

Curatorial Rational

IB DP Visual Art - Higher Level

Candidate Number 003888 17-901

The theme of the exhibition is “Aloneness”. Aloneness is a general term. It describes the situation of being alone but doesn’t express any specific emotion. This key word indicates the main idea of the exhibition since the exhibition is aiming to dispel the stereotype of aloneness -- that it is absolute negative -- and encourage dialectic interpretations on aloneness.

The artworks in this exhibit are divided into four series, as indicated in the exhibition text. These 4 parts are arranged sequentially in the exhibit space so that viewers encounter them one by one. This is because they gradually progress from more broad or superficial to a deeper level of involvement.

Some the artworks may seem to contradict each other. The exhibition does this increases the dialectic approach and leaves the viewer open to decide about positive or negative aspects of aloneness.

Many pieces in the exhibition use the nude figure as a motif since nudity is the natural state of human. Nudity makes people cast aside the identity and value society give, and helps focusing on the emotion and feelings. Beside this, nudism is a controversial topic. People always associate it with a sexual lifestyle. But, how can we understand ourselves if we cannot deal with our natural state? The lack of understanding of ourselves result in our loneliness.

In both *Cinderella* and *New Arrival* luxury fashion goods is another important motif I used. People flock to buy luxury because these goods satisfy their vanity, and they hope luxury products help them hide their self-abasement and loneliness. In the cultural context of my own environment, the use of luxury products draws the topic closer to real life.

My works *In the Field* and *Infinite* were inspired by M.C. Escher and Alexander Calder. They used scientific ideas – the Penrose Stairs and the lever principle – in their artwork which gives the artwork a strong and clear logic. This idea helps artwork discussing emotional term in an objective manner.

Some of the pieces are interactive. For example, the artwork *Find and Seek* invite viewers to interact with the artwork by moving the curtain. This arrangement allows the viewers to participate directly, and emphasizes the isolation of the figure. The artwork also shows the influence of style from Sanyu and his use of traditional Chinese poetic format – a special combination of stillness with action – also incorporating classical Chinese use of graceful curves and light value.

The use of exhibition space is influenced by Edward Hopper. The window is an important subject in his artwork. It suggests struggle relationships between inside and outside, public and private, etc. This contrast isolates the inside and outside space. In the exhibition, pieces were placed in several boxes with windows. Windows help create isolation between viewers and artwork. Viewers can see the artworks through the windows and are also blocked by the walls. This arrangement attracts viewers since it satisfies their desire of pry, which is a type of way of breaking aloneness.

There is furniture in the exhibition space which provides viewers an immersive visiting experience. Viewers can stay in front of a piece for a long time. This space arrangement provides the opportunity to think and reflect deeply which is also an aspect of aloneness.

By viewing my exhibition, I hope people could step out of the stereotype of the aloneness, which consider being alone as something too negative, and rethink the causes and the nature of “aloneness”.

However, those interpretations of my exhibition I made may not be totally accessible to viewers. Or they may not see everything exactly as I do. As Susan Sontag explained in her article “Against Interpretation”, when people began to make or read interpretation, the idea of the artwork were taken out from the artwork itself and be regard as the most important part of the artwork. However, the artwork itself is the most important part. I think interpretation should be personal, and comes from viewers own visiting experience. I only offer viewers basic information of the exhibition, and viewers can have different ideas about the exhibition, for instance, viewers might feel I’m expressing the negative effect of aloneness though it’s opposite to my original aim. The interpretation can be ambiguous.

Words: 700