

The British School of Beijing (BSB) Shunyi

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Rationale:

Time is infinite, but limited, in a constant state of flux, never still, a moving target, perceptive and subjective. *Time* has always fascinated me, especially with regards to the time we are currently living in, and the shift in time that online learning and lockdown achieved. The main sources of inspiration for me are the artist research and my observation of the world. Something interesting about my artwork is that the outcome is different from my expectation. As I paint, my state of mind changes, I acquire something from the process of examining, experimenting and research. I adopt new perceptions and coalesce it with my original intentions to form a new concept. My work consists of both traditional, fine art media and modern digital arts processes, juxtaposing the viewer's perception of the familiar, in unconventional ways. Inspired by Salvador Dali's infamous melting clocks and the more modern digital photography of Erik Johansson, I set out to create a body of work that explores the concept and curiosity of *Time*.

For my exhibition, I intend to arrange my pieces in the form of a circle, echoing the face of a clock. Each work is curated at a corresponding time on the clock and each piece has a suggested viewing time, denoted in seconds. Works are placed at 12, 10, 8, 6, 4 and 2 O'clock to reflect the logical compartments allocated to time. To subvert time, the viewers should travel in an anti-clockwise direction, dictated by arrows in the shape of clock hands on the floor, viewing the pieces consecutively. The curation of the exhibition intends to make the viewer acutely aware of the construct of time. The style and subject matter - landscape, clocks, shoes, and numbers - became a thread that penetrates throughout my artwork, creating a coherence for the viewer.

Central to the arrangement would be "Evanescent 120s", this piece presents the escape of time, with bright lighting, I am hoping to arouse the viewer's realization that time is fleeting. The viewer should circle the work, spending approximately 120 seconds considering its impact. The work was inspired by the installation art of Chiharu Shiota, who works with yarn and found objects to explore memory and time. "Reset 60s", depicts the transient nature of time, I incorporated video of spinning clock hands, to express the concept that time is a social construct. After reading various posts on social media about wanting to restart 2020, this idea appealed to me. Subsequently, the desire to reset time, goes against its natural occurrence, resulting in unpredictable consequences- the spinning clock hands. The dark background and dim light, should effectively allow the viewers to focus on the vibrant colours of the painting, establishing an optimistic mood. In "Myopic 120s", I attempt to visualize our short-sighted, perception of time. The two canvases reflect the limits of one's vision, each reflecting day and night, between them they frame the roman numerals, alluding to the time allocated to each day. Viewers should find it difficult to view this piece, due to the angle of the canvas and numbers, this is to physically simulate the limits we impose on time.

The sculpture titled "Remedy I 60s" is a conceptual response, to my other artworks. As the title suggests, the work represents the remedy/ solution to lost and limited perceptions of time. The shoelaces delineate the path one takes in life, the fractured clock indicates that things do not always go according to plan. On one side is the fractured face of the clock, and on the other a representation of sunrise/ sunset clouds float across the surface of the clock. These clouds have become a stylistic element of my work to express hope.