BEHIND THE CURTAIN
DIETRO LE QUINTE
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发掘前途无量的中国艺术家，使他们在国际间获得认同，是 K11 Art Foundation（KAF）的抱负，驱使我们策划各式各样的艺术项目。我与梁运苇相识于 2012 年，之后一直透过 KAF 的平台为她制造机会，支持她专业发展，并让更多人认识她的作品。第 57 届威尼斯双年展是众星云集的当代艺术盛事之一，“勘玉钊”与展会在同期举行，向来自各国的艺术界人士和其他对中国艺术或梁运苇感兴趣的人，展示她的艺术实践与研究。六年前，梁运苇与一众艺术家代表中国参与双年展，这趟她因“勘玉钊”重访威尼斯，也让我作为主办单位的 KAF 首次体验到城里浓厚的艺术氛围。

“勘玉钊”展出八件梁运苇的作品，每一件都是她花上大量时间创作，盛载着在作品成形过程中浮现的情感。展览提供了一个叙述框架，串连作品中那超乎物质性的情感内容。梁运苇装置作品背后的概念与她所运用的材料同样重要；而在亚麻布上不断扩展的花卉图案，总是刻划细腻。这些作品都是她长时间埋首于创作，对重复性认真研究、对情感理智处理的体现。于梁运苇而言，创作行为本身是构成艺术作品整体的重要元素。她与来自巴黎蓬皮杜艺术中心的策展人 Loie Le Gall 见面时，很自然就跟他谈到这一点。经过深入讨论后，两人决定把观众的注意力集中到她的创作方式，藉此揭示作品的情感意涵。

KAF 致力促进跨文化交流对话，我很高兴能促成艺术家和策展人之间的合作，完满地呈献这个自 2016 年开始策划的展览。“勘玉钊”的英文和意大利文名字——即 “Behind the Curtain” 和 “Dietro le quinte”——指舞台布幕背后的光景，展览是多个单位默默耕耘的成果，也是梁运苇的表演舞台，让她在布幕拉开的一刻尽显个人才华。我希望您喜欢早在幕后静候登场的作品，而且和我一样，期待这位努力不懈、才华横溢的艺术家在不久将来带来更多新作。

郑志刚
K11 Art Foundation 创办人及名誉主席
An ambition to identify all promising Chinese artists who deserve international recognition is what underpins the projects that the K11 Art Foundation have presented. That’s why it has been creating opportunities conducive to professional growth and increased visibility for Liang Yuanwei since I first met her in 2012. Coinciding with the 57th Venice Biennale, one of the biggest star-studded contemporary art events, *Behind the Curtain* communicates Liang’s artistic practice and research to art-world insiders from around the globe and others curious about her or Chinese art. This pop-up exhibition also marks her return to Venice after she represented China with other artists at the Biennale six years ago, and our first-time experience of the festive ambience spreading over the city.

*Behind the Curtain* presents eight works by Liang, all created laboriously and infused with unfolding emotions, providing a narrative that weaves together the affective content beyond their surface materiality. Ideas behind her installations and the materials used are equally weighted; the floral patterns multiplying across her framed linen are meticulously painted. All these are results of extended hours of work, careful study of repetition, and rational control over feelings. That the very gesture of art making is integral to Liang’s works was naturally a topic brought up in her meetings with curator Loïc Le Gall from Centre Pompidou. In-depth discussion led to their decision to draw attention to her process-based approach and to, ultimately, reveal the essence of her emotive art.

Committed to encouraging cross-cultural idea exchanges, we are glad to have brought together the artist and the curator for this exhibition, which we have been planning since 2016. It is a stage of display, of solo performance, put together by all parties involved. We hope that you enjoy Liang’s art as you peek behind the curtain, and that you, like us, look forward to seeing more works by this untiring, talented artist in the future.

Adrian Cheng
Founder and Honorary Chairman of K11 Art Foundation
梁远苇“勘玉钏”

“你若要更暗，我们便熄灭火种。”
——莱昂纳德·科恩（Leonard Cohen）

舞台幕布背后是何许光景？本次展览的英文和意大利文题目都暗示着这个重要问题。在歌剧与戏剧中，这块悬挂的幕布拉开，演员的表演开场，现实世界与想象世界一分为二。“勘玉钏”揭示了梁远苇作品中隐秘与私密的特质，同时也致敬了威尼斯以及传奇的凤凰剧院，和每年吸引无数狂欢人群至此的威尼斯狂欢节——人们躲在面具后面，在这座城市穿河过巷地游荡。中文题目直接借用了一出京剧的剧目。艺术家在创作新作时，这个围绕一对玉钏展开的阴谋故事自然而然地浮现在她脑海里。故事主题涉及欺骗、爱、公正和背叛；同时也是一个范式，一种对世界的表征和观看事物的方式。京剧舞台鲜有复杂布景，所用道具极为简约，但具有高度象征意义：一桌两凳——梁远苇早期的装置作品《早春图》也借鉴了这一范式——变幻出各种场景，为演员的表演赋予多层意义。同样关于范式的使用也存在于中国绘画的传统中：主题不变，但技法不同。

2000年代初，梁远苇以其富有1960年代观念艺术特质的作品而为人熟知，但她后来改变了实践方向。装置《mustbestrong》（2004-2006）便是其全部作品中极为关键的一件，最能代表她的艺术创作取向。这首如同某种自我说服的咒语的“雕塑-诗”预示了一种被情感浸透的实践，观念的严谨与表达的私密在其中合为一体。在梁远苇的艺术里，一切均变成追忆与情感的问题。作品成形之际，得到彰显的是生活中的某个时刻，某段转瞬即逝的回忆，或者某种弥散的体悟，有时难以言喻。同时，这种创作的过程也是一种探索，一种对古典技法，历史和认知本源的回溯。作为一个深入反思的过程，梁远苇的布上绘画使她得以重新专注于那些构成人性的基本情感。

梁远苇从2015年开始创作的系列绘画（2015 no.1 至 2015 no.16）对于上述反思非常重要。她以自己童年记忆中的纱裙作为这个系列的主题，画面带给人的感知体验中混合了摩挲纱裙时产生的褶皱形状以及触感和声音。某一已消失的物件所引发的多种感知体验的混合可视作一种特殊的通感形式，但这完全不是从神经学的意义上来讲的。而梁远苇所反复描摹的物体，随着这十六幅画的做

1. 引文为翻译，莱昂纳德·科恩，〈You Want It Darker〉，收录在专辑《You Want It Darker》，Columbia，2016。
原文为：“You want it darker. We kill the flame.”
的变形和尺寸实验，也渐渐消失了。绘画的行为使她得以在个人层面上重建记忆，当然同时也为该记忆赋予了物质形状。直到主题被穷尽，自己也完全满意，她才会停止创作变体。因此，2015 年的这个系列里既有大量个人、私密的特质；也包含了艺术家技法研究的痕迹。

梁远苇一直潜心研究湿壁画——尤其是文艺复兴早期艺术（约1420–1500 年）——以及传统中国画——特别是宋（960–1279 年）元（1279–1368 年）年间作品——的技法。她的工作室就像她思维世界一样，满是各种典籍和参考资料。画布之间散放着书本，摊开的书页上可以看到许多名画的细节，包括达芬奇的《最后晚餐》、马萨乔在布兰卡契小堂的壁画、安杰利科修士在圣马可修道院的壁画《Noli Me Tangere》，以及元朝钱选及吴镇的山水画复本。

在梁远苇的实践中，回归古代艺术是出于更好地理解从古到今演变过程的需要；画布在空间构成与姿态两者的重复系统里被转换成某种更加类似于文字或编码的东西。本文开头引用的文本——莱昂纳多·科恩遗作“You Want It Darker”的歌词——从部分意义上反映了这一变化。这些文字栖息于梁远苇 2017 年新作当中。图案变得更暗更宽，在探索人类灵魂的深度上更进一步。

梁远苇的作品富含对不同资源的参照指涉。通过艺术家自己选取的主题，对重复与可复制性的体系提出质疑。它首先是关于人性的，关于构成人性的基本要素：印象、认知与情感。

Loïc Le Gall

“勘玉钏”策展人
Liang Yuanwei, *Behind the Curtain*

‘You want it darker. We kill the flame.’ — Leonard Cohen

What is behind the stage curtain? The English and Italian titles of the exhibition both imply this essential question. In opera and theatre, this hanging cloth reveals the performance of actors and actresses, separating the real world from the imaginary one. *Behind the Curtain* unveils the secret and intimate nature of Liang Yuanwei’s work. It is also a tribute to Venice, to the mythical opera house Teatro La Fenice, and to the Carnival of Venice, during which crowds of revellers hiding behind their masks roam alleys and canals of the city. The Chinese title is a direct borrowing from the name of a Peking opera whose intrigue lies in a pair of jade bracelets. The story naturally recurred in the artist’s mind when she was working on her new pieces. It evokes themes of duplicity, love, justice, and betrayal; it is also a paradigm, a representation of the world, a way of looking at things. Peking opera is performed on a bare stage with minimal but highly symbolic props: a table and two chairs — objects that are similarly found in Liang’s installation work *Early Spring* — are used to reconfigure multiple scenes and add layers of meaning to the staged acts. This same paradigm exists in traditional Chinese paintings: the subjects remain, but the techniques differ.

In the early 2000s, Liang became known for works bearing the mark of conceptual art of the 1960s, but she eventually reinvented her practice. *umustbestrong* (2004–2006) is a pivotal piece in her oeuvre that exemplifies her approach to art making. A sort of self-persuasive mantra, the sculpture-poem foretells a practice penetrated by feelings, combining conceptual rigour with an expression of intimacy. In Liang’s art, everything becomes a matter of reminiscence and feelings. When a work takes shape, it manifests a lived moment, a fleeting memory, or a diffusing influence, sometimes inexplicable. It is then a work of exploration — a way back to the origin — of technique, history, and perception. A process of intense soul searching, Liang’s painting on the canvas develops into an opportunity for her to refocus on the feelings that constitute the nature of human beings.

Her series of paintings from 2015 (2015 no.1 to 2015 no.16) is significant to this introspection. Recollecting her childhood memory of a dress, which was then rendered as a motif in the series, she associated its shape, when creased, with its texture and sound. The evoking of mixed sensations of an object that has already disappeared can be seen as a peculiar sort of synesthesia, although it is not a neurological condition at all. Liang painted this specific object again and again, and it diminished on sixteen canvases in a process of digression and research on the scale. The act of painting allowed her to, at a personal level, reconstruct her memory and, of course, to materialise it. She stopped making further variation when the subject matter was exhausted and when she was fully satisfied. The 2015 series is thus marked by many personal, intimate touches; at the same time, it shows traces of the artist’s technical researches.

Liang has devoted herself to studying the technique of fresco — particularly the early Renaissance art (c.1420–1500) — and traditional Chinese paintings — especially those of the Song (960–1279) and Yuan (1279–1368) dynasties. As the mind of Liang, the studio where she works is full of books and reference materials. Among canvases are books, some opened, showing details of famous paintings such as Leonardo Da Vinci’s Last Supper, Masaccio’s frescoes in the Brancacci Chapel, and Fra Angelico’s fresco in the San Marco Convent Noli Me Tangere, alongside reproductions of landscape paintings by Qian Xuan and Wu Zhen from the Yuan Dynasty. The return to ancestral art, as in Liang’s practice, is born out of a need to better understand its evolution from the past to the present. The canvas has been transformed in both the repetitive system of the construction of space and in the gesture: it turns out to be more like a piece of writing or a code. The epigraph of this text — an excerpt from one of Leonard Cohen’s latest songs ‘You Want It Darker’ — reflects, in part, this change. These are words that live in Liang’s newest paintings created in 2017. The pattern becomes darker and wider, further exploring the depths of the human soul.
The oeuvre of Liang, with abundant references drawn from different sources, questions the systems of repetition and reproducibility through a motif of her choice. It is primarily concerned with humanity, with the fundamentals that constitute it: impressions, perceptions, and feelings.

Loïc Le Gall
Curator of Behind the Curtain

梁远苇于北京的工作室
Liang Yuanwei’s studio in Beijing
Liang typed ‘umustbestrong’ on a sheet of thin toilet paper with a typewriter 44 times every day.
Two toilet paper rolls were filled after two years.
《早春图》的形式源自中国平民家庭和路边餐馆常用的折叠桌凳。这些桌凳经久耐用，便于搬运和收纳。梁远苇将它们的特征提炼成语言，并利用空间本身的色彩，以及桌椅之间的摆放关系，带出自己对物件的感知，还有对早春感受。看着它们堆叠在一起时，也有一种莫名的温情油然而生。

The form of Early Spring derives from the foldable tables and stools commonly seen in ordinary Chinese households and roadside restaurants. Liang converted features of these durable and portable items into a language, rendering their spatial relations and the colours of the physical space to express her perception of objects and feelings about early spring. A feeling of tenderness, unspeakable and unbidden, ripples in us when we look at the work.

《早春图之一桌四凳》
2010
木板、木框架、铁框架、油画颜料
尺寸可变
鸣谢浩然艺术与教育基金及仇浩然

Early Spring — 1 Table 4 Stools
2010
Wood panel, wood frame, iron frame, oil paint
Dimensions variable
Courtesy of H2 Foundation for Arts and Education and Hallam Chow
2015 年绘画系列共有十六幅绘画。每幅都是由前一幅推导而来，直至第一幅推至第十六幅的面貌，显现梁远苇近年对中国古代绘画和欧洲文艺复兴前的湿壁画的研究成果。这系列的思考进程形成一个椭圆，强调关于绘画的整体认识，而非画框内的一种形式。

The 2015 painting series comprises 16 paintings in total. Each of the paintings was developed from the previous one; the set kept progressing, until it fully reflected Liang’s recent research on ancient Chinese paintings and fresco paintings of the Pre-Renaissance period. The train of thought penetrating this series is an oval curve that emphasises painting as an artistic form instead of an internal language within the frame.
《2015 no.1》
2015
亚麻布油画
30 × 40 厘米

2015 no.1
2015
Oil on linen
30 × 40 cm
《2015 no.15》
2015
亚麻布油画
140 × 120 厘米

2015 no.15
2015
Oil on linen
140 × 120 cm
《2015 no.16》
2015
亚麻布油画
140 × 120 厘米

2015 no.16
2015
Oil on linen
140 × 120 cm
梁远苇近年的实践方向是在绘画语言的层面上，探讨古典文明线索在当代文化语境中传承和发展的可能，以及文明线索与个人经验的交织。

2017 年系列延续了她过去三年的工作方法：她从对一件现成品织物图案的临摹开始，在一系列的绘画中，不断推进、提炼语言，去接近东西方艺术历史线索上她所认同的高妙之处。

她每个系列的作品都是由某种纯粹的个人感觉经验来决定它的走向。这种感觉经验有时在已经开始的绘画过程中突然显现，有时直接决定一个系列的起点。当她认为这种感觉在画面中准确传达了，就会结束整个系列。

2017 年系列的起点，是马萨乔（Masaccio）一幅湿壁画作品的局部。细看它，让梁氏产生对幼年记忆的通感：那是 1984 年初夏的傍晚，暴雨初歇，她的父亲穿着布鞋，走过柏油路上的一滩积水，水面倒映着房屋和蓝天。清脆的车铃响起，是父亲的同事从对面骑车过来，与他寒暄了两句。

梁远苇认为艺术的高妙之处不是精确再现形象和故事，也不是简单传达观点，而是以创作者的行动痕迹的组合，把观众在某一瞬间带回自己的经验。后来她在电影《降临》中也发现了相似的观点，她理解这就是艺术的理想境界：超时空性。
Liang has orientated her paintings to the vestige of classical civilisation in recent years. Through her canvases, she explores the prospect of bequeathing and developing the heritage of classical civilisation in the contemporary cultural context and the possibility of interlacing the heritage with individual experiences.

In the 2017 series, Liang continues to pursue the methodology she has been honing in the past three years. Commencing with the replication of patterns of finished textile items, she advances and refines her expressions to come close to the sublimity she observes in the art history of East and West, the transcendental qualities that she identifies with.

Each of her series is orientated by a pure, personal sensational experience. Such experience sometimes suddenly materialises as the work progresses; occasionally it dictates the starting point of a series. Once the sensation has been accurately communicated, Liang concludes the series.

The inception of the 2017 series is from a part of one of the frescoes by Masaccio. As she pored through the piece, Liang was seized by a sort of ‘synesthesia’, a recollection that sent her back to an early summer evening in the year of 1984. Her father, in his canvas shoes, stepped on the tarmac into a puddle left behind by the freshly abated rainstorm. In the puddle was the tête-bêche of houses and the blue sky. As the crisp ring of the bike bell resonated through the air, her father’s colleague rode towards him from across the road, stopping to have a chat.

Accurate representations of images and narratives do not constitute sublimity of art in Liang’s understanding. Nor is it concerned the simple communication of ideas. Art transcends through an artist’s effort to coalesce her experience and her works, transporting in a flash the viewers to a time and space of the artist’s own experience. Liang later recognised a similar idea in the film *Arrival*. The utopic state of art, to her, transcends time and space.
《2017 no.9》
2017
亚麻布油画
250 × 190 厘米

2017 no.9
2017
Oil on linen
250 × 190 cm
2017 no.10
2017
Oil on linen
250 × 190 cm
《2017 no.11》
2017
亚麻布油画
100 × 80 厘米

2017 no.11
2017
Oil on linen
100 × 80 cm
与梁远苇对话

以下访问剖析梁远苇的艺术创作，解释音乐与视觉两方面如何影响其作品。她早期作品带概念艺术色彩，后来她的创作方式逐渐演变，体现她对中西方艺术传统的研究。

**LLG:** Loïc Le Gall

**LYW:** 梁远苇

**LLG:** 你近来在意大利学习绘画湿壁画（fresco），这古老的绘画技法不但讲究技术上的熟练，亦需要实在的体力劳动，如同你的绘画作品。这才是不是湿壁画与你个人创作的共通之处？

**LYW:** 我在 2005 年发展自己的绘画过程和方法时，对湿壁画的技法并不熟悉。后来不断有很多人跟我说我的创作模式与湿壁画的绘画工序很相似，这驱使我想要去探索这技法。我发现自己的创作方法与湿壁画技法有些相似的地方：我会把画作分成多个部分，每个部分的背景颜色干透之前要逐步绘制；各个部分完成后，我就不能再作修改或上色。我想深入了解湿壁画——不仅是学习技法，也研究它的历史，尤其是它与罗马及维苏威一带的早期罗马艺术的关系，以及与文艺复兴晚期（如达芬奇的作品）及早期文艺复兴时代（如乔托、马萨乔和安杰利科修士的作品，还有锡耶纳画派）的联系。我对湿壁画在精神上以至文化意义愈来愈感兴趣……2016 年，我终于有机会在佛罗伦萨完成我的进一步研究。

如你所说，体力付出在我的作品中显而易见。我每天在工作室花很长的时间，有时我觉得自己像古时的艺术家，或者是寺庙和教堂的修道者。能够全心全意投入创作，我既兴奋，又快乐。我想，某种程度上，艺术反映社会的转变，亦载着人类文明历史之火种……彷如一种宗教行为。这是我所选择去做的。

不过，我的研究不限于欧洲的古老艺术，亦涉及传统中国绘画。说实话，研究时我从两者所获甚丰。

**LLG:** 对你而言，研习传统艺术是否回归根本？
LYW: 斯特拉温斯基曾说：“一切不属于传统的都是抄袭。”我希望我的工作可以成为人类文明历史脉络上的一个点。

LLG: 我知道有些物件是你人生某些阶段的回忆片段，例如你2015年创作的一系列画作围绕你童年回忆中的一袭裙子，它的布料刺激了你的感官。你对此有何想法？可以形容为一种“通感”吗？

LYW: 这种“通感”在我的工作中非常重要。它是每件作品构思时的开始，也决定了在这个动机上工作到几时结束。在每个系列开始时我几乎都是试图用视觉形式去再现我的一种特定感受，很多时候是一种记忆中的感觉片段，很难描述，但我可以真切体会到。当我认为在绘画中抓住了它的时候，确认了的时候，这个阶段的工作就得以完成。

我是个情感细腻的人，亦希望与人分享我的情感。我所做的是放大和捕捉感觉，而感觉往往都是一瞬即逝的。

举例那条我童年时期裙子，我记得摸著它的时候产生一种特别的纹理和声响，所以在2015年系列里，当我在最后两幅绘画中成功表达出来这种感觉，我就在第十六幅上结束了这个系列。

LLG: 我知道音乐对你构思作品非常重要，你不但会弹奏乐器，而且常听音乐。你最新的绘画让我想起加拿大唱作歌手莱昂纳德·科恩。你可否谈谈音乐对你作品的影响？

LYW: 多年来听的音乐形成了我的性格。而在我的工作中，音乐作品的结构性和组织原则也影响我对绘画语言构建方式。而音乐也涉及到之前所谈到的通感在我工作中的作用，有时候一组作品的动机是来源于某个音乐作品带给我的强烈感受和记忆，它引发了我的一些视觉和感觉记忆，我就会非常希望在绘画中把它再现出来。因为我的绘画是非叙事性的，这反而给我更大的自由，可以抛却故事和具体形象所带来的指涉，直接在感官与感官的连接层面工作。
**LLG:** 音乐可按照特定的结构不间断的延续下去，我觉得就像是母题（motif）一样。你的作品都有类似的特质，成为了一种强大的咒语。你作画的时候，思想状态是怎样的？是像在冥想般吗？还是你觉得你是专注在非常理性和严谨的工作之中?

**LYW:** 是的，就像演奏家对乐曲的演奏可以与乐曲的写作本身成为彼此独立平行的作品。演奏者的理解、经验、情绪和手法，决定了对乐曲每一次演奏的形式面貌。演奏，是知性与情感的表现。我的绘画就是我在演奏，画中的重复形式就像乐句。

我的工作也并非严格的重复，就像演奏和诵经的区别。更重要的是，我在看似不变的结构中做着我自己很清晰的，非常主动的实验，由此引发下一幅作品，这种方式像中国的书法。我们可以在上千年里去写同一篇内容的文字，但是在笔墨之中藏着山河历史的剧变。
Loïc Le Gall visited Liang Yuanwei’s studio in February 2017
In Conversation with Liang Yuanwei

The following interview gives an account of Liang Yuanwei’s artistic practice, explaining the influences, both musical and visual, on her work. Although her early works bear the mark of conceptual art, her practice has slowly evolved, imbued with traces of her researches on Chinese and Western traditions.

LLG: Loïc Le Gall
LYW: Liang Yuanwei

LLG: You have recently spent time in Italy to learn about fresco. This ancestral technique requires not only technical dexterity but also real physical labour — as in the case of your paintings. Is it the link between fresco and your practice?

LYW: When I developed my painting process and methodology around 2005, I was not familiar with the fresco painting technique. However, many people I met pointed out to me how my working process resembled the fresco process. That led to my decision to explore the technique. Eventually I noticed some similarities between fresco and my practice: I would complete a painting part by part before the background colour of each part dried, and I could not make any correction or addition after all the parts were finished. I wanted to understand more about fresco, not only its technique but also the history of the practice, especially its association with the early Roman art around Vesuvius and Rome, the art of the End of Renaissance (e.g. by Leonardo da Vinci), and the Early Renaissance (e.g. by Giotto, Masaccio, and Fra Angelico), such as the Sienese School. I became interested in the spirit of this art and even its cultural background... I got the chance to learn this technique in Rome in 2016. I will complete my researches when I study in Florence.

As you have mentioned, physical commitment is obvious in my work. I spend a lot of time in my studio every day. Sometimes I feel that I am like an artist from the ancient times, devoted wholeheartedly to work, or a monk in a temple or a church. I feel excited and happy about
doing this. I think, in a way, art reflects social changes; it also carries the flame of human history…which is somehow like a religion behaviour. It is what I chose to do.

I should make it clear that I am studying not only ancient European art but also traditional Chinese painting. Actually, I have learnt much from both sides in my researches.

**LLG:** Do you consider your studying of traditions a sort of return to the root?

**LYW:** Igor Stravinsky once said, ‘All that do not relate to traditions are copies’. I hope that my works will have a place in the history of human civilisation so I feel the need to know what has happened before the present.

**LLG:** I know that some objects are reminders of stages of your life. For example, the series you made in 2015 revolves around a dress from your childhood, from your memory, because a particular fabric evokes your senses. What do you think about that? Maybe a kind of ‘synesthesia’, or ‘joined perception’?

**LYW:** This kind of ‘synesthesia’ is very important in my working process. It happens in the inception of every piece of my works and determines the moment of closure. I always want to represent a precise feeling, often from my memory, with a visual vocabulary when I start working on a new piece. It is very hard to describe but I can feel it strongly. I begin to capture it as the painting develops. When I am certain I have found that feeling, the painting is completed.

I am a person with very subtle feelings, and I want to share them with others. All I’m doing is to amplify and capture feelings, which are, indeed, fleeting.
You have just asked me about the 2015 series. That dress from my childhood, as I recalled, had a special texture and sound when being caressed. I concluded the 2015 series when I finally captured this feel in the last two paintings. It ended with no.16.

**LLG:** I know that music is very important in the formation of your work. You play music yourself and listen to music all the time. Your recent paintings remind me of Canadian singer and songwriter Leonard Cohen. Can you tell me more about it and about the influence of music on your work?

**LYW:** My interest in music has become part of my personality. When I create something, the structure and writing of a musical piece may influence the way I organise my work. This influence of music also relates to the role that we have just described as ‘synesthesia’ plays in my work. Sometimes a work series is inspired by the intense feelings and memories that a musical piece evokes. I am eager to present these visual and sensual memories in my paintings. That my paintings are non-narrative allows for more freedom in my work — I can forget about referentiality, which exists in stories and visible forms. I can simply focus on the connection of senses.

**LLG:** Imagine music as a motif, something following a specific construction that play again and again. Your work builds in a similar manner. The pattern is becoming a powerful mantra. How is your state of mind when you paint? A sort of deep meditation, or perhaps a very rational and rigorous work?

**LYW:** The performance of a musical piece is independent of, and parallel to, the musical piece itself. The performer’s experience, state of mind, skill, and comprehension of the score determine the features of every performance, which is an expression of intellect and sentiment. I am performing when I paint, and the repeating shapes in my paintings resemble musical sentences.
That said, my works are never about rigid repetition — an easy analogy to explain this is that performing music is different from reciting scriptures. More importantly, what lies in patterns that seem not to vary is conscious and active experimentation that gives rise to the coming into being of a next painting. This flow is similar to that in Chinese calligraphy. We can write the same words for a thousand years, for a million times, concealing the huge changes of mountains and rivers in brushstrokes.
Chinese artist Liang Yuanwei was born in 1977 and currently lives and works in Beijing. She graduated from the China Central Academy of Fine Arts, where received her BA and MA degrees. As one of the most important emerging painters of the generation, Liang has exhibited her art at various spaces including Ullens Center for Contemporary Art (Beijing), Museum of China Central Academy of Fine Arts (Beijing), Shanghai Minsheng Art Museum (Shanghai), Berkeley Art Museum (Berkeley), and Foundation Joan Miró (Barcelona). She was also one of the participating artists of the China Pavilion at the 54th Venice Biennale (2011). Her solo exhibitions include Oval (Xi’an OCAT, 2015), The Tension between a Bow and an Elephant (Pace London, 2014), Pomegranate (Beijing Commune, 2013), Golden Notes (Beijing Commune, 2010), 51m: 15# Liang Yuanwei (Taikang Space, 2010), and BLDG 115 RM 1904: Liang Yuanwei’s Solo Show (Boers-Li Gallery, 2008). Her works are collected in publications such as Younger than Jesus (Phaidon, 2009) and Vitamin P2 (Phaidon, 2011). Her recent exhibitions include My Generation: Young Chinese Artists (Tampa Museum of Art; Museum of Fine Arts, St. Petersburg; Orange County Museum of Art; 2014–2015) and Focus Beijing: the De Heus-Zomer Collection (Museum Boijmans Van Beuningen, Rotterdam, 2014).

Loïc Le Gall 于巴黎索邦大学取得艺术史及策展研究硕士学位，其论文〈Walid Raad：一位史学与艺术家〉探讨艺术家经历内战创伤后如何重构历史。他聚焦中东及中国视觉艺术，现时他正研究艺术家在旅途上的经验特别关注在全球化的语境下，这些地域流转的时刻如何引领艺术家创作作品，以及旅行对艺术家的影响。

摄影: Hervé Veronese
Photo by: Hervé Veronese
Loïc Le Gall is the Assistant Curator of the Department of Contemporary Art and Prospective of Centre Pompidou, Paris. He works on exhibitions and some specific acquisitions, and regularly participates in artist’s publications and catalogues. Recent exhibitions involving his contribution include _Cher(é)s Ami(é)s: Hommage aux donateurs des collections contemporaines_ (2016); _La collection Thea Westreich Wagner et Ethan Wagner_ (2016); _Melik Ohanian, Under Shadows_ (2016); and _Polyphonies_ (2016). He has also organised screenings, including _Hoël Duret_ (Prospectif Cinema, 2017) and _Table rase_ (Prospectif Cinema, 2016). Also engaged in independent curatorial practice, Le Gall has curated _Liang Yuanwei: Behind the Curtain_, presented by K11 Art Foundation at Conservatorio di musica Benedetto Marcello, Venice, in 2017, and _Zhao Yang: In Between_, presented at Kuandu Museum of Fine Arts, Taipei, in 2016.

Le Gall holds an MA in Art History and Curatorial Studies from Université Paris-Sorbonne, Paris. His essay _Walid Raad, A Historian-artist_ investigates the recreation of history by an artist after the trauma of a civil war. More specifically, he is focusing on visual arts in the Middle East and China. He is currently studying the time artists spends during their travels. His research interests include the ways displacement leads to artistic creation and the impacts of travelling on artists.
关于 About
K11 Art
Foundation

K11 Art Foundation（KAF）由郑志刚（Adrian Cheng）于2010年创立，是一个推动中国当代艺术发展的非牟利机构，旨在培育大中华地区的新晋艺术家，并将他们的作品带到国际舞台上和广大观众面前。KAF不但透过不同项目支持艺术家，还致力培育有潜质的年轻策展人。

KAF着手促成多个跨地域的合作项目，包括与西班牙卡拉·达利基金会、伦敦蛇形画廊、伦敦当代艺术学院（ICA）、巴黎蓬皮杜艺术中心、巴黎东京宫、巴黎马摩丹莫奈美术馆、纽约大都会博物馆、军械库艺术展、纽约新美术馆、纽约现代艺术博物馆等知名艺术机构和单位合作，向亚洲以至全球展示中国艺术家的优秀之作和才华。

位于武汉市的K11艺术村是KAF另一项重点计划，自2011年正式营运以来，一直为艺术家提供进行创作、交流和沟通的平台，充分体现了KAF的宗旨。艺术村将在17年5月搬往市内第一座K11购物中心艺术中心，为来自中国和世界各地的驻村艺术家提供更多资源和设施。艺术村除了设有八个艺术家工作室，还配备展览空间和多用途活动室，举行各式各样的展览和活动。鼓励创作之余，也让更多人认识当代艺术。

KAF透过研究、活动策划和伙伴计划，汇聚各界对艺术的热爱和能量，为大众提供多样化的节目，藉以提升社会鉴赏艺术和文化的能力。

www.K11artfoundation.org
Founded by Adrian Cheng in 2010, the K11 Art Foundation (KAF) is a registered not-for-profit organisation that promotes the development of the contemporary art scene of Greater China by nurturing artistic talents and taking them to the international stage. Not only does KAF support Chinese contemporary artists with its projects, but it also serves as an incubator for professional practices of young promising curators.

KAF has embarked on international collaborations with Fundació Gala-Salvador Dalí in Spain; Serpentine Galleries and Institute of Contemporary Arts (ICA) in London; Centre Pompidou, Palais de Tokyo, and Musée Marmottan Monet in Paris; The Metropolitan Museum of Art, The Armory Show, New Museum, and The Museum of Modern Art in New York; and many other prestigious institutions. Works of Chinese talents are showcased at exhibitions in Asia and in other parts of the world.

The artist-in-residence programme held at the K11 art village in Wuhan, China — which has proven itself a dedicated platform for studio practices, exchanges, and connections since its establishment in 2011 — is another important undertaking of the Foundation that fulfils its mission. In order to provide guest artists from Greater China and around the globe with more resources and facilities, the village will be relocated to the first K11 Art Mall in the city in May 2017. Equipped with eight studios, exhibition spaces, and multifunction rooms for activities, it promises to, as always, spare no effort to encourage creative practices and popularise contemporary art.

Through researches, initiatives, and partnerships, KAF offers the Chinese public a diverse range of programmes, fostering the appreciation of art and culture.

www.K11artfoundation.org
behind the curtain

展期 Exhibition Period
12.05 – 18.06.2017

地点 Venue
Palazzo Pisani – Conservatorio di Musica
(Palazzo Pisani, Piano Nobile, San Marco 2810, 30124 Venezia)

主办 Presenter
K11 Art Foundation

艺术家 Artist
梁远苇 Liang Yuanwei

策展人 Curator
Loïc Le Gall

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