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MYTHOLOGICAL NARRATIVES

Drawing from traditional East Asian visual culture, I reinterpret mythological figures through a playful contemporary lens. Bold outlines, decorative colors, seals, and a scroll-like composition connect the work to historical formats, while exaggerated gestures introduce movement and humor. Living away from familiar cultural surroundings has made this imagery a way to reconnect with home, memory, and a sense of belonging.



LANDSCAPE AND STATE OF MIND



These landscape studies explore how the same mountain can express different moods across materials and formats. Dense shadows, rough textures, and concentrated areas of green create a dramatic atmosphere, while the contrast between the canvas painting and sketchbook study reveals a more immediate process of experimentation. The shifting landscape also reflects my emotional state at the time of making.



B&W & TRADITIONAL STUDIES

Working in black and white allows me to focus on structure, perspective, light, and shadow without the distraction of color. Monochrome drawing also feels familiar because it returns me to my earliest experiences of sketching with pencil. Through studies of traditional figures, sculptures, flowers, and mythological characters, I explore how simple materials can still communicate atmosphere, weight, movement, and cultural memory.

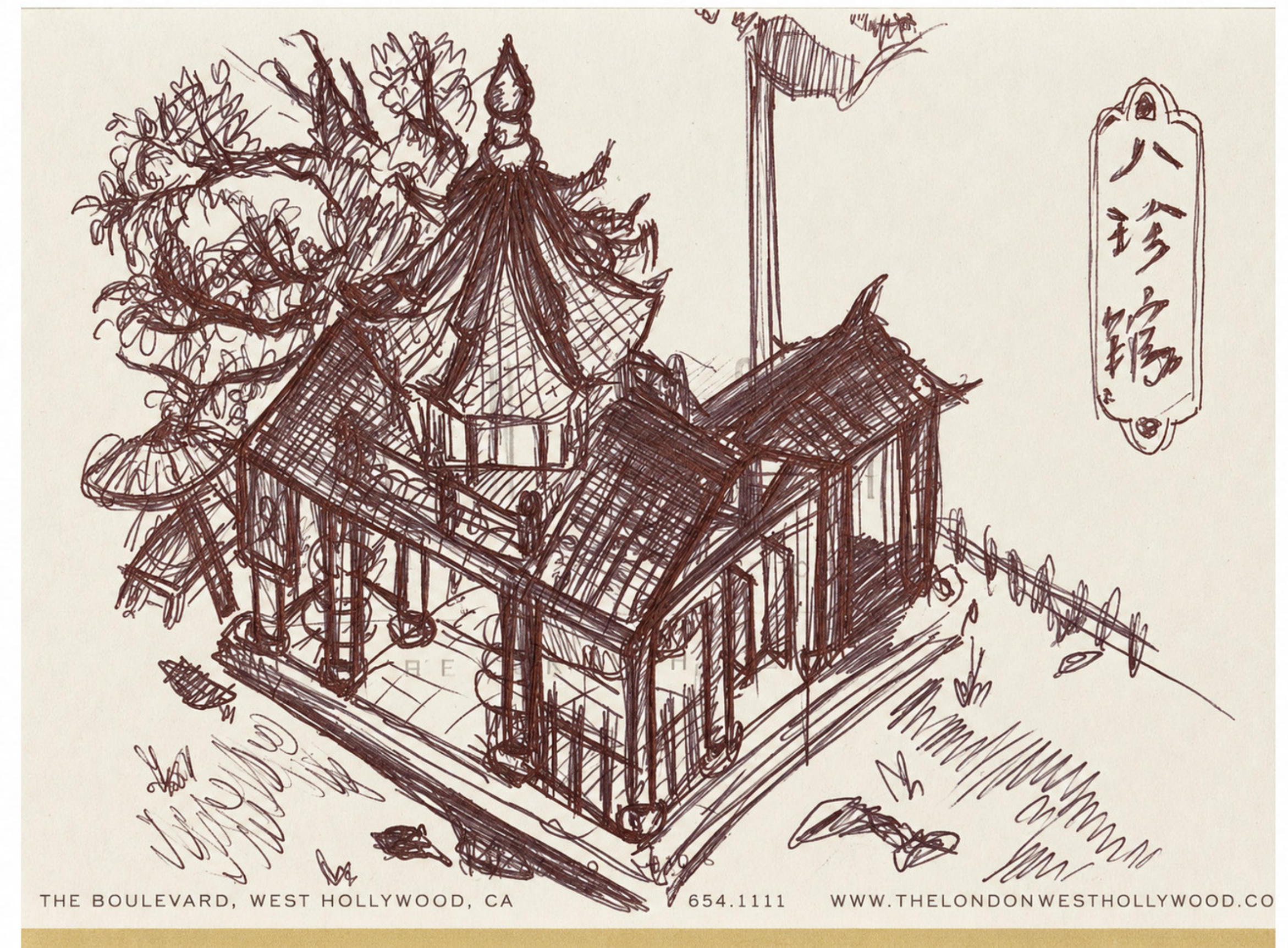




I am interested in understanding how traditional buildings are constructed through layered roofs, wooden supports, windows, stairs, and surrounding landscape elements. Drawing these structures helps me examine how individual components fit together to create a complex spatial system. Careful linework makes the underlying perspective more visible and allows architectural details to remain clear despite the density of the composition.

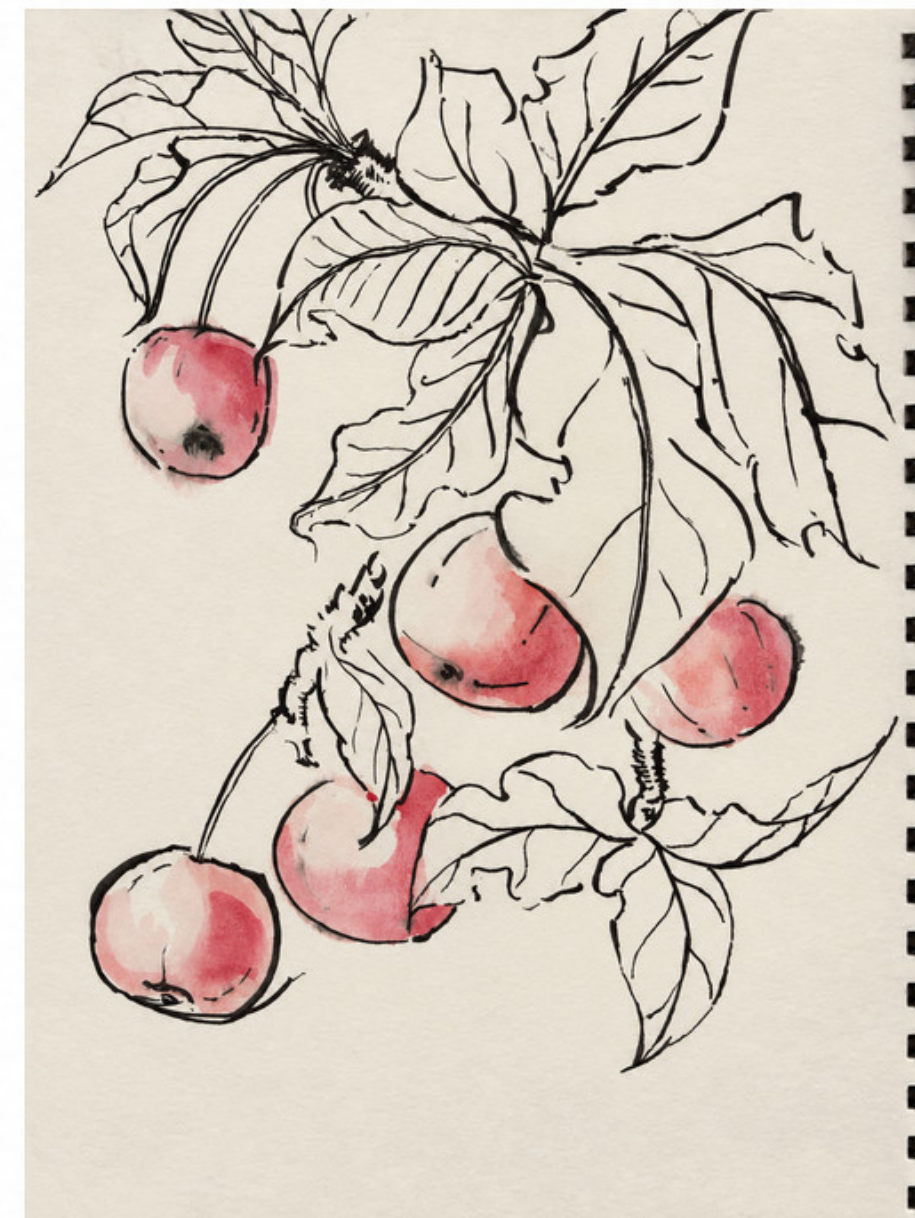
ARCHITECTURAL OBSERVATIONS

Traditional architecture carries a strong sense of cultural memory for me. After moving to an environment where these structures were less visible, drawing them became a way to recreate something familiar. Rather than treating the buildings only as technical studies, I use them to explore ideas of place, identity, home, and belonging.



BOTANICAL & OBSERVATIONAL STUDIES

These botanical studies began with my curiosity about the distinct shapes and structures found in different plants. Through close observation, I studied how flowers blossom, how branches support their fruit, and how veins flow across the surface of each leaf.



Fine lines record these delicate details, while selective color emphasizes the focal forms and brings a sense of vitality to each composition.



SEASONAL BOTANICAL STUDIES



My drawings often respond to the plants and fruits I encounter in different seasons. Cherry blossoms suggest spring, while loquats and other ripening fruits introduce warmer colors and fuller forms.



I use concentrated areas of orange and yellow against black-and-white linework to create contrast, direct attention, and express the changing energy of the natural world.



NATURE OBSERVATIONS

My observational practice extends beyond plants to birds, insects, and small aquatic creatures. I pay attention to their silhouettes, movements, and distinctive features, then simplify these observations through expressive lines.



Quick sketches allow me to capture the posture and movement of an animal before refining its most recognizable features.



At times, I introduce imaginative details or human-like gestures, allowing the subjects to develop individual personalities while remaining connected to their natural forms.





Working with clay allows me to translate botanical observations from flat drawings into three-dimensional forms. I build layered petals, curling leaves, and uneven organic surfaces by hand, focusing on how each element overlaps and occupies space. The tactile process feels intuitive and calming, while the material's imperfections help the finished sculptures retain the irregular character of living plants.

These clay experiments are not intended as exact replicas of particular flowers. Instead, they combine observed botanical structures with imagined forms, using texture, layering, and muted color to evoke growth, fragility, and transformation.

BOTANICAL FORMS IN CLAY



