



Liu Xiaohui 劉曉輝



Editor's Note

Liu Xiaohui was born in Yantai, Shandong Province in 1975. His father was a painter. Influenced by his family, Liu received complete training in the academy system starting from Fine Arts School Affiliated to China Central Academy. At first glance, the composition of his work seems childish and awkward, with a large number of blocks superimposed and stacked in the picture. He sometimes balances the picture with flexible lines, but the handling between layers is closed for the most time. Is this the result of his persistent struggle with his academy experience? And how did those recurring figures in his paintings come into being in the first place? What kind of thinking process does he, she, or they, all represent for the artist? Looking at a painting is like solving a puzzle. In the labyrinth of experience, painting seems to be the most indescribable existence that is intimately connected with time, light, space, color, line, etc. The process of painting and the experience of viewing counteract and stimulate one another at the same time. Bearing these in mind, I began this interview, and yet, Liu Xiaohui did not make things clear until the very end. His answers always leave room for maneuvering, neither affirming nor denying. I wonder if this is a sort of "leaving some empty space" originated from Eastern wisdom?

編者按

1975年劉曉輝出生在山東煙台，他的父親是職業畫家，受到家庭環境的影響，他從中央美術學院附中一路以來，接受了完備的學院體系訓練。他的構圖乍看上去有著稚拙感，畫面中有著大量塊面的疊加與堆積，他時常靠著靈活的線條平衡畫面的關係，但大多數時候圖層之間的處理是封閉的，這是否是他長期以來與學院經驗鬥爭的結果？而重復的形象經常出現在他的畫面之中，這些繪畫的母題是如何誕生的？他／她／它們都代表了藝術家怎樣的思考路徑？看畫如同解謎，在經驗的迷宮里，繪畫似乎是最難以描述的存在物，它與時間、光線、空間、顏色、線條等等緊密連接，繪畫的過程與觀看的經驗相互抵消的同時又相互激生。帶著這些疑問，我開始了這次的採訪，直到最後劉曉輝也沒有給出非常確切的答案，他的回答總是帶著不肯定也不否定的餘地，不知道這算不算是一種來自東方智慧的留白呢？

Han Liya:

After seeing your recent solo exhibition in 798 Art District, I assume that you live in a relatively simple state.

Liu Xiaohui:

Yes, it's normal and regular.

Do you go out to sketch?

I did a lot of sketching in the past few years, especially from 2010 to 2013.

Where did you usually go?

Around Beijing, as well as places far away, such as Northwest China.

韓馨逸：

看了您最近在 798 的個展，我猜想您的生活狀態比較簡單。

劉曉輝：

對，比較正常，常規化。

您會出去寫生嗎？

我前些年寫生很多，2010 到 2013 年寫生很多。

一般去哪兒？

北京周邊，也會去比較遠的地方，比



There are some obvious traces of sketching in your paintings.

Yes, I'm not certain that these traces can be seen in my recent works.

Positive. I can tell from the way you look at the scenery - you have to be physically there to have this kind of visual impression.

Sometimes I feel that it would be best if I could sketch, but now is not a good time for sketching.

So you usually come to the studio, just like clocking in at work every day?

More or less.

When I came in, I heard you were listening to classical music?

"June: Barcarolle", a classical piano piece. I'm not picky about music, nor am I concerned about quality of life. I'm neither elegant nor classical. I listen to whatever I come across—pop songs or any music—as long as there is a sound.

Do you watch TV series or movies?

I prefer to watch movies. I rarely watch TV shows.

What kind of movies do you like?

Entertainment films, Hollywood movies, Hong Kong films. I also love to watch literary films or art films. Again, I am not picky.

What's your work routine? Do you make any advance preparation after you arrive at the studio every day?

I drink some water and sit for a while. Usually I do four or five paintings at the same time. Sometimes I will decide which one to paint first the day before, and sometimes I will leave it to the next day. I like to move around. I will put the painting on this wall to that wall, take a long look and continue working on it. I will work on A for a while then switch to B and then C.

Are these paintings all in one theme?

如說西北。

您的畫裡面其實有一些比較明顯的寫生痕跡在裡面。

對，我不知道現在的畫能不能看出寫生的痕跡？

也有，對風景觀看的方式一看就是，要麼曾經有特別在場的經驗才能有這種視覺印象。

有時候畫畫也會覺得如果能寫生是最好的，但是現在寫生條件不太允許。

所以您平常就是正常來工作室，每天跟上班打卡一樣？

差不多。

進來的時候聽到您在聽古典樂？

《六月船歌》，特別經典的鋼琴，我一點都不挑音樂，我也不講究生活品質，我也不優雅也不古典，就是碰到什麼聽什麼，流行歌曲什麼，反正有聲就可以。

平時看電視劇或者電影嗎？

我之前比較喜歡看電影，電視劇看的少。

電影喜歡什麼時期的？

娛樂片。好萊塢，香港，我也挺愛看的，文藝片、藝術片我也愛看，我不挑剔。

您的工作步驟是什麼樣？每天來工作室進門後，有什麼提前的準備嗎？

喝點水，坐會兒。我畫畫會同時畫四五張，有時候前一天想好了第二天先畫哪個，有時候想不好第二天再去看。我又比較喜歡移來移去，我會把這個牆的畫放到那個牆，然後不斷看一看，畫一畫，我畫畫 A 可能過一陣子再畫畫 B，然後畫畫 C。



I try different themes. I don't spend much time on painting, basically within two hours a day.

It feels that you spend a long time mulling over them.

The entire working hours are relatively long, but I don't spend a lot on painting. I paint it very quickly, but I need more time to think. I can't paint for too long, usually about 40 minutes each time. However, I paint agilely in the 40 minutes, which requires high intensity. It's not a detailed painting pattern, which you can sit there and paint for 7 or 8 hours a day. I cannot do that. I need to walk around.

I saw some recurring representations in not only this exhibition but also the ones in the past, such as a fixed figure, or more precisely, his movement or his state in the picture. It feels like you have been looking for the relationship between the structure and the picture. So when did you start to develop this kind of approach?

There was basically no repetition in the previous sketches, since it is impossible to repeat sketching. I think it was after 2013 that I constantly painted the subject in the same pose. There are many layers within one painting. And you can say that there are many paintings in it. I have also reflected on this matter. It comes to me naturally. I feel comfortable working on this subject.

It sounds quite intuitive.

Right.

I see you have many studies. Do you make them every time before conception or does it happen randomly?

My studies are not an aid to my paintings, and sometimes I draw one after finishing the painting. I think it's a juxtaposition of states. For example, I have been looking for a shape, and it may only take a few strokes. I may have been painting a piece for two years, and it became particularly thick. But only those last few strokes are critical and thus the core of the painting, so sometimes they fall on paper. The studies I draw are not narrative subjects in the traditional sense, but the kind that needs to be planned and laid out. I have to find that point first. Sometimes I find it on paper, and sometimes on canvas. Of course this is

這些畫是一個主題還是？

不同主題都試試，我畫畫具體操作的時間不長，一天基本上在兩個小時以內。

我感覺您的畫好像會琢磨很久。

工作的整個時間比較長，但是我單獨每天的畫畫時間不會特別長，我具體操作都是特別快的。但可能需要多想想。我這畫不可能畫太久，不可能一次畫太長時間，一次畫 40 分鐘，但是 40 分鐘操作起來特別快速，非常敏捷那種，需要強度比較大，不是那種畫得很細，可以坐那兒，一天畫七八個小時的那種，我不是，我需要走來走去。

因為看到您過往包括這次的展覽呈現裡面有很多都在重複，比如固定出現的形象或者說他的動作，然後他在畫面里的狀態，感覺您一直在找結構和畫面的關係。所以什麼時候開始形成這樣的方式？

之前寫生的時候基本上沒有重複，因為寫生不可能重複，後來應該是 2013 年以後感覺在一個造型的題材以內反復畫這個東西，一張畫裡面有很多次很多層，裡面有很多張，我也反思過這個事兒，就是很自然，還是比較自然的再畫這個主題。

其實還是比較直覺的。

對。

我看到您很多小稿，是每次在構思前都有還是這個東西是比較隨機的？

不是，我的小稿對畫畫不是起輔助作用，我有時候畫完一張畫一個稿子，有這樣的情況，我覺得就是一種狀態的並置關係。比如說我一直在找一個形體，可能就寥寥數筆，我可能畫一張畫畫了兩年，畫得特別厚，但是可能就最後那兩下比較關鍵，所以最後那兩筆是最後的核心。所以有時候會落在紙上，我畫的小稿不是傳統意義的敘事題材，需要經營佈局那種東西，我得先找一下那個





not sequential. For example, I draw three paintings, whose subjects have a similar movement, and I experiment on one first.

As you just mentioned the movement, it feels that what you have been painting since 2015 is quite consistent. You're always looking for the movement of the character, or the moment of an action such as a picture that focuses on one second before a turn or the freeze frame of that exact moment.

This posture has never been shown before, but the viewers felt it was almost the same. In my opinion it was "completely different" and "different in a similar way", as only one place was adjusted or the whole was adjusted in a very subtle way. I guess because the subject matter of my works are similar to the perspective of narrative (which is how most people look at my works, only few look at them from the perspective of painting), such as whether I have painted an apple or a cat, a person or a back, you get "almost the same".

The way you paint is quite literary and imagery, so what do you usually watch besides everything pertaining to painting? Do you have any other visual materials?

I think the biggest conundrum for painters is the subject matter. This problem always exists. Finding a subject matter is truly difficult.

Why?

Because few subjects can be included in the system of painting. Especially today, it is more challenging to find one from a large amount of subjects. I have talked with other painters, and they all suffer from the subject matter.

Many painters rely on photography, architectural structure or the layout of cinematography. In fact, if you look for painterliness within the contemporary framework, the subject matter is of course very important, but the relationship between viewing and the renewal of the medium are of equal importance, right?

I have thought this through a while ago. This often happens in my daily life. For example, when I saw you, I would watch from the perspective of a painter. In fact, it is an occupational hazard. Everything I see is incorporated into the composition or subject matter. I look at everything

點，有時候在紙上會找到，有時候在畫布上找到，當然不是前後關係。比如畫三張油畫，這三張一個動作差不多，然後在中間畫一張試試。

包括您剛才提到的動作，感覺您 2015 年到今天，這個事情還是挺連續性的，一直在找人物的動態，動作的那一剎那，這一組出現的也很多，可能畫面聚焦的是在轉身那一秒之前或者那個瞬間的定格。

這個動作其實從來沒有展示過，但是觀眾他們覺得差不多。可是在我看來，差不多的同時又完全不一樣，只是一個地方調了或者整體都調了，但是調得比較微妙。因為我繪畫的題材相似，人觀看的時候都是用敘事的方式來觀看的。很少有人用繪畫的視角來觀看，都是以敘事的視角來看，比如是畫了一個蘋果還是一隻貓，畫了一個人或者背影，類似這樣的來看畫的是什麼。

感覺您的繪畫方法還挺文學的，也有影像性，所以也想知道您平常看什麼？除了繪畫本身的東西，有沒有別的視覺素材？

畫畫的人我覺得最大的難題，古今中外一個問題就是題材，題材是非常困難的事兒。

為什麼？

因為沒有那麼多題材可以納入到繪畫這個體系，尤其到了今天，突然越泛濫越難找到一個題材去畫。我也跟其他畫畫的人聊過，大家都苦於題材。

其實很多畫畫的人都會借助於攝影或者是建築本身的結構以及電影的鏡頭佈局什麼的。其實在今天如果再找當代的繪畫性的話，題材當然特別重要，但視覺觀看關係和媒介的更新，其實也同樣重要吧？

我前一段在想，其實我之前有感覺在生活中，比如看到你，我都會用一個畫家的視角來觀看，其實就是一種職業病，看什麼



with a painter's eye. And why did I paint like this in the end? In fact, there is logic behind. And it won.

Who won?

I have painted a lot and also formed the themes in my mind, but in the end, there is an underlying logic that excludes the rest. For example, the layer underneath a painting may not be this image. In the end, this image defeated others and it won.

Is there a prototype?

No. At first, in the exhibition at Antenna Space, there was a prototype, which was a scene in a movie. I have said many times before that others thought it was a back figure. In fact, I just thought it was a good shape. You can say it is an appropriation or it is a carrier that bears my concern about this shape, color and other issues in painting. Later, I found this carrier quite good, so I have been using it ever since. However, others still wish to use narrative, language, or words to explain it, which is a bit contradictory to painting. Painting has its own visual logic that reflects fundamental values. And for me, painting is a big part, and of course there are many other parts, such as life and so on.

What else do you like to do besides painting?

I like sports, jogging, hiking, and playing football. I prefer outdoor sports, all kinds of aerobic exercises outdoors.

Where did you go hiking recently?

I climbed a lot during the pandemic, around the west and the north of Beijing. Aren't there all mountains to the west? Yangtai Mountain, Phoenix Mountain, Yinshan Pagoda Forest...

Did you look for a route where no one goes or just a normal route?

The normal travel route is good for walking, but I choose to go when there are fewer people, usually during the weekdays.

Let's continue with movement. I'm personally interested in it. Painting itself is a movement, and in many cases it can visualize the invisibles. This trace can also be seen in your works — many

都會納入到構圖或者題材，看什麼都可能戴著畫畫的「有色眼鏡」。我後來為什麼畫成這樣子？其實有一個潛在的邏輯，就是它贏了。

誰贏了？

其實我畫了很多，涉獵比較廣，而且也在大腦里已經形成了題材。但是其實最後有一個潛在的邏輯，把其餘都排除了。比如一張畫它下面那層可能不是這個形象，最後這個形象戰勝了其他的形象或者說其他的畫面，這個畫面贏了。

這個形象原型是誰？

沒有。最開始在天線空間的展覽是有原型，就是電影里的一個鏡頭，以前我說過了很多次別人覺得是背影，其實只是覺得這個形體不錯，可以說是徵用或者它是一個載體，承載著我對這個造型、顏色和繪畫之重我關注的問題的載體。後來我覺得這個載體不錯，然後一直沿用。但別人還是希望用敘事或者用語言、文字的方式來闡釋這是什麼？其實我覺得這跟繪畫有點相悖，繪畫是一種視覺邏輯關係，視覺邏輯反映三觀吧。畫畫對我來說就是一大塊，還有很多別的塊，生活什麼的。

您生活裡面除了畫畫還喜歡做什麼？

喜歡運動，跑步、踢球、爬山，我比較喜歡戶外運動，在戶外進行的有氧運動都比較喜歡。

最近去哪兒爬山了？

疫情期間爬了很多，西邊和北邊，西邊不都是山嗎？陽台山、鳳凰嶺、銀山塔林……

都是自己找沒什麼人去的路還是正常路線？

正常的旅遊路線，溜達溜達也挺好，但是我選人比較少的時候，非週末的時候人



pictures contain stone-like geometric blocks, along with multiple layers and coverings, which form a fixed relationship with the so-called "shape" or "figure". I'm wondering if the layout of these pictures is also intuitively formed?

The layout is not preset. Quite oddly, I have never thought of painting a stone, but when I looked at my early series, they existed already — big, small, square and irregular ones. This happens unconsciously sometimes. I think there is something unique about the movement; I focus on the pivot of the image, the point that holds up the gesture of the movement. When creating a figure painting, others are usually concerned about what the person should look like, or what characteristics he or she should have. I am not too concerned with description or representation; I only focus on the pivot and the body gesture, so I put all my efforts and energy on the movement itself. There are also details in my work. I used to paint a lot of hands, and I don't know why now the figures are barefoot and handless. And I don't even need to draw their fingers, not because I don't know how to do it, but that I only focus on the hinge of the movement. I want to present the posture as much as possible. These ideas are slowly formed, not preconceived. The focus of my work is getting narrower and narrower, all the way to that point.

The relationship between the color and the lines in the group of paintings I've seen today is quite different from your previous series. It seems that you're doing a subtraction (there also lies a difference between three years ago and seven or eight years ago. Each period involves a circle of adding and subtracting). How do these changes occur?

Right. Most people like to talk about progress or use linear description when summarizing things, but for me it is back and forth. Humans are not always wise; sometimes mistaking the part for the whole or disregarding the changing circumstances, which is closer to reality. But I definitely don't want to repeat myself in painting. I like to try more. The relatively more powerful ones you saw on the fourth floor of the exhibition hall belong to a stage in which I experienced many subjective aspects. I want to keep digging, and this time I have experimented with more things than usual. I never made the decision to continue painting this person standing here or the back figure; I paint what comes across my mind.

比較少。

還是聊聊動作這個事兒，我個人很感興趣。繪畫本身也是動作，很多時候它可以把看不見的東西視覺化。我感覺在您的畫面里也能看見這種痕跡，包括很多畫面裡面都有各種的像石頭一樣的幾何塊面，並且畫面之中有著層疊與遮蓋，它們跟所謂的「形體」或者說「形象」形成了固定的關係，我特別想知道這些畫面的佈局也是直覺的形成嗎？

沒有預設。石頭這個事兒也挺奇怪，我從沒有想過在畫上畫一個石頭，後來翻之前的畫，特別早的畫裡面就有石頭，這個東西有時候就是無意識的，所以大石頭小石頭方形石頭和不規則石頭都有。動作這個事兒，我覺得還有點獨特性。我關注對於形象本身的支點，由支點撐起來動作的姿態。其實很多人畫人他關注的是如何把這個人畫得像什麼？或者描述或者表現得更加什麼？我對描述表現不太涉獵及，我只關注支點、動作的姿態，所以我所有的功夫和精力都用在動作本身，所以我的畫裡面也有細節。我以前畫很多手，現在畫的畫裡面也不知道為什麼是光腳，鞋沒有了手也沒有了，手指頭都不用畫。不是我不會畫，而是我現在只關注支點和動作，就是最大限度地去呈現姿態。這些東西都是慢慢形成的不是去設想的。我畫畫的關注點越來越窄、越來越窄，只關注那個點。

之前的系列感覺顏色、畫面線條的關係跟今天這組都不太一樣，感覺您好像在做一個減法，也想知道為什麼這種轉變會出現？包括三年前和七八年前也不一樣，每個階段感覺先加再減，然後再加再減。

對。人概括事情喜歡說進步或者線性。其實不是，對我來說是來回來去。人都沒有什麼智慧，都是瞎子摸象、刻舟求劍，類似這種是比較真實的狀態。但是畫畫肯定不願意重複，喜歡再試試再走走。你在展廳四層看到比較有力量的那些，其實是我經歷了那樣一個階段，那個階段可以說主觀的東西多一些，我就是想再試試，這次試用的東





Maybe the original image is not a person at all. It is possible that I start with two trees, and after long hours, they slowly become this person, so the whole search process is relatively slow. If I do not like my foundation, I will keep working until the picture turns into the final appearance itself.

I have the impression that basically none of your portraits have faces.

From the very beginning I didn't want any identity settings, because after the face appeared, there has to be facial features, for example, the length of the nose, the eastern and the western perspectives, beauty and ugliness, etc. The way I paint is quite general and holistic, so I will avoid all the specifics. This is a major premise.

Thus the hands and the shoes are slowly gone.

Yes, there were some of these before. But it's hard to say. They may reoccur in the future.

Does this generalized approach have anything to do with your experience at the academy?

Isn't everyone a graduate of the academy? There are hardly any non-academies. Even if you are self-taught, you have to find a system, and the academy is a system. My generalization is definitely related to art history, and even more closely to the art system. Painting never comes out of nowhere, and we always discuss within the cultural context, so it has to be tightly entwined in the historical system of painting.

Who has had a great influence on your work?

I have been drawing and painting since I was a child, starting from the fourth or fifth grade.

Is it because of the influence of your family?

Yes, I came from a family of painters. I have followed many artists, none in particular. Now they all feel similar to me. In the past, when I first learned about some artists, I would have a good impression on someone and be interested in his creations, and then I would study and research him, but now this special feeling has gone. During college years, I took an interest in traditional Chinese painting and calligraphy. I have studied calligraphy, seal carving and Chinese painting for a few years.

西比較多。我也沒有想繼續畫這個人站在這兒或者說背影，我畫畫就是想什麼畫什麼。可能原來這個形象根本不是人，有可能畫兩棵樹，一畫畫半天，慢慢就變成這個人，所以整個尋找的過程比較慢。這不是我喜歡的基底，我就會一直畫啊畫啊，畫面最後自己變成了最終的樣子。

我印象中您很多肖像裡邊都沒有臉，基本都沒有。

一開始我就不想有什麼身份設置，因為出現臉以後就會出現五官、鼻子長短、東方西方、美醜這種東西。我畫畫的方式是比較概括比較整體的，所以我把具體的東西都規避掉了，這是一個大前提。

然後是手鞋慢慢沒有了。

對，之前還有一些這些東西。但是這個不好說，以後可能重新再出現。

您這種概括性的繪畫方法跟學院的經驗有關嗎？

大家不都是學院畢業的嗎，基本沒有非學院的。就算是自學也得有體系，學院就是體系。我的概括肯定是跟美術史有關係，跟藝術體系有緊密的關係。繪畫從來不是橫空出世的，人都是在文化的脈絡里談問題，所以肯定是緊緊纏繞在繪畫的歷史體系裡面。

對您影響比較大的幾個藝術家有誰？

我從小畫畫到今天，從小學四五年級開始畫畫。

是因為家裡的影響嗎？

對，我們家是畫畫的，我也畫畫。關注過太多藝術家，沒有特別的，現在對我來說都差不多。以前剛知道一些藝術家會感覺這個不錯，會對他的創作感興趣，然後研究研究看看，但現在已經沒有這種特別的感覺。



Some of the lines in your paintings seem unusually stiff. Is this partly due to your experience in seal carving or calligraphy?

I don't think beforehand. In retrospect, there might be something oriental, I guess.

Regarding the elements in the background, for example, this one contains a vague sense of landscape that might belong to the contemporary vision, but it can also be divided into distant and close views, accompanied by a conceived spatial dispatch.

Instead of taking a step back, I prefer to see the problem inside its own frame, just as a small ant in the ocean can never grasp the shape of the ocean. I think it's good to be inside, but the outside world keeps adding labels to painting, such as categorization and comparison between the east and the west. I don't particularly care about these things.

When do you think you can stop?

This is the ultimate question. Sometimes I really want to put a stop to it, but when I come back tomorrow or in a few days, I may find something wrong. It happens a lot. After a long time, such as one and a half or two years, when I look at the work again, it feels that it has found its closure, and it remains closed in my current system. I think the closed state is also an open state, completely open, so it ends. This is how I understand it; closing and opening occur simultaneously. When I did the exhibition at Antenna Space, it was obvious that the images were painted many times. When someone mentioned it and got my confirmation, the follow-up question would be "how did you decide to end it like this?" I couldn't give an answer. Now this question does not bother me anymore. It is an open state, period. It's hard to describe it in words, and any words I came up with sounds like a lie.

Painting feels like a particularly long process, like a game against time. You put yourself in it, and you smash yourself as you paint. Then again, you put yourself in and smash it, over and over again.

The way I work feels like gibberish. I wish to pursue a relaxed state, but a tense state is also present, so the image is both closed and open. That's how it feels.

我曾經比較喜歡中國傳統書畫，上大學的時候，我研究過幾年書法、篆刻、中國畫。

您畫面中的很多線條特別硬，是和篆刻或者書法經驗有關係嗎？

我不喜歡事先想，事後看可能有一些東方的東西在畫裡面，應該有。

背景裡面的這些，比如這張裡面隱約有一種山水感，但可能是當代視野的山水，但其實它也是分遠景近景，也有一種空間調度的想象。

我不喜歡跳出來看問題，我喜歡在問題裡面看問題，就像小螞蟻在大海裡根本不知道海是什麼形狀，我覺得在裡面就很好。但是外界總會給繪畫加一些標籤，比如歸類或者比較東方性或者西方體系，對我來說我不是特別在意這些東西。

您覺得什麼時候可以停筆？

這是一個終極問題。我特別想畫完，但是過兩天或者明天再來的時候覺得有問題，這個問題老有。過很長一段時間，比如一年半或者兩年的時候我們看就會覺得這個畫已經封閉了，在我現在目前的體系里它基本屬於封閉狀態。封閉的狀態我覺得也是開放的狀態，完全是開放狀態，所以它就結束了。我是這樣理解的，關閉和開放好像是同時發生的感覺。我在天線空間做展覽的時候，因為畫明顯就是畫了很多遍，別人問我的時候我也說過畫了很多遍，別人就會問你為什麼決定最後這遍結束了？我那時候回答不上。現在我覺得這個問題對我來說已經不是問題了，它就是一個開放狀態，用語言很難說，用語言能說出來的話感覺像在騙人。

繪畫感覺是一個特別漫長的過程，特別像跟時間博弈，你會把自己放在裡面，但是畫著畫著又拍碎了，然後接著又放然後再次拍碎，反反復復。

畫畫的時候可能就是胡言亂語。我其



Intuitive creation is very intriguing, and this approach has also been widely used in image studies. Since language is also an open and closed system, hermeneutics propose that the value and power of language or the works that have taken shape are hidden in the interpretation. They are mutually stimulating and co-existing.

Painting has its own logic and contains a process that is a lot more visual and experiential. But it is completely different from the logic of language and words. If you ask me to write about this painting, I have no idea how to do it, despite the fact that I know specifically how to paint it. The body is a very important part. When you paint, you walk around; there is a physical logic. You have to do it. Painting is very comprehensive, and quite abstract; it's hard to put it into words.

I feel extremely uncomfortable and depressed when I look at the works on the second floor. The way you process these images is very cruel. I cannot find any trace of personal emotion in this figure; it's utterly dull. And many details have been treated discreetly. I feel tightness in my chest from the second I saw the works. This also comes from your sense of color, very distinguishable from other artists. The image or the color contrast leaves a strong sensual impression, which makes me really curious how you came up with all these? Recalling your early works, I believe this set of color sense has already been developed during your "Labour" series.

Everyone's feelings are completely different when they look at my work. Some people say that I made the figures in the "Labour" series exceptionally voluptuous and beautiful. I respond, "This still looks beautiful (to you)?" You found the works on the second floor depressing; some thought they were humorous, while others even considered them sexy.

How about you?

No intention for humor or sexiness. I've painted them many times. Each time becomes a slice. When you stack all the slices together, nothing stands out. That's how I understand it.

It sounds that you reject labels or conventional perceptions.

實非常追求輕鬆的狀態，但是緊張的狀態畫畫的時候同時也有，所以畫面也閉合了也開放了，就是那種感覺。

直覺性的創作特別有趣，很多圖像研究其實也在這樣分析問題，因為語言本身就是又閉合又開放，闡釋學提出語言或者已經成型的這些作品它的價值和力量隱藏於解釋之中，語言與作品其實是相互激發與並行存的。

繪畫有一個邏輯，從視覺和經驗上來講其實有很多，但是它跟語言和文字完全不一樣。比如你讓我寫這個畫我真不知道該怎麼寫，但是我知道具體操作。身體是很重要的部分。你畫的時候走來走去，有一個身體邏輯，你要動手，它是很綜合的東西。我覺得這些挺抽象的，用語言真不好說。

我看二樓的作品感覺特別難受、很壓抑，因為包括對整個畫面處理的感覺是很殘酷的，起碼對這個形象沒有任何個人的情緒在裡面，非常的沈悶，很多細節的處理也非常的隱蔽。我一看到就會覺得胸口特別悶，包括對您的整個色感，跟別的藝術家不一樣，形象或者顏色的對比以及它留下來感性的邏輯是很強的。所以我很好奇，您是怎麼琢磨出來您自己的這套東西的？包括我看早期的那些，其實畫勞作的時候這套色感就基本成型了。

每個人看的時候感受完全不一樣。有人說我畫勞作的那些人畫得特別妖嬈和美。我說這還美嗎？二樓你說看著感覺有點壓抑，有人說覺得特別幽默，還有說性感。

您畫的時候呢？

完全沒有幽默和性感的願望。我畫了很多遍，一遍就像一個切片；切片多了以後堆一起，那就什麼都沒有了。我是這樣理解的。

您聽起來很抗拒標籤或者固定認知。

其實我的畫也是一片一片，最後強行

In fact, my work is also piece-by-piece, and being forced to overlap and blend into one graphic.

Do these graphical results offset each other?

This is predetermined computational logic. I don't think in this way. I don't care about the final presentation after I finish.

The movements in your work, including the stones and the landscapes, are handled very clumsily and unskillful in appearance. Is this intentional?

No. The way I paint is very light. My strength comes from the educational system of traditional painting. My strokes are simple, natural, and fluid, and at the same time agile, deft, and full of movements. Perhaps because I painted these postures too many times, they become awkward. I am very aware of the articulation of lines and colors, including the calligraphy aspects. To me, they all look smooth. I am satisfied with the accuracy of control. But in others' eyes, these works seem naïve and uncrafted. You can see it that way too. For me, painting is a task other than painting, so when I work, I don't treat my work as a painting. There are many approaches to painting such as accumulated surfaces or designated images. If there is a problem, you solve it and achieve the final effect you want. That's not how I paint. I work within the idea of painting itself, so the purpose of painting disappears as it goes over and over, back and forth. It's like you're writing an article and you're not satisfied with your draft, so you start to make changes, but no matter how you modify it, it always looks problematic to you – central ideas, paragraph divisions, punctuations, the problem keeps showing up – you find yourself caught up in the writing itself.

You put yourself in the idea of painting?

Yes, still the basic issues of shape, structure, color and brushwork in the paintings.

You paint with a relatively relaxed attitude, but the final picture you present is still somehow pre-determined.

There is a preconception for sure, or at least a direction. I know the direction, and I know where it is, but I don't know how to describe it. It's abstract, like mist. When I read the preface by

疊加混合成為一個圖形。

這些圖形結果會相互抵消嗎？

這屬於預設計算式邏輯，我不這麼考慮問題。畫完了以後我不是特別在意最後呈現的東西。

您畫面里的那些動作包括石塊那些風景，處理得很笨、很拙，這是故意的嗎？

不是。我畫畫的特點就是輕鬆，我畫畫的優勢在傳統繪畫的教育體系里。我畫畫屬於比較輕盈、輕鬆、自然、流暢的，也很便捷、迅速、揮灑，那種動作可能畫太多遍了，很多東西感覺會笨。我覺得我很注意線條和顏色的銜接包括書寫性的東西，在我看來都特別的流暢，那個度的把握我個人也都挺滿意的。但是別人覺得畫畫挺質樸，感覺笨拙，你也可以這麼來看。我理解的畫畫，不是覺得我自己在畫畫，而是我在做一件事情，我沒把它當成畫去畫。畫畫有很多方式，比如堆著畫或者畫成什麼樣，你就得畫成那樣，有問題你就解決問題，最後達到你畫的效果。我畫畫不是那樣，就是在畫本身，所以就是一遍一遍，來回來去，繪畫的目的性消失了。比如寫文章，你寫完覺得不行，段落倒騰一遍還不行，你改了 20 遍以後發現這個事兒永遠寫不完，總有問題。一會兒標點出問題，一會兒段落出問題，一會兒中心思想出問題，老有問題，你發現你陷入了寫本身。

您還是在繪畫本身裡面？

對。還是繪畫裡面的造型，結構，色彩，筆觸等基本問題。

您畫畫的態度比較輕鬆，但是其實最後呈現的畫面本身感覺上還是有一定的預設性的。

人肯定有預設，我沒有預設我也有一個方向。我知道這個方向是什麼，但是我說不清楚。我知道它在哪儿，它很抽象，像霧。所以我看賀婧寫的前言，最後一句講的是畫

He Jing, in the end she mentioned that painting is all about whether you believe it or not. You paint because you have doubts about painting; you have doubts because you deeply believe in painting. The question of belief is never simple.

My understanding is a bit different. Questioning painting is, in another sense, a way of believing in it. A lot of uncertainty arises on your way of building belief. It is far from absolute, and impossible to sum it up with a simple dichotomy.

Right. So it would be better if you just stay with the idea of painting and leave these behind. There is no need to step back and draw conclusions about my methods, its status or its range. People like to think outside the box, but that's not how painting works.

Have you ever thought about what you would do if you hadn't chosen painting?

The same work day in and day out is just fine.

Repetitive work? Why?

People have different personalities. I prefer to do repetitive work, but as it turns out that anyone who does a thing repeatedly is no longer being repetitive.

Have you experienced anxiety, given that you have been painting since you were a child?

You don't have anxiety as long as you start working, but it gets tricky if you start making value judgments instead. It's better to be more hands-on. I am also a teacher. I advise my students to take more actions, but they prefer to think, and when they think, they get depressed.

The interview was taken during December 2020.

畫就是信和不信的事兒。其實就是因為你不信你才畫。因為你太信了，所以你不信，就是一個信任問題。信任問題不是很簡單的問題。

我理解這句話可能跟您稍微有點不一樣。你不信或者說你質疑繪畫本身可能是另外一種相信吧，因為這就是信念建立的過程。但其實在這個過程中又會有很多搖擺的東西出現，它是很模稜兩可的，你沒辦法單純用信或者不信把這個事兒給總結下來。

是的。所以說類似的東西我覺得不用去想這件事兒，反正你在其中就好，你不用跳出來反觀我的畫是什麼方式、什麼地位、什麼區間。沒有必要考慮這些問題，在其中就好。人都喜歡跳出來看問題，畫畫不是這樣。

有沒有想過不畫畫，您這輩子幹什麼？

干點日復一日，一樣的活兒就挺好。

重複性的工作？為什麼？

人的性格不一樣，我比較喜歡幹重複性的。但是其實不是，任何人幹一個事兒重複多了都不再是重複了，應該是這樣。

您從小畫畫到現在會有焦慮的階段嗎？

只要動手就不焦慮。不動手就開始做價值判斷，關鍵陷入到這種情況就比較煩，所以還不如多動手可能會比較好。我也是老師，我教學生就是多動手，但是大家不喜歡多動手喜歡想，一想就會抑鬱了。

採訪于 2020 年 12 月。





Liu Xiaohui

Born 1975, in Shandong, China

Eight years after graduating from the department of mural painting, Central Academy of Fine Arts, Liu Xiaohui eventually returned to the Academy in 2010 and has been teaching there ever since, whilst focusing on developing his painting practise. Although he has experimented extensively with other mediums and genres, he detours back to the language of painting, using it as his own, exploring its nature, being immersed in this unique language, expressing himself and reflecting upon the zeitgeist. For Liu, the organic fusion of painting and life has become a part of his daily life, and the numerous trivial, insignificant, 'uneventful' events inspire and nurture his art. Liu's painting expresses a dissolution of painting itself, crossings and overlapping of art and life, and representations of real, lived experiences. The extremely natural, almost opaque colours used intentionally so as to not stir emotions depict 'mundane' scenes, and arrive at basic elements and the radical nature of painting.

Liu Xiaohui's early works are largely narrative, capturing numerous details from the everyday life. The scenes are mostly developed directly from the immediate surroundings of the artist and his experiences with it: the mechanical, repeated, dull life is astutely transposed onto the canvas. Formally reminding one of comic strips and storyboards, the moderately sized early series of landscapes, still lives and subjects are melancholic in tone, distanced and solitary. The narrative is fragmentary and alienated; the viewer is therefore propelled to use his or her imagination to complete the story. 'One Day of A Model' (2011) speaks of Liu's experience as a teacher, conducting sketch sessions at the Academy; 'Youyi Hotel' (2011) recalls a trip to Lanzhou, accompanied by fictional characters; The subjects in 'Family Life' (2010) are based upon the artist's mother and mother-in-law. These works deal with the everyday life in its spontaneity, and with the triviality of visual experiences; by presenting themselves in all their normality, Liu attempts to bridge the gap between artifice and nature. Remarkable is also the fact that

劉曉輝

1975 年出生於中國山東

從中央美術學院壁畫系畢業後，劉曉輝在外工作了八年最終還是回到了中央美術學院教書，同時專注於自己的繪畫創作。在藝術實踐的道路上，雖然他也曾嘗試過其它媒介，但最後還是回歸到繪畫的語言，將其作為首選媒介，探索繪畫的本質，沈浸其中，表達自我，回應他所處的時代的精神。對於劉曉輝而言，繪畫和生活相融合，甚至成為日常生活的一部分，那些瑣碎而無關緊要的、不能稱其為「事件」的小事件給了他靈感和滋養。劉曉輝的繪畫展示了一種對繪畫的消解，繪畫實踐和日常生活交錯重合，真實生活的體驗通過畫布得以呈現，用及其自然近乎灰暗、不會激發人們任何情感的色彩向人們展示「尋常」的場景，回歸繪畫的基本要素和本質。

劉曉輝早期的作品往往帶有敘事性，捕捉日常生活的細枝末節，幾乎所有情節都圍繞藝術家周遭事物和個人經歷展開，機械、重復、單調的生活片段被他簡潔有力的筆觸施展於畫布之上。以小尺幅的系列繪畫為主，用連環畫或電影分鏡頭的形式，描繪風景、靜物和人物，這些場景的基調憂鬱、疏離、寂靜，雖然具有敘事性，但卻是不完整、抽離的，需要觀眾運用想象力來共同完成敘事。作品《模特的一天》（2011），是因為作為教師他要經常帶著學生做人體寫生；《友誼飯店》（2011）是一次在蘭州的旅行記憶，人物則是虛構的；《家庭生活》（2010）中的主婦是以藝術家的母親和岳母為形象。這些作品皆來自日常生活的瞬間和視覺經驗的瑣碎場景，劉曉輝力圖通過呈現技巧和本質的常態來消弭二者之間的隔閡。值得一提的是，劉曉輝是為數不多的還在做室外現場繪畫的藝術家，這當然與他的學院背景有關，肯定寫生在藝術教學中的重要性，也能從中看到他對藝術創作的態度，它是一一次次孤獨的出發。2013 年的系列《紅頭巾》和《敦煌》都是藝術家在中國西部地區現場完成，這種如今幾乎過時、被拋棄的藝術實踐方式迫使劉

Liu is one among a small number of artists who still practise plein-air painting today. This has to do with his academic background, since he acknowledges the significance of such activity in art education; this has to do as well with a basic idea: artistic creation is each time a lone journey. The outdated, almost abandoned mode of plein-air painting in 'Red Scarf' (2013) and 'Dunhuang' (2013) - both created in Western China - urges Liu to improvise a mental image on the spot, composing quickly and rationally, fully exploiting the natural colours, capturing the moment and expressing precisely his own conceptual ideas and propositions.

Liu Xiaohui's recent works, on the other hand, no longer deal with the narratable, and have become much larger in scale. The images, however, are still traceable, and are lively in every sense of the word. The 2015 series of subjects turning away from the viewer appear to be depicting characters from the 'Family Life'; the dressing mirror series from 2018 finds its point of departure from Liu's early work on paper also titled 'One Day of A Model' (2007), where there were similar gestures and poses. In the series of paintings depicting one's backs, details of space and time are as reduced as possible; reality is therefore lost, where the different resting and standing poses of the same figure layer upon one another, losing its subjective meaning and becoming in turn a signifier appropriated freely by the artist. Repeated smearing and covering are the most prominent features in this period. The gestures are painterly in essence, yet blended with existentialist elements, and with a painterly experience of repeatedly approaching the real but never arriving at it. In this sense, the images of repetition emphasises exactly the tireless, restless painterly act and method, pertaining to a being that is metaphysical, more so than the image itself. Embedded in paintings as such is also the artist's passion for labour, simple and mundane as it is; Liu perhaps never has presupposed the creative nature of painting, but has been treating it more as an everyday labour. It is important, because it brings about an accumulation of oscillations between positivity and negativity. For the artist, the quantity reached in such a way is much more reliable and real than any external judgement abruptly inserted into the realm of painting.

曉輝要立刻在腦海裡構建一個清晰的藍圖，在理性構圖的牽引下充分駕馭大自然的色彩，捕捉當下，準確表達自己的觀念和想法。

從劉曉輝近期的作品來看，敘事性被捨棄了，作品的尺幅變大了，形象卻是有跡可尋的。2015年的一系列關於背影的作品中，似乎是從《家庭生活》出走的人物；2018年的穿衣鏡和更衣動作的系列，可以從劉曉輝更早期的紙上馬克筆作品《模特的一天》(2007)中找到相似的人物動作和姿態。「背影」系列中，時空的細節被盡可能簡化，失去現實的指向，同一人物的各種坐姿和站姿的背影被反復描繪，形象失去了意義，成為被藝術家徵用的一個符號。反復的塗抹、覆蓋是這個階段比較顯要的特徵，雖然還是在繪畫的框架里，但是也滲入了行為體驗的成份，一種在重復的繪畫行為中不斷接近真實又始終難以達成的體驗。從這個意義上來說，圖像的單一反復所強化的正是它背後不厭其煩的繪畫行為與方法，它指向一種比圖像本身更為形而上的存在。這其中也包含了藝術家對於「勞作」這一樸素的日常行為的推崇，繪畫之於劉曉輝本人可能從來沒有被預設為一種「創作」活動，而更多是被當作每日例行的勞作本身。它之所以重要，正是因為它帶來的是一種在肯定與否定之間來回反復的「量」的積累，在藝術家看來，這種「量」比任何由繪畫行為外部突然置入的判斷都更為「可靠」、更接近真實。

「動作」系列中，劉曉輝反復描繪人在鏡前穿衣脫衣這一日常行為，用明亮的色彩、大膽的筆觸，以及強勁的幾何造型，把一個經過選擇的現實里的片段放大，凝聚成一個特定的「動作」，力圖以此留存現實中轉瞬即逝的片刻。藝術家試圖從畫面上盡可能剔除來自經驗的痕跡，在不斷摒棄經驗化、程式化等不可靠因素的同時，藝術家持續為畫面注入通過反復勞作而沈澱下的確定性因素，從而生成看似簡約畫面背後複雜而堅實的結構。劉曉輝作品最令人動容之處不在於摹仿，或描述某個具體現實，而在於以現實為托辭去思考繪畫的潛能與內核，並以光線、色彩與線條等最基本的繪畫手段向繪畫本身發起

In the *Movement* series, Liu Xiaohui repeatedly depicts a figure's daily act of dressing and undressing, emphasising a fleeting moment from reality with bright colours, bold strokes and sharp geometrical shapes. Presented is effectively a formed, specific action, which captures reality in transience. Making paintings as such, the artist attempts to get rid of unreliable factors such as traces of experience, traces of convention and mannerisms, persistently projecting onto the canvas reliables by constantly working on it, structuring a composition that is simple in appearance, but complicated and firm in fact. Liu Xiaohui's art is stunning, not because of its affinity with life, or its narration of a certain specific reality, but because of its ability to consider the potential and essence of painting via reality, challenging painting itself with basic painterly means such as chiaroscuro, colours and lines.

Liu Xiaohui's recent solo exhibition includes "Détournement" at A07 798 Art Zone, Beijing, China in 2020. His works have been widely exhibited in major institutions including Wuhan Art Museum, Wuhan (2021), Beijing Minsheng Art Museum, Beijing (2020), National Art Museum of China, Beijing (2015), CAFA Art Museum, Beijing (2013), and Guangdong Museum of Art, Guangzhou (2006). His works are also held in the collections of K11 Art Foundation, Hong Kong; A4 Art Museum, Chengdu; and X Museum, Beijing.

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挑戰。

劉曉輝曾在中國北京 798 藝術區 A07 成功舉辦個展「劉曉輝：轉身」(2020)。作品多次在重要機構中展出，包括武漢美術館(2021)、北京民生現代美術館(2020)、中國美術館(2015)、中央美術學院美術館(2013)、廣州美術館(2006)等，並被納入 K11 基金會、A4 美術館、X 美術館館藏。

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