“新旧都市方案”展示蔡浩近年来的建筑相关绘画，其中，天桥是重要角色。新作《天桥下的阴影》有半透明国内天桥常见的金属栏杆和赤褐色的防滑地面占据。则带勾起都市中天桥的轰鸣、过渡空间的身体记忆。远景蓝天白云消蚀了近景的楼房——它们之间的过渡区域像胶带被撕开后的痕迹。坦克相接建立于互相牵连的破坏，作品中的建筑与传统透视法浑然有违和感。《光锥大厦》取名诸仙桥路上的建筑，和蔡浩在将南的工作室很近，如同镜中出现天桥的半空部分，整个天桥仿佛玻璃一般暴露其下的建筑物。背景的棕色建筑如被割刀切割后向南移位，为其中的城市风景树立了大量无法归类的负空间。数位的脚踏车在身旁建筑和作曲家的西塔奇诗翻译成乐章和建筑平面，新作则在绘画中以金属的反射性色调，以光斑走向和景物之间的错位，《双井桥的天桥》艺术家删减部分抽象体并代之以自描曲线，妆点、天桥和玻璃幕墙大厦的金属质感和光泽统一了画面的声调。
Cui Jié's solo exhibition "The Proposals for Old and New Urbanism" surveys paintings of urban architecture produced over the last two years, among which the figure of the overpass marks one of the major scenes. The right half of the new work Vision underneath the Overpass is filled with metal and non-slip surfaces commonly seen on pedestrian overpass bridges, instantly evoking the physical memory of being suspended in transitional space. A background of blue sky and white clouds invades buildings in the foreground, while the transitional region between them resembles the residue left behind after peeling tape, a close encounter imposed by mutual destruction. Clearly, the buildings in the painting are depicted contrary to the traditional rules of perspective.

The painting Zhaonui Building is titled after a building in Juxianqiao, near Cui Jié's studio on Jiangtai Road. Once again, the half-empty overpass appears. A glass-like portion of the overpass exposes buildings underneath, while a brown building in the background appears as if it were cut by a sharp knife and then shifted diagonally, introducing a form of impossible negative space apart from the city landscape depicted. Architect and composer Iannis Xenakis transforms parabolic forms into architectural planes and musical movements, while Cui takes reflective metallic shades and mediates the dislocation between landscape and object with directional light. In Overpass at Shuangjiang, the artist erases parts of the overpass and replaces them with draftsmen's curves; the metallic texture and luster of ground, overpass, and glass curtain walls unify the tone of the painting.

If Cui Jié's work expresses the marriage of architecture and painting, what matters most is her study of perspective. Before the appearance of CAD and rapid prototyping, Euclidean space was the foundational bedrock of architecture; traditional perspective is the fabricated net of Euclidean space, in which architecture and painting are eternally trapped. Based on the plane, translational lines rise into spaces of higher dimensions. Cui applies the techniques of transposition, cutting, overlapping, and deletion, thereby transforming the perspectival rays that restrain objects in homogeneous space into sharp edges that pierce through to heterogeneous space, where images and colors are kept intact and collide with one another, no longer submerged in the homogeneous depth of field. Many painters attempt to get rid of the imaginary depth of field: David Joselit cites examples in his analysis of the history of painting, referring to the "reverse-depth" of collage, the classical example of Jackson Pollock's body movements, and the taunting of feeling proposed in Cubism—all provide a sense of psychological depth through planar visual effects, but these efforts are usually limited to using vertical and lateral movement to offset the imaginary coordinates of traditional perspective. With her subversion of perspective, Cui is not dizzy in Euclidean space, but rather adopts parallax as an effective weapon with which to crush space.

Pronounced architectural transformations can be witnessed in photography: from conception to completion (and perhaps demolition), a building continues to change because of geographical factors, policy, climate, and architectural whims. However, considering that the scientist Étienne-Jules Marey was able to freeze a flying bird into still images with a chronophotographic gun at 12 frames per second, the appearance of architecture is always relatively steady in Euclidean space. The physical properties of a building are essentially objective; the distance between subjectivity and objectivity results in the fossilization of the building. Cui Jié's paintings disrupt this relationship as color blocks and objects overlap and invade one another's space. Parallax, in her work, neither follows perspectival logic nor establishes a perception gap by juxtaposing different visual angles in a single assumed objective space. Visual disintegration provides a metaphor for the complexity of architectural history, but also exposes that architecture is a movement driven by physical, political, social, and historical vectors. Her imaginary, insurmountable sense of distance is like an overpass with two disconnected ends.

Venus Lau (Translated by Sheng Xia)