

## Sisel Lan – Statement

My artistic practice emerges from an ongoing tension between the privilege from which I have lived and the realities of injustice, poverty, and violence that shaped the context in which I was formed and continue to define the present. That distance has shaped the way I understand the world and position myself within it; it is from that tension that my practice originates.

I examine how certain social constructs that organize our experience—justice, equity, happiness, progress—become naturalized and accepted as unquestionable, and how that naturalization transforms lived human experience into abstraction. At these points of fracture, I seek the coexistence of opposing forces: devastation and solidarity, privilege and exclusion, statistics and the body, memory and the present.

My practice insists on returning to the body what has been reduced to abstraction. Rather than illustrating social issues, I re-materialize them so they regain weight, texture, and consequence. I work primarily with the image, tensioning and displacing it through material and conceptual transformations—sometimes irreversible—that expose its limits and vulnerability. Repetition, systems, and accumulation function as formal strategies that materialize these tensions.

I understand art as experience rather than as an autonomous object. I incorporate diverse media, materials, and technologies—including processes of erosion and direct intervention—to expand the experiential dimension of the work and shift emphasis toward time, space, and material presence. I am interested in interpretations that do not resolve immediately, but instead destabilize before any conclusion is formed.

I recognize that my gaze is shaped by biases and by the social, economic, cultural, and historical position from which I observe; I therefore subject those biases to examination within the creative process itself. I do not seek to speak for the “other,” but to critically examine the distance that privilege produces and the mechanisms that sustain it.

My practice does not aim to confirm certainties, but to open spaces of doubt where perception and experience allow what once seemed stable to be reconsidered. It is within that space of instability and friction that my work situates itself.