



For me, it's essential to use the materiality of objects as a medium of expression and to feel them through touch. I'm particularly interested in subtle changes and things that are hidden in corners—hard to see but existence. In my work, I aim to show the unique qualities of the materials directly, shifting traditional viewing to create new forms of expression beyond just painting.

Although Xuan paper has lost much of its original function as a recording medium in modern times, it still holds value as an ancient and historical object. In my art, I want to highlight its rustic and gentle qualities, avoiding excessive decorative elements to reveal its raw nature. By honestly showcasing what the material can do and offering new ways to think about it, I hope to spark viewers' imaginations. This approach makes aesthetic objects more than just beauty experiences, inviting viewers to actively participate and explore whether contemporary art can go beyond mere decoration.

My work starts on a two-dimensional plane and gradually evolves into slightly three-dimensional spaces. Using the special characteristics of paper, I handle the material in various ways—balancing control, order, randomness, and instability. Paper treated with spraying, folding, and crumpling creates visual interest. The layered effect causes slight height differences or rougher surface textures, bringing both visual and tactile stimulation. Direct contact with paper during creation is crucial, as the tactile feedback indirectly drives the form of my work. Spending a lot of time with the material heightens my sensitivity to the fine fibers of Xuan paper, allowing me to observe and develop my artistic style from a more detailed perspective.

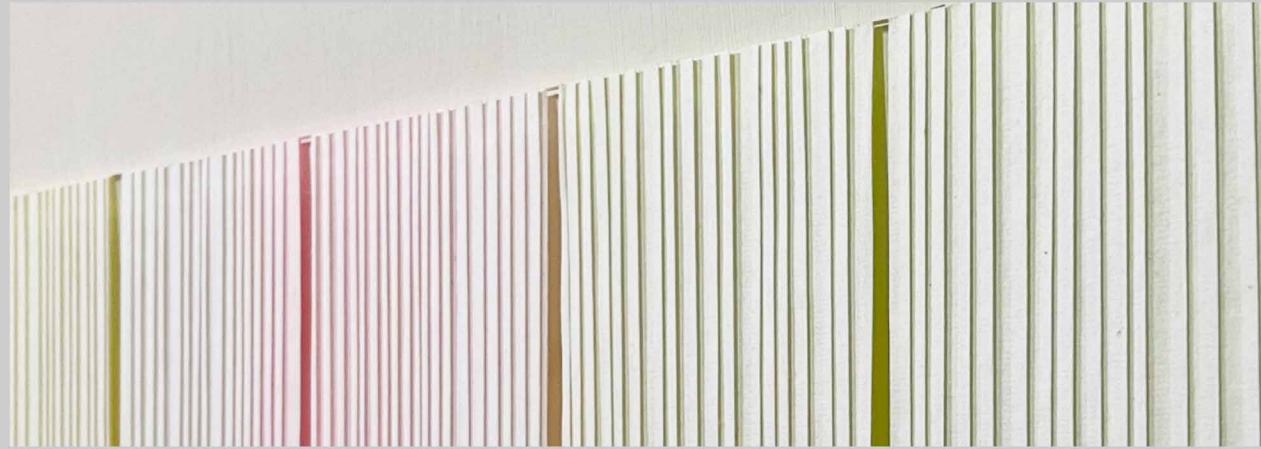


## Unearthing Infinite Possibilities Through Transparent Material

When there's a gap between the artwork and the environment that allows light to pass through, the colors of the pigment between the paper and the acrylic board reflect onto the surroundings, creating a halo effect. This gentle interplay of colors evokes the delicate texture of the paper, and the changing light directly influences the artwork's appearance. Environmental elements, mediated through the transparent material, indirectly shape the viewing experience, and this interaction opens up more space for dialogue.

In my work, the acrylic board provides visual stability, forming a complete surface with calm and precision. Combined with the delicate paper, it helps to depict geometric shapes. The materiality and rationality of both elements balance the flexible qualities of the medium, maintaining a neutral expression in the artwork. Through arrangement and assembly, they form pure and intriguing compositions.

Whether it's the beauty of Xuan paper accumulated over time or the viewing experience influenced by light, both convey a sense of time. Viewers not only see the visuals presented by the material but also feel the weight built up over time, awakening an awareness of things that are unspeakable, invisible, yet truly exist. These qualities reflect my pursuit of naturalness and ease.

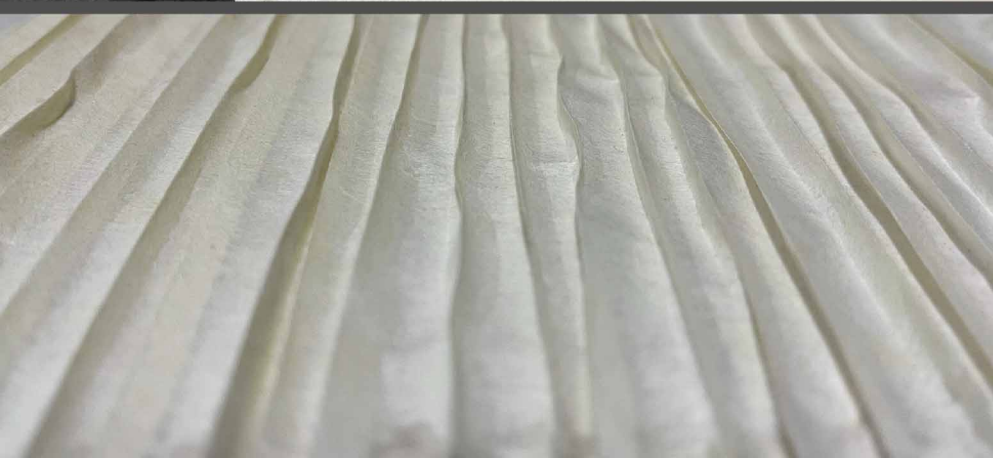






### Gracefully Wandering Through Grey Areas

How can we stretch xuan paper to its natural limits and uncover unexpected result? How can we discover those subtle change between flat surfaces and three-dimensional shapes? By focusing on the material of paper itself, we can try out many different ways to express ideas. For example, I can use the slight tension in the paper to gently lift its thin surface, layer and stick sheets together to keep a smooth look while adding visual thickness, and think about how pigment seeps into the paper, watching how it changes and develops over time in a poetic way. When art stretches into a space that's hard to define—things that are more than flat but not quite three-dimensional—it shows not only the artist's connection with the materials but also the potential for flat surfaces in painting to be explored and experimented with in today's varied artistic world.





## Evoked Paper's Materiality Through Folding

Direct contact with paper during the creative process shapes my work. Prolonged interaction with the material heightens my sensitivity to its fibers, allowing me to see it in great detail. This approach emphasizes the materiality of the medium, showcasing the unique qualities of Xuan paper as an ancient material in the modern day, and highlighting its poetic essence. It also challenges the traditional way of using paper as just a passive carrier.

Initially, the paper is semi-transparent, thin, fragile, and soft. With each fold, it transforms from semi-transparent to opaque white, and its delicate nature becomes increasingly firm. When layered, the paper creates subtle variations in height, and changes in lighting cast shadows that add visual interest.





### Reducing the Self in a Mist of Spray

At first, I was fascinated by the fluidity of water and its unpredictable changes. To minimize the traces of human touch in my artwork, I used partially uncontrollable painting tools. Excessive self-expression can often interfere with the natural qualities of the materials.

In my work, I layer ink of similar tones on paper, creating planes, lines, and ink spots of varying sizes. This interplay adds dynamism and unpredictability to the composition, offering viewers more space to engage with my work. This method also lessens the impact of strong brushstrokes or colors, making the viewing experience more soothing.

