**A Lecture upon the Shadow**
**Liverpool's Open Eye Gallery , Mann Island**
**Reviewed by Denis Joe December 2012**

***A Lecture upon the Shadow*** is an exhibition that looks at the work of six artists: three from the North West region and three from Singapore. The works have already been exhibited at the ShanghART H-Space in Shanghai, with the exception of David Jacques' piece, which the authorities took exception to (more of that later).

The works on show at the **Open Eye** are: Man Yi s *Memory of Water* (2006 - 2010); David Penny s *Dutch Paintings* ( 2012) and *Instructions for a Slide Projector* (2012); Liang Yue's

*Numerous Continuation: Summer Autumn Chaos*
(2012); Tabitha Jussa's
*Eldon Grove*
(2012); Fan Shi San□s series
*Two of Us*
(2009 -) and David Jacques new series
*Corpus Mercatorium*
(2012 -)

***Stand still, and I will read to thee***
***A lecture, Love, in Love's philosophy.***

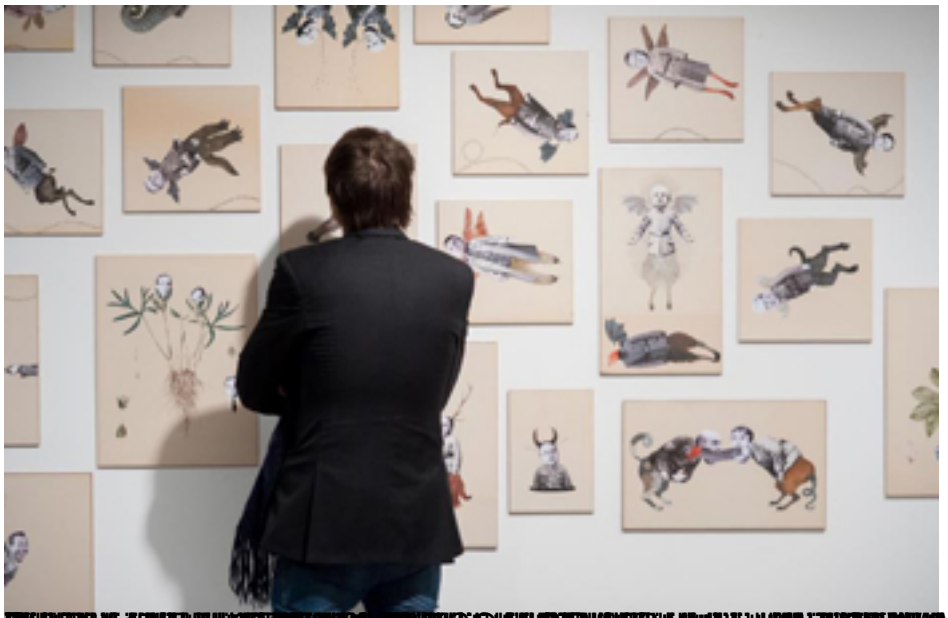
There are 10 prints from the ***Memory of Water*** series on display here. Tracing details of the landscape surrounding the Yangtze River as it follows its natural course through the Yangtze region and into the East China Sea. Man Yi presents us with landscapes partially hidden by shadow, though we are never made fully aware of what causes the shading. The images are given a further dimension by the fact that they are reproduced as inkjet prints, the quality giving a greater distortion.

One exhibit shows horses running through what appears to be a housing estate. The image of the horse and the wild sea is a powerful one and it reminded me of ***The Horse of the Sea****,* a 1907 tapestry by the Norwegian Artist Gerhard Munthe. Yi's image, however, captures a feeling of violence: the powerful beauty of the horses seem to be waging war on the ugly architecture that they are rampaging through. The dreamlike image has a surrealist feel to it but one gets the impression that this is not the horses of the Apocalypse, but an imagining of beauty (and progress?) triumphing over the drabness of a uniformed existence.

Another of Yi's images that struck me was, what appears to be as nothing is clear in these images, of a group of people sitting round for drinks in a domestic setting. To the right we see a uniformed man, partly in the shadow; maybe he is a party official. To the left there is a woman in civilian dress, talking to somebody, but we cannot see who, because the darkness blots them out. In the centre there are two women talking to each other, but they do not appear to belong, even though their dresses are of the same time. The two women seem to be cardboard cut-outs. That would normally suggest that they are unimportant, yet they are the main focus of the image.

Man Yi has certainly created some fascinating images with these exhibits that use digital technology to great effect, producing work that is visually arresting and thought provoking.

***We do those shadows tread,***
***And to brave clearness all things are reduced.***



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