



Wu Chi-Tsung: Trail to the Moon

19 December 2024 to 29 March 2025

Opening Reception: 19 December 2024, Thursday, 19:30 – 24:00

Venue: gdm Taipei, 1/F, 390 Ruiguang Road, Neihu District, Taipei, Taiwan

gdm is proud to present **Wu Chi-Tsung: Trail to the Moon** as the inaugural show for its Taipei space. *Trail to the Moon* is the artist's fourth solo exhibition with the gallery, featuring a site-specific installation titled *Lying Moon*, his signature *Cyano-Collages*, and a new experimental series titled *Wrinkled Texture: Fading Origin*.

Light is essential to Wu Chi-Tsung's practice. In 2012, Wu started exploring cyanotype techniques in his *Wrinkled Texture* series, investigating the possibilities of painting, images, and *shanshui* aesthetics. Cyanotype is one of the oldest photographic processes. In Wu's case, the act of wrinkling replaces the camera to create images, adding a performative dimension to his works. Wu soaks Xuan paper into photo-sensitive solutions, crumpling and molding them repeatedly with his hands, then exposes them under the sun for thirty minutes. The results resemble Chinese *shanshui* landscapes.

The process of exposing cyanotypes is full of random factors that lead to uncontrollable variations and possibilities. These experiments gradually evolved into *Wrinkled Textures*. On the processed papers, folds and the interplay between light and shadow replace ink. Wu reinterprets traditional Chinese paintings as photograms.

Fading Origin is an extension of this framework. Due to its convenience, cyanotype was historically widely used for replicating various drawings, hence the term "blueprint." With every replication, there will inevitably be details that are lost from the original image. Through each copy, data slowly disappears. Unlike analog systems, digital replication does not have originals; every copy is identical, existing as a perfect and eternal entity in an ideal world where humans can achieve anything. In contrast, analog systems resemble the real world with our finite lives—every moment is unique, irreplaceable, and ultimately ephemeral.

Wrinkled Texture 167 (2024)
Unique Cyanotype on Xuan Paper
210 x 90 cm



“In *Fading Origin*, I used an original *Wrinkled Texture*, overlaying it onto a second cyanotype paper to expose and replicate its image as a negative. The second sheet is then replicated onto a third, the third onto a fourth. During this process, the image becomes progressively blurred and faded, eventually becoming unrecognizable, resembling distant memories being forgotten, or the atmospheric perspective drawn on the timeline,” Wu Chi-Tsung says.

In his *Cyano-Collages*, Wu tears up multiple cyanotype-processed Xuan papers and collages them on aluminium boards, accentuating their valleys and peaks with white acrylic. In recent years, Wu has started experimenting with “cicada wing” Xuan paper, a material named for its delicate and thin nature, adhering them on the very top layer of his collages—a new challenge for the artist. The paper’s texture, transparency, and glossiness are all intimately connected to how it absorbs, refracts, and reflects light. Through the artist’s compositions against highly reflective aluminum boards, these “cicada-wing” Xuan papers bring added depth to Wu’s *Cyano-Collages*.



Cyano-Collage 235, 236, 237 (2024)
Cyanotype, Xuan Paper, Acrylic Gel, Acrylic, Mounted on Aluminum Board
300 x 300 cm each

The three large *Cyano-Collages* displayed in this exhibition form a majestic mountain that towers over audiences. Rock climbing is one of Wu’s interests, and its focused nature is similar to his creative process—both require extreme concentration. “Climbing and creating is the same—your spirit and body must be aligned. Beyond the limitations of your physical body and other materialities is the focus of human existence. It is a kind of freedom,” says Wu Chi-Tsung.

Wu Chi-Tsung created an interactive, site-specific project for this inauguratory occasion: *Lying Moon* (2024), a 6-meter large immersive photography installation. “Lying” holds both physical and metaphorical meanings in this context. The moon prostrates across the ground and audiences are invited to lie on it. The moon is also deceptive, as it is a fictitious replication based on popular impressions. The “moon spots” on its surface were created by Wu from sand, which were then photographed, edited, and collaged. With



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this interactive work, Wu elaborates on his two decades of investigation into how images change the way we see, imagine, and experience the world.



Lying Moon (2024)
Immersive Photography Installation
Diameter 6m

Both the moon and Wu Chi-Tsung's cyanotypes are reflections of the sun. They wane and fade according to the light. Wu's mastery lies in his ability to harness the seemingly uncontrollable aspects of his creative process. After 12 years of experimenting with cyanotypes, Wu does not depend on the light, rather, he plays with it. Delicately, like moonlight dappling over valleys and peaks.



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About the Artist – Wu Chi-Tsung 吳季璁



Wu Chi-Tsung (b. 1981, Taipei) is a multi-disciplinary artist whose work seamlessly weaves Western and Chinese arts both on a technical and philosophical level. He received his BFA in 2004 from the Taipei National University of the Arts. After decades of creating experimental ink paintings, Wu turned to photography, video and installations, finding in these new media compelling conceptual stratagems that spurred new and dynamic approaches to making images.

Wu has won numerous awards, notably the Liu Kuo-Sung Ink Art Award in 2019. His works are in public collections at the Asian Art Museum, the M+ Museum, Los Angeles County Museum of Art, and the UCCA Center for Contemporary Art, to name a few. Wu currently lives and works in Taipei, with working studios in Berlin and Ho Chi Minh City.

About the Gallery – gdm 燦樂

gdm is a Hong Kong-based art gallery founded by Fred Scholle in 1974. Originally opened as Galerie du Monde, gdm represents more than twenty artists, nurturing a diverse roster of artists at all stages of their creative practices with a global perspective. The gallery has been acclaimed for its ground-breaking work in championing artists of postwar and contemporary movements such as Hong Kong's Circle Art Group, and Taiwan's Fifth Moon.

gdm Projects launched in 2008 which transformed the gallery with a new emphasis on contemporary art and dedication to supporting emerging and underrepresented diaspora artists engaging with cultural identity and conceptual practices. Fostering collaborations with curators and institutions worldwide — gdm operates a dynamic program that encourages imagination and risk-taking, driven to provide opportunities for artists to amplify their voices within their communities, and across platforms in the international contemporary art world.

To celebrate 50 years (1974-2024), gdm opens a new space in Taipei at the end of 2024. gdm Taipei will launch “Siōng Tshinn,” a special program that focuses on spotlighting emerging local talent, providing a platform for young, unrepresented Taiwanese artists to showcase their works. Through “Siōng Tshinn,” gdm hopes to plant meaningful and lasting roots in the local art community.



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吳季璁個展《氤山映月》

2024 年 12 月 19 日至 2025 年 3 月 29 日

開幕酒會：2024 年 12 月 19 日（星期四）19:30 - 24:00

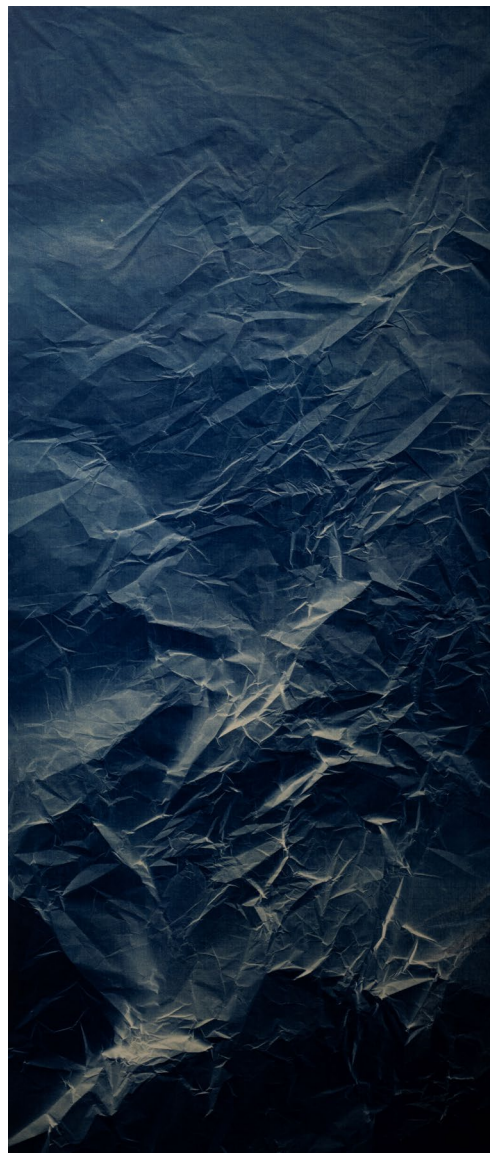
地址：台北市內湖區瑞光路 390 號一樓 燦樂台北

gdm 燦樂畫廊（曾用名：世界畫廊）欣然於台北空間呈現吳季璁個展《氤山映月》，為藝術家在畫廊的第四次個展，也是燦樂台北的開幕展。此次展出場域特定互動裝置《臥月》、《氤山集》、以及藝術家的新實驗系列《皴法習作：消逝的原件》。

光線是吳季璁的多元創作中不可或缺的元素。2012 年，吳季璁從《皴法習作》系列開始探索古老的氤版藍曬技術，思考繪畫、影像、山水美學的可能性。吳季璁的平面作品實質行為表演性很強，以手摺的動作取代了照相機來創造圖像，記錄當下陽光的陰影變化。在過程中，吳季璁先把感光溶液使用在輕薄卻富含韌性的宣紙上，用雙手不斷重塑紙張的皺摺，在陽光底下曝光三十分鐘後，顯影宛如山巒絕壁。

在太陽下的曝曬過程非常自然而隨機，充滿許多無法控制的變化和可能性。這些實驗逐漸發展成皴法習作的架構，用氤版的感光紀錄下宣紙自身在日光下的的皺摺和光影，以直接攝影替代了水墨畫中的筆墨。

《皴法習作：消逝的原件》系列在此架構下進一步延伸。氤版因為其便利性，在過去被大量應用在各式製圖的複製，即所謂的藍圖。每次複製時，難免損失原圖上的部分細節，一次一次複製後資訊慢慢遺失。不同於類比系統，數位複製並不存在原件，每次的複製完全相同，是一個理想世界中完美而永恆的存在，在這世界裡人類無所不能；而類比更像真實世界中我們有限的生命，每一個片刻都是那麼獨一無二，無法再現，也終將消逝。



《皴法習作之一百六十七》(2024)

氤版攝影、宣紙

240 x 90 cm

吳季璁：「我在《皴法習作：消逝的原件》中，將原版的皴法習作紙張，覆蓋在第二張氤版相紙上去感光，將其影像複製到上面形成負像，第二張再複製成第三張，第三張到第四張。這過程中影像逐漸模糊消逝，最終難以辨識，像是逐漸被遺忘的遙遠記憶，也像是畫在時間軸上的空氣遠近法。」

在《氤山集》系列中，吳季璁將數十張氤版宣紙撕碎、重組拼貼在鋁板上，並以白色壓克力細塑山水紋理。近年，吳季璁實驗使用蟬翼宣，紙張取名自薄如蟬翼，纖維特細，在處理過程中為藝術家帶來新的挑戰。蟬翼宣的紋理、透明度、光澤度關聯著紙張對光線的吸收、反射及折射，透過藝術家的拼貼創作和構圖，於反射度高的鋁板上的氤山集作品打造層次豐富的畫面。宣紙一層層的拼貼在塗有壓克力膠的鋁板上，在光線下反射出明亮的光芒。



《氤山集之二百三十五》、《氤山集之二百三十六》、《氤山集之二百三十七》(2024)
氤版、宣紙、壓克力膠、壓克力、鋁板
每件 300 x 300 cm

此次展覽中的三張巨幅《氤山集》組合猶如一座巨山，矗立於觀眾眼前。攀岩為藝術家的興趣之一，而攀岩是一件徹底當下的事，如他創作的過程一樣，需要極致的專注力、心無雜陳。吳季璁：「攀岩和創作都是，你的精神性和身體性是一致的。超越你身體、物質各方面的侷限，那個東西是人存在的重點，那是一種自由。」

吳季璁為台北新空間創作了場域特定的互動作品：《臥月》(2024)，一件 6 米大的沉浸式攝影裝置。臥月的英文名稱《Lying Moon》含有多重意義。月亮臥倒在地，藝術家邀請觀眾們躺在月亮上。另外，月亮是虛構的，它是一個由大家對月亮的印象而捏造出的影像。月球表面的紋路是藝術家由沙粒製成，再把沙子上的圖案進行拍攝、電子剪切再進行拼貼。透過這件互動作品，吳季璁邀請觀眾與他親身體驗影像如何改變我們看世界、想像世界和體驗世界的方式。



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《臥月》
沉浸式攝影裝置
直徑 6 米

月亮和靛版藍曬都是太陽反射的結果，隨著光線而變化。吳季璁巧妙地駕馭創作過程中看似無法控制的因素。經過二十年對影像本質的探索，吳季璁的創作巧妙地捕捉了光線和自然的力量，演繹時間的流動性——細膩地，如月光般幽美地灑在山峰上。



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關於藝術家吳季璫



吳季璫 (Wu Chi-Tsung, 1981 年生於台北) 是一位勇於融合中西文化及哲學思維的多媒體藝術家。2004 年畢業於台北藝術大學美術系，從小便兼具傳統書畫與素描水彩的藝術養成，骨子裡受東方傳統美學影響深刻，多年來堅持實驗水墨藝術，大學時期開始探索攝影、錄像及機械光影裝置等新媒介，去微觀宏偉的山水詩意。

不論是畫作、裝置或影像，吳季璫的作品中都在演繹時間的流動性，從曝光到拼貼，它不是單純靜態的東西，而是記錄著動態與韻律。吳季璫藉助攝影來思考與表達，對攝影、繪畫、山水、空間作出提問，無止境地尋找新的可能，在跨文化的語境中開發東西方藝術傳統新的火花。

吳季璫的作品被多個國際機構收藏及展出，其中包括舊金山藝術博物館、洛杉磯郡藝術博物館、香港 M+ 視覺文化博物館、北京 UCCA 尤倫斯當代藝術中心等。目前於台北、柏林和胡志明市設立工作室。

關於畫廊 gdm 燦樂

燦樂畫廊 (gdm) 於 1974 年由 Fred Scholle 在香港創辦，遂以世界畫廊 (Galerie du Monde) 開始舉辦展覽至今。畫廊致力培育及支持藝術家的長期藝術實踐，目前代理了二十多位藝術家。gdm 以其開創性的戰後華人藝術項目而受到國際讚譽，其中包括香港“中元畫會”，台灣“五月畫會”等。

2008 年，gdm 邁進新的里程碑，以當代藝術為重心，致力支持新銳、中生代和亞裔離散藝術家的藝術實踐。推進與策展人和全球機構的合作，為藝術家提供更多元的實驗平台和展覽機會，讓藝術家在本地社區以及國際當代藝術界的舞台上保持活躍，並以最大限度展現他們的理念，發揮當代藝術作為社會參與性論述的潛能。

為慶祝畫廊成立 50 周年 (1974-2024)，燦樂畫廊于 2024 年底在台北設立新空間，並發布全新“上青”項目，專門發掘本地年輕藝術家，為年輕、未被代理的藝術家提供發表作品的平台，希望透過該項目根植本地藝術社群。