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**PROJECT FULFILL  
ART SPACE**

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## **ART BASEL HONG KONG 2017**

### **Project Fulfill Art Space**

**CHEN Sung-Chih | WANG Fujui | CHEN Chien-Jung | CHOU Yu-Cheng in Galleries Sector**

**Yuko Mohri in Kabinett Sector**

**Date : March 23 – 25, 2017**

**Venue : Hong Kong Convention and Exhibition Centre**

**Booth : Galleries 1C24**

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In Art Basel Hong Kong 2017, Project Fulfill Art Space will continue to promote **CHEN Sung-Chih, WANG Fujui and CHOU Yu-Cheng** shown in the past two editions, and add one more representing Taiwan artists: **CHEN Chien-Jung**. In the meantime, another representing artist, **Yuko MOHRI**, from Japan, will be shown in the new sector, Kabinett. Works showing at the stand will cover mixed-media installation, sound, and painting in order to present the diversity of the gallery.

In 2016, due to the shipwreck, all works by **CHEN Sung-Chih 陳松志** (b. 1978) couldn't be shown on time, but he had calmly completed three site specific installations under limited of time and pressure including "Untitled 2016" (無題-2016), the wall installation with 600 holes filled with water bags and papers. In 2017, we would like to show two pieces including "Untitled 2016" series and "Untitled 2010" (無題-2010) series. Sung-Chih, a mixed-media installation artist who treats materials as the kernel of his creation. This creative approach with a great deal of constructions and destructions, between form and meaning, the artworks impel the audience to contemplate about concepts of art relating to material, display, and living space.

In 2017, we will present **Wang Fujui 王福瑞** (b. 1969) latest works including "Sound Bulbs" (聲泡) 2016 version, made by big fishing glass bulbs, small speakers and tiny microphones. The sound from the



small speaker is picked up by the tiny microphone, a “feedback loop” is created. Instead of mostly using the PITCH to compose sound work, sound bulb unconventionally by using just the VOLUME creates a purified soundscape of the nature. In the endless circles of sound generation inside the bulb, every moment of silence is the birth of new sound.

The new pieces titled “*Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light.*” by **CHOU Yu-Cheng** 周育正 (b. 1976) are sculpture-painting hybrids that combine gleaming stainless-steel disks, corrugated metal panels, gradient images in pleasing sunset hues, and shelves bearing pieces of fruit and gold-leafed plaster casts resembling broken pillars.

**CHEN Chien-Jung** 陳建榮 (b. 1972) who has recently represented by the gallery is a talented painter. For his recent paintings, he attempts to paint ideal architectural spaces drawn from his imagination not restricted by established conventions of construction. Throughout the painting process, the motion of his hand provides vital support and simulation for the paint tools (disposable wooden sticks, intentionally fuzzy scales, masking tape that can be used repeatedly, and more). Many of the works present spatial structures strong in character that can be seen as byproducts of the construction/deconstruction and drawing/erasing process. The presentation of the work more likely provides a type of special visual realm. Entering, existing, or visiting temporarily, the viewers will sense a stagnant tendency, which has yet a sense of momentum to it.

**Yuko MOHRI** 毛利悠子 (b. 1980) had just become gallery’s representing artist since June 2016 while Basel Hong Kong had announced Kabinett sector. This is a great opportunity to introduce the public our collaboration, and also demonstrate gallery long term program planning: we not only work with Taiwan artists, we also work closely with artists among Asia. Yuko aims to exhibit two of her important works in recent years, “*Urban Mining*” series and “*From A*” series. Her works have succeeded in presenting a new direction for installation works by utilizing everyday objects and debris in order to reveal the essence of time, space and materials, and by adding movements and phenomena that electrification and magnetization cause.

Project Fulfill Art Space was established in 2008 in Taipei as a platform for the exchange of contemporary art.

Strictly adhering to local principles, the gallery allowed its exhibition space to transcend beyond its original purpose, and become more than just another simply furnished room. Likewise, exhibition pieces



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are not easily moved from one location to another. Rather, they are integrated into a particular space for long periods of time, echoing the notion “right here, right now.” Although Project Fulfill Art Space’s Chinese name, “Jui Zai,” (meaning “right here, right now”) might seem different from its English name, “Project Fulfill”, the two names actually complement each other. One refers to a quick and resolute execution, representing our imaginations surrounding this space. The other refers to the sensations found right here, right now, which echo our eager and welcoming embrace of art. The gallery promotes both emerging and mid-career artists in a variety of media - painting, sculpture, installation, video and sound arts- in Asia and Europe.



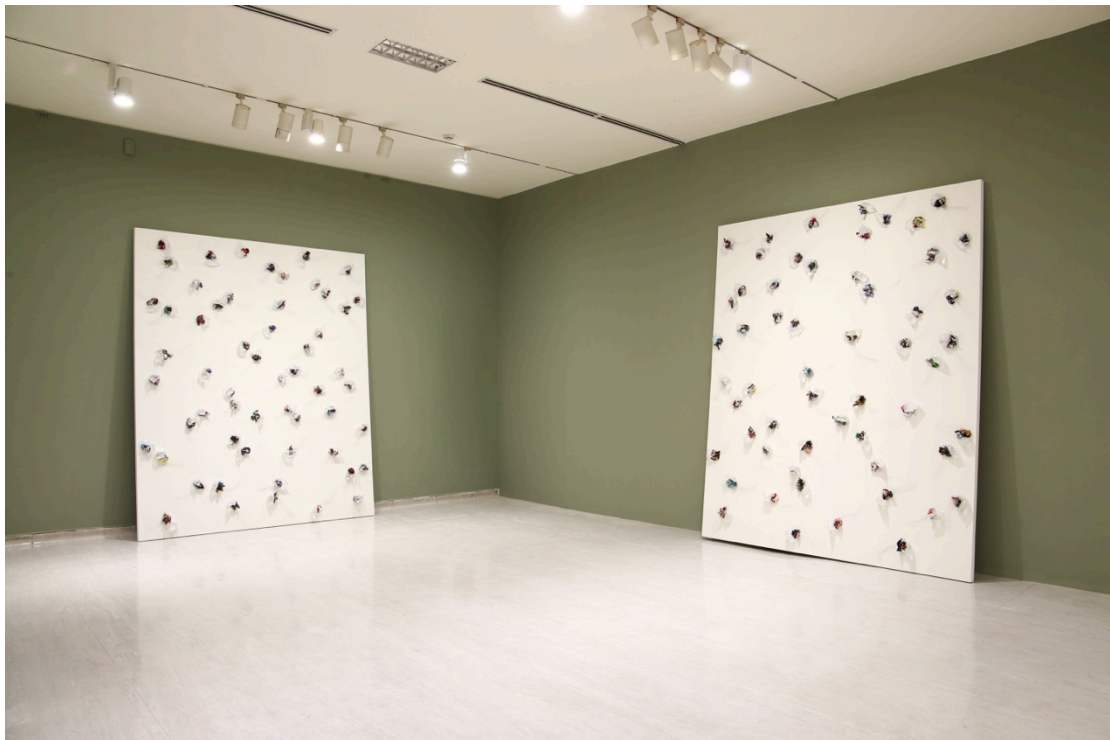
## Works to be exhibited at the show

*Image Credit Line: Project Fulfill Art Space, Taipei*

1.

**CHEN Sung-Chih**

*Untitled 2016* is an artwork composed of printing paper and Liquid. A abstract painting style with lower-materialization quality is created through the combination and changing of material imagination. All we can see now are the remnants of the torn materials, with the artwork juxtaposing in massive quantities gestures of "construction" and "destruction", which are used to conduct interconnections between the low-level material and perception. In viewing the connections and the detached remains, the objective is to provoke definition exclusion and to use speed to transform the visualization process. Between the tangible forms and the implications, the audience is incited to contemplate artistically about the existing material, the display and also the everyday living space



***"Untitled 2016" Series***

Mixed media, dimensions variable, 2015-2016



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2.  
WANG FUJUI

*Sound Bulbs*, the sound installation in which different volume of feedback sound generate through microphone and speaker randomly. The small speaker and tiny microphone is inside the same glass bulb. The sound from the small speaker is picked up by the tiny microphone, a “feedback loop” is created. The volume of the “feedback loop” is controlled by the microcontroller, digital resistor and relay randomly while the rhythm of sound/silence unconsciously formulates the soundscape of insect world. The bulb as a container varies different sono-signals by its shape.



*Sound Bulbs (II)*

6 Light bulbs, karaoke amplifier, custom electronics, 2016



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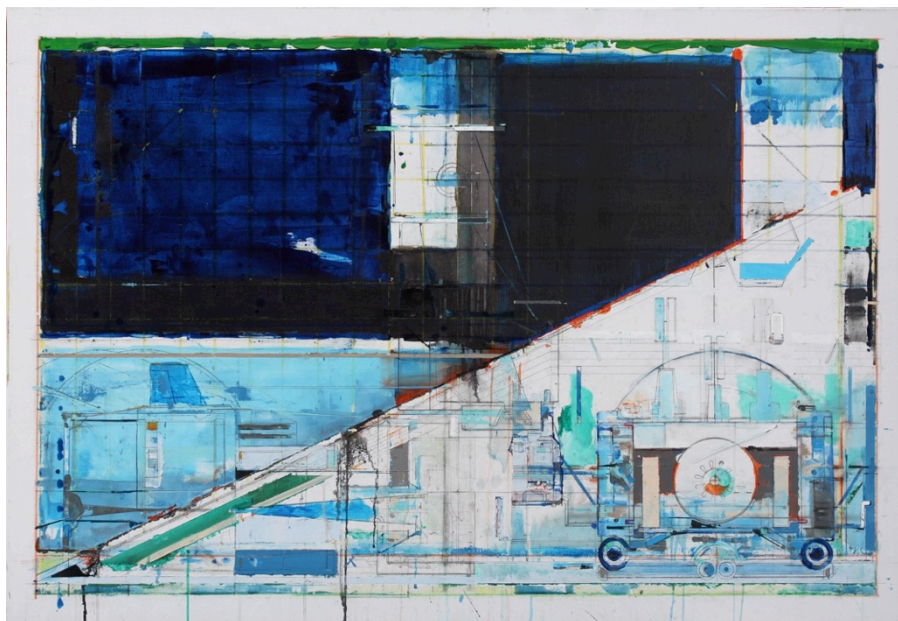
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3.

### CHEN CHIEN JUNG

For my more recent artworks, I attempt to paint ideal architectural spaces drawn from my imagination not restricted by established conventions of construction. The works feature scenery that I have foreseen in my mind and the situations that play out there. In addition to a few urban scenes, most of my works present structures I thought up while painting or sculptures shaped like houses. Some of the shapes are even derived from the works of a few other artists. Although the works allude to images of urban civilization, their architectural spaces form the paintings' motifs, or rather the origins for their language. To create my paintings, I use a ruler and pen to draw shapes that I sporadically alter or reconstruct. There is little planning that goes into the composition of these images. Throughout the painting process, the motion of my hand provides vital support and simulation for the paint tools (disposable wooden sticks, intentionally fuzzy scales, masking tape that can be used repeatedly, and more).

Many of the works present spatial structures strong in character that can be seen as byproducts of the construction/deconstruction and drawing/erasing process. They are shaped from the manifestations of a cycle of construction, detachment, and restoration, forming a spatial entity that holds many possibilities. They appear in the shape of overbearing forms and call forth a bold presence throughout the entire image. Although with concrete, flat, spacious, hollow, or dense forms, the meanings they reveal are very uncertain in nature. The only possible common point lies in not necessarily having any practical function. The presentation of the work more likely provides a type of special visual realm. Entering, existing, or visiting temporarily, the viewers will sense a stagnant tendency, which has yet a sense of momentum to it.



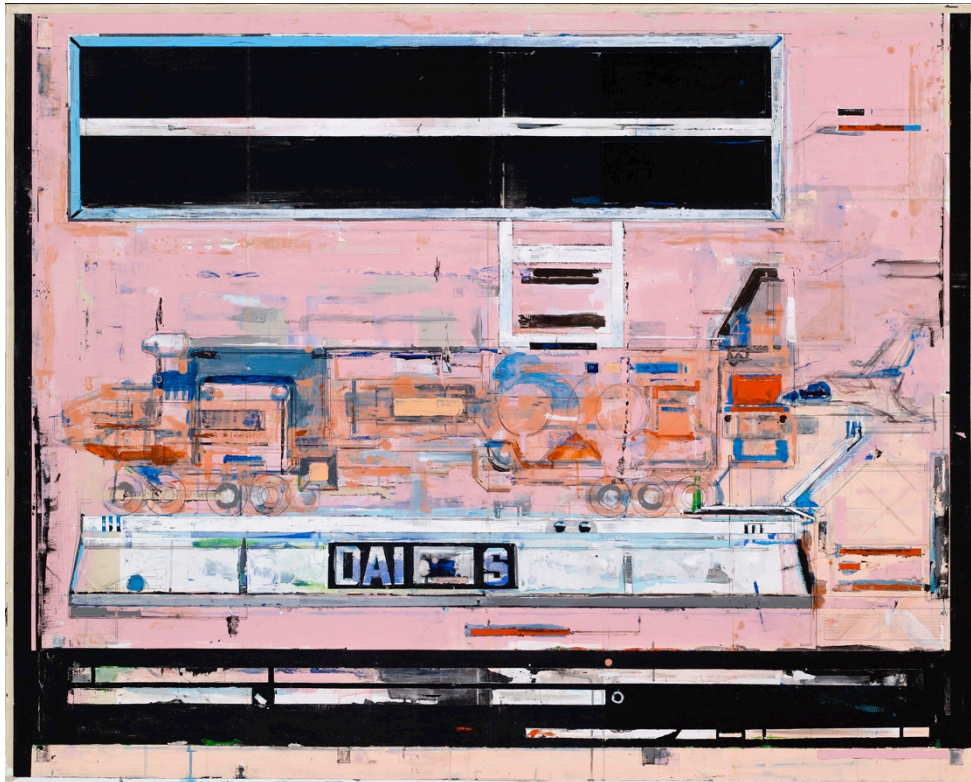
*Aircraft 09*

Acrylic on canvas, 89.5 x 130 cm, 2014



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*Aircraft 05*

Acrylic on canvas, 130 x 162 cm, 2013





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4.

## CHOU YU-CHENG

The long title is composed of verbs, nouns, and adjectives, which reflects Chou's description of his life since 2015. It is a title shared by his three solo exhibitions respectively held in Berlin last year, Hong Kong this year and the one to be on view at the Project Fulfill Art Space in Taipei. The three exhibitions are slightly different in terms of their forms. The one in Taipei revolves around the general concept of "aesthetics and its violence." By reference to the delicate relationship between aesthetics and the capitalist society, this solo exhibition takes on an aesthetic form, attempting to manipulate a poetic space and meanwhile explore the aesthetically provoked violence that gives rise to contemporary social phenomena and changes.



*'Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light. III'*

Stainless steel, acrylic on canvas, plaster, gold leaf on wood board, 210 × 240 × 30 cm, 2016



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5.

**YUKO MOHRI**

From A was inspired by a fragment of a metal "A" sign that Mohri picked up during her stay in New York. Debris scattered across a panel hung on a wall are electrified thanks to a series of chance operations, and converted into movement, sound, and light.

"A" is the first, symbolic letter of the alphabet. It stands for the Greek arkhē, which means beginning or origin. According to psychoanalyst Jacques Lacan, A is also the object of human desire, while "objet petit-a (object little-a)" stands for an empty vestige or lack that remains when one escapes from this desire. Mohri's works stimulate the imagination (desire) of the viewer through the wavering and shifting of objects and phenomena, and might be said to be distinctive for the ma (gap) that can be found in their movements.

Mohri's "paintings of autonomous movement," created out of junk and a liberal dose of error, fluctuation, and instability, represent her attempt to understand the origins of the world and human desire from a materialist perspective.



*From A- 02*

Mixed media: Motor, fan, duster, light bulb etc. Dimensions variable, 2016