



Goodbye

陈维
Chen Wei

ShanghART
香格纳画廊

香格纳上海于 2019 年 9 月 7 日至 10 月 20 日荣幸呈现艺术家陈维个展《Goodbye》。此次展览延伸了陈维的 2017 年香格纳北京个展主线，呈现他近期创作的摄影、装置以及现场情境装置。

“新城”是陈维自 2013 年着手创作的项目，此次展览也是此项目的持续创作，以影像和情境装置结合呈现的方式，来描摹和再现“新城”历史中那些有关离散的片刻。两次展览如同两个章回，诠释了基于创作者个体经验的有关城市流变中的现实与想象。陈维的创作多以实体搭建舞台场景展开，此次更以双重空间并置的方式延展了实地感受：一则晦暗，一则明晰。在人物离场的状态下，剧场化的舞台场景为白盒子空间赋予了一种稳定不足的临时感，进而构建出虚实相接的现场景致。

攫取了个体在城市代谢中闪现的生活印记，陈维以摄影为媒介重现了我们所面对的外部环境的更迭：损毁的球场，俯地的塑像，冰块渐融的阶梯，冷饮泼洒的桌面，重石之下的完卵。未局限于私人或公共空间的二元属性，镜头之下极易识别的日常物件承载着别样的叙事性。而在“新城”系列中鲜有现身的人物形象，此次也以肢体语言提示了某种人格的缺席。展厅中的华灯明灭，其功能性被剥离；而一墙之隔的情境装置《Goodbye》，则重现了一处生活中断的暂停空间：昏黄之光映照空落的房间，未完全降下的卷帘门后透出的室内灯光，尚在充电状态的手机……艺术家捕获并重塑了一处离散过后的感官剧场，一如城郊那处永未完工的建筑物，空旷且难以揣测想象其命运。

ShanghART Gallery is pleased to present Chen Wei's solo exhibition "Goodbye" from September 7 to October 20, 2019. This exhibition extends the main theme of his previous show at ShanghART Beijing, 2017, showcasing his latest photography, installation, and stage set installations.

"New City" is Chen Wei's ongoing project since 2013; continuing this project, "Goodbye" depicts and represents some moments about leaving and separation in "new city" by the means of photography and installations. As two chapters of this project, these two exhibitions interpret reality and imagination about transiting city based on personal experiences of the creator. Chen Wei's works start from building life-sized stage sets; he juxtaposes double spaces to extend the on-site feeling: one unit is dim, while the other is luminous. With the absence of inhabitants, the theatrical stage infuses the "white cube" space with an unstable temporality, then constructs a scenery from the blurry boundaries between the illusory and actuality.

Seizing the flashes of living traces within the urban metabolism, Chen Wei uses photography as the medium to represent the changes of external environments we confront: a damaged basketball field, a bust fallen to the ground, ice melting on the stairs, beverage spilling on the platform, unbroken eggs under the stones etc.. Not limited to the binary attributes of personal or public spaces, these easily recognised life objects carry a special narrative. Human figures, rarely seen in "New City" project, make an appearance in this exhibition with body gestures that

indicate an absence of certain personalities. Meanwhile, the "Brilliantly Lit Lights" is flickering, with its function removed, while the stage set installation behind the wall – "Goodbye" reproduces a living space suspended in time: the dim yellow light leaking from the half shut rolling door washes over the empty room, a mobile phone still connected to the charger... Chen Wei captures and rebuilds a sensory theatre after curtain call, like an unfinished suburban construction site, hollow and difficult to speculate its destiny.









华灯 #0907 Brilliantly Lit Lights #0907, 2019

铁管, 水墨石板, 玻璃, Led 灯, 控制器, 电源

Iron pipe, terrazzo, glass, Led lamp, controller, power supply

148(H)×136(W)×136cm | Light 198.5×136×136cm

Base 120.5×120.5×12cm, CW_7704

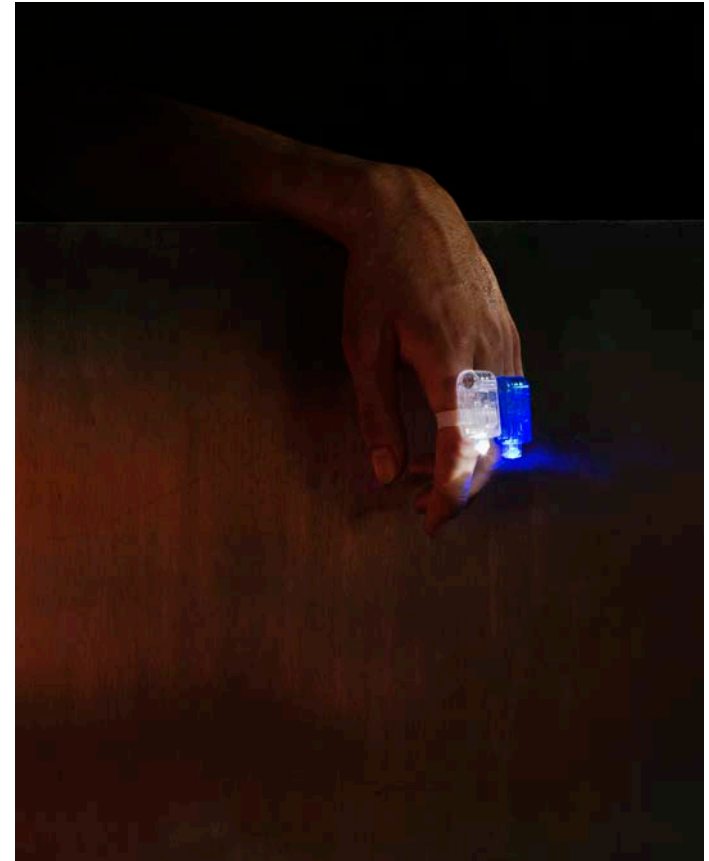




石头与蛋 Stones and Eggs , 2019
收藏级喷墨打印
Archival Inkjet Print
64x80cm | Ed.6
CW_7663



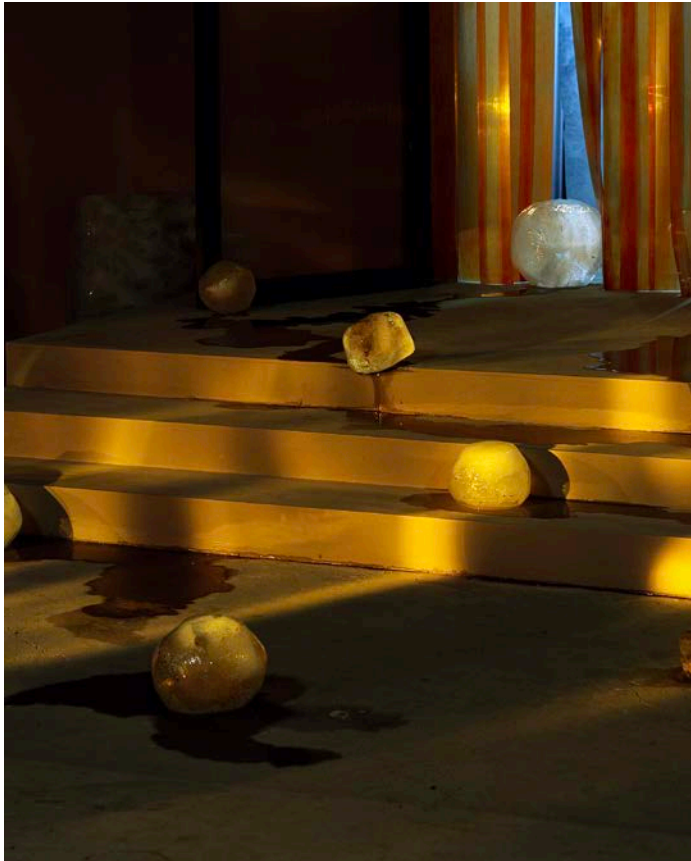
迈克 Mike, 2016
收藏级喷墨打印
Archival Inkjet Print
100x80cm | Ed.6 | CW_5096



两盏灯 1004 Two Lights 1004, 2016
收藏级喷墨打印 Archival Inkjet Print
50x40cm | Ed.6 | CW_8210



陌生人 A Stranger, 2019
收藏级喷墨打印 Archival Inkjet Print
150x187.5cm | Ed.6
CW_3528



群岛 Islands, 2019
收藏级喷墨打印 Archival Inkjet Print
40x32cm | Ed.6 | CW_3678



冷饮 Cold Drink, 2019
收藏级喷墨打印 Archival Inkjet Print
120x120cm | Ed.6 | CW_5326



岩石球场 Rock Court, 2019
收藏级喷墨打印 Archival Inkjet Print
150x187.5cm | Ed.6
CW_9610



无题 (轻风无眠) Untitled (Sleepless in Breeze), 2019
透明软玻璃片
Soft Transparent Glass Plate
尺寸可变 Size Variable, CW_8575



好梦 (上海) Sweet Dream (Shanghai), 2019
不锈钢, 铁, 木头, 亚克力, 电机, 控制器, 铜币, 海绵, Led 灯, 电源
Stainless steel, iron, wood, acrylic, motor, controller, copper coin, sponge,
Led lamp, power supply | 160(H)×66.5(W)×57cm, CW_6855



No.62, 2019
收藏级喷墨打印 Archival Inkjet Print
150x187.5cm | Ed.6
CW_4947

苦抽象 Bitter Abstract, 2019
收藏级喷墨打印 Archival Inkjet Print
120x150cm | Ed.6
CW_9215



陈维：Goodbye Q&A

1. 此次展览以“Goodbye”为题，这样简明又略带伤感的标题，是在叙述一种怎样的告别？

伤感吗？Goodbye 肯定是包含了各种情绪。但我们不该在情绪里讨论问题。所以，它对我而言同样是简单明确，却不附带任何情绪。此刻，我们只谈再见。

2. 距离上次在香格纳的个展已有两年时间，此次《Goodbye》有着怎样的展览主线？

这回的展览和之前北京空间的个展同样都属于“新城”项目的现场部分，像是不同的章节。将会展出三个部分作品：近期创作的摄影作品和装置，以及现场的情境装置。

通过这些作品的展出，尽量地描摹出“新城”历史中那些关于离散的片刻，永远临时的建筑，不可说的灰色部分。它们同样是在讨论城市与我的关系，以及“新城”于现实中的定义与想象或已然殆尽的想象。

3. 你的创作多以实体搭建舞台场域，构建空间界限不明的叙事环境展开。此次个展也将以摄影和情境装置相结合的形式来呈现吗？

影像和装置一直是我创作的基础形式，它们相互之间关联和作用。比如，大家都知道我会在工作室搭建舞台装置来拍摄，我经常说它们是装置的影像，也应该看过我在展览里设置情境的现场和装置，但它们又是源自我的影像，所以又会称它们是影像的装置。这回展览仍然会延续这样的方式呈现。

4. 此次展出的“新城”计划是关于人们对城市的想象和流变中的城市现状。

作品中展示了人在城市生活变迁中留下的痕迹，是想通过空间的痕迹来传递什么？是变迁中对于环境的知觉，还是关注城市中人们生存的状态？

是通过这些痕迹来“传递对城市的想象和流变中的城市现状”。其实你引用我早前的这句话就已经是答案了。所以，如果像你说的环境知觉或生存状态，这些仍然还是在重复这句话，并没有绕出去。其实这么宽泛地说这个项目的作品，也是为了概括出一个方向让大家更好地可以进入。但对于我自己，去面对一件件具体的创作和计划的时候，我的思考和面临的问题都会更加地具体，那个时候我是说不出，在关注生存状态这样的话，因为这些语句都太大了。当然我也希望大家可以在每件作品里得到最直接的体会，因为所有要传递的内容都已经在作品里头了。

展览里有一件关于石头和鸡蛋的作品，我只是将事物从现实中脱离出来稍作编辑，菜市场摊位门口经常可以看见几块大板砖压着几箱水果或鸡蛋，人物离场。我要叙述的就是石头球压在一摞鸡蛋上面，这里头事物的相互状态已经有足够的语言，不再需要额外的赘述。

5. “新城”计划已经经历了两个章节（两次展览）的呈现，相较于你着手开始这一项目之初，它的主题是否有发生转变？

一直还是跟着最初的线索在走。但途中肯定是不断有所调整，因为周围的变化有时候比我们想象得要快，创作有时候反而会显得有点滞后。这个项目与“午间俱乐部”几乎同时开始，都已经五六年过去了，中途身边发生的一些事情会影响到创作的原有计划和布局。比如这几年我接连地更换工作室，也拜访过一些清空的住所和城中村落，还是会因此纳入一些及时的内容，此次展览里的作品就是调整出来的成果。

6. 正如简洁明了、通俗易懂的展览标题“Goodbye”，曾经在上次个展中的多件作品出现或采用了类似风格的文字来命名作品，但这种文字式的标语形式在本次展览中仅仅以“Goodbye”、“MIKE”的形式出现。你曾说“某种程度上我更像是用一个隐形的文学化文本去创作”，请问本次展览中它们蕴含着一种怎样的“隐形文本”？

我确实说过将自己的创作看成是在写作，这也是文学给予的养分。

至于这次展览的隐形文本真的要说明吗。算了，还是把它留给我自己吧。

7. 在上次展览的作品《万德福》和《一个世界》中，作品给予了观众由内到外以及由外到内、窥视和反窥视的双重观看视角来感受“新城”的面貌；而此次展览则以双重空间并置的感受方式来规划了现场，这是一种递进式的表达吗？还是其中潜在的语境已经发生转变？

其实我没有刻意去设计成内外分割的空间形态，只是在展览的计划过程中，觉得在画廊现有的白盒子的空间基础上的展示会有一些单调，需要在空间上做一点延展。

关于所谓的“私人”还是“公共”的属性，我觉得在离场的状态下，这样的定义法则其实是失效的，这里我更愿意强调它们的不稳定性，这恰好也是舞台的特质。所以“新城”里充满了所谓剧场化或舞台感的场景，正是这种“临时性”赋予它们的。

8. 通过影像保留和重现片刻化的感受，在作品中构造了生活临时中断的暂停空间，它可以是寂静的也可以是热闹的，取决于艺术家的选择和创造。但无论在喧闹狂欢的场景如《在浪里》或《俱乐部》系列，抑或是“新城”系列中，你的作品中都弥漫着一种分外的安静，你如何去设置这种无声？

无声也是声音的一部分。而且摄影本来就是纸片，物理上不允许有声，只剩下视觉对心理的暗示。每个人的阅读都会有所不同，对我来说有一种远处传来的嘈杂声一直在里头，所以这里的无声是相对的，但我也希望作品可以让人平静下来，再次去看待这些场景。

9. 此次的表现方式以可识别的具体事物作为画面的主要元素，如球场、阶梯、冷饮机和胸像，这次也均以近距离观看的视角出现在展览中，为什么选择了这些特定的事物？并且如何通过放大个体事物来塑造这个空间？

从景别上会比之前项目中呈现出来的作品更多样化一些，这也都是在计划内的。之前有很多都是关于建筑和街区、角落，慢慢地会有更多小景别的视角出现，也是从语言的丰富程度考虑，还有阅读的节奏。

关于为什么选择这些对象，其实反而是它们自己跑进来的，因为没有一件东西是无中生有的，都是非常平常的物件，可以在生活任何角落中找到参照，但是它们在不同的语境下会传递不同的信息，所以我只是将它们重置，用舞台的方式，反而是它们自身特殊语境下的叙事性撑起了作品。

10. 关于这次展出的摄影《陌生人》，画面中的胸像其实来自2017年个展中的装置《许愿池》中的无名雕塑，这是一种有意的连接吗？

对，当时在北京画廊空间布展的时候就想好了这个拍摄的方案，本来是要拍摄清空的水池里散落的雕塑。后来，工作室接连搬迁，方案也做了一些调整，语言上更简洁一些，在今年初的时候才完成，所以就自然纳入到这回的展览里。看上去有意为之，其实还是蛮被动的吧，环境总是能改变很多事情。

11. 《冷饮》是一件从色彩、画面本身隐含的故事性上都很有吸引力的作品，观者对它的解读可能大相径庭。对于读懂这一瞬间的故事，你是否可以给出一些提示？

其实不需要提示啦，千万不要低估大家的眼睛和阅读能力。而且在整个“新城”项目的语境下，我在设置整个环境和物件的时候其实已经给出这个作品全部的信息，这就是它为什么会吸引人。一部冷饮机和一个玻璃杯，溢出的液体在瓷砖的台面上，无人柜台，到底发生了什么，这里本无故事可说，只留下事物的状态，总有部分信息是缺失的，而这种缺失刚好是作品的一部分。

12. 在《岩石球场》、《No.62》，以及“新城”系列的其他作品《树》、《洛斯特大酒店》等摄影中，被拍摄主体都处于相对正中的位置，在何种情况下你会考虑采用对称居中的构图？

我个人比较喜欢对称的形式，晚期强迫症。哪怕主体不是居中，我也会设置出各种形态的对称，无一例外。

13. 在几件作品中都出现了球体，如渐融的球形冰块，或将球形石块放置在鸡蛋上，以及关闭的门后也充斥着球状物（气球？）。这样接近标准球

体的特定物体在日常生活中并非常见，这种雕琢感反而增加了造景的不真实性，请问在球形的运用中有特定的考量吗？

被你这么一说，好像真是，球状物确实没少出现在作品里。但其实并非不常见，只不过我们现在所谓的日常生活有一半被网络压缩了，所以大家总觉得这个不常见，那个不真实，其实它们就在身边不远处。所以，也没什么特定的考量，有时候是内容需要，有时候是布景装置的需求而已。

14. 本次展览的作品以物和痕迹来表达环境与人的生存状态，相较于《的士高》系列直接以人物为表现对象，以人作为媒介和以物为媒介的创作在表达上有怎样的不同侧重？与物相比，“新城”系列中的人物一直处于不在场、缺失的状态，那么为什么选择了《迈克》和《两盏灯》这两件直接表现人物形象的作品加入这个展览？

“新城”项目中人物篇章还没有完全上线，目前还只有《Mike》，项目的创作仍在持续。但虽然Mike是肖像，与其他所创作的事物其实没有太大逻辑上的区别。我们看到环境和静物，会强调人物的不在场，再去看看Mike，一个在阴影中的人，头戴棒球帽，手持手机，依旧是外物在叙事，我常说，这样的肖像或在场，其实与聚焦物件的表演并无区别，它们都在强调某种人格的缺席。

“两盏灯”同样是将肢体和光作为叙事核心，它同时隶属于“新城”和“俱乐部”两个项目。

这两件作品在展览中的呈现，对于我来说，它们与其他作品中的场景相互呼应，黑暗中离场。

15. 这次的情境装置《Goodbye》中，充电中的手机，未能完全关闭上的卷帘门等，都暗示这是一个戛然而止的片刻，日常生活被临时中断的空间，不免令人好奇先前居住者的身份。这个环境有现实原型吗？

没有完全可对应的原型，因为信息素材都是被重新编辑处理过的，所以如同写作。

16. 一如你一贯的创作方式，作品中的布景装置皆搭建于工作室。若本次展览是通过搭建城市一隅来表现一个城市变迁中的片段，这些现实是否基于你生活过的城市？在你看来这个城市的面貌是什么样子？

它们必然跟我的生活相关，是我可以看到听到或感受得到的事物。但是关于“城市变迁”，我并没有那么感兴趣，聚焦点也不在于此，我更在乎的是感受，在面对这些不稳定性，不可述性的变化，和如何应对我们眼前的剧场，剧情是如此复杂。

关于这个剧场的面貌，我很难给出准确的描述。

17. 你作品中的城市和人物都表露出边缘、孤寂、疏离的特质，有时也透露出某些具有空间感、工业感、科技感的未来性。随着信息技术的高度发达化，未来的城市面貌以及人类生活可能是更加虚拟智能化与情感疏离化，许多赛博朋克流派的文学和影视作品已经表现出了对于未来世界和秩序的想象。在有关城市项目的推进过程中，是否会纳入更加未来化的内容和形式？

无论你感受到的“孤寂”“疏离”是否合我原意，因为每个人感受到的层次不同，相对于我而言，它们更加地复杂，信息交叠，语境更替，可有时候又是非常简单，因为所有的内容就在大家眼前，看到什么就应该是什么。

但你提到的很多也都是我一直感兴趣的，包括“新城”也是一直在讨论这种想象和它的现状。对于这个正在经历的现状，我们总需要处理太多的信息，太多的垃圾，我们被要求需要具备一个既强大又快捷的消化系统，这种速度和变化同时附着着沮丧和兴奋，现实的无解，促使我们求助于未来。

之后新的项目工作已经在计划中，是关于未来和虚构。

Chen Wei: Goodbye Q&A

Q1: The exhibition title is Goodbye, which is simple and slightly sad. What kind of a story is being told here?

CW: Is it sad? "Goodbye" contains a lot of emotions, but we shouldn't discuss it within the context of emotions. So what it means to me is simple and clear, without any sentiments. At this moment, we are only discussing "goodbye".

Q2: Two years have passed since your last exhibition with ShanghART in Beijing. What is the main theme of the exhibition "Goodbye"?

CW: Both the exhibitions in Shanghai and Beijing belong to the on-site presentation of the "New City" project as different chapters. "Goodbye" consists of three units: photography, installations and stage set installations.

I am trying to depict some moments about leaving and separation in the "new city" through these works, as well as the unfinished construction site, and grey areas. They are also discussing the relationship between city and self, including the definition of city in reality or faded imagination.

Q3: Your works always start from building life-sized stage sets, and then construct a narrative environment with blurred spatial boundaries. Will this exhibition also be presented by the means of photography and stage set installations?

CW: Filming and installation has always been my fundamental creative methods that interact with each other. For example, I am known to build stage sets in my studio to film what I call installational photography; you may have also seen on-site stage installations in my exhibitions that are based on my photographs, which can be seen as photographic installations. This exhibition will continue this presentation format.

Q4: "New City" (exhibiting this time) is revealing our imagination of the

city and its shifting urban conditions. In these works, we can see traces left by the transition of urban life. What do you want to convey through these traces? Is it sensitivity to environment in transition, or observation of people's living conditions in the city?

CW: These traces are "revealing our imagination of the city and its shifting urban conditions." This quote is the answer. Therefore, these sensitivities to the environment or living conditions are all included in this description. To generalise this project is to provide a better entrance for the viewers. But for me, the problems I consider and face are more specific and unspeakable. I cannot talk about "living conditions" because that's too grand. Of course I hope the viewers can respond directly to the works, because what I want to communicate is all delivered by the works.

There's a work in the exhibition about stones and eggs. I only took what I saw in the real world and made edits. You often see these bricks laying on top of boxes of fruits and eggs in the grocery markets, left behind by people. I wanted to narrate a scene where a boulder is placed on top of a stack of eggs. There's enough language within the interaction of these objects. There's no need for further explanation.

Q5: Your "New City" project has been through two chapters (two exhibitions), has the theme changed since you first started the project?

CW: I keep following the initial clues, and adjusting my course along the way. Because our surrounding environment changes faster than we can imagine, and creative work may fall behind. This project started around the same time as "Noon Club", which was 5 to 6 years ago. Things have happened that affect the creative planning and process. I had to move my studio space several times, and I've visited houses or entire villages that have been evacuated. All these timely elements are also included in the works presented in this exhibition.

Q6: The exhibition title "Goodbye" is simple and straightforward, and some of the works in your previous solo exhibition are also titled in the same style. But this slogan style title only appears in works "Goodbye" (2019) and "MIKE" (2016) in this exhibition. You said "to some degree it's more like creating with an invisible literal text". In this exhibition, what kind of "invisible text" do these "slogans" imply?

CW: I did say I consider my creative process a kind of writing, with its

roots based in literature. In terms of the subtext of the exhibition, I think it's better to keep them to myself.

Q7: In your previous exhibition, works "Wonderful" (2017) and "One Dream" (2016) gave the viewers a dual viewing angle (look in/look out, peek/reverse peek) to observe the appearance of "new city", while in this exhibition you positioned double spaces in your site planning. Is the expression extruding into another dimension, or has the potential context been changed?

CW: I didn't intend to design a space that divides the external and internal. It's only during the planning process, I felt like the white cube space of the gallery needed a sense of expansion. In terms of "private" or "public", I think when the characters are absent, these definition leaves with them. I am more willing to highlight their instability, which is also a quality of the stage. So the "New City" series is full of scenes of theatricality endowed by this "temporality."

Q8: Photography is used to capture and represent momentary feelings, to construct living spaces suspended in time; whether it is silent or noisy depends on the artist. However, whether it is the scenes of revelry in "In the Waves" and "The Club", or the "New City" series, your works are always suffused with silence. How do you set up this sound free atmosphere?

CW: Silence is part of sound. Essentially, photography is all about the paper, which physically does not allow sound. In this case, the only psychological cue is caused by the visual. Reading varies from people to people. To me, there is distant noise hidden inside the works; therefore, silence is relative. However, I also hope my work could calm people down and allow them to re-appreciate the scene.

Q9: You chose distinct objects as main elements of your work, like basketball field, stairs, drink blender, bust etc., and they're all presented in close up. Why do you choose these specific objects? How do you shape the space through maximising individual objects?

CW: The choice of scenes is more diverse compared to previous projects, which is also part of the plan. Scenes of architectures, blocks and street corners scattered around the city were adopted, while more perspectives on a smaller scale will gradually emerge to enrich the level of language

and rhythm of reading.

Why choose these subjects? In fact, they came to me. Nothing comes out of thin air. The selected objects are very ordinary things with references in every corner of life. They convey different messages under different contexts. Therefore, all I have to do is to reset them on stage, and let, the narrative of their natural settings sustain the work.

Q10: The bust in "A Stranger" (2019) is actually the same one in the installation "Wishing Well" (2017) from your exhibition in 2017. Is there an intentional connection?

CW: Yes, I had this shooting plan when I was installing works for my ShanghART Beijing solo exhibition. The original idea was to photograph the statues scattered in the pool. Due to the relocation of my studio, I made some adjustments to the plan, and the language becomes more concise. The work was completed at the beginning of this year, so naturally, I included it in this exhibition. It seems like I made it on purpose; in fact, it's quite the other way round. The environment can change many things.

Q11: "Cold Drink" (2019) is an attractive work in terms of its colour, and the story inside the picture. Viewers may have widely divergent ideas about this piece. To understand the story of this moment, could you give us some hints?

CW: No hints are needed. Never underestimates the viewers' eyes and their reading ability. I release the complete information about the work when I set up the environment and subjects under the context of the project "New City", which is the reason why it's so attractive. A drink blender, a glass cup, spilled liquid on the tiles, the unmanned counter... No story is told about what has happened except for the state of the objects. Some information is always missing; the absence is precisely part of the work.

Q12: In "Rock Court" (2019), "No.62" (2019), and other works from "New City" series such as "Tree" (2016), "Lost Hotel" (2016), the objects are all located relatively close to the center. When do you choose this symmetrical, centered composition?

CW: I'm inclined to the symmetrical form, and helpless with obsessive-compulsive disorder. Even if the subject is not centred, I will set up various types of symmetry. No exceptions.

Q13: Spheres can be seen in some of your works. For instance, melting spherical ice, spherical stones on eggs, spheres (maybe balloons) behind the door... These nearly spherical objects are rarely seen in daily life, thus this over sculpting makes the stage sets seem more untrue. Do you have special considerations about using spheres?

CW: It seems you're right, spheres are not rare in my works. But spheres are very common in life, just like other little things around us. We do not notice them because more than half of our daily life is compressed by the Internet. So there's no specific consideration; sometimes it's for fulfilling the content, and other times for completing the installations.

Q14: You discuss environmental and living conditions of people through objects and traces. Comparing to the "Disco" series, which directly portray people, what's the difference between using human and objects as subjects? Human figures in "New City" are often invisible, so why did you choose to include "MIKE" and "Two Lights # 1004" (2016) in this exhibition?

CW: The character part in "New City" is not fully online. Presently, there's only "Mike", and the creative process of the project is still ongoing. There's not too much logical difference in creating "Mike" though it is a portrait. We emphasise the "human absence" when an environment only has objects in it, while "Mike", a person wearing baseball cap and holding a mobile phone in the shadow, is still narrated by external objects. I always said that there's no difference between presenting portraits and performance of objects. They all emphasise the "absence" of personality.

"Two Lights # 1004" also takes body and light as the core narrative, which belongs to both "New City" and "Club" projects. For me, these two works presented in the exhibition are echoes of other works, leaving in the dark.

Q15: In the stage set installation "Goodbye", clues such as a mobile phone connected to the charger, half shut rolling door, imply a moment abruptly suspended, or a temporarily interrupted space of ordinary life. We can't help getting curious about the space's last occupant. Does this environment have a prototype in reality?

CW: There's no exact prototype, because information and materials are re-edited, like writing.

Q16: The stage sets in your works are built in your studio. If this exhibition depicts moments of urban transformation by presenting a corner of it, then are they based on the cities you have lived in? What does the city look like in your opinion?

CW: They must be relevant to my life, things I can see, hear or feel. However, I am not so interested in "urban transformation", so that's not the focus. What I care more about is how we feel when we face these unstable and unspeakable changes, and how to deal with the theatre in front of us; the plot is so complicated.

It is difficult for me to give an accurate description of the appearance of the theatre.

Q17: Cities and characters in your works look marginalised, lonely, alienated, and sometimes they also demonstrate spatial, industrial and technological futurist traits. With the fast development of information technology, cities and human lives in the future would transform towards virtual intelligence and emotional alienation. Some cyberpunk literature and films have already illustrated imagination about future world and order. In your project about cities, do you intend to include more futurist contents or forms?

CW: I don't know if the "loneliness" or "alienation" you feel is same as mine. Everyone feels on different levels, and for me they might be more complex, with overlapping information and changing context. But sometimes they are also very simple, because everything is in front of you. Things are just like what they seem.

But many of the things you mentioned are also my interests. "New City" has been exploring this imagination and its present situations. In our current experience, we need to deal with too much information and rubbish. We are required to have a digestive system that is both powerful and fast. This speed of change is accompanied by depression and excitement. The lack of answer to reality prompts us to turn to the future.

陈维

b. 1980, 工作和生活在北京

陈维，1980年出生于浙江，现生活工作于北京。他的艺术创作始于杭州，最初从事声音艺术创作与表演，而后转向于影像及装置。陈维的作品在国内外重要展览与机构频繁展出。

近期展览：《陈维：浮沉》，Büro Basel, 巴塞尔, 瑞士, 2019; 《陈维：你今晚去边》，chi K11 艺术空间, 广州, 2018; 《俱乐部》，墨尔本当代摄影中心, 墨尔本, 澳大利亚, 2017; 《午间俱乐部》(由 Francesco Bonami 策展), JNBY 艺术空间, 杭州, 2016; 《在浪里》，K11 美术馆, 上海, 2015; 《夜空星星无数》，澳大利亚中国当代艺术基金会, 悉尼, 澳大利亚, 2014 等。

陈维于 2011 年获亚太摄影奖, 2015 年获英国保诚当代艺术奖提名。

相关收藏：ALEXANDER TUTSEK-STIFTUNG 艺术基金会, 慕尼黑, 德国; 新加坡美术馆, 新加坡; Sammlung Goetz, 慕尼黑, 德国; 乌利·希克收藏, 瑞士; chi K11 美术馆, 香港; Carmignac 基金会, 伊埃雷, 法国; UBS 收藏, 瑞士; 余德耀基金会, 雅加达, 印尼; DSL 收藏, 北京; 卢贝尔家族收藏, 迈阿密, 美国; 金泽 21 世纪美术馆, 石川县金泽市, 日本; 白兔中国当代艺术收藏, 新南威尔士, 澳大利亚; M+ 收藏, 香港; 旧金山现代艺术博物馆, 旧金山, 美国。

Chen Wei

b. 1980, works and lives in Beijing

Chen Wei (b. 1980, Zhejiang), lives and works in Beijing. Initially a sound and performance artist, Chen Wei's interest developed into photo, video and installation art. The artist has exhibited extensively at institutions and biennales in China and all over the world.

Recent exhibitions include: Chen Wei: Drifting Along, Büro Basel, Basel, Switzerland (2019); Chen Wei: Where Are You Going Tonight, chi K11 artspace, Guangzhou (2018); Chen Wei: Falling Light, Galerie Rüdiger Schöttle, Munich, Germany (2018); Witness, Chen Wei etc., Pilar Corrias, London, UK (2018); The Club, Centre for Contemporary Photography (CCP), Melbourne, Australia (2017); Noon Club (programmed by Francesco Bonami), JNBY Art Space, Hangzhou (2016); In The Waves, chi K11 Art Museum, Shanghai (2015), The Stars in the Night Sky are Innumerable, Australia China Art Foundation, Sydney, Australia (2014) etc.

Chen Wei was awarded the Asia Pacific Photography Prize in 2011, and was a nominee of the Prudential Eye Awards for Contemporary Asian Art in 2015. Collections: Alexander Tutsek-Stiftung, Munich, Germany; Singapore Art Museum, Singapore; Sammlung Goetz, Munich, Germany; Uli Sigg Collection, Switzerland; chi K11 Art Museum, Hong Kong; Carmignac Foundation, Hyères, France; UBS Collection, Switzerland; Yuz Foundation, Jakarta, Indonesia; DSL Collection, Beijing; Rubell Family Collection, Miami, U.S.A.; 21st Century Museum of Contemporary Art, Kanazawa, Japan; White Rabbit Contemporary Chinese Art Collection, New South Wales, Australia; M+Collection, Hong Kong; MoMA of San Francisco, San Francisco, U.S.A.

