



# 高中學生視覺藝術作品集

## Senior Secondary Student Visual Arts Portfolios

學生視覺藝術作品展  
Exhibition of Student  
Visual Arts Work 2022/23

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**Theme:**  
**Growth**

### Artist Statement

Just as a flower needs a pollinator to help it bear fruit, I need the help of many important people in my life to help me grow up into a person as today. I show my gratitude to all of them with this piece of work, by transforming their perennial love into ornaments which can be lasted for ages.

This work features a hand-made orrery which mechanizes the motion of the moon, pointing to different illustrations which represents different possible directions of growth. With the moon's light, I will be able to navigate in the darkness and confusion of life, and embark for my journey of growth.

# Student Artworks



## On Pollination

Brass, magnets, silver, solder // A set of 3, size variable

Just as a flower needs a pollinator to help it bear fruit, so too did I need the help of so many important people in my life to help me grow into the person I am today. This piece of work honours these people, transforming their perennial love into ornaments permanent for ages to come.



## The Divine Compass

Digital art on canvas, machine made from wood gears and components // Size variable

This work features a hand-made orrery which mechanises the motion of the moon, pointing to different illustrations which represent different possible directions of growth. By the moon's light, I will be able to navigate the darkness and confusion of life, and embark on my journey of growth.

### Artwork 1

## On Pollination

Brass, magnets, silver, solder

A set of 3, variable

### Artwork 2

## The Divine Compass

Digital art on canvas, machine  
made from wood gears and components



## Idea II: Using Plants as Subject Matter

I made Floral Symmetry because I was fascinated by the beauty of plants

I felt inspired to follow the same route of plants as the subject matter for my work

∴ plants have a clear connection to 'growth'

I thought about the growth cycle of plants:

They grow tall to absorb more light; grow deep into soil to absorb more water & nutrients.

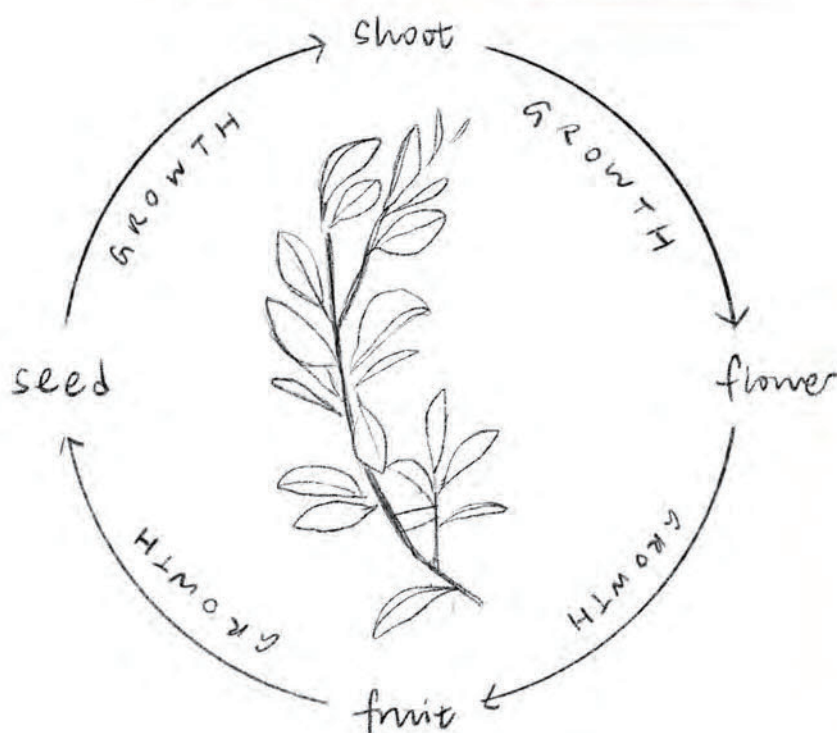
What is the purpose?

for plants, the end goal is to grow flowers, which then turn into fruits containing seeds for the next generation

∴ the purpose of plant growth is to start a new chapter of life

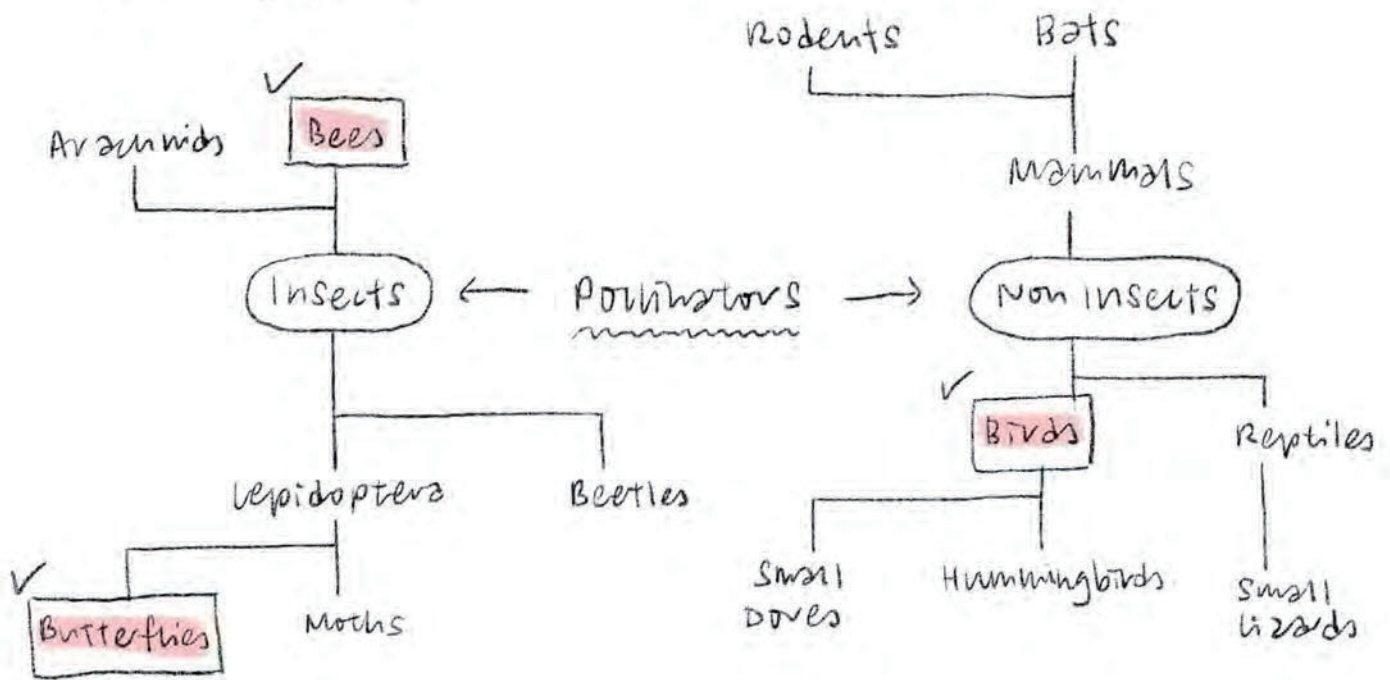
applying the same concept to me as a person

the purpose of my personal growth is therefore to start new chapters of my life.





Next step is to explore which pollinators to make for each jewellery piece.

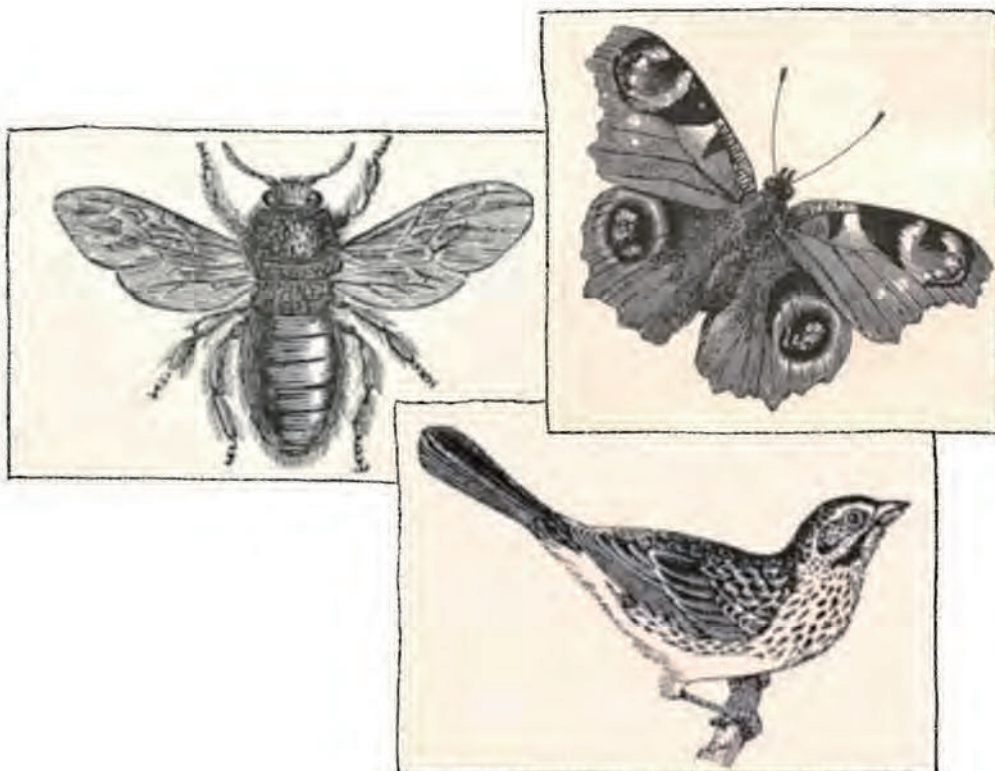


↳ Creatures like moths, bats, and arachnids → generally more negative associations

∴ Inappropriate to make in artwork meant to honour important people in my life.

↳ Creatures like butterflies, bees, and birds → generally more positive associations + seen as more aesthetically pleasing

∴ Choose them for the jewellery pieces:

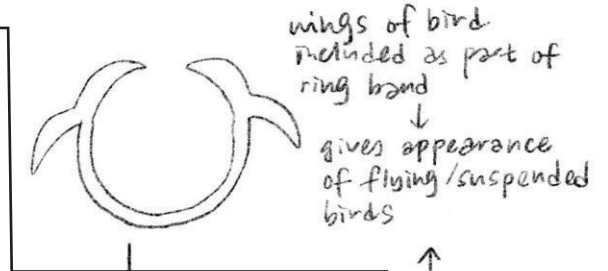


Common Pollinators I decided to use to represent different key people in my life.



## Draft I:

Reference: 'Two Birds One Stone' ring from Verameat.com;



An image of a "Two Birds One Stone" gold brass ring from Verameat.

[Due to copyright restriction, no reproduction of the image is provided.]

<https://www.verameat.com/products/two-birds-with-one-stone>

\* key feature: \*

appearance / illusion of flight → adds to realism of butterfly; highlights flight as key characteristic of butterfly

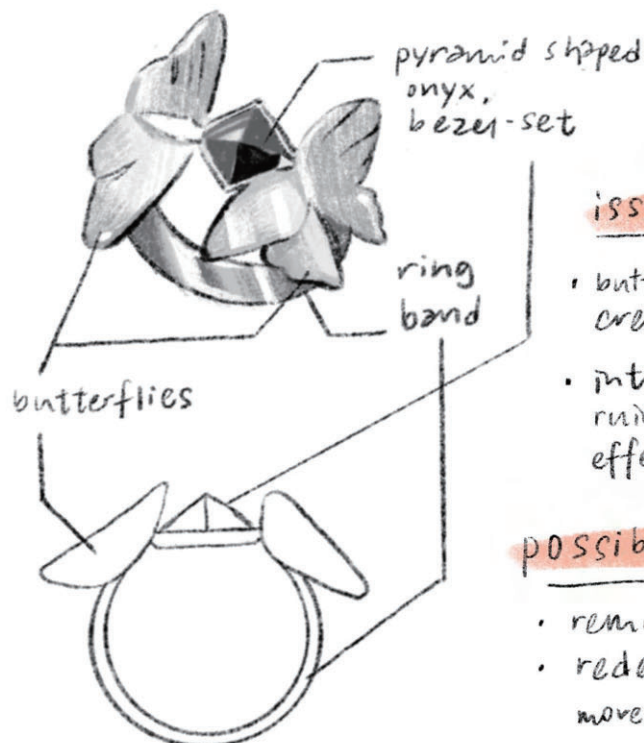
- DRAFTING -

elements to be referenced

- general shape
- two subjects

new ideas

- set stone



issues:

- butterflies too plain; not creative enough
- introduction of set stone ruins flying/suspended effect

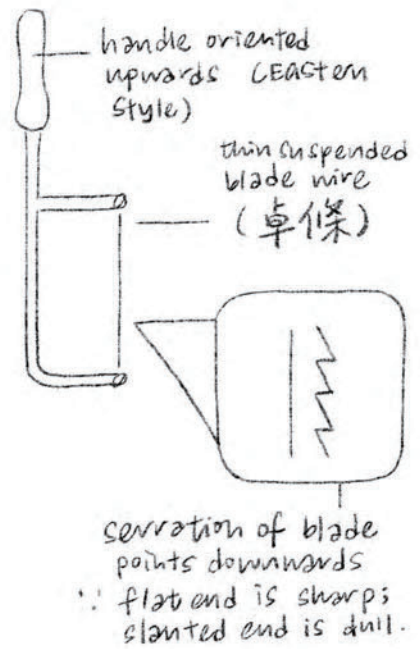
possible solutions?

- remove set stone
- redesign butterflies to be more intricate

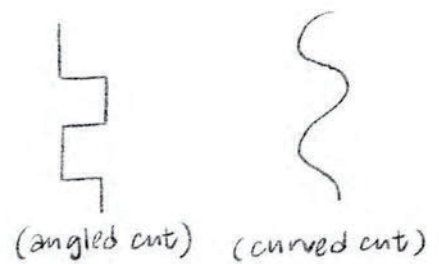
# - SKILL - - EXPERIMENTATION -



learning to use  
a jeweller's saw  
to cut metal:



practicing  
different cuts:



learning to cut holes:

- i) Glue stencil w sketch of the holes to metal.
- ii) Hammer an indent into area to be cut out w nail
- iii) Drill indent into a hole using fine drill bit (金鑽咀)
- iv) Feed blade wire into hole before securing the blade to the saw.
- v) Saw along stencil.





## - PROCESS -

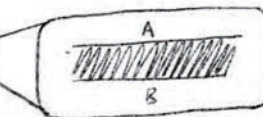
### ISSUES ENCOUNTERED:

- stencil draft was imprecise, since my hand kept smearing the pencil.



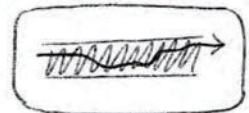
(original stencil)

— smearing →



\* which side of the stencil mark does the blade cut, A or B ? \*

result:



direction of blade is not linear  
∴ jagged edges

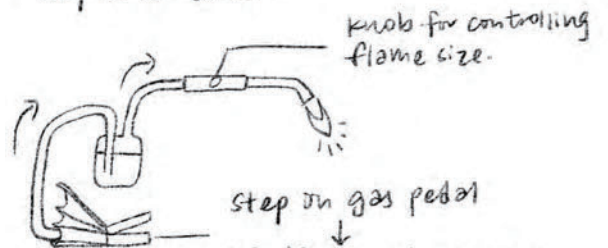
### SOLUTION:

- use wax paper for stencil drawing.
- glue wax paper onto metal with the pencil-marked side facing down → no contact between my hand & the pencil
- ∴ no smearing.



After cutting

↓  
stencil burnt off using all-purpose naphtha torch:



step on gas pedal

↓  
air is pumped thro can of naphtha

↓  
naphtha becomes gaseous

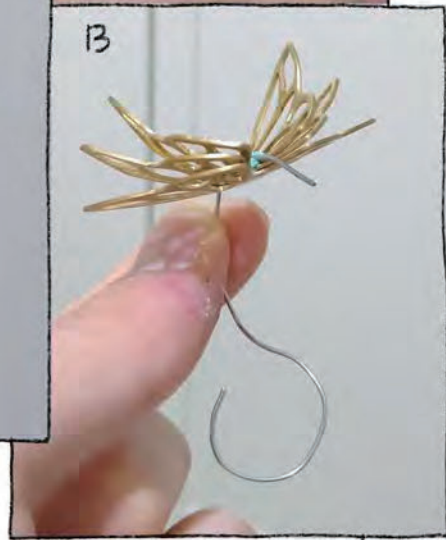
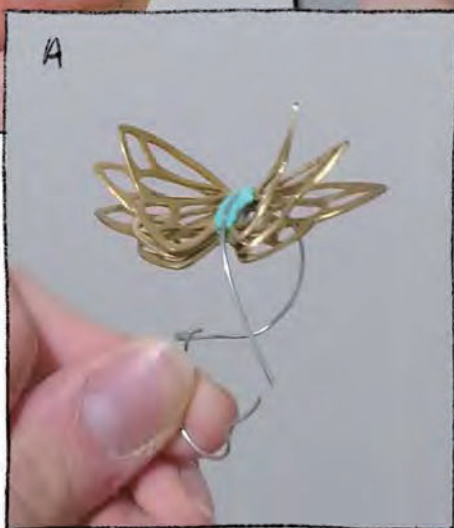
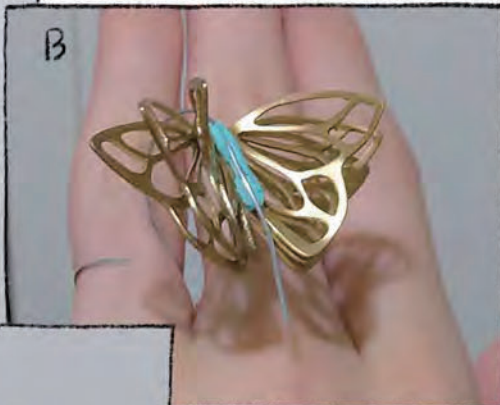
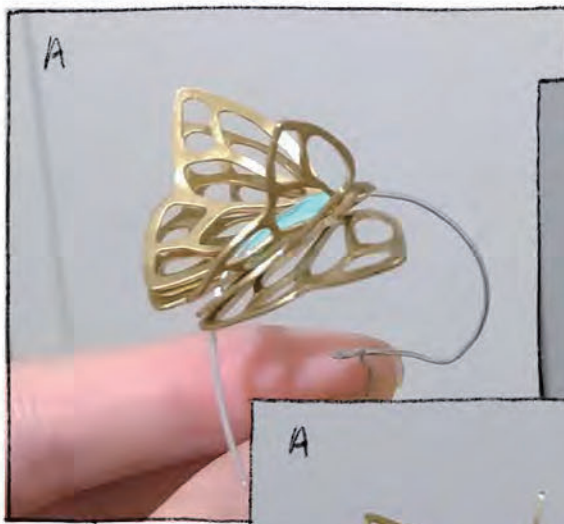
↓  
naphtha gas passed into torch and lit on fire w electric spark generator.

### FIRST RUN RESULTS:

- jagged edges need filing.



creating models of ring body  
w wire & Blu-Tack



Model A:

Model B:

suspensory  
structure  
(for  
butterfly)

ring  
body  
(for  
finger)

- x bend might be clumsy and painful to wear; not smooth or elegant
- x ring body cannot grip finger sufficiently  
∴ ring falls off too easily

chosen for  
construction

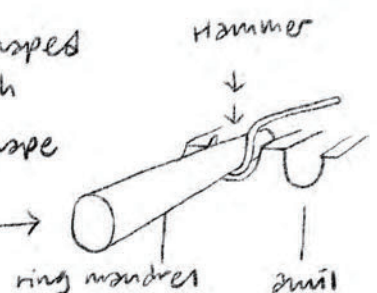
- ✓ bend is much more graceful; not as painful to wear
- ✓ connection between suspensory structure & ring helps to grip finger better  
∴ more practical to wear

suspensory  
structure  
(for  
butterfly)

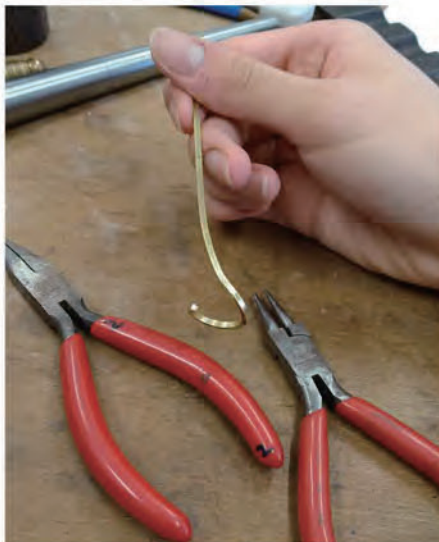
ring  
body  
(for  
finger)



- i) Measure length of Model B's ring body + suspensory structure w string
- ii) Cut out square-shaped brass wire to length
- iii) Hammer wire to shape it into roughly the right shape







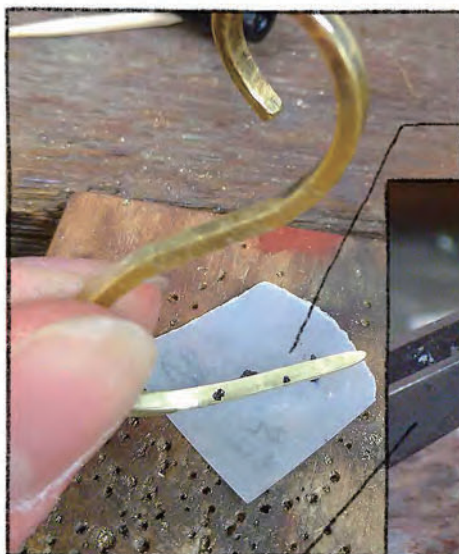
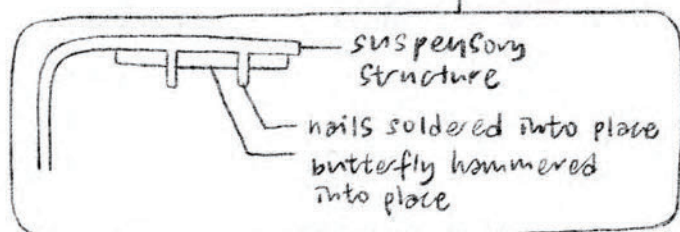
iv) use pliers to adjust fine shape of ring body to ensure **tight + comfortable fit** on finger

↓  
prevent ring from falling off while wearing

v) Hammer suspensory structure & adjust to proper shape

vi) cut end of wire and heat treat ring to prevent over-hardening of metal due to hammering

After proper shape is formed → form **cold joints**:

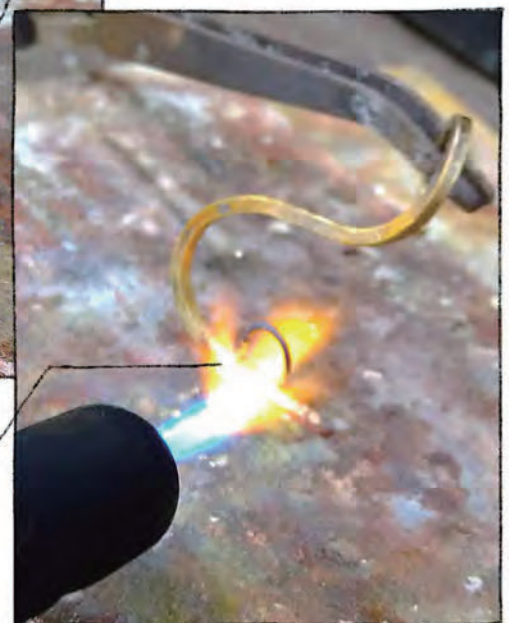


i) measure location of two nails w wax paper



ii) Drill holes through suspensory structure and fit U-shaped wire into holes

vice clamp to keep ring in place for soldering



iii) Add flux (焊膏) to seam of joint

↓  
Add a piece of solder (焊片) to joint

↓  
Heat metal w torch to melt solder & fuse the separate structures tog.



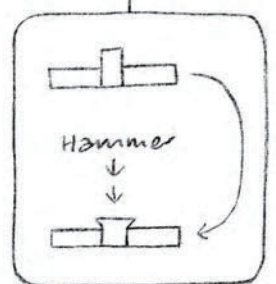
iv) use wax paper  
marked w position  
of wings to mark  
holes on butterflies

+  
Drill holes at  
marked positions



v) Fit  
butterflies  
onto ring

+  
Hammer nails down to secure butterflies  
in place.



vi) Adjusting  
the size and  
tightness of  
the ring  
and polishing



COMPLETION



## Draft I

Try to capture the duality of the relationship w my parents, with both its positive and negative sides.

Reference: Cadillac Bird Chain from Epona Valley.

This is an image of a "Cadillac Bird Chain" by Epona Valley

[Due to copyright restriction no reproduction of the image is provided.]

<https://www.eponavalley.com/products/cadillac-bird-chain>

### Elements

to be referenced:

- chains used to connect bird charms  
→ can represent the restriction of free flight that I feel as I grow up and away from my parents.

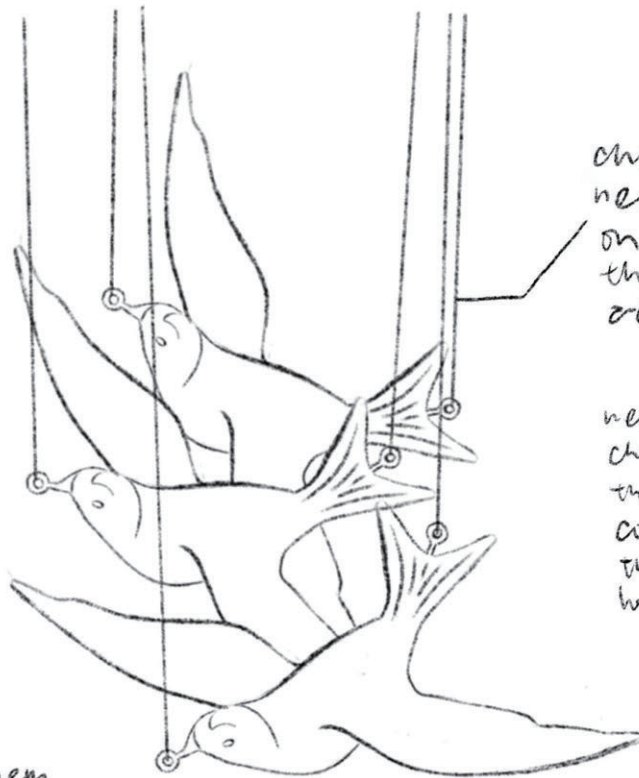
### Limitations:

- only represents negative side of my relationship with parents

not appropriate since the jewellery piece is meant to honour my parents, to express gratitude;

X to express resentment to them

∴ solution → try to utilize more positive imagery.



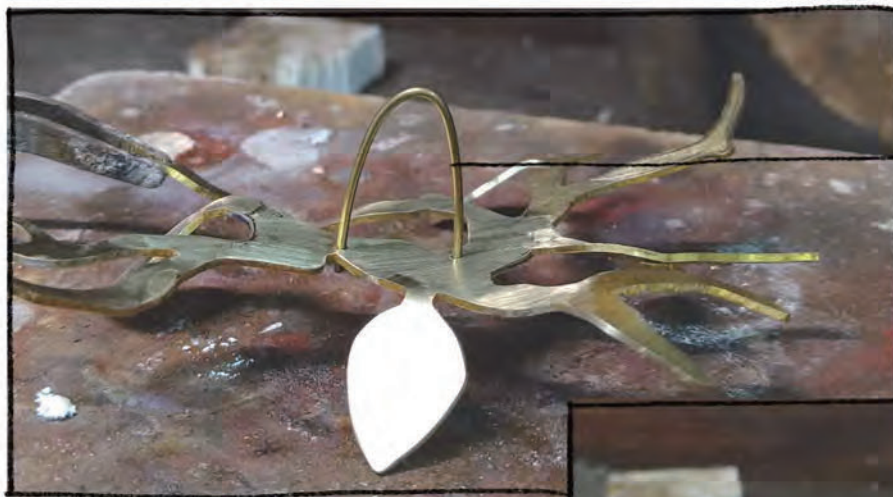
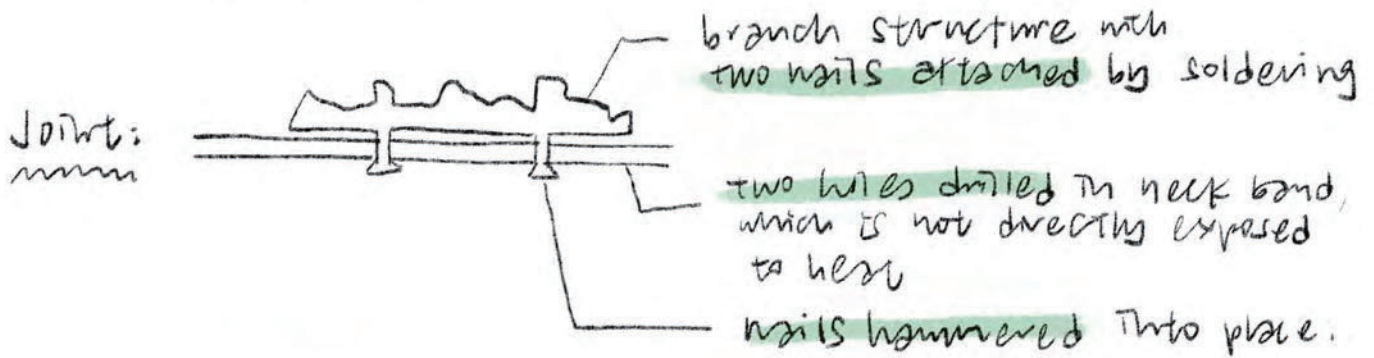
chain necklace, on which the bird charms are suspended.

height of bird charms represents the height of confinement in the childhood home

### III. Join branch structures to neck band by cold joints

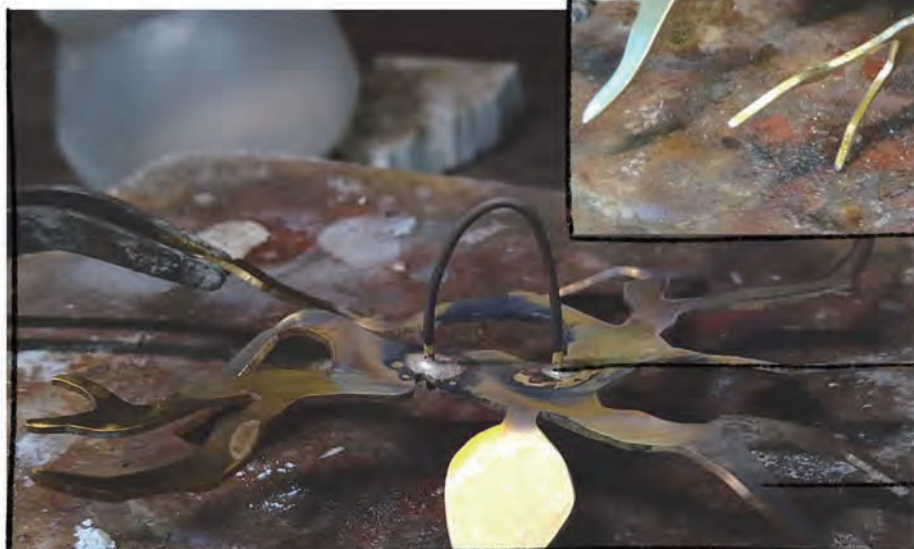
∴ If soldering were used → the oxides on the intricate branches would be difficult to remove when fused over the neck band.

∴ Soldering is difficult to achieve when working on large surfaces



N-shaped wire into holes

Applying flux to joint.



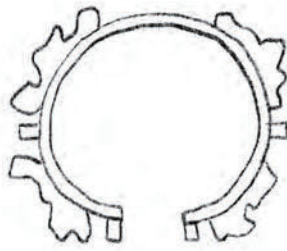
Soldered joint

oxides removed by polishing



Total of 4 wheels are attached

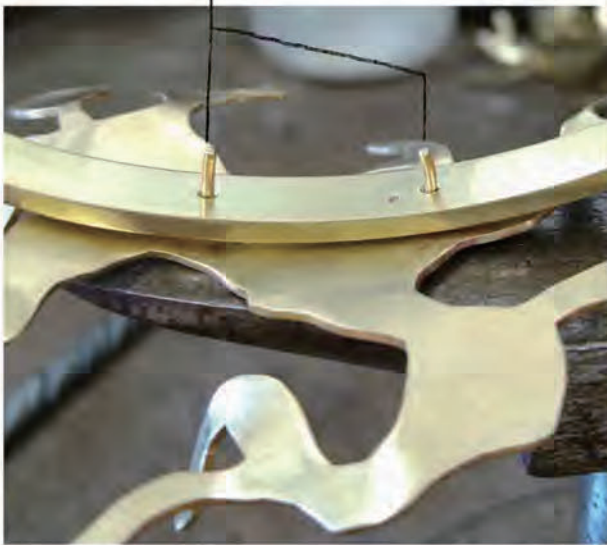
Two in front for  
the chains on  
which the bird  
chains are  
suspended



Two by the sides  
for the chains to  
attach to →  
produces decorative  
effect.

TV.

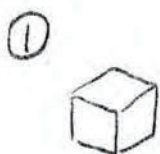
nails are cut short,



before being  
hammered into place

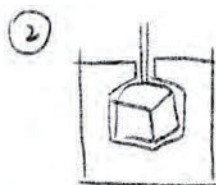
Next step is to make the bird charms themselves,  
which are 3 dimensional and therefore require a new  
technique to make →

WAX CASTING

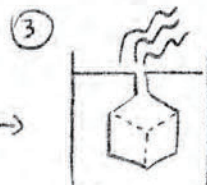


3-D object  
carved in wax

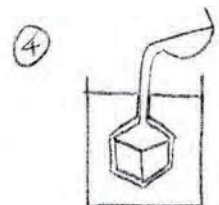
done  
myself



wax carving  
used to make  
mold



wax carving  
burnt away  
to leave mold  
empty



metal poured  
into mold to  
produce exact  
replicas of wax  
carving.

sent to & done  
by spending company



I experimented with different types of waxes, which varied depending on their hardness → after understanding the textures of different waxes I chose the softest one

∴ the softest wax can be used w the heat of my hand and refined with a small carving knife

∴ ↑ convenience



SIDE



T O P



D I A G O N A L



carving the  
body of the  
birds



wings attached by gently pushing into the body and melting the seams together w the heat of my finger.

Indentations carved out using carving knife → gives appearance of feathers.

different angle of wings → gives sense of movement and variability → more 'handmade feel'





In a way, tools of divination are like compasses (指南針), guiding the sailor to shore as they wander the seas of life.

This is an image of a compass from Han dynasty China from Ckknews.cc.

[Due to copyright restriction no reproduction of the image is provided.]

(Ckknews.cc)

In fact, earliest records of compasses in Han Dynasty China (司南) show that they were originally used for divination and for determining fengshui (風水)

↓  
shows the connection between divination and navigation.

∴ I decided to use this concept and make a divination device for navigating different directions of growth as my second SBA artwork.

To get inspired on how to make this Divine Compass, I studied the structure of actual compasses:

### I. pointer of compass

- always points to the magnetic north pole
- a reliable mechanism to ensure the correct directions are always indicated

pointer will be kept in design of my compass, but since it is a divination device & divination relies on randomization, the pointer of my compass cannot be predictable by the user.

This is an image of "a compass" from Amazon.co.uk.

[Due to copyright restriction no reproduction of the image is provided.]

This is an image of a compass from the Internet.

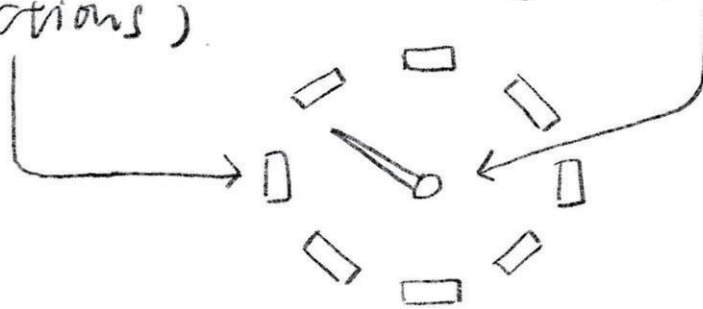
[Due to copyright restriction, no reproduction of the image is provided.]

## II. Directions of compass

- marked on outer ring of compass
- informs user of their location

should be revised in the design of my compass such that each 'direction' represents a different piece of advice for the user, since the user is seeking direction in life rather than geographical directions.

My DIME compass will therefore consist of these two key features (I. Pointer + II. Directions).



## BRAINSTORMING

First part of constructing the DIME compass → construct the pointer.

its movement

needs to be randomized / made unpredictable to the user somehow; but how?

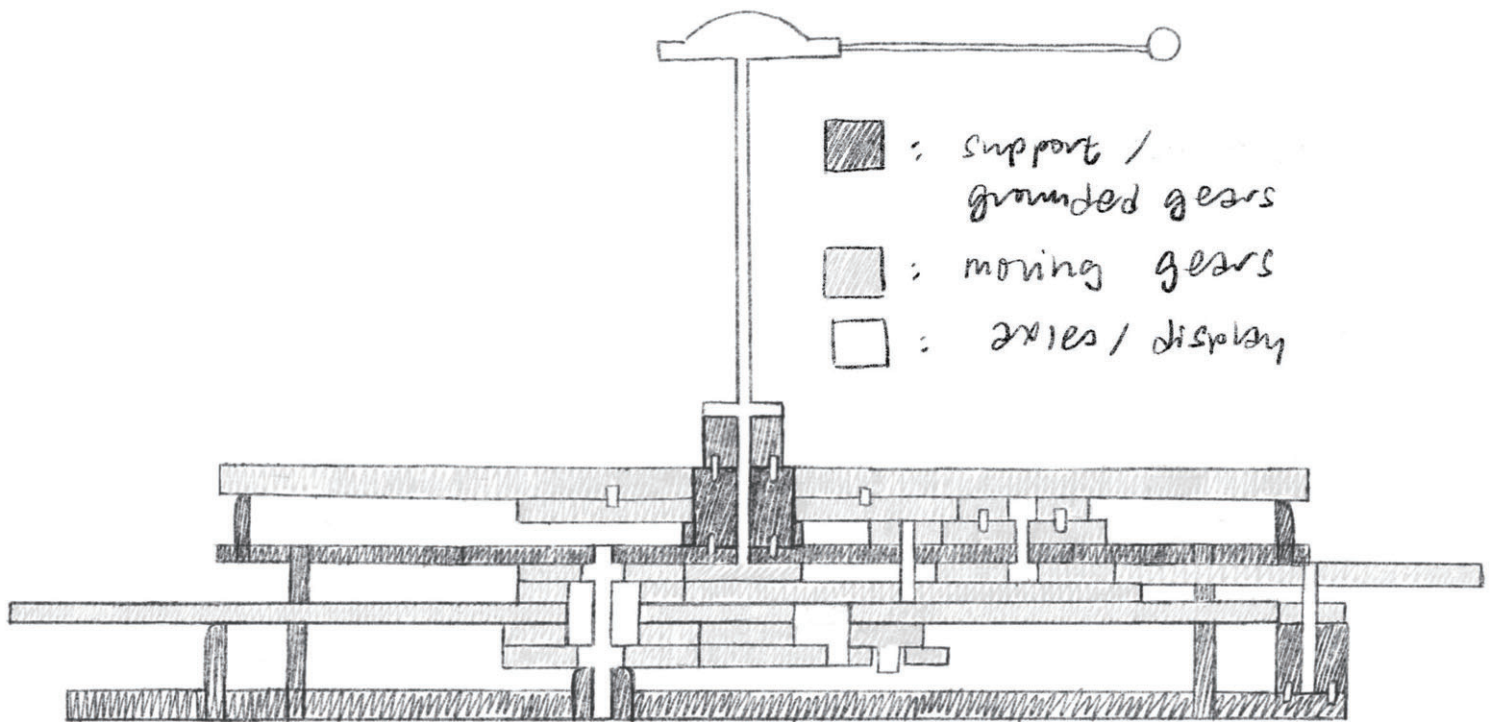
• preferably use a naturally occurring pattern

∴ historically they were the primary inspiration for dime messages.  
e.g. bird flight; smoke pattern

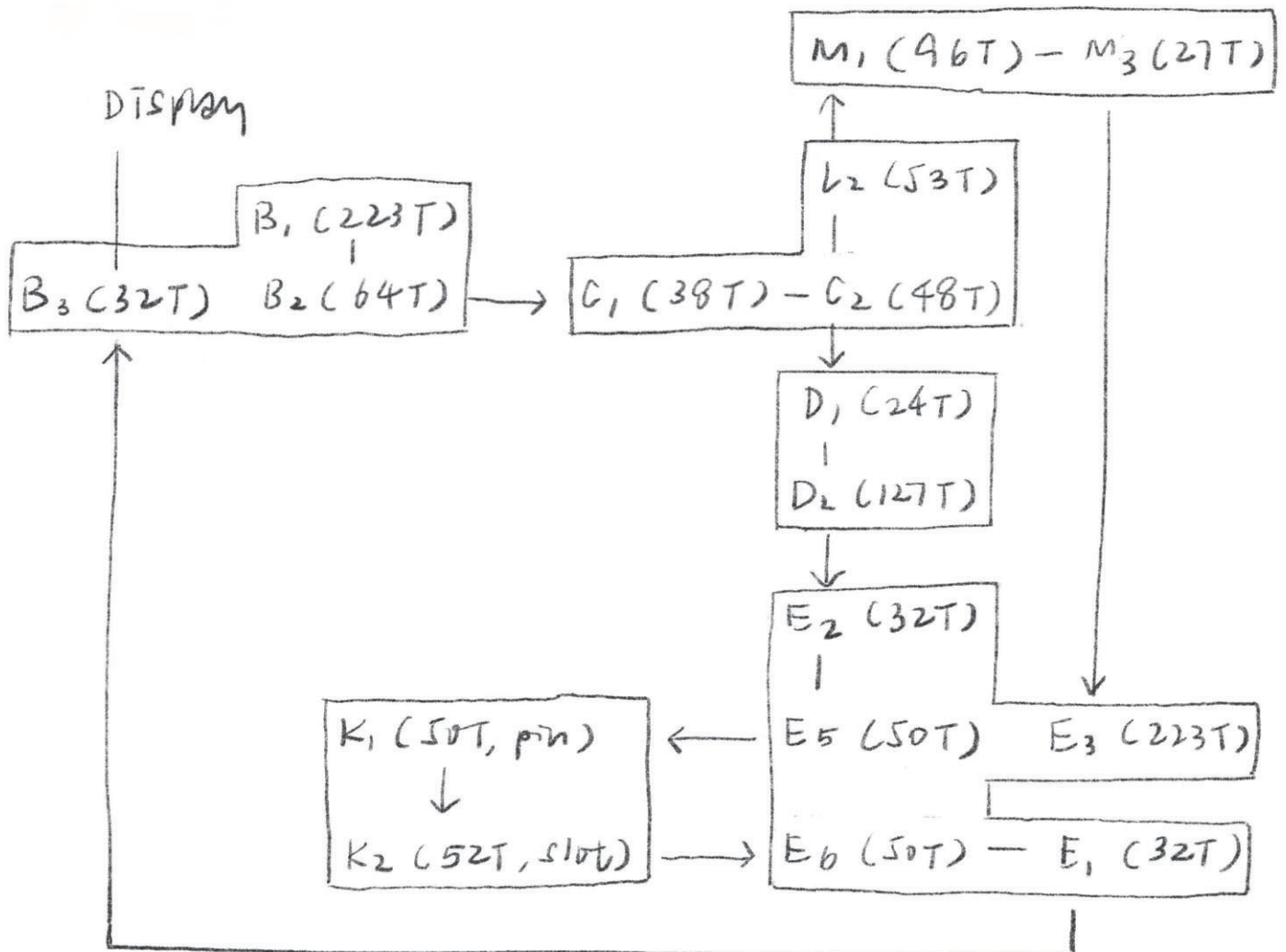


# Draft II

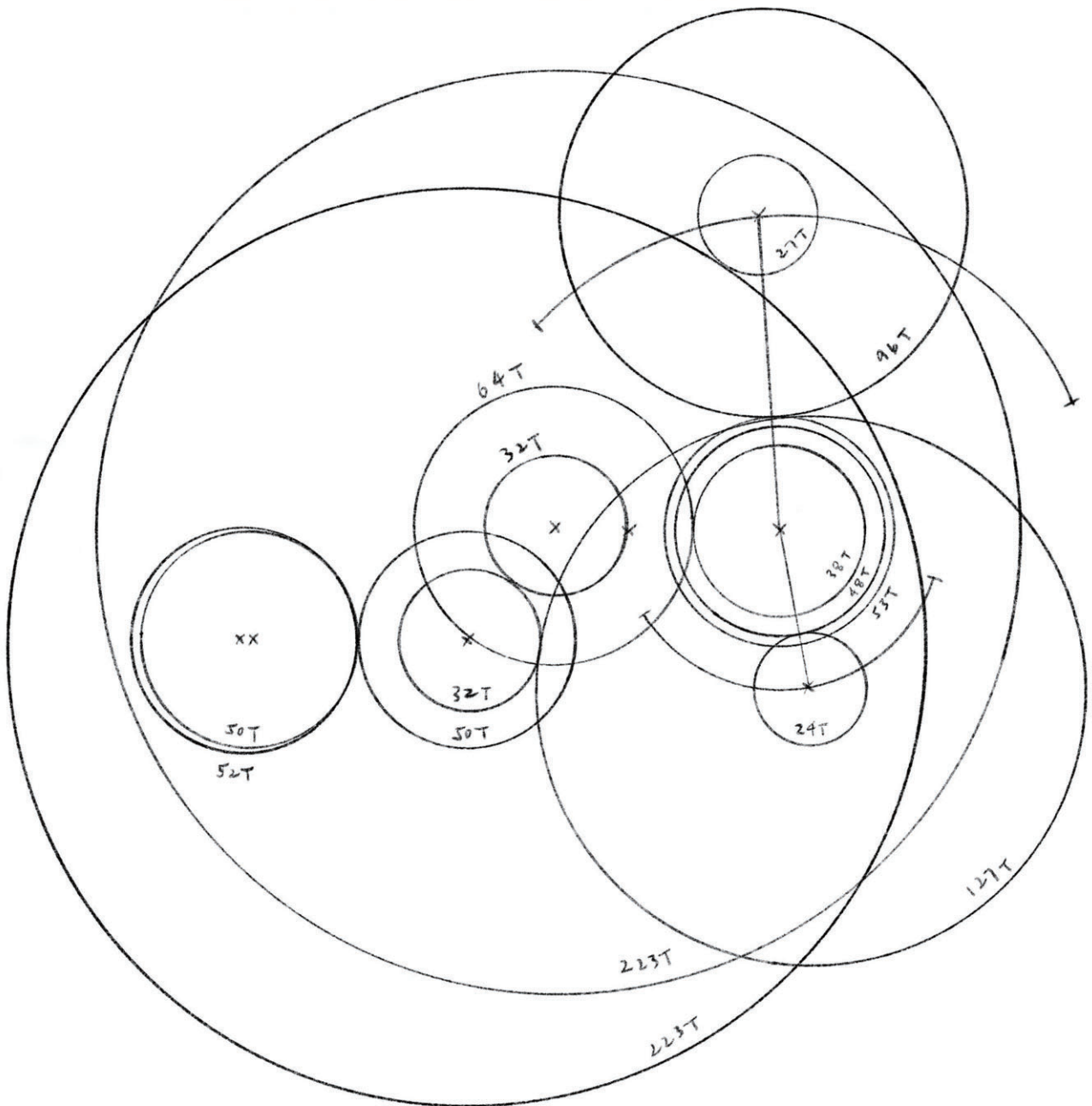
Reference: Moon Display of Antikythera Mechanism.



Gear train:



II. Make 2-D bird's-eye-view blueprint for entire machine based on measurements taken previously:



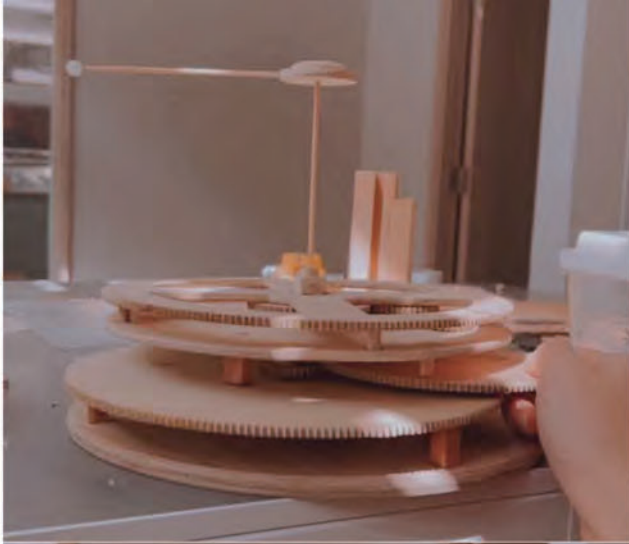
done to calculate where to drill holes for axes of gear assemblies → makes sure gears are not too far apart to mesh; nor too close that they overlap.

• calculations are as follows:

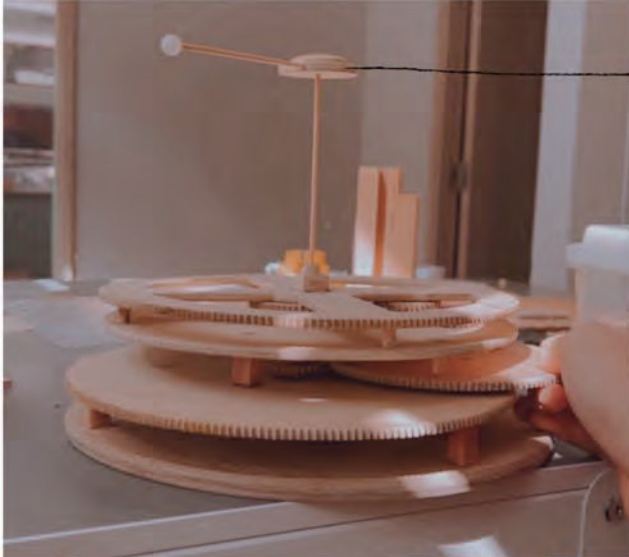
∴  $L_2$  (53T) needs to mesh w  $M_1$  (96T), which is co-axial with  $M_3$  (27T), which in turn needs to mesh w  $E_3$  (223T)

∴ Radii of  $L_2$  and  $M_1$  are summed up → an arc with radius of that sum is drawn from the centre of  $L_1$ ;  
Radii of  $M_3$  and  $E_3$  are summed up → an arc with radius of that sum is drawn from the centre of  $E_3$ ;  
Intersection of arcs represents point where axis of  $M$  assembly should be positioned.

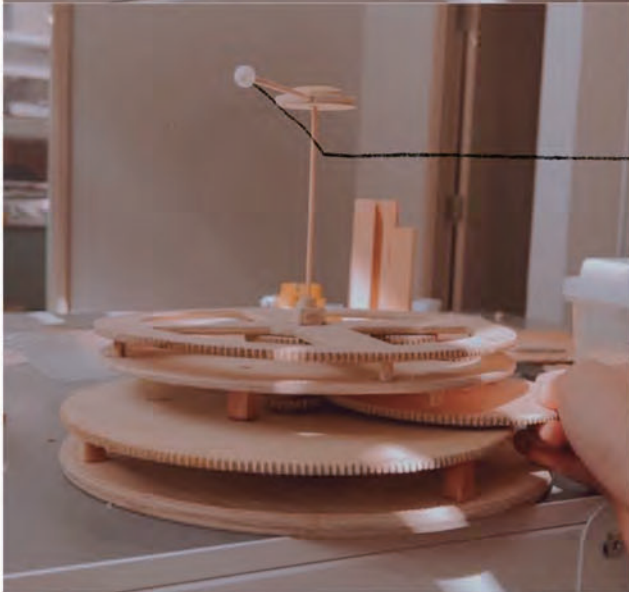




Jamming issue is fixed and the machine now functions smoothly.



pointer made and attached to axis of B3;



moonstone bead attached to end of pointer to imitate appearance of the moon.



\* \* \*  
 compass pointer completed.  
 ~~~~~  
 \* \* \*

Next step: compass directions.

# DRAFTING

I first began drafting a god I was incredibly fascinated by ever since I first learnt about ancient culture, religion, and literature — Venus.

Venus is one of Rome's most important goddesses, as she is said to be the ancestor of the Roman people. 'Venus Genetrix', she is called: mother of the Empire.

She is often described as a god of love, fertility, and beauty. While these are certainly under her domain of power, she is not that simple and one-faceted.

Her primary function is to harmonize and assimilate — she brings people and things together, promoting them to the same purpose. The most surface-level interpretation of this function would be love and marriage, yes, but it could also be war and victory — by uniting fighters to the same cause of fighting for one's country, she could ensure victory and bring prosperity.

## Message

In illustrating Venus as one of the 'directions' of the Divine Compass, I am evoking the goddess as mother of Rome. If the compass pointer lands on her, she asks the user:

'What is your purpose? What is your cause? What do you value? What do you fight passionately for?'

This is an image of "The Pearls of Aphrodite" by Herbert James Draper.

[Due to copyright restriction, no reproduction of the image is provided.]

The Pearls of Aphrodite, Herbert James Draper



This is an image of "Primavera" by Sandro Botticelli

[Due to copyright restriction, no reproduction of the image is provided.]

one of the major ancient Roman festivals in honour of Venus was the *vinaria*, where she is celebrated as god of wine. Indeed, wine is her symbol due to its power

to intoxicate and enchant people, like she does.

Venus can also be seen carrying a mirror, wearing a girdle (月要帶), and being attended to by doves and sparrows, her sacred animals.

I decided to include all these motifs in my sketch of Venus Genetrix:

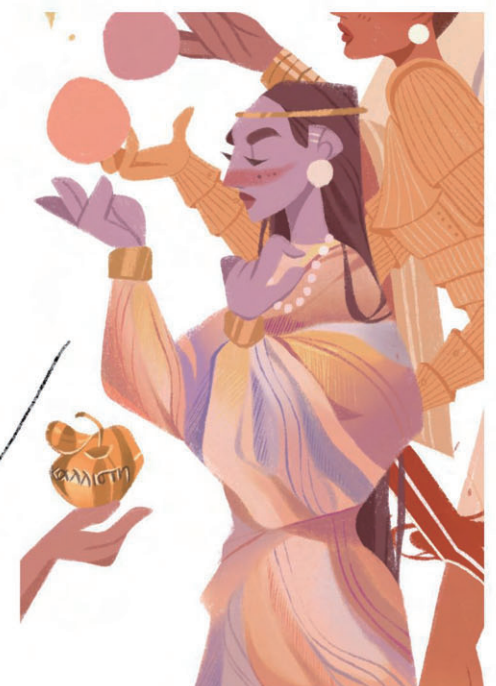
Draft developments: Venus has always been one of my favourite subject matters, so I have plenty of old art of her

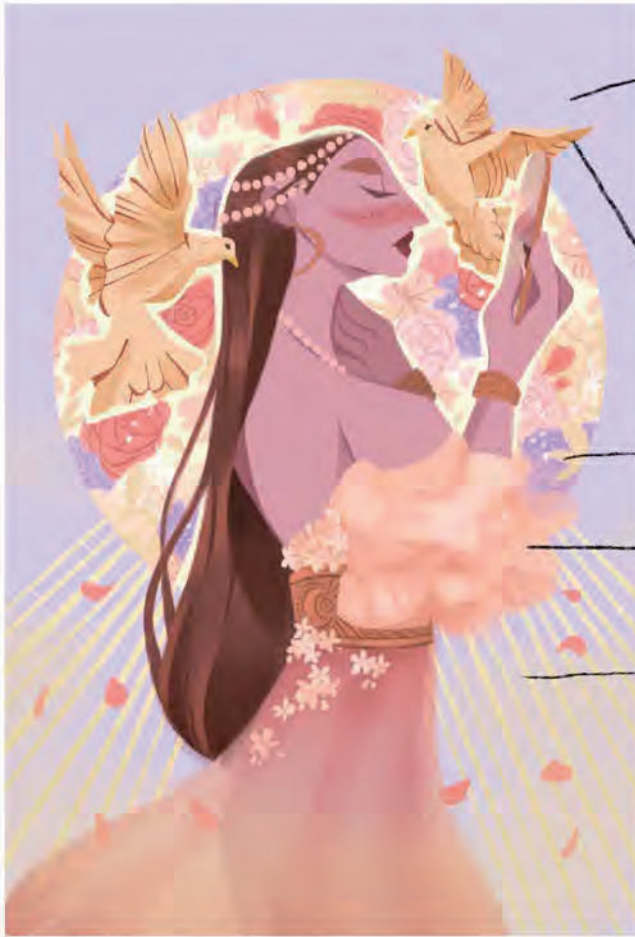


tone is a bit monotonous → only pink with a bit of gold

only represents Venus in her sensual aspect as a love goddess → lacking in human

good colour story, but not enough focus on anatomy





a more recent version, featuring a much improved colour scheme (good mix of cooler tones & sweet, warm tones)

doves are a nice touch and I think I want to include them into this new piece

nice play on diff. textures.

composition is a bit flat & cartoonish to me now, but might just be a change in style.

- a focus on Mediterranean features of deep-set eyes, sculpted bone structure, thick brows
- an expression quiet yet stern → portrays Venus in more of a severe tone in contrast to depictions of the god in revelry.



- she is drawn nude, which was common from ancient sculpture all the way to the modern, post-modern, and contemporary age

- however, I chose to draw her seated in a queenly, regal manner, which has become less commonly seen



## Colouring:



• While pink is not necessarily a historically accurate colour association of Venus (she was more associated with lush greens & creamy whites)

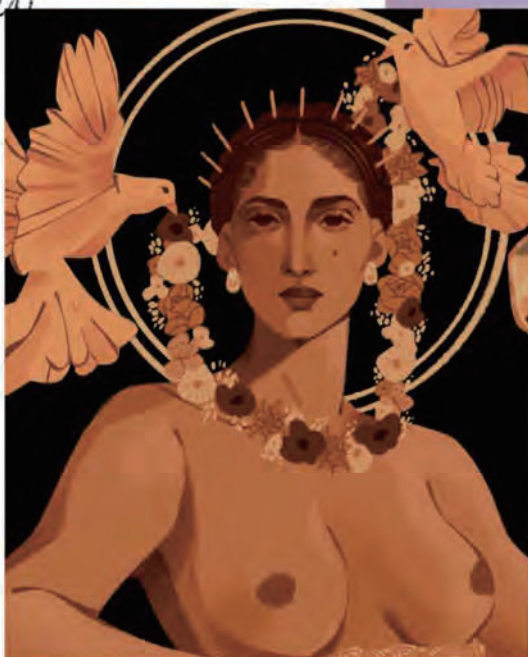


• I personally find peachy, rose-coloured tones to be very enchanting and alluring → fitting for Venus as god of pleasure & love.

In further exploring her connection to love and intoxication, I decided to try giving her a cooler, blue-toned palette



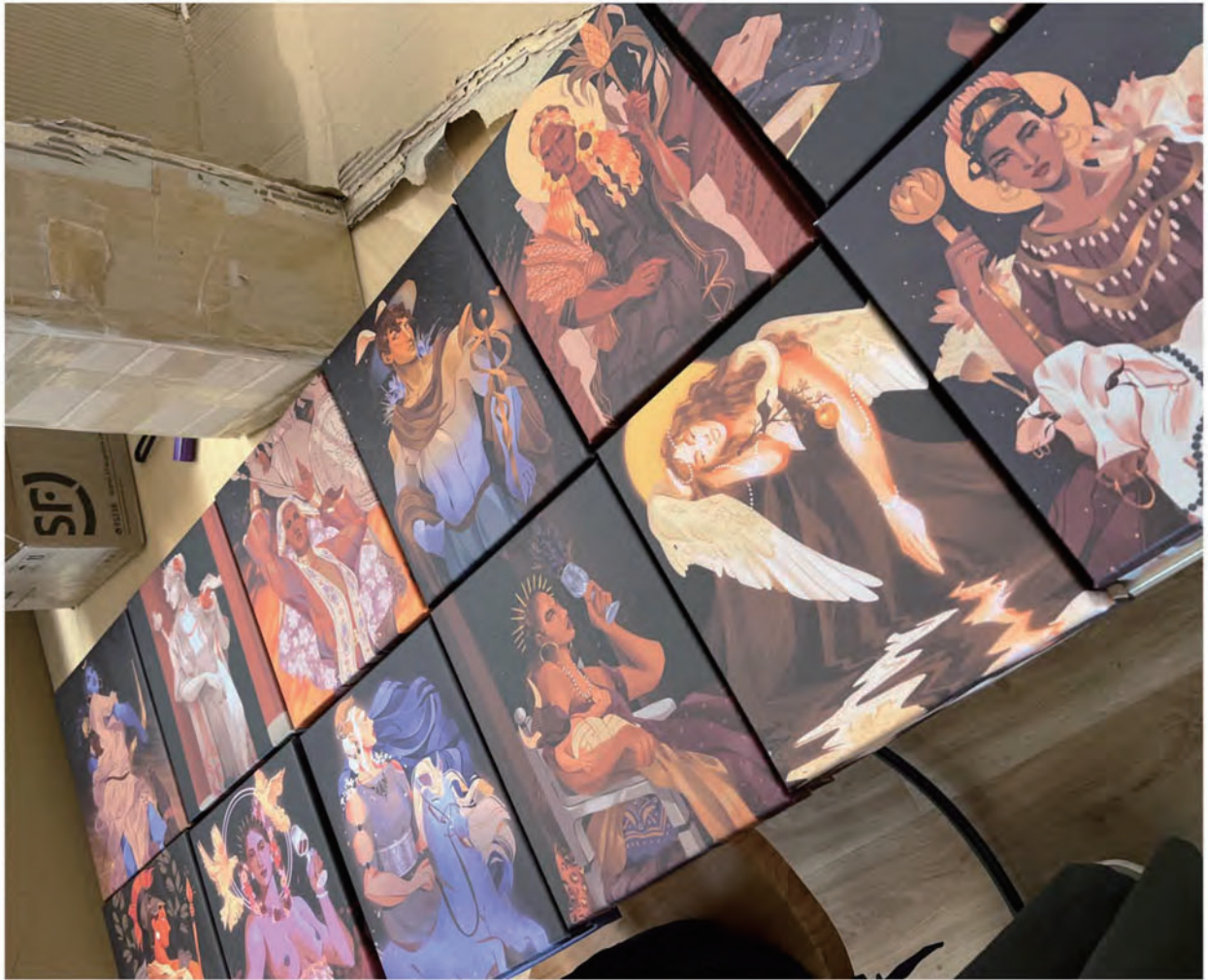
Complements the warmth of the doves well, and gives the illustration a romantic tone as well.



- Once the piece neared completion → tried to play with the palette and experimented with an orange tone → Thistles Ancient Greek red-figure pottery
- too monotonous maybe.



After finishing the directions → last step is to assemble the compass.



printed two canvases per artwork, and decided to insert lights in between them → when the pointer lands on an artwork, the light is manually turned on for effect.





# REFLECTION.



I successfully achieved my original goal of expressing 'growth' in a more nuanced, subtle way



- helped me learn how to express artwork messages better, through symbolism and deeper-level thinking processes
- I also learnt a lot more about machining, which was an art form I had previously thought too complicated and intimidating to learn → by attempting to make a machine for this SBA, I pushed out of my comfort zone as an artist, and the payoff became much more rewarding and satisfying → reminded me of my motto as an artist, which is to never get comfortable & to try as much as I can.