

PRESS RELEASE

"Chen Jie: Material · Fetish"

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The work of Chen Jie is seemingly perfect, something which is instilled within artistic practice of the Camp school. It is an act of resistance to oppression of the philosophizing of art.

The works are contemporary paintings, their concept is contemporary art. The reading which the paintings give rise to seemingly challenge the viewer to go beyond the boundaries of the painting and consider other relationships. But in exact opposite to this idea, the works of Chen Jie are directly readable – or in other words, to an outside observer, his works are only the effort of manual labor, a product with little relationship to artistic elucidation or the idea of art and society, serving only as a final image “product” which is suitable viewing. However, the works’ central tenant is quite stable, one can feel the implication of the reproduction of images – a type of narcissism and self dramatization – a process of competition in trying to outdo oneself. At the same time, everything about Chen Jie is everything about his works, which is to say, it is Chen Jie’s “body” of art.

“Overturning order only to be controlled”; this represents a type of existential nihilism. At the same time, it is a type of “visuality,” an as of yet undiscovered popular aesthetic which nonetheless circulates in vogue. Within the static of “tonal grays” there exists a Utopia.

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