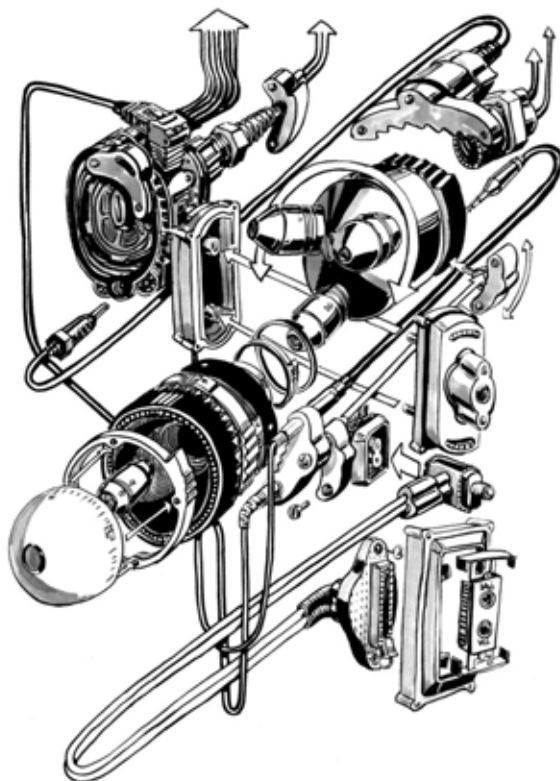
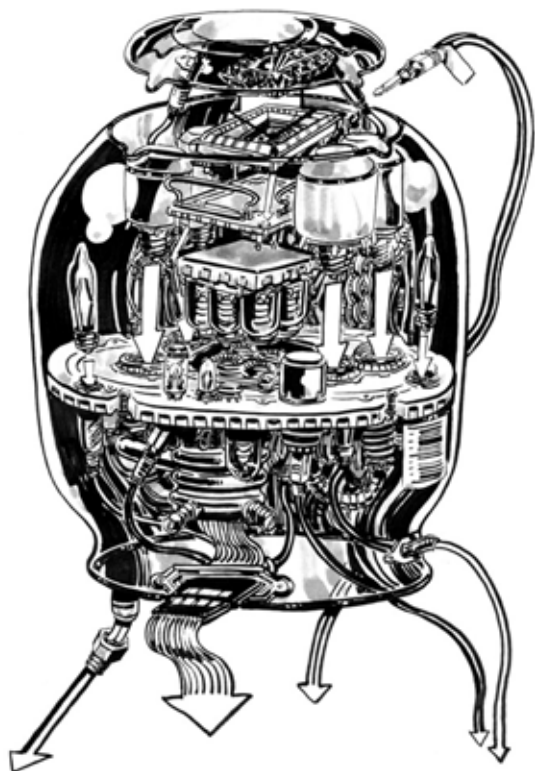


UZU

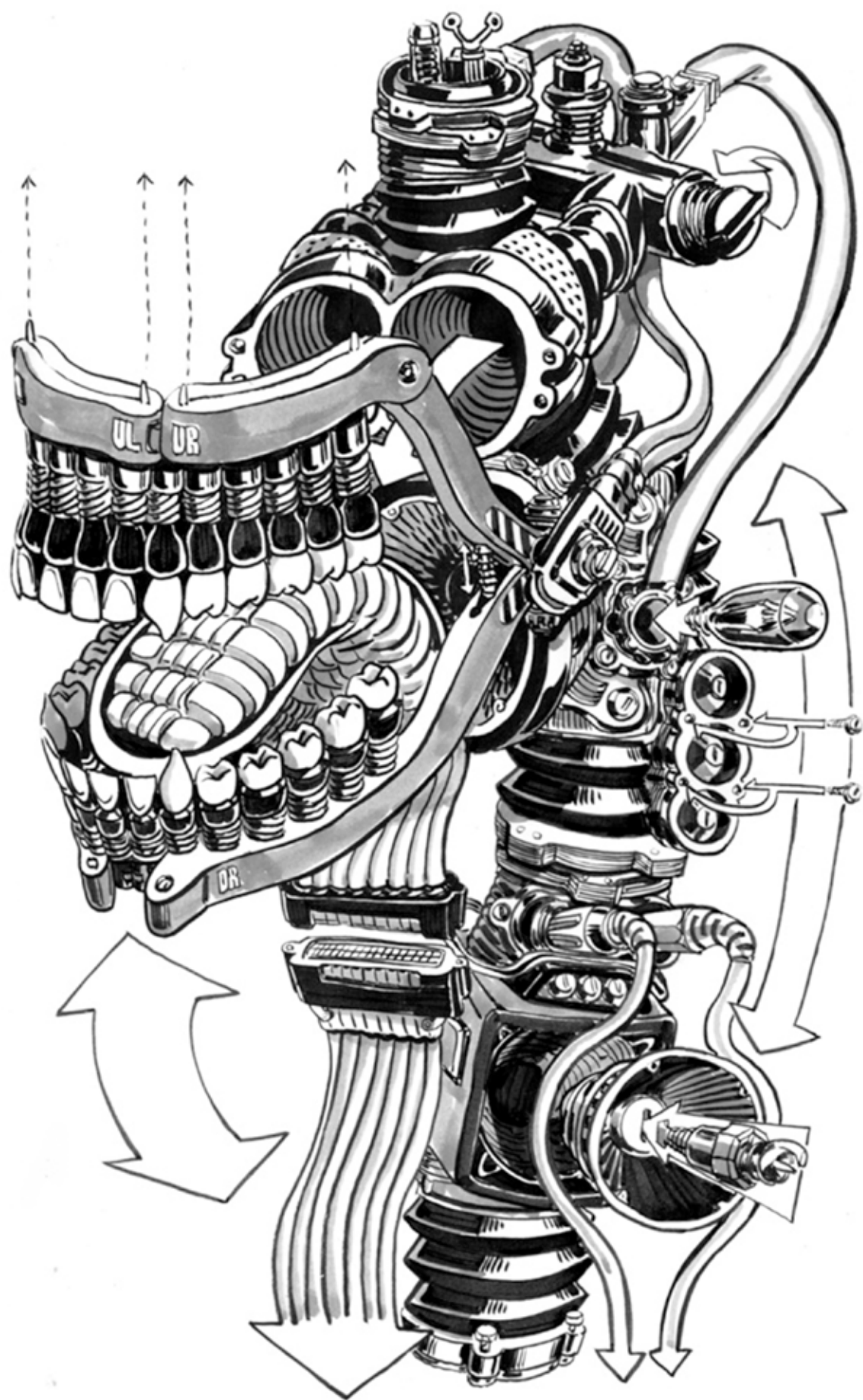


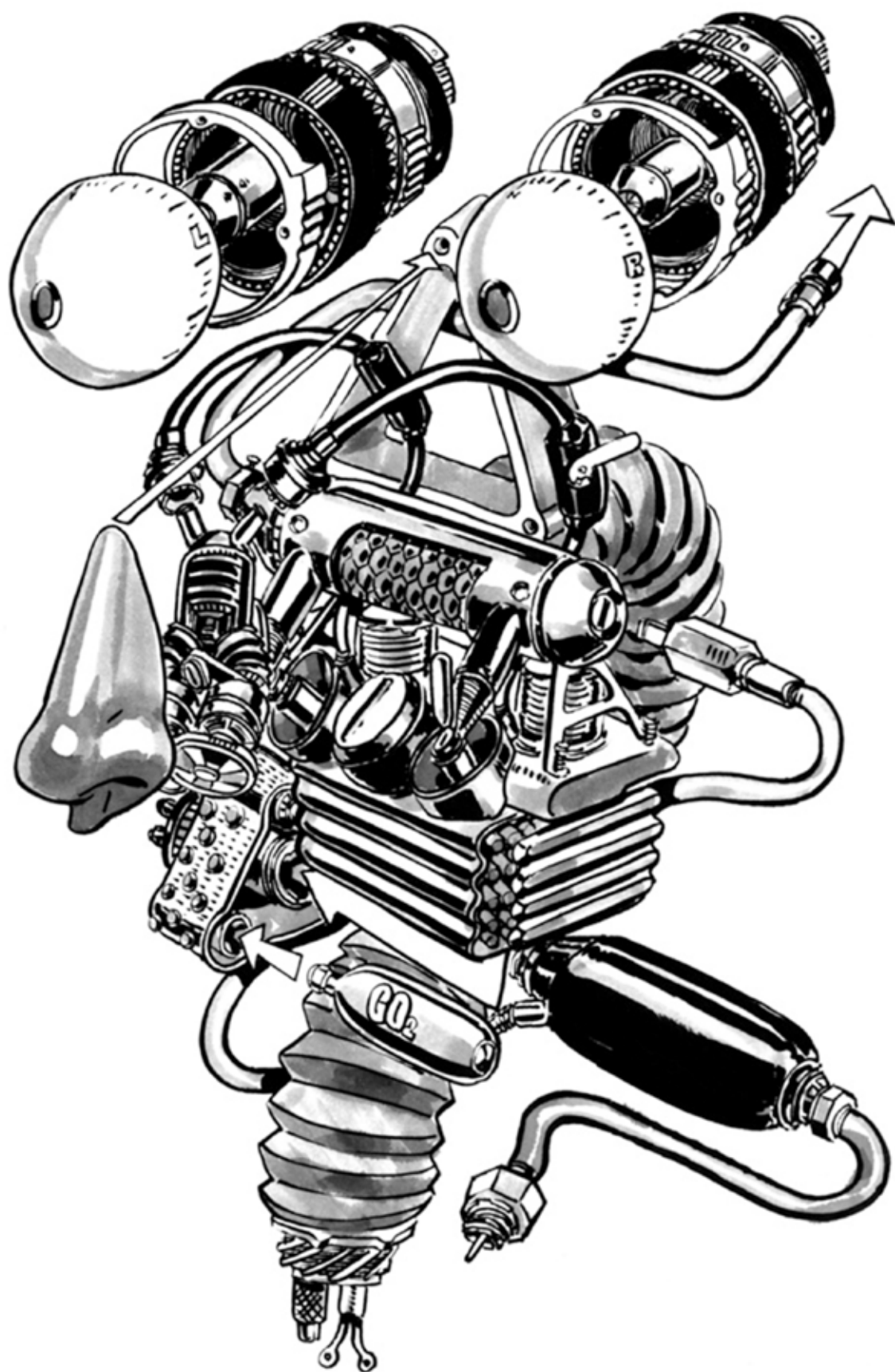
To UZU, what others call reality is something that he refuses to acknowledge as hard truth. He is surprised by our society's acceptance of mechanics and complex systems that we so often use and blindly trust. Tools that most take for granted, like the Internet or a Boeing 747, baffle the artist. "The world is too complicated, complex," he says. "I can't completely understand it." Even the processes of something as unexciting as how his milk ends up at his doorstep each morning can ignite a question in UZU's mind. Such questions lead to an expression filtered through his imagination – one laden with science fiction imagery and a mad scientist mentality.

UZU's works are as numerous as they are varied. The artist uses humble techniques (drawing) and simple materials (markers, pens and paper) to create what he interprets as the inner workings of things. There is seemingly no subject matter that can't be

tackled by the artist. His portfolio consists of figure drawing, schematics, instructions for growing legs, silhouettes covered in lace, coke bottles imagined in traditional Korean ceramics...the list goes on. Though there is certainly enough material to fill an entire issue of [b]racket, we decided to focus on his body of work titled *Material ME*.

Whether UZU intentionally references him or not, the artist/visionary Fritz Kahn comes to mind when interacting with *Material ME*. Both Kahn and UZU have an affinity for explaining the basics of anatomy in a vernacular that is simultaneously sensical and absurd. The pieces in *Material ME* look like fantastical medical illustrations – sometimes of bodies, and other times of inanimate objects that are given life through his artistic dissection. Brains are built with bulbs and sockets, eyes are constructed with tubes and computer parts, and skulls are fabricated with various engine







blocks and 48 pin connectors.

The words “reality” and “fiction” are used interchangeably by UZU to describe his work. He believes the subject matter of his illustrations is just another reality that others might not have considered yet. The doubt that he feels about what is “real” gives life to his work. It also gives him the confidence to present his pieces as if they were medical illustrations in a textbook.

UZU opens up our own imaginations by taking what some might have as a fleeting thought – “I wonder how an artificial heart works,” or “how is this plane actually staying in the sky?” – and allowing his mind to run with possibilities informed by only

the same basic knowledge of a concept that most of us have. What he creates is strikingly sharp with detail, while still being just as confusing as his own thoughts.

Sure, if we put in the time to understand it, something like the human auditory system would probably begin to make sense to us laymen – but isn’t it worth it just to allow ourselves to wonder, if it leads to such a perfectly perplexing and beautiful interpretation? **[b]**

Lisa Highfill