

城市的碎片，无序又深邃。

艺术家范诗磊带着跨文化的视角，多重背景交织的经历激发他将不同文化元素融入艺术语境。展览的作品以待拆迁地区的废旧建筑材料为媒介，包括不锈钢防盗网、马赛克、水泥碎块、警示牌等。这些物料并非仅仅是艺术媒介，更是城市历史和记忆的具体反映。艺术家以独特的方式挑战着观众对城市物质性和文化性的传统看法。

马赛克是城市记忆的碎片，也是文化的织物。范诗磊将这些碎片重新拼凑，将过去与现在编织在一起，形成了一次城市的考古和一个时间的拼图。这些碎片不再是废墟的残骸，而是多元性和复杂性、历史与当代的融合，是碎片与整体、可持续性和可塑性的多重探讨。范诗磊在创作中进行文化符号的重新演绎，将这些碎片组合成新的形式，这种创作方式挑战了传统城市地理学的界限，为观众呈现出不同层面的城市的叙述。

碎片的解构与重构，是范诗磊作品中的核心元素。这个过程本身就是一种对城市建构的重新审视，一个在碎片中探寻秩序的过程。城市的叙事与表述，是范诗磊作品的深层内涵。他的作品承载着城市的故事，也是一种对城市变迁和延续的思考。城市在不断地发展和改变，旧的建筑被拆除，新的建筑兴起。但在这个城市中，碎片并没有被遗忘，它们被重新赋予了生命和价值。城市的变迁并不是一种消失，而是一种延续。每一块碎片都是城市故事的一部分，都为城市的未来留下了痕迹。范诗磊的作品唤起了对城市历史的尊重和对城市未来的期望。

此外，本次展览的作品不仅在鳌湖美术馆空间内展出，还对社区内的保安岗亭进行了视觉上的“包裹”，同时将展览主题视觉引入商业园区的电梯间。这种跨越了传统展览空间的行为，试图唤起观众对城市空间的重新审视，引导我们思考城市的历史、发展、社会性艺术生产、城市遗址以及艺术语言的转换。这个展览为观众提供了一个机会——重新思考当代艺术与城市环境之间复杂而深刻的关联，城市不再仅仅是一个地理实体，它成为了一个充满复杂性、多样性和深度的主题，我们需要站在当代艺术与城市考古学的交汇点上以新的方式探索和理解城市。

范诗磊个展是一场对城市的探险，一次关于时间和空间的冥想。所见皆是来自历史的角落，却又是当代的符号。这种时间的交错和融合，让我们开始反思城市的历史是如何塑造现在的，又会如何影响未来的。在范诗磊的作品中，时间似乎变得不再线性，而是一个环绕我们的循环。碎片被重新编织，历史被重写，观众被带入一个不受时间束缚的空间。穿越物理的边界，走进不同现实，这种空间的冥想让观众感受到城市的多维性，一个城市中的无数城市，一个空间中的无限空间。

城市的碎片被重新组合，形成了新的景观。这些景象既熟悉又陌生，让我们重新审视城市的布局 and 结构。诗磊的作品似乎在提醒我们，空间并不是静止的，而是充满了变化和可能性。这座“碎片构成的城市”不再仅仅是建筑和道路的堆砌，而是拥有无限的层次和纹理。每一块碎片都是一个故事的一部分，都承载着时间的印记和城市的记忆。它们一起构筑了这座城市的身份和个性，让城市变得生动而复杂。每一块碎片都是一个入口，通向未知的领域。这是一场关于自我和城市之间关系的深刻冥想，带着观众走进一个不断变化和演进的城市幻境。

这是范诗磊的城市，也是我们每个人的城市。

我们透过这个展览，看看范诗磊如何将城市视为一种哲学、一种诗意和一个复杂的生命体，通过语言的转换和错位，探索着城市中信息流动和沟通的本质，呈现出一篇独特的城市之语。

邓春儒写于鳌湖村

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Fragments of the city, disordered and profound.

Artist, Fan Shilei, with a cross-cultural perspective and a background woven from multiple experiences, is inspired to incorporate different cultural elements into the artistic context. The works in the exhibition utilize discarded materials from areas awaiting demolition, including stainless steel security nets, mosaics, cement fragments, warning signs, and more. These materials are not just artistic mediums but also tangible reflections of the city's history and memories. The artist challenges the audience's traditional perceptions of urban materiality and culture in a unique way. Mosaics are fragments of urban memory, woven into the fabric of culture. Fan Shilei reassembles these fragments, intertwining the past and present to create an urban archaeology and a puzzle of time. These fragments are no longer relics of ruins; they are the fusion of diversity, complexity, history and contemporary.

They interpret fragments and wholeness, sustainability, and malleability in multiple discussions. Fan Shilei reinterprets cultural symbols in his creative process, composing these fragments into new forms, pushing the boundaries of traditional urban geography and presenting multiple narratives of the city to the audience. The deconstruction and reconstruction of fragments are core elements in Fan Shilei's work. The process itself is a reevaluation of urban construction, a journey to seek order among fragments. The narrative and expression of the city are profound aspects of Fan Shilei's work. His pieces carry the stories of the city and reflect upon urban transformation and continuity. Cities continuously evolve and change, old buildings are demolished, and new ones rise. However, in this city, fragments are not forgotten; they are given new life and value. Urban transformation is not an erasure but a continuation. Each fragment is a part of the city's story, leaving its mark on the city's future. Fan Shilei's work invokes respect for urban history and expectations for the city's future. Furthermore, the works in the exhibition are not confined to the New Who Art Museum but also visually envelop the security booths within the community, extending the exhibition's visual theme into the elevator spaces of the commercial park. This practice transcends traditional exhibition spaces, aiming to prompt the audience to reconsider urban spaces, reflecting on the city's history, development, social art production, urban remnants, and the transformation of artistic language. This exhibition provides an opportunity for the audience to rethink the complex and profound connection between contemporary art and the urban environment. The city is no longer just a geographical entity; it becomes a theme filled with complexity, diversity, and depth. We need to stand at the intersection of contemporary art and urban archaeology to discover and understand the city in new ways.

Fan Shilei's solo exhibition is an exploration of the city, a meditation on time and space. Everything exhibited comes from the corners of history yet is also a symbol of the present. This interplay of time and fusion makes us reflect on how the history of the city has shaped the present and will impact on the future. In Fan Shilei's works, time no longer appears linear but as a cycle surrounding us. Fragments are rewoven, history is rewritten, and the audience is guided into a space unbounded by time. Crossing physical boundaries, entering different realities, this meditative space allows the audience to feel the multi-dimensionality of the city, countless cities within one city, limitless space within one space. Fragments of the city are reassembled to create new landscapes. These scenes are both familiar and unfamiliar, inviting us to reexamine the layout and structure of the city. Shilei's works seem to remind us that space is not static but filled with change and potentialities. This "city of fragments" is no longer just a pile of buildings and roads; it possesses infinite layers and textures. Each fragment is part of a story, bearing the imprint of time and the memory of the city. Together, they construct the identity and personality of this city, making it vivid and complex. Each fragment is an entrance leading to uncharted territories. This is a profound meditation on the relationship between the self and the city, taking the audience into a constantly changing and evolving urban dreamscape.

This is Fan Shilei's city, and it is the city of each one of us.

This exhibition illustrates how Fan Shilei views the city as a philosophical, poetic, and complex life form. Through the transformation and dislocation of language, he explores the essence of information flow and communication within the city, presenting a unique language of the city.

Written by Deng Chunru in New Who Art Village
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邓春儒 Deng Chunru

艺术家，鳌湖村创始人
Artist, Founder of New How Village