



# FINDERS KEEPERS

03.27 - 07.04 2021

陳建榮個展  
CHEN Chien-Jung Solo Exhibition

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陳建榮，出生於臺灣臺北，畢業於國立臺北藝術大學美術系與國立臺南藝術大學造形藝術研究所。2003年獲得第11屆中華民國國際版畫及素描雙年展「素描類金牌獎」，也是2007年「第十屆李仲生基金會視覺藝術獎」、2001年「高雄獎」和1997年「臺北美術獎」得主。

陳建榮的繪畫風格獨具一格的地方在於「似是而非」的模糊狀態，在許多作品裡所呈現的混雜結構空間與反思繪畫的「平面」處理，可視之為一種經由建置／拆解、繪製／塗銷的行為過程，以及伴隨而來的痕跡產物。他的作品創造了一種空間模糊性，將藝術家的理想建築性空間與日常生活中意想不到的、自發的、往往不完美的痕跡交織在一起，在創作過程中，重覆對於材料、色感、物件小小的顛覆，飽和身體感、技巧性與各種意義的堆疊與集合。

近來持續發展的《Landscape》及《Aircraft》系列繪畫，在作品裡描繪出腦海中所預見的景像，與其形塑出之情境。其中除了部分作品植基於具體的城市場景與人造物機具，其餘很多是創作時憑空杜撰出的結構體，或者幾件形似房舍的雕塑，甚至真的取自某些藝術家作品的形體。儘管它們總是誘惑著觀者從中「宛若看見」城市文明圖像，但這些建築性空間與其說是繪畫母題，毋寧說是一個繪畫語言上的起點。繪畫過程裡手的動作對於工具（拾得的木條、刻度模糊的尺規、反覆使用的遮蓋膠帶等）之倚靠或是模擬，是很重要的特質。而這些也像是藝術家對於可見形式和結構性的再次質問，並將這種不確定性的質問過程轉化為一種抽象的感性形式。

CHEN Chien-Jung was born in Taipei, Taiwan. He graduated from the Fine Arts Department, Taipei National University of the Arts, and acquired a master's degree from the Graduate Institute of Plastic Arts, Tainan National University of the Arts. Chen bagged the Golden Prize in Drawing from "The 11th International Biennial Print and Drawing Exhibition R.O.C." in 2003. He is also the winner of "The 10th Visual Arts Prize of Li Chun-shan Foundation" in 2007, "Kaohsiung Prize" in 2001, and "Taipei Prize" in 1997.

Chen's paintings are unique, for they suggest a state of "specious ambiguity." He is known for his manipulation of mixed architectural forms and reflection on the "two-dimensional" treatment of painting surface. Chen's explorations of spatial structure can be seen as the byproducts of construction and deconstruction as well as drawing and erasing. His works create a spatial ambiguity that interweaves his architectural ideals with the unexpected, spontaneous and often imperfect traces of everyday life. Throughout the creative process, Chen repeatedly includes subtle subversions of material, color and object, where physicality, technique and meaning accumulate and converge.

*Landscape* and *Aircraft* series feature scenery that the artist has foreseen and the situations that play out in his mind. In addition to urban scenes and artificial mechanical objects, some of Chen's works are based on structures created while painting, a few sculptures shaped like houses, or references to shapes by well-known artists. Although the works always elicit "seeming" images of urban civilization in the spectator's mind, these architectural spaces form a starting point of visual language rather than serving as a motif. During the organic painting process, the motion of the hand becomes a vital quality through its dependence on or imitation of paint tools (found wooden sticks, rulers with blurry marks, repeatedly used masking tapes, etc.). These are also like the artist's re-questioning about visible form and structure before he transforms this questioning process of uncertainty into an abstract perceptual form.

Landscape 138 | 壓克力顏料、綜合媒材、畫布 Acrylic and mixed media on canvas | 97 x 130cm | 2019

