

# 在 in the 未来 future

2025

01.11 - 02.22

开幕 Opening  
01.11, Sat, 3 PM

梁绍基

Liang Shaoji

李山

Li Shan

林恩·赫舍曼·利森

Lynn Hershman Leeson

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ShanghART  
香格纳画廊

## **Future in the Mirror: Liang Shaoji, Li Shan, Lynn Hershman Leeson**

ShanghART Beijing presents "Future in the Mirror," a trio exhibition featuring works by Liang Shaoji, Li Shan, and Lynn Hershman Leeson. Opening January 11, 2025, the exhibition brings together these pioneering artists through the Lunar New Year season.

Born in the 1940s, these avant-garde figures have spent decades investigating fundamental questions through diverse media—painting, video, and installation—exploring profound inquiries into life, humanity, and technology. Central to the exhibition is their engagement with the mirror as both metaphor and medium—functioning simultaneously as physical reflection of the material world and digital interface that reconfigures spatiotemporal dimensions. As film theorist Christian Metz observed, the mirrored image transcends mere representation to become a "conscious fantasy."

Over the past half century, these artists have consistently challenged boundaries of media and concept, each presenting distinctive investigations into future possibilities. The exhibition features Liang Shaoji's crystal glass installation "Ice Bed" revealing silk-like traces of life, Li Shan's visual experiments in genetic "Restructing," and Lynn Hershman Leeson's prophetic allegories of human-machine symbiosis through her "cyborg" works. Together, they transform technological speculation into artistic reality, suggesting new perspectives on human destiny. Opening during the Lunar New Year, the exhibition creates a contemplative space where tradition and futurity converge.

梁紹基 Shauji



Liang Shaoji (b. 1945) is an art explorer who uses silkworms as his core medium. After studying soft sculpture under Maryn Varbanov at the China Academy of Art in the mid-to-late 1980s, Liang Shaoji has been experimenting with the art of sericulture for more than 30 years. Living alone in Tiantai Mountain, Zhejiang Province, Liang Shaoji's practice utilizes the life cycle of the silkworm as a vehicle for his philosophical and poetic "Nature Series".

This exhibition focuses on the artist's works that use different materials to interpret the meaning of the silkworm. The latest masterpiece "Ice Bed" is made of artificial glaze, building a life stream like silk, reinterpreting his classic work selected for the Venice Biennale in the early years; the space installation "Mending the Sky" refracts the silkworms on the broken mirrors, and its continuous figure 8 spitting trajectory is like a cloud like a seam, like a heavenly remedy, which bridges the blue sky shared by human beings; and "Silk Light" shows the artist's pursuit and thinking about the light through ink and wash paintings. The "Silk Light" is an ink painting showing the artist's pursuit of and reflection on light, "traveling through the time when life is out of control, and gaining insight into poetry in the darkness." Whether it is Silk Light or Glass Light, the artist constantly challenges new art forms and languages, and continues to ask the ultimate questions about the origin of life, time, and civilization.



梁绍基 Liang Shaoji



*Ice Bed*  
2022 ~ 2023  
Kiln-formed glass  
17(H)\*50\*30cm  
LSJ\_7291



*Ice Bed* | Detail

# 梁绍基 Liang Shaoji



*Silk Light*

2020

Ink and colour on Xuan paper

48.5(H)\*180.5cm | With Frame 59.5\*191.5\*8cm

LSJ\_2620

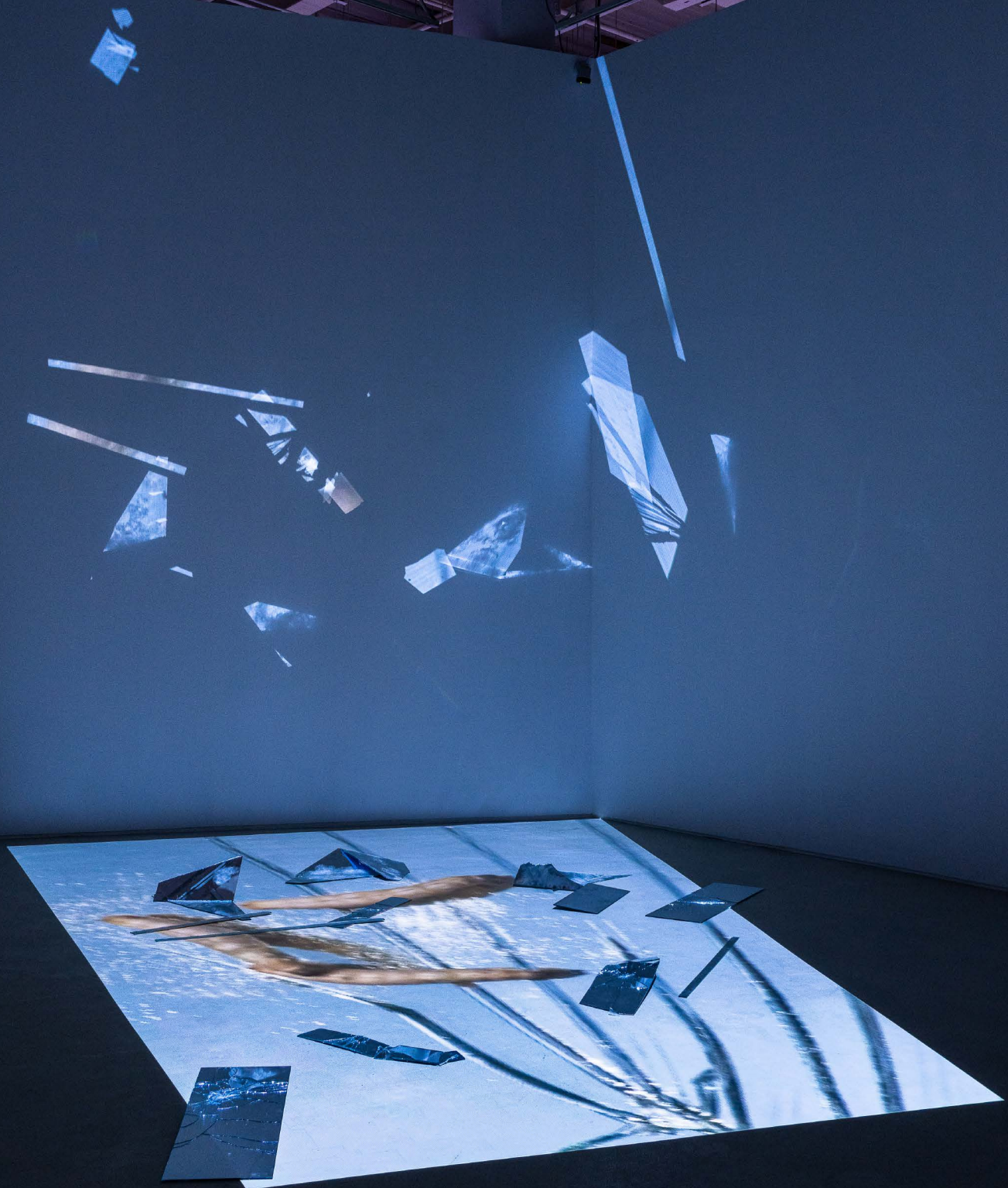




*Silk Light* | Detail



梁绍基 Liang Shaoji



*Mending the Sky*

2009 ~ 2011

Video (color, sound), mirror shards, silk, cocoon

Installation for display approx 6(H)\*3\*3m | Video 5 minutes 43 seconds

Edition of 8 + 2AP

LSJ\_0734

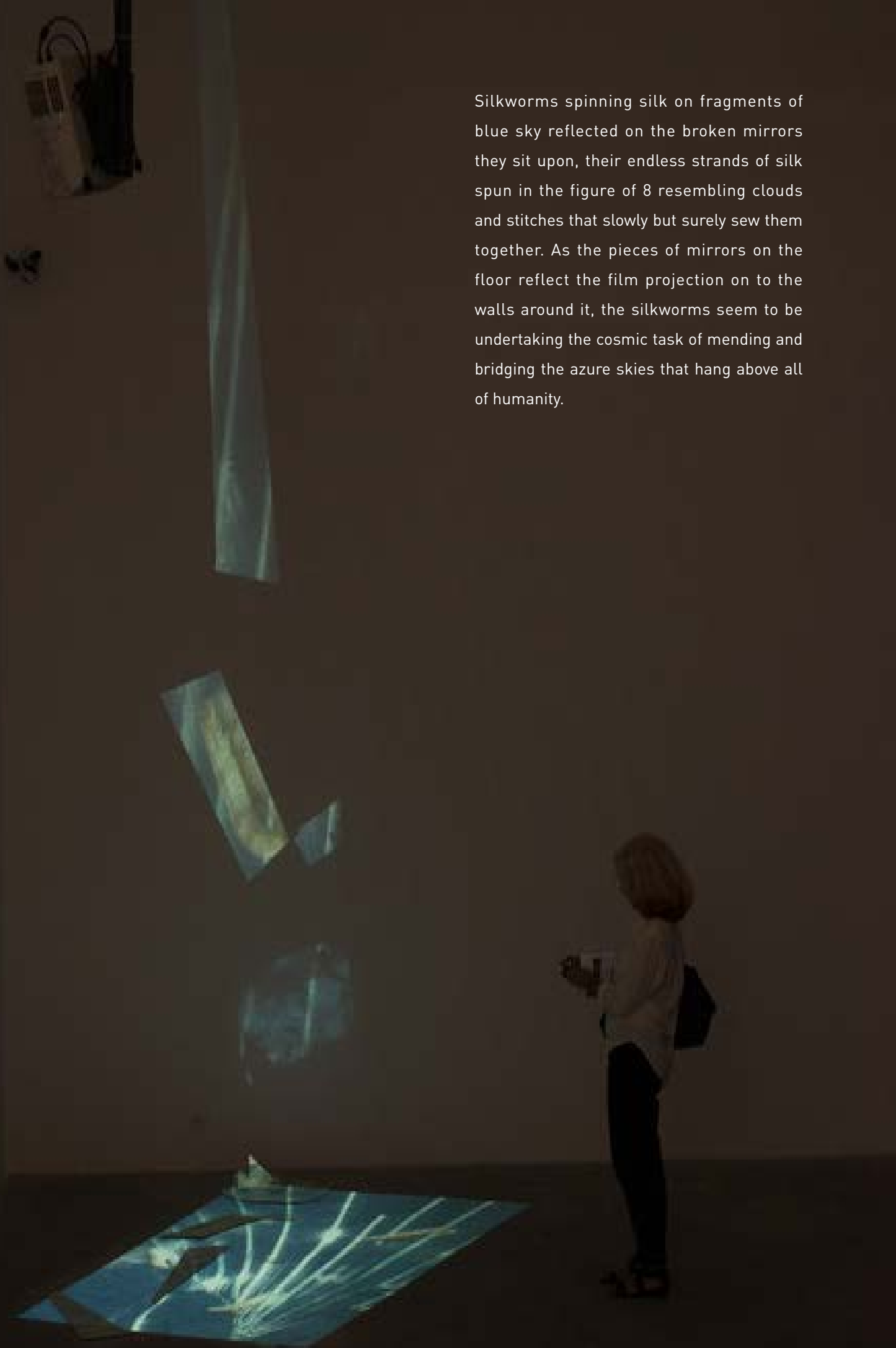




Mending the Sky | Detail



Silkworms spinning silk on fragments of blue sky reflected on the broken mirrors they sit upon, their endless strands of silk spun in the figure of 8 resembling clouds and stitches that slowly but surely sew them together. As the pieces of mirrors on the floor reflect the film projection on to the walls around it, the silkworms seem to be undertaking the cosmic task of mending and bridging the azure skies that hang above all of humanity.



# LIANG SHAOJI

b. 1945, works and lives in Tiantai, Zhejiang Province.

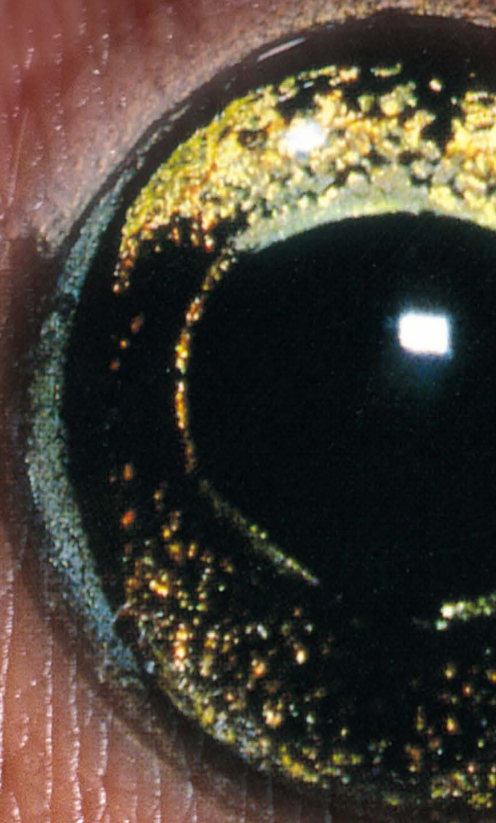
## Selected exhibitions:

Liang Shaoji: Phantasmagoria - Annealing 2024, 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 (touring exhibition), Los Angeles County Museum of Art; Smart Museum of Art (Chicago), U.S.A. (2019-2020); Liang Shaoji: As If, M Woods Art Museum, Beijing (2018); The Curitiba International Biennale, Oscar Niemeyer Museum, Curitiba, Brazil (2017); Liang Shaoji: 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); Cloud, Liang Shaoji Solo Exhibition, ShanghART H-Space, Shanghai (2007); The 3rd Shanghai Biennale, Shanghai Art Museum, Shanghai (2000); The 5th Biennale d'Art Contemporain de Lyon, Lyon, France (2000); 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.

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



李山 Shan



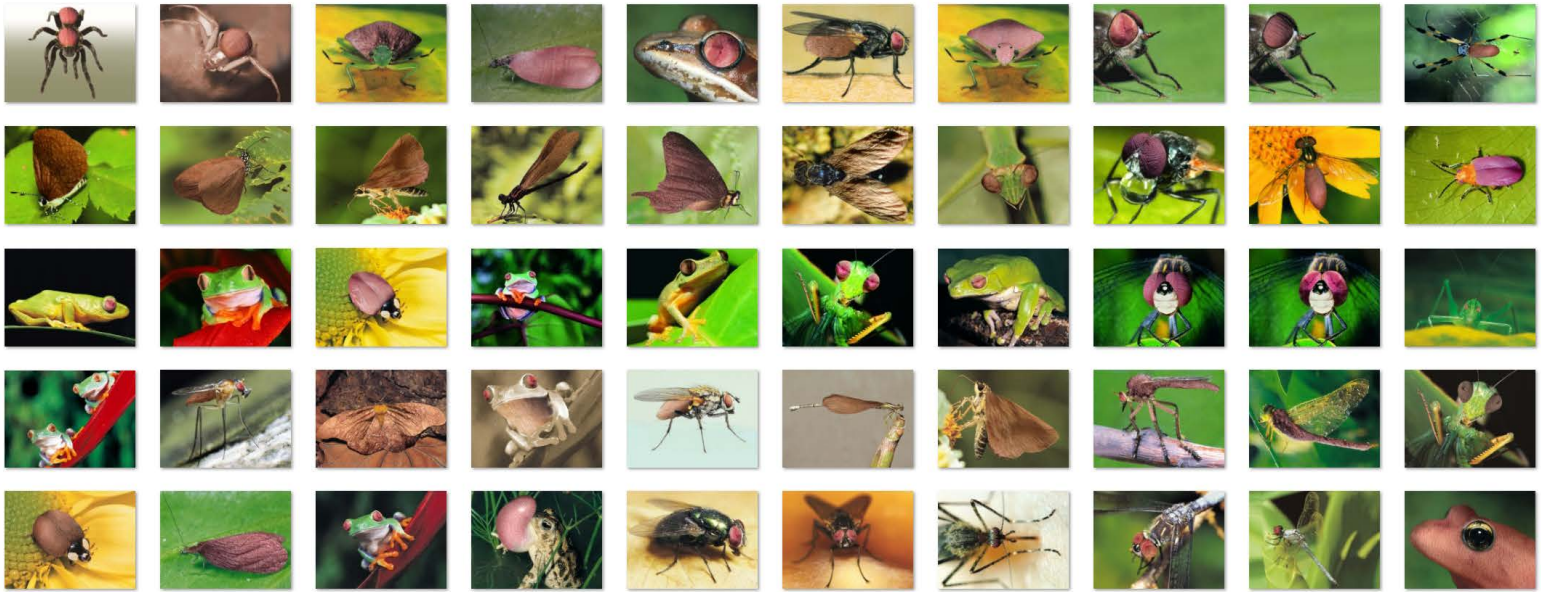


Li Shan (b. 1942) is a pioneer of bio-art, and an important participant and promoter of China's 85 New Wave. Currently living in Shanghai and New York, Li Shan has been engaged in contemporary art practice since the 1960s, and following a variety of compositional genres, he switched his focus to the field of bio-art after participating in the Venice Biennale in 1993, and over the years he has investigated the law of life and the fate of mankind in a full range of forms, including paintings, videos, manuscripts, and even living plants.

In 1998, Li Shan became the first Chinese bio-artist with his first bio-art project “Reading” at the genetic level. This exhibition presents the continuous development of the key series “Reading” : on the one hand, the artist collages his own organs and tissues with images of insects and animals through digital synthesis technology, and on the other hand, he treats the canvas as an “experimental platform”, liberating himself from the concept of anthropocentrism and exploring different species. Unlike the imaginative expression of traditional art, Li Shan's works are based on scientific evidence and logical deduction, and through gene editing, he gives organisms the opportunity to express themselves to the greatest extent possible outside of natural selection, thus breaking down the hierarchical boundaries between human beings and all things in nature, and realizing the ideal of “Biological Commonwealth” .



# 李山 Li Shan



*Restructing*  
1996 ~ 2006  
Colour inkjet print  
60(H)\*80cm (x 50 pieces)  
LS\_7399



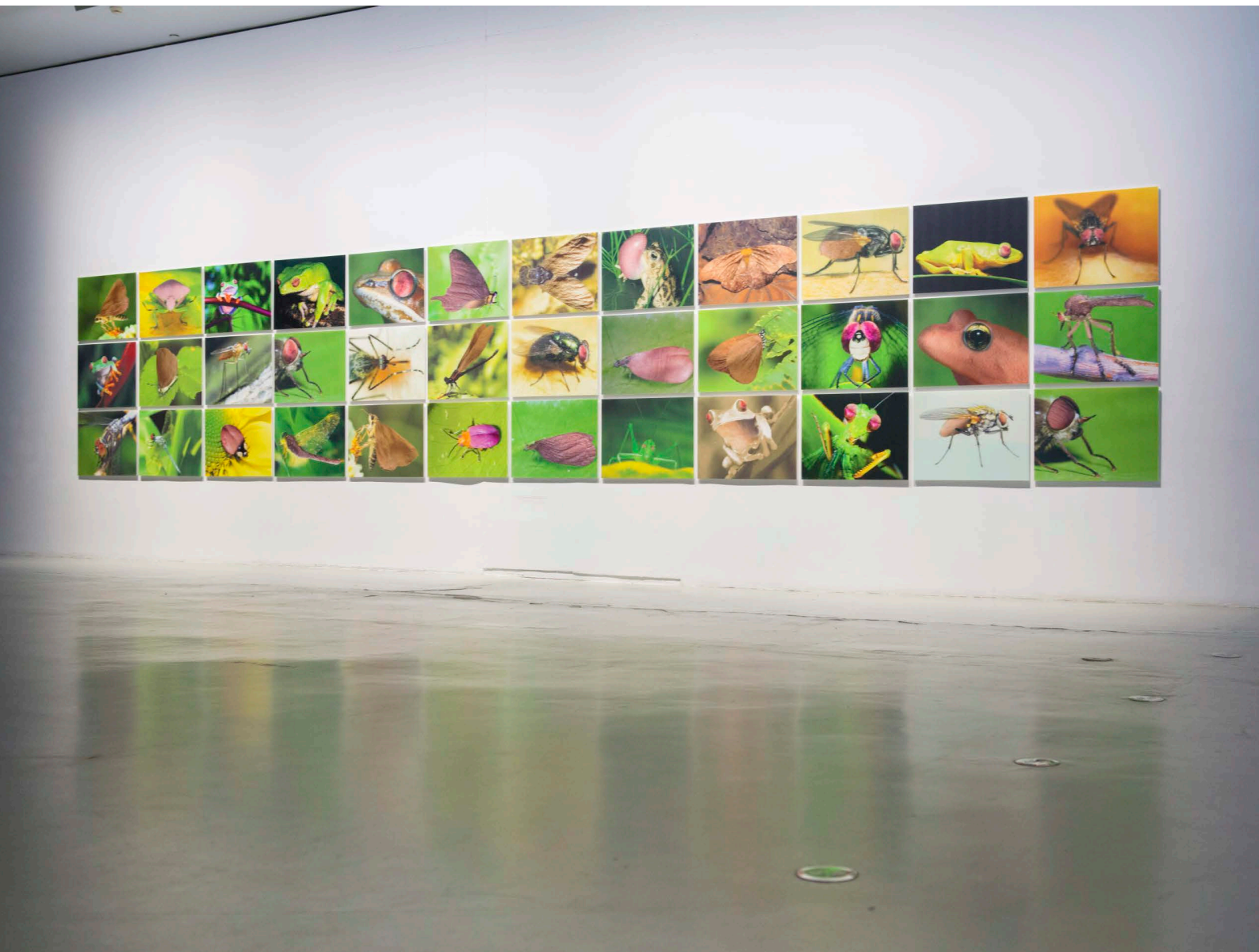
*Restructing* | Detail





*Restructing* | Detail

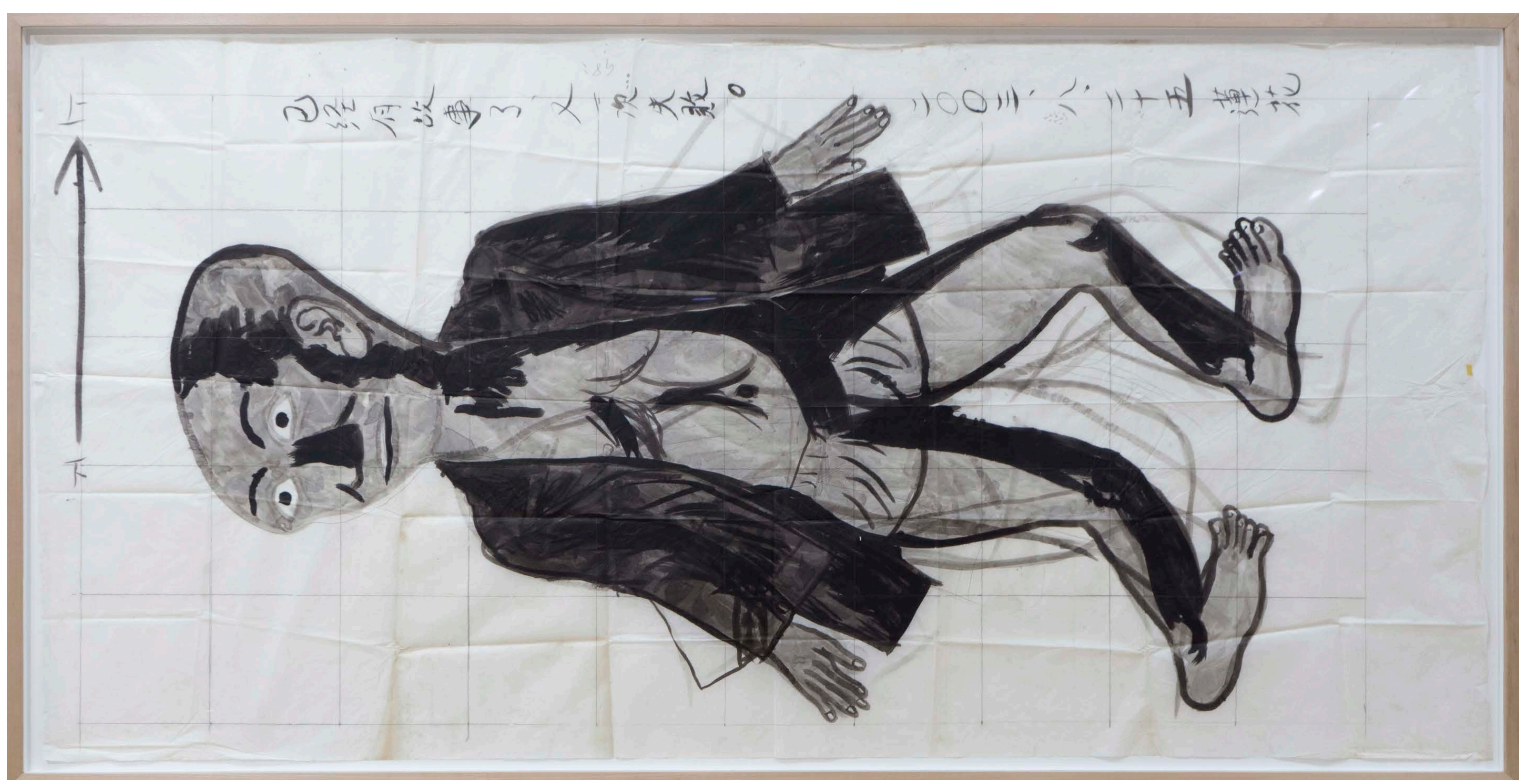




Installation view | Li Shan: PSA Collection Series, Power Station of Art, Shanghai, 2017



# 李山 Li Shan



*Lotus*

2003

Ink and pencil on paper

111(H)\*223cm | With frame 118.3\*231.6\*8cm

LS\_9335





已经有故事了，又一次...  
失败。

二〇〇三、八、二十五



# 李山 Li Shan



*Reading*  
2001  
Acrylic on canvas  
142.5(H)\*115\*3.5cm  
LS\_7856







# 李山 Li Shan



*Reading*

2020

Gouache on canvas

50(H)\*40cm | With frame 52\*42\*6cm

LS\_9990

# LI SHAN

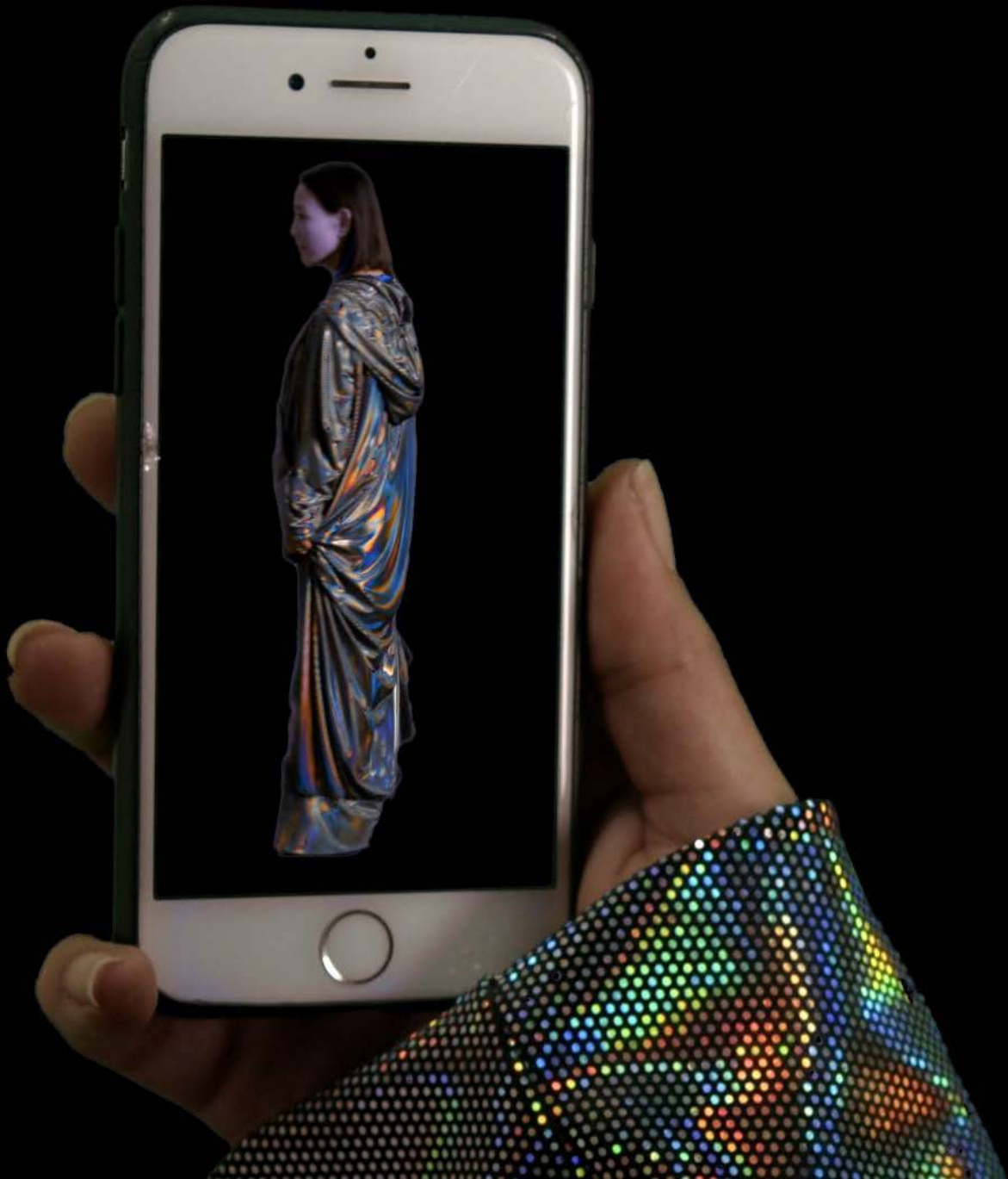
b. 1942, works and lives in Shanghai and New York.

Solo exhibitions: Decoding, ShanghART, Shanghai (2019); PSA Collection Series, Power Station of Art, Shanghai (2017); Reading Li Shan, MOCA, Taipei (2012); The Pumpkin Project, ShanghART, Shanghai (2007); Reading of Li Shan, ShanghART H-Space, Shanghai (1990).

Group exhibitions: The Animal Farm Simulator, Hyundai Motorstudio Beijing (2023); Start, Inaugural Exhibition, Start Museum, Shanghai (2022) ; M+ Sigg Collection: From Revolution to Globalisation, M+ Museum, Hong Kong (2021); Future of the Arts, Mori Art Museum, Tokyo (2019); Supernatural, White Rabbit Gallery, Sydney (2018); Theater of the World, Guggenheim Museum, New York (2017); Thirty Years of Chinese Contemporary Art, Minsheng Art Museum, Shanghai (2010); Inside Out, Asia Society; PS1, New York (1998); Biennial of Sao Paulo (1994); Venice Biennale (1993), China /Avant-Garde Art Exhibition, National Art Museum of China, Beijing (1989).



林恩·赫舍曼·利森  
Lynn Hershman Leeson



American artist Lynn Hershman Leeson (b. 1941) is internationally renowned for her forward-thinking art films and interdisciplinary creations. As one of the pioneers of new media art, she has been at the forefront of science for more than half a century, exploring the complex relationship between technology and human nature through the integration of emerging technologies such as artificial intelligence, genetic engineering, and social networking. In the context of the San Francisco Bay Area's technological transformation, her early paintings on paper from the 1960s emphasized the expression of identity, gender, and self-consciousness, and at the same time began to incorporate mechanical elements, laying the groundwork for her subsequent groundbreaking contributions at the intersection of art and technology.

The centerpiece of this exhibition, "Logic Paralyzes the Heart", was presented at the 59th Venice Biennale in 2022 and won the Special Jury Prize. The artist invited renowned Chinese actor Joan Chen to portray a 61-year-old Cyborg, telling the history of the evolution of artificial intelligence and reflecting on its impact on human society. In the 1994 work "Seduction of a Cyborg", now in the Museum of Modern Art in New York, technology is depicted as a contagious disease: a blind woman undergoes electronic transmission therapy to restore her eyesight, but in the process becomes addicted to the world of computer simulation. From the prescient exploration of the hidden worries of technology in the nineties to the experimental attempts to co-create with AI in recent years, these two works spanning nearly three decades bear witness to the artist's continuous reflection on the relationship between human-beings and machine learning.



林恩 · 赫舍曼 · 利森 Lynn Hershman Leeson



*Logic Paralyzes the Heart*

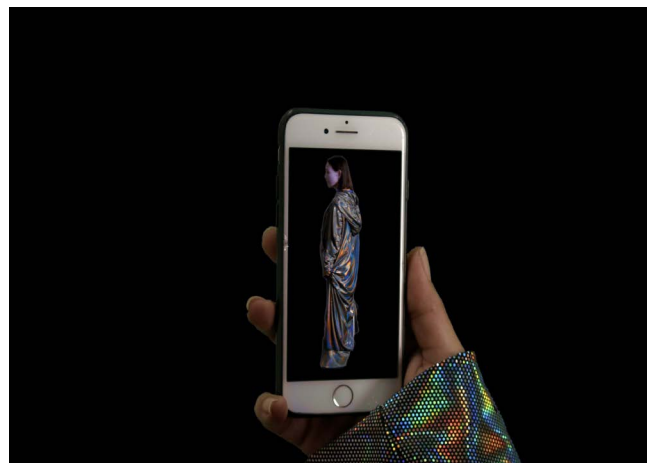
2021

Single-channel video

13 minutes 35 seconds

Edition of 4 + 2AP

LHE\_5956



*Logic Paralyzes the Heart* | Still

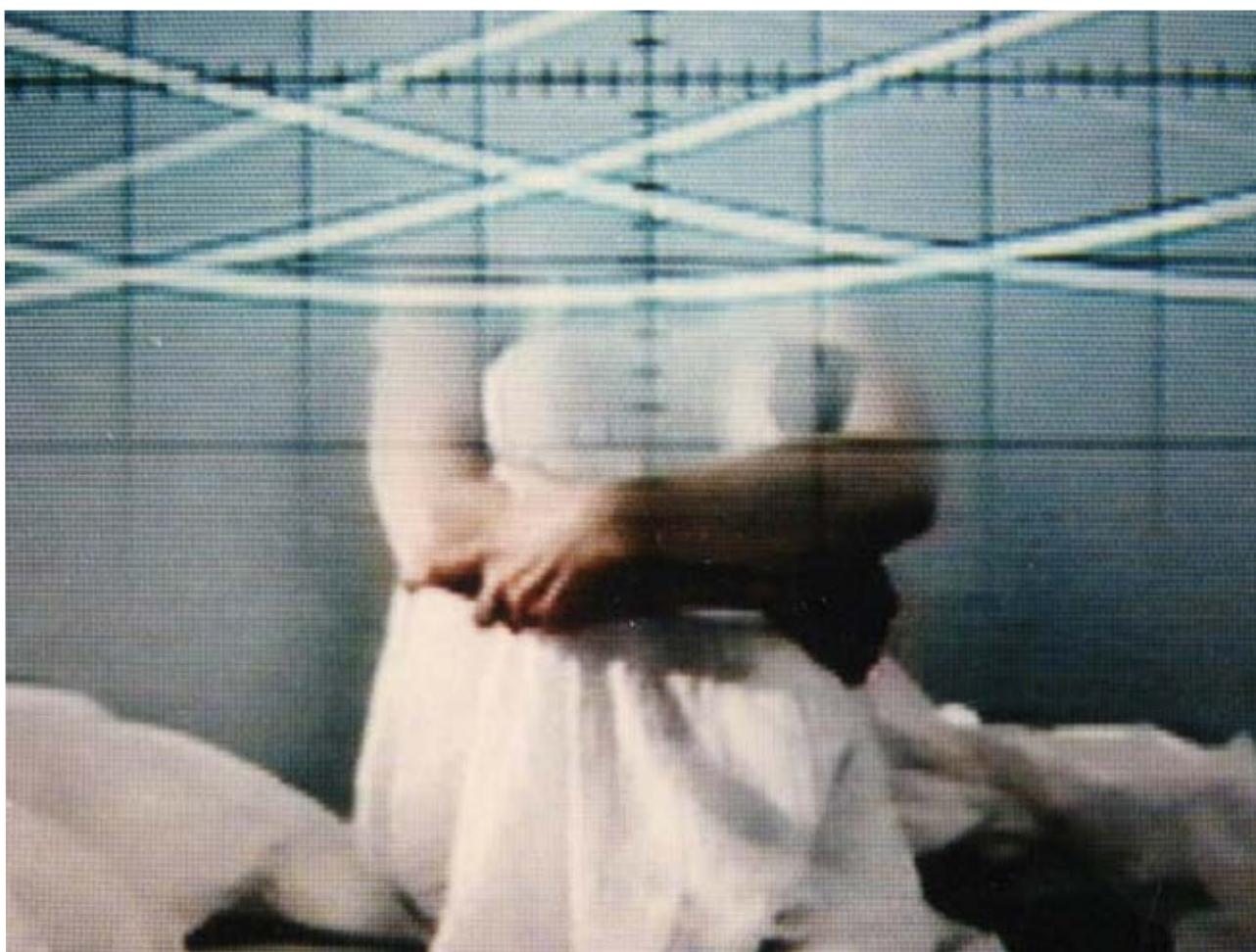
In her video work “Logic Paralyzes the Heart”, Hershman Leeson raises questions which arose several decades ago and continue to this day, concerning the integration of the machine and the human form. On the 60th anniversary of its creation, a cyborg, played by the actress Joan Chen, critically and self-reflectively questions its own past, future, and existence. The cyborg performs a monologue, oscillating between its desire to be more human and the dangers of fragmentation and reconfiguration of the human body into uncontrollable data streams.





Installation view | 59th International Art Exhibition, Venice Biennale, 2017

林恩 · 赫舍曼 · 利森 Lynn Hershman Leeson



*Seduction of a Cyborg*

1994

Single-channel video

7 minutes 17 seconds

Edition of 6 + 2AP

LHE\_8748



“Seduction of a Cyborg” presents technology as an infectious disease women are seduced into: The protagonist, a blind woman, agrees to physical treatment that allows her to see images via computer-screen transmission. The new technology drags her into a different, hyper-mediated world that seriously affects her health after an initial period of intense pleasure: “Images of simulated worlds, sounds, masked passions gave enormous pleasure. The addiction came quickly. But each dose altered and decoded biological ecology [...] Her immune system suffered. Still, she couldn’t stop. And soon there was no choice. Even her hearing became apparent. The manipulation was thorough and unprejudiced. She witnessed the pollution of history. Her body, a battlefield of depraved privacy, loneliness and terror, succumbed to the inevitable.





*Logic Paralyzes the Heart* | Still

Collection  
Museum of Modern Art, New York  
Zabludowicz Collection



林恩 · 赫舍曼 · 利森 Lynn Hershman Leeson



*Red Future*

1965 (work completed mid 1960s)

Paper, collage

40(H)\*37.5cm | With frame 62.4\*60\*4.5cm

LHE\_8550





林恩 · 赫舍曼 · 利森 Lynn Hershman Leeson



*Seated Woman*

1965 (work completed mid 1960s)

Ink on paper

54.6(H)\*36.8cm | With frame 67.3\*49.5cm

LHE\_2636

林恩 · 赫舍曼 · 利森 Lynn Hershman Leeson



*Half Hidden Woman*

1965 (work completed 1960s)

Ink on paper

30.5(H)\*22.9cm | With frame 55.7\*48.1\*3.5cm

LHE\_7135



# LYNN HERSHMAN LEESON

b. 1941, works and lives in San Francisco, California.

American artist Lynn Hershman Leeson's (b.1941) artistic practice spans more than five decades and is internationally acclaimed for her art and films. As one of the earliest new media vanguard artists, Hershman Leeson is widely known for her innovative work investigating issues that are now recognized as key to the workings of society: the relationship between humans and technology, identity, surveillance, and the use of media as a tool of empowerment against censorship and political repression. Over the decades, she has made pioneering contributions to the fields of photography, video, film, performance, installation and interactive as well as net-based media art.

Her first solo museum exhibition in New York, *Twisted*, was presented at the New Museum in 2021. Other recent solo exhibitions include: *Staged Intimacy 1974-2019*, Rozenstraat, Amsterdam, The Netherlands (2021); *First Person Plural*, Centro de Arte Dos de Mayo, Madrid, Spain (2019) and *KW Institute for Contemporary Art*, Berlin, Germany (2018); *Lynn Hershman Leeson: Anti-Bodies*, House of Electronic Arts Basel (HeK Basel), Basel, Switzerland (2018); *Civic Radar*, Yerba Buena Center for the Arts, U.S.A. (2017) and *ZKM | Museum of Contemporary Art*, Karlsruhe, Germany (2014); *The Complete Roberta Breitmore*, Whitworth Art Gallery, University of Manchester, U.K. (2009). She also participated in various international group exhibitions and biennales, including the 59th International Art Exhibition, Venice Biennale: *The Milk of Dreams*, Venice, Italy (2022); 13th Gwangju Biennale, Gwangju, South Korea (2021); *Art in the Age of Anxiety*, Sharjah Art Foundation, Sharjah, United Arab Emirates (2020); *Uncanny Valley: Being Human in the Age of AI*, de Young Museum, San Francisco, U.S.A. (2020); *Manual Override*, The Shed, New York, U.S.A. (2019); *The 6th Guangzhou Triennial: As We May Think*, Feedforward, Guangdong Museum of Art, Guangzhou (2018).

She was awarded a Special Mention from the jury for her presentation at the 59th Venice Biennale (2022), and was also a recipient of the Siggraph Lifetime Achievement Award (2009), Prix Ars Electronica Award of Distinction (2020) and Golden Nica (1999), and the John Simon Guggenheim Memorial Foundation Fellowship (2009). In 2017 she received a USA Artist Fellowship, the San Francisco Film Society's "Persistence of Vision" Award, and the College Art Association's Lifetime Achievement Award.

Her five feature films - *Strange Culture*, *Teknolust*, *Conceiving Ada*, *!Women Art Revolution: A Secret History*, and *Tania Libre* are all in worldwide distribution

and have screened at the Sundance Film Festival, Toronto Film Festival and The Berlin International Film Festival, among others. She was awarded the Alfred P. Sloan Foundation Prize for writing and directing Teknolust. !Women Art Revolution received the Grand Prize Festival of Films on Art.

Her work has been shown in over 200 large-scale exhibitions throughout the world and is featured in the public collections of the Museum of Modern Art New York, Tate Modern London, Lehmbruck Museum Duisburg, Los Angeles County Museum of Contemporary Art, National Gallery of Canada Ottawa, Walker Art Centre Minneapolis, Whitworth Art Gallery Manchester, ZKM|Centre for Art and Media Karlsruhe, Berkeley Art Museum, etc.



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