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陈维：最后一人

Chen Wei: The Last Man

观察陈维不同时期作品中不断生长的同构现象是一件有趣的事。这些作品的表现形式在变化，可是背后的工作逻辑一脉相承。为拍摄照片精心搭建场景是陈维的重要创作手段之一，他的摄影作品呈现出非凡的仪式感，令人觉得画面中的灰尘也是经安排落才在特定地方。这些照片早期以中景居多，大体类似人眼的视角，比如拍摄一个房间时，画面一般囊括三面墙和与之垂直的地面。后来他将镜头渐渐聚焦在局部的细节和物件上，比如一把“穿”着旧T恤的折叠椅靠着斑驳的墙，让一顶灰扑扑的帽子停在长着青苔的地面上，这时候大部分照片里就只有垂直相交的两个平面了。

从去年在chi K11美术馆的展览“在浪里”开始，陈维将作品的展现方式从二维拓展到三维，不过对他来说这其中并不存在太大的跳跃，因为他原本就需要在创作中应对空间问题。事实上，那次展览他确实把为拍摄搭建的迪斯科舞厅直接搬到了美术馆里。这一系列探索九十年代以来中国酒吧变迁、跳舞音乐和青年亚文化的作品发展到了Leo Xu Projects的“最后一人”个展，陈维已经把全部画廊空间都纳入了自己的创作场域。

但他并非将画廊整体改造成酒吧和迪厅，无论是摄影还是装置，他仍然仅使用一个或两个平面，仅提供有限的局部元素——彩色墙面、球灯、亚克力幕帘、亮闪闪的楼梯、晃动的人影……而展览同名作品则是一件孤单挂着的皮衣。不得不说在再现迪厅给人带来的恍惚、空虚、放纵等等交织的感受方面，这个展览做得非常到位。而且如果在白天去看展，还会产生夜晚和白昼的世界倒错的幻觉，因为当你从一个角落的迷幻灯光中抬起头来，往往迎面撞上画廊巨大玻璃窗外明晃晃的天色。上海Leo Xu Projects 2015.11.04 - 2016.01.20

It is interesting to track the evolution of form and trace the lines of logic across Chen Wei's work from different periods. The construction of elaborate studio sets—essential to Chen's photographic practice—endows his images with a striking, ritualistic quality. Even falling dust seems precisely orchestrated. Earlier

photographs are mostly framed with the perspective of the human eye. An image of a room, for example, might include three walls and a perpendicular floor. Later on, Chen switched his focus to partial details and objects, such as a folding chair wearing an old t-shirt leaning against a discolored wall, or a dusty hat resting on a mossy floor. Now, his pictures often only show two intersecting planes.

Since last year's exhibition "In the Waves" in Shanghai, Chen's presentation has taken on a third dimension. Given the treatment of space inherent in his practice, this doesn't appear to be too great a leap. He transported a disco club built for a photo shoot directly into the museum. This series of works exploring the vicissitudes of clubs, dance music, and youth subculture since the 1990s culminates in the solo exhibition "The Last Man," where the artist incorporates the entire gallery space into his creative field.

Instead of transforming the gallery into a disco, Chen sticks to one or two planes of presentation in his photos and installations, offering only partial, restricted views of colorful walls, disco balls, acrylic curtains, shiny stairs, and blurry figures. The show's titular work is

a photograph of a leather jacket hanging by itself. The exhibition does an excellent job of conveying the sense of delirium, void, and abandonment experienced at the club. Visiting during the day, one is likely to hallucinate a little when the eye turns away from psychedelic lighting to meet the broad sunlight coming in through the gallery windows. (Translated by Connie Kang) Leo Xu Projects, Shanghai 2015.11.04 - 2016.01.20

《醉舟（上海）》

2015年

亚克力、LED屏幕、镜子、钢化玻璃、镜胶、荧光灯，尺寸可变

*The Drunken Boat (Shanghai)*

Acrylic, LED screens, mirrors, reinforced glass, silicone mask, fluorescent tube  
Dimensions variable

PHOTO: JJY Photo

Courtesy Leo Xu Projects and the artist

