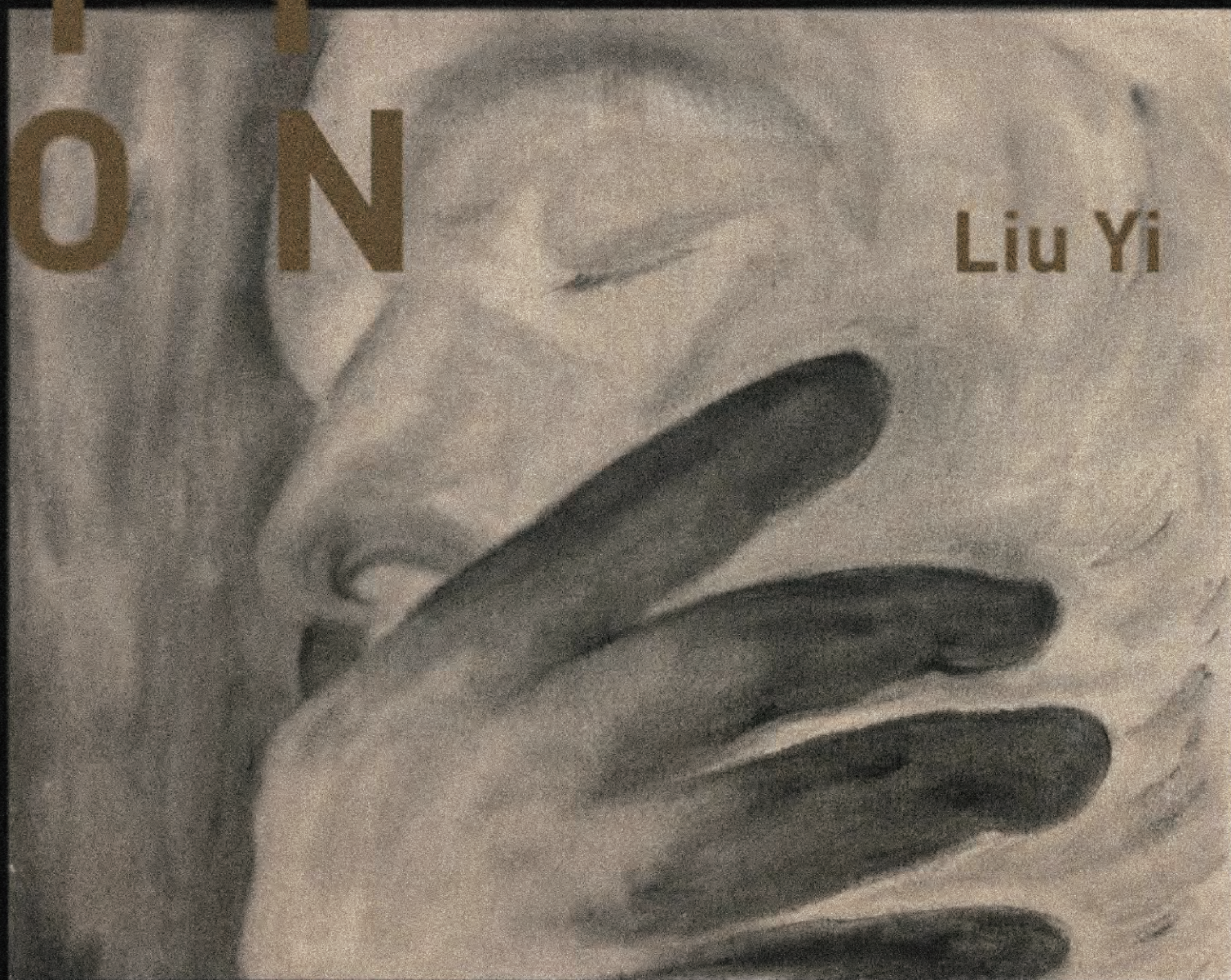


刘 毅

跃  
迁

T R A  
N S I  
T I  
O N



Liu Yi

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ShanghART  
香格纳画廊

# 跃迁

人类对意识、存在和宇宙的思考自古以来未曾停歇。艺术家发现自己越来越频繁地进入同一个内容的梦境，这种梦境类似于现实生活中的信息茧房现象，感知系统根据自己的历史行为和兴趣来引导自己生成梦境内容，从而限制了梦境中的多样性。以梦境和多重现实为创作灵感，在这个展览中，艺术家通过水墨动画、装置和绘画想象梦境是我们的记忆与平行宇宙之间的交织——深信“每个梦都是平行宇宙中另一个自己的经历”

展厅空间构建了一个江南老屋的氤氲雨境，邀请观众进入梦境与现实的交界，共同沐浴在细雨中。约5分钟的水墨动画《当我睡着了，梦来了》展示一次次无限重复的梦将自己桎梏在悲伤的情绪中。逐帧水墨跳动的画面笔触在银幕上闪动，勾勒出难以捉摸的记忆与感知。画面定格在宣纸未干透的湿润状态，每个流动的画面都隐射着噙满泪意的忧伤，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。

意识虽不是物质，但已经变成了依赖物质基础上的一种神秘粒子，作为连接外部世界的通道，让我们到达另外一个空间，于是梦境成为我们的记忆与平行宇宙之间的交织纽带。当我们梦见过去的经历时，是在与另一个与我们有着共通记忆的自我在平行宇宙中交流，每个梦境成为我们的一个分身另一个平行宇宙中的体验。

# Transition

Mankind's contemplation of consciousness, existence, and the universe has been relentless since ancient times. Artists find themselves increasingly venturing into a recurrent type of dream, reminiscent of the 'information cocoon' phenomenon in real life. This cocoon is where the perceptual system, influenced by one's historical behaviors and interests, guides the creation of dream content, consequently narrowing the diversity within dreams. Drawing inspiration from dreams and multiple realities, in this exhibition, the artist imagines through ink animation, installations, and paintings that dreams are an interweaving of our memories with parallel universes - firmly believing that "each dream is an experience of another self in a parallel universe."

The exhibition space is constructed to resemble a misty, rainy environment of an old Jiangnan house, inviting the audience to step into the threshold between dream and reality, basking together in the drizzle. A roughly five-minute ink animation titled "When I Fell Asleep, The Dream Came" portrays the endless repetition of dreams that bind one in sorrowful emotions. Frame by frame, the dynamic ink strokes shimmer on the screen, outlining the elusive memories and perceptions. The visuals freeze on the damp state of the Xuan paper, where each flowing scene subtly hints at a melancholy brimming with tears. This, coupled with the glistening rain threads from the installations, weaves a tapestry of sorrowful reflections, constructing memories fused with genuine emotions and fantasies.

While consciousness is not material, it has transformed into a mysterious particle grounded in materialism, serving as a conduit to the external world and allowing us to reach another dimension. Thus, dreams become the intertwining link between our memories and parallel universes. When we dream of past experiences, it's a communion with another self in a parallel universe, one that shares our collective memory. Each dream represents an avatar's experience in another universe.



当我睡着了，梦来了

**When I Fall Asleep, My Dream Comes**

2023

单屏动画

4 minutes 15 seconds

Edition of 6 + 2AP

LY2\_5093



每一场梦都是平行时空中另一个自己的经历，水墨动画的制作采用了逐帧手绘的方式，花费了两年时间、绘制了上万张手稿。一张张画面都描绘着艺术家梦中的故乡和离去的外婆。借梦，动画搭建了一条时空隧道，通往平行时空与外婆相聚。噙满泪水的眼睛映射着闪烁跳动的画面，绘画中也定格了宣纸浸透着水墨而未干的状态，让梦里的所见都带着一抹悲伤。外婆终究还是离开了。“尽管在梦里遇见了所有的悲伤，梦也将这些悲伤无限制地层层叠加，但我依然愿意前往…”梦在梦的世界里就是真实的存在。在那里，我们确实一起陪着艺术家见到了她的外婆，一同感受到了真实的情绪。梦，在醒后终于逐渐消退，而悲伤的感觉却包裹在身。这一份感觉也成为了一份不可说，正如所有梦境的那份不可言说一样，这份感觉也将成为观众与艺术家共同的默契与秘密。随着动画最终在黑暗中伴着吟唱的人声结束，每一位观众也成为了这场梦的亲历者。他们在梦里看到了什么，感受到了什么，也在这梦醒时分，完好地封存在了这个梦之匣中。动画音乐上选用了中国具有悠久历史的民族弹拨乐器-中阮和手鼓，承载着风水、水声、脚步声…或急促或舒缓，或亲切或神秘，和画面交相呼应着，层层描绘着梦之国中的种种奇遇。



灯光闪烁照亮两张图像，通过打湿宣纸将梦境图像模糊化，泪眼相望，觉时恋梦梦恋醒。作品像按下快门般变迁，诚如波浪里的皱褶，眨眼之间两张互为叠加的图像闪烁交织在一起，如同梦和现实间的平行宇宙互为纠缠。



当我睡着了，梦来了 01

When I Fall Asleep, My Dream Comes 01

2023

布上水墨

ink on canvas

80(H)\*100cm

LY2\_1243



当我睡着了，梦来了 02

When I Fall Asleep, My Dream Comes 02

2023

布上水墨

ink on canvas

80(H)\*110cm

LY2\_6879





当我睡着了，梦来了 03

When I Fall Asleep, My Dream Comes 03

2023

布上水墨

ink on canvas

80(H)\*60cm

LY2\_8541



当我睡着了，梦来了 04

When I Fall Asleep, My Dream Comes 04

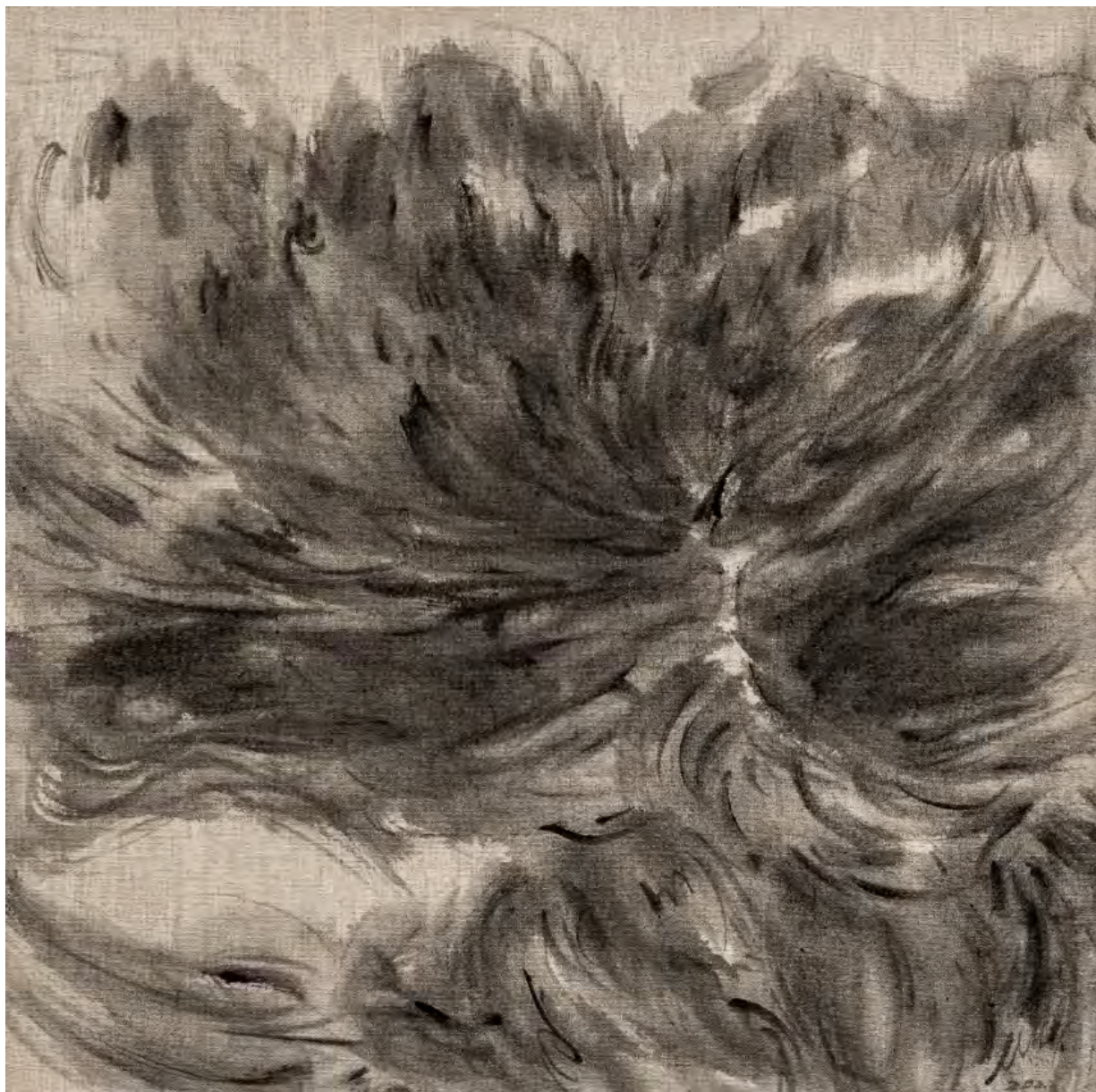
2023

布上水墨

ink on canvas

60(H)\*60cm

LY2\_0655



当我睡着了，梦来了 05  
When I Fall Asleep, My Dream Comes 05

2023  
布上水墨  
ink on canvas  
60(H)\*60cm  
LY2\_5990



当我睡着了，梦来了 06

When I Fall Asleep, My Dream Comes 06

2023

布上水墨

ink on canvas

100(H)\*150cm

LY2\_8698



当我睡着了，梦来了 07

When I Fall Asleep, My Dream Comes 07

2023

布上水墨

ink on canvas

60(H)\*90cm

LY2\_3018



当我睡着了，梦来了 08  
**When I Fall Asleep, My Dream Comes 08**

2023

布上水墨

ink on canvas

80(H)\*120cm

LY2\_0420



当我睡着了，梦来了 09  
When I Fall Asleep, My Dream Comes 09

2023

布上水墨

ink on canvas

80(H)\*120cm

LY2\_9037



当我睡着了，梦来了 10  
When I Fall Asleep, My Dream Comes 10

2023

布上水墨

ink on canvas

60(H)\*80cm

LY2\_9551





当我睡着了，梦来了 11  
When I Fall Asleep, My Dream Comes 11

2023

布上水墨

ink on canvas

60(H)\*80cm

LY2\_9256



当我睡着了，梦来了 12  
When I Fall Asleep, My Dream Comes 12

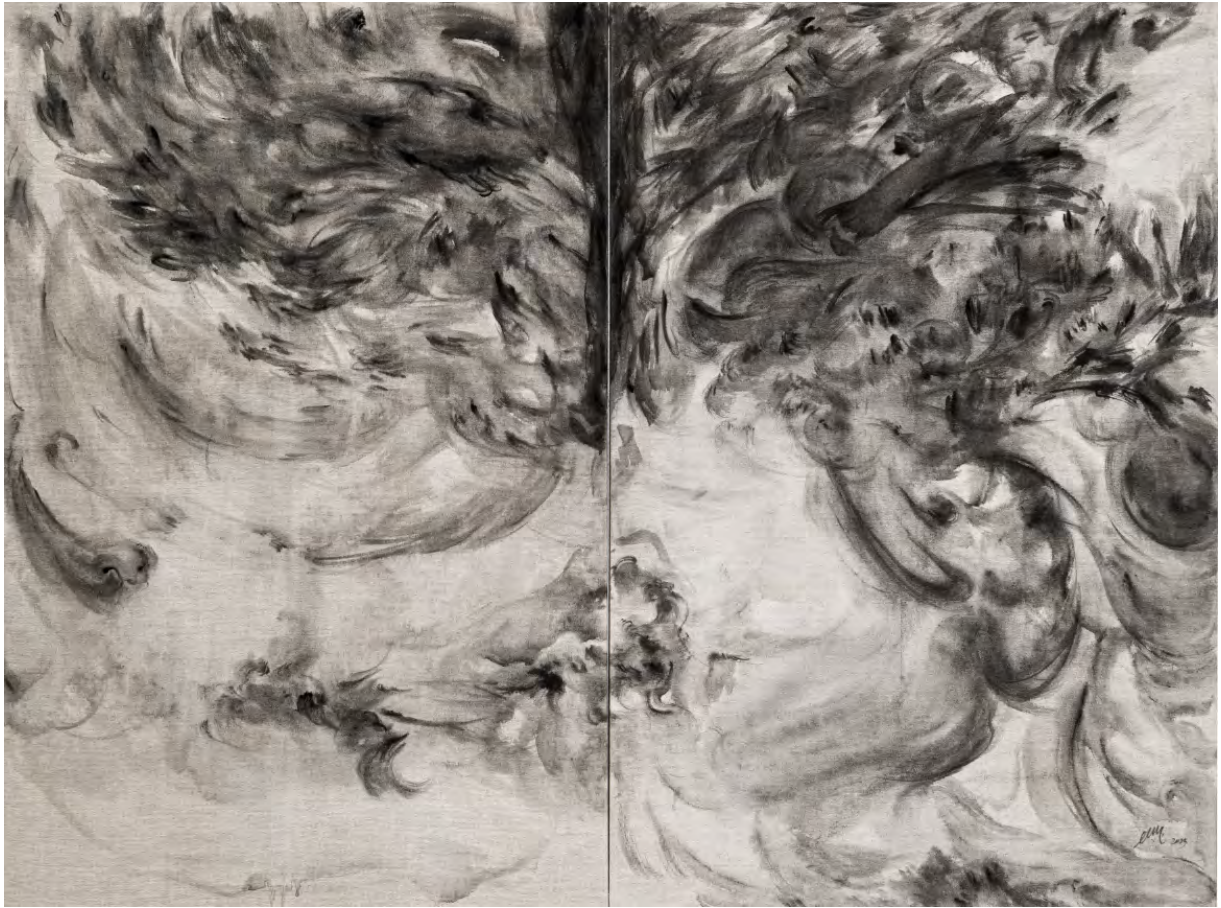
2023

布上水墨

ink on canvas

100(H)\*150cm

LY2\_9517



当我睡着了，梦来了 13  
When I Fall Asleep, My Dream Comes 13

2023

布上水墨

ink on canvas

150(H)\*200cm (in 2 pieces)

LY2\_9806

## 刘毅 b.1990



刘毅参加中国上海静安雕塑展

刘毅1990年出生于浙江宁波。2016年毕业于中国美院获硕士学位，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，其先后创作了《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》《当我睡着了，梦来了》《火》等影像作品,《春江花月夜》《渔樵耕读》等跨界舞台作品。她通过动画、多媒体、空间装置等创作方式反映了自己生活中的经历，并在展览空间中去探寻更多的可能性。刘毅的作品不拘于常见的窠臼，让观者发现有别于现实的平行世界。

她的影像作品与装置作品在全球多家美术馆与重要机构展览：伦敦泰特现代美术馆，中国上海静安雕塑展，瑞士巴塞尔展览中心，爱沙尼亚共和国塔林动画节、塞浦路斯尼科西亚博物馆，日本新千岁机场，香港六厂CHAT，上海当代艺术博物馆，北京五棵松美术馆，苏州寒山美术馆，首尔市立美术馆等。

2017年，刘毅的作品《一只乌鸦叫了一整天》继入选并展映于荷兰国际动画节之后，又获得华时代全球短片节“终审团特别推荐奖”。2018年受韩国首尔美术馆邀请，参加“SeMA 南鹿”艺术家驻地项目。2019年受邀参加The Royal Abbey of Fontevraud,Anjou艺术家驻地，同年受邀塞浦路斯动画电影节评委，并在塞浦路斯完成个人驻地项目展览。作品曾被澳洲白兔美术馆，斯坦福大学东亚图书馆，香港M+博物馆等收藏。

# LIU YI

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. Her primary research focus is on "Early Chinese art films and experimental animation." 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.

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, Jing'an International Sculpture Project, Cyprus Museum, New Chitose Airport, Centre for Heritage Arts & Textile, Power Station of Art, Times Art Museum Beijing, Hanshan Art Museum Suzhou, and Seoul Museum of Art.

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.

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