Liu Wei works a dense kind of magic, reconfiguring materials into strange and intriguing forms, presenting extraordinary transformations that are wonderful, impenetrable sculptural interpretations of the fabric of modern human existence. Liu’s art consists of a formalistic aesthetic of substance and surface that draws on hi-tech imagery, buildings and diverse environments in the urbanized world of production and materialized space. An artist whose dynamic and broad practice is not limited to a particular medium, Liu Wei’s sculptural works often engage with spatial structures that are built in and around us, forming the backdrop of human labor or habitation, throwing into relief the very fabric of our existence in the contemporary urbanized world. Born in the early 1970s, he is from the “in-between” generation of artists in China who tap into frameworks that move beyond the representation of the post-Mao era by constructing dense aesthetic objects and hyper-imagery that evoke a world of production, consumption and material surplus.

His works appear as a cumulative stacking of materials, whether mirrors, window or door frames, scrap metal, books or dog-chews, densely packed or rearranged into strange forms that are inherently familiar yet also alien transformations, playing on notions of use and uselessness, function and aesthetic, art and architecture. His works in the past few years have included series or clusters of works presented in installation, as well as vibrant paintings originating from digital imagery that are meticulously reworked by hand, evoking computer screens stuck in a state of glaring, competing lines flitting across the screen. Uniting his work is a linear quality that runs through both the paintings and the objects, which are often angular or sharply formal, cutting across or into space to form vigorous sculptural interventions.

Liu’s methods involve human labor, as these are constructions with exacting forms that require working out as viable physical possibilities. Titles like Enigma and Puzzle therefore echo this process, while his latter works almost seem to present giant human puzzles in solid form, reminiscent of those little cubes of wood that one has to unravel and re-organise to achieve its original form. Layers and layers of accumulated materials are packed together and sawed, hammered and forged into cumbersome objects that are at once sublime and somewhat absurd. Cathedral-like forms engage space through their angular formalist qualities. In the “Density” series, wall assemblages made up of formal rectangular and square sections with mirrored surfaces recall modernist works from the 1950s or post-war interiors, and sculptures consist of huge pyramid and sphere forms cleanly cutting through a dense mass of book pages, creating smooth formal surfaces.

There is something satisfyingly solid in the work of Liu Wei, but the depth of his work has an ethical dimension, as he makes use of what is already here and draws it back into a meaningful material reinterpretation. His work is a bold assertion of the substantiality of human life, and his disciplined attention to aesthetics can be seen as a powerful appreciation of the possibility of form that is drawn from our ready-made post-industrial environment.

"ALIEN TRANSFORMATIONS PLAYING ON NOTIONS OF FUNCTION AND AESTHETIC, ART AND ARCHITECTURE"
平台艺术空间致力于通过其自身位置和视角来理解其所在地。近年来，一项由“艺术劳工”（Art Labor）组成的名为“无限信念”的项目邀请了数十位科学家和越南北大学的数学家、数学人、与本地学生和讲师一同工作，记录当下未被官方代表的历史。该项目包括在艺术空间内进行的临时装置，如Dinh Tien Hoang对现代越南书写的探索，以及Phan Thanh Trung Nguyen对东陵艺术小组的访谈。平台艺术空间也与艺术家如越南艺术家Tran Van Kiad的合作，该平台雕塑装置装置被嵌在灯塔和越南艺术家的展览中。

平台艺术空间由赵南、那南、阮俊（来自艺术家团体螺旋小组）、郭宏和范承惠这三位艺术家创办。目前它由策展人余向、何倩等负责。它曾在北京“长征计划”中的国际项目上亮相。它所面临的挑战是它和中国及越南之间的艺术语言。它的特色在于它能够将当代艺术、音乐和舞蹈等不同领域的元素结合在一起，形成一种具有现代性的艺术语境。它在越南的艺术活动也受到了国际艺术家的关注，使它在越南的艺术家群体中格外引人注目。