

最後一夜

THE
LAST
NIGHT

CHENWEI 陳維
28.9 - 13.11.2021



Blindspot Gallery is pleased to present *The Last Night*, Chen Wei's first solo exhibition at the gallery. Spanning large-scale photographs and multi-media light installations, *The Last Night* presents scenes encountered in a city. More intimate than landscapes and grander than still lives, the artist situates these settings between fiction and reality, artifacts and fragments. This is an experience that all city dwellers share as a collective, infused with dreamscape, glitches, afterimages, and memory traces. They form a *New City* that refuses to be abstracted, resolutely holding on to the object and the experience itself. Articulating a nostalgia that hesitates to find a place in the present, *The Last Night* bids farewell to a sentimental vision of the past and foresees the building of a new city.

刺點畫廊榮幸呈現藝術家陳維的個展《最後一夜》，此為陳維於刺點的首次個展。《最後一夜》凝視著城市空間的景致，從大幅攝影到跨媒體燈光裝置，這些作品中的景觀充盈著親密感，靜物亦流露著華麗。介於虛構與現實、人造物與碎片之間，陳氏的作品訴說著都市人的共同體驗：夢境、故障、殘影與記憶交相混雜。它們組成一幅抵抗抽象化的新城市景觀，堅定地保存具體的物件與生活經驗。懷舊的感傷難以在當下棲身，於是，《最後一夜》告別對過去的憂傷凝視，它瞻望前方，看見一座建造中的新城。



“We all live in mutual misunderstandings and biases. Differences breed culture and propose co-existence. These give birth to unreachable goals, unspeakable subjects, and a New City that is always under construction.”

Chen Wei

「我們都是在誤會和偏見中彼此生活。有差異才会有不同的文化，才会有他者的存在，才有那麼多無法抵達的、無法訴說的對象，才有永遠建不完的新城。」

陳維



The show title captures Chen Wei's creative pivot from *Noon Club* to *New City*, his new body of work shown in the gallery. *The Last Night* takes its title from the song sung by Tsai Chin, performed at the end of the 1984 film adapted from the short story *The Last Night of Taipan Chin* (1971) by Taiwanese author Pai Hsien-yung. The story follows the retirement of Madame Chin, a veteran nightclub hostess who emblemizes the glamour and grace of old-Shanghai. The invocation of the "Old" prefaces the imagination of what is to come and lies at the core of Chen Wei's *New City* project. In China, where cities develop at breath-taking speeds, there is often a sense of being rushed, of not having enough time to experience, or space to reflect on such drastic changes. There is no name for this complex feeling of emptiness and recognition, but perhaps melancholia comes close to capturing the mood of *The Last Night*.

展覽题目的靈感來自藝術家由之前「午夜俱樂部」系列轉向新系列「新城」的創作概念。《最後一夜》為歌手蔡琴在1984年電影《金大班的最後一夜》中演唱的片尾曲。該電影改編自台灣作家白先勇的同名短篇小說（1971），故事中，完美演繹老上海的優雅華麗的頭牌舞女金大班決定結束她的舞廳生涯。「老上海」中的「老」字所昭示的對「新」與「未來」的想象正是陳維「新城」系列的創作核心。中國的城市發展速度迅猛，人們時常感覺追趕不上，缺少時間與空間來反思眼前的巨變。這種複雜、空洞的感受難以名狀，唯一可以用來描述《最後一夜》的情緒，或許是「沉思」。



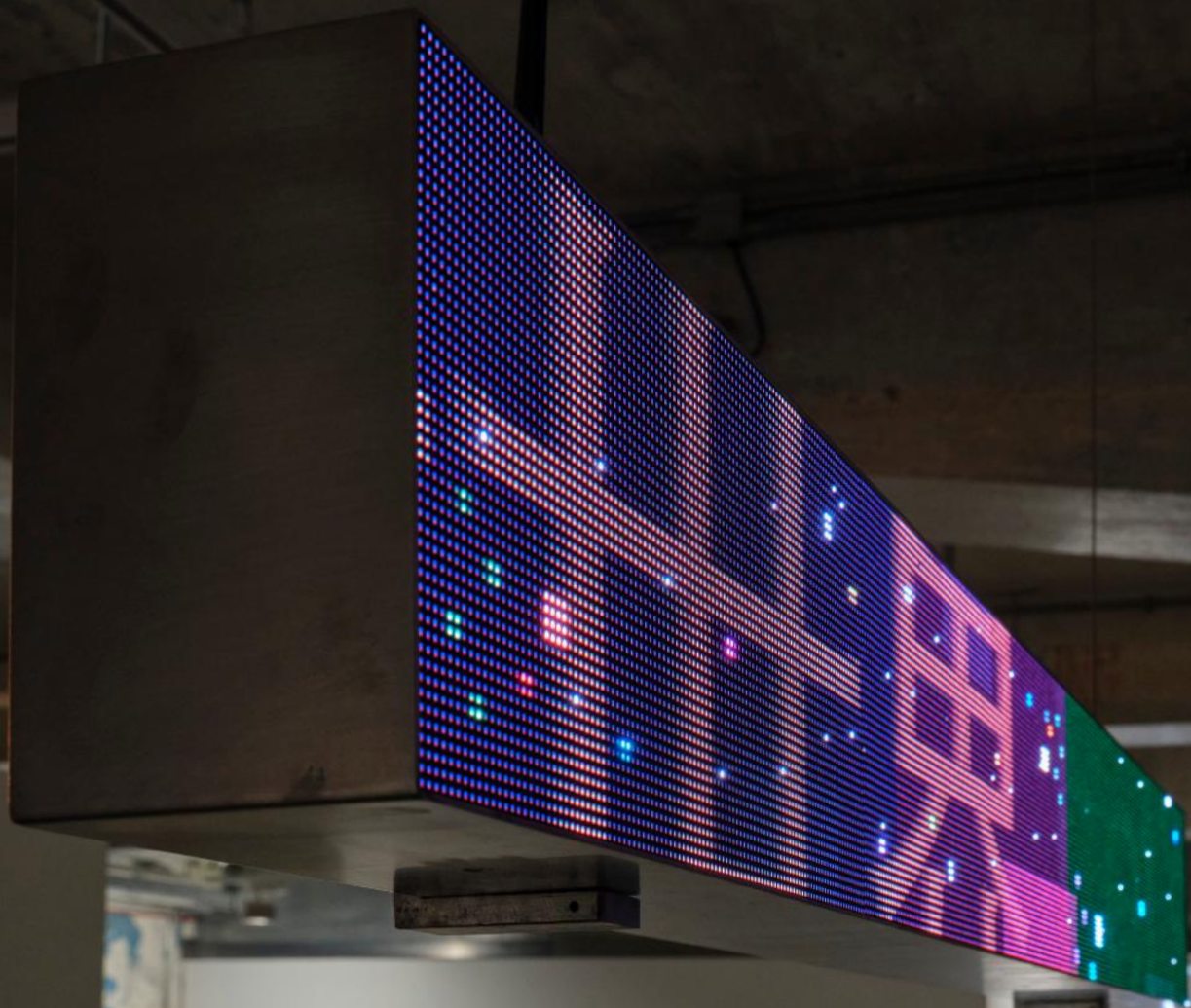
Upon entering, viewers come face to face with a tiled wall. Against the industrial setting of the gallery, the ornate craft of the wall accentuates its fabricated nature, alluding to the constant construction and reconstruction of the city. Taking on an animating luster, the celadon tiles shimmer under the moving lights of a suspended LED display light commonly used for advertisement in Chinese cities. *Titled Trouble #21082* (2021), the LED has its face oriented towards the wall, its advertised content unviewable, the moving image in the panel is full of glitches, error and jolts. Messages and errors are abstracted into one blurry reflection, as the jarring artificial light of publicity infiltrates our interior domesticity, absorbed into the quotidian perception of city dwellers and night walkers alike. There is no escape from the hazy lights of the sleepless *New City*.

進入展廳，一面鋪著瓷磚的牆體與觀眾迎面對視。在畫廊充滿工業感的氛圍下，牆面的裝飾流露著人工質感，暗示城市周而復始的建造與重建。青釉色的瓷磚反射著周圍的光暈，瓷磚上方是一塊在中國城市裡隨處可見的LED廣告燈牌《故障 #21082》(2021)。燈牌面朝牆體，其內容無法閱讀。在牆面的反射中，畫面中的信息、故障與扭曲組成一幅抽象模糊的影像——正如那些滲入我們的生活空間的刺眼廣告燈光，它們已成為城市人與夜行者日常感知的一部分。在無眠的「新城」內，無人可以逃脫它朦朧的燈光。



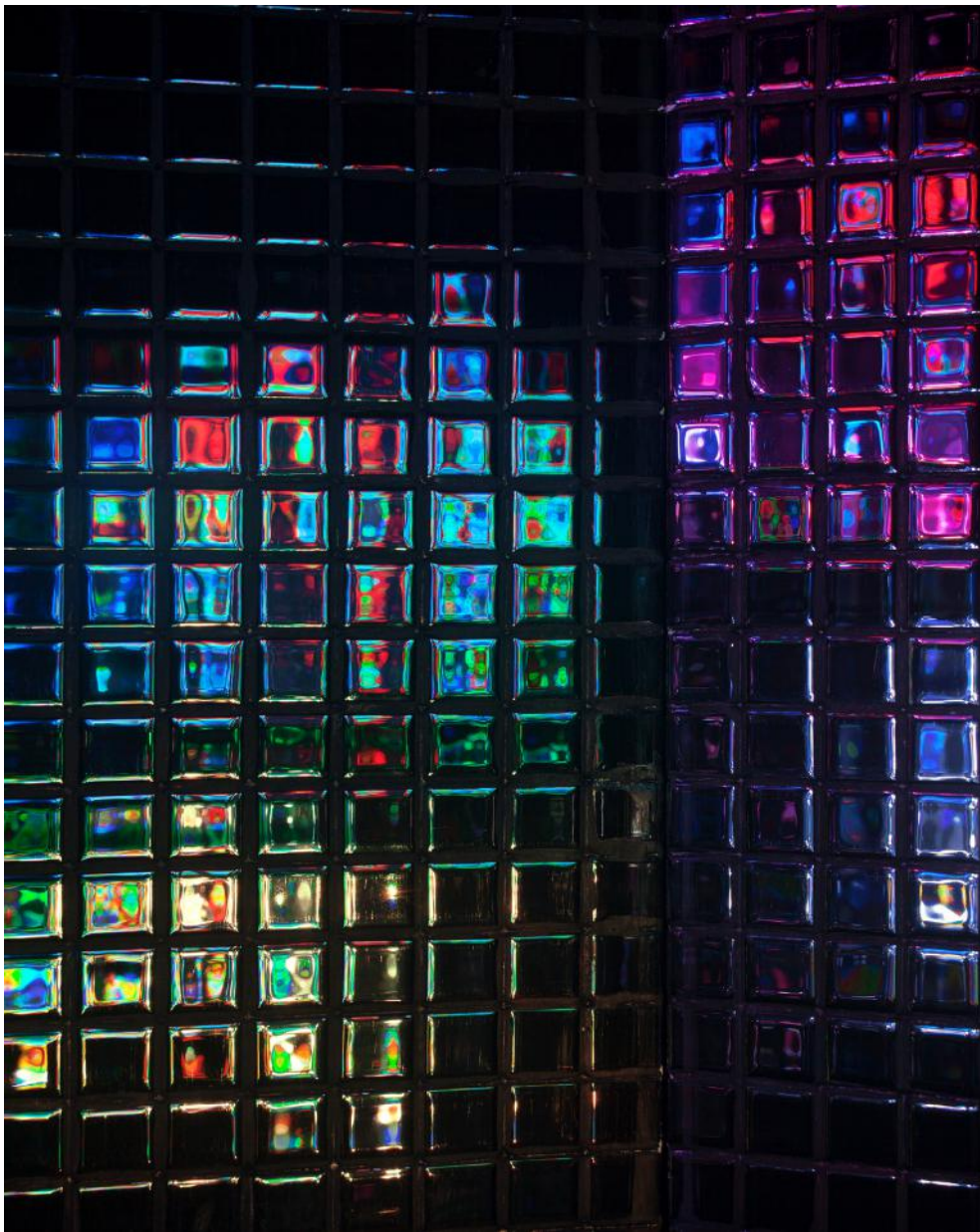
Trouble #21082 《故障 #21082》
2021

LED display module, LED display control card, iron plate
LED顯示屏模組，LED顯示器控制卡，鐵板
16.5 x 128.5 x 10 cm



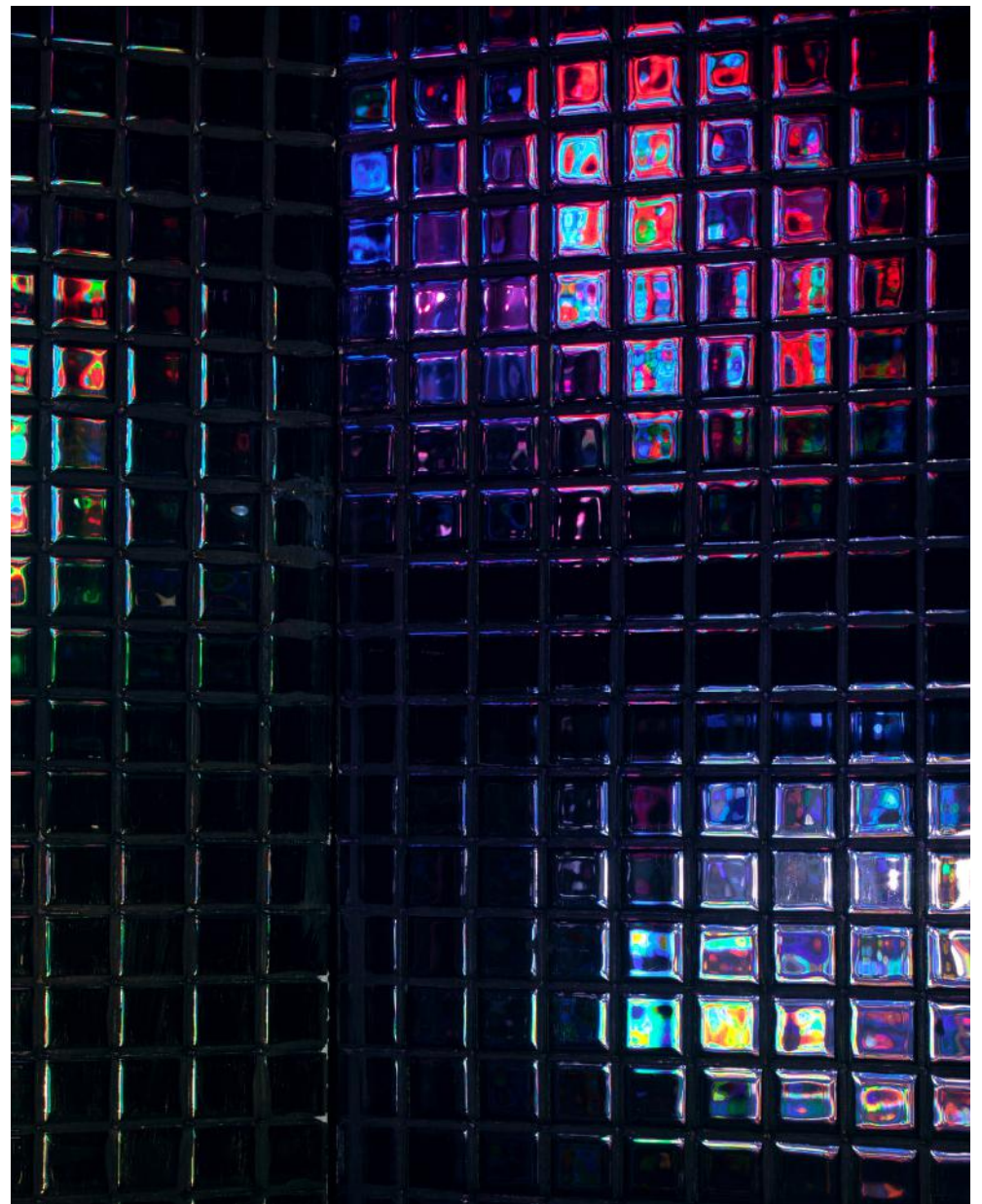


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Dark Mosaic #2 《馬賽克黑 #2》
2016

Archival inkjet print, acrylic face-mount on aluminium
收藏級噴墨打印、亞克力面鋁板裱褙
50 x 40 cm
Edition 版本：6 + 2AP



Dark Mosaic #3 《馬賽克黑 #3》
2016

Archival inkjet print, acrylic face-mount on aluminium
收藏級噴墨打印、亞克力面鋁板裱褙
50 x 40 cm
Edition 版本：6 + 2AP



The glitchy urbanism pervades into interior games in *Billiard Ball* (2020), where colourful billiard balls spill over from a capsized snooker table. The players have left, and there is no way to determine the winner of the game. Unable to keep up with the *New City*, neglect inevitably declines things into disorder and randomness. Entropy becomes the new guiding principle of *New City*. These quiet remnants of a gathering carries on into *Goblets After Dancing* (2009), an image of broken glass lying on a tablecloth stained red by wine from a raucous farewell party. Across the gallery is *Time Shop* (2019), a watch repair shop that stores faulty analog clocks with hands pointing in all direction, indicating divergent time zones and temporalities. Ambiguity arises of whether these wayward scenes are the artefacts of an old time or the beginning blocks of the new city. Are we too late or too early? The arrival time for *New City* is to be determined.

隨著都市主義的干擾與扭曲滲入室內空間，在室內遊戲《檯球》(2020) 中，色彩繽紛的檯球散落在一張倒地的桌球檯四周。這些追趕不上新城速度的物品逐漸被遺忘，成為落泊的無序與無意義——熵成為「新城」中的新定律。一場喧鬧的告別聚會遺落下的物品組成了《舞後的高腳杯》(2009)，畫面中，破碎的玻璃散落在沾著紅酒印的桌布上。空間的另一邊是一件維修鐘錶的《時間商店》(2019)，陳列著年久失修、指針伸向四處的時鐘，仿佛暗示著不同的時區與時間性。這些究竟是過去殘餘的景象，還是未來新城的街角？我們是來得太晚還是太早？「新城」到達之時尚待揭曉。



Billiard Balls 《台球》
2020



Archival inkjet print, acrylic face-mount on aluminium
收藏級噴墨打印、亞克力面鋁板裱
Diptych 雙聯屏 80 x 64 cm | 80 x 64 cm
Edition 版本: 6 + 2AP





“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.”

Chen Wei

「到底發生了什麼，這裡本無故事可說，只留下事物的狀態，總有部分信息是缺失的，而這種缺失剛好是作品的一部分。」

陳維



Goblets After Dancing 《舞後的高腳杯》
2009

Archival inkjet print, acrylic face-mount on aluminium
收藏級噴墨打印、亞克力面鋁板裱褙
60 x 90 cm
Edition 版本: 3 + AP







Time Shop 《時間商店》
2019

Archival inkjet print, acrylic face-mount on aluminium
收藏級噴墨打印、亞克力面鋁板裱褙
150 x 187.5 cm
Edition 版本: 6 + 2AP







Trouble #21081 《故障 #21081》

2021

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LED display module, LED display control card, iron plate

LED顯示屏模組, LED顯示器控制卡, 鐵板

26 x 77 x 10 cm

The will for order dances in the carefully choreographed chaos of urban life. *Brilliantly Lit Lights / H.K.* (2021) is a sculpture of a life-size malfunctioning streetlamp emanating irregular flashing lights in random rhythms and amplitude. With its sensuous curves following distinct state-sanctioned aesthetics, these lights are modelled after common streetlamps, called zhong hua (Chinese) lamps. These lights line the boulevards of Chinese mega-metropolises, designed to bring an aura of prosperity and flamboyant décor, and to represent an aspirational image of progress. The bright lights project a collective yearning for betterment shared by Hong Kong and mainland cities alike, places experiencing growth and aspiration at different phases of its evolution. *Brilliantly Lit Lights / H.K.* speak to a flickering state of organic incompleteness in which cities constantly strive towards perfection and identity. Coexisting with banal absurdities, we always live in the gap between lofty expectation and faulty reality.

在都市生活精心編排的混亂中，秩序的意志亦不斷地起舞。《華燈/香港》(2021) 為一件與實物等大、燈膽無規律閃動的街燈。這種燈柱為中國大都市街道上隨處可見的「中華燈」，它蜿蜒的曲線代表著一種獨特的國家美學，浮誇的裝飾展示繁榮的意像，象征對進步的渴求。街燈的閃光投射出社會集體對更好生活的渴望，在城市發展階段並不相同香港以及內地城市，這種願望都同樣存在。《華燈/香港》試圖捕捉在城市發展過程中閃爍且有機的不完整性。我們總是要跟這種平庸的荒誕生活，永遠存在於美好的想像與故障的現實之間。



Brilliantly Lit Lights / H.K. 《華燈/香港》
2021

LED lights, glass, lamp controller, iron pipe, terrazzo
LED燈, 玻璃, 燈光控制器, 鐵管, 石板
147 x 125 x 143 cm



[click here to view installation video](#) 請按此連結瀏覽裝置



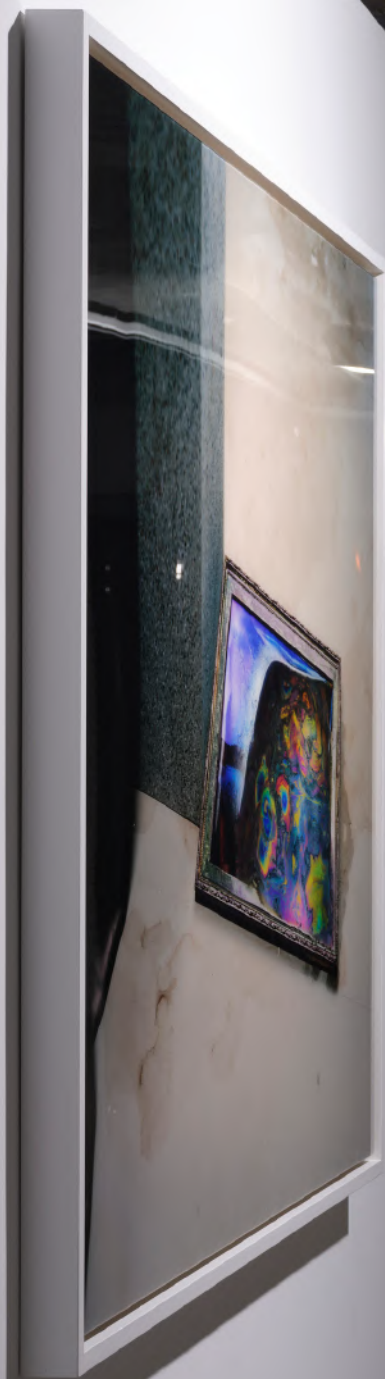
In a quiet corridor, *Bitter Abstract* (2019) captures an abandoned frame containing a mysteriously disposed wastewater. The concealed artwork is transformed and coerced into an organic being emitting alluring hallucinogenic spectra. *Tree* (2016) is strung together by discarded satellite dishes found in construction sites, no longer needed in the digital age of cellular data-driven entertainment. Its obsolescence gives these dishes a clandestine second life. A curious post-urban ecology emerges as non-human subjects become metonyms for the flux and transition experienced by city dwellers.

一條安靜的走廊裡，一個被棄置的畫框中盛著一灘神秘的污水。在這件名為《苦抽象》(2019) 的作品中，畫框下被遮蔽的畫作與污水合為一灘有機體，流露著迷幻且迷人的鬼魅氣息。《樹》(2016) 則由建築工地上拾得的廢棄衛星接收器組成。這些圓碟形的接收器被數字時代所拋棄，卻反而為它們賦予了第二次生命。這些代表都市生活的流動與變化的非人類主體組成了一個獨特的後都市生態。



Bitter Abstract 《苦抽象》
2019

Archival inkjet print, acrylic face-mount on aluminium
收藏級噴墨打印、亞克力面鋁板裱
120 x 150 cm
Edition 版本: 6 + 2AP





*"We coexist with these banal absurdities, always living
in the gap between lofty expectation and faulty reality."*

Chen Wei

「我們總是要跟這種平庸的荒誕生活，永遠存
在於美好的想像與故障的現實之間。」

陳維

Tree 《樹》
2016

Archival inkjet print, acrylic face-mount on aluminium
收藏級噴墨打印、亞克力面鋁板裱褙
187.5 x 150 cm
Edition of 6 + 2AP



Passing through two layers of curtains reminiscent of hygienic or disinfectant usage, a sole LED light stand and a charging iPhone sit within a dark room. *Trouble Malevich* (2021) is a triangular-shaped standing LED panel that displays glitchy abstract images that almost resemble Malevich's non-objective geometry whilst *On the Way #0907...* (2021) features an iPhone screen showing a gif of a night cityscape, the lagging image indicated by the all too familiar spinning wheel, a no doubt dissatisfying experience for those accustomed to high speed internet and instant gratification. Similarly in any city, behind the façade of sleek industry, imperfections permeate, forcing us to tolerate necessary frustrations in order to appreciate the beauty in the process of becoming.

穿過兩道用於消毒防菌的簾幕，一個LED立燈及一部正在充電的iPhone安坐在漆黑的空間中。《煩惱的馬列維奇》(2021) 是一個三角形的立式LED燈板，播放著充滿故障的抽象圖樣，仿若馬列維奇的非具象幾何圖形。《在途中#0907》(2021) 則是一部播放著城市夜景動圖的iPhone，延遲的圖像上顯示著我們再熟悉不過的圓環形「載入中」標誌。在宣揚高速網絡與即時享樂的當下，延遲無疑代表著失望的體驗。在幾乎所有城市光鮮的工業外殼下，都潛伏著不完美。它們迫使我們忍受必要的挫折，以便使我們讚歎發展進程中的美好。



Trouble Malevich 《煩惱的馬列維奇》
2021

LED display module, LED display control card, iron stand
LED顯示屏模組，LED顯示器控制卡，鐵座
166.5 x 26 x 26 cm



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On the Way #0907 《在途中 #0907》
2021

[click here to view installation video](#) 請按此連結瀏覽裝置

GIF, iPhone
6.5 x 13.7 x 0.7 cm

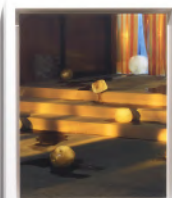


Islands 《群島》
2019

Archival inkjet print, acrylic face-mount on aluminium
收藏級噴墨打印、亞克力面鋁板裱褙
40 x 32 cm
Edition of 6 + 2AP

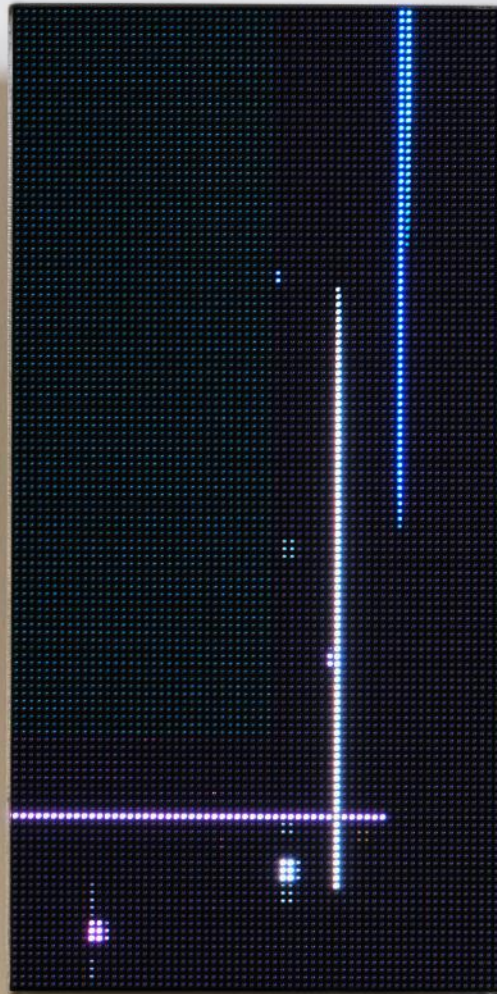






The exhibition ends with *Goodbye* (2019), a photo showing a half-closed gate with a doormat bidding farewell to visitors. As Chen Wei said in an artist interview, "We all live in mutual misunderstandings and biases. Differences breed culture and propose co-existence. These give birth to unreachable goals, unspeakable subjects, and a *New City* that is always under construction." Chen's *The Last Night* is a bid to preserve the pluralism of positions, the entanglement of material memories, and the conflicting ideas of what makes a city anew.

展覽以《Goodbye》(2019)收尾，這幅攝影中，一扇半掩的大門前放著一張向拜訪者道別的門墊。正如陳維在一次藝術家訪談中所說，「我們都是在誤會和偏見中彼此生活。有差異才会有不同的文化，才会有他者的存在，才有那麼多無法抵達的、無法訴說的對象，才有永遠建不完的新城。」在《最後一夜》中，藝術家嘗試保留多重的立場、糾纏的物質記憶，以及關於創造新城的矛盾理想。



Trouble #21083 《故障 #21083》

2021

[click here to view installation video](#) 請按此連結瀏覽裝置

LED display module, LED display control card, iron plate
LED顯示屏模組, LED顯示器控制卡, 鐵板
20 x 39 x 10 cm



Goodbye
2019

Archival inkjet print, acrylic face-mount on aluminium
收藏級噴墨打印、亞克力面鋁板裱褙
120 x 150 cm

"Future, past and present like in present-day Chinese history are compressed and molded into a undefined new time dimension made of all these three other conventional time dimensions." ¹

¹ Francesco Bonami, "Wei Chen Way". In Noon Club, ed. Doriana Comerlati (Italy, Skira: 2019), pg.7

EXIT 出口



Chen Wei

b. 1980, Zhejiang, China

Chen Wei constructs personal narratives using found objects, fabricated props and staged scenes, all of which are meticulously constructed and assembled inside his studio. Evoking recurring motifs, memories and dreams, every image is a fiction and a story in itself. In the fictional scenes of objects, interiors and nocturnal cityscapes, Chen exposes the psychological and socio-political characters of contemporary China: collective yearning for betterment, disillusionment of consumerist desires, and a nostalgia for a haphazardly erased past.

Chen's recent solo exhibitions include "Good Night" (HOW Art Museum, Shanghai, China, 2021); "Where Are You Going Tonight" (chi K11 art space, Guangzhou, China, 2018); "Chen Wei: The Club" (Centre for Contemporary Photography, Melbourne, Australia, 2017); "Noon Club" (JNBY Foundation, Hangzhou, 2016) and "Chen Wei: In the Waves" (K11 chi art museum, Shanghai, 2015). Group exhibitions in which Chen has participated include "Phantom Plane, Cyberpunk in the Year of the Future" (Tai Kwun Contemporary, Hong Kong, 2019); "We Chat: A Dialogue in Contemporary Chinese Art" (Asia Society Texas Center, Houston, USA, 2016); "CHINA 8 – Works in Progress" (Museum Folkwang, Essen, Germany, 2015); "Performance and Imagination: Chinese Photography 1911–2014" (Stavanger Art Museum, Stavanger, Norway, 2014); "ON | OFF: China's Young Artists in Concept and Practice" (Ullens Center for Contemporary Art, Beijing, 2013); "The 4th Seoul International Media Art Biennale" (Seoul Museum of Art, Korea, 2006). Chen is the recipient of the Asia Pacific Photography Prize at SH Contemporary in 2011. Chen's works is collected by Rubell Family Collection (USA); Ullens Center for Contemporary Art (Switzerland) and White Rabbit Contemporary Art Collection (Australia).

Chen currently lives and works in Beijing, China.

陳維

1980年生於中國浙江

陳維細密地於工作室室內建構和擺拍場景，使他的攝影作品不像靜物寫生、反似丟空了的雕塑劇，充滿著戲劇感和電影感。擺拍構建的虛構的個人敘事，喚起重複的意象、回憶和夢想，令每一個圖像成為一個個故事。在這些物件、空間和夜間市景的虛構場景中，陳氏呈現了當代中國的心理和社會性特質：對美好生活的集體渴望、對消費主義承諾的憧憬的幻滅、以及對被隨意抹去過去的緬懷。

陳氏近期的個展包括中國上海昊美術館的“Good Night”（2021）；中國廣州chi K11 藝術空間的“你今晚去邊”（2018）；澳洲墨爾本當代攝影中心的“Chen Wei: The Club”（2017）；杭州JNBY藝術空間的“午間俱樂部”（2016）；上海chi K11美術館的“在浪裡”（2015）。陳氏曾參與的群展包括香港大館當代美術館的“幽靈維面 —— 電馭叛客在未來之年”（2019）；美國休斯敦德克薩斯亞洲協會的“We Chat：對話中國當代藝術”（2016）；德國埃森柯望博物館的CHINA 8項目“Works in Progress”（2015）；挪威斯塔萬格美術館的“表演與幻想：中國攝影1911–2014”（2014）；北京尤倫斯當代藝術中心的“ON | OFF:中國年輕藝術家的觀念與實踐”（2013）；韓國首爾美術館的“第四屆首爾媒體藝術雙年展”（2006）。在2011年，陳氏獲頒上海當代藝術博覽會（SH Contemporary）的『亞太攝影獎』。陳氏的作品被美國Rubell Family Collection，瑞士尤倫斯當代藝術中心及澳洲白兔中國當代藝術收藏所收藏。

陳現於北京居住和工作。



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