



白鲸

李亭葳

COULD DONUT SAVE US FROM DROWNING?

Tingwei Li

剩余空间 地点：武汉市武昌区宝通寺路 33 号 403 国际艺术中心
SURPLUS SPACE Address: 403 International Art Centre · No.33 Baotong Temple Road, Wuhan, China

开幕时间 / Opening: 2018.3.10 16:00
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艺术家自述

小说《白鲸》（[美]赫尔曼·麦尔维尔）中描写感性与理性的交战，自我与世俗的抗衡，结构呈现了一种失衡的环状形态。不同角色眼中的白鲸成为一股无法征服的神秘力量，是人类恶的化身。因此，在某种程度上，白鲸所象征的可以说是资本主义在生产的过程中与人构成的那股不安。

海是原始的、无限延续的生命，它的存在给人们带来宿命般的恐惧与憧憬。救生圈象征拯救生命的安全感，游泳池又是安全的人造海水，被安设在航行的游轮中。影片中现代人用自己的方式娱乐、征服、改造、享受大海，在佯装欢乐的集体安全中，存在着微弱的个体孤独与不安的显现。展览中带有三个动画的装置意为回岸后的场景。“占领救生圈中的空间”是被救对象。在居所等相对安全的环境里，在与自身相处的空间中，也不可避免地产生“被救”的渴望需求。

Statement

The novel "Moby Dick" describes a battle between sensibility and rationality, the counterbalance between ego and the secular. The white whale symbolizes an unconquerable mystical force, like the embodiment of human evil. So, to some extent, the white whale is a symbol of the tension between people and capitalism in the process of production.

The sea is a primitive and infinite life. It makes people fear and look forward to. However, the swimming pool installed in a ship is a place of artificial sea water, and the life-buoy is given the mission of saving life. In the video works, modern people entertain themselves, conquering and taking advantages of the sea. Despite of a slight manifestation of loneliness, many people feign ignorance in the collective security and pretend they really enjoy it. The installation "Moby Dick, the Chase, first day, second day, third day" is a set of returning to the shore. "The space occupied in the life-buoy" refers to the subject living in a relative safe environment of residence, similarly in a space of one's own, it brings out inevitably the desire of "being saved" as well.

艺术家简介

1989 年出生。2017 年毕业于柏林艺术大学美术系自由艺术专业，获大师班学生称号。曾在纽约亨特学院硕士项目和同济大学就读，现工作生活于柏林和上海。展览包括“日落将至”（泰康空间，北京，2018）“感觉好不好”（J: Gallery, 上海，2017）、“VOLATILITY”（Gerken 画廊，柏林，2016）、“再想”（Flowers 画廊，纽约，2015）等。入选 2017 福布斯中国 30 位 30 岁以下精英榜。曾参加斯沃琪和平饭店驻留项目（2016）、纽约 Flux Factory 驻留项目（2016）和柏林 Regina Pistor-Preis（2015）提名。李亭葳用物体、图像和视频装置来组织当代生活话题，通过搜集和运用文字、视频、声音、平面符号，重现现代人追求的自我优化和消费市场中被改变自我意识，同时在研究中探讨了传播媒介对个人精神感受和身体的影响。

Tingwei Li (born 1989,China) graduated from Universität der Künste Berlin in 2017 and had previously studied at Hunter College MFA program and Tongji University. Li holds the title of Meisterschülerin of the Berlin University of Arts and currently works in Berlin and Shanghai. Recent exhibitions include "Bad New Days Ahead" (Taikang Space, Beijing,2018),"Feeling Good?"(J: Gallery, Shanghai, 2017). "Volatility" (Galerie Gerken, Berlin, 2016) , ">< ", (EGG Gallery, Beijing,2016), "Second Thought"(Flowers Gallery, New York, 2015). Li is among the Forbes '30 Under 30 China 2017' in Art and Style and participated in artist-in-residence programs at the Swatch Art Peace Hotel of Shanghai and Flux Factory of New York.

Working with objects, images and videos, Tingwei is interested in phenomenon and core values in contemporary life. By addressing how human consciousness and behavior have been changed in consumer society, she deals with contemporary subject centered issues such as the must of self-optimisation and the 'flexible ego' under conditions of marketing. As kind of artistic research, her work undertakes a mental archeology of contemporary media and its effects on our minds and bodies.

剩余空间（Surplus Space）是一家位于武汉 403 国际艺术中心的国际化非营利艺术机构，成立于 2015 年。空间致力于国内外最新、最前沿艺术实验的展示与推广，为公众提供专业的、丰富的当代艺术展览及公共艺术教育项目，拉近当代艺术文化与公众生活的距离，积极营造独特的当代艺术氛围，构建华中区乃至中国与国际艺术文化良性互动的平台，促进当代艺术的繁荣发展。

空间目前致力于以下研究方向并将持续扩大自身的影响力：

- 1, 通过策展方式，捕捉并深度探讨当下最前沿的社会、文化、政治以及艺术系统问题；
- 2, 邀请尚未受到市场关注的年轻艺术家，为他们提供一个良好的实验平台；
- 3, 通过跨学科的对话、讲座和出版，建立一个感知共同体。

Founded in 2015, Surplus Space is an international art institution located in 403 Art District. It is engaged in exhibition and promotion of latest and most cutting-edge artistic experiments at home and abroad. Surplus Space provides the public with professional and rich contemporary art exhibitions and public art education programs, so as to close the distance between contemporary art culture and public life. It actively creates a unique contemporary art atmosphere, builds a platform for benign interactions between Chinese and international art culture, and promotes the prosperity and development of contemporary art.

Surplus Space is currently committed to the following research direction and will continue to expand its influence:

- 1, to capture and explore the most cutting-edgely social, cultural, political and artistic issues deeply in the way of strong curation;
- 2, to invite young artists who have not been noticed by the market yet to provide them with a good experimental platform;
- 3, to establish a perception community through interdisciplinary dialogue, lecture and publication.

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