

General statement:

Progression of Artist Statements: 2018→ 2019

02/14/20 [project proposal for senior projects]

In my creative process, I generate individual works of various media [video, sculpture, sound, painting, and projected images] to construct site-specific multi-media shrines dedicated to commemoration, reconnection of my body to the past, my ancestors, the earth and a kind of collective matrilineal [un]diasporic consciousness. I am currently reflecting on this sensation of lostness in my creative practice when questioning the nature of exploring topics of familial/personal trauma in my work. Through an **emphasis on practices of meditation through dance, movement, and breathing exercise** that help activate the intuition as a non-western form of knowledge, **I seek to understand the ways in which spectres of a repressed memory live on in the intuitive feelings of body in a deeply felt connection to the earth, the environment, in its responsiveness to other bodies.** Through self portraiture, dance-performances and the burning of written prayers, I explore ceremony as a kind of grounding, reflective practice in all that I do. In response to this question: What does it mean **to emerge from a history written in ash -- alive, and animated by the spirit/life/blood of urgency. In this moment, I am considering what it means to emerge from the deep silence of a history [carved out into the folded hands of my watching ancestors] to hold that dark place of unknowing with tenderness, gentleness, and reverence.** To understand and to learn peace -- with the knowledge that certain moments of fracturing, certain places of truth do remain unspoken. In my documentation styles, I explore numerous [echos] / **re-re-re-retellings** of an image through multiple processes of exposure // **redocumentations** of video [recording a recording of a recording] // I am digging into the edges of my-self until you are left with witnessing the end result of that **oblivion**. Recently though in that, I find **these moments of light bursting through unexpectedly like dreams in the night.** I am interested in the cosmos, in water, in blood, in rebirth, in retelling, in emergence.

11/25/19 [current]

Maya Chan is an interdisciplinary, multimedia artist, who works with photography, spoken word, film, sculpture, and installation. Chan's current creative practice is committed to the retrieval of her ancestors' memory from the silences of history in order to create critical sites of meditation, healing, and reflection. Engaging with concepts of

diaspora, intergenerational trauma, rage, and memory, Chan's work calls into focus the ways in which residues and wreckages of the past transcend generations and shape the personal-political landscape of our present lives. In Chan's multi-disciplinary practices of commemoration through shrine-making, film, performance, digital collage, painting and writing, she seeks to express the ways in which spectres of repressed ancestral memory live on in the body and in the intuition.

06/03/19

Maya Chan is a multimedia artist whose practice currently examines themes of ancestral history, intergenerational trauma, hegemonic erasures, and the unsacred through material explorations of commemorative space-making. Through the sculptural "re-assemblage" of salvaged objects, Chan utilizes digitally disintegrated images, projection mapping, ink painting, written word, and other media to construct "a shrine of (un)memories."

Chan's practice of commemorative space-making is mediated by a complex series of processes from gathering, deconstructing, erasing, writing, burning, reassembling, and installing. Dedicated to the lost historical memories of her maternal ancestors, Chan's installation explores the ways in which residues and wreckages of the past transcend generations and shape the personal-political landscape of the present. In meditation upon the transhistorical reverberations of violent systems of erasure and exploitation, Chan's digital alterations and distortions of family photographs examines certain unknowabilities as a kind of ancestral silence that is full of pain and intention. As reverberations of the past, these missing knowledges speak to the terror and violence of history. With these images of disintegration flickering across its surface, the shrine holds in place the (un)memories of a past that continues to persist and shape the present.