

策展人 Curator

Andy Fairgrieve

藝術家 Artists

陳慧嶠 Chen Hui-Chiao

吳季璁 Wu Chi -Tsung

姚瑞中 Yao Jui-Chung

袁廣鳴 Yuan Goang-Ming

王俊傑 Wang Jun-Jieh

陳曉朋 Chen Shiau-Peng

劉文璋 Mia Wen-Hsuan Liu

吳東龍 Wu Tung-Lung

陳怡潔 Agi Chen

何采柔 Joyce Ho

張暉明 Chang Huei-Ming

林昆穎 Lin Kun-Ying







療癒之泉

格蘭菲迪台灣藝術家駐村計畫12週年

文／陳慧嶠

液態是一種水的詞語，我們聽著各種水聲，它如此動人、清澈、涼爽，甚至粘滑、冰冷、灼熱，就好像水會來到嘴邊，每一口水都蘊含著一個天地；從我們學會說話那時起，百川就充滿我們干涸的嘴，語音上充滿水的對偶詞。

所有生命都源自於水。水除了能讓各種形象聚合在一起，激發了無限的遐想，並賦予詩作以活力。水，也是釀造威士忌的主要靈魂。對凱爾特人而言，水就是根源，也是他們精神生活的中心；水也是淨化、治療與重生的來源，特別是泉水。為了取得最純淨的水源，製造最高品質的威士忌，格蘭菲迪創辦人威廉·格蘭（William Grant）買下酒廠周圍占地1200英畝的康瓦爾（Conval）山丘，以確保羅比度（Robbie Dhu）的泉水不會受到任何汙染，至今仍是蘇格蘭高地唯一擁有自己的水源與種植大麥的農莊，除了自己打造橡木桶外還自己鑄造銅製蒸餾器。

2005年，陳慧嶠是台灣第一位受邀格蘭菲迪藝術駐村計畫（Glenfiddich Artists in Residence）的藝術家，在蘇格蘭達芙鎮（Dufftown）生活與創作，開啟了台灣藝術家與當地深厚的文化交流。從此，台灣的駐村藝術家透過伊通公園的推薦，每年夏天在達芙鎮駐地創作三個月，了解威士忌的傳統製程、當地環境、品牌歷史與價值，並吸取與轉化為藝術作品，每個人都以獨特的方式與策展人安迪·費爾葛瑞福（Andy Fairgrieve）建立起一段特殊的情誼。在格蘭家族第五代傳人彼得·高登（Peter Gordon）的支持下，由蘇格蘭格蘭菲迪酒廠、伊通公園、格蘭父子台灣分公司三方合作，不斷轉型、累

積與推展下，台灣成為格蘭菲迪各國AIR計畫中，最完整亦最具代表性的國家。

今年是台灣參與格蘭菲迪藝術駐村計畫的第12年，12不只是時間的概念，同時也是宇宙間木星運動的循環週期，象徵信念與智慧、幸運與成長，12也是威士忌熟成最具代表性的年限。在這個別具意義的階段，格蘭菲迪集結了歷年的駐村藝術家陳慧嶠、吳季璫、姚瑞中、袁廣鳴、王俊傑、陳曉朋、劉文瑄、吳東龍、陳怡潔、何采柔、張暉明，以及方才駐村回國的林昆穎，將於關渡美術館舉辦「療癒之泉—格蘭菲迪台灣藝術家駐村計畫12週年」展。

台灣第12屆的駐村藝術家林昆穎，除了於當地創作多件以刻度計量時間的新作。今年安迪還特別帶他去了凱爾特區的朝聖之地科路堤泉（Clootie well），在樹枝繫上襪子，喝了泉水；據說能為病痛之人祈福，這是跟獻祭、祈禱有關的儀式，也是凱爾特人心中的神聖之泉。療癒之泉（Springs Eternal）靈感亦來自18世紀英國著名詩人亞歷山大·波普（Alexander Pope）的名言：希望永遠在人們的胸膛跳動；儘管人們不曾真的快樂幸福過，但總是希冀福至心靈。策展人安迪相信無限的源泉能帶來綿恆不絕的力量，以此回應，承載了時間與歷史的生命之水，以及12位藝術家於蘇格蘭達芙鎮旅居90天的創作成果與生活經驗。每個人體內含著的這一口威士忌，都是水分子組成的一部份，在這趟水循環的過程中，顯現出截然不同的創作特質。

Springs Eternal

Glenfiddich Artists in Residence - 12 Years from Taiwan

Text by Chen Hui-Chiao

We have all been regaled by the multitudinous sounds water can make. Indeed, its ability to move people, its cleanness, coolness, viscosity, whether bitter cold or scalding hot, means that every mouthful imbibed contains untold possibilities. From the moment we learn to talk as young children, our thirst is quenched from multiple sources and language is replete with water-related alliterations.

All life traces its origins back to water and as a repository for various images it has inspired boundless human reverie and imbued poetry with real world energy. Water is also one of the most important ingredients in the production of whisky. For Celts, it is fundamental and the center of spiritual life, as well as a source of purification, curative remedies and rebirth - particularly spring water. In order to obtain the purest water and produce the best quality whisky possible, William Grant, the founder of Glenfiddich, bought the 1200 acres around the distillery to ensure the Robbie Dhu spring was not polluted. As a result, it remains the only farm in the highlands of Scotland that grows barley and has its own source of water. In addition, the distillery also makes its own oak casks and copper distillers.

In 2005, Chen Hui-Chiao was the first artist from Taiwan to be invited to take part in the Glenfiddich Artists in Residence program. Her time living and creating art in Dufftown, Scotland, marked the beginning of what has been a decade long cultural exchange between the town and Taiwanese artists. Since then, every summer one local artist has been recommended by IT Park Gallery to spend three months in Dufftown. This experience has allowed them to better understand the traditional production of whisky, local environment, history and value of the Glenfiddich brand, elements that have all been transformed into integral parts of art works. Each artist has also in his or her own inimical way established a close relationship with curator Andy Fairgrieve. With the support of fifth generation head of Glenfiddich Peter Gordon, the Glenfiddich distillery in Scotland, IT Park Gallery, and William Grant & Sons Taiwan Co. Ltd, Taiwan has become a key player in the Glenfiddich Artist in Residence program.

This year marks the twelfth year Taiwan has participated in the Glenfiddich Artists in Residence program. 12 is also the number of years it takes for Jupiter, an astrological symbol for faith and wisdom, good fortune and growth, to complete one orbital cycle. More significantly, it is also the minimum number of years it takes for whisky to reach peak maturity. Over the past 12 years the Glenfiddich artist's village has been home to such Taiwanese artists as Chen Hui-Chiao, Wu Chi-Tsung, Yao Jui-Chung, Yuan Goang-Ming, Wang Jun-Jieh, Chen Shiao-Peng, Mia Wen-Hsuan Liu, Wu Tung-Lung, Agi Chen, Joyce Ho, Chang Hwei-Ming and recently returned Lin Kun-Ying. These creative talents are now brought together for the first time in an exhibition at Kuandu Museum of Fine Arts, titled Springs Eternal: Glenfiddich Artists in Residence - 12 Years from Taiwan.

The twelfth Taiwanese artist to take up a position at the artist's village, Lin Kun-Ying, produced many new works in Scotland that measure increments of time. This year, Andy Fairgrieve even took him to Clootie Wells, a place of pilgrimage in Celtic areas where people tie pieces of cloth to the branches of the trees and drink from the spring water, which it is said to have healing powers. This ritual is closely related to the idea of sacrifice or praying and in the hearts and minds of the Celts such springs are sacred places. The inspiration for the name of the Springs Eternal exhibition is also taken from a quote by renowned 18th Century English poet Alexander Pope:

*Hope springs eternal in the human breast;
Man never is, but always to be blest:*
—Alexander Pope, *An Essay on Man*

Andy Fairgrieve believes such boundless fountainheads grant everlasting strength and our exhibition seeks to showcase this water of life imbued with time and history, together with the creative work and life experience of the 12 Taiwanese artists who spent 90 days at the artist's village in Dufftown. Each mouthful of whisky is in part made up of water molecules and it is the cyclical journey of water that highlights an altogether different type of artistic creativity.

12 年是什麼樣的一個概念

2007年我第一次聽到格蘭菲迪酒廠藝術家駐村計畫AIR (artist in residency) 時，曾困惑地問為什麼一個蘇格蘭威士忌酒廠要發動這樣形式的藝術家計畫，有什麼好處？得到的答案是很率真的：「因為我們可以，為什麼不？」我想這大概就是格蘭菲迪的擁有着 - 威廉格蘭 (William Grant) 家族經營的精神吧！這個家族從1886年建立酒廠起，到現在超過百年經歷五代，仍維持原有家族經營，這在蘇格蘭威士忌這門生意裡並不多見，有幸與家族的成員聊到天，他們告訴我家族經營的特色就是不受股東左右，能夠有遠見的思考，選擇對的事情去做。我想這就是為什麼這個家族選擇了一些與商業利益沒有很直接關係的活動去支持吧，而藝術家駐村計畫 (Artist in residency) 就是其中一個項目。

大部分商業團體與藝術家的合作多是沾沾藝術家的光，洗脫一些俗氣，但最後還是回到投資報酬率的討論上；而「格蘭菲迪 Glenfiddich」蘇格蘭威士忌所舉辦的藝術家駐村計畫 (Artist in Residency) 對於藝術家的要求卻神奇的只有一個，留下一件作品給酒廠收藏或展覽；活動的主持人安迪·費爾葛瑞福說過：從一開始，「格蘭菲迪」就打算將這個藝術村打造成全球最令人夢寐以求的駐村計畫。我們主要的推動力就在於提供藝術家能生產出最豐碩果實與創意上可自由發揮的空間，殷勤好客與讓來客有賓至如歸的感覺。

聽起來是不是很令人嚮往？

我是2007年加入「格蘭菲迪」團隊，也是該年第一次參與到「格蘭菲迪 Glenfiddich」AIR這個計畫，轉眼台灣已經有12位藝術家在過去12年內到蘇格蘭「格蘭菲迪」酒廠進行駐村，這些過程中我幸運地參與了台灣駐村藝術家的甄選與邀請，展覽開幕活動規畫，甚至有幸遠赴蘇格蘭參與藝術家在酒廠日夜顛到的生活，這個過程中最有趣的收穫是認識了一群腦

袋運作跟我很不同的台灣藝術家朋友，他們前一秒嘻嘻哈哈後一秒正色討論藝術圈政治，常常讓我措手不及；同時間他們也開啟了我的另一扇窗 - 對於台灣當代藝術發展的認識與關心，體認到台灣當代藝術圈經營的辛苦與困境。

對於圈外人的我能做些什麼呢？好像很有限，但轉念一想，覺得自己的小手微顫地牽著兩個線頭，一頭是蘇格蘭，一頭是台灣，巧妙的把兩個遙遠的國家蘇格蘭和台灣產生一點關係，而牽著牽著，好像真的為台灣藝術圈做了那麼點事情，這麼一想，不免容光煥發地小驕傲了一下，除了扮演好一個稱職的上班族外，我居然也能為台灣文化藝術做點小小的貢獻。

12年是一個有趣的數字，許多蘇格蘭威士忌有默契的把12年當成產品線的經典款，極其所能地把想表達的酒廠特色與故事都裝進酒瓶內；而台灣已經參加「格蘭菲迪」酒廠駐村計畫12年了，好像也該下一個總結，回頭看看這12年來發生的點滴；謝謝台灣第一位參與酒廠駐村藝術家陳慧嶠的堅持和頑固，像糾察隊一樣地串起所有駐村藝術家和格蘭菲迪的台灣夥伴，讓我們有了這次「療癒之泉」的12周年聯展活動。

真誠希望大家來走走，看看12位台灣當代藝術家們在蘇格蘭的創作。

李正祐

格蘭父子台灣分公司 行銷總監

Reflecting on 12 Years of Artistic Achievement

When I first heard about the Glenfiddich Artist in Residence AIR Program in 2007, my reaction was to ask why a Scottish whisky maker had launched a project for artists and how it benefited the company? The answer I received was forthright and sincere: "It's something we can do, so why not?" On reflection, that outlook sums up the business philosophy of the Grant family – the owners of Glenfiddich. William Grant established the company in 1886 and it has remained a family run enterprise ever since, a business model that is relatively rare in the world of Scotch industry. In discussions with members of the family I was told that the strength of a family business is that it is not beholden to shareholders, which makes it easier to focus on the long term interests of the company. This is probably why the Grant family often supports activities with no direct connection to their commercial interests, one of which was the Artist in Residency program.

Most business groups cooperate with artists in an effort to bolster their image, but such projects invariably return to discussions of investment profitability. In contrast, the Artist in Residency program sponsored by Glenfiddich amazingly asked only one thing of the artists involved in the program and that was that they leave one of their works as part of the distillery's collection or for exhibition purposes. Project curator Andy Fairgrieve said that from the very beginning "Glenfiddich" wanted to turn the Artists' residency into the most popular such program in the world. "Our main promotional power is to provide artists with a space in which they have the freedom to produce rich and wonderfully creative art. To that end the company does its best to be hospitable and make resident artists feel as though it is a home away from home."

Of course that sounded great.

I became a member of the Glenfiddich family in 2007, which also marked the first time I was involved in the Artist in Residency program. Over the past 12 years, a total of 12 Taiwanese artists have taken part in the AIR program and I have been honored to be part of the process, selecting participants, planning activities for exhibition openings and even enjoying the night-day upside down life of artists at the Glenfiddich distillery. However, the most invaluable experience for me has been getting to know Taiwanese artists who see the world very differently from me. Indeed, I have always been amazed at their ability to laugh

and joke one moment and then suddenly launch into a serious debate about the politics of art. At the same time, my encounters with these talented individuals opened a window into a completely new world – broadening my understanding and interest in contemporary Taiwanese art, while giving me a greater appreciation of their hard work and the difficulties they face in Taiwan.

As someone who does not belong to the art community I asked myself what I could do for these artists and the assistance I could offer seemed limited. However, I came to feel that perhaps my role was to help foster a relationship between Taiwan and Scotland. Nearly a decade later, I am proud of the fact that in addition to being good at my job I have also made a small contribution to the promotion of Taiwanese art and culture.

Twelve years is an interesting number as many scotch brands tacitly agree that is the perfect age for high end classic products, making every effort to imbue their bottles with the distinctive character and stories of the distilleries that make the whisky. Today, we are celebrating 12 years of Taiwanese artists' involvement with the Glenfiddich Artist in Residency program which is the perfect time to look back at everything we have achieved in that period. I would like to thank Ms. Chen Hui-chiao for her determination and drive, character traits that made her the perfect choice as the first Taiwanese artist to take up residency in Scotland. She has done an amazing job of keeping in touch with all the artists who have attended the artists' village and Glenfiddich's partners in Taiwan and thanks to all her hard work we can now enjoy *Springs Eternal: Glenfiddich Artists in Residence - 12 Years from Taiwan*.

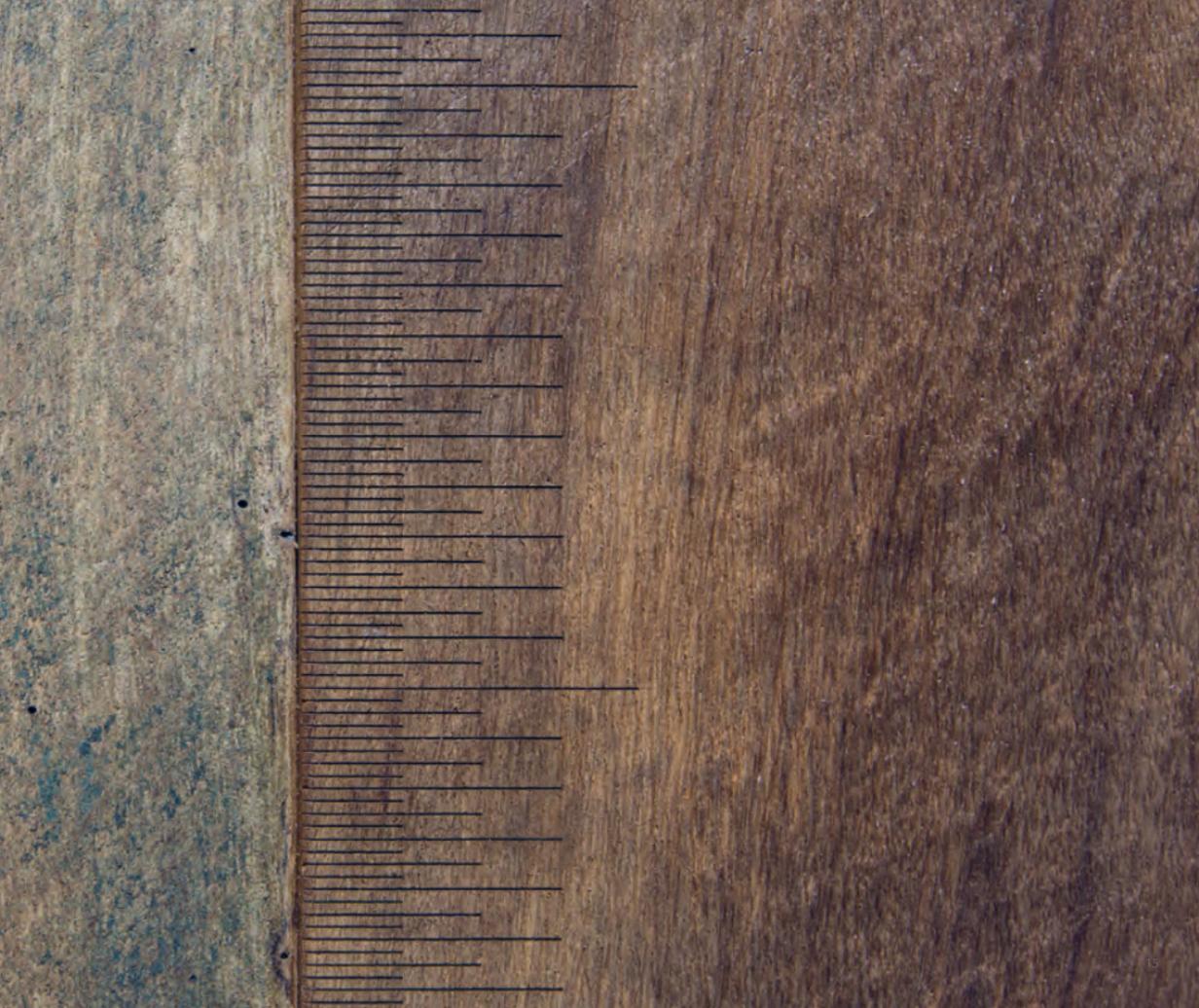
We very much hope that visitors enjoy the amazing works of art produced by 12 contemporary Taiwanese artists in Scotland over the past 12 years and look forward to our continued cooperation and success.

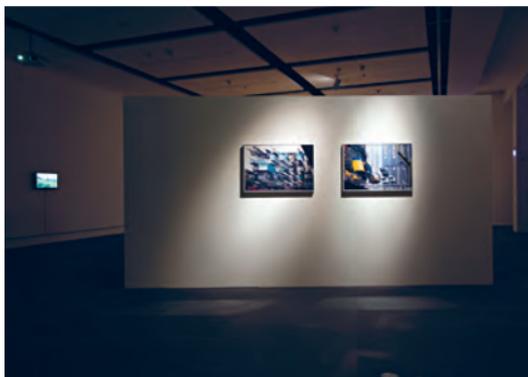
David Li

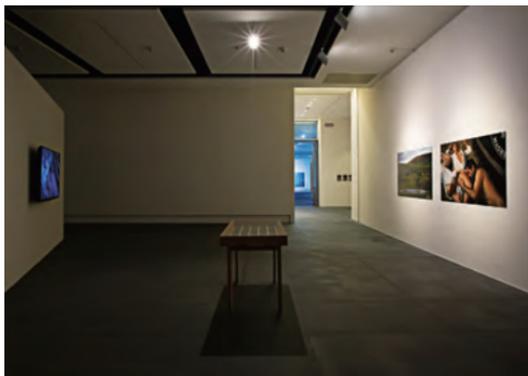
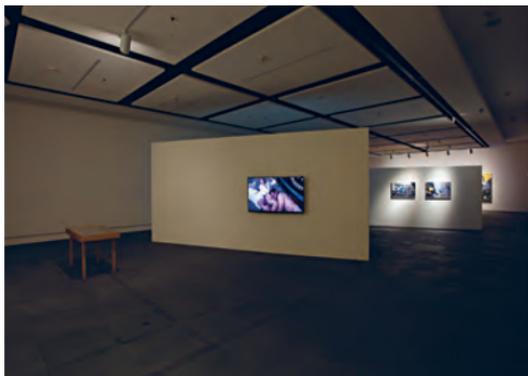
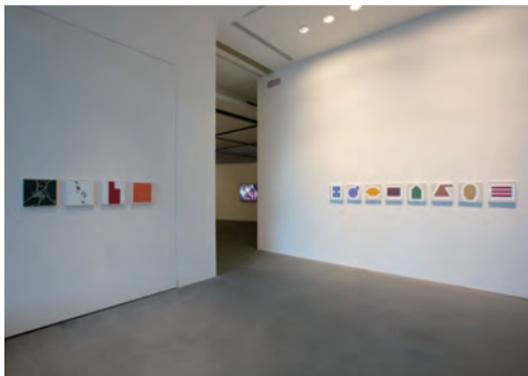
Director of Marketing

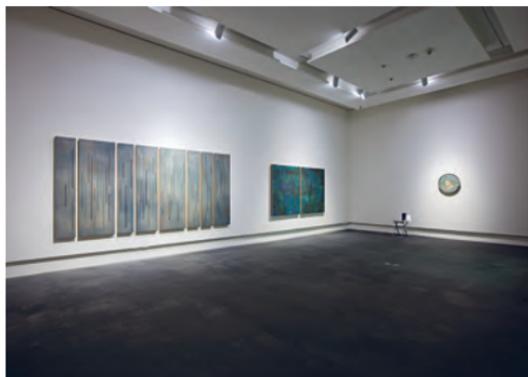
William Grant & Sons



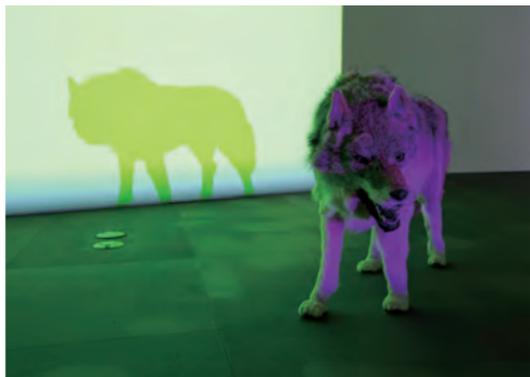
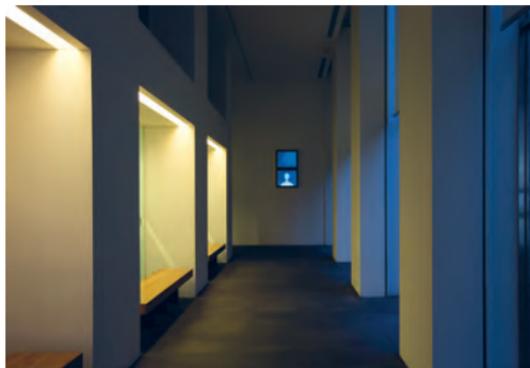


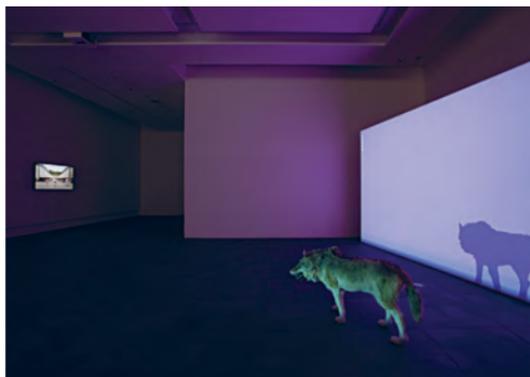
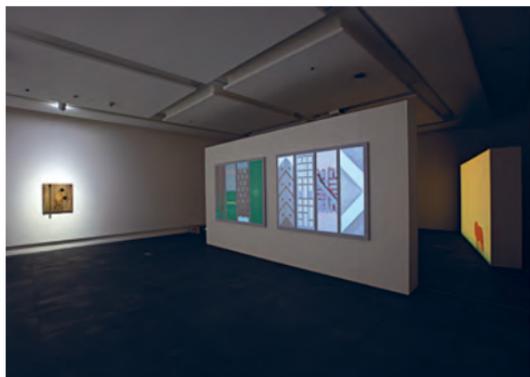
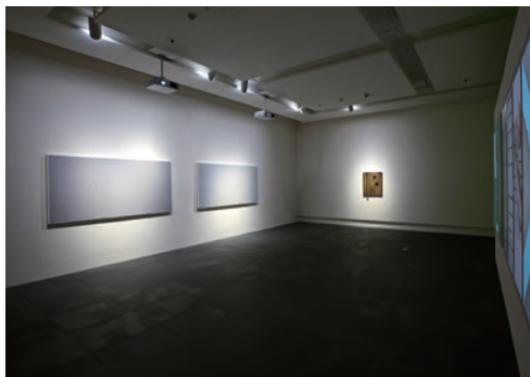












希望永遠跳動

永恆這個概念，帶著幾分「天體」的聯想。也許是它和空間、距離有些關係，或是會想到在看不見的星星之外，還有更多星星。

台灣來的藝術家，是格蘭菲迪藝術家駐村計畫在過去的十二年裡，一群燦爛的星星。

他們的能量、創意、藝術性，從一開始就顯現出精彩的水準，為每年從世界各地來到格蘭菲迪酒廠駐村的藝術家們樹立了典範。他們之間相連不斷，讓年年累積的訊息和知識，能延益予即將出發的藝術家，也讓已經來過蘇格蘭的藝術家，可以重溫那段生命經驗。

在我所熟悉的單一純麥蘇格蘭威士忌的世界，人人皆知要花費十二個年頭，才能讓我們的經典格蘭菲迪熟成到恰到好處的平衡狀態，陳釀出層次豐富的風味。我想，這組「台灣星群」的形成，乃為異曲而同工。

感謝，每一位和所有的你們。

彼得·高登

格蘭菲迪第五代傳人

星群—2005年~2013年：

陳慧嶠，吳季璵，魏瑞中，袁廣鳴，王俊傑，陳曉朋，劉文瑄，吳東龍，陳怡潔，何采柔，張暉明，林昆穎

HOPE SPRINGS ETERNAL

There is something of the “celestial” about the idea of Eternity. Perhaps it is the connection with space and the thought that there are stars beyond the stars we can’t see.

The artists from Taiwan have been a constellation of stars in the Artists in Residence programme at the Glenfiddich Distillery over the last twelve years.

From the start, the energy, inventiveness, and artistry have been of a wonderful standard, which has set an example for the artists who come to the Glenfiddich Distillery every year from all over the world. The continuity of the connections has meant that there is a well formed body of knowledge that enables the latest artist to be better prepared, and it also has allowed artists who have been to Scotland to reconnect with their own experiences.

In our world of Single Malt Scotch whisky, we know that it takes twelve years before our Signature Glenfiddich reaches a state of balance and complexity that we think is just right. I think this has been the same for the Taiwan Constellation.

Thank you – one and all.

Peter Gordon

The 5th Generation of Glenfiddich

Stars - 2005 ~ 2016: Chen Hui-Chiao, Wu Chi-Tsung, Yao Jui-Chung, Yuan Goang-Ming, Wang Jun-Jieh, Chen Shiao-Peng, Mia Wen-Hsuan Liu, Wu Tung-lung, Agi Chen, Joycè Ho, Chang Huei-Ming, Lin Kun-Ying

那流動的……

就是如此簡單，釀酒的穀物發過芽後，接著磨碎、發酵，再將發酵液予以加熱，運氣好的話，所散發的蒸氣在接觸到低溫的表面時，便會冷凝濃縮。瞧！從黃綠色發酵液淬鍊出的液滴宛如水晶般瑩亮澄澈。它比任何井裡的水還要純，冷卻後，用手指碰觸的感覺比冰還要冷。

多麼美妙的轉化過程。完美之水。然而一旦入口，是什麼感覺？它讓你牙齦發麻，喉間發燙，那股灼熱感一路往下滑入肚裡，然後四散到指尖，到腳，最後到頭。！

在這段詩意盎然的描述中，尼爾·剛恩（Neil Gunn）筆下的故事，道出了有意無意間對首次釀造的單一純麥威士忌造成影響的一連串「愉悅的意外」。想當然耳，如今的釀酒製程，碰運氣的成分已降低許多。為了穩定釀出被剛恩比擬為「完美之水」的醇酒，今日的製酒商受惠於歷經世代不斷精進、經得起時間考驗的製作過程，同時也充分意識到使用最純粹、天然成分的重要。

究竟是銅製還是木製的蒸餾器對蘇格蘭威士忌的品質和風味有較大的影響，對此各派論點不一，但威廉·格蘭（William Grant）確信：想要從蒸餾器淬鍊出「比任何源泉裡更純淨的水」的醇酒，就必須從最上等的基本素材下手。

年輕時的威廉利用夏天打零工，在離達芙鎮不遠的山丘上牧牛，以貼補家用。為了照顧好自由放牧的牛群，他需要很快地打聽到在乾旱的夏季也有泉水的來源，而且還要能找到它們的位置！

威廉對一處名為羅比度泉（Robbie Dhu）的了解，成為日後一項關鍵因素。

在選擇製作格蘭菲迪威士忌的水時，威廉的考量並非只基於量的多寡，質的精純更是至關重要！二十歲出頭時，威廉曾在緊鄰達芙鎮外的梯寧維爾石灰場（Tintinir Lime Works）擔任記帳員，這段期間所發展出對地質學的高度興趣——即便這並非職務所需——讓他理解到：用來釀製威士忌最理想的水，並不是經過石灰岩過濾後的硬水，而是流過泥炭和沙礫後的軟水，而羅比度的泉水正是如此。

今日，這個豐沛的高地泉水仍是製作格蘭菲迪單一純麥威士忌的唯一水源，從它的發源地康瓦爾山（Conval Hills），可

俯瞰格蘭菲迪酒廠全區。那也是昆穎在今年夏初抵達後，我曾帶他去造訪的地點之一。昆穎對威士忌製作的每道過程都很感興趣，那麼，從孕育格蘭菲迪的起點——羅比度的泉水——出發，是再合適不過了！

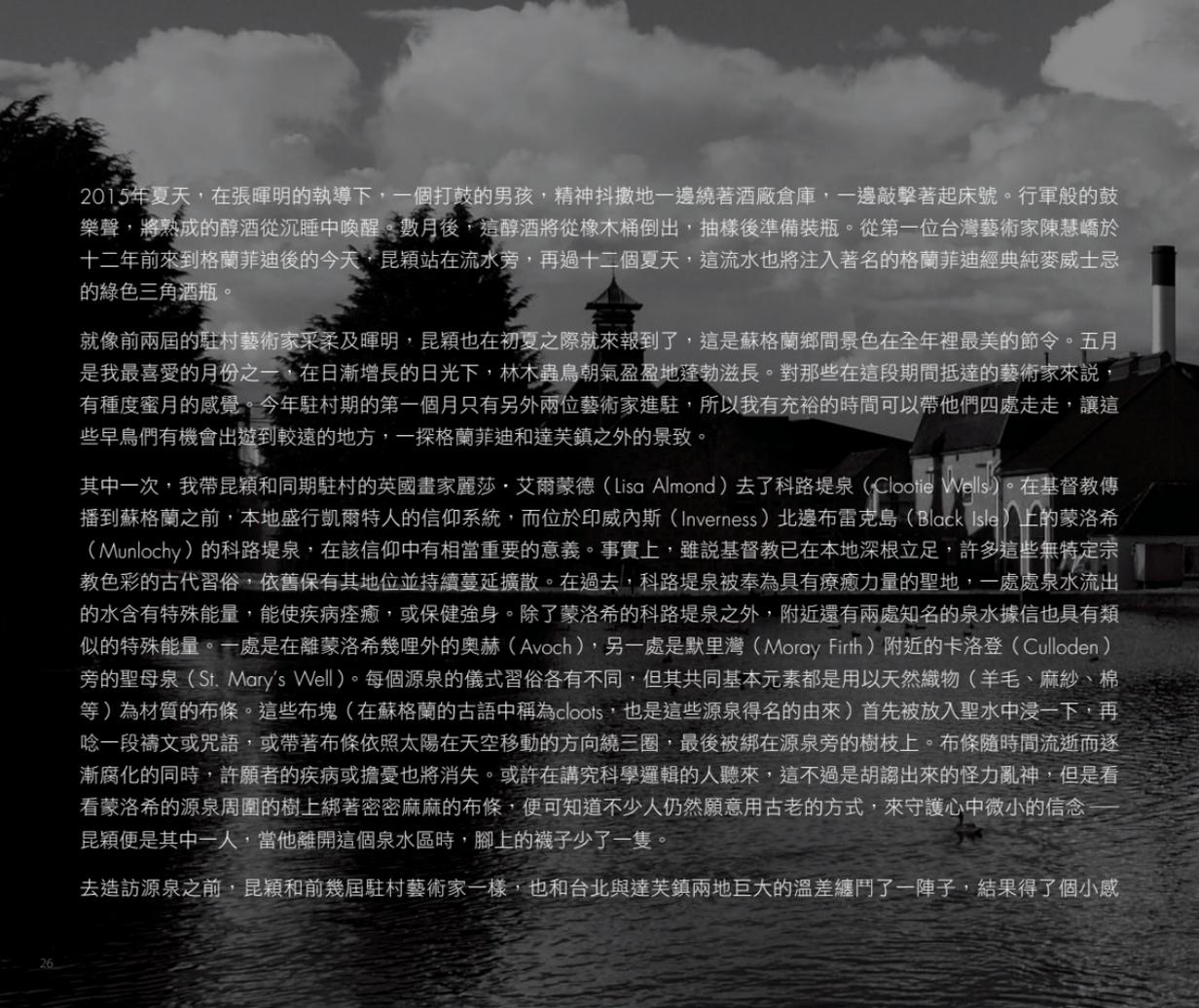
儘管格蘭菲迪的水源是來自單一泉水，但作為一個駐村地點，它持續為創作靈感提供豐富多樣的源泉，而在昆穎之前的十一位台灣駐村藝術家的創作成果便是最佳見證。

2005年，十二個夏天前，格蘭菲迪接待了第一位從台灣來此駐村的藝術家陳慧嶠。那年夏季收成的大麥，經過發芽、磨碎後，在酒廠裡的麥芽調理槽中，與羅比度的泉水相遇。當嶠在為《體內的一種感覺》——一件受蘇格蘭地景啟發的創作——做最後調整時，從格蘭菲迪酒廠的醇酒蒸餾器流溢出的「完美之水」，也被灌入了橡木桶。酒體清澈，濃度醇厚，這個階段的原酒本身並非沒有風味，但仍需要在橡木桶裡熟成數年，它的烈度才能變得圓潤溫雅。

醇酒必須靜置在傳統橡木桶三個夏天後，依法才可列入威士忌的等級。在那幾年間，吳季璵將格蘭菲迪酒廠內舊有的泥炭庫房，轉變成針孔成像裝置空間；姚瑞中完成了今日廣受好評的《忘德賦》第一系列。到了第四個夏天，袁廣鳴拍攝了《逝去中的風景——蘇格蘭》，用一條懸吊的纜繩，帶著鏡頭飛越酒廠內疊放著一桶桶靜熟成的醇酒的酒窖上方。

此時，那批醇酒應該已經由格蘭菲迪首席調酒師大衛·史都華（David Stewart）查驗過了，然而隨歲月推移，這份工作已交接給他的門生，即現任首席調酒大師—布萊恩·金思曼（Brian Kinsman）。此時的原酒年份尚淺，仍需經歲月洗禮，才能達到裝瓶的標準，而在這些年中，藝術的創造力也從未間斷。王俊傑以融合槽間為場景，拍攝了《若絲計畫》，並用攝影紀錄酒廠裡每座倉庫的大門；陳曉朋縝密地測繪出格蘭菲迪的實際地域性與她在此的體驗；劉文瑄運用過去較不熟悉的媒材，創作出一件呈現天空雲朵飄動的裝置作品；吳東龍則以此地地景為繆思，將夜空裡微妙變幻的色彩融入他的繪畫裡。

2005那年開始釀的醇酒，至今才剛走完三分之二的熟成之路。陳怡潔還要接棒來蘇格蘭，她的旋轉畫架還等著她來研發；何采柔也還要在橡木酒桶桶底，畫上她那筆觸細膩的繪畫系列作品《When Cold Is Colder》。那醇酒，依然，默默歇著。



2015年夏天，在張暉明的執導下，一個打鼓的男孩，精神抖擻地一邊繞著酒廠倉庫，一邊敲擊著起床號。行軍般的鼓樂聲，將熟成的醇酒從沉睡中喚醒。數月後，這醇酒將從橡木桶倒出，抽樣後準備裝瓶。從第一位台灣藝術家陳慧囂於十二年前來到格蘭菲迪後的今天，昆穎站在流水旁，再過十二個夏天，這流水也將注入著名的格蘭菲迪經典純麥威士忌的綠色三角酒瓶。

就像前兩屆的駐村藝術家采柔及暉明，昆穎也在初夏之際就來報到了，這是蘇格蘭鄉間景色在全年裡最美的節令。五月是我最喜愛的月份之一，在日漸增長的日光下，林木蟲鳥朝氣盈盈地蓬勃滋長。對那些在這段期間抵達的藝術家來說，有種度蜜月的感覺。今年駐村期的第一個月只有另外兩位藝術家進駐，所以我有充裕的時間可以帶他們四處走走，讓這些早鳥們有機會出遊到較遠的地方，一探格蘭菲迪和達芙鎮之外的景致。

其中一次，我帶昆穎和同期駐村的英國畫家麗莎·艾爾蒙德（Lisa Almond）去了科路堤泉（Cloodie Wells）。在基督教傳播到蘇格蘭之前，本地盛行凱爾特人的信仰系統，而位於印威內斯（Inverness）北邊布雷克島（Black Isle）上的蒙洛希（Munloch）的科路堤泉，在該信仰中有相當重要的意義。事實上，雖說基督教已在本地深根立足，許多這些無特定宗教色彩的古代習俗，依舊保有其地位並持續蔓延擴散。在過去，科路堤泉被奉為具有療癒力量的聖地，一處處泉水流出的水含有特殊能量，能使疾病痊癒，或保健強身。除了蒙洛希的科路堤泉之外，附近還有兩處知名的泉水據信也具有類似的特殊能量。一處是在離蒙洛希幾哩外的奧赫（Avoch），另一處是默里灣（Moray Firth）附近的卡洛登（Culloden）旁的聖母泉（St. Mary's Well）。每個源泉的儀式習俗各有不同，但其共同基本元素都是用以天然織物（羊毛、麻紗、棉等）為材質的布條。這些布塊（在蘇格蘭的古語中稱為cloods，也是這些源泉得名的由來）首先被放入聖水中浸一下，再唸一段禱文或咒語，或帶著布條依照太陽在天空移動的方向繞三圈，最後被綁在源泉旁的樹枝上。布條隨時間流逝而逐漸腐化的同時，許願者的疾病或擔憂也將消失。或許在講究科學邏輯的人聽來，這不過是胡謔出來的怪力亂神，但是看看蒙洛希的源泉周圍的樹上綁著密密麻麻的布條，便可知不少人仍然願意用古老的方式，來守護心中微小的信念——昆穎便是其中一人，當他離開這個泉水區時，腳上的襪子少了一隻。

去造訪源泉之前，昆穎和前幾屆駐村藝術家一樣，也和台北與達芙鎮兩地巨大的溫差纏鬥了一陣子，結果得了個小感



冒。倒是另一個古老的蘇格蘭傳統偏方治癒了他：火熱托迪（Hot Toddy）。其做法是先在玻璃杯中倒入適量的威士忌，在與檸檬、蜂蜜、丁香充分融合後，再加點熱開水。這個世代流傳的熱飲至今還是常被用來治療感冒，提醒了我們威士忌最初的製作目的是為了醫療之用，可知威士忌又被稱為「生命之水」是有其典故的。

真正為昆穎驅走感冒的，托迪中的檸檬和蜂蜜占了大部分的功勞，但不可否認的是，適量加入一點兒完美之水對健康是無害的，而且事實上，它甚至可以激發想像，或幫助潤滑靈感的流動！

他有點兒累，還帶點兒惱怒，因為事情好像出了點差錯……

然後——然後，抬起了頭。模糊視線的薄膜消融了，雙眼閃閃發亮。他突然笑了，躍身而立，又突然停下來不可置信地打量自己，試試伸展手臂上的肌肉，飽合的力量讓他揮出一拳，接著換另一隻手。一記右拳，再一記左拳。他的雙腿也充漲著相同的力量。他開始毫無束縛地狂舞。顯然，他喝下的不只是水，而是生命。²

昆穎在格蘭菲迪的創作是關於釀造過程的流動與循環：從羅比度流出的泉水，沿路流下了山坡，流經了格蘭菲迪酒廠裡如雕塑品般的銅製蒸餾器，流入橡木桶的擁抱，乃至在氣體交換中流溢發散，成為浪漫的「天使的那一份」（angel's share）——這是指醇酒的特定比例會從酒桶蒸散，飄向天堂。它滋養了天使，或許也軟化了來日將從雲朵降下的雨水。

此件創作計畫是一件結合了雕塑物件、輸出、投影的多媒體裝置。然而，一如剛思筆下的釀酒先驅們，昆穎這件充滿野心和實驗精神的作品也面臨了諸多需要克服的挫敗與挑戰。

幸好昆穎不需像剛思故事中的釀酒人一樣獨自埋頭苦幹，許多此地技術純熟的師傅們都欣然相助，包括酒廠裡的首席桶匠伊恩·麥當勞（Ian McDonald）、達芙鎮上的退休工匠亞倫·莫里森（Allan Morrison）——他過去幾年持續慷慨地貢獻自己的時間和技術，協助過多位駐村藝術家。還有達芙鎮本地的G&A工程公司的木工肯恩·潘柏頓（Ken Pemberion），他的慢工細活讓昆穎的各種想法皆得以具體成型。

從許多方面來說，格蘭菲迪酒廠內部員工和各方人士對駐村藝術家的大力支持和發自內心的真誠援助，不只使昆穎和歷年來的藝術家多所受益，更讓這個駐村計畫年復一年地成長茁壯，乃至有今日的成功。

除了格蘭菲迪和達夫鎮鎮民所展現的溫暖真情之外，酒廠獨特的環境條件與其豐富廣博的靈感契機，全都是駐村藝術家們一次如醍醐灌頂且充滿啟發性的經歷。

藉由慶祝台灣藝術家參與格蘭菲迪駐村計畫十二年的這個特殊時刻，我們趁此回顧每位藝術家透過駐村期間新作而與我們分享的情思並茂的創造力，也牢記這項計畫鍛造出的情誼，以及那些豐富我們人生的美好回憶。羅比度的泉水依然潺潺流著純淨清澈的水源，我們亦可繼續期盼未來的歲歲年年，以及那些即將結識的朋友和彼此共享的經驗。

現在，讓我們舉起盛著格蘭菲迪完美之水的酒杯，向那些用熱情與全心奉獻將我們引領至此的人們致敬！

為健康舉杯

安迪·費爾葛瑞福
格蘭菲迪酒廠 駐村計畫負責人

1. Gunn, N.M., 1977, 威士忌與蘇格蘭, 愛丁堡 Souvenir Press 出版
2. 同上



2011 / Mia Wen-Hsuan Liu
劉文瑄



2012 / Wu Tung-Lung
吳東龍



2013 / Agi Chen
陳怡潔



2014 / Joyce Ho
何采柔



2015 / Chang Hwei-Ming
張暉明



2016 / Lin Kun-Ying
林昆穎



陳慧嬌
2005 / Chen Hui-Chiao



吳李璿
2006 / Wu Chi-Tsung



姚瑞中
2007 / Yao Jui-Chung



袁廣鳴
2008 / Yuan Goang-Ming



王俊傑
2009 / Wang Jun-Jieh



陳曉朋
2010 / Chen Shiau-Peng



ARTIST STATEMENT
藝術家創作自述



ARTIST AT GLENDIDDICH 2016
LIN KUN-YING
2016 駐村藝術家林昆穎

在蘇格蘭的時間，是一片雜訊，黃花山、綠苔岩、車上雪、田中林、螢火紅、鏽酒桶、蒸餾銅、清水灰...，全都混在一起。

有天，我順泉水源頭走，翻越兩座丘陵，來到一處凹陷的山坡上，樹林圍繞，大字躺下，朝天遠望，我閉眼細數記憶中每天，三歲、三十歲、三天前，腦中飛奔意猶未盡，混得一踏糊塗。突然，雨狠狠灑了下來，我更仔細聽，這雨擊在草地、樹葉、石頭、土壤、身體，聲音顆粒分明而清晰。

那是生命的低語吧，沒有停過。

回台灣後，每每下雨，我便想起當天清晰而分明的落雨，而它卻聽似雜音。

My time in Scotland was filled with myriad things; mountains with yellow flowers, rocks covered in green moss, cars under snow, fields surrounded by woods, bonfire red, rusted casks, copper stills, gray clay in clear water. Everything is mixed together.

One day, I walked towards the source of a spring. I climbed two hills and arrived at a small hill where the land sunk a little. It was surrounded by trees. I lay down and just stared into the sky. I closed my eyes, trying to remember every day of my life. Three years old, thirteen, thirty, three days ago, today... Images flashed through my mind. I could not tell when they registered and started to feel sentimental. Several hours passed. Suddenly, it began to pour. I did not open my eyes. The rain fell on the grass, tree leaves, rocks, soil and my body. I tried very hard to listen. Each drop created a distinct sound.

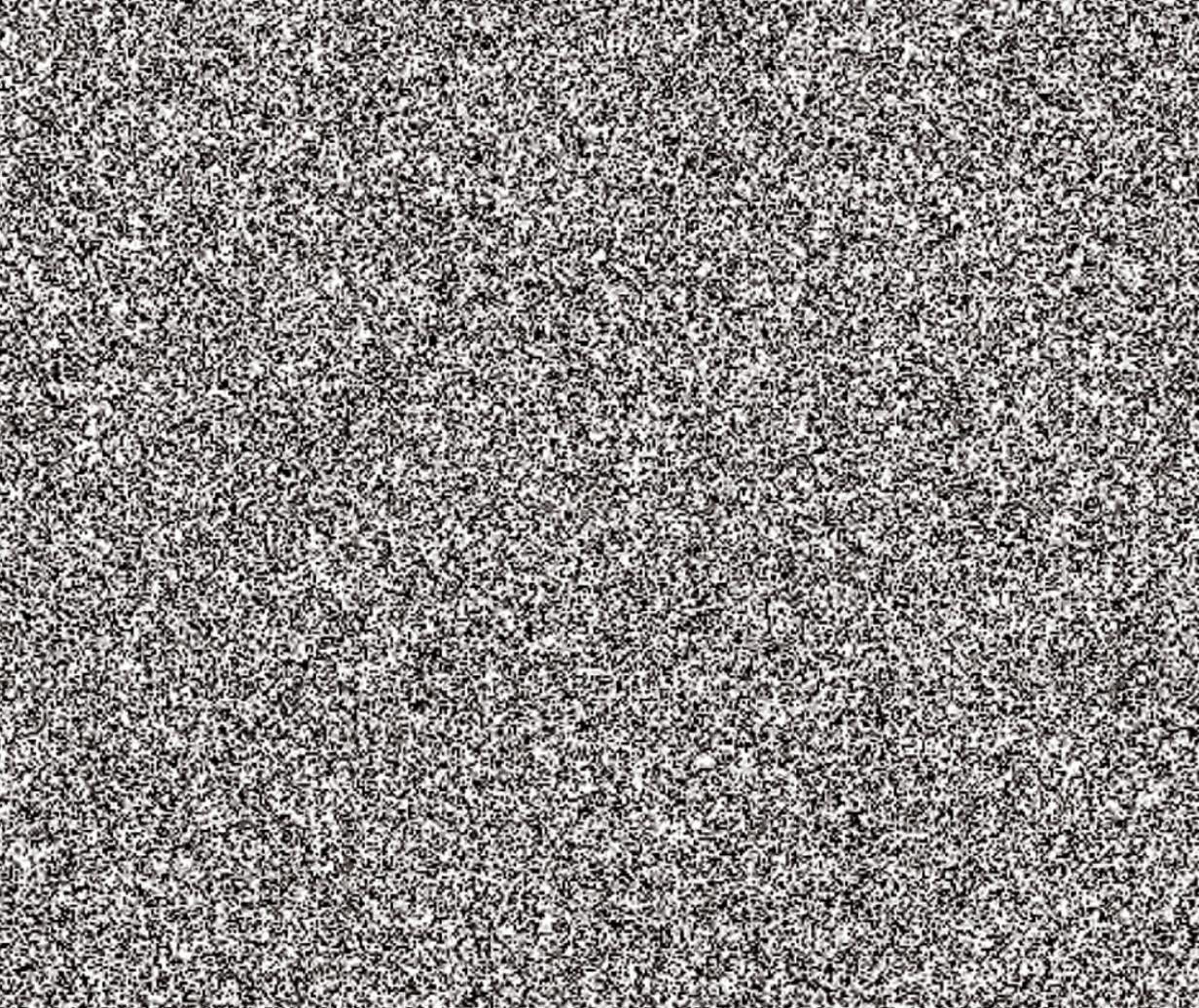
It might as well be the whispering of life itself. It has never stopped.

Since returning to Taiwan, whenever it rains I remember the distinct sound of rain from that day; but it sounds a lot more like noise now.

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流年離合

油墨印刷、松木、3D影像

Fleeting, Meeting and Parting

2016, Video Installation, Wood, and Ink Printing, 2 Pieces, 180x240cm each





Angel's Share

混合媒材装置

Angel's Share

2016, Mixed-media installation, 145x170x30cm



Time Barrel
複合媒材裝置

Time Barrel

2016, Mixed media installation, 124x105x48cm

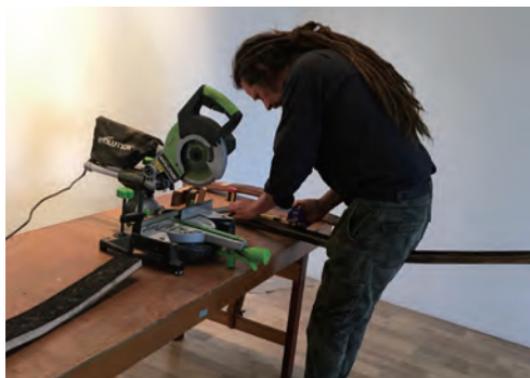


aid

K...
No h...







A photograph of a person walking away from the camera on a dirt path that leads through a field of vibrant yellow flowers. The path is flanked by tall green grass and more yellow flowers. In the distance, the path leads to a clear blue ocean under a bright blue sky with a few wispy clouds. The overall scene is bright and scenic.

ARTIST AT GLENDIDDICH 2015
CHANG HUEI-MING
2015 駐村藝術家張暉明

在蘇格蘭時不難在路邊發現各種生物的屍體，小至昆蟲、鳥類，大至野兔、野鹿，深刻地感受到人與自然之間，相互依賴又衝突的矛盾關係，於是我開始研究當地的生物，發現古代的遊牧民族經常將狼當作精神象徵，認為其代表了勇氣、團結與自由，有許多習性特點與人類相似，我因而揣想，人類與狼的聯繫或許不僅是生存範圍的重疊，也有部分社會習性和意象的自我投射，但隨著人類生活形態的轉變，詩歌與歷史文獻中都提到狼早已幾近滅絕，似乎也暗示某種時代更迭與精神的消失。

When I was in Scotland I often found dead things at the side of the road, from insects to birds, wild hares even deer. That experience alerted me to the interdependence of people and nature, but also to the inherent contradiction of their interaction. It was with that in mind that I started researching local fauna and discovered that in ancient times nomadic peoples in the area embraced the wolf as a spiritual symbol, believing it to represent courage, unity and freedom. Wolves were deemed to share many characteristics with humanity and on that basis I hypothesized that the contacts between people and wolves may not have been limited to issues of existence but also involved, in part, the self projection of social nature and imagery. Indeed, as human lifestyles have evolved, poems, songs and historical records through the ages have lamented the near extinction of wolves, a fact that also seems to allude to the changing times and the loss of that original spirit.

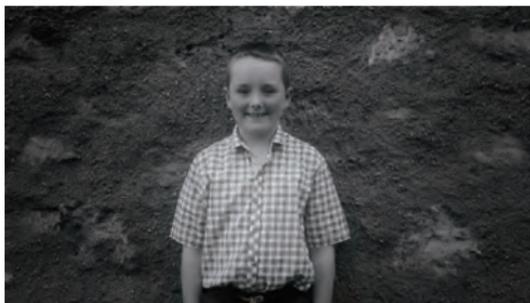


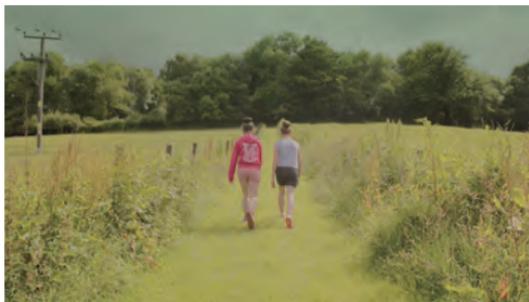
Tough Town

單頻道錄像

Tough Town

2015, Single channel video, 9'00"





Tough Town

單頻道錄像

Tough Town

2015, Single channel video, 9'00"



烏鴉
單頻道錄像

Raven
2015, Video Installation, 3'20" Loop





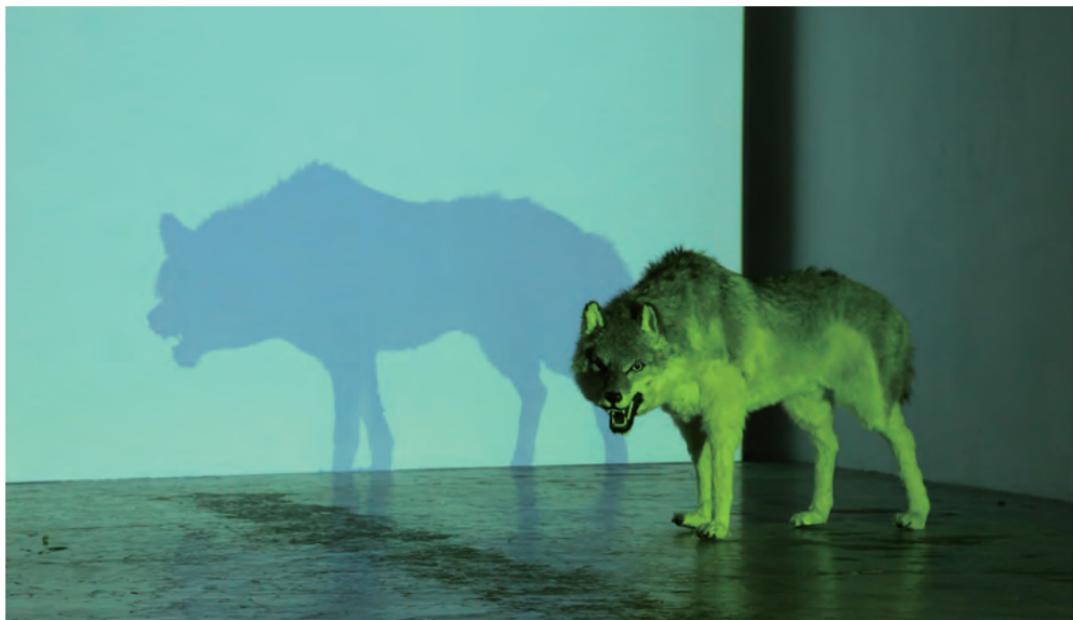


狼

雙頭攝錄像裝置、狼標本

Wolf

2015, Video Installation, 7'30" Loop









ARTIST AT GLENDIDDICH 2014
JOYCE HO
2014 駐村藝術家何采柔

在駐村的這段期間，藝術家居住以及工作的場域是一棟棟獨立的小房子。出了房子，外面的場景除了酒廠外，就是一望無際的山林風景。這種與台北截然不同的空間感，在這段期間內改變了我對於熟悉的室內／外空間的認知，也因為這種獨特的空間氛圍改變了我對於時間流動的感受性。對於時間框架的改變之於我的生活帶來對於生活儀式轉化，因此除了桶底系列的作品，也希望由這次展覽中延伸的影像作品捕捉當時對於空間及時間的錯置。

During my time at the Glenfiddich Distillery the artists lived and worked in independent small cottages, with the distillery and mountain forests as far as the eye could see once we stepped outside. This sense of space was about as different to Taipei as imaginable and while there my understanding of familiar indoor/outdoor space changed. Indeed, the unique spatial atmosphere even altered my sensitivity to the flow of time. This change in the framework of time also caused a transformation in the way I viewed life rituals. Therefore, in addition to the series of paintings drawn on cask end wood, I also used the extended video piece in this exhibition in an effort to capture the sense of time and space displacement I felt at that time.



ABDUCTED

投影、油彩於書上桌子

ABDUCTED

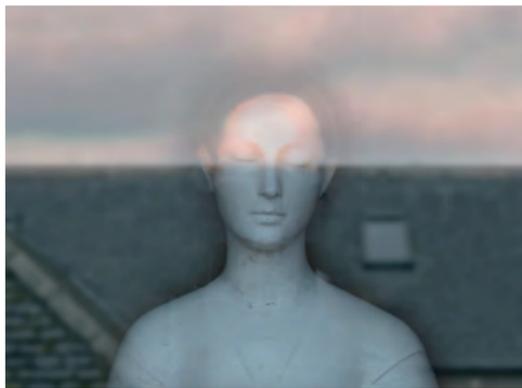
2014, Mixed media installation, Dimensions Variable

面紗

單頻道錄像裝置

Veil

2014, Video 4'40" minutes loop, Wood Frame, 100x60x10cm





When Cold is Colder V

油彩於橡木桶底

When Cold is Colder V

2014, Oil on Cask, 60x60x7.5 cm





When Cold is Colder II to V

油彩於橡木桶底

When Cold is Colder II to V

2014, Oil on Cask, 2Pieces, 60x60x7.5 cm, 2Pieces, 80x80x7.5 cm





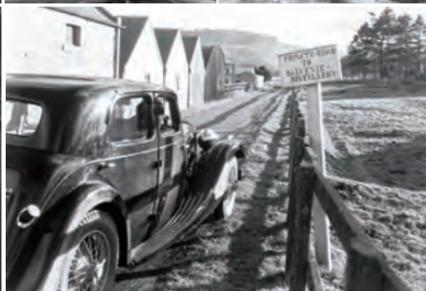
序幕

複合媒材裝置

Prelude

2014, FRP, Quartz Tube, Suit Cover, Dimensions Variable









The BEANO Book

The BEANO Book

ARTIST AT GLENDIDDICH 2013

AGI CHEN

2013 駐村藝術家陳怡潔

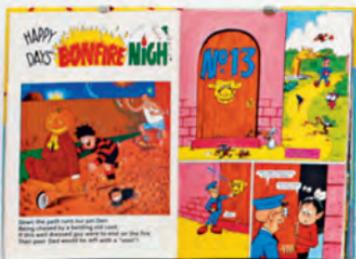
DENNIS the MENACE

THE BEANO BOOK

The BEANO ANNUAL 2008

2013年夏天我在格蘭菲迪酒廠駐村期間，常在超市買一本每週發刊至今七十五年的漫畫《The Beano》作為作品的研究素材，於是安迪·費爾葛瑞福帶我去丹迪（Dundee）參訪發行The Beano的出版社D.C Thomson。在出版社近百年的檔案資料庫中，我見證到完整的檔案如同一部活生生的歷史，於是我接著開始收集Beano古董漫畫書，找出Beano漫畫發行七十五年間的經典角色為對象，並透過抽象化的色彩同心圓肖像呈現一種編年史式的色彩演化，一種存在於各個世代的讀者間的跨時代集體記憶活體。

During my residency at Glenfiddich Distillery in the summer of 2013, I often bought a copy of the weekly comic The Beano, published for 75 years, from the local supermarket, as a reference point for my art work. When Andy Fairgrieve saw this, he took me to Dundee to visit D.C Thomson, the publishers of the comic. As I browsed through nearly a century of archives at the company I realized that such a complete record was actually living history. It was then that I started collecting antique copies of The Beano, with the objective of discovering some of the comic's classic characters since 1938. Through an abstract colorful concentric circle portrait I showcased a chronicle of color evolution, a time-transcending collective memory that exists between readers from different eras.



Dennis the Menace的旋轉肖像繪畫
原來的彩木枋

Rotatory Portrait of Dennis the Menace

2013, Acrylic on wood, 6 Pieces, 40cm diameter each





The Rotatory of The Bash Street Kids in 2013 and 1950s

壓克力彩、木板

The Rotatory of The Bash Street Kids in 2013 and 1950s

2013, Acrylic on wood, 20 Pieces, 40cm diameter each

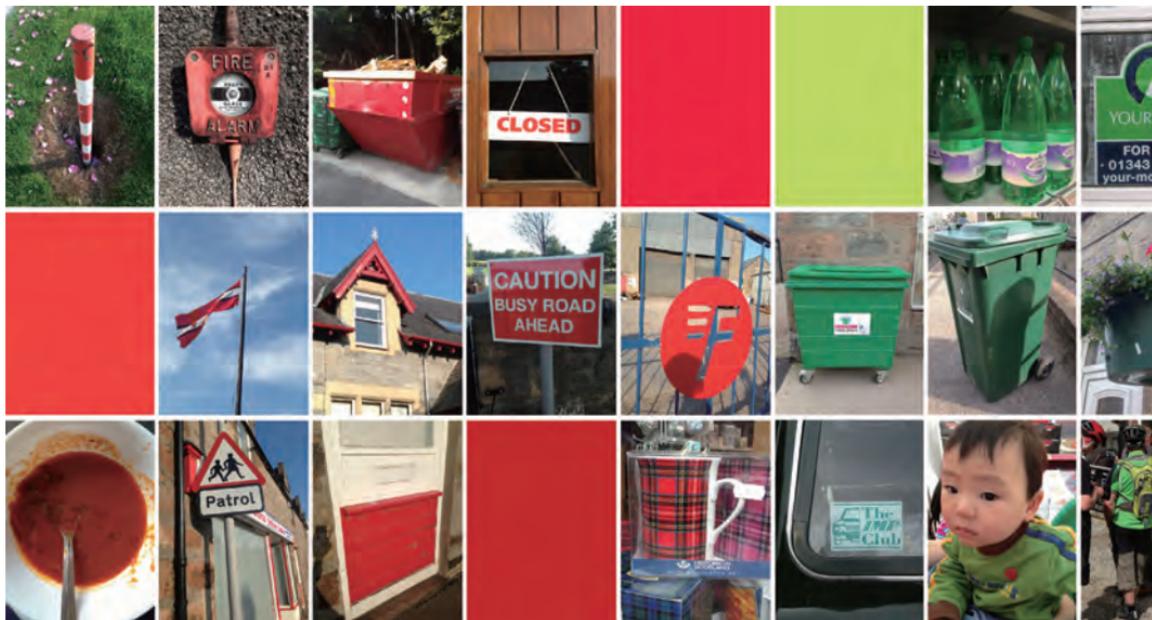




Dennis the Menace的旋轉肖像繪畫
壓克力彩、木板
Rotatory Portrait of Dennis the Menace
2013, Acrylic on wood, 150cm diameter







Something RGB in Glenfiddich
 攝影
Something RGB in Glenfiddich
 2013, Photography









ARTIST AT GLENDIDDICH 2012

WU TUNG-LUNG

2012 咭村藝術家吳東龍

酒廠駐村期間，經常是在獨處與探索中度過，在這寂靜的環境裡讓我深入洞察自身與外界的關係，並且放大感知體會與分辨微小變化。我感受到空氣的濕潤或乾冷；腳下土地的鬆軟與堅硬，雨後木頭的味道，混合著大麥發酵的香氣，而乾泥枯草自成一種芬芳。那些在達芙鎮堅定我內心的力量：酒廠、街道、山丘、小徑、動物、河流、天空以及老火車，讓我處在蒼穹之境中適切自如。明暗遠近、游移穿梭，在冷調、低限中，揭露層層當下的景致與餘韻。

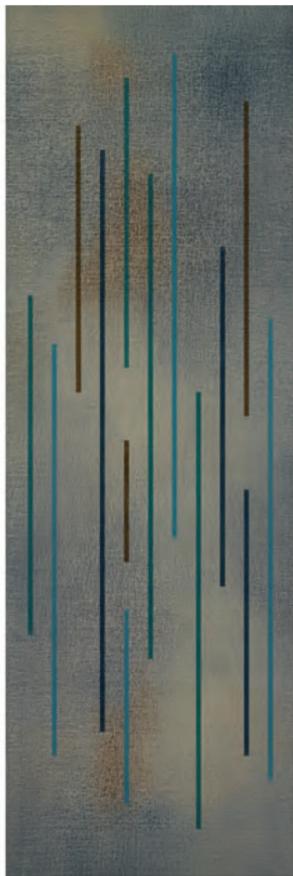
While an artist in residence at Glenfiddich I spent a lot of time alone or exploring. The quiet environment allowed me to observe in great detail my relationship to the wider world, while also magnifying my awareness of and ability to differentiate even the smallest changes. For example, I felt the moisture and dry coldness of the air; the soft and hard earth beneath my feet; the smell of wood after it rained mixed with the fragrance of fermented barley and the unique sweet smell of dry dirt and withered grass. Certain elements in Dufftown gave me an inner strength; the distillery, streets, surrounding hills, pathways, animals, rivers, sky and the old train, made me feel as though I was in paradise, somewhere I could be my true self. The combination of light and shade, near and far, the cold tones and minimalism revealed layer after layer of scenery and lingering charm around me.

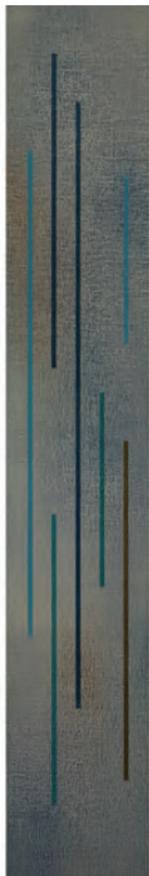
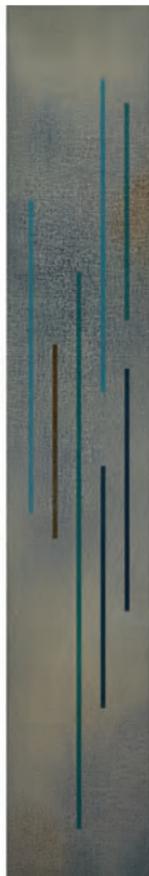
彩色線條 -12

油畫顏料、畫布

Color Lines -12

2013, Oil on Canvas, 8 Pieces, 180x365cm





彩色線條 -10

油畫顏料、畫布

Color Lines -10

2012, Oil on Canvas, 2 Pieces, 150x24.5cm



符號 -83

油畫顏料、畫布

Symbol-83

2012, Oil on Canvas, 90x90cm





達芙鎮 伊通公園個展現場

2013, Dufftown Solo Exhibition View at IT PARK









ARTIST AT GLENDIDDICH 2011
MIA WEN-HSUAN LIU
2011 駐村藝術家劉文瑄

《請把我吹到一個無人的天空》是我在駐村裡的畫廊發現的一台無人使用的電風扇、十一段三十秒達芙鎮的景象錄像、投影機投射在電風扇的特製葉片上進而反射出類似彩虹般的人造光及電風扇擺動的影子組合而成的作品。也希望讓觀者進入這個展覽空間時，能夠感受到藝術家透過創作而傳達她在這裡感受到的自然與人造互相衝突的經驗。這作品在風景、實物裝置與光影之間隨意的疊合，仿若夢遊一般的在一個微縮疊合的場景中製造一種真實與想像、記憶與幻覺的駐村經驗剪裁與復返。

Please Blow Me Away to a Deserted Sky is a work I created with a discarded fan from the distillery gallery and eleven 30-second videos of Dufftown. The work was structured by projecting images onto the customized blade of the fan, creating reflected light similar to a rainbow and shadows of the fan moving. Combining these elements with the natural landscape of Dufftown somehow revealed my inner and outer self. I very much hope that local visitors felt what I, as a foreign artist, strived to convey through my work, namely the conflict between the natural landscape and life in Dufftown. This work creates a microscopic overlapping scene that is akin to sleepwalking through the use of scenery, photographs, mirror images, cutout drawings, installation, light and shadow, showcasing the artist residency experience in memories and illusions.

請把我吹向一個無人的天空

電風扇、錄像

Please Blow Me Away to a Deserted Sky

2011, Single Channel Video installation 6'20", Fan and Mirror, Dimensions Variable





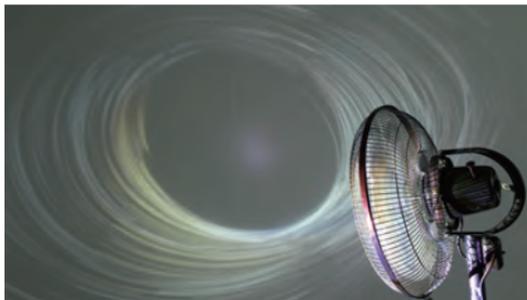


請把我吹向一個無人的天空

電風扇、錄像

Please Blow Me Away to a Deserted Sky

2011, Single Channel Video installation 6'20", Fan and Mirror, Dimensions Variable

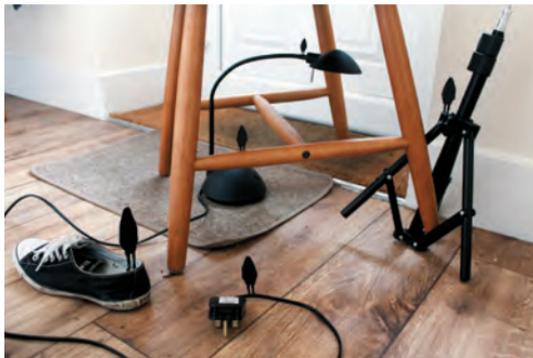
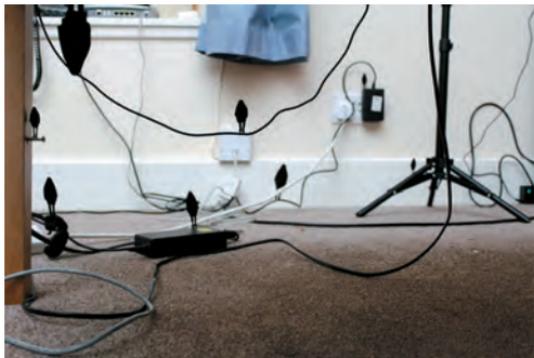




他們在你我之間 06 to 07
相紙

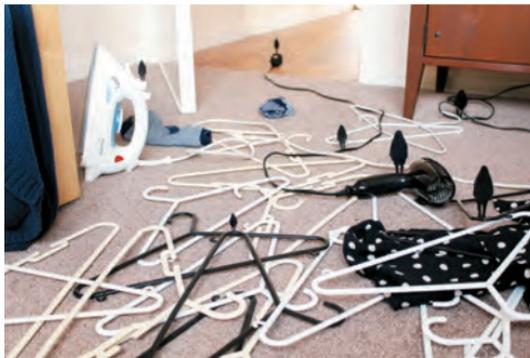
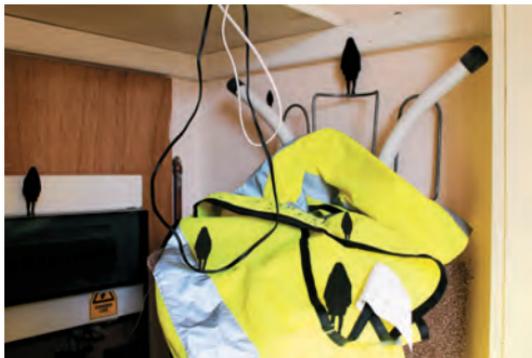
They Are Among Us 06 to 07
2011, Photography, 2 Pieces, 26x38cm each





他們在你我之間 01 to 05, 08 to 11
相紙

They Are Among Us 01 to 05, 08 to 11
2011, Photography, 2 Pieces, 26x38cm each





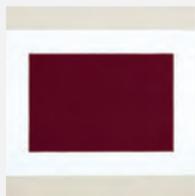




ARTIST AT GLENDIDDICH 2010
CHEN SHIAU-PENG
2010 駐村藝術家陳曉朋

《映射格蘭菲迪 III：我的工作室》描繪和酒廠有關的各種地圖，用地圖為本的創作勾勒出我在他鄉異地的旅行，而工作室的畫像紀錄著自我追尋的路程。《映射格蘭菲迪 V：探索心靈的必需品》描繪釀造威士忌所需的八項元素，它們不僅說明烈酒的製造過程，也暗示著一趟性靈探索的旅程。《我的格蘭菲迪：五個W一個H》說明我什麼時候在酒廠駐村、駐村期間常去的地方、和這次駐村有關的人、我在駐村時所創作的作品，以及我對駐村的感想。

Mapping Glenfiddich III: My Studio depicts various maps related in some way to the distillery and on that basis the work showcases my journeys in a foreign land, with the picture of my studio recording my own path of self discovery. *Mapping Glenfiddich V: Something You Need for Finding Your Spirit* shows the eight elements needed to make whisky. These not only detail the process of creation, they also allude to a one time spiritual journey. *My Glenfiddich: Five Ws and One H* details when I was a resident artist in the artists village, the places I visited, other people related to my time in the artists village, the works I created and my impressions of the whole resident artist experience.



映射格蘭菲迪 V - 尋找靈魂的必需品

壓克力彩、畫布

Mapping Glenfiddich V- Something You Need for Finding Your Spirit

2010, Acrylic on canvas, 8 pieces, 30.5 x 30.5 cm each



映射格蘭菲迪 II - 心靈的地圖

壓克力彩、畫布

Mapping Glenfiddich II - A Map of the Human Heart

2010, Acrylic on canvas, 8 pieces, 30.5 x 30.5 cm each



映射格蘭菲迪 III - 我的工作室

壓克力彩、畫布

Mapping Glenfiddich III - My Studio

2010, Acrylic on canvas, 4 pieces, 30.5 x 30.5 cm each



映射格蘭菲迪 I - 我多麼想找到你？

鉛筆、壓克力彩、紙張

Mapping Glenfiddich I - How Much Do I Want to Find You?

2010, Acrylic and pencil on paper, 4 pieces, 29.5x21cm each



映射格蘭菲迪 VI - 我的探索圖譜

壓克力彩、畫布

Mapping Glenfiddich VI - My Exploration Spectrum

2010, Acrylic on Canvas, 2 pieces, 30.5x30.5cm each

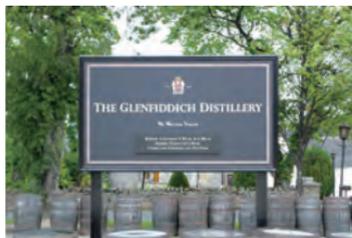


映射格蘭菲迪 IV- 我的超級巨星&我親愛的鹿

壓克力彩、畫布

Mapping Glenfiddich IV – My Super Stars & My Dear Deer

2010, Acrylic on Canvas, 2 pieces, 30.5x30.5cm each





SINGLE MALT
SCOTCH WHISKY

Glenfiddich.

超感官情慾剪影
Sense the Silhouette of Lust

2009 格蘭菲迪 X 王俊傑
藝術駐村計畫派對
Glenfiddich AIR Party

展覽藝術家 Artist / 王俊傑 WANG JUN-JIEH

展覽派對 Party / 2009.12.18 (Fri) 20:00 - 23:00

地點 Place / 足可高畫代藝術 SAKSHI GALLERY
台北市內湖區瑞光路1號1樓

策展 Curator / ppaper 協辦 Co-Organizer / PARK 贊助 Sponsor / Glenfiddich







G
DUTY FREE WAREHOUSE
N° 4

ARTIST AT GLENDIDDICH 2009
WANG JUN-JIEH
2009 駐村藝術家王俊傑

「若絲計畫」是2009-2015年的系列創作，《真實的流動》則是本系列創作的第一部分，亦是參與格蘭菲迪藝術駐村計畫的成果。本作品以法國藝術家杜象祕密創作了二十年的最後裝置作品《給予：1.瀑布，2.照明的煤氣》為藍本，透過蘇格蘭自然景色與著名威士忌酒廠的意象，表現人們內在底層的基本慾望，既是一種穿透的窺視，又是如液體般流動的解放。已被杜象宣判死刑的藝術還留存了些什麼？它不過就是：真實的生活、愛與死。

Project Rose is a series of works produced from 2009-2015 and *Real Flux* was the first part of the series. It was also a direct result of my participation in the Glenfiddich Artists Village program. This work also took as its blueprint *Étant donnés: 1. la chute d'eau, 2. le gas d'éclairage* Given: 1. The Waterfall, 2. The Illuminating Gas, 1946-66), the final installation work created secretly over a 20 year period by French artist Marcel Duchamp (1887-1968). It was through images of nature in the Scottish highlands and the world renowned whisky distillery that I sought to express the basic desire that exists in all of us - a spying eye or liberation that flows like liquid. When it comes to art pronounced dead by Duchamp what is left? It is nothing more than: real life, love and death.



書籍計畫：真實的流動
畫質錄像·彩色·有聲

Project Rose: Real Flux

2009, HD video, color, sound, 4'13"





愛與死

數位攝影、無酸純棉銀鹽基紙

Love and Death

2009, Digital photographic, and pigment print, 2 pieces, 80x120cm each







倉庫

數位攝影、無酸純棉銀鹽基紙、木作、玻璃

The Warehouse

2009, Digital photographic, pigment print, wooden, and glass, 126.5x60x170cm



W-01



W-06



W-11



W-16



W-02



W-07



W-12



W-17



W-03



W-08



W-13



W-18



W-04



W-09



W-14



W-19



W-05



W-10



W-15



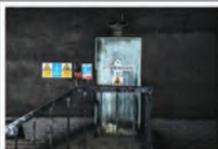
W-20



W-21



W-26



W-31



W-36



W-41



W-22



W-27



W-32



W-37



W-43



W-23



W-28



W-33



W-38



W-44



W-24



W-29



W-34



W-39



W-45



W-25



W-30



W-35



W-40



W-46





A DAY IS A CHANCE ENCOUNTER
A YEAR SAYS LOVE

07 November - 06 December 2008
A Heartbeat of Time
ARTISTS AT GLENFIDDICH



GLENFIDDICH
EVERY YEAR COUNTS







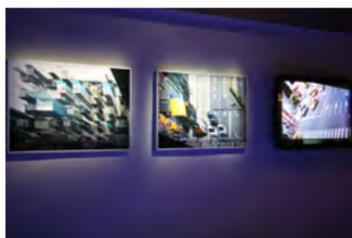


時間的一次心跳

袁廣鳴、姚瑞中、吳季璁、陳慧嶠 格蘭菲迪駐村藝術家聯展

A Heartbeat of Time

Group Exhibition of Glenfiddich Residency Artists from Taiwan by Yuan Guang-Ming, Yao Rui-Chung, Wu Chi-Tsung, Chen Hui-Chiao, 2008







ARTIST AT GLENDIDDICH 2008
YUAN GOANG-MING
2008 駐村藝術家袁廣鳴

2007年的個展「逝去中的風景」我嘗試轉變創作的方向，記錄我的居家、環境、自然等「日常的片刻」。2008年夏天到了蘇格蘭格蘭菲迪酒廠，位於僅有二千多人的鄉達芙鎮，終於了解一口威士忌需要長時釀造的深入含意。酒廠內的工作規律及平凡，環境極其自然，但負責所有藝術家駐村、外表如同龐克同時也是個專業鼓手的安迪，卻似乎是脫離整個穩定結構的一個關鍵人物，這些人事物讓我自然而然的銜接了上次個展對於「日常」及「消長」的概念。

In the 2007 solo exhibition *Disappearing Landscape* I attempted to shift creative direction in favor of recording "daily moments" from my home life, environment and nature. It was only after arriving at the Glenfiddich Distillery in Dufftown in the summer of 2008 that I came to fully understand the length of time it takes to produce each mouthful of whisky and the deep meaning contained therein. The work routine of the distillery was very ordinary, the surrounding environment nature-in-the-extreme and program curator Andy Fairgrieve, who had a punk look and was a professional drummer, appeared to be the one key character who had somehow wrestled free from the stability of the framework around us. The people, events and objects that made up my days naturally led me to reflect on the way I had focused on "daily things," "growth and decline" in my last solo exhibition.



逝去中的風景 — 蘇格蘭

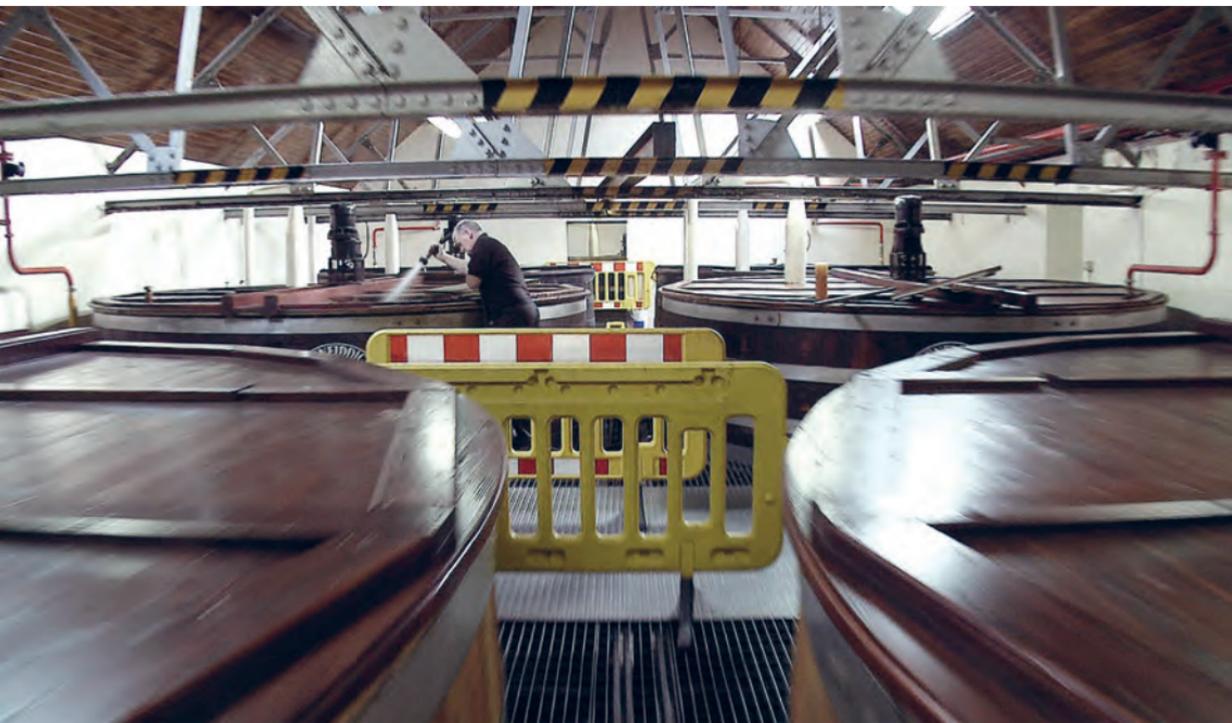
單頻道錄像

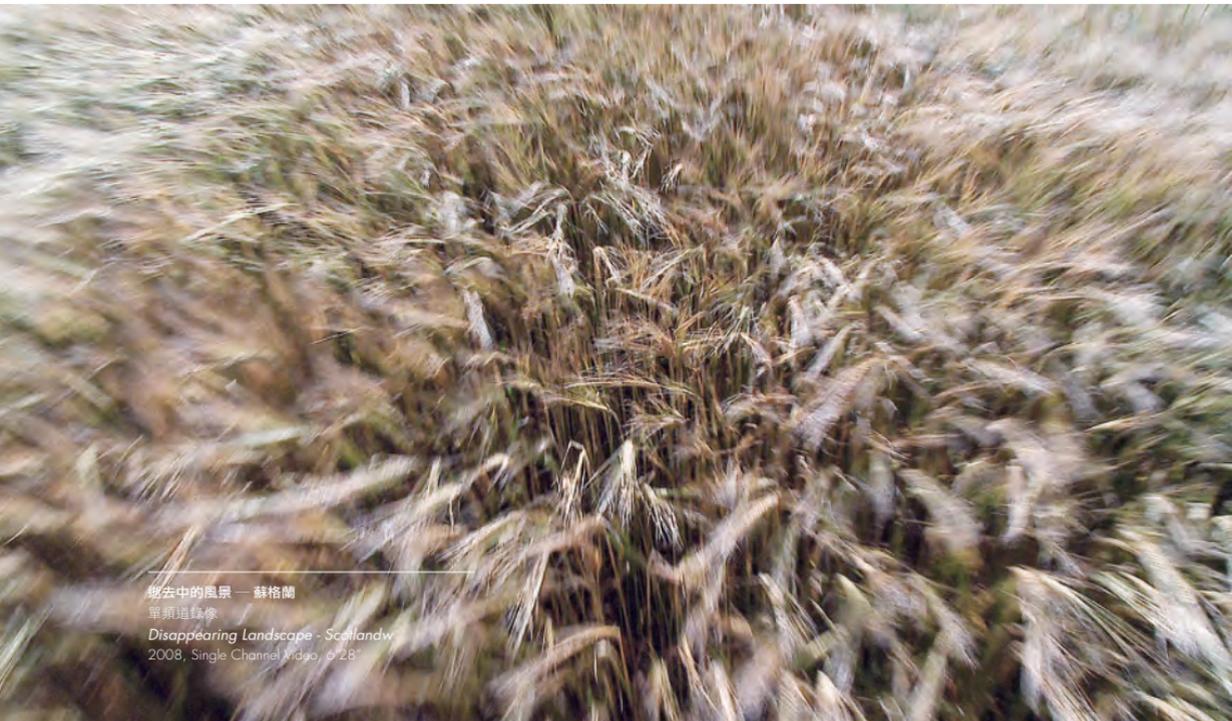
Disappearing Landscape - Scotlandw

2008, Single Channel Video, 6'28"







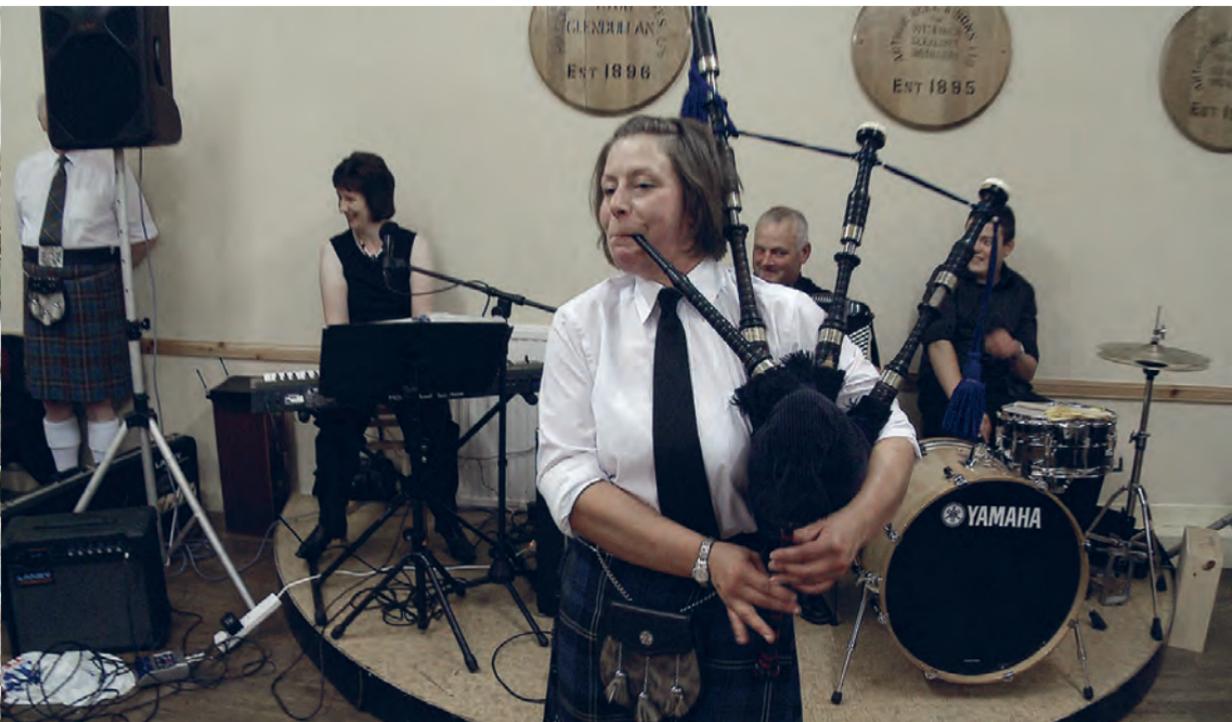


鄉去中的風景 — 蘇格蘭

單頻道錄像

Disappearing Landscape - Scotland

2008, Single Channel Video, 6'28"

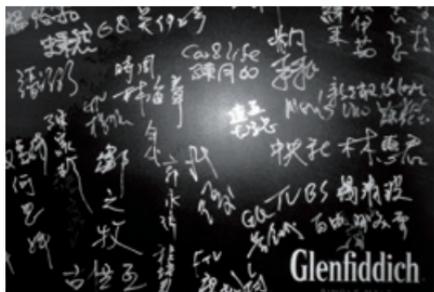




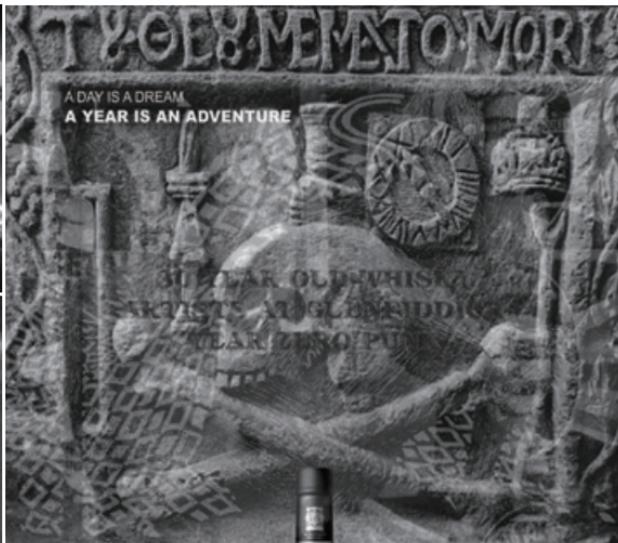




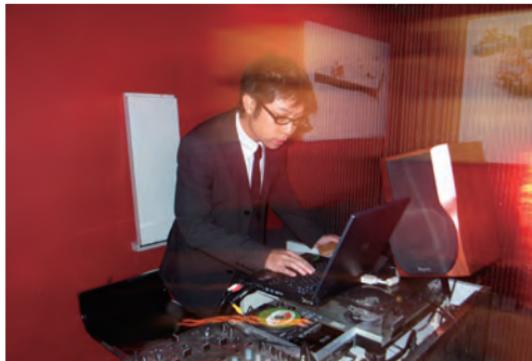




龐克紀元元年 vs. 格蘭菲迪30年單一純麥威士忌
引薦、分享和品嚐
Year Zero Punk vs. Gf 30year old Whisky
Presentation, Sharing & Tasting, 2007



GLENFIDDICH
EVERY YEAR COUNTS







忘德賦 姚瑞中伊通公園個展現場
2007, Wonderful by Yao Jui-Chung, Exhibition View at IT PARK





ARTIST AT GLENDIDDICH 2007
YAO JUI CHUNG
2007 駐村藝術家姚瑞中

2007年前往蘇格蘭高地駐村前尚不知人生正面臨重要轉折點，當時事業遭遇瓶頸，感情起伏未定，扛著現實壓力精神飽受折磨。回想過往種種如今已豁然開朗，是重返大自然懷抱療癒了內心暗黑角落，是重新拾起畫筆燃起了離經叛道的靈魂。在高山森林裡漫步，在大山田野間穿梭，這才體悟，人生崎嶇漫漫長路有如奔跑賽道，一旦踏上便無法回頭，與其舉步維艱低頭自怨自憐，不如昂首闊步放眼鬼斧神工。

In 2007, before I set off to be an artist in residence in the highlands of Scotland I was blithely unaware that the experience would mark an important turning point in my life. At the time I had reached something of a roadblock in terms of artistic creativity, I was emotionally up and down and often felt tormented by stress. When I look back at that time I now realize that it was going back to the embrace of nature that helped to shed light on the dark corners of my soul. Indeed, picking up a paint brush in that environment reignited in me the desire to rebel against orthodoxy. It was only by walking in the highland forests and strolling through mountain fields that I came to realize the long road of life is like being in a long distance run, once you set out there is no going back and so rather than dragging oneself on and existing in a state of self pity, it is always best to stride forward head held high and focus on producing the best work possible.

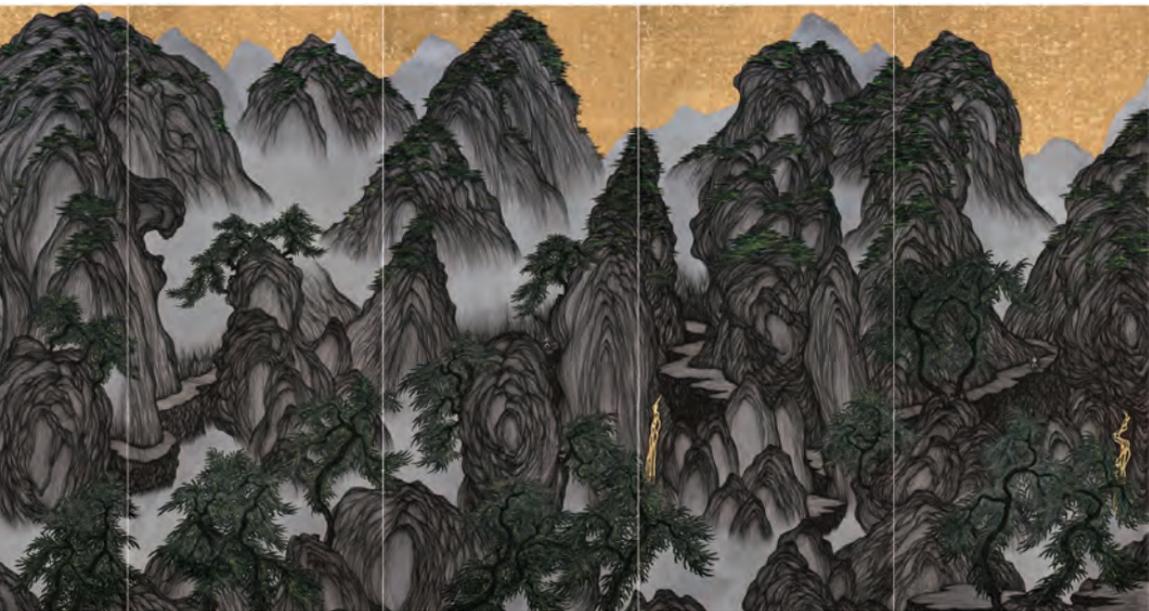


好時光 — 超級馬拉松

印度手工紙、黑色藝術筆、金箔

Ultramarathon

2016, Black ink, and gold leaf on Indian handmade paper, 194cmx688cm (8 Pieces, paper size)





忘德賦 - 老姚消暑圖

印度手工紙、黑色藝術筆、金箔

Wonderful: Yao at his Studio in Summer Afternoon

2007, Color ink, and gold leaf on Indian handmade paper, 70x100cm



忘德賦 - 老姚推背圖

印度手工紙、黑色藝術筆、金箔

Wonderful: Yao being massaged

2007, Color ink, and gold leaf on Indian handmade paper, 70x100cm



志德賦 - 鴨潭醉酒

印度手工紙、黑色藝術筆、金箔

Wonderful: Drinking at the Duck pond in Dufftown

2007, Color ink, and gold leaf on Indian handmade paper, 70x100cm



忘德賦 - 尼斯湖獨釣

印度手工紙、黑色藝術筆、金箔

Wonderful: Fishing in Ness Loch

2007, Color ink, and gold leaf on Indian handmade paper, 70x100cm



忘德賦 - 姚太公夜釣願者上鉤

印度手工紙、黑色藝術筆、金箔

Wonderful: Mr. Yao Fishing in the Night

2007, Color ink, and gold leaf on Indian handmade paper, 70x100cm



忘德賦 - 巨石飄浮

印度手工紙、黑色藝術筆、金箔

Wonderful: Fishing in Ness Loch

2007, Color ink, and gold leaf on Indian handmade paper, 70x100cm







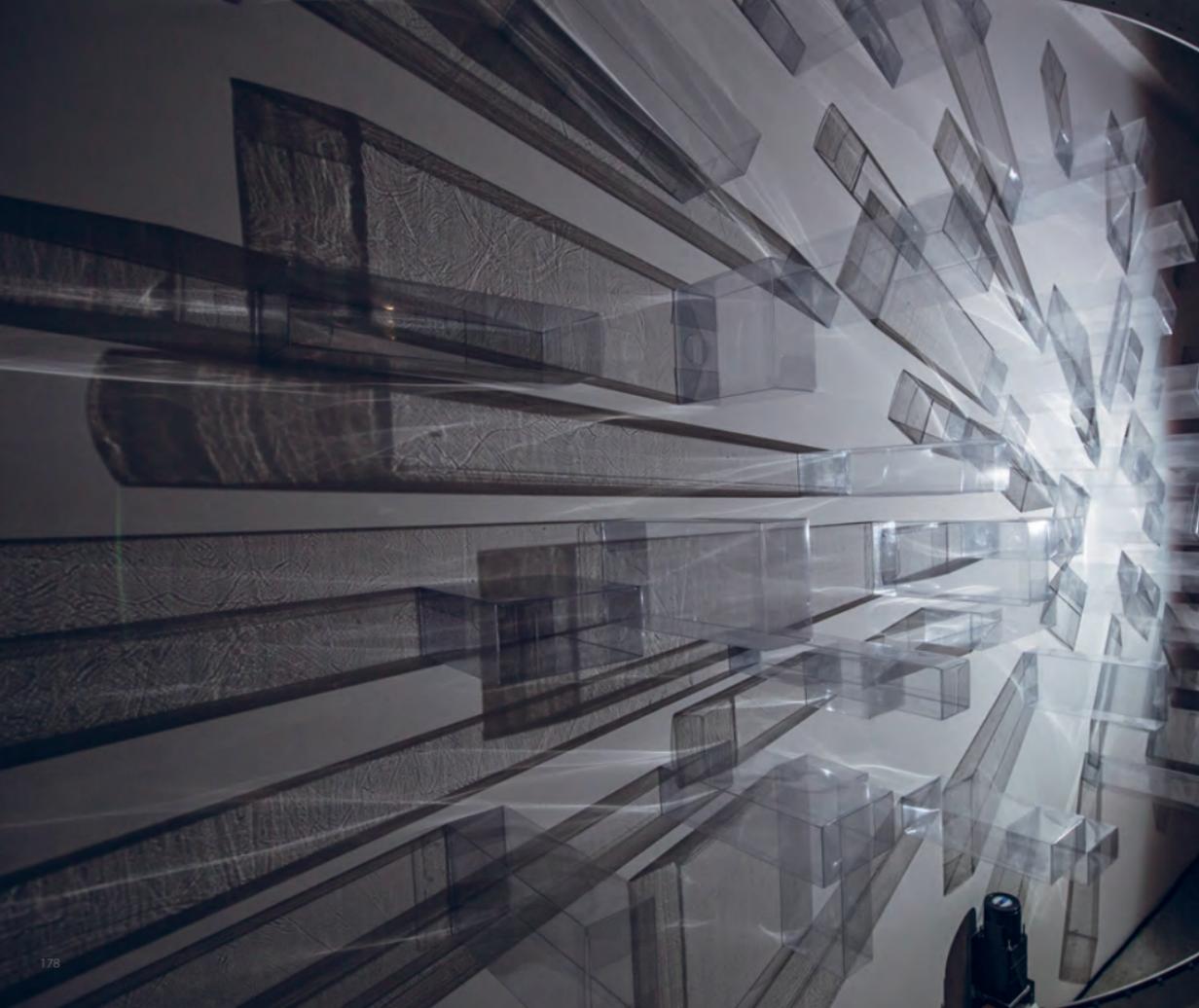


18	Bottle	GRUIZA	18	€3.00
14	Bottle	GRUIZA	14	€3.50
11	Bottle	GRUIZA	11	€3.50
0	Bottle	GRUIZA	0	€3.50
55	Bottle	GRUIZA	55	€3.50
34	Bottle	GRUIZA	34	€3.50
52	Bottle	GRUIZA	52	€3.50
50	Bottle	GRUIZA	50	€3.50
5	Bottle	GRUIZA	5	€3.50
58	Bottle	GRUIZA	58	€3.50
59	Bottle	GRUIZA	59	€3.50
0	Bottle	GRUIZA	0	€3.50
23	Bottle	GRUIZA	23	€3.50

ARTIST AT GLENDIDDICH 2006
 WU CHI-TSUNG
 2006 駐村藝術家吳季璁

《透視》首次發表於2008年格蘭菲迪駐村藝術家聯展「時間的一次心跳」，藉由後製變形了2D影像的透視，將日常生活中平凡的景象，轉變為扭曲奇異的空間，是個透過數位工具所杜撰，漂浮在現實上空的虛構視角。《水晶城市007》創作於2015年，弧形運動的光源，將牆面的塑膠盒映射出深邃而變動不定的影像空間，比擬一個隱藏在物質現實背後，由網路媒體所架構，不可見的精神世界。命題相近但時隔七年的兩組作品，形成有趣的對照。

Perspective was first shown at the Glenfiddich Artists in Residence group exhibition *A Heartbeat of Time* in 2008. With this piece I used post-production work to distort the perspective of 2D images, transforming ordinary images from everyday life into a bizarre and twisted space. As a result, visitors experience an imaginary point of view floating above real space fabricated with the help of digital tools. *Crystal City 007* was created in 2015. The arc movement of the light source transforms the plastic boxes on the wall into a profound and uncertain image space, intimating at an invisible spiritual world hidden behind material reality and made up of Internet. Although these two works address similar subject matter, they were produced seven years apart and as such present an intriguing contrast in style and focus.



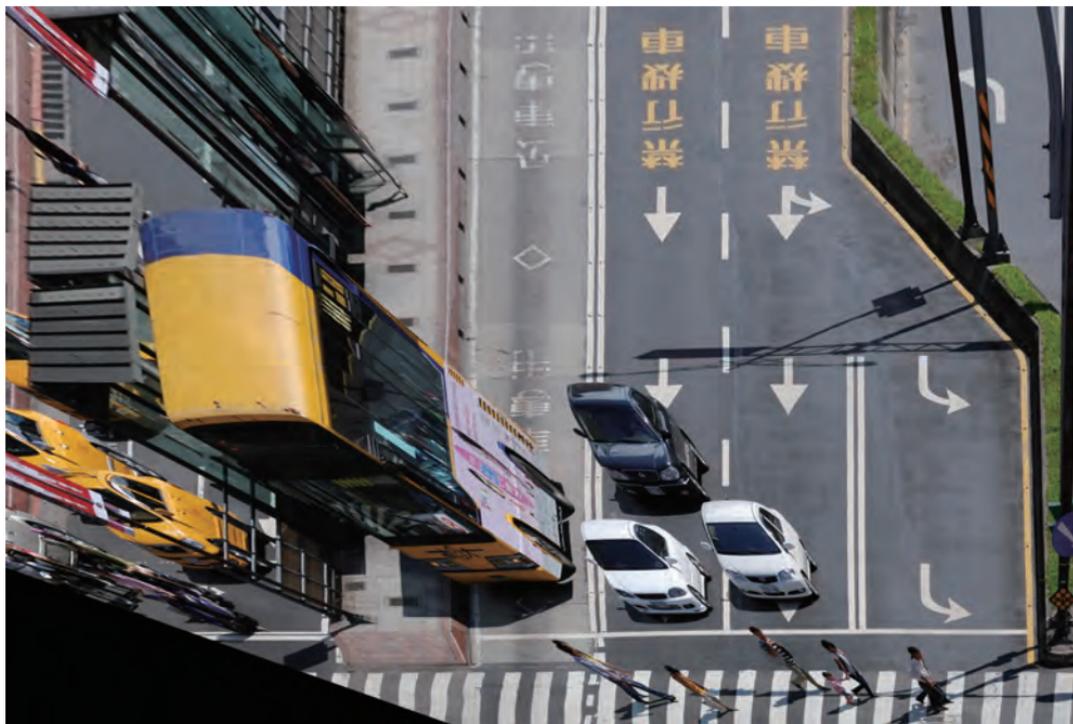


水晶城市 007

軌道、馬達、LED、塑膠容器

Crystal City 007

2015, Track, Motor, LED, Plastic, Dimensions Variable

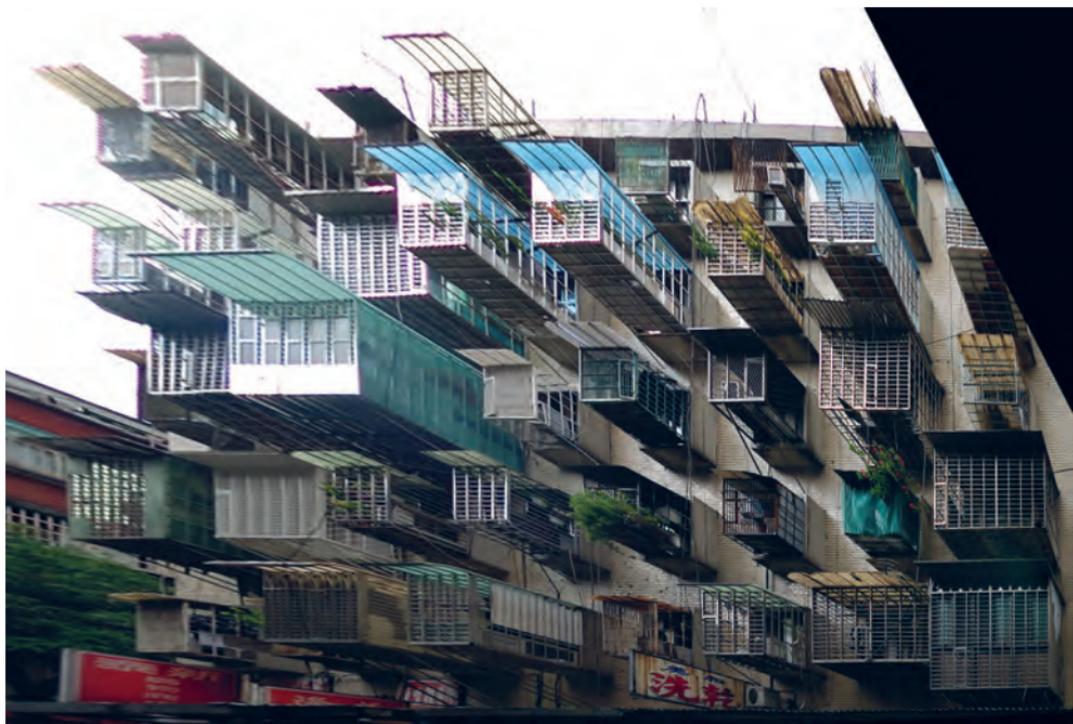


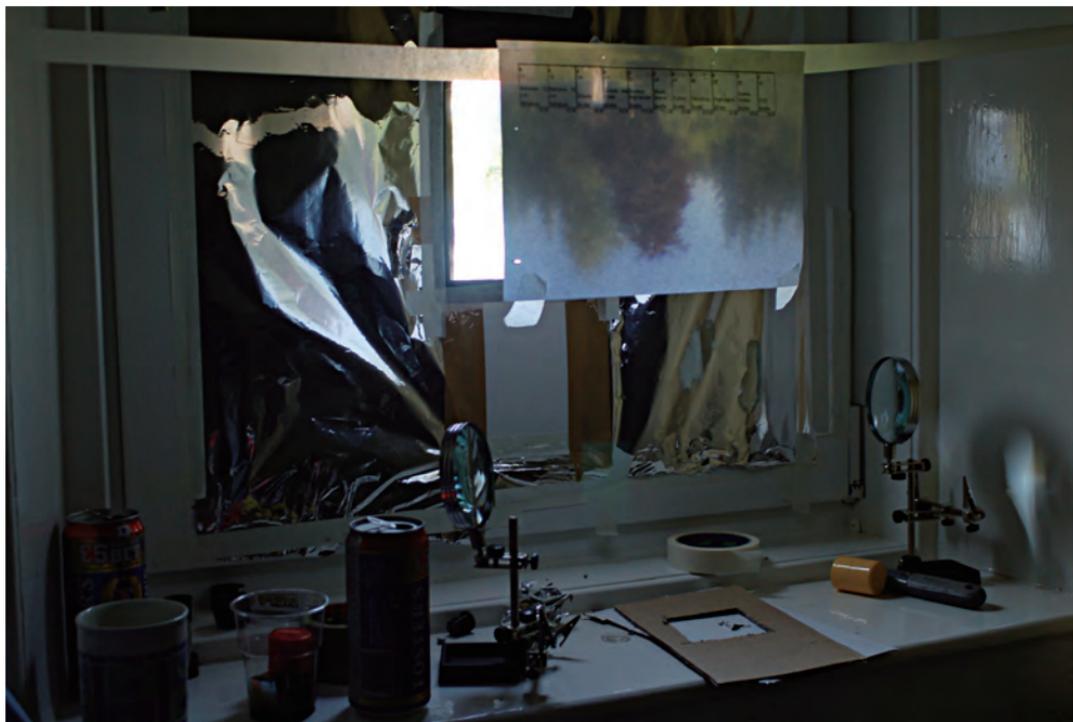
透視攝影

Lambda雷射輸出・DF超亮麗相紙

Perspective

2008, Photography, 60x90cm each







針孔

白布幕、木隔柵牆、LCD面板

Pinhole

2006, LCD, White sheet & fence, Dimensions variable

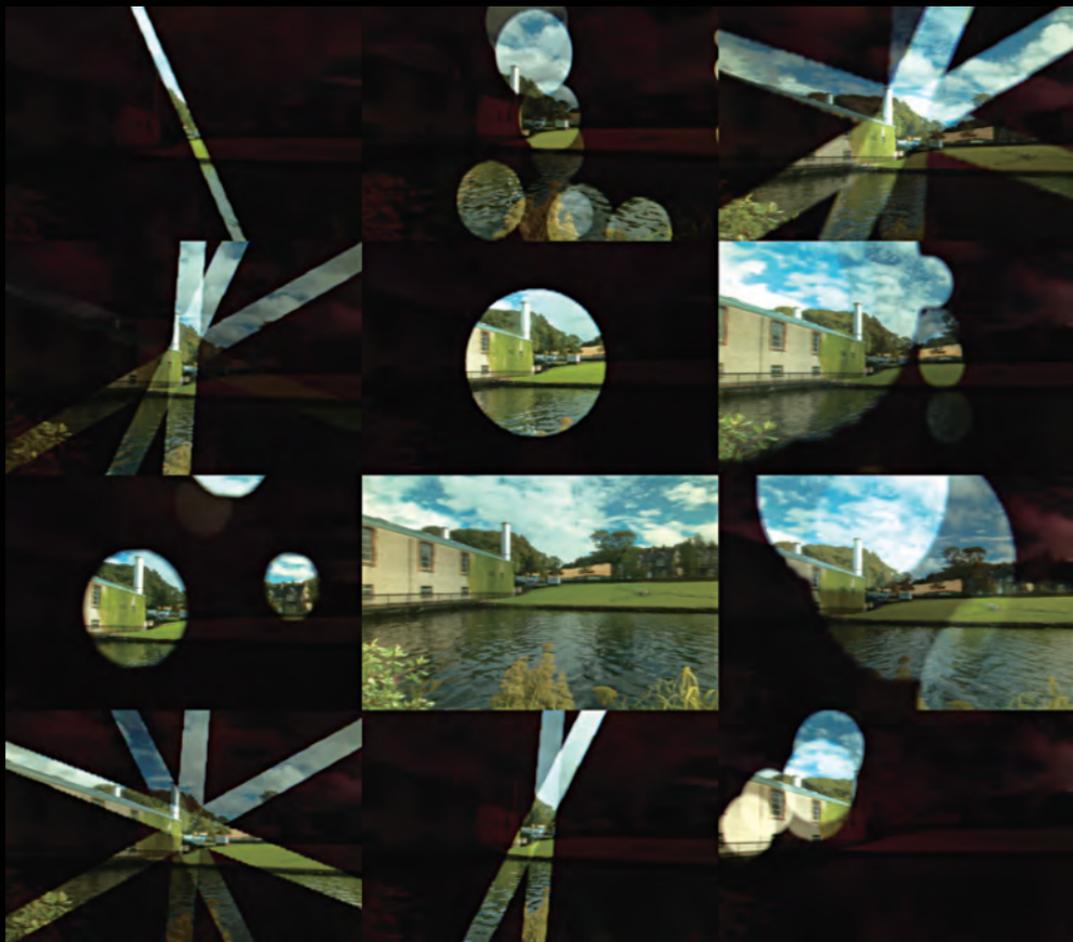


針孔

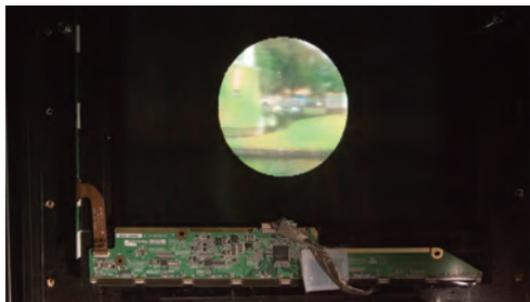
白布幕、木隔欄牆、LCD面板

Pinhole

2006, LCD, White sheet & fence, Dimensions variable













ARTIST AT GLENDIDDICH 2005
CHEN HUI-CHIAO
2005 駐村藝術家陳慧崎

《在結束中開始》來自十六世紀蘇格蘭女王瑪麗一世（Mary Stuart）被英格蘭政權囚禁期間所刺繡的格言：我死即是我生（In my end is my beginning）。瑪麗·斯圖亞特被軟禁十八年，終以罪名企圖謀反篡位而被斬首，臨刑前她表明自己是天主教的殉教者。在中世紀歐洲鍊金術裡，沙羅曼達（salamander）代表火元素，以蠓蠖作為象徵，類似火鳳凰能從灰燼中重生的意象。我以知覺的泡泡象徵永恆的驅力，人們因其征服烈火的特性，成了持久忠誠的犧牲者；然而，死神的天秤卻把人們放入相同的位置，無論是現實主義者或浪漫主義者。

The work *In the End is the Beginning* is derived from the saying embroidered by Mary Queen of Scots on her cloth of estate when imprisoned by the English. "In my end is my beginning." Mary was held under house arrest for 18 years and eventually beheaded after been accused of trying to usurp the crown. Prior to her execution she declared herself to be a martyr for Catholicism. In the alchemic practices of Europe in the Middle Ages the salamander represented the element of fire and with its lizard-like form was believed to rise from the ashes reborn like the phoenix. In this work, I use "bubbles of perception" to symbolize the driving force of eternity and the way in which embracing the ability to overcome earthly desire Mary Stuart was remained true to her beliefs and made the ultimate sacrifice. However, in the scales of death we are all the same, regardless of whether we are romantics or realists.

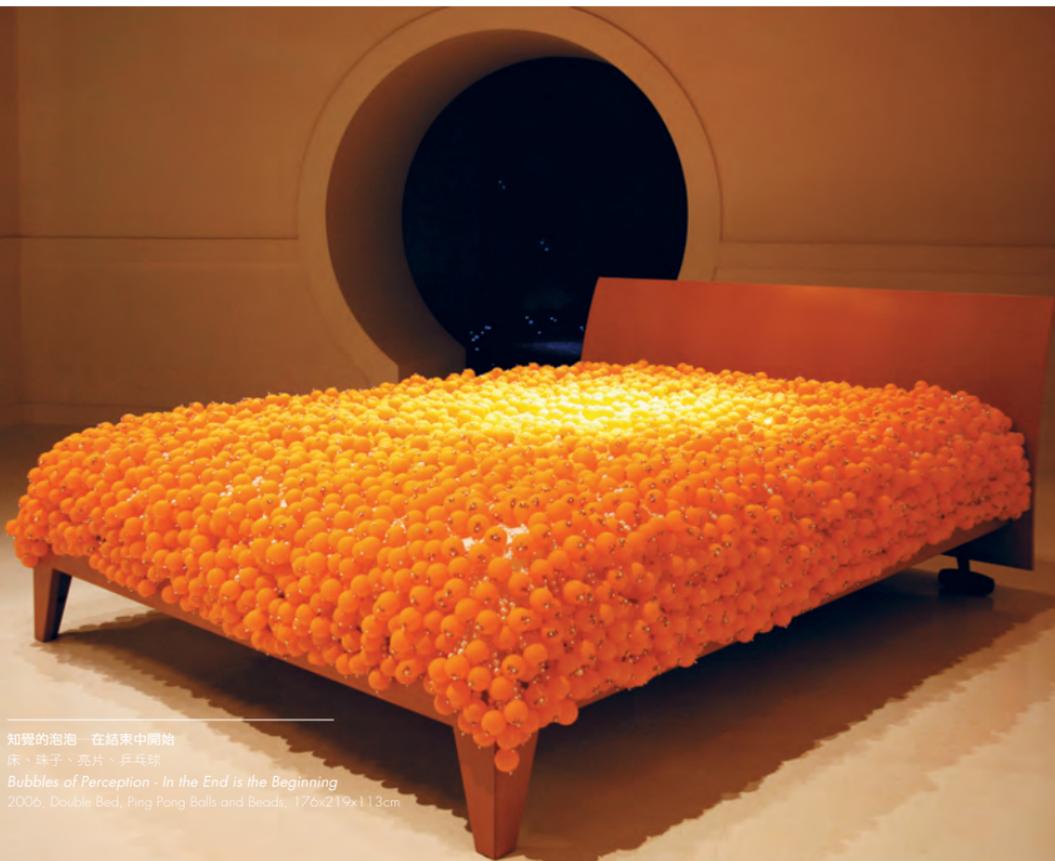


知覺之翼II

棉花、針、銀蔥線

Wings of Senses II

2006, Needles, Thread, Cotton, 200x450cm



知覺的泡泡——在結束中開始

床、珠子、亮片、乒乓球

Bubbles of Perception - In the End is the Beginning

2006, Double Bed, Ping Pong Balls and Beads, 176x219x113cm



內在的回憶&銀塵

水、單槍投影機裝置、發光二極體、壁畫圖騰、卡點西德

Inside of Memories & The Silver Dust

2006, Water, Projection, LED Lamp, Wall Painting (Serpent and Z-Rod), Vinyl Graphic, Dimensions Variable





古老的感覺

玻璃纖維、毛線、卡點西

Ancient Feeling

2006 FRB Yarn, Vinyl Green, Card Point





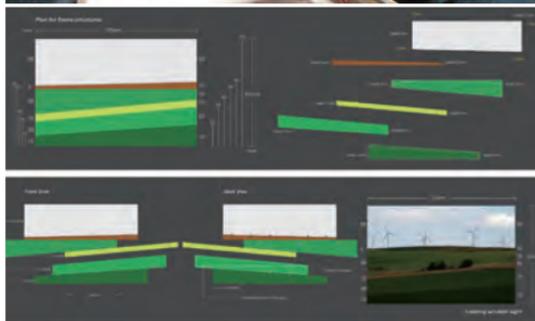
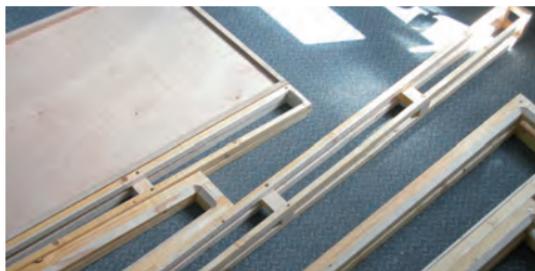
體內的一種感覺

棉花、針、銀蔥線、木條、布料

A Feeling in the Guts

2005, Needles, thread, cotton, wood, cotton flannel, 165cmx 340cmx10cm









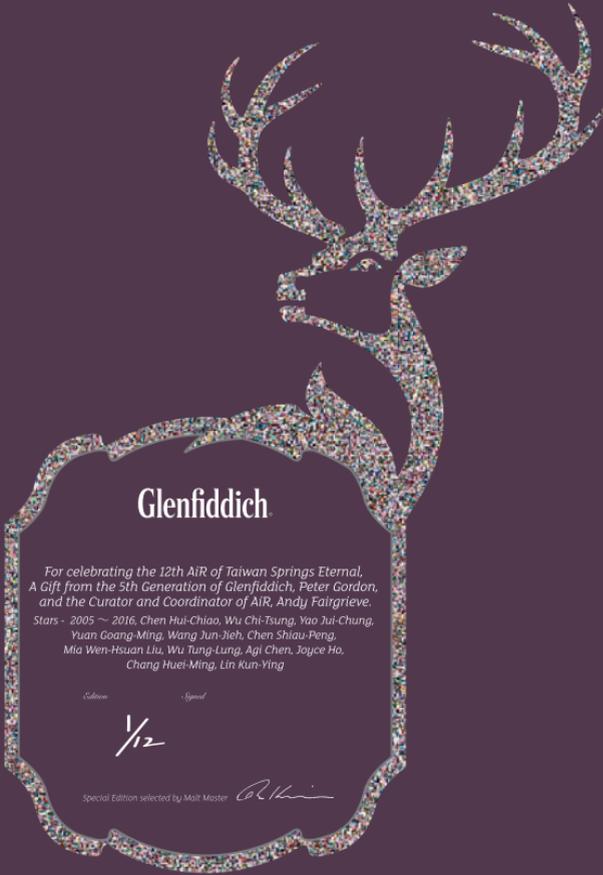


藝術家簡歷

- 陳慧嶠 1964年02月19日出生於淡水，1982年畢業於台北祐德中學美術實驗班。現任職伊通公園藝術總監。
- 吳季瓏 1981年03月30日出生於台北，2004年畢業於國立台北藝術大學美術系。
- 姚瑞中 1969年12月19日出生於台北，1994年畢業於國立台北藝術大學美術系理論組。現任教於國立臺灣師範大學美術系。
- 袁廣鳴 1965年04月25日出生於台北，1997年畢業於德國卡斯魯造型藝術學院媒體藝術學系。現任教於國立台北藝術大學。
- 王俊傑 1963年12月16日出生於台北，1984年畢業於德國柏林藝術學院視覺藝術系。現任教於國立台北藝術大學。
- 吳東龍 1976年03月10日出生於台北，2004年畢業於國立台南藝術學院，造形藝術研究所。
- 陳曉朋 1976年02月19日出生於澎湖，2009年取得皇家墨爾本理工大學美術學院藝術博士學位。現任教於國立台北藝術大學。
- 劉文瑄 1980年09月25日出生於台北，2007年畢業於美國舊金山藝術學院，主修繪畫。
- 陳怡潔 1980年11月07日出生於台北，2014年取得國立台南藝術大學藝術創作理論博士學位。
- 何采柔 1983年10月09日出生於台北，2010年畢業於愛荷華大學美術系，主修繪畫。
- 張暉明 1984年02月10日出生於台中，2010年畢業於國立台北藝術大學，科技藝術研究所。
- 林昆穎 1980年02月02日出生於花蓮，2007年畢業於國立台北藝術大學，科技藝術研究所。

ARTISTS BIOGRAPHY

- CHEN HUI-CHIAO Born 1964 in Taipei, Graduated from the Experimental Art Class, Youde High School, Taipei, Taiwan in 1982. Now Present Art Director of IT PARK Gallery.
- WU CHI-TSUNG Born 1981 in Taipei, Graduated from the Department of Fine Arts, Taipei National University of the Arts, Taipei, Taiwan in 2004.
- YAO JUI-CHUNG Born 1969 in Taipei, Graduated from the National Institute of The Arts in Art Theory, Taipei, Taiwan in 1994. Now teaches at National Taiwan Normal University Department of Fine Arts.
- YUAN GOANG-MING Born 1965 in Taipei, Graduated from the Diploma in Media Arts, Staatliche Hochschule für Gestaltung Karlsruhe in Germany in 1997. Now teaches at Taipei National University of the Arts.
- WANG JUN-JIEH Born 1963 in Taipei, Graduated from the Department of Visual Communication of the HdK Art Academy in Berlin in 1984. Germany in 1997. Now teaches at Taipei National University of the Arts.
- WU TUNG-LUNG Born 1976 in Taipei, M.F.A. in Tainan National College of Arts, Tainan, Taiwan in 2004.
- CHEN SHIAU-PENG Born 1976 in Penghu, Doctor of Fine Arts, RMIT University, Melbourne, Australia in 2009. Now teaches at Taipei National University of the Arts.
- MIA WEN-HSUAN LIU Born 1980 in Taipei, Graduated from the San Francisco Art institute in 2007.
- AGI CHEN Born 1980 in Taipei, Ph.D of Doctoral Program in Art Creation and Theory Department, Tainan National University of the Arts, Tainan, Taiwan in 2014.
- JOYCE HO Born 1983 in Taipei, Taiwan, M.A. in studio arts from University of Iowa, USA in 2010.
- CHANG HUEI-MING Born 1984 in Taichung, M.F.A. in Multimedia, Graduate Institute of Art and Technology, Taipei National University of the Arts, Taiwan in 2010.
- LIN KUN-YING Born 1980 in Hualien, M.F.A. in Arts and Technology, Taipei National University of Arts, Taiwan in 2007.



Glenfiddich

*For celebrating the 12th AiR of Taiwan Springs Eternal,
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and the Curator and Coordinator of AiR, Andy Fairgrieve.*

*Stars - 2005 ~ 2016, Chen Hui-Chiao, Wu Chi-Tsung, Yao Jui-Chung,
Yuan Goang-Ming, Wang Jun-Jieh, Chen Shiau-Peng,
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Springs Eternal

Glenfiddich Artists in Residence - 12 Years from Taiwan

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Glenfiddich
FAMILY RUN SINCE 1887

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Glenfiddich

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格蘭菲迪台灣藝術家駐村計畫 12 週年
Glenfiddich Artists in Residence - 12 Years from Taiwan

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