

# 沈伟： 未知的探索

Shen Wei:  
Exploring The Unknown



主编：卡罗林·汉考克 弗朗索瓦·米肖  
Edited by Caroline Hancock & François Michaud





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## 序

对于中国的艺术爱好者尤其舞台艺术观众而言，沈伟的名字并不陌生。

沈伟 1968 年出生于湖南，1995 年获得奖学金移居纽约，2000 年成立“沈伟舞蹈艺术” (Shen Wei Dance Arts)。他在当代舞蹈领域的贡献受到国际舞蹈界的广泛赞赏，获得过多项国际荣誉，其中包括有国际舞蹈界“奥斯卡”之称的“尼金斯基奖” (2004 年)、美国创造性人才最高奖“麦克·阿瑟天才奖” (2007 年)、约翰·洛克菲勒三世成就奖 (2017 年) 等。他被越来越多的国内艺术爱好者认识，或始于其任 2008 北京奥运会开幕式的创意策划和首席编舞。

然而，他在视觉艺术创作方面的卓越艺术天分却鲜少为人所知。沈伟自幼学习国画、书法，随后接受系统的西方艺术史教育，具有深厚的东西方绘画养成。近年来，他的艺术作品巡展于美洲、欧洲及亚洲，他将具有独特创意的视觉艺术语汇，从绘画拓展到大型多媒体装置、影像与动画、特定场域实景创作等，形成了个性标识鲜明的“整体艺术” (Gesamtkunstwerk) 风格。

值此中国上海国际艺术节 20 周年之际，我们非常荣幸能够将这位才情横溢且极具开创性的集大成者在中国内地的首次艺术个展带给上海的观众。作为艺术节最亲密的伙伴和华人领域最杰出的代表之一，沈伟多年来一直致力于连接和探索东西方美学的文化纽带与未知的奥义。本次名为“沈伟：未知的探索”的展览，将首次以回顾式的视角，介绍他从 20 世纪 90 年代至今在艺术实践与舞蹈领域的主要创意经历。他提出的重要理论“自然身体发展法” (NBDT)，具有跨学科的关联性。这次展览将包括艺术节特别委约的最新作品在内的画作、手稿和电影，同时还有大量的文献。正如他解释的：“我试图创造一个交织着内部能量、波动、节拍及和声的语境。希望通过中国戏曲和抽象运动里不同的感性元素与这个时代的人们相联系，在跨文化交流中创造出一种新的表演方式。”

在此，我们也要衷心感谢以下机构与个人对这次展览的成功举办以及画册的出版所做出的贡献：感谢上海当代艺术博物馆以开放而专业的态度联合主办本次展览；感谢两位来自巴黎的联合策展人，独立策展人卡罗林·汉考克和巴黎现代艺术博物馆策展人弗朗索瓦·米肖对于展览和画册方案的精心策划；感谢参与本次展览筹备工作的所有同仁的辛勤付出……最后，感谢艺术家沈伟为此投入的极大热情与创造力。

祝展览圆满成功！

王隼

中国上海国际艺术节中心

## Foreword

Shen Wei's name is familiar to the Chinese audience, especially art lovers.

Shen Wei was born in 1968 in Hunan. He moved to New York in 1995 with a scholarship, and founded his own company, Shen Wei Dance Arts, in 2000. His contribution to the field of contemporary dance is widely appreciated by the international dance world. He has recently received many international honours, including the international dance "Oscar" known as the "Nijinsky Award" (2004), the top creative talents prize in the United States - "MacArthur Genius Award" (2007), "John D. Rockefeller III Achievement Award" (2017). He became well known in China after he worked as the creative planner and chief choreographer for the 2008 Beijing Olympic Games opening ceremony.

However, his outstanding artistic talents in the field of visual arts creation are less known. He studied Chinese painting and calligraphy when he was young and then he trained in Western art history. He built up a strong foundation of Eastern and Western painting skills. In recent years, his art exhibitions have taken place in America, Europe and Asia. He shifts his unique creative vocabulary, from painting to multimedia installations, video, animation and live performance in special locations that form a unique personal style as a Gesamtkunstwerk.

On the occasion of the 20<sup>th</sup> anniversary of the establishment of China Shanghai International Arts Festival, we are very honoured to introduce this talented and creative artist to Chinese audiences through his first solo exhibition. As an intimate partner of the Festival and one of the most outstanding representatives of the Chinese community, Shen Wei has been committed to connecting with and exploring the cultural aesthetics between East and West and unknown areas over the years. The exhibition, entitled *Shen Wei: Exploring The Unknown*, presents a retrospective view, introduces his main creative experiences in art and dance since 1990s. His important theory the "Natural Body Development Technique" (NBDT) crosses different disciplines. The exhibition will include his latest artwork, commissioned by China Shanghai International Arts Festival, as well as paintings, sketches, film, and a selection of documents. As he has explained: "I have tried to create a mixed context with internal energy, volatility, rhythm and harmony. Through Chinese opera and abstract movement's different perceptual elements that associated with people nowadays, a new way of performance has been created through cross culture communication".

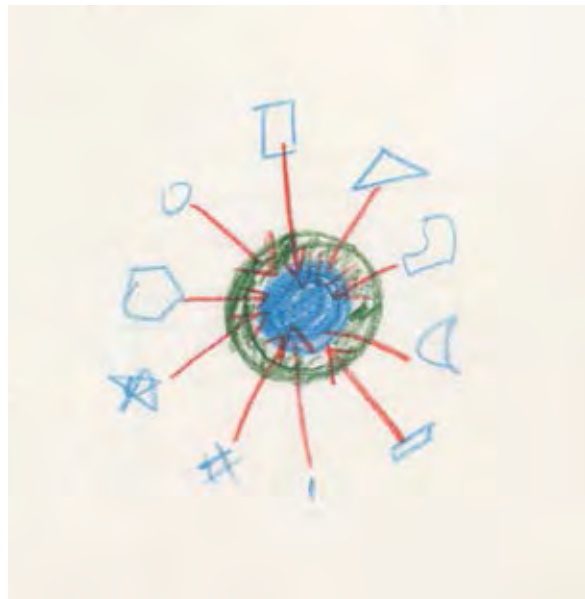
We sincerely thank the following organisations and individuals for their contribution to the success of this exhibition and publication: the Power Station of Art as joint organisation; two curators from Paris, independent curator Caroline Hancock and the Paris museum of modern art curator François Michaud, who have thoughtfully organised the exhibition and book; thanks to all our colleagues for their hard work; at last, thanks to the artist Shen Wei who has involved enormous enthusiasm and creativity in this achievement.

Wishing the exhibition complete success!

Wang Jun

The Center for China Shanghai International Arts Festival





首先，这次展览是与沈伟的一次重大的对话。我们有幸由毛继鸿艺术基金会总监宁铮介绍认识，当时她专门提到，他试图与西方策展人合作完成这个早就承诺给上海当代艺术博物馆的展览。我们在巴黎拜访了他，对我们所有人来说，能够从多个方面接触他的作品并将他的延续性呈现出来是一件明显令人着迷的事情。

虽然沈伟曾经多次举办绘画系列个展，但迄今还未将创作历程广泛地呈现于公众视野。“未知的探索”主要集中在沈伟的视觉艺术实践，但不可避免地经常强调这些作品与他在舞蹈领域的经验的根本和独特的联系。它是按时间顺序排列的，以便能清晰的呈现这第一次对他的作品的梳理。其中一个展区根据他的生平历程设置了场景，有文字、文件（照片、笔记本、录像表演），通过绘画和素描指向他的研究，目的是展示他从早期开始对多个领域的娴熟。他提出的理论“自然身体发展法”（NBDT）贯穿于他的实践之中，随着时间的推移不断完善；因此，它是贯穿整个展览的主题，作为一个明确的探究和存在的线索。

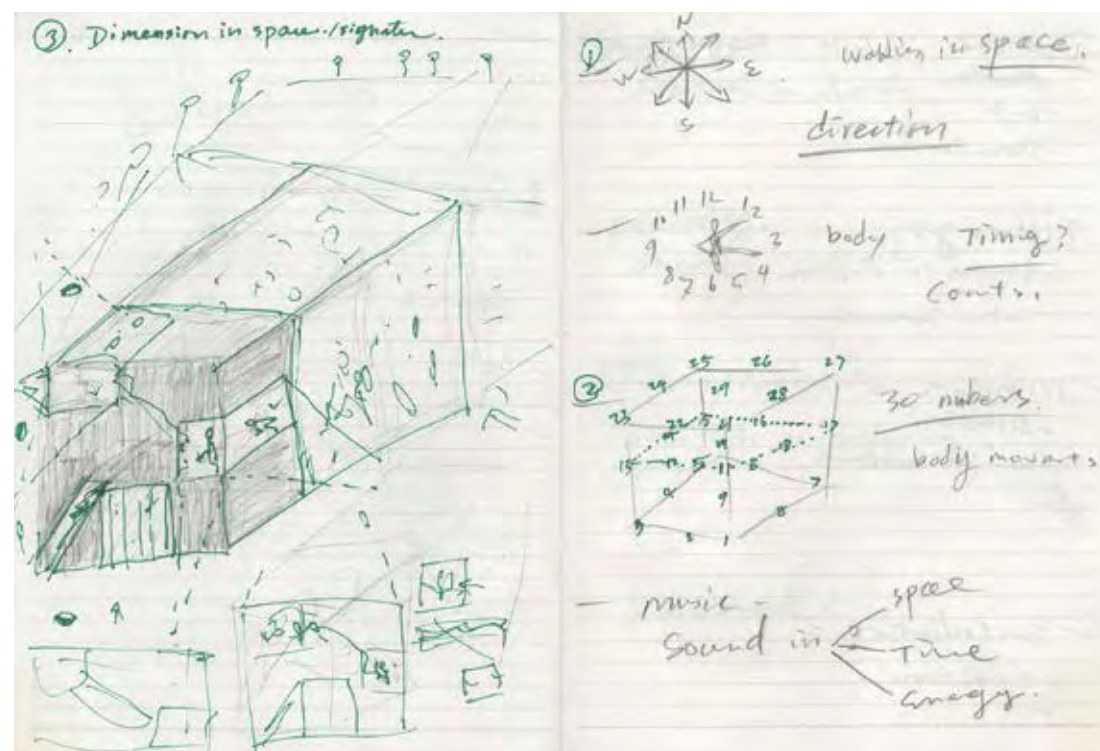
如果没有译者、设计团队和出版社的高度关注，这本书的编写就无法在短时间内完成。特别是伊内斯·勒罗伊·加兰（Ines Leroy Galan）在去上海之前，在巴黎的画室里为部分油画作品拍摄相片。我们非常感谢这些同仁的热情和付出。

我们非常感谢沈伟从第一次见面开始就向我们敞开心扉，随着友谊的发展，这种信任也得到了加强。承蒙上海当代艺术博物馆，馆长龚彦和我们的同事鲍静厚爱，愿本次展览广泛传播沈伟的作品、人文思想和视野。我们对所有慷慨借出作品的收藏家表示衷心的感谢。

手稿 Sketch, 2009 - 2010

罗马 / 纽约 Rome / New York, 22 x 22cm

艺术家本人收藏 Courtesy of the artist



This exhibition was first and foremost the occasion of a great dialogue with Shen Wei. We met thanks to Laura Ning, Director of the Mao Jihong Arts Foundation, when she mentioned intently that he was seeking to associate Western curators to the conception of the exhibition he had long promised to Power Station of Art. We visited him in Paris and it was immediately obvious to us all that it would be fascinating to approach the multiple facets of his work and present it in its continuity. Many meetings followed; words, texts and images exchanged.

Shen Wei has had solo exhibitions of his various painting series but no exhibition to date has had the ambition of a more broad retrospective review. *Exploring The Unknown* focuses primarily on Shen Wei's visual art practice but it inevitably regularly emphasises its fundamental and unique connection with his experience in the field of dance. It is organised in a chronological hang to allow for the greatest possible clarity on the occasion of this very first survey of his work. One room sets the scene in terms of his biographical journey, with texts, documents (photographs, notebooks, filmed performances) with pointers to his research through drawings and sketches. The aim is to reveal his impressive multidisciplinary dexterity from an early age onwards. The "Natural Body Development Technique" (NBDT) he has imagined carries through his activities and refines through time; as such it is a leitmotiv that is returned to throughout the exhibition as a defining line of inquiry and existence.

Compiling this accompanying book in record time could not be achieved without the highly attentive focus of translators, a design team and publishing house. In extremis, Inès Leroy Galan kindly photographed paintings in the Paris studio just before they left for Shanghai. We are extremely thankful for their enthusiasm and engagement.

We are infinitely grateful to Shen Wei for opening up as much to us from the first meeting and this trust has been reinforced as friendship developed. May this exhibition, which is indebted to the commitment of Power Station of Art, its director, Gong Yan, and our colleague Catrina Bao, widely diffuse the awareness of the scope of Shen Wei's work, humanistic thinking and pictorial vision. All the collectors who made this possible with their generous loans are warmly thanked.

## 早期创作



中国传统戏曲造型速写 *Chinese Opera Figure Sketch*, 1984  
纸上碳笔手绘 Charcoal on paper, 27.4 x 20cm  
艺术家本人收藏 Courtesy of the artist

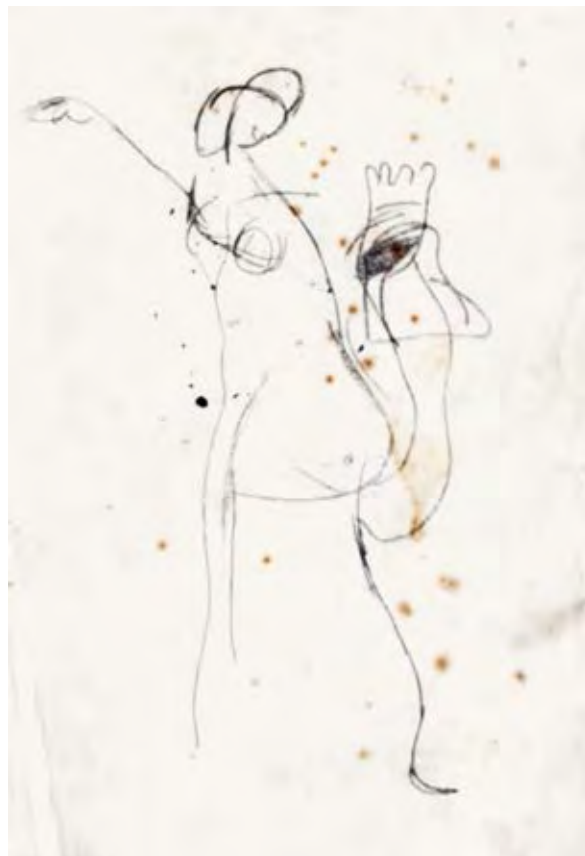
本展览是对沈伟作品的首次梳理，呈现他在视觉艺术方面的实践，并揭示该实践与他自 90 年代起在舞蹈领域所积累的经验之间的根本联系。身为编舞家、设计师及舞蹈家，沈伟无论在台上台下皆享誉国际，亦曾获邀为 2008 年北京奥运会开幕式出谋划策。然而，他的绘画及影像创作此前从未在中国大陆展出。

沈伟 1968 年生于湖南省，他既研习中国书画，也接受戏曲的专业训练。1978 年，沈伟进入湖南省艺术学校（现为湖南省艺术职业学院），接受中国传统戏曲的严格训练（包括唱、念、做、打）。1984 年，他成为湖南省湘剧院的一员，例行排演之余也开始探索现代及当代的艺术形式。与许多新浪潮艺术家相同，沈伟也以多种艺术媒介和表达方式进行实验。1989 年，他加入广东舞蹈学校现代舞实验班，更加汲取西方艺术的养分，并将多种视角及感官融会贯通。此次展览呈现了沈伟于该时期创作的写实绘画——他的自画像或艺术家友人的画像。

1995 年，沈伟获奖学金赞助赴纽约尼古拉 / 路易舞蹈实验室留学，此后便在纽约定居。他的才华已延伸至表演艺术、舞台设计、服装设计及视觉艺术等领域。这一时期的他如饥似渴地吸收着众多艺术形式，也在孤独中摸索、寻觅自我。在 90 年代后半叶，他人体绘画变得更是扑朔迷离、如梦似幻的意象，以及耐人寻味的影像作品《四月》（1998 年）这一时期的表达呈现一种近乎超现实主义的风格，这与他当时对自我、孤独、梦和无意识的探索相关。

2000 年，他创建了“沈伟舞蹈艺术”，沈伟耗时 16 年将自己的艺术语言系统化，为其命名“自然身体发展法”。这一过程涵盖他所参与的一切艺术形式并建立起一套哲学与生活方式，最终酝酿出不可多得的舞台独演《变奏》（*Variation*, 2014），对其理念予以展示。艺术家以“自然身体发展法”为主旨，探索内在身体能量与外在阻力或限定因素之间的流动关系，本展览亦聚焦于此。艺术家结合自身的东、西方体验，倡导一种有序的反重力失控，从而以连贯的动作和如画的体姿达到天人合一。通过探索人体、景观、心境乃至抽象形态，沈伟提出对运动、呼吸、势能、情感以及环境的视觉显现。

## Early Work



*Shen Wei: Exploring The Unknown* is the first survey of Shen Wei's work introducing his artistic practice and the fundamental connection between visual arts and his experience in the field of dance from the 1990s to the present day. Admired internationally for his work on and off stage, as choreographer, designer and dancer, he was famously invited to contribute to the Opening Ceremony of the 2008 Beijing Olympics. His paintings, drawings and films have never been seen before in mainland China.

Born in 1968 in Hunan province, Shen Wei studies Chinese painting, calligraphy and receives professional opera training. From 1978 Shen Wei attends Hunan Arts School and undergoes rigorous Chinese opera training (including: Chinese opera movement, acrobatics, voice, acting). In 1984, he becomes a member of the Hunan Provincial Xiang Opera company where he explores modern and contemporary art forms beyond the official curriculum. Like most artists of the New Wave, Shen Wei experiments with diverse mediums and modes of expression. In 1989, he joins the Guangdong Modern Dance Academy in Guangzhou. He increasingly absorbs Western art forms and merges these diverse perspectives and sensibilities. His realist paintings from this period are portraits of his artist friends and self-portraits.

In 1995, Shen Wei is offered a fellowship to study at the Nikolais/Louis Dance Lab in New York where he has been based ever since. His expertise extends into the realms of performance art, set and costume design and visual art. This period corresponds with an avid absorption of countless art forms and a time of isolated experimentation and self-definition. In the second half of the 1990s, his figurative paintings become more enigmatic in connection with the premonitory film *April* (1998); these works are imbued with an expressive and near surrealistic style connected with the exploration of the self, loneliness, dreams and the unconscious.

In 2000, he creates Shen Wei Dance Arts. He begins a sixteen year process formalising his own language into what he names the "Natural Body Development Technique". This builds into a philosophy and a way of life with applications across all the art forms he practices culminating in a rare solo stage performance, *Variations* (2014) which acts practically like a demonstration piece. This exhibition highlights the consistent relevance of the Natural Body Development Technique as a constant in the artist's research into the flowing connections between inner bodily energies and outside forces or existing parameters. Blending his experience of East and West, he advocates an organic anti-gravity-led loss of control to allow continuous movements and pictorial gestures in synch with the universe. Exploring the human body, land - and mindscapes, as well as forms of abstraction, Shen Wei proposes visual manifestations of movement, breathing, a certain momentum or sensibility and the environment.

手稿 Sketch, 1989

广州 Guangzhou, 纸上炭笔手绘 Charcoal on paper, 26.5 x 19cm

艺术家本人收藏 Courtesy of the artist





纸飞机 *Paper-plane*, 1990  
布面油画 Oil on canvas, 45 x 28cm  
艺术家本人收藏 Courtesy of the artist



坐着的友人肖像 *Portrait of Artist's Friend Sitting*, 1993  
布面油画 Oil on canvas, 65 x 53cm  
艺术家本人收藏 Courtesy of the artist





自画像：卧像与猫 *Self Portrait: with cat on the floor*, 1994  
布面油画 Oil on canvas, 81 x 100cm  
艺术家本人收藏 Courtesy of the artist



戴帽子的人 *Men with Chapeau*, 1999  
布面油画 Oil on canvas, 91 x 122cm  
艺术家本人收藏 Courtesy of the artist





红蝴蝶与人在草地上 *Human with Red Butterfly on the Grass*, 1998  
布面油画 Acrylic on canvas, 147 x 178cm  
艺术家本人收藏 Courtesy of the artist



草地上人体 *Figure on the Grass*, 1998  
钢笔、修正液、纸 Pen and correction fluid on paper, 15 x 21.5cm  
艺术家本人收藏 Courtesy of the artist



双人体 *Two Figures*, 1999  
钢笔、修正液、传真纸 Pen and correction fluid on fax paper, 19 x 26.5cm  
艺术家本人收藏 Courtesy of the artist





人体研究 *Figure Studies*, 1995 纸上钢笔手绘 Pen on paper, 30 x 23cm each, 艺术家本人收藏 Courtesy of the artist



# Dreams

Date

Time



# Dreams

Date

Time



I want to sleeping, then in the morning a friend he's name is David, he's working in a hospital. he give me a surgery of my helping hand. Then I feel they put an add in my center of my head, an add one on my room. put in a lot of blood and open my forehead out lot of blood also have some ice, open my head. I feel lot of blood go in to my body. it was so strange feeling after he take everything away. I can't speak, not moving my hands and feet, but my body still stay. then somebody help me. Then my face and body is covered. it was a big surgery.

1999.  
1月24日  
2:30am  
10:00am

# Dreams

Date

Time



19.  
January

# 90. Witomy. Musian Dreams

Date

Time



# Dreams

Date

Time



# Dreams

Date

Time



水上船中... 沙漠中的路... 梦是船中的... 沙漠中的路... 梦是船中的... 沙漠中的路...

# Dreams

Date

Time



5月. 16日

# Dreams

Date

Time



梦是船中的... 沙漠中的路... 梦是船中的... 沙漠中的路...

梦的手稿 Sketches about dreams, 1995  
手稿本散页 Notebook, loose pages,  
23.5 x 18cm each  
艺术家本人收藏 Courtesy of the artist

5月.





四月, 1998 – 2000

黑白影像, 有声, 16mm 胶片, 20 分钟

编剧及导演: 沈伟

影片摄影: Daniel Cheng

配乐: 尤尔根·克尼佩尔, 纳尔逊·希尔, Ling Lee

制作人: 沈伟

导演助理: 钟安婷

制片助理: Jen-Jan

编辑总监: 沈伟

声音: 沈伟

影像编辑: 沈伟

影像编辑助理: 钟安婷

声音编辑: 约翰·M·金

录音: 钟安婷

艺术家本人收藏

*April*, 1998 – 2000

Video, black and white, sound, transferred from 16mm film, length 20 min.

Script and Director: Shen Wei

Cinematographer: Daniel Cheng

Music: Jurgen Knieper, Nelson Hill and Ling Lee

Producer: Shen Wei

Assistant to Director and Producer: An-Ting Chung

Production Assistant: Jen-Jan

Editing Director: Shen Wei

Sound Designer: Shen Wei, An-Ting Chung

Video Editor: Shen Wei

Assistant Video Editor: An-Ting Chung

Sound Editor: John M. Kin

Sound Recorder: An-Ting Chung

Courtesy of the artist

《四月》拍摄于纽约和伊萨卡。此片是沈伟在视觉艺术实践阶段的创作,探讨了表现与超现实风格,体现了关于自我、孤独、梦境和潜意识之间的关系。

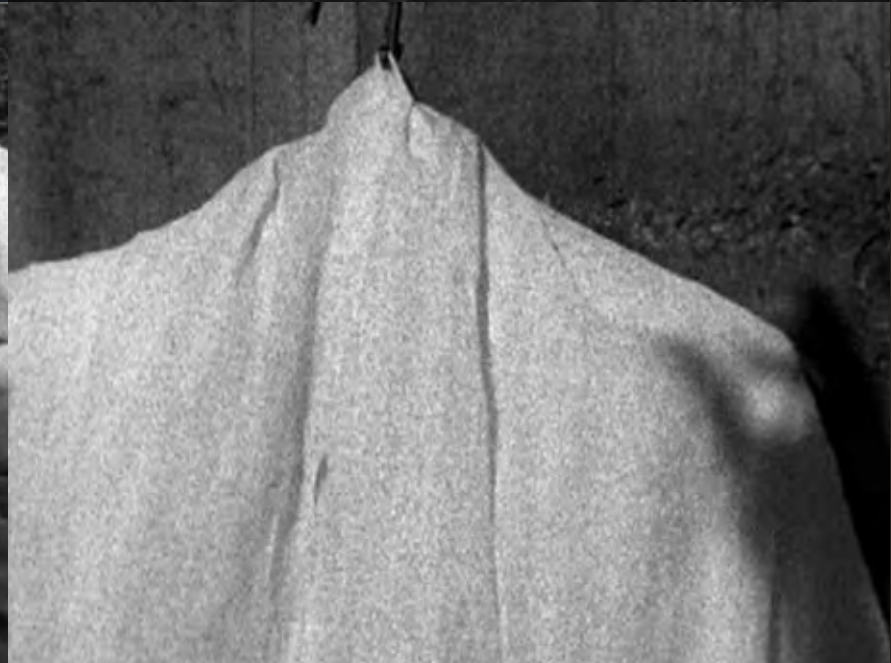
*April* was filmed in New York and Ithaca during a period in Shen Wei's visual art practice which is associated with an expressive and near surrealistic style connected with the exploration of the self, loneliness, dreams and the unconscious.



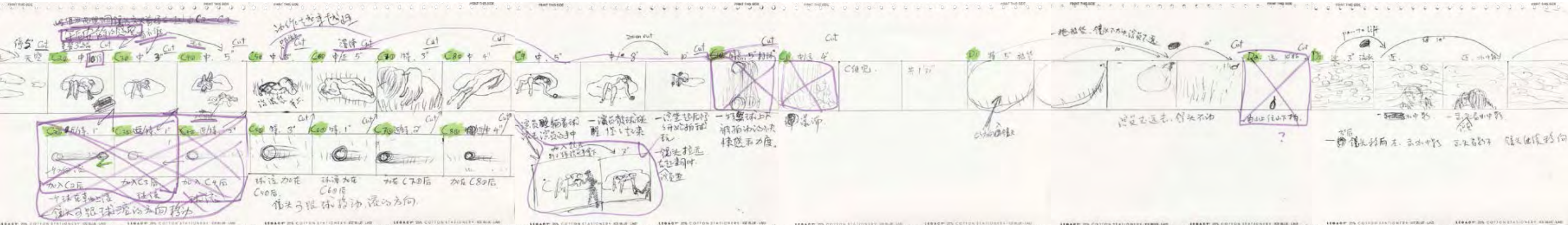
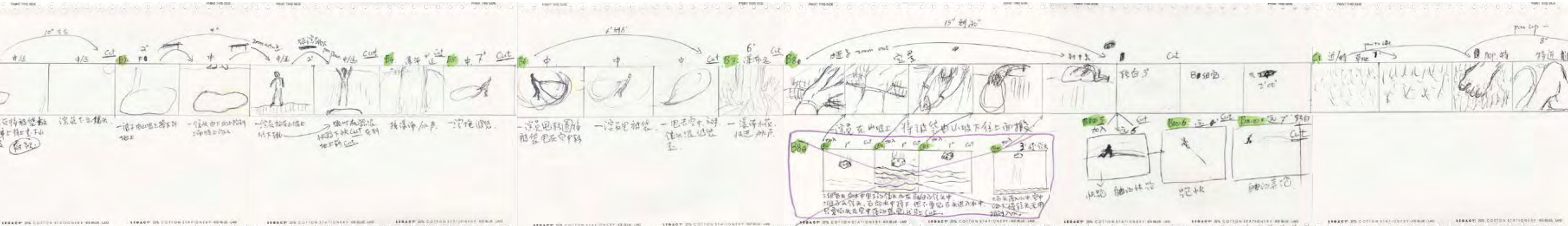
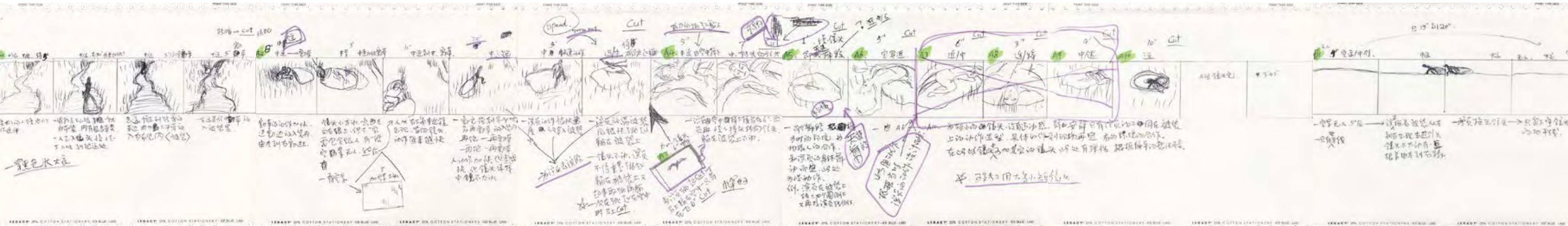


四月

April







《四月》分镜剧本 Script for the film April, 1998

纸上圆珠笔手绘 Pen on continuous form paper with edge perforations, 24 x 28cm each

艺术家本人收藏 Courtesy of the artist



# 未知的探索

沈伟与卡罗林·汉考克的对谈



1.

“我在接受艺术培训的时候没有把不同的艺术类别分开对待，所以我也没有把它们在我的作品中区分开来。因为我是一个画家，我想看到舞蹈动作是怎样与音乐产生关联、音乐和舞蹈是怎样与视觉艺术产生关联的，看到这三种元素是怎样合并到一起的... 我的作品不是关于现实生活的，也不是关于西方或东方的... 我想要探索未知。我在寻找一种新的交流方式。”

沈伟，《万物皆有联系》，  
沈伟制作，纽约2012年第105页  
文字作者：沈伟、安娜·基塞尔戈夫、梅丽莎·邱、巴克·万纳、莎拉·普罗科皮奥、詹姆斯·希利、西娅·利特、克里斯托弗·毛、杰西·扎里特、弗朗斯·裴伯、凯瑟琳·朱厄特、斯蒂芬·薛、安德鲁·考恩。

Caroline Hancock: 你在名为《万物皆有联系》一书中所谈到的“未知”到底指的是什么？<sup>1</sup>

沈伟：从1998年起，我就开始在未知的领域里发展自己的艺术语言。我打破了自身的所有限制，总思考如果朝着一种抽象形式前进的话，下一步会是什么。通过实践、学习，我创造了一种视觉艺术与动作、东方与西方的独特结合。2000年创建“沈伟舞蹈艺术”的时候，我希望这个团体容纳更多样的艺术。和许多在国际上活跃的舞蹈公司不同，我决定不使用“公司”这个词，对此，我的同事们可能有过质疑，但我十分坚持。当时是处于一种自我发现的阶段，而现在看来，这与今日所得密不可分。

C.H: 从2000年起，你构建了“自然身体发展法”。你积极投入了至少16年将这一体系逐步建起。这仿佛宣示了你在各种艺术创作乃至生活上的实践。在最初构想这次展览的时候，我们便有一个清晰的概念，要这次展览围绕着你孜孜不倦的求索来展开。

沈伟：这种技法指导我们身体的内在与周遭的外部信息（人、构造、自然）及能量发生关系，从而获得一种有机的动态。身体的内部构造决定了我们的动态。观察张力与关节的开合，关注内在能量、呼吸、血管中的流动以及自然界的一切相类者，这至关重要。我们每个人都受外在信息所影响，都被重力所左右。我一直在研究怎样将这些融入艺术并有所延伸。

C.H: 事实上这不只是一种技法，这是你的哲学思想，也是你的生活方式，由此看来，世界万物的确都是有所联系的……

沈伟：这些观念影响着我做出的决定以及我与这世界的关联。这当然也说得上是灵性的，因为其中蕴含着与佛教思想相通之处。我相信万物皆有灵，包括动物、云朵、树木、山峦、石丛等等。在运动、停顿和重力之间要找到一种平衡，这是与宇宙建立的联系，与大地息息相关，是我们所处的星球和社会的一部分。这一切都是有机的，但需要大量的训练并抛下长期积累而成的姿势与智识才可获得。

从舞蹈中积累的实践运用与教学其实延伸到了我所做的方方面面，需要追寻一种心怀敬意的感知力才能表达。你必须放开自己，运用自然情境——也就是这个宇宙——来做出动作。绘画中，这一过程更为缓慢，但同样具有一致性，最终使你对有形和无

手稿本 Notebook, 2012  
北京 Beijing, 21 x 14.5cm  
艺术家本人收藏 Courtesy of the artist



形的一切都有更深入的欣赏。想象力随着动能为每一笔触赋予宽度和意义，从而描绘某一情景、某一存在的瞬间。

C.H: 你是从什么时候开始画画的？

沈伟：我六岁时开始画画，当时还未上学，就在家，比如画气球，画出立体感的细节，我也画过鸟、蝴蝶之类的，描画它们翅膀上的精致图纹。我还曾对画桥产生兴趣，那是受到当时常常出现在碗底的桥梁纹饰所启发，那会儿的中国桥梁还不多见。再后来，我用传统的工笔画法画与中国戏曲服饰相关的人物。1984年毕业的时候，我接触到西方艺术。在我当时的人物画中，我的笔触变得更加自由，为整个画面增添了生机和动感。我给我在舞蹈界和绘画界的朋友们画了肖像。

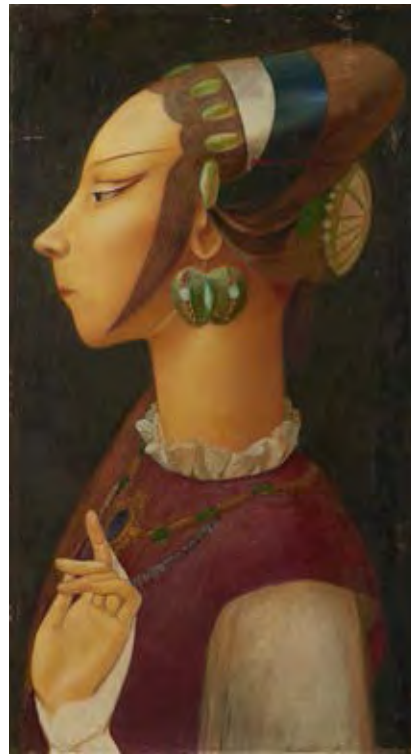
C.H: 西方艺术中的哪些东西给你带来了启发？

沈伟：我最早在中国接触到西方艺术是在1983年的时候。当时我读到一本关于意大利文艺复兴的书，从此便爱上了达·芬奇和米开朗琪罗的画。这也改变了我的风格。在我从事舞蹈事业之前，德加就已经对我有所影响，对莫迪里亚尼的女性人像我也喜欢了一段时间。直到现在，我还对塞尚以及他色彩运用非常崇爱。我的好友 Shu-Lei 曾经是我的绘画老师，80年代中国新浪潮运动的时候他在湖南办过展览。我有一帮画家朋友，我们一起憧憬着艺术家在乡村小路上骑车采风、一同作画……这是受我们在书中读到的梵高和高更的生活与友谊所启发。我们很敬仰这两位艺术家能够追随自己的梦想。

刚到纽约时，我并没有立刻喜欢上抽象当代艺术。我是慢慢了解它的。罗斯科的绘画为我打开了一扇门，让我感受到各种情绪，就像是看电影一样。

C.H: 你通过绘画所表达的有什么不同？感觉这是一种更为孤独和私密的行为，是你在繁忙的舞团日程之外特别享受的。你也曾把你的绘画比作一种日记，能详细谈一谈吗？

沈伟：绘画比舞蹈要慢……通过绘画我能够解决一些自己的问题。在面对那个问题和答案时，你完全全是一个人。我觉得这是一个漫长的过程。我已经经历过许多不同的生理和心理状态，也在不同阶段、不同工作室找到过我的答案。2004年，我把工作室搬到曼哈顿下城离世贸中心只有几条街的地方。我需要一个让我全神贯注的地方来探



穿着中国戏曲服装的女孩  
Girl in Chinese Opera, 1986  
纸板上油画 Oil on hard stock paper,  
50.8 x 76.2cm  
艺术家本人收藏 Courtesy of the artist

索运动与能量之间的关系，用的仅仅是画布上书法式的简单笔触。开始后，我一个人独自在画室里待了几个月，其间除了下楼买些吃的，我几乎没有跟任何人接触。2011年，纽约的冬天非常冷，我当时的工作室位于新泽西的马纳当代艺术中心，但我住在曼哈顿西村。在感恩节到次年春节期间，我顿然有感，于是在工作室和住所间的地铁往返途中以及雪地行走之时寻找答案。答案最终以主调为黑、白、灰的大型抽象作品得以呈现。

当一个人对身体和视觉深度挖掘并一直处于与自然、质感、音乐以及动态的和谐状态中且时而产生精神关联时，观念与想法总能在画布上得以释放。我很享受熟练地描绘某一特定时刻或情景。漂浮式舞蹈的专业技巧提供了一种全然不同的方式在画布上呈现横向和纵向的动作，这些动作既非全然受控也不是只凭自觉。在不同的层次上将形状变回形式，这令我着迷。

C.H: 是什么促使你去年将工作室的一部分搬到巴黎？巴黎这座城市能带给你什么？你和服装设计师马可2008年在巴黎皇家公园合作的高级定制服装秀是否是触发你搬工作室的原因之一？

沈伟：并不专因为那次的合作。多年间我常来巴黎，这里对我来说就像是一个安静的世外桃源，我能专心绘画、创作以及独自思考。我爱这里的博物馆、城市规划、建筑、花园还有美食。这里的光线也是不一样的，这对艺术家而言特别理想。我去参观了塞尚在法国南部的画室，很受启发。

最近这三个半月我都闭关在我的工作室里，我在寻求画布上更进一层的光线与气韵。我不断探索生活，也尝试着理解我们所生活的这个世界。当然，我并不想只是画出一个漂亮的图像或培养某种不错的技法，要找到属于你自己的答案、以你独有的方式来表达自己是很花时间的。

C.H: 你1995年到纽约，最初那5年你全力吸纳了多种多样的文化形式。当时的你通过在纽约大学电影系就读的朋友学会了使用他们的设备，你能谈谈这对你的重要影响以及你从这一新爱好里学到了什么吗？

沈伟：艺术电影令我感触良多，改变了我看待舞蹈的方式。这也使我在舞台上加入多媒体。直到现在，我仍然深受那些制造强烈戏剧观感的电影大师们的启发。比如说，我特别迷恋塔可夫斯基的《乡愁》（1983年）和《镜子》（1975年）、费里尼的《爱情神话》（1969年）、库斯图里卡的《地下》（1995年）以及法斯宾德的电影。

实际上我一直都对俄罗斯文化（电影、文学）很感兴趣，喜欢它们深沉的情绪与悲伤的诗意。我们中国对此多少有些熟悉，仿佛这两种群体之间存在着某种联系。

克里斯托弗·诺兰的电影《星际穿越》（2014年）中有一些段落也令我产生共鸣。

C.H: 2018年3月,在纽约亚洲协会与毛奕龄女士的对谈中<sup>2</sup>,你提到你拍过影像作品但是从未展映过。这启发了我和弗朗索瓦·米肖去找你1998年用16毫米胶片拍摄的《四月》。这部影像作品包含了你感兴趣的诸多方面和从那时起就在进行的研究,我们随即决定必须把这部影片放到这次展览中来。

沈伟:准备了详尽的脚本后,那年春天,我和两位朋友钟安婷、Daniel Cheng在纽约伊萨卡拍摄完成。那时的我对未来还很迷茫……影片里也有某种诗意的哀愁。但是我的白色身影是象征希望的。拍完后的一个月,我做了一次大型的心脏手术——这对我无论是在个人生活上还是艺术上都是一次巨大的转变。我决定卸下包袱,继续前行。

C.H: 这部影片有一种超现实的感觉,它让我想起让·谷克多的《奥菲斯三部曲》和萨缪尔·贝克特的《电影》。作为主演的你带着雌雄同体的美感,身着黑色或白色的衣服,时而穿着厚重的大衣与长靴,时而披着轻柔的布料。从大提琴、笛、小提琴到风中摇曳的干草、鸟鸣、静默的瀑布,音乐背景或无声背景似乎都预示着不祥。在郊外摆出的梦幻姿势化作米开朗琪罗式的对立平衡,变成粉尘般的迷雾中弗拉明戈似的舞步,抑或沦为狂乱的逃亡。其他谜一样的物件,比如木屋、网球、衣架上的白衬衫,还有一个塞满干草、被拖拽着穿过全场的枕套(该物件也出现在当时的多幅绘画中)。

沈伟:这真的是一部非常私人化的影片,我从未示人。它表达了各种情绪、梦境以及生而为人的自我发现。某种程度上,它传递了一名艺术家的孤独——那种挣扎,那种漫长的旅程。

C.H: 你能谈谈在纽约时与台湾艺术家谢德庆的接触吗?你从他的激进表演中学到了什么?

沈伟:他在90年代非常扶持艺术家,其中也包括我。他的基金会经常给艺术家们提供包住宿的工作室。我的朋友钟安婷原是位声音装置艺术家,她就在那儿驻留过。我们当时一起度过一段时光——他当时已经不再进行艺术创作,只自己搭建房屋,比如这座住屋。我当时认识的在纽约的大陆人很少,大多数都是台湾或香港过来的。

2.  
“沈伟:与沈伟舞蹈艺术所作的舞蹈、艺术和电影表达”,亚洲协会,纽约,2018年3月。该活动闭幕时放映了沈伟为MAD建筑师事务所设计建造的黑龙江哈尔滨歌剧院所作的影片。马岩松让沈伟在歌剧院开放前随意出入,这使沈伟得以表现一段在这个无人空间里的旅程:《内影相行》(2016年,摄像:杰克·马哈菲)。

C.H: 你直接参考了苏式古典园林、古琴音律、14世纪的诗画大师倪瓒、17世纪的绘画大师八大山人以及《红楼梦》、《湘妃怨》等;《湘妃怨》的故事流传了四千余年,湘妃翘首盼夫,以泪洗面,泪洒竹而留痕。当然,你的家庭背景和早年的训练也使你在成长过程中受到中国戏曲的陶然。文革期间,许多传统艺术形式都遭到毁灭。这是否是你继续对那种压迫进行反抗并呼吁传统艺术的一种方式?你是否将自己看作某种文化大使?

沈伟:一路走来赋予了我这样的目的,但那并不是我的初衷。作为人,我们会扮演某些特定的角色,这视情境而定,而非原本计划好的。到现在为止,我在生命中经历过不同的价值体系。我的身上既有东方的元素又有西方的元素。现在,无论我在哪里工作或生活,我都携带着、表达着、分享着这种大杂烩。

C.H: 你能描述一下你在舞蹈方面所受的主要影响吗?

沈伟:从1998年起,我就刻意逃离任何一种影响源并发展我自己独有的艺术语言,我的运动语汇,这最终形成了“自然身体发展法”。我当时学习了很多的技法。

我很喜欢皮娜·鲍什的作品,在来美国之前就已经喜欢了,我的个人作品《小房间》(1994年)受到了舞蹈剧院的一些启发。一次在作曲家、指挥家谭盾家中举办的新年聚会上,导演李安也在,我经介绍认识了戏剧导演兼编舞家玛莎·克拉克,她随即邀请我加入她。

C.H: 你的音乐品味十分广泛。选择音乐时你看重的是什么?

沈伟:我看重声音的质量、不一样的嗓音,我在不同阶段也被不同的音乐所吸引。离开中国之前我很喜欢汤姆·威兹——他那种低沉的嗓音和慵懒的性子与当时的我大不相同。我本人深受带有宗教性质的音乐所感召,那些宁静的音乐,比如阿尔沃·帕尔特和约翰·塔文纳的作曲,就经常出现在我的作品中。根据声音、唱腔和质感的变化,最终的效果也各有不同。我对这些不同元素所产生的对话有浓厚的兴趣。我也很乐于挑战与更加概念性、结构性或抽象性的当代古典乐进行对话,比如史提夫·莱许、伊阿尼斯·泽纳基斯、莫顿·费尔德曼等人的作品。

C.H: 你能总结一下你为2008年北京奥运会开幕式创作的经历吗?那次经历是否有改变你的创作进程?

沈伟:我在整个过程中学到了很多。最开始,我作为艺术团队中的一员和视觉艺术家蔡国强一起上交了开幕式的创作提案。2007年初,总导演张艺谋邀请我加入总顾问的讨论。他在寻找一个巨型图景,主题是“同一个世界,同一个梦想”。我给他们看了我的作品《连接转换》(2004年)的片段,他们由此受到启发,开始构思现场作画。张艺谋让我主导编舞,于是我创作了《画卷》部分。让多人参与的大制作规模对我来说是全新的。这一经历带给我更多信心接受新的挑战。此后,我知道我什么都能做成。这直接催生了我后来在耶德逊纪念教堂做的首次场地特制表演《连接转换II》(2008年)。



《四月》影片剧照  
Stills from film *April*, 1998 - 2000





C.H: 确实，在那之后，你更频繁地获邀在世界各地的著名美术馆创作表演、表演装置以及场地特制作品。这是否意味着一种不同的工作方式？

沈伟：奥运之前，我只在舞台上工作过。我发现自己可以不止步于此，2008年以后，我开始在制作中加入数码媒体，混合不同的天地。2009年，纽约公园大道军械库委约我对欧内斯特·奈托的装置《类人猿》进行互动创作。2011年，他们又委约我创作自己的宏大装置《合与分》。同一年，我为纽约大都会博物馆创作表演，也是大都会博物馆头一次进行那样的表演。表演展现了从古典身体(雕塑)到当代身体(舞者)的过渡。从那以后，大都会设立了一个表演艺术部。

静止的移动 *Still Moving*, 2011

表演装置 Performative installations

在纽约大都会艺术博物馆的美国翼

American Wing, Metropolitan Museum of Art, New York.



# Exploring The Unknown

An interview between Shen Wei and Caroline Hancock

Caroline Hancock: What is this “unknown” you were referring to in your monograph titled *Everything is connected*<sup>1</sup>

Shen Wei: Since 1998, I have worked specifically to develop my own language through unknown territories. I have pushed all my limits, always wondering what the next step would be towards a form of abstraction. Through practice and learning, I have created a unique fusion between visual arts and movement, between the East and the West. When I founded Shen Wei Dance Arts Dance Arts in 2000 I wanted to make sure it involved more arts. Many colleagues would question my decision not to use the word “company” like most international dance companies would normally do. But I was adamant. This has been a time of self-discovery which is now somehow beginning to make cohesive sense with hindsight.

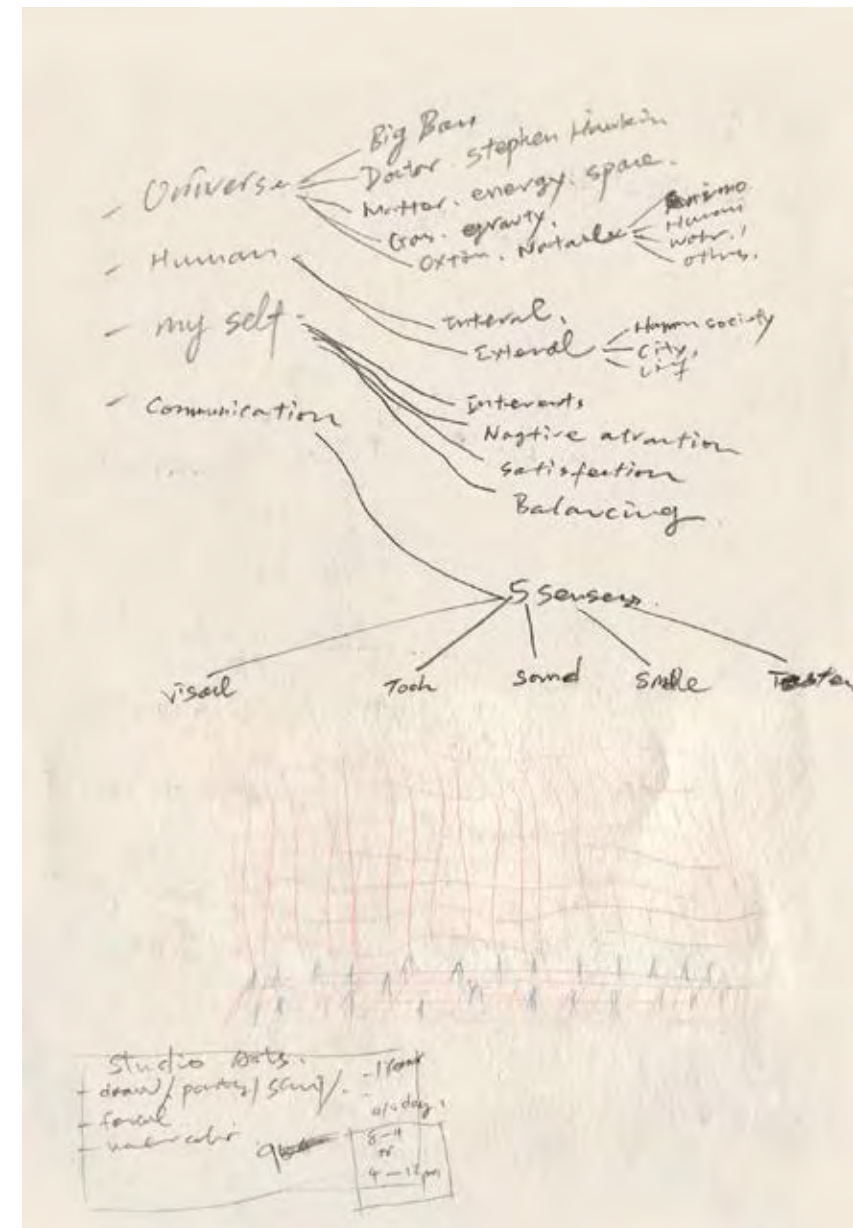
C.H. From 2000 onwards, you have conceived what you call the Natural Body Development Technique. You have developed this actively but also progressively over the course of sixteen years at least. It rings like a manifesto that finds its applications in all the art disciplines you practice and also in life. Very early on in the conceptualisation of this exhibition, it was clear to us that everything should be focused around this continuous field of inquiry.

S.W. It is a technique to direct internal energy from our body to relate to surrounding external information (human, built, natural) and thus achieve an organic motion. Internally the way we are built dictates how we move. It is essential to observe the tensions and all the joints that unfold and fold, but also pay attention to the inner energies and breathing, to what goes on through the veins and all the equivalents in nature. We are all affected by external information and by gravity. I have been researching how to combine all this in art and go beyond.

C.H. In fact it is more than a technique, it is your philosophy or way of life according to which everything is indeed connected...

S.W. These concepts fuel how I make decisions and how I relate to the world. It is of course nearly spiritual too with parallels in Buddhist thought for instance. I believe everything that exists has a spirit, including animals, clouds, trees, mountains, rock formations and so forth. There is a balance to be found between motion, suspension and gravity, a relation to build with the universe, in relation to the Earth, as part of this planet and within society. It is all rather organic but it does take a lot of training, unlearning certain accumulated gestures or knowledge.

1. “I wasn’t taught the arts separately, so I don’t separate them in work. Because I’m a painter, I want to see how dance movement relates to music and also how music and dance relate to visual art, to see how the three elements combine... my work isn’t about real life, or about being Western or Eastern... I’m exploring the unknown. I’m looking for a new way to communicate.” Shen Wei. *Everything is connected*, Shen Wei Productions, New York, 2012, p.105. Texts written by the artist, Anna Kisselgoff, Melissa Chiu, Buck Wanner, Sara Procopio, James Healey, Thea Little, Christopher Mao, Jesse Zaritt, France Paper, Kathleen Jewett, Stephen Xue, Andrew Cowan.



手稿本 Notebook, 2014 - 2015  
迈阿密 / 纽约 / 香港 Miami, New York, Hong Kong, 33 x 24cm  
艺术家本人收藏 Courtesy of the artist

What seems to have started in the field of dance with practical applications and teaching, in fact carries over into everything I do. It has to do with a quest for a certain respectful sensibility to convey. You have to allow yourself to let go, to use the natural situation – the universe – to move. In painting, the workings out were much slower, but just as consistent, leading to a deep appreciation of shapes and non-shapes alike. The imagination finds the momentum to give breadth and meaningfulness in each stroke in order to depict a situation, a particular moment of being.

C.H. When did you start painting?

S.W. I started at the age of six before going to school, at home, depicting balloons for instance with great three-dimensional detail, I also did birds, butterflies for the exquisite patterns on their wings. I also got into painting bridges inspired by those that tended to appear at the bottom of bowls in admiration for these then still rare infrastructures in China. Then I painted figures in the traditional Gong-bi painting technique and in relation to Chinese opera costumes. When I graduated in 1984, I discovered Western arts. In my figurative paintings at the time, the brushstrokes became freer, adding life and movement to the pictures as a whole. I painted portraits of my friends in the fields of dance and painting.

C.H. What were your inspirations in Western visual arts?

S.W. The first Western art I was able to discover while still in China was from 1983. I was able to pour over a book on Italian Renaissance and have since adored Leonardo da Vinci and Michelangelo’s drawings. This changed my style. Degas was an influence even before I started dance and I was quite taken by Modigliani’s portraits of women for a time. I am still an immense admirer of Cézanne and his colours. I had a great



friend, Shu-Lei, who was my painting teacher. He was exhibiting in Hunan during the time of the Chinese New Wave generation in 1980s. I had a group of painter friends with whom I shared this romantic view of an artist cycling around the countryside and making paintings together... inspired by what we had read about the lives and friendship of Van Gogh and Gauguin. We admired the fact that they seemed to be following their passion.

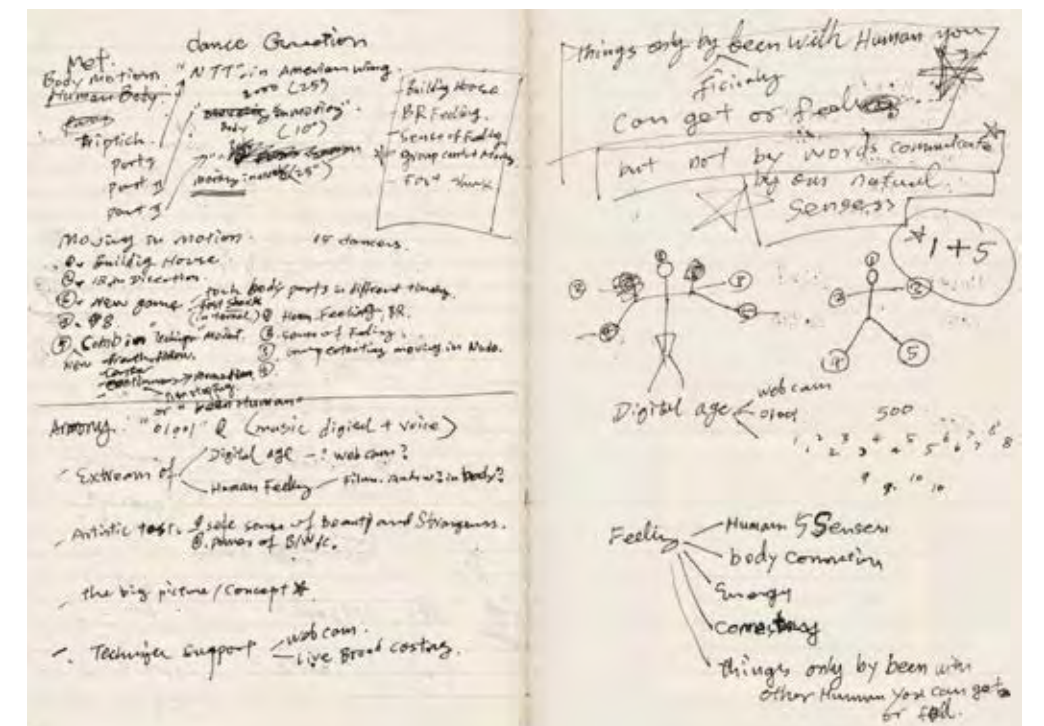
I wasn't taken by abstract contemporary art at first when I arrived in New York. I came to know it slowly. Mark Rothko's paintings opened a door for me to feel emotions, as if watching a film.



午后太阳浴 *Afternoon Sun Tan*, 1998  
布面油画 Acrylic on canvas, 91.4 x 121.9cm,  
私人收藏 Private collection

C.H. What is different about what you can express through painting? It seems to be a more solitary or private activity you intensely delight in whenever your busy dance company schedule allows it. You have also described your paintings as a form of journal. Can you tell us more about this?

S.W. Painting is slower than dance... it has been a place where I can work things out for myself. You are literally the only one facing that question and answer. I have found it to be a long journey. I have been through so many physical and mental states to find my answers in different periods, in many studio spaces. In 2004, I moved my painting studio to Lower Manhattan, a few blocks from the World Trade Center. I needed a totally focused place to explore the relations of movement and energies through only simple calligraphic brushstrokes on canvas. I started this process and stayed alone in the studio for several months – besides getting



手稿本 Notebook, 2012  
北京 Beijing, 21 x 14.5cm  
艺术家本人收藏 Courtesy of the artist

some food downstairs, I did not see anyone. Winter 2011 was a very cold winter in New York, and my painting studio was located in New Jersey at MANA Contemporary, while I lived in the West Village in Manhattan. I had a bit of an epiphany between Thanksgiving holidays and Chinese New Year, I was taking the train between the two locations and walking in the snow to find answers. This came in the form of the large format abstract works which are mostly black, white and gray.

Concepts and ideas somehow find resolutions on the canvas when you dig deep physically and visually in harmony with nature, texture, music and movement, and sometimes with a spiritual or particular type of mental connection. I delight in becoming versed in rendering a specific moment or situation. The technique of professional floating dance moves provides a completely different way to make gestures across a horizontal or a vertical canvas in moves which are neither entirely controlled nor fully intuitive. I am fascinated to take shape back to form again, but on a different level.

C.H. What motivated the partial move of your studio to Paris last year? What can this city allow? Was your collaboration with the designer Ma Ke for a Paris Haute Couture presentation in the Jardin du Palais Royal in 2008 one of the triggers?

S.W. It wasn't particularly that project. I have come here often over the years and basically it is a quiet haven where I can focus on painting, creating works or just thinking alone. I love the museums, the city planning, the architecture, the gardens, the food. And the light is different – ideal for artists! It has been so inspiring to visit Cézanne's studio in the South of France.





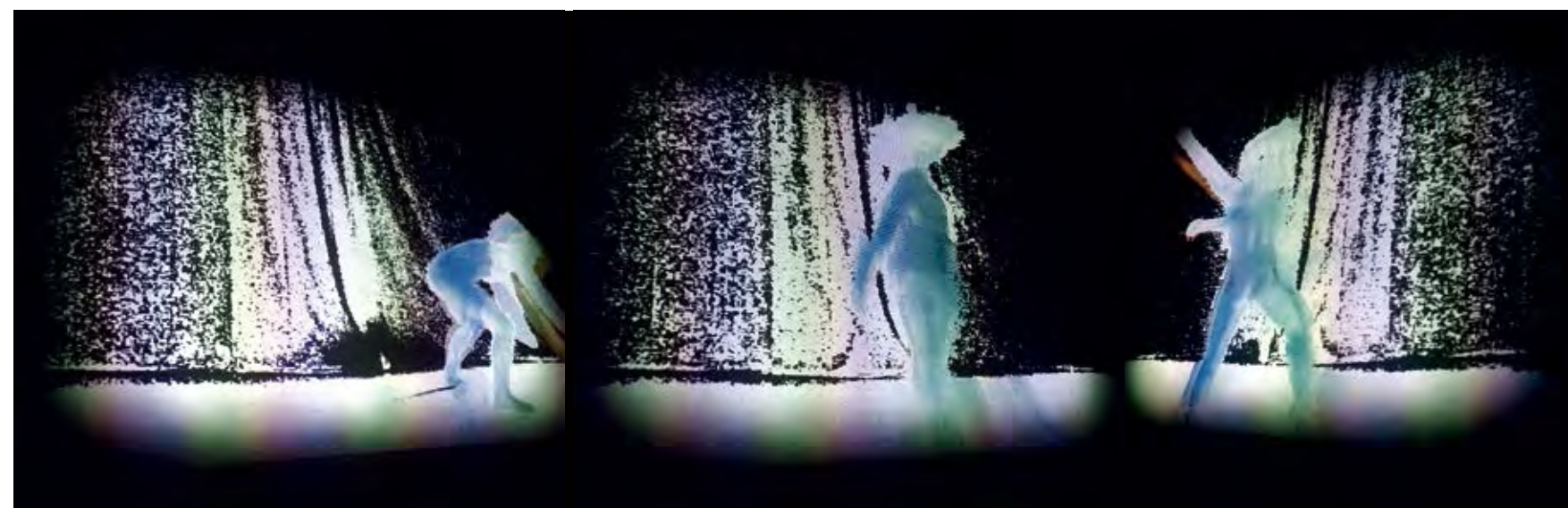
The recent three and half months alone (闭关bi-Guan) in my painting studio here, I have been seeking that additional quality of light and air on my canvas. I continue to explore life and attempt to digest the world we are living in. I certainly don't want to just paint a nice image or develop a fine technique, it takes a long time to find your own answers and to express yourself in your own way.

C.H. You arrived in New York in 1995 and proceeded to absorb as many diverse cultural forms as you could during your first five years. You were able to use equipment at NYU through friends who were studying in the Film Department there. How important was this and what did you learn from this new interest?

S.W. I was specially moved by the art films, it changed the way I see dance! It also led me to include multimedia on stage sometimes. I am still particularly inspired by master filmmakers with an inclination for visually powerful theatricality. I am enamoured for instance with *Nostalgia* (1983) or *The Mirror* (1975) by Tarkovsky, *Satyricon* (1969) by Fellini, *Underground* (1995) by Kusturica and Fassbinder's films.

In fact I was always very attracted to Russian culture (films, literature), to the description of heavy emotional and poetic with some sorrow, Somehow we are familiar with this in China – it is as if there are connections between communities.

Christopher Nolan's film *Interstellar* 2014 has passages which really resonate with me as well.



2.

"Shen Wei: Expressions in Dance, Art and Film With Shen Wei Dance Arts", Asia Society, New York, March 2018. This event ended with the premiere of a recent film by Shen Wei in response to the newly constructed Harbin Opera House in Heilongjiang (China) by MAD architects. Ma Yansong gave him access to the building prior to the opening which led Shen Wei to create a journey through an empty space: *The Inner Shadow of Movement* (2016, cinematography: Jake Mahaffy).

C.H. In your conversation with YiLing Mao at the Asia Society in New York in March 2018<sup>2</sup>, you mentioned that you have made films that you have never shown. This enabled François Michaud and I to discover your black and white 16mm film *April* made in 1998. This seemed such a seminal work encapsulating so many strands of your interests and research from then on that it immediately seemed crucial to include this work in this exhibition.

S.W. Having prepared a very detailed script, I filmed it with the collaboration of two friends An-Ting Chung and Daniel Cheng, during springtime in New York and Ithaca. At the time, the future was so uncertain... There is a certain poetic sadness about it. But the white figure of myself was meant to symbolise hope. In the following month I underwent major heart surgery – a very significant transformative moment in my personal and artistic development. I decided to drop the bag and keep going.

C.H. There is something very surreal about this film; it reminds me for instance of Jean Cocteau's *Orphic Trilogy* or even Samuel Beckett's *Film*. The main performer – you – is blessed with hermaphrodite beauty, dressed in black or white, clad either in heavy coat and boots or light floating drapes. The sounds or the silences are incredibly ominous from cello to flute or violin, to dried grass in the wind, birdsong or a mute waterfall. The dreamy poses in the countryside evolve into a Michelangelesque contrapposto, quasi flamenco dance in a powdery haze, or frenetic escape. Other enigmatic appearances include wooden buildings, tennis balls, a white shirt on a hanger while a pillow bag (an object which also appears in various paintings then) is filled with hay and dragged across the landscape.

S.W. It is a really personal film that I have never shown to anyone much. It expresses various emotions, dreams, the self-discovery of oneself as a human. Somehow it conveys the loneliness of an artist – the struggle, the long journey.





《四月》影片剧照  
Still from film *April*, 1998 - 2000

C.H. Can you tell us about your encounters in New York then with the Taiwanese artist Tehching Hsieh? What did you learn from his radical performances?

S.W. He was incredibly supportive to artists in the 1990s, including myself. His foundation frequently provided live-in studio space for artists. My friend Chung An-Ting who is a sound installation artist stayed there. We spent time together then – he had already stopped creating art and was building houses by himself, such as this residence house. I met very few people from mainland China in New York then, compared to people from Taiwan or Hong Kong.

C.H. You have made direct references to the Classical Gardens of Suzhou, to Gu-Qin music, to the 14<sup>th</sup> century painter and poet Ni-Zan and the 17<sup>th</sup> century painters Baba Shanren, to stories such as *The Dream of the Red Chamber* (which you interpreted in 1996), as well as that of the four-thousand year old story of Madam Xiang waiting for her husband whose tears showed up as marks on bamboo. Of course, your family background and your early training has raised you within Chinese opera. During the Cultural Revolution between 1966 and 1976 in China, many Chinese traditional art forms were destroyed. Is this your continued way to revolt and celebrate? Do you consider yourself a sort of cultural ambassador?

S.W. The journey gives that purpose but it is not what I set out to do. We have certain roles as humans which happen through circumstance, rather than anything planned. I have experienced different value systems in my life by now. I am made of Eastern and Western ingredients. Now wherever I work or live, I bring, express and share this conjunction of states of being.

C.H. Can you describe some of your primary influences in the field of dance?



《现代“红楼梦”》构思手稿本  
Sketchbook for *The Dream of the Red Chamber*, 1996  
为舞台制作的设想 Preparing the stage production, 20.7 x 24cm each  
艺术家本人收藏 Courtesy of the artist

S.W. From 1998 onwards, I deliberately wanted to get away from any particular influence and create my own unique language, my movement vocabulary, in what turned out to be the Natural Body Development Technique. I had learnt so many techniques! I have really admired the work of Pina Bausch, even before coming to the United States, and my solo production *Small Room* (1994) had some of Dance Theater inspiration. During a New Year gathering in New York at composer conductor Tan Dun's home with filmmaker Ang Lee, I was introduced to theatre director and choreographer Martha Clarke who immediately involved me.

C.H. Your tastes in music are extremely eclectic. What are you looking for through your selections?

S.W. I am seeking certain qualities of sound, different voices, and I am attracted by different music in different periods. I loved Tom Waits before leaving China – the low tone of voice and this relaxed personality which was so unlike mine during that time. I am personally drawn to spiritual music, to calm music by the likes of Arvo Pärt and John Tavener whose compositions have appeared a lot in my work over the years. The outcome is so varied according to the sound, the vocal or the texture. I am interested in the conversation between all these ingredients. I have also enjoyed the challenge of conversing with more conceptual, structured or abstract contemporary classical music by Steve Reich, Xenakis, or Morton Feldman.



C.H. Can you summarise your experience of working on the opening ceremony of the 2008 Beijing Olympics? Did it change the course of your work?

S.W. I learnt so much through that process! At first, I was part of an artistic team with visual artist Cai Guo-qiang for the submission proposal for the opening ceremony. In beginning of 2007 the General Director Zhang Yimou had invited me to be part of the overall advisory discussions. He was searching for the big picture which emerged as "one world, one dream". I showed them footage of my production *Connect Transfer* (2004) which inspired them as they started to visualise the concept of making a live painting together. Zhang Yimou asked me to lead on the choreography and I created the *Scroll Painting* segment. The scale of this production with so many people working on it was really new to me. I found that this situation expanded my confidence in taking on new challenges. I knew that I could do anything after that. It led directly to my first site-specific performance: *Connect Transfer II* (2008) in Judson Memorial Church.

C.H. Indeed since then you have increasingly been commissioned to imagine performances, performative installations and site-specific works in major museums worldwide. Has this implied a different way of working?

S.W. Before the Olympics, I had only worked on stages. I discovered I could expand on this and from 2008 started to include digital media in my production, mixing universes. In 2009, New York Park Avenue Armory commissioned me to interact with Ernesto Neto's installation *Anthropodino*. In 2011, they commissioned me to produce my own ambitious installation: *Divided Undivided*. That same year I created a performance - the first of the kind in this museum - for the Metropolitan Museum of Art. It traced a path from the classical to the contemporary body. Since then, they have created a performance department.



《分与合》手稿和剧照 *Undivided Divided*  
Preparatory drawing and documentation, 2011



## 抽象、运动及音乐 Abstraction, Movement and Music



《春之祭》音乐的研究（局部）  
*Study for Rite of Spring, Detail, 2003*  
布面油画 Oil on canvas

沈伟对抽象艺术的初步试探包括 2003 年的《为春之祭所作的画作研习》和 2005 年的《运动》系列等，这是一批以音乐和运动为灵感创作的绘画。这些作品是沈伟利用时间、空间和纹理打造而成，形神兼具，与舞蹈息息相关。舞蹈编排的理念跃然呈现于沈伟的画布之上，运动化为视觉。他的笔触飘逸，受手、足乃至全身驾驭，宛若书法。如此自由的形式，令人不禁想到美国抽象表现主义——如杰克逊·波洛克的滴洒画和 50、60 年代马克·罗斯科的色块——以及 60 年代伊夫·克莱因的《人体测量》。然而，沈伟事先未曾知晓这些前辈之作，其不谋而合更是引人入胜。

沈伟对音乐和人声的选择可谓不拘一格，伊戈尔·斯特拉文斯基、古琴曲、汤姆·威兹、巴赫乃至西藏梵呗都是他的灵感之源。2005 年，沈伟受林肯中心艺术节之邀创作《地图》，选用的便是斯蒂夫·莱奇谱写的一段极简旋律。为该表演，沈伟绘制了舞台大小的背景以及氦气球。氦气球在大厅展示，作为本次展览的开始。这些在笔记中的绘画及注释被放大开来，营造出一种万花筒般的效果。

Shen Wei's first forays into abstraction take place in music and movement driven paintings spanning from *Painting Study for Rite of Spring* (2003) to the variations of the *Movement* series in 2005. Intimately related to his dance practice, Shen Wei uses time, space, texture to create these gestural works involving body and mind. Choreographic ideas find their way on his canvases. Movement is translated visually. Reminiscent of calligraphy, the flowing brushwork is activated by hands, feet and bodies. With regards these free forms, American Abstract Expressionism – Jackson Pollock's drip paintings or Mark Rothko's pictorial spaces in the 1950s and 60s – but also Yves Klein's *Anthropométries* in 1960 inevitably spring to mind also. It is nevertheless intriguing to realise these earlier creations sometimes occurred unbeknownst to Shen Wei.

His eclectic musical or vocal choices and inspirations range from Igor Stravinsky to Gu-Qin, Tom Waits, Bach or Tibetan chants. A minimalist composition by Steve Reich is the score Shen Wei worked with for his commission from the Lincoln Center Festival in New York in 2005, entitled *Map*. This is the performance for which he painted the stage-size backdrop and the helium balloons included in this exhibition. These blown-up transfers of drawings and notations in his notebooks contribute a kaleidoscopic effect.









《春之祭》音乐的研究第 1, 2 号 *Study for Rite of Spring No. 1, 2*, 2003  
布面油画 Oil on canvas, 278 x 179cm  
私人收藏 Private collection

《春之祭》音乐的研究第 3, 4 号 *Study for Rite of Spring No. 3, 4*, 2003  
布面油画 Oil on canvas, 278 x 179cm  
艺术家本人收藏 Courtesy of the artist





运动第 1 号 *Movement No. 1*, 2005

布面油画 (黑色笔触) Oil on linen (in Black brushstrokes), 163 x 130cm

这幅画根据探讨关于巴赫钢琴曲的音质而创作 Painted to the sound of piano music by Bach

私人收藏 Private collection



运动第 3 号 *Movement No. 3*, 2005 - 2006

布面油画 (白色笔触) Oil on linen (in White brushstrokes), 163 x 130cm

这幅画根据探讨于中国传统古琴的音质而创作

Painted to the sound of Chinese Music on traditional Gu-Qin instrument

私人收藏 Private collection







运动第 7 号 *Movement No. 7*, 2005 - 2006

布面油画 (白色覆盖黑色的笔触) Oil on linen (White on Black brushstrokes), 167 x 127cm

这幅画根据探讨关于假声男高音演唱的声音质感而创作, 演唱者安德烈亚斯·肖尔

Painted to the sound of a countertenor singing by Andreas Scholl on *A Musical Banquet* (1610) by Robert Dowland

私人收藏 Private collection





运动第 8 号 *Movement No. 8*, 2005 - 2006

布面油画 (白色和红色笔触) Oil on linen (White and Red brushstrokes), 132 x 183cm

这幅画根据探讨于中国传统古琴曲与汤姆·威兹的歌曲的声音质感而创作

Painted to the sound of Chinese Music on traditional Gu-Qin instrument and songs by Tom Waits.

艺术家本人收藏 Courtesy of the artist





运动第 6 号 (脚的滑动与转动 - 灰色) *Movement No. 6 (Slide-Turn by Feet B in Grey)*, 2005 - 2006  
布面油画 Oil on canvas, 132 x 183cm  
艺术家本人收藏 Courtesy of the artist





运动第 5 号 (脚的滑动与转动 - 黑色) *Movement No. 5 (Slide-Turn by Feet A in Black)*, 2005 - 2006  
布面油画 Oil on canvas, 129.5 x 183cm  
艺术家本人收藏 Courtesy of the artist

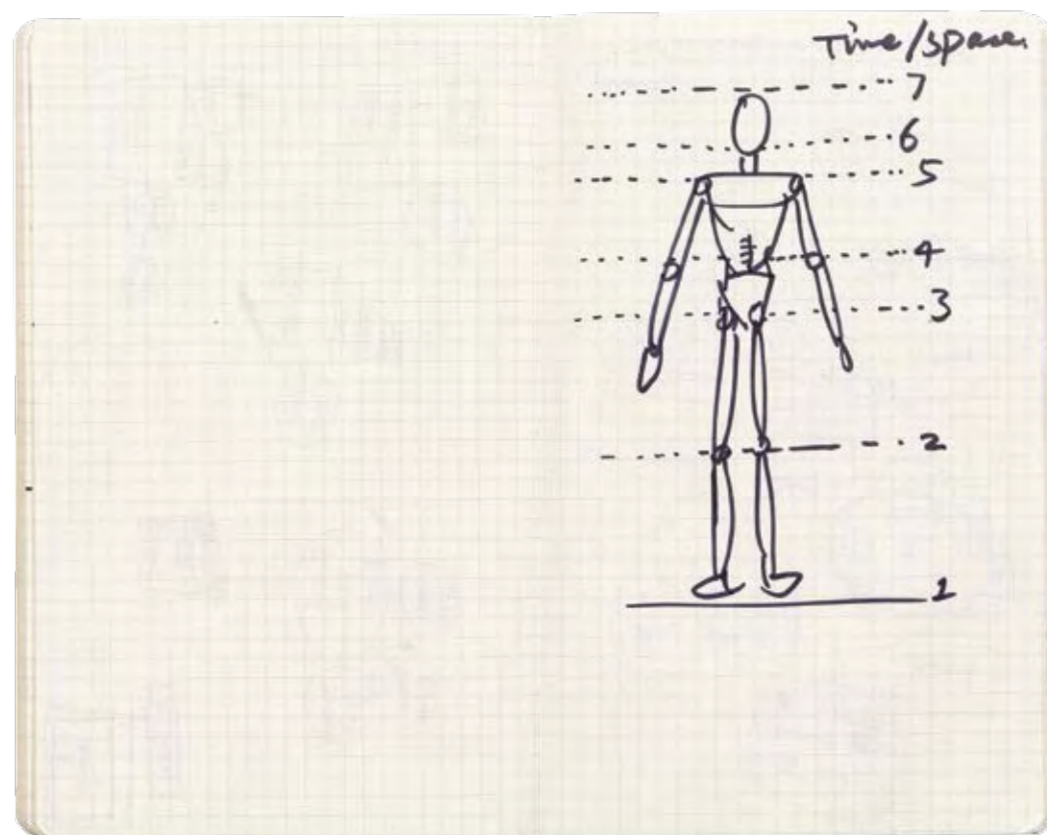




沈伟在纽约排练厅 Shen Wei in New York Dance Studio



## 自然身体发展法 The Natural Body Development Technique



自 2000 年起，沈伟开始发展“自然身体发展法”，旨在锻造轻盈、柔韧且能够响应内外能量驱动的身体。内在能量来自呼吸、肌肉、关节、神经以及血脉，外在能量则包含自然作用力，如重力、风力，抑或他人的触碰与支配。

沈伟受自然启发，设想着如何将其转置于人体当中。这一思索，起初是为舞蹈训练，而后却在他的一切行为中都得到贯彻。要将流动、势能和重力的组合置于首位，则需善于接纳，抛开对固有动作及形态的预见。该体系注重对旋转、局部动作以及停顿的练习。沈伟日复一日，追寻着空间中抽离于人体的纯粹运动。

“想象一片掉落小溪里的叶子，它无法控制自己的行动，而是由溪水引导，树叶对溪水的动作做出反应，延续着溪水的动作。”——沈伟

From 2000, Shen Wei develops his “Natural Body Development Technique”. The objective is to create a body that is soft, supple, and able to respond to both internal and external impetuses for motion. Internal energies include breath, muscles, joints, nerves and veins within the body. External energies include natural forces, such as gravity or wind, as well as the touch or manipulation of other persons.

Inspired by nature, Shen Wei imagines how it might be transposed to the human body. It is conceived for dance training in particular but this research carries through to all his activities. It requires heightened receptiveness, unlearning preconceptions of set movement and shape, in order to prioritise combinations of flow, momentum, gravity. The technique focuses on exercises in rotation, isolation, and suspension... The artist increasingly seeks pure motion in space, abstracted from the human form.

“Imagine, for example, a leaf in a stream; it does not decide what movement to make. The motion of the water directs it, and the leaf reacts to and sustains the motion of the water.” – Shen Wei

笔记本 Notebook, 2010

分析人体关节与空间关系的概念手稿

Concept drawing focusing on the levels of a human body's joints in space, 21 x 13cm

艺术家本人收藏 Courtesy of the artist



变奏, 2014

彩色影像, 7分钟

编舞和表演: 沈伟

配乐: 阿尔沃·帕尔特的《Variations for the Healing of Arinushka》

首演: 纽约贾德森教堂, 2014

拍摄: 2014 美国舞蹈节

委约: 美国舞蹈节及 Celia 和 Silas Chou

*Variations*, 2014

Film, colour, 7 min

Choreography and performer: Shen Wei

Music: Arvo Pärt, *Variations for the Healing of Arinushka*

Premiere: 2014 Judson Church, New York

Filming: The American Dance Festival 2014

Commission: Celia and Silas Chou with support from American Dance Festival

《自然身体发展法》相关元素:

旋转  
中心转移  
惯性动力  
呼吸  
独立分解  
放松与重量  
神经  
流畅  
悬浮 / 延展  
内力肌体控制  
圆的循环发展

Supporting NBDT:

*Rotation*  
*Center Shifting*  
*Momentum*  
*Breath*  
*Isolation*  
*Release and weight*  
*Nerve*  
*Flow*  
*Suspension / extension*  
*Internal muscle control*  
*Continuous circular motion*



变奏 *Variations*, 2014



## “自然身体发展法” (NBDT) 技术技巧训练课程

### 内在能量 (气)

#### 呼吸比例

这套技巧训练课程是训练身体怎样掌握呼吸能量的新的一种运动方式。身体内部可以被想象成是液体 (血液流过身体), 被封闭在弹性的皮肤内。就像是一个里面充满水的气球, 舞者的身体内充满了能量和气息。通过鼻子呼吸, 气息先进入到背的下半部分, 然后从那里慢慢的填满身体。该练习犹如一个比例尺, 填充身体的气息随着每一次的吸气逐渐增加, 并以百分比的形式被度量化。由身体中百分之三十的能量开始, 我们持续性的增加能量的量 (就像气球增加其中的水分一样)。在百分之八十的时候身体有了足够的精力来向前踏步, 在百分之九十到百分之百的时候我们可以靠足尖行走。气息维持着循环的流动, 在吸气的最终, 通过后背下半部开始呼气, 身体在吸气到其极限的时候, 由它的背的下半部分将气息呼气释放出来。这种重叠的动态, 在同一时间将身体置于两种动态之下的形式是 NBDT 技巧训练想要追寻的其中一个核心: 让身体怎么维持在这种自然运动状态中。

这种练习贯穿着整个身体动作幅度逐渐变大的过程。每次吸气所产生的空气 / 能量以及因每次呼气产生的动态被引导到身体中的某个特定部位和空间中的特定部位来创造动态。例如空气充满道全身直到促使手指尖向空间中指去。手指尖充满了所吸进的气, 身体动作将气延伸出去, 它随着这种动态向外伸向空间中。让一个小滑步使得整个身体在空间中维持着受呼气推动的一种运动力 (呼气的动作就像是河水在向前流, 身体也随着这水流移动)。这个练习在不同的点被实施, 被指引向不同的方向。后背下半部的呼气制造出一种在空间中的运动力。吸气使气流以对角线的形式向相反方向流动至手臂, 舞者释放出一次呼气改变重心而使得他们在空间中倒退。接下来的吸气将气流充至指尖, 使其指向天空。舞者们随着在呼吸和重量的带动身体至于地面, 滚动并开始吸气最后让这股气流将他们从地上提起来。

气息比例尺使身体一直处于吸气和呼气的内在动态之中。这种持续的动态是为贯穿于技巧之中促使更大幅度、更迅速和更特别的动态的基础技术技巧。

这种呼吸技巧也对《回之一》(2006 年) 中的舞蹈动作的技巧和质量有帮助。呼吸为空间中的动作创造了一种既轻盈又扎实的质量, 仿佛是被舞者周围和身体内部的空气所推动。

## The Natural Body Development Technique (NBDT) Class

### Internal Energy (Qi)

#### Breath Scale

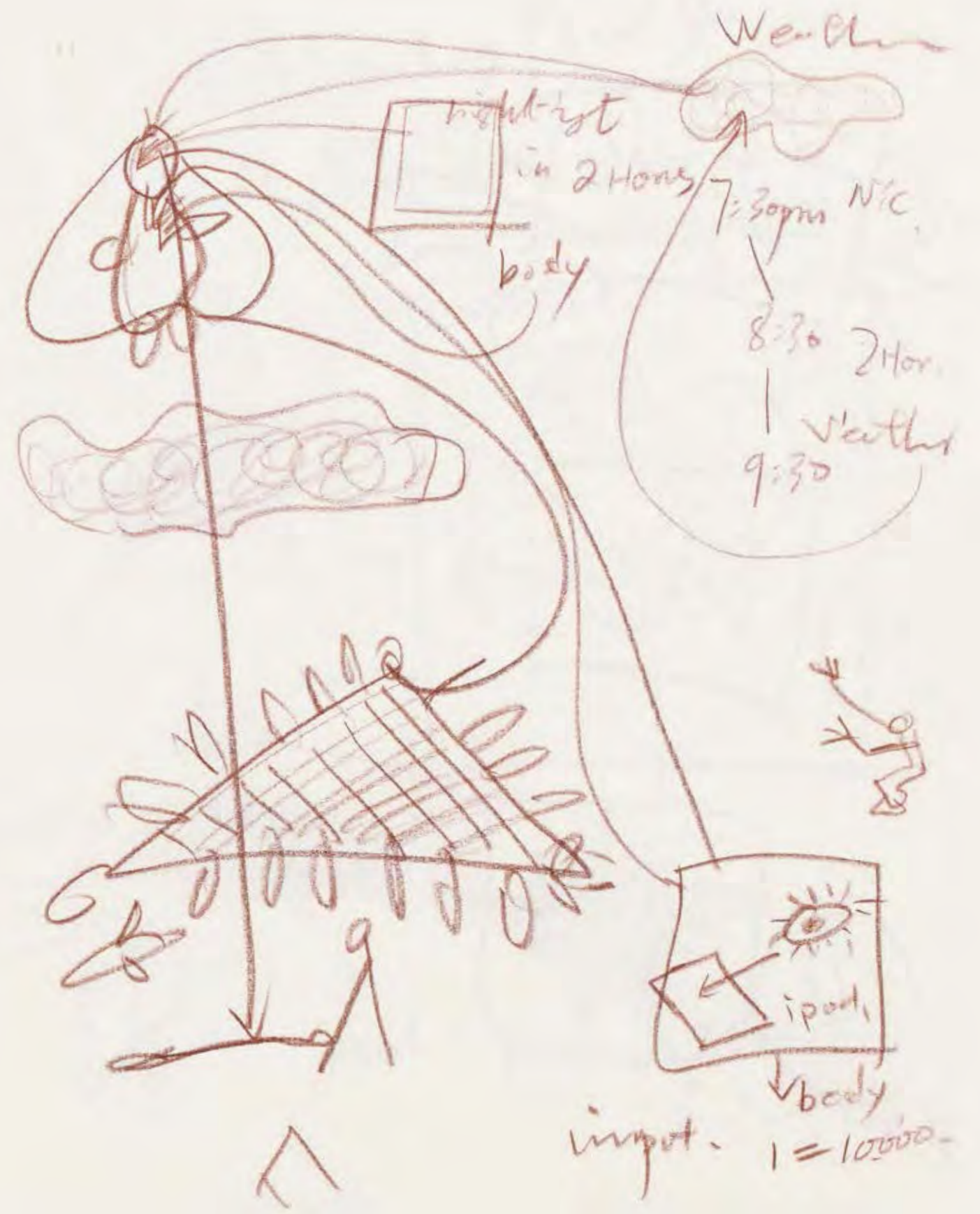
This initial exercise in NBDT prepares a body that is connected through the flow of energy, or Qi. This body can be envisioned as liquid on the inside (the flow of blood through the body), encased in an elastic skin. Like a balloon filling with water, the dancer's body fills with energy and breath. Inhaled through the nose, the breath enters the lower back first, filling the body from there. The exercise is a scale, with the amount of breath that fills the body increasing with each inhalation, quantified through percentages. Starting with 30 percent energy in the body, dancers sequentially increase the amount of energy, as if the amount of water in the balloon increases. At 80 percent, the body has enough energy to take a step forward, and at 90 to 100 percent it can rise onto the tips of the toes. The breath is maintained in a circular flow: at the end of the inhale, the low back begins the exhale, so that the body is finishing the inhale at its extremities as the exhale begins at its center. This overlap of motion—the ability of the body to be in two movements at once—is how NBDT enables the body to react to and sustain natural motion.

The exercise moves through a progression of increasingly larger movements of the body. The energy created with each inhale and the motion created by each exhale can be directed into a specific point in the body and a specific direction in space to create motion. The first example is the air filling to the fingertips, which are pointed forward in space. The fingertips fill to the maximum inhale and as the body exhales, it follows the motion forward in space. A small sliding step allows the body to sustain a forward locomotion in space supported by the exhale. The exhale acts like a river flowing forward, with the body carried upon it. This exercise is repeated with different body points leading in different directions. The exhale into the low back creates locomotion forward in space. By contrast, the inhale on a backward upward diagonal into the shoulder creates an exhale that moves the dancer backward in space. An inhale into the fingertips towards the sky allows the dancer to fall to the floor on the exhale, roll, and initiate an inhale that pulls her or him back up off the floor.

The Breath Scale exercise prepares the body for the constant internal motion of inhale-to-exhale. This constant motion is the basis for the larger, faster, and more specific motions of the technique.

This breath quality provides the sole movement technique and quality in the repertory work *Re-1*. The breath creates a light, yet grounded quality of movement through space, as if propelled by air from around the dancer and from within the dancer's body.





pp.84 - 95 手稿本 Notebook, 2009 - 2010  
罗马 / 纽约 Rome / New York, 22 x 22cm  
艺术家本人收藏 Courtesy of the artist



## 圆的循环发展

### 坐立——圆的循环发展

舞者们坐在地板上，身体因气息比例将动作变得富有不同程度的运动能量。脊背竖直，膝盖弯曲，脚放在地板上，轻轻地握着他们的胫骨。呼吸（呼气或吸气）总是先于动作，而动作总是由后背下部发出。练习的开端由呼气将整个身体柔软化并将右臂从胫骨由吸气带动能量出去。

通过吸气，能量从后背下半部上升到上身并延展到肩部和颈部，再到在头顶上，接着持续到一只柔软的手臂和手指尖上。从手掌行至指尖的能量最终在朝前的被释放出来。在吸气结束之前，呼气再一次的开始，创造出上面提起过的身体内部动态的重叠（指尖仍然是吸气的最尾端，同时后背下部 / 中心已经开始了下一次呼气）。在每一组动作中，右手臂先做两次对吸气作反应，然后再左手臂也发生两次反应。

这种呼气 / 吸气的模式贯穿于整个练习之中。第二组动作需要更多的能量来使手臂在以指尖指向天空完成吸气的同时在与前方墙面平行的状态下在空间里做出一个“数字 8”的形状。第三组动作遵循与第二组动作相反的路径，吸气将上身和指尖向外伸展做出“数字 8”的形状。

这三组动作重复进行，使用两倍的能量来使平衡的动作贯穿于两只手臂，该动作在每一组进行两次。

在乐章完结部，呼气将整个上身向右后靠，吸气将身体往前带至两腿之间，呼气又将其稍稍往中间带，最后一次吸气的气流穿过身体中央往上行进通过两手的手指指向天空。

每个后续的动作组合应该在前一组的基础上建立更多的能量。每一组都要求比前一组更多的能量，因此需要舞者们对于所投入的能量和每一次呼气保持诚实的态度。

## Continuous Circular Motion

### Continuous Circular Motion Siting

With the energetic body cultivated by the Breath Scale, the dancer sits on the floor with erect spine and bent knees, feet on the floor, gently grabbing hold of the shins. The breath always precedes the motion, and the motion always emanates from the low back. The exercise begins with an exhale softening the entire body and releasing the right arm from the shin.

With an inhale, the energy travels from the low back upward along the torso through the shoulder and neck, rounding off at the top of the head before continuing down through a supple arm to the fingertips. There is energy through the fingertips as the palm finishes facing the front of the room. Before the inhale completes, the exhale begins again, creating the previously noted overlap within the body (fingertips still in the last of the inhale while the low back/center is already beginning the next exhale). For each set, the right arm reacts to the inhale twice, and then the left arm twice.

This exhale/inhale pattern continues throughout the exercise. The second set requires a little more energy to send the arm through a “figure 8” in space, parallel to the front wall, finishing the inhale with the fingertips toward the sky. The third set traces the second set in reverse, the inhale sending the torso and fingertips forward in space and out through the “figure 8.”

These three sets repeat, running through each set twice, using twice as much energy to produce motion through both arms in unison.

For the coda, the exhale takes the entire upper body back toward the right, the inhale takes the body forward to the center between the legs, the exhale goes back slightly to the center, and then one last inhale through the center goes up toward the sky through both fingertips.

Each successive set builds upon and demands more energy than the set before it. This requires honesty from the dancer regarding the amount of breath and energy she or he puts into the exercise.



## 中心转移

在中心转移中，舞者从一个位置变换到另一个位置，通过其与地面接触的每个点让他 / 她的整个重量服从于重力。在无动感的状态中，这样的处理可以说是模仿那些建筑的雏形。想象一个三点与地面接触的三角架：它在维持原有形态的状态下将所有重力落到这三点上。在中心转移中，我们将身体放松到地心引力重量，放弃对于我们的重量和位置的控制。这种质感对于创造地面的运动动作非常有效，也对站立运动动作同样很有效。无论是坐着还是站立，释放重量的质感都是一样的，但是制造出来的形状取决于身体中的哪一部份能接触到地板上为动作提供一个稳定的前提基础。中心转移动态在《春之祭》的剧目第 13 章节和《地图》的剧目第 2 章节中十分常见。

舞者身体的中心的动作总是动作的起源——身体运动的重叠概念再次出现，不过在这里除了身体持续在能量上的重叠状态，也增加了身体动作在物理概念上的持续重叠。

第一组中心转移的动作练习包括在地板上从一个位置移动到另一个位置，在每个动作时都将身体完全交给重力。想象一个方块重量都放在它六面中的一面上，将会导致这一面倒下来直到另一面接手这重力。在中心转移中，身体以一系列人类身体可能达到的姿势来跟随这种重力的变化。目的是对于身体怎样放松、重力和中心在每个动作进行时处于什么位置保持一种清楚而诚实的态度。

第二组用更多的能量将每个位置连接起来，发展出一种自然弹跳的运动质感。在每个转变之间有一丝自然回弹运动形成的弧度来延续动力引导到下一个转变上去。为了保持这种质感，舞者们必须使用少量内在的能量和空间来保持身体的状态和结构，特别是在肩部和受重量的关节上。弹跳（中心转移的第二组）相似于球弹跳运动状态，但同时让身体动作感应于重力向下的力量所产生的动作状态、和借回弹力推动下方地板产生的身体动作的反应。

第三组建立在弹跳的质感上，并围绕连接弹跳的方向使其变为流动的动态。没有单独的弧度运动状态，每个弹跳的弧度流畅与下一个弹跳运动连接起来在身体内和空间内发展出一种流动感持续运动状态。保持身体内重叠的状态是在持续中心转移技巧不可缺少的。

## Center-Shifting

In the Center-Shifting exercise, the dancer moves from position to position allowing her or his full weight to settle downward into gravity through each point that is in contact with the ground. In a motionless state, this settling would mimic that of a rudimentary piece of architecture. Imagine a tripod with three points of contact with the floor: its full weight falls into those three points, without collapsing its shape. In Center-Shifting, the dancer softly releases down into gravity, relinquishing control of weight and position. The quality is equally effective in creating floorwork phrases as it is in creating standing movement material. The quality of released weight is the same regardless if the dancer is seated or standing, but the shape is dependent on which parts of the body can reach the floor and provide a stable base on which to settle. Center-Shifting motion is seen especially in *Rite Of Spring* Track 13 and Section 2 of *Map*.

Motion at the center of the dancer's body always precedes the motion of the periphery. Again, the principle is overlapping motion in the body. Here, physical motion is added to the circulation of energy.

The first set of a Center-Shifting exercise moves from position to position on the floor, fully settling into gravity in each position. Imagine a cube resting on one of its six sides, fully resting into gravity on that one side. It is then pushed over an edge onto another side, and re-establishes its relation to its own weight and the downward force of gravity on this new side. In Center-Shifting, the body follow this shift of weight through any series of positions imaginable. The goal is to be clear and honest about how the body is resting, and where the weight and center is in each position.

The second set is done with additional energy, creating a natural bouncing motion quality. There is a slight natural rebounding curve motion between each shift to redirect the motion to the next shift. To retain this quality the dancer must use small amount internal energy and space to maintain shape and structure, especially in the joints of the shoulders. Bouncing (the second set of Center-Shifting) like a motion of ball bouncing, reacting to the pull of gravity downward and the push of the shape and position of the floor below.

The third set builds on the bouncing quality, rounding and connecting each direction of bounce into a continuous flow of motion within the body and through space. The overlap of motion within the body proves indispensable when shifting into continuous movement.





## 惯性动力

自然而然，动作的产生始入动力的作用。在 NBDT 里惯性动力是通过运动获得的力量，而自然地维持和发展他起始的能量和状态力。

惯性力的质量是建立在加强已存在的能量、速度以及动作的基础上的。想象滑板者在半管型弧度的建筑上滑行。如果滑板者从半管型弧度的建筑体的低端开始往两边上下滑动起来，慢慢动力往两侧上移，同时增加高度和速度，这样将会获得惯性力。这就是惯性动力技术技巧动作组合想要达成的运动状态：从物理状态获得速度和能量上的增加的一种自然的惯性动力而不是对于能量的置入由大脑发起控制然后进入肌肉。在 NBDT 里惯性动力的原理来自于在运动过程空间中身体持放松动态来陪伴持续和平衡惯性力，而非由舞者使用肌肉能量产生的持续的推动力。

## Momentum

In nature, there needs to be an impetus for motion to occur. In NBDT, momentum—the force gained through motion—utilizes and sustains the natural impetuses for motion.

Momentum is a quality that builds increased energy, speed, and motion on pre-existing energy, speed, and motion. Imagine a skateboarder on a half-pipe. If the skateboarder started at the bottom and rocked up and down each side, gaining in height and speed, she would be gaining momentum. This is what a Momentum exercise combination tries to create: an increase in speed and energy from a physical situation rather than an input of energy, initiated by the brain, into the muscles. In NBDT, momentum is accompanied by an ease of motion through space, rather than a constant push of muscular energy from the dancer.

## 地面——惯性动力的持续发展

坐着的动力练习开始于舞者们坐在地板上，腿在前方摆成钻石状，上身靠在放在臀部后方的手上。同样身体中部还是最先的运动起点。第一个动作组合包括从身体中心开始的四次腿部甩滑摆动。每次腿部的甩滑摆动都建立起能量，最终达到在这个组合所能发展的最大能量。

该练习的第二组合将整个身体都带入到每一次的腿部甩滑摆动之中，并每次都转换边。舞者们让他们整个身体从一边转换到另一边的过程中处于“球”的位置。在使用右边身体和手包成“球”时，右手和臀维持在地板上，能量继续从头顶出去（在右边则相反）。转换时身体中央先退回，在身体中制造出一系列重叠的动态，并且在甩滑摆动到另一边去的时候从“球”的位置的中间获取能量。

第三组合使能量通过身体中心转送到一只脚再到膝盖到身体到头，在中心旋转上去。从此刻开始，积累的能量和动力必须在接下来的动作组合中都被使用到。

在第四组合，舞者通过身体中心转送到向着对角大弓箭步似的不断增加的能量。

在第五组合也是最富有能量的组合中，舞者的身体动作在能量得以在中心射向天空之前完成转换。至关重要的是使用惯性动力来维持这种能量的收集和能量的平衡，和非常重要是身体中能量的重叠状态。

第六组合的坐着地面惯性动力的练习让舞者在反回地板之前单脚站立，这是该练习中动力和能量的完全扩展。

紧跟着这个，组合加入了持续运动的状态，这是一种维持稳定的速度和惯性力量的方式。再一次的，身体内部动态的重叠变得至关重要，但是不像前前后后的动力练习，在持续动态之中，舞者维持着一种向前的能量。目的是为了保持舞者们通过动力练习而建立起来的能量。对于持续动态，每一组都应该有和第一组动作一样的动力 / 能量 / 速度，使用重叠的动态来维持，而不是一直在置入新的能量。

## Momentum in Continuous Motion on the Floor

The Momentum Seated exercise starts with the dancer sitting on the floor, legs in a diamond in front, upper body resting on hands placed behind the hips. Again, the center of the body precedes the motion of the periphery. The first set consists of four leg swings initiated from the center. Each swing builds in energy, ending with the maximum energy this first position can allow.

The second set brings the whole body along with each leg swing, alternating side to side each time. The dancer brings the whole body into a “ball” position as it passes to each side. Moving to the right, the right hand and hip remain on the floor and the energy continues out the top of the head; the action is mirrored on the left. The center of the body falls first, creating the overlap of movement within the body, gaining energy through the center “ball” position as the swing shifts to the other side.

The third set takes the energy through the body into a spiral on one foot and one knee. From here, the accumulated energy/momentum must be utilized in each successive set.

In the fourth set the dancer takes a large lunge out on the diagonal as a way to use the increasing energy.

With the fifth and most energetic set, the dancer passes through the center before allowing the energy to shoot upward toward the sky. The overlap of energy in the body is crucial when using momentum to maintain the energy-gathering and-sustaining process.

The sixth set of Momentum Seated brings the dancer to one foot standing before falling back to the floor. This is the full extension of momentum and energy in this exercise.

Following this, the dancer adds Continuous Motion, a way of sustaining a steady amount of speed and momentum. Again, the overlap of motion in the body is crucial, but in Continuous Motion the dancer maintains a forward energy, unlike the back-and-forth of the Momentum exercise. The goal is to sustain the energy the dancer built in the Momentum exercise. To do this, each set should have the same amount of momentum, energy, and speed as the first set, using the overlap of motion to sustain it, rather than having to continually input energy.



## 站立——惯性动力的持续发展

站立惯性动力的持续发展技术技巧是在人体站立状态中发展出相似的能量和速度及建立模式。

在不同的保留剧目中，舞者一般将惯性动力站立和惯性动力坐立混合到他们独舞动作中和路径中。惯性动力的重要性不在于练习中设定的特定动作，而是在于那种能够通过任何的位置或是一系列的“步伐”在空间中驾驭动态中的速度和能量的感觉。这在舞者的身体中和空间里创造出了一种不受影响的轻松的能量流和动态。

## 站立——圆的循环发展

这是最大的空间中的运动状态，同时使用以前的练习中所得的内在能量的方式。该练习以腿部滑甩摆动开始，接下来是舞者呼吸的流动，最终建立起一个持续的运动状态。如果舞者能在空间里创造一个流畅的路径，他们就能在不使用过多肌肉力量的情况下维持发展动态的流动。

在这个练习中最关键的知识是在于怎样在不运用过多肌肉能量的情况下转换方向或者是如何在大幅度摆动身体时不运用过多力气。

## Momentum Standing

Momentum Standing creates a similar buildup of energy and speed with the dancer standing upright.

In various Shen Wei's works, dancers tend to use Momentum Standing and Seated in their solo choreographic movement and motion pathways. The importance of Momentum is not in the specific movements of the exercises, but the technique of being able to ride the speed and energy of motion through space in any position or series of "steps." In a momentum phrase, the "steps" melt into and out of one another, creating an uninterrupted, easy stream of energy and motion through the dancer's body and through space.

## Continuous Circular Motion Standing

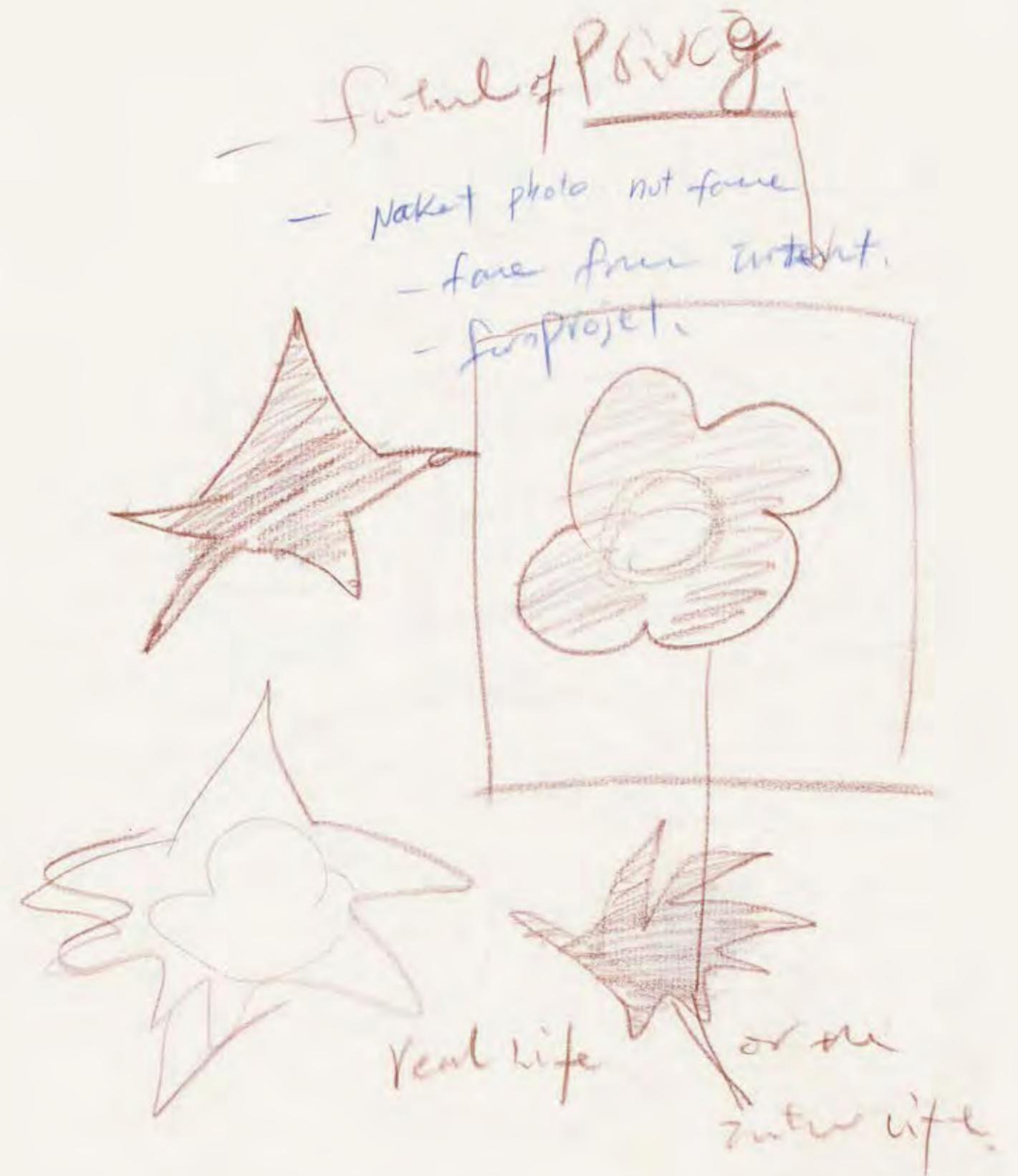
This is the fullest motion through space, utilizing the internal energy skills from previous exercises. It begins with leg swings that follow the flow of the dancer's inhale and exhale, eventually building into a continuous phrase of motion. If the dancer can create a smooth pathway through space, she or he can maintain a continuous flow of motion without excess muscular effort.

The key lesson of this exercise is the ability to turn without using excess muscular energy or effort in the swing of the body.

此版文字来自于 2012 年首次印刷出版的《万物皆有联系：沈伟的艺术》第 323 - 325 页。

源于沈伟 2001 年至 2012 年间沈伟建立的技术技巧训练课程由安德鲁·考恩转录。

As developed by Shen Wei between 2001 and 2012, transcribed by Andrew Cowan, and first printed in 2012 in the publication Shen Wei. Everything Is Connected, pp. 323 - 325.









## 地图, 2005

概念、编舞、舞美设计：沈伟

配乐：斯蒂夫·莱奇《沙漠》

灯光：斯科特·博尔曼

服装设计：沈伟、埃琳娜·科芒达多尔

表演：沈伟舞蹈艺术

首演：2005 林肯中心节

委约：2005 林肯中心节，纽约

## Map, 2005

Concept, choreography, and set: Shen Wei

Musical score: *The Desert Music* by Steve Reich

Original lighting design: Scott Bolman

Costume design: Shen Wei and Elena Comendador

Performance: Shen Wei Dance Arts

Premiere: 2005 Lincoln Center Festival

Commission: 2005 Lincoln Center Festival, New York

### 基于NBD 技术技巧的使用因素

旋转

中心转移

反弹

独立分解

惯性动力

站立——圆的循环发展

### Supporting NBD technique information

*Rotation*

*Center shifting*

*Re-bouncing*

*Isolation*

*Momentum*

*Continuous circular standing*

《地图》首演于2005年，是纽约林肯中心艺术节委托沈伟创作的一个舞蹈作品。他承担概念、编舞、舞美和服装设计的创作。这件手绘舞台背景创作于2005年，出自沈伟的编舞方案和手稿。这些氦气球是根据2005年原稿，沈伟将手稿变成绘画，为2014年在纽约的贾德森教堂环形场景里的实景展演空间专门重新设计的。

The original *Map* performance took place in 2005. The Lincoln Center Festival in New York had commissioned Shen Wei for a new dance work. The concept, choreography, set and costume design are his creation. The painted stage backdrop was made in 2005 as a collaged compilation of sketches transferred from the artist's notebooks. The helium balloons were imagined for an adaptation of *Map* in a circular setting at Judson Church, New York, in 2014.



《地图》气球 Map Balloons, 2014

七个用丙烯颜料绘制图案的氦气球装置，每个约2.5米 Installation of 7 painted helium balloons, acrylic on plastic, approx. 2.5m each  
沈伟舞蹈艺术团及艺术家本人收藏 Courtesy of Shen Wei Dance Arts and the artist

前页：《地图》舞台背景 Previous Pages: Backdrop created for the original performance of *Map*, 2005

布上丙烯手绘 Painted fabric, 9 x 16m

沈伟舞蹈艺术及艺术家本人收藏 Courtesy of the artist and Shen Wei Dance Arts









《运动第 8 号》局部 *Movement No. 8, Detail*, 2005 - 2006  
布面油画（白色和红色笔触） Oil on linen (White and Red brushstrokes)

成为舞蹈家和编舞家之前，沈伟是一名画家，因此，他的绘画与他的舞蹈之间的显著关联可以解读为一种有意识的实践，仿佛艺术家一直想跨越连接视觉艺术与表演艺术的桥梁。定居纽约后，他开始将绘画融入编舞并要求舞者用这一媒介来表演，至此他的绘画作品发生了深刻的变化。他最早期的舞台作品呈现了另一种关联。他解释道，2000年构思《天梯》时，是以比利时艺术家保罗·德尔沃（Paul Delvaux）创作的图像为原型。舞者的身体被涂成白色，其修行者似的容貌和裸露的女性胸部令人立马想到德尔沃偏爱描绘的场景。就此而言，若这是明确的引用，我们大致可以得知沈伟的图像与舞蹈秉承了超现实主义——一个在许多文本中出现过的词汇。但本次展览中沈伟的早期绘画，比起追溯超现实主义，更应该在从斯坦利·斯宾塞（Stanley Spencer）到弗朗西斯·培根（Francis Bacon）的英国艺术中寻找原型，惟《红蝴蝶与人在草地上》（1998年）除外——这幅画中，人体奇怪地关节分离，教人想起马克斯·恩斯特（Max Ernst），尤其是他被泰特收藏的《大象模里西斯》；该作品创作于1921年，那时，这位德裔艺术家在巴黎受到一小群达达诗人的推崇，安德烈·布列东后来成为这群诗人的领导者。事实上，精准的质疑或许相当不同：超现实主义贯穿沈伟的实践，因为他的艺术情绪从一开始就习惯了将现实视为更大的世界的一部分，而这个世界是由图像、文字和情感组成的，不包含传统的范畴。

在 21 世纪初的早期试验中，抽象本身不仅涉及空间、实践、形式或结构的思维概念，还涉及整个美学范畴；让舞者变成画笔的尝试呼应了想要超越边界的意图，这与伊夫·克莱因（Yves Klein）1960年在法国创作的《人体测量》不同，尽管很难说这两者之间完全没有联系。我记得在巴黎的画室里，沈伟在他最新的几幅抽象作品前解释道，对他而言，悬浮空间和反重力是很重要的。他的研究将运动的开放性置于前景，反重力形式的可能性则是他瞄准的目标之一。在 20 世纪 20 年代，超现实主义者试图发展一种对无意识创造的形式的科学探索，既参考早期的精神分析，又使其衍生到一个破除概念、美学及道德屏障的更自由的时空。他们的目的已然是探求未知。1919年，布雷顿（Breton）和菲利普·苏佩特（Philippe Soupault）写下《磁场》，发现了自动表达的创作可能性。在弗洛伊德之前，19世纪的精神病学对自动表达已经有所了解，下面这段由诗人在没有任何理性控制下运用“自由联想”所写的诗句便是该文学创作新观念的例子：

“时机已到。然而狗王永远不会老——他们保持年轻和健康，总有一天他们可能会去海滩喝酒笑闹，继续生活。但不是现在。时机已到；我们都知道。但谁会先去呢？”

超现实主义者在视觉艺术中寻找类似的可能性，并在几位艺术家的作品中发现了这种可能性的连续体现：乔治·德·基里科（Giorgio de Chirico）、弗朗西斯·皮卡比亚（Francis Picabia）、马塞尔·杜尚（Marcel Duchamp）、马克斯·恩斯特（Max Ernst）、萨尔瓦多·达利（Salvador Dalí）、勒内·马格利特（René Magritte）及琼·米罗（Joan Miro）。从杰克逊·波洛克（Jackson Pollock）到马克·罗斯科（Mark Rothko）等美国抽象派画家也深受超现实主义的启发，他们转向了一种脱离现实的表达方式，即所谓的“抽象表现主义”。例如，杰克逊·波洛克通过直接在画布上泼洒颜料来作画，没有明显的预设。1957年，在法国呆了还不到十年的赵无极来到纽约看到了他们的作品，他对自己选择的道路感到欣慰。确实，通过抽象，彼此对立的不同类别能够得以调和：声音的表达和思想的表达、清晰的语言和可见的符号、手的动作和身



《运动第 6 号（脚的滑动与转动 - 灰色）》局部 *Movement No. 6 (Slide-Turn by Feet B in Grey)*, Detail, 2005 - 2006  
布面油画 Oil on canvas

体的动作等。来到纽约后，沈伟将几乎所有元素融入自己的创作语言，他既能学习前人艺术家的作品，又可接触同时代艺术家的作品。在他近期的抽象绘画中，一种类似梦境的方法似乎在引导着他，而他也通过对伊戈尔·斯特拉文斯基 (Igor Stravinsky) 的《春之祭》进行个人反思的实验有此成效。1913 年，该芭蕾舞剧在巴黎香榭丽舍剧院上演，不知何故，它引发了一场丑闻，并宣布了后来由超现实主义发起的革命。舞者们首次以看似模仿野蛮的仪式将自己的身体从古典芭蕾的传统中解放出来。运动似乎是由肢体本身驱动的，与思维无关。在 2003 年，沈伟运用抽象绘画作为对不同音乐形式的回应，从而指导他的舞者，并对没有预先策划的形式及运动敞开自己的心扉。

虽然他在很久以后才看到杨福东的影像，但我和卡罗琳·汉考克 (Caroline Hancock) 对他们在 90 年代中期前后共同使用的艺术语言感到惊叹，当时沈伟构思并创作了影像作品《四月》。黑白图像只是这种对应关系中的另一元素。在我们看来，这部电影是一种纽带，是一座无形的桥梁，连接艺术家带去纽约的图像化表达与在那里所构思的表演的集成，包括在指导舞者之前所作的偶尔一挥而就的精准绘画。从清晰的草图来看，这些为电影构思的表演产生了一种精神和肉体的混乱效果，这可以被看作是表演和视觉作品的基础，而在接下来的几年中他将其实现。

后来，这样的呼应再次出现，比如 2005 年的大型手绘幕布《地图》把绘画带入舞台上的可见部分，垂直呈现，不再像《春之祭》那样是水平的。接下来的新方向陆续被揭晓，幕布也变成了今天的样子：一张画布——这张画布能够承载新的图像及精神景观，既不抽象也非真实，或许超现实。

若说沈伟在他近期的绘画中探索一个新的维度，这不是指他现在使用的大型画布，而是对他整个艺术表现的一个新维度的找寻，以及对画布开启的“真实”空间的探索。为《地图》所作的手绘幕布是一个转折点，在此之前或之后的许多绘画中可以见到的图解线条突然投射到这一画布上——这张他用过的最大的画布。可供他图像作品发挥的维度已经给出，然而空间却没有——空间不在画布上，而是在舞台上，与舞者们共存；这幅画不仅仅是背景，而是自成一体的作品，它是抽象的、数学的，作为舞者们运动的代言和统合而存在。相比之下，本展览第五展厅里从《无题第 1 号》(2013 年) 到《蓝色系列》(2017 - 2018 年) 的作品并不能称之为“抽象”，于他而言却是对人类的合理空间的描绘。在此，我们可以想起哈姆雷特的话“睡着了也许还会做梦”，这正是这些作品前可以获得的确切感受：我们睡着了吗？若是如此，则必然有梦，我们在梦中肯定比醒着更好。对于艺术家，这些画作是否描绘了一个空间、是否运用了现实主义的规则和方式（有时，剧场幕布的概念只存在于观看者眼中）以及这一空间终是虚幻这样明显的事实，都不是确切的问题。他提出的场所是栖身之地，或许是飞翔之域，这样的场所可能对应人的直接感知（一部分对应，一部分不对应），但这并不重要。唯有感觉；接收到观众的反应，艺术家确信观赏者可以很好地感觉。看着这些巨型绘画，我们感觉自在吗？当我们的眼睛试图拥抱一切细微的颜色、纹理变化时，我们能跟上眼中的运动吗？有些作品耗时很多年才得以完成。一个我们可以轻松投射自身的场所比我们习以为常的所有景象都更佳。

有时，沈伟在梦中变成一只史前的鸟，用鸟的眼睛来感知世界，在一个与他的精神景观颇有相似的世界上空飞翔。我们在他巴黎的工作室里看部分的《无题第 31 号》——这件作品从 2015 年开始创作，今年完成。我无法描述当时看到的，那可能有误、可能不准确……你眼见的并非你看到的，在这幅画里，在你进入的世界里，还有其他；你必须先看见这幅绘画再作言论，“亲自”看到它，正如沈伟常说的。





《无题第 34 号》局部 *Untitled No. 34, Detail*, 2015  
布上油彩和丙烯 Oil and acrylic on canvas

As Shen Wei was a painter before he became a dancer and a choreographer, the evident correspondences between some of his paintings and his dance might be interpreted as a conscious practice, as though the artist had always wanted to cross the bridge between visual and performing arts. Nevertheless, profound changes appeared in his painting after he settled in New York or when he started including paint in the choreographies, asking his dancers to perform with the medium. The first stage pieces show another kind of correspondence. He explains that when he conceived *Near the Terrace*, 2000, pictures by Belgian artist Paul Delvaux served as a model. The dancers were painted in white, their somehow hieratic appearance and the naked chest of the women directly evoking scenes Delvaux was partial to. If, in that case, the reference was explicit, what we generally read is that Shen Wei's pictures and dance are marked by the legacy of Surrealism – a word appearing in many texts. However, the model for the early paintings shown in the exhibition should be sought out in British art, from Stanley Spencer to Francis Bacon, more than in Surrealism – except for *Human with Red Butterfly on Grass*, 1998, whose strangely disarticulated bodies make one think of Max Ernst and a painting in particular, from the Tate Collection: *The Elephant Celebes*, painted in 1921, the year when the German artist was acclaimed in Paris by a small group of Dada poets, of which André Breton was to become the leader. In fact, the accurate questioning might be quite different: Surrealism crosses Shen Wei's practice because his artistic mood was acclimated from the very beginning to such a way of considering reality as part of a larger world made of images, words and feelings, excluding conventional categories.

Abstraction itself, in its first experiments in the early 2000s, not only deals with the conceptual notions of space, time, form or texture, but with the synthesis of aesthetic categories; the attempt to make dancers transform into human paintbrushes – not exactly in the way Yves Klein did it in France in 1960 with his "Anthropométries", although it remains difficult to not stress the link between their practices – corresponds to a similar wish to transcend borders. I remember Shen Wei explaining in his Parisian studio, in front of his last abstract paintings how, for him, notions of suspending spaces, anti-gravity were important. His research places the openness of movement into the foreground and the possibility of an anti-gravitational form is one of his targets. The Surrealists, in the 1920s, had tried to develop a kind of scientific exploration of the forms created by the unconscious, referring to the young psychoanalysis but making it derive into a freer time-space, where conceptual, aesthetic or moral barriers would be abolished. Their purpose was already to explore the unknown. When Breton and Philippe Soupault wrote *Les Champs magnétiques* (The Magnetic Fields) in 1919, they were discovering the creative possibilities of automatic expression, the existence of which had been understood by 19<sup>th</sup> century psychiatry, before Freud. An example of such a new conception of literary creation is clearly given by the following verses, written by the poets without any rational control, the text being the result of all the "free associations" coming to their mind:

"The time had come. Yet king dogs never grow old – they stay young and fit, and someday they might come to the beach and have a few drinks, a few laughs, and get on with it. But not now. The time had come; we all knew it. But who would go first?"



《悬浮 - 蓝第 2 号》局部 *Suspension in Blue 2, Detail*, 2017 - 2018  
布上油彩和丙烯 Oil and acrylic on canvas

The Surrealists searched for similar possibilities in visual arts, and found a successive materialization of it in the work of several artists: Giorgio de Chirico, Francis Picabia, Marcel Duchamp, Max Ernst, Salvador Dali, René Magritte or Joan Miró. American abstract painters, from Jackson Pollock to Mark Rothko, were profoundly inspired by Surrealism when they moved towards an expression detached from any reference to reality that was to be known as "Abstract Expressionism". Jackson Pollock, for instance, produced paintings by pouring paint directly onto the canvas without apparent premeditation. When Zao Wou-Ki was able to see their works in New York in 1957, less than ten years after his arrival in France, he felt comforted in the path he had chosen. Through abstraction indeed, different opposed categories could find conciliation: expression of the voice and expression of the mind, articulated words and visible signs, movements of the hand and movements of the body. Shen Wei very likely integrated all these elements in his own language when he arrived in New York and was able to study works by the artists who had preceded him and encounter the work of his contemporaries. In his recent abstract paintings, a form of dream-like method seems to guide him and he came to that point through the experiments done in the context of a personal reflection about Igor Stravinsky's *Le Sacre du Printemps* (Rite Of Spring). The Ballet provoked a scandal when it was performed in the Théâtre des Champs-Élysées in Paris in 1913 and somehow announced the revolution introduced later by the Surrealists. For the first time indeed, dancers seemed to imitate savage rites, freeing their body from all the conventions of classic ballet. Movements seemed to be driven by the body itself, disconnected from the mind. Shen Wei used abstract painted studies in 2003, as a response to different musical forms in order to direct his dancers and to open his own mind to unpremeditated forms and movements.

Although he had discovered the films by Yang Fudong much later, Caroline Hancock and I were amazed by a form of common language which both artists seemed to have shared around the mid-90s, when Shen Wei conceived and performed the film *April*. The black-and-white image is but another element of such a correspondence. The film appeared to us as a link, an invisible bridge between the pictorial painted expression the artist had brought to New York and the collective performances he conceived there, with many precise drawings, sometimes automatic-like, before giving the dancers his indications. The performance conceived for the film, from very precise sketches, produces an effect of mental and physical chaos which may be seen as the basis of both performing and visual pieces which he realised in the following years.

Later, such correspondences reappeared, for instance when the large painted backdrop of *Map* (2005) brought painting into the visible part of the stage, not horizontally as for *Rite of Spring*, but now vertically. The lines were drawn there. The new directions to follow were successively brought to light, and the curtain would become what it is today: a canvas - and the canvas would be able to bear new images, mental landscapes, neither abstract nor real places, surreal perhaps.





《无题第 31 号》局部 *Untitled No. 31, Detail*, 2015  
布上油彩和丙烯 Oil and acrylic on canvas

If Shen Wei is exploring a new dimension in his recent paintings, the word does not refer to the large canvases he now utilises; there is a search for a renewed dimension of his artistic expression as a whole, and for new dimensions of the “real” space the canvas opens to. The backdrop painted for *Map* was a turning point, when the diagrammatic lines one can see in many earlier or later drawings were suddenly projected onto the canvas – the largest he ever used. The dimension in which his pictorial work would now develop was given, but the space was not – the space was not on the canvas, it was on the stage with the dancers, and the painting – not only a backdrop, but a piece in itself – was clearly abstract, mathematical, as a paraphrase or a synthesis of the movements executed by the performers. On the contrary, the works which we can see in the fifth room of the exhibition, from *Untitled No.1*, 2013 to the ones he painted in 2017 – 2018 (Blue Series), and which we cannot call “abstract”, are for him the depiction of a possible space for human beings. The words of Hamlet might be recalled here: “To sleep, perchance to dream.” as this is the exact feeling one can get in front of them: Do we sleep? And if we do, a dream is certainly to come and in this dream we should feel better than if we did not sleep. Whether the paintings describe a space, whether they utilise realistic codes and means (sometimes the idea of a theatre backdrop remains in the eye when one looks at them) or the evident fact that such a space remains unreal, are not accurate questions to the artist. The place he proposed is a place to live in, maybe to fly, *perchance* to fly, and the fact that such a place may correspond to one’s immediate perception (it partly does, partly does not) is not important. Feelings only are; and the artist was often convinced by the viewers’ reactions that one can feel perfectly well in it. Do we feel at home while looking at these large paintings? Can we follow the movement of our eyes which try to embrace all the microscopic variations of colour and texture? Some works necessitated years before Shen Wei considered them as achieved. A place in which we may project ourselves easily becomes a better place than all the landscapes we are accustomed to.

Sometimes, in his dreams, Shen Wei becomes a prehistoric bird, perceiving the world with the bird’s eyes and flying above a world that resembles some of his mental landscapes. In his Parisian studio, we looked at some parts of *Untitled No. 31* – a work he began in 2015 and finished this year. I cannot describe what we saw then, it would be false, inaccurate... What you see is not what you see, there is something else, inside the painting, inside the world you are entering; one must see the painting before speaking – see it in person, as Shen Wei always says.

## 心像景观 Mindscapes

《无题》系列完成于 2013 至 2015 年间，这些巨型绘画游刃于抽象与风景，手法日臻娴熟，视觉更富深度，笔触遒劲有力又发人深思。沈伟将这些作品与日记相比，并对运动、呼吸以及环境作出新的展示。行走丝绸之路，再行至吴哥窟、西藏、巴塔哥尼亚、乌斯怀亚等地，沈伟的心神及想象受到深远启发，这与十七世纪水墨画家八大山人对他的影响不相上下。

近几年的作品尺寸偏小，但细节更加精繁，层次更加复杂，更为明快的色调也拓开沈伟创作上的新方向，愈发预示了潜在的具象类比。反重力、悬浮、轻盈、自由感有机地编制成充满希望的主张。这一切发生在他将工作室部分迁往巴黎时。

沈伟揣摩着第六感或第四维存在的可能性，并相信万事万物彼此相连。作为另外一种现实，这些心中丘壑铺开一段旅程，引发超脱俗世的沉思。

All Untitled and realised between 2013 and 2015, Shen Wei's monumental paintings hover between abstraction and landscape with increasingly elaborate treatment of surface and depths made of visually suggestive and energetic brushstrokes. Shen Wei compares these works with making a journal and proposes new manifestations of movement, breathing, and the environment. Travels along the Silk Road, to Angkor Wat, Tibet, Patagonia and Ushuaia have a lasting impact on his mindfulness and imagination, as has the work of 17th century ink painter Bada Shanren for instance.

The smaller scaled but more intricately detailed and layered recent works with their brighter palette take new directions which hint further towards potential representational analogies. Notions of anti-gravity, suspension, lightness and freedom organically weave hopeful propositions. This time corresponds with a partial move of his studio to Paris.

Shen Wei openly ponders the potentials of the sixth sense or the fourth dimension and believes that everything is connected. As alternative realities, these mental landscapes offer a chance for a journey and otherworldly contemplations.



无题第 21 号 *Untitled No. 21*, 2011  
布面油画 Oil on canvas, 135 x 246cm  
艺术家本人收藏 Courtesy of the artist





无题第 11 号 *Untitled No. 11*, 2013

木上油彩和丙烯 Oil and acrylic on wood, 76 x 304.5cm

艺术家本人收藏 Courtesy of the artist





无题第 5 号 *Untitled No. 5*, 2013 - 2014  
布上油彩和丙烯 Oil and acrylic on linen canvas, 212 x 498cm  
艺术家本人收藏 Courtesy of the artist





无题第 6 号 *Untitled No. 6*, 2013 - 2014

布上油彩和丙烯 Oil and acrylic on linen canvas, 212 x 490cm

艺术家本人收藏 Courtesy of the artist





无题第 2 号 *Untitled No. 2*, 2013

布上油彩和丙烯 Oil and acrylic on linen canvas, 214 x 551cm

艺术家本人收藏 Courtesy of the artist



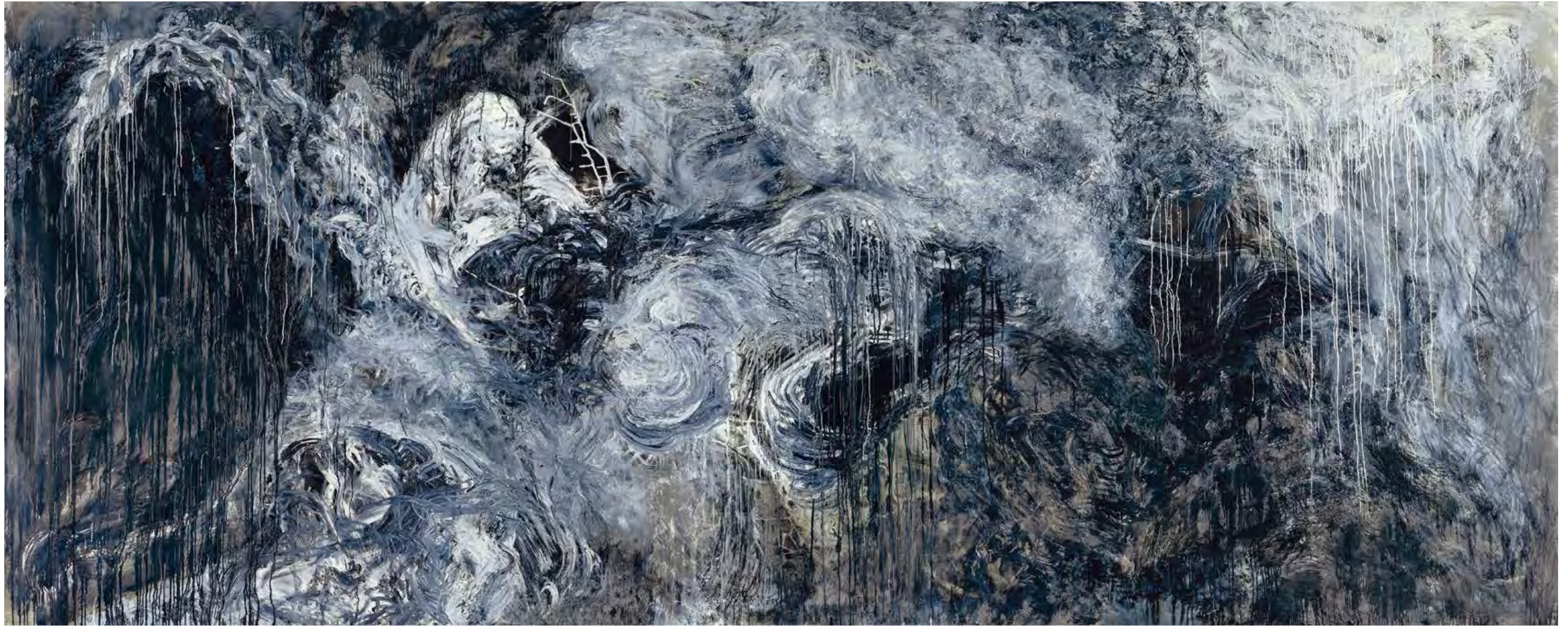


无题第 1 号 *Untitled No. 1*, 2013

布上油彩和丙烯 Oil and acrylic on linen canvas, 209 x 537cm

艺术家本人收藏 Courtesy of the artist





无题第 3 号 *Untitled No. 3*, 2013 - 2014  
布上油彩和丙烯 Oil and acrylic on linen canvas, 212 x 508cm  
艺术家本人收藏 Courtesy of the artist





无题第 4 号 *Untitled No. 4*, 2013  
布上油彩和丙烯 Oil and acrylic on linen canvas, 212 x 505cm  
艺术家本人收藏 Courtesy of the artist





无题第 8 号 *Untitled No. 8*, 2013  
布上油彩和丙烯 Oil and acrylic on linen canvas,  
420 x 554cm  
艺术家本人收藏 Courtesy of the artist





无题第 33 号 *Untitled No. 33, 2015*

布上油彩和丙烯 Oil and acrylic on linen canvas, 209 x 474cm

艺术家本人收藏 Courtesy of the artist





无题第 34 号 *Untitled No. 34, 2015*

布上油彩和丙烯 Oil and acrylic on linen canvas, 209 x 474cm

艺术家本人收藏 Courtesy of the artist





悬浮 - 蓝第 1 号 *Suspension in Blue 1*, 2017 - 2018  
布上油彩和丙烯 Oil and acrylic on canvas, 91 x 152cm  
艺术家本人收藏 Courtesy of the artist





悬浮 - 蓝第 2 号 *Suspension in Blue 2*, 2017 - 2018  
布上油彩和丙烯 Oil and acrylic on canvas, 91 x 152cm  
艺术家本人收藏 Courtesy of the artist





悬浮 - 蓝第 3 号 *Suspension in Blue 3*, 2017 - 2018  
布上油彩和丙烯 Oil and acrylic on canvas, 91 x 152cm  
艺术家本人收藏 Courtesy of the artist





悬浮 - 蓝第 4 号 *Suspension in Blue 4*, 2017 - 2018  
布上油彩和丙烯 Oil and acrylic on canvas, 91 x 152cm  
艺术家本人收藏 Courtesy of the artist





无题第 31 号 *Untitled No. 31*, 2015  
布上油彩和丙烯 Oil and acrylic on linen canvas, 164 x 347cm  
艺术家本人收藏 Courtesy of the artist





悬浮的光 *Suspension in Light*, 2015 - 2017  
布上油彩和丙烯 Oil and acrylic on canvas, 181 x 296.5cm  
艺术家本人收藏 Courtesy of the artist



沈伟 2018 年的全新多媒体装置作品《生荧》，灵感源自 2011 年的一次火车旅行，经验共鸣被进一步放大。视频投影比喻了沈伟的“自然身体发展法”，定义询问与存在。内在能量得到外在动作与光影的补充。可选此，可择彼，可往前，可向后。

*Suspending Motions*, a brand new multimedia installation inspired by the bodily experience of a train ride in 2011, invites ever increasing experiential connectivity. The mirrored video projections are a metaphor for Shen Wei's "Natural Body Development Technique" as a defining line of inquiry and existence. Inner energy is supplemented by external movement and light. One can either go this way or that, backwards and forwards.



生荧 *Suspending Motions*, 2018

装置：彩色有声影像，3 分钟 Installation: video, colour, sound, 3min on a loop  
艺术家本人收藏 Courtesy of the artist



声希 *Folding*, 2000

不论舞影、笔触，沈伟的艺术一贯令人心往神驰。观者深感时光流动，亦可领略永恒凝结。半梦半醒间，我们止步于当下，恍若不可动弹。三十余载，赫然跨越舞蹈、绘画、表演装置及影像短片，沈伟的创作如有极界怪力，神藏鬼伏，勾魂摄魄，于至纯至性的抽象形貌中可见灵光乍现。沈伟的美学意趣与西方超现实主义及抽象表现主义异曲同工，然而其本源却植根于故土——弥漫着仙风道骨、传说着神禽异兽的中国湖南。

沈伟的首幅委约画作即脱胎于这片瑰奇之境。80年代初，当地一座道观因神坛轶失，道场法事随之荒废，静待神祇归来。一位天才少年，以一己之笔重绘王母娘娘仙踪，年仅十三岁的沈伟已然衔接仙凡。探索奇灵世界虽始于少时，而后却贯穿沈伟的艺术之路。他曾表示，“我对一切万物开放心怀，无论草木、鸟兽、浮云、岩石、凡人或其他众生。”沈伟以艺术及自身为媒介，其编舞和笔触构筑起一场教人通晓万物灵性的仪式。他曾受的中国传统戏曲训练是另一套兼具仪轨与表演意识的中国艺术，为他今后的艺术形态亦颇有裨益。

《声希》（2000年）可谓沈伟跨界状态的缩影，是他早期的代表作，将他对超验现实的神迷展露无遗。雪白的躯体光怪陆离地穿梭滑翔，宛如幽冥魅影在约翰·塔文纳融合梵呗的音景中浮浮沉沉。如此一幕动人心魄，霎时之间似临天境。沈伟以明末画家八大山人的绘画作为背景，蔚为壮观。八大山人曾出家为僧，明朝末落后，玩味静默与寓言以抒胸臆。无独有偶，沈伟也不拘泥于时间、国度或地域。沈伟不求甚解，选择一条砥砺自我的苦行之路，寻索内在的觉知。对他而言，每一瞬间、每一举手投足皆有可能成为一种觉醒。值得一提的是，沈伟创作《声希》时恰逢一次心脏手术，身体崩溃的严峻考验迫使他重新审思生命与边缘。在那之后，一次去往西藏的心灵之旅使他领悟——呼吸乃是改造体态与精神的意识行为。

超凡绝尘的哀婉是沈伟艺术的基调。这种跨越疆域的热望早在他的电影作品《四月》（1997年）中怒放于荒野的鲜花里可以窥见。而后，《天梯》（2000年）中攀升的阶梯、近作《亦非此彼》（2016年）那场复苏的荒诞结局又呼应再三。不难想象，2003年伊戈尔·斯特拉文斯基的《春之祭》点燃了沈伟的另一股创作热情。这一芭蕾舞配乐源于一个关于古老仪式的故事，故事中的少女献祭给即将到来的春季。痛苦与死亡之外或许是对新生的应许。钻研《春之祭》绘画时，沈伟的运笔追随动作对音乐的即时反应，神似康定斯基等抽象现代主义艺术家的作品。然而，他笔画的律动也可溯至另一文化语境，即草书与道教桃符——据信可于法事中改变凡人运势。





《无题第 8 号》局部 *Untitled No. 8, Detail*, 2013  
布上油彩和丙烯 Oil and acrylic on linen canvas

道法、天然与艺术呈现之间的关联在中国山水画的古老传统中已有先例。自北宋以来，郭熙、李唐、范宽等艺术家在笔底找到精神之路，绘出仙人隐居的山峦。此类山水杰作中，龙脉走向决定了山川的情感，氤氲盘桓蕴含了流动的变幻。艺术成就凝结为手中随心所欲的画笔，揭开宇宙的真意。10 世纪时，佛、道理念融合，将大自然归为有灵造物的自然观应运而生，并于随后数世纪兼容并蓄，成为中国哲学的中流砥柱。沈伟生于中国，纵然心怀世界，却也不忘根之所在，对这一艺术传承择善而从。当今世界充斥着变化与混乱，而沈伟接纳生命、自然与艺术之间深远的联系；当被问及如何总结自己的创作观，沈伟说“万物皆有联系”，这与道家理念不谋而合。

从 2013 年开始的《无题》系列中，我们在尺寸巨大的黑白抽象作品中发现惊人的笔力。这些景观古朴、浓烈且神秘，饱含野兽之力，仿佛直达原始的狂喜。偌大的画布上，旋转而出、滴落而成的形象浮现、消融，油彩、丙烯与墨水交织的三维生物形态掌控全局，远古憧憬中的当代激情在眼前跃然呈现。观赏这些 10 余米的巨作，我们也成为移动的身体。为将作品全貌尽收眼底，我们不得不退后，以观者的身份与之进行表演性的互动。总而言之，《无题》系列或许是沈伟最叩问心魂的演绎。古与今、东与西、圣与凡之间，他开出一条通往正觉的道路。

于沈伟而言，这段永恒之旅闪烁着生命的荧荧微光。最近的多媒体装置作品《生荧》（2018 年）中，沈伟站在一辆穿越中国乡村的火车上将这种心境捕捉。短短几秒内，两束律动的阳光若即若离，透过车窗闪烁、消失。行进中，我们借沈伟的镜头进入一个存在的边境，非此非彼。分秒流逝，我们与他一同呼吸，眼前所见美轮美奂，无处不在。

恍惚间，我们似乎得以超越，消失的界点以光明召唤。



## Trance and the Biomorphic Imaginary in Shen Wei's Art

Yiling Mao



Be it in movement or on canvas, the art of Shen Wei is hypnotic. We feel time intensely, yet a sense of timelessness consumes us; we dream in bouts, half-states, and entrancement, but are held forcefully in the present. Shen Wei's formidable body of work, spanning dance, drawings, performance installations, short films, and paintings across three decades, often displays a haunting sensibility that derives its power from a liminal state. Both ghostly and godly, Shen Wei's creations exude a psychic tension that cuts into his purist abstractions. Shen Wei's aesthetic approach to form and surface may seem akin to Surrealism and Abstract Expressionism, his kinetic energy originates in the ritual and myth of Shen Wei's birthplace: the ancestral land of Hunan, China, where tales of spirit mediums, Daoist deities and otherworldly birds and beasts have loomed large in the everyday imagination.

Shen Wei's first commissioned painting emerged directly from this fantastical realm. In the early 1980s, the local Daoist temple, upon noting the disappearance of an altar, halted its proper rites until its divine attendance returned. Appearing from a child prodigy's paintbrush, Wang Mu Niang Niang, the female deity of Heaven and Earth's middle ground, replenished her celestial absence. At the age of thirteen, Shen Wei bridged human and other, conjuring a goddess of the "in-between." This channeling of a world beyond that began in childhood has become all-consuming pathway for Shen Wei as an artist on the world stage. As Shen Wei says, "I'm open to all sentient beings, be it plants, animals, clouds, rocks, humans and other beings." At the core, Shen Wei is a medium and his art is the intermediary, his choreographed motions and brushwork creating rites of passage through which viewers re-enact spectra of consciousness. His formative training in Chinese opera, an art form with its own rituals and performance liturgy, has only further enhanced the theatricality of his artistic vision.

"*Folding*" (2000) epitomizes this borderline state. It is an early signature work that makes most poignant Shen Wei's fascination with transcendental realities. Like apparitions wandering in the netherworld, alabaster bodies shuffle and glide in alien ways, rising and falling to a fused soundscape of John Tavener's music and the chanting of Tibetan monks. It is a stirring scene of bewilderment that seems at once occult and heavenly. That Shen Wei would stage a painting by the late-Ming-dynasty artist Bada Shanren as the backdrop to this enchanting ceremony is telling. Bada Shanren was a Chinese monk artist who relished silence and painted enigmatic allegories after the fall of the Ming dynasty. Like him, Shen Wei is an artist unattached to a specific time, statehood or geography. Shunning explicit references to meaning, Shen Wei chooses an ascetic path of self-cultivation, aspiring instead to an inner, meditative enlightenment. For him, each moment, each movement can be an awakening. It is notable that Shen Wei created "*Folding*" on the cusp of a racking physical breakdown when a heart surgery tuned him to contemplate his own life, on the borderline. Eventually, a soulful journey to Tibet would make him conceive breathing as a conscious and meditative act.

《悬浮的光》局部 *Suspension in Light*, Detail, 2015 - 2017  
布上油彩和丙烯 Oil and acrylic on canvas



The pathos for transcendence is critical to the fundamental conception of Shen Wei's art. We see this existential yearning for crossing the threshold of life keenly manifested as early as his film *"April"* (1997) when flowers blossomed in a desolate terrain. It appears later, in the ascendant staircase in *"Near the Terrace"* (2000), and most recently, in his rather unorthodox ending of a resurrection scene in *"Neither"* (2016), Shen Wei's dance re-adaptation of Samuel Beckett's poem against Morton Feldman's anti-operatic score. It is not surprising that in 2003 it was Igor Stravinsky's *Rite of Spring* that sparked a new creative fervor in Shen Wei. This ballet music, after all, has its origins in a tale about a primitive ritual in which a maiden is sacrificed at the advent of spring. Beyond pain and death can be promises of rebirth and renewal. Shen Wei's calligraphic strokes in the *Rite of Spring* painting study series, of course, does trace the intuitive spontaneity of gestural responses to music, likening the works by Kandinsky and other abstract modernists. But in some ways, we can also relate the jolting impulses in his calligraphy with another cultural context for interpretation; namely, the convulsive lines and drawings of spirit-writing and talismans made by Chinese Daoist mediums in a trance, in midst of seasonal rites to transform human fate.

Such an association between nature, Daoism, and artistic response has historical precedent in the long tradition of monumental landscape paintings in China. Since the Northern Song, Chinese artists such as Guo Xi, Li Tang and Fan Kuan have found spiritual pathways in art, depicting mountains that were deemed as hallowed habitats of immortals and heavenly beings. In these classical masterpieces of Chinese landscape painting, dragon veins direct the emotive energy of mountains; serpentine mists envelop a cosmos in a constant state of flux. The epitome of artistic achievement was a spontaneous calligraphic brush in the hand of a knowing artist who unleashes the primal truth of the universe. Such mythicized views of nature as a sentient, living being developed from a confluence of Buddhist and Daoist beliefs that date back to 10<sup>th</sup> century in China. It was an inclusive philosophy that took permanent hold for centuries, as Chinese society became riven by contending systems of thought. The relevance of this grand legacy of pre-modern Chinese art cannot be denied to Shen Wei, a China-born artist who, in spite of his worldly engagements, continues to be reflectively immersed with his roots and tradition. In our contemporary era of heterogeneity, change and chaos, Shen Wei has embraced this profound and enduring connection between life, nature and art; "Everything is connected," says Shen Wei, when asked to summarize his creative vision, echoing the core concept in Daoist philosophy.

Hence, in Shen Wei's *"Untitled"* series from 2013 onwards, we find large-sized abstract black- and- white compositions with an astonishing performance of energy in brushwork. Archaic, intense, and mystical, these landscapes teem with animalistic forces that act as if paths toward a primal ecstasy. In the engendering and dissolution of forms that swirl across and drip off from these magnificent canvases, a three-dimensional biomorphic mass of oils, acrylics, and ink take hold. A contemporary culmination of that ancient imaginary is materialized before our eyes. When viewing some of these works that span over ten meters long, we become moving bodies in creation. To take in the totality of the art, we must step back, traverse the length of the painting, and thus interact with the performativity of these works in our experience as viewers. Altogether, the *"Untitled"* series may be Shen Wei's most provocative attempt to stage and reconcile the experiences at the thresholds. Between the archaic and the modern, the East and West, and the sacred and the profane, he is cultivating a pathway towards enlightenment.

That journey, to Shen Wei, is an eternal passage glowing with the shimmers of life. In his most recent short film installation, *"Suspending Motion"* (2018), Shen Wei captures this state of mind as he stands still, at the head of a train carriage, on a rugged ride through the Chinese countryside. Within mere seconds, we see two moving lines of pulsating sunrays move towards and away from us, glimmering and disappearing in sync through the carriage windows. Moving, yet neither here nor there, we enter an existential limbo through Shen Wei's lens. From one second to the next, we breathe with him, awakened to the revelation of such phenomenal beauty that is omnipresent.

In trance, our transcendence seems immanent, as the vanishing point beckons us with light.



无题第 9 号 *Untitled No. 9*, 2013

布上油彩和丙烯 Oil and acrylic on linen canvas, 218 x 996cm “沈伟：舞绘”，亚洲协会香港中心 *Shen Wei: Dance Strokes*, Asia Society Hong Kong Center, 2016





# 历程 Chronology



沈伟于中国传统戏曲盖派剧目《武松打店》  
Shen Wei in Chinese Opera Gai-Pai style, *Wu-Song Da-Dian*, 1980



手绘笔记本 Notebook, 1982  
中国传统戏曲《扇子功》的记谱图  
Notation drawings on Chinese Opera movements with a folding fan



1968

沈伟出生于中国湖南，当时中国正经历着文化大革命（1966 - 1976）。在父亲沈青童的指导下，在家接受艺术教育。沈青童是湖南两家中国传统戏剧院的导演，并精研书法。沈伟的母亲陈月宾供职于演出公司。他的两位兄长，沈宏和沈阳，都从事于视觉艺术领域。

Shen Wei was born in Hunan, China, during the Cultural Revolution (1966 - 1976). Artistic education at home under the tutelage of his father, Shen Qing Tong, who was director of two city Chinese opera houses in Hunan and a practitioner of calligraphy. His mother, Chen Yue bin, worked in performance management company. His brothers, Shen Hong and Shen Yang, are visual artists.



家庭合照 Shen family, 1966



沈伟与母亲及姨妈的合影  
Shen Wei with his mother and aunts, 1972

1978 - 1984

于湖南省艺术学校学习中国传统戏曲——湘剧，经受严格的唱、念、做、打等表演训练。

Studies Chinese opera at the Hunan Art School: rigorous training in dance, acrobatics, voice, and acting.



沈伟于艺术学校的留影 Shen Wei at school, 1980

1984

毕业于湖南艺术学校。

加入湖南省湘剧院，职业演员。

开始学习西方绘画。

Graduates from Hunan Arts School in June.

Becomes a member of the Hunan Provincial Xiang Opera Company, based in Changsha, Hunan.

Begins to study Western painting.

1985

85新潮：当代艺术实践在中国百花齐放。

'85 New Wave: flowering of artistic experimentation in modern art across China.



沈伟和画家朋友们在湖南第一师范大学留影  
Shen Wei with other painter friends in Hunan, China, 1985

油画：  
肖像系列

PAINTINGS:  
Portrait series (1985 - 1994)

1986 - 1987

和朋友在北京中央美术学院短期学习。

Studies with friends at Central Academy of Fine Art, Beijing.



1988

离开湖南省湘剧院，打算到北京进修绘画。为了实现这个梦想，沈伟参加了一个舞蹈比赛，并获得了一份奖金，用于绘画学习。他此次的编舞灵感来自于几年前在北京看过的一个加拿大现代舞团的演出，并以中国传统戏剧动作技法做为创作元素，这件极具创新的舞蹈作品为他赢得了比赛。同年移居广州，加入广州战士歌舞团。

Leaves the opera company with the intention of pursuing painting studies in Beijing. In order to fund this dream, Shen participates in a dance competition that offered a cash prize. His choreography was inspired by a Canadian modern dance company he had seen in Beijing several years earlier, and based on strong traditional Chinese Opera movement technique. This innovative piece won the competition. He also earned a place at the Guangzhou Soldiers Song Dance Company and moved to Guangzhou, Guangdong.

1989

他获得了广东现代舞班——中国首个现代舞培训项目的机会，此项目由广东舞蹈学校与美国舞蹈节合作，并得到亚洲文化协会的支持。

Offered tuition at the first modern dance training program in China: the Guangdong Dance Academy which collaborated with the American Dance Festival with support from the Asian Cultural Council.

1990

毕业于广东现代舞班。

他的第一支编舞作品《太阳照常升起》在广州、香港、北京和印度国际舞蹈节巡演。

Graduates from Guangdong Modern Dance Academy.

His first modern dance choreography - *The Sun Rises As Before* - is performed in Guangzhou, Hong Kong, Beijing and the India International Dance Festival.



《太阳照常升起》  
*The Sun Rises As Before*, 1990

1991

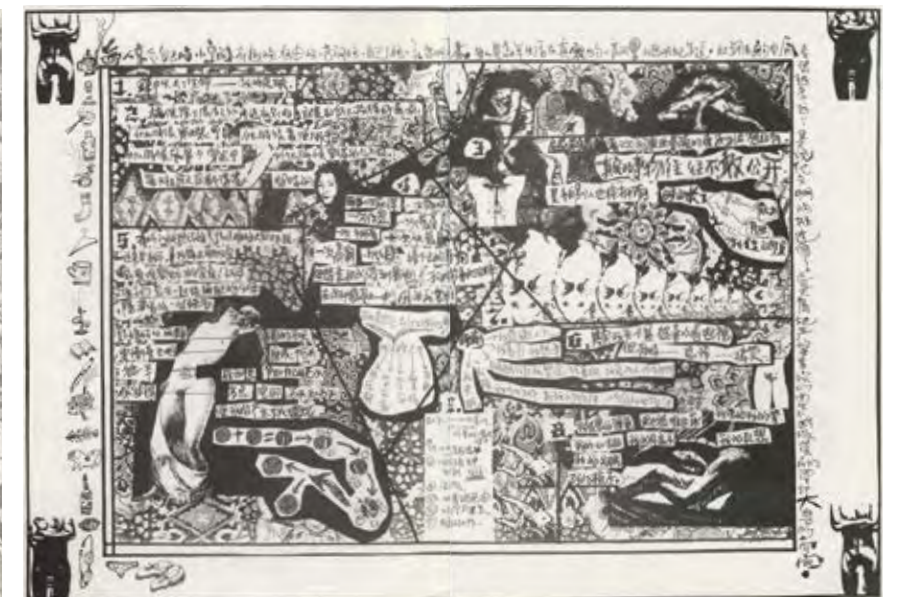
中国首个现代舞团——广东现代舞团的创始成员之一。  
为舞团创作作品包括：《还是孩子》、《夸父追日》、《补色关系》、《不眠之夜》、《小心》，成为这个时期舞团的保留剧目。舞作《南乡子》巡回于亚洲和欧洲，作曲谭盾。

Founding member of the Guangdong Modern Dance Company.  
Choreographic works - *Still Child*, *Racing With The Sun*, *Colored Relations*, *Insomnia*, *Be Careful* - became part of the repertory of the company during this time. *Southern Story* toured in Asia and Europe.  
Music by Tan Dun.

1994

《小房间》(时长65分钟)，独角戏，多媒体实验舞蹈剧场表演，在广州、北京、香港巡演。

*Small Room*, 65 minute one-man, experimental multi-media dance theatre show. Tours to Guangzhou, Beijing, and Hong Kong.



沈伟为《小房间》所设计的节目单 Program of *Small Room*, design by Shen Wei, 1994

主演于由黎海宁编舞的《九歌》，作曲谭盾。

Performing in Helen Lai's *Nine Song*. Music by Tan Dun.

舞蹈作品《不眠之夜》获得中国首届现代舞大赛编舞和表演两项金奖。

Dance work *Insomnia* won first prize in both choreography and performance at the National Modern Dance Competition in China.





首次向公众开放他在中国广州的画室  
Opens his painting studio to the public for the first time in Guangzhou, 1994



自画像：坐立与猫 *Self Portrait: Sitting with Cat*, 1994  
布面油画 Oil on canvas

## 1995

获得纽约尼古拉/路易斯舞蹈实验室的全额奖学金。

移居美国，居住在布鲁克林。

通过学习研究安德烈·塔可夫斯基、费德里科·费里尼、亨利·卡蒂埃-布列松等艺术家的创作，他展开了对各类艺术领域的探讨和实验。同时在舞蹈艺术中，不断探索各种不同的舞蹈技术技巧，从而开始进入发展自己的舞蹈动作语言。

Receives full scholarship from Nikolais/Louis Dance Lab in New York.

Moves to the United States, lives in Brooklyn.

Expands his artistic knowledge, studying artists such as Andrei Tarkovsky, Federico Fellini, Henri Cartier-Bresson. In dance, he explores different dance techniques from which he began to develop his own movement language.



《床》在美国舞蹈节国际编舞委约项目的演出  
The Bed, at The American Dance Festival's International  
Choreographer Commission Program, 1995

《最后的蒙太奇》，由阿尔文·艾莉二团表演  
*The Last Montage*, performance by Alvin Alley II., 1996



参与默里·路易斯舞蹈团的表演及玛莎·克拉克的四个作品的创作演出。

获得亚洲文化协会奖学金，担任美国舞蹈节国际编导，创作了作品《床》。

受阿尔文·艾莉二团委约创作《最后的蒙太奇》。

受台湾云门舞集邀请为客席编舞《床》。

Performs for Murray Louis Dance Company and is part of four of Martha Clarke's productions.

Earns Asian Cultural Council fellowship to create work *The Bed* for the American Dance Festival.

*The Last Montage* is commissioned for Alvin Ailey II.

*The Bed* is performed at the Cloud Gate Dance Theater, Taiwan.

## 1996

油画：人物画

PAINTINGS: Figures (1995 - 1999)



自画像：正面坐于床上  
Self Portrait: Face Front Sitting on bed, 1996  
布面油画 Oil on canvas



1997

作品《小房间》(第二版)在伦敦地方剧院、纽约亚洲协会、维吉尼亚州的霍林斯学院巡演。

*Small Room* (version II) tours to the Place Theatre, London, Asia Society, New York and Hollins College, Virginia.

以中国传统古琴音乐为背景,运用他独有的肢体运动语言而创作的独舞作品《雨停的时候》。

*When Rain Stops*: solo work with his own movement language music based on Gu-Qin, Chinese traditional music.

住在纽约哈林区。

Lives in Harlem.



《小房间》(第二版) *Small Room II*, 1997



《空湖的浪》 *The Wave of the Empty Lake*, 1998

1998

第一部电影制作作品《四月》。

Makes his first film: *April*.

经历心脏手术。

Undergoes heart surgery.

多媒体舞蹈:

《空湖的浪》

概念、编舞、多媒体装置、舞美及服装设计: 沈伟

委约: 夏威夷我们舞蹈

MULTIMEDIA DANCE:

*The Wave of the Empty Lake*

Concept, choreography, media installation, sets and costume design: Shen Wei

Commission: Dances We Dance, Hawaii

1999

展览:

“存在的身体”, 纽约舞蹈剧场工作室画廊。

Exhibition:

*The Existence of the Body*, Dance Theater Workshop Gallery, New York.

杨美琦女士邀请他为广东现代舞团创作一件作品。

Invited by Madam Yang Mei Qi to make a piece with Guangdong Modern Dance Company.

舞蹈:

《声希》, 1999 - 2000

概念、编舞、舞美和服装设计: 沈伟

配乐: 约翰·塔文纳的弦乐四重奏曲《Last Sleep of the Virgin》,  
藏传佛教的咏颂

委约: 中国广东现代舞团

DANCE:

*Folding*, 1999 - 2000

Concept, choreography, set and costume design: Shen Wei

Musical score: *Last Sleep of the Virgin* for Bells and String Quartet by John Tavener and Tibetan Buddhist Chants

Commission: Guangdong Modern Dance Company of China



《声希》 *Folding*, 1999 - 2000



2000

剃掉了及腰的长发。开始新的历程。

Shaves his hair off. New departure.



《天梯》 *Near The Terrace*, 2000

舞蹈: 《天梯》, 2000  
概念、编舞、舞美及服装设计: 沈伟  
表演: 美国舞蹈节的演员  
委约: 美国舞蹈节

DANCE: *Near The Terrace*, 2000  
Concept, choreography, sets and costumes: Shen Wei  
Performance: American Dance Festival dancers  
Commission: American Dance Festival



沈伟舞蹈艺术团的创始成员合影  
Founding members of Shen Wei Dance Arts, 2001

创办沈伟舞蹈艺术团。  
工作范畴涉及整体制作, 服装、灯光和舞美设计等等。

Founder of Shen Wei Dance Arts.  
Total stage productions including costumes, lighting, and sets.

纽约艺术基金会奖

New York Foundation for the Arts fellowship

2001

开始研究发展“自然身体发展法”

舞蹈: 《余音》, 2001

概念、编舞、舞美和服装设计: 沈伟

委约: 纽约州立大学帕切斯学院

Starts to develop the Natural Body Development Technique (NBDT)

Dance: *Behind Resonance*, 2001

Concept, choreography, set and costume design: Shen Wei.

Commission: SUNY Purchase



《余音》 *Behind Resonance*, 2001

获得纽约古根海姆基金。

Guggenheim Fellowship.

2002

绘画:

《音乐研究》

PAINTING:

*Music Studies* (2002 - 2003)



沈伟在画室 Shen Wei in painting studio, 2002



2003

舞蹈:《春之祭》(四手钢琴版), 2003  
概念、编舞、舞美及服装设计: 沈伟  
配乐: 伊戈尔·斯特拉文斯基《春之祭》  
现场音乐: 法佐·赛依(四手钢琴版)  
委约: 美国舞蹈节

DANCE: *Rite of Spring* (four hands piano version), 2003  
Concept, choreography, set and costume design: Shen Wei  
Music: *Le Sacre du Printemps* by Igor Stravinsky, performed by Fazil Say in a four-hand piano version  
Commission: American Dance Festival



《春之祭》2003 年在美国舞蹈节首演  
*Rite of Spring*, 2003, premiere at the American Dance Festival

沈伟舞蹈艺术团首次在纽约林肯中心表演。

Shen Wei Dance Arts first time perform in New York city at the Lincoln Center Festival 2003.

展览:  
林肯中心拉瓜迪亚音乐厅大堂举办画展“《春之祭》的绘画研究”。

EXHIBITION:  
*Painting studies for Rite of Spring*, Lincoln Center La Guardia Concert Hall Foyer.

2004

游历中国。  
Travels to China.

演出:  
《连接转换》, 2004  
概念、编舞、舞美及服装设计: 沈伟  
配乐: 凯文·沃兰斯《String Quartet No. 6》, 伊阿尼斯·泽纳基斯《Evryali》,  
捷尔吉·利盖蒂《Sonatina: II - Andate, Monument, In zart fließender bewegung》  
委约: 林肯中心节, 美国舞蹈节

PERFORMANCE:  
*Connect Transfer*, 2004  
Concept and choreography, costume and set: Shen Wei  
Music: Kevin Volans, *String Quartet No. 6*, Iannis Xenakis, *Evryali* György Ligeti,  
*Sonatina: II - Andante, Monument, In zart fließender Bewegung*  
Commission: Lincoln Center Festival and American Dance Festival

绘画:  
《运动和音乐研究》

PAINTING:  
*Movement & Music Studies* (2004 - 2007)



在曼哈顿下城的画室 Painting studio in Lower Manhattan, 2004



## 2005

游历西藏。

Travels to Tibet.

荣获澳大利亚荷普曼奖——最佳舞蹈作品奖。

应悉尼艺术节邀请,在悉尼歌剧院上演了《声希》和《春之祭》,这是在澳大利亚的首次演出。

Helpmann Awards for Performing Arts in Australia: Best Ballet or Dance Work.

Australian debut at the Sydney Festival with *Folding* and *Rite of Spring* at the Sydney Opera House.

舞蹈:

《地图》, 2005

概念、编舞、舞美及服装设计: 沈伟

配乐: 斯蒂夫·莱奇《沙漠》

委约: 林肯中心节

DANCE:

*Map*, 2005

Concept, choreography, costume and set: Shen Wei

Musical score: selections from *The Desert Music* by Steve Reich

Commission: Lincoln Center Festival

戏剧:

《二进宫》, 2005

概念、编舞、指导、舞美及服装设计: 沈伟

委约: 美国舞蹈节

OPERA:

*Second Visit to the Empress*, 2005

Concept, choreography, direction, sets and costumes: Shen Wei

Commission: American Dance Festival



《二进宫》 *Second Visit to the Empress*, 2005

## 2006

游历柬埔寨吴哥窟后回到西藏。

呼吸和缓慢运动被融入到自然身体发展法中。

荣获由《芭蕾2000》杂志在戛纳Palais节颁发的法国国际舞蹈之星大奖。

Travels to Angkor Wat, Cambodia, and returns to Tibet.

Breathing and slowness are integrated into the Natural Body Development Technique.

Les Etoiles de Ballet Award, award by *Ballet2000* magazine at the Palais des Festival, Cannes.

展览:

“运动”, 香港文化中心大堂。

“运动”, 纽约钱伯斯美术馆。

Exhibitions:

*Movements*, Hong Kong Cultural Center foyer.

*Movements: Paintings by Shen Wei*. Chambers Fine Arts, New York. Text by Christopher Mao.

舞蹈:

《回之一》, 2006

概念、编舞、舞美及服装设计: 沈伟

DANCE:

*The Re-Triptych: Re-I*, 2006

Concept, choreography, sets and costumes: Shen Wei

## 2007

沿着中国丝绸之路旅行。

Travels along the Silk Road in China.

美国麦克阿瑟天才奖。

美国国家艺术家大奖。

肯尼迪表演艺术中心五年驻演艺术家。

MacArthur "Genius" Award.

US Artist Fellow award.

The John F. Kennedy Performing Arts Center Five-Year Artist Residency (2007 - 2013).



舞蹈:

《回之二》, 2007

概念、编舞、多媒体、舞美及服装设计: 沈伟

委约: 加拿大蒙特利尔大芭蕾舞团

DANCE:

*The Re-Triptych: Re-II*, 2007

Concept, choreography, sets and costumes: Shen Wei

Commission: Les Grands Ballets Canadiens de Montreal

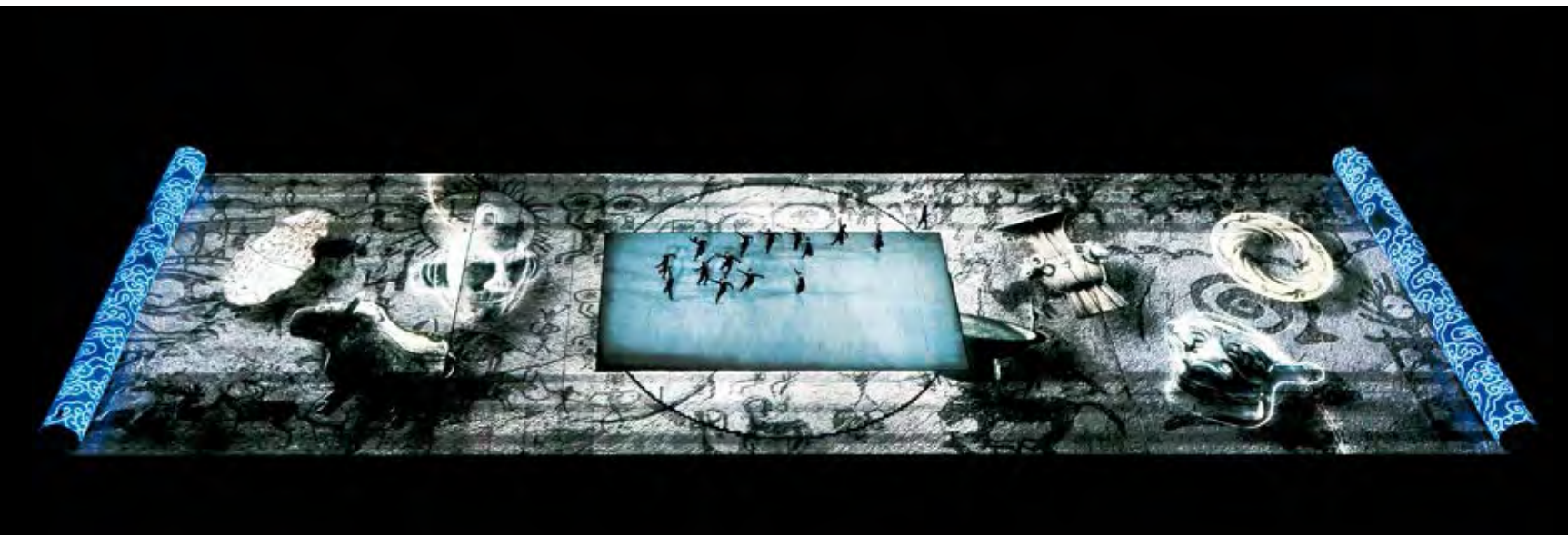
## 2008

屡次到中国旅行。

受总导演张艺谋和视觉艺术家蔡国强之邀, 担任2008北京奥运会开幕式总编舞。

Travels extensively in China.

Invited by film director Zhang Yimou and visual artist Cai Guo Qiang to lead choreography for the Opening Ceremony of the 2008 Beijing Olympic Games.



北京奥运会开幕式舞蹈: 《画卷》 Beijing Olympics: *Scroll Painting*, 2008

绘画:

《质感》系列 (2009 - 2012)

与时尚品牌“无用”的设计师马可合作, 在巴黎皇家花园举办了一场巴黎高级定制时装秀。

PAINTINGS:

*Textures* (2009 - 2012)

Collaboration with the designer Ma Ke of the fashion label WUYONG choreographing a Paris Haute Couture presentation in the Jardin du Palais Royal, Paris.

## 2009

游历阿根廷的巴塔哥尼亚、乌斯怀亚、巴西的亚马逊。

Travels to Patagonia, Ushuaia, and to the Amazon in Brazil.

多媒体舞蹈:

《回之三》, 2009

概念、编舞、舞美及服装设计: 沈伟

委约: 爱丁堡国际艺术节, 林肯中心节, 美国舞蹈节

MULTIMEDIA DANCE:

*The Re-Triptych: Re-III*, 2009

Concept, choreography, sets and costumes: Shen Wei

Commission: Edinburg International Festival, Lincoln Center Festival, American Dance Festival

装置艺术表演:

《余音》

纽约公园大道军械库

对埃内斯托·内托的作品《类人猿》的回应。

INSTALLATION PERFORMANCE:

*Behind Resonance*, New York Park Avenue Armory.

Response to Ernesto Neto's installation *Anthropodino*.

《声希》《天梯》在纽约的所罗门·R·古根海姆博物馆演出。

*Folding and Near The Terrace* performed at the Solomon R. Guggenheim Museum, New York.

## 2010

《回之三: 遍布纽约》, 2010

概念及编舞: 沈伟

地点: 时代广场、华尔街、联合广场、第42街地铁站、纽约公共图书馆外、大都会艺术博物馆外、哥伦比亚大学及炮台公园

*RE-(III) Throughout New York City*, 2010

Concept and choreography: Shen Wei

Sites: Times Square, Wall Street, Union Square, 42nd st. subway station, outside of New York Public Library, outside of The Metropolitan Museum of Art, Columbia University, and Battery Park.



由里卡多·穆蒂指挥, 为罗马歌剧院出品的罗西尼的《摩西和法老》编舞。

Choreographs Rome Opera House's production of Rossini's *Moise et Pharaon*, conducted by Riccardo Muti.

搬家到纽约西村。

Moves to a home in the West Village, New York.

## 2011

演出:

《分与合》, 2011

概念、编舞及视觉设计: 沈伟

配乐: Sō打击乐团

委约: 纽约公园大道军械库

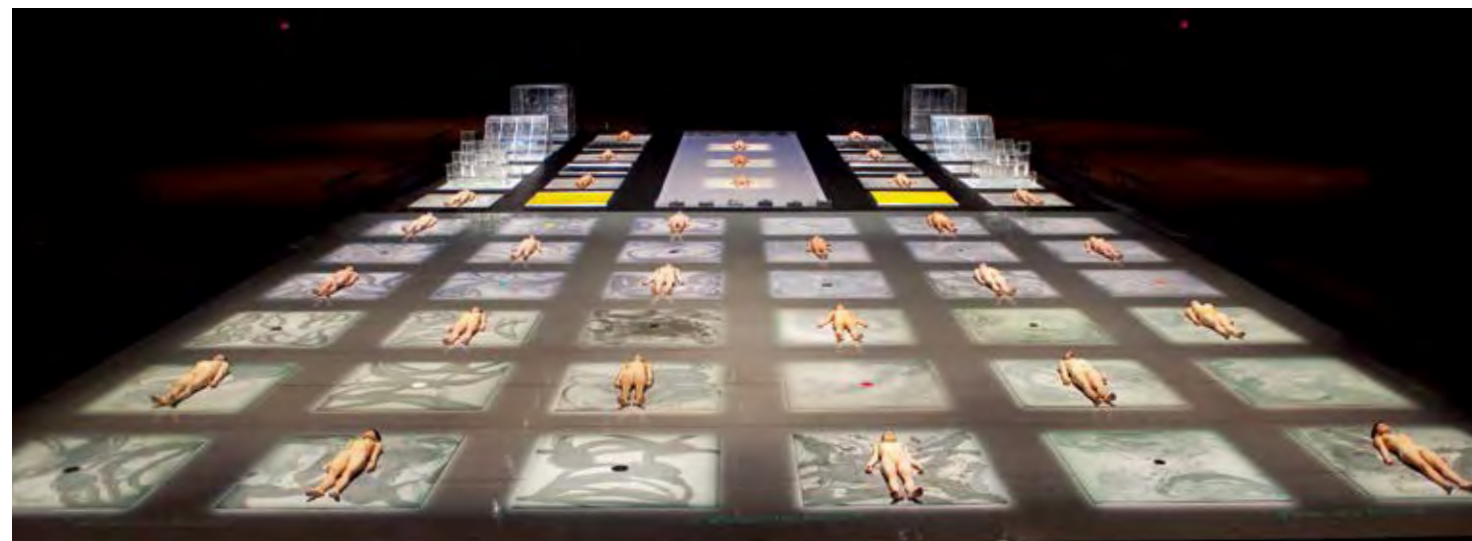
PERFORMANCE:

*Undivided Divided*, 2011

Concept, choreography, and visual Design: Shen Wei

Musical score: Sō Percussion

Commission: Park Avenue Armory, New York



《分与合》在纽约公园大道军械库表演 *Undivided Divided*, Park Avenue Armory, New York, 2011

表演装置:

《静止的移动》, 美国馆, 纽约大都会艺术博物馆;

《Re-turn》, 意大利 Collezione Maramotti 艺术馆。

PERFORMATIVE INSTALLATIONS:

*Still Moving*, American Wing, Metropolitan Museum of Art, New York.

*Re-turn*, Collezione Maramotti, Italy.



《静止的移动》在纽约大都会艺术博物馆表演 *Still Moving*, Metropolitan Museum of Art, New York, 2011

## 2012

奥迪中国年度最佳艺术家奖。

纽约市中心驻演艺术家基金奖。

阿尔古尔·H·梅多斯奖。

Audi-China Artist of the Year Award.

New York City Center Choreography Fellowship.

Algur H. Meadows Prize.

出版物:

《沈伟: 万物皆有联系》, 2012, 沈伟出品。

文字内容由艺术家安娜·基塞尔戈夫、梅丽莎·邱、巴克·万纳、莎拉·普罗科皮奥、詹姆斯·希利、西娅·利特、克里斯托弗·毛、杰西·扎里特、弗朗斯·裴伯、凯瑟琳·朱厄特、斯蒂芬·薛、安德鲁·考恩联合编写。

PUBLICATION:

*Shen Wei. Everything Is Connected*, Shen Wei Productions, New York, 2012.

Texts written by the artist, Anna Kisselgoff, Melissa Chiu, Buck Wanner, Sara Procopio, James Healey, Thea Little, Christopher Mao, Jesse Zaritt, France Paper, Kathleen Jewett, Stephen Xue, Andrew Cowan.

## 2013

《华尔街日报》中国创新奖。

由《GQ》杂志举办的年度人物颁奖典礼上颁发的年度最佳艺术家奖。

Chinese Innovator Award from the Wall Street Journal-China.

Artist of the Year Award at the GQ-China Man of the Year Awards.



舞蹈:

《春之祭》(交响乐版), 2013  
概念、编舞、舞美及服装设计: 沈伟  
配乐: 伊戈尔·斯特拉文斯基《春之祭》  
管弦乐队: 荷兰国家交响乐团  
表演: 荷兰国家芭蕾舞团  
委约: 荷兰国家芭蕾舞团

DANCE:

*Le Sacre de Printemps* (orchestra version), 2013  
Concept, choreography, sets and costume design: Shen Wei  
Musical score: *Le Sacre du Printemps* by Igor Stravinsky  
Orchestra: Dutch National Symphony  
Performance: Dutch National Ballet  
Commission: Dutch National Ballet



《布兰诗歌》 *Carmina Burana*, 2013

歌剧:

《布兰诗歌》, 2013  
概念、编舞、指导、舞美及服装设计: 沈伟  
配乐: 卡尔·奥尔夫  
委约: 那不勒斯圣卡洛歌剧院

OPERA:

*Carmina Burana*, 2013  
Concept, choreography, direction, sets and costumes: Shen Wei  
Music: Carl Orff  
Commission: Teatro Di San Carlo, Naples

表演装置:

北卡罗莱纳艺术博物馆。  
在Yerba Buena艺术中心举办的论坛。  
肯尼迪表演艺术中心。

PERFORMATIVE INSTALLATION:

North Carolina Museum of Art, Raleigh.  
Forum at the Yerba Buena Center for the Arts, San Francisco.  
Kennedy Center for the Performing Arts, New York.

多媒体舞蹈:

《集体措施》, 2013  
概念、编舞及舞美设计: 沈伟  
作曲: 丹尼尔·伯克  
配乐: Illusion Of Safety 《Crossing Now Bridges Intact》, Arrows 《Traveler Pierced》, Asher 《Landscapes Elsewhere》, Jerry Feller 《Translation As Rhythm》, Daniel Burke  
视频动画技术: 莱恩·布朗斯坦、乔什·霍罗威茨  
委约: 美国舞蹈节

MULTI MEDIA DANCE:

*Collective Measures* (2013)  
Concept, choreography, set design: Shen Wei  
Composer: Daniel Burke  
Musical score: *Crossing Now Bridges Intact* by Illusion of Safety, *Traveler Pierced* by Arrows, *Landscapes Elsewhere* by Asher, *Feller by Feller of Translation As Rhythm* by Jerry Feller, Original Score by Daniel Burke  
Video Animation Technicians: Layne Braunstein and Josh Horowitz  
Commission: American Dance Festival

绘画:

《空间、时间、能量和暗示形式的研究》

PAINTING:

*Studies in Space, Time & Energy and Suggestive Forms* (2013 - 2018)

## 2014

展览:

“沈伟: 黑白灰”, 迈阿密MDC艺术与设计博物馆, 迈阿密巴塞尔艺术展,  
策展人: 杰瑞米·米可拉扎克。

“沈伟绘画”, 达拉斯克洛亚洲艺术收藏, 策展人: 卡林·恩。

EXHIBITIONS:

*Shen Wei: In Black, White and Gray*, MDC Museum of Art + Design, Miami.  
Curated by Jeremy Mikolajczak.

*Shen Wei Paintings*, Crow Collection of Asian Art, Dallas. Curated by Karin Oen.



舞蹈:

《无题12-2》, 2014

概念、编舞及物质设计: 沈伟

声音: 沈伟综合节拍器, 舞者现场演奏。

委约: 美国斯伯拉图艺术节, 美国舞蹈节

DANCE:

*Untitled #12-1*, 2014

Concept, choreography, and costume design: Shen Wei

Sound design: Metronome collage by Shen Wei, played live by the dancers.

Commission: Spoleto Festival USA, American Dance Festival

《变奏》, 2014

编舞及表演: 沈伟

配乐: 阿尔沃·帕尔特《Variations for the Healing of Arinushka》

委约: 美国舞蹈节及Celia和Silas Chou, 由多丽丝·杜克/SHS基金会新舞蹈奖支持。

支持: 杜克大学亚太研究所。

首演: 2014纽约艺术季, 沈伟舞蹈艺术团在贾德森纪念教堂演出。

*Variations*, 2014

Choreography and performance: Shen Wei

Music: Arvo Pärt, *Variations for the Healing of Arinushka*

Commission: Celia and Silas Chou and American Dance Festival with support from the Doris Duke/SHS Foundations Award for New Dance.

Additional support: Asian/Pacific Studies Institute, Duke University.

Premiered during Shen Wei Dance Arts 2014 New York City Season at the Judson Memorial Church.

## 2015

油画创作。

Works in oil and acrylic.

展览:

“沈伟: 黑白灰”, 图森艺术博物馆的麦克菲尔德画廊, 策展人: 朱莉·萨塞。

“Performance & Remnant”, 在伦敦美术学会的群展, 安迪·戈德斯华绥、约翰·乔诺、沈伟、奥利·格什特、迈克尔·佩特里、贾斯汀·戴维斯·安德森、乔·布劳顿、杰拉尔德·斯韦恩和拉沙德·纽森。

EXHIBITIONS:

*Shen Wei: In Black, White and Gray*, The Maxfield Gallery, Tucson Museum of Art. Curated by Julie Sasse.

*Performance & Remnant*, The Fine Art Society, London. With Andy Goldsworthy, John Giorno, Shen Wei, Ori Gersht, Michael Petry, Justin Davis Anderson, Jo Broughton, Geraldine Swayne and Rashaad Newsome.

舞蹈:

《无题12-2 (献给身体)》, 2015

概念、编舞及服装设计: 沈伟

配乐: 周文中《谷应》

声音: 沈伟综合节拍器, 舞者现场演奏

委约: 美国斯伯拉图艺术节, 美国舞蹈节

DANCE:

*Untitled No.12-2 (for bodies)*, 2015

Concept, choreography, and costume design: Shen Wei

Music: *Echoes from the Gorge* by Chou Wen-Chung

Sound design: Metronome collage by Shen Wei, played live by the dancers

Jointly commissioned by: Spoleto Festival USA and American Dance Festival

## 2016

展览:

“沈伟: 舞绘”, 亚洲协会香港中心。策展人: 亚历山大·门罗、陈少东。

EXHIBITION:

*Shen Wei: Dance Strokes*, Asia Society Hong Kong Center. Curated by Alexandra Munroe, Dominique Chan.



在亚洲协会香港中心展览现场的图像纪录  
Installation view, Asia Society Hong Kong Center, 2016



舞蹈/歌剧:

《亦非此彼》, 2016

概念、编舞、舞美及服装设计: 沈伟

配乐: 莫顿·费尔德曼《非此非彼》

剧本: 萨缪尔·贝克特《非此非彼》

委约: 纽约布鲁克林音乐学院

协办: 纽约州立大学艺术中心

DANCE/OPERA:

*Neither*, 2016

Concept, choreography, set and costume design: Shen Wei

Music: *Neither* by Morton Feldman

Libretto: Samuel Beckett

Commission: Brooklyn Academy of Music (BAM), Brooklyn, New York

Co-commissioned: the Performing Arts Center at Purchase College



《亦非此彼》 *Neither*, 2016

中国国家精神奖

National Spirit Award of China

影像:

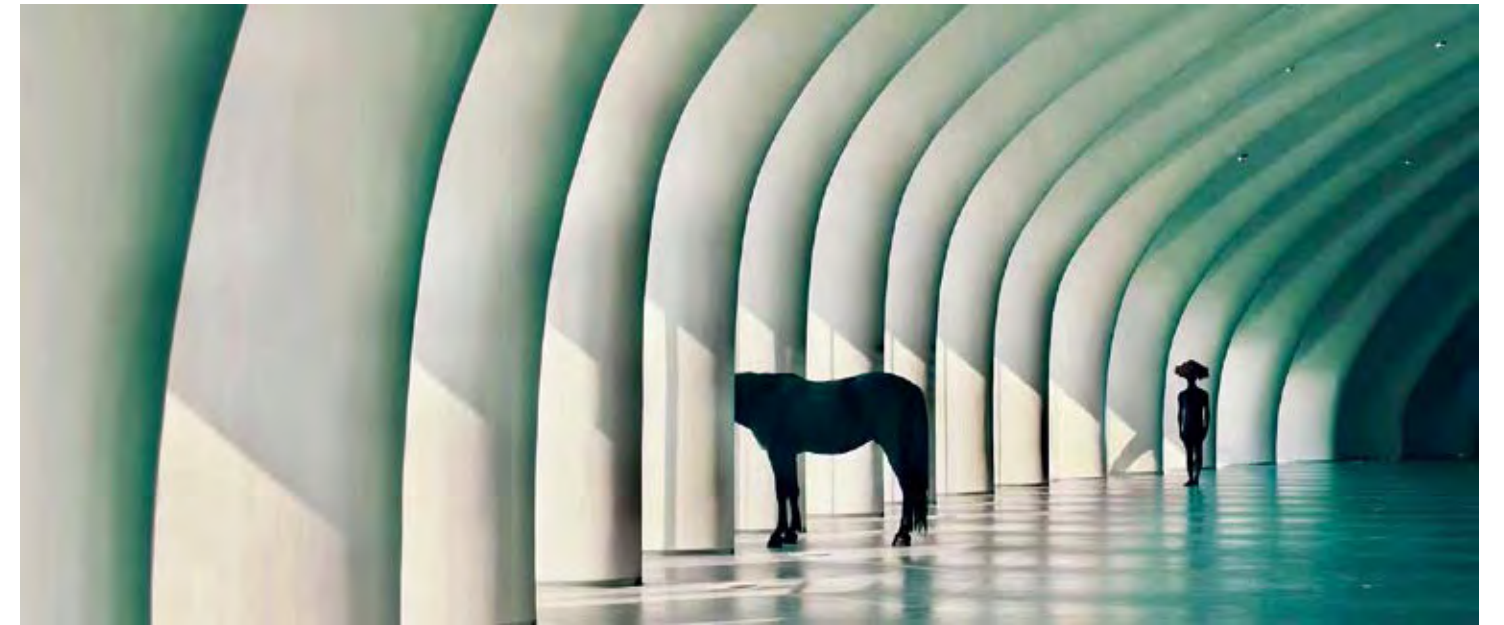
沈伟在MAD建筑事务所为中国黑龙江新建的哈尔滨歌剧院里拍摄了影片。在开馆之前, 马岩松请他在建筑的空旷空间里进行一段旅程并拍摄了《内影相行》这部影像作品。由杰克·马哈菲掌镜。

FILM:

*The Inner Shadow of Movement*, 2016, cinematography: Jake Mahaffy.

In response to the newly constructed Harbin Opera House in Heilongjiang (China) by MAD architects.

Ma Yansong gave Shen Wei access to the building prior to the opening.



《内影相行》影片剧照 Stills from film *The Inner Shadow of Movement*, 2016

2017

在巴黎建立画室。

Sets up a painting studio in Paris.

2018

夏季艺术家驻场项目, 波士顿伊莎贝拉·斯图尔特·加德纳博物馆。

Summer residency, Isabella Stewart Gardner Museum, Boston.

亚洲文化理事会颁发的约翰·D·洛克菲勒第三奖。

Asian Cultural Council John D. Rockefeller 3<sup>rd</sup> Award.

展览:

“沈伟: 未知的探索”, 上海当代艺术博物馆, 由第二十届上海国际艺术节承办。

策展人: 卡罗琳·汉考克和弗朗索瓦·米肖。

EXHIBITION:

*Shen Wei. Exploring The Unknown*, Power Station of Art, Shanghai. During the 20<sup>th</sup> Shanghai China International Arts Festival. Curated by Caroline Hancock and François Michaud.



## 展览作品列表 Exhibition Work List

### Shen Wei in Chinese Opera Gai-Pai style, Wu-Song Da-Dian, 1980

Hunan Xiang Opera Department, Hunan Art School

Teacher: Chen Duan-Sheng

Photograph: Lui Nian-qing

### Notebook, 1982

Drawings on Chinese opera movements with a fan

21.5 x 19cm

Courtesy of the artist

### Chinese Opera Sketch, 1984

Pencil on paper, 27.4 x 20cm

Courtesy of the artist

### Sketch, Guangzhou, 1989

Charcoal on paper, 26.5 x 19cm

Courtesy of the artist

### Notes about dreams, 1989

Pen on paper, 25 x 17.5cm

Courtesy of the artist

### Paper-Plane, 1990

Oil on canvas, 44.5 x 27.9cm

Courtesy of the artist

### Portrait of the Artist's Friend Sitting, 1993

Oil on canvas, 64.8 x 53.3cm

Courtesy of the artist

### Self-Portrait On The Floor With Cat, 1994

Oil on canvas, 81.3 x 99.7cm

Courtesy of the artist

### Figure Studies, 1995

Pen on paper, 8 drawings, 30 x 23cm each

Courtesy of the artist

### Dreams, 1995

4 drawings on paper from a notebook, 23.5 x 18cm

Courtesy of the artist

### Sketches for *The Dream of the Red Chamber*, 1996

Pen and marker on paper, 5 drawings, 20.7 x 24cm each

Courtesy of the artist

### Preparation for *The Dream of the Red Chamber*, 1996

2 photographs, 17 x 12cm each

### *The Wave of the Empty Lake*, 1998

Concept, choreography, set and costume design: Shen Wei

Music: Korean traditional folk music, Chinese traditional folk music

Video installation: Shen Wei and An-ting Chun

Poem: Shen Wei

Performance: Betty Jones, Fritz Ludin and Shen Wei

Commission: Dances We Dance, Hawaii

### Sketches for *The Wave of the Empty Lake*, 1998

Pen on paper, 2 drawings: 22.5 x 30.5cm, 7 drawings: 21.5 x 28cm

Courtesy of the artist

### Documentation of the performance of *The Wave of the Empty Lake*, 1998

Photograph

Courtesy of the artist

### *Human With Red Butterfly On The Grass*, 1998

Acrylic on canvas, 147.3 x 167.6cm

Courtesy of the artist

### *Figure On The Grass*, 1998

Pen on paper, 15 x 21.5cm

Courtesy of the artist

### Script for the film *April*, 1998

Pen on continuous form paper with edge perforations, 24 x 28cm each

Courtesy of the artist

### *April*, 1998

Video, black and white, sound, transferred from 16mm film, 20 min

Script and Director: Shen Wei

Cinematographer: Daniel Cheng

Music: Jurgen Knieper, Nelson Hill and Ling Lee

Producer: Shen Wei

Assistant to Director and Producer: An-Ting Chung

Production Assistant: Jen-Jan

Editing Director: Shen Wei

Sound Designer: Shen Wei, An-Ting Chung

Video Editor: Shen Wei

Assistant Video Editor: An-Ting Chung

Sound Editor: John M. Kin

Sound Recorder: An-Ting Chung

Courtesy of the artist



#### **Two Figures, 1999**

Pen and correction fluid on fax paper, 19 x 26.5cm

Courtesy of the artist

#### **Men With Chapeau, 1999**

Oil on canvas, 121.9 x 91.4cm

Courtesy of the artist

#### **Folding, 1999**

Concept, choreography, set and costume design: Shen Wei

Music: *Last Sleep of the Virgin* for Bells (String Quartet) by John Tavener, and Tibetan Buddhist Chants

Original lighting design: Tommy Wong (1999), David Ferri (2003)

Performance: Guangdong Modern Dance Company

Commission: Guangdong Modern Dance Company of China

#### **Documentation of Folding, 1999**

Performance by Guangdong Modern Dance Company

Photograph: Zeng Qiang

#### **Video of Folding, 2011**

Recording of Shen Wei Dance Arts performance at Park Avenue Armory, New York

#### **Sketch for Folding, 1999**

Pencil on paper, 23 x 30cm

Courtesy of the artist

#### **Notebook with teaching notes, American Dance Festival, 2000**

22 x 15cm

Courtesy of the artist

#### **Near The Terrace, 2000**

Concept, choreography, set and costume design: Shen Wei

Music: Für Alina and Spiegel im Spiegel by Arvo Pärt

Lighting Design: David Ferri

Performance: Shen Wei Dance Arts

Commission: American Dance Festival

#### **Rite of Spring, 2003**

Concept, choreography, set and costume design: Shen Wei

Music: Le Sacre du Printemps by Igor Stravinsky,

performed by Fazil Say on four-hand piano

Original lighting design: David Ferri

Performance: Shen Wei Dance Arts

Commission: American Dance Festival

#### **Study for Rite of Spring No. 1, 2003**

Oil on canvas, 278 x 179cm

Private collection

#### **Study for Rite of Spring No. 2, 2003**

Oil on canvas, 278 x 179cm

Private collection

#### **Study for Rite of Spring No. 3, 2003**

Oil on canvas, 278 x 179cm

Private collection

#### **Study for Rite of Spring No. 4, 2003**

Oil on canvas, 278 x 179cm

Courtesy of the artist

#### **Shen Wei in painting studio, New York, 2003**

Photograph: An-Ting Chung

#### **Connect Transfer, 2004**

Concept, choreography, set and costumes: Shen Wei

Music: String Quartet No. 6 by Kevin Volans, Evryali by Iannis Xenakis,

Sonatina: II – Andate, Monument, In zart fliessender bewegung by György Ligeti

Lighting design: Jennifer Tipton

Sound design: Shen Wei & Fitz Patton

Performance: Shen Wei Dance Arts

Commission: Lincoln Center Festival, American Dance Festival

#### **Map, 2005**

Concept, choreography, and set: Shen Wei

Music: The Desert Music by Steve Reich

Original lighting design: Scott Bolman

Costume design: Shen Wei and Elena Comendador

Performance: Shen Wei Dance Arts

Commission: 2005 Lincoln Center Festival, New York

#### **Backdrop created for the original performance of Map, 2005**

Painted fabric, 9 x 16 m

Courtesy of the artist and Shen Wei Dance Arts

#### **Sketches for Map, 2005**

Pen on paper, 4 drawings, 28 x 22cm each

Courtesy of the artist

#### **Video of Map, 2005**

Recording of the world premiere at the Lincoln Center Festival

#### **Movement No. 1, 2005**

Oil on linen, 162.56 x 129.54cm

Painted to the sound of piano music by Bach

Private collection

#### **Movement No. 3, 2005 – 2006**

Oil on linen, 162.56 x 129.54cm

Painted to the sound of Chinese music on a traditional Gu-Qin instrument

Private collection

#### **Movement No. 5 (Slide-Turn by Feet A in Black), 2005 – 2006**

Oil on canvas, 129.54 x 182.88cm

Courtesy of the artist

#### **Movement No. 6 (Slide-Turn by Feet B in White), 2005 – 2006**

Oil on canvas, 129.54 x 182.88cm

Courtesy of the artist

#### **Movement No. 7, 2005 – 2006**

Oil on linen, 167.64 x 127cm

Painted to the sound of a countertenor singing by Andreas Scholl on A Musicall

Banquet (1610) by Robert Dowland

Private collection

#### **Movement No. 8, 2005 – 2006**

Oil on linen, 132.08 x 182.88cm

Painted to the sound of Chinese music on a traditional Gu-Qin instrument and

songs by Tom Waits

Courtesy of the artist

#### **Second Visit To The Empress, 2005, 2007**

Direction, choreography, set, costume and make-up design: Shen Wei

Music: from the traditional Chinese Beijing Opera 二进宫

Lighting design: Jennifer Tipton

Commission: 2005 American Dance Festival & 2007 Lincoln Center Festival

#### **RE- I, 2006**

Concept, choreography, set and costume: Shen Wei

Music: traditional Tibetan chants, vocals by Ani Choying Dolma

Lighting design: Jennifer Tipton

Projection design: Shen Wei & Daniel Hartnett

Performance: Shen Wei Dance Arts

#### **Re-II, 2007**

Concept, choreography, visual design: Shen Wei

Music: Tears of Angels by John Tavener, traditional Cambodian music

Lighting design: Jennifer Tipton

Recorded sounds and images at Angkor Wat: Shen Wei

Projection design: Shen Wei & Daniel Hartnett

Commission and performance: Les Grands Ballets Canadiens de Montreal

#### **Scroll Painting, 2008**

Opening ceremony of the 2008 Summer Olympics, Beijing, China

Concept, direction, choreography and visual design: Shen Wei

Music: Chen Qi-gang

General Director of Opening Ceremony: Zhang Yimou

Premiere: August 8th 2008, Beijing

Commission: Opening ceremony of the Beijing 2008 Summer Olympics

#### **Notebook during preparation for Scroll Painting, 2008**

14 x 9cm

Courtesy of the artist

#### **Sketches for Scroll Painting, 2008**

Pen on paper, 5 drawings, 22.5 x 30.5cm each

Courtesy of the artist

#### **Documentation of Scroll Painting, 2008**

Live performance at the opening ceremony of the 2008 Summer Olympics

2 photographs, 18 x 26cm each

#### **Video of Scroll Painting, 2008**

Recording of performance in the 2008 Beijing Summer Olympics Opening Ceremony

#### **Notebook, Rome, New York, 2009 – 2010**

22 x 22cm

Courtesy of the artist

#### **RE- III, 2009**

Concept, choreography, visual design: Shen Wei

Music: original score by David Lang, violin: Todd Reynolds

Lighting design: Jennifer Tipton

Recorded sounds and images: Shen Wei

Projection design: Daniel Hartnett & Shen Wei

Commission: Edinburgh International Festival, Lincoln Center Festival, American

Dance Festival

#### **7 to 8 and, 2010**

Concept and choreography: Shen Wei

Music: Dirk P. Haubrich

Sets, costumes: Shen Wei

Video and projections: Shen Wei with the technical support of Henri Véran

Lighting: Shen Wei with the technical support of Jean Pascal Alouges

Performance: Les Ballets de Monte-Carlo

Commission and creation for Les Ballets de Monte-Carlo

#### **Costume design for 7 to 8 and, 2010**

6 drawings on paper, 30 x 40cm each

Courtesy of the artist



**Notebook for the preparation of *7 to 8 and*, 2010**

21 x 13cm

Courtesy of the artist

**Sketches for *7 to 8 and*, 2010**

2 drawings, 32 x 29.5cm each

Courtesy of the artist

**Notebook, New York, 2011**

21 x 14.5cm

Courtesy of the artist

***Untitled No. 21*, 2011**

Oil on canvas, 135 x 246cm

Courtesy of the artist

***Undivided Divided*, 2011**

Concept, choreography, Installation and visual design: Shen Wei

Music: original score by SÖ Percussion

Lighting design: Jennifer Tipton

Video animation technicians: Layne Braunstein, Josh Horowitz & Blair Neal

Costume design: Austin Scarlett

Sound design: Lawson White

Performance: Shen Wei Dance Arts and guests

Commission: Park Avenue Armory, New York

**Video of *Rite of Spring*, 2011**

Recording of Shen Wei Dance Arts performance at Park Avenue Armory, New York

**Notebook, Dallas, Texas, 2012**

21 x 14.5cm

Courtesy of the artist

**Notebook, Dallas, Texas, 2012**

33 x 24cm

Courtesy of the artist

**Notebook, Beijing, 2012**

21 x 14.5cm

Courtesy of the artist

***Collective Measures*, 2012**

Concept, choreography, set design: Shen Wei

Music: Crossing Now Bridges Intact by Illusion Of Safety, Traveler Pierced by Arrows- Landscapes Elsewhere by Asher, Translation As Rhythm by Jerry Feller and original score by Daniel Burke

Video animation technicians: Layne Braunstein & Josh Horowitz

Original lighting design: Matthew F. Lewandowski II & Shen Wei

Costume design: Austin Scarlett & Shen Wei

Performance: Shen Wei Dance Arts

Commission: American Dance Festival

**Notebook, Amsterdam, 2013**

27.7 x 23cm

Courtesy of the artist

***Le Sacre du Printemps*, (orchestration version) 2013**

Concept, choreography, set and costumes: Shen Wei

Music: Le Sacre du Printemps by Igor Stravinsky (Orchestral Arrangement)

Performance: Dutch National Ballet

Commission: Dutch National Ballet

***Carmina Burana*, 2013**

Concept, choreography, direction, sets and costumes: Shen Wei

Music: Carl Orff, Cantiones profanae cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis, with the addition of four anonymous

Cantiones profanae (orchestrated by Jordi Bernácer)

Performance: Teatro Di San Carlo, Naples, with Shen Wei Dance Arts guest dancers

Commission: Teatro Di San Carlo, Naples

**Notebook during preparation for *Carmina Burana*, 2013**

30 x 21cm

Courtesy of the artist

**Costume design for *Carmina Burana*, 2013**

3 watercolours on paper, 61.5 x 99.5cm each

Courtesy of the artist

**Stills of *Carmina Burana*, 2013**

Performance by Teatro di San Carlo,

Naples with guest dancers of Shen Wei Dance Arts

Photograph: Francesco Squeglia

**Video of *Carmina Burana*, 2013**

Recording of performance in Teatro di San Carlo, Naples

***Untitled No. 1*, 2013**

Oil and acrylic on linen canvas, 209 x 537cm

Courtesy of the artist

***Untitled No. 2*, 2013**

Oil and acrylic on linen canvas, 214 x 551cm

Courtesy of the artist

***Untitled No. 11*, 2013**

Oil and acrylic on wood triptych, 76 x 304.5cm each

Courtesy of the artist

***Untitled No. 3*, 2013 – 2014**

Oil and acrylic on linen canvas, 212 x 508cm

Courtesy of the artist

***Untitled No. 4*, 2013**

Oil and acrylic on linen canvas, 212 x 505cm

Courtesy of the artist

***Untitled No. 5*, 2013 – 2014**

Oil and acrylic on linen canvas, 212 x 498cm

Courtesy of the artist

***Untitled No. 6*, 2013 – 2014**

Oil and acrylic on linen canvas, 212x490cm

Courtesy of the artist

***Untitled No. 8*, 2013**

Oil and acrylic on linen canvas, 420 x 554cm

Courtesy of the artist

**Notebook, Miami, New York, Hong Kong, 2014 – 2015**

33 x 24cm

Courtesy of the artist

***Untitled 12-2*, 2014**

Concept, choreography, direction, set and costumes: Shen Wei

Music: *Echoes from the Gorge* by Chou Wen-chung

Sound design: Metronome Collage by Shen Wei, played live by the dancers

Lighting design: Christina Watanabe-Jensen

Projections: images of Shen Wei's Black, White, and Gray painting series

Projection realisation: Rocco DiSanti

Performance: Shen Wei Dance Arts

Commission: Spoleto Festival USA, American Dance Festival

**Video of *Untitled No. 12-1 for Bodies*, 2014**

Recording of Shen Wei Dance Arts performance at the American Dance Festival

***Variations*, 2014**

Film, colour, 7 min

Choreography and performer: Shen Wei

Music: Arvo Pärt, *Variations for the Healing of Arinushka*

Premiere: 2014 Judson Church, New York

Filming: American Dance Festival

Commission: Celia and Silas Chou with support from American Dance Festival

***Map Balloons*, 2014**

7 painted helium balloons, acrylic on plastic, diameter: 2 – 5 meters each

Courtesy of Shen Wei Dance Arts and the artist

**Notebook, Shanghai, Reggio Emilia, Italy, New York, 2015**

21 x 14cm

Courtesy of the artist

***Untitled No. 33*, 2015**

Oil and acrylic on linen canvas, 209 x 474cm

Courtesy of the artist

***Untitled No. 31*, 2015 – 2018**

Oil and acrylic on linen canvas, 164 x 347cm

Courtesy of the artist

***Suspension in Light*, 2015 – 2017**

Oil and acrylic on linen canvas, 180 x 295cm

Courtesy of the artist

***Neither*, 2016**

Concept, choreography, set and costumes: Shen Wei

Music: *Neither* by Morton Feldman, libretto written by Samuel Beckett

Lighting design: Jennifer Tipton

Projection design: Rocco DiSanti

Performance: Shen Wei Dance Arts

Commission: Brooklyn Academy of Music (BAM), Brooklyn, New York

and co-commissioned by the Performing Arts Center at Purchase College

***Suspension in Blue 1*, 2017 – 2018**

Oil and acrylic on linen canvas, 91 x 152cm

Courtesy of the artist

***Suspension in Blue 2*, 2017 – 2018**

Oil and acrylic on linen canvas, 91 x 152cm

Courtesy of the artist

***Suspension in Blue 3*, 2017 – 2018**

Oil and acrylic on linen canvas, 91 x 152cm

Courtesy of the artist

***Suspension in Blue 4*, 2017 – 2018**

Oil and acrylic on linen canvas, 91 x 152cm

Courtesy of the artist

***Suspending Motions*, 2018**

Installation: video, colour, sound, 3min (loop)

Courtesy of the artist



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(按姓氏首字母排列)

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封面封底：《无题第 31 号》Front and back cover: *Untitled No. 31*, 2015

布上油彩和丙烯 Oil and acrylic on linen canvas

## 沈伟：未知的探索

本书为《沈伟：未知的探索》展览的同名画册，展览属于第二十届中国上海国际艺术节参展项目，2018 年 9 月 25 日至 10 月 25 日在上海当代艺术博物馆展出。

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## Shen Wei: Exploring The Unknown

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Deputy Project Directors: Ruan Jie, Mao Shengrong, Li Yanda

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