

梁绍基：纱砂沙

香格纳画廊 | 新闻稿

开幕：2017 年 3 月 18 日，16:00 - 19:00

展期：2017 年 3 月 19 日 - 2017 年 5 月 6 日（11:00 - 18:00，周一闭馆）

地点：香格纳上海，1F，上海市徐汇区龙腾大道 2555 号 10 号楼

www.shanghartgallery.com

至 2017 年，梁绍基远居天台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”。香格纳画廊荣幸于 3 月 18 日在新空间一楼推出梁绍基个展《纱 砂 沙》。三个同音不同意的“Sha”迭连呈现，既谐音自然界蚕啄桑吐丝的沙沙声，以蚕丝为创作介质形成的纱之肌理以及展览核心作品中的重要构成元素砂砾。该展览将展出艺术家近年来最新创作以及国内首次亮相的大型装置，于 3 月 19 日至 5 月 6 日面向公众开放。

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。其中以 2016 年最初展于卡塔尔国家博物馆的大型装置《月庭》为轴心，该作品以象征两河流域的“S”形透明耐力板横亘于展厅中央，其他作品星罗棋布于展厅四周。面对中东两河流域的兴衰史和当下的动荡不安，在《月庭》这件作品中，梁绍基通过丝纱、砂砾、月亮刀，镜子等元素以丝光巡礼的方法进行了一次诗化的沉思。最新作品《爱情海》以一艘搁浅的锈迹斑斑的沉船反观昔日闪耀神性的海岸汹涌着难民潮的困扰。一堆焦灼破碎的塑料化工筒散落于角落，是作品《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。

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。

关于梁绍基

梁绍基在中国美术学院师从万曼研究软雕塑。自 1988 年以蚕的生命历程为媒介创作至今，并逐渐发展出以与自然互动为特征、以时间、生命为核心的代表作品“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典范。

重要展览：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）；元 - 梁绍基个展，香格纳画廊，上海，（2015）；变化的艺术，海沃德美术馆，伦敦，英国，（2012）；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）。获奖：2002 年获中国当代艺术奖（CCAA）提名奖；2009 年获克劳斯亲王奖

媒体联系

press@shanghartgallery.com

t. +86-21 6359 3923

ShanghART
香格纳画廊

Liang Shaoji: Sha Sha Sha

ShanghART Gallery | Press Release

Opening: Mar. 18 (4-7pm)

Duration: Mar. 19, 2017 - May. 6, 2017 (11am to 6pm, Mondays Closed)

Location: ShanghART Shanghai, 1F, 2555-10 Longteng Avenue, Xuhui District, Shanghai

www.shanghARTgallery.com

Liang Shaoji, dubbed as a "Recluse" residing in Tian Tai, purely devotes to art by his idiosyncratic creations imbued with ecological aesthetics. He has adopted silkworms as his artistic medium for twenty-eight years. ShanghART is delighted to present his solo exhibition "*Sha Sha Sha*" on the first floor of the West Bund new space on March 18. The three "Sha" share the exact same pronunciation but can be comprehended differently in Chinese context: < 纱 > (sha), the pronunciation of the texture of silk; < 砂 > (sha), sand which is the critical component of the pivotal work in the space; < 吵 > (sha), the sound generated by silkworms while feasting on mulberry leaves. The exhibition domestically debuts Liang's latest creations and large-scale installations from March 19 to May 6.

Individual work in the exhibition is 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. The multi-structural large-scale installation *Moon Garden* which was initially exhibited in Qatar Museums in 2016 dominates in the middle. The "S" shape acrylic sheets reflect Liang's meditation of Mesopotamia- one of the cradles of civilization by the Western world. Liang contemplates poetically through silk, sand, silk-covered daggers and mirrors that *Moon Garden* converged inspiring from the power struggles and shifting alliances in the Middle East as well as the current turbulence. A silk-layered rusty sunk boat, *The Aegean Sea*, articulates artist's concern regarding if the divine sea still shines the glory of humanity to resolve the crisis of refugees. *In Silence*, a pile of burned plastic barrels scattered in the corners imply the ignorance of humanity, warning through the application of the mundane, low-priced and vulnerable materials.

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.

About Liang Shaoji

Liang Shaoji(b.1945) studied soft sculpture from Maryn Varbanov at China Academy of Art who was one of the world's leading tapestrier. Since 1988, 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 the creation medium, the interaction in natural world as his artistic language, time and life as the essential idea. His works are fulfilled with a sense of meditation, philosophy and poetry while illustrating the inherent beauty of silk.

Selected exhibitions: Cloud above Cloud, Museum of China Academy of Art, Hangzhou, 2016; What About the Art? Contemporary Art from China, Al Riwaq, Doha, Qatar, 2016; LIANG Shaoji: Back to Origin, ShanghART Gallery, Shanghai, 2015; Art of Change, Hayward Gallery, London, U.K., 2012; The 5th Biennale d'Art Contemporain de Lyon, Lyon, France, 2000; The 48th International Art Exhibition Venice Biennale, Venice, Italy, 1999; The 6th International Istanbul Biennial, Istanbul, Turkey, 1999; China/Avant-Garde Art Exhibition, National Art Museum of China, Beijing, 1989; Prizes: Chinese Contemporary Art Awards (CCAA) in 2002; Prince Claus Awards in 2009

Press Enquiries

press@shanghARTgallery.com

t. +86-21 6359 3923

ShanghART
香 格 纳 画 廊