

# 空白空间 WHITE SPACE

刘晓辉 | 木槿

空白空间（顺义）

2023.02.25-05.03

北京机场辅路旁有一片木槿，在周围的车水马龙中迎风摇曳，这几年我也养了几盆白色的。木槿朴素、温和、姿态自然，对于环境也不挑剔。我希望我的画能有木槿的品性，贴近自然和朴素。在四季轮换中持续不断地生长，展现它本应有的姿态和品质。

——刘晓辉

刘晓辉在空白空间的首次个展“木槿”将于2023年2月25日开幕并持续至2023年5月3日。本次展览将呈现刘晓辉最新的绘画创作。

粗朴的线条勾勒出人或物的形态，厚实的颜料堆叠起提纯的色块，反复涂抹的笔触展现画家持续思索和行动的证据。刘晓辉的绘画常将生活中最平凡的瞬间示人，那些画来源于生活，因而贴近每个人日常的体验。但它们也并非对机械摄影图像的复写或对外部世界的单纯再现，而是艺术家对其内在世界的探索和展现。有别于过往个展中对于方法论的讨论作为某种显学，在本次展览中，刘晓辉意图将更为切实的生活体验融入到绘画当中。

“中庭有槿花，荣落同一晨。”疫情期间他开始养木槿，感受到植物生长的自然性以及它的朴素。木槿的生长自有其法则，虽色彩多样却并不鲜艳夺目；它的花期虽短，却也在哪都可以生长。它的身姿轻盈，在重力的牵引下垂坠，在风中摇曳。而这自然生长的法则，正是画家于当下绘画中最为在意的。色彩、光线、形状、造型、构图、结构、立意。画家反复地思忖这些绘画的基本要素，并贯穿于他的感受、思考、决策、动作、状态和结果的转化之间。重要的是规律。

毋宁说，绘画的规律即生活的规律，而绘画成为刘晓辉发现和理解生活真相的方式和途径。尽管对于某种近似图示的反复描摹仍然是显而易见的，但这一业已贯穿于他创作中的方式更像是一种为了更好地与其绘画对象对话设置的路径。作为一种思考的方式，通过对一个图像不断的重复，更深入地理解它，并从不同的角度探索它的含义。或者更为朴素地说，日复一日的生活本身更多的不是夸张的戏剧感，而是平凡本身，这样的重复可能才更为贴近生活和绘画的本真。

更具体地说，对刘晓辉而言，绘画所能凝刻的“真实”应该体现在其内部的“准确”当中。这种准确不仅仅是所谓造型的“精准”，而是绘画中的所有要素如何“如实”地承担起它们在绘画内部的作用和意义，各司其职，各就其位。为此，他的绘画甚至常常排除掉更为宽泛的社会语义：花便应该是花，阅读时便在阅读，画就是其本身，让他们成为自己，不做更多暗喻。这便是去伪存真的过程。

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## 关于刘晓辉

刘晓辉的创作试图在朴素而平淡的生活中寻找到绘画于当下的可能。他自我设题，沉浸在色彩、光线、形状、构图、意图等共构的绘画谜语和场域里。他常常重返那些看起来近似的绘画母题或图示，深耕其中，意在于绘画中去粗取精，去伪存真，以便从迷雾中走出。他的绘画勾连着具象与抽象的两端：那些来源于生活中打动他的瞬间与细节，赋予其绘画的起点和切实之形，却也在他一再的勾勒和深入中，生长出更为深远而抽象的想象与潜能。

刘晓辉，1975 年生于中国山东。1999 年毕业于中央美术学院壁画系，2010 硕士研究生毕业于中央美术学院壁画系。近期个展包括：刘晓辉：转身，798 艺术区 A07 楼，北京，中国（2020）；刘晓辉：两个动作，香格纳北京，北京，中国（2018）；刘晓辉：西西弗斯之谜，天线空间，上海，中国（2015）等。他的作品亦多次在重要机构中展出，包括北京民生现代美术馆，北京（2022）；武汉美术馆，武汉（2021）；中国美术馆，北京（2015）；中央美术学院美术馆，北京（2013）；广州美术馆，广州（2006）等。刘晓辉现工作生活于中国北京。

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Liu Xiaohui | Hibiscus  
WHITE SPACE (Shunyi)  
02.25-05.03, 2023

*An area of the Beijing Airport Expressway side road is covered by hibiscus bushes, which sway in the wind amidst the surrounding traffic, and I have kept a few white ones over the years. Hibiscus is austere, gentle, and natural and thrives in almost any environment. I hope my paintings embody hibiscus' characteristics in approaching nature and austerity. In the rotation of the seasons, it continues to grow, showing its original posture and quality.*

-Liu Xiaohui

Liu Xiaohui's first solo exhibition at White Space, "Hibiscus," will open on February 25, 2023, and run through May 3, 2023. This exhibition will present the artist's latest paintings.

Rough lines render the forms of figures or objects, impasto stacks up to purified blocks of color, and repeated brushwork are evidence of the painter's continuous thoughts and actions. Liu Xiaohui's paintings often reveal the most mundane moments in life. These works come from life and are familiar to everyone's daily experience. They are not mere mechanical reproductions of photographic images or reproductions of the external world but the artist's exploration and representation of his inner world. Unlike previous solo exhibitions in which creative methodology was adopted as an epiphenomenon, in this exhibition, Liu Xiaohui intends to incorporate more tangible life experiences into his paintings.

"The hibiscus flowers blossom in the garden; their glory befalls in the same morning." He began raising hibiscus during the pandemic and sensed the power of nature in plants and their austerity. The hibiscus grows abiding by the law of nature, although its flowers vary in color, but are not bright and eye-catching. Despite its short flowering period, the plant seems to grow in any environment. Its body is graceful, dropping with the pull of gravity and swaying in the wind. The painter is most concerned with this law of natural growth in his current paintings. Subjects such as color, light, shape, form, composition, structure, and intention, Liu reflects continuously on these essential elements of the image that inform his feelings, thoughts, decisions, actions, states, and transformations. The emphasis is on regulation.

Instead of claiming the regulation of painting is the one for life, the medium of painting has become the way and means by which Liu Xiaohui discovers and understands the truth of life. Although his repetitive approximation of a particular motif is still evident, this approach, consistent in his practice, provides a path to generate better dialogues with his subjects. As a mode of thinking, a way to deeply understand a motif through repetition and explore its meaning from multiple perspectives. Or, in plain and simple terms, day-to-day life does not stage

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exaggerating theatricals, but the mundane. Repetition may be closer to the true nature of life and painting.

More specifically, for Liu Xiaohui, the "truth" encapsulated in painting should reflect in its internal "accuracy." This kind of accuracy manifests not only as formal "precision" but how every painting element "truthfully" assumes its roles and meanings on canvas, each in its own place. For this reason, his paintings exclude general social semantics: flowers should be flowers, reading is about reading, and the paintings are exclusively themselves, and to allow them to be themselves without further allusion. This is the process of removing falsehoods and preserving the truth.

### About LIU Xiaohui

Liu Xiaohui's painterly practice attempts to discover the possibility of painting in the present from everyday life. He proposes subject matters and immerses himself in the riddles and fields of painting with colors, light, shapes, compositions, and intentions. He often returns to those seemingly similar painting motifs, whose in-depth explorations aim to extract the essence from the painting, removing the falsehoods and preserving the truth to emerge from the fog. His works on canvas connect the two ends of figuration and abstraction. Those life moments and details that move him provide his paintings an impetus and tangible shape, which grow into more profound and abstract imagination and potential through his repetitive rendering and discoveries.

Liu Xiaohui (b. 1975, Shandong Province, China) received his BFA from the Mural Painting Department of the Central Academy of Fine Arts, Beijing, China in 1999. In 2010, he received MFA from the Mural Painting Department of the Central Academy of Fine Arts, Beijing, China. Recent solo exhibitions include *Liu Xiaohui: Détournement*, A07 798 Art Zone, Beijing, China (2020); *LIU Xiaohui: Movements*, ShanghART Beijing, Beijing, China (2018); *Liu Xiaohui: The Mystery of Sisyphus*, Antenna Space, Shanghai, China (2015). His works have been widely exhibited in major institutions including Beijing Minsheng Art Museum, Beijing (2022); Wuhan Art Museum, Wuhan (2021); National Art Museum of China, Beijing (2015); CAFA Art Museum, Beijing (2013); Guangdong Museum of Art, Guangzhou (2006). Liu Xiaohui currently lives and works in Beijing, China.