

| Liu Xiaohui | 劉曉輝 |



## INTRODUCTION

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 lifes 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 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 The outdated, almost abandoned mode of plein-air painting in 'Red Scarf' (2013) and 'Dunhuang' (2013) – both created in Western China – urges Liu to improvise a mental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 labor, 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.

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.

## 介紹

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。

*Persona and Parasite*  
替身與寄生

WHITE SPACE, Beijing  
空白空間·北京

18.6.20 - 14.8.21

In Akira Kurosawa's classic film *Kagemusha*, Takeda Shingen, the most powerful among the three military leaders in the Sengoku period, is killed before he achieves the occupation of Kyoto. To uphold the army's morale, his brother decides to keep his death a secret and uses a thief, who bears an uncanny resemblance to Shingen, as a *kagemusha* (shadow warrior) to impersonate the dead general.

Although the *kagemusha* and Shingen share similar appearances, their temperaments are inevitably different. In the continuous process of imitation, the *kagemusha* is influenced by Shingen's past thoughts and experiences, and his words and behaviors become more and more like Shingen's; he even thinks that he is the warlord himself, "steady as a mountain," as if the soul of Shingen has become a parasite in his body. Although the *kagemusha* can fool the enemies and the public, he cannot deceive Shingen's close ministers; however, to maintain the order of the Takeda Empire, even if they have seen through the disguise of the *kagemusha*, they still kneel in front of him, obey his orders, and jointly hide the formidable secret.

In this drama, the resemblance in appearance is not enough; more important is how the substitute hypnotizes and alienates himself to become the other and how the thoughts and mind of Shingen convince the public through the intermediary of the substitute. Likewise, what the close ministers abide by is the feudal ethics of a subordinate in the hierarchy, or what they submit to is the power represented by the symbol of "Takeda Shingen". Even the empire and the army seem to be the parasitic machines of a giant system; without the command of a real general, they can still operate as before. Evidently, whether they are substitutes, close officials, or ordinary soldiers and civilians, their lives and actions are attachments and components of the Takeda Empire; Shingen's will has long been ingrained in everyone's mind like a shadow, commanding and running the empire.

What this exhibition attempted to respond to is the paradox in the story above. Initially, the substitute is the subject trying to imitate the appearance of the object. At a certain point in the process of integration, the consciousness of the substitute becomes difficult to distinguish, so the object replaces the substitute. On a larger scale, when a certain ideology is strong enough to become the collective consciousness, it turns into the subject itself, living and transmitting among the individuals as a parasite, so that everyone becomes a substitute. Just like at that subtle moment in the film, even Shingen himself has been impersonated by the "Takeda Shingen" composed of a specific set of appearances, behaviors, and thoughts.

在黑澤明的經典影片《影武者》中，日本戰國三雄之首的武田信玄在直取京都完成霸業前不幸遇難，其弟為穩定軍心，試圖掩蓋將軍已然過世的消息，秘密找來了外貌酷似信玄的小偷作為影武者，成為那個已不久於人世之人的替身。

儘管替身的樣貌與信玄如此相像，其氣質難免大相徑庭。而在不斷模仿的過程中，替身竟也受到信玄過往事跡與精神的感化，言行舉止與信玄越發接近，甚至真的自以為成了那個「不動如山」的大將軍，彷彿信玄之魂已然寄生在小偷這個替身的身體之中。另一方面，儘管替身之人能夠在敵軍與民眾面前以假亂真，卻並不能真正瞞過與信玄朝夕相處的近臣；即便如此，近臣們為了維持武田帝國的運轉，即便已看破眼前的假象，仍對替身行跪拜之禮，聽命號令，共同保守著這個驚天的秘密。

在這出瞞天過海的戲碼中，僅僅外形的相像是並不足夠的，重要的是替身如何自我催眠、異化成他者，以及那個使得信玄曾得以服眾的思想與精神是如何通過替身這一中介傳遞出來的；同樣，近臣所遵守的乃是作為組織系統中身為人臣的綱常倫理，又或者，其拜服的不過是「武田信玄」這一符號所表徵的權力之本身。甚至，帝國與軍隊亦彷彿寄生於龐大系統的機器，即便沒有了真將軍的統領，仍能運行如初。顯然，不論是替身、近臣或是普通的軍民，他們的生命與行動都依附在武田帝國之上，與其合而為一；信玄的意志也早已如影子般潛藏在眾人心中，號令和統領著帝國的運轉。

本次展覽所試圖回應的正是上述故事中的某種看似悖論般的情形：最初作為主體的替身僅僅是為了盡力模仿作為客體的對象的表象，便不得不對其內在意識形態加以習得，而在這一全盤化的過程中，替身的意識在某個時刻終於難辨自我，對象反客為主取代了替身本身；而在更大的範圍內，當某種意識形態強大到足以成為集體之意識，其彷彿才是主體本身，能夠寄生、穿梭於個體之間，由此眾人皆成替身——就像是在影片中的某個微妙時刻，即便是生前的信玄本尊，也早已被那個由人們所認定的特定形象、行為方式、話語思想等所共同凝結而成的「武田信玄」所寄生了。



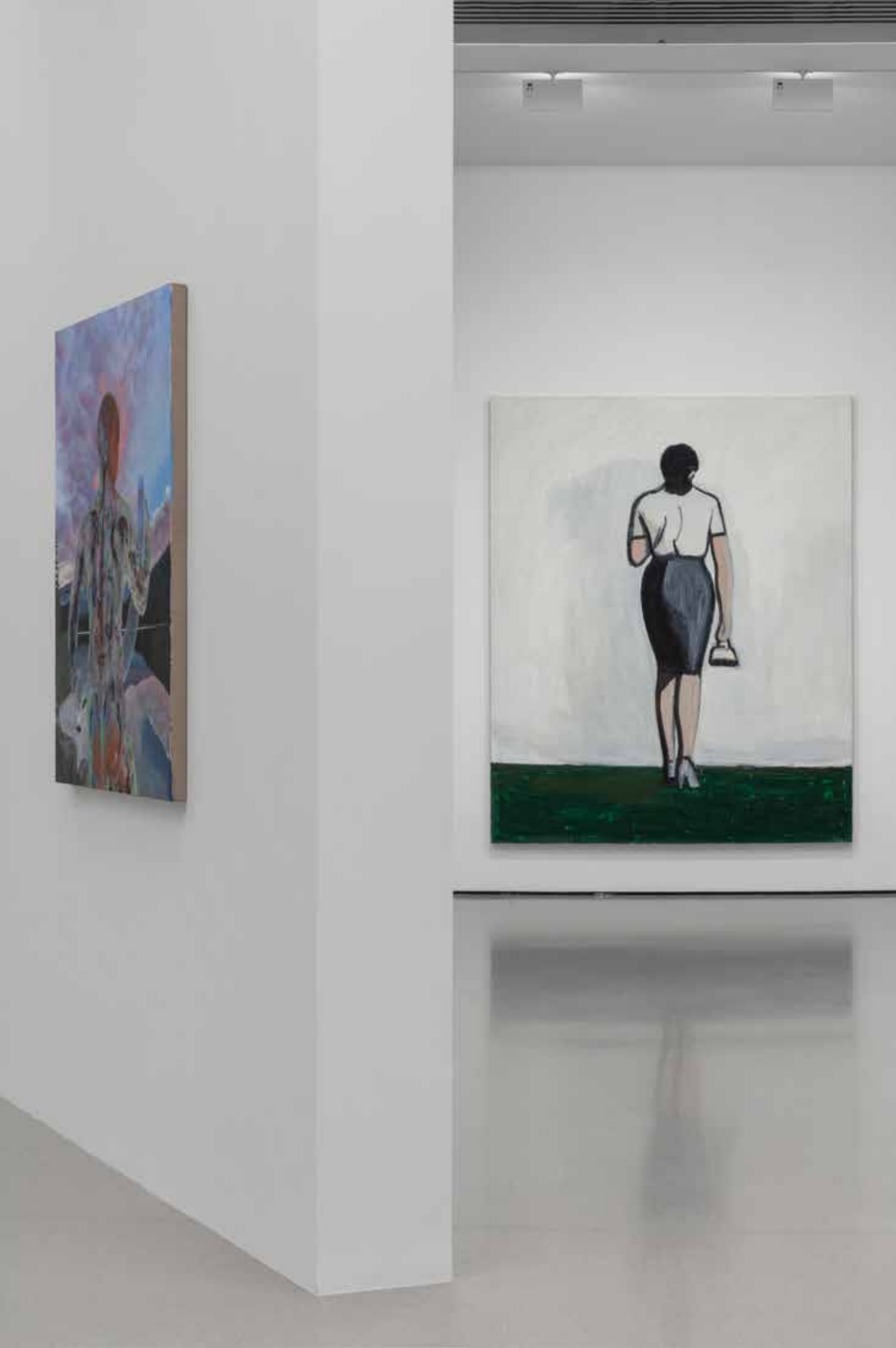
Installation view of "Persona and Parasite" at WHITE SPACE (Shunyi), Beijing  
「替身與寄生」展覽現場，空白空間(順義)，北京

Image courtesy of WHITE SPACE  
圖片由空白空間提供



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Image courtesy of WHITE SPACE  
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*Détournement*  
轉身

A07, 798 Art Zone Buildings, Beijing, China  
中國北京798藝術區A07樓

20.11.20 - 29.01.21

By the time we decided we wanted to name this exhibition “Détournement,” we were already clearly aware of the circumstances in which it would emerge. It is a movement being presented in the form of an exhibition. This implies that the nature of the exhibition is not retrospective, but a moment-in-progress. Furthermore, the moment of this movement’s occurrence is the occurrence itself, and does not encompass any dramatic implications. For this reason, the exhibition will not be cut off or embellished by any superfluous theme. In other words, there is no “outer appearance” to this exhibition. We have done everything in our power to remove any potential “outer appearance” that may emerge in this exhibition. The only things that are really important are a color, a shape, the force and direction of a line, those actual facts of painting itself.

For Liu Xiaohui, this détournement, or turn, is not an outward-facing stance or metaphor for said stance, but is aimed at the facts of painting in the here and now, and the conundrums that arise as he experiences them. These conundrums cannot be resolved through a conceptual shift or exhibition rhetoric, only through the very act of painting, that direct physical experience. The long term repetition of themes and depictions of figures, the layered stacking of lines and colors, this is done not to add something more to the world, but to turn back to the self and effect an opening, cutting through the surface image into the interiority of painting, tearing open cracks in the smooth surface of time. As he has done so, the artist has grown increasingly aware that the only fertile soil is to be found in these fissures. Painting thus appears as an incredibly narrow yet unfathomably deep field. The “truths” the artist has constantly sought through years of painting are none other than those countless moments he has painstakingly opened through personal experience, moments prone to close again at any time.

This exhibition’s hope is to restore these moments. Covered by the picture, they are quite difficult to discern, so there is no point for the exhibition to add some new pathway for seeing. “Turn” is not a great, stirring piece of rhetoric, and likewise, the moment it signifies is perhaps that most ordinary, mundane moment in Liu Xiaohui’s labors in the here and now. But in this progression from this instant to the next, some change has taken place. It is like the title of this exhibition, “détournement”—if we are to understand this term in the sense it applied to Guy Debord or Marcel Duchamp, it implies that what changes in this “turn” is not the thing itself, but the way we receive it. To use Liu Xiaohui’s own words, painting at this point becomes a question of simply whether or not you believe it.

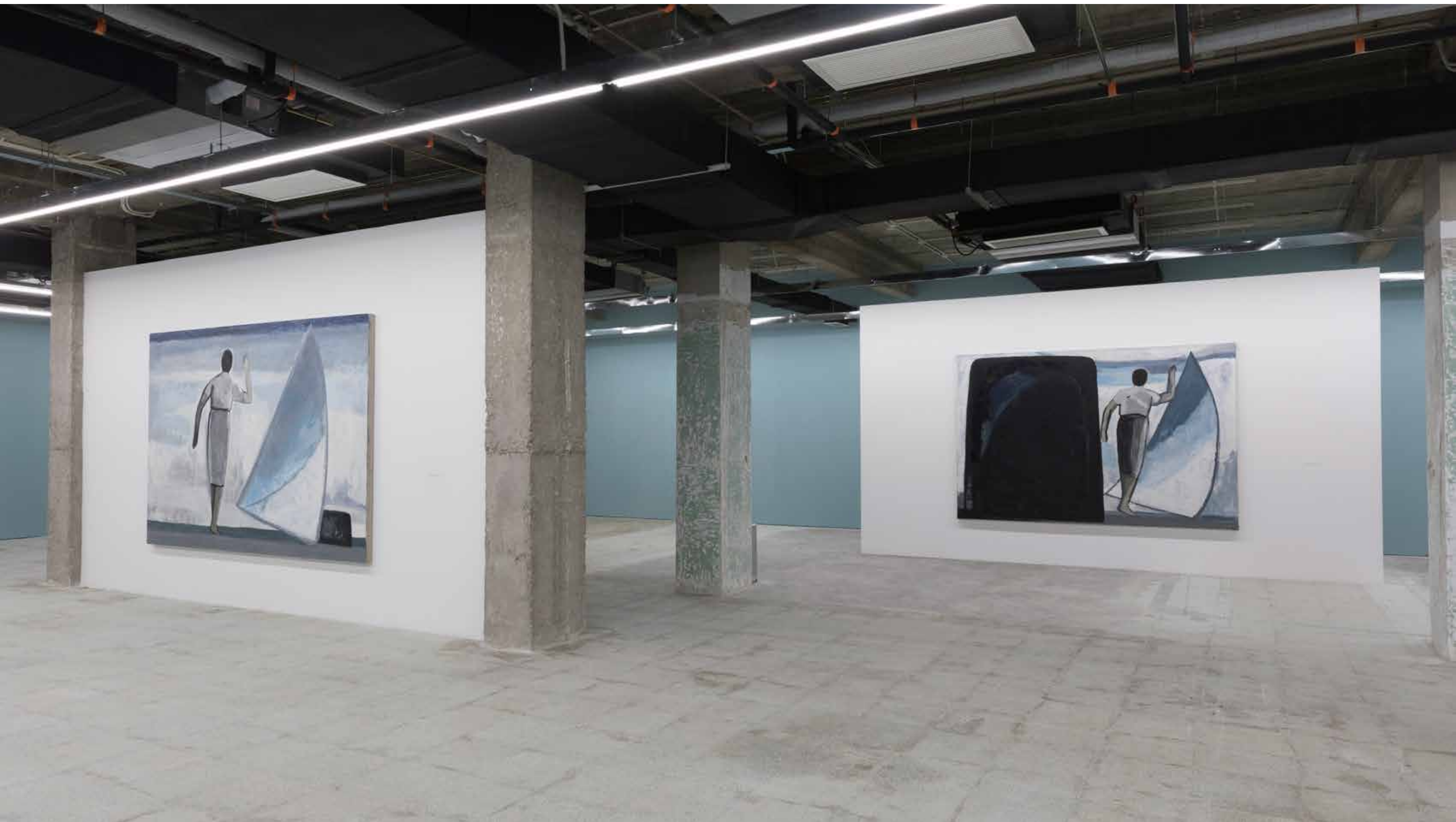
當我們希望把這次展覽命名為「轉身」的時候，就已經清楚地意識到它可能出現的情境和方式。也就是說，以展覽的形態來呈現一個動作。這首先意味著展覽的要旨並不在於回顧，而是一個進行時的瞬間；同時，這一瞬間動作的發生就是它的發生本身，並不包含任何戲劇性的意味，展覽因而也不會因循著額外的主題被裁切和修飾。換言之，這個展覽是沒有「外觀」的，或者說，我們盡量去除了一個繪畫展覽中所可能出現的「外觀」。極重要的東西僅僅是一塊顏色，一個形狀，一根線條的力度和走向，也就是那些跟繪畫本身相關的確切事實。

所以對劉曉輝來說，「轉身」不是一個向外的姿態或是關於這個姿態的隱喻，而是事關他自己在繪畫事實發生的當下所確切經歷著的難題。這些難題不可能依靠觀念的轉向或是一個展覽的修辭來化解，而只能通過繪畫活動本身、通過那些身體力行的經驗去一點一點地解決。長期重複的題材，反復地描繪一個形象，或是層疊覆蓋的線條和顏色，這些都不是要為這個世界增添更多的東西，而是要返回自身去開鑿——從圖像的表層下潛到繪畫的內部，在平緩光滑的時間表面開出一道道裂縫。也只有這樣，藝術家才越來越明確地意識到，實際上可供耕耘的範圍就只在這些縫隙之間。繪畫由此顯現為一個極其狹窄卻深不見底的場域。在經年不斷的繪畫活動中，藝術家始終在尋找的「真實」，無非是他切身經歷的那些無數次被艱難地「打開」、又隨時閉合起來的瞬間。

而這個展覽正是希望能還原這些瞬間。在畫面的掩蓋下，它們已經足夠難辨，因此展覽就愈發不必要再添加任何觀看的通道。就像「轉身」並不是一個聳動的詞藻，它所表徵的瞬間可能是劉曉輝所經歷的那些勞作的當下里最平淡無奇的一個。但是在這一刻到下一刻的行進中，有些東西發生了改變。正如展覽為「轉身」所選擇的那個譯詞「détournement」（改道，變更方向）那樣——如果我們從杜尚或者德波的意義上來理解這個詞，就會意識到在「轉身」中改變的並不是事物本身，而是它被我們接受的方式。用劉曉輝自己的話來說，繪畫自此變成了僅僅是信或者不信的問題。



Installation view  
展覽現場



Installation view  
展覽現場



*Untitled – Movement of Moving Stones with Sail, Stones and Sea*  
無題—搬石頭的動作·帆·石頭和海  
2018-2020

Oil on canvas  
布面油畫  
200 × 250 cm



*Untitled - Stones, Movement, Sail and Sea*  
無題—石頭·動作·帆和海  
2018-2020

Oil on canvas  
布面油畫  
200 × 300 cm







Installation view  
展覽現場





*Untitled - Movement in Front of Picture No.1*  
無題—畫面前的動作一號  
2018

Oil on canvas  
布面油畫  
180 × 200 cm



3





*Untitled - Light and Shadow in a Corridor*  
無題—走廊與光影  
2015-2019

Oil on canvas  
布面油畫  
180 × 160 cm



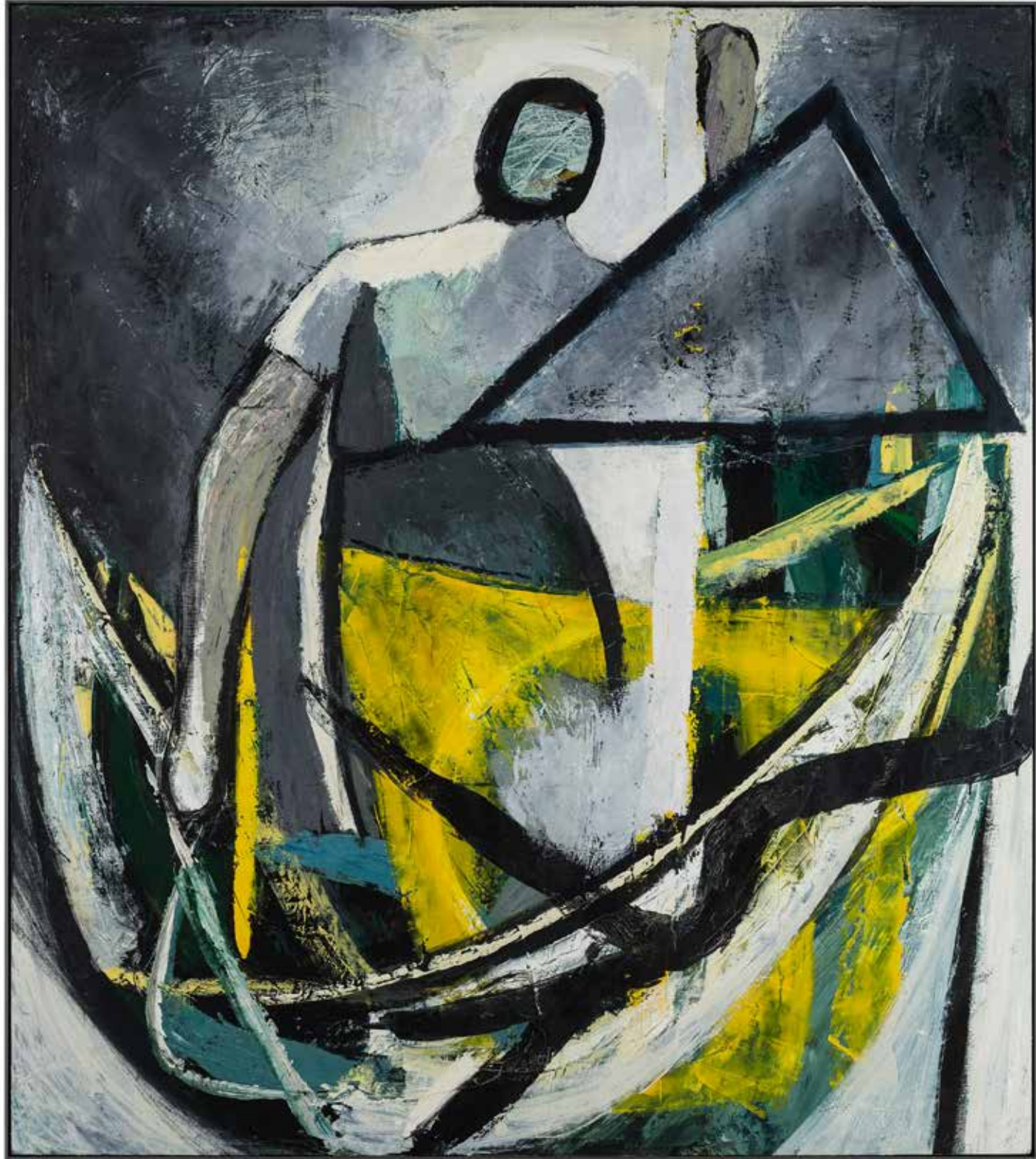






Installation view  
展覽現場





*Untitled - Boundaries and Barriers*  
無題—邊界與障礙  
2015-2017

Oil on canvas  
布面油畫  
180 × 160 cm



Installation view  
展覽現場

## 開鑿真實的縫隙——談劉曉輝個展「轉身」

文字來源：藝術界

作者：钱梦妮

2019年11月11日

2019年11月11日

2019年11月11日

劉曉輝的個展「轉身」充分調動了展覽的建築空間與畫作之間的關聯，這不僅體現於表面形式、還在於藝術家所投身的創作核心：在畫布上「蓋」造實體與空間。

2019年11月11日

展覽所在的廢棄工廠辦公大樓經過改造，取消了所有不必要的空間隔斷，保留裸露的水泥柱、天花板、材質駁雜的地面和爬山虎葉影婆娑的鋼窗，這些與劉曉輝畫作中直觀可見的筆觸紋理、顏料灰度互相映照。畫作本身的大尺寸與重複出現的單一主題也給觀者造成了視覺上的距離感，一幅三米寬、兩米高的畫會讓人下意識地後退幾步才能定神細看，而完全打通的展場恰到好處地為這些大畫提供了空間上的富餘。

2019年11月11日

畫作的尺寸是現場觀展的重要線索之一。在展覽第二部分，整層空間展出了六幅劉曉輝於2018年前後創作的「擦」系列，其中兩幅《無題-畫面前的動作三號》和《無題-畫面前的動作一號》構圖非常類似、也以幾乎完全相同的白色方形牆面展示，唯獨明顯不同的是一小一大兩種尺寸（90x120厘米、180x200厘米）。前者遠觀費力、需走近在半米距離內觀看，是「架上繪畫」該有的模樣；而後者則遠觀即可開始閱讀，湊近時細節以百倍千倍膨脹出畫面，而那彎腰做出「擦」或「拿」動作的人物倘若直起身來幾乎是一位2米多高的巨人。看畫的我產生了完全兩種不同的心理反應，小畫看著舒心、熟悉，大畫激起的卻是某種混雜了對大物畏懼的本能和一眼讀到海量信息時的興奮的複雜情緒。對於創作者來說，「把握整體構圖」落實到繪畫本身即是對臂展度、眼睛余光的考驗，每一個筆觸都要動用身體、畫兩筆就要退後數米開外觀看才能再回去調整。這個搏鬥過程足以留下與普通尺寸繪畫質地截然不同的痕跡。

2019年11月11日

展覽第一部分展出的是劉曉輝的最新系列，畫面主體回到了2013年開始創作的那個女性背影，短袖襯衫、過膝裙、黑頭髮，而場景從室內轉移至海邊。八幅畫在幾塊彼此平行的牆面以相同朝向錯落展示，因乍看之下雷同的內容讓整個展場顯出些許疏離卻又迷幻的氛圍。從入口順著往裡走，移步異景可看到同一個女性背影，或揮臂前行、或獨坐凝望、或搬起重物前行，畫面裡總有狀如風帆的三角形、貌似礁石的黑灰塊、疑為雲霧海面的流動塗抹。這些圖像簡明扼要、一眼便看完了，但稍作讀取又混沌開來：這位女性的揮臂動作未免過於僵硬，她坐下時的手臂姿勢也頗為古怪，旁邊那塊黑色如果是礁石，那麼她是個巨人？她的頭為什麼是一團黑色方圓，既不像髮型也不像頭顱？那塊佔據了一半畫面頂天立地的黑石頭是什麼意思？黑色裡面倒也不盡是是黑，倒的確是沉重的……

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我留意到畫中的黑，透過一層層塗抹、擦除、修改的顏料痕跡可以看出，那些人物形狀都是先有勾線、再有附色。這與以光影色彩為主體、試圖描摹現實的現代繪畫理念相距甚遠，反倒朝古典畫法走近許多。當繪畫這種需要眼、手、腦三者密切配合的工作積累到一定量的時間和密度時，書本里最淺顯的道理就會自動浮出：畫畫不是複製圖像。換言之，劉曉輝的畫作就是它本身，一切內容、意義、審美都集中於每寸色塊、每根線條。

2019年11月11日

這場不提「回顧」的展覽實際上呈現了畫家自2013年至今以人形背影為主題的創作路徑，從第一部分最新「海邊」系列開始倒序進行，每層樓一個階段，拾階而上是前兩年的「擦」，最高層是最為早先的「兩個動作」和「背影」，穿插陳列的手稿、筆記和木板小畫作為補充。沿著這一物理上豎直的時間軸可以發現劉曉輝在逼仄的歷史、圖像、繪畫、空間領域為自己開鑿出的那一點點縫隙。具體的形象成為他開鑿一切的把手，先是那女性行走的背影，衣著打扮、場景空間都明確帶有東亞元素；再是那彎腰夠東西的「兩個動作」，標題雖然提到了「鏡子」，可畫面中逐漸失去可被解讀的信息標的物，人物性別、國別乃至場景都愈發模糊難辨，只有拼圖遊戲般的線條構圖、幾何造型組合；而這個遊戲在「擦」系列中繼續推演，同時具體的信息又浮現出來，畫面變得有章可循，女性穿著連衣裙和白鞋襪、帶著粉紅色頭巾、她擦著畫中畫；最後，複雜抽象而躍動的幾何線條歸於實體安靜下來，三角形成為風帆、結構性矩形化作礁石，而那個東方女性背影又回來了。

2019年11月11日

也許正是因為劉曉輝走過這樣一大圈「彎路」，在日積月累的繪畫行為裡面找到最淺顯的道理，才讓這些畫更像是在圖像表層之下硬闖出來的一個縫隙空間。往前一點太形式感、太抽象，往後一點又太敘事、太直白。我記起多年前在另一場個展裡看到那滿屋子“背影”的時候，我就是被這具體的審美和圖像所吸引，很難釋懷忘記——這大概歸功於那充滿時空交錯的無可名狀之感，女性背影似乎只是一段回憶影像的靜幀，她如此親近、卻又如此模糊。畫布上的紋理筆觸成了宇宙粒子，從一篇小說裡逃逸出來。

*Liu Xiaohui: Movements*  
劉曉輝：兩個動作

ShanghART Beijing  
香格納北京

04.03 - 08.04.18

ShanghART Beijing presented Liu Xiaohui's first solo exhibition "Movements" in the year 2018. Liu Xiaohui's works had 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 had once established were at once challenged.

In the works presented at this exhibition, the movement of dressing or undressing made 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 were alienating objects 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.

*- Text courtesy of ShanghArt Gallery*

香格納北京於2018年3月4日舉辦劉曉輝在香格納畫廊的首次個展《兩個動作》，展覽呈現藝術家近三年的最新繪畫作品。劉曉輝的新系列作品逐步從略具敘事的繪畫風格，延展到通過關注繪畫本體來探求更為可靠和更為真實的路徑，之前藝術家親手建立起的明晰秩序也被其一一打破。

在近作中，鏡前看似是脫衣或者穿衣的人物動作在畫面裡第一次有了不穩定感，略顯突兀的植物(或者說是綠色、黃色和黑色的色塊和筆觸)「生長」在真假難辨的矛盾世界當中，它們近乎瘋狂地成為爭奪空間的異質物。

劉曉輝的繪畫主體並非是被清晰建構出來的，它們更似藝術家在潛意識中重整自我經驗的結果。在觸碰到「真實」之前，他不斷面對著個體與外部，甚至與自我的博弈和掙扎(這也表現出藝術家對於「真實」的反复質疑)，因此，繪畫的每一步動作都成為他為自身設下的迷局。

- 文字由香格納畫廊提供



Installation view  
展覽現場

Image courtesy of ShanghART Gallery  
圖片由香格納畫廊提供





Installation view  
展覽現場

Image courtesy of ShanghART Gallery  
圖片由香格納畫廊提供



Installation view  
展覽現場

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Installation view  
展覽現場

Image courtesy of ShanghART Gallery  
圖片由香格納畫廊提供



Installation view  
展覽現場

Image courtesy of ShanghART Gallery  
圖片由香格納畫廊提供

*Liu Xiaohui: The Mysetery of Sisyphus*  
劉曉輝:西西弗斯之謎

Antenna Space, Shanghai, China  
天線空間, 上海, 中國

09.09 - 10.06.15



## Curated by He Jing

How far is the distance lying between a series of painting and an exhibition of that series of painting? For an artist who has devoted himself in the studio thus rarely exhibited, what matters is this: in order to move the works from the studio to the gallery and make sense, exhibition as a mechanism has to provide a more concrete and clarifying vehicle for the aleatory vision in the studio. Therefore, if we resolve the question “how to exhibit”, the answer to the more ontological question of why should we move the viewing from the studio to the gallery emerges. Liu’s painting, strangely, with its monotonous repetition, offers extended possibilities of imagination. When the exhibited works are somehow visually unified, it is more likely that we treat the methodology behind such unification as the starting point of the exhibition.

Why does the silhouette of the same woman appear in Liu Xiaohui’s oeuvre again and again? According to the artist, “she” comes from a scene in Yasujiro Ozu’s *An Autumn Afternoon*. Liu admits that his capture of this image may just be “unconscious”. As a matter of fact, before delving into the psychoanalysis of this visual appropriation, we might need to distrust the artist’s remark. Tireless repeating certain image can be understood as being spiritually attached it, but in his work, Liu paints over, modifies, and betrays the original image – “she” is not “she” anymore. She starts in Ozu’s lens, but she varies in Liu’s work: she walks, she stands, she is faced with the ocean, and she gazes at the land afar. The repeated silhouette, in its silent variation, becomes an archetype of Liu’s visual system. Meanwhile, Liu does not extend the image to a sort of vertical script, but rather, he keeps it at where it starts. She is a borrowed image, flat and empty inside. The artist takes the silhouette as departure and intends for something else. Liu appropriates the image and takes it as agency, through which an experience is explored, an experience of perennially approaching but never reaching “truth”, an obsession, a Sisyphean process. The monotonous repetition of one image reinforces the unrepeatable acts and methods of painting behind it. It alludes to something more metaphysical than the image itself. Sisyphus has become a hero in Greek Mythologies because his endless act of rolling up the boulder symbolizes grief, not desperation. In his battle with the mountain, the process is much closer to truth, if there is any, than the result. Therefore, Albert Camus in his essay *Le Mythe de Sisyphe* pictures a “Happy Sisyphus” who, rather than being desperate in a fruitless narrative, is satisfied during the process of eternal repetition.

That said, Liu Xiaohui is more interested in the process of repeatedly painting than the repetitive image itself. Or, we can say that he starts all over again and again just to subvert those “finished” images. The homogenization of the visual product is only fantasy, in some sense, or camouflage. Painting over and even covering the same picture is the real game. What repetition eventually leads to is “erasing” and “cleansing”. Liu negates the kind of symptoms and traces that are decorative, pretentious, and superfluous, which may come from years of academy training or some “correct” current visual models. He erases them again and again. According to the artist himself, “the work does not leave any extra possibilities; it will become less and less, eventually a flat iron.” Here, “less” does not mean anything quantitative, but something closer to “an experience” proposed by John Dewey in his *Art as Experience*. It is an experience as a whole, in which “every successive part flows freely, without seam and without unfilled blanks, into what ensues.” It is tightly interwoven in an organizational sense and it prevents any exterior possibilities from invading or intervening.

And when our vision eventually gives up the burden of thinking and inquiring and lays on the canvas, it is met with frustration, unknownness, and mystification. This is a road which leads forward but on which we have to step backwards to get there. When the audience steps “back” in front of Liu’s paintings, some mysterious “lumps” emerge. These lumps then become solidified and frozen, hanging between strokes, color, and lines, preventing them from interacting with each other and integrate into one complete, gentle image; what they bring are stagnation and weight. Mysterious black lines repeatedly touch and leave the repeated image of the woman, with coarse accuracy and hasty calmness. After all, these lumps form in the picture certain spiritual barrier and high density caused by perennial laborious experience. As Camus describes it, the most touching moment in Sisyphus’s life is that paused moment when each time after the boulder is finally rolled up to the mountain top and about to fall down again. In Liu Xiaohui’s work, those mysterious lumps are both physical and spiritual. They head towards the end of the image through a painting process that repeats itself again and again. They put objects’ realness into question and call for the uncertainty of perception, and meanwhile, they explore spirituality under layers of practical experience. If the realness of “truth” is actually contained in that mysterious silhouette, the real myth of Sisyphus is then the unreachable, the moving back and forth between negativity and positivity, the body of Sisyphus that embraces absurdity, as well as the shadow he casts into reality.

- *Text Courtesy of Antenna Space*

## 由賀婧策劃

在一組繪畫作品和這組作品的展覽之間，究竟存在著多大的距離？尤其對於一位長期埋頭創作而鮮于展出的藝術家來說，問題的關鍵在於，從畫室到展出現場，展覽作為一種機制，需要為畫室中散漫（aléatoire）的目光提供一個更為確切的通道，由此在解決「如何展覽」的同時也回應了為什麼要將觀看從畫室轉移到展廳這個更為本體的問題。劉曉輝的繪畫，很弔詭地，反而以看似單調的重複性為展覽激予了更多想像的可能——當被展出的作品在視覺上呈現出一種統一性時，似乎更有可能將這種統一背後的方法論而非畫面本身作為展覽的出發點。

但為什麼總是同一個女人的背影反復出現在劉曉輝的畫面之中？根據藝術家的描述，「她」來源於小津安二郎的電影《秋刀魚之味》中的一個鏡頭，劉曉輝坦言自己對這個形象的截取很可能是「無意識的」，但在對這一挪用行為本身做出一系列精神分析式的追問之前，藝術家本人的這種說法似乎並不那麼可信——不厭其煩地反復描繪或許可以被理解為對這一形象的精神迷戀，但劉曉輝在他的繪畫中卻已經通過反復的塗抹背叛了這個形象本身——「她」最終變得不再是「她」。以小津的鏡頭畫面為起點，「她」在劉曉輝的畫面中不停地被篡改：行走或默立、面朝海平線或遠方的大地……，這一重複的女性背影在不動聲色的變奏（variation）之中成為了為劉曉輝個人的圖像系統所徵用的一個典型形象。但同時這一形象並沒有被發展成另一種縱深的腳本，而是被停留在了起始處。作為一個被借用的形象，「她」本身是扁平的、是一個「空」的主角，藝術家從這個形像出發，卻意不在此。他佔用了這一圖像，卻只是為了以「她」為媒介，轉而去探索一種在重複的繪畫行為中不斷接近真實又始終難以達成的體驗，一種西西弗斯式（Sisyphean）的過程和執念。圖像的單一反復所強化的正是它背後不厭重複的繪畫行為與方法，它指向一種比圖像本身更為形而上的存在。如同西西弗斯之所以成為希臘神話的英雄，恰在於他永無止境地推石上山的行為強烈地像徵著一種重複中的悲愴而不是絕望，他與山巔的永恆鬥爭過程比這個鬥爭所帶來的結果更接近一種存在的真實。因而卡繆（Albert Camus）在他的短文《西西弗斯神話》（Le mythe de Sisyphe）中想像了「幸福的西西弗斯」——他並非是在一個無果的故事中絕望，而是在一種永恆重複的過程之中被滿足。

從這個意義上來說，劉曉輝對於反復繪畫過程的迷戀確實要大於重複的畫面本身；或者說，正是因為要不斷推翻那些業已「完成」的圖像，他才反反復復地又重新開始。同質的圖像結果在這個意義上來講只是一種假象、一個障眼法，在同一形象和畫面上的反復塗抹和覆蓋才是真正令人迷戀的遊戲。「重複」最終需要達成的是「抹去」、是「清洗」，是一遍遍地去掉那些在藝術家看來雜冗、華麗、堂而皇之的顯現與痕跡——無論它們是多年嚴格的學院繪畫訓練帶來的技巧上的慣性、還是一種被我們當下的視覺環境認同為「正確」的圖像模式，——這些都是劉曉輝在重複的繪畫行為中執意要壓製或清除的。用藝術家本人的話來說，是「不給別的可能性留餘地，越來越寡、變成鐵板一塊」。此處的「寡」不是指向數量上的單一，而是更接近杜威（John Dewey）在《藝術即經驗》（Art as experience）裡所指出的「一個經驗」，即作為「整體」的一個經驗，於其中，「每個相繼的部分都自由地流動到後續的部分，期間沒有縫隙，沒有未填充的空白」，它是一種組織意義上的緊密、不讓其它外在的可能性被侵略或植入。

而當我們不再追究畫面背後的繪畫行為轉而在圖像前與其毫無保留地相遇之時，觀者的目光卻遭遇到了阻隔和未知，這是一條通過正面向前卻步步後退的道路——當觀眾「退」至圖像之前，劉曉輝的畫面中那些神秘的「團塊」即顯現出來。這些團塊凝固、結掛在筆觸、色塊與輪廓線之間，放緩了它們相互交融而迅速組合為一幀平緩圖像的可能，它們帶來了停滯與重量。神秘的黑色輪廓線沿著重複的女性形象反復滑落，帶著粗糲的準確性和一種匆忙下的穩健。而歸根到底，這些「團塊」在畫面中所形成的是一種精神的阻隔、一種反反復復的勞作經驗堆積而成的濃度。像卡繆所描述的，西西弗斯之途的最為動人之處恰在於他不斷重複的回返以及巨石在被推上山巔又行將下落的那個停頓的瞬間。在劉曉輝的繪畫之中，這些神秘的「團塊」既是物質的、也是精神意識的，它們正是從一種重複的繪畫行為走向畫面圖像的終點，以物質的真實朝向感知的無可確知來進行提問，同時也對經驗堆疊之下的精神濃度予以探索。如果說，關於「真實」的真相恰恰蘊含在其神秘的背影之中，真正的西西弗斯之謎，是終點的難以越達、是在確鑿與否定之間反復徘徊，是推石上山的西西弗斯迎向荒誕的身軀和他背後投在現實之中的影子。

- 文字由天線空間提供

由贺婧策划 Curated by HE JING

刘晓辉：西西弗斯之谜

LIU Xiaohui: The Mystery of Sisyphus

展期 Duration: 09/09 - 10/06, 2015



Installation view  
展覽現場

Image courtesy of Antenna Space  
圖片由天線空間提供



Installation view  
展覽現場

Image courtesy of Antenna Space  
圖片由天線空間提供



Installation view  
展覽現場

Image courtesy of Antenna Space  
圖片由天線空間提供



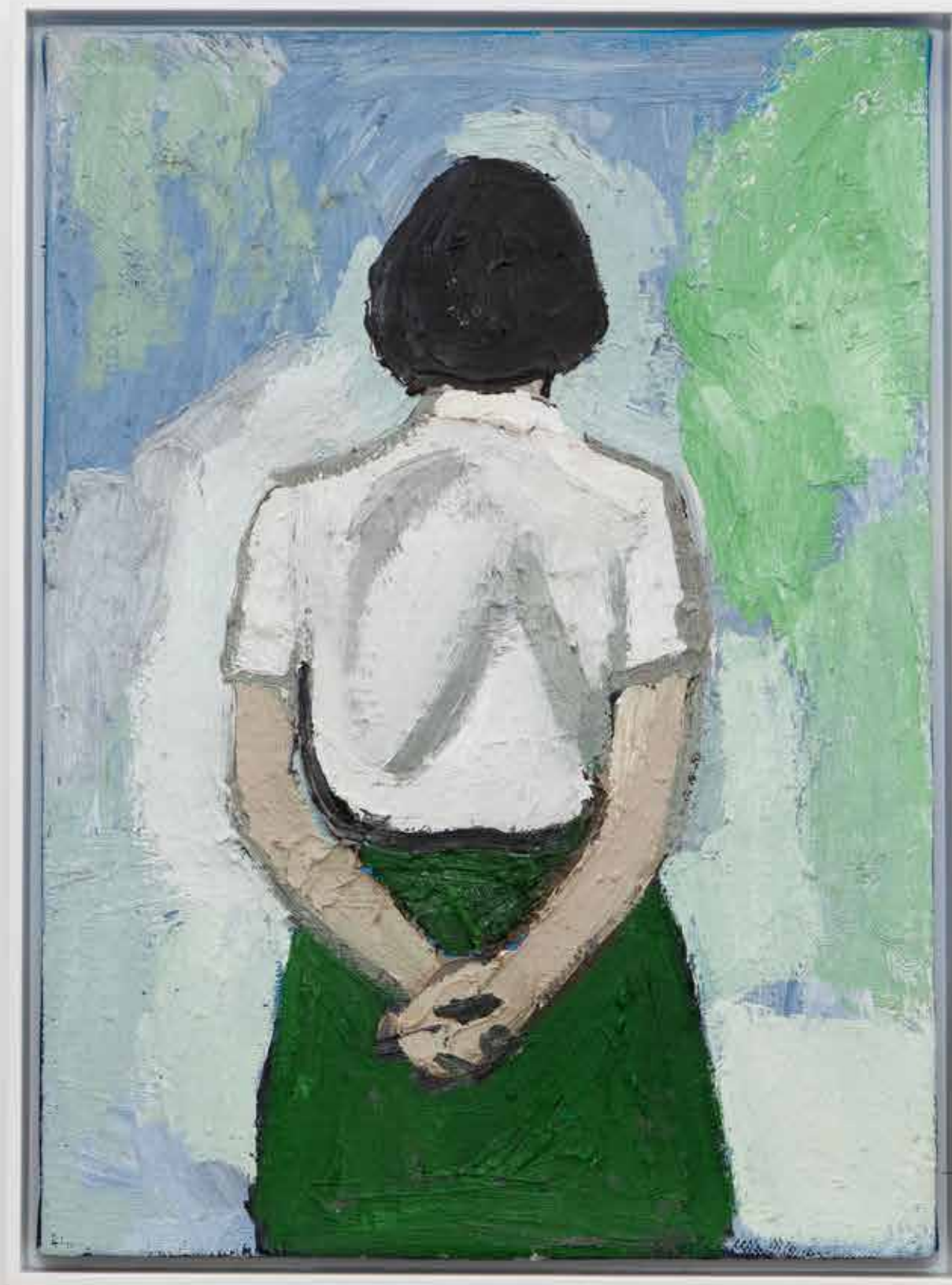
Installation view  
展覽現場

Image courtesy of Antenna Space  
圖片由天線空間提供



Installation view  
展覽現場

Image courtesy of Antenna Space  
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Installation view  
展覽現場

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Installation view  
展覽現場

Image courtesy of Antenna Space  
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Installation view  
展覽現場

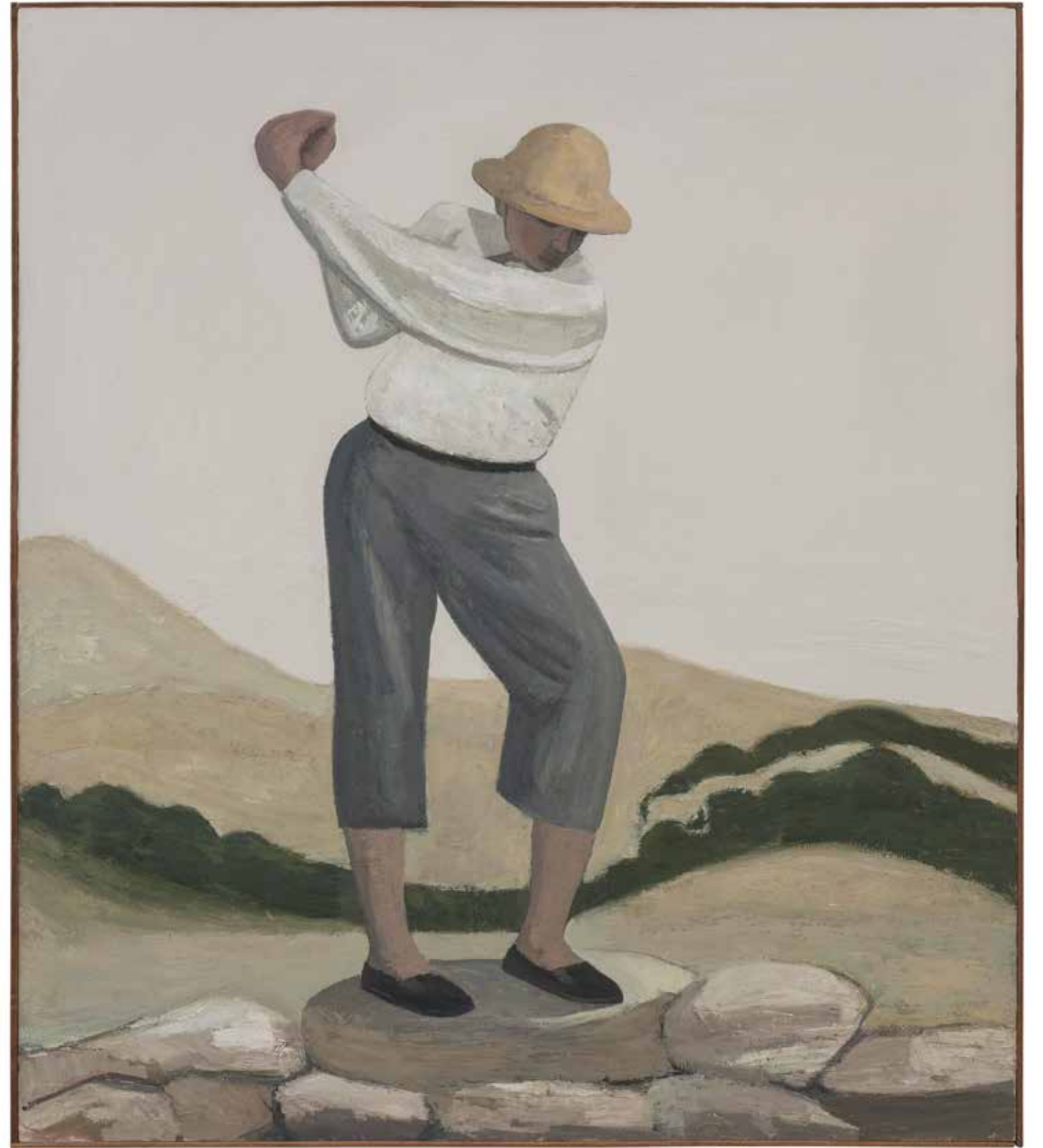
Image courtesy of Antenna Space  
圖片由天線空間提供

*Selected Works*  
精選作品



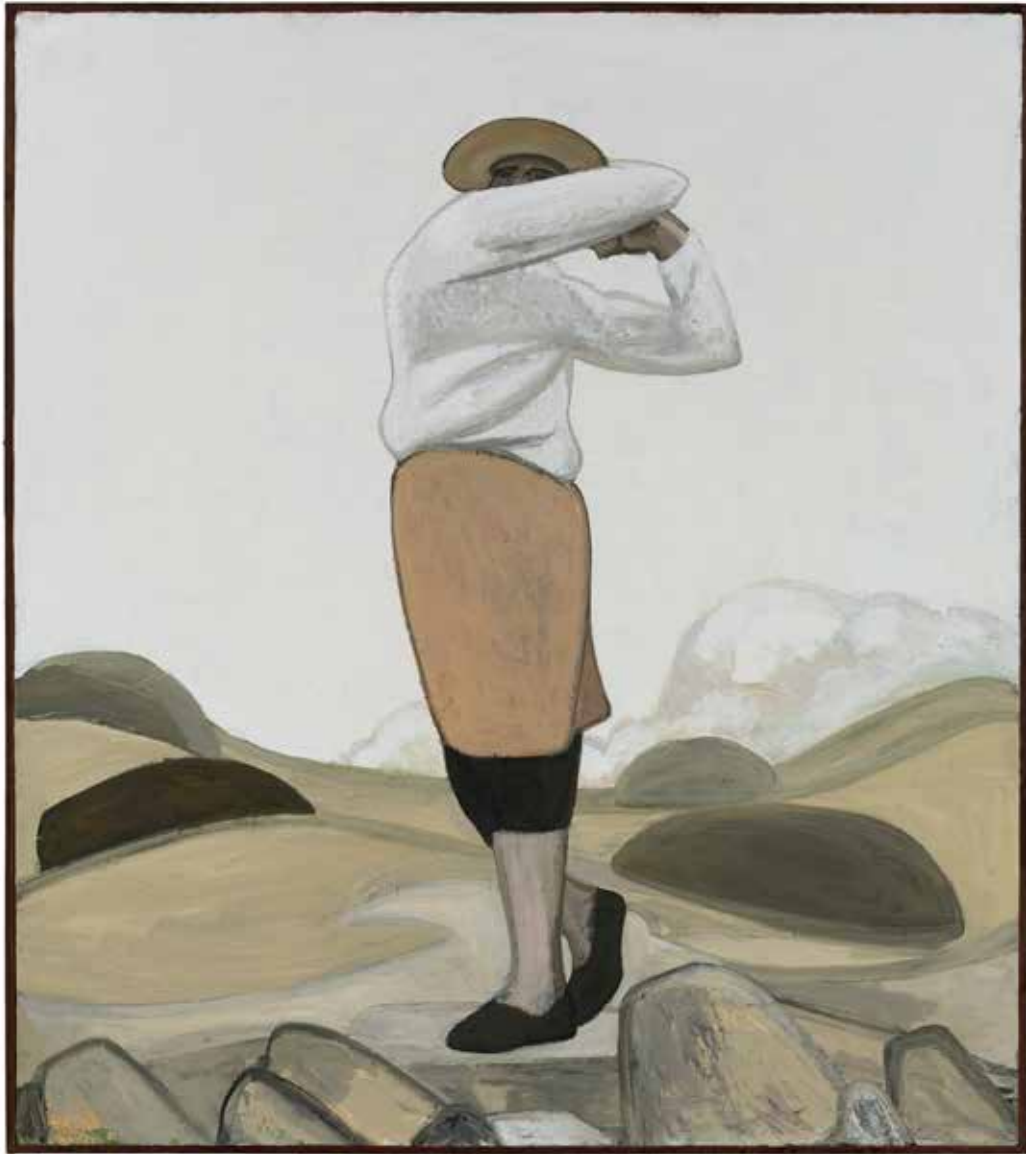
*The Driving Range*  
練習場  
2014

Oil on canvas  
布面油畫  
134 x 165 cm



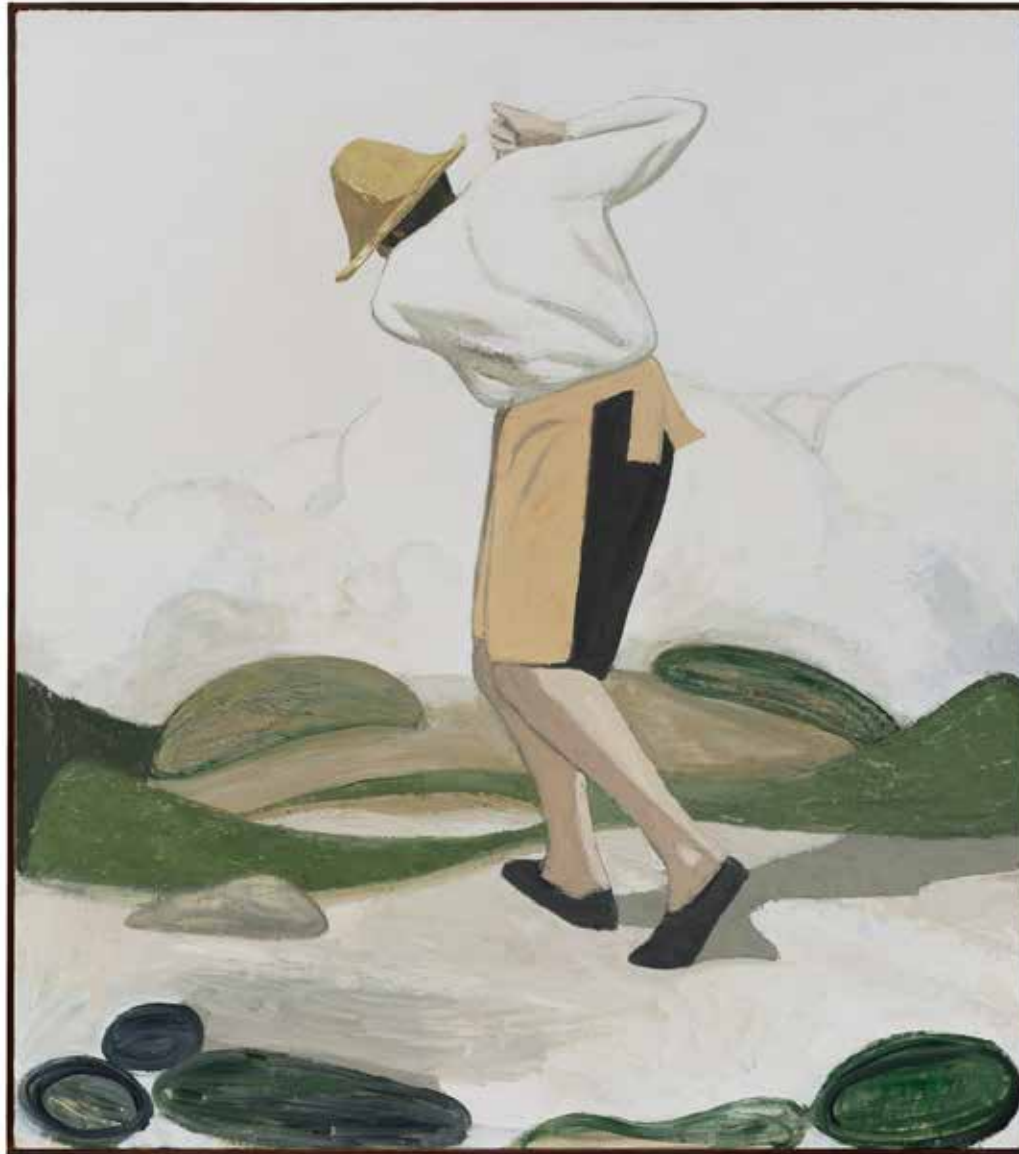
*The Driving Range*  
練習場  
2014

Oil on canvas  
布面油畫  
180 x 160 cm



*Untitled - Highland Driving Range No.1*  
無題—高原練習場一號  
2014 - 2016

Oil on canvas  
布面油畫  
180 x 160 cm



*Untitled - Highland Driving Range No.2*  
無題—高原練習場二號  
2014 - 2016

Oil on canvas  
布面油畫  
180 x 160 cm



*Untitled - Highland Driving Range No.3*  
無題—高原練習場三號  
2014 - 2016

Oil on canvas  
布面油畫  
180 x 160 cm



*The Driving Range*  
練習場  
2014

Oil on canvas  
布面油畫  
5 panels, 33.5 x 24.5 cm each  
五聯畫, 每件 33.5 x 24.5 cm



Installation view  
展覽現場





*Untitled - Kitchen*  
無題—廚房  
2013-2016

Oil on canvas  
布面油畫  
180 x 160 cm



*Housework Practice - Drying Clothes*  
家務練習—晾衣服  
2015

Oil on canvas  
布面油畫  
160 x 140 cm



*Housework Practice - Cleaning No.2*  
家務練習—清掃二號  
2015 - 2017

Oil on canvas  
布面油畫  
220 x 220 cm



*Housework Exercising - Cleaning*  
家務練習-清掃  
2015

Oil on canvas  
布面油畫  
130 x 150 cm



*Housework Practice - Beating a Carpet*  
家務練習-拍地毯  
2013

Oil on canvas  
布面油畫  
141 x 150 cm



*Housework Practice*  
家務練習  
2013-2014

Oil on canvas  
布面油畫  
Triptych, 140 x 150 cm each  
三聯畫, 每件 140 x 150 cm



*Untitled - Movement and Landscape*  
無題—動作與風景  
2017

Oil on canvas  
布面油畫  
120 x 140 cm



*Untitled - Three Consecutive Movements*  
無題—三個連續的動作  
2016

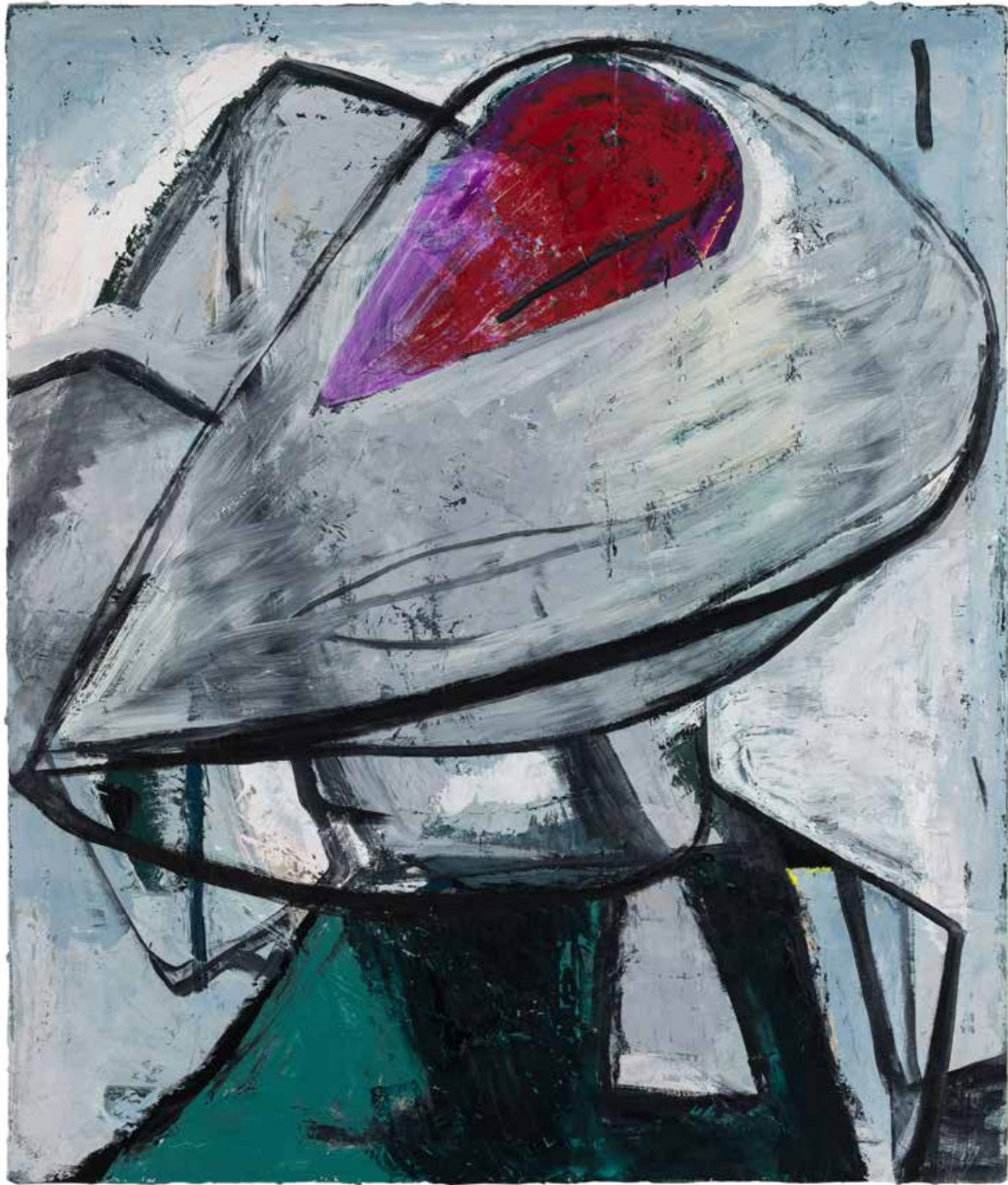
Oil on canvas  
布面油畫  
Triptych, 160 x 160 cm each  
三聯畫, 每件160 x 160 cm





*Untitled - Scarf and Shapes*  
無題—圍巾與形狀  
2016 - 2018

Oil on canvas  
布面油畫  
160 x 160 cm



*Untitled - Scarf and Shapes No.2*  
無題—圍巾與形狀二號  
2016 - 2018

Oil on canvas  
布面油畫  
140 x 120 cm



*Untitled - Scarf and Shapes No.3*  
無題—圍巾與形狀三號  
2017

Oil on canvas  
布面油畫  
141 x 150 cm



*Untitled - Pink Scarf*  
無題—粉色的頭巾  
2017

Oil on canvas  
布面油畫  
120 x 90 cm



'Youyi Hotel', a set of 10, 20.5 x 25.5cm, acrylic on paperboard, created in April, 2011, at Youyi Hotel (now demolished, formerly a Soviet style foreign hotel) in Lanzhou, Gansu Provenance. It is in a continuous relationship with the 'Dunhuang' series, which was created in Mogao Grottoes in Dunhuang. They are painted on site, but the characters are fictional.

十張一組的《友誼飯店》，20.5 x 25.5 cm，紙板丙烯，2011年四月創作於甘肅蘭州友誼飯店（現已拆除，原蘇聯式涉外酒店）。跟《敦煌》是有連續的關係。《敦煌》那組是創作於敦煌莫高窟。這幾件作品都是現場繪畫，人物是想像的。

*Youyi Hotel*  
友誼飯店  
2011

Acrylic on paperboard, a set of 10  
一組十張紙板丙烯  
Each 20.5 x 25.5cm  
每張各20.5 x 25.5cm



*Youyi Hotel #1*  
友誼飯店 #1  
2011



*Youyi Hotel #2*  
友誼飯店 #2  
2011



Youyi Hotel #3  
友誼飯店 #3  
2011



Youyi Hotel #4  
友誼飯店 #4  
2011



Youyi Hotel #5  
友誼飯店 #5  
2011



Youyi Hotel #6  
友誼飯店 #6  
2011





Youyi Hotel #7  
友誼飯店 #7  
2011



Youyi Hotel #8  
友誼飯店 #8  
2011



Youyi Hotel #9  
友誼飯店 #9  
2011



Youyi Hotel #10  
友誼飯店 #10  
2011

# Kiang Malingue

馬凌畫廊

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Open: Tuesday-Saturday 12-6PM  
and by appointment.

# Liu Xiaohui

Office N° | 電話 +852 2810 0317

Born 1975 in Shandong Province, China. Currently works and lives in Beijing.

## Education

1995 The Middle School Attached to China Central Academy of Fine Arts, Beijing, China  
1999 B.A. in Mural Painting Department, China Central Academy of Fine Arts, Beijing, China  
2010 M.A. in Mural Painting Department, China Central Academy of Fine Arts, Beijing, China

## Solo Exhibitions

2020  
“Liu Xiaohui: Détournement”, A07 798 Art Zone, Beijing, China

2018  
“LIU Xiaohui: Movements”, ShanghART Beijing, Beijing, China

2015  
“Liu Xiaohui: The Mystery of Sisyphus”, Antenna Space, Shanghai, China

2014  
“Liu Xiaohui: Labour,” Antenna Space, Shanghai, China

2013  
“LIU Xiaohui”, Eastation Gallery, Beijing, China

2012  
“Liu Xiaohui’s Paintings”, Hemuse Gallery, Beijing, China

2009  
“LIU Xiaohui”, QUAD Arts Centre, Derby, UK

2003  
“Liu Xiaohui Solo Exhibition”, Tao Gallery, Beijing, China

## Group Exhibitions

2022  
“Persona and Parasite”, WHITE SPACE, Beijing, China

2021  
“The Logic of Painting”, Xinjiang Art Museum, Xinjiang, China

“Will - I Do Commonweal Art Project”, I Do Art Space, 798 Art District, Beijing, China  
“Jiang Han Stars Plan 2021: Affect”, Wuhan Art Museum, Wuhan, China

2020  
“The Logic of Painting”, Shijiazhuang Art Museum, Hebei, China  
“Duration: Chinese Art in Transformation”, Beijing Minsheng Art Museum, Beijing, China

2019  
“Winter Exhibition”, ShanghART Beijing, Beijing, China

2018  
“White Flash”, ShanghART Beijing, Beijing, China  
“Art Patrons”, Qiao Space & Tank Shanghai Project Space, Shanghai, China

2017  
“Jungle III”, Common, Platform China Contemporary Art Institute, Beijing, China  
“Zhao Yang, Liu Xiaohui, Sun Xun”, ShanghART Beijing, Beijing, China

2015  
“The Garden of Forking Paths, Tracks and Intersections of 15 Artists”, Shanghai Gallery of Art, Shanghai, China  
“Relay, Exhibition of Works from Teachers of Central Academy of Fine Arts”, National Art Museum of China, Beijing, China  
“The generosity in joyful limitations: 2 dimensions only”, Blackbridge OFF Space, Beijing, China

2014  
“Life Road”, 01100001 Gallery, Beijing, China  
“The generosity in joyful limitations: 3 dimensions only”, Blackbridge OFF Space, Beijing, China

2013  
“Open Sesame - Opening Exhibition of Hongkun Museum of Fine Art,” Hongkun Museum of Fine Art, Beijing, China  
“The Exhibition of Works by Teachers at CAFA 2013”, CAFA Art Museum, Beijing, China  
“Life Drawing”, Platform China, Beijing, China

2012  
“1st International Mural Painting Biennale”, Heyang Art Museum, Datong, China  
“Postcard”, Eastation Gallery, Beijing, China

2010  
“Involvement in Urban Reality, 2010 Annual Show of Creation Society, Mural Painting Department of CAFA”, CAFA Teaching Exhibition Hall, Beijing, China  
“Dad, Mum and Appropriate Narratives”, Blackbridge OFF Space, Beijing, China

2008  
“The Red Mansion Art Prize Exhibition”, Lethaby Gallery, Central Saint Martins College of Art and Design, London, UK

2007  
“The Nomination Exhibition for the Light of the Academy Art Prize”, CAFA Art Museum, Beijing, China

2006  
“The Nobleness Found on Paper”, Guangdong Museum of Art, Guangzhou, China

## Collections

K11 Art Foundation, Hong Kong  
A4 Art Museum, Chengdu, China  
X Museum, Beijing, China

# K

# M

# 劉曉輝

1975生於中國山東，現工作生活於中國北京

## 教育

1995 畢業於中央美術學院附中  
1999 本科畢業於中央美術學院壁畫系  
2010 碩士研究生畢業於中央美術學院壁畫系

## 個展

2020  
「劉曉輝：轉身」，798藝術區A07樓，北京，中國

2018  
「劉曉輝：兩個動作」，香格納北京，北京，中國

2015  
「劉曉輝：西西弗斯之迷」，天線空間，上海，中國

2014  
「劉曉輝：勞作」，天線空間，上海，中國

2013  
「劉曉輝」，東站畫廊，北京，中國

2012  
「劉曉輝的畫」，禾木空間，北京，中國

2009  
「劉曉輝」，QUAD 藝術中心，德比，英國

2003  
「劉曉輝個人作品」，濤畫廊，北京，中國

## 群展

2022  
「替身與寄生」，空白空間，北京，中國

2021  
「繪畫的邏輯」，新疆美術館，新疆，中國  
「Will—I Do公益項目特展」，I Do藝術空間，798藝術區，北京，中國

「第七屆漢江繁星計劃：情動」，武漢美術館，武漢，中國

2020  
「繪畫的邏輯」，石家莊市美術館，河北，中國  
「綿延：變動中的中國藝術」，北京民生現代美術館，北京，中國

2019  
「冬季展覽」，香格納北京，北京，中國

2018  
「閃白」，香格納北京，北京，中國  
「藝術贊助人」，喬空間 & 油罐項目空間，上海，中國

2017  
「叢林III，尋常」，站中國當代藝術機構，北京，中國  
「趙洋，劉曉輝，孫遜」，香格納北京，北京，中國

2015  
「交叉小徑的花園，15 位藝術家的路徑與節點」，滬申畫廊，上海，中國  
「接力，中央美術學院教師寫生創作展」，中國美術館，北京，中國  
「在歡樂的局限性中的慷慨：只有兩維」，黑橋OFF 空間，北京，中國

2014  
「人生路」，01100001 畫廊，北京，中國  
「在歡樂的局限性中的慷慨：只有三維」，黑橋OFF 空間，北京，中國

2013  
「芝麻開門—鴻坤美術館開幕展」，鴻坤美術館，北京，中國  
「中央美術學院教師創作特展·2013」，中央美術學院美術館，北京，中國  
「叢林II：瀟灑的形態：『寫生』項目」，站中國，北京，中國

2012  
「2012 大同國際壁畫雙年展暨大同國際壁畫論壇」，合陽藝術博物館，大同，中國  
「明信片」，東站畫廊，北京，中國

2010  
「被城市：中央美術學院壁畫系創作學社2010年度展」，中央美院教學展廳，北京，中國  
「爸爸，媽媽和恰切敘事」，黑橋OFF 空間，北京，中國

2008  
「紅樓藝術獎聯展」，中央聖馬丁藝術與設計學院，倫敦，英國

2007  
「中央美院『學院之光』藝術獎提名展」，中央美術學院美術館，北京，中國

2006  
「紙·尚」，廣東美術館，廣州，中國

## 收藏

K11 藝術基金會，香港  
麓湖·A4美術館，成都，中國  
X美術館，北京，中國

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