



元
梁绍基
个 展

BACK TO ORIGIN
LIANG SHAOJI

09.26

—

10.26

2014

ShanghART
香 格 纳 画 廊

探“元”、思“元”、“丝元”

“自然系列”创作札记



丝元, Si Yuan, 2013
20 x 50 x 30cm
卵石, 丝
Cobble, silk

(一)

依据字典“元”意为开始，原始，伊始之初，如元气，元贞，元旦，元享。

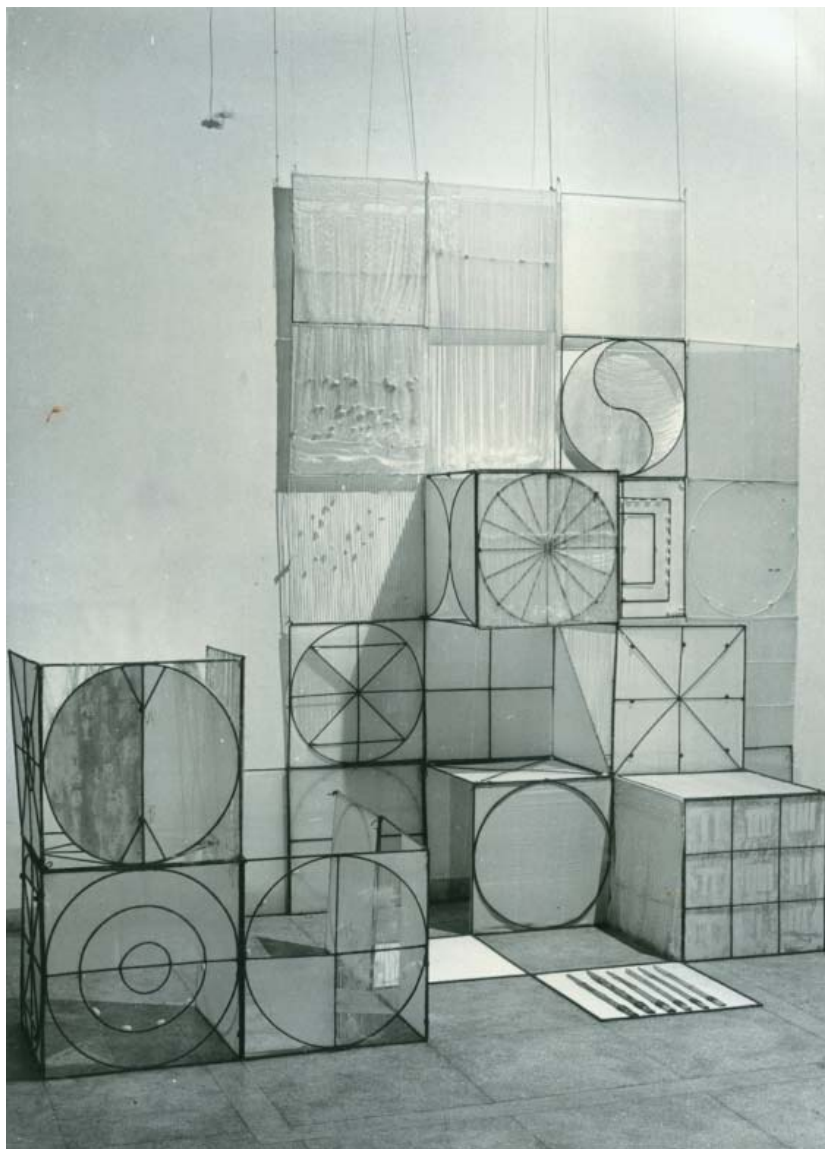
“元”又意为基础，基本，基因，我元素。

“元”在中国古修辞学中，可与“园”通用，含涅槃之意。

而对艺术家而言，“元”所指和能指则无限，在它的蔽所里我读到了许多哲学的，美学的，宗教的潜台词，如“道生一，一生二，二生三，三生万物，万物负阴抱阳，冲气以为和”，“至虚极，守静焉”，“修真，止观，存在者，存在，瞬间与永恒，生命，人性，人道，博爱……”同时发现了许多自然科学“元幻”的堂奥：黑洞，虫洞，质子，中子，原子，夸克，上帝粒子，微米，干细胞，克隆，多莉，星际旅行及未知生物的探索……而尤其令人兴奋的是发现了我“梦里寻他千百度”的返璞归真的艺术语言。

（二）

25 年来，我沉潜于“自然系列”的创作之中，它以蚕为母体，以时间和生命为核心，以与自然互动为特征，以蚕整个周而复始轮回重生的过程为媒介的艺术实验，其实本质上是一次漫长的思考和勘探“元”的历程。蚕，蚕丝，蚕茧，蚕蛾，蚕卵 都是最自然的原始之物，蚕吐丝是最原始的“自然纺织。而蚕茧呈椭圆形状态则象征着生命的母形，宇宙的基形。生命的话题从来是艺术伊始的话题，也是终极话题。时间是物质运动在场的发生，其它飞掠而过留下如蚕丝般微乎其微的轨迹，这运动（包括静止）发现了一切，因此泰利斯说：“时间是最智慧的”。有了时间，空间便有了生命，丝迹成为了存在者和存在的索引，万事万物从此可以度测。概而言之，蚕丝对我而言，便是时间与生命的结点，在绵延旅行过程的显像，它划出了一道无穷大也无穷小的“一”。



“易”魔方

（三）

莹洁柔软绵长的蚕丝交织着，连接成网，进尔凝为半透明的丝箔，形成一片虚静寂境，其昭示着冥冥之中欲显现圣光，欲现生命，正是“窈兮冥兮”“恍兮惚兮”，物在其中“生命美学，自然美学孕育其中。这正是我经常感到薄明中的蚕丝最富表情，能令人屏住呼吸全神贯注去凝视的原因所在。回首 1988 年，我萌生用活蚕吐丝造型做艺术的灵感何尝不是来自这幽昏激起的原始冲动，那天雨后，从礼堂高高的小窗射进一束淡淡的光，投在钉在丝绸（工业织造）上的干蚕，顿时产生迷离之影，若影若现犹如活化了，丝光闪闪。（干蚕——经烘焙干燥无生命的蚕茧）。

然而，孰是丝光生就薄明，孰是薄明折射丝光，孰是对中国古代无欲无求的审美心理的期待与渴望？孰是暴风雨过后新的雷雨奔袭前那段难以明状，不可言表的沉默？

（四）

多少年来，我终于渐渐明白，为何海德格尔的“存在与时间”的论述，尽管其文字晦涩，却在世界哲学史如此举足轻重，为何他亲自校译了东方思想的巨著“道德经”的许多章节。一个终极问题的追问，慎密的思考和严肃的剖析使他拨开了千年的重重遮蔽，敞开了“元”的面容。

（五）

而起源也活在当代，并成为强有力的要素，于意大利哲学家的阿甘本的时间概念中，当代是对过去的统摄，所以探“元”“必须死死地凝视自己的时代，用笔探索当下的晦暗，从而进行书写。”务必指出，阿甘本所指的“晦暗”“并不意味着是绝望的深渊，相反晦暗是一种光，它试图抵达我们但未曾抵达我们的光。”“虚静”和“晦暗”本初不可分，他们都从混沌中走来，而后来成了且合且离的“游离者”和“同路人”，穿行在宗教，科学，艺术，历史，社会之中，从当下回溯源头，又从源头连接，未来和即刻“此在”。

（六）

过程——时间进行时。整体而言，过程无所谓始终，永远是现在进行时。海德格尔说：“现在逝去着，已逝去的现在构成了过去，现在来临着，而未来的现在在界定将来”。时间是过程的催化剂，固化剂，腐蚀剂。

“自然系列”作品的创作快乐是享受生命的发现，“自然系列”最感人的魅力不在展览作品陈列空间，而在进行过程的实验室现场，在生物钟游戏，随生化效应，小生灵的变形记——蚕蚁，蚕的成虫，蚕蛹，蚕蛾，蚕卵周而复始地迭化蜕变给了我艺术想象空间。由此孕育出“听蚕”“残山水”“蚕潺潺”等作品，蚕虫的行迹物化了，诗化了，丝化了。堆积是活体丝雕塑重要的手法，丝的堆积缠绕，铺展，消解，耗散，都是时间加法，呈现了生命的意志和苍凉。重生的顽强。我的“自然系列”No-2号，始于1992年延续了20多年，铸就了一座座丝的金字塔。

倘若按照每条蚕能吐丝1200米左右长而计，25年来我曾用过的蚕丝总长度已可绕地球至少十几周，地球就是一只茧，蚕丝成了时间，生命，空间的维度。



追日 , Surpass Sun, 2012
60 × 95cm
彩色 C-Print
Colour Chromogenic Print



天台山工作室

（七）

显而易见,中国天台宗佛教的重要教义“止观”的核心是双修,但其也可用时间,生命概念来解读。“止观”在梵语叫禅那,翻译做“静虚”,“静”是指修止,修定;“虚”是指修观,修慧,其要求扫除妄念,专心一境。我曾向天台国清寺方丈问道,求教去何处查阅“止观”的深层内含的词条,方丈听罢送我“法华莲华经”并道“读原著‘止观’非不动”。后来我彻然若悟,“止观”是静中生动,唯停下来观看方能全神贯注,用自己的心去识大千世界。生命感官之中,心觉是感官归一的“元”,故天台宗有“一念三千”之说。

（八）

其实中国画论“外师造化,中得心源”及“一画”之论述也都阐述了“心念”和“归一”,倡导珍重个体生命于“此在”的亲历体验,于独处中去静悟,艺术是认知客观世界的移情的创造。

（九）

尼采说得好:“用艺术的眼光看科学,用生命的眼光看艺术”。

凡物有性,性本也。蚕有蚕性。“自然系列”的创作是认识蚕性尊重蚕性,利用蚕性,改造蚕性与自然磨合并在实验和体验中不断冥想,使“物性,物理”升华为“物道”,即由“器”化“道”的过程。

蚕吐丝交结的形态随生物钟及温度、湿度、接触的材料,气味等生存环境而千变万化。但经长时间观察,我发现万变不离其宗,蚕吐丝时头部的摆动总是“8”字形,何怪“丝”字的象形文,金文篆字如此书写,而中国的太极图图案,太极拳运手,中国书法运笔,相命卜算……莫不从中得以启迪。

而这“8”丝迹恰似密密麻麻的衣针缝补线迹,于是我将蚕吐丝运动留下的“8”字缝迹和其扩散中形成的如云的丝圈,在碎镜上弥漫过程(置于室外并映着蓝天)的影像,取名为“补天”。新编中国古代女娲补天的传说,寄以对当今生态环境被肆意践踏,惨遭疯狂坏的忧思。意味深长的是影像的首帧是映着蓝天的镜子爆裂出现一条坚向细长的裂缝,而影像结束最后镜头是蓝天飘过一缕横向的细长的云丝,这一横一竖的二笔相交成十字形,成为了可玩味的画外音。

（十）

我捉摸着“光阴”这一词的来由，顾名思义，它描述了一种忽明忽灭，摇曳不定的闪影。唯光有阴，有影有阴，光与阴共生，虚静，晦暗，丝光，蚕影共舞。基于此感悟，我觉得用影像媒介拍摄“碑”，追捕作为时间流的史，和作为时间，生命流的丝能十分贴切——由本体自身衍生的艺术语言，一种“生长”概念。

（十一）

“碑”

该作品于 2008 年初拍，2009 年复拍并第一次剪辑，后不断调整至 2014 年完稿，唏嘘之声由我自己配音。

我凝视着蚕影读史。

史如蚕丝，绵绵不断。

史如云丝，漂移流逝。

而缓慢蠕动之蚕簇，或聚或散，其影迹投映如变幻无穷的书法——中国古代的蚕虫文，似铭刻于岩壁，刺纹于肌肤。以活蚕蠕动之影作的蚕虫书法极富表情，蚕的百般的动态；或活跃地昂头探身；或艰辛地匍匐扭摆；或惊乎险乎地滑落……成为史的寓言：英史，伟史，痛史，乱史。当丝箔渐渐增厚至光线难以通过之时，蚕虫文遁灭，唯留下无字碑和唏嘘之声。言不尽言，史不尽史，无字碑见证的存在者的存在，逝者如斯夫的感叹隐喻着对时间流的领悟，万物万象归空，归元。

中国自古尚史，尚文，尚乐，尚诗。文罢诵，诵罢歌，歌罢吟。我以吟颂史（曹操“观沧海”，刘邦“大风歌”，陈子昂“登幽州台歌，皆隐于唏嘘之中），其实验音像别样淡然而深沉，别样苍凉而博大，意味隽永。



雪藏，2014

（十二）

我将蚕放置在当下的生活用品如塑料杯，葡萄酒瓶，咖啡纸盒，广告纸，立邦漆油桶，高跟鞋，电话机，电子元件及古建遗物，石刻，碎瓷，枯枝……上生存，小虫吐丝，不断将之覆盖，堆积，最后混混沌沌如乾坤冰封雪斋一般，时光倒流了，万物“速冻”了，我们熟悉的世界离而远逝了。然而在这寂静中，我们洗却奢望得以丝疗（蚕丝中含有大量构成生命不可或缺的基本要素氨基酸）。

海德格尔说：“诗人的天职是还乡，还乡使故土成为始源亲近之处”。我欲将其“诗”字改为“丝”字，丝是一种“还乡”丝是一种“乡疗”，“静疗”，“雪疗”。

为之试赋诗三首

（A）

送嶺银装皑皑，
莽原冬被茫茫，
寂然“速冻”沉沉，
却是天虫吐雪，
萧瑟归乡
元气幽藏。

（B）

玉麟飘飘，
寒光道道，
白粉迷思，
乱码摇摇，
咖啡烈酒悄悄倾倒，
醉了醉了，
罢了罢了
望断雪斋静静丝疗。

（C）

高跟鞋，
背负万山千仞雪，
千仞雪，
不胜寒彻，孤星点点。
鬼城古堡音尘绝，
音尘绝，
遥问雪踪，何处重越。

（十三）

雪、云、雾霾与补天

“云”气化之水，飘扬高远流动之物，我谓之“天望”。

“雪”固化之水，玉洁冰清凝寒之物。卧雪静思反思，我谓之“冬眠”。

以寒雪抑制病毒蔓延，我谓之“速冻”“冰镇”。

“雾霾”水的怪胎，现代化自身异衍生的杀手，一种“气癌”“恶虚”，它搅乱天地，遮蔽了万物，充塞着尘埃，废气，污秽和热病，威胁着一切生命，让人盲目并渐渐窒息。

因此，“补天”急！我盼“大雪满弓刀”飞骑斩瘟神；我盼千里冰封处，总有暗香来，我盼“北风吹雁雪纷纷”后，蓝天白云送我还！

（十四）

寂然而动

寂然，一片幽暗，我戛然止步。

黯然，时钟被解构了，指针不知去向，钟盘乱丝你粘连，老钟休克了。

悄然，卵形的石头钟摆悬浮在空中，其外层被层层温暖的蚕丝包裹着，慢慢地被孵化……

悦然，圆桶形的旋转加速器耸立，其壁上朵朵的丝云颤动波震，扩散着光晕，颗颗粒子仿佛气化着，并不断加速终于飞旋起来。

潜然，亦静亦动，亦真亦幻，蚕丝迸发出软实力，时间重启。

（十五）

“心磬”

《庄子》“无听于耳而听于心，虚而待物为心斋”。

一排排，一段段鲜嫩的青竹，久经历练的黄竹，焦黑易碎的碳竹，萌芽的树枝，和灰色的白炭条悬吊在丝线下象生命拾阶而上之梯，步入虚静。

声音有律，语言有限，感知无限，故有道：“磬竹难书”，大音稀声，唯以心读，唯以心听。

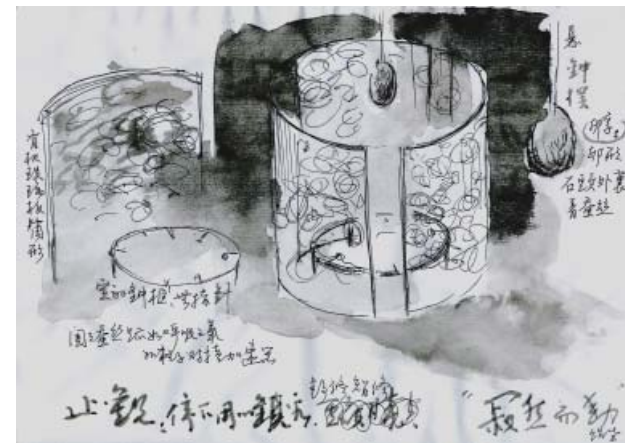
继创作了“听蚕（禅）”之后，我再次向凯奇的4’36”发出挑战。“心磬”不故作惊奇，一切淡然，虚然。

（十六）

“陷阱”

“江南丝竹”俏扮清雅，但丝竹却还有许多不同的肖像。

那是一片看似温暖，洁净的丝箔，一片错综交织的丝网，简直是柔软易人的席梦思大床。但透过丝网间隙清楚可见牵着蚕丝的一根根尖削的竹针紧紧排列向上，无疑这是一个陷阱，绵里藏针。但蚕在布网时，也在密密麻麻的竹针间隙结起圆茧，孰是隐身？孰是自陷？（平面茧丝箔和椭圆形的茧是蚕茧的两种形态）



作品“寂然而动”的手稿，The Script of the Work 'A Move in Silence', 2014
21×29.5cm, 纸上水笔，Rollerball Pen on Paper

作品“心磬”的手稿，The Script of the Work 'Sound of Heart', 2014
21×29.5cm, 纸上水笔，Rollerball Pen on Paper

(十七)

从马王堆出土的素丝蝉衣长约 2 米余，宽约 1.6 米，但只有 39.8 克重。如此蝉翼般透薄的丝织物却承载着千年沉甸甸的历史。关照当下，这碎片化的时代信息器趋微薄化的趋势，品味着圆形图像丰富的解读性，我创作了“平面隧道”，一片片微薄之至，虚透生幻的圆形丝箔，它在墙上静静地投下淡影，似浮现而来又穿墙而去，一条无穷的隧道伸延……

西方的极简主义，初级结构的雕塑常以金属为材料，以纪念性的尺度，建筑的语言，绝对机械式的安排，数的精妙去做理性的造型，其观念深刻地影响了后来的环境艺术和观念艺术。但极简主义作品给人的印象过于冷漠。我试图去探索一种富当代生态美学的简朴的造型语言。庄子的“至虚极”启示了我从另一立面去思考“极简”的意蕴。经长期观察和实验，我把握了蚕的生物钟和其在不同空间中的吐丝运动的摆幅，蚕在形体边缘堆丝的规律，由此生成了轻薄至半透明，交织网清晰可辨，边缘齐而不齐，投影丰富迷离的平面丝箔。圆形的白色的丝片陈列在白墙上其边线和空间关系神秘莫测，产生某种移位错觉，仿佛它会似蜡一般慢慢消溶。（在不同光源下，其又或似温润的玉或熠熠发光的钛锖质地）。最有趣的是，当观众逼近稍稍离墙而挂，近乎严格几何形的丝片时，其呼吸甚至会激起丝箔感应，轻轻飘拂起来，泛起生命的涟漪。

我以为蚕吐丝自然堆积的概念也是一种雕塑概念。“平面隧道”是微薄至极的生态雕塑，极简硬边艺术从此有了温情，并与时间与观众发生了对话，“绝对机械模式”不再。



平面隧道, Planar Tunnel, 2014
175×175cm, 蚕丝, Silk

“命运”

（A）

1995 年我曾在创作杂记中写过“世上的生灵都在荒唐的，无法平息的矛盾中寻觅着自己的生存空间，生命的不易不仅来自自然，而且来自人为。而象征生命的蚕丝柔弱欲断，却又似断非断，显示了顽强的生命意志，百折不挠的生存信念，以柔克刚的能耐及绵绵蚕丝永无止境的生命关联”。

（B）

大型综合装置“命运”展开了发着声嘶力竭尖嚎的触目惊心的场景，天灾人祸，土崩地裂，油箱弹孔斑斑，油污四溅横流，沉重的，巨大的断裂的链环从锈迹斑驳，破烂不堪的黑箱里涌出，在泥洼里钻动肆虐，犹如一条潘多拉盒子里爬出来的妖蛇。而那黑箱或许又是记录失联的黑匣子或动车车厢。与之对峙的是弱小的生灵殊死搏斗，蚕不断吐出纤细，温暖，柔软的，白色的丝缠绕其上并极力覆盖之。细丝鼎力，甚至把链环都拉弯了。面对各种劫难，飞来的横祸，狂暴的强权，野蛮的战争“黑金”的漩涡，空难，车祸，被扭曲的，欲被掩埋的生命毫不退却，不服天命……蚕丝成了命运线的寓言。

“命运”是“生命不可承受之轻”的延续，但它的针对性不同。如果说创作于 2002 年展于 2007 年的“生命不可承受之轻”采取悬空而落的垂直线，显示命运抗争中依旧保持着崇高的信仰，指向天堂的意象，是对刚跨入 21 世纪那段历史时期的发言，那么“命运”则赤裸裸地直陈当下世界各地积难深重难解的众多纠结，人类的困惑和生命愈磨弥坚。尽管那于地面上下穿行的横向曲线在构图学上如在地狱潜行，充满扭曲，不安，沉重，无奈，挣扎，陨灭，惨烈的悲剧色彩，但它决不是绝望，而是强有力的抗争图式。大地是依托，生命能重新崛起。

另外，“命运”围绕被誉为“黑金”的液体——石油与透明的被固化的生命液体——蚕丝展开，一黑一白，映现善恶之争。

人性当属自然，“自然系列”将继续着这一条脉——关注人性与社会，历史，自然的关系进行下去。

Exploration and Meditation on ‘Yuan’

Notes on Creation of ‘Siyuan’ and ‘Nature Series’

(I)

In dictionary the definition of ‘Yuan’ encompasses genesis, the start of everything, or originality. Words using this character include ‘Yuanqi/vitality’, ‘Yuanzhen/virginity’ and ‘Yuandan/new year’. ‘Yuan’ also means basis, fundament, gene and element.

In Chinese ancient rhetoric, ‘Yuan’ is interchangeable with ‘Yuan/garden’, which embodies nirvana.

For artist, however, what ‘Yuan’ can possibly refer to is synonymous with infinity. From what it does not instructs explicitly I have gathered loads of implications involving philosophy, aesthetics and religion. For example, ‘The Tao produced One; One produced Two; Two produced Three; Three produced All things. All things leave behind them the Obscurity (out of which they have come), and go forward to embrace the Brightness (into which they have emerged), while they are harmonised by the Breath of Void. ’, ‘The (state of) void should be brought to the utmost degree, and that of stillness guarded with unwearied vigour.’ and ‘nurture the vigour to be true, ‘cessation and insight’ meditation, existence, moment and permanence, life, human nature, humanity and philanthropy...’. Meanwhile a number of scientific wonders are discovered: black hole, worm hole, proton, neutron, atom, quark, particles of God, micrometer, stem cell, clone, dolly the sheep, space travel and exploration into the unknownness... What excites me particularly is that I have managed to find the artistic languages which I have been aspiring after for a very long period of time.

(II)

In the past 25 years I have been indulging myself in the creation of ‘Nature Series’. Taking silkworm as its main subject the series centres on time as well as life. Characteristic of its interaction with nature, it is an artistic experiment on entire life cycle of silkworm and therefore in practice a long journey of contemplation and exploration into the notion of “Yuan”. Silkworm or silk, cocoon, moth or egg, they are all production of nature. And caterpillar producing silk is the natural weaving in the most primal form. The oval shape of cocoon suggests the ultimate body of life and the essential configuration of universe. The topics of life are always the beginning as well as the pinnacle of topics of art. Time witnesses the occurrence of movement of matters. It testifies the gossamer trace left by everything else fleeting away. It is exactly this movement (as well as stillness) that discovers all. Hence, Thales has said ‘Time is the wisest’. Thanks to time, space is endowed with life. The trace of silk becomes testifier and index of existence so that everything can be measured. In a word, silk for me, is end of both time and life. It reveals the long process as it lines out the ‘One’ which is both infinitely vast and infinitely trivial.

(III)

Long, soft and lustrous, silk fibre connects together a net and forms furthermore a piece of translucent foil. The entire process is accompanied by absolute serenity and introduces from the unseen world the birth of light and life. It is precisely ‘the essences all there endure’, ‘eluding sight and eluding touch’ as well as ‘the forms of things all in it crouch’ where the aesthetics of life and nature is gestated. I often feel the most profound expression can be found in the shimmering silk fibre which presents every single reason for one to look at it with undivided attention. Back to 1988, it was never difficult to draw from this



蚕潺潺, Can Chanchan, 2011
12 minutes 35 seconds, 单路视频, Single-Channel Video

duskiness the primal inspiration for me to work on plastic art with silkworm. It occurred to me the other day after raining when a thin beam of light from the high window of an auditorium lit up the dried cocoons nailed on silk. Suddenly the moment of great revelation befell. The blur between shadow and glittering silk seems to be animated.

(Deprived of life, dried cocoons are products from industrial process.)

However, does silk produce light, or does light reflect silk, or does it come from the anticipation and longing for aesthetic psychology of ancient Chinese people featured usually by absence of emotional attachment and needs? Or the inexpressible silence before another impending storm?

(IV)

For so many years I have finally come to realise the reason why the statement by Heidegger of 'Being and Time' take such an important place in history of philosophy despite of its impenetrable obscurity, as well as the reason why he himself proofread a wide range of chapters in Tao Te Ching, the Chinese classic text fundamental to Eastern philosophy. The inquiry into this ultimate question, the hard thinking and careful analysis allowed him to unveil the true face of "Yuan" from shade of thousands of years.

(V)

Genesis also lives in contemporary era and makes appearance as a significant element in the concept of time proposed by Giorgio Agamben the Italian philosopher. Contemporariness leads the past. It demands us in exploration into 'Yuan' to keep eyes firmly on our current era, and to write about the obscurity we are currently experiencing. It is necessary to notice that the obscurity Agamben refers to does not mean hopeless abyss. On the contrary, obscurity is light, the kind that attempts to reach us but finally fails to. The 'void and stillness' and 'obscurity' are not born to be separated. They both emerge from chaos but then share the same road only from time to time. Walking between religion, science, art, history and society, they travel back to the origin and unite it with future as well as "Dasein/this very moment".

(VI)

Process is progressive tense of time. Generally speaking, the notion of beginning and ending is not applicable for process. It is present progressive for all time. Heidegger has said 'The nows pass away, and the past ones constitute the past. The nows arrive, and the future ones define the 'future'.' Time is catalyst, solidifier and corrosive of process.

I enjoy the creation of 'Nature Series' for the discovery of life. The charm of this series does not lie in display of artworks in exhibition space. Instead it can be found in the fields where experiment are being conducted and progress is being achieved. The games of biology and metamorphosis of these tiny little creatures - from larva, caterpillar, cocoons and moth and then back to eggs - the life cycle inspires me. Hence I commence the creation of Listening to Silkworm, Broken

Landscape, and Can Chanchan (Silkworm Spinning) which materialises, poeticises and silk-ises the trace of the worms. Accumulation is a way of practice fairly important for living silk sculpture. The accumulation, enlacement, spreading, dissipation and depletion of silk fibre all present the additive result of time, the will and the desolation of life, as well as the pertinacity of renascence. Nature Series No.2, which has been running for more than 20 years since 1992, has built a cluster of silk pyramids.

If we think of a caterpillar by the length of silk it produces in its entire life (1200m), I can cover the perimeter of earth for a dozen of times with all silk I have been using in the past 25 years. Earth becomes a cocoons itself as silk becomes the measurement of time, life and space.

(VII)

Obviously, the essence of ‘cessation and insight’ meditation, the dogma absolutely vital to Tiantai School of Buddhism, lies in the nurturance of mind and body. Yet it is also interpretable in terms of the notion of time and life. In Sanskrit ‘Cessation and insight’ meditation is dhyana, which can be translated as ‘void and stillness’. ‘Stillness’ means nurturance of quietude and tranquility whereas ‘Void’ refers to nurturance of viewing and intelligence which requires removal of all improper thoughts and the presence of whole-heartedness. Once I was talking to the abbot of Guoqing Temple on Mount Tiantai, asking for the direction into which I could obtain the deeper definition of ‘cessation and insight’ meditation. After listening to my words, he offered me Lotus Sutra and told me ‘read it and (you will find) ‘cessation and insight’ meditation does not deny movement’. I was suddenly enlightened that ‘cessation and insight’ meditation actually implies movement in stillness. Only by taking a stop can one look at and read the world with rapt attention. The sense by heart is the ‘Yuan/Origin’ of all five senses. This is where the doctrine of Tiantai School ‘three thousand worlds in a moment of life’ stems from.

(VIII)

In fact, some quotes from traditional Chinese art theory, for example, ‘take the outside nature as teacher, and make one’s heart as the art source’ (proposed by ZHANG Zao in Tang Dynasty), as well as ‘Yihua/Single-stroke painting’ (advanced by Shitao in Qing Dynasty), have also contributed to the notion of ‘mentality’ and ‘oneness’. They advocate the experience of Dasein (being there) and the meditation in solitude. Art is creation of the transference of objective world.



补天, Mending sky, 2011
5 minutes 43 seconds, 单路视频, Single-Channel Video

(IX)

Nietzsche put it well: “reflecting science on the ground of art, reflecting art on the ground of life.”

All matters are born with nature. Silkworm is also given its own nature. The creation of ‘Nature Series’ is a process during which I come to understand, respect, make use of and adapt the nature of silkworm. The course is mediated by the attempt to match with the natural world and to meditate ceaselessly in experiment and experience so that ‘physicality’ or in other words ‘object’ is sublimed to ‘tao/way/path/doctrine/principle’.

The cocoon shaped by silkworms varies depending on their biological clock and factors in environment including temperature, humidity, the materials on which they are put and smell. After observation for a long period of time, however, I realize a principle which remains the same all the time. As a caterpillar begins spinning a cocoon, it moves its head in a figure-eight-shaped pattern. No wonder the character ‘silk’ is written in this way in pictograms, bronze script and seal script. Likewise, the hand movements of Tai Chi Chuan, and the brush strokes in calligraphy, as well as the patterns in fortune-telling, etc. are inspired by this.

The trace of silk achieved by the figure-eight-shaped waggle resembles very much a string of stitches on clothes. So I took videos of the trace and the process of cloud-like silk spreading slowly on broken mirrors (outdoors and reflecting the sky above) and entitled it Mending Sky. By recomposition of the story of Nuwa repairing the wall of heaven in ancient Chinese mythology, I put in this work my concerns about the damage to the environment in contemporary era. What is even more interesting is the first frame in the video showing a long vertical crack on mirror reflecting blue sky, echoed by the last frame displaying a thin wisp of cloud passing by horizontally. The cross woven by the two strokes attaches the images with wider connotation.

(X)

Sometimes I ponder on the provenance of ‘guangyin (literally translated as ‘light & shadow’ or ‘day & night’ but more often synonymous with ‘time’). Just as the word suggests, it describes a flicker of light and the shadow behind. Only with light can shadow be produced and only with shadow can light be seen. Their co-existence is void, quite and obscure as the light reflected by silk catches the shadow of caterpillars dancing. Based on these ideas I developed the video of



Stele which attempts to capture the fleeting history and silk fiber as representation of flowing life. It delivers the concept of 'growth' for an artistic language germinates from the object itself.

(XI)

Stele

This work started from beginning of 2008. In 2009 I tried another round and finished the editing for the first time. The work was not completed until 2014. And the humming was done by myself.

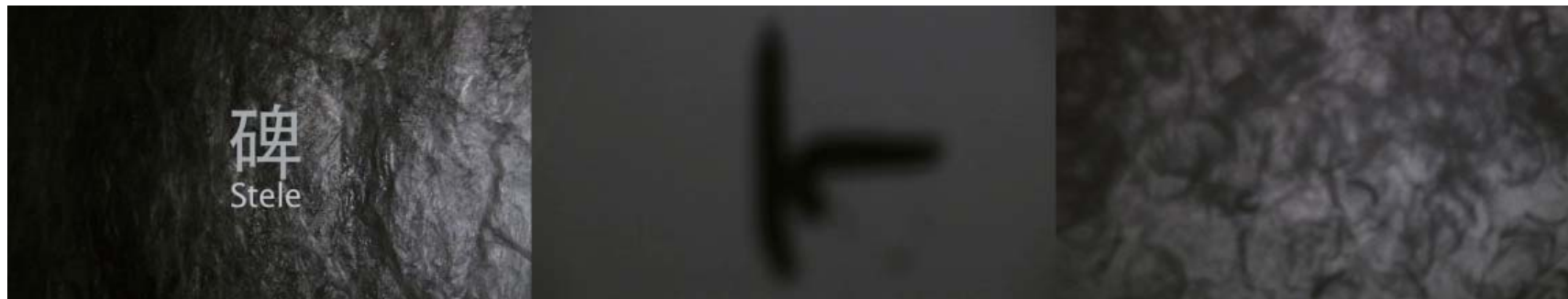
Looking at the shadow of silkworm, I can read history.

History is just like the silk fibre running endlessly.

History is also like a wisp of cloud scudding into oblivion.

Slowly the cluster of caterpillars crawl and wriggle, casting a shadow on screen and forming an amazing piece of calligraphy - in silkworm script, an archaic style in China often found as memorial inscription in high cliff or tattoo on skin. Consisting of shadows of the movement of silkworm, the calligraphy is highly expressive: some raise heads eagerly, some squirm painfully, and others drop down accidentally. They become fable of history, the history of the hero, the great, the pain and the turmoil. As the silk piece grows thicker and thicker, light is gradually blocked so the characters of silkworm script disappear, leaving only a stele deprived of any inscription and the sound of humming. Words are not fully uttered and history not fully unfolded either. Witness of existence of those who exist, the wordless stele is also echoed by the plaint for the departed and implies the understanding of the passing of time. All things fall into void and finally oneness.

Chinese people have been upholding the tradition of history, literature, music and poem from ancient times. Learning from the ancients I sing out the history (like CAO Cao in View of the Blue Sea, LIU Bang in Song of the Great Wind, and CHEN Zi'ang in On a Gate-tower at Yuzhou). The sound in experiment is extraordinarily deep and spacious with profound meanings.



碑, Stele, 2008~2014
10 minutes 6 seconds, 三屏幕高清视频, Tree-channel HD Video

(XII)

I place the silk caterpillars in objects found in daily life including plastic cup, wine glass, coffee box, advertising paper, paint bucket, high heel shoes, telephone and electronic device, as well as ruins of ancient buildings, stone sculpture, broken porcelain and dried branches. Layer by layer they wrap all of them with the white fine silk filament as if everything is covered by snow. Time is turned back and everything 'deepfrozen'. The world we used to be familiar with is leaving us away. Yet in the land of deadly silence, we desire for therapy of silk whose filament contains a variety of amino acid absolutely vital to life).

Heidegger once wrote: 'The poet's vocation is homecoming, by which the homeland is first prepared as the land of nearness to the origin.' I would like to replace 'poetry' with 'silk (which shares a quite similar pronunciation in oral Chinese)' for silk also directs into homecoming. It represents therapy of 'homesickness', 'silence' and 'snow'.

For this I try to compose three poems.

(A)

The remote mountains are colored silver by snow.
The rough grassland vanishes quietly in gray winter.
'Deep-frozen' in utter silence,
It is worms of heaven that are creating snow.
Homecoming is somehow bleak.
It is time to conceal spirit of all beings.

(B)

The flakes of snow,
The chill of light,
The obsession in drug,
The harass by garbled data.
Coffee and spirit is quietly poured down.
Drunken and forgotten.
Look out of the studio in snow,
And stay in for the therapy of silk.

(C)

High-heel shoes,
Carrying the snow of thousands of mountains.
Overwhelmed by the frozen landscape,
Only a few stars twinkle in dark night.
A complete silence hangs over the ancient palace.
To ask for the trace of snow,
But nowhere to find.

(XIII)

Snow, cloud, haze, and mending of sky

Clouds of vapour float high in the air and I call this 'viewing of sky'.

Snow, crystal of water, is pure and noble and I call this 'winter sleep'.

Blocking the transmission of virus with freezing snow, and I call this 'quick-freeze' 'frozen'

Haze is monster and killer raised by modernity which sends a whiff of devil. For it the whole world is thrown into turmoil and all things are covered by dust, rubbish, dirt and disease. It blinds, suffocates and threatens all life.

I expect 'all diseases to be eradicated by snow', 'a delicate fragrance from even the deepest layer of snow' and 'the courage to face with challenges by any misfortune' and finally 'enjoy the return of a blue sky'.

(XIV)

I take a sudden stop in utter silence.

Quietly a clock is deconstructed, hands going nowhere and face being covered by messed silk threads. The old clock goes into shock.

Silently an oval stone clock floats in middle of the air, wrapped by fine warm silk fibre, starting to melt bit by bit...

Serenely an accelerator is being erected. The clouds of silk on the wall echo with particles inside. They seem to be vapourising and eventually spin rapidly in the air.

No truth or illusion can be told. The silk fibre sparkles with soft power. Time is restarted.

(XV)

Sound of Heart

'Listen not by ear but heart; deal with the world in state of void; this is meditation of heart.' Zhuangzi

Clumps of bamboos are hung in air by only a thin thread, some of them young and sweet, some having just survived from passage of time, some terribly burnt and extremely fragile, along with fresh leaves and lumps of charcoal. Following the symbol of life viewers are guided into the state of void.

Sound is bound by rhythm, language is spoken with limit, yet sensation is never restricted. As the saying goes 'the most profound words can be read and heard not by sound but by hear.'

After the creation of Listing to Silkworm/Zen, I present another challenge to 4'36'' by John Cage. Sound of Heart does not mean to surprise. It pursues a state of tranquility and vacancy.

(XVI)

Pitfall

The music instrument in Jiangnan Area, metaphorically described by the cooperation of silk thread and bamboo, is known for its delicacy and elegance. But they also possess many other facets.

The silk piece seems warm and harmless, like the most comfortable mattress. Through the space between threads, however, one easily tell the arrows of bamboos hidden inside. No doubt a pitfall disguised as a land of sweet dream. Despite of the danger, caterpillars keep spinning cocoons between the tiny space. Is this the strategy of concealment, or self-made pitfall?

(The planar silk piece and cocoons are two different products by silkworms.)

(XVII)

Approximately 2m long and 1.6m wide, the silk garment unearthed from Mawangdui Tomb weighs merely 39.8g. As light as cicada wings, the silk cloth carries an incredibly rich history of more than a thousand years. Taking a look at contemporary society, one finds no difficulty to read the tendency of microminiaturisation of device in the age of fragmented information. I try to study a wide range of possibilities of interpretation of round shape and I create Planar Tunnel. Extremely filmy and mysterious, they allow easily light going through. Evidence of the miracle of nature woven by silkworms, the work send a breath of life. Throwing a thin shadow on wall, the silk pieces seem to both float and disappear as if an endless tunnel is forming behind it...

In western Minimalism, metal is the material for primary structure of sculpture, and the sculpture is created in monumental scale, architectural language, absolute mechanical arrangement, and rational modelling. Such notion profoundly influenced later environment art and conceptual art. Yet minimalism works give the impression of too much indifference. I tried to explore a simple modeling language with contemporary ecological aesthetics. Laozi's "Zhi Xu Ji/to the extreme of emptiness" inspired me to meditate from another "minimal" perspective. Through long-term observation and experiments, I grasped the biological clock of silkworm, its respective swing of spinning movement in different spaces, and the law of piling at the physical edges of silkworms. Thereby, a thin translucent, clearly interwoven, neatly or un-neatly edged, richly projected planar silk foil generated. Round white planar silk pieces displayed in white walls, the edges have some mysterious relationships with the space, a shift illusion, as if the wax is slowly dissolving. (Under different light sources, it also looks as if gentle jade, or glittering titanium texture. Most interestingly, when the audiences approaching the rigidly geometrical silk pieces, which are hanged above walls with some distance, their breaths may even stir the ripple of life.

In my opinion, the concept of natural accumulation of silkworm spinning is categorized as sculpture. "Planar tunnel" is the thinnest ecological sculpture, and hard-edged minimalism works thus gaining some warm emotions, and having a dialogue with the audiences. It is no longer "absolute mechanical modeling".



陷阱, Pitfall, 2011 ~ 2014
(in 21 pieces)
竹, 丝, 可变尺寸, Bamboos, silk, dimensions variable

(XVIII)

Destiny

(A)

Back in 1995 I put in another note of creation that ‘all creatures in the world are seeking for space for living in absurd and unsolvable contradiction. The difficulties of life come not only from the natural world but also actions of human being. As symbol of life, silk thread appears soft and fragile as if it would fall into disconnection in any second. Yet it composes a piece of beautiful music for the will of life and the deeply-seated belief of living, celebrating the ability of conquering the hardness with softness and the long-standing relations between life and silk filament.’

(B)

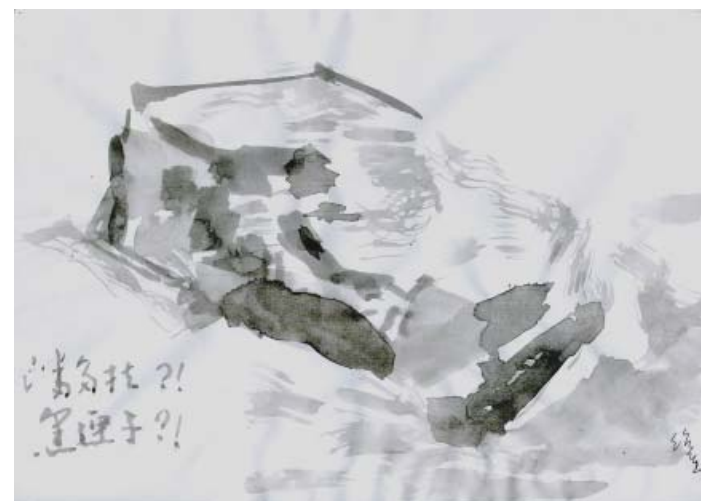
Destiny, an enormous mixed-media installation uncovers a chapter of appalling and screaming scenes: natural catastrophes and man-made calamities, falling mountains and cracks in earth, countless bullet holes in barrels, dirty oil stain badly everywhere, giant metal chains crawling out of a broken and rusty black box, squirming painfully back into mud, just like a serpent from Pandora’s box. The black box is perhaps related to flight recorder or the car of express train. Meanwhile what is confronting them is the tiny creature keeping producing a thin, warm and white filament and trying to cover everything with the soft thread. Yet the fiber is so strong that it somehow manages to twist the chains. Faced with all sorts of disasters and accidents, together with crushing tyranny, fierce battle, whirlpool of ‘black gold’, air disaster, car crash, the distorted and nearly buried life never backs off or gives in to fate. Silk fibre becomes the allegory of destiny.

Destiny is continuation of The Unbearable Lightness of Being. Yet the directions they refer to are not the same. If we say the creation of The Unbearable Lightness of Being between 2002 and 2007 draws a vertical line, holding a firm belief in the battle of destiny, and releasing a statement on behalf of the whole human race to the era of early 21st century with reference to the firmament, then Destiny speaks explicitly about a great number of confusions and upheavals suffered by the entire world, and celebrates the strength of life. As the chains run into and out of the mud, they seem to be traversing through the hell. Full of distortion, anxiety, heaviness, uneasiness, struggle, demolition and awful tragedies, however, it is never utterly hopeless. It outlines a powerful counteraction. Taking earth as backbone, life is endowed with another chance of revival.

Additionally, destiny is unveiled around petroleum, the liquid also known as ‘black gold’, as well as silk fibre, the solidified liquid speaking as symbol of life. The battle of good and devil is clearly unfolded against the black and white.

Human nature is surely part of the world. And ‘Nature Series’ will continue to follow this clue - the concerns about the relations between human nature and society, history and nature.

LIANG Shaoji
In April 2014

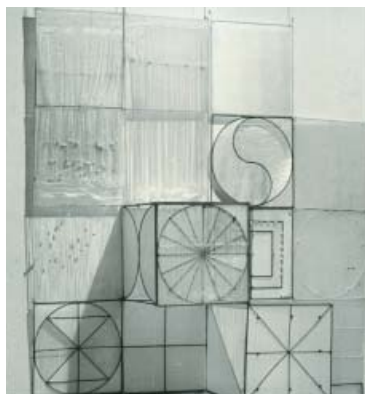


作品“命运”的手稿 1-4, 2014

蚕语，人易：梁绍基的《元》

郑美玲 [Meiling Cheng] / 文

梁绍基个展：《元》开幕：9 / 26 / 2014， 香格纳画廊和 H 空间，上海



“易”魔方

一个圆圈穿杂着十字镶在一个魔方框架里，数十个相异的魔方框架又和它连在一起。这些魔方表面多是不同的几何符号图形。有三块图面让白色洋纺丝帘半遮着，并裱上有些模糊拓迹的宣纸，在隐藏的柔光照射中，平衡了魔方钢筋建材支架的硬冷。少许个微亮的白色袖珍蛋体，看似颇有节奏的分置在这些抽象线型上：其实它们是干茧。如此，我们看到了一个艺术家精心创造的雕塑造型，其同时也借用了丝蚕昆虫天生的建筑才能。这个名为《易：魔方》（1988）的装置作品是梁绍基第一次使用蚕丝自然产物的实验。不久后，似触媒般，《易》进一步促成梁绍基开始创作他著名的《自然系列》（1989 - ）。与蚕结伴，循环不断，持续了二十五年。这次他在香格纳的个展《元》，将呈现十件从《自然系列》选出的装置，录像新作。

《元》是个诱人深思的观念展题。如艺术家所阐释，“元”意为“开始，原始，伊始之初”，又意为“基础，基本，基因，元素”。在古典文学里，“元”常与“园”通用，“含涅槃之意”。如是，“元”即指涉着一些极端的生命时刻：譬如一个即时生命体的生辰，死日，和它可能转换成另一种生命状态的瞬间时机。从这视角看来，《易》可说是后来梁绍基蚕丝活媒系列作品的“元”。《易：魔方》被选中陈列在全球当代艺术史中极为重要的《中国现代艺术展》（1989，北京）里。如它所引指的典故《易经》一般，《易》重申其符号数字辩证的可能性，也似乎拥有预示未来的功效。这作品不仅预测了梁绍基个人将从静态纤维雕塑转向时间艺术，也估量到中国当代艺术史会经由他而产生的演变。梁绍基与活蚕合作为艺的创举，直接促成了中国当代“动物作品”的崛起。

由此个展精彩的标题，灼灼预见梁绍基善于营造多重语境的特征。《元》，就像个多产易变的基因一般，可敏捷的与其他基因重组，创生更多引人入胜的观念联想。“元”唤起一串谐音字，每个字都加厚它原含概意，使此次个展的指意范围更广阔。把这些谐音表意字编织在一起，它们恰恰昭显了这个展览最核心的关系：一个人类艺术家与无数万代丝蚕昆虫的长期生命接触，无时无刻不思索“如何循着蚕的自然属性去做艺术”。



旋, Whirl, 2011 ~ 2012
(in 190 pieces)
圆石, 蚕丝, stones, silk

“原”意为“广大平地；原因；原型；原子”。梁绍基每日生活的基本形态原子，该就是他对丝蚕伙伴们的耐心观看伺候吧。他试图探索蚕性，熟悉蚕的生物钟，由不断的养殖，人工选择，到以异样环境驯化家蚕品种，增强其对个类客观生存条件的适应力，让这些昆虫工作者的生命本能，激发到极限，渐而演化变易。梁绍基这稀分朝夕的例行作业，其原因不就是为了与小蚕友们一起劈创一片崭新广阔的艺术平野吗？“源”，在表意型上多了水部，意为“发源地；水声不断；开始与经过”。梁绍基活蚕作品的起源，也许正位于他细致的昆虫倾听上。那些与他日以继夜相处的丝蚕，因生物钟周期，从吃桑，结茧，成蛹以息，到蜕变为蛾，交配产卵，发出水流续续，缓波不断的音声。这些活态音信，又成为它们人类伙伴观察，叙诉的题材，源本道来，如始无终，文字若流。“援”伸出帮手，给人“救助，外援”；又提起笔来，惯用先例，“援引”为证。当然，梁绍基的艺术生涯，得到许多蚕虫给他的外援，但难道这些昆虫没受益于他的精心养育，环境训练吗？除此之外，这个人类还自愿当上它们的蚕丝文献史者，将它们历代昆虫演易精髓，及其对他生命艺术的启悟，记录在他的“《自然系列》创作札记”里。

《元》这展题，可粗译英文为 "The Core"（“核心”）。通常“核心”意为果子最内里的部分，类圆型，其内有种籽。虽然核心是果子品种延续后代的关键，它经常是藏在果中，唯有外部果肉除却，才会现形。此等自然现象，提供《元》这展览很巧妙的思考线索。陈列于香格纳两个展厅的十件作品，多是梁绍基过去五年来与他丝虫伴侣们不断努力经营的结果。我们当展览观者，看到的只是终结，而不是其核心的过程。举个例子：《雪藏》是数件会在展览陈列的雕塑装置作品。这系列包括一些紧紧被蚕丝缠绕的破古瓷瓶，干藤蔓，通讯器材，及其他各类常被不经意丢弃的日用品。在展厂中观赏《雪藏》，我们可能会赞叹艺术想像升华现实的不凡之能：一条附丝干枝，突变为白雪覆盖的自由隧道！但我们却见不着这作品的核心时刻：当一个艺术家把数代适应力特强的蚕儿，放置在对它们而言既是不便，甚至离奇的环境里，督促它们尽力生存，吐丝，产出异样的平面茧。

这个定义《自然系列》的核心关系，唤起另一个“元”的谐音字：“员”通称为“一个机关的工作成员”，亦即：行为者，动作者，作用者。基本上，梁绍基的活蚕作品有俩种互动的成员媒介：一个人类艺术家的创作冲力，对应于一群昆虫族类进化选择的必要性。俩类行为者，跨过族群疆界合作。冥冥中融聚他们的力量，也许就是佛家所谓的“缘”。这缘分存在于梁绍基和丝蚕间；存在于他养的蚕和为这些蚕儿制作的金属，木头，有机玻璃塑料环境里；也存在于蚕丝紧缠的装置作品和来看展览的观者之间。趣缘，智缘，文化缘！这岂不为观者对自己错把丝层当新雪的讶异当儿，添番蚕意吗？理蚕悟禅，禅到蚕道。

如真有蚕道，什么是它的象征符号？我们的谐音字串圆满结束在“圆”：一个中国人偏爱的几何图像，它是“缘”的缩写，“蚕茧”的微变，“核心”的电报，“易”的儿歌，“元”的显迹。

如是，让我们焚文天问，在《元》的核心里，有什么秘密？

丝蚕以吐丝造茧。如果我们比喻蚕茧为果核，那么躲在其内的蚕蛹就是日后会蜕变成新型生命的种籽。（且说这新生命是个有翅，如蛾，微香的甜果吧！）以过程行为为主，造物成展为辅，梁绍基的时间艺术核心就存在于那从卵，到虫，到蛹，到蛾，再到卵的丝蚕蜕变循环生态系统里。蚕虫的丝是从嘴里分泌送出的；蚕丝即蚕硬化的口水。我们人类语言也是从口而出的。我们的舌头，让口水润滑，配合喉腔，嘴唇，以各种姿势传出不同的声音。因此，我们可类比蚕丝为蚕的语言。在一个天然环境里，蚕吐丝是为了造出一个可安歇，蜕变的茧。所有的茧，功能相同，样子也大同小异。就像一句句重复，冗长，不间断的话。对比之下，梁绍基的蚕儿伙伴们，在他顺理异化的自然环境，或细心雕设的人造园景里，为了找寻它们能成茧的角落，学会了说许多不同的话。有时吐丝如云，似蜡，像棉花糖，若雪。面对这些多话的蚕，当它们常年伴侣的艺术家，不得不奉耳凝听了！梁绍基甚至让我们分享他的日课：《听蚕／自然系列 No.96》（2006 - ），一个让观众自己倾听天籁蚕声的行为，声音装置作品，就是这种经验的传授。有心人，可在《元》展出同时到湖北武汉合博物馆去《听蚕》讲天道。

如果由于梁绍基的介入，丝蚕们学会了改变继承的语言，那么这位艺术家又学到了什么？他获得何种交换礼物？因为他是个人类，无法像他的昆虫伙伴一样，进行极端的身体艺术，从头到尾，彻底变形。但，从他丰富善变的《自然系列》看来，梁绍基显然学到了生物进化必经之途，时不时就褪换掉他用旧的艺术皮肤。



雪藏 NO.1, 2014
自然系列 No. 96- 听蚕, 2006
自然系列 No. 101- 云镜, 2007

Silkworm Speech, Human Molts: Liang Shaoji's Silkwormworks

By Meiling Cheng

For Liang Shaoji's Solo Exhibition: Yuan (元 , The Core), Opening on 26 September 2014, ShanghArt Gallery & H Space, Shanghai, China

A circle intersected by a cross and framed within a square forms one side of a magic cube, which is connected with numerous other magic cubes featuring diverse geometric patterns on their surface structure. Translucent silk draperies partially cover three of the cubes, while rice paper, with faint traces of ink rubbing, wrap over a few others. These fabric and paper facades, illuminated by some hidden sources of light, soften the cubes' skeletal steel frames. A spatter of white luminous dots like tiny eggs appear rhythmically interspersed among these abstract lines: they are dry silkworm cocoons. Thus we see a sculptural composition crafted by a human hand but also borrowing from the natural architectonic talent of insects. This installation, entitled Yi: Mo Fang (易: 魔方 , Changes: Magic Cubes , 1988), was Liang Shaoji's first experiment with found silkworm products; the piece soon became the catalyst for his Ziran xilie (自然系列 , Nature Series, 1989-), which revolves around the artist's quarter-of-a-century-long performance partnership with silkworms. Ten pieces of installation and video artworks chosen from this ongoing Nature Series will be showcased in Yuan (元 , loosely translated as The Core), Liang's upcoming solo exhibition in ShanghArt.

The title " 元 [yuan]" is a multivalent Chinese word that, as the artist explicates, denotes "the beginning, the primitive origin, the initiation"; it signifies "the foundation, the basis, a genetic code, an element." In classical literature, the word is often used as an equivalent of " 园 [yuan]," which, literally meaning "a garden," connotes "the nirvana." " 元 " is then a signifier indicating certain extreme existential conditions: the birth and death of one durational being and its promise of transubstantiation into another being. In this sense, Changes (1988), the installation piece that inspired Nature Series, stands as the implicit origin—the " 元 "—of Liang's silkwormworks. Selected as part of the historically significant China/Avant-Garde exhibition (1989, in Beijing), Changes appeared to have absorbed the divination capability of its classical referent, I-Ching, or The Book of Changes, in predicting how it would simultaneously change the course of Liang's individual art career and that of contemporary art. The piece had enabled Liang's subsequent exploration of silkworms as his living art medium; his incorporation of a species of nonhuman animal agents as performers and collaborators in his art practice, in turn, propelled the emergence of "animalworks" in contemporary Chinese art history.

Typical of Liang's discursive tendency, his well-chosen title word— 元 /yuan—is a prolific genetic code that may be recombined with other codes to generate more cognitively seductive bodies for thought. 元 evokes a chain of homonymic words, each adding to its semantic richness and expanding the exhibition's conceptual scope. Assembled together, these sound-related ideographic vehicles map out the core relationship supporting the show: the artist's prolonged connection with countless generations of silkworms and his tireless explorations "to follow the silkworms' natural attributes and tendencies in order to create art."



自然系列 No.10/ 床 , Natural Series No.10/Bed, 1993
烧焦的铜丝 , 蚕丝 , charred copper, silk

原 /yuan, to begin with, denotes "a field; a reason; a prototype; an atom." A prototypical atom in Liang's daily activities is his patient engagement with silkworm-partners, bred, fed, raised, artificially selected, and environmentally trained by him to enhance their adaptability, gradually inducing their evolutionary changes. The reason behind Liang's ceaseless endeavors is to create an innovative field of art practice in collaboration with his rotating team of insects. 源 /yuan, with an image of water in its ideogram, points to "the source; the sound of water flowing; a beginning and its ensuing process." The source of Liang's silkwormworks perhaps resides at his skillful listening to the flowing sounds made by the insects' biological cycles, from their hatching as larvae, munching mulberry leaves, weaving cocoons, to resting as pupae, from their metamorphoses into moths, mating and laying eggs, procreating and dying, to their offspring hatching as larvae again, on and on. 援 /yuan gives a hand as "external assistance, foreign aid" to someone, or it raises a pen to cite and document evidence. Liang has certainly received cross-species foreign aid from silkworms, but have his silkworm-partners not benefited from the sustenance and ecological challenges provided by the human artist? Moreover, the human has volunteered as the insects' entomological biographer, chronicling their evolutionary epic across generations in his "Creative Process Notes on the Nature Series" (1989-).

A "core" commonly refers to the innermost part of a fruit, comprising a semi-round outer shell containing seeds. Though central to the propagation of the fruit species, the core is hidden within the fruit until the fruity flesh is consumed. This natural phenomenon serves to annotate Liang's solo exhibition 元 /The Core. The ten pieces on display are resulting products from Liang's past five years' laborious collaboration with silkworms. Xue cang (雪藏 , Hidden in Snow, 2009-), for instance, includes a number of sculptures made of broken porcelain vases, dry vines, communication equipment, and other mundane castaways wrapped tightly by silk. In the exhibition, we will see the wonder of artistic transmutation by which a twig entwined with silk becomes a snow-buried liberation tunnel, but we will not see its core: when an artist placed several generations of adaptable silkworms on an alien environment for a breeding season or two, letting them spin silk, generating odd cocoons.

This core relationship brings up another homonymic word: 员 /yuan is "a participant in an organization"; hence, an actor, an agent. In essence, there are two types of agency involved in Liang's silkwormworks: the creative agency of a human artist and the evolutionary imperative of an insect species. What has brought the two together may well be a mysterious force that the Buddhists call 缘 /yuan, which describes the affinity and inevitable association between two entities. This force exists between Liang and his silkworms; between silkworms and Liang's metal, wood, and fiberglass sculptures; between silk-wrapped installations and the viewers whom might marvel at their optical illusions conflating luminous silkworm coating with snow. At the core of this karmic force that has cohered a man and his brood of insects for art hides the ethical seed of transpecies symbiogenesis, when we humans learn to acknowledge our dependence on nonhuman beings (microbes, reptiles, other mammals, machines, technological systems, etc.) for evolutionary leaps.



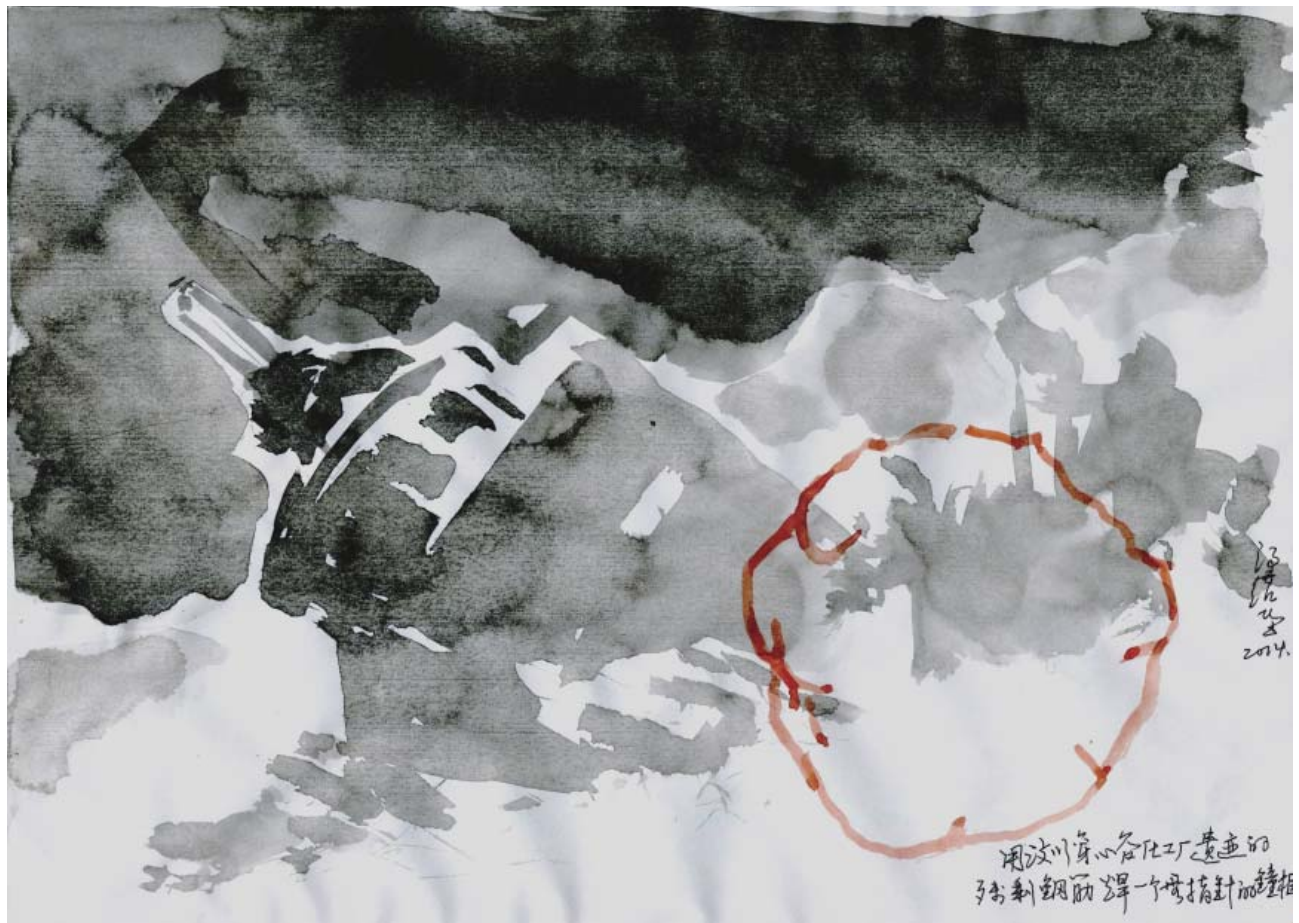
旋, Whirl, 2011 ~ 2012
(in 190 pieces)
圓石, 蚕丝, stones, silk

Rounding up our homonymic cycle is 圓 /yuan, the figure of a circle, a geometric shape traditionally favored by the Chinese. The circle offers a crystallized image for the karmic kinship signified by 缘 /yuan; it looks like a mutated cocoon; it recurs as a diagrammatic motif in *Changes*, the installation piece prefiguring Liang's Nature Series. As an emblematic abstraction, the circle refers back to the title of Liang's solo exhibition, 元 [yuan], even as it evokes the pictorial contour associated with its English counterpart, *The Core*.

In its core, then, what does *The Core* say? Silkworms produce silk to make cocoons. If we compare a cocoon to a core, then the pupa hidden within it is a seed from which a new life will emerge. The core of Liang's process-oriented art pivots on this cycle of metamorphosis. A silkworm larva secretes silk from its mouth; its silk is literally hardened saliva. As we humans produce verbal language through our throats and tongues lubricated by saliva from our mouths, we may analogously consider the silkworm silk as the insect's speech. In a natural environment, a larva's silk secretion is en route to forming a cocoon. In an artificial environment constructed by Liang, however, his silkworms, seeking dwellings to repose and transform, are capable of "speaking" in a variety of ways, spinning silk like clouds, cotton threads, candle wax, and snow. As their perennial partner, Liang attentively listens to the relentless dramas for survival composed by his silkworms. He even demonstrates this discipline in *Ting can* (听蚕 , *Listening to Silkworms*, 2006-)—a new installment of this live sound performance piece will be staged in Wuhan's He Museum during the exhibition period of 元 /*The Core* in ShanghArt.

If Liang's silkworms learn to alter their inherited speech from his intervention, what does the artist learn in exchange? As a human, Liang Shaoji cannot radically transform his body like his superb body-art insect pals. Nevertheless, as the virtuosic outputs from his Nature Series evince, he has adapted to the evolutionary necessity of periodically shedding his artistic skin like an outgrown molt.

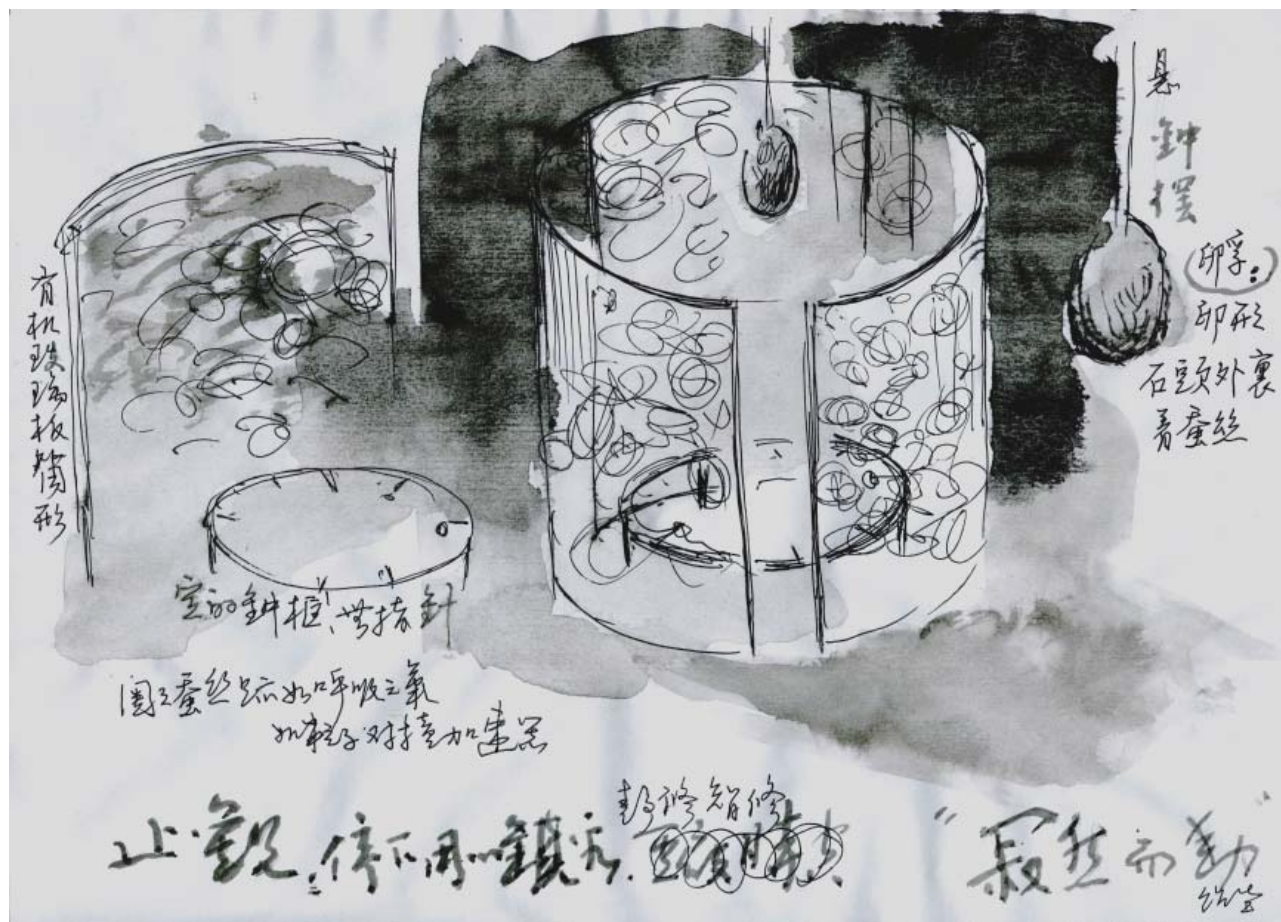
作品 Works



作品“丝空”的手稿, The Script of the Work 'Si Kong', 2014

21 x 29.5cm, 纸上水笔, Rollerball Pen on Paper

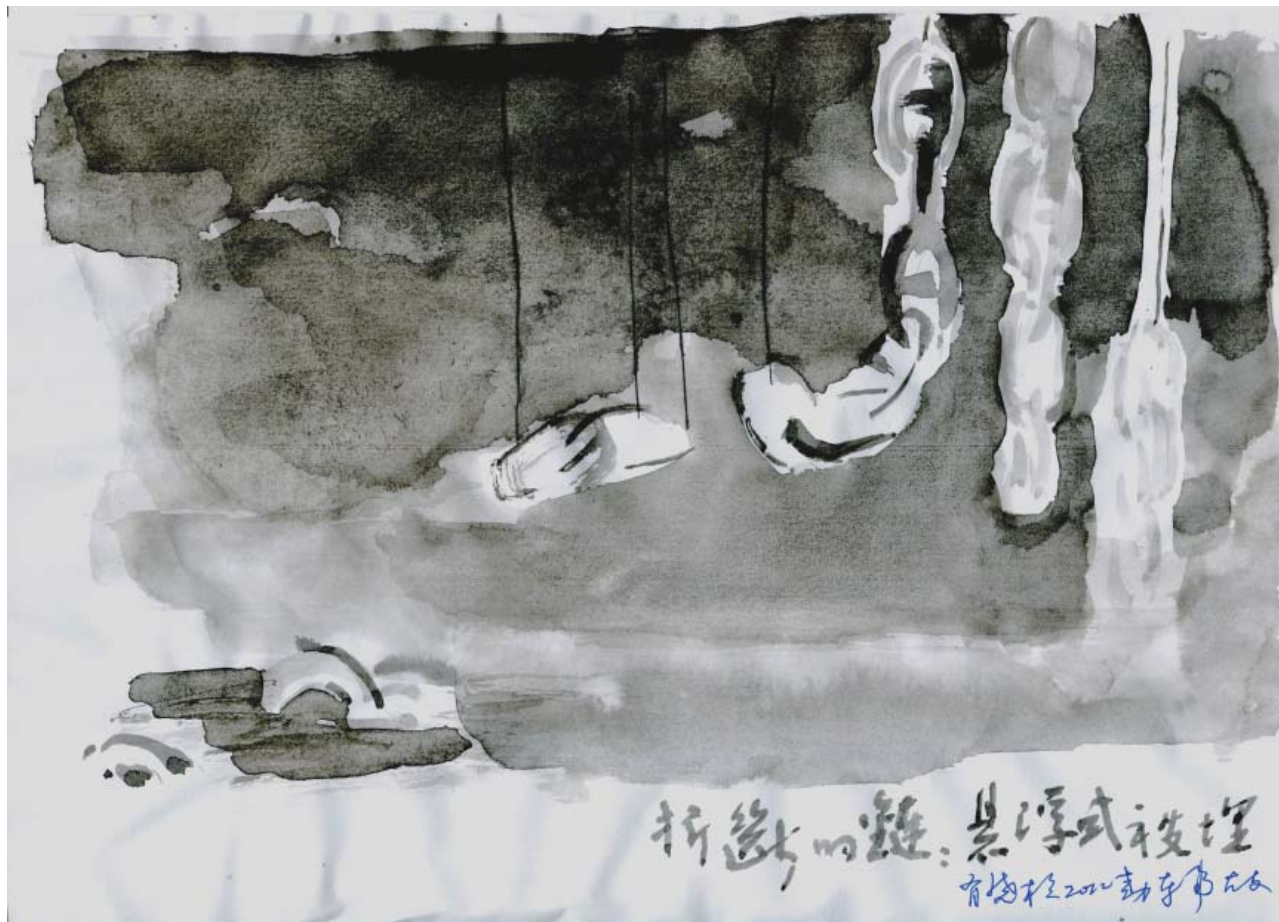
LSJ_0887



作品“寂然而动”的手稿, The Script of the Work 'A Move in Silence', 2014

21 × 296.5cm, 纸上水笔, Rollerball Pen on Paper

LSJ_7650



作品“命运”的手稿 -1, The Script of the Work 'Destiny'-1, 2014

21 x 29.5cm, 纸上水笔, Rollerball Pen on Paper

LSJ_3189



作品“命运”的手稿 -2, The Script of the Work 'Destiny'-2, 2014

21 x 29.5cm, 纸上水笔, Rollerball Pen on Paper

LSJ_1724



作品“命运”的手稿 -3, The Script of the Work 'Destiny'-3, 2014

21 x 29.5cm, 纸上水笔, Rollerball Pen on Paper

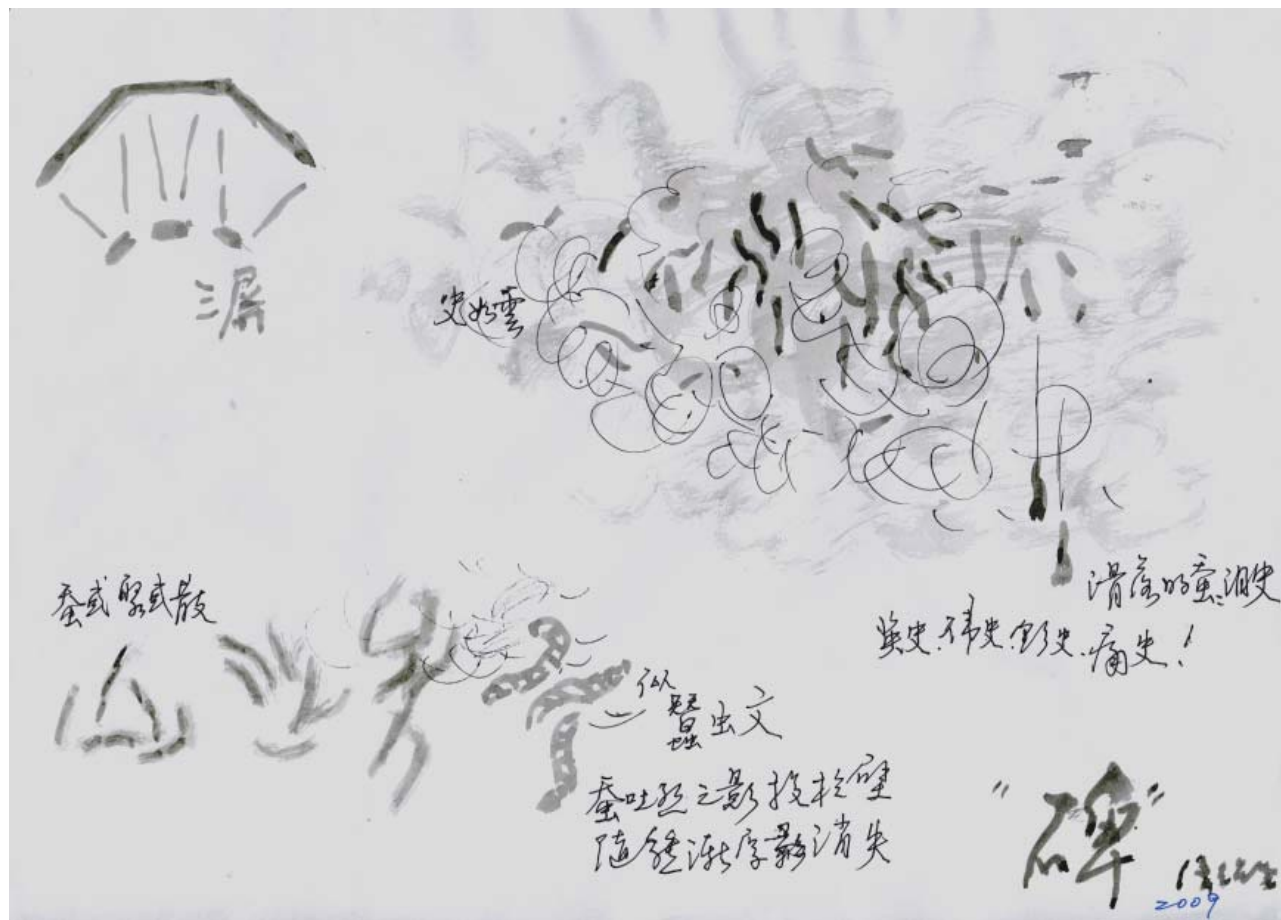
LSJ_6787



作品“命运”的手稿 -4, The Script of the Work 'Destiny'-4, 2014

27.5×43.5cm, 宣纸上水笔, Rollerball Pen on Xuan Paper

LSJ_0826



作品“碑”的手稿, The Script of the Work 'Stele', 2009

21 x 29.5cm, 纸上水笔, Rollerball Pen on paper

LSJ_8953



作品“心馨”的手稿, The Script of the Work 'Sound of Heart', 2013

21 × 29.5cm, 纸上水笔, Rollerball Pen on paper

LSJ_3052



雪足, The Snow Foot, 2014

40×60cm, 爱普生艺术微喷, 增强粗面美术纸, Epson Ultra Giclée on Enhanced Matte

LSJ_0870



雪蝶, The Snow Butterfly, 2014

40×60cm, 爱普生艺术微喷, 增强粗面美术纸, Epson Ultra Giclée on Enhanced Matte

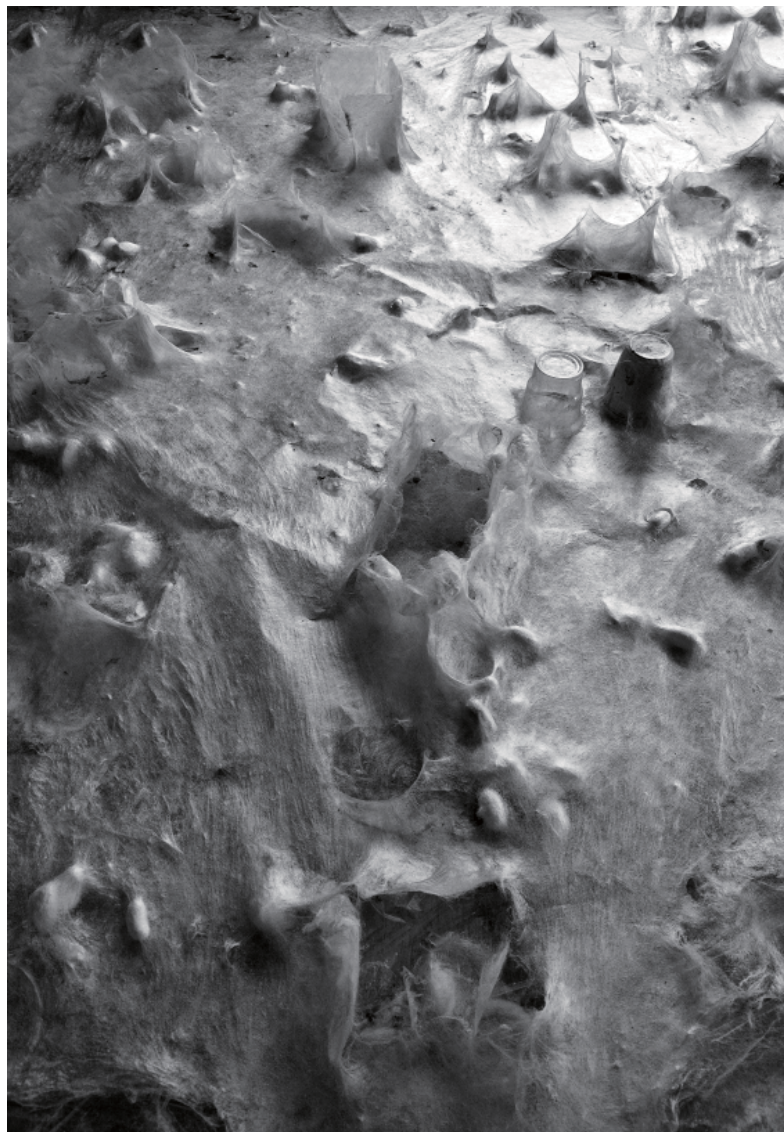
LSJ_1811



雪坊, The Snow Memorial Archway, 2014

40×60cm, 爱普生艺术微喷, 增强粗面美术纸, Epson Ultra Giclée on Enhanced Matte

LSJ_4752



雪原, Snowfield, 2014

40×60cm, 爱普生艺术微喷, 增强粗面美术纸, Epson Ultra Giclée on Enhanced Matte
LSJ_2796



雪原, Snowfield, 2014

40×60cm, 爱普生艺术微喷, 增强粗面美术纸, Epson Ultra Giclée on Enhanced Matte
LSJ_1796



雪城, Snow City, 2014

40×60cm, 爱普生艺术微喷, 增强粗面美术纸, Epson Ultra Giclée on Enhanced Matte

LSJ_2453



雪, Snow, 2014

40×60cm, 爱普生艺术微喷, 增强粗面美术纸, Epson Ultra Giclée on Enhanced Matte
LSJ_5085



卧蚕, The Reclining Silkworm, 2014

40×60cm, 爱普生艺术微喷, 增强粗面美术纸, Epson Ultra Giclée on Enhanced Matte

LSJ_2472



废城, Deserted City, 2014

40×60cm, 爱普生艺术微喷, 增强粗面美术纸, Epson Ultra Giclée on Enhanced Matte

LSJ_6843



蚕龙变, Canlong Variable, 2014

13×60cm, 爱普生艺术微喷, 增强粗面美术纸, Epson Ultra Giclée on Enhanced Matte

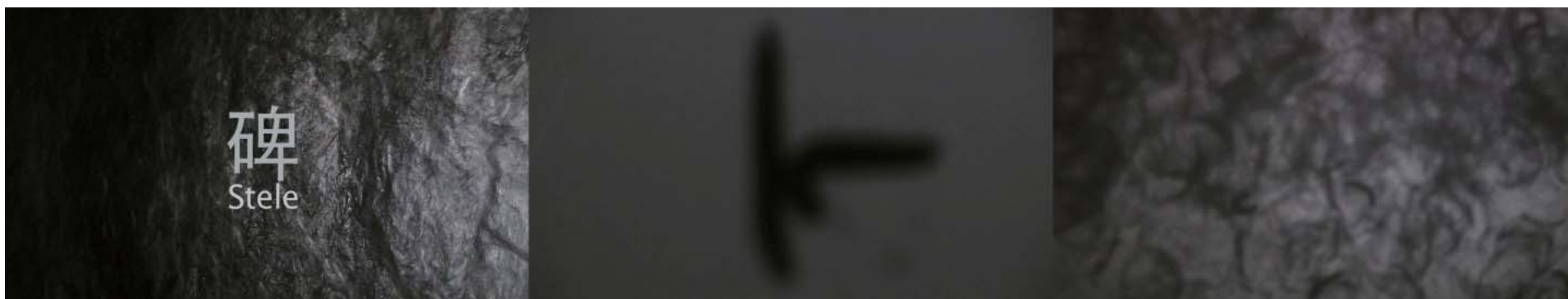
LSJ_4803



丝元, Si Yuan, 2013
20×50×30cm, 卵石, 丝, Cobble, silk
LSJ_4428



心馨, Sound of Heart, 2014
(in 81 pieces), 尼龙绳, 竹, 可变尺寸, Nylon cord, bamboos, dimensions variable
LSJ_2074



碑 , Stele, 2010 ~ 2014
10 minutes 6 seconds, 三屏幕高清视频 , Tree-channel HD Video
LSJ_9406



无处藏身, Nowhere to Hide, 2014

20×28cm, 纸, 丝, Paper, silk

LSJ_7881



自然系列 No.200/ 链条 (金属)-C, Natural Series No.200/Chain (Metal)-C, 2012 ~ 2014
(in 9 pieces), 金属链条, 丝, Metal chain, silk
LSJ_9005



命运, Destiny, 2012 ~ 2014

180×1250×350cm

丝, 茧, 铁板, 铁粉, 油桶, 聚氨酯树脂, 丙烯, 黄砂

Silk, cocoons, iron plate, iron powder, oil barrel, polyurethane colophony, acrylic, yellow ground

LSJ_5139



寂然而动, A Move in Silence, 2013 ~ 2014
430 × 480 × 480cm, 丝, 蚕, 软玻璃, 金属, 玻璃钢, Silk, cocoons, softglass, metal, fiberglass
LSJ_8065



陷阱, Pitfall, 2011 ~ 2014
(in 21 pieces), 竹, 丝, 可变尺寸, Bamboos, silk, dimensions variable
LSJ_8447



平面隧道, Planar Tunnel, 2014
175×175cm, 蚕丝, Silk
LSJ_9008



雪藏 No.1, Snow Cover No.1, 2013 ~ 2014
17 x 122 x 244cm

丝, 茧, 纸杯, 塑料杯, 金属, 木板

Silk, cocoons, paper cup, plastic cup, metal, board

LSJ_4238



雪藏 No.2, Snow Cover No.2, 2013 ~ 2014

14×122×244cm

丝, 茧, 咖啡盒, 电话机, 手机, 集成电路板, 藤, 广告纸, 木板

Silk, cocoons, coffee carton, telephone, cell phone, integrated circuit board, poster paper, vine, board

LSJ_4437



卧蚕, The Reclining Silkworm, 2014
18×52×90cm, 蚕丝, 茧, 瓷, 藤, 木板, Silk, cocoons, china, vine, board
LSJ_5328



暗香, Faint Aroma, 2014
28×52×82cm, 蚕丝, 茧, 瓷, 藤, 木板, Silk, cocoons, china, vine, board
LSJ_0514



梦, Dream, 2014

14×61×72.5cm, 蚕丝, 茧, 瓷, 藤, 木板, Silk, cocoons, china, vine, board

LSJ_2280



补天, Mending sky, 2011

5 minutes 43 seconds, 单路视频, Single-Channel Video

LSJ_0734

介绍：

梁绍基的作品以生命为要核，以生物为媒介，并与自然互动而著称。但若要真正理解他的作品，我们或许应该了解一些中国的传统。他以生蚕丝来隐喻人类生命的作茧自缚；他津津乐道于在朽木中发掘中国古建筑文化的精髓；他静坐于乡野山巅，顿悟镜中云幻，以此来化解浮华世间的骚动不安。

我们至少还应略晓中国思维多元化的重要性，比如在古诗中丝、竹、烛、云均为转瞬即逝、悲情、奉献的生命象征。但是，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。梁绍基的早期作品主要为抽象静态的壁挂和由编织纤维和竹子为材料的装置，并在国际艺术和工艺展览中倍受嘉誉。然而他并不满足于此。1988年梁绍基开始试验制作富有个性化的丝质材料。他养蚕，并将蚕作为其作品现场中活生生的部分。至此，他的艺术生涯进入了全新的旅程，他试图融生物学与生物社会学、雕塑与编织、装置与行为艺术为一体。这些作品大都冠以《自然系列》为题，仅标以数字和日期。他认为《自然系列》即是时间的雕塑、生命的雕塑、自然的雕塑，是“第四维度空间的记录”。在很多作品中，他直接让活蚕在装置构件和行为表演中吐丝缠绕各种物品（通常都是信手捻来的物品）。春蚕到死丝方尽，蚕寓意着勤劳、奋斗、鞠躬尽瘁的奉献精神。梁绍基在作品中常常以蚕为喻来消解、拂去生活中的暴力、残酷和悲伤。

梁绍基，1945年生于上海，1965年毕业于浙江美术学院附中，后研修于浙江美术学院万曼壁挂艺术研究所。现客居天台山。其作品被广泛展于各大国际展览。近期展览有：天问，梁绍基个展，玛吉画廊，马德里，西班牙（2012）；梁绍基个展，克劳斯亲王基金会，阿姆斯特丹，荷兰（2009）；游丝描——梁绍基个展，证大现代艺术馆，上海（2009）；云，梁绍基个展，香格纳H空间，上海（2007）；艺术之变，HAYWARD画廊，伦敦，英国（2012）等。2002年荣获中国当代艺术奖（CCAA）提名奖，2009年获克劳斯亲王奖。

简历：

基本资料

1945 生于上海，籍贯广东中山。现居住于浙江临海

教育

1986 从 1986 年至 1989 年，学习于浙江美术学院万曼壁挂工作室

1965 毕业于浙江美术学院附中

获奖

2009 获克劳斯亲王奖（Prince Claus Awards）

2002 获 CCAA 中国当代艺术奖

个展

2012 天问，梁绍基个展，玛吉画廊，马德里，西班牙

2009 梁绍基个展，PRINCE CLAUS FUND, 阿姆斯特丹，荷兰

游丝描，梁绍基个展，证大现代艺术馆，上海

梁绍基个展，KARSTEN GREVE 画廊，巴黎，法国

2008 残山水，梁绍基个展，香格纳北京，北京

2007 云，梁绍基个展，香格纳 H 空间，上海

群展

2014 事关金属：从反射到氧化，香格纳画廊主空间，上海

艺想天开，芮欧百货，上海

香港巴塞尔艺术展 2014, 展位号 1D11, 香港会议展览中心，香港

谜途：时间 空间 织毯，上海当代艺术博物馆，上海

星光，香格纳画廊主空间，上海

2013 寂境，东方新美学的当代复兴，零艺术中心，北京

八五·85, 中国美术学院美术馆，杭州

离合器，香格纳 H 空间，上海

杭州纤维艺术三年展，纤维，作为一种眼光，浙江美术馆，杭州

无常之常，东方经验与当代艺术，Michiel 宫，意大利

第 55 届威尼斯双年展平行展，中国独立艺术展：未曾呈现的声音，威尼斯，意大利

轻逸，一条线索与六张面孔，蜂巢当代艺术中心，北京

2012	碧山丰年庆，碧山村，黟县，安徽 艺术之变，HAYWARD 画廊，伦敦，英国 生物·生态，中荷当代艺术展，宋庄美术馆，北京
2011	风之花，自然的透视，KROLLER-MULLER 美术馆，奥特洛，荷兰 时间的形状，当代中国艺术中的多重历史，伊比利亚当代艺术中心，北京 自然契约，大上海时代广场，上海 2011 成都双年展，音乐广场美术馆，成都 碧山丰年庆，碧山大祠堂，黟县，安徽 碧山计划，时代美术馆，广东 他者之维，中国艺术家视域中的意大利，广州；上海；北京 趣味的共同体：2000 年以来的中国当代艺术，圣保罗当代美术馆，巴西
2010	一个接一个，香格纳画廊群展，香格纳画廊主空间，上海 2010 瑞信今日艺术奖，今日美术馆，北京 趣味的共同体，2000 年以来的中国当代艺术，智利当代美术馆，智利 " 中国性 "2010 当代艺术研究文献展，本色美术馆开馆展，本色美术馆，苏州 改造历史：2000-2009 的中国新艺术，特别文献展，国家会议中心，北京 你西我东，中国当代艺术邀请展，深圳美术馆，深圳
2009	第五空间，纤维和空间艺术展，何香凝美术馆，广东 意派：世纪思维，当代艺术展，今日美术馆，北京 另一个现场，艺术的计划、概念与想法，香格纳 H 空间，上海
2008	2008 北京 798 艺术节，艺术不是什么？——当代艺术的 50 份答卷，798 艺术社区中心，北京 第三届南京三年展，亚洲方位，南视觉美术馆，南京 诗意现实，对江南的再解读——来自中国南方的当代艺术，TOMAS Y VALIENTE 艺术中心，马德里，西班牙
2007	第六届深圳当代雕塑艺术展，透视的景观，何香凝美术馆 OCT 当代艺术中心，深圳 透视的景观，何香凝美术馆 OCT 当代艺术中心，深圳
2006	第六届上海双年展，超设计，上海美术馆，上海 诗意现实：对江南的再解读，南视觉美术馆，南京 麻将：希克的中国当代艺术收藏展，汉堡美术馆，汉堡，德国
2005	麻将，希克的当代艺术收藏展，伯尔尼美术馆，伯尔尼，瑞士
2003	二手现实，今日美术馆，北京 今日中国 - 美术大展，北京世纪坛美术馆，北京 节点 - 中国当代艺术的建筑实践，联洋建筑博物馆，上海
2002	第 2 届潘塞夫双年展，原南斯拉夫，塞尔维亚 意大利纤维艺术三年展，意大利

2000	世纪之门，中国艺术邀请展，成都现代美术馆，成都 第三届上海双年展，上海美术馆，上海 第 5 届里昂双年展，里昂当代美术馆，里昂，法国
1999	第 48 届威尼斯国际艺术双年展，全面开放，威尼斯，意大利 第 6 届伊斯坦布尔双年展，伊斯坦布尔，土耳其
1998	传统？反思，中国当代艺术展，德国驻华大使馆，北京 江南：现代与当代艺术展，温哥华爱米利卡美术学院，温哥华，加拿大 江南，现代与当代中国艺术展，GRUNT 画廊，温哥华，加拿大
1996	COMO 国际壁挂展，意大利
1995	中国美术评论家年度提名展：95 雕塑 / 装置，南京
1994	第三回中国现代艺术文献展，华东师范大学，上海
1991	第一届中国现代艺术文献展，北京
1990	第八届匈牙利国际微型纤维艺术双年展，松博特海伊，匈牙利
1989	芝加哥国际新艺术形式展，海军军港，芝加哥，美国 中国现代艺术展，中国美术馆，北京
1987	第 13 届洛桑国际壁挂双年展，洛桑州立美术馆，洛桑，瑞士
1984	中国壁挂艺术展，北京，中国

项目

2002	欧洲纤维艺术中心研讨会，格尔利茨，德国
2001	拉脱维亚纤维艺术研讨会，拉脱维亚
1993	第 7 届国际纤维艺术研讨会，里加，拉脱维亚
1989	第三届国际纤维艺术研讨会，里加，拉脱维亚

收藏

M+ 收藏，香港
证大现代艺术馆，上海
DSL 收藏，北京
潘塞夫双年展，南斯拉夫，塞尔维亚
精艺轩画廊，温哥华，加拿大
乌利·希克收藏，瑞士

Introduction:

LIANG Shaoji is well known for working with animals and nature in his art. But to understand his work, we must understand the Chinese traditions he is referring to, when he lovingly rescues fragments of China's architectural past from destruction, wraps references to the sadness and the strife of human life in raw silk thread, and atones for the unrest and the competition of the floating world by sitting on top of the sacred mountain of his village, watching in a mirror how the clouds go by.

We must know a little at least of the all-encompassing importance nature has in Chinese thoughts, and of the ancient poetry that has canonized the images of silk and bamboo, candles and clouds, as symbols fleeting of life, of suffering and generosity. But even while referring to Chinese traditions and associative philosophy, LIANG's works target 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 seen as the residue of actions and thought processes, indeed as markers of a chosen path of life, rather than as mere objects.

LIANG Shaoji's early works consist of serenely abstract hangings and installations made from textiles, often including bamboo as well. They made him a well-respected figure in international exhibitions of arts and crafts. But he felt that this was not enough to satisfy his desire to make art. In 1988, he started working with silkworms, breeding them and using them in his works. From that moment on, a whole new oeuvre emerged, in which the artist tries to combine biology, bio-ecology, weaving and sculpture, installation and action. Generally, these works are entitled Nature Series, followed by a number and a date. He refers to them as sculptures made of time, life and nature, as "recordings of the fourth dimension". Many works consist of objects (often objets trouvés) wrapped in the silk threads that his silkworms spin around them. A silkworm symbolizes generosity; its thread stands for human life and history. LIANG often makes use of this symbolism to soften or ease the violence, cruelty or sadness represented by the objects he uses.

Text by Marianne Brouwer

Biography:

Basic

1945 Born in Shanghai, Guangdong Zhongshan native. He lives in Linhai, a small town near the Tiantai Mountains

Education

1986 From 1986 to 1989, Studied at Varbanov Institute of Tapestry in Zhejiang Academy of Art

1965 Graduated from Zhejiang Fine Arts School

Prize

2009 Prince Claus Awards

2002 Chinese Contemporary Art Awards (CCAA)

Solo Exhibitions

2012 Questioning Heaven, Liang Shaoji Solo Exhibition, Gao Magee Art Gallery, Madrid, Spain

2009 LIANG Shaoji Solo Exhibition, Prince Claus Fund, Amsterdam, The Netherland

An Infinitely Fine Line, Liang Shaoji Solo Exhibition, Zendai Museum of Modern Art, Shanghai

LIANG Shaoji Solo Show, Galerie Karsten Greve, Paris, France

2008 Broken Landscape, Liang Shaoji Solo Exhibition, ShanghART Beijing, Beijing

2007 Cloud, LIANG Shaoji Solo Exhibition, ShanghART H-Space, Shanghai

Group Exhibitions

2014 Metal Matters: Reflection to Oxidation, ShanghART Gallery, Shanghai

In & Out Réel ShanghART, Réel Department Store, Shanghai

Art Basel Hong Kong 2014, Booth Nr. 1D11, Convention & Exhibition Centre, Hong Kong

Lost Way: Time, Space, Tapestry, Power Station of Art, Shanghai

Starlight, ShanghART Gallery, Shanghai

2013 Silent Realm, Renaissance of Eastern Aesthetics, Zero Art Center, Beijing

85•85, China Academy of Art, Hangzhou

Clutch, ShanghART H-Space, Shanghai

Hang Zhou Triennial of Fiber Art, Fiber Vision, Zhejiang Art Museum, Hang Zhou

Confronting Anitya, Oriental Experience in Contemporary Art, Palazzo Michiel, Italy

	The 55th Venice Biennale Parallel Exhibition, Independent Chinese Art Exhibition: Voice of the Unseen, Venice, Italy
	Lightness, A Clue and Six Faces, Hive Center For Contemporary Art, Beijing
2012	Bishan Harvestival, Bishan Village, Yi Xian, Anhui Province
	Art of Change, Hayward Gallery, London, U.K.
	Living•Being, Sino-Dutch Contemporary Art Exhibition, Songzhuang Art Center, Beijing
2011	Windflower, Perceptions of Nature, Kroller-Müller Museum, Otterlo, The Netherlands
	The Shape of Time, The Multi Narrative History in Contemporary Chinese Art, Iberia Center for Contemporary Art, Beijing
	Nature Contract, Shanghai Times square, Shanghai
	2011 Chengdu Biennale, Music Square Museum, Chengdu
	Bishan Harvestival, Bishan Dacitang, Yi County, Anhui
	Bishan Plan, Times Museum, Guangdong
	Ta Zhe Zhi Wei, Italy in Chinese Artists' Eyes, Guangzhou; Shanghai; Beijing
	Community of Tastes: Chinese Contemporary Art Since 2000, MAC USP, Brazil
2010	One by One, ShanghART Group Show, ShanghART Gallery, Shanghai
	Credit Suisse Today Art Award 2010, Today Art Museum, Beijing
	Community of Tastes, Chinese contemporary art since 2000, Museo de Arte Contemporaneo (MAC), Chile
	Nature of China - 2010 Contemporary Art Documenta, the official opening exhibition of True Color Museum, True Color Museum, Suzhou
	Reshaping History: Chinart from 2000-2009, Special Documenta, China National Convention Center, Beijing
	You West I East, Chinese Contemporary Art Exhibition, Shenzhen Art Museum, Shenzhen
2009	The Fifth Dimension, Art of Fiber and Space, He Xiangning Art Museum, Guangdong
	Yi Pai: Century Thinking, A Contemporary Art Exhibition, Today Art Museum, Beijing
	Another Scene, Artists' Projects, Concepts and Ideas, ShanghART H-Space, Shanghai
2008	2008 Beijing 798 Art Festival, Art is not something, 798 Art Centre, Beijing
	The 3rd Nanjing Triennial, Reflective Asia, RCM Art Museum, Nanjing
	Poetic Realism, A Reinterpretation of Jiangnan—Contemporary Art from South China, Centro de Arte Tomás y Valiente, Madrid, Spain
2007	The Sixth Shenzhen Contemporary Sculpture Exhibition, A Vista of Perspectives, OCT Contemporary Art Terminal, Shenzhen
	A Vista of Perspectives, OCT Contemporary Art Terminal of He Xiangning Art Museum, Shenzhen
2006	6th Shanghai Biennale, Hyper Design, Shanghai Art Museum, Shanghai
	Poetical Realism: A Reinterpretation of Jiangnan, RCM Art Museum, Nanjing
	Mahjong: Contemporary Chinese Art from the Sigg Collection, Hamburger Kunsthalle, Hamburg, Germany
2005	Mahjong, Contemporary Chinese Art from the Sigg Collection, Kunstmuseum Bern, Bern, Switzerland
2003	Second Hand Reality, Today Art Museum, Beijing
	China Now Art Exhibition, China Millennium Monument, Beijing
	Junction-Chinese Contemporary Architecture of Art, Lianyang Architecture Art Museum, Shanghai

- 2002 The 2nd Pancevo Biennial, Pancevo, Serbia
The Italian Fiber Art Triennial, Italy
- 2000 Gate of the Century, 1997-1999' Art Invitation Exhibition from China, Modern Art Museum, Chengdu
3rd Shanghai Biennale, Shanghai Art Museum, Shanghai
The 5th Biennale d'Art Contemporain de Lyon: Partage d'Exotismes, Lyon Art Museum, Lyon, France
- 1999 48th International Art Exhibition Venice Biennale, APERTO over ALL, Venice, Italy
6th International Istanbul Biennial, Istanbul, Turkey
- 1998 Im Spiegel Der Eigenen Tradition: Ausstellung Zeitgenossicher Chinesischer Kunst (A Reiew of Tradition), Chinese Contemporary Art, German embassy in China, Beijing
Jiangnan: Modern and Contemporary Art from South of the Yangzi River, Emily Carr Institute and Design, Vancouver, Canada
Jiangnan, Modern and Contemporary Art form South of the Yangzi River, Grunt Gallery, Vancouver, Canada
- 1996 The COMO International Tapestry Exhibition, Italy
- 1995 95' Art Critics' Nomination Show of Sculpture and Installation, Nanjing
- 1994 The 3rd Documenta of Chinese Modern Art, East China Normal University, Shanghai
- 1991 The 1st Documental Exhibition of Chinese Modern Art, Beijing
- 1990 The 8th International Biennial of Miniature Textiles, Szombathely, Hungary
- 1989 Chicago International New Art Forms Expo, Navy Pier, Chicago, U.S.A.
China/Avant-Garde Art Exhibition, National Art Museum of China, Beijing
- 1987 The 13th International Biennale of Tapestry, Musee cantonal des beaux-arts de Lausanne, Lausanne, Switzerland
- 1984 Tapestry Art Exhibition of China, Beijing, China

Projects

- 2002 European Fiber-Art Center Symposium, Görlitz, Germany
- 2001 Latvia Fiber-Art Symposium, Latvia
- 1993 The 7th International Fiber-Art Symposium, Riga, Latvia
- 1989 The 3rd International Fiber-Art Symposium, Riga, Latvia

Collections

- M+Collection, Hong Kong
Zendai Museum of Modern Art, Shanghai
DSL Collection, Beijing
Pancevo Biennial, Pancevo, Serbia
Art Beatus Gallery, Vancouver, Canada
Uli Sigg Collection, Switzerland

