

Shuling Guo 郭淑玲

Selected Publications | 评论/报道选集

SHULING GUO

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Twilight Gradients

June 29, 2021



5—6 pm-24, 2020. Oil on board, 25 x 35 inches. Photo by Azumi

The colors of dawn and dusk have long captivated the imagination. For <u>Guo Shuling</u>, the twilight hours are especially inspiring. When the clarity of daylight is washed out by hazy pastels, she sees the world as a place steeped in mystery and romance. These feelings are precisely what the Chinese painter looks to reproduce on her canvases. "Dusk and dawn are when the sky turns soft and misty, colored in by beautiful gradients," she says. "There's a calm to the evanescence of the moment."

NeoCha.



5—6 pm-20, 2020. Oil on board, 14 x 11 inches. Photo by Yun Kai



5—6 pm-18, 2020. Oil on board, 25 x 35 inches. Photo by Azumi

Guo's understanding of color has changed drastically over the years. The vibrant colors of her earlier paintings have given way to the soothing pastels of her current palette, where soft tones coalesce into one another to form ethereal gradients. This artistic transformation has largely been influenced by her move from Beijing to the U.S. East Coast. There, the new sights and experiences she soaked in completely changed how she saw the world. Moving away from family also left her feeling vulnerable, which led to a more inward-facing artistic approach, one that's allowed her to reflect on notions of self and ego. Her visual vernacular has shifted in tandem with her new worldviews, and the gentleness of her art now better represent her current state of mind.



5—6 pm-25, 2020. Oil on board, 35 x 25 inches. Photo by Azumi



5—6 pm-23, 2020. Oil on board, 35 x 25 inches. Photo by Azumi



"When the light fades and the air is wet with moisture, the sky feels more delicate, imbued with a sense of the unknown," Guo says. "I like to paint these dense pockets of color where light and shadow, warmth and coldness intermingle. It makes my paintings feel alive."



5—6 pm-13, 2020. Oil on board, 12 x 12 inches. Photo by Yun Kai

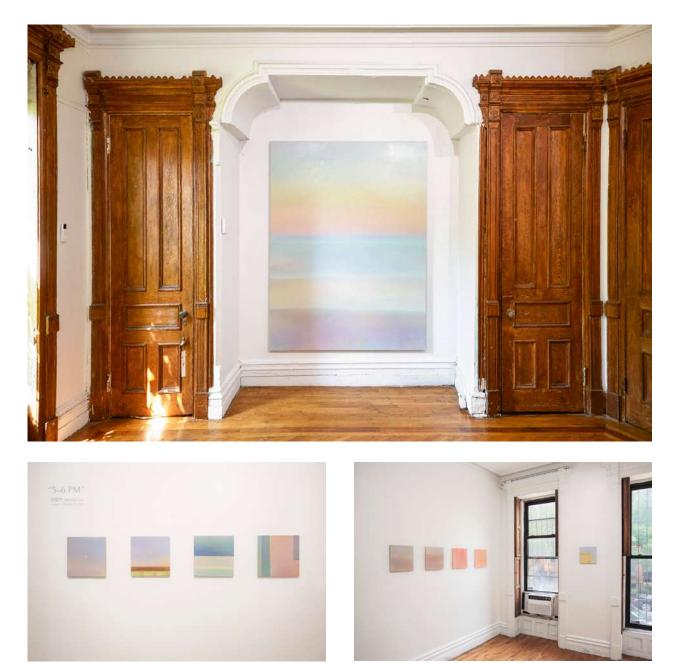


5—6 pm-16, 2020. Oil on board, 12 x 12 inches. Photo by Yun Kai

All of Guo's recent works, including the series *5-6pm*, were completed on a boat out at sea. Adrift off the Florida coast, she paints in peace. "Florida is flat and humid," she notes. "Both of its coasts have white, sandy beaches, and at dusk, translucent colors cover everything."

To Guo, the world is a beautiful place. Sights and sounds are equally able to capture her imagination, and the intrinsic beauty of life on earth grounds her to the here and now. She finds comfort in the colors that define our world, and she hopes to capture a fraction of that beauty and harmony in her large-scale paintings. With layers of colors forming textured gradients, her canvases evoke the feeling of being afloat somewhere between heaven and earth.





Skin is another series that was completed at sea, though the inspiration comes from the land and on a much more micro level, focusing on flowers. Guo admits a longstanding fascination with plant life, and the way they're able to form such unique structures, patterns, and colors. "When quietly observing a flower's different parts, I discovered that its surface and texture was very similar to human skin," she says. "That's how I came up with the name of the series."

The contours, linework, and colors of the paintings in this series are conjured from the depths of her imagination. Rather than simply capture a flower's physical qualities, Guo aspired to depict the intangible, so each painting is designed to only have a faint resemblance to actual flowers. "I regard plantlife with the same reverence as people," she says. "They don't judge or operate any under false pretenses—they simply watch on."





Skin-5, 2020. Oil on board, 12 x 12 inches. Photo by Yun Kai



Skin-2, 2020. Oil on board, 12 x 12 inches. Photo by Yun Kai



Skin-1, 2020. Oil on board, 12 x 12 inches. Photo by Yun Kai





Skin-4, 2020. Oil on board, 12 x 12 inches. Photo by Yun Kai

Guo believes art is an expression of life; nothing more, nothing less. It's the externalization of an artist's inner world. She views intuition as the most important part of creating art, with technical abilities being secondary. Though it's a rather straightforward philosophy, actually putting it into practice requires a lot more effort. Like the greats of the past, Guo believes simplicity makes for the best art. With this mindset in tow, she presses on, refining and improving her style.

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Contributor: Chen Yuan Images Courtesy of Guo Shuling and Fou Gallery

https://neocha.com/magazine/twilight-gradients/



Shuling Guo: Meditation in Color

Meditation is difficult to define, as its practices vary both between traditions and within them. In spite of the countless customs to practice meditation in different cultures, the goal through all kinds of rituals is indubitably consistent – to train attention and awareness, in order to achieve a mentally clear and emotionally calm and stable state. No matter what technique individuals use to reach this state, they always pursue a spiritual sublimation to transcendental consciousness. Though as a diligent practitioner of meditation in daily life, artist Shuling Guo never restricts herself to any specific technique or method. She believes the most critical part in her practice is not the way to meditate, but the highest mental state she achieves. Therefore, minimizing superficial forms and concentrating on the most intrinsic essence has become her philosophy in both living and painting. Every year, Shuling Guo spends a lot of time living on a sailing boat and enjoys a simple way of life far from stressful environments. She clears her mind to contemplate herself and the world, at the same time completes her paintings during the voyages. Most of her recent oil painting series 5–6 pm and Skin were created on the boat when she was surrounded by the infinite sea and sky. Dismissing concrete images and merely extracting the transformation of light and color, she attempts to abandon external appearances and only preserve the intangible mental state she gains from her daily meditation in her paintings.

5–6 pm series is Guo's depiction of a number of vivid evenings. In the northern hemisphere's winter around 5 to 6 pm, the sun descends towards the horizon and the daylight gradually dims to end the day. This is the moment when the sky becomes a glamorous kaleidoscope of colors. Known as "Ōmagatoki (the time of meeting demons)" in Japanese Shintoism, the twilight, when night alternates with day is believed to be one of the occasions–with sudden changes of natural phenomenon–where non-human spirits appear. 5–6 pm, depicting subtle changes of colors and light, were created from Guo's contemplation and observations of these moments: sunset emanates a dazzling glow and casts a spectrum over the sky, the sea, and a corner of a wall. There are no concrete figures in Guo's framing, but only empty scenes with mere light and colors that spread their fluctuations onto the painting surface.

Skin series portrays the impressions of light being softly refracted when it penetrates petals and leaves. By magnifying commonly overlooked details, images of objects are de-contexted and thus become abstract. Colors in the paintings present similar lightness and clarity, yet subtly shift between warm and cool hues. The emphasized appeal of generic things implies unexpected perspectives in the observation of everyday objects.

Shuling Guo has a keen and accurate intuition for interactions and shifts between different states, which results in a touching reproduction and amplification of subtle perceptions, her paintings being full of delicately honed shades and gradients. Her application of colors is inspired by her dedicated study of artist and educator Josef Albers's color theory: "In visual perception a color is almost never seen as it really is—as it physically is. This fact makes color the most relative medium in art." (1963) In other words, people's understanding of colors is not simply true to its physical properties, but rather subjective, variable and non-repetitive in their minds as circumstances change continuously. With a faith in perceiving rather than seeing colors, Guo is able to capture and re-render ephemeral beauty and a flowing atmosphere beyond the mundane with her sensitivity and concentration, although her themes of work are just segments of everyday life. The visual imagery of her work is minimal; but through a deliberate presentation of a myriad of transitions of tones and shades, her visuals are divorced from generality and are sublimed into a higher level of emptiness and tranquility with spiritual shock.



As a high state of consciousness through meditation is not reached overnight, Shuling Guo's creation has also come through a process of trials and errors. The most palpable difference between her early period and her matured stage is the pictorial subjects in her paintings as the carrier of color transitions. In her 2012 painting *Aura-*2, the leading role in the painting - plants and light – are depicted rather figuratively with elaborate details that fill the canvas with her impulsive monologue. While in her 2020 painting *Skin-4*, she discards all clues of a figure and avoids representing the common impression of a plant, simply leaving an abstract frame with pure color tones and shades. Guo considers 2018 to 2019 as her bottleneck period in her career, but then she made a breakthrough and stepped in a new sense of being through her everyday meditation. The uniformity of her concept is not altered, yet the motivation of the change in her painting style is a consequence of her insight in how to see through the appearances, and abandon them to perceive the essence.

This perspective in her creation is also influenced by artist Mark Rothko's signature works. In Rothko's large-size paintings, symmetrical rectangular blocks in contrasting or complementary colors end with delicately blurred edges, seemingly floating on the base color and vibrating against each other. Although the color blocks in Rothko's paintings are extremely pure and abstract, they convey intense emotions that immediately overwhelm the audience. Guo believes the most important essence of art is to evoke ubiquitous but precious memories and emotions that dwell in every human-being, therefore she hopes her art can create striking moments for her audience with direct emotions conveyed by the emptiness and simplicity in her paintings.

In addition, the technique Guo applies in rendering colors is developed from her inherent appreciation of traditional Chinese ink paintings. The Yuan (1271–1368) landscape ink paintings, especially the sfumato of ink in the works of the eminent painters Huang Gongwang (黃公望), Ni Zan (倪瓒) and their peers, have influenced her on the overlay of colors to render as subtly and richly as possible. One of Huang Gongwang's most unique contributions was his technique of using very dry brush strokes together with light ink washes to build up his landscape paintings. Thus, the transitions of the dark and the light appear complex and exquisite in monochromatic, reflecting the painter's effort to hone the elaboration through time. Shuling Guo appreciates this scrutiny of enriching layers and transitions in colors for a whole sense instead of refining concrete lines in detail, in order to create an ambience from the painter's sensation when contemplating on the scenery. To quote Ni Zan's statement as a complement to this concept, "I use bamboo painting to write out the exhilaration in my breast, that is all. Why should I worry whether it shows likeness or not?" (1364)

However, the rootedness of traditional Chinese culture in Shuling Guo's art practice is far from being visually obvious. As part of a young generation born around the late 1980s, Shuling Guo grew up during a time when globalization continued to accelerate. Back then, the ever-growing openness, flexibility and freeness of the cultural and artistic environment in China gifted this generation the opportunity to immerse themselves in many unique subcultures and foreign cultures, which ultimately resonate and integrate with their innate Chinese culture. Guo appreciates the "Wabi-Sabi" aesthetics derived from Japanese Zen Buddhism which esteems austerity and humility, and considers ephemerality, impermanence and imperfectness inevitable in the beauty of all substances. Consequently, her paintings capture evanescent instants and atmospheres, refresh typical impressions of ordinary things, and leave room for limitless imagination with her seemingly abstract frames.

The aura of one's art is never divorced from the way one lives one's life. Shuling Guo regards painting as a spontaneous behavior that is nearly physiological, complying with the most genuine sound from her heart. It sprouts from her nature without any pretension, and thus appears as the most direct image of her aesthetic and faith. She deeply appreciates artist Agnes Martin's austere lifestyle in her late years dwelling in New Mexico. Agnes



Martin absorbed Asian thought after hearing lectures by the Japanese Zen Buddhist scholar D. T. Suzuki at Columbia, and saw Zen as a code of ethics, a practical how-to for getting through life since then. She is also an admirer of Mark Rothko with the praise "reached zero so that nothing could stand in the way of truth" to him, and thus pared down to extremely reductive elements in her art practice to encourage a perception of perfection and to emphasize transcendent reality. Since 1968, Agnes Martin lived in her self-built adobe house in New Mexico and stayed solitary till death. When she died at age 92, she was said not to have read a newspaper for the last 50 years. Agreeing that solitude brings the ultimate inner peace, Shuling Guo enjoys being far away from the hustle and bustle like Agnes Martin, and merely focuses on training her attention of mind for calm and compassion through her meditation.

Practicing meditation can be accomplished in every single behavior in daily life. Reflecting and Meditating thoroughly on her inner spirit as a daily practice, Guo tries to naturally fertilize her life and creation with growing authenticity as time goes by.

Liang Hai



Shuling Guo, <5—6 pm>-23, 2020. Oil on board, 35 x 25 inches. Photo by Azumi ©Shuling Guo, courtesy of Fou Gallery.



Shuling Guo, <Skin>-4, 2020. Oil on board, 12 x 12 inches. Photo by Yun Kai ©Shuling Guo, courtesy of Fou Gallery.

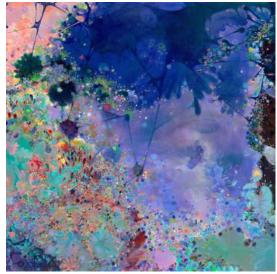
Tussle



Shuling Guo, <5—6 pm>-19, 2020. Oil on board, 12 x 12 inches. Photo by Yun Kai ©Shuling Guo, courtesy of Fou Gallery.



Shuling Guo, <Skin>-5, 2020. Oil on board, 12 x 12 inches. photo by Yun Kai ©Shuling Guo, courtesy of Fou Gallery.



Shuling Guo, Aura-2, 2012. Oil on canvas, 70.9 x 70.9 inches. ©Shuling Guo



Shuling Guo, <5—6 pm>-13, 2020. Oil on board, 12 x 12 inches. Photo by Yun Kai ©Shuling Guo, courtesy of Fou Gallery

https://www.tusslemagazine.com/shuling-guo



Shuling Guo: 5–6 PM

Settembre 3, 2020 di Dominique Musorrafiti

Shuling Guo è un'artista e illustratrice trasferitasi a Philadelphia che crea molte delle sue opere dipingendo da sola su una barca a vela.

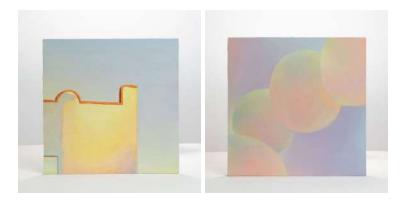


Immagine in copertina: Shuling Guo: "5—6 pm" vista dell'esibizione. Foto di Serko Artinian ©Shuling Guo, cortesemente concessa da Fou Gallery.

Finalmente la Fou Gallery ha lanciato la sua prima mostra da dopo la lunga pausa dovuta alla pandemia scoppiata anche a New York. Si tratta della prima mostra personale di Shuling Guo: "5–6 pm", il titolo si riferisce alla serie di dipinti ad olio dell'artista, che viene presentata insieme alla sua serie "Skin".

Shuling è un pittrice freelance che vive part-time a Filadelfia ed ogni anno, completamente sola su una barca a vela dipinge le sue opere nelle quali esplora principalmente luci e colori. La serie "5–6 pm" ci immerge nelle opere create dalla sua contemplazione ed osservazione durante quest'arco di tempo, della sera, d'inverno nell'emisfero settentrionale, quando il sole scendendo verso l'orizzonte conclude la giornata e la luce del giorno diminuisce gradualmente. La serie di Shuling Guo ritrae quel cielo che diventa una palette di tonalità e riflessi che sottilmente mutano di luce, colore ed intensità. Nello shintoismo giapponese il crepuscolo, quando la notte si alterna al giorno è l'occasione propizia per la comparsa di spiriti non umani. Atomagatoki è il tempo dell'incontro con i demoni. Ma non è un momento di paura o vuoto inquietante perché la malinconia ritratta nella sua semplicità ci mostra esclusivamente bellezza.





Shuling Guo, "5–6pm" -3, 2020. Olio su tavola, 10 x 10 pollici. Foto di Yun Kai ©Shuling Guo, cortesemente concessa da Fou Gallery. (left)

Shuling Guo, "Skin" -4, 2020. Olio su tavola, 12 x 12 pollici. Foto di Yun Kai ©Shuling Guo, cortesemente concessa da Fou Gallery. (right)

L'uso e l'intuizione dei colori di Guo apporta una ventata d'aria fresca. I gradienti e le sfumature dei suoi dipinti, ispirati al suo studio dedicato all'artista ed educatore della teoria dei colori Josef Albers, trovano essenza nella luce, offrendo percezioni soggettive e variabili.

La luce mostra ad ognuno cose che gli altri non vedono immediatamente, in quanto coadiuva il lasciar fluire ed emergere di emozioni profonde, incrementando l'attenzione e la focalizzazione interiore, per consentire la percezione dell'essenziale soggettivo. È fondamentale il ruolo della luce che attribuisce qualità vibranti significative nelle delicate sfumature di colore minute e nelle piccole variazioni. Come sono infinitamente piccoli i secondi di tempo, che creano i cambiamenti, nell'arco della sua osservazione del fenomeno, allo stesso modo quei dettagli apparentemente minuscoli e minimalisti creano un'uniforme insieme significativo irripetibile, poiché nonostante il fenomeno sia ciclico all'imbrunire, le circostanze lo rendono tale da non essere mai lo stesso.



Shuling Guo: "5—6 pm" vista dell'esibizione. Foto di Lynn Hai ©Shuling Guo, cortesemente concessa da Fou Gallery.



Il tempo c'è, viene ritratto nel suo attimo, ma nelle sue opere ugualmente non si trova il tempo, poiché fluisce e si dissolve nel colore, viene scomposto, riassemblato e si ricompone. Osservando le sue tavolette, nonostante la maggior parte delle scene presentino inquadrature vuote, ci si immerge in una miriade di transizioni di toni e sfumature create unicamente grazie all'analisi di luce e colore. La serie "5–6 pm" rappresenta le vivide serate presenti nella memoria dell'artista e quello che dipinge è in grado di farci rivivere ricordi passati e perduti nel tempo, non quell'esatto momento, ma certi sentimenti assoluti che si tramutano in particolari e dettagli onnipresenti plasmati dalla nostra esperienza, di vissuto personale.



Shuling Guo, "Skin" -2, 2020. Olio su tavola, 12 x 12 pollici. Foto di Yun Kai ©Shuling Guo, cortesemente concessa da Fou Gallery.

La serie Skin vede lo sguardo attento di Guo soffermarsi sulle impressioni della luce rifratta quando penetra attraverso i petali e le foglie, alcuni dettagli apparentemente di poca importanza, non appena ingranditi ed amplificati si trasformano in delicate immagini visivamente astratte, dove la messa a fuoco del particolare risulta quasi fosse una messa a sfuoco, in cui sono facili gli spostamenti tra gli antipodi, tra il vicino e lontano e morbide le sfumature tra le tonalità calde e fredde. L'artista nella scelta di questa pratica creativa è influenzata anche dalle opere di Mark Rothko, dove i colori contrastanti complementari squisitamente sfocati oscillano e tintinnano. In questa fluttuazione di colori apparentemente astratti Guo osserva da diverse prospettive e svela attraverso i suoi appunti di colore animati, il suo rapporto con la luce. Catturandola si mette in contatto con essa, ci mostra il volto della luce che dona equilibrio, perché la luce stessa ci cattura, venendo a contatto con la luce essa diventa parte di noi. L'essenza della luce, catturata dal colore prende forma, si trasforma in un ciclo di sensazioni e quindi in una finestra sulla mente, in cui i ritratti di luce e d'emozioni si trasformano in una collezione di piccoli ricordi e di frammenti e momenti d'infinito.





Shuling Guo: "5—6 pm" vista dell'esibizione. Foto di Lynn Hai ©Shuling Guo, cortesemente concessa da Fou Gallery.

Shuling Guo è un'artista che fa parte della nuova generazione cresciuta nell'epoca della globalizzazione e quindi ha beneficiato dell'apertura culturale ed artistica della Cina. Tra i suoi numerosi interessi vi è anche l'estetica "Wabi-Sabi" derivata dal buddismo Zen che apprezza l'austerità e l'umiltà, e considera effimere, l'impermanenza e l'imperfezione inevitabili nella bellezza di tutte le sostanze. Nella scelta cromatica delle sue opere troviamo infatti un linguaggio diretto, immediato e spirituale. Quel chiarore tranquillo e la quiete, aiutano a far divampare il ricordo che magicamente esce dall'ombra per migliorare la salute mentale ed il benessere emotivo.



Shuling Guo: "5—6 pm" vista dell'esibizione dell' Ikebana Workshop. Foto di Echo He ©Shuling Guo, cortesemente concessa da Fou Gallery.

Shuling Guo colora il vento, apre orizzonti che plasmano spiragli nel tempo, dove si crea una sottile linea, una fessura percettiva in cui si prova una sensazione di benessere e pace interiore.



Ci trasporta in un luogo che sta tra il sogno e la veglia, dove si trovano i ricordi, i desideri, le aspettative, quello che è stato positivo e che vorremmo rivivere o riassaporare, quello che non abbiamo ancora ed a cui auspichiamo e che vorremmo raggiungere. La luce delle sue opere appare come il passaggio tra un prima ed un dopo. Quel mentre e durante, quell'attimo di quel piccolo frammento d'eterno di vita che vorremmo si ripetesse continuamente e per cui aneliamo e sospiriamo. Che ci sembra sempre cosi lontano e cosi vicino e che per quella sua delicatezza ci rassicura e riempie di forza da farci superare limiti e profonde inquietudini, grazie alla sua fluidità e completezza.



Nelle sue tavole troviamo quella sensazione di potenzialità, ovvero l'elaborazione creativa di tutte le piccole emozioni che in alcuni momenti non si riescono sempre a far emergere con le parole e nei contesti quotidiani. Andando al di là ed oltre, rimuovendo blocchi o barriere, perché la forza vitale non si ferma:crea attimi e sfumature transitorie in grado di suscitare inaspettati e sorprendenti paesaggi interiori.



Shuling Guo: "5—6 pm" vista dell'esibizione. Foto di Lynn Hai ©Shuling Guo, cortesemente concessa da Fou Gallery.



Trovandoci mondialmente ancora in uno stato di continua allerta, l'evento fisico dimostra molto coraggio. Grazie allo sforzo collettivo di molti volontari dello staff della Fou Gallery, della curatrice Liang Hai e dell'artista Shuling Guo è di nuovo possibile nella piena attenzione e nel rispetto delle norme di distanza, beneficiare del potere inebriante dell'arte come veicolo d'emozioni, attraverso una mostra in grado di offrire un'esperienza profonda unica, calmante e rilassante.



Shuling Guo, "5–6pm" -19, 2020. Olio su tavola, 12 x 12 pollici. Foto di Yun Kai ©Shuling Guo, cortesemente concessa da Fou Gallery.

I colori influenzano i modi di essere e veicolano parte dei sentimenti riuscendo a penetrare in una sfera intima e spirituale. Essi sono fortemente significativi nelle vite ed hanno un forte valore evocativo, che permette di vedere quella bellezza, che a volte a causa di certe circostanze o esperienze non si è in grado di percepire.



Shuling Guo: "5—6 pm" vista dell'esibizione. Foto di Lynn Hai ©Shuling Guo, cortesemente concessa da Fou Gallery.

Quest'evento è la perfetta occasione per prendersi del tempo per godere dell'arte, fare in modo che la malinconia si converta e trasformi in una vitale armonia per guardare un mondo unico,



completamente personale in cui gli occhi curiosi e mai stanchi viaggiano nell'universo ritratto da Shuling Guo che porta una carezza, freschezza ed al cuore d'ognuno la propria dimensione di sognatore per riconnettersi con se stessi.

La Fou Gallery ha in programma di ospitare un seminario di meditazione e pranayama a settembre per evocare un dialogo tra arte e scienza. Il seminario sarà condotto dal medico neuroscienziato educatore di meditazione Nitin Ron e suo padre, Pralhad Ron, che è uno scienziato atomico ed insegnante di yoga.



Shuling Guo: "5—6 pm" vista dell'esibizione dell' Ikebana Workshop. Foto di Echo He ©Shuling Guo, cortesemente concessa da Fou Gallery.

Il lavoro di Guo ha un potere curativo è come ossigeno rigeneratore per la mente ed il corpo. Il respiro è il principale mezzo di scambio tra l'ambiente esterno e noi stessi, quindi attraverso l'immersione emotiva nel colore si può trovare e percepire un punto di partenza per rilassarsi, respirare e canalizzare i pensieri e sentire l'energia, la motivazione e la voglia di ricominciare. Il colore è luce, è libertà, perché ci permette di vedere la bellezza ci lascia sognare, sperare per spronarci a migliorare ed è quello che ci rende vivi, proprio la sensazione necessaria per superare il senso di stress dovuto al momento particolare che il mondo sta affrontando.

Foto cortesemente concesse da Fou Gallery Art: © Shuling Guo Fotografi: Lynn Hai, Yun Kai, Echo He, Serko Artinian

https://cinaoggi.it/2020/09/03/shuling-guo-5-6-pm/



Shuling Guo: 5–6 PM

Dominique Musorrafiti | September 3, 2020 | China Magazine, China Views, Contemporary art in China, Featured

Shuling Guo is an artist and illustrator based in Philadelphia that creates many of her artworks painting all by herself on a sailboat.



Featured image: Shuling Guo: "5—6 pm" installation view. Photograph by Serko Artinian ©Shuling Guo, courtesy Fou Gallery.

Fou Gallery has launched its first exhibition since the long pause due to the pandemic which broke out in New York. The title of the first Shuling Guo's solo exhibition: "5-6 pm", refers to the artist's series of oil paintings, which is presented together with her "Skin" series.

Shuling is a freelance painter who lives part-time in Philadelphia and every year, completely alone on a sailboat, paints her artworks in which she mainly explores lights and colors. The "5-6 pm" series immerses viewers in the works created by her contemplation and observation during this time span, in the winter evening, in the Northern Hemisphere, when the sun descends towards the horizon, and the light of the day gradually decreases. Shuling Guo's series portrays this phenomenon in the sky and displays a palette of shades and reflections that subtly change in light, color, and intensity. In Japanese Shintoism, dusk, when night alternates with day, is the appropriate chance for the appearance of non-human spirits. Atomagatoki is the time to encounter with demons. But it's not a moment of fear or painful emptiness because the melancholy portrayed in its own simplicity shows to viewers only beauty.





Shuling Guo, "5–6pm" -3, 2020. Oil on board, 10 x 10 inches. Photograph by Yun Kai ©Shuling Guo, courtesy Fou Gallery. (left) Shuling Guo, "Skin" -4, 2020. Oil on board, 12 x 12 inches. Photograph by Yun Kai ©Shuling Guo, courtesy Fou Gallery. (right)

According to curator Lynn Hai, Guo's use and intuition of colors bring a breath of fresh air. The gradients and shades of her paintings, inspired by her dedicated study to the artist and educator of color theory Josef Albers, find their essence in light, offering subjective and variable perceptions.

The light reveals to each one different things that others couldn't see immediately, as it assists the flow and emergence of deep emotions, increasing attention, and inner focus, to allow the perception of the subjective essential. The role of light is fundamental as it attributes significant vibrant qualities in the delicate minute shades of color and in small variations. As the instants of time that create the changes are infinitely small, in the arc of her observation of the phenomenon, in the same way, those apparently tiny and minimalist details create a uniform and unrepeatable meaningful unity, since although the phenomenon is cyclical at each dusk times, circumstances make it such, that it's never the same.



Shuling Guo: "5—6 pm" installation view. Photograph by Lynn Hai ©Shuling Guo, courtesy Fou Gallery.



In her artwork time exists, it's portrayed in its moment, but evenly, time is not found, as it flows and dissolves in color, is split down, reassembled, and recomposed. Looking at her works, despite most of the scenes featuring empty frames, viewers are immersed in a myriad of transitions of tones and shades created solely thanks to the analysis of light and color. The series "5-6 pm" describes the vivid evenings present in her memory and what she paints is able to make people relive past reminiscences lost over time, not that exact moment, but certain absolute feelings that turn into ubiquitous details shaped by our reality, of personal experience.



Shuling Guo, "Skin" -2, 2020. Oil on board, 12 x 12 inches. Photograph by Yun Kai ©Shuling Guo, courtesy Fou Gallery.

The Skin series sees Guo's attentive gaze linger on the impressions of refracted light as it penetrates through the petals and leaves, some little details apparently less important, as soon as enlarged and amplified, are converted into delicate visually abstract images, where the focus of the particular is almost as if it were an out of focus, in which it's easy to move between the antipodes; between a near and far point and soft shades between warm and cold colors. As curator Hai suggested, Guo's choice of this creative and artistic practice is also influenced by the works of Mark Rothko, where exquisitely blurred complementary contrasting colors swing and jingle. In this fluctuation of apparently abstract tones, Guo observes from different perspectives and reveals her connection with light through her animated color notes. By capturing the light, she gets in touch with it, showing its face that gives balance, because the light itself captures all of us, getting in contact with the light make it part of us. The essence of light, captured by color takes shape, is transformed into a cycle of sensations and therefore into a window into the mind, in which portraits of light and emotions are transformed into a collection of tiny memories and fragments, and moments of infinity.





Shuling Guo: "5—6 pm" installation view. Photograph by Lynn Hai ©Shuling Guo, courtesy Fou Gallery.

Shuling Guo is an artist who is part of the new generation that grew up in the era of globalization and therefore she benefited from the cultural and artistic openness in China. I learned from Hai's statement that among her many interests is the "Wabi-Sabi" aesthetic derived from Zen Buddhism which values austerity and humility, and considers ephemeral, impermanence, and imperfection inevitable in the beauty of all substances. In fact, in the chromatic choice of her artworks, we find a direct, immediate, and spiritual language. That peaceful glow and stillness help to ignite the memory that magically comes out of the shadows to improve mental health and emotional well-being.



Shuling Guo: "5—6 pm" installation view of Ikebana Workshop. Photograph by Echo He ©Shuling Guo, courtesy Fou Gallery.

Shuling Guo gives color to the wind, opens up horizons that shape glimpses in time, where a thin line is created, a perceptual rift in which a feeling of well-being and inner peace is perceived. She transports us to a place between dreaming and awakening, where there are memories, desires, expectations, what has been positive and what we would like to relive or



relish, what we don't yet have, and which we wish and would like to reach. The light of her works appears as the passage between a before and an after. While and during, that moment of that little fragment of eternal life that we would like to be repeated continuously and for which we yearn and sigh. This always seems to us so far and so close and due to its delicacy, it reassures us and fills us with the strength to make us overcome limits and deep anxieties, thanks to its fluidity and completeness.



Shuling Guo, "5–6pm" -16, 2020. Oil on board, 12 x 12 inches. Photograph by Yun Kai ©Shuling Guo, courtesy Fou Gallery.

In her works, we find the feeling of potential, the creative processing of all the small emotions that in some moments are not always able to emerge with words and in everyday contexts. Going beyond and beyond, removing blocks or barriers, because the vital force doesn't stop: it creates moments and transitory nuances capable of arousing unexpected and surprising inner landscapes.



Shuling Guo: "5—6 pm" installation view. Photograph by Lynn Hai ©Shuling Guo, courtesy Fou Gallery.



As we are still in a state of constant alert worldwide, organize a physical event shows a lot of courage. Thanks to the collective effort of many volunteers from the staff of Fou Gallery, the curator Liang Hai and the artist Shuling Guo, it's once again possible with full attention and respect for social distance, to benefit from the intoxicating power of art as a vehicle of emotions, through an exhibition capable of offering a unique, calming, and relaxing deep experience.



Shuling Guo, "5–6pm" -19, 2020. Oil on board, 12 x 12 inches. Photograph by Yun Kai ©Shuling Guo, courtesy Fou Gallery.

Colors influence the ways of being and convey part of the feelings managing to penetrate an intimate and spiritual sphere. They are highly significant in life and have a strong evocative value, which allows them to see that beauty, which sometimes due to certain circumstances or experiences you are unable to perceive.



Shuling Guo: "5—6 pm" installation view. Photograph by Lynn Hai ©Shuling Guo, courtesy Fou Gallery.



This event is the perfect opportunity to take some time to enjoy art, make a melancholy convert and transform it into a vital harmony, to look at a unique, completely personal world in which curious and never tired eyes travel in the universe portrayed by Shuling Guo who brings a caress, freshness and to the heart of each one's own dimension of a dreamer to reconnect with the personal self.

Fou Gallery is planning to host a Meditation and Pranayam workshop in September to evoke a dialogue between art and science. The workshop will be led by a

doctor/neuroscientist/meditation educator Nitin Ron, and his father, Pralhad Ron, who is an atomic scientist and yoga teacher.



Shuling Guo: "5—6 pm" installation view of Ikebana Workshop. Photograph by Echo He ©Shuling Guo, courtesy Fou Gallery.

Guo's artworks have healing power and are like regenerative oxygen for the mind and body. Breath is the main vehicle of exchange between the external environment and ourselves, so through the emotional immersion in colors, we can find and perceive a starting point to relax, breathe and channel thoughts and feel the energy, motivation, and the desire to start over. Color is light, it is freedom because it allows us to see beauty, it lets us dream, hope to spur us to improve and it is what makes us alive, just the sensation necessary to overcome the sense of stress due to the particular moment that the world is experiencing and facing.

> Photo courtesy of Fou Gallery Art: © Shuling Guo Photographers: Lynn Hai, Yun Kai, Echo He, Serko Artinian

https://china-underground.com/2020/09/03/shuling-guo-5-6-pm/



Fou Gallery announces Shuling Guo's solo exhibition "5–6 pm" opening on August 1 in New York

TIME: 2020.7.24



Fou Gallery is delighted to announce that the first show since COVID-19 – Shuling Guo's solo exhibition 5-6 pm – will be held from August 1st to October 4th. The title comes from her oil painting series 5-6 pm, which will be presented together with her Skin series in this exhibition. A two-day open house with the artist's presence will be hosted in the first weekend of the exhibition, registered by appointment only to maintain social distance.

In the northern hemisphere's winter around 5 to 6 pm in the evening, the sun descends towards the horizon and the daylight gradually dims to end the day. This is the moment when the sky becomes a glamorous kaleidoscope of colors. Known as "Ōmagatoki (the time of meeting demons)" in Japanese Shintoism, the twilight, when night alternates with day is believed to be one of the occasions–with sudden changes of natural phenomenon–where non-human spirits appear. Shuling Guo's 5–6 pm series, depicting subtle changes of colors and light, were created from her contemplation and observations of these moments. She has a keen and accurate intuition for interactions and shifts between different states, which results in a touching reproduction and amplification of subtle perceptions, her paintings being full of delicately honed shades and gradients.





Shuling Guo, 5—6 pm-13, 2020. Oil on board, 12 x 12 inches. Photograph by Yun Kai ©Shuling Guo, courtesy Fou Gallery.

Guo's application of colors is inspired by her dedicated study of artist and educator Josef Albers's color theory: "In visual perception a color is almost never seen as it really is—as it physically is. This fact makes color the most relative medium in art. " (1963) In other words, our understanding of colors is not simply true to its physical properties, but rather subjective, variable and non-repetitive in our mind as circumstances change continuously. With a faith in perceiving rather than seeing colors, Guo is able to capture and re-render ephemeral beauty and a flowing atmosphere beyond the mundane with her sensitivity and concentration, although her themes of work are all just segments of everyday life. The visual imagery of her work is minimal; but through a deliberate presentation of a myriad of transitions of tones and shades, her visuals are divorced from generality and are sublimed into a higher level of emptiness and tranquility with spiritual shock.



Shuling Guo, *Skin-1*, 2020. Oil on board, 12 x 12 inches. Photograph by Yun Kai ©Shuling Guo, courtesy Fou Gallery.



5–6 pm series is Guo's depiction of a number of vivid evenings in her memory. Sunset emanates a dazzling glow and casts a rich spectrum over the sky, the sea, and a corner of a wall. There are almost no concrete figures in Guo's framing, but only empty scenes with mere light and colors that spread their fluctuations onto the painting surface. Skin series portrays the impressions of light being softly refracted when it penetrates petals and leaves. By magnifying commonly-overlooked details, images of objects are decontexted and thus become abstract. Colors in the paintings present similar lightness and clarity, yet subtly shift between warm and cool hues. The emphasized appeal of generic things sparkles the audience's interest to observe life from unexpected perspectives.



Shuling Guo, *Skin-5,* 2020. Oil on board, 12 x 12 inches. Photograph by Yun Kai ©Shuling Guo, courtesy Fou Gallery.

Guo's art practice is also influenced by Mark Rothko's signature works. In Rothko's large-size paintings, symmetrical rectangular blocks in contrasting or complementary colors end with delicately blurred edges, seemingly floating on the base color and vibrating against each other. Although the color blocks in Rothko's paintings are extremely pure and abstract, they convey intense emotions that overwhelm the audience immediately. Guo believes the most important essence of art is to evoke ubiquitous but precious memories and emotions that dwell in every human, therefore she hopes her art can create striking moments for her audience through the emptiness and simplicity in her expression.

As part of a young generation born around the late 1980s, Shuling Guo grew up during a time when globalization continued to accelerate. Back then, the ever-growing openness, flexibility and freeness of the cultural and artistic environment in China gifted this generation the opportunity to immerse themselves in many unique subcultures and foreign cultures, which ultimately resonate and integrate with their innate Chinese culture. Guo appreciates the "Wabi-Sabi" aesthetics derived from Japanese Zen Buddhism which esteems austerity and humility, and considers ephemerality,



impermanence and imperfectness inevitable in the beauty of all substances. Consequently, her paintings capture evanescent instants and atmospheres, refresh typical impressions of ordinary things, and leave room for limitless imagination with her seemingly-abstract frames. Moreover, she regards painting as a spontaneous behavior that is nearly physiological, complying with the most genuine sound from her heart. It sprouts from her nature without any pretension, and thus appears as the most direct image of her aesthetic and faith. Every year Guo spends a lot of time living on a sailboat and paints all by herself. Being far away from the hustle and bustle, she is able to reflect and meditate thoroughly on her inner spirit, naturally fertilizing her life and creation with growing authenticity as time goes by.

About the artist



Shuling Guo in front of her work 5—6 pm-22 (2020). Photograph by Selkie ©Shuling Guo, courtesy Fou Gallery.

SHULING GUO (b. 1986, Guangdong Province, China)

Graduated from the Oil Painting Department of Central Academy of Fine Arts, Beijing (B.F.A.) in 2010. She immigrated to the United States in 2019, and now lives part time in Philadelphia and part time traveling on the sailing vessel Selkie. In 2012, she had her first solo exhibition Secret Fragrance in Beyond Art Space in Beijing. Since then, her work has been widely exhibited in Beijing, Los Angeles, Philadelphia and among other places. Her works have been included in the permanent collections of Central Academy of Fine Arts Art Museum (Beijing) and Art Museum of Guangzhou Academy of Fine Arts (Guangzhou). In August 2020 she has her first solo exhibition in New York at Fou Gallery: 5—6 pm.





Lynn Hai at Fou Gallery, Photograph by Echo He ©Lynn Hai

LYNN (LIANG) HAI (b. 1990, Tianjin, China)

After graduating from Architectural Association (London), Hai gained her Master's in Design Studies from Art, Design and the Public Domain program at Harvard University (Boston). Being active as a curator and art writer in New York, she is also a partner and the Art Director of Fou Gallery. Her curatorial experiences includes: Wendy Letven: Lines Falling Together in Time (Fou Gallery, 2020); Michael Eade: Past is Present is Future (Fou Gallery, 2019); Harvard Club Dwelling At the Present Interior Design Exhibition and Forum (Harvard Club, New York, 2019); Zaha Hadid Young Artists Foundation Exhibition (Roca Gallery, London, 2013); Flow Fields - Confluence in Urban Picnic (Matedero, Madrid, 2013) and Flow Fields - Dilution in 2013 Lisbon Triennale (Sinel de Cordes Palace, Lisbon, 2013).

FOU GALLERY is an apartment gallery and creative lab based in New York. Fou is dedicated to promoting creative talents and projects of our time. As suggested by its name, Fou is both a denial of the mainstream commercial gallery model and an active contributor to a new, organic art community. With the belief that the enjoyment of art is an essential part of everyday life, Fou offers a vibrant, inspirational selection of original works in art and design, and hosts various events to create a diverse and accessible art space.

About the exhibition

Open House: August 1st–2nd, 11 am–8 pm, by appointment Curator: Lynn Hai Location: Fou Gallery, 410 Jefferson Ave #1, Brooklyn, New York, NY 11221 Courtesy of the artist and Fou Gallery, for Chinese information, please refer to: https:// www.fougallery.com/shuling-guo-5-6pm Press inquiries: Jingxin Hu, pr@fougallery.com Sales inquiries: Fou Gallery, info@fougallery.com



晨昏薄暮,画者行路

2021年6月29日



《5—6 pm》-24, 2020。木板油画, 63.5 x 88.9 cm 摄影: Azumi

晨昏时刻的薄暮总是令人欢喜。

<u>郭淑玲</u>爱着这样昼夜交替似明似暗的时刻,世间万物仿佛脱掉了清晰的壳,笼罩在一片片迷蒙的天光云影 里,无从描绘的情愫暗生,而这正是她执笔想画的。"晨与昏的天色以及被天光笼罩下的万物,显得轻柔、 模糊、渐变,有一种这个时分特有的平缓和虚无飘渺的情绪。"她说,而天地大美无言,用色彩来传递这 种复杂的情感最直接。

NeoCha.





《5—6 pm》-20,2020。木板油画,35.5 x 28 cm 摄影:云开

《5—6 pm》-18, 2020。木板油画, 63.5 x 88.9 cm 摄影:Azumi

郭淑玲的画,是个"由浓转淡的过程"。如果看她之前的作品,是更深沉的颜色,比如湖蓝、墨绿、暗红 色,但现在是更柔和的色彩在逐步蔓延。甚至颜色与颜色之间也没有分明的分界,像是海天一色一般的融 合。 这样的转变是人生轨迹的折射——几年之间,她从北京搬到了美国东海岸,目光所及的风景变了;生 活也发生了巨变,至亲的离开让她切身感受到"无常",过去作品里的那种激情和外放被重塑了,画中色 彩逐渐变得温和。

她说,近几年的她在寻求"向内生长向下扎根的力量","自我"会被放在很低的位置,而这样的心态也 影响到了她用色的喜好,直观反应在画面上的话,就是色彩变淡了。







《5—6 pm》-23, 2020。木板油画, 88.9 x 63.5 cm 摄影:Azumi

"浩浩阴阳移,乾坤日月长。"郭淑玲说道,"尤其当光线微弱或是空气中有很多水分的时候,景象就更为虚无缥缈、神秘广博。我喜欢把明暗和冷暖的变化压缩在一个非常小的域值间,使画面有更微弱的呼吸 感。"





《5—6 pm》-13, 2020。木板油画, 30.5 x 30.5 cm 摄影:云开

《5—6 pm》-16, 2020。木板油画, 30.5 x 30.5 cm 摄影:云开

她最近的一些油画作品是在船上画的。比如《5-6 pm》系列里的大部分作品,在海天一色中取景,也在海天一色中完成。光影变幻,她既是见证者,也是创作者。

"佛罗里达地势平坦,空气水分充足,东西两岸绵延不绝白沙如糖的沙滩。傍晚时分,天地间就满是柔顺 如羽毛般的颜色。"在郭淑玲的表述里,所见所闻是天然带着美感的,这一切也让她"感觉安心",仿佛 置身于一个色彩包围的圈。她把这一切用足够大的尺寸去描绘,用水平线的构图,寻求一种视觉上的稳定 与平衡,这也让人站在画前,就有立在天地间的感受。







《皮肤》系列也画于海上,不过它们是深入微观的一面,是来自郭淑玲看花时片刻的入迷,那种颜色的渐变、花瓣的交搭关系,让她感受到现实和想象之间模糊的边界,"足够安静且距离很近地凝视花的局部,那种表面的肌理和起伏的确很像人类的皮肤。所以就索性命名为《皮肤》了。"她说,这组画里每一朵花的轮廓、线条和颜色都被重新编排,似花非花,脱离了现实的体,郭淑玲是试图描绘它们灵性的根。"我把植物看作是人一样平等的一个存在。不批判,不妄议,谦逊地感受观看这些事物。"



《皮肤》-5, 2020。木板油画, 30.5 x 30.5 cm 摄影:云开



《皮肤》-2, 2020。木板油画, 30.5 x 30.5 cm 摄 影:云开



《皮肤》-1,2020。木板油画,30.5 x 30.5 cm 摄 影:云开





《皮肤》-4, 2020。木板油画, 30.5 x 30.5 cm 摄影:云开

郭淑玲并无心刻意追求画面的禅意,她更觉得绘画是一种非常生理性的表达方式,是从作者思想的外化。 若说对绘画更深层次的追求,她只说自己理解的艺术创作,首要是靠直觉,其次才是技术。那个过程和道 理,形容起来也不难,不过是:"至简至易,至精至微"。

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Instagram: <u>@shulingguo</u>

供稿人: <u>Chen Yuan</u> 图片由郭淑玲与<u>否画廊</u>提供

https://neocha.com/magazine/twilight-gradients/



郭淑玲:光与色中冥思

时间: 2020-10-20 10:12:15 | 来源: 艺术中国

文/海良

在不同的习俗中, 冥想有十分多样的具体表现, 因此难以给出统一的定义。尽管不同文化有无数种各 具特色的方式去实行冥想, 其通过仪式要达到的目标却总是高度一致的——训练注意力或知觉, 以达到一 种头脑清明、情绪平静的稳定状态。无论实践者采取何种技巧, 最终目的都是追求达到超然意识的精神境 界提升。

艺术家郭淑玲在日常生活中也是一名勤奋的冥想实践者,然而她的冥想从不局限于某种特定的技巧或 形式。她认为冥想的核心是这一过程中所能达到最高的精神境界,而非实行冥想的方式。因此,减少对表 象的关注、集中于真正的本质,于她而言既是生活的准则,也是创作的信条。每年,她有许多时间居住于 船上,过着远离压力的简单生活。她排除杂念来深思自我和世界,同时在航行的旅途中完成画作。她的近 期油画作品《5-6 pm》系列和《皮肤》系列正是大部分创作于船上,在广袤的海天之间完成。郭淑玲在这 些作品中摒除具象,仅着重于光与色的变化,致力于在画面中放弃外在之物,纯粹保留她自日常冥想而获 得的抽象精神境界。



《郭淑玲:5-6pm》场景图,摄影:海良 ©郭淑玲, 致谢否画廊



《郭淑玲:5-6pm》场景图,摄影:海良 ©郭淑玲, 致谢否画廊



《5-6 pm》系列描绘了数个美丽的黄昏时分。北半球冬季的下午五点至六点,夕阳西沉,天光渐暗, 正是一天中色彩变幻最丰富不定之时。日本神道教将昼夜交替的黄昏时分称为"逢魔时刻",深信世景交 替、万物骤变之时,易遇到不存在于现世的神魔。《5-6 pm》源自郭淑玲对黄昏时刻的主观观察和感悟, 着重于描摹色彩的微妙变化:傍晚的光线在天空、海洋或墙的一角变幻出丰富的色谱。郭淑玲的画面并不 勾勒出任何具体事物的形象,而是以空镜头一般的表达将光与色的细微演变平铺在画面之上。



郭淑玲, <5-6 pm=""""">-23, 2020. 木板油画, 88.9 × 63.5 cm. 摄影: Azumi ©郭淑玲, 致谢否画廊



郭淑玲, <5-6 pm=""""">-13, 2020. 木板油画, 30.5 x 30.5 cm. 摄影: 云开 ©郭淑玲, 致谢否画廊





郭淑玲, <5-6 pm="""""">-19, 2020. 木板油画, 30.5 x 30.5 cm. 摄影:云开 ©郭淑玲, 致谢否画廊

《皮肤》系列则来自光线穿透花瓣或植物发出的轻柔散射。画面将现实事物的细节放得极大,令原本 具象的事物模糊了语境信息,成为了抽象。画面中的色彩明度相近而冷暖交织。常见的事物就此被挖掘出 了超越现实的感染力,提供了以全新视角观察万物的可能性。



郭淑玲, <皮肤>-5, 2020. 木板油画, 30.5 x 30.5 cm. 摄影:云开 © 郭淑玲, 致谢否画廊

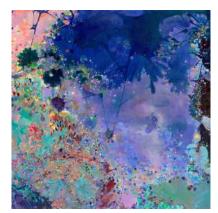
郭淑玲能够敏感而准确地感知并捕捉事物变化交织的瞬间,将这些细微的感受放大并再现。她创作的 画面充满了打磨细腻、变化多姿的色彩和质地。郭淑玲的色彩表达受到艺术家、教育家约瑟夫·亚伯斯 (Josef Albers)的色彩理论影响:"在视觉感知里,色彩很少呈现出它实际客观上的样子。这令色彩在艺术中 成为最具有相对性的媒介。"(1963)从知觉的层面去理解,人们对事物色彩的认识是主观的,随外界不断 变化且不可复制,而并非简单地看到色彩的物理性质。因此,尽管郭淑玲所创作的简洁画面多为生活中常 见的片段,然而她运用敏锐而专注的主观感悟重新演绎了那些稍纵即逝的美感和氛围;她的描绘虽取材于 具象风物,但通过画面中尽可能多地呈现色调和灰度的微妙变化,视觉上脱离了日常的浅层感知,呈现出 抽象、宁静的高层次精神力量。





《郭淑玲:5-6pm》场景图,摄影:海良 ©郭淑玲, 致谢否画廊

清明的境界不能通过仅仅一次冥想而达到, 郭淑玲的创作之路也同样经历了长期的探索和尝试。尽管 一直在表达色彩, 但她早期与成熟时期作品最大的区别是画面的主体。在她 2012 年的油画作品《暗香-2》 中, 作为画面主角的植物与微光仍处于较为具象的描绘, 充满了精密的细节, 体现出她几乎溢出画面的表 达欲。然而, 在她 2020 年的作品《皮肤-4》中, 她摒除了一切指向具象的表达, 并避免令画面点明植物的 形象, 仅仅在画框之内留下一片铺满了色彩的明暗与冷暖的空寂镜头。郭淑玲认为 2018-2019 年是她创作 的瓶颈时期, 但她通过开始每日冥想, 生活与创作的境界都得到了突破, 迈入了对世界全新的认知时期。 她多年以来的创作核心并未动摇, 而绘画风格转变的因由则来源于她对看透表象、洞见本质的启悟。



郭淑玲, <暗香>-2, 2012. 布面油画, 180 x 180 cm. © 郭淑玲



郭淑玲, <皮肤>-4, 2020. 木板油画, 30.5 x 30.5 cm. 摄影: 云开 © 郭淑玲, 致谢否画廊



郭淑玲的创作亦受到马克·罗斯科(Mark Rothko)的晚期代表性风格影响;罗斯科的作品中,简洁的矩形边缘微妙而模糊,浮在底色之上仿佛在不停颤动。画面只有纯粹而抽离的色域,却能够传达强烈的情绪,给观者以深切的震撼。郭淑玲认为,艺术最动人的亮点即是要抓住人类共性的情感,她希望自己的作品也能够以空性、极简的表达,在一瞬间击中观者的内心。

同时,郭淑玲渲染色彩的技巧发展自她内心深处对中国传统水墨的天然欣赏。元代(1271-1368)水 墨山水,尤其是以黄公望、倪瓒等"元四家"为代表的杰出山水画家所使用的墨色渲染技法,深深地影响 了郭淑玲。她在绘画中反复叠层上色,以追求丰富微妙的色彩变化。黄公望最具特色的技法之一是他"先 用淡墨,积可观处,然后用焦墨,浓墨分出畦径远近"的画法。画面中浓淡转换细腻,在单一的墨色中变 化出层次无穷的远近意境,反映出画家对风景的精心摹写。相比起锤炼线条来描摹具象,郭淑玲更倾向于 推敲色彩的变化层次来表现创作者对所见之景深思和感悟的氛围。引倪瓒《跋画竹》之语以点明此种意 趣: "余之竹聊以写胸中逸气耳,岂复较其似与非,叶之繁与疏,枝之斜与直哉!"(1364)



《郭淑玲:5-6pm》场景图,摄影:海良 ©郭淑玲, 致谢否画廊

尽管如此, 郭淑玲受传统中国文化的深入影响并不会直接而显著地体现在她的画面中。作为出生于 20 世纪 80 年代晚期的一代, 郭淑玲成长于加速全球化的时代, 其时中国文化艺术领域比从前更加开放自由, 使这一代人得以了解和接受许多别具特色的亚文化和他国文化, 并与自身根深蒂固的中国传统美学思想形 成共鸣和启悟。郭淑玲喜爱并欣赏日本"侘寂"美学这一深受日本禅宗佛教影响的审美意向, 推崇朴素静 默的哲思态度, 认为短暂、无常、缺陷亦是万物之美的一部分。因此她的创作描绘短暂易逝的瞬间和气 氛, 突破人们对事物的惯常印象, 以仿若抽象的画面留下更大的想象空间, 具有寂静细腻的气质。

艺术家作品的氛围也一定会受到其生活哲学的影响。郭淑玲认为绘画是极度忠实于内心、接近生理性 表达的行为,发乎自然、不应矫饰,因此绘画最能诚恳地反映她的美学取向与精神世界。她十分欣赏画家 艾格尼丝·马丁晚年居住于墨西哥时极度简朴的生活。艾格尼丝·马丁在聆听过日本禅宗学者铃木大拙的演讲 后吸收了东方文化哲思,认为"禅"是一种生活准则、一种度过人生的基本态度。她也是马克·罗斯科的坚 定推崇者,曾赞美他的作品"到达了'无'的境界,具有势不可挡的真实"。她自己的艺术创作回归至极 简的元素,以促进对完美境界的感知,并强调对现实的超越。自1968年,艾格尼丝·马丁便居于新墨西哥 州自建的土坯房中,离群索居直至生命的终点。在92岁高龄去世时,据说她已有50年不曾读过新闻报 纸。郭淑玲相信孤独能够带来最终的内心宁静,因此她如艾格尼丝·马丁一般尽量远离人群居住,专注于内 观自省,以通过冥想得到平静和对世间的共情。



冥想的实践可以通过每件日常小事来进行。郭淑玲坚持每日深思、冥想自我精神,因此她的状态得以 随着时间流逝愈加纯粹简朴,创作也更加洗练通透。



郭淑玲在船上创作。摄影:Selkie. ©郭淑玲

http://art.china.cn/txt/2020-10/20/content_41329231.shtml



洗纯, 诚挚与自由——疫情之下的郭淑玲

2020-09-24 15:09:13 来源: 雅昌发布 作者: 刘小田

摘要:一幅优秀的作品在第一眼引起观者的愉悦,使得观者愿意静驻观赏,在创作者和观者之前产生某种 情感的共鸣,如同优秀的话剧演员需要前期大量的共情去与角色"换魂",才能带动台下观众的情绪,把 他们拉入到作品当中。跟着演员一起喜怒哀乐,而这一切常常是很自然而然的,甚至是"无意识"的情况 下才能达到的效果。在我尽量抛开…

一幅优秀的作品在第一眼引起<u>观</u>者的愉悦,使得观者愿意静驻观赏,在创作者和观者之前产生某种情感的 共鸣,如同优秀的话剧演员需要前期大量的共情去与<u>角色</u>"换魂",才能带动台下观众的情绪,把他们拉 入到作品当中。跟着演员一起喜怒哀乐,而这一切常常是很自然而然的,甚至是"无意识"的情况下才能 达到的效果。

在我尽量抛开私人感情的基础上,依然欣赏忠于"自然"为创作源泉的艺术家,接触过的一些女性艺术家 身上恰好都有这样的特质,郭淑玲便是其中之一。她们对于自然之美好的观察和保留,总能唤醒我与自然 连接的意识,也许也更方便作品走入生活中,再加入一层层理解和渗透。作品更深层次的信息在凝视后更 多呈现,比如我看到淑玲将某个时间片段,透过色彩的微妙变化呈现在画布上,细微的色彩重叠,其实描 绘的是一种诚然的静谧。这是生命本来的样子。也是自然而然的,一种经过时间沉淀后,放下主观意识, 回归本质,与自然相应的状态。

这种相对安定状态下创作出来的作品,使得当我们面对作品时,一种<u>安静</u>的感觉便也悄无声息的展开来。 每次看见郭淑玲的作品,内心便自觉升起无限的宁静与美好。这种美好又并不是稍纵即逝的,他们安静得 很真实。好似曾经旅途中的一次放空,又如周末清晨推开窗户闻见泥土的芬芳,或者日落时看到海天一线 的暖心,总能平凡地触及某一个生活场景的回忆,又或是对未来某种期许。仿佛也在这样的时刻,我们完 全放下疫情影响带来的焦虑不安的情绪,通过静思返观内在生命原有的样子:平和美丽,不造作。

郭淑玲在否<u>画廊</u>的新作个展呈现了她新创作的《5—6pm》和《皮肤》两个系列。在与笔者的访谈中,她讲述了作品创作的初衷:"《5—6 pm》和《皮肤》的取材来源于生活的平凡瞬间,从自己的感受出发,原原本本地画那些能在我内心泛起一小圈涟漪的光线与色彩,不去靠近任何一种流派或者风格,我就是自己,一个小小的个体。我在描绘自然,自然不单指大自然的景色,而是包括人与世间万物,是一个更宏观的概念,也许就是一种天人合一的状态。从瞥见颜色时最初的感动到形成一个画面,每一点变化都将导向最终的结果,提取和归纳表达要素,厘清每一步的关系,建立一套理性的工作方法才能稳步实现画面,制造出一种与现实有距离的理想的色彩关系。"





郭淑玲, <5—6 pm="">-22, 2020. 木板油画, 198 x 152 cm. 摄影: Azumi



《郭淑玲:5-6pm》否画廊展览现场,摄影:Serko Artinian

郭淑玲在新一轮的创作中,有时候会降低明度对比,有时会减弱冷暖对比,使画面更轻柔地呼吸,尽量去 试探颜色中孱弱熹微的极限,锤炼对细微差异的觉察力和控制力。捕捉留住那种模糊幽微,难以言传的超 验感受,接近平和,安定。





郭淑玲, <5-6 pm="">-13, 2020. 木板油画, 30.5 x 30.5 cm. 摄影:云开



《郭淑玲:5—6pm》否画廊展览现场,皮肤系列作品,摄影:Serko Artinian



郭淑玲, <皮肤>-1, 2020. 木板油画, 30.5 × 30.5 cm. 摄影:云开



铃木大拙曾说过:"我们所存身的自然界何其混沌博大,她是无限可能性的储藏所。从这个混沌中发展出 来的理性是肤浅的东西,只能触及实体的边缘。无意识是生命的长期宇宙进化史的结果,并且是兽类和婴 儿所共同具有。"如果艺术家尽可能的去接近生活本身,去除了自己多余的欲望,诚然把自己作为一个载 体,把"自然"和"生活"放在"艺术"之上,从而保持谦卑以及保留对生活的敬畏之心,也许才会有最 高级的流露和作品呈现。



《郭淑玲:5-6pm》否画廊展览现场,摄影:海良



郭淑玲, <5---6 pm="">-3, 2020. 木板油画, 25.4 x 25.4 cm. 摄影:云开

独处,静坐,是我和淑玲谈天中经常提及的字眼,这有助于建立一种自由而自发的生活方式,使得恐惧, 焦虑或不安定等情感寻不到空隙来攻击我们。随着疫情泛滥,身处美国的郭淑玲伴随居家隔离加深,基本 处于与外界隔绝的状态,比起之前的生活,能够长时间的独处,这更需要一种力量和勇气,它使人向内生 长,向下扎根,获取一种更重要的人生养分。毛姆说,阅读是他的一座避难所,于淑玲而言,绘画是她的 一座避难所。她告诉我,爱斯基摩人可以分辩一百种不同的白,日本人也有一百种形容雨的说法。而她在 用油画来探索每一种颜色的丰富性,并在其中找到那个与感受无缝链接的灰度与明度。





郭淑玲在船上创作<皮肤>-4, 摄影: Evan Eustace



郭淑玲, <皮肤>-4, 2020. 木板油画, 30.5 x 30.5 cm. 摄影: 云开

对于当今的女性来说,生活本就不那么轻松,全球疫情更是带来了额外的挑战,我们似乎也需要更多的理 解和包容。但在这基础上,可能先要真正的明白一点——"我"才是一切的根源,一切外境的都是我们内 心的显化而已。不自欺,不造作,不外求,才能有一颗清清明明的心,进而做一个清清明明的人,在这个 世界温柔而有力的行走。当我们趋于自然平和,自然不会无端论人长短,不会因为外界的变化被牵走自己 的心绪。当所有攀缘的念头都被收回,真正扎实的美丽才得以一丝显现。总有宽容的大地,来温暖我们的 心田。难得天地有大美而不言,一粒沙也有大千世界。

相关展览:

郭淑玲:5---6 pm, 否画廊, 纽约, 2020.8.1---10.4. <u>https://www.fougallery.com/shuling-guo-5-6pm</u> (责任编辑:江静)

https://news.artron.net/20200924/n1085031.html



艺术家郭淑玲个展"5–6 pm"将于纽约否画廊开幕

时间: 2020.7.30



2020年8月1日,艺术家郭淑玲个展《5-6 pm》将于纽约否画廊开幕,展览是画廊在新冠疫情后策划的首次展览,将呈现郭淑玲《5-6 pm》系列与《皮肤》系列油画作品,而展览名字正来自于同名系列作品。展览的第一个周末画廊会举办开幕接待会,艺术家会在现场与观众交流。接待会需预约参加,保证画廊空间中的安全距离。

北半球冬季的下午五点至六点,夕阳西沉,天光渐暗,正是一天中色彩变幻最丰富不定之时。日本神道教 文化将昼夜交替的黄昏时分称为"逢魔时刻",深信世景交替、万物骤变之时,易遇到不存在于现世的神 魔。艺术家郭淑玲一系列描摹色彩微妙变化的作品《5-6 pm》正是源自她对这样时刻的观察和感悟。她能 够敏感而准确地感知并捕捉事物变化交织的瞬间,将这些细微的感受放大并再现。她创作的画面充满了细 腻动人、变化多姿的色彩和质地。

郭淑玲的色彩表达受到艺术家、教育家约瑟夫·亚伯斯 (Josef Albers)的色彩理论影响:"在视觉感知里,色彩很少呈现出它实际客观上的样子。这令色彩在艺术中成为最具有相对性的媒介。" (1963) 从知觉的层面去理解,人们对事物色彩的认识是主观的,随外界不断变化且不可复制,而并非简单地看到色彩的物理性质。因此,尽管郭淑玲所创作的简洁画面多为生活中常见的片段,然而她运用敏锐而专注的主观感悟重新演绎了那些稍纵即逝的美感和氛围;她的描绘虽取材于具象风物,但通过画面中尽可能多地呈现色调和灰度的微妙变化,视觉上脱离了日常的浅层感知,呈现出抽象、宁静的高层次精神力量。

《5-6 pm》系列描绘了郭淑玲记忆和经历中数个美丽的黄昏时分。傍晚的光线在天空、海洋或墙的一角变 幻出丰富的色谱,郭淑玲的画面却并不勾勒出任何具体事物的形象,而是以空镜头一般的表达将光与色的 细微演变平铺在画面之上。《皮肤》系列则来自光线穿透花瓣或植物发出的轻

医众商

柔散射, 画面将现实事物的细节放得极大, 令原本具象的事物成为了抽象。画面中的色彩, 明度相近而冷 暖交织, 其超越现实的感染力令观者燃起观察万物的兴趣。郭淑玲的创作亦受到马克·罗斯科(Mark Rothko) 的晚期代表性风格影响;罗斯科的作品中, 简洁的矩形边缘微妙而模糊, 浮在 底色之上仿佛在不停颤动。 画面只有纯粹而抽离的色域, 却能够传达强烈的情绪, 给观者以深切的震撼。郭淑玲认为, 艺术最动人的 亮点即是要抓住人类共性的情感, 她希望自己的作品也能够以空性、极简的表达, 在一瞬间击中观者的内 心。

作为出生于20世纪80年代晚期的一代,郭淑玲成长于加速全球化的时代,其时中国文化艺术领域比从前更 加开放自由,使这一代人得以了解和接受许多别具特色的亚文化和他国文化,并与自身根深蒂固的中国传 统美学思想形成共鸣和启悟。郭淑玲喜爱并欣赏日本"侘寂" (Wabi-Sabi) 美学这一深受日本禅宗佛教影响的 审美意向,推崇朴素静默的哲思态度,认为短暂、无常、缺陷亦是万物之美的一部分。因此她的创作描绘 短暂易逝的瞬间和气氛,突破人们对事物的惯常印象,以仿若抽象的画面留下更大的想象空间,具有寂静 细腻的气质。她同时认为绘画是极度忠实于内心、接近生理性表达的行为,发乎自然、不应矫饰,因此绘 画最能诚恳地反映她的美学取向与精神世界。郭淑玲一年中有许多时间居住于船上进行创作,远离人群的 状态令她能够更好地内观和冥想,使她的状态随着时间流逝愈加纯粹简朴,创作也更加洗练通透。

展览将持续至10月4日。

图、文/主办方提供

郭淑玲(b. 1986, 中国广东)

2010年毕业于中央美术学院油画系,此后从事独立艺术创作。2019年赴美,现生活在费城和Selkei帆船 上。2012年她在北京别处空间举办首次个展《暗香》,此后她的作品在北京、洛杉矶、费城等地广泛展出。 她的作品被中央美术学院美术馆和广州美术学院美术馆收藏。2020年8月1日她在否画廊举办了在纽约的第 一个个展《5—6 pm》

策展人 - 海良((b.1990, 中国天津)

毕业于英国建筑联盟学院演出与建筑设计专业,后在哈佛大学设计学院艺术、设计与公共空间专业取得设 计学硕士学位。现为活跃在纽约地区的策展人、艺术撰稿人,为否画廊合伙人及艺术总监,策展及设计经 历包括温迪·勒特文个展《交会之际》(否画廊,2020),迈克尔·伊德个展《刹那》(否画廊,2019), 哈佛俱乐部《居于当代》设计展与交流会(哈佛俱乐部,纽约, 2019),扎哈·哈迪德青年艺术家基金项 目展(伦敦罗卡画廊,英国伦敦,2013),马德里城市野餐《流动场域·汇聚》(马特德罗艺术中心,西班 牙马德里,2013),里斯本建筑三年展之《流动场域·散灭》(Sinel de CordesPalace,葡萄牙里斯 本,2013)等。

否画廊 位于纽约布鲁克林的公寓画廊和创意实验室,致力于推广和展示反映时代精神的艺术家和创意项 目。否是对现有商业画廊单一运营模式的抵抗,相信艺术是生活的一部分,是创想的发动机,通过呈现有意 思的艺术和设计作品,为一种新型有机的艺术生态做出贡献。除常规的展览外,还定期举行未命题对话系 列艺术沙龙、艺术电影及独立电影放映、声音演出、家宴及艺术下午茶等活动,呈现多元可亲的艺术空间 样貌。

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展览信息 郭淑玲:5-6 PM 2020年8月1日-10月4日 展览开幕:8月1日-2日11 am-8 pm, 预约参加 策展人:海良 地址:否画廊,纽约布鲁克林区Jefferson大道410号#1



郭淑玲, <5-6 pm>-13, 2020. 木板油画, 30.5 x 30.5 cm. 影:云开 ©郭淑玲, 致谢否画廊



郭淑玲, <皮肤>-1, 2020. 木板油画, 30.5 x 30.5 cm. 摄 摄影:云开 ©郭淑玲, 致谢否画廊



郭淑玲, <皮肤>-5, 2020. 木板油画, 30.5 x 30.5 cm. 摄影:云开 ©郭淑玲, 致谢否画廊

http://www.cafa.com.cn/cn/news/details/8329258#images-3





新藏家报告

2012年度中国

画廊排行榜

TOP 100 GALLERIES

OF CHINA

品位文化价值国际化艺术杂品 SEPTEMBER 2012年9月

Edvard Mund 爱德华·蒙克与《呐啸 1亿美元名 的商业密

裏博物



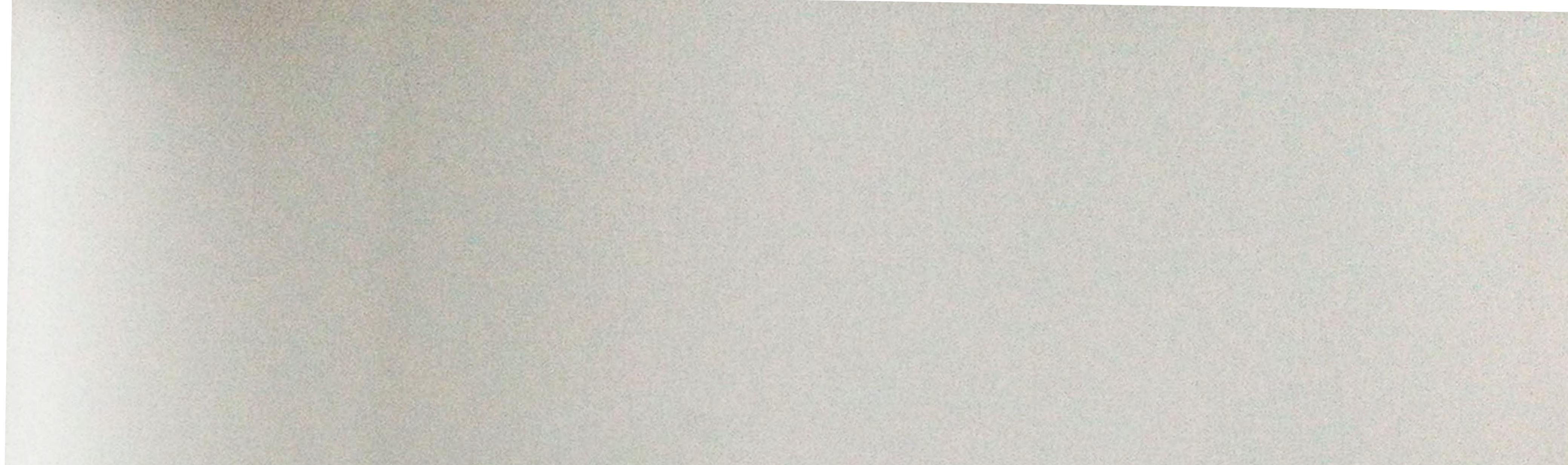


1986年出生于广东潮安, 2010年毕业于中央美术 学院油画系第四工作室,现工作于北京。

创作自述: 创作时我通常不写生也不看照片,我觉得那样会使我在画面上的发挥显得不自 由。依靠想象和记忆,以一个点为开端,画笔在帆布上像织毛衣一样编织起整个 画面,一遍又一遍,那些无名的植物就在画面上蔓延,生长。每一天的情绪,都会 影响到画面,今天是轻飘飘的快乐气泡,明天可能就是糟糕不合作的尖刺,经过 了几个月时间, 这些情绪以具体的形和色显现, 重叠在一起, 形成了最后的画面, 那些绕来绕去的枝节就是我日常生活中纠结烦乱时好时坏的心理状态的例证。



郭淑玲, 暗香, 布面油画, 180 x 180 cm x 2, 2010-2012



Feminist Art in China 国 女 性 艺 术

中



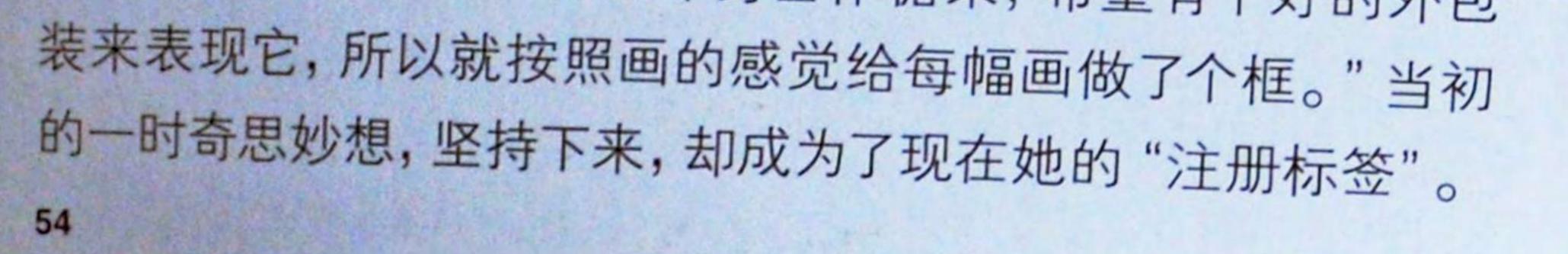
GUO SHULING 郭淑玲 — 穿核植物王国的病灵 ^{用意想不到的色彩和构图创造出现实中的不可能, 郭淑玲告诉我们大自然的美不仅仅是肉眼看到 的, 还可以用想象力来创造。}

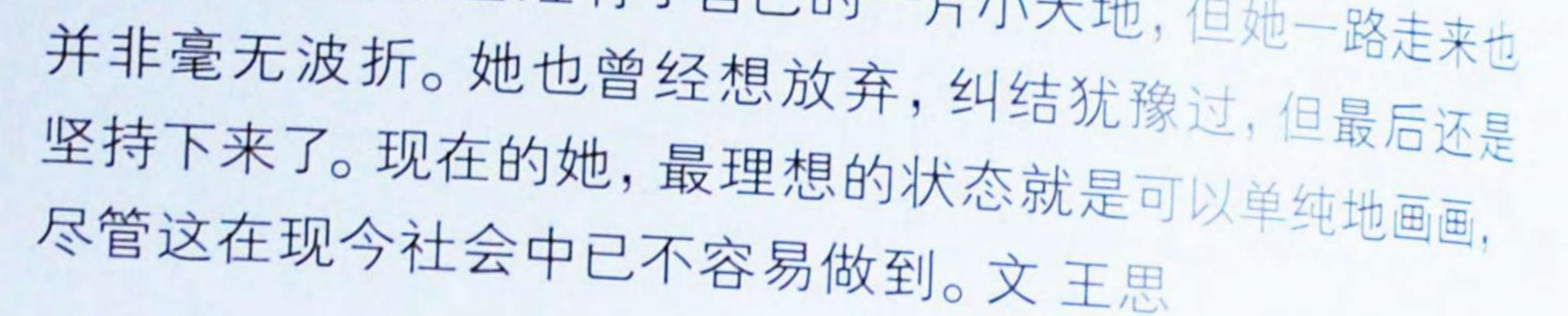
身子 激玲的画具有极高的识别度,画面是色彩热烈鲜 艳的,元素是大量莫名的植物中穿插怪诞的动物与 人。乍眼一看毫无规则可言,但仔细看后会浮现出 很多让人惊喜的细节。这种画风形成于郭淑玲大三的某次植 物写生课之后,"在大一、大二的基础课学习中,我也是什么 都画,毫无风格可言,经历过大三的植物写生之后,就像开窍 一样爱上了这种风格。"

郭淑玲为她所有的作品都制作了一个画框, 画框的颜色和图案都是由画面的内容延伸而出, 融为一体。这种形式的灵感来自于糖果, "我把作品本身当作糖果, 希望有个好的外包

"当我脑中的形象枯竭时,我就到处走走玩玩看看。我 特别钟情西南部,那里的山水有一种纯净的感觉,似乎可以 净化人的内心。而且湿润的气候,充沛的水分,大量绿色植物 让我心情不自觉好起来。"画由心生,郭淑玲讨厌拍照,却将 大脑中的美好印象,用画笔记录下来。这种方式不可能一比 一地绝对呈现,但视觉印象被打乱了又重新组合,错位并重 新组装,却创造出了不同凡响的新鲜感。

郭淑玲坦言自己是年轻艺术家中运气比较好的,还没有 从美院毕业,就已经有了自己的一片小天地,但她一路走来也







爱情、亲情、友情



Q: 女艺术家常常会被拿来和男艺术家作 家庭,但是一直和家人相处得很和睦,不 郭淑玲: 会, 我之后会做一些装置方面的 比较,对你来说,女性的身份赋予了作品 会有很大的冲突。 东西。我之前在画框方面花了不少力气, 什么特质? 现在想从这个口获得一些突破,改变一 郭淑玲:没有特别想过这个问题,从小一些主与从的关系。画框不一定就是用来 Q: 你觉得爱情是什么? 什么样的生活会 起学画画的同学有男的也有女的,并没 衬托画的,它也可以成为主角。 让你感到幸福? 郭淑玲: 我说不清爱情是什么, 目前我和 有刻意去区分当中的不同。 男朋友的相处状态也和普通的情侣没什 Q: 小时候家庭对你的影响是什么? 么两样。关于生活,我现在处于毕业综 Q: 能否谈谈中国女性艺术的状况以及自 郭淑玲: 因为我是家里的老大, 爸妈从小 合症中,有点焦虑、不满。希望以后我的 己的创作? 就给我很大的自主空间,几乎大部分事 郭淑玲: 我没有特别拿这个身份当回事儿。 心境能平静一些,这样我会更幸福。 情都让我自己拿主意,所以让我养成了 比较强的主动性和自主性。 Q:对于生活与创作,未来的计划是 Q: 创作灵感来自什么地方? 郭淑玲: 灵感是长期的积累, 不会突然 Q: 你认为生活中最重要的东西是什么? 什么? 迸发。 郭淑玲: 生活上希望可以多到各地走走, 郭淑玲: 自由, 如果可以不受约束, 想画 就画,想玩就玩,那就最理想了。 创作上希望可以保持现在这种一直创作 Q: 到目前为止, 你对自己最满意以及最 的状态,对我来说,可以一直创作就是 不满意的作品,分别是什么? Q: 你如何处理艺术创作和日常生活的 件好事。 郭淑玲: 没有特别满意的, 也没有特别不 关系? 郭淑玲: 我的生活中除了玩儿就是画画, 满意的,不满意的作品我都不会让它面

世。但也不会很失落,那种不成功的沮丧 所以很自然。

感会随着下一部作品的酝酿而消失掉。

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Q: 你如何评价自己?

Q: 如果有可能, 是否有其他艺术形式的 郭淑玲: 我算是具有独特自我的人, 但是 尝试? 这和我的感情不冲突,我从小生长在大



The Name of 中央美術学院 二〇1〇届毕业生 代秀作品展 之行

郭淑玲/造型学院/油画/本科

《失乐园》组画 布面油画 2000mm×10000mm(总体尺寸)

导师: 王玉平/贾涤非

驰神往的自然世界。那是跟童年有关的记忆,和家园相牵的情 愫。我并不是一个环保主义者,但却是一个自然主义者。我用 最真诚的感受、竭尽全力的想象、最甜美的色彩、最诱人的图 案在编织一张网,来包裹这一个忧伤的世界,让它看起来还是 像从前一样的美。

Guo Shuling / School of Fine Art / Oil Painting / Undergraduate

"Paradise Lost" Series Oil on canvas 2000mm × 10000mm(Total size)

Tutors: Wang Yuping / Jia Difei

This work consists of 13 big or small paintings. Under the splendid painting surface, there is a sad sentiment. It depicts an attractive natural world which is being rapidly swallowed by industrialization, which connects to the memory of my childhood and my affection towards home. I am not an environmentalist, but a naturalist. With my heartfelt sentiment, richest imagination, sweetest colors and most attractive patterns, I am weaving a web to wrap up the sorrowful world, making up a world as beautiful as before.

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