

**吴思林**

**WU SILIN**

**世界就这样持续了很久**

**THE WORLD GOES ON**

**LIKE THIS FOR A LONG TIME**

**09.07**

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**空白空间 WHITE SPACE**

# 空白空间 WHITE SPACE

我们高兴地宣布，吴思林在空白空间的第二次个展“世界就这样持续了很久”将于 2024 年 9 月 7 日开幕并持续至 2024 年 10 月 19 日。本次展览将呈现吴思林最新的丙烯绘画创作。

相较于过往的创作，吴思林新近的绘画并不直接以某个文本作为作品最初的来源和启发，而是将其思绪投注到“灾难”的主题中。近年来各式人为或自然灾害的频发让人无法忽视，画家则在其画布上对其加以描绘与回应——战争机器倾然而至，洪水奔涌来去，留下一地狼藉……

在这样的主题之下，画家那一贯的充盈着想象力的细节和融合了多重透视的方法描绘着她所忧虑的世界，提供给观者以诸多省思的瞬间。《空袭》里，线描轻轻勾勒的战斗机于画面中划过，残缺不全的窗帘映照着四分五裂的田野，而孩童的风铃飘摇其间，召唤着已然破碎的家园。在《残骸》中，事物间的形体差距被极限地放大，庞然的坦克以不容置疑的体量碾压着其下的世界；相形之下，土地之上的士兵、树木如螳臂当车般被碾轧殆尽。而《世界上的某个角落》则以更为细琐的内容与情节展现出战场之下的生灵百态。这些看似“黑暗”的内容在画家稚拙的画风中看似被加以消解，却让人更感残酷。

另一方面，作为吴思林的创作中一大特征，画家在此次的创作中仍然有意识地将画框本身加以改造甚至雕塑化，这些处理不仅时常改造着我们面对画面时的观看体验，更与画面内容形成更为有机的整体。《人类搬走以后》左缘物件的加入形塑出炮弹轰击地面的质地，更将原本平行的视角扭转为俯视。《网》周边伸出的四条边框延展和强化了画面中本体与倒影形成的网状结构，而点缀其间的雕塑物则进一步使得画面呈现出难辨其向的错觉。而例如在《残骸》中顺延坦克炮管绽放出的玫瑰，则暗示出画家对其所绘画残酷局面仍留存的希冀。

而诸多作品中反复出现的树木，或孑然而立，或簇拥成林，即便被灾难倾覆摧倒，其后仍然勉力地生长。在某种意义上，它们也应和着画家对这一动荡不安世界的体悟和反思：世界运行有常，在这失望与希望并行的时刻，偏离的轨道也终将在万物对生命的渴望中重新回归。

## 关于艺术家

吴思林的绘画创作既包含着东西方绘画的经验与传统，又混合着她的奇思妙想与对个体生存状态的共情与省思。在她的绘画中，丰富的色彩在出人意料的线条与笔触中流转、具象的人物身姿则在转瞬间幻化为抽象的图景。于她的笔下，透视随心绪恣意地变换、不受束缚，而情感则落实到每一处细微的起落笔尖。人物与周遭共构成出人意料的剧场，并在不断累积的创造过程中，形塑出一个属于艺术家自己丰富、完整而迷人的世界。

吴思林，1992 年出生于中国重庆，现生活和工作在北京。2015 年在中央美术学院实验艺术学院获得学士学位，2021 年在中央美术学院版画系获得硕士学位。





吴思林 WU Silin

树的纪念碑 Monument of a Tree

2024

布面丙烯，松木 acrylic on canvas, pine wood

154x230x26(h) cm









吴思林 WU Silin

黄色的房间 The Yellow Room

2024

布面丙烯，松木，树脂 acrylic on canvas, pine wood, resin

162×216×8.5(h) cm













吴思林 WU Silin

洪水淹没了家 Flooded Home

2023

布面丙烯，石英砂，白蜡木 acrylic, quartz sand on canvas, ash tree

200×230×7(h) cm









吴思林 WU Silin

母与女 Mother and Daughter

2024

布面丙烯 acrylic on canvas

84×91×6.5(h) cm









吴思林 WU Silin

安全屋 Safe House

2023

布面丙烯，密度板，铜丝，尼龙绳 acrylic on canvas, MDF, copper wire, Nylon rope  
200x254x17(h) cm



吴思林 WU Silin

风雨同行 Come Rain or Shine

2024

布面丙烯，松木 acrylic on canvas, pine wood

127×167×6.5(h) cm



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吴思林 WU Silin

睡着了 Sleeping

2024

布面丙烯, 密度板 acrylic on canvas, MDF

132×159×6.5(h) cm

空白空间 WHITE SPACE



吴思林 WU Silin

空袭 Air Strike

2024

布面丙烯, 密度板 acrylic on canvas, MDF

213×205×21(h) cm





吴思林 WU Silin

下雨了 Raining

2024

布面丙烯，石英砂，密度板 acrylic, quartz sand on canvas, MDF  
94×130×6.5(h) cm







# 空白空间 WHITE SPACE



吴思林 WU Silin

网 Net

2024

布面丙烯，松木，核桃木 acrylic on canvas, pine wood, walnut wood  
143x190x5.5(h) cm

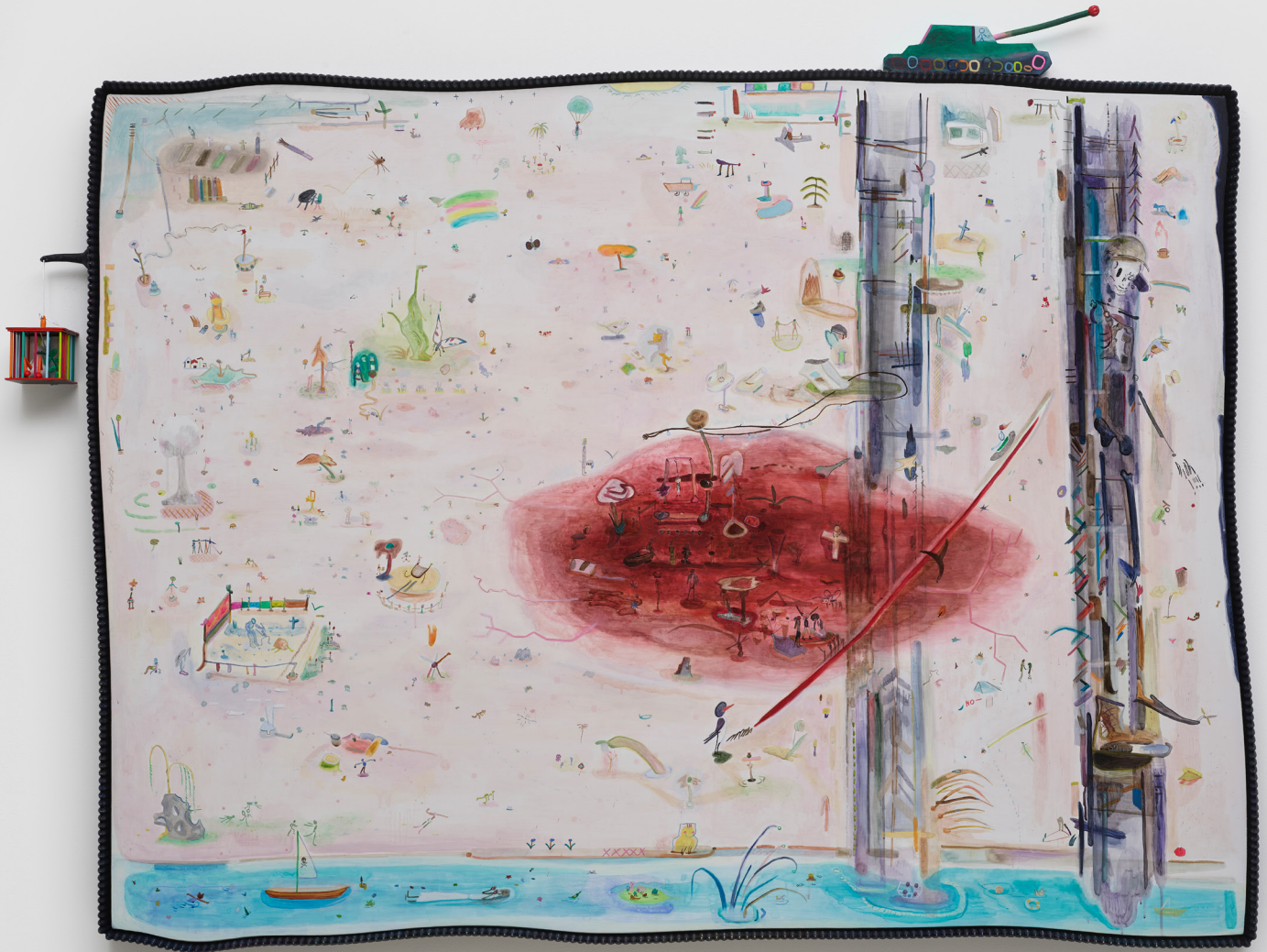








# 空白空间 WHITE SPACE



吴思林 WU Silin

世界上的某个角落 Somewhere in the World

2024

布面丙烯，密度板，松木，树脂 acrylic on canvas, MDF, pine wood, resin

158x209x8(h) cm





吴思林 WU Silin

人类搬走以后 After Human Moved out

2024

铝板丙烯, 棉布, 绢布 acrylic on aluminum, cotton, tulle

142×156×13(h) cm













吴思林 WU Silin

洪水淹没了森林 Flooded Woods

2023

布面丙烯, 石英砂, 密度板 acrylic, quartz sand on canvas, MDF

195x249x6(h) cm





吴思林 WU Silin

洪水上的少年 Young Man in the Flood

2024

布面丙烯，密度板 acrylic on canvas, MDF

135×187×6(h) cm







# 空白空间 WHITE SPACE



吴思林 WU Silin

残骸 Wreckage

2024

布面丙烯，密度板，松木，铁丝 acrylic on canvas, MDF, pine wood, iron wire

145×333×6(h) cm







White Space is pleased to present “The World Goes on Like This for a Long Time,” an exhibition of new acrylic paintings by Wu Silin. This exhibition marks Wu’s second solo presentation with the gallery and is open from September 7 to October 19, 2024.

In contrast to her previous works, Wu’s recent body of paintings did not source its inspiration from any specific text. Instead, she has turned her focus to the subject of disasters. In recent years, the frequent occurrence of man-made or natural disasters has become impossible to ignore. On her canvas, the artist captures and responds to these catastrophic events: war machines storm the earth, floods swamping our land, leaving behind a trail of devastation …

Working under this theme, Wu depicts the world that deeply concerns her from multiple perspectives, filling it with her distinctive use of imaginative details. These vignettes offer viewers moments of reflection, such as in *Air Strike*, the gently outlined silhouette of a fighter aircraft glides across the composition; through the tattered curtain lies a war-torn landscape. A child’s wind chime swings among the wreckage, calling for an already broken home. *Wreckage* exaggerates the difference in sizes to an extreme: a gigantic tank bulldozes the earth with its sheer mass, rendering the soldiers and trees on the ground as diminutive as mantises, who, vainly resisting the absolute power, pulverize under its force. *Somewhere in the World* conjures a wartime panorama through intricate details and nuanced storytelling. Wu’s child-like brushstrokes seem to have lightened these “macabre” subjects, when, in reality, they intensify the cruelty.

The incorporation of picture frames into paintings has been characteristic of Wu’s practice. In this exhibition, the artist has deliberately furthered this thread, as she continues to alter the shapes of the frames, even adding sculptural elements. These modifications often transform our experience of looking and, by integrating into the paintings, strengthen the images themselves. In *After Human Moved Out*, the addition of sculptural objects to the left side of the frame creates a vivid scene in which the ground is plowed up by shellfire, while switching the original parallel perspective into an overhead view. The four extending edges in *Net* are a continuation of the web-like composition, accentuating the mirroring of the subjects and their reflections in the painting. Scattering along the frame, the sculptural accents further disorient the viewer in the illusive world of the painting. Meanwhile, in *Wreckage*, a blossoming rose thrusts out from the tank’s barrel. It secretly embodies the artist’s persisting hope against the brutality painted.

Trees are a recurring motif in many of the works on view. A solitary trunk or a dense forest, trees preserve, despite the ravages of calamity. In a sense, they are the echoes of Wu’s understanding, as well as her reflection, of this tumultuous world: the world operates on consistent principles, and even in this moment of simultaneous despair and hope, the diverted path will one day make its return through the common yearning for life.



## **About the artist**

Wu Silin's paintings embody the experiences and traditions of both Eastern and Western paintings while blending in her whimsical ideas, empathy, and introspection on the individual state of existence. Her paintings exhibit rich color flow, unexpected lines, and strokes, while the figures are transformed into ethereal and abstract scenes. While the pictorial perspective changes freely and unrestrainedly at the artist's will, her artistic sensibilities land on every subtle detail. The characters and their surroundings form an unexpected theater, and as the creative process moves forward, the works of art shape into a uniquely rich, complete, and fascinating world of the artist.

Wu Silin was born in Chongqing, China in 1992 and now lives and works in Beijing. She received her bachelor from the School of Experimental Art of the Central Academy of Fine Arts in 2015 and master degree from the Printmaking Department of the Central Academy of Fine Arts in 2021.