



陳曉朋

SHIAU-PENG CHEN

過渡 / 映射

TRANSITION / MAPPING

30 October - 27 November 2010

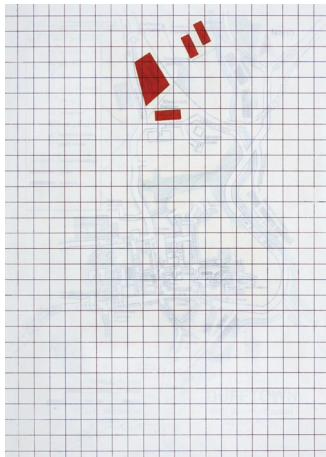
Solo Exhibition at IT Park Gallery

我以為人的生命中，每一個階段都是重要的、有意義的，在種種階段的「過渡」中，通過 mapping，我不只認識新環境中的人、事、物，也重新發現自己。

I believe every stage of life is important and meaningful. Through my mapping of these "transitional" periods, I have not only gained understanding of new people and things, but have also re-discovered myself.

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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 I - How Much Do I Want to Find You?

2010, acrylic and pencil on paper, 4 pieces, 29.5 x 21 cm each

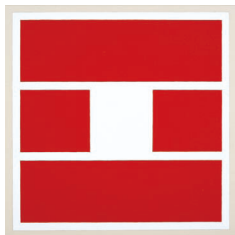
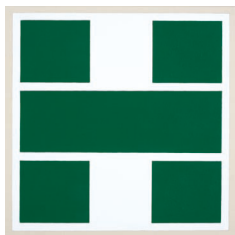


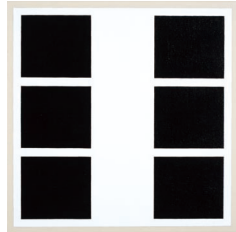
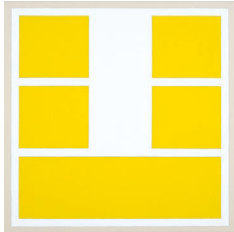
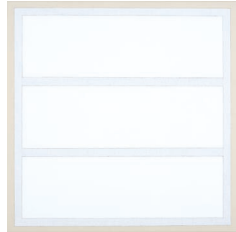
映射格蘭菲迪 II — 心靈的地圖

2010，壓克力彩／畫布，八件一組，每件30.5 x 30.5公分

Mapping Glenfiddich II - A Map of the Human Heart

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





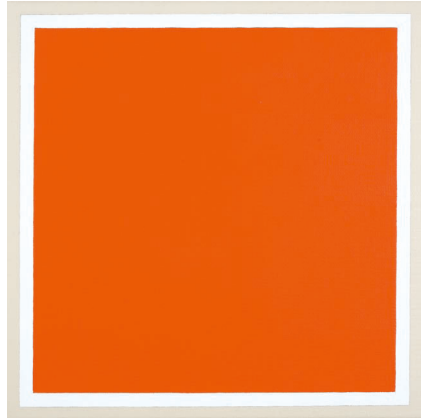
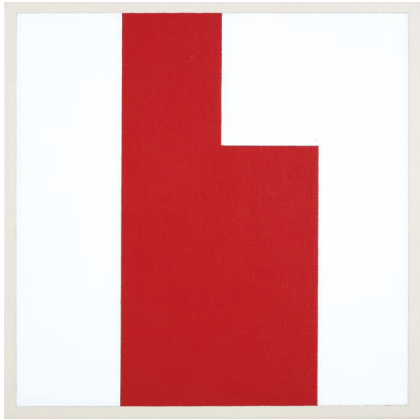


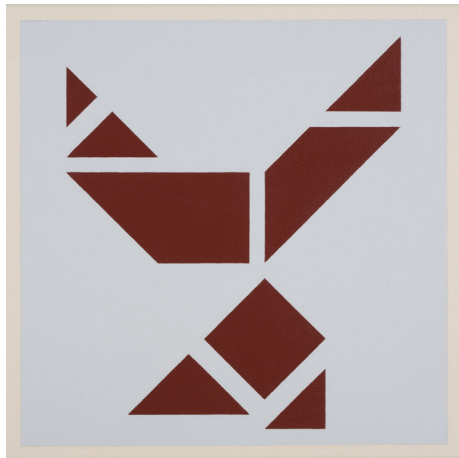
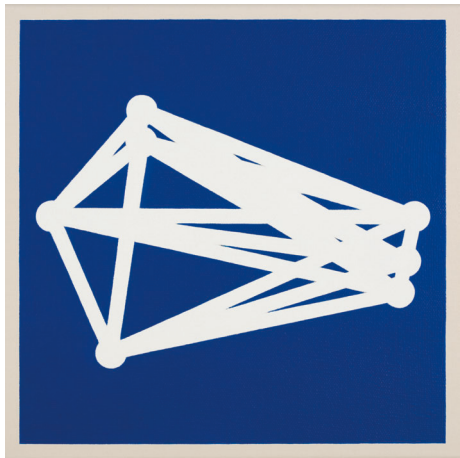
映射格蘭菲迪 III — 我的工作室

2010，壓克力彩／畫布，四件一組，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

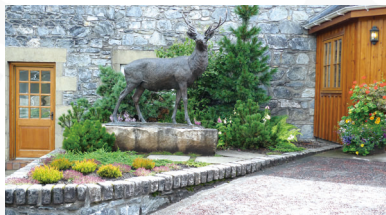




映射格蘭菲迪 IV — 我的超級巨星 & 我親愛的鹿
 2010，壓克力彩／畫布，兩件一組，每件30.5 x 30.5公分
 Mapping Glenfiddich IV - My Super Stars & My Dear Deer
 2010, acrylic on canvas, 2 pieces, 30.5 x 30.5 cm each



自車站小屋望出去的蘇格蘭風景
[Scottish Landscape Viewed from Station Cottage](#)



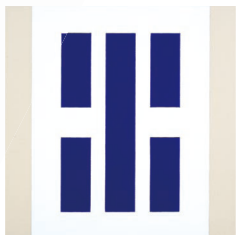
格蘭菲迪之鹿的雕像
[Glenfiddich Deer Statue](#)

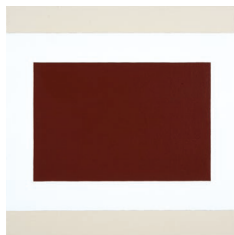
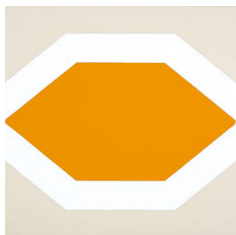
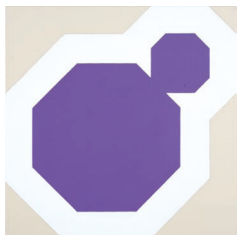
映射格蘭菲迪 V — 尋找靈魂的必需品

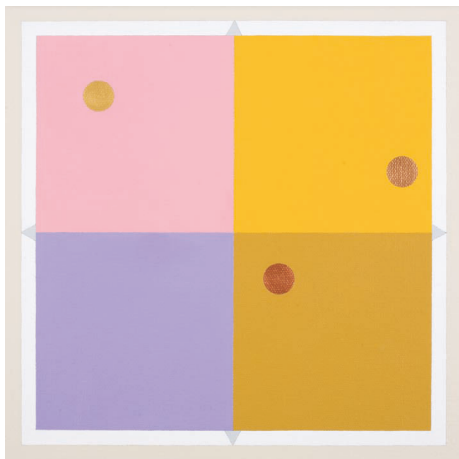
2010，壓克力彩／畫布，八件一組，每件30.5 x 30.5公分

Mapping Glenfiddich 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 VI — 我的探索圖譜

2010，壓克力彩／畫布，兩件一組，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



格蘭菲迪蒸餾廠
Glenfiddich Stillhouse



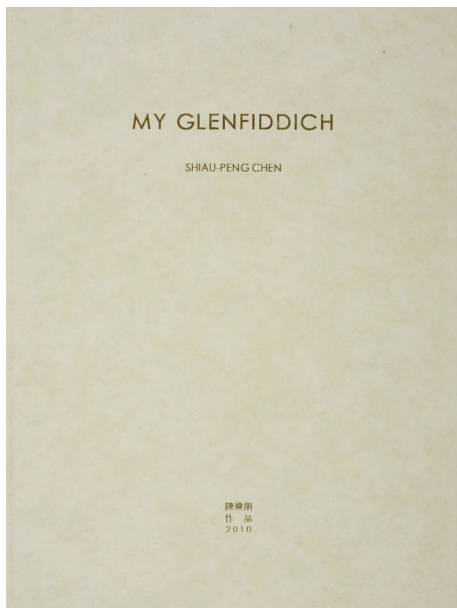
格蘭菲迪威士忌酒杯 & 風味圖
Glenfiddich Whisky Glasses & Flavour Map



楓葉小屋 & 玫瑰小屋
[Maple Cottage & Rose Cottage](#)



百富街上掛有八卦圖的蘇格蘭民舍
[Scottish House with Bagua Map on Balvenie Street](#)



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我的格蘭菲迪

2010 · 油墨／紙張（文字作品集）· 30 x 21.5公分

My Glenfiddich

2010, ink on paper (artist book), 30 x 21.5 cm

誰

陳慧珊
安海、陳慧珊編
天籟、黃登
丹、葉婉婷
何文詩
張凱、文婉婷
金夏英
李天衡
蘇健、麥雲卿
區永俊、吳北
吳皓、三品粉
王雲、周耀
羅汶芳
毛貽

為什麼

藝術家覺得自己是甚麼人呢？
媽媽怎麼過得這麼快？
威士忌是如何製作的呢？
這威士忌酒味道如何？
要怎樣才能把那些小孩中的奇蹟送出去呢？
喝過的天氣不都是藍色麼？
附近有沒有沒有過變態呢？
今天要做什麼呢？
今天要吃什麼呢？
你在精確草地的計算和什麼有關呢？
公事什麼時候才會來呢？
要怎麼才能買到最廉價的材料呢？
要去那裡才能買到精確呢？
要去那裡才能找到更多的地圖呢？
聯繫的轉機法展製作作品呢？
為什麼我還是沒辦法把 “Cratichne” 這個字發得很準確呢？
為什麼在蘇格蘭與銀行客戶會這麼麻煩呢？

什麼

專輯：
絕對精確草圖 I - 我多麼想找到？
繪圖：
絕對精確草圖 I - 心靈的描寫
絕對精確草圖 II - 我的工作室
絕對精確草圖 IV - 我的記憶已不是 6 點鐘更動座
絕對精確草圖 V - 尋找靈魂的必需品
絕對精確草圖 VI - 我的探索圖譜

文字作品：
我的精確草圖
五個W一個H

如何

漂亮的
腳下的
可愛的
愉快的
夢一般的
香香的
藍色的
光亮的
綠色的
綠色的
水平的
安靜的
輕鬆的
慢慢的
靜悄悄的
寧靜的
溫暖的
傳統的

我的格蘭菲迪 — 五個W一個H

2010，影像輸出，六件一組，每件29.5 x 21公分

My Glenfiddich - 5WIH

2010, photo print, 6 pieces, 29.5 x 21cm each



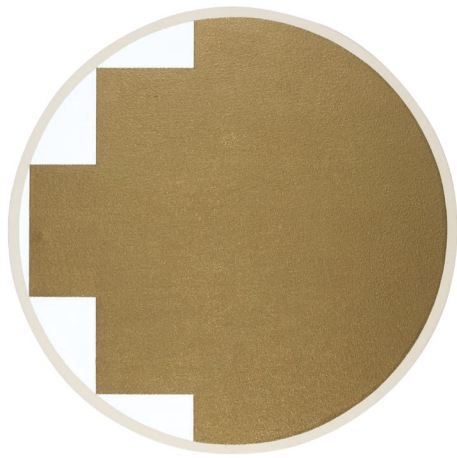


我的貝確勒 I — 單色畫 & 色表

2009，壓克力彩／畫布，50件一組，每件10 x 30.5公分

My Batchelor I - Monochrome & Colour Chart

2009, acrylic on canvas, 50 pieces, 10 x 30.5 cm each

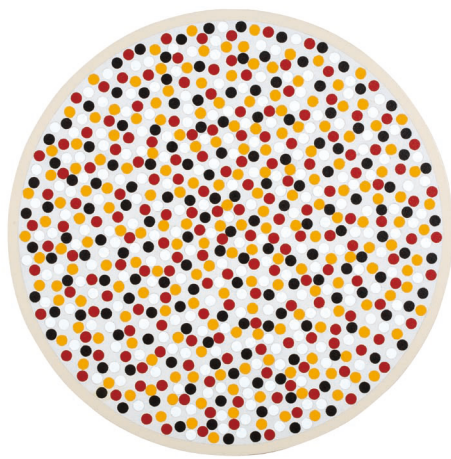


澳大利亞藝術圈 I — 我的圓圈 (VCA & RMIT)

2009, 壓克力彩／畫布, 2件一組, 每件40.5 x 40.5公分

Australian Art Circle I - My Circle (VCA & RMIT)

2009, acrylic on canvas, 4 pieces, 40.5 x 40.5 cm each



澳大利亞藝術圈 II — 他們的圓圈（歐洲的 & 原住民的）

2009，壓克力彩／畫布，2 件一組，每件40.5 x 40.5公分

Australian Art Circle II - Their Circle (European & Aboriginal)

2009, acrylic on canvas, 2 pieces, 40.5 x 40.5 cm each

過渡／映射 TRANSITION／MAPPING

陳曉朋 SHIAU-PENG CHEN

「過渡／映射」個展創作計畫的展覽內容有兩個主軸：第一個主軸表現我在澳大利亞墨爾本居住期間（2007-2010），對於自己不確定的未來的想像，以及對於當地藝術現況的觀察。第二個主軸表現我在蘇格蘭格蘭菲迪釀酒廠駐村期間（2010），以釀酒廠生活的全新體驗為出發點的創作。

透過這兩個主軸，我想要傳達我在墨爾本和蘇格蘭兩地生活的「過渡」經驗，我使用當地的各種「地圖」(map)來發展作品，我把這個動作取名為「映射」(mapping)。Mapping 除了有利用地圖的意思，更重要的是，它所代表的一種推測的抽象思維；地圖引導我去旅行、去冒險，以地圖為基礎來創作，某種意義上，這是一種圖中圖，也更接近藝術家在創作過程中所嘗試的各種探索。

我以為人的生命中，每一個階段都是重要的、有意義的，在種種階段的「過渡」中，通過 mapping，我不只認識新環境中的人、事、物，也重新發現自己，而「過渡／映射」個展創作計畫，表現的正是我在上述時間與地點，對於自己內在與外在生活的一種想像、探勘與冒險。



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



我的壓克力顏料
My Acrylic Paints

This solo exhibition “Transition / Mapping” has two themes. One theme is explored through paintings that imagine my uncertain future, and that depict my observations of the Australian contemporary art scene during my stay in Melbourne (2007-2010). The second theme is depicted through paintings and text works that reflect my artist-in-residency experience at the Glenfiddich Distillery in Scotland (2010).

Through these two themes, I wanted to express my “transitional” experience of living in Melbourne and Scotland. I created these works by using various local maps -- a process which I describe as “mapping.” In addition to its literal meaning, mapping can also be associated with its original idea, a process of correspondence whereby a system of signs, the signifiers, refers to a destination set, the signified, which is consistent with the journey of my artistic exploration.

I believe every stage of life is important and meaningful. Through my mapping of these “transitional” periods, I have not only gained understanding of new people and things, but have also re-discovered myself. The exhibition “Transition / Mapping” is the outcome of my exploration of my inner self and of the outside world at the specificities of time and place mentioned above.

映射格蘭菲迪 I — 我多麼想找到你？

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。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。

映射格蘭菲迪 II — 心靈的地圖

我待在道芙鎮的期間，全然是靠著步行探訪這個小鎮。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。我盯著這幅八卦圖看了許久，莫名地心生感動。圖陣上卦形與三角的工整構圖使我聯想到蘇格蘭水平堆疊的山巒。

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。

映射格蘭菲迪 III — 我的工作室

由於這個駐村計畫，我將要在道芙鎮待上兩個半月，我的內心醞釀着一股強烈的欲望，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，因為這是楓葉小屋所在之處。第二件作品則是酒廠內座落各處的建物與楓葉小屋的平面圖。第三件則只有楓葉小屋的平面圖。第四件作品，也是最後一件，畫著我在楓葉小屋中的工作室的平面圖。

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。

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

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. 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 .

Mapping Glenfiddich II - A Map of the Human Heart

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. 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.

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.

Mapping Glenfiddich III - My Studio

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.

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 IV — 我的超級巨星 & 我親愛的鹿

與其他在格蘭菲迪的藝術家們相處的時光愉快極了，這啟發我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，看起來就像天空中的星座圖，暗示著觀者可以自由的在上面選擇自己的（藝術）星星。

我對格蘭父子洋酒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一鹿為主要意象後，我運用幾何造形：正方形、長方形、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，拼組成各式各樣的形像。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。

映射格蘭菲迪 V — 尋找靈魂的必需品

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」是製造烈酒所需的最後一道手續。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。

映射格蘭菲迪 VI — 我的探索圖譜

在這兩幅畫裡，我使用了自己定義的色系，用來代表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）。「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。

這是我在駐村期間最後創作出來的作品。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。

Mapping Glenfiddich IV – My Super Stars & My Dear Deer

Having a great time with all the artists at Glenfiddich 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.

Mapping Glenfiddich V – Something You Need for Finding Your Spirit

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.

Mapping Glenfiddich VI – My Exploration Spectrum

I applied my own colours in these two paintings to represent Glenfiddich's three most popular products (year 12, 15, and 18). 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.

This is the last work I created in the 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.

陳曉朋

1976 生於澎湖群島

個展

2010 伊通公園畫廊，臺北

2009 SNO當代藝術計畫，雪梨

2009 浸沒療法藝術空間，墨爾本

2008 公寓畫廊，墨爾本

2006 關渡美術館，臺北

2005 臺北市立美術館，臺北

2003 文賢油漆工程行，臺南

2002 澎湖縣文化局畫廊，澎湖

2001 普拉特學院畫廊，紐約

主要聯展

2010 臺灣當代幾何抽象藝術的變奏，誠品畫廊，臺北

2010 格蘭菲迪藝術家，格蘭菲迪釀酒廠畫廊，道芙鎮

2009 本地風光，科元藝術中心，臺中

2009 抽象，史帝芬麥克羅夫蘭畫廊，墨爾本

2008 發現，皇家墨爾本科技大學美術學院畫廊，墨爾本

2008 裝飾，葛林艾拉市政局畫廊，墨爾本

2007 西門子美術獎，皇家墨爾本科技大學美術館，墨爾本

2007 主線歸零，CANS藝術新聞上海罐子書屋，上海

2006 版畫殺了雞，關渡美術館，臺北

2006 青春嶺，科元藝術中心，臺中

2005 第四屆東京國際迷你版畫三年展，多摩藝術大學美術館，東京

2005 關渡英雄誌，關渡美術館，臺北

2004 愛之維谷，關渡美術館，臺北；國立臺灣美術館，臺中；光州市立美術館，光州

2004 表面深度，大趨勢畫廊，臺北

2003 瞬時／積累，文賢油漆工程行，臺南

2002 CO2臺灣前衛文件展，國立臺北師範學院藝文中心，臺北

2002 線裡線外，臺北國際藝術村，臺北

2002 反應，出口藝術，紐約

2001 普拉特藝術碩士年度評審展，普拉特曼哈頓畫廊，紐約

2000 第二十三屆小型作品展，紐約大學華盛頓廣場東畫廊，紐約

駐村計畫

2010 格蘭菲迪釀酒廠，道芙鎮

2005 第十八街藝術中心，洛杉磯

2002 臺北國際藝術村，臺北

SHIAU-PENG CHEN

b. 1976 Penghu

Solo Exhibitions

- 2010 IT Park Gallery, Taipei
- 2009 SNO Contemporary Art Projects, Sydney
- 2009 Immersion Therapy Art Space, Melbourne
- 2008 Apartment Gallery, Melbourne
- 2006 Kuandu Museum of Fine Arts, Taipei
- 2005 Taipei Fine Arts Museum, Taipei
- 2003 Paint House Gallery, Tainan
- 2002 Wen Hsin Gallery, Penghu
- 2001 Steuben West Gallery, Pratt Institute, New York

Selected Group Exhibitions

- 2010 Variations of Geometric Abstraction in Taiwan's Contemporary Art, curated by Chia Chi Jason Wang, Eslite Gallery, Taipei
- 2010 Artists at Glenfiddich, Glenfiddich Distillery Gallery, Dufftown
- 2009 Local Scenery, Ke-Yuan Gallery, Taichung
- 2009 Abstraction, Stephen McLaughlan Gallery, Melbourne
- 2008 Findings, curated by Lesley Duxbury and Lisa Byrne, RMIT School of Art Gallery, Melbourne
- 2008 Decor, curated by David O'Halloran, Glen Eira City Council Gallery, Melbourne
- 2007 Siemens Fine Art Award, RMIT Gallery, Melbourne

- 2007 A Runaway Zero, curated by Yaji Huang, CANS Art Space, Shanghai
- 2006 Print-Thology, Kuandu Museum of Fine Arts, Taipei
- 2006 Ke Yuan New Star, Ke Yuan Gallery, Taichung
- 2005 4th Tokyo International Mini-Print Triennial, Tama Art University Museum, Tokyo
- 2005 Kuandu Extravaganza, Kuandu Museum of Fine Arts, Taipei
- 2004 Scylla and Charybdis in Love, curated by Teh-I Chu, National Taiwan Museum of Fine Arts, Taichung.
- Traveled to Gwangju Art Museum, Gwangju
- 2004 Depth of Surface, curated by Ching-Wen Chang, Main Trend Gallery, Taipei
- 2003 Family Plan, Paint House Gallery, Tainan
- 2002 CO2 Taiwan Avant-Garde Documenta, NTTC Art Center, Taipei
- 2002 Beyond the Lines, Taipei Artist Village, Taipei
- 2002 Reactions, Exit Art, New York
- 2001 Pratt MFA, curated by Charlotta Kotik, Pratt Manhattan Gallery, New York
- 2000 23rd Small Works, curated by Tricia Collins, 80 Washington Square East Galleries, New York

Artist Residencies

- 2010 Glenfiddich Distillery, Dufftown
- 2005 18th Street Arts Center, Los Angeles
- 2002 Taipei Artist Village, Taipei

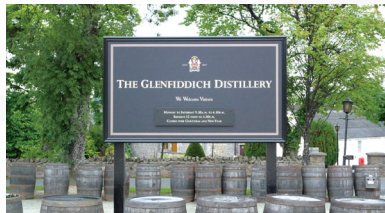




道美鎮入鎮標示
Dufftown Welcome Sign



格蘭菲迪入場標示
Glenfiddich Welcome Sign



格蘭菲迪釀酒廠及藝術家住所的空照圖

攝影師：馬修·三朵格

Aerial View of Glenfiddich Distillery & Artist Cottages

photo by Matthew Sandager

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