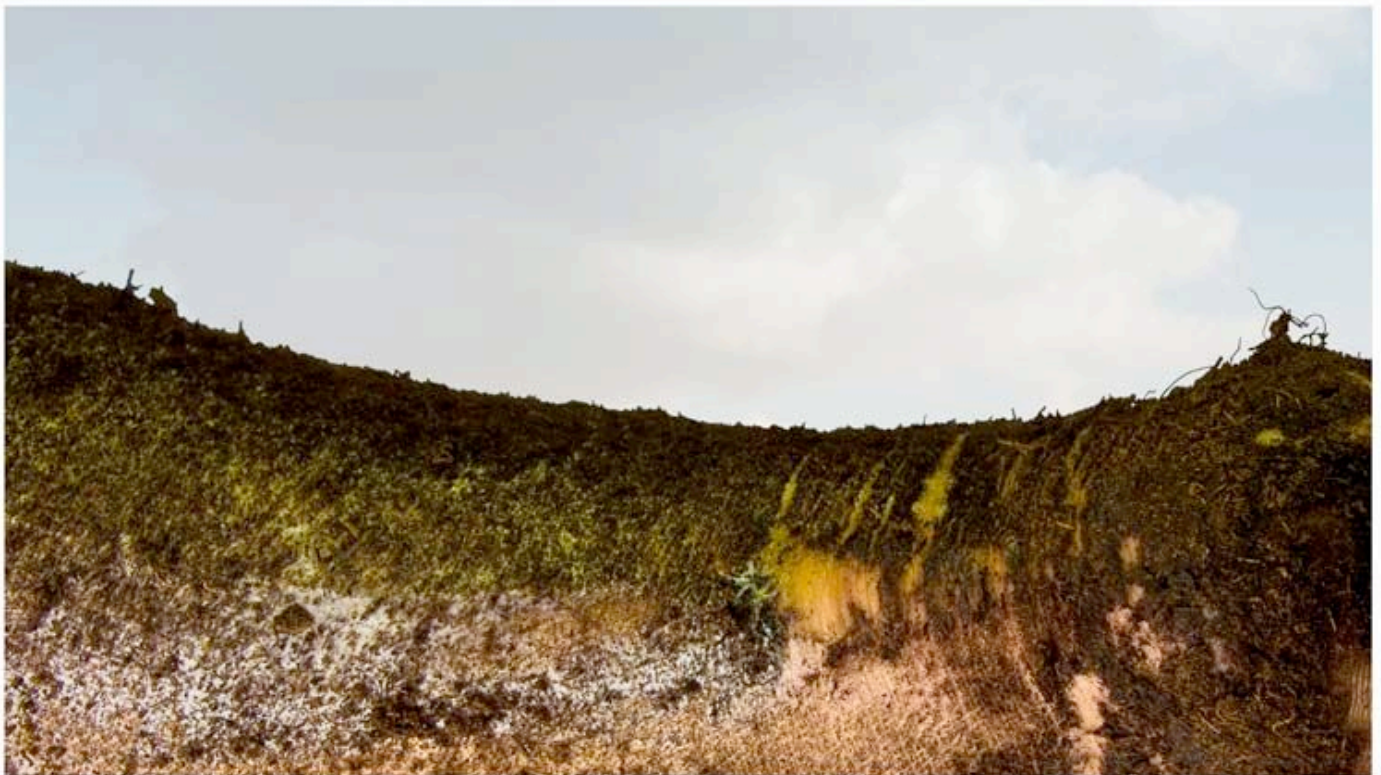


Yuhsin CHANG

14 May - 25 July 2009



Vue n°2
44 x 70 cm
2008

YR Gallery is glad to present an exhibition of Yuhsin Chang's work.

Yuhsin Chang was born in Taiwan in 1980. She pursued her Art studies in France at ENSAB (Ecole Nationale Supérieure d'Art de Bourges, the National College of Fine Arts in Bourges.)

Her essentially photographic work is greatly influenced by contemporary dance and more particularly by the Buto spirit.

In her plastic work, especially her bare though organic landscapes, she conducts a research into the limits of the body in its relation to space. So Yuhsin Chang sets her work within the concepts of Buto founder Hijikata.

*This exhibition is made possible by support from The French Ministry of Culture
Centre national des arts plastiques, and Bourges National College of Fine Arts.*

**Métro : Saint-Paul ou Pont-Marie
Parking : Baudoyer ou Pont-Marie**

**Tuesday to Friday : 11am to 7pm
Saturday: 11am to 8pm**

Yuhsin Chang's work is set firmly within the scope of contemporary creation though it retains clear references to traditional Asian art and thinking. Yuhsin Chang ponders over the relationship of Man with Nature, with matter, and examines the notion of environment while giving those themes a modern form.

The exhibition will focus mainly on two series, namely "Landscape Men" (7 colour photographs) and "The Islets" (12 colour photographs).

The first series seems to consist of desert landscapes deprived of any human presence or trace: barren or oozing stretches of land, mysterious plants, rounded or hilly ground. As we scrutinize this detail or that odd shape we become only slowly aware of the real nature of these landscapes, while our suspicions are gradually confirmed: these views are human skin, these lands are flesh, these streams are sweat.

What we most wonder at, however, is not the ingenuity of the device or the perfect formal illusion that it generates, but the fact that our surprise and wonder endure even after the mystery has been dispelled.

First, after scrutinizing and unveiling the image, the spectator is led to question his own way of looking at things, to peer into the gap between what is offered and what his eye had straightaway decided to see there.

Then, in a disturbing to-and-fro motion the eye takes pleasure in settling back into the first illusion, establishing in even greater detail a toponymy of these skins, a geology of these bodies, in restoring them to their original dimension of landscapes.

"The Islets" are minute stretches of water in which a larger, off-camera view of skies is reflected. Establishing a connection in this way relies on opposition: between a pathetically small drop of water and the boundless sky, this precarious spot of liquid in the face of unchanging space. It sets off the paradox of infinite magnitude, the sky in this instance, being revealed by the infinitely small drop of water. So there is a metaphoric dimension to this work that liberates the imagination and the dreaming faculty, somewhere between "The Aleph" by Borges and "Water and Dreams" by Bachelard. In a liquid mirror The Other Place can be reflected, gazed at or dreamed of.

A tiny pool of water becomes this strange object, rich in minute detail, one might say finely wrought, a disturbing aquatic piece of silver plate, about which we cannot say whether it reflects or absorbs the world around it.



Islet N°13 - 13 x 13 cm - 2008