

(開幕)

2024年03月23日，週六
下午三時至六時

(日期)

2024年03月24日 - 6月22日

(開放時間)

週二至六，上午十一時 - 下午七時，
公眾假期除外

(地點)

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「疫情後的第一個夏天我來到香港，海上穿梭不斷的各色貨輪，路邊公園搖曳生姿的花朵，街上川流不息的人群，一切如常，香港在歷史的流變中彷彿一直不曾改變。但是當我在傍晚的夜風中散步的時候，香港的氣息和路邊亞熱帶的花朵卻散發出更鮮活的味。『你未看此花時，此花與汝同歸於寂；你來看此花時，則此花顏色一時明白起來，便知此花不在你心外』。王陽明先生的『此花不在你心外』估計應該如此解讀吧。當我思考和觀看香港的植物與花時，我意識到我日復一日的勞作與不斷地審視重構的畫面之間也是如此，這些已經脫離於我而獨立存在的畫作在時間里既是凝固的也是靈動的，它們既在我心之外，也在我的心上，如那些讓我駐足凝視的盛開在夜風中千姿百態的花一樣」

——劉曉輝

馬凌畫廊呈現劉曉輝首個香港個展「香港的花」，展出藝術家在過去四年中創作的二十組油畫作品及坦培拉繪畫作品，其中多件作品是劉曉輝在2023年於馬凌畫廊空間進行駐留時創作的。眾多尺寸或碩大或微小的繪畫作品結合了藝術家在近年對花卉意象的興趣、對勞動姿態的長期關注、對孑然一身女性背影形象的關注，以及因香港環境變遷有感物我齊觀體驗。

劉曉輝曾在十年前檢視花卉和自然等主題，以月季等花卉為題創作紙本繪畫作品，並在2021年重新關注花卉主題，創作了一系列以樸素溫和的木槿為題的畫作。對於劉曉輝來說，如勞作一般長期持續的繪畫實踐在很大程度上影響了他在近年處理花卉型態及色彩的方式，也促使其將花卉視作是自然、不造作、本真姿態的象徵——繪畫筆觸的姿態應效仿或映照花卉的自然狀態。出現在「香港的花」展覽中的花卉植物包括百合、紅白兩色木槿、繡球和薔薇等；劉曉輝在不同規模的畫面中反覆檢視植物的型態特質，通過色彩反差和富有秩序感的空間安排描繪描繪花朵貌似恬靜卻又富有強烈生命力和個性的圖景。

兩幅以《百合》（2022）為題的近作延續了藝術家孤立檢視瓶中花卉的作法，而《閱讀與百合》（2021-2023）則以更複雜的構圖精細地整合了劉曉輝多年來深入探索的元素：深邃、沈靜的色彩；彼此疊加勾聯的矩形結構；曲徑通幽式的畫面深度；不以正面示人的女性形象，以及靈動安詳的貓。《白色木槿》（2023）、《黑背景前的白色木槿》（2023）及《無題—在紅色木槿前》（2021-2023）等大尺幅作品的關係也是如此：歸屬於自然領域的花卉在有生活氣息的環境中變成了尺寸碩大的「畫中畫」，如夢境幻影一般映照生活的真實感。精緻的小尺幅油畫《閱讀和白色木槿》（2023）則更為朦朧混沌，打消了人物與背景的涇渭分明關係，讓人想起戈雅銅版畫作品中的迷離景象。

在「香港的花」展覽中，《戴紅色頭巾的勞作動作》（2020-2024）及《工業大廈裡的勞作》（2023）等聚焦於人物動態的作品重申了藝術家對勞作及身體姿態變化的興趣，而《海島》（2023）、《在海上》（2023）、《繡球與落日》（2023）等以多件小尺幅坦培拉繪畫為一組展示的作品則呈現了碎片化的景物序列，通過複雜細密的元素鋪陳連綿的敘事。此次「香港的花」展覽由田軍設計的展廳在工業屬性空間中搭建了錯落有致的佈局，以富有親密感和物質感的方式為多件繪畫作品添加了尺度相宜的人造環境。

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(關於劉曉輝)

劉曉輝，1975年生於中國山東。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。近期個展包括：「劉曉輝：木槿」，空白空間，北京，中國（2023）；「劉曉輝：轉身」，798藝術區A07樓，北京，中國（2020）；「劉曉輝：兩個動作」，香格納北京，北京，中國（2018）；「劉曉輝：西西弗斯之謎」，天線空間，上海，中國（2015）等。他的作品也多次在重要機構中展出，包括北京民生現代美術館，北京（2022）；武漢美術館，武漢（2021）；中國美術館，北京（2015）；中央美術館美術館，北京（2013）；廣州美術館，廣州（2006）等。劉曉輝現工作生活於中國北京。

Kiang Malingue Flowers of Hong Kong

馬凌畫廊

kiangmalingue.com

10 Sik On Street, Wanchai, Hong Kong
香港 灣仔 適安街10號
(Follow) @kiangmalingue

(Artist) Liu Xiaohui

(Opening)
Sat, 23 March 2024, 3 – 6 PM

(Date)
24 March – 22 June 2024

(Opening Hours)
Tue to Sat, 11 AM – 7 PM
Closed on public holidays

(Location)
13/F, Blue Box Factory Building, 25
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“When I visited Hong Kong in the first summer after the pandemic, seeing all the cargo ships plying the sea, the flowers swaying in the urban parks, and the crowds overwhelming the streets, it was as if Hong Kong had remained unchanged in the flux of history. But as I walked in the evening breeze, the smell of Hong Kong and the subtropical flowers along the roadside gave off an extraordinarily vibrant flavour. ‘Before eyeing this flower, the two of you remain in tranquility; as you come for a view of the flower, it is at once brightened and elucidated, and then you know that the flower is not outside of your heart’. One could read Wang Yangming’s text on the immanent blossom through the flowers of Hong Kong. When I thought about and looked at flowers and plants in Hong Kong, I also realised that this flower-heart relationship is also comparable to my day-to-day artistic labour in relation to my constant review of the reconstructed images. These paintings, which have been detached from me and exist independently, are both frozen and animated in time, and are both outside and inside of my heart, just like those mesmerising flowers that made me stop as they danced in the night winds”.

—Liu Xiaohui

Kiang Malingue is pleased to present "Flowers of Hong Kong", Liu Xiaohui's first solo exhibition in Hong Kong, showcasing twenty sets of oil and tempera paintings. A number of the artworks in the exhibition were created when Liu was the artist-in-residence at Kiang Malingue in 2023. The recent paintings in various sizes combine the artist's newly found interest in flowers; long-term fascination with the human body in action; a focus on the solitary female figure, and an experience of identifying with the external world triggered by the environment of Hong Kong.

Ten years ago, Liu pondered the themes of flowers and nature with a number of depictions of the Chinese rose on paper. He revisited the subject in 2021 and created a series of hibiscus paintings, celebrating modesty and tenderness of the plant. For Liu, the continuous and laborious practice of painting has influenced the way he treats the forms and colours of flowers in recent years, and has also prompted him to regard flowers as a symbol for natural, uncontrived, and truthful gestures. Brushstrokes, therefore, should emulate or mirror the natural state of the flowers. Flowers and plants featured in "Flowers of Hong Kong" exhibition include lilies, red and white hibiscus, hydrangea, and roses; Liu repeatedly examines the individual plants, portraying in different scales the serene yet vivacious natural beings through contrasting colours and orderly compositions.

The two *Lilies* (2022) continues to isolate the flowers as the sole subject of representation, while *Reading and Lilies* (2021-2023) in a more complex arrangement integrates the various elements Liu has explored in the last two decades: subtle, quietly disturbing colours; overlapping, stacking rectangular structures and shapes; pictorial depth that is playfully hindered and mystified; a solitary female figure who turns away from the viewer, and a meek, graceful cat. *White Hibiscus* (2023), *White Hibiscus With Black Background* (2023), and *Untitled – Standing in Front of the Red Hibiscus* (2021-2023) are related to one another in a similar fashion: Liu's recontextualisation of flowers turns the natural beings into pictures-within-pictures that are larger than life, responding fancifully to the

enumerated realness of the interiors. The nebulous *Reading and White Hibiscus* (2023), on the other hand, confuses the figures in the foreground with the looming buds in the background, evocative of Goya's engraved fantastic scene.

In the exhibition "Flowers of Hong Kong", works focusing on the movement of the human figure such as *Labor Movement With Red Headband* (2020-2024) and *Labour work at Industrial Building* (2023) reiterate the artist's interest in labor and contortions. *The Island* (2023), *On the Sea* (2023), *Hydrangea and Sunset* (2023), and other groups of small-scale tempera paintings splice fragmented objects and scenes, laying out meandering narratives comprised of intricate and detailed sights. The exhibition space of "Flowers of Hong Kong", designed by Tian Jun, counterbalances the industrial atmosphere of the Kiang Malingue Tin Wan studio space by remapping the room, introducing an artificial environment that intimately and physically contextualises the paintings.

(About Liu Xiaohui)

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: Hibiscus", White Space, Beijing, China (2023); "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.