

空 | 白 | 空 | 间
WHITE SPACE BEIJING

童文敏 | 祖母绿
2019.11.2-2020.1.18

空白空间高兴地宣布将于 2019 年 11 月 2 日呈现童文敏于空白空间的首次个展“祖母绿”。展览将持续至 2020 年 1 月 18 日。

童文敏的创作常常聚焦于外部环境与个体感知的交叉地带，通过看似背反逻辑的行为，激发微妙且具启发性的行动及其视觉诗意。通过时常简化的或具规律性的动作，在语义丰富的情境中提示身体与行动的寓言性品格。

展览“祖母绿”受到法国人类学家列维·斯特劳斯描绘的原始丛林传说的启发，以一则看似荒诞的“祖母弑孙”故事为起点，延伸并探讨了人与自然的伦理关系及其头足倒置。

以自我约束为基本方式，童文敏在各地旅行中因地制宜或就地取材，将身体和意识投入共感的世界当中。展览同名作品《祖母绿》缘于艺术家前往福岛等地的经历，艺术家以干枯的树杈连接四肢并触地，幻化为融合了动物与植物样貌的精灵，在不同的城市空间中与受创的土地上，如穿越密林般缓慢而艰难地游移。

在《残缺的身体》（包含了行为绘画、影像）中，艺术家“作茧自缚”，以有限度的身体行动能力，每天九小时，持续五天，在平铺于地面的 4.5×4.5 米的纸上，涂画出平行于其思维和身体状态的图像。

在另一些造访马来西亚金之岛时的创作里，艺术家或道法自然，伫立、悬置、搁浅在丛林之间，将行动限缩为“呼吸”这一基本生理本身，由此融入环境之中；或设身处地，在烧毁的芭蕉地里，保持双脚与土地的连接，想象灼烧带来的毁灭，抖动上半身直至癫狂；而在《海浪》及《珊瑚》中，她放弃意识对身体的主动控制，任凭潮汐与海浪的操纵牵引，随波逐流……在这些作品中，艺术家并不预设教条，而尝试以一种个人化的先验行动，重拾、演绎潜藏于人身体与精神中动物式乃至植物式的知觉本能。通过限缩行动的姿态、边界并以此勘定那些含混不清的经验范畴，重新理解、审视人与自然之关联。

童文敏，1989 年生于中国重庆。2012 年毕业于四川美术学院油画系。获得华宇青年奖评委会大奖（2018）、第八届新星星艺术奖一等奖（2017）、中国行为艺术文献展评选嘉许艺术家（2016）。近期的主要个展包括：祖母绿，空白空间，北京，中国，2019；规训的逃逸，干高原艺术空间，成都，中国，2019；树梢之上，器·Haus 空间，重庆，中国，2018。近期群展包括：漫游者之歌，空白空间，北京，中国，2019；不明的风景：亚洲酒店计划 2018，BARRAK，冲绳，日本，2018；蓝顶美术馆馆际交流项目展：变，华莱士画廊，莫林斯维尔，新西兰，2018；回应-国际行为艺术节和会议，东京；福岛，日本，2018；杨健和童文敏，Atelier am Eck，杜塞尔多夫，德国，2018；第十一届以色列 ZAZ 国际行为艺术节，Petach Tikva 美术馆，表演艺术平台，特拉维夫，以色列，2016；INTERAKCJE-第 17 届国际艺术节，Interakcje，彼得库夫特雷布纳尔斯基，波兰，2015；以身观身：2015 中国行为艺术文献展，旧法院大楼，澳门，中国，2015。童文敏现工作生活于重庆。

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TONG Wenmin | Emerald
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White Space Beijing is pleased to present *Emerald*, the first solo exhibition of work by artist Tong Wenmin with the gallery. The show will run from November 2, 2019 until January 18, 2020.

Tong Wenmin's work often focuses on the intersection between individual perception and the external environment, stimulating visual poetry and inspiring action through behaviors that at first seem counter-intuitive. Through often simplified or regulated movements, her work hints at the allegorical character of the body and action within a semantically rich context.

Inspired by primitive jungle legends described by the French anthropologist Levi Strauss, the exhibition *Emerald* starts with a seemingly absurd story about a grandmother and grandson, exploring the ethical relationship between humans and nature, and its inversion.

Using self-discipline as a basic method throughout her travels, Tong Wenmin adapts to local conditions and uses materials found locally, bringing body and consciousness into a world of mutual sympathy. The exhibition's eponymous work *Emerald* comes from the artist's experiences in Fukushima and other places. Tong Wenmin connects dry tree limbs to her own and touches the ground, transforming into an elf-like form combining both the animal and vegetal. In different urban and creative spaces, she moves slowly and laboriously, as if passing through a dense forest.

In *The Incomplete Body* (performance painting and video), the artist "binds herself" with limited physical mobility. Spending nine hours a day over the course of five days, she paints an image parallel to the state of her mind and body on a 4.5 × 4.5 meter long sheet of paper that has been laid on the ground.

In other works made while visiting Malaysia's Ara Dinawan Island, the artist stands, is suspended, or is caught amidst jungle foliage, limiting her range of action to the basic physiology of "breathing" and thus integrating into the environment. In another work she imagines herself in a field of burning banana plants with both feet maintaining contact with the earth. Visualizing the destruction caused by the burning, her upper body shakes uncontrollably. In the two works *The Waves* and *Coral* however, Tong Wenmin abandons active control of the body by the consciousness, instead being manipulated and dragged along by the flow of the tide and the waves...In these works, the artist does not presuppose any kind of dogma or moral principle. Rather, by taking personal transcendental action, she tries to recapture and interpret the animal-like and even plant-like perceptual instinct hidden within the human body and spirit. By limiting bodily postures and boundaries of action, the artist seeks to identify ambiguous areas of experience, thereby reexamining and forming new understandings of the connection between humans and nature.

Tong Wenmin (b. 1989, Chongqing, China) received her BFA at Sichuan Fine Arts Institute in 2012. She won the Grand Jury Prize of Huayu Youth Award in 2018, the First Prize of the 8th New Star Art Award by Deji Art Museum in 2018, the Accolade Artist by Documentaries of Chinese Performance Art in 2016. Her recent solo exhibitions include *Emerald*, WHITE SPACE BEIJING, Beijing, China, 2019; *Escape from Discipline*, Thousand Plateau Art Space, Chengdu, China, 2019; *Above The Tree*, Organ Haus Art Space, Chongqing, China, 2017. Recent group exhibitions include *A White Space Odyssey*, WHITE SPACE BEIJING, Beijing, China, 2019; *Unidentified Landscape: Hotel Asia Project 2018*, BARRAK, Okinawa, Japan, 2018; *Shift: Blue Roof Museum Exchange Exhibition*, Wallace Gallery Morrinsville, Morrinsville, New Zealand, 2018; *Responding: International Performance Art Festival and Meeting 2018*, Fukushima, Tokyo Japan, 2018; *Yang Jian und Tong Wenmin*, Atelier am Eck, Düsseldorf, Germany, 2018; *The 11th ZAZ International Performance Art Festival*, Petach Tikva Museum of Art; Performance Art Platform, Tel Aviv, Israel, 2016; *Thirty Years of Body Art Performance Happening Project Art Documents of China*, Beijing Minsheng Art Museum, Beijing, China, 2016; XVII-International Art Festival, Interakcje, Piotrkow Trybunalski, Poland, 2015. Tong Wenmin currently works and lives in Chongqing.