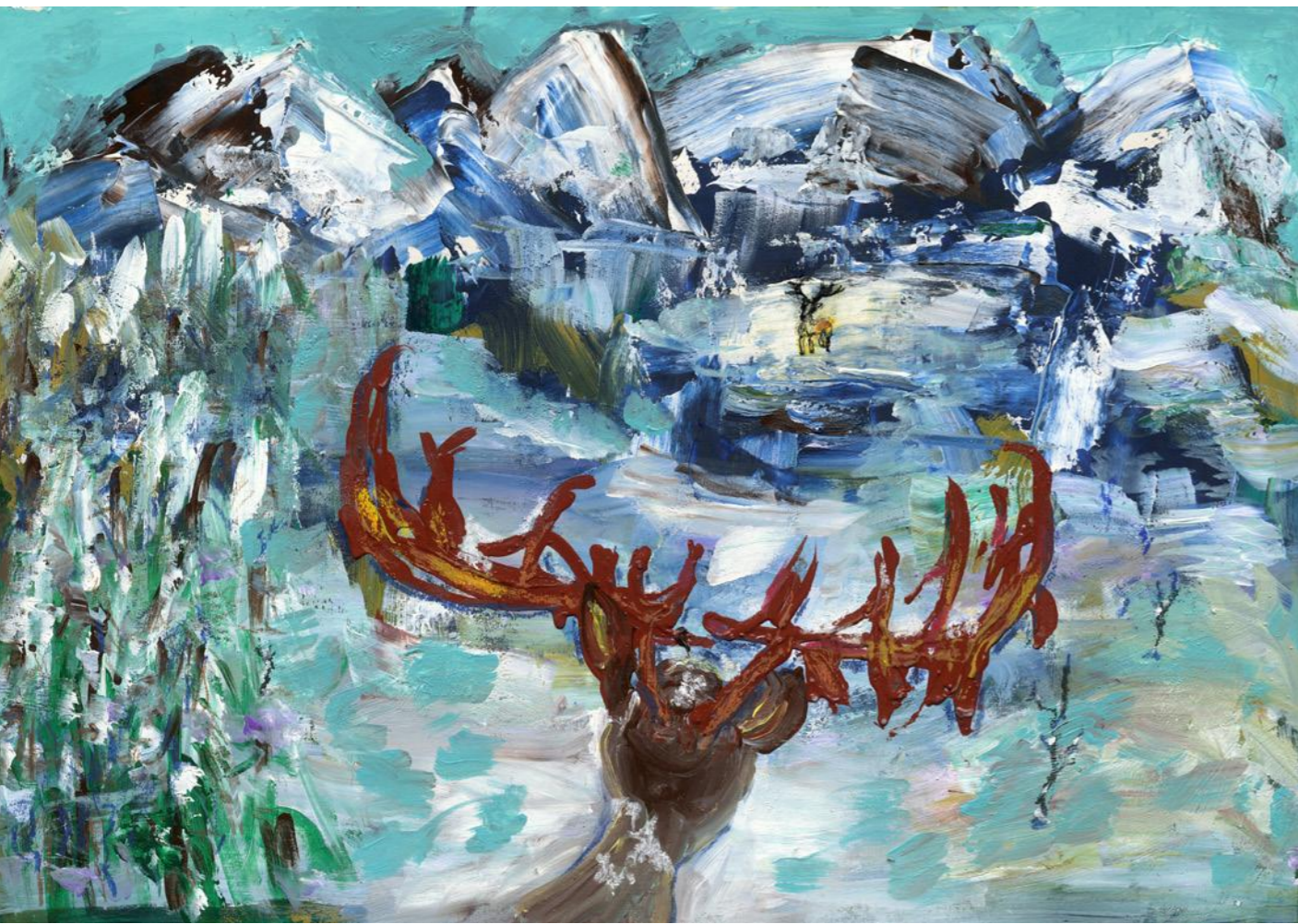
Thus, the stars unfold into the vastest roof of the cosmos, and great trees become sanctuaries of the spirit. Home, perhaps, is precisely such a moment: when you gaze upon the rising light of dawn, see the one you love walking slowly toward you, and prepare to receive them with the warmest of hearts.

家，是什麼呢？

家並非是一個地點，而是一種心靈的感受。當家裡面出現了圍牆，我們就失去了自由。當自由意志取決於安全感，例如用圍牆保護，那些牆也同時囚禁了我們最真實的自我。真正的家，從不建立在束縛之上。

然而，當我們在某個人身上找到了家的歸屬，那一刻便意味著勇敢卸下心牆，讓靈魂得以完整。在那一刻，自由不再是遙遠的追尋，而是成為我們的樣貌，無拘無束地漫遊，家也變得無處不在。

於是，群星成為宇宙最廣闊的屋簷，大樹化作心靈的憩所。家，也許就是這樣一個瞬間：當你凝望日出的光芒，看見所愛之人朝向你緩緩走來，而你正準備以最溫暖的心意迎接他。





By the sixth stage, it was my turn once again to choose an animal.

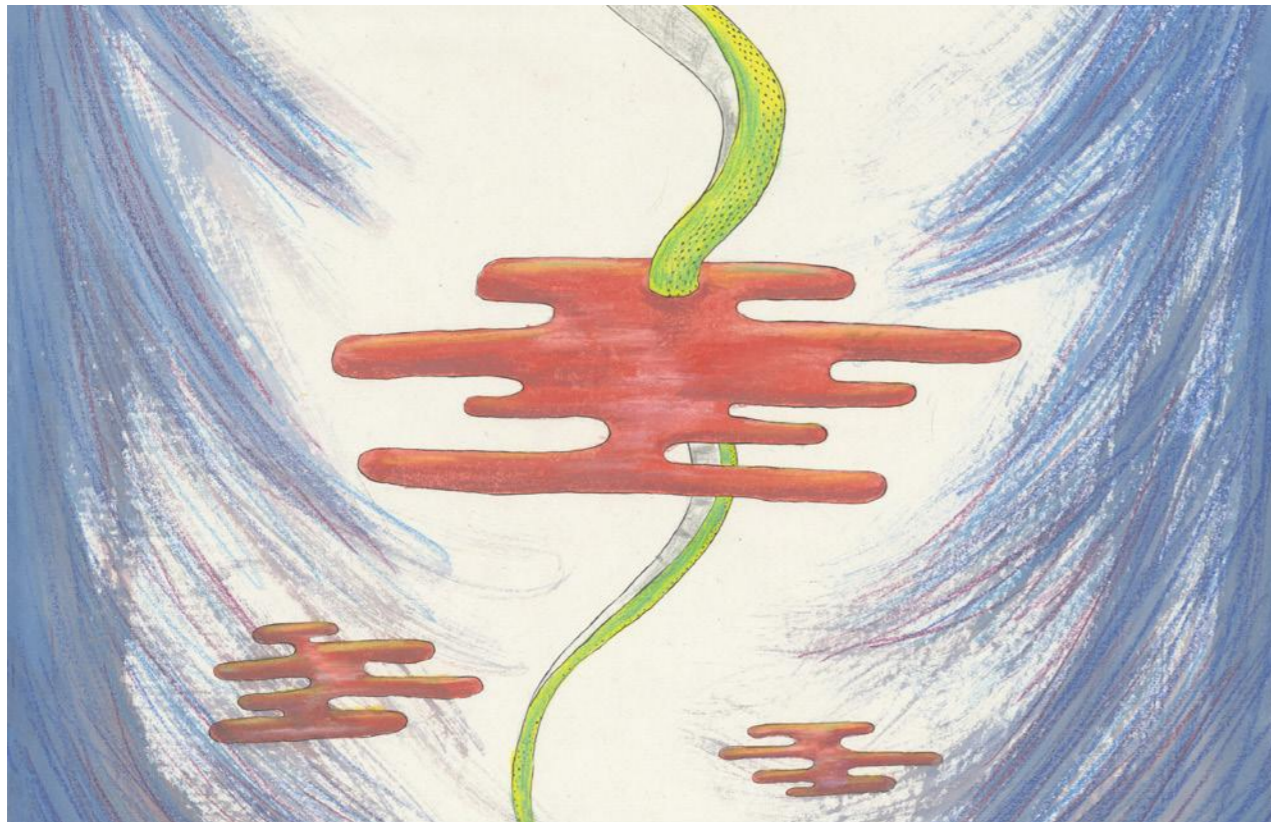
From the tiger's strength and the sense of "home" I had just discovered, I felt a surge rising within me—like the hidden echo of a great drum resounding deep in my heart. The drumbeat rose from the root chakra, and with it came the pulse of a dragon. A dragon's silhouette began to emerge—my response for this stage: the Dragon.

ABin told me that what I was sensing was none other than the awakening force of Kundalini.

到了第六個階段，輪到我再次選擇動物。

從老虎的力量與「家」的歸屬之中，我感受到一股湧動的能源，彷彿心底深處的大鼓正隱隱迴響。那鼓聲從我的海底輪升起，我感覺到了一股龍的脈動，一條龍的身影浮現—那是我在此階段的回應：龍。

濱告訴我，我所感受到的，正是昆達里尼甦醒的力量。



第六個階段，和史蒂芬的互動，時間已近半年。他在這段旅程裡經歷了許多轉折，卻始終感受到體內能量的湧動，如潮汐般自海底輪奔湧而上。我告訴他，這是昆達里尼的甦醒，一種靈性深處的覺醒。於是，他選擇了「龍」作為此階段的動物，而我認為這極為契合，因為龍，本就是蛻變的隱喻。

而我提出了「變化」的意涵。

我的作品裡表達龍的蛻變有幾種方式——蛇化為龍，蛇歷經百年修煉，成精為蛟，再渡過雷劫蛻化為龍。這是一條沒有退路的道路，一旦雷劫不過，便粉身碎骨；然而若能承受雷霆的洗禮，則徹底質變，成為能呼風喚雨、自在無拘的高等存在。

欲界生靈常慾望無盡，於苦海中往復輪迴。唯有修行，能於自證中掙脫枷鎖，以達神變。

雲中隱隱任我行  
俾倪怒人爭糟粕  
天龍也是蛟蛇化  
靈覺意堅大道行

by this time, nearly half a year had passed in the interaction with Stéphane. Throughout this journey, he had undergone many turns, yet he continually felt the surging of energy within, like the tide rising from the Root Chakra upward. I told him this was the awakening of Kundalini, a deep stirring within the spirit. Thus, he chose the Dragon as the animal to represent this stage, which I found profoundly apt, for the dragon is itself a metaphor for transformation.

I offered the meaning of "transformation".

In my art work, the dragon's metamorphosis takes several forms — the serpent becoming a dragon; the serpent, after centuries of cultivation, becoming a jiao (scaly dragon); and then, crossing the trail of thunder, transforming into a dragon. This is a path with no retreat. Should one fail the trial of thunder, the body and spirit shatter. Yet to endure the baptism of thunder is to undergo a complete transformation, becoming a higher existence, able to call the wind and summon the rain, living free and unbound.

In the realm of desire, living beings are endlessly bound by craving, endlessly revolving in the sea of suffering. Only through cultivation can one, by self-realization, break these chains and reach divine transformation.

In the clouds I move freely.

Let others quarrel over the residue of worth.

Even the heavenly dragon is born from the serpent's change.

The awakened heart walks steadfast upon the Great Way.

I was born in the Year of the Snake — though perhaps also the Year of the Horse. In Japan, according to the Gregorian calendar, I belong to the Horse; yet across much of Asia, I am a Snake. This duality once left me wavering, until I chose to reconcile them and finally claim the Snake as my own.

When our dialogue turned toward the Dragon and its meaning, ABin suggested that perhaps a mistranslation had shaped my understanding. What he meant to convey was not merely “dragon”, but rather “transformation”, and above all, “the gaze of sovereignty”. In my language, no word quite captures this — the commanding presence of a gaze infused with regal power.

At last, I understood. I painted a serpent in the midst of its metamorphosis into a dragon, its eyes illuminated by the radiance of the sun, its vision sharpened in the fire of becoming. The blue sky itself bends under the force of this transformation.

當我們前面一起走過了那麼多，那麼便要開始進行一種蛻變，這又回應到最早前面提到狐狸說的神變。昆達里尼是一條靈蛇，我告訴史蒂芬，在中國的神話故事裡面，龍就是由蛇蛻變而來。然而龍一開始是蛇先變化成蛟，成為蛟的時候，其實還沒有化龍。要當牠真正化成龍之時，才成為生命中最高級的目標。

因此蛇化蛟要千年，千年以上還需靜待一個時機點，經過很長時間的修煉後牠才有機會接受考驗，渡劫後方能化龍，這並非力量的炫耀，而是資格的考驗。雖然在昆達里尼的這一階段，已經有能量，已經感覺到自己明顯的提升，但這是一件非常危險的事情，因為在這個過程之中，很多人會產生一種錯覺，以為自己已經能夠掌握力量，或者已經達到了很很很高的境界，其實那只不過是一個開始，意味著我們內在能量要

我是蛇年出生，但也許是馬年。我出生於日本，在日本的公曆裡，我屬馬；而在亞洲其他地方，我卻屬蛇。這樣的二元性曾讓我搖擺不定，直到我將它們融合，最終選擇自己屬蛇。

當我們開始交流關於龍和其意涵時，濱說，這或許是因為翻譯的誤差，他想傳達的主題是「變化」，是「王者的凝視」。在他想表達的語言中，沒有完全相同的語詞，但他想告訴我的是一種「有氣勢的凝視」，最終我明白了，那是一種帶有皇家氣質的凌厲目光。

因此我畫了一條正在蛻變成龍的蛇，藉由透過太陽的光芒照亮牠的眼睛來強調這場蛻變，而藍色的天空則因為這股力量而折彎了。

Having walked so far together, it becomes time to enter a stage of transformation — a process that echoes back to the “divine change” first spoken of in relation to the fox. Kundalini is a spiritual serpent. I told Stéphane that in Chinese mythology, the dragon emerges from the transformation of the serpent. Yet the dragon does not come forth all at once. First, the serpent must transform into a jiao. At that stage, it has not yet become a dragon. Only when it truly completes this transformation does it reach the highest goal of life.

The serpent takes a thousand years to become a jiao. For centuries beyond that, it must wait in stillness for the right moment. Only after long cultivation can it face the trial — and through the trial of thunder, it may become a dragon. This is not a display of power, but a test of worthiness. Even at this stage of Kundalini, energy is already present, and one can feel a clear awakening. Yet this is a perilous phase, for many fall into the illusion that they have mastered the

開始蛻變了。但蛻變的開始並非就化龍了，而是處在預備要往上的資格，如同蛇要開始變身的階段而已。

我畫了一個傳統的中國龍，帶著王者的凝視，專注且威嚴，牠隱現於雲霧之中，若有似無——這正是真龍的境界，介於顯現與隱匿之間。靈性的力量，如此時此刻，也僅是初階的火光，不該被視作終點。

有趣的是史蒂芬畫了一條龍，是有點像日本龍的這種形象，他認為這是一個強大的蛻變跟上升的象徵，而且改變了他的潛能。剛看的時候覺得很有趣，但是我一直覺得哪裡怪怪的，我發現後告訴他，你的龍，沒有長腳。對，龍沒有長腳，牠就是蛟。所以其實在他的潛意識狀態，他畫的龍是沒有長腳的。這就是牠的蛻變並沒有完成，所以也符合我想要告訴史蒂芬的，這只是一個開始，我們不能自滿，必須要不斷的去提升自己，但是這股能量，它畢竟是往上揚升，提升從不是一蹴可幾，而是一步步的修煉與等待。然而，即便只是開始，因為這代表能量已然覺醒，靈魂開始敏銳地感知生命——對存在的思索、對感受的珍惜，都因此而變得更加真切而深刻，這也代表著我們的能量確實已經開始產生變化，那麼，在這個階段算是已經有一個很不錯的成果——已有這蛻變的第一道光，為未來的化龍，寫下序曲。

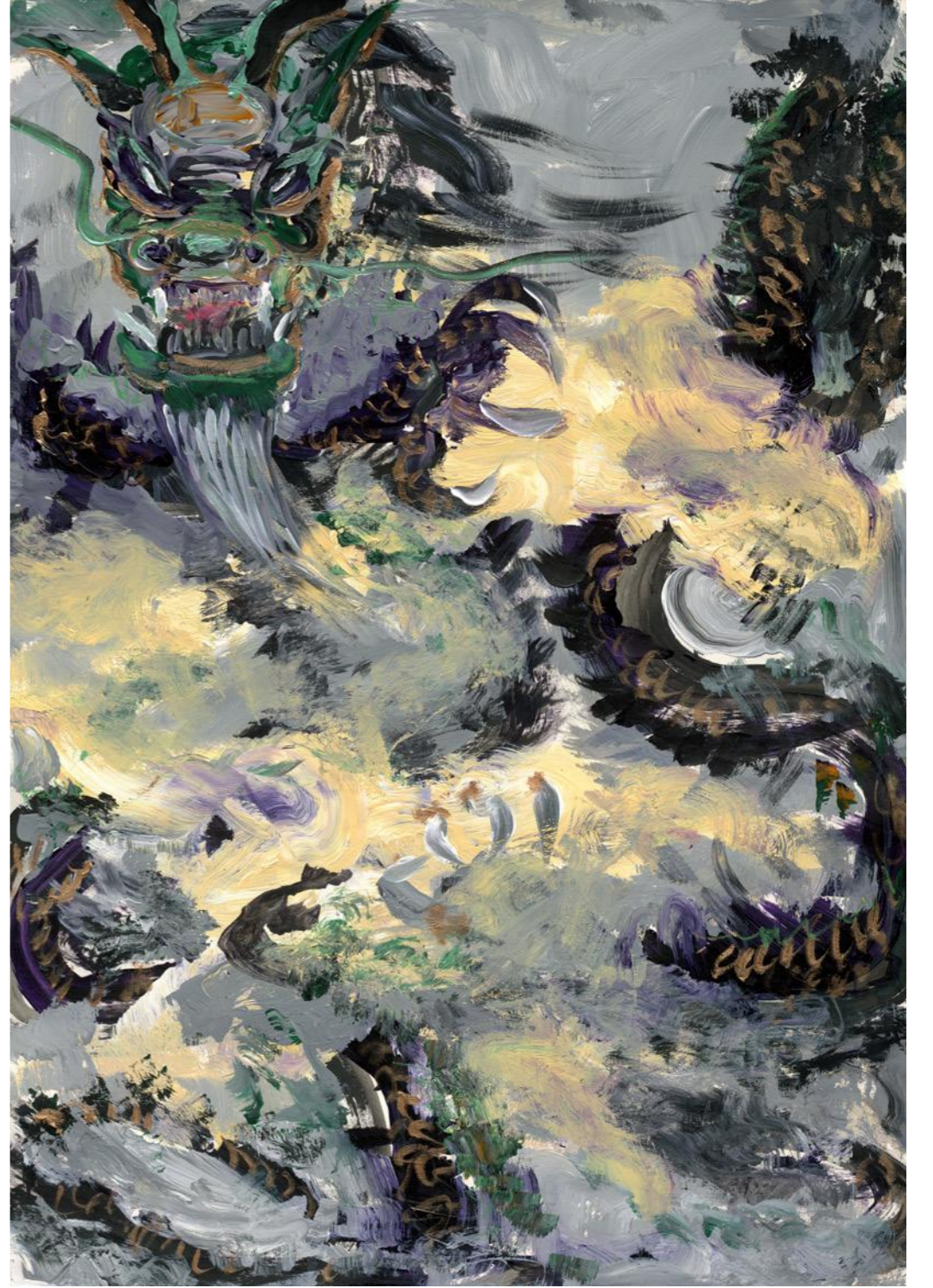


power or attained a supreme state. In truth, this is only the beginning — the sign that our inner energy is ready to transform. But the beginning of transformation does not mean one has already become the dragon. It means standing at the threshold, preparing to rise, much like the serpent on the verge of change.

I painted a traditional Chinese dragon, bearing the gaze of a sovereign — focused, majestic, and resolute. It emerges and vanishes within the mist, present yet elusive — this is the realm of the true dragon, poised between revelation and concealment. At such a moment, spiritual power is but a fledgling spark, and must not be mistaken for the end of the path.

Interestingly, Stéphane painted a dragon reminiscent of the Japanese style. To him, it symbolized a powerful transformation and ascent, a shift in his own potential. At first, I found it intriguing, yet something felt subtly amiss. Later I told him, “Your dragon has no feet.” Indeed, dragons have no feet — it is then a jiao. In his subconscious, his dragon remained unfinished. This, I realized, perfectly expressed what I wished to tell Stéphane: this is only the beginning. We must not grow complacent, but continually strive to ascend. Such elevation is never sudden — it is the fruit of steady cultivation and patient waiting.

Yet even at this starting point, there lies significance. For this signifies that the energy has awakened, that the soul has begun to sharpen its perception of life — a deeper reflection on existence, a truer appreciation of feeling. This marks a genuine change in our energy. At this stage, we have already achieved a meaningful milestone — the first light of transformation, a prelude to the eventual becoming of the dragon.





我們來到了最後的動物。

我對史蒂芬說，或許該告一段落了。起初我們並沒有預設要畫多少幅，只是順著靈性的變化而走，可能在十幅畫中來代表我們靈性變化過程，用一幅幅作品記錄下能量的軌跡，並在過程中彼此分享與傾聽。當來到第七幅的時候，我感到這段旅程已接近圓滿，我告訴他，這個應該是我們這一個系列創作的最後一幅了，我決定讓它以「熊」作為收尾，這也是我自己當時的能量狀態。

在史蒂芬的眼中，熊象徵著吞噬與重生。這引起我心底強烈的共鳴。於是我與他分享一個古老的故事：在中國遠古的部落裡，熊的神性出現得很早，神話裡黃帝軒轅被稱作「有熊氏」，而高古玉器中的玉豬龍，或許也源自於熊的形象。畢竟在生活中，龍難以親見，在遠古社會裡面，熊卻是人能看到最兇猛、最有力量的一種動物，因此成為了當時權力的象徵。有熊氏就是部落的首領，代表權力、力量和神性。熊是真實可感的力量，牠在沒有暴怒之前看起來很是溫和可愛，但又能在瞬間展現出驚人的威勢，是既溫厚又是權力與神性的化身。熊的形象之於我，是承載著一種靈性轉折的代表，當靈性的力量來到頂峰，靈性的修練由脈輪開啟，由下往上展開，越往上走，對應的能量就越高，直到來到了頂輪。

這幅作品對我而言，重生如同冬眠後回到原來的樣子，從外表看似歸於原狀，但內在已然完全不同，「我」的境界也不一樣了。

這是這個系列最後一幅，但是對我來說是第一個，在寒冬過後靈性的覺醒是重生的開始，然後成為一個系列。

We arrived at the final animal.

I told Stéphane that perhaps it was time to bring this journey to a close. At the beginning, we had not planned how many art works there would be. Instead, we simply followed the unfolding of spirit, allowing each transformation to find its form. Perhaps ten paintings might have marked the course of this journey, each recording the traces of energy as it shifted, shared, and listened to between us. Yet when we reached the seventh work, I felt a sense of completion. I told him this would be the last piece of the series. I chose the bear as its ending — a reflection of my own state of energy at that time.

In Stéphane's eyes, the bear symbolized both devouring and rebirth. His insight resonated deeply within me. I then shared with him an ancient story: in the distant past of China, the bear appeared early as a divine figure. The Yellow Emperor, Xuanyuan, was known as Youxiong-shi, "the lineage of the Bear". In archaic jade artifacts, the pig-dragon may also have arisen from the image of the bear. After all, dragons could not be seen in daily life, but in ancient society the bear was the most formidable and awe-inspiring of animals, a living embodiment of power. Thus, the Bear Clan became the title of a chieftain — a symbol of sovereignty, strength, and sacredness.

The bear carries this paradox: before anger rises, it appears gentle, almost endearing; yet in an instant, it can unleash overwhelming force. It is at once kind and formidable, embodying both grounded strength and divine authority. For me, the image of the bear became a turning point of spirit. When spiritual power reaches its peak, the practice unfolds through the chakras, rising from the base upward. With each ascent, the corresponding energy grows higher, until it finally arrives at the crown.

This art work, to me, is rebirth. Like emerging from hibernation, one may outwardly appear unchanged, yet inwardly everything is transformed. The self has entered another state of being.

Though it is the last piece of this series, for me it is also the first. For after the winter, awakening begins — rebirth marks the true beginning. Thus the cycle becomes whole, and a new series takes shape.

An ending is, in truth, another beginning — sometimes marked by pain, at other times guiding us toward transcendence.

In martial arts, each stage is never a conclusion but always a new point of departure: the old self yielding so that a new self may emerge.

As this artistic journey drew near its close, I realized it was in fact the beginning of my own transformation.

Thus, I bestowed upon the bear the dual meanings of "devouring" and "rebirth". We had become the "Spiritual Alchemist". Through spirit and creation, we distilled the forces within, transmuting them into another kind of light.

結束，其實是另一個開始，它可以是痛苦的，也可能引領超越。

在武術裡，每一個階段都是全新的起點——舊的自我讓位，新的自我誕生。而這場藝術遊戲的接近尾聲，卻是我自己轉變的開始，於是，我為熊賦予了「吞噬」與「重生」的意義。

我們成就了「動物神變」。

透過靈性與創作，將內在的力量淬煉成為另一道光。

Death can be forced upon us, or it can be chosen. It is nothing more than a passage, and how we choose to receive it determines its form. Only when the old self steps aside can the new self unfold.

So, I painted a joyful bear — one who crosses its own territory with ease, walking steadily into life, unhurried, as though it holds endless time, as though tomorrow will always arrive.

死亡，可以是被迫的，也可以是選擇的。它僅僅是一個過程，而我們選擇如何去接納它，便決定了它的樣貌。唯有當舊的自我退場，新的自我才會展開。

於是，我畫下一隻快樂的熊，牠跨越領地，悠然走向生命，不急不徐，像是擁有無盡的時間，仿佛明日必然會到來。



我想告訴史蒂芬，熊有一個特色是，牠需要冬眠。牠有一種獨特的節奏——牠不停地進食，直到身軀臻至最飽滿，然後安然沉入冬眠，穿越漫長的寒冬，等待下一次甦醒，在季節更替中不斷往復著自己的循環。

因此我的這個創作是一隻熊在洞穴冬眠之後，要去溶解冰雪。當冰雪漸漸溶解，牠體內潛藏的能量火種並未隨著冬眠消失，在冰雪之中依然保持能量。

靈性的修煉亦如是。我們靈性的修煉是不斷累積能量來通過這7個階段循環，頂峰之後，又要回到了最開始，但是每一次的開始並非徒勞無功，也不是全歸零，而是我們在靈性修煉時要懂得放鬆，讓自己歸零，成為一個螺旋往上的狀態才是正確的方式。

它是一個不斷往復的過程，如同熊的冬眠與甦醒。能量在積累、消耗與休息之間流轉，每一次的歸零並非真正的消散，而是為了下一次更高的成長。

在這最後的一幅畫裡，我想告訴史蒂芬：靈性之路不在於直線奔赴，而在於懂得以循環與緩慢來積累。積累到了很高的時候，就需要休息，讓它消耗。如同熊醒來時，就是不斷的累積能量，累積能量到頂就準備過冬，這每一次的重生都是一次次的長大，並不是歸零。

所以我們需要反覆這種練習，靈性才能持久的往上成長。

I wanted to tell Stéphane that the bear holds a unique rhythm in its being: it eats relentlessly, swelling its body to fullness, and then withdraws into hibernation. Through the long winter it sleeps, waiting patiently for the thaw and its own awakening. In this cycle of feeding, resting, and returning, the bear embodies a rhythm of life attuned to the turning of the seasons.

Thus, my creation shows a bear emerging from its cave after hibernation, dissolving the snow around it. Even in the silence of winter, the fire-seed of energy within the bear never vanishes; it remains alive, hidden yet enduring beneath the ice.

Spiritual cultivation follows the same path. Our journey is not a straight ascent, but a cycle that carries us through seven stages of growth, only to bring us back to the beginning once more. Yet each beginning is not futile, nor does it erase what has been gained. To return to "zero" is not to lose, but to allow oneself to relax into renewal — like a spiral rising upward, never merely repeating, but growing higher with each turn.

It is a rhythm of accumulation, release, and rest. Each apparent return to stillness is not an end but a preparation — the soil for greater flowering.

In this final work, I wanted to tell Stéphane: the spiritual path is not about racing forward in a line, but about learning to grow through cycles — to gather, to pause, to let go, and to begin again. Just as the bear eats and rests, only to awaken once more, so too does the spirit grow. Every rebirth is not a return to nothingness, but another step in becoming — deeper, fuller, and ever more alive.



經歷七個階段，我與史蒂芬共同走過了「神變鍊金術」的創作旅程。每一幅畫，都是一個階段的回聲，承載著我們在那段時光中在靈性修煉上所遭遇的一切。我們希望用畫作來展現互動，以我去回應彼此在那段時間的困難，或者感悟。

創作不只是表達，更是一種對話—我們在畫布上互相影響，藉由分享彼此的經驗，讓新的靈性狀態在下一幅作品中悄然展開。

這段過程的特別之處，在於東西方靈性的交流與碰撞。我們希望透過畫作，讓觀者感受到不一樣的體驗與深度：他是西方的背景，卻選擇用水墨的筆觸來抒發；而我身為東方人，卻以壓克力顏料構築心靈的景象。這種錯置，正顯示出靈性的本質—它超越文化與形式，不屬於東，也不屬於西，而是人類共同的追尋。

這些畫不只是階段的紀錄，更是一場靈魂之間的相遇。它提醒我們：靈性沒有界限，它是一種無分別的語言，唯有以心去感受，才能看見那無形卻真切的光。

Having traversed seven stages, Stéphane and I have completed our journey through what I call the Alchemy. Each painting stands as an echo of a stage, bearing within it the spiritual trials and revelations that shaped us in that moment. We sought to let our paintings embody interaction — for me to answer, through image and gesture, the difficulties or revelations that arose between us in those moments.

Creation, then, is not a solitary act, but a dialogue. On the canvas, our visions intertwined; through the sharing of experience, a new spiritual state would quietly unfold in the following work.

What makes this journey distinctive is the encounter — and at times, the collision — of Eastern and Western spiritual traditions. Through our paintings, we wished to invite the viewer into this crossing of worlds: Stéphane, rooted in the West, chose the delicate fluidity of ink; I, born of the East, turned to the density of acrylic to shape inner landscapes. In this reversal lies a paradox that reveals a deeper truth: spirituality belongs to neither East nor West, neither tradition nor form, but to the human quest itself.

Thus, these paintings are more than records of stages — they are moments of communion between two souls. They remind us that spirituality knows no boundaries; it is a language without division, one that can only be seen with the heart, where the invisible becomes luminous, and the ineffable takes on form.

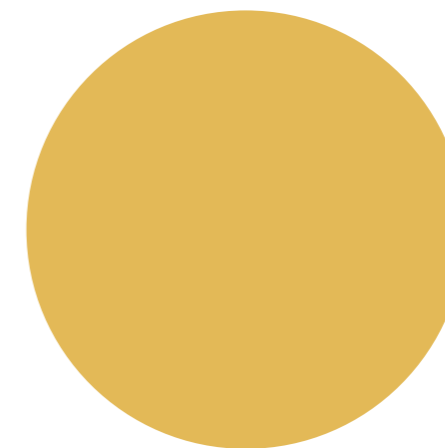
We don't speak the same language, yet within the images we discovered a dialogue deeper than words. During that time, I encountered both a friend and a teacher. When we met again a year later, much had already unfolded in silence, and I realized that I had undergone a quiet transformation of my own. Through ABin's guidance, through this series of creations, I finally understood — every key had already been placed within our paintings.

Thus my journey to spiritual cultivation begins.

我們並不說同一種語言，卻在圖像之間找到了比言語更深的交流。那段時光裡，我遇見了一位朋友，也遇見了一位老師。一年後的相見，許多事已悄然展開，我發現自己在自己的這段旅程中得到了蛻變，透過濱的引導，透過這一系列的創作，我終於明白—原來所有的鑰匙，早已安放在我們的畫作裡。

我的靈性修行之旅就此開始。

開始



THE BEGINNING

印象

IMPRESSUM

**作者 – AUTHOR**

張宏濱 – Chang Hung Pin (ABin Chang)  
Stéphane Geiser

**校對 – PROOFREADER**

黃招育 – Huang Chao Yu  
張浚騰 – Chang Chun Teng

**設計 – DESIGN**

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