

梁硕从2000年起，以雕塑农民工系列引起广泛关注。他用一系列不同媒介的现成品、雕塑、水墨等材料实验，搭建出了一套新的中国式“渣”审美系统的模型。“费特”系列作品以严格按照口径吻合的原则连接可能的物品。经过了十几年对民间趣味和自然历史博物馆趣味的积淀之后，此次在空间站完成的《女娲创业园》计划，用一种戏仿当代文化产业园区的模式，将时间定位在朝向未来的原始社会，用集体无意识的原型母题的积淀，开启了未知的原始神话中的能量。梁硕再次用原始的泥雕方式描述了中国上古时期神话中的重要女神女娲，第一个远古雕塑家最早用泥雕模仿自身造人的故事。女娲是创造人类的始母神，主女性孕育生命崇拜和婚姻神，女娲造人和补天的神话具有母系氏族社会占有支配地位的社会秩序的现实的隐喻和象征。

作品分成多个场景移步换景：女娲造人，生老病死，共工怒触不周山，天崩地裂，女娲补天等。这些图腾类型的组合，按照人类发生史来进行排列，描述着人类出现的毁灭、拯救、重建的心理模式秩序。现实与神话一样，一方面受到历史的攻击，一方面受到未来的改造。在一部神话里，一切都有可能发生。神话能够脱离资本主义的消费性的差异性符码的交换，将原始文化中的象征因素不断重新利用。如鲍德里亚所说，只有死亡的对立，才能对抗数字与仿像，挽救我们的文化枯竭。

梁硕以中国传统造型方式处理泥塑，重新看待泥塑这样一个被当代艺术忽视已久的传统媒介所具有的新的可能性。全景以园林营造的随具体条件布局方式搭建景观结构。泥塑所组成的移步换景的中国园林式空间组合结构，以散点透视的方式利用圆雕、浮雕和高浮雕的方式制造深远辽阔的空间感。艺术家用中国传统绘画的方法论来重新看待基于西方透视法发展出的写实雕塑系统，结合题材、材料、身体经验的原始性的基础上，进行雕塑的一种达达式的创造性的开发，回到最基本元素、自己的身体和想象力的对抗之中来实验，不断的对创世造人的泥雕概念和功能展开提问和溯源。这些雕塑，正如拉康所说，“梦呓被固定住了”。

Liang Shuo's series of sculptures on migrant rural workers have attracted much attention since 2000. He builds up a model of a new Chinese "scum" aesthetic system by using

experimentally different materials like finished products of mixed media, sculpture, Chinese brush painting, etc. In his Fit series, he combines as many items as possible on the strict basis that the interfaces of two items have to be matched. Based on more than ten years' study on folk and natural history museum interests, Space Station this time has come up with "The Story of Beginning" plan, in which we are going to use a pattern that parodies the contemporary specialized business incubator of culture industry, to target on the future primitive society, to use the accumulation of the prototype of collective unconscious, and to let out the power of unknown primitive myths. Liang Shuo again uses the primitive clay sculpture to depict Nvwa, a most important goddess in ancient Chinese mythology, telling the story of the first ancient sculptor who used clay to make man like herself. Nvwa is the mother goddess who creates mankind and who reigns over women's pregnancy, the worship of life and marriage. The myth that Nvwa creates man and saves the world by patching up the sky with a stone is metaphorization as well as symbolization of the reality of the dominant social order in matrilineal society. The work Nvwa can be divided into several scenes: Nvwa creates man, the cycle of life, Gonggong offends Buzhou mountain, the collapse of sky and earth, Nvwa patches the sky, etc. The totem-like combinations are arranged according to the human history, depicting the order of the psychological pattern of man's creation, destruction, redemption and reconstruction. Reality is just like the myth, undergoing both the attack from history and the transformation of future. Everything is possible in a myth. A myth can get rid of the exchange of different marks of the consumption of capitalism, and keep reusing the symbols of primitive culture. As Jean Baudrillard says, only the confrontation of death can fight against numbers and imitations, and save our depleting culture. Liang Shuo is to deal with the clay sculpture in the Chinese traditional way, reconsidering all the new possibilities that this traditional medium, one that has long been neglected by contemporary art, can have. The whole view is built up in a garden style and which constructs landscape according to the specific natural conditions of the place. The clay sculpture builds up the Chinese garden-style space structure whose feature is that the scenery changes along with the movement of the viewer, and builds up a profound and vast feeling of space by using scattered point perspective, circular engraving, relief and high relief. The artist is going to reconsider the realistic sculpting system developed from the western perspective by using the methodology of Chinese traditional painting, to embark on a Dadaistic and creative exploration, based on the combination of theme, material and the primitiveness of body experience, to go back to the experiment within the confrontation among the most fundamental elements, the body of oneself and imagination, and to trace back to the concept and function of the clay sculpture of the creation of man. These sculptures are just as what Lacan has said: "the somniloquy is fixed."