

GLENFIDDICH

SHIAU-PENG CHEN 陳曉朋 我的格蘭菲迪



MY GLENFIDDICH

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MALTING

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Proposal For Glenfiddich AIR Programme

Shiau-Peng Chen, 18 March 2010

Proposed Residency Dates

June-August 2010

Proposed Projects

I. Mapping Glenfiddich

For my residency, I plan to create a series of drawings and paintings entitled *Mapping Glenfiddich*, using the concept of "mapping". Generally, mapping is a process of correspondence whereby a system of signs, the signifiers, refers to a destination set, the signified. Through mapping, I will try to present the colours of Glenfiddich. This includes both the physical colour (the physical scenery of the residency and places where I will visit during the residency period) and the mental colour (what will be portrayed in my mind when I perceive my feelings towards Glenfiddich, the place and the whisky). I will begin this project using various maps related to Glenfiddich. Because the basic function of maps is to guide in a journey, they are useful in my exploration of the artists-in-residence programme. (Maps can be replaced by anything with the same function and meaning.)

II. My Glenfiddich

Since 2005, I have created six text works (see http://www.shiaupengchen.com/text_work.html). Of these, *My Melbourne* was created as a commemoration of my first year in Melbourne, where I lived from 2007 to 2009. I plan to create a similar work entitled *My Glenfiddich* to record my residency at Glenfiddich. If possible, this text work will be published in book format in the future.

Required Facilities

A painting studio and writing room with natural light and fresh air.

格蘭菲迪藝術家駐村計畫書

陳曉朋，2010年3月18日

駐村日期

2010年6至8月

創作計畫

一、映射格蘭菲迪

為了這次的駐村，我所提出的計畫是以「映射」(Mapping) 的概念，創作一系列名為《映射格蘭菲迪》的繪畫作品。一般說來，「映射」(Mapping) 是一種藉由符號 (sign) 與符徵 (the signifier) 的系統，而指向標的物，即符旨 (the signified)，的訊息交換過程。透過「映射」(Mapping)，我想要表現出格蘭菲迪的顏色，這包括物質性的顏色（我在駐村期間即將居住與造訪的環境及處所的具體景觀），以及精神性的顏色（我內心對格蘭菲迪酒廠和它所釀造的威士忌的感受）。與格蘭菲迪有關的各種地圖將是我的出發點。地圖，其基本功能在於為旅程提供指引，正因如此，它們有助於我在駐村期間的探勘與冒險。（駐村期間任何具有相同功能及意義的物件皆可將地圖取代。）

二、我的格蘭菲迪

自2005年起，我已陸續創作了六件文字作品（請參考網站：http://www.shiaupengchen.com/text_work.html）。其中，《我的墨爾本》是為了紀念我在2007-2009年這段期間，住在墨爾本時第一年的生活。而這次我計畫創作一件相似的作品《我的格蘭菲迪》，以紀錄我在格蘭菲迪的駐村經驗。倘若可行的話，這件文字創作將於未來編印成冊。

設備要求

一間自然光充足，空氣流通的繪畫工作室及書房。

Chen Shiau-peng
9F 63 Ln. 86 Fude 1st Rd.
Sijhih Taipei
221 Taiwan

5 April 2010

Dear Shiau Peng

It is with great pleasure that I am now able to formally invite to join The Glenfiddich Artists in Residence programme for 2010. As agreed you shall undertake your residency in one period, arriving mid to late June up till mid September. During this period you will be provided accommodation by William Grant and Sons at The Glenfiddich Distillery site. For the residency period you will be accommodated at Lower Villa, Castle Road Dufftown Keith. AB55 4DH.

William Grant and Sons have been inspected by the UK Border Agency and have been granted full sponsor status under the new UK immigration Sponsor management System for Tier 5 visa applications. Under this system I have applied for certificates for you with which you can now make your application for a UK travel visa under the new points based system for the Tier 5 level entry visa.

Please note your application to the UK visa office can take up to eight weeks to be processed so I would advise you make your application as soon as possible.

Your certificate number is C5C3C93382F

Should you require any assistance in the visa application process please do not hesitate to contact myself for further assistance.

Finally I look forward to welcoming you to Scotland later this summer.

Yours



Andy Fairgrieve
Programme Curator
The Glenfiddich Distillery
Dufftown Keith
Scotland AB55 4DH

William Grant & Sons Distillers Limited
The Glenfiddich Distillery, Dufftown, Keith, Banffshire AB55 4DH, UK
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格蘭父子

始於1887年的獨立家族釀酒商

陳曉朋
臺灣221
臺北縣汐止市
福德一路86巷63號9樓

2010年4月5日

親愛的曉朋：

很高興我現在可以正式的邀請妳參加2010年的格蘭菲迪藝術家駐村計畫。如妳所同意的，妳的駐村期程將是一期，於六月中抵達，到九月中為止。在這段期間，格蘭父子公司將會幫妳在格蘭菲迪釀酒廠的廠區安排住宿。妳的住宿地址是：凱斯縣道芙鎮城堡路下游別墅，郵遞區號：AB55 4DH。

格蘭父子公司受英國邊境局管轄，已經獲得新制的英國移民贊助者管理系統下第5級簽證申請的全額贊助同意。在這個制度下，我已經幫妳申請了證明書，讓妳用來申請以積分制為主的第5級英國入境簽證。

請留意，英國簽證局處理妳的申請案的作業時間有可能長達兩個星期，所以我建議妳盡快提出辦理簽證的申請。

妳的證明書號碼是：C5C3C93382F

如果妳在辦理簽證申請的過程中需要任何協助，請不要猶豫聯絡我來幫忙。

最後，我期待稍候在今年的夏天能夠歡迎妳的到來蘇格蘭。

謹此，

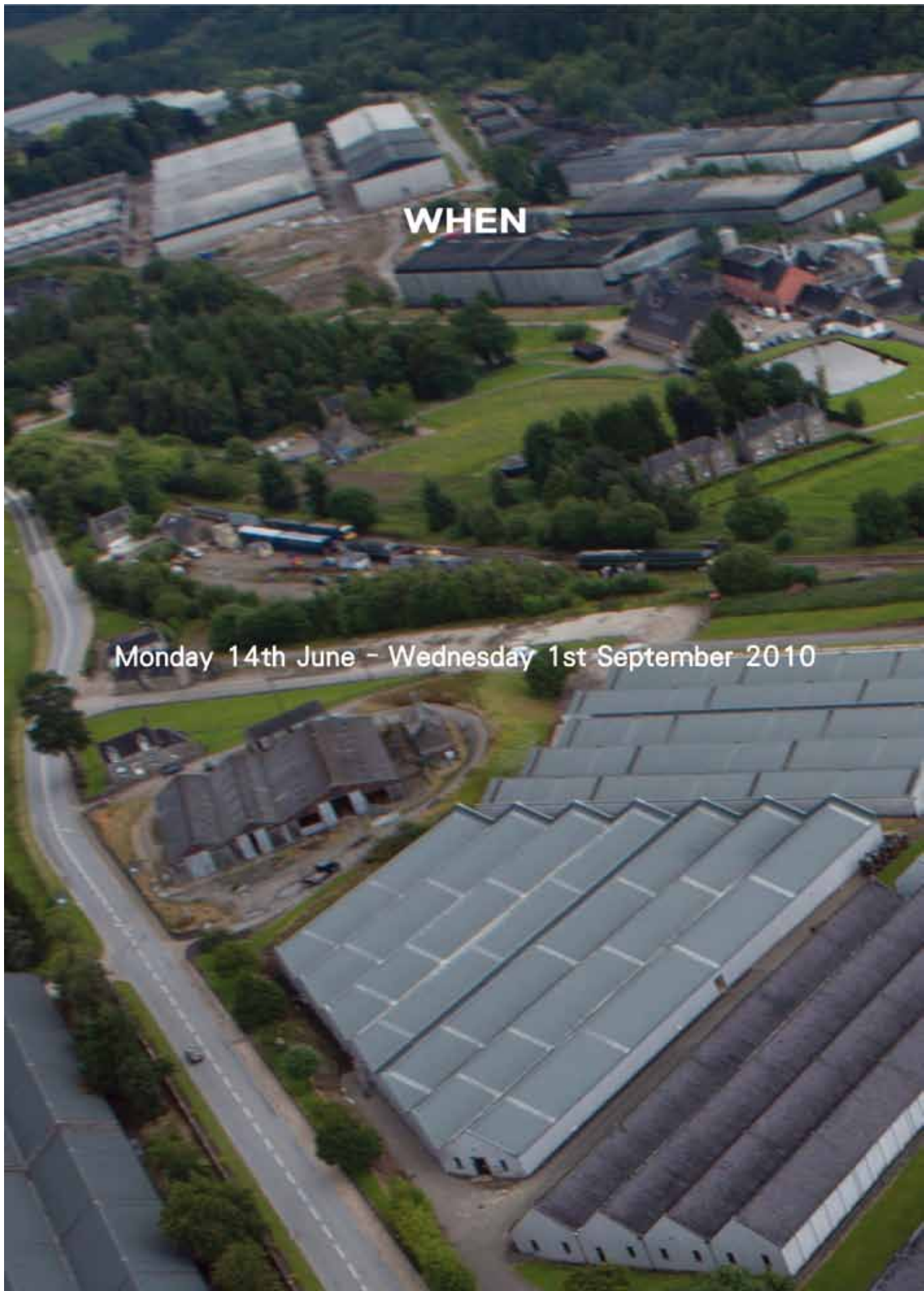
安迪·費爾葛瑞福

駐村計畫負責人
格蘭菲迪釀酒廠
凱斯縣道芙鎮
蘇格蘭 AB55 4DH

格蘭父子洋酒股份有限公司
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格蘭菲迪 格蘭 傑瑞水手 百富 亨利爵士

MASHING

磨碎



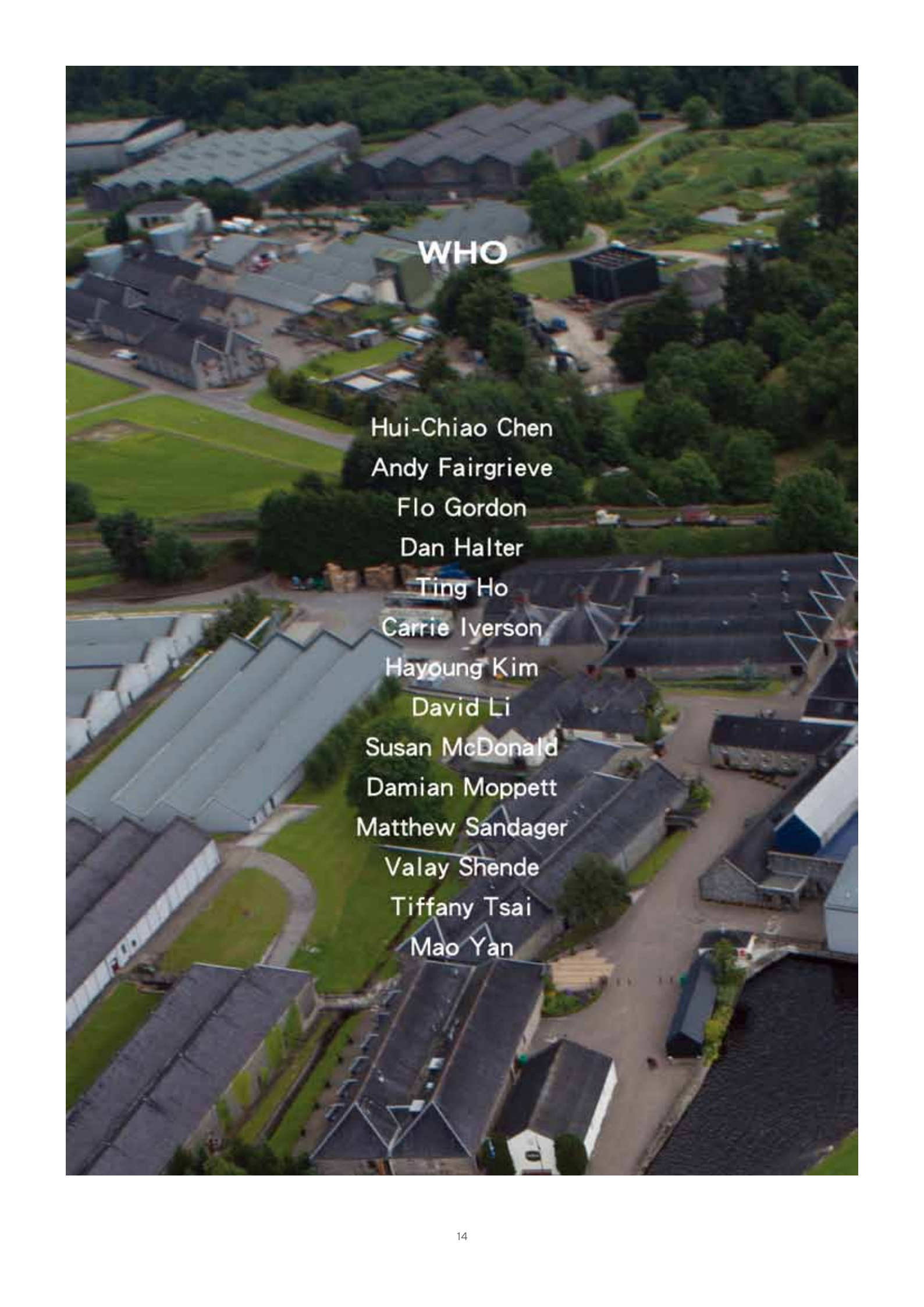
WHEN

Monday 14th June - Wednesday 1st September 2010



什麼時候

二〇一〇年六月十四日（星期一）至九月一日（星期三）



WHO

Hui-Chiao Chen

Andy Fairgrieve

Flo Gordon

Dan Halter

Ting Ho

Carrie Iverson

Hayoung Kim

David Li

Susan McDonald

Damian Moppett

Matthew Sandager

Valay Shende

Tiffany Tsai

Mao Yan

誰

陳慧嶠

安迪·費爾葛瑞福

芙籬·高登

丹·霍爾特

何文婷

凱莉·艾佛森

金夏榮

李大衛

蘇珊·麥當勞

達米安·莫比

馬修·三朵格

瓦雷·湘堤

蔡汶芳

毛焰



WHY

Do Scots feel they are British?

How come time flies so fast?

How do they make whisky?

What does this whisky taste like?

How do I get rid of the flies in my cottage?

How's the weather tomorrow?

Are there any Asian restaurants around?

What should I do today?

What should I eat today?

What's your project at Glenfiddich about?

When is the bus coming?

Where can I buy art materials?

Where can I get chilli?

Where can I get more maps?

Which work should I show in the group exhibition?

Why can't I pronounce the word "Craigellachie" properly?

Why is it so hard to open a bank account in Scotland?

為什麼

蘇格蘭人覺得自己是英國人嗎？

時間怎麼過得這麼快？

威士忌是如何製作的呢？

這瓶威士忌味道如何？

要怎樣才能把我小屋中的蒼蠅趕出去呢？

明天的天氣不知道會怎樣？

附近有沒有亞洲餐廳呢？

今天要做什麼呢？

今天要吃什麼呢？

你在格蘭菲迪的計畫和什麼有關呢？

公車什麼時候才會來啊？

要去那裡才能買到畫畫的材料呢？

要去那裡才能買到辣椒呢？

要去那裡才能找到更多的地圖呢？

聯展的時候該展那件作品呢？

為什麼我還是沒辦法把“Craigellachie”這個字說得很標準呢？

為什麼在蘇格蘭開個銀行帳戶會這麼麻煩呢？

An aerial photograph of a road intersection. A main road runs vertically through the center, with a side road branching off to the right. There are several buildings, mostly with grey roofs, scattered around the intersection. Green lawns and trees are visible between the buildings and along the roads. The text 'WHERE' is centered in the upper half of the image.

WHERE

ASDA, Elgin
Balvenie Castle
Balvenie Cottage No. 3
Castle Chinese Takeaway
Co-Cooperative, Dufftown
Costcutter, Dufftown
Downtown Dufftown
Elgin Bus Station
Elgin Train Station
Glenfiddich Distillery
Glenfiddich Distillery Bus Stop
Glenfiddich Distillery Cafe
Glenfiddich Distillery Gallery
Maple Cottage
Rose Cottage
Station Cottage
Tourist Information Centre, Dufftown

什麼地方

艾爾根愛斯達購物中心

百富古堡

百富三號小屋

古堡中餐外賣店

道芙鎮全聯社超市

道芙鎮科斯特卡特超市

道芙鎮鎮中心

艾爾根公車站

艾爾根火車站

格蘭菲迪釀酒廠

格蘭菲迪釀酒廠公車站牌

格蘭菲迪釀酒廠餐廳

格蘭菲迪釀酒場畫廊

楓葉小屋

玫瑰小屋

車站小屋

道芙鎮遊客服務中心

An aerial photograph of a parking lot with several cars parked. A building is visible on the left side of the lot. The text is overlaid on the image.

WHAT

Drawing :

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

Painting :

Mapping Glenfiddich II - A Map of the Human Heart

Mapping Glenfiddich III - My Studio

Mapping Glenfiddich IV - My Super Stars & My Dear Deer

Mapping Glenfiddich V - Something You Need for Finding
Your Spirit

Mapping Glenfiddich VI - My Exploration Spectrum

Text Work :

My Glenfiddich

5W1H

什麼

素描：

映射格蘭菲迪 I — 我多麼想找到你？

繪畫：

映射格蘭菲迪 II — 心靈的地圖

映射格蘭菲迪 III — 我的工作室

映射格蘭菲迪 IV — 我的超級巨星 & 我親愛的鹿

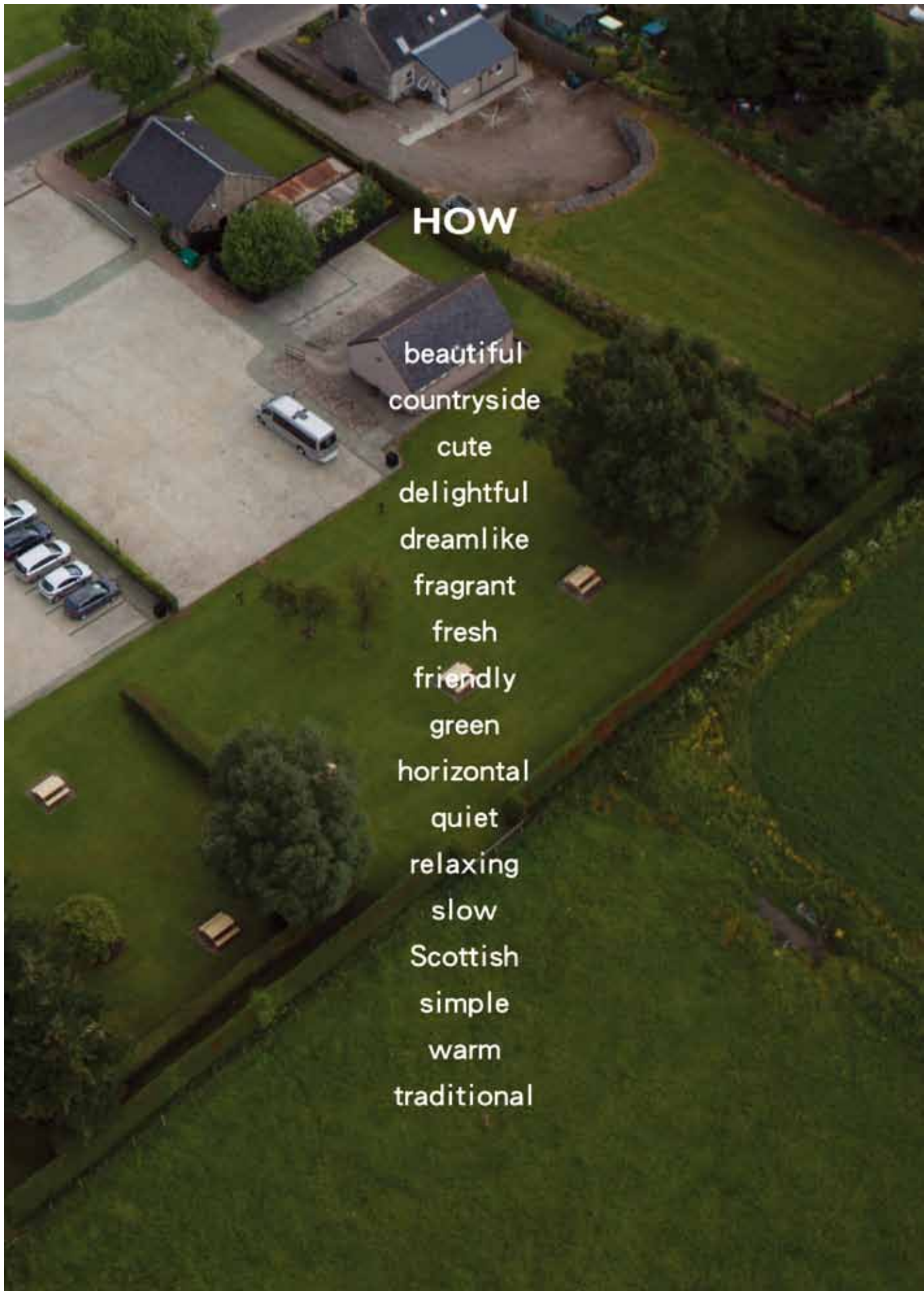
映射格蘭菲迪 V — 尋找靈魂的必需品

映射格蘭菲迪 VI — 我的探索圖譜

文字作品：

我的格蘭菲迪

五個W一個H



HOW

beautiful
countryside

cute

delightful

dreamlike

fragrant

fresh

friendly

green

horizontal

quiet

relaxing

slow

Scottish

simple

warm

traditional

如何

漂亮的

鄉下的

可愛的

愉快的

夢一般的

香香的

新鮮的

友善的

綠綠的

水平的

安靜的

輕鬆的

慢慢的

蘇格蘭的

單純的

溫暖的

傳統的



發酵

FERMENTATION

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

Before I arrived in Scotland, I had little knowledge of Glenfiddich, except as a well-known whisky brand. I was delighted to have the opportunity to take part in the artists-in-residence programme to explore the distillery.

The journey to Scotland was long. During my flight, many questions about Glenfiddich came to mind. What is the landscape of Scotland like? How does a distillery look? How do they make whisky?

My exploration of Glenfiddich began with maps. I collected many maps from Dufftown's Tourist Information Centre as soon as I had arrived. Maps have a special meaning for me. They guide me as I begin on new journeys, and have brought me on travels around the world. Creating a series of works using maps reflects how much they influence me.

One specific Dufftown map provided the most inspiration. Ultimately, four drawings were created from this map. For the first piece, I used a cut out piece of the map and painted it over with white, so that the image beneath is partially obscured. This resulted in a slight confusion when looking at the map, and reflects the initial feelings of uncertainty in my journey to Glenfiddich.

I did the same to a second map, but marked the buildings of Glenfiddich on top of the layer of white paint to highlight the importance of the distillery, as it is what brought me here. I then added grids on the map to form a coordinate graph that shows the steps taken to find Glenfiddich.

The third map was also painted white, with the Glenfiddich buildings in red and the roads coloured in black, because I like the strong contrast and juxtaposition of geometric and curved lines. I drew radar lines around the distillery, again, to show the importance of this area.

For the final piece, I wanted to show the longing I felt for the area, and how much I was looking forward to my arrival in Dufftown. I therefore created a more realistic map of the area, with the terrain painted green as if it were a satellite view. I felt that the more the map resembled reality, the more it expressed the feeling that Dufftown would appear in front of me soon.

The word "map" has two meanings. The first is the noun form that is generally used, but it is also used as a verb that represents the need to search, both physically and emotionally. By travelling to a completely different country, I found that I not only learned about new places and cultures, but I also learned about myself. These four pieces together, as a series, clearly convey a celebration of my arrival in Dufftown, and function as the start of my exploration in the residency programme.

映射格蘭菲迪 I — 我多麼想找到你？

在抵達蘇格蘭之前，我對「格蘭菲迪」的認識僅限於它在威士忌釀造方面的名氣，我很慶幸能參與它們的藝術家駐村計畫，讓我能有機會了解它的酒廠。

飛往蘇格蘭的旅程很長。這一路的航程上，我不禁自問：蘇格蘭的風景不知是怎麼樣？酒廠會是怎麼樣？威士忌又是怎麼釀造的？

地圖為我的格蘭菲迪探險之旅起了開端。一抵達道芙鎮，我就直奔旅客服務中心，收集來了各式各樣的地圖。對我而言，地圖有一種特殊的意義，它們指引著我的每一趟新旅程，使我的足跡踏遍寰宇，地圖啟發了我一系列的創作，也反應出它們對我的影響。

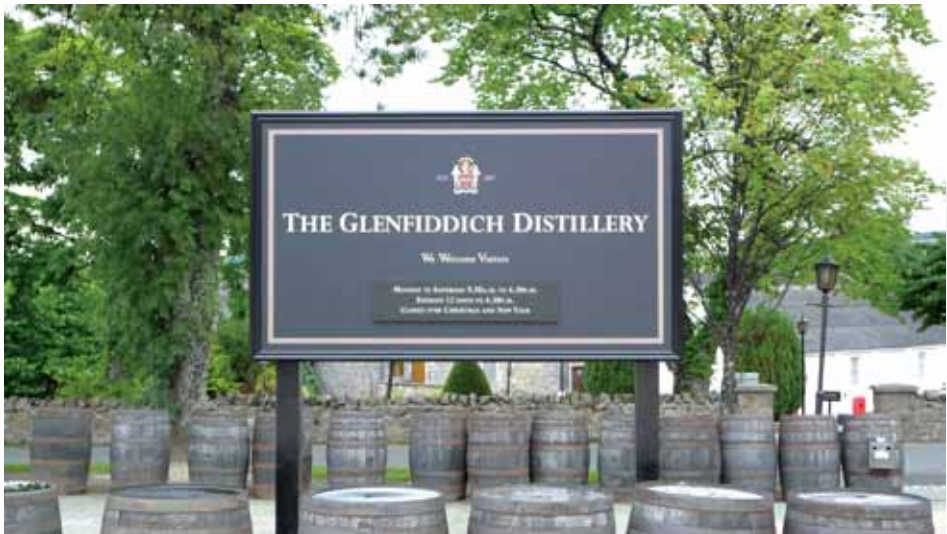
手邊收集來的道芙鎮地圖中，有一張給了我最多的靈感，以致最終，有四張作品都發展自這張地圖。第一張作品，我用白色顏料塗滿整張地圖，如此一來，在白漆底下的圖案便顯得些許模糊，而造成了閱讀地圖的困擾，這個效果反應出我初到格蘭菲迪時不安的心境。

我用一樣的手法做了第二件地圖作品，只不過在白漆上我特別將格蘭菲迪的酒廠建築一一標出。這是為了突顯格蘭菲迪的重要性，因為是它將我帶到這兒來的。接著，我在地圖上畫上座標方格，一步一步指引著朝向格蘭菲迪的路徑。

第三件作品也是白色的，但當中格蘭菲迪酒廠的建築是以紅色顯示的，道路則是黑色的，我喜歡這種強烈的對比，以及曲直線條的並置排列。我在酒廠的周圍畫上雷達狀的線條，再一次強調這個地區的重要。

至於最後一件作品，我想呈現出我對這個地區的嚮往，以及我那時是多麼希望趕快抵達道芙鎮。因此，我創作了一件比較貼近當地真實狀態的地圖，我將整個地區都塗上了綠色，彷彿真的衛星圖一般。我當時覺得，這張地圖越是逼真，它越能表達出道芙鎮即將呈現給我的感受。

「地圖」這個名詞具有兩種釋義。第一個用法即是眾所周知的名詞，而它也可作動詞用，表示在生理與心理層面上對探索的需求。一趟趟異國的旅行使我體悟到，在旅途的過程中，我不僅對其他國家的國情與文化更加地瞭解，我也重新發現自己。這四件作品整合起來是一個系列，它們歡慶著我來到了道芙鎮，開啟了我將在這次駐村計畫中的冒險。





Dufftown Welcome Sign
道芙鎮入鎮標示

Glenfiddich Welcome Sign
格蘭菲迪入廠標示

Mapping Glenfiddich II - A Map of the Human Heart

When I first arrived in Scotland, everything was unfamiliar to me: the landscape, the language, and the people. Scotland made a vivid first impression with its scenic hills, horizontal levels and bright colours which contrasted with the cities where I used to live.

I stayed in Dufftown and explored the small town by walking around. One afternoon, while walking along Balvenie Street on my way back to Maple Cottage, a house caught my attention. It appeared to be a typically Scottish house and didn't look much different from the others on the road, except for the fact that it had a Bagua map displayed above the door. A Bagua map is a small geometric picture many people of Chinese-descent place above their front doors to bring good luck. I was surprised to see this Chinese picture in Dufftown as I was very far from home.

I looked at that Bagua map for some while, and was touched by it, for reasons inexplicable to me. The composition of the map with eight trigrams and rectangular shapes orderly arranged, reminded me of the horizontal layers found in the Scottish landscape. This inspired me to create a series of paintings using the composition of the Bagua map. They are eight small paintings based on the trigrams. I chose eight colours that expressed my feelings in each of the trigrams. They are my own Scottish colours.

Later, I realised that I was so moved seeing the Bagua map in Dufftown because, up until that point, I felt removed from the culture and landscape that surrounded me, but the familiar sight of the map helped me feel more connected to the area.

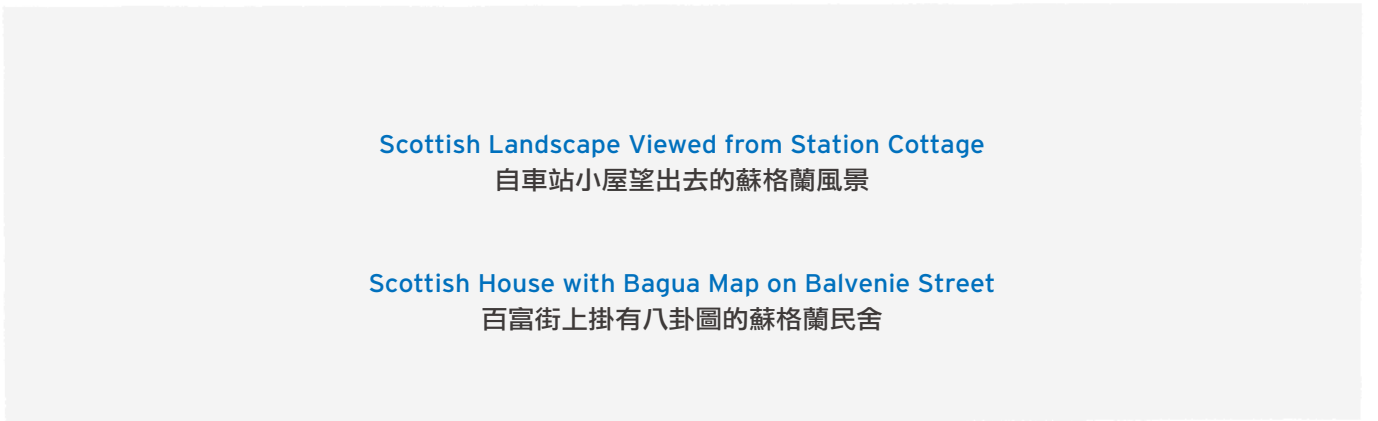
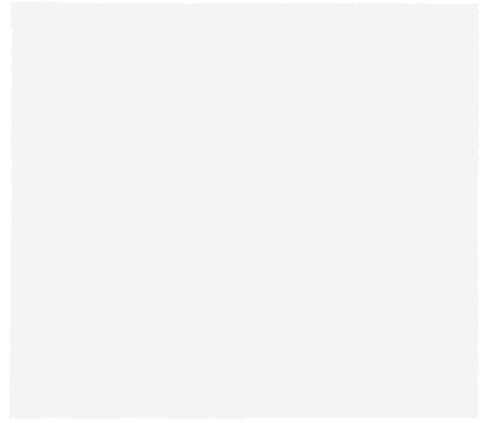
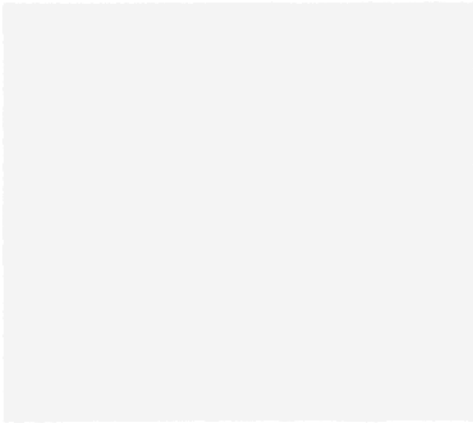
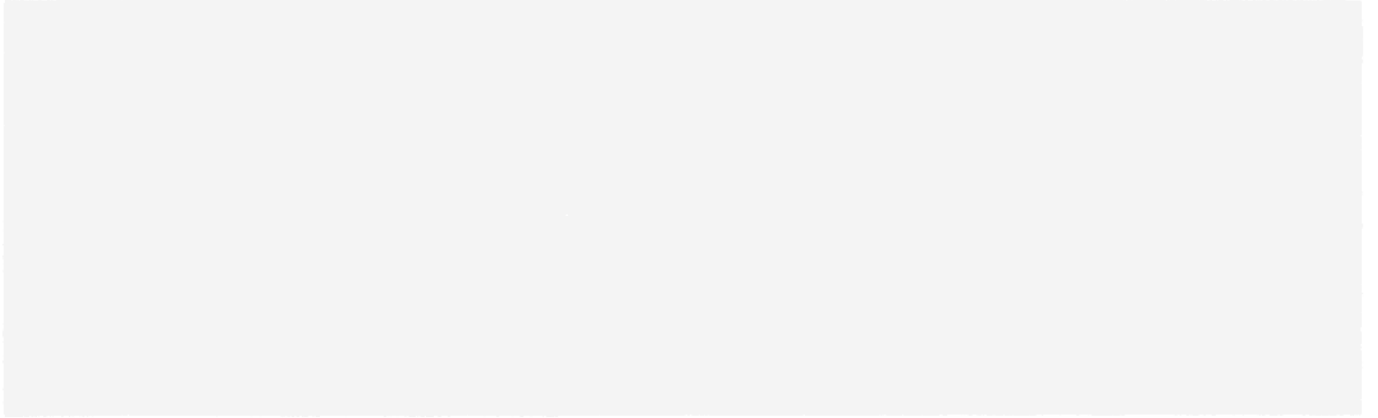
映射格蘭菲迪 II — 心靈的地圖

初抵蘇格蘭，這裡的風景、語言、人們等一切對我而言都很陌生。蘇格蘭的景緻、層層的山巒、水平式堆疊的地景、乾淨透亮的色彩，這些強烈的第一印象處處與我所居住的城市形成明顯的對比。

我待在這道芙鎮的期間，全是靠著雙腳走遍這個小鎮。一日午後，當我走在百富街上，要回到我居住的楓葉小屋時，我注意到了路邊的一棟房子。它看來與街上其他的蘇格蘭式民舍沒有什麼不同，唯獨在門的上方掛了一幅八卦圖。在許多華人住家的大門上方都會掛著這種求平安的幾何八卦圖，然而，在離家這麼遠的道芙鎮上看到這個中國符號，著實讓我略吃一驚。

我盯著這幅八卦圖看了許久，莫名地心生感動。圖陣上卦形與矩形的工整構圖使我聯想到蘇格蘭水平堆疊的山巒。受到這番啟發後，我便創作了一個以八卦陣為主，一組八件的系列作品，在每一個圖陣上我分別使用了八種能表達我的感受的顏色。它們是我專屬的蘇格蘭顏色。

後來我才明白，那幅八卦圖之所以讓我的感受如此強烈，是因為在那當下，我對於身處的道芙鎮的地景與人文都還很生疏，而那幅八卦圖讓我開始覺得與道芙鎮有了聯繫。

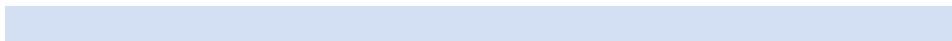


Scottish Landscape Viewed from Station Cottage

自車站小屋望出去的蘇格蘭風景

Scottish House with Bagua Map on Balvenie Street

百富街上掛有八卦圖的蘇格蘭民舍





Mapping Glenfiddich III - My Studio

Artists nowadays are not only confined to making art in studios. Rather, some prefer to work in computer labs or in offices. As for me, I still belong to that particular group of artists who prefer making art within the confines of an art studio. It is where I feel most at ease, a place that allows me to clearly organise my thoughts and at the same time, provides a stimulating environment in which I could work on my paintings.

I had lived in Maple Cottage since arriving in Dufftown. I converted the dining space into my very own studio. Surprisingly, this arrangement suited me very well. It didn't take me long to acclimatise myself to this new environment. Soon, I felt like I was in a space similar to the one I was in back in Melbourne, doing what I am so passionate about, which is making art.

Realising that I will be in Dufftown for a short two-and-half months - the duration of my residency, I had a strong desire to produce a series of work to document this memorable experience.

I created four paintings in this series. In the first piece, I painted a map of Dufftown within which I had also indicated the location of Glenfiddich Distillery, as this was the site of Maple Cottage. In the second piece, I drew the floor plans of buildings at Glenfiddich and Maple Cottage. For the third one, I painted the floor plan of Maple Cottage. On the fourth and final installment, I painted the floor plan of my studio in Maple Cottage.

When all four paintings in this series are juxtaposed and viewed as one, they create a perspective called room-out. This work is intended to express the significant role my studio played during my tenure in Dufftown.

Mapping Glenfiddich III - My Studio is a continuation of my previous work *Mapping Glenfiddich I - How Much Do I Want to Find You?* Due to the fact that all the images I refer to were derived from maps, my paintings showcase a perspective from a bird's-eye-view.

Buildings on earth resemble pure geometric shapes when viewed from certain angles in the air because buildings are geometrically constructed. In most cases, the images of buildings seem compressed and flat. These images provide a hint that they are neither real narrative nor pure abstract. The use of painted frame indicates that pure abstract paintings can only exist or operate within this frame.

Creating images using maps identifies my journey through an unfamiliar place, whereas paintings of my studio represent my journeys in self-discovery.

映射格蘭菲迪 III — 我的工作室

時下藝術家的創作空間不再僅限於工作室了，有些反倒偏好在電腦室或辦公室裡，至於我呢？仍是屬於那種喜歡關在工作室裡的一類。那是讓我覺得最自在，頭腦最清晰的空間，給我無限的靈感與刺激，使我可以好好創作。

自從來到道芙鎮之後，我便住進了楓樹小屋，屋中原先的用餐室被我改造成專屬工作室，出乎意外地，這樣的安排竟然非常適合我的需求，很快地我便在這個新環境裡安定了下來，彷彿回到我在墨爾本時的狀態，從事著我熱愛的藝術創作。

由於這個駐村計畫，我將要在道芙鎮待上兩個半月，我的內心醞釀著一股強烈的欲望，想要創作一個足以紀念這個生命中的珍貴經驗的系列。

這個系列包含了四件作品。第一件作品是一幅道芙鎮的地圖，還特地標出了格蘭菲迪酒廠在其中的位置，因為這是楓樹小屋所在之處。第二件作品則是酒廠內座落各處的建物和楓樹小屋的平面圖。第三件則只有楓樹小屋的平面圖。第四件作品，也是最後一件，畫著我在楓樹小屋中的工作室的平面圖。

當這一組四件並置排列，以一件作品的方式呈現時，形成一種稱為「room-out」的觀賞視角，這件作品企圖展述我的工作室在這段駐村期間的重要性。

《映射格蘭菲迪 III — 我的工作室》是前一系列作品《映射格蘭菲迪 I — 我多麼想找到你？》的延續，由於我的參考影像全都來自於地圖，作品因此呈現出宛若空照的樣貌。

地表上的建築體為幾何結構，因此，從空中某些特定的角度來看，這些建物看起來就像純粹的幾何圖形。在大部分的情況下，建築物的圖像總是顯得壓縮而扁平，這暗示著，它們既不具有敘述的功能，也不全然是抽象的。替作品描繪出畫框的運用，則是表示真正的抽象畫只存在於畫框內的範圍。

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。

Maple Cottage & Rose Cottage
楓葉小屋 & 玫瑰小屋

Studio Space in Maple Cottage
楓葉小屋中的工作室



Mapping Glenfiddich IV – My Super Stars & My Dear Deer

Every year, artists from different countries come to Dufftown to join the Glenfiddich artists-in-residence programme. This year, the ninth year of the programme, there are eight artists from seven countries, including Canada, China, India, South Africa, South Korea, Taiwan, and the United States.

I am the artist from Taiwan participating in this residency. Having a group of artists of different nationalities and from different cultural backgrounds together at the same time and place is a precious opportunity. Some artists in the group are older and some younger; some are already established and some may be in the future. Some are painters, while others make photographs and sculptures. Doing the residency together gives all the artists an opportunity to share their different art creations and life experiences.

I had a great time with these artists. This inspired me to create a painting showing my fellow artists in the residency. The image of the painting was derived from the map of the Glenfiddich area. I marked the cottages where each stayed, as circular dots. I then drew lines connecting each dot, indicating the interaction among these artists. The dots and lines form an image, like a constellation map of the sky. It is also a hint that a viewer can freely find his or her own (art) star in this constellation.

I also appreciated the generous sponsorship from William Grant & Sons for the Glenfiddich artists-in-residence programme. I therefore decided to create a painting to show my thanks. I chose to use a deer, the trademark of Glenfiddich, to create this painting. I used geometric shapes: square, triangular, and trapezoid, to form the image of a deer head. I used a tangram because these pieces can be combined together to form a variety of images, depending on one's choices and decisions. Similarly, there are many ways that companies can run their business, and I think one can also choose to operate it in a creative way.

To find the stars in the sky, one must look upward. But playing a game of tangram on a table or a desk requires looking downward. This contrast of looking upward and downward recalls the distance between art and business; however, my artist-in-residence experience at Glenfiddich taught me that the two could also work together in cooperation.

映射格蘭菲迪 IV — 我的超級巨星 & 我親愛的鹿

每一年，來自世界各國的藝術家來到道芙鎮，加入格蘭菲迪主辦的藝術家駐村計畫。這個計畫在今年來到了第九個年頭，受邀的八位藝術家分別來自加拿大、中國、印度、南非、南韓、台灣，以及美國共七個國家。

我是今年來自台灣的參與藝術家，能夠與一群具有不同國籍和文化背景的藝術家朝夕相處是一個可貴難得的人生經驗，這一群藝術家中有些年紀較長，有些還年輕；有些已經頗有成就，有些則有可見的潛力；有平面繪畫、也有攝影及雕塑為主要創作媒材的藝術家。大家因為這個駐村計畫的契機而湊在一起，分享著彼此的創作及生活經驗。

與這些藝術家們相處的時光愉快極了，深受啟發的我因此創作了一件關於同期駐村藝術家的作品。同樣取材自格蘭菲迪地區的地圖，作品上的圓點是每位藝術家駐點的小屋，接著我用線條將這些圓點串連起來，代表藝術家之間的互動。圓點和線條所構成的圖像，宛如星座圖般，默默地暗示著觀者可以在這幅星座圖中恣意尋找屬於他或她的（藝術）星星。

此外，我對格蘭父子公司在格蘭菲迪藝術家駐村計畫上投注的慷慨支持及贊助也甚為感激，因此，我決定創作一件用以表達謝意的作品。選擇以格蘭菲迪註冊商標「鹿」為主要意象後，我運用幾何造形：正方形、三角形、不規則四邊形，來勾勒出鹿頭。之所以採用七巧板的形式，是因為這一塊一塊的組片可依個人選擇及決定，拼組成各式各樣的圖像。同樣的道理，企業營運有千百種模式，而我認為，具創意的操作也不失為一種值得一試的手法。

為了尋找天上的星座圖，需要仰望；在桌上玩七巧板，則是俯視。存在仰望與俯視之間的對比關係彷彿藝術與商業間的距離；然而，我在格蘭菲迪的駐村經驗讓我學習到這兩者之間攜手合作的可能性。



Aerial View of Glenfiddich Distillery & Artist Cottages

Photo by Matthew Sandager

格蘭菲迪釀酒廠及藝術家住所的空照圖

攝影：馬修·三朵格

Glenfiddich Deer Statue

格蘭菲迪之鹿的雕像

Mapping Glenfiddich V - Something You Need for Finding Your Spirit

Since my arrival in Dufftown, I have encountered many new things. Living in Maple Cottage at the Glenfiddich distillery area offered me a wonderful environment to see, to smell, to taste, and to feel whisky. Whisky became a life ingredient and deepened my spiritual discoveries.

During my residency at Glenfiddich, I gained an understanding about whisky. There are two important components. By visiting malthouses, stillhouses, fermentation rooms, cooperage houses, and warehouses, I have some basic knowledge of whisky, such as the various processes of whisky making. In addition, I understand that whisky making is not just a mechanical process, but includes spiritual elements that involve the essences of life, such as time and nurturing.

I had an idea of creating a series of work showing the different elements needed for whisky production. It is an idea that alludes to the idea of Wu Xing (the Five Elements or the Five Movements/Phases) including fire, earth, metal, water, and wood - elements that Chinese people traditionally use in describing interactions and relationships between all phenomena. Similarly, I drew eight elements to depict the interrelationship among the whisky making process. Every phase is unique and significant.

I selected eight elements from the whisky making process. Whisky is made in a "distillery". "Barley" is the basic ingredient. "Water" and "yeast" are added to change barley. Roasting barley with "peat" is a good way to enhance its fragrance. The "still" is the last tool needed to make spirits. Spirits are supposed to stay in a "cask" for at least three "years" before they become whisky.

These eight elements are simplified into geometric shapes. Using a specific colour for each shape, my intention is to offer the viewer a hint that these images are derived from the distillery. I hope these paintings can function as a mapping symbol for understanding how whisky is made. It is not simply a process of "spirit" making, but essentially a journey of "spirit" finding. Although whisky making is a linear process, just like Wu Xing, there exists a circular cycle which can only be achieved through devotion, commitment, and contribution through team effort. The willingness to take on a journey is the beginning for finding one's own spirit.

映射格蘭菲迪 V — 尋找靈魂的必需品

打從抵達道芙鎮之後，我便遇到不少新奇的事物。住在格蘭菲迪釀酒廠區的楓葉小屋裡，提供了我一個絕佳的環境，讓我能盡情觀察、嗅聞、品嚐與感受威士忌。威士忌成為我的一種生活調劑，並且深化了我的精神探索。

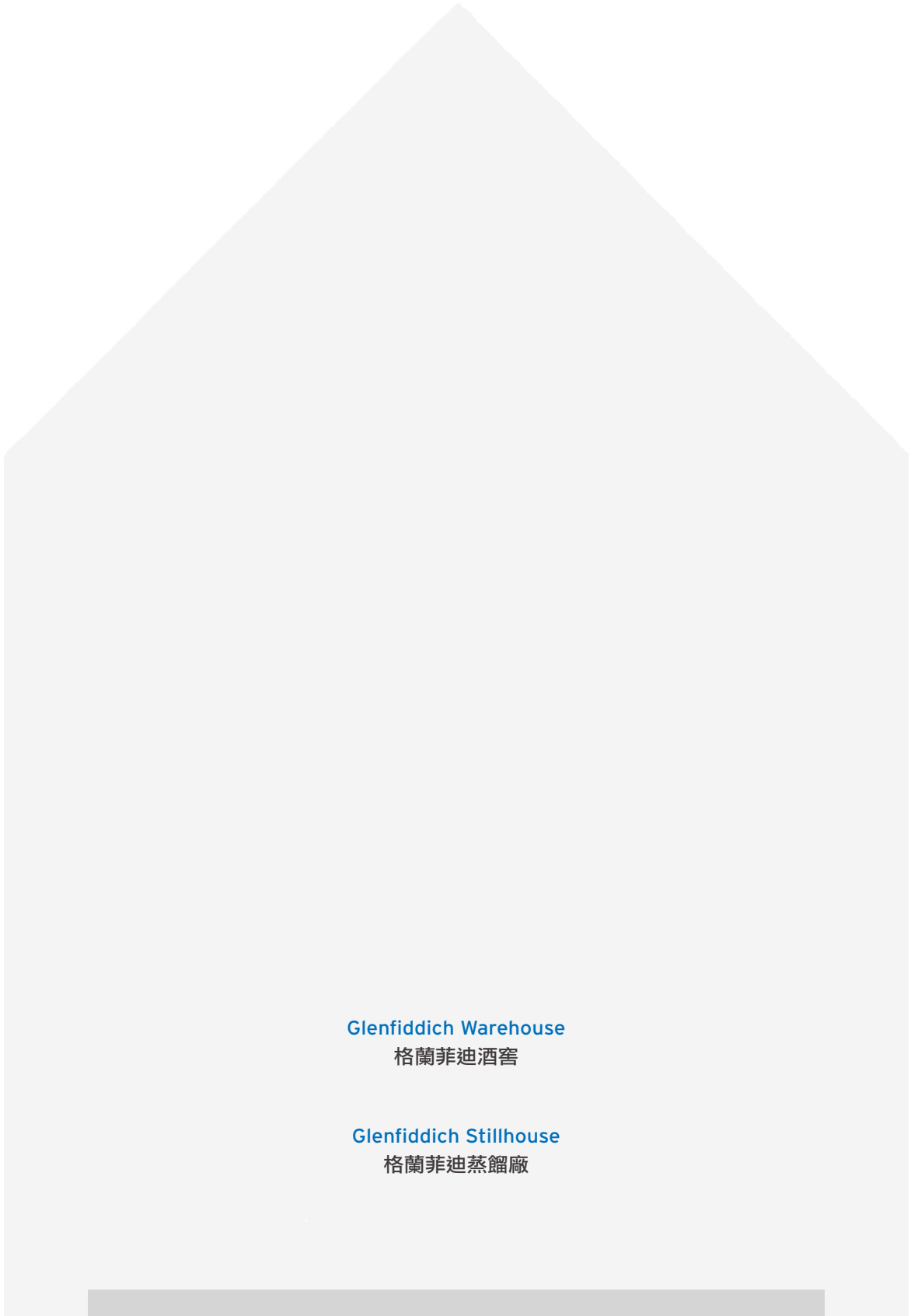
在這段駐村期間，我對威士忌的認識得到了一個概括的輪廓。主要分作兩大部分。參觀麥廠、蒸餾廠、發酵廠、製桶廠和酒窖的經驗，使我習得一些關於威士忌的基本知識，諸如它林林總總的製造流程。此外，我也體會到，威士忌的製作並非只是一連串機械性的運作歷程，它還囊括了種種足以體現生命精髓的精神要素，例如歲月，與滋養。

於是我想，我要創作出一系列的作品，將製作威士忌所需要的不同元素展現出來。這個概念間接採用了中國人的五行觀念，五行乃指「金」、「木」、「水」、「火」、「土」五大基本元素，是中國人用來詮釋世間萬物各種現象之間的關係與互動模式的傳統哲學觀。參照類似的概念，我提取出八種要素，用它們來描繪威士忌的製作過程彼此之間的相互關連與影響。每一個要素都是獨特而重要的。

這八種要素是從威士忌的製造歷程中汲取出來的。威士忌是在「釀酒廠」中誕生的，而「大麥」是它的主要原料。添加「水」和「酵母」的目的，是要利用它們使大麥產生變化。用「泥炭」烤乾發芽的大麥，則是增進香氣的妙方。「蒸餾器」是製造烈酒所需的最後一種工具。製作完成的烈酒應該待在「木桶」裡至少三個「年頭」，才能名正言順地成為威士忌。

我將這八項元素簡化成幾何圖形，每個圖形各用一種顏色代表，這麼做的用意在於提示觀者，這些圖像都是原生自釀酒廠。我希望這幾幅畫作能夠成為地圖符號一樣，幫助人們理解威士忌是如何誕生的。它不僅只是一種烈酒的製造過程，本質上更是一趟性靈探索的旅程。儘管威士忌的製作是一連串線性的步驟，不過正如同五行，在那之中仍存在著一種循環，而唯有結合團隊的力量，付出關愛、承諾與奉獻，方能達成。我們先要拿出踏上旅程的意願，才有可能走向尋得自己性靈的開端。





Glenfiddich Warehouse
格蘭菲迪酒窖

Glenfiddich Stillhouse
格蘭菲迪蒸餾廠



Mapping Glenfiddich VI - My Exploration Spectrum

There are some truths that an artist cannot realise or discover until he or she begins on a work. There are also some understandings that an artist can only perceive when he or she completes a work. I usually begin a work when ideas come to my mind. It then takes me some time to figure out what these ideas truly mean to me and what I can do with them. Generally, it takes me a long time to complete a work. I enjoy the various processes of art making, in which every stage has its unique meaning and brings me new understandings.

The longer I stayed in Dufftown, the more I realised the similarities between whisky making and art making. Much care and time are needed, and each stage is important. Whisky making requires much detailed care and a long process. The amount of time whisky stays in a cask can create different flavours. At Glenfiddich, whisky is kept in a cask for at least twelve years.

Mapping Glenfiddich VI - My Exploration Spectrum is a work that reflects these understandings. I used the concept of colour chart and colour wheel as the basic format to create the two paintings in this series. In one painting, I drew a colour chart in which there is a coordinate graph with three dots, indicating Glenfiddich's three most popular products (year 12, 15, and 18) and their flavour range. In the other painting, I drew a big colour wheel with three primary colours and nine secondary colours. My intent was to use the different compositions between small and big circles on a square to form an interesting visual contrast.

I applied my own colours in these two paintings to represent the above three whiskies. The "primary colours" come from what I see and how I feel about the three spirits. The "secondary colours" are derived from what I feel the different flavours of these spirits may taste. Together, they create a unique colour spectrum range, which reveals my exploration of whisky flavours.

Mapping Glenfiddich VI - My Exploration Spectrum is the last work I created in residency. It is a conclusion of my days in Dufftown, a complex flavour that I enjoy very much yet I am not able to describe in words.

映射格蘭菲迪 VI — 我的探索圖譜

有些真相，要直到藝術家動手創作的那一刻，才昭然若揭。而有些感悟，也要直到藝術家將作品完成的那一瞬間，才能夠心領神會。通常，我要等到靈光乍現的一刻才會著手進行一件作品，於是，我需要花上一些時間，摸索出這些靈感對我而言的真正意義，而我又能拿這些靈感成就出些什麼。一般來說，我總要費去相當長的時間才能完成一件作品。然而我也十足地享受藝術創作的種種過程，因為每一個階段都有它獨一無二的意義，總能為我帶來新的體認。

我在道芙鎮停留的時間越長，便越是深刻地感受到製作威士忌與打造一件藝術品的相似性。它們都必須付出大量的時間與關懷，每一個階段都不容輕忽。而威士忌的製作甚至需要更加細心的關注，並且必須經歷一連串漫長的流程。威士忌停留在木桶中的時間長短，將為它創造出不同的風味。在格蘭菲迪，威士忌至少都需要在木桶中存放十二年以上。

《映射格蘭菲迪 VI — 我的探索圖譜》是我用來反映上述體認的一項作品。在這個系列中，我使用色表與色輪的概念作為基本框架，以這個基礎創作了兩幅畫作。在其中一幅畫作裡，我畫了一個色塊表，同時有一個與色塊表相對應的三個圓點，它們分別指出格蘭菲迪最受歡迎的三個年份的威士忌：十二年、十五年與十八年，與它們的風味層級。在另一幅畫中，我畫了一個巨大的色輪，使用了三個原色，與九個次原色，企圖在方正的畫布上，用這些大小不同的圓圈創造出視覺對比的趣味。

在這兩幅畫作裡，我使用了自己定義的色系，用來代表上面提及的三種威士忌。「原色」的靈感來自這三種威士忌為我帶來的所見所感；「次原色」則源於這些威士忌可能提供的味蕾刺激所帶來的想像。諸多色塊互相映照，它們創造出一種獨特的色彩譜系，揭示了我對威士忌風味的探索歷程。

《映射格蘭菲迪 VI — 我的探索圖譜》是我在駐村期間所創作的最後一件作品。它是我旅居道芙鎮的時光的總結，是一段讓我徜徉享受的複雜滋味，卻難以用筆墨形容的經驗。



Glenfiddich Whisky Glasses & Flavour Map
格蘭菲迪威士忌酒杯 & 風味圖

My Acrylic Paints
我的壓克力顏料



蒸餾

DISTILLATION

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街道圖

平面圖

映射格蘭菲迪 IV — 我的超級巨星 & 我親愛的鹿

星座圖

七巧板圖

映射格蘭菲迪 V — 尋找靈魂的必需品

元素圖（映射符號）

映射格蘭菲迪 VI — 我的探索圖譜

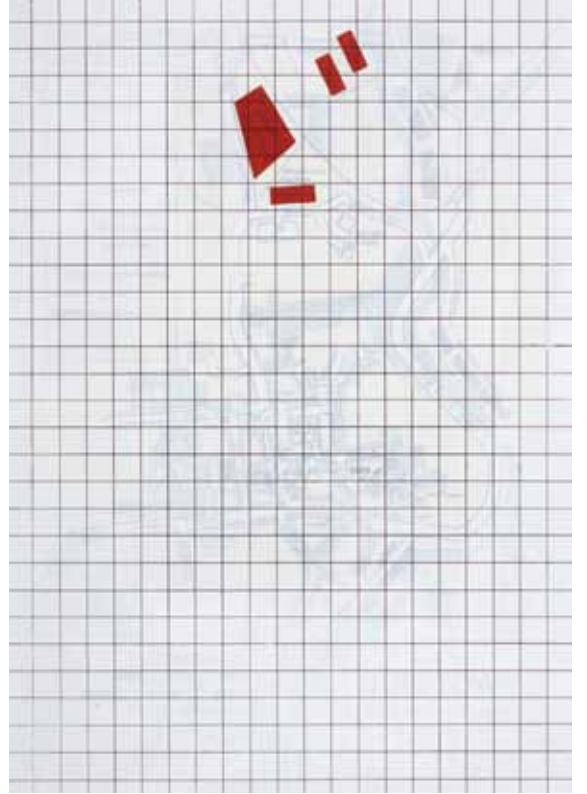
風味圖



MATURATION



陳年

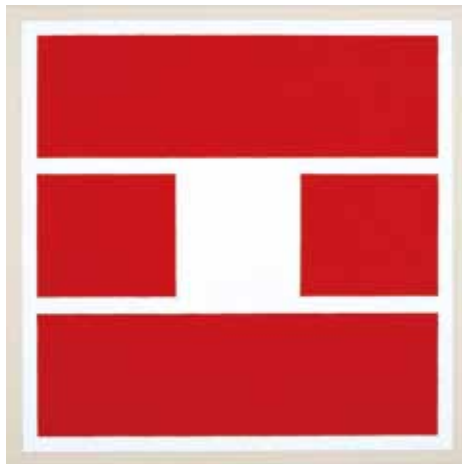
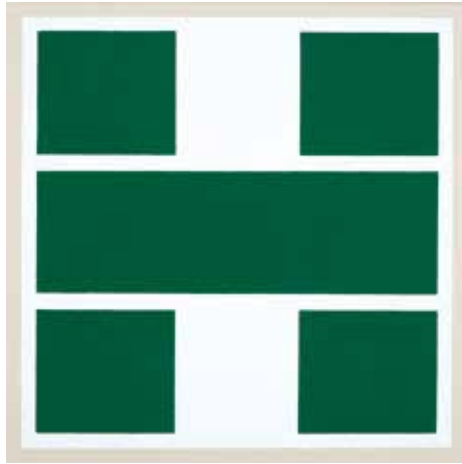



Mapping Glenfiddich I - How Much Do I Want to Find You?
2010, acrylic and pencil on paper, 4 pieces, 29.5 x 21 cm each

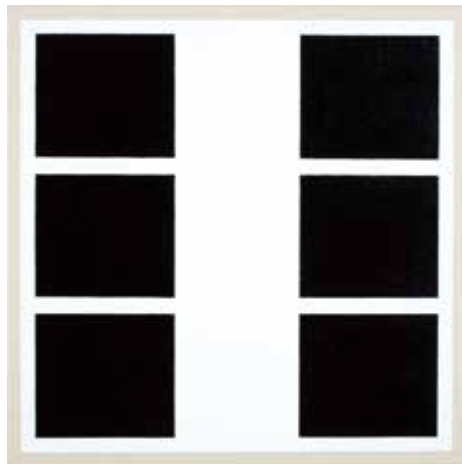
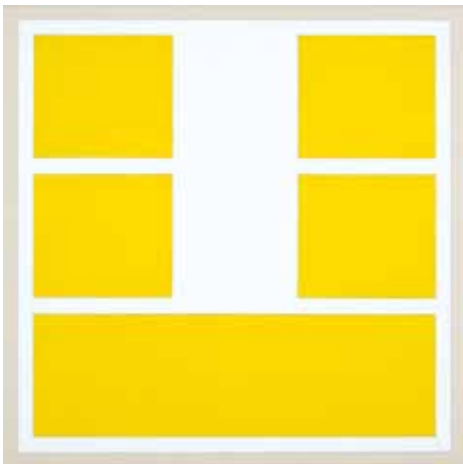
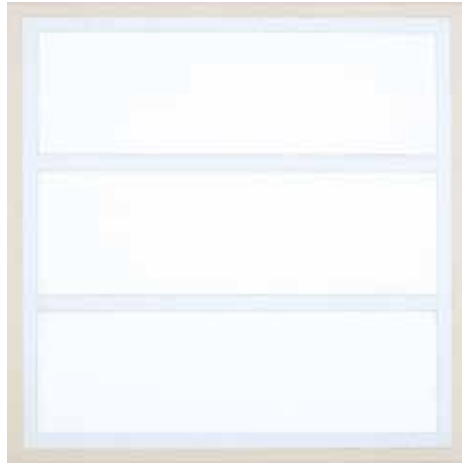
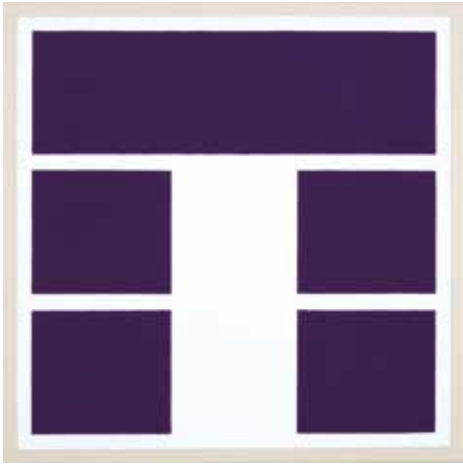


映射格蘭菲迪 I — 我多麼想找到你？
2010，鉛筆、壓克力彩、紙張，四件一組，每件29.5 x 21公分





 Mapping Glenfiddich II - A Map of the Human Heart
2010, acrylic on canvas, 8 pieces, 30.5 x 30.5 cm each

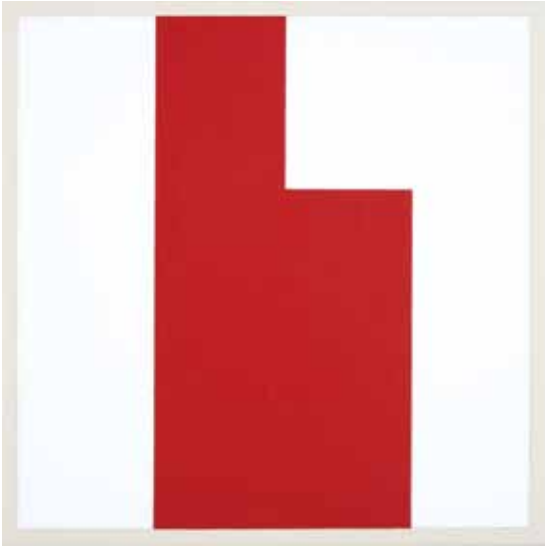


映射格蘭菲迪 II — 心靈的地圖
2010，壓克力彩、畫布，八件一組，每件30.5 x 30.5公分



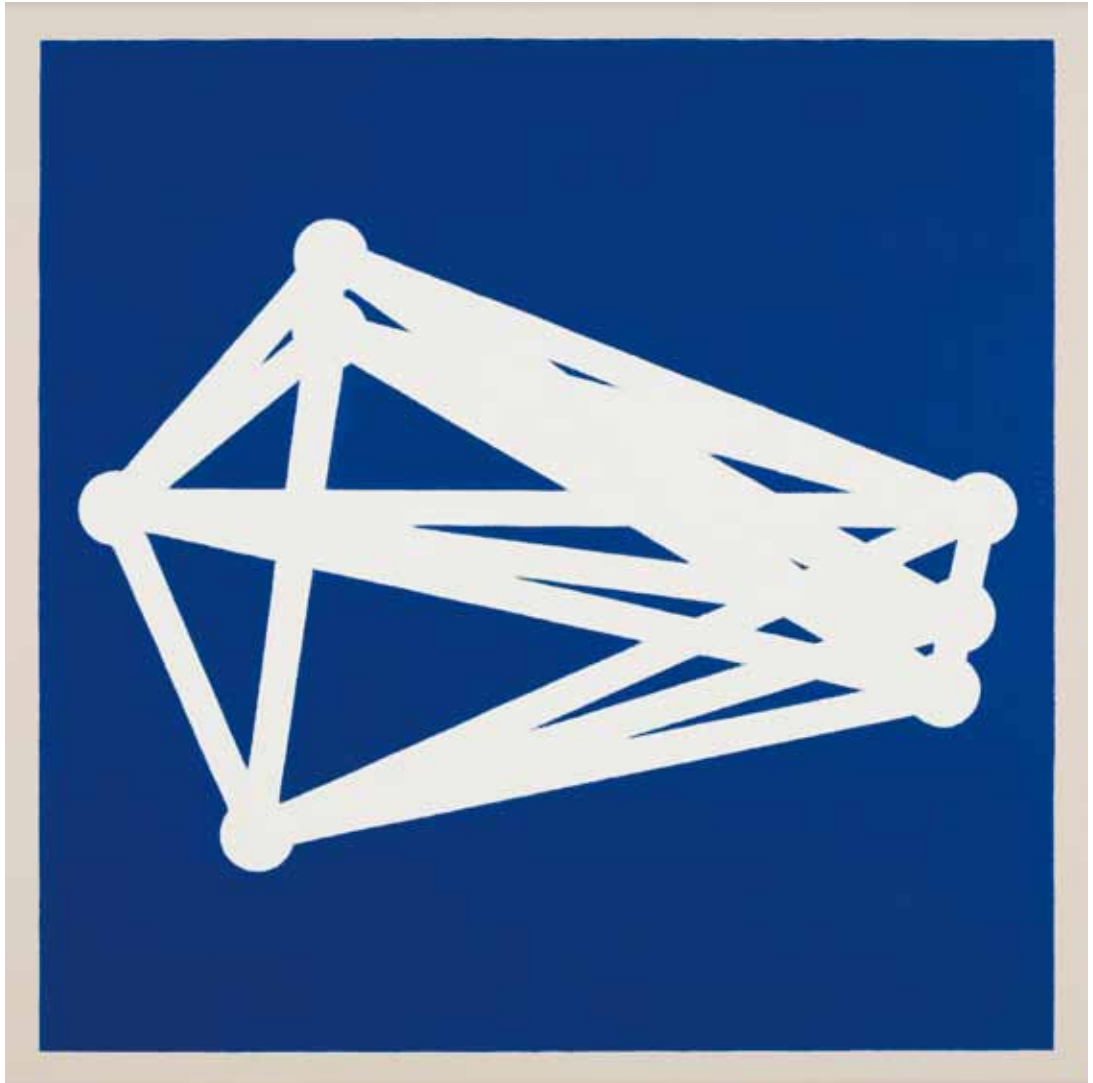


Mapping Glenfiddich III - My Studio
2010, acrylic on canvas, 4 pieces, 30.5 x 30.5 cm each

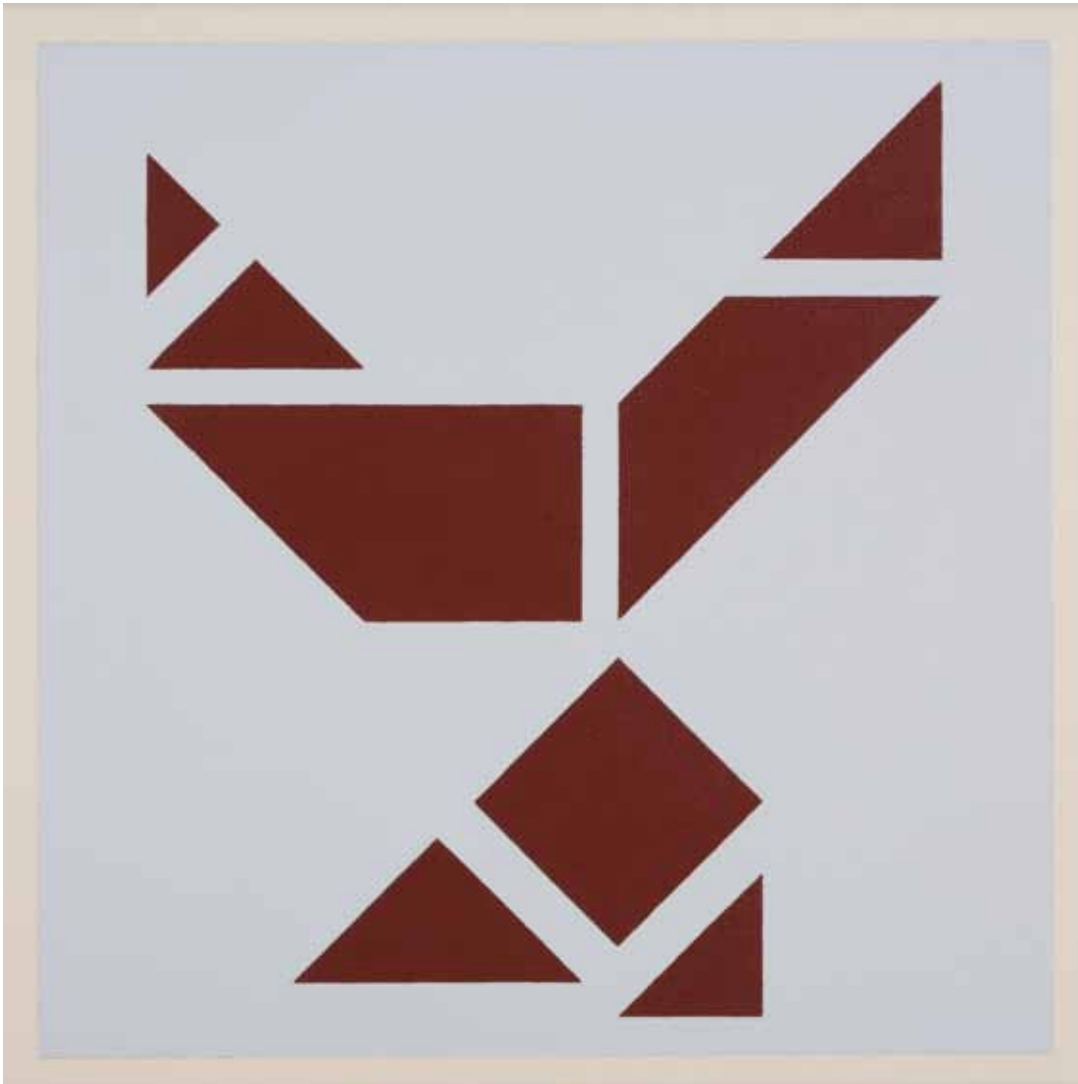


映射格蘭菲迪 III — 我的工作室
2010，壓克力彩、畫布，四件一組，每件30.5 x 30.5公分



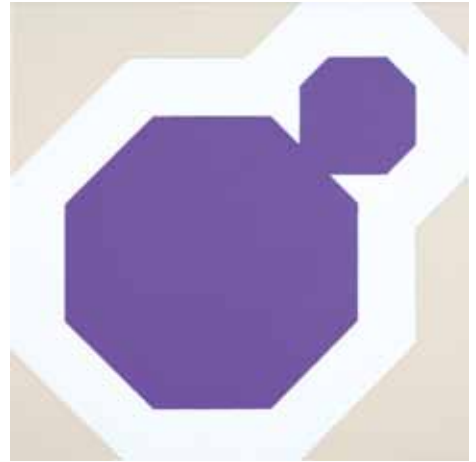
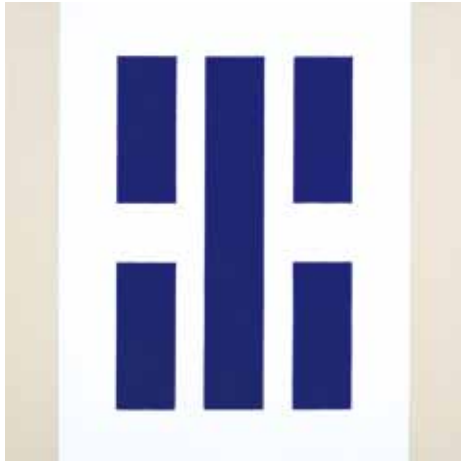


Mapping Glenfiddich IV - My Super Stars & My Dear Deer
2010, acrylic on canvas, 2 pieces, 30.5 x 30.5 cm each

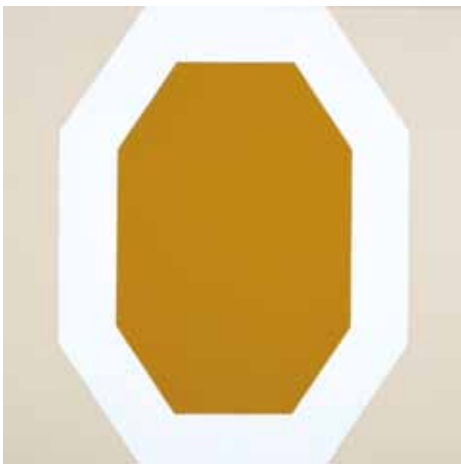
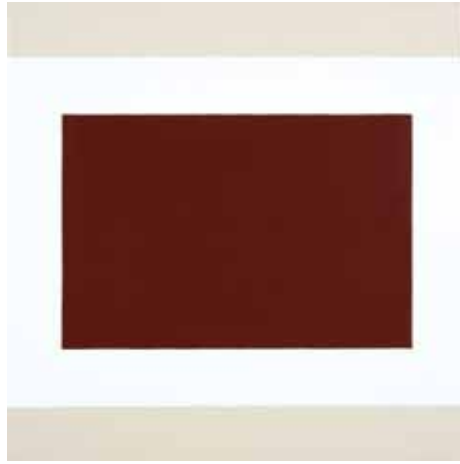
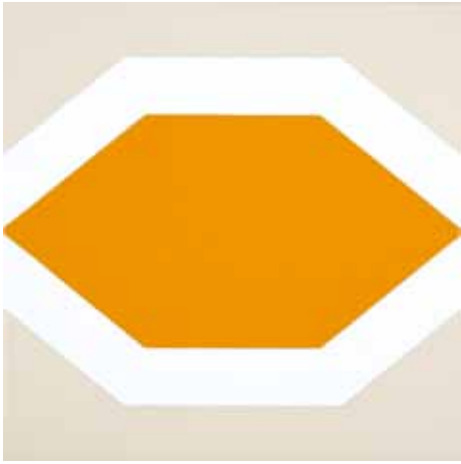


映射格蘭菲迪 IV — 我的超級巨星 & 我親愛的鹿
2010，壓克力彩、畫布，二件一組，每件30.5 x 30.5公分



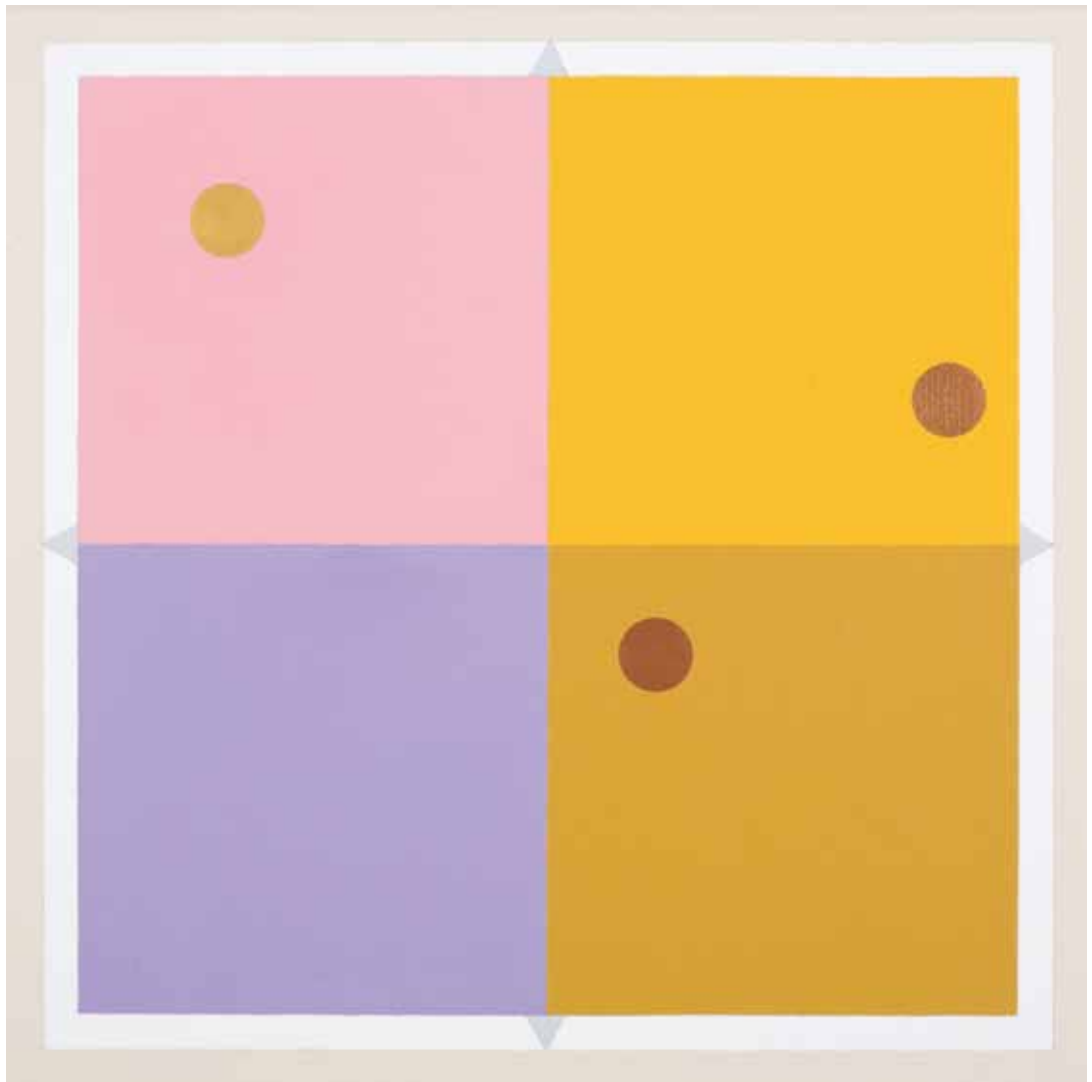


Mapping Glenfiddich V - Something You Need for Finding Your Spirit
2010, acrylic on canvas, 8 pieces, 30.5 x 30.5 cm each



映射格蘭菲迪 V — 尋找靈魂的必需品
2010，壓克力彩、畫布，八件一組，每件30.5 x 30.5公分





Mapping Glenfiddich VI - My Exploration Spectrum
2010, acrylic on canvas, 2 pieces, 30.5 x 30.5 cm each

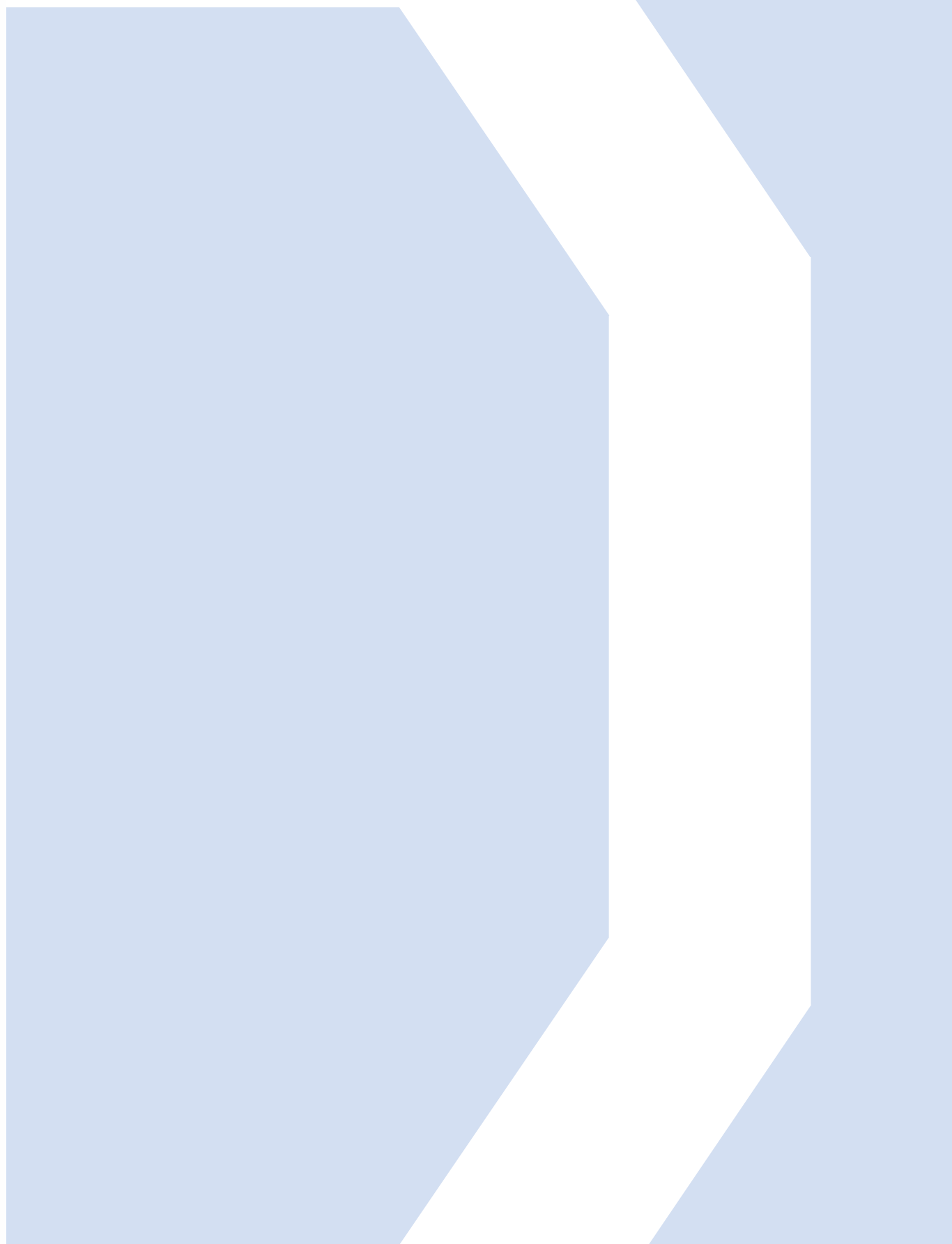


映射格蘭菲迪 VI — 我的探索圖譜
2010，壓克力彩、畫布，二件一組，每件30.5 x 30.5公分



BOTTLING

装瓶



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