

WANG YU SONG
ANGEL'S SHARE



我意識到我在球體的另一個點

來到蘇格蘭時，是這裡的夏令時間，到達Aberdeen機場已經是晚上十一點，天空微亮著，Andy開著一臺黑色皮卡來接我，坐上皮卡往Dufftown的途中，我看著窗外漸變的黑暗，詢問正在開車的Andy這裏平常看得到鹿嗎？這裡有貓頭鷹嗎？看得到兔子嗎？我聽的得出來Andy想用簡單的英文跟我說明，老實說當時的我還是一知半解，只知道這個人的英文腔調很特別，但無論如何在這暗黑的窗景中搭上Andy的腔調，總是充滿想像。

早上四點天際又開始微亮，此時的蘇格蘭留給黑暗的時間並不多，這是我第一次用身體經驗去想像，並感受到地球是圓的這件事。想像著從我搭著飛機追著太陽跑到一個維度偏北的位置。

關於天使分享

這是我來到這才知道的一個新名詞，是屬於威士忌的浪漫，每年酒桶裡會有百分之二蒸散到空氣中，蒸發而去的酒液就像是被天使抽了稅，貢獻給天地。這三個月的旅程就像是一場酒醉的夢，整整三個月身體浸泡在威士忌的空氣中，那是天使贈予的，也許在不知不覺中我的感官會前往不同，回台後才會發現自己醒了。

從零件元素想像整體

在回收廠找尋創作素材，雖然沒有做出作品，但去逛回收廠成為我每天的日常，因為時不時會有工廠零件被運送過來，像是驚喜商店，每隔幾天都會進貨，我透過這些零件，去想像整個工廠的部分運作。

I Realized I was Elsewhere on the Planet

I landed at Aberdeen airport at 11:00pm in the middle of summer, but it was still not completely dark. Andy picked me up in a black pickup truck and drove me to Dufftown. As we drove, the world beyond the window gradually fell dark and I asked him “is it common to see deer, owls or rabbits in this area?” I could tell that Andy was trying to use simple English to explain the situation to me but to be honest I only understood about half the things he said to me, though I did think to myself this guy has a very special accent. Nevertheless as we made our way through the dark and I listened to Andy's accent the scene was replete with imagination.

The sun came up at around 4am, meaning that the night in Scotland at this time of year was especially short. This was also the first time I applied somatic experiencing and genuinely felt the Earth to be round. I reflected on the fact I had boarded a plane, chased the sun across the planet and now I was in a more northerly location.

Angel's Share

This is a new noun I only learned after arriving in Scotland and it is integral to the romance of whiskey. Every year about 2 percent of every cask evaporates into the air, as if it taken by the angels as a tax or a form of tribute. In many ways, this three-month journey was like a drunken dream. For the whole time there I was immersed in whiskey-soaked air and that was a gift from the angels. Perhaps my perceptions would imperceptibly change but I would only discover that I had awoken after returning to Taiwan.

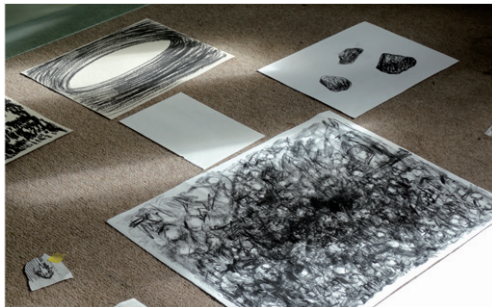
Imagining the Whole from its Constituent Parts

I discovered creative materials at a recycling plant and although I did not create an art work browsing through the plant became a daily activity. Occasionally, plant components would be delivered and then it was like a surprise store. Every few days, new stock would come in and through these components I imagined to myself the workings of the whole plant.

語言

認識事物就像認識單字一樣。我覺得我在那裡認知的狀態很零碎，因為英文不好的關係，我反而像是回到孩童開始覺知這個世界時，必須學會借助字詞或符號與外界連結。先專注感受事物本身，再試著理解背後的意義，但這種理解也是破碎的。

我透過個別事物的認識，在腦海中將其拼湊出一個可能的情況，也許這就是所謂的語言障礙，也許就像電影手法中的蒙太奇，在這樣障礙的夾縫中透過拼湊組裝，能萌發出些許想像。所以我每天回家就是把我看到及感受到的單詞寫下來貼在牆上，一方面是在學習英文，一方面是以這樣的邏輯認識這個地方。



Language

Knowing things is a little like knowing individual words. I would say that while there my awareness of situations was very piecemeal because of the limits imposed by my English language ability. In fact, it was a little like going back in time to childhood when you just start to become aware and have to learn to use words and symbols to connect to that world. I first focused on feeling the things themselves and then attempted to understand the meaning behind them, but such understanding was fragmented.

Perhaps recognizing individual things and putting them together as possible scenarios in one's mind is what they call a "language barrier" or similar to the montages in movies. However, a few creative thoughts were able to germinate in this gap-like barrier by putting things together. Every night I went back to my residence and wrote down the individual words I had seen and felt that day, pasting them onto the wall. On the one hand this was to help me learn English, but I also employed this logic to understand the place I was in.



星空與墓碑

到了駐村的尾身，黑夜很明顯的越來越長，因為沒有光害的關係，走出家門便可以很輕易的觀察到夜空的星星，原來在世界觀察星星的感受都很類似，因為能觀測星星的地方一定是純粹且黑暗的環境，會很自然地專注於星空本身，星空上的每個白點都有屬於它自己的宇宙，這樣一想就會覺得自己很渺小。

於是我試著想要畫天空，一開始的想法是我在一張白紙上不斷地寫字和畫圈，而這些字就是我這段時間所收集的字彙，關於宇宙，時間，生命，死亡，循環，物質，煉成陣…，但最後這些有指涉意義的文字終將會成為一團黑暗，只留下如星點般的空白，但我畫到一半的時候發現，

這樣的畫面好似我平日所見的墓碑，好似我平日感受屬於這段時間的宇宙。這裡每個鄉鎮都有一個以上的教堂，而每個教堂幾乎旁邊就是墓園，墓園跟台灣很不一樣的地方是，這裡的居民會把這當公園，似乎西方人對於死亡的價值觀略有不同，而仔細觀察這些石碑，上面長滿青苔，而青苔脫落後又留下一圈圈的痕跡，而這些痕機的背後又刻有模糊不清的碑文，有趣的是，這些碑文的字體都很不一樣，我覺得很好看，於是逛墓園和臨摹墓碑字體成為我在那生活的一部分。而且我不完全能理解英文，對我來說關注到更多的部分是符號的形狀本身，以及石頭的質感，或是環境。我想這幅畫應該就是在一個屬於這段時間的宇宙的墓碑吧！



Starry Nights and Gravestones

Toward the end of my time at the artists' village, the nights became very clearly longer but because there was no light pollution all I had to do was walk out of my front door to gaze at the starry night sky. I thought to myself, it turns out that the sensation of looking up at stars is very similar wherever you are in the world because the places from which you can observe the stars are invariably simple and dark, so it is only natural to focus on the stars. Each white dot in the starry sky was its own universe and such an idea made me feel very small and insignificant.

As such, I tried to want to paint the sky. My initial thought was to just constantly write words and draw circles on a white piece of paper, but the words I wrote came from the vocabulary I collected in this period so they were related to the universe/cosmos, time, life, death, cycles, matter, transmutation circle etc. However, ultimately these words and their indicated meanings became darkness, with only star-like blank spaces remaining. About half way through the painting I discovered that the work resembled the gravestones I saw every day and as such that I felt time as it belonged to this universe.

Every town nearby had at least one church, which in most cases had a graveyard next to it. The main difference between these graveyards and those in Taiwan is that local residents treated them almost like parks, an indication that the Western view of death is slightly different to ours. A detailed look at the gravestones revealed many were covered in moss or circular marks left where the moss fell off and beneath these were unclear inscriptions. Interestingly, these inscriptions were often in very different fonts, but I thought they looked amazing so wandering around local graveyards and making rubbings of the inscriptions on headstones became part of my life. As my English comprehension is limited, I mainly focused on the shapes of the symbols and the texture of the stone or the surrounding environment. I would say this painting was probably of a gravestone I encountered in that universe at that time.





我觀察到這裡的東西很整齊，而且在不經意間似乎都有一些排序，或組合，整齊的森林，麥田上的稻草堆，牛羊的分布，這些看似自然又似有安排的自然物，像極了煉金術的法陣。據說威士忌這東西是傳教士意外的產物，他們在煉金術的過程當中無意間發現了這種生命之水，以科學的角度，其實也就是某種化學效應。而我在這裡感受的就是這個環境的各種元素，透過化學效應或物理現象，不斷的循環流動，雖然這是全世界都這樣運作的某個定律，但我在這裡感受到的更明顯。

I observed that everything here was very tidy and almost unconsciously ordered or combined – the forests, hay bales in the wheat fields and even the cows and sheep in the fields. Indeed, to my mind these natural objects, seemingly naturally placed but also arranged, very much resembled the magic circles of alchemy. It is said that whiskey was created inadvertently by monks engaging in alchemy who accidentally discovered the “water of life.” From a scientific perspective it is of course a certain chemical reaction, but what I felt here was that through the application of chemical effects or physical phenomena the elements in this environment were in constant circular flux. At the same time, although this is a fixed law for the entire world, I felt it more potently in this place than anywhere else.

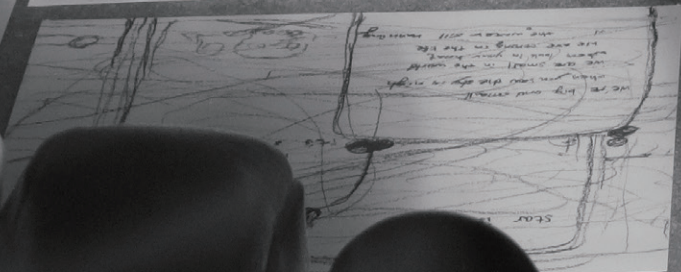
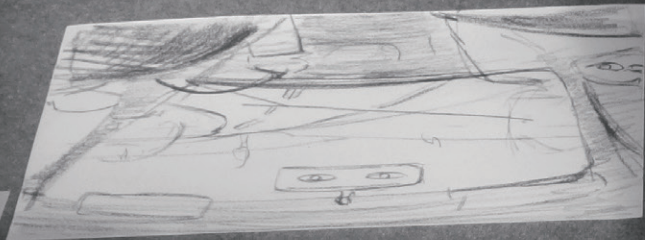


冰球
水
Ice ball
Water
Dimensions variable
2022

我放置了許多的冰球在草地上，它們不到一天的時間就從草地消失，事實上它們只是換了另一種物理形式存在於這個環境中。我時常盯著冰球觀察，會發現鳥兒不斷的從上方盤旋偶爾停留，有烏鴉，有海歐，甚至是雉雞。牠們路過吃著草上的蟲子或植物，並將其吞下肚，不一會兒牠們就在草地上排泄，有些排泄物甚至是從空中落下，又回到這片土地，這些土壤又再度幫助草兒生長，這些物質元素，不斷而且持續地在做轉換和循環的運動。

I placed snowballs on the grass and within a day they had disappeared although they had actually just taken on a different physical form of existence in the same environment. I often stared at the snowballs and noticed that birds would constantly fly around them and occasionally stop, including crows, seagulls and even pheasants. They would pass by insects on the grass or plants and swallow them whole. Before long the birds would excrete on the ground or excreta would fall from the sky, returned to the land to become soil, which again helped the grass grow, these elements constantly and continually engaged in a cycle of transformation.





關於繪畫的部分

我使用的是炭筆，是我從地上隨意撿拾來的樹枝製成的，我在想的是在製作媒材的過程是否也能是一種物質的轉換，當我看到格蘭菲迪的蒸餾廠時，我就萌發了這個想法，想到在國中物理課學到認識蒸餾這個原理時，化學老師就是教我們製作炭筆。原理是利用物質揮發性的差異，將液體經過加熱得到充分的熱能，在它的沸點完全汽化，然後經由冷凝管冷卻，凝結成為液體，而達到分離收集的目的。而我將樹枝包裹錫箔紙，將樹枝中的水分蒸發，而留下樹枝本身的碳。

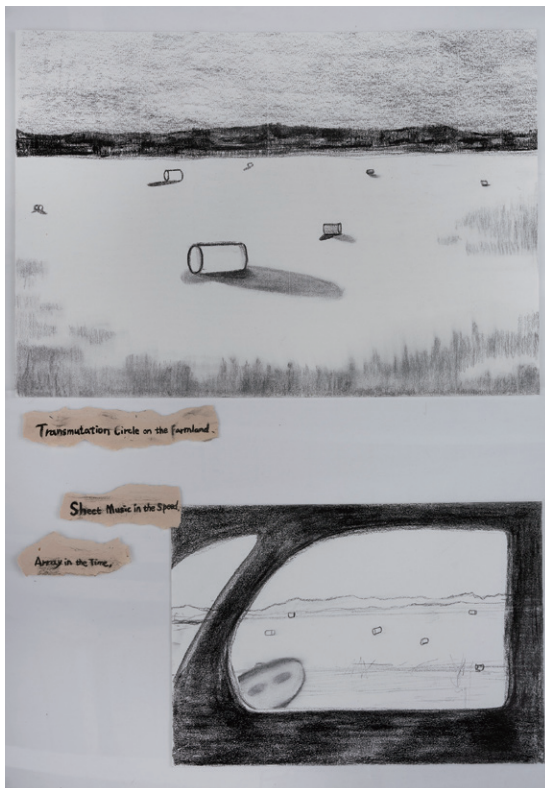
On Painting

I used charcoal pencils I made out of branches randomly picked up from the ground. I was wondering whether producing the medium could also be a process of physical transformation, but it was only when I saw Glenfiddich distillery that I remembered the principle of distillation I learned in physics class at junior middle school and how the chemistry teacher taught us to make charcoal. The basic principle is to use the difference in material volatility so that when liquid is heated you obtain sufficient thermal energy, but at its boiling point it is vaporized. That gas can then be cooled in a condenser to the point at which it becomes a liquid, thereby achieving separation and facilitating collection. I wrapped the branches in aluminum foil and evaporated the water, leaving behind the carbon from the branches.

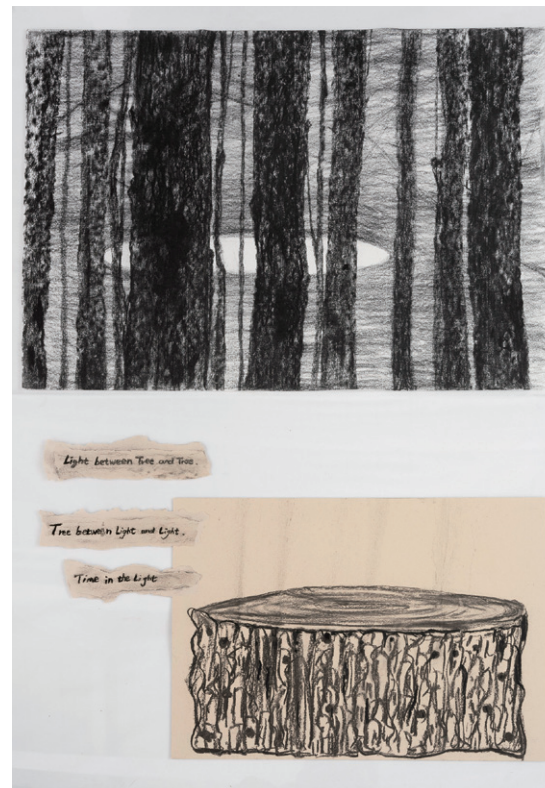


烏鴉不懂光影與時
炭筆、素描紙

Crows have no idea about light,
Shadow, and Time
Charcoal on Paper
92x67cm
2022



時陣
炭筆、素描紙
Array in the Time
Charcoal on Paper
92x67cm
2022



時光中
炭筆、素描紙
Time in the Light
Charcoal on Paper
92x67cm
2022



此在
木頭、水、混凝土、威士忌
live in the Present
Wood, water, concrete, whisky
200x360x300cm
2022



過去，現在，未來，墓碑
炭筆、素描紙
Past, Now, Future, Grave Stone
Charcoal on Paper
92x67cm
2022

關於裝置的部分

我是到森林中取得木材，這裡的木材應該是當地人為了小道行走方便，砍下來放置在周圍的，因為在那裡沒什麼工具，我用很原始的方式，騎著腳踏車一根一根地將樹幹從森林中載回，再加工，我花了幾個禮拜的時間，鋸木和鑽洞。

這些木頭其實已經是死亡的狀態，他們沒有根，沒有葉，他們就像是一個立體的拼圖，被我重組在畫廊的空間中。這些被重組後的樹木中心被我挖空，我讓威士忌不斷的從樹木中心冒出，經過年輪，樹皮，棧板，不斷循環。從嗅覺上整個畫廊瀰漫著濃濃的威士忌味，就像是「天使分享」的加強版，從聽覺上，會感受到水流聲，像是我們置身於河流旁，是物質本身的聲音，不是透過數位發出的聲響。這裝置就像是一組時空封包，將我這三個月來的體驗，拆散又重組。

On Installations

I collected wood from a nearby forest which was probably cut down and placed there by locals to make the path easier to walk. Because there were no tools I had to use a very primitive approach, riding my bicycle back and forth, bringing one branch at a time back with me from the forest and then working on them. It took several weeks to saw the wood and drill the holes.

As the wood was already dead, with no roots or leaves it was more like a three-dimensional puzzle that I put together in the space of my studio. At the same time, I hollowed out the center of the pieces of wood after I reassembled them and allowed whiskey to continually pour from the center of the wood in a never-ending cycle from the growth rings, bark and pallet. As a result, the entire studio was filled with the pungent aroma of whiskey, like a souped-up version of the angel's share idea. I could also hear the sound of water flowing as if next to a river, which was the sound of the material itself and not digitally generated. This installation resembled a time capsule in that it involved dismantling and then reconstructing the three months I spent there.

我以前的作品脈絡所製作的球體，取材來自此刻地表的物件。我在想的是關於地層的積累，它們透過地心引力的方式造成地層，去想像在未來它們變成地層的狀態。

因為環境的單純，會讓人不自覺面對到更原始的狀態，甚至思考很基本的生老病死的狀態，這裡的生死不單單是以人類的角度；死亡或是表面的消逝也許不是終點，它是循環的一部分，等著被拆解及重組，我們所在的此刻不過就是轉換過程的一部分，宇宙是流動的。

When I previously produced spherical objects in my art, I collected materials from the ground at the time. I thought to myself that the accumulated stratum is created by gravity and reflected on how they would become part of that stratum in the future.

Because of the simplicity of the environment, one unconsciously found oneself faced with a more primitive state of being and even reflected on such basic things as birth, old age, sickness and death. However, the birth and death referred to here is not merely from the perspective of humanity. Indeed, perhaps death or superficial disappearance is not the ultimate end, but rather one point in a cycle, waiting to be dismantled and reconstructed. Moreover, the moment in which we find ourselves is nothing more than part of the process of transformation in a universe that is fluid.









王煜松

1994 生於花蓮，台灣

個展

- 2020 花園，臺北市立美術館，臺北，臺灣
- 2020 兩個福爾摩沙，伊日藝術，臺北，臺灣
- 2019 王煜松 馬祖東莒燈塔駐村成果發表，東莒燈塔展覽室，馬祖，臺灣

聯展

- 2022 10mm: 王煜松＋何彥諺 創作計畫，國立中央大學藝文中心，桃園，臺灣
- 2021 如果島嶼會作夢，台北當代藝術館，台北，臺灣
- PALAFANG 花蓮跳浪藝術節，花蓮石雕博物館，花蓮，臺灣
- 香山濕地藝術季，新竹，臺灣
- 2020 潮藝術，基隆，臺灣
- 2019 斷層藝術節—花彩列嶼，璞石咖啡館，花蓮，臺灣
- 2018 搬遷啟示，憲光二村，桃園，臺灣
- 慢半拍的坡 Slow Slope，絕對空間，臺南，臺灣
- 2017 台北美術獎，臺北當代藝術館，臺北，臺灣
- 而言他，加力畫廊，臺南，臺灣
- ArtMeGo 藝術市集 門陣串門子，聲子藝棧，花蓮，臺灣
- 第15 屆桃源創作獎，桃園展演中心，桃園，臺灣
- 不可言說的生命印記-媒介考古學，有章藝術博物館，臺北，臺灣
- 2016 藝術新聲：十校畢業生推薦展，台中大敦文化中心，台中，臺灣
- 台灣美術新貌獎，台中港區藝術中心，台中，臺灣
- 2015 操場的對面，789養雞場，桃園，臺灣



Wang Yu Song

1994 Born in 1994, Hualien, Taiwan

Selected Solo Exhibitions

- 2021 Garden, Taipei Fine Arts Museum, Taipei, Taiwan
- 2020 Being in Both Formosa, YIRI ARTS, Taipei, Taiwan
- 2019 Yu-Song Wang: Presentation of Works Conceived during the Artist-in-Residence Program, Dongguan Lighthouse Gallery, Matsu, Taiwan

Selected Collective Exhibitions

- 2022 10mm: Yu-Song Wang and Yen-Yen Ho' s Project, NCU Art Center, Taoyuan, Taiwan
- 2021 When Islands Dream, oCA Taipei, Taipei, Taiwan
- 2021 New Perspectives of Hualien's Landscape, Taipei Fine Arts Museum, Hualien, Taiwan
- 2021 These has been, Siangshan Wetland, Hsinchu, Taiwan
- 2020 Keelung Ciao, Keelung, Taiwan
- 2019 Island Festoon – Fault Line Art Festival, Jade Cafe, Hualien, Taiwan
- 2018 Slow Slope, Absolute Space for the Arts, Tainan, Taiwan
- 2018 Notice of Removal, Sianguang Second Village, Taoyuan, Taiwan
- 2017 Taipei Art Awards, Taipei, Taiwan
- 2017 In Terms of Him, Inart Space, Tainan, Taiwan
- 2017 ArtMeGo, Phonon Art, Hualien, Taiwan
- 2017 The 15th Taoyuan Contemporary Art Award, Arts Facilities Management Center, Taoyuan
- 2017 Inexpressible Signs of Subjects and Mediums Archeology, Yo-Chang Art Museum, Taipei, Taiwan
- 2016 Young Voices 2016, Taichung City Dadun Cultural Center, Taichung, Taiwan
- 2016 Taiwan Emerging Art Award, Taichung City Seaport Art Center, Taichung, Taiwan
- 2015 Opposite the Playground, 789 Chicken Farm, Taoyuan City, Taiwan

王煜松 ANGEL'S SHARE

展覽日期 2023年3月11日至4月1日

展覽地點 就在藝術空間

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出版 伊通國際有限公司

臺北市104伊通街41號2-3樓

電話 0212507 7243

<http://www.itpark.com.tw>

出版時間 2023年3月初版

贊助 格蘭父子洋酒股份有限公司

特別感謝 陳慧嬌

Andy Fairgrieve

Jimmy Dean

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WANG YU SONG ANGEL'S SHARE

Exhibition Date March 11 - April 1, 2023

Exhibition Venue Project Fulfill Art Space

Artist Wang Yu-Song

Designer Wang Yu-Song, Chen Hui-Chiao

Translator Andrew Shane Wilson

Publisher IT Park Gallery

2-3 Fl. 41 41, 2fl Yu Tong St. Taipei 104 Taiwan

Tel 886-2-25077243

<http://www.itpark.com.tw>

Publishing Date March, 2023 (1st edition)

Sponsor William Grant & Sons Ltd.

Special Thanks Chen Hui-Chiao

Andy Fairgrieve

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煉成陣

鋁銀攝影

Transmutation Circle

Photographs on Aluminium

67x50cm

2022



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Co-Organizer



就在藝術空間
PROJECT FULFILL
ART SPACE