

## 梁伟：有情况且

展期

2024.08.31 - 10.19

开幕

2024.08.31 16:00 - 18:30

对梁伟来说，当代生活就是一种密集生活，无论是物质上的密集，视觉的密集还是精神的密集。梁伟将密集的现代生活和现代景观处理成密集的画面线条，她并不对具体的图像和素材感兴趣，而是对图像内在的密集性，对图像和图像的关系的密集性，对图像大规模的泛滥的密集性感兴趣。

——汪民安，《轻盈的密集性——关于梁伟的绘画》节选

在一个由线上和线下现实塑造的极端个人主义社会里，没有一个视角主导一切。相反，同时存在无数种对现实的解读，而每一种解读也随时准备变换。梁伟的作品挖掘了这种错位感，从这个混乱分裂的社会中创造了她的世界。

梁伟的每幅画都是一个独立的宏观世界。在每个世界的组成里，图像生长、变异，聚合、累积，以不受约束的生命力演化着。不过，她的画并不由图像构成，因为所有输入到作品中的图像，都会被一段内在过程彻底消化、吸收。从过程中衍生出的内容，可以理解为源于现实的心理地图。它们是海量图像和海量资料的改编，如同世界的 DNA 慢慢展开。

此外，梁伟还有一系列新的小型纸上作品，它们不形成复杂的世界，而像是另类生命体寻找着、测试着它们的存在位置。

## 关于艺术家

梁伟是来自北京的艺术家的，1999年毕业于法国斯特拉斯堡大学造型艺术学院。

梁伟的工作方法是对物质世界断裂状态的映照，通过对旧事物和观念进行拆解、打碎、再使用和有意误用去重新创造一个现实。物质对象相互交叠，同时彼此交融和破坏。然而，艺术家在此过程为它们提供了新的可能性。梁伟在画布上赋予了这些物质对象更为有机的特性，使其虚拟的生命力量与观者的想象融合，为新的物质对象提供了形态生成上的可能和全新的叙事。梁伟在作品中期待去建立一种干扰：通过进入梁伟所主导的系统机制，我们的思维与画面的线相连，进而构成了形。通过我们的想象和感知经验，一个新的世界由此被建构。

艺术家的重要展览包括：石之海，拾万空间，北京（2023）；建议以看待树林的方式阅读展览，魔金石空间，北京（2022）；等……于，魔金石空间，北京（2021）；绵延：变动中的中国艺术，北京民生现代美术馆，北京（2020）；寂静的重叠，Bernier / Eliades 画廊，布鲁塞尔，比利时（2019）；Out of Ink，佩拉美术馆，伊斯坦布尔（2019）；临其境，魔金石空间，北京（2018）；.com/.cn，K11 艺术基金会、MoMA PS1，香港，上海（2017）；然前然后，魔金石空间，北京（2016）；歧义花园，四方美术馆，南京（2013）；居住地——来自中国和巴西的艺术家，香格纳画廊，上海（2012）；中国影像艺术 1988-2011，上海民生美术馆，上海（2011）；亚洲城市网络 2007，首尔美术馆，韩国（2007）；第 12 届加尔各达电影节，印度（2006）；中国发电站，伦敦，英国（2005）。

## Liang Wei: Circumstantial

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*Liang Wei's artistic practice is a response to the intensity of contemporary life, encompassing material, visual, and spiritual aspects. She translates this intensity of life and landscapes into densely layered lines, focusing not on specific images or materials but rather on the inner density of images themselves, the complex relationships between them, and the spillover of imagery.*

——Wang Minan

In a hyper-individualist society moulded by off-line and online realities, no one perspective holds sway. Instead, infinite takes on reality exist simultaneously, each one ready to change in an instant. Liang Wei's work excavates this sense of dislocation, creating worlds grown from this schizophrenic societal condition.

In Liang Wei's work, each painting creates its own macrocosm. Within each composition, images grow and mutate, form agglomerations and accumulations and evolve with an untethered lifeforce. However, Liang's paintings are not comprised of images. Whatever images were fed into her work have been utterly digested and assimilated by an inner process. What comes out of that process can be understood as psychological maps of reality. They are adaptations of mass images, mass data, like the world's DNA unspooled.

Accompanying Liang's large canvases are a series of small works on paper. Rather than forming complex worlds, they appear to be alternative lifeforms finding existence, and testing their place within it.

#### About the Artist

Liang Wei is an artist based in Beijing. She graduated from L'Art Plastiques Université Des Sciences Humaines De Strasbourg, France in 1999.

Liang Wei's working method mirrors the fractured state of the physical world, in which old things and ideas are demolished, broken up, reused, and bastardized in order to create new realities. Objects overlap each other, merge or destroy each other. However, in this process the artist has given them new potential. By giving objects on her canvases almost organic properties, their virtual life force is combined with viewers' imagination to create morphogenic potential for new objects and narratives to emerge. 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.

Liang Wei's work has been shown in Stone Ocean, Hunsand Space, Beijing (2023); Please Read the Exhibition the Way One Perceive the Woods, Magician Space, Beijing (2022); One, and the Same, Magician Space, Beijing (2021); Duration: Chinese Art in Transformation, Beijing Minsheng Art Museum, Beijing (2020); Folded Silence, Bernier/Eliades Gallery, Brussels, Belgian (2019); Out of Ink, Pera Museum, Istanbul (2019); Before Itself, Magician Space, Beijing (2018); .com/.cn, K11 Art Foundation, MoMA PS1, Hong Kong, Shanghai (2017); Vague Necessity, Magician Space, Beijing (2016); The Garden of Diversion, Sifang Art Museum, Nanjing (2013); Place of Residence-with Artists from Brazil and China, ShanghART H-Space, Shanghai (2012); Moving Image In China 1988-2011, Minsheng Art Museum, Shanghai (2011); City Net Asia 2007, Seoul Museum of Art, Seoul (2007); The 12th Kolkata Film Festival, India (2006); China Power Station, Battersea Power Station, London (2005).