

Xiaoer Liu Portfolio 2023



Cover Photo: Play With Your Pain, Make Yourself Come, 2022, Performance

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**EINLADUNG  
ZUR  
HOCHZEIT**





She Makes Herself a Marriage, 2022

Performance

Duration: 60mins

This reassembled cultural cake: contains delicious jams, fattening creams, and dangerous glass crumbs: this is what we have to face in our lives as immigrants. As we adapt to a different culture, the need to re-identify ourselves often arises: who are we? Where are we?



Cake, 2022  
30x30x30cm  
Multi Material



Soul Life Still, 2022

Installation

10x6x6m

Glass, Glue, Chain, Gallery Cubes

The world that modern man perceives through the Internet is an artificial landscape, which is always separated from reality by a protective fence. Even when humans get closer to the truth over the fence, the extremely harsh reality can be disconcerting and thus suspicious.





Lovers, 2022  
30x30x30cm  
Glass, Chain





ID Card, 2022  
Photography  
Dimensions variable



The world doesn't want me anymore,  
2023

(collaboration with Zhang Ruo)

Video

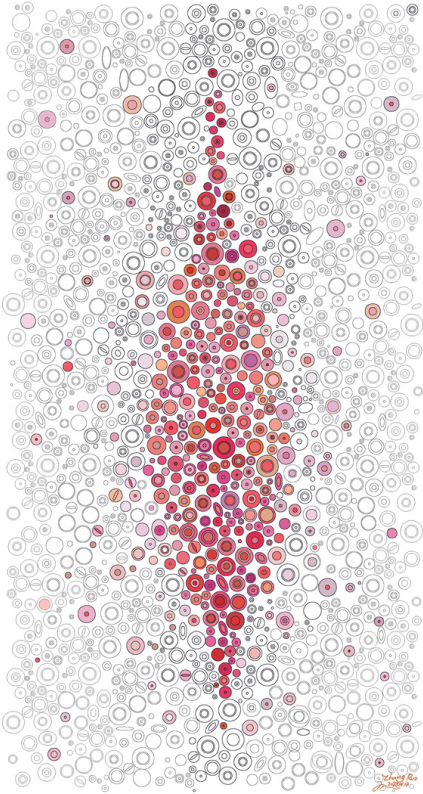
Duration: 1min

Glass, Chain, Red Wine

Inspired by  
Xuzhou chained woman incident



Voice, 2023  
(collaboration with Zhang Ruo)  
Installation  
150x100x30cm Glass,  
Glass, Red Wine



The glass container symbolizes the human or organ, and its fragile and irretrievable character reflects the irreversibility of a one way life.

When we are whole, we are warm, smooth, and transparent, but when we are persecuted by force, we become shattered and sharp, showing ourselves as sharp. Instead, this "broken" individual experience often spreads into public perception.

The pain of the broken gap compels us to re-examine the "shape of brutality".

It includes the will of the governor, the will of the clan, the will of the authority, and other legacies from pre-modern societies, which are manifested in modern society in the form of contempt for human rights: racial discrimination, sexism, cultural discrimination, class discrimination, and so on.

In the wave of globalization, unbalanced civilizations collide with each other, and various tilted powers crush and disregard individual lives mercilessly. In addition, it also extends to the culture in the context of migration, the struggle for the dominant discourse, and the war between countries.

Through the metaphors of our works, we expose the fragile social system and the real human existence under the ubiquitous power, thus arousing more social empathy and action to trace the root of the issues hidden under the surface.



Underwear Tea (Ongoing Project), 2023

Size variable

Underwear, Glass, Liquid



The tea contains  
Our voice  
Our blood  
Our identity



Women Belong to the Kitchen (Ongoing Project), 2023

My glass series born in the winter of 2020.

It began with inspiration from a former partner, during which I began to study narcissistic personality, symbiotic relationships, and other areas of psychological research, from individual, to relational, to social. In between, I used to scribble and draw and journal a lot for self-healing and self-empowerment. Later, I used broken containers directly as symbolic diaries.

Broken containers are like people. When we are whole, we are peaceful fluid-accepting vessels, however, when we are traumatized or violated in some way, our inner system loses its original self-love function: the need to constantly suck fluid outward from others is never-ending.

The wounded hurt others, just like broken glass, they are poor victims and dangerous weapons at the same time, even when we try to glue them back into their original shape. They can only be reborn if the broken glass is recycled.

The transparency of glass symbolizes the shape of violence in a reflective way, because in its transparency there is nothing to hide. As light passes through the broken glass, through the shadows cast on any surface, the history of trauma it contains is read as a visual message.

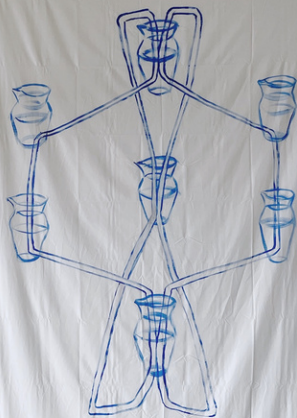
Its meaning is currently being expanded and sublimated. It means more than just a symbol of individual trauma and a declaration of the shape of violence, but also a common image of the human community under war and dictatorship today.

19.05.2023

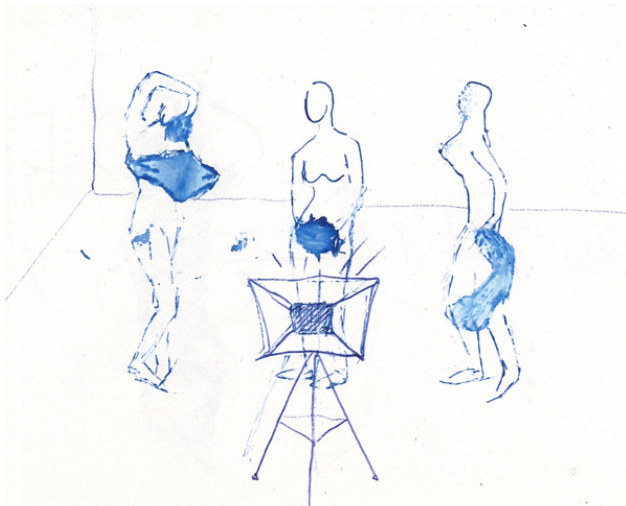
Xiaoer Liu







Energy Taking Form, 2022  
Painting  
240x450cm  
Toothpaste, Acrylic on Bedsheets



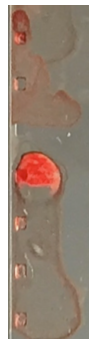
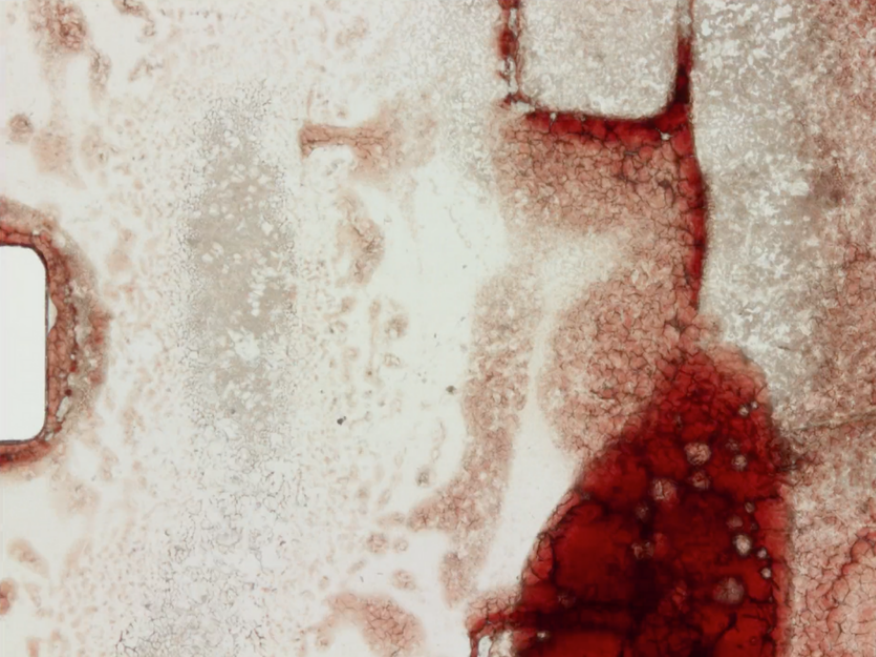
Tape, 2016  
Sketch



Tape Series, 2016-2019  
Performance  
Duration: ca.30mins



Childhood Series, 2017  
Drawing  
23x32cm each  
Toothpaste, Ink on Butter Paper



3800 Pictures of My Girl, 2019-2020  
Scanned Analog Video  
Length: 2mins33s  
Menstruation Blood on Super8 film  
Method: Painted with my Vagina



Chickens Used to Fly, 2023

Performance

[Galeria Labirynt & Performance Platform Lublin](#)





Chickens Used to Fly, 2023

Object

40x70x5cm

Pans, Chain



## Video Links

[Chickens Used to Fly \(2023\)](#)

[Wedding Invitation \(2022\)](#)

[She Makes Herself a Marriage \(2022\)](#)

[Energy Taking Form \(2022\)](#)

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[3800 Pictures of My Girl \(2019-2020\)](#)

[Tape Series \(2016-2019\)](#)