My works are about myself and my perception of the world. Therefore, observation is taking a huge role in my life. The subjects that I used for my art are refined by the question that I ask: "What makes this subject look and feel like how I see it?". Starting from observation and refined through an awareness of myself and my surroundings, I portray the found essences of my subjects and myself within my paintings. By bringing the subjects’ nature, I amplify the feeling. Overall both a vagueness(sensuous) and a grounded feeling coexist in my work, representing potential of the subjects that somewhat too common enough to us but we rarely pay attention to look carefully

 Scribbling brushstrokes on my paintings represent freeness which is an act of resistance from impurities such as fear, hesitation, and prejudices/preconceptions. Another way to put this is a fearless, risk-taking, and courageous gesture. The impasto way of using oil functions as a means of resisting personal fear of using quality material with loaded quantity. At the same time, it allows me to lose the control of my color choice on the surface.

 My painting series called “The Sun” is based on the empirical fact that staring into sunlight for too long is not advised because of its ability to damage your eyes. The burning and pain when one does is the sensation that I am seeking to produce with the color decisions I make. The bluish colors on top of the neon reds and oranges are all intentional decisions to make an afterimage similar to the one you get when glancing at the sun."

 The painting series "Things That Are Close to Us but Feels Too Far Away" is based on the thought that it may be intangible to truly know ourselves. I try to convey this emotionally by using bright colors and descriptive brush strokes. The fluorescent red color represents the passion I possess at the time of creation. The ambiguity of abstraction is within this series, but I feel there is a specificity like in portraiture here as well.