



就在藝術空間
PROJECT FULFILL
ART SPACE

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《在定義中叛逃》陳建榮個展

Defection from Definition Chen Chien-Jung Solo Exhibition

展期 Date 6/23/2018 – 07/21/2018

開幕 Opening 6/23 (六) 4-7pm

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)

座談 Artist Talk 7/07 (六) 3pm

與談人 Guest 薛保瑕 Ava Pao-Shia Hsueh, 前國立臺灣美術館館長／國立臺南藝術大學
榮譽教授 Former Director at the National Taiwan Museum of Fine Arts,
Professor Emeritus at Tainan National University of the Arts

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就在藝術空間將於六月份推出代理藝術家陳建榮「在定義中叛逃」個展，此展覽將展出十件新作，透過藝術家持續發展的《Landscape》及《Aircraft》創作系列探討藝術家所追尋的「繪畫性存在的意義」。開幕活動訂於6月23日(週六)下午4點，並於7月7日(週六)下午3點舉行座談，此次邀請與談人薛保瑕教授和藝術家進行對談。

「我有一件 **Sonic Youth** 的 t-shirt，它質料不佳，棉的成分少，2003 年買的時候女友嫌了很久。但因為是一件印了我愛團的黑色 T，自己依舊非常喜歡。衣服正面除了有可愛的圖案還印了幾句法文，熟悉的朋友知道我剛在巴黎待了一陣子，多半以為這是從法國帶回來的。但其實那個樂團是來自紐約而非巴黎，而且衣服是我在東區大安路上的金秋商場閒逛買的，這真是個有趣的錯誤。想想這種誤判與轉折其實跟我近幾年的創作狀態還挺相像的。」 — 陳建榮

在定義中叛逃

現階段陳建榮的作品相較於過去從無到有的創造，更著力思考如何再現生活與物件的痕跡。在他選擇處理的圖像，有大比例為剖面、平面等說明實體的圖像，他解釋每當看到這些模擬圖像，就有想像填補之處。在再現圖像的過程，抉擇的難題常是他是否要保留實體物件上的日常痕跡，他創作圖像與現實物件之間的縫隙和落差，是他可以去做文章的地方，甚至樂於去做文章之處。「如果畫面完美，反而有些無趣了。因為已經完美，



好像也沒有再現的必要了。」

陳建榮的創作其實對於繪畫本質的探詢，甚至存有充滿了針對性。繪畫的珍稀與崇高，是其透過物質達到非物質的影響與能量；而人通常於自身內在耕耘、放肆或建構意義，然當凝視繪畫，對於人而言是個物質空間和觀看者的內在空間彼此重疊的時刻，這樣的經驗構成繪畫鑑賞的獨特性，也成為人總是希冀在繪畫作品中尋覓到感同與熟悉。然陳建榮試圖抗拒提供這些安居、鑑賞、合一的愉悅處境，他試圖另闢繪畫性、媒材、經典其他解讀的蹊徑，尋覓這些重新理解繪畫的縫隙，與偵測這些真實與想像古老命題重新詮釋的可能，與始終在定義中叛逃、游牧的性格，終成為理解陳建榮繪畫的另一條隱流。

藝術家介紹

陳建榮 (b. 1972 台灣台北) 早在 1990 年代前期，就讀國立藝術學院(今國立台北藝術大學)美術系期間，便確認了他未來創作的路向和手法。成長於組合模型與變形玩具的年代，陳建榮對附隨在包裝盒中的模型說明書，深感興趣與著迷，遠遠勝過那些實際的模型與玩具。說明書上的圖形示意，提供他無窮的想像空間；那是對組合模型與玩具實體的一種預示，以極為規整、平面的幾何圖形，去說明另一個立體的構成與存有。在抽象與真實之間、在平面與立體之間、在符號與實物之間，就透過那些線性構成的示意，加以聯結、預告；而存在於兩者之間的牽連和落差，往往也就成為陳建榮著迷、徘徊的關鍵所在。

個展：「明亮的房間」，就在藝術空間，台北，台灣（2017）；「去脈絡生產」，學學原色空間 - 學學 X 土思藝術，台北，台灣（2015）；「是凝固的音樂」，土思藝術，台北，台灣（2014）；「A 棟」，伊通公園，台北，台灣（2011）；「Sky Blue X Landscape」，台北市立美術館，台北，台灣（2010）；

聯展：「誰的房間」，順天建築·文化·藝術中心，台中，台灣（2017）；「河流-轉換中的生存之道」，光州美術館，光州，韓國（2016）；「Scope New York 2016 國際當代藝術博覽會」，紐約（2016）；「時代的位移-高雄獎 20 年」，高雄市立美術館，高雄，台灣（2015）；「台灣藝術家刺客列傳-六年級生」，國立台灣美術館，台中，台灣（2014）；

獲獎：第十屆李仲生基金會視覺藝術獎，財團法人李仲生現代繪畫文教基金會（2007）；中華民國第 11 屆國際版畫及素描雙年展，素描類『金牌獎』，國立台灣美術館，台中，台灣（2003）；第 18 屆高雄市美展『高雄獎』，高雄市立美術館，高雄，台灣（2001）；2001 第三屆東華扶輪美術獎；由美國佛蒙特藝術村「Freeman Fellowship」選為「Honorable Mention Artist」，Vermont Studio Center, U.S.（1999）；台北市第 24 屆美展平面美術類『台北獎』，台北市立美術館，台北，台灣（1997）

駐村：法國巴黎國際藝術村（Cité Internationale des Arts）工作室進駐藝術家

（2002-2003）；International Studio and Curatorial Program（ISCP）駐村創作交流，紐約，美國（2000）



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***Defection from Definition* CHEN Chien-Jung Solo Exhibition**

Date: 23 June 2018 – 21 July 2018

Opening: 23 June (Sat) 4-7pm

Artist Talk: 7 July (Sat) 3pm

Guest: Ava Pao-Shia Hsueh, Former Director at the National Taiwan Museum of Fine Arts, Professor Emeritus at Tainan National University of the Arts

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

Project Fulfill Art Space presents *Defection from Definition*, Chen Chien-Jung Solo Exhibition opening in June. The exhibition will include ten new works from the artist's recognized *Landscape* and *Aircraft* series, through which the artist continues to develop and pursue the exploration of the "meaning behind the existence of painting". The opening reception will be held on Saturday 23 June at 4pm, and an artist talk will be held on Saturday 7 July at 3pm, with guest speaker Ava Pao-Shia Hsueh in discussion with the artist.

"I have a Sonic Youth t-shirt, the quality is not very good, with very little cotton in the fabric. When I bought it in 2003 my girlfriend resented it for a long time. But because the black t-shirt was printed with one of my favorite bands, I still like it a lot. Apart from having a cute image on the front, it is also printed with a few French words. Close friends will know that I lived in Paris for a while, a lot of them assuming that I brought this t-shirt back from France. But actually this band is from New York, not Paris, and I got it while wandering around Jin Qiou Mall on Da An Road in Taipei. This really is an amusing mistake. Thinking about this kind of misinterpretation and divergence is actually quite similar to my art practice these recent years." – Chen Chien-Jung

Defection from Definition

Compared to Chen's previous focus on creating something from scratch, in recent years he places more emphasis towards considering how to reproduce the traces of everyday



life and objects. The collections of image material that he is drawn to largely consist of technical drawings of cross sections and plan elevations. He explains that whenever he sees these technical replicas, he imagines filling them in. In the process of reinterpreting an image, the difficult choice is whether or not to preserve the traces of everyday life inherent to the physical object. The discrepancies between painting and object is where Chen can find enjoyment in his own articulation, “if the image is perfect, it is rather boring, because it is already perfect, so it does not seem necessary to reproduce it”. Chen’s works enquire into the essence of painting, and at times are filled with a defiant challenge. Painting at its height and most rare uses its medium to evoke influence and an energy that transcends its materiality. While people usually cultivate, presume or construct meaning within themselves, when viewing a painting, it is a moment when the material space and the viewer’s internal space overlap each other, this experience constitutes the uniqueness of painting and its appreciation. This sense of familiarity also becomes what people always hope to find within painting. However, Chen tries to resist these pleasant conditions of comfort, appreciation and unity, he attempts to open up another dialogue of painting, the use of materials, and the definition of classical forms. Finding the gaps in re-understanding painting and detecting the possibility of reinterpreting the established rules of real and imagined, reveals a hidden facet of understanding Chen’s work, one of a nomadic figure constantly defecting from definition.

Artist Introduction

Chen Chien-Jung (b. 1972) established his creative path and technique since the early 1990’s when he studied at the Taiwan National Institute of the Arts, Department of Fine Arts. Growing up in the age of transformable model toys, Chen developed an interest in their instruction manuals, rather than the toys themselves. The graphics and symbols in the manuals inspired his imagination, symbolizing the configurations of their physical counterparts, indicating the world of three-dimensional structures with precise geometric patterns. His work studies the relationship between the abstract and the concrete, two-dimensional representation of three-dimensional objects, symbols and their physical expression, through an illustrated system of lines and form. The correlations and gaps between the dichotomy of real and imagined are where the artist’s vision lingers.



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Solo Exhibitions: *Well-Lighted Rooms*, Project Fulfill Art Space, Taipei (2017); *Decontextualization of Production*, Xue Xue Green, Taipei (2015); *Frozen Music*, Tosee Art Agency co., Taipei (2014); *A Block*, IT Park Gallery, Taipei (2011), *Sky Blue × Landscape*, Taipei Fine Arts Museum, Taipei (2010)

Group Exhibitions: *A Room*, THE 201 ART, Taichung, Taiwan (2017); *Rivers – The Way of Living in Transition*, Gwangju Art Museum, Gwangju, Korea (2016); *Scope New York 2016 International contemporary art show*, New York (2016); *Transition of Times*, Kaohsiung Museum of Fine Arts, Kaohsiung (2015); *The Pioneers of Taiwanese Artists, 1971-1980*, National Taiwan Museum of Fine Arts, Taichung (2014)

Awards: The 10th Visual Arts Prize of Li Chun-shan Foundation by Li Chun-shan Foundation (2007); Kaohsiung Prize of The 18th Kaohsiung Fine Arts Exhibition, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan (2001); Honorable Mention Artist, selected by Vermont Studio Center, U.S.A (1999)

Residencies: Cité Internationale des Arts, Paris, France (2002-2003); International Studio and Curatorial Program (ISCP), New York, USA