打碎旧世界
创立新世界

Government
Propaganda
Chinese Cultural
Revolution
1967-1977

Objective: To show the physical man power of Chinese Workers. I captured the moment of a worker striking hammer onto the floor, when all his muscles were concentrated. **Aim**: To explore especial and insightful perspe common aspects from our daily lives

Color – Intense on the human figure vs. greyer on the background (to show depth). Colors are almost **neutral** to show the filthy working condition. I used the **intense red** on the pants to show force, strength, emphasise on the worker, **contrast** with the environment. Colorful background on the left corner is the shanghai tower and shopping centre which are the eventual goal of the worker but I gave it a grey **wash**, to show that this goal is elusive Yellow hat covering eyes —> can't see the actual prospect, worker is blinded

Scale – enlarged hand vs. reduced head —> physical power vs. intelligence

Crop — crop out his head (uneducated) and legs, showing the part of his body that exhibits the most power

Not balanced — heavier on the right side: hammer smashing onto the ground from left to right

Motion — strong **diagonals** in his body gesture (force)

Geometric shapes — this artwork contains nothing that adopts biomorphic shapes, not even the muscles —> industrial, sharpness, strength

Script — in China, every construction site has a banner saying "safety is more import than efficiency", etc. however this is ironic since we can see the filthy and unsafe working condition.

Thumbnail

This is a poster posted by Chinese government during **cultural revolution**. Back to that time period, the major **media**, such as photography, radio, etc. all indoctrinated the idea that as long as people worked hard enough to break the old beliefs, there would be a new world constructed. My artwork is influenced by this poster that I also depicted a worker holding the hammer smashing to the floor. However Chinese media mainly transfer the wealth and happiness the workers achieved through painstakingness, but mine displays that no matter how industrious they are, they can hardly change reality, consequently, he had to generate entire physical power and dedication in working. We both used red to show passion and strength.

This is a horizontaly symmetrical and naturalistic arwork, with Jesus placed in the center with six people, four rectangles, one window, and three rows of celling grids on each side. This is the use of one point linear perspective, where Jesus is placed at the vanishing point and given the most focus. Also, people's gestures all point to Jesus, functioning as leading lines. Elements are geometric, such as rectangles ; Jesus was gestured as a isoceles triangle; people are almost in trapezoids. This artwork also displays religious factors. It shows a scene taken from the Bible -- the last supper Jesus had with his followers before cruxification. ---Association

Leonardo Da Vinci
Last Supper
1494 - 1498 Dry Wall
460cm*880cm

Artist Research

Thumbanil

This depicts an old street scene of London. Contrast shows informal balance -- industrialized modern city, shown by buildings on the left side vs, nature on the right side also displays London's important features --transition during industrilization a hundred years ago. Monochromatic color -- provides retro elements. Link to Artists:*The Last Supper* --One point linear technique, which helps me create depth. *Spring Rain of River Li* -- monochromatic colors. Use of blurry and greyer background vs. detailed closer parts to show depth
If I were to make this my final artwork:
Objective: To show how a routine scene of city stretts can be beautiful. Aim: To explore special and insightful perspectives on common aspects from daily life.
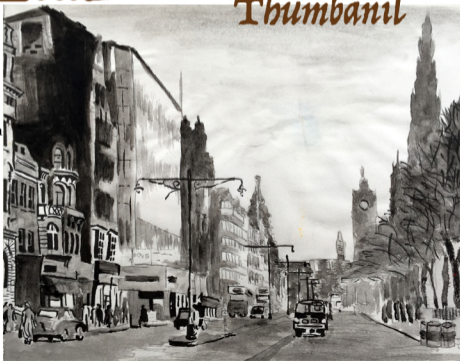
Objective: To show how a routine scene of city streets can be beautiful. This artwork shows the most routine scene -- the street outside my house. Once I was surprised that this filthy street could appear such serene.

Typical Chinese style -- the patterns on the lamplight, the buildings, etc. and even the electronic try-cicle are all shown in this thumbnail

If I were to use this as my final thumbnail, multiple levels of abstraction would be used—everything expect traffic light is abstracted, while the light is naturalistic(major focus). The reading on the traffic light is 40, which indicates that there's still long time available to go, thus creating a relaxed feeling.

Angle of view -- at eye-level, thus giving audience a feeling of "routine" or personal experience.

Depth--blurry and greyer background vs. detailed foreground

Analogous and neutral colors -- brown, grey and slightly greenly grey. These colors are common, hardly noticeable, but they actually work better together to create a overall harmony and thus generating the ambience of tranquility.

Primary Source
Oct 14, 2013
Rd. TangZhong

Spring Rain of River Li (Part)
Xu Beihong 1937
74cm*114cm (Size of the orginal art-work)
Ink on Paper

Thumbnail

Artist Research

Traditional Chinese landscape painting. 2D objects--highly abstracted shapes, colors and texture result in ambiguity. Backgournd is almost vertically symmetrical where major focus is given to the fishing boat. Also, the boat's natralisity emphasis. This depicts a routine scene in daily life, however provides tranquility, leisure and beauty of nature.

Link to artist: (If I were to make this my final artwork) Shape, colors, and textures abstraction, objects can only be recognized throught general outlines. Monochromatic or analogous colors --displaying color changes through increasing and decreasing the intensity rather than mixing paints together.
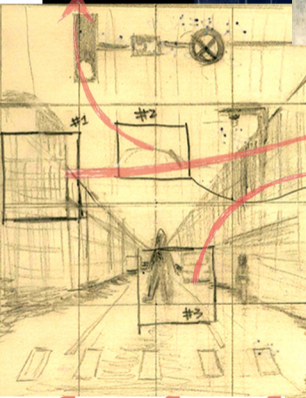
Surface Experiment

#2.

This is created by the overlapping of mutiple wash layers. Then with only small amount of paint and large amount of water, I created paint streems dripping down from the top afterthe orginial wash laters dired.
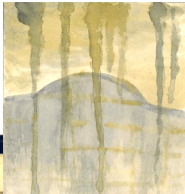
#1.

This is created by the overlapping of mutiplewash layers resulting in a tough texture. Then adding lines on top. Finally splash water on particular parts of the surface.

I created this surface mainly to exihibit the commoness even filthiness of a street. Thus when the final artwork generates a elegant mood, this actually is a use of filthiness to show beauty.

#3.

This is created by the overlapping of mutiple-wash layers resulting in a tough texture. Then creating paint streams on top.

Improvement over previous thumbnail

Angle of view is changed from leaning to left to absolutely straight to display one-point linear perspective techniuqe more obviously.

Final Work: Size 40cm*50cm

Thumbnail

Thumbnail

a). This live performer is holding a microphone, with her eyes closed--enjoyment to perform music. which shows the her expressional force.

b). Artist Connection: To *Face of Frida Kahlo:*

Overlapping of multiple wash layers. Higly abstracted intense complimentary colors--generate visual impact. Signifiant use of small white negative spaces. i cropped out her body--empahsize on her facial expessions and the limited amount of body gesture. These two both show the obsession to music and enjoyment and passion while she's performing.Use of orange to show shadows and blue to show tints in the original source. This alternation of colors contradicts to our everyday experience

Lorde at Live Concert
Source from
@lordemusic
is the official Instagram
account of Lorde (the
singer in this picture)

Face of Frida Kahlo
Paul Lovering 2009
Paul Lovering's website selling portrat posters

Aim:To explore special and insightful perspectives on common aspects from daily life.

Artist Research

This is a low abstracted painting. Use of analogous colours, black, blue and red. Also complimentary colors are used — green and red. The overall colo●rs of this artwork is cold, however, by adding slight red in the hair, and intense red on the lips, the general view is balanced, and gives lips major focus. The other major focus in this artwork is the eyes, since they are more naturalistic, and darker . Use of wash is significant. By adding many water into the paints, and colo●ring again and again, we can distinguish multiple layers, and because the paint is so thin and transluscent, we can see the edges of each layer. Therefore, not only the shadows are shown, but also makes the texture more original and creative.

TItle Choice: Modern Worship -- nowadays fans worhip musicians, rockstars or live performers so much that even resembles a religion. First the gesture of the singer is powerful, strong and energetic. The man is half appearing in the light while half in the smoke to directly create a mysterious atmosphere, and placed above the excited crowds which indirectly reflect the thrilled ambience, thus altogether they emphasize on "Worship." I chose watercolor as media since it's washable and coverable. Thus through partially washing out legs, arms, etc., I could both generate the scene of smoke and create ambiguity between positive and negative space since they are subtly blended. The artwork can be divided vertically into lighter top and darker bottom. However, to avoid the tedious huge black block on the bottom, I inserted some small white negative spaces. This thumbnail is rather 2 dimensional, whereas it still didlays force and motion without significant use of depth. I kept the use of wash layer, which took the elements from *Face of Frida Kahlo*.

Cultural Connection: This gesture is inspired by Crucifixion of Jesus, thus corresponds to "Modern Worship". -- Association

Objective: To show the expressional force of live performers. Aim: To explore special and insightful perspectives on common aspects from daily life.
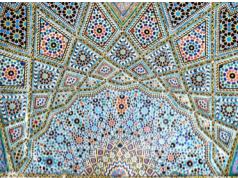
At first, I didn't choose this drawing as the final draft to my artwork. However, when I nearly finished my artwork, I realized that the result didn't turn out to be so well as I expected. Therefore, I decided to re-paint another artwork based on this artwork, since I believe this actually shows stronger expressional force and stronger motion. And even though the colors in this thumbnail are analogous rather than highly abstracted or intensed, they still create the cacophony atmosphere and the passion within the crowds.

Thumbnail

The emo rock band, My chemical Romance, performing live in the US. Picture of lead vocal of the band My Chemical Romance -- Gerard Way 2008

This artwork has the geometric pattrens in it, which was widely used in Islamic art. Starting from the center, the artwork is symmetrical to all directions--radial balance. Also concentric circles are significantly used with the same common center as the symmetrical center. The repitition is also noticeable in this artpiece. The whole artwork is made by geometric shapes placed in a repeated, concentric and continuous way, from small shapes in the middle to the larger parts farther away. The colors in this artwork are also main-ly primary and secondary colors. The mosaic texture is also used--a pattern produced by arranging together small pieces of stone,

Mid-16th Century Ancient Islamic Art. *Ceramic tiles ceiling decorating a vault at the Nasir-ol-Mold mosque in Shiraz, Iran*

Statue of Indian Goddess Shiva as Nataraja in Dance Indian Myth

Artist Researches

I aimed to show how peace and pasion can exist simultaneously internally with the use of gestures, under the aim -- to explore special and insightful perspectives on common aspects from daily life.
Principals of Design: Gesture: Notice the gesture of the woman is very hard to balance, whereas she still stands steadily, which implies that she can control both calmness and motion. Motion: Use of strong diagonals. Scale: Body proportion is changed that I lengthened her arms--movement.
Contrast: The woman and the top background are in geometric shapes, but the sun is in biomorphic shape -- balance. Surface of the sun's center and the sun are smooth, but the flames, and the enviroment are rather rough -- balance.

Thumbnail

Link to Artists:
The gesture of the woman is inspired by the indian goddess of dance, Shiva
The 2D human body is influenced by Tomb-Chapel of Nebanum.
The use of symbolism, such as alchemy symbols that means iron, water, coldness and chinese characters that means coldness, calmness, peace, quietness, etc., all symbolized the calmness. The sun in the middle is actually the ancient Chinese character for Sun.
Decorative surfaces in the enviroment are influenced Islamic architecture (Mosaic)--use of geometric shapes that shows stronger transitions.
Colors: I used primary colors, but due to the thumbnail's decorative nature, it doesn't seem plain.
Cultural Connection: This woman is influenced by hand shadows or Chinese shadow plays; Goddess of dance in Indian myth -- Shiva.
I didn't drew this thumbnail in a rectangle, becuase by using diagonals, it fits better with the woman's gesture. -- unity

To show the primal and creative view of children when they see animals, under the aim--to explore special and insightful perspectives on common aspects from daily life.. I chose lynx due to the contradiciton of its elegance outlook and fierce nature. Link to artists: *Face of a Woman*. Use of golden foil with outlines drawn by black ink--preserve natural folding winkles as the texture. Use of abstraction---imaginary form is created.

Contrast to show balance: color -- golden foil vs. purple background, complimentary colors. Texture--smooth lynx body vs. rough and decorative background. Motion--placid lynx vs. background in strong transitions. Use of diagnols to show motion--in backgroung show motion--motional nature in children's thoughts Ears and furs on lynx's chin are also in strong diagonols--the most distinctive features of a lynx as major focus.

Artist Research

Face of a Woman
Andy Warhol
1950
Golden Foil; Ink Pen
45.7cm*35.9cm

Thumbnail

Media--golden foil to from the outline of this face in profile. Texture--natural shades and texture variation of the goldenfoil. Also, Adny Warhol drew on the golden foil with ink to add details. Overall, the face is simple planned though depicting elegance.

Objective: To show childrens' primal and creative views when they see animals, under the Aim: to explore special and in-sightful perspectives on common aspects from daily life.

right side is the opposite. Background is a collage surface with scrub, wash and opaque brushstroke. I used high intensity colors, since they can cause stronger visual impacts and display passion and creativity -- represent children's curious and primal views. Ears break our of the ourlines to show force and edges are irregularly in strong diagnols -- motion, 2 pieces are lined by spiral and covered by real nets, which indicates that creativity of children will be trapped as they grow up. The nets actually reads "Grow Up", arranged as [drawing]. However this doesn't exactly contribute to my objective, thus I will cut it out in my final artwork.

Link to artists: To the Red Model--Magritte combines objects to produce new objects that's impossible in reality, which is like my own artwork(mixing pand and giraffe). The effect of The Red Model is to produce an intense sense of shock and baffle-ment, and the objects refuse to resolve themselves although both are clear. I also used the mixing of panda and giraffe to create bafflement as an emphasis to whimsical nature of children's thoughts. I also made the body surfaces and shapes of panda and giraffe unresolvable, thus causing ambiguity that these mixed animals may actually exist. I used surrealism in this thumbnail by realting two utterly different realities.

Rene Magritte
The Red Model
Oil on Canvas
183*136cm
1934

Artist Research
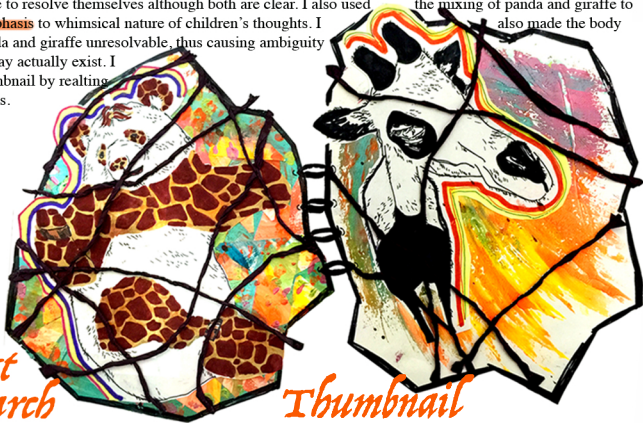
Thumbnail

First, I painted on one blank paper with opaque, high intensity paints. Then I put an other blank paper on top of it, and by controlling the time and pressure for the papers to be attached, I conrolled the amount of paint printed.

Because this surface is very colorful and in high intensity, it represents the primal and creative imagination of children.

Surface

Experiment

This surface shows part of the giraffe's head. I firstly used watercolor to draw small strokes for ear, eye, horn and partially the skin. Then I used wash layer for its stein. Finally, I used soft pastel powder to give ear, eye and horn parts more shadows. I chose short strokes partially influenced by Van Gogh's *Starry Night*, which displays children's imagination. Also, this enables the giraffe to be both naturalistic and imaginative.

Firstly, I put a black layer at the bottom. After it dried, I used high intensity pink and orange to paint on top. Finally, I carved the giraffe's body surface on it. -- sgrafitto

I used this becuase a). children usually use carving technique to make artworks; b). I planned to use it for the background of the panda boar, so it emphasizes giraffe's body pattern on panda's body surface and more significantly show children's imagination.

OBSERVATIONAL DRAWING

Primary Source
Zoo of Chengdu
Spet 10, 2014

I painted this panda becuase I will paint a panda with giraffe's body surface on my final artwork

To explore more specifically on what children see in animals. I went to the zoo and did an interview with children after they've seen the real panda, giraffe and zebra. For each animal, I asked 5 children two questions a). Do you think the animls look beautiful? b). If you can change one thing of this animal, what would it be?

Child a: Yes. But I prefer green leaves pattern.
Child b: Yes. But I prefer pink stripes.

Child c: No. I want a rainbow zebra.
Child d: Yes. But blue would be prettier.
Child e: Yes. But I want flowers on its back.

Zebra

Child a: Yes. I especially like the horns.
Child b: No. Its neck is too long.

Child c: Yes. But I want it to be rainbow pattern.
Child d: No. It's too tall. I can't see its eyes.
Child e: No. It's beautiful the way it is.

Giraffe

Child a: Yes. It's very very cute.
Child b: No. Black and white is boring. I want it to be blue.

Child c: No. It's too fat.
Child d: Yes. Pandas should be black and white.
Child e: Yes. But I think it moves too slow. It will look prettier if it's yellow.

Panda

During this interviw, I also discovered that the parents of these children a encouraged them to say that the original animal looks the most pretty and was rather upset when the answer was opposite. Through the interview, I learnt that children view the animals differently form the adults. They'd rather regard the animals as the way they wish them to look like.

This professional illustrator and her 4 years old daughter worked on a series of wonderful drawings that were passed back and forth between mother and daughter until reaching an unexpected final form. According to Hendricks herself "In most instances, kids' imaginations way outweigh a grownup's, and it always looked better that what I had imagined."

In my work, I collaborated with two Grade 2 children from our school by inviting them to directly write on my finished artworks, so like Hendricks I took a creative risk. Also Hendricks gave her daughter much freedom to paint in the way she wanted, like what I did with these two students. I asked the children where, spatially, to put the text, and what colors to use.

In this way, I believe I can display the curious and primal "children's" views better, since the children were involved in the creation process.

Mica Angela Hendricks
2013
Illustrations by Hendricks
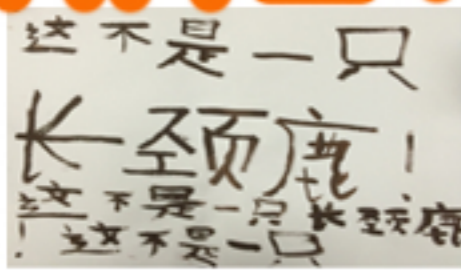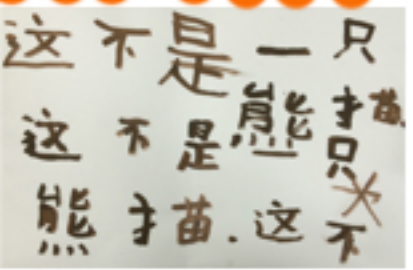
These are the practices done by the Grade 2 children

The two Grade 2 children working on my artwork.

Notice that in the final result, the little girl made a spelling error, and the little boy misjudged the available space, resulting in some writing errors, both of which I retained, and which I believe contributes to the work's objective, which is to show the curious and primal view of children. One thing in particular could be improved, though. Hendricks' results were surprising and unexpected, also whimsical. My results for this artwork were more controlled and predictable. This is an area I plan to improve in a future artwork.

My work is also related to *This is not a Pipe*. In Magritte's artwork, we can see that it depicts a pipe, whereas the scripts reads "This is not a pipe". Magritte believed that this artwork is only a picture of a pipe, therefore it's not a real 3-dimensional pipe. Influenced by Magritte, I suggested the two children to write, in Chinese, "this is not a panda" and "this is not a giraffe". Even though the artworks show a panda and a giraffe, since the panda and giraffe are painted in "children's views", they are not the actual panda and giraffe. Also due to the contradiction between the script and artwork, ambiguity is shown in This is not a Pipe, which in turn creates whimsical humor. And in my artwork, whimsical humor is also used in this way.

Ceci n'est pas une pipe
René Magritte
1929
63.5*93.98cm

Ceci n'est pas une pipe.
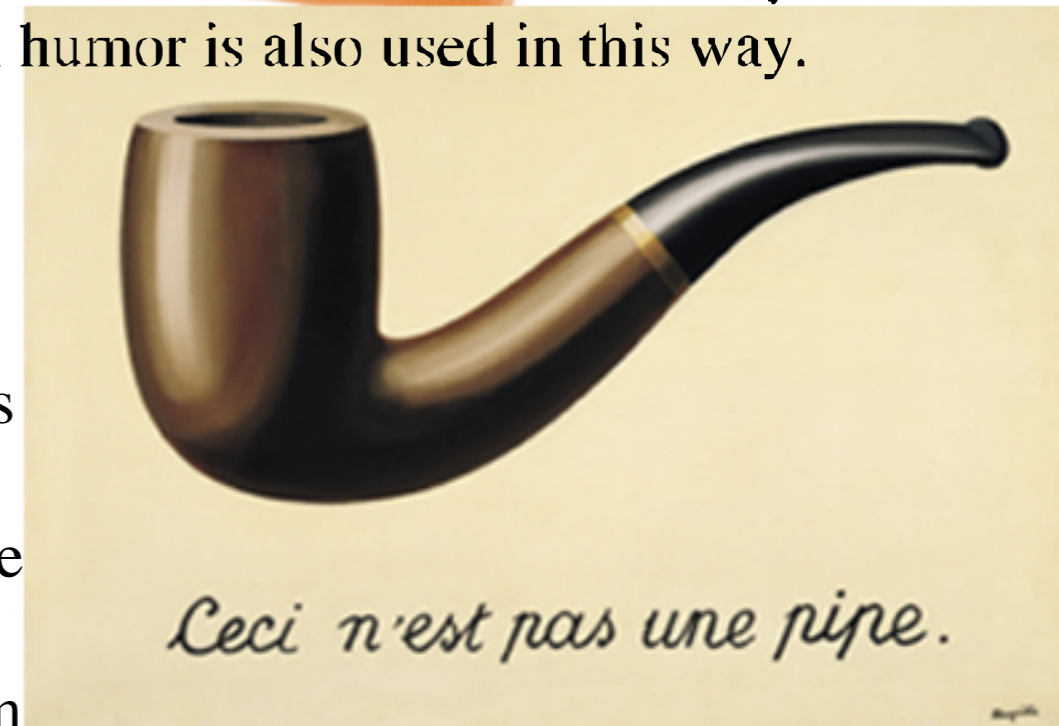
Improvements:Link to Van Gogh Starry Night — Patterns and longer, smoother and more motional patterns shown in surface experiment. In my final artwork, I decided to use more opaque layers similar to Van Gogh's, because in such way, I can form a real rough 3D texture, that provides not only visual impact, but also an effect on touching—more like children, always prefer to feel the real texture of a specific object.

Link to Kandinsky—I changed my artwork from a perfect square to an almost perfect square, which I believe can generate a better and more interesting view.

I did an interview with 8 Grade 2 children about "what exactly they see in the cities". Regarding their answers, I discovered that the most important factors of the city are leaves, zoos, big cakes, pets, helicopters, taxis, and McDonalds, that's why I changed some elements which used to show buildings, into these objects that children described.

1. Link to Kandinsky Moscow I = Composition and abstraction links to Kandinsky-- high intensity colors similar to Fauvist color, quasi-divisionalist texture, black outlines which define simple abstract form, and size relationships.Ulrike Becks-Malorny, author of Kandinsky, 2007, ISBN 978-3-8228-3564-7, quoted Kandinsky's words: "I would love to paint a large landscape of Moscow—taking elements from everywhere and combining them into a single picture—weak and strong parts, mixing everything together in the same way the world is mixed of different elements. It must be like an orchestra". -- the perceptions of children to guide the process and the result. 2. Cultural Link = Children notice details different than details noticed by adults--cultural difference between younger children and adults.3. Principles of Design: Scale and Proportion – details are sizes based on their importance in the \imagination of children (I knew this after asking a group of children what they see in cities), which isn't a natural size relationship-- "hierarchal size" such as was used in Ancient Egypt. Motion – heavy use of diagonals to show motion because children's thoughts seem to be in constant motion.4. Strategies for Expression: Humor— whimsical nature of children's ideas. Stylization— Fauvism, Pointillism, and the hierarchal size common in ancient Egyptian frieze paintings.
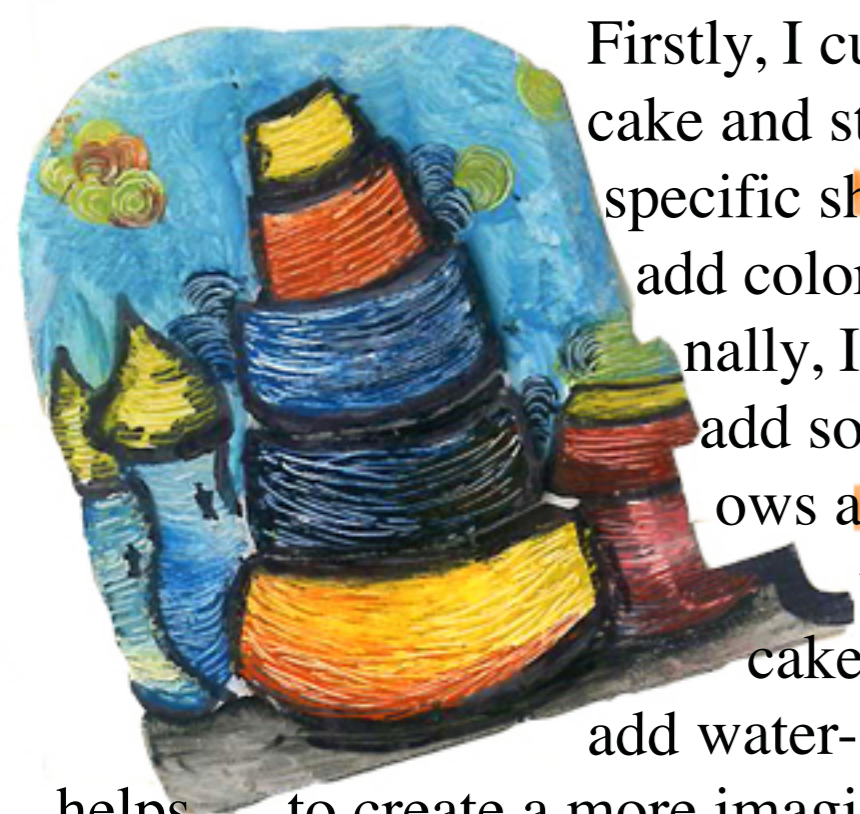
Moscow I
Kandinsky 1916
Oil on Canvas
51.5cm*49.5cm

Thumbnail

Firstly, I cut the plastic board into pieces that combined to be a huge cake and sticked them on a board. Then I drew black outlines around the specific shapes. Next, I used only a fork with thick acrylic paints to add color to the surface but leaving its natural sgraffito texture. Finally, I gave the background a wash of blue and used the fork to add some water dimple like texture to show the change in the shadows and tints. From the little children I talked with, I knew that they saw a huge cake on the way to school, thus I picked a big cake to give emphasis on. I didn't mix colors to one another or add water--high intensity of colors. The sgraffito texture of fork also helps to create a more imaginative texture, than that in reality. However, when looking from further away, the texture mixed together that loses its special effect, so only people who look closely and study my city closely can notice these details, and normally these people are the children.

I made this drawing, since I painted a bird in a pyramid in my final artwork.
2012. Baltimore. USA.
Picture of Male Oriole
Sdakatabird.com -- website for bird watching enthusiasts

Surface Experiment

Observational Drawing

Artist Comparison

Similarity -- a). high intensity colors, that generate strong visual impact. b). forceful black outlines -- motion. c). minimum amount of background -- every part is given equal quantity of spotlight. Difference -- a). both used divisionalist technique, but in *Moscow I*, the smaller dot strokes were used, whereas in *Stary Night*, longer larger brushstrokes were used. b). analogous colors in *Starry Night* vs. complimentary colors in *Moscow I*, thus the overall hue of *Starry Night* was cooler.

Starry Night by Vincent Van Gogh   1889 73.7*92.1cm

Moscow I by Kandinsky

1. In this surface experiment, I used blue first to divide the surface into different sections. Secondly, instead of using paintbrush, I used carving pencil with thick acrylic color to directly paint on the top that resulted in an opaque layer. But still I followed the divisional lines strictly. Therefore each section now has the natural carving texture–Sgraffito.

2. Using this way of painting, the intensities of the colors are extremely emphasized since I'm not mixing any colors or adding any water in them. The special texture of carving generated in a dream like texture (which suggests surrealizm), rather than what we see normally in reality. This surface is inspired by Van Gogh's Starry Night. When looking at Van Gogh's painting, I discovered that this surface produced a mesmerizing effect, which I wanted to use in my own work. Thus, this surface is "whimsical", which is very similar to imagination or dreams

Surface Experiments

#1

#2

Process: In this surface experiment, I firstly paint on one paper with very opaque and thick paint, and made sure the paint of one color didn't blend in with one another. Then before it dried, I pressed another paper on top of it in the way of printing. By controlling the time for the two papers to attach, and the force I pressed on a particular part of the paint, I controlled the amount of paint printed on the other paper. Finally, I drew some lines to divide each color blocks.

Reason: This is the second surface that I tried the printing technique. Through this technique, a very distinctive insect's wing-like texture is created. Notice that instead of having every space filled with paint, some spaces I left in blank, which is controlled by different amount of pressure I gave. This shows the "fragmental" "whimsical" but leaping way of thinking.

#3

Process: In this surface experiment, I firstly used marker to draw the general outline of the leaves, then in the spaces between the leaves, I used blue, orange and yellow highlighter to create the first layer. Then on top of that, I used soft pastel to partly cover the blue blocks, thick acrylic fluorescent yellow to cover the yellow blocks, and leave the orange blocks the same. Finally, on the white leaves, I drew some very detailed patterns.

Reason: This surface experiment is different that it doesn't have a significant major focus. I showed 2 classmates my experiment for a very short time then removed it, and asked them what's the first thing that saw. Both of them answered they saw the black and yellow part, and one even insisted there's no red blocks until I showed it again to confirm, which stunned her. I believe this is interesting that, the audience can't distinguish what's the major focus point in this part. Only when looking closely, they can observe the details, which is similar to the way we view children—we never notice the uniqueness in their thoughts if we don't try to know them. However, even though the red blocks are neglected at the first glance, they're important to construct the overall hue of this surface.
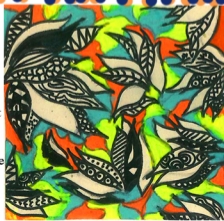
Observational Drawings

I chose this to be my observational drawing source because there's a shark on the lower left corner of my artwork.

April 2, 2014
Western Australia's 'Shark Attack' capital of the world
The time -- Australian and New Zealand Newspaper

Primary Source
May 10, 2014
YiZhou Avenue
Chengdu, China

This is the sitting man I will draw in my final artwork.

This thumbnail aims to show the tiredness of pedlar in an outdoor market under the aim -- to explore special and insightful perspectives on common aspects from daily life.

Artist Link: Paul Gauguin's Mahana No Atua: Abstraction—linked abstraction includes the high intensity and highly abstracted color and color blocks with smooth edges. This fulfills my objective that the bright colors indicate the crowdedness and liveness in this outdoor night-market, yet adding curved edges renders everything to lose its sharp passion and energy and in turn creates the feeling of melancholiness, tiredness.

Ryu Young Do's The lapse of time: Composition—I placed three people in the way that Ryu Young Do did, and significantly blended them into the environment and gave the people and background different levels of abstraction. Size—size of the human figures are enlarged, size of the background is reduced.

Relevance:Inspiration of this thumbnail is a trip to the poorest, not advanced town located in the far mountain area in China. Here, I discovered that everything is simple, small yet complete, while this outdoor market most effectively displayed how the peddler spend 0.5 RMB renting a platform to sell vegetables, 1 RMB renting a platform to sell meat, etc.

Deisgn: Color— I chose high intensity, highly abstracted vivid colors for the background and the customer, while dark neutral colors for the peddler. Such contrast depict the exhaustion and boredom they felt. Negative and Positive space— it's hard to distinguish which is the positive place and which is the negative place since I blended the human into the environment.

Size Relationship—the human sizes are enlarged while the size of the truck and mountains are reduced.

Repetition—the patterns on the hand are repeated to display the translucently virtual image. Abstraction —this artwork has multiple levels of abstraction. While the three people appeared to be relatively naturalistic, the truth is slightly abstracted, and the mountains in the background is hardly recognisable. Thus, different abstraction levels provide different focuses to each part that the more abstracted the object is, the less focus is given. Angle of view and Ambiguity— Since I blended the human figures with the environment, it's hard to decide what's the angle of view and this in turn created ambiguity.

Thumbnail

Paul Gauguin
Mahana No Atua
Oil on Canvas   68.3*91.5 cm

Thumbnail

Objective: show the tiredness of a pedlar in an outdoor market under aim to explore insightful perspectives on common aspects from daily life. This is the view when you put your face on your hand and look at the outdoor market through the fingers. Due to different focal points of the two eyes, we can even see the double image of nose and fingers. Artist Link: Paul Gauguin's Mahana No Atua-- Abstraction-- high intensity and abstracted color-- indicate the crowdedness and liveness in market. Color blocks with smooth edges -- avoid sharp motion and energy, thus creating tiredness. Colors—colorful background vs. neutrual objects. Culture: Inspired by a market called "the Big Market" in the area I live in. People there only focus on profits. However, this man is resting without concerning about the surroundings-- initial goal of making money became tedious job, but can hardly change reality. Therefore, he symbolises the final result of the peddler in this market. Design: Form—hand has six fingers, two nose bridges due to the special angle of view. Color— I chose high intensity, highly abstracted colors for the background while dark neutral colors for the hand -- contrast depicts the exhaustion and boredom. Abstraction—hand is hardly recognisable. Negative and Positive

space— hard to distinguish between them. Size relationship—huge hand vs. other background--major focus to the hand. Repetition—patterns on the hand are repeated to display the translucently virtual image. Organization of Space — enlarged hand. Stylization— fauvist use of colors. Angle of view— Looking through pedlar's eyes--tiredly sitting in the market and staring out from his fingers. Depth— foreground (the hand), middle ground (woman, truck, and two customers, background (the crowds, the shops, two people higgling on the goods).

1). This is a thumbnail depicting a real peddler I saw in the outdoor market during the nighttime. The gesture of the peddler is normally seen in an experienced old man, while this middle-aged male displays the abnormal senescence.

2). Artist Connection

To Paul Gauguin's Mahana no Atcca

Abstraction and composition—linked abstraction includes the high intensity and highly abstracted color and color blocks with smooth edges. This fulfills my objective that the bright colors indicate the crowdedness and liveness in this outdoor night-market, yet adding curved edges renders everything to lose its sharp passion and energy and in turn creates the feeling of melancholiness, tiredness.

Placement of the main object — I put the object in the middle, and made both sides of the thumbnail almost symmetrical which I believe doesn't prevent the interesting use of space but gave more highlights on the pedlar.

Form—I adopted the use of 2D, therefore the 3D forms doesn't prevent me from displaying the colors.

Texture—I adopted the smooth texture with the same reason as why I chose 2D shapes.

3). Cultural Connection

This thumbnail is strongly connected to me myself that every weekend on the way I walk from my home to the bakery, I will pass this night market. Each time there will be different people selling different goods, whereas they share the similar characteristics— they struggled for living. This only happens due to the system in China nowadays— the poor can hardly improve their economic standards no matter how much effort they put in, and this is exactly the reason why they are always exhausted.

4). Principals of Design

2-Dimensional: More focus on the shapes and colors, less focus on the form.

Color: I chose high intensity, highly abstracted colors for the background while dark neutral colors for the human body. Such contrast depict the exhaustion of him while trying to make a living by selling fruits during nighttime.

Texture—I used smoother texture, therefore less focus is given to the texture and more focus is given to the colors.

Negative and Positive space— I blended the man into the environment with his shadows. Also since everything is in curved color blocks, it's hard to distinguish the man from the background in some places.

5). Strategies of Expression

Organization of Space — I put the object in the middle, and made both sides of the thumbnail almost symmetrical which I believe doesn't prevent the interesting use of space but gave more highlights on the peddler.

Stylization— fauvist use of colors.

Angle of view— this is an angle of view at human eye level, which helps the audience to place themselves actually in the same scene. Objective: to show the tiredness of a pedlar in an outdoor market. Aim: to explore insightful and special perspectives on common aspects from daily life.
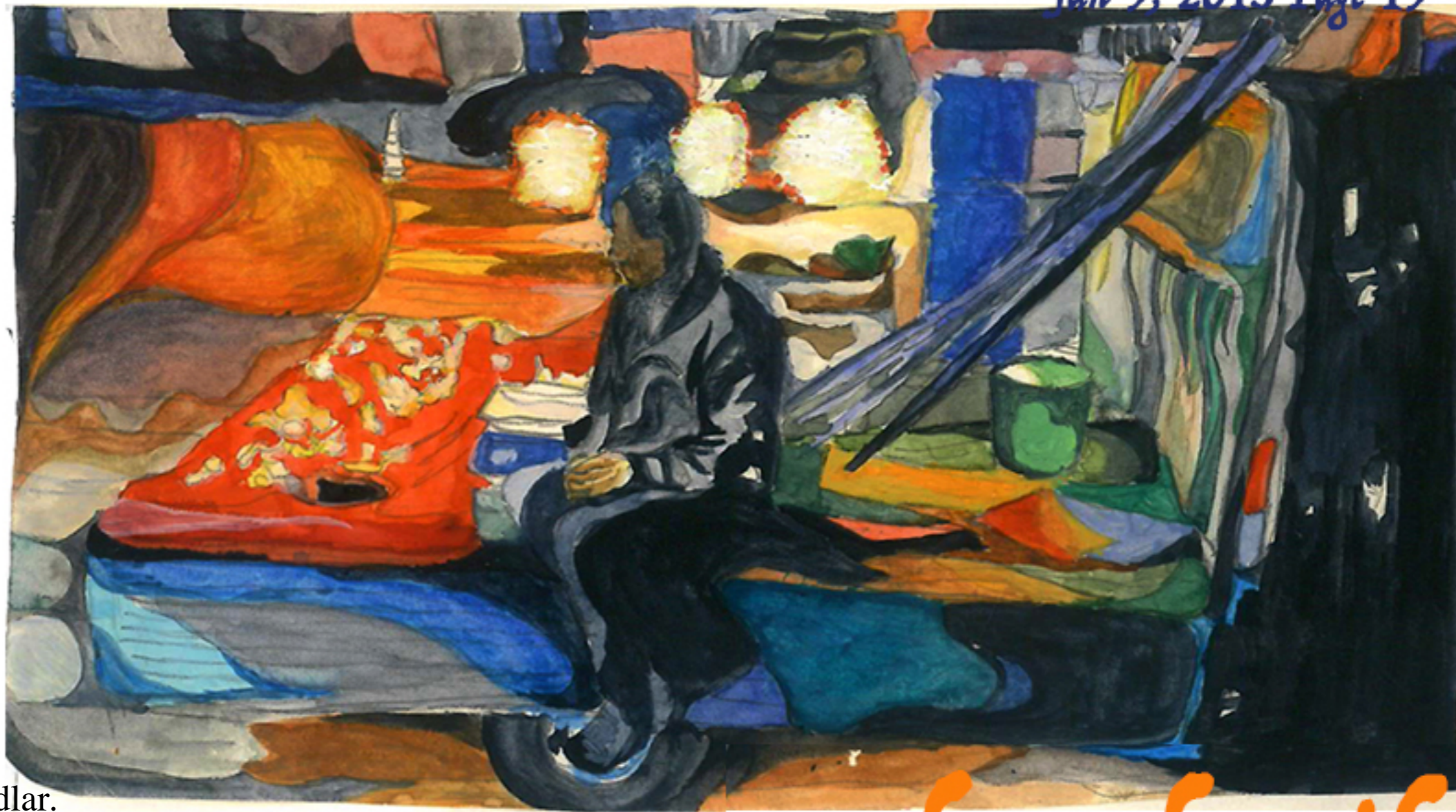
Thumbnail

Primary Source
Sept. 17, 2014
Tanghu Avenue
Sichuan, China

Media and Support

Smash: I found the support -- plastic board in a real construction site in China. Since I wanted to display the physical manpower of Chinese workers, I adopted the initial industrially geometric edges of the plastic board to show force and strength, and also to provide a more virtual feeling of standing in the construction site.

Transition into Colors:
I used a a wood board shaped like a hexagram on the outside edges and like a hexagon as the inside edges. By using this irregular edges, instead of a triangle, I allowed the direction of the edges of the board to follow the woman's gesture and display force. Also hexagon is proved to be the most efficient shape that can be seen everywhere in nature (honeycomb, the giant causeway). This efficiency allows the woman to save more power and dedicate them all to the dancing gesture.

Traffic Light: Oil colors on canvs -- paint streams need to be created through the ripping of oil colors. Also, since I adopted the scratching processs to increase the overall harmony, oil colors and canvas will be a perfect choice since they dry relatively slowlt and canvas won't get torn by scratching.

But Mom I Swear II: I chose to use wallpaper as the support of this artwork. First to use its unique textures, also by adopting the combination of different pieces, I showed that children's thoughts are the combination of multiple distinctive ideas, and these ideas are changing and merging with or isolating from each other rapidly.

Waldeinsamkeit
Support: wood
Media: Watercolor -- due to the washability of watercolors, I can create the merging of postive and negative spaces. Also, watercolors are also coverable, I can still use them to create multiple layers. Since I designed the artwork to have two boards that can be aragened freely, I used two identical wood boards.

But Mom I Swear I:
I used real form tissue on Panda's body and irregularly shapeds plastic boards to show that children's thoughts don't have a definitive shape, and they vary frequently. The connecting wires are used to link two animals, indicating that these are real animals but combined in a way that's against the natural form. Also, I chose acrylic colors because high intensity fluorescent colors are only made with acrylic.