



吴中博物馆  
Museum of Wu

# 四两千斤

梁绍基、杨诩苍双人展

The Quill Is Mightier Than The Sword  
A Duo Exhibition by Liang Shaoji and Yang Jiechang

ShanghART  
香格纳画廊



**空槎**  
**Vacant Raft**

2021 ~ 2022  
蚕丝、蚕茧、楮木  
silk, cocoon, wood(pipal)  
148(H)\*350\*140cm

有一典故，张骞乘槎（木筏）溯水而上，去寻黄河源头，后人以之喻出使远行。我找了一株似吴文化博物馆馆藏“银槎杯”造型的残木壳体，中空，抹上蚕丝，如渡河的筏破浪颠簸，但筏上人无踪影。如此，在展厅入口与出口处的二槎形成了一个轮回。后人感叹“逝者如斯夫”！

——梁绍基

According to the story, Zhang Qian took a raft to find the source of the Yellow River, which was used by later generations as a metaphor for making a long trip for diplomatic missions. I found a remnant wood similar to “Silver Raftshaped Cup”, a collection of Museum of Wu. The wood is hollow, and I covered it with silk, making it look like a raft crossing a river breaking waves, but there is no person on the raft. In this way, the two rafts at the entrance and exit of the exhibition hall form a cycle. Later generations exclaimed that “Time passes by like this”!

Liang Shaoji



## 探耳

### *The Listening Ear*

2020 ~ 2021

陶、蚕丝、蚕茧

pottery, silk, cocoon

Part 1 36(H)\*27\*23cm | Part 2 14\*18\*16cm

战国时有“茧形壶”，形似蚕茧，产于秦，盛行于西汉，主要为生活实用器，用以贮水或盛酒，此外也曾被用于军事活动。诸侯争霸时，该器常被埋于地下，将耳朵贴于埋壶的位置，可以侦听敌军骑兵的马蹄声，以此来推测对方的动向。《探耳》以无声之器辨“有声”，以仿古媒介传历史之音，巧借通感勾画生命与历史的无形之象。

In the Warring States period, there were cocoon-shaped pots which were reproduced in Qin and became popular in the Western Han Dynasty. It was mainly used for storing water or wine. In addition, it was also used for military activities. When dukes contended for supreme power, such vessels were often buried in the ground, and people put their ears near the pots to detect the sound of the enemy horses' hooves, so as to predict the movement of their enemy. "The Listening Ear" uses a silent work to distinguish "sound", transmits the sound of history with an antique medium, and draws the invisible image of life and history.



云  
**Cloud**

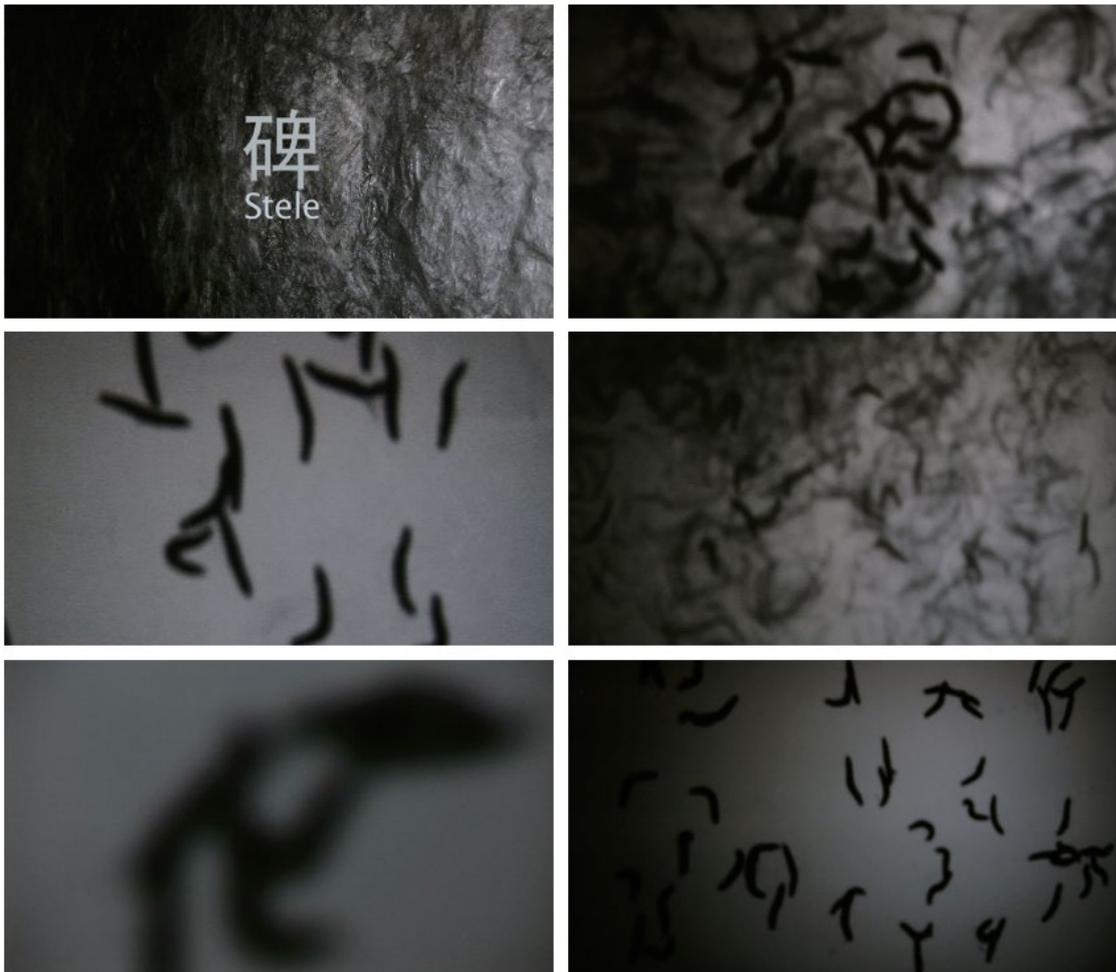
2008  
单路视频  
Single-channel video  
12 minutes 20 seconds

蚕吐丝弥留如布云，云是生命的呼吸……  
历史如云幻，或抑或沉，或晴或阴，或聚或散或逍遥……  
历史如蚕丝似断非断又绵绵不绝……

——梁绍基

Spring silkworms spit out silk, similar to clouds which are the breath of life...  
History is like clouds, clear or cloudy, gathering or scattering, or free...  
History is like silk seemingly broken and yet everlasting...

Liang Shaoji



**碑**  
**Stele**

2008 ~ 2014  
三屏幕高清视频、有声  
Three-channel HD video, sound  
10 minutes 7 seconds

我凝视着蚕影读史。  
史如蚕丝，绵绵不断。  
史如云丝，漂移流逝。

——梁绍基

Looking at the shadow of silkworm, I can read history.  
History is just like the silk fibre running endlessly.  
History is also like a wisp of cloud scudding into oblivion.

Liang Shaoji



**高山流水**  
**Lofty Mountains and Flowing Waters**

2020 ~ 2022  
蚕丝、蚕茧、楮木  
silk, cocoon, ancient wood  
14(H)\*201\*28cm

吴文化博物馆收藏了一件战国古琴，是我国为数不多的先秦时期琴乐宝物，然其上无弦。而古琴弦在古代主要以蚕丝制作，我迁想妙得，找了一块长长的楮木，让蚕虫在跌宕的树表抹上蚕迹，如流环绕云山。于是古琴在无声之声中照应震响。

——梁绍基

The Museum of Wu has an ancient Chinese zither from the Warring States period in its collection, one of the few treasures of music from the pre-Qin period in China, but it has no strings. In ancient times, strings were mainly made of silk. I was inspired to find a long piece of wood and let the silkworms put their traces on the surface, like flowing around a mountain of clouds. So the Chinese zither echoes impressive music in silence.

Liang Shaoji





**草山**  
**Straw Mountain**

2021 ~ 2022  
蚕丝、蚕茧、陶器、陶片、稻草、钢筋  
silk, cocoon, pottery, sherd, straw, steel structure  
325(H)\*350\*380cm



《草山》的灵感源自“草鞋山”，后者是吴中大地新石器时代文化的标志，串联起了太湖流域新石器时代的马家浜文化、崧泽文化及良渚文化。《草山》以三角为形，一面借鉴了金字塔的形状，暗喻了永恒，另一面，又象征着以生、死（墓）、繁衍（旺）为“三合”的中国古代生命观。我将蚕置于草山、草笼之上，待其吐丝、结茧、蝶化。同时，取使草鞋山出土的文物仿制器，表面缠裹青蚕丝后搁于钢结构筑成的草山及草梗上，陶器便如一个个蚕茧一般，如史、如生命，周而往复。作品于展馆所处的位置，正对着 20 公里外的草鞋山方向，古今现实由此在吴中相汇。

——梁绍基

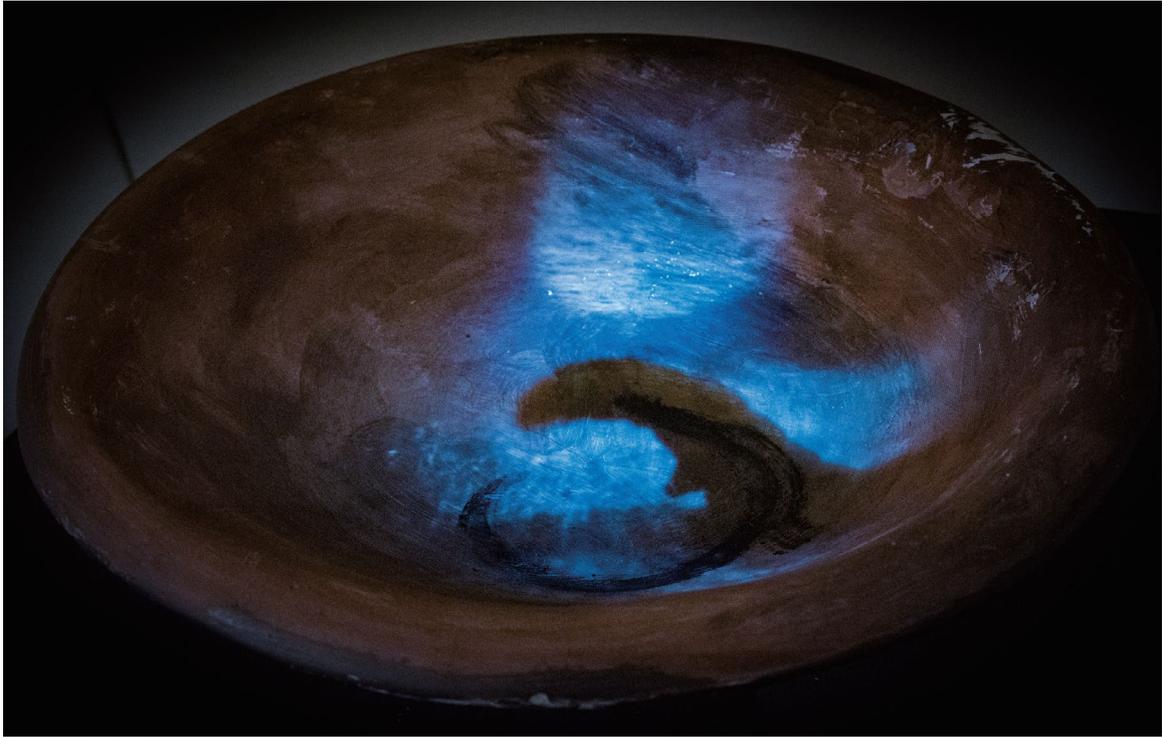
“Straw Mountain” is inspired by the Caoxie Hill which is a symbol of the Neolithic culture of Wuzhong, linking the Majiabang culture (the Neolithic culture of the lower reaches of the Yangtze River), the Songze culture (an important cultural stage of the lower reaches of the Yangtze River in the Taihu basin) and the Liangzhu culture (the Late Neolithic culture) in the Taihu basin. “Straw Mountain” is shaped like a triangle, drawing on the shape of a pyramid alluding to eternity on the one hand, and symbolizing the ancient Chinese life concept with life, death (tomb), and reproduction (prosperity) as “three harmonies” on the other hand. I placed the silkworms on the straw mountain and grass cage, and waited for them to spit silk, make cocoons and become butterflies. At the same time, I took copies of the artifacts excavated from Caoxie Hill, wrapped them with silk and put them on the straw mountain and grass stalk with steel structures. The pottery is like a cocoon, like the cycle of history and life. The location of the work in the exhibition hall is facing the direction of Caoxie Hill, 20 kilometers away, from which the ancient and modern realities merge in Wuzhong.

Liang Shaoji



金  
**Gold**

2022  
转基因蚕丝  
Genetically modified silk  
ø145cm



一盘云龙  
*Dragon in Clouds*

2022  
视频装置  
Video installation  
Diameter 45 cm



**悬丝**  
***The String***

2022  
蚕丝、蚕茧、瓷片  
Silk, cocoon and ceramic sherd  
29×40×240 cm

悬垂的、被瓷片化的蚕茧碎片，危乎？

作品促使人们去反思对中国传统文化遗产的态度：蚕丝和瓷器固然是华夏千年文明的象征，但是其也是易碎品，必须珍视，切实保护。

幸亏蚕有顽强的生命意志，在涅槃中不断重生，使其得以绵延。

——梁绍基

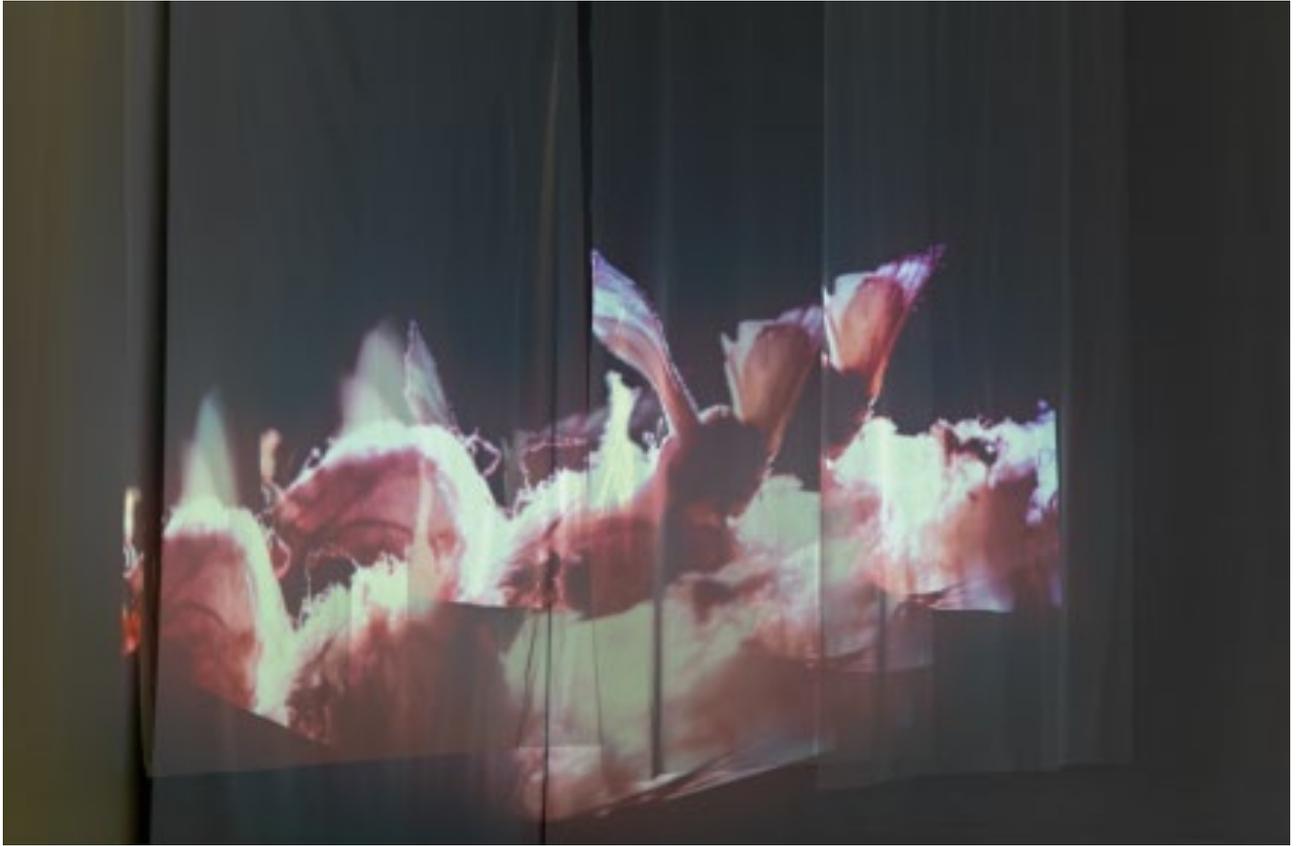
Is the dangling, porcelain flaked cocoon fragments dangerous?

The work urges people to reflect on the attitude towards traditional Chinese cultural heritage. Silk and porcelain are certainly symbols of Chinese civilization for thousands of years. However, they are fragile, so we must cherish and protect them.

Fortunately, silkworms are hardy, and they can rebirth, so they can continue to thrive.

Liang Shaoji





化蝶  
***Metamorphosis***

2021-2022  
视频装置  
Video installation  
1'38"





**丝光隐碑 No.3**  
***Stele Hidden Behind Silk No.3***

2018  
宣纸上水墨  
Ink and colour on xuan paper  
48.5(H)\*178.5cm



**平面隧道**  
***Planar Tunnel***

2019  
蚕丝  
silk  
ø145cm

《平面隧道》的创作灵感来自中国马王堆出土的“素纱禅衣”。艺术家掌握了蚕的生物钟、吐丝运动的摆幅及蚕在形体边缘堆丝规律，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，一切浮现而来，又穿墙而去，像是一条无穷伸延的隧道。

过去、现在、未来三者在瞬间共生、消解。

The creation of Planar Tunnel was inspired by the "silk clothes" unearthed in Mawangdui, China. The artist has mastered the silkworm's biological clock and its spinning movement, as well as the silkworm's law of piled silk on the edge of the body, and thus created a light and transparent round silk foil. The silk foil casts a light shadow on the wall, looming back and forth like an endless stretch of tunnel.

The past, the present, and the future coexist and dissolve in an instant.



**汉风**  
***Spirit of Han***

2022  
蚕丝、蚕茧、古木  
Silk, cocoon, ancient wood  
120(H)\*120\*35cm



窗  
**Window**

2013 ~ 2015 (repaired in 2022)  
蚕丝、蚕茧、旧式格子窗  
Silk, cocoons, old-style lattice window  
117(H)\*98\*4cm



**化干戈为玉帛**  
***Bury the Hatchet***

2021 ~ 2022  
蚕丝、蚕茧、金属板  
silk, cocoon, metal plate  
97(H)\*86\*32cm

吴中为古代战争要塞，兵家必争之地。作品取战戈、剑之形，以锈铁焊切为一现代重制雕塑，并于其上让蚕吐丝包裹之，以柔克刚，化干戈为玉帛。

——梁绍基

Wuzhong is an ancient fortress of war, a place of great military value. The work takes the shape of a dagger-axe and a sword, is made of rusted iron and welded and cut into a modern sculpture. Silk of silkworms wrap it, so that we can bury the hatchet.

Liang Shaoji

# ShanghART

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