

沙
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Sha
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sha

梁绍基

LIANG SHAOJI

纱砂沙

Sha Sha Sha

03.18 - 05.06, 2017

香格纳上海

ShanghART Shanghai

ShanghART

香 格 纳 画 廊



“丝是命运线”

“丝是光的使徒”

“丝（诗）是一种还乡” “丝（诗）是一种度测”

“丝·思·史·诗”

“我是一条蚕”

28 年的养蚕实验艺术心迹幻化为丝迹。

丝迹、蚕声和砂砾都是时间和生命存在的遗骸。“纱沙沙”不是相同点的持续和绵延，是异化之流。生命是时间或生成之流，是一个互动或知觉的整体。

我试图通过微观生物语言、虚寂而搏动的电影般“运动的截面”去透视自然、宇宙、科学、哲学、社会、人性、神话、人类古老文明的兴衰史、当下充满困惑而又生生不息的世界图像。

丝光流影，“sha sha sha”隐响。孰是禅（蚕）“作乐以应天”，孰是原始宗教之缘起。

—— 梁绍基

至 2017 年，梁绍基远居山中以蚕为媒介的创作已二十八载，因其特立独行的生态美学实践以及对纯粹艺术的追求热忱被誉为“艺术隐士”。《纱 砂 沙》，三个同音不同意的“Sha”迭连呈现，呈现时间流中耐人寻味的生命意象及禅思：以蚕丝为创作介质形成的纱之肌理，物质和生命耗散存在的遗骸－砂砾，蚕虫食桑吐丝的沙沙声。展出的每件作品源自艺术家对历史不同时期的剖面的观察与解读，表现作品本质立意下的内在异化、外在冲突、当下折难和生命力。持续或绵延不是一系列相同点的联系，是差异化的差异交流，通过事物改变运动，因而产生运动和生成新的可能性。

梁绍基欲通过主题“Sha”代表的多重意义开启更多维度的对话思考模式，让人们在物质和生命耗散的遗骸、绕溢的丝光和虚渺之声中去感知时间流和生命神秘的潜动，即“生态、生命、生态环境和当代生态美学”的艺术观点。本次展览从学术与科学，装置与雕塑，多媒体与行为的临界点上探索，十余件作品在灯、影、丝之间熠熠生辉，揭示出无限的时间洪流中耐人寻味的生命意向及禅思。



"Silk thread is the fate line"

"Silk is the apostle of light"

"Silk (poetry) is return to the root from which they grew" "Silk (poetry) is measurement"

"Silk · Meditation · History · Poetry"

"I am a silkworm"

The contemplation of the twenty eight year experiment on raising silkworms has transformed itself into the silk trace.

The trace and subtle sound made by the silkworms and the sand are all that remains of the materials and their lives. "Sha Sha Sha" is a flow of differing differences, instead of a connection of a series of points that are all pretty much the same, life is a flow of time or becoming, a whole of interactions or perceptions.

I have been trying to observe and understand, through microbiological language and "mobile sections", nature, the universe, science, philosophy, society, humanity, mythology, history of human civilisation, and weltbild [picture of the world].

"Sha Sha Sha" subtly creates sound in the space with silk and light. Is that what is said in Zen (and by silkworms), "make music to respond the universe"? Is it the cause of religion's origin?

— Liang Shaoji

Liang Shaoji, dubbed as a "Recluse" residing in a remote mountain, purely devotes to art by his idiosyncratic creations imbued with ecological aesthetics. He has adopted silkworms as his artistic medium for twenty-eight years. The three "Sha" share the exact same pronunciation but can be comprehended differently in Chinese context: < 纱 > (sha), the texture of silk; < 砂 > (sha), the sand which is the critical component of the pivotal work in the space; < 沙 > (sha), the sound generated by silkworms while feasting on mulberry leaves. Works exhibited are conceived under artist's in-depth observation and interpretation towards historical events occurred in varied stages to reveal its internal alienation, the extrinsic conflicts, the present frustration and the vitality of life. Enduring or duration is not the connection of a series of points that are all pretty much the same; it is a flow of differing difference. With each movement what a thing is changes, thus producing new possibilities for movement and becoming.

The exhibition titled "Sha Sha Sha", is meant to provoke and open up multi-dimensional dialogues and thinking modes. Liang invites audience to perceive the flow of time and the momentum of mysterious life from the remains of materials and lives, the shimmering light of silk and the subtle sound, which responses to his artistic perspective of "ecology, life, environment and contemporary ecological aesthetics". Delving into the interdisciplinary subjects, the artist unfolds the intriguing meditation and belief in the time stream.



月庭 Moon Garden, 2014 ~ 2016

亚克力板, 丝, 镜子, 钢板, 不锈钢板, 茧, 砂 Acrylic sheet, silk, mirror, strip steel, stainless steel plate, cocoon, sand,
2x14.5x6.2m, LSJ_4089

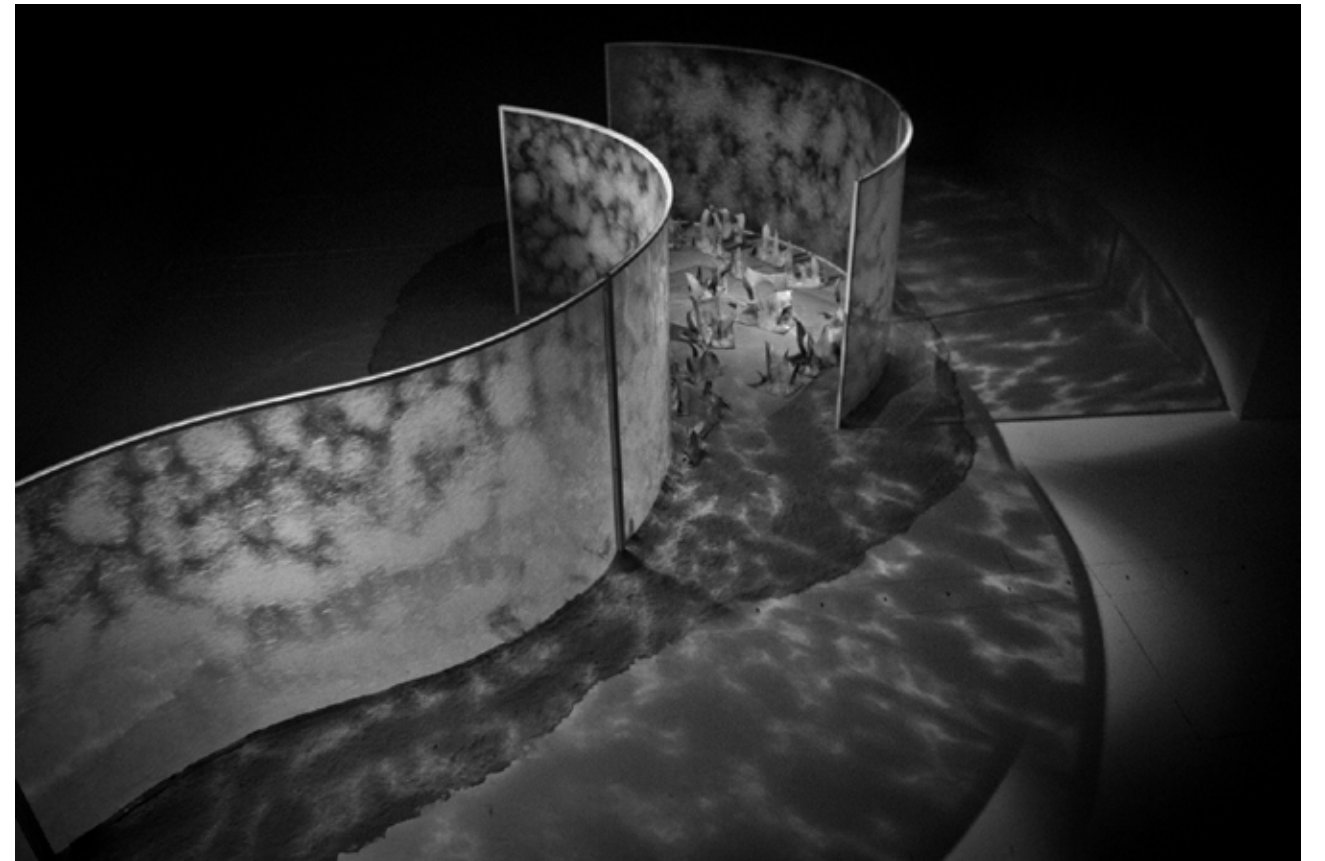


阿拉伯有很多沙。我很喜欢虚空的东西，刚好那边是两河流域，所以我就做了两条曲线。中东地区最早称两河流域地区为“新月沃土”，我要用光，像月光一样撒到一片沙子上，这个设计很浪漫。而且中东世界有一点不安宁，我还它一个平静空间。再加上他们是人类最早的文明之一，世界的文化起源于此，天文学、几何学、数学都在这里诞生。所以我用沙，去回到物质最早、最原初的状态。（梁绍基）

There is a lot of sand in the Middle East and Central Asia. I particularly like the sense of "emptiness". The Mesopotamian area was initially called the "Fertile Crescent" of the Middle East, so I made two curves. I make use of the light, which looks like the moonlight shining on the sand. It is very romantic. There is no peace in the Middle East, but I will bring peace for you. They have the earliest civilisation in ancient culture. Astronomy, geometry, and collective learning were invented there. So I use sand, the earliest stages of materials. (Liang Shaoji)

面对中东两河流域的兴衰史和当下的动荡不安，梁绍基通过丝纱、砂砾、碎镜、弯刀等元素，以丝光巡礼的方式进行了一次冥想。《月庭》仿佛是月光下沙漠里诗化般的幻影。《月庭》在多个主题之间，探讨易碎性和残酷性的共存关系。梁绍基耗费两年多、近三万五千条蚕虫创作了这件作品。在梁绍基的蚕虫世界里，蚕丝温柔而纤细，代表了生命的延续或重生。高高的丝板，如虚薄的面纱又如纪念碑，沉静地立于布满砂砾的展厅中央。丝板上的丝迹 – 阿拉伯文“宁静”二字意味深长。丝光云影弥撒于地面四壁，游弋光幻，生成海市蜃楼般的奇观。而砂砾里刀丛隐埋，寒光闪闪，警示人们“绵里藏刀”和被遮蔽的残酷事实。梁绍基用象征生命的蚕丝回应、消解暴力躁动。

Responding to the rise and decline of Mesopotamia civilisation as well as the current turbulence, Liang creates a sacred land for pilgrims with silk, sand, daggers and mirrors. With beams of light pouring, the work poetically gives the illusion of delicate moonlight shining through over a harsh desert-like environment. Moon Garden explores, among multiple themes, the coexistence of the fragile and delicate with the harsh and hard-edged. Liang utilised nearly 35,000 silkworms over two years to create the work. In Liang's silk language, silk stands for softness, delicacy, and a continuation of life or rebirth. The beautiful "S" shape curve serenely dominates in the middle of the space, resembling silk veil or memorial tablet with the Arabic word of "serenity" on it. Cloud-like shadow spread all over the walls and ground while the watery light pouring. A mirage is thus created where is fraught with danger. Hidden behind the tablet and glittering coldly, the sharp daggers and mirrors raise an alarm to remind people of the facts those have been concealed. Liang applies silk's attribution of symbolising life to answer and to lessen the chaotic.



月庭，展览现场 Moon Garden, Installation view
艺术怎么样？来自中国的当代艺术，阿尔里瓦科展览馆，卡塔尔博物馆，多哈，卡塔尔
What About the Art? Contemporary Art from China at Qatar Museums, Doha, Qatar



月庭 Moon Garden, 2015
单路视频 Single-channel video
7'41", LSJ_1415



《月庭》拍摄了蚕虫在耐力板、碎镜和金属上生存吐丝劳作的过程。在蚕吐丝之际，梁绍基像蚕一样全身趴在地上，捕捉蚕虫的蠕动、食桑的沙声、蚕丝的自然状态，呈现蚕虫的微观世界。耐力板上蠕动的蚕群，如同朝圣的行列，追逐着月光奔向天空。“归根曰静，静曰复命。”（老子《道德经》）

Moon Garden captures the process of silkworms spinning on various materials: acrylic sheets, mirrors and metal. While filming, Liang lied on the ground as if he himself was a silkworm. Through cameras, he presents the world of silkworms where magnifies silkworms' wriggling motion, the sound while feeding on mulberry leaves and the natural state of silk thread. The crawling silkworms, piously and serenely, go on a pilgrimage towards the Moon. "Return to the root from which they grew. This return is called Quietness; Quietness is called submission to Fate." (Tao Te Ching by Lao Tzu)



Moon Bay A 月亮湾 A, 2015 ~ 2016
 钢板, 丝, 茧 Strip steel, silk, cocoon
 44x75.5x40cm, LSJ_5414



月亮湾 B Moon Bay B, 2015 ~ 2016
 镜子, 丝, 茧 Mirror, silk, cocoon
 1) 18x27x14cm, 2) 34x48x20cm, 3) 30x36x21.5cm, LSJ_9748



星瀚 The Milky Way, 2015
亚克力板, 丝, 瓷, 茧 Acrylic sheet, silk, porcelain, cocoon
120x120cm, LSJ_9655



从古窑遗址挖掘出来的青花瓷片，许多匣钵残片粘连成串，犹如蚕虫蠕动着。梁绍基将碎瓷片带回工作室，镶嵌于弥漫着丝迹的透明耐力板上，在丝与光的对话中展开对浩瀚宇宙的想象。作为人造石的瓷片如星际巨石，在神秘的夜空中穿流，熠熠闪耀。丝、瓷、光、影交辉，在勾勒宇宙星系的同时营造了东方文化自然观的无限性。蚕丝与瓷器为两种不同的材质，蚕丝为柔为温，瓷质为刚为冷。但两者都肌理细腻，并具有虚空性、易碎性、高洁的品格。丝绸自古就作为崇高的礼仪象征。在许多陵墓古墟发掘现场，瓷器和金属器具外部常裹着一层丝绸。在丝绸之路上，丝绸与瓷器同是主题。

Pieces of blue-and-white porcelain were unearthed from the ruins of ancient kilns. Liang brought them back to studio and stabilised them on the silk-covered acrylic sheet. He, afterwards, let silkworms spun all over again. What he explored was the dialogue between light and silk which happened to stimulate his imagination of the universe. The pieces porcelain here, sculptured by mankind, like part of a vast collection of stars and star systems, orbit in the mysterious universe. Liang depicts galaxies and the universe with silk, porcelain, light and shadow, when he brings up the ‘infinity’ in the concept of nature in Eastern culture. Silk and porcelain are two different materials. One features softness and delicacy, while the other feels hard and cold. However, they are similar in presenting a sense of purity, void and fragility. Silk has a long history of the greatest courtesy. Grave goods are very often packed and preserved with pieces of silk while being buried. Since the age of the Silk Road, silk and porcelain have been bonded together for centuries.



- 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，与丝丝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迹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, 2016
丝, 茧 Silk, cocoons
520*145cm, LSJ_2163



残山水 - 纱梦 Broken Landscape - Silk Dream, 2016
木头, 丝, 茧 Wood, silk, cocoon
54x94x43cm, LSJ_4658



于无声处 In Silence, 2015 ~ 2016
塑料桶, 丝, 茧 Plastic barrel, silk, cocoon
尺寸可变 Dimensions variable (in 12 pieces), LSJ_1421



梁绍基把收集而来的塑料化工筒用喷枪进行烧灼，而后让蚕虫在其上吐丝。静静散落于展厅一隅，焦灼、破碎、茧型的化工筒是艺术家用深沉的日常语言对社会事件进行反思，把众人熟视无睹并废弃的材料转换为贴切的生命词汇。《于无声处》以物品的日常性、廉价性和易碎性暗示当下人性被漠视进而予以警示的用意所在。

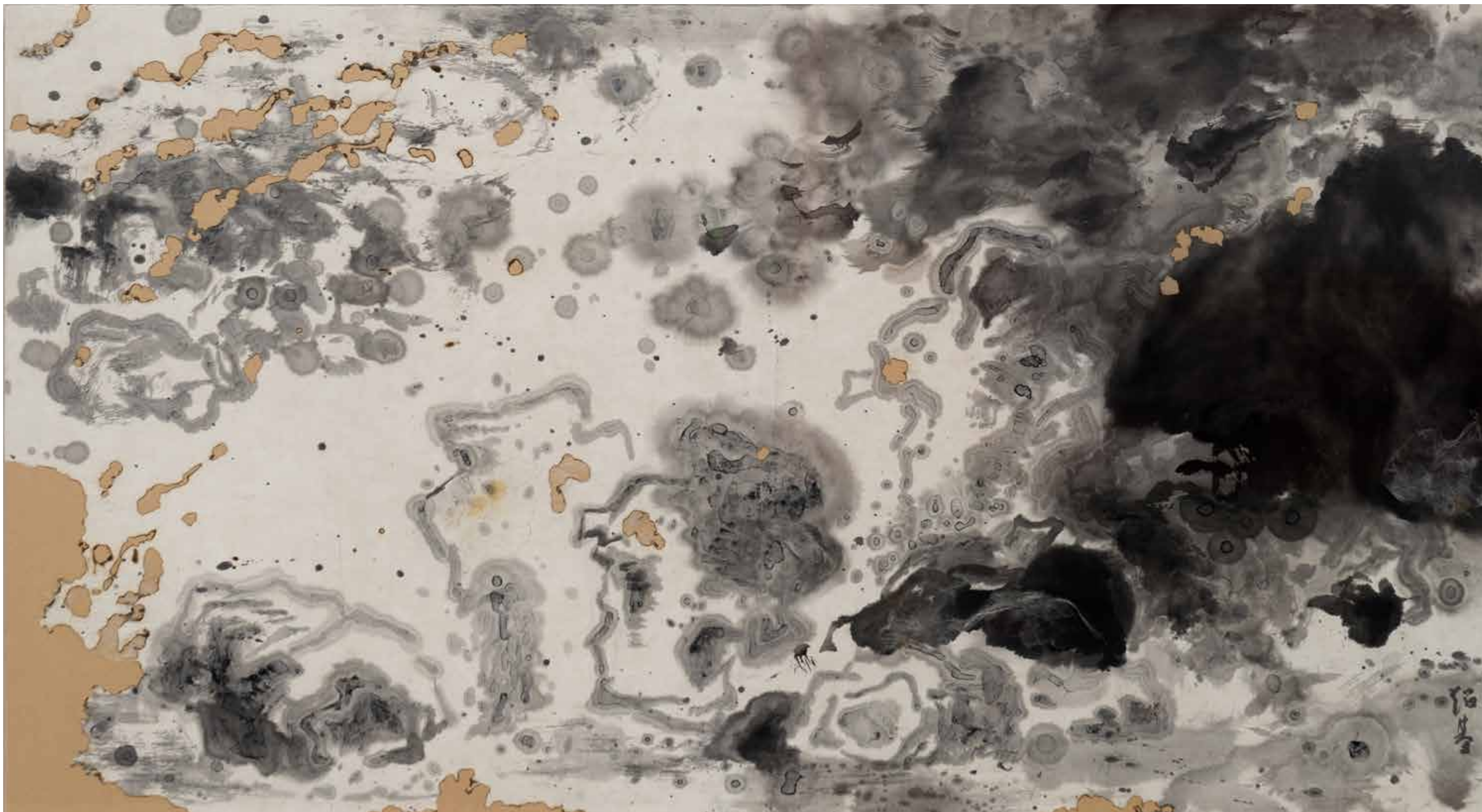
The plastic barrels here were initially containers for chemicals. They are something normally we look without seeing. Liang burned the barrels before he let silkworms crawl all over. Scattered in the corner of the space, the deformed and cocoon-like barrels feature Liang's profound reflection on social turbulence through a language for daily needs. In Silence, in which he converts materials to a language, is Liang's intention to imply the overlooked humanity through objects' attribution of being daily, inexpensive and fragile.



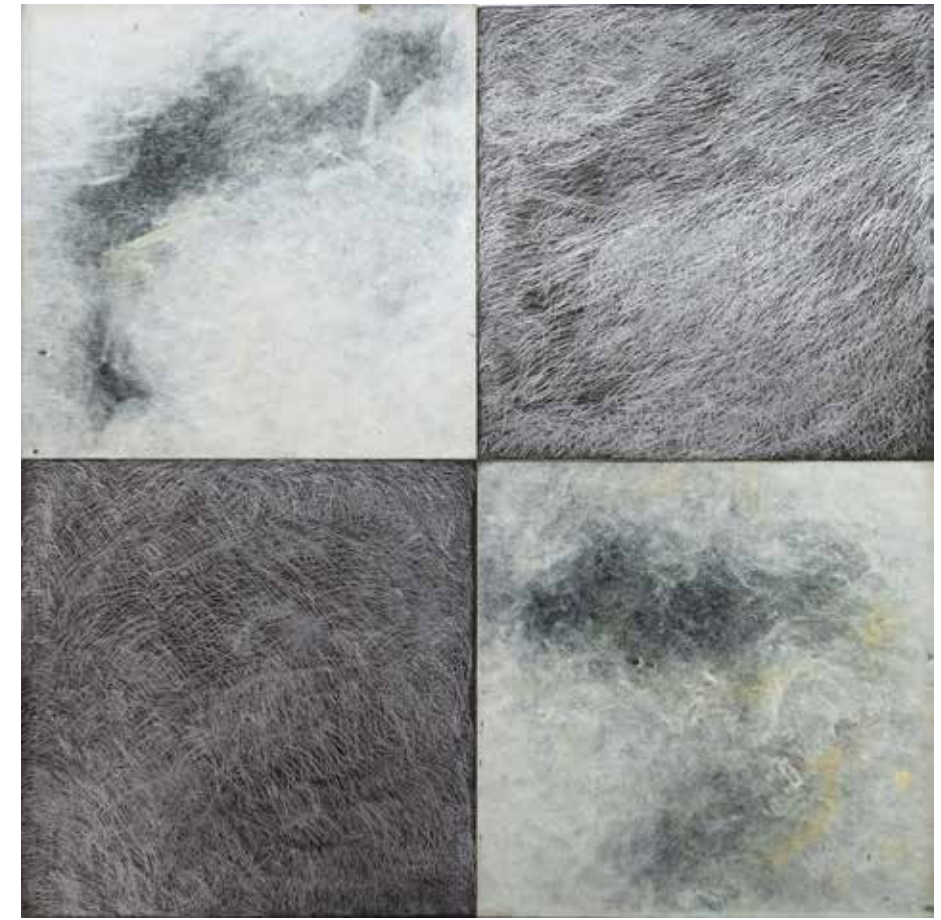
于无声处 In Silence, 2015 ~ 2016
塑料桶, 丝, 茧 Plastic barrel, silk, cocoon
1) 38*52*40cm, 2) 55*36*35cm, 3) 53*39*32cm, LSJ_8066



于无声处 In Silence, 2015 ~ 2016
塑料桶, 丝, 茧 Plastic barrel, silk, cocoon
1) 23*48*50cm, 2) 50*42*29cm, LSJ_0215



于无声处 In Silence, 2017
宣纸上水墨, 丝 Ink and colour on xuanpaper, silk
54x96.5cm, LSJ_6711



伴行 Accompany , 2017
丝, 镜子, 纸上油笔 Silk, mirror, oil pen on paper
Frame size: 71x71x6.5cm
Silk on mirror 35x35cm (x 2 pieces), oil pen on paper 35x35cm (x 2 pieces), LSJ_3377

梁绍基在长期养蚕实验中发现了蚕吐丝轨迹的秘密：如果观察蚕虫吐丝事的慢动作会发现其轨迹呈“8”字形交错结构。梁绍基追踪蚕在镜面上吐丝之迹，用银笔绘画再现。这“8字”是宇宙生命生生不息的密码，是艺术抽象绘画笔触的生成和消解，有象而无象运动过程。

Liang found out the secret of silkworm spinning through his long-term experiment and practice: the trace left by silkworms actually consists of millions of "8", if take a look at silkworm's spinning process at the slow motion. Liang follows the traces left on the mirrors and afterwards re-presented with silver oil pen on paper. Seen as a code of life circle in the universe, the "8" emerges but also dispels the brushwork of abstract painting. It is movement with but also without image.



爱琴海 The Aegean Sea, 2004 ~ 2017
铁船头, 丝, 茧, 羽毛, 砂, 树脂, 丙烯 Iron bow, silk, cocoon, feather, sand, resin, acrylic
90x320x230cm, LSJ_5855

在展厅中，砂砾里掩埋着一只搁浅的船头，锈迹剥蚀、丝迹斑斑，旁边飘荡着丝袍残片和散落的羽毛。梁绍基用神话中希腊胜利女神站在船头的形象反观难民潮，向这片曾经闪耀神性的土地提问。

In the sand stranded a rusty boat covered with silk. Pieces of silk garment and feather are scattered aside. Liang employs the statue of Nike (goddess of victory in Greek mythology) standing on a boat to rethink the refugee crisis and poses a question to the place where is the cradle of western civilisation.

LIANG SHAOJI

b. 1945, works and resides 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 tapestrier. 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.

LIANG Shaoji was born in Shanghai in 1945. He graduated from the Zhejiang Fine Arts School in 1965 and studied at the Varbanov Institute of Tapestry in the Zhejiang Academy of Art. Now he resides and works in Tiantai, Zhejiang Province. Important exhibitions: What About the Art? Contemporary Art from China, Al Riwaq, Doha, Qatar (2016); LIANG Shaoji: Back to Origin, ShanghART Gallery, Shanghai (2014); Questioning Heaven, Liang Shaoji Solo Exhibition, Gao Magee Art Gallery, Madrid, Spain (2012); Art of Change, Hayward Gallery, London, U.K. (2012); ;Liang Shaoji Solo Exhibition, Prince Claus Fund, Amsterdam, the Netherlands (2009); An Infinitely Fine Line–Liang Shaoji Solo Exhibition, Zendai MOMA, Shanghai (2009); CLOUD, ShanghART H–Space, Shanghai (2007); The 5th Biennale d'Art Contemporain de Lyon , Lyon, France (2005); The 6th International Istanbul Biennial, Istanbul, Turkey (1999); The 48th International Art Exhibition Venice Biennale, Venice, Italy (1999); China/Avant–Garde Art Exhibition, National Art Museum of China, Beijing (1989) etc. He was awarded the Chinese Contemporary Art Awards (CCAA) in 2002 and the Prince Claus Awards in 2009.

梁绍基

b. 1945, 工作并生活于浙江省天台县

梁绍基在中国美术学院师从万曼研究软雕塑。近 27 年来，潜在在艺术与生物学，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、以与自然互动为特征、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。

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。现居浙江省天台。重要展览：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，（2014）；天问，梁绍基个展，玛吉画廊，马德里，西班牙（2012）；变化的艺术，海沃德美术馆，伦敦，英国，（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）；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。2002 年荣获中国当代艺术奖（CCAA）提名奖，2009 年获克劳斯亲王奖。

ShanghART

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