

FRIEZE
LOS ANGELES
2025.02.20 - 02.23

BANK
MABSOCIETY

E19
Booth

Liang Hao

梁浩

3027 Airport Avenue, Santa Monica, 90405

BANK

BANK is thrilled to present “Melan+ Khole”, Liang Hao’s solo exhibition of recent work for Frieze LA. Referencing the ancient Greek words means- *Melan* ‘black’ + *kholē* ‘bile,’ an excess formerly believed to cause depression, together form the etymology of ‘melancholy.’ “Melan+ Khole” features Liang’s hyper-realistic and psychologically charged oil paintings that have garnered critical acclaim worldwide. This will mark the artist’s first solo exhibition in the US. This debut features oil paintings, gouache sketches on paper, as well as objects of curiosity that inform both bodies of work and help to unpack Liang’s moody cerebral pictures.

Liang muses on the human hand as both a technical and expressive extension of the mind. He deploys these hands to explore surreal tablescapes made of abstract materials and found objects. These wandering hands are not aimed at concrete production but instead caress or confront objects with gestures that evoke a mysterious, seductive tension. A blanket of laboratory light bathes the artist’s hands as they move amongst mirrors, pearls, and bones, evoking infinite associations in the reflective labyrinth of these illusionary spaces. Liang’s canvasses teem with suspense and allude to the many paradoxes that the hand beholds - power and submission, discovery and manipulation, creation and destruction.

The two hands appear to stretch out from a world devoid of time, they move, but, in an uncanny fashion, their movement morphs into eternity. They look familiar but do not completely belong to us. The owner of the hands shrouds their identity in secrecy. This pair of hands reaches out to greet our eyes in such a manner, gently caressing the realms of the sensorial, the concrete and the real with their distinct gestures.¹

Other paintings depict piles of books at a 1:1 scale. The book-an object that the hand might possess- in these depictions is devoid of the human. Instead, the still-life compositions form poetic and prophetic alliances between objects and subjects. Here, the artist responds to literature and art history. Quotations of paintings by Dutch painter Matthias Stom and Italian Renaissance artist Jacopo de Barbari adorn the book’s cover or are folded into its pages, like a creased archive of time. Combining the artist’s preoccupation with the canvas’s dark background, Liang seeks to blur the boundaries between center and periphery instead of revealing a flow and game — symmetry and jurisprudence become elusive yet alluring ideals. At the same time, melancholy transforms into an unexpected source of inspiration.

Liang Hao’s work has been featured in exhibitions at major institutions such as the Pompidou X West Bund Museum, Shanghai; the Toggler Fine Arts Center, Virginia; The Shanghai Library; and the Times Art Museum, Guangdong; Art OMI, New York; Daechumoo Fine Art, Korea; MinSheng Art Museum, Shanghai; Today Art Museum, Beijing; Offshore Project Space, Iceland; and CAFA Art Museum, Beijing. His recent solo exhibitions include “Doubled Bifurcation” at the He Art Museum, Guangdong, “Gesture and Speech” at BANK, Shanghai, and a solo presentation at Frieze LA. Liang’s work is featured in the notable collections of White Rabbit Museum, Australia; He Art Museum, China; Song Art Museum, China; START Museum, China; CC Foundation, China; M-Art Foundation, Singapore; DC Collection, Thailand; ASE Foundation, China, etc.

¹ Quotes from exhibition review by Li Jia



Liang Hao

梁浩

Liang Hao (b. 1988, Guangdong Province) currently lives and works in Shanghai. He graduated from the Painting Department of the Academy of Arts and Design at Tsinghua University, Beijing, in 2012. His practice focuses on painting while extending to other media. He is interested in the dynamics between the hand, gaze and mind, reconsidering the technicality of the hand and the affects that flow through it by constructing illusions of technical production and making references to images in art history or texts.

His recent solo exhibitions include: “Doubled Bifurcation” (He Art Museum, Guangdong, 2023); “Gesture and Speech” (BANK, Shanghai, 2023); “Present, Again” (Line Gallery, Beijing, 2022); “Unfolding into the Expanse” (10 Chancery Lane Gallery, Hong Kong, 2020). His work has been exhibited in worldwide institutions that include : West Bund Museum, Shanghai (2024); Torggler Fine Arts Center, Virginia, US (2024); Shanghai Library East (2024); ASE Foundation, Shanghai (2024); Daechumoo Fine Art, Korea (2020); MinSheng Art Museum, Shanghai (2018); Today Art Museum, Beijing (2016); CAFA Art Museum, Beijing (2016). His past artist residencies include: Art OMI International Artist Residency (New York, 2016); Island Iceland Offshore Project (Seydisfjördur, 2015). His award nominations include: John Moores Painting Prize (2018, 2016). His work is in the following prestigious collections: He Art Museum, China; White Rabbit Gallery, Sydney, Australia; Wemhöner Collection, Germany; ASE Foundation, China; M Art Foundation, Singapore; DC Collection, Thailand; Song Art Museum, Beijing, China; Cc Foundation, China and Start Museum, Shanghai, China.

梁浩，1988年生广东。2012年毕业于清华大学美术学院绘画系，目前生活和工作于上海。其艺术实践以绘画为主，并涉及不同的媒介。他围绕着手、凝视和思想之间的动态关系展开创作，通过构建技术生产的幻景，亦或对文字与艺术史上图像的引用，来重新考虑手的技术性，以及流转于其中的情感意识。

梁浩的近期个展包括：“替身”和美术馆，广东，（2023）；“高手”BANK画廊，上海，（2023）；“重现”玉兰堂，北京，（2022）；“时间的褶皱” 10号赞善里画廊，香港，（2020）。他的作品亦在不同机构参与展出，其中包括上海西岸美术馆（2024）、美国托格勒艺术中心（2024）、上海图书馆东馆（2024）、上海ASE基金会（2024）、广东时代美术馆（2024）、韩国Daechumoo Fine Art（2020）、上海民生现代美术馆（2018）、北京今日美术馆（2017）、北京中央美术学院美术馆（2016）。他曾参加美国纽约Art OMI（2016）和冰岛塞济斯菲厄泽Island Iceland Offshore Project（2015）的艺术家驻地项目，并于2018年和2016年入围“约翰·莫尔绘画奖”。他的作品被知名机构与基金会收藏，包含：和美术馆（中国），白兔美术馆（澳大利亚），Wemhöner Collection（德国），ASE基金会（中国），M art Foundation（新加坡），DC Collection（泰国），松美术馆（中国），Cc基金会（中国），星美术馆（中国）。



Liang Hao

Doubting Hand, 2024

Oil on linen mounted on wood panel

40 x 30 cm

15 3/4 x 11 3/4 inches

\$ 7,800





Liang Hao

Graphic Knowledge NO.2, A Quote From Jacopo de Barbari, 2024

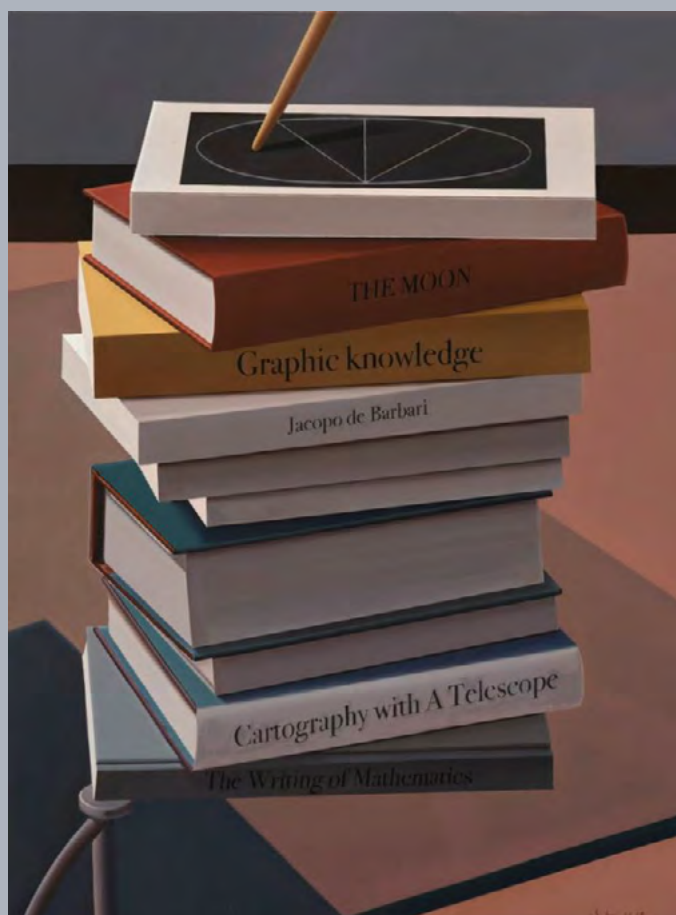
Oil on linen mounted on wood panel

40 x 30 cm

15 3/4 x 11 3/4 inches

\$ 7,800





Liang Hao

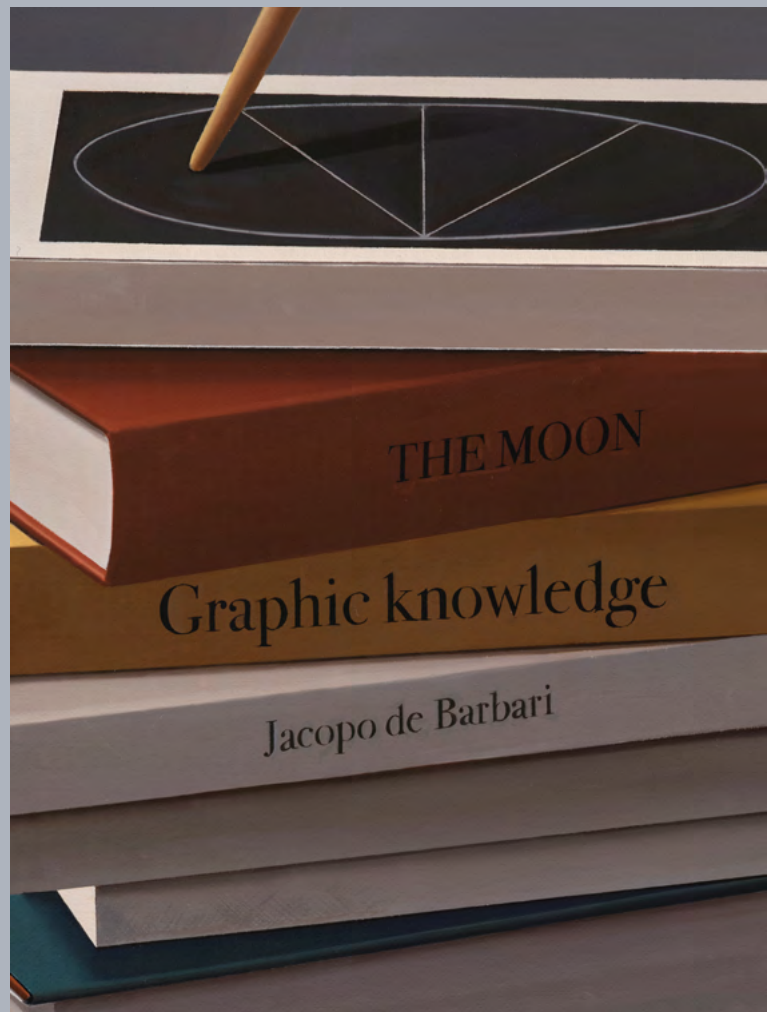
Graphic Knowledge, A Quote From Jacopo de Barbari 图形的知识, 对 Jacopo de Barbari 绘画的引用, 2024

Oil on linen mounted on wood panel

40 x 30 cm

15 3/4 x 11 3/4 inches

\$ 7,800





Liang Hao

Tooth, 2024

Oil on linen mounted on wood panel

40 x 30 cm

15 3/4 x 11 3/4 inches

\$ 7,800





Liang Hao

Melan+Hole, 2024

Oil on linen

180 x 140 cm

70 7/8 x 55 1/8 inches

\$ 33,000





Liang Hao
Tooth and Cavity, 2024
Oil on linen
200 x 140 cm
78 3/4 x 55 1/8 inches

\$ 35,000







Liang Hao

Bone, Bone, Pearl, 2024

Oil on linen

140 x 180 cm

55 1/8 x 70 7/8 inches

\$ 33,000





Liang Hao
Octopus, 2024
Oil on linen
200 x 140 cm
78 3/4 x 55 1/8 inches

\$ 35,000







Liang Hao

The Dark Side Surges, 2024

Oil on linen

180 x 140 cm

70 7/8 x 55 1/8 inches

\$ 33,000

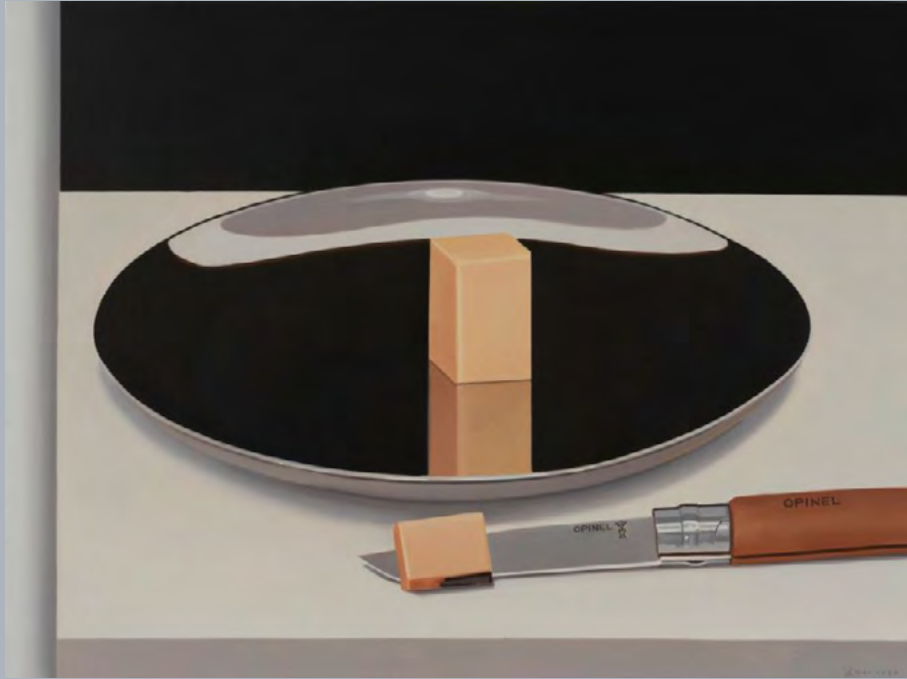




Liang Hao
Knife, 2022
Oil on linen
40 x 60 cm
15 3/4 x 23 5/8 inches

\$ 10,500





Liang Hao

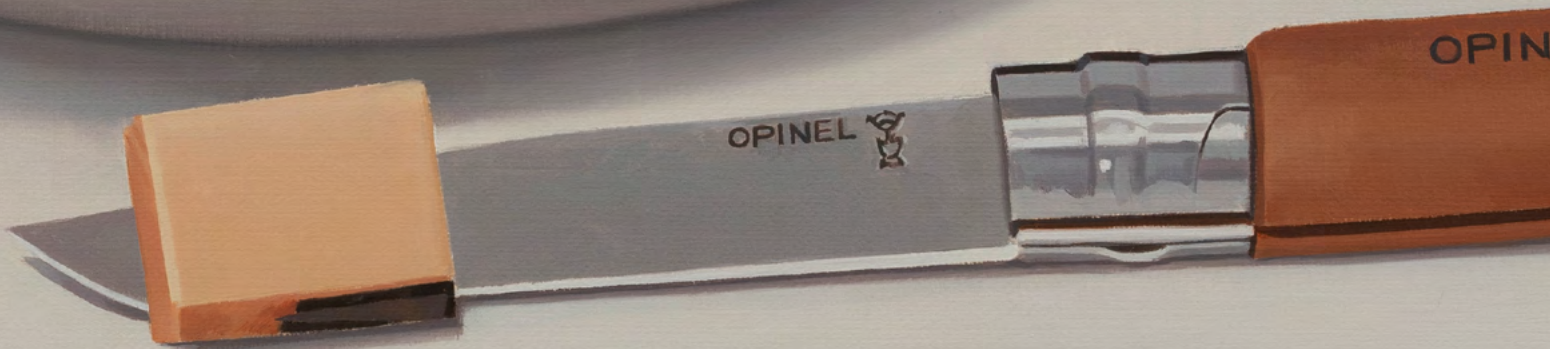
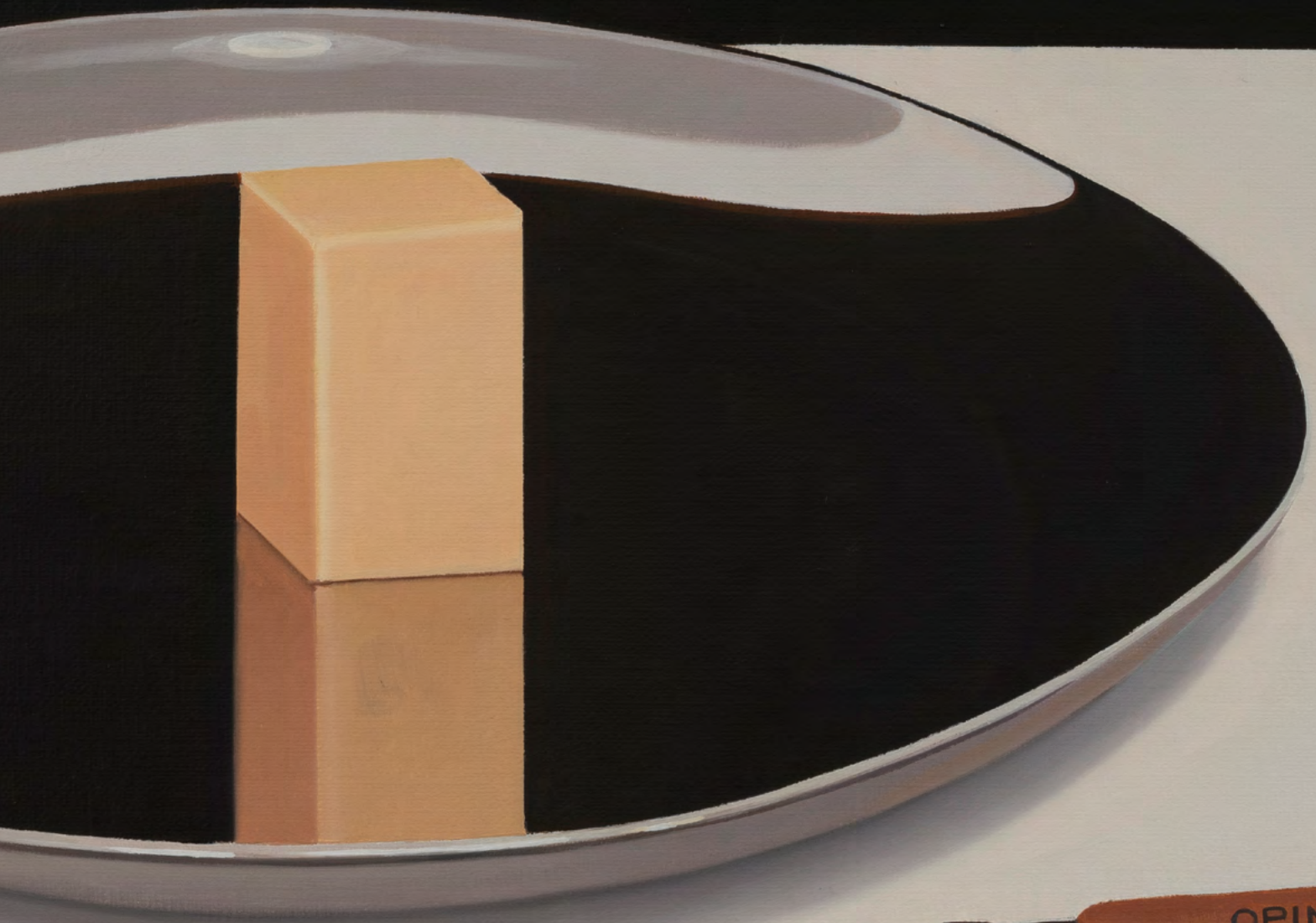
Cheese and Knife, 2022

Oil on linen

30 x 40 cm

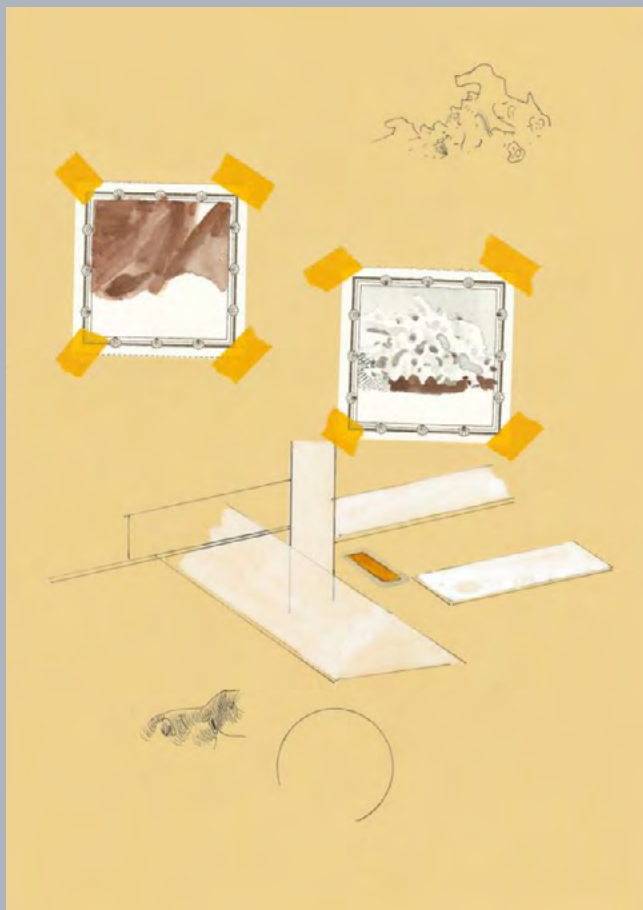
11 3/4 x 15 3/4 inches

\$ 7,800



Drawings

手稿



Liang Hao

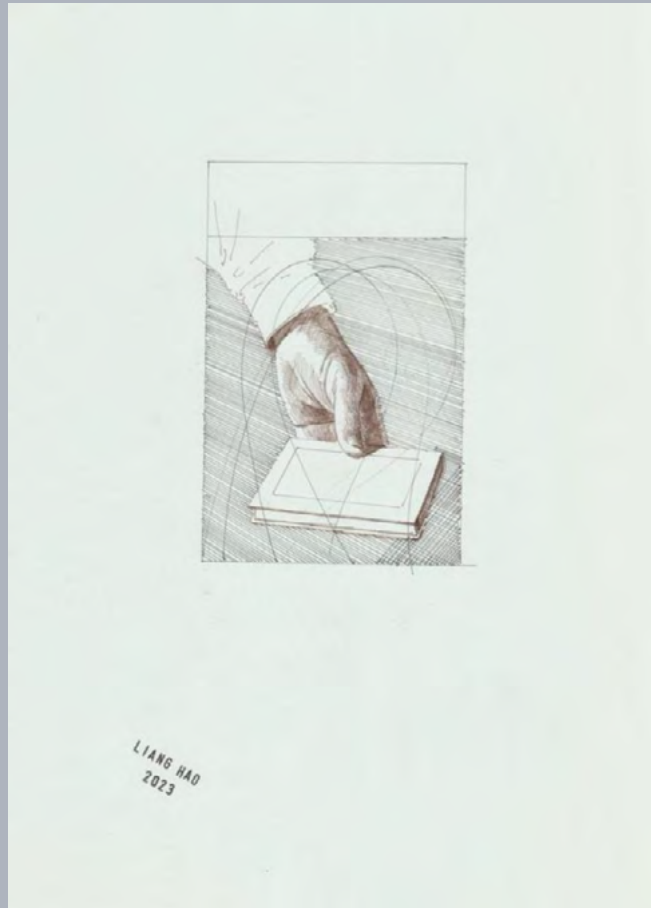
Untitled, 2022

Watercolor, ink on paper, and tape

29.5 x 21 cm

11 5/8 x 8 1/4 inches

\$ 3,900



Liang Hao
Untitled, 2023
Ink on paper
29.5 x 21 cm
11 5/8 x 8 1/4 inches

\$ 3,900



Liang Hao

Untitled, 2021

Watercolor on Paper, parchment paper, and tape

21 x 29.5 cm

8 1/4 x 11 5/8 inches

\$ 3,900



Liang Hao

Untitled, 2021

Watercolor and ink on paper

21 x 29.5 cm

8 1/4 x 11 5/8 inches

\$ 3,900



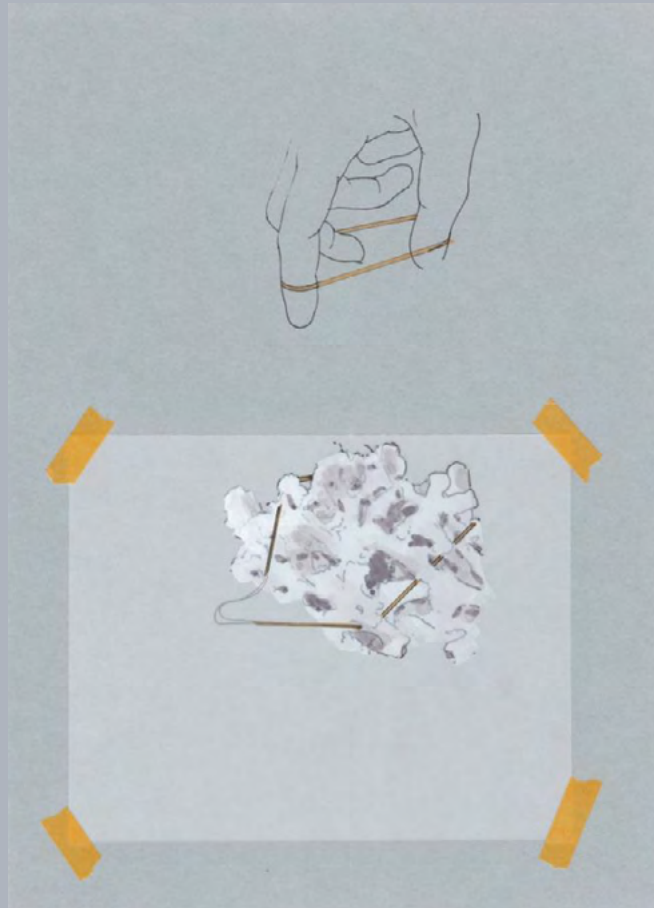
Liang Hao
Untitled, 2022
Watercolor on paper
29.5 x 21 cm
11 5/8 x 8 1/4 inches

\$ 3,900



Liang Hao
Untitled, 2022
Watercolor and ink on paper
29.5 x 21 cm
11 5/8 x 8 1/4 inches

\$ 3,900



Liang Hao

Untitled, 2022

Watercolor on paper, parchment paper, and tape

29.5 x 21 cm

11 5/8 x 8 1/4 inches

\$ 3,900



Liang Hao

Untitled, 2022

Watercolor and ink on paper

21 x 29.5 cm

8 1/4 x 11 5/8 inches

\$ 3,900

Education

BA. Painting. Tsinghua University. Beijing. China. 2012

Solo Exhibitions

2023 Doubled Bifurcation, He Art Museum, Guangdong, China
2023 Gesture and Speech. BANK. Shanghai. China
2022 Present, Again. Line Gallery. Beijing. China
2020 Unfolding into the Expanse. 10 Chancery Lane Gallery. Hong Kong. China
2019 A Kind of Gaze. Line Gallery. Hiart space. Shanghai. China
2017 Image and Hunting Ground. Line Gallery. Hiart Center. Beijing. China

Solo Projects

2021 A Thing of Beauty is a Joy Forever. postpost. Beijing. China
2019 A Painting. PLATE showcase. Beijing. China
2016 Art OMI OPEN. OMI. New York. US

Selected Group Exhibitions

2025 The Cloud Catcher. Perrotin. Shanghai. China
2024 Reflections: Surface and Substance. Torggler Fine Arts Center, Virginia, US
2024 A Cloud in Trousers: Painting Today. West Bund Museum. Shanghai. China
2024 Books As Art. Shanghai Library East. Shanghai. China
2024 Embodied Rituals. Times Museum. Guangdong. China
2023 By Virtue of Situated Compromise. ASE Collection. Shanghai. China
2023 TORSION FIELD. TORSION FIELD/ Mstudio. Beijing. China
2022 The Spring Breeze in February. Line Gallery. Beijing. China
2022 A Clean, Well-Lighted Place. Yuan Museum. Beijing. China
2021 It's a Joke. Arch Gallery. Changsha.China
2021 Love in the Dream.10 Chancery Lane Gallery. Hong Kong. China
2020 You Won Fair and Square. Daechumoo Fine Art. Korea
2020 Jungle. Line Gallery. Beijing. China
2020 Shifting Boundaries. WOOTON Gallery. Changsha.China
2018 John Moores Painting Prize. MinSheng Art Museum. Shanghai. China
2018 Vive le Travail. Ying Space. Beijing. China
2017 Wall Power. Today Art Museum. Beijing. China
2017 The World is Not Flat. Adelaide Festival Centre. Adelaide. Australia.
2016 The 3rd CAFA Biennial, Negotiating Space. CAFA Art Museum. Beijing. China
2016 IVY ART 2016. TianJing Museum. Tianjing. China
2016 John Moores Painting Prize. MinSheng Art Museum. Shanghai. China
2015 Global Impression. Berlin. Germany
2015 Island Iceland Offshore Project. Project Space. Seydisfjordur. Iceland
2015 Upstairs and Downstairs. Yuan Art Museum. Beijing. China
2015 Moving in time. CAFA Art Museum. Beijing. China
2014 As Soon as Bolt. ON SPACE. Beijing. China
2014 Pluck The Laurel-Chinese New Painting Award. Hi Art Center. Beijing. China
2014 Chao-Bai River Project. Chao-Bai River. Beijing. China
2012 The 3rd Exploring and Discovery New Artist Exhibition. Chinese Academy of Oil painting.Beijing. China
2012 Art Exhibition (oil painting) in Nanjing. JiangSu Museum of Art. Nanjing. China
2012 Eight Academy of Fine Arts Outstanding Graduation Exhibition.
2012 Museum of Xi An Academy of Fine Arts. Xi An. China

Awards, Residency & Scholarships

2018 Shortlist. John Moores Painting Prize
2016 Shortlist. John Moores Painting Prize
2016 Art OMI International Artists Residency. New York. US
2015 Island Iceland Offshore Project Artists Residency. Seydisfjordur. Iceland
2014 Shortlist. Pluck The Laurel --Chinese new painting Award
2012 Award of Merit. The 3ed Exploring and Discovery New Artist Award Shortlist.
2012 Art Exhibition (Oil Painting) in Nanjing. China
2012 The first prize. Tsinghua University Graduation Award

Publications

2016 JUST FISHING IN THE NATURE. Publishing Platform : tria. Zurich. Switzerland

Public Collection

White Rabbit Gallery, Sydney, Australia
Wemhöner Collection, Germany
Cc Foundation, Shanghai, China
ASE Foundation, China
M Art Foundation, China
Song Art Museum, Beijing, China
He Art Museum, Guangdong, China

Selected Media
精选媒体报道

ArtReview
艺术世界

75
years



四分之三个世纪的艺术史



9 梁浩《转动的圆形》
2024年，布面油画，200×150厘米
图片鸣谢艺术家及BANK画廊

9 西岸美术馆之前都将展厅0留给艺术家个展，这次却与池社合作，在此奉上群展“穿裤子的云：今天的绘画”，呈现23位中国艺术家的绘画作品。池社过去几年持续呈现全球视野内的当代绘画实践，此番调转目光、回归国内。策展人富源从“后媒介”的角度切入，强调的是绘画实践的丰富、多元，以及艺术家们各自寻找的传统与语境。罗莎琳·克劳斯在20世纪90年代提出了“后媒介”这个批判艺术自主性的概念，而这个时间段也差不多正值如谢南星、梁远苇这几位生于1970年代的艺术家的出道。展览中不乏出生在千禧年前不久的艺术家的作品，这些作品也来自于近年，

看起来“今天”的定义相对宽泛。展览名“穿裤子的云”则来自弗拉基米尔·马雅可夫斯基在1915年出版的诗集，而这个名字也是当时诗人与审查员交谈后的结果。（聂小依）

10 北戴河临海而幽静，除了是疗养胜地，1975年也成了北京的无名画会集体写生的目的地。写生是绘画创作的长久传统，山水尽入画中，人物跃然纸上，更别说美术学院沿袭已久的“采风”活动了。阿那亚艺术中心在上一场展览“走访工作室”之后，拿出大型群展“出门写生！”，这倒让人觉得在屋里坐了一会儿后，该出门娱目寄情了。不过这场展览不仅委任了无名画会，还委

任了杨圆圆等艺术家，让他们以录像、写作、教育等方式回应“写生”本身。艺术家夫妇李牧、张芳的艺术教育工作室“野果”已经做了四五年，只在自然环境中引导孩子的观察与认知。他们这次带着孩子去金山岭一同驻地，观察植物、制作标本。而梁硕和吴尚聪也带着中央美术学院雕塑系第三工作室的学生挺进大山，在河道里翻检石头，不时发现远古人类的敲打痕迹。“写生”意味着什么？展览名字里的那个“！”意味着召唤与迫切，或许“出门写生”正是展览组织者对此时此刻艺术创作者的提醒：社会、世界、自然、历史，都是写生之地。（聂小依）

Liang Hao Knuckles Down at BANK, Shanghai

9 AUGUST 2023



Liang Hao, *The One Who Makes the Last Letter of the Alphabet* (2022). Oil on linen, 120 x 160 cm. Courtesy the artist and BANK/MARSOCIETY, Shanghai.



Liang Hao, *Bitter Time Than There (Boy Bitten by a Lizard)* (1591/94) (2022). Oil on linen, 40 x 40 cm. Courtesy the artist and BANK/MARSOCIETY, Shanghai.



Exhibition view: Liang Hao, *Gesture and Speech*, BANK, Shanghai (5 August–16 September 2023). Courtesy the artist and BANK/MARSOCIETY, Shanghai.



Exhibition view: Liang Hao, *Gesture and Speech*, BANK, Shanghai (5 August–16 September 2023). Courtesy the artist and BANK/MARSOCIETY, Shanghai.



Exhibition view: Liang Hao, *Gesture and Speech*, BANK, Shanghai (5 August–16 September 2023). Courtesy the artist and BANK/MARSOCIETY, Shanghai.



Exhibition view: Liang Hao, *Gesture and Speech*, BANK, Shanghai (5 August–16 September 2023). Courtesy the artist and BANK/MARSOCIETY, Shanghai.



Liang Hao, *Liquid Flame* (2023). Oil on linen, 160 x 120 cm. Courtesy the artist and BANK/MARSOCIETY, Shanghai.

Hands are notoriously difficult to draw but **Liang Hao** doesn't shy away from them, making them the focus of his paintings now on view at BANK in Shanghai.

In the solo exhibition *Gesture and Speech* (5 August–16 September 2023), the Chinese artist presents paintings of hands stretching, pressing, gripping, and holding.

In *Liquid Flame* (2023), one hand clasps an open lighter while the other lies palm up, providing a well in which spilt lighter fluid burns.

In *The One Who Makes the Last Letter of the Alphabet* (2022), a sheet of reflective foil is cinched between two hands, showing warped reflections of the latter on its arched surface.

Hao seemingly can't get enough of hands. Reflections are just one way he doubles down on them. He also introduces more hands by, for example, having them open a book to a close-up of Caravaggio's *Boy Bitten by a Lizard* (c.1594).

This conspicuous study of hands studying hands, a meta-study of hands, creates a sense of unreality in the works. Though the subjects and gestures are familiar to us, the scenes feel staged, even allegorical. The smooth, near-immaculate application of paint contributes to this impression of unreality.

Hao's paintings summon questions. To whom do these hands belong? Why focus on them to the exclusion of other features?

The exhibition's title suggests hands are expressive enough all by themselves, and in Hao's capable hands, each pair has their own mood and personality.



展览 REVIEW | 梁浩：高手的操作序列

编辑 Artisle艺术岛屿 artisle艺术岛屿 2023年08月11日 19:30 浙江

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“手触及这个世界，感受它，掌握它，改造它。手想方设法用材料去冒险。它不仅要把握现在的东西，也要创造不存在的东西；它要在自然王国之外再创造一个王国。”[1]

——福西永《手的礼赞》

近日，梁浩个展“高手”正在BANK画廊展出，展示了他两年间的架上创作。展览的名字在中文语境中同时指向一种对技艺的称赞，以及身怀绝技的技术主体。但在本次展览中，“高手”指向的是手，因而展览的英文名为“Gesture and Speech”，它来自古生物学家和人类学家勒鲁瓦-古尔汉(Andre Leroi-Gourhan)的同名著作。勒鲁瓦-古尔汉将手势(gesture)与言语(speech)并称，两者都是思想的表达方式。手势的概念与一个关键概念紧密相连，那就是“链操作”(chaîne opératoire)或“操作序列”(operational sequence)。后者关于记忆的外化和身体器官的解放，构成了技术乃至文化的基石。



“高手”展览现场，2023，BANK画廊，上海
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The Fortune Teller - Caravaggio (Louvre), 1656.
Oil on canvas 93 cm x 121 cm



当你观看卡拉瓦乔的绘画时，你会看到许多手势。对《The Fortune Teller》(1596)的引用。
2022，布面油画 40 x 30 cm。
图片版权归属BANK画廊及艺术家

卡拉瓦乔的离经叛道和强烈的戏剧性用光都与梁浩自身的气质并不相称，但当前者的画作仅仅作为一个局部出现在书的封面上时，便仿佛仅仅是一个美术素材的援引，而显得合理。The Fortune Teller与Caravaggio是倒置的，占卜师与占卜人的手却端正地面向我们。梁浩似乎在用这种方式既承认了卡拉瓦乔的神话又扬弃了它，辩证地看待往昔与现在，使时间关系成为形象。卡拉瓦乔于是成为被消解的符号，仅仅发挥着历史遗迹的那部分光芒。他的名字与The Fortune Teller并置，将辩证的命运指向文艺复兴的两个关键词：REVIVAL（重生）与SURVIVAL（幸存）。前者在光照之下朴素地面向我们，后者被倒置于最下层的暗影中，闪烁着铭刻的金光。梁浩把这一组带着屠戮的单词就这样放在高本书上，让它们湮没于稳定但瞬息万变的书堆，宛如两张翻开的塔罗牌，展示着命运给出的提示。

历史、神话、物质、技术、语词……它们组成了梁浩的游戏世界。他乐此不疲，甚至着了迷，起了火。在《拇指的火焰》中，手忽然于此世拥有了凭空点火的魔力。火焰层叠于指尖时，似乎既隐晦在金属片间揉搓太久而产生的灼热疼痛，又指向量变（高频反复操作造成热量升高）引起的质变（产生火箭）。



梁浩：我觉得绘画总是有很多复合的东西。它不是在描绘一个观念，或者单纯在输出想要输出的内容，它总处在绘画本体、绘画经验和自己的知识经验之中。在这种复合的经验里，慢慢地拒绝一些东西，选择一些东西，最后慢慢落实到我正在往前走的一个方式。这种情形就像画画的过程一样。

作家：

一月的上海，“字面电影”继续在玻璃幕墙上演，技术与太空数字似乎不再以回圈艺术转化，位于虹口的一个工业区内，有一栋长方体的摩天工厂，它的一层是环球打球的巨大的车间，灯火通明，生产着橡胶皮草，这栋建筑的作品，是艺术家梁浩的工作室，梁浩的个展《替身》(2023.12.19-2024.02.28)正在玻璃幕墙展出，呈现近三年来创作的绘画、装置，在他的工作室里可以找到画面之外更丰富的线索，除了被打磨成第一级色彩的几幅尺寸不等的半成品绘画，还有工作桌上的玻璃砖、玻璃、瓷头、反角薄片、油漆、雕刻刀等。



这次对话是在上海一次在北京东城的画廊，当时我与梁浩在讨论绘画的技术问题，绘画的技术似乎更加重要或更重要，如今，这些技术线索在梁浩的作品里像一次又一次交织，变得更具具体，它们有言可以在画面之上被看见，有言则自动地跳出我们的注意力，记号上上次我们得到“大是一种纯净的元素”便中除了，现在来到属于梁浩的“车间”，有一种走入他某幅画面的感觉。

在和美术馆的展览“替身” (Doubled Bifurcation) 中，梁浩系列的作品尺幅都是比较大的，建筑空间而得比较小，你觉得自己每一幅作品，准备也好，实验量大的手也好，有没有一个最佳的尺寸？也就意味着对了一幅画来说，尺寸大一点小一点都不行，只能在某一个范围内浮动。

有几个点说，“替身”系列出现的作品主要有三个类型：书、建筑、关于手的操作，先从书开始，画中的篇幅大多在三十到四十厘米，画高度的书基本上比真实书要大一倍，一方面通过对比来营造的视觉尺寸，另外一方面，我觉得它也会关于书卷的厚度，这个距离就像书卷厚度上的书，通过身体或伸手就可以过去的距离，另外看书的阅读总是有一个距离，所以我不能把书做得特别大或特别小，如果更加小，意味着需要更多的阅读才能看清画面的内容。



“替身”展览，梁浩作品，在美术馆，2023，摄影：王昊，摄影：王昊/视觉中国

其实，梁浩系列的尺寸基本都是四十到六十厘米，要更大一点，画《建筑空间的逻辑》以四幅画面在2018和2022年的疫情期间，当时我女朋友在巴黎，我发到过那个地方，所以我就想去那个地方，想她会在哪里呢，她会想做什么一些关于她人从窗外看到的人气，她对面的那些建筑，那段时间因为经济很差，她也没有人，因为没有真实经历过那个建筑的具体尺寸，回到网上，我会更愿意选择一个类似于手机屏幕的比例，这个比例从第一幅没有人，到第二、第三幅逐渐有光亮起，直到最后一幅出现一个人在画面，虽然都是同一个视角，但有一点一点在改变的感觉。



“替身”展览，梁浩作品，在美术馆，2023，摄影：王昊，摄影：王昊/视觉中国

最后，关于手的这个系列尺寸更大，更大不是想成为一个景观，而是我想觉得把身边所有的东西都去碰，这样“手”就突然出现在你身边的地方就可以看到的东西，先看手，才能看到手下去的动作、细节之类的，而不能让观众在画面中游离，然后再发再画一个手，我看十张几页的多幅画面，很多时候就是在处理画面的手，手不仅仅作为身体的一个局部。

那能不能可以说，这几年你画画手是一种更抽象，或者更加精神的过程？你谈人的脸和身体出现，而你早期的绘画类似实验量的人至少上半身是出现的。

首先我想觉得事情越来越少，场景是存在，但越来越少，少的的原因因为它觉得更近，一个画面需要的信息被过滤的时候，很多东西会被淘汰在画面的边缘，因此我个人是觉得更抽象，在处理画面的时候，我不在画那么具体的东西，就比如知识和美术展览里有两张张大图《中心与边缘，沉没的图像》和《中心与边缘，沉没的图像No.2》，我可以以一种更为抽象的方式去处理画面的反射效果。



“替身”展览，梁浩作品，在美术馆，2023，摄影：王昊，摄影：王昊/视觉中国

相比之下，《替身》除了像纯一个无法控制的状态，让它更自然无法控制，所以这是一个互动的东西，我把它“替身”，可以理解为一种经验或记忆，我把它定义在一个非常具体的名称上面，而这个名称东西是非常中性的，在全球的语境当中，其实它又一部分涉及到别国或者在重，以编造比如资本、资本、还有咖啡，这有一个非常大的经济体量在重，其实它其实有资本和政府在运作，早期他们选择在哪里建楼，那里生产，但看数据的时候，我在看这个非常具体的过程——用手去分解或处理一个建筑物的时候，实际上是要用一个非常专业化的知识去去处理，它有一层中性的过程。



“替身”展览，梁浩作品，在美术馆，2023，摄影：王昊，摄影：王昊/视觉中国

当然，我不想教人怎么处理，我只是想决定画面去精确控制，这个控制是我想去控制的手去做什么事情，你的技术转移，想法在控制初期处理这个东西，但后来过来？它会让它的大脑失去控制的时候，同样，作为一种技术，成精品也进入到另外一个地区，让他征服的地方作为一个生产者，再材料再回到了他们自己的地方，通过它通过材料想把这个东西解决回去，一方面作为经济的输入，另一方面在政策上，人可以制定这个东西在法理上不合，比如收购及这个东西在法，在另外一些地方，这个东西就不合法，所以这个过程中都是在“控制”，这个“控制”所对应的是一种让人无法控制的过程。

现在我们或许可以再次回到一开始的问题，关于手方体的画面和外面，你画里的“打火机”也可以看成一个有着画面反射外部的长方形，内部是更复杂的画面，你画了很多不同类型的火，怎么解释《液体火》这幅画把火放在这个手上这个意象呢？

绘画的世界什么都允许的，就像十位工作，画面中“手”的寓意，但实际上火火的类型有很多，例如酒精、鞭炮的火花，它属于一种液体的火，但是说它没有液体，但它没有液体的性质，再比如酒精，酒精是一种液体，但它同时也可以燃烧，有液体但没有液体的性质，只不过是另外一种形态存在，所以我觉得这也解释了火为什么可以画出来，在我对火的思考中，或者想象当中，它本身只不过是两个时间段之间的转化（过程），加斯东·巴什拉 (Gaston Bachelard) 说：其实我们内心世界的火也属于一种火，它和我们身体所接触的能量以及热量，它已经把很多的东西都进行类比，比如它和酒精，为什么说你画了一个液体画出了火？我想说这种液体是酒精的，有也是不同的火，只有在酒精的时候才产生，在语言中画出的火花，这种火也是没有液体的。

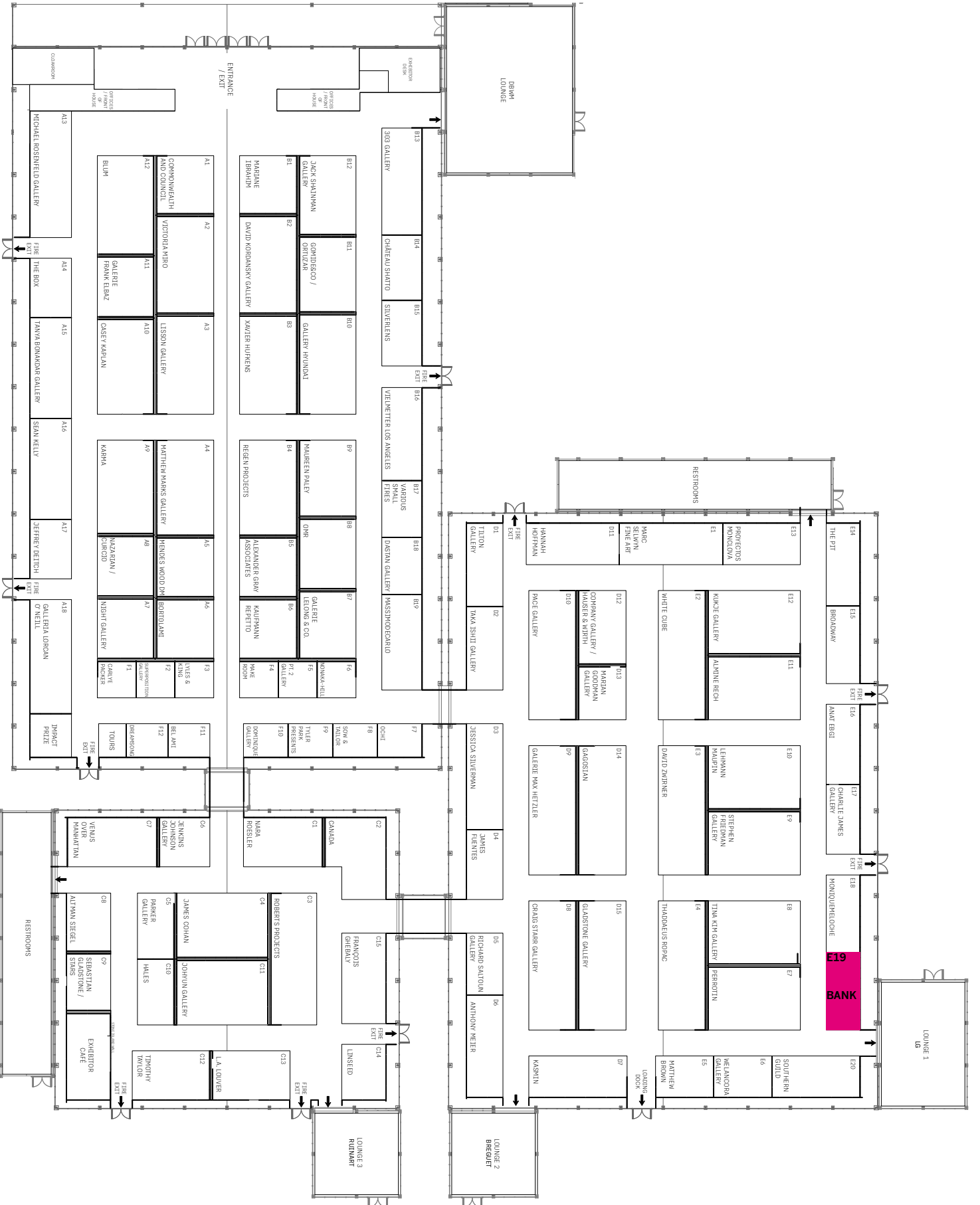


“替身”展览，梁浩作品，在美术馆，2023，摄影：王昊，摄影：王昊/视觉中国



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