

## ARTIST STATEMENT

Historically, walls have exhibited the voice of the people. My earliest paintings were made on walls at night. My thought and impulse behind the gesture was as primitive as that of cavemen marking and drawing in their dwellings to assert their existence in a place and time. As my works evolved, be it paintings, signatures, or even the documentation of these early ephemeral artworks throughout city walls, the works took on the nature of personal journals based on empirical experiences. The organized black books and photo albums also became my diaries. This style of art became an influential subculture in many of the places I have traveled to and inspired the aesthetic in my cityscape paintings.

During the beginning, this was an art that was not accepted by society because it was seen as destructive, rebellious, and anarchic. I felt a challenge to present art that originally existed outdoors—inside, like art displayed in museums, and this was an interesting problem for me that needed a solution. I wanted to create works that retained their roots. My new paintings could not abandon their environment. I then embarked on a journey to search out in detail the dialogue of decaying walls, the marks on them, and what it all meant to me. This would lead the paintings to become memory documents. As a result, these works are time capsules, mixed documents of memory and research; part performance, as I impersonate the characters that leave their marks on walls. Time is a part of these paintings as their creative process simulates the passing of time on city walls and their layers of history with layers of paint, posters, writing, and reconstruction. This process, like meditation, affirms my everlasting devotion to art as a form of spirituality, which exists in the present and pays homage to those who leave their traces behind.