

Curatorial Rationale

After reading the novel *Perfume* written by Patrick Suskind, I'm more interested in existentialism, I wanted to further explore the concepts of contradict extremes in my IB DP exhibit.

My six artworks explore the relationship between extremes such as dry and clean use of ink vs. use of wet ink in a way that bleeds, hip-hop and classical Chinese literati stylization, assisted and unassisted vision. And that is why in my exhibition I arranged those artworks with contrasting concepts next to each other progressively from natural and direct to more conceptual, for emphasizing the contradiction.

Wang Xizhi is perhaps the greatest calligrapher in China. His *Orchid Pavilion* informed my traditional hand-lettered calligraphy brush writing, which is a sort of foundation for my digital layering, ink bleeding and transparent layer stacking exploration work. In Jackson Pollock's *Autumn Rhythm* and in Sui Jianguo's ceramic *Blind Portrait* the artist includes some working methods that are not completely controllable. I have also created without full control including painting without glasses in Artwork 2 and letting the ink bleed and spread in Artworks 5 and 6. After studied Marcel Duchamp's *Fountain*, I analyze and challenge conventional ideologies. Chinese traditional running calligraphy (also called running script which is a type of traditional cursive script) is supposed to "run", but bleeding, which is traditionally unacceptable in writing calligraphy, is a type of running. Plus, naturalistic painting should show details, but the meaning of detail can be different for a person who needs glasses.

Motion is a very important strategy for expression in my work. I used biomorphic elements, dripping, bleeding, progressions, cursive script, and different types of “running” to show the motion. So that the accidental beauty can create contrast to the conventional ideology.

Foundation of technique skills were shown in writing traditional calligraphy of running character in Artworks 3 and 4 and the naturalistic oil painting portrait in Artwork 1. My oil painted blurry face in Artwork 2 is digitally incorporated into Artwork 3. Staring at it can actually give a blurry feeling. I combine the traditional materials - Chinese traditional ink and oil painting - with unusual support - digital drawing and layered acrylic plate, to continue the co-existence of the contrast extremes.

(Word count: 368)