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## 《就在『時區』 Voir là in Time Zones》十週年特別計劃首檔展覽

### 《3D Sunset 城·世 靈魂》法哈廷·奧倫利個展

策展人：黃建宏

展期 Date 3/10/2018 – 04/07/2018

開幕 Opening 3/10 Sat. 4-7pm

座談會 Panel discussion 3/10 Sat. 2:30-4pm (與談人：藝術家法哈廷·奧倫利及策展人黃建宏)

地點 Venue 就在藝術空間 (10658 台北市大安區信義路三段 147 巷 45 弄 2 號一樓)

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今年是就在藝術空間的十週年，我們特別邀請策展人黃建宏規劃《就在『時區』 Voir là in Time Zones》十週年特別計劃，將以三個展覽呈現“就在”的獨特性格。

第一個展覽即將於 3 月 10 日登場，由土耳其藝術家法哈廷·奧倫利(Fahrettin Örenli)在台北首次個展《3D Sunset 城·世 靈魂》。作品持續探討對於地理與文化邊界的議題。本次展覽將展出聲音燈光裝置、平面作品及錄像，呈現多面向的創作能量。

《3D Sunset 城·世 靈魂》是土耳其藝術家法哈廷·奧倫利在伊斯坦堡發表的「高跟鞋：綁定階段」計畫延續，經由 2016 年在台灣的短暫調查，這次他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，「人造的邏輯」在堆積城市廢墟的同時，也在大腦與城市之中鑿穿無限的蟲洞，而他的詩性表述不正是通過他所扮



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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」。

法哈廷·奧倫利 (出生於 1969 年)來自土耳其，目前生活、工作於阿姆斯特丹、伊斯坦堡與首爾，畢業於荷蘭皇家藝術學院 Gerrit Rietveld Academie (1998) 及 荷蘭皇家視覺藝術學院 Rijksakademie Van Beeldende Kunsten (2001)，在 2000 至 2001 年於荷蘭皇家視覺藝術學院進修時獲得皇家繪畫首獎(Royal Painting Prize)，2004 年榮獲首屆由荷蘭 ABN AMRO 銀行設立的藝術獎 ABN AMRO Art Award 得主。近期重要個展包括於「高跟鞋」計畫，DEPO，伊斯坦堡 (2016)、「Money Without Nationality」，Art Sonje Center，首爾 (2017)，藝術家駐村經驗於 MMCA Residency Changdong，首爾 (2017)、Platform Garanti (SALT)，伊斯坦堡 (2006-7)、ISCP，紐約 (2003)，並獲邀於台北、伊斯坦堡、哈瓦那、倫敦、紐約當地藝術機構展出。

## 有關《就在「時區」 Voir là in Time Zones》十週年特別計劃

文：策展人黃建宏

「就在」藝術空間的英文直譯是「充滿計畫的空間」，並一連串第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、以計畫省思這十年，我們用三個構成帶狀的計畫與出版，來思考藝術空間的時間性，同時，也分別邀請代理藝術家(陳松志)、合作藝術家(周育正)、亞洲藝術家法哈廷·奧倫利(Fahrettin Örenli)與亞洲的空間經營者來參與這帶狀計畫，來深化對藝術生產的提問。



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## **“Voir là in Time Zones” Project Fulfill Art Space 10th Anniversary Special Projects Part I**

### **“3D Sunset – The Soul of the Earth City” Fahrettin Örenli Solo Exhibition**

Curator: HUANG Chien-Hung

Date: 10 March 2018 – 7 April 2018

Opening: 10 March 2018 Sat. 4-7pm

Panel discussion: 10 March 2018 Sat. 2:30-4pm (Guests : Artist Fahrettin Örenli and curator Huang Chien-Hung)

Venue: Project Fulfill Art Space (1F., No. 2, Alley 45, Lane 147, Sec. 3, Sinyi Rd, Taipei 10658)

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Contact: Yu-San Kang

This year we celebrate the 10<sup>th</sup> anniversary of Project Fulfill Art Space, we invite curator HUANG Chien-Hung to program a line up of special projects titled *Voir là in Time Zones*, featuring three exhibitions reflecting the unique characteristics of Project Fulfill (‘Jiou Zai’ in Chinese), encompassing the meaning of the here and now. The first exhibition opens on 10<sup>th</sup> March featuring Turkish artist Fahrettin Örenli’s first solo exhibition in Taipei: *3D SUNSET The Soul of the Earth City*. His work continuously addresses his interest in crossing geographical and cultural boundaries. This exhibition will showcase Örenli’s diverse art practice through a range of mediums, including sound and light installation, works on canvas, drawings and video works.

*3D SUNSET: The Soul of the Earth City* is an extension of Fahrettin Örenli’s previous exhibition project *High Heels* presented in Istanbul in 2016, discussing the issues of how economic, political and social climates influence the future of our constructed world. In the same year Örenli carried out a brief period of research in Taiwan, incorporating a different perspective into selected works, re-configured for this exhibition. Layered within his work is a dual dialogue seeking to engage with the city of Taipei; how do we confront our collective vision of the perceivable future, and face what lies ahead, 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. In turn, we numbly refuse to believe that its exposure can change the way we live; instead seek to reason that perhaps this could be an opportunistic new beginning for the condition of life.

Örenli's art practice has always been in relation to 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 and observations 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 his analytical developments, which are systematically transformed into the limitless elements and extremities within his work. Throughout time, 'artificial logic' accumulates enormous, deteriorating cities, creating numerous space-time wormholes that burrow between the city and our minds. The poetical commentaries within Örenli's work are like the traces of records and imagery derived from the role that he assumes, using these topographic paths in pursuit of the soul.

Fahrettin Örenli (b. 1969) is an interdisciplinary artist of hybrid ethnicity, working across cultural as well as geographical borders. Örenli studied at the Gerrit Rietveld Academie (1998) and the Rijksakademie Van Beeldende Kunsten (2001). He was awarded the Royal Painting Prize at the Dutch Academy of Fine Arts (2000), and the ABN AMRO Art Award (2004). Recent major solo exhibitions include *High Heels*, DEPO, Istanbul (2016); *Money Without Nationality*, Art Sonje Center, Seoul (2017). He was artist in residency at the MMCA Residency Changdong, Seoul (2017); Platform Garanti (SALT), Istanbul (2006-7) and ISCP, New York (2003). Örenli has exhibited in Taipei, Istanbul, Havana, London and New York.



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## Project Fulfill Art Space 10<sup>th</sup> Anniversary special projects *Voir là in Time Zones*

Text: Curator Huang Chien-Hung

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 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, we propose an ongoing project consisting of three exhibitions, to reflect on art spaces and their resonance through time. We invite the gallery's represented artist CHEN Sung-Chih; collaborative artist CHOU Yu-Cheng, and cross-cultural artist Fahrettin Örenli, along with spatial practitioners in Asia to participate in the exhibition program, deepening the discussion of the production of art.