CHINESE FOLK PAINTING

I researched the traditions of Chinese folk painting and was aware of its features and here is what I identified about the style:

- simplified--simple facial expression, no shadows
- stylized--almost identical faces with a few simple lines
- naive--simple composition with the figure in the center and blocks of flat colors
- vibrant colors--wide use of bright primary colors , sometimes with discord between colors such as red against green
- daily life subject matter
- a lot of patterns

In this project, I combined the study of figure drawing with the understanding of Chinese folk art with traditional cultural patterns.

Green Room and Tea
Hu Yongkai
http://www.5000art.cn/ad_works_show.
asp?ad_hcnameid=6&adid=617

It was my intention to use the pattern and decoration in those paintings which are characteristic of Chinese traditional styles, for example, the clothing of the figure and the background of the paintings often have cultural patteLrns within them.

http://img3.imgtn.bdimg.com/it/u=116
8206556,4252342479&fm=21&gp=0.j
pg

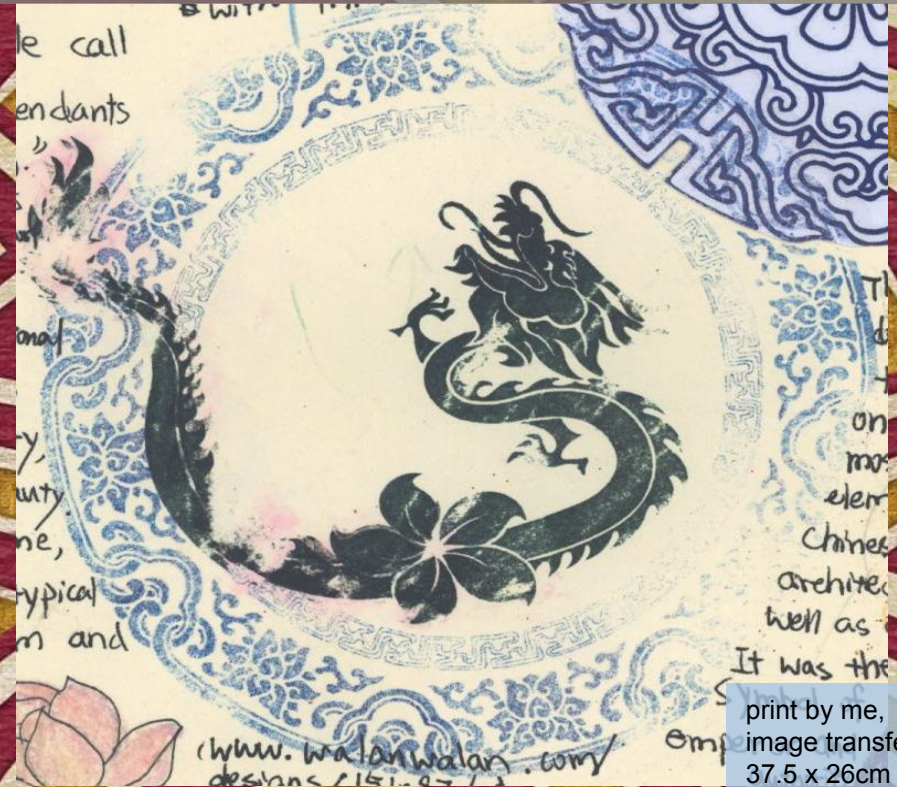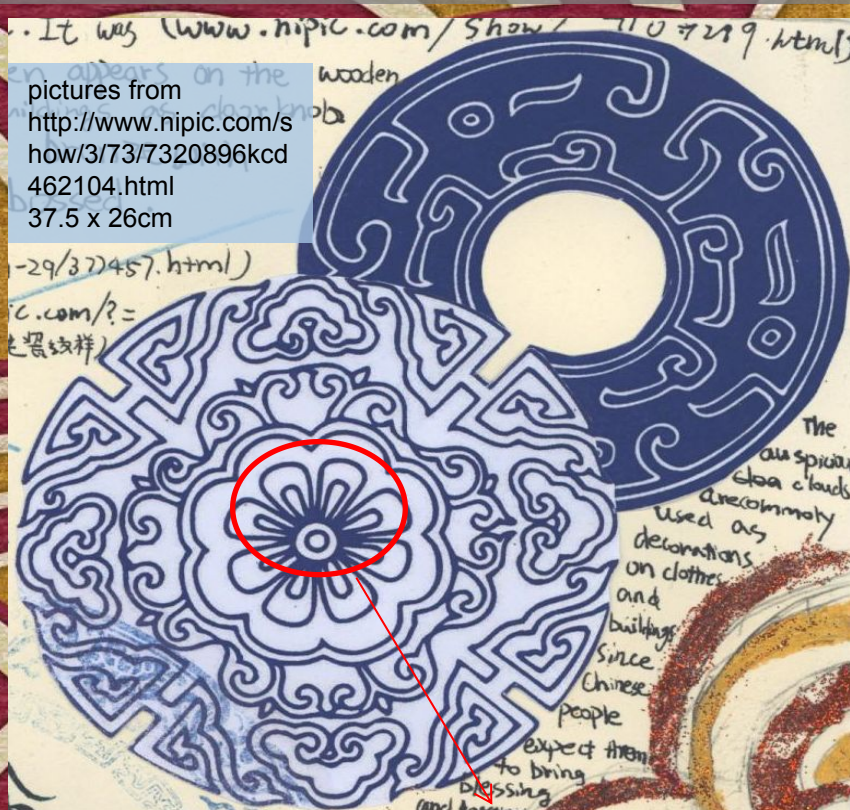my drawing, pencil, colored pencil and water
color 39 x 54cm

This is an early colored drawing of mine in which I used water color wash and water color pencil to highligh floral patterns in the model's clothing.

Pattern is one of the most crucial elements of a Chinese folk painting. Therefore, I collected some of the most distinct Chinese cultural patterns to reinforce my understanding of this style.

Chinese patterns are usually abstract, simplifying the auspicious subjects that Chinese people believe to be auspicious, for instance, mythical animals like dragons, kirin and plants like lotus. Thus, those patterns are mainly organic shapes.

The background of this page is filled with the patterns of auspicious clouds, which is common in ancient Chinese myths and decorations.(www.tooopen.com)

pictures from
http://www.nipic.com/show/3/73/7320896kcd462104.html
37.5 x 26cm

print by me,
image transfer,
37.5 x 26cm

Blue-and-white Chinese porcelain container which dates back to Tang Dynastyhave delicate patterns. Patterns on porcelain are originated and simplified from real objects such as bat which represents good luck in chinese ancient times. I cut the patterns out to create a feeling of Chinese traditional paper cutting.

Dragons, the symbol of Chinese culture, often appear in every detail of Chinese tradtional decorations such as clothing and buildings. From my sketches and research gathering, in the above example,both the dragon and the ring around it were printed in thinner using image transfer process.

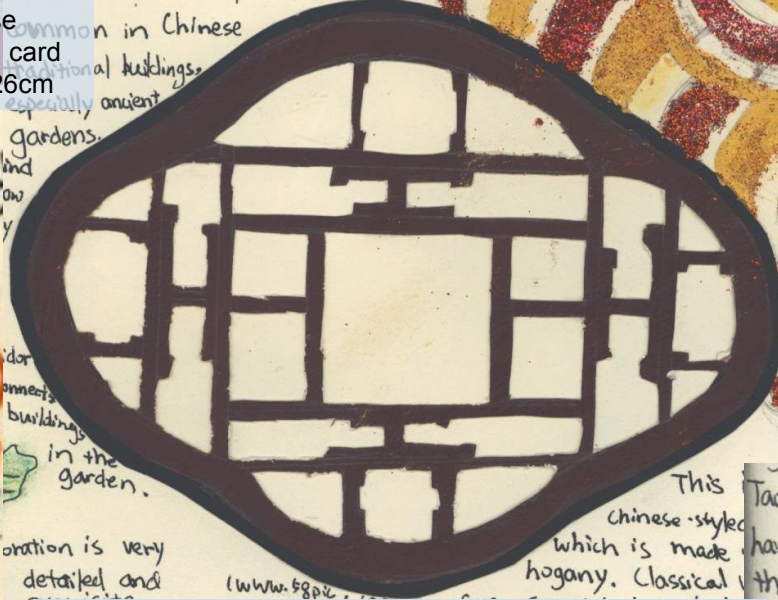It is as well notable that Chinese people prefer round shape because it stands for perfection and union.

pattern collecting

common in Chinese traditional buildings, especially ancient gardens.
kind
Cow

corridor
connects
buildings
in the garden.

...oration is very detailed and ...quisite.

This chinese-style... which is made... hogany. Classical...

I used card board to create a tradtional Chinese garden window in order to make it look hard since such a window frame is made of wood with geometric shapes and symmetrical composition.

Taoism which have been the main religions of ...hinese people. In ...ncient China, lotus ...ually appeared in ...hinese ink painting ...t more ...ently. lotus ...us has ...etimes ...een drawn

(www. desig...

This kind of window is usually ~~placed~~ inlaid on the walls of corridor that conn... bu...

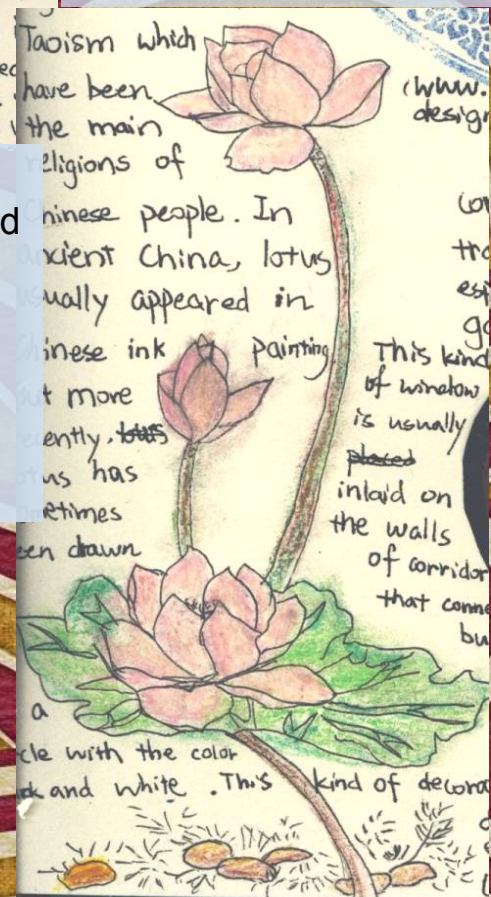my work, colored pen,colored pencil, 37.5 x 26cm

Lotus is the most loved flower among Chinese people, as a symbol of purity and integrity. I used color pencils to draw the lotus since they have relatively lighter color which is appropriate for the elegance of the flower. Additionally, lotus is an important symbol of Taoism, one of the main religious faiths in China.

Kirin is a common mascot of Chinese people in that they believed it could ward off the evil. To defend their homes, they often use a door knob made of bronze in the shape and pattern of a kirin.
I used very thin fountain pen to create the pattern which is very delicate, making lines focus on the repeating curls

The background of this page is filled with the patterns of auspicious clouds.Also, ther is a tendency for Chinese to use a lot of red and yellow in their decorative work to express a festive mood and good wishes.
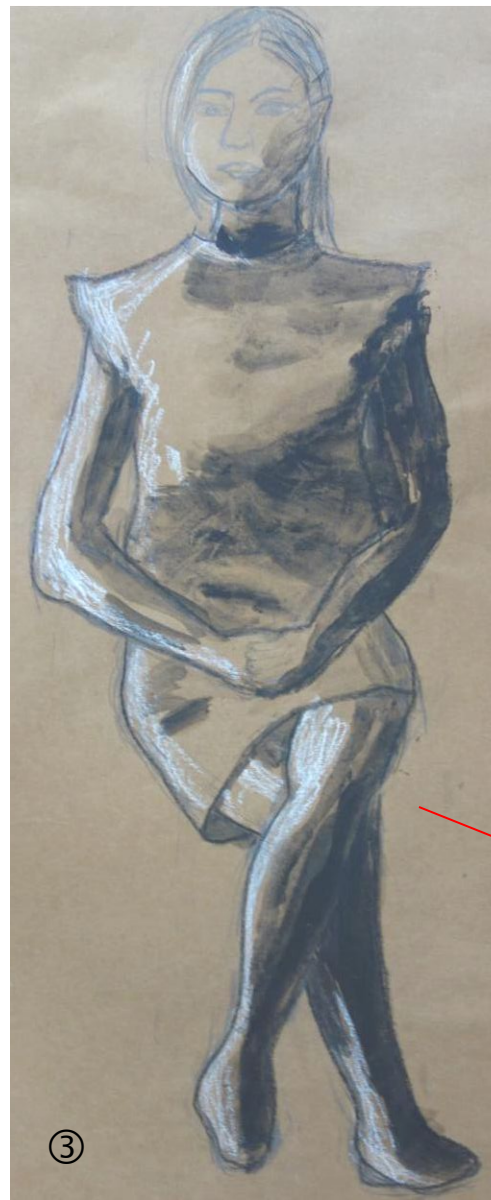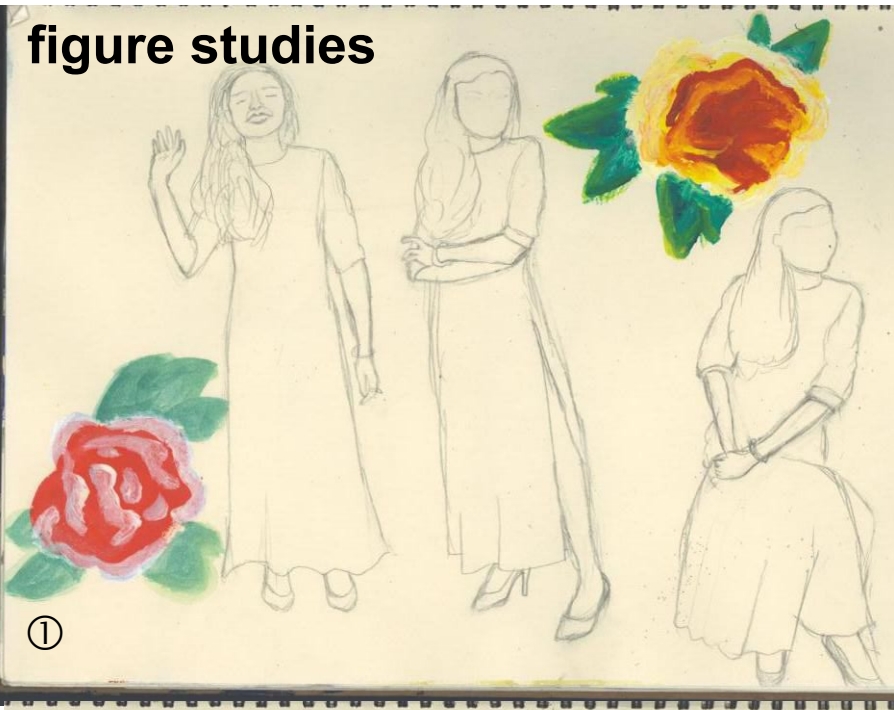pattern from (www.tooopen.com)

a
...cle with the color ...k and white . This kind of decora...

picture from http://www.nipic.com/show/7263558.html

my drawing, color pencil and pen, 37.5 x 26cm

figure studies

①

②

③

In class, I studied and practised figure drawing. Some Chinese teachers were invited to our art studio as models. To create the atmosphere of Chinese traditional style, the models dressed in Chinese clothes and posed differently such as holding an oil-paper-umbrella or a flower. Moreover, a background full of printed flowers which would make the figure stand out and traditional furniture like mahogany table, hoop backed chair and blue-and-white pottery which would enhance the mood of Chinese culture were included in the scene. In those portraits, I tried out various materials including water color,pencil,acrylic paint,color pencils, and white chalks.
In this one, I tried charcoal pencil and white chalk to make the lines a bit thicker to show the light and shadows more directly, and create different tones.

①my drawing, pencil and acrylic 37.5 x 26cm
②my drawing, pencil and water color 37.5 x 26cm
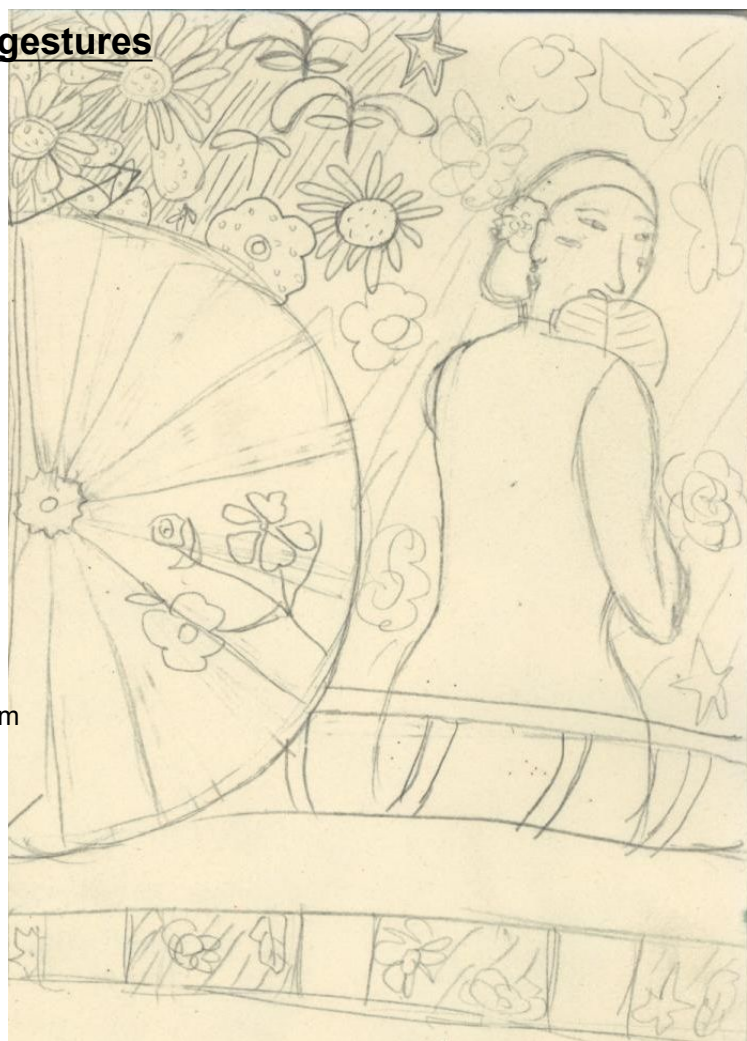③my drawing, charcoal and chalk 54.5 x 76cm

gestures

my drawing, pencil and colored pencil,37.5 x 26cm
Above is my drawing of a Shanghai woman in cheongsam with curly hair and a shawl. However, she is just standing straight,which makes the gesture too dull and static.

Hu Yong Kai

my drawing,pencil,37.5 x 26cm
In my drawing on the right, I could create two levels due to the umbrella in the foreground.

Figures in Chinese folk paintings ususally have specific gestures. For instance, most emphasis should probably be placed on the hands. In most cases, the woman's hands are used to support her chin or clasped on her legs.

my drawing,pencil and colored pencil, 37.5 x 26cm
In this drawing above, the woman leans against her right hand, showing the characteristic of traditional Chinese woman. But the composition tends to be too tedious.

I found some references concerning figure gestures from the fashion magazine cover.

composition and gesture

White flowers on a dark blue background are reminiscent of Chinese porcelain or Islamic style of decoration. Also,I used water color to draw the plum flowers which are popular in Chinese culture. Their translucent effect appropriates Chinese ink painting.
The woman is in traditional Chinese cheongsam, for which I also used water color to present a little bit reflection of light.

In my drawing of a typical Chinese girl with a straw hat and two long thick braids, her gesture makes her look obedient and respectful, in accordance with the social expectation of a traditional Chinese woman.

painting and collage by me,pencil,acrylic and water color

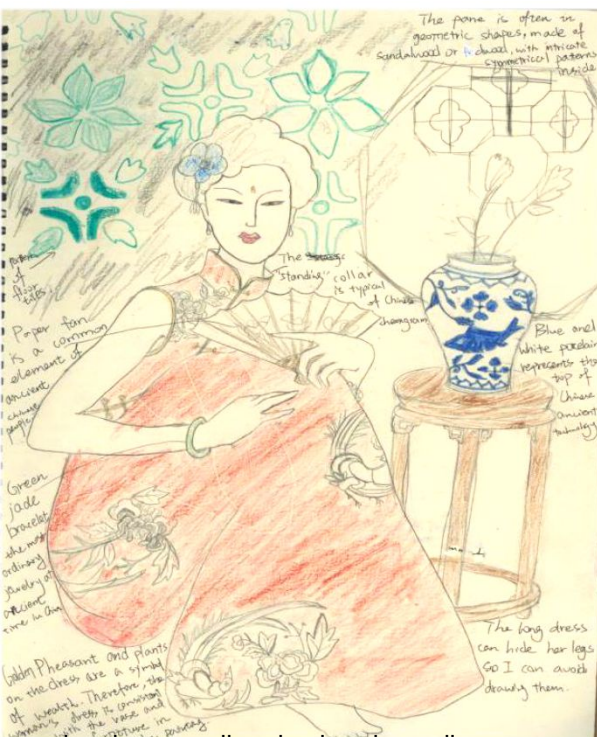drawing and collage by me, water color, printed paper and pencil 37.5 x 26cm
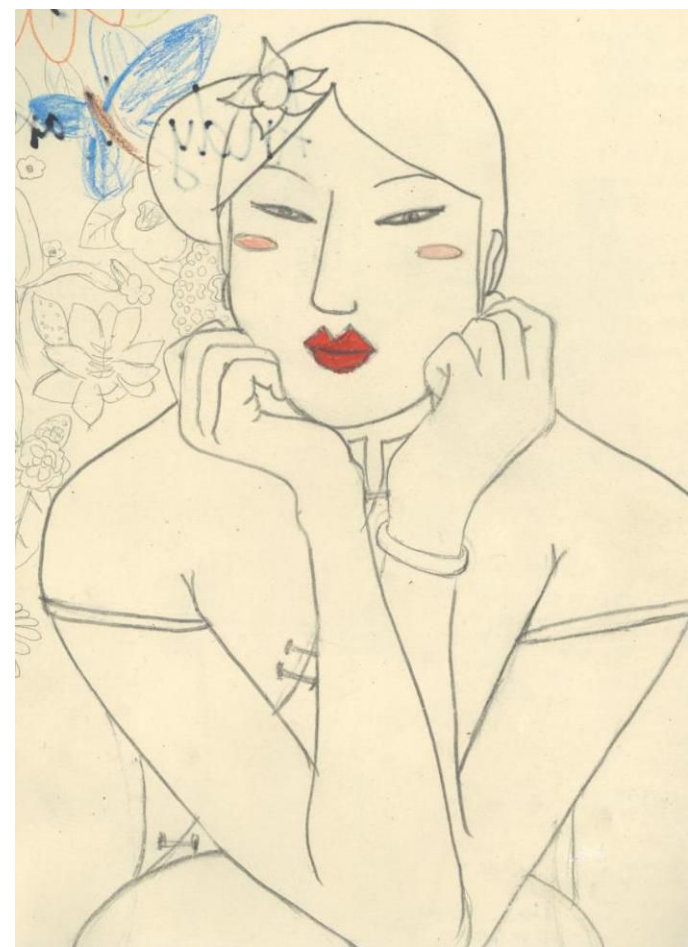
my drawing, pencil, 37.5 x 26cm

In the drawing above,I used pencil to draw the general draft. I chose this one to be my final decision for composition and gesture. In this draft, the Chinese girl is holding her head with both of her hands which are placed on a round table, as if she is thinking. In this way, most of her clothes are hidden and thus I could avoid drawing many folds and luster on the silk of her clothes. At the same time, her shoulders and arms form a triangle which makes the composition more interesting. I made this composition after several attempts at posing the figure.

Patterns and Decorations

I used this pattern as a recurring motif in the background of my folk art painting. I tried different media for this pattern based on a paper stencil.

- make a stencil
- paint through the stencil

A stencil would make the edges of the patterns more smooth and the shapes more acurate.

I tried both paint spray and acrylic paints.Later, I found that the spray paint was too thin to stand out from the blue background.

collage by me, spray paint, acrylic paint, paper, newspaper, 37.5 x 26cm

features of the body of woman in Chinese folk art:

- round shoulders
- plump arms
- slim fingers
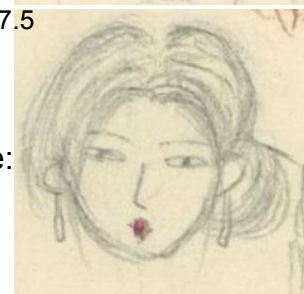- jade bracelet fitting the wrist

features of the face:

- stylized face
- monotonous facial expresion
- blush
- long and thin eyebrow
- small eyes
- red lips and accentuated small mouth

my drawing, pencil, 37.5 x 26cm

options for the design of hairstyle:

- coiled hair
- a hairpin

For the drawing on the left, I used a wide range of Chinese cultural patterns, for example, on the wall, the woman's cheongsam and the blue-and-white porcelain vase.I also payed attention to some details that reinforce the feel of ancient Chinese culture.For instance,the folding fan and jade bracelet which are common decoration or accessory for ancient Chinese women.Moreover,I have put more emphasis on the design of the cheongsam. For example,the buttons and the "standing" collar.Last but not least,this drawing is well-organized and has a full composition.

my drawing, pencil and colored pencil, 37.5 x 26cm

a hairpin with a simplified flower from www.guangjiela.com

http://cache.baiducontent.com/c?m=9d78d513d9d706ef0 6e2ce384b54c0676a499d267992c7150882d413d53707 14506694ea7a7d0d578d953b381cab4f59e9f23779371e 37b6ef89ca15cabae4282d8b2123706b854115d418abc1 4c32c1579058e9b81990b8&p=882a9645d7dd1be50be2 962f444da5&newp=913bc54ad5c340ec1bb2ce2d02149 7231610db2151d4d1563c8bc9&user=baidu

Creating A Block frottage

I put the taller skyscrapers on the same level and the lower buildings in front of them, on the same level so as to create some variations.

In my draft on the right, the sequence of tall buildings from left to right:IFC,Fuli Center,Canton Tower,Guangsheng International Building and the East Tower. The lower ones: Guangdong Museum,Guangzhou Library,Guangzhou Circle and Guangzhou NO.2 Children's Palace.

photo from tieba.baidu.com

The buildings in Zhujiang New Town, the CBD of Guangzhou are all unique in style.
I found a fan presenting most landmarks in China, for which my interpretation is that buildings are crowded in the urban space. Also, the fan is characteristic of Chinese traditional culture, and since the modern buildings appear to be rooted on the fan, it seems that the artist seeks to combine Chinese traditions with its present situation and indicate the fusion of Chinese cultures of different periods of time.

picture from www.meilishuo.com

frottage of Guangdong Province Museum,crayon by me,26.8 x 38.7cm

In this one,I used contrasting colors such as red and green.

my drawing,pencil and maker pen, 77.5 x 53.3cm

The lines were too intricate to be cutted out. Therefore, I then simplified them using a maker pen. In the centre of the fan, I wrote the ancient name as a Chinese character of Guangzhou with Chinese ink and brush to give it cultural authenticity.

frottage of Guangzhou Library crayon by me, 26.8 x 38.7cm

From left to right:frottages of East Tower,Canton Tower, and Guangsheng International Building crayon by me,26.8 x 38.7cm

I tried different buildings of different colors in different composition.

frottage of Guangzhou NO.2 Children's Palace crayon by me 26.8 x 38.7cm

frottages of IFC and Fuli Building crayon by me 26.8 x 38.7cm

For the frottage of Fuli Building on the right, I used color pencils instead of crayon and found that the texture would be less rough this way. Also, since the pencils are much thinner, there is higher risk piercing the paper.

frottages of Guangsheng International Building
paper,crayon by me
26.8 x 38.7cm

cut buildings stuck on wooden board cardboard,wooden board by me,50 x 60cm

I used MDF board and thick 200+ gsm card to create my "blocks" to frottage from.

More Wax Crayon Rubbing

photo of Guangsheng International Building
http://news.msn.fang.com/2012-01-19/6889994_3.html

I rubbed the paper with of different colors.The overlapping colors make the colors more interesting.Moreover, since the thicknesses of layers of cardboard are different, the shades of the color applied on different parts of the building are different,thus highlighting the texture. Since the colors could not be applied around the edges, thebuildings seem to glow.
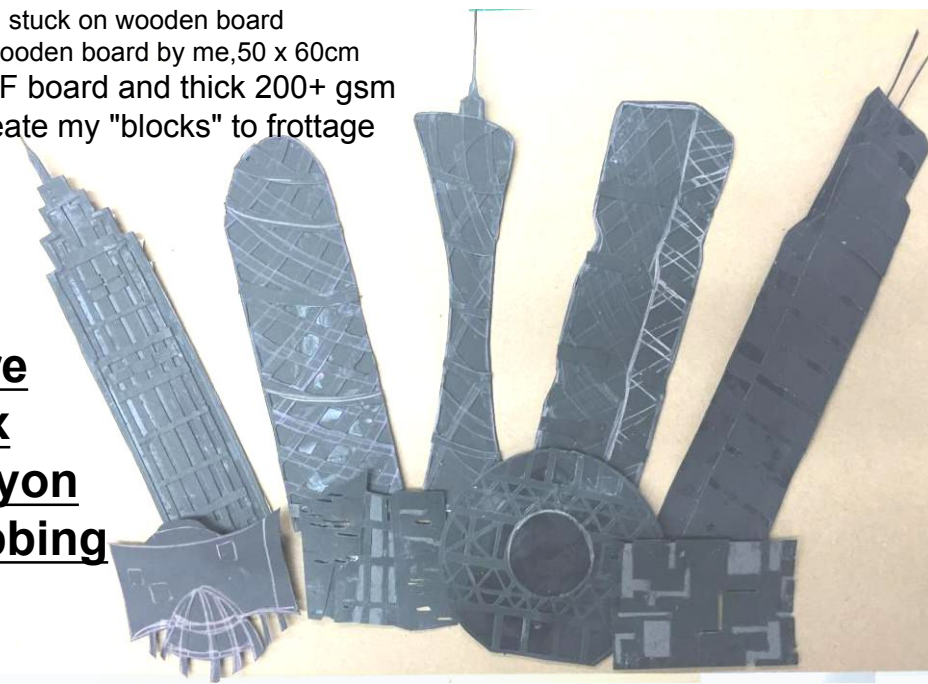
the technique to rub with crayons

the frottage of the coin paper, coin,crayon by me
26.8 x 38.7cm

Each block was made individually so that I was able to experiment with their management.I copied the draft on a black cardboard and cut the outlines of the buildings out. In order to make the patterns later stand out after rubbing,I decided to create several layers for each building.For instance,to make the template for the IFC building, I cut out the main body of the building first,and then I cut out the intersecting diagonals around the body and stuck them on the main body,and lastly I cut out the rings around the body and stuck them on the top.Next,I fixed a piece of thin white paper over the top of the cut buildings stuck on a flat,smooth wooden board individually and rubbed crayon on the paper in the way I used to do with coins.After making frottages for individual buildings, I stuck them together on the board in the composition as shown above.
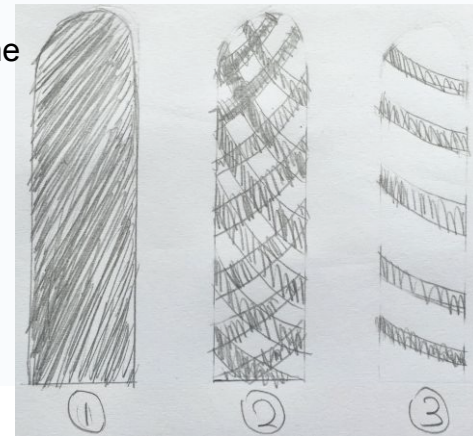
the steps of making an individual building template pencil,paper by me,26.8 x 38.7cm

Air Quality in Guangzhou
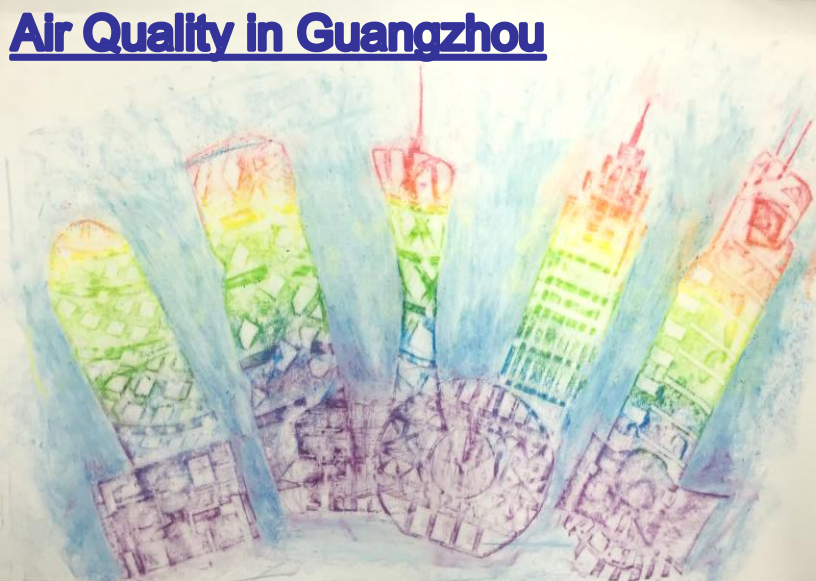
frottage on sketch paper,crayon by me,63.3 x 75.8cm

Since nightfall,colorful neon lights shine all along the buildings in Zhujiang New Town,which is a typical scene of the city of Guangzhou. Therefore, I colored the building in the colors of a rainbow. Meanwhile, the feeling of the rubbings makes the buildings "glow"

frottage on sketch paper,crayon by me,63.3 x 75.8cm ①

As industrialization speeds up, citizens in Guangzhou have less and less opportunity to see blue sky. In the photo above,the color of the sky is obviously photoshopped. In my frottage of the buildings, in rainbow colors, although everything looks colorful and bright, the patterns are actually obscure. As if those "manufactured" colors are trying to hide the "murky" reality.

In ①,the dim background represents the awful air quality in newly industrialized cities. I also used black for the buildings to create a depressing tone. The floor of the art studio is not totally flat,so I spread the paper on it and rubbed the paper on the ground to get the texture and obtain the "haze".

②The cardboard is thicker,thus the patterns are less clear on it and the buildings are "engulfed" by haze.

No matter how modern or novel the buildings' styles are,in such turbid haze,they are just like shapes in the dark,without beauty any more.

photo of Canton Tower
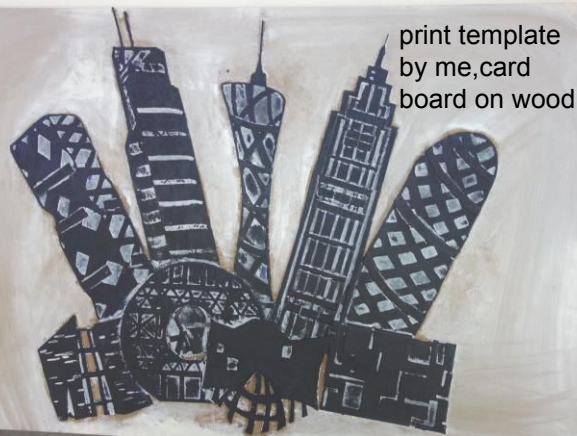http://blog.sina.com.cn/s/blog_148f0be1d0102vg6j.html

photo of Zhujiang New Town
http://www.hua168.com/zatan-221400.html

These days,the CBD of Guangzhou is often shrouded in thick haze caused by air pollution.

② frottage on black cardboard,crayon by me，27.5 x 39.6cm

print template by me,card board on wood

I used differrent methods of frottageing such as white-on-black and black-on-white based on the original template. The methods for both are the same.

1. use a roller to make a thin layer of paint by spreading it on a smooth surface
2. roll the roller evenly on the whole template with great pressure
3. remove the template immediately to the printing press machine
4. cover the template with a piece of paper on which there would be the print
5. put the template covered with the paper on the right place of the machine

operate the machine by making every part of the template with the paper on the top be pressed by the machine so that the paint on the template can be transferred on the paper.

remove the paper from the template

print by me, paint and paper,63.3 x 75.8cm

print by me,colored pencil,paint and paper,63.3 x 75.8cm

Based of the white-on-black print, I applied some other colors such as yellow and red using relatively dry brush to create some changes in color and emphasize some details such as the pattern within the circle, by adding paint of different colors on the previous white layer using roller. The sharp contrast between the white paint and the black background is naturally formed, making the buildings stand out. The gap between the buildings and the white paint of the background looks like the shadow of the buildings. Also, since it is inevitable to press the roller on the template exerting unidentical forces on different areas, the background looks more foggy, again,representing the air pollution of Guangzhou.

Guangzhou,a subtropical city in southern China, usually has rain.Therefore,to present this feature,I created the raining effect on the white-on-black print by drawing dense parallel white lines using colored pencil across the paper vertically,imitating the Jim Dine style. Moreover, I spilled white dots using wet brush to create raindrops. The fading or "eroded" effect of the buildings is reminiscent of acid rain which often occurs in Guangzhou. Additionally,since bright colors remind me of chemicals and artificial products,I added colorful rain as well, by repeating the previous steps using colored pencils of different colors.

embossed card by Teri Pocock, paper,
www.teriscraftspot.blogspot.com

print by me, paper and paint,63.3 x 75.8cm

The common embossed cards can distinguish the different layers and spaces of objects at different distance from the viewer. For example, from the card on the left, we can clearly see the distance between the tree trunks in the front and the trees in the back. Also, emobssing allows me to highlight the details within the building.

Last but not least, in the embossed work by me, we can obviously see the overlapping of the buildings, indicating the overcrowing and the feature of modern cities.

The method to make this work is the same as to make white-on-black print. The only difference is the color reversion of the paper and the buildings.

Although I pressed hard,there are still some areas of the buildings blurring, which, however, brings a change in the monotonous black ink. When preparing the paint, I mixed some other colors such as blue and purple, but the black ink make them less obvious to see.

To make the buildings look more 3-dimensional,I tried the method of embossing,also basing on the original template.

1. soak a piece of water for 10 minutes
2. cover the template with the soaked paper
3. make the template covered with paper go through the printing press process using the machine
4. lift the paper from the template very carefully to avoid some parts of the paper being stuck on the template
5.   to enhance the 3-D effect, use a pencil to draw shadows along one side of the edges of the embossed shapes.
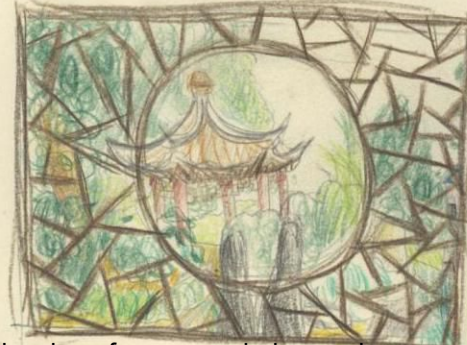
To conclude, the techiniques tried out could create different effects and convey various messages.
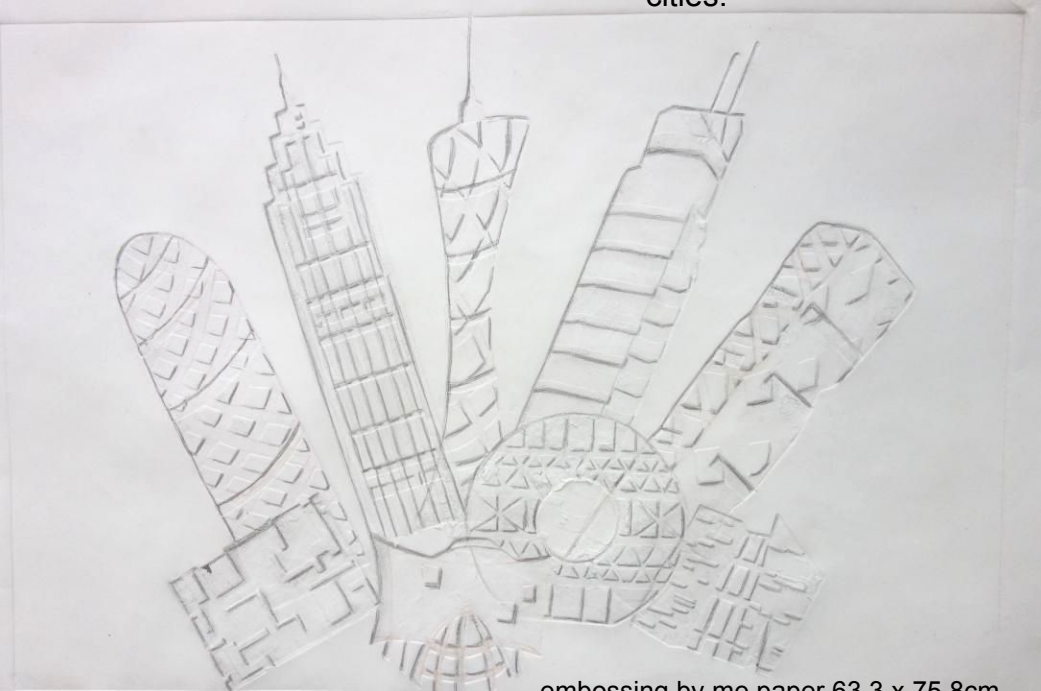

embossing by me,paper,63.3 x 75.8cm

Guangzhou Circle and Windows

In the collage, I ripped a part from a magazine which contains picture of a paper-cut canton tower, auspicious clouds, and along with the image of Chinese ancient inscription on a tablet.

drawing of scenery window and scene through it
color pencil by me

water color by me
http://shydzjg.blog.163.com/blog/static/1275328162012111152940219/
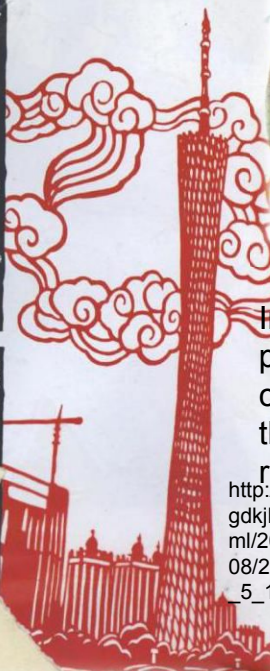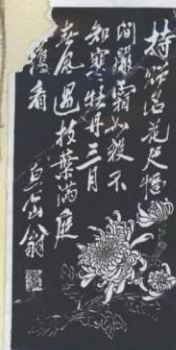
prints of Guangzhou Circle on paper, crayon by me,26.8 x 38.7cm

photo of Guangzhou Circle
http://gxvnet.3g.ifeng.com/house/zhiye/news?aid=75745620

In the second print, I used a thicker piece of paper to see how different types of paper create different effects. The result is that on a thick piece of paper, it is harder to press and rub.

http://epaper.gdkjb.com/html/2014-08/29/content_5_1.htm
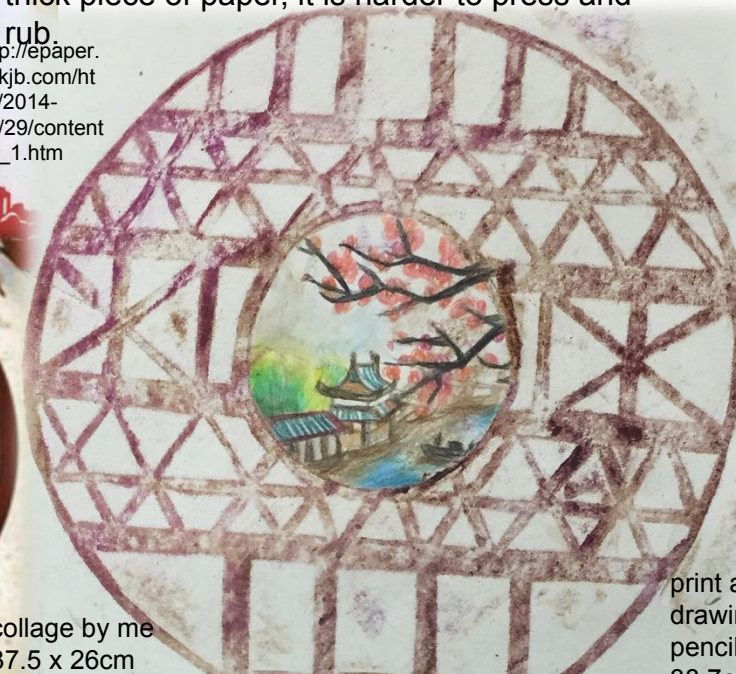
Windows on the walls in traditional Chinese gardens are often for viewing scenery. Also, their wooden frames are symmetrical and intricate.

protesters were killed and 13 were injured during an attempted overnight raid on a Ukrainian National Guard base in the Black Sea port authorities said.

a strip of newspaper stuck on the page

The character "window" in Chinese
Chinese writing brush,ink by me

photoshopped photo of scenery window

http://www.gaoloumi.com/forum.php?mod=viewthread&tid=106647&page=2

collage by me
37.5 x 26cm

print and drawing,crayon,color pencil by me,26.8 x 38.7cm

In the collage on this page, I combined both cultural elements like caligraphy,auspicious clouds,and garden window with mordern architecture like Canton Tower.

Guangzhou Circle has complex geometric patterns which remind me of the earlier mentioned traditional window. Therefore,I added scenery inside the circle in the middle,relating this drawing to the previous project about Chinese patterns to reinforce my understanding of how ther is a trend now in architecture to include tradtional elements within the design of contemporary buildings.

In this photograph,the composition is interesting. With the window on the left and the lantern above, the plain color does not look empty and dull. Moreover, there are three layers of space.Through the two round windows, we are able to see a bit the scene behind. Behind the farthest window,the scene is divided by some vertical lines,with which we can notice a contrast that the right part is peaceful compared to the busy left part.In my work,I also drew the wooden window on the left as well as the red lattern above,in order to add to Chinese cultural element and make the compostion more diverse.
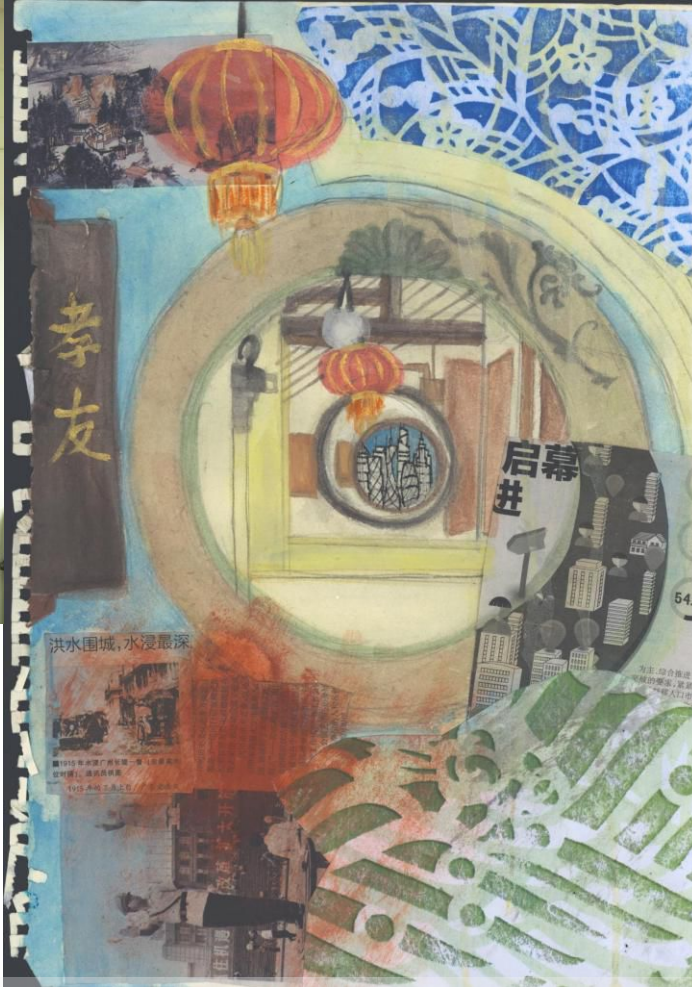
newspaper, acrylic paint and printed paper on sketch paper, by me,37.5 x 26cm

In this work, I imitated the composition and style of Rauschenberg by using a variety of media and arranging them in the work. Also, I tended to use the colors that are typical of Rauschenberg's works, such as blue, red and yellow, with some "newspaper" grey.

After painting the background, I glued some printed cultural patterns in the corners of the painting, also to help express theme of "Chinese culture". Further more, I cut newspaper and stuck them on the paper as well. In those newspaper strips, there are different presentation of buildings. For instance, in the two strips in the lower left corner, buildings are shown in the form of photograph, whereas the one in the upper left corner is the Chinese ink painting of landscape with a cluster of houses. In addition, the strip on the right in which buildings are in cartoon form includes an approximate arc that can almost be part of the nearest round window. Apart from the window with Chinese caligraphy and the red lanterns, the style of the house in this painting is characteristic of Chinese style too. For example, the rosewood and the cross beam below the ceiling are common in traditional Chinese houses.

The wall around the round window usualy has vibrant color. Similar to the wall in photograph on the right, the wall I painted is also in the color of light blue, which creates a sharp contrast with the yellow frame of the round windo and makes the window stand out.

This photograph looks complicated in that we can see at least six layers in it. It follows the one point perspective and the multiple windows guide our attention deep into the photograph's distance. I also applied this special perspective in my work.

Robert Rauschenberg, Untitled, Combine, 1963. https://quizlet.com/10978573/art-since-1945-flash-cards/

Rauschenberg appears to arrange materials and apply colors on the board in a random way. But actually, the arrangement is sensible. For instance, there is the golden ratio serving the make the work look less messy and more attactive. In my work, I tried to create the golden ratio as well.

Inside the smallest window are the landmarks of Guangzhou, a modern city. The skyscrapers contrast sharply with the traditional style. People inside the house are as if looking outside at the contemporary buildings. My painting mirrors the contradiction between traditional culture and speedy modernization, which is a growing problem in a newly industrialized country like China.My work comprises architecture of various time period of Chinese history, from ancient to Mao's tim and to modern time, indicating the changes and evolution.
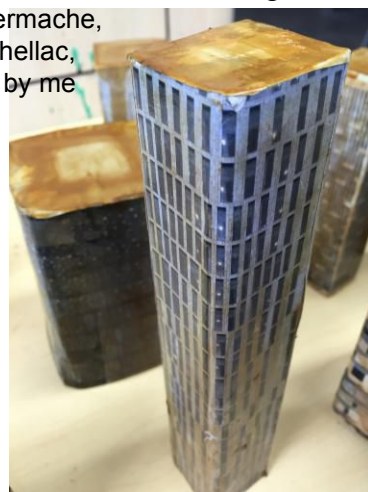
Urban Homogenization and The Generic City

In the book named "Generic City" Rem Koolhaas expressed his Viewpoints on the proper type of the modern cities. He thought that the generic city which had no identity, no history, no center and no program was the suitable type for the progressive cities. (http://blog.sina.com.cn/s/blog_4c39e2e401012v3f.html)

"The paradigmatic urbanite will no longer be a latte-sipping hipster, but the weary sales rep who never completely unpacks his suitcase. No one will make a PBS special about its history. It will resist all nostalgia. It will be ruthlessly practical and eternally up-to-date. Generic cities "will work--that is all." (a quote from The Generic City by Rem Koolhaas, date accessed:2016/01/04 http://onewaystreet.typepad.com/one_way_street/2008/03/the-generic-cit.html)

As one of the biggest cities in the biggest Asian developing country, Guangzhou is also a homogenized city with its identity fading. The "suitcase" from Koohaas's theory inspired me to put the building sculptures inside a suitcase. As a citizen of this city, witnessing its industrialization, I used a vintage suitcase and applied shellac on the surface of the sculptures to express the sense of nostalgia. Simultaneously, the suitcase indicates how residents are emotionally attached to the city with a sense of belonging. Ironically, this suitcase could also symbolize how industrialization constrains and occupies humans. Last but not least, the suitcase can be associated with people's mobility, and contemparory issues such as urban-rural migration.

I found some geometrical objects which are made of either wood or plastic. Then I cover them with paper mache which has the color similar to concrete in order to make their surface flat and smooth.

sculpture,papermache, wood,plastic shellac, photographed by me

I tried different arrangements of the sculptures and took a series of pictures to choose the best one.
sculpture,papermache, wood,plastic shellac,photographed by me

The objects used are mainly daily objects such as juice bottles and packing boxes which are manufactured by humans. Guangzhou is an important industrial city in an important industrial country. The objects convey the idea of "Made In China".
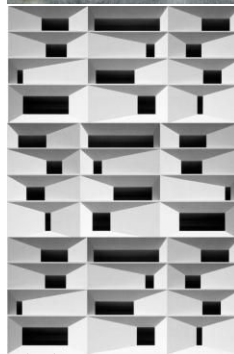sculpture,papermache,wood,plastic shellac, photographed by me

The sculptures would be presented as photographs with the help of light and shadow to strengthen the sharp contrast and effect of light and emphasize the rigidness of contemporary skyscrapers.

sceenshot from Music Video *Rolling In the Deep*.http://bulo.hujiang.com/u/25229654/diary/413545/

↑ ↑
https://www.pinterest.com/pin/316659417527005904/ Quartier Beauregard à Rennes. Façade de l'immeuble appart city.5D3_5528 by Yann.F on Flickr.
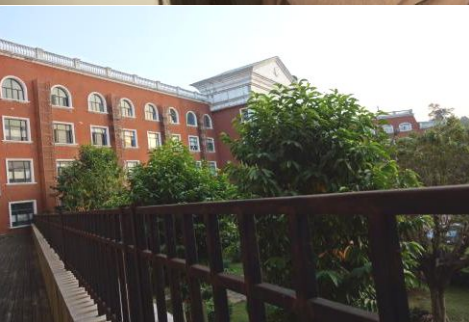
↑
steadydietofnothing.net

I found photos of facades of contemparory buildings and glued them on the surface of sculptures.

multiple explosure

photographs by me,"multiexplosure" in camera

Nikon D700, 24-70mm lens was what I used, the specific camera settings are as following:
150 250
f 5
1/125
WB, 6250
Exposure compensation -0.7

②

①

The multiple exposure portrait technique found on the Internet inspired me. So I decided to learn to superimpose photographs. I took photographs of some buildings including my school and superimposed human portrait on them by hand held exposure using in-camera superimposition of 2 frames.
In ①, the backgroud was a typical scene of modern cityscape. Some part of the building outline seems to divide my head and made some buildings stand out from the hazy air, which makes this photograph similar to ②. ③ was also taken using the same method. The interesting detail of this picture is the windows behind which kind of relate to my glasses in terms of the shape.

A Beautiful Girl Superimposed On the NYC Skyscape by No Gears into Randomness Article from tapiture.com
https://www.pinterest.com/pin/522628731731260682/

③
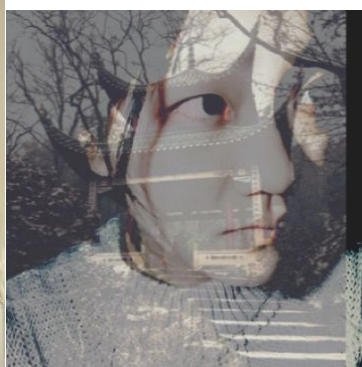
② :This photograph shows a portrait superimposed on the photograph of New York city. It represents how, in this day and age, humans and cityscape are blended together. Also, the special effect of the photograph could be consdered to show that a girl is walking by a skyscraper which has shiny reflective surface.On the surface, there is the shadow of the human as well as the city scape behind, reflecting the lifestyle of people in modern time, such as how white collars are rushing to work.Moreover, the translucent figure is as if fading, while the buildings behind look more "substancial", indicating that the feeling of "concrete, metal and glass" seems to overshadow the personality and humanity. Last but not least, the "thriving"buildings are like filling her head, showing how people's thought is rapidly changing and evolving along with the urbanization.

edited photograph by me in phone

To achieve the effect, I tried both "in-camera" function and later in image process software such as Photoshop uSing the blending modes("screen" mode being the most useful.)For my first attempt on superimposing, I used the app called "Blend Editor" in my phone to overlap two photos. The background is a pavilion of Chinese style. It could not be clearly seen. However, I tried to use the outline of the pavilion to emphasize the light and shadow on my face. Further more, the tree branches were mixed with my hair, which could be a noteworthy detail.

③ photograph by me "multiexplosure" in camera

Lynne Lam,charcoal on paper
www.flickr.com/photos/
paintistwork 2013 charcoal on paper

drawings by me, 33cm x 43cm

School Playground, by me, water colour and
pen on paper, 38cm x 54cm

Artist Lynne Lamb uses the term landscape to describe her ambiguous and symbolic works, I wanted to create "tablescape" and also to explore the juxtaposition of geometric and organic subject matter.I organized several objects including a triangular pyramid, a doll and some branches to make a tablescape. In the first one,the color applied is light, which makes the picture look bright. In the second one, I observed the tablescape from a slightly different perspecitve.I created a contrast between the geometry of the forms against the organic nature of the branches and the carved doll which is manufactured.The contrast is also ubiquitous in perspective architectural drawing. In the Lamb's work above,she used white paper and charcoal to create a strong contrast between light and shadow.The tone of is dark.Also the marks of the charcoal are mainly in same direction and powerful,making the drawing a bit expressionist. In my second sketch of tablescape,I imitated this style, enhancing the dark tone by emphasizing the shadows by pressing the pencil hard.

I firstly took photograph of the school playground and then traced using pencil, and next picked out the lines using black pen. Then I applied bright green water color on the trees to create a divide on the work. Also the lively green color suggests and acts symbolically to describe the students' vigor of youth. In this work, I aim to depict the open space of my school, also to show human activity within landscape.

School hall, photograph by me

I took this photograph outside the window of the school hall. Therefore, the window reflects the playgroud, trees and part of my head. There is no absolute boundary between the scene inside and outside the hall. The hall is clearly shown while the playground is a little obscure. Moreover, there is a variety of light and shadow in this photograph. For example, the light is the brightest from one of the windows, which stand out from the photograph. This photograph reminds me of multiple explosure, showing different layers of space, landscape, and building structure. Besides, The reflection of the trees are like natural decoration the sky which would have been empty without them.
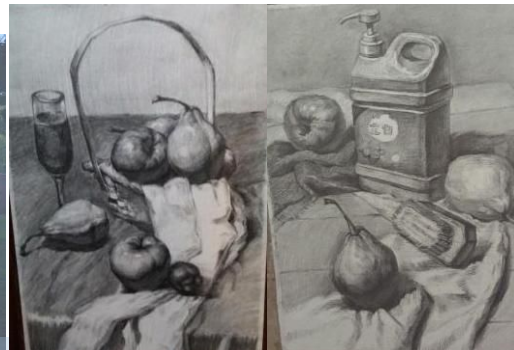
drawings by
me,pencil on
paper,390×543mm
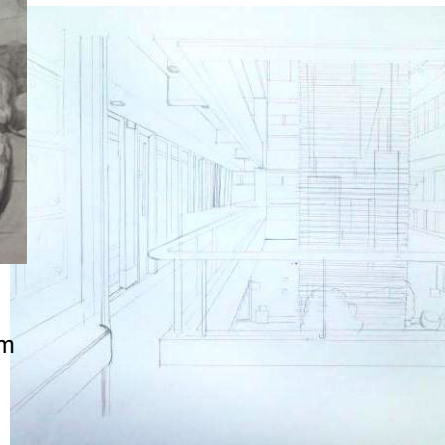
School Atrium by me, pencil painting on paper 38cm x 54cm   *black-and-white color inversion*

I took the photograph of the atrium of my school with one-point perspective. Then, I used only pencil to trace, since it has so many details that it would be messy with heavy black lines. A floor of the school building is small, therefore, under the handrail is glass which is transparent not to cut the space apart. Besides, the staircase connects all the floors which make the school more like a close community. Also, since the staircase is vertical, leading to the transparent roof, it guides people's eyes to look up, to see the vast bright sky.
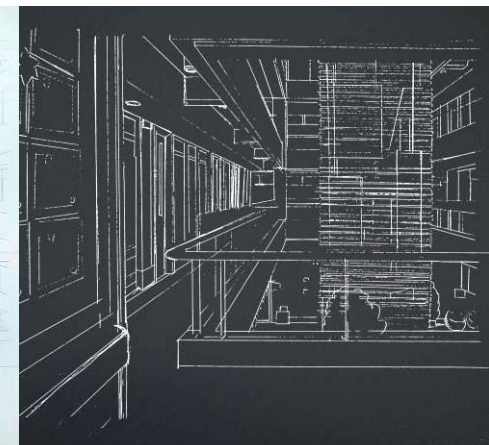
Architectural Landscape and Human Activity
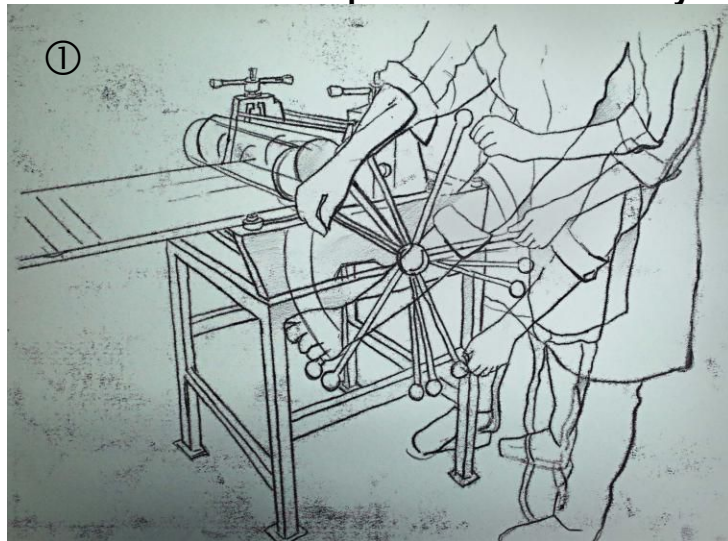
Firstly, I took bursts of photographs of a person operating a tool in order to capture the motion. Then I systematically traced the photographs and emphasized some lines and shapes using black pen. Finally, I transferred the overlapping into a monoprint. Inspired by the style of Futurism and the works of artists such as Carlo Carrà, Balla, Giocomo, Umberto Boccioni, Gino Severini who tried to capture movement and dynamism to express the idea of techonology, power and progress,I took photographs of the working embossing tool and drew with pen the different phases of it on paper so that parts in action are in various positions while static ones remain in the same place, in order to show the movement of objects or body.After I finished the draft of outlines with pencil, I converted it into monoprint. In ①, I made a black-and-white monoprint. Also, I pressed harder on some of the lines to indicate the distance between each parts of the drawing and the viewer. Moreover, I rubbed the paper in some areas to represent the shades. To reinforce the feeling of motion, I added arcs between the alternating positions of the moving parts.In the two monoprints below, I used multiple colors, such as green, blue and red, to aid the visual effect of the works and to emphasize the lines.

In ②, the outline of the trees and the building was in green while that of the figure was in black, making the person in motion stand out. Then, I found some pictures of human face and filled them into the right place in the monoprints, which add some humor. Lastly, since the works still looked a bit empty and dull, I filled some areas with Chinese cultural patterns. For instance, I used red-and-white patterns in the place of the wall in ②. The pattern band divides the picture and contrast with the green tone. Also, in ③, I filled the windows of the building with blue pattern the jumper with greee terns and the sky with yellow pattern which presents birds.
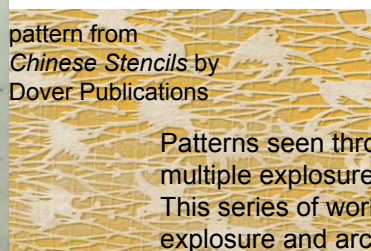
①

①monoprint by me,paper and print
33cm x 43cm

②

pencil drawing on paper by me,33cm x 43cm
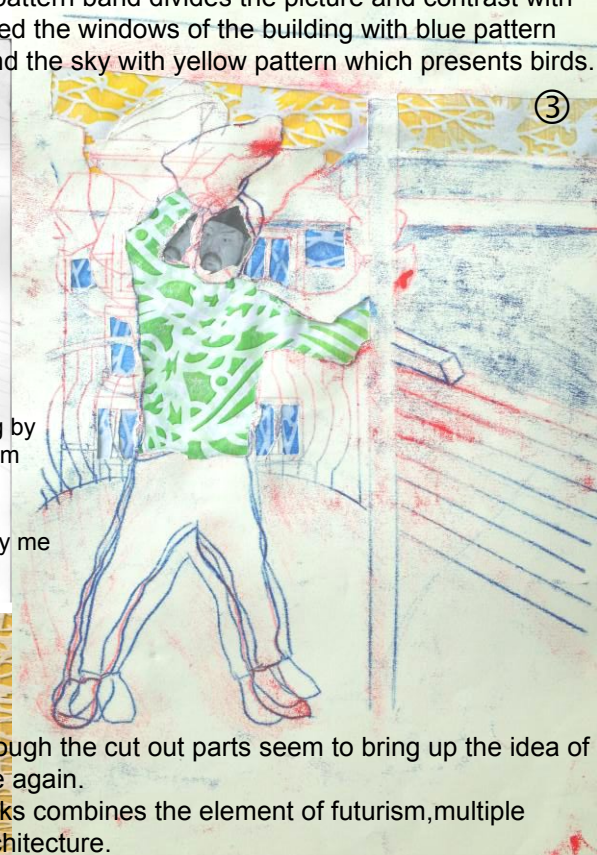
②monoprint by me,paint,paper
33cm x 43cm

pencil drawing by me,33cmx43cm

③monoprint by me
33cmx43cm

pattern from
Chinese Stencils by
Dover Publications

③

Patterns seen through the cut out parts seem to bring up the idea of multiple explosure again.
This series of works combines the element of futurism,multiple explosure and architecture.