

梁星昊：双向模拟
Liang Xinghao

2020-2025



梁星昊：双向模拟

Liang Xinghao: Bidirectional Simulation

2020-2025

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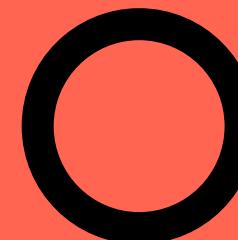
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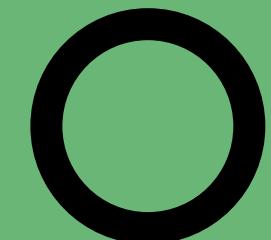
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梁星昊：双向模拟
Liang Xinghao: Bidirectional
Simulation

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本册记载了梁星昊近年的实践及其创作手稿、简单写作以及工作室记录，作品图片收藏将会被数字以编号的方式如（1 阻隔，行为艺术）来记录以方便在展览中呈现以及和其他过程图区分开，另外记录式的工作照，参考的材料以及过程图片及其编号将以如（fig. 1 SEEYOO Art Space, 梁星昊工作室，展览“Riddle of Sphinx”筹备中）的方式来整理，方便读者阅读。

This volume documents Liang Xinghao's practice in recent years, as well as his creative manuscripts, simple writings, and studio records. The collection of images will be digitally numbered, e.g., (1 Barrier, Performance Art), to facilitate the presentation of the work in the exhibition and to differentiate it from the other process drawings, and the documented photographs of the work, the referenced materials, and the process images and their numbering will be organised in a way that facilitates the reader's reading, e.g., (fig. 1 SEEYOO Art Space, Liang Xinghao's studio, in preparation for the exhibition "Riddle of Sphinx") for the reader's convenience.

Fig. 1 梁星昊在SEEYOO Art Space测试装置，筹备双个展“Riddle of Sphinx”中，2020年

Liang Xinghao at SEEYOO Art Space test installation, in preparation for the double solo exhibition "Riddle of Sphinx", 2020

第一章 物体的反身：拟人

1st Chapter Reflexivity of objects Personification

媒介本体与物
Media Ontology and Objects

在 2019—2020 年期间，小体量雕塑与装置的创作已进入我的实践范围，但当时仍受教于绘画学院体系之中，绘画始终占据核心位置，绘画之外的材料更多承担着对绘画的补充性媒介功能。

自 2022 年起，正如照相机的发明曾经改变人类对现实的认知一样，迅速膨胀的数据体量与触手可得的图像环境，使我开始对“图像”本身进行反思与内省。不同于平面图像的再现逻辑，强调物与物之间关系、并依赖在场性的装置艺术，逐渐成为我重要的实践媒介之一。

随之而来的，是关于媒介的疑问：

媒介是否有可能脱离人的在场，而进行某种有序的自我表达？在麦克卢汉“媒介即信息”以及“媒介是人的延伸”的理论语境中，被制作的物件——作为艺术作品——似乎必须依赖另一主体的行动与意识才能成立。然而，人们未曾预料的是，媒介作为人的“假肢（prosthetics）”，在技术条件下有一天会被拦截、修改，甚至能够与本体展开对话，并反向作用于本体本身——人工智能正是这一情境的显现。这一转变促使我重新思考人与媒介之间的认知关系。

在基特勒媒介本体论的影响下，我将关注的焦点转向物体本身，创作了一系列以“物体剧场”为线索的作品。我试图使这些人造物摆脱雕塑作为被塑造之物的被动态，通过某种排序、结构与行为逻辑，使其呈现出类人的特征——诸如爱、无聊，以及对运动的需求。

这些百无聊赖的物件在显露人性光芒的同时，也暴露出其扭曲与矛盾。然而，我们作为它们的制造者与使用者，又何尝不是由同样的矛盾所构成呢？

Between 2019 and 2020, small-scale sculptures and installations had already entered my artistic practice. At that time, however, I was still trained within an academic painting framework, where painting remained central, and materials beyond painting primarily functioned as supplementary media.

Beginning in 2022, much like how the invention of the camera once transformed human perception of reality, the exponential expansion of data and the omnipresence of readily accessible images prompted me to turn inward and reflect on the nature of images themselves. Unlike the representational logic of two-dimensional images, installation art—concerned with articulating relationships between objects and emphasizing physical presence—gradually became one of my primary modes of practice.

This shift raised a fundamental question regarding media:

Is it possible for a medium to perform an ordered form of self-expression independent of human presence? Within Marshall McLuhan's theoretical framework—where “the medium is the message” and media are understood as extensions of the human body—manufactured objects, as artworks, appear to require the activity and consciousness of another subject in order to exist meaningfully. Yet what was unforeseen is that media, as human prosthetics, could one day be intercepted, modified, and even enter into dialogue with their origin, exerting influence back upon the body itself. Artificial intelligence exemplifies this condition, prompting me to reconsider the epistemological relationship between humans and media.

Influenced by Friedrich Kittler's media ontology, I began to direct my attention toward objects themselves, producing a series of works structured around the concept of an “object theater.” Through these works, I attempt to liberate man-made objects from the passive condition of being sculpted. By arranging them through specific systems, sequences, or behavioral logics, I seek to endow them with human-like qualities—such as affection, boredom, and the need for movement.

These seemingly idle objects radiate moments of humanity marked equally by distortion and contradiction. Yet as their makers and users, we ourselves are no less constituted by such contradictions?

2#
OUT OF ORDER

金属雕塑

Metal Sculpture

15×4×4cm

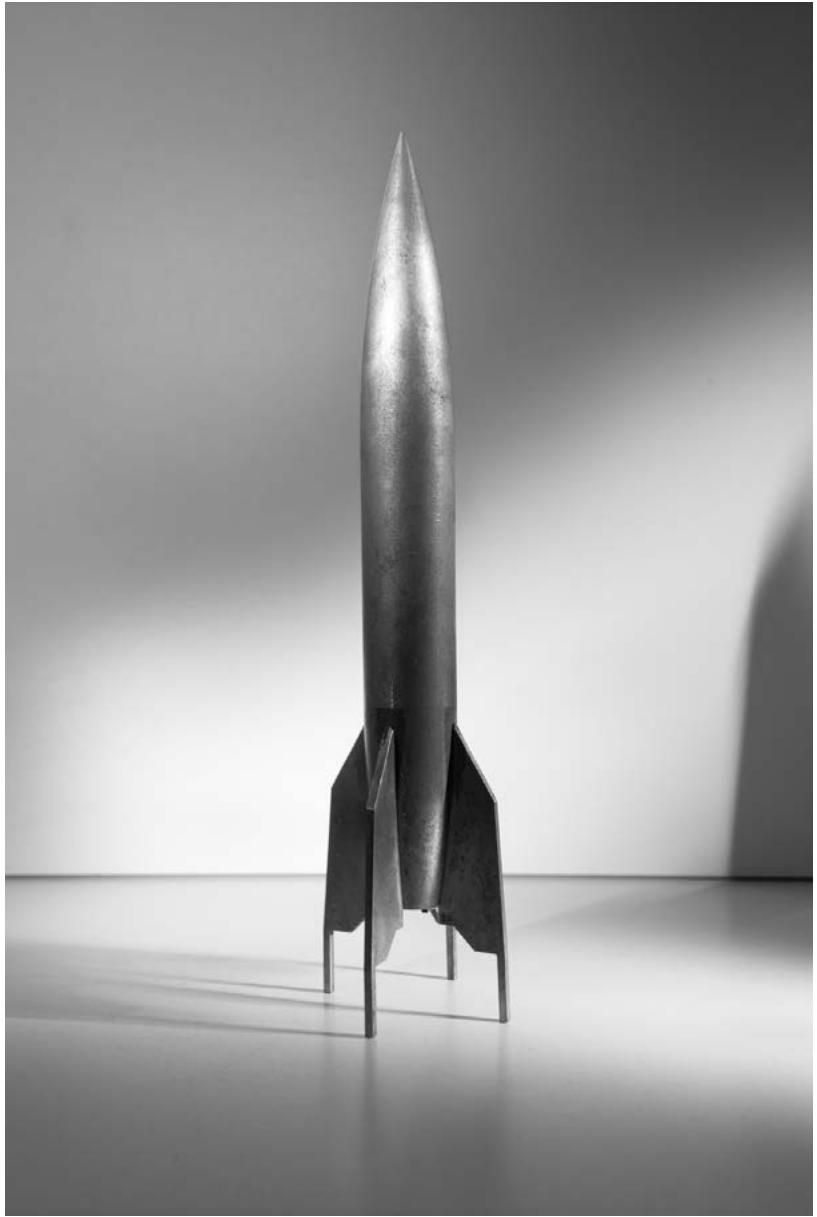
2022

梁星昊 制造

莫妮卡·德拉伯特 命名以及摄影

Sculpture made by Liang Xinghao

Named/Photo by Monika Drabot



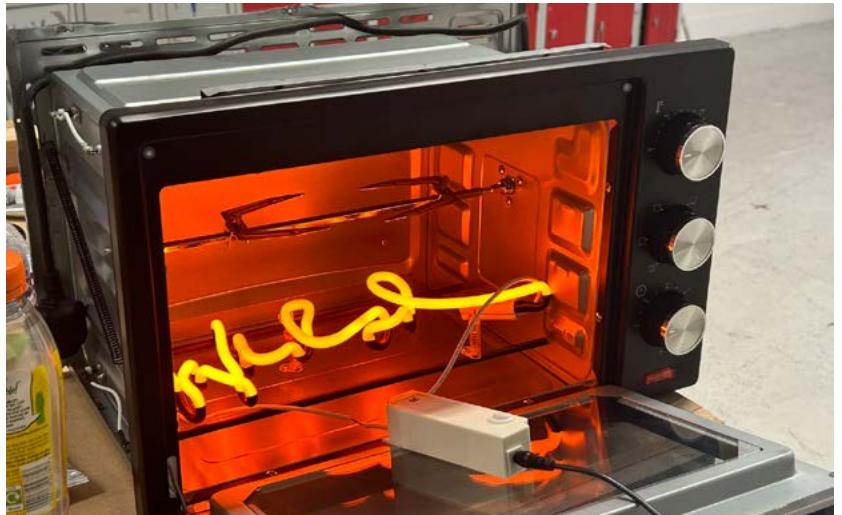
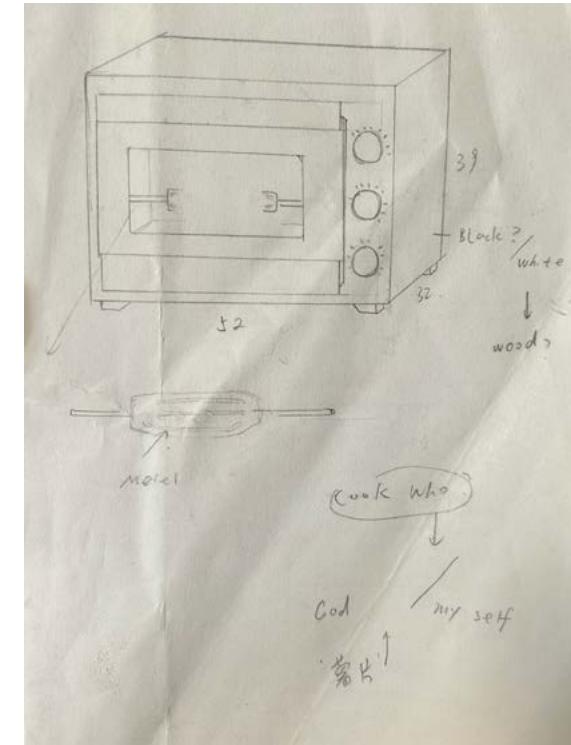


Fig.2 给“烹饪课”重装电机马达
Reinstalling the motor for the "cooking class".

Fig.3 给“烹饪课”加装灯管和变压器
Adding LED light & adaptor to the "cooking class".

Fig.4 烤叉和雕塑作为“烹饪课”的部分
Forks and sculptures as part of a "cooking class".

Fig.5 手稿
Sketch



3#烹饪课
Cooking Class

"Wha Wha",
Cookhouse Gallery Chelsea College, London

烤箱外壳、铁制导弹模型、电机、霓虹灯管、
木桌腿、麦克风, 2023, 尺寸可变

Oven housing, iron model missile, motor, neon
light, wooden table leg, microphone, 2022, Di-
mensions Variable





两台烤箱以权力的姿态彼此对峙。倒计时的节奏与战斗机的轰鸣声在空间中回荡、放大，仿佛一场高度紧张的竞赛即将爆发。此刻，所有的聚光灯都投向了这个小小的机械箱体。

Two ovens confront one another in a posture of power. Countdown signals and the roaring sound of fighter jets circulate through the space, amplified until they resemble the prelude to an imminent and highly charged competition. At this moment, all spotlights converge on the small mechanical box.

Fig.2 烹饪课 (局部)
Cooking Class
(detail)

作品通过声音，以及一组充满隐喻的物件与现成装置——麦克风、烤箱与定时器——构建出一种割裂的第三人称视角，将屏幕背后的大众群体呈现为社会整体的一部分。

现代战争的发生，已然被压缩并限制在屏幕之内，在舆论的重压之下展开。

作为“玻璃屏幕”的微波炉，暗示着迫在眉睫的毁灭——那枚正在被“烹饪”的导弹；而成簇的麦克风与凳子腿，则象征着集中、放大并支配话语的媒体与权力结构。随时可能爆发的紧张局势、焦点的不断轮回（微波炉定时器突兀的“叮！”声），以及在这一系统中直面一切的“客体”，共同构成了一幅令人不安的景象。

嘈杂的声音与窒息般的危险气息弥漫其间，然而这一切却只发生在那个狭小的屏幕之中。那么，这种紧张与我何干？正是在这一问题中，我们与现实、与周遭的世界被迫切割开来。

Through sound, along with a set of metaphor-laden objects and readymade devices—microphones, ovens, and timers—the work constructs a fractured third-person perspective, positioning the mass audience behind the screen as a constituent part of society as a whole.

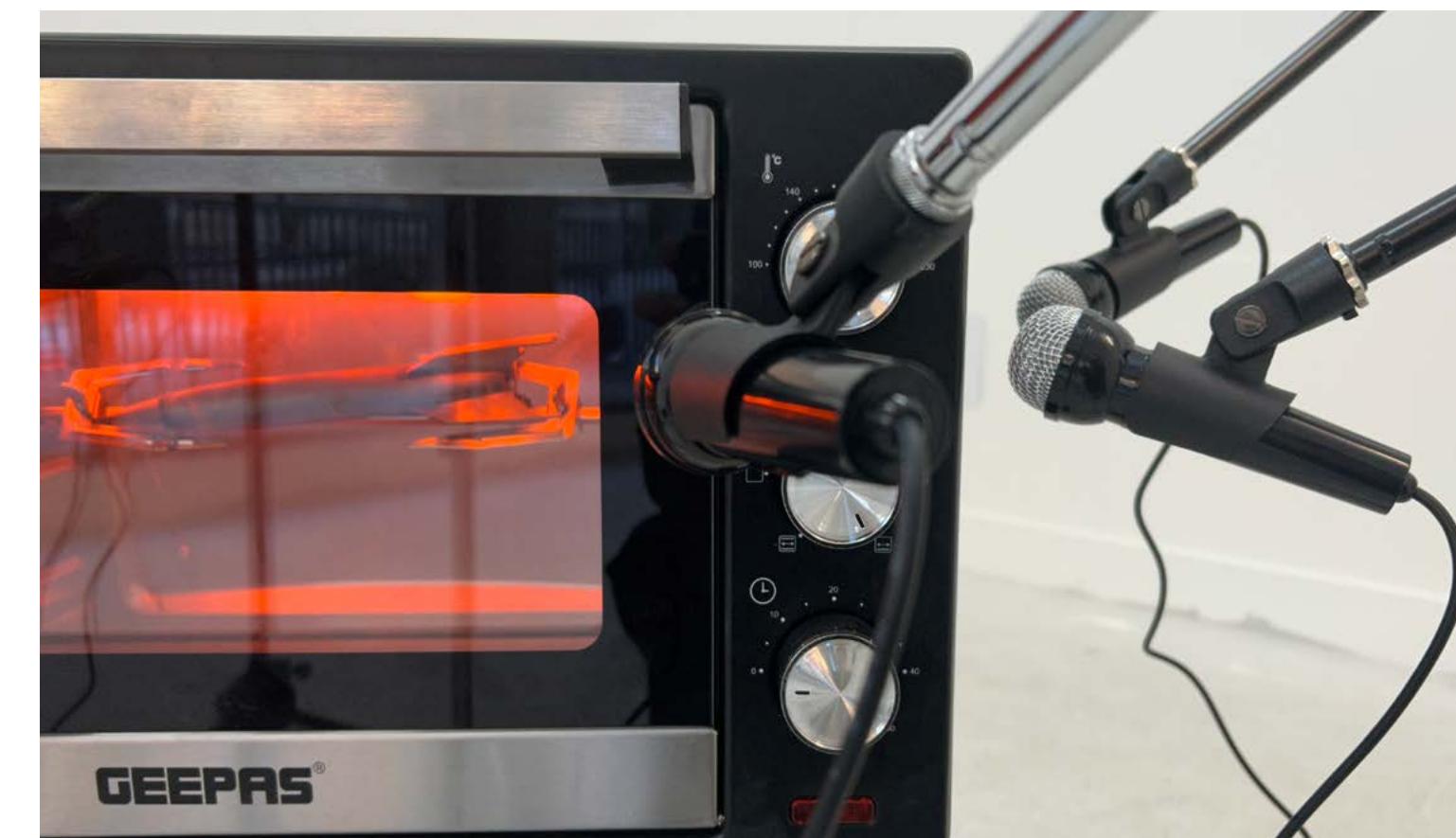
The occurrence of modern warfare has become increasingly confined to the screen, unfolding under the pressure of public opinion.

The microwave oven, functioning as a “glass screen,” suggests an imminent destruction—the missile being “cooked” within it. Meanwhile, clusters of microphones and chair legs symbolize media apparatuses and power structures that concentrate, amplify, and regulate discourse. The ever-present tension of potential eruption, the cyclical shift of focus (marked by the abrupt “ding!” of the microwave timer), and the “object” that directly confronts this entire system together form an unsettling tableau.

A cacophony of sound and a suffocating sense of danger permeate the space, yet all of this occurs solely within that narrow screen. So what does this tension have to do with me? It is precisely within this question that we find ourselves forcibly severed from our surroundings.

Fig.3 烹饪课（高处视角）
Cooking Class
(View from above)

Fig.4 烹饪课（内部）
Cooking Class
(Inside)



4#零基础运动员的对决
*The Duel of the Novice Athletes
with Zero Basics*

"In Tandem",
Cookhouse Gallery Chelsea College, London



铁板、乒乓球台、摆锤、扫地机器人、乒乓
球拍, 2023, 150cm*80cm*150cm

Iron metal plate, ping pong table, pendu-
lum, sweeping robots, ping pong paddles,
150cm*80cm*150cm



Fig.5 展览 In
Tandem 安装现场
In Tandem
Exhibition
Installation in
progress

Fig.6 零基础新手运
动员的对决 展览现
场, 切尔西艺术学
院, 伦敦
The Duel of the
Novice Athletes
with Zero Basics
displaying in
Chelsea College of
arts, London

零基础新手运动员的对决是一件无趣的作品。为方便人类生活而制造的两个扫地机器人，它们长年累月地工作，漫长而枯燥，直到被人类的新发明取代并抛弃。被遗弃的机器人失去了原有的角色，重新拾起人类文明，开始尝试打乒乓球，学习人类独有的娱乐方式。

两名“清扫工”，每人“拿着”一个乒乓球拍，看起来像是在尝试打乒乓球，偶尔会击打到，但由于他们自己的内部编程，大多数时候都是漫无目的地移动——直到他们碰到边缘，于是改变方向并继续前进。

The Duel of the Novice Athletes with Zero Basics is an uninteresting work. Two sweeping robots created for the convenience of human life working long and boring hours for years until they are replaced and abandoned by a new human invention. Having lost their intended role, the discarded robots pick up human civilisation again and begin to learn the exclusively human act of entertainment by attempting to play table tennis.

The two “sweepers”, each “holding” a ping-pong paddle, look like they’re trying to play ping-pong, occasionally hitting it, but mostly moving aimlessly due to their own internal programming - until they hit the edge, they will switch directions and continue on their way.



5#节奏: 60 拍/分钟
Tempo: 60BPM

“Internal States”,
Cookhouse Gallery Chelsea College, London



幻灯片机 影像
2023, 尺寸不限
Slide Projector, moving images,
Dimensions Variable



Fig.7 节奏：60 拍/分钟 安装中
Tempo: 60BPM
in the process of
installing

在这件作品中，艺术家以每分钟60帧的速度展示自己的眼球运动。同时，由于幻灯机也是每分钟60帧（幻灯机卡槽共120帧）的频率在切换幻灯片，并发出“咔嚓，咔嚓”的声响，眼球的转动成为了时钟的秒针——有序而又机械地顺时针旋转。

时钟是有序的，而人不是。

肉体终究逃离不了生物反应。在旋转来到了第120帧时，由于眼球的疲劳干涩，它留下了泪水，随即循环继续转动。

通过影像媒介，艺术家颠倒了原本被观看的对象，使其成为观看的装置。在此，机械与肉身呈现出一种“反控制论”的张力，揭示了肉身主体与媒介之间暧昧的相互凝视关系。

In this work, the artist records the movement of the eye at a rate of 60 frames per minute. Simultaneously, a slide projector operates at the same frequency—switching through its 120-slide carousel with the repetitive sound of “click, click, click.” Within this synchronized system, the eye’s rotation assumes the role of the clock’s second hand—orderly, mechanical, and relentlessly moving clockwise.

Yet the clock is always orderly, while the human body is not.

The flesh remains bound to biological reactions. At the 120th frame, as fatigue and dryness set in, the eye releases a tear—only for the cycle to resume.

Through the medium of video, the artist inverts the expected hierarchy of the gaze: that which should be viewed becomes the mechanism of viewing. Here, the mechanical and the corporeal exist in an anti-cybernetic tension, exposing the ambiguous interplay between the human body and media in their reciprocal act of looking.

Fig.8 制作中的一部分幻
灯片 (制作过程)
Some of the slides in
the production
(Processing)





6#永续的爱
Endless Love

"MA Show 2023",
Curated by Galia Kollectiv, Chelsea
College, London

铁、锌螺丝、木头、亚克力、乳胶漆、石
头、铁管、电唱机、黑胶唱片、音响, 2023
350cm*180cm*185cm

Iron, zinc screws, wood, acrylic, latex paint, stone,
iron pipes, record players, vinyl records, stereos,
2023, 350cm*180cm*185cm

Fig.9 装置建模1 (梁星昊绘制) Installation modelling (drawn by Liang Xinghao)

Fig.10 装置建模2, 后被用于制作唱片封面 (梁星昊绘制) Installation modelling 2, later used to make record covers (drawn by Liang Xinghao)

Fig.11 装置平面图1 (梁星昊绘制) Installation plan 1 (drawn by Liang Xinghao)

Fig.12 装置建模3 (梁星昊绘制) Installation modelling 3, later used to make record covers (drawn by Liang Xinghao)

Fig.13 装置平面图2 (梁星昊绘制) Installation plan 1 (drawn by Liang Xinghao)

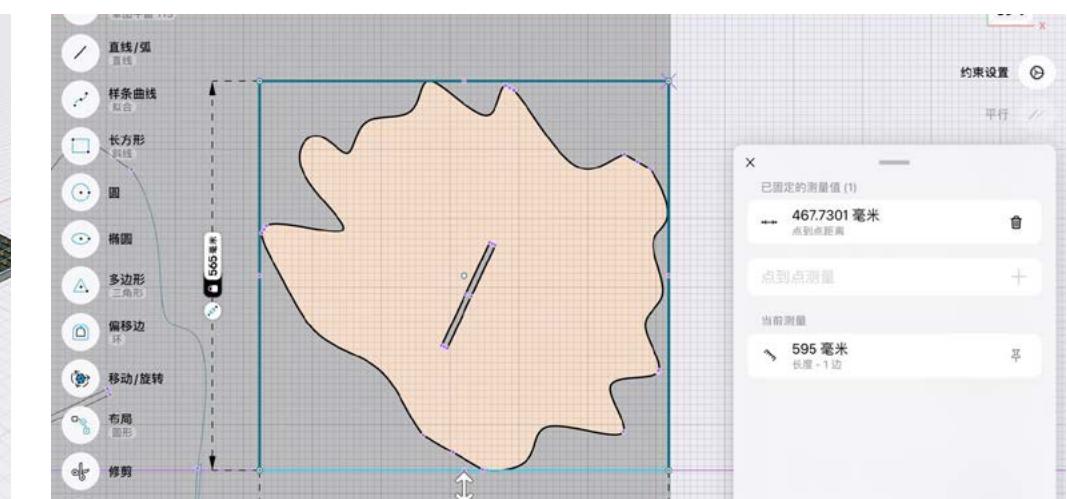
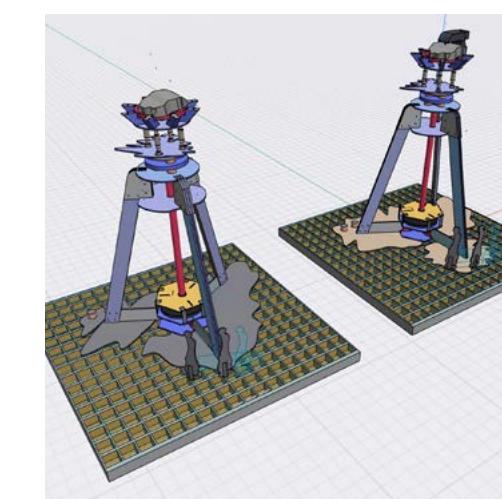
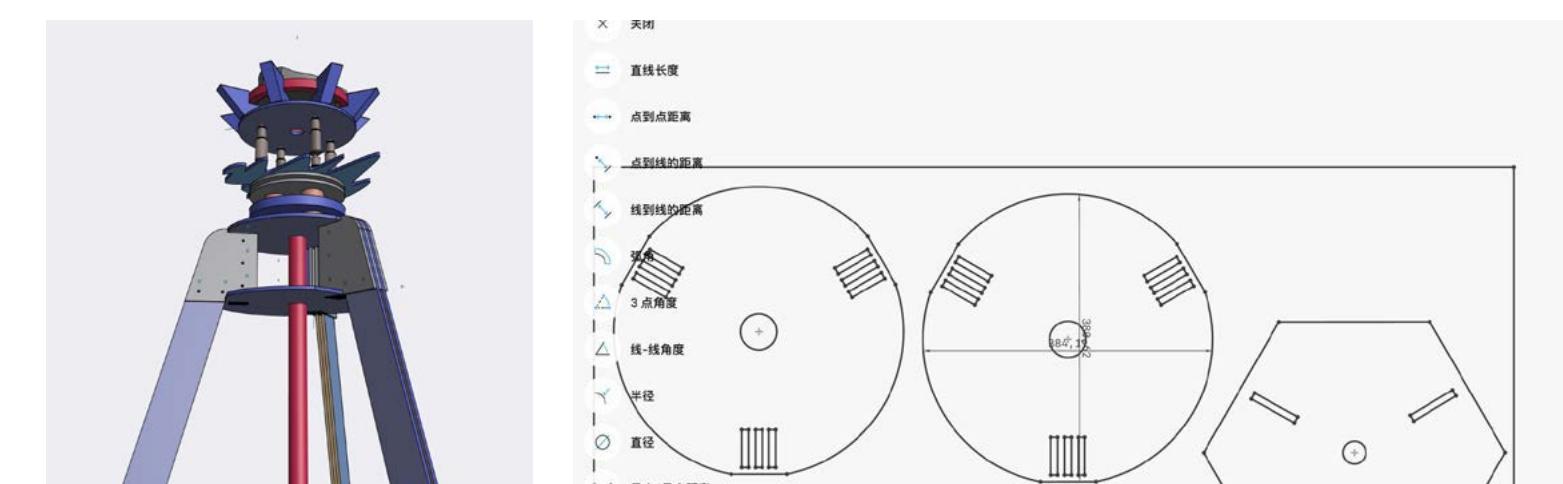
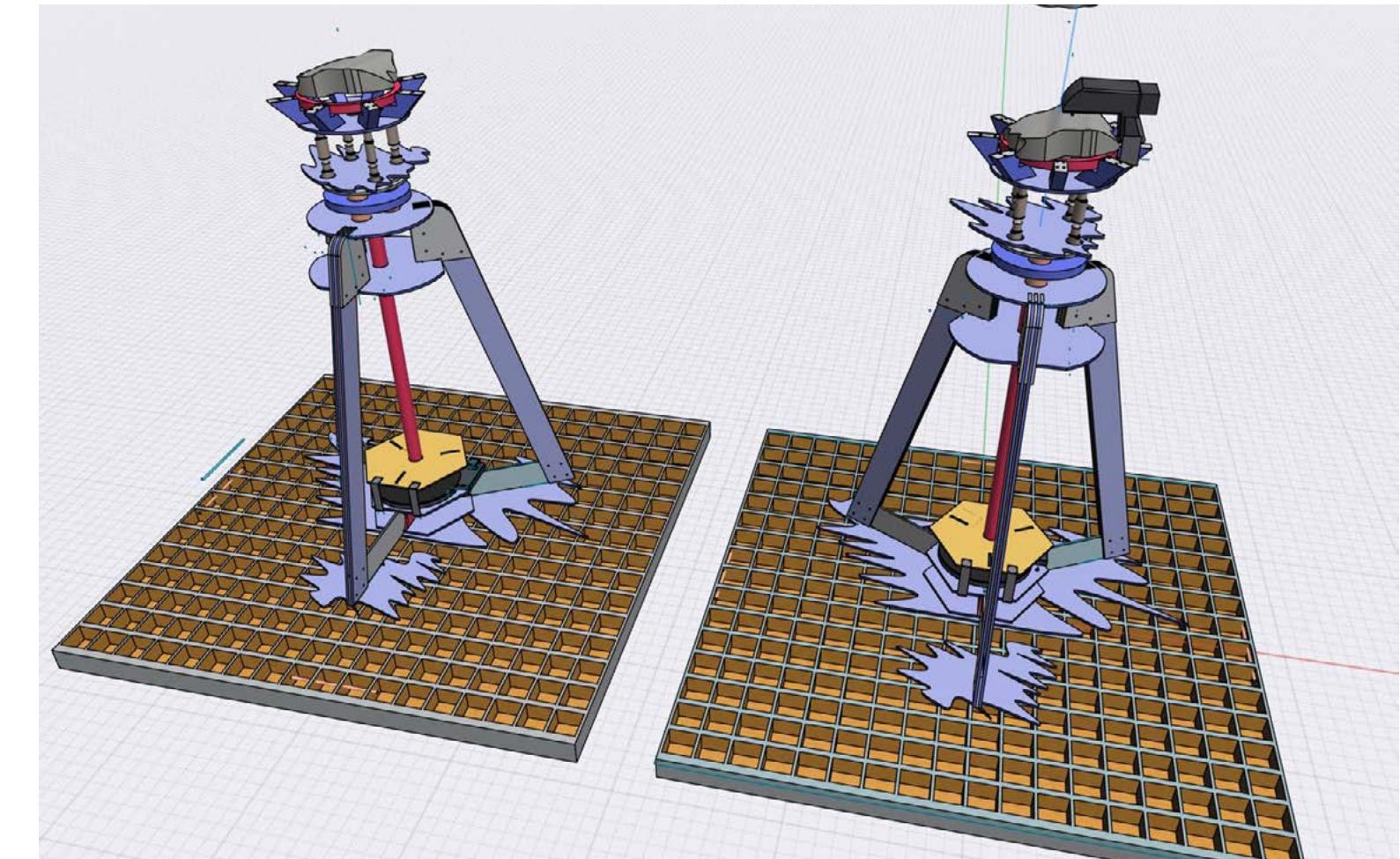
我搭建了两座木质结构,使两块石头被抬升至接近人的尺度。它们通过螺旋状的金属管道与插座彼此连接,仿佛某种技术性结构被强行植入其内部。借由这一过程,石头被赋予了人类自认为区别于其他生物的特质——情感、智慧与爱。

装置底部隐藏着两组微型唱片机部件,仿佛双塔在低声喃喃。与装置并置的视频中,一名男子以独白的方式向某个“他者”倾诉自身无法释怀的经历,以及悄然滋生的爱意。影片结尾,他追问道:“……为什么你不回应我?”

然而此刻,这里呈现的两块石头依旧只是石头。它们或许已相伴数千年,却未必具备人类意义上的时间感知;对它们而言,这不过是一个瞬间。

在这一项目中,我构建了一个隐喻性的叙事:其中一块石头因“植入”而获得类人的思考能力,而另一块则保持原状。随着时间推移,具有意识的石头不可避免地产生情感,并试图与对方交流、表达爱意,却始终得不到回应。这种单向的情感制造出一道无法跨越的裂缝。更进一步,这种爱建立在对他者的误认之上——它将自身的情感与理性投射到一个并不具备回应能力的对象之中。这种看似神圣的“被赋予之爱”,是否本身就是一种诅咒?

当技术制造出新的“人类”,而另一部分仍停留在原初状态,二者之间是否也将出现一道不可调和的鸿沟?





I constructed two wooden structures that elevate two stones to a height close to that of the human body. The stones are connected through spiral metal tubes and power sockets, as if a technological system had been forcibly implanted within them. Through this intervention, the stones are endowed with qualities humans often claim as uniquely their own—emotion, intelligence, and love.

Hidden at the base of the installation are miniature turntable components, giving the impression that the twin structures murmur softly to one another. Accompanying the installation is a video in which a man delivers a monologue to an unseen “other,” recounting an experience he cannot let go of and a love that quietly emerges. At the end, he asks: “Why don’t you respond to me?”

Yet here and now, the two stones remain simply stones. They may have existed side by side for thousands of years, but they do not necessarily share a human conception of time; to them, this duration is merely a moment.

This project constructs a speculative narrative: one stone acquires human-like cognition through mechanical intervention, while the other remains unchanged. Over time, the awakened stone develops emotions and attempts to communicate its love, yet receives no response. This one-sided affection creates an unbridgeable divide. At another level, the love itself is founded on projection—the assumption that the other must share the same intelligence and emotional capacity. This Artemis-like narcissism transforms a seemingly sacred gift into a potential curse.

In a future shaped by technological monopolies, might an irreconcilable divide also emerge between newly engineered “humans” and those who remain unchanged?

Fig.15 装置展览视角（暗环境，灯光效果）
Installation exhibition view 1
(dark environment, lighting effects)

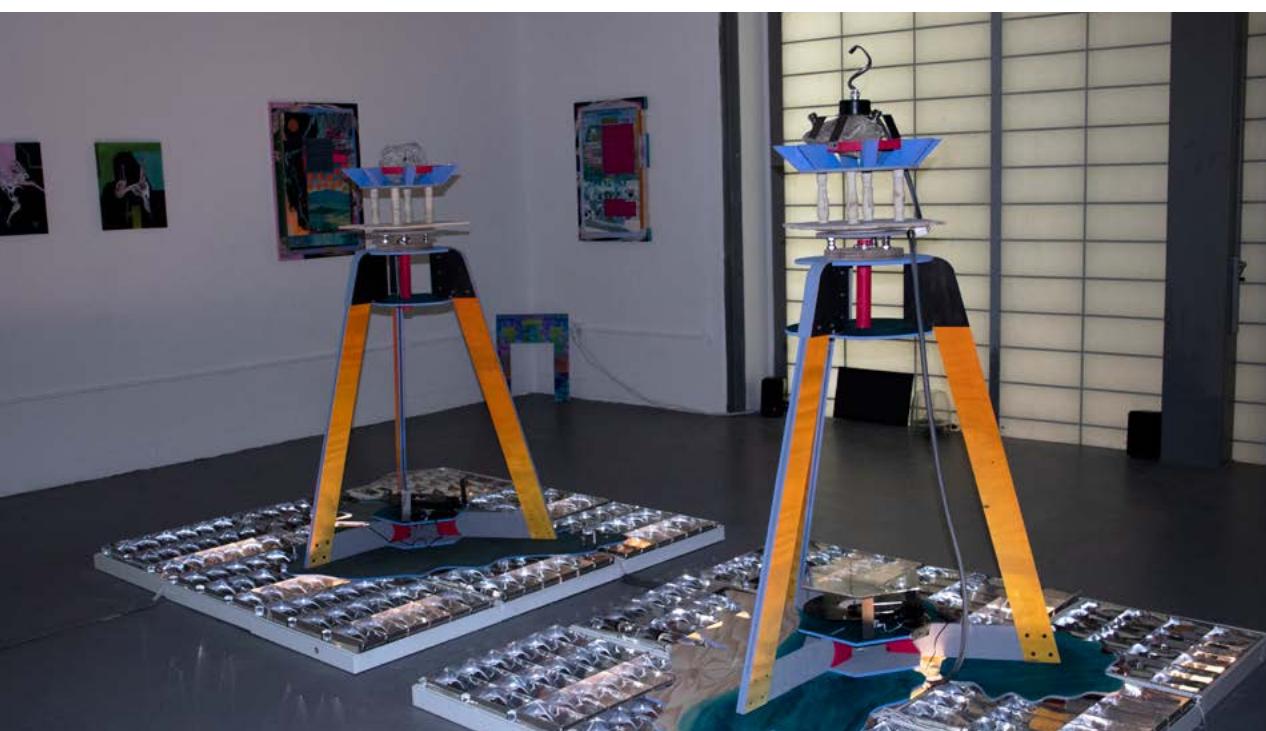


Fig.16 装置底部细节
视角 Detailed view
of the underside of
the unit

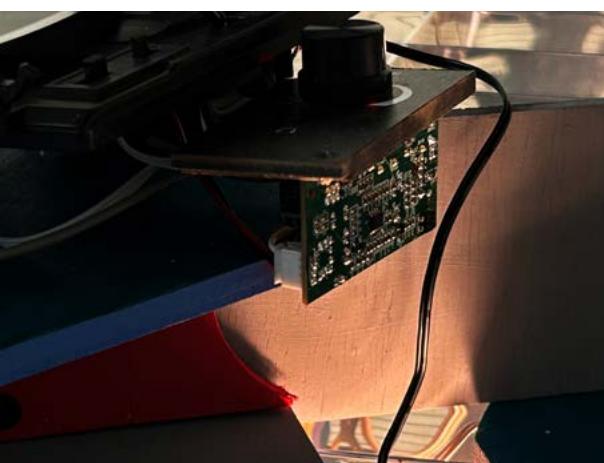


Fig.17 左装置视角
Left unit view

Fig.18 装置展览视角2（暗环境，灯光效果）
Installation exhibition view 2
(dark environment, lighting effects)

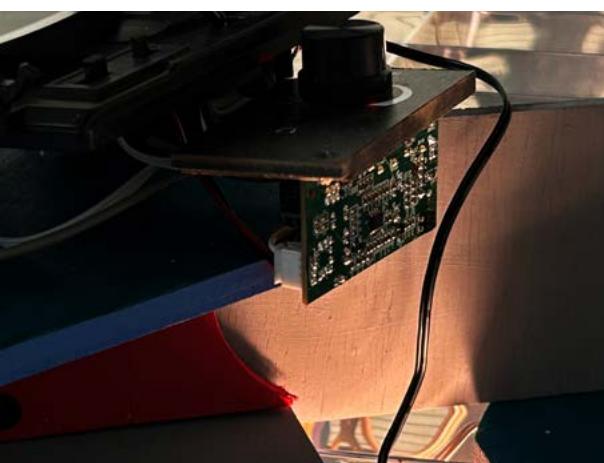


Fig.19 视频“Endless love”
(配合装置作品
的文字和影像)
Moving images
"Endless love"
(text and images
to accompany the
installation)



Fig.20 装置的底部
由两件唱片播放器组成，唱片以及声音由
梁星昊录制，CUTSY
刻制
The base of the
unit consists of
two record players,
with records and
sounds recorded
by Liang Xinghao
and engraved by
CUTSY



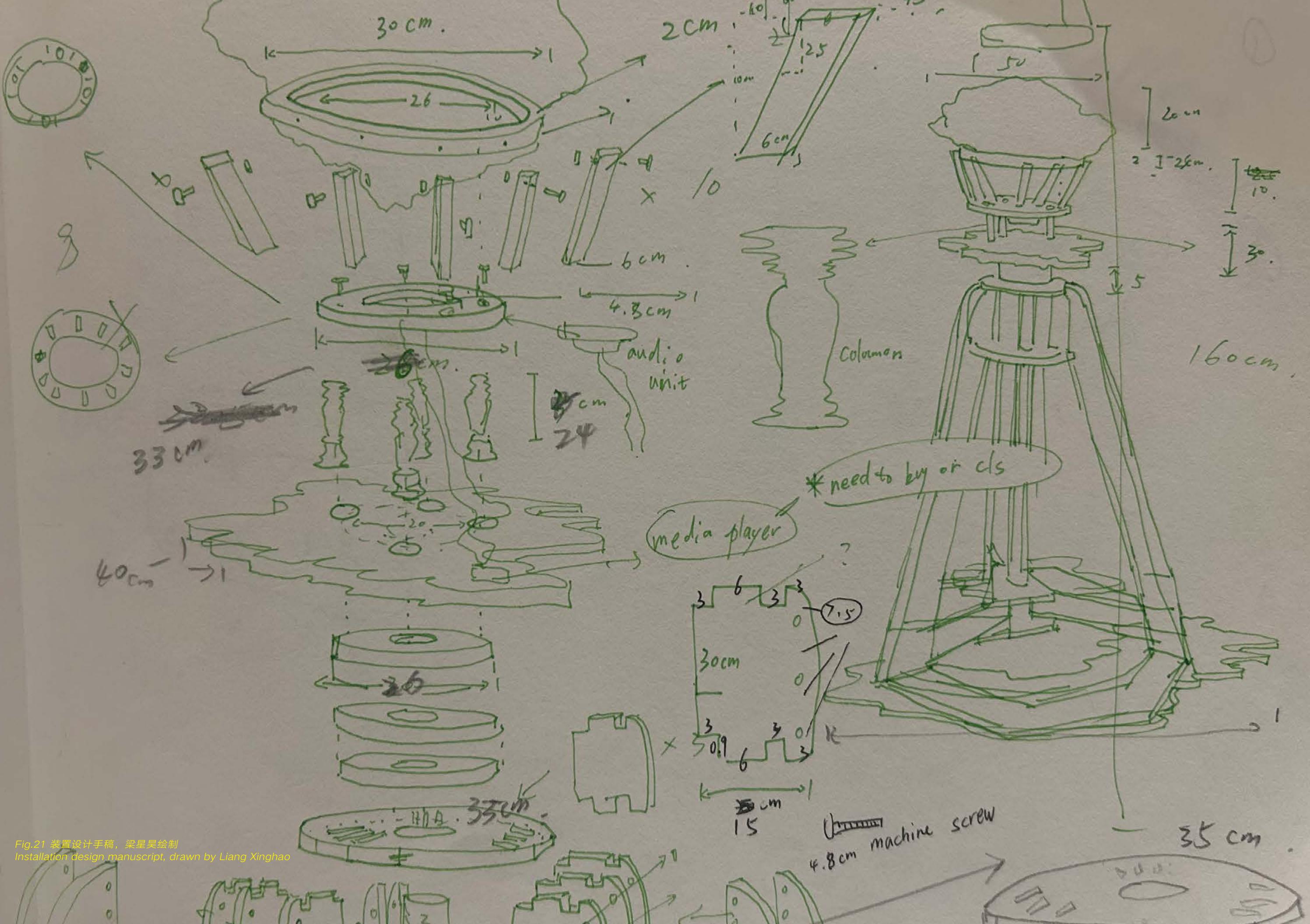
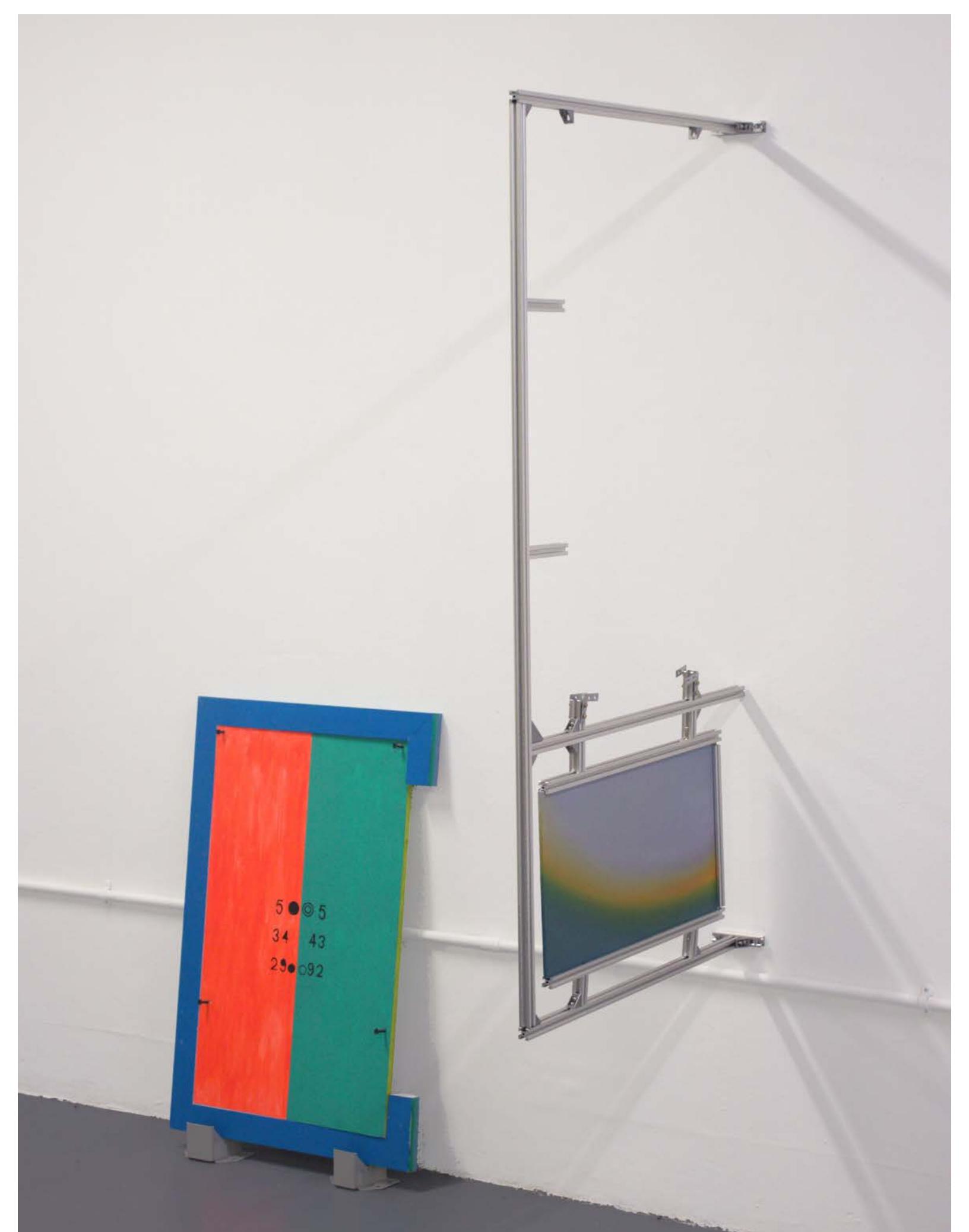


Fig.21 装置设计手稿, 梁星昊绘制
Installation design manuscript, drawn by Liang Xinghao

6.5#错位 *Misalignment*

"MA Show 2023",
Curated by Galia Kollectiv, Chelsea College, London



第二章 光 2nd Chapter Light

美术馆/空间驻地项目
Residency Programme

在早期的装置实践中，我通过结构、排序与行为建立物体之间的关系。声音与现成品噪音作为一种“不可视之物”，贯穿空间，为观众提供进入作品的通道，并塑造具有节奏与调性的空气环境。

这一经验促使我将关注从物体转向整体空间本身。与声音相似，光并不附着于物，而是直接作用于空间：它在不被察觉的情况下组织观看的先后顺序，划分区域，并为静止的空间引入时间维度。

基于这一转向，我开始将空间视为装置的核心媒介。在美术馆驻地项目中，光不再只是照明或氛围，而是一种调度注意力、制造层级与距离的机制。通过对光的干预，空间被转化为一段被编排的观看经验，其结构本身不断提示着何为重要、何为被观看。

本章以一系列美术馆驻地项目为线索，探讨光如何作为一种制度化的感知工具，在空间中制造聚焦、仪式感与“非凡”的体验，并使这些通常被忽略的组织机制显露出来。

In my early installation practice, I constructed relationships between objects through structure, sequencing, and behavior. Sound and readymade noise functioned as “invisible materials” that permeated the space, offering an entry point for viewers while shaping its rhythm and tone.

This experience shifted my focus from objects to space itself. Like sound, light does not adhere to objects but operates directly within space, quietly organizing the order of vision, dividing zones, and introducing a temporal dimension into an otherwise static environment.

Through this transition, I began to treat space as the primary medium of installation. In museum residency projects, light is no longer used merely for illumination or ambience, but as a mechanism that directs attention and produces hierarchy and distance. By intervening in lighting conditions, space is transformed into a choreographed viewing experience whose structure continuously signals what is meant to be seen.

This chapter examines a series of museum residency projects, exploring how light functions as an institutionalized tool of perception—one that constructs focus, ritual, and experiences of the extraordinary, while revealing the mechanisms that organize how we see.



7#
幻象

Phantom
装置
投影仪，反光镜和
网格灯

Installation
Projector, reflector
and grid light
Dimensions Variable
2023

Fig.22 在工作室实验中
Experimenting in the studio



8# 人工/模拟/被构建的虚拟愿景

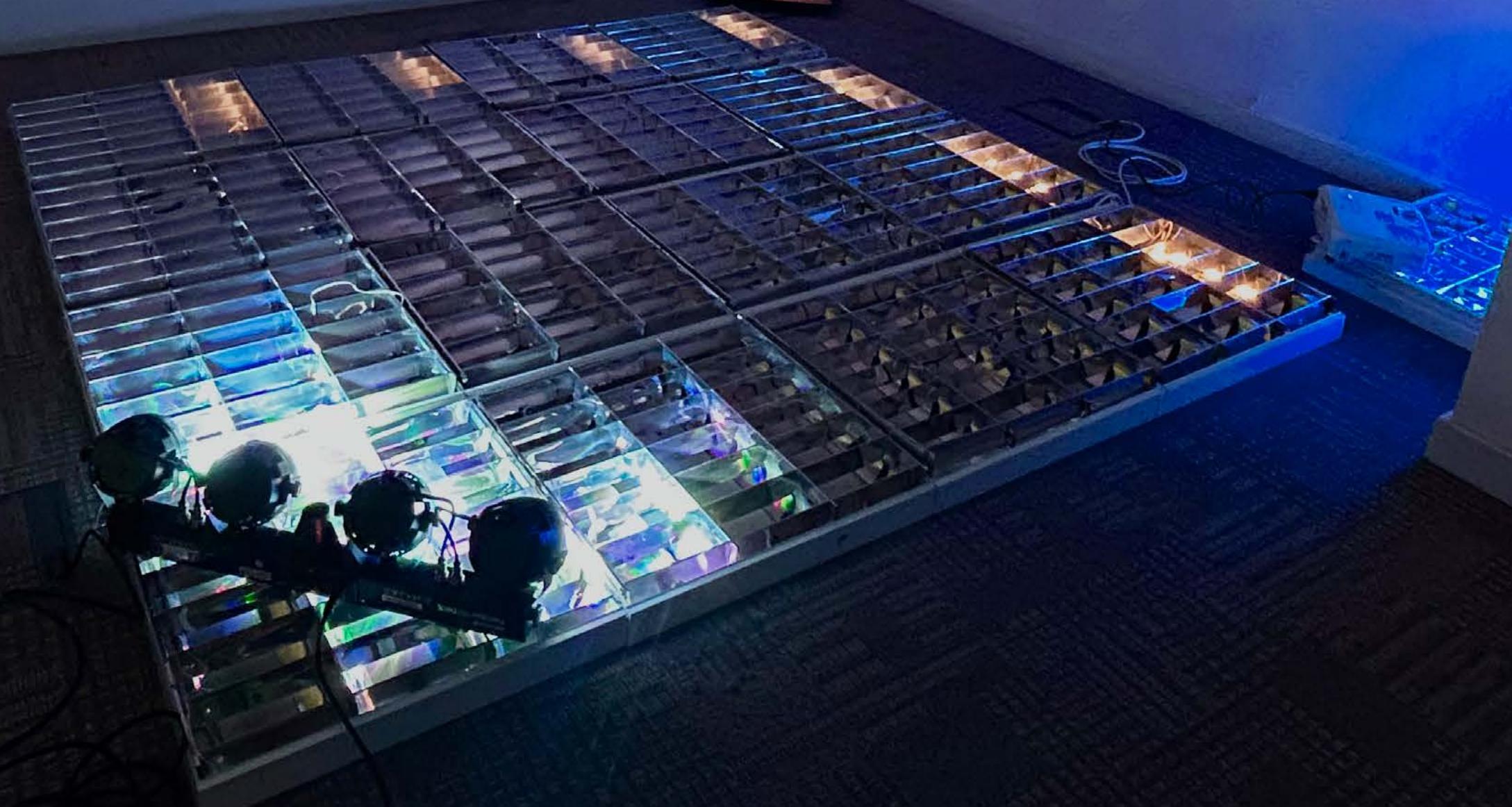
Artificial, simulated, constructed virtual wishes

“Windows”,
Podium Millbank Tower, London

铁、LED灯、铝网格、投影仪, 2023

240cm*240cm*40cm

Iron, LED lights, Aluminium grid, Projector, 2023,
240cm*240cm*40cm



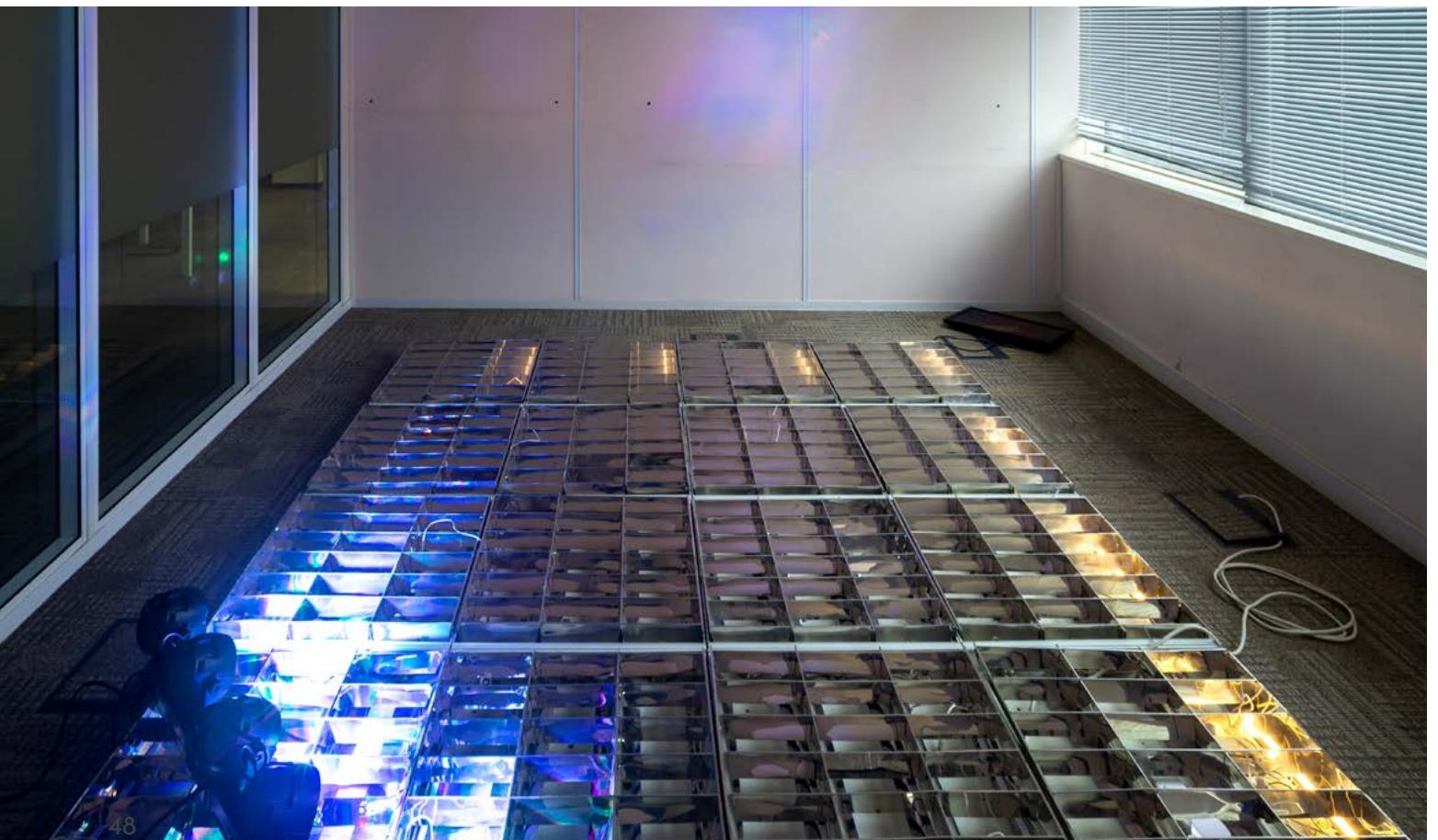
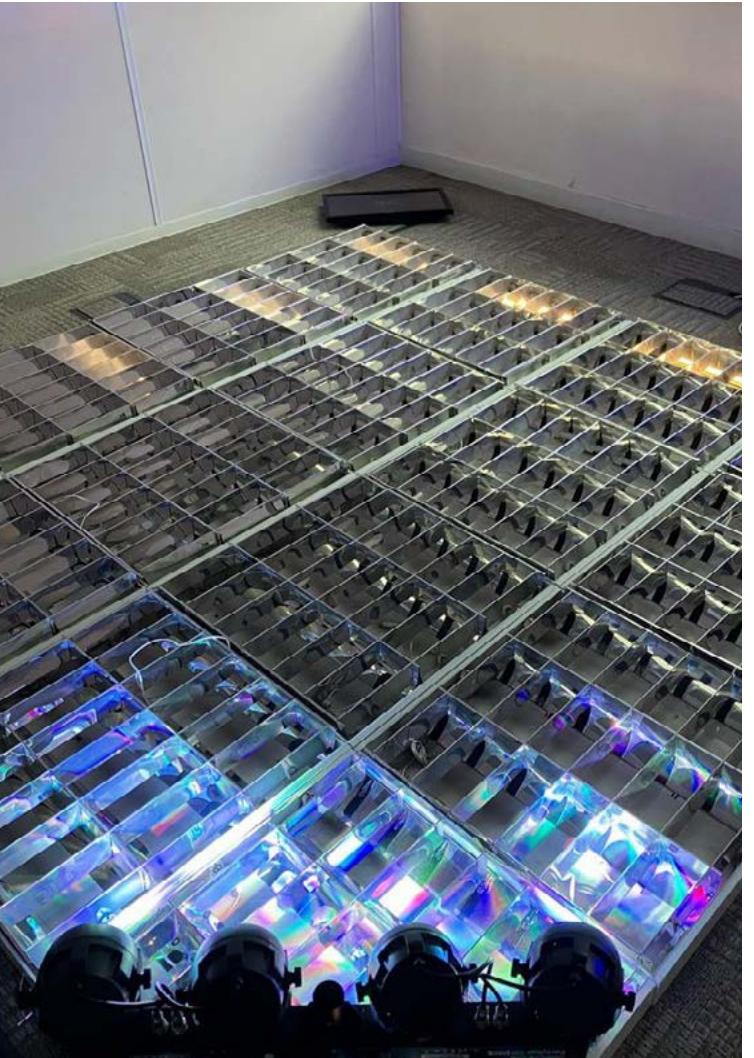
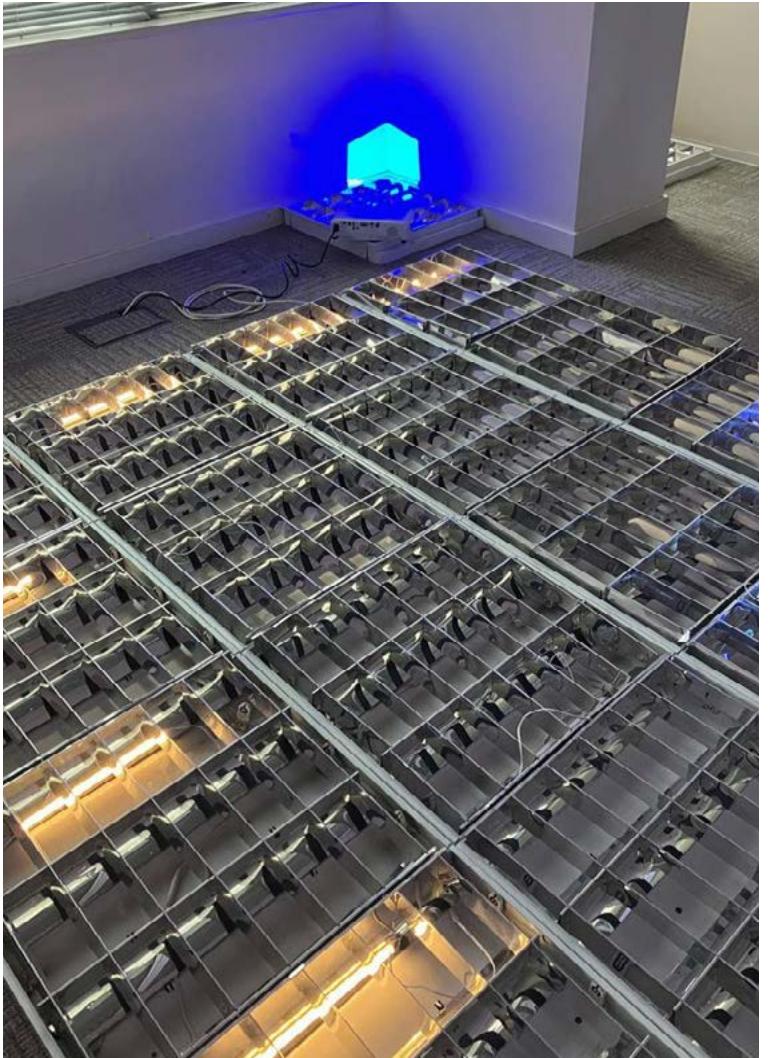
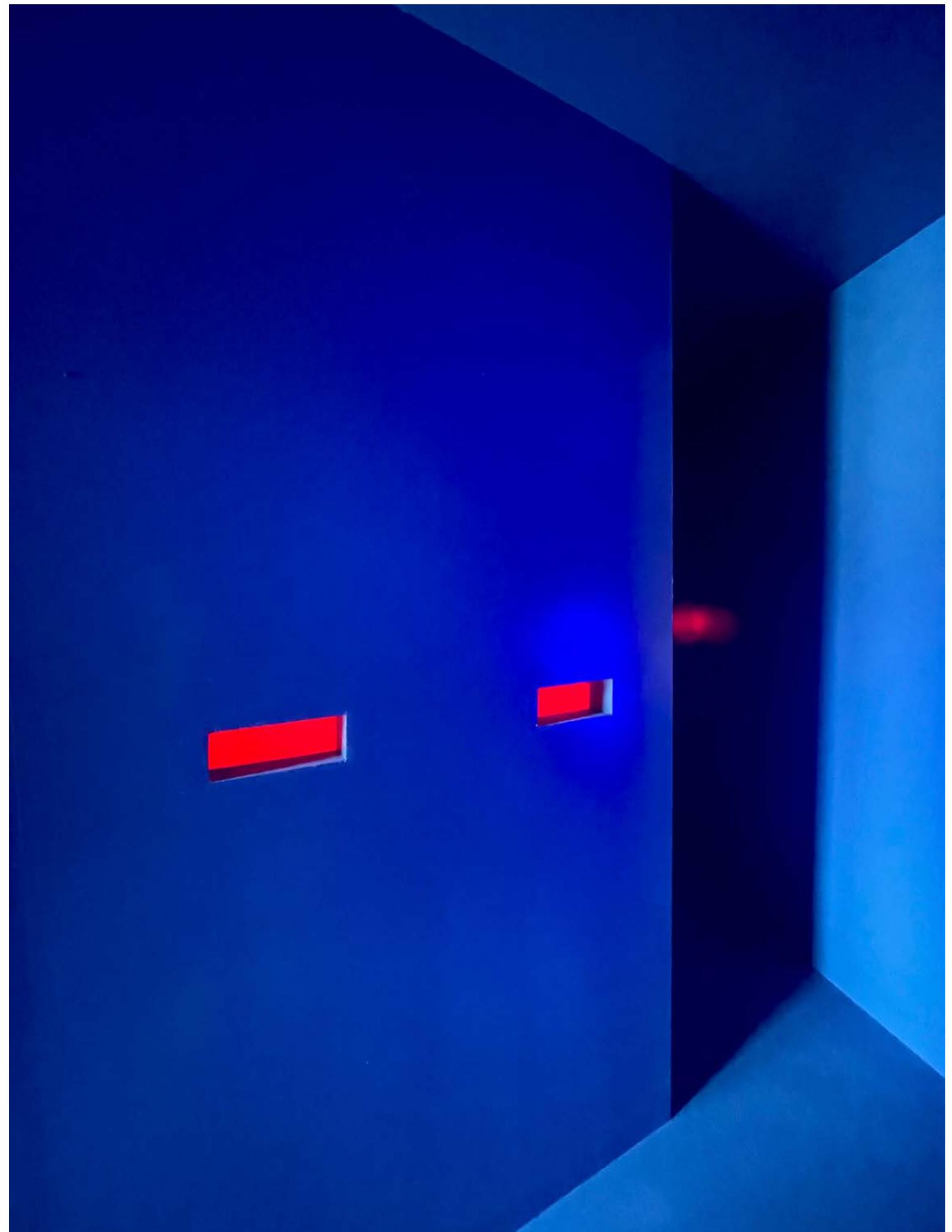


Fig.23-25 人工/模拟/被构建的虚拟愿景,安装视图, 2023,
米尔班克塔, 伦
敦, Window

*Artificial, simulated,
constructed virtual
wishes, installation
views, 2023,
Millbank Tower,
London, Window*

Podium Millbank Tower是一个位于伦敦市中心的办公楼，这个作品中，我试图解构空间，探索日常空间中光、色彩和材料的可能性。我使用了办公室常见的吸顶灯作为反光材料，并将它们展示在办公室的房间里。本应位于办公室房间顶部的铝灯格子被戏剧性地有序地放置在地板上，而本应发光的灯则被其他彩色光源昏暗地照亮。由于铝合金的反光特性，光被分解成各种颜色并投射到房间的墙壁上。房间的角落里有一台“无信号”投影仪，正在金属网格上投射着一小块蓝色。

Podium Millbank Tower is an office building in central London, in this work I tried to deconstruct the space and explore the possibilities of light, colour and materials in everyday spaces. I used ceiling lights, which are common in offices, as reflective materials and displayed them in the office room. The lattice of aluminium lamps that should be at the top of the office room is placed in dramatic order on the floor, while the lamps that should be glowing are dimly illuminated by other coloured light sources. Due to the reflective properties of the aluminium alloy, the light is broken down into colours and projected onto the walls of the room. In the corner of the room there is a “signal-less” projector that is projecting a small patch of blue on a metal grid.



10# *Moment*

*A collaboration
between Xinghao
Liang and Momo
Luo
Mixed media
2024,
1100*600*500cm*

*Fig.30, Moment (内部走
廊视角)*

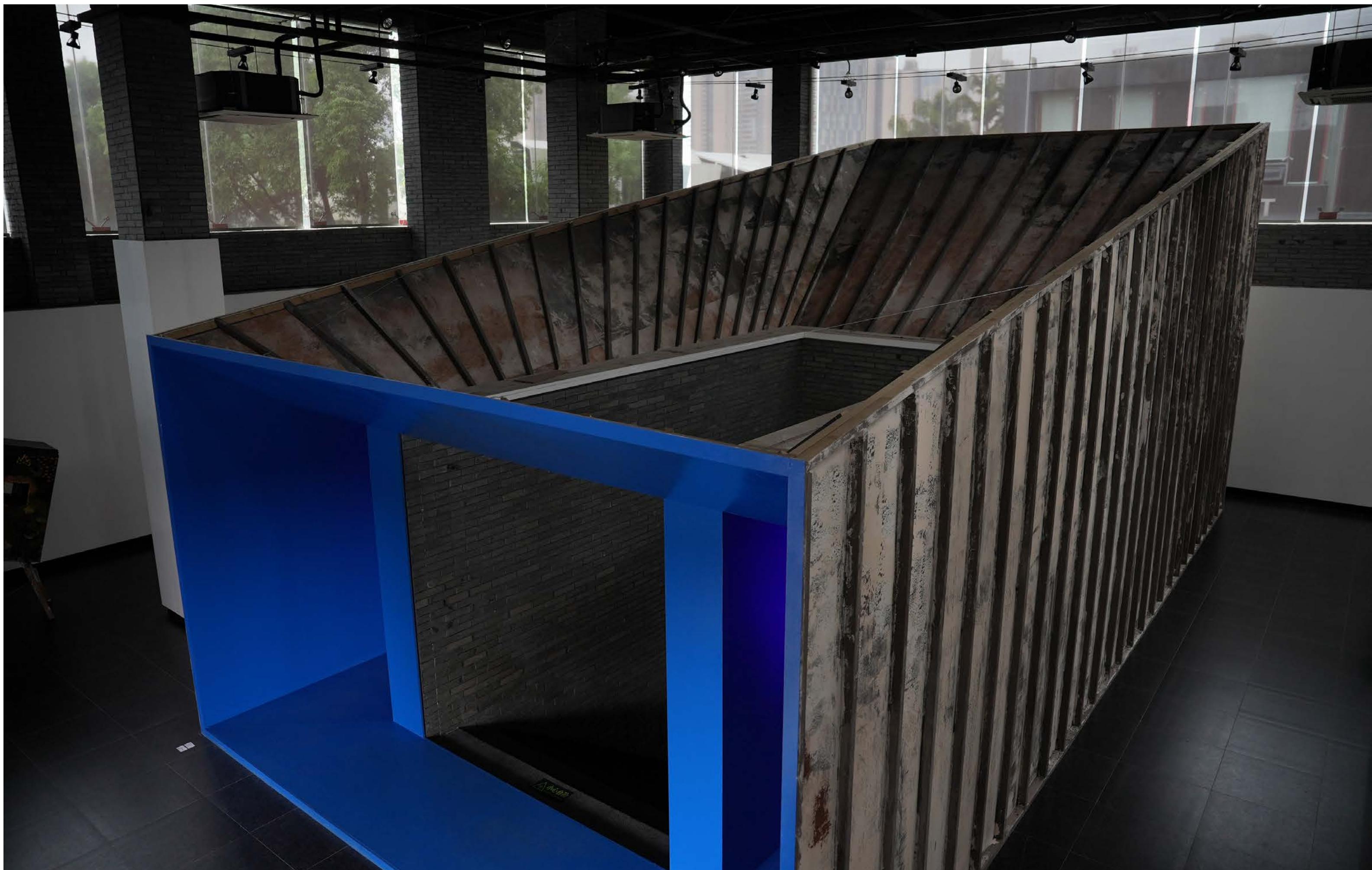
*Moment (internal corridor
view)*

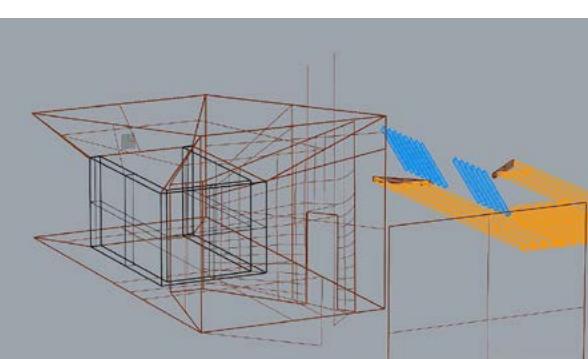
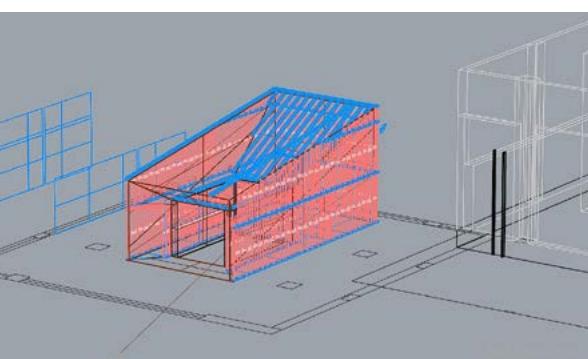
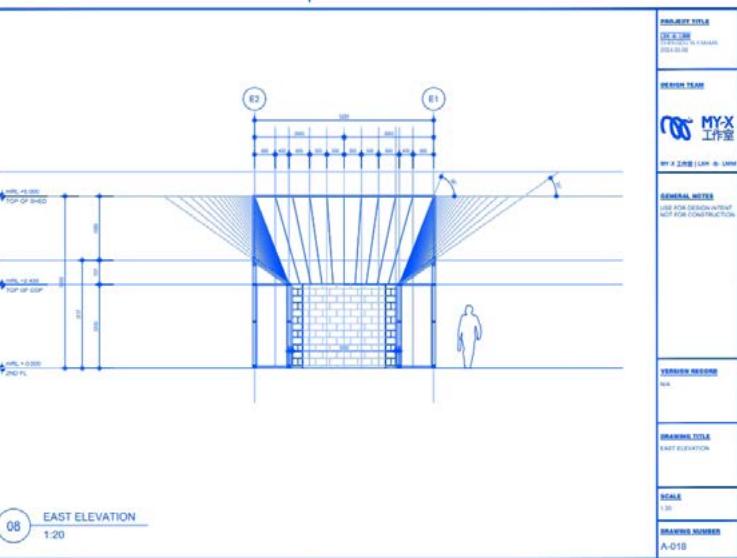
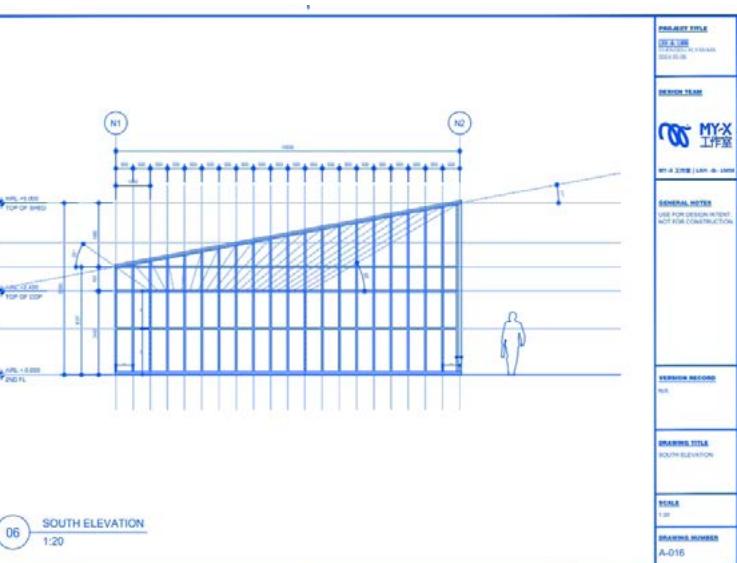
Moment是由艺术家罗萌萌与梁星昊共同合作完成的大型装置作品。艺术家共同将美术馆正中央的楼梯外墙包裹，设计并搭建了一个室内的，可被进入的电影院建筑。同时这个建筑又呈现为展览中一个巨大的雕塑。当观众走上楼梯并回头时，他们会发现他们正从一个未知全貌的建筑中走出来，因为建筑被建在了他们所处的楼梯的周围。

观众被内部空间十米长的走廊、诱人的灯光吸引...当怀着期待进入空间后，观众会发现处在墙上的，透着红色灯光的孔洞。孔洞中是一排又一排的电影椅，仿佛等待着观众，但观众又被这些空旷的椅子所“面对着”。但这里我们共同将红色的电影院彻底封闭，变成了一个不可被进入的空间，观众会发现他们正处于“电影院”荧幕的位置。狭窄的通道、昏暗的灯光、具有引导性的低频声让观众的观感体验与整体的空间共同构成了带有戏剧性的作品本身。

The environment of the exhibition itself constructs its own unique narrative, I focus on the montage narrative in the film combined with the site environment. ‘Moment’ is a large-scale installation by artists Mengmeng Luo and Xinghao Liang. They turn the stairs of the gallery into an accessible cinema building, which at the same time is presented as a huge sculpture in the exhibition. As the audience walks up the stairs they realise that they are stepping out of a container with an unknown full view, as the building is built behind them.

Together we make the internal cinema an inaccessible space, where the viewer finds themselves behind the screen, gazing into the unknown, with narrow passages, dim lighting, and uncomfortable sounds, making the experience of watching the cinema and the space as a whole a dramatic content in its own right.





Moment (architectural drawing2) © Studio MY-X Drawing

Moment (Rhino Architectural Modelling 1) Drawing by Liang Xinghao

Moment (Rhino Architectural Modelling 2) Drawing by Xinghao Liang

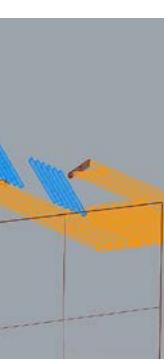




Fig.35 Moment (外部屋
顶视角)

Moment (External Roof
View view)

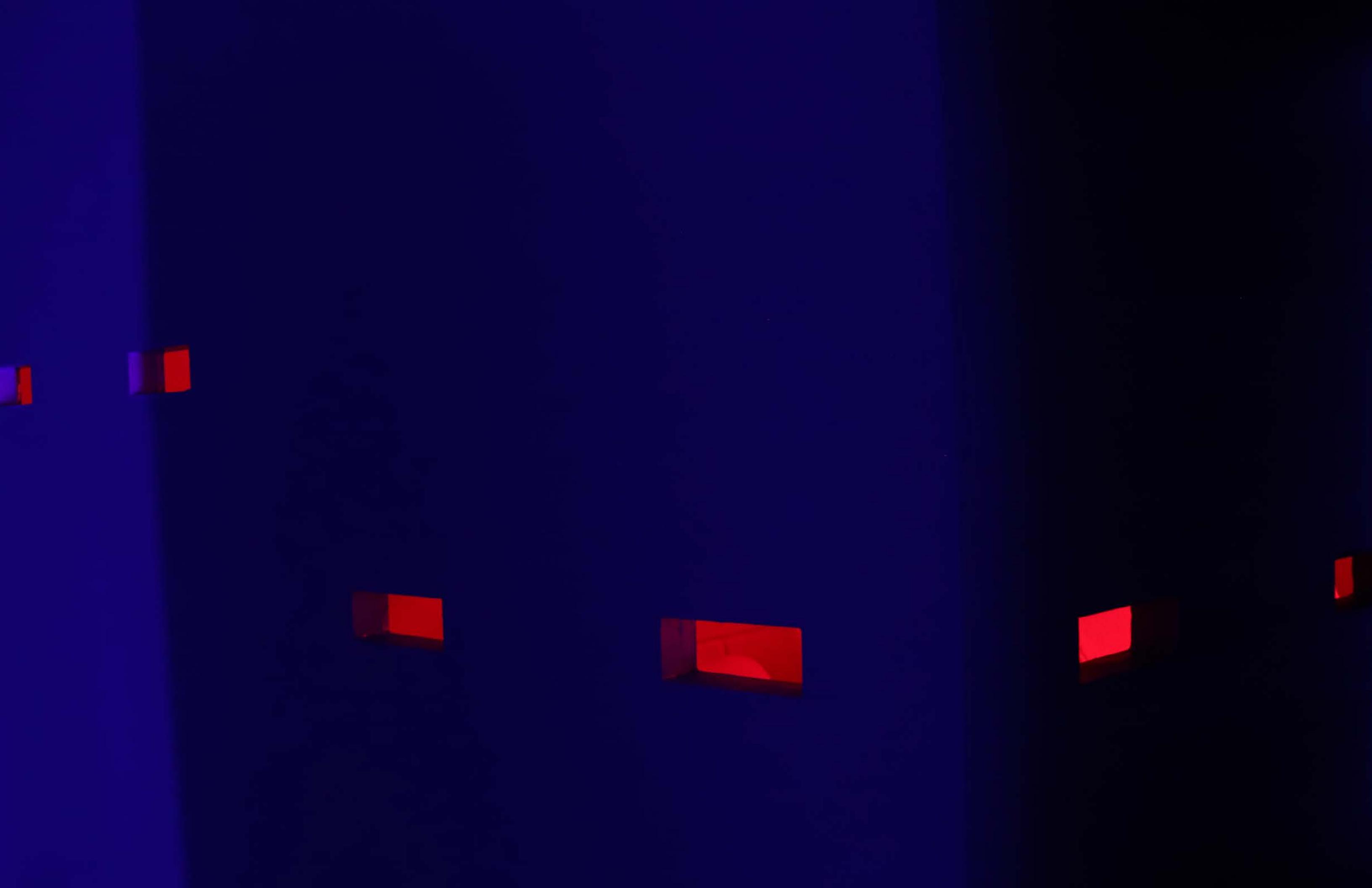




Fig.36 Moment (内部影
院视角)

Moment (internal cinema
view)



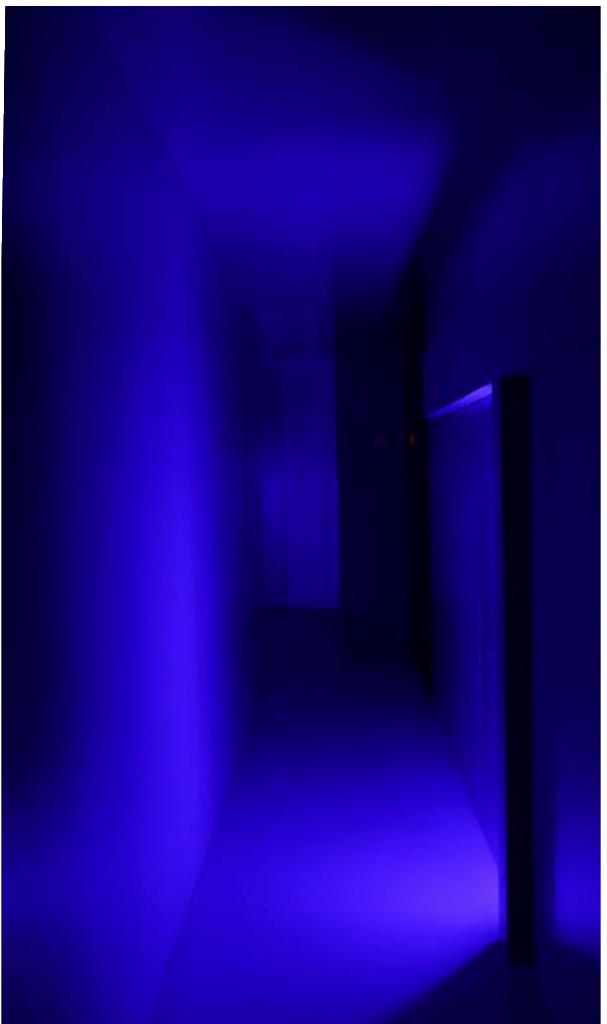


Fig.37 Moment (内部走廊视角)

Moment (internal corridor view)

Fig.38 灵感来源：老式“3D电影”放映机

Inspiration: old "3D film" projectors

Fig.39 观众在进入到走廊深处后，会被墙上的小孔所吸引。小孔中呈现的是一个没有办法从任何地方进入的房间，一个红色的影院。这个影院的座椅面对着观众。

Upon reaching the far end of the corridor, visitors are drawn to small apertures in the wall. Through these openings, they glimpse a room inaccessible from any direction—a crimson cinema. The seats within this cinema face the audience.



第三章 房间 3rd Chapter Room



绘画
Drawing & Painting

自 2024 年起，在经历了如《Moment》这类以空间性为核心的艺术实践之后，艺术家开始重新解构与理解从2020年开始的，绘画的语言。这一回返并非对既有形式的延续，而更像是一种回收与内化：当空间不再被直接建构，我转而在绘画中处理空间留下的残余经验。

在这一阶段，绘画逐渐从对具象物体的描绘，转向对瞬间、场景与状态的呈现。画面往往缺乏明确的叙事主体，但其中的元素以矛盾的姿态相对峙、渗透与并置，形成一种介于秩序与失衡之间的结构。

这一系列被命名为《Room》。房间既是我们日常所处的环境，也是短暂停留、反复经过、甚至被忽略的空间。然而，它并非静止的容器，而是在细微之处持续发生变化：窗外的景象悄然更替，光线在室内游移，走廊的尽头未必通向出口。

Beginning in 2024, after engaging in spatially driven practices such as Moment, the artist began to re-examine and deconstruct the pictorial language developed since 2020. This return to painting is not a continuation of existing forms, but rather a process of retrieval and internalization: as space is no longer directly constructed, its residual experiences are instead processed through painting.

During this phase, the work gradually shifts from the depiction of concrete objects toward the articulation of moments, scenes, and states. The paintings often lack a clearly defined narrative subject; instead, elements within the frame confront, permeate, and juxtapose one another in contradictory ways, forming structures that hover between order and imbalance.

This series is titled Room. A room is part of our everyday environment—a place of temporary presence, repeated passage, or quiet neglect. Yet it is not a static container. Subtle changes continuously unfold: the view outside the window quietly shifts, light moves across the interior, and the corridor does not necessarily lead to an exit.

Fig.48
间隙，细节图
The Rift, detail

11#间隙
The Rift

木板油画
oil on wood
46×60cm
2024



12#失语者
The Mute

布面油画
oil on canvas
200×150cm
2025





3.



Fig.48. 失语者,细节
The Mute, detail

Fig.49. 工作室视图
Studio View



13#
Dear

布面油画
oil on linen
130×80cm
2025

Fig.50. Dear,细节
Dear, detail





14#舞台上
On the Stage

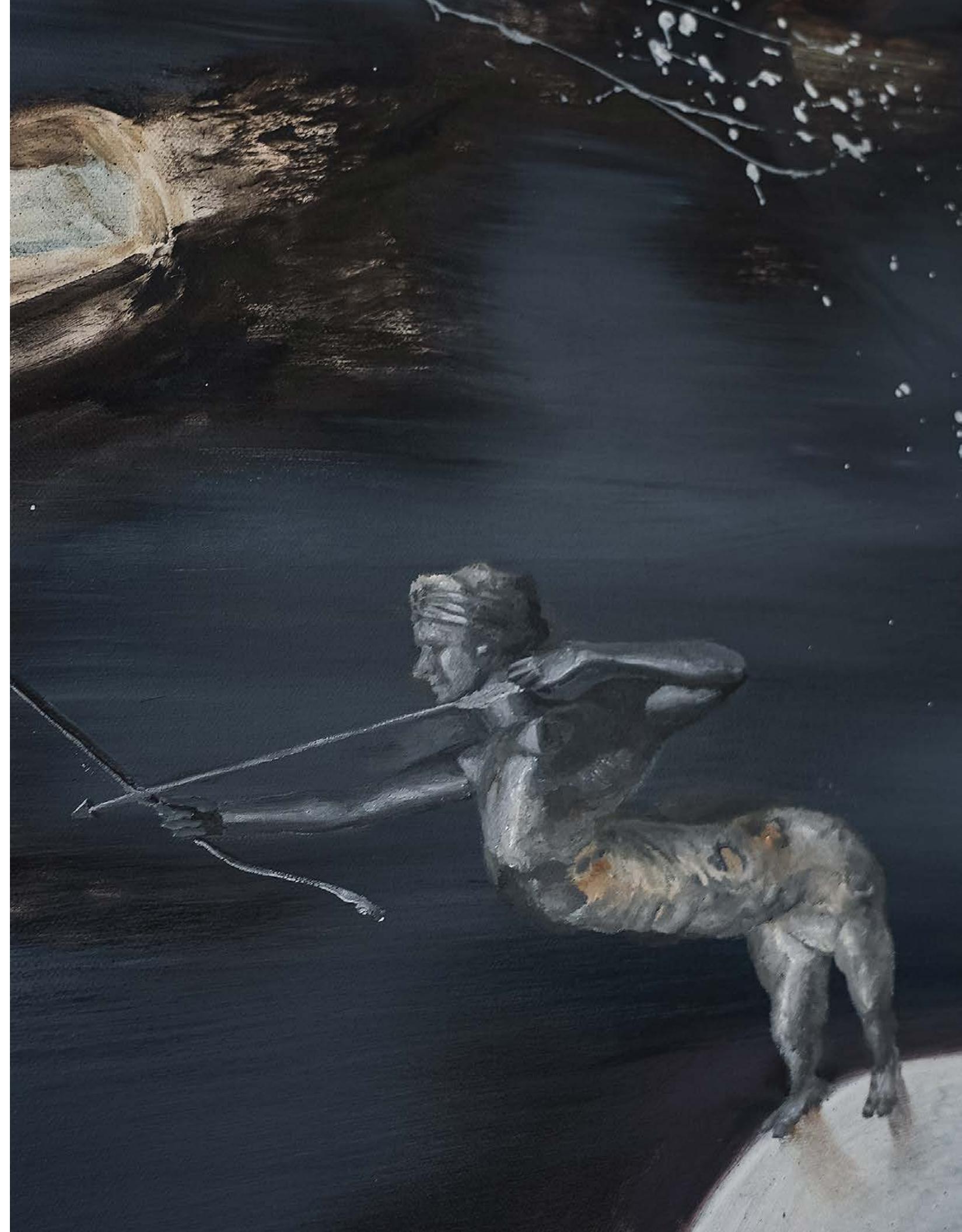
木板油画
oil on wood
60×40cm
2025

15#猎人
Hunter

布面油画
oil on canvas
60×80cm
2025

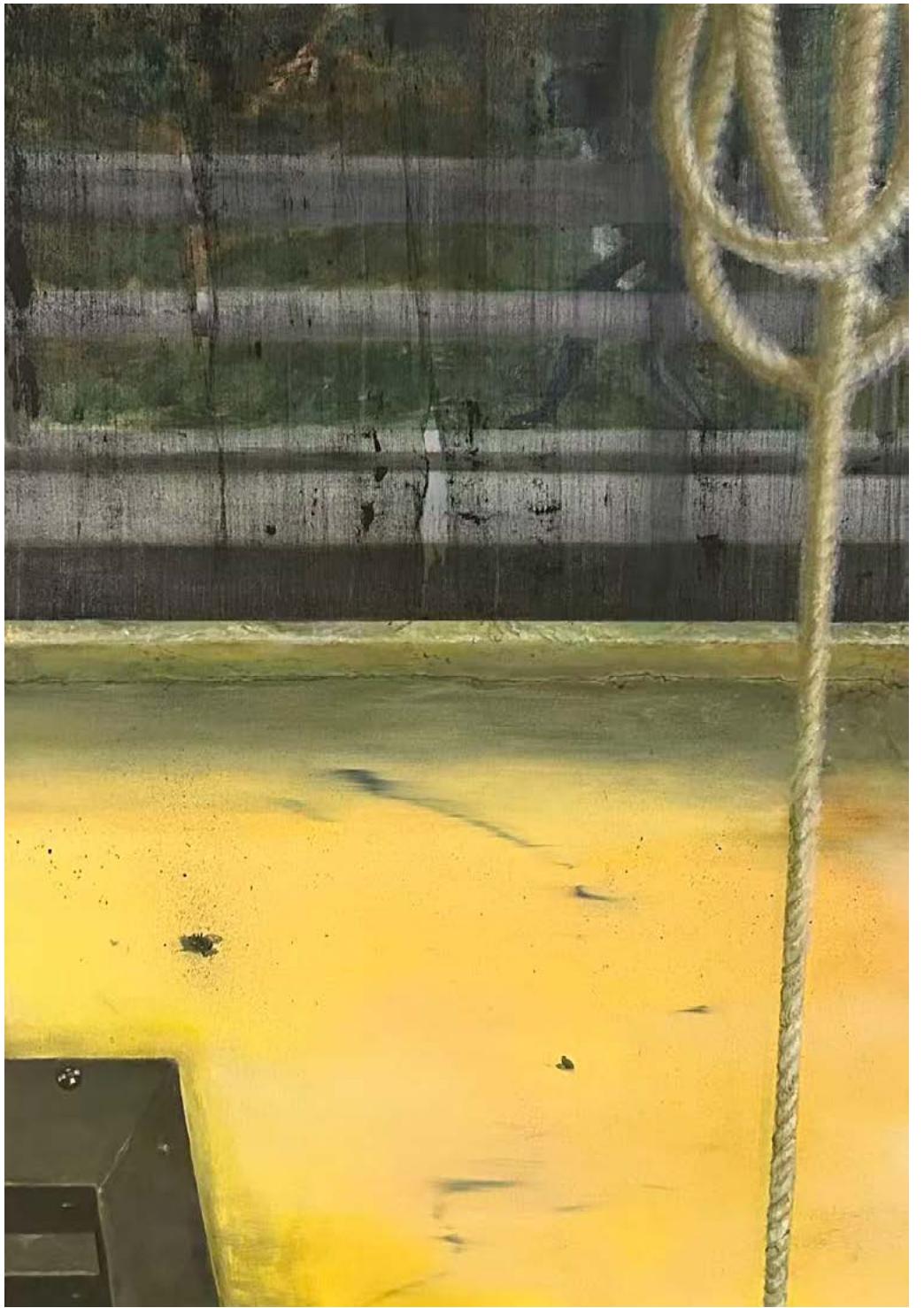


Fig.51. 猎人,细节
Hunter, detail



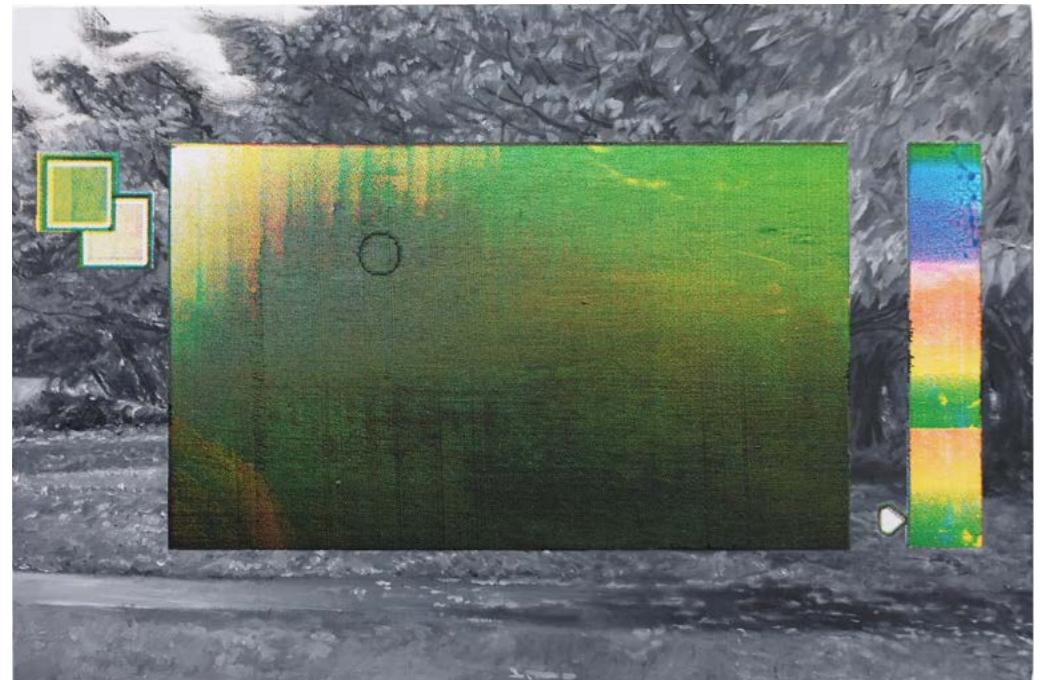
16# 如果
An if

布面油画
oil on canvas
70×100cm
2025

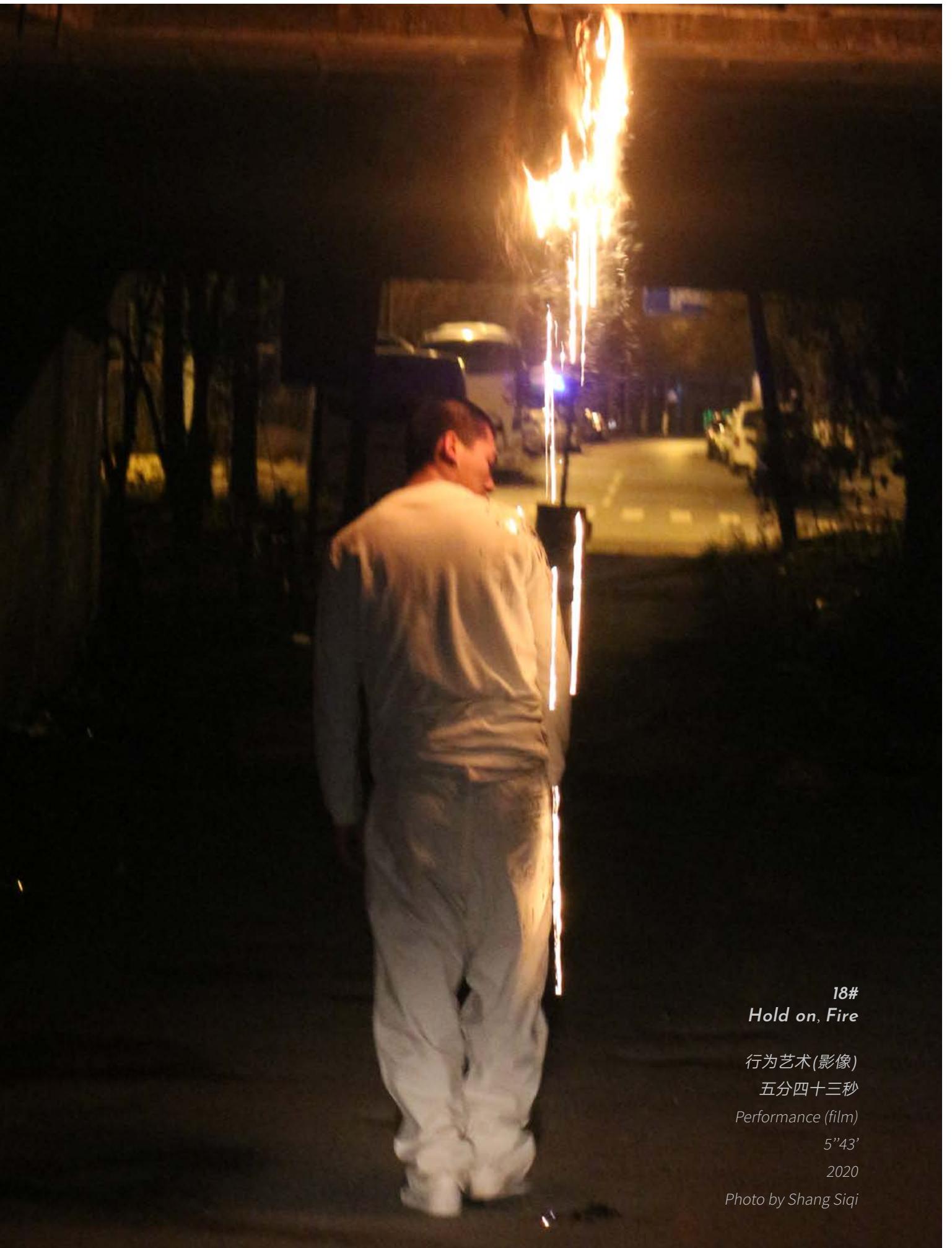


17# “窗”
Window

木板油画，丙烯，丝网印刷
oil & acrylic screenprint on wood
30×20cm
2025







18#
Hold on, Fire

行为艺术(影像)
五分四十三秒
Performance (film)
5'43''
2020

Photo by Shang Siqi

第四章 肉身 4th Chapter In the flesh

行为, 影像
Performance/film

早在 2020 年, 我便开始以身体为媒介进行创作——以发为绳, 将自己悬吊在城市的角落, 最终在作品《Hold on, fire》中点燃它, 让它作为身体的一部分反噬自身, 仿佛向自己开枪。那一刻, 我开始直面并思考“身份”的问题。此后的几年间, 我的注意力被信息媒介与政治所吸引, 因此几乎没有找到继续进行行为艺术的理由。

直到 2023 年底, 在完成两年以“拟人”为主题的装置创作后, 我重新审视了自己的思考方式: 装置往往因材料而带有隐喻性, 但如果创作本身就是通过拟人来表现人类, 那为何不直接将“人”作为客体, 去与我们所面对的媒介展开对话呢? 由此, 我设想并实践了两件“数字行为 (Digital Performance)”, 用以描述一种状态: 肉身在场, 但真正行动的是作为延伸的“化身 (Avatar)”, 并继续创作。

As early as 2020, I began to use my body as a medium of creation—suspending myself in different corners of the city with my hair as a rope. In my work *Hold on, fire*, I ultimately set it alight, allowing this part of myself to turn back against me, as if shooting at myself. That was the moment when I first began to confront questions of identity. In the following years, my attention was drawn toward media and politics, leaving me little reason to continue working in performance art.

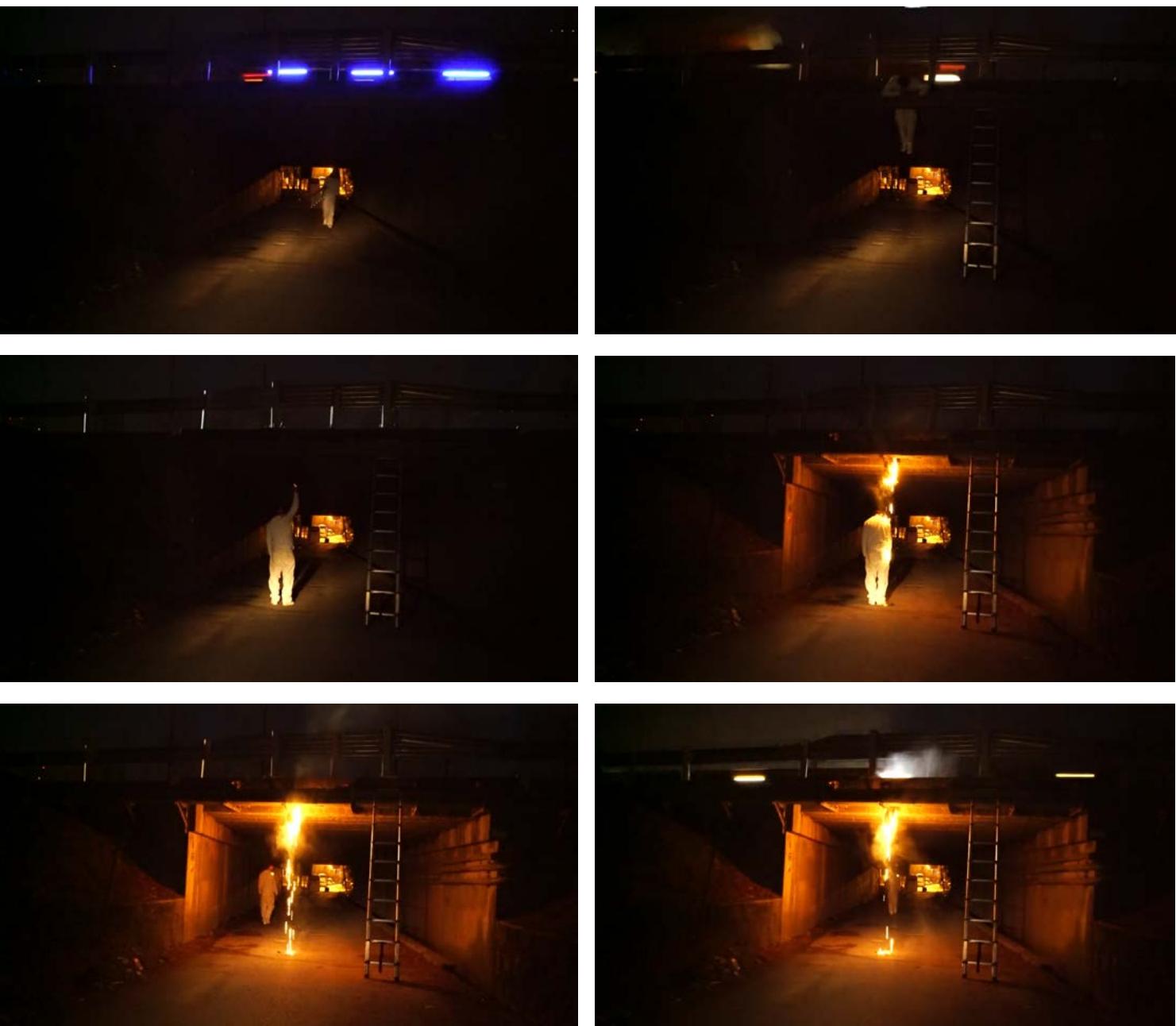
It was not until the end of 2023, after two years of creating installations around Anthropomorphism, that I began to re-examine my approach. Installations are often constrained by the metaphors of their materials. Yet, if anthropomorphism is already used to represent human beings, why not bring the human subject itself into the work—placing it in direct dialogue with the medium we are confronted with? From this reflection, I proposed the concept of “Digital Performance”: a mode of practice where the physical body is present, yet the action is carried out by its extension, the Avatar. Through this, I seek to free my practice from the tedious and clumsy metaphors of contemporary art, as well as from the endless dialogues of identity.

Hold on, Fire

Hangzhou, China



行为艺术(影像), 五分四十三秒
Performance (film), 5'43', 2020



在《Hold on, fire》中，我将身体置于城市基础设施的边缘。在一座天桥下方的凌晨1点，高速公路与国道的车流极速持续穿行。我以头发作为绳索，将身体悬吊于桥下，维持至无法继续支撑而坠落。

随后，悬吊所用的头发被点燃。燃烧的火焰与头发的油脂反向向身体“开火”，最终持续半分钟的火焰引燃了肩部。此后，我带着肩上燃烧的火焰，缓缓走向镜头远处和火焰一模一样颜色的街道。我离开了镜头。

In Hold on, fire, I positioned my body at the edge of urban infrastructure. Beneath a pedestrian bridge at 1 a.m., traffic on the adjacent highway and national road flowed continuously at high speed. Using my own hair as a rope, I suspended my body beneath the bridge until it could no longer support my weight and I fell.

Subsequently, the hair used for suspension was set on fire. Flames and the melting oils from the hair fell back onto my body, effectively “shooting” me, and the fire ultimately ignited my shoulder for approximately thirty seconds. I exited the frame while still burning.

Fig.39 影像截帧
Screenshots

19#我不会钓鱼，但我是好渔夫
I Can't fish, but I'm a good fisherman

"Testing-Testing-1-2-3",
Cookhouse Gallery Chelsea College, London, Oct 4, 2023

数字行为/现场表演
2023, 时长一小时
Live Performance
2023, one hour in length

我穿着西装进入展览空间。空间被布置成我日常的工作环境：一张书桌、一把椅子，以及桌面上熟悉而杂乱的物件——书籍、药瓶、食物、台灯、笔记本电脑，以及一套连接着大型显示器的 VR 设备。

我坐在书桌前，脱下所有衣物，并将它们整齐地塞进抽屉里。随后戴上 VR 眼镜，操控游戏中的角色，将其外观从虚拟的西装切换为一套夸张的服装，开始游玩一款名为《VR Fishing》的游戏。在游戏中，我被带到了一处位于韩国的海滩，并开始钓鱼。在不到二十分钟的时间里，我钓到了六条鱼。

之后，我将虚拟角色重新换回西装，退出游戏，在现实空间中重新穿好衣服，并离开展览空间。

我从未去过韩国，也从未成功钓上过一条鱼。

I entered the gallery space wearing my suit. The space was arranged to resemble my everyday working environment: my desk and chair, along with the familiar clutter—books, pill bottles, food, a lamp, a laptop, and a VR headset connected to a large monitor.

I sat at the desk, removed all my clothes, and placed them neatly into a desk drawer. I then put on the VR headset, took control of my in-game avatar, changed its appearance from a virtual suit into a flamboyant outfit, and began playing a game titled VR Fishing. Within the game, I was transported to a beach in Korea, where I started fishing. In less than twenty minutes, I caught six fish.

Afterwards, I changed my avatar back into a suit, exited the game, dressed myself again in the physical space, and left the gallery.



I have never been to Korea, and I have never caught a fish successfully.

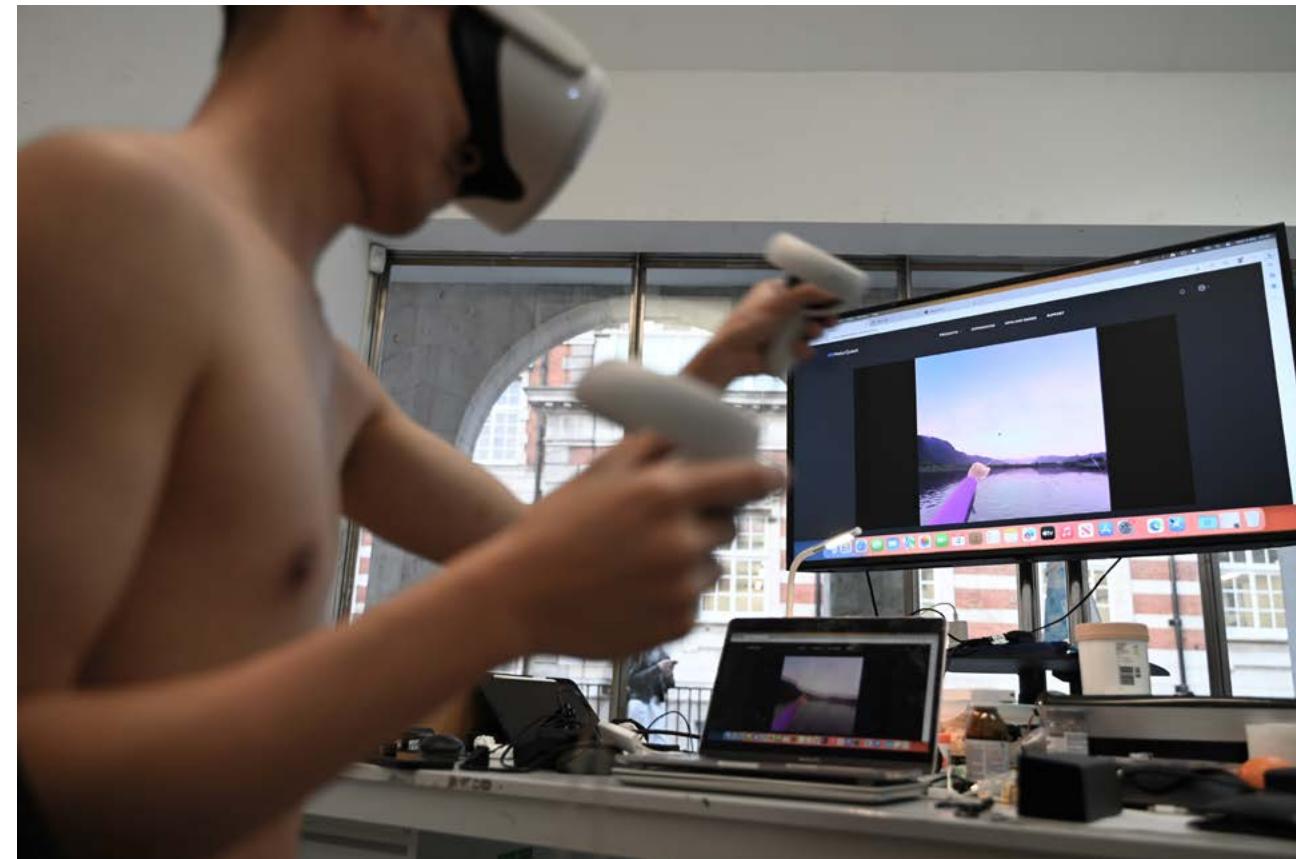
RELICS:

Whitechapel Gallery Books: Utopia and The Sublime;
Pill bottles;
Sex education book Position of the Day;
Monitor;
Uneaten omelette;
Lamp;
HP laptop;
Meta Quest 2 VR headset;
Wallet;
Office desk and chair;
Drawers.

Photo: Mali Liu

Fig.40
我不会钓鱼，但我是好渔夫 (记录影像截帧)
I Can't Fish, But I'm a Good Fisherman (Recorded Image Screenshots)

钓上鱼了!
Caught the fish!



数字行为/现场表演（装置交互）

铁、锌螺丝、亚克力、铁管、Arduino开发板、iphone、六轴机械臂、遥控车、ipad、话筒架、灯管等，2024 尺寸不限

Digital/Live performance
(Installation Interaction)

Iron, zinc screws, acrylic, iron pipe, Arduino development board, iphone, six-axis robotic arm, remote control car, ipad, microphone stand, lamps, etc., 2024, Dimensions Variable

20#我诚挚地希望，你有美好的一天

Don't Have a Good Day, Have a Great Day

"An Undefined Covariable",
Curated by Jin & C3 & Mandy Wang, Artsect Gallery, London



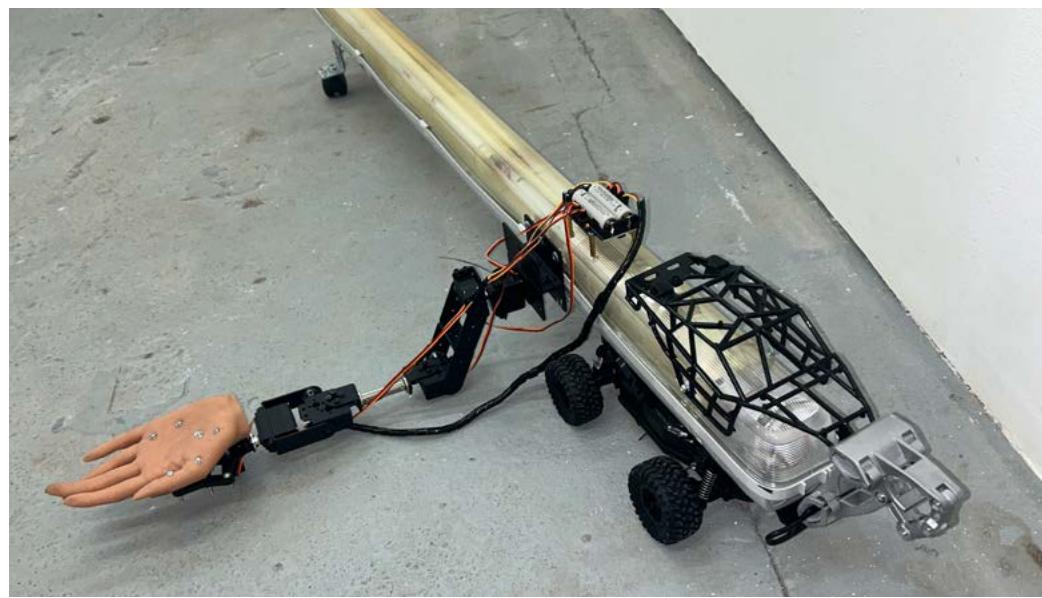
Fig.41. 交互装置部分，
这个装置在持续的展览
开幕式中，不停地在画
廊空间中游走，并通过
屏幕和陌生人搭话

*The interactive
installation component
continuously traverses
the gallery space
throughout the exhibition
opening, engaging
strangers in conversation
via its screens.*

在这件现场行为作品中，我通过画廊角落的一块屏幕与观众互动，同时一套拟人化装置——安装在可移动轮子上的机械臂——在空间中代替他行动。装置与观众握手、寒暄，并完成程式化的自我介绍，呈现展览开幕式中典型的社交行为。

通过将在场与互动委托给这一机械替身，作品将缺席转化为一种可被操作的条件。艺术家的身体被拆解为一组媒介功能——信号、接口、动作——远程控制，而观众同时面对





屏幕与装置进行互动。作品标题《Don't Have a Good Day, Have a Great Day》取自电影《失控玩家》(Free Guy)中虚拟角色的默认问候语。

通过这种安排，作品呈现出一种悖论性的在场状态：物理上近在咫尺，却功能上缺席；互动发生，却被媒介中介；社交被表演，却可被替代。

In this live performance, I interact with the audience through a screen positioned in the corner of the gallery, while a humanoid apparatus—a robotic arm mounted on a mobile platform—acts on my behalf within the space. The apparatus shakes hands, exchanges pleasantries, and delivers a programmed self-introduction, enacting social behaviors typical of an exhibition opening.

By delegating presence and interaction to this mechanical surrogate, the work transforms absence into an operable condition. The artist's body is disassembled into a set of mediating functions—signals, interfaces, and gestures—remotely controlled, while the audience engages simultaneously with both screen and apparatus. The work's title, Don't Have a Good Day, Have a Great Day, references the default greeting of the virtual character Guy in the film Free Guy.

This configuration produces a paradoxical mode of presence: physically proximate yet functionally absent; interaction occurs yet is mediated; sociality is performed yet replaceable. The work explores the tension between embodiment, mediation, and the conditions of contemporary social engagement.

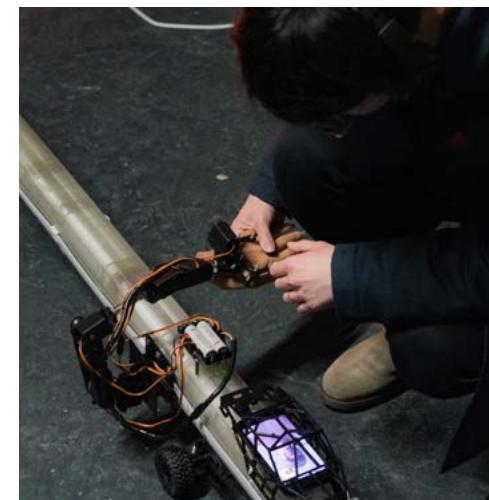
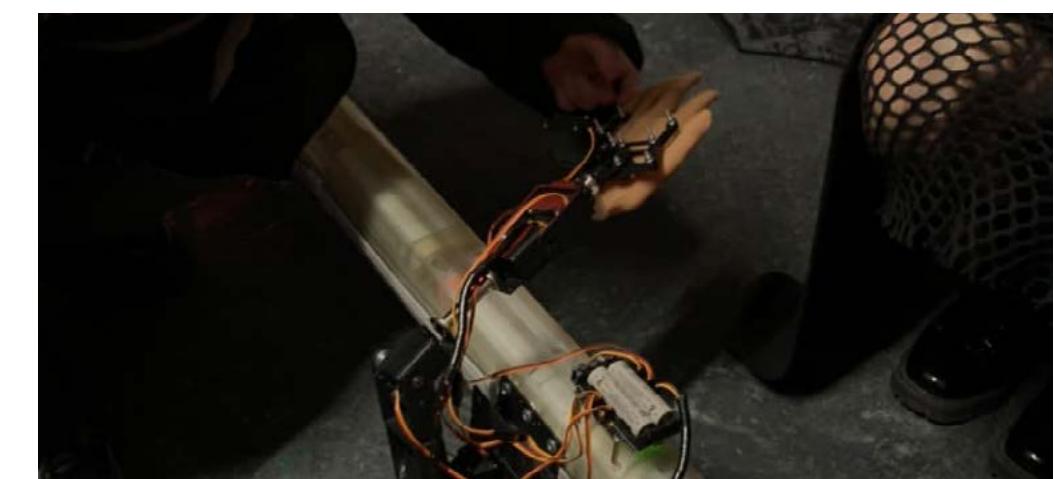
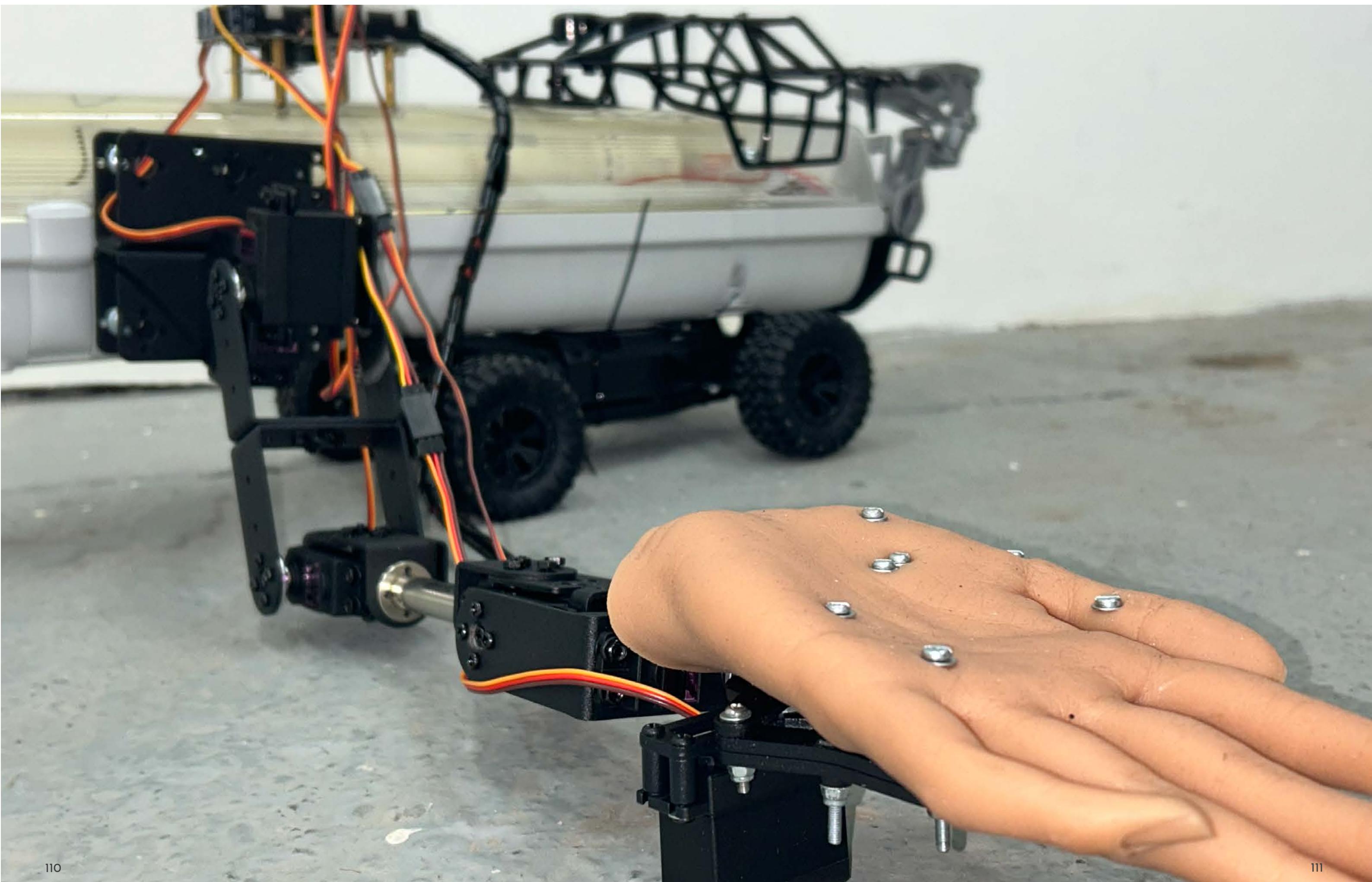


Fig.43-47. 现场表演视图
以及细节
Installation Views and
details.





ABOUT

梁星昊（1999 年生于中国北海），现居伦敦。艺术家与策展人。他的实践以绘画为起点，延伸至装置、行为、影像与声音等跨媒介形式。绘画作为其创作的基础媒介，不仅承载着创作的直觉性，也成为他在不同领域之间维系连续性与方法论的核心。

梁的创作常从具体空间出发，或通过光、装置与画布中的微小物件构建戏剧性场域。在展览、驻地与现场实践中，他以介入、图像置换与模拟等方式，试图挖掘空间中潜藏的叙事与未被显现的可能性。同时，他强调通过制造内部矛盾与不确定性，探讨肉身、历史与机械之间的张力，生成一种独立于语言书写之外的经验。

梁星昊的作品近年展出于HK Asian Society（2025），成都K空间（2025），HK K11 MUSEA（2024）以及威尼斯北军械库（2023）、杭州宝龙艺术中心（2022）。

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Xinghao Liang (born 1999, Beihai, China) is an artist and curator currently based in London. His practice originates from painting and extends into installation, performance, moving image, and sound, encompassing a cross-media approach. Painting, as the foundational medium of his work, not only carries the intuitive dimension of creation but also functions as the methodological core that maintains continuity across different fields.

Liang's work often begins from specific spatial contexts or constructs theatrical environments through light, installation, and subtle objects on the canvas. In exhibitions, residencies, and site-based practices, he employs strategies of intervention, images displacement, and simulation to explore latent narratives and unmanifested possibilities within space. At the same time, he emphasizes investigating the tension between the corporeal, the historical, and the mechanical by generating internal contradictions and uncertainties, producing experiences that exist independently of linguistic articulation.

Liang Xinghao's work has been exhibited recently at the HK Asian Society (2025), K Space, Chengdu (2025), K11 MUSEA, Hong Kong (2024), as well as Arsenale Nord, Venice (2023) and Powerlong Art Center, Hangzhou (2022).

简介 RESUME

学术经历 Education

2023 伦敦艺术大学 UAL • Chelsea 切尔西艺术设计学院 美术
硕士
2021 中国美术学院绘画艺术学院版画系 美术学士

2023 MA Fine Art, UAL Chelsea College of Art and Design
2021 BA Printmaking, China Academy of Art

奖项 Awards

2023
杰夫·杜德利 基金
Geoff Dudley Fellowship

2022
第十七届拉古纳艺术奖
17th Arte Laguna Prize Finalist

第二届亚洲波浪艺术奖
2nd Asian Wave Art Prize

亚洲青年新秀奖
Asian Youth Rookie Award 2022

BICC中英国际创意交流奖
BICC International Creative Competition

2020
意大利法比亚诺版画奖
Italy Fabiano Printmaking Prize

收藏 Collections

"记忆场", 收藏于华艺拍卖
"Memory Field", Collected by Huayi Auctions Co.
"热", 收藏于宏艺空间
"Hot", Collected by Great Art Space (Shengzhen)

讲座 Talks

2024
"对角共鸣", 一苇书店, 成都, 中国
"Diagonal Resonance", One Reed Bookstore, Chengdu, China

2025
"以策展为: 创作" 述说空间, 成都, 线上对谈
"Curating as: Creation" Narrative Space: Chengdu, Online Symposium

CONTACT

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Email: liang_hsinghao@outlook.com

个展/双个展
Solo & Duo show

部分群展
Selected
Exhibition

2024

双个展 Duo Exhibition

Diagonal Resonance, Unix Studio, Chengdu, China
(对角共鸣, UNIX STUDIO, 成都, 中国)

2021

双个展 Duo Exhibition

Stand and Stare, Great Art Space, Shenzhen, China
(置身“视”外, 宏艺空间, 深圳, 中国)

2020

个展 Solo Exhibition

Records of contemplation, SEEYOO ART SPACE,
Hangzhou, China
(见闻录, SEEYOO ART SPACE, 杭州, 中国)

2020

双个展 Duo Exhibition

Riddle of Sphinx, SEEYOO ART SPACE, Hangzhou,
China
(斯芬克斯之谜, SEEYOO ART SPACE, 杭州, 中国)

2025

片影余间, 伯年艺术空间, 北京, 中国

Waiting Room, WhiteShepherd Gallery, London, UK
象牙塔外, K 空间, 成都, 中国
New Horizon, Asian Society, Hong Kong, China
In Real Life, London, UK & Reno, USA
Stage, SET Woolwich, London, UK
捉五魁, Biede Box, 北京, 中国

2024

IDEA! 青年艺术家群展, XLY MoMA, 成都, 中国

No Passive Mingling, RCA Battersea, London, UK
南方季风, XLY MoMA, 成都, 中国
新地平线, 之江文化中心, 杭州, 中国
An undefined covariable, Artsect Gallery, London, UK
A Touch, a glance接触 • 闪望, K11 MUSEA, HongKong
Unravelling, Central Saint Martins Project Space, London, UK
17th Arte Laguna Prize finalist, Arsenale Nord, Venice, Italy
镜子: 想象中的现实, WAS艺术中心, 宁波, 中国

2022

20S 交叉现场, 钱塘湾美术馆, 杭州, 中国
症状游牧, 天蝎画廊, 杭州, 中国
AURA, 杭州宝龙艺术中心, 杭州, 中国

2021

现在史, 浙江美术馆, 杭州, 中国
奇幻森林, 山下美术馆, 杭州, 中国
在群中, 安藜美术馆, 温州, 中国
夏日乐园, ECM Gallery, 杭州, 中国
混乱与秩序, 3SYZYGY, 深圳, 中国

2020

Mind the Gap, SEEYOO ART SPACE, 杭州, 中国

艺博会 Fairs

2025

ART SHENZHEN 2025, K Space, Shenzhen, China
(2025艺术深圳博览会, K空间, 深圳, 中国)

ART021 Shanghai Contemporary Art Fair, K Space,
Shanghai, China
(ART021上海廿一当代艺术博览会, K空间, 上海, 中国)

2023

Swab Barcelona Art Fair, Li Gallery, Avinguda Rius i
Taulets, Barcelona, Spain

2022

ART021 Shanghai Contemporary Art Fair, Li Gallery
Shanghai, China
(ART021上海廿一当代艺术博览会, 离画廊, 上海, 中国)

Swab Barcelona Art Fair, Li Gallery, Avinguda Rius i
Taulets, Barcelona, Spain

JINGART Art Beijing, Online Platform, Li Gallery, Online
Exhibition
(JINGART 艺览北京, 离画廊, 线上展览)

2021

The 14th Hangzhou Art Fair, Zhejiang Exhibition Hall,
SEYYOO ART Space, Hangzhou, China
(第十四届杭州艺术博览会, SEYYOO Art Space, 浙江展览馆, 杭州, 中国)

The 2nd Guangzhou Contemporary Art Fair, Li Gallery Poly
World Trade Exhibition Center, Guangzhou, China

(第二届广州当代艺术博览会, 离画廊, 广州, 保利世贸展览馆)

The 26th Guangzhou International Art Fair, Li Gallery Nanfeng
International Convention and Exhibition Centre, Guangzhou,
China

(第二十六届广州国际艺术博览会, 离画廊, 广州, 南丰国际会展中心)

