

For Immediate Release

Chen Wei: Breath of Silence | 18 February – 12 April 2025

Opening Reception: 15 February 2025, Saturday; 3:00 – 6:00 pm

Venue: Blindspot Gallery (15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong)

Opening Hours: Tuesday to Saturday, 10:30am – 6:30pm (Sunday and Monday, by appointment only); closed on public holidays



Blindspot Gallery is pleased to present **Chen Wei's** second solo exhibition with the gallery, "**Breath of Silence**", on view from February 18 to April 12, 2025, presenting his recent body of works encompassing photography, LED light sculptures and videos. Chen is known for his staged photography capturing cinematic scenes suspended in a fragmented time space, these scenes are meticulously constructed in his studio. Muted and often vacant, these charged compositions are allegorical of the psyche of contemporary milieu. His LED sculptures and video installations further transpose in three dimensionality the urban textures and motifs photographed on lens.

"Breath of Silence" captures an era characterized by alienation and solitude, a repercussion of the global pandemic. The title alludes to the tacit and suppressed traumas from a collective experience that has engendered disquietude and paranoia. The turning to virtual technology and screens as a means of escapism further creates barriers between people. The exhibition also signals a curtain fall to Chen's **New City** (2013-) series, wherein the former boisterous promises of progress and prosperity muffle to diminution in a declined economic climate, exposing the cracks between people's expectations and the reality that unfolds.

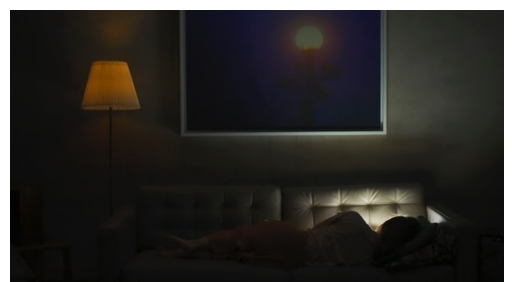
The titular photographic work **Breath of Silence** (2024) stages a figure in a self-confinement chamber. Claustrophobia permeates through the yellow plastic sheet that covers the structure he sits within. A similar sentiment is imbued in **Clean Hands** (2024) which portrays a pair of rubber gloves hanging down by two holes on an amber glass partition, evoking alienation.

Ring Lock (2024) depicts a marine blue exterior abstracted by glass fluted doors, kept shut by an illuminated ring. The scene appears alluring and serene, yet distant. The video work **Light Me** (2021) plays a looping still shot of a person sitting in the dark enraptured by the digital screen, their obscured face illuminated by its jarring light. The video conjures the surreal familiarity of late-night scrolls, a poignant portrait of a screen-dominated era.

In precarious times, the past is romanticized to be more hopeful and promising. **The Stars of Last Night** (2024) unfurls as a dilapidated shopfront with broken shards of glass, containing an old time polychromatic light display flickering like Christmas lights – a relic left in abandoned disarray.

Chen's mise-en-scènes often evoke the sociopsychological conditions of the city through objects and motifs. **Tears on the Ground** (2024) depicts a myriad crystal baubles and trinkets scattered across the floor in static disorder, resembling a dispersing crowd in the train station. Temporary solace is found in the lemon, dispersed in disarray in **Lemons in the Corner** (2024) – forever refreshing and bright.

Chen's newest LED light sculptures, part of his ongoing **Trouble** (2017-) series, resemble faulty LED signs that fill the facades of the urban landscape. These erroneous fixtures, glitching with jolts and defects, are ubiquitous yet often flee our gaze. They are inextricably a part of the urban fabric, the moving lines and



checkers of which are reminiscent of Malevich-esque paintings. These LED sculptures are framed within scaffolding structures, signaling a city ever under construction, ever changing, and never sleeping.

In contrast to the exterior of the city, the video installation ***Hypnotic Rain (HK)*** (2024) presents a nocturnal city view from the interior, with its colorful lights abstracted by a misted window onto which rainwater trickles. "*Hypnotic Rain (HK)* is both a visual and audio work created to echo the meditative quality of classic ASMR relaxation videos. Through projected imagery and amplified sound, it immerses viewers in a sensory reflection of the digital world we experience daily – the endless cycle of screens that hold our gaze, day and night. It is not merely a problem related to sleep-deprivation and screen-domination, but also the systemization of modern society."



Image captions:

Chen Wei, *Breath of Silence*, 2024, Archival inkjet print, 150 x 187.5 cm (image size), Edition of 6 + 2AP

Chen Wei, *Clean Hands*, 2024, Archival inkjet print, 80 x 64 cm (image size), Edition of 6 + 2AP

Chen Wei, *Light Me #210903*, 2021, Single-channel video, 3'29", Installation size variable, Edition of 6 + 2AP

Chen Wei, *Trouble City #250101*, 2025, LED display module, stainless steel · 200 x 30 x 30 cm

(Image courtesy of artist and Blindspot Gallery.)

About Blindspot Gallery

Set up in 2010, Blindspot Gallery is a contemporary art gallery based in Hong Kong. The gallery features diverse contemporary art practices, by emerging and established artists mainly from Asia and beyond. The gallery is committed to connecting its represented artists with an international platform and fostering global dialogues in the art community through its exhibition program and institutional collaborations.

For enquiries and media interviews, please contact Ms. Helena Halim at 2517 6238 or helena@blindspotgallery.com.

About Chen Wei

Chen Wei (b.1980, Zhejiang Province, China) constructs personal narratives using fabricated props and staged scenes, all of which are meticulously assembled inside his studio. Through fictional scenes of objects, interiors and cityscapes, Chen exposes the psychological and socio-political characters of contemporary China. Besides photography, Chen creates multi-media installations: his LED sculptures and videos are reminiscent of urban living experiences. Chen's solo exhibitions were staged in Fotografiska Shanghai (2024), West Bund Art Museum (2021), HOW Art Museum (2021), Centre for Contemporary Photography Melbourne (2017), JNBY Festival No.1 (2016) and K11 chi art museum (2015). Chen has also exhibited works in Centre Pompidou (2024), 21st Century Museum of Contemporary Art (2024), Tokyo Photographic Art Museum (2024), Macalline Center of Art (2024), Yuz Museum (2023), White Rabbit Gallery (2023), He Art Museum (2022), Alexander Tutsek-Stiftung (2020), Tai Kwun Contemporary (2019), Asia Society Texas Center (2016), Museum Folkwang (2015), Stavanger Art Museum (2014), and Ullens Center for Contemporary Art (2013), among others. Chen currently lives and works in Beijing.