

Project Fulfill Voir là in Time Zones 10th Anniversary Special Projects

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就在「時區」十週年特別計劃
法哈廷·奧倫利、陳松志、周育正計劃展
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「就在」藝術空間的英文直譯是「充滿計畫的空間」，並一連串推動年輕藝術家的展覽及藝術計畫，轉眼間十年過去了，十年就一項沒有模型可以追隨的探尋而言並不長，所以，我們可以讚嘆它實驗的膽識與發展的快速，但十年對於一個具有實驗性而活潑的商業畫廊而言，是很不容易的事情。

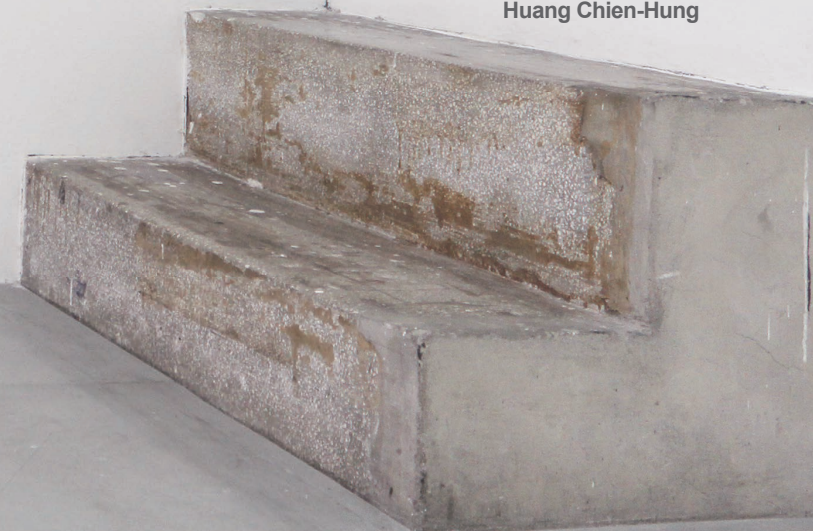
所以，如何思考這個藝術空間的十年本身就是一個挑戰，因為我們長久以來一直在嘗試思考「藝術 – 空間 – 商業」的連結方式，為的就是在支持體系得建構中如何保存豐沛的創造力和高品質的創作。因此，「十年」是一個空間問題，我們如何思考這十年？首先就是以呈現空間自身的可能性與力量，來思考一個藝術計畫空間，這裡我們又會碰到另一個關鍵字，「計畫」，而經營者林珮鈺用「就在」(voir là/voilà) 來翻譯「充滿計畫」，似乎計畫是一種為了視覺指向的設計。基於此，為了以空間、以計劃省思這十年，就在藝術空間用三個構成帶狀的計畫與出版，來思考藝術空間的時間性，來深化對藝術生產的提問。

黃建宏

The name Project Fulfill Art Space complements its Chinese counterpart 'Jiù Zài', its meaning embodies the vision of a space in which every project can be fulfilled. The last ten years have flown by with a focus on promoting young artists and continuously developing exhibitions and art projects. Ten years is not a long time when pursuing exploration without a template for guidance, thus we can admire Project Fulfill's courage for experimentation and their rapid development. Nevertheless, ten years is a significant milestone for a commercial gallery recognized for its experimental and dynamic nature. The question of how to reflect on Project Fulfill's establishment over the last ten years is in itself a challenge. The link between 'art', 'space' and 'commerce' has long been held to consideration, working towards the preservation of creative diversity and the quality of artworks, while maintaining the development of a support system.

Therefore the reflection of these past ten years is also a question of how do we consider space? First and foremost exists the boundless potential and energy when contemplating an art project space, and here we encounter the key word 'project', reinterpreted by Project Fulfill's director Pei-Yu Lin as 'Jiù Zài' or 'voir là / voilà', where 'project' is designed as an expression of visual intention. Thus, with space and project at the center of our thoughts on these ten years, Project Fulfill presents an exhibition program consisting of three projects reflecting on art spaces and their resonance through time, deepening the discussion of the production of art.

Huang Chien-Hung



3D Sunset 城·世 靈魂 法哈廷·奧倫利個展

「3D Sunset 城·世 靈魂」是土耳其藝術家法哈廷·奧倫利經由 2016 年在台灣的短暫調查，重新編輯先前的作品，轉而決定著重在另一個雙重批判的層次上在台北進行對話：意即如何直接面對這個想像的可感未來，面對我們通過各個階段資本主義而成就的人造未來？一方面，3D 意味著我們今天逐漸沈浸其中的虛擬真實，在極力碰觸現實的同時接受了巨型系統所編排的全控可感世界，另一方面，我們尷尬地既不相信揭露可以改變生活，或許又投機地想這或許是種新的生命狀態。

法哈廷的創作一直連繫著他對人類集合生命的思考，無論是歷史的、地理的還是當代的爬梳，就像是個變成漫遊者的「馬克思」，他從對國家歷史的政治批判到當今政商合謀的治理，從城市的經驗與觀察、和不同城市中的人交談，到全球化的政治經濟學描述，以至於對「貨幣」（錢）的想像。在法哈廷的遊走、談論、描繪與書寫中，透視的想像距離與理性的延展次序被轉化成生命中無限的畫素與隔線，而他的詩性表述不正是通過他所扮演的角色，以及這角色留下的文件與場景，用這些「地形」路線追索「靈魂」。

黃建宏

3D Sunset: The Soul of the Earth City Fahrettin Örenli Solo Exhibition

In 2016 Fahrettin Örenli carried out a research trip to Taiwan for his exhibition *3D Sunset: The Soul of the Earth City*, showcasing a re-configured selection of works incorporating different perspectives, layered with a dual dialogue seeking to engage with the city of Taipei; how do we confront our collective vision of the future, formed in the wake of capitalism? Örenli implies the concept of '3D' with the notion of virtual reality, within which we become gradually immersed. Even as we directly interact with reality, we nevertheless accept the control of an immense organized system on our perceptible world, driven by socio-economical and political forces. We numbly refuse to believe that its exposure can change the way we live; instead we seek to reason that this could be an opportunistic beginning for the condition of life.

Örenli's art practice explores humankind as social beings, whether examining from a historical, geographical, or contemporary point of view, Örenli embodies the role of a 'wandering Marxist'; his critique on the historical politics of nation and the current political unions with industry, as well as his experiences within urban environments, where he engages in dialogue with the city's inhabitants, to his interpretation of global political economic theory, together render his conceptualization of 'currency' or 'money'. Örenli's travels, theses, depictions and writings form his transcendent vision and analytical developments, which are transformed into the limitless elements and extremities within his work. His poetical commentaries are like the traces of records and images derived from the role that he assumes, using these topographic paths in pursuit of the soul.

Huang Chien-Hung



陳松志：無法專心的煙

「無法專心的煙」是因應就在藝術空間十週年系列展演計畫所進行的現地空間裝置。展出作品《無題 2018》採以多樣具體的物料（如人造織品、地毯、活性碳粉、調頻聲響、個人物件等）組織而成多向的造型構面，延續探索著物質在時間、空間中的形體裂解以及目的意義的更新循環。其間眾多的物質透過形象的干預與殘餘，反覆地翻攪著材料、空間與個體感受的意念牽連，強化起幻想與物之間的認知張力，誘引著公眾與空間共同歷時著潛入與阻礙的共時交界。作品中加載著行為與觀念意義的互動，形構成個體置入體系間的複雜關連。

展覽題名「無法專心的煙」意在具體的物質中探勘流失在虛質表象下未明的執念與困惑。「無法專心的煙」像是岔路口間的駐足，反射出人理視線外的多重感覺游移，這些未知的召喚與魅惑總是蔓延在意識判斷的意解之前。眼前幻變的物象將持續擾動著身體錯落於無處的感覺座標，突顯了空間裝置通過身體探索所建立的感知邏輯，也反向勾畫起文明與野性之間的尺度距離。

Chen Sung-Chih: A Fork in the Road

A Fork in the Road showcases a site-specific installation created in response to Project Fulfill Art Space's 10th anniversary special projects. The installation, *Untitled 2018*, utilizes various materials including synthetic fabric, carpet, active carbon powder, frequency-modulated sound and personal objects, to construct a multi-faceted, sculptural exterior. The work continues Chen Sung-Chih's exploration of how forms disintegrate in time and space as well as the cyclic regeneration of meanings and purposes. Through intervention and residual forms, multiple materials repeatedly stir the conscious association between media, space and individual perception, intensifying the dynamic recognition between fantasy and object, and draw spectators to experience an immersive space, yet containing a hindered synchronicity. The work is an interactive combination of performance and concept, which portrays the complex relations when an individual is placed within a system.

A Fork in the Road explores the intangible obsession and confusion behind the disappearing, illusory appearance of physical matter. The expression of "a fork in the road" suggests a stop at a forked path, and implies the indeterminate and multi-layered consciousness of human perception. All the unknown evocative and disorientating forces seem to become pervasive before conscious judgment and comprehension. The elusive, changing imagery continue to disrupt and disorientate bodily intuition, and call attention to the perceived logic established by the spatial installation that evolves through physical exploration; and in reverse, seeks to define the distance between civilization and untamed nature.

《無題 2018》2018，人造織品、地毯、活性碳粉、調頻聲響、個人物件、現地裝置，尺寸依場地而定
《無題 2018-13》2018，個人物件（鞋）、報紙、墨、活性碳粉，尺寸各異

'Untitled 2018', 2018, synthetic fabric, carpet, active carbon powder, frequency-modulated sound, personal objects, site-specific installation, dimensions variable

'Untitled 2018-13', 2018, personal object (shoe), newspaper, ink, active carbon powder, dimensions variable



十年、椰子、芭蕉樹、紀念、硫磺、說故事、安排、美好、幻聲跡、第三。
周育正 & 謝牧岐 | 許家禎 | 楊季涓 | 王福瑞

「十年、椰子、芭蕉樹、紀念、硫磺、說故事、安排、美好、幻聲跡、第三。」由五位藝術家進行為期五週的累進式展演，畫廊空間將隨著週期被委託的新作逐漸履行，直到展期的最後一週。五位藝術家的新作內容主要與「過去」有關，例如謝牧岐的繪畫蒙太奇了台灣前輩藝術家的風格形象，許家禎的雕塑由日據時代遺留至今的紀念碑底座所演繹而生，楊季涓的說故事旨在透過個人記憶資料庫產生的共鳴，王福瑞的聲響裝置探討聲音在空間中行進的軌跡，而周育正的概念在於演繹早期作品《開幕花卉》於此次的畫廊十週年紀念。

插花是藉由挑選不同的植物枝葉、花朵或果實，經由修剪、調整，同時考量容器而產生一個獨特的美學。此次聯展藉由插花的概念來進行，透過五位藝術家的特有形式，繪畫、雕塑、文字、概念與聲響，同時考量空間特性而生成的展示。而慢慢插花是此展覽的特殊之處，時序性的展覽凸顯了藝術家微型個體，也隱約顯露就在藝術空間十年的累進。

10th anniversary, Coconut, Banana tree, Memorial, Sulfur, Storytelling, Arrangement, Perfect, Hyper trace, Third. Chou Yu-Cheng & Hsieh Mu-Chi | Syu Jia-Jhen | Yang Chi-Chuan | Wang Fujui

The exhibition *10th anniversary, Coconut, Banana tree, Memorial, Sulfur, Storytelling, Arrangement, Perfect, Hyper trace, Third.*, presents the work of five artists unfolding in the exhibition space over the course of five weeks, where a new work is added each week, creating a gallery space that changes with the accumulative progression of works until it is completed in the final week of the exhibition.

Each artist's work is related to the idea of 'the past'; Hsieh Mu-Chi's paintings portray a montage of styles from Taiwanese artists of an earlier generation, Syu Jia-Jhen's sculptural work reinterprets the pedestals of monuments inherited from the Japanese era, Yang Chi-Chuan's storytelling work creates connectivity through our personal memory banks, Wang Fujui's sound installation explores the trajectory of sound traveling in space, while Chou Yu-Cheng revisits his previous work *Flowers for Opening* for the celebration of Project Fulfill Art Space's 10th anniversary.

The unique art of flower arranging is created through the trimming and adjustment of the leaves, flowers or seeds of different kinds of plants, at the same time paying consideration to the type of vase or vessel for display. This group exhibition uses the concept of flower arranging to bring together the work of five artists, and through each of their art practices including painting, sculpture, storytelling, conceptual and sound art, explores the spatial characters that informs the development of the exhibition. The slow and careful addition of each element in flower arranging lends the exhibition its defining characteristic. The exhibition's time-based format emphasizes each artist's individual entity, while evoking Project Fulfill Art Space's evolution over a decade.



十年、椰子、芭蕉樹、紀念、硫磺、說故事、安排、美好、幻聲跡、第三。· 就在藝術空間，台北，2018
10th anniversary, Coconut, Banana tree, Memorial, Sulfur, Storytelling, Arrangement, Perfect, Hyper trace, Third., Project Fulfill Art Space, Taipei, 2018



謝牧岐《有椰子與芭蕉樹的風景》2018，壓克力顏料、畫布
Hsieh Mu-Chi, 'The Landscape of Coconut and Banana Tree', 2018, acrylic on canvas, 182x259x5cm



周育正《開幕花卉二》2018，不鏽鋼花器、鮮花，尺寸不定
Chou Yu-Cheng, 'Flowers for Opening II', 2018, stainless steel vase, fresh cut flowers, dimensions variable



許家禎《第三紀念》2018，硫磺、複合媒材
Syu Jia-Jhen, 'The Third Memorial', 2018, sulfur and mixed media, 116x56x56cm