

LIQI WANG

王莉琪

IG: [liqi wang](#)

PW: [Link](#)

wangliqialba@gmail.com

+41 77 227 91 65

The dead toad

Painting - Watercolour on canvas, Ink, fineliner - 50 × 70 cm - 2026

Death is an experience that every species must confront. In my artistic practice, I am not drawn to grand or panoramic landscapes. Instead, I focus on smaller, localised environments—spaces subtly altered by human intervention, where traces of human presence or discarded objects remain. These sites often exist at the margins of everyday life, overlooked and transient. By observing and depicting them, my work interrogates the fragile relationship between humans and the natural world, as well as the quiet coexistence of decay, abandonment, and persistence. My work documents these moments before they gradually dissolve back into their surroundings.







The Void & The Solid is a comparative painting experiment that explores perception through the inversion of positive and negative space. In The Void, negative space preserves original highlights as blank areas, while shadows are rendered on a white ground. In contrast, The Solid treats white as an active surface, depicting highlights as blank forms against a black background. Presented as a diptych, the work articulates a process of contemplation through contrast, reversal, and visual tension.

Go-Between Fence

Painting installation - Tripods, cotton curtains, spray paint, Indian ink, stones - 200 × 160 cm (Each piece) - 2025

Go-Between Fence is an installation painting series that negotiates states of cultural isolation and fusion. Using cotton curtains mounted on rigid tripods and treated with spray paint and ink, the work plays with contrasts: soft vs. hard, fabric vs. mesh, curtain vs. fence. These materials become metaphors for the boundaries—visible and invisible—between Eastern and Western cultural landscapes.

Inspired by the Chinese literati painting tradition, I reflect on my inner world and cultural identity through symbolic landscapes. Like a plant climbing a fence, I position myself between two cultural spheres—rooted in the East, reaching toward the West. This piece is both a personal identity discovery and a visual negotiation of hybridity, displacement, and belonging. In returning to landscape, I seek a mirror for self-understanding in a divided yet interconnected world.



Go-Between Fence

Painting installation - Tripods, cotton curtains, spray paint, Indian ink, stones - 200 × 160 cm (Each piece) - 2025



Chippis' fence#1 & #2

Painting - Watercolor, technical pen, paper - 24 × 32 cm & 23.7 × 31.5 cm - 2025

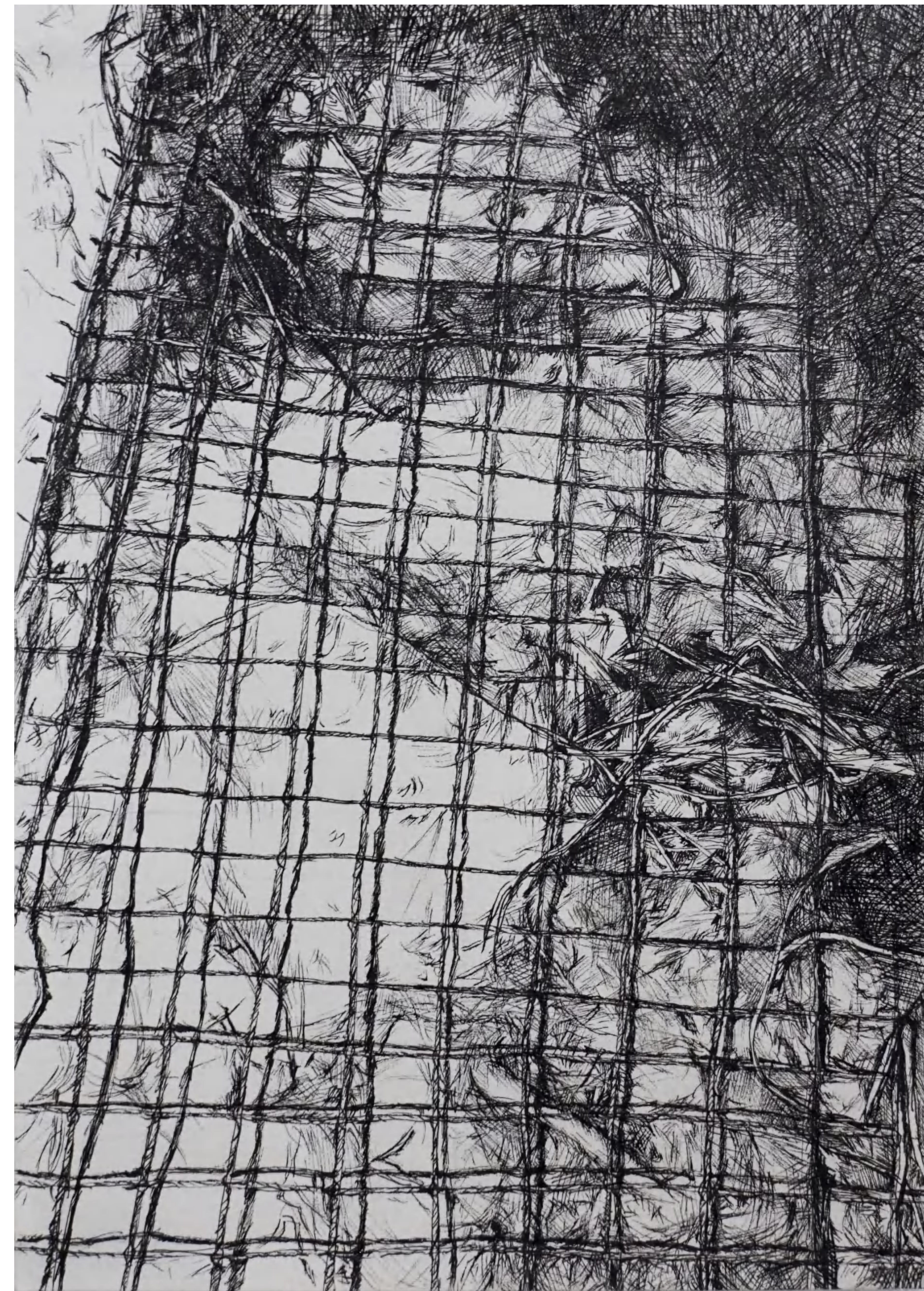
In Chippis, this changed when I encountered wire fences left behind after a flood. Covered with dirt and weeds, they appeared heavier and more chaotic than before, yet their function remained the same. I was drawn to this quiet shift—from order to disorder, and back again—and to the subtle strength contained within that process.

After coming to Switzerland, the surrounding mountains reminded me of those in ancient Chinese landscape painting and led me to engage more closely with the landscape. I chose this site for its openness and its visual resonance with my work. The fence functions like a curtain, actively mediating boundaries between inside and outside, front and back, East and West. Plants, debris, and accumulated materials clinging to it became stand-ins for my own position—existing between separation and connection, shaped by geography, culture, and lived experience.



Chippis' fence#3 & #4

Painting - Watercolour, technical pen, pencil, paper - 20.8 × 14.8 cm & 26 × 36 cm - 2025



Fur & Tidewater

Painting - Watercolour, technical pen, pencil, paper - 12.7 ×23 cm & 24 × 32 cm - 2023

I walked by the lake, and I saw the mountains ahead of me, not too far, yet not too close. They looked somewhat clear and somewhat blurred. It is majestic under the sunset. The lake is like a sea. I watched the water stirred by the wind, flowing downward. It felt very different from the lakes I have seen or the waters in other regions, each with its own temperament. I learn through observing them. Under the water, the muddy bed reveals itself, shaped by water constantly striking rocks, and ripples left by boats trace gentle patterns. They show me the earth’s garments.



Wild glass#1 & Forest

This is my first time by the Yellow River.
The Loess Plateau once existed only in my imagination.
Yet this yellow silt is surprisingly moist.
Under the blazing sun, the hillsides are lush with vegetation.
At dawn, greenery intertwines with mist, resembling a marsh.
This experience exceeds private observation.
I record the plants and trees I encounter as a situated gesture.

Painting - Watercolour, technical pen, pencil, paper - 24 ×24 cm & 24 × 32 cm - 2020



Fishpond

Video installation - Digital video loop 2 HD channels, aluminium, mirror, picture frame, photographic paper - Height 166 cm - 2023



Fishpond

Animation, silent - 30” seconds - 2023

Video Link: <https://youtu.be/g99xJHAoQ9w>

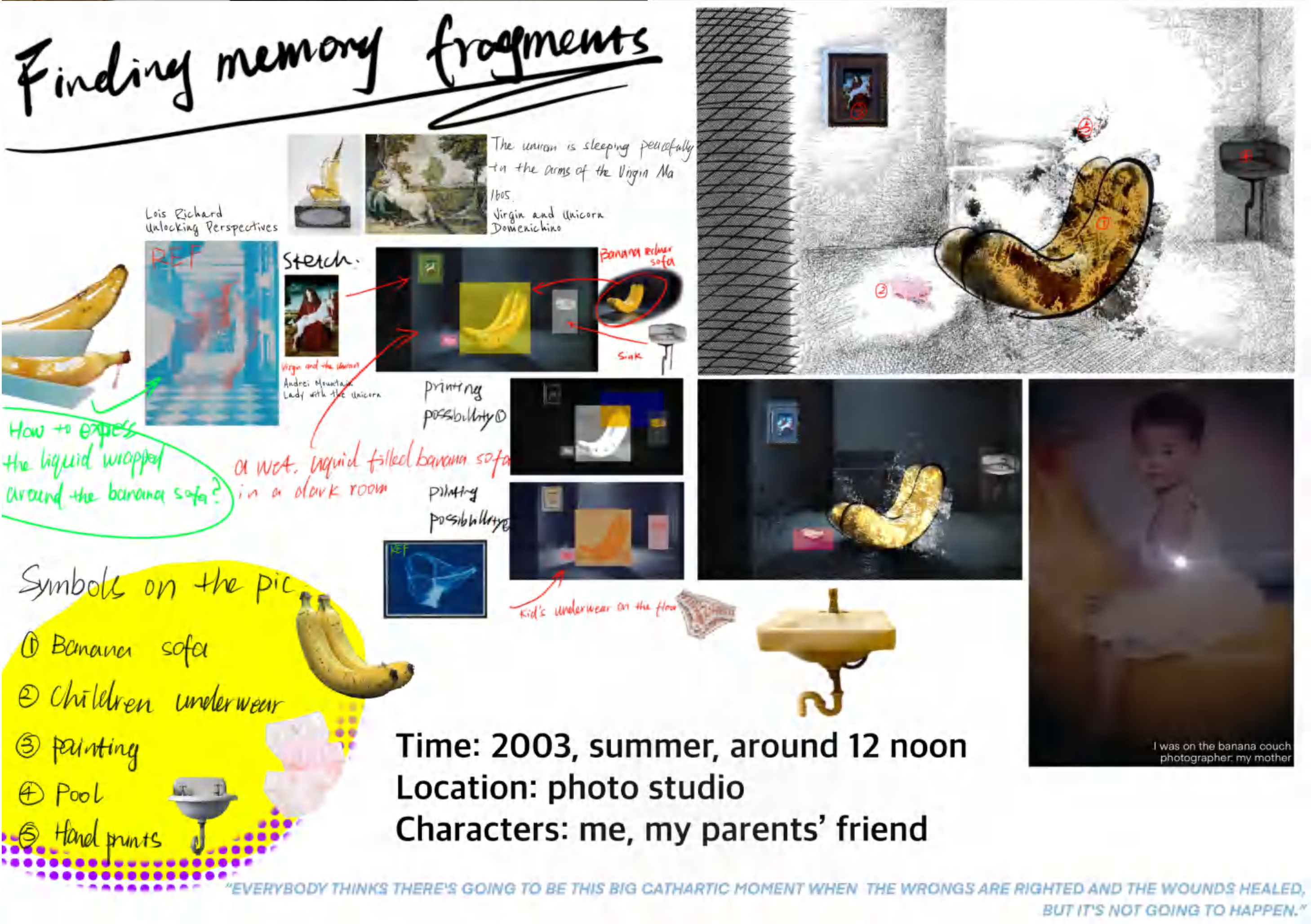
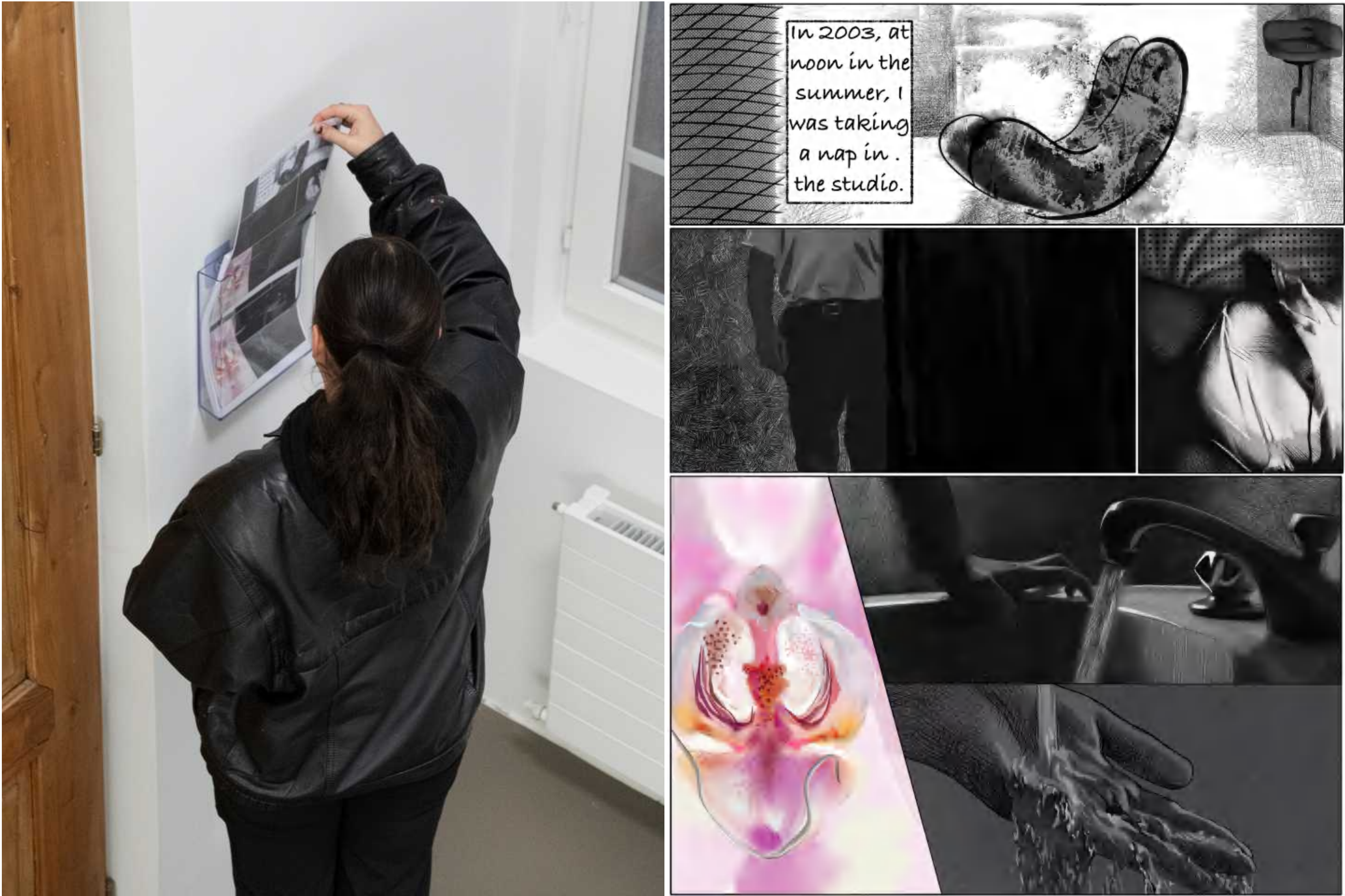
Water of Memory

Single-channel HD video - 01’22” min - 2018

Video Link: <https://youtu.be/zK3dtZKJaoE>

This artistic endeavour delves into the realm of childhood memories, with personal emotions serving as the foundational inspiration. It employs photographic imagery and a process of reconstruction, allowing these images to be reimagined and altered, yet preserving the essence and information of the original visuals. The video component undergoes a desexualisation process, creating a loop of fragmented moments extracted from the depths of memory, thereby offering a nuanced exploration of the past.





Sit again! NO is a triptych that confronts memory, trauma, and societal taboos through the lens of childhood. This work gives form to memory fragments, confronting the pervasive issue of sexual violence against women and children. Employing playful, child-friendly materials, it opens a dialogue on this societal taboo, allowing the work to be encountered without prior art knowledge. The piece is a reinterpretation of the past, informed by two decades of life experience and a reconstructed understanding of human semiotics, offering a tangible reconstruction of bygone events.





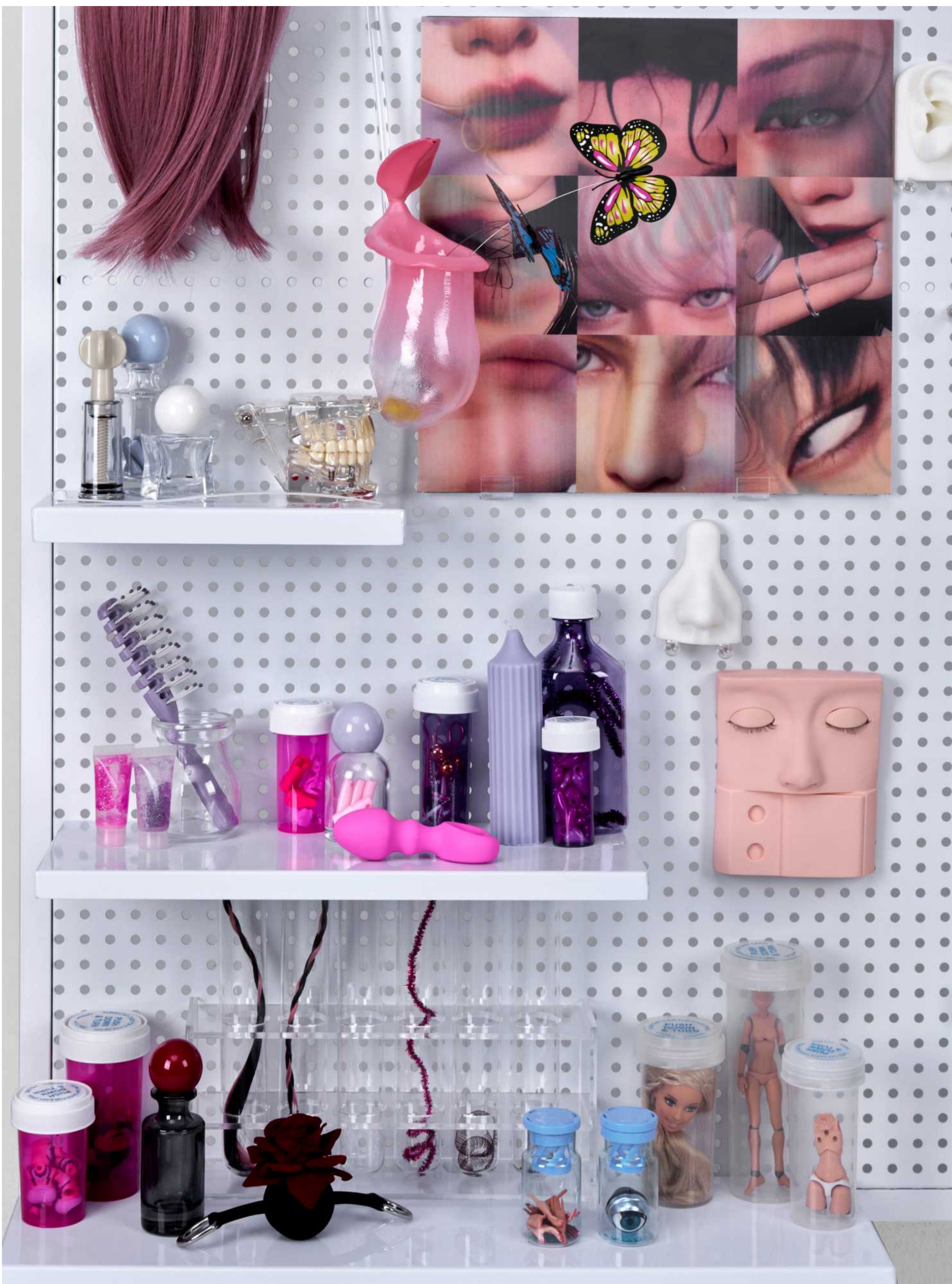


*ACT Basel, Kunstmuseum Basel, 2025
photo: Finn Curry
video: Nora Friedlin und Yara Solenthaler*

In my performance, I wore a bikini which was decorated with a few key words from Lacan, like Chose, Thing, Nothing, and objet petit a. I lie on a small, island-shaped rug I also made myself, like I'm sunbathing on vacation. I move slightly, so the whole thing feels still and silent. There won't be any sound, inviting people to quietly reflect. This piece comes from a personal moment of discomfort—feeling objectified by men's gazes at the beach. I want to explore how women are often reduced to objects of desire under the male gaze. By showing both the objectified body and the part of me that resists, this performance addresses how women are reduced to objects of desire under the male gaze. The work also draws on Roland Barthes' idea from Camera Lucida that we live in two bodies: one that's self-focused, looking at itself like in a mirror, and another that tries not to fixate on images, but gets caught up in the things behind them—sounds, light, shadows, other people.



Aesthetic symbol of eros



Aesthetic symbol of eros employs symbolic narrative to assemble everyday objects, constructing an aesthetic representation of sexuality shaped by political, economic, and romantic forces. It explores the reciprocal gaze between humans and objects, where material forms reflect and reinforce semiotic identity. Designed to evoke hedonism and voyeurism, the piece transforms a commodity shelf—adorned with feminine motifs—into a fetishized embodiment of desire.

Installation - Mixed media - 102 × 150 cm - 2023





Emodities(Two-person exhibition), Two-person exhibition, Ningbo China, August 2024

Left: Aesthetic symbol of eros, Mixed media,102×150cm,2023

Middle: The Father-of-Enjoyment#2,Art spray-painted on aluminum sheet,100×100cm,2023

Right: Disease, Light box,40×47cm,2023





Valeria

This is my self-portrait, my self-projection.

Zilin

Setting up as an East Asian woman. Her appearance conforms to the East Asian aesthetic requirements for women to be white, thin, and young(白幼瘦).

Becca

Inspired by some IG celebrities who like spiritual practice. The character setting is to love nature.

Tore

The character is based on the E-boys on TikTok.

Molly

The image setting is a vegetarian blogger who shows fitness on the Internet.

Alba

The character setting is an ABC. The appearance emphasizes naturalness and sexiness without losing mystery.

Sarah

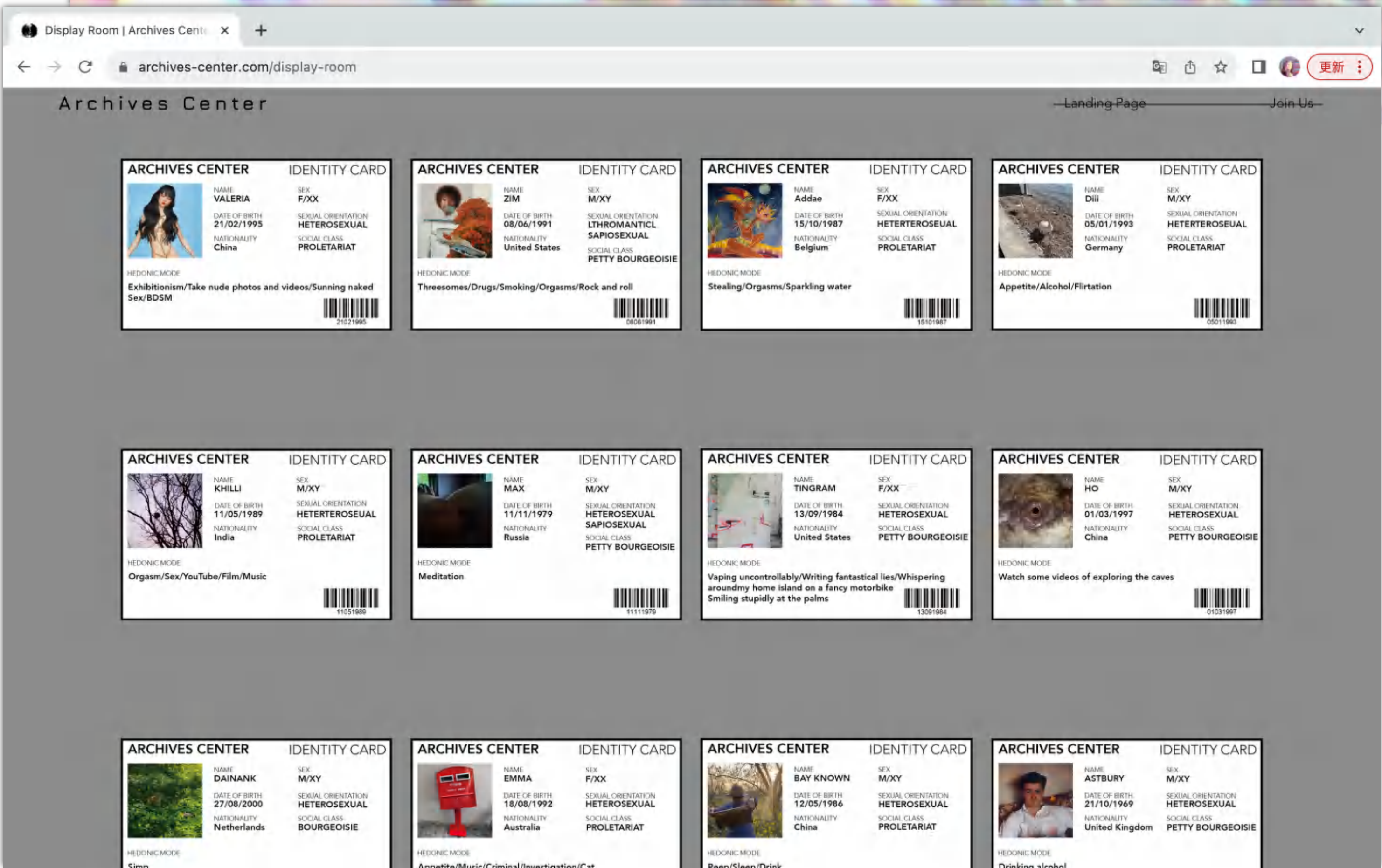
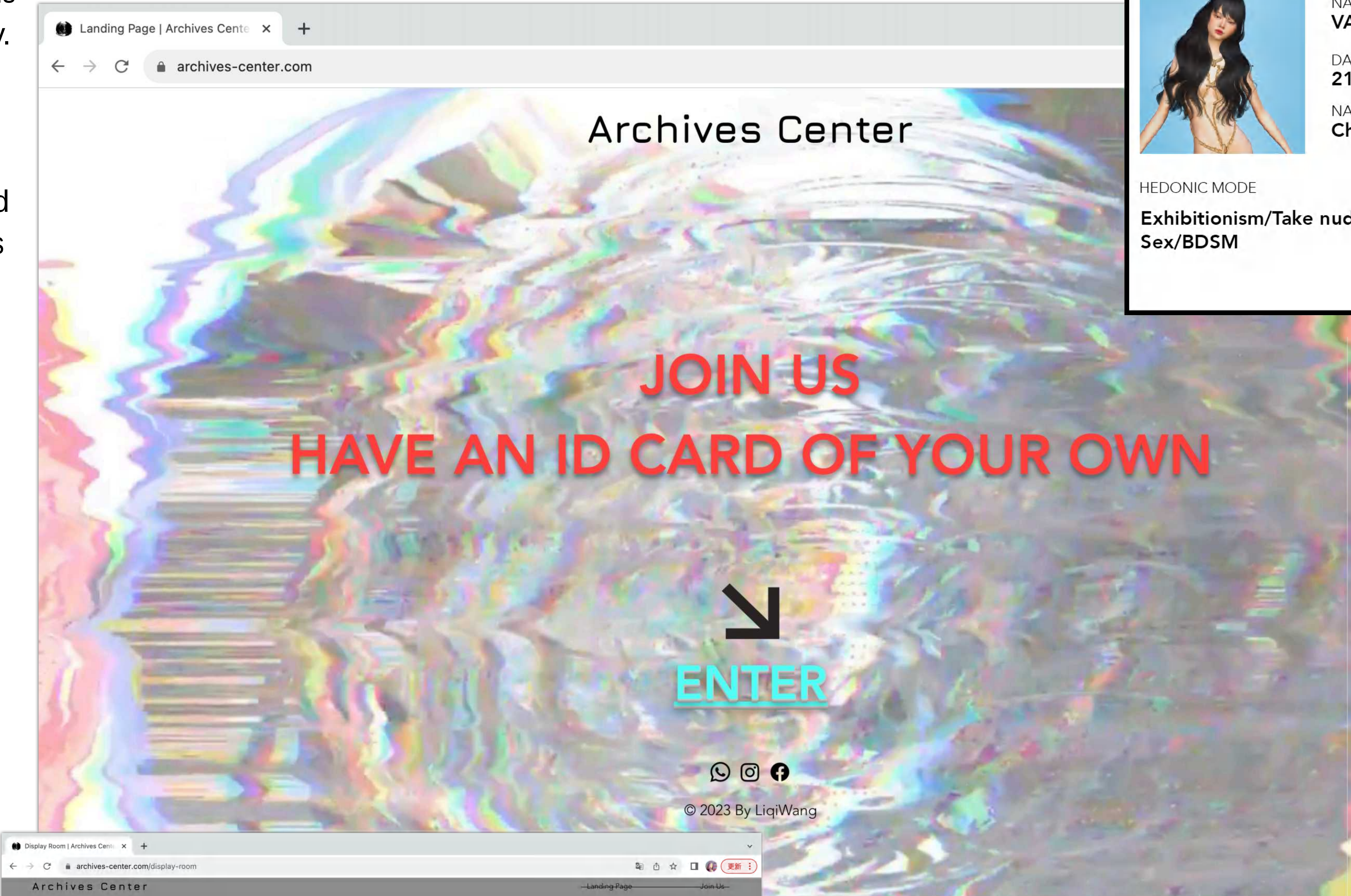
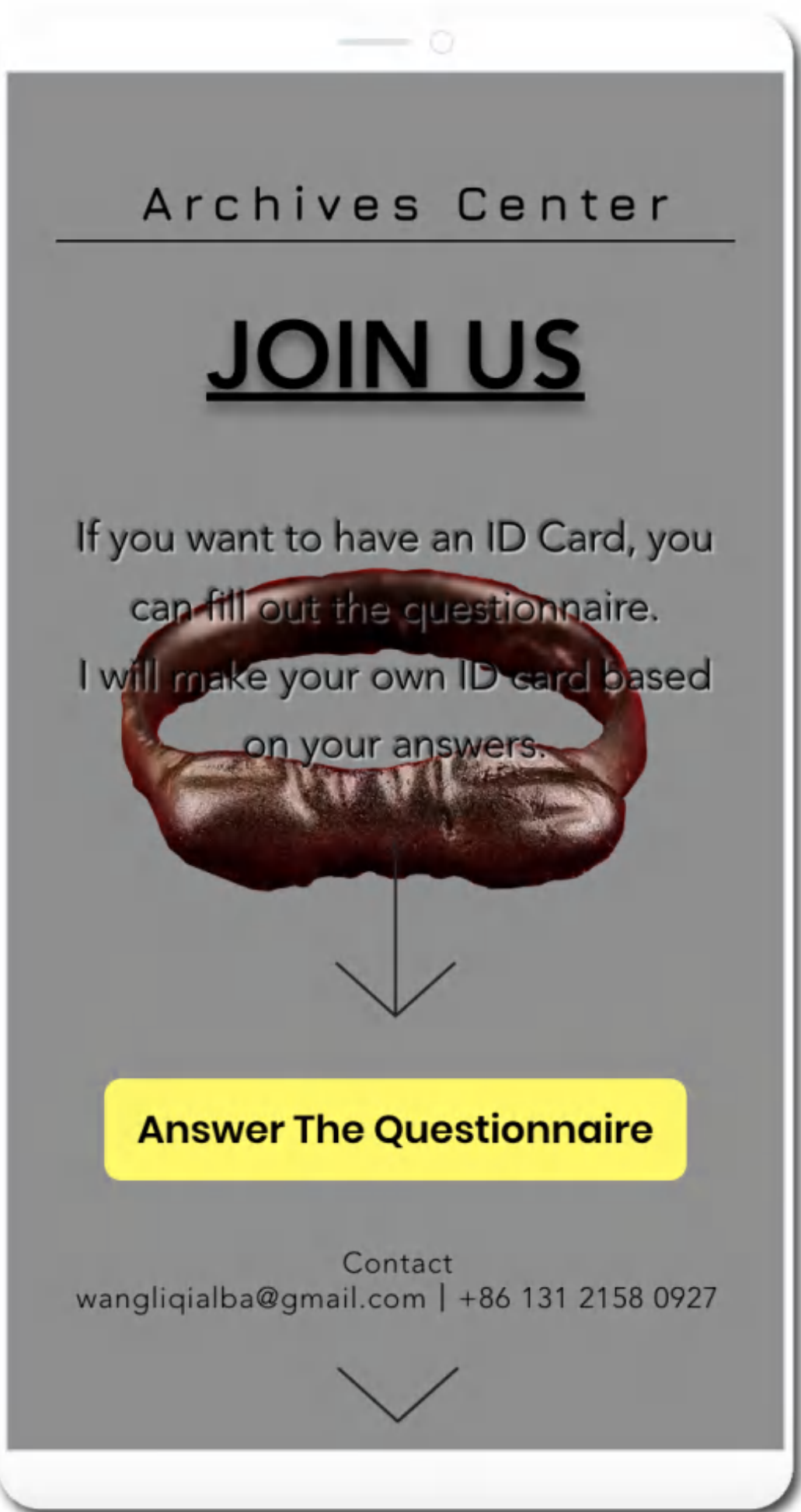
The appearance combines some American icons.

Tommi

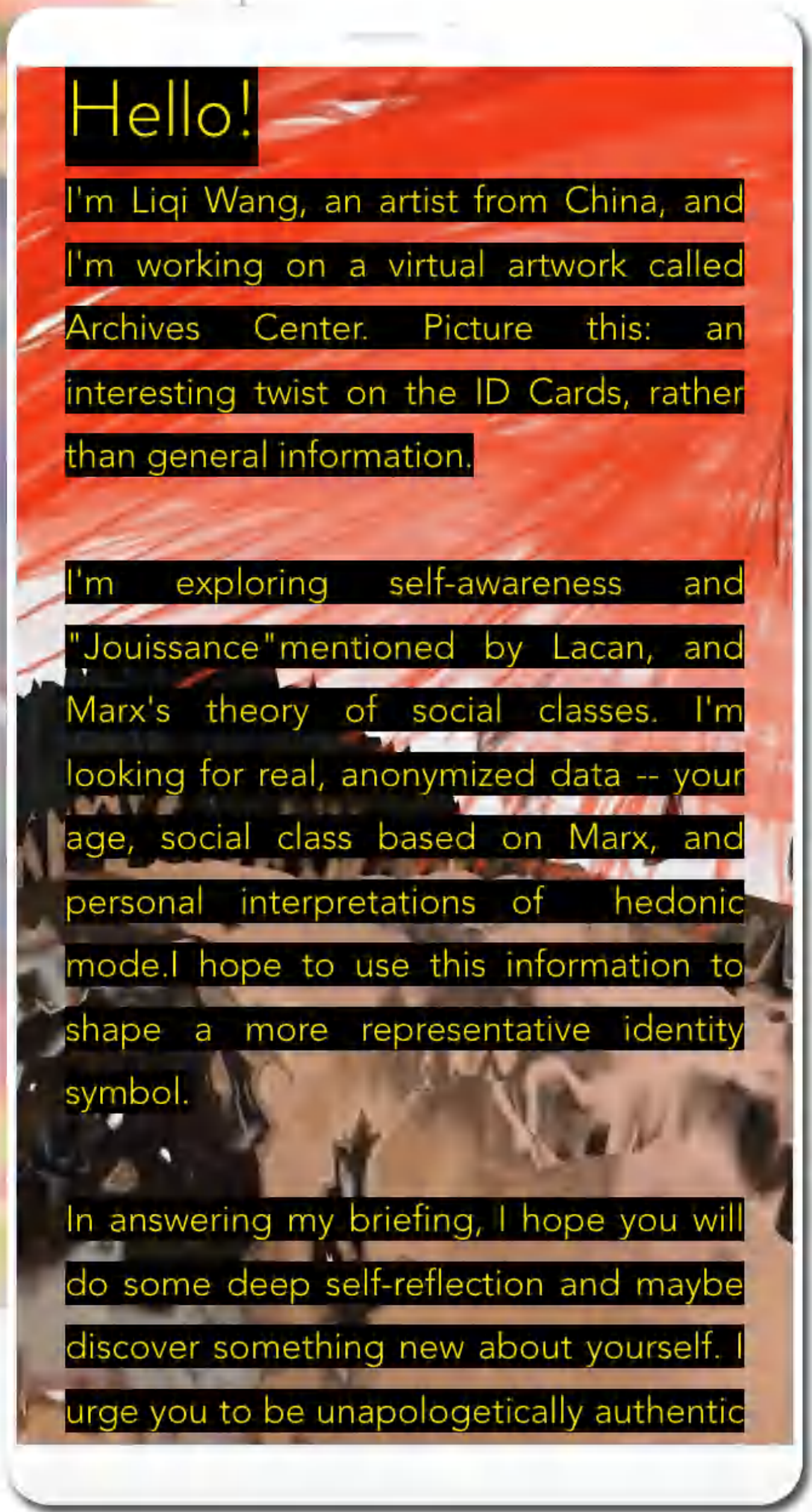
Inspired by MilchBoy

Archives center

This work is based on an online anonymous questionnaire survey. I collected 133 responses, analysed their characteristics, and finally presented these business cards from around the world through a website.



Internet art - Website - Variable dimensions - 2023



Upon examining conventional ID cards, I discern that the information they contain scarcely encapsulates my essence. Inspired by Lacan's concepts of self-consciousness and jouissance, and Marx's social class theory, I aim to create more authentic identity symbols: a self-aware ID card that empowers individuals to define themselves freely, embracing their enjoyment without shame. This vision is realised through an open website.