

## STATEMENT:

Lang invites the viewer to engage in a process of self-reflection, provoking a direct reaction and hopes to accomplish the difficult process of going beyond the surface of communication to engage and stimulate the viewer's social conscience.

Rather than producing work that is naïve with a cheerful appearance, Lang is known for her darkly witty yet challenging works that explore war and legacies of heroic bias. With an innovative vision, she uses everyday materials including paint, resin, glass, concrete, ceramic and wool, as a language to interpret and expose a narrative that is effective, poignant and compelling, the results convey together a coherent and consistent sense of harmony and unity.

Lang has developed a layered practice that uses painting, installation and sculpture, some of her most iconic works were acts of endurance in which the artist creates labour intensive, space-encompassing sculpture installations, drawing inspiration from British and American Pop Art, reflecting the comic world of speech balloons.

For example the art work 'Ka -Boom!' (2016) 600+ hand made red acrylic wool pom poms provides a multi-layered experience for the viewer. As the viewer strolls into and through the space -encompassing installation, it establishes a channel of communication between the subconscious sphere and perceptual reality. The destruction from arsenals and bombs not only destroy lives but impacts the environment and climate change.

The work 'Listen' (2014/2015) -20 cast cement life size human heads immediately stir and encapsulate the emotions of the viewer, leaving goose bumps crawling on the surface of the skin. "Listen is in a sense a memento of what we were, what we are and what we will be destined to become if we don't take care of other people and do not listen to them. It is a work of art that involves us closely, that impresses us and touches us; calling for attention, yelling into their deafening silence, just like that ear isolated from the heads. We have to listen to each other and find our deep essence." *Giulia Pergola -writer for ILMUROmagazine*

Her most recent large scale sculpture work (2.5meters) 'POP! BANG! BOOM! little Pom Poms always turn into the mother of all POM!' (2016), Lang combine incongruity and humour to captivate the viewer with the obscurity of the 3000+ handmade red wool pom poms, whilst the pom poms acts as a metaphor for all the tragedies, mutilations, destructions, lives and/or bombs of war. This work becomes a critical investigation of aesthetic and social phenomena. It is disturbing and subversive-political allusions that express wittiness, humour and biting irony.

Using the language of pop comics and digital emoji, her porcelain sculpture series 'No apologies this is War!' (2017) uses humour to entertain what we all find hard to talk about. War is a time where the law abiding citizens are tested and must fight for survival amongst the extreme psychos coming out to play, where the fearless act mercilessly losing all sensory for empathy, love and compassion, while fear breeds commitment to extreme brutality and disfiguration with little or no remorse.

The work Shadow cannot exist without light (2017) like yin and yang the two toned 30 cast human sculptures are facing off against each other to form a transfixing statement. It's a battle scene between good and evil, one foe against another...a battle for truths.

Lang has explored how paint can be manipulated with layering while using a limited colour pallet to create different textures and degrees of luminosity—as well as exploring a catalogue of perspective and compositional effects with fine initiative drawings.

The coming of darkness series (2003 -2014) reflected a sketchy, spontaneous play with the typology of historic images that echo her interests in Eastern Asian and Western Islamic art, using only a single colour to literally blow up the canvas, to emphasise the dark silhouette that crowds the space to reveal the horror of conflict. These figures reference the ancient relief sculptures on the walls of Angkor Wat in Cambodia.

Moving in a new direction, her current paintings series 'Still life/ Wall paper' (2017) was developed during a recent international artist residency at Art Omi, New York (2017), as the title suggests this series of large scale paintings are a reminder that some of us are lucky to live in a world without the atrocities of war, where war becomes part of the furnishing like faded insipid wall paper lingering in the background, while familiar objects of lush fruits, flowers and a baby sleeping peacefully, undisturbed as life is 'still' restful and quiet.