



亲密的吞噬 | *Intimate Devouring* (局部 | Detail), 2026. 布面油画 | Oil on canvas. 200 × 200 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

谢其 引

开幕: 2026 年 9 月 5 日 (星期六)
2026 年 9 月 5 日至 10 月 23 日
策展人: 杨紫

氤氲间, 一些形象在虚静的暗处显影。它们在没尽头的平面展开, 好似搅拌一团还未凝结的沥青, 其后, 漩涡似的痕迹留下。暗处不是漆黑, 由各种颜色混合, 青色、桔色、蓝色, 微微发紫, 微微发亮。

最后, 我们辨别出那些形象是“花”。可我们又闭嘴, 不说出这字。花必须和花周遭的事物区分, 才得以存在。花是花, 它不能是花以外的东西。比如说, 一朵花, 不能是一位个子高的变装皇后, 才华和审美高, 擅长戏曲和服装设计, 缺爱, 每天诵读佛经, 在中年了结了自己的生命。¹

这批“花”之前, 谢其画赤裸的身体, 大多是熟人, 有名有姓。极度具体的对象, 便于追查记忆和故事, 画下来, 画得像, 一块碑, 永垂不朽。矛盾的是, 画中形象欲望着突围原有的形象。谢其常将人眼抹去, 用画框、留白或笔触, 将身形破坏。《无题》(2014) 中, 一轮黄色遮挡了脸孔, 将画面切成相呼应的上下两段, 也切成远和近。《酵母之乱》(2019) 的

XIE QI TUGGING

Opening Saturday September 5, 2026
Sep 5 – Oct 23, 2026
Curated by Yang Zi

Forms emerge from a still, shadowy void, looming through the vapors to splay across an infinite surface. They stir like a mass of wet bitumen, leaving behind a residue of swirling scars. It is no pure blackness here, but a dense bleed of colors—cyan, orange, and sapphire—bruised with violet and faintly shimmering with its own phosphorescence.

Ultimately, these forms reveal themselves as the “flower,” a word we immediately suppress. To claim existence, a flower must keep its distance from everything around it. A flower is a flower; it is permitted to be nothing else. It certainly cannot be a towering drag queen, an individual of excessive talent and taste, occupied with classical opera and sartorial design, chronically unloved, committed to the daily chanting of Buddhist sutras, only to end his own life in his prime.^[1]

Prior to the “flowers,” Xie Qi sought to monumentalize memory through nude portraits of named acquaintances, a literal charting of stories through rigorous resemblance. Paradoxically, this exactitude birthed a rebellion, as the painted forms sought to outrun their own likeness. The human eye was routinely erased, and through a deliberate abuse of brushstrokes, frames, and negative space, the bodily form was undone.



紫色神隐 | *Purple Divine Vanish*, 2026. 布面油画 | Oil on canvas. 160 × 160 cm
图片提供：艺术家与贝浩登 | Courtesy of the artist and Perrotin

躯干中央开了口子，被手指撑扩，心脏要显露出来了。此刻，身体不再封闭，它敞开，与外在交流。“身体”不再仅仅是某人的皮肤、骨骼、血管和意志，它意味着更多。

“身体”是网，它隐喻世界，与世界交织。所以，身体为“身体”权益的称呼。谢其的“花”也是权益的称呼，我们不应该笃定地称呼它为什么。肖像既要囊括身体，也要囊括世界。新的一批创作，既要囊括花，也要囊括“花”。

花雌雄同体。雌蕊和雄蕊包在花瓣里，生出花粉，接收花粉，两个精子细胞贮存在一颗花粉粒间。植物繁殖器官的底部有蜜腺，分泌出甜美的浓稠汁液，招待蜜蜂与蝴蝶、蜂鸟之类；花瓣进化得艳丽，也为了吸引或指引它们。饱了眼福和口欲，它们就帮助植物传播花粉。交易从一亿多年前就开始了。可有些花并不遵守互惠的原则。兰花天生羸弱，种子落到土里，抢夺真菌的营养；破土出来，也无力分泌花蜜。有几种兰花，让花朵唇瓣长成雌性虫媒模样，雄虫扑上来，与它交欢，不能收获蜜汁，也没有收获子嗣，只是在下次的交配时，扩散了蹭满全身的花粉。

人类赞叹花的美，是附属的浮誉，花听也听不进去。花的妖娆与恶毒为了虫媒而生。《轻咬》（2026）是这样一朵花。花从灰绿的雾霭间伸出来，花蕊纠缠成参差的牙，毫不羞涩，咄咄逼人，像在骂谁。它又让人想到《酵母之乱》。花瓣向不同的方向撇开，预言着即将到来的衰败和枯萎。或许，这朵花迫切地感知到，春光一过，酷热和寒风切近，自己的天命还未达成。

绘画要在有限的尺幅中精炼出最核心的要义。与其说，谢其以写实为基底，给花画像；不如说，她想截取花的生命张力，生命张力恰好就紧密对应着花本来的结构与形相，何必大修大改（她画的身体也是同理）。话说回来，把花画成花，需要胆识。人们瞥见率直的欲望，即便来自于植物，也不经联想，觉得羞耻，认为那是处在文明边缘的、异质的、需要加以规范的东西。人们转过头，聚在一起，谈论装饰性的花，以及花的装饰性，称赞为“美”。可花是植物的生殖器，本就用作承载和抒散欲望。谢其画花，她不避讳描摹这档子事实。直白言外，有些挑衅味。



怀中暗火 | *Hidden Fire Embedded in the Bosom*, 2026. 布面油画 | Oil on canvas. 130 × 110 cm
图片提供：艺术家与贝浩登 | Courtesy of the artist and Perrotin

A disc of yellow eclipses the countenance in *Untitled* (2014), shearing the image into a dialogue of top and bottom, proximity and distance. In *Fermenting Unrest* (2019), this violation becomes visceral: a wound opens in the middle of the torso, stretched taut by gripping fingers, threatening to lay bare the heart. Here, the flesh yields its boundaries, opening into a porous exchange with the outside. No longer a mere containment of skin, bone, blood, and volition, the body dissolves beyond the property of individual anatomy.

Enmeshed with the universe, the “body” is a net that traps the world; what we call the physique is nothing but a provisional designation. The same holds for Xie’s “flower,” a naming of convenience we must not fixate upon. A portrait is tasked with capturing both the entity and the expanse; her recent creations demand the coexistence of the literal flower and its spectral double.

The flower is hermaphroditic. Enclosed within the petals are the pistils and stamens, organs that generate and receive pollen, with two sperm cells housed inside each microscopic grain. At the base of these reproductive structures lie nectaries, secreting a thick, saccharine fluid to indulge bees, butterflies, and hummingbirds; the petals themselves have evolved vivid hues to seduce and guide them. Having feasted on form and flavor, these creatures perform the labor of pollination. Such exchange has persisted for a hundred millennia, yet certain species refuse this mutualism. Inherently vestigial, orchid seeds drop into the soil to pilfer nutrients from fungi, yet the sprouted flora possess no metabolic capacity to secrete nectar. Instead, several orchid species have evolved a labellum that mimics female insect pollinators; the male insects pounce forward in an act of pseudocopulation, reaping neither nectar nor progeny, only to disperse the pollen smeared across their bodies during their next desperate encounter.

The beauty humans worship in flowers is an irrelevant byproduct, an echo a flower is impervious to; its voluptuousness and venom are meant only for its insect accomplices. *Gentle Nips* (2026) is precisely such a blossom. Thrusting out from a murky, ash-green smog, its filaments tangle into a row of jagged teeth, shameless, aggressive, as if hurling an unspoken curse. Reaching back to the porous state of *Fermenting Unrest*, the petals fling themselves outward in contradictory directions, foretelling a swift descent into decay and wither. Perhaps the flower senses a looming urgency: as spring slips away, and the cruel encroachment of heat and frost draws near, its evolutionary destiny remains unfulfilled.



胭窝和耻骨 | *Popliteal Fossa and Pubis* (局部 | Detail), 2025. 布面油画 | Oil on canvas. 110 × 130 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

有时候，她开玩笑般草草处理几颗蕊（如《世界上最薄的海星》，2026）。有时候，她画腐坏的花，优雅又寂静，仿佛一颗头骨（《胭窝和耻骨》，2025）。她的画尺寸不一。她绘画的最大尺幅是她能绘画的最大尺幅。《亲密的吞噬》（2026）宽高两米乘两米，些许超出她双臂的延展范围。两朵花朝向画面左右开放。左边的花心里，红色渗出，从红到白，花瓣半透明，暗示了一种脆弱感。细的白线是花的脉纹，与滴淋的白颜料呼应。花瓣的褶皱是灰色的蜿蜒，是交错的经脉网络的另一部分，让人想到盛夏的星云。直到花朵的右侧，黑色的斑点出现。幼嫩，蓬勃到腐烂，这也是一个人在时间中能支撑的尺幅。

这样，花成了“花”，一个临时的称谓。谢其在制造一台引力装置。凭借它，画面内部（兰花）与画面外（观看者，受吸引的“蜂”）建立持续变化的互动和联系，悬而未决，惊心动魄。观众来到画前，隐约知道画里画着些花。稍稍留意，却只能用“这个”、“那个”、“这样的”、“那般的”此类词语描述它，一旦将画的内容继续绑定为花，诡异的事会出现：花逃逸成了别的形象、隐喻或事件。他们不仅仅是受变化吸引——这些形象、隐喻或事件又与花这般几近滥俗的主题有所共鸣，这种共鸣的可能他们曾熟视无睹。“名生乎彼，称出乎我”。² 谢其的花 / “花”，是名也是称。她的画自带欲望，又将自己伪装成欲望的对象，是一种不设指代对象的指代用具。借此，欲望也能指向（“指”或许不恰当，也许是无形的牵引？）更辽阔的别处。

Painting demands the distillation of a singular essence within a finite perimeter. Xie's realism is less about portraiture and more about capturing the surge of vitality inherent in the plant's literal form, rendering any stylistic overhaul redundant. (Her treatment of the body follows suit.) To render a flower as nothing but a flower requires audacity. When confronted with such unadulterated lust, botanical though it may be, onlookers instinctively retreat into shame, branding it an alien anomaly that must be policed. They avert their eyes, banded in a consensus that domesticates it as "beauty," speaking only of the decorative flower and the flower as decoration. Yet, a flower is the genitalia of vegetation, engineered to harbor and release desire. Xie's brush never flinches from this reality. Her blunt literalism carries a subtle, defiant sting.

At times, she scatters a few stamens with a shorthand, almost playful carelessness (*The Flattest Sea Star in the World*, 2026); at others, she chronicles floral rot with a silent, elegant stasis evocative of a skull (*Popliteal Fossa and Pubis*, 2025). Her canvases shift in scale, her maximum dimensions bounded only by the physical limits of her own reach. Measuring two meters square, *Intimate Devouring* (2026) extends slightly beyond the span of her arms, its two blossoms unfolding toward opposite margins. From the center of the left flower, a wash of red bleeds into white, a flushing of petals that betrays a delicate vulnerability. Fine white lines trace the flower's venation and dissolve into weeping streaks of white paint. The pleated petals form meandering trails of gray, extension of a crisscrossing vascular labyrinth reminiscent of a midsummer nebula. Then, along the right flank of the flower, dark specks begin to manifest. Tender youth, exuberant blossom, and decay—this, too, is the ultimate scale a human life can sustain against time.

The flower thus mutates into the “flower,” a provisional designation. The gravitational apparatus Xie constructs binds the canvas (the orchid) to the spectators outside (the captivated “pollinators” of the image) in a perpetual, volatile interaction, a connection left arrestingly unresolved. The audience approaches expecting flowers, but attention dismantles their speech, forcing them to articulate the experience through bare fragments of “this” and “that,” “such” and “thus.” Forcing the content back into its floral cage unleashes an uncanny slippage, where the flower eludes its classification to become another image, allegory, or occurrence. Viewers are caught in something deeper than mere transformation: these rogue entities resonate with a theme threadbare as the flower, an entanglement to which they had long been blind. “The name arises from the object; the designation issues from the self.”^[2] The flower and its double collapse into a singularity of name and designation in Xie's practice. The painting is an engine of desire cloaked as desire's prey, a signifier that refuses a signified. Through this mechanics, desire leans (or rather, submits to an intangible tug) toward a far more expansive elsewhere.

1. 参考纪录片《姑奶奶》（2010年，导演邱炯炯）。谢其曾为这位故人绘画多幅肖像，包括本文中提及的《无题》（2014）。
Cf. the documentary *Madame* (2010, dir. Qiu Jiongiong), whose late subject was the focus of several portraits by Xie Qi, including *Untitled* (2014) as mentioned herein.

2. 王弼，《老子指略》。指事物的名称（名）产生于客观对象（彼），而具体的称呼（称）则出于我（主观）的选择。
Wang Bi, *Outline Introduction to the Laozi*.

关于艺术家

谢其生于中国重庆，目前工作生活于中国北京。长期以来，身体及肖像作为谢其绘画的重要母题，始终贯穿于她不同时期的创作之中。通过运用广阔的想象力与丰富的感知，谢其不断赋予这些变化的形象以情绪的温度、欲望的张力与幽暗的色彩。她的描摹对象源于熟悉的友人、日常物（带有肖像的货币、如同人体器官的植物）、生活快照以及古典题材等，而艺术家对于这些绘画对象的捕捉方式接近于“心理侧写”——在观察与感受之中，艺术家推敲画面图像的构成，增加或去除细节，通过对完整形体的破坏与重构，还原式的再现形象本身，放大充满戏剧张力的局部与瞬间。谢其的描摹发生于追忆与创造之间，其画面之中隐匿的笔触、模糊的边界以及魅影式的色彩，也往往散发来自旧日时光的神秘气息。

在最新的花卉系列中，谢其将长期关注的身体经验转移至植物的形象之中。花朵不再仅仅作为自然的再现对象，而更像是身体的隐喻，柔软的花瓣内部仿佛潜藏着血管与经脉般的结构，使这些植物呈现出一种近乎肉身般的质感。通过这种微妙的拟人化处理，花与人之间的界限被悄然模糊，植物似乎也开始承载情绪、欲望与记忆，成为另一种形式的“肖像”。延续其一贯的绘画方法，谢其并未选择那些象征美丽与盛放的花卉形象，而是将目光投向日常生活中常见却容易被忽略的植物，例如牵牛花、百合与蝴蝶兰等。在她的画面中，这些花朵很少处于完全盛开状态，而更多停留在含苞待放或逐渐衰败的瞬间。这种对“临界时刻”的捕捉，使花朵脱离了装饰性的观看方式，转而成为关于时间、脆弱性与生命状态的隐喻。

关于策展人

杨紫，独立策展人，毕业于南京大学哲学系、宗教学系，现生活工作于北京。2012年，任《艺术界 LEAP》杂志编辑。2015年，加入尤伦斯当代艺术中心（UCCA）任中文编辑，并策划多场展览及公共项目。2018年，任职 UCCA 策展人及公共项目总监。他策划了“肉身：恐怖谷”“密室”“Pity Party”“敢当”“韶华”“装饰”“恐怖谷：肉身”“白洞”“一是一二”“声沉哀乐”等群展以及多位中国当代艺术家个展。2019年及2021年，任年度华宇青年奖初选评委。2020年，获选为首届希克中国艺术研究资助计划研究学人。

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About the Artist

Xie Qi was born in Chongqing, China, now lives and works in Beijing, China. The body and portraits have long been important motifs in Xie Qi's painting, appearing throughout her various creative periods. Drawing on a sweeping imagination and rich perceptions, Xie Qi bestows on these shifting figures the warmth of emotion, the tension of desire, and tones of gloom. She sources her subjects of depiction from friends, everyday objects (portrait-bearing banknotes, plants resembling human organs), candid photographs and classic themes, capturing and depicting them in an approach akin to “psychological profiling”—the artist refines the components of the image through observation and perception, adding or removing details, destroying and reconstituting whole forms, restoring the figure to magnify parts and moments filled with dramatic tension. Xie Qi's depiction takes place between recollection and creation. The concealed brushstrokes, blurred boundaries and phantom colors of the pictures often radiate with a mysterious air from a past time.

In her latest floral iterations, Xie Qi transposes her sustained investigation of the bodily experience onto the anatomy of vegetation. No longer relegated to mere botanical mimesis, the blossom operates as a corporal allegory. Its soft petals interiorize a labyrinth reminiscent of vessels and neural networks, which grants the flora a faunal density. Through this latent anthropomorphism, the demarcation between flower and human dissolves; flower thus becomes a vessel for affect, libidinal drive, and memory, expanding what a portrait can be. In keeping with her approach, Xie bypasses the idealized imagery of pristine blossoms, turning her gaze instead toward common, overlooked everyday plants such as morning glories, lilies, and orchids. In her work, these flowers are rarely seen at their peak; they linger instead at the threshold of budding or in the process of decay. This liminal moment untethers the flower from a decorative framing, transforming it into a metaphor for time, fragility, and the state of being.

About the Curator

Yang Zi received his bachelor's degree in philosophy and religious studies from Nanjing University and is currently an independent curator based in Beijing. From 2012 to 2014, Yang Zi was an editor of LEAP, and he has written extensively for a range of publications. 2015, after joining UCCA, he acted as Chinese editor, and curated several exhibition and public programs for UCCA. 2018, he was promoted to curator and the head of Public Programs in UCCA. His curatorial projects include “La Chair”; “Secret Chamber”; “Pity Party”; “Land of the Lustrous”; “In Younger Days”; “Zhuang Shi”; “Uncanny Valley”; “White Hole”; “Two Sides of One Coin”; “Submerged Harmonies” and solo exhibitions for many artists. 2019 and 2021, He was one of the primary judges of Huayu Youth Award. 2020, he was awarded the first Sigg Fellowship for Chinese Art Research from M+ Museum, Hong Kong.

[More information about the artist >>>](#)