

梁 玥

LIANG YUE

间

歇

性

l n t e r m i t t e n t





梁玥
LIANG YUE
: 间歇性 Intermittent

香格纳北京
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治愈与刺痛：梁玥的影像艺术

文：林昱

现在我知道了，除了“细节”，还有另外一个“刺点”（另一个“伤痕”）。这个新的刺点不再是形式的，而是有强度的，这就是时间，这就是实质（“这个存在过”）的令人心碎的夸张，即实质的纯粹再现。

—罗兰·巴特

动手写这篇文章前，我花了近两个月时间严肃地思考，如果用“治愈系艺术”形容梁玥的艺术，会不会是一件很不严肃的事情。然而，两个月的纠结并没有带来建设性的结果，最后的突破来自一个任性的决定：管他呢！——我确实相信，对于生活在这个视觉泛滥、信息爆炸的地球上的相当一部分情绪紊乱、官能障碍、思想混乱的人来说，梁玥的录像和照片中至少在相当程度上具有治愈的作用。

所谓“治愈”，指的是如果观者愿意多花几分钟看进去，往往会在梁玥作品安静、冷静甚至平淡的画面之下，感受到一种温暖的力量。2013年个展“安静的房间”（香格纳H空间）就是这种治愈特征的集中体现。比如《安静的房间》（2012）中黑暗房间里比人还高的三屏风中旋转舞蹈的白雪，《月》（2012）中用天文望远镜对焦而拍摄到的近乎静止不动的月球表面的局部，《录像NO.20130920》（2013）里在阴沉天色里随风摇曳的红色野花，以及《岛屿之间》（2012）中被定格在相纸上的海浪扑打在船体上的雪白泡沫，正如展览标题所示，这些作品在被视觉和声音信息包围和挟裹的现实中提供了一个安静的房间。而这种治愈性的

来源，是梁玥在不被注意、没有目的和不事宣扬的环境中感受与捕捉到的生命与能量的运动。2016年春天的个展“间歇性”（香格纳北京）更是集中显示了她的这种敏感。比如：黄昏时分大树周围的飞虫、春天波光粼粼的河水中的鱼卵、在不动声色中痛苦而又华丽绽放的昙花、倒挂在窗台随风飘扬的男人衣服、如石头般冰冷却凝固着曾经热闹生态记忆的珊瑚化石、突然从晴朗天空中划过并留下银色痕迹的喷气式飞机。这些作品体现了梁玥独特的关注点和世界观：貌似静止的世界里总是蕴含着勃勃生机。这也构成了她作品的“治愈性”的另一个层面。

当然，梁玥的作品并不仅仅是单纯的治愈小品。实际上，她的影像作品看似平静，却隐藏着“刺透观者”的机关，也就是说，是有“刺点”的影像。“刺点”概念源自罗兰·巴特在《明室》（1980年）中提出的摄影论述，指的是摄影画面中非常微小的能够刺痛观者的视觉细节，它通过私密的观看机制，毫无理由地在观者心中留下深刻的印象。我把梁玥作品中的“刺点”称为“视觉事件”，比如说：《录像20150415》（2015）中，喷气式飞机在天空中飞过画面中拉出一条银白色的线；《昙花》（2015）里，昙花在

黑夜中酝酿、震颤、犹如海上日出般陡然绽放；《录像20150531》（2015）描述的是一座寂静的房子前，一只猫躺在窗台上作悠然放空状，其神情之从容，与其说是对周遭环境与持摄像机的艺术家漠然，不如说是对其保持高度的知觉。简单说，这些“（视觉）事件”，就是在看似安静甚至无聊的“弱”的图像中，慢慢生长出具有轻微违和感的、无关意义的视觉情节；而梁玥作为艺术家所做的，是在不被注意的、没有目的和不事宣扬的与自然与人类环境中，等待属于她的“刺点”出现，从而完成影像的意义与等候的意义。

然而——如果我们停下来再想一想——她真的只是一个等待者和记录者吗？毫无疑问，梁玥拥有一种捕捉这些事件的生长的本能。对于“刺点”她有自己超越摄影和影像的理解。她认为，刺点是生活中永远同在的，而她的影像中最终所流露出来的温暖的感觉，其实是一种包裹刺痛的能量。从这个角度看，梁玥与其说是在本能地捕捉这些视觉事件的生长，不如说是在以预感的方式导演它们生长。换言之，她仿佛是以一种召唤的方式，创造了她的影像中的“刺点”。

近年来中国七、八十年代出生的艺术家的影像艺术实践，有两个明显的趋向，一是“电影化”的影像语言，一是“叙事”或者说是“人称叙述”的内容。以此为坐标，梁玥的影像艺术便显得尤其特殊：一方面，她与镜头的关系是更加直接而富有身体感的，镜头作为梁玥的身体、眼睛和耳朵的延伸，不仅体现了她的视觉和听觉的兴奋点，也直接而又诚实地表现了她的身体移动特征和观看方式；另一方面，她的作品结构并不依赖于“人称叙事”，典型的梁玥式的“视觉事件”是自然地影像中生长出来的。

梁玥同时从事摄影和影像创作，在这两种实践中有着微妙的联系。在创作录像作品时，她重现场拍摄而轻后期制作。她的技术手段极其节制，一个作品往往是一条镜头到底或仅仅只有几个镜头，以拍摄现场的录音作为声音，拍完后几乎不经后期处理，并以拍摄时间作为作品的标题。在拍摄那些常常是静止不动或移动非常有限、缓慢的镜头时，她对摄像机的使用，非常接近于使用照相机的状态，而摄像机为画面所赋予的时间维度，则为“视觉事件”在图像中的生长提供了空间。

近年来，从2014年“安静的房间”、到2015年“简单的继续”（深圳OCAT），再到2016年的“间歇性”（香格纳北京），梁玥进一步

发展了展览的语言，她以展览作为完整表达，通过在具体空间中对影像作品进行“设置”，在作品之间建立起视觉与意义的联系。前文曾提及梁玥的影像创作重现场、轻后期，可是如果在展览里看这些作品，你会发现其实梁玥的影像创作工作并不终止于通常意义上的后期制作。实际上，她发明了一种“后后期”，就是在构思展览时，把不同作品作为原始素材，以影像（无论是移动还是静止的图像）、声音、光线、作品间的联系以及观众在展览空间中的移动作为材料与要素，为展览而特定制作最终的作品呈现。从这个角度来看，梁玥在“间歇性”中实现的，与其说是具体的录像装置或展览，不如说是通过一种“后后期”的影像编辑方式，建立了一种“录像星群”（video constellation）的展览形式。而观者从中得到的，则是一个极富空间节奏感的多声部的沉浸式影像世界。

Healing and Pricking: Liang Yue's Moving Art

Author: Aimee Lin

I now know that there exists another punctum (another 'stigmatum') than the 'detail.' This new punctum, which is no longer of form but of intensity, is Time, the lacerating emphasis of the noeme ('that-has-been'), its pure representation.

- Roland Barthes

Before starting the writing of this, I had spent nearly two months to think, seriously, whether it is serious or not to use “healing art” to describe Liang Yue’s work. But a tangle like this never results anything constructive, and the final breakthrough comes from a wayward decision: whatever! I surely believe that for the people who are suffering emotional disorder, faculty dysfunction, memory loss and impaired judgment on this earth of visual overflow and information explosion, Liang’s video and photographs work a cure.

By “Healing”, I mean if one would spend a few more minutes to look into Liang’s works, he or she will catch a warm power under the surface of her calm, cold, uneventful or even weak images. This healing character could be found in her 2013 solo exhibition “Quite Rooms” at ShanghART H-Space - in A Quite Room (2012), where snowflakes are whirling on three screens that are higher than people; in Moon (2012), where she has focused the lenses of an astronomical telescope on a small part of the moon and made a short film that looks like a stilling image; in Video No. 20130920 (2013), where the red wild flower are waving with the wind under the gloomy sky; and in Between the

Islands (2012), where the sea waves are hitting a ship and create the white foam. As it is indicated in the exhibition title, these works have metaphorically created a quiet room out of the reality flooded with visual and sound informations. The origin of this healing power is the energy and living activities that Liang has captured in the unnoticed, aimless and speechless environment. Her sensitivity to these (the energy and living activities) is also intensively presented in the works of her 2016 solo “Intermittent”, in the works of which she has captured the fluttered insects around a big tree at dusk, the baby fishes moving in sparkling river water in an early spring, the bud of an epiphyllum painfully yet beautifully blossoming in silence, men’s suits hanging upside down from a window ledge and waving with wind, the cold, stone-like coral fossil that freezes a busy lively ecology in the past, and the jet plane that is drawing a silver trace in the clear sky. Through these works Liang has shown her personal focus point and view of the world: in the seemingly static world there are always vigorous

lives. And this has constituted another perspective of the healing character in her art.

But Liang’s work is not solely a simple healing piece. Underneath the appearing peace, there is a configuration that pricks the viewer; in other words, her works are ones with puncta. The concept of punctum (or puncta in plural form), raised by Roland Barthes in his *Camera Lucida* (1980), is to denote the pricking, personally touching photographic details which establish an intimate relationship between the viewer and the object or person within it. I would designate the “punctum” in Liang’s works as visual events in the moving images. For example, in *Video No. 20150415* (2015), a jet plane passes through and draws a silver line on the sky. In *Epiphyllum* (2015), the epiphyllums wait, quiver in the dark, until suddenly burst into full bloom, like the sun rises over the sea. Then in *Video No.20150531*, there is a cat, free and relaxed, lying down the windowsill, with an expression that is highly conscious of the presence of the sur-

roundings and the artist with the camera rather than indifferent to both. To put it simply, the “(visual) events” in Liang’s works are the slightly inharmonious, irrelevant visual plots that naturally grow from the seemingly quiet and even weak (or uneventful) images. And what Liang as an artist does, is to wait to catch her punctum in the unnoticed, aimless and speechless nature and human environment, and thus, to realize the complete meaning of video and waiting.

However, if we stop to think twice, is she only a catcher who waits shoots and records? Undoubtedly, Liang has an intuition to capture the growth of those visual events. Her own understanding of punctum goes beyond the category of photography and moving images - she believes that punctum also (and always) exist in life and the hidden warmth showed in her videos is the energy to warp up the point of the “pricking”. In this sense, instead of intuitively catching the happening of the visual events, she is, in fact, directing them with her premonition of

what is going to happen. In other words, she seems to have summoned, therefore, created the punctum in her moving images.

There are two visible tendencies among the 70s- and 80s-born Chinese artists who work with moving images: the preference of cinematic language and the use of narrative (or the “personal narrative”). Taking these two tendencies as coordinates, Liang’s practice could be placed at a distinctive position with its unique significance. On one hand, the relationship between Liang and the camera is more direct and physical. Camera as the extension of her body, eyes and ears, does not only embody her visual and auditory stimulating point, but also directly and honestly present the features of her body movements and her ways of seeing. On the other hand, her works are not constructed on the “personal narrative”, and her typical “visual events” are like plants, growing naturally from the images.

There is a delicate relation between photography and moving images that Liang is working with. When working with moving images, she pays more attention to the shooting pro-

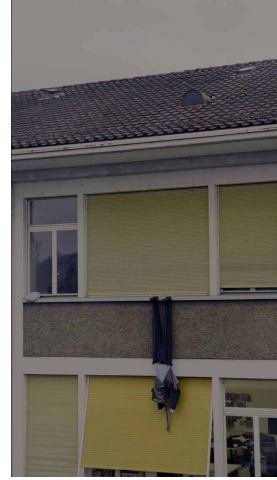
cess rather than postproduction. She only uses very essential means to create video works: normally a piece of her work only consists of one shot (captured in one long-take) or very few shots, and the sound materials are normally recorded at the shooting site; after that, only essential postproduction is applied to the materials, and the works are often titled with the date of shooting. When she is shooting a long, static or slow take, her use of the video camera is very close to the use of a photo camera; and yet, the temporal dimension added by the video camera, provides a space in-between the images, for the visual event to take place.

Through her practices in the last few years - from “Quite Rooms” in 2014, “Easy Going” in 2015 (OCAT, Shenzhen) to “Intermittent” in 2016 (ShanghART Beijing), Liang has further developed the language of exhibition making. She regards an exhibition as a complete, comprehensive expression, and builds up relations of visions and meanings between works by an exhibition-specific “setting”. As previously marked, Liang pays more attention to on-site shooting than post-pro-

duction. However, if you look at her works in an exhibition, you will find that Liang’s work doesn’t complete at the point of post-production. Instead, she invents a sort of “post-postproduction”-treating all the selected works as raw materials, using images (whether still or moving), sound, light, relations between variable works and viewer’s movement in the physical space as elements and materials of the exhibition, and creating the exhibition-specific presentation of the works that regarded the exhibition as a unity of the final output. In this sense, rather than what are normally called “the video installations”, what Liang establishes in Intermittent is an exhibition language that groups multiple works into video constellation, by using a way of video editing that could be termed as post-postproduction. To the viewer, it is an immersive world of moving images, photographs and sound that vibrates a unique rhythm in the space.



L: 凌晨驾车杀死绝望
Driving in the Morn Kills Desperation
 单路视频 | Single-channel video
 22 Min 20 Sec | 2014 | Ed.3



K: 录像20150609 (倒挂)
Video No.20150609 (Upside-down)
 单路视频 | Single-channel video
 25 Min 13 Sec | 2015 | Ed.3



M: 调音 | Toning
 单路视频 | Single-channel video
 3 Min 11 Sec | 2015 | Ed.3



P: 稍纵即逝1-6 | Gone Too Soon 1-6
 摄影 | 黑白手工银盐照片
 Photograph | B&W Hand-made Gelatin Silver Print
 50.8 x 60.96cm x 6pic | 2015 | Ed.3



J: 昙花四章 03/02/04
Epiphyllum Chapter 03/02/04
 三屏录像 | Three-channels video
 30 Min | 2015 | Ed.3



E: 录像20150531 (鬼山门口的猫)
Video No.20150531 (The Cat in front of Glarus)
 单路视频 | Single-channel video
 9 Min 54 Sec loop | 2015 | Ed.3



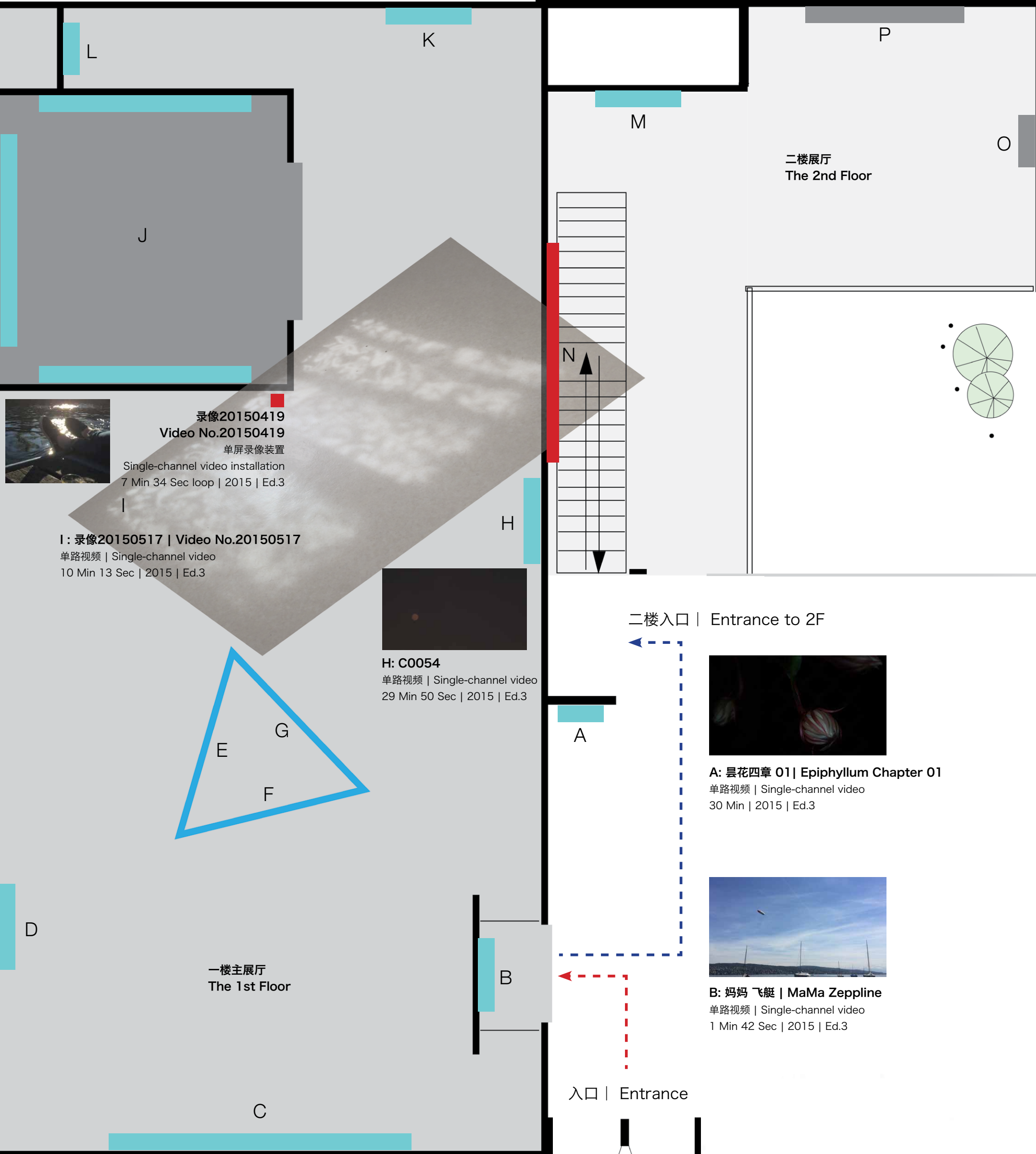
F: 录像20150527 (树上的孢子)
Video 20150527 (Spores on the Tree)
 单路视频 | Single-channel video
 7 Min 31 Sec loop | 2015 | Ed.3



G: 录像20150729 PG岛的暮色
Video No.20150729 The Twilight of PG Island
 单路视频 | Single-channel video
 17 Min 30 Sec loop | 2015 | Ed.3



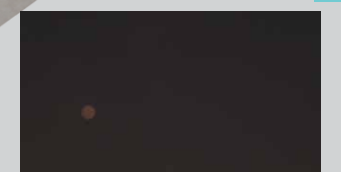
D: 录像20150415 | Video No.20150415
 单路视频 | Single-channel video
 7 Min 27 Sec | 2015 | Ed.3



O: 月夜如白昼 | Moonlight as Bright as Day
 摄影 | 黑白手工银盐照片
 Photograph | B&W Hand-made Gelatin Silver Print
 50.8 x 60.96cm | 2015 | Ed.3



N: 昙花写真 | Epiphyllum Album
 摄影 | 黑白手工银盐照片
 Photograph | B&W Hand-made Gelatin Silver Print
 50.8 x 60.96cm x 5pic | 2015 | Ed.3



H: C0054
 单路视频 | Single-channel video
 29 Min 50 Sec | 2015 | Ed.3



A: 昙花四章 01 | Epiphyllum Chapter 01
 单路视频 | Single-channel video
 30 Min | 2015 | Ed.3



B: 妈妈 飞艇 | MaMa Zeppelin
 单路视频 | Single-channel video
 1 Min 42 Sec | 2015 | Ed.3



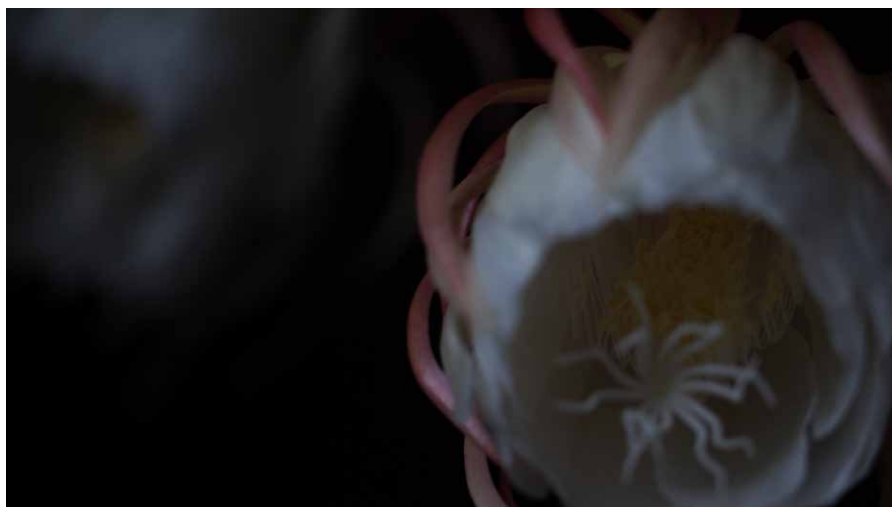
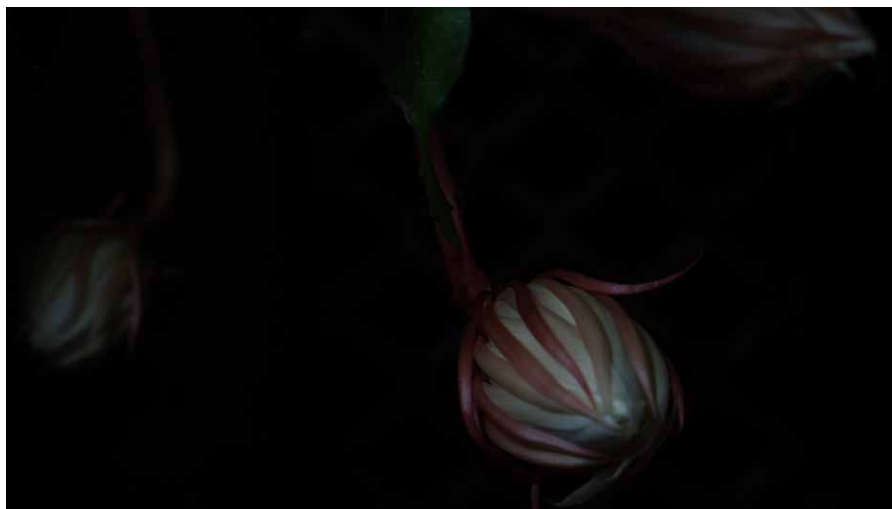
C: 录像20140417 (鱼卵篇) | Video No.20140417 (Roes)
 单路视频 | Single-channel video
 8 Min 55 Sec | 2014 | Ed.3



展览现场声轨《半空》
 A Soundtrack for Intermittent

展厅导览图
 Exhibition Map Guide

录 像 作 品
V i d e o W o r k s



昙花四章
Epiphyllum Chapter 01-04

视频 | 四屏录像
Video | Four-channel video
30 min (in 4 pieces)
2015 | Ed.3
A&J

四段式记录了昙花开放的过程，在同一时间里并置呈现了它们的样子。轻微地抖动着缓缓张开，花径在变红变粗，花苞在抖动中打开，看起来有一种动物性的用力方式，（在这次的展览里01被安放在展厅的入口附近，就好比是小说的序言和开端）。

这次展览由两大相互缠绕的线索组成，如果把展览现场比喻成一本随笔的话，那么其中的作品们大概分为两大互相缠绕的主题，一个是间歇性；一个是稍纵即逝。

从场地分布图可以看出来，一些作品在讲着生死，一些作品在讲着偶然的发生，而覆盖了所有的都是时间，或者说时间对于我的摄影机而言看似存在又仿佛在原地打转找不到意义。

Four-part videos together record and present the entire blooming process of Epiphyllum at the same time. The Epiphyllum opens slightly and slowly. The flower diameter is getting redder and thicker, and the bud is unfolding with quiver. The flower seems to force in an animalized way. And the rhythm of life is visible in the blooming process. (01 is placed near the door of the exhibition hall in this exhibition, just like the preface and beginning of a novel).

Indeed, the exhibition has two frameworks. If the exhibition is taken as an essay, the works can be approximately divided into two themes intertwined with each other: one is intermittency, the other one is the fleeting life. It can be seen clearly from the location map that some works are talking about life and death, and some are talking about chanciness. The common ground of all works is time. Or put it another way, for my camera, time looks as if it exists but spirals at the same place, signifying nothing.

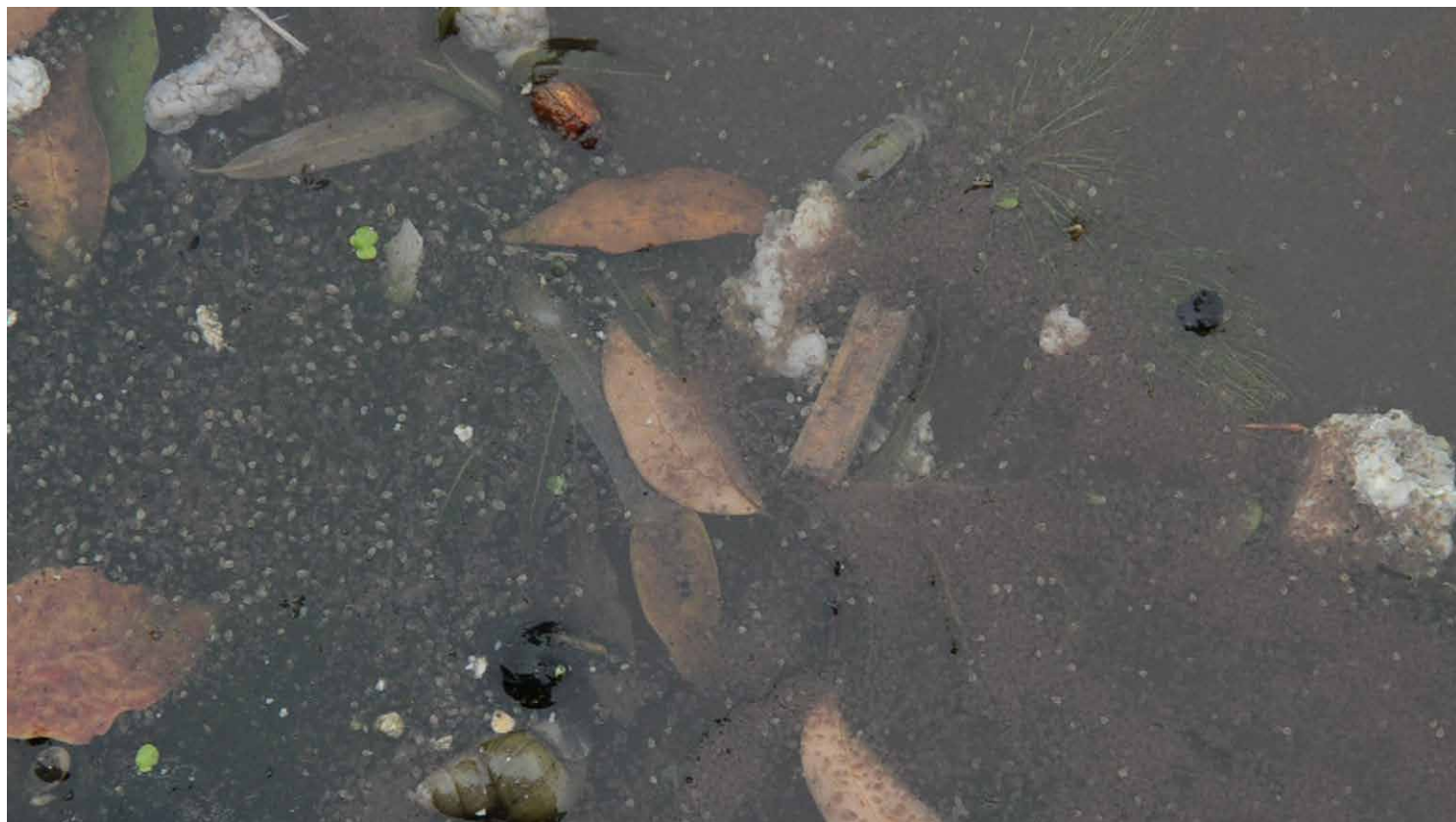


妈妈 飞艇
MaMa Zeppelin

视频 | 单路视频
Video | Single-channel video
1 minutes 42 seconds
2015 | Ed.3
B

小姑娘看到飞艇，激动地喊妈妈。

A little girl sees a zeppelin and
exclaims excitedly.



录像20140417 (鱼卵篇)
Video 20140417 (Roes)

视频 | 单路视频
Video | Single-channel video
8 minutes 55 seconds
2015 | Ed.3
🔒



春天的河道里茂盛地生长涌动着刚孵化出来的鱼卵，而河岸上却萧萧索索的。

Plenty of baby fishes swim energetically in the river channel in spring, but the riverbank is chilly and pale.



偶然捕捉到的固定长镜头，飞机划了根线，和太阳光形成了划分时间的刻度。

The shots are accidentally captured with a long take: a line left in the sky by a plane and the sunlight constitute time scales.



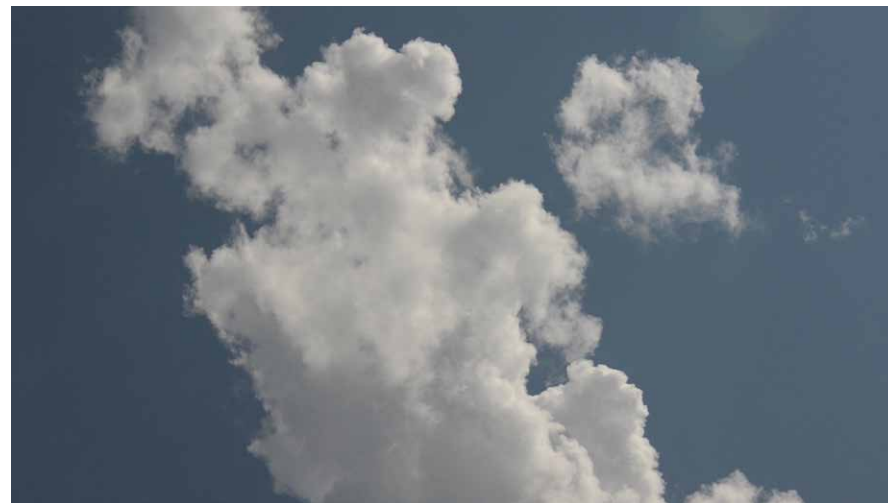
录像20150415
Video No.20150415

视频 | 单路视频
Video | Single-channel video
7 minutes 27 seconds
2015 | Ed.3
D

录像20150531 (鬼山门口的猫)
Video No.20150531 (The Cat in front of Glarus)

录像 | Video
9 minutes 54 seconds loop
2015 | Ed.3

E



清水和浊水互相抵制和喷涌，面无表情的猫；上升的云。
这些镜头是在一个传说被称为鬼山（Glarus）的地方拍摄的。

Clean water and dirty water surge against each other; a poker-faced cat; ascending clouds.
These scenes are shot at Glarus where is full of legends.



录像20150527 (树上的孢子)
Video No.20150527 (Spores on the Tree)

视频 | 单路视频
Video | Single-channel video
7 minutes 31 seconds loop
2015 | Ed.3



飞虫涌动，树上飘飞出孢子，
有一种活以密集且升腾的样子
发生着。

Flying insects surge, and spores
waft out of the tree. There is a
kind of life occurring quietly, ap-
pearing as a dense and rising
image.

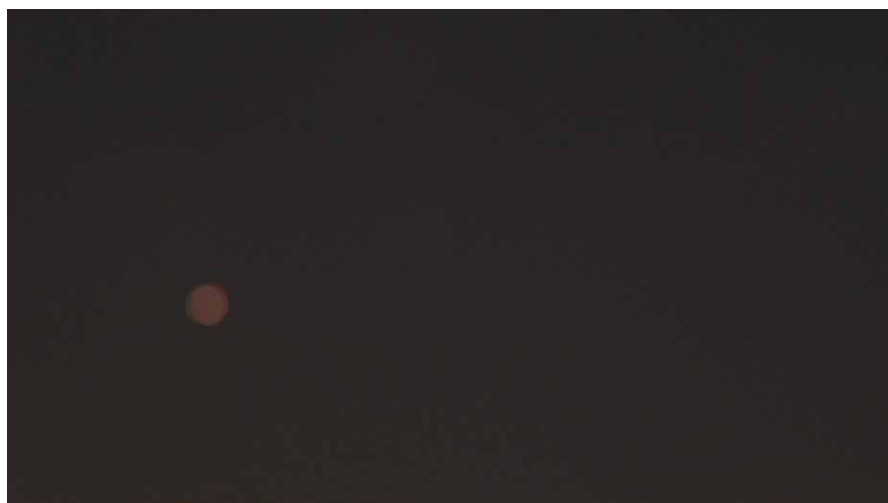
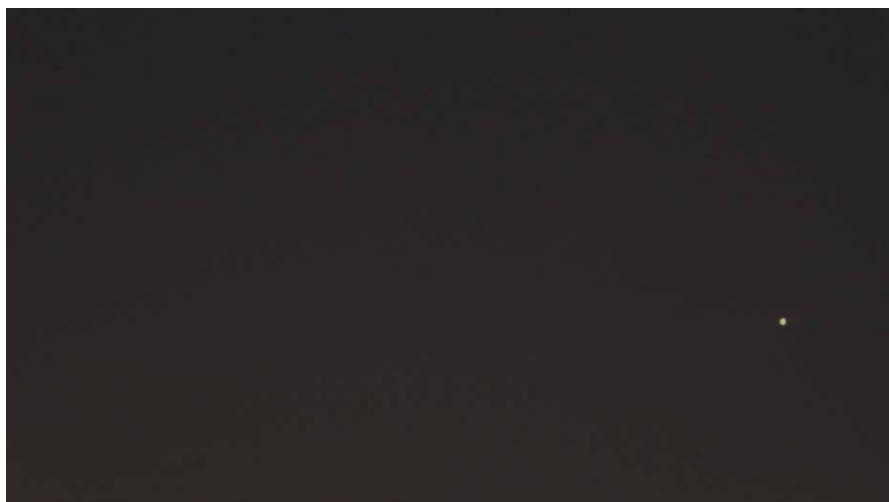
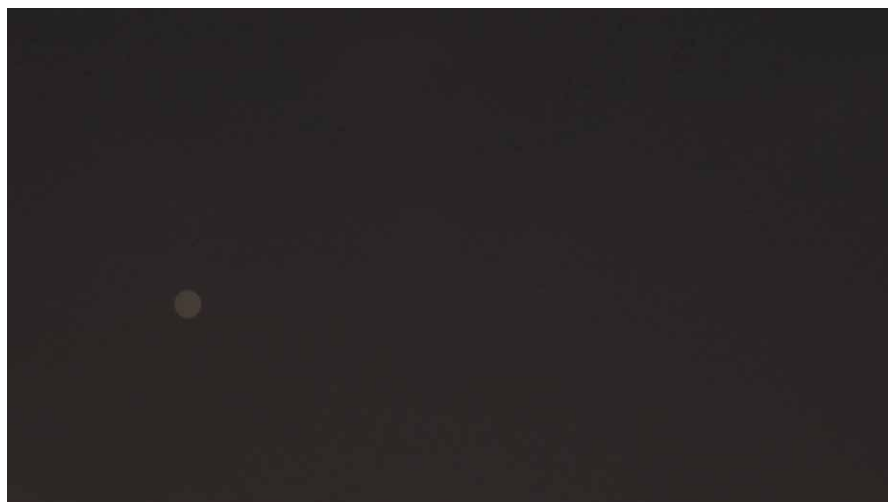
录像20150729 PG岛的暮色
Video No.20150729 The Twilight of PG Island

视频 | 单路视频
Video | Single-channel video
17 minutes 30 seconds loop
2015 | Ed.3
G



PG岛的暮色，在这些不痛不痒的固定长镜头里，生，死，现在，未来，轻盈而悄无声息地原地打转。

In these calm and objective shots, life, death, and now are circulating quietly in the twilight of PG Island.



C0054

视频 | 单路视频

Video | Single-channel video

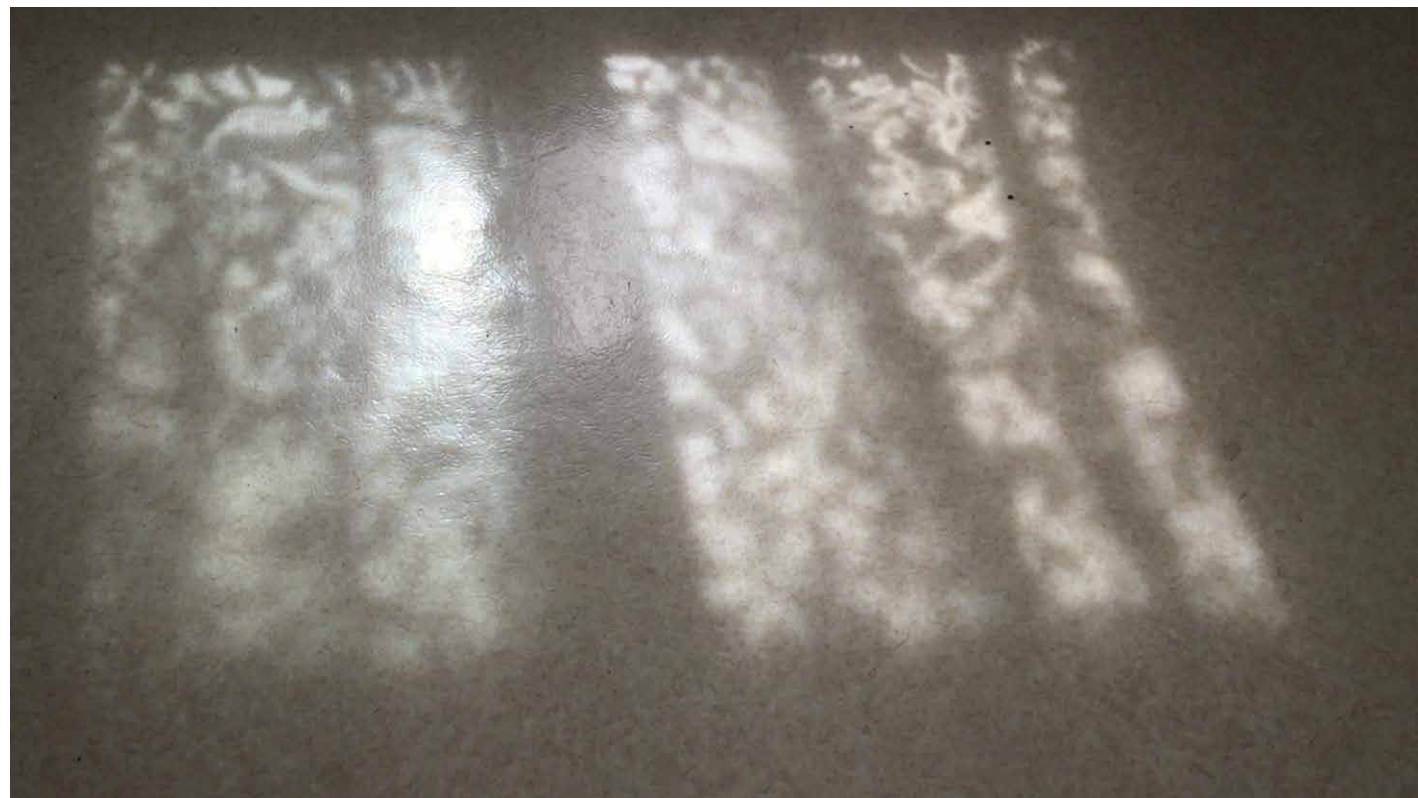
29 minutes 50 seconds

2015 | Ed.3



夜空中,飞机一架接一架从右往左有规律地平移过去。

Airplanes translate from right to left one by one occasionally but regularly at night.



录像20150517 (窗帘的影子)
Video 20150517 (The Shadow of Curtains)

视频 | 单路视频
Video | Single-channel video
10 minutes 13 seconds
2015 | Ed.3
■

随风晃动的阳光影子。

The shadow of sunlight sways in the wind.

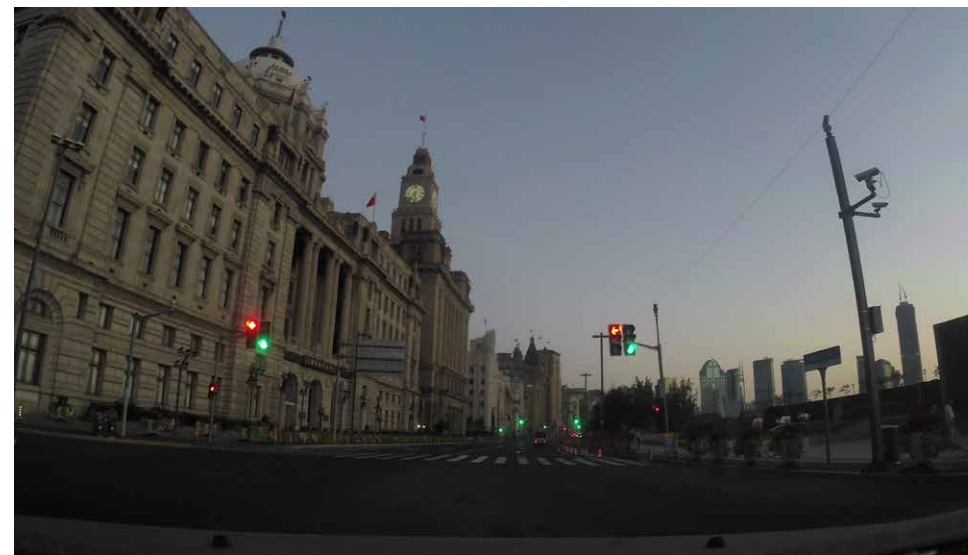
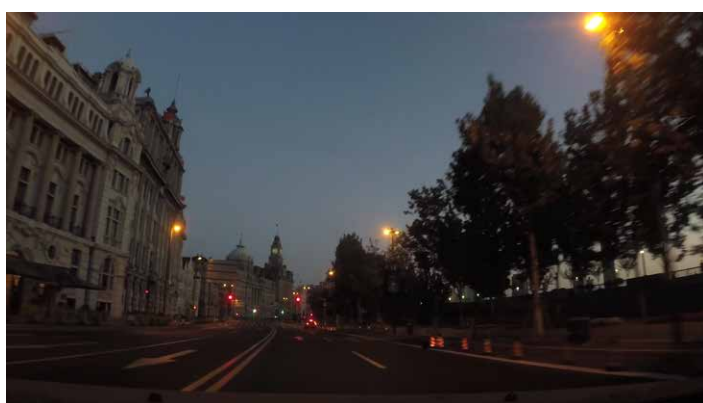
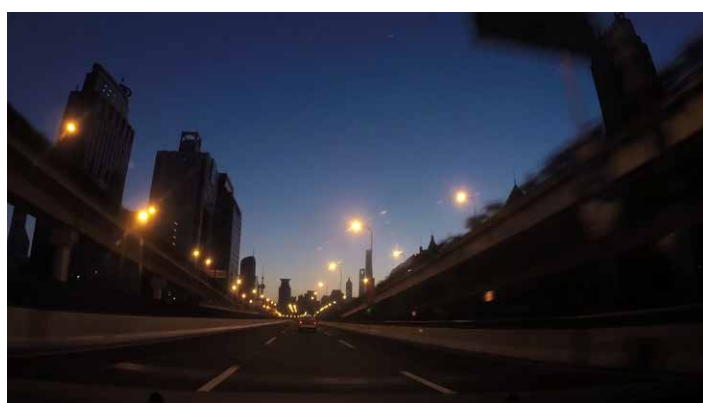
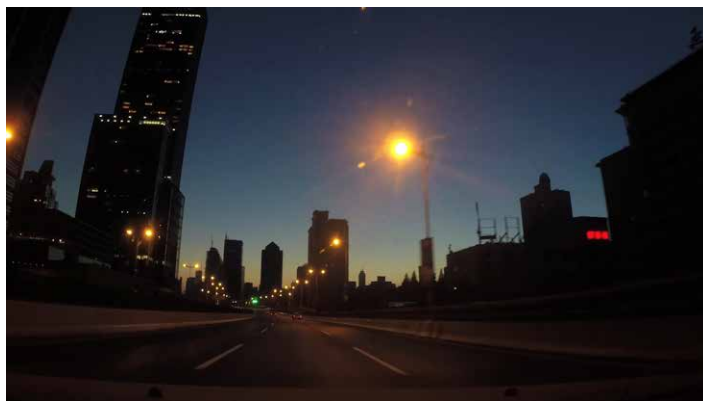
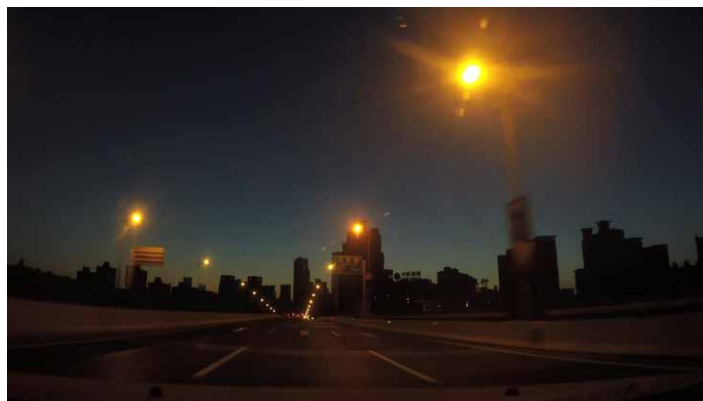
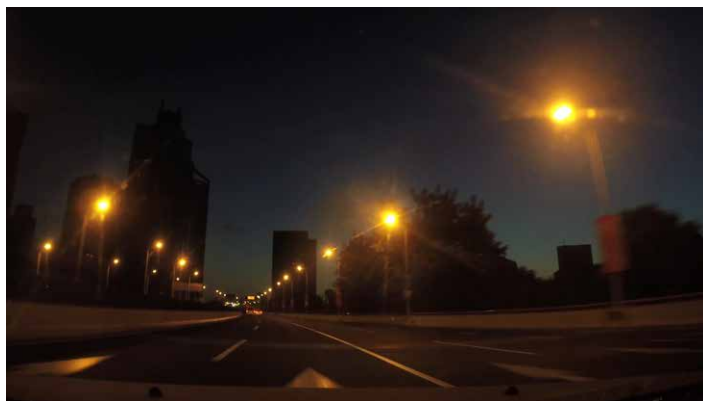
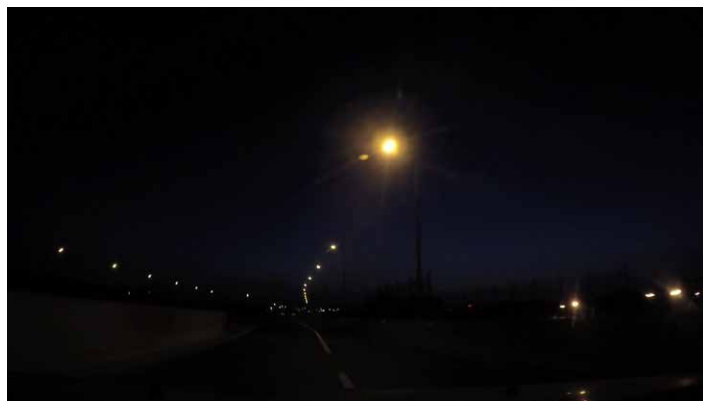


录像20150609 (倒挂)
Video No. 20150609 (Upside-down)

视频 | 单路视频
Video | Single-channel video
25 minutes 13 seconds
2015 | Ed.3
K

一套倒挂的西服随风飘舞。

A suit hang upside down is whirling in the wind.



凌晨驾车杀死绝望
Driving in the Morn Kills Desperation

视频 | 单路视频
Video | Single-channel video
22 minutes 20 seconds
2014 | Ed.3



凌晨的主观镜头，开车进入楼房林立的城市，有胎噪声和轻微的车内唱片声，天色渐渐亮起来，随着镜头的流动，越来越密集的城市看起来象黑色的墓冢。车里的cd机放着Tom Waits在小酒馆里唱着生活的种种唧歪…

In the morn, a POV shot moves into a city of skyscrapers with a car, accompanied by tire noises and slight sounds of a record played in the car. The sky starts to grow lighter. With the movement of the camera, the city is becoming denser and denser and it looks like a black tomb. The background sound is the song about trifles in life from the car CD player, which is sung by Tom Waits in a small bar.

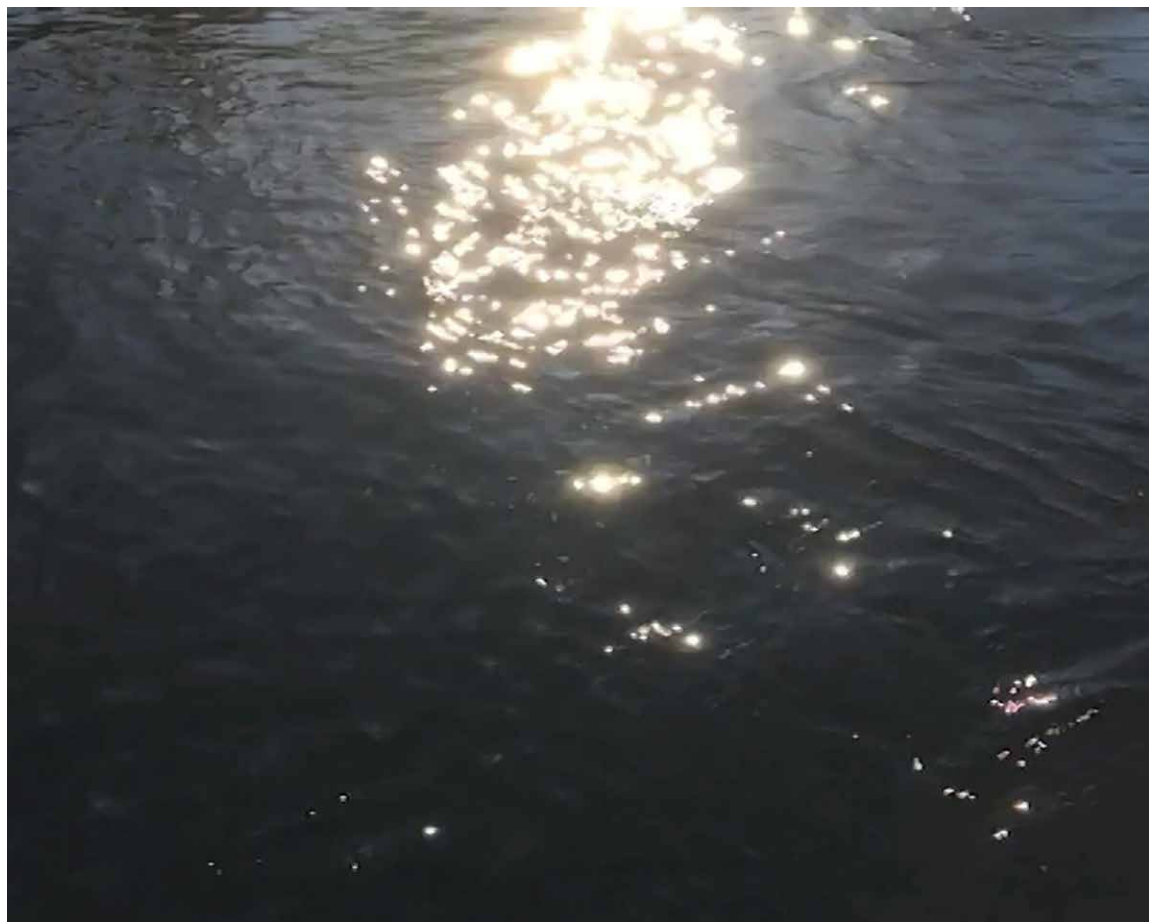


调音 Toning

视频 | 单路视频
Video | Single-channel video
3 minutes 11 seconds
2015 | Ed.3
M

拍摄了嘎吱的凳子和嘎吱声里苍蝇盘旋的天花板，最后发现令人猜想的嘎吱声背后原来是一个背影坐在凳子上把破铜烂铁调出了音调高低来。

The artist shoots a creaking bench and the ceiling with a fly hovering around in a creaking background. After guessing for a while, audiences finally find there is a woman sitting on the bench and swaying so that the old junk tunes out different tones of pitches.



录像20150419
Video No.20150419

视频 | 单屏录像装置
Video | Single-channel video installation
7 minutes 34 seconds loop
2015 | Ed.3

用手机上的慢速摄影功能拍了河面闪烁的样子。

The artist uses time-lapse photography of her cellphone to shoot the sparkling river.

摄 影 作 品
P h o t o W o r k s



昙花写真 | Epiphyllum Album

摄影 | 黑白手工银盐照片

Photograph | B&W Hand-made Gelatin Silver Print

50.8 x 60.96cm x 5pic | 2015 | Ed.3



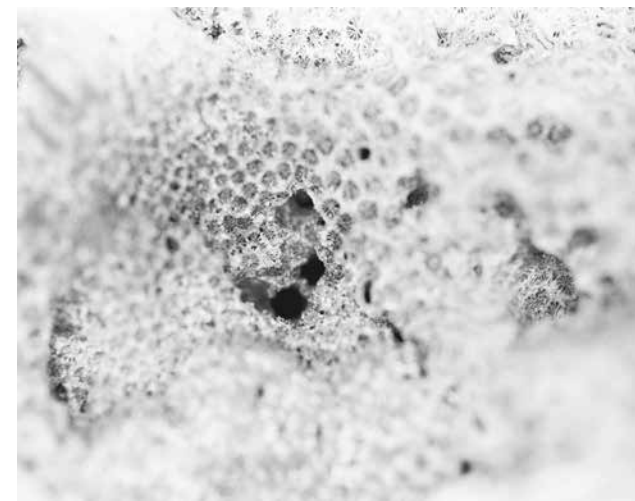
月夜如白昼 | Moonlight as Bright as Day

摄影 | 黑白手工银盐照片

Photograph | B&W Hand-made Gelatin Silver Print

50.8 x 60.96cm | 2015 | Ed.3





稍纵即逝 | Gone Too Soon

摄影 | 黑白手工银盐照片

Photograph | B&W Hand-made Gelatin Silver Print

50.8 x 60.96cm x 6pic | 2015 | Ed.3

P

梁玥 | 简历

梁玥

b. 1979 , 工作和生活在 上海

基本资料

1979 出生于上海

教育

2001 毕业于上海大学美术学院

个展

2016 梁玥个展：间歇性, 香格纳北京, 北京

2014 简单的继续,OCT 当代艺术中心, 深圳

2013 梁玥: 安静的房间,香格纳H空间, 上海

录像局·档案10: 梁玥,录像局, 北京

2011 诸多, 梁玥个展,上海

2010 海上姐姐,旧金山艺术委员会画廊 (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

Liang Yue | Biography

LIANG YUE

b. 1979 , works and lives in Shanghai

Basic

1979 Born in Shanghai

Education

2001 Shanghai Fine Art college

Solo Exhibitions

2016 Liang Yue: Intermittent, ShanghART Beijing, Beijing

2014 Easy Going, OCT Contemporary Art Terminal, Shenzhen

2013 LIANG Yue: The Quiet Rooms, ShanghART H-Space, Shanghai

Video Bureau Archive 10: LIANG Yue, Video Bureau, Beijing

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

ShanghART

香 格 纳 画 廊

香格纳画廊 & H空间 | ShanghART & H-Space

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