

欲望天堂

PARADISE OF DESIRE

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葛 辉
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只有理性的幻想才是艺术的真谛
—戈雅

Only rational fantasy is the essence of art.
—Francisco José de Goya y Lucientes



训练一个眼神
Training eyes

2018
布面油画 Oil on canvas
24×30 cm



欲望天堂

文 李泊岩

只有理性的幻想才是艺术的真谛。

——戈雅

艺术家未必会蓄谋超越经典，然而某些时刻，艺术实践的经验会在臆想中乱撞，将一些不可名状的感知和幻想浮现出来。在展出的 17 件作品中，我们看到一个由欲望构建起来的荒芜，在一个个体生命中，延续着艺术的本真。所谓“欲望”，正是葛辉画作中那些人形的昭然若揭，或是欲盖弥彰的风流仪态，一种不属于任何阶层的扭捏或是端庄。而“天堂”正是“欲望”肆意流动，模糊时空的温床，是欲言又止的呓语，也是对生命最初的想象。葛辉用疏离而荒诞的方式塑造出一个个构架充盈的形体直指理性背后的荒芜。这些在手舞足蹈的拉扯中结束，在悬而未决的冥想中搁笔，在男欢女爱的欲望中终了，在全部仍可以称为未完成的状态中完成的作品，被笼罩在一个恍惚的梦境中。

戈雅一方面相信理性的存在，一方面看不到理性的方向，他晚年说出：“只有理性地幻想才是艺术的真谛。”正是受到启蒙思想中“理性”的召唤而发出的感言。戈雅在理性的控制中，将教宗画成魔鬼，将权贵画成动物，在他的画中充满粗旷、失落和不安。他在宗教社会里对自己的艺术路径别无选择，却在内心极力释放着自己的欲望。

从戈雅开始，个人情绪的表达逐渐从“美化对象”转变为“理性幻想”。葛辉生活在一个经历了漫长文化整合期仍没有结果的年代。他在既有系统和谱系的视线范围之外，自然生长，并自定义自己的逻辑和审美。在葛辉作品中，人物通常取材于生活，却难以分辨出身份，这些或卧，或侧躺，或席坐，或纠缠在一起的人……有着明显的对物写生的感觉。但所有的细节，几乎都很难确认他们是否是同一个人。葛辉在理性的控制中，将他们画成了一个属于“人”这个符号的轮廓。我们可以理解为，这是一个从现实到大脑的隐性传输，不断将人物身份从具体过渡到散漫。这也不可避免地将观众卷入对于观看身份的质疑中去，一种光明正大的“理性臆想”通过画面布置，激荡着观众的观看“欲望”。

不妨借用葛辉自己说的一句话：“梦中的事物都是恍惚的，可以变幻的，只能以欲言又止的方式呈露出来，也是回到生命最初想象。梦中的呓语，只有当生命处于余外状态时才能倾听得到。”我们可以将这句话理解为一句诗，这是艺术家极力将自己去身份化再重新审视自己的表达他将自己看作不属于任何时代的自由人。这一打破僵局的本能，成为蕴藏在他身体里和戈雅对于艺术“原初状态”的基因纽带。

形状的边缘，是葛辉绘画最达意的要素；形像清晰，思想模糊，则是葛辉绘画的潜在特征。葛辉的绘画，在模棱两可的想象中周旋，他在确认真实，确认某种最自然的原初形状。这种原初状态从何而来呢？福科说：“人们要在绝对隐私的地方，提出这些最隐私的问题。”葛辉将自己自觉地放置在“绝对隐私”的处境中，在漫长的时间里，不断自问真相何在？因此，葛辉通常在一幅画面前反复调整，反复打磨，反复将自己逼到最隐私的处境中去。

在作品《三十六枝花》中，我们可以看到未完成的效果，一团荆棘围绕的玫瑰凸显在画面的最前面，远处一个姿态尚不明了的人体形状，引人联想。内容的位置与笔触在空间层次上集合起来，类似音乐式的线性结构，完全与古典造型拉开了距离。《娇羞的，太娇羞的》这两件同名的大尺幅作品，有着明显的戈雅式的辛辣作派，那种对艺术无限的解放，和对于人性纠葛的个人判断，形成了一个统一的类似舞台的平面空间。葛辉在尽可能同化梦境的视觉循环那些看似潦草的，断断续续的，颜色混淆的色块儿背后，是葛辉理性的驾驭。在葛辉的手里，一手握着神秘，一手握着浪漫，因为有了神秘和浪漫，“欲望”像诗句一般自由地跳跃在他的意识流中。在意识流的幻想下，如《从来就没有准备一则故事》等作品，有着明显的去故事化的目的。那些琢磨不透的、难以形容的内容以及复杂的表情，和相互依靠的肢体，都指向人性的纠葛。时而出现的动物，显得安静，狮子与人和平的共处，白鹅被女人开心的轻松拎起，他们在一起充满戏虐的荒诞感。

“天堂是什么颜色？”“天堂是肉粉色的。”肉粉色的躯体凝视着观众，隐隐地透出不安的征兆。“欲望天堂”，既属于一个躯体的符号轮廓，也属于一个梦境的反复叠加。在不堪重负的崩塌之时，形象出现了——野蛮的巨人、空虚的男人、娇羞的女人，他们不再属于任何阶层，也不说明任何苦难或欢愉。他们在迎接和等待着什么，或是作出了一个永不再有交流的决定。那种野蛮的生长，自由的胜利和伟大的无知，都可以借用葛辉的艺术诉说这一精神的脉络。并在这些散漫的轮廓下，招摇地展示出陌生经验的凯旋。那种通过欲望本能诉说出来的东西，不就是天堂吗。

PARADISE OF DESIRE

By Li Boyan

“Only rational fantasy is the essence of art”

-- Goya

The artist may not intend to transcend the classics, while the experiences of art practical collide in the imagination sometimes, and some indescribable perception and fantasy will arise. We see a desolation constructed by desire among 17 works in this exhibition, which continues the essence of art in life. The so-called "desire" is a dissolute state which is showed obviously or without disguise on Ge's painting. It is a kind of twist or dignity that not belongs to any class. While the "heaven" is just the place with flowing "desire", the place likes a hotbed where time and space are vague, the word was said hesitantly in our dream and the initial imagination of life. Ge creates many plump bodies with alienated and absurd ways to represent the desolation behind logos. These works, which end in a flutter dance, in a long standing meditation, in a desire of fleshliness, and are finished in a state that is still called unfinished, are being shrouded in a fuzzy dream.

On the one hand, Goya believed the existence of reason, on the other hand, he could not see the direction of It. In his later years, he said: "Only rational fantasy is the essence of art". This opinion are inspired with the "reason" in the enlightenment thought. Goya, with the control of reason, painted the religion as a devil and the bigwig es as an animal, and his paintings are full of coarseness, loss and uneasiness. He had no choice about art in the religious society, while he was trying to release his desire in his heart.

Since Goya, the expression of personal emotions changed from "beautifying objects" to "rational fantasy" gradually. Ge lives in an age that cultural was integrating but still don't have any result in a long period. He grows naturally and builds his logos and aesthetic outside the sight of existing systems and spectrum. In his works, the figures that lie, lie on one side or sit down are usually drawn from life, but their identity is difficult to be distinguished. It has strong sense of painting model. But it's hard to ensure if all the details are belonging to one model. Under the control of reason, Ge painted them into an outline of the symbol "people". We can comprehend that as an implicit transmission from reality to the brain and the identity of figures are shifted from specific to the random. This inevitably involved the audience in the doubts about the viewing identity, while a kind of aboveboard "rational imagination" impacts the audience's "desire" of watching through the structure of painting.

We might as well borrow a sentence of Ge: "things are misty, changeable in the dream, which only can be presented hesitantly, and it's also back to the original imagination of life. The delirium in dreams can only be heard when life is in an extraneous state." This sentence can be seen as a poem and an expression of the artist trying to de-identify and relook himself. He saw himself as a free person who not belongs to any age. The instinct of breaking the stalemate became a genetic link between his body and Goya's "original state" of art.

The edge of shape is the most significant element in Ge's painting, while the potential feature is clear figure and the fuzzy thought. Paintings swirl in ambiguous imagination. He confirms the truth and the most natural and original shapes. Where did the original state come from? Foucault said: "People ask the most private questions in the most private places". Ge put himself in the position of "absolute privacy", and keep asking himself where is the truth for a long time. So, Ge usually adjust and polish repeatedly in front of a picture, force himself into the most private situation repeatedly.

In the work "thirty-six flowers", we can see the unfinished effect. The rose surrounded by thorns at the front of the picture, and a figure with unclear posture is associative in the distance. The distribution of the content and brush stroke in the space is set up on the spatial gradation. The linear structure of it is similar as music, and is completely separated from the classical style. The two large paintings named "shy, too shy" have obvious Goya's pungency style. The infinite liberation of art and personal estimate of contradictory human nature form a unified plane space like a stage. In trying to assimilate the visual cycle of the dream, Ge's rational control is behind those seemingly scrawled, intermittent and confused colors. He held mystery in one hand and romance in the other, because "desire" leaped freely on the stream-of-consciousness, like a poem, when mystery and romance were hold. Under the illusion of stream-of-consciousness, there is a clear purpose of de-story in the works such as "never prepare a story". The impenetrable and ineffable content, the unpredictable expressions and the interdependent limbs, all point to contradiction of human nature. The animals in some paintings appear to be quiet, the lion and the people coexist peacefully, the white goose is picked up by the woman happily and easily, they are full of the absurd feeling and drama abuse when putted together.

"What's the color of paradise?" "It's flesh pink." The bodies in fresh pink are staring at viewers dimly and uneasily. "Heaven of desire" not only belongs to an outline of bodily symbol, but also belongs to a complex superposition dream. When it breaks on account of overburdened, the figure starts to appear, the savage giant, the inane man and bashful woman, they won't belong to any class and it's not a demonstration of any pine or joy. What are they waiting for? Or decide to don't have conversations anymore. The wild growing, the victory of freedom and the great innocence, all can be state though borrowing Ge's art. Also, it could show unexperienced victory. What can be recounted with instinctively is paradise.







三只鸟
Three birds

2018
布面油画 Oil on canvas
160×130 cm

从来就没有准备一则故事
Never prepared any story

2018
布面油画 Oil on canvas
150×200 cm









娇羞的，太娇羞的
shy, too shy

2018
布面油画 Oil on canvas
200 × 300 cm

慵懒的姑娘
Lazy girl

2018
布面油画 Oil on canvas
40 × 30 cm





夏日
Summer

2018
布面油画 Oil on canvas
30×24 cm

三十六支花
Thirty six flowers

2016-2018
布面油画 Oil on canvas
250×300 cm





失去知觉的少年
Unconscious juvenile

2017
布面油画 Oil on canvas
50×40 cm

娇羞的，太娇羞的
shy, too shy

2018
布面油画 Oil on canvas
200×300 cm







被阳光晒过的女孩
A Sunburnt Girl

2018
布面油画 Oil on canvas
120×150 cm











回头
Look back

2017
布面油画 Oil on canvas
50×60 cm

被阳光晒过的女孩
A Sunburnt Girl

2018
布面油画 Oil on canvas
150×200 cm





我不能悲伤
I can't be sad

2017-2018
布面油画 Oil on canvas
30×24 cm



训练
Training

2018
布面油画 Oil on canvas
30×24 cm

气力
Strength

2017-2018
布面油画 Oil on canvas
300×250 cm





艺术家和他的猫
Artist and his cat

2018
布面油画 Oil on canvas
200×150 cm

这个夏日
This summer

2017-2018
布面油画 Oil on canvas
200×150 cm

