



CLARENCE CHUN
PHILIPPINES

ARTIST'S STATEMENT

“Your paintings are about speed, but you have to slow it down in order to show it.” -Jake Berthot

Jake Berthot was my professor at Yale and the School of Visual Arts. Before his quote, I was making extremely busy paintings that were terribly hard to look at. Once he muttered those words with a sly wink, something clicked inside my head.

The relationship of speed and time have always fascinates me. I begin initially with the format. The varying of speeds is determine by a chosen format – square = slowest, rectangle = average, and elongated rectangle = fastest. The long thin canvas facilitates the idea of its fastest speed. For the first layer, I paint multiple stripes. This long thin stripe image indicates this is the fastest that this painting can visually go, like the images you see while looking out the window of moving car or subway train. As I add other sources of imagery to the work, I am gradually slowing the painting down allowing the viewer to visually catch up.

The application of paint comes in three stages – the wash, the masking, and the micro. The wash is the initial thin layer of multiple stripes, applied free hand. This layer represents an under painting with randomly chosen colors. Usually left over mixed paints that I don't want to waste. The second stage is the masking, the use of tape of varying widths, sixteenth to three quarters of an inch. I don't normally trust the edges of most manufacturers' tapes, so I usually cut my own clean edge with an x-acto knife. Also, most manufacturers don't make very thin tapes, by cutting my own edge; I can cut any widths I need. The thin tape allows me to make a clean hard edge lines and curves. The third stage is the micro, the small detail oriented painting of randomly chosen images from multiple sources. The images are almost always painted in parts never whole. This enables the viewer to recognize certain parts of the painting and question others. Also the small details of the work makes viewer move back and forth while looking at the painting. Like trying to catch a fleeting image.

I am interested in creating paintings that bring together a wide multiplicity of sources into varying speeds and motions. My paintings bear witness to personal moment in time and are memories of personal events. My paintings and drawings feed off of video games, comic books, the history of abstraction, architecture, Chinese landscapes, manga comics, anime and other sources. The medley of sources is orchestrated to create or reconstruct a personal environment within the painting in which a new kind of sense is made. An environment where the beautiful and the absurd, the sacred and the mundane cooperate.

Since living in Oahu, the ocean has been an essential part of my work. While swimming in the ocean, everything is in flux so my visual perception of my surroundings constantly changes. I love the fact that even the horizon line moves up, down, and even tilts. Its these types of visual experiences whether riding in a subway in New York, driving a car in Texas, or swimming the ocean in Hawaii, that I try to replicate in my work.

EDUCATION:

Yale University School of Art,
Norfolk, Connecticut
Fellowship 1999

University of Houston - School of Art,
Houston, Texas
B.F.A., Cum Laude, Studio Art - Painting 2000

School of Visual Arts, New York, New York
M.F.A., Painting, 2002

PROFESSIONAL EXPERIENCES:

- 2010-2012 Adjunct Professor, Art History, Drawing I, Painting 1, Houston Community College Central Campus, Houston, Texas
- 2010-2012 Adjunct Professor, Art History, Drawing I, LoneStar College, Cypress, Texas
- 2004-2005 Adjunct Professor, Art History, Drawing I, and Design I, Cyfair College, Cypress, Texas
- 2005-2011 Vice President, Q2 furnishings, Inc, Houston, Texas

SELECTED EXHIBITIONS:

- "Leave Me Mesmerized Love" Solo Exhibition, SMX SM Aura, Taguig City, 2014
- "Korea International Art Fair 14" Gallery Big, Seoul, South Korea, 2014
- "Love Show" Gallery Big, Manila, Philippines, 2014
- "Artist of Hawaii 2013 Biannual" Honolulu Museum of Art, Honolulu, Hawaii, 2013
- "Drawings & Air-Conditioning" Front Gallery, Houston, Texas, 2012
- "Year of the Dragon" Gallery Big, Manila, Philippines, 2012
- "Faculty Show" Art Gallery – HCC Central Houston, Texas 2010
- "Wonder Wild Art Gallery" Houston, Texas 2010
- "Faculty Show" Cyfair College Art Gallery- Cypress, Texas 2004
- "Night of 1,000 Drawings" Artist Space - New York, New York 2003
- "Art Chicago" Finesilver Gallery 2003
- "Art New York" Kunstraume Auf Zeit Gallery- Linz, Austria 2002
- "Lost Dog Found" 308 25th street, New York, New York 2002
- "Just Add Water" School of Visual Arts Gallery, New York, New York 2002
- "The Premier Show" Art Venture Gallery, Houston, Texas, 2001
- "New American Talent: The Fifteenth Exhibition Jones Contemporary Arts Center, Austin" February 12 - March 12. Traveled within Texas to J Wayne Stark University Galleries, Texas A&M University, College Station, July 13 - August 27, 2000; Shore Art Gallery, Abilene Christian University, Abilene, September 29 - October 27 2000; Blue Star Art Space, San Antonio, March 30-April 18 2001: Buddy Holly Center, Lubbock, May 1-June 9 2001. Catalogue, text by David Pagel
- "Photography and Printmaking Show" Yale Gallery at Norfolk, Yale University, 1999
- "Painting Show" Yale Gallery at Norfolk, Yale University, 1999
- "Taboo Show" University of Houston, Central Campus, 1998

AWARDS:

- John Young Artist Award, Honolulu Museum of Art 2013
- Artist Space Independent Project Grant, New York, New York, 2003
- School of Visual Arts Graduate Scholarship, 2000
- Ellen Battell Stoekel Fellowship, Yale University School of Art, 1999

COLLECTIONS:

- Honolulu Museum of Art
- Hawaii State Art Museum

CATALOGUES:

- 2002 "ArtNew York" Exhibition Catalogue, Kunstraume Auf Zeit Gallery, Linz, Austria
- 2000 "New American Talent, 15th Edition" Exhibition catalogue, with essays by David Pagel, Austin: Jones Contemporary Art Center

ABOUT THE ARTIST:

Artist Clarence Chun is a true child of the Pacific. Born in Tacloban, his early childhood memories revolve around escapades to the beaches of Leyte and Cebu.

Now based in Honolulu, Hawaii, Chun spends countless hours in the water studying its movements, listening to the many stories that swim within its depths.

In his new exhibit, "Leave Me Mesmerized, My Love," Chun reacquaints us with the object of his affection in a fresh series of paintings that build upon an earlier award-winning collection which earned him acclaim in the United States.

In painting the ocean and its many seductions, he offers meaningful insights into the emotional significations of time and memory, the dynamics of seeing and the tangible manifestations of affective experience.

Chun draws viewers in with a hint of mischief, naming his pieces as though fragments of lovers' repartee, teasing us to eavesdrop with insatiable curiosity. The artist's abstractions, however, are oceanscapes of infinite possibilities, with visual elements that are never fully figured and visual planes that assemble random images together like fractured dreams floating in the subconscious.

The artist paints with a distinctly graphic style that makes his paintings seem mechanically produced like billboards spewed from industrial grade-printers. His lines are always perfectly clean with no evidence of a single brushstroke.

Chun was born in 1975 in Tacloban City. At age 5, his family migrated to the United States.

Chun received a fellowship to the Yale University School of Art and obtained his B.F.A. from the University of Houston School of Art with cum laude honors. He received his M.F.A. in Painting from the School of Visual Arts in New York.

He was chosen as Artist of Hawaii in 2013 and exhibited at the prestigious Hawaii Museum of Art. He also received the John Young Foundation award. In 2014, he represented the Philippines in the Korea International Art Fair held in Seoul, South Korea.