

---

## 我心灵的银河系/The Milky Way of My Mind

发表时间 : 2019-11-08 00:00

---



# 我心灵的银河系

## The Milky Way of My Mind

缓存论点  
CACHE  
DISCUSSION

主特/Host: 李章旭/Lee Janguk 策展人 Curator

嘉宾/Guest:

朴天男/PARK Tcheon-nahm: 策展人和批评家 Curator and Art Critic

卢亨硕/ROH Hyung suk: 韩民族日报记者 HANKYOREH Reporter

刘飞虎/Ryu Biho: 艺术家 Artist

张小涛/Zhang Xiaotao: 艺术家 Artist、策展人 Curator

傅镭/Fu Lei: 艺术家 Artist

吴小军/Wu Xiaojun: 艺术家 Artist

15:00 - 17:00, 2019.11.8

CACHE 缓存

### 刘飞虎/Ryu Biho

1970年生于韩国首尔，工作和生活于韩国首尔和德国柏林，新媒体艺术家  
Born in Seoul, South Korea in 1970, working and living in Seoul, South Korea and  
Berlin, Germany, new media artist

### 放映时间/Screening Time

2019.11.8 - 2019.11.30

每周三、五、六 15:00 - 17:00pm

开幕式: 2019.11.8 15:00pm

### 大地上的银河系 Milky Way on the Earth

— 关于《The Milky Way of My Mind》(我心灵的银河系)的感想

江小鱼

一个艺术家的真正使命，是透过庸常的日常生活，去发现生命中最本质的真相，并在对真相的抽丝剥茧的过程中，不断拉近人类与真理的距离。

The real mission of an artist is to discover the most essential truth in life through the mediocre daily life of human beings and to draw the distance between human beings and truth closer and closer in the cocoon-peeling-like process of truth-seeking.

是的，我们所处的这个时代，是人类自有文明以来离真理最远的时代，我们在不断地挑战宇宙规律的同时，也在不断地远离宇宙的法则。我们自以为是地觉得自己是地球的唯一主宰者，早已丧失了对真理的基本敬畏，愚蠢地认为人类靠着自己的小聪明，就能掌控自然里的一切密码，艺术家刘飞虎的作品就是对人类这种虚妄和荒谬无知的一次警醒。

Yes, we live in an era that has been the furthest from the truth since the beginning of human civilization. While we are constantly challenging the rules of the universe, we are also constantly moving away from the rules of it. We think that we are the sole ruler of the earth. So that we have lost the basic fear of truth, and we foolishly believe that, man, with his little ingenuity, is in control of all the secrets of nature. The artist Ryu Biho's work is a warning of such falsehood and absurd ignorance of human beings.

warning of such falsehood and absurd ignorance of human beings.

韩国艺术家刘飞虎先生的此次作品展览被命名为《The Milky Way of My Mind》(我心灵的银河系),但作品中所呈现的一切却恍如大地上的星空,以其对当代现实的敏锐而独特的捕捉,在大地之上构成了他作品的一个银河系般的世界。

Titled "The Milky Way of MyMind," everything presented in the exhibition of Mr. Ryu the Korean artist's work is like the stars above the earth. Forms the Milky Way of his works with the artist's keen perspective and unique grasp of contemporary reality.

在这个浪漫而诗意的意象之中,所承载的却是残酷而隐忍的现实主义的心灵创伤。这正是做为一个严肃的当代艺术家,刘飞虎的价值与意义所在,他在长期而不间断的思考之下,始终以对现实的介入做为自己的创作指向,从而完成了自己对具象的大地与抽象的银河系之间的一次巨大的全息拥抱,让我们从中管窥到了一种生命被完成之后的更多可能性,而这一切才是一个艺术家沉浸其中不能自拔的根本。

In this romantic and poetic image, it carries a cruel and forbearing realist's trauma. This is exactly the value and significance of Ryu Biho, as a serious contemporary artist. Under his long and uninterrupted thinking, he always takes the intervention of reality as the direction of his creation, thus completed a huge holographic embrace between the concrete earth and the abstract Milky Way, from which we can see more possibilities after the completion of life. And all this is the root basis of what makes an artist immerse himself in it and can not extricate himself from it.

当下的社会生活正以往日的旧世界做着一次彻底的绝别,这种绝别的速度之快,超过了人类发展史上的任何一个时刻。我们在当下所经历的一切,在貌似杜甫的诗歌“随风潜入夜,润物细无声”所呈现的温水煮青蛙似的形态之下,让一切以往熟悉的日常生活之场所和环境变异成陌生的世界,让以往安步就班的生活节奏无与是从、瞠目结舌,从而导致“变化”成为这个时代唯一“不变”的事物,科技的想象力以前所未有的速度超越了艺术的想象力,逐渐掌控着这个时代最重要的那些根本性议题的主宰权,导致众多的艺术家丧失了先锋性的可能,在日新月异的大时代面前表现的迟钝而麻木,面向最尖端的科技革命无所适从也无所表达,在最前沿的时光面前被边缘化,依然沉湎于传统的艺术趣味与腐朽审美,在这个精神完全被技术化的物质氛围中,似乎只有死亡是唯一值得信赖与期待的灵感。

The present social life is making a complete departure from the old world of the past, faster than any moment in the history of human development. Everything that we have experienced at present, under the form that is similar to warm water boiling frogs, presented in Du Fu's poems, as "the spring breeze sneaks into the night, moistens all things quietly and without their awareness," makes all the places and environments of daily life that we were getting used to in the past mutate into a strange world and makes the pace of life we've all been familiar with becoming seemingly useless, which leads to a fact that "change" becoming the only "unchanged" thing in this era. The imagination of science and technology has surpassed the imagination of art at an unprecedented rate, gradually controlled the dominant power of the most important fundamental issues of this era, resulted in the loss of the possibility of being pioneer for many artists, so they are seen the dullness and numbness in their faces at this ever-changing era. The inability to express themselves in face of the most cutting-edge scientific and technological revolution, made themselves being marginalized in the presence of the forefront of the time. Some artists are still clinging to traditional taste and decaying aesthetics. In this material atmosphere in which the spirit is completely technicalized, only death seems to be their only inspiration worthy of trust and expectation.

这是这个时代绝大部份的艺术家所面临的致命困境,也是精神性文明被无情摧毁之下的巨大悲剧。如何在残酷的现实面前重塑一个全新的自由新世界,在人类的精神性被彻底毁灭之前,完成一次貌似不可完全的自我救赎,这是一切良知尚未被泯灭的艺术家必然要追问的终极意义所在。

This is the fatal predicament faced by most artists in this era, and it is also a great tragedy under the merciless destruction of spiritual civilization. How to reshape or rebuild a new world of freedom from the harsh reality and complete a seemingly impossible self-redemption before the spiritual nature of human beings being completely destroyed, is the ultimate significance that worth questioning for all artists whose conscience has not yet been destroyed.

站在这样的现实背景之下,我们才能看到以刘飞虎先生为代表的艺术家们苦苦追寻的是什么,在极权与技术相互合谋的暗里时刻,这样清醒的洞察所获得的对当下的艺术感受本身,就是一次对艺术家本身资质的

刘飞虎以多元叠立的价值架构，建制出一个既顺服又抵抗、既斗争又妥协的一个胜败错乱的镜像空间，从而进入观看者失而复得

Standing in such a realistic background, we can see what the artists represented by Mr. Ryu Biho is struggling to pursue. In the dark moment when totalitarianism and technology are colluded with each other, the artistic feeling of the present obtained from such sober insight is itself a severe and stern evaluation of the artist's own qualification.

在对处于不断变化的核心价值疲于奔命的追寻之中，我们所看到的人类普遍欲望的整体沦丧，因为虚拟空间的高度扩张，导致的现实世界人与人之间的隔膜和疏离，使得人类的肉身与灵魂的关系宛如大地与苍穹一样遥远，彼此变得不再触手可及，生死相依。

In the pursuit of constantly changing core values, we have seen the deterioration of public morality and declining values of human society. Due to the high expansion of the virtual space, the diaphragm and the alienation between people in the real world made the relationship between the human body and the soul like as remote as the earth and the heaven, which is no longer within reach of each other but it depends on each other like life and death.

此情此景，此时此刻，这样的恐怖图景如果不能让我们警醒，我们的结局就注定是万丈深渊。在这样的危情之下如何澄清无休止的欲望诉求和混乱不堪的价值表达，直面尖锐而真实的社会矛盾和问题，正是艺术最本质使命的呼召时刻。

In this situation, at this moment, if such a terrible picture can not remind us and warn us, we are doomed to be fallen into the abyss. Under such a dangerous situation of crisis, it is the call moment of the most essential mission of the art on solving issues that how to clarify the endless demanding desire and the chaotic value expression and how to directly face the acute and realistic social contradictions and problems.

刘飞虎立足东亚当下特殊的现实图景，将其置放于大历史的观照之下，宛如在时间的长河里驾乘一叶扁舟，在流淌的记忆中呈现时代之痛，在多元价值的融合中触碰异化的传统与现代之纠结纷乱，以最感性的方式梳理千年未有之变局下的理性之殇，透过诸多社会迁移进程的乱象与疾病，让早已病入膏肓的诸神从黄昏的尽头醒来，重新审视这个令人爱恨交织的暗黑时刻。

Based on the present special realistic picture of East Asia, the artist Ryu Biho places himself in the panoramic perspective of great history, just like driving a flat boat in the long river of time, flowing in the memory of the present era of pain, touching the entanglement between the alienation tradition and the modern in the fusion of multiple values, combing the regression wounds of rationality under this unprecedented changeable era that have not occurred in the past millenniums, in a most perceptual way. Through all the social chaos and ills during time changing and people migrating process, his work makes us wake up from the end of dusk and reconsider this dark moment that is filled with both love and hate.

刘飞虎以多元叠立的价值架构，建制出一个既顺服又抵抗、既斗争又妥协的一个胜败错乱的镜像空间，从而进入观看者失而复得

With a pluralistic and overlapping value structure, Ryu Biho has formed a mirror space of obedience, resistance, struggle and compromise, thus entering the neuron recovered by the viewer, arousing the public memory of the past life, which has long been marginalized and even almost lost, and triggered all the individuals who have been affected and deeply hurt by the unprecedented great social suffering to re-recognize themselves and return to human love and freedom restoration.

今天的人类在物质空前丰盈技术空前活跃生活空前杂乱社交空前扩张的状况下，内心却变得空前孤独、惶恐和虚空，艺术犹如天空之手理应以它的温暖与力量，去慰藉那些在狂欢的世象下分外孤独、悲伤和痛苦的人群。那些远离现实的乌托邦症患者，内心深处都拥有一座纯洁的蔚蓝色城池，守望着内心永不开启的心门，就像将过往的“高丽葬”和当下的“都市风景”重叠在一起那样，一个跛脚的男人背着一个白发老人，从荒凉的空间黯然离开，像花朵的气息一样在现世空间中弥漫。虽然他们在逃亡中抵达的，只能是曾经生活过的另一个废墟，抵达之后的结局不过是老人成为了另外一种生命的废墟，在这个没有灵魂的时代，人们都只不过是彼此的抛弃者和被抛弃者。

Under the present condition of unprecedented material abundance, technology progress and improvement, lifestyle diversity and social networks expansion, human beings inner spirit world today have become unprecedented lonely, even more fearful and empty than ever before. Art, like the hand of the sky, is supposed to use its warmth and power to comfort those people who are especially lonely, sad and miserable under the world image of carnival.

Those Utopian patients who are far from reality have a pure blue city deep in their heart, watching for the heart door that never opens. Just like the past "Korean funeral" and the current "urban landscape" overlapping each other, a crippled man carrying a white-haired old man, leaving the desolate space with sadness, as if the fragrance of flowers is permeating in the earthly space. Although the place they finally arrived was nothing but another ruin they had lived in, and the end of their arrival was that the old man became the ruin of another kind of life. In this soulless era, people are nothing more than each other's abandons and abandoned ones.

就这样，“废墟”和“抛弃”构成了时代的另外一个命题，引发我们的沉思与共振。“碎片化”是当下日常生活的基本特征，短视频和日常的各种消费品，一切在废墟和抛弃的消费主义狂欢中，解构着一切完整的价值观和方法论。物质无处不在，犹如疯狂的独角兽，吞噬着经典主义时代创造的所有美学瑰宝，精神被物质收购为下贱的被奴役之物，透彻现实比透彻万物显得更加艰难与珍贵。

In this way, "ruin" and "abandonment" constitute another proposition of the times, causing our contemplation and resonance. "Fragmentation" is the basic feature of daily life at present. Short videos and all kinds of daily consumer goods, everything in the theme of "ruined and abandoned" consumerism carnival, are deconstructing all the complete values and methodology. Materialism is everywhere, like a crazy unicorn, devouring all the aesthetic treasures created in the classical times. Spirit is bought and acquired by material as a cheap and enslaved thing. Seeing into reality is more difficult and precious than seeing into anything else.

这些在世界各地的城市拍摄的光影作品，以及在各地照镜子的作品，都是企图在世界不同的地方，从同样的光影中，去折射人们的不同感觉。通过影像和装置等形态各异的影像方式，去表现这个大流动时代被迫离开生活原初之地去漂泊他乡的人们，生活与内心的悲欢离合。当看到视频记录下每个人用镜子反射太阳，把光射向观众的行为时，我的内心充满了深深的感动和震撼，这些历史的变迁进程中颠沛流离的普通人，在展示空间中被以波浪的形式又幻化成声光的波浪，通过被打碎的声音和光线，相互叠加汹涌，构建出这个时代的价值取向究竟应该走向何方的核心天问。

These light and shadow images taken in many different cities around the world, as well as looking in mirrors in different places, are all attempts to reflect different feelings of people from the same light and shadow in different parts of the world. Through different forms of image, such as videos and devices, to showcase the people who were forced to leave their original place and the inner joys and sorrows of those have to be drifting and wandering. When I saw the video recording the behavior of everyone reflecting the sunshine in the mirror to the audience, my heart was deeply touched and shocked. The ordinary people who were displaced in the course of these historical changes were transformed into sound-light waves in the display space. Through the broken sound and light, they are overlapped with each other, give us the core question: which direction should the value orientation of this era be going toward?

艺术家的言说方式也因此变得需要更加冷静与坚韧，“艺术家之生”比“艺术家之死”显得更为严峻与紧迫。当一个艺术家，超越了这生和死的禁锢，则意味着更多可能性的重生，也因此，有赖于更多如刘飞虎这样的艺术家出现，才能以一种悲天悯人的大情怀，给予现代人面对挫败的无力感、社交人际之间的焦虑与丧失，以及现代人的孤独，带去力所能及的慰藉和温暖。

As a result, the way of expression of the artists needs to be calmer and more tenacious. The topic of "the life of the artist" looks more serious and urgent than "the death of the artist". When an artist transcends the imprisonment of life and death, it means more possibility of his rebirth and reconciliation. And that's the reason we need more artists such as Ryu Biho who creates artworks with great compassion, to express and reflect the sense of powerlessness of modern people in the face of frustration, anxiety, loneliness, and loss in their social interactions and interpersonal relations, and to give the comfort and warmth in it to give to people.

---

**Kkwaeng Geulang Kkwaeng**  
**Kkwaeng Kkaeng in Beijing**

2019



这部作品的标题是韩国传统乐器的敲锣打鼓声。视频记录了参与者用镜子反射太阳，将把光射向观众的行为。该作品在展览开幕前一周提前抵达北京，

**Inner View**

2015



采访那些经历过社会灾难的家庭, 通过他们现在的样子和内心的故事, 提问“这个时代的价值到底在何处”这个问题。

### **The Wanderer's Song**

2019





一个背着白发老人的瘸子男人, 从荒凉的空间里走出, 像空气一样在现世空间里流淌。表现出对因城市规划政策而被迫离开生活住所而流浪的人们。这部作品将首次在

分享到：