

刘冬旭：指尖,耳洞

艺术家： 刘冬旭

展览时间： 2024年5月25日 - 6月30日

开幕时间： 2023年5月25日 周六 下午4点

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拾萬空间（北京）非常荣幸地将于2024年5月25日，在一楼空间呈现刘冬旭的个人项目《指尖,耳洞》。本次将展出艺术家自2020年至2024年三年间的10件作品，身体、记忆、光和日常物构成了展览的核心词汇。

我们被莫名地裹挟在一个短平快的时代,滑手机的速度越来越快,短视频压缩得越来越短,听音频节目必须调到1.5倍语速以上。刘冬旭的作品却把我们带入真实的此刻,把目光重新回转到“我”的身上,用他对日常物材料的直觉和丰富经验来感受记忆的疼痛、当下的喜悦,感知一个生命体的短暂存在和变化。

刘冬旭的作品涵盖雕塑、建筑、设计等语言,但贯穿其中的始终是“人”。他跨界并接触了不同的领域与知识,从以往的想法中解放出来,并坚信事物总是可以被重新审视和重新解释的,从而开始更自由与直观地观察一切。

本次展出的2020年的作品《双手的魔力》和《幽默的谈吐》就来自个人经验。艺术家每年都会遭遇两次身体过敏期,这种感受刻骨铭心,于是,眼睛的充血、肿胀、分泌物增多等等不适的感受,均被微妙地焊接在了这两件作品之中。艺术家还将从各处收集的灯架拼接起来,形成串联各个细节的骨架,再融入日常的身体经验和感受,最终变成了一个只属于“我”的形状。

在2023年的四件作品《作为支撑的手臂 I、II》《蜷缩的腹部 II》《沉睡》中,艺术家尝试了一种新的日常物材料:豆皮。这是一种有机材料,选择豆皮作为雕塑材料出于偶然兴致,它的颜色有些类似人体的皮肤,形态会随着环境、空气、时间的变化而改变,水分和油脂也会不断流失,就像一切有机生命体的变化过程一样——从鲜嫩到干瘪,从柔韧到脆弱,进而不可逆的瞬间成为宿命。还好有“光”的存在,将豆皮进行特殊处理,与温暖的光源结合,再与金属或不锈钢材料结合,于是运动发光的身体开始与外界相连,延伸并且对话。

2024年的四件作品《指尖,耳洞》《花粉症》《刺,表皮》《双目之外》采用了最新的环氧树脂材料,它们则分别叙述着身体的不同部位在临到各种不适症状或外界刺激时的真实记忆……

刘冬旭,1983年出生于西安,工作生活于北京。

刘冬旭的工作围绕着雕塑展开,他的作品旨在思考和探索雕塑,建筑、空间结构、身体行为以及更广泛语境之间的关系,融合了对建筑、设计、身体和环境多维度的思考,包括社会和文化生活,以及各种材料媒介在不同背景下的使用和转换。

拾萬空间,于2014年成立于北京草场地艺术区,2018年迁址到北京798艺术区。2021年底开设石家庄分馆拾萬当代艺术中心,并于2023年底迁至石家庄市井陘县北障城村。2023年初在杭州市西湖区转塘街道的鸚鸡湾建立分部。拾萬北京总部位于798包豪斯建筑集群中的一处二楼下陷式空间,石家庄分部深入到太行山古村落中的一座老教堂,而杭州空间则改造自龙坞茶山旁的一间农舍。拾萬空间对常规化的展览保持警惕,希望从当代艺术的语境出发,通过持续的展览和项目,来回应我们共同的生存境遇,激发出当下文化中被忽视的部分。

## Liu Dongxu: Fingertips, Ear canal

**Artists:** Liu Dongxu  
**Duration:** May 25 - June 30, 2024  
**Opening:** 4:00 PM, Saturday, May 25, 2024  
**Address:** Hunsand Space | No. 02, 798 West Street, 798 Art District,  
Chaoyang District, Beijing  
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Hunsand Space (Beijing) is delighted to announce the presentation of Liu Dongxu's solo project titled "Fingertips, Ear canal" on May 25th, 2024, in our ground floor gallery. The exhibition will feature 10 works created by the artist over the span of three years, from 2020 to 2024, with the body, memory, light, and everyday objects serving as the central themes and conceptual pillars of the show.

We find ourselves swept up in an era characterized by instant gratification, where scrolling through mobile phones accelerates relentlessly, short videos grow ever briefer, and audio programs must be played at 1.5x speed or faster to keep pace. Yet, Liu Dongxu's works pull us into the authenticity of the present moment, redirecting our gaze back onto the self. Through his intuitive and richly experiential approach to everyday materials, he invites us to feel the aches of memory, the joys of the current moment, and to sense the fleeting existence and transformations of a living being. His art serves as a counterpoint to the rush of modern life, reminding us to slow down and truly experience the depth and texture of our experiences.

Liu Dongxu's works span across mediums such as sculpture, architecture, and design, yet the underlying theme consistently revolves around "humanity." He transcends boundaries and engages with diverse fields of knowledge, liberating himself from conventional ideas and firmly believing that things can always be reexamined and reinterpreted. This conviction enables him to observe everything more freely and intuitively, thereby initiating a fresh and unencumbered perspective.

The artworks showcased from 2020, titled 'Magic of Hands' and 'Humorous Talk' stem directly from personal experience. The artist, who endures two periods of severe physical allergies each year, channels this profound and visceral sensation into these pieces. Symptoms like bloodshot eyes, swelling, increased secretions — all discomforts associated with the condition — are subtly embedded within these works. Furthermore, the artist assembles lamp frames collected from various sources, creating a skeletal structure that links together intricate details, infusing them with everyday bodily sensations and experiences. Ultimately, this process transforms them into a form that is uniquely and intimately "mine."

In the four works from 2023, titled 'Arms as Support I & II', 'Curled Up Abdomen II' and 'Slumber' the artist ventured into experimenting with a novel everyday material: bean curd skin. This organic substance was adopted somewhat whimsically, yet its color bears resemblance to human skin, and its form evolves with environmental changes, air exposure, and the passage of time. Like all organic matter, it loses moisture and oils, transitioning from freshness to dryness, suppleness to fragility—a metaphor for the irreversible course of life. Fortunately, there is the element of "light," which, after special treatment, combines with the bean curd skin and warm light sources, interlaced with metal or stainless steel, transforming the once static forms into luminous bodies that engage with their surroundings. These glowing, animated sculptures extend outward and initiate a dialogue, bridging the gap between the internal and external worlds.

In 2024, four works titled 'Fingertips, Ear canal', 'Hay Fever', 'Needles, Epidermis' and 'Beyond Eyes' employ the latest epoxy resin material. Each of these artworks narrates authentic recollections of different parts of the body encountering various discomforts or external stimuli. By utilizing this contemporary medium, Liu Dongxu explores the body's sensitivity and response to its environment, encapsulating moments of vulnerability and resilience in a tangible, almost tactile representation.....

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Liu Dongxu, born in Xi'an in 1983, Liu Dongxu lives and works in Beijing.

Liu Dongxu's work is centered around sculpture, and his works aim to reflect and explore the relationship between sculpture-architecture, spatial structure, physical behavior, and wider contexts, integrating multi-dimensional reflections on architecture, design, the body, and the environment, including social and cultural life, as well as the use and transformation of various materials and media in different contexts.

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Hunsand Space was established in 2014 in the Caochangdi Art Zone of Beijing. In 2018, it relocated to the 798 Art District in Beijing. At the end of 2021, Hunsand Space opened a branch, Hunsand Center for Contemporary Art, in Shijiazhuang, and by the end of 2023, it had moved to Beizhangcheng Village in Jingxing, Shijiazhuang. In early 2023, a new branch was established in Fujiwan, Zhuantang, Xihu, Hangzhou. The Beijing headquarters of Hunsand Space is located within a sunken two-story building in the Bauhaus architectural complex within the 798 Art District. The Shijiazhuang branch delves deep into an old church within a historic village in the Taihang Mountains, while the Hangzhou space has been transformed from a farmhouse near the Longwu Tea Plantation. Hunsand Space remains vigilant against the standardization of exhibitions and aims to respond to our shared existential experiences, sparking the often overlooked aspects of contemporary culture through ongoing exhibitions and projects.