

West Bund Art & Design 2020

梁绍基
LIANG SHAOJI

Booth: **A106**

11/11 - 11/15, 2020

ShanghART
香格纳画廊



梁绍基

LIANG Shaoji

梁绍基，1945 年出生于上海。1986 至 89 年在中国美术学院师从万曼（Maryn Varbanov）研究软雕塑，1980 年代末开始进行养蚕艺术实验。三十余年来，梁绍基潜心于艺术与生物学、装置与雕塑、新媒体、行为的临界点进行探索，持续以蚕的生命历程为媒介、以与自然互动为特征、以时间、生命为核心的“自然系列”的创作。他的作品充满冥想、哲思和诗性，并成为虚透丝迹的内美。

重要展览：物质的魅力：来自中国的材料艺术，洛杉矶郡艺术博物馆（洛杉矶），Smart 艺术博物馆（芝加哥），美国（2019-2020）；梁绍基：恍，木木美术馆，北京（2018）；库里蒂巴当代艺术双年展，奥斯卡·尼迈耶博物馆，库里蒂巴，巴西（2017）；梁绍基：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）；梁绍基：元，香格纳画廊，上海（2014）；艺术之变，海沃德美术馆，伦敦，英国（2012）；第二届潘塞夫双年展，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），2009 年获荷兰克劳斯亲王奖。

Liang Shaoji studied soft sculpture from Maryn Varbanov at China Academy of Art who was one of the world's leading tapestries. For more than thirty 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.

Selected exhibitions: The Allure of Matter: Material Art from China, Los Angeles County Museum of Art (Los Angeles), Smart Museum of Art (Chicago), U.S.A. (2019-2020); Liang Shaoji: As If, M Woods Museum, Beijing (2018); The Curitiba International Biennale, Oscar Niemeyer Museum, Curitiba, Brazil (2017); Liang Shaoji: 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, ShanghART 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 Dutch Prince Claus Awards in 2009.



残山水
Broken Landscape
2013
丝, 茧
Silk, cocoons
540(H)*140(W)cm
LSJ_2251



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。

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.



林中雪

Snow in the Woods

2016

柳条，丝，烧焦键盘，茧，木板

Willow branches, silk, porcelain, cocoons, burned keyboard, wooden board

Left: 31(H)x244(W)x122cm_LSJ_2141

Middle: 34(H)x244(W)x122cm_LSJ_8124

Right: 25(H)x244(W)x122cm_LSJ_1575



Left detail

梁绍基选择了象征生命的蚕丝和柳枝塑造了林中雪原里一片废墟残迹的景象。以蚕的微观目光，梁绍基看到了萧瑟与洪荒，被雪掩埋的、依稀可辨的故园，现代的都市群楼高架通道，还有像尸骨一般交错、不可言状的造型。

《林中雪》是过去、现在、未来考古学的勘探现场。其中不规则的形状源于雪融化时的状态。

Liang Shaoji chooses silk and willow branches to build up a snow field where ruins reside. Through silkworms’ world, Liang finds out the rustle in the air, recognisable landscape covered with snow, modern skyscrapers and elevated highway, and shapes that are hard to describe. *Snow in the Woods* refer to archeological sites of the past, the current and the future, fluctuating in space and time. The irregular shape is what snow may leave when melted.



床 / 自然系列 No.10

Beds/Nature Series No.10

1993 ~ 1999

烧焦的铜丝, 丝, 茧

Charred copper, silk, cocoons

17 pieces

LSJU018_1



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。

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*.

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.



神木
Divine Wood
2019
木, 蚕丝
Wood, silk
55(H)x155(W)x90cm
LSJ_0291



坐忘

Sit in Meditation

2019

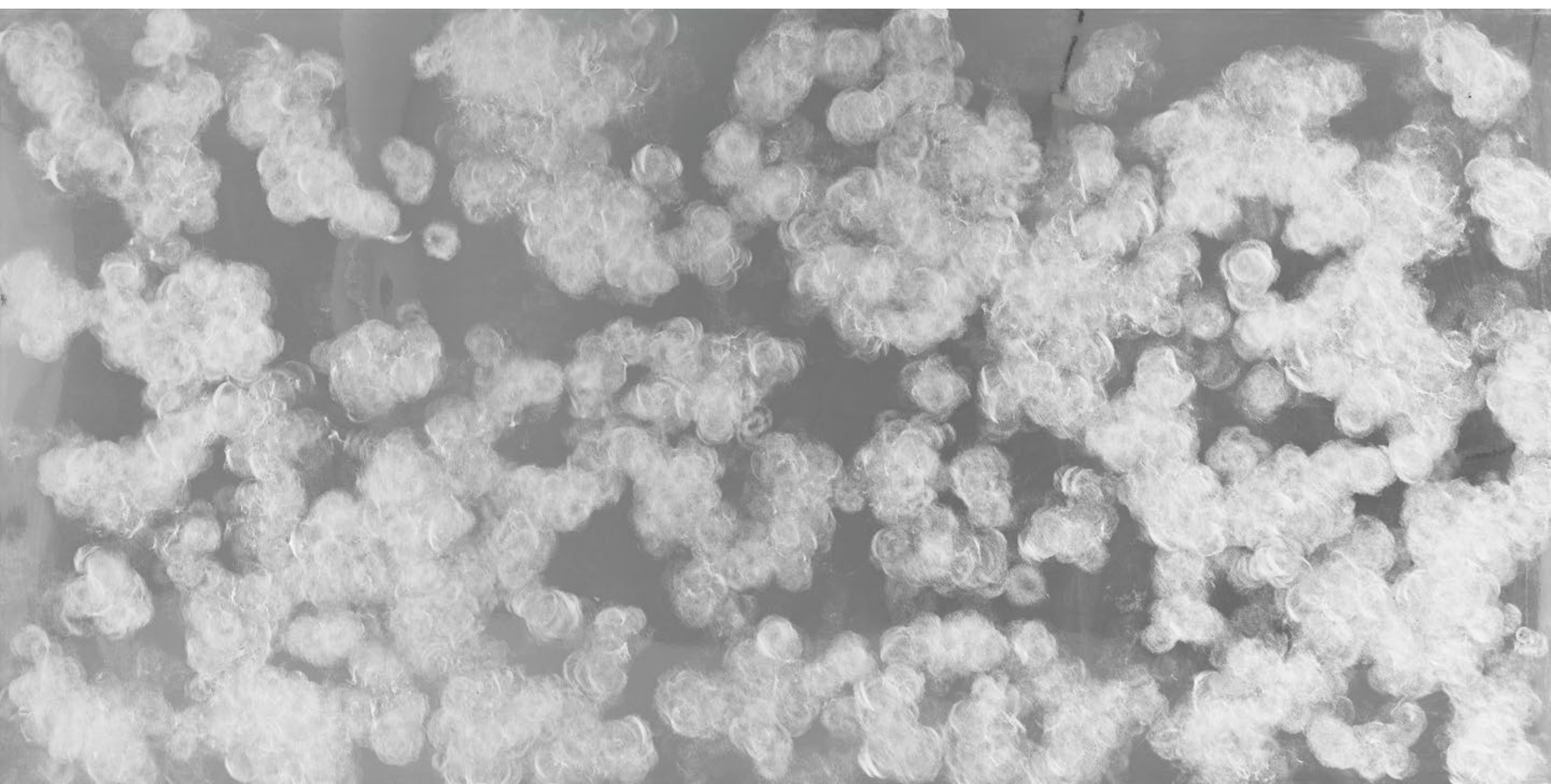
古香樟木，蚕丝，蚕砂，丝绸

Ancient camphor wood, silk, silkworm sand, silk clothes

185(H)x192(W)x163cm | Silkworm sand cushion Diameter:45.0

LSJ_4912





满天星

Stars All Over the Sky

2020

丝，铝塑板

Silk, aluminium-plastic panel

122(H)x244(W)

LSJ_8184



白浪滔天

White Surges Leaping up to the Sky

2020

丝，镜子

Silk, mirror

59(H)x60.5(W)

LSJ_7523



梁绍基：白·金·玄

Xi à n Ch ǎ ng 单元
2020 西岸艺术与设计博览会

Xi à n Ch ǎ ng | West Bund Art & Design 2020

Xiàn Chǎng

梁绍基

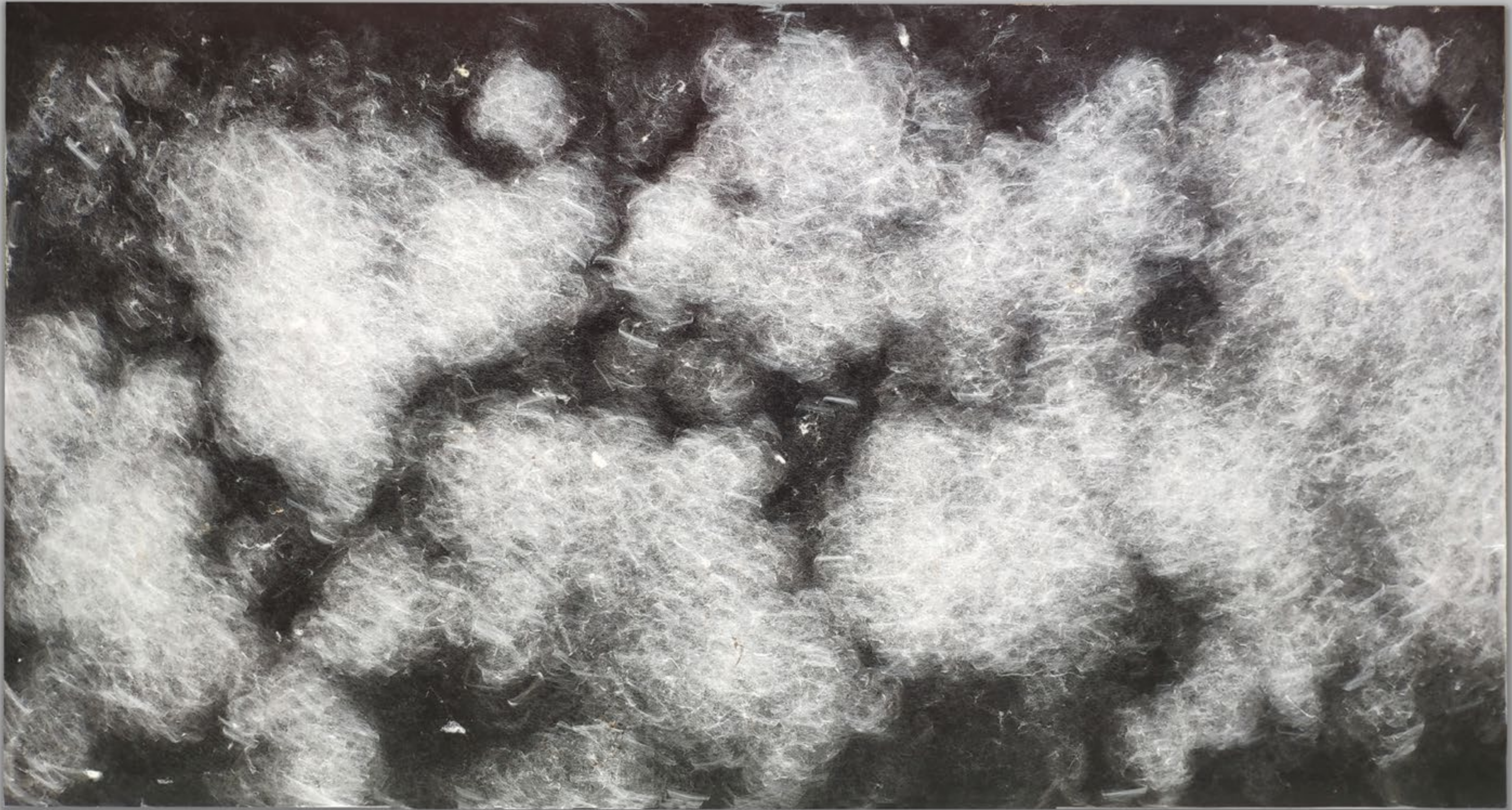
LIANG Shaoji

2020 西岸艺术与设计博览会 Xiàn Chǎng 单元将会呈现梁绍基三件作品。
梁绍基从炼金术来观照世界，发现黑、白、金是万象的三色谱，是自然、宗教、生命、生死、哲学、科学、物质、权力、梦幻的化学混合沉淀物。黑者幽深神秘；白色纯净虚空；金者光灿淫贵……当金黄色的转基因蚕丝和蚕茧缠裹在荊刺般的锈铁刺和剥蚀的铁板上时，它对令人困忧的许多当下的生命、生态、伦理问题提出了严肃的诘问。

Xiàn Chǎng | West Bund Art & Design 2020 is pleased to present Liang Shaoji's three artworks.

When Liang contemplates the world through alchemy, he discovers that black, white and gold are the three primary colors of every phenomenon, it is the chemical mixed precipitate of nature, religion, life, life and death, philosophy, science, matter, power, and reverie. The black is serenely profound and mysterious; the white is pure and void; the golden shines brilliantly with riches…when the golden genetically modified silk and silkworm cocoon got themselves intertwined in the thistle-like rusty thorns and corroded iron plate, it poses serious interrogations to many current life, life form and ethical questions.

玄
Black



玄
Black

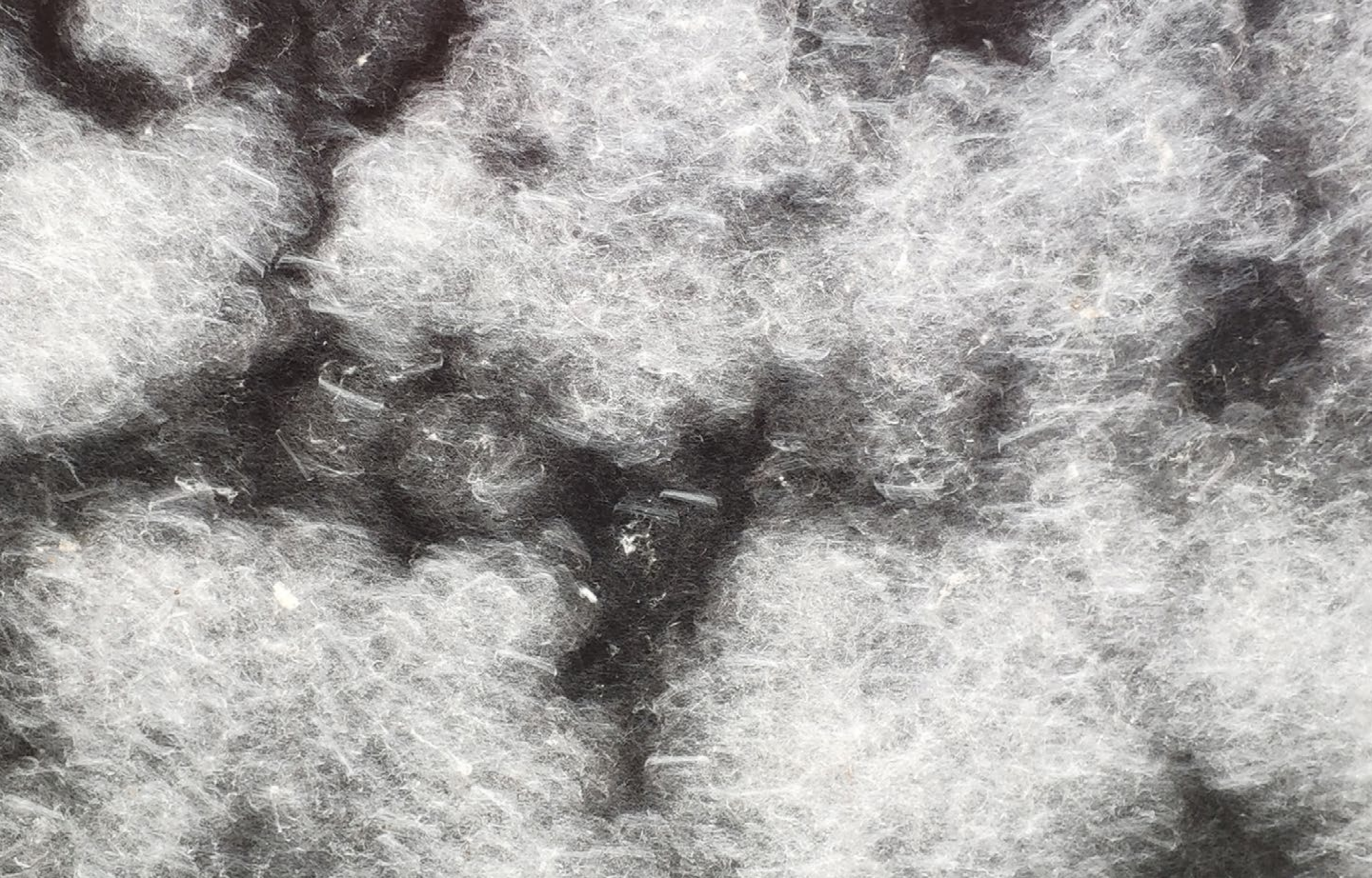
2020

丝，铝塑板

Silk, aluminium-plastic panel

120(H)x240(W)cm

LSJ_7970



玄者黑色，幽深、神秘之意。艺术家引导蚕虫在哑黑金属板上吐丝，层叠交错，形成“丝云”，呈现有象而无象的运动过程。

‘Xuan’ means black, profound, deep, and mysterious. Liang directs silkworms to spin silk on the matte black metal slate, the traces of silk overlapping each other, to form 'silk clouds', manifesting the process of the formed yet formless movements.



细节图
Detail

白
White



平面隧道
Planar Tunnel
2016
丝 Silk
145(H)x145(W)cm
LSJ_7541



《平面隧道》的创作灵感来自于中国马王堆出土的“素丝蚕衣”，蝉翼般透薄的丝织物却承载着千年历史。艺术家掌握了蚕的生物钟及其吐丝运动的摆幅、蚕在形体边缘堆丝的规律，由此创作出了轻薄而透明的圆形丝箔。当丝箔在墙上静静地投下淡影时，浮现而来，又穿墙而去，像是一条无穷伸延的隧道。

The idea of this work comes from the silk garment excavated from King Ma’ s Mound. The silk garment, as thin as cicada’ s wings, tells all the memories and history. This piece of circular silk is created upon the artist’ s acquaintance of the biological clock of silkworm, the span of its spinning activity and the regularity of how it piles silk up. The light casts a dim shadow from the silk on the wall, floating, and then leaks away. It seems to depict a tunnel expanding infinitely.

金
Gold



金
Gold
2018

锈铁板，锈铁丝，转基因茧，蚕丝

Rusty iron plate, rusty iron wire, genetically modified silkworm and silk

102(H)x202(W)x18cm

LSJ_9679



ShanghART

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