

WORKS BY LIU YI

刘毅作品

2009-2024

www.liuyi.art



Introduction

Liu Yi was born in 1990 in Ningbo, China. She obtained her Master's degree from the China Academy of Fine Arts in 2016. Currently, she resides in Hangzhou.

She explores human multidimensional perceptions and modes of existence by integrating various mediums, including ink painting, animation, video installations, and painting. Her work focuses on the interactions between humans, nature, and society, transcending the boundaries between traditional and modern art forms. This synthesis creates a new visual language that delves into the fluid dynamics of time and space.

Her video works include such as "Morning and Dusk, "No More," "Burning," "When I Fall Asleep, My Dream Comes", "Origin of Species," "Chaos Theory," "A Travel Inward," "Into The Void," "A Crow Has Been Calling for a Whole Day," and "The Earthly Men." Additionally, her collaborative stage works such as "Spring, River, Flower, Moon, Night" and "Idyllic Lives."

Liu Yi's video works and installations have been exhibited in renowned museums and institutions worldwide, including the Animist Tallinn Festival Exhibition, Cyprus Museum, Seoul Museum of Art, Power Station of Art, Ichihara Lakeside Museum Japan, Courtesy of Messe Basel, Tai Kwun HK, Guan Shanyue Art Museum Shenzhen, Tallinn Republic of Estonia, Cyprus Museum Nicosia, New Chitose Airport Japan, Centre for Heritage Arts & Textile HK, Zhejiang Art Museum and Shanghai Oil Painting and Sculpture Institute Art Museum etc.

In 2024, Liu Yi's work "When I Fall Asleep, the Dream Comes" won the Best Animation Work Award at the 26th Shanghai International Film Festival. In 2017, her work "A Crow Has Been Calling for a Whole Day" was selected for the Holland Animation Film Festival (HAFF) and later received the "Special Recommendation" award at the Hua International Short Film Festival. In 2018, Liu Yi was invited to participate in the SeMa Nanji Residency Project at the Seoul Museum of Art. The following year, she was invited to The Royal Abbey of Fontevraud in Anjou as an artist in residence and served as a jury member for the Cyprus Animation Film Festival. She also completed an exhibition during her residency program in Cyprus. Her works have been collected by esteemed institutions such as the White Rabbit Contemporary Chinese Art Collection, the East Asia Library of Stanford University, and the M+ Collection.

介绍

刘毅，1990年出生于浙江宁波，2016年毕业于中国美术学院，获得硕士学位，目前居住在杭州。

她通过结合水墨、动画、影像装置与绘画等多种媒介，探讨人类的多维感知与存在方式，关注人与自然及社会的相互作用。作品跨越传统与现代的界限，创造出一种新的视觉语言，探索时间与空间的流动。

她先后创作了《天演论》、《混沌记》、《度口》、《身寄虚空》、《一只乌鸦叫了一整天》、《白水郎》、《无需经营的清晨与黄昏》、《火》、《当我睡着了，梦来了》和《初次见面》等动画影像作品，以及《春江花月夜》和《渔樵耕读》等跨界舞台作品。

她的影像作品与装置作品曾在全球多家美术馆与重要机构展出，包括伦敦泰特现代美术馆、首尔市立美术馆、上海当代艺术博物馆、日本千叶市原湖畔美术馆、瑞士巴塞尔展览中心、香港大馆、关山月美术馆、澳门艺术博物馆、爱沙尼亚共和国塔林、塞浦路斯尼科西亚博物馆、日本新千岁机场、香港六厂CHAT、浙江美术馆和上海油画雕塑院美术馆等。

2024年，刘毅的作品《当我睡着了，梦来了》荣获第二十六届上海国际电影节最佳动画作品奖。2017年，她的作品《一只乌鸦叫了一整天》继入选并展映于荷兰国际动画节后，获得了华时代全球短片节“终审团特别推荐奖”。2018年，受韩国首尔美术馆邀请，参加“SeMA 南麂”艺术家驻地项目。2019年，受邀参加法国昂儒大皇家修道院的艺术家庄地，并担任塞浦路斯动画电影节评委，在塞浦路斯完成个人驻地项目展览。她的作品被澳洲白兔美术馆、斯坦福大学东亚图书馆和香港M+博物馆、上海当代艺术博物馆等机构收藏。

LIU YI

b. 1990, works and lives in Hangzhou

Basic

1990 Born in Ningbo, Zhejiang, China

Education

2013 -2016 China Academy of Art - Master of Fine Arts

2009 -2012 China Academy of Art - Bachelor of Fine Arts (New Media)

Prize

2017 HUA International Short Film Festival

- Special Recommendation Of The Final Appeal

Projects

2023 Spring, River, Flower, Moon, Night , Theater performance

2021 Idyllic Lives ,Theater performance

Spring, River, Flower, Moon, Night , Theater performance

2019 Cyprus International Artist Residency

Aliens and immigration office Soup-salad-pasta-pizza

2019 NEF Animation-International Artist Residency.

The Royal Abbey of Fontevraud,Anjou ,France

2018 Sema Nanji Residency Seoul Museum of Art, Seoul, Korea

2017 A Travel Inward-Liuyi solo Project

Museum of Contemporary Art, Shanghai

Collections

East Asia Library of Stanford University, San Francisco, U.S.A.

White Rabbit, Contemporary Chinese Art Collection, New South Wales

M+museum

Hongkong

Psa museum

Solo Exhibitions

2023 Stirring consciousness –Coexistence of Myths,Nature and Humanity

2022 Liuyi: Hedgehog Confusion

2021 Liuyi: Among The crows

2019 LiuYi: Cyprus

2018 Liu Yi: Thrown into the Wind , ShanghART M50, Shanghai

2017 Liuyi: Flowing Feast , ShanghART Singapore, Singapore

Group Exhibitions

2023 Jingan International Sculpture Project sapce Evolutiom

2022-23 A Journey of Love and Memory

2022 **Play and Loop IV**, Blindspot Gallery, Hong Kon

2021 DEATH RAY ON THE CORAL ISLAND SCIENCE FICTION AND
ITS ARCHEOLOGY PSA

CHAT HongKong

Tallinn Animation Festival

Bamboo as a method Shanghai

2020 One tree Fifty Ideas hangzhou

cache: From B to Z

international youth Art Featival

2019 2019 Shanghai Urban Space Art,Season,Encounter , Shanghai

Shanghai Express Group Exhibition Galerie Hussenot, Paris, France

Animaiton and Contemporary art Cyprus Sate Gallery of Contemporary Art

The Drawing Hand DANYSZ gallery shanghai

Side Lanes, ShanghART, Shanghai

2018 Partial Parable?, Extrart Base, Shanghai

Now a dialogue on female chinese contemporary Artists, HOME, Manchester, U.K.

2017 Land of Plenty Song-cloud , Times Art Museum, Beijing

Imagenation Factory, Discover Another Possibility of Life, Hanshan Art Museum, Suzhou,

Ballade – Animamix Contemporary Art Macao Museum of Art, Macao

Sow ShanghART(M50), Shanghai

- 2016 The Third Shenzhen Independent Animation Biennale, Time Based. Non-Places, C2 Space, OCT-LOFT, Shenzhen
China Academy of Art, Hangzhou
'The Contemporary Video' Art Exhibition, The Poetic Traces in Qiandao Lake , China
Academy of Art, Hangzhou
Space In Mind - Animamix Biennale 2015-2016 , Museum of Contemporary Art, Shanghai
- 2015 Fly without Wings – Video Exhibition , V Art Center, Sanghai
- 2014 Restless Heart Syndrome , Hangzhou One Space, Hangzhou
- 2013 The 8th International Ink Art Biennale of Shen Zhen, Shenzhen Fine Art Institute, Shen Zhen
10th China Independent Film Festival (CIFF), M.T. Salon, Xiamen
Limited Knowledge, Run Run Shaw Creative Media Centre, Hong Kong
- 2012 9th China Independent Film Festival, RCM Art Museum, Nanjing
Limited Knowledge, China Academy of Art, Hangzhou

Film Festivals

- 2021 Tallinn Animation Festival , Tallinn
- 2019 Sharjah Film Platform, Sharjah, The United Arab Emirates
Bronx World Film Cycle, Bronx, U.S.A.
- 2018 International Shortfilm Festival Hamburg, Hamburg, Germany
Comic-Salon Erlangen, Erlangen, Germany
New Chitose Airport International Animation Festival 2018, Hokkaido, Japan
- 2017 Hua International Short Film Festival, Hollywood, London, New York, Tokyo, Sydney, Beijing
Holland Animation Film Festival (HAFF), Utrecht, The Netherlands

基本资料

1990 生于中国浙江宁波

教育

2013 -2016 中国美术学院，硕士学位

2009 -2012 中国美术学院，学士学位

获奖

2017 首届华时代全球短片节
- 终审团特别推荐短片

项目

2023 春江花月夜剧场舞台作品 巡演

2023 无集橱窗计划 好像喜欢你

2021 渔樵耕读舞台作品跨界

春江花月夜剧场作品跨界

2019 塞浦路斯国际艺术家驻地项目 流动的盛宴

NEF动画-全球艺术家驻地项目，

丰特弗洛皇家修道院，安茹，法国

2018 SeMA 南鹿驻地项目首尔，韩国

2017 度口-刘毅个人项目, “MOCA 艺术亭台”

上海当代艺术馆，上海

收藏

斯坦福大学东亚图书馆，旧金山，美国

白兔中国当代艺术收藏，新南威尔士，澳大利亚

M+博物馆，香港

psa 上海当代艺术博物馆

个展

- 2023 刘毅 跃迁 香格纳 上海
刘毅 涌动的意识 人类神话与自然的共生
- 2022 刘毅 刺猬的困惑
- 2021 刘毅 鸦群里，那只白鸽
- 2019 刘毅 流动的盛宴，塞浦路斯
- 2018 刘毅：扔到风里去，香格纳，上海
- 2017 刘毅：流光溢彩，香格纳新加坡，新加坡

群展

- 2024 出神，牛房仓库，澳门
在路上，2023 中国青年艺术家作品提名展，关山月美术馆，深圳
ICHIHARA x ART x CONNECTIONS 世界与我之交错，市原湖畔美术馆，千叶县，日本
湍流，1979画廊，深圳
纸里行间，香格纳，上海
- 2023 静安国际雕塑展 空间进化 上海
- 2022 爱在身边，碧云美术馆
- 2022 循环播放 IV，刺点画廊，香港
- 2021 珊瑚岛上的死光——科幻及其考古学 上海当代艺术博物馆 上海
CHAT六厂 香港
塔林动画艺术节 爱沙尼亚共和国
竹子作为方法，上海竹藤艺术馆
- 2020 Hasty Falling Time 日内瓦
凡百一新，百子亭艺术中心，南京
一棵树五十个想法 杭州，天目里
缓存：从字母B到字母Z，香格纳，上海
国际青艺周，杭州

- 2019 2019上海城市空间艺术季，上海
Shanghai Express 群展 Hussenot画廊，巴黎，法国
动画与当代艺术，塞浦路斯博物馆 塞浦路斯
绘之手 DANYSZ 唐纳诗画廊 上海
- 2018 片面寓言？，多余美术馆，上海
兴起：中国当代艺术中的女性声音 大曼彻斯特艺术中心/home ;焦点 美术馆；艺术&创造基金会，英国
- 2017 云中渔歌，北京时代美术馆, 北京
想象力工厂，发现生活中的另一种可能, 寒山美术馆, 苏州
叙事曲—动漫美学当代艺术展，澳门艺术博物馆, 澳门
来来来, 香格纳(M50), 上海
- 2016
第三届深圳独立动画双年展,时间无间，华侨城创意文化园 C2空间 深圳
“影像当代” 艺术家邀请展,诗影重重 中国美术学院，杭州
奇想阁-动漫美学双年展2015-2016，上海当代艺术馆，上海
- 2015 不翼而飞，视界艺术中心，上海
- 2014 心猿意马 一个空间，杭州
- 2013 第八届深圳水墨国际双年展, 深圳画院，深圳
第十届中国独立影展，M.T影像沙龙会所，厦门
- 2012 第九届中国独立影展, 南视觉美术馆，南京
有限的知识, 中国美术学院，杭州

影展

2024 萨格勒布电影节

广岛动画季

2021 塔林动画艺术节 塔林，爱沙尼亚共和国

2019 新千岁空港国际动画映画祭，北海道，日本

沙迦电影平台，沙迦，阿联酋沙迦酋长国

布朗克斯世界电影周，布朗克斯，美国

2018 汉堡国际短片电影节，汉堡，德国

埃兰根漫画沙龙，埃尔兰根，德国

新千岁空港国际动画映画祭，北海道，日本

2017 华时代全球短片节, 好莱坞, 伦敦, 纽约, 东京, 悉尼, 北京

荷兰动画节,乌得勒支， 荷兰



刘毅《初次见面》，市原湖畔美术馆展览现场

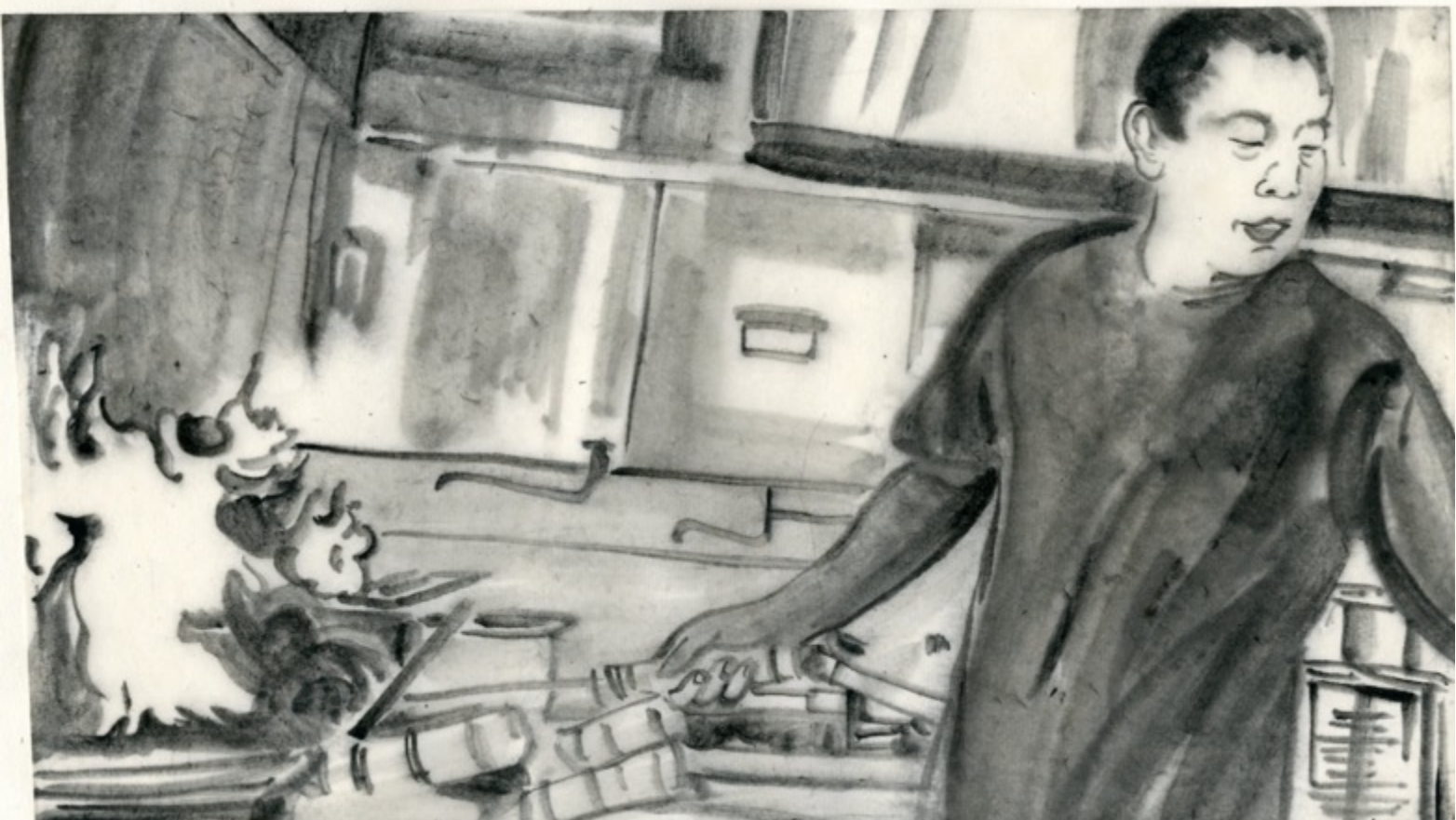


刘毅《初次见面》，市原湖畔美术馆展览现场

刘毅的最新水墨短片《初次见面》应日本市原湖畔美术馆之邀，特别委任创作并展出于“ICHIHARA x ART x CONNECTIONS——世界与我之交错”展览，作为“百年后艺术节：环境与欲望-内房五市艺术节”的组成部分，同时获得了中华人民共和国驻日本大使馆的鼎力支持。展览将持续至6月23日。

刘毅在《**Nice to Meet You 初次见面 はじめまして**》中，描绘了一位中国厨师在日本千叶地区一家中餐馆的工作与生活经历。刘毅凭借其对跨文化现象的深刻洞察力和对人性的细腻观察，探讨了在全球化浪潮中，个体如何在异国寻找归属感与自我认同，同时不可避免地遭遇挑战、孤独和内心的挣扎。

刘毅通过水墨动画及装置艺术来呈现两个平行世界——现实与内心。通过这种双线叙事，不仅展示了主人公面对的日常生活挑战，更进一步探索了他如何在内心世界中寻找自由和安慰。主人公在厨房的辛勤工作与他在水下失重状态下的幻想场景，象征性地展现了他对独处和随波逐流的向往对比，将现实与主人公的幻想世界相融合，创造了一种现实与想象交错的视觉体验，画面从具象到抽象，从现实到幻想，融合了东方艺术的细腻与西方叙事的广度。在影片的结尾，主人公向水面鞠躬并轻声说出“**はじめまして**”，这一刻，不仅是主人公向自己的另一个身份问候，也是他对这个新世界的初次礼貌问候。







“每个梦 都是平行时空中另一个自己的经历”

<当我睡着了，梦来了>动画影像 4'15”



"跃迁"这场展览以水墨动画为核心，通过投影、灯箱手稿和现场装置，将作品延伸到观众的感官世界，通过对梦境、平行宇宙以及意识间纷繁交织的想象。引领观众进入梦境与现实的交界，观众可以在自由的游走中去观看、聆听、触摸与感知作品所传递的绵绵思绪与情感。

水墨动画《当我睡着了，梦来了》在银幕上展示着无限重复的梦境，每一帧都是一个故事的片段，每一刻都是情感的涟漪，观众不仅仅是旁观者，更是参与者。灵感源自于艺术家对梦境和多重现实的探索，她频繁进入的同一类型的梦境，一种将觉醒状态与信息茧房现象交织的梦境。在这个展览中，她将梦境视为通向无限多元宇宙的大门，一个连接记忆与平行宇宙的纽带。她敢想象，每个梦都是平行宇宙中另一个自己的经历，每一次梦境都是一次意识的跃迁。

数千根不锈钢丝在空间中从上至下轻轻摇曳，透过投影光的折射，宛如细雨般的光影在四处弥漫，丝丝零零的不锈钢丝在交错的光影映照下仿佛一道由远山而来的淅淅雨幕。

每一根线都是情感的传递，每一次摆动都是思绪的延续。观众在其中游走，仿佛是穿越在时间的线索中，既沉醉于江南烟雨中，又仿佛置身于一个迷雾笼罩的深邃忧伤梦境之中。

水墨动画的画面从中国文化的语言体系和艺术审美出发，通过水墨画笔勾勒出记忆与感知的交织呈现出湿润的记忆和昏暗的梦境，每一帧都是一个情感的碎片，让观众在其中感受到了生命的脆弱和复杂。这些画面定格了宣纸浸透着水墨而未干的状态，逐帧水墨跳动的笔触在银幕上闪动，勾勒出难以捉摸的记忆与感知。如噙满泪水的眼睛映射着闪烁跳动的画面，并与空间装置中闪烁的雨线共同连成悲伤的思绪，构建了真实情感与幻想相结合的回忆。

梦境是一种特殊的体验，它让我们能够进入一个不同于觉醒状态的"平行"现实。在我们的梦境中，我们可能会体验到无法在现实世界中发生的事件，遇见已去世的亲人，或者身处完全陌生的环境。特别的是，"梦中意识"可能是最接近于"进入平行宇宙"的体验。"梦中意识"成为了连接我们与平行宇宙的通道，使我们能够以不同于平常的方式探索 and 互动。

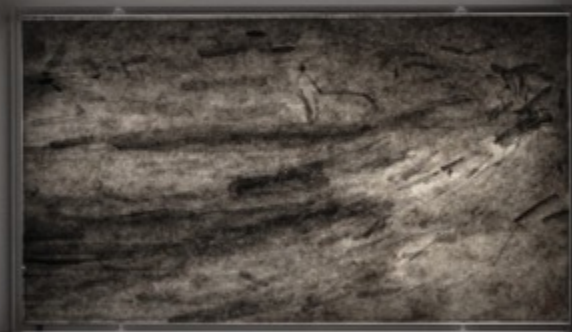


每一个梦都是平行时空中另一个自己的经历
Every dream is an experience of another self in parallel time and space



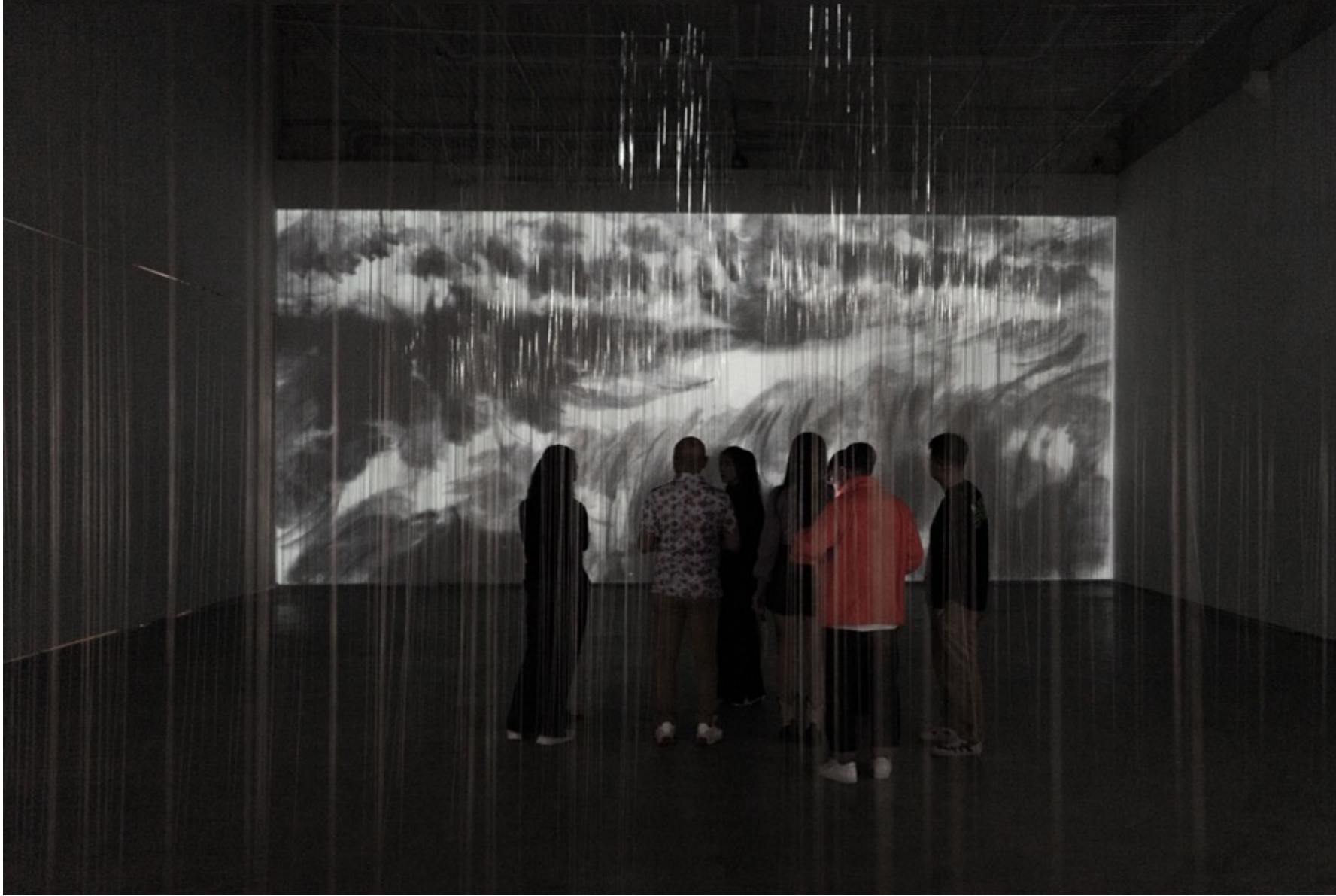






原画手稿通过灯箱的明暗变换，将梦境平行空间的交互关系进行了重现。这些手稿是艺术家创作过程中的原始记录，它们呼应着水墨动画的画面，通过开关的明灭，这种交互展示方式感受的到记忆与现实的交织。随着旋钮的旋转宣纸画面逐渐被照亮，作品像被按下快门般，不同明暗互为叠加的两张图像闪烁交织，如同梦、现实与平行宇宙之间的跳动。











度口
A Travel Inward

度口A Travel Inward|澳门牛房展览现场





那日我开始去黑洞旅行，脑袋潜入身体，我觉得我像乌龟一样

在《度口》展览中，观众被邀请进入一个通过水墨动画精心构建的世界，这是一个既展现了外在生活的复杂多样性，又深刻探讨了内在心灵世界的神秘广阔的空间。这部作品，以独特的视角——像乌龟一样缩脑袋进入自己的消化道和富有记忆的水墨表现方式——钢笔字字簿上化开的笔墨印记中展开

3+0/0+0 藝術家駐場研究計劃 ARTIST-IN-RESIDENCE PROGRAM

湧動的意識 劉毅個展

STIRRING

CONSCIOUSNESS

— SOLO EXHIBITION
OF LIU YI

開幕 OPENING CEREMONY

27/04 2023

星期四 Thursday 18:30

展期 EXHIBITION PERIOD

28/04 -
28/05 2023

藝術家 ARTIST

劉毅
Liu Yi

策展人 CURATOR

吳方洲
Ng Fong Chao
牛房倉庫大會主席
President of Ox Warehouse

EXISTENCE OF MYTHS AND HUMANITY

神話、自然
與人類的共生

COEXISTENCE OF
MYTHS,
NATURE AND
HUMANITY

時間 TIME

10:00-19:00

展覽地點 EXHIBITION VENUE

川·twist 藝術空間

澳門友聯巷3號

Travessa da União No.3, Macau

查詢 FOR ENQUIRY 電郵 E-MAIL

6343 3042 oxwarehouse@gmail.com

主辦
Organisation

牛房
倉庫
OX
Warehouse
Armazem
de Boi

贊助
Sponsor

文化發展基金
Cultural Development Fund

獨家媒體支持
Single Cyber Media Support

灣區
之下
Beyond the
Bay



牛房倉庫
Ox Warehouse



免費入場
Free Admission

3+O/O+O 藝術家駐場研究計劃 ARTIST-IN-RESIDENCE PROGRAM

湧動的意識 劉毅個展

STIRRING CONSCIOUSNESS
— SOLO EXHIBITION OF LIU YI

神話、自然
與人類的共生

COEXISTENCE OF
MYTHS, NATURE AND HUMANITY

策展人 Curator

吳方洲 Ng Fong Chao

(牛房倉庫大會主席 President of Ox Warehouse)

前言 Preface

填海造地是一種海洋城市建設活動，這不僅會改變海岸線的形態，還會對原有的生態結構、環境面貌和城市文化產生長遠的影響。這場展覽將帶領觀眾進入一個充滿神話與現實交織的世界，從全新的視角探討人類與自然的關係。來自杭州的年輕藝術家劉毅今年已兩次前往澳門進行駐地研究，以澳門海洋文化為切入點，通過影像裝置、繪畫等多種藝術形式，以富有創意和啟發性的視角，進行了有關自然生態、古代神話和人類學等多維度視角的對話。

As a type of human activity for development, which will not only land reclamation alters the shape of coastlines, but also has a profound impact on the existing ecological structure and environment as well as the landscape and culture of a city. This exhibition leads the audience into a world of mythology and reality. A brand new perspective is utilized to examine the relationship between humans and nature. Hangzhou artist Liu Yi has been to Macao twice for resident research in 2023, she uses the entry point of Macao's marine culture, with a creative and inspirational perspective, alongside multiple art forms like video installations and painting, explores multi-dimensional perspectives of natural ecology, ancient mythology and anthropology.

海洋文明是一種古老而神秘的文明形態，最早反映在古代神話和傳說中。這些神話和傳說是人們對自然和社會形式的幻想，是一種不自覺的藝術創作方式，也反映出人類對自然的敬畏之情。劉毅的作品通過十五個神話故事和傳說，從珊瑚女孩到海洋守護者，將人類與自然緊密聯繫在一起。這些故事從古代神話中敬畏自然、尋求和諧共生的精神，到現代科技的發展帶來的對自然的控制慾望，呈現了人與自然之間微妙的關係。同時，藝術家也對澳門的城市歷史、文化及身份認同等方面進行了深入思考，希望觀眾在欣賞作品的同時思考人類在自然界的角色與責任，以及對人類終極的情感歸屬的思考。大家都希望在城市發展與保育之間尋找平衡點。

As a form of civilization, maritime civilization first emerged in the myths and legends of ancestors, which are people's fantasies about nature and social forms, also are an unconscious way of artistic creation, and also reflect people's awe of nature. The works of Liu Yi are based on 15 myths and legends concerning various characters from coral girls to the ocean guardian. These tales closely link humans to the ocean, from the reverence for nature and the search for harmony and coexistence in the ancient mythology, to the desires of controlling nature due to the development of modern technology, Liu's works underscore the subtle relationship between humans and nature. Moreover, the artist also has in-depth reflection on the urban history, culture and identity of Macao. The artist hopes that the audience will consider the role and responsibilities of humans in nature when appreciating the works, and mull over the ultimate emotional belonging of humans. We all hope to strike a balance between urban development and conservation.



关于填海的神话故事与传说

神话，自然与人类的共生

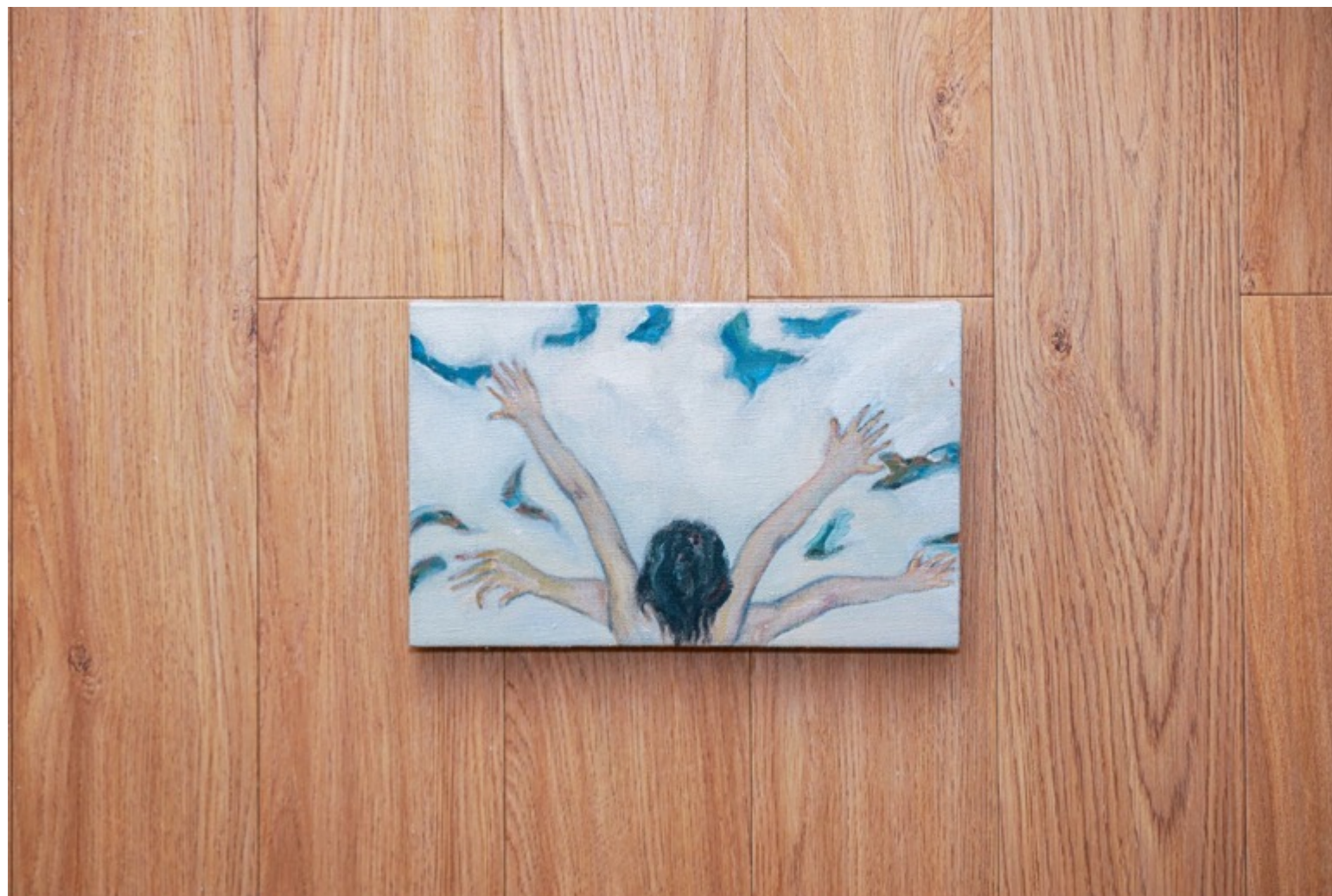
隨着社會的改變，人們對海洋的觀感亦有所變化，填海造地是一種海洋城市建設活動，這不僅會改變海岸線的形態，還會對原有的生態結構、環境面貌和城市文化產生長遠的影響，海洋作為人類認知的客體，始終是隨著人類的認知而產生不同的面相的。

綜觀澳門，福建的媽祖、四川的二郎神、北方及中原的北帝……一個個異地海神齊聚濠江，並在此落地生根。當中的內涵豐富而有趣。除了暗暗透露澳門過去是個海洋城市外，更訴說了另一層的互動關係。

以澳門填海為主題，编写十五個神話故事和傳說，從珊瑚女孩到海洋守護者，將人類與自然緊密聯繫在一起。作品通過這些故事從古代神話中敬畏自然、尋求和諧共生的精神，到現代科技的發展帶來的對自然的控制慾望，呈現了人與自然之間微妙的關係。帶領觀眾走進一個充滿神話與現實交織的世界，以全新的視角審視人類與自然的關係，展覽不僅是一次對填海現象的探討，更是一場關於生態、哲學、人類學等多維視角的對話



生命之力 布面丙烯 120*150cm 2023



塔卡夫巨人 布面丙烯 33*20.5cm



海翼女神 布面丙烯 120*150cm 2023



大象的海灘 布面丙烯 33*20.5cm 2023



生命之力 布面丙烯 80*120cm 2023



克库利坎神的火山 布面丙烯 33*20.5cm 2023

南山138：浙江青年当代艺术推广项目（2022）
NANSHAN 138: ZHEJIANG YOUTH CONTEMPORARY ART INITIATIVE

HEDGEHOG
CONFUSION
刺猬的困惑

刘毅 / LIU Yi

2022.10.1/10.30

主办单位 浙江美术馆
Organizer Zhejiang Art Museum



HEDGEHOG CONFUSION

刺猬的困惑

刘毅 / LIU Yi

2022.10.1/10.30

主办单位：浙江美术馆
展览地点：10 号展厅

Organizer
Zhejiang Art Museum
Venue: NO.10

凝视 / Gaze

本次展览以“刺猬的困惑”为主题，展出刘毅全新创作的系列作品，包括水墨、丙烯、摄影等平面作品，以及以投影方式呈现的多屏影像及空间作品，作品与精心设计的展陈相互融合突破各自呈现的空间边界。展览从刺猬和气球的关系作为切入点，讨论了人与人之间的不同关系与情感，运用混合虚拟现实等艺术实践手法，从女性的视角以充满东方意蕴的叙事表现，打破身体与物体之间的界限，向大众传递更多元的情感及信息。

前言

宁波靠近海，刘毅出生在那里，美院毕业后，她为自己打造了一支可以出海的小船，她自己是船长，也是船员，每天在海上，她可以安静的画画，自由自在的发挥她的想象，船帆上闪烁着她的动画光影……

寂静的清晨，寂静的黄昏，寂静的夜 ...

突然间一阵异想

化解了内心的尴尬

消化了时间还是消磨了时间。记忆让人无从选择，未来又何曾让人出色的判断。

杨福东

刘毅是一位多才多艺的艺术家。她总是毫不费力地不同艺术门类之间切换，并将它们结合起来。她使用动画和真人电影、装置、绘画、雕塑及其它艺术表现形式来寻找最准确的方式进行她的艺术创作，且总是在寻找新的表现形式。

她的作品具有很强的概念性和社会性参与性，习惯将传统技术与现代媒体相结合。细心感受周围环境、情感经验和日常生活等，并通过动画将其放大。

她用于绘画和投影的材料在她的作品中起着重要作用，它们是图像的延伸，为电影营造了写意的氛围。她的作品展示是一种特殊的体验，放映电影不仅仅是放映。艺术作品和电影的展示旨在与观众互动，以支持和加强对项目的认知。观众成为作品的一部分，能够以自己的方式感知她所想象的世界。总有不同的片段或视角需要被发现。

戈本·舍默（荷兰）

好想喜欢你



刺猬和气球是柔软与尖锐之间的碰撞。刺猬天生的保护刺将任何的亲密关系相互隔离，刺猬在相互取暖时，有所动静的时候其本能的反映也会不小心就刺伤彼此。2分钟视频《好想喜欢你》扎刺的刺猬和气球放在同一空间，我们期待接下来可能会发生什么，但何时发生及如何发生仍悬而未决。

刘毅_好想喜欢你_2022_单路视频_2 minutes_截帧

“好想喜欢你”是一个非常短暂的状态，往前一步是喜欢，后退一步则是不再喜欢。类似于物理意义上的瞬态，状态或者就此塌缩。

这是理性与本能的一种博弈。本能驱使你勇敢地向前冲，但失败的可能性又让你难以承受，理性往往拉扯着你向后退。这样的表达里也言说着一种求而不得的无奈，抑或是向往与现实之间的纠缠。人的每一天都要面临这样的选择。



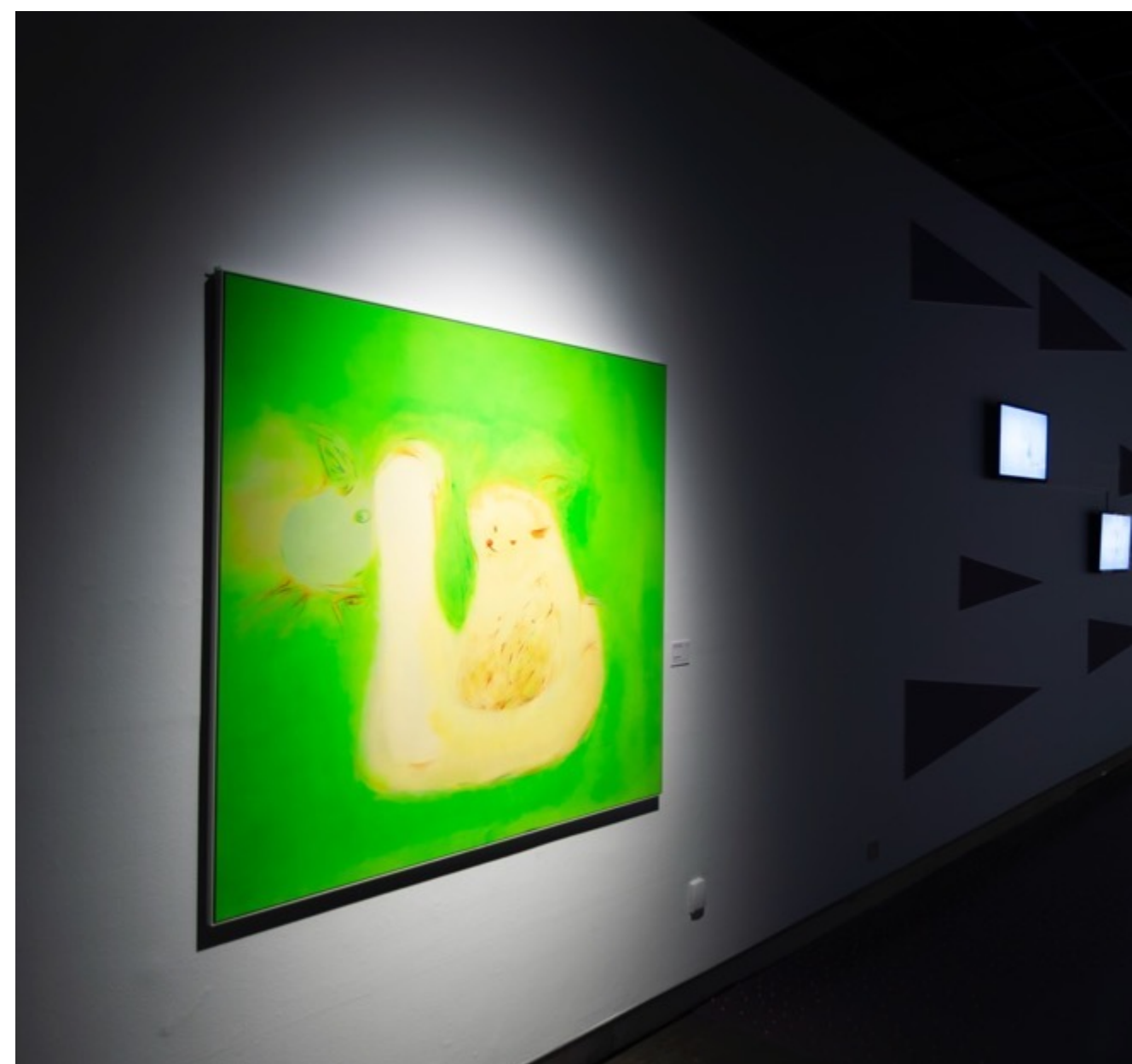
刘毅_好想喜欢你_2022_绢本上水墨_国画矿物质颜料
_100(H)x125cm





这件新动画《火》时长**4分30秒**，影片描绘着当下的我们和我们所处的时代，身体与物体之间的界限不断发生着改变。刘毅同来自中国、荷兰、捷克和美国**4**个国家的专业人士相配合，并由计算机视觉专家张睿负责生成式对抗网络的构建与刘毅配合完成了近**5000**张的图像创作。

艺术家以人类学的方法切入到虚拟现实中来创造角色，并使角色成为环境的一部分或者其本身。继而嵌入到我们所处的社会现状，引发我们对人类身体的转变、其他可能性物种的定义等展开思考。在影片《火》中，人与火焰的关系是眷恋还是灼伤，每位观众也终将有自己的答案。



刺猬的困惑



无需经营的清晨与黄昏

塞浦路斯的salamiou将会在今年举行塞浦路斯乡村动画电影节，这是一个静谧的小村庄，和很多中国的边陲小镇一样，大部分年轻人都搬到了大城市谋生，留下来的则是独居的老人和另外一些需要被照料的人。

Vrionis是这里的村秘书，也是这个村里仅有的年轻人。

所以此次前来的第一个驻地艺术家，由他负责招待。艺术家对这里的一切都饶有兴趣，他也经常带着艺术家四处查看。艺术家的镜头所展现的是绵延往复着的塞浦路斯当地风貌和生活方式，简单而平缓的情节描绘了小村子里的普通人和寻常之事。

某天艺术家像往常一样来找vrionis一同出去采风，无意间窥探了vrionis的家庭，他和妈妈悉心照料着他心智障碍的姐姐…艺术家在此直观了智障人士家庭照顾者这个不平凡的群体，了解了他们生活现状和面临的压力困境。在影像里也我们看到了最真切现实，在平淡的细节和瞬间中，流露出脉脉的温情，动人的爱和隐藏在日常生活之下的亲人的羁绊。

由于语言不通的障碍，艺术家并不知晓当时记录这些所见所闻的对话内容，回国后剪辑素材通过翻译才欣喜知道了牧羊人的少年趣事，老人的农耕生活，村民的抱怨…还有vrionis已经悄悄爱上艺术家这件事。

Salamiou是为倒影，倒映着本应前往大城市生活的Vrionis的现实人生抉择。

倒映着万里之外的中国土地上每一个同样平静的乡村的袅袅炊烟。

倒映着每一个无需经营的清晨与黄昏。



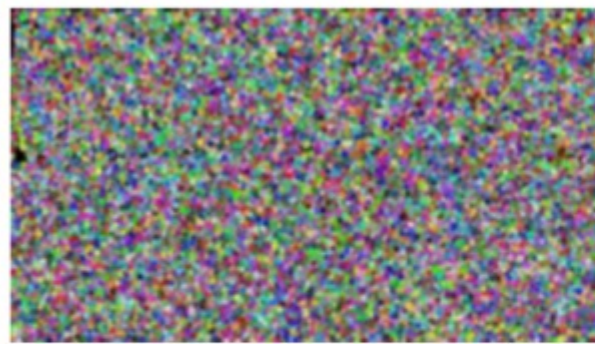
爱与羁绊



《无需经营的清晨与黄昏》手稿_手工禅衣宣纸、矿物质国画颜料

精心创作的未知错误

未知错误系列是从混沌里产生，毫无规律，一片噪音，噪音变成有序的状态——图像



技术：GAN人工智能深度学习算法





WOMAN IN RED
WOMAN IN RED
WOMAN IN RED
WOMAN IN RED



陳永發的水彩畫
陳永發的水彩畫
陳永發的水彩畫
陳永發的水彩畫



THE GARDEN
1990
OIL ON CANVAS
100x150cm



沙发为艺术家具衍生品“刺座”



回顾展厅中柔软的橡胶刺散布在各个可以触碰的角落，你的理性告诉你这些柔软的刺不会给你造成伤害，但你的本能下次还会驱使你再去毫无顾忌的触碰吗？

HEDGEHOG CONFUSION

刺猬的困惑

刘毅 / LIU Yi

2022.10.1/10.30

主办单位：浙江美术馆
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一只乌鸦叫了一整天 上海当代艺术博物馆
A Crow has Been Calling for Hole Day exhibited in psa











维世*FT
白水郎灯箱作品

The Earthly Men

白水郎

社会边缘群体——疍民的历史镜像

白水郎，与中国南方的疍民群体有着深刻的历史镜像，表达了疍民这一群体的漂泊与无根，他们没有固定的根基，始终在社会的边缘地带生存。正如浮萍一样，他们随波逐流，无根无依。他们的生活状态不仅是地理上的漂泊，更是心理上的流浪。**既是水上的流浪者，也是内心世界的漂泊者** 疍民在中国历史上长期处于社会的边缘，他们被视为“贱民”，无法享受与陆地居民同等的社会地位。这种社会排斥使得疍民在身份认同上面临巨大困惑，他们在水上漂泊，既是现实生活的选择，也是内心世界的写照

现代都市异乡人:新的社会边缘群体 在现代都市中，异乡人也面临着类似的挑战。他们离开家乡，来到大城市追求更好的生活和工作机会，但往往因为文化差异、社会排斥和身份认同问题而感到孤独和迷失。异乡人虽然在地理上扎根于城市，但心理上却始终处于漂泊状态。这种状态使他们与疍民有着共通的经历和感受。**1.文化适应与身份认同:** 现代都市中的异乡人，尤其是移民和外来务工人员，常常面临文化适应的挑战。他们需要在陌生的文化环境中重新找到自己的位置，同时还要应对来自原籍文化和主流文化的双重压力。这种身份认同的困惑，正如白水郎在虚构与现实之间的漂泊，是现代都市异乡人普遍面临的心理状态

社会排斥与边缘化: 异乡人在城市中往往处于社会的边缘地带，面临着社会排斥和歧视。他们难以融入主流社会，常常被排除在主流经济和社会活动之外。这种社会边缘化不仅使他们在物质生活上面临困境，也在心理上造成了极大的压力和孤独感**自我逃避与异化** 在作品《白水郎》中，白水郎的漂泊不仅是地理上的，更是心理上的。为了逃避内心的痛苦和外界的压迫，耗尽自己，追逐幻影。这种自我逃避和异化的状态，在现代都市异乡人中也广泛存在。他们为了适应新的环境，往往压抑自己的真实情感和文化认同，逐渐变得虚伪和异化。这种异化不仅使他们在心理上更加孤独，也使他们在社会中更加边缘化











一万伍仟多张水墨手稿组成的水墨动画做成的动画作品，投影在沙袋与巨幕之上流露着悲伤的情绪与记忆，在现实与梦境之间游离，时间和空间并非客观，就像我们身处此地，却并不一定真的是我们认为的此地给人多维空间感知

渔樵耕读 Idyllic Lives

艺术家刘毅、舞蹈编创程龙、作曲家与现场即兴演奏家张昕、中阮即兴演奏家唐一雯共同合作的跨界作品《渔樵耕读》，以当代人的视角来解读“渔樵耕读”，对江南文化中的“诗意哲学”进行重新解构。

作品中，无论是舞者、音乐、空间影像装置，各自都充分表达了自己的想法，形成了非常密切的互动，孕育出独特的舞台空间，诠释了来自不同人、不同社会架构的观念表现





陡然间黑沙从舞台上空倾泻下来，在空间中组成形成几何形状的神秘黑森林，舞者包裹在森林之中，想象着宇宙是一座黑暗森林，每个文明都是带枪的猎人，像幽灵般潜行于林间，轻轻拨开，小心翼翼

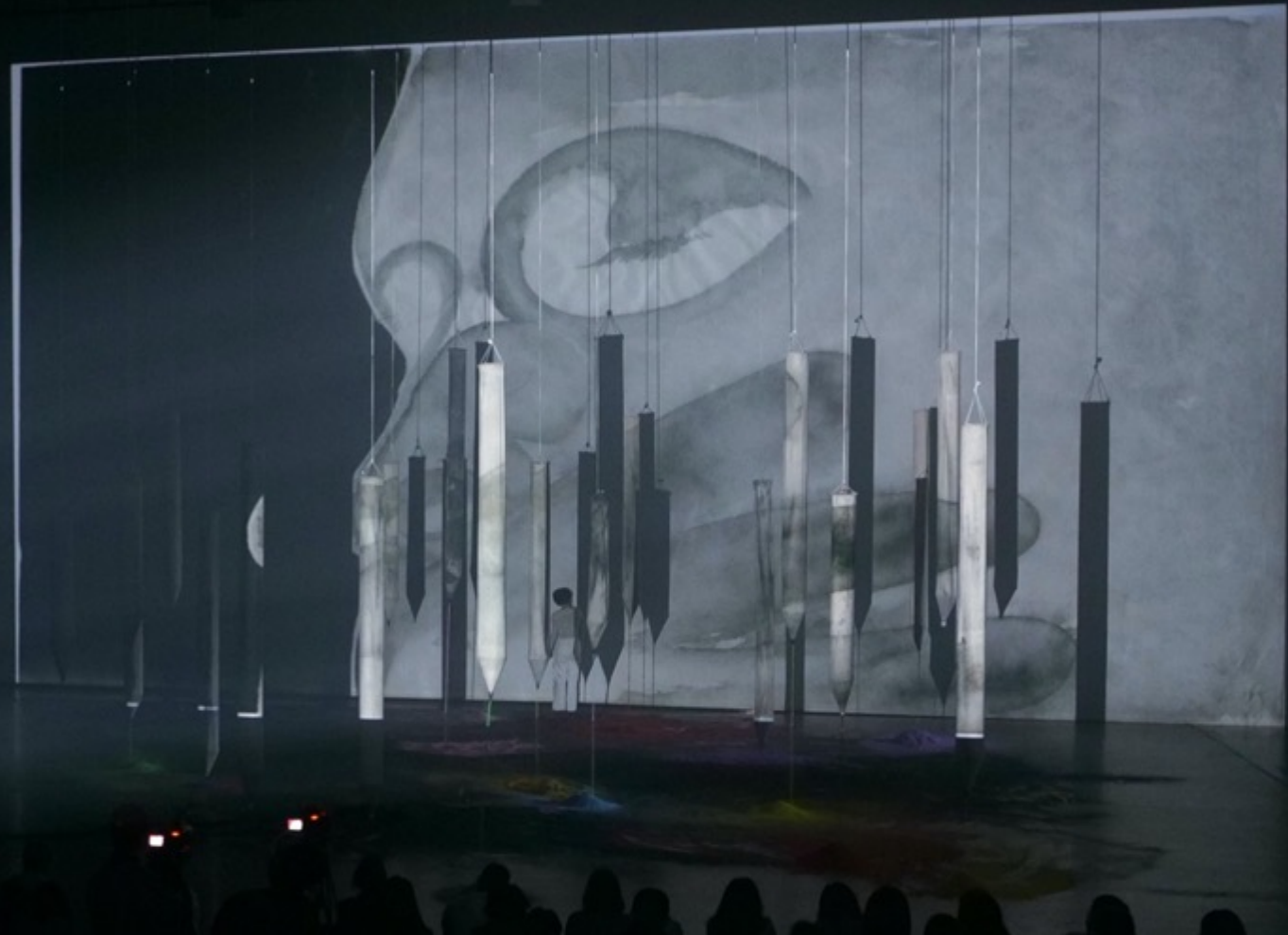




通过自然界中无处不在的水光雾等现象作为艺术材料，去探索自然之物的无限可能，打造出自然、梦境和意念想结合的作品

舞台上利用幕前幕后舞台空间利用反光折射，来创造一个动态的，不断发展的复杂的分层空间，舞者在其中交叠运动





鳞次栉比等人高的沙漏，也是人类欲望支撑起来的容器 被包裹下的五彩的欲望沙漏随着时间慢慢流露渐渐堆砌，以不同的形态在舞台上不知觉得越垒越高，尖锥形的沙漏缓缓下行，似达摩克利斯之剑，悬浮空中，刺向舞台，观着抬头看 到在自己座位上看到的悬着一个个沉甸甸的尖锐的长沙袋，一端只是一根细麻绳系着，摇摇欲坠，在沉醉于美丽与绚烂外表现象背后存在着危险与不安。这个从无到有的过程，融合了空间（三维）和平面（二维）的特质，舞者的肢体在具有持续性特质的沙体空间中，肢体运动与流动沙线互为牵扯，展现了微妙的依存关系。**刘毅**表示，她在渔樵耕读的本体意象之外，借用了荣格的心理学理论，用“沙盘游戏”的概念，把舞台建构成了一个超大型的“沙盘游戏现场”，给予了作品一个在虚幻和现实之间游离的可能性，对观众而言，也大大增加了想象力的参与度，并且，沙盘游戏本身的社会功能性，“通过虚拟现实的沙盘推演过程，完成自我治愈”





圆洞形的巨形水墨舞者拉开舞台序幕，以现实音乐为纽带，链接虚拟与现实，同时使用人工智能深度算法物理手段，在虚拟现实的现场艺术体验，探索了虚拟与现实的和谐与对立

Classici Una nuova traduzione che fa luce contro di scoperte recenti, dà un'interpretazione mistico-intellettiva del «Dàojué» rinunciare all'affermazione di sé, mentre sembra Wittgenstein, è di ciò di cui non si può parlare si deve tacere

La filosofia del disfare che viene dalla Cina

di ATTILIO ANDREINI
e MAURIZIO SCARPARI

Compilato in Cina intorno al Quarto secolo a.C., il *Laozi* (noto anche come *Dàojué*, «Ciao che si Ciasse della Via e della Virtù») raccoglie la sfera di accostarsi a ciò che si sottrae al potere delle parole, per misurarsi con il tentativo di susseguire il linguaggio alla deriva, imbastendo un discorso filosofico su ciò di cui nulla può essere detto, impetoso delle convenzioni linguistiche e delle illusioni imposte da coerenza logica e il nerbo argomentativo. Nelle varie epoche insinuandosi negli si sono riproposti di trovare nuove chiavi di lettura che ne agevolassero la comprensione. La recente scoperta di alcuni manoscritti su seta, risalenti al nono circa a.C., e su lista reale di bambù, risalenti al 300 circa a.C., ha rivelato importanti aspetti relativi alla sua genesi e alla sua natura.

Dal *Laozi* emerge anche un'ispirazione mistica provvisoria, che riflette i dettami di alcune comunità di adepti dotate di pratiche meditative e di auto-coltivazione tese al conseguimento dell'unità con l'Assoluto.

Tuttavia quest'opera travolse la di moneta filosofico-religiosa, essendo il *Laozi* atteso d'essere riflesso politico e da spunti che toccano persino rivoli strategici militari. Siamo infatti di fronte a un testo tutt'altro che buio: nel suo argomentare e la sua natura protettiva ha ispirato movimenti di varia estrazione e conflitti, invocati spesso del cospetto culturale dal quale l'opera è gradualmente sorta. Ciò non deve stupire, poiché questo è il destino di un classico di una «scrittura canonica» (jing): far parlare di sé e spinti di continuo prospettive che si lasciano influenzare e suggerire al chi lo legge si accosti.

È di questi giorni la pubblicazione di una nuova traduzione, a cura di Luigi Maggio, che propone una lettura del *Laozi* in chiave mistico-intellettiva, evidenziandone la forte valenza religiosa e la tensione costante verso pratiche di auto-coltivazione interiore. In Italia disponiamo già di due traduzioni abbastanza recenti: la prima (Einaudi, 1994) è varia-



degna filologica volta a far luce sulla genesi del testo: si basa prevalentemente sui manoscritti di recente scoperta. La seconda (Einaudi, 2005) offre invece una lettura più tradizionale, più «concreta» e «laica» nei suoi intenti espositivi. Con la sua traduzione Maggio vola dunque un volo, tornando al lettore italiano un'ulteriore prospettiva di lettura di un'opera che ha forgiato contributi e plasmato il pensiero filosofico e religioso cinese per oltre due millenni.

La rilevanza storica e dottrinale del *Laozi* è stata ed è tuttora notevole, risiedendo la sua vera peculiarità nel senso di mistero e di apparente precarietà che lo pervade. Fin dall'inizio il testo segnala la natura arbitraria e finita della parola, incapace di descrivere integralmente la realtà e di rappresentare la natura evanescente dell'Assoluto, il principio che regge il cosmo intero, traslucido di un altro sfuggente, che per definizione è senza nome, impalpabile, ineffabile, puro. Il linguaggio non è in grado di affermare la profonda natura, più che agevolare indicando la possibilità di rappresentarlo, poiché è nelle parole che si materializzano l'arbitrio e la parzialità dell'esperienza umana. Ciò nondimeno lo si nomina *Dào*. Attraverso il paradosso e l'iperbole il *Laozi* suslinea ogni simmetria logica e compie un rovesciamento dei valori, al punto che il senso di straniamento che ne deriva diventa fondamentale e mette in dubbio i criteri di giudizio in cui crediamo. Solo un'esperienza di totale abbandono consente di contemplare la possanza (dei) del *Dào* al di là della sua mancata manifestazione fisica.

Nell'universo laotiano ogni realtà è in sé duplice, triplice, plurima e, nondimeno, unica, ed è qui che le opposizioni si fanno sfidanti e ogni cosa si traduce nel proprio contrario, poiché la comprensione impone l'accettazione piena della logica dell'Inversione, del ribaltamento dei valori. Si dovrebbe tacere su ciò di cui non si può parlare, per dirla con Ludwig Wittgenstein, piuttosto che smentire e rappresentare questa coincidenza oppositoria che marca l'inesistente discorso degli eventi contrari: anche la realtà. La parola laotica appena il semplice principio immanente che fa sì che quel che è via tale è qui che non è non sia ancora.

Accettare e l'incoscienza ad accettare pienamente la realtà «non-esistente» (wu), libera e incondizionata, dispiegandosi i processi cosmici secondo logiche non umane, ragione per cui ogni persona di rappresentazione del mondo e ogni ambizione di omologarlo si rivelano inutili, rendendo palese l'assolutezza ontologica delle norme sociali. Così che il saggio non aspira alla crescita e all'arricchimento, ma a regredire allo stato di in-

ferno, non desidera né parla e, soprattutto, non si adoperi (wuwei), perché se che altrimenti finirebbe per affermare se stesso in opposizione al *Dào*. L'intervento è l'azione (wei) tendente così alla sottomissione, non all'arricchimento, più che «fare» è preferibile «lasciare». L'azione deliberata è innanzi e solo un ostacolo nel processo di adesione al *Dào*. Rinegando il profitto mosso dato dall'affermazione di sé, il *Laozi* esalta l'esperienza di condivisione della fama o potenza arata che discende dall'agire in piena conformità con il *Dào*.

Poche altre opere letterarie hanno saputo sfidare il limite della rappresentabilità di ciò che è impensabile, e il *Laozi* lo ha ricorrendo a un lessico filosofico asciutto, una sorta di «poesia suprema» in grado di evocare i più remoti misteri del cosmo e dell'uomo umano, ritraggendo la straordinarietà di una logica con sequenzialità minime a obiettivi definiti, invocando la sospensione della parola, l'opera è animata da una tensione vibrante che induce il lettore ad abbandonarsi all'indichito che tutto pervade, non potendo il linguaggio misurare il disvelamento della verità: può solo contribuire a mettere a nudo l'ipocrisia di ogni pretesa di verità. E non è poco.

LAURENCE BOUTIER



LAOZI
Dàojué, Edizione annotata e commentata
A cura di Luigi Maggio,
con testo a fronte
BOMPIANI
Pagine 799, € 25

Bibliografia
Le traduzioni del *Dàojué* citate nell'articolo, entrambe del sinologo Attilio Andreini, sono: Laozi, *Genesi del Dàojué* (Einaudi, 2004) e *Laozi Dàojué*, *Il Canone della Via e della Virtù* (Einaudi, 2018). Tra le altre traduzioni in lingua italiana, quella di Lionello Lanciotti (*Lao-Tzu. Il libro della via e della virtù*, SE, 1993). Si vedano inoltre il saggio di Hans-Georg Moeller *La filosofia del Dàojué* (Einaudi, 2007), il discorso di Attilio Andreini e Maurizio Scarpari (*Il Mulino*, 2007), il discorso Silvio de Rosa, *pratiche di Maurizio Pasillo* (Carocci, 2014) e i due volumi di *The Routledge Encyclopedia of Daoism* a cura di Fabrizio Pregadio (Routledge, 2011).

L'immagine Liu Yi (Dingluo, Cina, 1990), *The Farfly Men. Lightbox* (2017), in mostra dal 21 ottobre alla Project Room di Milano per *Among the crows*, la prima mostra personale in Italia dell'artista cinese

AMONG THE CEOWS

鸦群里，那只白鸽

Milano 米兰

LIU YI
AMONG THE CROWS

a cura di Gerben Schermer

con la consulenza artistica di Maurizio Bortolotti
in collaborazione con ShanghART Gallery



LIU YI

AMONG THE CROWS

A CURA DI **GERBEN SCHERMER**

CONSULENZA ARTISTICA **MAURIZIO BORTOLOTTI**

INAUGURAZIONE | GIOVEDÌ 21 OTTOBRE | h. 18 - 21 | PIAZZA CAIAZZO 3 | MILANO



ShanghART
香 格 纳 画 廊



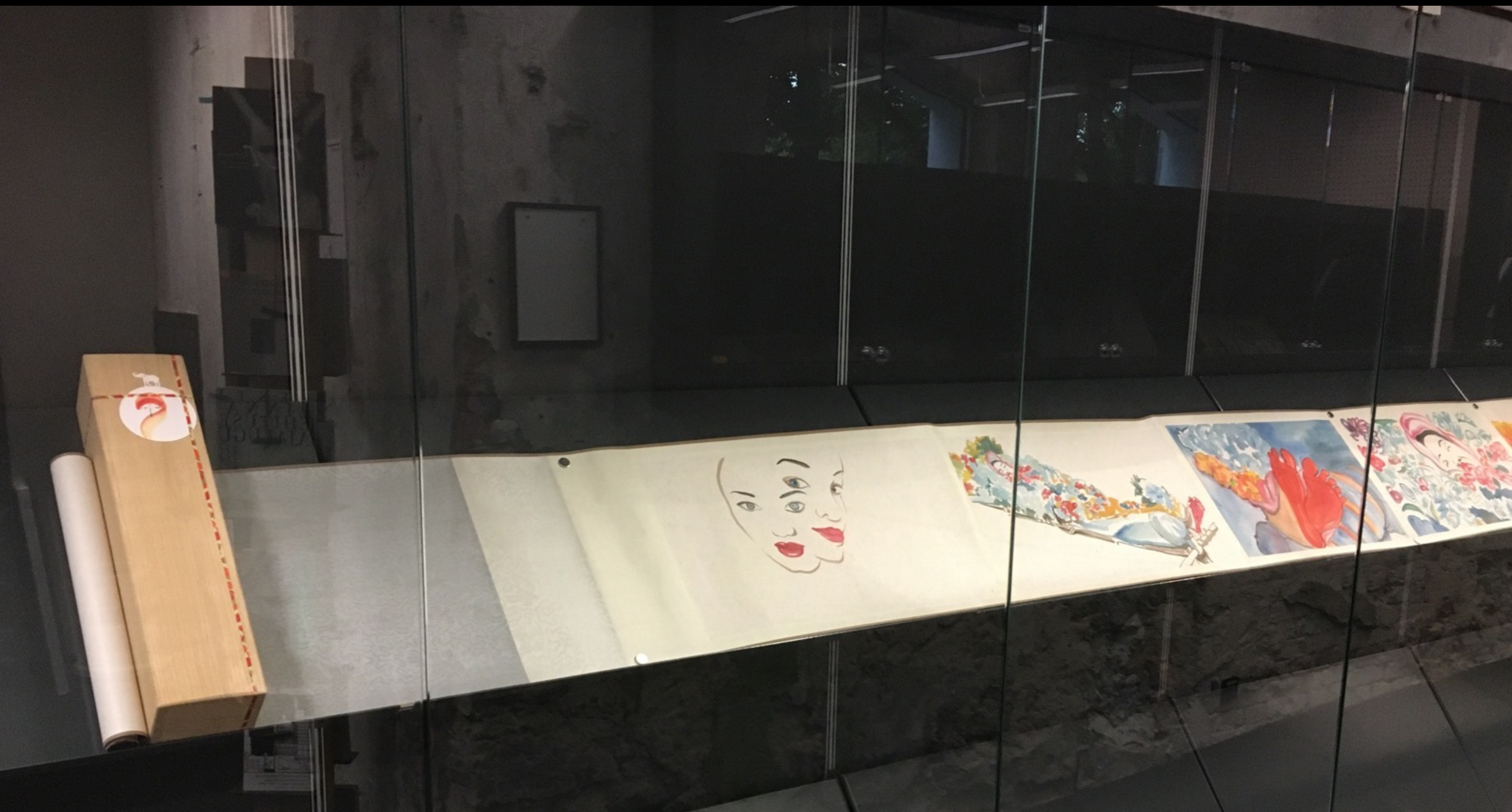






Tallinn Animation Festival , Tallinn





《春、江、花、月、夜》剧场展演

刘毅跨界合作项目

《春江花月夜》剧场演出融合了温感绘画、薄膜装置、风控与声控装置、多媒体等视觉艺术媒介，并结合舞者肢体本体内在的张力、情绪、与能量，通过光效变化，构建出内与外、动与静、身体本体与物质媒介间的对话关系。

将春、江、花、月、夜这五个时间意象编织一个如梦似幻的审美时空之境，既显示了时间之谜的穷理精神，又营造了堪比珠华的美丽意境，通过礼赞生命和自然，营造一个全新的宇宙生命境界，在这一境界之中，人的生命与宇宙本体并不是隔绝乖离，而是互通相感浑然一体，空间中多元素的装置介入与舞者的即兴性肢体相互呼应与碰撞，以一种充满当代性的探索视角，将诗人张若虚的盛唐孤篇《春江花月夜》中的美学意味与宇宙意识，与当下的“自我”形成联动，在极繁的空间形式变化中，抽离出极简的情感表达



















中国美术学院
“设计”展览

春江花月，夜

作者：刘刚

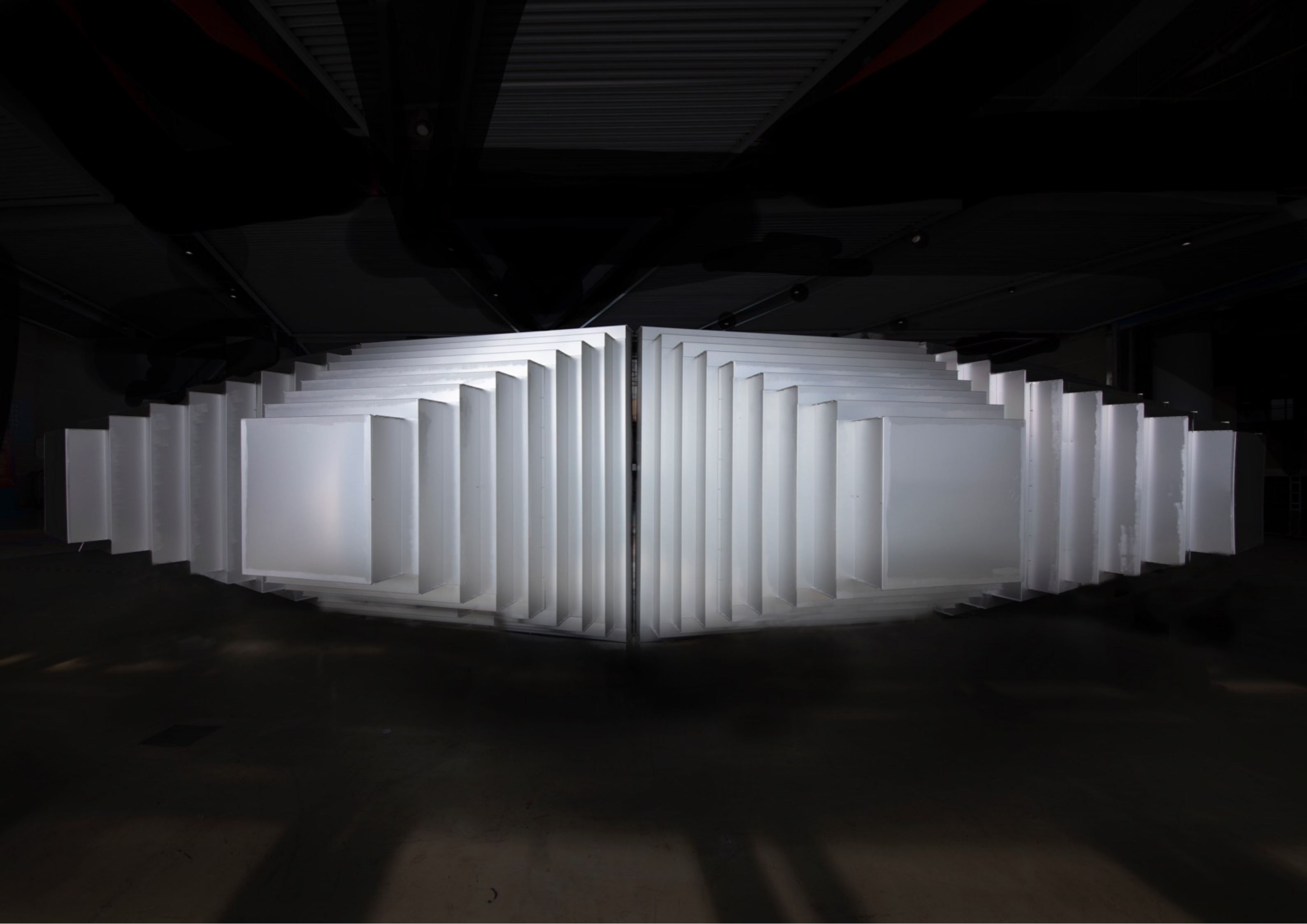
作品介绍：

《春江花月夜》是唐代诗人张若虚的代表作，也是中国古代文学史上的一首绝唱。在这首诗中，诗人以细腻的情感描绘了春江月夜的壮丽景色，抒发了对人生哲理的深刻思考。作品通过对自然景物的细腻描绘，展现了诗人对美好生活的向往和对人生哲理的深刻思考。艺术设计以诗为灵感，通过光影、色彩、材质等多种手段，将诗歌意境转化为视觉语言，让观众在沉浸式体验中感受诗歌的魅力。

到达基地







《春江花月，夜》 《春，江，花，月，夜》 《春江，花月夜》 …

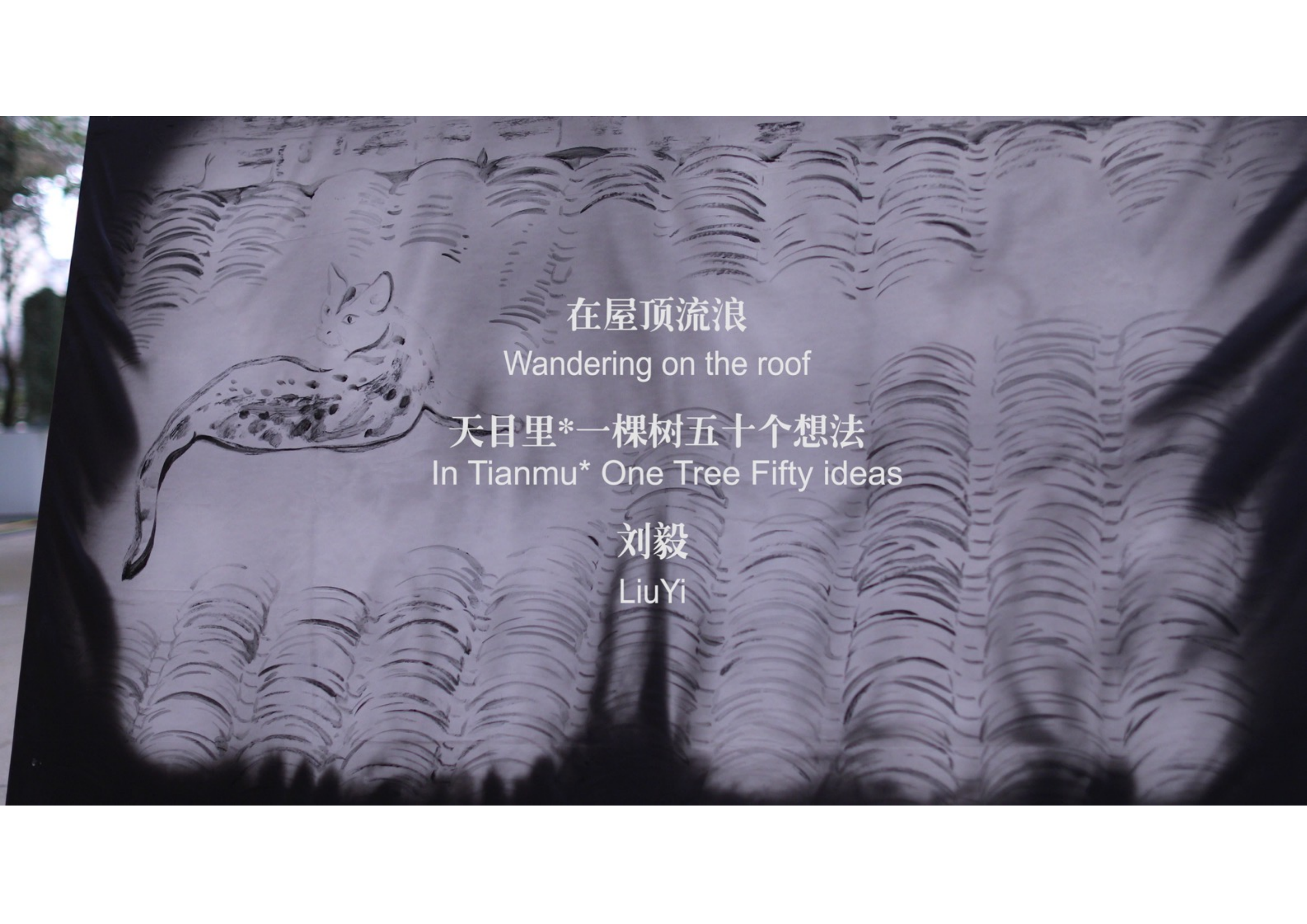
绘画装置 2020，阳极氧化铝，感温材质等综合材料

装置尺寸：单个2400*2400*1800一组4个

画面尺寸：1800*1800；1400*1400；1200*1200；800*800

作品是以《春江花月夜》这首诗为展开思考创作，艺术家分别用近视、远视、虚实结合等不同维度视觉变焦的形式分别表现春，江，花，月，夜五个主题意象从而进行现代化描绘，集中表现对宇宙万物以及对生命的思考，个体生命时间的有限性在生生不息的延续中获得某种无限。

这个绘画装置设置了温感控制程序系统从而影响画布产生墨色晕染反应，人在画前就像我们不知不觉感觉到的画面的昼夜更替反应变化，外壳冰冷的金属结构与内里温度变化的部分，也是对当下人工智能是否有自由意识及人工智能是否有人性部分的思考



在屋顶流浪

Wandering on the roof

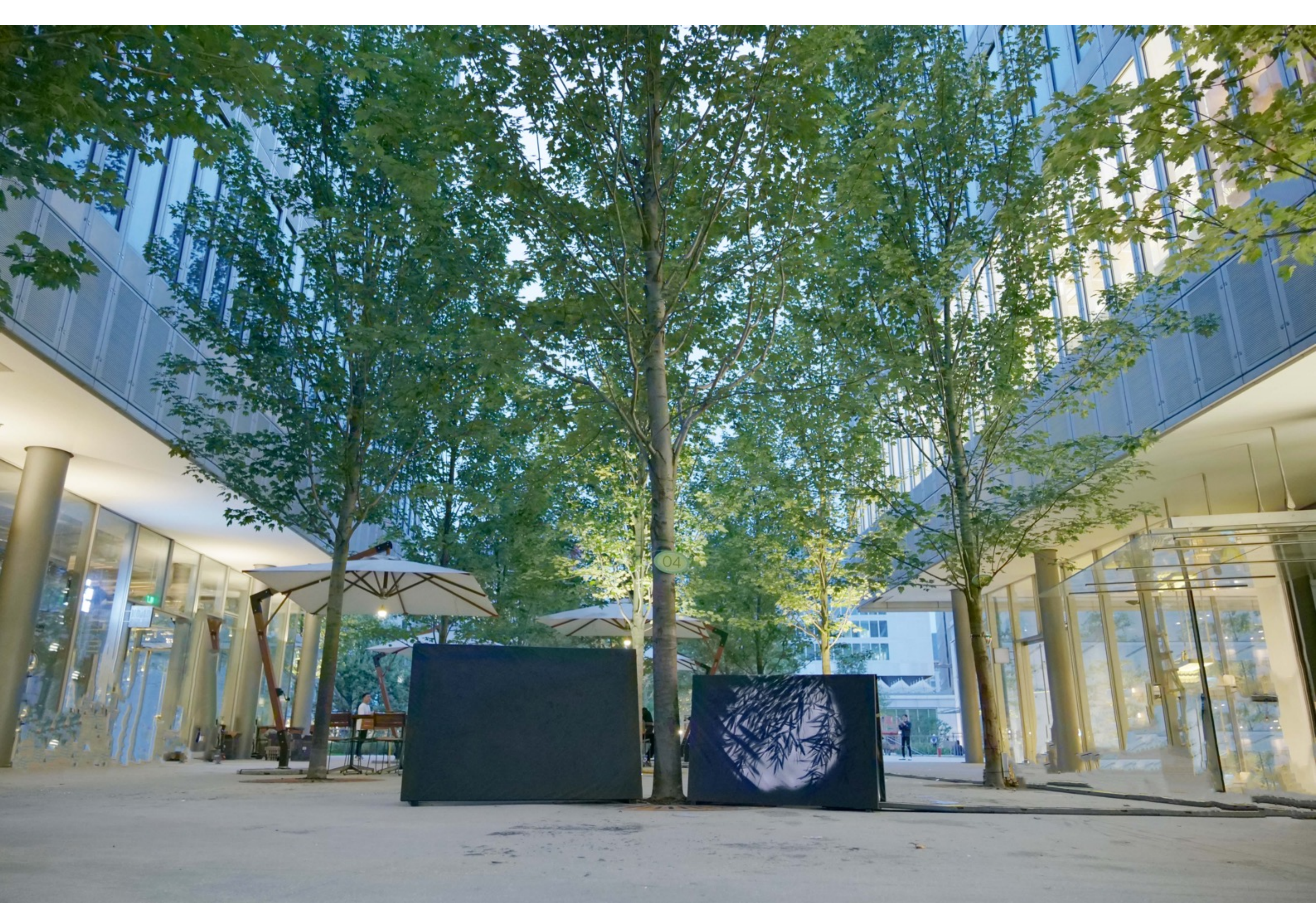
天目里*一棵树五十个想法

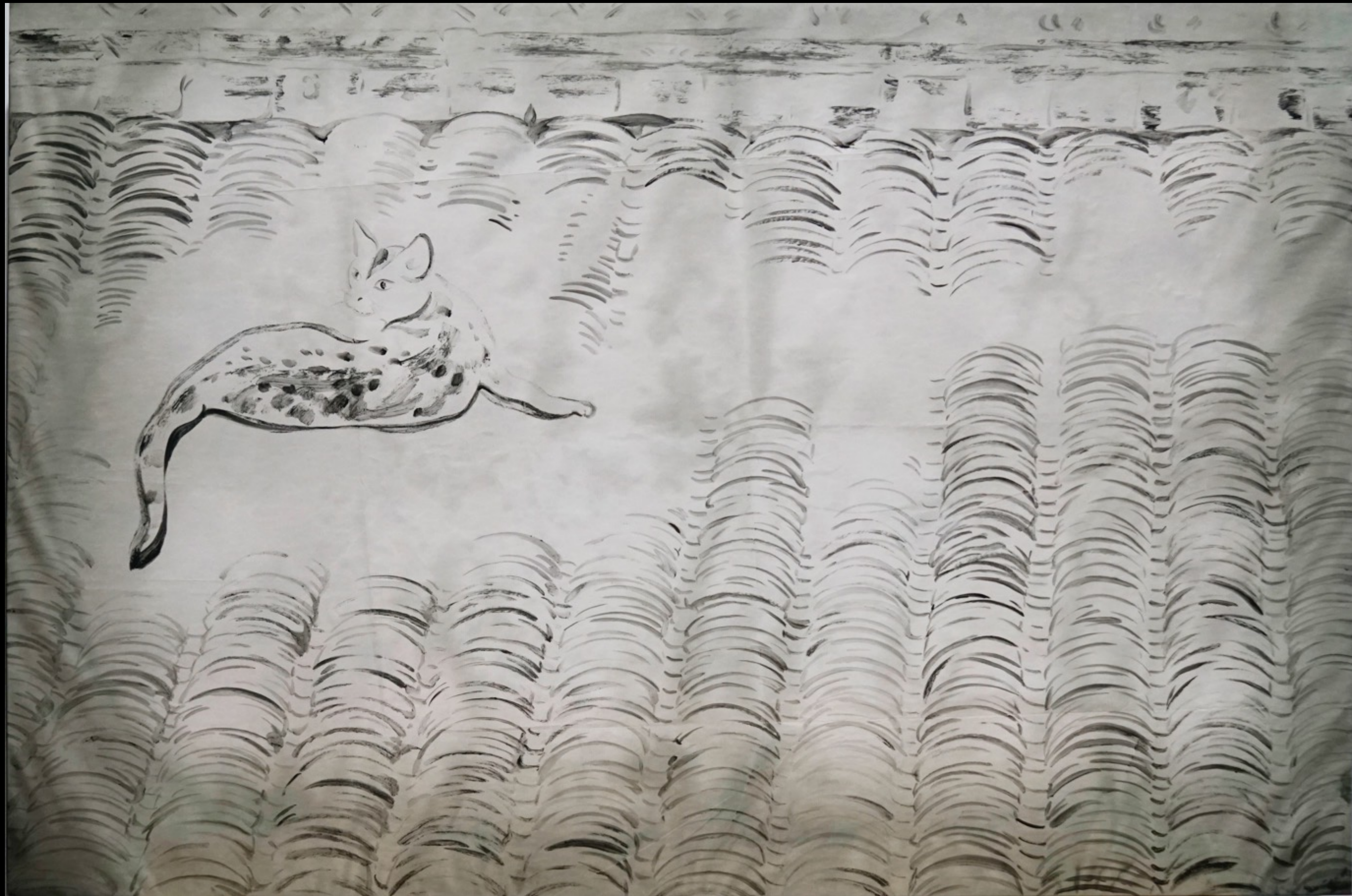
In Tianmu* One Tree Fifty ideas

刘毅

LiuYi













青年艺术周*共声现场& 浙音舞蹈系





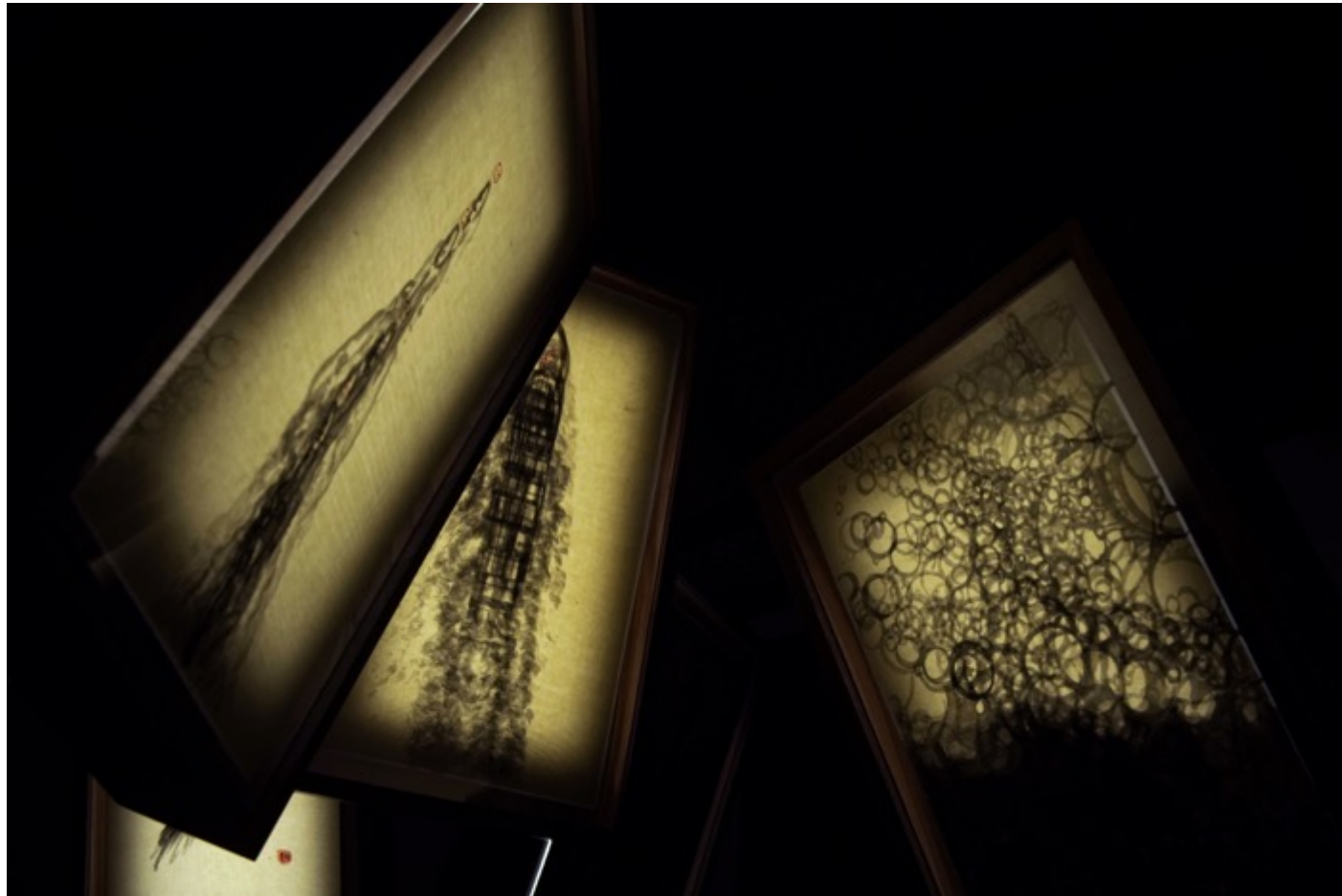


《红移》《Red-Shift》
2019上海城市空间艺术季
2019 Shanghai Urban Space Art,Season,Encounter , Shanghai

“生活在上海的异乡人，像海上的一块浮萍，在虚构与真实的生活
中不断寻找自我。每个渺小的自己，努力与这个城市发生融合，反
应。城市新移民与原社区人民形成一种理性兼容合作的新二元关
系。” 艺术家刘毅聚焦生活在上海的异乡人。灯箱以流水状悬挂在
空间里，每一只灯箱里叠合6张不同的水墨画，流动的笔触相叠，构
成一个瞬间的移动，这场移动可能是一次历史性的迁徙，也可能是
游客般的短暂停留。灯箱内的感应装置，使灯箱在观众经过时产生
明灭。“每一组灯箱画，就像是一个流动的历史，你的靠近，唤起
一段瞬间移动的历史，你的走动也成为这里的记忆，无论是永居还
是短暂的停留，如电磁辐射的波段，在可见光波段里，普线超红端
移动了一段距离。

The strangers living in Shanghai, like a duckweed at sea, are
constantly searching for themselves in fiction and real life. Every
small self tries to integrate and react with the city. New urban
immigrants form a group with the people of the original community.
The rationality is compatible with the new binary relationship of
cooperation.” Artist Liu Yi focuses on the strangers living in Shanghai.
The light boxes are suspended in the water in a space. Each light box
is filled with six different ink paintings. The flowing strokes overlap to
form an instantaneous movement. This movement may be a
historical migration or a visitor. a short stay. The sensing device in the
light box causes the light box to be extinguished when the audience
passes. "Each set of lightbox paintings is like a flowing history, your
approach, evoking a history of instantaneous movements, and your
movements have become memories here, whether for permanent
residence or short stays, such as the band of electromagnetic
radiation, In the visible light band, the super red end of the normal
line moves a distance.





18th Countryside Animafest Cyprus - Views of the World.
Animafest Cyprus artist in residency programme 2019

Liu Yi Solo Project

Aliens and Immigration Office -
Soup Salad Pasta Pizza
24 - 27 July, 2019

Co-Organisers
Animafest Cyprus - Views of the World
Hambis Printmaking Museum
Salamiou Youth Board

Institutional Support
Republic of Cyprus - Cultural Services of the Ministry of
Education and Culture

Collaboration
Community Council of Salamiou
Association of Emigrants and Friends of Salamiou

































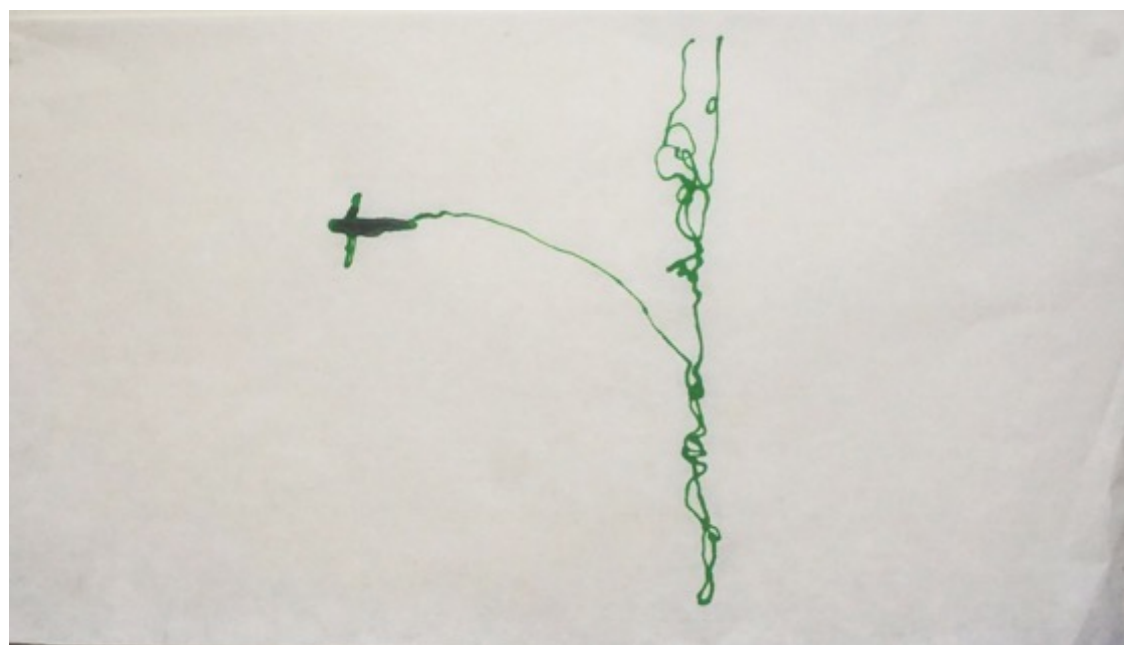
Fontevraud Residency





Fontevraud 工作室
Fontevraud workshop





Solo Exhibition

混沌记 Chaos Theory
影像装置 Video | installation
8 minutes



THROWN INTO THE WIND



Wind always circles around, brings and takes away.
It always takes away the once unforgettable things or the words we vowed to keep,
A hundred miles per hour.
But it never brings back the balloons it's blown away.
If we have to be the blower of balloons,
Then, I'll have to thank the wind for its gift of disappearance.
So, what do we owe the wind?
--Liu Yi

扔进去 到去 風

Thrown Into The Wind

刘 毅
LIU Yi

3.10 - 4.30 2018
Opening 3.10 2018 4PM

香格纳 M50
ShanghART M50

上海普陀区莫干山路 50 号 16 号楼
Bldg 16, 50 Moganshan Rd., Putuo District, Shanghai
Phone: 021 3110 1111 / 021 3110 1112

T: +86 21 6359 3923 / +86 21 5424 9033 / F: +86 21 6359 4570
E: info@shanghARTgallery.com / www.shanghARTgallery.com

ShanghART
香格纳画廊

风总是兜兜转转，带来又顺走。

它总是带走我们一度比较刻骨铭心，或是信誓旦旦的言语事件，时速百里。

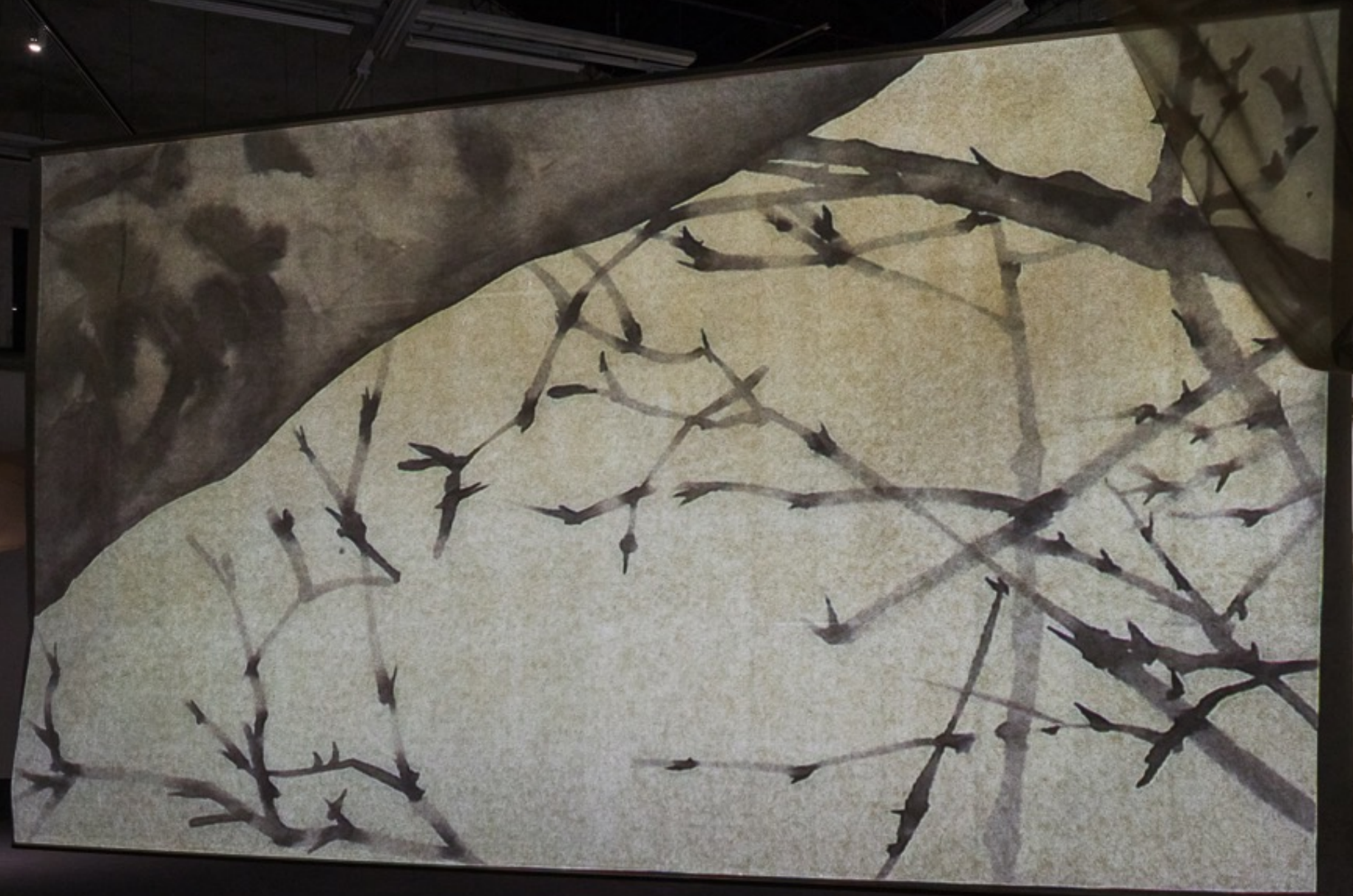
但它又从来不会将吹入空中的气球送回来。

如果我们不可避免的成为了吹气球的人，

那么，我要感谢风所赐予的烟消云散。

于此，我们还欠风什么？

——刘毅



扔到风里去

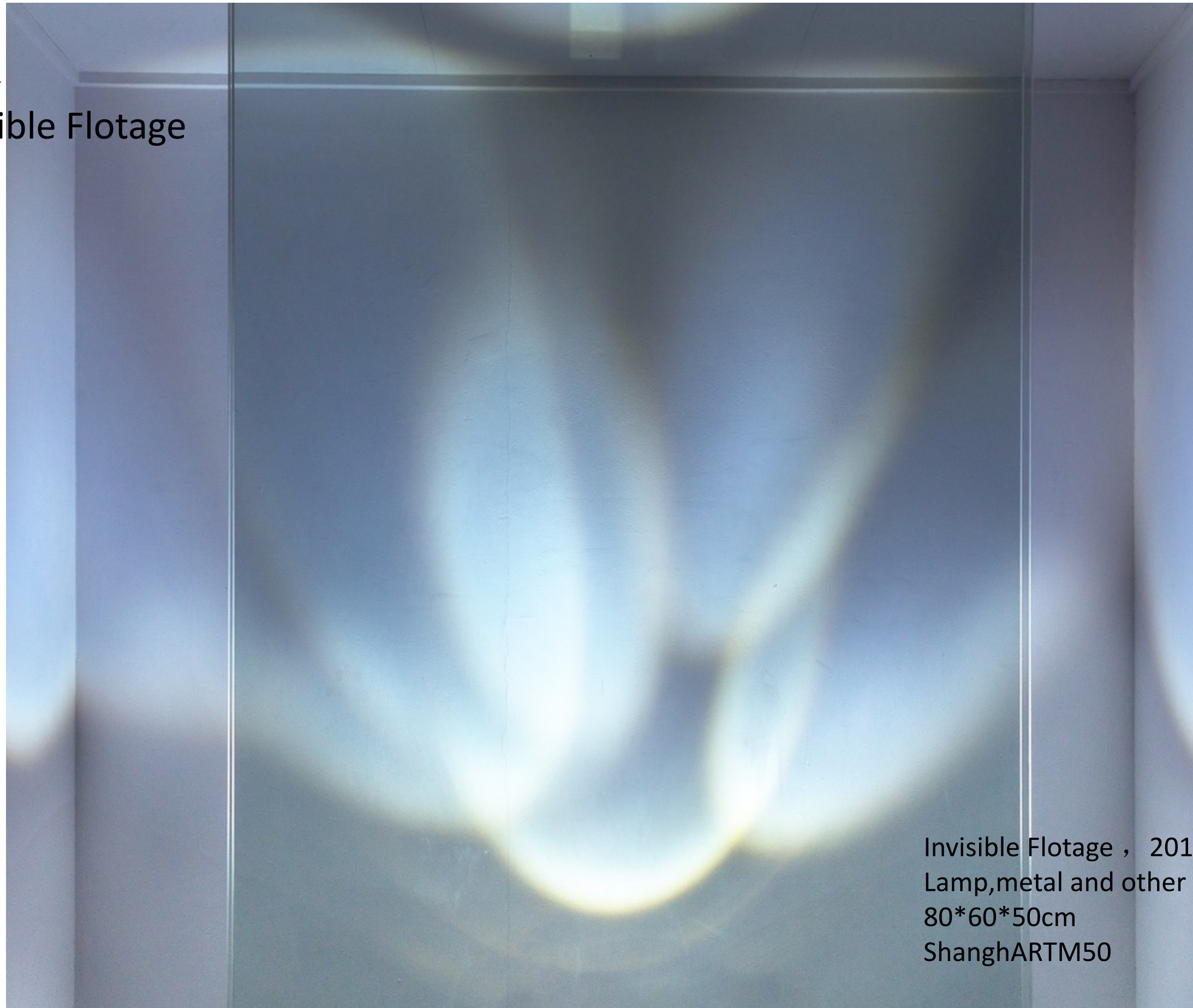
<https://www.youtube.com/watch?v=LCN2ej-OByc&t=26s>



香格纳M50
ShanghARTM50

纹影

Invisible Flotage

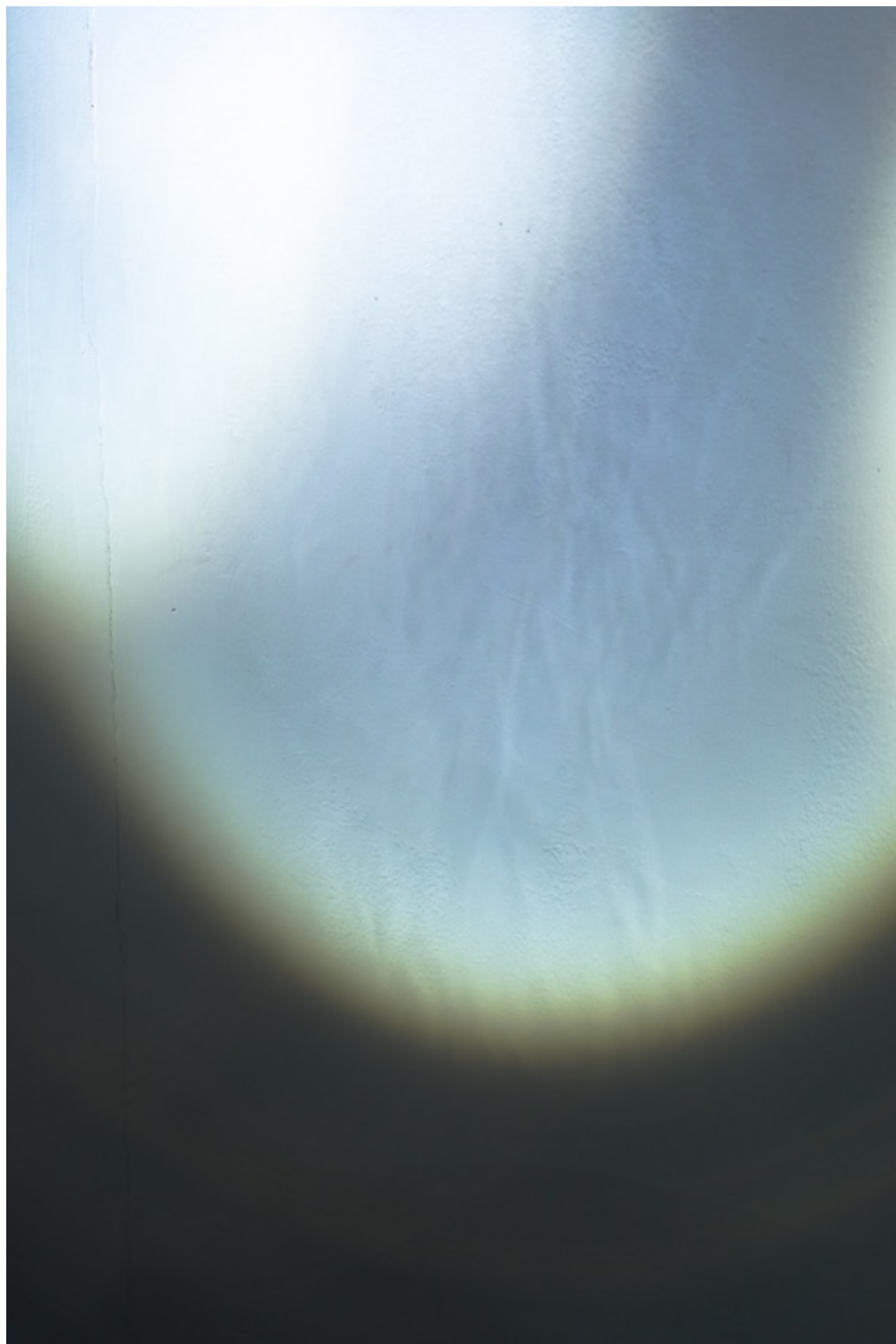


Invisible Flotage , 2018

Lamp,metal and other scientific materials

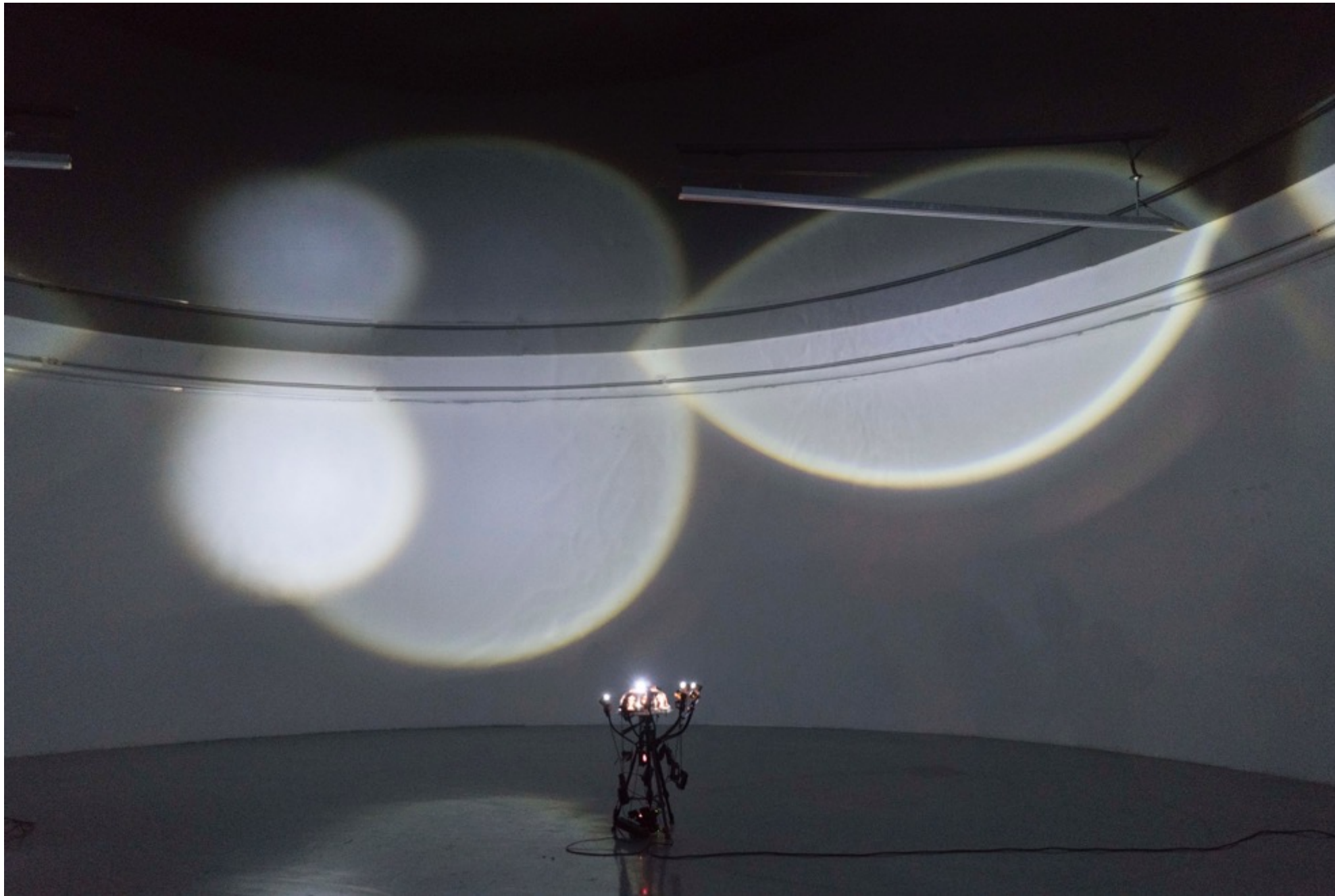
80*60*50cm

ShanghARTM50



Invisible Flotage , 2018
Lamp,metal and other scientific materials
80*60*50cm

首尔市立美术馆驻留项目
SEMA NANJI RESIDENCY



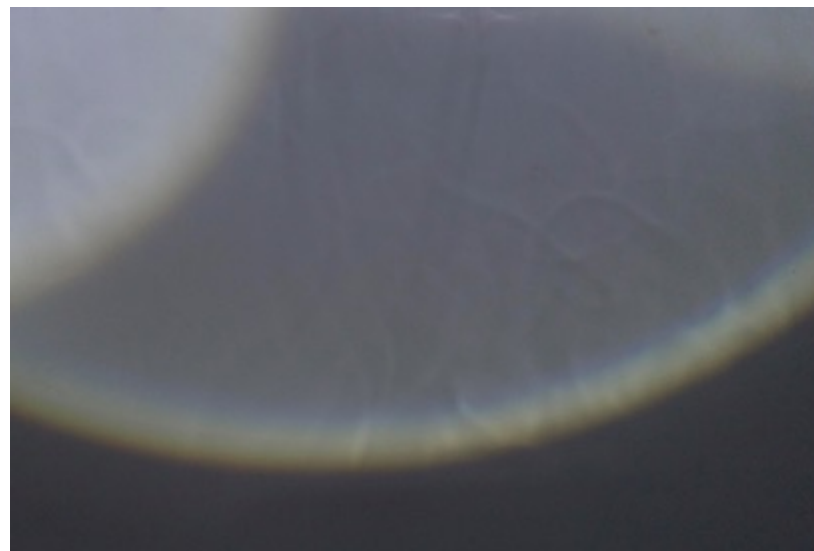
纹影

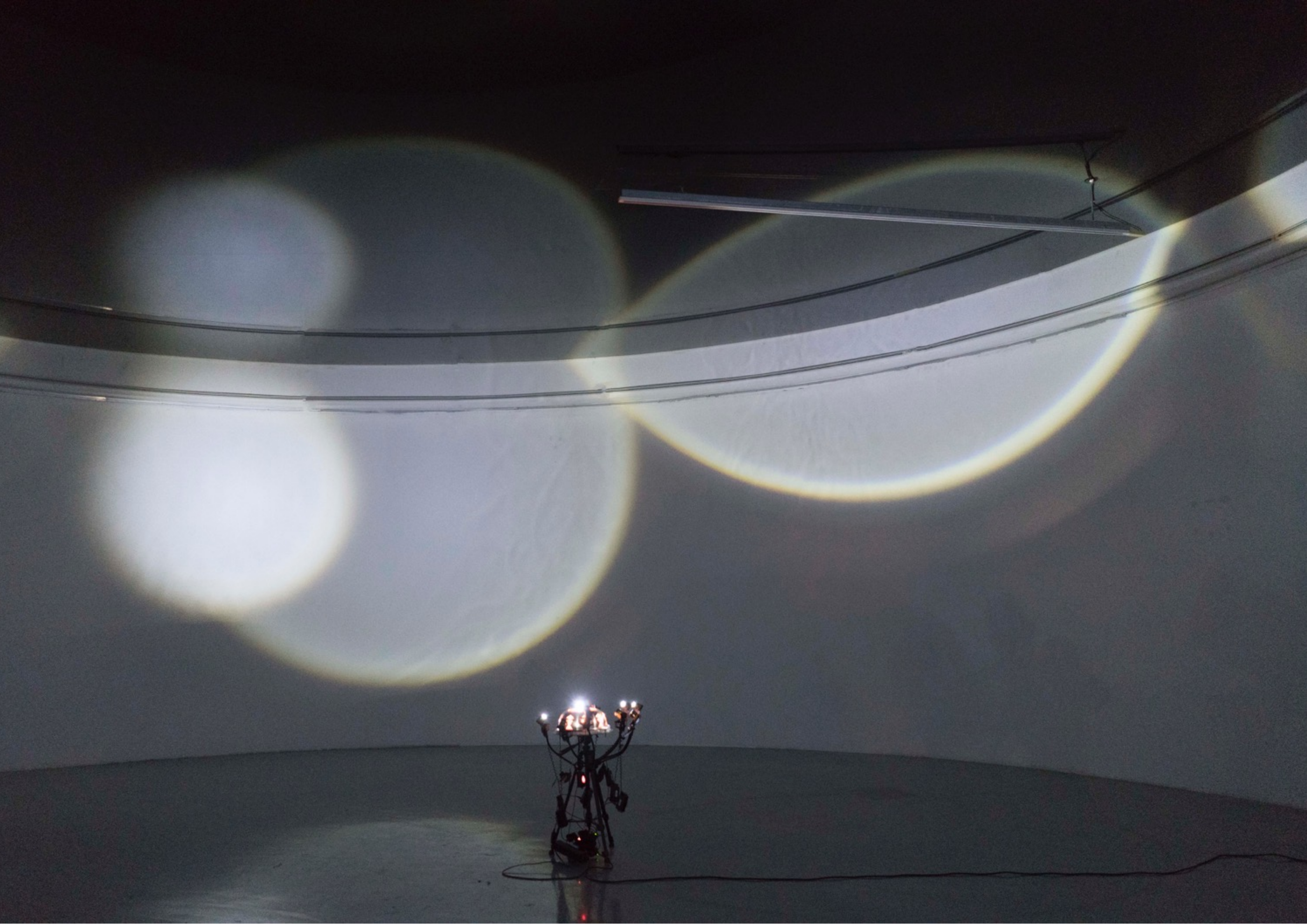
Invisible Flotage, 2018

Lamp, metal and other scientific materials

80*60*50cm

https://www.youtube.com/watch?v=w0b8oP_5Ae4





我一直在想风从哪里来，又去了哪里

我突然意识到风才是大自然的哲学家，空气不动便消失了。

我们看不见，摸不到，抓不住，闻不到

其实它一直存在在我们生命活动的周围，翻动的树叶，吹动的窗帘，这些都是风的作用，风吹动云团，将云团吹到很远的地方

“云腾致雨，露结为霜”是风的力量。

然而在我们的室内空间，我们似乎看不见他的存在，但是他一直围绕在我们呼吸活动的周围，哪是轻轻的鼻息都能引起它不小的震动。

我做的这个纹影装置，是将我们看不见的气流运动显现出来，是以一种新的方式让人们意识到自己的日常环境，关注日常的感受，引起对自身世界的感悟。

I have been wondering where the wind comes from and where it goes.

I suddenly realized that the wind is the philosopher of the nature that it can disappear in silence in the air.

We can't see it or touch it. We neither can catch it nor smell it.

Actually, the wind has always been around us in the flipping leaves and the swinging curtain. Both of them come from the wind. The wind can blow the cloud and blow it far away. "The cloud brings the rain and the rain becomes the frost." This is the power of the wind.

However, in the interior space, the wind seems not exist because we can't see it. But the wind is always there in our breathes. Even a small sneeze can change its flow.

This installation "Invisible Flotage" I made, to allow the wind visible in a new form, to help us realize the life and to feel and to enjoy the world around us.

度口 A TRAVEL INWARD

北京时代美术馆
Times Art Museum, Beijing

影像装置
Vedio | installation
4 minutes 30 seconds
<https://youtu.be/dre74EMdBkU>





I live a routine life every day, repeating the same contents. The world talks a lot every day, which seems that every day is a new day and we have to work hard to climb to the top of the mountain. But my anxiety has nowhere to settle down, no matter at which altitude we are, the scenes are changing, the inner void is getting more and more..... Every day is the same, I'm tired of deception. One day I start to travel in black hole, my head would dive into the body, like tortoise.



我过着每天一样的生活，反复刻印同样的内容。

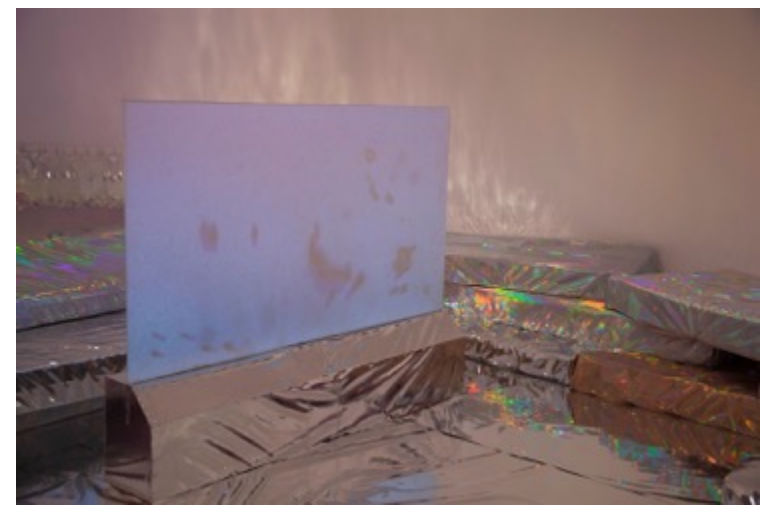
世界每天都会张口说很多话，好像说着每天都是崭新的，我们要继续努力，攀登到更高的顶峰。但我的不安始终无处安置，不管在哪个高度，景色在变，内心的空洞却无时无刻不在一点点张大...

我的每天都是一样的，厌倦了虚妄。

那日我开始去黑洞旅行，脑袋潜入身体，我觉得我像乌龟一样



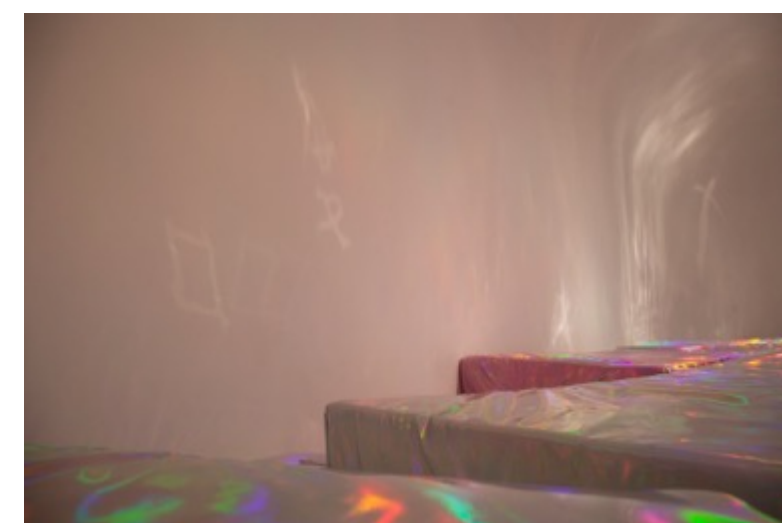




<https://youtu.be/HTWyP4VMhBw>

度口—寒山美术馆

A Travel Inward
Hanshan Art Museum



我过着每天一样的生活，反复刻印同样的内容。

世界每天都会张口说很多话，好像说着每天都是崭新的，我们要继续努力，攀登到更高的顶峰。但我的不安始终无处安置，不管在哪个高度，景色在变，内心的空洞却无时无刻不在一点点张大...

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那日我开始去黑洞旅行，脑袋潜入身体，我觉得我像乌龟一样



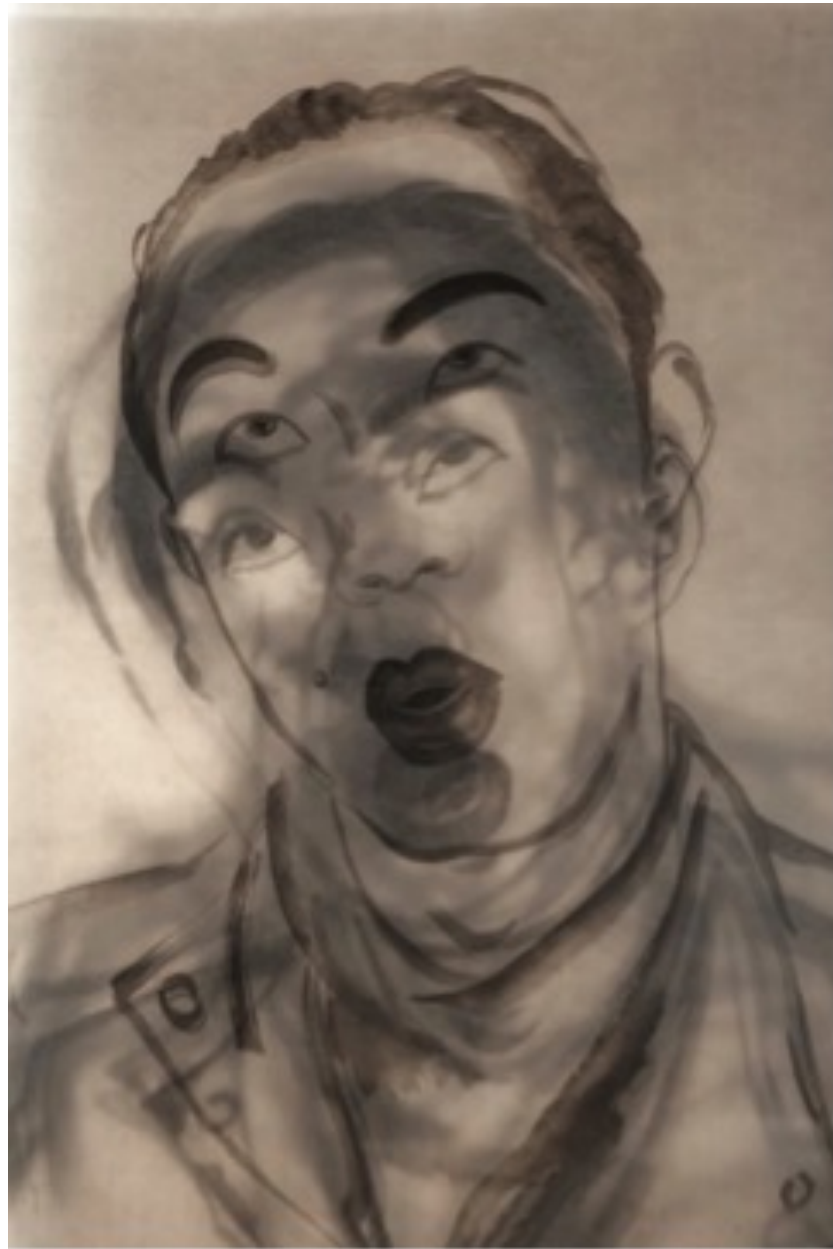
I live a routine life every day, repeating the same contents. The world talks a lot every day, which seems that every day is a new day and we have to work hard to climb to the top of the mountain. But my anxiety has nowhere to settle down, no matter at which altitude we are, the scenes are changing, the inner void is getting more and more..... Every day is the same, I'm tired of deception. One day I start to travel in black hole, my head would dive into the body, like tortoise.





THE EARTHLY MEN

白水郎



白水郎是何物，一个浮萍？一个没有姓名和种族，亦或是和你毫无共同之处的孤独的人

——那个人便是你自己

浮流在海上的一個移动空间，在虚构与真实生活中，在逐渐迷失的边缘中，不断地寻找自我...我们不愿意面对真正的世界，以映出的我们渺小的自己，我们会在极力的挣扎下，为了某种幻影而耗尽了自己，变形的我们逃进扭曲的感受中来感知这个世界。

一个人如果老是回避自己的一部分自我，或是那部分的自我，尤其是对自己部分丑陋的自我老是躲躲闪闪，讳莫如深，那么他终究变得十分的虚伪，他真正的自我讲开始异化...

处于这种状况下的人，不但不会改正自己的错误和过失，

反而会扭曲人的自然本性，使人的表里差异越来越大...

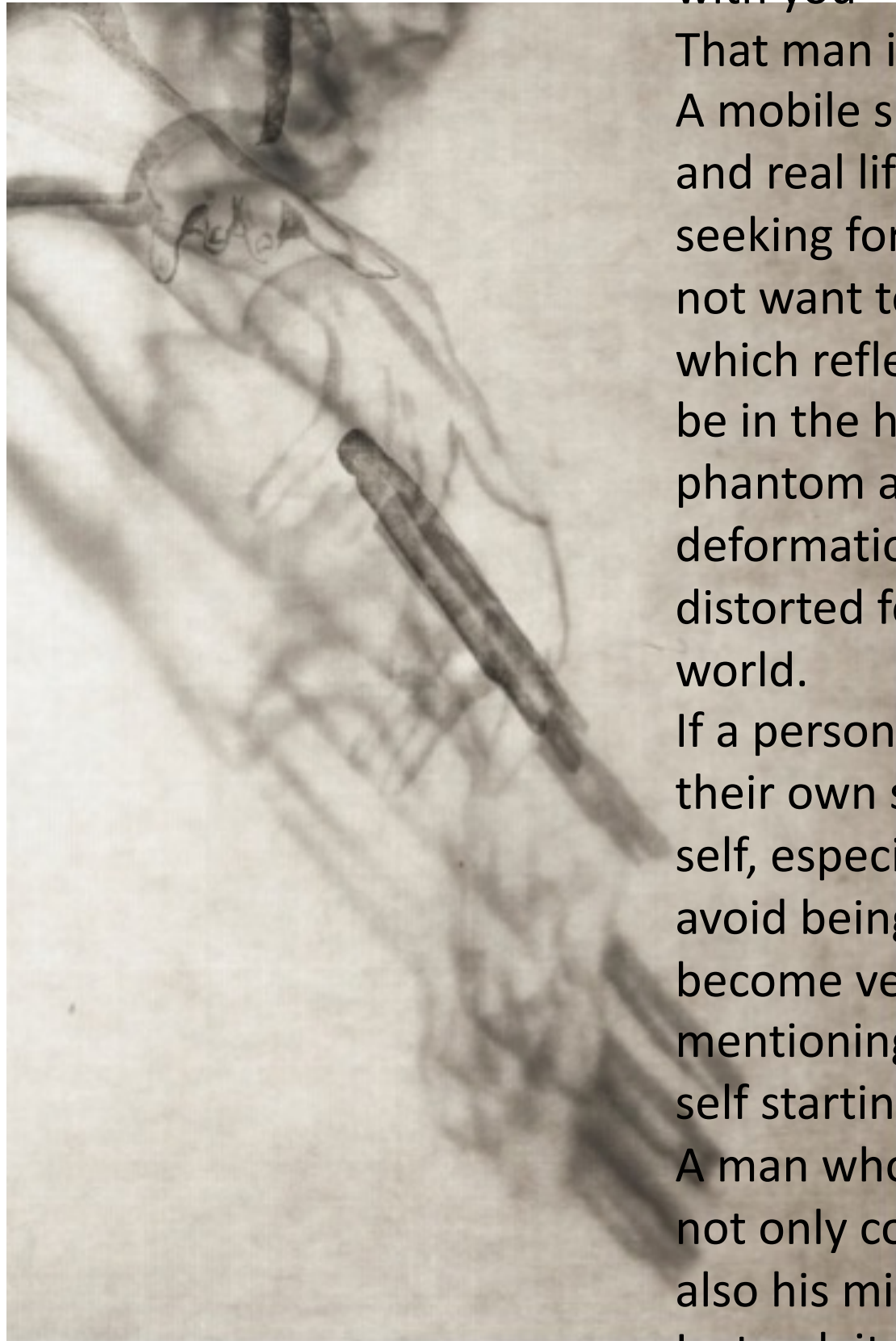
What is the earthly men, duckweed?
A lonely person without name or
race or with nothing in common
with you

That man is you

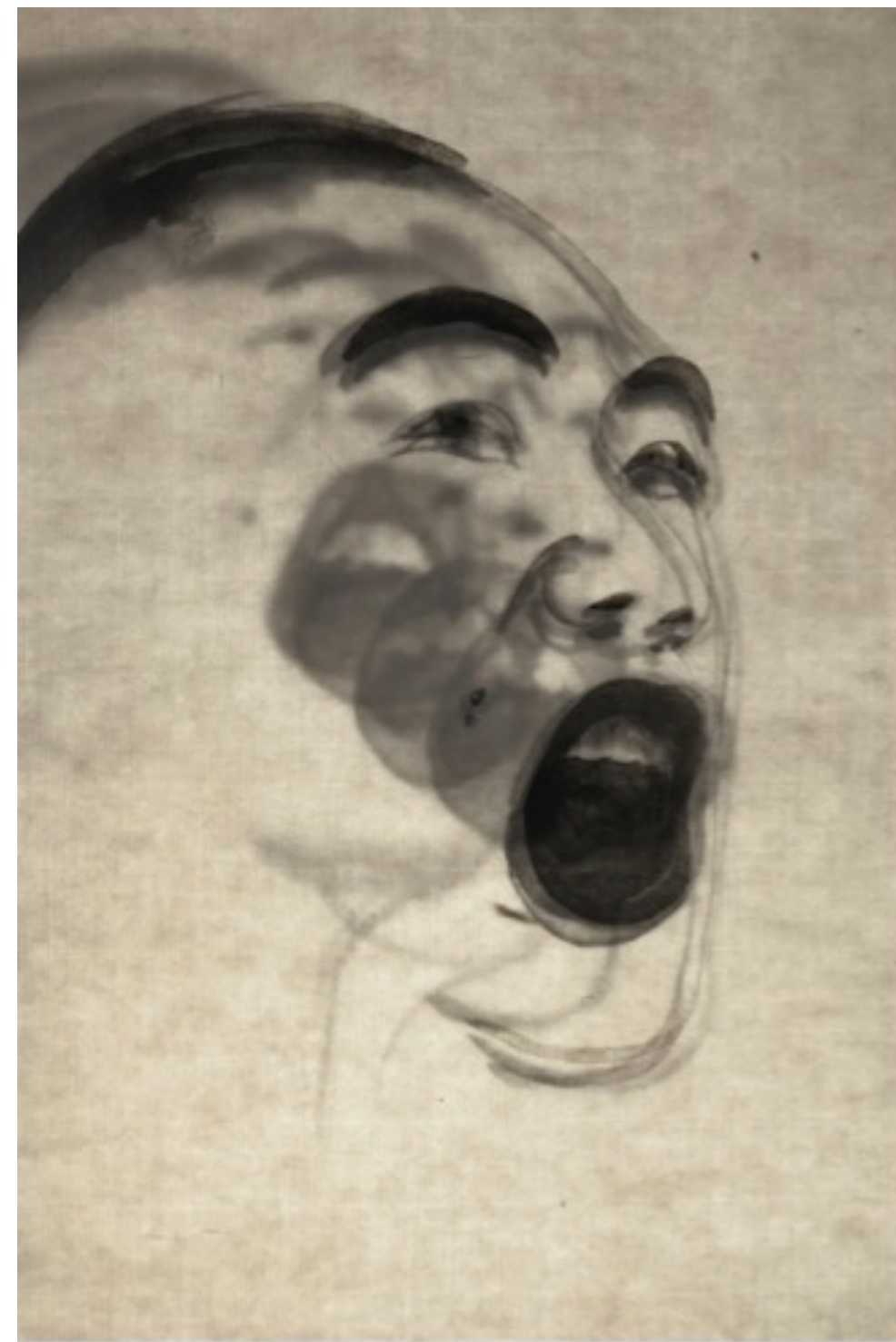
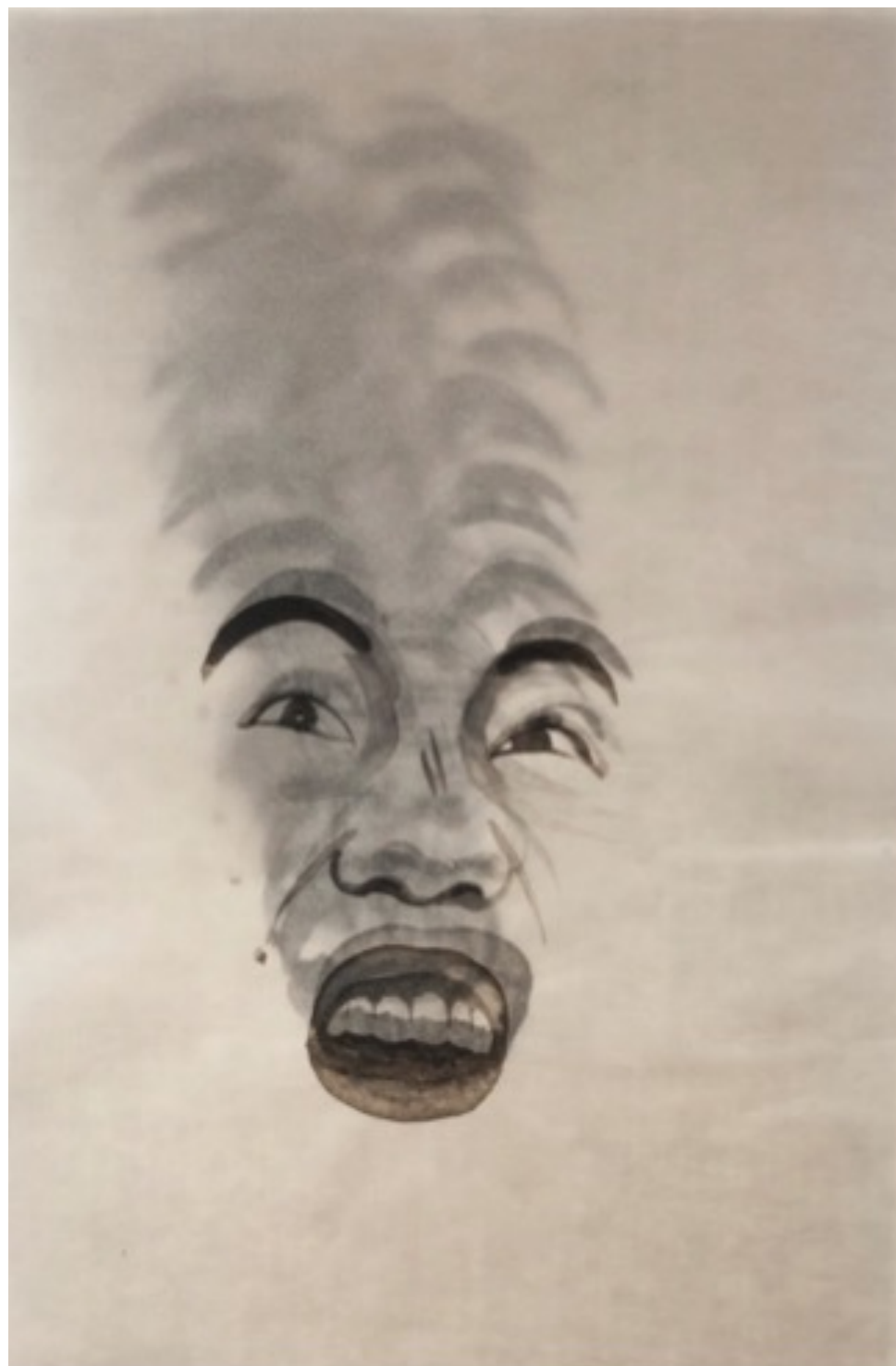
A mobile space in the sea; in fiction
and real life, on the edge of lost,
seeking for self constantly... We do
not want to face the real world,
which reflected our small, we will
be in the hard struggle, for a
phantom and exhausted,
deformation we escaped into
distorted feelings to perceive the
world.

If a person always avoid a part of
their own self, or is that part of the
self, especially on its ugly self always
avoid being seen, then he will
become very carefully conceal
mentioning, the hypocrisy of his real
self starting alienation...

A man who is in such a situation will
not only correct his mistakes but
also his mistakes,
Instead, it distorts the natural
nature of man, and makes the
difference between man and
woman bigger and bigger..



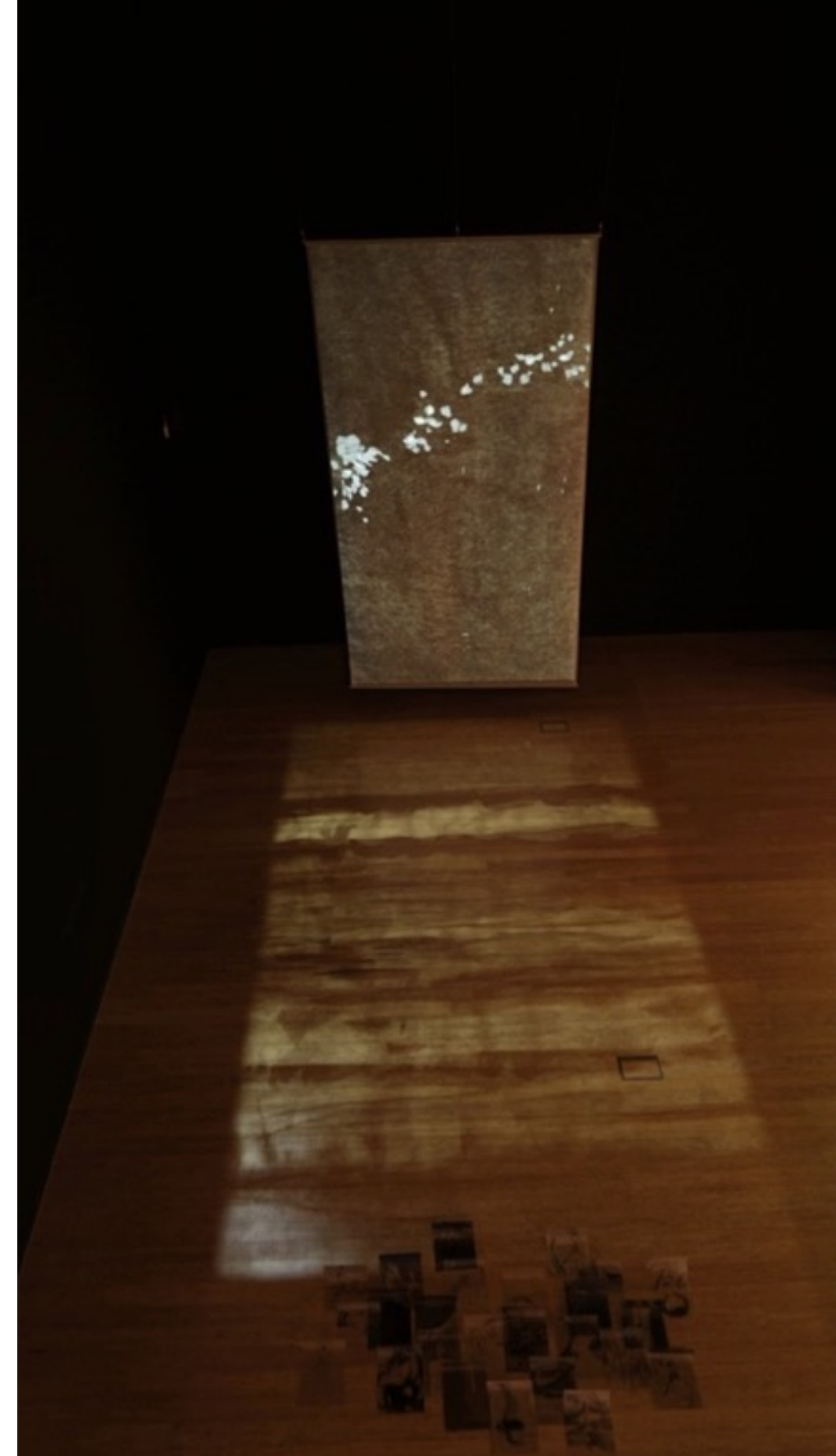
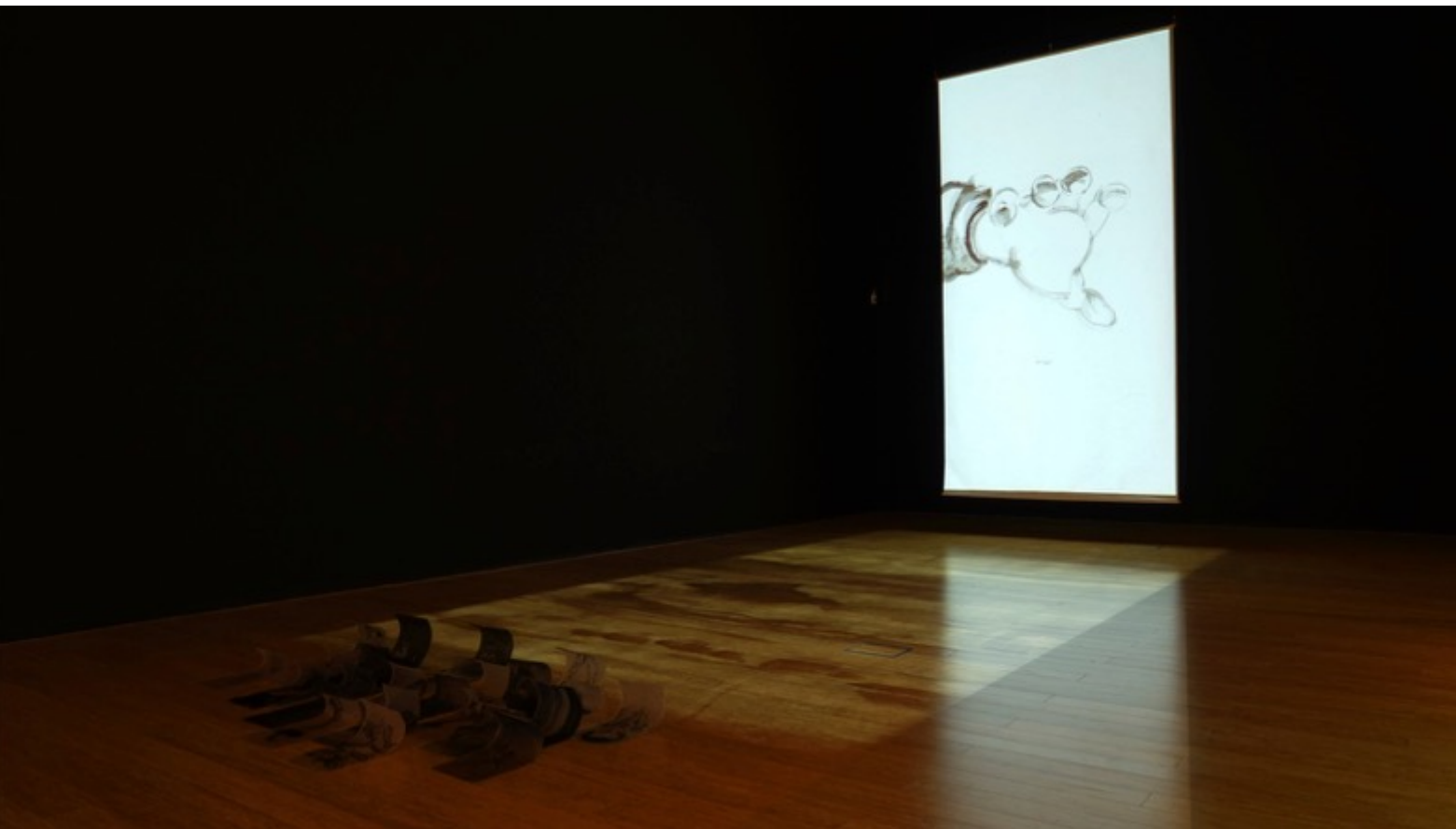




-‘The Earthly Men’ animation and installation “Ballada”

白水郎 水墨动画装置 5 minutes 40 seconds

叙事曲-动漫当代艺术展 澳门艺术博物馆



<https://youtu.be/YhdK26XPcYY>



-‘The Earthly Men’ animation and installation “Ballada” 2017 Macau

叙事曲-动漫当代艺术展 澳门艺术博物馆



The background of the poster is an abstract watercolor painting. It features a central figure in a white dress with a red and black patterned bodice, standing on a white platform. The figure is surrounded by vibrant, flowing colors in shades of red, orange, and yellow. The overall style is expressive and dynamic, with visible brushstrokes and a sense of movement.

FLOWING FEAST

流光 意彩

刘毅个展 Liu Yi Solo Exhibition

2017.05.12 - 08.13 | Opening Reception 05.12, 6 - 9pm

ShanghART
香格纳画廊

Solo Exhibition



<https://youtu.be/UwaBIMVcBQ>

FLOWING FEAST

流光 意彩

2017.05.12 - 08.13

刘毅 个展
Liu Yi Solo Exhibition



Flowing

Feast















香格纳新加坡
ShangHART Singapore

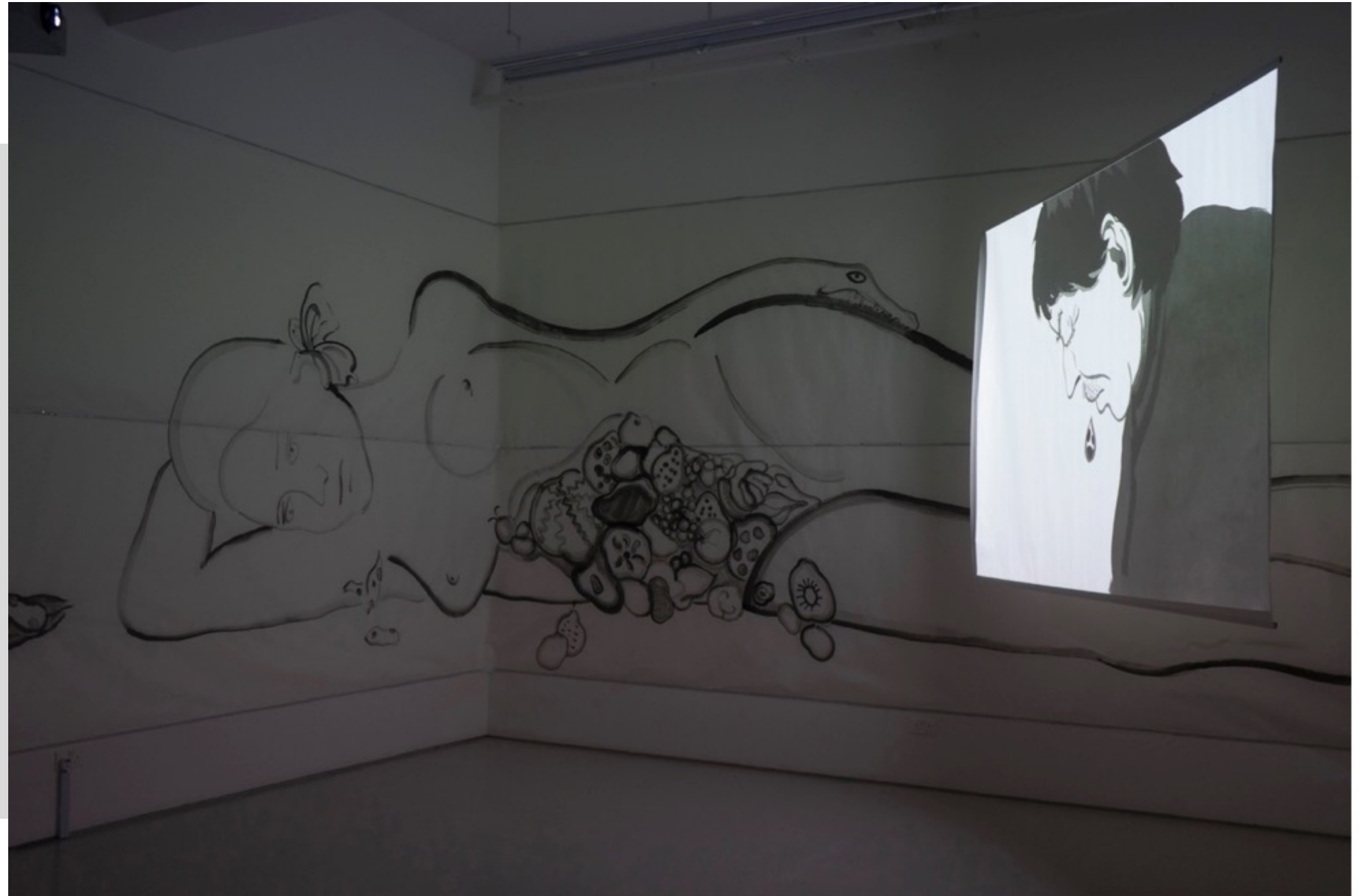


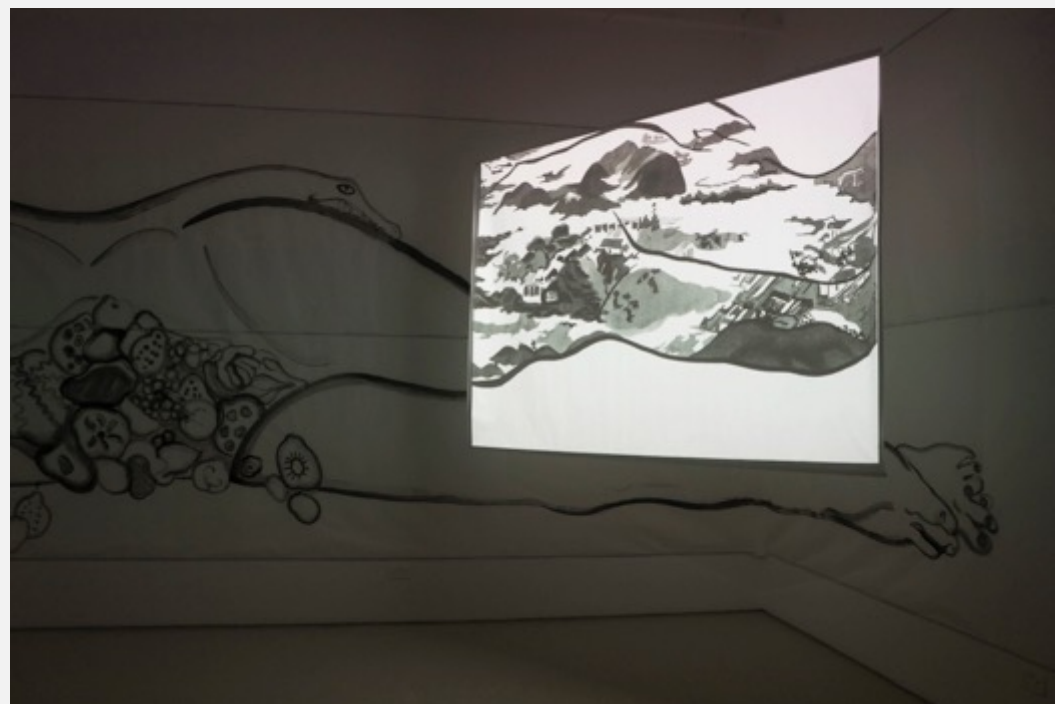


这是“帮助记忆的方式” 将生活中旅行中真实的所见所闻和异想世界的碰撞结合，常常运动与现实与幻想世界之间，世界与想象之间。

ORIGIN OF SPECIES

一场革命，一场演变，一只二十几亿年前的鞭毛虫战胜了人言的世界。细菌寄居在人体内迂回流转，细胞产生病变，人类的身体解构再重组。细菌从生物身上逃脱，重新加入到物质解构中，在存在与虚无里潜行，梦里明明有六趣，觉后空空无大千





天演论

Origin of species

ink animation, 5min30sec

<https://youtu.be/SPPPd-6W0RE>

刘毅个人项目
度 A Travel Inward □
Liu Yi solo project
2017.2.10-3.1

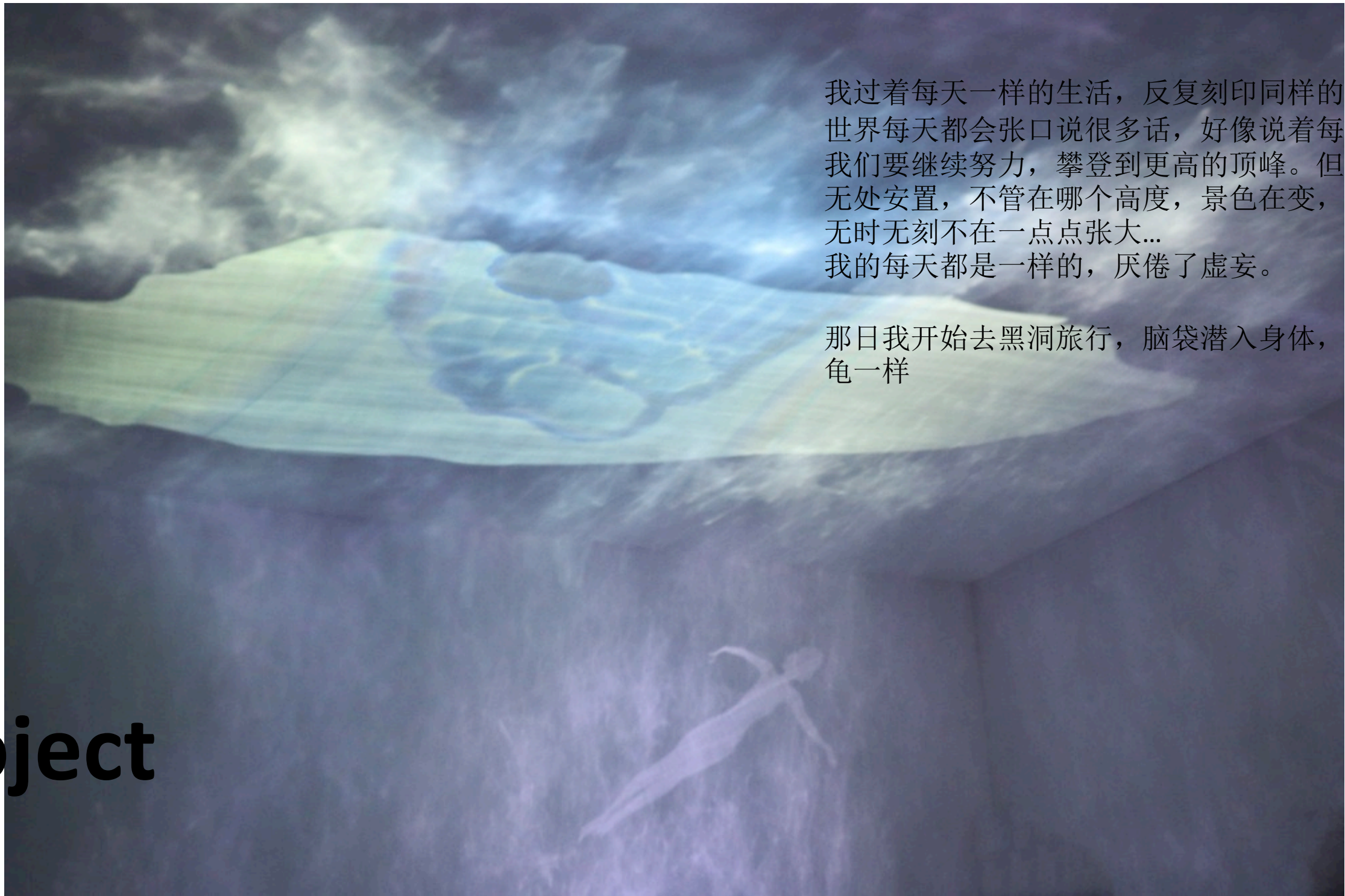
MOCA PAVILION
艺术亭台



上海当代艺术馆基金会
MoCA, Shanghai, Foundation Limited.

中国上海市黄浦区南京西路231号人民公园7号门 www.mocashanghai.org
Gate 7, People's Park, 231 Nanjing West Road, Shanghai, China T 86 21 63279900

运输布展支持 Transportation & Installation Support DRAGON PINK ART



我过着每天一样的生活，反复刻印同样的内容。
世界每天都会张口说很多话，好像说着每天都是崭新的，
我们要继续努力，攀登到更高的顶峰。但我的不安始终
无处安置，不管在哪个高度，景色在变，内心的空洞却
无时无刻不在一点点张大...
我的每天都是一样的，厌倦了虚妄。

那日我开始去黑洞旅行，脑袋潜入身体，我觉得我像乌
龟一样

Project

度 口
A Travel Inward
空间影像装置

https://youtu.be/3GaW_oQRDWM



This work is a walk-in video space installation with non-stop changing. With the sunshine out of the window, the specular reflection in the space brings the game of light and shadow. The audience seems to enter the internal world of a person and get complete and wonderful body experience.

Shadow moves with people, shadow moves with heart. Moca Art Pavilion Shanghai is located in Nanjing West Road, known as one of Shanghai's busiest commercial street, on which a passerby can deeply understand what two words "Shanghai" mean.

Hole is a metaphor to express our hidden ideas. Facing our routine life, we imagine the state that we would travel or escape from. Whether or not are the passersby outside the same as myself, tired of vanity?

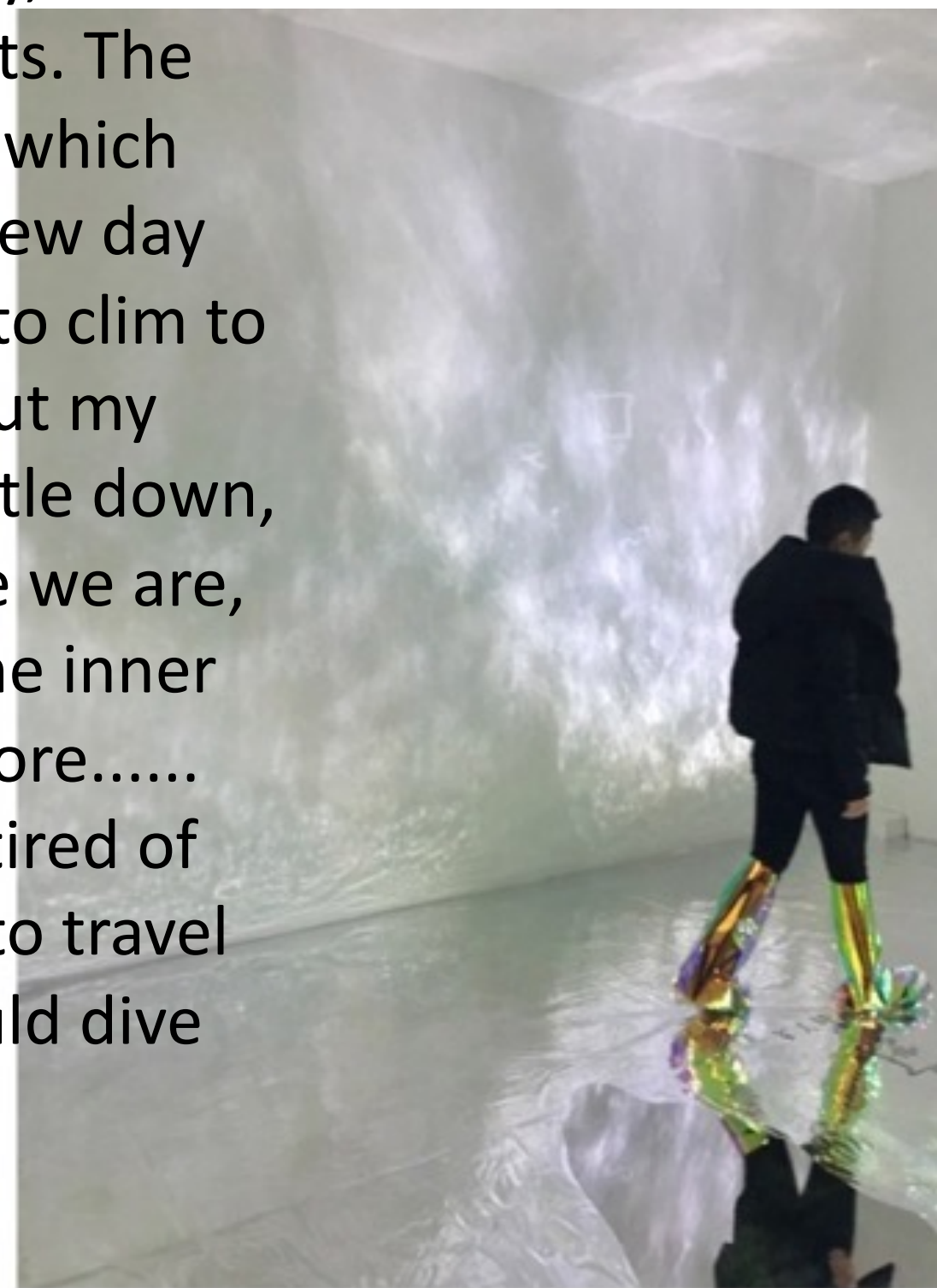
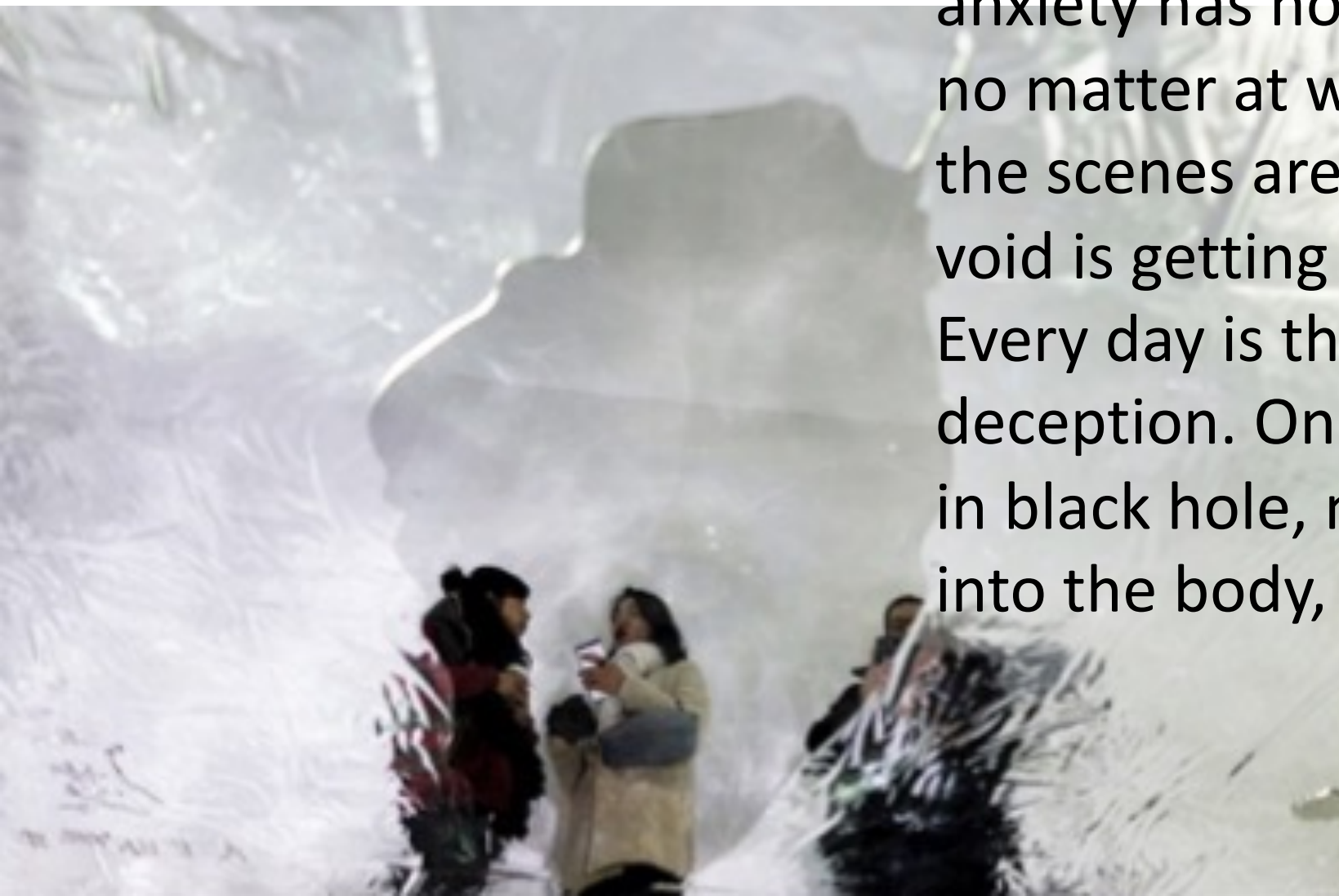
MOCCA PAVILION







I live a routine life every day,
repeating the same contents. The
world talks a lot every day, which
seems that every day is a new day
and we have to work hard to climb to
the top of the mountain. But my
anxiety has nowhere to settle down,
no matter at which altitude we are,
the scenes are changing, the inner
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Every day is the same, I'm tired of
deception. One day I start to travel
in black hole, my head would dive
into the body, like tortoise.







度

A Travel Inward

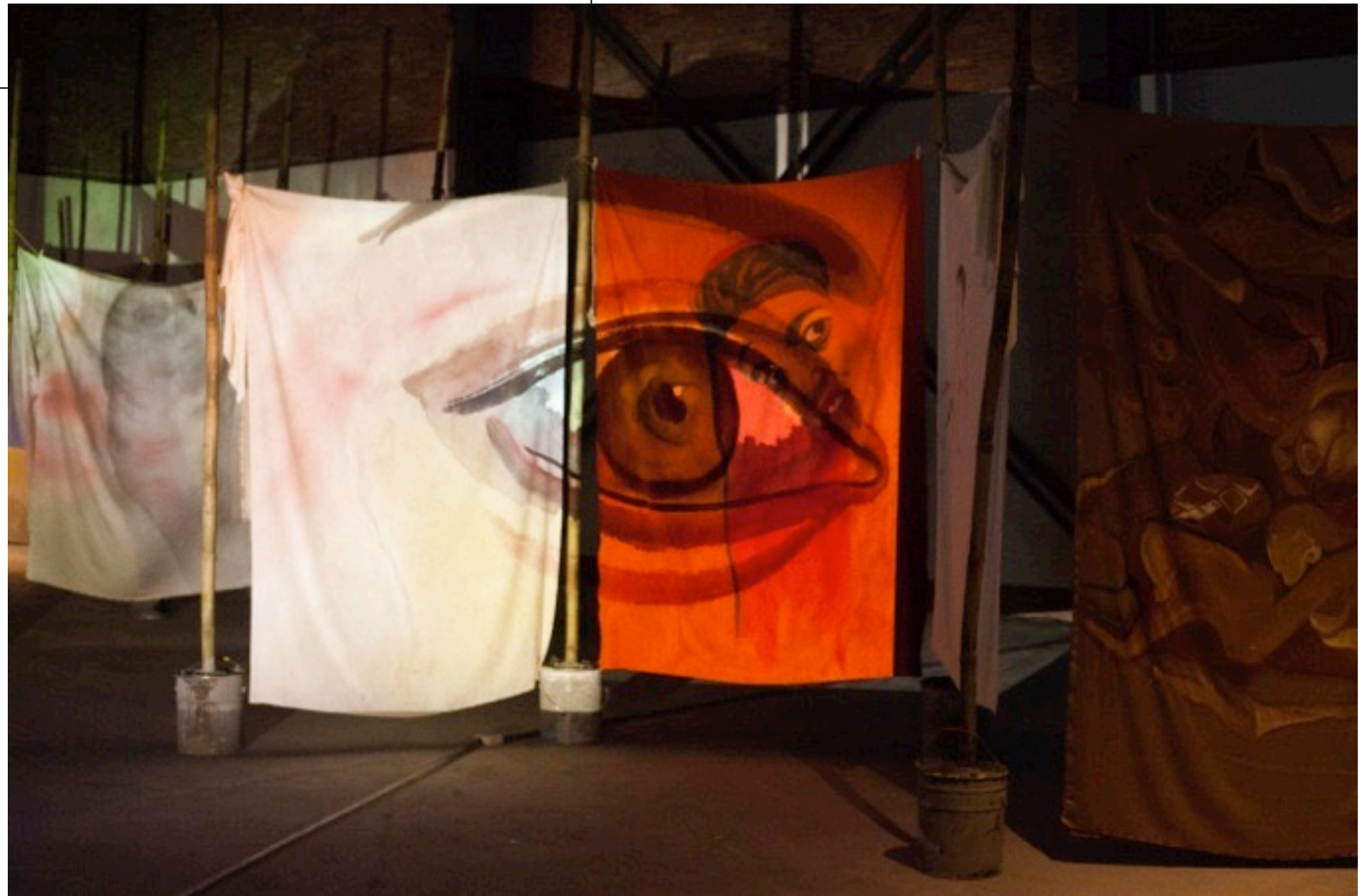
口

Liu Yi solo project
刘毅个人项目

2017.2.10-3.11

A CROW HAS BEEN CALLING FOR A WHOLE DAY

https://youtu.be/_DAmsjVlqRo
ShangHART M50
香格纳m50





A CROW HAS BEEN CALLING FOR A WHOLE DAY

In November 2015 I went to India. It has been a year after coming back from there. The influence of the time after the trip wears off gradually. When in Hangzhou looking back, the regional boundaries have disappeared, and perhaps at the moment related to another city and my own body. The flowing images possess potential temporality and are full of imaginations. The part of animation transforms the psychological changes into visual presentation. It's a very long painting and the painting becomes potential clues. Whereas the static paintings are something left after the time element are withdrawn from the film images.

I'm very impressed by crows in India. They can be seen everywhere. They are not afraid of people or passing cars. The magic croaking of the crows runs through the whole city. There is a similarity between them and the people lying on the streets anywhere, with a survival attitude of acting as if nobody was nearby.

In Hindi, yesterday and tomorrow are the same words. Time does not move forward. While all the riverside people understand the time with the river, they burn the body here, turning to ashes, returning to the eternal life. After drinking they broke the clay cups to pieces which fell to ground into the dust.

They fill the food with banana leaves, worship the rocks with transient flowers...



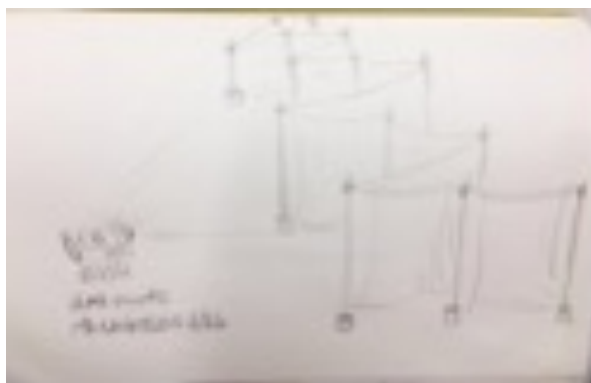
animation and video installation 12'2016



Original painting 40*24cm
原画 40*24厘米



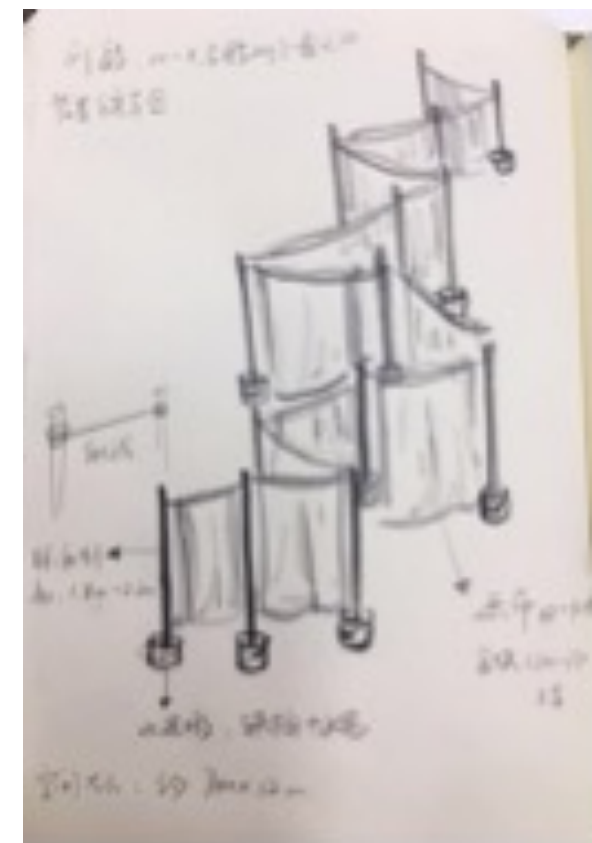
乌鸦是我对印度的一种很特别的印象，到处都是，纷纷扬扬，他们不怕人，也不怕车，富有魔性的呱呱叫声响彻整座城，它们与死亡糜烂的距离与印度街头随地躺倒的人有一种神似，似乎都有着一种旁若无人的生存姿态，到了夜晚便是它们光顾着这些穷人们的梦魇。



《一只乌鸦叫了一整天》
旅行记录体实验影像装置
2016

2015年11月我去了印度，印度回来后整一年，旅行回来后所能辐射的时间消失了。杭州回望，地方性的边缘界限已经消失，也许此刻和另外一个城市有关，和自己的身体有关。影像流动的画面，有潜在的时间性又是非常充满想象，动画部分又是将心理的变化，变成视觉呈现，它是一部非常长的绘画，绘画成为潜在的线索，而绘画部分又是影像消除时间之后平铺下来的东西。

在印地语中，昨天与明天是同一个词汇。
时间并不向前流动。当所有傍河生息的民族都用河流来理解时间，他们在这里焚烧躯体，化身为灰，回归生命的永恒，他们将喝完的陶土杯喝完就砸碎，落到地上化为尘土，他们用芭蕉叶来盛装食物，用短暂的鲜花来供奉岩石...
时间超越了空间隔断，城市的不同地域的生存状况，自然的状态，常态，社会潜在的发展。不管是即性捕捉的记忆动态还是记忆中的情景剧场，都变成我们的共同的生活剧场









Installation View 'The 3rd ShenZhen Independent Animation Biennale'
深圳独立动画双年展
2016/12

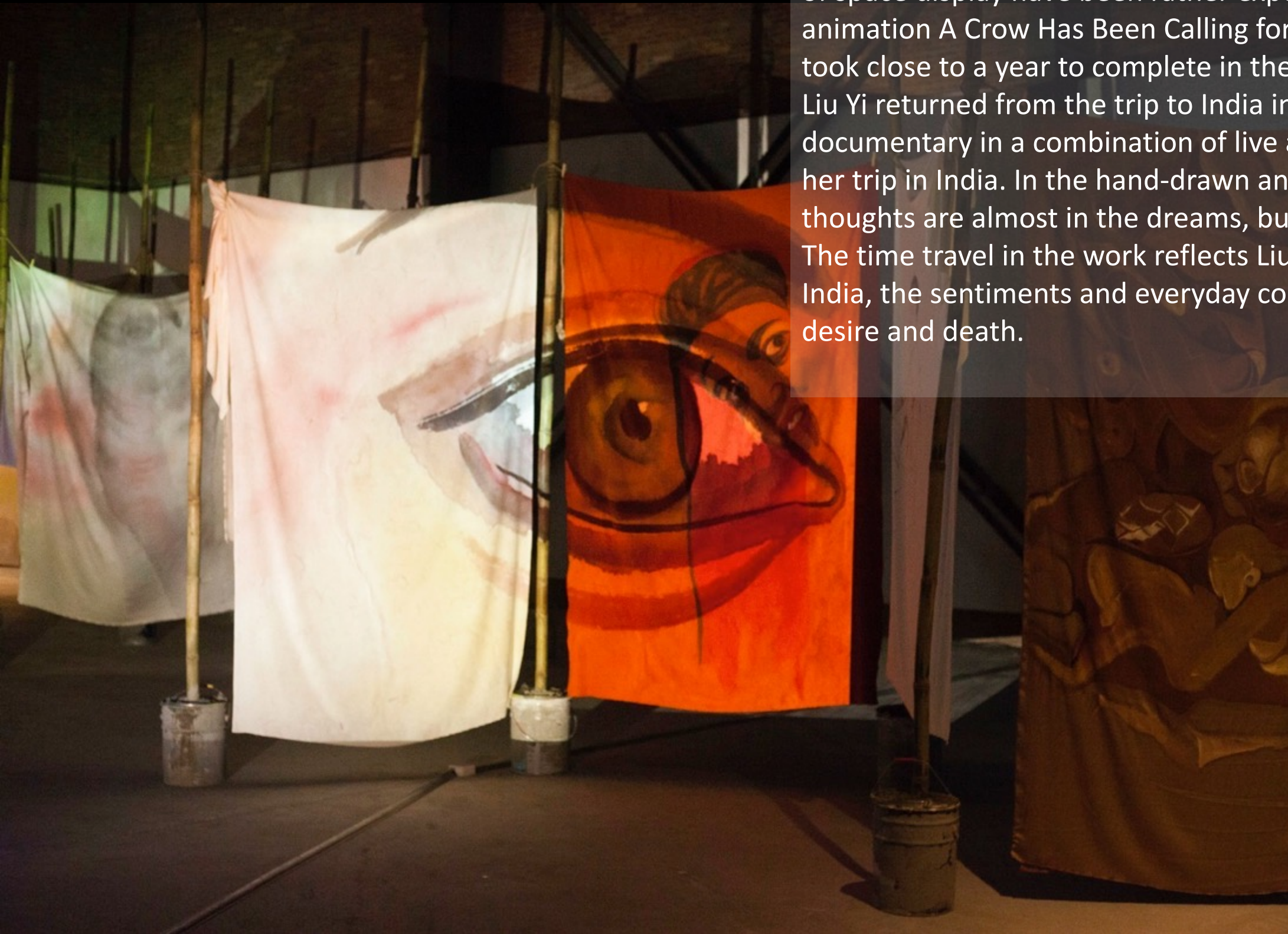


INTERVIEW



A CROW HAS BEEN CALLING FOR A
WHOLE DAY

Liu's works, ranging from animation, installations to her exploration of space display have been rather experimental. The hand-drawn animation *A Crow Has Been Calling for A Whole Day* is a work which took close to a year to complete in the form of a travel journal, after Liu Yi returned from the trip to India in 2015. This creative documentary in a combination of live action and animation records her trip in India. In the hand-drawn animations her reflections and thoughts are almost in the dreams, but also a bridge to the reality. The time travel in the work reflects Liu Yi's love and thoughts about India, the sentiments and everyday conditions, the experience of desire and death.

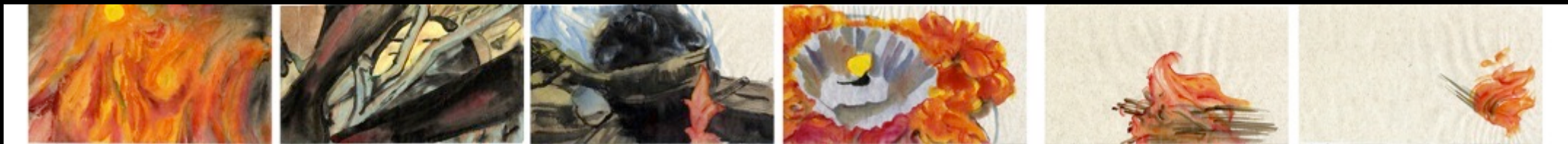




In this exhibition, Liu Yi presents another regional space time scene with static paintings on the curtains. The flowing images project on the trembling curtains, which harmonize with each other dynamically, and the audience are invited to take a walk through crisscrossing space and time, embedded in the image theater created by the artist, and they become another travel experience of the work.

Drying in the sun was a phenomenon which left a special impression for the artist in India. It somehow embodies ordinary people's natural living conditions. The work presents a kind of "drying in the sun" in the form of video installation in the exhibition space. This kind of life landscape has not strong regional features; it happens in India even in Shanghai.....It may not as magnificent as the Dhobi Ghat Laundry District in Mumbai, but it can happen where there is sunshine and wind. This work has been exhibited in The 3rd Shenzhen Independent Animation Biennale (2016) and will be showed in The 20th Holland Animation Film Festival (2017).



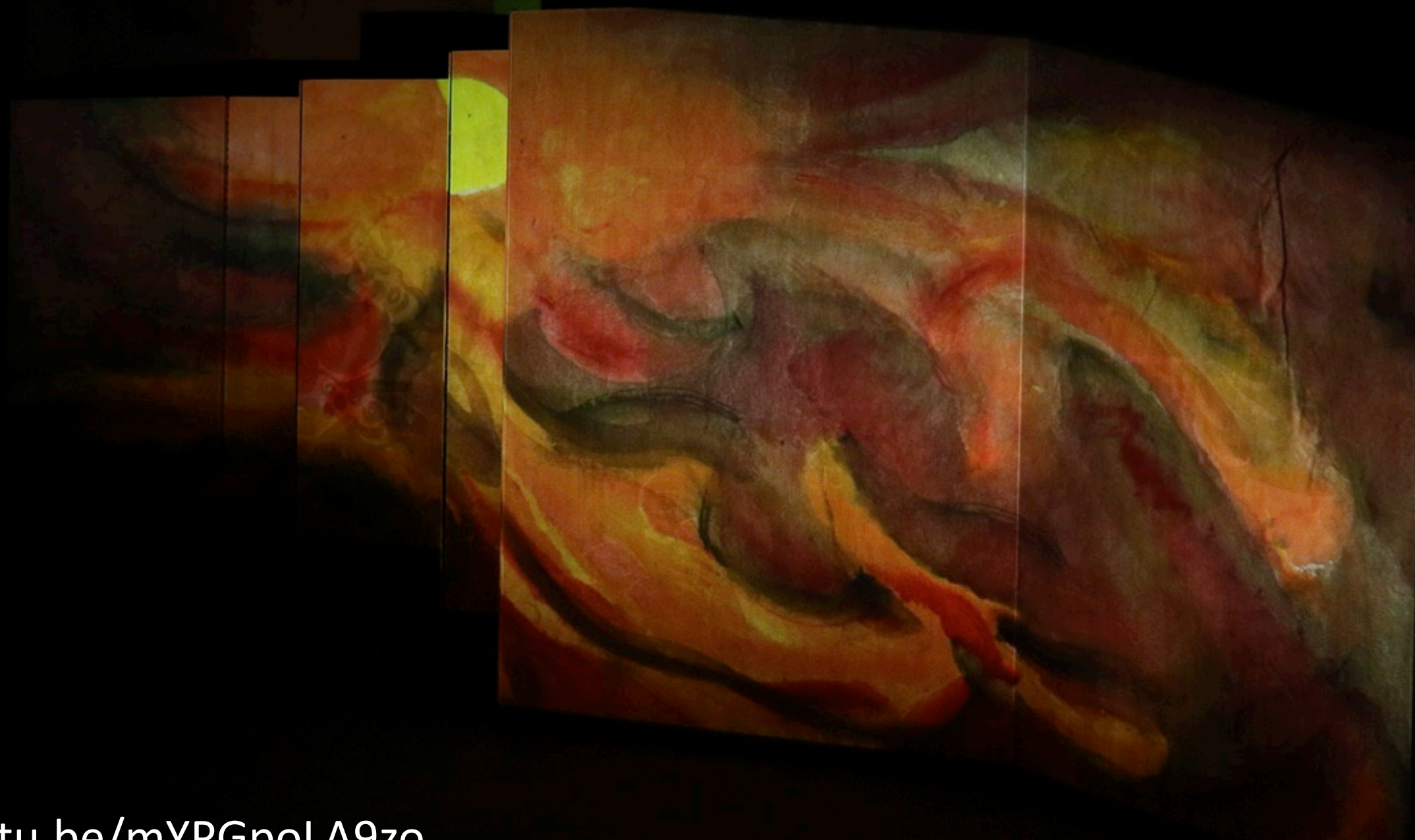


她的影像动画、装置以及对空间展示可能性方面的探索具有实验性。手绘动画《一只乌鸦叫了一整天》是刘毅于2015年从印度旅行回来后以旅行日志的方式，历时一年完成的作品：现实与手绘动画相结合的纪录片形式记录了她在印度的旅行。在手绘动画中她对于印度的回想与深思是在梦境，也是通往现实的桥梁。作品里时间的穿梭是刘毅对印度的爱与思想、情感与日常状态的思考，欲望与死亡的经历

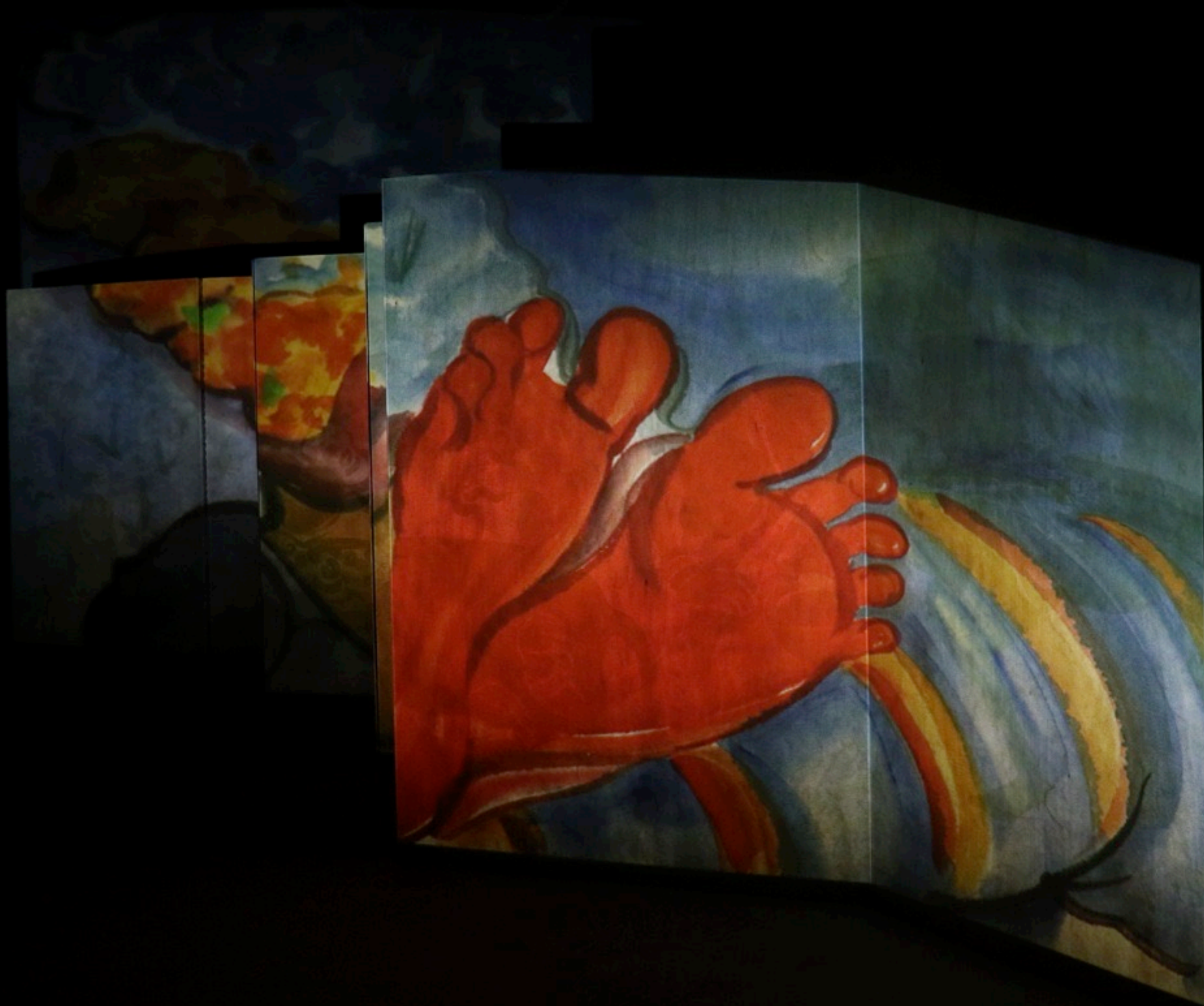


在此次展览中，刘毅以帷幔的静态绘画装置展示了她给观众带来的另一地域时空的现场。流动的影像投射在微风浮动中的帷幔上，在展览空间中形成某种动态上的交融，邀请观众一同游走在影像与空间的交错中，又一次让人们置身于艺术家营造的影像剧场之中，观者既是作品的又一次旅行体验。

“晾晒”是印度留给艺术家的一种很特殊的印象，它成为普通人自然生活状态的一种体现。因此，手绘动画作品以“晾晒”这一生活景观的影像装置来呈现于现场。它没有很强的地域性，它可以在印度，也可以在上海.....它不一定具有像印度孟买的“千人洗衣场”那样的壮观场面，只要有阳光有风的地方就有晾晒。此件作品受到2016年第三届深圳独立动画双年展支持并展出，并将于2017年第二十届荷兰动画电影节（HAFF）展映。

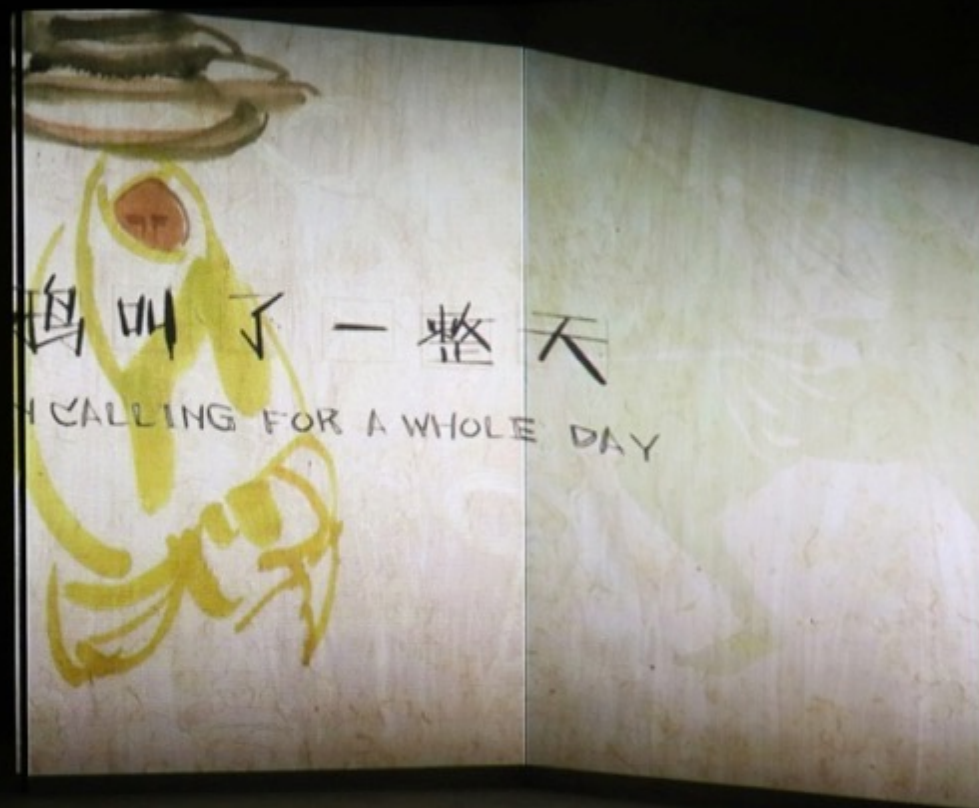
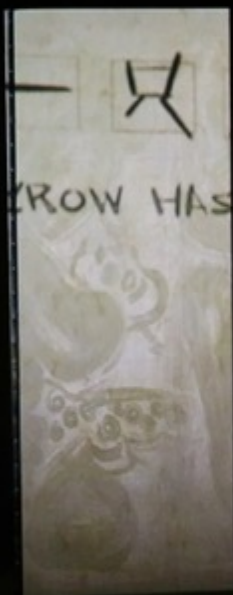
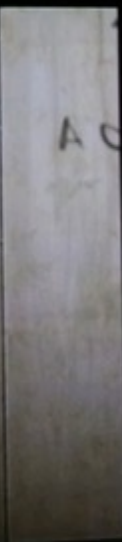


<https://youtu.be/mYPGpoLA9zo>



一只乌鸦叫了一整天
A crow has been calling for a whole day



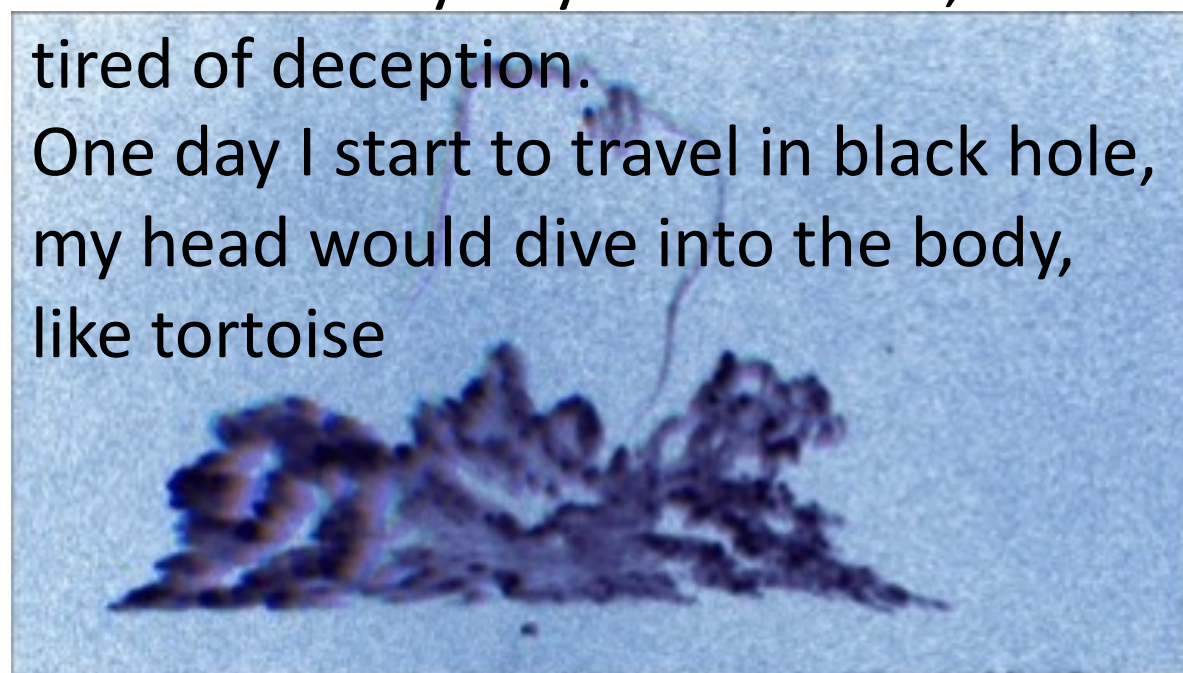




我过着每天一样的生活，反复刻印同样的内容。世界每天都会张口说很多话，好像说着每天都是崭新的，我们要继续努力，攀登到更高的顶峰。但我的不安始终无处安置，不管在哪个高度，景色在变，内心的空洞却无时无刻不在一点点张大…我的每天都是一样的，厌倦了虚妄。

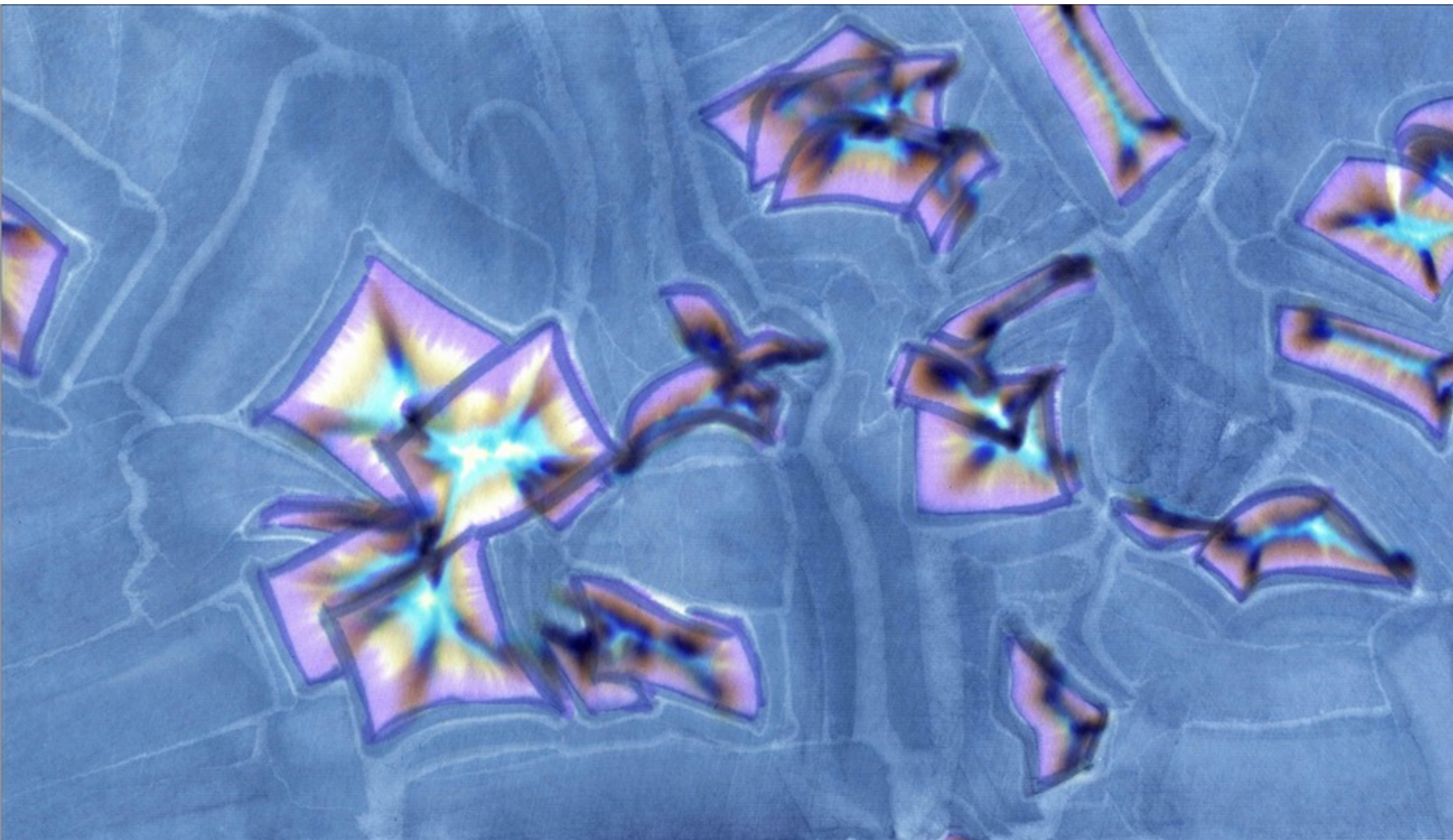
I live a routine life every day, repeating the same contents. The world talks a lot every day, which seems that every day is a new day and we have to work hard to climb to the top of the mountain. But my anxiety has nowhere to settle down, no matter at which altitude we are, the scenes are changing, the inner void is getting more and more.....Every day is the same, I'm tired of deception.

One day I start to travel in black hole, my head would dive into the body, like tortoise



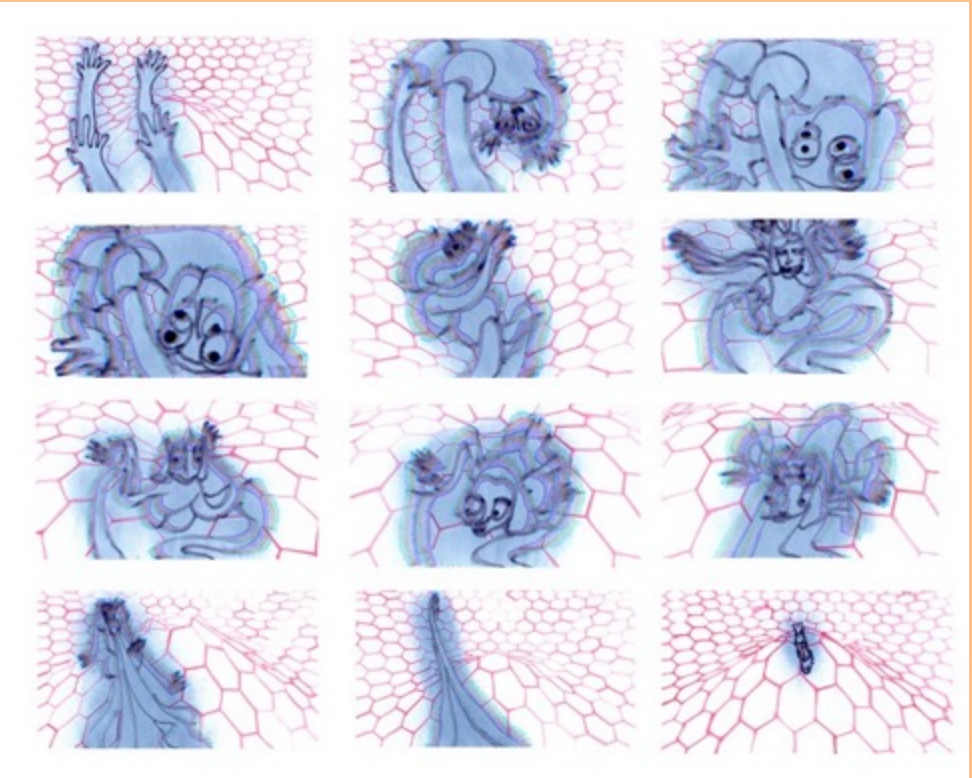
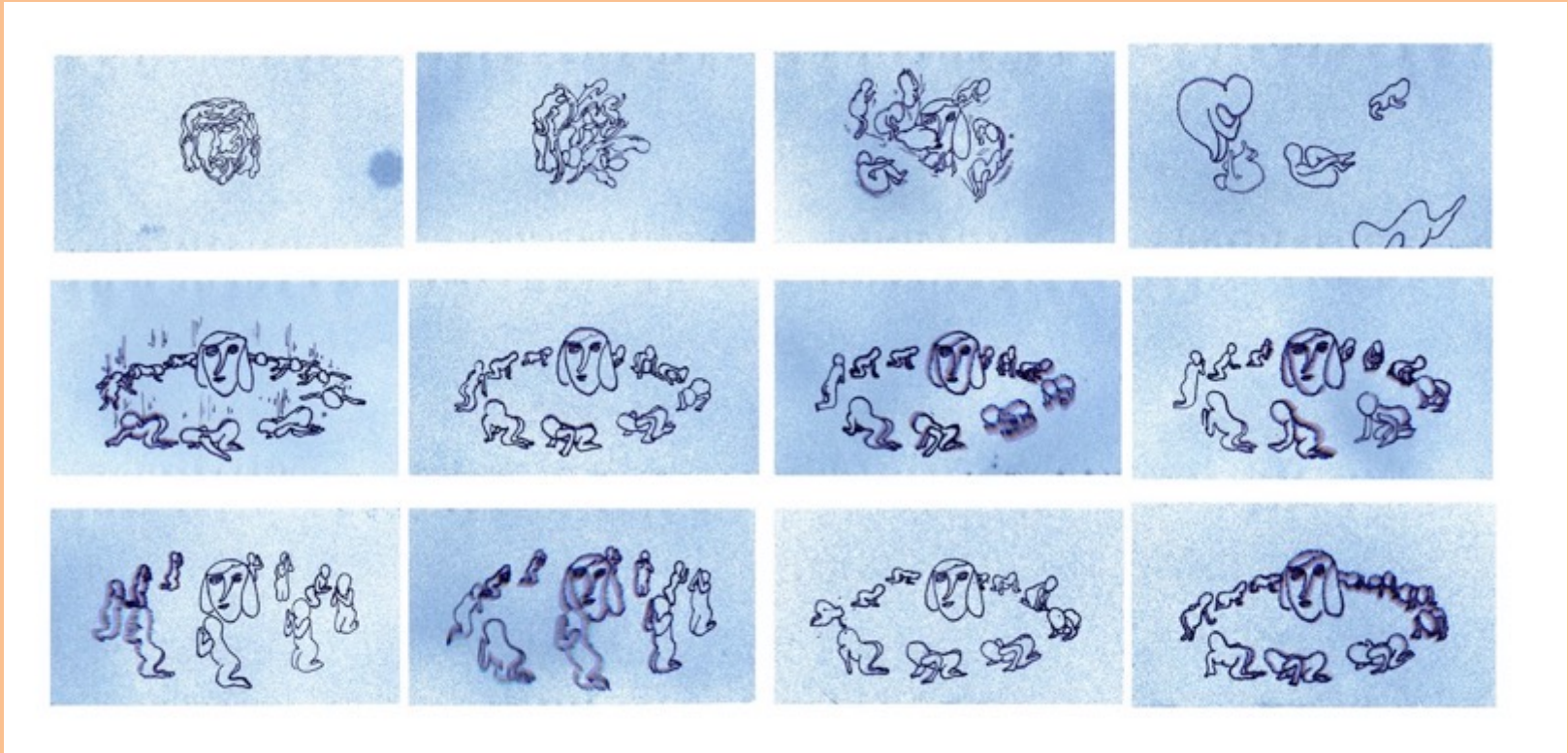
那日我开始去黑洞旅行，
脑袋潜入身体，
我觉得我像乌龟一样

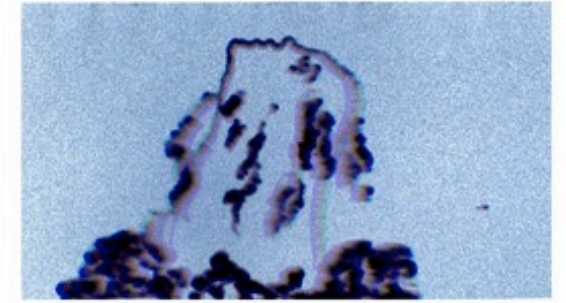
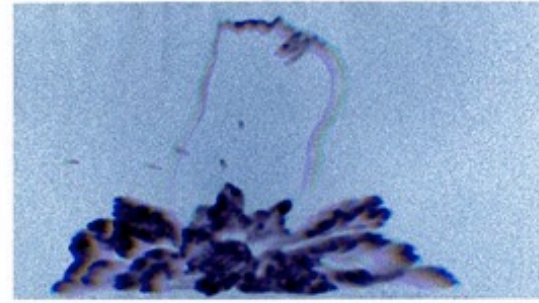
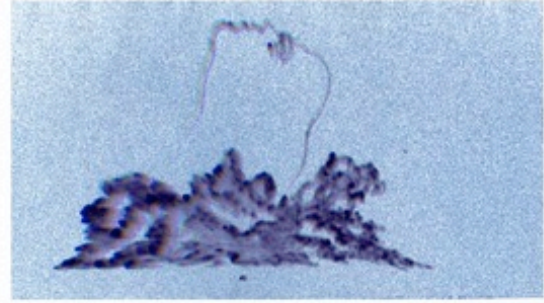
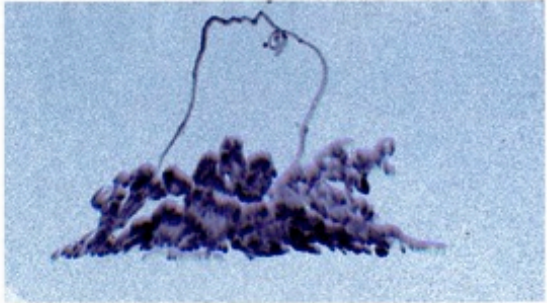
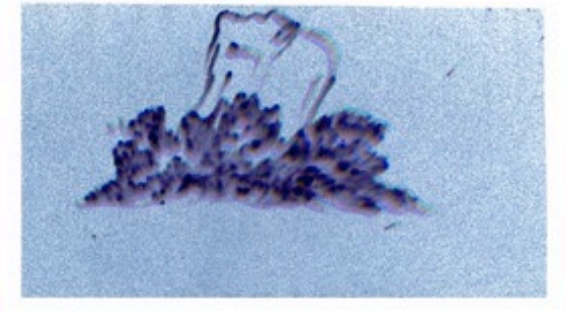
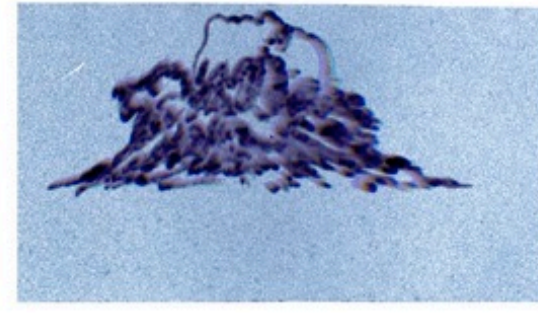
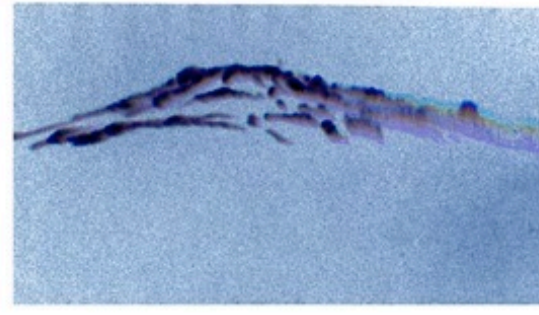




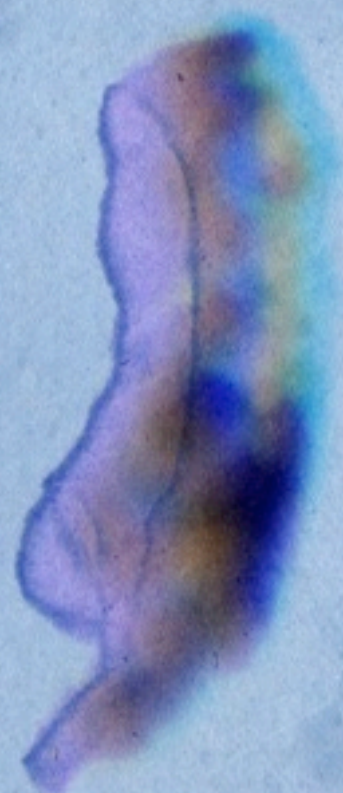


Original painting
40*24cm





Original painting 40*24cm





Into The Void

Ink animation installation 1'40"2015

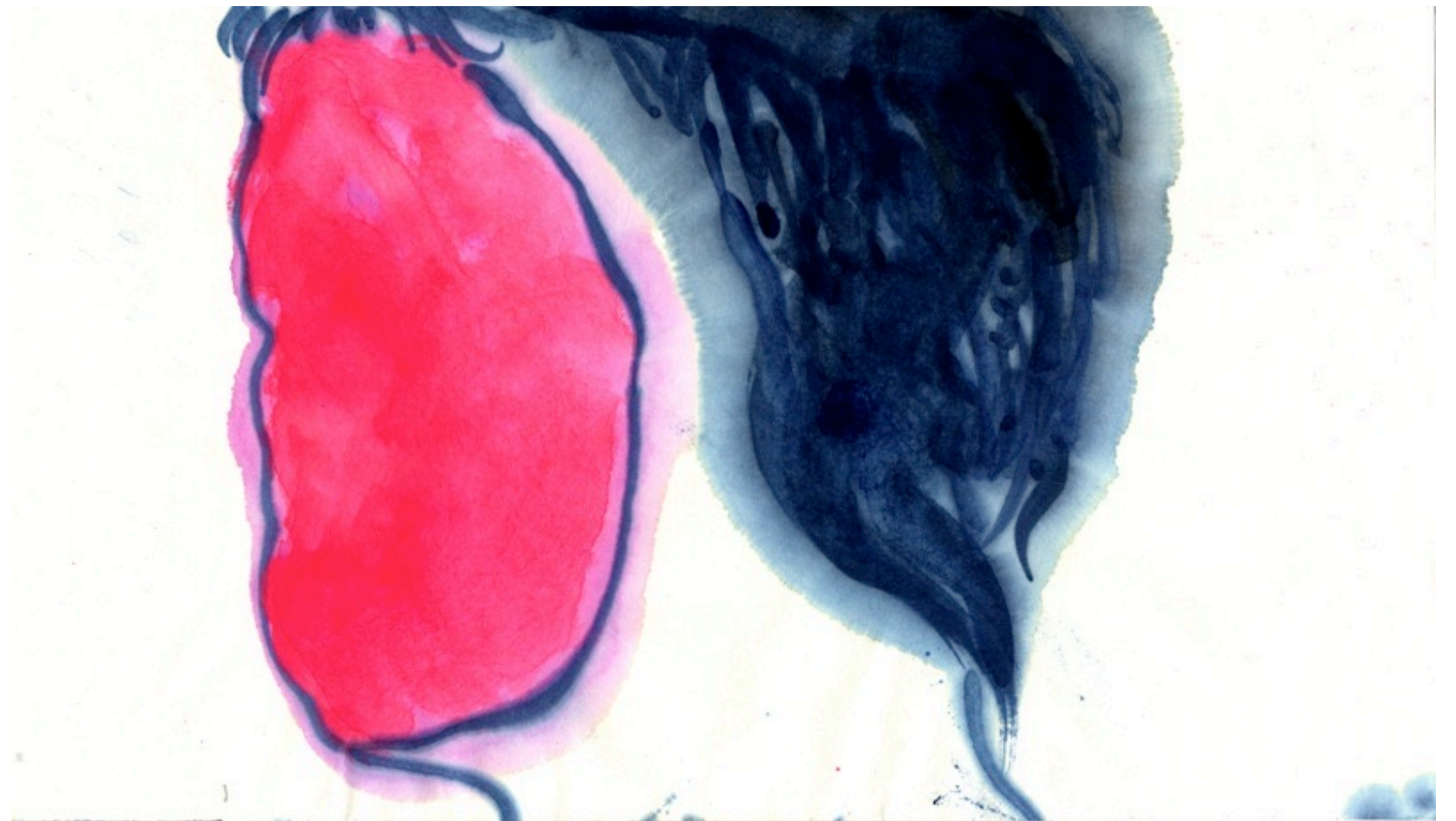
《身寄虚空》

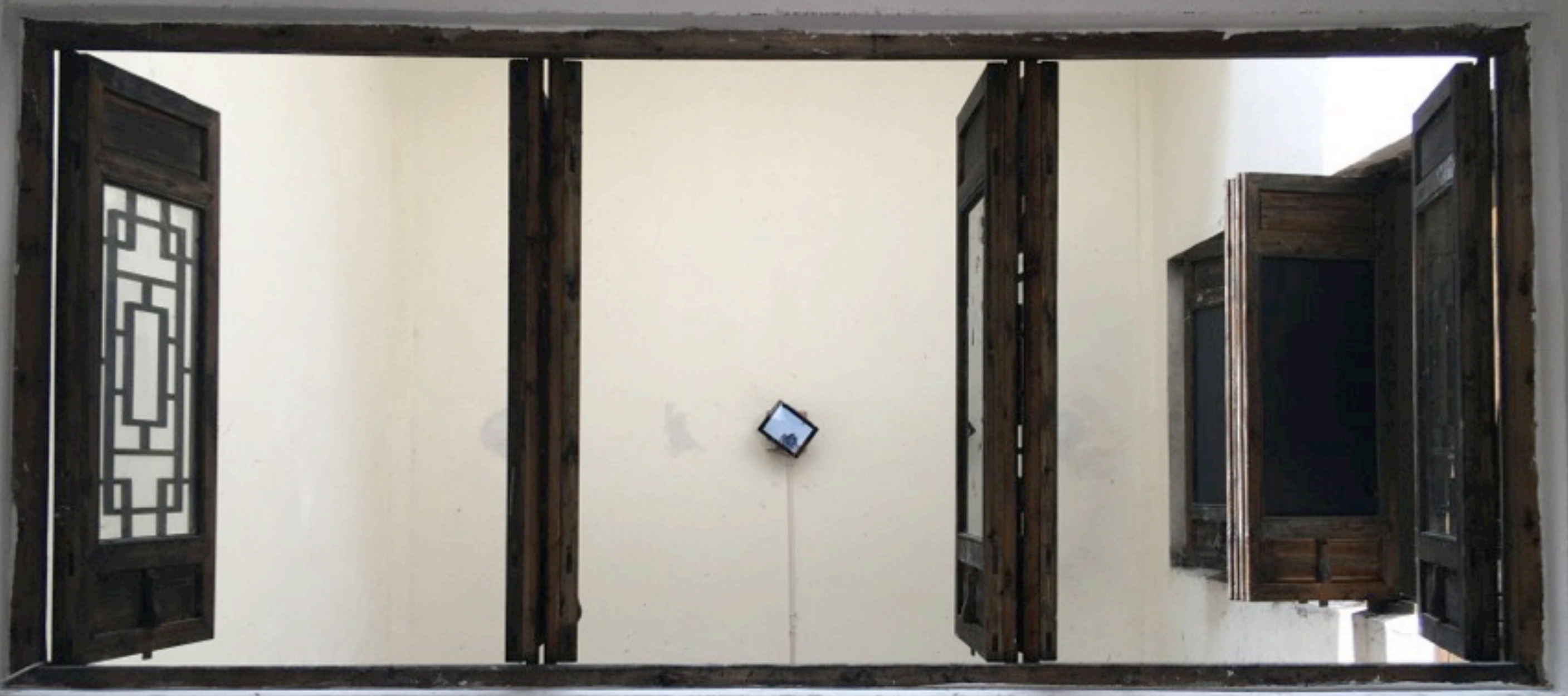
水墨动画装置 1min40sec/2015

Into The Void

Ink animation installation 1'40" 2015

The universe is generated from the blasting of a void, a loop of birth and death. What does it look like before the original point of the universe? Even the thought that seems incorporeal needs a supporting point, otherwise it begins to circle oneself in vain. The thought couldn't bear to be in such a realm of the nothingness. In the void, nothing can be caught by my memories...I can't concentrate on anything. I contracted the nebula and compressed it as a fireball. After that, it turned into a 'point', and then, back to nothing.





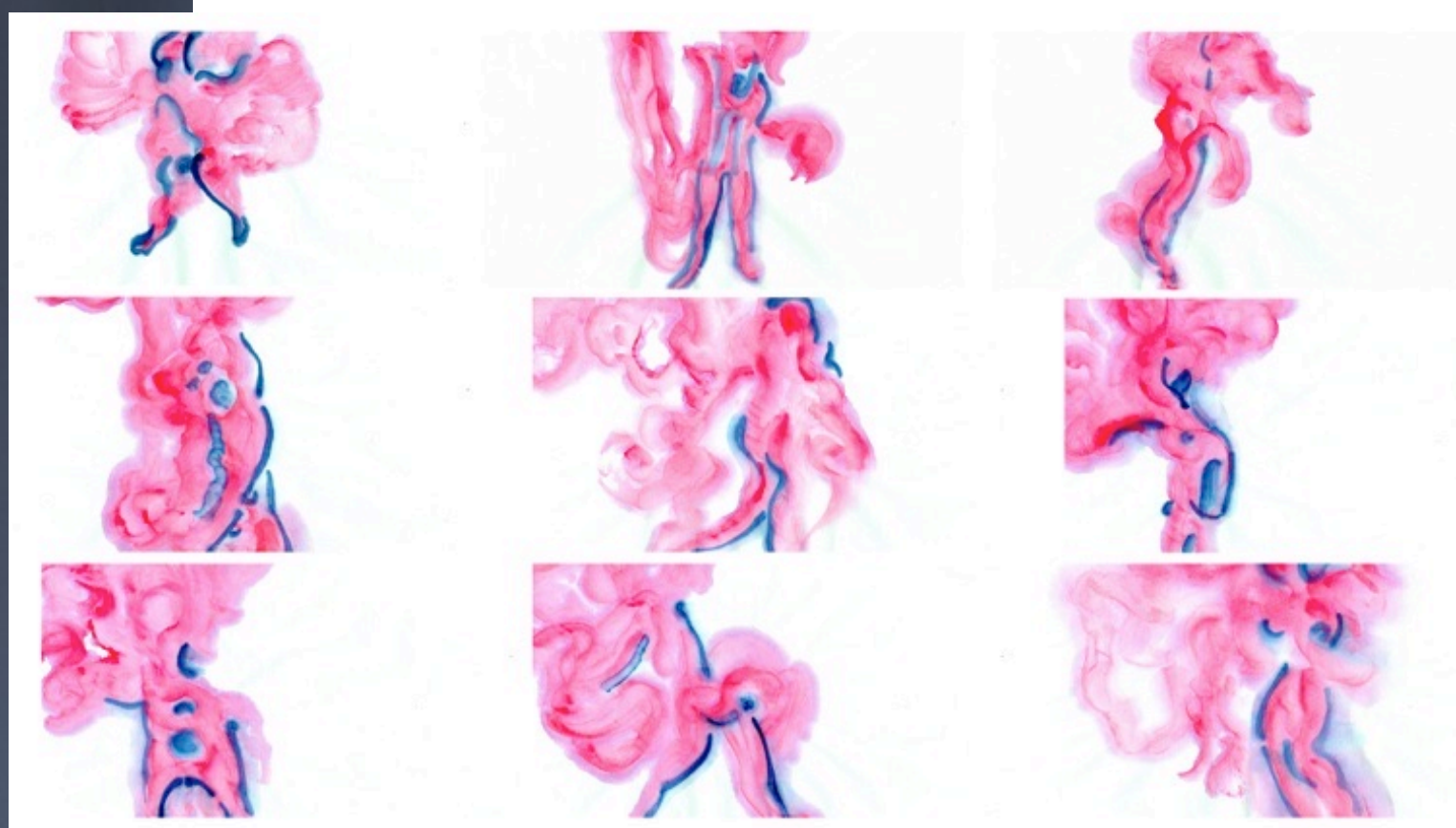
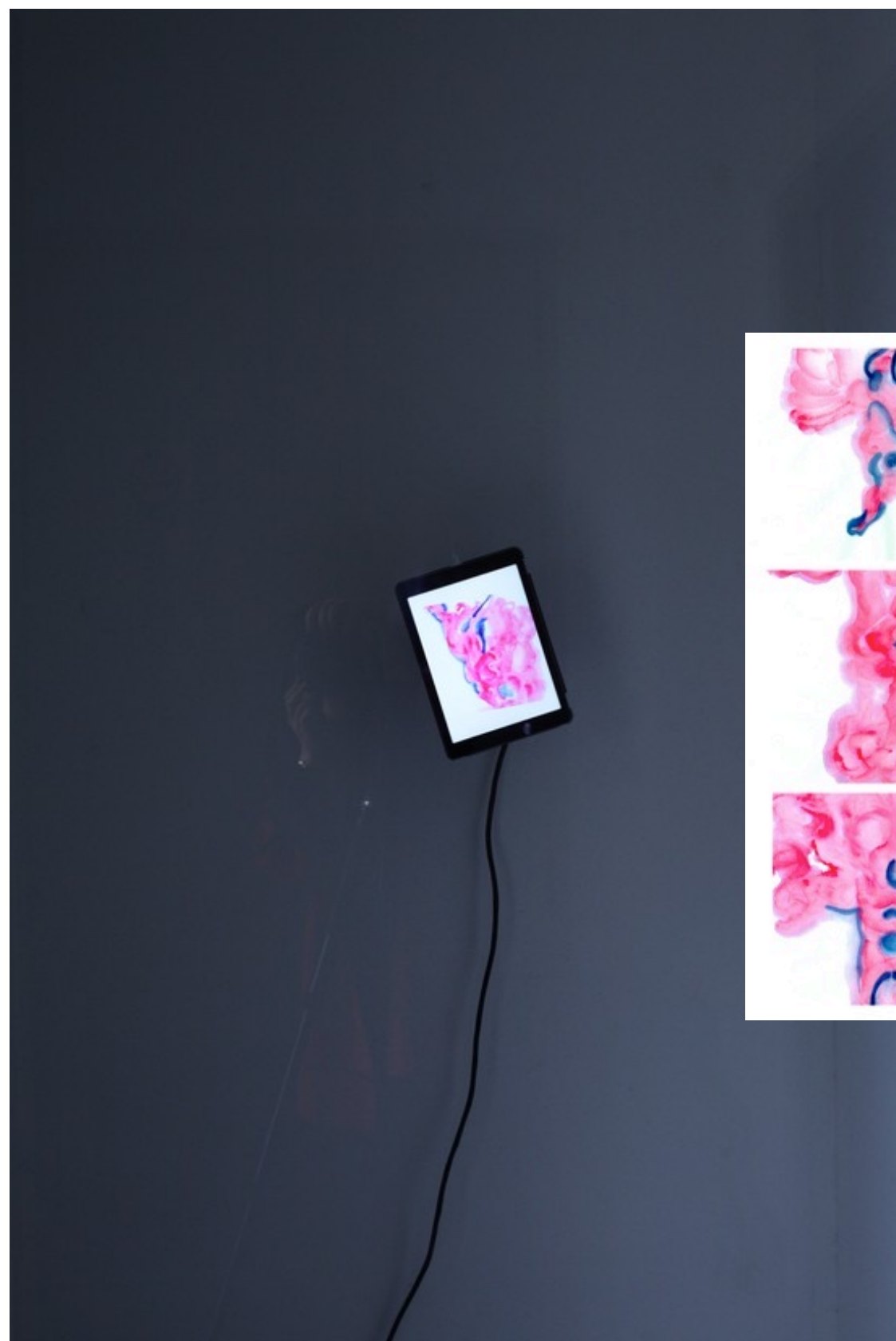
《身寄虚空》

水墨动画装置 1min40sec/2015

Thousand island lake installation exhibition 2016
2016千岛湖展览

宇宙从一粒虚空爆破而生成，生灭循环，在那最初最原始的零点宇宙之前，又是什么情况呢？

即使看上去无实无形的思想，也需要一个支撑点，不然它们就开始毫无意义地围着自己转圈子，便是思想也忍受不了这空无一物的虚无之境。在空虚中，我的记忆力什么也抓不住…我已不能把思想集中在任何事情上。我把一切的星云漩涡都收缩起来，全部压缩成为一团火球，又最后缩成一“点”，回到空无一物的状况



香格纳画廊m50
Shanghartm50



Chaos theory

Ink animation, Wall painting, installation 8min, 2014

https://youtu.be/k6E3_tjoemg

Chaos theory

Ink animation, Wall painting, installation 8min, 2014

This idea came from one of my dreams. I dreamt of a world which nobody can live in. I don't make up my stories. They came to me orderly, but the information that came along was in chaos. It took me a really long time to collect them up. We know that nature is not chaos but a well-ordered system. My fantasy world was very much like nature but with another kind of rules. It had rules and was full of reincarnation. The rules were not easy to see or to understand. Chaos is either a simple disorder or a common -sensed order. The chaotic motion is another type of order. They were more like orders in chaos and chaos with orders. In this world, chaos and order both existed. They interfered with each other and also fused into one.



《混沌记》

水墨动画/壁画/装置/8分钟/2014

混沌的大陆更像是从这些不可生活的城市空间生长出来的一个梦想，既陌生又熟悉，我更像一个幻想的旅行者来讲述这个故事，因为我想要这些事物空间相互交替，相互交织，但混沌区并非一团乱麻，混沌谱本身还具有无穷的內部结构，但又相互嵌套，正因为对现状的“无序”才有了对有序的寻找和追求——“混杂而庞大”

混沌不是简单的无序，也不是通常意义下的有序，混沌运动是另一种类型的有序
聚散有法，周行而不殆，回复而不闭，
（混沌轨道的运动完全受规律支配，空间中轨道运动不会中止，在有限空间中永远运动着，不相交也不闭合）。



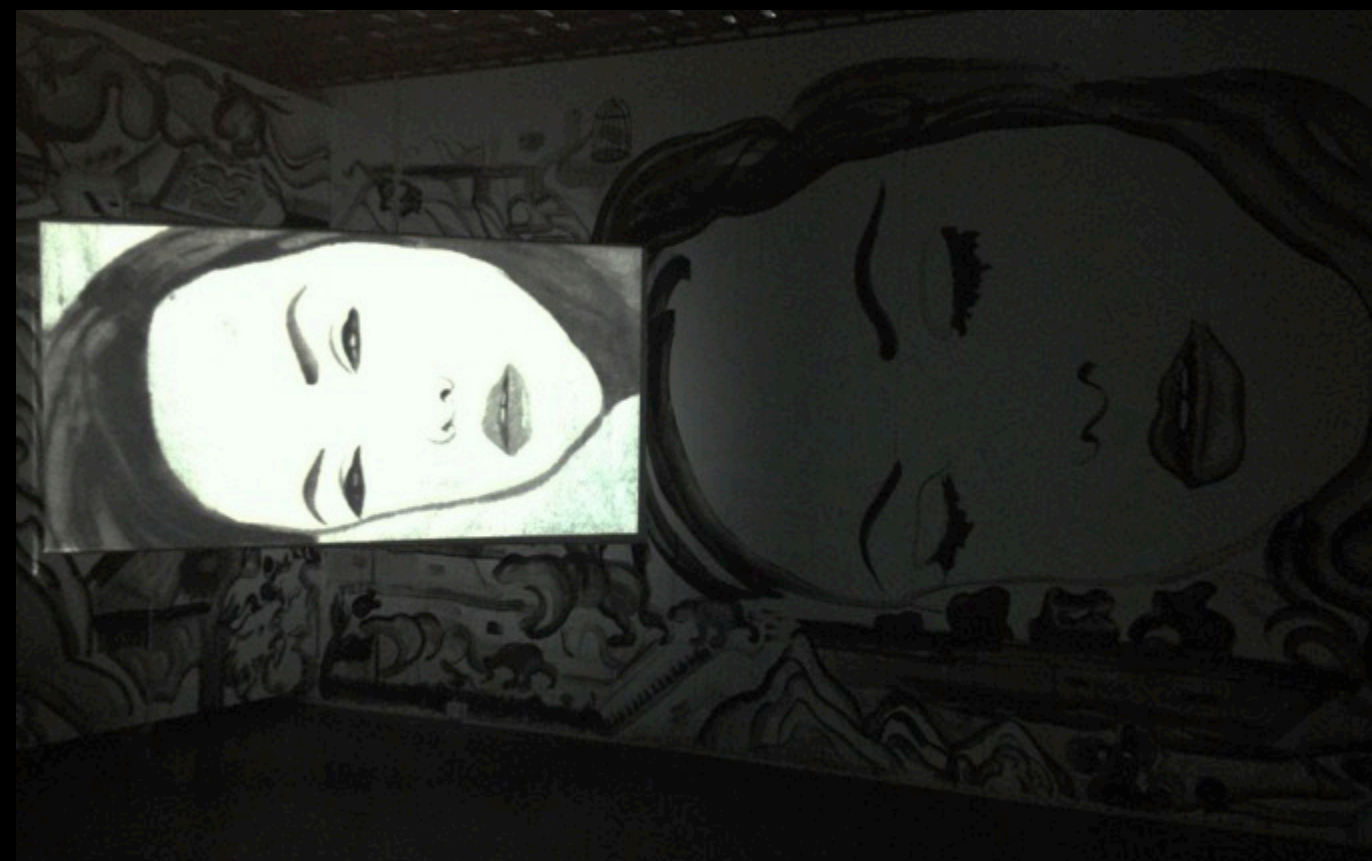
Original painting 40*24cm

原画 40*24厘米



Original painting 40*24cm





Exhibition View in Hangzhou

混沌记

CHAOS THEORY



上海当代艺术馆
MoCa ShangHai/2016

<https://youtu.be/yT1Qm8ZwNFg>





Origin of Species

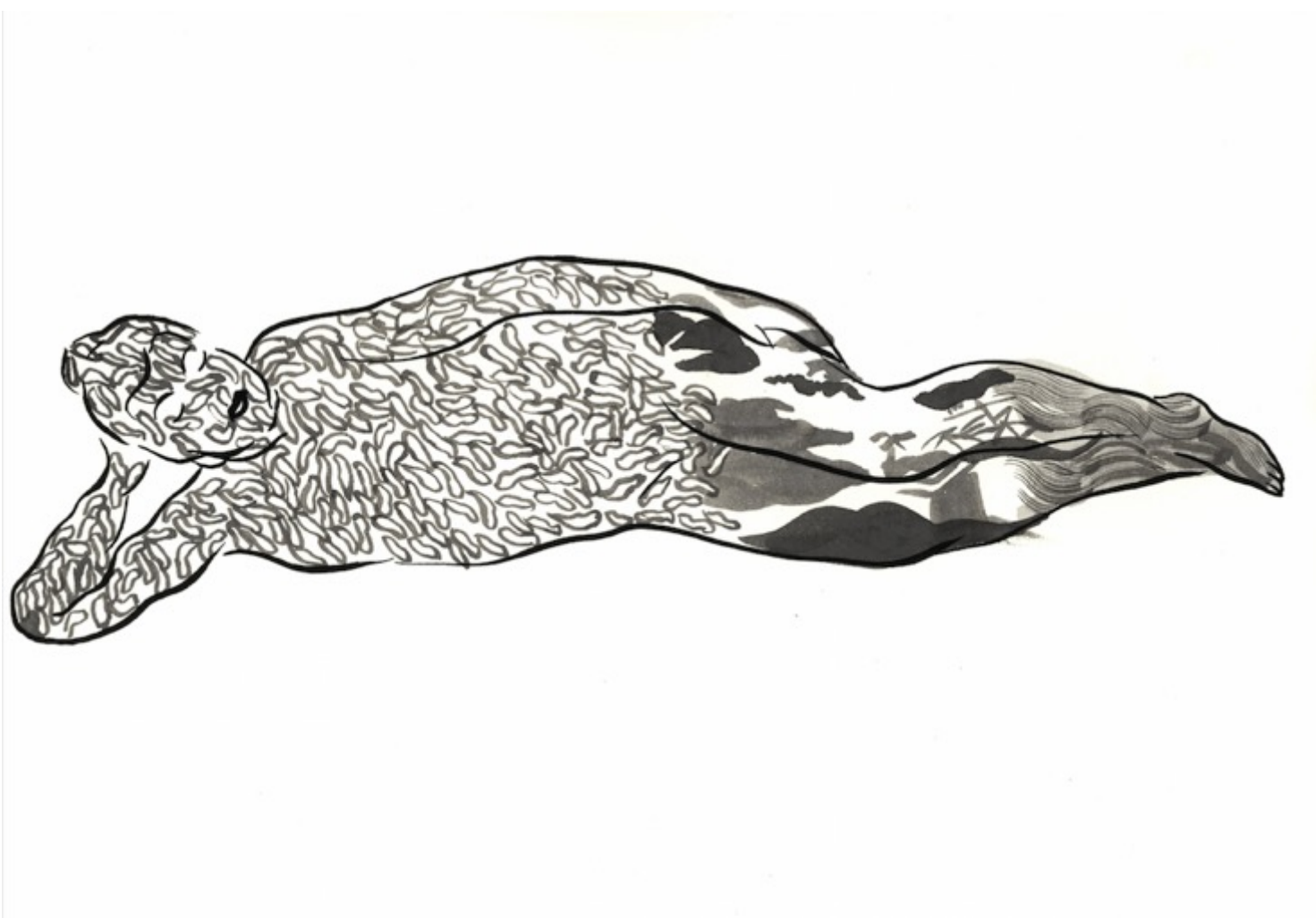
ink animation, 5min30sec, 2013

A flagellate which lived more than two billion years ago beats human world. Bacteria sojourn in human body in a roundabout way. Cells become diseased, and the human body is deconstructed and then reconstructed. Bacteria escape from the creature and rejoin the deconstruction of the material. Stalking in Being and Nothingness, obviously there are six realms in dreams, but after awareness only nothingness can be felt.

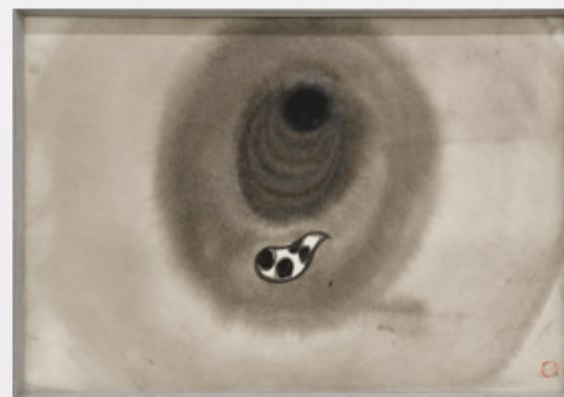




一场革命，一场演变，一只二十几亿年前的鞭毛虫战胜了人言的世界。细菌寄居在人体内迂回流转，细胞产生病变，人类的身体解构再重组。细菌从生物身上逃脱，重新加入到物质解构中，在存在与虚无里潜行，梦里明明有六趣，觉后空空无大千



Origin of Species
ink animation, 5min30sec, 2013







Original painting 40*24cm

原画 40*24厘米



Animation feames manuscript 40*24cm

动画关键帧 40*24厘米



Origin of Species

Exhibition View in The 8th International Ink Art Biennale of Shenzhen 2013

深圳水墨双年展 2013

获奖—终审团特别推荐奖
PRIZE—SPECIAL RECOMMENDATION



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HUA INTERNATIONAL
SHORT FILM FESTIVAL
华时代全球短片节



2017华时代全球短片节
Hua International Short Film Festival

2017 华时代全球短片节
Hua International Short Film Festival
终审团
特别推荐
SPECIAL RECOMMENDATION

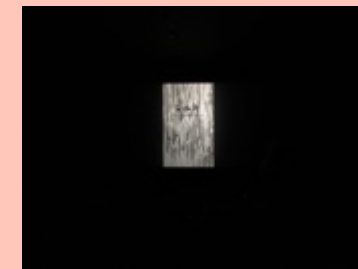
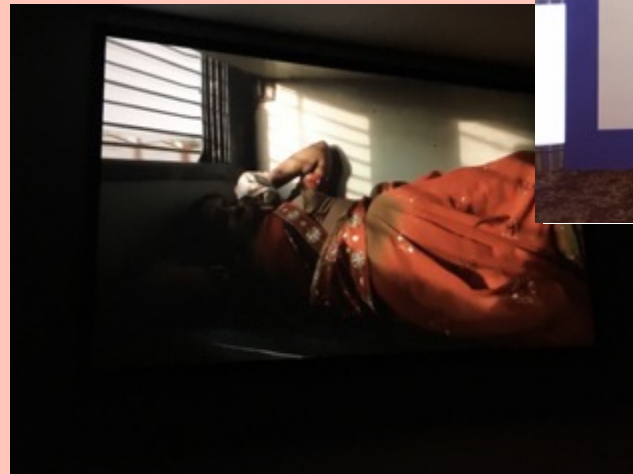
一只乌鸦叫了一整天

A Crow Has Been Calling
For A Whole Day

导演: 刘毅



电影节 FESTIVAL



动画水墨：中国艺术家刘毅的个人展览“流光溢彩”在新加坡香格纳画廊展出

来源: 艺术雷达 作者: 克莱尔·威尔逊 2017-06-06

中国新锐艺术家刘毅，在新加坡的首次个人展览中对日常生活的主题进行了探讨。

刘毅采用逐帧手绘的方式，将传统的水墨手法和动画技巧相结合。她的水墨动画笔触轻巧灵动，时而又流露出离奇的一面。

“流光溢彩”，新兴的中国艺术家刘毅的首次个展，于**2017年5月12日到8月13日**在位于新加坡吉尔曼军营艺术区香格纳画廊展出。该展览展出了艺术家两件水墨手绘动画，动画原稿及装置作品。

刘毅，**1990**年出生，**2016**年硕士毕业于中国美术学院。年轻的她已经参加了**2017**年上海现代美术馆博物馆艺术馆展览、**2017**年上海香格纳画廊群展、第三届深圳独立动画双年展，**2015**年上海“不翼而飞”视界艺术中心展览，第八深圳国际水墨双年展与第九和第十中国独立电影节等等。并且获得了来自社会的诸多好评。

刘毅的作品灵感来源于中国的早期美术电影以及实验动画。她广泛采用了装置、绘画、雕塑和文本等形式，试图打破了其各自展览空间的边界，寻找最为准确的传递方式。她用传统的动画制作技术结合中国水墨画的形式，创造了数以千计的帧数手稿，每秒钟有**12**帧，每一帧都是中国水墨图画。这种融合了当代与传统艺术形式创造出的独特风格已逐渐成形。

“一只乌鸦叫了一整天”是刘毅的一个动画作品，也是一部有关于她印度之行的游记。这部**12**分钟的影像作品几乎用了她一整年的时间去完成。这组作品中，画面的切换、时光的流动呈现了刘毅对印度日常状态、情感、欲望与死亡的亲历和思考。

旅途中常见的“晾晒衣物”方式给艺术家留下了特殊印象，这种繁乱错杂、迷阵一般的生活景观是艺术家帷幔装置作品的创作来源。“晾晒”是去地域性的行为，它可以发生在印度，也可以在上海，或是新加坡，是普通人在自然生活状态下的一种体现。以“晾晒”为媒介的影像装置作品，占据本次展览的主要空间，她的动画影像通过投影仪投射到展览空间中悬挂的织布上。这就创造了一个充满阴影和光线的环境，一帧帧流动的水墨影像，影影绰绰的帷幔装置，和静态的绘画作品组建的时空场域，让人们置身与艺术家营造的影像剧场之中，将观者引向不断跳跃的意识层次。它引导观众漫步展览空间，沉浸在另一种旅行体验之中。

刘毅对她的作品是这样解释的：

时间跨越了对空间的分隔，关于城市不同地区的生活条件、自然的状态、社会的规范和社会的发展潜力。无论是即兴捕捉到的动态记忆或记忆中存在的戏剧场景，它们都将转变成一个普通的生活剧场。

该影片在虚空中触及日常生活，但侧重于头脑麻木的重复生活场景，以至于消耗了我们的思想。正如刘毅所说，

在虚空中，我的记忆无法捕捉到任何东西...我无法集中精力。我收缩了星云，将它压缩成了一个火球。在那之后，它变成了一个“点”，然后，依然什么都没有。

一个将近**2**分钟的简短单声道水墨动画，在虚空之中对一个繁忙的现代生活进行探索，质疑社会对某些特定事宜尤为关注的必要性。

本次展览中的另一件手绘动画作品“天演论”，故事线索源自一个**20**亿年前的鞭毛虫细菌，以一种简单的原生生物形态，迂回、流转于人类宿主和其他生物之间。整件作品荒谬不经，隐喻人类向初级生物的逆向解构和重组，在天马行空的想象力实践中又夹杂了艺术家个人化的生活体验。艺术家的“动态视觉”实践虚实相间，克制的理性思维和恣意的想象形成一种微妙的平衡；私人化的时间概念彰显了鲜活、原始的生命力。

Animation in ink: Chinese artist Liu Yi's "Flowing Feast" at ShanghART Singapore

Source: Art Radar *Author:* Claire Wilson 2017-06-06

Emerging artist Liu Yi explores themes of the everyday in her first exhibition in Singapore.

Merging traditional ink practices with animation techniques, Liu Yi's style is delicate and at times surreal.

"Flowing Feast", a solo exhibition of emerging Chinese artist Liu Yi, is on display from 12 May to 13 August 2017 at ShanghART gallery in Singapore's Gillman Barracks complex. The exhibition presents Liu's Chinese ink animations and includes her multimedia installations along with the original hand-painted animation stills.

Liu is an emerging artist and this is the first time she exhibits in Southeast Asia. Born in 1990, Liu graduated with a Master's degree from China Academy of Fine Arts (Hangzhou) in 2016. Despite her young age, Liu has already achieved considerable acclaim with exhibitions at Shanghai Museum of Contemporary Art MoCA Art Pavilion (2017), Shanghai ShanghART Group Exhibition (2017), the 3rd Annual Shenzhen Independent Animation Biennale, Shenzhen (2016), Horizon Art Center, Shanghai (2015), The 8th International Ink Art Biennale of Shenzhen (2013) and the 9th and 10th China Independent Film Festival (2012 and 2013).

Liu's work draws inspiration from China's early art and film as well as from experimental animation. She works across installation, painting, sculpture and text, pushing the boundaries of the exhibition space. Liu applies traditional cel animation techniques to Chinese ink painting, creating thousands of preparatory pieces. In fact, each frame is painted in Chinese ink and there are 12 frames per second. This fusion of contemporary and traditional art forms creates a unique style that is gradually painted into shape.

One of Liu's animations, *A Crow Has Been Calling for A Whole Day*, is a travelogue of her trip to India and took almost a full year to complete. The 12-minute film displays everyday life rendered in ink, documenting Liu's observations of love, desire and death.

The ritual of hanging clothes was one of the ordinary occurrences that made an imprint on Liu, as it is something that is done in communities all over the world. This everyday event is replicated in the installation, where her animation is projected onto hanging fabrics in the exhibition space. This creates an environment of shadow and light where overlapping and faintly moving cloth creates an alternative vision that transforms the gallery space. It also encourages viewers to walk through the exhibition space, immersing themselves into another experience of travel.

Liu explains about her work:

Time surpasses the spatial partition, the living conditions of different places in urban cities, the state of nature, the social norms and the potential development of societies. No matter it is an impromptu capture of dynamic memories or a theater scene in the memory, all of them turn into a common living theater.

The piece *Into the Void* also touches upon the everyday, but focuses on the mind-numbing repetition of daily life that consumes our thoughts. As Liu says,

In the void, nothing can be caught by my memories... I can't concentrate on anything. I contracted the nebula and compressed it as a fireball. After that, it turned into a 'point', and then, back to nothing.

A short single-channel ink animation of almost 2 minutes, Into the Void is an exploration of busy modern life that questions the importance society puts on certain concerns over others.

Another of her hand-painted animations is Origin of Species, which delves into biological evolution over billions of years. Starting with a basic bacteria, the piece explores the structures that enable movement in such an organism. The themes of the work look into all aspect of life, including destruction that leads to rebirth. Through this process, Liu examines the universal that hold life together, rather than focusing on the individual.

刘毅： 扔到风里去

来源: 沪艺术 作者: 约书亚.波韦达 2018

和煦的风拂过M50艺术区。这是一个好的契机去观察多样的艺术，无论是涂鸦还是绘画。我发觉，除了刘毅，极少有艺术家能够将中国传统艺术与新媒体相结合。

她于香格纳画廊的展览:丢到风里去，创造了一片与她的个人短片《混沌记》背道而驰的宁静空间。

刘毅的影像展区被一段飘逸的蛛丝覆盖。它在头顶上飘动，就像烟雾一样，脚下的风扇给予着它不断变化的动力。在这些织物上，在水墨和混合介质中，有流动的物质形式、汉字和其他象形文字，它们暗示着一种深奥的符号学，也可以看作是一幅卷轴，一圈烟，一面旗帜，或一条奇怪的原始蛇，表达了艺术家关于风和刹那的主题。

这部影像本身就是一部动画短片，采用了中国传统的水墨笔法。每一道的柔韧的笔触都能轻易地转化为清晰的形式：动物、人类和植物——这体现了刘毅的绘画技巧。画作的动势也以一种娴熟的优雅而展现，再次凸显了艺术家的技巧和纸本绘画的特点。于是，我便询问她和传统水墨有何渊源。

“我的很多好朋友都主修国画，在谈话中我们常常提到国画。”，她说，“观赏中国传统绘画展览的多了后，潜移默化地，对我产生了很深的影响。”

我不知道是水墨的什么特质使她选择了这一媒介。“我认为水墨画具有其独特的价值，正如明代大画家董其昌所说，‘从自然的奇异性来看，自然山水胜过绘画;从精巧的构思来看，绘画胜过自然山水。’在艺术的边界内，我可以用水墨来表现我的个人创作以及互斥又共生的自然力量。”刘毅说她的媒介是她作品中哲学暗示的延伸。她对媒介的思考有可能影响了她对空间的把握——这也是艺术家要探索的另一种媒介。

我问她是否考虑了空间感受后再来开发动画。她说，“在我完成动画之后，仍然有一些模糊的考虑，但使我确定作品的事是我在展览空间中想出了一个新的方案。”因为空间不同，受众不同，作品的演绎也因而不同;这就好像是重新创作一般。”这是一个有趣的矛盾，因为水墨本身的特性使你只能绘画一次。刘毅能够将水墨的“尺度感、精神性、生命力”与不断变化的观看体验相结合。

我发现，在试图理解刘毅的作品时，自发性原则至关重要。在你进入画廊空间之前，你便可看到那艺术家的箴言：

“风总是兜兜转转，带来又顺走。它总是带走我们一度比较刻骨铭心，或是信誓旦旦的言语事件，时速百里。但它又从来不会将吹入空气中的气球送回来。如果我们不可避免的成为了吹气球的人，那么，我要感谢风所赐予的烟消云散。于此，我们还欠风什么?”

作为对过去的隐喻，消失的气球的意象带有一点喜剧性的悲剧色彩。这轻易地暗示着我们，就像暗示时间的瞬息一般。她超现实的视觉语言融合了病态、脆弱和动物主义，最适合模糊人类和更高层次的自然秩序的界限。但这一性质意味着什么呢?

鉴于作品的题目，我问她世界的混乱起源于何处。她提到了早期的儒家学说“人的本性是善良的，而和谐是需要寻找的。”但事实上，“人有好有坏”，这导致了我们所目睹的混乱状态。例如混沌理论(2014)的作品中就涉及2014年昆明火车站遇袭事件。刘毅将这些内容融入到她的影像中，因为这些内容正是在她创作动画的同时发生的。这种以诗意的语言天衣无缝地表现人类可悲行为的能力，正是让她的作品成为一项艰巨创造的原因，因为我们必须同时面对美与恶。

刘毅的装置，既给人带来身体体验，也创造精神体验。它那暴力的意象，无论是含蓄或直白，与蛛丝飘逸的宁静结合在一起，使我们有理由相信，在谈论混乱和时光之际，隐藏着救赎的主题。它那些危险情况下的身体形象——比如一个女人的臀部暴露在接近的注射器前，或者一群没有四肢的年轻人悬挂在一堵大墙上——暗示着人类的脆弱。同时，观众也获得了类似的体验:在一个事事看似安全的时代，我们都必须考虑到那无形的混乱和危险。刘毅为这种发人深省的体验提供了一个空间，并刻意制造出一种不协调，产生了一种巴洛克式的诗意，充满了阴郁、死亡和惊奇——这意外地令人欣慰。

Liu Yi: Thrown Into the Wind

Source: HuArts *Author:* Joshua Poveda 2018

There was an auspicious breeze pacing the corridors of Shanghai's M50 art district. It was a welcomed incentive to take my time observing the diverse body of art forms, from graffiti to abstract painting. I noticed very few other artists, besides Liu Yi, merging traditional Chinese art techniques with new media.

In her installation, *Thrown Into the Wind* at ShanghArt gallery, the artist had created a space of pervading solace that ran contrary to the subject matter in her short film, *Chaos Theory*(2014).

The viewing area for Yi's film the center piece of the exhibition--was haloed by a segment of flowing gossamer silk. It fluttered overhead, appearing like smoke as fans underfoot sustained its ever-changing dynamism. Upon the fabric, in paint and mixed media, were fluid corporeal forms, Chinese characters, and other hieroglyphs that suggested an esoteric symbology. It was at once a scroll, a ring of smoke, a flag, and a strange primordial snake that embodied the artist's theme of wind and transience.

The film itself is an animated short that employs traditional Chinese ink brushwork. The suppleness of each line morphs into legible forms with great ease, including animals, humans, and flora--a testament to Yi's skill with a brush. Movement is also conveyed with a calculated grace, accenting once again the artist's technique and the character of a papery drawing surface. I asked Liu what her connection was to traditional ink painting.

"Many of my good friends majored in Chinese painting, and it would often come up in our conversations," she said. "There were often opportunities to go to Chinese traditional painting exhibitions. This influenced me a lot, in many imperceptible ways."

I wondered which quality made it her medium of choice. "I think the tools of ink painting have unique value, just like Dong Qichang said, the great painter of the Ming Dynasty, 'Judging by the natural oddness, the landscape beats the painting; judging by the ingenious depiction, the painting beats the landscape.' I can use ink painting to represent my own creation, within the boundaries of Art, and the natural forces that repel and depend on each other." Liu spoke of her materials as an extension of the philosophical allusions in her work. There was a chance the same thoughtfulness she applied to her materials influenced her manipulation of space--yet another material for the artist to explore.

I asked If she develops her animations with a viewing space in mind. She said, "After I complete the animation there are still vague considerations, but the last thing that cements the work is when I come up with a new scheme in the exhibition space. Because spaces are different, audiences are different, the rendering of the production is also different; It's as if the work is created all over again." It is an interesting contradiction, since with ink itself you can only ever make a stroke once. She is able to combine the "sense of scale, spirituality, and vitality" of ink painting with the ever-changing manipulation of the viewing experience.

I found that the principle of spontaneity is crucial when trying to understand Yi's work. Before you enter the gallery space, there is a quote by the artist:

"Wind always circles around, brings and takes away. It always takes away the once unforgettable things or the words we vowed to keep, A hundred miles per hour. But it never brings back the balloons it's blown away. If we have to be the blower of balloons, then, I'll have to thank the wind for its gift of disappearance. So, what do we owe the wind?"

There is a slight comedic tragedy to the imagery of the lost balloon as a metaphor for the past. She implicates us as easily as she implicates the transient nature of time. Her surreal visual language, which blends the morbid, the fragile, and the animalistic, is optimal for blurring the lines between human kind and a higher order of nature. But what does this nature entail?

Given the exhibition's title, I asked her where she believed the chaos of the world originated. She referred to early Confucianist doctrine, which says, "People are good by nature, and in fact strive to find harmony." But the fact is, "People are both good and bad," which results in the state of chaos Liu believes underpins our existence. For example, in *Chaos Theory* (2014), there is reference to the the 2014 Kunming train station attack. Liu Yi integrated this content into her film on account of it occurring at the same time she was animating. This ability to seamlessly render deplorable human behavior in poetic terms is what makes unpacking her work an exacting task, since we must simultaneously confront beauty and horror.

Yi's installation, as much as it is a physical experience, is equally as intellectual. With images of violence, both implied and explicit, being juxtaposed with the serenity of flowing silk, there is reason to believe that in talk of chaos and time lies a theme of redemption. Bodies represented in precarious situations--images such as a woman's buttocks exposed to an approaching syringe, or a group of limbless youth dangling from a large wall--allude to the fragility of human kind. The viewers are granted a similar experience: in a time where things appear safe, there is an intangible chaos and danger with which we must all reckon. Liu Yi provides a space for this sobering experience, with a calculated incongruity that produces a baroque-like poetry of gloom, mortality, and wonder--a surprisingly comforting rendition.