

Curatorial Rationale
IB DP Visual Art
Standard Level
Candidate Number: 0038880025

For a long time, fine art is considered as a noble spiritual production of intellectuals, and it exists primarily for wealthy man. Even now, this cultural environment didn't change too much, most people still have limited concepts about the meaning of art. By presenting this body of work, I want people to know that understanding art is not as out of reach as people may think.

Within this framework, the overall theme of my exhibit is to explore people's desire for material goods, which is also a socio-economic consideration. Thus, I mainly focused on the dominance of money in people's life. My exploration started from revealing current social situations, end with considering human nature based on essence of existence. So, selected works can be divided into three sections: Objective Statement (*Double Prey*; 4.6—1.5 = 68—0.5; *Cages*; *pottery Selling*), Subjective Judgment (*the Womb*) and Rational Thinking Result (*Drowning*; *Balance*).

Wrapping element is an important recurring motif in my work, it is inspired by Georges Jeanclous's *Kamakura*. I believe that wrapping is an abstract status that shows relationships between people and their desires. So, I used wrapping – prey wrapped in the belly, use of the womb, bubbles, crowd of pots, mass of balls -- to connect most of my works, some more directly, some more subtly or abstractly.

There is special consideration for lower socio-economic audiences. Since my works were made in their positions, I want my works to resonate with people to form solitary, therefore to accept or at least acknowledge their greed and its results gradually, and hopefully consider a new perspective. Meanwhile, I want these people to know that art can be accessible, or useful. The exhibition was set based on my thinking process, which is also a propulsive process that lead viewers towards relative reason. In order to eliminate

the feeling of “authority” that produced by formal hanging works, there are labels of “free to touch”, special accompanying panels explaining each artwork’s working process and explanations in laymen’s terms beside each work. Also, the label of *Pottery Selling* invited viewers to feel free to take a pot home for themselves, making this work ephemeral, which is why the supporting photo shows fewer pots (eventually they were all taken by viewers). Moreover, the streamers (umbilical cord) of *The Womb* connects to the implied line (intestines) of *Balance* in a way that leads to *Drowning* and enfolds *Pottery Selling*.

Words: 400