

# 两个动作 MOVEMENTS

刘晓辉  
LIU XIAOHUI



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ShanghART  
香格纳画廊





无题 - 对影（细节图见下页） | Untitled - Reflection (Details on next page)  
绘画 | 布上油画 | Painting | Oil on canvas | 200x250cm | 2015 ~ 2017, LXH\_6622

刘晓辉的新系列作品逐步从略具叙事的绘画风格，延展到通过关注绘画本体来探求更为可靠和更为真实的路径，之前艺术家亲手建立起的明晰秩序也被其一一打破。

在近作中，镜前看似是脱衣或者穿衣的人物动作在画面里第一次有了不稳定感，略显突兀的植物（或者说是绿色、黄色和黑色的色块和笔触）“生长”在真假难辨的矛盾世界当中，它们近乎疯狂地成为争夺空间的异质物。

刘晓辉的绘画主体并非是被清晰建构出来的，它们更似艺术家在潜意识中重整自我经验的结果。在触碰到“真实”之前，他不断面对着个体与外部，甚至与自我的博弈和挣扎（这也表现出艺术家对于“真实”的反复质疑），因此，绘画的每一步动作都成为他为自身设下的迷局。

### 关于艺术家

刘晓辉，1975年出生于山东，1991年来到北京，相继在中央美术学院完成附中，大学和研研究生的学习。2007年应邀赴英国伦敦进行艺术交流和创作，目前任教于中央美术学院壁画系。刘晓辉作品的结构是紧紧围绕其生活线索（路径），利用绘画语言的造型塑造和对色彩的反复分析，在对于“当下经验”的不断肯定与否定中，通过在绘画过程中反复地推敲与提炼，运用指向性模糊的题材和寻常的场景事物，力图通过“质”和“量”的渗透反应，来寻找一个“空间”进行反复实践和判断。







Liu Xiaohui's new works have gradually switched from a painting style with a hint of narrative to an exploration of the ontology of painting which is more reliable and realistic. The distinct order he has once established are at once challenged.

In his recent works, the movement of dressing or undressing makes the overall compositions destabilized for the first time. Abrupt plants (in other words, the color blocks in green, yellow and black) "grow" in a paradoxical world where truth and falsehood are hard to distinguish. They are alienating object that competed for space on his canvas.

For the artist, the subjects of paintings are not clearly constructed by himself; they are more like the outcome of the artist's accumulation of experiences. Before touching on the "truthfulness", he continues to confront the struggles and breakthroughs of the individual from the external world, which also reflect his repetitive query of "truthfulness". From this perspective, every brushstroke on canvas becomes a self-imposed mystery.

### **About the Artist**

Liu Xiaohui was born in Shandong Province, China, in 1975, and moved to Beijing in 1991. He graduated from Central Academy of Fine Arts (CAFA) High School, and subsequently got his bachelor and master degrees from CAFA. In 2007, he was invited to London for an exchange program. He currently teaches at the Mural Painting Department of CAFA. Practicing primarily as a painter, Liu centers the structure of his practice closely around life, taking it as the source of clue (or path). By employing a painterly language and tireless repeating analysis of color, the artist both affirms and denies perennially the immediate experience. He constantly deliberates and refines non-referring subject matters and ordinary scenes. Finally, Liu aims at accurate expression of truth from an oriental view via permeating effect of quality and quantity.





无题 - 介入的形状 | Untitled - Form of Intervention

绘画 | 布上油画 | Painting | Oil on canvas | 200x300cm | 2015 ~ 2017, LXH\_2690





无题 - 介入的形状 | 局部

Untitled - Form of Intervention | Details





无题 - 镜前的三角形 | Untitled - Triangle in Front of The Mirror

绘画 | 布上油画 | Painting | Oil on canvas | 250x400cm | 2015 ~ 2017, LXH\_1433





无题 - 镜前的三角形 | 局部

Untitled - Triangle in Front of The Mirror | Details





无题 - 蓝色与动作 | Untitled - Blue and Movements

绘画 | 布上油画 | Painting | Oil on canvas | 60x50cm | 2015 ~ 2017, LXH\_0347



# 线与事件

## 关于刘晓辉的绘画

文 | 汪民安

两年前，刘晓辉画了一个女人的背影。一个夏天的妇女，白衣、黑裙、短发、高跟鞋、裸露的手臂和小腿。她没有面孔和表情，这使得人们不再将注意力放在她的内心深处。或者说，最深处的地方是背影，但背影完全是形式化的，这个由背影构成的身体由不同的线条勾勒而成。她处在画面的正中间，被画框所定位；反过来，它也给画框定位。身体和画框相互定位。她的身体由线条勾勒而成，这些线条勾勒出一个稳定的身体、确切的身体；另一方面，这些线条以画框作为参照，它们和画框保持一个均衡的距离。它同时束缚在身体的构架和画框的构架之中。每条线因此被严格地组织，以至于身体成为一个线所构筑的空间，身体被线所标识。在身体边沿线的内部，只有平静的色块、黑白色块，没有起伏、没有肉、没有沟壑、没有褶皱。这些色块是平的空间，或者说，是空的空间，它们被界线所严格地包围。绘画全部交给了这些身体边沿的小心翼翼之线、这些被严谨编码的线。也可以说，这些线包裹着和顺应着身体，不敢越雷池半步。线和线彼此之间也呼应、链接、闭合，线上的每个点服从于线的大局和方向。或者说，每个点都符合整条线的意义，每个点都是可以预期的，符合线对身体的缝合预期。

因此，线没有溢出、截断和绽开。正是这纯净之线、这黑白之线、这完整之线、这匀速和平稳之线，排除了杂质，既是形式上的杂质，也是生命的杂质。哪怕只有女人的背影，她好像也一尘不染；但是她在画面上也是封闭的、孤独的、被隔离的、孑然一身的，它同外在世界分割开来，如同线的分割特征一样。可以说，这就是分割之线：“凡严格的分割，凡有严格分割的线，都包含一个特定的平面。它关系到形式以及形式的发展、主体以及主体的形成。”正是线条切割了这个女人和周围的联系。这是个封闭的女人，她占据着一个唯一空间。她在向画面深处眺望和行走，但是，她没有外界，她走不出界线。她有一种封闭的纯洁性，白衣和黑裙巩固了这一纯洁性。线条封闭了身体，线条沿着单一性在旋转，沿着身体的结构在旋转。这封闭之线上没有特异点、没有闪光点、没有转折点和意外点。它服从色块的要求、服从人物的要求，人物在这样的线条的密封状态被装饰、被封闭、被完善。

但是，很快，刘晓辉放弃了这种切割之线的封闭性以及封闭性导致的纯粹性。或许他难以忍受这种困住女人身体的封闭线条，他开始画两个男人或者三个男人了。他们似乎在脱掉裤子，就像运动员上场前准备脱掉外套、就像一个准备游泳的人脱掉外套一样——反正他在脱衣服，扭曲着身体、大腿盘起、身体弯曲。这是身体大幅度的转折，但是，并没有空间上的前进或后退。他们被限定在一个画框中，也限定在一个镜子面前。正是镜子，让他分裂成两个人或者三个人。一个人在镜子中反射成自我的另一个镜像。镜子的边框有时同画框相符合，边框和画框共享一条线。镜前人物和镜像有时候也交叉，或者小范围地重叠。一个人和他/她的镜像、真实的人和镜中人，尽管还是由清晰的线条构成，但两个人在大幅度地运动，这种镜像中的人在彼此地撕扯和嬉笑。这些线条因为镜子而对偶、而说话，但是，也因为镜子而矛盾、而错位；它们因为镜子而分割，也因为镜子而连接；因为镜子而结域，也因为镜子而解域。不同的人的线条由此而产生分叉，但不是彻底的分叉、彻底的断裂，而是有限的断裂、有联系的分叉、呼应的分叉。两个图像在亲密地争斗，线条正是因这亲密争斗、因这分叉的联系，而产生一种不确定的节奏。有时候非常迅捷、流畅，像是在滑行；有时候有一个出其不意的拐弯，或者，一个停顿、一个错位、一个休止；线和线有时候在砥砺、在争辩。正是运动让不同的线彼此既连接又分离。线和线开始交叉，线和线彼此勾连，一种穿越镜子的勾连、一种分离式的勾连。线因为镜子产生复线、产生线的阴影。线



和线在挑逗、在嬉戏、在对照、在严格地比试，它们似乎都想战胜或者比划另一个相似之线。

我们看到，这个系列的线条完全不同于单个女人的线条。相对于那个白衣女人的确定封闭之线而言，镜像人的线是分叉的、拐弯的、复线的或者多线的。它是复线的双人舞，是复线的彼此引诱。它们既不和镜框也不和画框维持一种僵硬的关系，它们也不确保身体的稳定关系。线条有时候消失在身体的边缘，有时候融入和消失在另一个身体之中（一个头有两个身体）。身体边线、镜框线、画框线彼此切割、渗透、交叉。

不过，刘晓辉很快对这种线和线之间的渗透和对偶游戏厌倦了。或者说，他要将流畅之线切断、否定。现在，他将镜中人物和镜前人物置于一种矛盾状态。他们并不相互映射：一个人物是由线条勾勒而成，而另一个人物则由色块填充而成。他们并不完全处在对偶状态——也正是这种不完全的对偶性，使得镜子的存在感被消减，仿佛不存在镜子。刘晓辉现在也放弃了镜子，他清除了画面中的镜子存在。他在画布上画出不同的人物，他们依然像是在脱衣服，依然保持运动状态。但是，色块涌现、线条撕裂、身体破碎、画面凌乱。正是这意外的色块、这随处可见的色块、这毫无规律和章法的色块，打破了线条的必然性、打破了画面本身的稳定性和必然性。

这些纷乱的色块，为什么出现在此？显然，这不是超现实主义的梦境，不是达达主义的亵渎，也不是波普主义的拼贴，更不是隐晦的象征。这些胡乱出现的线条，这些完全不在绘画体制和绘画逻辑范畴之内的色块到底是什么呢？或许，我们可以将它称为画布上的“事件”。即对画布的意外闯入，打破既定逻辑和程序的闯入、非法的闯入、暴力的闯入。它令人意外，它从天而降，它发生了，它让人无所适从，让人难以理解。我们称这种意外之举为“事件”。何谓事件？德里达（Jacques Derrida）说：“事件是出现的东西，并且因为出现，让我感到意外，让理解感到意外并延迟理解：事件首先是我所不理解的那个东西，更恰当地说，事件是首先我不理解的东西。”刘晓辉在画面上画出了诸多“不理解的东西”。如果说，白衣女人是完全可理解之物（线条的合理性，结构的合理性），那么，现在，这些新的冗余色块则是完全的不可理解性。

刘晓辉从完全的可理解性、从线条的纯洁和封闭，到线条的交叉、对偶、嬉戏，直到现在的线条断裂、豁口、隐没，到色块的不可理解性——这就是他这两年的绘画历程——绘画转向了不可理解的事件。这是对封闭线条的解域，刘晓辉一旦将线条进行了结域，就试图对它进行解域。结域是一次必然，而解域则是一次意外、一次事件。如果说，现实世界总是有一些无法理解的“事件”，一些排斥了任何逻辑和因果律的“事件”的话，为什么在画布上不能出现类似的事件呢？画布上，总是存在着理解的剩余物、存在着流畅线条的剩余物、存在着剩余的色块。正是这些色块将封闭和确定的线条打破，将它们截断、将它们引向湮没。这些色块毫无逻辑、毫无根据、毫无形状，它们肆意地闯入、横亘、涂抹、搅拌、撕裂、野蛮伸展，这是对流畅和切割之线的侮辱。这些色块，或者这些断裂之线，它们并不表意，它们只是在画面上行动。因此，不是要破译这些画面上的符号、不是要指明这些符号的意义是什么，而是要肯定这些符号的行为、要确定这些符号做了什么。也就是说，画面不是向意义开放、不是力图构筑符号学和图像学并对此破译，而是完成一种符号行为，一种由符号构成的事件、一种难以理解的事件、一种无法消费和吸收的事件、一些画面所无法吞并和吸收的事件。它们就在这里顽固地存在，它们打破绘画的框架、打破线的连贯性和表意性、打破绘画的图像学。它们为此而挤压、破碎、断裂、绽开、截断、诋毁。但这完全不是表现主义式的对画布的使用。对表现主义而言，所有的凌乱和破碎是内心破碎的外在化、是撕裂激情的符号化。但是，在刘晓辉这里，破碎就是单纯的破碎、就是作为事件的破碎、就是不可理解性的破碎、就是破碎的多余，是多余的行动、是已经发生的痕迹和将要发生的痕迹——它们的行动本身就是它们的符号。我们看到，这些黑色的色块，线条和线条之间的缠绕、交叉、断裂，这些毫无规律的、意外的色块和线条的纠缠，这些解域化的狂乱生成，这些多元取向完全没有预知航向的游牧线条，并不表达某种撕裂和苦痛的激情。它们只是纯粹的运动消耗，是对事件的肯定。每一次大胆的涂写，都是每一个事件的大胆确证。





无题 - 三个动作 | Untitled - Three Movements

绘画 | 布上油画 | Painting | Oil on canvas | 130 x 110cm (x 3 pieces) | 2016, LXH\_8624





无题 - 三个动作 | 局部

Untitled - Three Movements | Details





无题 - 镜前的植物和黄色的投射 | Untitled - Plants in Front of the Mirror and Yellow Projections  
绘画 | 布上油画 | Painting | Oil on canvas | 200x250cm | 2016, LXH\_8282





无题 - 镜前的植物和黄色的投射 | 局部

Untitled - Plants in Front of the Mirror and Yellow Projections | Details



# Line and Event

## On the Painting of Liu Xiaohui

Text by Wang Min'an | Translated by Jeff Crosby

Two years ago, Liu Xiaohui painted a woman from behind. A woman in summer, with white blouse, black skirt, short hair, high heels, bare arms and calves. She has no face or expressions, which means people will not focus on the depths of her mind, or, to put it in other words, the deepest part is her back. But this back view is formalized, a body from behind composed of multiple lines. She is at the center of the picture, oriented by the frame, or, to turn it around, she orients the frame. Body and frame orient each other. Her body is composed of lines, lines which compose a stable body, a sure body. Likewise, these lines reference the frame, and maintain a steady distance from the frame. They are at once constrained by the frame of the body and the frame of the painting. Thus, each line is strictly organized, to the point that the body becomes a space constructed from lines. The body has been marked out by the lines. Inside the outlines of the body, there are only quiet color fields of black and white with no undulation, no flesh, no dimples, no folds. These color fields are flat spaces, or, in other words, empty spaces, strictly surrounded by boundaries. The entirety of the painting has been handed over to these carefully laid and rigorously encoded lines, along the edges of the body. One could say that these lines enclose and adapt to the body, not daring to overstep the boundary in any way. The lines also echo each other, linking and converging, with each point on the lines serving the overall layout and direction. Or, one could say, each point accords with the overall meaning of the whole, and each line predictably following the expected joining of the body.

Thus, the lines do not overflow, break off or burst out. It is precisely these pure lines, these black and white lines, these whole lines, these steady, stable lines which have excluded any impurities: both impurities of form and impurities of life. Even just from the back, this woman appears entirely unsullied, but she is isolated in the painting, solitary, quarantined, all alone, and completely broken off from the outside world. It is like the dividing aspect of the line. One could say this is a dividing line: "Any strict division, any strictly dividing line encompasses a specific plane. It touches on form and the development of form, subject and the formation of subject." It is the lines that have cut off this woman's connection, this isolated woman's connection, from her surroundings. She occupies a singular space. She looks off and walks into the distance, but she has no distance; she cannot walk out of the boundary. She possesses the purity of isolation. The white blouse and the black skirt consolidate this purity. The line isolates the body, whirls about this wholeness, around the structure of the body. The line has no points of distinction, no highlights, no turning



points or points of surprise. It serves the demands of the color field, the demands of the figure. In this state of isolation by such lines, the body is decorated, isolated and perfected.

Quickly, however, Liu Xiaohui discarded this isolated line and the purity that emerges from this isolation. Perhaps unable to endure this isolating line that traps the woman, he began to paint pictures of two or three men. They seem to be taking off their pants, like athletes removing their outer garments as they prepare to take the field, or a swimmer taking off his robe—regardless, they are taking off their clothes, twisting their bodies, coiling up their legs, curving their bodies. They are turning their bodies quite far, but they are not progressing or retreating through the space. They have been confined within a frame, frozen in front of a mirror. It is the mirror that has split them into two or three people. One person in front of a mirror is reflected into a mirror image of another self. Sometimes the mirror frame overlaps with the picture frame. The mirror frame and picture frame share the same line, and the figure in front of the mirror sometimes intersects, or slightly overlaps with, his reflection. The person and his reflection, the real person and the person in the mirror, are both composed of clear lines, but both are moving quite a lot. The people on opposite sides of the mirror are pulling apart from and playing with each other. Because of the mirror, the lines are matched, and speaking to one another, but also because of the mirror, they contradict and are dislocated from each other. They are divided by the mirror, as they are connected by the mirror. They are brought together by the mirror, as they are pulled apart by the mirror. In this way, the lines of the different people diverge, but they do not entirely diverge. It is a limited rift, a divergence with connections, with correspondence. The two images are engaged in an intimate struggle. It is precisely because of this intimate struggle, because of these connections within divergence, that there arises an indefinite rhythm to the lines. This rhythm is sometimes rapid and fluid, as if the lines are sliding. Sometimes there is an unexpected turn, or, a pause, a dislocation, a rest. Sometimes the lines grind against each other, or argue. It is motion that causes different lines to connect and divide. Lines begin to intersect with one another, to link with one another, forming a link that crosses the mirror, a divided link. The mirror causes the lines to multiply, to take on shadows. The lines tease each other, play with each other, contrast each other, and strictly compare each other. They all seem to want to defeat or fight with other similar lines.

We see that the lines in this series are completely different from those of the single woman paintings. Compared to the definite, isolating lines of that woman in white, the lines of the mirror men are divergent, turning, doubling or multiplying - a duet of dual lines luring each other. They do not maintain a rigid relationship to the mirror frame or the painting frame, nor do they ensure a stable relationship with the body. The lines sometimes disappear at the edge of the body, and sometimes melt or disappear into another body (a single head possessing two bodies). The edges



of the body, the lines of the mirror and the lines of the frame cut, permeate and intersect with each other.

Quickly, however, Liu Xiaohui grew tired of these games of permeation and pairing of lines. In other words, he wanted to break off and negate the flowing line. At this time, he placed the figure in the mirror and the figure in front of the mirror in a state of contradiction, where they no longer illuminate each other: one figure is outlined in lines, while the other figure is filled with color fields. They are no longer in a completely paired state, and this incomplete pairing diminishes the sense of existence of the mirror, as if the mirror does not exist. Liu Xiaohui has now discarded the mirror. He has removed the presence of the mirror from the picture, and now paints different figures on the canvas, though they are still taking off their clothes, and still in a state of motion. But now, the color fields surge forth, the lines rip apart, the bodies break into pieces and the picture grows chaotic. These unexpected color fields, these ubiquitous color fields, these color fields with no rhyme or reason, are precisely what have broken the inevitability of the line, broken the stability and inevitability of the picture itself.

Why do these chaotic color fields appear here? Evidently, it is not a Surrealist dreamscape, Dadaist debauchery, or Pop collage, much less obscure symbolism. Just what are these color fields, these scrambled lines, these color fields entirely outside of the system and logic of painting? Perhaps we can call them on-canvas “events,” unexpected incursions into the canvas, incursions that break established logic and formulas, illegal incursions, violent incursions. They surprise people, fall out of the sky; their occurrence leaving people lost and confused. We shall call these unexpected actions “events.” What is an event? Derrida says, “an event is something that erupts, and because of its eruption, surprises me, surprises my understanding and delays my understanding: the event is first that thing I do not understand, or, that thing I do not understand at first.” In Liu Xiaohui's paintings, there emerges many things which are “not understood.” If the woman in white is a completely understandable thing (with the reasonableness of the lines, and the reasonableness of the structure), then now, these new, redundant color fields are completely un-understandable.

Liu Xiaohui has gone from complete understandability, from the purity and isolation of the line, to the intersection, pairing and play of lines, and on to the current rupturing, breaching and concealment of lines, and the un-understandability of color fields. This has been the trajectory of his paintings over the past two years — the paintings have pivoted towards un-understandable events. This is the deterritorialization of the isolating line. Once Liu Xiaohui territorialized the line, he attempted to deterritorialize it. Territorialization is an inevitability, while deterritorialization is a surprise, an event. If the real world always has incomprehensible “events” events which that exclude all logic and causality, why can't similar events erupt on the canvas? On the canvas,



there always exists remnants of understanding, remnants of flowing lines, remnants of color fields. It is precisely these color fields that break the isolating and certain lines, rupture them and lead them to oblivion. These color fields have no logic, no basis, no shape. They wantonly intrude, span, spread, stir, rip and barbarically expand. This is a humiliation of the flowing and cut line. These color fields, or these ruptured lines, do not express meaning; they just move across the picture. Thus, our aim is not to decode these signs, to point out what they mean, but to affirm the actions of these signs, to confirm what these signs have done. That is to say, the picture is not open to meaning. It does not strive to construct and decode semiotics and iconography. Instead, it completes a form of action of signs, an event composed of signs, an event that is difficult to understand, an event that cannot be consumed and absorbed. Events that some pictures cannot swallow or absorb exist here with stubbornness. They break the framework of painting, break the integrity and expression of the line, and break the iconography of painting. To this end, they press, shatter, rupture, burst forth, cut off and vilify. But this is not, in any way, an Expressionist use of the canvas. For Expressionism, all scrambling and shattering is an externalization of the shattering of the heart, the torn passions in semiotic form, but with Liu Xiaohui, the shattering is pure shattering, shattering as event, shattering that cannot be understood, the surplus of shattering, surplus action, traces of what has happened and traces of what will happen—their actions are their own signs. We see these black color fields, this entanglement, intersection and rupturing between lines, the tangling of these completely disordered, unexpected color fields and lines, the generation of these deterritorialized frenzies, these nomadic lines roaming in diverse, unknown directions, not expressing any torn or embittered passions. They are just pure expenditure of motion, the affirmation of events. Each bold smear is a bold testament to an event.





无题 - 镜子和石头 | Untitled - Mirror and Stone

绘画 | 布上油画 | Painting | Oil on canvas | 39.5x46.5cm | 2016, LXH\_7420





无题 - 两块镜子 | Untitled - Two Mirrors

绘画 | 布上油画 | Painting | Oil on canvas | 200x250cm | 2016, LXH\_6322

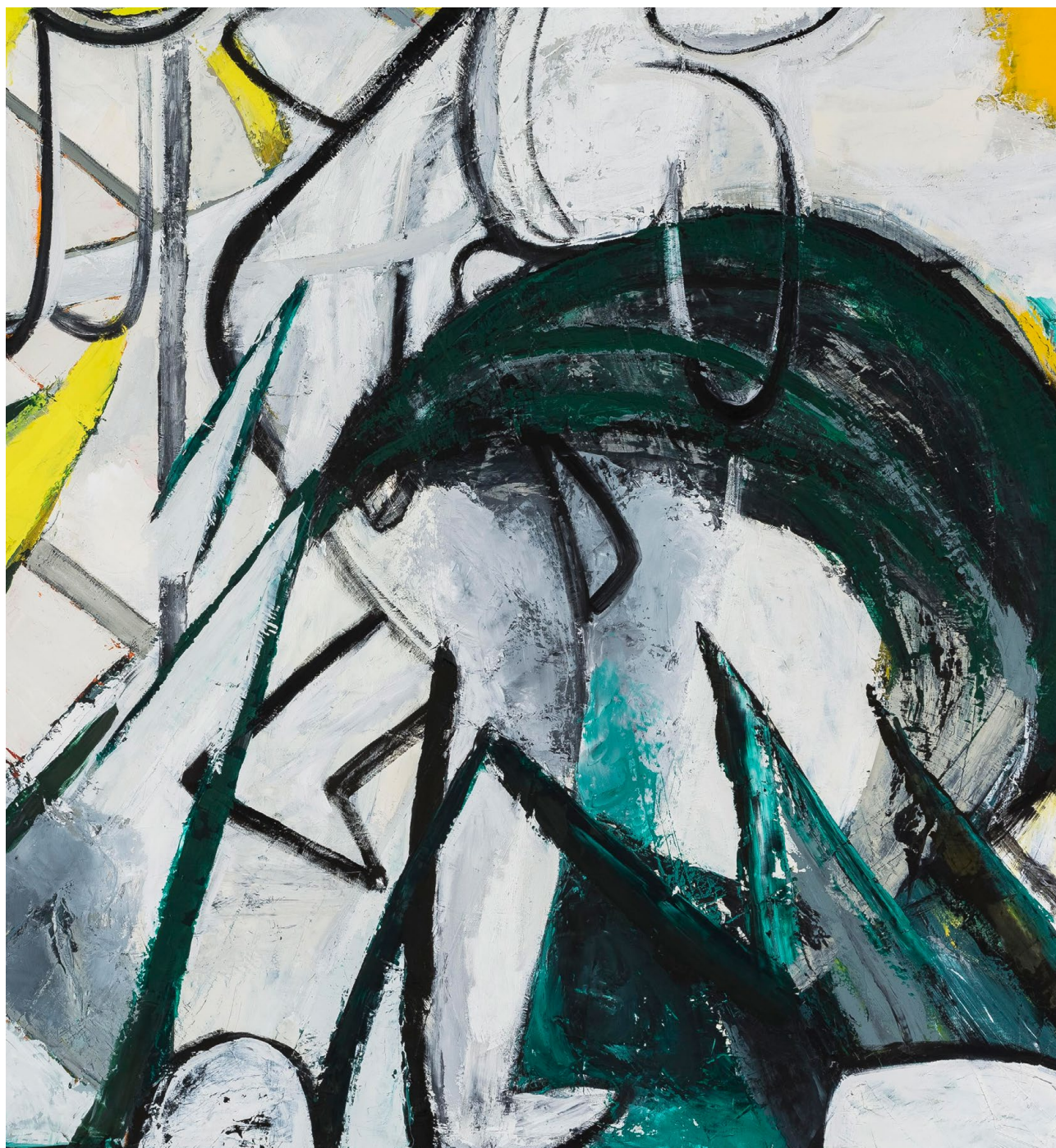




无题 - 三角形的植物 | Untitled - Triangular Plants

绘画 | 布上油画 | Painting | Oil on canvas | 200x300cm | 2015 ~ 2017, LXH\_0855





无题 - 三角形的植物 | 局部  
Untitled - Triangular Plants | Details





无题 - 三角形与动作 | Untitled - Triangle and Movements

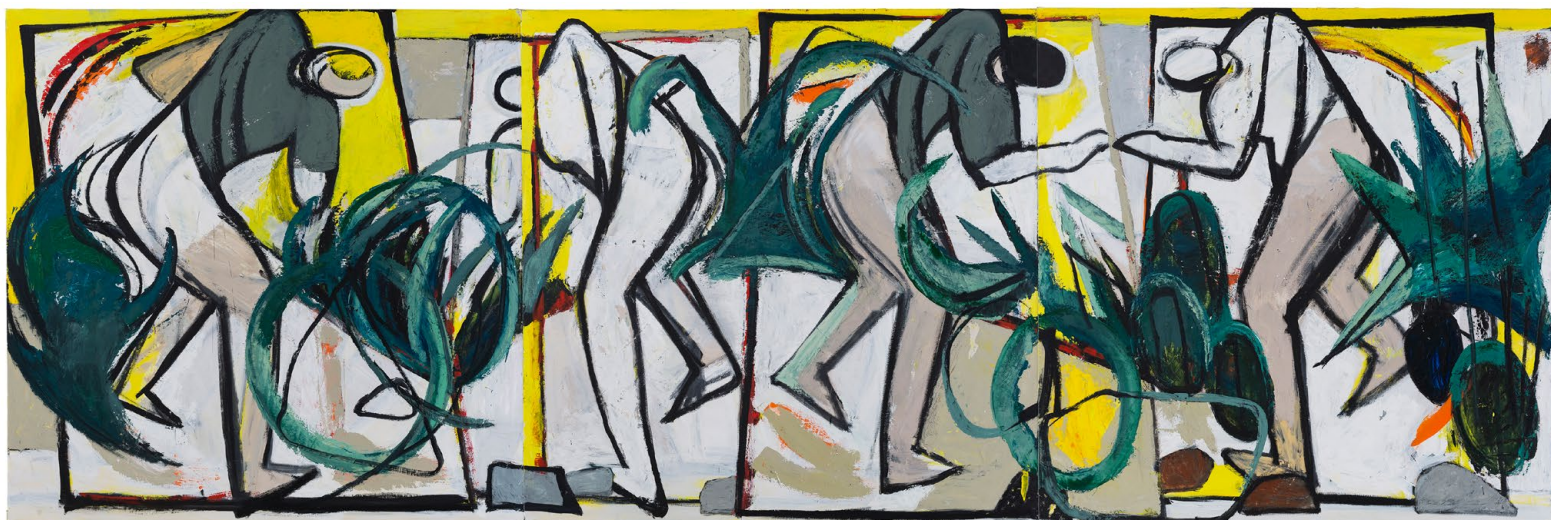
绘画 | 布上油画 | Painting | Oil on canvas | 80x100cm | 2015 ~ 2017, LXH\_6833





无题 - 三块镜子 | Untitled - Three Mirrors

绘画 | 布上油画 | Painting | Oil on canvas | 200x300cm | 2015 ~ 2017, LXH\_1950



无题 - 自由生长 | Untitled - Natural Growth

绘画 | 布上油画 | Painting | Oil on canvas | 220\*660cm (in 3 pieces) | 2015 ~ 2017, LXH\_4085





无题 - 自由生长 | 局部

Untitled - Natural Growth | Details



# 关于真实和可靠

文 | 刘晓辉

在我最近绘画的阶段中，最关注和最希望贴近的，也是我现在纠结和一直都在思考的问题，就是：“什么是真实和可靠的？”

## 一、题材——关于真实

在这一个系列绘画作品的题材选取上，我的作品题材选择并没有以传统绘画中的“题材选择”的角度切入，我只是偶发地从我早期的叙事线描作品中截取了一个类似穿衣或者脱衣的人物动作，从而征用了这一动作作为范围来开展我的绘画体验。

画面中镜子的出现是自然地在我日复一日的绘画行为中生长出来的，也非事先的预想设置。但是在画面中，镜子这一具体形式的出现也愈发符合我所认知的“真实”和“可靠”。（艺术家眼中的“真实”是完全不同的，在我看来，貌似同一类型的绘画艺术家，其实由于出发点的不同、目的的不同、世界观的不同，甚至可以说不是从事一种行业的。）

镜子在画面中的作用，不仅仅是用于反射，也映照出另一番景象。它投射出“真”，亦或说投射出“假”，在我的画面里，它也像是一个“框”，一个“束缚”，一种“限制”，人物都是在这个“镜”或者说“框”内拿捏着各种动作，与这个“镜”、“框”产生各种关系。

之所以说“拿捏”，是因为我们面对这个世界，仿佛每一个时刻都需要调整动作来有效地去面对。画面里“形状”的使用不再是“具象的描绘功能”，“形状”在这里不是为了逼真地描绘，或者说为了画得更像一个什么，“形状”在我的画面结构中是被理性判断的、被审视的。几个人物在几个镜前的各种前后关系、反射与折射关系，是我在具体操作画面时的中前期阶段重点进行逻辑排列的，以致于难以分辨内与外、前与后、真与假，不能分辨出哪个是实体、哪个是幻象。整个画布，画面，像是与我同质量的物体，与我相互映照，彼此审视。

## 二、绘画的体验方式——作为经验切片的“层”

在我绘画的过程中，每一天、每一遍、每一笔都充斥着肯定和犹豫、尝试与否定，我对于“结束”的理解有了一个更加开放的认识，（虽然我是奔着“结束”去迅捷地操作的），但是直至最终阶段，画面也都呈现着继续的被判断。绘画的本体愈来愈像是一个界定的范围，而非一个既定的图像定格。

我希望有一些事情在发生，而不是形成一个样式或者样貌，形成的是判断与覆盖而出现的改变。我不相信每一层带来的画面视觉感受，它们充斥着各种不一样的问题：每一层中的各种关系（形状关系，色彩关系，题材释放出来的气息，笔触的各种腔调，和各种关系混杂起来所产生出的味道），它们都过于经验化或者说都过于非经验，都过于正确或者说都过于游移。“层”的焦虑式叠加、覆盖对于我来说，是通往“可靠”的路，它是看得见、摸得着的，像是痕迹和触感对于自我身体的补充。



### 三、进来一些“东西”——素、量、质的介入

这一阶段的作品，我主动地使用了大量的纯色：白、黑、黄、绿蓝……，而非调和色。

我想颜色尽量作为“素”（也可以说是“色素”）来使用。它们不再作为“假象的颜色”来看待，而更像是作为建筑时的砖头来搭建。脱离了企图“逼真”的调和目的，一切颜料的使用都更加得主动和“被限制”。画形状时，我只使用黑色和白色，相互叠加和挤压；画颜色时，我便使用这些带有“重量”的绿、黄、蓝等颜色，使之质量变大。我费劲地挤压出一个边缘线，却又往里挪放了一块大石头。

在绘画的反复覆盖过程中，我感到有太多像是切片的层，这些无法辨认的无数层使得画面的颜色作为材料呈现出类似于“水泥”一样的质量样貌。

画画时，我总幻象着有一些不可控的事情发生，画面上有一些东西能够进来，我很想知道这些事情和东西是什么。但是它们是在经验之外的，或者说是永远在愿望之中，理解之外的。这系列作品到了后期，以植物形状作为出发点的环形、三角形、方形笔触出现了，仿佛自行生长出来一般。它们像是最后一层（但其实不是，它们和之前的层混合搭建，复杂和混乱地结合在一起，像是有机的，而不是割裂的）。

绘画应该处于一种矛盾的状态，既想去平衡它、去协调、中和、自然，反之又掺杂着“量化”物质介入的愿望，也就是希望（或者说欢迎）进来一些“东西”，甚至像是生硬地介入，逻辑内和外之间是否还有另外一种质量存在的可能？我想，这有点像在挑动一些本不该挑动的东西。这时，依靠的可能不是身体和思维的控制，也许是一些不可控的偶发，这也许才是真正的“身体”吧。

以上三点的叠加、混合、发酵，物、量、素和感情浓度的切片式覆盖，出现了令人不解的模糊“团块”，它不是确定的，不是肯定的，是可疑的。我希望它们能形成一些实在的“假象”，或者说有可能继续形成一种判断的企图。



# About Truthfulness and Reliability

Text by Liu Xiaohui

Translated by Fiona He

In the recent phase of my painting, the question I am most concerned with, trying to approach, and constantly pondering is, “what is truthful and reliable?”

## 1. Subject Matter – About Truthfulness

In choosing the subject matter for this series of paintings, rather than taking the “choose a subject” point of entry, as it's been done in traditional painting practices, I arbitrarily selected the action of a figure getting dressed, or perhaps even undressed, from my earlier narrative line drawings. By appropriating this action, it serves as the parameter to unfold my painting experiences.

The appearance of the mirror grew naturally out of my painting practices day in and day out. It's not a pre-planned motif. At the same time, the specific form of the mirror in the painting gradually resonates with what I understand as “truthful” and “reliable.” (The reality from an artist's perspective is entirely different from many others, in my opinion. Even among painters of the same genre, with their disparate points of inception, goals and worldviews, one can claim that they are engaged in entirely different professions.)

The function of the mirror is not only to reflect, but also to project an alternative scene. It projects “truth” or “falsehood”, in my paintings. It's analogous to a “frame”, a “confinement”, a “setback”, and the figures handle various actions within this “mirror” or “frame” to establish certain relationships with it.

To call it “handling” is because of our position in this world seems to demand us to adjust our actions at every moment to be effective. The use of “form” in the painting no longer “functions as the underpinning construct of figuration”, where “form” is not aimed at depicting something verisimilar, or something that looks like an actual object. Instead, “form” should be rationally examined and investigated in the structure of my painting. The positional, reflexive and refractive relationships of the figures with the mirrors are what I logically placed at the beginning and middle phases of the composition, to a point that I can't decipher the inside from the



outside, front from back, real from false, which ones are the actual subject and which ones are illusions. The canvas and the image on it become my counterpart, with which ongoing mutual reflections and investigations take place.

## **2. Ways of Experiencing Painting – as a “Layer” of Experience**

Throughout the course of painting, everyday, every layer, every brush is replete with affirmation and indecision, attempt and negation, which affords me a more open-minded notion of “completion.” (Even though my aim is to operate rapidly towards “completion.”) However, even until the last phase of the painting, the image continues to present points of judgment. The essence of the painting gradually becomes a delineated framework, rather than a framework of a set image.

My goal is to stimulate, rather than present a model or motif. In other words, I hope to present the transformations that engendered from judging what’s been put down on canvas and covering up the unwanted. I believe that in the visual experience every layer addresses something, and they are replete with questions: what is the relationship between the layers (formal relations, color relations, the impression released from the subjects, stylistic variations of the brushworks, and mélange of all pertaining relationships within one particular work)? They suffer from an excess of experience or the lack of experience, and are excessively correct or overly aloof. The approach of anxiously culminating the layers and covering them up on canvas is for me, a path towards reaching the “reliable”, because it’s visible and tangible like the traces and physical senses that inform the body.

## **3. The Additional “Things” – the Intervention of Factors, Quantity and Quality**

For the works from the recent period, I actively used a large number of unmixed colors: white, black, yellow, turquoise blue... rather than mixed ones.

I want the colors to act as “factors” (or otherwise called “pigments”). They should not be considered as the “color of false impression”, but as the building blocks for an architectural construct. As they are dissociated from aiming at being the mediator for “verisimilitude”, the use of any color would become more proactive and “confined”. When I render a form, I only use black and white to layer and compress upon each other; when I paint with colors, I use those that have certain “weight”, for instance, green, yellow, blue and etc., to aggrandize its quality. I make a lot of effort in pushing out a borderline, and then placing a large stone into it. The course of repetitiously layering over gives me the sense of generating infinite sectional layers. These unidentifiable and infinite layers allow the colors on canvas to embody the qualities of “cement” on canvas.

When I paint, I am always imagining the unexpected to happen, certain things would enter into the image, so I could get to know what they are. Yet they are out of the

realm of my experiences, or are forever existing within my wishes and beyond my understanding. As this series comes to its later stage, the shape of plants became point of departure, and brushworks of spherical, triangle and square forms also appeared, as if they've grown naturally into the paintings as the final layer. (But in fact, they are build on top of the previous layers, mixed and meshed together, organically, rather than disconnected.)

Painting should be a state of contradiction, one in which there is an attempt to strike a balance, to mediate and compromise, naturally; on the contrary, one has the desire to mix in "quantified" materials. In other words, one hopes (or even welcomes) certain "things" to be introduced, or even to forcibly intervene, by which one questions whether there are possibilities of a quality beyond the ins and outs of logic? I think, this is like stirring up what's been off limit. Then, the reliable devices are not the control of the body and mind, but it is perhaps the arbitrary occurrences that constitutes the real "body".

With these three aforementioned notions, overlapped, mixed, fermented, afforded by objects, quantity, factors and layered samples of dense sensibilities, lend to the emergence of these indecipherable "lumps". They are neither certain, nor confirmed, and remain questionable. I hope they can become the "false impression" of something truthful, or can continue to be the impetus for a kind of judgment.



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