

刘诗园 | 言外之意

2019年3月9日-5月1日

我们很高兴地宣布，刘诗园在空白空间的第三次个展“言外之意”将于2019年3月9日（周六）开幕并持续至5月1日（周三）。展览将呈现艺术家最新创作的录像、装置、绘画及摄影作品，以此展开其对个体与群体之界限和关联、两者之存在、权益与价值等一系列命题的思考。

在左侧的展厅中，栅格构成了作品的基本视觉系统（一如我们当下观看世界的基本单位——像素、荧幕、窗格、屋宇），亦是对个体与群体关系的提喻。栅格不断累加、层叠，具体而微的瞬间被消解和抽象化，重构成为更加宏观的世界，由此不断逼近图像与真相的整体。在名为《A Shaking We》的6件拼贴图像作品中，私密的个人经验与迫在眉睫的社会境况于目光、情绪、意识的流动中联结又彼此抗衡。稍纵即逝的瞬间不断延展，提示着微不足道却持续扰动现实的细节。在7件绘画作品中，手工绘制的坐标纸，为工具理性构筑的世界提供了感性的纬度。个体生命、社会变动、历史事件在此于时空和意涵中交错，艺术家借此对真相与谎言、成长的残酷、生命的价值进行发问。

于另一侧展厅中，观众将通过一条彩色珠帘贯穿的甬道，并最终与空间尽头的《A Sudden Zone》相遇。时长约为13分40秒的四章节影像作品《A Sudden Zone》，由静帧照片、文本、虚构叙事影像共同构成。影片以一组新生儿诞生时亲密的家庭照片作为起点。于背景中，观众的目光将跟随影片的图像流与时间线缓慢划过孩童背部的每一寸肌肤和每一节脊柱。影片的第二幕是两位青年的通话场景。屋内的环境细节以及有绳电话暗示了这是一则发生在前网络时代的日常交谈。对话在时而流畅、时而词不达意间艰难进行，并被质量糟糕的讯号、猝不及防的“偷听者”干扰至中断。在沉默间，影片转换至由大量图像汇聚而成的“河流”中。四周的解释性文本不断变换，而观者只得尝试尽力捕捉每一张图像的多重意涵，却最终发现不过是徒劳之举。这似在提醒我们所面临世界的不稳定和追寻稳固意义的不可能。伴随着钢琴和弦的最后一次敲击与图像之流的划出，影片在黑暗与寂静中戛然而止。

刘诗园，1985年出生于中国北京。2009年在中央美术学院数码媒体艺术系获得学士学位，2012年在纽约视觉艺术学院摄影系获得硕士学位。近期的个展包括：触景生情已不知，Tanya Bonakdar Gallery，纽约，美国（2018）；像泥巴一样简单，余德耀美术馆，上海，中国（2015）。近期的群展包括：前沿国际——克利夫兰当代艺术三年展：一个美国城市，克利夫兰，美国（2018）；Welcome to The Jungle，杜塞尔多夫美术馆，杜塞尔多夫，德国（2018）；寒夜，尤伦斯当代艺术中心，北京，中国（2017）；银川双年展-图像，超光速，银川当代美术馆，银川，中国（2016）；中国当代艺术年鉴展2015，北京民生现代美术馆，北京，中国（2016）；本土-激流和嬗变下的中国艺术，路易威登基金会，巴黎，法国（2016）；第二届CAFAM未来展，中央美术学院美术馆，北京，中国（2015）。刘诗园现生活和工作在中国北京与丹麦哥本哈根。

**LIU Shiyuan | In Other Words, Please Be True**  
**March 9 - May 1, 2019**

We are delighted to announce Liu Shiyuan's third solo exhibition at WHITE SPACE BEIJING, "In Other Words, Please Be True", opening on March 9, 2019 (Sat.) and will be on view until May 1 (Wed.). With the artist's most recent works including videos, installation, paintings, and photographs, the exhibition addresses a series of subject matters with regards to the boundaries and correlation of the individual and the collective, the existence of both, their rights and values and etc.

In the left gallery space, the series of works on display constitute on the basic visual systems of the grid (a basic unit we have adopted to observe the world at present – as pixel, screen, lattice windows and houses) that serve as an analogy for the relationship between the individual and the collective. As the grids accumulate and overlap with each other, the specific and subtle moments dissolve and are made abstract, and subsequently restructure into a macroscopic world. Hence, we zoom in on the image and its comprehensive truth. In the six-collaged images entitled "A Shaking We", intimate personal experience and the imminent social conditions connect and contradict with each other in a perceptual, emotional and cognitive flux. These moments of ephemerality expand and signal at the subtle, yet disruptive details of reality. The seven paintings on view are hand-drawn graph papers that provide a sensible framework for a world built on reason. Individual lives, social transformation, and historical events are strung together through temporality, spatiality and meaning, by which the artist probes at what is the truth and what are lies; the cruelty in the coming of age, as well as the values of life.

In the other exhibition space, viewers would have to pass through a corridor of a colorfully beaded curtain to eventually arrive at "A Sudden Zone" at the end. This four-chapter video work lasts 13 minutes 40 seconds, and consists of still photographs and texts strung together through a fictional narration. The moving image begins with a series of family photographs about the arrival of a newborn child. In its background, the viewer's gaze would follow the stream of images and timeline to slowly sweep over every inch of the baby's skin and every ridge of his spine. The second chapter depicts a conversation between two young people. The details of the room and the landline telephone offer clues to the time of this everyday conversation - the pre-Internet age. The conversation, at times afloat and others baffling, carries along with the interruptions of poor quality signals and unexpected "eavesdroppers". After a silent spur, the video transforms into a "river" inundated by a large number of images. Explanatory phrase bubbles around it changed constantly, despite the viewer's attempt in trying to capture the multiple meanings of each image, he/she would eventually come to realize that such efforts would be spent in vain. This seems to remind us of the uncertainty of the world we confront and the impossibility to seek its constant. As the last piano chord is played and the last image of this stream appeared, the video comes to a sudden stop in complete darkness and silence.

Liu Shiyuan (b. 1985, Beijing, China) received her BFA from the Digital Media Art Department of the Central Academy of Fine Arts, Beijing, China. In 2012 she graduated with a Master's degree from the Photography Department of the School of Visual Arts, New York, USA. Recent solo exhibitions include *Isolated Above, Connected Down*, Tanya Bonakdar Gallery, New York, USA (2018); *As Simple As Clay*, Yuz Museum, Shanghai, China (2015). Recent group exhibitions include *Front international - Cleveland Triennial for Contemporary Art: An American City*, Cleveland, USA (2018); *Welcome to The Jungle*, Kunsthalle Dusseldorf, Dusseldorf, Germany (2018); *Cold Night*, UCCA, Beijing, China (2017); *Yinchuan Biennale-For An Image*, Faster Than Light, MOCA Yin Chuan, Yin Chuan, China (2016); *The Exhibition of Annual of Contemporary Art of China 2015*, Minsheng Art Museum, Beijing, China (2016); *Bentu, Chinese artists in a time of turbulence and transformation*, Fondation Louis Vuitton, Paris, France (2016); *The 2nd CAFAM Future Exhibition: The Young Chinese Artists' Representation of Reality*, CAFA Art Museum, Beijing, China (2015). Liu Shiyuan currently lives and works in Beijing, China and Copenhagen, Denmark.