gdm

gdm Hong Kong

Wu Jiaru: The Trained Eye

5 November 2026 – 9 January 2027
1/F, Ruttonjee Centre, 11 Duddell Street, Central, Hong Kong

The Trained Eye begins with an eye that can no longer fully trust what it sees.

Its Chinese title, 目困目困, suggests an eye burdened by accumulation: artworks, books, teaching materials, memories, and inherited habits of perception. Rather than producing clarity, knowledge generates uncertainty. The more one learns to recognize, classify, and interpret, the less stable recognition becomes.

Bringing together painting, moving image, sculpture, archival materials, and writing, Wu Jiaru examines not only how perception is formed, but how images persist beyond the moments in which they are first encountered. A teaching slide, a masterpiece, a travel photograph, a personal memory, or a passing observation may all become equally available for reinterpretation.

Historical teaching slides occupy a central place in the exhibition. Once used to train generations of art students, these images were designed to teach recognition: how to identify a masterpiece, distinguish a style, or internalize a canon. Wu returns to such materials not as records of art history but as evidence of how perception itself is formed. Within the slide projector, reproductions of canonical artworks appear alongside the artist's own paintings and hand-drawn slides, collapsing distinctions between lesson and artwork, citation and invention. Removed from their original pedagogical function, the slides re-enter circulation within a broader constellation of archives, literary references, anecdotes, and fragments of lived experience.

A video assembled from footage recorded in Hong Kong in 2014 revisits the artist's perspective as a student. Titled *september_circuits*, it collages fragments of urban encounters, performance, and early machine-learning imagery, capturing a pivotal year of change. In a new video work *parasympathetic_pigeon_i*, literary quotations, archival fragments, personal writings, and observations gathered during the artist's travels circulate through a fictional protagonist born already in possession of language. Spoken in French, the work serves as a temporary host for texts, memories, and references moving across places, histories, and identities. Arriving in Hong Kong through layers of translation and subtitling, it explores how voices, like images, survive their origins. Voices detach from their sources, quotations acquire new speakers, and authorship appears less as a fixed point of origin than as a shifting constellation of inherited and borrowed materials.

A painting from the series *foreign_lines* is folded rather than stretched, interrupting the stable view traditionally associated with the medium. Found objects are dismantled, replicated, and recombined. Through theatrical lighting and shadow play, a dismantled umbrella gives rise to forms that hover between object and apparition. Art-historical motifs reappear as sculptural propositions: reflective fabric and real apples recall Cézanne's still lifes, while casts, replicas, and found objects unsettle distinctions between image and object, original and copy.

In a new sculptural work *mary_to_be_ii*, wood, metal, cast hands, and garments appear as repositories of cultural memory, accumulating narratives that exceed their material form. Referencing, in part, the symbolic use of women's undergarments during Myanmar's anti-coup protests, the work considers how everyday objects acquire belief, political agency, and cultural meaning through use.

The exhibition itself resembles a studio in rehearsal: a provisional stage where images, objects, memories, and references encounter one another in unexpected ways. This process extends to the artist's working desk and two locked boxes containing objects collected over the past several years. Accessible only through a signed agreement, the boxes transform viewing into an act of negotiation, making questions of access, trust, and disclosure part of the work itself. Presented without labels, or explanatory texts, the objects resist fixed interpretation and invite speculation. Visitors are encouraged to handle the contents and record their observations, which the artist subsequently reworks into AI-generated descriptions. Meaning is thus continually produced, rewritten, and circulated between object, viewer, artist, and machine.

For Wu Jiaru, inheritance is neither passive nor fixed. Images survive through reproduction, recollection, citation, and reinvention. What we inherit are not simply images themselves, but the structures through which they continue to acquire new lives.

Wu Jiaru 吳佳儒 (b. 1992, Guangdong; lives in Hong Kong) works across painting, moving image, installation, and writing. She holds a dual degree in Art and English from Tsinghua University, Beijing, and an MA in Creative Media from City University of Hong Kong. In 2022, she received an Asian Cultural Council Fellowship in New York.

gdm

爍樂畫廊・香港

吳佳儒「目困目困」

展覽日期：2026 年 11 月 5 日至 2027 年 1 月 9 日
香港中環都爹利街 11 號律敦治中心一樓
galeriedumonde.com

眼睛看見的，未必可信。「目困目困」始於這份懷疑。

展覽的英文標題是「The Trained Eye」，中文標題卻是「目困目困」。前者說的是訓練──眼睛受過訓練，學會辨認、分類、詮釋；後者說的是困──同一雙眼睛被自身積累的一切所壓住。作品、書籍、教材、記憶，以及承繼而來的觀看習慣，一層一層疊上去。人越學會辨認、分類、詮釋，所見之物便愈難奠定。

吳佳儒結合繪畫、動態影像、雕塑、檔案與寫作，考察的不只是感知如何形成，還有圖像如何在初次相遇之後繼續流傳，並在流傳中發酵。一張教學幻燈片、一件名作、一張旅行照片、一段私人記憶、一次偶然的觀察，都可能進入同一個被重新詮釋的場域。

藝術史教學幻燈片在展覽中佔核心位置。這些圖像曾用來訓練一代代藝術學生，設計目的就是教人辨認：如何認出一件名作、區分一種風格、內化一套正典。吳佳儒重新檢視這些材料，不是把它們當作藝術史的記錄，而是當作感知形成的證據。在幻燈機裡，經典名畫的圖像複製品與吳佳儒的繪畫及手繪幻燈片並置。脫離原有的教學功能後，幻燈片重新進入流通，與檔案、文學引用、雜記及生活經驗彼此交織。

一件以 2014 年香港拍攝素材組成的錄像，回望藝術家作為學生的視角。《september_circuits》拼貼城市遭遇、行為表演與早期機器學習影像的片段，捕捉那一年的變化。新作《parasympathetic_pigeon_i》中，文學引文、檔案碎片、私人書寫與旅途觀察，透過一個虛構主角流轉，這個主角生來就已擁有語言能力。作品以法語發聲，彷彿為文本、記憶與引用提供了一具暫時寄居的身體，使它們得以穿越不同的地方、歷史與身份。經過多重翻譯與字幕來到香港，它探索聲音如何像圖像一樣，在離開源頭之後繼續存活。作者身份也不再是一個固定的起點，而更像是一組持續移動的關係網絡：有些素材承繼而來，有些借自他處，並在不斷重組之中獲得新的位置。

《foreign_lines》系列的畫作被摺疊起來，而非繃在畫框上，打斷了人們對繪畫理所當然的觀看方式。現成物被拆解、複製、重組。透過劇場式燈光與影子，一把拆散的雨傘生成介乎物件與幽靈之間的形態。藝術史母題以雕塑的形式重現：反光布料與真實蘋果令人想起塞尚的靜物，而翻模、複製品與現成物則擾動圖像與物件，在紀錄與虛構、回憶與發明、原作與複製品之間持續漂移。在裝置《mary_to_be_ii》中，木材、金屬、翻模手部與衣物作為文化記憶的容器，承載着超出物質本身的敘事。作品引用緬甸反政變抗議中女性內衣的象徵用法，思考日常物件如何透過使用獲得信念、政治能動性與文化意義。

整個展覽更像一座持續排演中的工作室，圖像、物件、記憶與引用在此以意想不到的方式相遇。這個過程延伸至藝術家的工作桌，以及兩個上鎖的箱子，內裏是過去幾年收集的物件。觀眾須簽署協議方可開啟箱子，觀看因此成為一種協商，誰有權觀看、誰獲信任、哪些資料被披露，也成為作品的一部分。物件不設標籤或說明文字，不提供固定解釋，留待觀者自行理解。觀眾可以觸碰內容並記錄觀察，藝術家其後將這些第三方觀察轉化為 AI 生成圖像的提示詞（prompt），使觀看再次進入另一輪生產與詮釋的過程。意義因此在物件、觀眾、藝術家與機器之間不斷產生、改寫與流通。

吳佳儒關注的不是圖像是甚麼，而是圖像和知識如何在離開原有脈絡之後繼續存活。繼承不是接收，而是讓材料持續流動。幻燈片、引文、翻模與現成物離開原有用途之後，仍不斷被閱讀、被傳述、被改寫。我們所繼承的，從來不只是前人留下的東西，而是使那些東西得以持續獲得新生命的方式。

吳佳儒（1992 年生於廣東，現居香港）創作橫跨繪畫、動態影像、裝置與寫作。畢業於北京清華大學藝術與英語雙學位課程，並獲香港城市大學創意媒體碩士學位。2022 年獲亞洲文化協會紐約獎助。