

2020\*9\*27

沈烈毅的跷跷板，往小里看是一款用以娱乐的游戏道具，往大里看是一个符合热力学第二定律的能量交互场域。宇宙终极命运的一种假说是热寂，意思是当所有物质温度达到热平衡，这种能量不再流动的状态就是热寂。而跷跷板无论形式，还是能量，都是在循环往复的流动中，从一端，到另一端，此消彼长，无有穷尽的。

这种能量的流动和此消彼长，在很大程度上，暗合了沈烈毅作为艺术家的内在小宇宙的张力和器局。即便，我们暂时抛开宏大的宇宙观和热力学定律不谈，我们从小处着眼，在现实的情境中，沈烈毅的跷跷板也是无限切肤和贴近人的感官体验的，这主要表现在：观照和移情两个方面。

观照，传统的佛家理论体系里是指静观世界以智慧而照见事理，放到普世语境中来，可以理解为一种不高蹈、不傲娇、不伪饰，平和务实的自然观，它直接关乎人和自然之间的情绪转译、情境转换、情理转圜，它不仅及物，更是及人。具体的投射到人的情感层面上，很明显的就是实现一种既定现实下的情感平衡。佛家为什么要强调“静观”，其实就是教化众人去通过自然反观内心世界，获取一种物我两悦的状态，某种意义上可以理解为超脱。

## 观照与移情 - 平衡中的世界

当“跷跷板”和“平衡”勾连在一起，两者之间无论是人力，还是自然界的风力，都不太可能让它处于一个“热寂”的平衡状态，即便有，也是贡蒂尼意义上的“有那么一刻，我像突然断电的宇宙”，是短暂的平衡，而且，这种短暂的平衡来自于不停的运动中“找补”到的平衡。同时，沈烈毅的跷跷板，有一些是在自然环境里运用了镜面不锈钢的材料，这种材料的特质，就是通过视觉上的“代偿”行为，来在自然世界反射给内心的暗示和视觉之间做一个平衡。

移情，在沈烈毅的跷跷板中，不是修辞手法，而是源自于精神分析学的，将来自于自然世界的情绪情境情理，与生命个体的内心世界之间的一种“互置”，一种“转译”，一种“变轨”，一种路径的切换。它更像是一种精神补偿的药剂，因而更有利于人们获得相对高效率高品质的情绪感知。

实际上，沈烈毅作为艺术家的智慧，并不表现在上面言及的部分，而是体现在他从跷跷板两端能量不均衡的现场的“退隐”和“消失”，他把现场完全交给了作品本身，即跷跷板本身，让人、事、物、能量的流动，百分之百地按照自然法则、力学法则、能量法则去运转。即便是“观照”与“移情”的发生，也是罗兰·巴特意义上的纯粹的“写作的零度”意义上的发生。所有现场述说的无论是人与自然，还是外界与内心的交换与感染，早已脱离浅层次的视觉交织。进而隐身一旁的沈烈毅，在跷跷板的平衡运动之中悄然而笃定地勾勒着近乎永恒的三重关系：人与人，人与自然、自然与自然。

Shen Lieyi's Seesaw is not only a toy for entertainment, but also a device for energy interaction that conforms to the second law of thermodynamics. One hypothesis on how the universe will end is the "Heat Death", which means a state of thermal equilibrium, where energy no longer flows. Regardless of form or energy, the seesaw is in a cyclical state, constantly moving from one side to the other.

This flow and repetition of energy, to a large extent, echoes to the tension and temperament of Shen's inner world as an artist. Even if we put aside the grand cosmology and the laws of thermodynamics for the time being, from a realistic perspective, Shen's Seesaw is infinitely close to human sensory experience, which is mainly manifested in two aspects: contemplation and empathy.

## Contemplation and Empathy: A World in Balance

In the traditional Buddhist theory, contemplation refers to looking at the world and seeing things with wisdom. When placed in a universal context, it can be understood as a peaceful and pragmatic view of nature, that is, not high-profile, arrogant or disguised. It is directly related to the emotional translation and situational conversion between man and nature. It not only refers to objects, but also refers to people. From the perspective of human emotions, contemplation seeks to achieve an emotional balance in a given reality. The reason why Buddhism emphasizes contemplation is actually to teach people to reflect on the inner world through nature and obtain a state of pleasure. In a sense, it can be understood as detachment.

When "seesaw" and "balance" are linked together, no matter whether it is human or natural forces such as wind, it is unlikely that it will reach a state of "Heat Death". Even if there is, it is only a short-term balance, like "the universe with sudden power failure". Moreover, this short-term balance comes from the "supply" of constant motion. At the same time, Seesaw applies the mirror-finished stainless steel so as to achieve a balance between vision and the reflection of the natural world through visual supplement.

Empathy, in Seesaw, is not a rhetorical technique, but a psychoanalytic approach to "exchange" and "translate" emotions and situations from the natural world with the inner world of the individual life. It is like a spiritual supplement, so it is more conducive to people to obtain relatively high-efficiency and high-quality emotional perception.

In fact, Shen's wisdom as an artist is not expressed in the parts mentioned above, but in his "absence" when the energy of seesaw is unbalanced. He completely gave the scene to the work itself, the seesaw, and allowed people, things, objects and energy to flow and operate completely in accordance with the laws of nature, mechanics, and energy. In this way, "contemplation" and "empathy" occur purely in the sense of Roland Barthes' "Writing Degree Zero". Whether it is the exchange and interaction between man and nature or the outside and the inside, it has long been separated from the superficial visual interweaving. Then, Shen, who hidden on the side, has quietly and surely outlined the almost eternal triple relationship in the motion of the seesaw: man and man, man and nature, nature and nature.



《跷跷板 · 镜 I 》

200 x 500 x 124cm 材质 \* 不锈钢 \ 木











《跷跷板 II》

600 x 200 x 900cm 材质 \* 不锈钢 \ 树 \ 木

《跷跷板·镜Ⅱ》



200 x 500 x 124cm 材质 \* 不锈钢 \ 木





《跷跷板·逝》

400 x 600 x 120cm 材质 \* 不锈钢 \ 铁 \ 木 \ 竹子

《天梯·树》



7m 材质 \* 木



《跷跷板·墙角》

500cm 材质 \* 钢 \ 木







《跷跷板·戏》

1600 x 200cm 材质 \* 钢 \ 木 \ 石





《天梯·竹》

9m 材质 \* 竹子

《无题》

300cm 材质 \* 铁 \ 木





《跷跷板·观》



130 x 600 x 80cm 材质 \* 不锈钢 \ 显示屏 \ 摄像头

《跷跷板·见》

355 x 235 x 80cm 材质 \* 不锈钢 \ 玻璃





《跷跷板·墙》

360 x 210cm 材质 \* 混凝土 \ 钢筋

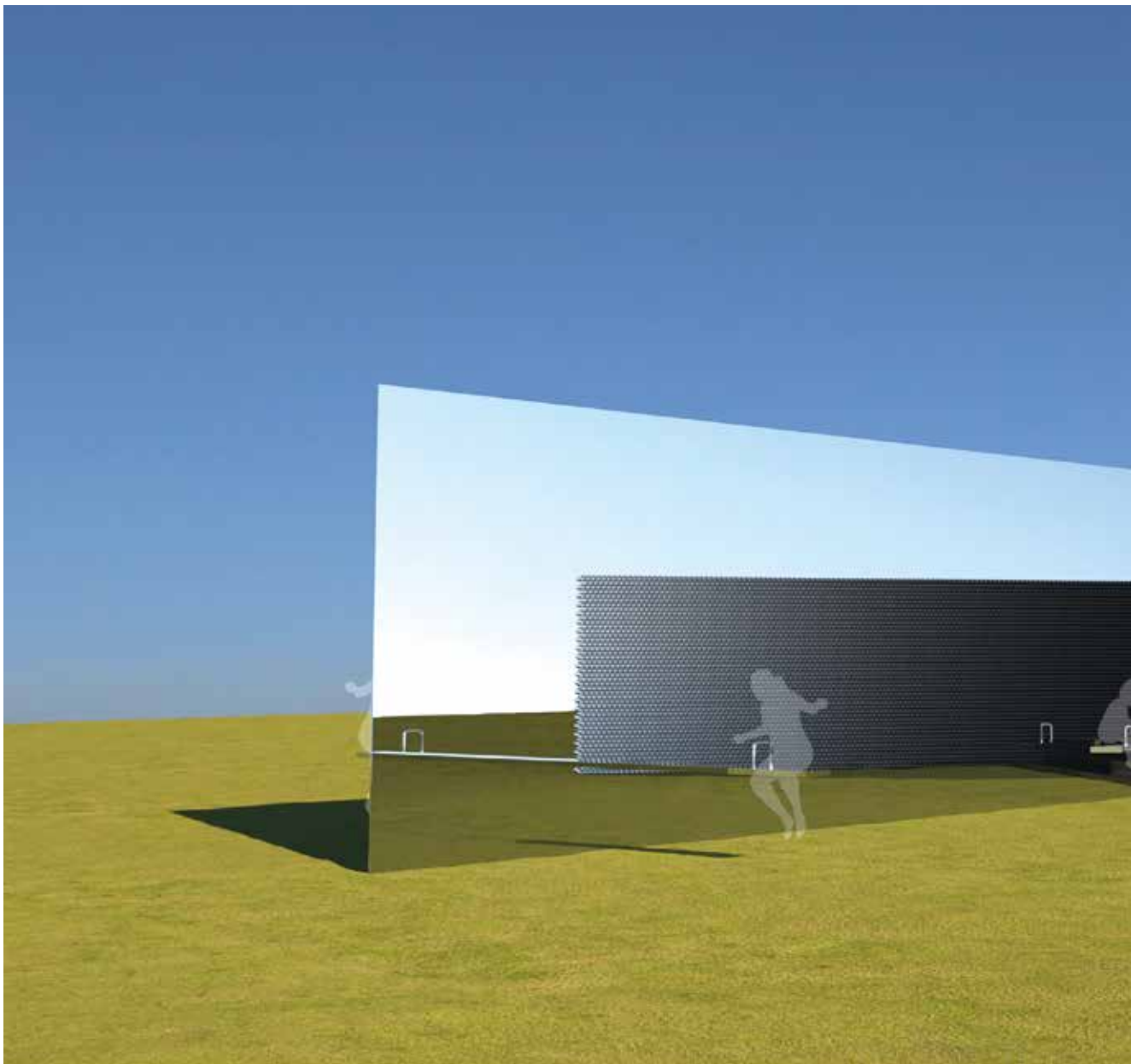


尺寸可变 材质 \* 树 \ 不锈钢 \ 木

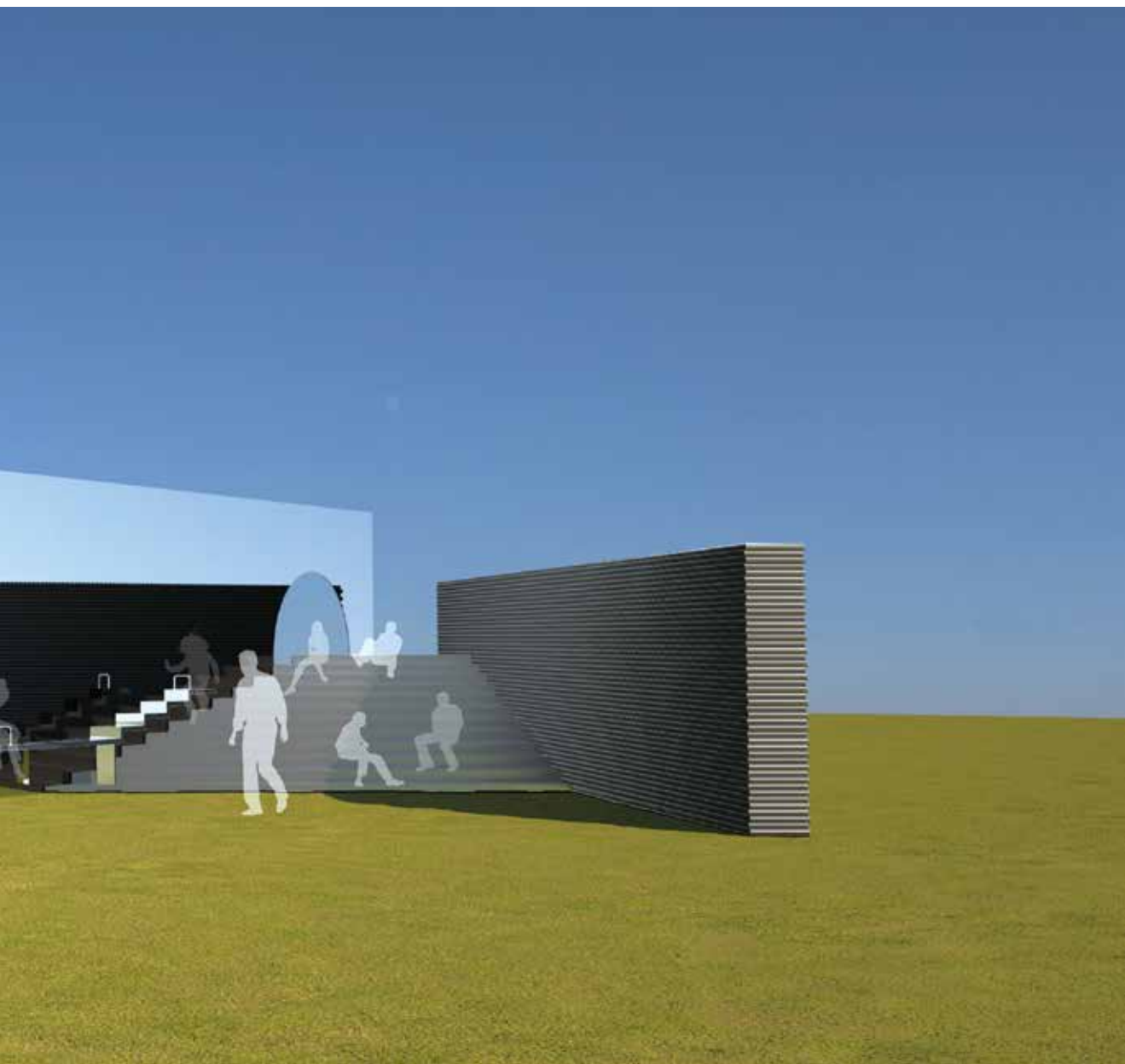


《跷跷板 III》





《跷跷板·剧场》



1500 x 600 x 220cm 材质 \* 钢管 \ 木



《跷跷板·晃》

500cm 材质 \* 亚克力 \ 不锈钢 \ 木 \ 水



尺寸可变 材质\* 不锈钢\木\橡胶管

《跷跷板·绕》



## 沈烈毅

1969 年生于杭州  
1995 年毕业于中国美术学院雕塑系  
现任教于中国美术学院雕塑与公共艺术学院

## 个展

2020 \* 《风中之风——沈烈毅个展》 无锡万科运河外滩美术馆，无锡  
2019 \* 《看不见的跷跷板——沈烈毅个展》 上海腾飞大厦，上海  
2018 \* 《跷跷板：沈烈毅装置艺术展》，浙江美术馆，杭州  
2017 \* 《沈烈毅 2017 作品展》，南京艺术学院美术馆，南京  
2016 \* 《以水为徒》 沈烈毅个展，Art Front Gallery，日本东京

## Shen Lieyi

1969 Born in Hangzhou, China  
1995 Graduated from the Department of Sculpture, China Academy of Art Now teach in College of Sculpture and Public Art, China Academy of Art

## Solo Exhibitions

2020 \* "Wind in the Wind-Shen Lieyi Solo Exhibition" Wuxi Vanke Canal Bund Art Museum, Wuxi  
2019 \* "The Invisible Seesaw-Shen Lieyi Solo Exhibition" Shanghai Ascendas Building, Shanghai  
2018 \* See-Saw: Shen Lieyi's Installation Art, Zhejiang Art Museum, Hangzhou China  
2017 \* Shen Lieyi's 2017 Art Work Exhibition, Art Museum of Nanjing University of the Arts, Nanjing China  
2016 \* In Company with Water - Shen Lieyi Solo Exhibition, Art Front Gallery, Japan

## 展览

- 2020 《天空》国家艺术基金资助项目《致敬传统——当代纸艺术作品巡展》
- 2019 《徊》2019上海城市空间艺术季，永久性落地于杨树浦电厂遗址公园，上海  
《天空》之卫生纸“纸上谈续”——中华纸文化当代艺术展，浙江美术馆，杭州  
《天梯》、《行月》、《徊》、《水木清华》、《雨》等 沈勤 / 沈烈毅双个展，  
瀚阳艺术中心，杭州  
《雨》金沙湾国际海滩雕塑艺术节，深圳  
《天空》回归与再造——雕塑家瓷绘作品展，中央美术学院陶溪川美术馆，景德镇  
《天空》之卫生纸“嬗变——当代艺术邀请展”，云艺术中心，上海  
《雨》“云泉”中国传统美学的当代构型，苏州博物馆，苏州
- 2018 《舟》诚如所思，加速的未来——第六届广州三年展，广州  
《天空》系列“本来·中国当代视觉艺术提名展”，深圳画院，深圳  
《跷跷板II》《地-造》，青当代艺术中心，上海  
《跷跷板》“海上共明月”公共艺术节暨首届厦门海丝艺术品中心公共艺术展，厦门  
《雨》“延伸的空间”2018东莞雕塑装置艺术节，东莞  
《静水流石》、《雨》自·沧浪亭当代艺术展，苏州金鸡湖美术馆，苏州  
《囿-7》平行·上海——国际当代艺术邀请展，上海可·美术馆，上海  
《天空》系列、《雨》“日常之上”——谭勳、沈烈毅作品展，杭州  
《雨》丝路新语·2018博鳌国际雕塑展，海南  
《空游云行II》、《空游云行III》东方竹——亚洲竹生活艺术展，  
中国美术学院民艺博物馆，杭州  
《天空》系列作品 后笔墨时代：中国式风景，广东美术馆，广州
- 2017 《舟》27度角——东湖国际生态雕塑双年展，武汉  
《铁壳船》首届全国雕塑大展，中国美术馆，北京  
《跷跷板》釜山海洋艺术节，韩国  
武汉新轴线——2017泛海国际雕塑艺术季，武汉
- 2016 《雨》宁波·杭州湾首届国际雕塑艺术展，宁波湖·上肆人展，杭州  
《雨》新加坡艺术周：“ENVISION”纪念性雕塑群展，新加坡  
《空游云行》第二届杭州纤维艺术三年展，浙江美术馆，杭州  
《铁壳船》“通”空间艺术邀请展，南通市中心美术馆，南通  
《雨》同行——中国当代雕塑二十一名家邀请展
- 2015 《湖心亭一点》中日韩当代艺术展，日本  
《穿越》“朝圣敦煌”首届国际城市雕塑作品大展特别奖  
《池满无声》“生态——人文”2015中国长白山国际公共艺术创作营优秀作品奖并收藏  
《云谣木演》浙江省第三届城市雕塑评选金奖，中国杭州

2014

《夏夜》第十二届大分亚洲雕塑展,日本  
《铁壳船》第十二届全国美术作品展优秀奖,北京  
《乾坤》2014 首届平潭国际城市雕塑展,平潭  
《清逸杭州·韵致空港》浙江省第十三届美术作品展览优秀奖,杭州  
《游戈》、《上善若水》中国姿态·第三届中国雕塑大展,济南  
《池满无声》第二届苏州·金鸡湖双年展,苏州  
《润》、《跷跷板》、《池满无声》迹·TRACES2014 新天地当代公共艺术展,上海

2013

《“萧山机场 T3 航站楼公共艺术作品设计”项目》2012 年度全国优秀城市雕塑建设项目之“公共设施艺术化项目”范例奖  
《记忆》2013 中国·芜湖第三届刘开渠奖国际雕塑大展优秀奖  
《舟》德国北方艺术第 13 届国际艺术展  
《天空一》、《天空二》延伸·2013 大同国际雕塑双年展  
《圆》“无形之形”中国当代艺术展  
《一道入溟渤》海纳百川—中国·东营雕塑艺术展  
《木罅生华》解构与建构——中国抽象雕塑艺术展  
《铁壳船 3 号》中国雕塑学会 20 年优秀作品回顾展  
《湖心亭一点》邂逅·艺术直面公众作品展  
《流光》问石——中国当代国际石雕艺术邀请展暨鼎立艺术馆开馆展

2012

《舟》作为上海市政府赠送瑞士巴塞尔州的友好雕塑于 2012 年 9 月  
建造于巴塞尔圣约翰公园  
《云谣木演》第四届西湖国际雕塑邀请展  
《跷跷板》雕塑当代:中国当代雕塑家作品展,  
全国城市雕塑建设指导委员会艺术委员会,青岛  
《太极》系列 2012 德国-中国文化年“无形之形”中国当代艺术展,德国  
《舟》共振计划:第一站“共振汉堡”中国当代雕塑展,德国  
《铁壳船》系列 3 中国国家博物馆“中国百年雕塑作品展”  
《圆 5》2012 苏州金鸡湖双年展 中国当代青年雕塑展

2011

《铁壳船》系列 3 中国姿态-第二届中国雕塑大展中国雕塑佳作奖  
《西湖之水》2010 年度全国优秀城市雕塑建设项目优秀奖  
《雨》水木清华-国际校园雕塑大展  
《铁壳船》首尔国际雕塑节  
《铁壳船》系列 2 第四届全国青年美术作品展

2010

《铁壳船》系列 1 第十届大分亚洲雕塑展  
《入境如梦》中国台州国际城市雕塑展  
《畅》浙江省第二届城市雕塑评选活动特别奖



- 2009
- 《拨云见日》全国十一届美展获奖提名
  - 《太极》第七届中国体育美术作品展览
  - 《太极》第六届浙江省体育美展铜奖、《畅》优秀奖
  - 《拨云见日-5月13日“挺进汶川纪事”》浙江省十二届美展
  - 《遗传》全国雕塑百家联展
  - 《润》2009新疆乌鲁木齐国际城市雕塑展
- 2008
- 《俑》第三届全国青年美展
  - 《泳B》2008奥运景观雕塑方案征集大赛优秀奖
  - 《畅》西湖国际雕塑邀请展
  - 《泳B》澳门与奥运同行体育雕塑展
  - 《3/5》《乾坤》浙江省雕塑名家展
- 2007
- 《乾坤》/《俑》“独乐·众乐”公共艺术创作与研究展（日本）
  - 《太极》深圳南山艺术雕塑工程方案作品
  - 《俑》首届中国美术教师艺术作品年度奖获铜奖
- 2006
- 《俑》“远大杯”北京双年展被选资格展获优秀作品
  - 《甘霖》沈阳国际雕塑作品展
  - 《奔流》、《激浪》广州城市公共艺术—城市雕塑论坛优秀奖
- 2005
- 《舟》雕塑百年展
  - 《训》第五届浙江省体育美展优秀奖
- 2004
- 《巢》中国当代雕塑展（法国）
- 2003
- 《桥》中国福州·国际城市雕塑艺术展
  - 《雨》首届中国北京国际美术双年展·中国雕塑精品展
  - 《海之舟》厦门大海·音乐雕塑展
- 2002
- 《甘霖》《纪念“毛泽东在延安文艺座谈会上的讲话”60周年》展  
获全国美术作品展优秀作品
  - 《蕴》中国北京国际雕塑邀请展
- 2001
- 《雨》西湖国际雕塑邀请展

## Exhibitions

- 2020 "Sky" National Art Foundation funded project "Salute to Tradition-Contemporary Paper Art Works Tour Exhibition"
- 2019 Irresolute, Encounter-2019 Shanghai Urban Space Art Season, Permanently landed at Qiangshupu Power Plant Heritage Park, Shanghai China  
Sky, The Splendid Languages of Paper, Zhejiang Art Museum, Hangzhou China  
Irresolute, Rain, etc ShenQin & ShenLiyi Dou Exhibition, Hangzhou Hanyang Art Center, Hangzhou China  
Rain, Shenzhen Kaisa Golden Bay International Sculpture Arts Festival, Shenzhen China  
Sky, Return and Reconstruction Sculptor's Porcelain Painting Exhibition, Jingdezhen China  
Transmutation -- Invitation Exhibition of Contemporary Art, Shanghai China  
Rain, Clouds Rise Springs Flow Contemporary Configuration of Chinese Traditional Aesthetics, Suzhou China
- 2018 Seesaw, Together We Shine And The First Silk Artwork Center Public Art Festival, Xiamen China  
Sky, Benlai Nomination Exhibition of Contemporary Design Arts, Shenzhen China  
Seesaw, Land-schaft, Shanghai China  
Rain, Extending Space--2018 Dongguan Sculpture and Installation Art Festival, Dongguan China  
Silent watermand Flowing Rock / Rain, From The Canglang Pavilion Contemporary Art Exhibition, Suzhou Jinji Lake Art Museum, Suzhou China  
Ties-7, Parallelism, Shanghai International Contemporary Art Invitational Exhibition, Ke Art Museum, Shanghai China  
Sky / Rain, Above daily -- ShenLiyi & GanXun Double Solo Exhibition, Hangzhou China  
Rain, 2018 Boao Sculpture Festival, Hainan China  
Walking Clouds II / Walking Clouds III, The Oriental Bamboo--Art of Living Exhibition on Asian Bamboo, Hangzhou China  
Sky Color steel tile / Sky - Toilet Paper / Sky - Assemble, Post-Brushwork Era: Chinese Landscapes, Guangzhou China
- 2017 Boat, 27-Degree Angle East Lake International Ecological Sculpture Biennale, Wuhan China  
Steel Vessel, The First National Exhibition of Sculpture, National Art Museum of China, Beijing China  
Seesaw, Busan Sea Art Festival, Korea  
Wuhan New Axis 2017 China Oceanwide International Sculpture Art Festival, Wuhan China

- 2016
- Rain, First International Sculpture Art Exhibition in Ningbo-Hangzhou Bay, Ningbo China
- On The Lake Four Artists Joint Exhibition, Hangzhou China
- Rain, ENVISION-SCULPTURES@THE GARDEN CITY, Singapore
- Walking Clouds, Second Hangzhou Triennial of Fiber Art, Hangzhou China
- 2015
- Lake's Heart Pavilion, Exhibition of Chinese, Korean and Japanese Contemporary Art, Japan
- Gravel, Pilgrimage to Dunhuang-The First International City Sculpture Exhibition, The Special Prize
- Pool filled with silence, "Ecology - Humanities" 2015 China Changbai Mountain International Public Art Creation Camp
- Cloud, The Third Zhejiang's Urban Sculpture Achievement Exhibition, Gold Award, Hangzhou China
- 2014
- The 12th, National Fine Arts Exhibition, Japan
- The First Session of Pingtan International Public Sculpture Exhibition, Pingtan
- The 13th, Art Exhibition in Zhejiang Province, Hangzhou
- The Third Session of Chinese Pose-China Sculpture Exhibition, Jinan
- 2014 Suzhou Jinji Lake Biennale, Suzhou
- "Grace" - 2014 Xin Tian Di contemporary public art exhibition, Shanghai
- 2013
- National Excellent Urban Sculpture Construction Projects in the year of 2012.
- The 3rd Liu Kaiqu award International Sculpture Exhibition.
- Nord Art 2013, Büdelsdorf, Germany.
- Extension, 2013 Datong International Sculpture Biennale.
- Form of the Formless, Exhibition of Chinese Contemporary Art.
- All rivers run into sea- Dongying sculpture exhibition.
- Destruction & Reconstruction: Abstract Sculpture in China.
- China Sculpture Institute 20 anniversary retrospective exhibition.
- Encounter: Encounter Art Faces Public
- Asking Stone: Chinese invitational contemporary international stone carving art exhibition.
- 2012
- Shanghai- Basel sister cities sculpture
- The 4th West Lake International Sculpture Invitational Exhibition, Hangzhou.
- Contemporary sculpture: Chinese contemporary sculptor exhibition.
- Form of the Formless, Exhibition of Chinese Contemporary Art, Germany.
- Vibration Hamburg Exhibition of Contemporary Sculpture from China.

- 2017 Exhibition of Chinese sculpture in one hundred.  
Suzhou Jinji Lake Biennale Exhibition.
- 2011 China's Stance – the 2nd China sculpture exhibition.  
National Excellent Urban Sculpture Construction Projects in the year of 2010.  
Shuimu Tsinghua – An International Sculpture Exhibition on campus.  
International Sculpture Festa, Seoul.  
The fourth National Fine Arts Exhibition For Young Artists.
- 2010 The 10th Oita Asian Sculpture Exhibition  
International Urban Sculpture Creation Camp Of Gaizhou, China
- 2009 Joint Exhibition Of Representative Sculptors  
The 7th China Sports Art Exhibition  
The Eleventh National Exhibition Of Fine Arts, China 2009
- 2008 Works of 2008 Macao Sports Sculpture Exhibition  
The Third National Fine Arts Exhibition For Young Artists
- 2007 Self Entertainment Or Shared Enjoyment – A Research & Creation Exhibition Of Public Art.  
Tokyo, Japan
- 2006 The International Sculpture Exhibition Of International Horticultural Exposition 2006.  
Shenyang, China
- 2005 Sculpture A Century -- The Opening Of Shanghai Sculpture Space & Exhibition
- 2004 China-Imagination-- Les Sculptures Contemporaines de Chine (Paris des Tuileries)
- 2003 Sea & Music -- Sculpture Exhibition, Xiamen China  
The First Beijing International art Biennale, China
- 2002 China International Urban Sculpture Exhibition & Symposium
- 2001 The West Lake International Sculpture Invitational Exhibition