

# Shepherd's Purse

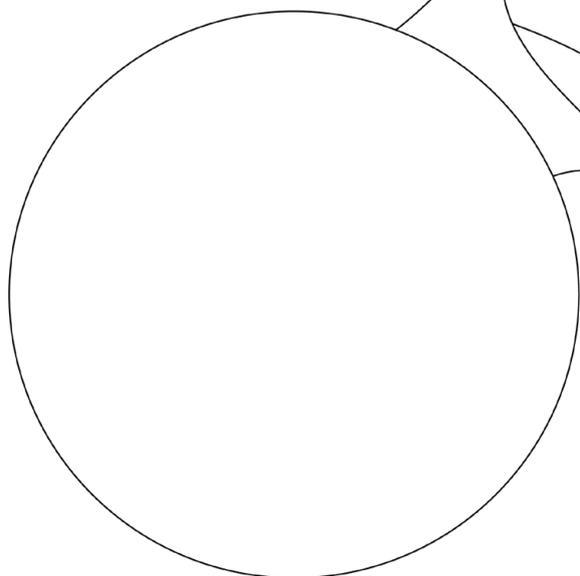
# 荠菜

邬一名

WU YIMING

2024

01.09 - 01.27



上海莫干山路50号  
50 Moganshan Rd., Shanghai, China

16号楼 Bldg 16

ShanghART  
香格纳画廊

香格纳 M50 将推出一个特别项目，它不仅仅是个展或群展，而是在一个整体语境中对单一主题呈现。艺术家作为主体，从对单一对象的重复处理中提取情感和哲学思考，将其压缩在主体的怀抱中。该项目在同一时空中只呈现一位艺术家和一个主题，章节之间不断过渡和演变。

引起艺术家兴趣的事物是固定的他者。这一他者通常在日常中以最不起眼的方式（甚至沦为被遗弃对象）存在。描绘他者需要花费很长时间去凝视，虔诚是等待来自事物内部觉醒的一次回应。这种回应足以将它从原有的语境中分离并挖掘出来，经过艺术家主观视角重新想象和塑造，形成与这一他者的合二为一。过程涉及流变和控制，最终赋予其永恒的精神属性。

邬一名这些年的创作更多关注私人化、日常化的凝视对象，荠菜这种为中国人所喜爱的野菜有着最朴实无华的外貌形态，在邬一名的墨色之下，时而散发生命在兀自妖娆和绽放状态，时而蔫耷晃脑的成为选剩下来的残余物。

ShanghART M50 is launching a special project that not just solo or group exhibitions, focusing on the presentation of a singular subject within an overall context. Artists, as the subjects, extract emotions and philosophical reflections from the repetitive treatment of a single object, compressing them into the embrace of the subject. This project presents only one artist and one subject in the same time and space, with chapters transitioning and evolving.

The things that capture the interest of artists are fixed others. These others often exist in the most inconspicuous ways in daily life (even becoming abandoned objects). Depicting these others requires a long time of gazing and devoutly waiting for a response that awakens from within the object. This response is enough to separate it from its original context and unearth it, allowing the artist to reimagine and shape it from their subjective perspective, merging with this other. The process involves fluidity and control, ultimately endowing it with eternal spiritual attributes.

In Wu Yiming's recent works, there is a greater focus on private and everyday objects of contemplation. The shepherd's purse, a wild vegetable beloved by the Chinese, possesses the simplest and unadorned appearance. Under Wu Yiming's ink, it sometimes emits a vibrant and blossoming state of life, while at other times, it becomes a wilted remnant left behind.



荠菜 2  
*Shepherd's Purse 2*

2018  
宣纸上水墨  
ink and colour on xuan paper  
150(H)\*180cm  
WYM\_6438



荠菜 10

*Shepherd's Purse 10*

2018

宣纸上水墨

ink and colour on xuan paper

175(H)\*220cm | with frame 179\*224\*5cm

WYM\_1219





荠菜 1

*Shepherd's Purse 1*

2018

宣纸上水墨

ink and colour on xuan paper

150(H)\*180cm

WYM\_5132



荠菜 6

*Shepherd's Purse 6*

2018

宣纸上水墨

ink and colour on xuan paper

175(H)\*220cm

WYM\_7771



荠菜 11

*Shepherd's Purse 11*

2018

宣纸上水墨

ink and colour on xuan paper

193(H)\*263cm

WYM\_7463





荠菜 13

*Shepherd's Purse 13*

2019

宣纸上水墨

ink and colour on xuan paper

180(H)\*180cm

WYM\_7066



荠菜 17

*Shepherd's Purse 17*

2020

宣纸上水墨

ink and colour on xuan paper

178(H)\*185.5cm

WYM\_3284



枇杷  
*Loquat*

2011

宣纸上水墨

ink and colour on xuan paper

68(H)\*107cm #| with frame | 72.5\*111\*5cm #

WYM\_0750



阳台植物  
*The Balcony Plant*

2015  
宣纸上水墨  
ink and colour on xuan paper  
220(H)\*175cm  
WYM\_7176



四棵树  
*Four Trees*

2014  
宣纸上水墨  
ink and colour on xuan paper  
180(H)\*360cm  
WYM\_0726



一名.2014.11



盆景 11  
*The Bonsai 11*

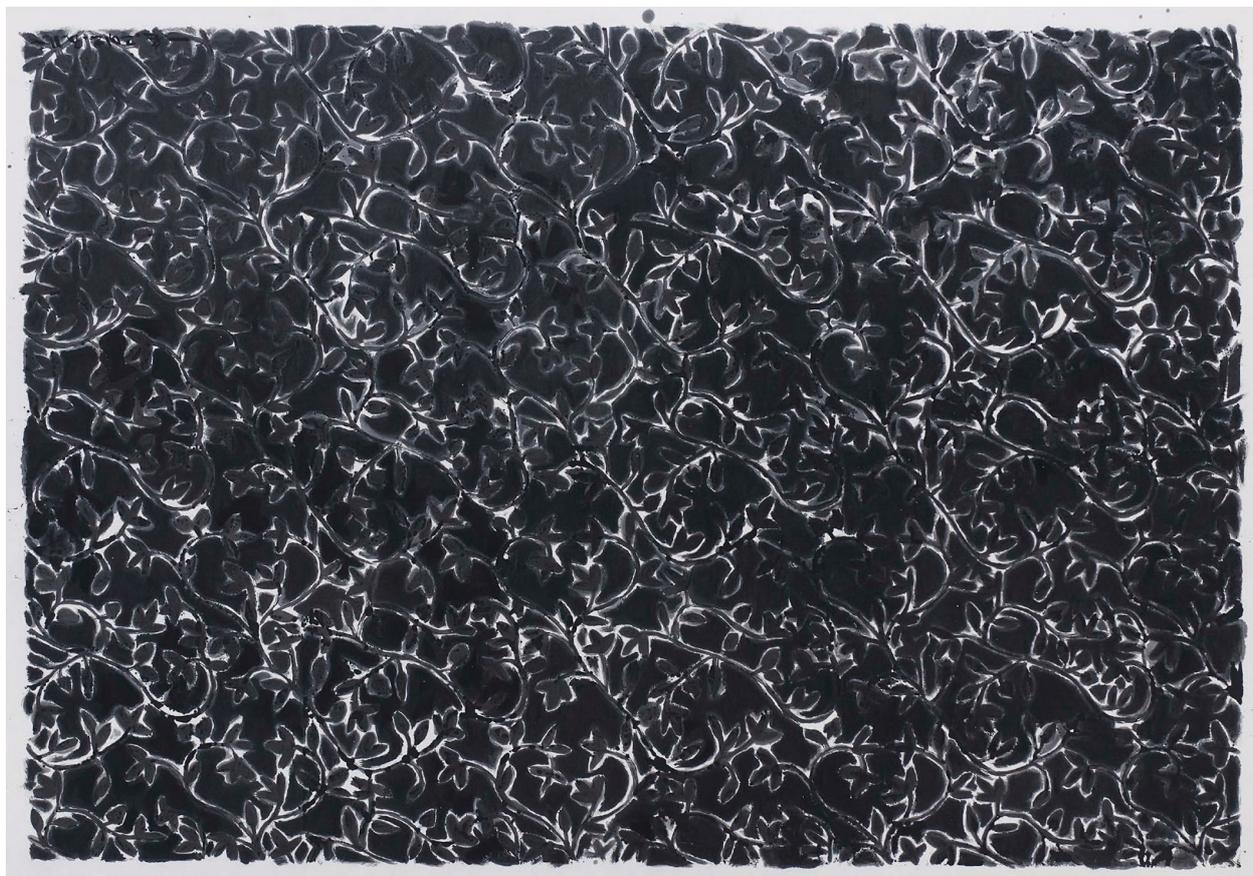
2016

宣纸上水墨

ink and colour on xuan paper

52(H)\*69cm #| WITHFRAME | 61\*77cm #

WYM\_8239



黑色花纹  
*Black Pattern*

2012

宣纸上水墨

ink and colour on xuan paper

126(H)\*182cm #| with frame | 128\*184\*6cm #

WYM\_9365

# 邬一名 *b.1966*

邬一名，1966年出生于上海。1992年毕业于华东师范大学美术系。现工作和生活在纽约。

从上世纪九十年代初至今，邬一名的水墨绘画创作持续了近三十年。现在看来，邬一名早期绘画实践正处于中国现代水墨与西方绘画碰撞的大时代背景中。“水墨”作为一种绘画手段，一方面面临突破传统束缚的困境；另一方面在对西方绘画史中写实主义、抽象主义以及表现主义等绘画流派的批判和借鉴中找寻出路。邬一名这代人一开始便肩负了调和中西绘画冲突的使命，而他游离于传统精神和现代主义边缘的状态恰好构成其作品的独特风格气质。艺术家笔下早期人物画形象令人印象深刻：人物缺乏表情、被扭曲或拉长，常处于漂浮、疾行状态。邬一名特有的表现手法在这一时期形成，他运用墨汁、水彩和丙烯，层层叠叠地经营画面，作品中笼罩着捉摸不定而亲密无间的美感。朦胧、疏离的图像是艺术家对当下中国社会迷狂现实和人们心理距离的凝练再现。更进一步地，邬一名创造了缺失五官的佛陀、自由女神和波伊斯形象，并以雕塑的形式呈现。艺术家将“空白”形象实体化，观众仍然能轻易辨识出“无脸”的“经典”，邬一名探讨了文化符号的建立以及文化权威的传播，暗示了类似于艺术的目的和可能性的观念。

然而，在邬一名的新水墨系列中我们难觅艺术家对社会或者历史的关注再现，他的艺术创作进入了更为个人化的阶段，有如文人茶余饭后将闲情寄托于各种雅玩的状态。邬一名描绘了几株兰花、荷塘一角、一对戏水天鹅、空地上的小汽车、霓虹灯光谱等等图像，绘画自在自然地融入在艺术家的生活日常中。此时，艺术家笔下的肖像已经具体有所指，如友人半身像、设计师等，在表现技法上仍是漫不经心地经营，但在形象的刻画上已经站在模糊的、普世的芸芸众生之像的反面。邬一名熟知自己画中对象的人生经历、学识品行，信手间塑造得惟妙惟肖。邬一名的绘画走向了闲散的私人性质，艺术家的绘画实践正是中国当代绘画发展中的一个切面。在理清了错综的传统与现代关系之后，对于艺术家的社会职能和艺术目的的新认识让他们自觉专注于自我的存在意识，这些图像与艺术家有紧密关联，当然，它们仍关联绘画本身和社会现实。

主要展览：邬一名：写物，香格纳画廊，上海（2018）；光，安卓艺术，台北（2017）；邬一名作品展，香格纳画廊，北京（2015）；美好生活就此展开，邬一名个展，安卓艺术，台北（2014）；无关时间——邬一名个展，香格纳画廊，上海（2012）；另一个现场——艺术的计划、概念与想法，香格纳H空间，上海（2009）；他人的世界——当代艺术展，上海当代艺术馆，上海（2008）；和而不同，中国华东当代雕塑邀请展，上海（2007）；当代中国艺术，KARSTEN GREVE 画廊，科隆，德国（2006）；邬一名纸上作品和雕塑作品展，香格纳画廊，上海（2006）；静则生灵，一间画廊，香港（2005）；中国 - 当代绘画，FONDAZIONE CASSA DI RISPARMIO，博洛尼亚，意大利（2005）；龙族之梦：中国当代艺术展，爱尔兰当代美术馆，都柏林，爱尔兰（2004）；邬一名：纸上新作 98-99，香格纳复兴公园，上海（1999），等。

# Wu Yiming *b.1966*

WU Yiming, born in 1966 in Shanghai, graduated from the Fine Arts Department of East China Normal University. He now lives and works in New York.

Since the early 1990s, Wu Yiming has been ceaselessly focusing on ink painting. Now it comes to light that the artist's early painting occurred against the background of an era that witnessed the collision of Chinese modern ink painting and Western painting. Ink painting, as a means of artistic expression, was on one hand facing the dilemma of surmounting the bond of tradition, and on the other in need of a resolution by criticism of and learning from realism, abstract art, and expressionism in western art history. WU Yiming and the artists of his generation shouldered from the very beginning the mission to reconcile the conflict between Chinese and Western painting. Moreover, he drifted between the traditional spirit and modernism, which constituted precisely the unique style and quality of his artwork. The characters in the early stage of his work appear very impressive: The figures all lack facial expressions; they seem distorted or stretched, often hovering or dashing. WU's unrivaled language of expression was formed during this period. Through ink, watercolors, and acrylic applied in a multiplicity of layers, the paintings were rendered with ambiguity and intimacy. The images characterized by obscurity and alienation show the artist's view towards the furor of contemporary Chinese society and his refinement and interpretation of people's psychological distance. Furthermore, WU created the images of buddha, the statue of liberty, and Beuys all destitute of facial expressions, and presented them in the language of sculpture. Even after the materialization of the "blankness", viewers can still easily identify these "faceless classics". In this way, WU investigated the construction of cultural symbols as well as the spread of cultural authority, giving a hint to the concepts which probably bore the semblance of the purposes and possibilities of art.

In the new series of ink paintings by WU, however, we can hardly find signs of the artist's concerns with either society or history. His art creation has entered a new phase of intensified personalization, like literati at leisure or in a playful state after a nice cup of tea or a tasty meal. WU Yiming depicts images such as a blooming orchid, the corner of a water pond, a pair of dancing swans, a car on an empty ground, the spectrum of a neon light, and so forth, for painting has been naturally integrated into his everyday life. At this moment, the portraits by the artist already possess a concrete meaning, such as those of friends or designers. Rendered in a seemingly casual way, they are nevertheless utterly dissimilar to the blurred and average faces of humankind. WU Yiming is quite familiar with the people in his own paintings, including their life experience and academic achievement, and thus manages to paint their portraits with remarkable vividness. WU Yiming's paintings move towards idle privacy, which exhibits exactly an aspect of the development of Chinese contemporary painting. After clarification of the intricate relationship between tradition and modernity, the new realization of the social functions of artists and the understanding of the purpose of art enables WU Yiming and other artists to focus consciously on the notion of self-existence. Closely related to their creators, these images are associated as well with painting per se as the social reality.

The selected exhibitions include: WU Yiming: Painting the Banal, ShanghART, Shanghai (2018); Light in the Dark, Mind Set Art Center, Taipei (2017); WU Yiming Recent Works, ShanghART, Beijing (2015); The Beginning of Good Life, Wu Yiming solo exhibition, Mind Set Art Center, Taipei (2014); The Other Side of Time - WU Yiming Solo Exhibition, ShanghART Gallery, Shanghai (2012); Another Scene - Artists' Projects, Concepts and Ideas, ShanghART H-Space, Shanghai (2009); The World of Other's: A Contemporary Art Exhibition, Museum of Contemporary Art, Shanghai (2008); Harmony and Difference, East China Contemporary Sculpture Invitational Exhibition, Shanghai (2007); Contemporary Chinese Art, Gallery Karsten Greve, Cologne, Germany (2006); FOCUS: Wu Yiming's Works on Paper and Sculptures, ShanghART Gallery, Shanghai (2006); Time Ex., UMA Gallery, Hong Kong (2005); China, Contemporary Painting, Fondazione Cassa di Risparmio, Bologna, Italy (2005); Dreaming of the Dragon's Nation, Contemporary Art from China, IMMA (Irish Museum of Modern Art), Dublin, Ireland (2004); Wu Yiming: Works on Paper 98-99, ShanghART Fuxing Park, Shanghai (1999), etc.

# ShanghART

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