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## Sharon Si-Chen Ye Artist Statement

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## **Sharon Si-Chen Ye MFA Thesis Exhibition**

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Everyone is a separate individual. When individuals become aware that they are alone in this world, they can spend more time getting along with themselves and listening to the voice coming from the depths of their heart. This is the main idea of my works. I want to build a silent world with many creatures to make people feel and know that they are alone without feeling lonely.

Aloneness and loneliness are different. To feel aloneness is positive because when people feel alone, they can face themselves honestly. Feeling alone is a good way to clear emotions. When viewers feel alone, they can calm down entirely and have a strong connection to their senses. If people feel calm, they can observe the thoughts that they have in a rational way.

The most important element in my works is color. For me, color expresses feelings. The relationship between feelings and colors depends on people's personal emotions and life experiences. I use color carefully, in small sections of my art. This leaves lots of white spaces. This conveys silence. The silent white spaces make viewers see that they are alone. It also allows viewers to fill the empty space with their imagination.

I use watercolor and acrylic. There are so many possibilities of colors in these two materials because I cannot control water. I can choose the colors I want to mix, but I cannot imagine the consequences. I think that this is the best part of my works.

The part of my works that I can entirely control is shape, which creates distance.

Although I use shapes as a restriction to limit the range of colors, I let colors mix and flow in the shapes. This matters to me because I want viewers to be able to see the conflicts between freedom and restriction in my works.

I make shape-like creatures by organizing geometric figures and curves because I think that no matter what kind of creatures I make they always remind people of their own life experiences. My combinations of geometric figures and curves allow me to reduce the complicated structures of the real world. When viewers try to name the shapes and figure them out, they are involved in my work.

The “real things” that exist in real world are not the main focus of my works. I believe that if I see things clearly and carefully is a limitation for me. I prefer to imagine the parts that I didn't see very clear in my life, including structures of object and people's reactions.

It's very important to me to put my imagination into my works because when the viewers also put their imagination into my works, they are participating in a solo conversation. I translate that the reality into my own visual language. Before I begin to make works, I always envision some unclear structures and colors. There are not too many details. Those indeterminate outlines and colors are my materials. Maybe this way of creating artworks can be considered as a visionary. It is the most instinctive way for me.