

BEIJING COMMUNE

北京公社

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梁硕

景区

Liang Shuo

Scenery

3. 21 - 5. 4. 2019

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press release

Beijing Commune is pleased to announce that *Scenery*, the second solo exhibition of artist Liang Shuo, will open on March 21, 2019. *Scenery* is the junction between the urban and the wild. *Scenery* as a concept conveys the contemporary attitude towards and understanding of landscapes, a locus for the ancients and the moderns, space and time, ideologies and aesthetics. Painting is the main medium presented in this exhibition, constructed as a figurative space for spectatorship, embodying the experiences, memories and reflections from Liang Shuo's wandering about rivers and mountains in recent years. The exhibition will open until May 4th.

Liang Shuo frequently uses mundane objects and leftovers as materials, put together with the idea of "Zha," proposed by him in 2009. From the early "Migrate Worker Series" to "Material Practice," "Smug and Beautiful," and "Fit," the reflections on space and ideological aesthetics are among his major interest. "Scenery" is the key to Liang Shuo's thinking in recent years. It is about achieving artificial creation to the maximum degree in various limited practical conditions, the same as the fusion between landscapes and Zha.

Liang Shuo regards the presentation of this exhibition as *petit woyou* (for ancient Chinese literati, *woyou* means looking at landscape paintings in place of traveling through physical territories) resulted from his recent years' "traveling for pleasure." With reference to various formal structures used in traditional paintings such as handscrolls, albums, and hanging scrolls, the traditionally private scene of viewing is relocated into a public exhibition space. By constructing a confined path with economic, low-cost materials, the viewing experience is pushed into a new context. This arrangement follows Liang Shuo's anti-genre, unpredictable logic and the idea of "freedom born out of restriction" that he has always emphasized. Liang Shuo endows the geographical and cultural phenomena of the exhibition space with the connection between the inner and the outer, so that all the content of the paintings can be connected with their counterparts in reality - sceneries that actually exist. Liang Shuo appreciates how time and space are conveyed in ancient landscape paintings, and manages to achieve "anti-images" by depicting his own embodied experience. "While your steps guide your sights,"

"people" become part of the scenery in the exhibition space.

Compared to his previous exhibition "Temple of Candour" in which the spatial attraction was restored according to textual description, Liang Shuo in *Scenery* transforms his studies from the three-dimensional to the planar. Skeptical of the rigid mannerism ubiquitous in the classic themes of traditional paintings such as Wangchuan and Huangshan, Liang is more convinced of his own corporeal experiences. In the process of wandering and collecting materials, he consciously resists the retina-oriented training he had received. The space and sites in concern are blended with a constant unmasking and masking of the linguistic mechanism behind the "object" and the "scenery". Wandering in the cracks of reality created by Liang Shuo, the long paragraphs of text in the work serve as linguistic supplements to the images and contribute to the work's spatial-visual transformation. His understanding of the nature of object is an experiential hybridity of reality, conscious feelings and visuality all generated by his particular methodology.

Liang Shuo (b.1976) graduated from the Department of Sculpture at the Central Academy of Fine Arts, China (CAFA) in 2000. In 2009, he joined the Department of Sculpture at CAFA, where he remains a teacher. Liang currently lives and works in Beijing. From 2005 to 2006, he was in artist residency at Royal Academy of Art, The Hague (KABK), the Netherlands. His work has been presented at major biennales, such as "Reactivation: 9th Shanghai Biennale" (2012), "Spirit of Shanghai: 3rd Shanghai Biennale" (2000), and Busan Biennale (2004). His work has also been exhibited at numerous art museums around the world, the list of which include: the National Museum of China and Today Art Museum in Beijing; Power Station of Art, Shanghai; Guangdong Times Museum, Guangzhou; National Museum of Modern and Contemporary Art, Seoul; Singapore Art Museum; Staatliche Kunsthalle Baden-Baden, Baden-Baden, Germany; Yerba Buena Center for the Arts (YBCA), San Francisco; Groninger Museum, the Museum Het Domein, Sittard, Museum Beelden aan Zee, Hague, Rijksakademie, Amsterdam, and KadE, Amersfoort, in the Netherlands; Espai d'art contemporani de Castelló, Spain; Kunstnernes Hus, Oslo, Norway; Museo Pietro Canonica, Roma, Italy, amongst others.

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新闻稿

北京公社荣幸地宣布，将于2019年3月21日开启艺术家梁硕在北京公社的第二次个人展览《景区》。对于梁硕来说，“景区”是都市与山野的结合部，而作为概念的“景区”则表达着今人对山水的态度与理解，纠结了古今、时空、意识形态、审美等一系列问题。本次展览将以绘画为主要媒介，并通过将其呈现于为观看营造的具体空间形态中，体现梁硕近几年游走各地山水名胜的经验记忆和思考。展览将持续至2019年5月4日。

梁硕的创作往往使用现实中随手可得日常物和剩余物作为材料，贯穿的是他自2009年提出的“渣”概念，从早期的“民工系列”，到“物质练习”、“臭美”、“费特”系列等，关于空间及对意识形态美学的思考一直是梁硕所关注的。“景区”是梁硕近年来关注的重点，在种种有限的现实条件下，进行最大程度的人工创造，如同山水与“渣”的糅合。

梁硕将本次展览的呈现看做近年来“游玩”的“小卧游”，对手卷、册页、立轴等传统绘画的形制也有所借鉴，却将传统中私密的观看场景置于公共的展厅中，通过经济、低成本材料搭建出有限的路径，让观看体验进入新的语境，遵循的仍是其反风格、不可测的逻辑，也是他一直强调的“限制生自由”。展览空间的地域和文化现象被梁硕予以内外的链接，所有画作内容均可找到对应的现实出处——真实存在的景区，梁硕重视的是古代山水的时空表达法，又通过描绘自己的身体经验实现了“反图像”。“移步异景”间，“人”也成为展厅中景观的一部分。

与“无隐禅院”展览中根据文字描述恢复其空间意趣有所不同，梁硕在《景区》实现的是从空间向平面的学习和探索，对于辋川、黄山等传统绘画中的经典题材容易陷入的窠臼和程式，他持怀疑态度，更相信自己的身体经验。在游走和取材的过程中，他也会有意识地反抗以往受到的视网膜先行的训练，而他所关注的空间和现场，糅杂了其对于“物”与“景”在其背后语言机制的不断挖掘和掩埋。游走在梁硕所营造的现实的缝隙中，作品中的大段文字作为对画面的语言补充，也更加有助于作品整体上的空间视觉转化，他对于物质本质的理解正是通过其独有的工作机制所缔造出的现实、意识感受与视觉之间的经验混杂体。

梁硕1976年出生于天津，2000年毕业于中央美术学院雕塑系；2005-2006年参加荷兰皇家艺术学院驻留艺术家项目，2009年至今任教于中央美术学院雕塑系，现工作和居住于北京。他曾参加过“重新发电—第九届上海双年展”（2012）、釜山双年展（2004）和“海上上海—第三届上海双年展”（2000）等重要展览。2017年，他的个人展览《空无意外出入山》在德国国立巴登巴登美术馆举行。除此之外，他的作品在世界各地美术馆展出，如中国国家博物馆，今日美术馆、上海当代艺术博物馆、广东时代美术馆、首尔国立当代艺术馆、新加坡美术馆、旧金山芳草地艺术中心、荷兰格罗宁根美术馆，荷兰赛的拉特美术馆、荷兰海牙Beelden aan Zee 博物馆、荷兰阿姆斯特丹皇家美术馆、荷兰阿姆斯特福Kade艺术中心、西班牙卡斯特罗ESPAI当代艺术中心、挪威奥斯陆Kunstnernes Hus 美术馆以及意大利罗马Museo Pietro Canonica 美术馆等。