

## Distant Memories

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My family moved from Hong Kong to Los Angeles when I was sixteen. Those first years were difficult for an immigrant teenager due to language and culture shifts, and at times were overwhelming as I tried to find my place in this new world. From discovery, insight and serendipity, the American culture was slowly absorbed. More specific to So Cal, the beach archetype is ingrained in the lifestyle, and I quickly learned that it was a place that provided comfort and inspiration to me as a young man. I now frequent the beach regularly as a place for relaxation and observation.

With this series, Distant Memories, I capture the childhood that I could have experienced, those weekend forays to museums, outings to the waters edge, with family, friends and a picnic basket filled with the ingredients for a perfect day. Like finding shells on the shore, I am collecting visual memories.

And while they might not be my memories, they allow me to imagine a childhood in a place I now call home.

## Vanishing

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The idea of impermanence is central to the theme of this body of work, that something once thought to be quite enduring could vanish. Given humanity's challenges, be it natural or man-made, has given me pause and thoughts around fragility.

Impermanence and photography are often at odds conceptually, as the decisive moment clearly documents. Therefore impermanence in images can relate to moments of transition, in-between and then captured.

I hope to change the narrative of a scene for others to perceive differently, to cultivate the connection between familiar memories versus an abstraction of how things could have existed, changed or vanished.

On the technical side via alternative photo methods, the series continues my exploration into the creation of photo-objects, pushing the boundary of materiality, process and experiments to create a language of abstraction for photo-based work.