

# 危险同谋

DANGEROUS  
COMPLICITY

郭宇剑  
GUO YUJIAN

08/06 — 10/09  
2022 10:00-18:00

这片平静的房顶上有白鸽荡漾，  
它透过松林和坟丛，悸动而闪亮。  
公正的“中午”在那里用火焰织成  
大海，大海啊永远在重新开始！

——《海滨墓园》保罗·瓦雷里



Guo Yujian  
郭宇剑

*DANGEROUS  
COMPLICITY*

危险同谋

2022.08.06-10.09

ARCH GALLERY

长沙市天心区1123文创园 ARCH GALLERY 拱形画廊  
ARCH GALLERY, 1123 Cultural and Creative Park, Tianxin District, Changsha

## 概况

郭宇剑,

1992 年生于湖南长沙,

2015 年毕业于意大利佛罗伦萨美术学院绘画系,

### 个展

2022 年《危险同谋》个人画展, 长沙, 拱形画廊;

2022 年《一个没有风的地方》个人画展, 南京, 宝龙艺术中心;

2019 年《一朝春尽》双人画展, 北京, 悦美术馆;

2018 年《白河夜船》个人画展, 长沙, 前行美术馆;

2017 年《路边野餐》个人画展, 长沙, 物物艺术空间;

### 部分群展

2021 年《在少女们身边之二》参加上海西岸艺术与设计博览会, 上海, 西岸艺术中心;

2021 年《堂吉柯德夫人》参加北京当代艺术展, 北京, 农业展览馆;

2021 年《夜色温柔之三》参加“万物可期”艺术展, 苏州, 金谷里艺术馆;

2021 年《公爵夫人与斯旺》参加“纳西索斯之河”艺术展, 北京, 无空间;

2020 年《果林里的早餐之一》参加“小心间隙”艺术展, 杭州, seeyoo 空间;

2020 年《花事了之一》参加“向生而造”意大利巡回展, 意大利, 罗韦托公民图书馆;

2020 年《花事了之二》参加“风华正茂”艺术展, 广州, 广东省画院;

2019 年《尔有窥乎之一》参加“空间站”艺术展, 光州, 金大中会议中心;

2019 年《草地上的午餐》参加“鼓励惊奇”艺术展, 长沙, 物物空间;

2019 年《密林深处》参加“地天通”艺术展; 北京, 空间站;

2018 年《尔有窥乎之一》参加“意视界”艺术展, 天津, 滨海美术馆;

2018 年《丢了名字的人》等作品参加“又见”艺家联展, 佛罗伦萨, 翠岛画廊;

2017 年《蔷薇林里的人》系列参加“春”艺术家联展, 圣彼得堡, 蓝色宫殿画廊;

2016 年《不说话的女人》参加“第二届中意青年艺术家联展”, 北京, 奥加美术馆;

2016 年《臆想中的青年》等作品参加“我从意大利(归)来”艺术展, 北京, 第零空间;

2015 年《nave》参加 Erasmus 环保主题展, 佛罗伦萨, 新圣母玛利亚广场;

2015 年《奥雷里亚诺》等作品参加“当量”艺术展, 长沙, 后湖美术馆;

2013 年《风调雨顺》系列参加首届中意青年艺术家联展, 佛罗伦萨, 美第奇宫;

# CV

Guo Yujian,

1992, Born in Changsha, Hunan Province, China,

2015, B.A. Painting of Academy of Fine Arts of Florence, Italy,

## Solo Exhibitions

2022 Dangerous complicity, solo exhibition, Changsha, Arch Gallery;

2022 A place where the puzzles spread out, solo exhibition, Nanjing, Powerlong Art Center;

2019 The days of the remains, double exhibition, Beijing, Enjoy-art Museum;

2018 Awake or Asleep, solo exhibition, Changsha, Advance Art Museum;

2017 Via Della Colonna 25, solo exhibition, Changsha, ArtOBJ Gallery;

## Exhibitions

2021 Beside the Maidens 2 in The Shanghai Westbund art and design exhibition, Shanghai, Westbund Art Center;

2021 Don Quixote's Wife in The Beijing Contemporary art exhibition, Beijing, Agricultural Exhibition Gallery;

2021 The duchess and Swan in The river of Narcissus exhibition, Beijing, No space Gallery;

2020 Why did you steal my apple? 1 in The mind the gap exhibition, Hangzhou, Seeyoo Space;

2020 Withered flower 1 in The bloom of traveling exhibition in Italy create for life, Italy, Rovereto Citizen Library;

2020 Withered flower 2 in The bloom of youth, Guangzhou, Guangdong academy of painting;

2019 You secret 1 in The space station exhibition, Gwangju, KIM DAE JUNG convention;

2019 Lunch on the grass in The encourage the surprise exhibition, Changsha, ArtOBJ Gallery;

2019 I wanna be with you in The link heaven and earth exhibition, Beijing, Space Station Gallery;

2018 Your secret 1 in The visual field exhibition, Tianjin, Binhai art museum;

2018 Lost the name in The encounter exhibition, Florence, Treeland Gallery;

2017 A people in the Campaka in The spring exhibition, St. Petersburg, Blue Palace gallery;

2016 A Ditzzy Teenager, works in The I Come from Italy exhibition, Beijing, Zero Gallery;

2016 A Silent Women in The second exhibition of young artists in China and Italy, Beijing, A.C. Gallery;

2015 Aoleilunuo in The equivalent exhibition, Changsha, Houhu Gallery;

2015 Nave in The Erasmus exhibition, Florence, Piazza of Santa Maria Novella;

2013 Ucello, works in The Wet painting Exhibition, Florence, Frediano Farsetti Gallery;

2013 Caturmaharajakayikas in The first exhibition of young artists in China and Italy, Florence, Palace Medici;

# 危险同谋

## 郭宇剑

文/胡奕航

时间在流逝,当下的感受一次又一次再现。郭宇剑的绘画是回溯的场景,当我们观看时,故事总是如此相似,一遍又一遍地述说自身。那是我们怀旧的生活。无法逃脱的、轻薄的舒适感成为启示。当我们以为找到了安全屋,隔离了所有的焦虑,恐慌却如空气一般,我们不得不吸入。当代性的危险,它深入我们意识中的某一部分。一种让我们感觉安全的真正的危险——让每个人都陷入对未来的臆想。在暧昧关系中享乐,充当着狄奥尼索斯。不惧结果的娱乐,是在跷跷板的平衡中得到的。没有任何一方会绝对地跌落。而快感就存在于那受到限制的上下过程中。无限的跌落没有了可能性。只有在这远离平衡的平衡中,暧昧的意义才会显现。劫持他人——跷跷板的娱乐是属于艺术家和绘画对象的——双方等待着对方的反馈来进行下一步动作。郭宇剑的绘画是长久的拉扯。由内心波澜孕育出的美。颜料在倾斜的布面上轻巧地流动。手指与颜料的密切接触,小心地试探所感知到的对方的本性。

郭宇剑想要讲述的都凭直觉画在了布面上。我们也就可以凭直觉去感受,最好再加上我们私人的记忆。我们可以隔着几十厘米仔细观察原作,顶部的钴蓝色凌厉地笼罩住下方清亮的主体。他施展的技法需要适度的耐心,用极窄的笔刷修饰出颜料的交界处,使整个画面交融。在娴熟的技巧加上淡色调色油和冷榨核桃油混合了从铅管里挤出的有机物后,笔刷的痕迹更加清澈。当颜料离开刷毛,浮现出来的图像浸湿了布面。没有明显的边缘,还是那种暧昧的跷跷板。主体的出现是肯定的,只是时机的差别。为了塑造主体同一的自由,肢体驱动着感性的修正、改变、扰动和创造。对画作最初的愿想隐入记忆的流动。

而人像都是虚构的。他们是记忆中的记忆。身边那些确定的面孔即使再模糊也和他们匹配不上。“我从来就没有一块格子桌布,但是,它间接地令我感到怀旧。也许这不是一块桌布,而是无法确切翻译成英语或俄语的意大利语诗歌的韵律;它们令我相信,怀念是真实的,即使其实可谓那里一切皆无。”无论如何,这些人像总归被刻画了出来。它凝结着一种手的记忆和画布的记忆。这是独属于画家的技能。创作中的肢体变化是交流的媒介——记忆的交换。“目的并非为了重复,而是再现。”我们宣称:应当危险与美好并行,共同谋划,成为具有审美趣味的娱乐。

# **Dangerous Complicity**

## **Guo Yujian**

### **Article/Hu yihang**

Time is passing, and the feeling of the present echoes. Guo Yujian's paintings are retrospective scenes, and when we look at them, the stories are always so similar, telling themselves over and over again. That's our nostalgic life. The inescapable, thin comfort becomes a revelation. When we thought we'd found a safe house and quarantined all our anxiety, panic was like air we had to inhale. The danger of contemporaneity, which is deeply embedded in a certain part of our consciousness. A real danger that makes us feel safe—to make everyone fall into a vision of the future. Jouissance in ambiguity, acting as Dionysus. Entertainment without fear of results is obtained in the balance of the seesaw. Neither side will fall absolutely. And the jouissance is in that limited process of going up and down. There is no possibility of an infinite fall. It is only in this balance of far-off balance that the meaning of ambiguity emerges. Hijacking others—seesaw entertainment belongs to the artist and the painting objects—both sides wait for feedback from the other to make their next move. Guo Yujian's painting is a long pull. Beauty nurtured by inner turmoil. Pigments flow lightly on quietly sloping canvases. The close contact between the fingers and the paint, they carefully probe the perceived nature of the other party.

What Guo Yujian wanted to tell was painted on the canvas naturally. We can also feel it intuitively, preferably with our private memories. We can carefully observe the original work from a distance of tens of centimetres, and the cobalt blue at the top shrouds the clear subject below. The technique he uses requires a moderate amount of patience, using extremely narrow brushes to decorate the junction of the paint, so that the entire picture blends. The brush marks are much clearer after a virtuoso blend of light-toned tinting oils and cold-pressed walnut oils mixed with organics squeezed out of a lead tube. As the paint leaves the bristles, the image that emerges soaks the cloth. There is no obvious edge. It's still that kind of ambiguous seesaw. The appearance of the subject is certain, it is only a difference of timing. In order to shape the freedom of the identity of the subject, the limbs drive the correction, change, disturbance and creation of sensibility. The initial desire for the painting is hidden into the flow of memory.

And the figures are fictitious. They are memories within memories. The definite faces around them, no matter how vague, could not match. "I've never had a plaid tablecloth, but, indirectly, it makes me feel nostalgic. Maybe it's not a tablecloth, but the rhythm of Italian poetry that cannot be translated exactly into English or Russian; they convince me that the nostalgia is real, even if there is really nothing there." In any case, these figures are always portrayed. It condenses a kind of memory of hand and memory of canvas. This is a skill that belongs only to an painting artist. The body changes in creation are the medium of communication—the exchange of memories. "The purpose is not to repeat, but to reproduce." We declare: danger and beauty should be paralleled and they plan together to become entertainment with geschmack.



危险同谋之一  
2022

布面油画  
200 x 200 cm

**Dangerous Complicity 1**  
2022

Oil on canvas  
200 x 200 cm





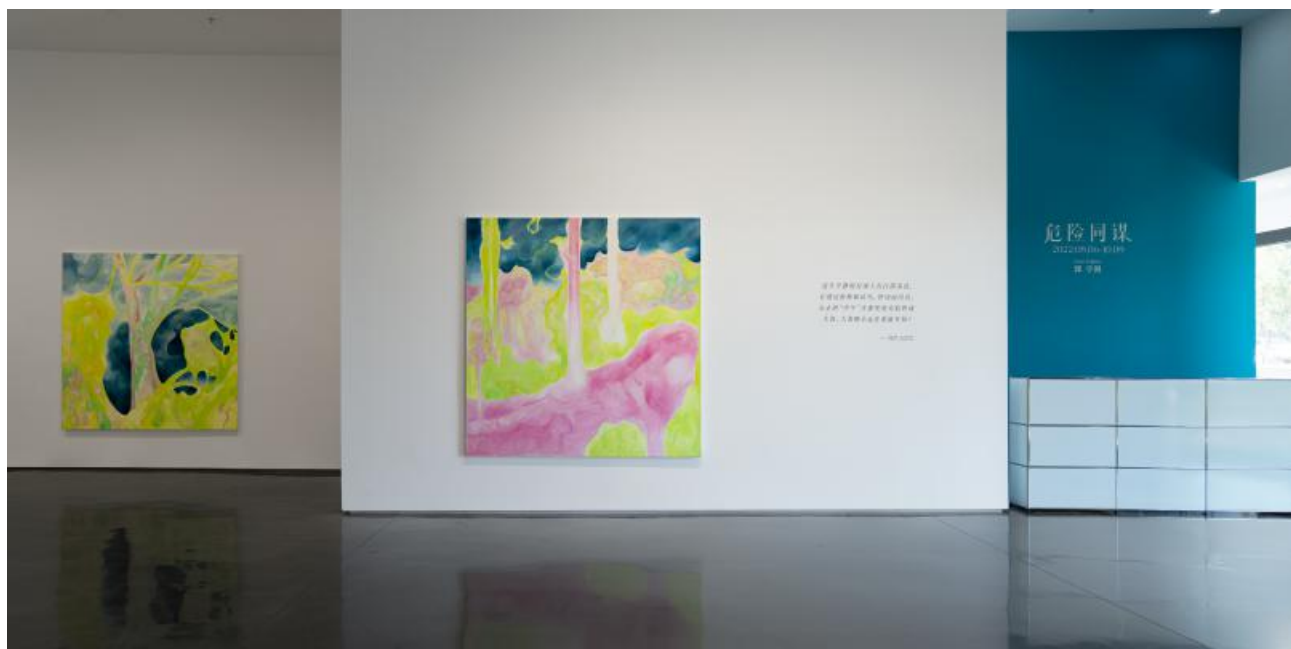
危险同谋之二  
2022

布面油画  
200 x 200 cm

**Dangerous Complicity 2**  
2022

Oil on canvas  
200 x 200 cm







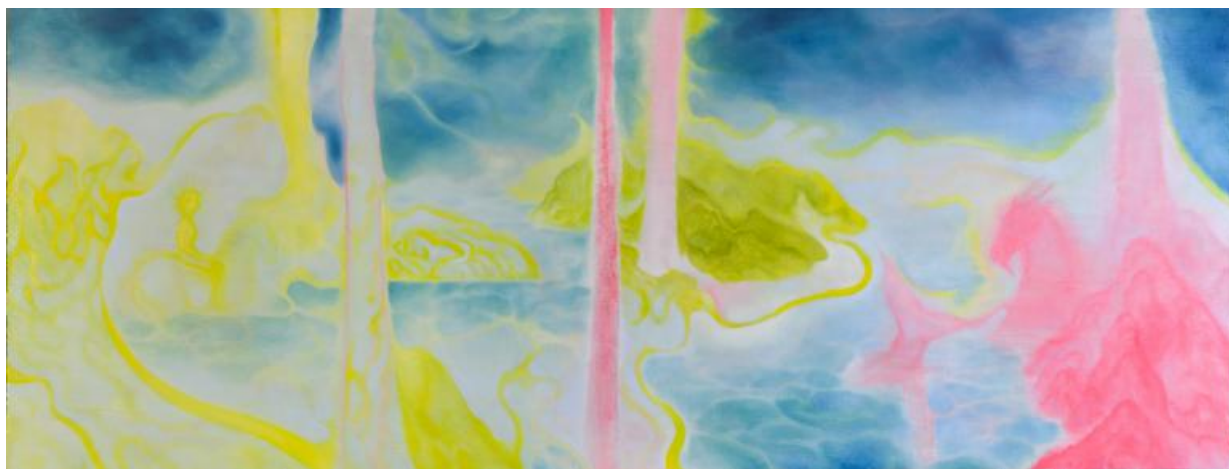
危险同谋之三  
2022

布面油画  
130 x 160 cm

**Dangerous Complicity 3**  
2022

Oil on canvas  
130 x 160 cm



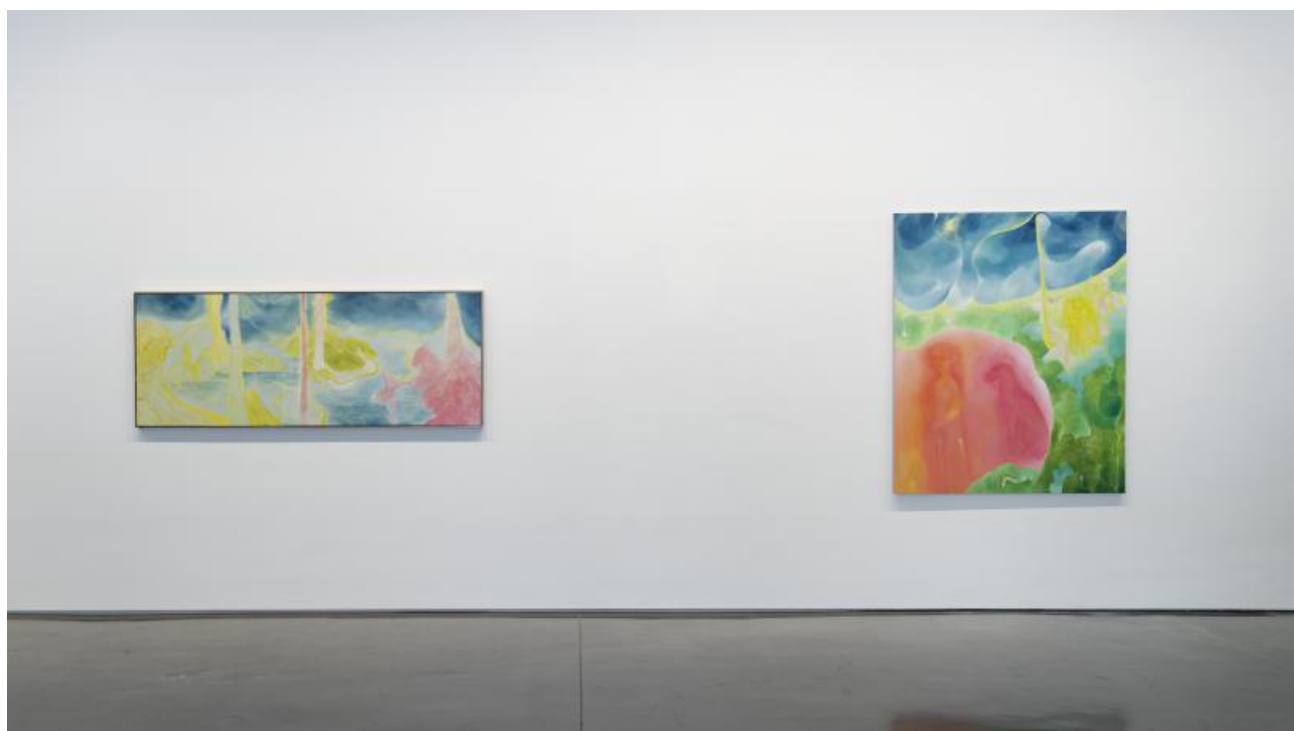


月色慕江心  
2022

木板油画  
180 x 50 cm

Capricorn's fantasy  
2022

Oil on board  
180 x 50 cm





危险同谋之四  
2022

布面油画  
150 x 180 cm

**Dangerous Complicity 4**  
2022

Oil on canvas  
150 x 180 cm



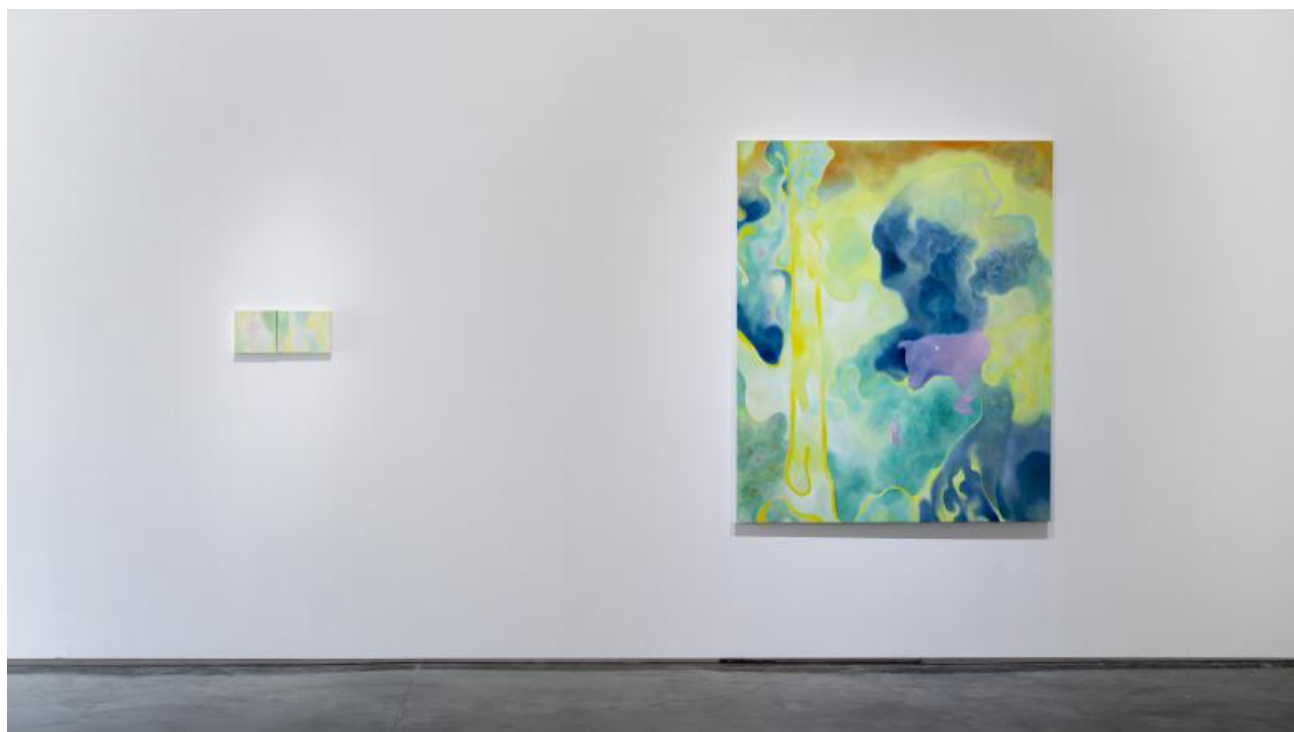


危险同谋之六  
2022

布面油画  
45 x 20 cm

**Dangerous Complicity 6**  
2022

Oil on canvas  
45 x 20 cm





危险同谋之五  
2022

布面油画  
150 x 180 cm

**Dangerous Complicity 5**  
2022

Oil on canvas  
150 x 180 cm





溪午不闻钟

2022

布面油画

200 x 150 cm

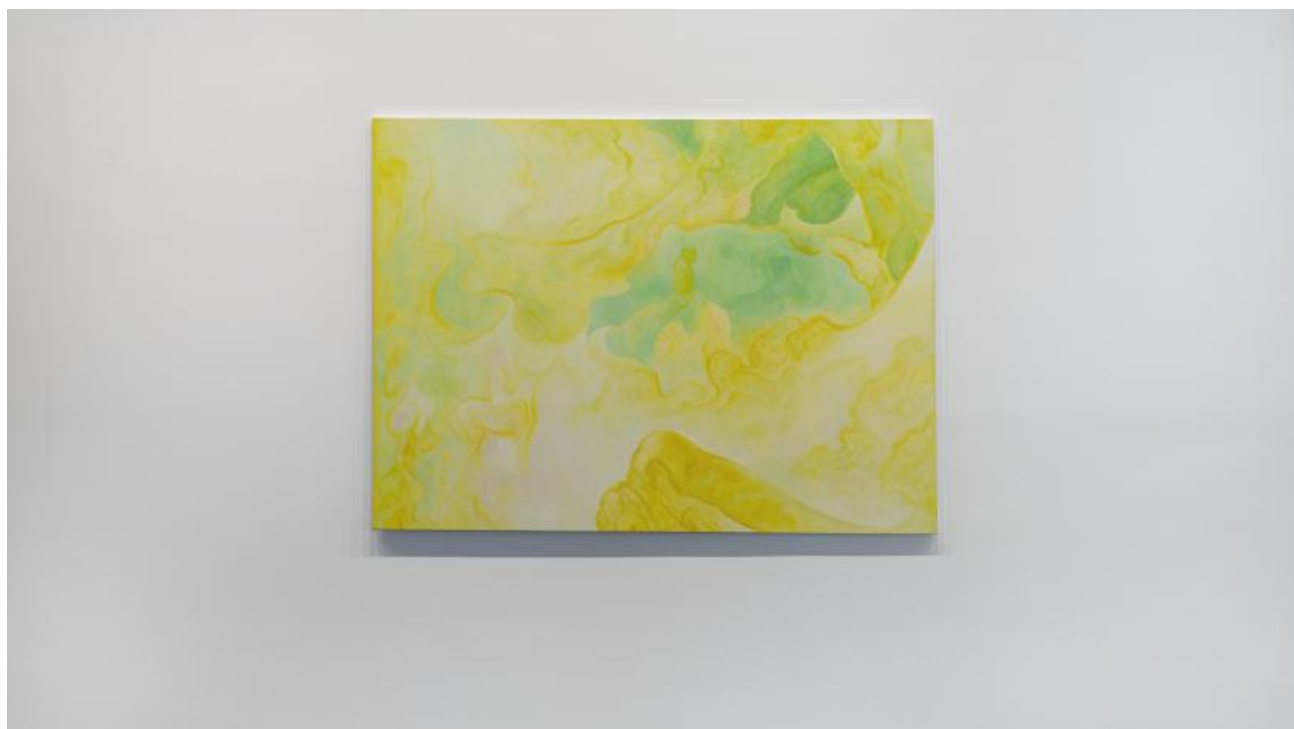
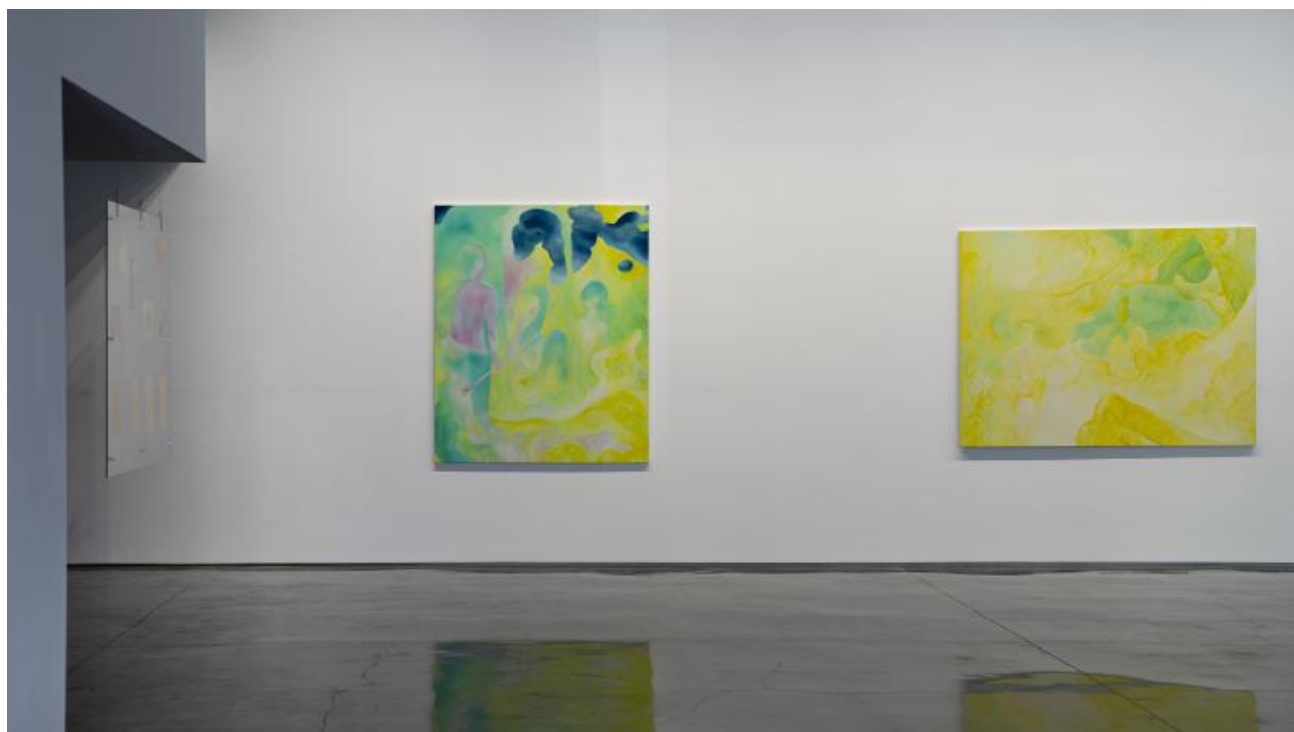
**Down by the steam,  
away from the Cloister**

2022

Oil on canvas

200 x 150 cm







春雨至  
2022

木板油画  
223 x 50 cm

About Lover  
2022

Oil on canvas  
223 x 50 cm

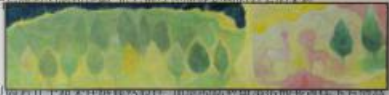


# DANGEROUS COMPLICITY 危险同谋

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Guo Yujian  
郭宇剑

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郭宇剑想要讲述的那视觉画在了布面上。我们也可以凭直觉去感受，最好再加上我们私人的记忆。我们可以隔着几十厘米仔细观察原作，顶部的钴蓝色夜历地龙草往下方清亮的主体。他施展的技法需要适度的耐心，用极窄的笔刷修饰出颜料的交界处，使整个画面交融。在娴熟的技巧加上淡色调色油和冷榨核桃油混合了从铅管里挤出的有机物后，笔刷的痕迹更加清道。当颜料离开刷毛，浮现出来的图饰浸湿了布面，没有明显的边缘，还是那种暧昧的跷跷板。主体的出现是肯定的，只是时机的差别。为了塑造主体同一的自由，肢体驱动着感性的修正、改变、扰动和创造。对画作最初的理想陷入记忆的流动。

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ARCH GALLERY

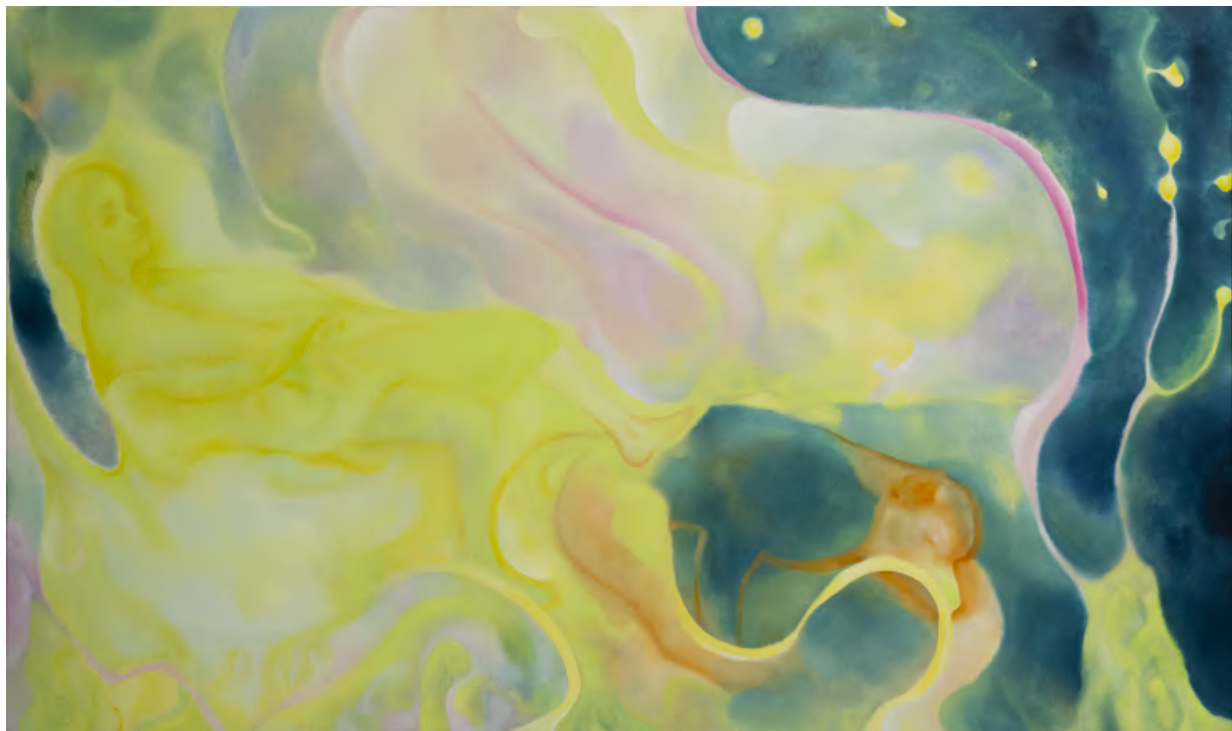
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ARCH GALLERY



夜以继日  
2022

布面油画  
180 x 110 cm

Nap by the lemon tree  
2022

Oil on canvas  
180 x 110 cm



橘发少女  
2016

布面油画  
50 x 60 cm

The damsel in distress  
2016

Oil on canvas  
50 x 60 cm



橘发少女  
2016

纸本素描  
24 x 34 cm

**The damsel in distress**  
2016

Sketch on paper  
24 x 34 cm



在路上  
2022

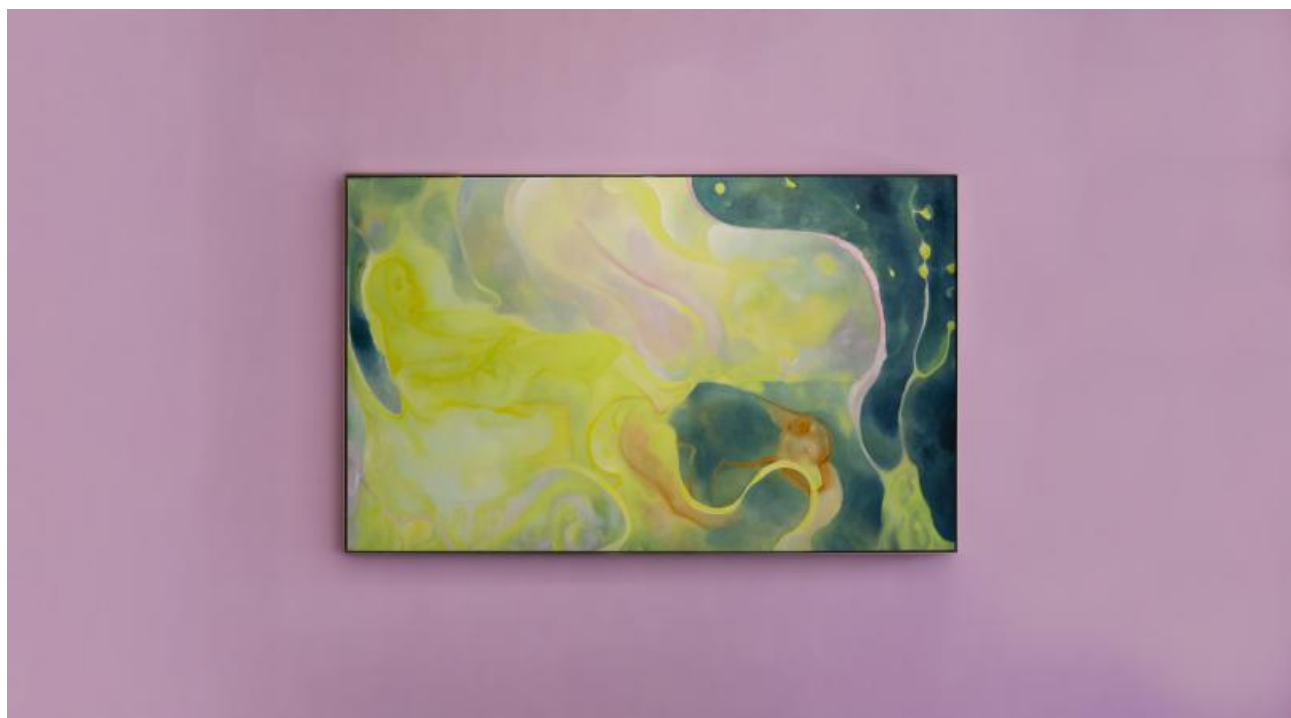
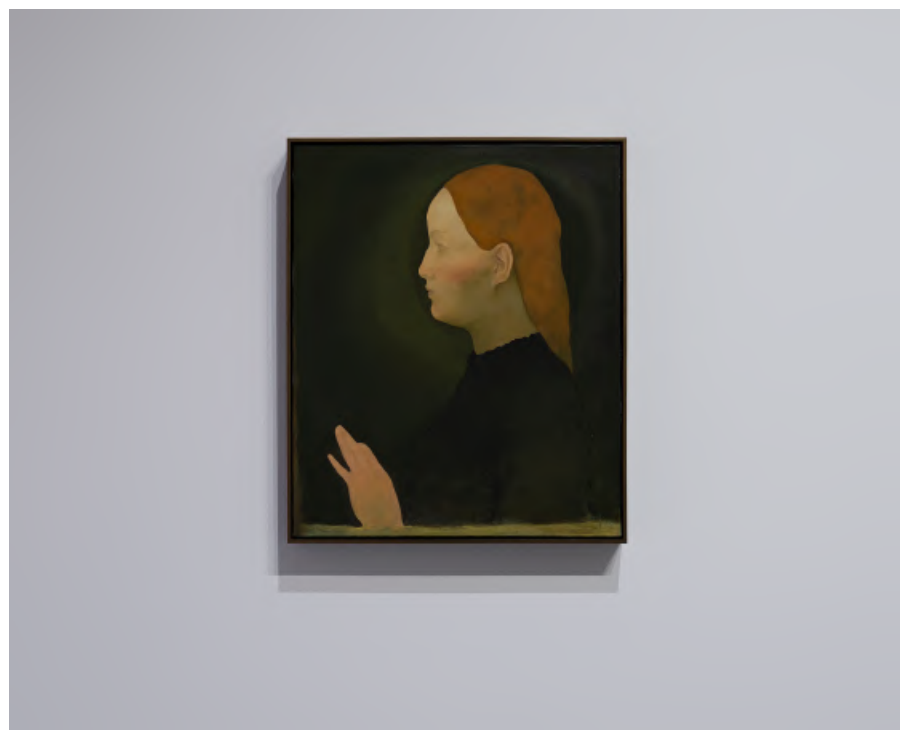
布面油画  
180 x 110 cm

Three lovers  
2022

Oil on canvas  
180 x 110 cm









谁知盘中餐之一  
2020

纸本水彩  
26 x 18 cm

**Food in the mouth 1**  
2020

Watercolour  
26 x 18 cm



谁知盘中餐之二  
2020

纸本水彩  
26 x 18 cm

**Food in the mouth 2**  
2020

Watercolour  
26 x 18 cm



谁知盘中餐之四  
2020

纸本水彩  
26 x 18 cm

Food in the mouth 4  
2020

Watercolour  
26 x 18 cm



梦里有蕉鹿之一  
2022

纸本水彩  
26 x 18 cm

To live in a dream  
2022

Watercolour  
26 x 18 cm



春朝一刻之六  
2020

纸本水彩  
26 x 18 cm

Transient joy 6  
2020

Watercolour  
26 x 18 cm



在少女们身旁之五  
2021

布面油画  
40 x 50 cm

**Beside The Maidens 5**  
2021

Oil on canvas  
40 x 50 cm





大师与玛格丽特  
2022

布面油画  
110 x 180 cm

**The master and Margarita**  
2022

Oil on canvas  
110 x 180 cm

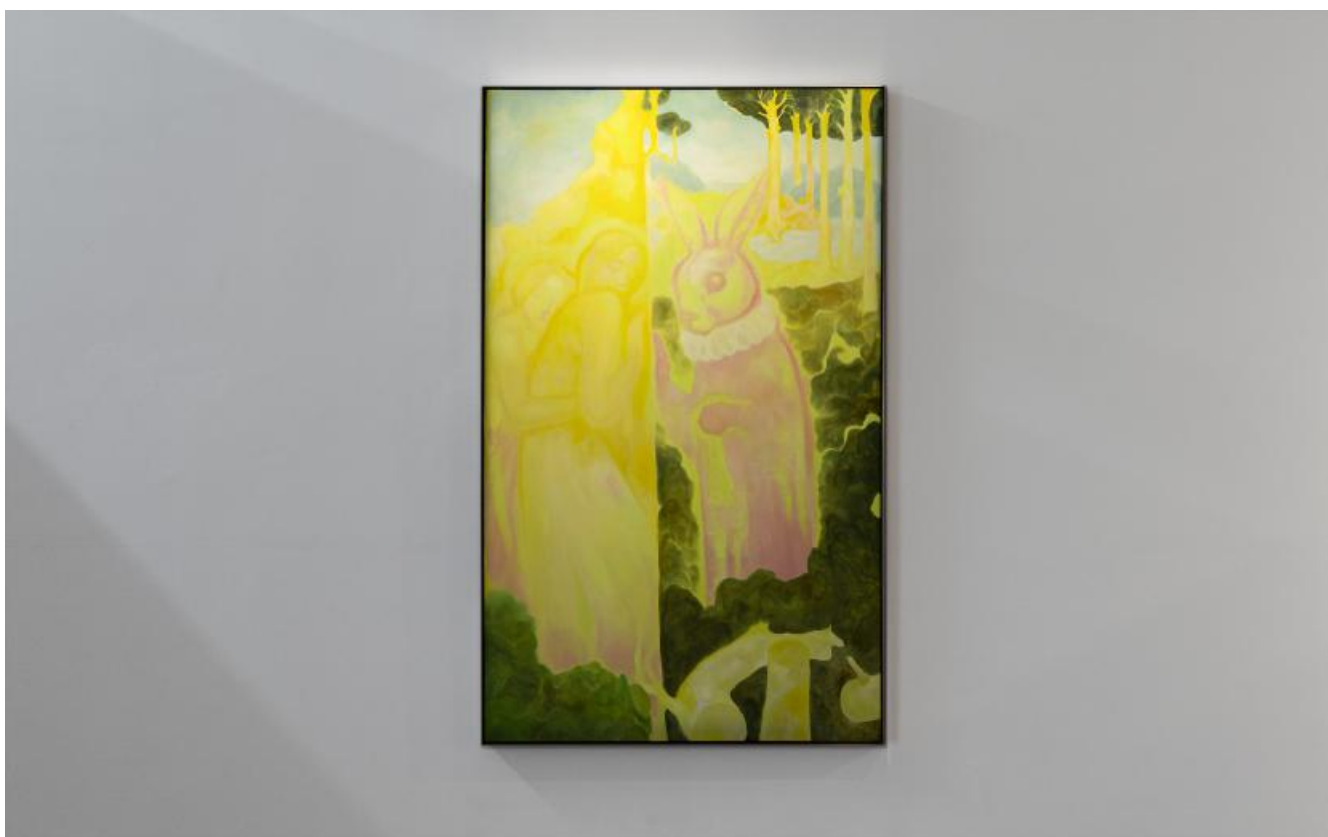
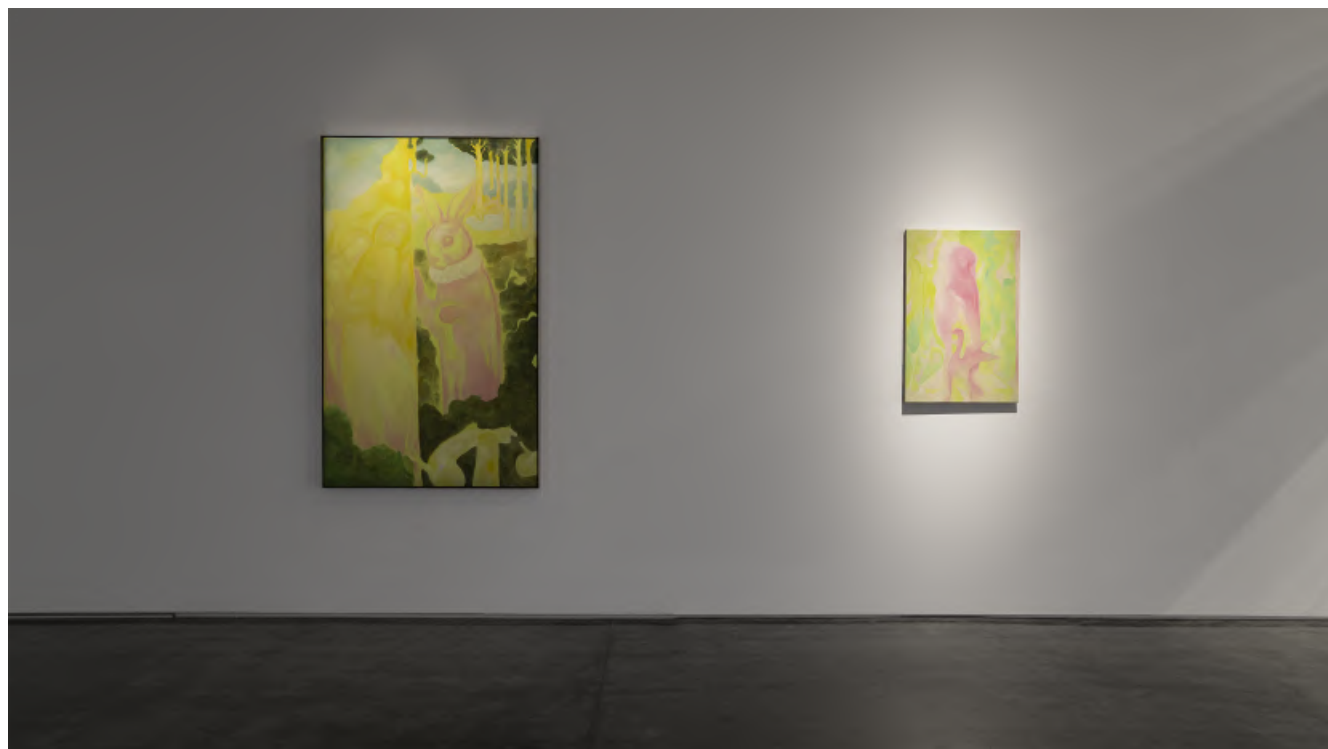


高等妓女  
2022

布面油画  
60 x 90 cm

Putain des palaces  
2022

Oil on canvas  
60 x 90 cm



展览现场



天鹅绒之一  
2022

布面油画  
20 x 20 cm

Velvet 1  
2022

Oil on canvas  
20 x 20 cm

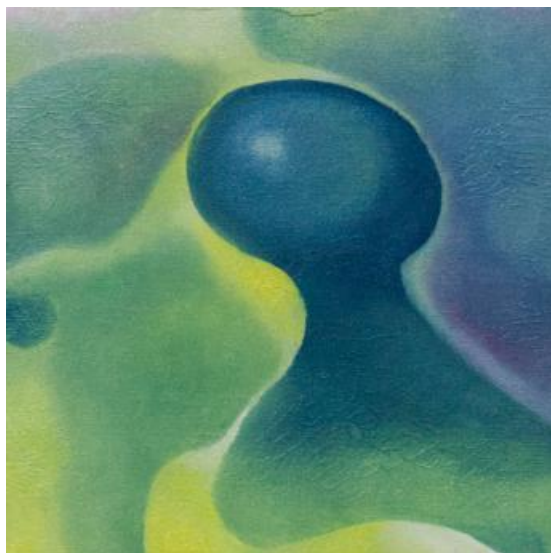


天鹅绒之二  
2022

布面油画  
20 x 20 cm

Velvet 2  
2022

Oil on canvas  
20 x 20 cm



天鹅绒之三  
2022

布面油画  
20 x 20 cm

Velvet 3  
2022

Oil on canvas  
20 x 20 cm



天鹅绒之四  
2022

布面油画  
20 x 20 cm

Velvet 4  
2022

Oil on canvas  
20 x 20 cm



天鹅绒之五  
2022

布面油画  
20 x 20 cm

Velvet 5  
2022

Oil on canvas  
20 x 20 cm



天鹅绒之六  
2022

布面油画  
20 x 20 cm

Velvet 6  
2022

Oil on canvas  
20 x 20 cm

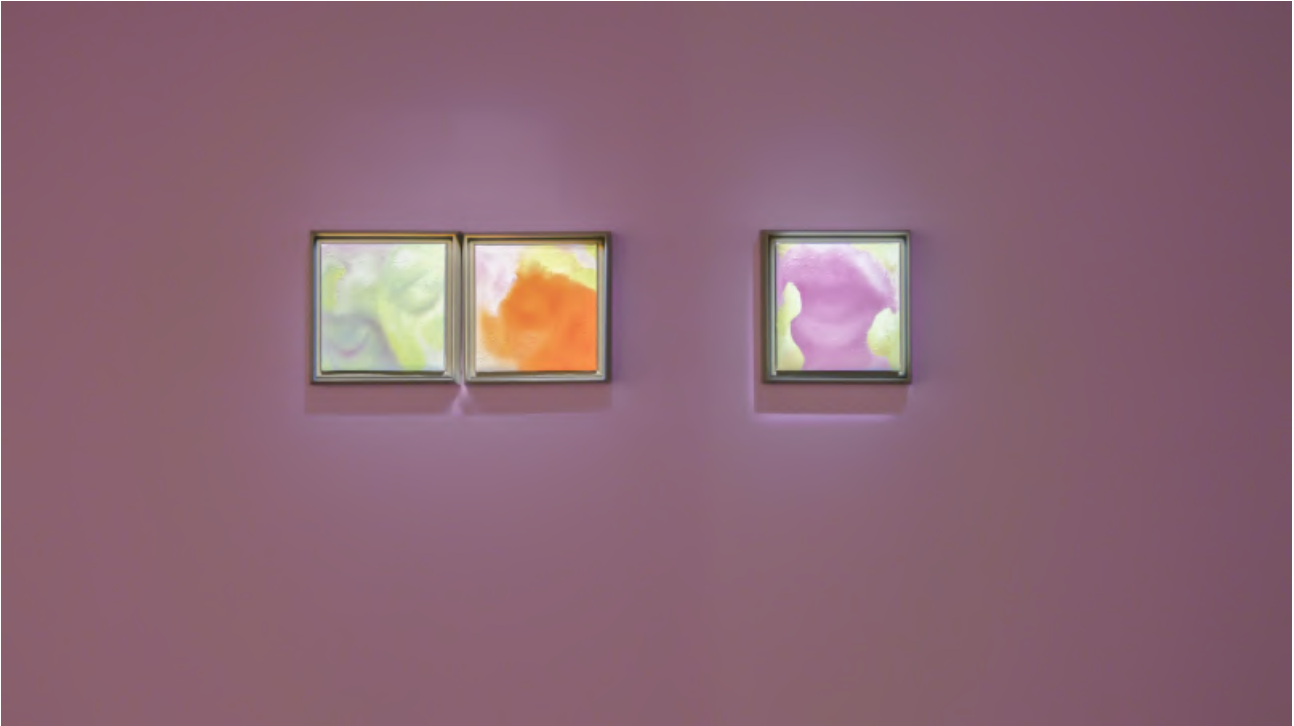


天鹅绒之七  
2022

布面油画  
20 x 20 cm

Velvet 7  
2022

Oil on canvas  
20 x 20 cm



展览现场





屏风前的椅子  
2021

布面油画  
40 x 50 cm

**Hidden secrets**  
2021

Oil on canvas  
40 x 50 cm



屏风前的椅子局部

*DANGEROUS  
COMPLICITY*  
危险同谋

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