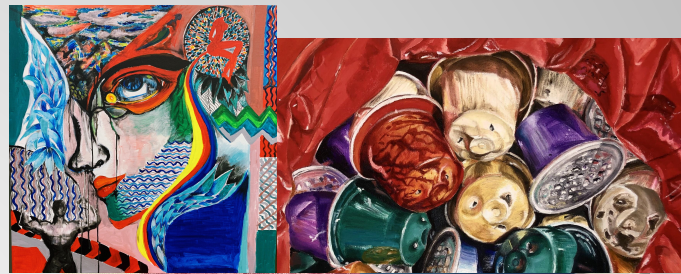# *Journey through Art*

All artworks are mine unless stated otherwise. Throughout these two years of IB Visual Art, I have explored various media: charcoal, oil-paint, acrylic, photography, clay sculpture, watercolor and mix media.
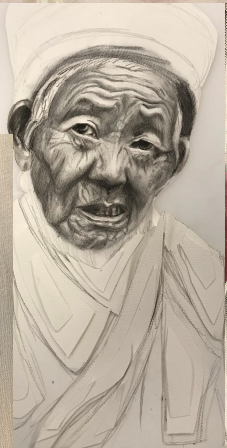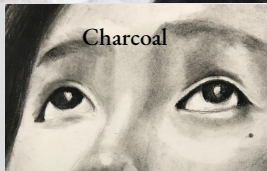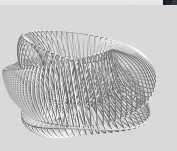
Clay

Mix media

Oil-color paintings
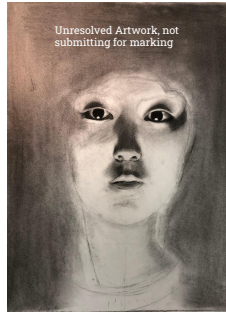
Charcoal

Digital Media

3D

Water-color

Communication of ideas and intentions of *Looking for the future.*

I was always inspired by art from a very young age, I began to draw at the age of three. As I grew up, I continued to explore myself in the world of art and further developed my skills and techniques via different **types of media.** Last year, in 10th grade, I took the AP 2D Drawing and challenged (expressed) myself by trying out **charcoal** for the first time. By drawing a spooky self-portrait, I explored various techniques of using charcoal and I fell in love with the strong black and white **contrast** charcoal creates. Now I want to further explore charcoal, so I decided to draw another **self-portrait**. I chose one of my favorite pictures that I took recently--it was a summer night in Shanghai. I was wandering along the bund (the buildings along the river in Shanghai) after dinner, with the hot summer wind blow onto my face, and having mix feeling inside me. Standing across the river of the glittering, glamorous city center, my nose suddenly twitched and my eyes were watery--it was my last day in Shanghai, I have spent my whole summer in this beautiful city and it was so hard for me to say goodbye. Shanghai is a city that witness all my highs and lows--the buildings were still the same, same **shades of gold and white,** but my feelings were different. I want to express the sense of uncertainty and regret through my drawing, My eyes are looking up and seemly staring at somewhere far away, With some taste of sadness and helpless about the future, lost in the reluctant reality and "good" old times, not knowing what to expect for the near future. Even though I was standing in the prosperous and bustling city center with all the shining lights, I still felt that I am alone in a darkness without any light.
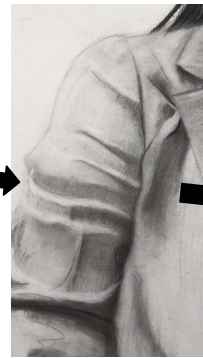
Black chalk by da Vinci

Unresolved Artwork

submitting for marking

Unresolved Artwork, not submitting for marking

Unresolved Artwork

Unresolved Artwork

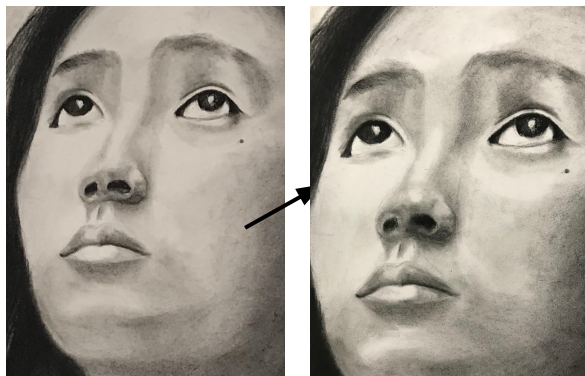## Critical investigation on Casey Baugh's Charcoal sketching

As I was looking for inspiration online, I came across this fascinating **charcoal portrait** by Casey Baugh. The intense atmosphere created by the dark foggy **background**, as well as the strong **contrast** on her face both caught my eye. Casey Baugh is an artist from Tennessee, United States, who is famous for his charcoal artworks. He uses a lot of **blending** and **smudging** in his **sketching** to create the **smoothness** of skins of women. I was attracted by his unique way of portraying the background of his artworks, how he uses charcoal to construct those **watercolor-like shades.**

Critical investigation on Da Vinci's Charcoal sketching

Another artist that I wanted to learn from is Da Vinci. We all know who Leonardo Da Vinci is, he was born in Anchiano, Italy, known as one of the world most famous **painter, sculptor, architect,** and also engineer. He is a genius who influenced the great movement of **High Renaissance** in human history. I was fascinated by his incredible **sketches**, and amazed by how skilled humans were back in the 1450s. I wanted to learn from by Da Vinci's amazing **charcoal sketching**. His amazing exquisite **hatching**, and soft and smooth **blending** of the charcoal made his artwork look more realistic and vivid. For example, in the sketching of sleeved-arm on the left shows details of every folds of the clothes. He used **light and dark shades** to create the **depth** and the **three-dimensional** (realness) of the arm.

As I was working on my own sketching, I was trying to mimic the way Da Vinci drew the sleeve. I first used charcoal pencil to sketch the **lines** of the folds and then I used a **thick charcoal stick** to stress out all the **darker shades** on the clothes. After the first layer of **shading** was done(as shown in the first picture on the left), I then pressed harder on the darkest areas to create the strong **contrast** between the convexes and the concaves of the folds. And I erased out the white areas, which are the **highlights**, to make it look more **three dimensional** and realistic. It turned out to be like the second picture, however, after staring at it for some time, I felt like the contrast between the whites and blacks may be too abrupt and rigid. So I used **tortillons** to blend the connecting areas a little, therefore, it became softer and showed the softness of fabric.
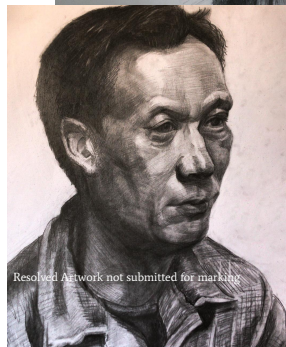
Skills, techniques and processes of *Looking for the Future*

As I mentioned before, I love working with charcoal.

Charcoal is a great choice of medium, because it can create the intense contrast between the dark and light shades. It is also a more efficient way of sketching comparing to **graphite**. It ranges from very bold and heavy lines on down to soft and subtle **shading**, with any kinds of **shading** tones I want to use. Last but not least, charcoal blended easily by just **smudging** it, creating the smoothness of skin or the dim fog.

I always believe that a good portrait should have detailed facial features: vivid eyes, nose and lips, and also the mild details of skull structure (how human eyes are structured or where the cheekbone are correctly positioned) and also the texture of the muscles on the face. I wasn't satisfied with the **sketching** at first (the picture above on the left), it had too much **grey scale** and there was not enough **contrast** which made the face look flat. So, I examined the original picture carefully and made several changes. In order to create the realistic **concave effect** of the eye sockets, I darkened the areas where they are supposed to be in the deeper position and blended out the greys and **highlighted** the whites. I purposely followed the shapes of human's muscle when I was **sketching** so that the face will look more realistic. I also fixed the nose by enhancing the **darker shades** (along the bridge of the nose)and **blended** some areas to make the nose more round. Similarly, the darkest shades on this portrait were the hair and the shadow between the neck and the hair. I first layered them with the thickest **charcoal stick** and slightly blended them with tissues to make them smooth. After that, I used a **4B charcoal pencil** to draw out each hairline. Lastly, I layered it with **6B** to produce further darker shades.

In the end, this portrait was better than I expected, I managed to slow down and really immerse myself in the joy of creating art. I know this **portrait** is still far from perfect, so if I were to **sketch** this portrait again, I will be more careful with the proportion and position. There were times that I couldn't find the precise position of the jaw line, so I had to fix the jaw over and over again until I figure out the correct place. Therefore, I should have been more precise from the very beginning, maybe I could sketch lines and boxes to help me locate where everything is or even measure the sizes. Moreover, the face seems a little bit dirty due to the repeating smudging and erasing on the paper. If to do it again, I will try to reduce unnecessary smudigns to have a cleaner surface.
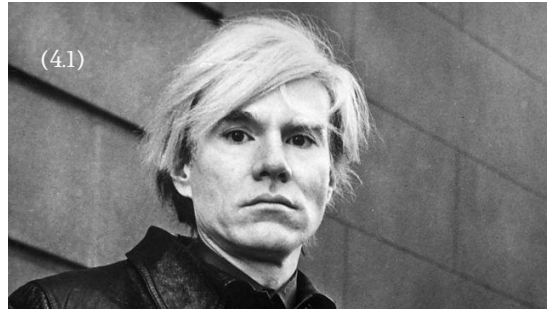
Critical Investigation on Andy Warhol

"Being good in business is the most fascinating kind of art. Making money is art and working is art and good business is the best art." ----*Andy Warhol* (5.7)

(4.1)

Andy Warhol, or Andrew Warhola, the king of pop art, was born in a Czechosolvanian immigrants family in Pittsburg, Pennsylvania. He grew up sickly and spent a lot of time at home, **drawing** with his mom. But he escaped to New York after he graduate from Carnegie Tech in 1949, where he quickly became a success as a **commercial illustrator.** He developed a signature technique that allowed him to trace and copy images and create a **delicate bloated line**. It was an early instance of his affinity of automation or finding other people or processes that do the work for and with him. Instead of making art for advertisements, he started making advertisement as art. Choosing subject matter that would find traction with the merging field of **pop art**, he made paintings of Coca cola, S&H Green stamps, and most **well-known Campbell soup cans.**

Upon seeing the Coca Cola print, one can easily associate the **dark green color** with money, and the **red color** with power, status. This print is more than just an advertisement for Coca Cola, but more of a message to the viewer, evoking the mood towards power and money. This Coca Cola advertisement is one of the most representative of the **Pop Art Movement.** (4.8)

Warhol's artworks teach us more inspirational way of looking at the world and prompt us to build better society: we spend too much time of our life wanting something better and extraordinary. Andy Warhol aims to remedy this by letting us look again at things in everyday life. He saw these things as common language, saying "What's great about this country is that America started the tradition where the richest consumers by essentially the same things as the poorest." It wasn't about the individual things so much as the sheer abundance of things, which reflected the spread of mass manufacturing and growing postwar American consumer culture. Warhol started out using **rubber stamps** and **stencils** to make these paintings. But soon landed on silk screening as a way to speed things up. He created his well-known factory and set to work with his assistant, rolling out product after product. (4.8)

(4.4)


(4.5)

(4.6)

(4.2)

(4.3)

He was also interested in the products of the human variety and started making **paintings** of celebrities: reproducing images from publicity stills, newspapers, and magazines, making shrew commentary on the celebrities as commodity. There are number of subjects that recur Warhol's work, shoes, products, money, celebrities, rich people, disaster, death, himself. But these weren't just Warhol's obsession, they are deeply reflective of the culture of that time. His work charts the development of our obsession with fame and questions the growing commercialization and uniformity of most areas of American life. Warhol was not only an artist but also an extremely astute businessman, filmmaker, band manager, magazine publisher and TV producer, who fearlessly explored and embraced the new media .   (4.8)

Critical Investigation on Andy Warhol's style and Silk-Screen printing

Categorized as **pop art**, Warhol's artworks mostly contains **dramatic colors,** or **highly contrasted colors**, such as **red** and **green** or **yellow** and **blue**. This usage of **contrast** allows the artwork to standout capture people's attentions. Warhol used **silk screen printing** to produce all of his artwork, which is a technique where you transfer ink onto a substrate with a **mesh** and a **block stencil**. In Warhol's series, he combined **photographic** and **hand-painted stencils** to create the extraordinary effect. To make the hand-painted stencils, you will need to place the drafting film over the photographic stencil; then apply **acrylic paints** to black out the areas for the background layers. Mix the photo emulsion with a sensitizer, which turns it into photographic emulsion that can be coat onto the screen. (5.1)

Critical Investigation on wintergreen oil transfer

Inspired by the king of pop art, Andy Warhol, and his silk-screen printing techniques, I decided to take a similar approach by using the process of **solvent transfer (wintergreen oil transfer)** to print images onto paper since I didn't have the access to **screen-printing.** With oil transfer, you can used any solvent based material from nail polish remover, acetone, to winter green oil to release the toner from the printed image you choose. What's special and exciting about oil transfer is that, you never know how each copy of transfer is going to turn out. Because with the different pressure applied when transfering, you will get different **patterns** and shades on the paper. Besides, I love the dreamy, atmospheric, painterly image solvent transfer creates, since it could precisely express my love and nostalgia towards my home city.
Steps to oil transfer: 1. Smear a very little bit of wintergreen oil on the back of a photocopy. 2. Place the photocopy toner-side down on another piece of paper. 3. Rub the back side of the oiled paper with something firm like a spoon.
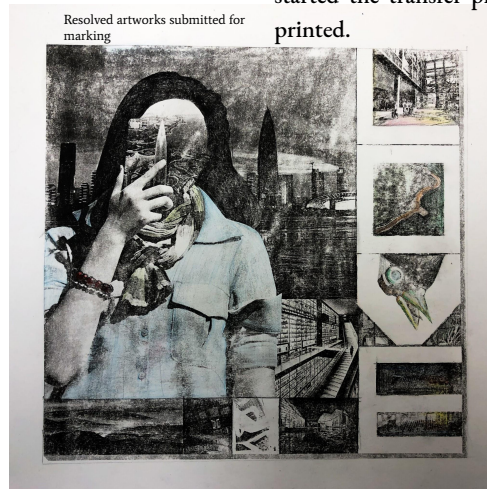
Communication of ideas and intentions of *LoveSZ*

Just like Warhol expressing his obsession with objects reflecting his time period and his environment, I wanted to convey my "obsession" as well. My "obsession" in this case, is my love for my city, my school and myself. To use my artwork as an outlet to show how my city, Shenzhen, developed rapidly under this era of technology boom and highlight the prosperity of the city. Moreover, this artwork is also to express my nostlogia I hold when I was away from home and studying alone abroad. Above these, I wanted to reinforce the idea that everyone's identity is unique and unchangeable, will not be disguised by add-on things such as money, fame, or clothes.

Skills, techniques and processes of *LoveSZ*

Before the printing process, I first used **photoshop** to put pictures of places that are meaningful to me together into a **collage** sort of layout. The iconic building masking on my face implies that no matter where I go, the root/the connection to my origin will not change, and it is almost like an undiminishable mark that stays with you forever. After that, I transform the edited image horizontally in order to prepare it for transfering. Once the image is being printed, I immediately started the transfer process since it is easiest to release the ink onto the paper when it is freshly printed.

Resolved artworks submitted for marking
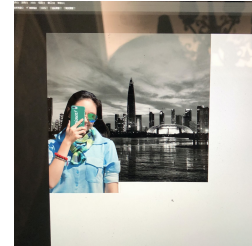
Picture of editing on photoshop. I used the selection tool to take out myself in the picture from the background and placed it on the top of the picture which I wanted for the new background.

In the end, I used color pencils to highlight some areas such as my clothes, and the chicken's head, in order to make this collage look more interesting and let the "LOVE" standout from the rest.

Printed copy of the photo **collage** that was ready to use for transfering

Communication of ideas and intentions

As my parents always taught me to appreciate the beauty around us, so I did. I always find myself getting emotional and sentimental when I see beautiful things, especially when I am surrounded by the beauty of autumn. Autumn is always the time of the year that when leaves start to fall down from the trees and everything turns into **shades of yellow**, **orange** and **red**. The world is full of **color** when autumn comes, and its color changes so fast that it turns into a different shades everyday. I was impressed by the amazing view I saw while walking on the streets and into the park. **Yellowish green** and **orange** leaves were shining under the warm autumn sun, the tiny path was covered with a layer of **molten red and orange** fallen leaves. I love the rustling sound it makes when walking on the leaf path.
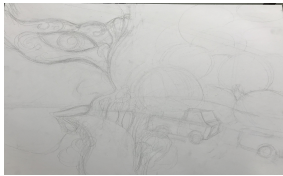

Unresolved Artwork

I was impressed and amazed by the beauty of the world we live in. You don't always have to travel to somewhere else in order to see beautiful scenes, our everyday life is consisted of beauties if you observe around you carefully. In order to express my intense, passionate emotions towards the beauty around me, I decided to record, to express, share my feelings with others through art. As I was flipping through my photo albums, I picked out four to five pictures I took that trigger me the most. Then I printed the pictures out on paper, put them into **different compositions**, trying to figure out the most aesthetic way of combining them together. I wanted to create a **surrealistic** painting which separates the reality with the imaginary world I have always been thinking of. I wanted people to appreciate the colorfulness, hopefulness and the beauty of autumn when they look at my painting.

Skills, techniques and processes/ review refining for *To Autumn*

Unresolved Artwork   Unresolved Artwork   Unresolved Artwork   Unresolved Artwork
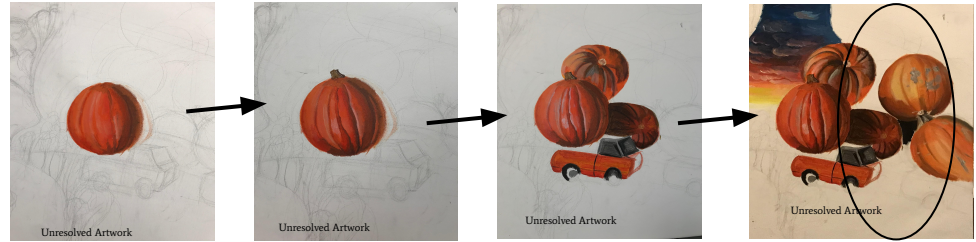
Starting with **acrylic**, I drew the first first pumpkin and then two more. At first, I thought it is easier and more convenient to use **acrylic** since with my past experience, I have always enjoyed how acrylic dries very fast and create similar effect to oil paints. However, after painting until what it looks like in picture three, I realized that **acrylic pigment** dry out so quickly that, it is very difficult to blend the different shades smoothly on the artwork. For example, if you look closer at the pumpkin at the back in picture 3, harsh, obvious edges could be seen. That is because the **acrylic color** dried out too quickly before I could add **darker shades** on it to blend in. It could be seen clearly the darker shades didn't blend with the lighter part really well. Therefore, in order to increase the aesthetics of the painting and to create more realistic effect, I then switched to use **oil paints** instead of acrylic. Oil paints was so much easier to use regarding the **blending** of different shades, and the richness of the color also adds on to the painting as well.

Unresolved Artwork   Unresolved Artwork   Resolved Artwork not submitted for marking
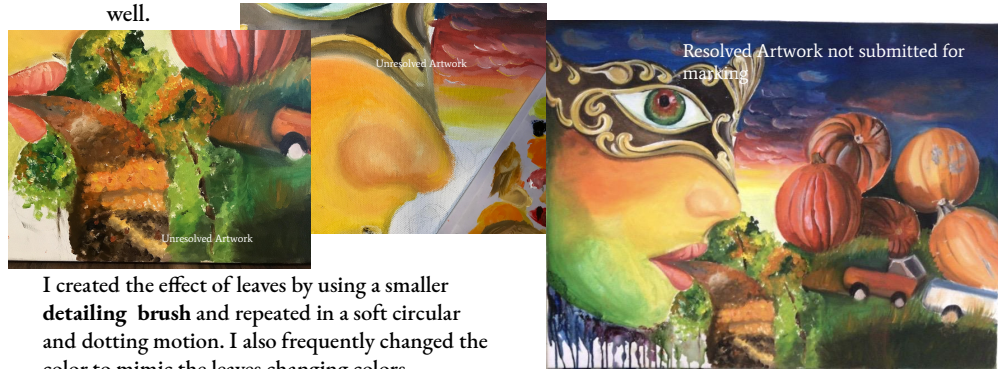
I created the effect of leaves by using a smaller **detailing brush** and repeated in a soft circular and dotting motion. I also frequently changed the color to mimic the leaves changing colors.

At the beginning, I was not intended to make the nose look realistic, however, after finishing the first layer of color, I found that the painting will seem really childish, flat, lack of detail if the entire face is cartoonie. So, I added more details, shading and **highlight** to the nose when I was painting the second layer.

Critical Investigation on Stephanie Ledoux

Stephanie Ledoux is a french artist who travelled to many places in the world to **paint** and draw **portraits** of people from different cultures. I first saw her artworks on pinterest when I was searching for inspiration. I was immediately inspired by her creative, novel way of combing art with everyday objects such as jewelry, cloths and colorful ropes. Her creative **mix media portraits** caught my attention when I was scrolling through various portraits. Her artworks are mostly done by **charcoal** and **watercolor**. Iconically with the decoration of pieces of fabric and colorful jewelry, which made the portraits more interesting and realistic. All of her artworks focus on the distinct characteristic of a specific culture by explicitly showing the exotic figure of the portraits. After looking up other artworks of hers, I decided to create a serie of portrait using similar techniques, but focusing on the tibetan culture and mainly women of various ages.

(7.3)

(7.4)

(7.5)

(7.6)

(7.1)

(7.2)
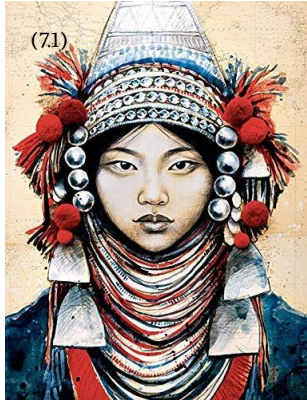
Most of her artworks have a archaic, or retro effect, such as using an old marine map, or teared newspaper, or even just old book pages. Because her main objects are colorful and sophisticated with multiple layers, the plain, almost white backgrounds allows the portraits to stand out, and more outstanding.
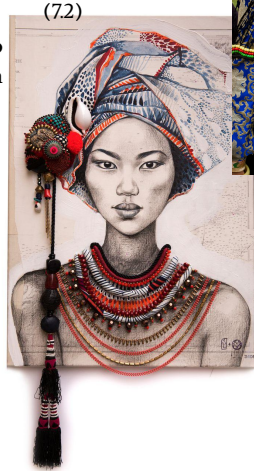
Unresolved Artwork

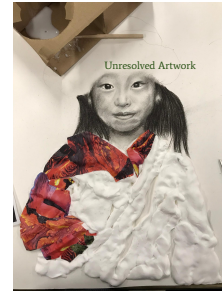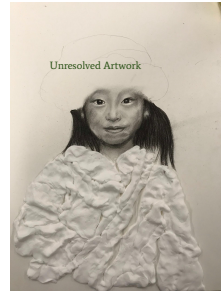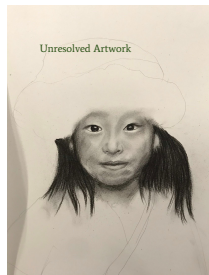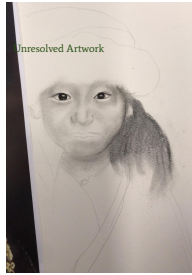# Critical Investigation on the Tibetan Culture

Tibet, known as the "Roof of the World", is a mysterious, extremely traditional, rich with religious and cultural based area in western China. When you think of Tibet, the images and scenery of endless mountains, huge lakes, and people in colorful traditional costumes will spontaneously pop up in your mind. Tibet's traditional clothing is all about colors, patterns, and the decoration of enormous jewelries. Their clothes consists of **bright colors** such as **royal blue**, **goldfinch yellow**, and also **ruby red**. I was not only impressed by Tibet's unique cultural factors, but also its religious richness, as well as the ancient devout palace and temples which contains numerous precious artifacts.

Communication of ideas and intentions

Tibet has always been a special place in my heart, I have always been attracted to its distinct culture and its natural beauty. Inspired by Stephanie Ledoux's cultural art pieces, I decided to create my own artworks expressing my passion for Tibet's culture, and also to explore and develop my skills using **mix media**. Since I always used **mono-medium**, either **oil painting** or **charcoal**. I thought it would not hurt to try mingling various mediums together, to create novel effects that I never explored before. My first idea was to use **charcoal, acrylic, collage** or even recycle/ found objects to create art. I was determined to **sketch** the faces by charcoal because I have the skills and experience with charcoal, compared to other media.

After doing some investigation on the pictures of Tibetan, I decided to do a series of three artworks about Tibetan women and their clothing; focusing specifically on age, child, young woman and old woman. I wanted to show that beauty can exist in any age groups, it is not about age or about the clothes you wear. Beauty comes out naturally, from the bottom of the heart.

Skills, techniques and processes/ reviewing & refining *Tibet Young Girl*

Unresolved Artwork

Unresolved Artwork

Unresolved Artwork

Unresolved Artwork

Unresolved Artwork

Unresolved Artwork

Unresolved Artwork (the 3D Effect of the clothes)

I did some research on different pictures of Tibetan women and decided to start the Tibet Series with this little girl. Upon seeing her face for the first time, I can't help but notice how clear and crystalline her eyes were, made me decide that I should carefully work on her eye in order to achieve the **realistic** effect. To make the artwork more interesting, I first used **charcoal** to draw the face of the girl realistically, and then I planned to play around with her clothing and the background by using different **mediums**.

Unresolved Artwork

Unresolved Artwork
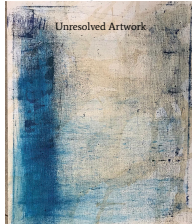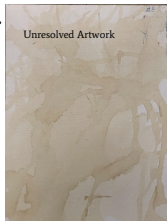
Unresolved Artwork

I found a blank **canvas** of the right size and started to brainstorm what I am going to do with the backgrounds. In order to create the old, parchment like effect of paper, I poured some black coffee onto the blank **canvas** and slightly moved the canvas from left to right, so the coffee can spread all over the canvas. I dried the coffee stain with a blow dryer and poured some blue **acrylic paints** onto the canvas. Then I used a **paint roller** to even out the color, making sure to create the fading effect, as if it is an ancient object whose surface color is peeling off. Lastly, I continued to add more dramatic effect with ink and sticked some wasted starbucks bag pieces on the background.

For the girl's clothes, I thought it would be really boring and sterile if I just simply color her cloth with paints. I wanted to create the **three dimensional effect** of folds on the clothes, and at the same time mimic the **color scheme** on her clothes. Trying my best to copy the original colors on the clothes and also trying to be creative, I printed out pictures of different volcanoes and lavas, because they have the similar **color** to the **red shade**s on the clothe. I also printed pictures of ocean and plants to assimilate the blues and greens on the chest area. To create the **three-dimension** effect, I used the soft **clay** as the base to make the crests and valleys on the clothes to make them look like the folds. After I cut the printed pictures into small pieces, I then stuck them onto the clay, making sure that there is zero gap between each pieces. Finally, I added some fluffy strings on her head as the fur hat she is originally wearing.

The entire journey of creating this artwork is rewarding and exciting: finding the best material to use from a enormous box full of different cloths and strings, trying out and comparing various effect/outcome brought by the different combinations... I learnt to be patient and enjoy the process of making art--sometimes you have to try to number of things before finding the best result.
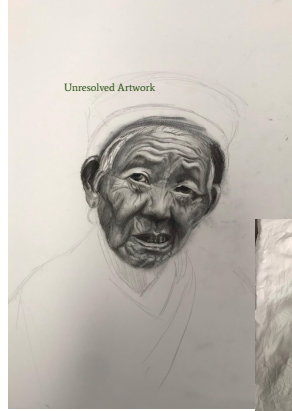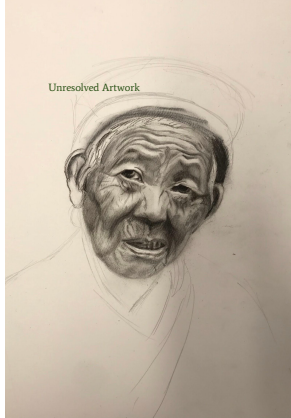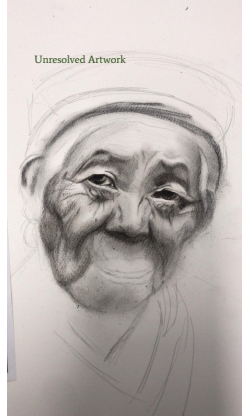
If I were to do this project again, I will probably choose another approach for the *Tibet Old Woman*, a creative and effective way to convey the folds and texture of her clothes.

Resolved Artwork submitted for marking

Skills, techniques and processes/ review & refining of *Tibet Old Woman*

Unresolved Artwork

Unresolved Artwork

Unresolved Artwork

As for her clothes, I tried to be creative as well, to be similar but slightly different with the Tibet young girl portrait, instead stuffing **soft clay** beneath, I used layers of hard paper to recreate the **three dimensional effect.**

Unresolved Artwork

Unresolved Artwork

Unresolved Artwork
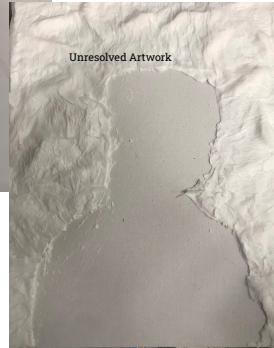
For the second portraits in the Tibet Women Serie, I decided to draw this old woman who has wrinkles all over her face which perfectly reflect how time has molded her. In the picture I found, she was wearing blue and red traditional Tibetan clothing, with a grass green hat on her head. Similar to the process of the previous Tibetan little girl, I first **sketched** the face of the old woman in great details as possible to make it look more realistic and dramatic. Drawing this required patience and careful observations of every wrinkles as well as the facial details on her face. I first outlined all the wrinkles with lines and then slightly added more **values** to create the **depths** of wrinkles. I **smudged** the **lines** slowly with a piece of tissue paper making sure that there were no abrupt harsh lines on the face. After that I used an eraser to cleared out the **highlights** as making the face look more vivid and **three-dimensional**. Instead of copying every process from the previous portrait, I decided to make some innovation to be more creative. For the background, instead of being flat and one **dimensional**, I used **soft clay** as the base, creating the mountain like crests and valleys. Then I teared some tissue paper into thin layers and stuck them onto the surface of the clay. Almost making an ancient **chinese ink wash painting**.

Resolved Artwork submitted for marking

I cut out layers of paper according to the shape of the folds on the woman's clothes. Making three different sizes-layers for each area, and then stuck all of them from the largest at the bottom to the smallest on the top. Then I painted the white papers with **acrylic colors** to add value and contrast. Finally, I poured **ink** all over the background, and also added some tiny bit of **yellow** as well. If I were to redo this portrait, I would definitely do something else for the background. I immediately regretted my decision right after I poured **black ink** onto the background. The **texture** of the background was fine, but the **black** and **green** dotted color made the entire artwork seem boring, dull and messy. It was far from what I had planned in mind. Besides that, the coloring of her clothes was lusterless which was quite different from the original picture I choose due to the fact that I used too much water with the **acrylic paints** when I was drawing.

Critical Investigation on Salvador Dali & Surrealism

Salvador Dali, born in 1904, in Figueres, Spain, is one of the most influential, versatile and prolific artist in the 20th century. He is the leader of **Surrealist movement**, and is regarded as an artistic genius--successful in **sculpture**, **printmaking**, **fashion**, advertising, writing and most famously, **filmmaking**. Dali is an eccentric and imaginative person, renowned for his flamboyant and mischievous personality. Dali's work was truly ahead of his time, with his long lasting worldwide fame and easily recognizable work of art, it's no surprise that he's one of the most iconic artists ever. But to some people, Dali is a mentally disturbed and bizarre artist. He broke all conventions, both in his life and his art. He was influenced by and fascinated in the theories of the father of psychoanalysis Sigmund Freud. Dali explained that Freud had discovered the human body is full of secret drawers waiting to be psychoanalyzed which led Dali to create what he called his paranoiac critical method where would use optical illusions to give objects and compositions multiple interpretations. He believed that juxtaposing found objects could reveal secret desires of the subconscious. Dali was also in awe of the Italian and Dutch old masters, especially **Leonardo Da Vinci and Vermeer**. He used their traditional methods to create **perspective** in his paintings, and created some extraordinary religious paintings in his later years. (10.1)

Since I learnt about Salvador Dali, I definitely have to mention **Surrealism**. Surrealism started from 1924 to 1966, is known for its bizarre, irrational and hallucinatory emerge in Europe during the tenuous turbulent years following WW1 and leading up to WW2. Surrealism positions itself not as an escape from life but an revolutionary force within it: a movement aimed at the wholesale liberation of individual. Its roots lay in the ethos of **Romanticism**, and also from the riotous spirit of **Dada**: abandon artistic traditions and disrupt the conventionality of modern life. For surrealists, human subjects are divided between our conscious mind, dominated by reason and restrained by social manners, and the unconscious are hidden reservoirs of instincts, desires, and unprocessed experiences that our conscious mind works hard to repress. To unleash the unconscious, surrealists did things like transcribing dreams and recording trance states. (10.2)

Communication of ideas and intentions of *Been Dreaming*

Inspired by Salvador Dali and the concept of Surrealism, I decided to create my own dream-like, imaginary world by expressing it through painting; a world on canvas as a mixture of the reality and dreams. I decided to dig into my subconsciousness to discover my inner self, to express my mix feelings. I wanted to combine different subjects (places, people, views) that are important to me or have an strong impact on me together in one scene. This artwork was created during the summer after I finished 10th grade, in the extreme grief and dismay of having to transfer to a new school. I was reluctant to leave my old school because I didn't want to say goodbye to my friends and leave the beautiful hilltop campus where I've lived for two years, a place in which my best moments in life were made. I guess it was somewhat difficult for others to understand the pain I had and the rough feeling was complicated to convey through words, so I used my paintbrush to communicate and express the strong emotions.

Resolved Artwork submitted for marking

After looking through photo album and **sketching** some **thumbnails** on paper, I finalized on creating a scene that make the viewer feels like he or she is sitting by the airplane window and looking out of the window. As if the viewer is behind window, being isolated from the world outside of the sheet of glass; which is just how I felt: separated from my past. Outside of the window are people, places or symbols that have unusual meaning to me. The chapel **shaded** by the fog is the iconic symbol of my old school, eluding to a sense of disappearing and fading away. The **red and yellow shades** on the fog symbolize the good times in the past. The antique TV with me and my friends framed in it represents my desire to seal the memories in my heart. It is also a release to the sadness I felt upon leaving my best friends, my favorite things, and the shatters of a dream. Though the sunsetting sky seems colorful, tranquil and gorgeous, the fading chapel in the smoke and the obvious lightning both add more sadness to the painting as a whole.

Skills, techniques and processes/ review & refining of *Been Dreaming*

It's probably difficult to visualize the size of this artwork from picture, yet, this painting is enormously large in size, about 1.6m x 1.6m. I believe the large size of the **canvas** could help me better express my ideas. Before I started to paint any **color** on the canvas, I first used **persian blue** to outline the basic **values** and **dark shades** since **persian blue** is the most fundamental color used in this entire painting. By outlining the **shades** and with a **base color** as the very first layer, it would be easier to express the **values** and **contrasts** further. Plus, I wouldn't confuse myself when the pencil lines fades away as time moved on.

I first painted the wing of the airplane because it is the darkest area in this painting. Even though the top part of the wing seem like it is plain black, I mixed a tiny bit of white and **purple-ish pink** in it to make it **blend** in with other parts of the wing. For the brightest area and highlight on the wing, I also blended in some **candy pink** and **lavender purple**, also tiny bit of **grandma grey** in, so that the wing looked more realistic, with the reflection from the sunrise in the background. Because the **texture** of airplane wings is shinny and metal-like, the surface should be smooth. I tried to use the **brush** only in one direction, avoiding blending back and forth and drawing over to other areas, so it wouldn't be messy and rough.
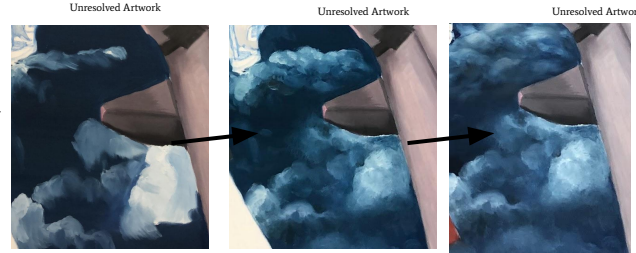
The clouds are the hardest part to paint in this artwork, for the reason that they are different from other still objects, they are **translucent** (can't paint them fully) and are difficult to create the soft, foggy and translucent effect. At first, I put a great amount of whites on the dark blue background, thinking it would **blend** in to make it less abrupt from the rest. However, it was a huge mistake: there was too much white, I had to add some **persian blue** in it and blend it with the white. In order to create the fluffiness of the clouds, I worked with **linseed oils** to let the paints dry slower, so that I could blend it the color better and create nice **gradients**. Also, I **blended** in the color with a soft circular motion to make them nice and featheric. The lightest and brightest part of the clouds are where light hitting them directly. I tried to make sure that the brightest edge stay pretty crisp. If I were to do the clouds again, I would definitely not put too much white in the background since it makes the clouds look dull and stiff. Instead, I should have started off with a little bit of white and work in soft circular motion to map out the position of the clouds. Also, I should have worked in some x-shape strokes over those circular strokes to keep things light and avoid obvious chunk of color and brush strokes.

This antique TV is my favorite part of of this painting besides the chapel in the back; not only because it was my friends in the frame, but also I really enjoyed and was satisfied by the result of the color choice and the way I painted it. As to create the antique feeling of the TV screen, I used darker shades of pink **(salmon pink and rose pink)** instead of the actual color of flesh. Besides that, rather than depicting every detail of the faces, I purposely blurred the faces by only outlining the **shadows and highlights** on the face. With the simple lines tracing the facial features and the contrast of bright and dark, the faces still managed to look **three-dimensional** even though they are blurred.

Communication of ideas and intentions of
Me, Myself and I

I have always enjoy painting or drawing my **self-portraits** because I can **paint** what I want others observe about me, instead of what they actually do. Self-portrait can show people how I perceive myself and also express the feelings when creating the artwork. So I decided to do a series of four self-portraits on one canvas, focusing on the different feelings through facial expressions on my faces. Facial expression has always been one of the most important element understanding one's emotion and state of mind. I was inspired by an artist on youtube called SLEW with his video Self Portrait CHALLENGE.
(https://www.youtube.com/watch?v=SGf0QKbKRio&t=274s). He painted one face each day of the week with various facial expression and used different palette for every faces. The artwork turns out amazing that it shows a strong characteristic of the artist, therefore I decided to do the same thing and explore my soul and myself. This is something more than just a piece of art, but a way to express my unique personalities and the qualities that define me.


Choosing the pictures

I took numerous pictures of myself, however, these were the ones that can best express my personality and characteristics. After measuring the length of the canvas, I found out that there is only enough space to fit four faces. I then decided that I should paint one happy, smiling face, one straight face without any facial expression, one frowning, angry one and a goofy one. When choosing the pictures for the artwork, I tend to prefer those with better lighting or with higher resolution, so that it will be easier to get every detail accurately and create stronger contrast for the faces to look more realistic.

Skills, Techniques and Processes

Before starting to put colors onto the canvas, I used a pencil and ruler to mark down the accurate position of each faces, ensuring that all the faces are of the same size. Then I sketched out the faces and **outline** the **shadows and highlights,** which helped me finding the positions more accurately and efficiently later on. I positioned the faces close to one another, but not too overlapped, so to create a sense of **unity** and **harmony** with the balanced spaces arranged.   After that I could finally start painting.
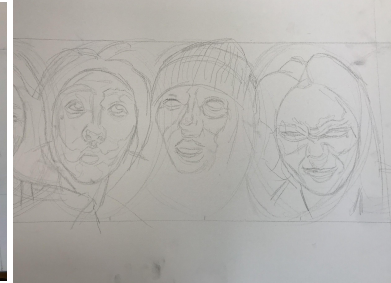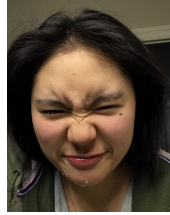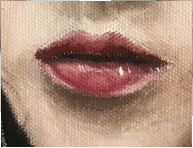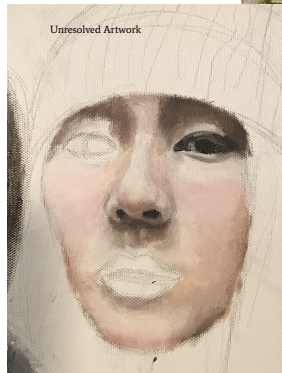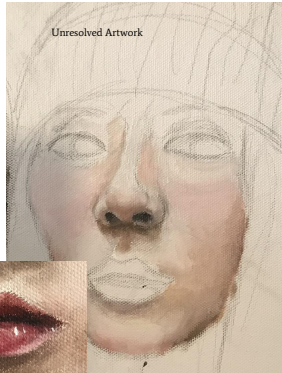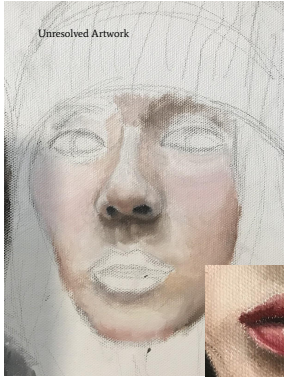

As I mentioned before, I decided to use different **palettes** for each faces. For the first face (smiling face), I mainly used grey, **pink and a little bit orange**. I used **dark grey** mixed with a jot of **salmon pink** (which I mixed **white, crimson red and merigold orange)** for the **darker shades** along the bridge of the nose and the temple, as well as round the mouth. However, as I tried to blend in the dark grey with the already dried pink flush on the cheek, I used way too much **linseed oil** which result in a very thin layer of color, making the surface transparent and the surrounding area dirty.
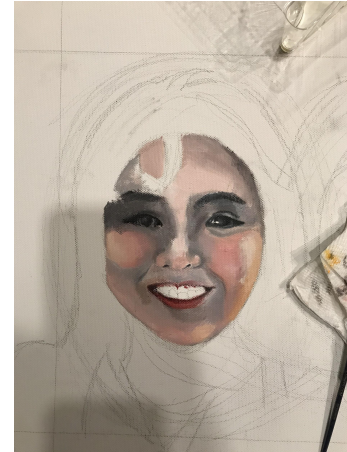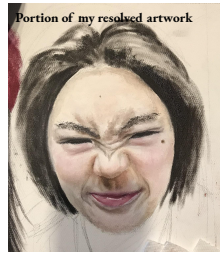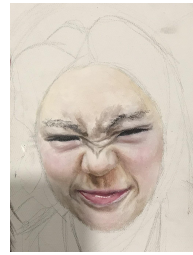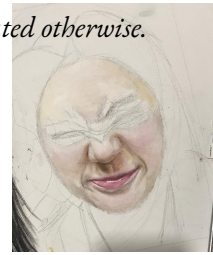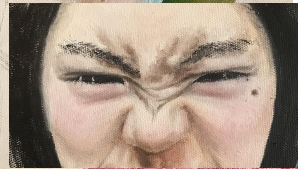
Skills, Techniques, Reviewing and Refining of *Me, Myself and I*

Starting from the second face, I tried a new way of blending and coloring: instead of putting a brush full of color on the canvas and coloring the entire face dully, I covered the **brush tip** with a very thin layer of color and applied it to the canvas really **carefully--blending** the face little by little and moved the **brush** in a circular motion so that the color can blend with each other easier and the skin will be smooth without any obvious **strokes**. Learning from my experience from the first face, I tried to use as little oil as possible while painting since too much oil will thinner the paint and make the **canvas** look dirty.

Unresolved Artwork

Unresolved Artwork

Unresolved Artwork

Portion of my resolved artwork

For this goofy frowning face, I tried to recreate the wrinkles on the nose and the forehead as detailed as possible. After painting the base layer of color, I then use a **size 3 round brush** with a little bit of **taupe brown** (which I mixed with black, white and brown) to outline the wrinkles lightly. And blended the lines with the skin using another   brush (with **pale pink** on it). Besides the wrinkles on the nose, the hair is important as well. The secret is to show the **texture** and **volume** of the hair, and the fluffiness. I used a **size 8 flat brush** with some black paint on and outlined the darkest part of the hair, and when there weren't much paint left on the brush, I quickly sketched out the strands of hair. (**dry brushing**+quick) Finally, add white highlights to hair to make it shiny.
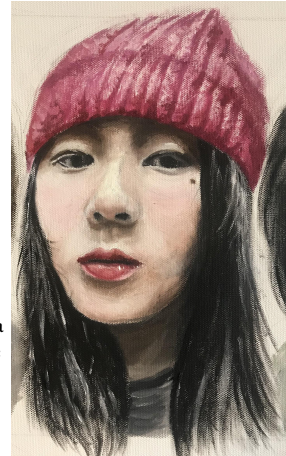
Portion of my resolved artwork

I first painted a layer of **pale pink** as the base on the canvas, then I immediately used another **brush** with a dip of **burly brown** shading in the darker areas of the face such as the dorsum, the tip of the nose, the nostrils and the jaw. As I applied the darker shades onto the **pale pink** base, I also **mixed** them together softly to avoid any abrupt **lines**. To make the face features more defined and realistic, I added layers **darker shades** around the eye sockets and the area under the nose. For the mouth, in order to create the glossy and plump effect of the lip, I used different shades of red and blended them carefully. At last, adding the white **highlight** to make the mouth look moist.

My palette

It took me quite a long time to figure out how to get the exact shade of pink on my beanie. At first I mixed **cadmium orange with crimson red** and some white, but turned out the combination of the two is a shade orangish pink. I then bought a tube of rose color and mix it with a tiny bit of **cadmium orange** and white which result in the perfect color I need.

Review & Refining of *Me, Myself & I*

I have always enjoyed painting or drawing my **self-portraits** because I can paint how I want others to view me. A self-portrait can show people how I perceive myself and also express my specific feelings when creating the **artwork**. To explore my soul and myself, I did a series of four self-portraits on a **horizontal canvas**, focusing on different feelings through facial expressions. This is something more than just a piece of art, but a way to express my complex personalities and the unique qualities that define me.


My unresolved artwork

If I were to do it again, I will definitely be more careful before I start to put down the **paints** on the **canvas**. I would also first practice **coloring** and the gesture of the brushes on a blank canvas or a paper to get myself familiar with the procedure. For example, the first face on the far left of the canvas seems drastically different from the other three faces. It is because I wasn't careful enough when I **painted** it. The **darker shades and shadows** and the **lighter shades** on the cheek weren't fully **blended**, so the face seems very odd and somewhat cartoonie. Yet, I learned from the first experience and improved my skills along the way.

Communication of ideas and intentions of
L2020 Jeans and Tees

The desire of designing my own special clothes has always been on my mind, however, I have never had the chance to actually turn it into action until recently I accidentally spilled drops of **acrylic colors** on my brand new jeans while I was painting. Unfortunately, the stain still wouldn't come off after being carefully washed for several times; so, I decided to be creative as to rescue my jeans: paint over the stains with **vibrant colors** and **patterns**. Therefore, I was keen to **design** a set of jeans and T-shirts.
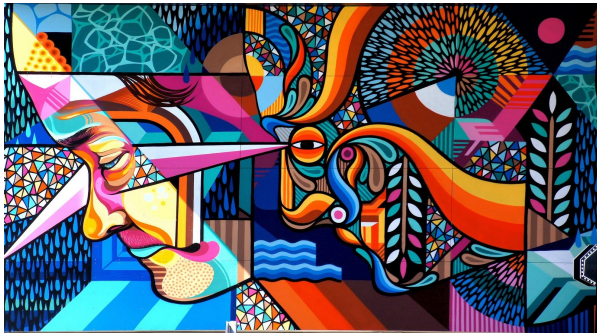
I was deeply inspired by one of the **mural arts** that I came across online. (see the picture above). It was created by Bradley Eastman, known as Beastman , who is an Australian artist famous for his distinctive murals. His artworks uses vibrant, **geometric** paintings range in various sizes reflecting futuristic and overwhelming idea that people don't really think of. The mural I chose was from his collaboration with Vans the Omega in New Zealand. The **vibrant colors and spontaneous shapes** and patterns excited me, inspired me, make me realize that "messy", "excessive" arts can be powerful in conveying as well.

(15.1)

As I started brainstorming for the design of my jeans, an image of one of my artworks popped into my mind. (reference the picture on the top). It was done in March of 2019, not really long ago. With influence from **pop art, mural arts and** somewhat of **Cubism**, I created this colorful and eclectic, wanting to express the chaotic energy inside me at that time.

Influence of Cubism:

With famous painter **Picasso** being the leader, Cubism challenged the conventional ideas and artistic styles. The movement reached its peak between 1907 and 1914. Cubism is known for its two dimensional paintings from multiple **perspectives**, and it usually uses geometric shapes to represent everyday objects in our life. In my painting, I chose to paint the facial features in different perspectives in order to achieve the creative and modernity of **Cubism**.

Influence of Pop Art:

(15.2)

Pop Art is one of the most significant movement in the twentieth century, it is born out of the pop culture created by post-war economic boom. It is mainly about celebrities, comics and cans, its style involves flat, extremely colorful graphics. Just as well-known **pop art** artist **Andy Warhol** said: "Everything is art!", pop art is in people's everyday life. I always enjoy looking at **pop arts,** they are so colorful, chaotic, energetic, yet they fuel me with excitement and energy. Therefore, I wanted to play with the colors and put my chaotic energy into the paintings to inspire others.

The T-shirt designs I made on **photoshop** to go with the jeans. (They are chosen from parts of the original painting)

These two pictures to the left and right are preliminary **designs** I did before starting the actual process. With the help of **photoshop**, I created around ten different designs, all of them based my previous painting. After carefully compared them, I finally chose this plan.
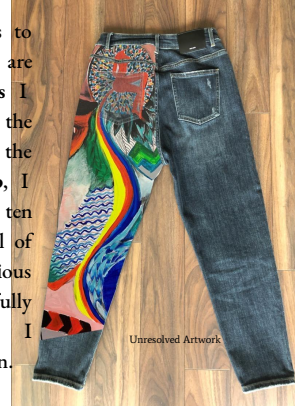
Skills, Techniques, Reviewing and Refining

Choosing the Paints:

Obviously, painting on fabrics is very different from painting on canvas, regarding the types of paints used. I did some research online and found out that **fabric paint** is the most suitable option: when you applied **fabric paint** to draw on clothes, the colors won't come off or get washed away. Besides that, I have to iron the surface with a temperature of 420F after done painting for the purpose of stabling the paint.

As I was trying to buy paints online, I figured that there were two kinds of fabric paints: **Opaque and transparent**. Opaque ones are used on dark-color fabrics while transparent ones are applied on lighter-color, such as white.


Unresolved Artwork

My supplies

Crucial preparation:

Before starting to put colors onto the jeans, I taped the borders of the jeans, filled the pocket and also wrapped the other leg of the jeans with plastic wraps. By this way, this jeans could get fully protected, I don't have to be constantly worried about dropping paint at "restricted" places while drawing. Then, I used a **white charcoal pencil** to outline the **lines and shapes** of the patterns I had in my mind. I had to press the **pencil** very hard onto the denim, otherwise the lines would be vague and difficult to trace later on.

After doing all the preparations, I was ready to start the journey! I first worked on the eye, half experiencing, attempting to figure out what is it like to use **fabric paints** as well as painting on denim. As I applied the **red paint** onto the denim, I realized that this fabric absorbs my paint really quickly. The color faded away and became less distinguishable, so I figured I have to applied several layers when it dried. Another thing is that, fabric paints transform into solid form very soon when exposed in warm air.
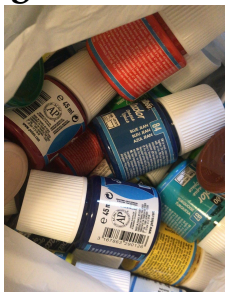
I put approximately 5~6 layers of paint for the upper part of the eye, but slightly different for the lower part. To mix the **red** and **orange** shade together perfectly, I had to use a flat brush to **carefully** blend them, filling all the tiny holes on the denim. Then, to create to thin line of the **butter yellow**, **I outlined** it with a **size 6 point brush**, making the line thin and smooth. For the iris, I colored the **darker shades** and then slightly, carefully added **baby blue** and white on. Lastly, I used the **point brush** to **outlined** the eye with **jet black** so that it created the strong **contrast**, making it stand out from the dark background. Because the color of the jeans is pretty dark, it is quite difficult to paint **light colors** on; especially the **white and pearl pink** on the face, the paints themselves are really thin and watery, so they fades away more easily than other colors. So I had to be more careful when applying these two shades. In fact, using fabric paints is essentially similar to using oil-paints: they require you to control the brush in the same way but differs in terms of the drying speed.

Unresolved Artwork

Unresolved Artwork

Unresolved Artwork
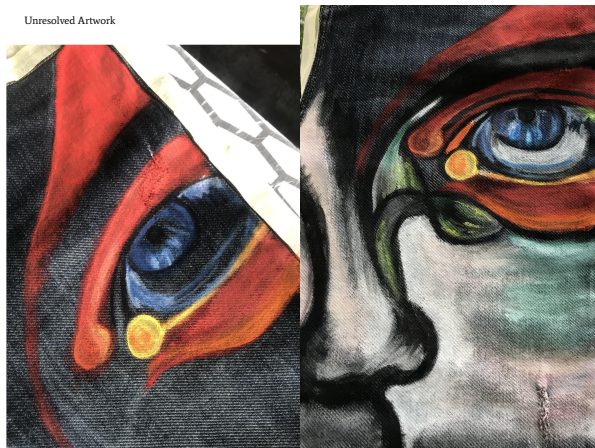
Unresolved Artwork

I figured out a very different techniques when painting the face and the nose, instead of keeping the **brush** absorbed with colors, I kept it dry, with minimum paint on it as possible. That's because dry brush with little paint could create the fading effect which makes the jeans looks ripped or old. Moreover, the **strokes** were more spontaneous and random, so the tiny lines on the face looked natural.

Reviewing and Refining

Front side of the jeans

Unresolved Artwork

The forehead of this face was painted with **bright** and almost neon like colors, creating the mysterious and magical feeling. The complementary colors **punch pink** and **lime green**, as well as the **royal blue** and **yellow**, all made this part more "chaotic" and stand out. Looking at it, you almost feel like in some supernatural world that only existed in dreams.

Unresolved Artwork

The shades of **pine green** and **emerald green** of the feathers were made through several layers of colors blended carefully and outlined with black lines creating the **shadows**, mimicking the **depth**. The contrast with the complementary color **orange** allows the it to stand out and makes it more energetic.

The purposefully "distorted" positions of the facial features: the eye and the mouth are both side-pose, yet the nose is at front pose, are inspired by Picasso's Cubism to achieve a new perspective. It was also done on purpose as a way to get out of my own comfort zone; as I always try to create realistic portraits.

Similarly, for the fading blue feathers towards the bottom of the leg, I used multiple **shades** blue: from the lightest cadet blue, to **teal**, and to the darkest **azure blue.** The **blending** and some **smudging**, allows the various colors to combine wonderfully together.

Slight Renovation/Revise:
I then decided to paint a more realistic landscape scene in the midst of this depressing indoor life brought by COVID-19, expressing my eager of wanting to go outside and enjoy the summer in the sun.

Resolved Artwork

Tee 1:
Since its almost summer, I was keen to make a T-shirt that would fit the summer vibe, so I chose blue as the main color of the design. I figured out a drastically different methods of coloring for the T-shirts: the thin cotton texture of the shirts makes the paint absorb faster, however, the colors tend to clench together into thick bonds, I decided to add more water in it, so they will spread on the clothes, creating a **watercolor effect(chinese ink painting)**.

Unresolved Artwork
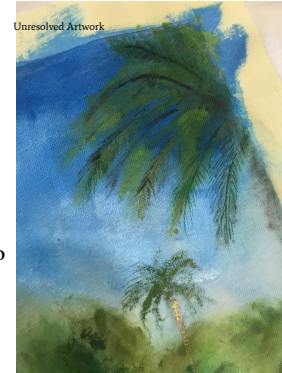
I found this picture I took on my trip to California few summers ago and I was intrigued by the beautiful scene in it: ice like, turquoise swimming pool under the clear blue sky, surrounding by tall palm trees and luxuriant bushes with red and orange flowers scattering in them. Just looking at the picture reminded me how wonderful that trip was and how nice it would be if I am able to step out of the house to explore the nature around us, to enjoy the summer breeze at the beach and to catch up with friends who I haven't seen (in person) for so long...By painting this picture onto the T-shirt made me feel like as if I am actually on a vacation, which kind of relive and clear the exhaustion and despair brought by the quarantine.

Process & Reviewing & Refining of *Horse Relief*

Preparation (things to consider)

One of the most important steps to do for the preparation process is to choose the type of clay that is suitable for the project. While there are hundreds of different **clays** existing, there are few common ones which are used for sculpting specifically: **water-based clay, oil-based clay and air dry clay.** For my relief, I used air dry clay, a type of air-hardening clay with smooth, even **texture**. Besides choosing the right type of clay to work on, knowing how to preserve unresolved relief is crucial as well. **Clay** is easy to work on, however, it is somewhat difficult and complicated to **keep** (preserve it in a good condition) after working on it. **Clay** will dry out easily and become hard as rock after exposing to the air. So in order to be able to get back to clay and work on it, it is smart to cover the clay piece with a wet towel and wrap it with a completely sealed bag which air can't get in.

After examining several youtube videos about how other artists create relief carefully, I figured out the best way to process my art piece as well as how to put clay together. When joining two pieces of clays together, it will fall apart if the clays are drying out. By using slip which is **liquid clay**, the clay can be bond together. Then used grooved **hatches**, slip and water to glue together the pieces of clay. After that, **blend** the pieces together gently by **smoothing** with finger and water to close the seams and segments. As the basic form of the object is created, we can then add **mass and volumes** to it by attaching pieces to the places needed and smooth them until it is seamless. Lastly, add further details to the sculpture by blending smaller chunks of clay onto the object.

Unresolved Artwork

Unresolved Artwork

Unresolved Artwork

Before

After

Using the new piece of clay as a base, I then added tiny portions (small bumps and ball shape)of clay onto the surface of the base to create the muscle like structure(slopes and valleys) on the horse's face. To avoid the awkward pointy edges on the face, I weted the edges with little bit of water and smoothed them soft and glossy with my finger.

After the basic **shape and structure** of the horse was created, I started to carve out the position of its eye, its nose, the wrinkles and the bulged veins.

One of the thing I realized during the process of creating the relief is that when using the tools, you should carve it gently to prevent leaving **harsh lines on the clay.** Comparing these two **pictures** below, maybe you won't find that much of a difference first place. If you look more carefully, you will be able to see the change I made to the horse's neck. At first, the edge connecting the face and the neck was just a flat and stiff **line**, lacking the **texture** and **three dimensional effect** of a living horse. After doing reviewing and refining, I decided to carve out the line to separate the cheek and neck in order to make the relief look more realistic and vivid. When joining two pieces of clays together, it will fall apart if the clays are drying out.

Resolved Artwork not submitted for marking

If I were to redo this project again, I will definitely do it differently. First, I would do my research more carefully, understanding how to correctly utilize various tools and go over the entire **carving** process before hand, so that I would not have to restart the **relief** over and over again. Second, I would make sure that I always remember to put my unfinished **clay** in a sealed bag with a wet cloth covering it which ensure that the clay would not become **hard** as rock the next time I work on it. Though this is my first time making clay sculptures, it was really fun and enjoyable. It triggered me in doing more clay artworks in the future.

Critical Investigation on Realism & Photorealism

The realist painter is always treading a tightrope between two worlds – the conscious mind and its perception of reality. But are these really different worlds? And what exactly is reality? ----(Gwenneth Barth)

Realism, first started in Western Europe in the mid 19th century when photography was emerging. **Realism** was rejecting the stronghold of academic teaching, the dictated subjects be mythological or historical, and was about depicting the world as we find it, rather than as we want it to be. Realism emerge as a strategy among many, that's combined with other approaches and employed toward a wide variety of ends. Even before **photography**, artists used optical devices as a painters aid. For example, it was long been suspected that **Vermeer** used a mechanism akin to a camera obscura to make his paintings. As soon as photography arrived, artists began to use it in their practice. **Gustave Courbet** worked from photographs of nudes for many of his most famous works. The new technology was also harnessed by **landscape painters**, which they often work from photographs directly. In 1969, writer and gallerist, Louise K Meisel, gave this new genre the name **Photorealism**. Its artists reproducing photographic images with astounding detail and challenging surfaces to elaborate and describe. According to Meisel, there are five key concepts of **Photorealism**: "1.The photorealist uses the camera and photograph to gather information 2. The photorealist uses a mechanical or semi-mechanical means to transfer the information to the canvas 3.The photorealist must have the technical ability to make the finished work appear photographic 4.The artist must have exhibited work as a photorealist by 1972 to be considered one of the central photorealists 5. The artist must have devoted at least five years to the development and exhibition of **photorealist** work" (21.3)


21.1

21.2

Communication of ideas and intentions of *Quarantine Capsules*

The quarantine life continued as summer began: My original flight back home got cancelled, so I am stuck in a foreign country and won't be able to go home until graduation. I was awestruck, disappointed and dismal when I first acknowledged the fact that I couldn't reunite with my family. The dream of a summer spend with friends and family embracing my hometown's hot breeze scattered into pieces. Unable to go outside and capture photographs for my paintings, I decided to document this unforgettable journey with **still lifes**. Each day I drank at least two cups of coffee, which is one of the major components of my everyday life, and collected the coffee capsules in a red plastic bag. After a span of two months, I collected a huge bag full of colorful capsules. Following the first key rule of **Photorealism**, I then used my camera to capture the objects and later painted the bag that I put on my balcony. This **painting** was a mean to document my life during the lockdown.

Skills & techniques

Unresolved Artwork
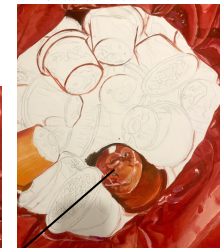
Unresolved Artwork

At first, I layed out the basic **shapes** and areas of the capsules and the folds of the bags with a **2B pencil**. I outlined the lines with **crimson red oil-paint**, as it is the fundamental color of this entire painting. I then moved on to the plastic bag. To make it look realistic and reflective, I used different **shades of red** to create the depth of the bag and the **transparency** and shininess of plastic material. As this bag is **translucent**, it has its own color yet you can still see through it and reflects the objects in its surroundings. The main goal is to reproduce its **lightness** and **transparency**.

Skills, Techniques, Reviewing and Refining of *Quarantine Capsules*

Resolved Artwork

Because of the specific characteristic of the plastic material (the bag), it has many **reflective points**--which I expressed in lighter shades of **pinkish red**: very light **coral red** and dots and lines of **white highlight**. Similarly, the metallic capsules are also highly reflective and shiny. The top part of the capsules (the silver metal) were painted with **silver, grey,** for the lighter area and **black** for the d**arker shades.** With the **reflective** nature of metal, the capsules also captures the color of its surroundings-- **(ambient color)**.

For example, the top silver part of the **blue** capsule catches the **red** color of the plastic bag. The "trifle" shades of red allows the capsule to look more realistic and reflective.

Resolved Artwork

Communication of ideas and intentions of *Quarantine Necessities*

After I finished the quarantine capsules, I figured that at first glance realistic **still-life** paintings may seem straightforward and simple but examining them closer will show signs of subtle shatter of those assumed realities. Varying degrees of representation and rendering allow me to focus on specific ideas projected onto everyday objects and vessels. Mundane and daily items like fruit and water can take on anthropomorphic qualities by zooming in and blowing up certain attributes. When I putting layers onto the **canvas**, the painting can be both familiar and uncanny, a sort of déjà vu. **Still-life painting** is a constant reflection of our society. For my quarantine series, I hope to augment that ever-evolving narrative and utilize it as a way of support in this uncertain time period.

Unresolved Artwork

Resolved Artwork

Building upon my experience from the previous artwork, Quarantine Capsules, I had a decent idea and felt confident when starting this one. I started by **outlining** the plate and the positions of the **shadows** and **highlights** in the **photograph** I took. The plate in reality was **gold**--the shade of **goldenrod**, however, when the **transparent** pitcher with some leaves in was place on top, the plate looked like a mixture of gold **and seaweed green** on the picture I took. To recreate the color appeared on the photograph, I first applied a layer of **olive green** as the base. I then mixed the **olive green** with some **deep green** and **black** together to color the **darker area/shadows** on the plate. Before the **oil-paint** dried out, I added a thin layer of **gold** on top and carefully **blended** in the colors to make the surface **smooth** and polished. (for it to resemble the **glossy texture** of the plate).

Critical Investigation on Song Dong

Song Dong is a Chinese **contemporary** artist who explored themes of memory, self-expression, impermanence, and the transience of human endeavors. In his exhibition Same Bed Different Dreams in London in 2019, he showcased several **installations** which expressed the how old cities were torn down and demolished as the cities were growing rapidly. "My "sweet" city will be built of biscuits and candies, making it tempting and delicious. I call these candies "gorgeous poisons". Being pleasurably tasty but harmful of overeating, their features correspond to some of the characters of our city today. We eat the city we have built and tasted through our desires and demolished it at the same time until it became a ruin."—Song Dong (23.3)

Communication of ideas and intentions

I am always disappointed that my own country, with its 5000-year history, had so few old towns preserved. In wanting to convey this feeling to more people, to let them realize the invaluable characteristics of the ancient **architectures**. I explored and researched four traditional Chinese architecture styles (Suzhou Garden, Fujian Tulou, Xiangxi Diaojiao Lou and Huizhou Style) -- from four different areas--learning their distinctive history and **characteristics**. I then extracted the most crucial features in the **architectures** respectively and recreated them in a more **modern and abstract** approach. In the end, I created the final models using **Blender** and printed them out with **a 3D printer**.

Classical Gardens of Suzhou

Classical Chinese garden design, which seeks to recreate natural landscapes in miniature, is nowhere better illustrated than in the nine gardens in the historic city of Suzhou. They are generally acknowledged to be masterpieces of the genre. Dating from the 11th-19th century, the gardens reflect the profound metaphysical importance of **natural beauty** in Chinese culture in their meticulous **design**. After viewing many pictures and researches on different gardens, I decided to extract the **shape and form** of the tiled roofs and the

23.1

23.2

Fujian Tulou

The Fujian *Tulou* are the most representative and best preserved examples of the tulou of the mountainous regions of south-eastern China. The large, technically sophisticated and dramatic earthen defensive buildings, built between the 13th and 20th centuries, in their highly sensitive setting in fertile mountain valleys, are an extraordinary reflection of a communal response to settlement which has persisted over time. The relationship of the massive buildings to their landscape embodies both Feng Shui principles and ideas of landscape beauty and harmony. Learning the Tulou's value and functions, I wanted to mimic the **round, circular form** of the buildings. (23.4)

23.5
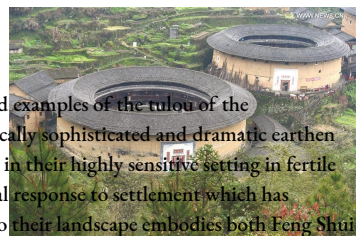
Xianxi Diaojiao Lou

Diaojiaolou in western Hunan belongs to the category of ancient dry-line architecture . The so-called dry-line building is a kind of house with a large volume, the lower house is overhead, and the upper floor is covered with wooden planks for residential use. This type of building is mainly distributed in the south, because these areas are rich in water and rain, the air and ground humidity are high, and because the dry-lined buildings are overhead, they are extremely beneficial to moisture prevention and ventilation. The main concept of the Diaojiao Lou is its **long and thin wooden piles,** and the **consecutive structure** of the buildings.
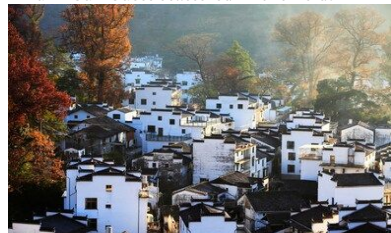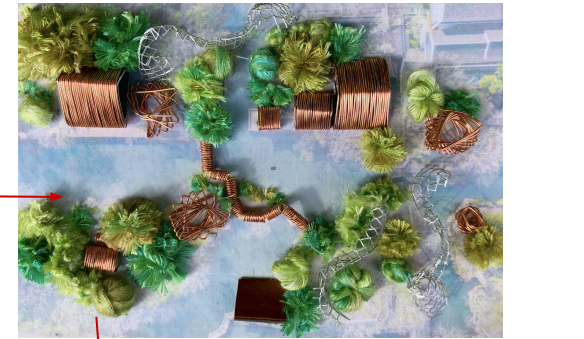
23.6

Huizhou Style

Huizhou Style Architecture, another important branch of traditional **architecture** styles, combines **simplicity** and **complexity**. Residential house is the most representative of Huizhou architecture. Over hundreds of years, it has grown into a cultural icon of Huizhou. The w**hite wall & black tile, dynamic horse-head** wall, **symbolic** patio, fancy **arches** and carvings all tell the visitors that this is a Huizhou residential house. As one of my favorite **traditional Chinese architecture styles**, Huizhou style represents calamity and traditions in my mind. To me, the most iconic feature of this **style** are the **white walls with black roofs** and the tremendous rows of Huizhou houses scattered in the field.
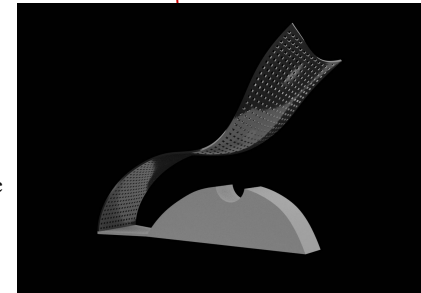
23.7

Skills, Techniques, Reviewing and Refining of *Revive--Suzhou Garden*

All of these pictures are mine unless stated otherwise.

Printed 3D model

Model rendered in Blender

After studying the culture and form of the Suzhou Garden carefully, I first derived out the **marker sketch** (second picture). The simple yet contrasting **strokes** (the **thicker and firmer lines** versus the **thinner and lighter one**s) along with the strong **contrast** created by the **black and white color** all helped to reproduce the iconic characteristics and **features** of the Suzhou Garden. Then I used **found objects** to produce the **installation** resembling the c**olors and texture** of the garden. For the trees, I used a yarn with different **shades of green.** I cut the strings into tiny pieces and trim the edges to create the fuzziness, which perfectly represent the bulkiness of the trees. Moreover, the roof were made of thin brass wire--winded along a tiny cardboard folded into a cone **shape**. The wire recreated the **texture** of the roof and the metallic material also added modernity to it.
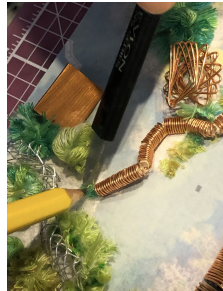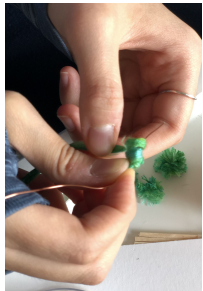
The pictures on the left shows the process of making the "trees" on my **installation**. As shown in the second picture, I first swirled the **yarn** around the thin wire to form a **small circular shape**. Then I used a scissor to prune the green yarn ball into the fluffy bush **shape** object. Lastly, I sticked them onto the board with a **pencil** and a tweezer to help since the fuzzy balls are very tiny and difficult to work with hands.

In the end, the final step of the derivation, I constructed the **3D model** with **Blender**. The **half-moon shape** on the bottom resembles the moon door--an iconic feature in Suzhou Garden. The top part of the model mimics the pointy **gray** roofs. The flowy top part of the model was **designed** with a **metallic, shiny texture**. It looks like iron mesh but in the **form** of a flying ribbon. The **color and the texture** of it both resemble the pieces of tiles of the roof.

Skills, Techniques, Reviewing and Refining of *Revive--Huizhou Style*

24.1
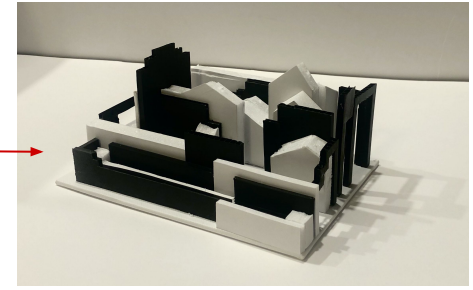
For the Huizhou Style architectures, I also made a **marker sketch** (shown in the second picture) highlighting the **shapes and color** of the Huizhou architectures. It shows influence from **Wu Guanzhong**, one of the greatest, most well-known artists in **contemporary** China, who combines **traditional chinese paintings** with radical compositions in **formalism**. I wanted to emphasize the man-made environment and the **geometric** beauty of the Huizhou Style houses. The next step, I constructed a conceptual model with **black and white** foam boards. I cut them into different width and height to recreate the staggering positions of the Huizhou residential houses, as the closeness and the crowded walls are the key features of this traditional style. Lastly, the **3D model** I created in **Blender** kept the **form, shapes and colors** of the Huizhou architectures. Yet, I designed the model based on basic **geometric shapes** such as **cylinder and cuboid.** To create the novel, tech-ish effect, I rendered the model and allowed it to have the plastic, reflective **texture**. Moreover, adding the **shadows** makes it look more realistic.
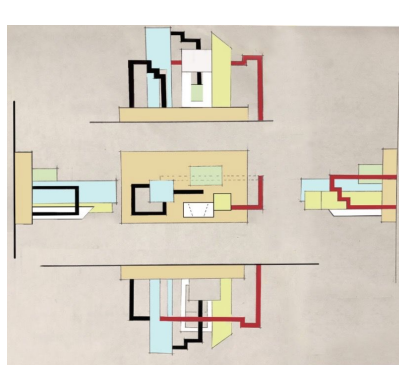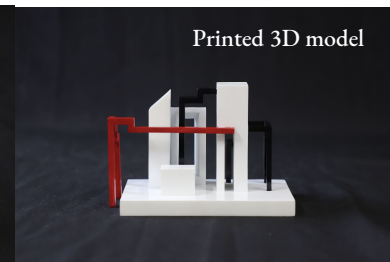

The picture on the left shows the **preliminary sketch** I did before creating the **3D model** in **Blender**. The **sketch** shows what the model looks like from five different directions which made the modeling process a lot easier.
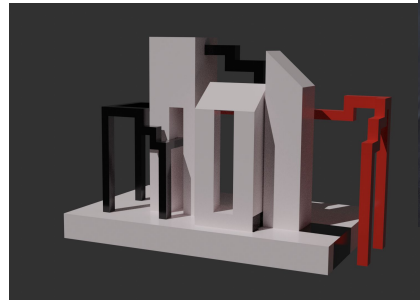

Model rendered in Blender
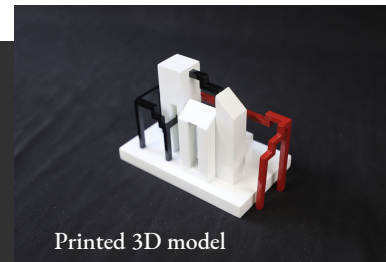
Printed 3D model

Printed 3D model

When the **model** was first printed out from the machine, it was **gray and dull** (unpolished phase). I used a brush and washed it with water and dried it with cloth gently. Then I **colored** the two pillars with **red and black spray paints.**

Skills, Techniques, Reviewing and Refining of *Revive--Xiangxi Diaojiao Lou & Fujian Tulou*
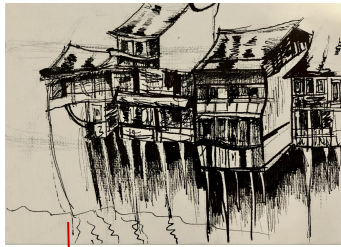

As I have stated before, the main feature of Diaojiao Lou is the thin wooden piles supporting the upper structure of the buildings. The picture on the left shows the first step, a marker sketch of the Diaojiao Lou. I used dark black values to represent the shadows below the buildings and the wooden texture on the roof.
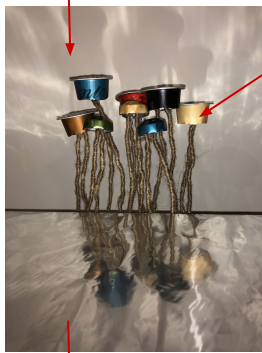

The **installation** resembles the iconic **form** of Diaojiao Lou. The "thin long legs" were created by multiple **hemp ropes twisted around wires**. The rough texture of the hemp rope can represent the wooden piles very well. The **color** and the **shape** both resemble the original buildings.

The top part(the living part) of the buildings were made of wasted coffee capsules. I craved out the bottom part of the capsules to throw out the wasted powder and attach the wire to the empty capsules. The **reflective neon paper** was wrapped around a piece of foam board to mimic the reflections on the river.

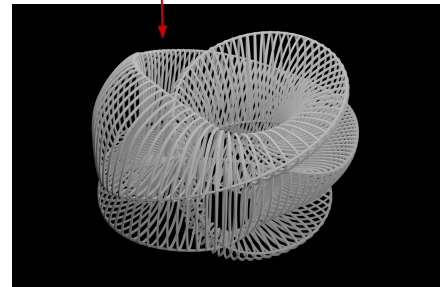Model rendered in Blender

Printed 3D model
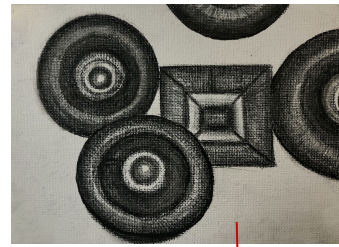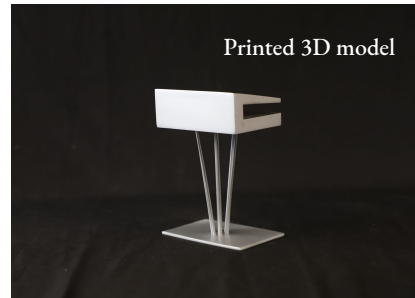
Firstly, I extracted the **circular, enclosed** feature of the Fujian Tulou. The **charcoal sketch** I did for the first step is a **bird eye view** of the Tulou. I chose **charcoal** because it is a quick way to create **dark values** and **contrast** between **black and white shades.**

For the second step, I simply used wire to form a **circle** to mimic the **form and shape** of the **circular** Tulou. The curvature of the wire also resembles the **thickness** of the walls. Moreover, the vertical allignation of the wire looks like the tire on the roof, but with a more **modern effect**.
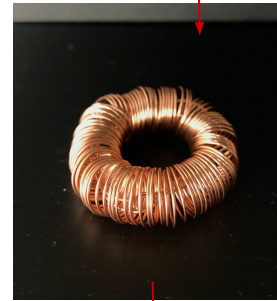
For the 3D model, I had a more **abstract** approach. I created a **irregular circular geometric** model. It not only sticked with the **form and shape** of the original buildings, but also represent the welcoming and inclusive nature of the Tulou.

Model rendered in Blender

Printed 3D model

Bibliography
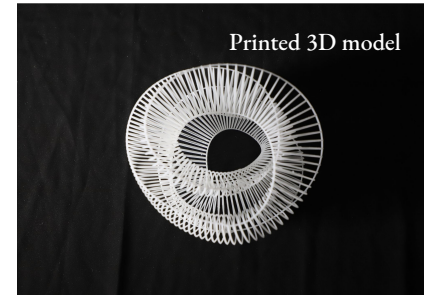
(4.1)https://www.bbc.co.uk/programmes/w3csyp53
(4.2)https://www.pinterest.com/pin/18858892160905557/?nic_v2=1a6xE1skb
(4.3)https://www.guyhepner.com/14320-2/
(4.4)https://www.pinterest.com/pin/619667229950688828/?nic_v2=1a6xE1skb
(4.5)https://www.pinterest.com/pin/305892999663808541/?nic_v2=1a6xE1skb
(4.6)https://blog.artsper.com/en/a-closer-look/10-things-you-should-know-about-andy-warhol/
(4.7)https://www.google.com/search?q=andy+warhol+quotes&rlz=1C5CHFA_enCA8
92CA892&oq=andy+warhol+qu&aqs=chrome.1.69i57j0l6j69i60.4772j0j9&sourceid=c
hrome&ie=UTF-8
(4.8)https://www.youtube.com/watch?v=7VH5MRtk9HQ&t=62s&ab_channel=The
ArtAssignment
(5.1)https://www.youtube.com/watch?v=O8HB2cQm_Ag&t=75s&ab_channel=Tate

(7.1)https://magazinelatitudes.com/2019/02/09/stephanie-ledoux-travels-on-canvas/
(7.2)https://billetsdemissacacia.com/2016/11/27/maud-villaret-stephanie-ledoux-un-vo
yage-entre-toiles-et-bijoux/img_9570/
(7.3)https://windhorsetour.com/tibet-culture/tibetan-people
(7.4)
(7.5)https://commons.wikimedia.org/wiki/File:People_of_Tibet43.jpg
(10.1)https://www.youtube.com/watch?v=1N91Z8EKpn8&ab_channel=Alux.com
(10.2)https://www.theartstory.org/artist/dali-salvador/life-and-legacy/
(15.1)https://beastman.com.au/biocv
(15.2)https://streetartnews.net/2013/12/beastman-x-vans-omega-new-mural-for.html

(21.1)https://www.artsy.net/artwork/ralph-goings-jeep-40-809b-safeway-jeep

(21.2)https://www.museothyssen.org/en/collection/artists/estes-richard/telephone-booths

(21.3)https://www.theartstory.org/movement/photorealism/history-and-concepts/#nav

(23.1)https://gardencollage.com/wander/gardens-parks/suzhou-gardens/

(23.2)https://www.gardendestinations.com/suzhou-china-a-garden-story-2500-years-in-the
-making/

(23.3)https://www.pacegallery.com/exhibitions/song-dong/

(23.4)https://whc.unesco.org/en/list/1113/

(23.5)https://www.chinadaily.com.cn/travel/2016-03/17/content_23909696_3.htm

(23.7)https://www.shutterstock.com/search/huizhou+architecture