

**GALERIE PERROTIN 貝浩登** 50 CONNAUGHT ROAD CENTRAL, 17TH FLOOR, HONG KONG WWW.PERROTIN.COM +852 3758 2180

IVAN ARGOTE, DANIEL ARSHAM, HERNAN BAS, SOPHIE CALLE, MAURIZIO CATTALAN, JOHAN CRETEN, WIM DELVOYE, ELMGREEN & DRAGSET, LIONEL ESTÈVE, DANIEL FIRMAN  
BERNARD FRIZE, GIUSEPPE GABELLONE, GELTIN, JOHN HENDERSON, GREGOR HILDEBRANDT, JR, JESPER JUST, KAWS, BHARTI KHER, KOLKOZ, KLARA KRISTALOVA  
GUY LIMONE, RYAN MCGINLEY, FARHAD MOSHIRI, GIANNI MOTTI, MR., TAKASHI MURAKAMI, KAZ OSHIRO, JEAN-MICHEL OTHONIEL, PAOLA PIVI, GERMAINE RICHIER  
CLAUDE RUTAULT, MICHAEL SAILSTORFER, PIERRE SOULAGES, AYA TAKANO, TATIANA TROUVÉ, XAVIER VEILHAN, PIETER VERMEERSCH, PETER ZIMMERMANN



"Jupiter / 太歲", 2013  
Acrylic on canvas  
67 x 51 1/2 inches / 170 x 130 cm

**Galerie Perrotin, Hong Kong**  
**Chen Fei**  
**8 January - 15 March 2014**

Galerie Perrotin, Hong Kong, is proud to present *Flesh and Me*, a solo exhibition by celebrated Chinese artist Chen Fei, currently living and working in Beijing. Chen was born in the Hongtong County of Shanxi Province, China in 1983 and graduated in 2005 from the Fine Arts Department of the Beijing Film Academy.

The new exhibition is comprised of seven paintings mainly executed in 2013, and is a record of Chen's major transition in life, including his first taste of independent adult living in 30 years. *Flesh and Me* is a continuation as well as an end to his last solo exhibition, *Stranger* (2011), in terms of themes and visual language. As with his earlier works the pieces are never about grand social discourses, but recollections with his heroine and exaggerated visualizations of his wild imaginations. Among the seven pieces, "Step Father" marks the beginning of a new series, highlighting the definitive style of Chen's work in the coming two years.

**貝浩登 (香港)**  
**陳飛**  
**2014年1月8日至3月15日**

貝浩登 (香港) 很榮幸為中國著名藝術家陳飛舉辦個展《我和肉》。陳飛1983年生於山西省洪洞縣，2005年畢業於北京電影學院美術系，現於北京居住及創作。

是次展覽會展出7幅主要於2013年創作的畫作，記錄了藝術家的成長轉變，包括30歲初次過獨立成人生活。就題材及視覺語言而論，《我和肉》可說是2011年個展《陌生人》的延續，同時也是終結。一如以往，這些作品都不涉及社會大論述，只是陳飛透過畫中女主角表達各種回憶，以及他天馬行空想像的形象化。7幅畫作中，《繼父》開創了一新系列，預示了藝術家往後兩年的成熟風格。

Chen attributes his personal preference of portraying the vulgar to his upbringing. Describing the education he received as traditional and barbaric, he believes it is this inappropriate taste that differentiates him from other artists. Proposing that not fitting within the conventional notion of “beauty” does not equate to the bad. Chen’s black humor is displayed through his paintings that are intended to stir emotions and sensory sensations, by challenging this very concept of good and bad taste, both aesthetically and morally where subjects swing between decency and the lack of it. As observed in the tattooed bodies, a penis that is about to be castrated and the anatomized human parts, notions of sex, desire and violence are prevalent in Chen’s pieces. He playfully undermines the value of art, life and death by an almost squeamish processing of the pictures. The seemingly carefree, at times idealized backgrounds impassively hypnotize us in their game-like atmosphere, which on the contrary serve to heighten the cruelty represented. This dialogue not only challenges the accepted art historical canon of beauty but also reflects the nonconformist attitude held by many artists of the Post-80’s generation from China.

Despite his seemingly frivolous images, Chen in fact holds a very conscientious approach when he paints. He is an artist that belongs to the ‘school of exhaustive labor’, who meticulously paints his canvases in exquisite detail. His technique can be traced back to Chinese traditional Gong-bi paintings, characterized by extreme precision. Lean closer to Chen’s works and you will discover a tenacity in his visual rhetoric, in which not a single stroke is out of place: the labyrinth of veins and muscle fibers, the suffocating sea of plantation and the delicate delineation of human hair. Forgoing his everyday life in his slightly masochistic dedication to painting, working day after day, night after night, he finds the feeling of success even sweeter after a bitter struggle. The complicated and even mechanic execution of lines and colors are obsessively clean, sharp and restrained. Together with his use of the super-flat technique, Chen has achieved the perfect balance between composition and his methodological application of colors. All these give rise to an alienating effect that distances the viewer, yet by this very act compels them to accept passively the existence of the hyperrealist scenes that are depicted.

陳飛喜歡畫粗俗的事物，這與其成長密不可分。他形容自己所受的教育既傳統又野蠻，但相信正是這古怪品味令自己異於其他藝術家，並提出不符合傳統審美觀不代表低劣。他的畫作游走於雅與不雅之間，挑戰何謂好與壞品味，以挑動情感和官能刺激來表達黑色幽默。滿佈紋身的軀體、準備閹割的性器官、剖開的人體，這些畫作全都充斥着性、慾望和暴力。駭人的畫面處理手法，為的是要戲謔藝術價值以至生死。那看似無憂無慮的理想化背景，令觀者不期然迷醉於遊戲氛圍，但背後卻是要凸顯畫作的暴烈。這種對話方式不單衝擊審美傳統，同時也反映不少中國八十後藝術家拒絕從俗的心態。

儘管筆下意象似乎無聊瑣碎，陳飛對繪畫卻是非常認真投入。他屬於「盡力派」的藝術家，筆法細膩，一絲不苟，風格可上溯至以精細見稱的工筆畫。從近處看，他的作品尤其顯得構圖嚴密，落筆恰到好處——試看那縱橫交錯的脈絡肌理、撲面而來的叢生植物，又或那纖細人髮，便知所言非虛。藝術家不顧日常生活，日以繼夜刻苦創作，艱辛過後，反而更感滿足。繁複甚至有點刻板的線條和色彩，乾淨俐落且內斂，加上超扁平 (super-flat) 的繪畫技法，令陳飛得以巧妙平衡構圖與著色，為作品營造疏離感。於是，觀者既與作品保持距離，但又不得不接受畫中的超級寫實主義 (hyperrealist) 情景。



“Sorrowful Peasant / 憂傷的農夫”, 2013  
Acrylic on canvas  
Ø 59 inches / Ø 150 cm



“See for Yourself / 你自己去看”, 2013  
Acrylic on canvas  
Ø 94 ½ inches / Ø 240 cm

Chen Fei was born in 1983 Hongtong, Shanxi, China. He lives and works in Beijing.

## SOLO SHOWS

- 2014 "Flesh and Me", Galerie Perrotin, Hong Kong
- 2011 "Stranger: Chen Fei Solo Exhibition", Today Art Museum, Beijing, China
- 2010 "Bad Taste", Schoeni Art Gallery, Hong Kong, China
- 2009 "One-Track Minded", Star Gallery, Beijing, China
- 2004 "Chen Fei Solo Oil Painting Exhibition", Beijing Film Academy, Beijing, China

## GROUP SHOWS

- 2013 "Uneasy Trip in Asia", CANS Tea & Book House, Taipei, Taiwan
- 2012 "Future Master", Winshare Art Museum, Chengdu, Sichuan, China
  - "A Miscellany of Arts: The Visual Rhetoric of Young Generation", Suzhou Jingji Art Museum, Suzhou, Jiangsu, China
  - "The First Xinjiang Biennale of Contemporary Art", Xinjiang International Exhibition Centre, Wulumuqi, China
  - "The First CAFAM · Future Exhibition", CAFA Art Museum, Beijing, China
  - "A4 Young Artist Experimental Season the 2nd Round Exhibition", A4 Contemporary Arts Center, Chengdu, China
  - "Latitude/Attitude: Schoeni Art Gallery 20th Anniversary Exhibition", Schoeni Art Gallery, Hong Kong
  - "Focus on Talents Project Finalist Exhibition", Today Art Museum, Beijing, China
  - "Lust and Love of the Young and Liberated", 798 Space, Beijing, China
  - "New and Past", Michael Ku Gallery, Taipei
- 2011 "Sketching the Heart", Beijingspace, Beijing, China
  - "All Cannibals?", ME Collectors Room, Berlin, Germany
  - "One Man Theater: Works by Post-80s Artists", He Xiangning Museum, Shenzhen, China
- 2009 "New Works", Star Gallery, Beijing, China
  - "Enliven – In between Realities and Fiction, Animamix Biennale", Today Art Museum, Beijing, China
  - "Niubi Newbie Kids II", Schoeni Art Gallery, Hong Kong, China
  - "My Dream 2009 Art Exhibition", Today Art Museum, Beijing, China
  - "From Zero to Hero", Star Gallery, Beijing, China
- 2008 "Niubi Newbie Kids", Schoeni Art Gallery, Hong Kong, China
  - "Finding Oneself, Minsheng Art Museum, Shanghai, China
  - "The Origin – The First Moon River Sculpture Festival", Moon River Art Museum, Beijing, China
  - "Rebuild – China School Charity's Artwork Donation Exhibition for Sichuan Earthquake, Star Gallery, Beijing, China
  - "Superficiality is not our Motto – Post 80's Art", Star Gallery, Beijing, China
- 2007 "Gathering Sand Castles – Chinese New Generation Artist Exhibition", Yan Huang Art Museum, Beijing, China



"Renaissance in the Bush / 草叢裡的文藝復興", 2013  
Acrylic on canvas  
23 ½ x 31 ½ inches / 60 x 80 cm



"Step Father / 繼父", 2013  
Acrylic on canvas  
80 ½ x 68 ½ inches / 205 x 175 cm