

gdm Hong Kong

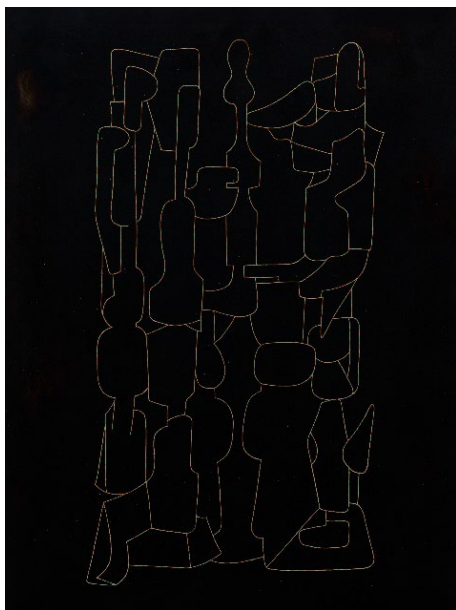
# Wu Shan

8 January 2026 to 14 March 2026

108 Ruttonjee Centre, 11 Duddell Street, Central, Hong Kong

galeriedumonde.com

gdm Hong Kong is pleased to present a solo exhibition by **Wu Shan**, featuring a curated selection of lacquer paintings and ink works created between 2012 and 2025. Recognized as a leading figure in contemporary lacquer art in China, Wu Shan has devoted himself to an in-depth exploration of the medium's visual language. For him, lacquer embodies profound cultural resonance and conceptual richness. Through the meticulous process of layering and the passage of time, his works trace subtle trajectories of emotion and thought, crystallizing into tangible forms.



In 1960, Wu Shan was born into an artistic family in Hangzhou, China. He received his degree in oil painting from the Zhejiang Academy of Fine Arts (now the China Academy of Art) in 1982, pursued advanced studies at the Art Institute of Chicago, and returned to Hangzhou in 2006. Wu Shan's turn to lacquer began unexpectedly. He positions the medium beyond its traditional associations with Eastern culture and craft, recontextualizing it historically and articulating it as a language of contemporary painting.

Lacquer demands a rigorously timed and labor-intensive process: each layer must be applied, sanded, polished, and left to dry before the next is added. This temporal discipline requires patience, precision, and restraint. Its material qualities—viscous, lustrous, and imbued with depth—resonate with Wu Shan's introspective visual language. Through repetition and endurance, the practice becomes a meditative trial of body and mind, refining his work into forms that are delicate, self-contained, and expressive of inner spirit.

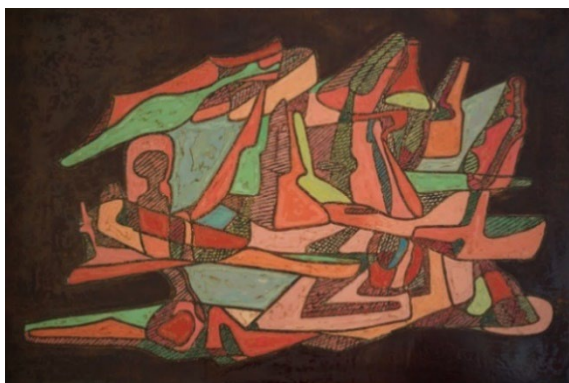
Wu Shan, *Tiyindeng* 易銀燈 (2016) Lacquer, Hemp, Board, 40 x 30 cm

Within the layered process of lacquer, line is the initial point of contact with the medium. Wu Shan's compositions often begin with a fine line that traverses the surface without fixed origin or conclusion, generating a dynamic rhythm through overlap and intersection. As the viewer's gaze traces its movement, the line alternates between clarity and concealment within the lacquer's luminous depth, producing a visual experience of fluidity.

Wu Shan's use of color reflects a marked self-containment. His paintings often employ a monochromatic palette, within which subtle tonal variations remain veiled beneath the surface. Perceptible only through sustained, intimate viewing, these nuances evoke the temporality of lacquer—a medium defined by slowness, sedimentation, and patience.

Wu Shan's early works reveal the influence of Cubism, yet his later practice evolved into a more refined visual language that probes the relationship between material, line, and spirituality. Line occupies a central role, approached in a manner reminiscent of *Baimiao*, the traditional Chinese ink technique of fine line drawing. Through subtle shifts between straight and curved, solid and void, he constructs rhythm and movement across the surface. Each line and layer of color emerges from deliberate reflection and time, sustaining a quiet yet enduring visual tension.

In recent works, Wu Shan draws titles from *Kunqu* repertoires, the oldest form of Chinese opera. Its lyrical melodies and delicate gestures resonate with his refined language of line. Without direct explanation, the titles guide viewers toward rhythm and association, while his paintings, echoing *Kunqu*'s pauses and tonal turns, embody restraint and subtlety, revealing emotion beneath quiet surfaces.



The exhibition presents Wu Shan's lacquer works alongside ink on paper pieces, emphasizing his disciplined study of line. Through repeated practice, he refines subtle variations into precise forms that connect both mediums. Xuan paper's absorbent fibers allow ink to diffuse, creating soft washes and tonal shifts, in contrast to lacquer's dense texture. Despite these material differences, Wu Shan's exacting approach to line remains constant, rooted in long practice and deep understanding. Whether layering lacquer or softening ink, he responds with sensitivity and control to the interplay of time, matter, and line.

Wu Shan, *Dianqianhuan* 殿前歡 (2012) Lacquer, Hemp, Board, 80 x 120 cm

Against the excess and relentless pace of contemporary life, Wu Shan asserts minimalism as resistance. His refined lines and restrained palette embody patience and discipline, stripping away the superfluous to reveal only essential forms and emotions. For Wu Shan, minimalism is both a visual language and a lived philosophy, distilling experience into a refined expression that is at once pure and forceful.

#### About the artist — Wu Shan 吳杉



Wu Shan (b. 1960, Hangzhou, China) graduated from the renowned Zhejiang Academy of Fine Arts (currently known as China Academy of Art) with a BFA in Oil Painting in 1982, and completed his MFA at the Art Institute of Chicago in 1986. He returned to China in 2006 and currently lives in Hangzhou.

Lightness and the turbulence of lines are the core of Wu Shan's visual language for over two decades. The fine lines in Wu's lacquer paintings are an embodiment of the artist's life philosophy—to pursue a simple and authentic way of living.

Artist portrait shot by Jin Shi

As a fan of *Kunqu* Opera, Wu Shan believes elements of *Kunqu* comes alive in his works—the strong lyricism and intricate rhythms of *Kunqu* form a dialogue with the abstract forms in his painting. Hence, many of Wu's recent lacquer paintings have been titled after *Kunqu Qupai* (*qupai* is a fixed melody used in traditional Chinese music).

Wu Shan has widely exhibited in institutions across Asia and North America, including the National Art Museum of China in Beijing; OCAT Contemporary Art Terminal in Shenzhen; Boxes Art Museum in Shunde, China; the Art Institute of Chicago; Hyde Park Art Center in Chicago; and The Snite Museum of Art in Indiana, United States, among others.

#### About the gallery — gdm 樂樂畫廊

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 opened a new space in Taipei in 2024. With its opening, 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.

# 吳杉

2026年1月8日至3月14日

香港中環都爹利街 11 號律敦治中心一樓

[galeriedumonde.com](http://galeriedumonde.com)

燦樂畫廊榮幸於香港空間呈現吳杉的個展，涵蓋藝術家由 2012 至 2025 年創作的大漆作品和水墨習作。作為當代中國大漆藝術領域的領軍人物，吳杉長期致力於對大漆材料性與語言結構的深入研究。他將大漆視作一種能深刻承載文化意涵與思想觀念的媒介，透過層層堆疊、細緻打磨與時間的沉澱，使情感與思想的生成軌跡得以在物質層面被具象化。



吳杉在 1960 年出生於杭州一個藝術世家，1982 年畢業於浙江美術學院（今中國美術學院）油畫系，隨後赴美深造。2006 年，吳杉回到杭州，並於中國美術學院任教。一次偶然的契機，他接觸到大漆，自此展開對大漆的長期實驗。在吳杉的視野中，大漆不僅是東方文化的象徵性材料或傳統技藝的承載體，而是一種可從歷史語境中被重新解讀，並進一步轉化為當代繪畫語言的創作媒介。

大漆創作涉及高度繁複的工序——反覆刷漆、打磨與推光——每一層皆需經由自然乾燥後方能進入下一階段。這種以時間為核心的層疊過程，不僅要求藝術家具備極高的耐性，也強調精準度與自我節制的必要性。大漆在物理層面所呈現的黏著性、光澤度與深度感，與吳杉細膩而內省的創作語言形成深度契合。在這樣的創作過程中，藝術家進入一場身心並行近似冥想的鍛鍊，於一層層反覆與等待之中，使視覺語言逐步被提煉為純粹、內斂且具有精神密度的形式。

吳杉《剔銀燈》(2016) 大漆、麻、木板，40 x 30 cm

在大漆層層堆疊的創作過程中，線條成為吳杉介入材質的第一道語言。他的創作往往始於一條極其細微的線，在無預設起點與終點的前提下於畫面中展開，於重疊與交錯之間生成動態的視覺節奏。當觀者的視線沿著線條移動時，線條在大漆特有的光澤與深度中於顯現與隱沒之間轉換，呈現出近乎流動的視覺經驗。

與此相應，吳杉對色彩的運用展現出高度的節制。他常以單色構築畫面，使色層的細微變化潛伏於深處，唯有在近距離的凝視中，觀者方能察覺其間的微妙互動。這種觀看方式本身即呼應大漆創作的時間性——緩慢、沉澱、等待。線條以大漆繪製，其生成亦是大漆乾燥過程中時間累積的痕跡。

吳杉早期作品曾受立體主義影響，但他隨後將創作重心轉向更純粹的視覺語言，聚焦於材料、線條與精神性的關係。線條在其作品中佔據核心位置，其運用方式呼應中國傳統白描，以曲直、虛實的細微差異構築畫面的節奏與動勢。每一道線條與色層皆經過深思與時間沉澱，呈現含蓄而持續延展的視覺能量。

吳杉近年為作品命名時，常引用崑曲的曲牌名稱。這種源自古典戲曲以曲笛為主奏、小鑼為節點，旋律婉轉細膩，與他對線條語言相互呼應。他引用曲牌作為作品標題時，不直接解釋畫面意涵，而是以作為一種的引導，開啟觀者對畫面節奏與意境的自由聯想。正如崑曲講究留白與轉音，吳杉的畫面亦如是，在克制與隱逸中流露出細膩的情感與張力。





展覽呈現吳杉的大漆與水墨作品，突顯他對線條的持續鍛鍊與掌控。透過觀察與描繪，他將細微變化化為簡潔精準的形式，貫穿兩種媒材。宣紙的柔韌與吸收性使墨線自然暈染；大漆則以厚重層次展現精確。材質雖異，他始終以高度敏感與控制力，探索時間、物質與線條的關係。

吳杉《殿前歡》(2012) 大漆、麻、木板，80 x 120 cm

在資訊過載與節奏加速的當代環境中，吳杉以極簡作為回應。他以簡約的生活態度對應作品中的線條——輕盈、克制，指向一種自我隱逸的狀態。透過持續的「減法」實踐，他去除多餘的視覺元素，保留最核心的結構與感知。在大漆層層堆疊的畫面中，細微的線條與節制的色彩以沉靜而堅定的方式呈現，形成一種與時代節奏相抗衡的精神修煉。對吳杉而言，極簡既是創作方法，也是生活方式——以最少的語言傳遞最深的感知，將生命經驗提煉為純粹而有力的視覺語言。

## 關於藝術家 — 吳杉



吳杉（1960 年生於杭州）於 1982 年畢業於浙江美術學院（現為中國美術學院）油畫系，並於 1986 年獲得芝加哥藝術學院碩士學位。他於 2006 年回流中國，現於杭州生活。

線條的輕逸既是吳杉的創作核心，亦是藝術家人生哲學的體現。吳杉嚮往簡單的生活，猶如他畫中的線條一樣——生活以輕的方式獲得自己的存在，生活之重也就是生活之輕。

藝術家肖像由金石拍攝

作為崑曲愛好者，吳杉相信崑曲元素在他的作品中油然而生，崑曲強烈的抒情性和複雜的節奏與其抽象的繪畫語言形成對話，並以崑曲曲牌為其近年的漆畫命名。

吳杉的作品於亞洲和北美的眾多藝術機構廣泛展出，其中包括中國美術館、深圳 OCAT 當代藝術中心、順德盒子美術館，以及芝加哥藝術學院、芝加哥海德公園藝術中心和美國斯奈特藝術博物館等。

## 關於畫廊 — gdm 燦樂畫廊

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。燦樂畫廊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，燦樂畫廊邁進新的里程碑，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），燦樂畫廊於 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。