

余生记

A Descent into the Maelstrom

新闻稿
Press Release

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艺术家：李姝睿、杨光南、张雪瑞
Artists: Li Shurui, Yang Guangnan, Zhang Xuerui

展览时间：2022 年 11 月 5 日至 12 月 17 日
Duration: 5th November - 17th December, 2022

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红树林画廊荣幸呈现群展“余生记”，此次展览由独立策展人贺潇策划，邀请国内三位优秀艺术家——李姝睿、杨光南、张雪瑞呈现最新创作。展览将于 2022 年 11 月 5 日至 12 月 17 日期间展出。

展览“余生记”受到 19 世纪美国诗人，小说家和文学批评家埃德加·爱伦·坡（Edgar Allan Poe）创作的短篇小说《大漩涡底余生记》（A Descent into the Maelstrom）的启发，故事讲述了一位水手在航海过程中不幸被卷入有名的莫斯柯叶大漩涡，并在惊心动魄中死里逃生的经过。小说中采用的倒叙、多重视角等文学手段被挪用到本次展览中，而三位艺术家的创作在这一脉络下，所记录的是不同个体在特殊时刻对于自然、城市与生活中的日常所进行的深度剖析与转译。

张雪瑞在抽象绘画中展现出对色彩的高度敏感——一种紧密与自身感知体系的融合，而“光点”般的跳色打破着人们观看的惯性，让意识的跳跃成为“出逃”的可能。杨光南的参展作品通过对空间进行干预的方式呈现，不仅延续了自其所受到的传统雕塑语言的训练，更利用轻巧且坚韧的艺术语言风格，借助镶嵌、折叠、积累、拼贴等方式阐释城市空间中日常化的切身体验。而李姝睿以对绘画中不可或缺的两个元素——“光”与色彩的研究——去发现此刻，个体在时代环境下的需求与精神状态，同时也并未忽视让作品与广义的集体意识形态相关联。

文学作品打造了一个需借助想象而达到的极致境遇，大漩涡裹挟着主人公坠向深渊，而人类求生的本能和



勇气却又令其极尽所能逃出生天。艺术亦不是一条通途，在混杂的局面与布满荆棘的路上，艺术家又何尝不是在巨大的外力前、在嘈杂的环境中寻找属于自己的突破，本次展览正想以“小记”的形式记录下属于她们的“余生”。

MANGROVEGALLERY is pleased to present the group exhibition "A Descent into Maelstrom," curated by independent curator Fiona He, inviting three outstanding Chinese female artists - Li Shurui, Yang Guangnan, and Zhang Xuerui - to present their latest creations. The exhibition will be on view from November 5 to December 17, 2022.

The exhibition draws inspiration from the 19th-century American poet, novelist, and literary critic, Edgar Allan Poe's short story A Descent into the Maelstrom. The story recounts a sailor's unfortunate experience in the famous Maelstrom on a fishing trip and frighteningly escapes from death. The exhibition adopts literary devices such as flashbacks and multiple perspectives used in the short story to expand on these three artists' practices revolving around their in-depth analysis and translation of nature, the urban environment, and the quotidian from their respective perspectives at particular moments.

Zhang Xuerui's abstract paintings show the artist's heightened sensitivity to color - a close integration with her perceptual system. At the same time, the "light spots" on her canvas break the inertia of people's viewing and allow for a conscious "escape." Yang Guangnan's spatial interventions in the gallery are not only extensions of her sculptural training but also adopt a lighthearted yet unique style and approach to convey her personal and daily experience in urban space through mosaic, folding, accumulation, and collage. Li Shurui's painting practice focuses on the two indispensable elements of painting - light and color - to discover the desires and spirituality of individuals in the current environment while relating her works to the collective consciousness in a broader sense.

Literature creates an extreme situation that requires imagination. A maelstrom carries the protagonist to the abyss, while the human instinct and courage to survive to allow him to escape and survive the impossible. Artistic practices are not smooth sailings; in complex situations and thorny paths, artists look for their breakthrough before external force majeure and dissonant environment. This exhibition intends to present their perception when they "descent into maelstrom" through their works of art.

