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▼ PAINTINGS

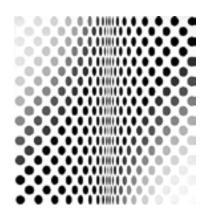
▼ DRAWINGS



was looking at Leonardo da Vinci's studies of flowing water and thinking they could be a diagram of the way my work has been developing. The swirls and eddies indicate movement and displacement, yet the topographic terrain remains fluidly

consistent. My work tends to build on themes, development a result of contemplation. Surface changes tend to happen fluidly, organically and not so radically. Themes and subjects float to the surface only to be pushed under, then re-emerge. Meanwhile an undercurrent located in content maintains its hold as a driving force.

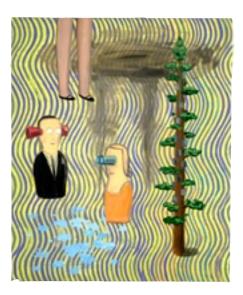
There is a visual phenomenon, almost moire in effect, that makes a surface appear to vibrate. This presents our eyes with an optical conundrum (an example can occur when juxtaposing complimentary colors). This is a space with an almost physical presence, inducing a physiological response rather



than an illusionistic one. Metaphorically it seems an apt background for the contemporary human condition.

Perhaps an obvious reference for these backgrounds is psychedelic graphics and art, as the plastic strategies that inform them come from a sense of dissonance and optical illusion.





LEFT TO RIGHT:
Leonardo da Vinci water study, "Metamorphosis" (1964) Bridget Riley,
Buddhist Thangka painting, "Natural Enhancement" Charles Yuen

A related approach can also be found in Thangka paintings of Himalayan Buddhists. In these the illusory backgrounds seem to offer supporting evidence to the spirituality of its subject. These associations overlap in the plastic attempt to "trigger" an experience more ethereal than logical.

Included here are a dozen examples of recent work. The strategies of expression ofttimes are intentionally and resolutely dumb. My process indulges meandering, an openness to exploring impulses. Ultimately the paintings come into focus through an intimacy I gain with the subject in the course of these meditations.

Everything But the Bomb

48 x 40 inches oil and collage on canvas







Duck and Cover

48 x 40 inches oil and collage on canvas



Portable Carbon Points

54 x 66 inches oil on canvas

Nuclear Eyes 48 x 40 inches

oil on canvas





Making Money

66 x 54 inches oil and collage on canvas

Offshore Drilling

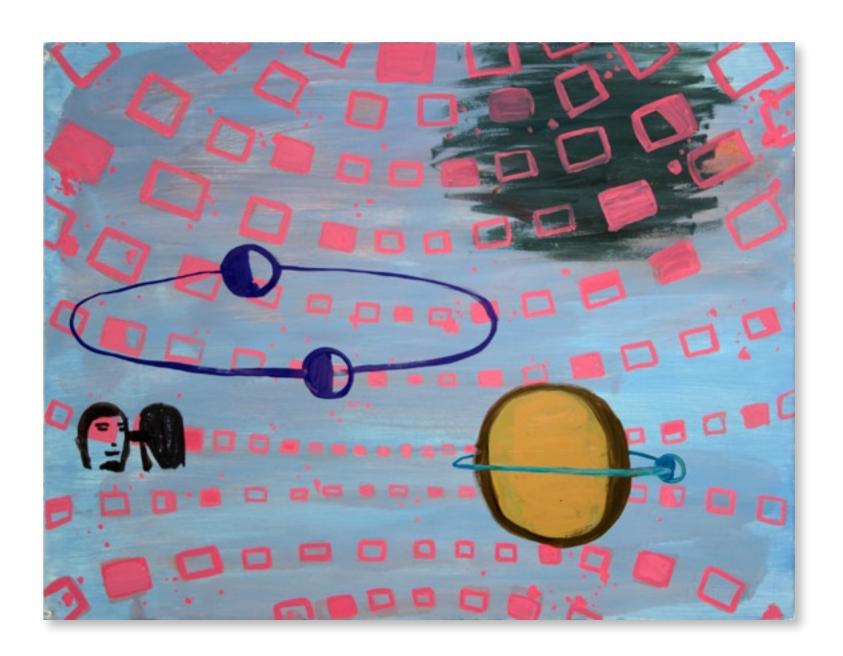
66 x 54 inches oil on canvas





Typical Electrical Characteristics

30 x 22.75 inches oil and collage on paper

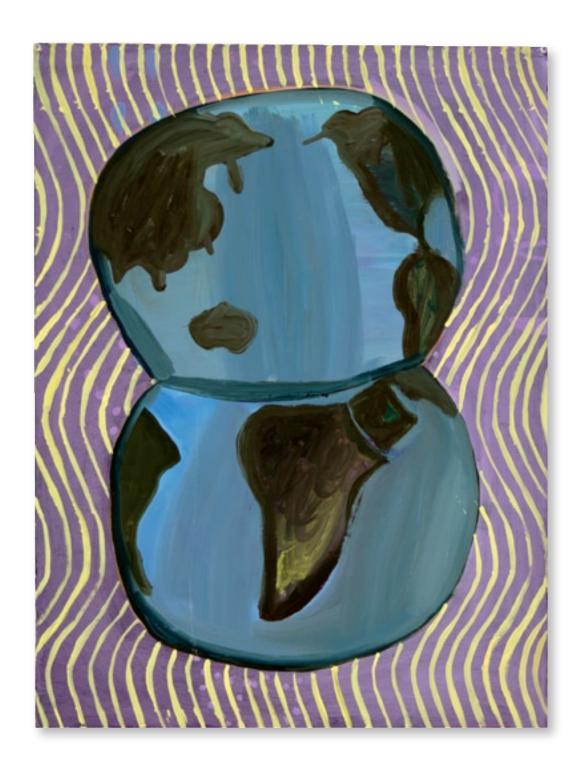


Two Planets

30 x 22 inches oil on paper

Moon Equipped

30 x 22 inches oil on paper



Pinched Earth 30 x 22 inches oil on paper



Mushroom Man

23 x 15 inches oil on paper

Bird Vision

30 x 22 inches oil and collage on paper



SELECTED ONE PERSON SHOWS

- 2004 Metaphor Contemporary Art, *Psychographic*, Brooklyn, NY
- 2001 Asian American Art Centre, *Point Arabesque*, New York, NY
- 2000 Elizabeth Harris Gallery, New York, NY (april)
- 1997 Elizabeth Harris Gallery, New York, NY (october)
- 1994 Leo. Tony Gallery, *Recent Paintings*, New York, NY (september)
- 1993 Art in General, *Casbah Paintings*, New York, NY (september)

SELECTED GROUP EXHIBITIONS

- The Contemporary Museum, 20 Going on 21, Honolulu, HI
- 2008 Metaphor Contemporary Art, Social Studies: 2 person show, Brooklyn, NY
- 2007 Barbara Gillman Gallery, *Head to Head*, Miami, FL
 - ADA Gallery, 3 person show, Richmond, VA the Grand Bazaar, *Kuf-Mold*, Istanbul, Turkey
- 2006 ADA Gallery (Virginia), Scope London, London, UK
- The Contemporary Museum (downtown), HNL to NY, Honolulu, HI

 SICA (selected by Robert C. Morgan), Critics
 Select, Long Branch, NJ
- 2004 Brookyln Museum of Art, *Open House: Working in Brooklyn*, Brooklyn, NY

- 2003 Metaphor Contemporary Art, Paper 2003, Brooklyn, NY
- 2002 Elizabeth Harris Gallery, *Curious Terrain*, New York, NY
- Deutsche Bank Lobby Gallery, Expanding Tradition, New York, NY
 Elizabeth Harris Gallery, Hidden Identity, New York, NY
- 2000 Pierogi 2000, Super Duper New York, Brooklyn, NY
- 1999 Saks Fifth Avenue, Freudian Slips, New York, NY
- 1998 New York State Museum, *The 1998 New York State Biennial*, Albany, NY

 New Museum (Godzilla), *Urban Encounters*,
 New York, NY
- 1997 Brooklyn Museum of Art, Current Undercurrent:
 Working in Brooklyn, Brooklyn, NY
 Robert Steele Gallery, Intimate Universe
 [Revisited], New York, NY, curator: Michael
 Walls
- 1996 Elizabeth Harris Gallery, *Dreams and Dislocations*, 3 person show, New York, NY
- 1994 Bixler Gallery, To Enchant (Blue), New York, NY curator: Michael Walls
- 1993 Artists Space, Artists Select, Part I, New York, NY
- 1992 Guadalupe Cultural Center, (en)Gendered Visions: Race, Gender and Sexuality in Asian American Art, Guadalupe, TX

- 1988 Hallwalls, *Double Vision*, Buffalo, NY, and Bronx Council on the Arts, Bronx, NY curator: Fred Wilson
- 1984 Artists Space, Selections from the Artists File, New York, NY curator: Valerie Smith

SELECTED GRANTS

2006 Joan Mitchell Foundation, Painters & Sculptures
Grant Award

SELECTED PUBLICATIONS

- William Zimmer, The Human Figure as Myth,
 The New York Times, December 23, illus.
 Holland Carter, Expanding Tradition, The New
 York Times, Art in Review, May 4
 Timothy Liu, Art Papers, September/October,
 illus.
- 1998 Gerrit Henry, Reviews, Art in America, April, illus.
- 1997 Robert M. Murdock, Alive & Well at Elizabeth Harris, Review, October 1

 Rachel Youens, Charles Yuen's Introspective Infinities, Romance of the Trance, Cover, vol. 12, #1, illus.
- J. Bowyer Bell, *Dreams and Dislocations*,Review, September 15
- 1995 Janet Koplos, Reviews, Art in America, April, illus.