

耿雪作为一位不太容易被明确归类的艺术家，在艺术语言的探索与推进上有着独特的方式。在本次展览中，耿雪带来了她近年的三个系列新作品，陶瓷《幽明》系列，纸本、绢本的《河图之蛻》系列，以及参与徐冰卫星艺术创作驻地项目的成果《宇宙·聊斋》系列中的部分影像作品。三个系列各有差异又同根同源。

《幽明》和《河图之蛻》系列作品包括陶瓷、纸、绢等传统材料，其中造型元素与方法论的解放，意味着审美力量的升格，陶瓷不再只有工艺美术式的能品，次世代的中国陶瓷美学将有神、妙级别的递进。卫星影像《天谶》与折叠《河图之蛻》系列，以随机性的展开生成几何形式，生成一种折叠了时间可能性、计划性、直观性的时间造型 - 立体几何。她提出无形与显形、虚空与真相、可见与不可见的问题，其中探索的天文美学，是贯穿中国文明始终的一种博大灵通，并不是现代性之后才开启的太空美学；古人如何从天文获得教益，我们今天仍然试图去获得这种教益，并启迪当下时代。

她以古代形制的陶瓷、器物、纸本、绢本对应高科技装置，以其中的孔洞、褶子追寻天地幽明之间的精神轨迹，以古代河图洛书发展的符号系统呼应当代天文物理学，以聊斋故事影射当代神话，打破了过去、现在、未来的直线性时间维度，寻求脱离现实世界各种规则束缚的逃逸路径，显示了一种隐形而又不可削弱的韧性之力。

Known as an artist who resists easy categorization, Geng Xue has developed a distinctive approach to the exploration and advancement of artistic language. For this exhibition, she brings three new series created in recent years: the Netherlight series in ceramics, the Decaying of Hetu Transfigured series on paper and silk, and selected video works from the Cosmos: Liaozhai series, which originated from her participation in Xu Bing's satellite art residency project. These three series, while distinct, share a common conceptual foundation.

The Netherlight and Hetu Transfigured series incorporate traditional materials such as ceramics, paper, and silk. The liberation of formal elements and methodologies in these works signifies an elevation of aesthetic power. Ceramics transcend their association with artisanal craftsmanship, advancing toward a sublime and mystical dimension within next-generation Chinese ceramic aesthetics. The satellite video Cosmos Prophecy and the folded works from the Hetu Transfigured series employ randomness to generate geometric forms, creating a temporal sculpture—a multidimensional geometry that encapsulates the possibilities, intentionality, and intuition of time. Through these explorations, Geng Xue raises questions about the intangible and the manifest, the void and truth, the visible and the invisible. Her engagement with astronomical aesthetics reflects a vast and profound tradition deeply embedded in Chinese civilization, one that predates the advent of modern space aesthetics. Ancient civilizations sought guidance and enlightenment from astronomy, and today, we continue to seek such insights to inspire our contemporary era.

She juxtaposes ceramics, artifacts, paper, and silk rooted in ancient forms with high-tech devices, using voids and folds within her works to trace the spiritual trajectory between heaven and earth, light and shadow. Drawing on the symbolic systems developed from the ancient Hetu and Luoshu diagrams, she creates resonances with contemporary astrophysics. By reinterpreting Liaozhai tales as reflections of modern mythology, her works break the linear constraints of past, present, and future, seeking escape routes from the rules and limitations of the material world. This pursuit reveals an invisible yet indomitable resilience.