the
SPIDER
ON SHIP
CHEN CHING YUAN 2017

船上的蜘蛛，從未意識到在海上漂浮航行的船

在老朽的船竿上結著網

從線與線之間所窺見的

是一片不斷流變的風景

網子是他的經緯，是牠試圖捕捉現實的工具

關於時間、事件、認同的各種測量

知覺與現實不斷來回辯證著

Spiders on a boat still they spin their webs on the time-worn mast
Never realizing they are on a vessel traversing an ocean
Through the threads they see
A landscape that is always changing

The web is its world and the tool is uses to take control of reality.
All measurements of time, events and identity
Are a continuous dialectic between consciousness awareness and reality

THE SPIDER ON SHIP

文｜陳敬元

2017年對我來說是相當特別的一年，年初因為某些機緣，讓我對於在星象與科學之中，探討關於時間和空間維度的知識感到相當有興趣，也因此接觸了許多啟發這些研究的傳說、神話故事，這兩個領域雖然是不同的學科，然而都是源自於人對於意識及存在本質的探求。有時到伊通公園碰到嶠，一但開啟這些話題，常常都是徹夜暢談。也許是這個緣份，讓我有機會到格蘭菲迪駐村，這個座落在蘇格蘭的釀酒廠，一塊孕育著許多古老神話的土地。

到了格蘭菲迪酒廠，因為生活模式的改變，與藝術家之間的交流，另我慢慢沈澱過去思考過的一切。船上的蜘蛛，是我對於自身狀態的一則隱喻，但或許它也像一個腳本，不斷地在過去、當下、未來之間的時間中來回上演著。

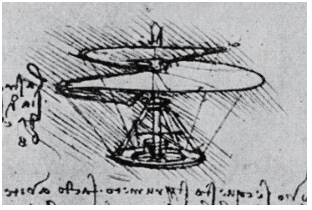
THE SPIDER ON SHIP

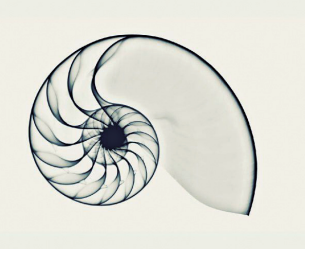
By Chen Ching Yuan

For me, 2017 was a very special year. It was at the beginning of the year that for various reasons I became interested in discussing the issue of time and spatial dimensions in astrology and science. It was as a result of this interest that I became familiar with myths and legends that inspired my research. Although technically these two subjects belong to different academic fields, they can also be traced back to the way in which humans have throughout history explored the essence of awareness and existence. Occasionally, when I visited IT Park Gallery I bumped into Ms. Chen Hui-chiao and whenever we started to discuss these subjects we ended up doing so well into the night. Perhaps then it is fate that I was given the chance to be a Glenfiddich Artist in Residence at a distillery in Scotland, in a place that is home to so many ancient legends.

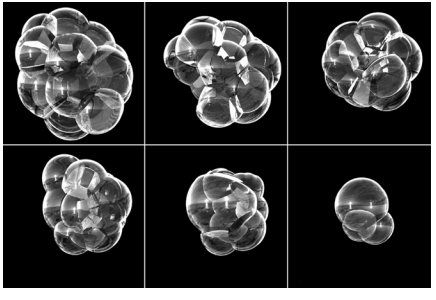
Ever since I arrived to Glenfiddich, I started to sort out my thoughts calmly because of this transition in my life, and inspired by interacting with different artists. The story of a spider on the boat is a metaphor of my status of mind. As if it's a script that plays on and on of the past, the present and the future.

INV





Grail
oil on canvas
18x20cm
2017

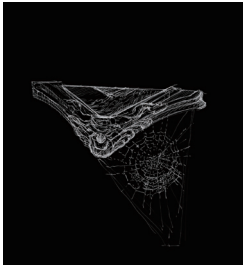


Leaking
oil on canvas
38x45.5cm
2017

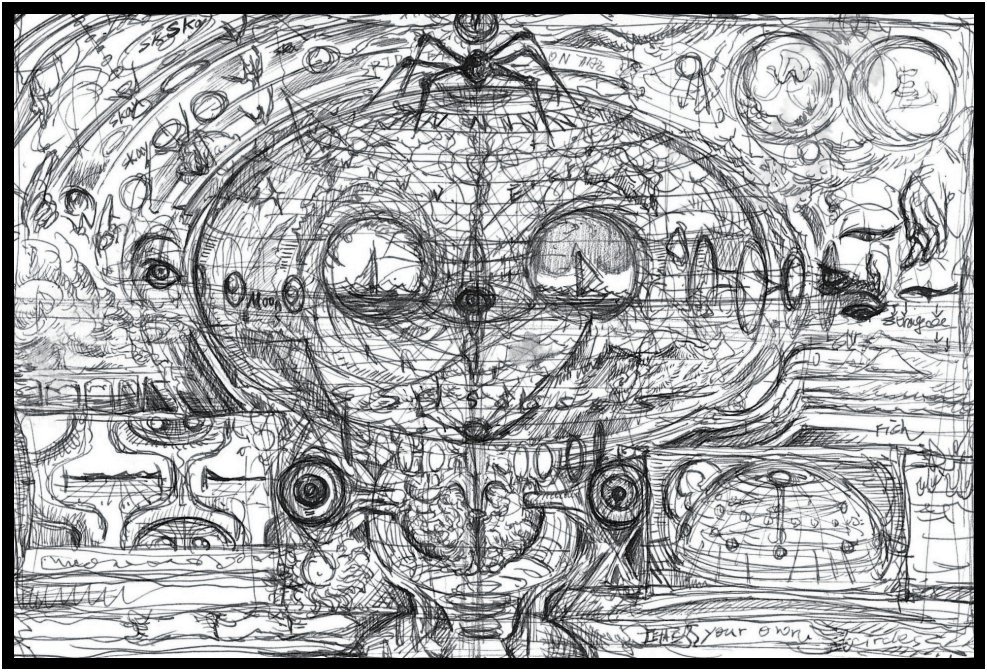
Across the river, the flower still growing
oil on canvas
60x30cm
2017

Invisible rules
oil on canvas
53x46cm
2017

A point of circles
oil on canvas
18x20cm
2017



ROBERT THE BRUCE

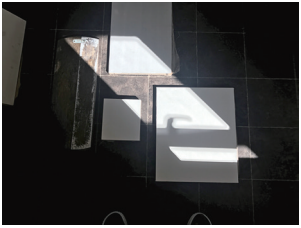


Sketch no.8
Charcoal, paper
17x25cm
2017

Sketch no.7
oil on canvas
60x30cm
2017

Sketch no.3
Charcoal, paper
31x22.4cm
2017

rabbit the time
oil on canvas
31.5 x 41cm
2017



Dufftown 是一個非常接近自然的小鎮，鎮上只有幾間小餐館和些販售基本生活所需的小店，一到了夜裡便是一片寂靜，沒有太多的娛樂活動，對於習慣城市迅速、便利的我來說，維持生活所需的各種基本事務突然變得相當具體，日常變得非常簡單而且緩慢，買菜、料理三餐、泡澡、到附近的森林裡散步，變成我每天的例行公事。隨著心慢慢地沈澱下來，陽光、氣候和酒精的催化之下，感官漸漸的變得清晰而且專注，在這樣的狀態下，我開始慢慢的反芻和整理過去，接觸這些神秘學與科學所感知到的一些思緒和創作想法，也因為換了個環境，重新體會視覺與大腦意識之間奇妙的連結。

在駐村期間，我最喜歡在清晨跟黃昏時分到酒廠附近的古堡寫生，因為我深深覺得，來到格蘭菲迪卻不寫生實在是太浪費了！古堡面對一整片金黃色的麥田，每當起風時，酒廠傳來的香氣就會瀰漫到空氣當中，這時候的光線也讓古堡的一層層的石塊、植物的形狀及色彩變得格外的鮮明，似乎可以看見每個細節的結構和轉折，也發現許多我從未發現的色彩變化，忽然深刻地明白，存在於過往繪畫的各個時期對於光影色彩的追求，是如此地單純而近乎本能。

同期駐村的藝術家也不時會舉辦餐會，交流正在進行中的創作想法，閒聊之間，我和幾位藝術家不約而同提出對於「網（net）」的各種想像，上海藝術家用在市場裝食物的細網隨機壓印在繪有蘇格蘭格紋，很工業感冷色調線條的背景上，而來自澳洲的藝術家則是在白紙上鑿出無數細小的孔洞，呈現出若有似無輕薄的絲網。對我來說，網像是感知上的連結，有點像是數據上搜尋和攔截，然而我是透過很直覺的方式串連轉化這些可能存在於歷史文本、現實或是神話故事裡的文字與圖像，重新揉合出一個失去時間性（軸）的繪畫。在這些聊天過程中，讓我也很感興趣的一部分，是存在於各種迥異文化之中，總是可以找到許多相似的共通符號。印度藝術家在拜訪我的工作室時看到我正在進行的作品《Rabbit the time》，指出他過去也曾經做過兔子和月球之間關係的裝置作品，或許這只是巧合，但也讓我感受到這次駐村所遇到的人事物，似乎有一條線牽引著。

∞
oil on canvas
18x20cm
2017

uncovered
oil on canvas
50x505cm
2017

Dufftown is a small town surrounded by nature, with only a handful of small restaurants and a few stores that sell daily necessities. As soon as night came the whole area fell silent, especially as there was not much in the way of entertainment. For someone such as me, used to the speed and convenience of life in a big city, this experience made instantly clear what was needed to live and daily life became extremely simple and slow-paced. As a result, buying vegetables, cooking three meals a day, bathing, going for walks in the nearby forest became the focal point of my days. As I settled into my new life, I found that the sunlight, the climate and the alcohol slowly facilitated greater emotional clarity and focus. It was in this frame of mind that I started to ruminate on the past and recalled thoughts and creative ideas from occultism and science. Moreover, the change in environment enabled me to re-experience the wonderful connection between visual sensation and the brain-mind.

During my time at the artists' village I most enjoyed painting from nature by the ancient castle near the distillery at daybreak and dusk. It also seemed to me that to come to such a place and not paint from nature would have been to waste a golden opportunity. The castle looked out across a golden field of wheat and every time the wind blew the air was filled with the fragrance from the distillery. The natural light also made the castle's stone layers, as well as the shapes and colors of plants particularly clear. It was almost as if I could see the very structure behind the details and I also discovered many color changes that I had never seen before. It was then that it came to me – throughout art history the pursuit of light, shade and color was exactly this simple and instinctive.

The artists at the Glenfiddich Artists Village occasionally held dinners where we exchanged creative ideas and chatted. On one occasion I and several others discussed the creative applications of "nets." An artist from Shanghai combined a net bag used to carry vegetables and a Scottish tartan, against a background of cold colored lines with an industrial feel. Another artist from Australia drilled countless tiny holes in a sheet of white paper, to create a lightweight net that could sometimes be seen and other times not. In contrast, I thought of a net as representing a perceptive connection, a little akin to searching and intercepting data. Moreover, I adopted an instinctive methodology to connect and transform script and images in historical text, reality or myths, to create a painting detached from time. As part of these discussions, what I found particularly interesting was that despite coming

ladder
oil on canvas
53x46cm
2017

from very different cultures, we were invariably able to find identical semiotics. On one occasion an Indian artist visited my studio and watched me working on the work "Rabbit the Time." He then proceeded to tell me that he had once created an installation piece that dealt with the relationship between a rabbit and the moon. Perhaps that was just a coincidence, but it did underscore for me that all the people, places and things I encountered during my time at the Glenfiddich Artists Village was like a thread drawing me onwards.

white with shadow
oil on canvas
60x60cm
2017

A soft memory
oil on canvas
31.5x41cm
2017

陳敬元

1984 出生於臺灣，台南

學經歷

2010 國立臺北藝術大學美術創作研究所，主修繪畫
2006 國立臺北藝術大學美術系學士，主修油畫

獲獎

2014 台北美術獎/入選
Signature Art Prize/提名
2010 台新藝術獎入圍
2009 高雄美術獎/首獎
2008 桃源美術獎/首獎

駐村

2017 「格蘭菲迪藝術家駐村計畫」，蘇格蘭，達夫鎮。

個展

2017 「船上的蜘蛛」，臺灣，臺北，伊通公園。
2016 「沒有你，我還能是什麼？」，臺灣，臺北，TKG+。
2015 「命名未來」，臺灣，臺北，伊通公園。
2013 「信號彈」，臺灣，臺北，TKG+。
2011 「Staggering Matter」，臺灣，臺北，TKG+。
2009 「液態島嶼」，臺灣，臺北，非常廟藝術空間。

聯展

2017 「格蘭菲迪駐村藝術家」，蘇格蘭，達夫鎮，格蘭菲迪釀酒廠畫廊。
2015 「第八屆亞太三年展」，澳洲，布里斯本，昆士蘭美術館。
「PLUS 1 林鋸 陳敬元雙個展」，臺灣，臺北，TKG+。
2014 「天下無事 - 曼徹斯特亞洲藝術三年展」，英國，曼徹斯特，曼城科學與工業博物館。
「日本：亞細亞安那其連線展 AAA」，日本，東京，東京國際藝術村。
「界：台灣當代藝術展1995-2013」，美國，紐約，康乃爾大學強生美術館。
2013 「天人五衰」，臺灣，臺北，關渡美術館。
2012 「 CMFA未來展」，中國，北京，北京中央美院美術館。
2010 「後民國—沒人共和國」，台灣，高雄，高雄市立美術館。
「TRANS - PLEX 2010」，日本 ，東京，東京國際藝術村。

CHEN Ching-Yuan

1984 Born in Tainan, Taiwan

Education

2010 M.F.A. in Multimedia, Graduate Institute of Art and Technology, Taipei National University of the Arts

2006 B.F.A. in Fine Arts, Taipei National University of the Arts

Awards

2014 Taipei Arts Awards / Selection works

Signature Art Prize / Nomination

2010 Taishin Arts Award / Finalists

2009 Kaohsiung Award / First Prize

2008 The 7th Taoyuan Creation Award / First PrizeResidency Programe

Residency Programe

2017 Glenfiddich Artists in Residency / International Residency Programme, Dufftown, Scotland

Solo Exhibitions

2017 *The Spider on Ship,* IT Park, Taipei, Taiwan

2016 *What am I, If I can't be yours,* TKG+, Taipei, Taiwan

2015 *Untitle,* IT Park, Taipei, Taiwan

2013 *(Flare-s),* TKG+, Taipei, Taiwan

2011 *Staggering Matter,* TKG+, Taipei, Taiwan

2009 *The LiQUiD STATE,* Taiwan, Taipei, VT Artsalon

Group Exhibitions

2017 *Artists at Glenfiddich,* Glenfiddich Gallery, Dufftown, Scotland

2015 *APT8, GOMA* Gallery of morden Art, Brisbane, Australia

Plus I - Lin Ju x Chen Ching Yuan, TKG+, Taipei, Taiwan

2014 *Harmonious Society - Asia Triennial Manchester,* Museum of Science and Industry, Manchester, U.K

Japan - Asia Anarchy Alliance, Tokyo Wondersite, Tokyo, Japan

Jie: Contemporary Art from Taiwan, Herbert F. Johnson Museum of Art，New York

2013 *the Decay of the Angel,* Kuandu Museum of Fine Arts, Taipei, Taiwan

2012 *CMFA feature,* CAFA Art Museum, Beijing, China

2010 *Post-Adolescence,* National Taiwan Museum of Fine Arts, Taichung, Taiwan

TRANS - PLES 2010, Tokyo Wondersite, Tokyo, Japan

photo by John Paul

陳 敬 元	**船上的蜘蛛**	**CHEN CHING YUAN**	**THE SPIDER ON SHIP**
展覽日期	2017年12月2日至12月30日	Exhibition Date	2 December -30 December 2017
開幕時間	2017年12月2日（星期六）晚上7點	Opening Reception	7 pm, 2 December 2017
展覽地點	伊通公園	Exhibition Venue	IT Park Gallery
作　　者	陳敬元	Artist	CHEN Ching-Yuan
設　　計	陳敬元	Designer	CHEN Ching-Yuan
英文翻譯	Andrew Shane Wilson	Translator	Andrew Shane Wilson
出　　版	伊通國際有限公司	Publisher	IT Park Gallery
	臺北市104伊通街41號2-3樓		2-3 Fl. 41 Yi-Tong St. Taipei 104 Taiwan
	電話 (02)2507 7243		Tel 886-2-25077243
	傳真 (02)2507 1149		Fax 886-2-25071149
	http://www.itpark.com.tw		http://www.itpark.com.tw
出版時間	2017年12月初版	Publishing Date	December 2017
贊　　助	格蘭父子洋酒股份有限公司	Sponsor	William Grant & Sons Ltd.
特別感謝	陳慧嶠	Special Thanks	Chen Hui-Chiao
	Andy Fairgrieve		Andy Fairgrieve
	張能禎		Chang Neng Chen
	OVDS		OVDS

版權所有 · 翻印必究　All rights reserved

Glenfiddich
FAMILY RUN SINCE 1887

協辦贊助：格蘭父子洋酒股份有限公司
Special Thanks to William Grant & Sons Ltd.

Co-Organizer

Glenfiddich
FAMILY RUN SINCE 1887

IT PARK

© 2017 IT Park Gallery. All rights reserved.
No part of this book may be used or reproduced in any manner whatsoever without the IT Park permission.