

梁好：步虚  
Liang Hao:  
Pacing the Void

2024.5.18 – 2024.9.8



尤伦斯当代艺术中心  
Center for Contemporary Art

# 梁好：步虚

## Liang Hao: Pacing the Void

1985 年从中央美术学院雕塑系毕业后，梁好（1960 年出生于北京）开启了其长达 40 余年的围绕非对象性雕塑语言、材料本体及其与空间场域之间关系的探索。为扩展自己的艺术视野，1987 年她前往美国底特律郊外的克兰布鲁克艺术学院继续深造。80 年代初在中国所受到的社会现实主义雕塑的训练，以及随后在北美所经历的先锋艺术的激荡，成为了梁好面前不可调和的两极。这种矛盾在创作语言和材料上为她带来极大自由的同时，也令其开始审视自身传统、个体经验与艺术创作自由之间的关系——来自中国的艺术家能否重新建立一种具有普世性而非阐释性的创作方式，摆脱自证或自辩性质创作的窠臼？梁好对国界、性别、线性史观的局限性不以为意，而是在对艺术本体的思辨中独自前行。2007 年回到北京之后，她延续之前的创作路径并进一步纯化，试图剥离一切“象”与“形”，仅关注忠于内心凝练的非对象性表达。

“步虚”是梁好创作生涯的首次机构个展，亦是对其近十余年雕塑创作的梳理总结。整个展览根据原木与石膏材质划分出两个截然不同的空间场域，同时也呼应了艺术家的创作时间线索。展出的 3 个系列作品包括创作于 2015 至 2018 年间的“无题（切割）”，梁好在此系列中使用了链条锯对原木进行直接切割，以及始于 2018 年前后的“无题（切割拼接）”系列，这一系列在切割的基础上融入了穿插和重组，进一步深化了她对于原木材质所具有的内在能量及其空间维度的探索。最后则是梁好为此次展览特别创作的一组题为“无题（翻制拼接）”（2023-2024）的石膏作品。艺术家回归这一最为基础的雕塑材质，充分发挥石膏极易造型的特性，通过翻模复制再进行切割、塑造的手法，将木的意象进一步提炼与解构，在形而上的结构探索中获得前所未有的创作自由。展览名为“步虚”，一方面直接指向梁好作为雕刻家在进行创作时不断在空间中移动身体的工作过程，另一方面影射了她这些年游移于不同文化与国家却又不从属于任何一方的生活状态。这也呼应了艺术家对于自己创作的总结：“世界提供了我们去发现的可能，在未知中移动，空间让我们有无尽遐想……‘虚’并非空虚，而是不加限定的自由空间。光、线、面、体存在于这无限的空间中，变化无常。”

此次展览由 UCCA 策展人张南昭策划。展览独家环保墙面方案支持由多乐士提供。同时亦感谢尤伦斯艺术基金会理事、UCCA 国际委员会、UCCA 青年赞助人、首席战略合作伙伴阿那亚、首席艺读伙伴 DIOR 迪奥、联合战略合作伙伴彭博，以及特约战略合作伙伴巴可、多乐士、真力和 Stey 长期以来的宝贵支持。

独家环保墙面方案支持  
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Liang Hao (b. 1960, Beijing) began her career as an artist after graduating from the Sculpture Department at the Central Academy of Fine Arts in 1985. Over the past four decades, she has dedicated her work to exploring the relationship between non-representational form, materiality, and space. To broaden her artistic horizon, in 1987, Liang Hao pursued a master's degree in the United States at the Cranbrook Academy of Art outside of Detroit, Michigan. For Liang Hao, the juxtaposition of her earlier training in Chinese socialist realism from the early 1980s and the subsequent stimulation of American contemporary art formed two ends of an irreconcilable polarity. This tension not only liberated the artist's artistic language and choice of material, but also spurred a self-examination of the relationship between her cultural background, personal experience, and the essence of artistic freedom: Could artists from China re-establish a creative methodology that is universal rather than imitative, and break free from a self-evident or self-identifying mold of art-making? Unencumbered by the limitations of national borders, gender, and a linear view of history, Liang Hao forged ahead alone in her interrogation of the fundamental nature of art. Upon returning to Beijing in 2007, she continued to follow this path in pursuit of a purer sculptural form, attempting to strip away all forms and images and focus single-mindedly on fully abstract and non-representational expressions that are true to the heart.

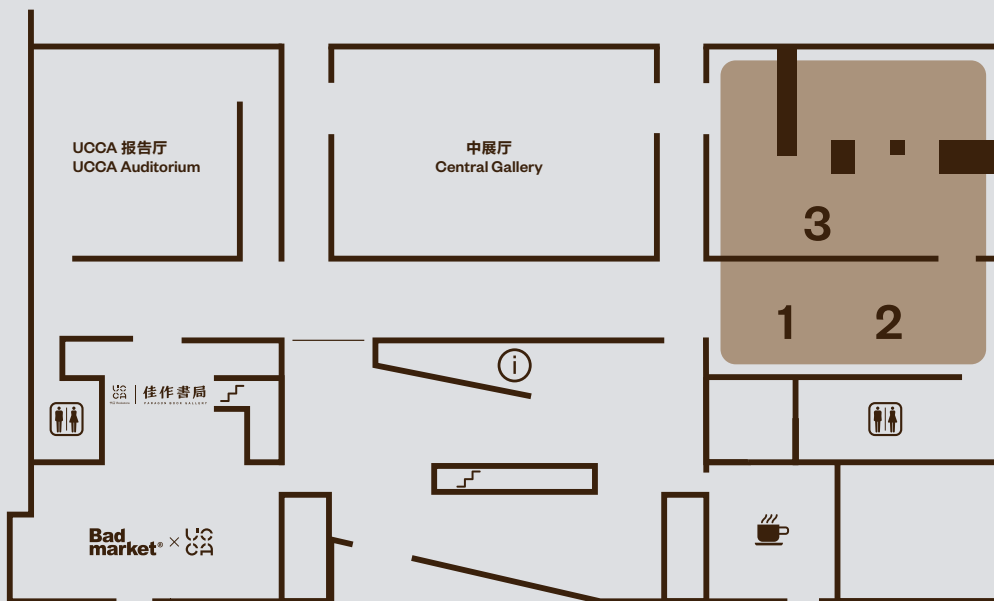
A culmination of her decades-long career in sculpture, this retrospective marks the artist's first institutional solo exhibition. The exhibition is divided into two sections based on the materials of wood and plaster, reflecting the chronological progression of the artist's career. The three series on view include "Untitled (Segmentation)" (2015 – 2018), featuring works made from wood cut directly by an industrial chainsaw, while "Untitled (Splicing)," which began around 2018, builds on the cut form by incorporating joinery and recombination techniques as the artist probes deeper into the inherent energy and spatial dimensions of the wood material. Lastly, the series "Untitled (Amalgam)" (2023 – 2024) is composed of plaster sculptures made specifically for this exhibition. Returning to the most elemental sculpture material, the artist makes full use of the malleability of plaster by molding the material around wooden logs before cutting and sculpting the mold, further refining and deconstructing the original wood form. In this metaphysical exploration, she finds an unprecedented creative freedom.

The title of the exhibition "Pacing the Void" refers to the process of the sculptor's body constantly, physically moving through space as she works, while alluding to the artist's way of life as she traverses across different cultures and countries over the years without belonging to any one locale. This also echoes the artist's own reflection on her body of work: "The world offers us the possibility of discovery, of moving in the unknown, while space allows for our endless imagination ... Rather than emptiness, the void is a free space without any restrictions. Light, line, surface, and form all exist in this infinite space, and they are constantly changing."

"Liang Hao: Pacing the Void" is curated by UCCA Curator Neil Zhang. Exclusive wall solutions support is provided by Dulux. UCCA also thanks the members of UCCA Foundation Council, International Circle, and Young Associates, as well as Lead Partner Aranya, Lead Art Book Partner DIOR, Presenting Partner Bloomberg, and Supporting Partners Barco, Dulux, Genelec, and Stey.

# 平面图

## Floor Plan



1

“无题（切割）”系列

2015 - 2018  
雪松木

“Untitled (Segmentation)” series

2015 - 2018  
Cedar wood

2

“无题（切割拼接）”系列

2018 - 2022  
香樟木

“Untitled (Splicing)” series

2018 - 2022  
Camphorwood

3

“无题（翻制拼接）”系列

2023 - 2024  
石膏

“Untitled (Amalgam)” series

2023 - 2024  
Plaster

## 展览同期公共项目 Public Programs

展览期间，UCCA 将呈现由艺术家梁好、策展人张南昭与艺术史学者柯伟业（Michael Cavayero）展开的一场对话，深入探讨东西方艺术语汇在梁好创作脉络中形成的历时性沉淀，并围绕艺术家创作中的非对象性雕塑形态、材料与空间的关联等角度，回顾其自上世纪 80 年代至今的创作历程。活动具体信息请以最新官方预告为准。欢迎关注 UCCA 官方网站、微信公众号及其他社交网络平台。

During the exhibition, UCCA will host a conversation between artist Liang Hao, curator Neil Zhang and art historian, Prof. Michael Cavayero, profoundly explore how Eastern and Western art traditions interweave and manifest in Liang's works, and discuss how her practice has evolved around non-objective sculptural forms and the connections between materials and space since the 1980s. For the latest information on our events, please refer to announcements on UCCA's official website, and our social media platforms such as the UCCA official WeChat account.

### 活动日程 Schedule

2024.8

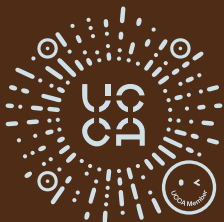
对话：步虚

Conversation :  
Pacing the Void

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## 关于艺术家 About the Artist



梁好 1960 年出生于北京，1985 年获得中央美术学院雕塑系学士学位。1989 年获得克兰布鲁克艺术学院（Cranbrook Academy of Art）雕塑系硕士学位。她的作品曾先后参加“中央美术学院教师特展”（中央美术学院美术馆，北京，2013），“Inside Out 2012”（中间美术馆，北京，2012），“女性之手的触碰”（史密森尼学会 - 法拉盛市政厅，美国纽约，2008），“环球之根——生活在纽约的中国艺术家”（普渡大学 Stewart Center Gallery，美国印第安纳州，1998）。

Liang Hao (b. 1960, Beijing) received her Bachelor's degree in Sculpture from the Central Academy of Fine Arts (1985), and a Master's degree in Sculpture from Cranbrook Academy of Art (1989). Her works were included in exhibitions such as "Central Academy of Fine Arts Professors Exhibition" (CAFA Art Museum, Beijing, China, 2013); "Inside Out 2012" (Inside-Out Art Museum, Beijing, China, 2013); "Touched by Women's Hands" (Smithsonian Institution - Flushing Town Hall, New York, USA, 2008); and "Global Roots: Artists from China Working in New York" (Stewart Center Gallery, Purdue University, IN, USA, 1998).