

特别鸣谢

UOB



OPPLE
欧普照明

ShanghART

香格纳画廊

刘毅 Liu Yi

Diffusion
Layer

Curated by Roger M. Buergerl

3.7 - 4.23.2025



香格纳西岸中环

ShanghART WB Central

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香格纳西岸中环空间荣幸推出艺术家刘毅的个展“弥散层”，展览将于3月7日开幕，并持续至4月23日。展览由 Roger M. Buerger 策展，这将是刘毅在香格纳画廊的第四次个展，也是香格纳西岸中环空间的首次艺术家个展。展览首次集中呈现刘毅近十年来创作的六部重要水墨动画系列作品，包括2024年由日本市原湖畔美术馆委任创作的短片动画《初次见面》，以及自2019年创作至今的长篇动画《无需经营的清晨与黄昏》等，带来由水墨构建而成的多维交融之境。

“弥散层”这一名称源自物理化学中的扩散现象，指的是物质在空间中逐渐扩展、交融、模糊的过程，或是由物质扩散形成的层次。在这里，它不仅象征着物质的扩散，还象征着时间、记忆和情感在不断流转中的渐变与交融。

“弥散层”是一个多维度的隐喻，形成了一种不确定的存在状态。在展览作品中，动态图像流动的墨迹以及渐变的视觉效果共同呈现出这一“弥散”的现象。记忆在时间的流动中弥散，传统水墨与AI技术的交融弥散。亦或是边缘群体的存在状态，漂泊、离散的身份与情感，时间的弥散、技术的弥散和身份的弥散——交汇处发生着不断的交织与转化，以及在这一过程中不断被重新定义与塑造。

“在刘毅的作品中，尽管机器以不同的方式诠释世界，而绘画的笔触——作为人类视觉、灵魂，以及艺术智性的象征——成为了一种既非人类亦非机器的第三种元素。仿佛艺术是一条通向未来的轨迹。”

—— Roger M. Buerger

ShanghART WB Central is pleased to present "Diffusion Layer", a solo exhibition by Liu Yi, opening on March 7th and will run through April 23. The exhibition marks Liu Yi's fourth solo exhibition at ShanghART Gallery, also the first solo exhibition at ShanghART WB Central space. Curated by Roger M. Buergel, the exhibition first time features the artist's six significant ink animation series created over the past decade, including "Nice to Meet You", the short animation commissioned by the Ichihara Lakeside Museum in Japan in 2024, and "Morning and Dusk, and No More", the long animation Liu Yi has been dedicated in creation since 2019. Together, they present a multi-dimensional fusion created by ink, offering a realm where various dimensions intersect and blend.

The term "Diffusion Layer" draws inspiration from the diffusion phenomenon in physical chemistry, referring to the gradual expansion, integration, and blurring of substances within a space, or the layer formed by the diffusion of material. In this exhibition's context, it not only symbolizes the diffusion of matter but also represents the gradual transformation and merging of time, memory, and emotion as they continuously flow.

"Diffusion Layer" serves as a multidimensional metaphor, creating an uncertain state of existence. The exhibited works present this phenomenon through dynamic images, flowing ink, and gradient visual effects. Memory gradually diffuses through the flow of time, while the fusion of traditional ink painting and AI technology also disperses across this layer. Additionally, it reflects the state of existence of marginalized groups, with identities and emotions drifting and fragmenting, while time, technology, and identity all undergo diffusion. At the intersection of these elements, continuous interweaving and transformation occur, with identities and experiences constantly being redefined and reshaped throughout the process.

"(In Liu Yi's work) While the machine thus interprets the world differently, the graphic stroke, which we associate with the eye, soul and artistic intelligence, becomes a third element that is neither human nor machine. As if art were the trail of something future."

-- Roger M. Buergel

关于策展人

Roger M. Buergel 是一位策展人和作家。他曾担任 2007 年第 12 届卡塞尔文献展 (documenta 12) 的艺术总监，并长期担任苏黎世的约翰·雅各布博物馆 (Johann Jacobs Museum) 的馆长。他策划的其他展览包括“学习之园” (釜山双年展, 2012)、与张晴共同策展的“苏州文献展” (2016)，以及“流动的世界” (德国汉堡工艺美术博物馆, 2018)。Buergel 现任欧洲研究生院 (European Graduate School) 美学教授。

About the curator

Roger M. Buergel is an exhibition curator and writer. He was artistic director of documenta 12 (2007) and headed the Johann Jacobs Museum in Zurich for many years. Other exhibitions include Garden of Learning (Busan Biennale 2012), Suzhou Documents (2016), which he co-curated with Zhang Qing, and Mobile Worlds (Museum für Kunst und Gewerbe Hamburg, Germany, 2018). Buergel is Professor of Aesthetics at the European Graduate School.

初次见面 Nice to Meet You



初次见面 はじめまして
Nice to Meet You

2024
单屏动画
single-channel animation
3 minutes
edition of 6 + 2AP
LY2_2704

初次见面 Nice to Meet You

影片讲述了一位来自中国衡水市故城县的中国厨师，他在日本千叶县的一家餐厅工作，以支持他在中国的妻子和两个孩子的生活。主人公的生活被两种力量撕扯：一方面，他尽责任养家糊口；另一方面，他清楚地感受到在这个过程中被逐渐消耗，一点点的丧失自我。

动画所采用的“粗粝”质感的水墨语言，既与厨房的工作环境相呼应，也映照着他身份感的缺失——他是一个“父亲”，却无法真正扮演父亲的角色；是一个“丈夫”，却无法与妻子共享日常；取而代之的身份是“异乡人”、“打工者”。

在这段关于自我消解的叙事中，刘毅并入了另一个由梦境的逻辑主导的层次。在这里，主角未曾经历的部分得到了抒发：在现实与意识的表层之下，一个自由与和解的幻象正慢慢浮现。结尾处，他站在自己想象的水下世界，深深地向水面鞠躬，轻声说道：“Hajimemashite”（はじめまし很高兴认识你）。

*《初次见面》由日本市原湖畔美术馆委任创作，并在“ICHIHARA × ART X CONNECTIONS——世界与我之交错”展览中展出，作为“后百年艺术节”的一部分。

The film is about a Chinese chef from Gucheng County, Hengshui City, who earns his money in a restaurant in Chiba County (Japan) to support his wife and two children back home in China. The chef's life is characterised by the conflict between, on the one hand, doing his duty, that is, feeding the family, and, on the other hand, clearly feeling that he is giving up piece by piece as a person in the process.

The cinematic language of the 'dirty' animation creates a correspondence both to the working world in the kitchen and to the creeping loss of identity that he suffers as a 'father' who cannot really be a father, as a 'husband' who cannot really be a husband, as a 'stranger' and as a 'worker'.

Liu Yi adds another narrative level to the narrative of self-dissolution, in which the logic of dreams reigns. Here, the cook's unlived life finds expression: beneath the surface of reality and consciousness, an image of freedom and reconciliation emerges. At the end, he stands in his imagined underwater world and bows deeply toward the water's surface, softly saying: 'Hajimemashite' ('Nice to meet you').

*“Nice to Meet You” was commissioned by Ichihara Lakeside Museum of Art, Japan, and exhibited in the exhibition “ICHIHARA × ART X CONNECTIONS - The World Meets Me” as part of the ‘Post-Centennial Art Festival’.

初次见面，多多关照 系列 Nice to Meet You, はじめまして

《初次见面》（一侧影像厅内）描述了一位在日本工作的中国厨师的身份冲突。一方面，他竭尽全力地工作以支持他在中国的家人；另一方面，他感到自己的存在正变得越来越微不足道，仿佛正在逐渐消失。

刘毅通过中国传统艺术媒介——重屏——来戏剧化地表现这一冲突。重屏既是图像的载体，同时也分割了空间。双面的特质使厨师的冲突变得可见。他梦想着一个能够调和矛盾的自我。

你是否也有这样的梦？

—— Roger M. Buergerl

The film “Nice to Meet You” (in the next room) describes the identity conflict of a Chinese cook working in Japan. On the one hand, the cook seeks to fulfil his duties and works until he drops to support his family in China. On the other hand, he feels that his existence is becoming increasingly insignificant and even threatens to disappear.

Liu Yi dramatises this conflict by means of an ancient medium of Chinese art: the screen. The screen is an image carrier and at the same time divides the room. This two-faced quality makes the cook's conflict visible. He dreams of a self that succeeds in reconciling the contradictions.

Do you also know this dream?

-- Roger M. Buergerl

初次见面 Nice to Meet You



初次见面, 多多关照 05
Nice to Meet You, はじめまして 05

2024
绢本上水墨
ink on silk
26(H)*36*7.5cm (in 2 pieces)
LY2_5606

初次见面 Nice to Meet You



初次见面, 多多关照 08
Nice to Meet You, はじめまして 08

2024
绢本上水墨
ink on silk
26(H)*36*7.5cm (in 2 pieces)
LY2_3914

初次见面 Nice to Meet You

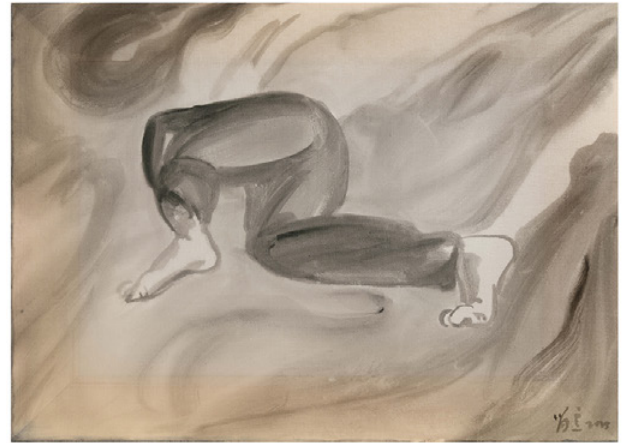


初次见面, 多多关照 22
Nice to Meet You, はじめまして 22

2024
絹本上水墨
ink on silk
26(H)*36*7.5cm (in 2 pieces)
LY2_4291



初次见面, 多多关照 02
Nice to Meet You, はじめまして 02



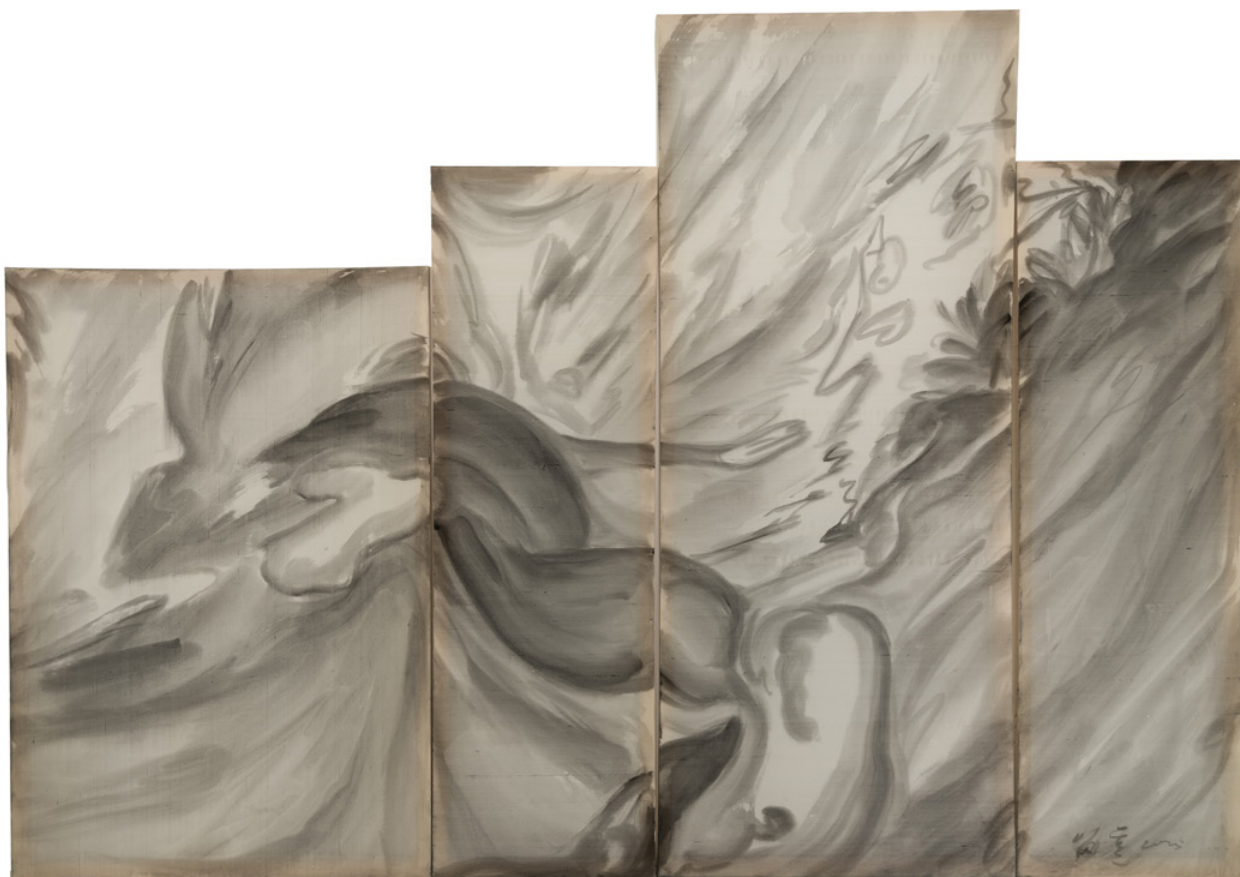
初次见面, 多多关照 11
Nice to Meet You, はじめまして 11



初次见面, 多多关照 14
Nice to Meet You, はじめまして 14

点击图片查看更多作品
click the image to view more works

初次见面 Nice to Meet You



初次见面绢本绘画组合 01
Silk Painting Set of Nice to Meet You 01

2025
绢本上水墨
ink on silk
176(H)*290cm (in 4 piece)
LY2_0626

初次见面 Nice to Meet You



初次见面绢本作品 01
Silk Painting of Nice to Meet You 01

2025
绢本上彩墨
ink and colour on silk
146(H)*46cm
LY2_7413

无需经营的清晨与黄昏

Morning and Dusk, and No More



无需经营的清晨与黄昏

Morning and Dusk, and No More

2019 ~ 2025

单屏动画

single-channel animation

21 minutes 39 seconds

edition of 6 + 2AP

LY2_5602

无需经营的清晨与黄昏

Morning and Dusk, and No More

在数周的时间里，刘毅融入塞浦路斯萨拉米乌村庄的慢节奏生活，用她的影片捕捉乡村风貌及村民们的日常互动。村民大多是老年人，年轻人都搬去了城市。在 Vrionis 家中，艺术家遇到了他的母亲和他心智障碍的姐姐。照料与陪伴姐姐成了这个家庭的日常生活围绕的核心。

这部动画基于艺术家绘画的素材，并通过训练人工智能（AI）绘画辅助呈现。来自机器智能的自主意志为作品的美学表达注入了独特力量。

Over a period of several weeks, Liu Yi followed the decelerated rhythm of village life in Salamiou, Cyprus. The film captures the rural environment and shows the everyday interactions of the villagers. Most of them are old; the young people have moved to the city. In the house of Vrionis, the artist encounters his mother and a sister with intellectual disabilities. Caring for and interacting with the sister determines the family's daily routine.

The animation is based on material that the artist filmed with a camera, then edited and brought into its present form with the help of AI. The machine intelligence's own will contributes to the aesthetic expression.

精心创作的未知错误 系列

Unknown Mistakes of Elaborate Creation

刘毅的创作植根于当下，作品的主题源自现实。然而，我们不应被表象所迷惑：当下的许多议题——比如难以调和的个人情感和欲望与来自周遭世界的寻求平衡的困境——并非新鲜事。

这点亦在水墨画中有所体现，这一拥有悠久历史的技法被刘毅通过动画带至当下，不仅通过动画赋予其当代性，还通过训练人工智能（AI）绘画，使其延展至未来。

算法以及“数字幽灵”——机器尽管拥有智能，却仍难以理解现实世界，在迷失中凭空发明出某些东西（就像人类在尴尬时会编造借口一样）——这些“数字幽灵”成为艺术家创作新图像的起点素材，在这些图像中，代码、绘画与水墨技法融为一体。

—— Roger M. Buergel

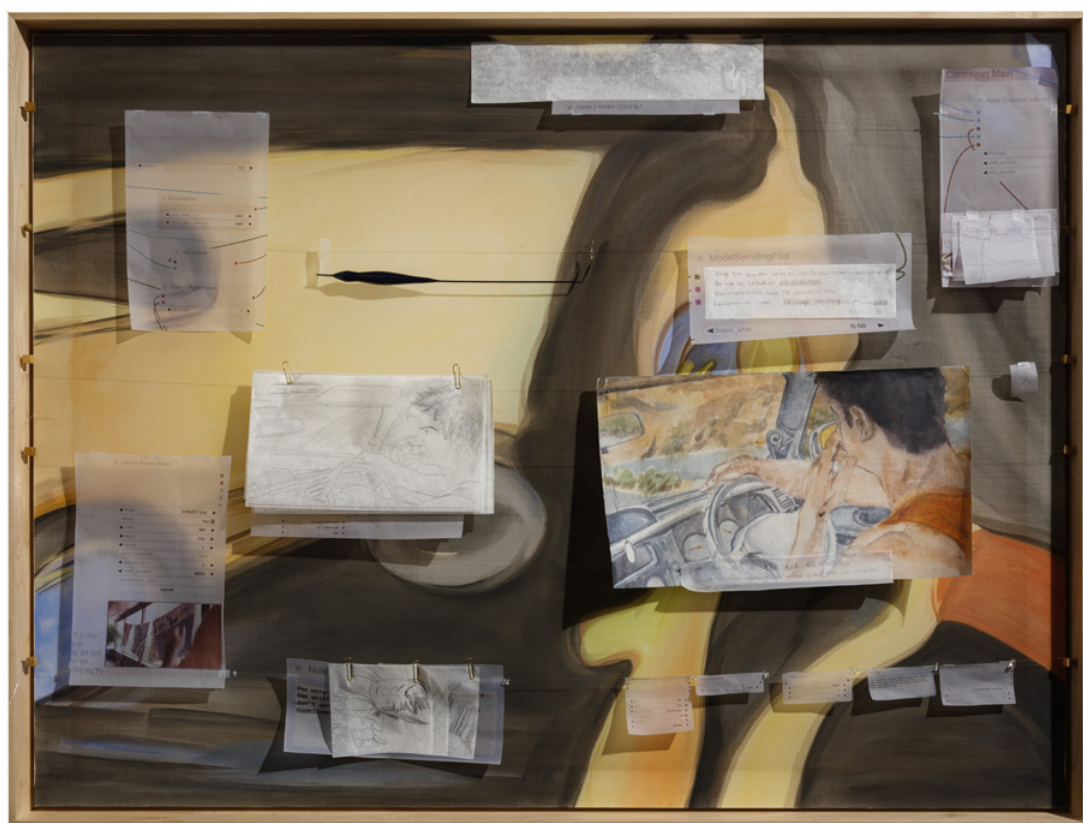
Liu Yi works in the here and now. The artist's subjects derive from the present. But let's not be deceived: many of today's issues – such as feelings of longing or the difficulty of reconciling one's own desires with the demands of the world around us – are old hat.

This also applies to ink painting, a technique with a long history that Liu Yi brings into the present with the help of animation and even into the future by teaching machine intelligence (or AI) to paint.

The algorithms, but also the 'digital ghosts' – the moments when the machine, despite its intelligence, is at a loss, where it does not understand reality and therefore invents something (just as humans, when embarrassed, make up excuses) – these 'digital ghosts' become the starting material for the artist to create new images in which written code, drawings and painting are combined.

-- Roger M. Buergel

无需经营的清晨与黄昏 Morning and Dusk, and No More



精心制作的未知错误 02

Unknown Mistakes of Elaborate Creation 02

2024

绢本上彩墨

综合材料, 绢本、宣纸、硫酸纸等

ink and colour on Xuan paper

mixed media, silk, rice paper, parchment paper, etc.

93.5(H)*123cm

LY2_7214

无需经营的清晨与黄昏
Morning and Dusk, and No More



精心制作的未知错误 01

Unknown Mistakes of Elaborate Creation 01

2024

绢本上彩墨

综合材料, 绢本、宣纸、硫酸纸等

ink and colour on Xuan paper

mixed media, silk, rice paper, parchment paper, etc.

64(H)*103cm

LY2_5776

无需经营的清晨与黄昏 Morning and Dusk, and No More



精心制作的未知错误 13

Unknown Mistakes of Elaborate Creation 13

2024

绢本上彩墨

综合材料, 绢本、宣纸、硫酸纸等

ink and colour on Xuan paper

mixed media, silk, rice paper, parchment paper, etc.

90(H)*120cm

LY2_8035

无需经营的清晨与黄昏 Morning and Dusk, and No More



精心制作的未知错误 05 *Unknown Mistakes of Elaborate Creation 05*

2024
绢本上彩墨
综合材料, 绢本、宣纸、硫酸纸等
ink and colour on Xuan paper
mixed media, silk, rice paper, parchment paper, etc.
83(H)*144cm
LY2_2040

无需经营的清晨与黄昏 Morning and Dusk, and No More



精心制作的未知错误 04

Unknown Mistakes of Elaborate Creation 04

2022

纸上彩墨，油漆笔书写

ink and colour on Xuan paper, paint pen writing

83(H)*144cm

LY2_3692

无需经营的清晨与黄昏
Morning and Dusk, and No More



塞浦路斯绢本绘画系列 01
Silk Painting of Cyprus Series 01

2024
绢本上彩墨
ink and colour on silk
90(H)*120cm
LY2_0130

无需经营的清晨与黄昏
Morning and Dusk, and No More



塞浦路斯绢本绘画系列 02
Silk Painting of Cyprus Series 02

2024
绢本上彩墨
ink and colour on silk
55(H)*55cm
LY2_1364

无需经营的清晨与黄昏
Morning and Dusk, and No More



塞浦路斯绢本绘画系列 04
Silk Painting of Cyprus Series 04

2024
绢本上彩墨
ink and colour on silk
120(H)*180cm | each 90*60cm (x 2 pieces)
LY2_8344

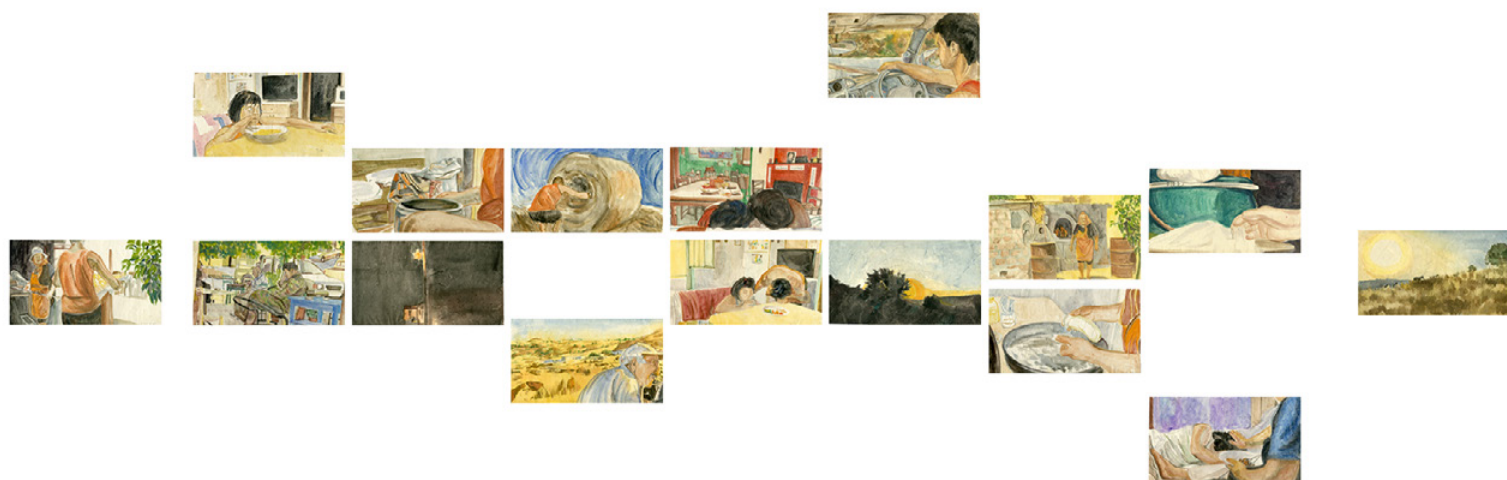
无需经营的清晨与黄昏
Morning and Dusk, and No More



塞浦路斯绢本绘画系列 03
Silk Painting of Cyprus Series 03

2024
绢本上彩墨
ink and colour on silk
100(H)*240cm | each 50*120cm (x 2 pieces)
LY2_7417

无需经营的清晨与黄昏 Morning and Dusk, and No More



无需经营的清晨与黄昏 动画原稿组图 B-1
Original Paintings of Morning and Dusk, and No More B-1

2022
绢本上彩墨
ink and colour on Xuan paper
23(H)*41cm (x 16 pieces)
LY2_6713

无需经营的清晨与黄昏

Morning and Dusk, and No More



无需经营的清晨与黄昏 动画原稿组图 B-2
Original Paintings of Morning and Dusk, and No More B-2

2022
绢本上彩墨
ink and colour on Xuan paper
23(H)*41cm (x 16 pieces)
LY2_9825

点击图片查看细节图
click the image to view details

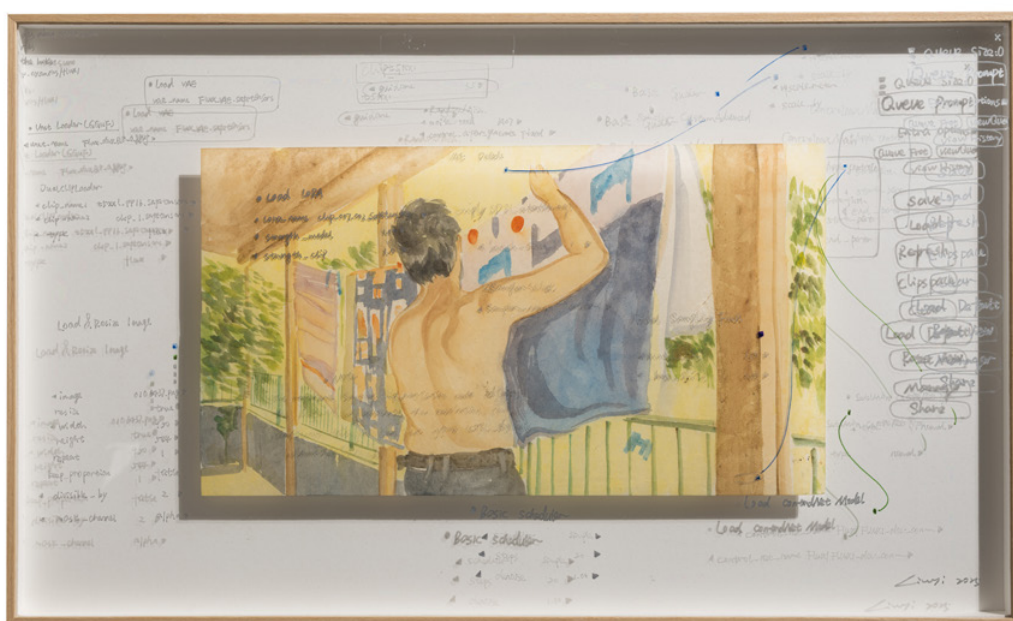
无需经营的清晨与黄昏
Morning and Dusk, and No More



精心制作的未知错误 03
Unknown Mistakes of Elaborate Creation 03

2022
绢本上彩墨
ink and colour on silk
100(H)*125cm
LY2_8351

无需经营的清晨与黄昏 Morning and Dusk, and No More



精心创作的未知错误 12 Unknown Mistakes of Elaborate Creation 12

2024
绢本上彩墨，油漆笔书写
ink and colour on silk, paint pen writing
40(H)*66cm | image 23*40cm
LY2_6172

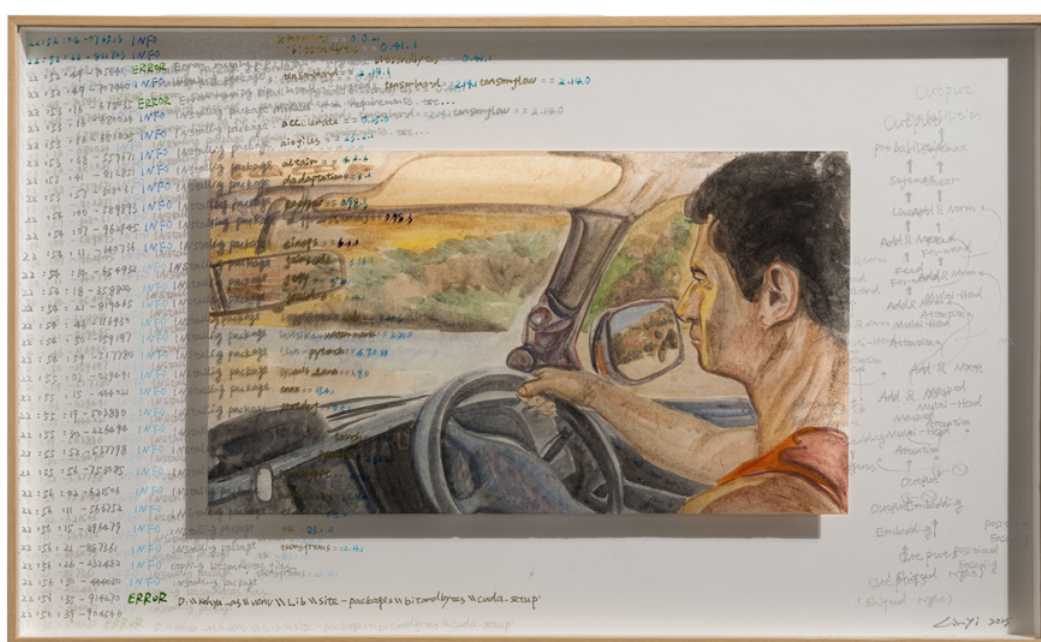
无需经营的清晨与黄昏 Morning and Dusk, and No More



精心创作的未知错误 06 Unknown Mistakes of Elaborate Creation 06

2024
绢本上彩墨，油漆笔书写
ink and colour on silk, paint pen writing
40(H)*66cm | image 23*40cm
LY2_7689

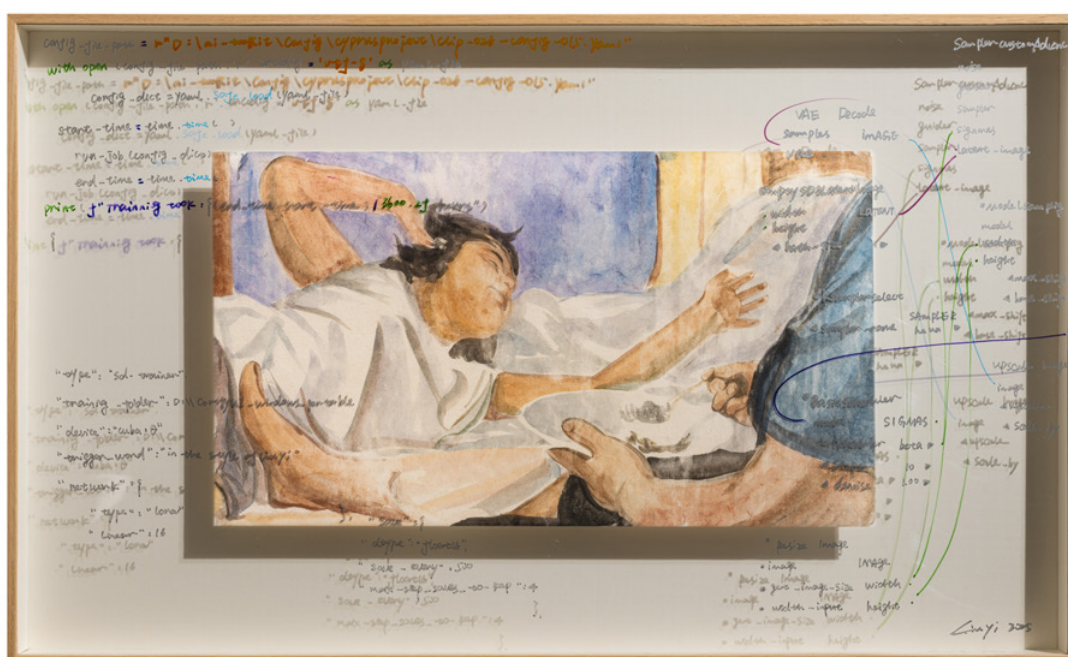
无需经营的清晨与黄昏 Morning and Dusk, and No More



精心创作的未知错误 07 Unknown Mistakes of Elaborate Creation 07

2024
绢本上彩墨，油漆笔书写
ink and colour on silk, paint pen writing
40(H)*66cm | image 23*40cm
LY2_9811

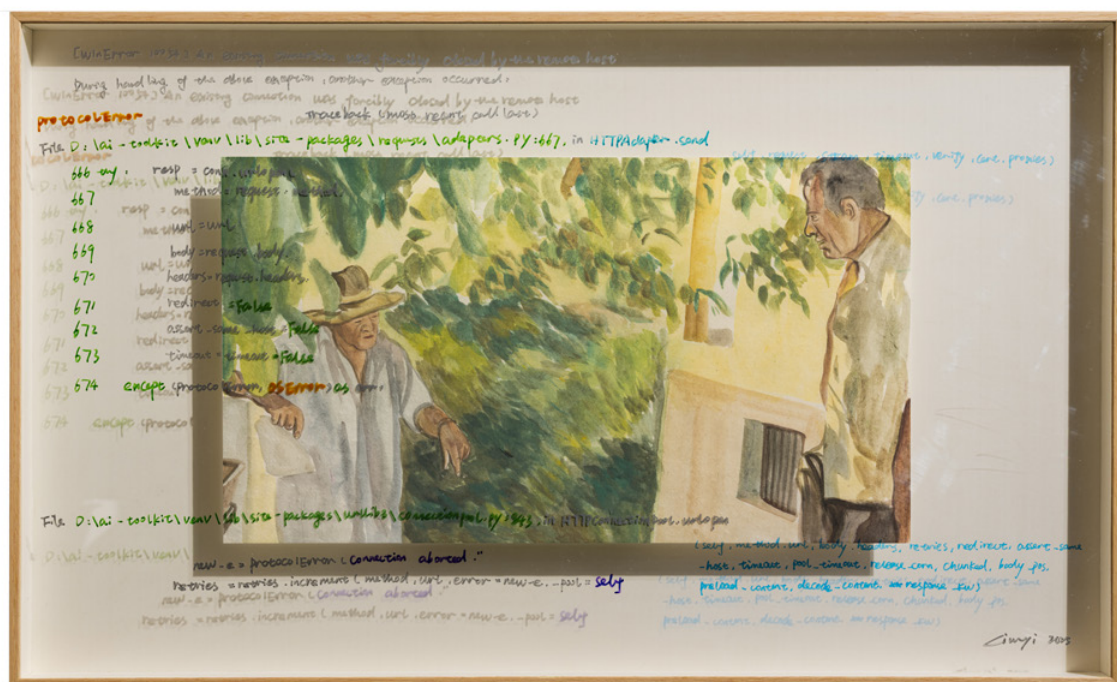
无需经营的清晨与黄昏 Morning and Dusk, and No More



精心创作的未知错误 08 Unknown Mistakes of Elaborate Creation 08

2024
绢本上彩墨，油漆笔书写
ink and colour on silk, paint pen writing
40(H)*66cm | image 23*40cm
LY2_9768

无需经营的清晨与黄昏 Morning and Dusk, and No More



精心创作的未知错误 09 Unknown Mistakes of Elaborate Creation 09

2024
绢本上彩墨，油漆笔书写
ink and colour on silk, paint pen writing
40(H)*66cm | image 23*40cm
LY2_6444

无需经营的清晨与黄昏

Morning and Dusk, and No More



精心创作的未知错误 10

Unknown Mistakes of Elaborate Creation 10

2024
绢本上彩墨, 油漆笔书写
ink and colour on silk, paint pen writing
40(H)*66cm | image 23*40cm
LY2_9160

无需经营的清晨与黄昏 Morning and Dusk, and No More



精心创作的未知错误 11 Unknown Mistakes of Elaborate Creation 11

2024
绢本上彩墨，油漆笔书写
ink and colour on silk, paint pen writing
40(H)*66cm | image 23*40cm
LY2_3402

无需经营的清晨与黄昏
Morning and Dusk, and No More



无需经营的清晨与黄昏 03
Morning and Dusk, and No More 03

2022
绢本上彩墨, 国画矿物质颜料
ink and colour on silk, Mineral pigments for Chinese painting
135(H)*230cm
LY2_8967

无需经营的清晨与黄昏
Morning and Dusk, and No More

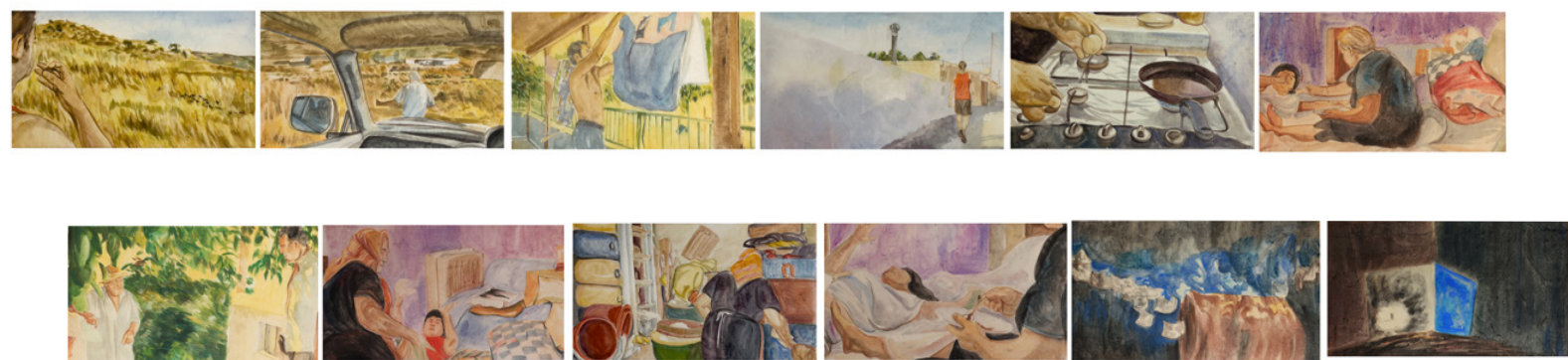


无需经营的清晨与黄昏 04
Morning and Dusk, and No More 04

2022
绢本上彩墨，国画矿物质颜料
ink and colour on silk, Mineral pigments for Chinese painting
185(H)*125cm | framed 188*128*5cm
LY2_8208

无需经营的清晨与黄昏

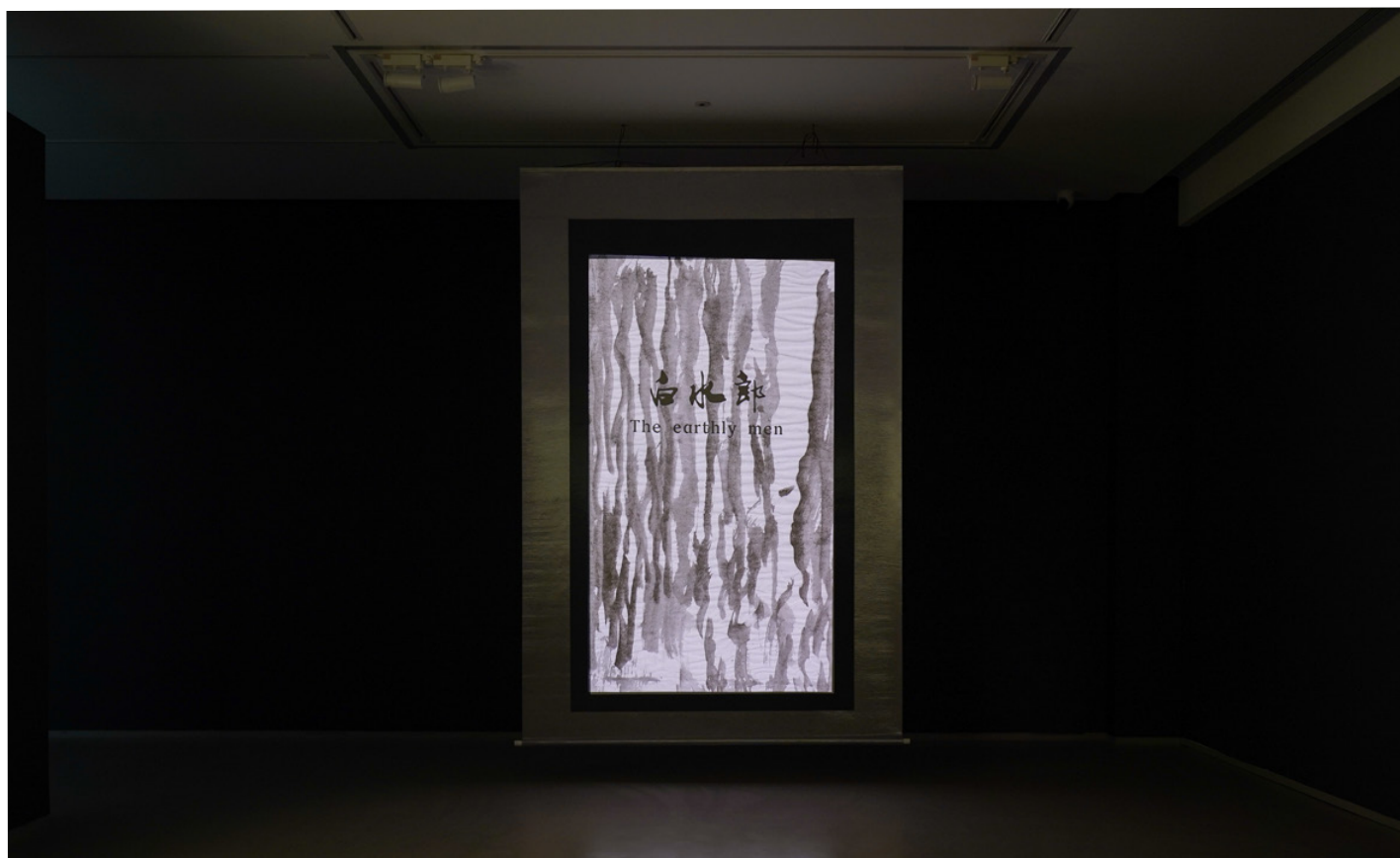
Morning and Dusk, and No More



塞浦路斯动画原稿册页 02
Booklet of Original Paintings from Cyprus Series 02

2021
宣纸上彩墨
ink and colour on Xuan paper
23(H)*41cm (x 12 pieces)
LY2_1224

白水郎 The Earthly Men



白水郎
The Earthly Men

2017
单屏动画
single-channel animation
5 minutes 40 seconds
edition of 6 + 2AP
LY2_3277

白水郎 The Earthly Men

水墨动画《白水郎》以中国南方的疍民群体为灵感源泉。他们长期漂泊在水上，作为边缘化群体，他们的生活状态不仅反映了历史中的社会排斥，也揭示了个人内心的漂泊与孤独感。

在作品中，白水郎成为疍民群体的象征，不仅呈现了他们在现实与心理上的双重漂泊，也试图与现代都市异乡人这一新的社会边缘群体形成对话。

The ink animation “The Earthly Men” takes ‘DAN MIN’ as its inspiration. They have been drifting on the water for a long time, and as a marginalized group, their life not only reflects the social exclusion in history, but also reveals the individual’s inner sense of drifting and loneliness.

In the work, The Earthly Men serve as the symbol of the ‘DAN MIN’ not only presenting their double drift in reality and psychology, but also trying to form a dialogue with the new social marginal group of urban strangers in the city nowadays.

白水郎 The Earthly Men



白水郎_群像

The Earthly Men_Group Portrait

2017

单屏动画 | 手绘动画原稿, 手工禅衣宣纸上水墨, 灯箱装置

Single-Channel Animation | Original painting from animation video, Ink on Chan Yi Chinese rice paper,
light box

49*30*9cm (x 19 pieces) | video 5 minutes 40 seconds

LY2_8044



墨韵新境, 大华银行大厦, 上海
New Realms of the Ink Art, UOB Plaza, Shanghai



火 Burning



火

Burning

2022

单屏动画

single-channel animation

4 minutes 30 seconds

edition of 6 + 2AP

LY2_7729

火 Burning

火焰在中国传统绘画技法的流畅笔触下诞生；人工智能——造就了它们摇曳的姿态和变幻的形状。一个人影与火焰共舞。这是宿命般的舞蹈，火——既是文明的开端，也象征着文明造成的永久性破坏，以及那随时可能到来的终结。

The flames are painted with a fluid brushstroke, in the traditional technique of Chinese painting; their flickering – a play of infinitely varied forms – is AI-generated. A human figure dances with fire. This dance is fateful, as fire marks the beginning of civilisation as well as its permanent endangerment, its ever-looming end.

火 Burning



火 01
Burning 01

2022
布上丙烯
acrylic on canvas
80(H)*120cm
LY2_7661

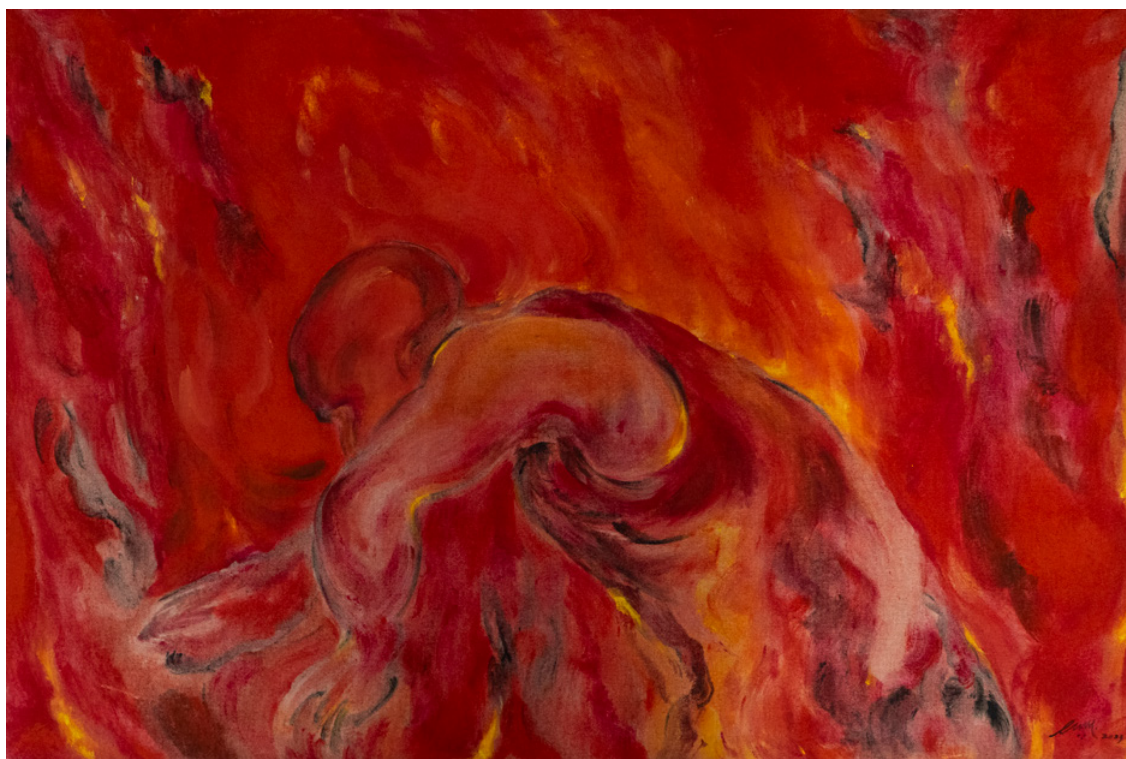
火 Burning



火 02
Burning 02

2022
布上丙烯
acrylic on canvas
80(H)*120cm
LY2_4870

火 Burning



火 03
Burning 03

2022
布上丙烯
acrylic on canvas
80(H)*120cm
LY2_4027

天演论 Origin of Species



天演论
Origin of Species

2013
单屏动画
single-channel animation
5 minutes 5 seconds
edition of 6 + 2AP
LY2_3976

天演论 Origin of Species

《天演论》逆转了达尔文的《进化论》：如果进化的方向并非从低等到高等，而是由高等走向低等呢？

细菌和鞭毛虫——地球上最早的生命形式之一——在进化过程中扮演了至关重要的角色。假如在数亿年前，这些微小生物突然开始逆向演化，逐渐从复杂的多细胞生命形式退化为最原始的单细胞状态？随着进化“倒带”，有机物慢慢分解并简化，最终回归无机物。

仿佛是大自然走上了一条“自我毁灭”的道路，在此过程中抹去了人类及其他高等生命形式的复杂性与脆弱性。

'Origin of Species' proposes a reversal of Darwin's theory of evolution: what if the direction were not from lower to higher, but from higher to lower forms?

Bacteria and flagellates – among the earliest life forms on Earth – played a crucial role in the evolutionary process. What if, hundreds of millions of years ago, these tiny organisms suddenly began to evolve in the opposite direction, gradually developing from complex, multicellular life forms back to their most primitive, single-celled state? As the evolution “rewinds,” organic matter slowly breaks down and simplifies, ultimately reverting to inorganic material.

It is as though nature has embarked on a path of “self-destruction,” erasing the complexities and vulnerabilities of humanity and other higher life forms in the process.

天演论 Origin of Species



天演论动画原稿组图 C-1
Original Paintings of Origin of Species C-1

2013
纸上水墨
ink on paper
27(H)*39cm (x 18 pieces)
LY2_8284

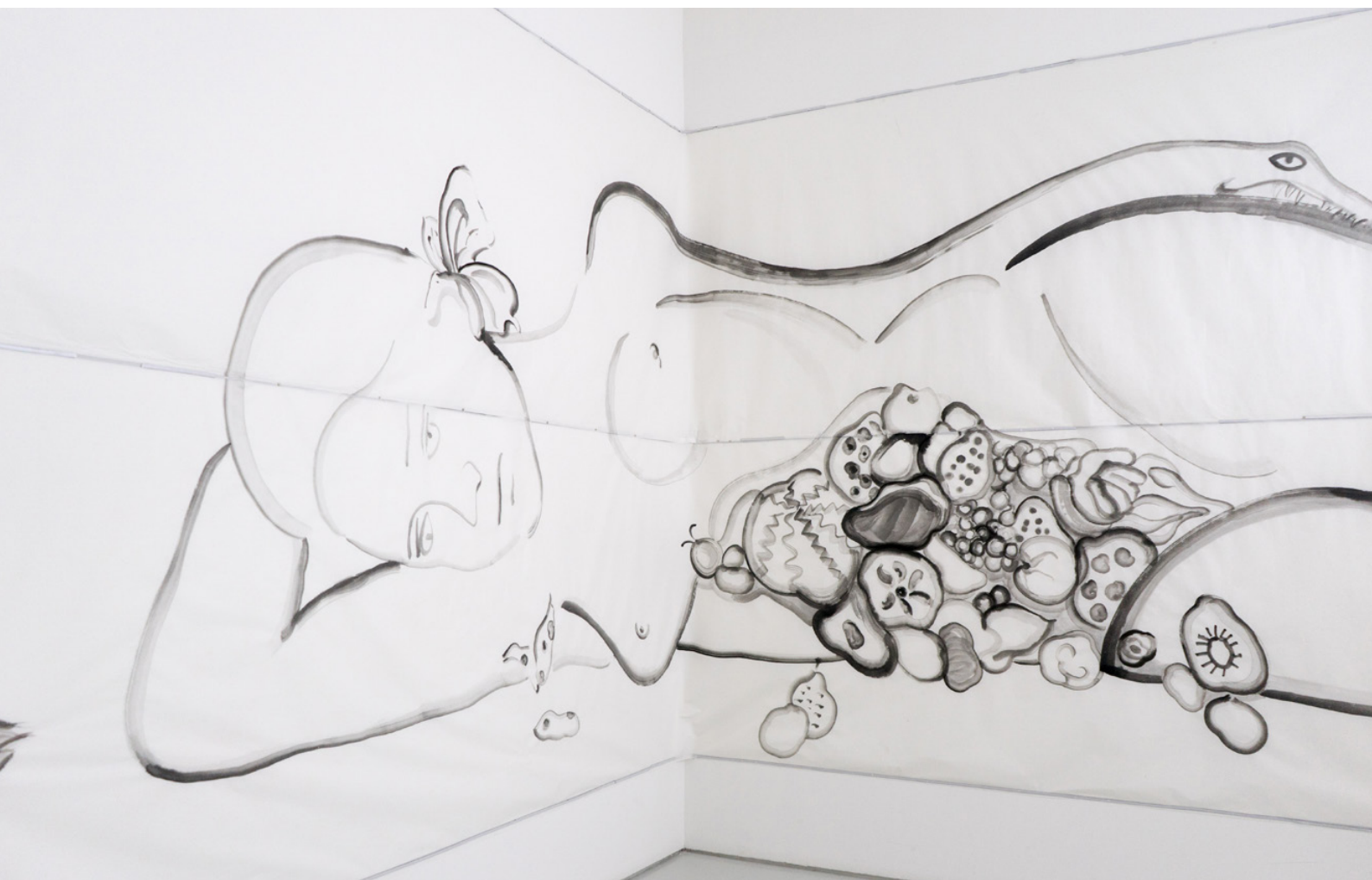
天演论 Origin of Species



天演论动画原稿组图 C-2
Original Paintings of Origin of Species C-2

2013
纸上水墨
ink on paper
27(H)*39cm (x 24 pieces)
LY2_7451

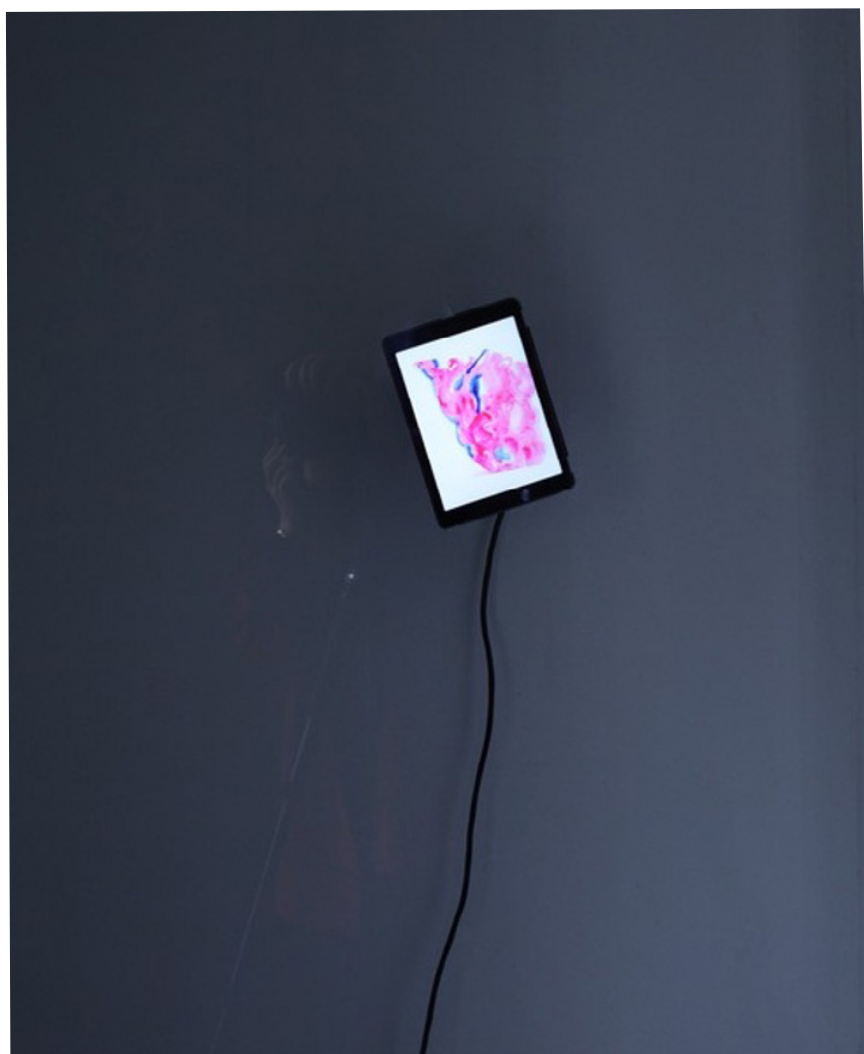
天演论 Origin of Species



天演论_卷轴上绘画
Origin of Species_Painting on Scroll

2013
宣纸上水墨
ink on Xuan paper
300(H)*1700cm
LY2_7619

身寄虚空 Into The Void



身寄虚空
Into The Void

2015
水墨动画装置
ink animation installation
1 minute 40 seconds
Edition of 3 + 1AP
LY2_8920

身寄虚空 Into The Void

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

Before the cosmos erupted from a void into existence, cycling through birth and destruction, what was there before the very first, most primordial zero-point universe?

Even thoughts, seemingly intangible and formless, require an anchor—without it, they spiral aimlessly around themselves, unable to escape their own circular reasoning. Even thoughts cannot endure the abyss of absolute nothingness. In emptiness, my memory fails to grasp onto anything... I can no longer focus my mind on anything at all. I gather all nebular vortices, compress them into a blazing sphere of fire, and ultimately shrink it down into a single “point,” returning once again to a state of nothingness.

刘毅 b.1990

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迷你电影单元最佳动画作品奖。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 南麋”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驻地，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*

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 utilizes various mediums such as animation, multimedia, and space installation to reflect her daily experiences and explore the potential of her works. Through her eclectic creations, audiences are able to delve into a distinct parallel world.

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 Explore Section. 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.

刘毅

b. 1990, 工作和生活在杭州

教育

2009 -2012 中国美术学院—学士学位

2013 -2016 中国美术学院—硕士学位

获奖

2024 上海国际电影迷你电影单元 - 最佳动画作品奖

大华银行年度水墨艺术大奖 - 年度新锐艺术家奖

个展

2023 跃迁, 香格纳M50, 上海

涌动的意识, 牛房仓库, 澳门

2022 刺猬的困惑, 浙江美术馆, 杭州

2021 鸦群里, 那只白鸽, aA29 Project Room, 米兰, 意大利

2018 扔到风里去, 香格纳M50, 上海

2017 流光意彩, 香格纳新加坡, 新加坡

度口-MoCA 艺术亭台, 上海当代艺术馆, 上海

项目

2023 WINDOWS1298艺术橱窗:刘毅《好想喜欢你》, 無集空间, 上海

2021 渔樵耕读, 上海国际舞蹈中心实验剧场, 上海

春江花月夜, 象山艺术公社, 杭州

2019 塞浦路斯国际电影节驻地项目, 流动的盛宴, 塞浦路斯

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

沙迦电影论坛, Al Mureijah广场, 沙迦艺术基金会, 阿拉伯联合酋长国

2018 SeMA南鹿驻地项目, 首尔美术馆, 首尔, 韩国

收藏

斯坦福大学东亚图书馆, 旧金山, 美国

M+收藏, 香港

白兔中国当代艺术收藏, 悉尼, 澳大利亚

浙江美术馆, 杭州

LIU YI

b. 1990, works and lives in Hangzhou

Education

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

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

Prize

2024 The 26th Shanghai International Film Explore Section - Best Animation Award

UOB Art in ink Awards - Emerging Group Grand Prize

Solo Exhibitions

2023 Liu Yi: Transition, ShanghART M50, Shanghai

Surging Consciousness, OX Warehouse, Macao

2022 Hedgehog Confusion, Zhejiang Art Museum, Hangzhou

2021 Among the Ceows, aA29 Project Room, Milan, Italy

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

2017 Liuyi: Flowing Feast, ShanghART Singapore, Singapore

A Travel Inward - Liu Yi Solo Project, Museum of Contemporary Art, Shanghai

Projects

2023 WINDOWS1298, WS SPACE, Shanghai

2021 Idyllic Lives, SIDC Experimental Theater, Shanghai

Spring, River, Flower, Moon, Night, Xiangshan Art Commune, Hangzhou

2019 Animafest Cyprus artist in residency programme , Cyprus

NEF Animation – International Artist Residency, The Royal Abbey of Fontevraud,

France

Sharjah Film Platform, Sharjah Art Foundation, Sharjah, United Arab Emirates

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

Collections

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

M+ Collection, Hong Kong

White Rabbit Contemporary Chinese Art Collection, Sydney, Australia

Zhejiang Art Museum, Hangzhou, China

ShanghART

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