

梁伟 Liang Wei

精选文章 *Selected Articles*

梁伟

文 / 凯伦·史密斯

在职业生涯的早期，梁伟绘画的关注点是城市，她通过层叠的线条和块状的几何形象描绘出一种密集的都市环境。那种反映都市风景极速变更的冲动在当时是直觉性的，又是预见性的。生活和工作于北京的梁伟在这座城市即将迎来2008奥运会时身陷其中。于是，充斥于她未来主义构图中的冷酷森严的氛围，是衡量其转变程度的一个标准。

梁伟最近的作品呈现出一种新的变化。我们在近十年中已经见证了科技的一个重大飞跃，明确地说是关于视觉提供以及形成虚拟现实的技术。在电影中，在荧幕上，或者作为一种游戏或娱乐形态，“虚拟”在外观上越来越少地体现出人工制造的痕迹。因此，那些用于制图的应用程序或图像处理工具提供给艺术家无限实验的可能。2015年，当梁伟手边积累了广泛的资源，笔下的诸多元素和细节可以从虚拟层次进行提取，她开始重新思考如何在画布上构建自己的图像世界。这些画面的背景难以名状，好像是在强调世界的概念在她个人的二维构图中是一个没有物理或地理性的“无名之地”。它们看起来是白色的，但那只是一种幻觉；其下可能存在着诸多层次的颜色。对线条的使用依然是她创作中的一个核心元素，但如今它们明显不再呈现出几何形态，或者说不再那么机械；相反地，它们在以一种更为私人或情

感性的方式流淌、波动。这些作品依旧带有一些蓝图的意味，但旧有图形的边界已不复存在，其最初灵感中的所有成分都不再受到约束与限制。

以此，梁伟解构了作品中所有的形态感、物体感和地方感，将它们更恰如其分地以绘画的方式呈现出来。“目的在于表达而非描述，”她解释说。即便有些线条看起来是描绘性的，她依然否认它们是在描摹一些我们可能辨识的物体。其灵感可能源于机器人技术、机械仪器或是科技。细观观看，我们可能认为自己看到了人类移动的影子，在战斗中，或是投身于我们似曾相识的活动之中。这是一个完美例证，说明大脑如何将我们的视觉和感官经验结合起来，投射出连贯的图像，强加指令于我们所见之事上以帮助我们理解、消化，并不间断地前进。英国哲学家大卫·休谟（David Hume, 1711-76）曾说过，思想假想出外部物体用以解释经验的规则性：重复的或有规律出现的相似性经验鼓励我们提出假设，去连接点和点，去得出结论。在作品中，梁伟希望制造出一种分裂；通过这种机制，你走进她的领域，发现自己的思维正在连结线条、塑造形状，并根据自己的想象和感官经验构建一个世界。



梁伟，无声启动，2018，布面丙烯，水墨，水溶笔，140×170cm

LIANG WEI

Article by Karen Smith

In the early years of her career, the focus of Liang Wei's painting was the city, which she depicted through the overlay of lines and block-like geometric shapes as a dense urban environment. The impulse to reflect the change sweeping across an urban landscape was intuitive then, but also prescient. Being based in Beijing in the run up to the 2008 Olympics, Liang Wei was caught in its midst. The cold and forbidding aura she infused these futuristic compositions with, is a measure of the extent of the change that unfolded.

Liang Wei's recent works reflect a new type of change. The recent decade has seen a major leap in technologies, specifically those related to giving vision and form to virtual reality. In film, on screen, as a game or piece of entertainment, "virtual" is less and less manmade in appearance. As a result, the applications for image-making, the tools for manipulation offer an artist infinite possibilities for experimentation. In 2015, with a range of resources at her fingertips, and where the elements and details could be extracted from a virtual plane, Liang Wei began rethinking the means of inventing her own pictorial worlds on canvas. As if to highlight the idea of the worlds in her two-dimensional

compositions as being "nowhere" in a physical or geographical sense, the backgrounds are non-descript. They appear to be white, but that is an illusion. Beneath, may lie several layers of colour. The use of lines remains a core element of her approach but, today, they are clearly less graphic, or machine-made in their form, instead they flow, undulate, in a more personal or emotive way. They still carry some flavor of a blueprint, but there are no boundaries to the shapes that may remain, or to any of the things that were part of the initial inspiration.

In this way, Liang Wei deconstructs any sense of form, object or place in the works, more properly described as drawings. "The goal is to express not describe," she explains. Even where lines feel descriptive, she denies them the function of describing anything we might identify. The inspiration may be robotics, machines, or technology. Looking closely, we may think we see the shadows of people moving, in combat, engaged in activities that feel familiar. This is a perfect example of our brain combing through our visual and sensory archive to project a coherent picture to us, to impose order on what we see to help us understand, comprehend and move on uninterrupted. British philosopher David

Hume (1711-76) argued that the mind postulates external objects in order to explain the regularity of experiences: repeated or regularly occurring similar experiences encourage us to make assumptions, to connect dots, and draw conclusions. In her work, Liang Wei wants to create a disruption; through that mechanism you enter into her domain where we find our mind connecting lines to forge forms, and structure a world after our own imagining and sensory experience.

The titles Liang Wei gives to the works are also evocative, and formed, like the drawings, from external elements that appeal to her, and that she extracts from their original context to recombine with other similar fragments drawn from multiple different sources. What is striking is how Liang Wei's completely contemporary way of working and the material resources into which she delves can end up with an aura similar to early (Chinese) landscape paintings. This, too, is illusion, the result perhaps of the tools she uses, such as watercolour pencils, water-based marker pens and, occasionally, ink pens; wholly contemporary tools put to completely timeless effect.

对话 | 梁伟 x Billy Tang 2018.03

Billy Tang：建筑及其在城市中的转化是你早期画作中的一个重要元素。这和城市发展、熵增、衰退的演变过程大致相关，更反映了城市、社会与政治的秩序是如何协商与建立这一中国的现实经验。你之前提到你的作品给人这样的感觉体验：所有元素都稍稍失控，但又多少被内在的秩序感松散地联系起来。我想由此开始探讨你早期作品（自2004年起）背后的动机。

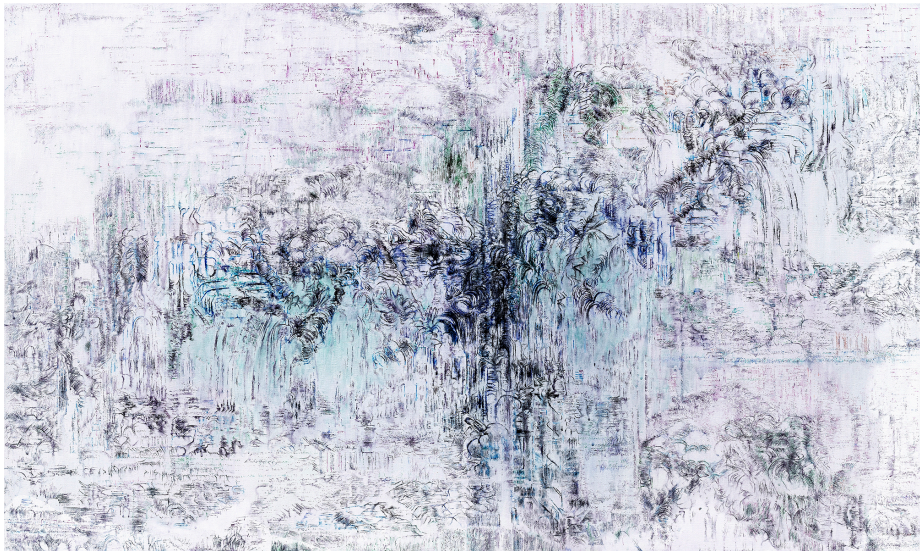
梁伟：是的，我最早的作品是2004年的。你描述我以前的工作方式是比较准确的。以前的题材相对具体，是关于都市、机械、垃圾、堆积、秩序、混沌，各种当代都市生活所面临的环境和内容问题。这些内容在我绘画里是有内在逻辑的，而且全靠这内在逻辑维持一种构图秩序，就像现实的混乱也有一种内在逻辑来维持秩序。在几年的工作当中，我面临的题材发生了很大的变化，而这题材的变化改变了我作品的构图逻辑和绘画方法。

BT：一直以来，轮廓都是你绘画中的重要技法。一些作品中的色彩完全从物体中提取，呈现出一种图表式的构图，这一特征走向在后来的作品中（大约在2015年以后）更加强烈。你早期作品的构图中还有一种“机械感”，然而图表的目的是提取信息使其简单易读，你的方式却是增添不同的形式手段，使空间变得更加复杂难辨。与图表式相对的是，在你的绘画过程

中，毫不相关的事物通过一种内在逻辑彼此聚合。这两种组织原则间的关系很有意思。你曾经提到过一种经验——城市中的事物相互更替，或是仿佛无逻辑地被重建。你是否试图在作品中反映这一点？能详细谈谈你最近作品在这一意义上的转变吗？

梁：我以前面对的都市题材不是根据具体事件，不过可以说是根据当时的大环境。2000年代的北京是发展速度最快的，可是同时感觉是没有秩序的。我的工作室在环铁的村子里，所以天天面临的环境是城乡结合部，不是高楼大厦。所以我能够感觉到我周围的都市环境是错综复杂的，不是井井有条的。可是很重要的是，我的绘画没有企图去描述或者揭露什么，我画的是我脑海里的画面感，不是现实本身。所以，我画的任何物件都没有具体身份，没有具体地点或者文化背景。从2015年开始我面对的题材发生了很大的变化，我没有约束自己面对任何材料。从这时开始我自己对题材的兴趣或者敏感区域扩大了，从原来的都市碎片到全世界任何东西我没有特意包容或拒绝任何内容或题材

BT：你的近作与过去的作品有一点十分不同：原始素材与它们在画面上最终呈现的状态相去甚远。之前的重点或许是强调指涉城市物理变化的建筑或者科技图式。而现在，你处理画面的过程更多的体现出一



梁伟，临其境，2017，布面丙烯，水墨，水溶笔，90×150cm

种随机化，这种方式主导了作品的构图方向。作品似乎从描绘城市物理变化转为回应当下的图像泛滥与信息饱和。在过载的知觉体验当中，你的作品呈现出一种可能性——它们内化出一种个人的方式来读取信息。它们挑战我们的视觉能力来为众多繁杂的信息和可能赋予意义。在观看你的作品时我发现一种特质，它使我联想到“幻想性错觉”（apophenia）——这一术语用来描述一个人开始在毫无关联的事物之间识别出图像与意义。最常见的例子是人们有时会在云朵或月亮中看出一个人的脸。这是否反映了你现在的创作方法？是否与你的技法相关联？你如何控制这种影

响？你的近作有一个很明显的特征，它们使观者在脑海中本能地将画面上的碎片聚合为风景般的图像。

梁：我的作品后来不受任何题材的限制，构图也就随之解放了。我可以开始探索各种不同的构图和绘画方法。我以前的作品有题材，可是现在的作品可以说没有题材。我用一些原图来作为构图构造的开始，可是最终的画面没有跟那些原图发生任何题材上的关系。这个变化很大。

关于识别作品里的一些形象，只有我最近画的两张用直线形成的作品是有的。其他

作品里我彻底把我用的所有形象都打得太碎，不太可能看出来是什么。可是在我直线的作品里《亦非留存》和《粘住振响》中，我故意地保留了一些形象。基本上，我用的原图和怎么结合不同的原图是凭感觉的，有时一张画的开始是随机的，在创作的过程中开始根据随机性形成的趋势来判断并选择方向。我现在可以结合任何题材或者图像，唯一的重点是我对图像有兴趣，图像和图像之间的关系有时是随机的，有时是有相应关系的，比如这次参加香港巴塞尔博览会的一张作品《干雨》，这张画我用了变形金刚的图片和西方早期无名绘画Saint George and the Dragon的组合创作，我觉得很有趣。

BT：用“似是而非”这个词来描述你的绘画技巧十分恰当。每一幅图像都蕴含着隐藏的承载力以及超脱对错二元论与层次秩序的内在逻辑。这使我联想到你早期作品中对废弃物的兴趣——人们通常很少考虑到这些卑微的物体。同时，你也在作品中瓦解了自然与人类社会的界限。

梁：我的作品的确有“似是而非”的感觉。这是我要追求的大方向。我没有想创作抽象或者具象的作品。我也没有想做油画、丙烯画、水彩或水墨绘画。我的画面里的确好像有一些能认出来的东西在里面。可是近看又不是。这是人的眼球和大脑的一种游戏，大脑不得不识别所看到的一切。大自然没有抽象。虽然我没有故意画出这样的具体效果，可是我的构图和绘画方法会自然而然地呈现这个结果。这是因为我的构图本身是由一些具体的图像组合

而成的。我将具体图像破碎后进行重新组合，里面会有以前图像的影子的碎片。因此我们的眼睛在画面上到处都能找出具象的阴影，可是又不能得到识别具体事物的满足。

BT：我想谈谈你绘画中的技法。你之前提到过，你的作品受到中国绘画（尤其是宋代绘画）的影响。在此我们可以回到之前关于作品所涉及的外在与内在秩序的讨论。这些秩序决定了形式、色彩、构图、透视如何具化为现实。或许这回到了之前的关注点——通过另一种方式来体现事物之间的融会贯通。这种方式强调事物之间某种隐藏的关联，而非单纯地指向视觉上的相似。你对宋代绘画的兴趣是与组织画面的技法有关，还是也涉及到哲学、观念、历史方面？

梁伟：我很喜欢宋代绘画，可以说是中国艺术的巅峰时期。我觉得宋代绘画有一种非常广阔的世界观，有庞大的气象感。这种状态是非常难得的。我虽然没有真正研究过宋代绘画，可是宋画的宇宙观和气场非常珍贵，是几乎不可能颠覆的。这对我来说也重要，有一个最高境界作为艺术的标准。不过我没有对宋画有什么真正的研究，也很难说受过宋画的直接影响。我这两年的作品远看有可能像山水，可是近看又不是。我后来才发现我某些作品有一点宋画的构图感，可是这并不是我故意去追求的。我不会涉及哲学、观念或者历史的内容来思考绘画，我追求的是绘画本身的问题。是自己面对世界，而没有这些题材作为内容或思想的辅导。

BT：是否有其它影响引导了你的创作？我记得电影也时常成为你创作的素材。

梁：应该说有很多方面对我有影响，不仅是都市环境。电影也是，虽然我不会直接或者故意用电影的概念或者内容在我的作品里面，可是我觉得这个艺术形式对我来讲非常重要。电影的时间是一种图片的叠加和覆盖，这跟我的作品是有一定关系的。另外，艺术史也对我非常重要。我现在的画面里有许多原图是来自西方艺术史的作品。可是可能对我影响最大的是网络。虽然外面的实体现实是我以前作品的核心内容，可是网络的虚拟世界也一样真是，因为它给我作品带来另一个世界观，就是所有东西并存的现实。时间、地点、题材都并存于网络。我作品的画面有时候有这种关系。最近我参加的K11与MoMA PS1的展览是关于另一种地理概念，虚拟的地理概念。当时我参加展览的时候想过为什么策展人挑选我的作品参加一个后网络展览，可是通过想这个问题，我发现自己的作品其实跟网络的虚拟地理很有关系。我作品的画面感可以说是一种抽象地理，而这个地理概念通过体验网络才能够理解。

BT：有趣的是你糅合不同的构图方法来打破作品的画面：从不同的角度，从特写镜头到广角镜头。这些不同因素的并置改变了观看作品画面的形式与节奏。你的不同作品之间有何联系？

梁：我的绘画技巧跟我的构图理念是一致的，也是似是而非。我企图离开传统绘画

范围，比如油画、丙烯画、水彩画、水墨画等等。可是我又不可能真正脱离这样的领域。可是技巧和构图理念应该是一致的。我没有追求山水或者风景的构图，只是我有一些作品自然而然的形成了这样的大感觉。但不是每一件作品是这样的。我并不知道为什么我的构图往这个方向发展了，是一个很自然的过程。有可能过一段时间我的构图的方向会发生变化。可是我的作品之间没有题材上的对话，只有技巧和感觉上的对话。如果我用一种方法来画一张画，如果这个实验比较成功，我会延续这个技巧上的实验。因此，我有一些作品有方法上的联系。

BT：关于展览标题“临其境”，它是否与一种你希望的观看方式相关？你决定以何种方式来引导人们在展览中观看你的作品？

梁：我觉得这个标题能够表达出我作品目前的状态。我没有想对观众表达什么或者引导他们怎么想、怎么看。标题代表的就是作品本身的状态。

BT：可以谈谈你的作品与色彩的关系吗？我发现你的近作的色彩运用和以往有些不同。某些色调呈现出更强烈的对比，在画面上分散了各个聚焦区域。一些颜色则很淡，几乎难以分辨。而你的早期作品相较之下显得更平面化，颜色之间更加相近。

梁：色彩在我的作品中很重要。我把色彩几乎控制在中间色调，在这个基础上有一定的对比，我从来不用色块来形成一个构

图。似油画而非油画，似丙烯而非丙烯，似水彩而非水彩，似水墨而非水墨，这跟我绘画的整体概念相一致。

BT：那么时间的延续性在你的构图中又起着怎样的作用？因为你不太关注叙事性的描绘，而是将重点放在绘画的行为上，以及行为如何引你远离既定的计划，获得全新的体验。你有没有通过对时间长段的把控来获取不同的创作结果？例如我发现在构图的强度上，你的小幅作品和大尺幅作品有很明显的差异。你的作品在视觉上很少是静态的，而是依据你为自己设定的创作前提呈现出不同的具体形貌。

梁：我的作品是需要时间的。这是因为我所有的作品是无数小线条组合而成的。这样的组合需要时间。因此我的作品的实践性很重要，可以说是核心元素之一。不过，我没有企图控制这个元素来达到作品的某种效果。我只是需要时间让作品慢慢呈现。构图的感觉是需要时间呈现的。我绘画另外一个重要成分是我用的材料和色彩。虽然我用线条来构成一个画面，可是用什么材料来画出这些线条也很重要。为了达到我要的画面感，我需要用集中不同的材料。丙烯、水墨、水彩笔。我不想用任何传统的绘画方法来形成我的作品。只能通过这样不同的媒介才能够形成我要的若隐若现的效果。

Conversation | Liang Wei x Billy Tang

2018.03

BT: In your earlier work, architecture and its urban transformation features strongly as important elements in your paintings. This could relate to how the evolution of the urban landscape ebbing and flowing between growth and entropy, but it also reflects more generally our everyday experience in China in terms of how order is negotiated through cities, society, and politics. You refer to an experience felt in your paintings where elements move slightly out of control, yet they always are tethered loosely to an internal sense of order too. I thought this could be a good way to enter into the conversation regarding the motivation behind your earlier works.

LW: That's right, the early works began in 2004. Your description of my early work is also pretty accurate. In these works, I used subject matter that was relatively specific in that it was about the metropolis, machinery, waste, accumulation, order, and chaos - all the things that you have to experience while living within a large city. These things all have an internal logic to them within the canvas. Moreover, the composition within these paintings depends entirely on their internal logic, just like how with chaos in reality there is still a logic or sense of order that persists. In the last few years, I have experienced in my work a big

change in terms of the subject matter I use. Moreover, this change to my subject matter has also completely transformed the compositional logic and method of painting in my work.

BT: Contours begin to feature more predominately throughout. Eventually, there are paintings where color is completely omitted, giving the compositions a schematic or machinic quality, which becomes more pronounced in later paintings (particularly to the period up to 2015). Contrasting this is another method where disparate things are sutured together into assemblages. It is an interesting relationship between these two organizing principles. You mentioned before about experiences in the city. Is this an effect you try to mirror in your paintings and could you talk about the shift into your recent work through this aspect?

LW: Before, when engaging with the concept of a metropolis, there wasn't a specific event I was trying to react to by using a particular subject matter. In the 2000s, Beijing experienced in this period its fastest growth of urban development – but despite this, I still felt a distinct lack of order. My studio was located in the

Huantie village and my daily experience was largely defined by this convergence between the city and the countryside rather than skyscrapers. This enabled me to experience the disarray of the complex surroundings around a metropolis as opposed to everything being neat and tidy. What is also important is that my paintings do not attempt to describe or expose anything. What I paint is the feeling I have in my mind, which is attained from the canvas rather than reality itself. The objects that I paint all lack a specific status, place, or cultural background to them. Beginning in 2015, there has been a huge shift in the sense that I try to avoid any restriction that might limit the range of subjects that I can choose from. Whether it is a fragment of the metropolis or any kind of object from the world, I started to expand the range of subjects that attract my interest. There is no longer a specific criteria of subject matter or material that I will intentionally be drawn towards or choose to reject.

BT: There does appear to be a deliberate change in the sense that the source material and the final form on the canvas are increasingly different to one another. It seems that your work has transitioned from a description of physical urban change to exploring the challenges we face in making sense of a vast spectrum of information in the world. There is a quality I find in your work that resonates

with the phenomenon of 'apophenia' - a term used to describe a situation where a person begins to recognize patterns and meaning between unrelated things, a common example is when people begin seeing human faces in clouds or on the moon. Does this reflect your current approach and how you control this effect through using certain techniques? The striking quality of your recent work is how our eye instinctually combines the fragments on the canvas and it seems to build up an image similarly to how we might naturally perceive a landscape in nature.

LW: As I have mentioned, my work has become less restricted to the subject material it uses and this has freed up the possibilities of a composition within my paintings. It has allowed me to explore different ways of making composition and employ new painting techniques. My earlier work had a subject matter, but you can say in my recent work there is no longer a subject. I often use a few source images in the beginning stages to first give structure to the composition, but result on the canvas at the end always becomes separated and detached from its origins. This has been the big change for me. In regards to the discernibility of forms within my work, there are two works I have recently completed, which use line in a prominent way. In other works, I often break the form down in a comprehensive manner so that it is

impossible to tell what it is. However in the works with straight linear forms such as 'Not Retained' or 'Stick to the Sound', I deliberately leave out parts of the form untouched. But in general, it is a very intuitive process in terms of how I use source material and combine them in different ways with other things. There are times when the beginning of a painting is improvised, then with the process of making the work, it generates into a form determined by something random, which guides the direction of where the work will go. Right now, as with any source material that I chose to incorporate with any given combination, the most important factor that helps me decide on using them is whether or not it provokes my interest. Often there are times that the connection between the images is coincidental. Sometimes there are other moments when the elements of a work appear mutually complementary to one another. For example with the painting that we are taking to Art Basel called 'Dry rain', with this composition I selected images from the movie 'Transformers', which I combined together with a painting 'George and the Dragon' by an unknown artist, which was something I found very interesting.

BT: 'Right but wrong' is a good way to describe your technique. Each image has a hidden capacity and an internal logic beyond the dualism of what is good or bad and away from the hierarchies

involved in painting. It makes me think back to your earlier interest in waste material, which is an abject entity we typically ignore thinking about. You also collapse a separation between nature and the human world in your work. Aside from your experience living in city, I was wondering if there are any other influences that direct this approach to your art?

LW: 'Right but wrong' is a good way to describe the feeling behind my work. It is something I try to attain and reach towards. I have never really thought of myself as painting with abstraction or using a representational style of working. It is the same as the reason why I do not wish to do oil painting, acrylic, water color, or ink painting. There are things within the canvas that you might find recognizable, but then on close inspection you will realize that it is simply something else. This is a game that is played between the mind and eye. The mind simply does not have the capacity to comprehensively recognize everything. Similarly there is no such thing as abstraction existing in nature. Even though I do not intentionally look to paint this kind of result, nonetheless it seems to reach this effect involuntary through the process of painting. This is because my paintings are constructed using a combination of existing forms. After I break down these specific images, the fragments are reconstituted together

back into a new assemblage, the traces of these previous images can still be found in these pieces. Consequently, the eye begins to see shadows of resemblance everywhere around the canvas – but in fact you can never fully locate or distinguish a specific object in the composition.

BT: You have mentioned influences such as Song Dynasty painting. Here we could perhaps go back to the question about external and internal rules involved in painting. Maybe this leads us to a concern of articulating another form of expressing the coherence of things, which relates less to visual resemblance, but emphasizes a connection that brings together different objects. Is your interest in Song Dynasty confined to only technical questions about composition in painting or do they also relate to philosophical, conceptual, or historical concerns?

LW: I have long admired Song Dynasty painting and you could say it was the peak of a golden era of painting in China. I believe that Song Dynasty painting had an extremely expansive worldview and there was a tremendous aura to it. This state of painting is extremely hard to achieve. Although I have never formally studied Song painting, but for me its world view and ambience is something very precious and probably something

unsurpassable. For me this is also important that there is a higher boundary to set the standard for art. However, I have never actively researched Song painting and it is hard to say specifically how it has influenced me. My paintings in the past two years maybe from far away look like these traditional landscapes, but on closer inspection, they of course look nothing like them. It was only afterwards, that I noticed a similar likeliness composition-wise to Song painting in a few of my works, but then again, this was not something I tried to achieve in a conscious manner. I am not so involved with incorporating philosophical, conceptual, or historical concerns when thinking about my own work. I am rather more interested in questions to do with painting itself. It is about how one faces the world rather than being guided by subjects or discourses.

BT: Can you talk more about the influence of moving-image in your work, because I remember you also use a lot of films as source material?

LW: You could say that while there are many influences for me and not only in terms of the urban environment. The other is film, even though I do not use ideas or content from film explicitly in my work, but this art form has been very important to me. The temporality in film is like layers of images overlapped together

and this aspect shares many connections to my own work. Apart from this, recently a lot of my work has a lot of source material from western art history too. What's more, probably another very important influence for me is the Internet. Although my earlier work was centered on the material existence of reality, the fictional world on the Internet is also just as real. It gives me the ability to employ another worldview in the sense that it brings together many co-existing things. Time, a place, or a subject, they can co-exist together within the network. My canvas works sometimes have this kind of connection. I recently exhibited in an exhibition co-organized between K11 and MoMA PS1, which was about using another idea of geography – a fictional concept of geography. When I was selected to participate in this exhibition, at the time I wondered why the curator had chosen my work for a Post-Internet show. After thinking about this question, I realized that in fact my work does connect to this concept of a fictional geography. You could say that my work is a kind of abstract geography. Moreover, it is a concept of geography that can be understood only through the experience of the Internet.

BT: It is interesting how you also mix up different compositional devices to disrupt the surface of the picture plane: from different angles, close-ups, to wide angled shots. These juxtapositions vary

the form and rhythm of viewing within the picture plane of the canvas. What is the relationship to each painting?

LW: The techniques I use to paint are inseparable to the way I think about a composition – there is a quality of feeling slightly off. I'm attempting to depart from the boundaries of traditional painting such as oil painting, acrylic painting, watercolor, or ink painting. But of course it is also impossible to think that you can completely separate yourself away from these things. As I mentioned before, technique and the concept behind painting are inseparable. I have never pursued the composition defined by traditional landscapes, however there are works that naturally formed into something with a similar resemblance or quality. I am actually not exactly sure quite the reason why the composition of a work might go towards that direction – it is a process that happens naturally. There is a possibility that after a certain period of time that this might completely change. I would say that the works do not have a subject matter between them that creates a dialogue – but there is a dialogue that happens on the level of technique and feeling. If there is a method I experiment with that ends up well on the canvas, I will find ways to continue the experimentation of that technique in another work. In that way, there are a few works where they are connected in this way.

BT: In terms of the exhibition title, can you talk about this in relation to how you would like to direct the viewer towards seeing your work in the exhibition space?

LW: I think this title embodies a state that best represents my recent work. I never try to express something to the audience or try to guide them to thinking a certain way or looking at the work a certain way. The title basically represents the state of the work itself.

BT: Can you talk about the relationship of color in your painting? In recent work the application of color also appears different; there are more sharp contrasts between certain tones, which disperse different focal areas across the canvas. There are also other pale colors that are barely perceptible. This is also different from earlier work, which was built on a flatter more homogenous plane of color.

LW: Color in my work is equally important. I control the different hues as they are positioned close to one another, from this foundation there almost certainly will be a contrast – however I never use blocks of color to construct a composition. Its oil painting but again it is not, its acrylic and again it is not, or it is watercolor or ink, but then again it isn't – this is part of my entire concept of painting.

BT: What about the role of duration in your composition? Because you are less concerned with narrative description than in the activity of painting itself, how do you employ duration to guide you towards certain experiences beyond a pre-existing plan – is the aspect of time something that you vary in order to attain different results. For example, compositionally wise, there is noticeably a different intensity in your smaller canvases compared to your larger works. Visually your paintings rarely appear static and materialize differently according to the conditions that you give to yourself to work within.

LW: Duration is an important part of my work. This is because my work is composed of a countless combination of small lines. It takes an amount of time to achieve this kind of assemblage. In that way, my work as a form of practice is very important – you could say that it is the single most important thing at the crux of my work. However, I have never attempted to control this element of my work in order to ascertain a particular result. I only need to employ time so that the work can gradually begin to emerge. The feeling of a composition also requires time to emerge. The other important constituents are material and color. Even though I use line to give structure to the canvas, the decision of what material to use in order to create a certain type of line is also important to

me. In order to achieve the result on the canvas, I need to focus on combining these different kinds of materials together. Acrylic, ink, watercolor, I am always trying to avoid the traditional techniques of painting to give form to my work. I need to go through a collection of different mediums in order to give form to this quality of indiscernibility that can be found throughout my work.

展评 | Artforum
2016.03

ARTFORUM 艺术论坛

artguide

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ART

展评 CRITICS' PICKS

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柏林
台北
伦敦
广州



梁伟，《没...没什么》，2015，布面丙烯，水墨，水溶笔，97x130cm.

北京

梁伟：然然后后

魔金石空间 | MAGICIAN SPACE

北京市朝阳区酒仙桥路2号大山子798艺术区
798东街

2016.03.11 - 2016.04.24

罗斯科说“绘画要像奇迹一样”，那么绘画本身所达到的精神性能指也许就是铸成奇迹的碎片。绘画可以为观者建立一个可见的途径，而不同艺术家的思考路径和工作方式则会形成不同的作品样貌。艺术家梁伟关心外

部环境、集体、大历史所具有的无形力量对于个体施加的影响、裹挟与无形的控制力，在她早期的录像作品《大合唱choir》（2007）中，人们的和声明显的脱离了合唱本身的意义，而形成了一个统一的集体行为，于是这一行为逐渐发展为失控、变形，以至于最终导致了截然不同的另一情景。在这种令人不安又相互影响的集体行为所导致的失控与控制中，个体意志的原点成为了梁伟创作的基准。

对这一议题的关注同样延伸入梁伟的绘画中。在魔金石空间的个展“然然后后”中，我们看到梁伟运用油彩、丙烯以及水性颜料，以图像的碎片化、分割、重组以及相互依存与渗透来实现一种动态的平衡关系。

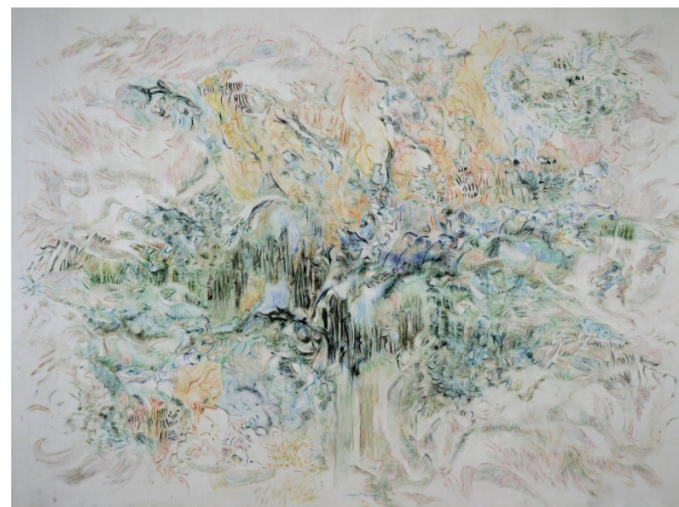
梁伟的素材来自于日常的图像碎片，这些碎片可能包含工业元件，遥远的风景，电影或录像的片段，甚至可能具备“名作”的既视感。然而我们从梁伟的作品中，仍能清晰的感受到某种关于失控与反制的思考路径，以及在这之间以个体性为主导的平衡力量。在录像《人群》（2006）中，梁伟关注到观看行为中个体与集体的关系：观看者的群体意识催眠了个体认知，实际上个体并非对观看对象有真正的兴趣，而是为了可以跟他人一起观看，于是每一个个体慢慢的从好奇状态转变为从众的群体状态。而在绘画中，梁伟也置入了个体与群体两个原点，而画面中移轴式的动态关系仿佛让这两个维度的思考更加确凿，并且制造出一种模糊、变化、渗透甚至共生的现实。有意思的是，如《刚才》（2014）和《到时候》（2014）中，在丙烯、水墨以及水溶性彩铅的渲染之下，我们都能够发现画面呈现出一种漩涡式的秩序与无序，“漩涡”中心恰好是画面的中心点，像人群在意识形态的诱导之下随某种精神的中心点而“旋转”；更重要的是我们可以从画面中看到在无形的“大势”之下，个体的自主性针对主体线条的怀疑与逆反。在梁伟的绘画中，图像的源头被抽离了，偏离于本来的轨迹，却又被艺术家控制在一个可见的范围内。它们的源头并非仅仅与图像有关，这里的图像仿佛是某种意志的外化，在画面线条的韵律、离散的趋势下，以及模糊的形态中，画面刚好达到了一种动态的平衡。这种平衡不仅仅是绘画的平衡，也是个体意志与群体价值之间的归顺、犹豫与反制的常态。

Review | Frieze
2018.03

Critic's Guide: Beijing

Ahead of the second edition of Gallery Weekend Beijing, the pick of the shows to see in the city

BY YUAN FUCA



Liang Wei, *From Tomorrow*, 2018, acrylic, water colour pencil, ink on canvas, 1.4 x 1.9 m. Courtesy the artist and Magician Space, Beijing

Liang Wei, 'Before Itself'

Magician Space

22 March – 6 May

For her second solo exhibition at Magician Space, Beijing-based Liang Wei presents a series of abstract paintings generated from her constantly-evolving imaginative world. By changing specific images – Song landscape paintings, people-filled stadiums, goats – to something suggestive, these meticulously arranged compositions disrupt the picture plane and uncouple the connotations attached to these images. The result feels like a space between the abstract and the representational. Inspired by Song dynasty painting techniques and calling on a generous worldview, Liang's creative process hints at her concern for articulating an alternative way of expressing the inexhaustible chaos of our world and challenges the viewer to restore order.

Review | OCULA
2018.03

OCULA

The Lowdown: shows to see during Gallery Weekend Beijing

Ocula Report 16 March 2018

By Li Bowen

Liang Wei: *Before Itself*

Magician Space

22 March–6 May 2018

Liang Wei's exhibition of new paintings represents the only solo show for a female Chinese artist that is opening around the time of Beijing's Gallery Weekend, with the exception of young artist Yu Feifei's solo presentation, *Gaze*, at the Hive Center for Contemporary Art (15 March–16 April 2018). Two years after Liang Wei's *Vague Necessity* exhibition with the same gallery, *Before Itself* demonstrates the artist's recent exploration into various materials, from oil and acrylic to water-based colours, which she used to create paintings with meticulously rendered surfaces that are quasi-figurative and movingly personal.



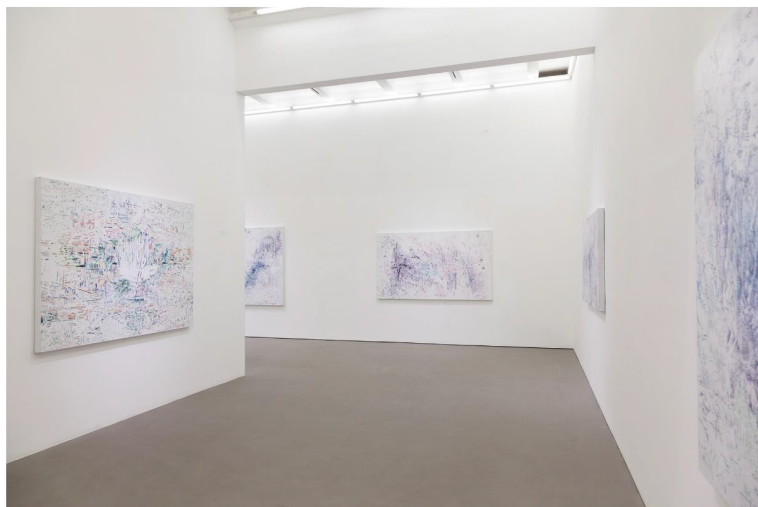
Liang Wei, *The Day Before It* (2017). Acrylic, water colour pencil, and ink on canvas. 200 cm x 340 cm. Courtesy the artist and Magician Space.

艺术汇

梁伟 失控的边缘

ART FRONTIER 展评 | 2018 年 3 月 29 日

文/晓睿



展览现场

作为中国当代绘画的闪亮新声，梁伟一直在探索一种独一无二的抽象艺术形式。这一形式现代与古典绘画传统中汲取养分。艺术家有意绕开以观念或主题为主导的构图，而是从大量物质对象中撷取出图像，将其拆解为碎片，再从想象出发重组为崭新的形态。由此，梁伟使用丙烯颜料、水墨与水溶笔等材料展开了严谨细腻的绘画过程，而其结果宛如一幅幅诡秘的地貌景象，并带有古典山水的幢幢影子。原图被摧毁的过程赋予了这些抽象地形无穷的吸引力。当我们的视线试图在画布上辨别抽象中的内容时，一些尚可识别的形状线索开始在眼前浮现，越来越多……最终，出乎意料的新形态似乎渐渐显现，又消失于混乱中。



《从明天起》 布面丙烯，水墨，水溶笔 140×190cm 2018 年

艺术汇：据了解，你早期的创作有录像作品等，这和当前的绘画呈现出截然不同的状态和样貌，请问是什么时候开始以架上绘画为主的，又是什么促成了这样的转变？它们之间是否有潜藏的一贯之的脉络？

梁伟：我是 2005 年开始架上绘画，同时也在做影像作品，后来为了专注做影像停了两年绘画，并在 2010 年做了我的第一个录像作品个展。专注影像作品这段时间，我对绘画语言的认识开始发生了变化，我需要重新建构自己对绘画的创作要求，这样的转变需要很多尝试和实验，当时尝试过全面颠覆以前的所有绘画经验，从另外一个出发点入手；也尝试了延续以前的绘画语言而寻找新的突破口。五年内做了各种创作实验，寻找属于自己的绘画语言，之后在 2016 年魔金石空间的个展中基本把我那段时间的实验成果展现出来了。

做影像作品时想的只是作品的内容形式和结构，没有刻意结合我的绘画语言。我对绘画的态度也是一样的，没有寻找一个统一的主体或观念来贯穿这两个媒介。不过，我的某些影像作品跟我绘画的内容有相似的感觉，但这不是我有意为之。



《记忆相遇》 布面丙烯，水墨，水溶笔 140×200cm 2017 年

艺术汇：创作的时候，你是会选取一些图式或者不同的元素作为蓝本，还是画面本身随着思想和意识自然流动，如果是后者，那么通常以什么作为开始，又是如何决定画面的结束？

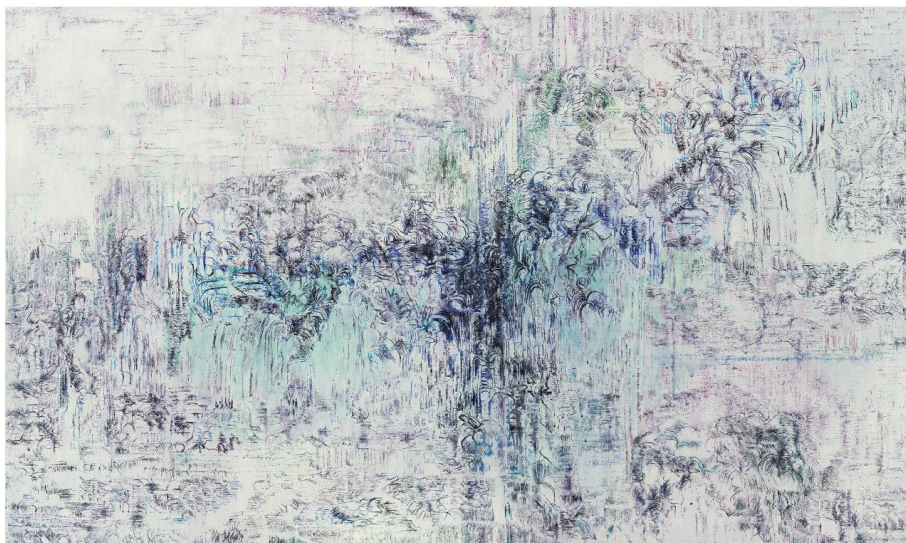
梁伟：我的作品有蓝本的同时兼具了很大的开放性和可能性，比如我放弃了主题性，选用的图片来源很广，凡是觉得有意思的图片都可以作为一张画儿的开始，可能是文艺复兴时期的艺术作品或是古代建筑，也可以是电影图片、机械，或者是城市垃圾的照片、人群以及动物的图片等等；把这些内容上没有任何限制的图片拆解成碎片，然后再将这些碎片重新组合。这个过程比较神秘，重新组合的结果跟原图基本上没有任何关系，完全看不出来原图内容，在画的过程中作品会慢慢脱离蓝本发展出自己的生命力，我的笔触和方法需要应对构图指示的方向，直到我觉得作品生成出自己的生命感。



《发生的前一天》 布面丙烯，水墨，水溶笔 200×340cm 2017 年

艺术汇：在不同的时期，您的作品显现出不同的样貌，2015 年的部分作品中，画面由几何图形或者线条构成，他们之间随机的排列在二维世界扩展出不同的空间，而近期的作品则以更为随性流动的线条构成，整体上更具有东方意境和气象，这是否是您对于不同材质或者不同阶段的尝试？目前的创作会向哪个方向延续和发展呢？

梁伟：我在 2015 年的尝试很多样，包括现在正在延续研究的“意境”式感觉。当我找到那种感觉时我的作品就到了一个新的阶段，因为这个空间很大，可探索性很强。我从来没有故意寻找过什么东方意境，可是我得承认有一些作品的确有这样的感受。我觉得这样的结果很有意思，因为我不知道是从哪里来的，我觉得是可以探索的。今年在魔金石空间的个展会把这个探索展开。不过所谓“意境”是无法定位的，每个作品的感觉对我来说都有所不同，仿佛是在创造不同的小世界，每个世界都有它自己的内在逻辑。有些是东方的感觉，有些一点也没有，可是都属于同一个宇宙。



《临其境》 布面丙烯，水墨，水溶笔 90×150cm 2017 年

艺术汇：你常常以人们熟悉的但并没有具体形态的词语为作品命名，如《发生后某一天》，《临其境》等，名字和画面之间以怎样的方式联结？

梁伟：起标题的方法有点像构图的过程，会从一些我觉得有意思的书籍或者文章中截取不同的词汇任意拼贴，直到标题的感觉和作品的气质契合。很重要的一点是要避免任何具体意义，我的作品只能指向某种感觉，不能表达什么具体的意思。所以标题是作品生长出来的文字，而不是给作品定性的某种东西。

艺术汇：画面的主体以不同形式的线条构成，与此同时，原本应该在线条之间停留的颜料溢出并留下了自然流淌的痕迹，引申出对于有序和无序，控制和失控的思考，可否谈谈关于创作者对于画面的掌控以及画面自然生成之间关系的思考？

梁伟：我的作品一直跟构图的控制力密切相关。早期有关都市碎片的作品好像是在失控的边缘，可是又不会真的失控。中国这几十年的发展中就有那种感觉，都市迅速发展会让人觉得特别无序，特别混乱，可是又一直没有失控，一直处在失控的边缘。我最近的作品对控制有另一种感觉，不是题材上的而是画面和绘画语言的感觉。现在不像以前那样在画具体的物件，而是在画某种能量。画面感好像跟能量有关系，这种能量需要被控制，但是如果真的控制住了就失去了力量感，因此我的画面处在介于控制和失控之间的状态，这可能是我现在的作品跟以前作品最大的连接点。



《亦非留存》 布面丙烯，水墨，水溶笔 130×170cm 2017 年

艺术汇：相对于具象作品来说，抽象跟人的心理体验和意识流动更为契合，你的作品则似乎试图从无序反复的世界中理出可循之迹，可否谈谈创作和个人思考之间的关系？

梁伟：我想避免具体的主体或观念，所以比较适合抽象的表现方式。我重视感性，所以寻找了一个以感性为出发点的探索方式。早期作品的具体物件可能限制了我的很多感觉，所以当继续寻找个人的绘画语言时，就陡然打开了很多感性的渠道，创作状态也更加愉悦。我对题材的认识都藏在图像里，在挑选图片资料时，我不见得知道为什么某个图像会吸引我，可是这样的吸引没有错，是有原因的。虽然我将图片分成碎片，可是原图的某种东西一直隐在其中，在构图的背后，像灵魂。我需要跟随图像背后的精神，跟随自己的感觉，看它能把我领到哪里去。

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