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Space Station is honored to announce *Cosmic Geomancy*, the first solo exhibition in Beijing by artist Gu Jing, opening on March 7. Gu Jing was admitted to the Printmaking Department of the Lu Xun Academy of Fine Arts in 2014, where she received rigorous training in form and a full range of printmaking techniques, cultivating an emphasis on handcrafted texture and laying the groundwork for her artistic expression of reality and society. Beginning in 2018, she independently created a series of copperplate etchings focused on the collective unconscious and social sentiment. In 2020, she initiated *You Say*, an art-based psychological healing project. Over three years of public service practice, she conducted one-on-one art therapy and creative sessions, further abstracting and transforming the stories and experiences from these encounters into new series. These works were exhibited in a Shanghai museum space and received a positive response, gradually setting her on the path of a professional artist. In recent years, she has immersed herself in the study of Daoist canonical texts and Daoist philosophy, fusing Eastern classical thought with contemporary emotion to develop an artistic language that combines real-world concern with cultural depth.

This exhibition presents thirty works (or groups of works) created by the artist over the past two years. Titled *Cosmic Geomancy* (宇宙堪輿), the exhibition takes its name from the ancient Chinese concept of *kanyu* (堪輿): *kan* denotes the Way of Heaven, and *yu* denotes the Way of Earth; together, *kanyu* signifies the Way of Heaven and Earth. This etymological meaning first appears in the Western Han text *Huainanzi · Tianwen Xun* (*The Masters of Huainan · Treatise on Celestial Patterns*), in the passage “*kanyu xing xiong yi zhi ci*” (the Geomancy of heaven and earth proceeds from the masculine to know the feminine). In Gu Jing’s eyes, *kanyu* is not merely a designation for the Way of Heaven and Earth, but a star chart leading to cosmic consciousness—she uses the hexagram symbols of the *Zhouyi* (*Book of Changes*) as her coordinates and artistic language as her vehicle, inviting viewers to enter the exhibition hall and embark on a journey of energetic resonance across time and space.

Gu Jing’s creative practice draws inspiration from her unique sensitivity to the Way of Heaven and Earth. Using the *Zhouyi* as a metalanguage, she has constructed a distinctive visual generative system. Each hexagram referenced in the *Zhouyi* designates a core natural image and carries the characteristics and operational patterns of that image—what may be called “image-meaning correspondence, pattern alignment”—collectively forming the complete model through which the ancients apprehended the natural world of heaven and earth. Her creative thinking encompasses both a personal interpretation of the *Zhouyi* and a synthesis with modern physics, directing her ultimate inquiries toward the cosmos and the stars.

The exhibition unfolds across three chapters: **ASTRA, TERRA, and BIO.**

The ASTRA Series: Hexagram Lines, Celestial Phenomena, and Spacetime Coordinates

Keywords: Annual Hexagram, Cosmic Coordinates, General Relativity Computation, Aluminum Panel Space Expression

In the ASTRA series, Gu Jing turns her gaze toward the vast cosmos. She anchors her work in the “annual hexagram” (*zhinian gua*) of the traditional Chinese calendar—each year’s astrological fortune corresponds in the *Zhouyi* system to a specific hexagram, regarded as the concentrated expression of that year’s celestial energy. Drawing on Shao Yong’s *Huangji Jingshi* (*Book of Supreme World-Ordering Principles*), the artist selects the annual hexagrams for the years 2026 through 2029. After abstracting the hexagram-line data into binary form, she imports them into the spacetime curvature coordinate system of general relativity, deriving a series of “spatial coordinate positionings.” The hexagrams are translated into vector orientations and cosmic coordinates within the gravitational field, inscribed upon the surface of her works.

The annual hexagram for 2026 is *Tian Huo Tong Ren* (☲ Heaven over Fire — Fellowship, 同人), with Qian (Heaven) above and Li (Fire) below. Heaven and Fire mirror each other; accordingly, the painting conveys a surging, ascending momentum and warm luminescence—pale, warm-white halos rise from the center of the canvas like the first unfurling of a stellar nebula. For 2027, the hexagram is *Di Ze Lin* (☱ Earth over Lake — Approach, 地泽临), with Kun (Earth) above and Dui (Lake) below. Earth receives the waters of the lake; the canvas assumes a state of aqueous permeation, surrounded and suffused by cold, ink-dark tones, as though the earth were absorbing celestial rain. The 2028 hexagram is *Shan Ze Sun* (☶ Mountain over Lake — Decrease, 山泽损), with Gen (Mountain) above and Dui (Lake) below. The mountain obstructs, the lake recedes; the composition presents a localized contraction and convergence, with both sides pressing inward, and the remaining white space tracing the trajectory of light in motion—like cosmic tides. For 2029, the hexagram is *Shui Ze Jie* (☵ Water over Lake — Limitation, 水泽节), with Kan (Water) above and Dui (Lake) below. Water flows over the lake; the canvas is built from spiraling brushstrokes that gather layer by layer, like tides advancing and retreating in measured rhythm, cycling endlessly.

This exhibition will present these four works from the ASTRA series. The resulting images bear the powerful attributes of their respective annual hexagrams: the color temperatures of light range from warm to cool; the dynamics of visual extension vary—ascending, descending, diffusing, exploding, contracting. They resemble both deep-space photographs of unknown nebulae and the enigmatic prognostic charts left behind by ancient astronomers. The cosmic coordinates derived from calculations ancient and modern lie hidden within the paintings like answers to a riddle. Through this body of work, the artist seeks to ask: Since time immemorial, how have human beings sensed and responded to the celestial phenomena of the cosmos? Could what we call “heavenly secrets” in fact be humanity’s fundamental quest, on a cosmic scale, to understand the relationship between visible traces of light and the invisible forces beyond?

The TERRA Series: Hexagram Generation and Dynamic Landscapes

Keywords: Hexagram Translation, Generation and Emergence, Physical Generator

If the ASTRA series resonates with the macrocosmic rhythms of the universe, then the TERRA series draws the line of sight back to the planet we inhabit: Earth. From the hexagrams of the *Zhouyi*, Gu Jing extracts the primordial natural images and their spatial relationships—*Shui Lei Zhun* (☵ Water over Thunder—Difficulty at the Beginning), *Tian Huo Tong Ren* (☲ Heaven over Fire—Fellowship with Men), *Shan*

Huo Bi (䷔, Fire over Mountain—Grace), and others—treating them as the physical forces that have shaped the Earth’s hydrological geography and natural landscape.

Using a self-built “Hexagram Energy Physics Generator,” she simulates the mechanisms of emergence and manifestation inherent in the energy frequencies of specific hexagrams: the instantaneous eruption of thunder and lightning, the cycling of heat and wind, the alternation of flowing water between stillness and motion, warmth and cold, and the uplift and sedimentation of mountain masses. Within her apparatus, she captures physical effects akin to tectonic movement, tidal fluctuation, and the passage of thunderstorms.

In *Shui Lei Zhun* (Water Thunder — Difficulty at the Beginning), Gu Jing depicts what physicists call “supercooling”: not a matter of insufficient cold, but of a purity so absolute that the substance finds no reason to crystallize. People often call such a state an “impasse”—yet forget that it requires only the gentlest touch to unleash an instantaneous release of energy. On the canvas, explosive silver-white fissures and deep blue-ink suffusions capture the very moment of that energetic release. *Tian Huo Tong Ren* (Heaven Fire — Fellowship with Men), meanwhile, employs layer upon layer of glazed red-brown and gold-white to recreate the dynamic traces of fire’s tempering flow—so long as the vectors align, they can penetrate deep space, as though offering the coldest and yet most romantic interpretation of “common purpose.” In *Shan Huo Bi* (Mountain Fire — Adornment), the entire painting takes as its starting point a rendering technique—subsurface scattering: heat currents surge within the mountain body, and light, after repeated refraction, transmits a translucent glow from within. Energy is released only after passing through filtration—a beauty born of restraint. In *Feng Huo Jia Ren* (Wind Fire — The Family), fire burns below, heated air rises and becomes wind; the wind cools and sinks back down, only to be reheated by the fire. The artist depicts precisely this cyclical mechanism. The crevices and flickers of light, the layering and fading of color, the glazing and negative space of brushwork—all constitute a multifaceted deployment of the hexagram’s “metalanguage” from the *Zhouyi*.

The BIO Series: Internal Body-scapes and Five-Element Healing

Keywords: Internal Body Observation, Organ-Five Element Correspondence, Sun Simiao’s Six-Syllable Formula

Following the grand narratives of ASTRA and TERRA, Gu Jing’s BIO series turns the perspective inward, to the human body itself. She employs mimetic cavities that echo the structures of the body’s internal organs, integrating traditional Chinese medical Five-Element theory to present the lungs (Metal), liver and gallbladder (Wood), kidneys (Water), heart (Fire), and spleen (Earth) in dialogue with Western medical imaging. The seemingly abstract colors and lines in these works are in fact a fusion of the body’s tangible structures and its intangible *qi*, capturing the energetic trajectories of different organs in a suspended moment.

Each work is accompanied by a corresponding healing incantation for its associated organ, drawn from the Six-Syllable Therapeutic Formula (*Liu Zi Jue*): Liver — *xū* (嘘); Heart — *hē* (呵); Spleen — *hū* (呼); Lungs — *sī* (吸); Kidneys — *chuī* (吹); Gallbladder — *xī* (嘻). Visitors may vocalize the corresponding syllable to sense the energetic flow of each organ, completing both an interactive exhibition experience and a practice of internal observation and attunement of the body.

ASTRA, TERRA, BIO: Three Observational Scales of the Dao

Gu Jing has said: “The starting point of science is bold hypothesis; the destination of art is rigorous verification.” This echoes a pivotal process in the development of civilization and its call across the ages: how do human beings cultivate order out of the entropic void of chaos? How does a system, through generation upon generation of observation and extrapolation, evolve from the “false” into the “true”? The *Zhouyi* is often regarded as a handbook of divinatory numerology, yet it in fact reveals a deeper Dao—from relying on tools to “resolve doubt” (*jue yi*), one ascends to understanding principle so as to be “without confusion” (*wu huo*). Confucius said: “I would simply not divine.” Xunzi said: “Those who are adept at the *Yi* do not divine.” The master of the *Changes* does not resort to divination—not because the ability is lacking, but because it is unnecessary: when one is in resonance with the Way of Heaven and Earth, what need is there to seek answers from without? On this scale, we are at once observers and creators, and the laws we discern are themselves the traces of evolution. The true and the false have always been an exchange of consciousness spanning time and space.

At Space Station, we join Gu Jing in gazing upward at heaven and earth and looking inward upon ourselves. Her *Cosmic Geomancy*—and the inheritance and reinvention of the ancient wisdom encoded in those hexagrams—is arriving at the speed of light upon the contemporary art scene of today.

Notes

Note 1: The *Zhouyi* (*Book of Changes*) is an ancient Chinese philosophical classic composed of both a symbolic system and a textual system, revered as “the foremost of all classics” and “the fountainhead of the Great Dao.” It consists of the *Yijing* (the sixty-four hexagram images and their accompanying line texts) and the *Yi Zhuan* (the “Ten Wings” of commentary). The text evolved over the long course of “three sages across three antiquities”: Fu Xi in high antiquity, King Wen of Zhou in middle antiquity, and Confucius in near antiquity. Through the dialectic of yin-yang transformation, it reveals the operational patterns of all things in the universe. In essence, it is not merely a book of divination but an Eastern philosophical system for exploring the relationship between heaven and humanity, guiding people to adapt to change and cultivate themselves in conduct and affairs. It has profoundly influenced several millennia of Chinese culture, science, and modes of thought, and to this day retains a wisdom that transcends time and space.

Note 2: The “annual hexagram” (*zhinian gua*) is a core concept proposed by the celebrated Northern Song Neo-Confucian philosopher and *Yi* scholar Shao Yong (also known as Shao Kangjie) in his work *Huangji Jingshi* (*Book of Supreme World-Ordering Principles*). It designates a specific hexagram used to calculate the overall global fortune and the pattern of celestial operation for each given year—akin to a “duty officer of the year” among the hexagrams, governing and regulating all matters and phenomena for the entire year. The sequence of annual hexagrams for 2026–2030 is as follows: 2026 — *Tian Huo Tong Ren* (䷔); 2027 — *Di Ze Lin* (䷐); 2028 — *Shan Ze Sun* (䷌); 2029 — *Shui Ze Jie* (䷧); 2030 — *Feng Ze Zhong Fu* (䷋).