

恍
As If

梁绍基
Liang Shaoji



梁绍基：恍

以蚕的生命历程为媒介，是梁绍基最广为人知的创作方式。以强调与自然的互动为特征，他的艺术与生物学、高科技等跨学科领域发生着关联。在 30 余年的艺术实践中，形而上哲思与诗性冥想贯穿始终，梁绍基以蚕丝所具有的令人信服的象征意涵追问着生命的起始和终结，从微观世界中窥见宏观命题。

梁绍基喜用寥寥数字来概括展览和作品的主旨，此次展览主题“恍”首先指向艺术家自蚕得到创作灵感的重要时刻：1988 年，梁绍基第一次用干茧和丝绸创作装置作品《易》之时便由丝纤维的变幻莫测联想到了《道德经》中的“惚兮恍兮，其中有象；恍兮惚兮，其中有物”。30 年后，梁绍基对“恍”字的理解无疑融入了更加丰厚生命体验——在恍若隔世与恍若重生之间，“心”与“光”的意象也指向当代生活的困顿与自我救赎的可能。《恍》旨在通过各有侧重的作品从不同维度再现这些沉思与顿悟。

一层展厅呈现了一系列以金字塔式棱锥体为基本形态的新作。作为梁绍基迄今为止体量最大的创作，大型装置《天庭》（2013-2018）以多件蚕丝缠裹铁刺而砌成的丝锥和其所营造的深邃莫测的光影氛围将美术馆主展厅塑造成了一处具有震撼力的“神殿”；在主展厅之侧，创作历时 25 年之久的《时间与永恒》（1993-2018）以正倒相对而置的丝锥向终极议题发问。在《时间与永恒 No. 2 对话》（2009-2012）黑白摄影作品中，他将丝锥与天坛、故宫、圣家族大教堂及卢浮宫玻璃金字塔等标志性建筑并置，展现了艺术家对蕴含在建筑空间中的历史与人文性的思索与诗意想象。梁绍基对寓意丰富的棱锥形的兴趣也延续至装置作品《荧光》（2017-2018）中，作为艺术家与科学家合作的最新成果，这件作品利用转基因技术为蚕茧赋予了荧荧闪光。

与氛围庄严、厚重的一层展厅相比，二层展厅则凸显了蚕丝轻盈的气质，并强调了其在形而上层面潜在的隐喻所指。在梁绍基的设想中，展厅空间围绕着中国山水画中的关键元素展开，并体现着其“一茧一宇宙”的观念。在这些作品所使用的石、木、铜、桑叶等丰富的材料间，梁绍基试图寻找自然与人工之间的平衡。从《沉云》（2014-2018）里被蚕丝覆盖的唐代古香樟木残骸，到首次展出的《丝釉》（2017-2018）中独创的“蚕丝雪白瓷”质感，再到《平面隧道》（2011-2012）中玉璧状的丝箔以及《旋》（2011-2012）中被蚕丝包裹着的、围成螺旋形的卵石，观者不由自主沉浸在梁绍基独有的视觉语言与节奏中。

对于梁绍基来说，以上所有作品都可归为“自然系列”这个艺术家最大、持续创作时间最长的项目中：“当我跨越了纤维艺术装饰性的藩篱和拒绝了材料表面丰富性的诱惑，回到织物原始起点时，发现了存在于科学与艺术，生物学与生物社会学，纺织与雕塑、装置、行为艺术的临界点。”

Liang Shaoji: As If

Renowned for his practice with silkworms, Liang Shaoji skillfully utilises light, sound, texture and smell, crafting environments monumental and diminutive over which they spin their thread. Living in the remote mountainous city of Tiantai (four-hour driving from Shanghai), Liang bridges disciplines of science, spirituality and metaphysics, probing our origins in nature, and eventual return to it in death, through the symbolically potent vehicle of silk.

As in many of Liang's previous exhibitions and artworks, the concept of the show is embodied by a singular character. Here, "恍" (huang), alternately translated as "indistinct," "dim," "all of a sudden," "seemingly" and "as if," refers to the pivotal moment that inspired the artist to use live silkworms in his practice. In 1988 while working on *Yi* (Change), Liang observed the light of dawn breaking across dried silkworm cocoons, which appeared reanimated. While watching the play of light and shadow, he recalled a passage from the *Tao Te Ching*: "As if invisible while visible; as if formless while given form." This exhibition represents the culmination of 30 years of deep meditation on this character. Comprised of the constituent parts "心" [heart] and "光" [light], Liang reads "恍" as a message of self-atonement, a means for transformation and rebirth through art.

The first floor introduces a suite of new works based around the pyramidal form. Occupying the central hall, *The Temple* (2013-2018) is Liang's most ambitious installation to date and tropes the layout of a cathedral nave. This architectural quotation is further elaborated in the "Dialogue" series (2009-2012) of black and white photographs in which he juxtaposes iconic structures from around the world, including the Temple of Heaven in Beijing, the Sagrada Familia in Barcelona, and IM Pei's glass pyramid entry to the Louvre, with his own silk pyramids. Of equal interest is a pyramidal installation produced with bioengineered silkworms that spin bioluminescent silk, accomplished with the aid of a genetics researcher.

Contrasting with the grandeur and weight of sculptural works on the first floor, the second accentuates the lightness of silk and its potential for metaphorical association. Liang imagines the space as encompassing all the elements typical to shan shui painting and reflect his concept of *yi jian yi yuzhou* ("The world in a cocoon.") Indeed, the works incorporate a variety of materials both natural and manmade—stone, wood, copper, mulberry leaves—from which Liang attempts to find a balance. Four Tang Dynasty wood pieces are disguised behind a layer of soft silk in *Heavy Clouds* (2014-2018). *Silk Glaze* (2017-2018), a never before seen series of plates resembling porcelain, *Planar Tunnel* (2011-2012), a group of hanging works resembling bi disks, and *Whirl* (2011-2012), a set of stones also covered in natural silk, carry the viewer through visually rhyming forms.

Elsewhere are several iterations of Liang's "Nature" series, one of his longest running works and of which he states, "When I made the leap from the decorative textile arts, refuting the enticing superficial variety of its surfaces, and returned to the very origins of the [silk] fabric, I discovered the cross sections embodied therein, of science and art, biology and bio-sociology, of weaving and sculpture and installation and performance."

天庭 The Temple, 2013-2018

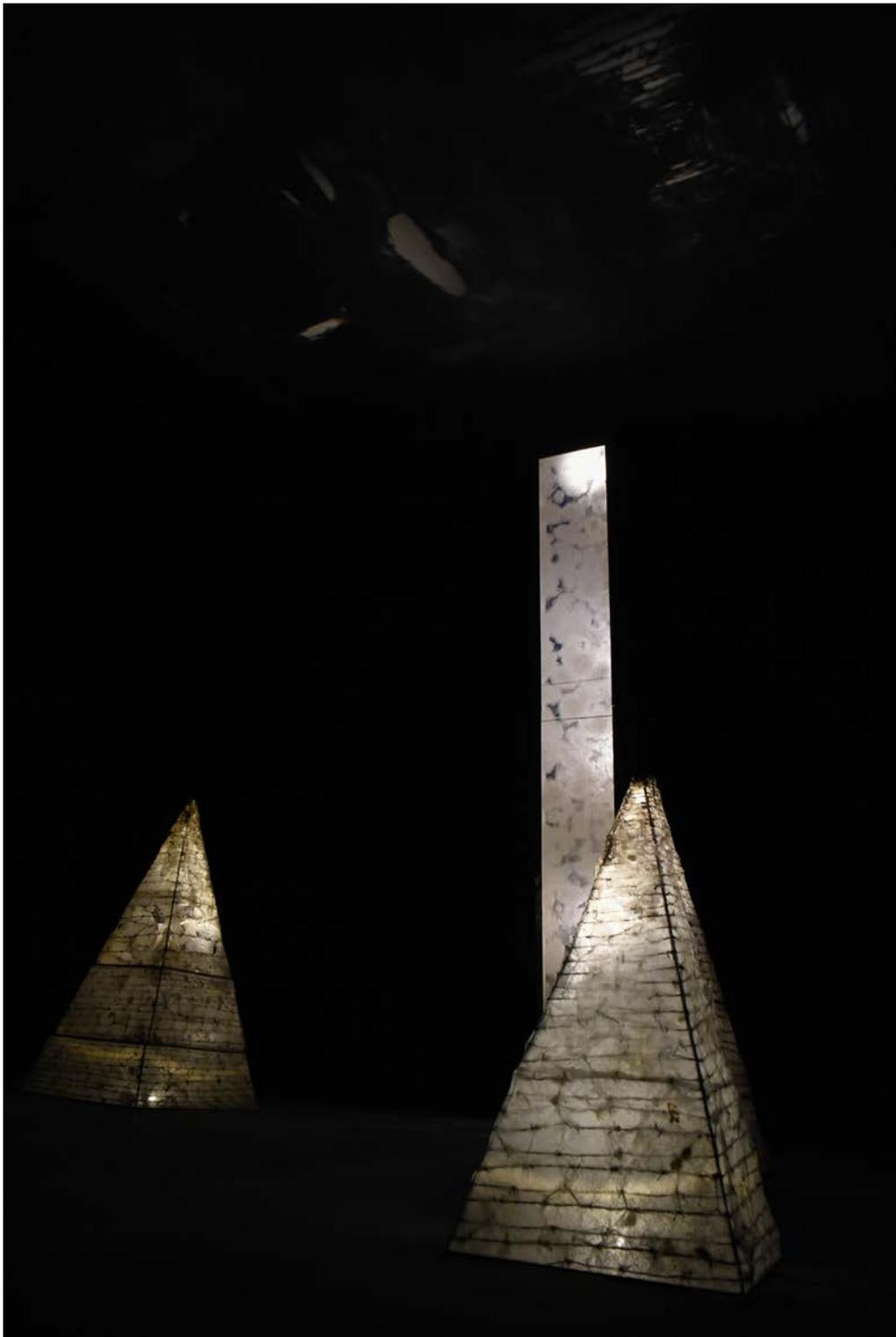
《天庭》以宏伟之姿在文化和信仰层面连接着与永恒、仪式、救赎相关的命题。在昏暗的环境中，一道八米高的丝之光柱赫然出现，在它两旁伫立着多件由蚕丝缠裹铁刺而砌成的三角棱锥塔。这些丝锥由内散发的光将其架构映在展厅屋顶，流动的云彩与星座仿佛在沉睡之中被唤醒，而丝锥如同连接天地的纪念碑。

包裹着铁刺的绵绵蚕丝是生命意志与时间沉淀的体现，而与之形成鲜明对比的冰冷铁刺则是工业和现代性的象征，这不难令我们联想至“以柔克刚”等东方哲学中的重要议题。环绕在一起的尖锐铁刺也仿若被钉在十字架上的基督头顶的荆棘王冠，这样富有宗教性的暗示亦与“春蚕至死丝方尽”式的牺牲奉献或是“化茧成蝶”般的蜕变与重生不无关联。多年来持续对东西方思想进行研究和对比的梁绍基着迷于不同文明中出现的那些反映人类共同命运的相似主题，并通过《天庭》等作品表达这些思考。

The Temple is a monumental installation that bridges notions of eternity, ritual and redemption across religions and cultures. Amidst a darkened interior, a glowing nine meter tall tower is flanked by two rows of silk-covered pyramids beaming light above. The shadows cast by their metal vertebrae onto the ceiling evoke moving clouds and constellations, while the pyramids below are like monuments linking heaven and earth.

Liang created these pyramids by placing his silkworms on their iron understructures, allowing them to shroud the metal in their silk, symbolically embodying life and the sediments of time. The cold metal brings to mind artifice, industry and modernity, and its contrast with the natural softness of the silk brings to mind the Taoist stratagem of conquering the mighty through the weak. The sharp knots interlaced throughout resemble Christ's crown of thorns from the Crucifixion. This religious connotation is echoed in the iconology of silk itself, which in China contains references to self-sacrifice, generosity, transubstantiation and resurrection. It is further underscored in the layout of the installation, which resembles that of a church interior. Having studied the philosophies of East and West for many years, The Temple and Liang's other works touch upon themes present across civilizations, reflective of humanity's shared fate.





天庭 The Temple, 2013-2018

丝, 耐力板, 木板, 铁刺, 金属架, 茧, 灯

Silk, acrylic sheet, wooden panel, barbed wire, metal frame, cocoon, light
8.3*11.8*11.36m | Silk covered acrylic 830*260*95cm

Pyramid 236*125*125cm (x 2 pieces) | Pyramid 143*81*81cm (x 2 pieces)

LSJ_0520



时间与永恒 Time and Permanence, 1993-2018

时间与永恒 对话 No.2 A-F

Time and Permanence No.2 Dialogue A-F, 2009-2014

梁绍基的艺术是“过程艺术”，他认为过程中蕴含着运动的、鲜活的生命力。以丝锥为主体的装置作品《时间与永恒》的创作过程持续了二十多年。耗时巨大的层层裹丝记录下了无数短暂易逝、飘零不定的生之痕迹，其中蕴含的耐心与力量则与“永恒”的概念紧密相连。“瞬间”与“永恒”的双重性也在蚕身上得到体现：每只蚕从虫至蛹、至死的生命不过五、六十余日，在它们身上，诞生、消亡与重生在无限地循环。

带着以上思考，梁绍基寻找着丝锥的形态所能表达的极限——在装置作品《时间与永恒》中，正倒相对的丝锥组成了引人深思的“沙漏”；在黑白摄影作品《时间与永恒 No.2 对话》中，丝锥与天坛、故宫、圣家族大教堂及卢浮宫玻璃金字塔等建筑并置，以简单明了的姿态延续着有关东西方历史与文化的思索。

Liang Shaoji's artworks are process based, incorporating movement and life. These silk wrapped pyramids illustrates Liang's 25-year practice. Layers and layers of silk features the passage of time. For Liang, the enduring and powerful pyramidal form is closely tied with eternity, while the layers of silk and traces of the worms embedded within suggest transience and fleeting life. This duality between transience and eternity is embodied in the silkworm itself. While an individual worm lives for only fifty to sixty days, its lifecycle exhibits an endless circle of birth and rebirth.

The following two galleries contain works which present Liang's exploration of the pyramidal form and their expressive capacity. Eternity and Time comprises two pyramids, one on its base and one inverted, which converge at a central point to create an hourglass. Hanging across from this sculpture are works from Liang's Dialogue series of photographs, in which the artist places his silk pyramids in front of cultural and architectural landmarks such as the Louvre in Paris, the Sagrada Familia in Barcelona, and the Temple of Heaven in Beijing. Through this simple gesture, Liang creates a dialogue between East and West.





时间与永恒 Time and Permanence, 1993-2018
丝, 铁刺, 茧
Silk, barbed wire, cocoon
400*77*65cm (in 2 pieces) | 104*77*65cm | 136*43*45cm
LSJ_8528





时间与永恒 对话 No.2 A-F Time and Permanence Dialogue No.2 A-F, 2012

爱普生艺术微喷, 增强粗面美术纸

Epson Ultra Giclée Prints on Enhanced Matte

Editions of 3

爱普生艺术微喷, 增强粗面美术纸

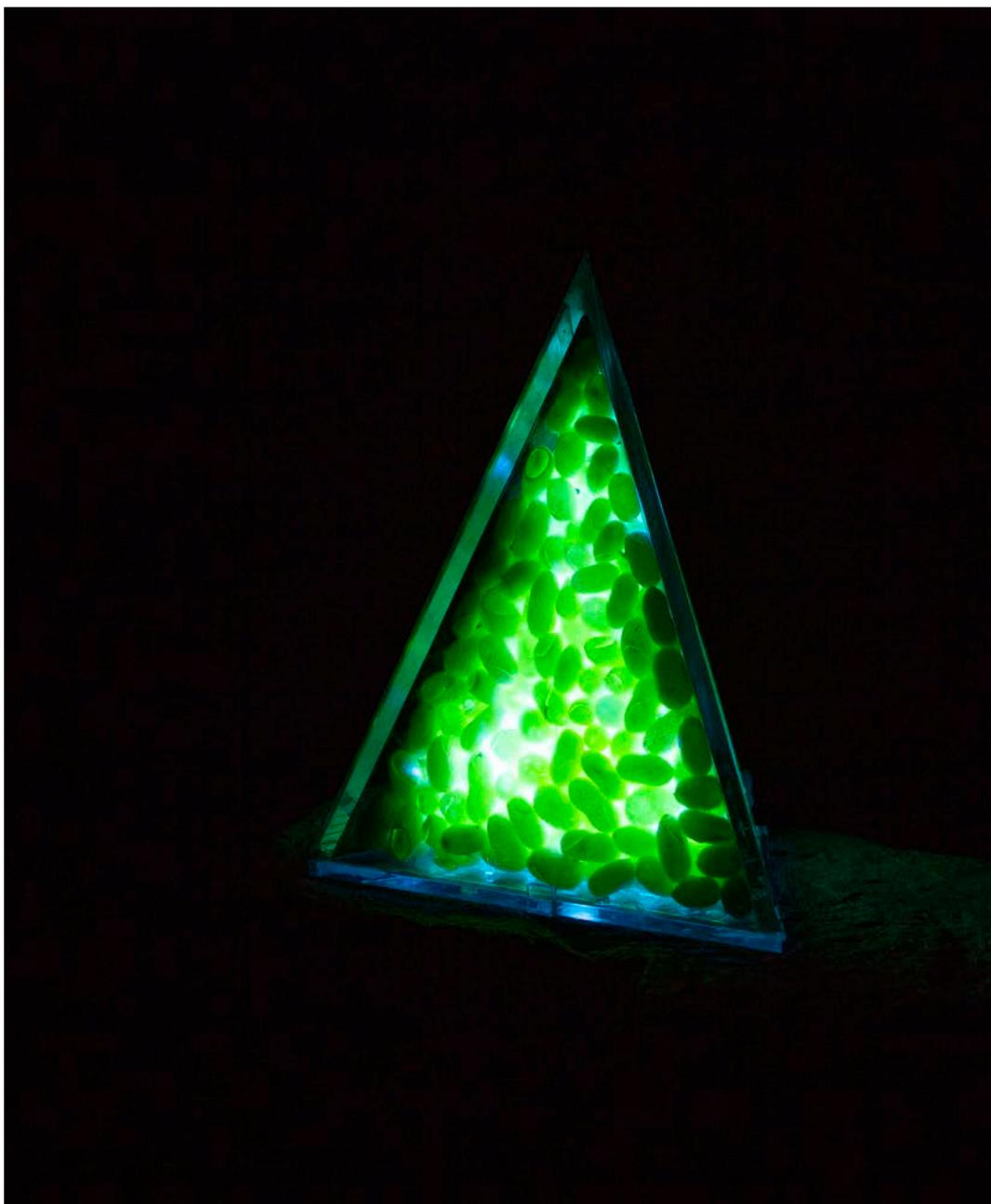
58*38.5cm | 38.5*58.5cm

LSJ_8084, LSJ_0653, LSJ_2636, LSJ_9262, LSJ_1481, LSJ_5163

荧光 Fluorescence, 2017-2018

梁绍基对寓意丰富的三角棱锥塔的兴趣也延续至装置作品《荧光》中。在此，艺术家与科学家共同利用转基因技术为蚕茧赋予了绿色的幽幽荧光。颇具科幻感的《荧光》恍如梦境，让历史与当下汇合，将艺术、自然与科学融为一体。

Liang extends his interest in the pyramid form with Fluorescence. To create this work, Liang collaborated with scientific researchers to genetically engineer silkworms capable of spinning biofluorescent silk—the result of a natural protein that glows under specific lighting. Fluorescence is composed of a clear pyramid filled with these special cocoons. Radiating a mysterious green light and reminiscent of something from science fiction, the work is at once technologically advanced while retaining a sense of the archaic, seamlessly merging ancient and contemporary through an integration of art, nature and science.



荧光 Fluorescence, 2017-2018
转基因荧光蚕, 激发光源, 有机玻璃
Biofluorescent cocoons, high-energy light, plexiglass
33*28*25cm LSJ_7820

沉云 Heavy Clouds, 2014-2018

“云”是梁绍基作品中反复出现的意象。在人间之上漂浮的云朵是人们遐思的寄托，也是时间流逝的见证。在《沉云》中，无数只蚕吐的丝将唐代香樟等多件古木包裹，梁绍基将其与“云根”联系在一起：“云根”是中国山水画理论中对石、木等较重的物体的称呼。以丝、木为体，以云为喻，《沉云》巧妙地完成了“轻”与“重”的调和：云化为具有重量感的“沉云”，木则飞升成云、成光。

Clouds are a recurring motif in Liang Shaoji's practice. Floating beyond the physical realm of human existence, clouds embody our wildest daydreams, and their lazy progress across the sky reminds us of the gradual passage of time. In *Heavy Clouds*, Liang's silkworms have spun a sheath around pieces of fossilized wood dating back to the Tang Dynasty. The artist relates these pieces to *yungen*, a concept integral to the understanding of landscape and space within Chinese poetry and painting. *Yungen* often refers to materials of great density, like stone or wood. *Heavy Clouds* accomplishes two feats: making wood appear as light as a cloud and a cloud appear as heavy as wood.





沉云 Heavy Clouds, 2014-2018

丝, 木, 茧

Silk, wood, cocoon

(in 4 pieces) | 85*180*45cm | 59*240*46cm | 90*445*85cm | 138*134*250cm

LSJ_2473

平面隧道 Planar Tunnel, 2011-2012

“竹”和“烛”在汉语里读音相同，在《陷落的祭坛 - 烛》中，梁绍基充分运用了这一联系：他用蜡烛填充于竹块之中，再用蚕丝覆盖其上。这件作品被陈列在向下延伸的展厅中，这使得它们看上去就如同在陷落的坟茔或祭坛前摆放的蜡烛。带着一种深沉而哀伤的情绪，作品呼应着李商隐诗中以蜡烛和蚕做比喻的牺牲与奉献精神：“春蚕到死丝方尽，蜡炬成灰泪始干”。

The words “bamboo” and “candle” are homophones in Chinese, and Liang employs this association in *Fallen Altar – Candles*. The installation’s arrangement of bamboo stems resembles the candles placed on graves or in front of altars to commemorate the dead. Liang filled some of these bamboo pieces with wax and covered others with silk thread. The piece alludes to a metaphor found in the poetry of Li Shangyin about the spirit of total giving and generosity represented by candles and silkworms: just as the candle provides light and warmth until it is totally consumed, so does the silkworm spin its silk until its last breath.



平面隧道 Planar Tunnel, 2011- 2012
丝, 茧 Silk, cocoons
Diameter: 145.0 cm (x 3 pieces)
LSJ_2809_1

旋 Whirl, 2011-2012

让蚕吐丝并包裹、覆盖某物是梁绍基常用的创作手法。这一单纯的行为所蕴含的能量在作品《旋》中得到了放大。被蚕丝包裹的单块圆石被梁绍基命名为“丝元”，与此前相类似的作品《云根 - 汶川石》中所使用的来自特定事件背景的石块不同，《旋》选择了仅带有大自然痕迹的无名圆石，亿万年“有常”或“无常”的物理作用赋予了它们如今的形态，而仅在世间存在数周的蚕以微小而恒久的动作将它们紧紧包裹，为时间的荒凉赋予了温度。在这件作品中，梁绍基以最少的人工干预展示着“无为”的力量。几十个“丝元”排列成螺旋状，以静止的姿态暗示着生命和宇宙的某种运动规律。《旋》的暖意和其所体现的对生命的敬意也在作品《宝宝 / 自然系列 No.15》中得到体现。

Liang's practice often involves using silkworms to wrap or cover distinct objects. The power of this simple action is focused and magnified in Whirl. Liang refers to these round stones wrapped in silk as "Origin" stones. Differing from the work The Origin of Cloud - Wenchuan Stones, which used stones with very specific histories, Whirl uses anonymous, round river stones, sculpted into the forms we see today by what Taoists refer to as the "regular" and "irregular" forces of nature. Silkworms, with their lifespan of only a few weeks, have used their small but seemingly eternal actions to bind the stones, in a gesture that seems to warm them against the desolate cold of eternity. In this work, Liang applies the least amount of manual intervention to illustrate the power of the principle wuwei [letting things run their course.] Dozens of "Origin" stones are arranged into a spiral, a static form hinting at principles of movement in life and the universe. The attitude of warmth and respect towards life found in Whirl are also evident in his work Babies/Nature Series No. 15.



旋 Whirl, 2011-2012
丝, 卵石, 茧
Silk, stones, cocoons
17*320*275cm (in 75 pieces)
LSJ_8408_1

丝釉 Silk Glaze, 2017-2018

首次展出的作品《丝釉》以“圆”为基础，某种程度上继承了《平面隧道》的空灵气质和极简美学，不同的是，梁绍基在此以全新的创作手法探索了材料的丰富性。在未经上釉的磁盘上，梁绍基将一遍遍地覆盖以“生物釉”——丝肽，即液态的丝蛋白降解产物。对于梁绍基来说，作为蚕丝内在物质的丝肽即生命本元的象征，当它成为瓷器表面的釉，便完成了“内”与“外”的转化，而当作为“土”的瓷器和作为“水”的生物釉经过“火”的烧制和淬炼，内外便最终合一。

Silk Glazes continue the minimalist aesthetic of Planar Tunnels, extending Liang's exploration of the circular form and introducing new materials never before used in his practice. On ceramic plates that have not been glazed, Liang has continuously added a "bio glaze," a natural peptide solution produced from the degradation of fibroin from silkworms. For Liang, this bio glaze embodies life itself, and in becoming the glaze of a ceramic work it completes a transformative act. The ceramic clay, belonging to the element of earth, and the bio glaze, belonging to the element of water, are brought together through fire, becoming one.



丝釉 Silk Glaze, 2017- 2018
景德镇瓷器 (无釉), 丝肽
Unglazed Jingdezhen porcelain, silk peptide
4*46*46cm (x 3 pieces) LSJ_8906

宝宝 / 自然系列 No.15 Babies/Nature Series No.15, 1995

二十年前，梁绍基把自己的工作室迁至浙江天台，隐居生活使他不仅得以更专注于创作，也令其对天台山深厚的历史与文化积淀有了深入的思考。在庄子《齐物论》和佛教“众生平等”主张的影响下，梁绍基认为，对蚕的关心和对众生、对自身的关心并无差别。他说：“对每一条蚕，我都将它视为宝宝。”因此，在“宝宝”系列作品里，蚕茧被用红色丝绸织成的襁褓小心翼翼地包裹着。自1994年第一件“宝宝”作品诞生以来，梁绍基根据不同的语境和理念创作了不同版本的“宝宝”。例如，在以纪念2008年汶川大地震为背景创作的一版“宝宝”中，观众可以填写领养表格，用襁褓包上一个“宝宝”并带走，或是将它留在现场，与其他“宝宝”一同“成长”。“宝宝”温柔而又充满力量，它启发着我们去思忖珍惜的理由和生而为人的意义。

Since moving his studio nearly two decades ago to the Tiantai Mountains, Liang has found the solitude not only to focus on raising his silkworms, but also to deeply meditate upon the rich history and philosophy embodied in these sacred grounds. He became especially taken by the Buddhist belief in the equality of all living things and similarly in the Taoist notion of Qi Wu (equality of things.) For Liang, caring about silkworms is equal to caring about life and people: as he has said, “When I see a silkworm, I treat it like a baby.” Accordingly, Babies/Nature Series No. 15 features silkworm cocoons delicately swaddled in sewn red blankets. Since the first iteration of this installation was completed in 1994, Liang has created several versions whose acquired meanings differ in accordance to how, when, and why they are shown. For instance, in commemoration of the tragic Sichuan earthquake in 2008, Liang created a version in which visitors could either adopt a “baby”, or place it within the growing circle of cocoons on the floor. In all their iterations, Babies is a tender yet powerful meditation on what it means to cherish something, and what it means to be human.





宝宝 / 自然系列 No.15 Babies/Nature Series No.15, 1995
红色丝绸, 茧 Red silk, cocoons
4*46*46cm (x 3 pieces) LSJ_8906

床 / 自然系列 No.10

Beds/Nature Series No.10, 1993-1999

当蚕吐丝之际，梁绍基总通宵达旦守护其旁，每天只睡 3 小时左右，持续 3-6 天。一次，当梁绍基像蚕一样席地时，一条蚕掉在他衣领间。当他发现时，蚕已经在他颈脖和衣领间吐了薄薄的丝圈。梁绍基由此构思《床》。

作品之中的那些床架取自发电机内部烤焦的铜丝，他将烧焦的发动机线圈制成床架，让蚕在其上生存、吐丝、结茧。蚕虫在小床上耗尽了一生，也正如人的命运一样，在床上诞生，在床上终寝，大部分的时间（睡眠）在床上度过。90 年代的中国是焦灼的。烧焦的铜丝是那个时代的写照。《床》系列于 1999 年第 48 届威尼斯双年展上第一次展出，由著名策展人 Harald Szeemann 策展。

Every time when silkworms spin (the process usually lasts 3 to 6 days), Liang Shaoji has to be at their side and can only sleep for 3 hours everyday. Once again, he was lying on the ground to observe and conduct his practice as if he was a silkworm. But he was too tired and fell asleep. A silkworm fell between his neck and shirt collar. He did not find out that this little thing had already left a circular trace on him until he woke up an hour later. He then started to make his Beds.

It was once full of anxiety and worries in China in the 1990s. Portraying what he saw and felt in those years, Liang modeled these beds with the copper wire taken from burned engines and let silkworms live and spin on them. Those silkworms spent all their life on the beds, which is just like human beings, most of whom come to and leave this world on the beds, and spend at least 1/3 of their time on the bed for sleeping.

In 1992 Liang started to experiment how to let silkworms spin on cold and hard metal that they didn't like. He then worked on this series every year from 1993 to 1999.



床 / 自然系列 No.10 Beds/Nature Series No.10, 1993-1999
烧焦铜丝, 丝, 茧 Charred copper wire, silk, cocoons
17 pieces LSJU018_1
8 pieces LSJ_7197



蚕潺潺 Can Chanchan (Silkworm Spinning), 2011

当梁绍基用摄像机追踪蚕吐丝的全过程时，惊异地发现蚕世界的四季之分。吐丝之初，千万条蚕虫上簇。当丝层渐渐变厚时，本身的纹理也慢慢显现。在不同的温湿条件下，所吐的丝圈造型、疏密程度也不尽相同，水纹便不断演变着。最后蚕吐丝殆尽，蚕茧和残蛹掩埋在丝箔之下。到蝶化时分，如冬花怒放。

When Liang captured the process of silk spinning, he accidentally found out the seasonal changes of silkworm's world. At the beginning, thousands of silkworms cluster together. When the silk gets thicker, certain patterns gradually emerge. The shape, density and patterns of silk vary under different temperature and humidity, while the wave of water evolves in different seasons. Eventually, when the spinning is done, cocoons are thus buried under the silk. And the hovering butterflies resemble the blossoms in winter.



蚕潺潺 Can Chanchan (Silkworm Spinning), 2011
Single-channel video | 5 minutes 9 seconds
Edition of 3 + 2AP LSJ_6433

残山水 Broken Landscape, 2013

蚕：梁绍基领悟世界别样的途径

残：当下人们对中国传统文化的遗忘所造成的缺失与亏空

禅：禅道，即“静悟”

虚薄的长丝卷如瀑布一般从顶上倾泻而下，与丝纱缠绕的古木构成别样的山水景观。《残山水》系列充满自然气息及哲思，试图呈现一个“静悟”的境地。

在创作过程中，梁绍基将蚕的排泄物以自然的形态留在丝箔上。黑色小斑点和大片棕黄痕渍共同组成了一幅意韵悠长的抽象画卷，突破性地用一种全新的方式来呈现中国传统山水画。梁绍基用最自然的原始之物，通过写照蚕的生之历险，创作了一幅沧桑满目的生命山水画卷，同时又暗指人为造成的各种生态灾难对中国古典山水的无情破坏。

Silkworm [蚕 tsan]: the medium through which Liang comprehends the world

Broken / incomplete [残 tsan]: a state or sense of deficiency contributed by the loss of Chinese traditional culture

Zen [禅 chan]: a school of Mahayana Buddhism that originated in China during the Tang Dynasty; also refers to Liang's "quietly meditate"

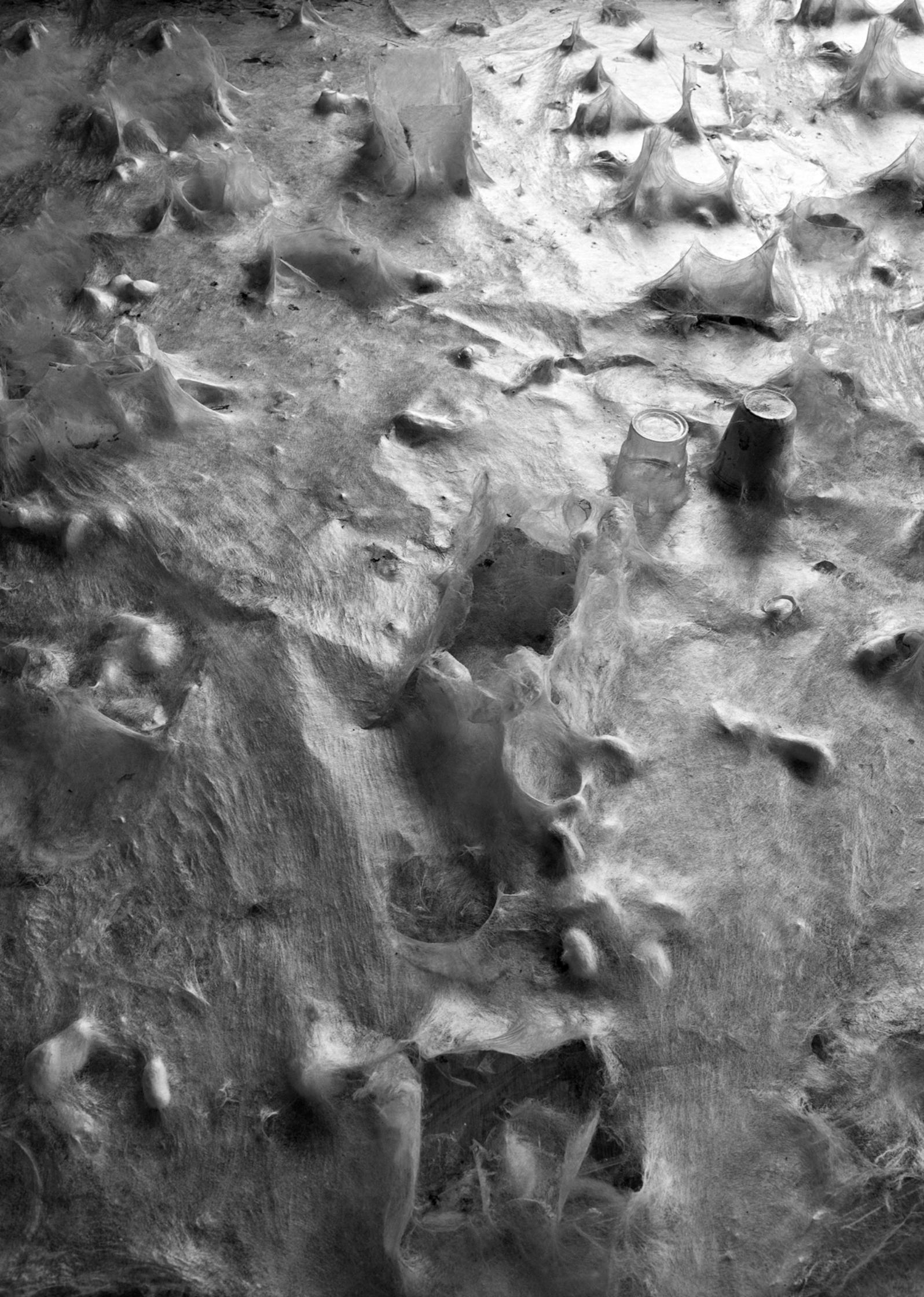
A fine and delicate piece of silk tumbled in a cascade from the ceiling like a waterfall. What stands aside is a piece of old wood covered with silk. With philosophy and a tinge of nature, Liang builds a poetic landscape painting into physical where for audience to meditate.

While spinning, silkworms left everywhere on the silk with their faeces and urine which however were kept in their natural form by Liang. Those little black dots, yellow and pale brown marks, together with silk, paint a scroll of abstract painting. Applying the laws of nature, Liang inventively creates a unique landscape depicting silkworms' adventures and life circle, as well as reminding the destruction of Chinese landscape caused by human activities and natural disasters.



残山水 Broken Landscape, 2013
丝, 茧 Silk, cocoons
750*150cm LSJ_2251

雪藏系列 Snow Cover series, 2014



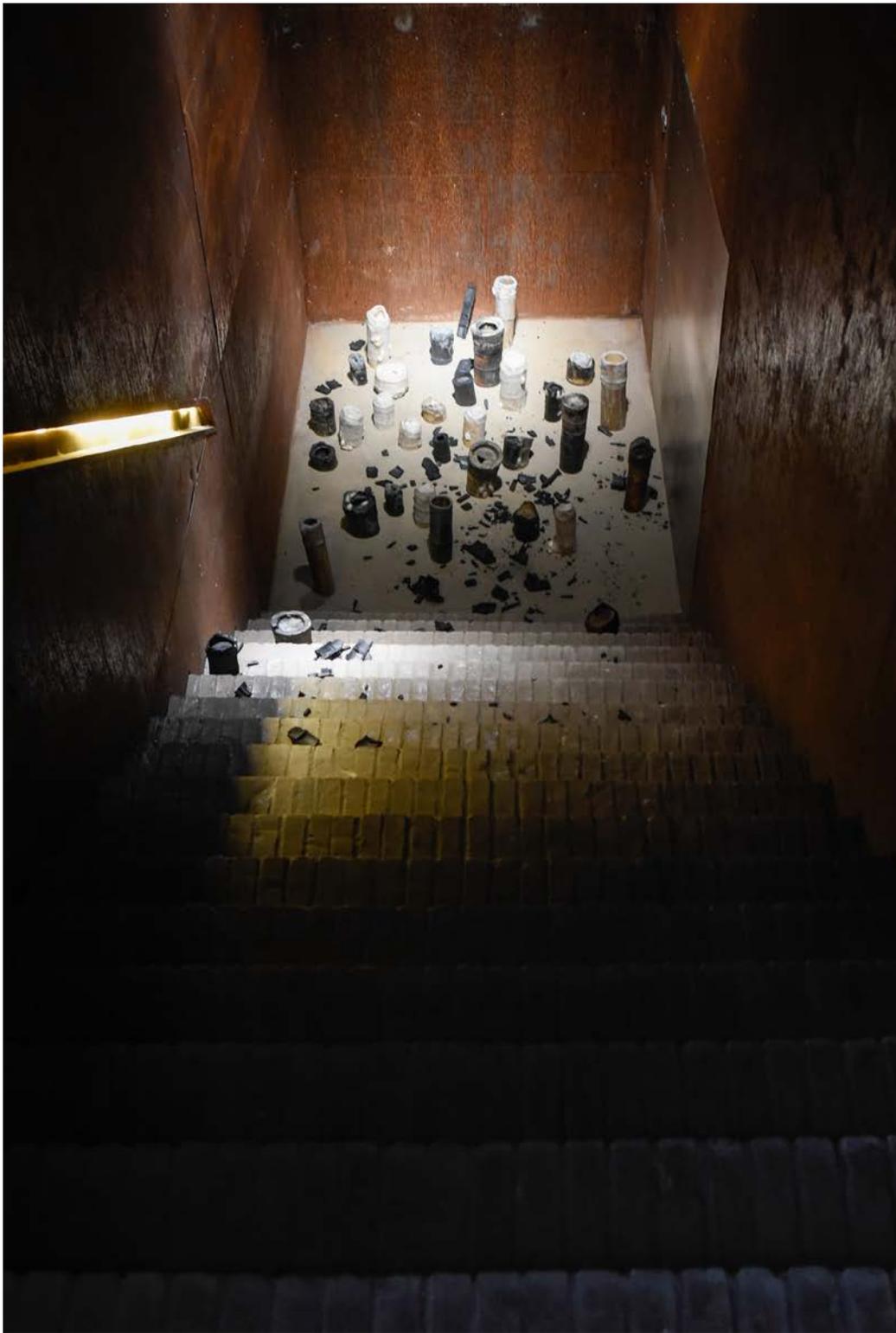


雪藏系列 Snow Cover series, 2014
迹 Trace 迹, 网 Net, 雪城 Snow City, 雪原 Snowfield
爱普生艺术微喷, 增强粗面美术纸
Epson Ultra Giclée Prints on Enhanced Matte
Editions of 3

陷落的祭坛 - 烛 Fallen Altar-Candles, 2003

“竹”和“烛”在汉语里读音相同，在《陷落的祭坛 - 烛》中，梁绍基充分运用了这一联系：他用蜡烛填充于竹块之中，再用蚕丝覆盖其上。这件作品被陈列在向下延伸的展厅中，这使得它们看上去就如同在陷落的坟茔或祭坛前摆放的蜡烛。带着一种深沉而哀伤的情绪，作品呼应着李商隐诗中以蜡烛和蚕做比喻的牺牲与奉献精神：“春蚕到死丝方尽，蜡炬成灰泪始干”。

The words “bamboo” and “candle” are homophones in Chinese, and Liang employs this association in Fallen Altar – Candles. The installation’s arrangement of bamboo stems resembles the candles placed on graves or in front of altars to commemorate the dead. Liang filled some of these bamboo pieces with wax and covered others with silk thread. The piece alludes to a metaphor found in the poetry of Li Shangyin about the spirit of total giving and generosity represented by candles and silkworms: just as the candle provides light and warmth until it is totally consumed, so does the silkworm spin its silk until its last breath.



Fallen Altar-Candles 陷落的祭坛 - 烛, 2003
竹, 蜡, 丝, 茧, 碳
Bamboo, wax, silk, cocoon, carbon
42*185*452cm (in 35 pieces) LSJU090_2

呼吸 Breathe, 2018



呼吸 Breathe, 2016-2018
X光片, 丝, LED灯箱 X-ray, silk, LED light box
45*38*10cm LSJ_6604

梁绍基

b. 1945, 工作和生活在 浙江省天台

梁绍基在中国美术学院师从万曼研究软雕塑。近 30 年来，潜心在艺术与生物学，装置与雕塑、新媒体、行为的临界点上探索，创造了以蚕的生命历程为媒介、与自然互动为特征、以时间、生命为核心的“自然系列”。他的作品充满冥想、哲思和诗性，并成为虚透丝迹的内美。

“有人说艺术品的最终目的在于表达艺术家的生命和感情，那么我们在这里感到的首先是蚕的生命，从黑点密布的蚕子到软弱蠕动的微小生命到贪婪吞吃桑叶的洁白躯体，随后是一个神秘的转化：蚕体渐趋透明而化为纯洁的银丝，随着蚕头有韵律的摇摆把自己裹成蚕茧，或覆盖在任何物体上将其转化为光亮的表面，最后留下“丝尽”后的黝黑蛹体。我们可以想象这一个生命转化中蕴含的挣扎、痛苦和升华，而这一切都成了梁绍基作品的感情和哲理的底蕴。”（巫鸿）

“在他的世界里，梁绍基将和谐视为进入永恒领域的关键，并将之渲染得生生不息、与时俱进。换言之，他的作品使人启悟，对我们的生活、我们与自然之间的关系，以及被主流和狭隘现代性所忽略、排斥的东西都具有重大意义。”“不同于常见的科学实验，想象力和诗性推动了梁绍基作品的多样化的艺术形式，使其体现出生或本体论的意义。这是关于生存的真正含义：在生与死之间、忍耐与命运之间、快乐与痛苦之间……持续不断的交涉与争斗。”（侯瀚如）

“即便是传承于中国传统，梁绍基的作品仍然直指当下，巧妙地将那些广为人知的引证转化为当代的装置和表演。”“由于需要特殊的专业知识和超常的技术，其创作过程漫长并释读艰深。因而他的装置远离商品化——它们更像是行动和思维过程中留下的遗存，恰似生命之旅的印迹，而非简单的物品。”（Marianne Brouwer）

主要展览：库里巴蒂当代艺术双年展，奥斯克·尼迈耶博物馆，库里巴蒂，巴西（2017）；云上云，中国美术学院美术馆，杭州（2016）；艺术怎么样？来自中国的当代艺术，阿尔里瓦科展览馆，多哈，卡塔尔（2016）；元-梁绍基个展，香格纳画廊，上海，（2015）；变化的艺术，海沃德美术馆，伦敦，英国（2012）；第 2 届潘塞夫双年展，原南斯拉夫，塞尔维亚（2002）；第三届上海双年展，上海美术馆，上海（2000）；第五届里昂双年展，里昂，法国（2000）；第六届伊斯坦布尔双年展，斯坦布尔，土耳其（1999）；第四十八届威尼斯双年展，威尼斯，意大利（1999）；中国现代艺术展，中国美术馆，北京（1989）等。梁绍基 2002 年获中国当代艺术奖（CCAA）提名奖，2009 年获克劳斯亲王奖。

Liang Shaoji

b. 1945, works and lives in Tiantai, Zhejiang Province

Liang Shaoji studied soft sculpture from Maryn Varbanov at China Academy of Art who was one of the world's leading tapestries. For nearly 27 years, Liang has been indulged in the interdisciplinary creation in terms of art and biology, installation and sculpture, new media and textile. His Nature Series sees the life process of silkworms as creation medium, the interaction in natural world as his artistic language, time and life as the essential idea. His works are fulfilled with a sense of meditation, philosophy and poetry while illustrating the inherent beauty of silk.

"Some say that the ultimate goal of art is for the artist to express their life experiences and emotions. Then what we see here is the life of a silkworm, first as an egg like a black dot, then as a tiny creature, feeble and writhing, and then as a white larva greedily nibbling away at mulberry leaves. What follows is a mysterious transformation: the silkworm gradually turns transparent and produces a pure silver thread. To the rhythm of its rocking head, it wraps itself into a cocoon or glosses the surface of any object it rests on. In the end, after "the silk is all spun," it leaves behind a black pupa. We can imagine the struggle, pain, and sublimation of a life in transformation that makes up the emotional and philosophical underpinnings of Liang's work." (Wu Hung)

"Truly believing in the spiritual and material power of an intimate merging and exchange between the work of nature and the human imagination—in Liang's case, an imagination profoundly rooted in Chinese culture and view of the cosmos—and turning this into contemporary forms of creation, he has endowed such a world with harmony, often considered as registered in the realm of the eternal, and rendered it freshly alive and firmly contemporary. His work is an enlightening remind of something crucially significant in our lives, our relation with nature, something that has been too often overlooked and excluded in the dominant system's cult of a one-dimensional modernity." "Unlike conventional scientific experiments, Liang's work, through various artistic processes driven by imagination and poetry, has been turned into the embodiment of the ontological significance of life. It is about true meaning of living in the world: constant negotiations and struggles between life and death, endurance and fate, pleasure and pain..." (Hou Hanru)

"But even while referring to Chinese tradition and associative philosophy, Liang targets the here and now, transforming those well-known references into thoroughly contemporary installations and performances." "Demanding unusual expertise and extraordinary techniques, his works are slow in the making and difficult to interpret. His installations don't easily submit to commodification—they should be treated as the residue of actions and thought processes, indeed, as markers of a chosen path of life, rather than mere objects." (Marianne Brouwer)

Selected exhibitions: The Curitiba International Biennale 2017, Oscar Niemeyer Museum, Curitiba, Brazil (2017); Cloud Above Cloud, Museum of China Academy of Art, Hangzhou (2016); What About the Art? Contemporary Art from China, Al Riwaq, Doha (2016); Liang Shaoji: Back to Origin, ShangART Gallery, Shanghai (2015); Art of Change, Hayward Gallery, London (2012); The 3rd Shanghai Biennale, Shanghai Art Museum, Shanghai (2000); The 5th Biennale d'Art Contemporain de Lyon, Lyon (2000); The 48th International Art Exhibition Venice Biennale, Venice (1999); The 6th International Istanbul Biennial, Istanbul (1999); China/Avant-Garde Art Exhibition, National Art Museum of China, Beijing (1989) etc. Liang was awarded the Chinese Contemporary Art Awards (CCAA) in 2002 and the Prince Claus Awards in 2009.

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