

# 我们不在一起漫游

展览日期：2022年7月16日—2022年8月26日

出品：千高原艺术空间

学术主持：许晟

艺术家：饶维懿

作品媒介：绘画

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千高原艺术空间荣幸地推出饶维懿个展“我们不在一起漫游”。作为年轻一代的新锐画家，饶维懿将网络图像的独特质感转换为实验性的绘画语言。他并不依赖“后网络”或者“元宇宙”等流行概念的描述，而是从网络图像独有的清晰度缺失，拼贴，以及荒诞当中，凸显碎片化的视觉逻辑。同时，他用绘画的方式还原图像的电子质感，用笔触和颜料复制像素的视觉特征，带来不同以往的色彩，肌理，以及构图的组合，由此将绘画变成一种创造性的视觉“复制品”。这令人想起波普艺术的基本美学逻辑，但又更加依赖某种源自经典现代主义的、传统且个人化的“绘画性”。

在网络图像之外，饶维懿也引用不同类型的古代图示。这些图示原本包含的深远信息，在转变为图像形态之后，也变得如图像的洪流本身那样扑朔迷离。饶维懿用绘画手段描绘这些图示，将它们并置在其它图像当中。它们的真相于是被绘画掩埋，同时又被绘画所挖掘，在这样的过程里，个体的判断力不仅变得自由，也抛弃了所有的支点。

如果说工业时代带来了对金属的审美，那么人在图像世界中究竟又看到了什么，又对“美”有什么新的发现？在网络和科技的包围下，人们在第一时间可能会想起各类炫目的电子色彩和光效，但在这些“高清”的，充满消费气息的审美背后，还隐藏着与之相反的“低保真”视觉，而“真”几乎变成了某种隐私。

饶维懿的创作更接近一种典型的后现代思潮：它们不提供什么是“美”的答案，同时解构既有的答案，并质疑潮流的可靠性。或许他的绘画仅仅在说明，荒诞本身也是一种值得注视的现象。他用绘画实践这种注视，而“注视”正是置身其外并保持独立性的方法之一。本次展览就邀请观众加入这一注视，由此提示每个人都可以重新发现自身在一个扑朔迷离的时代中的独特位置。展览标题叫做“我们不在一起漫游”，或许人可以交流的部分永远在语言之外，所以无法“一起漫游”；那么本次展览就像是每个人各自漫游的一场交集。

展览将于2022年7月16日开幕。

# We wander, in separate worlds

Duration: July 16, 2022- August 26, 2022

Organizer: A Thousand Plateaus Art Space

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Media: Painting

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A Thousand Plateau Art Space is pleased to launch Rao Weiyi's solo exhibition "We wander, in separate worlds". As a young artist of a new generation, Rao Weiyi transforms the unique texture of online images into experimental painting language. He does not rely on descriptions of such popular concepts as "Post Network" or "Metaverse", but highlights the fragmented visual logic with the lack of clarity, collage, and absurdity that is unique to network images. At the same time, he restores the electronic texture of the image by painting, copies the visual characteristics of pixels with strokes and pigments, and brings different combinations of colors, textures, and composition, thus turning painting into a creative visual "replica". This reminds viewers of the basic aesthetic logic of Pop Art, but relies more on a traditional and personalized "painterliness" derived from classic modernism.

In addition to online images, Rao Weiyi also cites different types of ancient illustrations. The far-reaching information originally contained in these illustrations, after being transformed into image form, has also become as whirling and mysterious as the flood of images itself. Rao Weiyi paints these illustrations and juxtaposes them in other images. Their truth is then buried by painting, and at the same time, excavated by painting. In this process, individual's judgment not only becomes free, but also abandons all fulcrums.

If the industrial age has brought about the aesthetics of metals, what do people see in the graphical world and what new discoveries do they make about "beauty"? Surrounded by the Internet and technology, people may think of all kinds of dazzling electronic colors and optical effects at first, but behind these "high-definition" and consumerism aesthetics, there also conceals the opposite "low fidelity" vision, and "truth" has almost become a kind of privacy in this situation.

Rao Weiyi's works are closer to a typical post-modernism: they do not provide the answer to what is "beauty", while deconstructing the existing answer and questioning the reliability of the trend. Perhaps his painting is only explaining that absurdity itself is a phenomenon worthy of attention. He practices this kind of gazing with painting, and "gazing" is one of the ways to stay out of it and maintain independence. This exhibition invites the audience to join this gaze, which reminds everyone that they can rediscover their unique position in a confusing era. The title of the exhibition is "We wander, in separate worlds". Maybe the part that people can communicate is always outside the language, so we can only wander "in separate worlds", then this exhibition is like an intersection of everyone's own wandering.

The exhibition will open on July 16th, 2022.