

LIANG Yue

梁 玥

Selected Works | 影像作品选集

Liang Yue was born in Shanghai in 1979. She graduated from the Shanghai Art Academy in 2001. Today she lives and works in Shanghai. Started artistic life from 1999, photography and video are Liang Yue's most important art languages. She prefers to add surprising titles on her works. Through those personalized titles, she builds a 'Fourth Dimension' above three sides of the work, the artist and the audience. Therefore, audience thoughts will be led to her emotion inside of works. She is passionate about shooting trivial and details of daily life which is meaningless in others' eyes. Through regulation of light and color, she made her shooting subjects full of contents and emotions.

梁玥，1979 生于上海，2001 年毕业于上海大学美术学院，如今生活工作于上海。1999 年就投身于艺术实践的梁玥用摄影和录像作为她最重要的创作语言。梁玥偏爱替作品安上让人出乎意料的，具有强烈个人化感受的标题，通过它们，在作品、作者与观者三者上建立起“第四维空间”，藉此，将观者的思绪引向她的情绪之中。她热衷于拍摄常人看来琐碎的，缺乏意义的物件，并常常通过影调、色调的调控，利用其造成的光影色变化来赋予被摄物以情感和意义。

Interview with Liang Yue | 梁玥访谈

by: Davide Quadrio/Bizart 大豆 / 比翼

DD or D = Dadou

LY or L = Liang Yue

MC: 当你决定称自己为艺术家时，周围的人，如家人、朋友，如何看待这件事？

LY: 嗯，一开始他们觉得不太现实，现在都接受了，觉得和普通的职业没什么不一样吧。而且还是比较羡慕我的，觉得我比较自由。

DD: 那开始的不太现实是怎样的理解

LY: 因为这职业不是朝九晚五的工作，他会觉得你生活没规律，总是晚睡，也有对收入方面的担心，但是现在还好，有点 SOHO 的感觉。

MC: How did people around you react to your calling yourself an artist?

L: At the beginning, they thought it was unrealistic. But now they have accepted it and think it is no different from other ordinary occupations. They are also quite envious of me as they think I have more freedom.

D: Why did they regard your career as unrealistic at the beginning?

L: Because this isn't a nine-to-five job. They would feel that your life was irregular, you were always going to bed late, and they were worried about your income. But now it is better. There is a SOHO feeling to it.

Videos | 录像

MC: 在你的职业生涯中，何时觉得很特别，很不一样，何时又觉得很沮丧？为什么？

LY: 嗯，很不一样倒是没有这样的感觉，只要喜欢就好。沮丧，很经常，人都会沮丧。当艺术家的沮丧是因为这是个寂寞的工作，想象力会疲劳。比方你想一件事觉得疲劳，你突然觉得没意思，会很沮丧。但这时很短暂的瞬间的事，因为做同样的事情时间长了都会这样的。但我觉得更多的事对生活的沮丧而不是对这工作的沮丧。

MC: During your career, when did you feel special, different, frustrated - and why?

L: I never felt special. It's great when you love what you do. Frustration is frequent, but everyone will feel frustrated. An artist is frustrated because this is a lonely job, and your imagination will get tired. For example, when you are tired after thinking about one thing for too long, you would suddenly feel that the whole is not worthwhile, and you would get frustrated. But the feeling won't last long. It is like this whenever one does anything for a long time. But I do feel that frustration comes more from daily living rather than from work.

MC: 你认为艺术对社会最大的贡献是什么？

LY: 嗯，精神文明吧

MC: What is the most important contribution of art to social life / society?

L: Hmmmm...spiritual enlightenment?.



Traveling day | 郊游日

2006

Travelling Day is played out as a documentary movie among a vast group of friends. The group travels from Shanghai to a beach for some leisure time. We witness the young people fooling round, plying with some dogs, drinking beer, throwing stones into the water. It's a subtle portrait of everyday things in the life of ordinary young people.

“郊游日”被拍成是一部一群朋友之间的纪录片。他们从上海出发去海边旅行。我们看到这群年轻人互相开玩笑，逗弄路边的狗，喝酒，把石头丢进海里。这些都是普通的年轻人每天都会做的一些小事情。

Traveling day | 郊游日

Single channel video (hdv, color) | 单路视频 (高清 dv, 彩色) 19' 30" edition of 3

MC: 你觉得自己作为一个艺术家，对社会及文化负有责任吗？是怎样的一种责任感？

LY: 我觉得肯定是有的。我一直是对社会很有责任心的。希望做好自己，不要让自己觉得自己很傻。我觉得做好自己就是一种责任。作为社会的一分子来说我不会是差的，不会促使它的灭亡，如果我可以做得更好点，那就可以促进它的发展。对文化我觉得我的贡献还是很大的

MC: As an artist, do you feel you have responsibility in a social and cultural context? In what ways?

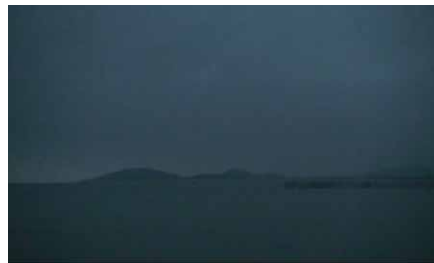
L: There must be. I have always felt a great sense of responsibility to society. I try my best to improve myself, to avoiding doing things that make me feel foolish. I think doing everything well is already a kind of responsibility. As a member of society, I don't think I am bad; I will not hasten its destruction. If I could do even better, I would promote its development. I feel my contribution to culture is great.

MC: 你现在还看书吗？你认为阅读对于艺术家来说是不是很重要？

LY: 嗯，我觉得阅读对每个人都很重要，阅读是让人平静下来的生活习惯。不管你是政治类经济类的，文字总是让人平静下来去做事的方式。对于我个人没有太大帮助，就是帮助调整情绪，得到启迪教育，得到大事的讯息。

MC: Do you still keep reading now? Is reading important for an artist?

L: Yeah. Reading is important for everyone. It's a habit that brings readers tranquility. Whether you read about political or economic subjects, reading texts always calms you down. Reading doesn't help me much. It just soothes my emotion, give me insights and provides me with information about major issues.



Traveling day | 郊游日

Still image | 截屏

MC: 你认为一个有艺术创作力的人必须具有精神支柱吗？你有精神支柱吗

LY: 嗯，要的吧，人活着都需要。我觉得不死就是精神支柱吧。

DD: 我们都说这是一个信仰崩溃的时代，在现在这个灵魂都是孤魂野鬼的时代，你怎样得到你的精神支柱呢

LY: 相信一些哲理的东西，我还是主张人要向善。但我不是去向相信什么宗教，而是给自己活下去的信心和要求，你希望自己在别人眼里是个怎样的人。

MC: Do you find it necessary that a creative / artistic person have a belief? What do you believe in?

L: Yes. As long as one lives, he will need spiritual support. I believe keeping oneself alive is spiritual support.

D: We all say it is an age when all beliefs collapse. How do you acquire your spiritual support in this day and age when most people have lost their beliefs and souls?

A: Just try to believe in some philosophical ideas. I always believe in being righteous. But I don't have any religious beliefs. I just try to give myself the confidence to continue living, and demand myself to become the kind of person I want to be in other people's eyes.

MC: 你对艺术和恐惧有什么意见？

LY: 比方说，一个艺术家想象力枯竭，做不出作品来，他会对自己的未来感到很恐惧。或者你觉得艺术太杂乱所以一些不是这一行的人会有很迷离很错综复杂的概念那就会让人产生文化上的恐惧。我个人在艺术上没有恐惧。

MC: Have you anything to say about art and fear?

L: For example, when an artist's imagination dries up and he cannot create anything new, he would have a lot of fear for his future. Or you may feel that art is too complicated and chaotic, so those who are not in this profession may feel very lost and confused. That gives people fear on a cultural level. Personally I do not have any fear artistic-wise.



I Love Oleanders | 我爱夹竹桃

2007

After creation of *Stop Dazing*, I started recording others' daily life. They are short videos about daily life details on spiritual level, such as *Traveling Day*, *Lady Lady*, and *Daughter*.

从 *Stop Dazing* 之后，我开始做一些纪录式的关于他人生活状态，精神层面表现在生活里的一些细节型的短片。象《郊游日》、《LadyLady》、《女儿》等等……

I Love Oleanders | 我爱夹竹桃

Single channel video (hdv, color) | 单路视频 (高清 dv, 彩色) 16' 02" edition of 5

MC: 你怎样处理艺术评论家和他们对你的作品的意见与看法?

LY: 我很愿意听。因为我非常希望听到别人是怎样看待我的作品, 做得时候只是自己和自己的交流, 做完后需要听到别人的意见。这是必须的一个环节。

MC: 那你觉得批评家和你的朋友对你作品的意见区别在哪里

LY: 我觉得没有区别。我只是把他们当成另外一个人, 批评家可能更加专业, 会从学术角度。朋友则更多的从自己的感受感觉来说。

DD: 那你觉得批评家对你的意见重要吗

LY: 我觉得现在批评家和艺术家应该是相互勾结的吧。

MC: How do you deal with critics and criticism of your work?

L: I am willing to listen to them because want very much to hear how others view my work. When you are creating the work, there is just the communication between yourself and yourself. After finishing it I need to hear other people' s opinions. It is a necessity.

MC: What' s the difference between the comments from your friends and those from the critics?

L: No difference. I just take a critic as an extra person. Critics may be more professional and their comments come from academic angles. Friends more often make comments based on their personal feelings.

D: Are those comments by critics important to you?

L: I think these days critics and artists have very close relationships.



I Love Oleanders | 我爱夹竹桃

Still image | 截屏

MC: 你认为人们应该理解你的艺术作品吗? 你的艺术需要别人理解吗?

LY: 需要, 当然需要, 我非常希望我的作品能收到观众的理解和喜欢。这个必须是一种单向的要求, 我只是希望, 而非要求。反正有种感应的东西。不是非得强迫, 我没有这样的需求。

MC: Do you think that people should understand your art? Do you need people to understand your art?

L: Certainly. I hope very much that my work will be understood and liked by the audience. The necessity is a one-way request. It's just my hope, not my demand. I don't force it. I don't feel it is indispensable.

MC: 艺术家是不是很有权力的人? 你希望拥有很多权力吗?

LY: 你指的权力是什么呀。我觉得艺术家是弱者吧, 他只能从那种精神上的看不见摸不着的角度来表达。我自己希望有自由和话语权吧。

MC: Is an artist powerful? Do you like to be so?

L: What is the power that you are referring to? I think artists are the disadvantaged group who can only express in an invisible, intangible, spiritual way. I just want there to be more freedom and the right to voice.

A nap in the afternoon | 下午四点

2007



A nap in the afternoon | 下午四点 Single channel video | 单路视频 31' 15" edition of 3

Still image | 截屏

MC: 有没有对自己的艺术家身份产生过怀疑?

LY: 从我做第一件作品开始人家就说我是一个艺术家。我从来没有严肃去定义过, 有很大一批人认真地在做这样的事情。如果没有想象力或者疲乏了不想做了我就不做了。

MC: Have you ever been doubtful of your identity as an artist?

L: Ever since I created my first work, people have regarded me as an artist. I never define it formally. A great number of people are doing such things. If one day I have no more imagination or I become tired of doing my work, I would quit.



A nap in the afternoon | 下午四点



Still image | 截屏

MC: 艺术家是否是会腐败的人? 你会腐败吗?

LY: 嗯, 作为一个女人来说我喜欢购物, 喜欢买衣服, 但肯定要在自己的经济承受能力范围内。我自己来说腐败就是乱花钱。

MC: Is an artist corruptible? / Are you corruptible?

L: Hmm, as a woman I like to shop, to buy clothes. Of course this is limited to what I am financially capable of handling. To me, corruption is spending money like water.

MC: 艺术需要忠诚吗? 而且是永远的忠诚。

LY: 不一定, 艺术需要真诚, 忠诚太大了。你可以调侃可以开玩笑, 但不需要那么严肃的忠诚吧

MC: Dose art need loyalty? And is it a never ending need?

L: Not necessarily. Art needs sincerity. Loyalty is too big a term. You can just joke about it, but you really don't need this kind of loyalty.

Dasein | 此在
2010



Dasein | 此在

Dual channel video (hdv, color) | 双路视频 (高清 dv, 彩色) 10' 36" edition of 5

MC: 你认为艺术和政治之间的关系应该是怎样的?

LY: 我希望中的艺术和政治肯定是…，因为他们都是社会的一部分，都是社会必须的，缺少了都会造成混乱，希望他们处于好的关系，就是互相之间都不觉得讨厌，互相觉得有彼此在很放心。什么都可以是艺术的题材，政治也可以。从我自己来说，我觉得政治就是在维持社会。但它范畴内的权力之争等等，艺术是自由来反映它的，它来干涉就是心虚的表现。当然从目前来说，政治比艺术大很多，艺术要听话。政治不可能听艺术的话。就像每个人都有缺点，大家应该抱着互相学习的心态。

MC: What and how should the relationship between Art and Politics be?

L: I hope the relationship between art and politics is … because they are both parts of society, both necessary elements, without which would be chaos…so I hope they have a harmonious relationship, that is, they do not hate each other and feel fine about each other's existence. Anything can be a theme for art, including politics. To me, politics maintains society. Art is for reflecting the power struggle within the political arena, and if it interferes in art then it is a sign of its insecurity. Of course, politics is much bigger than art right now. Art has to obey. Politics cannot possibly obey art. The two things should learn from each other.

MC: 你认为艺术和文化之间的关系是什么?

LY: 嗯，他们都是一个范围下的。不要把他们分开说，都是感性上你需要的东西。艺术是文化生的儿子。

DD: 是个孝子还是逆子?

LY: 难说，这里面有真诚又虚假，文化的很多孩子里面肯定有好有坏。

MC: What is the relationship between Art and Culture?

L: They both belong to a big context. Don't separate the two. They are both things you need on an emotional level. Art is the offspring of culture.

D: Is it a pious offspring or a rebellious offspring?

L: It's hard to say. There are both sincerity and falsehood within it. The children of culture must include both good ones and bad ones.



Dasein | 此在 Still image | 截屏

MC 你认为艺术史与思想史之间是怎样的关系？艺术史是不等同思想史？

LY: 我觉得，思想史是更加理性的东西吧，它更加严肃。思想这个东西是很干巴巴的，全部被归纳了。艺术史就很丰富，是彩色的，思想史是黑白的。

DD: 你认为艺术史可以跳出思想史的大范围吗？

LY: 比方我现在作为艺术家，可能我朋友里面有比较喜欢思想的人，但你出去玩得时候不一定会去叫上他。就是说思想是枯燥的，但对艺术肯定是有指导作用的。艺术是多元化的。

MC: What is the relationship between Art History and Ideology History? Is Art History equivalent to Ideology History?

L: I think the history of thought is more rational and formal. This thing called thought is very dry and given conclusions. Art history is rich and colorful, while the history of thought is black and white.

D: Do you think art history can go beyond the big thought history domain?

L: For example, I am an artist now. Perhaps among my friends there are people who like to think, but when you go out for fun you may not necessarily ask them to join you. That is to say, though is dry and boring. But it is definitely useful for giving directions to art. Art is diverse.

What Are You Looking At | 看鸟
2010



What Are You Looking At | 看鸟

Single channel video (hdv, color) | 单路视频 (高清 dv, 彩色) 15' 15" edition of 5

MC: 艺术会不会引发争议? 你认为艺术应该引发争议吗?

LY: 肯定会引发争议阿, 应该不应该, 当然有争议比没争议好, 如果你说了句话人人都觉得对的话那样也很没劲。因为你说的是人人都知道的事情, 你没有创新, 没有新的感觉吧。

MC: Does Art open conflicts? Should it do so?

L: Of course it will lead to controversy! As to whether it should or should not...of course it is better to have controversy rather than none. It is quite boring if everyone agrees with whatever you say. When what you say is something that everybody already knows, then you have not created anything new.

MC: 作一个艺术家你认为什么是“风度”?

LY: 风度阿。风度就是。。。每天不要邋里邋遢。首先风度这东西, 你要注意个人形象, 处事阿, 谈吐阿, 大众化的风度的感觉吧, 艺术家可能首先是要是个智慧的人吧, 当然待人接物等都是包括在里面的, 但智慧最要紧。

MC: Is “Decency” of concern for an artist?

L: Feng Du? Feng Du is ... to be neat and tidy everyday. First of all, you need to pay attention to your personal image, your manners, etc. An artist must first and foremost be someone with wisdom. Wisdom is most important.



What Are You Looking At | 看鸟

Still image | 截屏

MC: 你认为艺术和道德标准之间的关系是什么?

LY: 你就算在做道德反面的东西的时候也是要以道德为归宿的。我是比较有正义感的, 不喜欢做些有伤害性的事情。在艺术里面可以谈论道德, 但是不要去做没道德的事情。

MC: How do you see the relationship between Art and Ethics?

L: Even if you are doing anything anti-ethical you still need to make ethics your ultimate goal. I am someone with a relatively strong sense of righteousness. I don't like to do anything that is harmful. You can talk about morality in your art, but you should not do things that are immoral.

MC: 你怎样为你的作品定价? 你怎样评估它们的价值?

LY: 对我自己来说肯定是越贵越好咯, 可是卖不出只能便宜点。因为这些其实都是有商业标准的, 我自己的作品我不关心价格是多少, 而是说我对它是否满意, 我觉得它是满分但是市场上没有高价那也没问题, 也许别人做的比我好。我觉得这还是个轻松的问题。对于评判价值, 我就看国际市场定价, 觉得满意的话再加点价。要和周围的东西有个参考, 不能漫天要价。我会问别人。这都是做买卖呗。

MC: How do you arrive at a price for your art? And how do you value your work?

L: For myself, the more expensive my works are the better. When my works didn't sell, prices will surely be lower. In fact, the value is defined by the market. I don't care about the prices of my works but whether I am satisfied with them. If I am satisfied with it but the price in the market is not high, it is not a problem. It could be that other people are doing better than I. I am relaxed about this. As to how I evaluate my works, I will look at the international prices first and make the real price a bit higher when I am satisfied with my work.. I should price my works with reference to things around me. I cannot have any price I want. I will consult other people. This is buying and selling.

What Are You Looking At | 看鸟

Still image | 截屏



MC: 你认为艺术和奢侈品之间的关系是怎样的?

LY: 我觉得一部分的艺术品成为了奢侈品, 部分还是平价的, 这和作者本身的意图有关。如果你只是做唱片什么的, 那就会比较便宜, 一些像让小部分人收藏的就会开高价。一些人希望自己的作品可以被所有人看到, 那就会把画挂到艺术馆里。他需要每天进出美术馆的孩子和学生都不花钱可以看到它的作品。不一定是奢侈品。

MC: Luxury and Art, Art and Luxury? What do you think about this relationship?

L: I think some art works have become luxury items but the rest of them are still inexpensive. This has to do with the author's intentions. If it is just a recording it would be less expensive. The prices will be higher if they are those collected by a small group of people. Some people want their works to be seen by everybody, so they will put their works into the museums. They want children and students going in and out of the museums everyday to be able to see their works free of charge. Not necessarily luxury items.

MC: 艺术是大规模生产的产品吗? 它应该成为大规模生产吗?

LY: 如果有需求就可以大规模生产。很多人需要的话大规模生产又何妨。是很多人都喜欢, 不是因为炒作这件作品, 我们都喜欢, 这样的需求, 这样的话可以大规模生产。如果这样的话社会会变得很美好。

MC: Is art a mass product? Should it be?

L: If there is a demand there can be mass production. If lots of people want it, what's wrong with mass production? If the work is liked by a lot of people and hence there is strong demand for it, mass production is okay. If things are like this, life will become very wonderful.

Whereabouts | 去向
2011



Whereabouts | 去向

Single channel video (hdv, color) | 单路视频 (高清 dv, 彩色) 4' 16" edition of 5

MC: 你的作品是一种产品吗?

LY: 产品嘛是根据需求来的吧, 订货阿, 是种工业的东西, 艺术呢是我想做就做, 我不想做就不做, 不是产品。

MC : Is your art a product?

L: Products come into being because there is a demand for it. It is related to manufacturing. Art is something I create only if I want to. Art is not a product.

MC: 你卖掉一幅作品后, 是否会想念它? 总是知道它的去向吗?

LY: 我通常不随便卖作品, 不会因为钱而把它买了。我会希望买的人可以好好保存它。不随便卖给带有某种不好的目的的人。这样筛选下来的买家也是很好信任的吧。

MC: After you sold your art, do you miss it? Do you know where it is? Always?

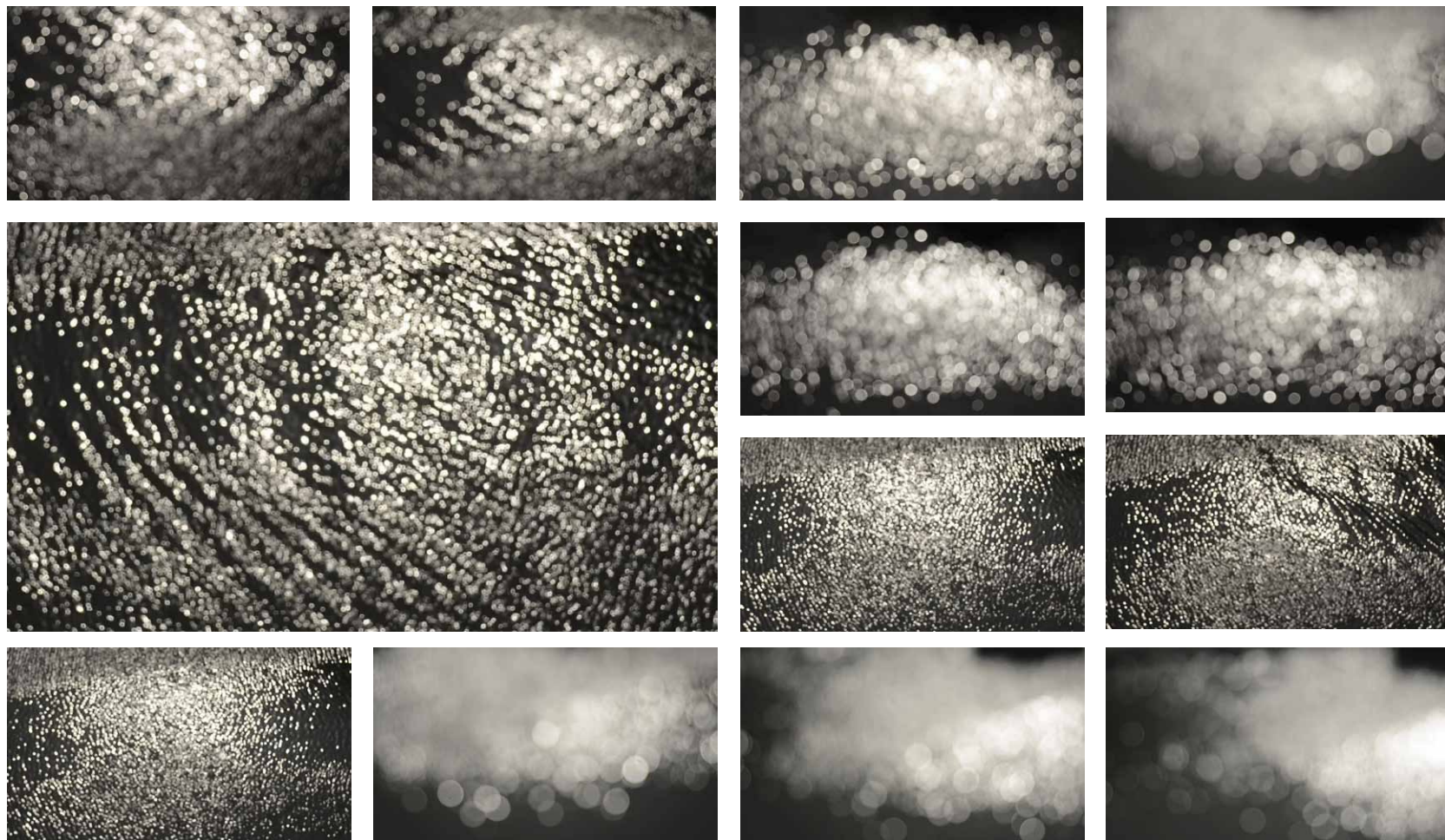
L: Usually I don't sell my work for money. I will wish that the people who buy my work will keep it well and not sell it to anybody with bad intentions. The customers who remain after the screening are likely to be trustworthy.

MC: 你认为和画廊老板分摊你的经济收入是合理的?

LY: 我也不知道, 反正各取所需吧, 画廊老板帮你做广告帮你把作品推出去他也是付出很大努力的, 我觉得也很好。没有问题。

MC: Do you find it agreeable to share your money with your gallerist?

L: I have no idea. Everyone gets what he needs. The gallery owner has also put in lots of efforts to advertise your art, to promote your works. Right now the share is fifty-fifty. I think it is fine. No problem at all.



Whereabouts | 去向

Still image | 截屏

MC: 你会资助需要支持的艺术家的吗? 只是赞助他们吗?

LY: 如果我有钱的话肯定会。

MC: Would you like to use your money to support young artists? Just to sponsor them?

L: If I have the money, I would do it.

MC: 你认为策展人是为艺术家服务还是利用艺术家的人?

LY: 嗯, 首先, 利用艺术家肯定是不对的, 服务也不合适, 应该是互相合作吧。个展的话可能也不需要策展人, 艺术家自己就可以搞定。但是大型展览的话就需要有整体规划的人有个 24 小时都可以接电话的策划人在。

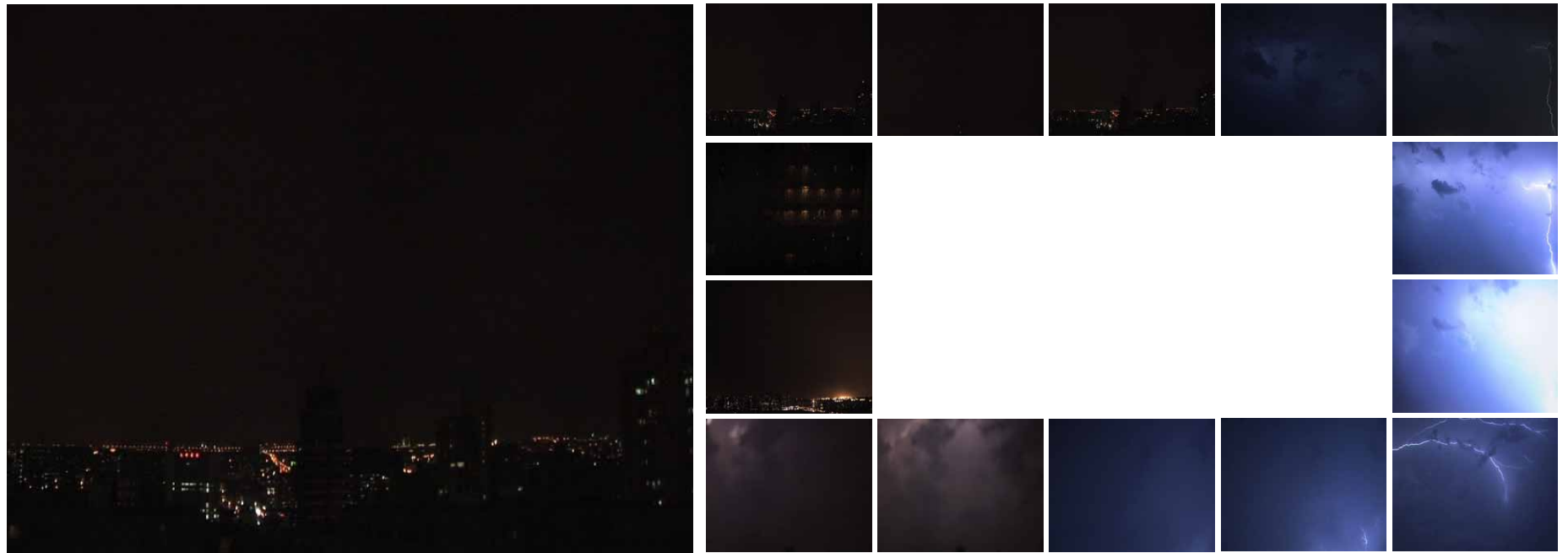
DD: 那你怎么看一个策展人好还是不好

LY: 我通常都把策展人想得比较好, 别人来找我做展览我会做很多, 去了解大致情况。我一般不拒绝。有时策展人可能更加注重结果, 不怎么在乎和艺术家的交流的过程, 那他就不是个好的策展人, 他应该注重中间的节奏等和艺术家磨合的过程。策展人也很辛苦, 我不希望他们有什么功利的目的, 艺术家大部分比较善良。

MC: Is a curator a facilitator or an artist-user?

Looping Action | 循环的慢动作

2011



Looping Action | 循环的慢动作

Single channel video (hdv, color) | 单路视频 (高清 dv, 彩色) 11' 43" edition of 5

L: Hmmmm...first of all, it is definitely wrong to take advantage of artists. Servicing is not appropriate either. The relationship should be one of cooperation, I think. A solo exhibition probably does not require curators since the artist can handle everything. But a large scale exhibition requires a curator for overall planning, a curator who is available 24 hours a day to handle enquiries.

D: How do you determine if a curator is good or not?

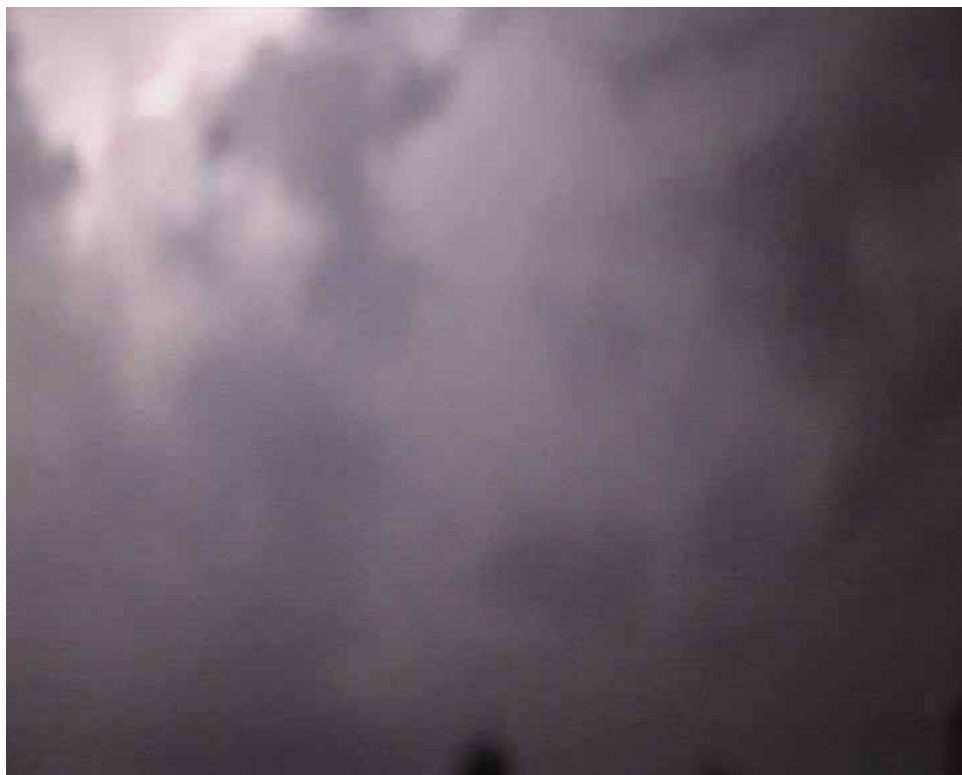
L: I always assume that curators are good. When someone invites me to take part in a show, I would do a lot of work to understand the general situation. I usually do not refuse. Sometimes curators are very results-oriented and do not pay attention to the process of communicating with the artist. In that case he is not a good curator. He should pay attention to the exchange with the artist. The curator's work is difficult, too. I hope they do not have any monetary agendas since artists are usually rather kind people.

MC: 你认为艺术家和画廊老板的关系应该是怎样的?

LY: 互相理解, 互相体谅。如果完全是经济上的利益关系的话没什么大意思。

MC: How do you believe the relationship with gallerists and artists should be?

L: It should be one of mutual understanding. If the relationship is built solely on economic interests it is not meaningful at all.



Looping Action | 循环的慢动作



Single channel video (hdv, color) | 单路视频 (高清 dv, 彩色) 11' 43" edition of 5

QUOTE:

艺术失去了传统，将是没有牧羊人的羊群；失去了创新，则是一具死尸。

——温斯顿·丘吉尔

我觉得前半句没怎么过脑子，后半句我比较同意。但是也没那么绝对吧。传统是不断创新然后过了 100 年人家说这个创新是传统。所以不用去理睬他，你想做什么就做什么吧。

Without tradition, art is a flock of sheep without a shepherd. Without innovation, it is a corpse.

—Winston Churchill

The first part does not really mean much to me. I agree more with the latter-half of the saying. But things are not as absolute as this. Continuous innovation, after 100 years, becomes tradition. So you can disregard it. Just do whatever you like.

Photographs | 摄影

Liang Yue's photographic work negotiates the complex symbolic terrain between the exterior and interior, memory and reality and the public and the private. Her open-ended series of photos "*Several Dusks*" (2003) and "*Lily's Afternoon*" (2003) focus on moments drawn from ordinary life. Yet, a sense of foreboding pervades all of them. Liang Yue observes and elaborates on a uniquely ambiguous, uneasy assortment of public space in Shanghai, but with a detached viewpoint. The images are shot just before nightfall and are linked to an elusive time and the question of presence. The snapshot aesthetic makes it difficult to think of it as specific to a single place. The recurring images are a partial and instant view of the city. Her scenes of distant frenzy co-mingle possibility and problem, and leave the viewer uncertain about their specific mood and theme. The contrast between familiarity and strangeness is highlighted, and it is precisely this feeling of contradiction that makes her photos so fascinating and attractive.

Liang Yue's recent work also straddles the line between the inclusive and introvert. Photos from "*In Summer*" (2005) and "*On the Bridge*" (2006) are shot in the context of the poetic impossible rather than the metropolitan. Here, the images are devoid of human beings. What we see are empty streets and unoccupied interiors without any visual over-saturation. Liang Yue opens a vast realm of associations, therefore collapsing the notion of one specific and determinate meaning. The "*Untitled Red*" (2005) series is comprised of monochromatic red-tone photographs that, at a glance, walk a fine line between concreteness and abstraction. Yet, the difficulty in reading these images owes less to any inherent formal opacity than a kind of counterintuitive distancing effect.

梁玥的摄影作品在内部与外部，记忆和真实，公共与隐私这些复杂的符号象征性领域之间穿越着。还未完成的摄影系列“一些黄昏”（*Several Dusks*）（2003）和“立立的下午”（*Lily's Afternoon*）（2003）里，她关注的都是日常生活中体现出的片刻，更将她的感觉遍布在了这些片刻中。以她淡然分离和细致入微的眼光，梁玥细腻的观察描述着上海那不易定位和具有独特多重性的公共空间。在真正的夜晚来临之前，图像在黄昏的时候被拍摄下，令人自觉或不自觉的联想到难以琢磨的时间概念及关于存在的问题。因为摄影的瞬间美学使得很难把它作为单纯一个地方的特性。这些循环的图像是对城市的部分并直观的视图。她制造的图像有着强烈的生疏感，混合了可能及困惑，把对特定情感和主题的不确定性留给了观众。高调的展示了亲密与陌生之间的对照，而恰是这种矛盾的感觉使她的摄影如此的迷人和具有吸引力。

梁玥近期的作品也很类似，平衡在包容和内向之间。照片“在夏日”（*In Summer*）（2005）和“桥上”（*On the Bridge*）（2006）在诗性的内容中朝着一个方向延伸，而要在大都市的内容里这样做更是不可能。在这里，图片里的人都带有一种缺失感，我们所看到的是空空如也的街以及还未视觉饱和的室内空间。就此，梁玥打开了一个新而广阔的联想领域，并使特定且确切的含义加速走向了完结。无题的红（*The Untitled Red*）（2005）由单一而相似的红色调照片构成，晃眼一看，是在具象和抽象之间走了一条很好的路线，比起任何一种固有形式的不透明性，阅读这些图像的困难更多是因为缺乏直觉的距离效应。

Numerous Continuation: Summer Autumn Chaos Series | 《诸多续：夏秋乱》系列 2011



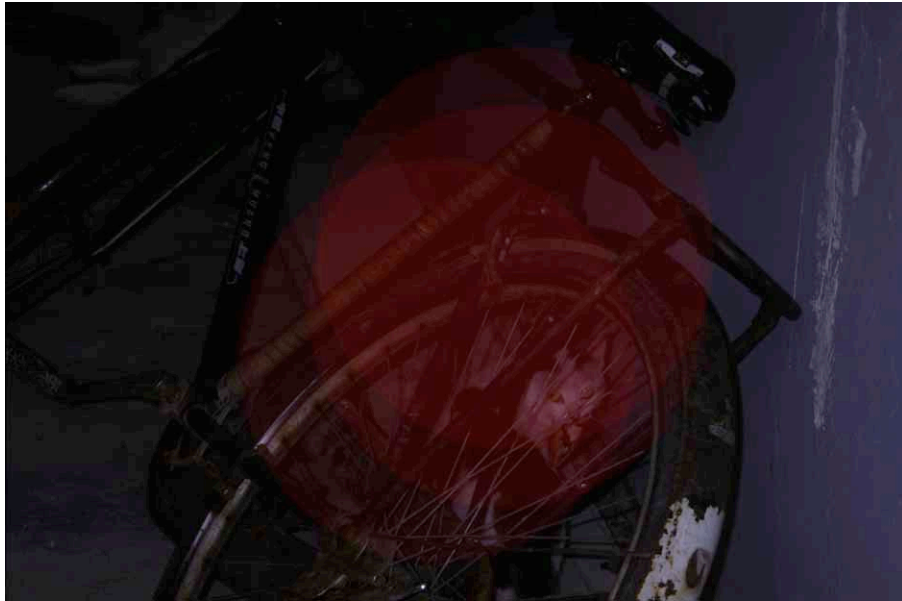
Installation view in *A Lecture Upon The Shadow-Images from Chinese and British Artists*, 2012, ShanghART H-Space

《影子的一课 - 中英艺术家影像作品交流展》展览现场，2012年，香格纳H空间



Numerous Continuation: Summer Autumn Chaos | 诸多续：夏秋乱

Photograph, Epson Inkjet | 照片, Epson 艺术微喷 60×90cm edition of 10



Numerous Continuation: Summer Autumn Chaos | 诸多续：夏秋乱

Photograph, Epson Inkjet | 照片, Epson 艺术微喷 60×90cm (Each, 每件) edition of 10



Numerous Continuation: Summer Autumn Chaos | 诸多续：夏秋乱

Photograph, Epson Inkjet | 照片, Epson 艺术微喷 60×90cm (Each, 每件) edition of 10



Numerous Continuation: Summer Autumn Chaos | 诸多续：夏秋乱



Photograph, Epson Inkjet | 照片, Epson 艺术微喷 60×90cm (Each, 每件) edition of 10





Numerous Continuation: Summer Autumn Chaos | 诸多续：夏秋乱

Photograph, Epson Inkjet | 照片, Epson 艺术微喷 60×90cm (Each, 每件) edition of 10



Numerous Continuation: Summer Autumn Chaos | 诸多续：夏秋乱
Photograph, Epson Inkjet | 照片, Epson 艺术微喷 80×53.76cm edition of 10



Numerous Continuation: Summer Autumn Chaos | 诸多续：夏秋乱
Photograph, Epson Inkjet | 照片, Epson 艺术微喷 120×90cm edition of 10



Numerous Continuation: Summer Autumn Chaos | 诸多续：夏秋乱



Photograph, Epson Inkjet | 照片, Epson 艺术微喷 60×90cm (Each, 每件) edition of 10



Prohibit Series | 《禁止》系列 2009



Take an Afternoon Nap | 睡个午觉

Photograph, Epson Inkjet | 照片, Epson 艺术微喷 55×82cm edition of 10



The Tree Next to the House | 屋旁边的树

Photograph, Epson Inkjet | 照片, Epson 艺术微喷 105×70cm edition of 10



Two Flowers | 花两朵

Photograph, Epson Inkjet | 照片, Epson 艺术微喷 66×100cm edition of 10



A Close Shot of God of Corn | 玉米怪神近照

Photograph, Epson Inkjet | 照片, Epson 艺术微喷 85×56cm edition of 10



Photo of God of Corn | 玉米怪神写真照

Photograph, Epson Inkjet | 照片, Epson 艺术微喷 75×50cm edition of 10



NPhoto of Candies | 糖果写真

Photograph, Epson Inkjet | 照片, Epson 艺术微喷 54×100cm edition of 10



Green Tadpole Soup | 绿色的蝌蚪汤

Photograph, Epson Inkjet | 照片, Epson 艺术微喷 30×44cm edition of 10



Radiator | 取暖器

Photograph, Epson Inkjet | 照片, Epson 艺术微喷 75×50cm edition of 10



Living in the Ghost's Basement | 住着幽灵的地下室

Photograph, Epson Inkjet | 照片, Epson 艺术微喷 80×55cm edition of 10



Pink Still Object | 粉嫩的静物

Photograph, Epson Inkjet | 照片, Epson 艺术微喷 40×60cm edition of 10



Cat's Tail | 猫的尾巴

Photograph, Epson Inkjet | 照片, Epson 艺术微喷 107×70cm edition of 10

Biography | 简历

Education

2001 Shanghai Fine Art college

Solo Exhibitions

2011 Numerous, Liang Yue' s Solo Exhibition, Shanghai
2010 Shanghai Candid: Women In Motion, San Francisco Arts Commission Gallery,U.S.A.
2009 Liang Yue residency at the Foto Museum Province of Antwerp, Belgium
2007 An Exhibition, Wellside Gallery, Shanghai
2006 For the time goes by...– Liang Yue Solo exhibition, Shanghai
2005 Stop Dazing, Liang Yue photos & videos in 2003–2005, BizArt Center, Shanghai
2003 Several dusks, ShanghART Gallery, Shanghai
2002 Liang Yue : Don't Think About Anything , Bizart, Shanghai

Group Exhibitions

2012 A Lecture Upon The Shadow–Images from Chinese and British Artists, ShanghART H–Space, Shanghai
No Difference – Contemporary Art Exhibition, Li Space, Beijing
Wandering Eyes: Video Art from Shanghai exhibition, State Gallery Linz, Austria
TransMedia Art & Fashion Exhibition, Shanghai Sculpture Space, Shanghai
ShanghART Group Exhibition, ShanghART Beijing
ShanghART Group Exhibition, ShanghART Gallery, Shanghai
2011 ShanghART Winter Group Exhibition, ShanghART Gallery, Shanghai
Moving Image In China : 1988–2011, Minsheng Art Museum, Shanghai
Move on Asia, the End of Video Art, Casa Asia–Barcelona, Barcelona, Spain
2010 Beyond The Body, Contemporary Image Art Exhibition, Museum of Contemporary Art, Shanghai
China Power Station – part 4, Pinacoteca Agnelli, Torino, Italy
Portrait, ShanghART Gallery, Shanghai
More Than Nothing, Wang Xin / Liang Yue New Media Exhibition, epSITE, Shanghai
kaat Celis and Liang Yue: Parallels between shanghai and Antwerp, Expo Belgium Pavilion, Shanghai
Yebisu International Festival for Art & Alternative Visions, Tokyo Metropolitan Museum of Photography
2009 2009 German Week: Every Human Being is an Artist, Times Square, Shanghai
Bourgeoisified Proletariat, Contemporary Art Exhibition in Songjiang , Shanghai Songjiang Creative Studio, Shanghai
Shanghai History in Making from 1979 till 2009, Shanghai
MUTE, ShanghART Gallery, Shanghai
Shanghai Kino, Shanghai Kino, KUNSTHALLE BERN, Switzerland
Another scene – artists' projects, concepts and ideas, ShanghART H–Space, Shanghai
UP CLOSE, FAR AWAY, Kunstverein, Heidelberg, Germany

- 2008 Opuscle, ShanghART Group Exhibition, ShanghART H-Space, Shanghai
 Our Future, The Guy & Myriam Ullens Foundation Collection, Ullens Foundation, Beijing
 The World of Other's: A Contemporary Art Exhibition, Museum of Contemporary Art, Shanghai
 Private View, OffiCina, Beijing
- 2007 China Power Station: Part II, Astrup Fearnley Museum of Modern Art, Oslo, Norway
 Negative Re-action, Shanghai Gallery of Art, Shanghai
 Individual Position 2 , Video, Photo, and Installation, ShanghART H-Space, Shanghai
 Individual Positions 1, ShanghART Gallery, Shanghai
- 2006 Nunca salgo sin mi camara. /Never Go Out Without My DVcam , Video en china, Museo Colecciones ICO. Madrid, Spain
 Satellite 2006, SATELLITE 2006, Contemporary Art Pavilion, Shanghai
 The Thirteen: Chinese Video Now, Platform China Contemporary Art Institute, Beijing
 China Contemporary , Architecture, Art and Visual Culture, Netherlands Architecture Institute; Museum Boijmans Van Beuningen;
 Netherlands fotomuseum, The Netherlands
 Thirty-Eight Solo Exhibitions , 2577 Creative Garden, Shanghai
 The Thirteen: Chinese Video Now, PS1 Contemporary Art Center, Long Island City, New York, U.S.A.
 Chaos City, Universal Studios, Beijing
 China Power Station: Part I, Battersea Power Station, London, U.K.
 Move on Asia, Loop Space, Seoul, Korea
 Twilight, Albert&Victoria Museum, London, UK
 Stop Dazing- In Anthology Film Archives, New York , USA
 Restless, Photography and New Media, MoCA, Shanghai
- 2005 The Second Guangzhou Triennial, BEYOND: an extraordinary space of experimentation for modernization, Guangdong Museum of Art, Guangzhou
 Felicidad Indecible (Unspeakable Happiness), Arte contemporáneo de China, Museo Tamayo Arte Contemporáneo, Mexico City, Mexico
 Media in 'f' , The 5th Ewha Media Art Presentation, Korea
 J' en reve, Cartier Foundation of contemporary art, Paris
- 2004 Light as Fuck! Shanghai Assemblage 2000-2004, The National Museum of Contemporary Art, Oslo, Norway
 All Under Heaven, Ancient and Contemporary Chinese Art the Collection of the Ullens Foundation , Koninklijk Museum, Antwerpen, Belgium
 China Now, Museum of Modern Art, New York, U.S.A.
 Chine: génération vidéo, MEP – Maison Européenne de la Photographie, Paris, France
 Feverish Unconscious, The Digital Culture in Contemporary China, Chambers Fine Art Gallery, New York, USA
 The Monk and The Demon, Art contemporain chinois, Musée Art Contemporain Lyon, Lyon, France
 A l'Ouest du Sud de l'Est, L'année de la Chine, CRAC Centre Régional d'Art Contemporain Languedoc-Roussillon, Sete, France
 Conceptual Photography from the people's republic of China, Museum of Contemporary Art, Denver, Colorado
- 2003 Open Sky, Grand Opening of Shanghai Duolun Museum of Modern Art, Duolun Museum of Modern Art, Shanghai
 Works by some Woman Artists, ShanghART Gallery, Shanghai
 Chinese Maximalism, Millennium Art Museum, Beijing; University at Buffalo Art Galleries and Museum Studies, State University of New York at Buffalo, U.S.A.

- Beijing Chongqing Shanghai photography from Beijing and Shanghai, Karin Sachs Gallery, Muchen, Germany
 China. Change – China. Present, Everyday Life, Berlin, Germany
 +System, Short Videos from the World 2002–2003, BizArt, Shanghai
 Urbanart 2003 , City of Melbourne, Victoria, Australia
 Zooming into Focus (San Diego), Chinese Contemporary Photography from the Haudenschild Collection, University Gallery of San Diego State University, San Diego, U.S.A.
- 2002 Fan Mingzhen & Fan Mingzhu – Glad to meet you, Twin exhibition, Shanghai
 24:30 Contemporary Art Exhibition, Bizart, Shanghai
- 2001 FU TI , Contemporary Art Exhibition, Hangzhou
 6th Documental Exhibition of Chinese Contemporary Arts: Rotate360 – Chinese Plan Art Exhibition, Paragold Int' Art Centre, Shanghai
 Homeport, Fuxing Park, Shanghai
- 2000 Inertia & Mask– Works on Paper, Shanghai Oil Painting & Sculpture Institute, Shanghai
 Home?, Contemporary Art Exhibition , Yuexing Furniture Plaza, Shanghai
 Uncooperative Approach (Fuck Off) , Eastlink Gallery, Shanghai
- 1999 The Same but Also Changed, Photography Exhibition, Shanghai
 Art for Sale, Shanghai Plaza, Shanghai

Film Festivals

- 2012 Toronto International Film Festival, Toronto, Canada
 2007 Artissima Cinema, Shanghype!, Portrait of the City from Dawn to Dusk, Mirafiori Motor Village, Turin, Italy

Public Collections

Guy & Myriam Ullens Foundation, Beijing

教育

2001 毕业于上海大学美术学院

个展

2011 诸多 —— 梁玥个展, 上海
2010 海上姐姐, SAN FRANCISCO ARTS COMMISSION, 旧金山, 美国
2009 梁玥, 安特卫普图片美术馆艺术家居住项目, 比利时
2007 一个展览, 泉水边画廊, 上海
2006 一个下午的磕睡钟, 而时光都无可奈何地老去 - 梁玥个展, 上海
2005 停止晕眩, 梁玥 2003-2005 照片及录像展, 比翼艺术中心, 上海
2003 一些黄昏 ..., 香格纳画廊主空间, 上海
2002 什么都别想, 比翼仓库, 上海

群展

2012 影子的一课 - 中英艺术家影像作品交流展, 香格纳 H 空间, 上海
无差别 - 当代艺术展, 荔空间, 北京
流泪的眼睛: 来自上海的视频艺术展, 林茨国家美术馆, 奥地利
转媒体时尚艺术展, 上海城市雕塑艺术中心, 上海
香格纳群展, 香格纳北京
香格纳群展, 香格纳画廊主空间, 上海
2011 香格纳冬季群展, 香格纳画廊主空间, 上海
中国当代艺术二十年之——中国影像艺术, 民生现代美术馆, 上海
MOVE ON ASIA, THE END OF VIDEO ART, 卡萨亚洲 - 巴塞罗那, 巴塞罗那, 西班牙
2010 弦外, 当代影像艺术展, 上海当代美术馆, 上海
中国发电站 - 第四站, PINACOTECA AGNELLI, 都灵, 意大利
肖像, 香格纳画廊主空间, 上海
吭啥啥, 王欣 / 梁月新媒体展, 爱普生影艺坊, 上海
KAAT CELIS 和梁玥: 平行的上海与安特为普, 上海世博比利时馆, 上海
惠比寿映像祭, 东京都摄影美术馆, 东京, 日本
2009 2009 德国周: 人人都是艺术家, 大上海时代广场, 上海
资产阶级化了的无产阶级, 当代艺术展在松江, 松江创意工房, 上海
上海滩 1979-2009, 上海
无语, 香格纳画廊主空间, 上海
SHANGHAI KINO, SHANGHAI KINO, 伯尔尼美术馆, 瑞士
另一个现场——艺术的计划、概念与想法, 香格纳 H 空间, 上海
UP CLOSE, FAR AWAY, 艺术协会, 海德堡, 德国

- 2008 小作品, 香格纳画廊艺术家群展, 香格纳 H 空间, 上海
我们的未来, 尤伦斯基金会收藏展, 尤伦斯基金会, 北京
他人的世界 - 当代艺术展, 上海当代艺术馆, 上海
个人观点, 意中艺术工作室, 北京
- 2007 中国发电站: 第二部分, ASTRUP FEARNLEY 现代美术馆, 奥斯陆, 挪威
负反作用, 沪申画廊, 上海
个人的态度 2, 录像、照片与装置展, 香格纳 H 空间, 上海
个人的态度 1, 香格纳画廊主空间, 上海
- 2006 出门必带摄像机, 录像艺术在中国, ICO 美术馆, 马德里, 西班牙
SATELLITE 2006 当代艺术暨设计年展, SATELLITE 2006, 当代艺术展馆, 上海
13 个: 今日中国影像, 站台中国当代艺术机构, 北京
中国当代, 建筑、艺术和视觉文化, 荷兰建筑学院; 波伊曼·凡·布宁根博物馆; 荷兰摄影博物馆, 荷兰
38 个个展, 2577 创意大院, 上海
十三: 今日中国影像, PS1 当代艺术中心, 纽约长岛, 美国
迷乱之城, U 空间, 北京
中国发电站: 第一部分, 巴特西发电站, 伦敦, 英国
移动中的亚洲, LOOP 当代艺术空间, 汉城, 韩国
TWILIGHT, ALBERT & VICTORIA MUSEUM, 伦敦, 英国
幻想停顾, 纽约, 美国
无休无止, 摄影与新媒体艺术, 上海当代艺术馆, 上海
- 2005 第二届广州三年展, 别样: 一个特殊的现代化实验空间, 广东美术馆, 广州
难以言喻的快乐, 中国当代艺术展, 塔马约现代艺术博物馆, 墨西哥城, 墨西哥
MEDIA IN '9, 第五届梨花多媒体艺术展, 韩国
J'EN REVE, 卡地亚当代艺术基金会, 巴黎
- 2004 轻而易举! 上海拼图 2000 - 2004 艺术展, 国立当代美术馆, 奥斯陆, 挪威
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香格纳画廊

香格纳画廊&H空间 ShanghART & H-Space
上海市莫干山路50号16号&18号楼, 200060
50 Moganshan Road, Bldg 16&18, Shanghai 200060
T: +86 21-6359 3923 / F: +86 21-6359 4570 / info@shanghartgallery.com

香格纳展库 ShanghART Taopu Warehouse
上海市武威东路18号 (近祁连山路), 200433
Bldg 8, No.18 Wuwei Road (near Qilianshan Road), Shanghai 200433
T: +86 21-3632 2097

香格纳画廊北京空间 ShanghART Beijing
北京市朝阳区机场辅路草场地261号, 100015
No.261 Caochangdi, Old Airport Road, Chaoyang District, Beijing 100015
T: +86-10 6432 3202 / F: +86-10 6432 4395 / infobj@shanghartgallery.com

www.shanghartgallery.com