



Blindspot
Gallery

Xiyadie Butterfly Dream

26.3-11.5.2024

西亞蝶
蝶夢



About Butterfly Dream

Blindspot Gallery is delighted to present “Xiyadie: Butterfly Dream”, Xiyadie's debut solo exhibition at the gallery, on view from 26 March to 11 May, 2024. Presenting over 30 works from the early 1980s to the present, it is the largest exhibition of Xiyadie ever presented.

Born in 1963 in Weinan, Shaanxi province, China, Xiyadie is a self-taught, traditional Chinese papercut artist who uses a medium with origins dating back to the Eastern Han Dynasty (25-220 CE) to narrate his journey coming out of rural China as a homosexual person. His autobiographical papercuts chronicle his transformation through an environment that does not lend political agency to queer identifying people, and reflect the struggle of a marginalized individual navigating the big city as a migrant worker. The exhibition titled “Butterfly Dream” alludes to the artist's pseudonym Xiyadie, meaning Siberian Butterfly, emblematic of resilience and its flamboyant beauty. It signifies the artist's determined pursuit of freedom and endurance in the harshest of conditions.

The exhibition is divided into three overarching themes: queer liberation, family tableaux, and symbolism. With a papercutting practice stemming from the Northern Shaanxi school, distinguished by its auspicious motifs and “humble aesthetics”, the artist takes a contemporary and unique approach by using papercutting as a means to chronicle his personal stories, to channel his homoerotic fantasies, and to find liberation amidst a conservative landscape. His compositions often incorporate built structures, walls, and caves, intertwined with floral elements and fauna, depicting pockets of spaces wherein one could find escapism and unleash unhinged desires.

Train (1986) depicts Xiyadie's first homosexual encounter in a train en route

to Xi'an. The papercut is centered on the artist's younger self, sporting a blonde-dyed mullet, in a steamy encounter with a train attendant. The lovers' legs transform into the coupling rod of the train, connected to its strident wheels. Enraptured in the train attendant's cabin, the two men are conjoined in infatuation, making love to the rhythm of the chugging train, unaffected by the people dining in neighboring cabins. Auspicious animals gather in the background, including a dancing monkey and a rabbit holding a conductor's flag. Interwoven with blooming flowers, they symbolize the consummation of their love, marking the beginning of an awakening journey. In 2005, Xiyadie moved to Beijing as a migrant worker, where he found an accepting community in the burgeoning gay subcultural scene. Mirroring the two male lovers along the central axis in *Train*, Xiyadie's magnum opus *Gate* (2013) depicts two men pleasuring each other in front of the Square, the symbol of national power and civic life.

Conveying his struggles against customary values, *Sewn* (1999) is an autobiographical representation depicting Xiyadie sewing up his genital, with his blood-stained needle piercing through the traditional architectural roof, metonymic of orthodoxy. His blood threads into flames as he sits atop a sword, holding in torment and agony as he looks with affection at the photograph of his former lover. *Sewn* captures an individual inflicted with pain whilst challenging pre-established norms. Another work, *Wall* (2001) encapsulates the artist's split identity. The papercut depicts him separated from his other self by a towering wall, conflicted about his gay identity. Striving to overcome barrier, he stretches his arms to reach over to his mirrored self, his hands metamorphosing into birds. The blossoming flowers, apricots and auspicious creatures surrounding them embodies the unceasing force of nature, refusing to be suppressed.

Growing up in rural China, Xiyadie was subjected to societal and familial pressures of a heterosexual relationship. He married a woman and fathered two children, one of whom was paralyzed from cerebral palsy. *Life* (1988) portrays the birth of Xiyadie's daughter. His wife lies on the Chinese kang bed-stove, her head resting on the lap of the artist's mother as she exerts great strength and effort to deliver the baby. Xiyadie is seen holding a lamp from up above, aiding the doctor who holds a pair of delivery scissors. Their daughter is born successfully, a plant sprouting from the mouth of the newborn, metaphoric of the tenacity of life.

In order to financially support his family and handicapped son, Xiyadie like many migrant workers moved to the big city to work. *Missing* (2007) portrays the artist standing alone beneath a clock tower in Beijing where he worked as a security guard. Perched on the clock tower is a face filled with concern, symbolizing the artist's fervent longing for his son. The right shows the image of his wife staying behind to care for the family. While physically present at work, his heart is with his son.

Xiyadie blends traditional papercut motifs of flowers and animals, symmetrical patterns, and Chinese characters "double happiness" with recurring personal iconographies such as the butterfly, the kang bed-stove (炕), and personified mythological characters to represent his homosexual fantasies. *Double Happiness* (1982) is a bawdy play on the customary Chinese papercut with the character "double joy" (囍), often used to adorn wedding festivities. The word here doubles as a face and a pair of penises, humorously conveying homoerotic sensuality. Paralleling the symmetry in *Double Happiness*, *Cave* (2012) captures the amorous union of two pairs of lovers intertwined into serpents' tails. Together, the duos flank a face sweating feverishly from passion and desire.

Fish on a chopping board (2001) is set against a more domestic backdrop wherein the artist portrays himself and his lover unified as one, taking the form of a fish lying on a kitchen top, about to be cooked and devoured. Their heads are positioned adjacent to a chopping board, too close to the blade of a cleaver. Two cats prowl restlessly above them, waiting for their moment to catch their prey. Despite the encroaching danger, the men copulate in passion, knowingly facing execution for their scandalous act.

For Xiyadie, his titular moniker, the Siberian butterfly, is not merely a totem for escapism and liberation but also an emblem of hope for his handicapped child. In *Hoping* (2000), he depicted his son transfigured into a butterfly, taking flight from his wheelchair and untethered from the shackles of sickness. In the hands of the artist, the butterfly becomes a moving self-portrayal of metamorphosis, flamboyant and refusing to hide one's true self. As portrayed in *Soaring* (1996), Xiyadie and his lover are merged into a single butterfly, and with wings unfurled, they soar into the sky without inhibition.

Each and every papercut is unique and one-of-a-kind, though similar versions of some works exist because of the nature of Xiyadie's cutting process which requires layering of a few thin rice papers in order to cut out intricate patterns. However, each and every papercut is unique with different details and colors.

關於展覽

刺點畫廊將於 2024 年 3 月 26 日至 5 月 11 日期間呈現西亞蝶於香港的首次個展「西亞蝶：蝶夢」。此次展覽將展出西亞蝶由 80 年代初至今所創作的 30 餘件作品，是他迄今規模最大的個展，其中部份作品從未曝光。

西亞蝶 1963 年出生於中國陝西省渭南市，是一名民間剪紙藝術家。中國剪紙傳統歷史悠久，最早可追溯至東漢時期（公元 25 至 220 年）。西亞蝶自幼跟隨母親及村裡的年長女性學習剪紙技藝，透過剪紙講述自己作為一名同性戀者走出中國偏遠農村的人生歷程。他的剪紙作品如其自傳一般，記錄了他在一個酷兒群體受到壓抑的環境中，如何出櫃蛻變的過程，亦反映了農民工這一邊緣群體在大城市中的掙扎。展覽名「蝶夢」暗含藝術家的藝名「西亞蝶」，意為「西伯利亞蝴蝶」。西伯利亞蝴蝶色彩亮麗，同時具有頑強的生命力，象徵著藝術家在惡劣的條件下仍有蝴蝶般的華麗，以及對自由的不懈追求。

展覽橫跨「酷兒解放」、「家庭羈絆」及「象徵符號」三大主題。陝西省陝北地區的傳統剪紙具有吉祥的寓意和拙樸的造型美。西亞蝶在此基礎上加入當代獨特的藝術語言，透過剪紙講述個人經歷，表達他對同性戀的幻想和渴望，同時在保守的大環境中尋找自由的理想之國。他的作品中經常以門、牆壁、炕等構建場景。這些人工建築物與自然生態交織，開闢容讓人們逃離現實、釋放慾望的空隙。

《火車》（1986）描繪了西亞蝶的第一次同性艷遇。在前往西安的火車上，年輕的藝術家蓄著一頭金髮，邂逅了一名列車員。這對愛侶在列車員的休息室中深情相擁，在火車前進的節奏下熱烈做愛，毫不顧忌相鄰車廂的旅客。他們的雙腿化成車輪間的連桿，驅動著火車前進。窗外的獼猴在嬉戲，兔子舉著列車員的小紅旗追逐著火車，向他們二人揮手致意。四周花團錦簇，象徵愛侶的身靈結合，也標誌著一段覺醒之旅的啟

程。2005 年，西亞蝶以農民工的身份進京務工。在北京逐漸興起的同性文化社群中，他找到了自己的容身之所。與《火車》相互呼應的另一代表作《門》（2013）則描繪了兩名男子在象徵著國家權力和公民精神的城門前，彼此相擁的場景。

《縫》（1999）是西亞蝶的自傳作品之一。畫面中的人物坐在一把劍上，深情而又痛苦地凝視著昔日戀人的照片。他手持染血的針線，試圖縫合自己的生殖器。飛濺的血絲化作火焰，尖針刺穿屋頂的瓦片，表現了人在壓抑的世俗傳統中，迸發出對自由的渴望。《牆》（2001）則是西亞蝶作為一名娶妻生子的同性戀者，在雙重身份之間矛盾的寫照。作品中的兩個他被一堵高牆分隔開，表現了他對於自己同性戀身份的困惑。畫面中，高牆左側的他努力克服障礙，向右側的自己伸出援手。向上伸展的手掌化作鳥兒，在空中飛翔。四周繁花似錦，紅杏含苞待放，展現出一派鳥語花香、生機勃勃、擺脫壓抑的景象。

西亞蝶成長於中國偏遠農村地區。受限於異性戀體制下的社會及家庭壓力，他與女性結婚，並育有一對兒女。不幸的是，大兒子自幼罹患腦癱。《生命》（1988）描繪了西亞蝶的女兒出生時的情景。畫面中，他的妻子躺在炕上，頭枕著西亞蝶母親的大腿，正使勁將胎兒推出。西亞蝶則舉著一盞燈，協助拿著剪刀的接生婆。他們的女兒最終順利出世，嘴裏長出一株植物，喻示著新生命的誕生。

為了掙錢養家糊口並為殘疾的兒子治病，西亞蝶和其他農民工一樣，前往大城市打工。在《念》（2007）中，藝術家結合自己在北京做保安的經歷，描繪了自己獨自一人站在鐘樓旁的場景，鐘樓頂部露出一張關切的臉。畫面右側，他的妻子留守家中，照顧生病的兒子。西亞蝶雖然身在千里之外的北京，但心中深深掛念著兒子。

西亞蝶在創作中將傳統剪紙中常見的花卉動物、對稱圖案、「囍」字，與具有鮮明個人特色的符號如蝴蝶、炕、及其他擬人化的形象結合，表現同性之間的愛慾。「囍」字常出現在中國傳統剪紙作品中，用於婚禮裝飾。在《雙喜》（1982）中，西亞蝶在「囍」字剪紙的基礎上，頗具玩味地融入男性身體的情色元素。與《雙喜》左右對稱的構圖類似，《洞》（2012）描繪了兩對戀人各自交歡、四腿交纏合為一條蛇尾的場景。在兩對戀人之間，一張因激情與慾望而大汗淋漓的面孔將他們分隔開。

《案板上魚》（2001）以家庭廚房為背景，描繪了西亞蝶與他的愛人緊緊合為一體，化作一條躺在檯面上的魚，即將被烹飪吞食。他們的頭頂貼著案板（砧板），鋒利的刀刃近在咫尺。兩隻貓在他們頂部的架子上焦急徘徊，等待著捕獵的好時機。明知大難臨頭，這對愛侶即將面臨處決，但他們仍選擇在此刻肆意交歡，享受最後的歡愉。

對西亞蝶而言，他的別名「西伯利亞蝴蝶」不僅寓意著現實的出口和解放，也寄托了對他殘疾的兒子的希冀。在《望》（2000）中，西亞蝶描繪了癱瘓的兒子化身蝴蝶，從輪椅上飛起，擺脫病痛的束縛。在藝術家的剪刀下，蝴蝶這一意象成為了他出櫃蛻變的象徵。蝴蝶美麗、熱烈而恣意，無需掩飾真實的自我。正如《翔》（1996）中所描繪的，西亞蝶與他的愛人合體化身成為一隻蝴蝶，翩翩起飛，無拘無束。

西亞蝶的每一件剪紙作品都是獨特的。部分作品看似內容相近，是因為藝術家在剪紙的過程中需要將多層宣紙疊在一起，裝訂牢固，以方便下刀剪出精細的圖案。然而，即使是相似版本的作品，細節和顏色也各有不同，因此每一件作品都是獨一無二的。









Sewn 《縫》, 1999

Papercut with water based dye and Chinese pigments
on Xuan paper 剪紙、水性染料、國畫顏料宣紙本

128 x 130.5 cm 厘米 (work size 作品尺寸)

174.5 x 174.5 x 5 cm 厘米 (framed size 裝裱尺寸)



Train 《火車》, 1985-1986

Papercut with water based dye and Chinese pigments
on Xuan paper 剪紙、水性染料、國畫顏料宣紙本

135.5 x 138 cm 厘米 (work size 作品尺寸)

174.5 x 174.5 x 5 cm 厘米 (framed size 裝裱尺寸)



Wall 《牆》, 2001

Papercut with water based dye and Chinese pigments

on Xuan paper 剪紙、水性染料、國畫顏料宣紙本

128 x 127 cm 厘米 (work size 作品尺寸)

174.5 x 174.5 x 5 cm 厘米 (framed size 裝裱尺寸)



Flowerpot 《花盆》, 1991

Papercut with water based dye and Chinese pigments
on Xuan paper 剪紙、水性染料、國畫顏料宣紙本

130.5 x 141 cm 厘米 (work size 作品尺寸)

174.5 x 174.5 x 5 cm 厘米 (framed size 裝裱尺寸)



Boiling 《沸》, 2000

Papercut with water based dye and Chinese pigments
on Xuan paper 剪紙、水性染料、國畫顏料宣紙本

133 x 132.5 cm 厘米 (work size 作品尺寸)

174.5 x 174.5 x 5 cm 厘米 (framed size 裝裱尺寸)



Joy 《樂》, 2002

Papercut with water based dye and Chinese pigments
on Xuan paper 剪紙、水性染料、國畫顏料宣紙本

132 x 132 cm 厘米 (work size 作品尺寸)

174.5 x 174.5 x 5 cm 厘米 (framed size 裝裱尺寸)



Gate 《門》, 1999

Papercut with water based dye and Chinese pigments
on Xuan paper 剪紙、水性染料、國畫顏料宣紙本

141 x 127 cm 厘米 (work size 作品尺寸)

174.5 x 174.5 x 5 cm 厘米 (framed size 裝裱尺寸)





Installation view: "Xiyadie: Cut Queer Utopias" at The Drawing Center (New York, 2023). Photo credit: Daniel Terna. Courtesy of the The Drawing Center, New York.

Joy 《樂》, 1990s

Papercut with water based dye and Chinese pigments

on Xuan paper 剪紙、水性染料、國畫顏料宣紙本

135.5 x 145 cm 厘米 (work size 作品尺寸)

174.5 x 174.5 x 5 cm 厘米 (framed size 裝裱尺寸)



Crying Fish 《泣魚》, 2022

Papercut with water based dye and Chinese pigments
on Xuan paper 剪紙、水性染料、國畫顏料宣紙本

138.5 x 136 cm 厘米 (work size 作品尺寸)

174.5 x 174.5 x 5 cm 厘米 (framed size 裝裱尺寸)



Split Peach 《分桃》, 2022

Papercut with water based dye and Chinese pigments
on Xuan paper 剪紙、水性染料、國畫顏料宣紙本

135 x 138 cm 厘米 (work size 作品尺寸)

174.5 x 174.5 x 5 cm 厘米 (framed size 裝裱尺寸)

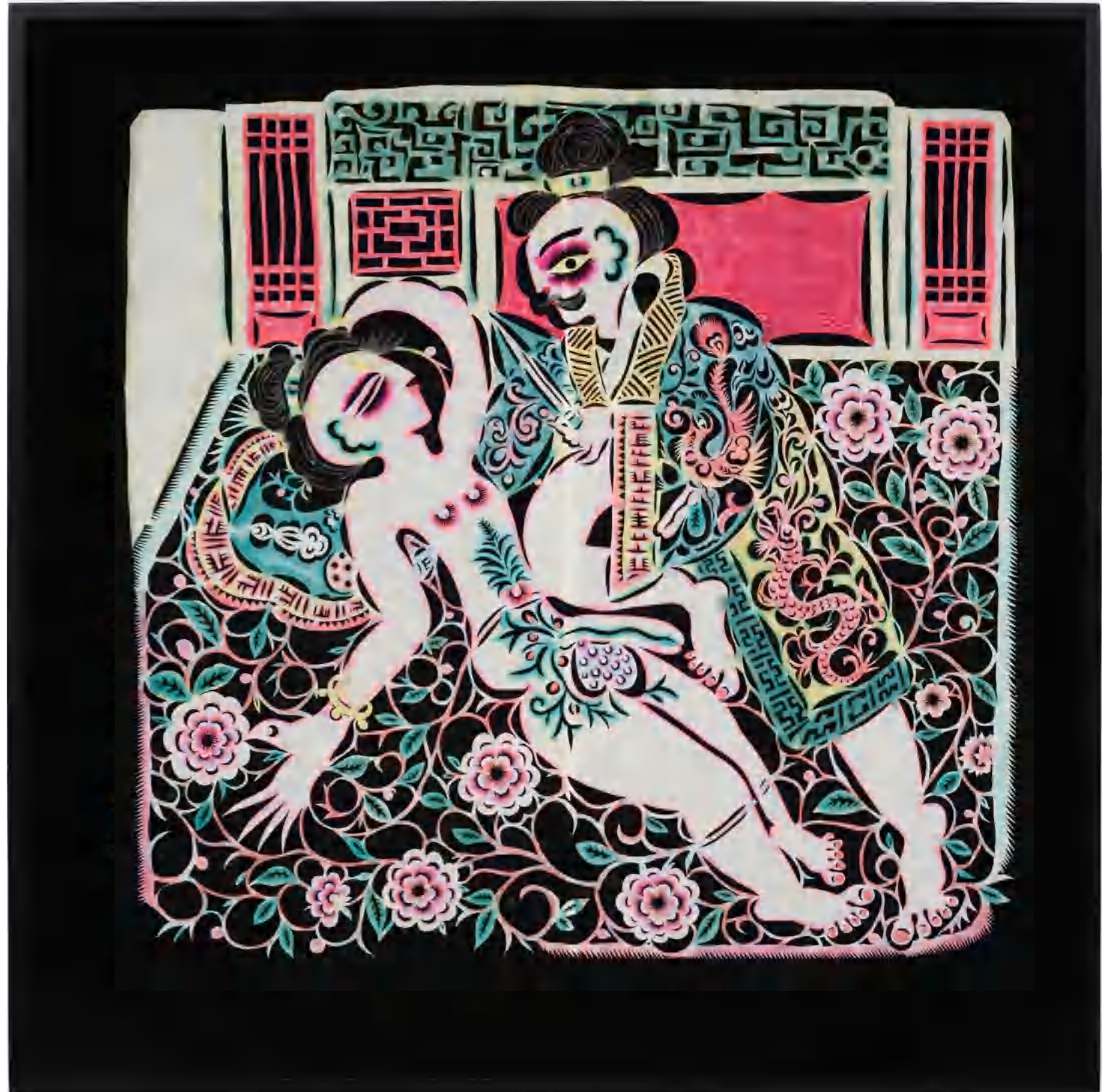


Cut Sleeve 《斷袖》, 2022

Papercut with water based dye and Chinese pigments
on Xuan paper 剪紙、水性染料、國畫顏料宣紙本

138 x 138 cm 厘米 (work size 作品尺寸)

174.5 x 174.5 x 5 cm 厘米 (framed size 裝裱尺寸)





Gate 《門》, 1992

Papercut with water based dye and Chinese pigments

on Xuan paper 剪紙、水性染料、國畫顏料宣紙本

124 x 142 cm 厘米 (work size 作品尺寸)

147 x 165 x 3.5 cm 厘米 (framed size 裝裱尺寸)



Eating from the bowl, thinking of the pot

《吃著碗裡的，想著鍋裡的》，2022

Papercut with water based dye and Chinese pigments

on Xuan paper 剪紙、水性染料、國畫顏料宣紙本

130 x 134 cm 厘米 (work size 作品尺寸)

174 x 174 x 5 cm 厘米 (framed size 裝裱尺寸)



Sorting Sweet Potatoes 《挑薯》, 2019

Papercut with water based dye and Chinese pigments

on Xuan paper 剪紙、水性染料、國畫顏料宣紙本

138 x 139 cm 厘米 (work size 作品尺寸)

174.5 x 174.5 x 5 cm 厘米 (framed size 裝裱尺寸)



Don't worry, mom is spinning thread in the next room

《沒事兒，媽媽在隔壁》，2019

Papercut with water based dye and Chinese pigments

on Xuan paper 剪紙、水性染料、國畫顏料宣紙本

138.5 x 139 cm 厘米 (work size 作品尺寸)

174.5 x 174.5 x 5 cm 厘米 (framed size 裝裱尺寸)





Longing 《渴》, 2005

Papercut on colored Xuan paper 剪紙、有色宣紙

134 x 130 cm 厘米 (work size 作品尺寸)

174.5 x 174.5 x 5 cm 厘米 (framed size 裝裱尺寸)



Fish on a chopping board 《案板上魚》, circa 2001
Papercut with water based dye and Chinese pigments
on Xuan paper 剪紙、水性染料、國畫顏料宣紙本
136.5 x 135.5 cm 厘米 (work size 作品尺寸)
174.5 x 174.5 x 5 cm 厘米 (framed size 裝裱尺寸)



Rainbow Goats 《彩虹羊》, 2021

Papercut with water based dye and Chinese pigments
on Xuan paper 剪紙、水性染料、國畫顏料宣紙本

132.5 x 127 cm 厘米 (work size 作品尺寸)

174.5 x 174.5 x 5 cm 厘米 (framed size 裝裱尺寸)



XIYADIE 西亞蝶

b. 1963, Weinan, Shaanxi province, China

Xiyadie is a self-taught traditional Chinese papercut artist who started creating works with homoerotic themes to tell his narrative of transformation. Xiyadie means Siberian Butterfly, a name he chose after his move to Beijing as a migrant worker in 2005, where he found an accepting community in the burgeoning gay subcultural scene. As he relates, the Siberian Butterfly is a northern creature. Surviving in the harshest conditions, it maintains its vanity and pursuit of freedom in an environment that does not lend political agency or representation to queer-identifying people.

His solo exhibitions include “Queer Cut Utopias” at The Drawing Center (New York, 2023), “Metamorphosis of a Butterfly: A Kaleidoscope Vision of Life by a Gay Chinese Artist” at Flazh!Alley Art Studio (San Pedro, 2012), and “Xiyadie” at the Beijing LGBT Center (Beijing 2010), among others. Xiyadie’s works have also been shown in group exhibitions at ICA NYU Shanghai (Shanghai, 2023), Kunsthall Gent (Gent, 2023), Tai Kwun Contemporary (Hong Kong, 2022), Haus der Kulturen der Welt (Berlin, 2022), Ujazdowski Castle Centre for Contemporary Art (Warsaw, 2020), Bangkok Art and Culture Centre (Bangkok, 2019), Rockbund Art Museum (Shanghai, 2019), Taipei MOCA (Taipei, 2019), Para Site (Hong Kong, 2017), Museum of Far Eastern Antiquities (Stockholm, 2012), and among others. Xiyadie has also participated in the 33rd Ljubljana Biennale of Graphic Arts (Ljubljana, 2019) and the 12th Gwangju Biennale (Gwangju, 2018).

In 2024, Xiyadie will be taking part in the Main Exhibition of the 60th International Art Exhibition of La Biennale di Venezia, entitled “Stranieri Ovunque – Foreigners Everywhere”, curated by Adriano Pedrosa. Xiyadie currently lives and works in Shaanxi province, China.

1963 年，生於中國陝西省渭南市

西亞蝶以自學的剪紙創作講述自身性意識轉變的故事。他在 2005 年北漂打工時開始以「西伯利亞蝴蝶」為藝名，北京活躍的同志亞文化圈亦成了他的避風港。正如他自己所形容的，西伯利亞蝴蝶能在惡劣氣候中存活，象征著他在一個酷兒群體及其權利受到壓抑的環境中，仍能夠保有蝴蝶般的華麗和對自由的追求。

西亞蝶的個展包括紐約 The Drawing Center 的「Queer Cut Utopias」(2023)、聖佩德羅 Flazh!Alley Art Studio 的「Metamorphosis of a Butterfly: A Kaleidoscope Vision of Life by a Gay Chinese Artist」(2012)、以及北京同志中心的「西亞蝶」同名個展(2010)。他的作品亦在其他聯展中展出，包括上海紐約大學當代藝術中心(2023)、根特 Kunsthall Gent (2023)、香港大館當代美術館(2022)、柏林 Haus der Kulturen der Welt (2022)、華沙 Ujazdowski 城堡當代藝術中心(2020)、曼谷藝術文化中心(2019)、上海外灘美術館(2019)、台北當代藝術館(2019)、香港 Para Site 藝術空間(2017)、斯德哥爾摩東亞博物館(2012)等。此外，他曾參加第 33 屆盧布爾雅那平面藝術雙年展(2019)和第 12 屆光州雙年展(2018)。

西亞蝶將於 2024 年參與第 60 屆威尼斯視藝雙年展主展。雙年展主題為「Stranieri Ovunque – Foreigners Everywhere」(處處都是外人)，由 Adriano Pedrosa 擔任主策展人。西亞蝶現於中國陝西省生活和工作。

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+852 2517 6238 | info@blindspotgallery.com

15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong

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Xiyadie
Butterfly
Dream

26.3-11.5.2024

西亞蝶
蝶夢

About Butterfly Dream

Blindspot Gallery is delighted to present "Xiyadie: Butterfly Dream", Xiyadie's debut solo exhibition at the gallery, on view from 26 March to 11 May, 2024. Presenting over 30 works from the early 1980s to the present, it is the largest exhibition of Xiyadie ever presented.

Born in 1963 in Weinan, Shaanxi province, China, Xiyadie is a self-taught, traditional Chinese papercut artist who uses a medium with origins dating back to the Eastern Han Dynasty (25-220 CE) to narrate his journey coming out of rural China as a homosexual person. His autobiographical papercuts chronicle his transformation through an environment that does not lend political agency to queer identifying people, and reflect the struggle of a marginalized individual navigating the big city as a migrant worker. The exhibition titled "Butterfly Dream" alludes to the artist's pseudonym Xiyadie, meaning Siberian Butterfly, emblematic of resilience and its flamboyant beauty. It signifies the artist's determined pursuit of freedom and endurance in the harshest of conditions.

The exhibition is divided into three overarching themes: queer liberation, family tableaux, and symbolism. With a papercutting practice stemming from the Northern Shaanxi school, distinguished by its auspicious motifs and "humble aesthetics", the artist takes a contemporary and unique approach by using papercutting as a means to chronicle his personal stories, to channel his homoerotic fantasies, and to find liberation amidst a conservative landscape. His compositions often incorporate built structures, walls, and caves, intertwined with floral elements and fauna, depicting pockets of spaces wherein one could find escapism and unleash unhinged desires.

Train (1986) depicts Xiyadie's first homosexual encounter in a train en route

to Xi'an. The papercut is centered on the artist's younger self, sporting a blonde-dyed mullet, in a steamy encounter with a train attendant. The lovers' legs transform into the coupling rod of the train, connected to its strident wheels. Enraptured in the train attendant's cabin, the two men are conjoined in infatuation, making love to the rhythm of the chugging train, unaffected by the people dining in neighboring cabins. Auspicious animals gather in the background, including a dancing monkey and a rabbit holding a conductor's flag. Interwoven with blooming flowers, they symbolize the consummation of their love, marking the beginning of an awakening journey. In 2005, Xiyadie moved to Beijing as a migrant worker, where he found an accepting community in the burgeoning gay subcultural scene. Mirroring the two male lovers along the central axis in *Train*, Xiyadie's magnum opus *Gate* (2013) depicts two men pleasuring each other in front of the Square, the symbol of national power and civic life.

Conveying his struggles against customary values, *Sewn* (1999) is an autobiographical representation depicting Xiyadie sewing up his genital, with his blood-stained needle piercing through the traditional architectural roof, metonymic of orthodoxy. His blood threads into flames as he sits atop a sword, holding in torment and agony as he looks with affection at the photograph of his former lover. *Sewn* captures an individual inflicted with pain whilst challenging pre-established norms. Another work, *Wall* (2001) encapsulates the artist's split identity. The papercut depicts him separated from his other self by a towering wall, conflicted about his gay identity. Striving to overcome barrier, he stretches his arms to reach over to his mirrored self, his hands metamorphosing into birds. The blossoming flowers, apricots and auspicious creatures surrounding them embodies the unceasing force of nature, refusing to be suppressed.

Growing up in rural China, Xiyadie was subjected to societal and familial pressures of a heterosexual relationship. He married a woman and fathered two children, one of whom was paralyzed from cerebral palsy. *Life* (1988) portrays the birth of Xiyadie's daughter. His wife lies on the Chinese kang bed-stove, her head resting on the lap of the artist's mother as she exerts great strength and effort to deliver the baby. Xiyadie is seen holding a lamp from up above, aiding the doctor who holds a pair of delivery scissors. Their daughter is born successfully, a plant sprouting from the mouth of the newborn, metaphoric of the tenacity of life.

In order to financially support his family and handicapped son, Xiyadie like many migrant workers moved to the big city to work. *Missing* (2007) portrays the artist standing alone beneath a clock tower in Beijing where he worked as a security guard. Perched on the clock tower is a face filled with concern, symbolizing the artist's fervent longing for his son. The right shows the image of his wife staying behind to care for the family. While physically present at work, his heart is with his son.

Xiyadie blends traditional papercut motifs of flowers and animals, symmetrical patterns, and Chinese characters "double happiness" with recurring personal iconographies such as the butterfly, the kang bed-stove (炕), and personified mythological characters to represent his homosexual fantasies. *Double Happiness* (1982) is a bawdy play on the customary Chinese papercut with the character "double joy" (囍), often used to adorn wedding festivities. The word here doubles as a face and a pair of penises, humorously conveying homoerotic sensuality. Paralleling the symmetry in *Double Happiness*, *Cave* (2012) captures the amorous union of two pairs of lovers intertwined into serpents' tails. Together, the duos flank a face sweating feverishly from passion and desire.

Fish on a chopping board (2001) is set against a more domestic backdrop wherein the artist portrays himself and his lover unified as one, taking the form of a fish lying on a kitchen top, about to be cooked and devoured. Their heads are positioned adjacent to a chopping board, too close to the blade of a cleaver. Two cats prowl restlessly above them, waiting for their moment to catch their prey. Despite the encroaching danger, the men copulate in passion, knowingly facing execution for their scandalous act.

For Xiyadie, his titular moniker, the Siberian butterfly, is not merely a totem for escapism and liberation but also an emblem of hope for his handicapped child. In *Hoping* (2000), he depicted his son transfigured into a butterfly, taking flight from his wheelchair and untethered from the shackles of sickness. In the hands of the artist, the butterfly becomes a moving self-portrayal of metamorphosis, flamboyant and refusing to hide one's true self. As portrayed in *Soaring* (1996), Xiyadie and his lover are merged into a single butterfly, and with wings unfurled, they soar into the sky without inhibition.

Each and every papercut is unique and one-of-a-kind, though similar versions of some works exist because of the nature of Xiyadie's cutting process which requires layering of a few thin rice papers in order to cut out intricate patterns. However, each and every papercut is unique with different details and colors.

關於展覽

刺點畫廊將於 2024 年 3 月 26 日至 5 月 11 日期間呈現西亞蝶於香港的首次個展「西亞蝶：蝶夢」。此次展覽將展出西亞蝶由 80 年代初至今所創作的 30 餘件作品，是他迄今規模最大的個展，其中部份作品從未曝光。

西亞蝶 1963 年出生於中國陝西省渭南市，是一名民間剪紙藝術家。中國剪紙傳統歷史悠久，最早可追溯至東漢時期（公元 25 至 220 年）。西亞蝶自幼跟隨母親及村裡的年長女性學習剪紙技藝，透過剪紙講述自己作為一名同性戀者走出中國偏遠農村的人生歷程。他的剪紙作品如其自傳一般，記錄了他在一個酷兒群體受到壓抑的環境中，如何出櫃蛻變的過程，亦反映了農民工這一邊緣群體在大城市中的掙扎。展覽名「蝶夢」暗含藝術家的藝名「西亞蝶」，意為「西伯利亞蝴蝶」。西伯利亞蝴蝶色彩亮麗，同時具有頑強的生命力，象徵著藝術家在惡劣的條件下仍有蝴蝶般的華麗，以及對自由的不懈追求。

展覽橫跨「酷兒解放」、「家庭羈絆」及「象徵符號」三大主題。陝西省陝北地區的傳統剪紙具有吉祥的寓意和拙樸的造型美。西亞蝶在此基礎上加入當代獨特的藝術語言，透過剪紙講述個人經歷，表達他對同性戀的幻想和渴望，同時在保守的大環境中尋找自由的理想之國。他的作品中經常以門、牆壁、炕等構建場景。這些人工建築物與自然生態交織，開闢容讓人們逃離現實、釋放慾望的空隙。

《火車》（1986）描繪了西亞蝶的第一次同性艷遇。在前往西安的火車上，年輕的藝術家蓄著一頭金髮，邂逅了一名列車員。這對愛侶在列車員的休息室中深情相擁，在火車前進的節奏下熱烈做愛，毫不顧忌相鄰車廂的旅客。他們的雙腿化成車輪間的連桿，驅動著火車前進。窗外的獼猴在嬉戲，兔子舉著列車員的小紅旗追逐著火車，向他們二人揮手致意。四周花團錦簇，象徵愛侶的身靈結合，也標誌著一段覺醒之旅的啟

程。2005 年，西亞蝶以農民工的身份進京務工。在北京逐漸興起的同性文化社群中，他找到了自己的容身之所。與《火車》相互呼應的另一代表作《門》（2013）則描繪了兩名男子在象徵著國家權力和公民精神的城門前，彼此相擁的場景。

《縫》（1999）是西亞蝶的自傳作品之一。畫面中的人物坐在一把劍上，深情而又痛苦地凝視著昔日戀人的照片。他手持染血的針線，試圖縫合自己的生殖器。飛濺的血絲化作火焰，尖針刺穿屋頂的瓦片，表現了人在壓抑的世俗傳統中，迸發出對自由的渴望。《牆》（2001）則是西亞蝶作為一名娶妻生子的同性戀者，在雙重身份之間矛盾的寫照。作品中的兩個他被一堵高牆分隔開，表現了他對於自己同性戀身份的困惑。畫面中，高牆左側的他努力克服障礙，向右側的自己伸出援手。向上伸展的手掌化作鳥兒，在空中飛翔。四周繁花似錦，紅杏含苞待放，展現出一派鳥語花香、生機勃、擺脫壓抑的景象。

西亞蝶成長於中國偏遠農村地區。受限於異性戀體制下的社會及家庭壓力，他與女性結婚，並育有一對兒女。不幸的是，大兒子自幼罹患腦癱。《生命》（1988）描繪了西亞蝶的女兒出生時的情景。畫面中，他的妻子躺在炕上，頭枕著西亞蝶母親的大腿，正使勁將胎兒推出。西亞蝶則舉著一盞燈，協助拿著剪刀的接生婆。他們的女兒最終順利出世，嘴裏長出一株植物，喻示著新生命的誕生。

為了掙錢養家糊口並為殘疾的兒子治病，西亞蝶和其他農民工一樣，前往大城市打工。在《念》（2007）中，藝術家結合自己在北京做保安的經歷，描繪了自己獨自一人站在鐘樓旁的場景，鐘樓頂部露出一張關切的臉。畫面右側，他的妻子留守家中，照顧生病的兒子。西亞蝶雖然身在千里之外的北京，但心中深深掛念著兒子。

西亞蝶在創作中將傳統剪紙中常見的花卉動物、對稱圖案、「囍」字，與具有鮮明個人特色的符號如蝴蝶、炕、及其他擬人化的形象結合，表現同性之間的愛慾。「囍」字常出現在中國傳統剪紙作品中，用於婚禮裝飾。在《雙喜》（1982）中，西亞蝶在「囍」字剪紙的基礎上，頗具玩味地融入男性身體的情色元素。與《雙喜》左右對稱的構圖類似，《洞》（2012）描繪了兩對戀人各自交歡、四腿交纏合為一條蛇尾的場景。在兩對戀人之間，一張因激情與慾望而大汗淋漓的面孔將他們分隔開。

《案板上魚》（2001）以家庭廚房為背景，描繪了西亞蝶與他的愛人緊緊合為一體，化作一條躺在檯面上的魚，即將被烹飪吞食。他們的頭頂貼著案板（砧板），鋒利的刀刃近在咫尺。兩隻貓在他們頂部的架子上焦急徘徊，等待著捕獵的好時機。明知大難臨頭，這對愛侶即將面臨處決，但他們仍選擇在此刻肆意交歡，享受最後的歡愉。

對西亞蝶而言，他的別名「西伯利亞蝴蝶」不僅寓意著現實的出口和解放，也寄托了對他殘疾的兒子的希冀。在《望》（2000）中，西亞蝶描繪了癱瘓的兒子化身蝴蝶，從輪椅上飛起，擺脫病痛的束縛。在藝術家的剪刀下，蝴蝶這一意象成為了他出櫃蛻變的象徵。蝴蝶美麗、熱烈而恣意，無需掩飾真實的自我。正如《翔》（1996）中所描繪的，西亞蝶與他的愛人合體化身成為一隻蝴蝶，翩翩起飛，無拘無束。

西亞蝶的每一件剪紙作品都是獨特的。部分作品看似內容相近，是因為藝術家在剪紙的過程中需要將多層宣紙疊在一起，裝訂牢固，以方便下刀剪出精細的圖案。然而，即使是相似版本的作品，細節和顏色也各有不同，因此每一件作品都是獨一無二的。









Your lightbulb is fine 《你的燈好着呢》, circa 2008

Papercut with water based dye and Chinese pigments on Xuan paper

剪紙、水性染料、國畫顏料宣紙本

30.5 x 31.5 cm 厘米 (work size 作品尺寸)

42 x 42 x 3 cm 厘米 (framed size 裝裱尺寸)



Yuquanying Subway Station 《玉泉營地鐵站》, circa 2007

Papercut with water based dye and Chinese pigments on Xuan paper

剪紙、水性染料、國畫顏料宣紙本

29 x 30 cm 厘米 (work size 作品尺寸)

42 x 42 x 3 cm 厘米 (framed size 裝裱尺寸)



Joy 《樂》, 2001

Papercut with water based dye and Chinese pigments on Xuan paper

剪紙、水性染料、國畫顏料宣紙本

26 x 26 cm 厘米 (work size 作品尺寸)

42 x 42 x 3 cm 厘米 (framed size 裝裱尺寸)



Dance 《舞》, 2010

Papercut with water based dye and Chinese pigments on Xuan paper

剪紙、水性染料、國畫顏料宣紙本

26 x 26 cm 厘米 (work size 作品尺寸)

42 x 42 x 3 cm 厘米 (framed size 裝裱尺寸)



Joy 《樂》, 2005

Papercut with water based dye and Chinese pigments on Xuan paper

剪紙、水性染料、國畫顏料宣紙本

28 x 28 cm 厘米 (work size 作品尺寸)

42 x 42 x 3.5 cm 厘米 (framed size 裝裱尺寸)



Joy 《樂》, 2005

Papercut with water based dye and Chinese pigments on Xuan paper

剪紙、水性染料、國畫顏料宣紙本

27.5 x 27.5 cm 厘米 (work size 作品尺寸)

42 x 42 x 3 cm 厘米 (framed size 裝裱尺寸)



Cucumber 《黃瓜》, 2005

Papercut with water based dye and Chinese pigments on

Xuan paper 剪紙、水性染料、國畫顏料宣紙本

29 x 40.5 cm 厘米 (work size 作品尺寸)

42 x 55 x 3 cm 厘米 (framed size 裝裱尺寸)



Joy 《樂》, circa 2001-2003

Papercut on colored Xuan paper 剪紙、有色宣紙

30 x 30 cm 厘米 (work size 作品尺寸)

42 x 42 x 3 cm 厘米 (framed size 裝裱尺寸)



Joy 《樂》, 1980s

Papercut on colored Xuan paper 剪紙、有色宣紙

30 x 30 cm 厘米 (work size 作品尺寸)

42 x 42 x 3 cm 厘米 (framed size 裝裱尺寸)





Boiling 《沸》, 2000

Papercut on colored Xuan paper 剪紙、有色宣紙

27 x 27 cm 厘米 (work size 作品尺寸)

42 x 42 x 3.5 cm 厘米 (framed size 裝裱尺寸)



Heaven and Earth 《天地》, 2005

Papercut on colored Xuan paper 剪紙、有色宣紙

27 x 27 cm 厘米 (work size 作品尺寸)

42 x 42 x 3.5 cm 厘米 (framed size 裝裱尺寸)



Life 《生命》, 1988

Papercut on colored Xuan paper 剪紙、有色宣紙

25 x 25 cm 厘米 (work size 作品尺寸)

39 x 39 x 3.5 cm 厘米 (framed size 裝裱尺寸)



Fighting 《打架》, 1999

Papercut on colored Xuan paper 剪紙、有色宣紙

26 x 26 cm 厘米 (work size 作品尺寸)

39 x 39 x 3.5 cm 厘米 (framed size 裝裱尺寸)



Missing 《念》, 2007

Papercut on colored Xuan paper 剪紙、有色宣紙

27 x 27 cm 厘米 (work size 作品尺寸)

39 x 39 x 3.5 cm 厘米 (framed size 裝裱尺寸)



Vase 《花瓶》, 2018

Papercut on colored Xuan paper 剪紙、有色宣紙

30 x 28 cm 厘米 (work size 作品尺寸)

46 x 46 x 3.5 cm 厘米 (framed size 裝裱尺寸)



Double Happiness 《雙喜》, 1982

Papercut on colored Xuan paper 剪紙、有色宣紙

28 x 30 cm 厘米 (work size 作品尺寸)

46 x 46 x 3.5 cm 厘米 (framed size 裝裱尺寸)



Peace 《平安》, 2012

Papercut with water based dye and Chinese pigments on Xuan paper

剪紙、水性染料、國畫顏料宣紙本

30 x 30 cm 厘米 (work size 作品尺寸)

42 x 42 x 3 cm 厘米 (framed size 裝裱尺寸)



Joy 《樂》, 2012

Papercut with water based dye and Chinese pigments on Xuan paper

剪紙、水性染料、國畫顏料宣紙本

30 x 30 cm 厘米 (work size 作品尺寸)

42 x 42 x 3 cm 厘米 (framed size 裝裱尺寸)





Joy 《樂》, circa 2012

Papercut with water based dye and Chinese pigments on Xuan paper

剪紙、水性染料、國畫顏料宣紙本

35 x 28.5 cm 厘米 (work size 作品尺寸)

42 x 55 x 3 cm 厘米 (framed size 裝裱尺寸)



Cave 《洞》, 2012

Papercut with water based dye and Chinese pigments
on Xuan paper 剪紙、水性染料、國畫顏料宣紙本

30 x 43 cm 厘米 (work size 作品尺寸)

42 x 55 x 3 cm 厘米 (framed size 裝裱尺寸)



Soaring 《翔》, 1996

Papercut with water based dye and Chinese pigments on Xuan paper

剪紙、水性染料、國畫顏料宣紙本

24 x 25 cm 厘米 (work size 作品尺寸)

39 x 39 x 3.5 cm 厘米 (framed size 裝裱尺寸)





Hoping 《望》, 2000

Papercut with water based dye and Chinese pigments on Xuan paper

剪紙、水性染料、國畫顏料宣紙本

25 x 25 cm 厘米 (work size 作品尺寸)

39 x 39 x 3.5 cm 厘米 (framed size 裝裱尺寸)



Joy 《樂》, 1998

Papercut on Xuan paper 剪紙、宣紙

28 x 28 cm 厘米 (work size 作品尺寸)

42 x 42 x 3.5 cm 厘米 (framed size 裝裱尺寸)



Butterfly 《蝶》, 2006

Papercut on colored Xuan paper 剪紙、有色宣紙

26.5 x 26.5 cm 厘米 (work size 作品尺寸)

42 x 42 x 3 cm 厘米 (framed size 裝裱尺寸)



XIYADIE 西亞蝶

b. 1963, Weinan, Shaanxi province, China

Xiyadie is a self-taught traditional Chinese papercut artist who started creating works with homoerotic themes to tell his narrative of transformation. Xiyadie means Siberian Butterfly, a name he chose after his move to Beijing as a migrant worker in 2005, where he found an accepting community in the burgeoning gay subcultural scene. As he relates, the Siberian Butterfly is a northern creature. Surviving in the harshest conditions, it maintains its vanity and pursuit of freedom in an environment that does not lend political agency or representation to queer-identifying people.

His solo exhibitions include "Queer Cut Utopias" at The Drawing Center (New York, 2023), "Metamorphosis of a Butterfly: A Kaleidoscope Vision of Life by a Gay Chinese Artist" at Flazh!Alley Art Studio (San Pedro, 2012), and "Xiyadie" at the Beijing LGBT Center (Beijing 2010), among others. Xiyadie's works have also been shown in group exhibitions at ICA NYU Shanghai (Shanghai, 2023), Kunsthall Gent (Gent, 2023), Tai Kwun Contemporary (Hong Kong, 2022), Haus der Kulturen der Welt (Berlin, 2022), Ujazdowski Castle Centre for Contemporary Art (Warsaw, 2020), Bangkok Art and Culture Centre (Bangkok, 2019), Rockbund Art Museum (Shanghai, 2019), Taipei MOCA (Taipei, 2019), Para Site (Hong Kong, 2017), Museum of Far Eastern Antiquities (Stockholm, 2012), and among others. Xiyadie has also participated in the 33rd Ljubljana Biennale of Graphic Arts (Ljubljana, 2019) and the 12th Gwangju Biennale (Gwangju, 2018).

In 2024, Xiyadie will be taking part in the Main Exhibition of the 60th International Art Exhibition of La Biennale di Venezia, entitled "Stranieri Ovunque – Foreigners Everywhere", curated by Adriano Pedrosa. Xiyadie currently lives and works in Shaanxi province, China.

1963 年，生於中國陝西省渭南市

西亞蝶以自學的剪紙創作講述自身性意識轉變的故事。他在 2005 年北漂打工時開始以「西伯利亞蝴蝶」為藝名，北京活躍的同志亞文化圈亦成了他的避風港。正如他自己所形容的，西伯利亞蝴蝶能在惡劣氣候中存活，象征著他在一個酷兒群體及其權利受到壓抑的環境中，仍能夠保有蝴蝶般的華麗和對自由的追求。

西亞蝶的個展包括紐約 The Drawing Center 的「Queer Cut Utopias」(2023)、聖佩德羅 Flazh!Alley Art Studio 的「Metamorphosis of a Butterfly: A Kaleidoscope Vision of Life by a Gay Chinese Artist」(2012)、以及北京同志中心的「西亞蝶」同名個展(2010)。他的作品亦在其他聯展中展出，包括上海紐約大學當代藝術中心(2023)、根特 Kunsthall Gent (2023)、香港大館當代美術館(2022)、柏林 Haus der Kulturen der Welt (2022)、華沙 Ujazdowski 城堡當代藝術中心(2020)、曼谷藝術文化中心(2019)、上海外灘美術館(2019)、台北當代藝術館(2019)、香港 Para Site 藝術空間(2017)、斯德哥爾摩東亞博物館(2012)等。此外，他曾參加第 33 屆盧布爾雅那平面藝術雙年展(2019)和第 12 屆光州雙年展(2018)。

西亞蝶將於 2024 年參與第 60 屆威尼斯視藝雙年展主展。雙年展主題為「Stranieri Ovunque – Foreigners Everywhere」(處處都是外人)，由 Adriano Pedrosa 擔任主策展人。西亞蝶現於中國陝西省生活和工作。

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+852 2517 6238 | info@blindspotgallery.com

15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong

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