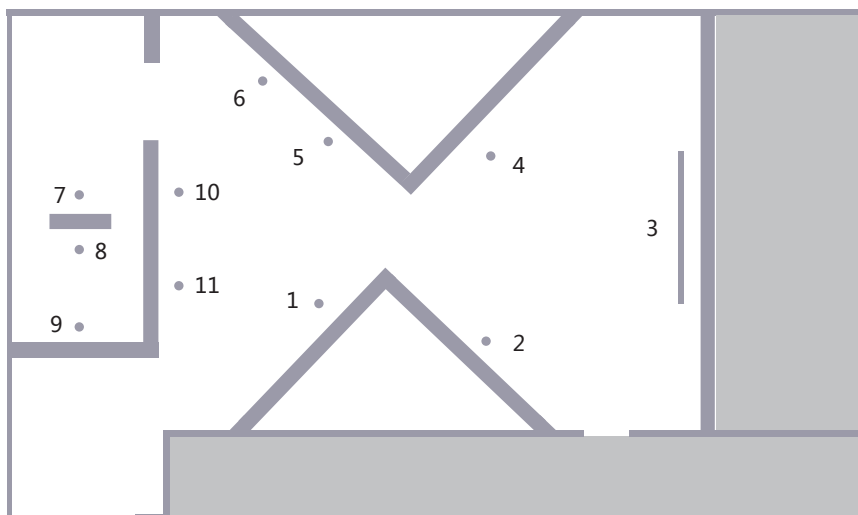


刘晓辉：西西弗斯之谜



1. 刘晓辉
无题 - 绿裙子
布面油画
180×160 cm
2014-2015

2. 刘晓辉
无题 - 海边坐姿3号
布面油画
160×150 cm
2015

3. 刘晓辉
无题 - 海边
布面油画 三联
250×200 cm (each)
2015

4. 刘晓辉
无题 - 绿草地
布面油画
250×200 cm
2014-2015

5. 刘晓辉
无题 - 海边坐姿4号
布面油画
100×80 cm
2015

6. 刘晓辉
无题 - 海边坐姿1号
布面油画
160 x 150 cm
2015

7. 刘晓辉
无题 - 绿裙子站姿
布面油画
33.5×24.5cm
2014-2015

8. 刘晓辉
无题 - 绿裙子坐姿
布面油画
33.5×24.5cm
2014-2015

9. 刘晓辉
无题 - 灰裙子坐姿
布面油画
30×40cm
2014-2015

10. 刘晓辉
无题 - 走廊1号
布面油画
220×200 cm
2014-2015

11. 刘晓辉
无题 - 走廊2号
布面油画
180 ×160 cm
2014-2015

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，大学和研究生学习，2007年应邀赴英国伦敦进行艺术交流和创作。刘晓辉的作品以绘画为主，其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的推敲与提炼，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，准确地表现出东方式角度的“真实”。

刘晓辉：西西弗斯之谜

开幕时间：2015.9.9

展期：2015.9.9-2015.10.6

天线空间 | 上海市莫干山路50号17号楼202

www.antenna-space.com

天线空间荣幸的宣布我们将于2015年9月9日举办艺术家刘晓辉的个展：西西弗斯之谜。该展览由策展人及艺术评论人贺婧策划，是刘晓辉继2014年在天线空间选择性项目空间推出《劳作》项目之后的第二次亮相。

在一组绘画作品和这组作品的展览之间，究竟存在着多大的距离？尤其对于一位长期埋头创作而鲜于展出的艺术家来说，问题的关键在于，从画室到展出现场，展览作为一种机制，需要为画室中散漫（aléatoire）的目光提供一个更为确切的通道，由此在解决“如何展览”的同时也回应了为什么要将观看从画室转移到展厅这个更为本体的问题。刘晓辉的绘画，很吊诡地，反而以看似单调的重复性为展览激予了更多想象的可能——当被展出的作品在视觉上呈现出一种统一性时，似乎更有可能将这种统一背后的方法论而非画面本身作为展览的出发点。

但为什么总是同一个女人的背影反复出现在刘晓辉的画面之中？根据艺术家的描述，“她”来源于小津安二郎的电影《秋刀鱼之味》中的一个镜头，刘晓辉坦言自己对这个形象的截取很可能是“无意识的”，但在对这一挪用行为本身做出一系列精神分析式的追问之前，艺术家本人的这种说法似乎并不那么可信——不厌其烦地反复描绘或许可以被理解为对这一形象的精神迷恋，但刘晓辉在他的绘画中却已经通过反复的涂抹背叛了这个形象本身——“她”最终变得不再是“她”。以小津的镜头画面为起点，“她”在刘晓辉的画面中不停地被篡改：行走或默立、面朝海平线或远方的大地……，这一重复的女性背影在不动声色的变奏（variation）之中成为了为刘晓辉个人的图像系统所征用的一个典型形象。但同时这一形象并没有被发展成另一种纵深的脚本，而是被停留在了起始处。作为一个被借用的形象，“她”本身是扁平的、是一个“空”的主角，艺术家从这个形象出发，却意不在此。他占用了这一图像，却只是为了以“她”为媒介，转而去探索一种在重复的绘画行为中不断接近真实又始终难以达成的体验，一种西西弗斯式（Sisyphean）的过程和执念。图像的单一反复所强化的正是它背后不厌重复的绘画行为与方法，它指向一种比图像本身更为形而上的存在。如同西西弗斯之所以成为希腊神话的英雄，恰在于他永无止境地推石上山的行为强烈地象征着一种重复中的悲怆而不是绝望，他与山巅的永恒斗争过程比这个斗争所带来的结果更接近一种存在的真实。因而卡缪（Albert Camus）在他的短文《西西弗斯神话》（Le Mythe de Sisyphe）中想象了“幸福的西西弗斯”——他并非是在一个无果的故事中绝望，而是在一种永恒重复的过程之中被满足。

从这个意义上来说，刘晓辉对于反复绘画过程的迷恋确实要大于重复的画面本身；或者说，正是因为要不断推翻那些业已“完成”的图像，他才反反复复地又重新开始。同质的图像结果在这个意义上来讲只是一种假象、一个障眼法，在同一形象和画面上的反复涂抹和覆盖才是真正令人迷恋的游戏。“重复”最终需要达成的是“抹去”、是“清洗”，是一遍遍地去掉那些在艺术家看来杂冗、华丽、堂而皇之的显现与痕迹——无论它们是多年严格的学院绘画训练带来的技巧上的惯性、还是一种被我们当下的视觉环境认同为“正确”的图像模式，——这些都是刘晓辉在重复的绘画行为中执意要压制或清除的。用艺术家本人的话来说，是“不给别的可能性留余地，越来越寡、变成铁板一块”。此处的“寡”不是指向数量上的单一，而是更接近杜威（John Dewey）在《艺术即经验》（Art as experience）里所指出的“一个经验”，即作为“整体”的一个经验，于其中，“每个相继的部分都自由地流动到后续的部分，期间没有缝隙，没有未填充的空白”，它是一种组织意义上的紧密、不让其它外在的可能性被侵略或植入。

而当我们不再追究画面背后的绘画行为转而在图像前与其毫无保留地相遇之时，观者的目光却遭遇到了阻隔和未知，这是一条通过正面向前却步步后退的道路——当观众“退”至图像之前，刘晓辉的画面中那些神秘的“团块”即显现出来。这些团块凝固、结挂在笔触、色块与轮廓线之间，放缓了它们相互交融而迅速组合为一帧平缓图像的可能，它们带来了停滞与重量。神秘的黑色轮廓线沿着重复的女性形象反复滑落，带着粗粝的准确性和一种匆忙下的稳健。而归根到底，这些“团块”在画面中所形成的是一种精神的阻隔、一种反反复复的劳作经验堆积而成的浓度。像卡缪所描述的，西西弗斯之途的最为动人之处恰在于他不断重复的回返以及巨石在被推上山巅又行将下落的那个停顿的瞬间。在刘晓辉的绘画之中，这些神秘的“团块”既是物质的、也是精神意识的，它们正是从一种重复的绘画行为走向画面图像的终点，以物质的真实朝向感知的无可确知来进行提问，同时也对经验堆叠之下的精神浓度予以探索。如果说，关于“真实”的真相恰恰蕴含在其神秘的背影之中，真正的西西弗斯之谜，是终点的难以越达、是在确凿与否定之间反复徘徊，是推石上山的西西弗斯迎向荒诞的身躯和他背后投在现实之中的影子。（贺婧）

配合此次展览，我们还将出版画册，其中将收录由策展人贺婧撰写的《刘晓辉：西西弗斯之谜》。

LIU Xiaohui: The Mystery of Sisyphus

Opening: 2015.9.9, 5 p.m.~7 p.m.

Duration: 2015.9.9-2015.10.6

ANTENNA SPACE | 202, Building 17, No.50 Moganshan Rd.

www.antenna-space.com

Antenna Space is pleased to announce the opening of Liu Xiaohui: The Mystery of Sisyphus on 9 September 2015. Curated by art critic He Jing, The Mystery of Sisyphus is the artist's second solo exhibition at Antenna Space, following his debut exhibition Labour in 2014.

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.

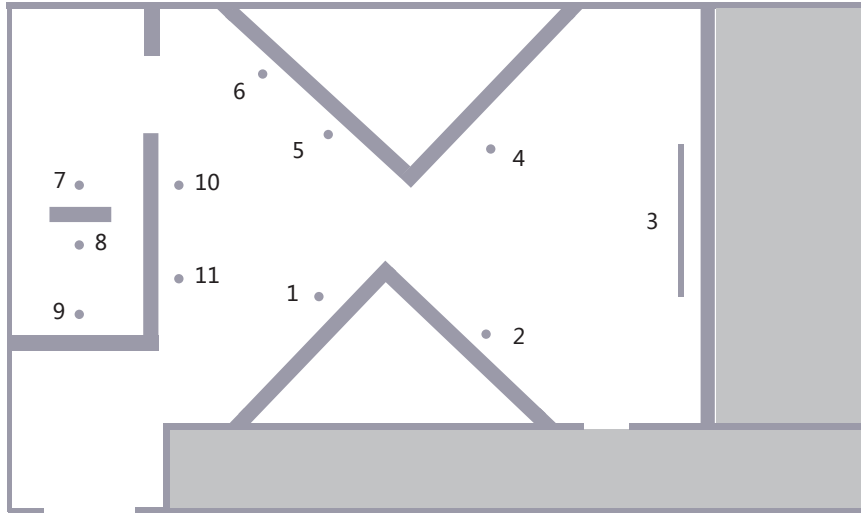
Why does the silhouette of the same woman appear in Liu Xiaohui's oeuvre again and again? According to the artist, "she" comes from a scene in Yasujiro Ozu's *An Autumn Afternoon*. Liu admits that his capture of this image may just be "unconscious". As a matter of fact, before delving into the psychoanalysis of this visual appropriation, we might need to distrust the artist's remark. Tireless repeating certain image can be understood as being spiritually attached to 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 Sisyphian 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' 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. (He Jing)

For this exhibition, Antenna Space will be publishing a catalogue that includes the essay, Liu Xiaohui: The Mystery of Sisyphus, contributed by curator He Jing.

LIU Xiaohui: The Mystery of Sisyphus



1. LIU Xiaohui
Untitled – Green Skirt
Oil on Canvas
180×160 cm
2014-2015

2. LIU Xiaohui
Untitled – Sitting Position
at Seaside No.3
Oil on Canvas
160×150 cm
2015

3. LIU Xiaohui
Untitled – Seaside
Oil on Canvas 3 panels
250×200 cm (each)
2015

4. LIU Xiaohui
Untitled – Green Ground
Oil on Canvas
250×200 cm
2014-2015

5. LIU Xiaohui
Untitled – Sitting Position
at Seaside No.4
Oil on Canvas
100×80 cm
2015

6. LIU Xiaohui
untitled – Sitting Position
at Seaside No.1
Oil on Canvas
160 x 150 cm
2015

7. LIU Xiaohui
Untitled – Green Skirt
Standing Position
Oil on Canvas
33.5×24.5cm
2014-2015

8. LIU Xiaohui
Untitled – Green Skirt
Sitting Position
Oil on Canvas
33.5×24.5cm
2014-2015

9. LIU Xiaohui
untitled – Grey Skirt
Sitting Position
Oil on Canvas
30×40cm
2014-2015

10. LIU Xiaohui
Untitled – Corridor No.1
Oil on Canvas
220×200 cm
2014-2015

11. LIU Xiaohui
Untitled – Corridor No.2
Oil on Canvas
180 ×160 cm
2014-2015

Liu Xiaohui was born in 1975 in Shandong Province, China. He moved to Beijing in 1991, subsequently graduating with a master' s degree from the China Central Academy of Fine Arts. In 2007, Liu was invited to London for an art exchange program. Practicing primarily as a painter, Liu centers the structure of his practice closely around life, taking it as 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. Constantly he 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.