



Red Gate Gallery

红 门 画 廊

28 二十八周年!
Years in 2019

Li Xiaofeng 李晓峰

[Click Here for Li Xiaofeng Online Page](#)

<http://redgategallery.com/content/li-xiaofeng>



Red Gate Gallery

红 门 画 廊

1965

Born in Hubei Province

2002

Graduated from Mural Department of Central Academy of Fine Arts

28 二十八周年!
Years in 2019

Sold Exhibition

2012 Memory by Li Xiaofeng, The Opposite House, Beijing

Group Exhibitions

2018 *Cracked – Porcelain*, Red Gate Gallery, Beijing

2017 *Contemporary Dialogues Between Fashion and Art*, Zhu Zhong Art Museum

Art Central, Hong Kong

2016 *Art Central*, Hong Kong

Red Gate: The Next 25 Years, Red Gate Gallery

2015 *China: Through the Looking Glass*, The Metropolitan Museum of Art, USA

Art Central, Hong Kong

2014 *The 5th Taiwan Ceramics Biennale*, Taipei County Yingge Ceramics Museum, Taiwan

ST. Start International exhibition of the Chinese Contemporary Ceramic Art, Today Art Museum, Beijing

2013 The 7th Gyeonggi International Ceramic Biennale 2013 Korea, Icheon CeraMIX Creative Center, Korea

2011 *Ming to Nirvana*, Red Gate Gallery, Beijing

2010 *Head On*, Red Gate Gallery, Beijing

Width Contemporary Art Exhibition, Museum of Contemporary Art, Beijing

Art Fair HK10, Hong Kong

2009 *Art Fair HK09*, Hong Kong

2008 *Art Asia*, Miami

Virginia Miller Gallery, Miami

Asian Contemporary Art Fair, New York

2006 *Sculpture*, Pickled Art Centre

Consumption Times I, Ha Te Art Centre

2005 *Diversity and Construction*, Beijing

2004 *X Yard*, Beijing

Beijing International Art Camp

2002 *CAFA Graduates' Exhibition*



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Special Exhibition 特别展览

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2010 Lacoste Women's Polo Sculpture Launch, Yi Hotel, Beijing

2010 Lacoste Man's Polo Sculpture Launch, Musee Des Arts et Metiers, Paris

Collection

Lacoste, Paris, Louis Vuitton, Shanghai, The Opposite House, Beijing, Private Collection in China and Overseas



Considered one of the most original artists in China, Li Xiaofeng (b. 1965) is known for his unique use of porcelain shards. Li makes wearable porcelain costume and installation from ceramic shards coming from the Song, Ming, Yuan and Qing dynasties, which are sewn together on a leather undergarment. Some of his projects include a suit jacket and tie as well as a number of mid-length women's dresses.

--- Tang Zehui

李晓峰被认为是中国最有原创性的艺术家之一，他用老瓷片制作出可以穿的服装装置。这些来自于明清甚至更早的陶瓷碎片作为古代生活的遗存在中国近年来大规模的城市建设中被从地下发掘出来，留之无用，弃之可惜，李晓峰发现最适合它们的形式，赋予它们新的生命。当人穿上瓷片衣服时，有血有肉的生命将它填满，青花瓷片本身的纹饰与瓷片切割重组后的构成的空洞的直线，组合成一个虚空的网线结构，人的身体隐隐约约从中透出来，与古代的青花瓷的纹饰交织在一起，“空”与“满”、“古代”与“现代”、“在场”与“不在场”之间显现出作品的独特价值。

——唐泽慧



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Fragments Connecting Cultures

Like all other Chinese artists, Li Xiaofeng took a long and striving road of study and artistic practice. After graduating from Hubei Huanggang Normal College in last century, he came all the way to pursue further studies in Central Academy of Fine Arts and completed graduate courses in 2002. Then, Just like all the others persistently going in for art, Li chose to stay in Beijing, over the away - flying years.

However, Li Xiaofeng also spent as much the same time completely breaking away from the tie of academic art that he once diligently sought for, and cautiously keeping some certain distance from all the current trends of arts, which has been proved to be an entirely necessary and wise decision as an artist. It surely requires courage and preparation of cost for the tenacity. It seemed that Li Xiaofeng stayed a little bit marginalized, which yet was able to be pregnant with regenerative force all the time.

We are clearly aware of that " Chinese culture" is the basic breakthrough point in Li's works. It has been thought of a difficulty when it comes to culture, Li Xiaofeng, however, has such a sense of mission for it, and the finds it a theoretic basis with beautiful name "Post Orientalism". Chinese landscape was always a major theme in his large number of paintings created in past. instead of simply copying, like some other contemporary artists, the landscape in his creation has been melt into heart and then rearranged, thus his works are so unique that we can taste the modern flavor of poetic dream and super realism.

Li Xiaofeng's recent installations are of so much charm. He chooses the real fragments of Ming - Qing blue - white porcelain as materials in his works for he has been obsessed in the research and collection of ancient porcelain over years. That makes his works smooth rather than meticulous, like and old monk mending his robe of patches or and ancient artiste making a jade dress. The process during which the polished fragments are linked together in series with silver thread through the cut holes is an artistic behavior itself, which reminds me of a short description of being a little goldfish in One Hundred Years of Solitude by Marx, that process maintaining certain meaningless significance like one's life.

Li Xiaofeng kept indoors for three months, but finally he got a completely new appraisal: when hundreds of porcelain fragments are arranged in complete order on one garment, we even seem to read the information code left by our forefathers; while this modern garment made by arts of those dug up ancient porcelain fragments from long silent earth reflect today's sunshine, even people with little literacy are likely to have thoughts flooding in their mind: fragments or clothes?--- It is undoubtedly a conversation between the past and today. I suppose that garment is merely a pretence or plea of the work, but the true meaning that is intended to convey is culture, which is a populous concept nowadays.

Shen Jindong

August 12, 2006



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Li Xiaofeng, *Beijing Memory Series*, 2008, Qing Period Shards, 130 x 40 x 30 cm
(Sold Out)



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Li Xiaofeng, *Ocean Travels*, 2008, Ming Period Shards, 78 x 67 x 50 cm
(Sold out)



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Li Xiaofeng, *Ocean Travels*, 2008, Ming Period Shards, 78 x 67 x 50 cm
(Sold out)



Ocean Travels, 2008, Ming Period Shards, 78 x67 x50 cm
(Sold out)



Colorful Time No. 1, 2008, Ming Period Shards, 75 x 62 x 48 cm (Sold out)



Dress, Qing Period Shards. 2008, 130 x40 x30 cm
(Sold out)



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Li Xiaofeng, *Beijing Memory*, 2007, Qing Period Shards, 105 x 60 x 40 cm
(Sold out)



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Li Xiaofeng, *Classical*, 2008, Song Period Shards, 162 x 55 x 25 cm
(Cannot be exported from China)



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Detail: Li Xiaofeng, *Classical*, 2008, Song Period Shards, 162 x 55 x 25 cm
(Cannot be exported from China)



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Li Xiaofeng, *Beijing Memory No. 5*, 2009, Qing Period Shards, 110 x 70 x 65 cm
(Cannot be exported from China)



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Li Xiaofeng, *Parade No. 2*, 2010, Song Period Shards, 123 x 48 x 29 cm
(Cannot be exported from China)



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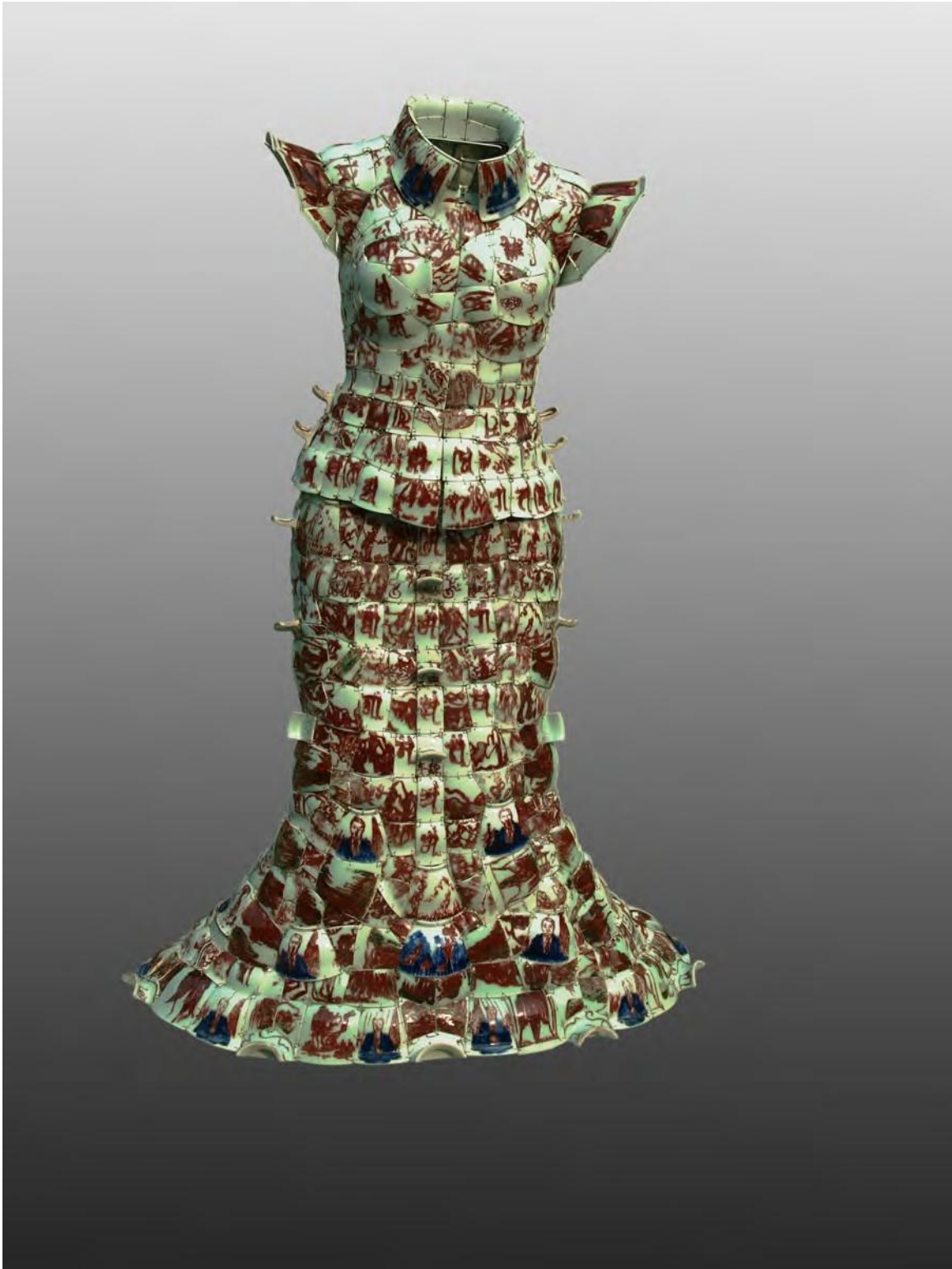
Li Xiaofeng, *Parade No. 3*, 2010, Song Period Shards, 123 x 48 x 29 cm
(Cannot be exported from China)



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Li Xiaofeng, Phoenix No. 1, 2011, Under-glaze Red Shards, 144 x 60 x 63cm
(can be exported)



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Li Xiaofeng, *Phoenix No. 2*, 2011, Under-glaze Red Shards, 176 x 56 x 106 cm
(can be exported)



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28 二十八周年!
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Detail: Li Xiaofeng, *Phoenix No. 2*, 2011, Under-glaze Red Shards, 176 x 56 x 106 cm
(can be exported)



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Li Xiaofeng, Whirling, 2012, Qing Period Shards, 66 x 21.5 x 14 cm
(Sold out)



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Past Presence No. 1
Ming and Qing Periods shards, stainless steel
2016
70 x 21 x 12 cm
(Sold out)



Past Presence No. 2
Ming and Qing Periods shards, stainless steel,
2016
70 x 21 x 12 cm
(Sold out)



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*Listen to the Flowers Coming
into Bloom No.1,*
2013, Porcelain, 63x12x8 cm
(Sold out)



*Listen to the Flowers Coming
into Bloom No.2,*
2013, Porcelain, 62 x 13 x 8 cm
(Sold out)



Whirling, 2013, Porcelain,
60 x 15 x 8 cm
(Sold out)



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Li Xiaofeng, Hermit Shell, 2015, Porcelain, 69 x 62 x 32 cm
(can be exported)



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Li Xiaofeng, *The Injuries of a Thousand Years*, 2015, New porcelain shards, stainless steel wire frame, 133 x 90 x 70 cm
(Sold out)



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Li Xiaofeng, *National Spirit*, 2017, Ming and Qing Period Shards, 69 x 39 x 18 cm
(Sold out)



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Li Xiaofeng, *Spirited*, 2017, Ming and Qing Period Shards, 62 x 23 x 15 cm
(Sold out)



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March of the War Dead, 2017, Ming and Qing Periods Shards, 71 x 15 x 12 cm
(Sold out)



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Li Xiaofeng, Banner, 2017, Ming and Qing Period Shards, 45 x 39 x 19 cm
(Sold out)



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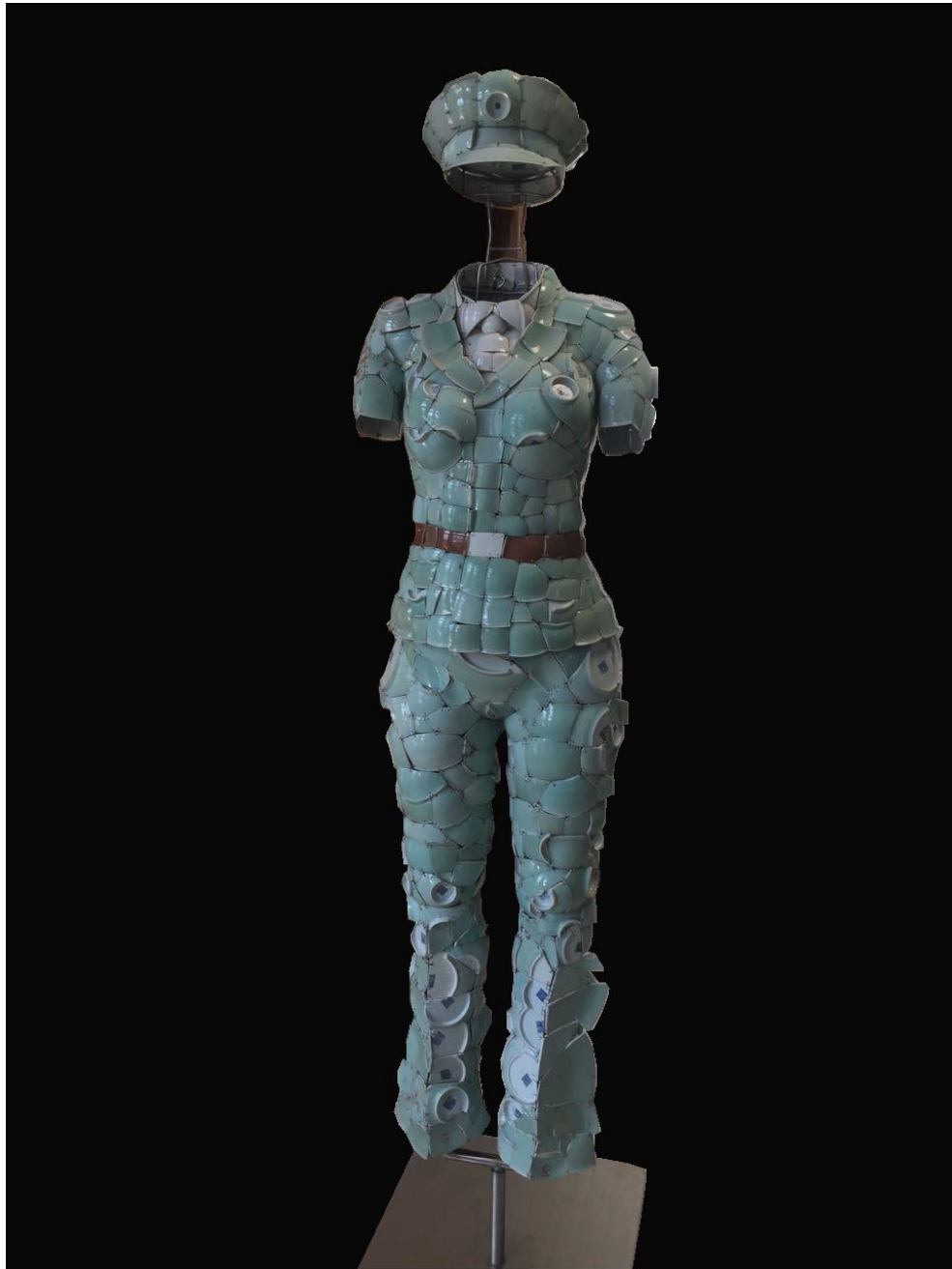
Light Fades into the Rainbow, 2007, Qing Period Shards, 112 x 81 x 64 cm



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Origin, 2014, Ming and Qing Period Shards, 175 x 56 x 38 cm



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Fission Time, 2018, Ming and Qing period shards, 64 x 20 x 11 cm



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Lightness of Being, 2018, Ming and Qing period shards, 55 x 33 x 16 cm



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Solo Exhibition in The Opposite House, Beijing, 2012



Li Xiaofeng, *Parade No. 2*, 2010, Song Period Shards, 123 x 48 x 29 cm (Cannot be exported from China)

Li Xiaofeng, *Beijing Memory No.5*, 2007, Qing Period Shards, 105 x 60 x 40 cm (Cannot be exported from China)

Li Xiaofeng, *Parade No. 3*, 2010, Song Period Shards, 123 x 48 x 29 cm (Cannot be exported from China)



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Li Xiaofeng's works at the Luxembourg Embassy in Beijing





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The Injuries of a Thousand Years by Li Xiaofeng is displayed as part of China Through the Looking Glass at the Metropolitan Museum of Art in New York.





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Li Xiaofeng's works at the Niccolo Hotel, Chengdu



Chunxiu, 2015, Ceramic, 160 x 62 x 48 cm



Entering the Big City, 2015, Ceramic, 170 x 60 x 40 cm



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Exhibition in Musee Des Arts et Metiers, Paris, 2010



Li Xiaofeng, *Lacoste Polo Man*, 2010, Porcelain shards, 70 x 52 x 40 cm



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Years in 2019



Li Xiaofeng, *Lacoste Polo Man*, 2010, Porcelain shards, 70 x 52 x 40 cm



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28 二十八周年!
Years in 2019



Detail: Li Xiaofeng, *Lacoste Polo Man*, 2010, Porcelain shards, 70 x 52 x 40 cm



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三十八周年!
rs in 2019



Exhibition in Seoul, South Korea, 2014



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Li Xiaofeng's works at the Yingge Ceramics Museum, Taipei





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Li Xiaofeng, Beijing Memory Series, 2008, Qing period shards, 130 x 40 x 30 cm



Li Xiaofeng, *Colourful Time No. 2*, 2007 Qing period shards, 142 x 80 x 70 cm

Media Reports





Media Reports



巴黎街头的艺术形阁

L'ASIE EN VOGUE

传奇古董鸡户齐将 (Loo Ching-Tsai) 于上世纪在巴黎街头建造了一座传统的“中庭形阁”，历经数年的经营后，“形阁”转变为一个亚洲文化中心。于今年30月重新开幕，长居北京的策展人 Tiffany Beves (德恩美) 带来主题“L'Asie en Vogue”，其中《Vogue 服饰与美容》的老朋友玛丽·奈塔·德恩美展示了她的经典作品。

撰文: Mark Graham | 摄影: 黄慧欣 (Hui Zhang)

上 世纪 90 年代，香港著名收藏家鸡户齐将 (Loo Ching-Tsai) 在巴黎街头建造了一座传统的“中庭形阁”，历经数年的经营后，“形阁”转变为一个亚洲文化中心。于今年30月重新开幕，长居北京的策展人 Tiffany Beves (德恩美) 带来主题“L'Asie en Vogue”，其中《Vogue 服饰与美容》的老朋友玛丽·奈塔·德恩美展示了她的经典作品。

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定版的方式，留下传统的色彩，在为自己举办的展览和大众之间建立联系。

1994年鸡户齐将的私人收藏在巴黎的“中庭形阁”重新开幕，并计划成为一个展示亚洲艺术作品的空间。

鸡户齐将 (Loo Ching-Tsai) 于上世纪在巴黎街头建造了一座传统的“中庭形阁”，历经数年的经营后，“形阁”转变为一个亚洲文化中心。于今年30月重新开幕，长居北京的策展人 Tiffany Beves (德恩美) 带来主题“L'Asie en Vogue”，其中《Vogue 服饰与美容》的老朋友玛丽·奈塔·德恩美展示了她的经典作品。

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Media Reports



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Artist Uses Hundreds of Shards of Chinese Porcelain to Create "Wearable" Art

By Melissa Pheasant on April 11, 2016

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Chinese contemporary artist Li Xiaofeng uses porcelain to make wearable art that pays homage to China's past while looking toward the future. Xiaofeng takes hundreds of shards of porcelain, some dating back to the Song, Ming, and Qing dynasties, and puzzles them together into magnificent porcelain dresses. His wearable art acts as both a coat of armor and a sculptural masterpiece.

Xiaofeng sews together the shards using thin metal wire, and each is lined with a leather undergarment. Looking at the artist's work, it's impossible not to marvel at the precision and care taken, not only to find the exact shape to form the curves of the dresses, but also how the pattern and color of the porcelain are used to create new shades and silhouettes. But Xiaofeng doesn't only limit himself to porcelain dresses, he's also experimented with creating suit jackets, pants, blouses, and even a military hat.

The Beijing-based artist has seen his work exhibited at the Metropolitan Museum of Art and has engaged in collaborations with fashion giants like Lacoste and Alexander McQueen. A visionary in his field, his work was by the rapid development engulfing Beijing. "These blue shards, bathed in the sunny skies of socialism and creased by the contemporary cool breeze blowing from the west throughout the capital, assume a bewildering array of postures as fashion items entering the new century," the artist once stated. "These are the blue-and-white costumes! These emanate the splendor once crushed! These are the illusions flowing with karma!"

Li Xiaofeng uses hundreds of porcelain shards to create wearable art that speaks to China's history while marrying it to the present.



AREN'T THESE PORCELAIN DRESSES AMAZING?
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<http://www.odditycentral.com/pics/the-amazing-porcelain-costumes-of-li-xiaofeng.html>

<http://www.thatshitmag.com/blog/2016/4/29/made-in-china-art-porcelain-costumes-by-li-xiaofeng>

<http://www.ufunk.net/en/artistes/li-xiaofeng/>

<http://www.thatshitmag.com/blog/2016/4/29/made-in-china-art-porcelain-costumes-by-li-xiaofeng>

<https://mymodernmet.com/li-xiaofeng-porcelain-dresses/>



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28 二十八周年! Years in 2019

Media Reports

Li Xiaofeng COUSU D'OR BLANC

Avec seulement des débris de céramique, certains bâtissent leur maison idéale tandis que d'autres confectionnent des habits de rêve. Pas de fil de coton ni de soie dans les créations de Li Xiaofeng mais du fil d'argent. C'est en effet ce qui est nécessaire pour relier entre eux tous ces morceaux de porcelaine qui se transformeront ensuite en précieuses étoffes.



© Gama, Photo/Red Gate Gallery 2

Assemblage de tessons de porcelaine cassés dont certains datent de la dynastie Ming : une autre façon de marier tradition et innovation.

Dans son atelier, le céramiste né en 1965, dans la province de Hubei, remet au goût du jour l'artisanat traditionnel pour créer des vêtements. À la manière des grands couturiers, sans tenir compte des saisons, il conçoit depuis une quarzaine d'années ses propres collections composées de longues robes plissées, contrées ou évanescentes, de costumes, de tailleurs structurés et même de chaussures. Ses pièces se remarquent sur les podiums de marques prestigieuses (Sarlé automobile d'Alexander McQueen en 2011) ou s'exposent dans les galeries et les musées. Le Chinois, qui débute sa carrière artistique en tant que muraliste, cultive également une passion pour la sculpture et la porcelaine. Il réalise des tenues uniques et élégantes, qu'il appelle des « yin-yang » (« yin-yang », faites à partir de tessons de porcelaine cassés issus de services de

vaisselle précieux ou de fouilles archéologiques. Il les nettoie, les trie par périodes dynasties Song, Ming ou Qing, taille et couleure. À sa table de travail, il prépare son « patron » comme un styliste pose des motifs pour une robe, une veste... Ensuite, il les pose, les tagonne, de manière à ce que chaque pièce s'aligne sur la suivante, pour suggérer le pli. Une fois le motif assemblé, il tisse les coins de chacun d'entre eux pour les coudre. La phase finale est l'ajustement sur l'armature dotée d'une doublure en cuir, avec peut-être quelques ajustements de serrage, dit-il, sorte que la création soit confortable sur le modèle. Le couturier doit être uniforme et n'exercer aucune contrainte excessive sur les tissus cousus afin d'éviter une rupture ultérieure. Un sujet d'intérêt entre le passé et le présent. ■

DOMINIQUE POIRET

Du 27 au 31 mars, Art Central HK (atand Red Gate Gallery), 9 Lang Wo Road Central, Hong Kong. Tél. +852 2161 9091. artcentral.hongkong.com

DOSSIER ETOFFES ET PLIS



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Li Xiaofeng Online Page

<http://redgategallery.com/content/li-xiaofeng>