I describe my work as a crossroads between confection and apprehension. The allure of the naked, vulnerable human form and “delicate” colors, those often associated within the realm of adolescence and the feminine, is offset by echoes of violence or sexual innuendo. The use of confection plays into my interest of the vapid and the indulgent, and the power dynamics associated with such decadence. By incorporating sweets onto a passive, masculine, pseudo-religious figure, I attempt to establish a hierarchy between the image and the viewer, disrupting hetero-patriarchal norms found in western society. I do this to create a dichotomy of attraction and repulsion, something that conveys a sense of abject beauty.

I have always had a fascination with what western society perceives as feminine, being raised in a conservative Korean household, as well as living in the Deep South, where toxic-masculinity and Protestant values run deep. I was often reprimanded as a child for my interests and so developed a deep sense of shame and inferiority. I have since largely shed these negative feelings, but vestiges still remain. My most recent paintings are the manifestations of my desire to indulge the feelings of my youth, albeit in a more adult manner, and as a result are an amalgamation of Rococo sensibilities, campy humor, Judeo-Christian ideologies, and homosexual desire. I translate this aesthetically by portraying a masculine Apollo-type figure covered in dessert motifs and presented in a propitiatory manner. In the case of For Salome, I have taken the martyrdom of John the Baptist and transfigured the narrative into something sensual, blasphemous, and mildly sardonic.