



LIAO PEI

Born in Chongqing, China
Graduated from the Art Department of Chongqing
College of Education
Live and work in Beijing

Solo Exhibition
2017 The Nihilty Portrait - Liao Pei's Solo
Exhibition, Rome, Italy

Group Exhibition
2017 The Mistery of Form, Venezia
2017 Art from China Universe Woman, Rome, Italy
2016 Participated in the Ink Asia 2016, Hongkong
Convention and Exhibition Center



*Null Point,
2016,
Mixed Media on
Wood Board,
96 x 62 x 13 cm*

ABOUT THE FRAGMENT OF VIRTUAL TIME

By Liao Pei

In my installation, the rope is used to interpret the concept of time in the physical space, an abstract expression of the time lapse from the past to the future. The painting on my easel has been integrated into the linear existence. The classical colors – black, white and gray, in my opinion, are the best means of expressing the philosophy of space. No color is boring; the black, for example, where the universe is extended infinitely, is broad, profound and vast with no limitation. The comprehensive material and abstract expression are applied to the new interpretation of my own ideas. I have been searching for the mysteries of universe, space and time, which is embodied in all my works. Why do we exist? When were we and the universe born? Is the physical dimension



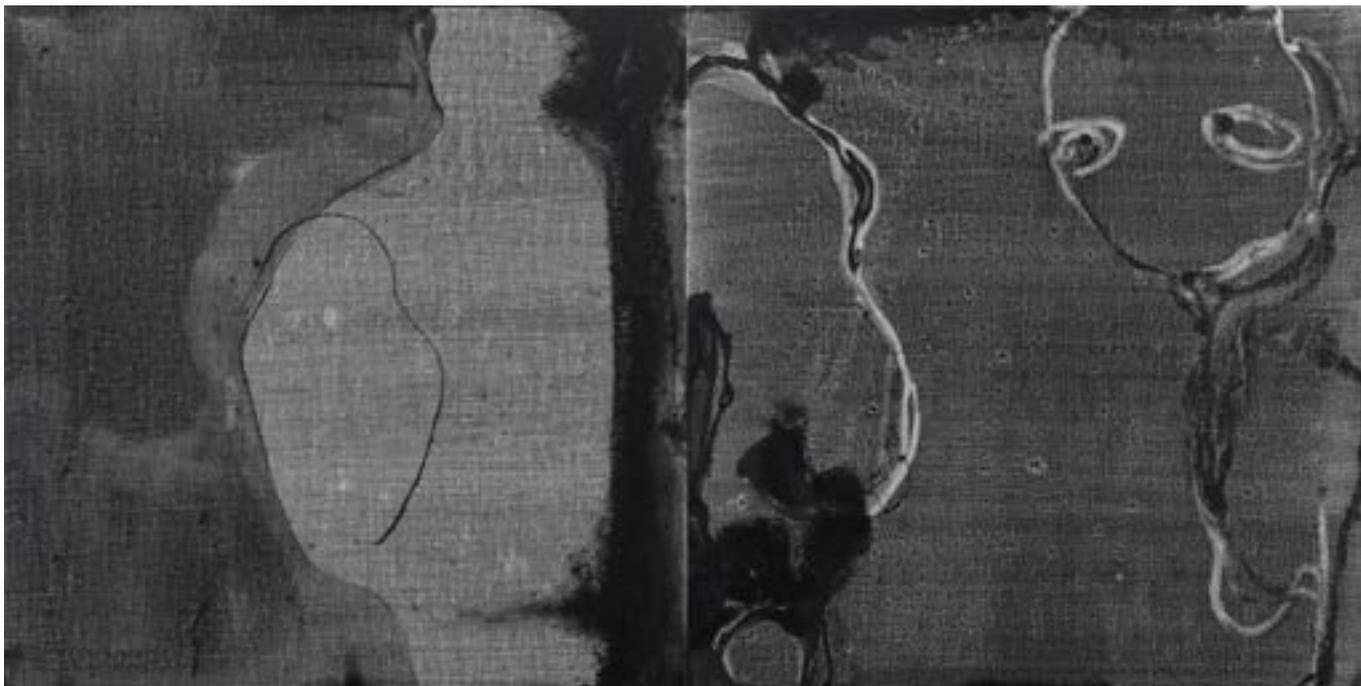
*The Time Node,
2016,
Mixed Media on
Wood Board,
160.5 x 54 x 6.5
cm*

in which we exist only an insignificant shadow of the virtual? Is there only a mirror between the other “I” in the virtual time and the real “I”. When I came to think about it, I want to be an observer of history and an analyst hidden in time. How are the time, space, individual, event, and the dimension where we live in presented in philosophy? I use the rope to express the dimension with our existence. Time has left behind fragmentary images about memory. The current time is passing away, yet the past has never disappeared. The future is the relative past. All the physical images we see are swollen in the long-time memories. For my self-reflection, I want to keep the fleeting moments of now, each of which can reproduce the then stories respectively. The past, current, and future – time is independent of our existence and understanding, like the two ends of a rope that has no start and terminal. It extends toward both directions. We are all physical incidental images on each point of the rope. We are standing on the point of our memories

in tranquility and reflecting on ourselves in the time with invisible passage.

The elapsed time and reminiscence have not disappeared, but lurked in the bottom of memory and met with the moments that are becoming the past. What is seen has extinguished, and what is invisible been remembered. I am standing in the fragments I left myself like at the end of the universe. I cannot make any sound, only to breathe the air in the same temporal-spatial dimension. I let it go – the warm torrents, turned into myriads of fragmentary images, are swimming in my memory. This is the artistic representation of a philosophical theory about time, self and image. An artist must be a time traveler. We need to retreat to the remotest historical moments for self-reflection and observing the “person” and its spiritual image detached from flesh. These works of mine try to make an independent interpretation of the reality and the fabricated from a philosophical perspective.

LIAO PEI
ART WORKS



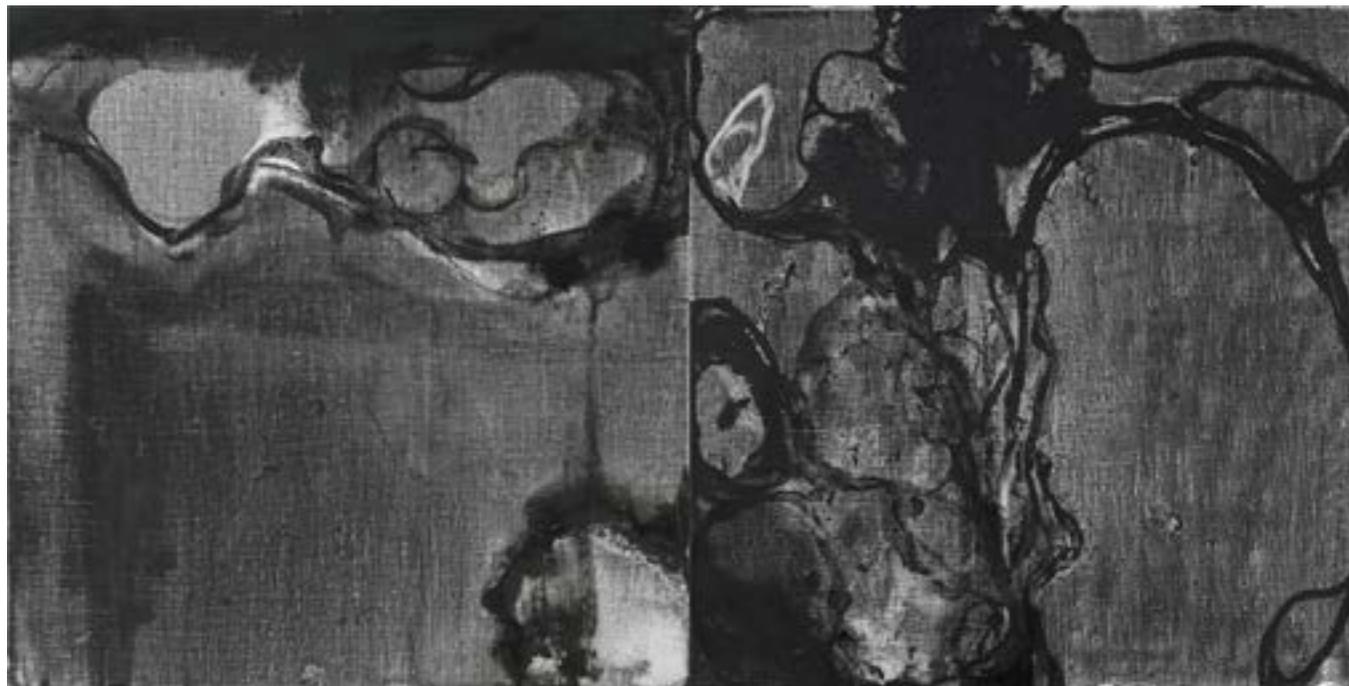
Portrait: Me and My Son No. 1 & No. 2, 2016, Oil on Canvas, 50 x 50 cm x 2

LIZI INTERPRETS LIAO PEI'S WORKS

By Lizi

Liao Pei's works are full of Gothic aura. She tends to create kind of mysterious and clammy scene and to express ambiguous feeling, rather than to reify the objects depicted on the frame. Therefore, the subjects on her paintings are partly hidden and partly visible, and hard to recognize. But you can still feel her spirit of Reiki and the unexplainable uncertainty in the brush strokes. This is exactly the charm of her works. She is so good at creating the mysterious atmosphere, which makes all her works in one system. She chooses themes for her works widely, so her state of creation is very free, which, I think, is the perfect state an artist should be in.

We find that the current youth are all very fascinated with Gothic emotion. They call this kind of Gothic obsession as "Gothic poison". I think this is kind of socially marginalized dark gloomy emotion, which is an obsession on death and an inclination onto the eschatology. Goth is an artistic style that is firstly used to distinguish the Middle age (5-15 AD) and that is symbolized with terror, super-nature, death, decadence, witchcraft, old castle, abyss, black night, curse, vampire, etc. Gothic style is often used to artistic themes like the darkness, terror, loneliness, or desperation, goes across the divine and evil edge of inner heart, and depicts the struggle between love and desperation, and roaring pain and sober mind. The Chinese pronunciation for Goth is Ge Te, which is the transliteration of the English word Goth. Gothic is originated in this word and primarily refers to the people of Goth. Another saying is that Gothic originated in Germany Gotic. The root



Portrait: Me and My Son No. 3 & No. 4, 2016, Oil on Canvas, 50 x 50 cm x 2

of the word is Gott (which means God), read as "Ge Te". Therefore, Gothic can be understood as "close to God". Everything that we say about "Gothic", could be understood as "being close to God in form or in feeling", such as the gothic architecture, gothic literature, gothic music, etc. I think the obsession on Gothic style reflects the longing and yearning for divinity. On the generation which is lack of traditional spiritual belief, the pure worship on wordless forms and visions is, to some degree, a representation of spiritual belief and implies the decision and mercy to death. Liao Pei, as well as her personal style and her works, is gothic from inside to outside, which is so charming in my eyes. I love good-looking artists, whose works are often as good-looking as their appearances. I don't think the artists can be separated from their works. Their appearances help me to appreciate their works. I love those attractive artists as I think the artists are also part of

their works. Liao Pei spreads the air of charm as much as her works do. I think this is the tendency of modern art, which means the work is as charming as its creator.

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