Liu Yin 劉茵

INTRODUCTION

Liu Yin (b.1984, Guangzhou) lives and works in Hong Kong. After receiving her master's degree from Guangzhou Academy of Fine Arts, in more than a decade's time she has developed a subversive artistic language that makes classic shōjo manga faces — adorned with exaggerated, shiny eyes — on widely circulated contemporary images; public figures from the academic, scientific and political worlds; and pop culture characters or inanimate beings. At once concealing their initial expressions and revealing deeply hidden characters — a true self that is arguably feminine or innocent — Liu reconstructs the emotions, feelings and narrative structures manifest in complex events.

Before developing the signature painting style she is best known for today, Liu Yin showed interest in a variety of forms and subjects. As early as in 2010, her project at the Observation Society in Guangzhou, *Reflections in the soup*, includes paintings, sculptures, neon pieces, videos, writings and readymades. The shōjo manga also makes its first appearance in the exhibition — Liu in a casual gesture covers the face of a plaster bust with a makeshift mask. *Reflections in the soup* demonstrates the artist's early interest in human emotions, social relations, ethics, dialectics between the authentic and the manipulated, or between the real and the surreal. Liu Yin writes for the project: "Cannot see/ Untrue!/ No transparency/ Nor is it ice/ It is a socket on the wall, apparently plastic/ fingers so nervous and are numbed."

The small paintings Liu Yin created around 2010 chiefly focus on the physicality of human bodies, and are also concerned with theatricalised cruel acts such as cutting, beating and falling. She continues complicating human bodies, gestures and narratives, and eventually in 2013 formally introduces into her paintings the signature shōjo manga faces. The project *Publica* at the Arrow Factory Space, Beijing in 2015 comprehensively demonstrates the maturation of Liu's painting practice: she undoes the cold, journalistic yet dramatic atmosphere in which figures and characters from political or social news are caught, and then beautifies, modifies and edits the images, "offering another visual possibility beyond our reality... Those who live in news images and advertisements have to — thanks to their situation, identity or mission in reality — stage a certain anxiety, but I want to reduce them back to pure, simple human beings, those who manage to transcend their reality, who may be easily embarrassed, shy, silly, distracted or may suffer from ADD like a kid." Also in this period, Liu has created for the independent magazine Fongfo a series of covers that shows the artist's continued interest in whimsical, absurd situations and apparently mundane scenes.

After moving to Hong Kong from Beijing, Liu shifts away from referencing images and events from political or social contexts, focusing instead on producing faces for everyday situations, vegetables, fruits, plants, flowers, climates and seasonal changes. She freely grafts naiveté and innocence onto things while brooding over feelings, gender inequality and confrontational scenarios that are either silent or aggressive. For the solo exhibition, *Spring*, at Kiang Malingue in 2023, Liu depicts, among other natural beings, a number of emotionally charged roses that intimidate, cry, weep, and struggle in the face of violent storms. The rose paintings evoke an idea of awakening that largely differs from its Western counterpart, re-examining the meaning of shōjo manga aesthetic and the value of the mask for a community or for an individual. In *Strawberry! Blueberry! Blackberry! and Mint!*, Liu juxtaposes kawaii elements with a stern mask that represents the affiliation between masculinity and truth, humorously sabotaging the relationship between the female gaze and the petrifying Medusa narrative. The titular painting from the exhibition *Spring*, on the other hand, considers as its subject an idyllic environment, whose large eyes belong to the sky, the season, the atmosphere and the animistic. The pair of sizeable eyes float in the scene, imprinting hollow traces between willow leaves. The painting modifies Liu's layering logic by revealing a face deeply hidden in the background, pondering the relationship between life and spirit in a composition that reminds one of symbolist paintings or *vanitas*.

Liu points out that, just like many in her generation, she enjoyed Japanese manga when she was little. As a child she used to make manga-style drawings, and had to forfeit the hobby when she was sent for academic art training. Artist Duan Jianyu observes that the foundation of Liu's re-incorporation of shōjo manga elements in her painting practice in the last decade is the will to rebel. Duan: "the large eyes are themselves functioning as a transcendence of reality (imagine making regular-size eyes here), reminding us that the art of painting does not mean to represent or express reality or life. It views and accommodates grown-ups' greed, desires, wickedness and banality... Liu does not bluff; she shows her rebel by breaking academic and commercial cliches. She does not please, does not woo. What could we the painters possibly do for the genre today? Liu Yin is an example par excellence: paying no heed of the trends, conveying new feelings, reflecting one's true self."

Liu's recent solo exhibitions include: *Summer*, Kiang Malingue, Hong Kong (2025); *Spring*, Kiang Malingue, Hong Kong (2023); *Publica*, Arrow Factory, Beijing (2015); *Liu Yin: Oh, Chinese Boy... Don't Be Ashamed...*, Chinese Culture Center of San Francisco, San Francisco (2011); *Reflections In the Soup*, Observation Society, Guangzhou (2010). Recent group exhibitions include: *In the Labyrinth*, Edouard Malingue Gallery, Shanghai (2021); *Folded Veil*, Edouard Malingue Gallery, Hong Kong (2019); *Full of Peril and Weirdness: Painting as a Universalism*, M WOODS Museum, Beijing (2015); *Berlin Studio*, Import Projects, Berlin, Germany (2014); *Transience: Intractable Objects*, Taikang Space, Beijing, China (2014); *Not in Fashion*, Guangzhou Academy of Fine Arts, Guangzhou, China (2011).

介紹

劉茵（1984，廣州）生活工作於香港，於2010年獲得广州美术学院绘画艺术硕士学位。在過去十年內，她發展出一種有顛覆性意義的繪畫語言，以經典日式少女漫畫的爛漫手法為廣為人知的當代圖像、學術或政治領域的公眾人物、流行文化形象或非人事物添加誇張、閃亮的眼睛及面孔，揭示並重塑在複雜事件中運作的情感及敘事結構。

早在其標誌性繪畫風格形成之前，劉茵便展露出對多元形式及主題的興趣。她在2010年於廣州觀察社舉辦的展覽「湯中倒影」使用了包括繪畫、霓虹燈、雕塑、影像、寫作及現成品等多種形式；展覽中不僅出現了漫畫式人物形象的雛形——她以貌似隨意的方式為一尊石膏半身像雕塑添加了面孔——也舖陳了藝術家對人類情感、社會關係與道德觀、真實與虛假、現實與幻想等沈重主題的早期關注。藝術家在展覽文章中寫道：「看不到/不對！/沒有透明感/也不是冰/是牆上插座 塑料感/手指因為緊張而僵硬了」。

劉茵在2010年前後的小尺幅繪畫作品常著重描繪人類身體的實在性，也時而關注切割、擊打、墜落等有殘忍戲劇意味的動作。藝術家持續複雜化人物身體、動作及敘事，並於2013年在繪畫中引入了如今有標誌性意義的漫畫面孔。2015年在北京箭廠空間舉辦的展覽「Publica」全面地展現了其繪畫實踐的成熟轉向：畫作中的人物來自政治或社會新聞圖像，原本帶有冷漠的現實氣息，而劉茵美化、改造、編輯這些圖像，以「提供除了現實世界外的另一種圖像的可能性..... 那些新聞、廣告裡面的人物很多時候因為自己的現實（處境或身份、使命）不得不呈現出某種緊張，但我想把它們還原為單純的人，超越了自己現實的那種人，他們很多時候也像小孩那樣純純的會害羞、臉紅、傻笑、分散精神、注意力不集中。」劉茵在這一時期也頻繁為《馮火》雜誌創作封面，持續展現她對圖像生成過程觀念性意義的獨特視角。

從北京移居香港後，劉茵在近年創作的繪畫作品不再以來自政治或社會語境的事件為基礎，而是轉而集中關注日常生活情境、蔬菜瓜果、植物花草乃至氣候等主題，廣泛地為非人生命繪製面孔。她在傾灑可愛童趣的同時反思情感、性別、恬靜或鬥爭態勢。2023年馬凌畫廊個展「春」中多幅描繪了嬌嫩玫瑰的畫作釋放了更為激烈的情感，在驟然風雨中憤怒、流淚、吶喊、奮力掙扎。無身體的脆弱面孔不堪壓力任由花瓣飄落四散，在有強烈戲劇化氛圍的昏暗畫面中飄搖。劉茵筆下的玫瑰喚起了與西式當代政治話語迥異的「覺醒」，重新檢視少女漫畫審美及偽裝面具形式在群體及個人層面的意義。在《草莓！藍莓！黑莓！還有薄荷！》中，視覺形象及口感上均充滿少女感的元素與代表了男性與真理關係的堅實面具相並置，以不無幽默的方式超越了女性凝視與美杜莎敘事的古老聯繫。描繪了春日風光的《春》中的雙眼似乎並不屬於某單一、確切的事物，而是天空、季節、氣氛或魂靈的眼睛。這對碩大的雙眼飄搖而過，在搖曳枝條間留下深深的空洞印記，顛倒了劉茵長期創作的層疊邏輯，通過撥開前景中的紛亂自然揭示內在目光，以近似古代密教象徵畫及虛空畫的方式描繪了生命與精神的關係。

劉茵承認，她在兒時便因喜愛日本動畫而模仿日式風格塗畫，隨後曾因學院派藝術訓練的限制而暫時放棄了這種形式。藝術家段建宇指出，劉茵在過去十年中復歸漫畫風格的藝術實踐的基底是一種反叛精神，並評論：「大眼睛本身就具有超越現實的功能（試著想想把它們都換成普通的尺寸會怎樣），也提醒著我們繪畫本來就不是為了複製和表現現實生活，它觀看和包容成人世界的貪婪、慾望、邪惡和庸俗……她不虛張聲勢，她的叛離是通過打破畫面的陳規（學院的或市場流行的）來呈現的，她不討好誰，也不迎合誰。在當下我們還能為這個專業做些什麼呢？劉茵就是一個很好的例子，不隨波逐流，傳達新的感受，照見本真的自己。」

劉茵的近期個展包括：「夏」，馬凌畫廊，香港（2025）；「春」，馬凌畫廊，香港（2023）；「Publica」，箭廠空間，北京（2015）；「Liu Yin: Oh, Chinese Boy... Don't Be Ashamed...」，舊金山中華文化中心，舊金山（2011）；「湯中倒影」，觀察社，廣州（2010）等。近期群展包括：「在迷宮裡」，馬凌畫廊，上海（2021）；「折紗」，馬凌畫廊，香港（2019）；「險怪：繪畫的普世性」，木木美術館，北京（2015）；「柏林工作室」，Import Projects，柏林，德國（2014）；「電光火石：桀驁不馴的對象」，泰康空間，北京（2014）；「不合時尚」，廣州美術學院，廣州（2011）等。

Spring Blossoms, Autumn Moon
春花秋月

Aranya Art Center Guangzhou, China
阿那亞藝術中心廣州館，中國

20.9.2026 - 26.2.2027

Aranya Art Center Guangzhou presents *Spring Blossoms, Autumn Moon*, a solo exhibition by Chinese artist Liu Yin. Featuring her latest large-scale works, the exhibition traces the evolution of her painting practice over more than a decade.

Born in Guangzhou, Liu developed a distinctive painterly language through years of sustained practice. Drawing on the exuberant visual rhetoric of girls' comic, she endows subjects from contemporary imagery and everyday still lifes with exaggerated, sparkling eyes and endearing faces. This theatrical and emotionally evocative transformation breaks through the original images' serious framing, allowing the emotions and narrative structures underlying complex events to come to light.

Across a diverse range of subjects, Liu removes figures from their original settings and places them in new yet strangely familiar contexts, where they express feelings that are sometimes ambiguous and sometimes clear. These works distill years of social observation while tracing her ongoing refinement of a painterly language shaped by multiple aesthetic influences. Plaster casts familiar to artists, the fruits and vegetables of everyday life, a serene full moon above a quiet lotus pond, and the symbolically charged Mouth of Truth carving all merge with the innocent, at times absurd, visual rhetoric of girls' comic. Within compositions that transcend the constraints of established power relations, hidden emotions find uninhibited expression.

This exhibition is organized by Associate Curator Wu Yiyang and Program Coordinator (Guangzhou) Chen Siyu at the Aranya Art Center.

- Text by Aranya Art Center

阿那亞藝術中心廣州館榮幸呈現中國藝術家劉茵的個展「春花秋月」，展出藝術家近期創作的大尺幅作品，並追溯其繪畫實踐在過去十餘年間的持續演變。

生長於廣州的劉茵在長期的創作實踐中發展出極具辨識度的繪畫語言。她借用少女漫畫爛漫的視覺修辭，為當代圖像或日常靜物賦予誇張閃爍的眼睛與憨態可掬的面容。這種帶有戲劇性與移情色彩的置換，打破了原始圖像固有的嚴肅框架，讓隱藏在複雜事件中的情感與敘事結構得以顯現。

劉茵對多樣創作主題的處理方法，使人物被抽離出原本的環境，並在似曾相識的新語境中流露出或曖昧或明晰的情感。這些作品不僅凝練了她多年來的社會觀察，亦見證了一位藝術家在多重美學的影響下，持續深化自身繪畫語言的藝術歷程。無論是藝術家群體熟悉的石膏像、日常生活中觸手可及的果蔬風物，抑或是靜謐荷塘之上的恬淡滿月，與極具象徵意味的「真理之口」雕刻——這些元素皆能與天真乃至荒誕的少女修辭交融相匯，在超越了既有權力關係約束的畫面中，肆意綻放被掩藏的情感。

此次展覽由阿那亞藝術中心副策展人吳伊揚和廣州館項目統籌陳思羽共同組織。

- 文字由阿那亞藝術中心提供

Installation view
展覽現場

Courtesy of Aranya Art Center. 圖片由阿那亞藝術中心提供
Photo: Mao Yanjun. 攝影：毛彥鈞

Installation view
展覽現場

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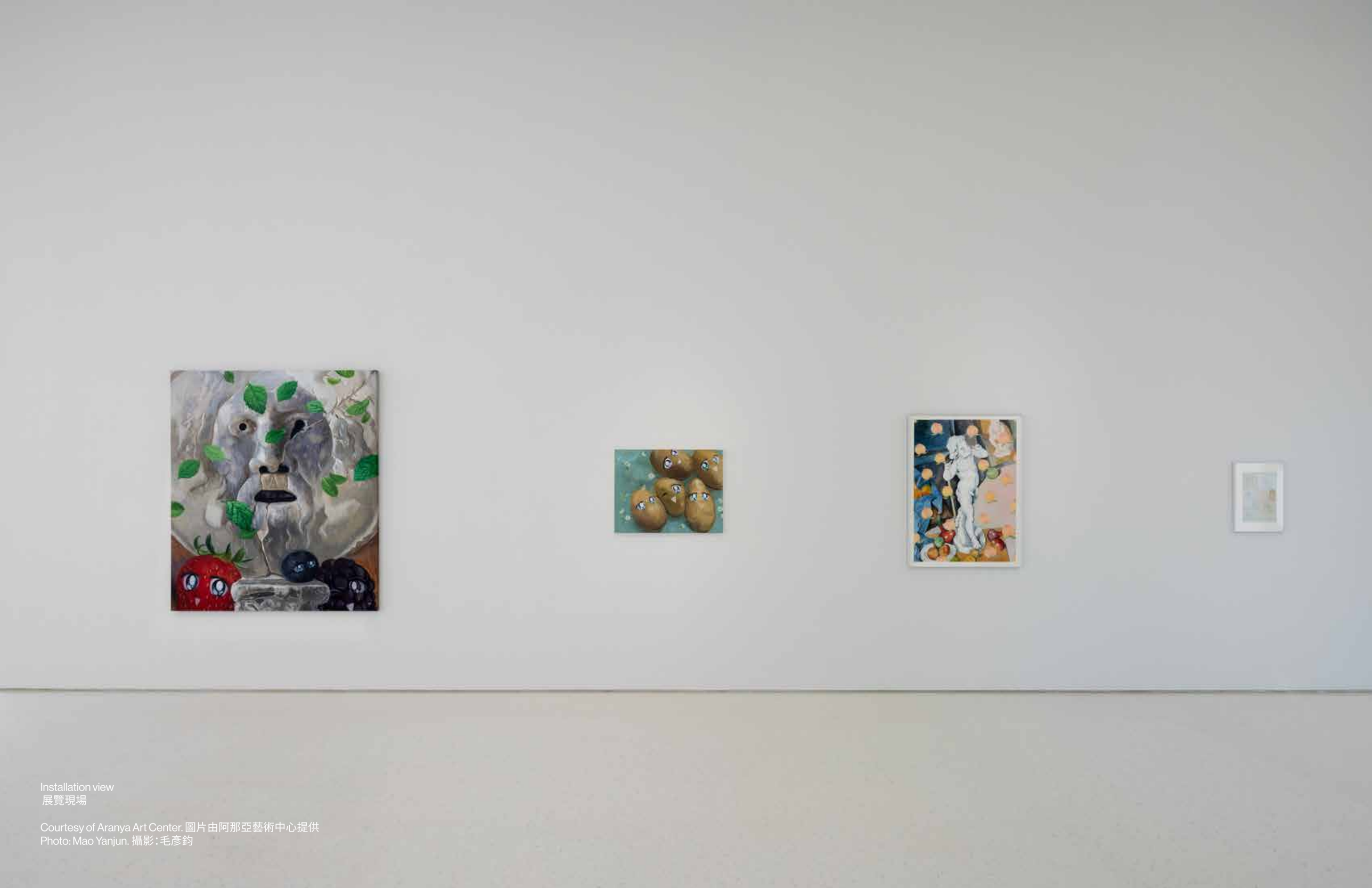

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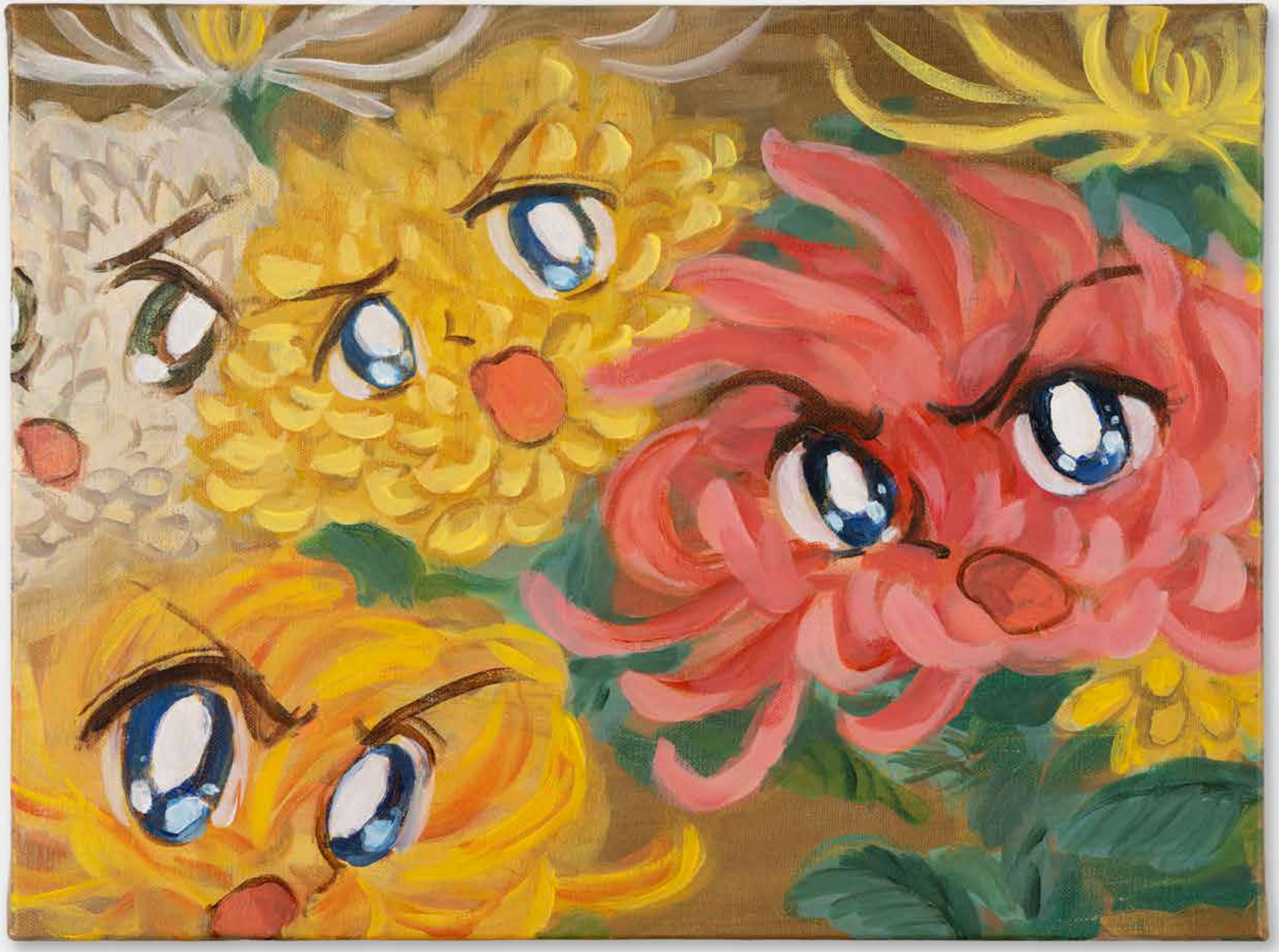
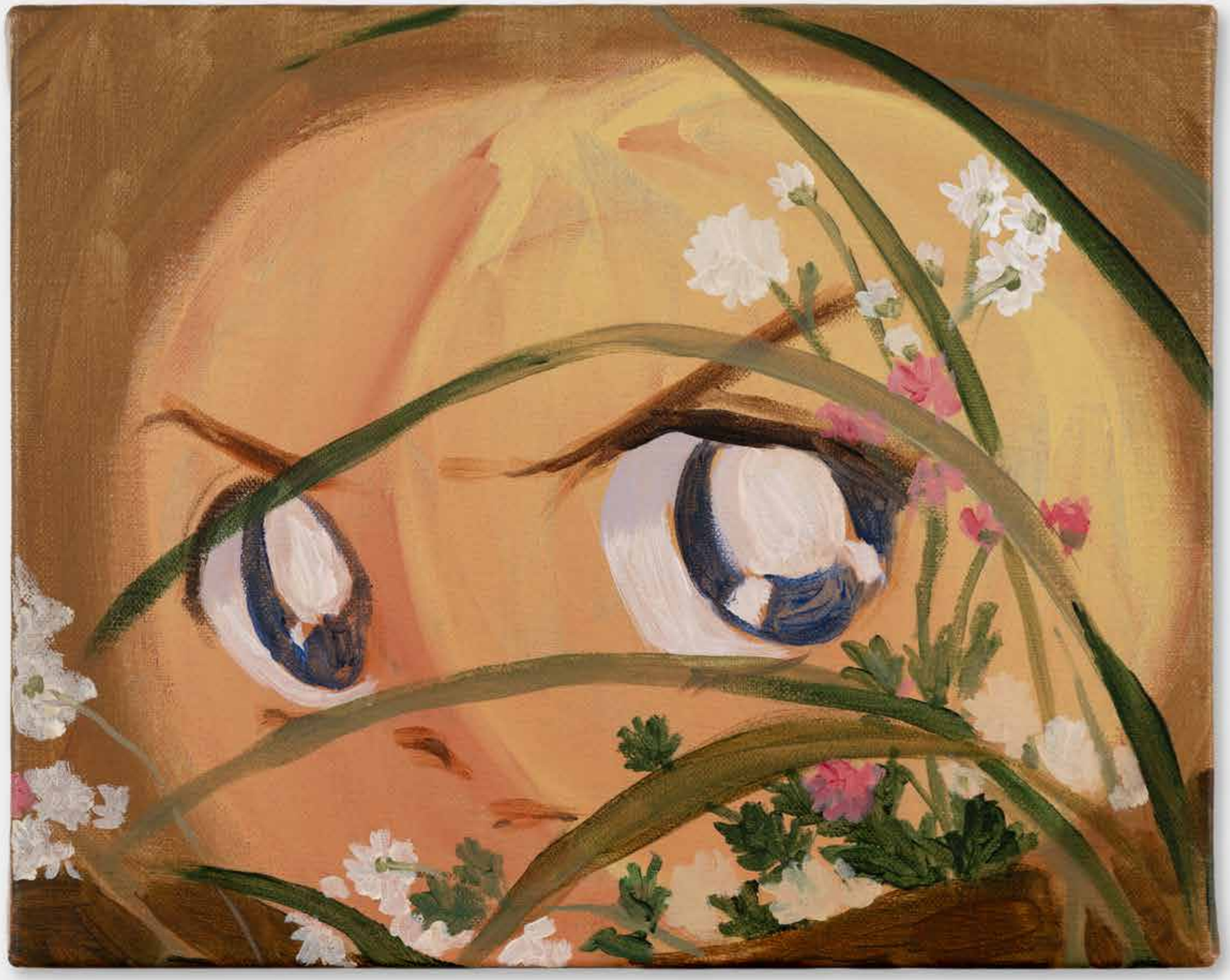
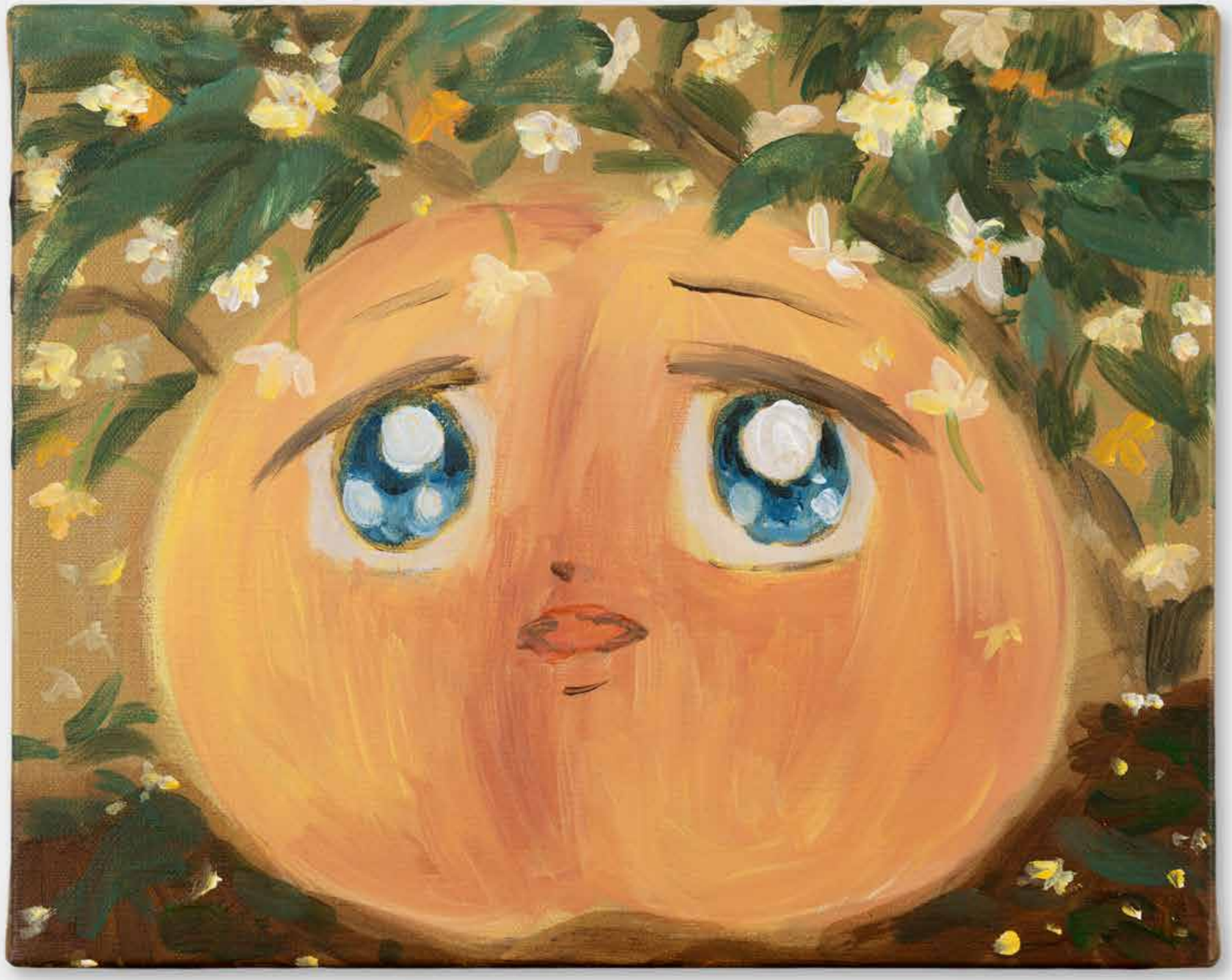


Chrysanthemums
《菊花》
2026
Acrylic on canvas
布面丙烯
30 x 40 cm; 11 ¾ x 15 ¾ in
Signed and dated on the reverse “Liuyin / 2026”



A Peach
《一個桃》
2026
Acrylic on canvas
布面丙烯
24 x 30 cm; 9 ½ x 11 ¾ in
Signed and dated on the reverse "Liuyin / 2026"



The Osmanthus season
《桂花時節》
2026
Acrylic on canvas
布面丙烯
24 x 30 cm; 9 ½ x 11 ¾ in
Signed and dated on the reverse “Liuyin / 2026”

Flower in the wind
《風中的花》
2026
Acrylic on canvas
布面丙烯
40 x 50 cm; 15 ¾ x 19 ¾ in
Signed and dated on the reverse “Liuyin / 2026”

Waterfall
《瀑布》
2026
Acrylic on canvas
布面丙烯
50 x 40 cm; 19 ¾ x 15 ¾ in
Signed and dated on the reverse “Liuyin / 2026”

A Rose
《玫瑰》
2026
Acrylic on canvas
布面丙烯
40 x 30 cm; 15 ¾ x 11 ¾ in
Signed and dated on the reverse “Liuyin / 2026”

Summer
夏

Kiang Malingue, Hong Kong
馬凌畫廊，香港

11.7 - 13.9.2025

Kiang Malingue presents at its Hong Kong headquarters “Summer”, an exhibition of recent paintings and works on paper by Liu Yin. The exhibition continues the artist’s exploration of nature that began with her 2023 exhibition “Spring”, revealing gentle and surging emotions in flowers, trees, fruits, seas and rocks.

More than a dozen paintings on view at Kiang Malingue’s Sik On Street space are organized into three chapters. In the first series of paintings, one sees a number of fruit-figures floating and frolicking in the waters: works such as *River #1* (2025) reflect the artist’s interest in small bodies of water, such as rivers and streams, where traces of life remain and constantly redefine the environment in which they are left—the natural elements found in the waters interact with one another, adding another lively layer to the complex ecosystem of the flowing waters. In these paintings, Liu continues to paint adorable shōjo manga faces over flowers, leaves, and fruits, turning them into sentient, sensitive beings. They are unapologetically emotional in the network of affect they form with the environments, guiding the viewer’s gaze through compositions that deal with bodily concerns and expressiveness. Another work in this chapter, *Summer* (2025), actively draws the viewer’s body into a verdant landscape where joyful flowers emerge from a deep labyrinth of branches and leaves.

The large-scale painting *Night Scene* (2025), on view in the second part of the exhibition, depicts a peach tree at night. Most of the tree’s branches are hidden in the dark, while the large fruits are totally shrouded in bright light. Informed by Suzuki Harunobu’s ukiyo-e, Liu replaces Suzuki’s figures strolling in gardens with peaches that give solemn and thoughtful looks. *Blue Moon* (2025) is based on a watercolor created by Liu in 2023, which depicts a loving moon resting above a pond of water lilies. A water lily in the pond turns its face away, reluctant to embrace the moon’s cool yet tender light. The two works in this chapter focus on non-human beings who reveal their loneliness at night, externalising a mental process through which connected and contradictory feelings reconcile with one another.

The two diptychs on the third floor of the Sik On Street space tell the most intense narratives. *Waves* (2024-2025) features looming huge waves with many faces—a reminder of the inseparable nature of non-human spirits from their environments, and a celebration of the radical potential of emotions to multiply and reinforce themselves. Another large-scale painting, *Rocks* (2025), also depicts a magnificent seascape, this time focusing on a pair of formidable rocks in the sea. These majestic guardians, tenacious and reticent, could be working with or against the water spirits in Waves, and forms an immediate connection with the viewer by projecting their unwavering gazes forward. Pertaining to confrontation, struggle, alliance, and kinship—the swirl in the foreground of the painting, once again informed by iconic ukiyo-e imagery, is Liu’s symbol of intense emotion—the paintings highlight the significance of emotivity and unfaltering resistance.

馬凌畫廊於香港空間榮譽呈現「夏」,展出劉茵新近創作的繪畫及紙上作品。此次展覽延續了藝術家在2023年「春」展覽中拓展的自然意象，以草木、花果、湖海、頑石為媒介探索輕盈或澎湃的情感。

在馬凌畫廊香港適安街空間展出的十餘件畫作分為數個部分，依照作品尺幅及情感濃度逐步遞增。在第一系列畫作中出現的,是多個漂浮於池塘水面的花卉水果:《河流#1》(2025) 等作品均映照了現代繪畫史對溪流、池塘等小型水體的興趣。池水是流存痕跡、重新定義生命狀態的場所，在水中散落的自然物凌亂卻又有致，為貌似淺薄的水面構築深邃複雜的生態系統。在這些畫作中，劉茵持續以其標誌性手法為花朵、葉片、瓜果等自然物添加少女漫畫式的可愛面孔，讓它們成為具有意識和充沛情感的主體。它們在自然環境催生的情感網絡中毫無保留地展現喜怒哀樂，並與觀者的目光一同協調由身體及情緒等因素所規劃的構圖。名為《夏》(2025) 的作品則呈現了翠綠欲滴的夏日植物景象，供混亂、有機且喜悅的花草朝向觀者自然生長。

在適安街空間一層展出的大尺幅畫作《夜色》(2025) 描繪了夜色中的一棵桃樹。樹木的枝幹大部分隱藏在夜色中，而棲息在枝椏上的碩大果實則被光芒所籠罩，帶著嚴肅的神情若有所思。劉茵在創作時考慮了鈴木春信以園景為題材繪製的浮世繪作品，使用憨態可掬的桃子替代後者畫作中常見的人物形象。在畫廊二層空間展出的《藍色月亮》(2025) 以劉茵2023年創作的同名水彩作品為基礎，呈現了依偎於荷塘之上的晶瑩月亮。荷塘中的睡蓮側過臉去，不情願直接面對月亮清冷又溫柔的光芒。「夏」展覽此個章節的作品均描繪了略顯孤獨的生靈，而它們所處的靜謐環境即是心靈環境的具象化——多個既勾連又矛盾的內心情緒在此得到緩和。

在適安街空間三層展出的兩組二聯張作品則是「夏」展覽最為激烈情感的交匯處：題為《海浪》(2024-2025) 的大尺幅作品中翻起滔天巨浪，而這巨浪就是由多個怒目圓睜的面孔所組成的——劉茵以罕見的方式提示了非人生靈與廣闊環境難分彼此的特質，並讚美了情感自我增幅、自行繁殖的激進潛能。另一幅大型畫作《岩石》(2025) 同樣描繪了壯闊的海景，卻讓面孔出現在巨大的礁石之上。這些威嚴的守護神堅韌而靜默，似乎是《海浪》中水精靈的盟友或對手，甚至也直接凝視畫作觀者，與其形成情感聯繫。在對抗、鬥爭、結盟的緊張態勢之中——畫面前景中受浮世繪經典意象影響的漩渦就是劇烈情感的象徵——它們彰顯情感表達在親密經驗中的意義。

Installation view
展覽現場

Summer
《夏》
2025
Acrylic on canvas
布面丙烯
200 x 230 cm
78 ¾ x 90 ½ in

Installation view
展覽現場

Overlook
《遠眺》
2025
Acrylic on canvas
布面丙烯
140 x 100 cm
55 1/8 x 39 3/8 in

Installation view
展覽現場

River #1
《河流 #1》
2025
Acrylic on canvas
布面丙烯
150 x 200 cm
59 x 78 ¾ in

River #2
《河流 #2》
2025
Acrylic on canvas
布面丙烯
150 x 200 cm
59 x 78 ¾ in

Installation view
展覽現場

Ice shaken cherry
《冰摇樱桃》
2025
Watercolor on paper
紙本水彩
Unframed: 24 x 19 cm; 9 ½ x 7 ½ in
Framed: 33.5 x 28.7 cm; 13 ¼ x 11 ¼ in

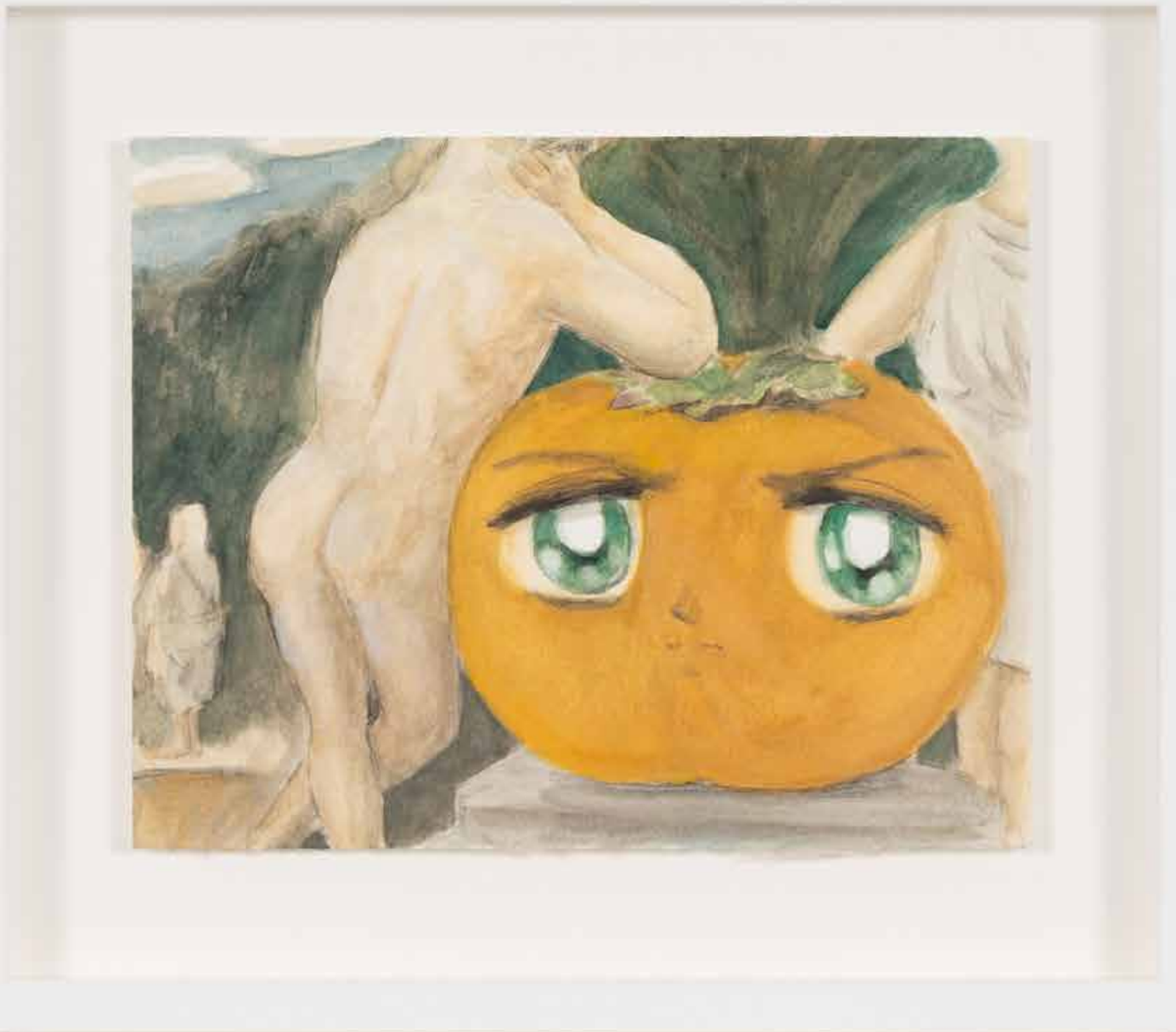
Installation view
展覽現場

Peaches
《桃子》
2025
Watercolor on paper
紙本水彩
Unframed: 24 x 19 cm; 9 ½ x 7 ½ in
Framed: 33.5 x 28.7 cm; 13 ¼ x 11 ¼ in

Installation view
展覽現場

Night Scene
《夜色》
2025
Acrylic on canvas
布面丙烯
168 x 200 cm
66 1/8 x 78 3/4 in

Installation view
展覽現場



Persimmon
《柿子》
2025
Watercolor on paper
紙本水彩
Unframed: 19 x 24 cm; 7 ½ x 9 ½ in
Framed: 28.7 x 33.5 cm; 11 ¼ x 13 ¼ in

Firefly
《螢火蟲》
2025
Acrylic on canvas
布面丙烯
50 x 60 cm
23 5/8 x 19 3/4 in

Installation view
展覽現場

Cautious
《警惕》
2024 - 2025
Acrylic on canvas
布面丙烯
80 x 100 cm
31 ½ x 39 ⅜ in

Installation view
展覽現場

Installation view
展覽現場

A pear
《梨》
2025
Watercolor on paper
紙本水彩
Unframed: 24 x 19 cm; 9 ½ x 7 ½ in
Framed: 33.5 x 28.7 cm; 13 ¼ x 11 ¼ in

Yellow daisies
《黃雛菊》
2025
Watercolor on paper
紙本水彩
Unframed: 19 x 24 cm; 7 ½ x 9 ½ in
Framed: 28.7 x 33.5 cm; 11 ¼ x 13 ¼ in

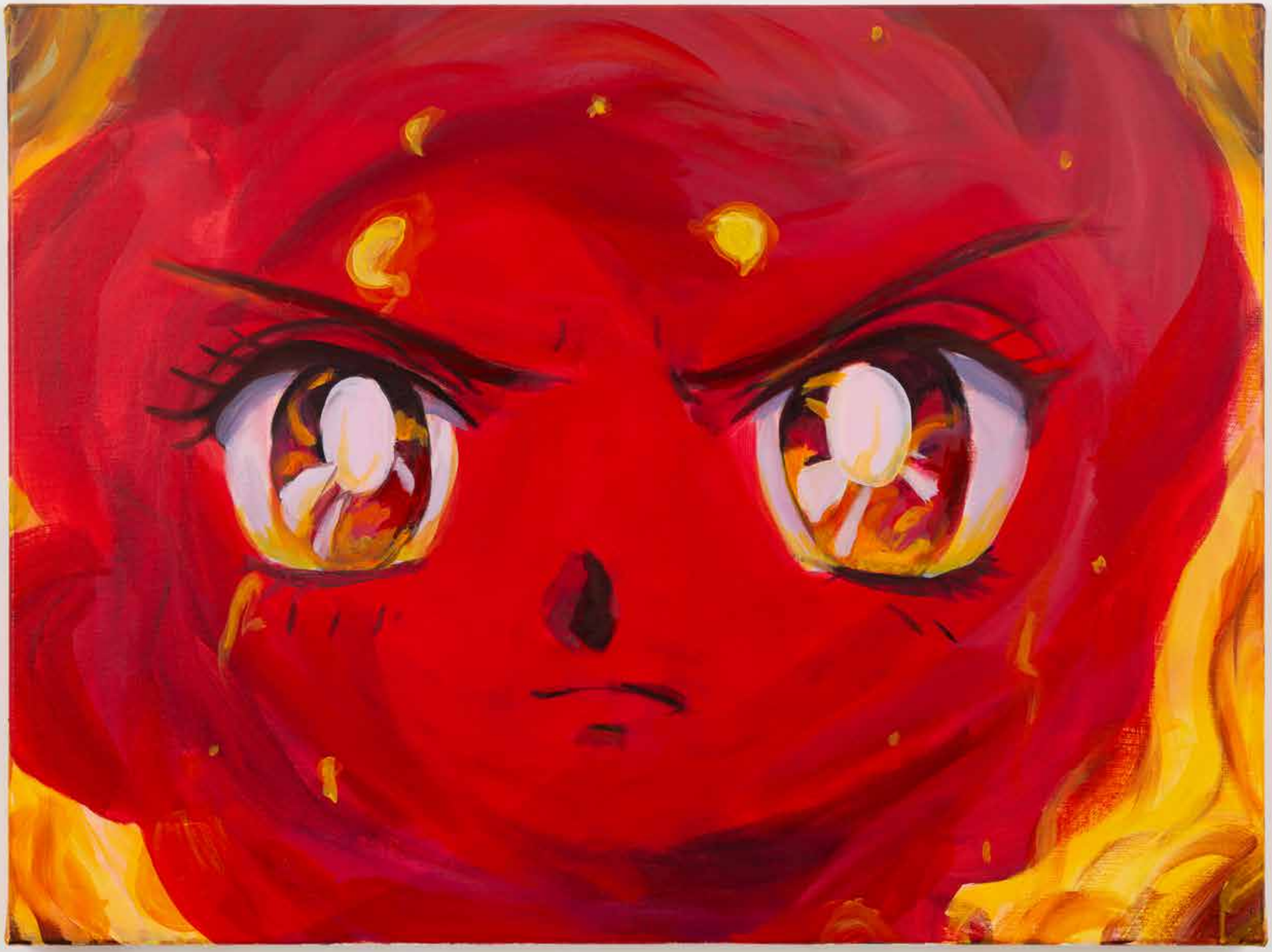
Installation view
展覽現場

Pears
《梨》
2025
Watercolor on paper
紙本水彩
Unframed: 19 x 24 cm; 7 ½ x 9 ½ in
Framed: 28.7 x 33.5 cm; 11 ¼ x 13 ¼ in

Blue Moon
《藍色月亮》
2025
Acrylic on canvas
布面丙烯
168 x 200 cm
66 ⅛ x 78 ¾ in

Installation view
展覽現場

Ice shaken cherry
《冰搖車厘子》
2025
Watercolor and adhesive sticker on paper
紙本水彩和貼紙
Unframed: 24 x 19 cm; 9 ½ x 7 ½ in
Framed: 33.5 x 28.7 cm; 13 ¼ x 11 ¼ in



Raging rose
《憤怒的玫瑰》
2024 - 2025
Acrylic on canvas
布面丙烯
60 x 80 cm
23 ⅝ x 31 ½ in

Installation view
展覽現場

Quarreling plum and peach
《吵架的布冧和桃子》
2025
Watercolor on paper
紙本水彩
Unframed: 19 x 24 cm; 7 ½ x 9 ½ in
Framed: 28.7 x 33.5 cm; 11 ¼ x 13 ¼ in

Installation view
展覽現場

Rocks
《岩石》
2025
Acrylic on canvas
布面丙烯
230 x 406 cm; 90 ½ x 159 ⅞ in
230 x 203 cm; 90 ½ x 79 ⅞ in each panel

Installation view
展覽現場

Waves
《海浪》
2025
Acrylic on canvas
布面丙烯
230 x 392 cm; 90 ½ x 154 ⅜ in
230 x 196 cm; 90 ½ x 77 ⅛ in each panel

Liu Yin presents new works featuring “the peaches” as protagonists with exaggerated expressions reminiscent of shojo manga. Despite the intense, straightforward emotional atmosphere, the narrative within the paintings remains obscure, beckoning the viewer to further imagine and unravel. In *Hot Spring* (2024), the lovers in a tender embrace under a cherry blossom tree are captured with evasive looks, while A Peach (2024) conjures a space of mutual gaze where the boundaries between internal/external and human/nonhuman relationships become blurred. In *Peaches* (2024), a piece featuring roses, the viewer is allowed only to see parts of the image, never the whole. Liu adopts the naturalistic, realist still life painting language of Chardin, while confronting the logic of objective representation in the peaches’ look of reverie typically found in shojo manga. These two visual systems, originally from drastically different contexts, coexist in the artist’s life experiences, allowing their potential conflict to unfold into a new possibility.

— Text by TAO ART

Symbiotic Longing
共生渴望

TAO ART, Taipei, Taiwan
TAO ART，台北，台灣

27.7 - 21.9.2024

Installation view 展覽現場

Image courtesy of TAO ART, photo by Chen You-Wei
圖片由TAO ART提供，攝影：陳又維

Hot Spring
《温泉》
2024
Acrylic on canvas
布面丙烯
170 x 200 cm

A Peach
《桃子》
2024
Acrylic on canvas
布面丙烯
80 x 100 cm

Peaches
《桃子》
2024
Acrylic on canvas
布面丙烯
80 x 100 cm

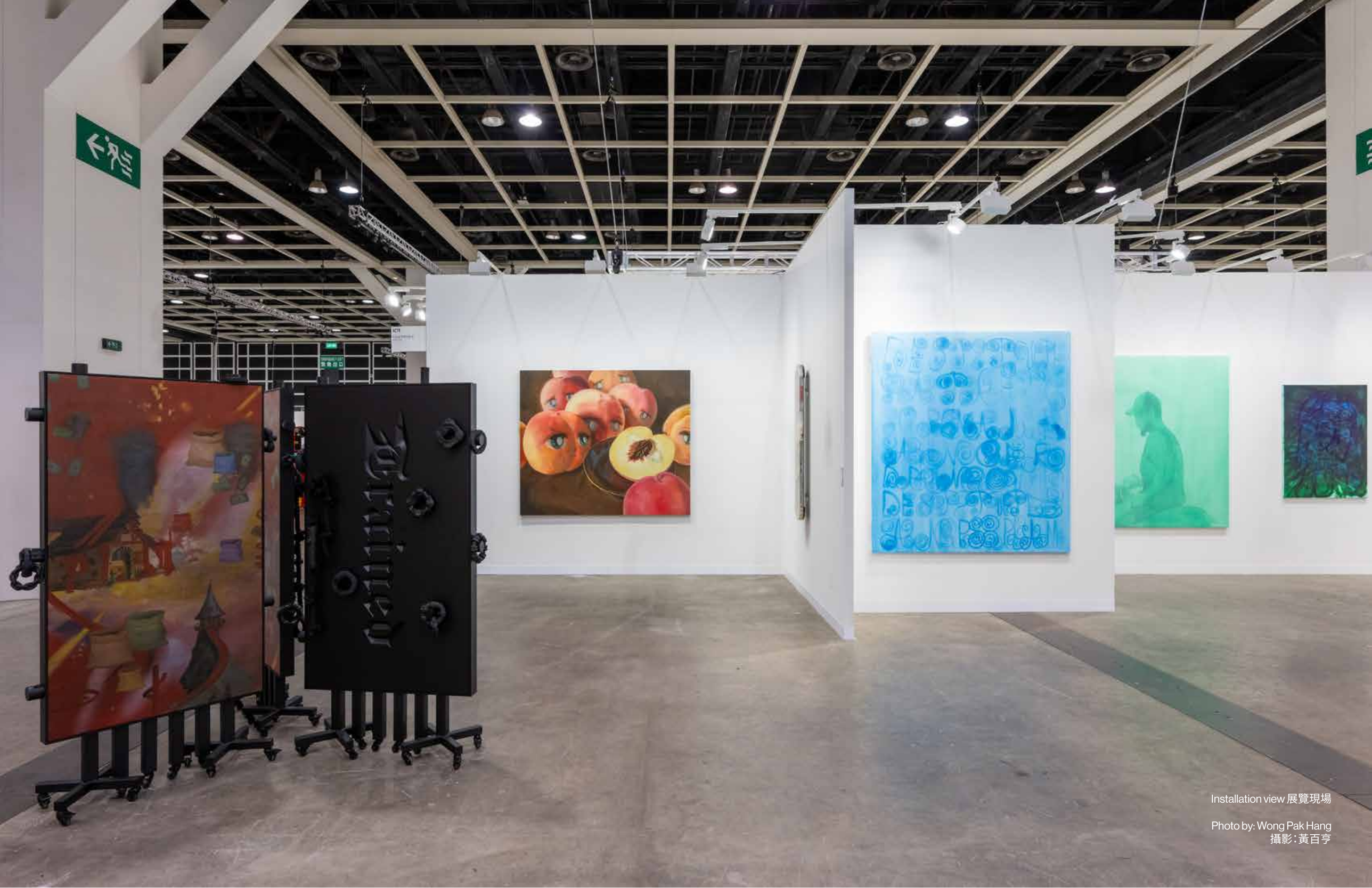
Art Basel Hong Kong 2024
巴塞爾藝術展香港展會2024

Booth 1C11, Kiang Malingue, Hong Kong
1C11展位，馬凌畫廊，香港

26.4 - 30.4.2024

Installation view 展覽現場

Photo by: Wong Pak Hang
攝影：黃百亨



Installation view 展覽現場

Photo by: Wong Pak Hang
攝影：黃百亨

Installation view 展覽現場

Photo by: Wong Pak Hang
攝影：黃百亨

Wisdom Time II
《賢者時間II》
2024
Acrylic on canvas
布面丙烯
170 x 200 cm

(Detail 作品細節)

Monkey Stealing Peaches
《猴子偷桃》
2024
Acrylic on canvas
布面丙烯
200 x 300 cm (2 panels)
200 x 150 cm each panel

(Detail 作品細節)

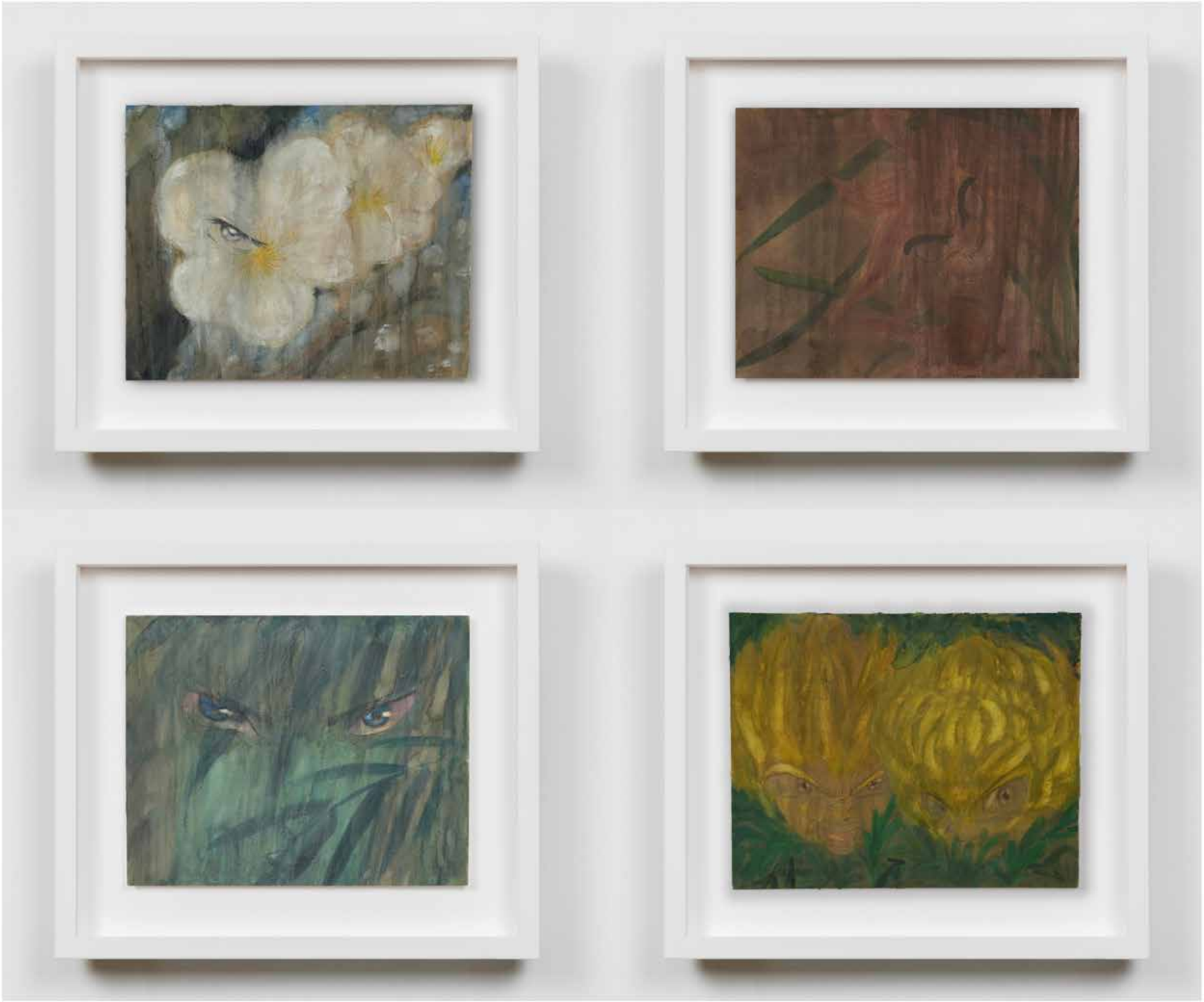
Queuing Peaches
《排隊的桃》
2024
Acrylic on canvas
布面丙烯
150 x 200 cm

In the Rain
《在雨中》
2024
Acrylic on canvas
布面丙烯
150 x 200 cm

In the Storm
《風雨中》
2024
Acrylic on canvas
布面丙烯
179.5 x 200 cm

A Rose
《玫瑰》
2023
Watercolor on paper
紙本水彩
Work 作品尺寸: 19 x 24 cm
Framed 裝裱尺寸: 29 x 33.8 cm

Blue Moon
《藍月》
2023
Watercolor on paper
紙本水彩
Work 作品尺寸: 19 x 24 cm
Framed 裝裱尺寸: 29 x 33.8 cm



Plums, Orchid, Bamboo, Chrysanths
《梅》、《蘭》、《竹》、《菊》
2023
Watercolor on paper
紙本水彩
Work 每件作品尺寸: 19 x 24 cm each
Framed 每件裝裱尺寸: 29 x 33.8 cm each

Yuan Fang, Yirui Jia, Liu Yin, Homer Shew
方媛，賈一瑞，劉茵，邵若然

Kiang Malingue, Hong Kong
馬凌畫廊，香港

12.7.2023 - 25.8.2023

Installation view 展覽現場

Photo by: Wong Pak Hang
攝影：黃百亨

Wisdom Time
《賢者時間》
2023

Acrylic on canvas
布面丙烯
179.5 x 200 cm

Installation view 展覽現場

Photo by: Wong Pak Hang
攝影：黃百亨

Peaches Below the Willows
《柳下的桃子》
2023

Watercolor on paper
紙本水彩
Work 作品尺寸: 19 x 24 cm
Framed 連框尺寸: 28.5 x 33.5 cm

Boating Peaches
《渡船之桃》
2023

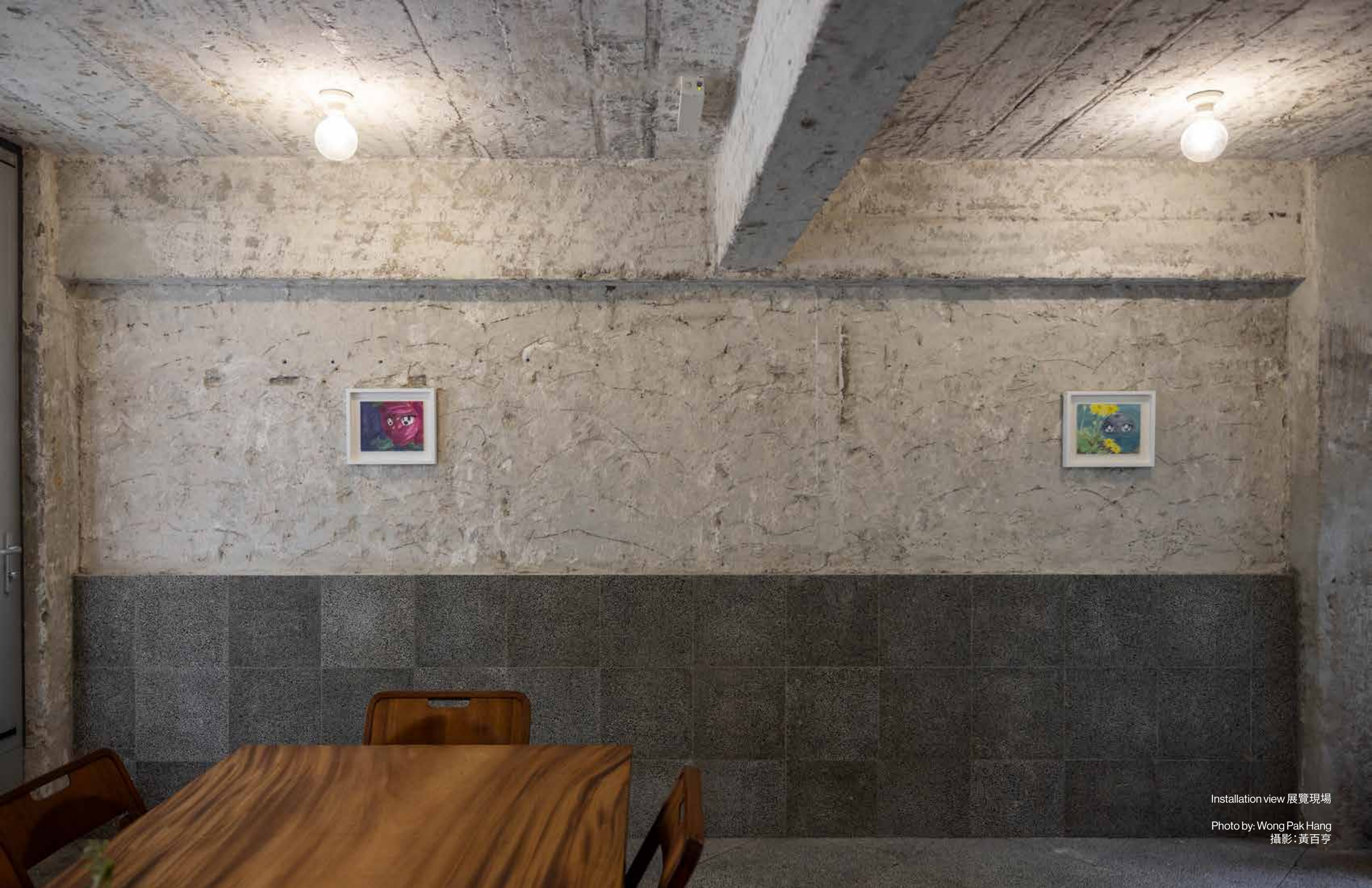
Watercolor on paper
紙本水彩
Work 作品尺寸: 19 x 24 cm
Framed 連框尺寸: 28.5 x 33.5 cm

Installation view 展覽現場

Photo by: Wong Pak Hang
攝影：黃百亨

Two little peanuts
《兩顆小花生》
2023

Acrylic on canvas
布面丙烯
179.5 x 208.5 cm



Installation view 展覽現場

Photo by: Wong Pak Hang
攝影：黃百亨

Night
《夜》
2023

Watercolor on paper
紙本水彩
Work 作品尺寸: 19 x 24 cm
Framed 連框尺寸: 28.5 x 33.5 cm

Liu Yin 劉茵
Blueberry
《藍莓》
2023

Watercolor on paper
紙本水彩
Work 作品尺寸: 19 x 24 cm
Framed 連框尺寸: 28.5 x 33.5 cm

Peaches
《桃子》
2023

Watercolor on paper
紙本水彩
Work 作品尺寸: 19 x 24 cm
Framed 連框尺寸: 28.5 x 33.5 cm

Spring
春

Kiang Malingue, Hong Kong
馬凌畫廊，香港

25.2.2023 - 1.4.2023

Kiang Malingue presents Liu Yin's solo exhibition "Spring" at its Tin Wan gallery space in Hong Kong, featuring a series of paintings and watercolours created in the past two years. Known for developing a painting practice that puts Shōjo manga-inspired cute faces on public figures in academic or political fields, pop culture characters and inanimate objects, Liu reveals and reshapes the emotional and narrative structures that operate within complex events. The theme of "Spring" casually alludes to Botticelli's masterpiece, presenting a series of landscapes and still lifes that add large, crystalline eyes and adorable faces to flowers, plants, fruits and skulls. The recent artworks further the artist's interest in transforming the mundane, revealing the subversive potential of female gaze, and the surging tide of emotion that corresponds to the complexities of our time.

The centrepiece of the exhibition is *Wind*, a large-scale painting rendering a group scene of rose-figures, along with a number of smaller rose portraits. This series of rose-figures depicts difficult situations of conflict: unlike the other works in the exhibition which make direct use of cheerful springtime colours and portray the tranquil existence of organic life forms, Liu's roses unleash intense, aggressive emotions: fury, sadness, cries and struggles in the midst of grim storms. The fragile, bodiless rose-figures are overwhelmed, petals falling, swaying in the darkness of the dramatic scenes. Liu's depiction evokes an "awakening" that is a far cry from its Western political counterpart, re-examining the aesthetic and political values of Shōjo manga and the significance of masquerade on collective and individual levels.

Marked by the two "kissing roses" paintings is the other end of the emotional spectrum of the "Spring" exhibition, allowing the rose-lovers to face each other, closing their restless eyes — both the profile of a face and the closure of eyes are relatively rare in Liu's art, creating a tension with the romantic atmosphere. The quirky *Bananas* and the idyllic *Two Pears* are queer yet familiar, depicting the reality of the post-human condition in a seemingly light-hearted manner. *Strawberry! Blueberry! Blackberry! and Mint!* is inspired not only by the famous *Bocca della Verità*, but also by a replica of it somewhere in Japan, used as a backdrop for fashion photography. In Liu's painting, elements that are "girlish" in visual and sensual terms are juxtaposed with the solid mask that represents the association between masculinity and truth, renewing the age-old link between the female gaze and Medusa's narrative in a humorous way. *Skull* and the exhibition's eponymous *Spring* complement each other by presenting a highly theatrical contrast: the former is the only painting in the exhibition that adds large, kawaii eyes to an existing face, effectively filling holes; the tension between reality and fantasy, between the horrific and the lovely, is particularly evident in this butterfly-filled landscape. The features in *Spring* on the other hand, do not belong to a single, tangible thing, but to the sky, the springtime, the atmosphere or to the soul. These sizeable eyes flutter past, leaving uncannily deep, hollow marks between the swaying branches. It reverses the layering structure of Liu's composition and, by unravelling what is in the foreground, reveals an inner gaze, depicting the relationship between life and spirit in a manner akin to symbolic paintings and vanitas.

馬凌畫廊於香港田灣展覽空間榮譽呈獻劉茵個展「春」，展出藝術家在過去兩年內創作的多幅油畫及水彩作品。劉茵多年來在繪畫實踐中為廣為人知的當代圖像、學術或政治領域的公眾人物、流行文化形象或非人事物添加別樣的面孔，以經典日式少女漫畫的爛漫手法揭示並重塑在複雜事件中運作的情感及敘事結構。此次「春」展覽戲謔地挪用波提且利名作的標題，以風景或靜物畫傳統為基礎，在花卉、植物、水果或頭骨上添加碩大晶瑩的眼睛及可愛面孔。眾多畫作進一步發展了劉茵從日常現實生活中「出神」的藝術實踐，展露了女性凝視的顛覆性潛能，也展示了與當下紛雜時代相對應的洶湧情感浪潮。

此次展覽的核心是以《風》為題、描繪了「玫瑰群像」的大型繪畫作品，以及在此基礎上創作的多幅小型玫瑰肖像作品。此系列玫瑰作品描繪了衝突的艱難情境：與展覽中其他直接地描繪盎然春色及有機生命體恬靜存在狀態的作品不同，劉茵筆下的玫瑰釋放了更為激烈的情感，在驟然風雨中憤怒、流淚、吶喊、奮力掙扎。無身體的脆弱面孔不堪壓力任由花瓣飄落四散，在有強烈戲劇化氛圍的昏暗畫面中飄搖。劉茵的玫瑰喚起了與西式當代政治話語迥異的「覺醒」，重新檢視少女漫畫審美及偽裝面具形式在群體及個人層面的意義。

兩幅親吻玫瑰畫像則展示了「春」展覽情緒光譜的另一端，在允許玫瑰情人與彼此相對的同時让她們閉上雙眼——側臉及閉目對於劉茵的創作來說是相對罕見的，與畫面中濃烈的愛戀氣氛形成張力關係。以更富序列感的方式創作的狡黠群像《香蕉》以及恬適的《兩個梨》既怪誕又尋常，通過貌似輕鬆的方式描繪了後人類境況的現實。《草莓！藍莓！黑莓！還有薄荷！》的靈感來源不僅是著名的真理之口，還包括日本某處被當作時尚攝影背景的真理之口仿製品。在劉茵的畫作中，視覺形象及口感上均充滿少女感的元素與代表了男性與真理關係的堅實面具相並置，以不無幽默的方式超越了女性凝視與美杜莎敘事的古老聯繫。《頭骨》及與展覽同名的《春》則以兩相對應的方式引人入勝：前者是此次展覽中唯一一幅為原有面孔之物添加水汪汪、俏皮大眼睛的畫作，而現實與幻想的斷裂感、可怖與可愛之間的張力在這蝴蝶紛飛美景中尤為顯著。《春》中的雙眼似乎並不屬於某單一、確切的事物，而是天空、季節、氣氛或魂靈的眼睛。這對碩大的雙眼飄搖而過，在搖曳枝條間留下深深的空洞印記，顛倒了劉茵長期創作的層疊邏輯，通過撥開前景中的紛亂自然揭示內在目光，以近似古代密教象徵畫及虛空畫的方式描繪了生命與精神的關係。

Liu Yin
劉茵

Spring
春

25.02 - 01.04.2023

Installation view 展覽現場

Photo by: Wong Pak Hang
攝影：黃百亨

Installation view 展覽現場

Photo by: Wong Pak Hang
攝影：黃百亨

Two Kissing Roses
《兩朵親吻的玫瑰》
2023

Acrylic on canvas
布面丙烯
177.5 x 205.4 cm

Installation view 展覽現場

Photo by: Wong Pak Hang
攝影：黃百亨

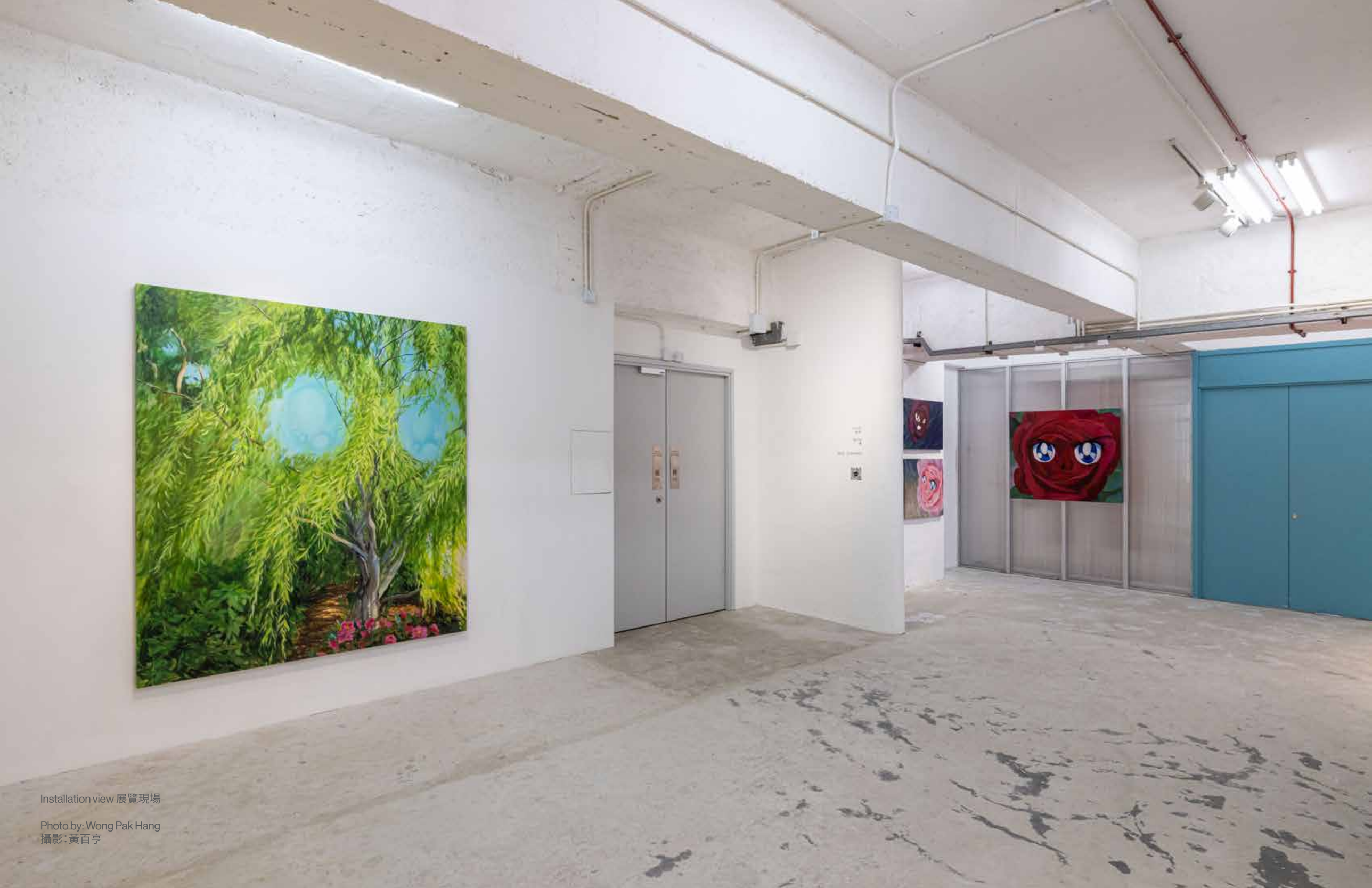
Wind
《風》
2022

Acrylic on canvas
布面丙烯
168.5 x 205.4 cm

Bananas
《香蕉》
2022

Acrylic on canvas
布面丙烯
168.5 x 205.4 cm

(Detail 作品細節)



Installation view 展覽現場

Photo by: Wong Pak Hang
攝影：黃百亨

Spring
《春》
2023

Acrylic on canvas
布面丙烯
184 x 158 cm

A Red Rose
《紅玫瑰》
2023

Acrylic on canvas
布面丙烯
100 x 115 cm

Installation view 展覽現場

Photo by: Wong Pak Hang
攝影：黃百亨

Storm No.1
《暴風雨 No.1》
2023

Acrylic on canvas
布面丙烯
52 x 76.5 cm

Storm No.2
《暴風雨 No.2》
2023

Acrylic on canvas
布面丙烯
61.5 x 76 cm

Storm No.3
《暴風雨 No.3》
2023

Acrylic on canvas
布面丙烯
49 x 72.5 cm

Storm No.4
《暴風雨 No.4》
2023

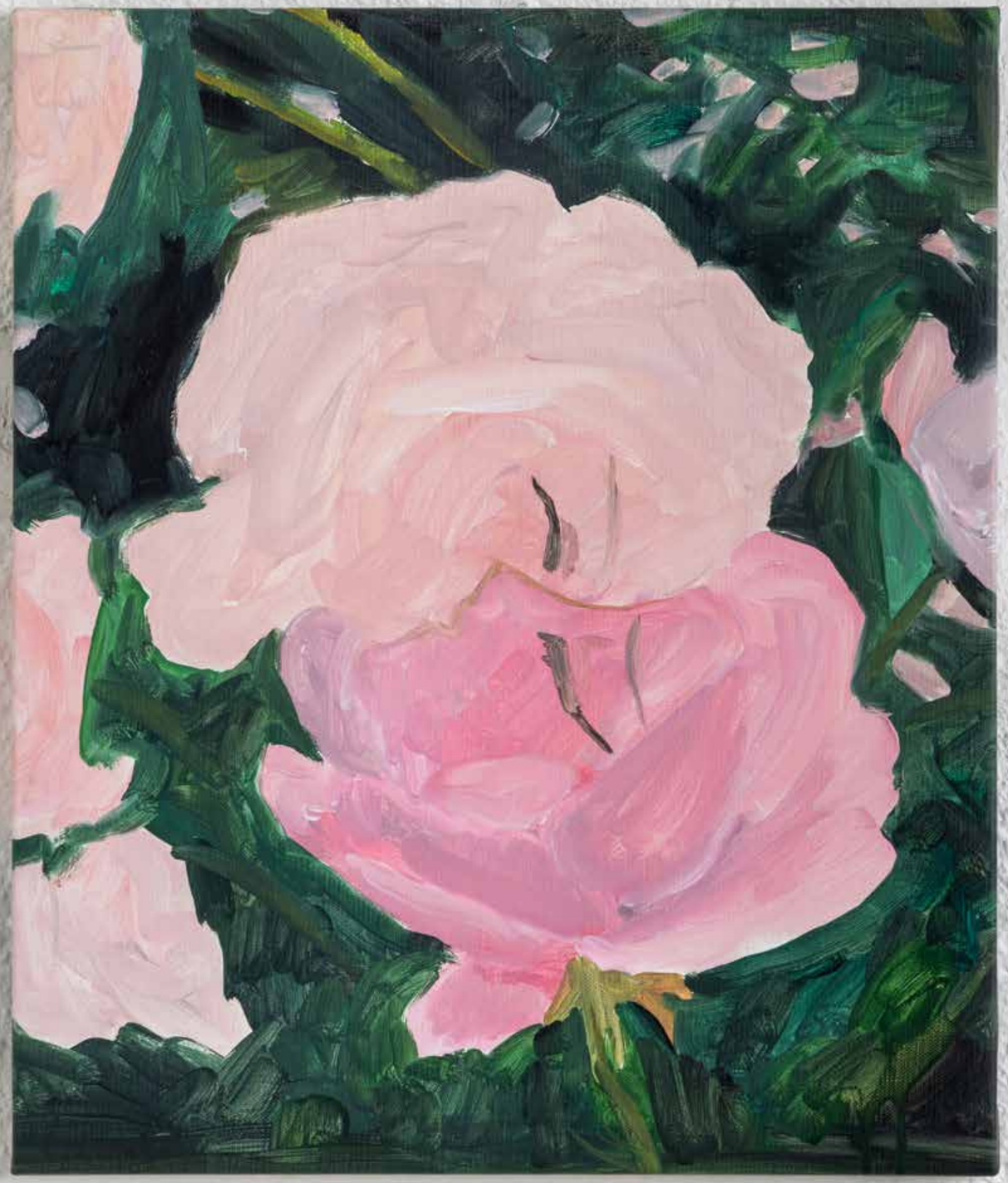
Acrylic on canvas
布面丙烯
60.5 x 74 cm

Installation view 展覽現場

Photo by: Wong Pak Hang
攝影：黃百亨

Two Pears
《兩個梨》
2022

Acrylic on canvas
布面丙烯
159.5 x 199 cm

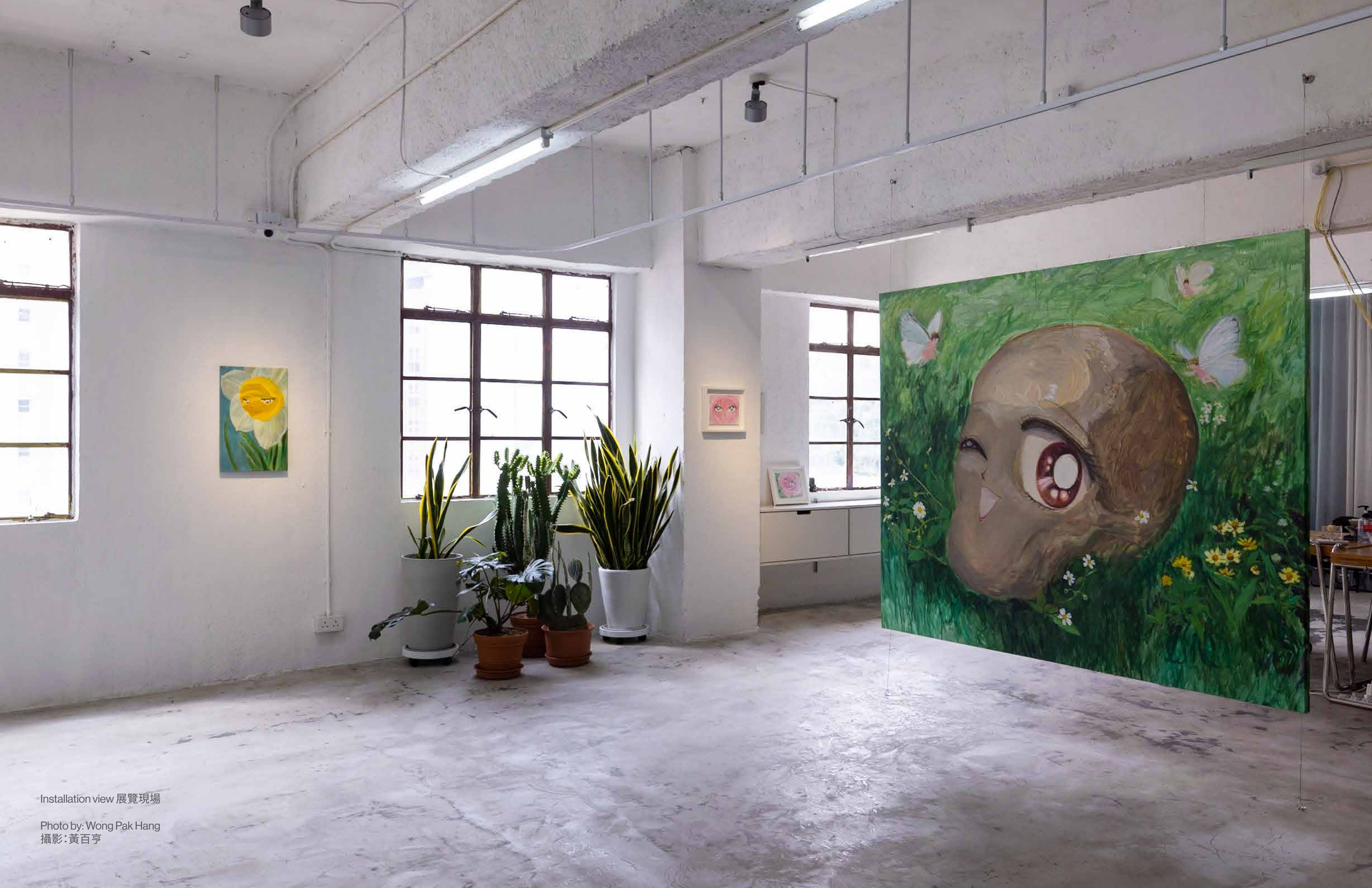


Kissing Roses
《親吻的玫瑰》
2023

Acrylic on canvas
布面丙烯
43.2 x 36.5 cm

Strawberry! Blueberry! Blackberry! and Mint!
《莓！藍莓！黑莓！還有薄荷！》
2023

Acrylic on canvas
布面丙烯
182 x 159.5 cm



Installation view 展覽現場

Photo by: Wong Pak Hang
攝影：黃百亨

Skull
《頭骨》
2023

Acrylic on canvas
布面丙烯
169.5 x 205.4 cm

Installation view 展覽現場

Photo by: Wong Pak Hang
攝影：黃百亨

Contemplation
《沈思》
2022

Acrylic on canvas
布面丙烯
56 x 34 cm

Roses
《玫瑰》
2022

Watercolor on paper
紙本水彩
19 x 24 cm

A Kiss
《吻》
2022

Watercolor on paper
紙本水彩
19 x 24 cm

Where Jellyfish Come From
水母之源

Antenna Space, Shanghai, China
天線空間，上海，中國

8.1.22 - 20.3.22

Antenna Space presents the group exhibition “Where Jellyfish Come From“, co-curated by Ad Minoliti and Antenna Space, featuring the following artists: Ad Minoliti, Li Shuang, and Liu Yin.

Text | Vince Dang

1
Marcel Proust makes the jellyfish miraculously present in “Sodom and Gomorrah“, conflating it with the orchid and arranging a chance encounter on the beach between the solitary queer as the invert and the languishing stranded jellyfish. This contamination and juxtaposition of imagery create a moment of mutual recognition, where a counter-intuitive, remote homology begins to diffuse between the very distinct species. The deadly and sterile jellyfish pity themselves, alluding to the pervasive tragedies in the community – impotent intimacy, deficient joy, and failed commitment.

Ekphrastic writing provokes a metaphorical game of paraphrase, and in Eve Kosovsky Sedgwick’s view, endless interpretation ‘opens gaping conceptual abysses’.(1) This empty, unread, or unreadable sea may be where the jellyfish came from. Choosing to transform its cells into juvenile polyps when it suffers trauma and attaches itself to the bottom of the water like a stem, the jellyfish continues to cycle through a particular life history of “jellyfish-planula larva-polyps-jellyfish”, waiting to be repaired and reborn in a second childhood in the form of reverse aging. The misplaced growth history of the queer coincides with such a mechanism; if queer childhood is invaded by discipline, shame, and rejection, the expectation of adulthood is a kind of redemption, a vision, and courage to start anew.

Inspired by the image and living condition of the jellyfish to the queer experience, this exhibition revolves around the current practice of three artists who seek to find ghostly figures inhabiting each other’s interpretations and subtle connections. The exhibition space is expanded by heterogeneous images and vocabularies, from which specific strategies against thematization emerge: using fragmented and non-sexual reproductive signifier as a method; building an open-ended Aesthetic Interpretation of queerness in the contagious chain of metonymy; to empower an untimely moment, to relieve the anxiety of insincerity.

2
We are amid a new queer particularism, with recent feminist and queer theories attempting to analyze the Anthropocene in blue humanity approaches. The peculiar creatures of the archival ocean are seen as a transit point between natural aesthetics and epistemology. For example, coral polyps’ reef-building process is associated with the sensory method of communal crafting; Karen Barad describes dinoflagellates at the boundaries of flora and fauna as both killers and ‘queer creatures’. Moreover, the umbrella-shaped Medusa jellyfish, extending stinging tentacles from edges, with its obscene lack of form and incommunicative sterility, enables various slippery or venomous connections.

The introduction of broad connections and bizarre theories through their absence plunges jellyfish into contexts of surprising inaccuracy, such as fairy tales in which unrelated images joined together. However, similar to the dangerous features of the jellyfish, fairy tales are often seen as a spell of parental power over children: on the one hand, they bind children to an innocent nature and exempt them from sexuality; on the other hand, they place them in the fate of heterosexual reproduction, to be consumed as pornographic objects. Furthermore, this disciplining and deceiving indulges in a generally toxic atmosphere that celebrates adult intelligence and blindly reverences the knowledge system when children’s experiences are frivolous and correctable.

The jellyfish’s wanderings between power structures offer a vision of the childhood state: not appearing as a specific character, evolving a texture that cannot be tied to melodrama and is challenging to capture in language, constantly squeezing out water and scum through an orifice (anus, to be precise) that gradually deflects any concrete description of itself. Continuing the path of the jellyfish, standing on the edge of agency and intellectual superiority to re-examine fun, stupidity, and clumsiness, the fairy tale described in this exhibition has nothing to do with the plot. Rewriting means severing the original narrative connection of the images, turning the gaze to the images that are juxtaposed by the fairy tale itself rather than attempting to generalize them, in other words, “touch feeling, don’t know it”.(2)

3
Both dangerous and fragile, prone to injury but able to withstand it; with precocity but forced to experience late maturity; drifting in clusters but unable to communicate with each other; they never realize their own beauty – what makes such a queer experience? Or, what are the material, the causation, and the jellyfish’s vehicle? Faced with these unanswered questions, we try to portray them femininely.

There is no solid figure of a jellyfish in the exhibition. However, like those continual flashbacks in a story, obscured by a sweet ending, the jellyfish implicitly hints at the reason for its presence.

In the very moment as the ending and the beginning, it tries to retain everything, but inadvertently strangles the answer; the transparent torso dissolves in the liquid, while those scattered stinging cells still tirelessly inject poison; it is powerless to intervene, only to let the taint spread and erode repeatedly. The jellyfish waved its phantasmagoric dress and made its appearance time and again, only to dissipate in every wet fairy tale.

References:
1) Eve Sedgewick Kosovsky, Epistemology of the Closet, University of California Press, 1990, P220
2) A comment by Rebekah Sheldon on Robyn Wiegman’s Eve’s Triangles, or Queer Studies Beside Itself, Queer Universal, E-flux Journal, Issue #73, 2016

— Courtesy of Antenna Space

天線空間群展「水母之源」由艾德•米諾里提（Ad Minoliti）和天線空間聯合策劃，參展藝術家包括：艾德•米諾里提、李爽、劉茵。

文 | 黨崇偉

– 1 –

馬塞爾•普魯斯特（Marcel Proust）讓水母在《索多瑪與蛾摩拉》中奇妙地現身，他將水母與蘭花混為一談，並安排作為倒錯者（invert）的孤獨酷兒與苟延殘喘的擱淺水母在海灘上偶遇。這種意象間的污染和並置創造了一個相互識別的時刻，與直覺相反的、隱藏的同源性開始彌散在迥然不同的物種之間。致命且不育的水母顧影自憐，彷彿暗指著社群中普遍上演的悲劇——無力的親密關係、缺損的快樂以及失效的承諾。

藝格敷詞式（ekphrastic）的寫作引發了一場顧而言他的轉喻遊戲，在伊芙•塞奇維克（Eve Kosovsky Sedgwick）看來，無休止地解釋「打開了巨大的概念深淵」（1），這片空曠的、未被閱讀或無法閱讀的海域或許會是那只水母的來處。在遭受創傷時選擇將細胞轉變為幼年息肉狀態，如同莖般附著於水底，水母不斷地循環著「水母-浮游幼蟲-息肉-水母」的特殊生活史，以逆向衰老的姿態，在第二次童年中等待修復與重生。酷兒錯位的成長史與這樣的機制不謀而合；如果說酷兒童年是被規訓、羞恥和拒絕所侵佔，那麼對成年的期盼則是一種彌補、一次重新開始的願景與勇氣。

將水母的形象和生存狀態與酷兒經驗相關聯，「水母之源」圍繞著三位藝術家近期的實踐，試圖在相互解釋與微妙關聯中尋找一個幽靈般的身影。展覽空間被異質的圖像與詞彙所拓展，並從中生成了某種反對主題化的策略：將破碎且非有性生殖的能指作為手段，在轉喻的傳染鏈中對酷兒性進行開放式的審美解釋，為不合時宜的片刻賦權，以松解言不由衷的焦慮。

– 2 –

我們正處於一種新的酷兒特殊主義中，近期的女性主義和酷兒理論嘗試用藍色的人文方法分析人類世，而海洋文檔中的奇特生物被視作自然美學與認識論之間的中轉站。例如，將珊瑚蟲構建珊瑚礁的過程與感性的（sensory method）社群式手工製作相關聯；凱倫•巴拉德（Karen Barad）把處於動植物邊界的甲藻同時描述為殺戮者和「酷兒生物」；傘狀的、邊緣延伸出刺痛觸手的美杜莎水母，則因它淫穢的缺乏形式、無法連接的不育性，使與之相關的各種滑稽或有毒的聯繫成為可能。

通過自身缺損而引入廣泛聯繫和怪奇理論的方法令水母陷入擁有驚人不準確性的上下文中，比如由毫不相關的形象聯袂出演的童話。但與水母危險的特性相似，童話對於兒童來說常被視作家長權力的控制魔咒：一方面，童話將孩童與純真天性綁定，並免於性行為；另一方面又將他們置於異性生殖的命運中，作為色情對象來消費。並且，這種規訓和欺瞞縱容著普遍有毒的氛圍，即對成人智性的贊頌和對知識體系的盲崇，而兒童經驗都是不嚴肅且可被矯正的。

水母在強力結構間游離的方式為童年狀態提供了一種設想：不作為特定的角色出場，進化出無法被情節綁定、難以被語言捕捉的質地，通過一個孔口（準確地說是肛門）不斷擠出水流與渣滓，使任何具體的描述都逐漸偏離自身。延續著水母的路徑，站在機構和智力優越感的邊緣重新審視玩樂、愚弄與笨拙，本次展覽所述的童話與情節無關。重寫意味著割裂圖像原本在敘事上的聯繫，將目光轉向被童話並置的形象本身，而不是嘗試去歸納它們，換言之，「觸景生情，而不知其所以然」（touch feeling, don't know it）（2）。

– 3 –

既危險又脆弱，容易受傷卻能承受傷害；擁有早熟的心靈卻被迫經歷晚熟；集群漂流卻相互間無法交流；它們從未意識到自己的美麗——是什麼造就了如此這般的酷兒經驗？或者，什麼是水母的材料、原因與手段？面對這懸而未決的問題，我們試圖去陰性地描摹。

展覽中不存在任何確切的水母形象，但就像故事里不斷閃回的、被甜蜜結局所遮蔽的後續，水母若隱若現地提示著它出沒的原因：米諾里提赤潮般的粉紅壁畫將空間浸沒，又彷彿在試管中震蕩的劇毒有機溶劑，使高速運行的機器緩緩窒息。懸停於其中，她將硬邊抽象與肉感的義肢相拼合，這些墮天使般的賽博格撲朔著天真卻令人不安的雙眸，徘徊在恐怖谷的邊界，廣泛撒播曖昧的信息素。李爽的嬰兒護欄與充氣蜘蛛在關懷的基調中游走，護欄本身象徵著強制的保護，單純從平面來看，那些邊緣確切的圓潤幾何如同一針完形鎮定劑，但護欄的鏤空結構在不斷強化著其作為「窗」或「通道」的功能，孔洞內外的世界並不一致；作為作者的肖像，粉色的蜘蛛像水母一樣輻射出觸手，於透明的介質中攀爬織網，卻時常誤傷與自縛。劉茵創造了身份倏然斷裂的種種瞬間，如同隱匿鏡頭捕捉的公主秘辛；蛻去操演式的外殼和宿命，帶毒的果實、泥濘的紗裙喚起了一連串橫向傳播的聯想：女性主義與母職的關係、家庭空間與盤旋其中的情色力量、以及在探險與採集中自我修補的可能性。

在作為結局和開始的剎那，它試圖輓留一切，卻在不經意間絞殺了答案；透明的軀乾在液體中消弭，而那些四散的刺細胞仍不知疲倦地注毒；它已無力干預，只得任由污損擴散，反復侵蝕。水母揮揚著幻象般的裙裾一次次登場，卻又消弭在每段潮濕的童話里。

參考文獻：
1) Eve Sedgewick Kosovsky, Epistemology of the Closet, University of California Press, 1990, P220
2) A comment by Rebekah Sheldon on Robyn Wiegman's Eve's Triangles, or Queer Studies Beside Itself, Queer Universal, E-flux Journal, Issue #73, 2016

— 文字由天線空間提供

Installation view 展覽現場

Images courtesy of the artist and Antenna Space
Photography:Junli Chen and Yichen Guo
圖片致謝藝術家與天線空間
攝影：陳俊立、郭奕辰

Installation view 展覽現場

Images courtesy of the artist and Antenna Space
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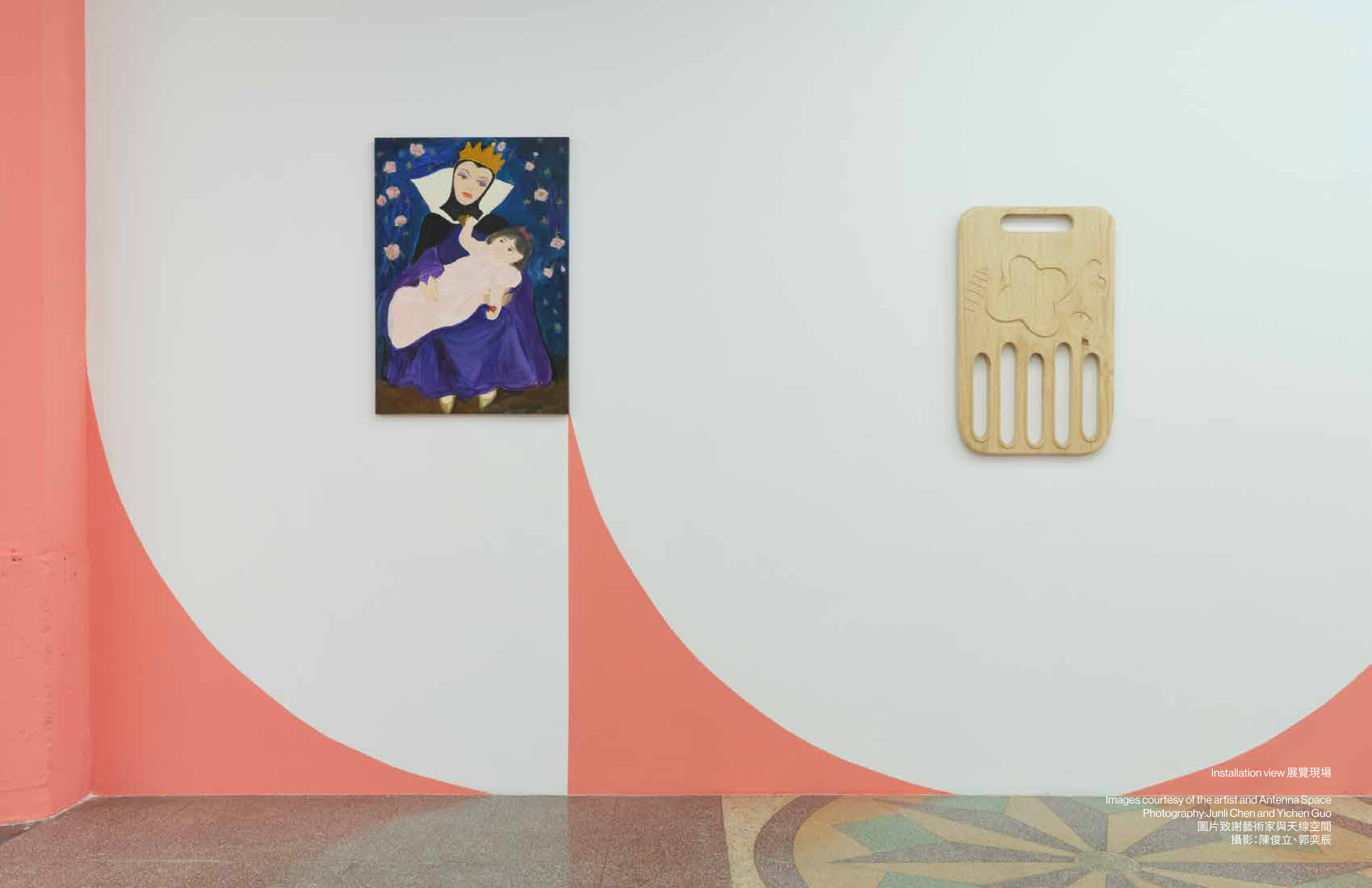
攝影：陳俊立、郭奕辰

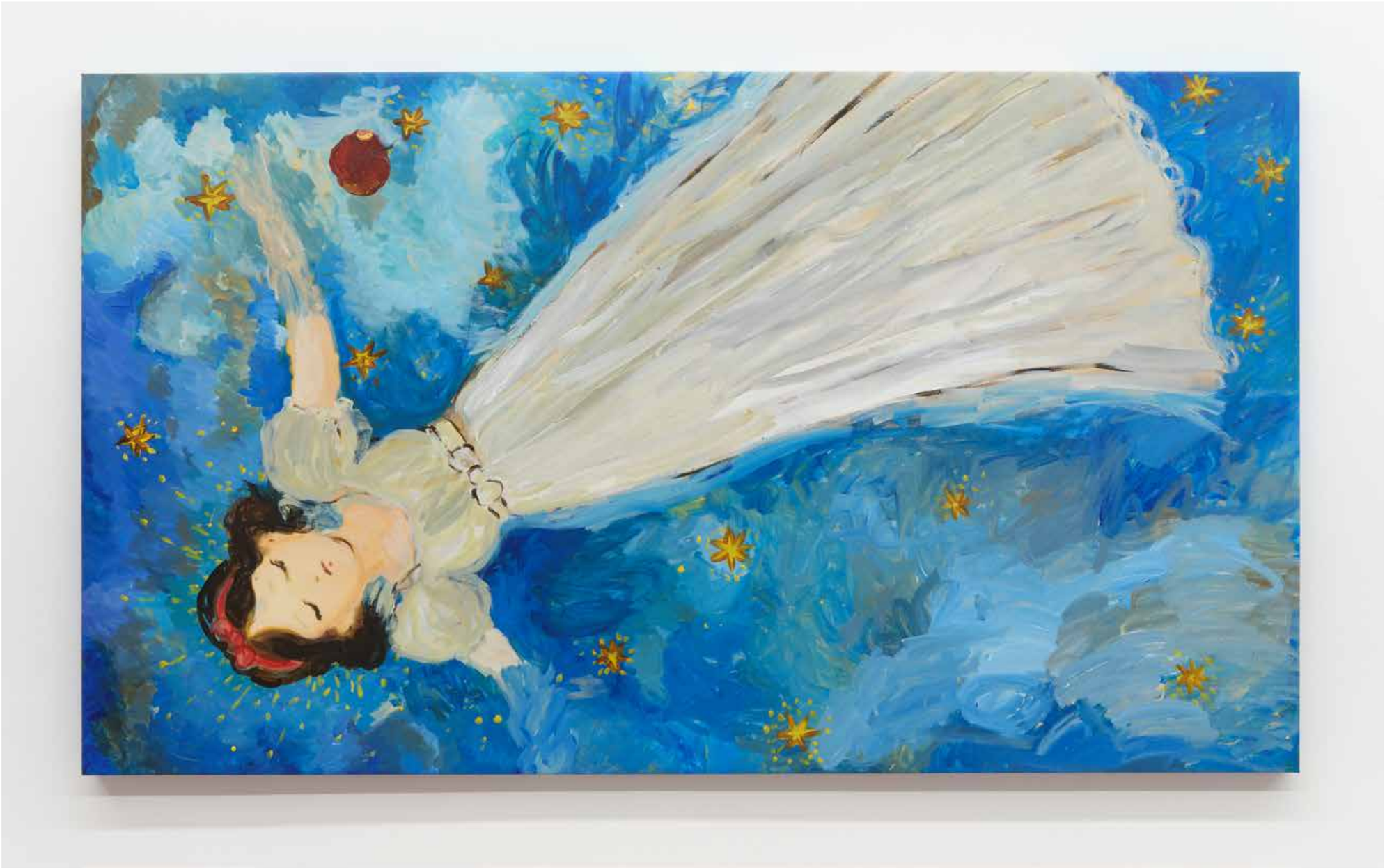


Installation view 展覽現場

Images courtesy of the artist and Antenna Space
Photography:Junli Chen and Yichen Guo
圖片致謝藝術家與天線空間
攝影：陳俊立、郭奕辰

At Home
《在家中》
2021

Acrylic on canvas
布面丙烯
100 x 134 cm



Snow White in A Coma,Falling
《昏迷並下墜中的白雪》
2021

Acrylic on canvas
布面丙烯
117.5 x 204 cm

Snow White Tripped on the Ground while Escaping
《逃跑時絆倒在地的白雪》
2021

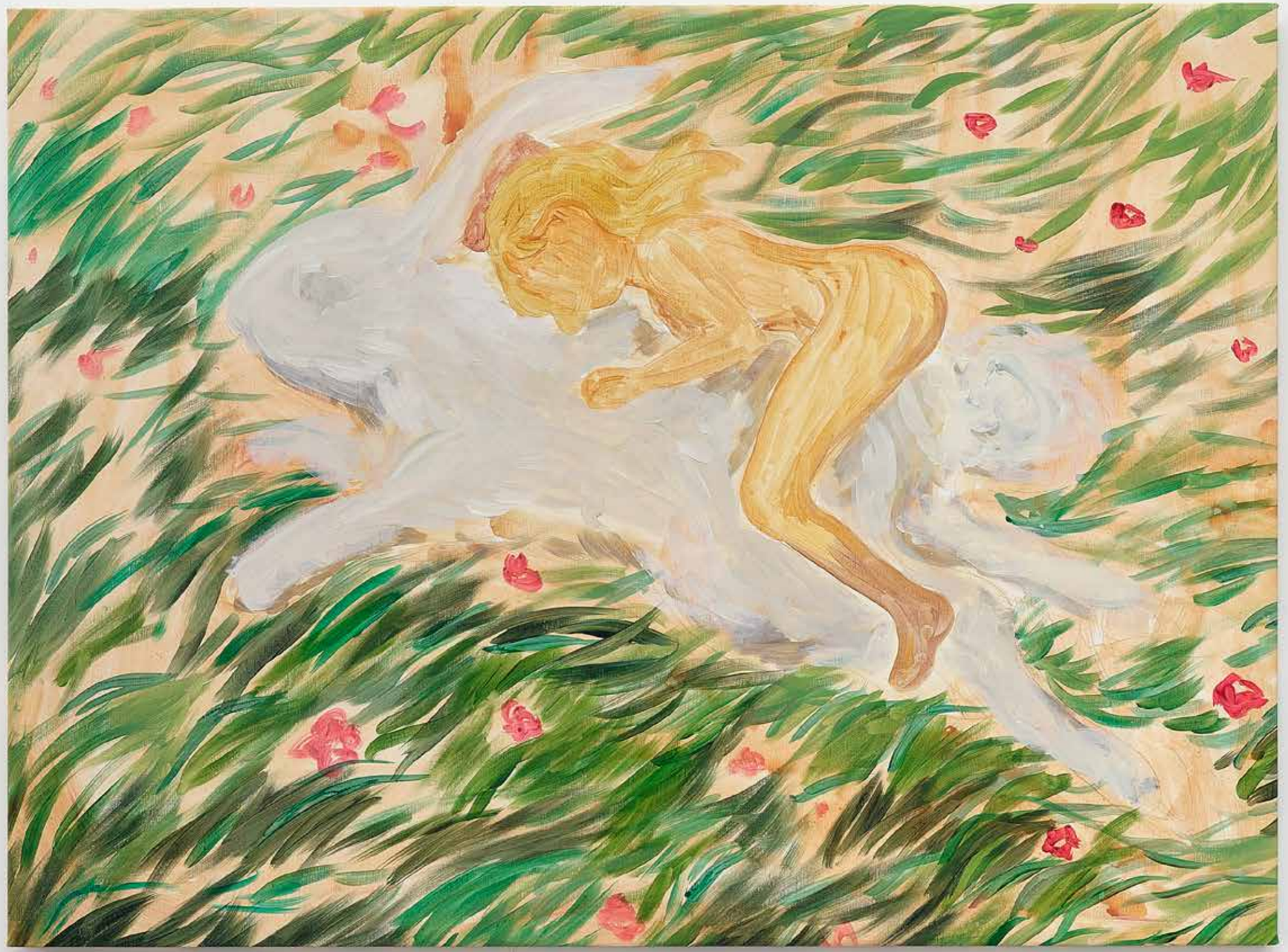
Acrylic on canvas
布面丙烯
99 x 116 cm

Snow White Far Away from Home
《遠離家園的白雪》
2021

Acrylic on canvas
布面丙烯
102 x 67 cm

Mother and Child
《母親與孩子》
2021

Acrylic on canvas
布面丙烯
131 x 92.5 cm



The White Rabbit and Alice
《白兔與愛麗絲》
2021

Acrylic on canvas
布面丙烯
100 x 134 cm

Dream (Is) land!
發夢上島！

MINE PROJECT (now MOU PROJECTS), Hong Kong
MINE PROJECT (現 MOU PROJECTS)，香港

13.5.21 - 26.6.21

MINE PROJECT (now MOU PROJECTS) presents “Dream (Is) land!,” a group exhibition featuring four artists Tap Chan, Liu Yin, Amy Tong, and Wu Jiaru. Curated by Michael Guo, this exhibition brings together their artistic ideas and practices to explore the ambiguous relationship between dreams, reality, and the present.

Lord of the Flies, a novel published in England in 1954, tells a story of a group of children who drifted to a deserted island due to a shipwreck. At first, the children were at a loss, but they then went together to ask for help. Due to the thought of their potential desires, they killed each other until the island itself burnt. The island is used as a metaphor of a miniature utopian world, but it is doomed because of the conflict between the different perceptions of an “ideal life.”

The COVID-19 pandemic in 2020 led to a temporary disconnection between human and society. Nintendo game Animal Crossing became a popular choice of many people during the period of isolation. In the game, the player appears on a deserted island entertained with activities such as, fishing, socializing, and meditating. A long period of isolation during lockdown allows the player to unconsciously immerse themselves in the game for days. This is a reconstruction of the private realm triggered by the contemporary media, within a short period of time, it has formed a society dominated of the collective will. From many angles, the island in the game is a habitat carrying the subconscious about the ideal world, and there seems to be an internal connection between the island and a dream. Sigmund Freud regards one of the functions of dreams is “to satisfy one’s unfulfilled wishes.” In contrast, Carl Jung regards dreams as a “spiritual compensation mechanism.” Therefore, the theme of “dream” is being compared to a system of self-regulation and the process of self-construction.

Over the past year, both technology and news have allowed us to reverse the day and night, blurring the boundary of “truth.” For artists, creation is usually a process of discovering personal thoughts and social issues. This process is often accompanied by romantic logic, just like building an island, it completes levels with no specific images. It is also a process of clarifying personal thoughts and social issues. The four artists we invited all reside on the island of Hong Kong but are all building an individual “island” of parallel time and space.

We often create personalities in our subconscious minds, just like the girl named Madeleine created by Liu Yin. Madeleine, an image drawn from popular culture, roams freely through the fantasy world and virtual historical scenes. In the seemingly glamorous and cheerful freeze-frame scenes, Madeleine has a new body and identity, breaking through various restrictions to create an experience that belongs just to her. Nevertheless, behind the animated depictions, there is challenge and ridicule to the traditional patriarchal society.

— Text by MINE PROJECT (now MOU PROJECTS)

MINE PROJECT（現MOU PROJECTS）欣然呈現四位藝術家陳沁昕、劉茵、唐嘉欣和吳佳儒的群展「發夢上島！」。由郭鶴天策劃的本次展覽通過她們的藝術理念和創作實踐，共同探索夢境、現實和當下的曖昧關係。

1954年在英國出版的小說《蠅王》講了這樣一個故事，因為一次海難，一群孩子漂到了一座荒島上。孩子們從一開始的不知所措，到結伴尋求幫助，再到後來因為他們內心深處潛在的慾望膨脹，導致互相殘殺，直至將島嶼燒盡。在這裏，島嶼本身是一個微縮的烏托邦世界，卻因為不同人對於「理想生活」的衝突而導致其毀滅的命運。

2020年因為疫情的發生導致人與社會暫時性地脫節。日本發行的遊戲《動物森友會》在這一年變成了眾多人在隔離期間的選擇。遊戲中，玩家以自製的卡通形像出現在構想出的島嶼上，在上面釣魚、會友、冥想甚至規劃一切。長時間的隔離使得玩家甚至可以用幾天時間持續沉浸在遊戲裏。這是一次由新媒體引發的對私人領域的重新建構，並在短時間內形成了以脫離集體意志為主導的島上社會模式。由此，從很多角度來看，島都是一種承載著潛意識中關於理想世界的棲息地，而島與夢之間似乎又存在著某種內在的關聯。弗洛伊德學派把夢的其中一個作用認定為「為了滿足沒有實現的願望」，而榮格則把夢看做是一種「心靈補償機制」。夢被比喻為一個自我調節的系統和構建自我的過程。

在過去一年裏，科技和新聞讓我們顛倒了白天和黑夜，也模糊了「真相」的邊界。對於藝術家來說，創作通常是理清個人思緒和社會問題的一個過程，這種過程也常伴隨著浪漫化的邏輯，就如同在建立一座層次完整卻無具體形象的島嶼，它同樣也是那些無法被定義的夢的框架。我們邀請的四位藝術家都生活在香港這座地理意義上的島，卻又都在各自構建一座平行時空的「島嶼」。

我們常會在潛意識裏塑造人格，正如劉茵所創造出的那位名為瑪德琳的少女。瑪德琳這一取材於流行文化的形像在夢幻般的卡通世界和虛擬的歷史場景中穿梭自如。在看似光鮮歡快的定格場景中，瑪德琳擁有了新的身體、身份並突破種種限制，創造出屬於自我的經驗。「可愛」的畫面背後卻突出了一種對於傳統男權社會的挑戰和戲謔。

— 文字由 MINE PROJECT（現MOU PROJECTS）提供

Installation view 展覽現場

Courtesy of MOU PROJECTS and the artist
圖片由 MOU PROJECTS及藝術家提供
photo by 攝影：South Ho

Madeleine at the sea
《海邊的瑪德琳》
2019

Acrylic on paper
紙本丙烯
79.5 x 108.5 cm

Installation view 展覽現場

Courtesy of MOU PROJECTS and the artist
圖片由 MOU PROJECTS及藝術家提供
photo by 攝影: South Ho

Folded Veil
折紗

Edouard Malingue Gallery, Hong Kong
馬凌畫廊，香港

5.9.19 - 19.10.19

Folded Veil brings together six artists around an exploration of how gestures can conceal reality. Focusing primarily on works on paper and an installation, this exhibition prompts one to consider what compels us to make markings, produce symbols, and the intimacies that follow from each encounter. By bringing together the work of Lai Chih-Sheng (b. 1971, Taipei), Kong Chun Hei (b. 1987, Hong Kong), Zhang Ruyi (b. 1985, Shanghai), Liu Yin (b. 1984, Guangzhou), Fabien Mérelle (b. 1981, France) and Ester Fleckner (b. 1983, Denmark), *Folded Veil* presents an array of approaches, each reflecting metaphysical mental realities that are often subdued or go unnoticed. As such, viewers are led to question prescribed notions of the quality and meaning of materials, and in this subversion probed to contemplate a diversity of existences.

Liu Yin's darkly humoured images reflect upon our ever-growing complacent approach to media consumption. The work exhibited, *Stephen's fantasy* (2015) displays Liu's approach of sourcing and altering found images. Liu changes what we see through imposing heavily stylised, fantastical, manga-style eyes and backgrounds to these found images, bringing to light the falsity of the image as the bearer of truth in our current age of fast-paced media.

"折紗"匯聚六位藝術家，探討手勢如何隱蔽現實。本次聯展以紙本和裝置作品作命題，旨於梳理藝術創作裡印記和符號背後的動機，以及每一個際遇所帶來的親密情感。通過賴志盛（生於1971年台北）、鄺鎮禧（生於1987年香港）、張如怡（生於1985年上海）、劉茵（生於1984年廣州）、法比安·梅洛（生於1981年法國）和艾斯特·弗萊克納（生於1983年丹麥）的創作，"折紗"呈現往往被制服或忽視的形而上的精神現實，引導觀者質疑眼前物質的真實性和深層意義，以一種顛倒的方式對存在式的多樣性進行反思。

劉茵的繪畫作品經常運用冷幽默來指涉我們對大眾媒體的那種自滿的寬容和消耗。此次展覽呈現的作品《史蒂芬的幻想》(2015)來源於公共圖像，經過藝術家的改裝，呈現出一種漫畫般的小清新感覺，彰顯了媒體圖像作為真相的載體的虛偽性。

Installation view
展覽現場

Installation view
展覽現場

Stephen's fantasy
史蒂芬的幻想
2015

Pencil, watercolor, acrylic on paper
紙面鉛筆,水彩,丙烯
79.5 x 78 cm

Publica

Arrow Factory, Beijing
箭廠空間，北京

1.3.15 - 1.5.15

Arrow Factory presents “Publica,” a series of new paintings by artist Liu Yin. An evolving, time-based project, works for “Publica” are created and displayed in the storefront in progression over the duration of this exhibition. The title “Publica” comes from a news dispatch reporting on a public official at an international gathering. The photo accompanying the article featured a table placard pictured in the corner of the image that was cropped to read “publica”. Each of Liu’s new compositions uses up-to-date media images found in news or entertainment reports and filter them through her cartoon-like sensibility. Her irreverent images reinterpret public moments, disarm the “adult” subject and revel in the oversimplification of current events. Liu’s works explore an idiosyncratic reinterpretation of the mediascape and a willful misunderstanding of popular culture in an attempt to neutralize its influence.

箭廠空間展出藝術家劉茵的最新作品「Publica」。這是一組基於過程的繪畫作品，於展覽期間陸續完成並展出於箭廠空間內部面街的牆面供路人觀看。劉茵此次新作將選取每日的時事新聞或娛樂報道中出現的圖像，在藝術家卡通般的情感過濾中創作完成。展覽的標題－「Publica」來自於一位政府官員參與國際會議期間的新聞報道。新聞照片展現了被裁剪後的標牌一角－Publica。劉茵的作品通過對媒體景觀特立獨行的重釋和刻意的誤讀來試圖抵消傳媒和大眾文化的過度傳播。她那不遜的繪畫方式在重新詮釋公共事件的同時，消解了原本的”成人化”主題，沈浸於對事物的”幼稚感”解讀。

Woman jumping off building
《跳樓女子》
2015

Pencil and acrylic on paper
紙面鉛筆、丙烯
157.4 x 109.2 cm

(Detail 作品細節)

Cupid
《小愛神》
2015

Pencil and acrylic on paper
紙面鉛筆、丙烯
109.2 x 78.7 cm

Other Works
其他作品

A Peach
《桃》
2024

Acrylic on canvas
布面丙烯
65 x 55 cm

A Peach
《桃》
2024

Acrylic on canvas
布面丙烯
65 x 55 cm

A Peach
《桃》
2024

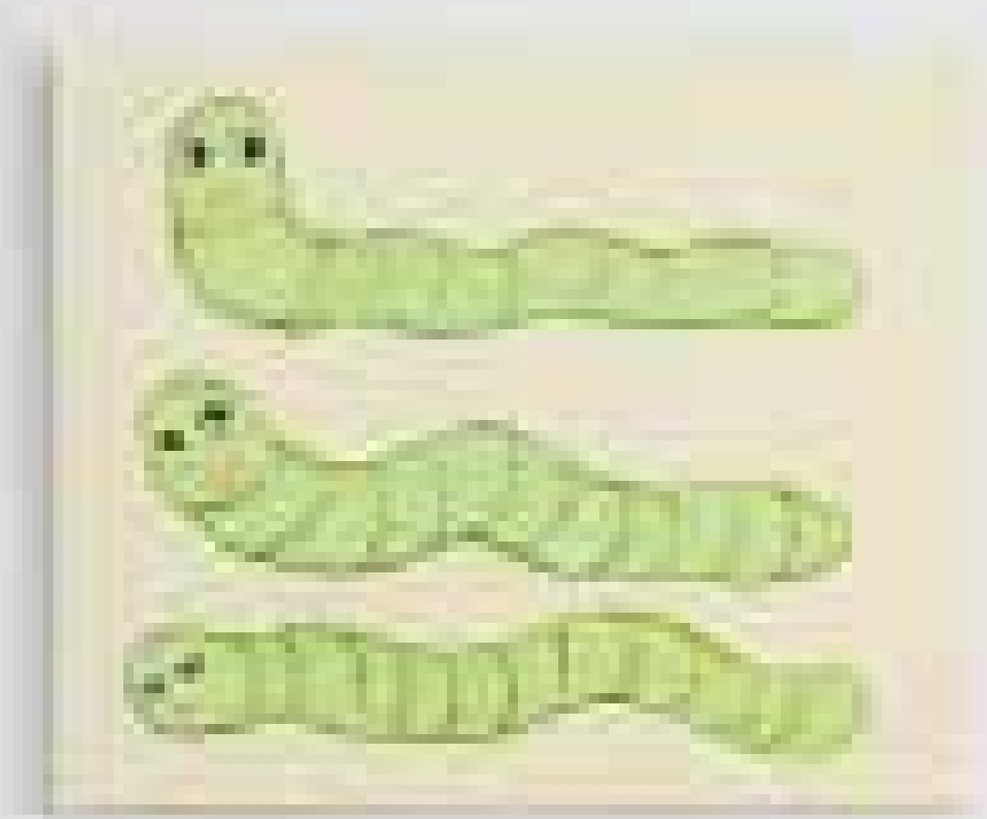
Acrylic on canvas
布面丙烯
60 x 80 cm

(Detail 作品細節)

My thoughts, my medicine
《我的思想，我的藥》
2020

Acrylic on canvas
布面丙烯
103.4 x 88.8 cm

(Detail 作品細節)



Worms
《蟲》
2020

Acrylic on canvas
布面丙烯
59.4 x 49.9 cm

The Sun
《太陽》
2020

Acrylic on canvas
布面丙烯
86.5 x 59.5 cm

Moon Night
《月夜》
2020

Acrylic on canvas
布面丙烯
104.5 x 65 cm

A man in white
《白衣男子》
2020

Acrylic on canvas
布面丙烯
52 x 60 cm

Carrot
《胡蘿蔔》
2020

Acrylic on canvas
布面丙烯
52.5 x 60 cm

Potatoes
《土豆》
2020

Acrylic on canvas
布面丙烯
83 x 64 cm

Egg Stars
《雞蛋明星》
2020

Acrylic on canvas
布面丙烯
85 x 65 cm

Two warriors
2015

Pencil, watercolor, acrylic on paper
紙上鉛筆、水彩、丙烯
Set of 2 一組兩件
78.7 x 109.2cm each

Kiang | Malingue

馬 凌 畫 廊

kiangmalingue.com

Liu Yin

Born 1984 in Guangzhou, China
Currently works and lives in Hong Kong

Education

2010 Graduated from Guangzhou Academy of Fine Arts, China

Residencies

2014
Berlin Studio, Import Projects, Berlin, Germany

2008
“(Anti) Realism”, Norrköpings Konsthall, Sweden
“In search of the red dragon” - Artists residency programme, Wrexham Print Center & Carmarthen Trinity College, Wales, United Kingdom

Solo Exhibitions and Projects

2026
“Spring Blossoms, Autumn Moon”, Aranya Art Center Guangzhou, China

2025
“Summer”, Kiang Malingue, Hong Kong

2023
“Spring”, Kiang Malingue, Hong Kong

2015
“Publica”, Arrow Factory, Beijing, China

2011
“Liu Yin: Oh, Chinese Boy... Don’t Be Ashamed...”, Chinese Culture Center, San Francisco, United States

2010
“Reflections in the soup”, Observation Society, Guangzhou, China

Group Exhibitions

2024
“Symbiotic Longing”, TAO ART, Taipei, Taiwan

2023
Meta Media Art Festival, Tai Koo Li Qiantan, Shanghai, China
“Yuan Fang, Yirui Jia, Liu Yin, Homer Shew“, Kiang Malingue, Hong Kong

2022
“Dream (Is) land!”, MINE PROJECT, Hong Kong
“Where Jellyfish Come From”, Antenna Space, Shanghai, China

2019
“Folded Veil”, Edouard Malingue Gallery, Hong Kong
Condo Shanghai, ANTENNA SPACE, Shanghai, China

2017
“Now is the summer of our discontent...”, BANK, Shanghai, China

2015
“Hazy Winter”, Canton Gallery, Guangzhou, China
“Full of Peril and Weirdness”: Painting as a Universalism, M WOODS Museum, Beijing, China

2014
“Stone, Wood and Paradise Syndrome”, 1933 Contemporary Gallery, Shanghai, China
Berlin Studio, Import Projects, Berlin, Germany
“Transience: Intractable Objects”, TAIKANG SPACE, Beijing, China

2011
“Similarity and Difference” - Guangzhou/Macau Contemporary Art Exhibition, Ox warehouse, Macau
“Not in fashion”, Guangzhou Academy of Fine Arts, Guangzhou, China

2010
“Shanzhai-Researching the culture of copying”, Weissensee School of Arts, Berlin, Germany
“Dazzled and Enchanted, New Age Animamix2009-2010”, Guangdong Museum of Art, Guangzhou, China

2009
“Dark Matter”, muma Art Space, Guangzhou, China

“(Anti) Realism workshot3”, AdeleC gallery, Rome, Italy
“(Anti)Realism workshot2”, Ecole Régionaledes Beaux Arts de Besançon, France

2008
“(Anti) Realism workshot1”, Norrköpings Konsthall, Sweden

Publications

2015
Liu Yin: Dissolve by Xi Winkler, Leap The International Art Magazine of Contemporary China, July/ August, China
Arrow Factory: The Next Four Years (2011-2015), Beijing, China

2014
Fenghuo Magazine covers, Guangzhou, China

2010
The Guangzhou Art Scene: Today and Tomorrow by Biljana Ciric, Yishu, Journal of Contemporary Chinese Art July/ August, Taiwan
Mommy Cvs Publication, Timezone 8, Beijing, China

2009
Younger Than Jesus Artist Directory, Phaidon Press & New Museum

2008
do it/Chinese edition, Vitamin Creative Space, China

K M 劉茵

1984年出生於中國廣州
目前工作與生活於香港

教育

2010　畢業於廣州美術學院

駐留項目

2014
柏林工作室，進口計劃，柏林，德國

2008
「(反)現實主義」，北雪平藝術空間，北雪平，瑞典
「尋找紅龍」——藝術家交換計畫，域斯鹹印刷中心及卡馬森聖三一學院，威爾士，英國

個展

2026
「春花秋月」，阿那亞藝術中心廣州館，廣州，中國

2025
「夏」，馬凌畫廊，香港

2023
「春」，馬凌畫廊，香港

2015
「Publica」，箭廠空間，北京，中國

2011
「噢，中國男孩... 勿羞愧...」，三藩市中華文化中心，三藩市，美國

2010
「湯中倒影」，觀察社，廣州，中國

群展

2024
「共生渴望」，TAO ART，台北，台灣

2023
「超媒體藝術節MMAF」，前灘太古里，上海，中國
「方媛，賈一瑞，劉茵，邵若然」，馬凌畫廊，香港

2022
「發夢上島！」，MINE PROJECT，香港
「水母之源」，天線空間，上海，中國

2019
「折紗」，馬凌畫廊，香港
Condo Shanghai，天線空間，上海，中國

2017
「夏... 已至」，BANK，上海，中國

2015
「低緯度的不透明」，廣州畫廊，廣州，中國
「險怪：繪畫的普世性」，木木美術館，北京，中國

2014
「石頭、木頭和天堂症候群」，1933 當代藝術空間，上海，中國
柏林工作室，進口計劃，柏林，德國
「電光火石：桀驁不馴的對象」，泰康空間，北京，中國

2011
「相似與差異 – 廣州澳門當代藝術交流展」，牛房倉庫，澳門
「不合時尚」，廣州美術學院，廣州，中國

2010
「山寨——對複製文化的研究」，柏林白湖藝術學院，柏林，德國
「目眩神迷——新時代動漫美學展」，廣東美術館，廣州，中國

2009
「暗物質」，木馬藝術空間，廣州，中國

「(反)現實主義 3」, Adele C 畫廊, 羅馬, 義大利
「(反)現實主義2」, 貝桑松美術學院, 法國

2008
「(反)現實主義1」, 北雪平藝術空間, 北雪平,瑞典

出版

2015
《劉茵:消解》,劉溪,藝術界 2015 7/8月刊, 中國
《箭廠空間四年書》, 北京, 中國

2014
《馮火》雜誌封面, 廣州,中國

2010
《廣州藝術景象:今天與明天》, 比利安娜•思瑞克, 典藏國際版, 第 9 卷第 4 期, 典藏雜誌社出版, 臺北
《Mommy Cvs Publication》, Mommy 藝術基金組織, Timezone8 出版, 北京, 中國

2009
《比基督還年青:藝術家目錄》,美國 Phaidon 出版社及新美術館出版

2008
《做/中國版本》, 維他命藝術空間出版,中國

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