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# Reflexions

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## Reflexions

Through my art, I offer viewers environments that function in a manner similar to public parks. People visit parks not to talk about the park and its elements, but to have their own time and space to interact with themselves and/or others. Although each of my offerings is distinct, all are united by the way they function: to create the possibility of human interaction. Even when I am not present, the spaces I have created are interactive performances. After visitors leave, my art again becomes incomplete, and an invitation for other viewers. The whole process encompasses the production of the environment (which is open for viewers to see as a performance) and the installation of the environment. I consider *their* experience and process as the point of my work.

I share my meditative process with the audience, inviting them to pause, breathe, and be still with me. My performances are influenced by a manner of Japanese calligraphy. Meditation and calligraphy are the key elements, which converge; the brushstrokes cannot be fixed or edited. Therefore, the calligrapher must concentrate and meditate before writing. Each of these elements is crucial to my process because of their capability to convey an intensity of feeling. The brushstrokes and dripping paints on the surface record movements that are my expressions. To translate these gestures in my performances, I try to project the feeling of hope and community.

I began as an abstract painter and the ideals (movement, culture, identity) of my painting process will always be in my work. I have found that the motive for my art is that "Everything is Performance." It is more important for the audience to view me in action as I either create a painting or produce a performance by incorporating painting. I

provide pieces and structures in an environment that utilizes the space as a forum for viewers to make their own interpretations of what it means. I allow them to reflect on this in their own time. After a performance, I may no longer be in the picture or able to witness their interaction as I have stepped back once the physical work is completed. In the space I have created for viewers, there is synchronicity as their presence in the space completes the reason why the space is created.

My work is a metaphor for life: it is impossible to avoid the invisible and nonverbal conflicts and hardships that exist today. I want to reveal those subconscious conflicts through my work because the ambiguous state of how it is presented will allow for a response from my audience where they can be free thinkers; I am not manipulating them to think a certain way. I want viewers to wonder on their own, to ask questions about the environment I provide, but not forcefully or immediately if they don't wish to. Ultimately, my goal is to activate my viewers' perceptions by giving them the freedom to be engaged physically or emotionally. I want to transform the consciousness of being a passive viewer to a willing participant. With painting, it is through my body's capacity to deliver a language that is nonverbal, intense, and emotional. With my installations, it is the interaction that makes it a performance. Despite a different response every time, an action, reaction, and commentary will provoke thought and reflections. My purpose as an artist is to be the catalyst for drawing out these organic reactions of our human condition.