

ARTICULACTION

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On the cover KA BOOOM, 2016, Installation by Lang Ea

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Lang Ea

SUMMARY

Wasabi Chuang

I think many of artists are not good at talking. Therefore, they try to express themselves through art. Using their art work to tell a story, to describe a feeling and sometimes this way can reach the exquisite level which is hard to be achieved a words.

be achieved a words

and the state of person who is not good at reading and writing. I always meet the situation of hard to share my feeling with other people. But now, I can express all more states of the state of the st

other people. But now, can express all my feelings through painting comfortably and by photography, I can catch those

Peng Yi Hang

Creations that exist to beautify landscapes invade our lives, in the states of the present and absent, the natural and the unnatural, to construct a wondrous city atmosphere. People are now used to the illusion of the fake in the place of the real

the place of the real

enforcers consciously create fantastical products that have only decorative-worth but

please the people or people in power, forming a societal landscape that is unique to the city, while making visual the city's modernisation



Lang Ea

concepts and vision, while

stimulating the social conscience.

In my recent art works, I take the Comics in art inspired by the British

world of speech balloons, I process,

new shape to create sculptures and

deconstruct, and reassemble in a

space-encompassing sculpture installations. In so doing, the work

do not reproduce a supposedly

naive and cheerful surface, it is a

critical investigation of aesthetic

and social phenomena, disturbing

and subversive-political allusion

frequently expressing wittiness,

Lang Ea

humour, and biting irony.

and American Pop Art and the

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Lang Ea An interview by Josh Ryder, curator and Barbara Scott, curator articulaction@post.com actionart@europe.com Multidisciplinary artist Lang Ea's work explores a variety of issues that affects our unstable contemporary age,

drawing inspiration from her

Cambodian origins. As she remarked

once, her works are commentaries on

explore my interest in the personal yet universal challenges of war. In hei installation Ka -Boom!(2016) that we'll be discussing in the following pages she draws the viewers through a

multilayered experience to establish a channel of communication between the

subconscious sphere and perceptual

aspects of Ea's approach is the way it accomplishes to create an

unconventional and engaging narrative:

we are really pleased to introduce our

readers to her stimulating artistic

Hello Lang and a warm welcome to

ARTiculAction: to start this interview, would you like to tell us something about your background? You have a

studies in Architecture and Design, you nurtured your education with a

Bachelor of Design that you received

solid formal training and after your

production.

reality. One of the most convincing

politics, consumer culture and the

process of social perception that

ARTICULACTION meets

ARTICULACTION of two main characters -the butterfly and the mosquito, with the Red Cross symbol prominent in every painting. 'The *Red cross seriesÃ*paved the direction of my work to date, unleashing my subconscious, searching for truth and meaning. Your approach coherently combines everyday materials including resin, polystyrene, glass, concrete, ceramic

and wool to convey an effective emotional narrative: the results convey together a coherent and consistent sense of harmony and unity. Before starting to elaborate about your production, we would suggest to our

http://www.langeagallery.com in order to get a synoptic view of your multifaceted artistic production: while walking our readers through your process, we would like to ask you if you have ever happened to realize that such approach is the only way to express and convey the idea you explore.

I use different techniques from painting to sculpture and installation only as a vessel to express and explore my concepts. I would experiment with what ever medium necessary to best express

readers to visit

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improvisation in your process?

or evoke by the work, creating a

dialogue by immersing them aesthetically, emotionally and

It is crucial that the audience is drawn to

informatively, I think Art works which questions the human narrative needs to be within the public sphere. The improvisation process is more apparent

within a public space, it's a constant problem solving exercise, as the

exhibiting within an art gallery. Drawing from highly symbolic and evocative elements from contemporary imagery, Ka -Boom! Provokes direct relations in the viewers and

audience are more diverse compared to

accomplishes the difficult task of going beyond the surface of communication. We find this aspect particularly interesting: what kind of reactions did

you expect to provoke in the viewers? A successful Art work needs to firstly appeal to the eyes of the viewer, this

will drew them into the work, then when

they read the title "AKa Boom!" they smile "...does the work mean something

more or should I just enjoy its beauty

The work can be enjoyed from many

levels I have seen children getting excited by the colour and scale of the

work, perhaps it's like entering some

fantasy world for them. Then the

parents would play along with their children on this level and choose not to

entertain the serious side of the work.

For me this is very interesting as that is

exactly what we are doing, we have an attitude that as long as it's not effecting

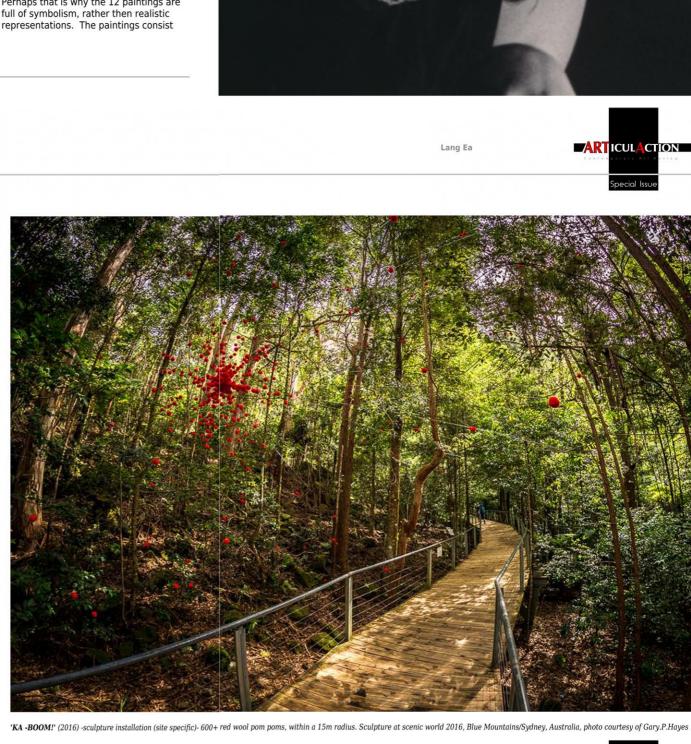
and awesomeness Å

Lang Ea

and convey the ideas I am exploring, however the subject remains the same, which is why there is a coherent or consistency within all of my work even though I have used and combined a different approach in each art work. For this special edition of ARTiculAction we have selected Ka -Boom! an interesting project that our readers have already started to get to know in the introductory pages of this article. This installation was partly Lang Ea

representations. The paintings consist

'KA -BOOM!' (2016) sculpture installation (site specific)- 600+ red wool pom poms, within a 15m radius Sculpture at scenic world 2016, Blue Mountains/Sydney, Australia (photo courtesy of Gary.P.Hayes) from the Victoria University, in Wellington, New Zealand: how do these experiences influence your evolution as an artist? And in particular, how does your cultural substratum due to your Cambodian origins inform the way you relate yourself to art making and to the aesthetic problem in general? As an emigrant to a new country, I was advised not to attend Art school as it was an uncertain career path. I was an all rounder student, but it was obvious from the start that my talent shines in fashion industry, but I would come home wanting to paint or sculpt. During the following years I started a series of 12 paintings called 'The *Red cross series*'A (1998-2000). I believe this series had come straight from my subconscious as I was only 6 months old when my recently wedded parents were forced to the Khmer Rouge work camps and I have no conscious memories of my early childhood. Half way through the series I was curious and decided to make my first visit back to Cambodia in 1999, but found that I still have no memory connecting me to the country, people or the advents during my early childhood with the Pol Pot's regime. Perhaps that is why the 12 paintings are Lang Ea



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prompted from beneath the cloud, one of your previous painting series. What has at once caught our attention of this work is the way it challenges the viewers' perceptual parameters stimulating the social conscience and urging us to rethink and sometimes even subvert the way we relate ourselves to such ubiquitous co while walking our readers through the genesis of Ka -Boom!, would you shed light on the role of memory in your

You could say that my subconscious memory have subverted my direction and concept of all my art work. Ka ABoom! was to challenge the viewer's perception and perspective of an actual KA ABOOM!, The red wool Pom Poms has been used for aesthetic purpose, as well as a metaphor for all the tragedies that a KA -BOOM! would

I have found after exhibiting the work, that the red pom pom wools are not so obscure in its relation to war, universally known as the 'pom-pom', was a 40-millimetre (1.6 in) British auto cannon, used famously as an anti-aircraft gun by the Royal Navy. The name came from the sound that the original models make

Ka -Boom! is a vehicle for feeling and references Pop art and provides the

viewers with an intense, immersive experience: how do you see the relationship between public sphere and the role of art in public space? In particular, how much do you consider the immersive nature of the viewing experience and how importance has

when firing.

Lang Ea

Lang Ea

'KA -BOOM!' (2016) -sculpture installation (site specific)- 600+red wool pom poms, within a 15m radius. Sculpture at scenic world 2016, Blue Mountains/Sydney, Australia, photo courtesy of Gary.P.Hayes us personally we can choose to ignore it. Acting innocent like children, and blame others who have caused the tragedy and destruction. I take the view that we

are all to blame, peace will only come if everyone of us starts listening to each

other so that we may learn to

from festering into war.

understand each other's ideas and differences and perhaps stop our fears

Your works could be considered

multisensorial biographies that unveil the aesthetic consequences of a combination between tactile, concrete reality and the evocative power

conveyed by symbols that lead you to explore unexpected aspects of the functionality of language on the

aesthetic level: as Gerhard Richter once remarked, "my concern is never art, but always what art can be used

for": what is your opinion about the functional aspect of Art in the contemporary age?

Art will play its role just as it's always

done throughout our history, as the old

saying goes "A picture paints a thousand words A Religion, politics, advertising industries... etc has always used Artists to reach its followers

crossing languages and race barriers,

However when a great Artist like Picasso uses Art to convey the destruction of

including the illiterate.

War like his work "AGuernica A(1937), this is when the power of an art work goes beyond its functionality, as the work makes one statement yet evokes a million and one emotions, crossing all human barriers and the meaning is so timeless as it relates to any moment throughout our human history.

Close up of ' Listen II -remains ' 2015 -site specific - installation - 20 sculptures -cast ciment fondu , fibre g

Listen 2014 - sculpture its ture on shore, Auckland, New cast ciment fondu , fibre glass with polystyrene

ore -Sculpture at Scenic World 2015, Blue Mountains/ Sydney, Australia

Lang Ea

' W.O.M.D II -Target ' (2012) -Utopia into Dystopia exhibition- HD polystyrene and concrete base, 1000mmh x 280m md; sculpture installation -Waitakaruru Sculpture Park, Hamilton, New Zealand ' W.O.M.D ' (2012) Sculpture on shore- HD polystyrene and concrete base, 1000mmh x 280mmd, sculpture installation -NZ Sculpture on the Shore 2012, Auckland, New Zealand **ART**ICULACTION ' Innocent pair of eyes ' The evening sun gently tints the distance green hills one innocent pair of eyes mirroring the world capturing the contentment of its surroundings absorbing warmth mother's supple strong arms smelling perfumed air hazy drowsy eyes stomach full of milk a warm glow embossing the subconscious only to surface blissful surprised on those cloudy days

certain sense or did you seek to maintain a more neutral approach? And in particular, what could be in your

Your successful attempt to produce a

non linear narrative that, walking th

thin line between conceptual and literal meanings, establishes direct

relations with the viewers. German

strategies and has to probe psychological, narrative elements

My work is psychological, and the narrative can be considered as a self

viewer to contemplate with me.

within the medium instead". What is

your opinion about it? And in particular how do you conceive the narrative for

helping reflection of my psyche, as it is driven by my subconscious urging to

satisfy its craving to question and reflect

meaning and truth. I take the intangible concept from my subconscious and make it tangible for myself and my

As you have remarked once, your works are a compilation of emotional

Rouge regime: while lots of artists from

the contemporary scene, as Ai WeiWei or more recently Jennifer Linton, use to convey open socio-political criticism in

their works, you seem more interested to hint the direction, inviting the viewers to a process of self-reflection that may lead to subvert a variety of

usual, almost stereotyped cultural categories. Do you consider that your

works could be considered political in a

narratives, fuelled by personal experience of the Cambodian Khmer

dialectical fusion that operates as a system of symbols creates a compelling

multidisciplinary artist Thomas Demand once stated that "nowadays art

can no longer rely so much on symbolic

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Broken toys ' (2015) -with Poem

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opinion the role that an artist could

My works are charged with political and

WeiWei or Jennifer Linton, instead my art

works are invitations to take a moment with me to contemplate and reflect what

The way an Artist thinks about the world in many ways are very different, and to be able to convey an idea to a mass audience can play a very important and

social criticism, however the art works

are not political statements or open criticism like the works of artists like Ai

Like all the other professions within society, I believe Artists play just an

powerful role within contemporary society. This is perhaps why Artist like Ai

WeiWei can be a serious threat to a

government as he can provide more meaning to the mass then the

Over these years you participated in several group and solo shows and you are going to exhibit 'POP!BANG! BOOM! little Pom Poms always turn

Sculpture by the sea 2016 -Bondi in Sydney. One of the hallmarks of your

practice is the capability to create

direct involvement with the viewers, who are urged to evolve from a

condition of mere spectatorship. So before leaving this conversation we would like to pose a question about the nature of the relationship of your art

with your audience. Do you consider the issue of audience reception as

decision-making process, in terms of what type of language is used in a

being a crucial component of your

particular context?

Lang Ea

into the mother of all POM' for

I am trying to address.

important role.

government can.

play in the contemporary society?

-part of the James Wallace collection.

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another innocent pair of eyes

chaos and hopelessness

the soul matures quickly a dark scar settles

waiting quietly to resurface

also capturing

perpetual hunger

smelling coldness

decaying

tucks away

mirroring a world

of fear

innocence is lost

the subconscious

My main focus and decision-making for each work is the concept, and the finished art work needs to evoke a response from the audience even negative ones, otherwise I believe the work is a failure and becomes a piece of object that was put there for no purpose. Thanks a lot for your time and for sharing your thoughts, Lang. Finally, would you like to tell us readers something about your future projects? How do you see your work evolving? I am currently working on the work mentioned above for the Sydney international sculpture exhibition -2.5m ball structure with pom poms, which has been very challenging. I am heading over in August to a Artist Residency at Red gate in Beijing, China, and following it with an exhibition scheduled for mid next year. And in March 2017 I will go to another Artist Residency at the Vermont studio art centre in Johnson, USA. While I will be doing all of this my work A Listen Ã(2014) is doing a tour in Europe including France and Belgium, from 30th of July 2016 to 2018, starting in the Trenches of Stavoli dei Plans of Dogna, I don't know what will come next from my subconscious, all I know is that it's not ready to stop yet. An interview by Josh Ryder, curator and Barbara Scott, curator articulaction@post.com

Lang Ea



200mmx 200mmx 180mm, resin, fibre glass -Lorne Small Sculpture Award -Melbourne, Australia THE COMING OF DARKNESS "-Red series_5 -(2011) 1050mm x 1750mm -oil paint & ink on hanging prime cotton canvas Lang Ea LOST GIRL " -(2004) 460m m dia. . ceramic -raku, laser image. The "LOST GIRL" installation -(2005) combines the "LOST GIRL" sculpture and the "LOST GIRL" animation with the "LOST GIRL" banners. The installation has the animation playing in a loop onto the middle white banner