

# PROCESS Portfolio

The overall direction of my works and exhibition is to explore human nature quality of “greed” based on the issue of material desires. To reach this, I mainly focused on the dominance of money in people’s life. Meanwhile, I also depicted the derivatives of material desire—production of self-worth and different perceptions of value. Since there was a socio-economic consideration, I wanted people to feel that art is also accessible to lower socio-economic classes.

Wrapping element was a recurring motif that connected most of my works. It showed relationships between people and their desires in an abstract status. Meanwhile, Most of my works were social art.

## Brief explaining of development of ideas

Gouache and acrylic

Objective of *Double Prey*:  
people love money and always want more and more money.

objective ①

In this process portfolio, all images of work **NOT** created by me will be surrounded by a color border such as the border around this box.

fiber-glass with acrylic

Objective of  $4.6 - 1.5 = 68 - 0.5$ :  
most people trade their time for money in their limited life.

objective ②

Oil on canvas

Objective of *Cages*:  
poverty makes people self-abased.

objective ③

Objective of *Pottery Selling*:  
poverty makes people self-abased.

objective ④

Ceramics

Oil on canvas with batik

Objective of *The Womb*:  
money can give people false sense of security.

subjective statement

fired clay

rational thinking results

Objective of *Balance*:  
greed should not be considered one-sidedly as the weakness of human nature quality.

Oil on Canvas

Objective of *Drowning*:  
Are we possessed by our possessions in this materialistic age?

query phase

# Plan of My First Artwork, *Double Prey*

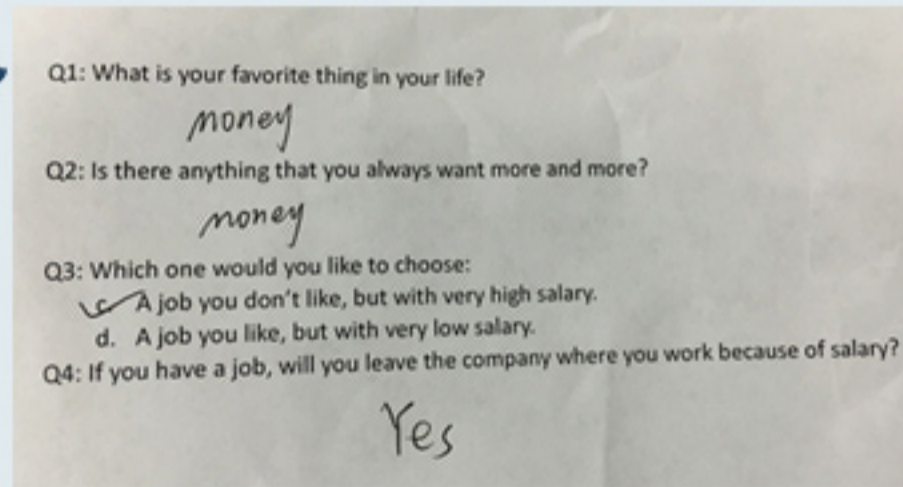
## Objective:

To show people love money, and they always want more and more money.

## Relevance:

Once, my friend told me her favorite thing is money, and her only dream is owning a lot of money. Because of this, I was interested in how do people consider the importance of money in their life. So, I did a survey by asking people some common questions that related to money. As I expected, most results were quite same with what my friend said. Based on this primary source, I decided to show this phenomenon in my artwork.

## Critical Investigation of *Therworld - Will Things Ever Get Better?*



citation: make by myself

*Therworld - Will Things Ever Get Better?*, Xiang Jing  
Fiberglass and paint, 2011  
215×265×120CM

source: [www.xiangjing-art.com](http://www.xiangjing-art.com) (Aug, 2015)

## References of Chinese wealth symbols

Source: [http://www.360doc.com/content/12/0817/23/8413713\\_230774929.shtml](http://www.360doc.com/content/12/0817/23/8413713_230774929.shtml) (March, 2015)



Xiang's work is an example of a special kind of **personification** to use an animal to show use something about human nature. She thought animals are metaphors of human natural qualities. Similarly, I used snakes to show human's greed.

Source: <http://www.xiangjingart.com/index.php?g=portal&m=article&a=index&id=362>

## Critical Investigation of *Sylvie*



Wim Delvoyo  
*Sylvie*, 2006  
Stuffed tattooed pig  
Citation: *Nature Morte*

The artist uses a pig, the symbol of happy and rich family in China, as his support. Tattoos on the pig's back have **elements that are culturally important in China**, which means bless families be rich and peaceful; however, the pig was dead, which against the symbolic meaning of itself and the meaning of the tattoo. So, the whole artwork is a symbolic design with the meaning of against the ideal and advocate the reality. This may be an example of **appropriation of cultural context** based on my own cultural background. **Both the design and also the support have symbolic meanings in a creative counterpoint**. This symbolic relationship of counterpoint between design and support, realized using tattoos, has informed my first artwork, *Double Prey*.

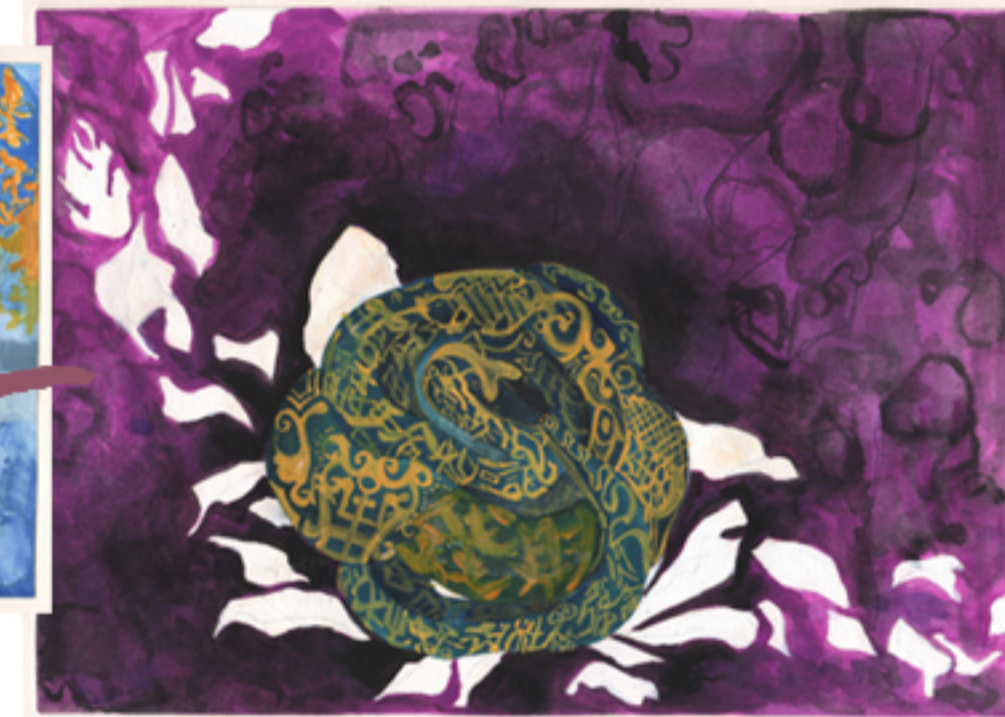
## Thumbnail Design 1 for *Double Prey*



## Experimentation of cultural elements



Alternate Design Idea for *Double Prey*



Snakes usually eat one animal each time, after finishing digestion, they will eat another one. But in my artwork, the snake eats again before digesting. The snake represents greedy people, the prey that be eaten represents wealth. So, the design shows that greedy people want more money. And if people like something, they always can't wait to get it, which is the snake can't wait to eat another prey in my design. Leaves are the symbols of money, since Chinese believe that there is a kind of tree called money tree.

In this design, **two eyepaths** were formed. One is formed by snake, another one is formed by currencies. Motion was used to show immaterial things. This created a **cropped eyepath** (lead by the snake) **that enters and exits the picture plane**. Meanwhile, the snake was not easy to recognize because of its abstract value, texture and form. But when viewers see it, they could not ignore it. which shows that people's desire for money is strong but hard to perceive.

Snake is a symbol, and it coils up. That is the pose of protecting itself, which shows the snake loves itself, and represents people love money. Meanwhile, the snake is eating its tail, which has the meaning of people want more money. Moreover, actual pieces of leather have been used as **collaged elements within the work's support**, since I believe it represents essence of people.

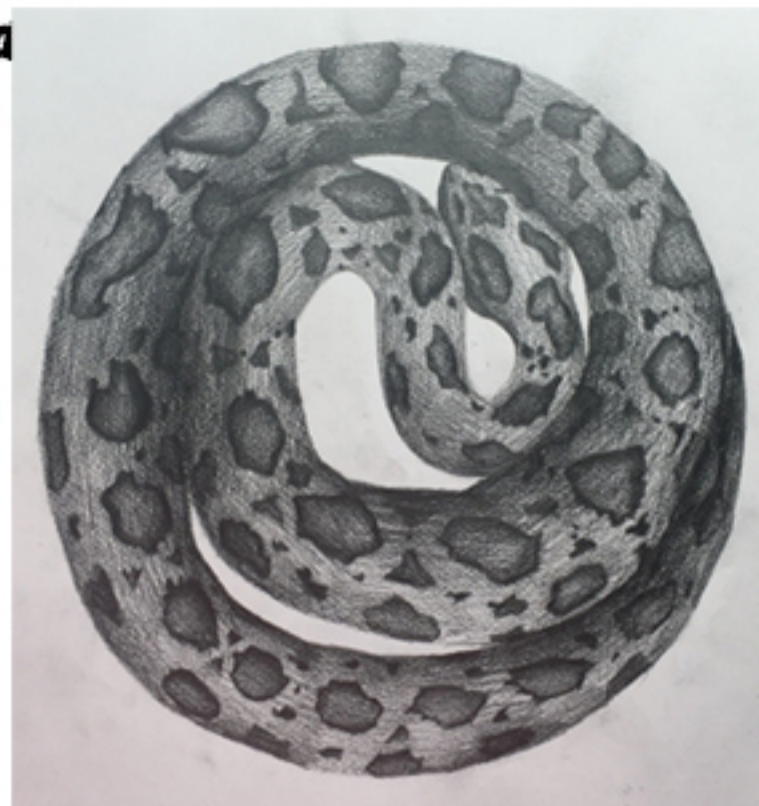
## Final Sketchbook Design



## Observational Drawing

wapbaike.baidu.com

(Mar, 14th, 2015)



once the final design is organized, before beginning the final work, it is my habit to make observational drawings so that I can be very familiar with the forms I would be using.

Tail of the snake was changed into a proper size. This was a cultural art, so cultural elements were added on the surface of the snake. Meanwhile, parts of the snake would be 3-dimensional, which is 2D combined with 3D.

Wrapping element in this design is shown as the prey wrapped by the snake.

## Final Work



*Double Prey*, 185×88 cm

Gouache, acrylic, leather, wood chips, paper towel and newspaper

The snake who eats too much can die from its own greed. Animals can be metaphors of human natural qualities that are hidden by our social identity. This work shows people's material desires through exploring a relationship of hunting and being hunted. Leaves are Chinese symbol of wealth, it enhanced the expression of people desire money in my artwork.

## Growth of Idea

Last objective is an obvious social phenomenon, it is fairly easy for people to notice it. So this time, I want to explore this desire issue deeper with more subtle perspective. I hope that while blending more personal characteristics in, the universality of my work will also be enhanced.

## Final Sketchbook Design



## Plan of My Second Artwork, $4.6 - 1.5 = 68 - 0.5$

Objective:

To show that most people trade their time for money in their limited life.

Relevance:

In order to make money, most people are willing to do extra work, like part-time jobs, and they are willing to work overtime. Also, most people would take cheap subway or buses to go to work, which spends a lot of time on the way, rather than take expensive but fast and convenient taxi. These phenomena are common in society nowadays, which are manifestation of trading time for money.

## Critical Investigation of Warrah or Antarctic Wolf *Dusicyon Australis*



Brion Nuda Rosch, *Warrah or Antarctic Wolf Dusicyon Australis*

2011, acrylic on found book page

Source: *Nature Morte*

In this artwork, the artist covered parts of wolves to show extinction of these kind of species. And the artwork is **ambiguous** when covered parts combined with the title *Warrah or Antarctic Wolf Dusicyon australis*. So, I used the way of cutting parts of the object to show my objective, and also tried to create an artwork which is ambiguous with its title.

## Refinements of my idea

This design was planned to be a fiberglass sculpture, and the size was planned to be about 12cm\* 7cm\* 30cm. The title was changed to be  $4.6 - 1.5 = 68 - 0.5$  at the end. This title was directly from my own experience. Both left side and right side respectively show the cost and time of moving a same distance by using different transportations.

In this design, a woman is swiping a card to take the subway, and there are others waiting in line. This is a representative scene of people trading their time for money. So, I used this behavior (**motion**) as a **metaphor** to subtly show my objective. The brown thing that looks like liquid was planned to be sand. Figures' bodies were cut partly, with the sand (**symbol** of time) and its **potential motion**, the moment of time elapsing when people try to save money was shown. The design had a **rhythm**, and it was in a **unity** with **variety**. The initial title was planned to be *Individual gain, collective losses*. Combining with the design, viewers will hard to tell this design is about people's losses or people's gains.



**Observational drawings**

[www.cnkang.com](http://www.cnkang.com)  
( May, 23rd, 2015)



[www.taopic.com](http://www.taopic.com)  
(May, 23rd, 2015)

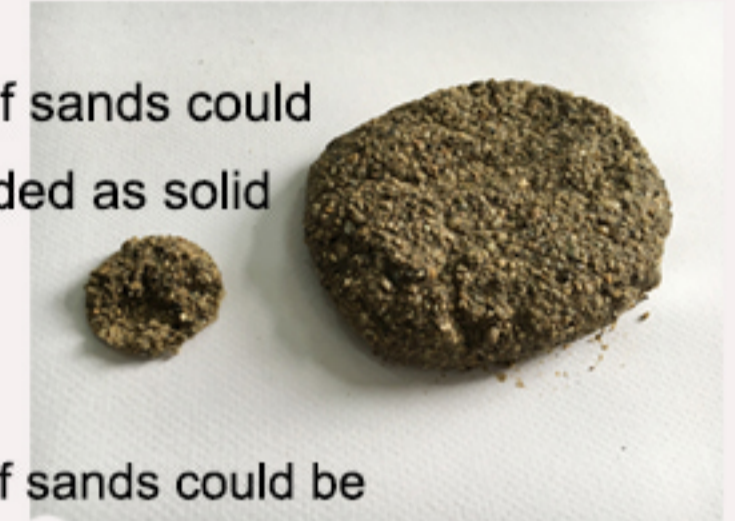


### Surface Exploration #1

Using white glue and adding little water, then sands could be moulded directly in hands.

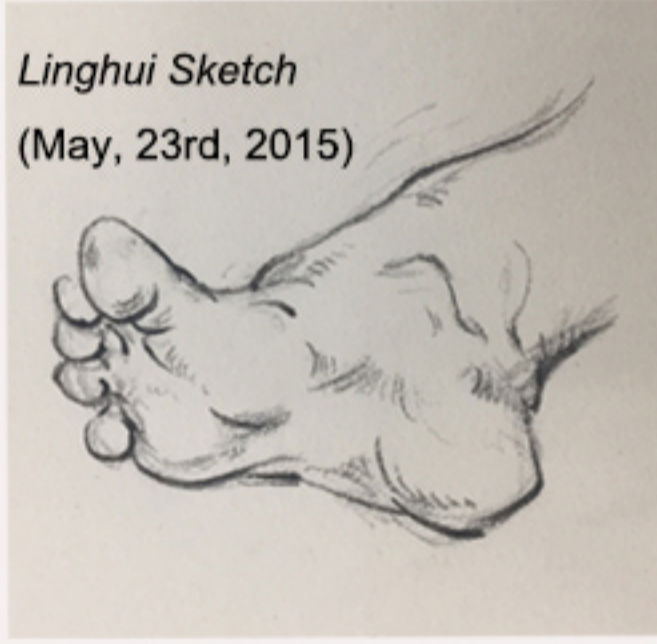


Testing if sands could be moulded as solid



Testing if sands could be moulded as solid with coins.

coins were taken down at the end. Since I believe that directly use coins in my artwork is overdirect for my objective.



*Linghui Sketch*  
(May, 23rd, 2015)

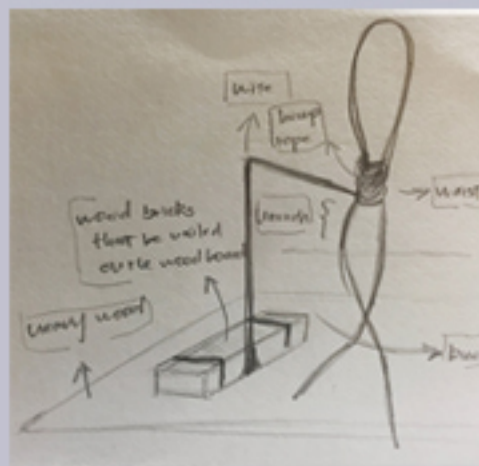


First, I need to build an armature for my sculpture.



After the final design is organized, before beginning the final work, it is my habit to make observational drawings so that I can be very familiar with the forms you will be using.

Before starting the work, I did some researches on the Internet, and got a lot of informations about how to do the fiberglass sculpture. Combined with the sculpture making knowledge that I got from books, I roughly knew the steps of doing the fiberglass sculpture.



Continues in next page

I started the sculpture with clay. And at the first time, I did it from head to legs. However, the clay was too soft, the legs could not hold the head, so the first sculpture failed. Then, I learned that figure sculptures should be made from the bottom to the top. So, I tried again.

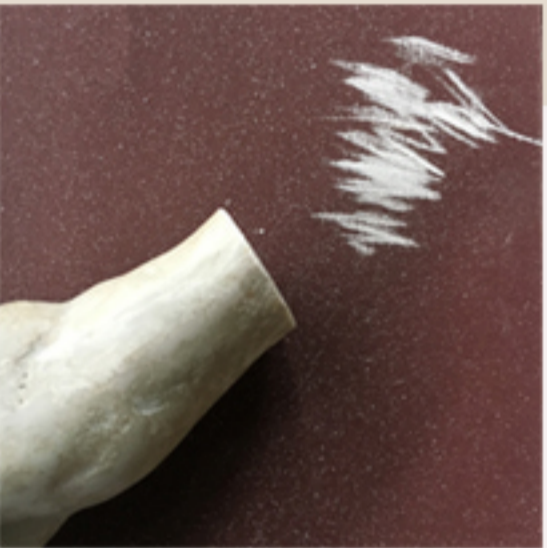
After molding clay sculptures to fiberglass sculptures, I did some experiments. Experimentation of cutting the fiberglass with a machine.



Experimentation of making the sculpture stand with small iron sticks



Surface Exploration #2



polishing fiberglass with emery paper.



Experimentation of polishing wood pedestal with tool in the photo

The work focused on a moment, and used the behavior of people swiping cards to take subways as a metaphor of expending time for money.

**4.6—1.5= 68—0.5,**  
Fiber-glass with acrylics,  
iron wires, sand and  
wood board,  
58×32×35cm



Final Work

Mixing acrylics with auxiliaries and paint sculptures with it



## Plan of My Third Artwork, *Cages*

### How does my idea develop?

last objective revealed a behavior that happen under people's clear consciousness. People do it on purpose and they know why they do it. That is an objective fact which shows the impact that money have on people's external characteristics, meanwhile, it used my own experience as support, which greatly enhanced the persuasion of my work. This time, I want to explore the internal impact that caused by money, and also based on my own experience.

### Relevance:

Most of my friends were born in rich families, but my family is not very rich. So, some gaps came out between me and my friends in living standards and ideological outlooks. As time goes on, the emotion of self-abasement emerged in my heart. I believe this phenomenon not only appears in my life, but also in other people's life. Thus, it could be considered as an universal phenomenon.

Based on my own experience, I believe that poverty is an important reason which causes self-abasement. Many people are facing this issue now, but they always pretend they didn't or did not show up. On the other hand, this is also a predicament that caused by people themselves, they stay at their superficial desire and suffer from it.

Objective: to show that poverty will make people **self-abased**.

### Critical Investigation of *Kamakura*

*Kamakura*, Georges Jeanclos, 30.5\*

61\* 31.8 cm, fired terra cotta, 1988

source: *The Figure in Clay* (August, 2016)



Shaving head bald is the symbol of Haitorei Edict implementing (an announcement that forbading samurais to use their swords). But, the title *Kamakura* is a Japanese city where warrior-led government used to be, so it is the symbol of prosperity of bushido. The circular cone has cracks, and the face of the figure seems to shows that the person will revive from deep sleep. So, the objective of this artwork might be the rebirth of bushido in Japan. (source: [www.khanacademy.org; nihonto.com.ua](http://www.khanacademy.org/nihonto.com.ua) (August, 2016))

In the artwork *Kamakura*, the artist Jeanclos used a circular cone to wrap the figure to show the objective. And I used the way of **wrapping to show people's self-abasement**.

A book written by Alfred Adler called *What Life Should Mean to You* mentioned that self-abased people would limit themselves in an area that they could control. So, two **metaphors** were used to show my objective. First, wrapping by bubbles was used as a metaphor of being self-abased, then the behavior of blowing bubbles was used as another metaphor that people create predicament of self-abasement by themselves. Isolation was used to enhance my expression; however, the design is **unified** by repetition and continuation. **depth** of my design was used to enhance universality. Meanwhile, the vulnerability of bubbles created **ambiguity** for my work.

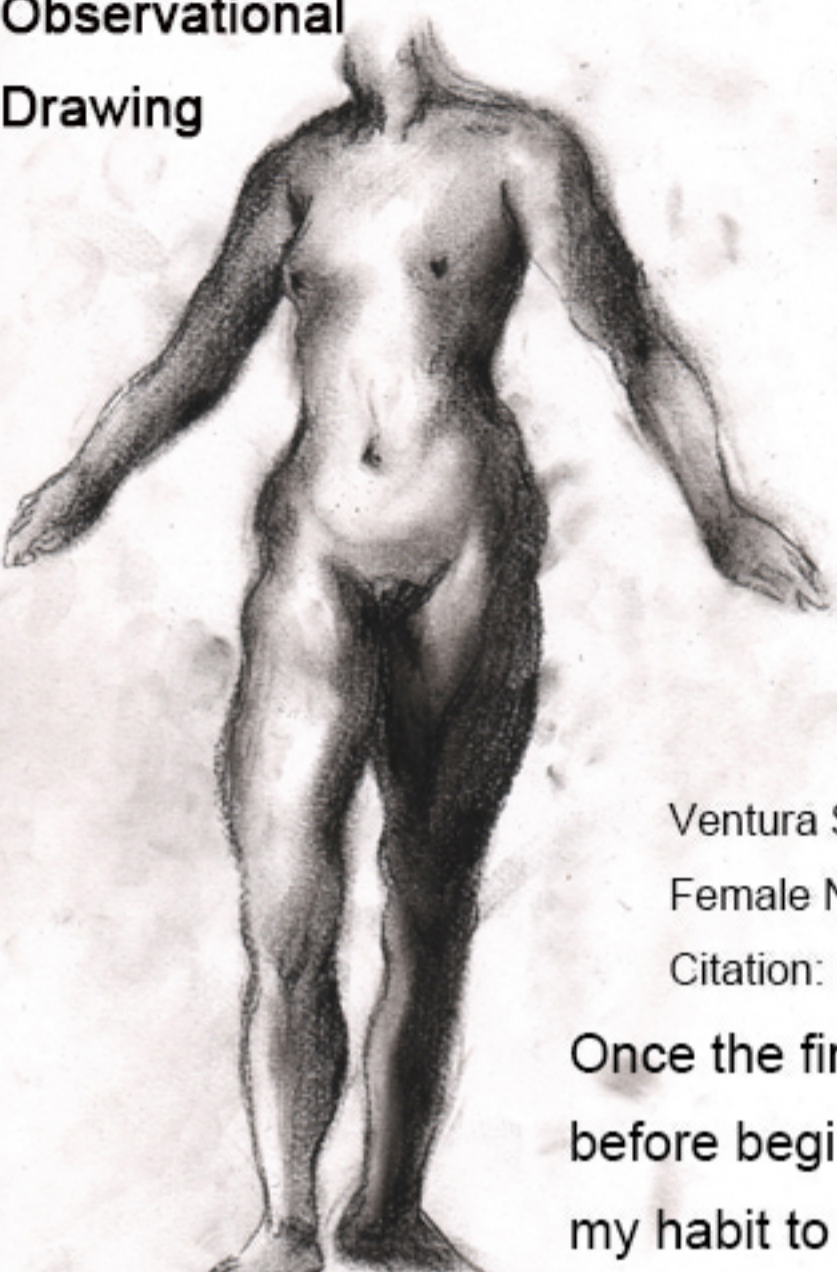
### Final Sketchbook Design



This design is creative because the bubbles have a dual character, both suffocating and easily broken. And this perfectly show my idea.



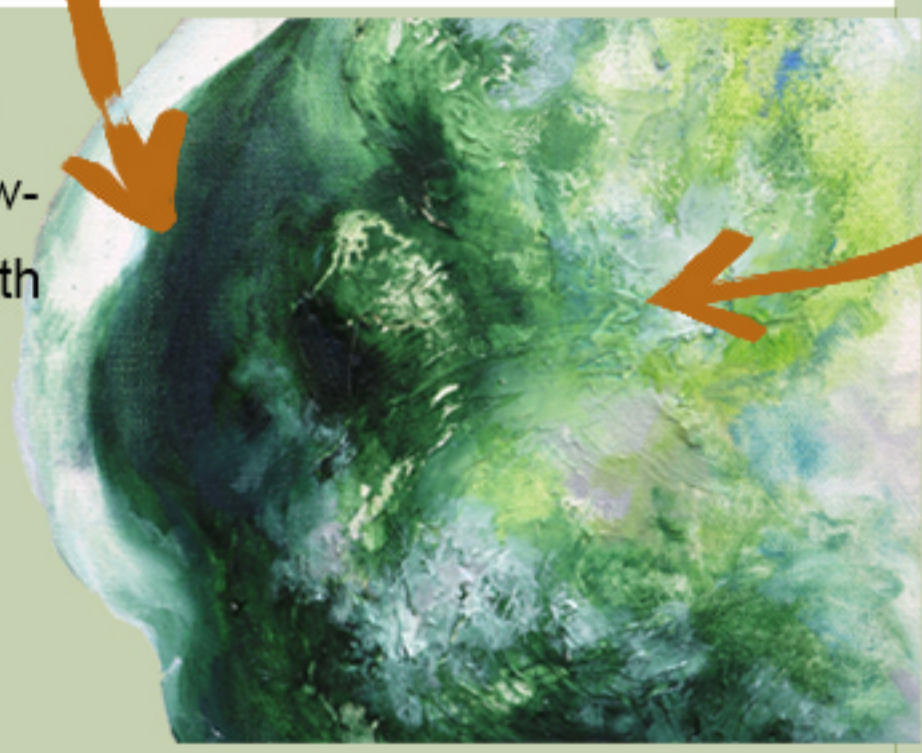
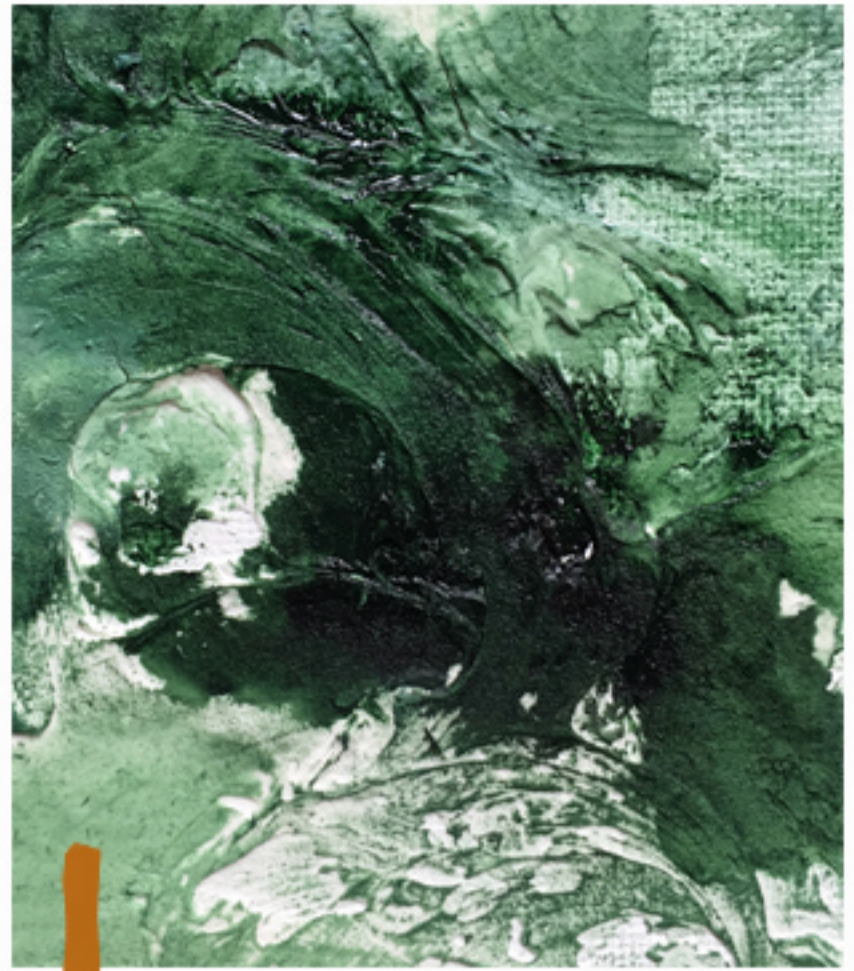
Observational Drawing



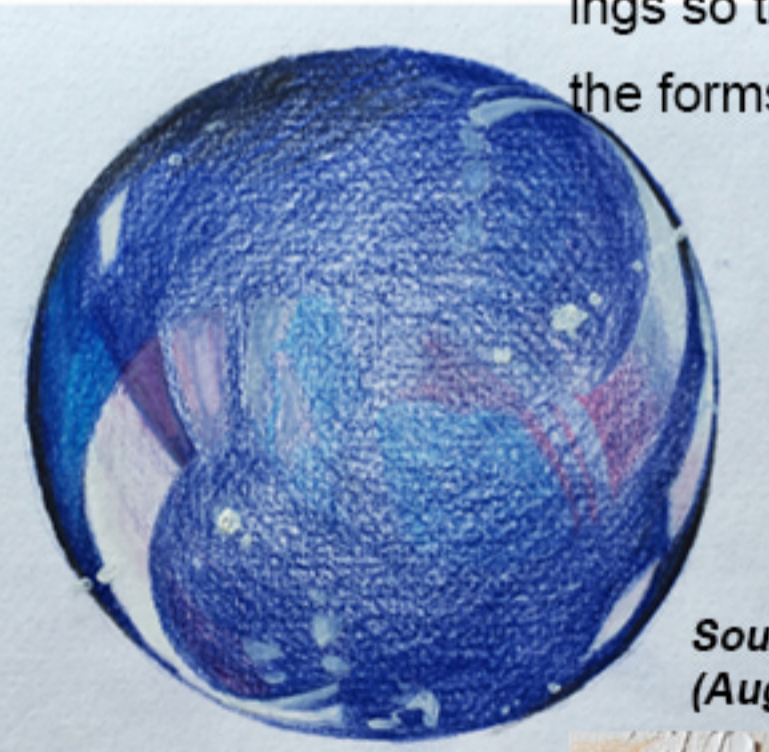
Ventura Salimbeni (1568-1613)  
Female Nude, Sanguine, 330\*230 mm  
Citation: *Old Master Life Drawings*

Once the final design is organized, before beginning the final work, it is my habit to make observational drawings so that I can be very familiar with the forms I would be using.

Surface Exploration #2



Final Work



Source: [www.bai-du.com](http://www.bai-du.com)  
(August, 2016)

Surface Exploration #4



Cages,  
Oil on canvas,  
acrylic modeling  
paste,  
70x90 cm.



A cage that can make you suffocated but also can be broken by your one finger touch. It is created by our selves around ourselves.

**The wrapping element is shown as figures wrapped by bubbles in this artwork.**

Surface Exploration #1

Surface Exploration #3



## Plan of My Forth

### Artwork, *Pottery Selling*

#### How does my idea grow?

Last work used bubbles as metaphor to imply the predicament that self-abased people are in, it also subtly showed two contradictory aspects of the existence of this predicament: the sufferings it caused would prove its existence, but it is also easy to break, then it can be considered as does not exist at all. After completing the artwork, in reflection, I considered this strategy for expression—to be somewhat directly intuitive. I decided to create my next work with more subtle expressive strategies, and on a larger scale, with a more active social involvement.

#### Objective:

to show that poverty will make people self-abased.

## Critical Investigation of 知识球



知识球 (*Balls of Knowledge*), Song Xi, pages from books, 2006, 199 balls  
Source: *Artgoer* (Oct, 2016)

In the artwork *Balls of Knowledge*, the artist Song Xi used installation art. His work consisted of a **large number of repetitive units**. So, I also used installation art with a large number of individual units to show my objective, also, repetition was used in my artwork and I made my work in 3 dimensions.

## Wealthy people



### Thumbnail Design

The initial design idea was consisted of many individuals. All figures would have had big bellies and then be glazed, except for one (**unity with variety**). The special one would be a thin figure without glaze. These majorities represents people who are wealthy and confident, the thin figure represents people who are poor and self-abased. In my personal experience, self-abasement caused by poverty projects the

idea that everyone around them is wealthy but not themselves. So, my design revealed a imaginary society that caused by poor and self-abased people themselves, which strongly showed that poverty makes people self-abased.

## Critical Investigation of *Kamakura*



*Kamakura*,  
Georges Jeanclos,  
30.5\* 61\* 31.8 cm,  
fired terra cotta, 1988  
source: *The Figure in Clay*  
(August, 2016)

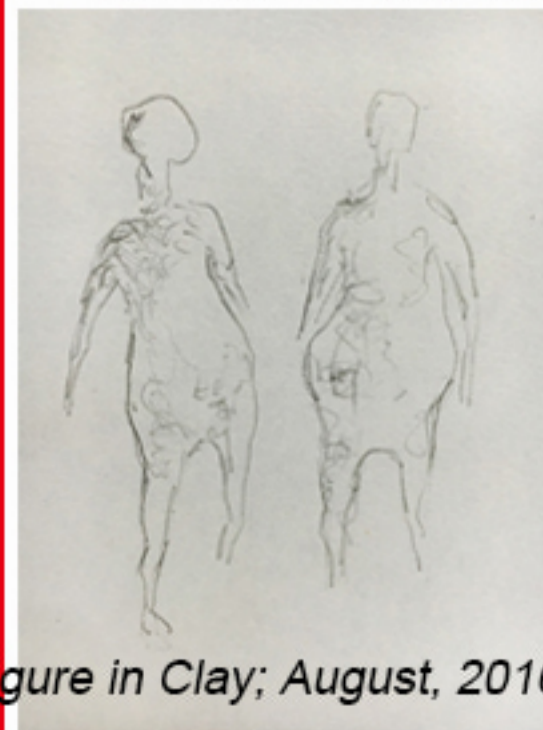
use of wrapping element to show the objective.

## Investigation of figure



Ronna  
Neuenchwander,  
*Dji Tala (Water Carrier)*,  
2003  
35 x 17 x 11 in.  
(88.9 x 43.2 x 27.9 cm)  
Slip-cast and  
assembled earthen-  
ware; electric fired,  
cone 05; sawdust fired  
with terra sigillata;  
water pot shard  
mosaic, stone  
PHOTO BY AARON JOHANSON

Source: *the Figure in Clay*; August, 2016



## Design Idea Refinements

a thin pottery that represents self-abased person



In this revision, the figures are replaced by pottery vessels. By catching **physical properties** of pottery, abstract concepts of self-abasement, confidence, poverty and wealth are visualized. Potteries with big mouth and large capacity represented wealthy and confident people, the thin one that lies down and hid represented poor and self-abased people. Fat potteries were all glazed except for the thin one since I believe that **the material of raw dirt is related to poverty**. Meanwhile, this made the thin pottery ugly and others beautiful (**major focus**), which was related to **self-cognition** between these two different groups of people. Moreover, there were **price tags** on each pottery except for the ugly one. These tags were **affirmation of values of individual existence**. Self-abased people generally believe that they can't get any affirmation from any aspect, so there was no price tag on ugly pottery. Also, the prices were arbitrary, because our values is not absolute.

There was **an interactive element** between my work and the viewers. The exhibit label invited viewers to TAKE one pot for themselves. "Being liked" is related to getting affirmation, so this invitation created a **collusion** between internal and external perspectives of affirmation of values.

## Improvements

the whole design were presented radially. Most of beautiful potteries were placed intensively around the ugly one, as longer distance from the ugly pottery, beautiful potteries were less intensive. So, **wrapping element in this design was shown by the pitiful ugly pot wrapped by many various pots.**

Compare thumbnail design and alternate d design

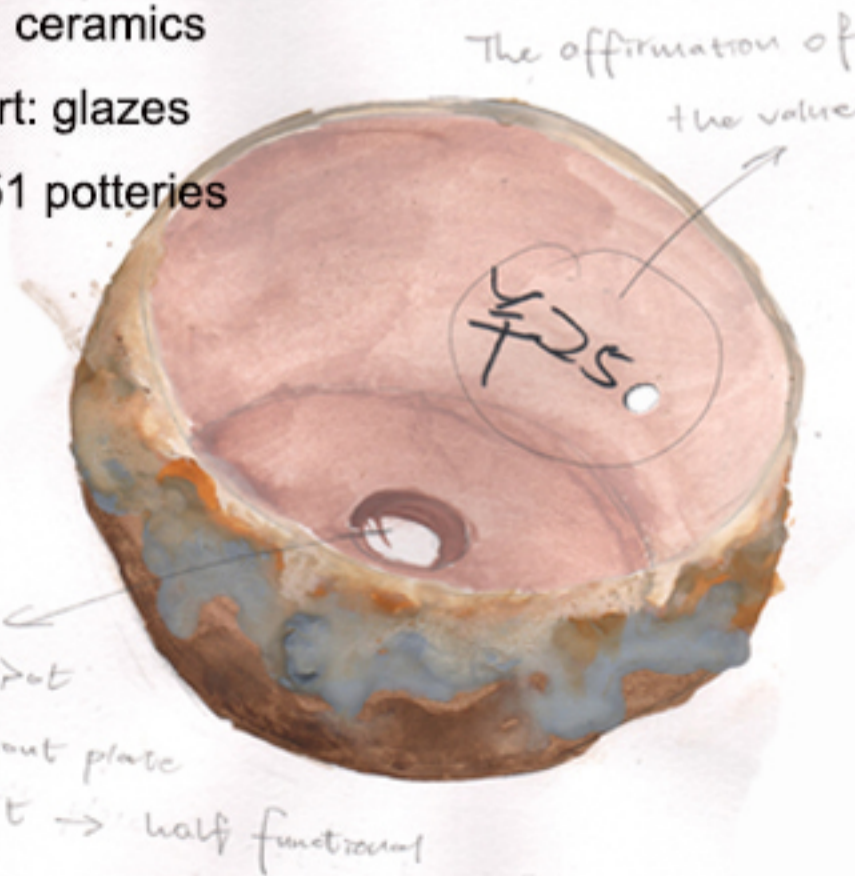


The strategy for expression in alternated design is more subtle than it in first thumbnail design. Using objects to show human is more effective trather than using human to show human. Meanwhile, the alternated design used an interactive process to connect viewers with my work, and enhanced the sociality of my work.



pottery Design

Media: ceramics  
Support: glazes  
Size: 51 potteries



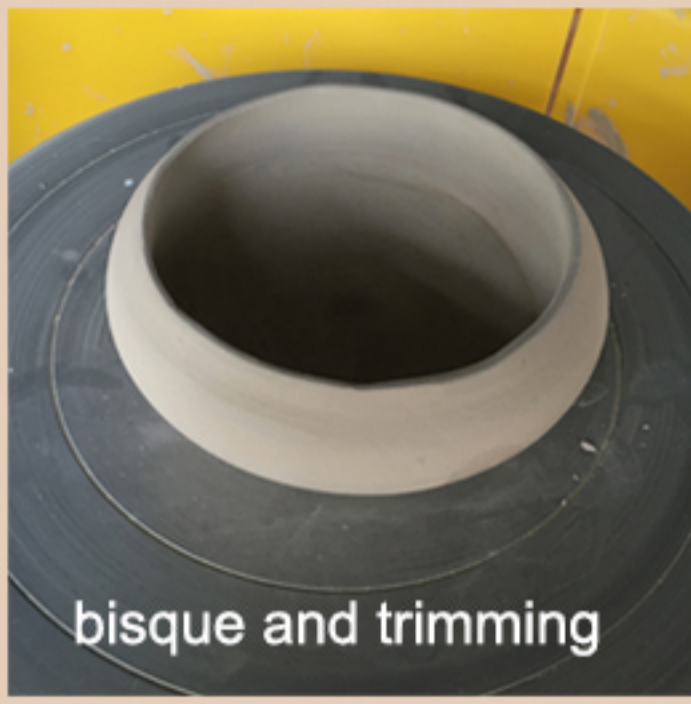
These were two pot making methods that I used



This method was used to made the special ugly pot.



Other fat beautiful pots were made in this way.



2 ways that I used to put glaze on pots



② Spray glazs with spray drier

① directly paint glaze with brushes

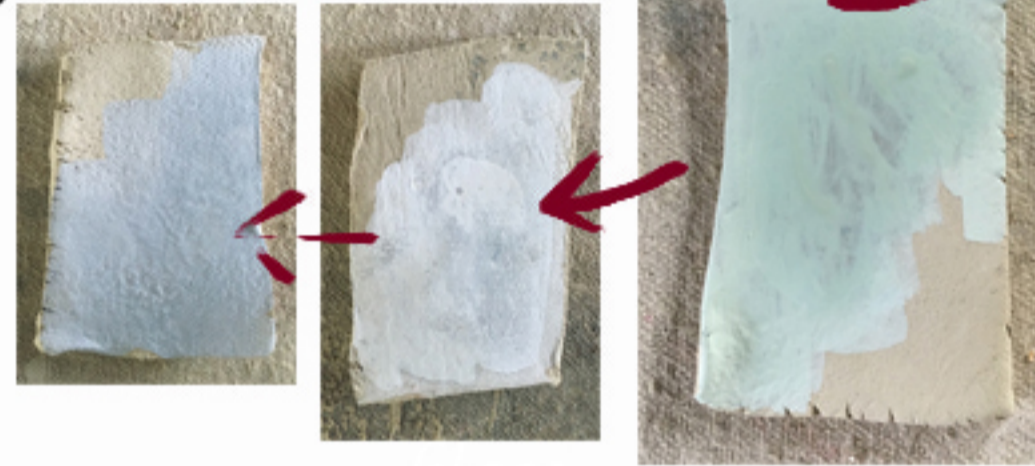


This method could get a even surface



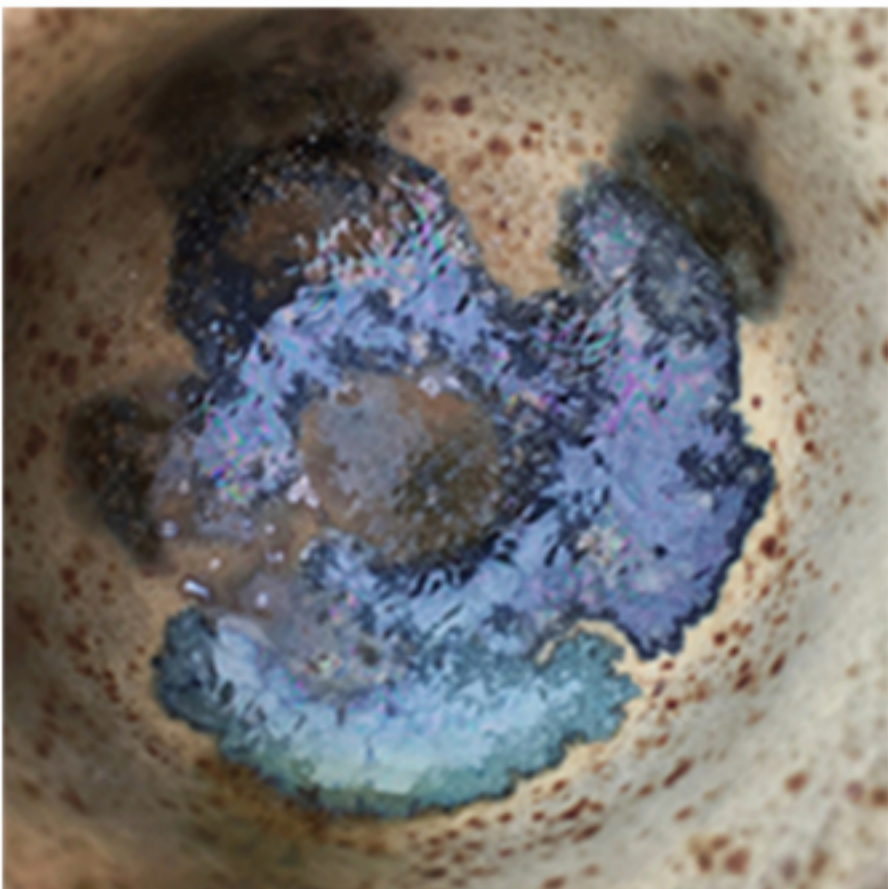
When I wanted to achieve the effect of flowed glaze, it was better to use this method.

These two text pieces were glazed by both spray drier and brushes. Also, these two pieces were not only put one type of glaze.



These two pieces were glazed by using spray drier. The second piece used transmutation glaze (a glaze which is opaque but which is capable of picking up the color from the body or slip beneath it and pulling this color into the glaze).

Source: *The Potter's Dictionary of Materials and Techniques*



These three test pieces were glazed by using brushes. Glaze surfaces looks flat so far, but when large areas need to be glazed, using brush is not the best way.





support columns fireproof board

Support the fireproof board with four columns in each corner. Test whether the board would shake with fingers. If it would, then adjust it until it wouldn't. If it still shake, add a piece of clay to make it stable. Kiln should not be used when these fireproof boards are not stable.



If one support column is not high enough, then use two. But make sure they support the board stably.



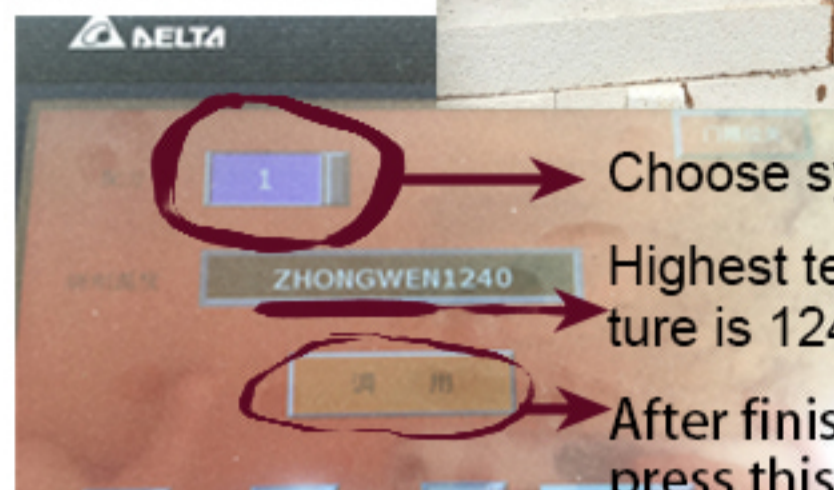
Put pots in the kiln



Current temperature  
temperature increase  
per min.

chosen system name

Electronic screen  
of control panel



Choose system 1

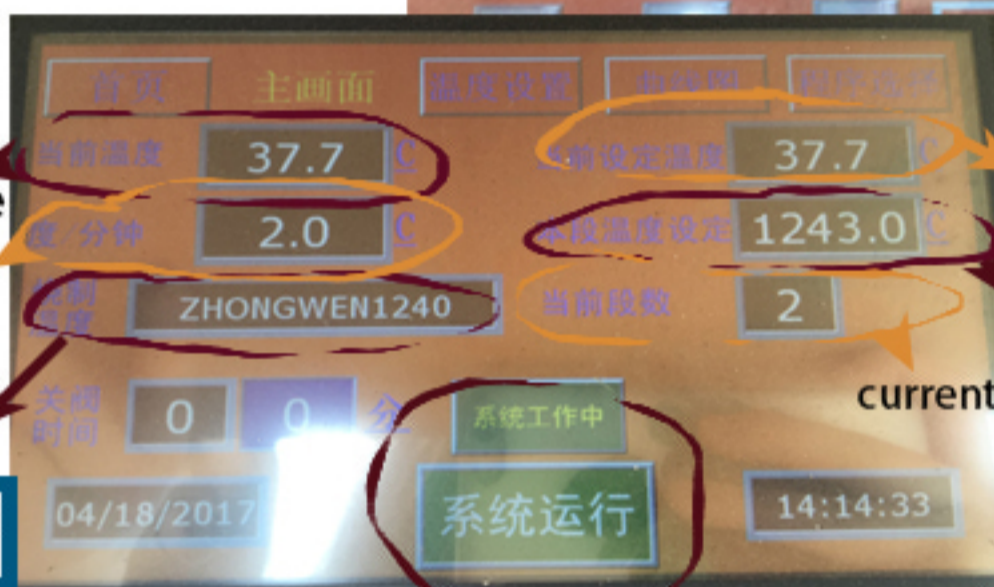
Highest tempera-  
ture is 1240°C

After finish setting,  
press this button



Control  
Panel

Put price tags on



set temperature for  
each phase

highest temperature

current phase

After checking the set,  
press this button. Kiln  
starts to work when it  
turns to be green.

Final work

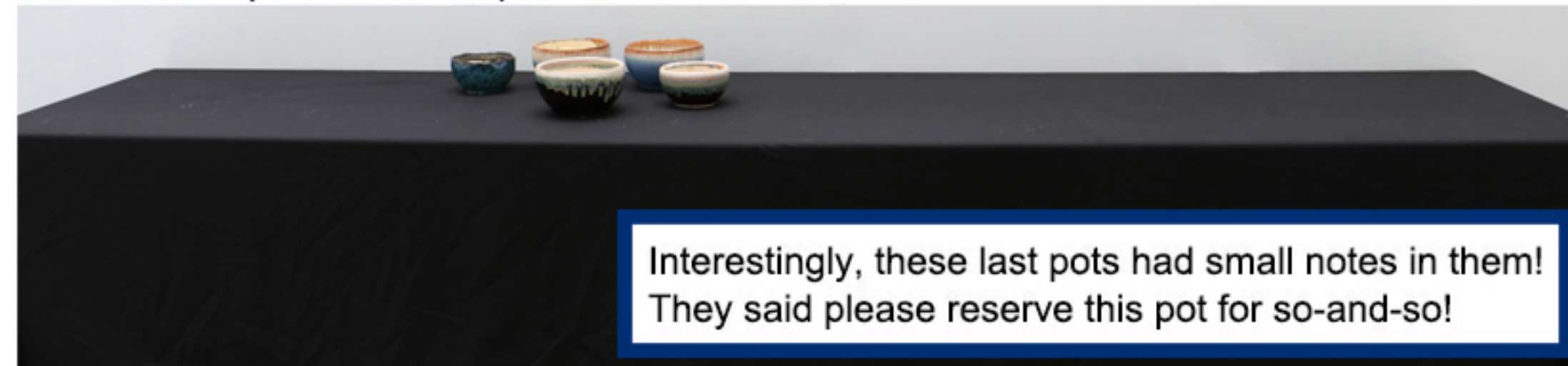


Title: *Pottery Selling*

Media: Ceramics with glaze, mark pen

Size: 202.5cm\*82cm\*60cm

After one day interactive experiment



Interestingly, these last pots had small notes in them!  
They said please reserve this pot for so-and-so!



# Plan of My Fifth Artwork, *the Womb*

## How does my idea develop?

When I buy things with money, like clothes and food, or pay money to get services, like hotel rooms and medical service, I feel safe. Because I can use money to buy things to support my life. This is the control that I have, and my feeling of safety derives from this power. This is one of the strongest effect that money brings on me, and I believe most people also have this feeling. So, I want to show this.

Objective: to show that money can give people false sense of security.



*Kamakura*, 1988, fired terra cotta  
Georges Jeanclos, 30.5\* 61\* 31.8 cm,  
source: *The Figure in Clay* (August, 2016)

Jeanclos used a circular cone to wrap the figure in the middle to show the objective. So, I used the way of wrapping to show people's self-abasement.

## Excerpts of *Me*

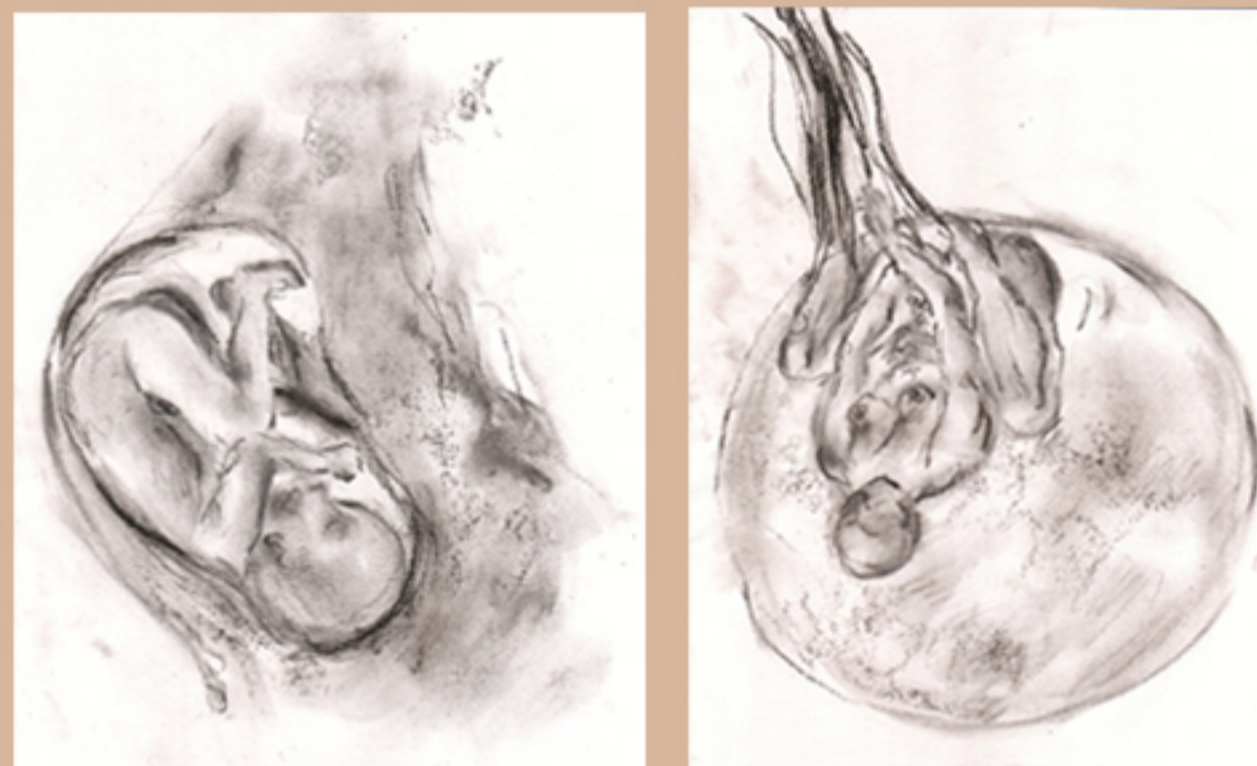
从子宫割裂，失去了温暖，  
是残缺的部分渴望着救援  
永远是自己，锁在荒野里，  
从静止的梦离开了群体

—— Nov.1940; Mu Dan

Divided from the womb, lost the warmth of it,  
Remnants eager to rescue  
There always myself, been locked in the moors,  
Leave the group from static dreams  
(translated by myself)

## Growth of Idea

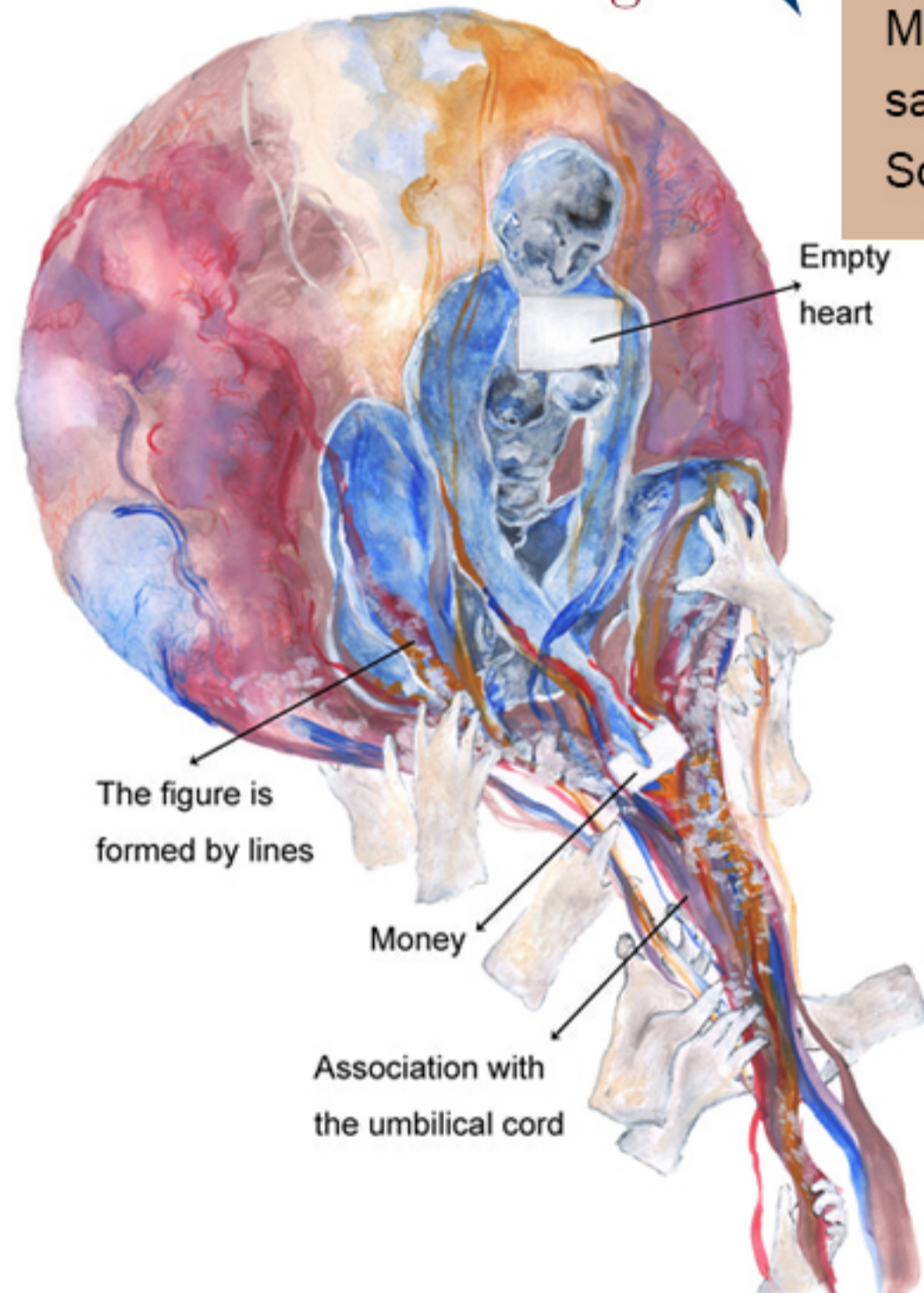
Mu Dan, a Chinese poet, who wrote that the warmest and safest place is mother's womb. When I read this, I was inspired. So, I decided to use association of womb to help my objective.



When babies are in mothers' wombs, wombs protect babies from danger and provide them an environment with sufficient nutrients through umbilical cord to support babies' life. So, I used the status when babies are in wombs as a metaphor, to imply the sense of safety that emerged when people are in an

environment with sufficient materials. Since material goods are purchased by money, we can consider that money gives people sense of safety; however, sense of safety that money provides is not real, since it comes from unstable outside factors rather than from inner chest. So, it is a false sense of safety, and it is presented by empty chest in my design. The whole design used **association** of womb to express my objective. Meanwhile, embroidery lines were used to build the association of umbilical cord. **Wrapping element is presented as being wrapped in the womb in this case.**

## Final Sketchbook Design



## Improvements

Hands in the design will be removed, since the umbilical cord is also the symbol of sufficient material supply and they overlapped.

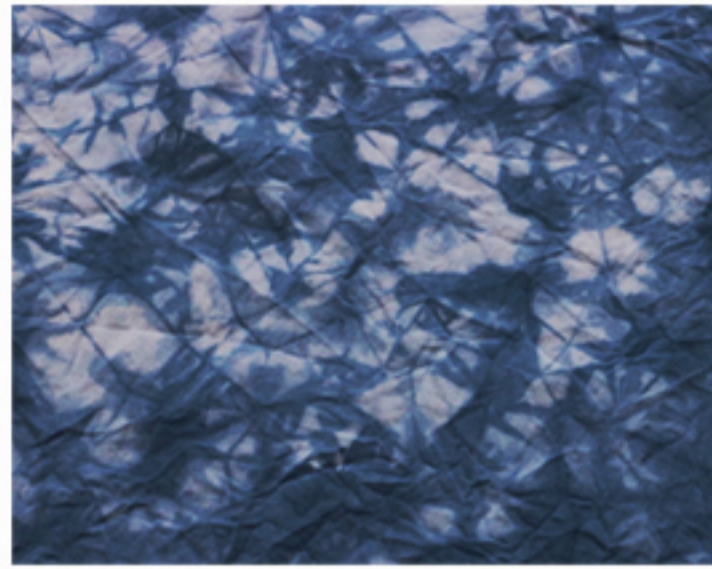
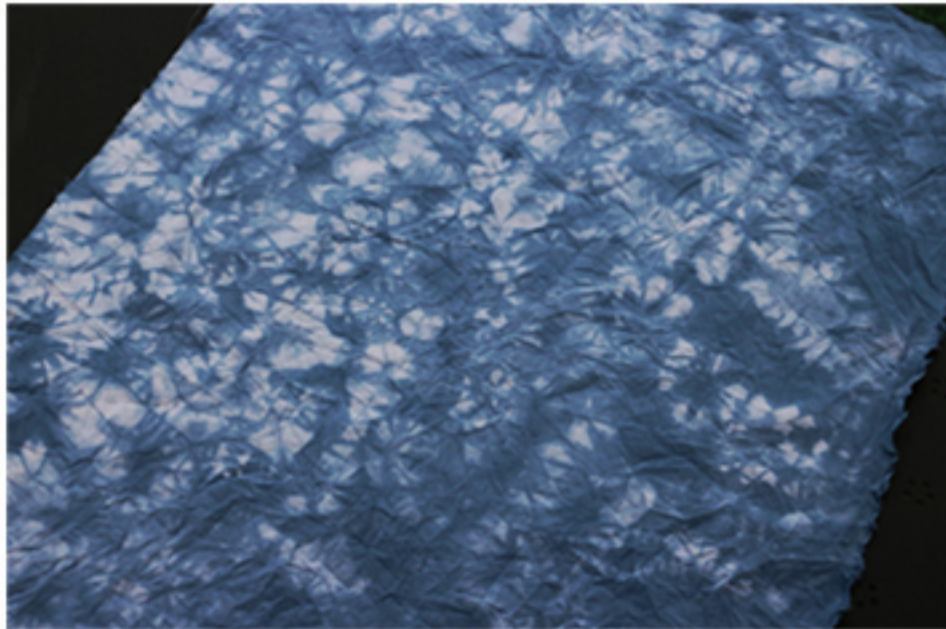
# Experimentation of tie-dye, oil paint and batik



The fake gloves that I planned to use are too medical. So I took them down.



These are steps that I do tie-dye: bundle the cloth; soak it in dye-fixing agent; put it in dye.

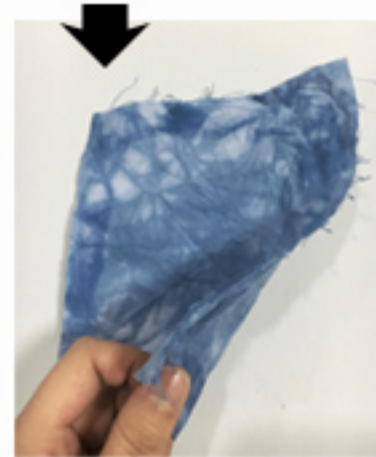


At the first time, I only dyed the cloth in a short time. So, the color was very light blue. And I believed that the time I soak the cloth in dye-fixing agent is not long enough, because the dyed cloth lost color when I wash it. Also, I tied the rope too tightly. and this caused many marks of the rope are left on the cloth. Thus, I improved my method.

The result was very good. There were many transitional areas that I didn't anticipate before.



Another piece of dyed fabric



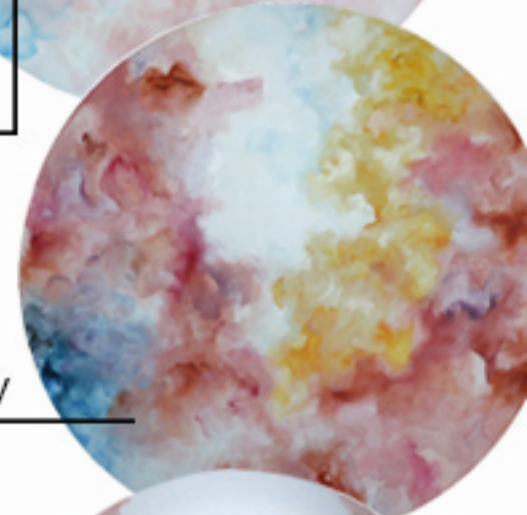
Experimentation of stick cloth on paper with glue. The result was not good, this method does not work well.



put white on the whole painting

add white and yellow

paint red and blue



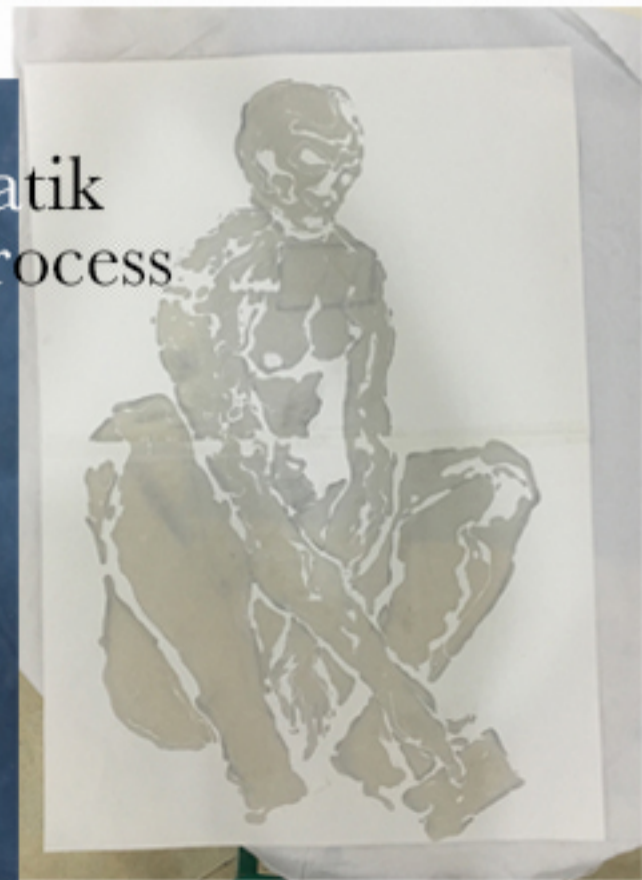
My original plan was only using cloth strips and gloves to make the umbilical cord; However, this made the whole artwork look clutter. So, I change the plan. I will use threads more instead of cloth strips.

## Process of oil Paint

Draw a figure draft on the paper. Put fabric on the top of the paper, so the draft could be seen through the fabric. Then use wax to paint based on the draft.



Batik Process



## Plan of My Sixth Artwork, *Drowning*

### How does my idea develop?

Questioning things is considered as part of the roles of art. So, after accumulating the established facts that I explored before, I want to query people: do we dominate our possessions or do our possessions control us? A person's survival and development are mostly supported by his desire. His desire to be alive, to live better, to know more, and to have more, etc. So, every action that we are taking now or going to take is potentially driven by our desires. Thus, in this stage, I got out of the issue of money and lead people to think about their positions in their desires through viewing my work. Different people may come out different solutions, since there is no clear answer in my work.

### Relevance:

Mildred Lsette Norman wrote that "anything you cannot relinquish when it has outlived its usefulness possesses you, and in this materialistic age a great of us are possessed by our possessions."

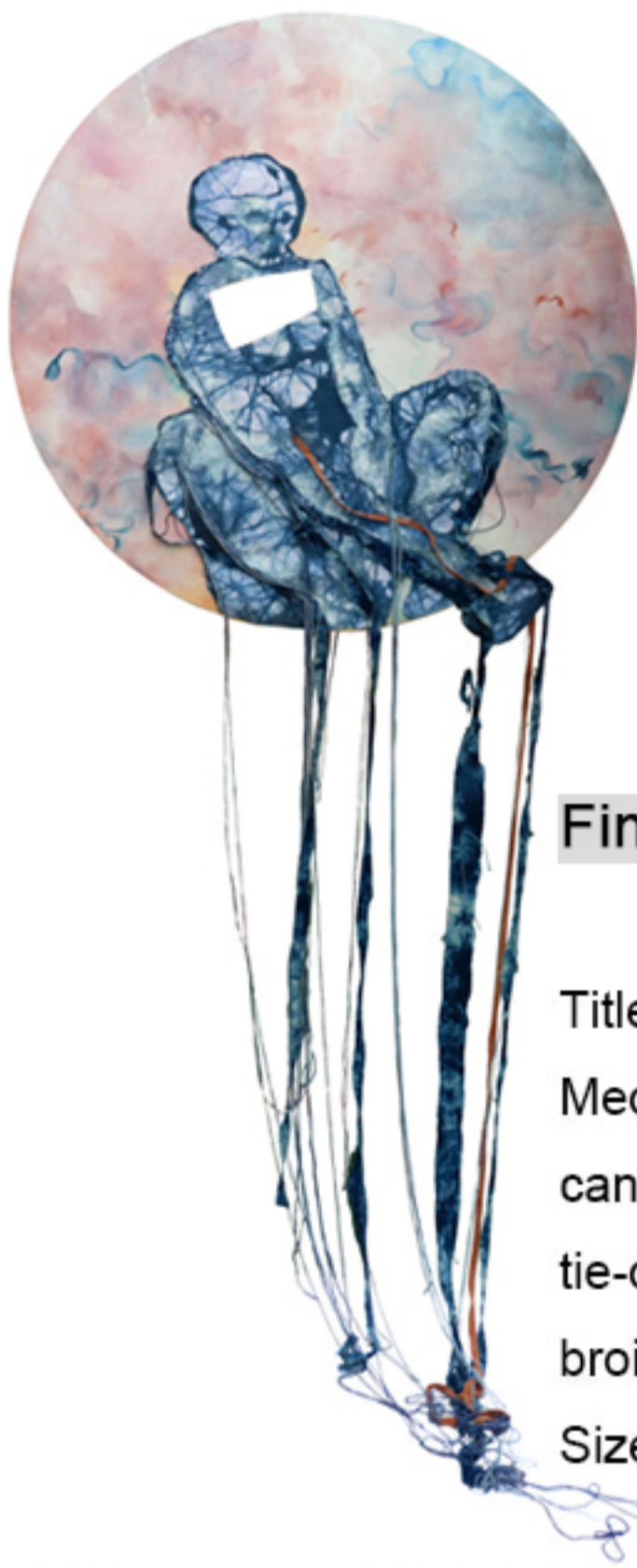
When I first read it, I was inspired. Although there has already been an answer, but this still is the topic that I want to ask people. So, I changed it into a question and lead my viewers to reconsider it deeply.

### Objective:

are we possessed by our possessions in this materialistic age?

### Final Work

Title: *The Womb*  
Media: Oil on canvas, batik, tie-dye and embroider lines  
Size: 80×130cm





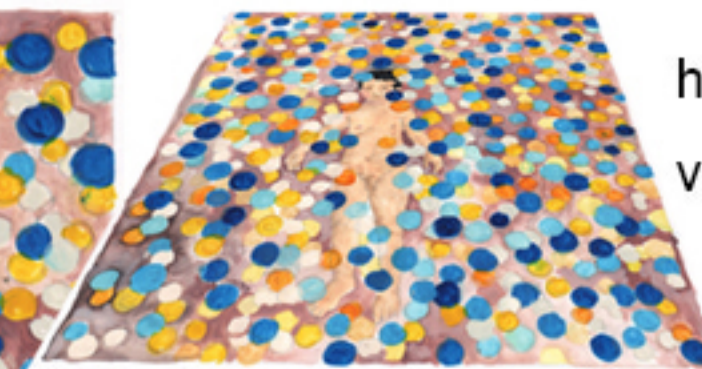
## Critical Investigation of Ceiling



Ceiling Fresco,  
Andrea Mantegna,  
c.1490s; fresco.  
Ceiling of Camera  
degli Sposi, Palaz-  
zo Ducale,  
Mantua.

Source: *Art in World History*

## Final Sketchbook design



high angle of  
view of the design



Observational  
Drawings

Source: *Old Master Life Drawings*

On the Fresco ceiling, Mantegna related the figures to the pictorial frame of the round ceiling, so provided **a low angle of view for viewers to see the thing that naturally high**. Meanwhile, he built **a unified composition** by using the ceiling brilliantly. So, I provided **a high angle of view for viewers to see things that naturally low** and enhanced the expression of my idea by building unity in my work.



in toy ball pool, but these ball pools have possibility to make kids die from suffocation. So when kids are surrounded by their "belongings", they can be happy, be sad, or be devoured lives. This also provides various answers to my question based on how viewers consider this image. Nakedness is considered as the most primitive state of people, it reveals essence of human nature, and that is the reason why I chose to use a naked child.

once the final design is organized, before beginning the final work, it is my habit to make observational drawings so that I can be very familiar with the forms I would be using.

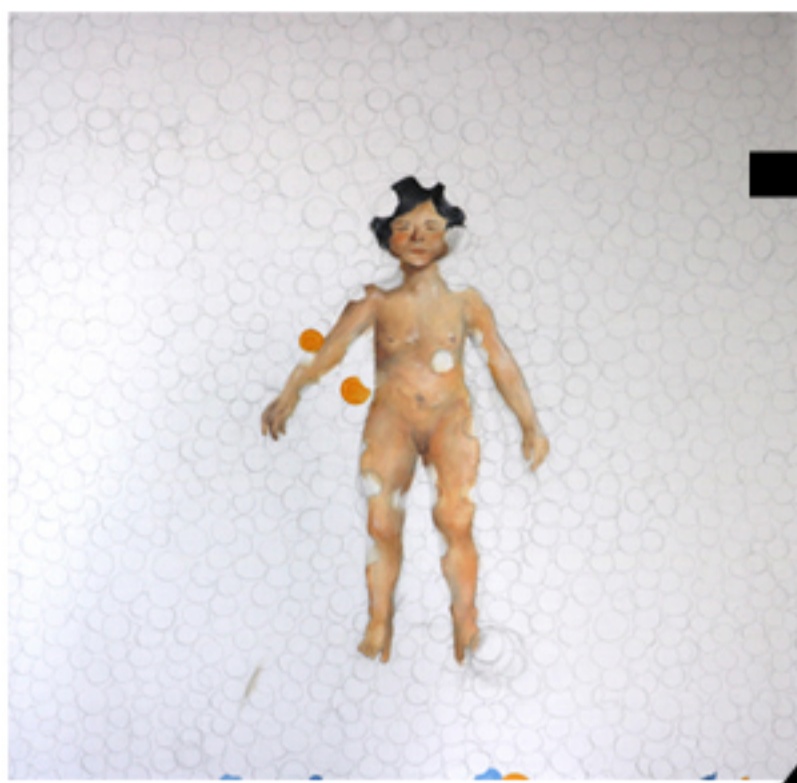


On June, 2016, I saw a piece of Chinese news occasionally. It said that a kid suffocated when he played in toy ball pool. I was inspired by this piece of news when I considered my objective. So I decided to use in my design.

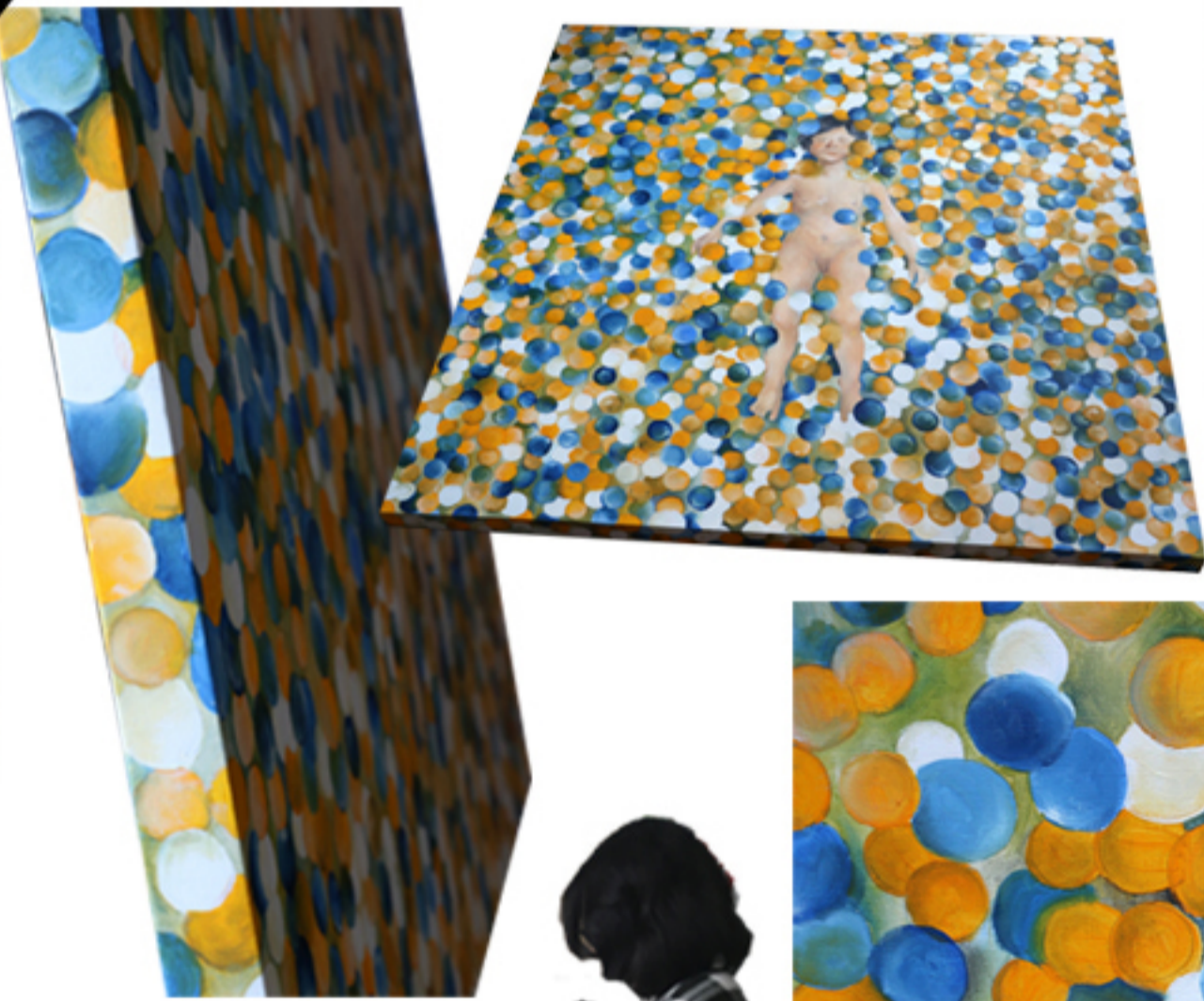


The final work was planned to be presented flatly on the ground. This created a high angle of view for people to appreciate this work, which provided an onlooking view that can make people think more clearly and rationally. Meanwhile, use of large amount of toy balls built an unified relationship in my design, which showed a choking feeling. And **wrapping element was shown as the kid been wrapped by toy balls**.

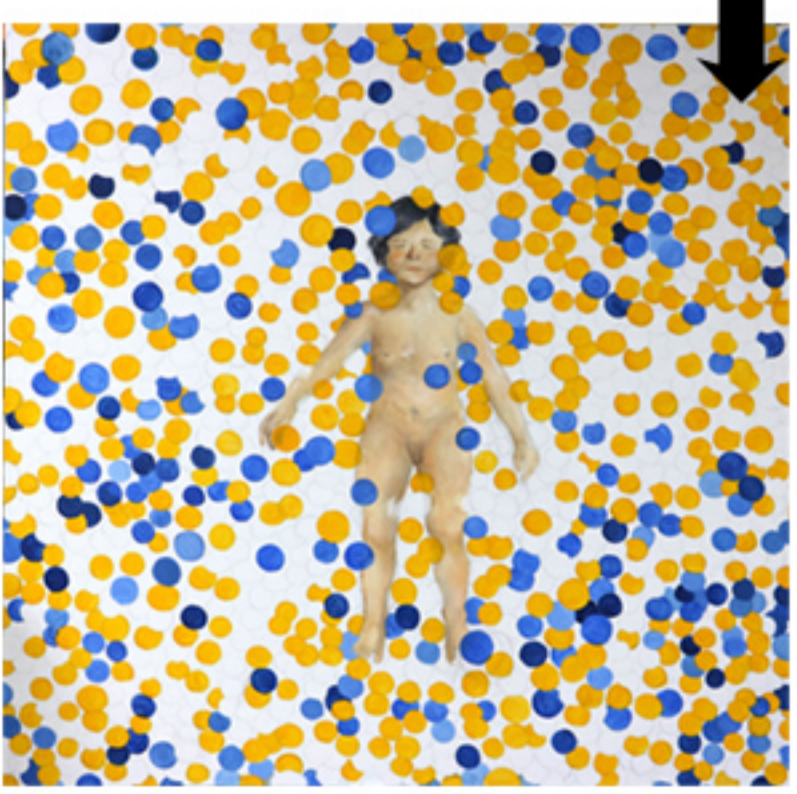
When kids jump into a toy ball pool, at least for a moment, most of them would feel as though all of these balls BELONG to them. This is how I felt when I was little. So, these toy balls are **symbols** of possessions that we owned. In my design, the kid is lying in the toy ball pool without any emotions. His posture with a peaceful face created **ambiguity** for viewers to judge his status: is he enjoying, or not? is he still alive, or has already dead? Kids like to play



Final Work  
*Drowning*, oil on canvas, 100×100 cm



one side of the canvas



Final presentation is on the floor



Oil Painting Process

Final presentation is on the floor