

A photograph of a person on the left side, partially visible, holding a camera and taking a picture. The background is a misty, overcast landscape with a metal railing in the foreground. There are green trees and bushes on the right side, and some tall grasses in the bottom left. The overall mood is serene and slightly melancholic.

I Miss You Already

Shen Wei

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Air, 2011.



Tea, 2010.



Toes, 2011





Reflection, 2017.



Bubble, 2011.



Accident, 2011.



Caught, 2018.



Rue Legouve, 2018.



T-Shirt, 2019.



Touch, 2010.



Washing Hair, 2018.





Suzhou River, 2010.



Burn, 2012.



Taste, 2017.



Candles, 2019.



Garden, 2010.



Pool, 2010.



Bamboo, 2011.



Bangkok, 2012.



Lift, 2009.





New York, 2010.



Villefranche, 2018.





Nap, 2012.



Still Life, 2010.



Empire, 2017.



Flag, 2019.





Forest, 2018.



Teacup, 2019.



Table, 2012.



Sunset, 2012.



Fountain, 2015.



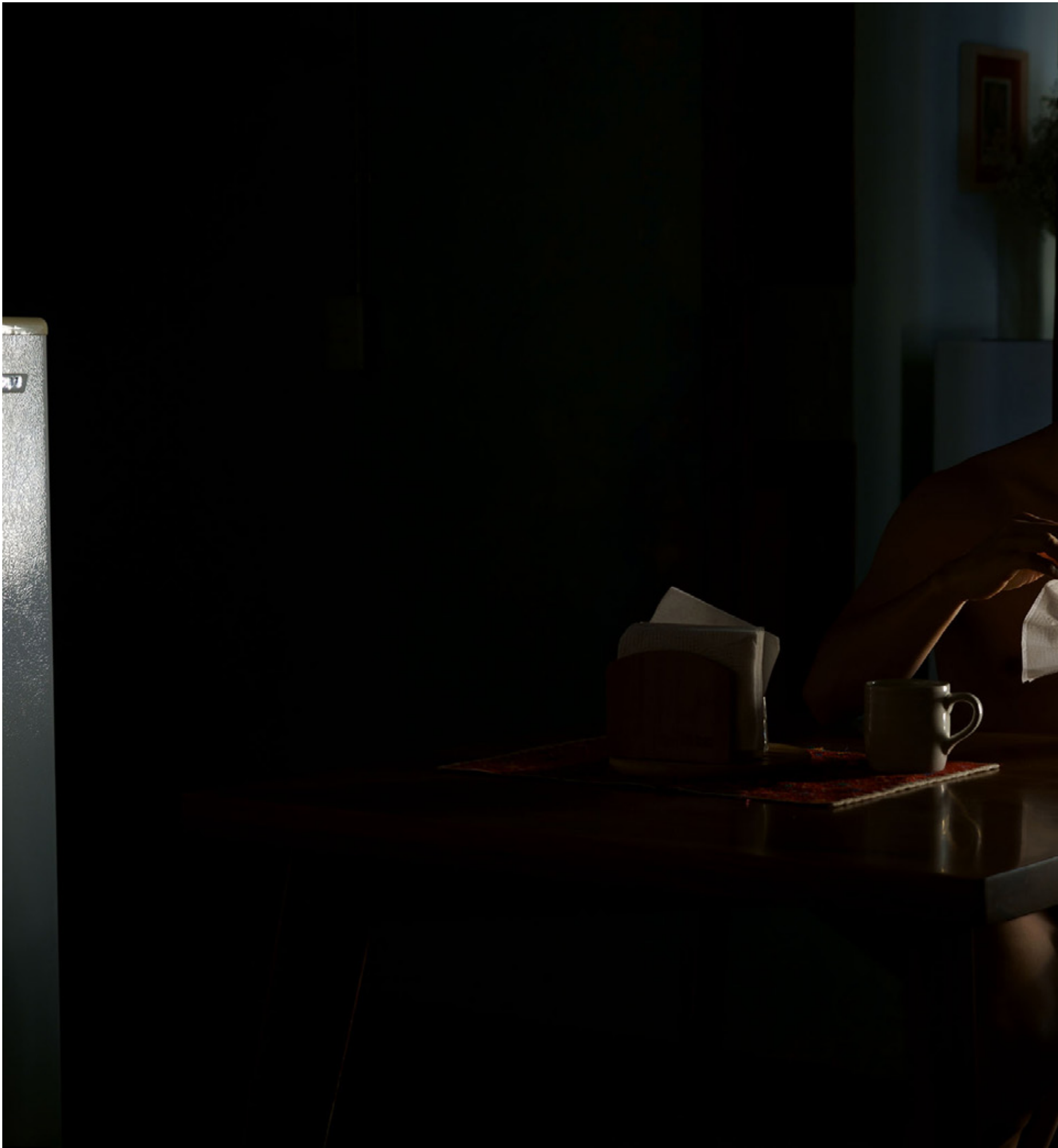
Mushroom, 2012.



Bushwick, 2016.



Lotus, 2012.



Origami, 2019.



Breath, 2012.



Heat, 2011.







Listen, 2011.



Sunroom, 2011.



Hunt, 2012.



Cusco #2, 2013.





Waterfall, 2011.







Fruitful, 2009.



Juniper, 2011.



Capture, 2019.





Ruin, 2012.





Como, 2009.



Smoker, 2018.



Cooling, 2013.





Summer, 2013.





Cote d'azur, 2018.



Meditation, 2011.



Tokyo, 2010.





Fireplace, 2019.



Lima #2, 2013.





Yellow, 2011.



Mochi, 2018.







Tattoo, 2018.



Puebla, 2019.



Rain #2, 2010.



Rain, 2010.



Leap, 2012.



Hang, 2018.



Christmas, 2010.



Roof, 2010.



Bath, 2010.



Boomer, 2018.



Bumplings, 2017.



Stream, 2019.



Red Room, 2014.



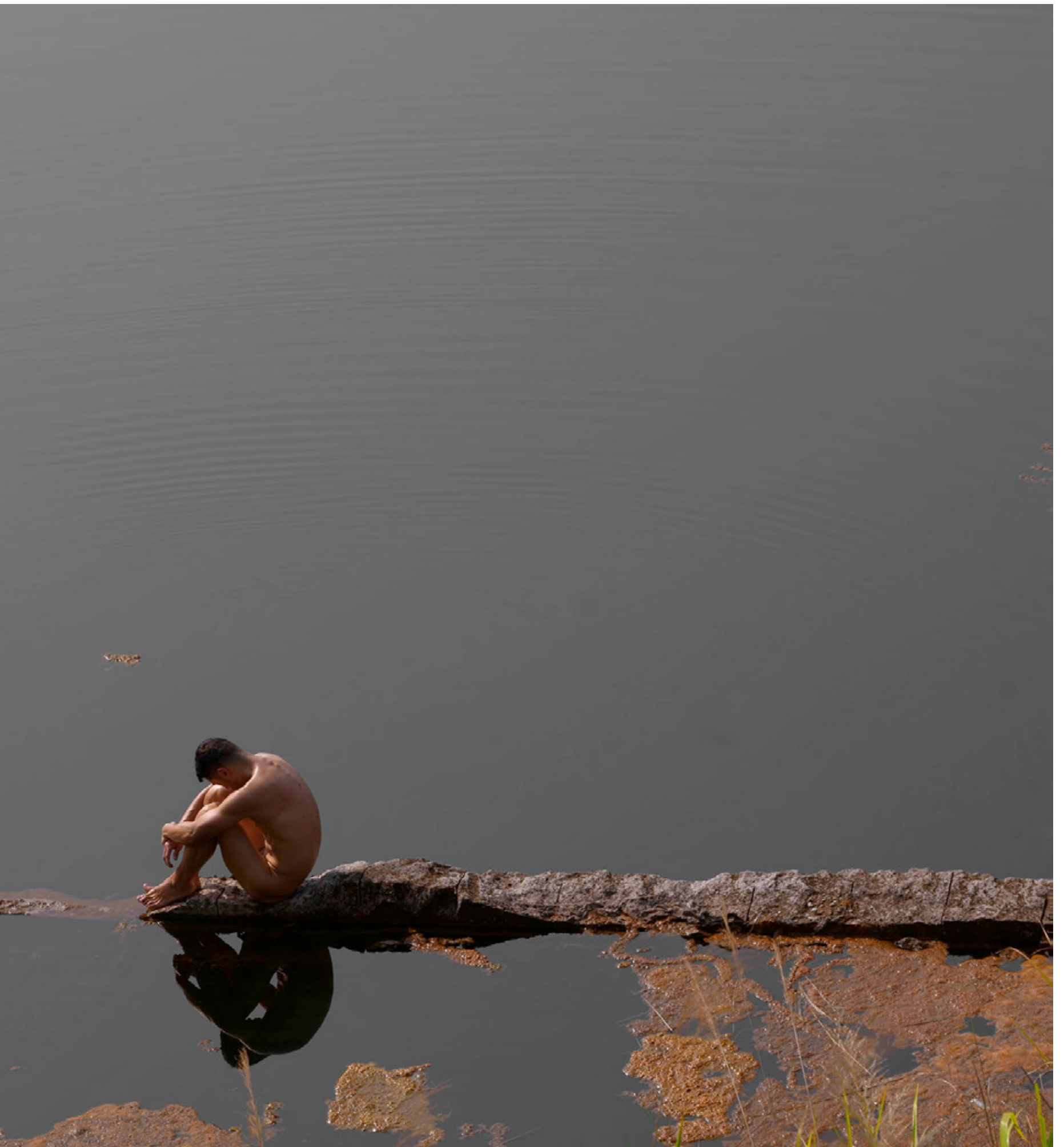
Window, 2017



Hong Kong, 2013.



Cicadas, 2019.



Bridge, 2019.



Fume, 2011.



Broom, 2012.



Red Book, 2019.



Camera, 2018.



Snow, 2013.



I Miss You Already is a decade-long (2009-2019) self-portrait project that reveals the process of self-reflection and self-discovery. It is a provocative way to explore my sense of security through understanding the tension between freedom and boundaries.

Each image from this series is at once a moment of introspection and rebellion. Memory, fantasy, anxiety, seduction, and emptiness often lead to these moments. Making these self-portraits is an experience of emotional release, a way to express my desire for openness and possibility, as well as a step towards learning acceptance.

While this project is my awakening response to liberation and hope, it also represents a universal search for our place in nature and society.

SHEN WEI (b.1977)

Born and raised in Shanghai, Shen Wei is based in New York City. His work has been exhibited internationally, with venues including the Museum of the City of New York, the Philadelphia Museum of Art, the Morgan Library & Museum in New York, the Power Station of Art in Shanghai, the Hasselblad Foundation in Göteborg, Sweden, the North Carolina Museum of Art, and the Museum of Contemporary Photography in Chicago. His work has been featured in The New York Times, The Guardian, The New Yorker, CNN, Aperture, ARTnews, Paris Review, Financial Times, L'Espresso, Le Figaro, and American Photo.

Shen Wei's work is included in the permanent collection of numerous museums, including the Museum of Modern Art in New York, the Philadelphia Museum of Art, the Getty Museum, the Museum of Contemporary Photography, the Library of Congress, the Carnegie Museum of Art, the Morgan Library & Museum, the CAFA Art Museum, and the Ringling Museum of Art. Shen Wei is a recipient of the Rockefeller Foundation Bellagio Center Arts Residency, the Asian Cultural Council Arts & Religion Fellowship, the New York Foundation for the Arts Fellowship, and the Lower Manhattan Cultural Council Arts Grant. He holds an MFA in photography, video, and related media from the School of Visual Arts, New York, and a BFA in photography from Minneapolis College of Art and Design.

