



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

Flowing Feast: Liu Yi Solo Exhibition

Singapore, April 2017 - ShanghART Singapore is pleased to announce a solo show by emerging Chinese artist Liu Yi. *Flowing Feast* presents a series of Liu's extraordinary Chinese ink animations, in the form of multimedia installations, alongside the artist's original hand-painted animation stills. This is the first time the artist is exhibiting in Southeast Asia. The exhibition opens on Friday, 12 May 2017 and runs through 13 August 2017.

Liu's unique visual format applies traditional cel animation techniques to Chinese ink painting. Every frame is rendered in Chinese ink, at a rate of 12 frames per second (f.p.s). In this painstaking process, Liu produces thousands of studies and paintings for each animation. Liu's ink strokes are light and agile, fusing contemporary and classical styles. One of the animations on view, *A Crow Has Been Calling for A Whole Day*, took Liu almost a full year to complete. Taking the form of a travelogue of Liu's trip to India in May 2016, the 12-minute film is an innovative combination of documentary footage and Liu's flowing Chinese ink animations, reflecting Liu's love of India, her recording of everyday life, and her encounters with love, desires and death. Over the course of her travels, the universality of the traditional practice of

hanging clothes and bed-linen in the sun to dry left a deep impression on Liu, as a symbol of the lives of ordinary people all over the world, whether in India, Shanghai, or Singapore. For this work's installation, Liu recreates a grouping of hanging cloths, using them as screens onto which her animations are projected. The blurring, obscuring and overlapping of visions across these fabric curtains create a sense of ambiguity and mystery, and transform the gallery into a theatre of light and shadow. *Crow* is a celebration of the eternal cycle of life and its primitive vitality. Liu's dynamic vision flows between light and shadow, reality and fantasy, moderation and excess, creating a harmonious whole. The work was exhibited at the 3rd Shenzhen Independent Animation Biennale in 2016 and screened in competition at the 20th Holland Animation Film Festival (HAFF) in 2017.

Origin of Species, another hand-painted animation on view, is a playful metaphor depicting the biological evolution of life over two billion years. The artwork takes its starting point from the ancient forms of simple prokaryote bacteria and the movement of their flagella, which are the microscopic mechanical structures that enable motion. The work is a surrealistic meditation on the evolution of life from

destruction of matter to its creation and rebirth into new forms, transcending the individual and illuminating the universal, primordial building blocks of life.

About Liu Yi

Liu Yi (b. 1990) graduated from China Academy of Fine Arts (Hangzhou) in 2016 and lives in Hangzhou. She works on topics related to China's early art, film and experimental animation using installation, painting, sculpture, and text. Selected works include *Origin of Species*, *Chaos theory*, *A Travel Inward*, *Into the Void*, and *A Crow Has Been Calling for a Whole Day*. Recent exhibitions include *A Travel Inward - Liu Yi Solo Project*, MoCa Pavilion special Project Shanghai (2017); *SOW*, ShanghART M50 Group Exhibition, Shanghai (2017); *The 3rd Shenzhen Independent Animation Biennale* (2016); *Animamix Biennale (2015-2016)*, MoCA, Shanghai (2016), *Fly Without Wings*, V Art Center, Shanghai (2015); *The 8th International Ink Art Biennale Of Shenzhen*, Shen Zhen (2013); *10th China Independent Film Festival*, Xiamen (2013); *Limited Knowledge*, Run Run Shaw Creative Media Centre, CMC Gallery (2013); *9th China Independent Film Festival*, Nanjing (2012).

流光意彩：刘毅个展

新加坡，2017年4月——香格纳画廊荣幸宣布，中国新兴艺术家刘毅的个人展览“流光意彩”将于5月12日至8月13日在新加坡吉门营房香格纳画廊展出。这是艺术家在东南亚的首次展览。展览将展出艺术家两件水墨手绘动画，动画原稿及装置作品。展厅将营造出隐隐浮现的动态场域，和时光消解的氛围剧场，邀观者沉浸在一个流动的影像空间之中。

刘毅采用逐帧手绘方式创作水墨动画，并融合水墨画、动画影像和空间三种元素，创建一个水墨的光影现场。她的水墨动画笔触轻巧灵动，融合古典诗意和当代观念性思考。由几千张单幅画面组成的手绘动画《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途见闻。旅途中常见的“晾晒衣物”方式给艺术家留下特殊印象。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，它可以发生在印度，也可以在上海，或是新加坡。以“晾晒”为媒介的影像装置作品，占据本次展览的主要空间，是普通人在自然生活状态

下的一种体现。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。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，让人们置身于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，探索情感和认知深处的精神图谱：日常生活的意义，过去与将来，存在与虚无。此件作品获得2016年第三届深圳独立动画双年展支持并展出，并于2017年第二十届荷兰动画电影节（HAFF）展映。

刘毅作品中流动的光影，体现了生命和自然的演变。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。

艺术家刘毅

刘毅（b. 1990），毕业于中国美院跨媒体艺术学院。目前在杭州生活。“中国早期美术电影与实验动画”是她的主要的研究方向，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》等实验动画，她广泛采用了装置、绘画、雕塑、文本等形式尝试去寻找最为准确的传递方式。主要展览包括：“度口——刘毅个人项目”，上海当代艺术馆 MoCA 艺术亭台，上海（2017）；“来来来”，上海香格纳群展，上海（2017）；第三届深圳独立动画双年展，深圳（2016）；动漫美学双年展2015-2016，上海当代艺术馆，上海（2016）；“不翼而飞”，视界艺术中心，上海（2015）；第八届深圳国际水墨双年展，深圳（2013）；第十届中国独立影像年度展，厦门（2013）；“有限的知识”，香港城市大学邵逸夫创意媒体中心 CMC Gallery（2013）；第九届中国独立电影节，南京（2012）。



A Crow Has Been Calling for a Whole Day 一只乌鸦叫了一整天

2016, mixed media installation, single channel animation film, 11 minutes 30 seconds, 13 pieces of cotton curtains for screening, 10 from them with paintings, 400 x 158cm (each), Edition of 6 + 2 A.P, OA_5364_S



A Crow Has Been Calling for a Whole Day 0868 一只乌鸦叫了一整天 0868

2016, original painting on hand-made Xuan paper from animation film, 23 x 42cm (unframed), OA_7023_S



A Crow Has Been Calling for a Whole Day 0922 一只乌鸦叫了一整天 0922

2016, original painting on hand-made Xuan paper from animation film, 23 x 42cm (unframed), OA_0246_S



A Crow Has Been Calling for a Whole Day 1383 一只乌鸦叫了一整天 1383

2016, original painting on hand-made Xuan paper from animation film, 25 x 44cm (framed), OA_3475_S



A Crow Has Been Calling for a Whole Day 1370 一只乌鸦叫了一整天 1370

2016, original painting on hand-made Xuan paper from animation film, 25 x 44cm (framed), OA_3233_S



A Crow Has Been Calling for a Whole Day 0000 一只乌鸦叫了一整天 0000

2016, original painting on hand-made Xuan paper from animation film, 23 x 42cm (unframed), OA_5791_S



***A Crow Has Been Calling for a Whole Day 0038* 一只乌鸦叫了一整天 0038**

2016, original painting on hand-made Xuan paper from animation film, 23 x 42cm (unframed), OA_3379_S



***A Crow Has Been Calling for a Whole Day 0196* 一只乌鸦叫了一整天 0196**

2016, original painting on hand-made Xuan paper from animation film, 23 x 42cm (unframed), OA_9216_S



A Crow Has Been Calling for a Whole Day 1141 一只乌鸦叫了一整天 1141

2016, original painting on hand-made Xuan paper from animation film, 23 x 42cm (unframed), OA_9033_S



A Crow Has Been Calling for a Whole Day 1838 一只乌鸦叫了一整天 1838

2016, original painting on hand-made Xuan paper from animation film, 23 x 42cm (unframed), OA_6175_S



A Crow Has Been Calling for a Whole Day 1496 一只乌鸦叫了一整天 1496

2016, original painting on hand-made Xuan paper from animation film, 23 x 42cm (unframed), OA_2583_S



A Crow Has Been Calling for a Whole Day 0245 一只乌鸦叫了一整天 0245

2016, original painting on hand-made Xuan paper from animation film, 25 x 44cm (framed), OA_5774_S



***A Crow Has Been Calling for a Whole Day 0583* 一只乌鸦叫了一整天 0583**

2016, original painting on hand-made Xuan paper from animation film, 23 x 42cm (unframed), OA_2890_S



A Crow Has Been Calling for a Whole Day 1525 一只乌鸦叫了一整天 1525

2016, original painting on hand-made Xuan paper from animation film, 25 x 44cm (framed), OA_8446_S



A Crow Has Been Calling for a Whole Day_Scroll No.6 一只乌鸦叫了一整天_长卷6

2016, original painting on hand-made Xuan paper from animation film, 28 x 400cm, OA_9199_S



A Crow Has Been Calling for a Whole Day_Scroll No.7 一只乌鸦叫了一整天_长卷7

2016, original painting on hand-made Xuan paper from animation film, 28 x 400cm, OA_1513_S



A Crow Has Been Calling for a Whole Day_Scroll No.8 一只乌鸦叫了一整天_长卷8

2016, original painting on hand-made Xuan paper from animation film, 28 x 400cm, OA_5767_S



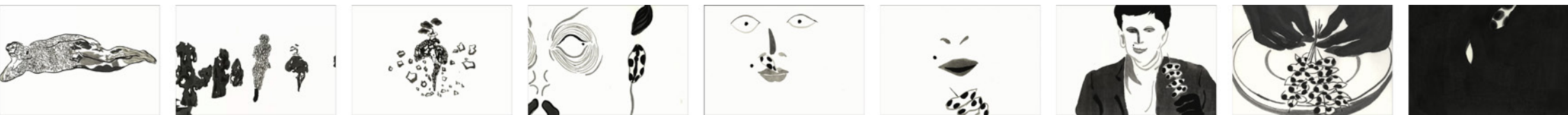
A Crow Has Been Calling for a Whole Day_Scroll No.10 一只乌鸦叫了一整天_长卷10

2016, original painting on hand-made Xuan paper from animation film, 28 x 450cm, OA_5912_S



Origin of Species 天演论

2013, Single channel animation video, 5 minutes and 5 seconds, Edition of 6 + 2 A.P, OA_3976_S



Origin of Species_Ink Book 1 天演论_册页1

2013, original painting on hand-made paper from animation film, 27 x 351cm, OA_3823_S



Origin of Species_Ink Book 2 天演论_册页2

2013, original painting on hand-made paper from animation film, 27 x 351cm, OA_8113_S



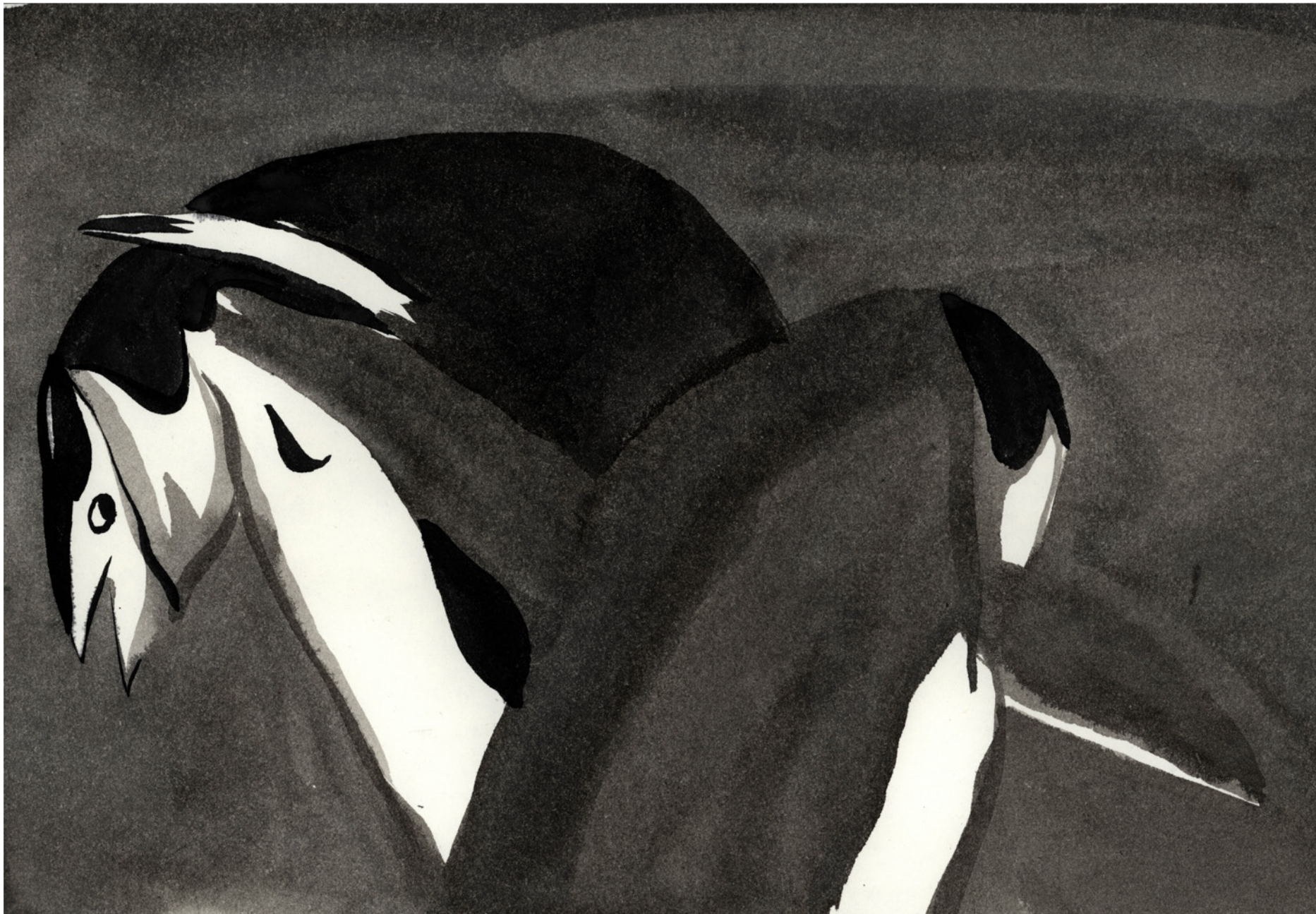
Origin of Species_Ink Book 3 天演论_册页3

2013, original painting on hand-made paper from animation film, 27 x 351cm, OA_8343_S



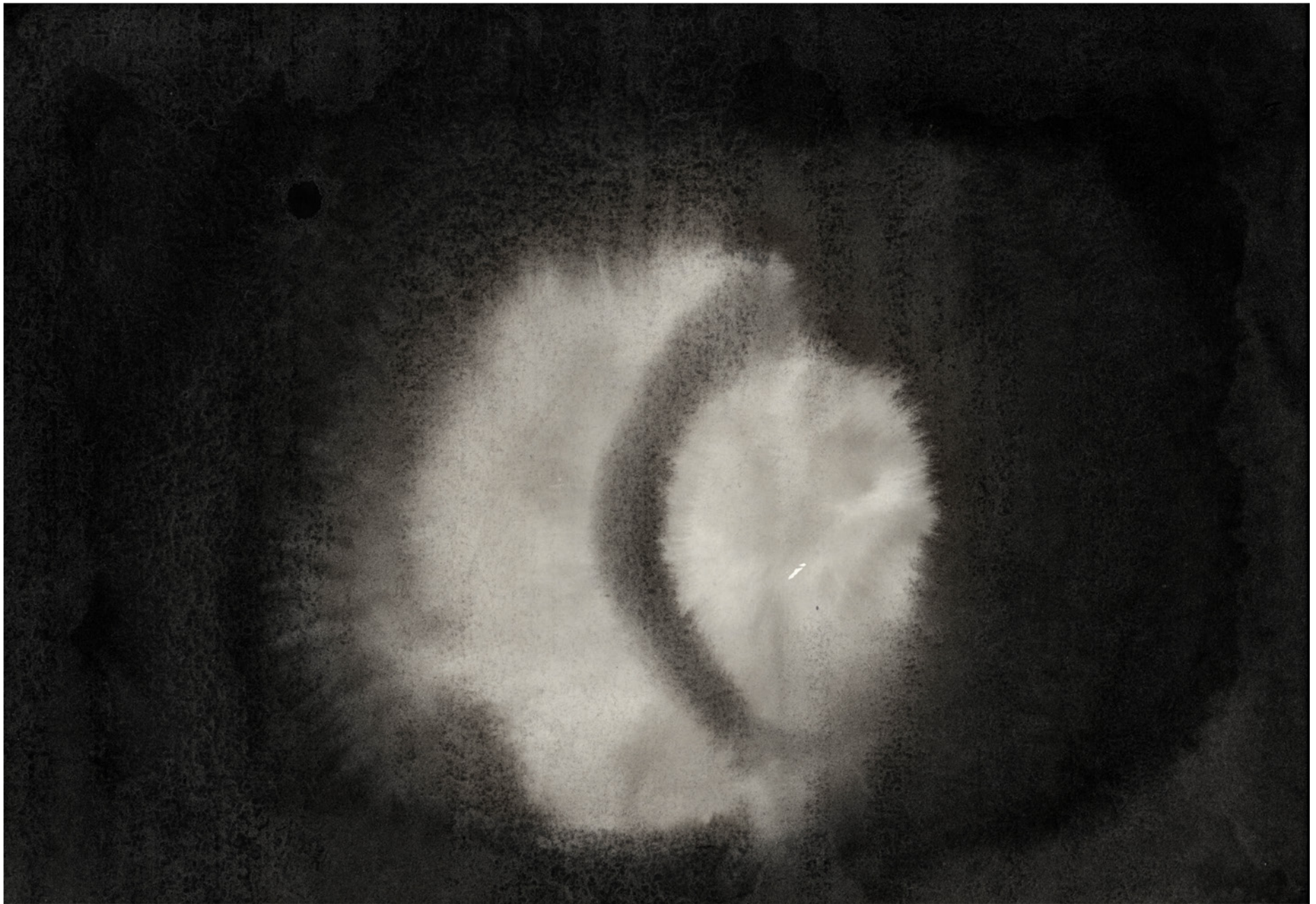
Origin of Species 0011 天演论 0011

2013, original painting on hand-made paper from animation film, 27 x 39cm, OA_7688_S



Origin of Species 0112 天演论 0112

2013, original painting on hand-made paper from animation film, 27 x 39cm, OA_8480_S



Origin of Species 0416 天演论 0416

2013, original painting on hand-made paper from animation film, 27 x 39cm, OA_1839_S



Origin of Species 0529 天演论 0529

2013, original painting on hand-made paper from animation film, 27 x 39cm, OA_7895_S



Origin of Species 0756 天演论 0756

2013, original painting on hand-made paper from animation film, 27 x 39cm, OA_1609_S



Origin of Species 0863 天演论 0863

2013, original painting on hand-made paper from animation film, 27 x 39cm, OA_2007_S



Origin of Species 0466 天演论 0466

2013, original painting on hand-made paper from animation film, 27 x 39cm, OA_1542_S



Origin of Species 0078 天演论 0078

2013, original painting on hand-made paper from animation film, 27 x 39cm, OA_2605_S

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