

## Artist Statement

# Ling Chun

*Saudade & Other Untranslatable Words*

ZINC contemporary

Thursday, August 3, 2017 - Saturday, September 2, 2017

Ceramics is simply the meltdown of three ingredients: flux, silica and alumina. It is incredible how these three materials can be altered into endlessly possible creations. To look at my work is an act of investigation of a process; the work itself is the evidence of the process. As an object maker, for me the act of making is driven by an impulse to explore the duality of my cultural identity and my studio practice which, itself, incorporates three additional ingredients — color, paint and hair.

My work is constantly reflecting the history of Abstract Expressionism in ceramics and redefining the boundaries of the use of ceramics in contemporary art. In my process of art making, I am always seeking the idea of authenticity. In this case, a search for the essence of clay as a material coincides with a goal to further understand its use in the course of history.

My ceramic forms are “playgrounds for glaze”, and I like to challenge the rules and roles of ceramics as a material by disassociating the material from its stereotypical or culturally accepted uses. Removing still-hot pieces from the kiln, I apply liquid glazes to the surface creating a sizzling sound and a haze of steam until the glaze sticks. It is an intuitive process — over multiple firings and layers of glazes, the work is born of the spontaneous dripping, sliding, running, climbing and crawling that occurs. Finally, the addition of hair to the finished pieces, which I see as an extension of the glaze, signifies a progression and change in how the material is viewed.

The physicality of clay places great demands on my body. Whether a push, pull, pinch, throw, slap, punch, twist or roll, all actions require a significant physical labor. Because of this, the material of the clay becomes a recorder for my bodily performance. Glaze becomes the secondary index of my gesture, while the form of the clay serves as the stage for its response. Such acts of gesture are invariably related to Abstract Expressionism, a movement in which ceramics expanded its boundaries from functional craft to encompass a record of the processes enacted upon an object. This art movement has deeply influenced my process and approach to the medium of ceramics.

My enjoyment of creating these luxurious, seductive, colorful objects is to allow you enjoy a taste of lust and fun while examining the relationship between the unpredictable shape and form of the object and the hair. The permanence of clay transgresses the hair as the extension of a process and resets the boundaries of ceramics reflected by cultural standards. Ultimately, my desire is to redefine materials to become the conductors of new meaning.

