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9 Wu Di
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Artists: Wu Di

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Press release

According to absurdist theatre, it is immensely difficult for man to escape the confined reality of life, which is why their drama structure is a loop, meaning that it ends where it starts. There are no substantial differences between the repeated and looped scenes. Thus Samuel Beckett^[1] has created a kind of theatre that is not time nor space specific, with non-sequential plotlines, where its ending is a recurrence of its beginning.

If we look at Wu Di's artistic practice in the recent years, it is as though she has been constructing a theatre with her own logic system. In each scene, she produces works through repetition. The number 9 in itself does not have any actual significance – it is just a number for sequencing works. We have arrived to witness the works created in scene 9, here it is apparent that Wu still loves to use classic paintings as inspiration for the antecedent to her repetitions. What is worth mentioning is that, inspiration and production occur where she employs these classics and strips them away from their narrative structure. This methodical way of production is similar to the two characteristics mentioned in Paul Valéry's^[2] aesthetics – spontaneous formation and conscious behaviour. Due to the selection of her image of inspiration and the artist's subjective action, these works present a high level of quasi-religious sentiments. Wu Di tends to organically make adjustments as these spontaneous works develop, hence many of these paintings transform within her methodical structure.

In relation to this is the fact that not only does Wu Di use painting as a tool for self-development, she also employs space as means for expression. She sees architectural space as a fundamental element to rationally shape senses. In this exhibition, her symmetrically arranged works, together with the colours red, yellow and blue alter the lighting situation in the exhibition space. Lighting is a very important component to Wu's utilization of space.

"Man feel the passing of time in-between dusk and the light of dawn, where light draws three-dimensional spaces into the fourth dimension – time"^[3]

The artist wishes that the spectators could disregard the site and the materials employed, and enter their own mental space through the enclosed architectural space, where the significance of the architectural space could become closer to that of religious edifices. In fact, this is the artist's own religion, which is perhaps closer to the essence of belief.

[1]Samuel Beckett, author of "Waiting For Godot".

[2]Paul Valery, French poet.

[3]Le Corbusier, architect.