

ShanghART  
香 格 纳 画 廊

BOOTH  
#S21

Art|Basel  
Basel  
Messe Basel

6.17-22 2025

Vernissage: 6.18 4-8PM


VIP: 6.17-18 11AM-8PM

Public: 6.19-22 11AM-7PM

GAO Lei | HAN Mengyun | HU Xiangcheng | LIANG Shaoji | LU Yu | LIU Yi  
SHEN Fan | SUN Xun | XU Zhen | YANG Fudong | YU Youhan | YIN Yunya  
ZHANG Ding | ZHAO Yang



*Liang Shaoji Solo: A Silky Entanglement*  
Power Station of Art, Shanghai, 2021



With an instinctive ease, he adopts a “*contemporary Chinese*” aesthetic form to explore the dialogue, conflict, and fusion among aesthetics, poetics, biology, science, politics, and personal fate—an expression of his aspiration toward a distinctly “*Chinese*” state of life in harmony with nature, or the traditional ideal of “*unity between heaven and humanity*.”

Drawing on various living states within the realm of life—from bamboo to silkworms, from rocks to flowing water, from clouds to natural sounds—he conducts diverse experiments: observing in stillness, collecting, refining, constructing, destroying, even manipulating and altering genes, grafting unrelated elements, and unhesitatingly incorporating the latest digital imaging and the internet. In doing so, he consciously seeks a form of contemporary ecological “*artistic expression*” that lies outside of the Western tradition.

-Hou Hanru  
Rome, 20 October 2020



Liang Shaoji 梁绍基  
*Heavy Clouds, 2017 ~ 2021*

Silk, cocoons, ancient camphor wood, 53(H)\*170\*75cm  
USD 63,000.00 (excl tax)

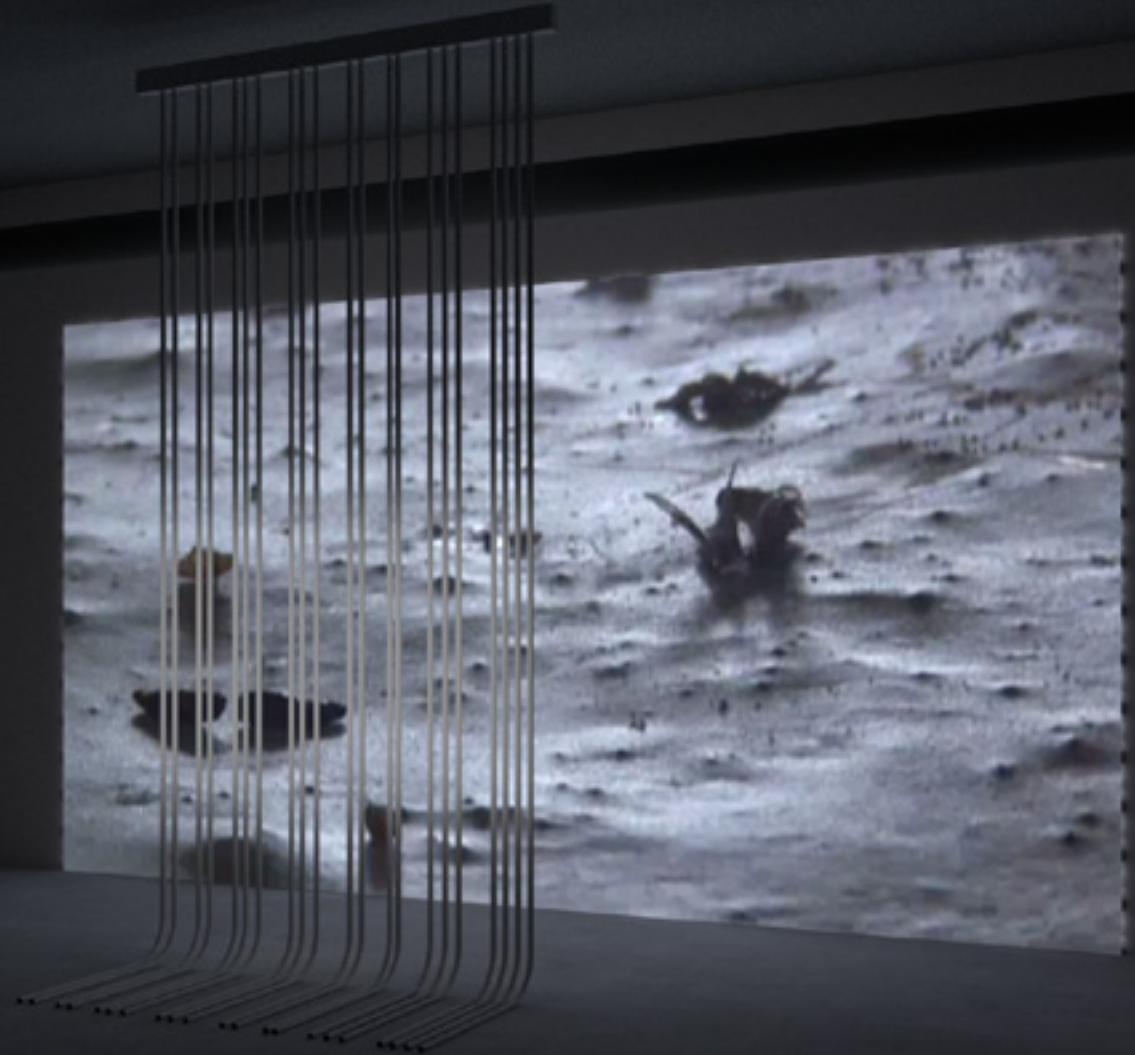




Basel Parcours - LIANG Shaoji Solo

Date: 6.16 (Preview) - 6.22

Address: Clarastrasse 13, Klara Basel Basement



LIANG Shaoji 梁绍基

*Can Chanchan (Silkworm Spinning)*, 2015

video installation, silk textile, projection of video (color, sound)

Single channel video 5 minutes 11 seconds | Silk textile approx 500\*150cm







LIANG Shaoji

b. 1945

Since the 1980s, Liang Shaoji has pioneered a unique artistic practice centered on sericulture, or the art of raising silkworms to produce silk. After studying soft sculpture under Bulgarian tapestry master Maryn Varbanov at the China Academy of Art, Liang's work with silkworms began during China's rapid industrialization and urbanization, offering a counterpoint to modernization by honoring slow, natural processes and traditional knowledge. His innovative "Nature Series" has evolved over thirty years into a sustained exploration of a single biological relationship and cohabitation with the worms.

The artist's methodology involves careful nurturing of silkworms through their complete life cycle—feeding, metamorphosis, silk production, and reproduction—transforming sericulture from agricultural practice into philosophical meditation.

Text/ Stefanie Hessler





Liang Shaoji 梁绍基  
*Syncretic, 2020 ~ 2021*

White marble, silk, 18(H)\*52\*28cm unframed  
USD 49,000.00 (excl tax)



Details

Liang Shaoji 梁绍基  
*Planar Tunnel, 2020 ~ 2022*

Silk  
145(H)\*145cm unframed  
USD 65,000.00 (excl tax)

LSJ\_5082












Details





HU Xiangcheng

b. 1950

Born in 1950, Hu Xiangcheng has been an active figure in the Chinese contemporary art scene from an early stage, consistently dedicated to the exploration and experimentation of artistic forms. In April 2024, the Power Station of Art (PSA) in Shanghai hosted his solo exhibition "Asking Every Day." He views the art museum as a laboratory for "generative exploration," presenting over twenty large-scale installations from the hand-cranked device "Asking Every Day" to "Scale," inviting audiences into his philosophical world through interactive experiences and visual impacts. As curator Nanjo Fumio remarked, "Such an artist is unseen in Europe, America, or Japan. To some extent, he resembles a big boy with many toys, constantly interacting with them. He is not just a painter but also a sculptor, installation artist, and even a philosopher."

Hu is adept at using rich, intense mixed media to reconstruct and deconstruct on canvas. His works vividly reveal the marks left by the passage of time, embodying his deep reflections on life and the community of shared destiny.





*HU Xiangcheng: Asking Every Day*  
Power Station of Art, Shanghai, 2024





Hu Xiangcheng 胡项城  
*Timeless heaven, Endless earth, 2018*

Mixed media on canvas, acrylic  
280(H)\*93cm  
USD 45,000.00 (excl tax)







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Hu Xiangcheng 胡项城  
*X33B, 1995*

Mixed media on canvas | Acrylic  
69(H)\*90cm  
USD 21,000.00 (excl tax)

HXC\_0224

ShanghART  
香格纳画廊

Zhang Enli 张恩利  
*The Broken Plastic Sheets, 2015*

Oil on canvas  
180(H)\*160cm  
USD 310,000.00 (excl tax)

ZEL\_4205









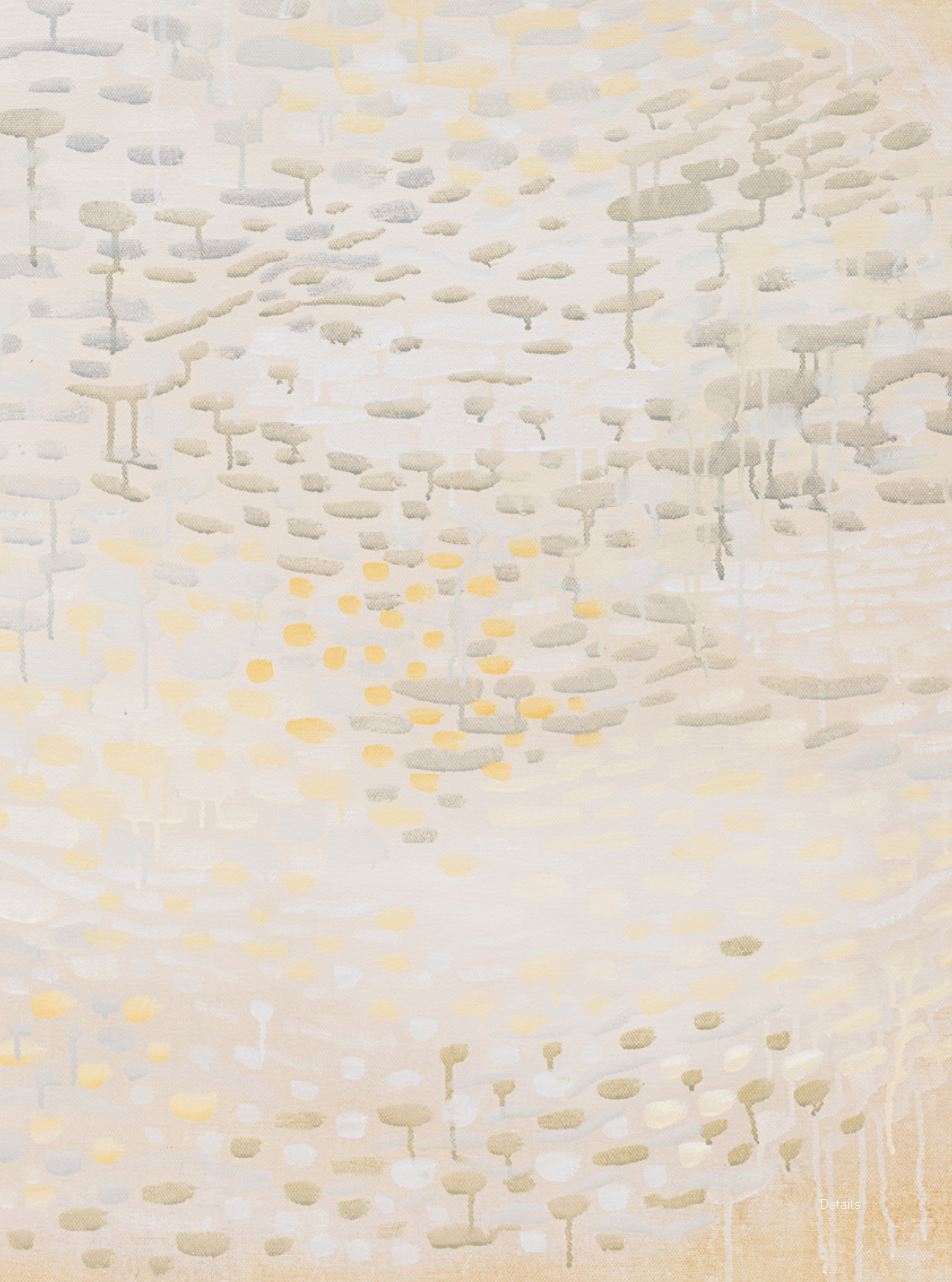
ShanghART  
香格纳画廊



Yu Youhan 余友涵  
*Abstract 2012-05, 2012*  
Acrylic on canvas  
95.3(H)\*111.4\*3.5cm  
USD 210,000.00 (excl tax)

YYH\_9276







Zeng Fanzhi 曾梵志  
1999 Work No.1, 1999

Oil on canvas  
150(H)\*110cm

ZFZ81









Yang Fudong 杨福东  
*Sparrow on the Sea V, 2024*

Giclee Print, 101(H)\*180cm, Edition of 5 + 2AP  
USD 45,000.00 (excl tax)







Installation view



Zhang Ding 张鼎  
*Battery #4, 2023*

Silicon, aluminium alloy, fiberglass, tattoo ink  
205(H)\*153\*19.5cm  
USD 84,000.00 (excl tax)

ZD\_6524





鉅

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Details



Based on the myth of Prometheus, the series of installations “Battery” made of silicone and based on new energy car batteries revisits the myth in our contemporary society, substituting fire - source of human civilization - with the so-called ‘new energies’. This whole body of works questions issues, whether social, economical or political, but also ethical and environmental, surrounding the technology race. Each piece presents a recurrent symbol composed of an eagle, based on a study by Frans Synders for Peter Paul Rubens’ famous Prometheus Bound, and the letters Pm, a rare radioactive chemical element named after the Greek mythology’s Titan as a symbol to “both the daring and the possible misuse of mankind’s intellect”.

The soft and sensual surface of the installation evokes human flesh, or more particularly artificial skin. The artist integrated references to youth culture by adding scarifications and tattoos on the works, creating a contrast between the machine and the human, while questioning the boundaries between the individual and society. Patterns and sentences in the tattoos and scars resonate with the researches made by the artist during the conceptualization of the work. In Battery 4, the character 鉅 po refers to the Chinese translation of the chemical element promethium (Pm), while the word Hepar (ancient Greek term for liver, which was believed to be the seat of the soul and human emotions) is scarified in gothic font.





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Zhang Ding 张鼎  
*Vortex#13, 2018 ~ 2020*

24-karat gold plated stainless steel, 24-karat gold plated brass,  
UV printing, polycarbonate, paint, glass  
65(H)\*54\*8.2cm  
USD 40,000.00 (excl tax)

ZD\_1159



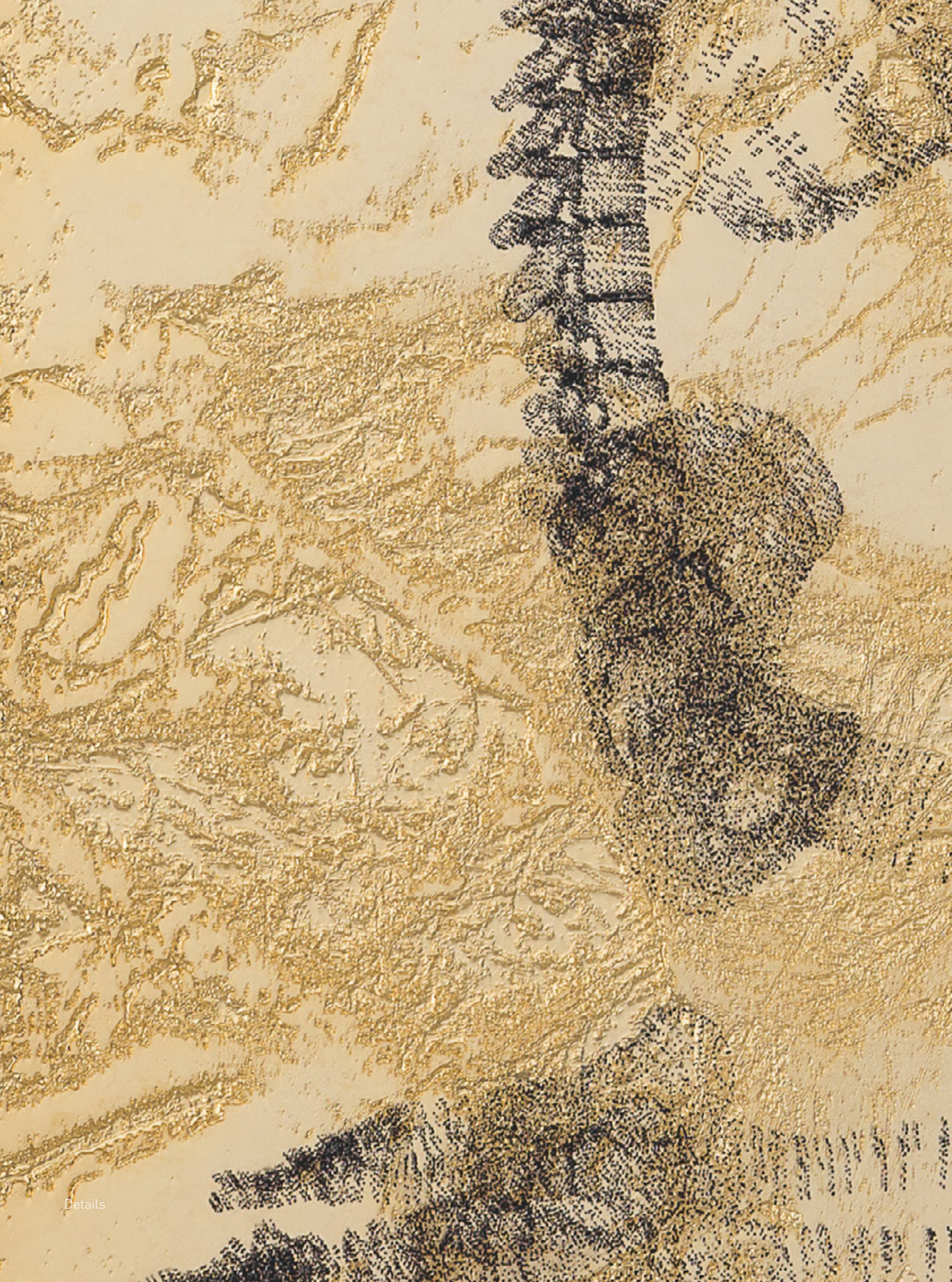


## VORTEX

2018 - 2020

The “Vortex” series of reliefs, named after the eponymous exhibition taken place in 2017 in Shanghai further expands Zhang Ding’s two-dimensional sculpture practice. For this series of works, the artist embedded in 24k gold plated brass - through a meticulous erosion technique - the geological features of major gold mines around the world. Above the luminous golden plate, a glass with representation of skulls and skeletons are applied. Besides the absurd gesture of depicting gold with gold, or drawing a treasure map in gold, the Vortex series of reliefs speaks to the large-scale artwork of virtual environment also under the same title, revealing the often neglected meaning of the relationship between the geological and desire, in the age of the Anthropocene.









Gao Lei 高磊  
*G-350, 2013*

Parallel bars, nylon, screw  
346(H)\*120\*136cm  
USD 20,000.00 (excl tax)

GLEI\_4000



In the work G-350, the artist utilizes nylon material typically used to make prosthetic limbs to simulate two movable joints resembling the human spinal column. These joints are connected to form a new lever to the dimensions of the damaged original lever and placed onto the restored and refurbished posts of military parallel bars.



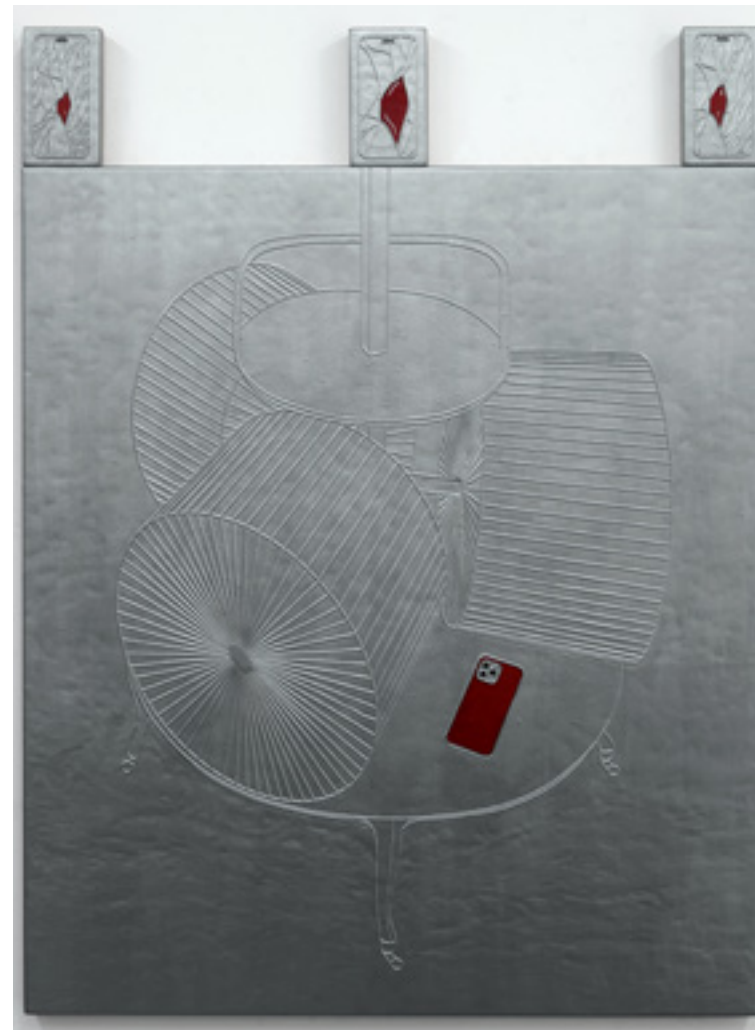
Details

Gao Lei 高磊

*Crown: Three Standard Shatters*, 2025

Acrylic and resin on canvas  
110(H)\*100\*5cm | 18.5\*10.5\*4cm 3 pieces  
USD 18,000.00 (excl tax)

GLEI\_1988





Within a silver painting shaped like a crown, an iPhone is placed amidst Marcel Duchamp's seminal work "Chocolate Grinder (No. 2)", foreshadowing an imminent act of fragmentation.

From Duchamp's "Chocolate Grinder (No. 2)" (1914) to his eight-year masterpiece "The Large Glass" (1915–1923), the chocolate grinder evolved from a mechanical device—conceived to evade the emotional and tactile tendencies of traditional painting—into a symbol within "The Large Glass" that activates and releases masculine energy. During an exhibition in 1926, accidental mishandling by movers caused "The Large Glass" to shatter in transit, resulting in the intricate cracks visible today.

In the silver painting, the three components symbolizing the crown—formed by the crushed iPhone—display screens capturing the actual cracks on "The Large Glass's chocolate grinder through three distinct lenses. Here, the fractures of "The Large Glass", the phone screens, and the camera lenses interweave, fragment one another, and ultimately coalesce into a joint crown.

The artwork's title also echoes Duchamp's passion for chess, where the king's symbol—the "crown"—resonates with his earlier work "Three Standard Stoppage" (1913–1914).











Lu Yu 鲁钰

*Docile as You 04, 2024*

Linen, medical gauze, resin clay, oil paint, slaughter hook  
202(H)\*75\*15cm  
USD 8,000.00 (excl tax)

LUY\_6691



LU Yu  
b. 1997

LU Yu, born in Chengdu, Sichuan in 1997, currently works and resides in Shanghai and Chengdu. In 2019, she graduated from Pratt Institute with a Bachelor of Fine Arts (BFA) degree. Sojourned in cities such as New York, Vancouver, Seoul, and Shanghai, Lu gained firsthand insights into the lifestyles and societal perspectives shaped by various cultures and historical backgrounds.

The word 'epidemiology' has its roots in the study of what happens to a population. Lu investigates societal diseases rooted within individuals by the methods of epidemiological studies. Utilizing mixed media, she attempts to elucidate the relevant causes, symptoms, complications, and treatments of these societal epidemics, particularly within the East Asian cultural context.

Docile as You  
2024

Colossal, docile, grotesque bodies resembling large domesticated animals are suspended above eye level. The surfaces of skin are printed with gentian violet-colored junk information from public websites such as social media or news platforms. The "scrolling stamps" are filled with ineffective messages, malicious comments, and blurry images. These fleeting and fragmented content become the permanent marks on slaughtered animal skin, becoming the only identity of this body and the impression that others could read.







Lu Yu 鲁钰  
*Mobile Prison No.2, 2025*

Resin clay, acrylic and fishhooks on wood  
60(H)\*42\*5cm  
USD 2,600.00 (excl tax)

LUY\_6273

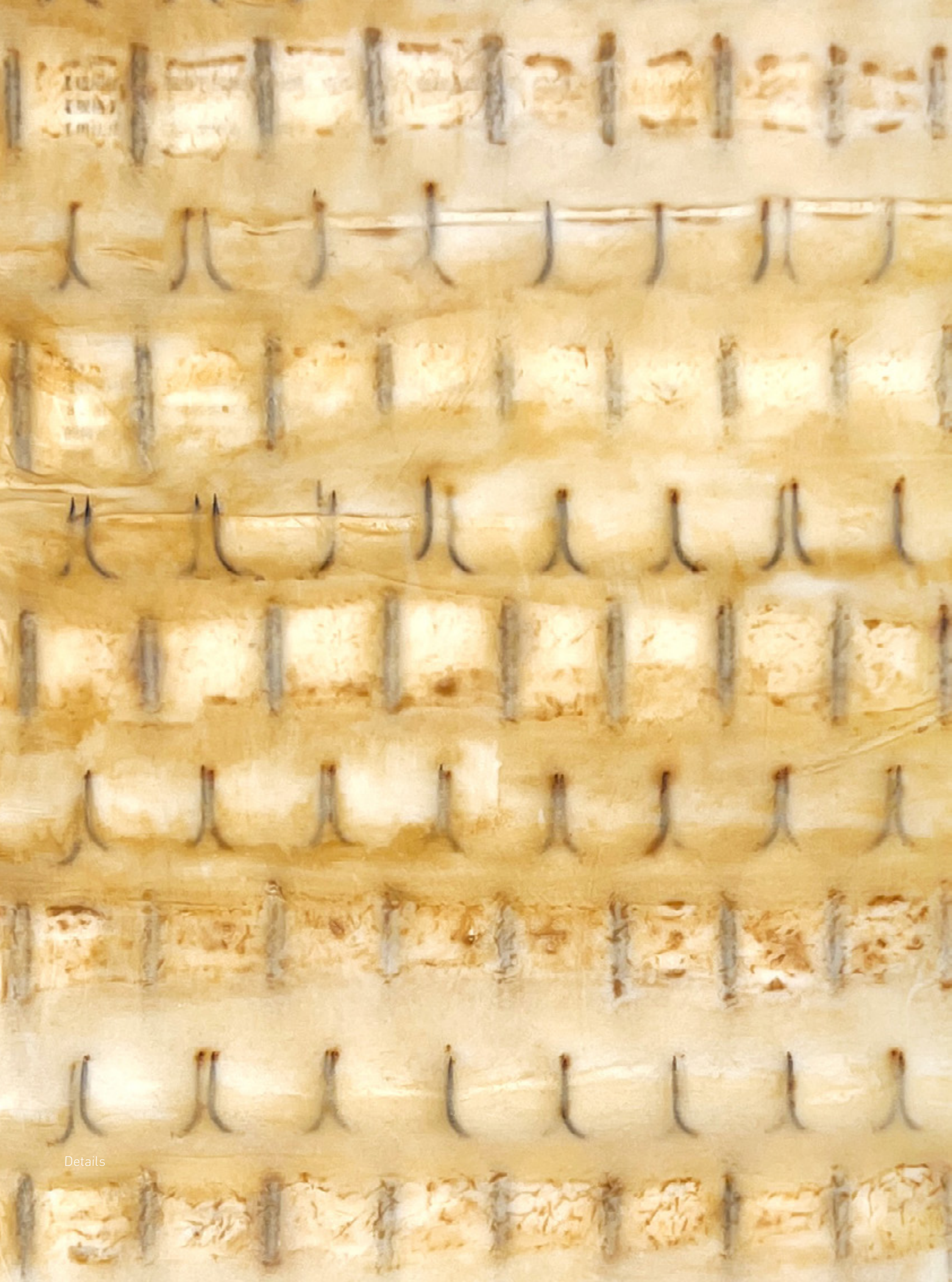




The internalization of external rules as self-discipline often stirs resistance, yet this resistance and the violence it produces are typically directed inward, toward the individual, rather than outward at the systems that enforce such norms. This inward violence, developed silently and restrainedly, becomes the structural foundation that sustains the appearance of the “socially normative human-being.” Over time, it solidifies into a refined mechanism of self-defense: a mobile prison, impenetrable and ruthless, subtly visible beneath the surface.

This series enters into a dialogic relationship with Rejection Reactions. More specifically, Mobile Prison represents a subsequent stage in the trajectory initiated by Rejection Reactions. Together, these works examine the internal power structures that shape the individuals on a micro-level.





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Han Mengyun 韩梦云  
*Yoni*

Oil and acrylic on canvas  
210(H)\*140cm

HMY\_6330







LIU Yi 刘毅  
*Silk Painting of Nice to Meet You 01, 2018*

Ink and colour on silk  
146(H)\*46cm  
USD 9,200.00 (excl tax)

LY2\_7413







Details



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Xu Zhen 徐震

*Interface - Key Monastery, 2024*

Ink on silk  
260(H)\*188cm | image 102\*171cm  
USD 81,000.00 (excl tax)

XZ\_R\_8725











Xu Zhen 徐震  
*Under Heaven-2033F11209, 2020*

Oil on canvas, aluminum  
80(H)\*100\*13.5cm  
USD 56,000.00 (excl tax)

XZ\_R\_9998









Sun Xun 孙逊  
*Pact of Man and God, 2023*

Oil on canvas, resin  
150(H)\*200cm  
USD 49,000.00 (excl tax)

SX\_5443









*Sun Xun Solo: Parallel Circus*  
TANK Shanghai, Shanghai, 2024





Zhao Yang 赵洋

*Gigantism - The Triangular Forest, 2024*

Oil and acrylic on canvas, 197(H)\*155cm

USD 42,000.00 (excl tax)



Zhao Yang 赵洋

*Giants - The Passage of Time, 2024*

Oil and acrylic on canvas, 260(H)\*210cm

USD 55,000.00 (excl tax)













Yin Yunya 尹韵雅  
*Shell: A farewell, 2025*

Polaroid, Shell, lacquer, aluminum  
72(H)\*108cm  
USD 9,800.00 (excl tax)

YYY\_4357



In this series, the artist uses large-scale Polaroid instant film to photograph portraits and transfer the photographs onto *Pinctada maximashell* by Emulsion Lifts. As a protective shell, the shell is often exsited much long than their lives and their soft bodies. It provides a sense of security while imprisoning mollusks, restricting their freedom of movement to some extent. The soft photographic paper and the hard shell suggest the opposing qualities of eternity and the present, lightness and heaviness, fragility and stubbornness.



Details



# ShanghART

## 香 格 纳 画 廊

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