

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.