

Artist's note\_

This <Blue Head> Project begins with "watching myself."

Materialization of my dreams of novelty, hopes and a future within my existentialist life and the many restraints of reality posed by either my or another's will. I like fantasies and enjoy drawing. I also like clay-work and as a ceramic artist, I can handle fire. To connote and to satisfy my tastes, I have made strenuous efforts to discover my very own means of expression.

The human head that appears frequently in my works derives from my personal experience of being mesmerized by the statues within a medieval gothic cathedral that I visited while studying abroad in France. As a figure that reemerges so long throughout sculpting history, the human head is the simplest yet most fascinating material and subject of challenge for an artist that works with solid objects. As both an accessory and factor of architecture, human statues became objects of special interest and curiosity to an outsider like me; they not only displayed harmony with whole communities but also individual stories, characteristics, and cultures.

Another essential element of my work is the color blue. Blue transcends both the boundaries of chromatic and achromatic colors, and it embraces a world of infinite possibilities. Therefore, I like the color blue.

In an instant, <Blue Head I> beings with motivations from the appearance of Buddha and medieval gothic statues. The drawing is composed of its main ingredient, metallic color, as well as blue and white porcelain represented by blue flowers(青華). I drew blue images on the vessel's surface with inspirations from famous articles. The color and shape carried by metal(金) and clay(土) symbolizes the dispensations of nature that coexist within our existence and life. A watery and thin later of blue is brushed again onto the figures. Finally a metallic glaze homogenizes and harmonizes those colors.

The "skull" of this joint project, reminiscent of porcelain, incorporates brilliant patterns from China's Tang dynasty, mosaics of Europe and Arab, as well as traditional patterns from all over the world. Through the shared aspects of "blue" and "ceramics," these diverse images represent various regions, cultures, and ages. Condensing these images into a single screen is not about merely reproducing images but about creating my own new images on canvas and processing mosaics and graffiti through ceramic-tile work.

Although canvas and ceramics are similar in that the artist employs the act of drawing, there are many differences in terms of texture, size, technique, and process. Unlike ceramics which produce results through clay, glaze, and fire, the

canvas is more suitable for expressing an instant's momentary emotion. The two methods, ceramics and canvas, provide means in which I can find new works to release my condensed thoughts and sensitivity.

<Blue Head II> is presented as an empty display despite the cage-like objects that seem to occupy some space. Anatomically they are the veins and tendons, and the crossing and entangling of colors and lines are expressions of reality.

<Blue Head III> is a type of drawing on plates. The plate is an artistic attempt and scene of a different dimension compared to the canvas to a ceramic artist who handles clay and fire. Antique plates painted with blue flowers were the motivations for this work. After the 16th century, Europeans have had a special admiration for Chinese porcelain. Europe's nobility especially enjoyed decorating walls by drawing portraits of females such as queens and noble women. Although I myself am a female, images of women far from femininity or sexiness greatly interested me. I reinterpreted these works through the act of reproduction. By facing the portraits of women drawn on porcelain, I encountered new images and stories within that transcend time and space; the work, however, was also a repetition by listening to the stories told by these aged portraits.

All my works contain the passion, will, and desire that continues to boil within me. By facing the images I have encountered through both plates and canvas, I once again trace the intentions that I aspire to dream and protect as an artist.