



Earth in My Hands,  
Fire in My Heart

火土

Liu Xi 柳溪

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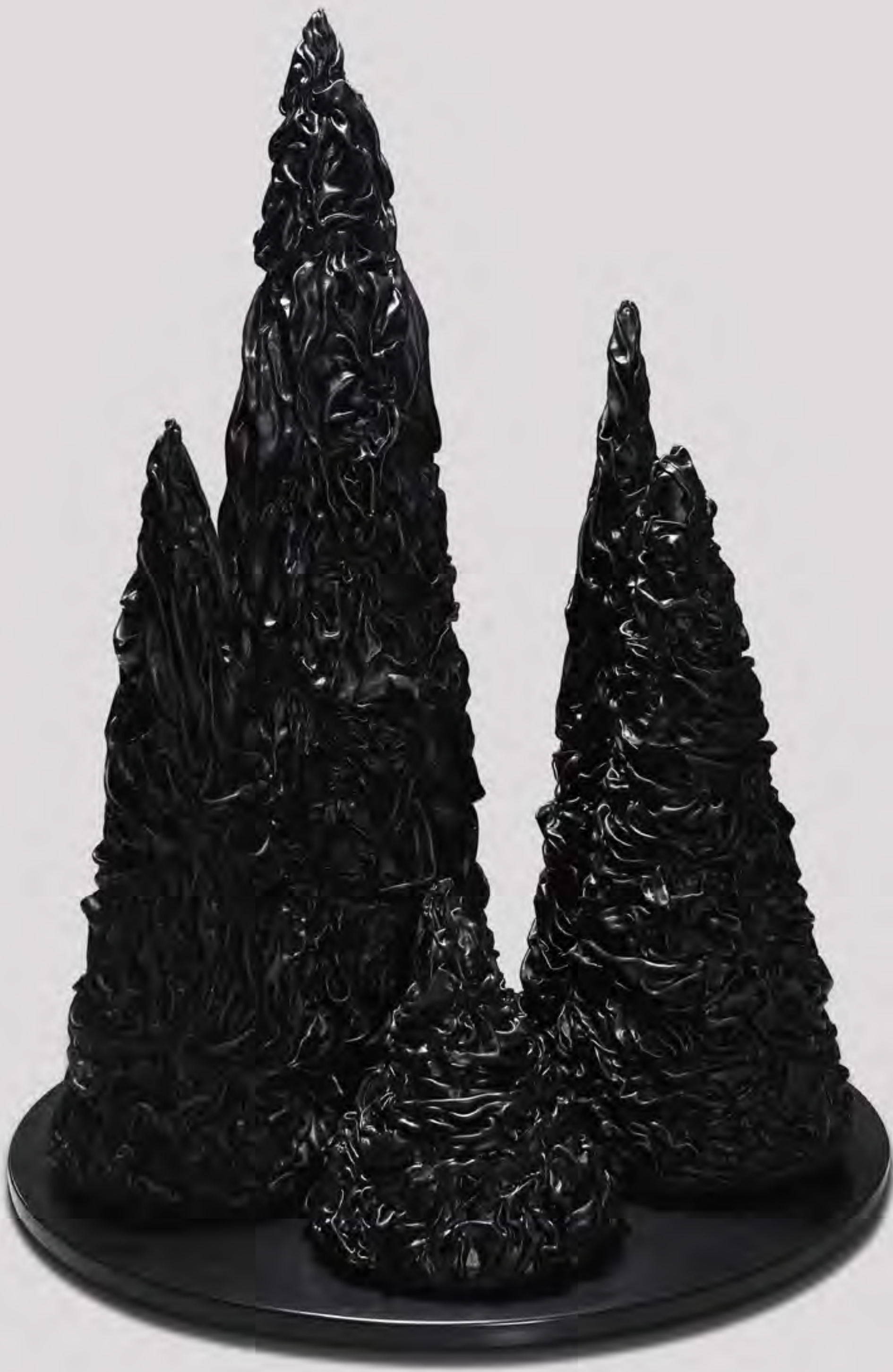
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**Where Are We Now? 我们身处何方**  
Porcelain , Indian Ink 瓷，印度墨  
Size Varies 尺寸可变  
2018



# Earth in My Hands, Fire in My Heart 灶

by Liya Prilipko

作者：裴丽娅

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Having exhibited her works around the globe in countries like Portugal, Spain, Norway, Indonesia, the United Kingdom, Korea, Liu Xi finally reveals a series of porcelain and glass works for her very first solo exhibition in mainland China “Earth in My Hands, Fire in My Heart.” Behind the organic yet grotesque shapes of creamy pastel, charcoal black, and tantalizing pink porcelain sculptures, Liu Xi enwraps her intimate considerations on life, interpersonal relationships, intimacy, love, and understanding of the others, along with one's female self.


柳溪的作品曾在葡萄牙、西班牙、挪威、印度尼西亚、英国、韩国等海外国家广泛展出，如今，她将这些陶瓷和玻璃作品带回了国内，推出在中国大陆的首次个人展览。这些乳白色、炭黑色和粉红色陶瓷作品的怪诞造型的背后，包裹着柳溪对生活、人际、亲密关系、爱与理解，以及对女性的自我思考。

It is the urgent need to reflect upon her life experiences and blissful moments of enlightenment and stupefying uncertainty; it is the quietness of contemplation and bewilderment of obsession; it is feeling of entanglement, inflicted by ignorance; it is the breathtaking freedom, extorted from the fearless yet painful process of facing herself that drive her sculptural practice.

正是对自身人生经历的反思——顿悟的幸福时刻和令人麻木的不确定性，沉思的宁静和痴迷的困惑，无知造成的纠缠感，以及在痛苦而勇敢地面对自我的过程中获得的惊人的自由——推动了她的艺术实践。

Liu Xi's works are innately sensual. In her hands, ceramics acquire sinuous curves and voluptuous shapes that appear to run fluidly into clusters of delicate formations. Her intimate pieces echo with the rococo heritage of porcelain, reimagined and informed by the meticulousness of Chinese porcelain





techniques and traditions. The biomorphic shapes of her works are derived from studying laws and forms of nature, human's anatomy, textures of material, combine a concentration of asymmetry, fluidity, organic morphology, and dynamic - almost palpable - poetic rhythm.

柳溪的作品天生感性。在她手中，陶瓷有了弯曲的线条和诱人的形状，流淌出一簇簇精致的结构，与洛可可式瓷器传统相得益彰，并借鉴了中国瓷器的精湛工艺。其作品的有机形态来自于对自然规律和形式、人类解剖、材料质地的研究，融合了不对称性、流动性、有机形态以及触手可得的诗意节奏。

## “Our God is Great”

Among such works is "Our God is Great," one of Liu Xi's latest series included in the exhibition. The installation of charcoal black porcelain sculptures of peculiar floral and vulvar forms is laid flat in front of the viewer. Suspiciously referring to female genitalia, the sculptures are evocative of corals, dreary and black, that lay deep at the bottom of the ocean, unable to reveal their bright kaleidoscopic colors due to lack of light from the surface. In such a bold attempt to expose the tantalizing and daring sexual side of femininity, Liu Xi emphatically appeals to women. In the wake of #metoo movement reaching every corner of the world, a young female artist stresses the importance of 'light' - illuminating the power of women's awareness of the full spectrum of their femininity, which enables them to address their needs, desires and ultimately, rights in the most honest and unbiased way.

## 《我们的神很了不起》

其中，《我们的神很了不起》是柳溪的最新系列之一，也囊括在本次展览中。炭黑色花朵造型的雕塑装置平铺在观者面前，不难令人联想到女性的私密部位。通过如此大胆地揭露女性诱人而富有挑逗色彩的魅力，艺术家旨在呼吁：女性只有充分意识到自身的全部女性特质，才能以最诚实的方式满足自己的需求和欲望，最终实现自己的权利。

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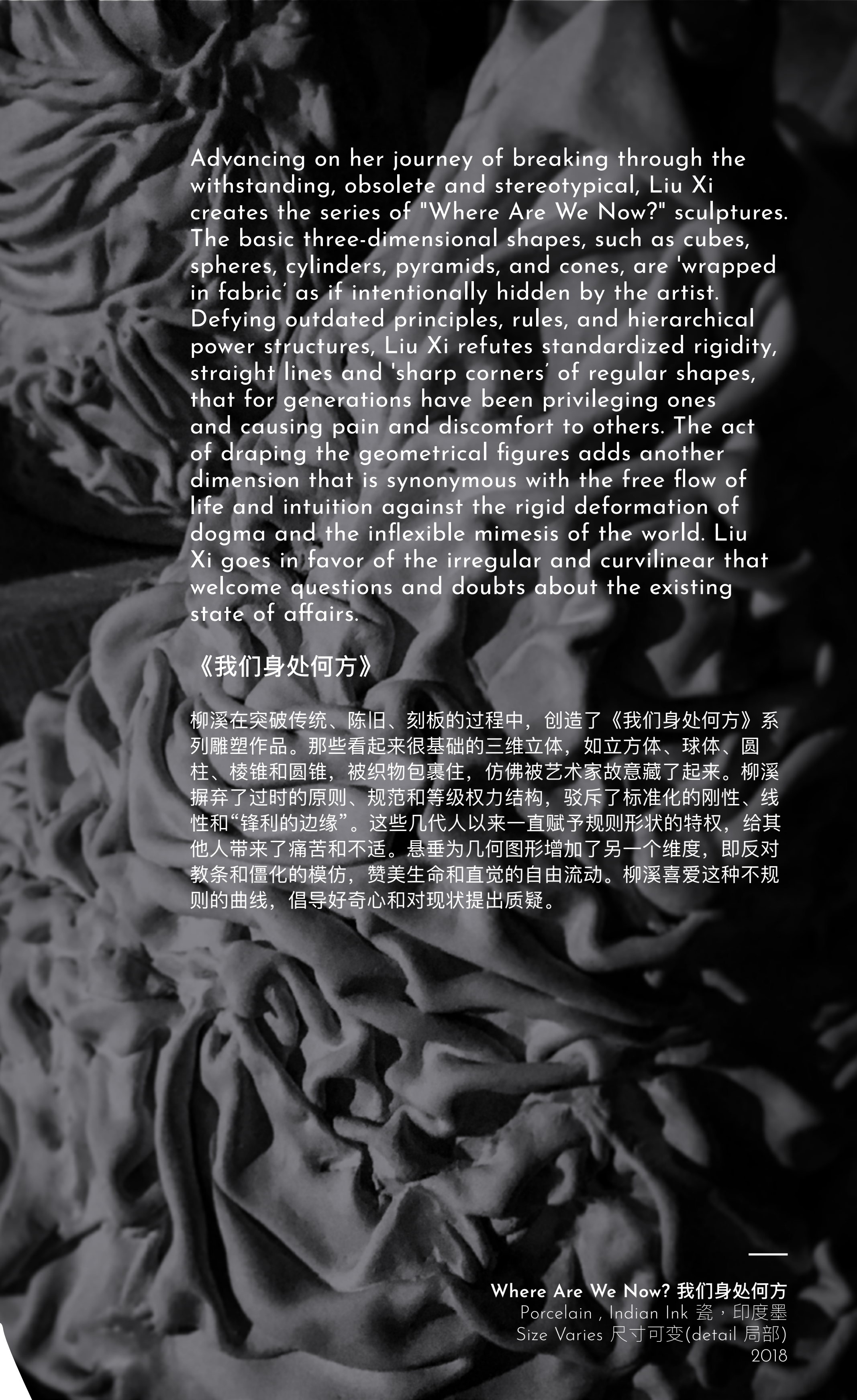
The notion of femininity dominates Liu Xi's artistic practice. Born in the Northern province of Shandong in China in the late '80s, her upbringing has coincided with the time of one-child policy implementation and consequential gender disparity. Being born a girl in a society that was systemically programmed to favor sons, Liu Xi was automatically exposed to the biased environment of gender inequality, even before she came into this world. Such background has propelled her desire to find her voice, speak up and sculpt a new world for herself and others, devoid of inequality, violence, discrimination, and outdated social structures.

在柳溪的艺术实践中，女性化的观念占据主导地位。她于上世纪80年代末出生于中国北部省份山东，成长伴随着独生子女政策的实施以及随之而来的性别差异。作为一个女孩，出生在一个渴望生儿子的社会里，甚至在来到这个世界之前，她就已经暴露在性别不平等的环境中。这推动了柳溪寻找自己的声音、为自己和他人大声疾呼、塑造一个新世界的愿望。这个新世界没有不平等、暴力、歧视和过时的社会结构。

*"I was born a female in a little town of Northern China surrounded with a deep influence of Confucianism. Part of that influence was a disparity within power structures of male and female. Inferiority was inculcated from childhood. My reluctant grandmother barely took care of me, having wanted to give me away at birth to allow my mother another chance to have a boy. The inequality slowed my individual growth until I began to I work against those outdated ways and set off on a journey of self-discovery. Ceramic art granted me the freedom of expression I sought. The mud and I broke through conventions, and I slowly became empowered."*

“我出生在一个受儒家思想深刻影响的中国北方。影响的部分原因是男性和女性权力结构的差异。从小就灌输了自卑感，不情愿的奶奶几乎没有照顾我，想要在出生时就把我送走，让母亲有机会再生一个男孩。不平等减缓了我个人的成长，直到我开始反对那些过时的方式并开始自我发现的旅程。陶瓷艺术赋予了我自由表达的权利。泥巴和我突破了各种惯例，慢慢地获得了能量。”





Advancing on her journey of breaking through the withstanding, obsolete and stereotypical, Liu Xi creates the series of "Where Are We Now?" sculptures. The basic three-dimensional shapes, such as cubes, spheres, cylinders, pyramids, and cones, are 'wrapped in fabric' as if intentionally hidden by the artist. Defying outdated principles, rules, and hierarchical power structures, Liu Xi refutes standardized rigidity, straight lines and 'sharp corners' of regular shapes, that for generations have been privileging ones and causing pain and discomfort to others. The act of draping the geometrical figures adds another dimension that is synonymous with the free flow of life and intuition against the rigid deformation of dogma and the inflexible mimesis of the world. Liu Xi goes in favor of the irregular and curvilinear that welcome questions and doubts about the existing state of affairs.

### 《我们身处何方》

柳溪在突破传统、陈旧、刻板的过程中，创造了《我们身处何方》系列雕塑作品。那些看起来很基础的三维立体，如立方体、球体、圆柱、棱锥和圆锥，被织物包裹住，仿佛被艺术家故意藏了起来。柳溪摒弃了过时的原则、规范和等级权力结构，驳斥了标准化的刚性、线性和“锋利的边缘”。这些几代人以来一直赋予规则形状的特权，给其他人带来了痛苦和不适。悬垂为几何图形增加了另一个维度，即反对教条和僵化的模仿，赞美生命和直觉的自由流动。柳溪喜爱这种不规则的曲线，倡导好奇心和对现状提出质疑。

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Where Are We Now? 我们身处何方  
Porcelain , Indian Ink 瓷，印度墨  
Size Varies 尺寸可变(detail 局部)  
2018



## Liquid Metamorphoses - Mala Leche

Inspiration with the curvilinear and irregular defines the concept of Liu Xi's "Mala Leche" - the wall installation of pink porcelain 'rivers.' 'Mala leche' (bad milk) is the expression in Spanish used to describe one's bad intention or bad mood. Mala leche has its phraseological equivalent in Chinese - 坏水 (huàishuǐ), or bad waters that provides a similarly negative explanation to someone's actions and intentions. Upon analyzing two expressions, Liu Xi found it interesting that both cultures draw negative meanings from words that signify liquid substances. Liu Xi builds the concept of "Mala Leche" on this linguistic observation. Just as liquid is fluid and unstable, people's judgment of what is good and bad is subjected to reoccurring incoherent and abrupt changes. Resolving to the shapes derived from the Mother Nature that dictates the law of constant change, Liu Xi translates inspiration of rivers with its currents and ripples, into the wall sculpture. Her pink fluid metamorphoses in porcelain flow simultaneously towards and against each other, interlocking in the middle of their ways. In "Mala Leche", Liu Xi alerts against seeing the world in dangerously limiting black and white colors. The way we see the world depends solely on our points of view, and not on the actual state of affairs, therefore the artist continuously seeks new perspectives. "Redefining identity and finding new possibilities has always provided me direction within my creative process. I liken my interactions with clay to that of natural mudslides. They uplift the earth, turn and distort it, creating flowing rivers of debris that wipe the landscape clean. The earth in my hands orchestrates similar interactions of self-renewal. The malleability and softness of clay paired with the rigidity of fired porcelain are two characteristic features that appear in my work. The liquid and flowing energy of wet clay combined with texture enhanced by glaze, fire to a solid and fragile form, freezing motion, as if in an instant, for eternity."



## 液体变形——Mala Leche (坏水)

《Mala Leche》是个粉红色的瓷制墙上装置，灵感源于曲线和不规则图形。“Mala Leche”（坏掉的牛奶）在西班牙语中用来形容一个人的坏主意或坏心情。在汉语中，“坏水”有着相似的意境，是对某人行为和意图的负面解释。在分析了两种表达方式后，柳溪发现，有趣的是两种文化都使用液体来表示否定含义。艺术家正是基于这种语言观察，构建了“Mala Leche”的概念。如同流动的液体，人们对好坏的判断很大程度上受到反复和变化的影响。柳溪将水流和波纹的灵感转化为墙上的雕塑，将大自然的形状转化为不断变化的规律。瓷器做成的粉红色液体变形既彼此流动，又相互碰撞，形成交错。通过这件作品，柳溪试图提醒人们不要把世界局限在黑白单色中，这是很危险的。我们看待世界的方式完全取决于我们的观点，而不是事物的实际状态，因此艺术家不断地寻求着新的视角。“重新定义身份，寻找新的可能性，一直为我的创作提供方向。我把自己与粘土的互动比作自然泥石流。它们抬升地面，使其旋转、扭曲，形成河流，将景观彻底摧毁。我手中的泥土也在重复着类似的自我更新。粘土的延展和柔软性与烧制瓷的刚性，是我在作品中留意表现出来的两个特点。湿粘土的质地加上釉料的强化，在火焰下变成坚固而脆弱的形态，冻结运动，仿佛瞬间永恒。”

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**Mala Leche 坏水**  
Wall Installation (detail 局部)  
Porcelain 瓷  
Size Varies 尺寸可变  
2019

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## U, U, U, ME, ME, ME

The multitude of porcelain deformed circular bands, lined up in rows, constitute the structure of Liu Xi's "U, U, U, ME, ME, ME" wall installation. Ring-like formations of various sizes, thickness, and diameters are placed next to each other. Informed by vibrant dynamics of movement, they appear to be pressing against each other, deforming ones' shapes and driving each other into corners. Strings of smaller porcelain bands are dangling off the wall sculpture, while some elements are solemnly scattered on the floor. Light and airy in structure, the "U, U, U, ME, ME, ME" gains its weight from the depth of expression and emotion imbued by the artist. Awakened by the poetry of an English writer William Somerset Maugham, "U, U, U, ME, ME, ME" explores the nature of interpersonal relationships that is based on the understanding of people living their lives existentially alone. "Each one of us is alone in the world. He is shut in a tower of brass, and can communicate with his fellows only by signs, and the signs have no common value, so that their sense is vague and uncertain. We seek pitifully to convey to others the treasures of our heart, but they have not the power to accept them, and so we go lonely, side by side but not together, unable to know our fellows and unknown by them. We are like people living in a country whose language they know so little that, with all manner of beautiful and profound things to say, they are condemned to the banalities of the conversation manual." (W. Somerset Maugham, "The Moon and Sixpence").

Avoiding the elements of the sculpture to interlace, and adhering them next to each other, Liu Xi hints at the impossibility of togetherness. The artist believes that regardless how much people may have in common, or how close and intimate their relationship may be, each of us is bound to take independent paths in life.



## 《你，你，你，我，我，我》

众多圆形、带状、成排的瓷盘构成了柳溪《你，你，你，我，我，我》为主题的墙上装置。各种尺寸、厚度和直径的环彼此相邻放置，赋予动力，它们看似相互挤压、变形甚至要把彼此逼到角落。较小的一些挂在墙上，另外一些则庄严地散落在地上。《你，你，你，我，我，我》结构轻盈通风，为艺术家的表达和情感的深度增加了分量。受英国作家威廉·萨默塞特·毛姆的诗歌的启发，《你，你，你，我，我，我》探讨了人际关系的本质，这种关系基于对独自生活的人们的理解。“我们每个人都独自存在于这个世界。每个人都被关在一座铁塔中，只能通过符号与他人交流，而这些符号没有共同的价值，因此人们之间的感觉也是含糊不清的。我们卑微地试图向他人传达我们内心的丰富，但他们却没有能力来接受，所以我们只能孤独地行走。尽管身体上肩并肩但我们却不是在一起的，我们无法了解我们的同伴，也不被他们所了解。我们就像生活在不同国家的人，对彼此国家的语言所知甚少，尽管有各种美妙而深刻的事情要说，最终却只能局限于会话手册上的陈词滥调。”（威廉·萨默塞特·毛姆，《月亮与六便士》）艺术家避免元素互相交错，而使它们彼此挨着，由此暗示了亲密的不可能性。柳溪认为，无论人们有多少共同点，或者关系有多亲近，每个人在生活中都一定会选择互相平行而又独立的道路。





## Heart Dirt

The inspiration for the series of Liu Xi's glass sculptures "Heart Dirt" derives from her contemplation of human's tendency towards creating sufferings for themselves by entertaining - often lavishly - their worries and negative thinking. She reflects on the idea of self-imposed suffering by employing a versatile medium of glass. Black glass tubes, as if routes of human's misery, bend and interweave together into complex knots. With such structural tension, Liu Xi expresses emotional and psychological constraints caused by toxic feelings of fear, anger, jealousy, ambition, insecurity and so on.

### 《心垢》

琉璃作品《心垢》系列的灵感来自于艺术家对人类倾向于自我施加忧愁和困扰的思考。她通过使用多种多样的玻璃媒介来反映这种自我强加的痛苦。黑色的玻璃管，仿佛是人类苦难的路径，弯曲交织成复杂的结。柳溪通过这种结构张力，表达了恐惧、愤怒、嫉妒、野心、不安全感等负面情绪所造成的情感和心理约束。

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Heart Dirt (3) 心垢 (3)  
Glass 玻璃  
57 x 16 x 17 cm  
2017





## Undergo

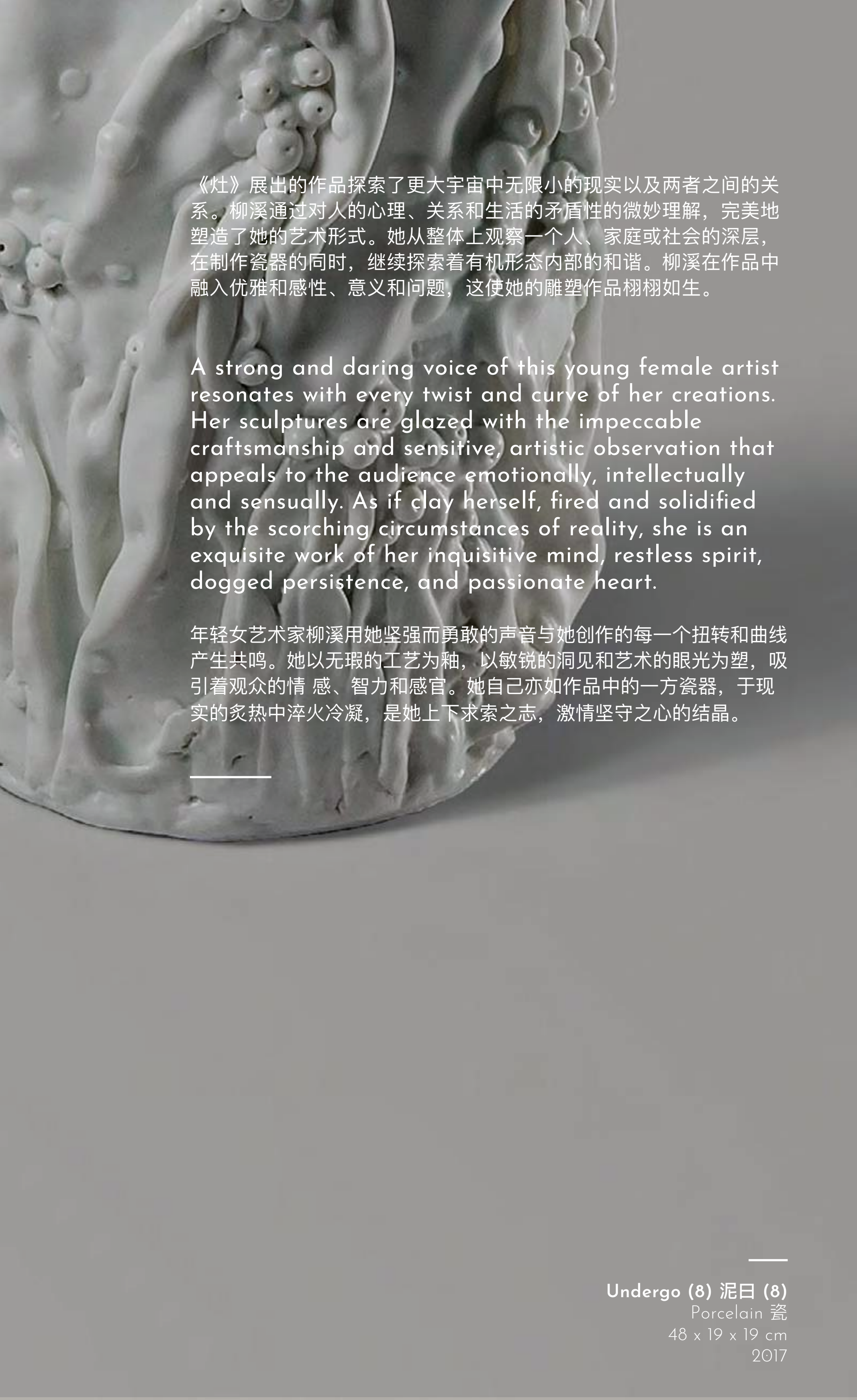
In the “Undergo” series, Liu Xi’s creative impetus rises from the same source - observing the intricacies of humans' psyches when faced with pain and suffering. It seems like the artist is drawing inspiration from the vital biological processes of cell growth and organism development, and creating a sculptural metaphor in which ovoid-shaped details, organic twists, and biomorphic patterns represent the processes of human’s development through pain and struggle. Undergoing cell-division life develops into an organism; likewise, undergoing pain leads to growth and maturity and brings a person to the next level. The clustering and ‘growing’ of “Undergo’s” porcelain molecules amidst vibrant curves stand for an ongoing growth.

## 《泥曰》

《泥曰》系列有着相似的创作初衷，即观察人类面对痛苦和折磨时错综复杂的心理。艺术家似乎是从细胞生长和有机体发育等重要的生物学过程中获得灵感，创造了一个雕塑隐喻，在这个隐喻中，所有的形态和扭曲都表现了人类经历苦难成长发展的过程。经历细胞分裂的生命发展成有机体，同样，经历痛苦，人类成长、成熟并上升到下一个层次。因此，经历代表着持续的成长。

The works presented for “Earth in My Hands, Fire in My Heart” explore infinitely smaller realities within a larger universe, and the relationship between the two. Liu Xi imbues her immaculately produced sculptural forms with a subtle understanding of the human’s psyches, relationships, and paradoxical nature of life. She looks deep inside a person, family, or society on the whole. While working with porcelain, Liu Xi continues to explore the opportunity of rhythmic movements in harmony with organic and crystalline forms. She ingrains her works with grace and sensuality, meaning and questions, that brings her sculptures to life.





《灶》展出的作品探索了更大宇宙中无限小的现实以及两者之间的关系。柳溪通过对人的心理、关系和生活的矛盾性的微妙理解，完美地塑造了她的艺术形式。她从整体上观察一个人、家庭或社会的深层，在制作瓷器的同时，继续探索着有机形态内部的和谐。柳溪在作品中融入优雅和感性、意义和问题，这使她的雕塑作品栩栩如生。

A strong and daring voice of this young female artist resonates with every twist and curve of her creations. Her sculptures are glazed with the impeccable craftsmanship and sensitive, artistic observation that appeals to the audience emotionally, intellectually and sensually. As if clay herself, fired and solidified by the scorching circumstances of reality, she is an exquisite work of her inquisitive mind, restless spirit, dogged persistence, and passionate heart.

年轻女艺术家柳溪用她坚强而勇敢的声音与她创作的每一个扭转和曲线产生共鸣。她以无瑕的工艺为釉，以敏锐的洞见和艺术的眼光为塑，吸引着观众的情感、智力和感官。她自己亦如作品中的一方瓷器，于现实的炙热中淬火冷凝，是她上下求索之志，激情坚守之心的结晶。

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Undergo (8) 泥日 (8)  
Porcelain 瓷  
48 x 19 x 19 cm  
2017



## Lui Xi: Seas of Phantasies

### 柳溪：幻影之海

by Julie Chun, Art Historian

作者: Julie Chun, 艺术史学家

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Through seas of dreams and seas of phantasies,  
Through seas of solitudes and vacancies,  
And through my Self, the deepest of the seas,  
I strive to thee, Nirvana.

- Sidney Lanier (1842-1881)

穿越梦境之海和幻影之海，  
穿越孤独之海和空虚之海，  
穿越自我，这最深的海，  
我追寻你，涅槃。  
——西德尼·拉尼尔（1842–1881）

Liu Xi is relatively a rare embodiment of the “new generation” of contemporary Chinese females. She belongs to the widely celebrated *balinghou* (八零后), or post 1980s born segment of mainland Chinese society, who possess the privilege of college education, comfortable lifestyle, global travel and the status of being the only child due to the mandate of the single child policy that was propagated from 1979 to 2015. It is the *balinghou* artists who have broken old barriers and charted new directions to forge a name for themselves at home and abroad, and their achievements have been well-documented and heralded in “young generation” exhibitions in the international platform. Yet, the balance of the gender scale still tips heavily on the side of the male *balinghou* artists in number and acclaim. How can Chinese female artists successfully compete in the global stratosphere when even the space they have within China are relatively limited and inaccessible compared to their male colleagues? How is she able to boldly stand on her own feet as an individual when the social culture of collectivity in today’s twenty-first century still upholds the protocol of a “good woman” as a mother, wife and daughter?

柳溪是当代中国女性“新生代”的相对罕见的化身。她属于颇受赞誉的“八零后”，即1980年后出生的中国大陆社会群体。受到1979年至2015年独生子女政策影响，他们享有接受大学教育的特权和掌上明珠般的地位，崇尚环球旅行和舒适的生活方式。正是这群“八零后”的艺术家，打破了旧的藩篱，开辟了新的方向，在国内外树立了自己的形象。他们的成就在国际平台的“青年一代”展览中留下了浓墨重彩的一笔。然而，无论从数量上还是声誉上来看，国内艺术环境仍然很大程度上倾向于男性八零后艺术家。中国女艺术家在国内空间尚且有限且难以进入的情况下，如何才能在全球大环境中脱颖而出？在集体社会文化仍然坚持将“贤妻良母”作为评判女性的标准的今天，她们如何能够勇敢地站定自己的立场呢？

These are the very questions that occupy the Shandong-born artist Liu Xi (b. 1986). As much as she respects her family and the community of which she is a part, she craves to take part in the larger dialogue of the world of which she is keenly aware she belongs. Although grouped as *balinghou*, Liu Xi does not easily conform to many of the characteristics defining those of her generation. Firstly, she is not an only child. Thus, the fallacy that she was doted on and spoiled by parents and grandparents are spurious. Secondly, she is not shy about discussing issues pertaining to women's rights and position in China's society where few females are willing to start the conversation, let alone engage in it. Unlike numerous female (and male) artists and curators practicing in China who would rather not broach the topic of feminism for fear of being labeled as supporters of feminists, Liu Xi is a vocal advocate.

这些正是1986年出生于山东的艺术家柳溪所面临的问题。她尊重她的家庭和原生环境，但她渴望参与到更加广泛的对话中，因为她敏锐地意识到自己是属于这个世界的。尽管柳溪被归为八零后，但她并不完全符合那一代人的许多特征。首先，她不是独生子女，因此不能一概而论地说她被家里宠坏了。其次，她不羞于讨论与中国妇女权利和地位有关的问题。要知道，很少有女性愿意挑起这个话题，更不用说参与其中了。与众多中国女性（当然，男性也包括在内）艺术家和策展人不同的是，柳溪不惧怕因提起女性话题而被贴上女权主义支持者的标签，相反，她是一位发声者。



Studying sculpture at the Central Academy of Fine Arts in Beijing, Liu Xi found her expressive voice in the medium of clay. She formed a solidarity with the very material that is derived from earth and water. Clay is firm but malleable, with a softness that can also harden. The material embodies similar traits she identifies with her own female self.

在北京的中央美术学院学习雕塑时，柳溪在黏土中找到了她想表达的声音。她与这种由土和水组成的材料形成了共鸣——粘土很硬，但富有延展性，亦柔亦刚，这正是她作为女性自我认同的相似特征。

*"With clay as my primary medium, I seek points of contact between material, technique and concept to integrate them with my own growth experiences and memories, highlighting overlooked details of daily life."*  
-Liu Xi

“将粘土作为主要媒介，我寻找材料、技术和概念之间的关联点，将它们与我自己的成长经历和记忆相结合，突出日常生活中容易被忽视的细节。”  
——柳溪

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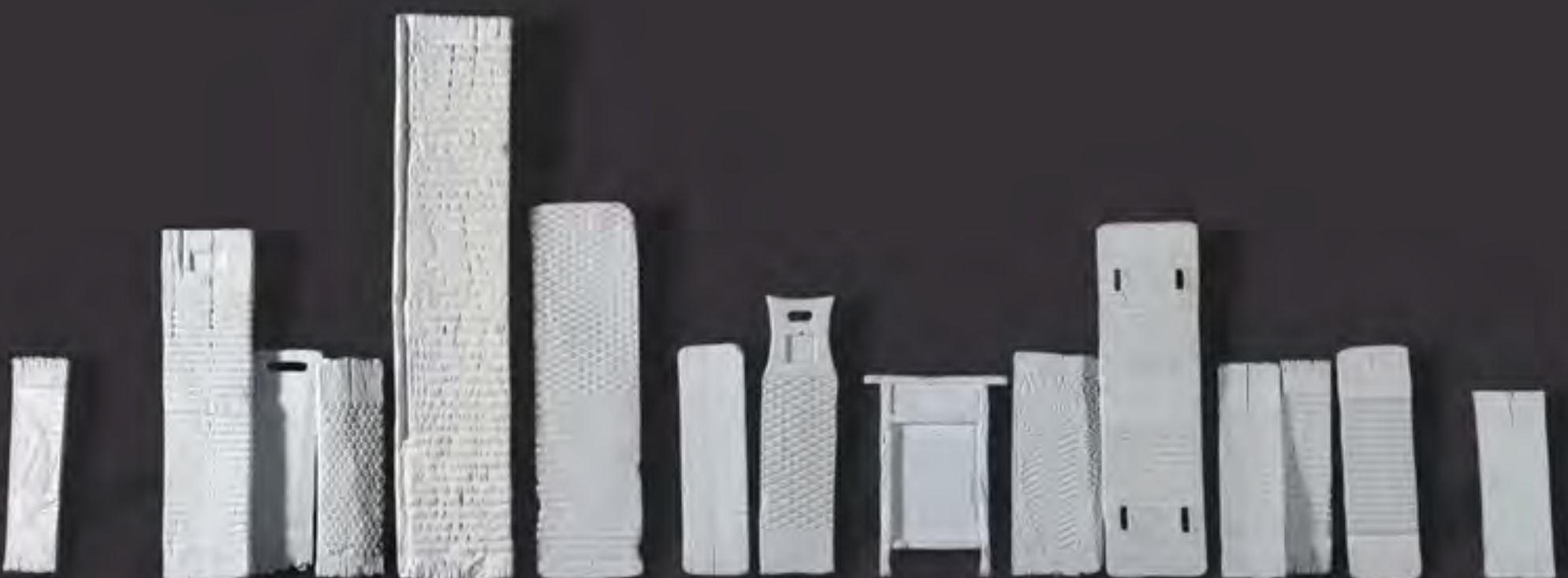
**MaMa 妈妈**

125 x 365 x 15cm

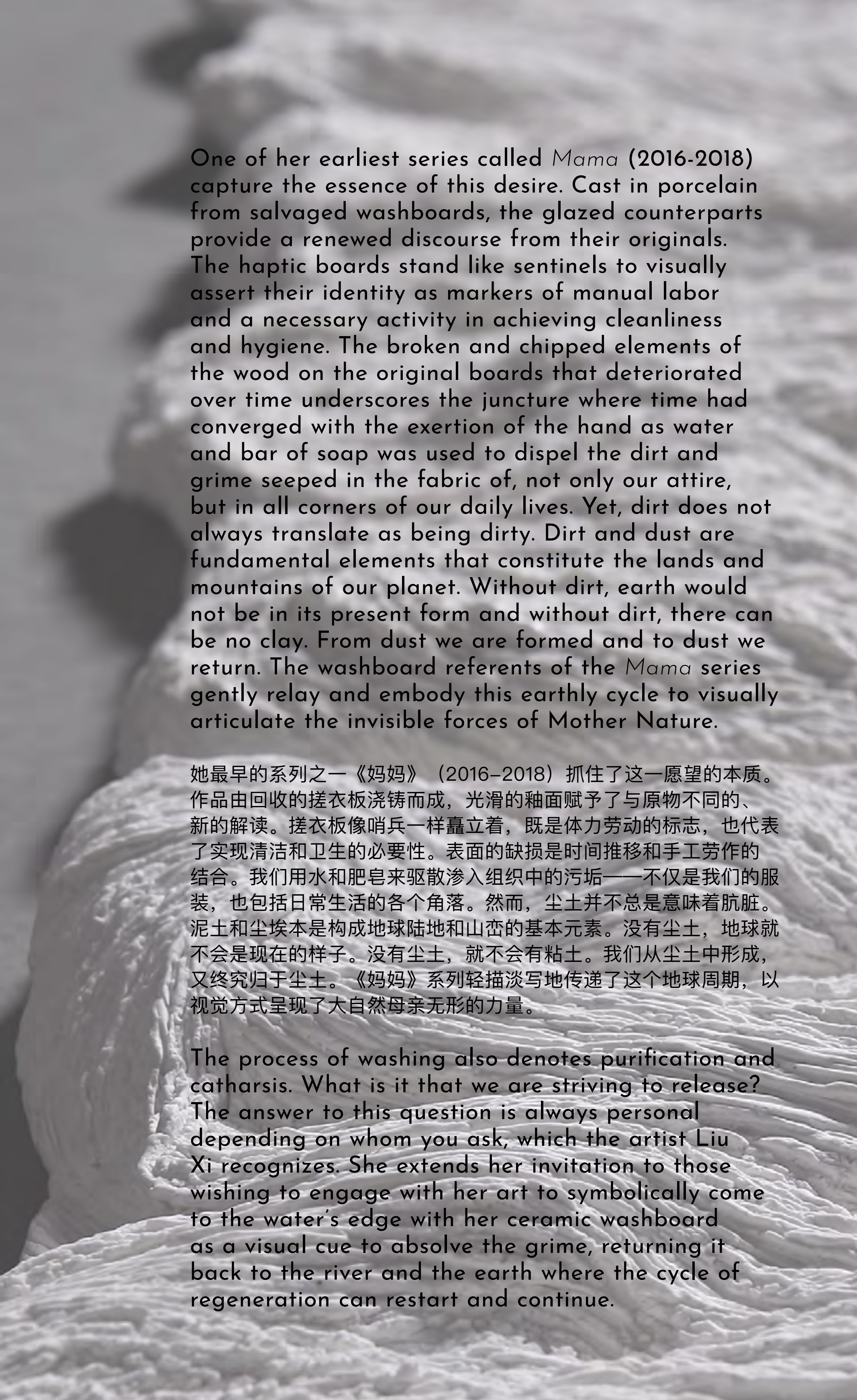
Porcelain 瓷

2016-2018

Photo by TaoMin 陶敏







One of her earliest series called *Mama* (2016-2018) capture the essence of this desire. Cast in porcelain from salvaged washboards, the glazed counterparts provide a renewed discourse from their originals. The haptic boards stand like sentinels to visually assert their identity as markers of manual labor and a necessary activity in achieving cleanliness and hygiene. The broken and chipped elements of the wood on the original boards that deteriorated over time underscores the juncture where time had converged with the exertion of the hand as water and bar of soap was used to dispel the dirt and grime seeped in the fabric of, not only our attire, but in all corners of our daily lives. Yet, dirt does not always translate as being dirty. Dirt and dust are fundamental elements that constitute the lands and mountains of our planet. Without dirt, earth would not be in its present form and without dirt, there can be no clay. From dust we are formed and to dust we return. The washboard referents of the *Mama* series gently relay and embody this earthly cycle to visually articulate the invisible forces of Mother Nature.

她最早的系列之一《妈妈》（2016–2018）抓住了这一愿望的本质。作品由回收的搓衣板浇铸而成，光滑的釉面赋予了与原物不同的、新的解读。搓衣板像哨兵一样矗立着，既是体力劳动的标志，也代表了实现清洁和卫生的必要性。表面的缺损是时间推移和手工劳作的结合。我们用水和肥皂来驱散渗入组织中的污垢——不仅是我们的服装，也包括日常生活的各个角落。然而，尘土并不总是意味着肮脏。泥土和尘埃本是构成地球陆地和山峦的基本元素。没有尘土，地球就不会是现在的样子。没有尘土，就不会有粘土。我们从尘土中形成，又终究归于尘土。《妈妈》系列轻描淡写地传递了这个地球周期，以视觉方式呈现了大自然母亲无形的力量。

The process of washing also denotes purification and catharsis. What is it that we are striving to release? The answer to this question is always personal depending on whom you ask, which the artist Liu Xi recognizes. She extends her invitation to those wishing to engage with her art to symbolically come to the water's edge with her ceramic washboard as a visual cue to absolve the grime, returning it back to the river and the earth where the cycle of regeneration can restart and continue.

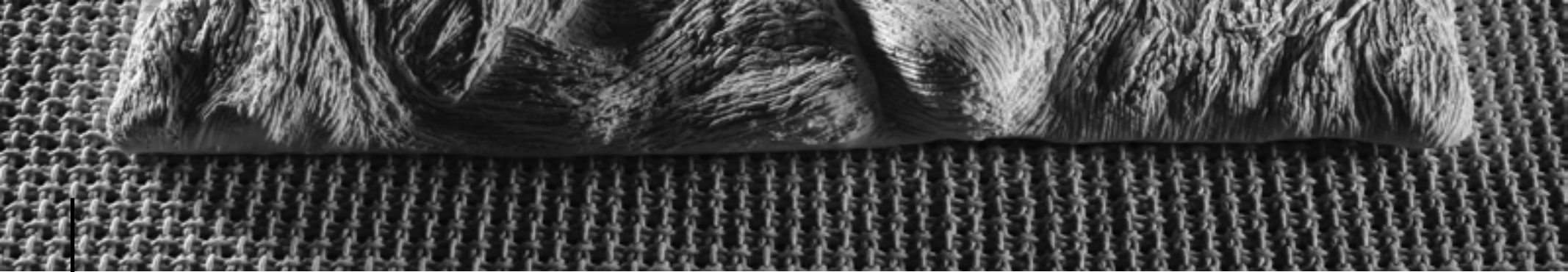


洗涤的过程也意味着净化。我们想要努力释放掉的是什么？这个问题的答案总是因人而异，取决于你问的是谁。柳溪邀请观众参与到她的艺术创作中，带着陶瓷搓衣板来到水边。搓衣板作为消除污垢的视觉暗示，将污垢送回河流和大地，因而再生的循环得以重新开始并延续下去。

**Heart Dirt 心垢**  
(detail 局部)  
Photo by TaoMin 陶敏







## Heart Dirt 心垢

147 x 37 x 6 cm

Porcelain 瓷

2017

Photo by Min Chih Hung 洪明志

The densely tactile quality that inhabit Liu Xi's washboards are reified in her *Heart Dirt* (2016-2017) sculptural series. At first glance, the carefully crafted porcelain plates resemble softly folded materials rather than its reality as hard surfaces. Here again, the paradox of fragility is juxtaposed against the unyielding to question the position of oppositions. Perhaps binary need not be experienced as separate entities but as possessing dual elements. This ontology is a central tenant of Daoism that upholds fluidity as the ideal state to overcome obstacles.

搓衣板式的密集触感在她2016–2017年的系列雕塑作品《心垢》中得到了具化。乍一看，这些精心制作的瓷片是柔软、可折叠的，而实际上它们却有着坚硬的表面。这里又一次提到了柔软与刚强的悖论，或许，二元对立并不是单独的个体，而是一个整体的双重元素。这种本体论是道家哲学的核心内容，坚持将流动性作为克服困难的理想形态。

*"Water is fluid, soft, and yielding. But water will wear away rock, which is rigid and cannot yield. As a rule, whatever is fluid, soft, and yielding will overcome whatever is rigid and hard. This is another paradox: what is soft is strong."*  
-Laozi

“天下莫柔弱于水，而攻坚强者莫之能胜，以其无以易之。柔之胜刚，弱之胜强，天下莫不知，而莫能行。”  
——老子




The process of forming rope cords from clay is the base and foundation for fired vessels, which Liu Xi investigates in her quest for evoking the genesis of pottery construction. Before the invention of the kick-wheel where the lump of clay was thrown and modeled with the assistance of the dynamism of speed generating from the spinning wheel, clay had to be manually rolled into elongated cords and wrapped in space to produce its form. This process known as the rope-coil method can be traced to multiple ancient civilizations the world over, where the method occurred independently and autonomously in the formation of pottery wares. This archaic artisanal process is reinterpreted as well as reinstated in Liu Xi's fibrous plates of the *Heart Dirt* series in which she prefers the placement of the finished sculptures upon the floor. The appearance of the palpable fibrous ropes defies their original source as silky-smooth kaolin. The metaphor of the glazed form's foundational method of the rope-coil is literally translated as the object of the rope itself, thus subtly referencing its materiality as a serene homage by the creator of her creation.

将粘土做成绳状的过程是烧制瓷器的基础，柳溪在探索瓷器制作起源的过程中对此进行了研究。在脚动陶轮被发明之前，粘土块无法在机械动力的帮助下建模，必须手工揉成细长的绳状再盘成想要的形状。这种被称为“泥条盘制法”的制陶过程可以追溯到很久以前，曾在世界上多个古代文明中独立发展。柳溪对这种古老的工艺进行了自己的诠释，在《心垢》系列中重新演绎。观察呈现在地板上的作品，颇有触感的麻绳外观与它们的原料（丝滑的瓷土）形成强烈的对比。光滑的陶瓷本是用粗糙的麻绳形状塑造而成，柳溪则借由将瓷器直接做成了麻绳的形状，从而巧妙地表现了艺术家对物质性的尊重。

The trope of the return, to its source, also echoes the theme of home coming or going home. Oftentimes, we can only return home if we had stepped far beyond its confines.

回到本源，回归的比喻也呼应了回家的主题。很多时候，只有当我们离开家足够远，超出界限，才能真正回家。





Liu Xi has indeed traversed beyond her parameters of societal expectations usually attributed to her sex. In fact, she has intentionally extended her reach purposefully. Having exhibited in several cities in China as well as Indonesia, Ecuador, Spain, Portugal and as far away as Norway, Liu Xi returns to China with renewed energy from her experiences abroad having witnessed the diverse ways in which women are treated differently in various cultures and regions. She is personally guided by her conviction that women be availed with equal rights as human beings universally and not with the bias of discrimination. Her personal philosophy that secures her identity is expressed boldly in her recent sculptural works that formed the exhibition *Low to Earth* (2018). Ceramic objects resembling crumpled organic forms liberally dominate the expanse of the exhibition floor. The abundant array of small and even smaller sculptures lay scattered and strewn haphazardly like seashells that have washed up on shore. As the viewers gently attempt to walk about the space, they are bound to inadvertently step upon the edges of some of the pieces. When this occurs, they are reassured this is not an issue since the artist had intended for the mis-step to occur naturally. While some forms remain intact, some are crushed into tiny shards to reveal the dichotomies of whole and fractured states we must navigate as we journey “through seas of dreams and seas of phantasies, through seas of solitudes and vacancies, and through my Self, the deepest of the seas,” as penned by the poet Sidney Lanier, in our search for our own Nirvana.

柳溪确实超越了这个社会对她的性别的期望。事实上，她有意地扩大了自己的影响力。柳溪曾在中国多个城市、印度尼西亚、厄瓜多尔、西班牙、葡萄牙以及遥远的挪威举办展出。她亲眼目睹了不同地区和文化背景对待女性的不同方式，带着这些国外的经历回到中国。她确信，女性应普遍享有平等的人权，不应受到歧视和偏见。她在2018年的雕塑作品《低至尘土》中大胆地表达了对自己身份的辩护。看起来皱巴巴的陶瓷作品占据了展厅的大部分空间，大量小型、甚至细碎的作品像被冲上海岸的贝壳，无序地散落在地上。当观众试着小心翼翼地在中间穿行时，必然会无意间踩到其中的一些。这没什么问题，因为这正是艺术家所希望自然发生的。这些作品，有的会被完整地保留下来，有的会被踩成碎片，而这正揭示了整体和分裂共生的状态。正如诗人西德尼·拉尼尔在《追寻自我涅槃》中所写：“穿越梦境之海和幻影之海，穿越孤独之海和空虚之海，穿越自我，这最深的海”。





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**Low to Earth 低之尘土**

Ceramics 陶瓷

Photo by Eric Set

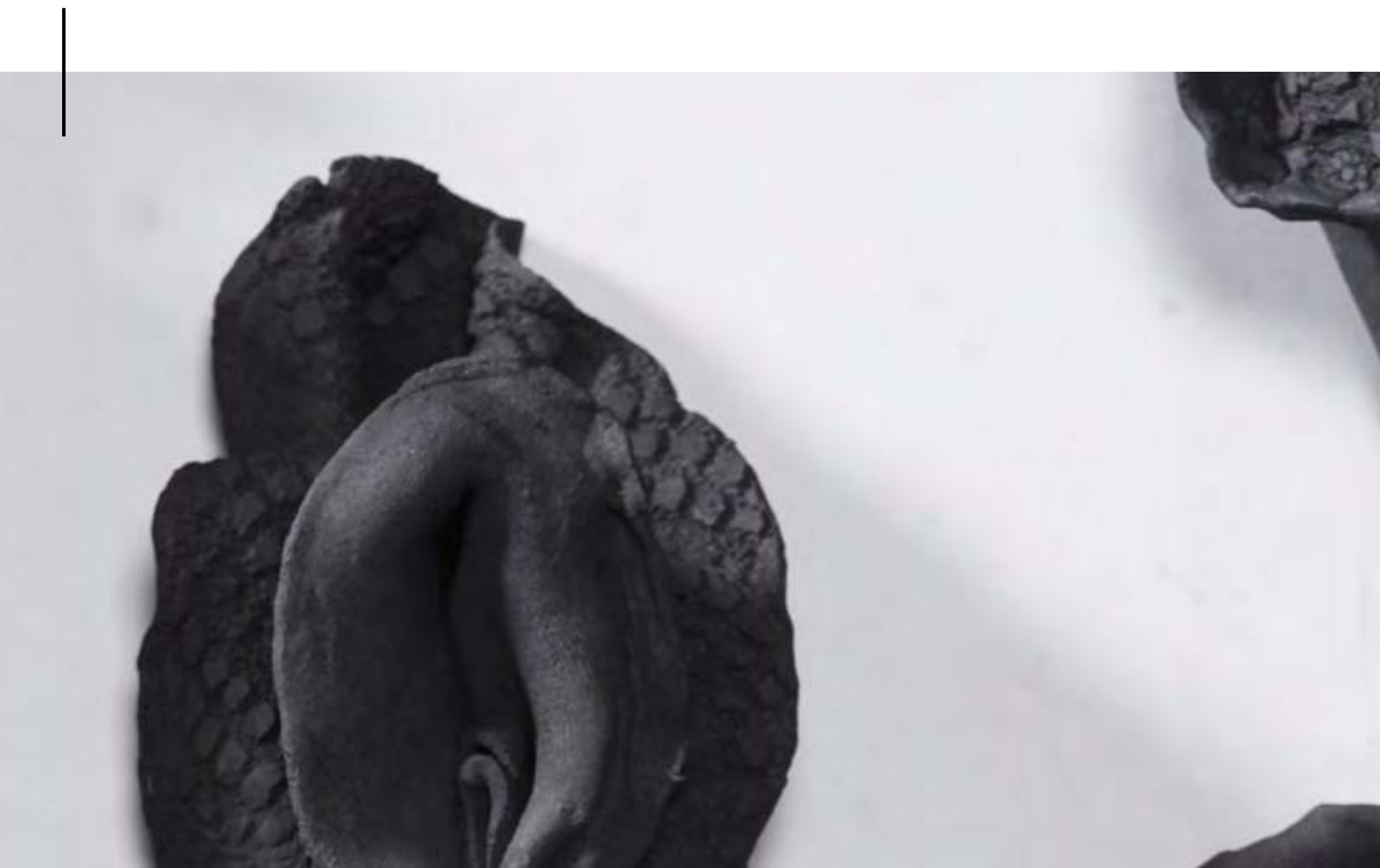
Courtesy of Gaya Ceramics Art Center

Bali, Indonesia



With closer examination, the beige and gray organic forms resembling corals, littered throughout the space on the floors and hanging from the ceiling, reveal their expressive sculptural forms as the curls and curves of the female genitalia. Reminiscent of Georgia O'Keef's unfolding petals and floral blossoms, Liu Xi's ceramic forms open and invite psychological and emotional intercourse with the mind through our eyes. Resolutely, the sexually encoded objects return the female gaze as accumulation of rare excavated artifacts to be sorted, named and catalogued, restoring their status as objects of matriarchal veneration and not as sex objects intended for the male gaze.

近距离观察，米黄色和灰色的有机形状类似珊瑚，散落在整个空间的地板，或是悬挂在天花板上。它们的造型犹如女性的私处，卷曲的线条展现了丰富的表现力。柳溪的艺术形式是开放的，通过视觉激发人们的心理共鸣和情感交流，让人联想起乔治娅·欧姬芙的花瓣和花朵。可以肯定的是，这些带有性编码的作品将女性视角看作珍贵的宝藏般，归还其作为母系崇拜对象的地位，而不是作为男性视角下的性对象。







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Our God is Great 我们的神很了不起

Porcelain 瓷

Size Varies 尺寸可变(detail 局部)

2018-2019







# Over the Boundary of Entanglement

## 穿过纠缠的底线

by Feng Boyi, Curator, Critic

作者：冯博一，策展人、评论家

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Liu Xi has been using ceramic materials to create contemporary art, which engages the nature of ceramics as a medium of it. Two questions must be inquired hereby: The first one is, how to transcend the old-line style and shape, to expand our previous aesthetic vision of the ceramics? Pottery, as an embodiment of the Chinese lifestyle in agricultural civilization, is a unique artistry of Chinese civilization. Ceramics, as a handicraft skill, used to be a regional and manufactural art modality for Chinese people to observe nature and convey the truth. However, productivity in the modern industrial society means the standardized batch mode and assembly line. As the cultural soil on which the handicrafts survive has undergone drastic changes, the once splendid ceramic art nowadays has to confront the loss of its form and connotation, as well as the alienation of the voice and concept. Another question that demands a prompt solution for all ceramic artists, is how to transfer the traditional ceramics into a special media of modern art to seek the new possibilities of its contemporary values under modern context, and to re-establish the innovation and boundary of ceramics in the process of contemporary transformation. Although ceramic art faces a complex relationship between inheritance and transformation conceptually and visually, many possibilities are concealed beneath. When the resources of traditional culture are under the pressure of the unprecedented challenges, they need not be inherited completely. Instead, they can be constantly utilized or transformed, to become a part of modern culture, too. During the process of the cultural inheritance, the traditional connotation and artistic expression are hence being enriched, and the resources of traditional culture will also get reset and re-confirmed. So, extending the contact point, or so-called activation point, between the contemporary



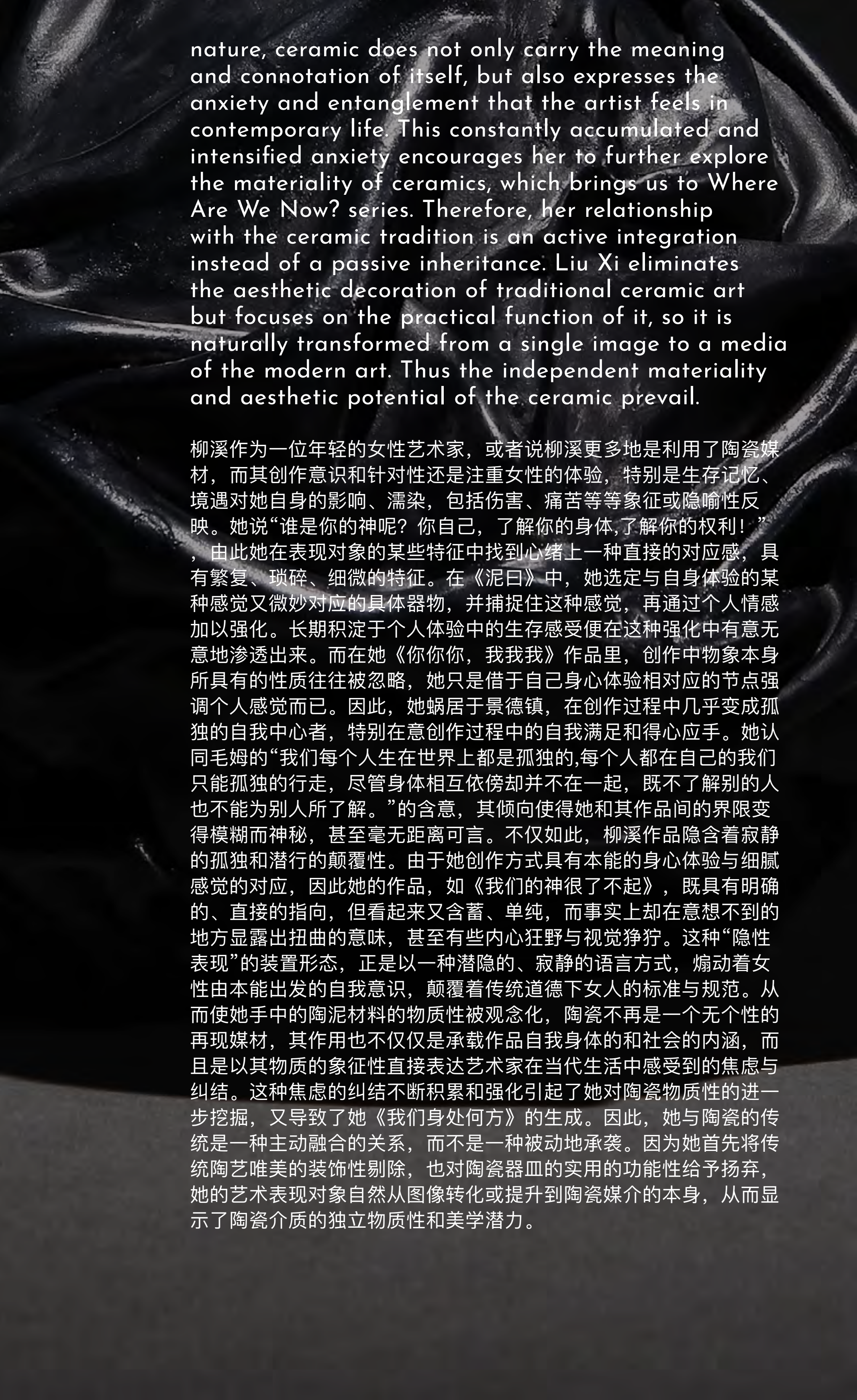
art and the traditional Chinese culture, and making it one available resource, have become the key in the process of this transformation. I believe Liu Xi's continuous attempt is carried out experimentally in this idea and deeply stamped with her personality.

柳溪一直在利用陶瓷材料进行当代艺术的创作。这自然就涉及到陶瓷作为当代艺术媒介的属性问题。一是如何超越具有悠久历史传统的陶艺形制与样式？以改变或扩展我们以往对陶艺的审美习惯。陶瓷是中华文明的独特产物，陶艺则是一种手艺，曾经是人观照自然、器以载道的地域性、工艺性的艺术样式和手段，也是中国传统农耕文明的一种个人化生活方式的体现。但在工业文明的现代社会中，生产力是标准化和流水线的复数性批量式的生产方式，作为手艺赖以存活的土壤或文化形态发生了显著的变化，曾经绚烂一时的陶艺在当代面临着形式与内涵、语言与观念的缺失与异化。二是如何将中国传统的陶瓷转化为当代艺术创作中的一种特殊媒介？以及陶瓷媒材在当代文化语境之下如何寻求、建构当代价值的新的可能性，包括陶瓷在当代转型过程中的创新与边界等等，已成为目前利用陶瓷创作亟待解决的问题。尽管陶瓷艺术从观念内涵到视觉形式都面临着复杂的承传与转换的关系，但同时也意味着诸多的可能性。当传统文化资源在当代艺术语境中遇到前所未有的挑战时，文化传承并不完全通过全盘继承的方式，它还表现在传统文化资源被不断地利用和改造，或已经成为整个文化传承的一部分。由此丰富了传统的精神内涵和艺术表现力，也是对传统文化资源的一种重置及重新确认。而把当代艺术与中国传统文化的接触点，或称为激活点延伸到狭义的陶艺之外的视觉文化和物质文化领域，使其成为当代艺术可利用的资源之一，便成为以陶瓷为媒介进行当代艺术创作与转化的关键所在。我以为柳溪的艺术创作是在此框架与脉络中不断尝试与实验之中，并深深地打上了她个人的烙印。



To be more precise, as a female artist, though Liu Xi is inclined to make use of the ceramic materials, her pertinence still focuses on the female experience, especially the influences of the memory and circumstance of her own. These influences include symbolic or metaphorical reflections such as injury and pain. She once said, "Who is your god? Yourself. Know your body, know your rights!" She finds that there is a direct correspondence between the features of the targets and her moods. This correspondence is complicated, trivial and subtle. In her work *Undergo*, she chose the specific objects that subtly corresponded with her transcendental experience. She captured the feeling, and intensified it by adding her own emotions. By doing so, her sedimentary feeling about her personal experience permeates out intentionally or unintentionally through this kind of intensification. Whereas in *You, U, U, U, Me Me Me*, the nature of the object itself was neglected, and she only emphasized her personal feelings through her own physical and mental experience. For this purpose, she led a solitary life in Jingdezhen for years and finally became a lonely egoist in the process of creating, paying special attention to her self-satisfaction and perfecting her works. She agrees with Maugham's view that "we each live in the world lonely. Everyone is on their own. We walk lonely, bodies next to each other but not together. We do not understand others and can not be understood by others". This tendency enables her to blur the boundaries between herself and her works, making the lines mysterious and almost disappearing. Liu Xi's works imply quiet amount of loneliness and subversiveness. Her creation exquisitely involves the correspondence of physical and mental experience, her series, such as *Our God is Great*, have a clear, direct, implicative, pure, and distorted implication. This implication will be displayed in unexpected places, with a wild visual ferociousness. This kind of "hidden expression", or so called silent language, incites women's self-consciousness by instinct, and subverts the traditional moral norms for a woman. In this way, she visualizes the materiality of the ceramic. In her hands, it is no longer a faceless medium just for replication. With the symbolism endowed by its





nature, ceramic does not only carry the meaning and connotation of itself, but also expresses the anxiety and entanglement that the artist feels in contemporary life. This constantly accumulated and intensified anxiety encourages her to further explore the materiality of ceramics, which brings us to Where Are We Now? series. Therefore, her relationship with the ceramic tradition is an active integration instead of a passive inheritance. Liu Xi eliminates the aesthetic decoration of traditional ceramic art but focuses on the practical function of it, so it is naturally transformed from a single image to a media of the modern art. Thus the independent materiality and aesthetic potential of the ceramic prevail.

柳溪作为一位年轻的女性艺术家，或者说柳溪更多地是利用了陶瓷媒材，而其创作意识和针对性还是注重女性的体验，特别是生存记忆、境遇对她自身的影响、濡染，包括伤害、痛苦等等象征或隐喻性反映。她说“谁是你的神呢？你自己，了解你的身体，了解你的权利！”<sup>①</sup>，由此她在表现对象的某些特征中找到心绪上一种直接的对应感，具有繁复、琐碎、细微的特征。在《泥曰》中，她选定与自身体验的某种感觉又微妙对应的具体器物，并捕捉住这种感觉，再通过个人情感加以强化。长期积淀于个人体验中的生存感受便在这种强化中有意无意地渗透出来。而在她《你你你，我我我》作品里，创作中物象本身所具有的性质往往被忽略，她只是借于自己身心体验相对应的节点强调个人感觉而已。因此，她蜗居于景德镇，在创作过程中几乎变成孤独的自我中心者，特别在意创作过程中的自我满足和得心应手。她认同毛姆的“我们每个人生在世界上都是孤独的，每个人都在自己的我们只能孤独的行走，尽管身体相互依傍却并不在一起，既不了解别的人也不能为别人所了解。”<sup>②</sup>的含意，其倾向使得她和其作品间的界限变得模糊而神秘，甚至毫无距离可言。不仅如此，柳溪作品隐含着寂静的孤独和潜行的颠覆性。由于她创作方式具有本能的身心体验与细腻感觉的对应，因此她的作品，如《我们的神很了不起》，既具有明确的、直接的指向，但看起来又含蓄、单纯，而事实上却在意想不到的地方显露出扭曲的意味，甚至有些内心狂野与视觉狰狞。这种“隐性表现”的装置形态，正是以一种潜隐的、寂静的语言方式，煽动着女性由本能出发的自我意识，颠覆着传统道德下女人的标准与规范。从而使她手中的陶泥材料的物质性被观念化，陶瓷不再是一个无个性的再现媒材，其作用也不仅仅是承载作品自我身体的和社会的内涵，而且是以其物质的象征性直接表达艺术家在当代生活中感受到的焦虑与纠结。这种焦虑的纠结不断积累和强化引起了她对陶瓷物质性的进一步挖掘，又导致了《我们身处何方》的生成。因此，她与陶瓷的传统是一种主动融合的关系，而不是一种被动地承袭。因为她首先将传统陶艺唯美的装饰性剔除，也对陶瓷器皿的实用的功能性给予扬弃，她的艺术表现对象自然从图像转化或提升到陶瓷媒介的本身，从而显示了陶瓷介质的独立物质性和美学潜力。



Although Liu Xi does not directly express the complex reality, however, this may just contribute to her creation, because the sense of detachment in her work enables her to retain the subtle sensibility and to highlight the mysterious texture. We can often observe such details when viewing her works. She takes the clues and fragments of the clay from personal life and pours her memory and experience over it, echoing this detachment. From this point of view, she is a real representation of the inner world of self-speculation, in which, such as Heart Dirt, the reality is abstracted and reflected. She likes to shape the existing experiences into abstract curves, creating an irrelevant entanglement. In Undergo, her infatuation with the exquisite texture of ceramic has replaced her interest in form: "The texture of water grain, the ambiguous and bright glaze, are like the flow of liquid, shuttling from side to side, disturbing and changing..." - She becomes absorbed in her work. Obviously, what she builds is a densely squeezed structure of dynamic texture. This frame provides a sense of sadness and melancholy, matting with the texture of the target. At the same time, she seems to deliberately disrupt the visual order, and makes the clay decomposed into countless fragments, so that the reality tangles with, but also detaches from, the fantasy, so the clear forms are changed into phantom images. The superposition of images and forms creates a visual capacity of images and diffuse effects. This is a feeling of mutual adsorptions. It is also a sense of attachment. The integrated properties of ceramic make the audience be able to feel other things more than the situation of women. At this time, we, the viewers, do not only see her fate, but an intensified, universal tragic fate of all women falling in front of us. We can see the dolefulness and the depression that women can't get rid of, as well as the cold and calm death after this loneliness and sadness. In such a structure, I think what Liu Xi ultimately wants to accomplish is the idea of jitteriness that a fragile individual can not find out the path of her fate in a chaotic background trying to devour her. Perhaps she always uses a kind of tragic and fatalistic imagination to dot the lights in the darkness. Therefore, in her words, and



also in her works, such as Where are We Now?, she always emphasizes that "in life, we have experienced different losses, suffering the vulnerability constantly, trying to transform and reproduce it through ceramic language. Pain is beautiful because it gives us the potential to grow up, so something is happening. Pain is part of growing up. No one can grow without experiencing pain."

尽管柳溪不是直接、简单地表现现实的复杂，但不过这也许反而成就了她的创作，因为疏离现实使她的艺术保留了感性的细末微节，凸现了陶瓷神秘的质感，我们在观看她的作品时常常会遭遇到这样的细枝末节。她是从个人经历中拿捏了瓷泥的线索、片断去排遣、释怀她的记忆与经验，并呼应和营造了这种间离的效果。从这一点来说，她又是非常真实地表现臆想状态下的内心世界，可谓是一种在内心折射的抽象现实，比如《心垢》仿佛是将已有的经历塑造成一条条曲线而抽离于不着边际的纠缠。甚至《泥曰》对陶瓷细腻纹理的迷恋替代了作品形态的兴趣，“水纹肌理，暧昧的晶亮釉面，犹如液体的流动，左右穿梭，不安，变幻……

便成为她专心致志的工作。显然她所营造的是一个密匝匝地挤在一起，富有动感与质感的结构。这种背景提供了一种忧伤与惆怅，铺垫了主干的质地。同时，她似乎有意打乱了视觉的次序，把瓷泥盘成无数碎片，使真实与梦幻产生间隔与交杂，使清晰的形态变成如梦似幻的影像。通过这种影像与真实形态的叠加来衬托视觉形象的容量，形成珠珠点点的弥漫性效果。这是一种相互关系的感触，也是一种相对应的吸附关系，陶瓷物性之间的融合，使观者在这个结构中最终感受到的不仅是女性的处境。这时，已不是具体的她或作为观者的我们，而沉落在我们面前的是一个概括与强化的普遍化女性的悲剧意味，女人的孤独和女人无法排遣的压抑与悲伤，还有等待这孤独与悲伤之后的冷酷而又平静的死亡。在这样一个结构里，我想柳溪最终所要完成的是一个脆弱的生命个体在吞噬她的混沌背景中找不出她命途轨迹的神经质，或许她总是用一种悲悯和宿命的寓言想象，将星星点点镶嵌在黑暗之间。所以她在《我们身在何处》等作品和文字中也一直强调“生活中，我们尝尽过不一样的失去，过程的煎熬，脆弱，试图通过陶瓷语言去转化，再现。痛苦是美的，因为它蕴含着成长的潜力，有些东西正在发生。痛苦是成长的一部分，没有人可以不经历痛而成长。”



We shall say that Liu Xi's works constitute not only a specific life experience of the female, but also an abstract implication about women. From the structure and composition, Liu Xi maintains a relatively free state for creation, and this freedom bridges the gaps of the leaps between the contact points. It makes the structure a mixed-whole and provides a synthesis of feelings. Or we could say, this freedom, as a state of mind, as an added value of emotion, condenses her indifferent self-expression in the hustle bustle world.

可以说，柳溪的作品既构成着非常具体的女性生活体验，又构成了非常抽象的关于女性的暗示。从结构布局上，应该看出柳溪保持了一种比较自由的创作状态，这种自由的舒展弥合了许多跳跃所产生的缝隙，使结构基本成为混然的一个整体，提供的是一种感觉的综合。或作为一种心绪、情感的附加值，以及在喧嚣的混世里浓缩了她无所谓的自我表现。

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**Where Are We Now? (I) 我们身处何方 (I)**

Porcelain , Indian Ink 瓷 , 印度墨

Size Varies 尺寸可变

2018





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**Where Are We Now?(2) 我们身处何方 (2)**

Porcelain , Indian Ink 瓷 , 印度墨

Size Varies 尺寸可变

2018









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U, U, U, ME, ME, ME, 你你你 我我我

Porcelain 瓷

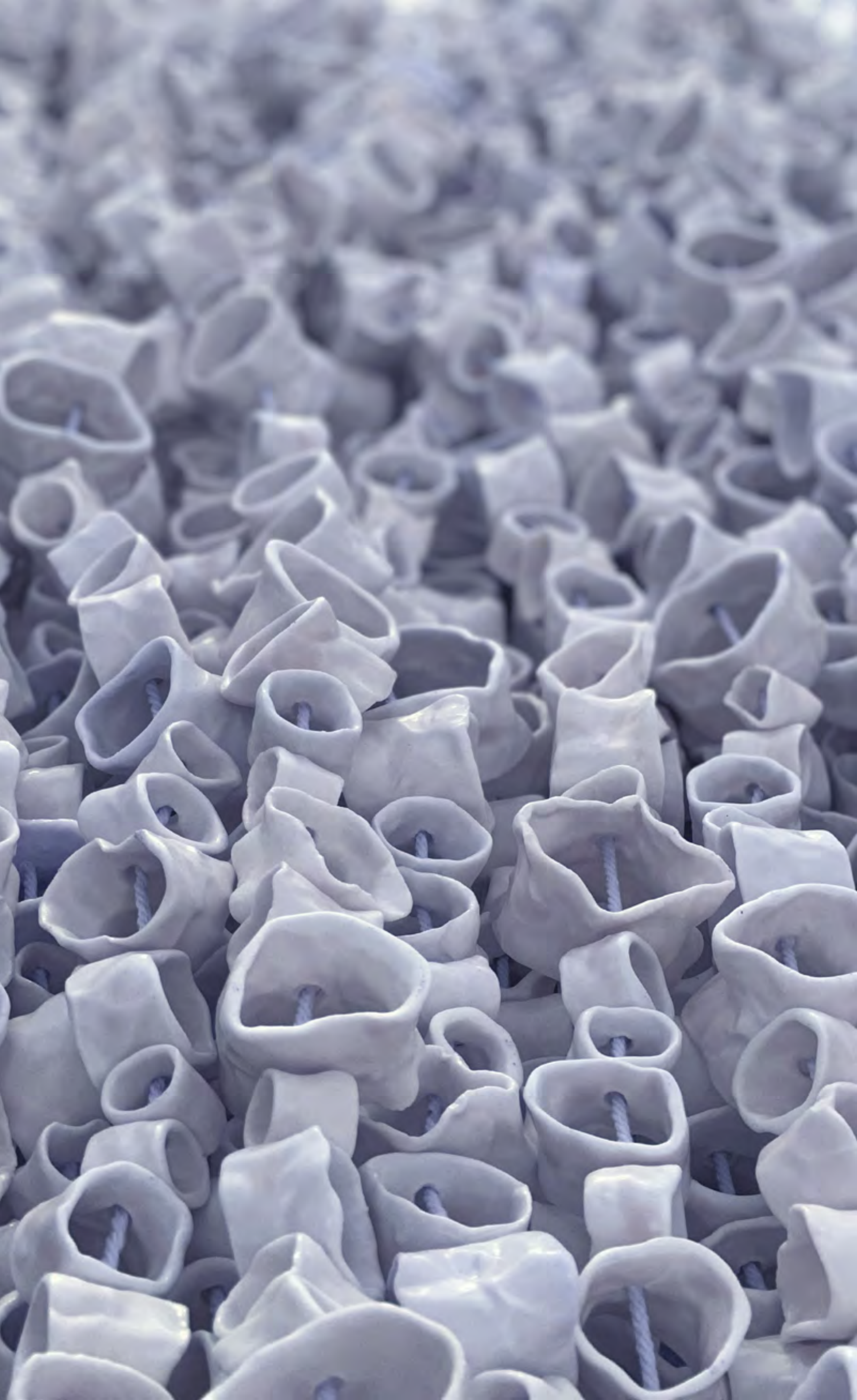
194x283x20cm

2019













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**Our God is Great 我们的神很了不起**

Porcelain 瓷

Size Varies 尺寸可变

2018-2019













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**Mala Leche 坏水**  
Wall Installation  
Porcelain 瓷  
Size Varies 尺寸可变  
2019









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**Undergo (15) 泥日 (15)**

Porcelain 瓷

42 x 73 x 8 cm

2017





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**Undergo (5) 泥日 (5)**  
Porcelain 瓷  
47 x 17 x 17 cm  
2017





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Undergo (6) 泥日 (6)

Porcelain 瓷

47 x 18 x 17 cm (detail 局部)

2017





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**Heart Dirt Series 心垢系列**

Glass 玻璃

Size Varies 尺寸可变

2017





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**Heart Dirt (1) 心垢 (1)**  
Glass 玻璃  
32 x 19 x 15 cm  
2017





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**Heart Dirt (2) 心垢 (2)**

Glass 玻璃

7 x 37 x 39 cm

2017





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**Heart Dirt (3) 心垢 (3)**  
Glass 玻璃  
57 x 16 x 17 cm  
2017





## Liu Xi 柳溪

Liu Xi was born in 1986 in Shandong province, China. Upon her graduation from the Sculpture Department of the Central Academy of Fine Arts in Beijing, Liu Xi moved to Shanghai and set up her studio there. She lives and works in between Shanghai and Jingdezhen. While appropriating new formations, surfaces, and materials, Liu Xi continues to push the technical and aesthetical boundaries of ceramics. Immaculately produced and innately sensual, her sculptural creations explore the themes of sexuality and love, freedom and constraints, identity and self-discovery, femininity and masculinity, among many others. She has participated in numerous exhibitions in China and abroad including, Portugal, Norway, Spain, Korea, the United Kingdom. Her works have been included in various international Ceramics Biennales and



collected top prizes and honorable mentions. Always ready to pursue new creative opportunities, she actively participates in residency programs, among recently completed were the ones in Bali, Taipei, and Yixing, and she is currently preparing for one in Mexico. Liu Xi's works have entered public collections of New Taipei City Yingge Ceramics Museum in Taiwan, and Ajuntament del Vendrell in Spain, and Museu de Ceramica de L'alcora in Valencia, Spain, and Gaya Ceramic Arts Center, Bali, Indonesia.

## 艺术家简介

柳溪于1986年出生于中国山东。毕业于中央美术学院雕塑系，现在作与生活于上海和景德镇。柳溪在艺术创作中，关注新的造型，材料和技法，并持续挑战陶瓷的美学与技艺的极限。她的作品具有很高的完成度，看起来光洁无瑕，浑然天成。在此她试图探讨关于性与爱，自由与束缚，个性与自我觉醒，男女两性等许多主题。

她的作品参加了国内外众多展览，包括葡萄牙，挪威，西班牙，英国， 韩国。她的作品出现在许多国际陶瓷双年展中，并在许多国际赛事中拔得头筹。柳溪还积极参与了很多艺术家驻留项目，最近刚完成了在台湾，宜兴，以及巴厘岛的驻留。今年八月，她将启程前往墨西哥，参加墨西哥国立陶艺学校的授课。 她的作品已被新北市立莺歌陶瓷博物馆、西班牙埃尔文德雷利市政、西班牙拉尔克拉陶瓷美术馆、印尼巴厘岛伽雅艺术中心等多家博物馆收藏。



# Curriculum Vitae

## 简历

1986 -Born in Shandong, China

2005-2010 B.A. in Sculpture at the Central Academy of Fine Arts, Beijing

Lives and works in Shanghai, China

### **SOLO EXHIBITION**

2018 -Low to Earth, Gaya Ceramic Art Space, Bali, Indonesia

### **GROUP EXHIBITIONS**

2019 -Neo-Materiality –Contemporary Chinese Ceramics, Guangdong Museum of Art , Guangzhou

2018 -UPPER AND LOWER FORM, Contemporary Presentation Method of Ceramics, Central Academy of Fine Arts, Beijing

Array, Yun Art Center, Shanghai

In Between Days VIII: Group Exhibition by the Gallery Artists, Art+ Shanghai Gallery, Shanghai

Boundary of Object, Taoxichuan Art Museum of China Central Academy of Fine Arts, Jingdezhen

Biennial Internacional de Ceramica del Vendrell

Premis 2001-2017, Le Meridien Ra Beach Hotel, El Vendrell

Art Central Hong Kong 2018, Central

Harbourfront, Art+ Shanghai Gallery, Hong Kong

The Eastern Again - A Sensory Present of

Contemporary Ceramic Art, J Space, Shenzhen

The Palpable Soul of the Surface, Art+ Shanghai Gallery, Shanghai

2017 -SPACE&TRANSFER -Xi'an International

Contemporary Ceramics Exchange Exhibition, Xi'an Academy of Fine Arts, Xian

When Y23 Meets JSpace, J Space, Shenzhen

The13th Biennial Ceramica Artistica

Aveiro, Museum of Aveiro (Sta. Joan), Aveiro

The 13 th China International Gallery Exposition,

National Agriculture Exhibition Center, Beijing

Rebuild & Transition - 2017 Art Nova 100 Opening Exhibition, Today Art Museum, Beijing

Passing by Your World - Art from



Beijing, Galleri S.E, Bergen  
 The 9th Gyeonggi International Ceramic Biennale  
 - Pray\_Cherishing Life, Yeosu World Ceramic  
 Livingware Gallery, Gyeonggi  
 Transferred Field - Contemporary Sculpture  
 Exhibition, Yun Art Center, Shanghai  
 Fusion - The International Exhibition of  
 Contemporary Ceramic Art, Amnua, Nanjing  
 2016 -SUPERCONDUCTIVITY - International  
 Contemporary Ceramic and Pottery Arts Academic  
 Invitational Exhibition, 798 Art Bridge, Beijing  
 10th Chinese Contemporary Young Ceramic  
 Artist Biennale, Museum of China Academy of Fine  
 Arts, Hangzhou  
 CHINA-ECUADOR, Joint Exhibition of Ceramics  
 and Porcelain, Cultural Center of Pontifical  
 Catholic University of Ecuador, Quito  
 8th El Vendrell Biennale de Ceramica-Winner  
 Show, Room Portal del Pardo, EL VENDRELL,  
 SPAIN  
 Art Jiangxi 2016 - INFERENCE & DERIVATION,  
 China Contemporary Ceramic Art Invitational  
 Exhibition Tour in Nanchang, Nanchang  
 International Exhibition Centre, Jiangxi  
 El Vendrell International Ceramic Biennale 2001-  
 2015, Centre Cultural La Farinera del Clot,  
 Barcelona  
 Taiwan Ceramics Biennale, New Taipei City Yingge  
 Ceramics Museum, Taiwan  
 36th Concurs International de Ceramica, Museu de  
 Ceramica de L'Alcora, Valencia  
 Shanghai Young Art Fair, Shanghai Exhibition  
 Center, Shanghai  
 INFERENCE & DERIVATION - China  
 Contemporary Ceramic Academic Invitational  
 Exhibition, Central Academy of Fine Arts  
 TaoXiChuan Art Museum, Jingdezhen  
 2015 -The 2nd Zijin Award Culture Design Competition,  
 Nanjing  
 New States - 2015 Taiyuan International Sculpture  
 Biennale, Taiyuan Museum, Taiyuan  
 Inspired by Barcelona - A Group Exhibition of  
 Contemporary Ceramics, PMQ, Hong Kong



Time, Shanghai Peninsula Art Museum, Shanghai  
 12th Manises International Ceramic  
 Biennale, Manises Ceramic Museum, Valencia  
 8th El Vendrell International Ceramic Biennale,  
 Room Portal del Pardo, El Vendrell,  
 CLAY NIRVANA II - Group Exhibition of Ceramic  
 Art by Eight Artists, No.55 Art Space, Beijing  
 35th Concurs International de Ceramica, L'Alcora  
 Ceramic Museum, Valencia  
 Shape of up and down - Invitation Exhibition of  
 Central Academy of Fine Arts, Cizhen Art Space,  
 Beijing  
 When Tradition Meets Design - Discovering  
 the Potential of Jingdezhen Porcelain, China  
 Design Centre, London  
 2014 -The 5th New Star Art Festival, Today Art Museum,  
 Beijing  
 USE OR NOT - Ceramic Contemporary Art  
 Exhibition, Sanbao Art Museum, Jingdezhen  
 Aesthetic China - Paper, Porcelain, Silk-JiaWu,  
 Beijing Shangshang International Art Museum,  
 Beijing  
 ST.ART - International Exhibition of the Chinese  
 Contemporary Ceramic Art, Today Art Museum,  
 Beijing  
 Today Art Window, Today Art Museum, Beijing  
 A Blade of Grass, ONYX Gallery, Beijing  
 2012 -The 3rd New Star Art Festival, SanChuan Art  
 Museum, Nanjing  
 2010 -Graduation Exhibition of the Central Academy of  
 Fine Arts, CAFA, Beijing  
 2008 -Performance Art Exhibition - During a Millennium,  
 Channel Gallery, CAFA, Beijing

## **AWARDS**

2017 -Honorable Mention Award, 13th International  
 Bienalle of Artist Ceramics of Aveiro, Portugal  
 2016 -Sliver Prize, Ceramics Biennale, Taiwan  
 2015 -First Prize, VIII International Ceramics Biennale, El  
 Vendrell  
 2015 -Excellent Prize, The second ZIJIN Award Culture  
 Design Competition, Nanjing  
 2013 -China Collections Top 10 Art Porcelain Best  
 Creative Prizes, China



## RESIDENCIES

2018 -Gaya Ceramic Arts Center, Bali  
2017 -New Taipei City Yingge Ceramics Museum, Taiwan  
2017 -The 4th Hong Guang Zi Qi International Ceramic Art and Cultural Exchange Week, Yixing, China

## PUBLIC COLLECTIONS

New Taipei City Yingge Ceramics Museum, Taiwan  
Ajuntament del Vendrell, Spain  
Museu de Ceramica de L'Alcora, Valencia, Spain  
National Taiwan University of Arts, Taiwan  
Municipality of Aveiro, Portugal  
Gaya Ceramic Arts Center, Bali, Indonesia

## 艺术家简历

1986 -生于山东  
2005–2010 -中央美术学院雕塑系，学士学位  
现工作生活于上海，中国

## 个展

2018 -低至尘土，伽雅陶瓷艺术空间，巴厘岛，印度尼西亚

## 群展

2019 -新物志—中国当代陶瓷作品展，广东美术馆，广州，中国  
2018 -形之上下，陶瓷的当代呈现方式，中央美术学院，北京，中国  
列阵，云艺术中心，上海，中国  
夏天里，画廊艺术家群展，艺术+ 上海画廊，上海，中国  
物的边界，中央美术学院陶溪川美术馆，景德镇，江西，中国  
埃尔文德雷利国际陶瓷双年展2001-2017获奖作品展，艾美拉海滩酒店，西班牙  
ART CENTRAL 2018, 香港中环海滨，香港  
再东方—— 一次现当代陶瓷艺术的感观呈现，君瑞汇当代艺术空间，深圳，中国  
如其所是，艺术+ 上海画廊，上海，中国  
2017 -空间·转换——2017西安国际当代陶艺交流展，西安美术学院，西安，中国  
When Y23 Meets JSpace，君瑞汇当代艺术空间，深圳，中国  
十三届阿威罗艺术陶瓷双年展，阿威罗美术馆，



阿威罗，葡萄牙

第十三届中艺博国际画廊博览会，农业展览馆，  
北京，中国

破折号2017青年艺术100启动展，今日美术馆，  
北京，中国

从你的世界路过——来自北京的艺术，S.E画廊，  
卑尔根，挪威

第九届京畿世界陶瓷双年展——纪念\_缅怀人生，  
骊州陶瓷世界，韩国

转场当代雕塑展，云艺术中心，上海，中国

熔点国际当代陶瓷联展，南京艺术学院美术馆，  
南京，中国

2016 -超导国际当代陶瓷艺术学术邀请展，桥艺术中心，  
北京，中国

合山海中国当代陶瓷艺术展，厄瓜多尔天主教  
大学文化中心，基多，厄瓜多尔

第十届中国当代青年陶艺双年展，中国美术学院美  
术馆，杭州，中国

艺术江西2016推衍·中国当代陶艺学术邀请展  
南昌巡展，南昌国际展览中心，江西，中国

埃尔文德雷利国际陶瓷双年展2001-2015，  
克洛特 面坊文化中心，巴塞罗那，西班牙  
台湾国际陶艺双年展，新北市立莺歌陶瓷博物馆，  
台湾

36届拉尔科拉国际陶瓷展，拉尔科拉陶瓷美术馆，  
瓦伦西亚，西班牙

上海青年艺术博览会，上海展览中心，上海，  
中国

推衍中国当代陶艺学术邀请展，中央美术学院  
陶溪川美术馆，景德镇，中国

2015 -第二届“紫金奖”文化创意设计大赛，南京，中国  
激发当代陶瓷艺术家群展，元创方，香港

新态2015太原国际雕塑双年展，太原美术馆，  
山西，中国

时光舞台剧，上海半岛美术馆，上海，中国

十二届马尼塞斯国际陶瓷双年展，马尼塞斯陶瓷美  
术馆，瓦伦西亚，西班牙

第八届埃尔文德雷利国际陶瓷双年展，埃尔文德雷利，  
西班牙

泥洹第二回陶与瓷八人展，五十五号院子艺术  
空间，北京，中国

35届拉尔科拉国际陶瓷展，拉尔科拉陶瓷美术馆，  
瓦伦西亚，西班牙

形之上下中央美术学院陶瓷邀请展，瓷珍艺术  
空间，北京，中国

从明到当代当传统遇到设计，中国设计中心，  
伦敦，英国



2014 -第五届新星星艺术节，今日美术馆，北京，中国  
爱用不用当代陶瓷艺术展，三宝美术馆,景德镇，中国  
美学中国纸瓷丝甲午北京，上上国际美术馆，北京，中国  
就地出发中国当代陶瓷艺术国际大展， 今日美术馆，北京，中国  
今日艺术橱窗，今日美术馆，北京，中国  
草叶，欧尼克斯画廊，北京，中国

2012 -第三届新星星艺术节，南京三川当代艺术馆，南京，中国

2010 -中央美术学院毕业创作展览，中央美术学院，北京，中国

2008 -行为艺术展千年之隔，中央美术学院通道画廊，北京，中国

**获奖**

2017 -十三届阿威罗艺术陶瓷双年展，葡萄牙，荣誉奖

2016 -台湾国际陶艺双年展，台湾，银奖

2015 -第八届埃尔文德雷利国际陶瓷双年展，西班牙，金奖

2015 -第二届“紫金奖”文化创意设计大赛，南京，优秀奖

2013 -中国收藏十大艺术陶瓷评选最佳创意奖 中国

**驻村**

2018 -伽雅艺术中心，巴厘岛，印度尼西亚

2017 -新北市莺歌陶瓷美术馆，台湾

2017 -第四届“宏光紫气”国际陶瓷艺术文化交流周，宜兴，中国

**公共收藏**

台湾新北市莺歌陶瓷美术馆

西班牙埃尔文德雷利市政厅

西班牙拉尔克拉陶瓷美术馆

国立台湾艺术大学

葡萄牙阿威罗市政府

印度尼西亚巴厘岛伽雅艺术中心



# Selected Works

## 部分作品



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### Where Are We Now? (1) 我们身处何方 (1)

Porcelain , Indian Ink 瓷，印度墨

Size Varies 尺寸可变

2018



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### Where Are We Now? (2) 我们身处何方 (2)

Porcelain , Indian Ink 瓷，印度墨

Size Varies 尺寸可变

2018





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U, U, U, ME, ME, ME 你你你 我我我

Porcelain 瓷

194x283x20cm

2019



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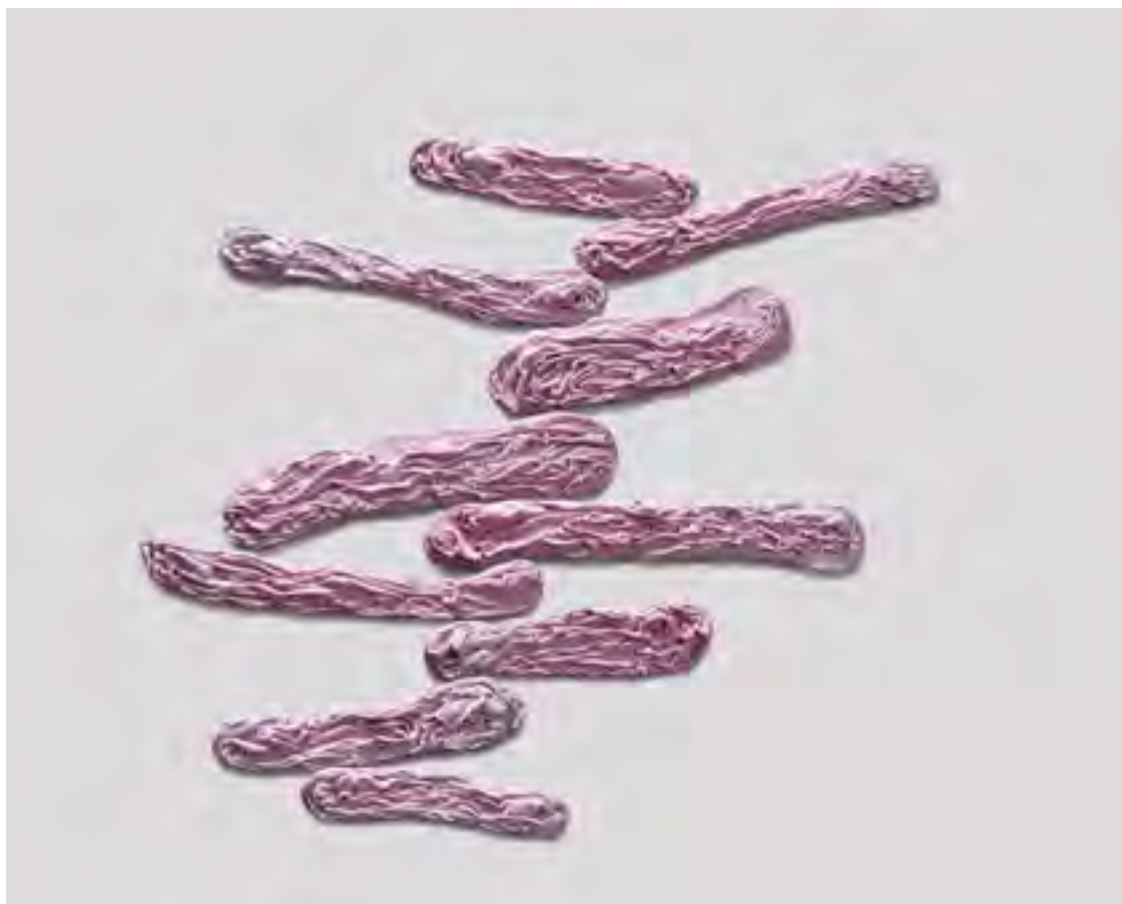
Our God is Great 我们的神很了不起

Porcelain 瓷

Size Varies 尺寸可变

2018-2019





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**Mala Leche 坏水**  
Wall Installation  
Porcelain 瓷  
Size Varies 尺寸可变  
2019



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**Undergo (1) 泥日 (1)**  
Porcelain 瓷  
25 x 34 x 34 cm  
2017



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**Undergo (2) 泥日 (2)**  
Porcelain 瓷  
17 x 35 x 36 cm  
2017



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**Undergo (3) 泥日 (3)**  
Porcelain 瓷  
19 x 33 x 32 cm  
2017





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**Undergo (4) 泥日 (4)**  
Porcelain 瓷  
48 x 14 x 14 cm  
2017



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**Undergo (5) 泥日 (5)**  
Porcelain 瓷  
47 x 17 x 17 cm  
2017



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**Undergo (6) 泥日 (6)**  
Porcelain 瓷  
47 x 18 x 17 cm  
2017



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**Undergo (7) 泥日 (7)**  
Porcelain 瓷  
42 x 20 x 20 cm  
2017





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**Undergo (8) 泥日 (8)**  
Porcelain 瓷  
48 x 19 x 19 cm  
2017



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**Undergo (9) 泥日 (9)**  
Porcelain 瓷  
29 x 24 x 6 cm  
2017



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**Undergo (10) 泥日 (10)**  
Porcelain 瓷  
28 x 33 x 6 cm  
2017



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**Undergo (11) 泥日 (11)**  
Porcelain 瓷  
33 x 28 x 5 cm  
2017





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**Undergo (12) 泥日 (12)**  
Porcelain 瓷  
28 x 33 x 7 cm  
2017



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**Undergo (13) 泥日 (13)**  
Porcelain 瓷  
24 x 29 x 6 cm  
2017



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**Undergo (14) 泥日 (14)**  
Porcelain 瓷  
35 x 42 x 6 cm  
2017



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**Undergo (15) 泥日 (15)**  
Porcelain 瓷  
42 x 73 x 8 cm  
2017





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**Heart Dirt (1) 心垢 (1)**

Glass 玻璃

32 x 19 x 15 cm

2017



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**Heart Dirt (2) 心垢 (2)**

Glass 玻璃

7 x 37 x 39 cm

2017



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**Heart Dirt (3) 心垢 (3)**

Glass 玻璃

57 x 16 x 17 cm

2017





ART+  
SHANGHAI GALLERY

Art+ Shanghai Gallery 艺术+ 上海画廊

191 South Suzhou Road

Huangpu District, Shanghai

上海市黄浦区南苏州路191号

+86 21 6333 7223

[www.artplussanghai.com](http://www.artplussanghai.com)

2019