

夏禹: 呼啸而过

Xia Yu: Speed of Light

艺术家 | Artist: 夏禹 | Xia Yu

策展人 | Curator: 于非 | Yu Fei

展览时间 | Exhibition Dates: 2025.11.8 - 2025.12.10

地点 | Venue: 蜂巢 | 北京 Hive | Beijing

地址 | Address: 北京市酒仙桥路4号798艺术区E06 | E06, 798 Art District, Chaoyang District, Beijing, China

蜂巢当代艺术中心荣幸宣布, 将于2025年11月8日在北京总部主展厅A厅重磅呈现艺术家夏禹的最新个展“呼啸而过”。作为继“新青年”(2014)、“叙事体”(2015)、“果园”(2017)、“虚拟语气”(2019)及“此时此地”(2021)之后夏禹于蜂巢呈现的第六次个展, “呼啸而过”集中呈现了艺术家最新的十余件坦培拉绘画。展览由策展人于非策划, 将持续至12月10日。

“呼啸而过”见证了夏禹独树一帜的绘画语言与瞬息万变的时代风貌在当下的精准交汇。坦培拉技法层层叠叠结构而出的闪烁着未知光芒的线条与块面正在以前所未有的速度和力量划过视野, 化身为风起云涌的社会现实中人的精神处境以及巨变本身的物质化形态。在夏禹用光影构筑的现实拟像中, 时代与芸芸众生无间交织。

一直以来, 夏禹任由绘画平行于时代生长, 而绘画的历史与社会的进程、科技的更迭向来紧密交织。如同透纳的雾光穿透第一次工业革命的蒸汽与煤烟, 莫奈画中的光影塑造与色彩对比受惠于当时光学理论的新发现, 霍珀用灯光照亮经济危机与战后城市夜晚的角落, 夏禹亦在将光与极速变化中的当下之间建立某种恰切的交互关系。画面里一再出现的几何光体或许已不再是任何现实光源的化身, 而是尚未被全然理解、适应、与消化的信息智能时代的现实图景。当此刻已无法在旧日的回忆里寻找应对的经验, 光便不再是能够被浪漫化处理的飘渺氛围, 而是携带着现实棱角的坚固实质。

跟随时代的迁移, 光的形变, 早年画中的小镇青年已然蜕变为当代社会的中坚。夏禹在跨越时间的人流中不断搜寻与追索的目光显然不是纯然纪实, 而是作者式的, 是带有取向性地在刻意瞄准和放大一些个体与瞬间。乍看之下并无特别之处, 像是不常翻动的记忆深处的旧识, 或是街角路旁的匆匆一瞥, 亦或是社交媒体上熟悉的陌生人。他们的面目细腻而模糊, 平静而不出挑, 是通过看似不经意的自如控制力与不断衡量和反复平均之后所描绘出的最大公约数。夏禹试图用绘画的高光去照亮的, 正是一个属于普通人的时代。

静物自始至终与人物一同生长于夏禹绘画深处的纯净柔光之中。早年的瓜果与盆景、茶水与空杯以贴近实物的大小被质朴地刻画, 可被感知的人的痕迹与生活的余温渗透其间。如今, 被逐渐放大直至超越现实尺度的静物已然从具体的生活脱出, 具备了超然的生命轨迹。当瞬息万变的时代光芒涌入画面, 穿透枝叶, 它们在自治的时间维度里, “也无风雨也无晴”。

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Hive Center for Contemporary Art is honored to announce the opening of artist Xia Yu's latest solo exhibition, "Speed of Light," on November 8, 2025, in Hall A the main exhibition space. This marks Xia Yu's sixth solo exhibition at Hive, following "New Youth" (2014), "Narrative" (2015), "Orchard" (2017), "Subjunctive Mood" (2019), and "Here and Now" (2021). "Speed of Light" brings together over ten of the artist's most recent tempera paintings. Curated by Yu Fei, the exhibition will be on view until December 10.

"Speed of Light" captures the precise convergence of Xia Yu's distinctive painting language and the ever-changing zeitgeist of our era. Layer upon layer of tempera techniques construct lines and planes that shimmer with an unknown radiance, streaking across the visual field with unprecedented speed and force, materializing both the human condition within turbulent social realities and the very essence of transformation itself. Within the simulated reality built from Xia Yu's interplay of light and shadow, the epoch and ordinary lives become inextricably woven together.

Throughout his practice, Xia Yu has allowed his painting to evolve in parallel with the era, while acknowledging that the history of art has always been deeply intertwined with societal progress and technological shifts. Much like Turner's misty light piercing through the steam and soot of the First Industrial Revolution, how Monet's depiction of light and shadow and color contrast benefited from new discoveries in optical theory of his time, or how Hopper used artificial light to illuminate corners of the city night during economic crises and the post-war period, Xia Yu, too, is establishing a precise interactive relationship between light and our rapidly transforming present. The recurring geometric forms of light in his compositions may no longer be representations of any tangible light source, but rather visualizations of the reality of the information and AI age—a reality not yet fully comprehended, adapted to, or digested. When the present moment offers no recourse to the experiences of the past, light in his work ceases to be a romanticized, ethereal ambiance; it solidifies into a substantive form, bearing the sharp edges of reality.

As times have shifted and the form of light has transformed, the small-town youths from his earlier works have matured into the backbone of contemporary society. The gaze that Xia Yu casts upon this flowing stream of humanity across time is not purely documentary, but rather auteur-like—intentionally targeting and amplifying specific individuals and moments with a distinct orientation. At first glance, these figures seem unremarkable, like half-remembered acquaintances from the depths of memory, a fleeting glimpse of someone on a street corner, or familiar strangers from social media. Their faces are rendered with a delicate yet vague quality, calm and unassuming. They represent a kind of "greatest common denominator," achieved through a seemingly effortless control, a process of constant measurement and iterative averaging. What Xia Yu attempts to illuminate with the highlights of his painting is precisely an era defined by its ordinary people.

Throughout, still life objects have grown alongside the figures within the pure, soft light that permeates the depths of Xia Yu's paintings. The fruits and plants, pots and teacups from his earlier works were depicted at a life-like scale with sense of simplicity, permeated by a palpable human trace and the lingering warmth of life. Now, the still life elements are gradually enlarged, surpassing realistic scale, detaching from specific daily contexts to assume transcendent life trajectories of their own. As the rapidly changing light of the era floods into the picture plane, piercing through leaves and branches, these objects exist in an autonomous dimension of time, "impervious to wind, rain or shine."



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