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MAN YU



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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

“THOSE WHO BELIEVE TO BE ONLY THE BODY, WHO CAN'T RECOGNIZE THEMSELVES BEYOND A GIVEN IDENTITY, LIVE IN SPIRITUAL ANONYMITY” —Man Yu.

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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.

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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.

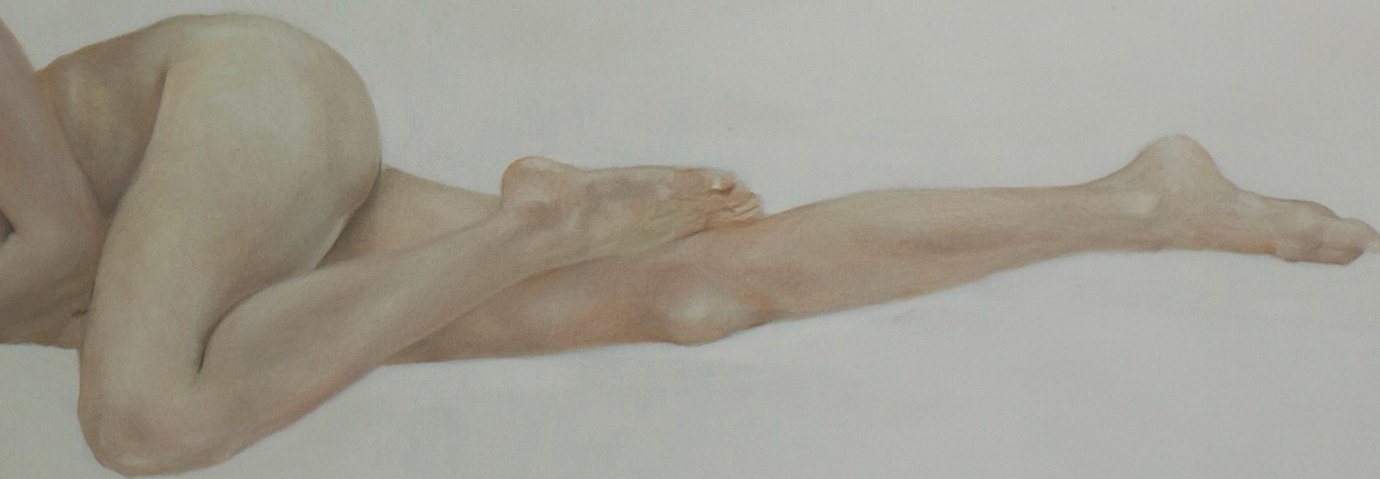


Man Yu. 2013. Shopping 2. Oil on canvas. 90x120cm



"I never thought I would devote myself to art. It simply happened. It was a very natural process, because I wanted to express, I had a lot to say. That's why I also like to write. So that, what is short for the painting I write it, and vice versa. However, it is impossible to express everything I feel in a single painting. That's why I paint so many and with these sizes. Even so, one does not finish expressing itself. Each work is a self-portrait of what I feel about my body and I use the models as a channel to communicate. My idea is that people can feel that heaviness of the body. When they see the works, they feel some impotence of the destiny and of what they had to live. However, my artworks have the objective of making people feel a little better with their own body, knowing that with it we have a mission and that it is a privilege just to exist. Many times, I feel like an instrument of art, because I paint, I put my tools, my knowledge, my experience, but there is also an internal force and an external force that move me so that I can create. Painting is what connects me to the outside world and connects me with myself"

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Man Yu. 2018. The good bye. Oil on canvas. 201 x 90cm

The five words that describe me as a human being are: Apprentice, because we are eternal apprentices, we always have to be very humble to be able to evolve; Teacher, because also after learning you have to dedicate yourself to show what you know; Spectator, since from childhood I have always felt that either being or not being on the stage we are always spectators; Interpreter, because my work is that, it is not only very beautiful to paint, but is to translate all my feelings and my inspiration through a pencil or brush; Human, precisely because I can feel what people feel, it is an empathy that every artist must have in order to create things with which others feel identified".

Man Yu self-described in the short film Human



Man Yu. 2013. Somnolence. Oil on canvas. 91x122cm





Man Yu. 2013. Third opinion. Oil on canvas. 91x122cm

There are paintings and drawings that encourage a memory, illuminate an intimate space or the sensuality of a body; sometimes they look like mirrors of the world, of their things and their inhabitants. This can be understood as the real realism of Man Yu: a representation of what is out there, between things, with others. Color and line appear in each work, as the characters of the theater or those of the cinema: they imitate gestures or resemble the real, thanks to the perspective or the taste of the painter. That may be called style; and is an essential belonging. She knows it or intuits it deeply. In her paintings, the style reveals her technique and an intention of memory: to evoke that face, a body or a profile.

Sidelong –in the mirror of her work– Man Yu allows the public to appreciate the brushstrokes of her personality. We know that she is in love with precision.

And we know that, although she is passionate about detail, her purposes transcend those of the copyist and those who once encouraged the hyperrealists. Above all, we know that in her fascination there is something powerful and sincere. But, in addition, there is something foreign that she looks for. It is the other. The one she has painted; or maybe the one who looks at her work and values it. A published novel also escapes its maker and becomes a legacy of all. The finished work resembles that of children. And so, we take it as the center of meaning; a source for dialogue. Man Yu knows it. That is why magic is noticed in her art. More than the product of a realistic vocation, this legacy comes from virtue and passion.

—Álvaro Zamora





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



Man Yu. 2018. The embracement. Oil on canvas. 150x150cm



Man Yu. 2018. The portal. Oil on canvas. 86,5x136cm

## THE HUMAN FIGURE THROUGH THE EYE OF MAN YU

In Man Yu's work is reflected a deep fascination for the human body, which has expressly been termed as a perfect machine. Her fascination is completely correlated with her personal search for the mysticism of the Universe, which for her is the greatest mystery that exists and transcends the physical part, because beyond painting bodies, Man Yu reflects the integralities that compose it: soul, the philosophies, ideologies, feelings, that go beyond the skin.

In this way, her study propagates and branches through the physical part to penetrate each of the intangible implications of the simple fact of having a human body. "For me, the human anatomy is the most sublime and beautiful thing", makes explicit Man Yu.



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

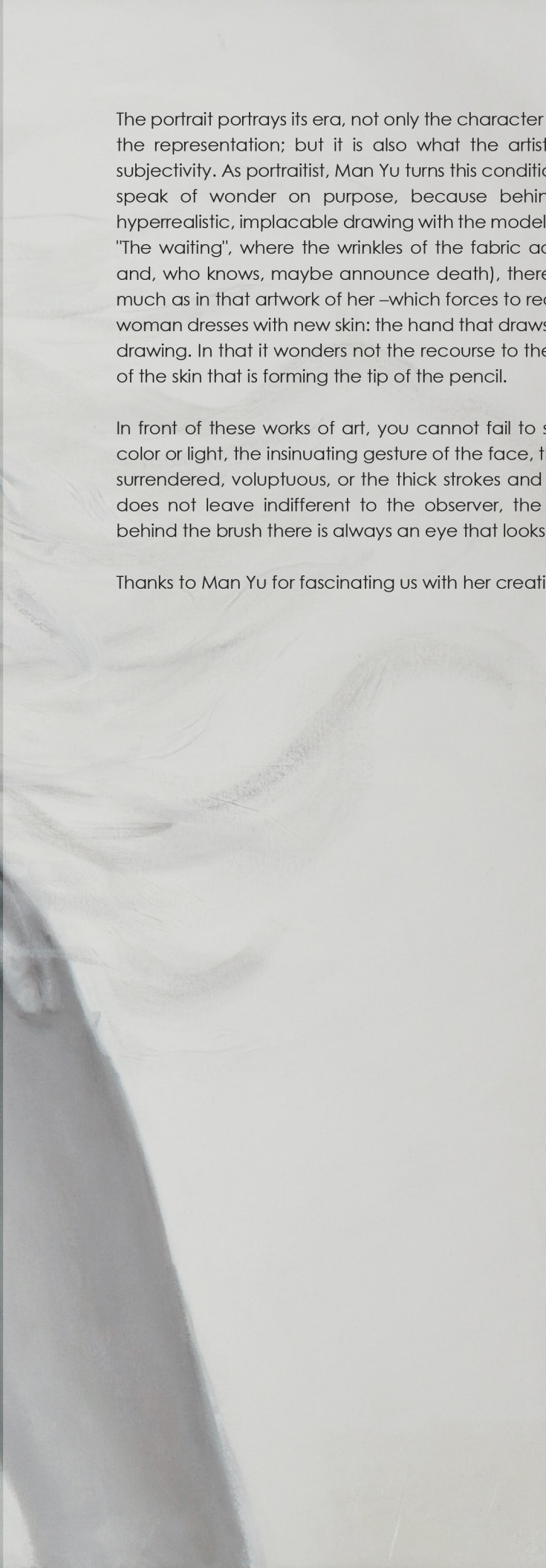


The portrait portrays its era, not only the character who occupies the center of the representation; but it is also what the artist sees, his eye, the eye of subjectivity. As portraitist, Man Yu turns this condition into a wonderful imprint. I speak of wonder on purpose, because behind the precise, sometimes 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





Man Yu. 2018. Liberation. Oil on canvas. 91x122cm





Man Yu. 2013. The complete stranger. Oil on canvas. 80x120cm

I believe that the deepest way that exists for relating to human being, is art. Man Yu's art is a constant communication with her social environment, with people, and that is the artist's mission: to externalize the image of his inner world.

What gives us the appearance as a human being is the skin, which is the limit of the space that surrounds us and our organism.

—Julio Escámez



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



