

ARTIST STATEMENT - YIN YANGA

Oh yes! It's YIN YANGA time! In this show I display DARK (YIN) and BRIGHT (YANGA) coloured works created using a new painting process that I developed over the past 2 years. Almost every painting I've done in the past 7 years have been made of bright colours and simple shapes, for these new body of works I have more detail and textures. Also for some of the paintings for this show I took a deep dive into the other side....the dark side.

DARK WORKS

First let me explain how I got to creating the black works. Start of 2020, during my Christmas holiday, I kind of got depressed. I basically felt miserable and the word "HOLIDAY" got me. It got me real good. Since it's a HOLIDAY I thought to myself stop working on everything including painting and just become a lazy mofo to enjoy the HOLIDAY in full effect. But turns out being a lazy mofo isn't that easy. I still surfed in the morning but other than that I had nothing to look forward to. No drive in my life. Maybe if I was a newborn child I'd be fascinated by ordinary everyday things around me but being a 40 year old sexy Asian man, I'm pretty used to a lot of things in life (especially when sexy Asian older men are considered wise...they just look wise, ya know with thin long goatee and stache like the ones of kung fu masters who acts as if they know everything). Usually once I have a painting on the go I look forward to working on it and completing that painting and by the time when that painting is almost done I have an idea about the next painting and cannot stop thinking about starting that next painting... so I have this awesome cycle going which keeps me interested in life and it's future. And this time, I just didn't have that...no flow, no direction, no next. It made me realise how much art had positive effect on my day-to-day life.

Back to how I started painting the black works, I jumped in... into this dark miserable period I was experiencing and emersed myself, listening to dark themed music, poems and watching serial killing docs or something sick (R Kelly doc, Jeffrey Epstein: Filthy Rich etc) like that on Netflix so that I could paint these dark themed paintings.

The 3 black paintings titled STARBOYZ 1, 2 and 3 shows giant aliens transforming into the King of the darkside of the universe of the Southport of the Bi-Lo.

'**STARBOYZ 1 - Finding David**' shows 2 giant aliens walking through the gates of Bi-Lo searching for their king and burning down any outer space civilization along the way.

'**STARBOYZ 2 - Found David**' after walking 13.4 billion light-years, 2 aliens finally realises that they themselves are the king that they were searching for (dumb fark) they merge back together to being the king that they once were. Oh look, the beam coming off of their eyes are forming the shape of the Star of David that's interesting :)

'**STARBOYZ 3 - King David**' transformation is complete and the king of YIN is back and now looking to destroy the king of YANGA to put universe into eternal darkness. Having heads on both ends, it looks like the Kings in the deck of cards dont u reckon?

NEW PAINTING PROCESS / STYLE

My painting process has changed a lot over the years in 4 main eras, the Mono era, Posca era, Acrylic + brush era and now, the Texture era.

My last style of paintings were made with a combination of flat bold colours and shapes. I wanted to add some textures and depth to my paintings so I started experimenting using different tools to paint with like sandpaper, sponge, toothbrush, leaves, branches, kid's toys, basically anything I saw which made me think it might make interesting marks on canvas. Also, another thing that bothered me in the previous style was that its visual was 100% fully controlled by me. I wanted to give a touch of unpredictability in my paintings something I cannot control 100%, something that just appears and surprises the creator, me. Yes, the visual/design of the painting is still 90% controlled by me even with this new style, but when I use rough surfaced sponge with paint and press it against the canvas the mark that it makes is unpredictable and lot of the times it catches me off guard and I really love that.

4 MAIN PAINTING PROCESSES (PAST & CURRENT) EXPLAINED

Mono era

I started drawing before pre-school, but I never really used colours until around 7-8 years ago when I decided to become an artist. Process were usually nikko pens or pencils.

Posca era

Coloured drawings/paintings started to interest me, so I looked for something easy to use and vibrant. I saw some artist using posca pens to do their drawings and it looked awesome. I tried it on few different materials and liked the combination of posca on MDF board, that became my medium for about 2-3years.

Acrylic + brush era

Eventually I got bored of using posca pens and wanted a dense ink feel on my paintings. I started painting acrylic on canvas by using paint brush. In my Posca era, I used to sketch and then freehand from start to finish but from this acrylic + brush era, I started using illustrator to develop the colour and composition setup before painting.

Texture era

This is my current painting process.