

SILK Liangzhu Dreamscape
by Liang Shaoji
RADIANCE

丝光度
梁绍基
的良渚梦境



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Silk Radiance: Liangzhu Dreamscape by Liang Shaoji

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前言

五千年距离我们有多远？

用丝和光测度后的答案：我们回到良渚古国只需1.5秒。

这是一次对中华五千年文明史的回望和致敬。

考古学家牟永抗先生曾言：“玉、丝、漆、瓷是我们祖先在物质文化层面对人类的四大贡献，证明这里已形成以光、光泽、或特殊光芒为特征的观念形态。玉（9000年前）、丝（5300年前）、漆（8000年前）出现在史前时期，三者物质形态相去甚远，却让人们共同感受到以柔润淡雅的光为特征的愉悦和享受”。不唯如此，玉和丝（帛）更是中国传统文化中思想观念最重要的载体和标识物。

艺术家用丝的语言、史的思考、诗的表达，在这里展开了一场与良渚文明的对话。15件不同类型的作品，探讨了宇宙与自然、时间与生命、存在与存在者、永恒与当代等一系列问题。重新提示我们如何看待生命的价值和意义，如何审视过去和现在的关系，如何寻找我们文化的根脉……。

源远流长的中华文明有如蚕和丝，生生不息，绵延不绝。

远古的文明之光，正穿透层层历史迷雾，继续给我们前行的指引。

Silk Radiance: Liangzhu Dreamscape by Liang Shaoji

Preface

How distant are five millennia?
Measured in silk and light,
the answer gleams:
a mere 1.5 seconds to return
to the ancient state of Liangzhu.

This is an ode—
a gaze cast back
through the corridor of Chinese civilization.

Archaeologist Mu Yongkang observed:
'Jade, silk, lacquer and porcelain are our ancestors' four gifts to humanity, material testaments to a conceptual realm revolving around luminous softness. Emerging in prehistory (jade: 9000 years; silk: 5300 years; lacquer: 8000 years), these divergent substances share one aura: the serene glow that caresses the soul." Yet beyond this, jade and silk became the very parchment on which China's cultural consciousness was inscribed.

Here, artists converse with Liangzhu—
in silk's lexicon,
history's meditations,
poetry's syntax.
Fifteen works unravel cosmic dialogues:
nature and universe,
time and life,
being and beings,
eternity and the now...
rekindling questions:
How to weigh life's essence?
How to thread past with present?
Where lies the root of our cultural sap?

Like the silkworm's tireless thread,
Chinese civilization spins
through millennia—
unbroken,
unspooling.

That primal light of antiquity
still pierces the mists of time,
a beacon
for our onward journey.

01 云根 Heavy Clouds □

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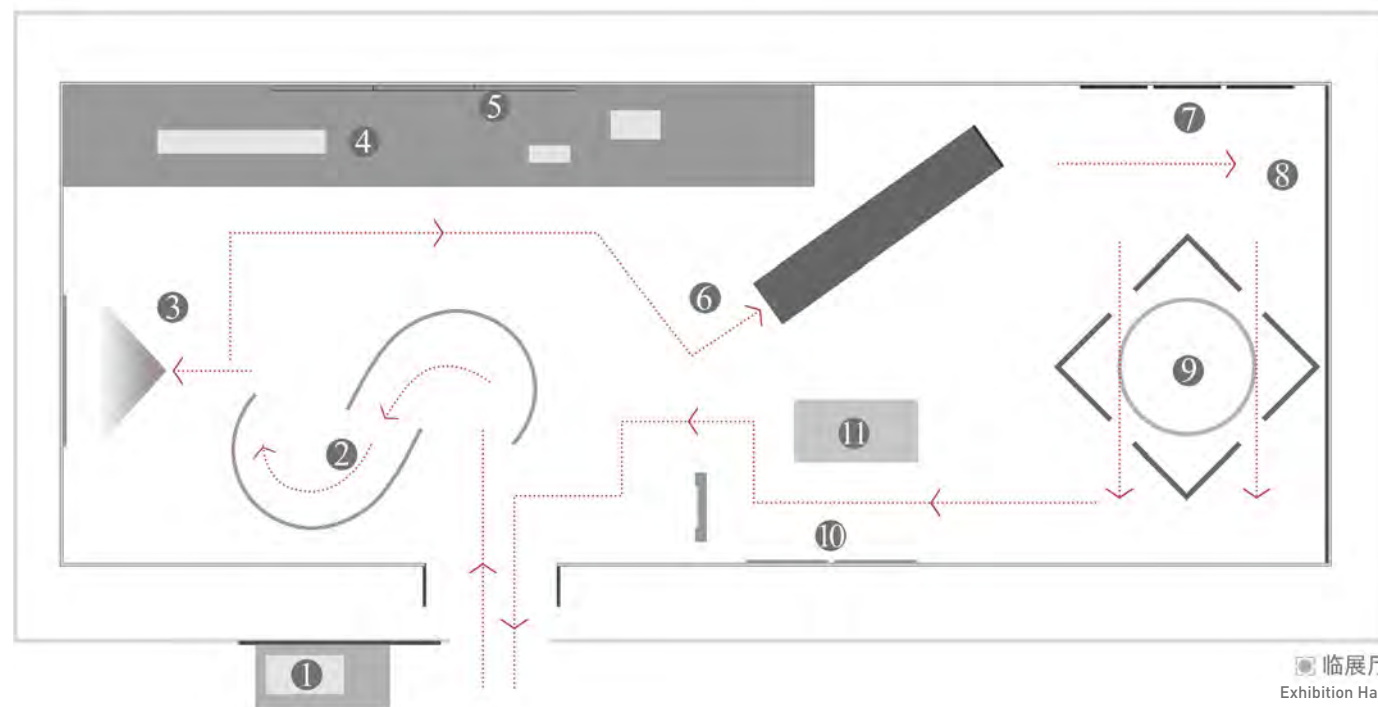
10 玄 Black □□

11 残山水 Broken Landscape \\\

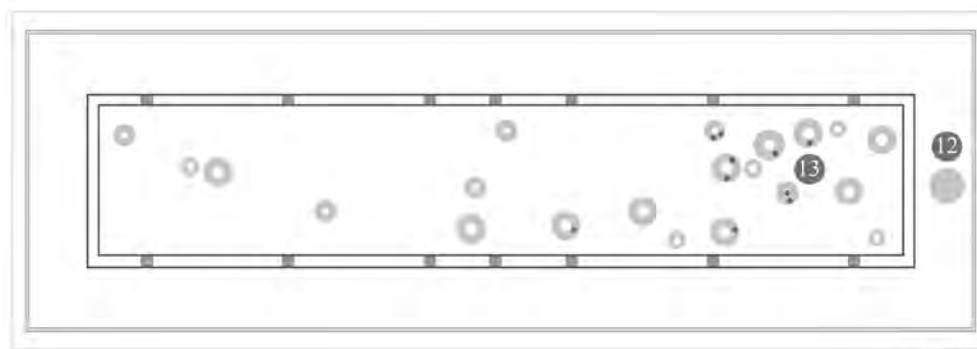
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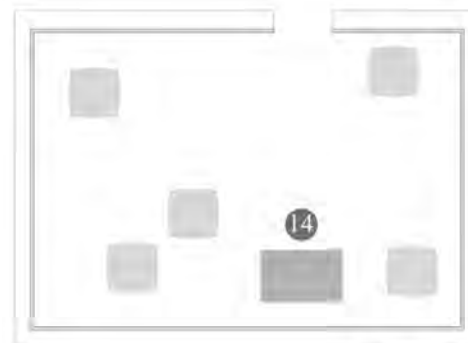
14 钺 Yue (Axe) 冂



临展厅
Exhibition Hall



水庭院
Water Courtyard



入口庭院
Entrance Courtyard



ilk radiance

When the first light of dawn breaks through the darkness, it is a moment of pure, unadorned beauty. This is the essence of the 'ilk radiance' series, which explores the relationship between light and shadow, and the human experience of the world around us.

然光度

当第一缕晨光穿透黑暗，那是一个纯粹、未经修饰的美丽瞬间。这正是“然光度”系列的核心，它探索了光与影的关系，以及我们对周围世界的体验。

然光度
ilk radiance

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第二展厅 / Second Hall
文明圣地
Civilization Holy Land





梁绍基
的良渚梦境

Silk
Radiance
Liangzhu
Dreamscape
by
Liang Shaoji

然光度

01 云根 Heavy Clouds

蚕丝、古木 silk, ancient wood

云根之木，孰重孰轻？归根曰静，静曰复命。

古香樟木盘根错节的根和苍劲健拔的枝中，蕴含着历史的博大、苍茫和悲凉。蚕吐出的蚕丝中含有大量丝蛋白，是一种滋养生命的氨基酸。当蚕丝覆盖着古木残骸，生命之元渗入其中，恰是抚伤、慰藉、自我救赎和催生的生命仪式。

这一片流逝的“云根”，如白云般举重若轻又冉冉而升，是存在和存在者的当下显像。

The wood of cloud's root, is it heavy or light? In stillness, return to the roots and return to life.

The grandeur, vastness and desolation of history are imbued within the interwoven roots and vigorous branches of ancient camphor wood. The silk spun by silkworms consists primarily of fibroin, a life-nourishing amino acid. As silk covers the remnants of ancient wood, the essence of life seeps in. This is a life ritual of healing, solace, self-redemption, and the creation of life.

This elapsing “root of cloud”, ascending while making light of the heavy like white clouds, is the present manifestation of existence and the existent.





02 8字谜 8



镜面亚克力、影像 mirror acrylic, video

蚕吐丝运动的轨迹呈“8”字，它重复着绵绵不断弥漫开去。这“8”字是蚕生命纺织的密码，又如数字符号“∞”，象征着不绝和无限。

影像作品记录着蚕吐丝时的“8”字之迹，观众可以在“8”字的空间里与蚕体验互动，用砂纸在镜面上一同画“8”字。

Silkworms spin silk in the trajectory of the figure 8, repeating a continuous dispersal. This figure “8” is at once the secret code to a silkworm’s weaving of life and the mathematical symbol “∞” of endless infinity.

This video work captures the silkworms spinning in the trajectory of “8”, viewers are welcomed to interact with the silkworms by also using sandpaper to draw “8” on the mirror.



03 蚕潺潺 Silkworm Spinning |||||

影像、丝棕 video, silk

蚕以生命幻化的山水卷里竟有时季之分，诱人迷离。蚕吐丝之初，千万条蚕上簇，如潮如涌，随后银丝不断覆盖蚕生命中另一种释放物——尿粪生成的黄渍。渐渐丝层越吐越厚，其构成的水纹彰显。而由于蚕在不同生物钟、不同温湿条件下所吐的丝圈造型、疏密、弧度、长短也不尽相同，水纹便不断演变着：春溪淙淙，夏水潺潺，秋涧弯弯，冬流凝冰。丝箔上的黄渍随之幻化出莽原、山涧、旷野、峭岭、亘古原始之景。最后裸蚕吐丝殆尽，部分茧子和残蛹掩埋在长长的丝箔下，只见蚕砂如溪石般地洒落在静远烁烁的银光中……待到蝶化时分，其上群蛾振翅盘旋，如冬花怒放，而丝箔正反景观的差异，更增一派奇观。

Within landscape scrolls woven by silkworms with their very lives, the changing seasons unfold, alluring and dreamlike. At the beginning of spinning, thousands of silkworms clustered together, covering the stains of their excretion. As much more silk gradually emerged, various patterns contributed by various spinning densities, radian and length appeared bit by bit. Likewise, the patterns of flowing water evolved constantly, as the curvature and length of the silk loops changed due to the varying temperature and humidity conditions: murmuring in spring, gurgling in summer, meandering in autumn and freezing in winter. Accordingly, the stains left by worms resembled scenes in the paintings: wild grasslands, dashing mountain streams, vast fields, steep hills and even an ancient world. When the spinning ended, some cocoons were buried under the silk. The silkworm frass scatters like river stones, falling amid the shimmering silver light. Eventually, a swarm of beautiful moths turned up and fluttered away from the spun silk, just like winter blossom coming into sight from the snow.



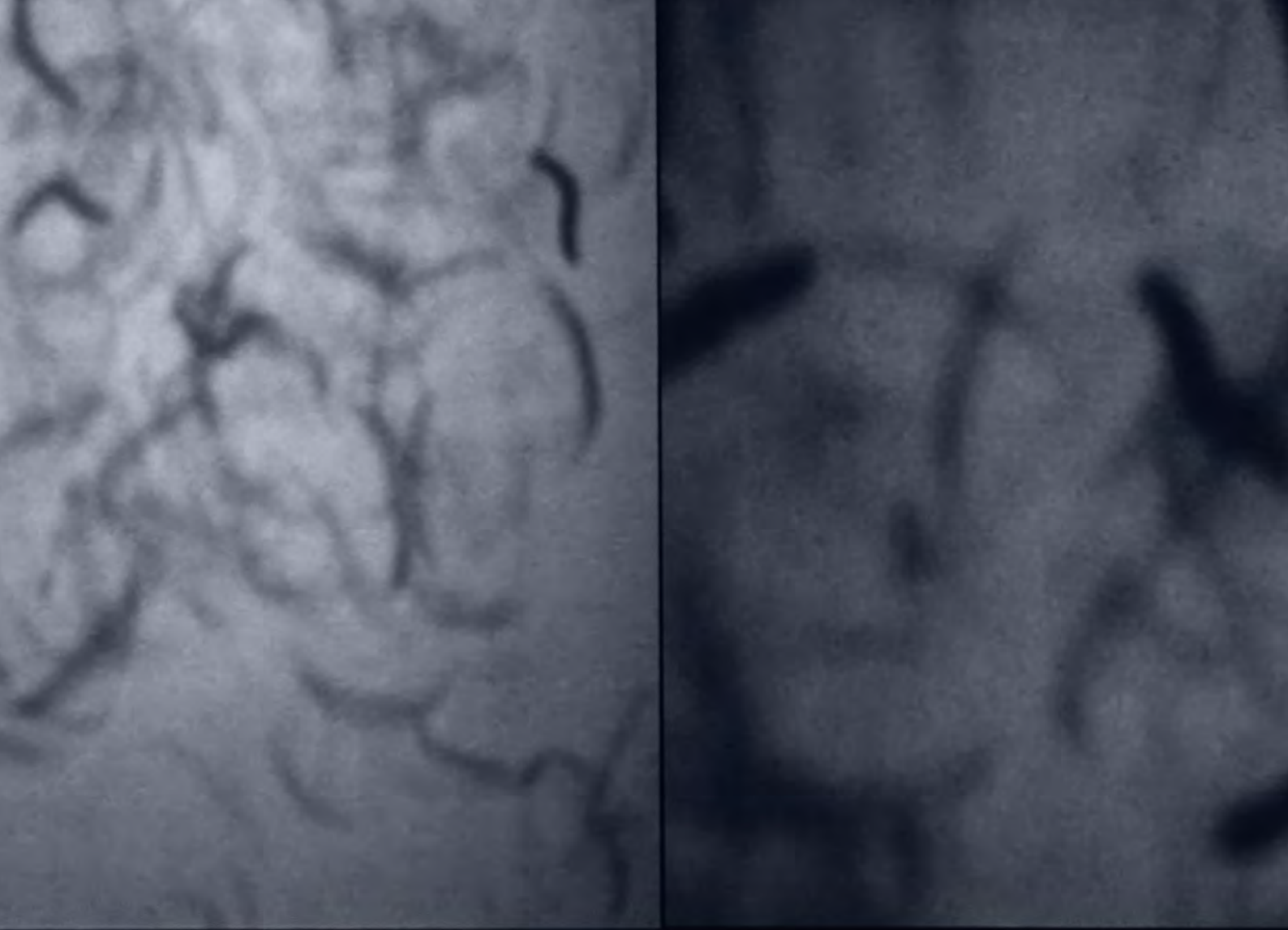
04 耕 Farm

木水车、金属、汉白玉、蚕丝 wood waterwheel, metal, white marble, silk

水车和犁具象征着农耕文明的基石，绵延而开拓，种子在此间萌发，刻符在其上矗立，背后“蚕虫文”的光影斑驳。自然及文化、时间和生命在动静、虚实之间交织。

Waterwheel and plough are the emblematic cornerstones of agricultural civilisation and continuous pioneering. Seeds spring up and are inscribed with the dappling light and shadow of silkworm script. Nature and culture, time and life's stillness and movement, the false and the truth are all intertwined.







05 碑 Stele



影像 video

史如蚕丝，绵绵不断。史如云丝，漂移流逝。

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，无字碑见证着存在者的存在，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。

History is like silk fibre running endlessly.

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

Slowly the cluster of silkworm crawl and wriggle, casting a shadow on screen and forming an extraordinary piece of calligraphy – the ancient Chinese calligraphy of silkworm script, resembling memorial inscription on high cliff or tattoos on skin. Consisting of the shadows of silkworm's movements, the calligraphy is highly expressive: some raise heads eagerly, some squirm arduously, and others drop down accidentally. They become a fable of history, the history of the hero, the great, the pain and the turmoil.

As the silk grows thicker and thicker, light is gradually blocked and 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 an understanding of the passing of time. All things fall into void and finally oneness.





06 丝光度 Silk Radiance

玻璃、激光发射器、玉璧复制件、汉白玉、陶、蚕丝
glass, laser projector, jade disc replica, white marble, pottery, silk

五千年距离我们有多远？

蚕的一生能吐丝800~1400米，按吐丝期3~6天计，每天吐丝量约为250米。于蚕而言，良渚五千年的时间换算成空间距离就是5000(年) × 365(天/年) × 250(米/天) = 456,250,000米，这个距离光走过仅需456,250,000(米) ÷ 299,792,458(米/秒) ≈ 1.52秒。

当观众按下激光发射器的按钮，光在约一秒半里便可由当下直抵古老的良渚文明。千年一瞬，古今为一。

How far is five thousand years from us?

A silkworm can produce 800 to 1400 meters of silk in its lifetime. This translates to about 250 meters per day, assuming a spinning period of 3 to 6 days. For a silkworm, the 5,000 years of Liangzhu's existence translates to a distance of 5,000 years x 365 days per year x 250 meters per day = 456,250,000 meters. Light travels this distance in a mere 1.52 seconds: 456,250,000 meters divided by 299,792,458 meters per second.

As the viewer presses the button of the laser projector, light travels from the present to the ancient Liangzhu civilization in about one and a half seconds. A thousand years pass in a flash, and the past and present merge into one.





07 平面隧道 Planar Tunnel ○○○

蚕丝 silk

一片片微薄之至、虚透生幻的圆形丝箔，它们在墙上静静地投下淡影，似浮现而来又穿墙而去，一条无穷的时光隧道伸延……

Circular silk foils of incredible thinness and ethereality quietly cast their shadows on the wall, seemingly emerging then disappearing back into the wall, extending an infinite tunnel of time...





08 化干戈为玉帛 Bury the Hatchet 𠂇

金属、蚕丝 metal, silk

蚕喜在物体边缘反复吐丝堆垒筑边，以顽强的生命意志和以柔克刚的能耐将利器的锋刃都紧紧裹扎遮蔽。

Silkworms delight in spinning silk repeatedly around the edges of objects, building a rim. With their tenacious will and ability to overcome hardness with softness, they tightly conceal the sharp edges of weapons.





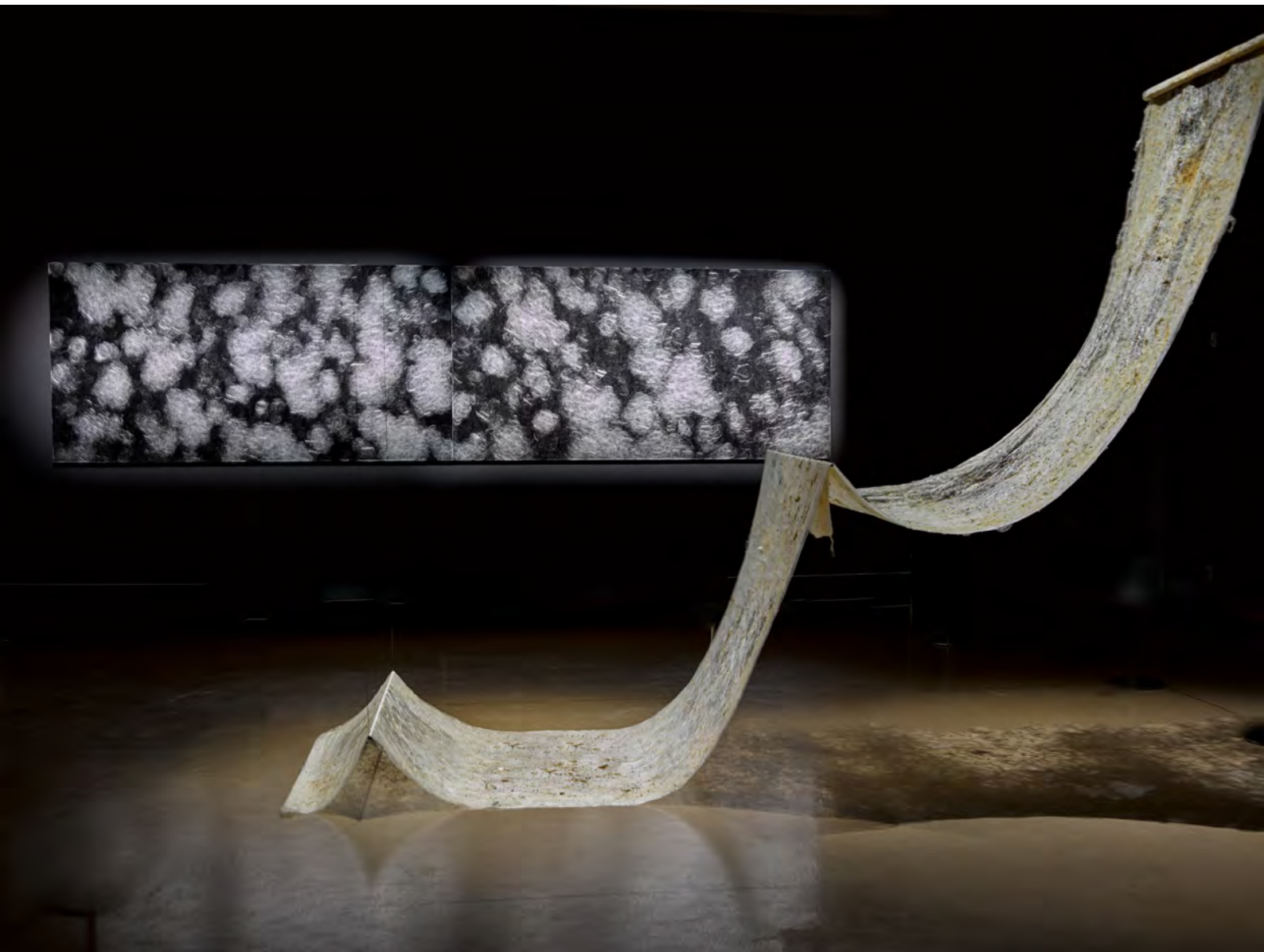


09 琮之光 The Light of Cong

蚕丝、耐力板、镜面玻璃 silk, acrylic board, mirrored glass

《道德经》曰：“惚兮恍兮，其中有象；恍兮惚兮，其中有物”。蚕趋光，蚕卵受光辐射而咬破卵壳爬出，蚕丝与光共同构筑出一个虚薄、虚静、虚空、若有若无的“场”。在方圆构成的琮琬表面，蚕丝迹在折光作用下不断产生渐变扩大晕圈，仿佛是宇宙中的量子纠缠运动。蚕体前丝腺、后丝囊、吐丝孔组成的生理结构与琮体的方圆通道形成有趣的互文，由此展开有关宇宙、自然、时间、生命观念的讨论。

It is said in *Dao De Jing*: “Elusive, yet holding an image; vague, yet containing substance”. Silkworms are light chasers, they bite through and crawl out their eggshells when they sense light. Together, silkworms and light construct a thin, quiet, void, and elusive “field” constructed collaboratively by silk and light. On the surface of the Cong wall composed of square and circle, silk traces produce expanding halos under light refraction, like quantum entanglements in the universe. The physiological structure of the silkworm, consisting of the anterior silk gland, posterior silk sac, and spinning hole, forms an interesting intertextuality with the square and round channels of the Cong body, instigating a discussion on the concepts of the universe, nature, time, and life.



10 玄 Black

蚕丝、铝塑板 silk, aluminium-plastic panel

玄，黑也，天也，幽深而神秘。蚕虫在哑黑金属板上吐丝，丝迹层叠交错，形成片片“丝云”，呈现有象却也无象的运动过程。

“Xuan” means black, profound, deep, and mysterious. Silkworms 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.

历史正在发生。

ides in every present moment,
unfolds in this very instant.



纸的厚度
与时间的厚度
是同一种厚度
纸的宽度
与空间的宽度
是同一种宽度
纸的长度
与历史的长度
是同一种长度

11 残山水 Broken Landscape \ \

蚕丝、蚕茧、蚕砂 silk, cocoons, silkworm excrement

蚕生命运动的全过程可称之为“生命的游丝描”。在长长的丝卷网层中覆盖着其生命变形运动的痕迹，并隐含着生命释放的一切排泄物：蚕卵，丝结，蚕茧，蚕蛹，蚕蛾，蚕砂，蚕尿的黄渍及其他特殊的气味。这些生命原始的“自然态”遗存，构成了一幅蚕（禅）画，一道中国人文的风景区，写照着生之历险、蜕变的阵痛和重生的顽强，犹如沧桑满目的残山水卷。

The entire process of a silkworm's life can be described as "the gossamer trace of life". The long web of silk bears traces of its transformations and movements, along with all its excrement: eggs, silk knots, cocoons, pupae, moths, silkworm excrement, the yellow stain of its urine, and other distinctive scents. These original "natural" remains of life constitute a silkworm (Zen) painting, a Chinese humanistic landscape, depicting the adventure of life, the pain of transformation and the tenacity of rebirth, like a broken landscape scroll filled with the vicissitudes of life.





12

宋清羽 Cherry Song

春歌



Seed-Song of the Eternal Spring

亚克力、水稻种、声音装置
acrylic, rice seeds, sound installation

远方良渚遗址的水稻遍野漫山，近处临展厅内的种子温润无瑕。无论当年还是此刻，稻种依旧爆芽欢唱，生命还是蓬勃盎然。

Across the Liangzhu archaeological sites, rice fields blanket the distant hills; while in the gallery, seeds glow pristine and full of life. Across millennia, grains burst from husks with undiminished vitality - a timeless ode to spring's renewal.



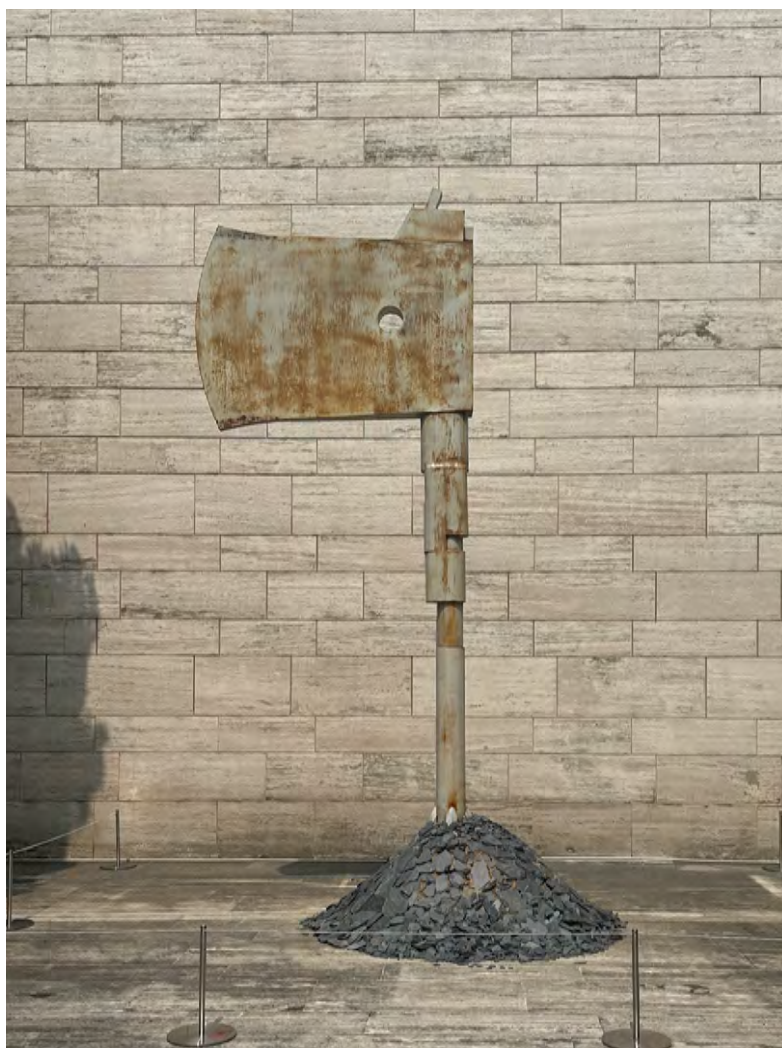


13 幽 Flowing Sound △

陶、蚕丝 pottery, silk

14 钺 Yue (Axe) 𠂔

金属 metal



“丝光度”创作札记

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。”今我荣幸地参与了良渚博物院建馆17周年特展的筹备工作，使我能近距离地与中国南方古文明的圣地——良渚亲近……。

读史的方法和途径，考古学家、哲学家、艺术家各从不同的视角去切入。而我作为一个艺术家，则通过自己的创作和生存体验去追问宇宙与自然、时间与生命、存在与存在者、永恒与当代……

我曾把自己的“自然系列”创作概括为“丝、思、史、诗”四个字。其“丝”，指创作媒介，我与活体蚕丝载体——蚕——互动的创作形式；“思”是在创作中虔诚追问、反思、探索；“史”指在时间长河中去考量；“诗”则为远方与诗，是科学家、哲学家、艺术家由创造力驱动而奔向的理想的彼岸，是对绝对精神的向往。而“光”是一种诗学。光不仅是粒子波震和延绵，而且其具有神性、宗教性、人性的知觉力。

在这次展览中，我强调了蚕丝与光的关系，光的“知觉度”，并试图让光作为展览的导游，进入良渚古文明遗址中去考察和冥想。其实蚕是追光族，蚕卵受光辐射而咬破卵壳爬出来，蚁蚕趋光，而蚕体的生理解剖中，其前丝腺、后丝囊、吐丝孔构成的结构活似一座大教堂。蚕丝中约80%的成分是丝素蛋白，而这氨基酸是生命之“元”，蚕丝从丝孔射出带有了救赎的意味。所以我认为：蚕是光的使徒。《道德经》曰：“惚兮恍兮，其中有象；恍兮惚兮，其中有物”，这便是蚕丝与光共同创作的虚薄、虚静、虚空、若有若无的“场”。当我发现蚕茧在漫射光下产生重影，仿佛活动起来，有了生命，我萌生了用活体蚕进行软雕塑创作的欲念。在世界艺术史中，是光敞开了印象派艺术家的视域和灵性，创造了一个新的、五彩缤纷的世界图像。而我试图通过活体蚕丝和光的对话，发现“存在”的始源，生命虚空中的潜影。奇妙的是，蚕的行为学揭示了通过小生命吐丝运动时身体与界面生成30°~50°不同切角，由此形成了其吐丝的丝迹，形成了“8”字形。这“8”字岂不是东方的太极符号和数学中的无限符号“∞”，它象征着生命涅槃轮回、运动不息。

在展厅入口处，我设计了一个《8字谜》装置，当观众进入，看到蚕在吐丝中生成“8”字形态丝迹，用砂纸在镜面模仿之画“8”字迹时，能得到一次难忘的生命体验……。而在展厅暗空间有许多“8”字迹的光斑在颤动。

在展厅壁上有两件影像作品《碑》和《蚕潺潺》。《碑》呈现了蚕在吐丝过程中其蠕动或聚或散，运动中投下的影子像在以蚕虫文书写历史之碑；而《蚕潺潺》则是我俯身贴近蚕群所拍摄蚕吐丝、化蛹、蝶化……的历程。在微观中展示宏观，并仿佛在图像上生成出春夏秋冬四季幻象。史如蚕丝绵绵不断，史如蚕不断蜕变、破茧重生……一部蚕史就是一部宇宙史，是人类发展史的缩影。

与《碑》的蚕虫文呼应的是以良渚文明中接近文字的符号为型的若干雕塑。这块中国南方文明圣地不仅发掘出了大量令人惊叹精致的玉琮、玉璧和纺织工具，还出土了大量的谷子。展厅中，陈列了大量用汉白玉和陶制的谷子，其表面弥漫着蚕丝。丝和玉不仅都是良渚文明中具有代表的材料，而且其二者都象征着“温润”“高洁”，古言“怀玉”，所以我将这组作品取名为《种子》，中国的根性、良渚的精神瑰宝。

虚薄之至像玉璧似的《平面隧道》是历史和时间的切片，也是象征现代文明的芯片的自然化。它曾展于马王堆素丝单衣旁，后又展于美国克利夫兰当代艺术馆……丝的隧道、光的隧道、信息的隧道，无限伸延，此谓渡也。“渡”有穿越之意，与度测之“度”谐音，以丝作为度测之器。

在浙江天台工作室，我常眺望象征永恒的良渚。我与她何其遥遥？倘若以每年我养3至5张蚕种，每条蚕吐丝800~1500米计，从上世纪八十年代末至今，我所养蚕其吐丝的总长度可以绕地球四十多周了——地球也成为了一个茧。我想起了爱因斯坦的“光年”概念。粗略一算，从天台至良渚仅需0.0006秒。显而易见，永恒与当下并无恍若隔世的距离，唯有“白马过隙”的空间。因此，永恒在当下。良渚的光辉在我身旁闪烁。

展馆水庭院处，有一生物艺术装置，对应着展厅内的汉白玉和丝的种子。早稻正爆芽欢唱着，良渚精神的种子万代传。

走出展厅，遥相对望的是良渚古城遗址。我在莫角山宫殿区遗址土台之上的立柱间架设了一台望远镜，去远眺将来。如此，我们踏进展厅，在丝光引导下，经《8字谜》《遥步寻踪》，观看了《种子》和象征宇宙的方圆空间——神性的《琮之光》，透明的琮型装置壁面的圈圈丝迹在光的作用下产生折光，随着观者位移，似乎星转般旋转扩散，形成丝晕，光在暗空间中运动、纠缠，又通过古木的孔洞向将来眺望。至此，远古、当下和未来，古今中外都由丝光连接成一时间轴。我们边随丝光巡视五千年的良渚文明、奇迹，边感叹其惊人的创作力。显而易见，古良渚的能量是超时代的，生生不息的运动之光！

梁绍基

2025年7月3日

Creative Notes of Silk Radiance

Heidegger said that “the poet’s vocation is to return home, returning home transforms the native land into the origin of intimacy.” Today I am honoured to participate in the preparation for the special exhibition in celebration of Liangzhu Museum’s 17th anniversary, an opportunity that has allowed me to come in close contact with Liangzhu – the sacred place of ancient civilization in Southern China.

When it comes to the methodology and trajectory of studying history, archaeologists, philosophers, and artists all enter through different perspectives. For me as an artist, it is through my own practice and existential experiences that I pursue a questioning of the universe and nature, time and life, existence and the existent, eternity and the contemporary...

I summarised the works in my “Nature Series” as four words “silk, thought, history, poetry”. Amongst which “silk” refers to the creative medium, one that involves the interaction between me and the living vector of silk – silkworms; “poetry” refers to the Distant and Poems, it is the ideological shore towards which scientists, philosophers, artists all venture in pursuit through creativity, it is an ultimate spiritual aspiration. But “light” is a form of poetry. Light is not only the vibration and extension of particles, but it also possesses characteristics of divinity, religion, and human perception.

In this exhibition, I emphasised the relationship between silk and light, the “perceptive ability” of light, and attempts to let light be the guide of the exhibition, and the guide to enter the remnants of Ancient Liangzhu Civilization for observation and meditation. In truth, silkworms are chasers of light, silkworm eggs need to be exposed to light for the worms to bite through and crawl out. In the anatomy of the silkworm, the structure composed of the anterior silk gland, posterior silk sac and spinning hole is reminiscent of a cathedral. Approximately 80% of silk consists of fibroin, and since this amino acid is the “element” of life, silkworms not only eject silk but also an implication of salvation. This is why I believe: silkworms are messengers of light. As it is said in *Dao De Jing*: “Elusive, yet holding an image; vague, yet containing substance”, this is the thin, quiet, void, and elusive “field” constructed collaboratively by silk and light. When I discovered that cocoons produced double images under diffuse light, seemingly moving and coming to life, I had the idea of using live silkworms to create soft sculptures. In the history of art, it is light that opened the vision and spirituality of Impressionist artists, creating a new, vibrant image of the world. But for me, it is through the conversation between silkworms and light that I attempt to discover the origin of “existence” and the latent shadows in the void of life. Interestingly, the behavioural science of silkworm reveals that during their silk-spinning movement, their bodies and the interface generate different angles of 30° to 50°, thus forming the silk traces in the shape of an “8”. This figure “8” is neither the Oriental Tai Chi symbol nor the mathematical symbol of infinity “∞”, it represents life’s continuous cycle of nirvana and rebirth.

At the entrance to the exhibition, I designed an installation for the work 8, so that when the audience enter, watch the silkworms spinning silk in the trajectory of the figure “8” and imitate the drawing of figure “8” using sandpaper on the mirror, it will be an unforgettable experience of life... Meantime, across the dark space of the exhibition hall, there are many light spots pulsating in the shape of “8”.

On the walls of the exhibition hall there are two video works *Stele* and *Can Chanchan* (Silkworm Spinning). *Stele* depicts the movements of silkworms, gathering and dispersing as they spin silk. The shadows they cast are like inscribing a historical monument with “Silkworm Writing”; for *Can Chanchan* I leaned in close to capture images of a silkworm’s journey from spinning to pupation and finally transforming into moths. Depicting the macro through the micro, it also creates the illusion of the four seasons, spring, summer, autumn, and winter within the images. Like silk, history meanders continuously; like silkworms, history is constantly transforming and re-emerging from its cocoons... The history of silkworms is the history of the universe, a microcosm of the history of human development.

Echoing the silkworm inscription in Stele are several sculptures based on symbols resembling writings from the Liangzhu civilization. This sacred land of Southern Chinese civilization has not only unearthed many exquisite jade cong, jade disc and textile tools, but also a large amount of seeds. The exhibition displays numerous seeds composed of white marble and ceramic, covered with a layer of silk. Silk and jade are not only common materials used by the Liangzhu civilization, the two also symbolise attributes of “warmness” and “purity”, or as it is put by the ancient saying “怀玉” (huaiyu), meaning to be generous and virtuous. This is why I titled this series of work as Seed: China’s roots and the spiritual treasure of Liangzhu.

Planar Tunnel, with an extreme translucency akin to that of jade, are simultaneously slices of history and time whilst reflecting the naturalization of chips manufactured by modern civilization. It was once exhibited next to a Mawangdui silk gown, later at the Museum of Contemporary Art Cleveland in the United States... Tunnel of silk, tunnel of light, tunnel of information, extending infinitely, this is called “渡” (dù), which means crossing. It possesses connotations of transcendence and is homophonic to “度” (meaning degree) in “度测” (meaning measurement), thus silk becomes an instrument of measurement.

At my studio in Tiantai, Zhejiang, I often gaze from afar at Liangzhu, this emblem of permanence. Yet how far apart am I from her? If I raise 3 to 5 sheets of silkworm eggs per year (each sheet has approximately 25000 eggs), and each silkworm spins 800 to 1500 meters of silk, then at this rate, the total length of silk spun by all the silkworms I’ve raised since the late 1980s until now would be able to circle the Earth forty times – the Earth will become a cocoon. I thought about Einstein’s concept of light years. To calculate roughly, travelling from Tiantai to Liangzhu only takes 0.0006 second. Hence, it’s obvious that the distance between eternity and the present is not vast and immeasurable, but only a fraction of a second, like a white horse passing through a crevice. Therefore, eternity is in the present. The glow of Liangzhu shines beside me.

Beside the Water Courtyard at the museum is an organic installation, corresponding to the white marble and silk Seed. The early rice sprouts and joyously sings, the seed of Liangzhu’s spirit passes down millenniums hence.

Walking out of the exhibition hall,, one faces the ruins of the Liangzhu Ancient City. I placed a telescope on the site of the Mojiaoshan Palace Ruins, to gaze into the future. As such, we step into the exhibition, under the guidance of silk and light, experience 8, Searching Through Silk Traces in Space, observe Seed and the divine The Light of Cong which is emblematic of the universe through its square and round spaces, the circular traces on the transparent surfaces of the installation produce refractions under the mechanisms of light, following the movements of the audience, rotating and expanding like stars, forming halos, as light moves through the dark space, entangling whilst peering into the future through the holes on ancient woods. Now, the ancient, the present and the future, all throughout the globe, are connected into a singular timeline by silk and light. We follow silk and light to survey five thousand years of Liangzhu civilization and miracles, marvel at its spectacular creativity. It is revealed in plain sight, that the vitality of ancient Liangzhu is a time-transcending and everlasting movement of light!

Liang Shaoji
July 3, 2025

远眺 Distant View

木、望远镜设备 wood, telescope equipment









梁绍基

LIANG SHAOJI

梁绍基, 1945年出生于上海。

20世纪80年代后期在中国美术学院师从万曼 (Maryn Varbanov) 研究软雕塑, 之后开始进行养蚕艺术实验。近四十年来, 梁绍基潜心在艺术与生物学, 装置与雕塑、新媒体、行为的临界点上进行探索, 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。

Liang Shaoji, born in Shanghai in 1945.

In the late 1980s, he studied soft sculpture under Maryn Varbanov at China Academy of Art, then started experimenting with silkworms. For nearly forty 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.

重要展览:

Selected Exhibitions

梁绍基: **丝丝楚吟**, 美仑美术馆, 长沙(2024-2025);
梁绍基: **海溟溟**, 海上世界文化艺术中心, 深圳(2024);
梁绍基: **溶溶之幻**, 上海玻璃博物馆, 上海(2024);
四两千斤: 梁绍基、杨诩苍双人展, 吴文化博物馆, 苏州(2023);
梁绍基: **蚕我 我蚕**, 上海当代艺术博物馆, 上海(2021-2022);
物质的魅力: 来自中国的材料艺术(巡回展), 洛杉矶郡艺术博物馆、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);
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(2015);
艺术之变, 海沃德美术馆, 伦敦, 英国(2012);
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, 伊斯坦布尔, 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。

梁绍基于2002年获中国当代艺术奖(CCAA); 2009年获克劳斯亲王奖。

Liang Shaoji: **Distant Chanting of Chu**, Meilun Art Museum, Changsha (2024-2025);
Liang Shaoji: **Sea of the Cloud**, Sea World Culture & Arts Center, Shenzhen (2024);
Liang Shaoji: **Phantasmagoria**, Shanghai Museum of Glass, Shanghai (2024);
The Quill Is Mightier than the Sword: A Duo Exhibition by Liang Shaoji and Yang Jiechang, Museum of Wu, Suzhou (2023);
Liang Shaoji: **A Silky Entanglement**, Power Station of Art, Shanghai (2021-2022);
The Allure of Matter: Material Art from China, Los Angeles County Museum of Art, LA; Smart Museum of Art & Wrightwood 659, Chicago, U.S.A. (2019-2020);
Liang Shaoji: **As If**, M Woods, Beijing (2018);
Liang Shaoji: **Cloud above Cloud**, Art Museum of China Academy of Art, Hangzhou (2016);
What About the Art? Contemporary Art from China, Qatar Museums Gallery Al Riwaq, Doha, Qatar (2016);
Back to Origin: Liang Shaoji, ShanghART Gallery, Shanghai (2015);
Art of Change, Hayward Gallery, London, U.K. (2012);
3rd Shanghai Biennale, Shanghai Art Museum, Shanghai (2000);
The 5th Biennale d'Art Contemporain de Lyon, Lyon Art Museum, Lyon, France (2000);
48th International Art Exhibition Venice Biennale, Venice, Italy (1999);
China / Avant-Garde Art Exhibition, National Art Museum of China, Beijing (1989) etc.

Liang Shaoji was awarded the Chinese Contemporary Art Awards (CCAA) in 2002 and the Prince Claus Awards in 2009.

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