



Global  
Metro Art

# MAN YU



2015 - 2019



## MAN YU

Man Yu paints to communicate. Her beginnings in art occurred precisely because she did not know the words to express so many things that she had to say. But what Man Yu has to say transcends the physical plane. It is not what you see what she paints; it is what is not seen, what is under the skin. Despite this, figuration does not escape from any of her works, because in her definition of the invisible, the visible is the limit that makes the work not infinite.

Through what Man Yu communicates in her works, she pretends that those who enter her exhibition halls are not the same people when they leave. Thus, while her creations are a work of art, her exhibitions are a social work. The messages, in which the humanistic, spiritual ingredient is always present, hope to arouse introspection in the contemplative spectator who begins a process of change in a very subtle way, at some level of his existence.

The current work of Man Yu is even more concentrated in this intangible part, originating a new line apart from the hyperrealism with which her previous works are recognized. However, the realistic figurative element that characterizes her work does not fail to stand out. This and the mixture of traditional techniques with the subtle interventions of tangible elements that Man Yu adheres, sews, embeds in the painting, place it in the context of contemporary realism. In addition, her messages, whatever the period in which the public live, respond to a reality of the moment, because the concepts that Man Yu develops, at their level beyond the physical plane, are free of geographical or temporal limitations, always contemporary to the viewer.

Man Yu's inspiration originates in an inner place, in meditation, in a journey deep in her third eye and her other superior chakras. Thus, from the inside out, and with a certain influence of her spiritual teacher Ching Hai and the great artist Luis Caballero whom she did not know in person but has always admired, she expresses in her canvas very intimate impressions for her that, despite her passion by human anatomy, are originated beneath the skin.

In this way, a route that began in hyperrealism is projected, but points towards the abstract as a result of her constant and evident transformation. The route goes through stages such as the current one in which the aesthetic cleanliness, concepts related to the mysticism of the human being and the fine detail of even the loose strokes are part of the recognizable signature and brush of Man Yu

—Iris Lam, cultural manager







Man Yu. 2018. Re-nacer. Óleo. 150x150cm





Angelique. 2016. 150,0 x 150,0 cm. Acrylic on canvas



As part of her commitment to the messages of her art, the most recent works of Man Yu have emerged from the second dimension by incorporating specific elements to invite the viewer to interact with the painting. These ingredients of the composition have enriched the experience that observers have had when witnessing the works of the artist, giving them a means to connect with the message more intimately and reach the introspection incited with the work of Man Yu. Man Yu deepens: "I have always thought that art, even painting, must be able to touch; let the public feel the textures and communicate with the works beyond just looking at them. ".



As an example of this, on the left page you can see the "Angelique", which, when revealed by the public, is discovered as seen in the photograph above. In the same way it happens with the work "Xue Mei", below. Both works were inspired by the Silk Road and reflect the cultural exchange between East and West, as well as transgenerationally, represented through the veils of traditional marriage vs. modern dressed by an Asian woman and a western woman, respectively.

In 2017, at the 7th Beijing International Art Biennial, Angelique was exhibited at the National Art Museum of China. And in 2019, Xue Mei was taken to the sixth Latin American and Caribbean Art Festival that was held at the Beijing World Art Museum. In this last exhibition, both works were acquired by the China Postal Mail to represent Costa Rica in the Official Commemorative Envelope of the relations between China and Costa Rica.



In the official postal commemorative envelope of the 70th anniversary of the China Postal Mail, Man Yu's work of art celebrates the 12th anniversary of the establishment of diplomatic relations between China and Costa Rica.



Press releases on the participation of Man Yu in the Beijing Biennial 2017 and the issuance of the Official Commemorative Envelope of the Relations between China and Costa Rica 2019







Xue Mei. 2016. 150,0 x 150,0 cm. Acrylic on canvas









Eyes. 2015. 70,0 x 50,0 cm. Acrylic on canvas







# MAN YU

## HUMAN SUIT





## TH

Human Suit is an artistic proposal that digs into the duality of the tangible and intangible, the visible and invisible, the physical and immaterial of the human being. Through multidisciplinary artistic expressions such as painting, sculpture, installation, video and design, Man Yu and her guest artists reflect the humanity historic intention of proving its abstract truths, its souls, with the ephemeral of its creations, and knowing that the essential cannot be proved by itself without physical interventions that seek to prolong and decipher each particle of its expirable materialization full of unanswered realities to the question that is repeated insistently in each of the artworks: "What Are We?"

The first work in the collection was executed in 1987. Man Yu, immersed in this premature reflection, materialized for the first time this dense and abstract concept when she was only 9 years old. However, it was not until 2013 when Man Yu felt the call to delve again into this recurrent question and answer it through her brush. The first human suit was painted as an impotent relief, but the subsequent artworks are the work of transforming this catharsis into poetry and communication.

## 紅塵

Each of the works incites an introspection in a spiritual level, very existential, very self-critical, that insistently tries to rescue the viewer from this density identity by society, from this illusory world, which the Chinese call The Red Dust, that which is contaminated with ephemeral happiness that does not let us know and identify us.

"We are in that lifelong learning. For his part, the artist also never stops learning. The world is very vast, the Universe, infinite. It would be very arrogant and ignorant to think that I can finish naming what I have achieved or what I lack. The path of an artist is endless. Let's look to the great masters in the history of art: even after death, they continue to evolve, carry on their shoulders, great historical, philosophical, artistic and cultural responsibilities. You cannot be limited, you must create works of art that communicate" —Man Yu.





Human suit, 1987. Oil on canvas, 50,0 x 60,0 cm





Somnolence, 2013, Oil on canvas, 91,0 x 122,0 cm





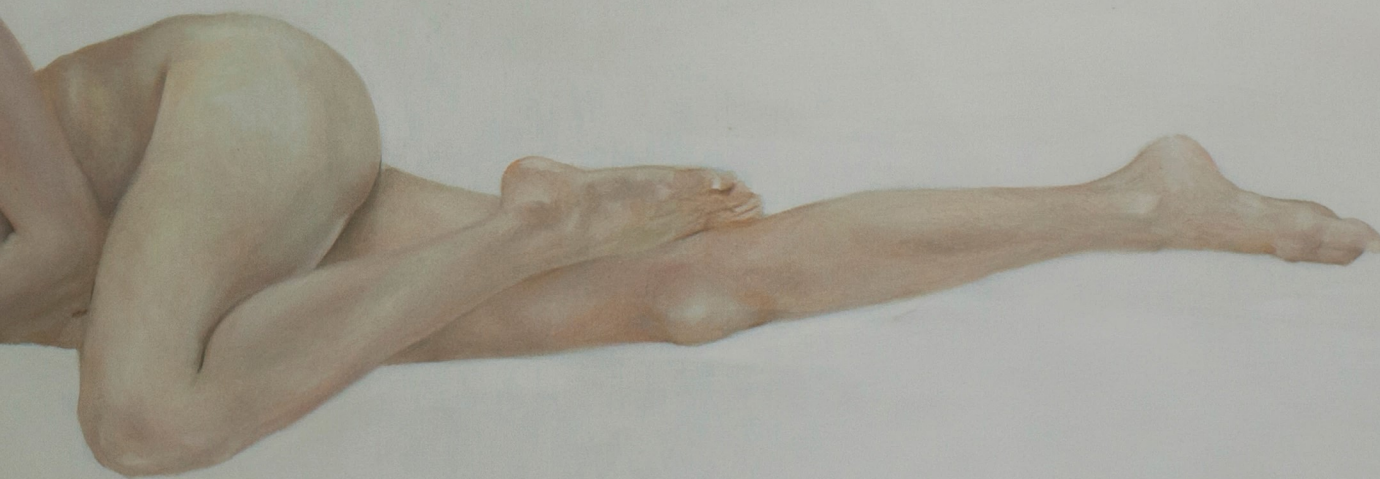
Third opinion, 2013, Oil on canvas, 91,0 x 122,0 cm





"Man Yu's work is, first and foremost, a gesture of emancipation. Its greatest interest resides precisely that liberating and subversive will with respect to those held by unique bodily spaces of habitation and existence in the panorama—increasingly rarefied—of this strange world. Human suit, therefore, stands as the most important aesthetic-cultural project in which the artist of Chinese origin based in Costa Rica works. We speak of a multi and trans disciplinary project that involves several languages of contemporary art while promoting suggestive contamination between different spheres of cultural production and fields of knowledge. Human costume, according to this reality, transcends the idea of the mere artistic project, subject to the formalistic execution of drawing or painting, to become, de facto, a citizen management platform that involves different civil society actors.





The good-bye (unfinished artwork). 2018. Oil on canvas. 201x90cm

Beyond this possible exegetical context, the work of Man Yu enjoys initiating her own existence in the orders of metaphor and in the retinal domains. Her painting is, delicious paradox, that skin in which her own being clings. Dismissing the regency of "must be" models that act as scenarios of scrutiny and censorship regarding the autonomy of "being itself," Man Yu performs an ambiguous operation of affirmation and rejection, freedom and subjection, of being and not to be. The body, the skin, the extracorporeal and symbolic tooling thought as the first referents of our identity, are subject to an expanded dialogic action in which the artist reflects on her ontological dimension and, therefore, on her legitimacy as the only racers of value "

—Andrés Isaac Santana, critic y curator



"Fleeing from this skin that names me, that tells me (and says about me), that identifies me (and reifies me), that reduces me to a few signs, becomes the leitmotif of this proposal of his. The existence —marked by the tyrannical dramaturgy that is orchestrated on the notions of race, class and gender— becomes the center of reflection of a discourse that, without embracing a reactive posture, addresses the need to expand those domains, subvert those frontiers, disregard their value as taxonomic regimes and ultimately exclusive. The essential account of this work, its *raison d'être*, is none other than the one that emphasizes the need for expansion, in the desire for freedom, in the enunciation of all types of claims that ensure that I am more than you see. This proposal shows a very clear inclination towards the "hybrid" paradigm. The great and most seasoned bodybuilders of the "Latin American essential" have already said it, the hybrid determines us, points us out and tells us with the same relevance with which it ensures our freedom and our way of living in the world".

—Andrés Isaac Santana







A new garment. 2013. Oil on canvas. 250x148,8cm





Liberation. 2018. Oil on canvas. 91,0 x 122,0 cm






The complete stranger. 2013. Oil on canvas. 80,0 x 120,0 cm





Man Yu. 2018. The kiss. Oil on canvas. 122x91cm





The portrait portrays its era, not only the character who occupies the center of the representation; but it is also what the artist sees, his eye, the eye of subjectivity. As portraitist, Man Yu turns this condition into a wonderful imprint. I speak of wonder on purpose, because behind the precise, sometimes hyperrealistic, implacable drawing with the model, for example (in the case of "The waiting", where the wrinkles of the fabric accentuate those of the skin and, who knows, maybe announce death), there is a magnetic call, yes, as much as in that artwork of her –which forces to reorient the look– in which the woman dresses with new skin: the hand that draws the body itself is part of the drawing. In that it wonders not the recourse to the Escher, but to tell the story of the skin that is forming the tip of the pencil.

In front of these works of art, you cannot fail to see the almost expressionist color or light, the insinuating gesture of the face, those bodies that are almost surrendered, voluptuous, or the thick strokes and stains of light, the look that does not leave indifferent to the observer, the movement of the dresses: behind the brush there is always an eye that looks and directs by looking.

Thanks to Man Yu for fascinating us with her creative work without rest.

—Rafael Ángel Herra





Re-born. 2019. Oil on canvas. 150,0 x 150,0 cm





Mi right glove. 2013. Oil on canvas. 20,0 x 20,0 cm





The perfect plan. 2018. Oil on canvas. 150,0 x 150,0 cm





The embracement. 2018. Oil on canvas. 150,0 x 150,0 cm





Attachment. 2018. Oil on canvas. 116,0 x 81,5 cm









Physiognomy. 2013. Oil on canvas. 91,0 x 122,0 cm





Shopping 2. 2013. Oil on canvas. 90,0 x 120,0 cm





The perfect suit. 2013. Oil on canvas. 160,0 x 100,0 cm









Materialization. 2013. Oil on canvas. 80,0 x 130,0 cm





The portal. 2018. Oil on canvas. 86,5 x 136,0 cm





The lineage. 2013. Oil on canvas. 86,5 x 136,0 cm





Power. 2018. Oil on canvas. 91,0 x 122,0 cm









The judgement. 2013. Oil on canvas. 250,0 x 148,8 cm





In-love. 2013. Oil on canvas. 122,0 x 91,0 cm





Some eyes open. 2013. Oil on canvas. 136,0 x 86,5 cm





The falling. 2018. Oil on canvas. 86,5 x 136,0 cm



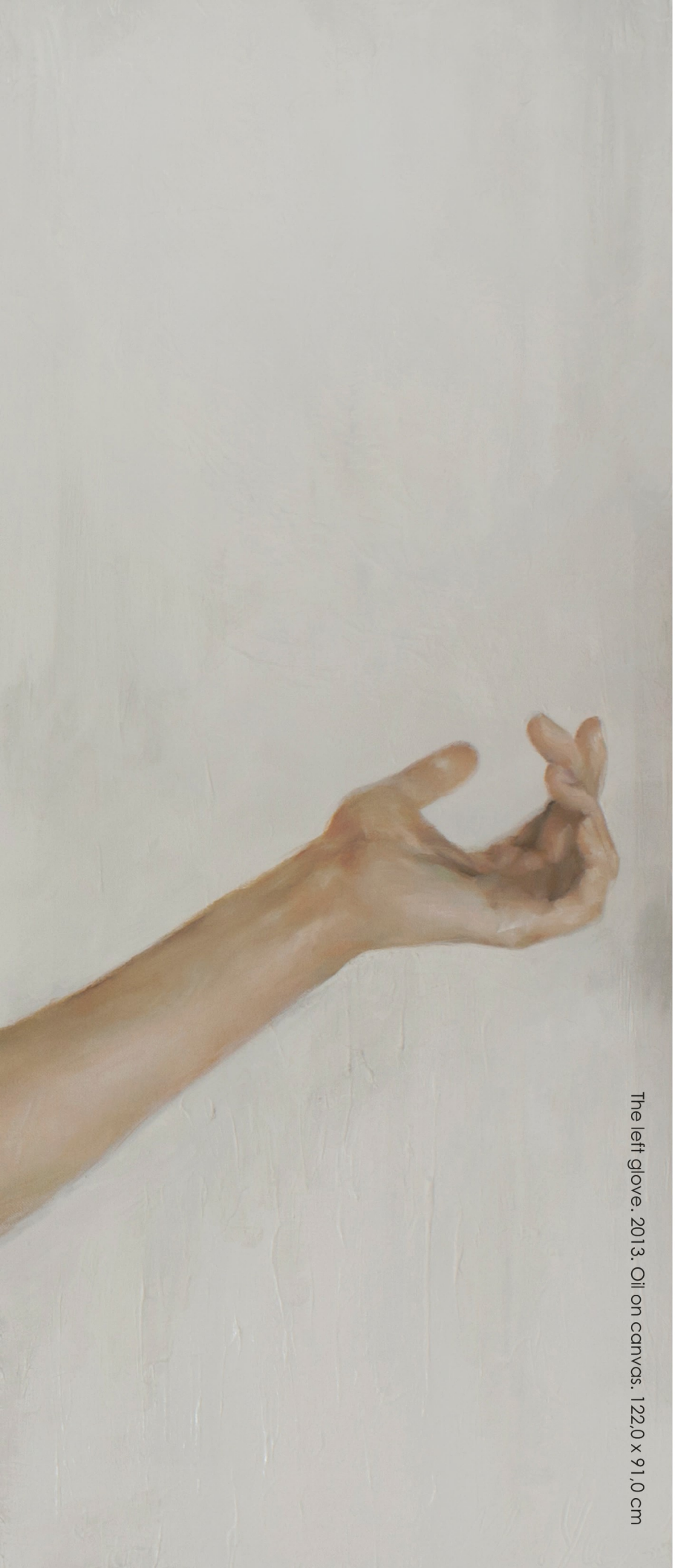


The other face. 2013. Oil on canvas. 62,0 x 75,0 cm









The left glove. 2013. Oil on canvas. 122,0 x 91,0 cm



