

Unlimited, Art Basel's unique platform for large-scale projects, provides galleries with the opportunity to showcase towering installations, monumental sculptures, vast wall paintings, extensive photographic series, video projections, and performance art that transcend the traditional art fair stand. Several presentations from this year's exhibition address and comment on political upheavals and sociopolitical tensions, lending them a lasting presence. Long March Space is proud to announce *A Field of Non-Field*^{1, 2} single-channel video by Chen Chieh-jen, will be featured at Unlimited sector, Art Basel in Basel.

Art Basel in Basel 2019

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A Field of Non-Field

by Chen Chieh-jen

In 2010, Chen Chieh-jen started paying close attention to the global increase of dispatch worker under the pervasive technology of control forested by neoliberalism in the post-Internet age. This is also a kind of neo-colonialism that no longer draws borders based on nation states. He called this universal phenomenon “global imprisonment and at-home exile”. *A Field of Non-Field* is the first step of his long-term confrontation with a new biopolitics in the post-Internet era.

Since financial capitalism and technology completely joined together to create the financial-technological capitalist system, new forms of administrative technology with unprecedented power to permeate both systems and individual consciousness have developed. This has made it possible for the corporatocracy to manipulate contemporary society and the perceptions, desire, and thinking of its individuals. Is there a way for people to get out from under this situation?

Like his previous films, *A Field of Non-Field* does not provide any solution to real difficulties. They instead become suspended in a state awaiting continued confrontation and investigation, such that viewers become aware of related problems beyond the film. In other words, while the film serves as a carrier for the artist's creativity, it is not a crystallization of self-fulfillment. His works are never one thing because they are formed by connecting

marginalized individuals and groups who participate in performance, incomplete narratives with heterogeneous fragments, and stimulate problem awareness by making visible difficult situations that demand further discussion.

A Field of Non-Field is the first chapter of Chen Chieh-jen's long-term project *Her and Her Children*, and a preliminary perceptual statement after deep reflection on Madhyana philosophy. Chen's original inspiration of creating this video work comes from his eldest brother's experiences of being unemployed.

1. *A Field of Non-Field* was produced in cooperation with SAMUSO in Seoul, Korea.
2. *A Field of Non-Field* first exhibited in the synonymous solo show "A Field of Non-Field" in 2017 at Long March Space, Beijing

About Chen Chieh-jen

Born in 1960 in Taoyuan, Taiwan, Chen Chieh-jen currently lives and works in Taipei, Taiwan. Chen employed extra-institutional underground exhibitions and guerrilla-style art actions to challenge Taiwan's dominant political mechanisms during a period marked by the Cold War, anti-communist propaganda and martial law (1950 – 1987). After martial law ended, Chen ceased art activity for eight years. Returning to art in 1996, Chen started collaborating with local residents, unemployed laborers, day workers, migrant workers, foreign spouses, unemployed youth and social activists. They occupied factories owned by capitalists, slipped into areas cordoned off by the law and utilized discarded materials to build sets for his video productions. In order to visualize contemporary reality and a people's history that has been obscured by neo-liberalism, Chen embarked on a series of video projects in which he used strategies he calls "re-imagining, re-narrating, re-writing and re-connecting."

Chen Chieh-jen's major work includes *Dysfunction No. 3* (1983), *Flickering Light* (1983 or 1984), *Revolt in the Soul and Body* 1900 - 1999 (1996 - 1999), *Lingchi — Echoes of a Historical Photograph* (2002), *Factory* (2003), *Bade Area* (2005), *The Route* (2006), *Military Court and Prison* (2007 - 2008), *Empire's Borders I* (2008 - 2009), *Empire's Borders II — Western Enterprises, Inc.* (2010), *Happiness Building* (2012), *Friend Watan* (2013), *Realm of Reverberations Series* (2014-2017), *The Bianwen Book I* (2002 - 2014), *A Field of Non-Field* (2017), *Notes on the Twelve Karmas* (1999-2000/re-edited 2018) and *I Pirate My Own Work — Free Donation Project* (2007 - Present).

He has held solo exhibitions at the Mudam Luxembourg; the Taipei Fine Arts Museum;

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Redcat art center in Los Angeles; the Museo Nacional Centro De Arte Reina Sofia in Madrid; the Asia Society in New York; and the Galerie nationale du Jeu de Paume in Paris. Group exhibitions include: the Venice Biennial, São Paulo Biennial, Lyon Biennial, Liverpool Biennial, Gothenburg Biennial, Istanbul Biennial, Moscow Biennial, New Orleans Biennial, Sydney Biennial, Taipei Biennial, Gwangju Biennial, Shanghai Biennial, Shenzhen Sculpture Biennial, Kochi-Muziris Biennale, Guangzhou Triennial, Fukuoka Triennial, and the Asia Pacific Triennial. Chen has also participated in photography festivals in Arles, Spain and Lisbon. He was also the recipient of AAC Award of The Artist of the Year in 2018 and the Taiwan National Culture and Arts Foundation's National Award for Arts in 2009, and the Korean Gwangju Biennial Special Award in 2000.