

ARTIST STATEMENT

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I began directing in 2006 as a teenager with a home Sony Handycam and no formal training. What started as curiosity became a lifelong practice spanning short fiction, documentary, and animation. Across nearly two decades, my work has kept returning to one central concern: human identity (often through the lens of solitude and moral dilemma), and how a person reveals who they really are when confronted with a decisive moment of challenge, limitation, or choice.

I am drawn to a cinematic language that communicates primarily through image rather than dialogue, aiming for films that can be understood across cultures and languages. I look for situations where a single gesture or image can express what words often cannot, so that a story connects with an audience on a human level before a linguistic one.

My visual approach tends toward minimalism. By stripping away the unnecessary, I try to leave space for viewers to actively construct meaning through observation rather than exposition. I am especially interested in narratives that quietly reshape what the audience believes they have seen, building toward a moment of revelation or recontextualization near the end. I prefer to leave questions open rather than resolved, so a film continues to resonate after it ends.

Animation and stop-motion have become central to this pursuit, letting me build worlds that a strictly realistic camera cannot reach. In works such as *Aion* and *Panopticon*, animation functions not as a stylistic choice but as a necessary language for exploring identity, perception, and the human experience.

I see filmmaking as an ongoing investigation into what shapes a person. Each project isolates one such moment of testing and renders it visually, so it can be recognized and felt by an audience regardless of where they come from. I continue to pursue stories that are visually driven, universally legible, and rooted in a genuine curiosity about the human condition.