

**陈维**  
**CHEN WEI**

香格纳北京  
ShanghART Beijing  
5/20-6/26, 2017

ShanghART  
香格纳画廊



香格纳北京很荣幸地宣布将于 2017 年 5 月 20 日举办艺术家陈维在香格纳画廊的首次同名个展，这也是时隔近 10 年陈维在北京的第一个新个展。

陈维的创作常以舞台装置和情境再造的方式呈现于摄影之中。近年来，他更是不断的以布景和多媒介装置结合的展出形式，将其工作延伸至现场。此次同名个展包含了艺术家近年最新创作的摄影与装置作品，他以介于虚构与真实的手法带我们重读关于城市的想象与现实。

一系列关于城市建筑景象的摄影，源自艺术家正在持续的项目“新城”，这是关于对新城的想象，也是关于流变中的城市现状。艺术家通过搜集与整理，并重新规划搭建，将景物从繁复的背景中孤立出来，使事物于现实的语义中更加明晰。

一组照明装置，是由艺术家购于旧货市场的三件不同尺寸的 LED 广告屏组成，每个屏幕流动着不同的广告并且都有着不同程度的故障。艺术家通过收购与重置，将这些流动于都市，夸张而生硬，甚至粗暴的语言，重新作为其创作的素材，伴随着故障，带回到展厅。

关于硬币系列的雕塑装置与摄影，最初发展于 2012 年为尤伦斯当代艺术中心的群展《ON | OFF》而作的“金属圆片”系列（许愿池中的硬币），之后艺术家逐渐将焦点落在许愿硬币和喷水池中的无名雕塑之上。经过几年的走访考察，拍摄并制作了这些不再充满象征意义的雕塑和闪光的硬币。



ShanghART Beijing is pleased to announce an inaugural solo show in the same name of artist CHEN Wei, opening on May 20th, 2017. This is Chen's first solo show in Beijing over the past 10 years, as well as his first solo in ShanghART Gallery.

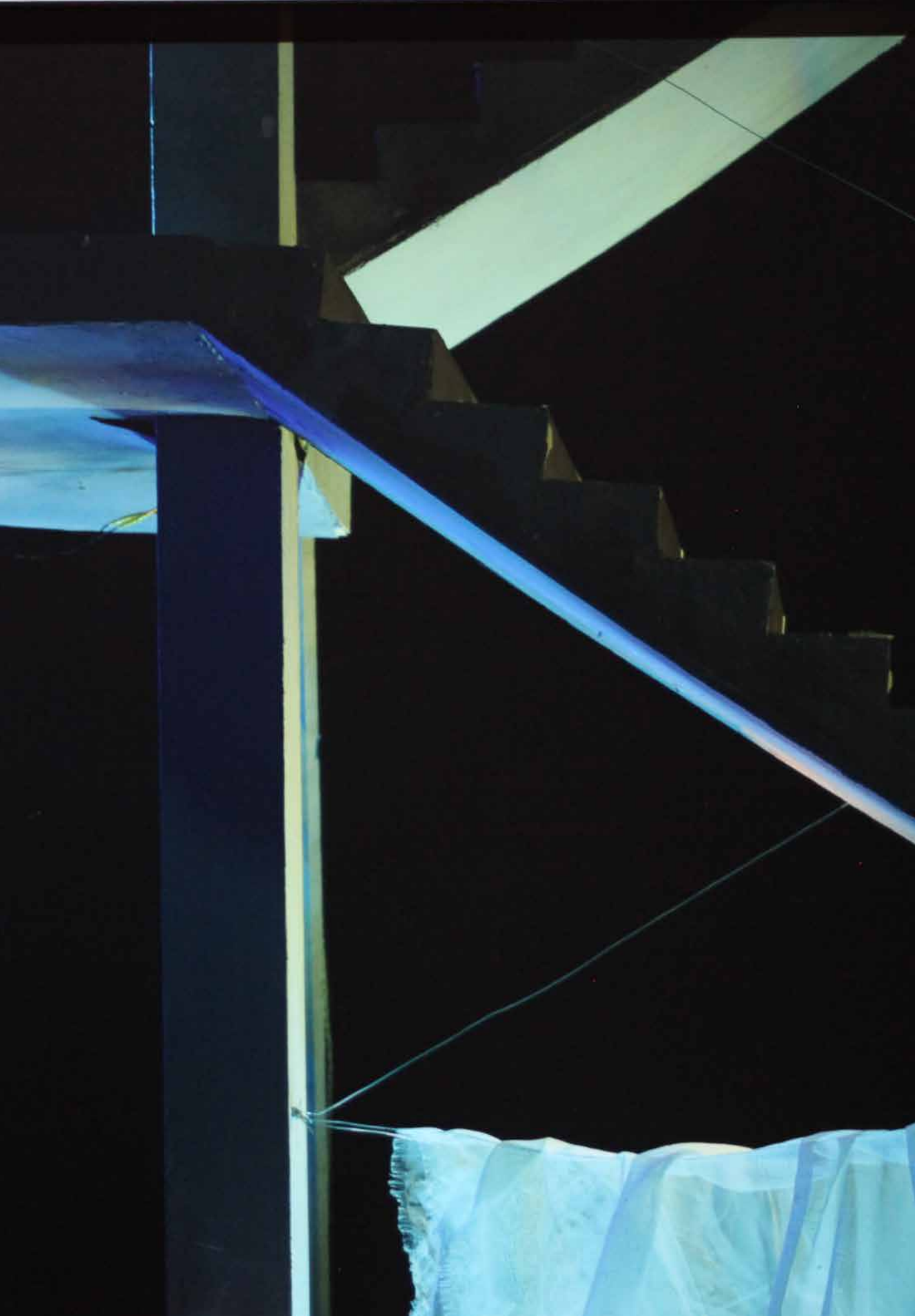
A series of photographs of the urban architecture scene are derived from the ongoing project "New City", which is about the imagination of the new city, and also about the status of the city in changes. By collecting, synthesizing and rebuilding, landscape is isolated from complex background, in that way, objects acquire clearer semantics.

A set of lighting installation is made up of three different sized LED advertising screens, purchased by the artist in a market. Each screen plays different advertisements and has varying degrees of glitch. Through Chen's acquisition and resettlement, these exaggerated, blunt, and even rude languages that used to haunt the city, are now glitched materials being brought back to the exhibition.

Sculptures and photography of the Coin series have been initially developed since 2012 (the coins in the fountain) in the group exhibition "ON | OFF" at Ullens Center for Contemporary Art. Chen then gradually switch his focus on the coin and the nameless sculpture in the fountain. After several years of research, he shot the flashing coins and sculptures that are no longer symbolic.

*Building Your Future*





**香格纳 (S):** 能大概描述一下这次展览的主线吗?

陈维 (C): 我作品的主线还是关于人对城市的想象, 关于延续了近期的“新城”计划, 这次展览主要呈现了我最近几年创作的一个片段。

**S:** “新城”是一个关于什么的计划?

C: 我们在城市中能看到各种对城市的想像, 比如“曼哈顿商务酒店”, 本身“曼哈顿”这样的词汇就带给人们一种生活在别处的想像, 还有各种各样的广告、口号等等。这些案例在我们的生活中有很多, 但现实呈现给我们的结果并非如想像, 就好像我们在城市的某些角落总有一些原本规划地很好、正在建起的楼, 有些在快建好的时候消失了, 有些就一直处在建设中, 类似这样的景象随处可见。

还有就是, 我们会发觉很多废弃或停滞的建筑成为了他人的居所, 这就显得非常有戏谑感, 就好像《一居室》里面的场景的一样。所以对我来说, 我的部分工作就是打开这些景象, 但重建这些景象并不是我创作的终点。

**ShanghART(S): Could you please give an outline of this exhibition?**

CHEN Wei (C): The imagination of our urban life is still the focus. It continues my "New City" project. This exhibition covers part of my works in recent years.

**S: What is "New City" about?**

C: We can find lots of imagination about cities when looking around. "Manhattan Business Hotel", for example, leads to imagine living in another place, so are various kinds of ads and slogans. There is actually never a lack of such cases in our lives, but what the reality brings us never fits into our imagination, like a well-planned building in construction we often meet in the city--they either disappear just before completion or are in ongoing construction.



一居室 | One-Bedroom

摄影 | 收藏级喷墨打印 | Photograph | Archival Inkjet Print

2015 | 64x80cm | Edition of 6+2AP







新漆 | Fresh Paint

摄影 | 收藏级喷墨打印 | Photograph | Archival Inkjet Print

2017 | 150x187.5cm | Edition of 6+2AP

**S: 你会去室外拍摄这些建筑吗？还是说搭建舞台？**

C: 我一直用工作室创作的手法来编辑这些图像，在工作室里置景当然也是工作的一部分。并不是说在户外无法拍摄或在户外达不到类似的效果，后期的很多手法其实都可以做到。但我个人一直倾向于舞台的方式，舞台是作品打开创作空间的一个基础。当然，刚开始的时候我喜欢将很多东西和场景以非常仿真的形式呈现出来，但后来我的想法和做法都会有一些改变，我希望有一个更加松弛的方法。

**S: 所以在你的作品中会有幕布，它反而提示了舞台的存在，模糊了现实与虚构的边界。**

C: 我的工作就是处理现实和虚构这两个词，处理它们的关系。我一直认为我们生活在虚构里，这也是我之前做 DISCO 系列的原因。当一个人在天快亮的时候从舞厅跳完舞回家，他突然发现这个似乎能把他从生活的规则中解放出来的地方、这个有烟雾和激光甚至看不到边界的地方不过是个地下室而已，这里面就透露着某种悲剧性在内。

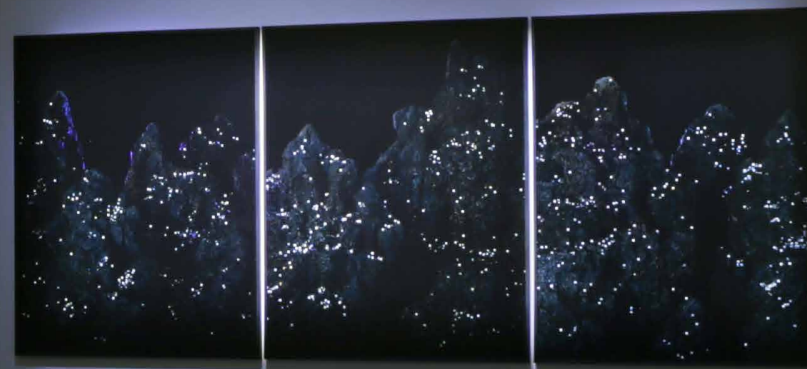
所以无论是作品还是生活中的虚构，它们最后都指向某种现实。我现在确实很少会用到跟虚构有关的想象力这个词，这主要是因为我现在质疑的方式不一样了，比如说现在要是想讨论一个问题，我首先会去扎实地调研和整理，先去包围这个对象再去讨论它。例如说我要拍天桥，我会首先考虑是什么样的天桥，它可能非常新或非常破败，而我的工作就是要做大量的收集然后再次编辑。包括我们看到的翻新的或没被翻新的公园，都指示了不同的时代，但是这个时代变化其实又是非常具体的，筛选这些信息是我工作的重要组成部分。



铁皮 | An Iron Sheet

摄影 | 收藏级喷墨打印 | Photograph | Archival Inkjet Print

2015 | 150x187.5cm | Edition of 6+2AP



**S: 在你的作品中能看到过去时间的存在，这种过去感是否是你有意识处理的？**

C: 很多人会说我的作品看上去是怀旧的，但在我看来，这种怀旧不是情怀上的怀旧，而更像英文中的“nostalgia”，有怀乡的意思。所以我还是回到了我对城市变化的理解中，对一个变化的空间的理中，有很多东西在这个过程中遗失或被忽略了，所以这些东西在我的照片中不断闪回。

**S: 让我们回到这次展出的作品本身，为什么会挑选许愿池去创作？**

C: 做许愿池是因为许愿本身也是一种想像和憧憬的行为。硬币是一种流通的货币，但是人们在许愿的时候，只需要付出很小的代价就能交换一种非常虚幻的愿望。人们明知道这个愿望难以实现，还是愿意往许愿池里投硬币，投入这种真实世界里的交换物，这里同样有某种悲剧性吸引着我。

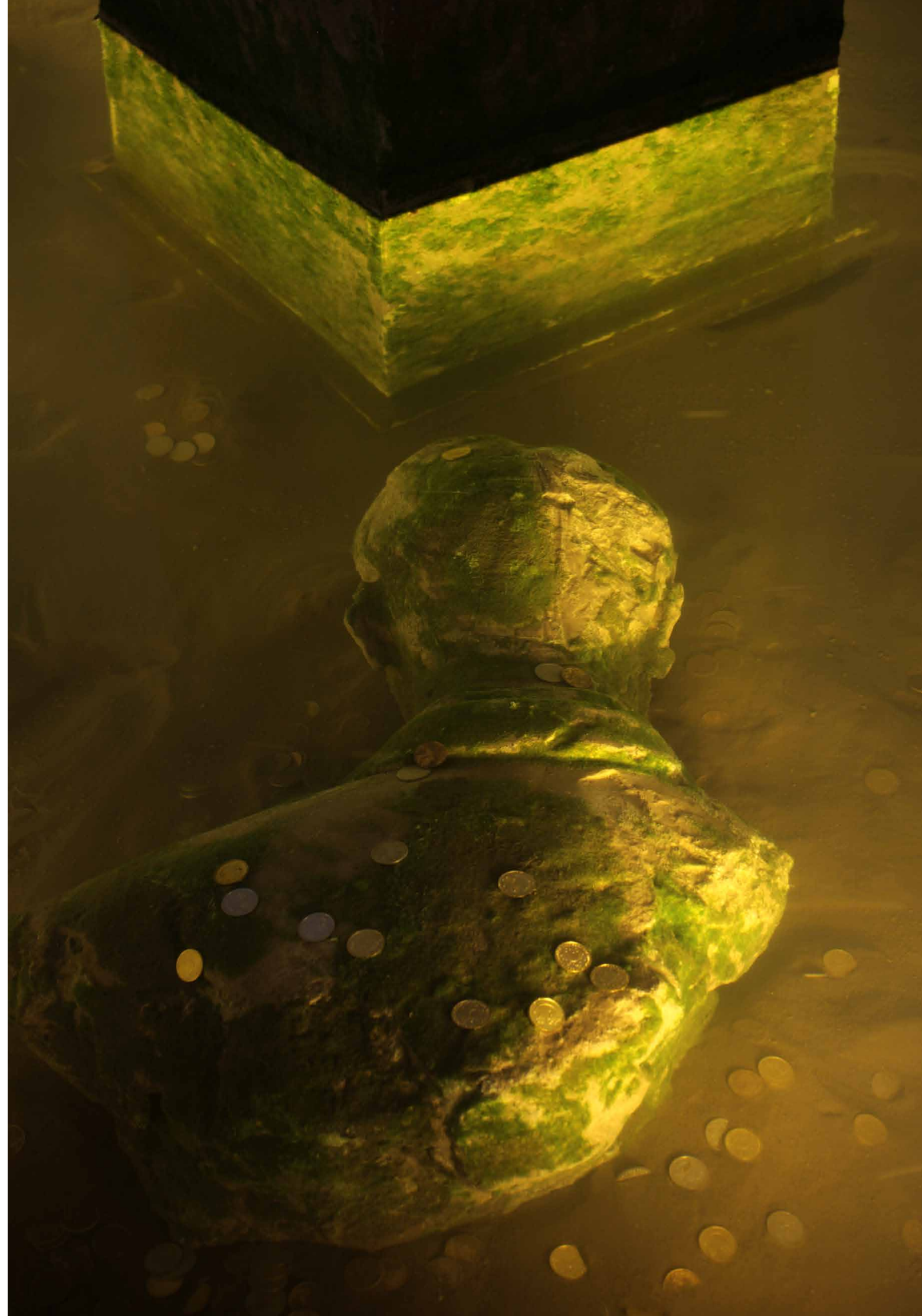
**S: 我注意到在有关许愿池的照片中，有一张是假山上粘着硬币，这是中国的假山吗？**

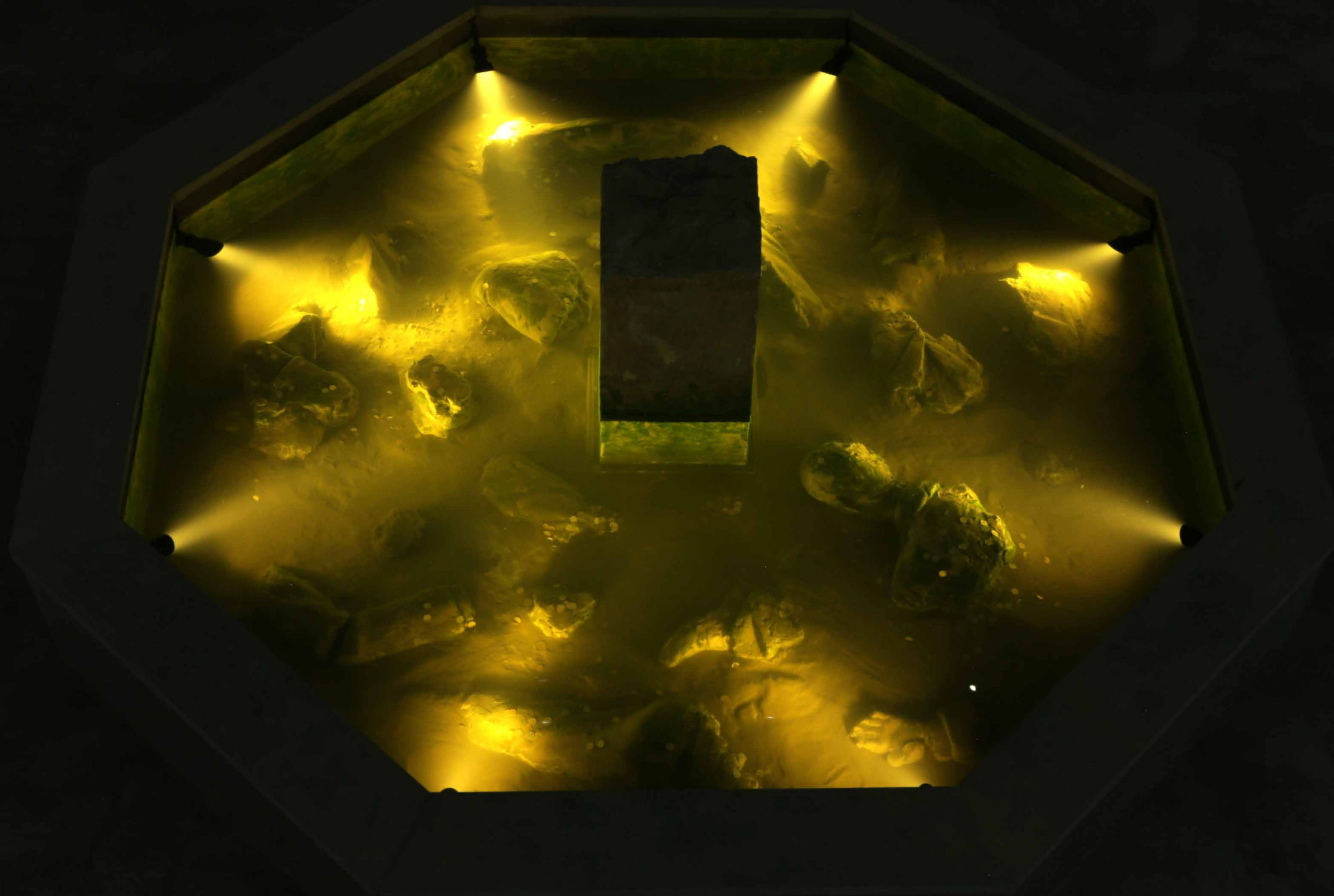
C: 那个假山比较特殊。是当代的人造假山，和太湖石之类的假山石有很大的区别。但是现在假山的制作工艺已经变得跟以前不一样了，我们在很多酒店总能看到类似的、粗糙的假山石，石头上粘着硬币，俨然已经成为一种景观。

许愿池 | Wishing Well

装置 | 雕塑 | 砖砌体水池，水泥雕塑，大理石台面，尼龙草粉，硬币，投币器，水，灰沙，聚氨酯防水涂料，防水灯 | Installation | Sculpture | Brick pool, cement sculpture, marble countertop, nylon grass powder, coins, coin-operated machine, water, gray sand, polyurethane waterproofing paint, waterproof lamp

2017 | 130x433cm( 尺寸可变 | Variable size)







**S: Did you shoot these photos of these buildings outdoors or just use set construction?**

C: Well, I have been editing the photos in my studio, and of course, set construction in the studio is part of the job, too. But it does not mean that the photos cannot be taken outside or the same effect is hard to achieve outdoors--in postproduction there are lots of effective ways. Nevertheless, I always prefer a set stage since it is a base for creation. Of course, I was used to faithful presentation of the objects and scenes, but as my ideas and techniques changed, I wished to find less intense ways.

**S: So there are screens or curtains in these combined works to blur the real and the virtual by reminding us of its role as a stage.**

C: My task is to tackle “reality” and “fiction”, along with their relation. I always have the belief that we are living in fiction, so I did the DISCO series. A sense of tragedy rises when one, getting out of the dance hall at first light, suddenly comes to the realization that this place, full of smoke, with blurred lighting and seemingly boundless, he used to believe to be able to liberate him from the rules of life, is only a basement.

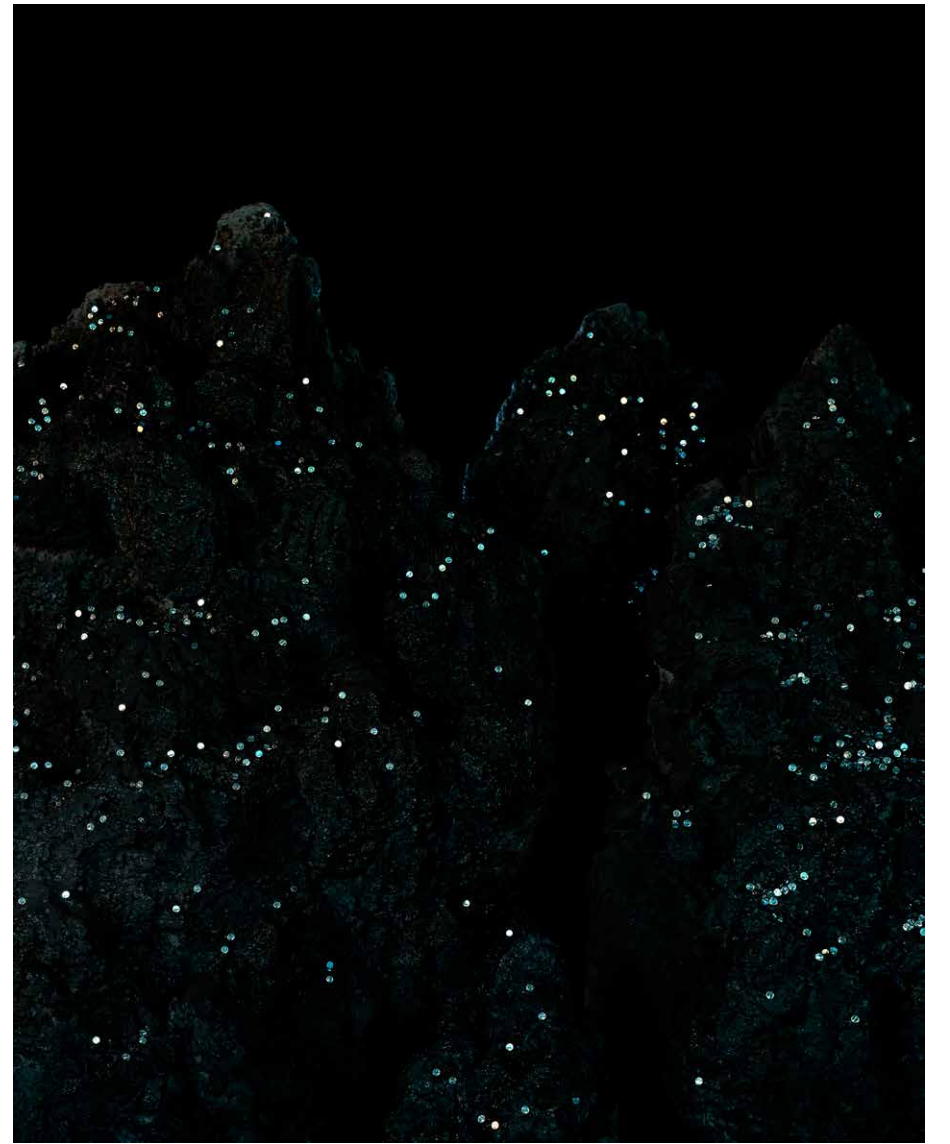
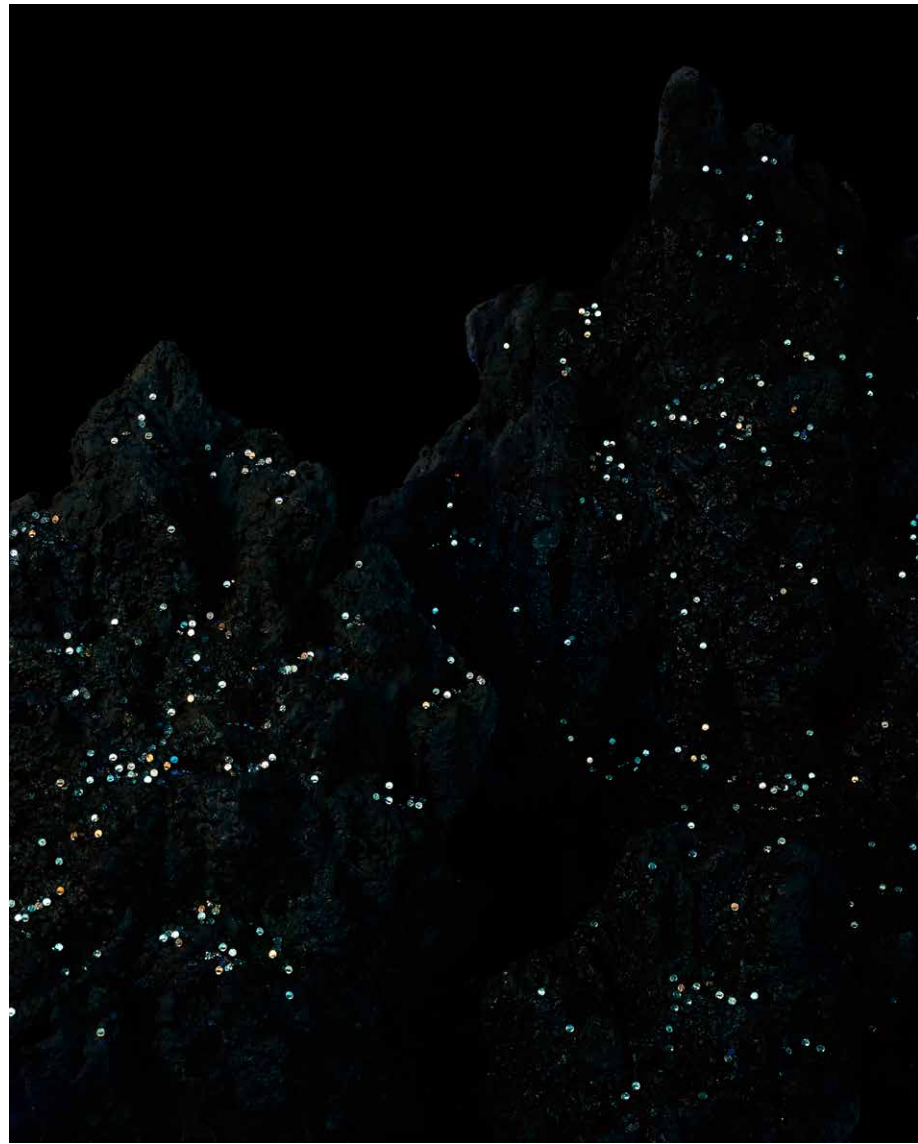
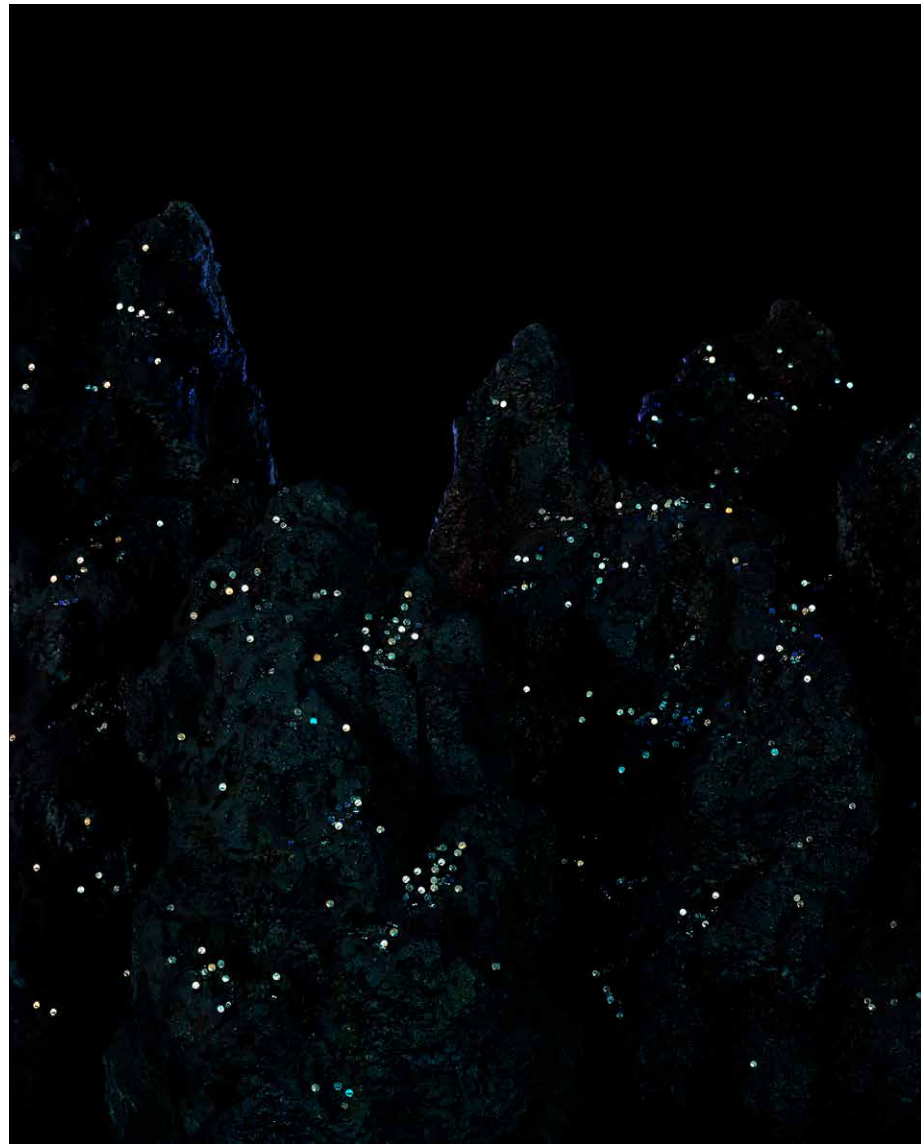
In this sense, be it an art work or an invented episode in life, they will eventually point to our reality. I seldom use the word imagination now, a word with a lot of bearing on fiction, because I tend to question them in different ways. If I want to discuss a problem, I will begin with in-depth research and analysis, in other words, to get as detailed information as possible before settling down to discuss. If I shoot an overpass, I will first think about what kind of overpass it can be, a new one or a consume one. Then I will collect as much information as possible, digest and edit it. The parks, renovated or not, all speak for different periods in history, but the changes are very concrete and tangible, so the selection of useful information becomes a vital part of my job.

硬币与手 | Coins and Hands

雕塑 | 青铜, 硬币, 水泥底座, 铁支架

Sculpture | Bronze, coins, cement pedestal, iron holder

2016 | 122x50x27cm | Edition of 1+1AP



假山 #1/ #2/ #3 | Rockery #1/ #2/ #3  
摄影 | 收藏级喷墨打印 | Photograph | Archival Inkjet Print  
2017 | 187.5x150cm | Edition of 6+2AP



**S: In your works we can identify a sense of the past. Do you keep this sense on purpose?**

C: Lots of people say my works are of the vintage style, but I believe it is more about homesickness than sentimental recollection about the past, so “nostalgia” is a better word in this case. I thus return to my understanding of the changes in urban life, or understanding of altered space. Lots of things got lost, abandoned or ignored along with these changes. They keep recurring in my photography.

**S: Let's come back to this exhibition. Why a wishing well?**

C: Wish-making is a kind of imagination, hope and longing. Coins are something in circulation, but when making a wish, people can exchange for a fond wish at a very low price. Well aware that the wish is hard to fulfill, they still throw into the well some coins, a medium for exchange in real life. So there is a sense of tragedy here.

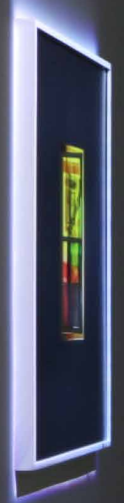
**S: Among your photographs, I noticed one with coins stuck on a rockery. Is it a Chinese rockery?**

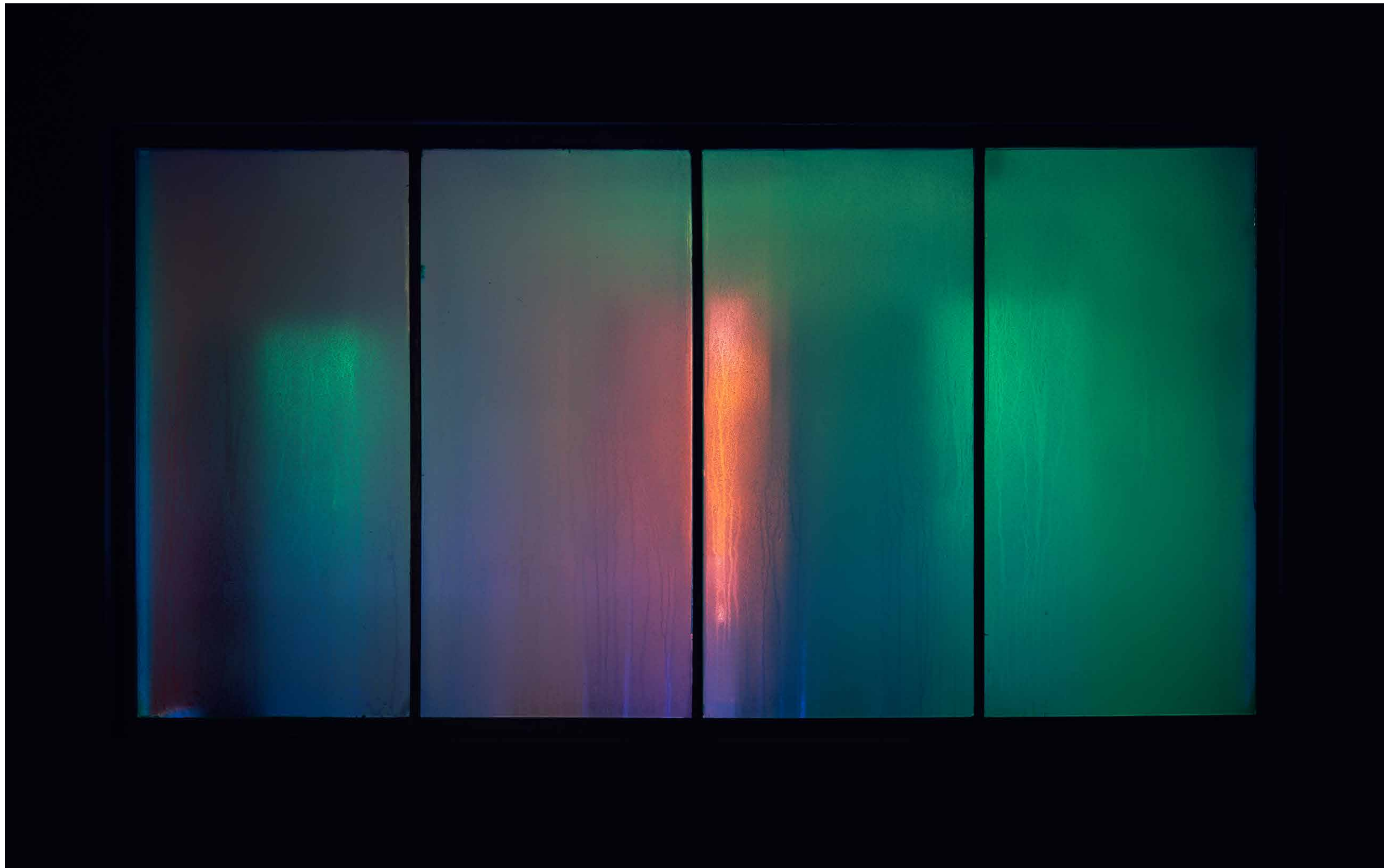
C: Oh, this one is a bit special. Unlike the lake stone or others of its kind, this is artificial, a contemporary one. The rockeries in our days are quite different from traditional ones. We can see lots of similarly botchy rockeries in hotels covered with coins. It has actually become part of the urban landscape.



Building Your Future

美 好 未 来





新楼 | New Buildings

摄影 | 收藏级喷墨打印 | Photograph | Archival Inkjet Print

2016 | 150x240cm | Edition of 6+2AP

**S: 谈谈作品中的光吧，不管是摄影还是装置，光都是特别重要的一个要素。**

C: 是的，光是摄影的基础，也是我叙述的方式，但这种方式并不是与生俱来的，它和我的生活经验息息相关。只不过对我来说作品里的光其实是在提醒另一种可能性的存在。比如《新楼》这件作品，光映射着雾气，单看照片你会觉得很美。但如果你一直在北京生活就会发觉，这不是雾气而是雾霾。还有就是一些有颜色的栏杆或建筑，它之所以看上去色彩斑斓是因为它对面是一个夜总会，它成为另一种现实的映射。

**S: 所以在展览中摄影和装置都被光牵连了起来？他们两者之间有没有什么特别的关系？**

C: 摄影是我的主要工作方式，这种影像的方式让同时推进了其他媒介的创作。我对光比较敏感，当光被照相机记录下来时和它出现在你面前的时候非常不同，所以我创作了这个像是广告灯箱一样的装置，在面对这种实际感官的时候装置的语言更成立，只不过影像仍然是它的起始点。

我在创作这批作品前做了不少关于灯箱和广告牌的资料整理，这样的东西在我们的生活里随处可见，而且它们大多数都伴随着故障，但并不是人人都会修理它们。这可能也跟我们生活的观念和节奏有关，修复这些瑕疵显得并不重要。但这些瑕疵对我来说却能产生出额外的美感，就如同抽象画一样，点线面随机闪动于我们的城市里。

许愿池也是一组征兆性的作品，我其实从2012年就开始了创作，后来有所停滞，但是当我重新整理“新城”项目的时候，发现它们彼此之间还是有呼应的。比如说你能在广告牌上看到“Building Your Future”，包括照片中的“Wonderful”，这些语句都印证着某种对美好生活的期许。





硬币 (沉思的少女) | Coins (Girl in Deep Thought)  
摄影 | 收藏级喷墨打印 | Photograph | Archival Inkjet Print  
2017 | 120x150cm | Edition of 6+2AP



**S: Let's come to the light in your work--a key element both in photography and installation.**

C: Surely. Light is the most fundamental in photography, also my vehicle of expression. Not something inborn, it is closely related to my personal experience, only that the light in my work implies another possibility. At first sight, "New Buildings" presents a really pleasant-looking image with light reflecting fog, but for one who have lived in Beijing for quite some time, it will take a second to find that it is not mist or fog but smog. Also there are some tinted rails or buildings that appear gorgeous because of nothing but the night club on the opposite side. It is the projected reality.



故障 # 17033 | Trouble # 17033

装置 | LED 显示屏模组, LED 显示器控制卡, 铁板, 工字钢底座

Installation | LED display module, LED display control card, iron plate, joist steel

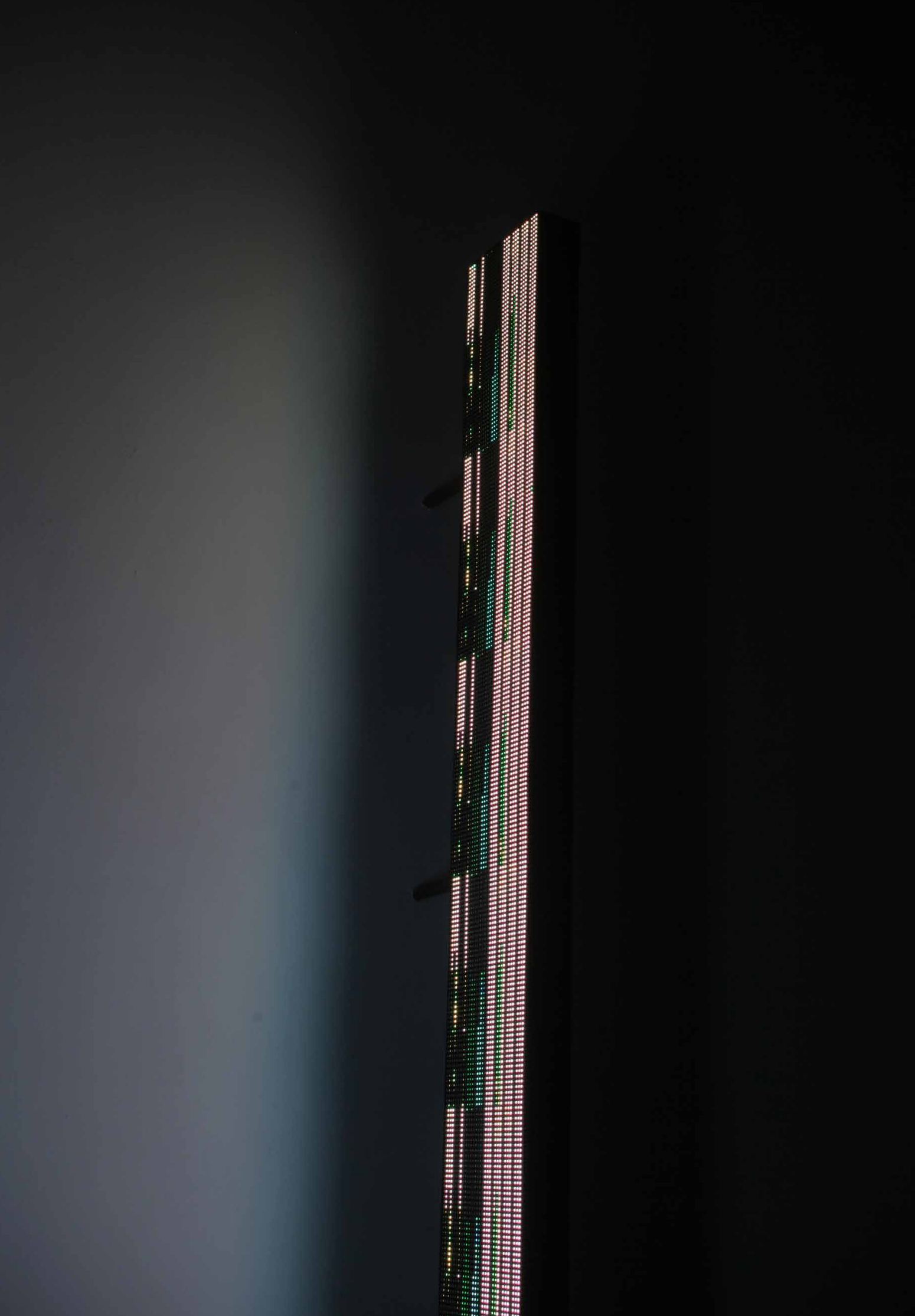
2017 | 48x80x8.5cm | Edition of 1+1AP

《故障》由艺术家购于旧货市场的三件不同尺寸的 LED 广告屏组成，每个屏幕流动着不同的广告，并且都有着不同程度的故障。这些带有故障的广告屏在我们的城市中随处可见，但城市的发展速度使修复成为不必要的手段，人们形成了一种选择性无视的惯性。艺术家通过收购与重置，将这些流动于都市，夸张而生硬，甚至粗暴的语言，重新作为其创作的素材，伴随着故障，带回到展厅。



故障 # 17032 | Trouble # 17032  
装置 | LED 显示屏模组, LED 显示器控制卡, 铁板  
Installation | LED display module, LED display control card, iron plate  
2017 | 102.4x38.4x8.5cm | Edition of 1+1AP

*Trouble* is made up of three different sized LED advertising screens, purchased by the artist in a market. Each screen plays different advertisements and has varying degrees of glitch. Such kind of screens are visible everywhere in the cities, but no one would fix them due to the fast speed of urbanization. People form a habit to ignore these glitches. Through Chen's acquisition and resettlement, these exaggerated, blunt, and even rude languages that used to haunt the city, are now glitched materials being brought back to the exhibition.



**S: So you involve light in both the photography and the installation? Are they somehow related to each other?**

C: Photography is my principal medium that leads to my expansion in other fields. I'm very sensitive to light. Light, when captured by a camera, differs from the moment it does appear in front of you, so I did this installment like an ad lamp case. Installation works better when it comes to the senses, only that the visual image is invariably its starting point.

I did quite a lot of research and analysis about ad lamp cases and ad boards. They are everywhere in our life, mostly broken or in poor conditions, but not everyone cares or fixes them. It may have something to do with our understanding of life or the life tempo, so these flaws or imperfections are trivial and neglectable, but to me, they are a very good source of beauty: just like an abstract painting, points, lines and planes flashes in our city randomly.

The wishing well series is a precursory work. It was started in 2012 but was later suspended. As I began to work with the "New City", I happened to find the connection between them. Both "Building your Future" on the ad boards and "Wonderful" in the photo show a strong longing for a better life.

故障 # 17031 | Trouble # 17031

装置 | LED 显示屏模组, LED 显示器控制卡, 铁板

Installation | LED display module, LED display control card, iron plate

2017 | 230.4x25.6x8.5cm | Edition of 1+1AP



S: 还包括《一个世界》那张照片里出现的口号“**One World, One Dream**”。

C: 是的，这个口号所代表的事件已经过去将近十年了，但我们在城市中还是能隐约看到它的遗迹。我个人不太喜欢这句话，因为这是一句非常具有控制力的、单一的话语，一个人怎么可以只有一个梦，但这也是当时留下的具有强制性的社会期望，当然我觉得也不会实现。

S: 这些语言或文本的东西在你的作品中就像“刺点”一般的存在，似乎有非常强烈的隐喻性质。

C: 其实我个人并不是非常喜欢使用隐喻的方法。但有时候可能我并没有意识到近期我有用过它。某种程度上我更像是用一个隐形的文学化文本去创作。所有东西都在真实环境里存在，我只是在工作室这样的舞台上去重建它们，并反复地排练，用影像的方式去呈现它们。



一个世界 | One Dream

摄影 | 收藏级喷墨打印 | Photograph | Archival Inkjet Print

2016 | 150x187.5cm | Edition of 6+2AP



树 | Tree  
摄影 | 收藏级喷墨打印 | Photograph | Archival Inkjet Print  
2016 | 187.5x150cm | Edition of 6+2AP

**S: Including the slogan “One World, One Dream” in the photo called “One Dream”.**

C: Yes. The slogan takes us back to more than a decade ago, but there are still sings of it in our city. Personally I have little use for this word, as I consider it something assertive and uniform. How can one have one dream only? Nevertheless, it is a compulsory social wish particular to that period. Of course I don't believe it will come true.

**S: These linguistic or textual elements are like puncta in your works, highly metaphoric.**

C: Honestly, I don't like using metaphors, but maybe sometimes I just fail to notice them in my works. To some extent, I work with an invisible literary text. Everything is there in a real life context, and what I do is only to reconstruct them on a stage like my studio, keep rehearsing, and give them expression through photography as a medium.

## 陈维

1980 年出生于浙江，现生活工作于北京。他曾从事声音艺术与表演，而后转向于影像及装置。其作品在国内外重要展览与机构频繁展出。

近期个展：《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 策划，JNBY 艺术空间，杭州（2016）；《在浪里》，K11 美术馆，上海（2015）。

近期群展：《We Chat: 对话中国当代艺术》，德克萨斯亚洲协会，休斯敦，美国（2016）；《China 8: 工作中——来自中国的摄影》，福克旺美术馆，埃森，德国（2015）；《行文表演与想象：中国摄影 1911—2014》，斯塔万格美术馆，斯塔万格，挪威（2014）；《我的一代：年轻中国艺术家》，橘郡美术馆，加州，美国（2015），坦帕美术馆，佛罗里达，俄克拉何马美术馆，俄克拉何马州，美国（2014）；《ON|OFF: 中国年轻艺术家的观念与实践》，尤伦斯当代艺术中心，北京（2012）；《中华 28 人》，卢贝尔家族收藏，佛罗里达，美国（2013）等。

陈维于 2011 年获得亚太摄影奖，2015 年英国保诚当代艺术奖提名。

## Chen Wei

Born in 1980, Zhejiang Province, China. Currently lives and works in Beijing.

He has been engaged in sound art and performance, and then turned to the video and installation. Chen Wei has exhibited extensively and internationally at numerous prestigious institutions and biennales.

Recent solo exhibition includes: The Club, Centre for Contemporary Photography (CCP), Melbourne, Australia(2017); Noon Club, programmed by Francesco Bonami, JNBY Art Space, Hangzhou;In The Waves, chi K11 Art Museum, Shanghai (2015).

Recent group exhibition includes: We Chat: A Dialogue in Contemporary Chinese Art, Asia Society Texas Center, Houston, USA; The Work in Progress: Photography from China, Museum Folkwang, Essen, Germany (2015);Performance and Imagination: Chinese Photography 1911 - 2014, Stavanger Art Museum, Stavanger, Norway (2014); My Generation: Young Chinese Artists, Tampa Museum of Art, Tampa, FL. and Museum of Fine Arts, St. Petersburg, Florida, U.S.A.(2014); ON | OFF: China's Young Artists in Concept and Practice, Ullens Center for Contemporary Art (UCCA), Beijing, China (2012); 28 CHINESE, Rubell Family Collection/Contemporary Arts Foundation, Miami, USA (2013) etc.

Chen Wei is awarded by Asia Pacific Photography Prize in 2011, and nominated by Prudential Eye Awards for Contemporary Asian Art in 2015.



# ShanghART

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