

STATEMENT:

It is not my intention to make bold political or social statements in my art work. I am more interested in hinting at the direction. I invite the viewer to engage in a process of self-reflection that may lead to subversion of a variety of stereotypical cultural categories and provoke direct reactions in the viewer to accomplish the difficult process of going beyond the surface of communication to engage and stimulate their social conscience.

I draw inspiration from different processes whilst intertwines my complex, personal history with an innovative vision, resulting in multimedia art that is diverse and complex. Utilising a combination of mediums and techniques including paint, resin, glass, concrete, ceramic and wool as a language to interpret and express an effective, poignant and compelling narrative while conveying a coherent and consistent sense of unity and harmony.

One of the most convincing aspects of my approach is the way it creates a non-conventional and engaging narrative. For example, my 30m installation *Ka -Boom! (2016)* provides a multi-layered experience for the viewer. As the viewer strolls into and through the space -encompassing art work, it establishes a channel of communication between the subconscious sphere and perceptual reality.

Inspired by British and American Pop Art, I develop art work reflecting the world of Comics and speech balloons. I deconstruct and then reassemble to create sculptures and space-encompassing sculpture installations. Rather than reproducing a naïve and cheerful appearance, the works become critical investigations of aesthetic and social phenomena. They are disturbing and subversive-political allusions that express wittiness, humour and biting irony.

The most recent large scale sculpture work (2.5meters) *POP! BANG! BOOM! little Pom Poms always turn into the mother of all POM! (2016)*, I combine incongruity and humour to captivate the obscurity of the 3000+ handmade red wool pom poms, while using it as a metaphor for all the tragedies that war has caused.

The humour in the delicate, yet absurd and disturbing porcelain sculpture series is an example of how I use pop comics and digital emoji to entertain what we all find hard to talk about. Titled '*No apologies this is War!*' (2017) while waging wars we lose the capacity to empathise, love and be compassionate, it seems we are more willing to commit extreme atrocities to each other with little or any remorse.

The work *Listen(2014)* -20 cast cement life size human heads immediately stir and encapsulate the emotions of the viewer, leaving goose bumps crawling on the surface of the skin. "*Listen is in a sense a memento of what we were, what we are and what we will be destined to become if we don't take care of other people and do not listen to them. It is a work of art that involves us closely, that impresses us and touches us; calling for attention, yelling into their deafening silence, just like that ear isolated from the heads. We have to listen to each other and find our deep essence.*" As reviewed by art historian Giulia Pergola.

The work *Shadow cannot exist without light(2017)* like yin and yang the two toned 30 cast human sculptures are facing off against each other to form a transfixing statement. It's a battle scene between good and evil, one foe against another or a battle for truths.

Through the medium of painting *The coming of darkness* series(2003 -2014) reflected a sketchy, spontaneous play with the typology of historic images that echo my interests in Eastern Asian and Western Islamic art, utilising only a single colour to literally blow up the canvas, to emphasise the dark silhouette that crowds the space to reveal the horror of conflict. I employ the ancient imagery of war to narrate and reflect on contemporary warfare. The minimalistic approach and use of monochromatic colours, are influences from my visit to China in 2005 and the works of Chinese master painters. They also reference the ancient relief sculptures on the walls of Angkor Wat I perceived during a 1999 visit to Cambodia

During Art Omi international artist residency (2017) New York, I developed a new large scale painting series *Still life/ Wall paper(2017)*, it is a new direction away from my previous painting series *The coming of darkness*(from 2003 -2014).

Still life/ Wall paper is adamant to remain us that some of us live in a world where others could only dream of, a world without the atrocities of war, where war is only a wall paper in the background, like a dream fading in and out of consciousness, we turn it off and avoid to confront it whilst we consume, accumulate and continue to fulfil our lives with unnecessary objects to adorn our homes.