

PRESSBOOK

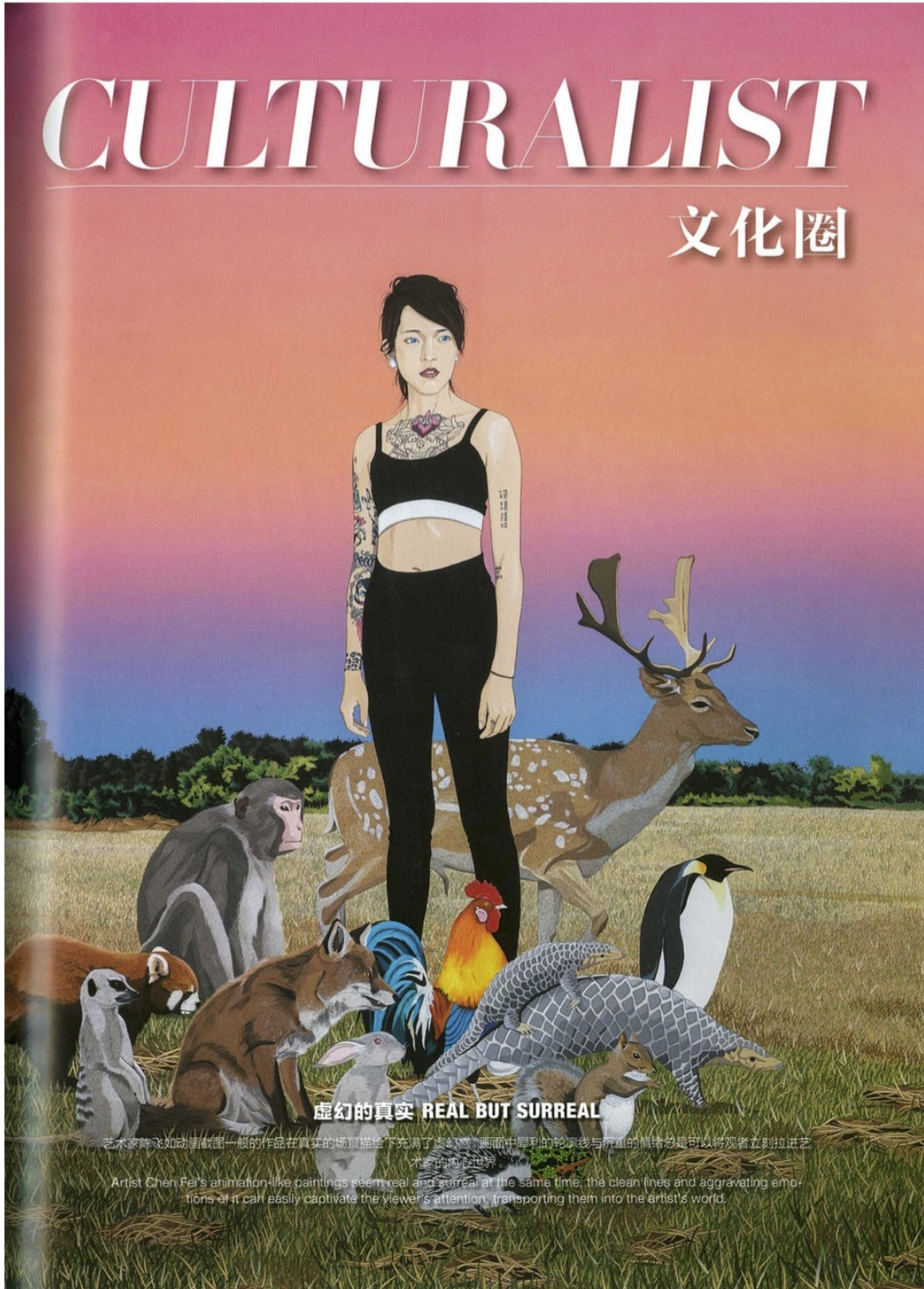
CHEN Fei

Vantage

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Chen Fei self-deprecatingly said the reason he became an artist was because he didn't like reading books full of words and preferred books with illustrations instead. "I love to draw something fantastic in my early years, like the compilation of a world or a system and I felt joyful using imagination at that time." However, as he grew older, real life began to arouse his thinking, and gradually he began to focus on the observation and description of reality. "Conceiving doesn't always work. Maybe you can imagine what a hell is like by reading many mythologies, but it's by no means more cruel than reality, such as a car accident or a knife splitting a skull in a fight scene, that's what the most shocking and brutal."

Since then, Chen has put his focus on the theme of real life. By rearranging the scene, he turns the most ordinary scene in daily life into dramatic ones full of rhythm and tension through trivial details and role set, approaching the eyes of viewers in an eccentric way. In Chen's works is his description of painting language: the sense of reality and composition, as well as the story points he arranged, and the deviation and misunderstanding of a certain kind of information between people. He has an almost obsessive eye for detail, like the wallpaper covered with flowers, lush jungles, and thick hair. Every repetitive line and detail is drawn with immense patience and that's how he injects strong sense of realism and movie stills into his works. Chen says, everyone stands on different positions of a problem, so they will use different ways to express themselves. "Contemporary art embraces a lot; devices, ideas, images... and painting is relatively a traditional and classical style. I also do the traditional painting work, I believe in painting language, but in the thousands of years



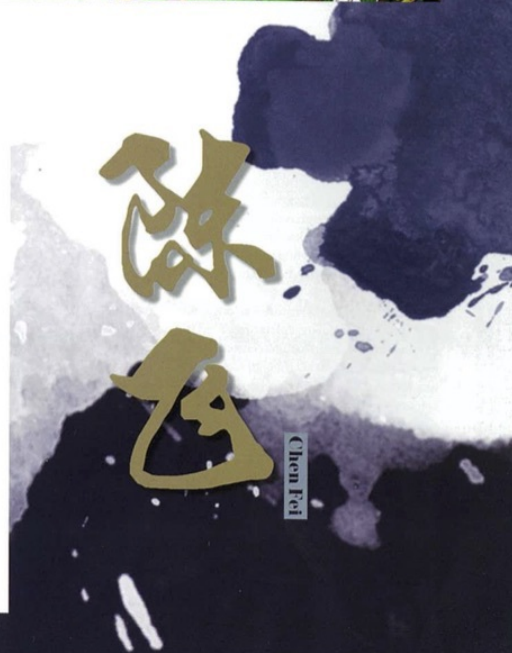
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陈飞说，他做一名艺术家的原因是小时候不喜欢看有文字的书，而只喜欢看带图的书，所以照着图画起来，一直画到现在。“我早些年喜欢画一些天马行空的东西，像编撰一个世界，架构一个体系，会觉得那时候卖弄想象力很‘嗨’。”然而，随着年龄的增长，现实生活开始更多地引起他的思考，于是渐渐的，他开始将注意力放在了观察与描摹现实上面。“编是不行的，或许可以通过看很多神话故事，想象出一个地狱，但都不如现实来得残酷，比如一个车祸现场，或者打架斗殴现场一刀劈开的脑壳等，这才是最震撼与残酷的。”

于是，陈飞开始着眼于现实生活中的题材，并将场景重新编排，他将那些日常生活中再普通不过的场景通过繁琐的细节和角色设定，转化为充满节奏感与张力的戏剧般画面，以一种奇异的方式触及观者的眼睛。

在陈飞的作品中，有着他对绘画语言的阐述：虚实感与构成感，还有着他所编排的故事点，以及人和人之间的某一种信息的偏差与误读。他对细节有着一种近乎偏执的苛刻，墙纸上铺满的盛放的鲜花，繁茂而芜杂的丛林、浓密的毛发……不吝笔墨、不厌其烦甚至是机械地勾勒每一根线条、每一个细微之处，也正因如此，才为作品注入了强烈的写实感和剧照感。陈飞说，因为每个人想问题的出发点不同，所以会选择不同的方式来表达自我。“当代艺术囊括了很多种，比如装置、观念、影像等，绘画相对来说是比较传统的、古典的方式，我也是在做传统的绘画工作，我自身信仰绘画语言，但是在几





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1983年生于山西洪洞, 2005年毕业于北京电影学院美术系, 现生活和工作于北京。2012年, 他曾获马得利“关注未来艺术英才奖”。

Born in 1983 in Hongdong, Shanxi, China and a graduate of the Fine Arts Department of Beijing Film Academy in 2005, he now lives and works in Beijing. In 2012, he won the Martell "Focus on Talents" Prize.

千年的绘画历史发展的基础上想要做出大的突破, 我认为是很困难的。”每当观者立于陈飞的作品前, 往往会因为不安而退后, 却又不由自主地被“绑架”着去揣度画布上的叙事和角色的心理。

作品带有强烈的中国“80后”色彩, 围绕日常生活与女友展开的种种天马行空的幻想, 被陈飞加入戏剧式的故事情节——他在作品中为自己和女友设定各种角色, 再用鲜艳的色调渲染气氛, 铺设场景, 在看似为第三人称叙事的涂画场景中叙述着第一人称的离奇故事。“我曾经试图或者说有这样的理想: 能够在整个绘画系统中做更多的贡献, 每一个艺术家都希望自己能够进入未来的艺术史的殿堂, 这件事情确实有些艰难而且是可遇不可求的, 所以我现在就是老老实实地工作, 每一个阶段只是去做好当时所思考的课题, 今后可能会画下一个阶段的新的系列, 可能是探讨一个新的课题。”他说。

of the historical process of the development of painting, making a breakthrough is difficult." When the viewer looks at the Chen's works, they often will be deterred by discomfort, but meanwhile can't help being drawn in to the narrative and psychological state of the roles on canvas.

Chen Fei's works feature a strong Chinese "post 80s" style, dramatic story plots are added to those various fantasy imaginations centred on daily life with his girlfriend. He set a variety of roles for himself and his girlfriend, then built the atmosphere with bright colours and laid the scene to tell a bizarre story in the first person narrative with scene painting in seemingly the third person narrative. "I had tried or owned such an ideal: to do more contribution to the whole painting system," he says, "Every artist wants be a part of art history, but that is really difficult and hard to come by, so now I work down to earth and just work out the topic of that time at each stage. The future may be a new series of the next stage, or a new topic."

