

## Practitioner's Statement

### ***Familiar Beauty***

Alen Chin

The key idea for my artwork is called a 'Familiar Beauty' because it introduces the culture and tradition of the Chin tribe of my country Burma that my parents left behind. This theme plays a significant role in my life as it shows my culture and nationality through my art works.

Before I was born my parents migrated from Burma because of the political oppression. Due to this reason I've never been in my country nor do I know enough about my culture and its traditions. After we came to Australia, I became more interested in this. I was influenced by how the Indigenous Australian value their culture and tradition in their art works and felt I wanted to be the same.

At the beginning of my folio I visited a number of galleries and I saw Karen Genoff's art works. They consisted of a wide range of media by embossing aluminium or copper sheets into figurative shapes and decorative patterns with laces, printed papers and fabrics. It inspired me to make a figure by using my photograph and decorate the dress and adornments with embossed copper and aluminium sheets, newspaper and printed papers to show a Burmese deity, a supernatural human like being that they still worship in Burma.

One of my artworks involved the animals that are highly considered sacred in my country. I painted a hornbill sitting on a white elephant using oil paints on a ply wood. The use of this media and idea was influenced by an artist called Sam Leach. He paints a different variety of animals using oil paints on ply wood covered with resin. By using this artist's ideas, I wanted to capture some of the importance of the animals which are very significant in my country.

As I engaged more in the cultural and tradition of the 'Chin' tribe, I found that a long time ago many women tattooed their faces as a measure against the kings coming to take them away because of their beauty. I really liked the spidery web like patterns on their faces, so for a media experiment I painted my portrait using Acrylics on canvas, then stitched tattoo patterns with black thread.

To conclude my artwork, I worked on four circular panels. I wanted to show imagery that could fully present the culture and tradition of my country, history and ethnicity. These four circular wooden panels show, my face with linear pattern tattoos, a Chin national bird, a Burmese old pagoda and figures playing a traditional Burmese sport. Each panel has been painted on canvas, stitched over and then stretched onto circular wooden panels.