# *ARTISTIC UNIVERSE*




***How would you describe your artistic world in a few words?***

**C**ounterpoint of Chinese traditional and Western culture Cultural uncertainty intertwined with contradiction.

***How would you introduce your practice to us?***

**I** am challenged by the risk of losing oneself in contemporary consumer society. Growing up when Western cartoons, McDonald's, and rock music entered post-Reform China, I began to reexamine my Chinese traditional culture.

In my Blue and White series, I combine traditional porcelain patterns with consumer symbols like hamburgers and Harley-Davidsons to reflect the psychological condition between two cultural systems.

The work asks how we can avoid losing our identity in consumer society at the expense of Chinese traditional values.

# PROCESS & INSPIRATION





***Who or what are your main influences today?***

**I**n terms of artistic concepts, I am influenced by Andy Warhol, who used everyday consumer products as artistic subjects and created a new visual language. I also follow Jeff Koons, who engages with consumer culture and mass media symbols across different cultural contexts.

I have studied traditional Chinese painting since childhood, which has shaped my interest in detail, aesthetics, and craftsmanship.

I also pay close attention to visual culture, geopolitical conflicts, and the global consumer culture spread through social media, as these continue to shape people's values today.

***Your sculptures combine traditional blue-and-white ceramic references with contemporary imagery. What interests you about this contrast?***

**B**lue-and-white porcelain represents refinement, permanence, and elegance in traditional Chinese culture. Hamburgers, instant noodles, and Harley-Davidson motorcycles, however, symbolise mass production, fast consumption, and even a certain vulgarity.

Placing them together creates a visual dissonance, which is what I want to express. It reflects the experience of being caught between two cultural systems. This contrast is what I call “cultural uncertainty.”

# THE HAMBURGER SERIES



***What led you to develop the Hamburger series?***

**T**he hamburger was one of the most recognisable Western consumer symbols of my childhood. When McDonald's entered China, it represented more than food. It carried ideas of modernisation, Western lifestyle, and global consumer culture. It is also tied to a personal memory: the first time my father took me to Guangzhou in 1993, where I had my first hamburger.

In today's globalised society, consumer symbols often matter as much as the products themselves. The hamburger is not valued only for its taste, but also for its brand, image, and cultural meaning. McDonaldization reflects this wider shift towards mass production, fast consumption, and standardised ways of living.

By placing the hamburger in dialogue with traditional Chinese visual language, I want to reflect the tension between East and West, tradition and modernity. Through humour and beauty, my work questions how consumer culture shapes identity, while reminding us to preserve human warmth in an increasingly commercialised world.

***What goes into making a hamburger sculpture?***

**I** begin by planning the composition and meaning of the blue-and-white patterns for each hamburger sculpture. I then sketch parts of the design in pencil before painting by hand with a fine brush, using techniques inspired by traditional Chinese gongbi painting.
Because the surface is three-dimensional, it is much harder than painting on canvas.

The brushstrokes need to stay smooth and flowing, so I work slowly and carefully. I mix acrylic paint to match the blue of porcelain glaze, then apply it layer by layer, allowing each layer to dry before adding the next. This creates different depths of blue, similar to blue-and-white porcelain.

The most difficult part is painting the middle section between the layers of lettuce, as it is hard for the brush to reach. After the painting is complete, I clean the gaps, remove pencil marks, and finish the sculpture with a glossy varnish.
Each hamburger takes about 20 days to complete.

# AESTHETIC PLEASURE, CRITICAL REFLECTION




***What do you hope viewers, collectors, or visitors take away from your work?***

**I** hope they first appreciate the visual pleasure of the detailed painting on the surface.

But in their minds, I want them to begin asking: why does this combination feel both familiar and strange?

I hope viewers leave the exhibition with a renewed examination of their own cultural identity, and are able to reflect in a critical way about the everyday symbols of consumer society and processes of global homogenization.

***How do you balance aesthetic beauty with deeper cultural commentary in your work?***

***B***efore I begin creating, I first think about visual pleasure. I want the finished work to feel colourful, detailed, and visually engaging.

At the same time, I believe contemporary art should raise questions and create space for discussion. For me, the meaning behind the work is just as important as how it looks.
When developing my work, I focus on its philosophical ideas first, then consider how best to express them visually. The medium and form are important, but they serve the larger concept.

Of course, the way an artist creates is always shaped by personal experience, artistic education, and individual beliefs.



# *LOOKING BACK, MOVING FORWARD*

***How does your work connect with Parallel Narratives?***

**T**o me, it refers to the shared experiences people have across different cultures, especially in relation to consumer society and globalisation.

My work combines traditional Chinese blue-and-white porcelain patterns with Western everyday objects like hamburgers. Although these references come from my own background, the questions behind them are broader: identity, cultural influence, and how consumer symbols shape us.

When audiences see my work, many recognise similar tensions in their own lives, even if their cultural references are different. In the sculptures, the porcelain patterns and hamburger form exist side by side. They do not fully merge, but remain in dialogue and tension.

In this way, my work becomes a parallel narrative: different cultures may use different symbols, but the inner conflicts and reflections they create can be shared and understood.




***What upcoming projects or directions are you most excited about?***

**I** will begin by creating new hamburger sculptures at 40 centimetres, with some changes in size and pattern.

In my paintings, I also want to explore new techniques and materials, focusing more deeply on the relationship between painterliness and image, rather than using images only for their direct meaning.