

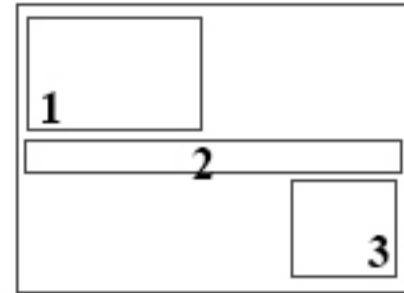
# Comparative Study



1. *Five Nudes*, 1950s, Sanyu, oil on masonite, 120 x 175cm, signed in Chinese and in French at lower right.<sup>1</sup>

2. *The Night Revels of Han Xizai*, Five Dynasties (906-960), ink and colors on silk, handscroll, Attributed to Gu Hongzhong  
h: 28.7 cm, w: 335.5 cm<sup>2</sup>

3. *Interior with Plant, Reflection Listening (self-portrait)*, 1967/68, Lucian Freud, Oil on canvas, 121.8\*121.8cm.<sup>3</sup>



**In this comparative study, I will compare the three artworks from three different culture contexts which created in various time periods, by three artist, Sanyu, Lucian Freud and Gu Hongzhong.**

**By discussing these three artworks, I have a deeper understanding in the similarity and difference of traditional and contemporary artwork, western and eastern art culture. And take Sanyu's artwork as a example which combined both eastern and western art.**

**I also applied the result of the comparison to my own art-making. It inspired me to create my own style.**



# Formal Qualities

Lucian Freud, 'Interior with Plant, Reflection Listening(-self-portrait)', 1967/68

Oil on canvas, 121.8\*121.8cm

## First artwork

### Identification of Significant Formal Qualities

The artwork is low abstract. In the artwork, there is a big green plant placed in the middle, the background is constructed by two rectangles, bigger one is brown and the smaller one is gray. The self-portrait of Freud (as the title says) is placed in the upper left of the painting between the leaves. The countenance of the portrait is infectious, I did the same expression when I first saw the artwork. In the painting the person put his hand to his right ear and seems trying to listen to something. The human figure is constructed by two parts, and the leaf bisected them. The face, hand and shoulder is naturalistic and naked, the part of body under leaf is translucent and wearing a black suit. The plant is placed right in the middle of the artwork and planted in a flower pot. The leaves grow extended around. The light seems comes from the middle of the artwork, and the upper leaves are bigger than the lower leaves.



Sources from the book "Lucian Freud" published by TASCHEN

### Analysis of Significant Formal Qualities

All the objects in the artwork are drawn with good naturalistic technique, the things that make the artwork abstract is the translucent suit with tie. The artist created unity and variety in artwork by using proximity (put the person and plant closely) and repetition of different leaves and neutral colors including brown which is neutral and green which is neither warm nor cold.

The artwork is in an informal balance,

there is a person, several big leaves and the gray rectangle in the left hand side, and the majority of the plant in the right hand side. The positive and negative space of the artwork is very clear except the translucent part of the human body blending with the background, and the negative space is very active with many divisions of space, some are open, some are closed. The variety of the artwork was shown by the different leaves, the brown background and the other naturalistic details in the artwork. The person, the plant and the brown background are biomorphic, the wall and the flowerpot are geometric. What is more, the motion of the person was shown by the diagonals of hand and neck and associated with the motion of listening. The rhythm of the artwork is formed by the leaves of the plant, began in the middle and grow all over the artwork with different direction and interrupted by the portrait.

**My Critical hypothesis:** To show the process of self-reflection and discuss the relationship between nature and human.

In the artwork the plant represent nature, wall(interior) represent human civilization, person- human being and the action of listening represent discuss and seek.

## Interpretation of Function and purpose

The informal balance and unity with variety of the artwork imply the complexity of the main question that the artwork discuss--relationship between human and nature.

The rhythm which create by the leaves suggest the laws of natural. The rhythm also attract viewers spend more time on viewing this artwork.

NATURE AND HUMAN

The face of Freud is very tangled and it hinted that he also do not have a answer, and because this facial expression is so infectious. It attrat viewers' s attention. Freud paint his self-portrait(as the title says)on the artwork, and it covince the viewer better. Because the viewers know this is the artist, and a person we know can convinced us more easily.



the plant is planted in a flowerpot placed indoor (as the title says), which is the way human plant a plant, but the human figure were placed on a soil-like background with a mall scale. I think the contrast shows complex relationship between human and nature and expressed his uncertainty of this question and arouse viewers' thinking



The most part of the background is in brown, and Freud use special brushwork make it looks like soil, it gives viewers a feeling of nature. The small rectangle in the left is painted is in grey. Grey make people associate it with concrete, the symbol of man-made world. This contradiction make viewers think about the relationship between nature human being and society again.

The action of hearing half body of Freud is naked and the other part wears a suit and blending with the background. Also the scale of Freud is much smaller than the plant. I think it means in the process of self-reflection, in front of the nature, everyone is equal and tiny. The identity you have in the human society means nothing in front of nature.



# Evaluation

## **Evaluation of the Artist's use of Materials**

The media of the artwork is oil painting. The oil painting is always a very important media in western art, and it is a good material to accomplish naturalistic effect.

In the artwork Freud use brown paint mixed with a lot of oil to make a translucent layer in the background, the brush work can be seen clearly and makes a soil-like texture which bring another contrast to human and nature( wall with soil-like texture). it helps to support my critical hypothesis.

The size of the artwork is not very huge, it' s only 121.8\*121.8cm, which means viewer can view the whole artwork by one glance, and pay more attention on the question that Freud gave.

## **Evaluation of the Artist's conceptual Framework & Artwork's Cultural Significance**

**Nudism:** Nudism is one of the important conceptual element of this artwork. It can be seen as a way to come back to nature, and view people in a fair way (clothes can bring external identity to people). But nudism itself shows a contradiction between human society and nature. Naked is the natural form of people, but in our society, it always associated with sexuality and regard as misbehavior or an act that need to be blame.

**Question the human society:** During the two world wars, there are a lot of new weapons which have a great lethality were invented. People are shocked about these invention, and the disaster damage of weapons are not less than nature disasters. I think this lead Freud to think about the relationship between nature and men power, and the position of human in this world. In the artwork he is not spectator, he brings himself and his confusion in. I think in the artwork, he didn' t confirm or deny any perspective, but make it to be an open conversation.

**Reflection:** In 1960s, many people in Europe questioned their own society. In this artwork, Freud is being reflective and questioning about himself, also about the relationship between human and nature. In some extend it shows the trauma to society that brings by the war. The sudden killing break the cognition to disaster in people' s mind and brings query.

# Identification of Significant Formal Qualities *The Night Revels of Han Xizhai* c.960, Scroll painting, 29\*336 cm, Gu Hongzhong



(The artwork is a Chinese traditional artwork so it should be view from the right side to left side)

**The artwork can be divided into five parts, listening to the music, watching the dance, relaxation, play and farewell.**  
The format of the artwork is similar to the serial strip. Several different sense were putted together by time and become a long scroll painting. there are a fragmentary preface written during the Southern Song Dynasty( '熙載风流清旷, 为天官侍郎...' ) simply introduced the scene and the people in the artwork. Three words(夜宴圖— picture of the banquet) written by Cheng Nanyun. There are also several seals printed by "董林居士", "纬萧草堂画记" (famous collectors) and "emperor Qianlong", etc.<sup>4</sup>

In the second part, the red dress man sitting on the chair and seeing the performance of the lute-player and a female dancer. The black dress man change his clothes into a brown color, and playing the drum. a man wearing a black clothes is beating out the tune for the performers.

In the first part, a man dress in red and another dress in black with a tall hat should be the host and a guest of honor, they set on a bed like couch. Several man with the same clothes and ladies set or stand around them. They are all listening to a female lute-player playing the lute.



There are no joint between the wall and floor.

A monk stand behind them and his clothes is blending with the background.

The painting on the creen have the same color as the background, so the screen divide the space, but doesn't make the space be isolated.

There is a bed with dark green curtain and red quilt in the most beginning of the artwork. The red quilt on the bed is in a mess, and there's a lute handle out there. These are a little bit atrange to exist in the house of rich officers.

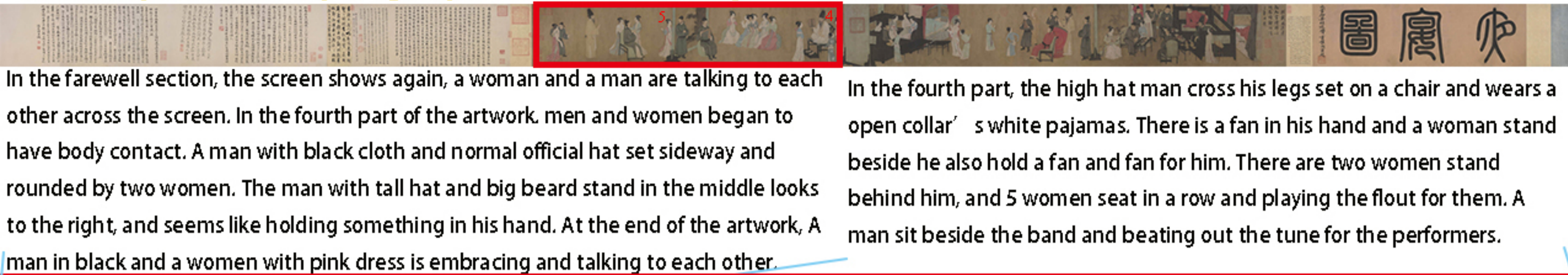


Three of the women in the band is facing to the high hat

The bed appear again, and the quilt is also in a mess.

In the third part, The black dress man set on the couch, and several women set around him, and chat with each other. A women handle a lute is dancing with another woman who handled a pallet.

## Identification of Significant Formal Qualities



In the farewell section, the screen shows again, a woman and a man are talking to each other across the screen. In the fourth part of the artwork, men and women began to have body contact. A man with black cloth and normal official hat set sideways and rounded by two women. The man with tall hat and big beard stand in the middle looks to the right, and seems like holding something in his hand. At the end of the artwork, A man in black and a woman with pink dress is embracing and talking to each other.

In the fourth part, the high hat man cross his legs set on a chair and wears a open collar' s white pajamas. There is a fan in his hand and a woman stand beside he also hold a fan and fan for him. There are two women stand behind him, and 5 women seat in a row and playing the flout for them. A man sit beside the band and beating out the tune for the performers.



a lot of stambers are print at the end of the painting.

men and women began to have close body contact.

Three of the women in the band is facing to the high hat man, and another two is facing ahead.

This woman is in the front of the picture, but she is much smaller than the man and woman beside her, which is not fit in the perspective relation.

## Analysis of Significant Formal Qualities

The artist unify and give a rhythm to the artwork by forming a horizontal eye-path through the whole artwork, and the variety of the artwork is showing by the different action and post of people. This format create the unity with variety. The positive and negative space is quite clear in the artwork except the monk in the second part of the artwork since the cloth of the monk blending with the background. The motion in the artwork is very important, it makes the party scene lively, and laid the significance of this painting. The motion is shown through the action, diagonals ( for example, the action of dance in the second part of the artwork) and association (the man and woman in the fourth part of the artwork). The calligraphy indicates the background and history of the artwork<sup>5</sup>(most of the writting are added after the artwork done), and help enrich the artwork.

# Interpretation of Function and Purpose

Critical hypothesis: To record the party scene for the emperor, and reveal the corrupt and decadent life of those officers

**Background of Objective:** Because there are not enough evidence to prove the accurate creation date and reason of the artwork, there are several possible objectives according to the legend. I used the one which seems most logical to me. The officers in the painting have a high post and high income, the artist have saw this party and think the officers did not serve about his duty, and covet the throne. He record the party scene by painting, and give it to the emperor.<sup>6</sup>



## Support

### Arrangement of space

The artwork is a narrative artwork. In the overall arrangement of the painting, the artist use the form of serial pictures from right to the left, it makes the viewer have a feeling of actually being there, and have a known about the process of the whole party, which support the critical hypothesis. Because the artwork is a scroll painting the artist have to use his arrangement of space to attract viewers. In the beginning of the artwork there's a bed with messy quilt and a handle of lute hide in the quilt, it is not reasonable to a messy bed exist in the house of rich officer and a lute hide in the quilt, but because it is not logical, it helps attract viewer's attention in the beginning. Also the artist use screen to divide the four parts of the artwork. The screen is a normal furniture of ancient China, the artist make it to be the same color as the background, so it can divide the space, but not isolate the space. The screens both divide the four parts but also let them transition smoothly, this help reinforce the narrativity of the artwork and help show the party scene.

### Details

In the second part, the monk is a representation of idealistic. Monks are not allowed to drink alcohol, have sexual life and eat meat which is a kind of life totally different to the life the officers have. The monk is blending to the background of the painting. I think this is used to express the idea of the artist that he'd like to remind the Emperor how luxury and outrageous the party is. The behavior of the officers are not what they should have in the moral requirements. In the ancient China, the men and woman are not allowed to have body contact in a public space, and nobody can show there bare skin other than hand and face. These are the morality rules at that time, everyone should obey these rules, especially the officers. But in the painting their act are totally against the rules, but the artist also draw it out, not only to record the party scene, but also want to remind the emperor those officers' life is too luxury and against the morality.

In the artwork, the bed appears twice. The existence of the bed is kind of strange, cause it's impossible to put a bed in the living room, and also impossible that the bed is a messy when guest are playing in the room. I think, the bed there is a symbol of sexuality, also the way the artist express to the emperor that those officers' life to too profligate.

# Evaluation

## Evaluation of the Artist's use of Materials

The support of the artwork is the hand scroll, the viewers can only view an arm-length of drawing once<sup>7</sup>, so the artist can control what viewers view first and then. The artist also use a format of serial strip to connect the five parts of the party, this idea is similar to movie. It show the whole process of the party in a static 2D plane, so the Empire can see the luxury life of the officers vividly.

The media of the artwork is ink and color on silk. Paint on silk require more technique than paint on paper, especially for Gongbi painting (the kind of painting characterized by fine brushwork)<sup>8</sup> because the effect of blooming is different, and artist have to make sure there's no mistakes on every detail. This shows the great painting skill of the artist.

Example of graceful curve



source from the book, "What Paintings Say"



## Evaluation of the Artist's conceptual Framework & Cultural Significance

**Morality:** Morality is the main concept of the artwork. The purpose of making the artwork is to show the act of the officers which against the ethic rules at that time. At that time, the morality was very important, and the society was very strict on it. But ethic standard is changing, we can not understand the why those act are not normal.

This artwork is collected in the Palace Museum of China. The special thing that happened on Chinese traditional painting is that, lots of collectors would write something or print their chapter on it. So, the value of the artwork is not only decided by the artwork itself, but also the collectors. On this painting, there are not too much writing on it, the collectors are all very famous,<sup>9</sup> and the chapters didn't damage the artwork. This tradition make the artwork have more Chinese style and more historical value. The usage of color and line is another highlight of this artwork, the delicate brushwork and graceful curve lines make the artwork both elegant and stylized. It is a excellent model of Chinese traditional Gongbi figure painting.<sup>10</sup>

During the Five Dynasties period, there are not a lot of record of culture (because the dynasties are short), the painting provide a lot of detail of people's life at that time. The artwork shows some customs, clothes style and painting style of that time.<sup>11</sup>



# Identification and Analysis of Significant

## Formal Qualities

Source from the book "常玉-世界名画家" (Shanyu--world famous artist.)

*Five Nudes* 1950s, oil on masonite, 120 x 175 cm

Signed in Chinese and in French at lower right



analysis identify

The artist outline the women figure and animal figure with black and fluid lines.

This make the artwork abstract.

The face of women is incomplete.

This design choice make the artwork more abstract but and associated with Chinese traditional freehand painting.(abstract Chinese painting)

The pink wall was painted with scrub brush work.

The scrub brush work make the pink paint block have a various of intensity, and make the artwork more active.

The graceful and fluent curve line that Sanyu used make the artwork more abstract and they are also a characteristic of Chinese traditional painting. <1>

There is a signiture at the lower right. The signiture were designed simmlar to the Chinese seal.

<1>Curve line used in traditional Chinese Artworks

There is a squirrel and a cat laying on the ground with a lazy gesture. This two animals are placed in the two side of the artwork.

The evenly distribution of the five women and the two animals on the ground achieved the balance of the artwork. And the cat and squirrels are also a very common symbol of women in traditional Chinese culture.

All the colors that used in the artwork are warm color. The yellow part of the background is decorated with the flower pattern. The five women are stand in a line with different postures. and different color of hair. The unity with variety of the artwork were created by the repetitionly use of warm color, and eye-path wich created by the women figure with different hair color and action.

There are not a lot of pigment on the body and the animals, there are in a jade color. This perference of color shows a oriental aesthetic on the skin tone of female.



Tricolor Pottery Figurine of a Horse, Tang Dynasty

Landscape after Huang Gongwang, Qing dynasty, Wang Jian, 122.5 x 61.5 cm



# Interprtation of Function and Purpose

**Critical Hypothesis: To show the beauty.**

1. Subjects The main subject of the artwork are the five nude women in the picture. The line and shape of the women already shows their beauty, and their posture and expression show a kind of unhurried and confidence. None of them are hiding anything, they are confident about their body.

2.concept Sanyu' s best work has the same quality, and he expresses his pictorial ideal in a similar fashion: 'As for my work, when one looks at it, one knows well enough what it is all about. All that my works declare is simplicity.'<sup>12</sup>

3. The use of abstraction: It' s seems the objective of showing the beauty of female is not very meaningful, but since the artist make the art-work abstract, the artist is showing his own understanding of female beauty by his stylized shape, lines, color and design. 4.symbolism The cat and squirrel are both fluffy animals, people always regard them as adorable and graceful animal which is also corresponded to the aesthetical standard of female in China at Sanyu' s time. The use of symbolism make the artwork not only show the physical beauty, but also the inner beauty of women.

5.Chinese traditional poetry flavor: Chinese traditional pomes usually use minimum words to create a beautiful imagery. Sanyu use the method which combine stillness and action to create a beautiful and tranquil imagery.

## **example of pomes use “combine stillness and action”**

“People enjoy their leisure when cassias fall.

Nights are still and the spring hills tranquil.

An emerging moon alarms the birds.

They hover over the spring creek and chirp.”--Wang Wei<sup>13</sup>

**Activity: the flying bird, the fulling cassias**

**Stillness: the environment**

The poet not only combined the activity and stillness, but also use the act and chirp of the birds to set the still and quiet mountain off, which depict a tranquil and vitality scene of the hills in a spring night



# Evaluation of Artist's Concept

## Frame work

### Simplicity

The "simplicity" is describing both the objective and the composition of the picture. It describe the condition of lack of detail.

### Nudism

Nude figure is a common elements in the world of art. In a lot of artist artworks, they use nudism to critic or satire some thing. In Sanyu's artwork, nudism is just regard as a kind of beauty.

### Chinese poetry flavor

Ancient Chinese poet are good at create beautiful imageries by minimum words. Sanyu's artwork shows this character. There are not a lot of subjects in

the artwork, but express a beautiful and tranquil scene by the use of color, the traditional and graceful curve line and the artistic method of combine stillness and action.

### Beauty

The artwork express the a personal definition of beauty. This is a subjective expression and you can see the Chinese aesthetic view in the artwork.

# Evaluation of Artist's cultural significance

## Chinese in Paris

The oil painting technique like scrub add more layers to the artwork, and the traditional chinese painting skill is a strong culture elements.

Sanyu was born in Sichuan, China. His father is a famous local artist at that time. Sanyu have studied Chinese traditional painting since he was

very young. He went to Paris for study art in 1920s. At that time, there are a lot of artist live in Paris at that time, like Picasso and Matisse, Sanyu made friends with he. <sup>14</sup> So, in Sanyu's artwork, you can both see Chinese traditional traditional culture and some western avant-grade culture in Sanyu's artwork. introduced the eastern cul- ture to western art field, and western culture to eastern culture



# Evaluation of Artist use of materials

## Oill Painting

Artist use oil painting for this artwork. It's interesting that the artist applied some skill of traditional Chinese style onto the oil painting, and create a special style of painting.

## Bohemian life style<sup>15</sup>

Sanyu was having a bohemian life style for his whole life. This kind of life style help he have a trong poetry flavor and get away from those strict ethic rules of China.



## Analysis of Similarities and connection

### Positive and Negative Space

There are a part that blend with the background in the two artwork. In the artwork of Freud, the positive space of the artist's self figure blends into the negative space of the environment. In Gu's artwork the positive space of the monk is blending with the negative space of the environment.

Both of these figures are very symbolic and important.

### use of scale difference

In Gu's artwork, he use hierararchical size to make some girls very small, because the action of the men is more important to the objective. In Freud's artwork, the size difference between the figure and the plant is created by the use of depth. Artist use this size difference and the use of pot and soil-like texture to promote viewers think about the relationship between human and nature.



### Concept

Freud said, "I paint people not because of what they are like, not exactly in spite of what they are like, but how they happen to be."<sup>16</sup> Lucian Freud's words show the subjectivity of art-making. It true that some artist like to express idea in an objective manner, but once the artworks are made the artwork would not be a record of life, but the reflection of the thinking of artists. This is also what Gu does. In traditional Chinese painting, artist paint things with their memory and their memory automatically connect with their perspective toward the thing.

### Reflective

The artwork shows the culture context behind it, like the cloth, life style and strict ethic standard of Wudai period shown in Gu's artwork, and the culture of question the society in Europe in 1960s. This make arthistory be also a record of human history.



## Analysis of Difference

**Media:** Color on silk and oil painting are two typical media in Chinese and western art. The two media make the artwork have different atmosphere. Gu's ink on silk looks delicate. Freud's oil on canvas looks naturalistic.

### Different Function

Freud's artwork is aiming to make viewers think for themselves. Gu wants to convince the viewer (the emperor) of his view. Freud is dialectic where Gu is persuasive. One functional difference of art from ancient time to now can be seen when we look at these two artworks. Artworks in Freud's cultural context are not made for nobility but normal people

### Conceptual Perspective

In Freud's artwork, Freud seems not only a spectator, but also a participant, he is also a part of the society and a person who confused by the society. But he can only get this objective idea if he put his mind aside the society. In Gu's artwork, the artist is the spectator, but he put his personal perspective to the artwork to lead the thinking of the Empror.

### Empty Space

Gu leaved a lot of blank in his artwork, and Freud use every brushwork to achieve his objective. The former let viewers breath while they viewing the lone hand scroll, and the later one enriched his objective.

### Techniqe and Skill

Gu's artwork show great Chinese painting technique(graceful curve, clean frame), and Freud's artwork had a naturalistic shape and value. The different on skill show the objective and subjective cultural difference.



# Differences

Objective Freud' s artwork is appealing viewers thinking about the relationship between human and nature, and Sanyu' s artwork is showing his own understanding on beauty to viewers. Frued is Challenging the the universal value at that time, and Sanyu is expressing himself.

Use of Abstractionism: Freud use abstractionism to question the society. Sanyu express the beauty in his mind by abstractionism. Perspective Freud is concerning the world, and Sanyu is expressing his idea as an individual.

# Similarities

Repetition: Both of the two artworks repetitively using the same motif to form a rhythm. One is using leaves and the other one is using nude women. Both of the two subjects are also the main subject which related to the objective.

Nudism: There are nude elements in both of the two artworks, but in Freud' s artwork nudism is using to show the natural state of human without identity(cloth can show ones identity), and the nudism in Sanyu' s artwork is showing the beauty of human figure.



# Analysis of similarities

Painting skill : Both of the two artworks use skill of Chinese traditional painting,with fluent and graceful curve.

Use of abstractionism: Two artworks are abstract, but Gu didn' t do it on purpose, but just obey the rule of Chinese traditional painting at that time. Sanyu make the artwork abstract to express his own idea on beauty.



Arrangement of space: Both of two artworks arranged the space by put the objects in a row. It' s seems a boring way of space arrangement but a characteristic of Chinese traditional painting. decorated with pattern of flowers and trees. There are decorative natural patterns in both of the two artworks. It is an embodiment of Taoism philosophy-- "the natural and man united as one."

# Analysis of differences

The attitude toward sex: There are some elements relate to sex in both of the two artwork, in Gu' s artwork, sex is something that we should critic about, but in Sanyu' s artwork this is regard as a sense of beauty.

The way to view the artwork :Viewers see Gu' s artwork an arm length once, which make the story have a chronological order. There are no time order in Sanyu' s artwork.



1. Chinese Traditional Painting Skill--Both Gu and Sanyu use graceful curve and fluid lines and light value on human figure.

2. Form a horizontal eye-path through the whole artwork-- Both artworks form a horizontal eye-path through the whole artwork, I think this is a Chinese aesthetic preference.

3. Empty Space--Both of two artworks leave some empty space on the artwork. The background of the Gu's artwork is lack of detail, it helps emphasis the positive space, Sanyu's artwork do this as well.



## Combination of Traditional Chinese Art and Modern European Art



1. Use Chinese Poetic Format-- Combine stillness and action in a special way. --This is a famous Chinese poetic format, it directly brings poetic flavor to the artwork.

2. Animal symbol-- There are squirrel and cat in the painting in the lower right and left, the two animals are both hairy and sensitive. They are the symbol of the tender of women.

1. Meaningful Use of Color-- In Freud artwork, he used only natural colors (brown, grey, green). This use of color help the artwork achieve the objective, relationship between nature and human. In Sanyu's artwork, he used warm color only. This use of color help express the tender of women.



2. Use of Media-- Oil painting is classical and common media for western artwork. Both Sanyu and Freud use scratch brushwork to enrich the layer of the artwork.



## **Connect to My own Art-Making**

My artwork(exhibited artwork), Hide and Seek, 60×80cm, Oil on Canvas, cloth





**My own artwork in the exhibition**

**Title:** *Hide and Seek*, **Size:** 60×80cm, **Media:** oil on Canvas, cloth

**Aloneness is a paradox of humanity. People want to resonate with others, yet people need privacy. The artwork is an interactive artwork. The viewers are invited to move the curtain. This arrangement makes viewer's action to be part of the artwork. The style of the artwork is influenced by Sanyu's combination of the use of Chinese classical poetic format (a special combination of stillness with action) and the human figure, also incorporating classical Chinese use of graceful curve and light value.**





Graceful curve and light value on human figure-Chinese traditional painting skill.



Use animal symbolism to reinforce the expression of objective, and bring ambiguous to the artwork.

Form an eye-path by using the continuous curtain along the artwork.

Manage the way people view the artwork.

Use the special Chinese poetic format: combines stillness and action.

use horizontal line for creating a simply-composed space, and form a rhythm to the artwork.



Unclothe figure

Meaningful use of color



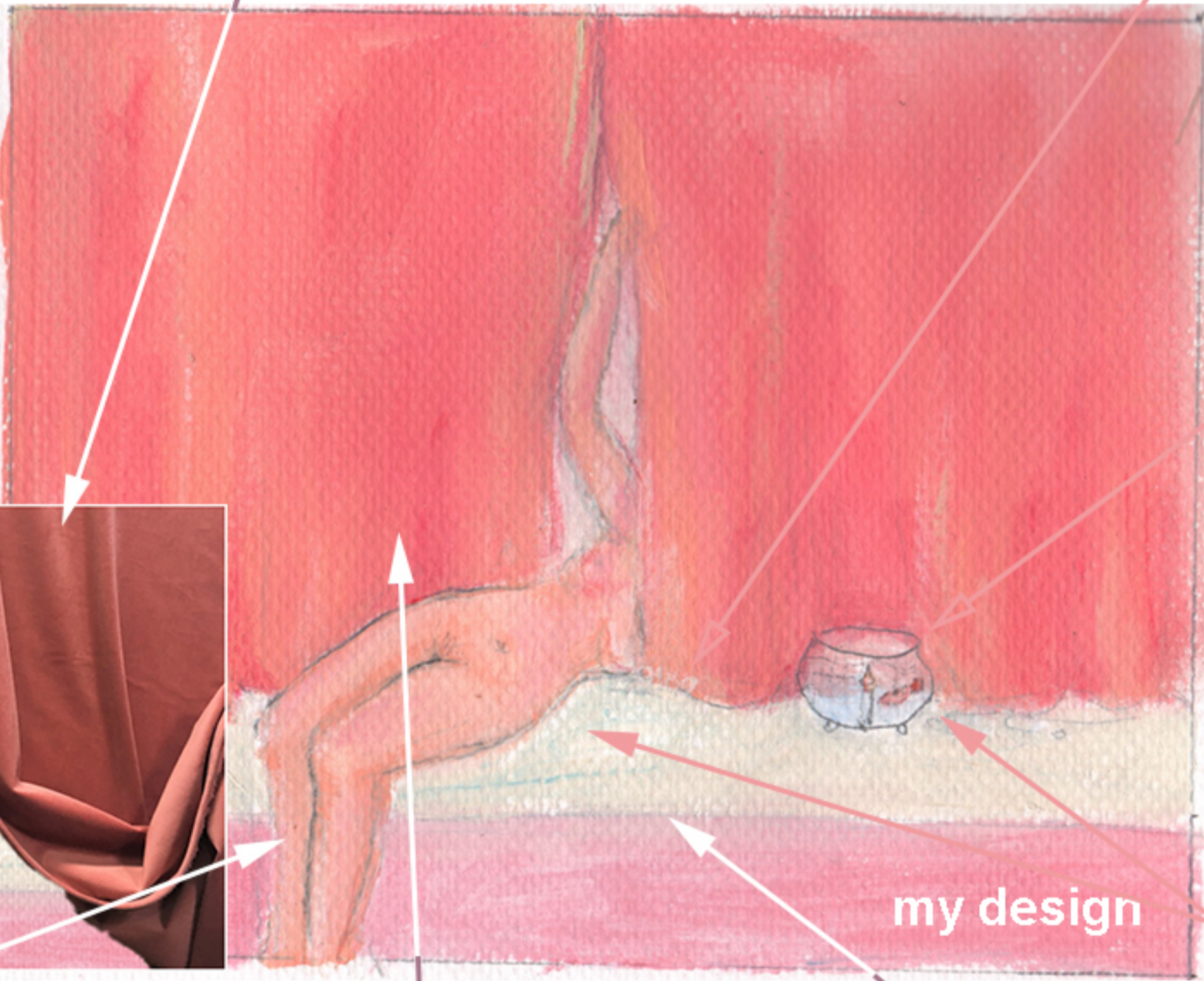
My own artwork  
*Hide and Seek*

**Manage the way viewers see the artwork:** Gu use the format of hand scroll to make viewers see only part of the artwork once.(details explained on Page 8) The real curtain in the front of my artwork not only make the artwork interactive, but let viewers see only part of the artwork once. This arrangement attract viewers' attention and help express the struggle relationship between privacy and aloneness.

**Influenced by Gu**

**Create rythm:**The artwork creates the rhythm by forming an horizontal eye-path through the whole artwork by the continuous curtain.

**How other artworks influenced my design?**



**Influenced by Sanyu**

**Use of animal symbol:** In the artwork, the goldfish is a symbol of lonely. The fish is isolated and with the environment and other fishes. This symbol help express the lonely emotion.

**Use Chinese poetic format:**The women, the table, the bowl and the curtain are all in stillness, but the fish is swimming. The action of the fish underlay the quiet and stillness of the environment. This is a special Chinese poetic format. (influenced by Sanyu) In this artwork, it not only gives the artwork a Chinese poetic flavor, but also use the quiet of the environment to strengthen the expression of loneliness.



**Nudism:** Regard nudity as the natural state of human and use nudity to satirize the society.

**Influenced by Freud**

**Meaningful use of color:** Freud only use natural colors in his artwork to express his objective(-details explained on page4). I only use warm colors in my artwork because I think warm color can help comfort the emotion of people. Therefore , viewers can be clam and have inner reflection .

**Use of Chinese traditional painting scale:**The graceful an fluid lines and light value.