

James Turrell

Nov 5 – Dec 21, 2019

Tuesday – Saturday

11:00 – 19:00

Almine Rech is pleased to present a new experiential light work by James Turrell, created on the occasion of his first solo show at the gallery's Shanghai space. Opening on November 5, 2019, the presentation will feature a work from the artist's ongoing Wide Glass series, begun in 2004. The show marks the 11th solo exhibition of James Turrell organized by Almine Rech since 1989.

Turrell's concept of a Tall Glass or Wide Glass is a unique aperture—rectangular or elliptical, horizontal or vertical—in which the light changes slowly over the course of several hours through the use of translucent materials. In the past, Turrell's Tall and Wide Glass works were realized in neon, but for the last 15 years the artist has turned to LED technologies, which allow for richer hues and a lower light level, offering the artist more freedom as to what shapes, transitions, and color combinations he can include within the series.

The works in this series are the result of Turrell's research, started in the mid 1960s, on light as a material that affects perception of the human eye. Combined with this is the artist's past 10 years of research on applying computer programming to his work. This technique is an aspect that Turrell developed for light works conceived for buildings, such as the Zug train station in Switzerland or the Peugeot Design Center in France.

"I am dealing with no object...I am dealing with no image, because I want to avoid associative, symbolic thought . . . I am dealing with no focus or particular place to look. With no object, no image and no focus, what are you looking at?"[1] James Turrell's oeuvre and practice perpetually pose such interrogation. One possible response is: we are looking at light. In a dim gallery, a permeating light seizes the experience of seeing from the viewer, blinds, bedazzles and isolates the viewer, and obscures the forms and textures of the objects in the same space. And, "accidentally" creates a space of perception, a site of spiritual projection. Here, light does not come from a specific source, but seemingly from void, or simply, is light as light. According to François Laruelle, this light is a drive of a certain agency, a force a priori.[2] Between materiality and immateriality, the tangible and the intangible, the external and the internal, it creates an ambig-

27 Huqiu Road, 2nd Floor

200002 Shanghai China

+86 21 63120260

contact.shanghai@alminerech.com

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uous borderline where things meet and layer upon one another. This is what distinguishes Turrell's art from the self-referential, phenomenological experiences championed by other minimalist artists: no more is here and now; we are already and totally dragged into another world. From his early experiments to the reputed Roden Crater, Ganzfeld and Skylight series, and to the most recent developments, Turrell insists upon granting an unique thingness and volume to light in the form of the borderline, and, through ever-changing colours and architectural integrations, creating formless yet meticulous atmospheres, altering the viewer's fundamental perception of time and space. In this sense, seeing a Turrell is a perception training, not necessarily to train the ability to perceive, but to nurture an alternative perspective through which one can reconsider the world according to the logic of perception.

The Tall & Wide Glass series perfectly demonstrates James Turrell's understanding of the borderline. Here, this is conveyed through the alternative form of "frame". In this series, the illuminating frame seems to be detached from the wall, floating, forming a surface that is at once dependent and independent. Because of the presence of light and the ever-changing colours, this surface also resembles a built-in window or channel that opens outward: a screen. Through this light screen, we can clearly discern the layers, fabrics and structures of light, and comprehend the purging and absorbing movements of the illusion created. It is not unlike watching a film: we are placed in a cinema that is dark-cave like; in the first place, we can only passively receive the energy released by the image, as we cannot involve ourselves actively into it, because of the presence of the frame. Gradually, as time passes and as our gaze intensifies, the energy overflows, finally covers and enters into our body. We can at last experience the merging of the surface with perception, when the internalisation is completed. Just as it is the case with many other works by Turrell, this is a process of mediation and exchange, where the immanent spirituality is finally manifested in the form of light. The surface however does not only exist in a cave-like cinema. In some of the artist's architectural projects, such as the Zug train station in Switzerland or the Peugeot Design Center in France, the light screens are installed on the facades and are no longer a surface housed in an enclosed space. Instead,

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they envelope the surface of the building as enormous covers, camouflage, rendering the buildings invisible in light. We are, therefore, no longer absorbed, but are placed in a theatrical relationship, where the stage and the auditorium are clearly marked. One can realise then the light screen as a configuration of the viewer's immanence can in varied ways establish new subjective-objective links, and bestows upon the act of seeing new, different meanings.

The new work Turrell will debut at Almine Rech Shanghai builds upon his earlier Wide Glass works, further evolving the series on the occasion of his presentation with the gallery. The installation reflects the artist's unique ability to manipulate light and space, transforming the gallery into an immersive environment that engages viewers with the limits and wonder of human perception.

ABOUT JAMES TURRELL

For over half a century, the American artist James Turrell has worked directly with light and space to create artworks that engage viewers with the limits and wonder of human perception. Turrell, an avid pilot who has logged over twelve thousand hours flying, considers the sky as his studio, material and canvas. New Yorker critic Calvin Tompkins writes, "His work is not about light, or a record of light; it is light — the physical presence of light made manifest in sensory form."

Informed by his training in perceptual psychology and a childhood fascination with light, Turrell began experimenting with light as a medium in southern California in the mid-1960's. The Pasadena Art Museum mounted a one-man show of his Projection Pieces, created with high-intensity projectors and precisely modified spaces, in 1967. Mendota Stoppages, a series of light works created and exhibited in his Santa Monica studio, paired Projection Pieces with structural cuts in the building, creating apertures open to the light outside. These investigations aligning and mixing interior and exterior, formed the groundwork for the open sky spaces found in his later Skyspace, Tunnel and Crater artworks.

Turrell's medium is pure light. He says, "My work has no object, no image and no focus. With no object, no image and no focus, what are you looking at?"

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You are looking at you looking. What is important to me is to create an experience of wordless thought.”

[1] Amanda Boetzkes, *The Ethics of Earth Art* (Minneapolis: University of Minnesota Press, 2010), 119.

[2] François Laruelle, “A Light Odyssey: La découverte de la lumière comme problème théorique et esthétique”.

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200002 Shanghai China

+86 21 63120260

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www.alminerech.com

Media Inquiry: Lingzhi Zhuang

lingzhi@alminerech.com

詹姆斯·特瑞尔

2019年11月5日-12月21日

周二至周六 11:00-19:00

阿尔敏·莱希上海荣誉呈现詹姆斯·特瑞尔全新沉浸式灯光装置作品，这也是艺术家在画廊上海空间的首次个展。在2019年11月5日开幕的展览中，艺术家将呈现其自2004年开始的“Wide Glass”长期创作系列的全新作品。此次展览是自1989年以来阿尔敏·莱希为詹姆斯·特瑞尔举办的第11次个展。

詹姆斯·特瑞尔的“Tall Glass”或“Wide Glass”装置形式为独一无二的“光圈”：矩形、椭圆形、扁平或垂直的半透明材质光圈在长达数小时的时间内产生氤氲而奇妙的光线变化。特瑞尔曾在早期以霓虹灯材料创作“Tall Glass”或“Wide Glass”作品，但在过去的15年内特瑞尔转而使用LED技术，以在更柔和的光线环境中激发更饱满的色彩。这种技术让艺术家得以更为自由地探索这独特系列创作的形状、转变及色彩组合潜能。

詹姆斯·特瑞尔自1960年代中期便开始为此系列创作进行长期研究，探索作为创作媒材的光对于人视觉感知的影响。艺术家也在过去的十年内使用数码及编程技术进一步发展其深入研究工作。特瑞尔在为诸如瑞士楚格火车站或法国标致汽车设计中心等不同建筑环境进行创作时也频繁使用此种技术。

“我没有处理任何物体，也不处理图像，因为我想避免联想的、象征性的思维……我在处理没有焦点或特定地点的观看。在没有目标，没有图像，没有焦点时，你能看到什么？” [1] 詹姆斯·特瑞尔的艺术在向观者提出这样的反诘。也许可能的回答是，我们在看着“光”。在昏暗的展厅中，弥散的光线剥夺了观者的观看，致使其失明、眩晕、隔绝，亦令所有沉浸其中的事物失去了轮廓与质感，却因此“意外”获得了一个感知的空间，一个精神投射的场所。光在此并不具备相应的光源，仿佛从虚空中来，抑或仅作为其自身而存在 (light as light)。按照拉鲁勒 (François Laruelle) 的观点，这种光是某种带有“主体性”的驱力 (drive)，一种“先验力量”的化身 (a priori force)。 [2] 其在物质性 (materiality) 与非物质性 (immateriality)、可感 (tangible) 与非可感 (intangible)、外部与内部间创造出了一条含混的“边界” (borderline)，令它们遭遇并彼此叠加，而这条边界状态恰恰使之与其他极简主义艺术家推崇的自我指涉式的现象学体验区别开来：“此时” (here) “此刻” (now) 皆不复存在，我们已被全然拖入另一个世界。从其早期创作开始，到之后享有盛誉的“Roden Crater”、“Ganzfeld”与“Skylight”系列，直至最为当下的工作，艺术家一直坚持以“边界”的形式赋予光一种独特的物性 (thingness) 与体量感，透过颜色的变幻以及与建筑空间的结合，创造出无形却又致密的气氛，动摇观者对于时空的基本感知 (perception) ——在这

上海市黄浦区虎丘路27号2层

T: +86 21 63120260

contact.shanghai@alminerech.com

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詹姆斯·特瑞尔

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周二至周六 11:00-19:00

个意义上,观看Turrell的作品即是一场感知训练,然而需要修行的不是感知的能力,而是沿着感知的逻辑去重新思考世界的另类视野。

“Tall Glass”和“Wide Glass”系列完美地展示了艺术家对于边界的理解,在此以“边框”(frame)的替代形态出现。在这一系列的作品中,发光的边框似乎与所处的墙面相脱离,悬浮于空中,形成了一个附着却又独立于建筑空间的界面(surface)。在这个界面内,由于光的存在以及颜色的变化,而令其形如嵌入墙内、向外界敞开的窗口或通道——或者说一块“屏幕”。经由这块光屏(light screen),我们能够清楚的感知光的层次、质感(fabric)与结构,并能体会到其制造的幻觉对于我们的排斥与吸纳(absorb)。这是一种近似于观看电影的体验:我们处于黑色洞穴般的“影院”之中,起初只能“被动”的接受图像释放的能量,因边框的存在而无法介入其中;直至随着时间的流逝与凝视的加深,这种能量满溢出边框,直至其开始覆盖并进入我们的身体,才方能体验到界面与感知逐渐融为一体,外部向内部的转化得以完成。与Turrell的很多其他作品一样,这是一个沉思与交换的过程,人的内在在精神性最终得以以光的形式显形。然而界面并不一定只存在于洞穴般的“影院”中。在艺术家早前时候的某些建筑方案中,如瑞士的Zug火车站以及巴黎的标致设计中心项目,这种光屏被安装在整个建筑的外立面,其不再是一个封闭的空间内的界面,而是“包裹”住整个建筑的表面,建构起某种巨型的“外衣”,令建筑“消失”于光的掩映中——我们不再被吸纳,而是处于某种剧场式的舞台上下的关系中。由此可以发觉,光屏作为一种对于观者内在世界的配置(configuration),其能够以各种形式建立起新的主-客体连接,令我们的观看获得不同的意义。

本次新作品是詹姆斯·特瑞尔由其早期“Wide Glass”系列进一步发展的成果,并关联于画廊空间的环境属性。模块化的光雕塑反映了艺术家操控光及空间的高超技巧,将画廊原本的空间转换为一种沉浸式的环境,揭示人类感知经验的局限及奇妙。

关于詹姆斯·特瑞尔

在过去的半个世纪以来,美国艺术家詹姆斯·特瑞尔直接使用光和空间创造能够揭示人类感知经验的局限及奇妙的作品。作为一名曾累计飞行超过12000小时的前飞行员,特瑞尔视天空为其创作工作室、材料及画布。《纽约客》评论家卡尔文·汤普金斯(Calvin Tompkins)曾评论:“他的作品不仅与光或者捕捉光有关;他的作品就是光——以感知形式呈现的、实际存在的光。”

上海市黄浦区虎丘路27号2层

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詹姆斯·特瑞尔

2019年11月5日-12月21日

周二至周六 11:00-19:00

詹姆斯·特瑞尔的创作深受其感知心理学学院背景影响，他在儿时对光的迷恋也在很大程度上决定了其创作轨迹。特瑞尔在1960年代中期于南加利福尼亚州开始以光为媒介进行艺术创作实验。早在1967年帕萨迪纳艺术博物馆就曾为其举办“Projection Pieces”系列作品展览，展出由高强度投影及特殊构造空间组成的独特作品。特瑞尔在其圣莫妮卡工作室创作并展出的“Mendota Stoppages”系列光作品与“Projection Pieces”作品互补：前者在建筑上开口，让外部的自然光线以特殊形式照入空间内部。这些艺术实践研究将内部空间与外部空间融会贯通，特瑞尔以此发展出日后的“Skyspace”、“Tunnel”及“Crater”等系列作品。

特瑞尔的创作媒介就是纯粹的光。他曾指出：“我的作品中没有客体，没有图像也没有焦点。没有客体，没有图像也没有焦点——那你要看些什么呢？你在看的就是你的观看行为。对我来说，重要的是去创造一种无言思想的经验。”

[1] 阿曼达·波茨克斯，《地球艺术伦理》（明尼阿波利斯：明尼苏达大学出版社，2010年），第119页。

[2] 弗朗索瓦·拉鲁勒，“光之旅：发现光的理论和美学”。

上海市黄浦区虎丘路27号2层

T: +86 21 63120260

contact.shanghai@alminerech.com

www.alminerech.com

媒体垂询：庄菱植

lingzhi@alminrech.com