



## Introduction of Artist Kelly LIU

### 艺术家刘静雯介绍

Born in 1992, Guangzhou, China. Acquired BA (Hons) Fine Art, 2D from Central Saint Martins — University of the Arts London. Now work and live in Guangzhou, China.

After graduation from university, she has been engaging in the practice and research of **art therapy**:

- February 2017 to July 2018, as a volunteer teacher of painting at the “Wei Guang Exceptional Children Art Rehabilitation Center”;
- August 2017 to present day, teaching creative painting of mental recovering patients at the “Chun Hui Shelter Workshop” and the “Guangzhou Li Kang Center”;
- September 2018 to present day, as a painting teacher at the "Tulip Sunshine Organization, Guangzhou Branch" (an organization of depression patients and their family).



Every time she creates, she needs to stabilize her emotion first, and then explore her own heart carefully. When she enters the state, she begins to create. Each piece of work is a presentation of self-exploration, a bit like a diary, just using a brush and other materials, expressing in the form of abstract painting. The experience of art therapy in the past few years has made her more faithful to the description of her current state. She also observes her emotional changes during the creative process, and in-depth understanding of herself through constant introspection, thus using the picture to express more inner world.

### Self-Statement of Series Glazing 2016

Art is more real than reality itself. It bridges the gap between the world and me by taking me into a place beyond words and evoking powerful emotions. Ambiguity and paradox fascinate me and drive me to think about my relationship to my surroundings. The outer world is full of uncertainty and changes at any moment. When I am placed into this kind of ambiguity, the only way for me to find the exit is to stay with the confusion until I understand things in a non-logical way. I use abstraction to explore the ambiguity and paradox of being in between. Color, brush stroke, and light vibrate and resonate.

Rather than being a tool of self-expression, this series of paintings about ‘process’ engages in delivering psychological track to the flat surface; visualizing my mood and inner status within certain atmosphere and moment. These imageries are echoed the inner motion, inner life, and the inner self-activation. Then pull this range of experiment into illusionary and sentimental triggered paintings by posing random gestures and rendering, and allowing chaos and independent consciousness interact.

To limit the viewer’s perception within 2D surface but aiming at opening up our consciousness and sub-consciousness. Exploring the area without rational and logical



thought. In order to offer the viewers a spiritual visual experiment, physiological dependent relationship is expected to happen between on the viewers and works. The theories of empathy, psychotherapy, and phenomenology have influence on my works. Referencing to Zen art, irrationality, ambiguity, and paradoxical thought feature the method of justifying artworks.

According to the essay *Abstraction and Empathy*, “Aesthetic enjoyment is objectified self-enjoyment. To enjoy aesthetically means to enjoy myself in a sensuous object diverse from myself, to empathize myself into it”,\_ therefore, imagery that suggests spiritual phenomenon and mysterious of unknown, will increase empathy, to invite the viewers to lose and indulge themselves by standing in front of the painting. Once the psychological dependent relationship and contemplation happen, the communication will never end.

### **Self-Statement of Artworks 2019**

The three-years engaging in art education for special crowd give me a further and more honest understanding of visual language as well as the mentality in drawing and painting. Meanwhile, the teaching experience makes me realize the nonnegligible gap between visual language and word language.

My recent practices, explore and focus more on letting out the function of how drawing and painting communicate and exchange feeling, rather than understanding images in either conceptual, logical, or symbolic realm. Thus, by paying more attention to observe, record, and bring things to conscious, recent works that inherit the idea of the *Glazing* series, are named by thoughts and emotion that I faced during creation, may intend to guide the viewers to access my working process.

### **EXHIBITION/ ART FAIR/ PROJECT**

- 2019 Asia Contemporary Art Show, Autumn(Hong Kong)
- 2019 Solo Exhibition(Guangzhou, China)
- 2017 Singapore Contemporary Art Show(Singapore)
- 2016 Central Saint Martins 2016 BA Fine Art Degree show, *Lingering*, C301 CSM. (London)
- 2015 The *Now Show+ING* Exhibition — Fondness I Inner, *Commodity Fetishism*. (London)
- 2015 The Special Project of Art Canton — — *Inflammatory Essays* (Guangzhou, China)  
Curator: Chen Wen-Hua; Sponsor: The Committee of Art Canton. 17-20 Sep. 2015
- 2015 *The Long Shadow* Exhibition, The Petrie Museum, University College of London. (London).
- 2015 *The Drifting Project of Engraving*, Worldwide interventional project;  
Curator: Yaoyuan Dongfang; Collaborate Artist: Kang Jianfei. July-Dec. 2015
- 2015 *RIJI* Group Exhibition, Camden Image Gallery. (London)
- 2014 *Parasite Project*, Collaborative installation in CSM. March-May 2014. (London)



1992年出生于广州。毕业于英国中央圣马丁艺术与设计学院。现工作生活于广州。

大学毕业后从事艺术治疗方面实践和探索；

- 2017年2月至2018年7月，在“微光特殊孩子艺术康复中心”作志愿者老师指导绘画；
- 2017年8月至今，在“春晖庇护工场”和“广州利康中心”指导精神康复患者的绘画创作；
- 2018年9月至今，在“郁金香阳光会广州分会”（抑郁症患者与家属公益组织）担任绘画老师。

她每一次创作，都需要先让情绪稳定下来，再细细探索自己的内心，当进入状态后，才开始创作。每一件作品，都是对自我探索后的呈现，有点像日记，只是使用画笔等材料，用抽象画的形式表达出来。这几年做艺术疗愈的经历，让她更忠实于对自己当下状态的描述，也会在创作过程中观察自己的情绪变化，以不断的自省来深入了解自己，从而用画面表达出更多的内心世界。

## 自我介绍

我认为人总是身处矛盾，无可奈何，似是而非的悖论之中的，外部世界分秒流动充满了不确定性，然而自身是确定的，只需要退隐到自己的心灵里，凝望，便能找到出口，我不信仰“独特”或“不同”，模棱两可欲言又止的暧昧才是事物最动人的样子，或许只有身处其中真理才会与之共振。宁静或激荡，鲜活的色彩轰炸着眼球，躁动的笔触安抚着灵魂，艺术的语言代替了文字，把所感受的抽象氛围与情绪通过绘画或影像表现出来，视觉化心灵碎片的晦涩与朦胧，心理现象的交错与交替，致力于探索自然，意识与潜意识之间的关系，构架起连接外部世界与内在世界的桥梁。深入创作如精神疗法般的作品，以有形的方式描绘无形的心绪轨迹，展现内在能量的流动，意使观者能移情于作品，产生如泉涌般不枯竭的交流。

## 2016年作品自述

### 1.关于作品自身

这系列作品是我的感悟过程、探索过程、自我沟通过程。过程即是内容，因此我的绘画语言不作为一种表述工具，非逻辑清晰的“思”，它没有且无需明确的目的或具体的指向，色彩与线条是我感悟的“形”。观众的误读则太多时候把作品作为表述工具。我们问这幅画讲的是什​​么？他可能啥都没讲，只是想到哪说到哪。我很多时候也不知道自己要去到哪里，因此也刻意地避免内心体验被精雕细琢的思维谋划主宰，它不是线性的，是未被加工的“团块状”，保留这种混乱的“团块状”并直接从中体验它探索它是我致力而为的。允许创作前期的自由表达、图像的随机生成和分布，起初看似杂乱，但过程中内观调动带来自主意识的加入会形成独有的秩序，而这种秩序与“团块状”并不矛盾。每一幅作品都是零星感悟碎片化的纪录，或如标记，在内部和外部各个层次中穿插互动，串联成鲜活的体验。

引入王端延对中国抽象所创造的一个词“状态主义”去诠释我作品在寻找探索的主题——与生命状态有关。繁体字的太，是上面一个“能”下面一个“心”字——心所能见外也，内心与内在的显现与外化；难以名状，视觉的，通过可为视觉所感知的物质媒介呈现艺术家内在生命状态的艺术；不在于抒情抒发喜怒哀乐等各类情感，而在于呈现安静、平和、骚动、紧张等各种生命状态。我的作品始终呈现的是一种生命状态。

### 2.关于作品和观者的关系

马可·奥勒留《沉思录》中有这么一段：“一般人隐居在乡间、在海边、在山上，你也曾最向往这样的生活；但这乃是最为庸俗的事，因为你随时可以退隐到自己心里去。一个人不能找到一个比去处比他自己的灵魂更为清静——尤其是如果他心中自有丘壑，只消凝神一顾，



立刻便可获得宁静，所谓宁静亦即有条不紊之谓”。凝视不进入语言的笼套，有的作品你必须看着它时才能产生交流，无法闭眼转身让画面停留。站在它的面前就无法移动，你需要它、依赖它、舍不得它，好比恋人一样。这是我试图探索作品与观者间“凝视”扮演的角色及其传递的能量，或说“移情作用”。吸引你的不是那些画面里头的故事，而是你站在作品画面前面可以思考可以感觉，体会整体，冷却理性，把自身置于“空白”之中。

### 3. 关于作品的命名

这一系列作品的名称叫《只消凝神一顾》，取自上一段马可·奥勒留的《沉思录》的中文译文。但每一幅独立作品多为代号，这是基于作品名字产生的联想会把观众带入设定的领域从而限制了观众的体验这一点上考虑的。我也可以为它们安上漂亮的名字引导你去想象，但那不是真实的，同时某种程度也限制了你的想象。你看到的可能是某个物体、可能是某种感觉、可能是某一个句子、可能是思想的形状……不管你看到了什么，我都邀请你来定义它、书写它，也邀请大家来感受这种生命状态。

## 2019年《只消凝神一顾》系列作品自述

三年参与特殊人群美术教育工作的经历，让我对他人和自身的绘画语言和绘画过程的心理有了进一步的了解，同时意识到我们对于绘画/图像语言与文字语言之间的互译依然存在巨大的鸿沟。我们尊重美、尊重标准、尊重某些正在萌芽和正在教化他人的审美，但我们太少尊重图像和进行图像创造中的人。一条弯曲颤抖的线条、一个无法闭合畸变的“圆”，背后都存在超越肉眼所见的内容及意义。

如何才能通过绘画做到感受、沟通、与交流，而不仅仅停留在逻辑概念或象征层面去理解画面呢？这是我最近在创作和教学中一直反复探索的问题。基于这样的认识，新作品承继《只消凝神一顾》的主题，一改过去使用代号或数字的命名方式，采用绘画时所面对的感受和思绪命名作品。并且更注重观察、记录和意识化没有事先安排和布局的创作过程，每一张作品都伴随着一连串的问题产生、解决、产生、解决……直到完成为止，如此循环。

## 展览/艺博会/项目

- 2019年 亚洲当代艺术博览会，秋季（香港）
- 2019年 个人展览（广州）
- 2017年 新加坡当代艺术展（新加坡）
- 2016年 英国中央圣马丁艺术与设计学院2016毕业展—Lingering（伦敦）
- 2015年 “当下”展之“僻境”—商品拜物教（伦敦）
- 2015年 艺术广东特别项目—煽动之词（广州）
- 2015年 英国伦敦大学Petrie博物馆--“The Long Shadow Exhibition”（伦敦）
- 2015年 风眠艺术空间全球版画漂流计划（广州）
- 2015年 Camden Image Gallery “日记RIJI”五人群展（伦敦）