

MADE in CHINA

paintings by Feng Zhengjie &
Feng Zhengquan

november 2005

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PREFACE

‘We have long come to realize that art is not produced in an empty space, that no artist is independent of predecessors and models, that he no less than the scientist and the philosopher is part of a specific tradition and works in a structured area of problems. The degree of mastery within this framework and, at least in certain periods, the freedom to modify these stringencies are presumably part of the complex scale by which achievement is being measured.’

It is this passage in *Psychoanalytic Explorations in Art* by Ernst Kris which come to mind when we look at the recent work of Feng Zhengjie and Feng Zhengquan. The strong position among the famous avant-garde painters of China today is a proof of their capability to cope with and comment the fast changing society in which they live. It is with great pleasure and respect that we represent them in this part of Europe.

Drs Willem Kerseboom
Bergen

CHINESE CONTEMPORARY ART: POINT OF NO RETURN

Every artist is the product of his cultural background and his time. He acts on and reacts to the political, economical, cultural and social circumstances in which he lives and can make use of contemporary means, techniques and materials.

Avant-garde art is not easy to understand and demands a certain knowledge about the context in which this art was made. This is clearly illustrated by contemporary Chinese art. Within a period of twenty years, schools and trends developed and followed each other. A complex combination of rapid social and economical changes, political freedom and a great cultural tradition, results in a refreshing contemporary Chinese art of a surprisingly high quality.

Surprising because free art was considered, during the Cultural Revolution, an expression of the capitalist system. The only form of art, apart from the traditional Chinese art that was supported by the government, was the art inspired by Russian Social realism: Impressionistic paintings that showed the benefits of the state-controlled communist society. Posters, designed by artists, were the mass-means to inspire the people.

The first opening to the west, made possible by the "Opening-Up policy", took place in 1978 and had far-reaching results and consequences in economy, politics and culture. A fast growth of the country's economy, greater freedom for the individual and influences from the West. Chinese artists reacted immediately upon this new situation. In 1979, the first artistic event under the new regime was organised: "Stars". And although the Chinese

authorities almost immediately closed the exhibition it had a great impact on the international art world.

Chinese art from the end of the seventies and the main part of the eighties of the 20th century is characterised by experiments against the ordained realism of earlier periods. The influences from the West on China became more and more clear and Chinese artists now used the new media as film, photography, video and performances to create their art.

New academies, that were the centres of an artistic avant-garde, were founded.

A change in Chinese contemporary art is noticeable after the incidents on the Square of Heavenly Peace in Beijing in 1989. The individual now became the main subject for the members of a generation that only knew Mao from history books. Their education was far less traditional and their personal freedom bigger then ever.

They did not protest against the government but commented on the life in the big cities, where Western influences led to a Western style consumptive society, for many an unsettling situation as it sometimes conflicted with a cultural heritage, thousands of years old.

The combination of East and West took also its effects in art. It is remarkable to see how fast Chinese artists assimilated Western art and the Western artistic traditions, without direct imitation or idolization. They use what

they need or pleases them, but do that from their own rich Eastern cultural background. Mystery, spirituality, and a great technique are the main qualities and attraction of contemporary Chinese art.

The Western urge to create something “new” every couple of years is non-existent in China; the process of creation itself is the most important. From old times, it was the custom in to learn from earlier generations by making endless copies until mastery was reached. In the same way, Chinese artists took examples from Western twentieth century, mastered their technique, but used it in a new and different way.

The art of Feng Zhengjie is a good example of the main contemporary artistic movement, which started in the nineties of last century: Political Pop. It shows the tensions that are the result of the Western influence on China, with a direct reference to American Pop art from the sixties of last century: Pop Art also choose its subjects from the consumer society.

Feng Zhengjie’s large paintings show the portraits of sultry beautiful women, but the message lies in the fact that they are cross-eyed. One eye looks to the East, the other to the West. Corresponding with the possible choice between tradition and modernity. By using a special angle the onlooker thinks he looks at Feng Zhengjie’s portraits from below, referring in doing so to the period of the Cultural Revolution, when, on posters, the same perspective was used for propaganda purposes. Feng Zhengjie combines in his work, in a very subtle way, the mystique

of the Chinese culture with themes of a historic and the contemporary society.

The above is also noticeable in the work of Feng Zhengjie’s brother Feng Zhengquan. The size of his work is a reference to old Chinese scroll – painting, but the traditionally painted landscape in black and grey almost covered under brightly coloured objects and comic-like figures. The “new” seems to repress the tradition, but there is a loud and clear warning against the superficial.

Both artists are children of their time, a time wherein one of the key words is globalisation. An art market of Chinese contemporary art was recently unthinkable but is now established and growing fast, due to collectors and dealers from East and West and the youngest Chinese generation, now really has the world as his playground...

Drs. J. ten Kate

Feng Zhengjie

the works



'Chinese portrait 2005 no.14
91 x 91 cm



'Chinese portrait 2005 no.19
91 x 91 cm



'China 2005 no.63
210 x 210 cm



'Chinese 2005 no.68
150 x 150 cm



'Flower 2005 no.04
150 x 150 cm



'China 2005 no.69'
150 x 150 cm



'China 2005 no.6
210 x 210 cm



'China 2005 no.30'
150 x 150 cm



'Chinese portrait 2004 no.28'
91 x 91 cm
private collection the Netherlands



'Chinese portrait 2004 no.xx'
91 x 91 cm
private collection the Netherlands



'Chinese portrait 2004 no.27'
91 x 91 cm
private collection the Netherlands



China 2004 no.21
210 x 300 cm
private collection the Netherlands



China 2004 no.31
150 x 150 cm
private collection the Netherlands



China 2004 no.23
210 x 210 cm
private collection the Netherlands



China 2004 no.37
150 x 150 cm
private collection the Netherlands



China 2004 no.38
210 x 300 cm
private collection USA



Chinese Portrait 2004 no.10
130 x 120 cm
private collection the Netherlands



China 2004 no.39
210 x 210 cm
private collection Germany



Chinese Portrait 2004 no.11
91 x 91 cm
private collection the Netherlands



Chinese Portrait 2004 no.17
91 x 91 cm
private collection Israel



'Chinese portrait 2004 no.9'
91 x 91 cm
private collection the Netherlands



China 2004 no.2
210 x 300 cm
private collection the Netherlands



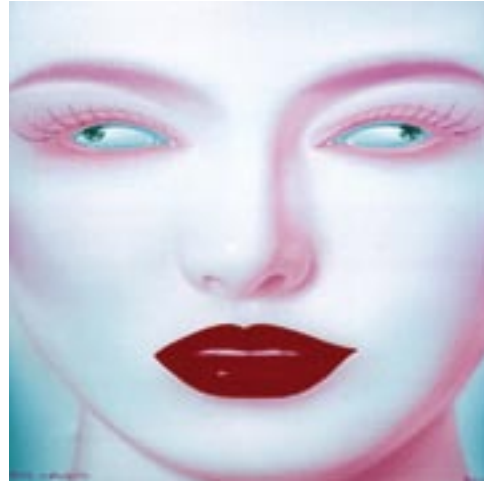
'Chinese portrait 2003 no.2'
91 x 91 cm
private collection the Netherlands



China 2004 no.4
150 x 150 cm
private collection the Netherlands



'Portrait 2004 no.15' 50 x 50 cm
private collection the Netherlands



'Portrait 2004 no.14' 50 x 50 cm
private collection the Netherlands



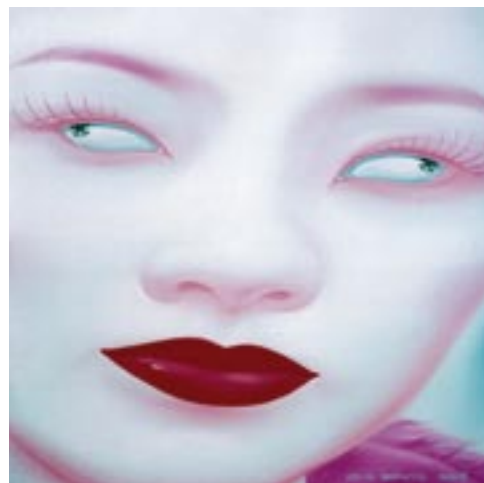
'Portrait 2004 no.10' 50 x 50 cm
private collection the Netherlands



'Portrait 2004 no.13' 50 x 50 cm



'Portrait 2004 no.11' 50 x 50 cm
private collection the Netherlands



'Portrait 2004 no.12' 50 x 50 cm
private collection the Netherlands



China 2004 no.1
150 x 150 cm
private collection the Netherlands



China 2003 no.18
150 x 150 cm
private collection the Netherlands

KITSCH as a face of Chinese Society

INTERVIEW WITH FENG ZHENGJIE
BY LI XIANTING

LI XIANTING (LI): I practically watched you grow up day by day.

FENG ZHENGJIE (FENG): Yes, you did.

LI: I have the impression that when you were still an undergraduate, you were already paying much attention to popular culture in your creative work.

FENG: That's right.

LI: You were painting subjects like Cui Jian, the rock singer. From the beginning you were using a form of language to depict clearly the muscles and veins in the body as though your paintings were drawings of the human anatomy. Now looking back, I wonder if you were trying to "dissect" and probe the deeper layers within popular culture by way of anatomical pictures.

FENG: Yes

LI: This form of language must have come from your initial skepticism about popular culture and fashion – you wanted to dissect them! You converted directly the methodology of your technical training into a set of idioms. For an undergraduate who often dealt with dissection in your studies, that was a clever thing to do. But what was it that you were dissecting? What did you find from the dissection? You weren't very sure then. Of course it reflected your intention to dissect the culture of fashion. This was obvious because in almost everything you subsequently created, you have sought to go further and deeper.

FENG: Right.

LI: Then came your Recounting of Skin series, which you created when you became a graduate student. It was your very first one-man show in Beijing. In those works the skin you painted appeared ulcerated and you made it look very pretty. This time I felt you understood what it was

in popular culture that you were trying to dissect. In the introduction that I wrote for your exhibition, I quoted Lu Xun's line "the more the skin festers the prettier it looks" as a way to understand the question "what did you find in the dissection?"

FENG: Indeed. That was in 1996.

LI: After that your concern about popular aesthetic sensibility and culture of fashion took the form of "wedding photographs". And you exaggerated the garish and vulgar part of wedding photographs so much so that they looked comical and funny. You were dissecting for all to see what lay behind the garish taste and what appeared to be a life of bliss: it looks most attractive where the skin festers.

FENG: Yes.

LI: Then you started painting a series of strange stuff, which I found most intriguing. But you didn't continue – it was those little creatures that looked like aliens or goblins – kind of futuristic. You stopped and came back to these kitschy and garish things with portraits of enormous heads. Would you tell us what made you change in the first place and then why you chose to go on painting in this particular way since?

FENG: Remember when you came to Chongqing in 1992, three of us (with Yu Ji and Zeng Hao) had just had a small exhibition Present State.1992 Art Exhibition. What you saw then was the "dissection" series. Perhaps at that time I was pretty confused about popular culture itself. That was partly due to my formal institutional training, which led me to regard popular culture as something outside the mainstream. On the other hand, I also felt that popular culture had an unusually great vitality. Perhaps I found all this perplexing myself and was therefore anxious to find out what actually lay beneath the surface and why it had such great influence. At that time many people with an elitist point of view showed an antagonistic attitude

towards popular culture dismissing the likes of Andy Lau as shallow. But these things were popular and influential, and to be honest I do like some of them myself though I'd otherwise consider them very vulgar if I looked at them from an intellectual elitist position.

I had therefore felt a kind of bewilderment and that drove me to dissect this kind of culture. In actual fact I was trying to carry out my own reflections on these things in a visual way. The outcome was the dissection series in 1992 and immediately after that I became a graduate student. As a graduate student I became interested in Chinese New Year posters. For my work in the oil painting course, I'd paint in the style of these posters. I don't know why - I just loved that kind of thing and had never thought that it would one day have much to do with my creative work. In the second half of 1994 I started working on my graduation project and suddenly found a way to express with skin as the theme.

LI: Ah. You gave it the title Recounting of Skin?

FENG: It was in fact very direct – to talk with the skin saying things I would like to say.

I think you were spot on when you wrote in your essay



about the feeling that “it is very pretty where it festers”, which focuses on the effects of mass consumerism on people. When the economy was developing rapidly in the 1990s, there suddenly emerged numerous forms of entertainment, which was especially sensational. Now that this has gone on for many years, the feeling is no more unusual. But the feeling was really strong for me then. I thought that skin is something that come right between a person's external and internal worlds. If any change should happen to the skin, it'd certainly reflect a change in the person, in the relationship between the conditions within and without. When I was working on those paintings, it occurred to me that whatever was happening outside the body would have an impact on the person's appearance and psyche. At that time I had a feeling that perhaps such an effect would probably be harmful. Those rapid drastic changes taking place in the world outside, especially in human values that were becoming more complex and diverse, making us feel uneasy. This sense of unease was particularly intense in me and it drove me to express strong sentiments when painting in an agitated manner using colours as well as symbols. It was as though I was feeling strong expressionistic emotions and impulses as you've pointed out.

LI : You came to Beijing after that?

FENG: Yes, I did. In Beijing I continued the skin series. By 1996 I had completed a good number of works, enough for me to consider a solo exhibition. I thought maybe I ought to let more people understand my art having just arrived in Beijing. It was you who broached this idea of kitsch and garishness with me when you were preparing to write the introduction to the show. My impression is that you had planned one single big exhibition on that theme instead of several small ones that came to be mounted eventually. It kept me thinking later how very different it would have been if we had had one integrated show on kitsch instead. This remains for me a cause for regret.

After Recounting of Skin, I felt I had done just about enough on the subject as I had developed the idea quite fully. There followed a period when I stopped painting. I spent my time visiting and talking to the many friends I had made through my exhibitions. At that time a friend of mine had started a shop for bridal gowns in Xidan – a fashionable thing then as numerous such shops had popped up during those two years. I went there very often



and observed the photography sessions. I noticed that for convenience sake the photographer would have a definite set of costumes, poses and expressions, all determined and designed beforehand for the couple to be ready just for the camera. As an observer I felt this was particularly comical. After going through the whole rigmarole, a perfectly fine couple suddenly find themselves caught in a strangely awkward situation being made to look at each other affectionately only to end up looking very false. When the couple is made to kiss for the camera, one of them poses to look up a little while the other to bend accordingly and so on. I began to find the whole process of posing very amusing and later felt like painting them because this seemed to represent a certain point of view. Besides, it seemed to be in line with the big issues of mass culture and consumerism that I'd been thinking about. This feeling was for me very real and specific and could not be replaced, and gradually I began to think how I could express this feeling in my own way. That was when I started experimenting first with some small pieces. Basically I felt like I was searching for that feeling – the feeling of this being false...of how people got themselves into this kind of fashion...this kind of popular culture. After that I tried painting theme parks and such, which were also false. When people go to them they know that this is false but treat it as real. This is interesting – something people know as unreal but still go into it at great expenses – and I wanted to reinforce this feeling by adding balloons and bubbles, which suggest things that are pretty and flashy but very fragile and false.

These things feel unreal and yet they are beautiful. They are so contradictory and yet they come together. I called them Romantic Journey mainly because they are about flashiness and falsity, desires and dreams.

LI: You have extended something from your Skin series, for instance the little mole on the face.

FENG: Right. This thing is still...Well... it's a fixation of mine, it's also something with a certain symbolic significance.

LI: The pictorial treatment comes from those New Year posters.

FENG: That's right.

LI: This approach has been consistent in your work – you incorporate in your paintings the flavours, processes, intensity of colours and decorations of New Year posters.

FENG: This probably has a lot to do with something deep inside me. It's something I hardly think about much but it comes so very naturally into what I do. It can also be integrated with some of the new things I've got now so that something else can be developed from it. It's not the same as what has been there in the past and it can be a language for me to express my feelings about the present.

LI: For how many years have you been painting this?

FENG: Romantic Journey?

LI: Yes.



FENG: For more than three years. From the second half of 1996 to 1999.

LI: 1999? By then there was a period of doubt and hesitation, experimental as it was.

FENG: Right. In fact, after that exhibition in the first half of 1999...

LI: Ouh La La, Kitsch, that exhibition on “kitsch”?

FENG: Yes. That exhibition kind of summed up the subject of kitsch art. From my point of view I feel the series had been rather fully developed before it was gradually discontinued. When I stopped, it was, like you said, a kind of hesitation, not hesitation about whether to do or not but rather how to go on from here. Because Romantic Journey was a little narrative – its story and pattern, and this relationship between the couple...there’s a strong narrative structure. At that time these images appeared to people as weird, like what they would call “cool”, as was the fashion then.

LI: Yes.

FENG: This had great appeal to me too and so I could sense it immediately, as though I was meeting aliens from another planet... as though it was like neutral, like a toy, futuristic. In the paintings I’d done before this, clothes were sort of complicated and detailed. Then all of sudden I



didn’t feel like painting them at all, and went for simplicity instead of pictorial composition teeming with details.

LI: More decorative.

FENG: Right. I suddenly didn’t feel like painting those rich, complex and cluttered compositions.

LI : That’s not cool? (laughs)

FENG: Not if it gets too tedious, I guess. It’s like eating – when you have salty food everyday, you would want to switch to food that’s sweet one day. Maybe creating is also like this – you rebel against what you have created yourself. As a matter of fact the Cool series differed from previous works in terms of pictorial contents, but as a general concept, it is still the same concern about fashions and trends that continue in later works. But I didn’t really think too much about that when I was doing them. I was more concerned with the visual conception in terms of how to make my pictures simpler and express that sense of “cool” more fully. There wasn’t that much narrative or discussion in the picture. There were just images – that’s what I felt it had come down to.

At the same time, I also reflected on the question of whether I could have gone forward from Romantic Journey. After the period of painting the Cool series, I began to get into this “hesitation” state of mind. This was because while I hadn’t wanted to go on with the Romantic Journey previously, I considered the question of what it would be like if I had after having worked on the Cool series for some time. It was through working on the Cool series, in which I had suddenly done away with the various details, that I came to think that it was possible to paint a picture in such succinct simplicity. Because after I had made Romantic Journey pictorially complex, I was in this frame of mind that made it difficult for me accept a simple picture as being able to stand on its own. But in painting the Cool series, I was gradually freeing myself from the thinking, pictorial demands and need for details relating to Romantic Journey. This is why the series is important to me although I did not work on it for very long. It released me from the elaborate approach so that I would express something in a general, concise sort of way. You came to visit me in my studio when I was working on Coolness and I remember you found the images and pictures weird. Apparently you were impressed and

interested. But when I was painting *Coolness* I was still thinking of *Romantic Journey*. I then gradually realized that I could take a particular detail like a head as an independent image with a number of bright colours more in focus such as those on the hair, eyes and lips, bringing out more sharply the kitschy feeling. Sometimes I feel that a portrait can focus better on this kind of feeling as I've come to realize while painting these portraits. Previously in *Romantic Journey* we saw the accumulation of details, sense of movement, relationship between people and the clothing. Then in *Portraits* I had to represent the feelings in the external world as well as the psychological state of a person in a highly focused and concise manner, which is something a portrait is more capable of expressing. In painting these portraits I felt that they were really capable of expressing my understanding of human beings remarkably and concisely.

LI: I thought of a title : Kitschy taste is a face of the Chinese society.

FENG: Right. I think you've hit the nail on the head.

LI: Kitsch is false but it is a face of the society too.

FENG: Yes, this is good. I think it's similar to your "the



more it festers the prettier it looks" to describe *Recounting of Skin*. Brilliant.

LI: There's one of Mao?

FENG: Right.

LI: Painted Mao first and then the portrait?

FENG: When I first started painting *Portraits* I did a few pieces on Mao. In doing so I probably had some very personal reasons such as my admiration for him as well as what he had said about the arts in Yanan – it had something to do with kitsch.

LI: This is the line I took when I wrote about kitsch; that's one of the historical origins of kitsch.

FENG: Right.

LI: The Chinese society stressed popular culture since the May Fourth movement. Writers from Chen Duxiu to Lu Xun had advocated that literature be popular.

FENG: That's right, including such things as baihuawn the spoken Chinese literature.

LI: When Mao spoke in Yanan, he stressed the need for artists to absorb nutrients from the folk arts.



FENG: Yes.

LI: New Year posters is one of the main form of folk arts.

FENG: Right.

LI: That's why your paintings still bear traces of New Year posters.

FENG: Yes, they are quite dominant.

LI: The colours too, and the brush strokes that hide the trace of the stroke.

FENG: Yes, and the slightly exaggerated forms.

LI: Yes.

FENG: With that rotund look too.

LI: It is a bit of all those things.

FENG: That's why I wanted to paint a few portraits of Mao as remembrance with the thought that if he had lived for another twenty years (there wouldn't have been reform and opening up for another twenty years). What would it be like if he still lived now? How would people feel? For me I felt that my paintings would be a kind of token of his memory as people all over China wear a suit and necktie. I wanted to find out what it would be like if Mao was dressed like this.

LI: You're exhibiting mainly these portraits this time?

FENG: Yes, portraits.

LI: What else can you say about Portraits?

FENG: I think Portraits is quite similar to Romantic Journey in terms of sentiments but is more concise and general in terms of images and technique. Essentially I want to show how social development has influenced the way people look in their outward appearance and how they feel deep in their hearts. Popular culture for instance concerns the value system of the Chinese people today if you look beneath the surface.

LI: Their proclivity for ostentation and beautification and your Portraits reflects such a trait.

FENG: Such a trait betrays an outward flashiness and flamboyance but a void within. While it looks pretty on the outside, it is so very pretty that it makes people feel uneasy. It is as though apart from the sheer film that would burst at the slightest touch, there's nothing else.

LI: You have painted it very thin.

FENG: Very thin indeed. At the moment I am not trying to create a sense of weight, mass and strength in my paintings. Instead it's the sensation of sheerness and fragility. And look at those eyes, and the gaze that is confused, as though one feels absurd, nervous, helpless and lost in this world.

LI: A sense of alienation.

FENG: That's right. I feel this is quite like the state of development in our country – we can think of and acquire many things materially, but the more we do so the more we feel that we have nothing deep in our hearts.

Beijing, July 2004

Translated from the Chinese by Teo Han Wue

Feng Zhengquan

the works



'Colorfull world nr.01'
oil on canvas, 2005
230 x 80 cm



'Colorfull world nr.02'
oil on canvas, 2005
230 x 80 cm



'Colorfull world nr.03'
oil on canvas, 2005
230 x 80 cm



'Colorfull world nr.04'
oil on canvas, 2005
230 x 80 cm



'Flowers'
oil on canvas, 2005
20 x 60 cm



'Icecream'
oil on canvas, 2005
20 x 60 cm



'Cake'
oil on canvas, 2005
20 x 60 cm



'Bird'
oil on canvas, 2005
20 x 60 cm



'Raining'
oil on canvas, 2005
110 x 110 cm



'Crying'
oil on canvas, 2005
110 x 110 cm



'Localised'
oil on canvas, 2005
210 x 70 cm, private collection USA



'Landscape'
oil on canvas, 2004
110 x 110 cm



'Landscape'
oil on canvas, 2004
110 x 110 cm



'Bizarre position'
oil on canvas, 2005
210 x 70 cm

MY LANDSCAPE

Tang Xin

When I first met Feng Zhengquan , a few years ago, he was still working on his “Face” series. The square paintings look like a glass window against which a boy’s face is pressed, and deformed by deliberate squeezing. Though deformed, it is not contorted or oppressed. It just tries to let you know his uncomfortable and uneasy feelings in an exaggerated and mischievous way. He painted his own face but described the psychological state of the new generation as well as their confusion and agony when growing up and facing reality.

The vertical layout of his paintings reminds people of traditional folding screens. Removed from the context of traditional Chinese paintings, the blurry, typical ancient landscapes in Feng’s paintings appear very abstract and conceptual. They seem to be traditional landscapes, with water encircling the mountains, but the classical landscapes become blurred in the “contemporary” view and are no longer the visual focus, possibly due to the close distance or the audience’s illusion of being inside the scene. In the grayness, the landscapes lose their clear and defined outlines and fade into the background of the painting. In the foreground, a great variety of everyday consumer goods pop up, such as fashionably designed bags, perfume and lipsticks, with names and logos that mimic famous international brands. They are randomly scattered without an order or arrangement. Mountains, cliffs, valleys, riverbanks, far or near, all appear real and vivid. But all living things such as children, birds, penquins and sparse flowers have lost their natural attributes in this commodity-filled atmosphere and appear like cartoons.

It is as if the power of decoration and manufacturing has overwhelmed the creations of nature. Cars, fruits, children and lipsticks are all the same size in this world. In the paintings, the indications of modern life in the foreground float on the landscape background as though they have been blown in by a sudden storm, and may be blown off again by a subsequent storm. Only at this moment, they are overlapped in a conflicting and disharmonious way. Compared with the traditional landscape, the fashionable items look like trash scattered over the mountains; in contrast, the background makes the fashionable items appear more striking, beautiful and brilliant. They form a weird family without any spiritual connection or blood ties.

Feng Zhengquan’s landscape is contradictory. It can be regarded either as a literati landscape or as a natural landscape. The reason why it is a literati’s landscape is that it originates from those ancient masterpieces that reflect the dreams of the celebrated literati, as well as their aspirations of becoming a hermit and standing aloof from worldly affairs. The reason why it is also a natural landscape is that it represents a real state, showing the confusion that exists between tradition and reality in our present environment. “Standing aloof from worldly affairs” seems to be the ultimate and only way out for traditional Chinese literati, quite a different approach to modern intellectuals who advocate “getting involved and participating in society”. Unifying the two states of literati landscape and natural landscape, Feng Zhengquan’s landscape thus appears very ambiguous, and also reveals the sad complex of modern intellectuals, who actively participate in society

but can never rid themselves of the dream of turning their back on the world and living as a hermit. Therefore, Feng Zhengquan's "Landscape" is pessimistic, fatalistic, sad and helpless.

Compared with his "Face" series, Feng Zhengquan's art has gone from the simple expression of personal life experiences to a concern with the external living environment. The seemingly lively "My Landscape" and "My Life" constantly remind us of the huge difference between Western commercial culture, a sub-culture which has threatened the traditional mainstream, and the local traditional culture. Unlike the last generation of artists who bore tough life experiences and a serious cultural mission, the young artist interprets his personal perceptions and connects them with relevant issues in an easy and humorous way. Rather than merely taking a critical attitude towards reality, Feng Zhengquan is more concerned with making a subjective examination of his personal daily life and pondering the fate of traditional culture in contemporary reality.

If we say intellectuals in the 80s who composed epics in their Utopian pursuit of a spiritual world were solemn and stirring, and that artists in the 90s who recorded the existential realities were cruel and merciless, then the exile from the spiritual pursuits and the oppression of reality has led the cartoon generation to find their own space within specific and concrete scenarios. Feng Zhengquan's landscape is microcosmic; his "Landscape" can be as big as the world or as small as a residence, a spiritual resi-

dence that is confusing and uncertain as to the destination of the heart. Facing a life that still cannot be ordered and questions that cannot be answered, in his paintings he shows his efforts to seek his own identity in his individual environment. He sees himself as an adult but still hopes to retain his childishness. This childishness is fully represented through his cartoon-style painting language. "Cartoon" is a point of interest, that draws our attention to the specific, the detailed, the microcosmic and the partial. And everything can be found within the landscape.

March 5, 2005

Feng Zhengquan

1976 Born in Sichuan of China
1995-99 Education Dep. Of Sichuan Academy of Fine Arts

SOLO EXHIBITION

2005 Made in China ,Willem Kerseboom Gallery, the Netherlands
2004 Different Place, Artbeatus Gallery Hongkong

GROUP EXHIBITIONS

2005 KunstRai 2005 ,Amsterdam,Netherlands,Willem Kerseboom Gallery
2004 Hua Jia Di, China Art Seasons, Beijing
ARCO'04, Madrid, Spain
60's - 70's Young Artist Exhibition,Today Art Museum,Beijing
2003 Play not Play, Beijing Tokyo Art Projects, Beijing, China
Face and Body, Taikang Top Space, Beijing, China
The Power Of Individual Character, Shanghai, Wuhan, Guangzhou,
Beijing, China
Chinese Art Today, Millennium Art Museum Beijing, Beijing, China
2002 The 33rd International Contemporary Art Fair, Basel, Switzerland
"Shine" Art Exhibition, Huixian Plaza, Guangzhou ,China
China Contempo/Art Singapore 2002, Art Sersons Gallery, Singapore
International Contemporary Art Fair, Melbourne, Australia
The Forth New State Art Exhibition 'The Stimulati on Period',
Guangdong Museum Of Art,Guangzhou
Liquidations Sale, Hanmo Arts Gallery, Beijing, China
International Contemporary Art Fair, Chicago, America
2000 Lovely, Modern Art Gallery, Beijing, China
1998 The 1st Art Game of Younger



Feng Zhengjie

Live in Beijing - China

Place/year of Birth: Sichuan Province, China. 1968

EDUCATION

1992-1992 Fine Arts Education Dept. of Sichuan Academy of Fine Arts, BFA

1995-1995 Oil Painting Dept. of Sichuan Academy of Fine Arts, MFA

SOLO EXHIBITION

- 2005 Paintings of Feng Zhengjie, Marella Art Contemporary, Milan, Italy
- 2005 Paintings of Feng Zhengjie, Goethe Art Center, Taiwan, China
- 2005 Paintings of Feng Zhengjie, Galerie De Bellecour, Lyons, France
- 2004 Kitsch As A Face Of Chinese Society, Vanessa Art House, Jakarta, Indonesia
- 2004 Kitsch As A Face Of Chinese Society, Soobin Art Gallery, Singapore
- 2004 The Beautiful Poison, Suka Art Space, Korea
- 2003 Regards vers l'Est, Regards vers l'Ouest, Albert Benamou Gallery, Paris, France
- 2002 Packaging, Xin-Dong CHENG's Space for International Contemporary Art, Beijing, China
- 2002 Paintings of Feng Zhengjie, M.K.Ciurlionis National Museum of Art, Kaunas, Lithuania
- 2002 Paintings 1996-2001, Foundation3,14, Bergen, Norway
- 2001 Coolness, Common Ground Art Gallery, Windsor, Canada
- 1996 Recounting of Skin, Art Museum of Capital Normal University, Beijing, China

GROUP EXHIBITION

- 2005 New Generation of Chinese Contemporary art, Seoul Art Center, Seoul, Korea
- 2005 Made In China, Willem Kerseboom Kunsthandel, Bergen, The Netherlands
- 2005 Challenging the Traditional Visual Limits, Shine Art Space, Shanghai, China
- 2005 Beauty, Rudolf Budja Gallery, Salzburg, Austria
- 2005 Chinese Contemporary Painting - Palazzo Bricherasio, Torino, Italy
- 2005 Prague Biennale 2, Prague, Czech
- 2005 ARCO'05, Juan Carlos I Exhibition Centre, Madrid, Spain
- 2005 China, Contemporary Painting - Fondazione Cassa Di Risparmio in Bologna, Italy
- 2004 Young Artists from Korea, China and Japan, National Museum of Contemporary Art, Seoul, Korea
- 2004 The First Salon of Art in Autumn, National Museum of China, Beijing, China
- 2004 Chinart, Sa Llonja, Palma de Mallorca, Spain
- 2004 The First Nominative Exhibition of Fine Arts Literature, Hubei Institute of Fine Arts Museum, Wuhan, China
- 2004 Chinart, Municipal Gallery, Bydgoszcz, Poland
- 2004 New Perspectives in Chinese Painting, Marella Art Contemporary, Milan, Italy
- 2004 Hua Jia Di, China Art Seasons, Beijing, China
- 2004 Chinese Contemporary Art, Marseille Contemporary Art Museum, Marseille, France
- 2004 KunstRAI, Amsterdam, The Netherlands
- 2004 Forbidden Senses, Espace Culturel Francois Mitterrand, Perigueux, France
- 2004 China Avantgarde, Vanessa Art House, Jakarta
- 2003 Image from Image, Shenzhen Art Museum, Shenzhen, China
- 2003 Shanghai Art Fair, Shanghai, China
- 2003 Chinart, Ludwig Museum, Budapest, Hungary

2003 Chinart, Museo Arte Contemporanea di Roma, Rome, Italy
 2003 Chinese Art Today, The Art Museum of China Millennium Monument, Beijing, China
 2003 Femmes de Chine, Veronique Maxe Gallery, Paris, France
 2003 Beyond Faces and Surface, Art Seasons Gallery, Singapore
 2003 Subversion and poetry, Culturgest Foundation, Lisbon, Portugal
 2002 1st Guangzhou Triennial, Guangdong Museum of Art, Guangzhou, China
 2002 Shanghai Art Fair, Shanghai, China
 2002 International Contemporary Art Fair, Melbourne, Australia
 2002 China ConTempo, Art Seasons Gallery, Singapore
 2002 New Stage for Chinese Contemporary Art, International Exhibition Centre For
 Science and Technology, Beijing, China
 2002 Chinart, Museum Kuppfersmuhle Sammlung Grothe, Duisberg, Germany
 2002 Paris-Pekin, Espace Cardin, Paris, France
 2002 Contemporary Art Exhibition, Red Square, Beijing, China
 2002 Chinese Modernity, Fondation Armando Alvares Penteado (FAAP), Sao Paulo, Brazil
 2002 High Summer/Contemporary Chinese Oil Painting, Yanhuang Art Center, Beijing, China
 2002 Something Like China Pop, Ray Hughes Gallery, Sydney, Australia
 2002 Mask And Face, Red Gate Gallery, Beijing, China
 2002 International Contemporary Art Fair, Basel, Switzerland
 2002 Let's Go!/Chinese Contemporary Artists with the Football World Cup, The Art Museum of China
 Millennium Monument, Beijing, China
 2002 International Contemporary Art Fair, Chicago, American
 2002 Beijing Inaugural Exhibition, Schoeni Art Gallery, Beijing, China
 2002 Dialog Asia, Vika Gallery, Oslo, Norway
 2002 Beijing Invitational Exhibition of The first Chendu Biennale, The Art Museum of China Millennium
 Monument, Beijing, China
 2002 Korea Contemporary Art Festival, Seoul, Korea
 2001 1st Chengdu Biennile, Cheng Du Contemporary Arts Museum, Chengdu, China
 2001 Art 2001, Art Seasons Gallery, Singapore
 2001 Who am I?, Kempinsky, Beijing, China
 2001 Dialogue with Dali, Shanghai Art Fair, Shanghai, China
 2001 Next Generation/ Art Contemporary D'Asia, PASSAGE de RETZ, Paris, France
 2001 A Myth of China/the Spiritual Images in Times of Consumptive, Yi Dian Gallery, Shanghai, China
 2001 Portrait of China, Loft Gallery, Paris, France
 2001 Contemporary Chinese Art, Valle Quintana Gallery, Spain
 2001 On Boys and Girls, Upriver Loft, Kunming Soobin Art Gallery, Singapore
 2001 Rouges, Loft Gallery, Paris, France
 2001 New State, Florence Gallery, Beijing, China
 2000 The Academic Exhibition of Beijing Oil Painting, Huanyu Sutra Gallery, Beijing, China
 2000 Plane, China Woman Center, Beijing, China
 1999 China46, Shanghai, China Hoke Art Gallery, Taipei
 Art Sans Frontieres International Art Exhibitions, Melbourne, Australia
 1999 Food For Thought/Chinese Contemporary Art, Mu Art Foundation, ARCTIC Foundation,
 De witte Dame Eindhoven, The Netherlands
 1999 Ouh La La Kitsch! TEDA Contemporary Art Museum, Tianjin, China
 1999 Open Channels, Dongyu Museum of Fine Arts, Shenyang, China
 1999 Contemporary Chinese Art, Zurich, Switzerland

- 1998 The Academic Exhibition of Beijing Youth Oil Painters, Art Gallery of Beijing
International Art Palace, Beijing, China
- 1998 Personal Touch, TEDA Contemporary Art Museum, Tianjin, China
- 1995 The 3rd Annual Exhibition of Chinese Oil Painting, National Museum of Fine Arts, Beijing, China
- 1994 Works by Fine Arts Students in Mainland China, Taiwan and Hongkong, The Chinese University of
Hong Kong, Hongkong, China
- 1994 The 2nd Chinese Oil Painting Exhibition, National Museum of Fine Arts, Beijing, China
- 1992 Modern Chinese Art Research Documents Exhibition, Library of Guangzhou Academy
of Fine Arts, Guangzhou, China
- 1992 Present State.1992 Art Exhibition, Art Museum of Sichuan Academy of Fine Arts, Chongqing, China

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