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策展人 段少鋒
Curated by Duan Shaofeng

吳建楠個展
Wu Jiannan Solo Exhibition

香港地
HONGKONG

片場&看臺
CINEMATIC SET
AND
VIEWING PLATFORM

11 am - 6:30 pm | Mon - Sat | PH Closed
T +852 2803 2333
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46 Sai Street, Sheung Wan, Hong Kong
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Opening 2024.09.19 (THUR) 6-8PM
2024.09.19 - 11.22

Hong Kong: Cinematic Set & Viewing Platform
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獅語畫廊於 2024 年 9 月 19 日欣然呈獻吳建楠在香港的首次個人展覽《香港地：片場 & 看臺》，展覽將涵蓋藝術家近年創作的多個雕塑系列作品。

吳建楠的微型辭典

要理解一位藝術家的創作，需要回到他的生活情境和歷史語境。吳建楠於 1990 年出生於中國東北，後考入中國美術學院雕塑系學習，之後留學紐約藝術學院，畢業後在紐約藝術學院任教。目前，吳建楠是一位活躍在世界舞台上的中國藝術家，他長期處於跨文化的生活情境中，是多元文化的經歷者和觀察者、創作者。從這段簡短的介紹中涉及的時間與空間的變化，不難理解吳建楠為什麼身上具備全球化印記和本土文化經驗的交織、雜糅的特點。這種長期處於「中間地帶」的文化經驗映射在他的作品中，使得吳建楠和他的作品成為了世界鏡像和自我夢境的混合物。

吳建楠近年來的創作構成主要是兩個類型，一部分是具有集體記憶式的公共圖像的再現和轉換，另一部分則是從私人生活體驗中形成的感受與認知的再現。前者與社會現場相關，作品所描述

的事件、場景可以在媒體的圖像傳播中溯源，而後者是虛構出來的，宛若夢境版的創造，並沒有公共圖像可以追溯。為了充分且條理地認知吳建楠和他的作品，我們不妨以「關鍵詞」或者微觀角度「辭典」的形式來認識吳建楠的藝術。

之間

吳建楠一直以來處於一種「之間」狀態，從東北文化背景中成長、出走，之後進入中國美術學院學習，即江南文化的環境中。從東北到江南的移動，即便在中國的多元文化中也極具張力。在吳建楠的早期作品中，可見其成長的東北文化底色。之後，他前往紐約學習工作，作品中則置換為一種全球化的視角。由此可見，吳建楠在文化身份上是「之間」的狀態。

混合

正是因為吳建楠的「之間」狀態，導致他的作品成為了一種混合物：是現實和超現實的混合，是全球與本土的混合，是私人生活和公共生活的混合，也是從現實主義雕塑學習到後來全球化旅行中接觸觀念藝術的混合。最終所呈現出來的，則是一個宛如世界劇場的混合體。

現場

吳建楠在作品中樂於呈現不同層次的現場，既有已經發生的公共事件現場，比如新聞事件和體育競技現場；也有完全虛構出來的現場，比如《龍之死》這件作品中虛構的、具有超現實特點的事故現場；還有來自流行文化中的電視傳播的現場，比如《鄉村之愛》系列作品中取自於《鄉村愛情》的劇情場景；當然還有來自藝術家個人生活中所看到的現場，比如他對於紐約的視覺經驗也在作品中有所體現。這些不同的現場將觀眾從現實中拉進到吳建楠導演的一幕幕戲劇般的排演中。

數位化生活

吳建楠作為一位九十年代初出生在中國的藝術家，在他的童年時代進入千禧年，那時中國的互聯網高速發展。吳建楠這一代人經歷了中國社會數位化生活的形成與變革。他們沉浸在互聯網遊戲、新聞、螢幕視覺經驗、社交網絡和電商等豐富的數位化生活中，是互聯網數位世界的原住民。因此，我們不難理解吳建楠的作品透露出這種數位化生活的經驗，比如遊戲模型和螢幕圖像的視覺特點，以及公共事件的圖像，還有具有虛擬屬性的創作特點。此外，吳建楠的作品

中可見他對於手辦和模型的喜愛，而手辦文化在今天是流行文化、數位遊戲、玩具消費、社交網絡等混雜的產物，無疑也與這一代人的數位化生活緊密相關。

虛擬

在吳建楠的作品創作中，建立起虛擬世界到物質化呈現的途徑是數據。他首先構思作品的草圖，然後在電腦中完成雕塑的空間建模，之後將模型製作出來進行手動創作。因此，在他的創作中具有半自動或半手動的特點，這一點恰好也是今天數位時代藝術家創作的特點之一。電子數據創作方式完成了從虛擬到物質的跨越。在吳建楠看來，之後的創作具有一種繪畫屬性，他對於作品的繪製也體現出互聯網虛擬世界的審美特質，比如過渡色和電子色的使用。在《Z 世代》這件作品中，吳建楠虛構了一個 00 後女生的形象，這件作品在物質化之前一直以數據的方式進行創作和調整，之後才是吳建楠以雕塑和繪畫的方式完成。虛擬的方式無疑增加了作品的虛構色彩。

以上就是對於吳建楠的微型辭典的梳理，顯然這不是吳建楠和他作品的全部，吳建楠的微型辭典也在不斷生成的過程中。正如同一個展覽也並不能讓觀眾了解藝術家的全部一樣。在「香港地：片場 & 看台」這個展覽中，吳建楠帶來了近三年來創作的作品。香港這座城市與藝術家一樣，具有幾種特質，他們同樣處於不同文化交織的「之間」狀態，既有時間線索上歷史和現代的之間，也有空間上的東西之間，還有精英文化和流行文化的之間。這是吳建楠在香港的第一個展覽，藝術家的作品觀看方式宛如提供給觀眾劇場或看台的視角，這恰恰也是香港流行文化中同樣具有的視角。

段少鋒

2024 年 9 月 3 日

Leo Gallery is pleased to present "Hong Kong: Cinematic Set & Viewing Platform", Wu Jiannan's first solo exhibition with us in Hong Kong on 19 September 2024. The exhibition will showcase the artist's various series of sculptures and the development of his creative practice in a cross-cultural context.

Wu Jiannan's Micro Dictionary

To understand an artist's work, one must return to their life context and historical background. Wu Jiannan was born in 1990 in northeastern China, later entering the Sculpture Department of the China Academy of Art. He then went to study at the New York Academy of Art, and upon graduation, he started teaching there. Wu is an active Chinese artist on the global stage, living in a long-term cross-cultural context as a multicultural experiencer, observer, and creator. From this brief introduction, it is not difficult to understand why Wu embodies a blend of global influences and local cultural experiences. This long-term cultural experience in the "in-between" space is reflected in his work, making Wu and his pieces a mixture of reflection of the world and self-dreams.

In recent years, Wu's work has consisted mainly of two types: one involves the recreation and transformation of collective memory through public images, and the other represents feelings and perceptions formed from personal life experiences. The former is related to social contexts, where the events and scenes depicted in the works can be traced back through the dissemination of media images. The latter is fictional, resembling a dreamlike creation, with no public images as reference. To understand Wu and his works fully and systematically, we might consider approaching his art through "keywords" or a micro-level "dictionary" format.

In-Between

Wu has always been in a state of "in-between". He grew up in a northeastern cultural background and pursued his studies at the China Academy of Art, immersing himself in the Jiangnan cultural environment. The transition from Northeast to Jiangnan is particularly significant even within China's multicultural background. In Wu's early works, one can see the influence of his northeastern cultural roots. Later, as he studied and worked in New York, his perspective shifted to a more globalized view. Thus, it is evident that Wu exists in a cultural

identity that is "in-between".

A Mixture

It is precisely because of Wu's "in-between" state that his works become a mixture: a blend of reality and surrealism, global and local influences, private and public lives, as well as the fusion of learning from realist sculpture and later encounters with conceptual art during his voyages. Ultimately, what is presented is a mixed entity that resembles a world theater.

Scene

Wu delights in presenting different layers of "settings" in his works. These include not only the sites of public events that have already occurred, such as news events and sports competitions, but also entirely fictional sites, like the surreal accident scene created in his work "The Death of Dragon". Additionally, there are sites derived from popular culture, such as the narrative scenes taken from the series "Country Love". Furthermore, there are sites drawn from the artist's personal experiences, reflected in his visual encounters with New York. These various sites draw the audience from reality into the theatrical scenes directed by Wu.

Digital Life

As an artist born in the early 1990s in China, Wu entered his childhood during the millennium, a time when the internet in China was rapidly developing. His generation experienced the formation and transformation of digital life in Chinese society. They are immersed in a rich digital life filled with internet games, news, screen visual experiences, social networks, and e-commerce, making them "natives" of the digital world. Therefore, we can easily perceive why Wu's works reflect this experience of digital life, such as the visual characteristics of game models and screen images, as well as images of public events and features with virtual attributes. Additionally, his work reveals a fondness for figurines and models, which are products of today's popular culture, digital gaming, toy consumption and social networks, undoubtedly closely related to the digital lives of his generation.

Virtual

In Wu's creative process, the pathway from the virtual world to material representation is through data. He first conceptualizes sketches of his works, then completes spatial modeling of the sculptures on the computer, and subsequently produces the models for manual creation. Thus, his work exhibits semi-automated or semi-manual characteristics, which is one of the features of contemporary artists in the digital age. The use of electronic data as a creative method accomplishes the transition from the virtual to the material. In Wu's view, the subsequent creations possess a painting attribute. His approach to rendering the works reflects the aesthetic qualities of the internet's virtual world, such as the use of gradient colors and electronic hues. In the piece "Gen Z", Wu fictionalizes the image of a post-2000s girl. This work was developed and adjusted through data before being finalized in sculptural and painting forms. The virtual approach undoubtedly enhances the fictional quality of the piece.

The above is a summary of Wu's micro dictionary. Clearly, this is not the entirety of Wu and his works; his micro dictionary is continuously evolving. Just as an exhibition cannot fully convey an artist's essence, in the exhibition "Hong Kong: Cinematic Set & Viewing Platform", Wu presents works created over the past three years. The city of Hong Kong, much like the artist, possesses several characteristics. Both exist in a state of "in-between" where different cultures intertwine, encompassing historical and modern timelines, as well as spatial interactions between East and West, and the blend of elite culture and popular culture. Here at Wu's debut exhibition in Hong Kong, the way his works are presented offers the audience a perspective akin to that of a theater or viewing platform, which is similarly reflective of the viewpoints found in Hong Kong's popular culture.

Duan Shaofeng
3 September 2024

About the Artist 關於藝術家

吳建楠（生於 1990 年，中國大連）

現工作生活於美國紐約

吳建楠於 2014 年獲得中國美術學院雕塑系藝術學士學位，2016 年獲得紐約藝術學院雕塑系藝術碩士學位。他的作品通過雕塑和壁掛浮雕的形式去呈現當代城市生活和政治、體育等社會事件的主題，以現實主義和幽默、諷刺且多面性的敘事，讓人意識到我們目前所生活的環境的荒謬性。吳建楠目前任教於紐約藝術學院，是美國國家雕塑協會會員，美國獎章雕塑協會會員，以及世界經濟論壇全球傑出青年大連社區要員。

吳建楠於 2019 年被授予加拿大伊莉莎白·格林希爾茨基金會大獎，2017 年、2022 年被美

國國家雕塑協會授予 Dexter Jones 大獎，2016 年被授予美國 Compleat Sculptor 獎項。他入選了 "全美十大華人傑出青年" 和 "2020 年全美華人青年聯合會 30 歲以下精英" 榜單。他的雕塑作品曾被中國《雕塑雜誌》評為 2019 年最佳原創作品。此外，他也入選了 2015 年法國吉維尼 Terra 基金會駐地專案、2016 年義大利 ABC Stone Carrara Merit Award 駐地專案、2019 年西諾丁漢學院 Eric Fischl '66 駐地專案，以及斯沃琪和平飯店藝術中心駐地。他的作品在意大利威尼斯雙年展、丹麥 Art Herning 藝博會、美國蘇富比、邁阿密藝術博覽會、南漢普頓藝術中心、德國波恩藝術協會、中國浙江美術館等知名場館展出。他的作品和報導被發表在《紐約時報》、中國新聞社、《Metal》雜誌、《Bizarre Magazine》雜誌、《Hi-Fructose》雜誌、《收藏》雜誌、《T（here)》雜誌等。其作品被眾多機構和個人收藏。

Wu Jiannan (b. 1990, Dalian, China)

Currently works and lives in New York, USA

Wu Jiannan received his BFA Degree in Sculpture from China Academy of Art in 2014 and his MFA Degree in Sculpture from New York Academy of Art in 2016. Through formats of sculpture and wall-mounted relief, he presents the theme of contemporary urban life and social events such as politics and sports with a focus on realism and a playful, satirical and multifaceted narrative, that can make us realize the often absurd nature of the environment we're currently living in. He is an adjunct faculty member of New York Academy of Art, an elected member of American National Sculpture Society, American Medallic Sculpture Association, and a World Economic Forum Global Shaper of Dalian Hub.

Wu is the recipient of the Elizabeth Greenshields Foundation grant, winner of 2017 & 2022 Dexter Jones Award presented by American National Sculpture Society, winner of Compleat Sculptor Award, and other awards. He was selected as "2022 Top 10 Outstanding Chinese American Youth" & "2020 AACYF Top 30 Under 30" presented by All America Chinese Youth Federation. His work is recognized as The Best Original Sculpture in 2019 by Sculpture Magazine of China. In addition, he was selected for Terra Foundation Residency in Giverny France 2015, ABC Stone Carrara Merit Award Residency in Italy 2016, West Nottingham Academy Eric Fischl '66 Artist-in-Residence 2019, The

Swatch Art Peace Hotel artist residency in Shanghai 2023 and Tombolo Artist Residency in NYC 2023. His works have also been displayed in numerous exhibitions at renowned venues such as Venice Biennale in Italy, Gallery Poulsen and Art Herning in Denmark, the Sotheby's, Art Miami, and Southampton Arts Center in America, Bonner Kunstverein in Germany, Chongqing Contemporary Art Museum in China, etc. His works and art achievements have been published in The New York Times, The China Press, Metal Magazine, Beautiful Bizarre Magazine, Hi-Fructose Magazine, Collections Magazine, T(here) Magazine, etc. His works have been collected by numerous institutions and individuals.

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