



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:

Family Bond

Artist Statement

'It would have been better not to see him. It would be even better if he had never existed.'

Such a saying from my family member to his brother has left me in disbelief - the once loving family has fallen apart and the fact that I could only be a mere bystander has made me helpless and sorrowful.

By filling in the negative spaces with white, the figures of my family are being revealed through the 'non-existing' brushstrokes I made. Is it true that the bonding we cannot see at this very moment never existed? I hope to create resonance with my personal experience and remind viewers of their own relationships.

In the second piece, I depicted the relationship of my family through the nature of eggshells - they are fragile, fragmented and stings when they are touched. By covering them with countless quotations from my family, I hope to express how these hurtful conversations can erode people's relationships day by day, accumulate as time goes by, and turn innocent pure white into darkness.

Work 1



Theme: Family Bond
Title: *Existence and Non-existence*
Medium: White charcoal on paper
Size: A set of 10 pieces, dimensions variable (ranging from 10.8 x 13.3 cm to 15.9 x 27.3 cm)
Year: 2020



Student Artworks

Artwork 1
Existence and Non existence
White charcoal
on paper
dimensions
variable
(ranging from
10.8 x 13.3 cm
to 15.9 x 27.3
cm)

Artwork 2
A Flawless Bonding
Marker and eggshell on canvas
60cm in diameter

Work 2

Theme: Family Bond
Title: *A Flawless Bonding*
Medium: Marker and eggshell on canvas
Size: 60cm in diameter
Year: 2021



Family

WHY I HAVE A SPECIAL FEELING FOR THIS WORD:

So I thought that a family should be loving and caring, supporting each other no matter what. It should be a bond that is deeper than any other bond. But the truth is, even if you are 'family', one can be selfish enough to break this bond and even start hating each other.

Ever since my grandpa passed away, there has been a problem going on in my father's family. To be exact, my grandpa has always been the only reason why my father and his siblings gather together. My grandpa is like the centre of the whole family. And after he was gone, the problems that have been covered up, reappeared — the fact that the youngest sibling has been gambling, has been in a huge debt and was unable to take care of his money nor himself. All sorts of other problems appeared too, like how my father and my uncles argue about money and grandpa's inheritance, and basically shout at each other every time they meet. They even talk behind each other's backs, blaming each other for their own misfortunes. These are just very sad to me, as if 'family' meant nothing.

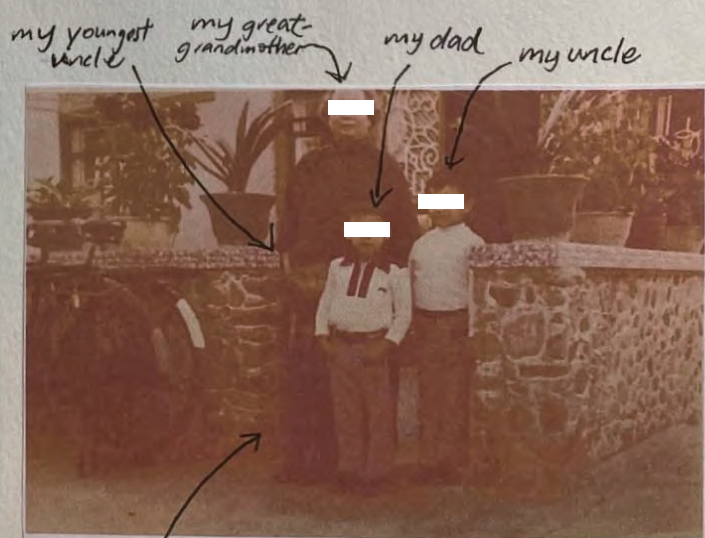
MY INSPIRATION FOR THE WORK

We went to my other uncle's house for dinner, and we found the albums of photos of my father's family when they were younger.

In this photo, my father and uncle looked at it and missed out the youngest uncle on the left, until I pointed out that he's there. They were all surprised.

My uncle said, "It would be better not to see him. It ^{would be} even better that he never existed." Although he didn't mean it, he wasn't saying it in a jokingly tone either. I was shocked by this, and found this photo very interesting too.

The fact that when we look back at these photos, these memories, the emotions we have change over time. Even if we cannot see the hidden person, does it mean they do not exist? This is where the idea started.



hid himself in the dark, that's why it was difficult to see.

SOME QUOTES ABOUT FAMILY THAT MOVED ME

"The family is the test of freedom, because the family is the only thing that the free man makes for himself."

"Other things may change us, but we start and end with family."

"You don't choose your family. They are God's gift to you, as you are to them."

→ They all show that family is something fundamental, and the first strongest connection with people we can have. It is the 'origin' of people but ironically, my father's family is the vulnerable bond that proves these quotes wrong.

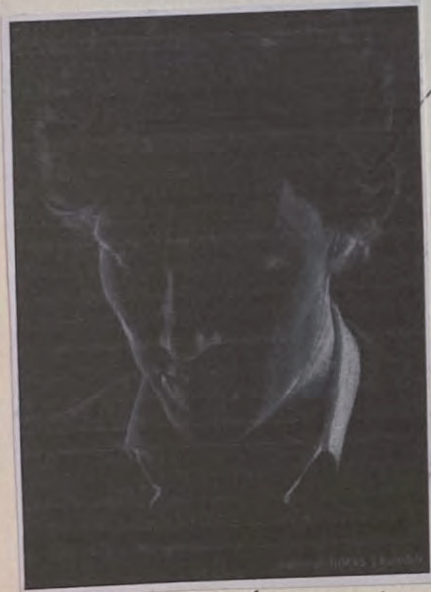
Based on the inspiration that I got from the photo, I figured that I want to do the work based on these photos.

→ to explore on the hidden and shown

→ what was left behind these photos → what is still visible now

TECHNIQUE EXPERIMENT: REVERSE DRAWING

- adding light values to dark media → dramatic effect & accentuates lights and darks → create visual structure → focus on emotions



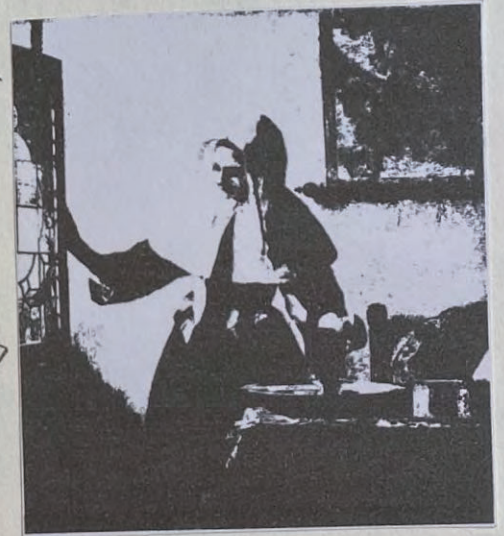
make the silhouette stand out!

+ mysterious

the darker parts are not drawn → only the light parts

this was originally a painting with colours

↓
converted into this →



My photo (1)



① cut the photo

② turn to monochrome

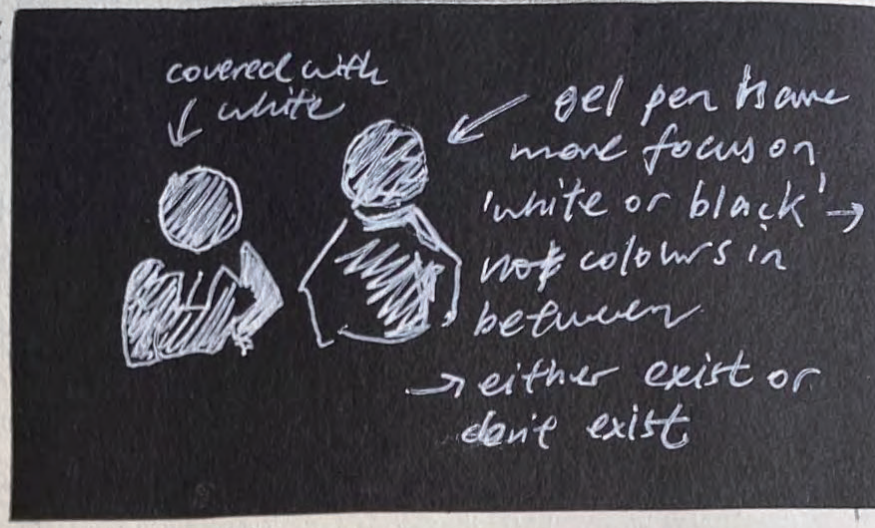
③ Biggest contrast + highlight

the contrast basically hid him



1st time: white gel pen on black paper

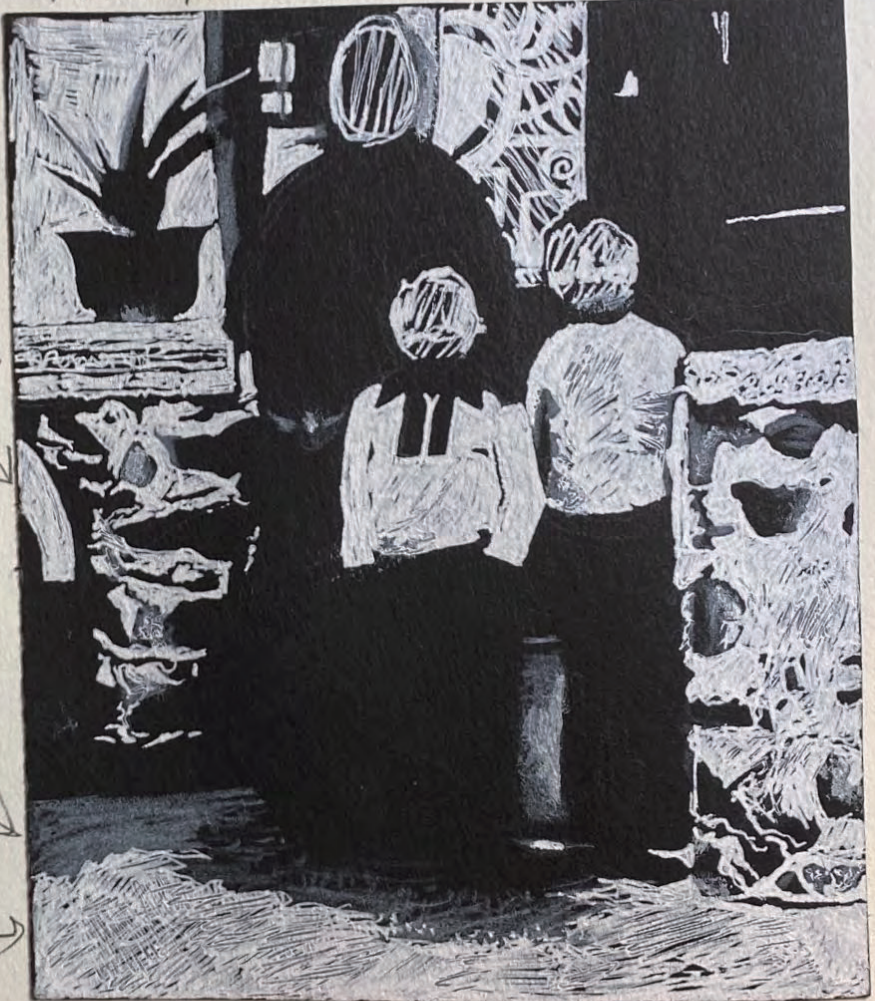
- I wanted to cover their faces
- so I don't see their emotions
- to create → 'today is different from before' → the emotions changed and we will have to fill in those emotions ourselves.





How I feel?

- not enough completeness
- hard to get greyish colours → and get them in detail
- hard to draw the details
- hard to obtain a blended big area of pure white

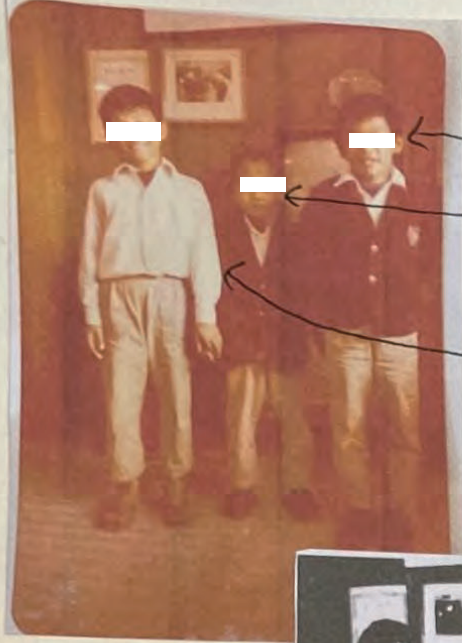
FROM PHOTO 1



these strokes →

 ↓
 is it what I want?

↑

 It was pure white in the photo but it was hard to do that using gel pen.

But the feeling of 'Exist or not' was strong → I don't know if it is the effect I would choose though



← my dad
← my youngest
uncle
(hidden again)
← uncle

PHOTO 2

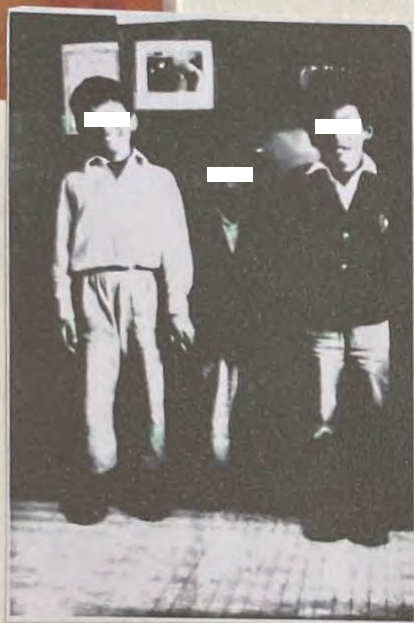


PHOTO 3



← The
eight
siblings
all
together
(2 aunts,
6 uncles
including
my dad)



* I wasn't particularly focused on the silhouette of their faces, kind of turned them all into round faces, which I think is an area of improvement.





2nd: White charcoal

This time I add back the faces → these "a creepier approach, as if they were ghosts" → + more three-dimensional → white charcoal creates more tones than gel pen → has more 'photo' feeling → more nostalgic feeling

But both way are very detailed
I prefer a white charcoal approach for now.



Small little parts of home

Similarly, these two pages are paralleled too, with the coffee cup, the clock, the drawing and sketches, etc. The most interesting part is how the artist draws little small details found in the family's life and by putting them together, it instantly creates the 'home sweet home' mood and atmosphere. They represent their daily lives and you can actually see some bits of their life style through these small little things. It makes me wanna explore the surroundings of my father's family in the old times as well.



In chapter 1



In chapter 6 (Last chapter)

It's like you can already know the difference in lifestyle by just looking at the two pictures. How they work, earn a living, interact with each other, these small details are what make them feel real and lively.



Chapter 3

Connection with the novel 《星雲組曲》by 張系國

This is the image of book "星雲組曲".

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

(https://cd.edb.gov.hk/chi/resource/c/lit_select/article/045.pdf)

When I saw the little pictures on previous page, I instantly remembered this story 《豈有此理》 in the collection of novels 《星雲組曲》. The highlighted sentence really connects with the previous page.

What it means is that people leave traces in their surroundings, even a cut on the wall, a crack in the cup, etc. can add up, and form a '精神面貌', a spiritual appearance of the person, a family or even the world.

So even the smallest details, it is part of a person, a family, and it really helps tell what kind of habits or life style they have/had. The furnitures, the garden, the kitchen in my grandma's house, they are all 'part of' the family and represents the memories or even, represent the family itself.

好友既然如此重託，王復恩走後，我只好坐下來，點燃菸斗，耐住性子讀他的論文：「精神面貌的沉澱、過濾與重組之理論及其應用——國立臺灣大學歷史心理系教授王復恩著」。

想不到一讀就讀到清晨三時，才將全文讀完一遍。更想不到王復恩這小子，居然有這麼大學問，令我刮目相看。他的理論，基本上很簡單。人的精神活動，在歷史過程裡必會留下許多痕跡。書籍、美術品，以及其他文化成品，都是最顯著的痕跡。王

復恩稱這些痕跡為精神面貌的沉澱。除了這些沉澱外，王復恩指出，還有許多不明顯的沉澱。例如人住在房子裡，他的一舉一動，便會在房屋本身上面，刻劃出許多痕跡。房子每換個主人，裡裡外外就添上一層新的精神面貌的沉澱，彷彿經過重新油漆一遍。這層層沉澱，依靠最微細的事物而顯現。桌上的一道刀痕、茶杯碰破一個破口、舊皮鞋磨損的鞋底、磚地上重疊的千百個腳印、窗簾的顏色、窗口椅子曾置放過的無數位置……這一切沉澱的總和，便構築成眼前的世界。所以，王復恩認為，眼前的世界，已包涵了人類過去的整個歷史。如果能將這層層沉澱仔細區分開，經由過濾和重組，那麼人類過去的歷史活動，就能完整無缺的重新呈現。

「因此，我們沒有必要追索過去，」王復恩在論文的總論裡這樣寫道：「現實世界就是過去歷史的總和。研究人類精神面貌的沉澱、過濾與重組的過程，便是歷史心理學唯一的任務。」



↳ Particularly gives me a sense of time
 ↳ 'at the moment'
 ↳ uses dark shadows and over-exposure to mimic the 'snap-shot' effect
 ↳ flash of camera → can bring the nostalgia ∴ rare for nowadays camera to do this
 ↳ as if time has stopped

Summer '97, 2018

shows the lifestyle, childhood, innocence

aceme of loneliness with the big floor

↳ both creates a first point perspective as if it is behind the camera



Petty Smokey, 2017



Living Room, 2018

RELATION WITH MY WORK

- Similar themes: memory, relationships, family
- Similar way: based on photographs, how she converted it is worth referencing: to put the camera element into her painting but at the same time add own elements like blurred faces, distorted proportions etc to reinforce the mood, → see both nostalgia and connection
- another concept → she said in an interview: when she paints crowds, she shows the relationship between them, which can change based on the viewers' experiences & perspectives. → my work: how emotion/thoughts change after you have different experiences e.g a photo might appear really different to you ten years apart.

INSPIRATIONS

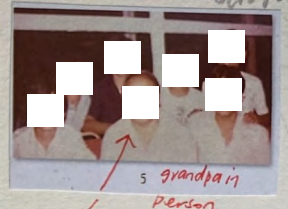
- maybe I should try creating a focus too → for better direction (like how artist uses highlights & blurs to create dynamic & direction)
- choose which details I should keep, which I should
- how to add originality, turn it into mine exclusively from a photo?

The set of photos I would like to work on (first draft)

I want to present them one by one from left to right, like → □ □ □ □ □ □ ...

when I decide on what kind of photo I want. I thought it would be good to show the process, from the innocence and blissful, to the non-existing and distant.

The happiest photo



2 same garden

3 same setting

5 grandpa is person

same setting

same garden

both photos have vanished/hidden person

By putting them in an order, I want to give the 'meaningless' photos emotions which I personally want to express.

This only a first draft, and I find this set of photos interesting because it shows some paralleled scenes, however, one with people and the other doesn't, shown using the red pen.

whether 4 & 7 is actually necessary, I am still figuring out, there are other photos which can give out the same vibe so Or I should put 6, 9, 11, 7 in the end?

9/2

VA SBA WORK 1

- ① media-based on photos to create a set of art
- ② progress now

③ The inspiration

family

如果有生過未好囉

睇唔到好過睇到

∴ reversed drawing

only drawing those you can
see exist

what is left behind the
photos

explore the bonding
between family through time

use b&w

because we
cannot tell the
date

show stopping
time in the photo

BUT in reality,
emotions & ppl changing

④ The process

find the photos of their childhood/teenage

choose tenish number of photos that makes me
'have feel'

I want to arrange them so that they somehow show a
process, a story

that's why I chose them (p.26)

from
happy to
kind of nothing
reflect

sth I find
interesting

most photos
don't actually
mean what
they mean but
I turned & arranged
so that it kind of
has a meaning that
it has to tell.

to explore the present & non-exist not only
using the reversed + black & white technique,
but also with the actual setting of each
photo (p.26)

plus choosing only parts of the photo
that I want to show → cut + print focus

~~talk about~~
the settings
photos

the process of converting archives into my
art
little & present — □□□ □□□□

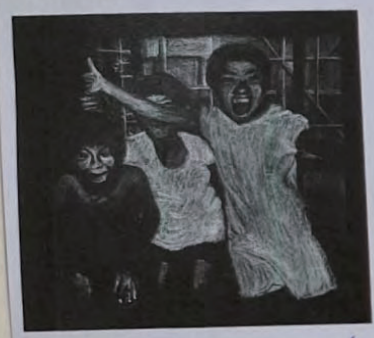
Final: chosen 10 photos & I have already drawn them all by

- ① what I should focus on (use blurring)
- ② some items in the photo I want to eliminate
→ those that make audience distracted

The sequence (not the presenting)

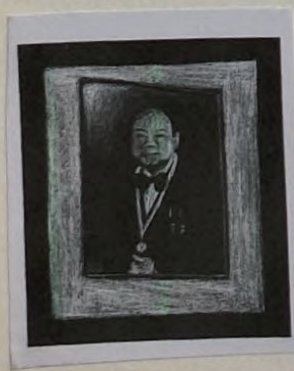
I wanna go from happiness to nothingness and there is a few different variations:

② the whole mood this photo is much more playful, so I put this before



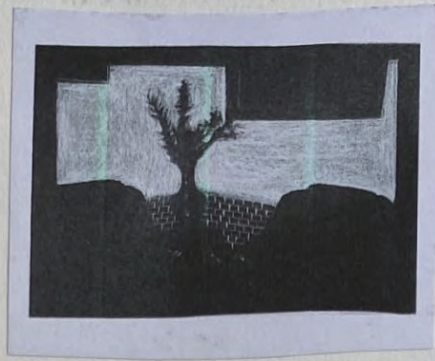
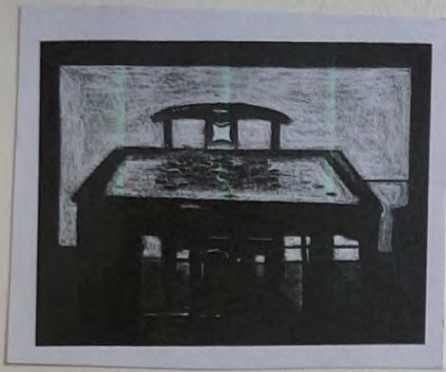
① this I am very sure is the first since the happiness is most vivid

these are really innocent, childish representation → childhood memories / I feel like those smiles are genuine (so they should be first 3)

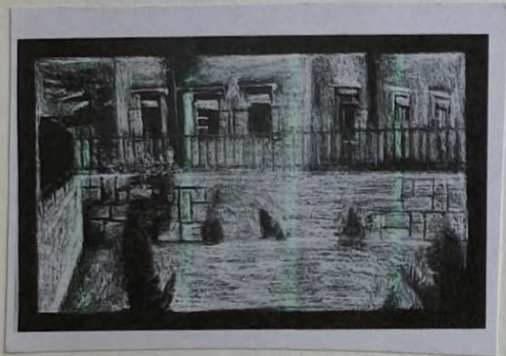


Should I put these two together (it would be a contrast I think) → when Yeye becomes only as a photo

① these two really shows the gradually vanishing 'existence' of my unche



these three is undoubtedly to show 'non-existent' and how should I number them, which one has more 'nothing' mood to it/me



I think this has more 'lost' feel compared to the two above ∴ more zoomed out & more white (the thing we see) but no people is seen (the non-existing ppl)

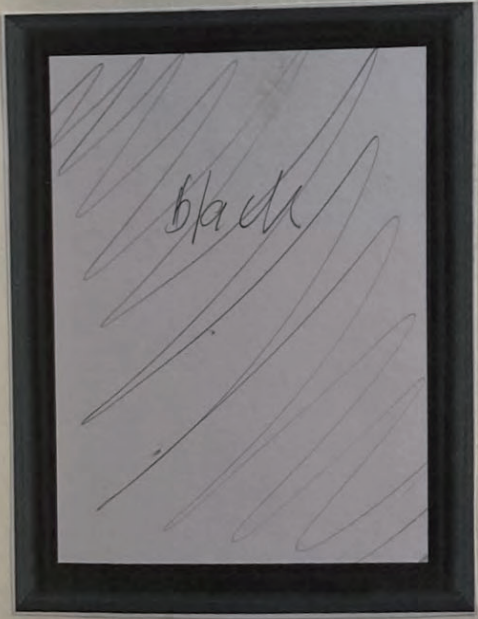
or should I go with emphasizing on parallel scenes in this sequence for 'nothing' part?

Display → it depends a bit on the sequence → I'll decide sequence first

Framing

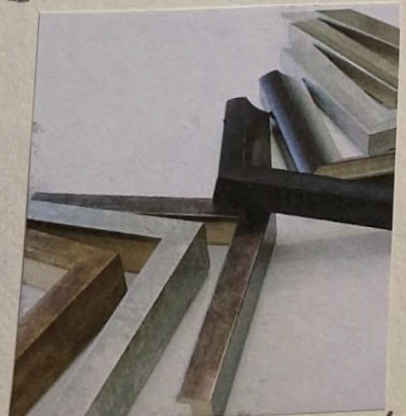
So I went to the frame shop...

I've considered these but they are too modern → doesn't match



← I chose this kind of frame → like a family photo frame → more traditionalized pattern, just like the ones in my mama's house

Why black → I want to carry out the only seeing what I drew on paper 'concept' till the smallest detail



→ the mount board will be black too 36

Reflection of work 1

What do I want to express?

It all started from a single comment that I've overheard and I guess the first emotion that I have got from this is 'unacceptance', not being able to believe why the break of bond can make something as disturbing as this to come out of a family member's mouth. I grasped onto this kind of emotion to start investigating my work and the kind of sorrow and process of my family falling apart are the key points of what I want to express. I want to show the perspective as an almost bystander, how I see this and how I react to it.

How many layers of meaning and feeling are conveyed in my work?

I guess multiple feelings are mixed and presented in my work. I cannot really just define it with a word – maybe numb, sorrow, regretful, guilty and mostly powerless and helpless. I feel like I can do nothing but watch, even I would have done something, and it would be no use. Watch as time passes, watch as the smallest of all things accumulate until it becomes something unbearable someday. Realizing how the pass on of my grandpa bring so much impact to the family that was once view as a family.

I want to show the audience, what is the thing I 'see' behind these drawings, and what the audience can see, as well. It is true that the only thing that has ever existed is the in what I draw onto the black paper? Is there nothing else? Is it true that those bonding never existed in the family? Is it true that if we can never see these family love anymore, it does not even exist in the first place? Those questions are what inspired me to make this work.

Is the artwork effective?

I feel like it is effective enough. It is able to evoke the same, or similar emotions I had from the audience, even just the slightest, most subtle feelings. And somehow, show the whole experience I had, as a bystander, or as someone who can do nothing. Overall, I am satisfied with this work and I think it is entirely completed. The whole set.

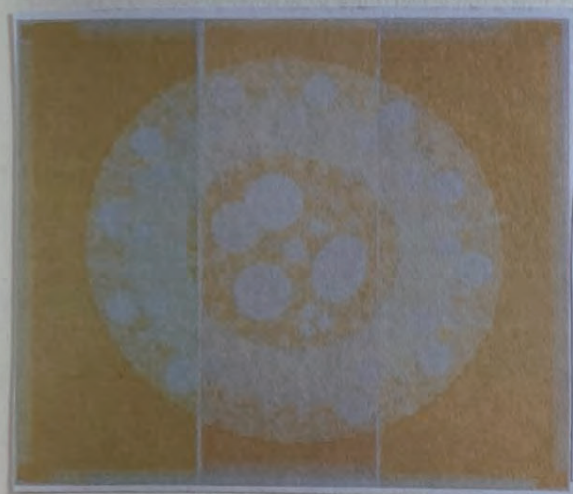
What have I learnt about myself in this artwork?

I am really glad I chose to refer to my very personal experience when starting this work. It really helped me sort out my feelings, opinions towards this whole issue, and made me feel clear about what is in my mind. It gave me an opportunity to learn more about my family, my grandpa, the childhood of my father. People say that this is a very sentimental, emotional work, but when I look back, every detail is filled with rationality. I tried to reason every detail in my work, reason the order of my work, reason the decisions of every little thing – I feel like I cannot be too sentimental, or else it would make me emotionally attached, but at the same time I want to trust my pure emotions and instincts to put forward this piece of seemingly emotional work. This contradiction, I believe is caused by the fact that if I truly become sentimental with this, it would hit me even harder that I can do nothing about it. Only by distancing myself from that line, remaining as a mere bystander, could I make myself numb from helplessness. This is something I realize only after discovering how much rationality I have urged myself to put into this work.

How can I develop the next work?

I don't have a clear direction yet, but there are some elements I find interesting and possible for development. I believe they will help me illustrate more of my opinions towards this experience.

This series of work is focused on family, relationships, friendships, love, alienation which can be seen through her work: little lace frock, blouse, scarf, handkerchief, dinner table, those forks and knives, all these objects accumulate and helps us build up this character of Carol, those people around her and make connections with ourselves too because these objects are so personal, yet so common.



Family Dinner

Portraying a set of utensils
→ a traditional set up of Chinese dinners but the middle bottom set of utensils are missing →



yellow on the parts exposed to sunlight

Dinner II

↑ The work uses simple daily life things which is really cute, and relatable in some sense
→ it might be about her daughter (wearing the lace dress) / her family... (in the dining table)



Littlelace Frock II

Why her works intrigued me

"...the sun becomes in her work the source of everything fleeting and constantly changing: a 'chronography' using sunlight as a much more emotional medium than any of the conventional tools of art." — Threads of Luminosity p.57

I was immediately interested when I was introduced to the medium of her work — using time and sunlight, the whole concept of portraying memories & relationships has been given a whole new experience when the artist not only 'draws' the theme, but uses a technique that expresses the idea as well, so that it can be shown even in the process of making the art — the 'fleetingness' of memories. Carol explicitly let her art change over time, just like how memories fade over time, from vividness to nothingness, these memories will some day be forgotten. In my perspective, this medium gives me a strong sense of poetic atmosphere and a slight bitterness. It seems that these bonds with her family, daughter must have an end and the day where everything is forgotten must come. I really want to combine this nature of 'fleeting' and 'fading' to my second work. 44

'是時間的累積也是沈澱淨化的回憶...'

Quoted from one of the handwritten notes by Carol (Threads of Luminosity p. 10) she again showed how smart this choice of medium was — memories only accumulate when time passes by, memories only become a memory when time passes by, but when the sediments, memories sink deep behind our mind and fades gradually. This choice of medium is creative and brilliant in a sense that every part of her art comes together to portray her concept so well.

Relation to my work

In my work 1, I portrayed the process of the departing of my family, from innocent childhood to having nothing left. After the death of my grandfather, everything seemed to fall apart and the 'fading over time' memory/existence of my grandfather is visible to me. At the same time, I feel like the family is 'fading' too, over time, that's why this 'drawing with time' technique is something I really want to integrate into my second work.

Other works



I really like this one.

At first look, it seems like two people are walking through a forest, the sunlight penetrating through the spaces between the leaves, branches and trees.

They are just relaxing and enjoying the breeze.

However, when I look closely,

Wonderland
those shadows & lights are actually formed by a few plants. By adding the two persons, it is as if 畫語點睛, I immediately feel the space, perspective and the humor — the ppl become so small while the plants seem so big. Overall, it is the most poetic ones I've gone through and it really gives me those nostalgic vibes.

EPHEMERAL RESEARCH

Ephemeral art is art that only lasts for a short period of time.
I wanted to focus on the 'fleeting' memories and emotions
which somehow has some connections to ephemeral art and the
concept behind it. (& Carol Lee's work too)

Ephemeral art includes various forms like sculpture/performance/
→ cannot be embodied in any lasting object
using material like snow, sand, ice, human body movements

Ephemeral art accentuates the impermanence / temporary-ness
of an artwork → temporary beauty → symbolic impact over in
a blink of an eye

→ never replicated once completed and deconstructed

→ connections: I feel like this form of art itself has close connections
with memories...

↳ * when the art transform & disappear → they can only be
stored / they are left in our shared memory alone

* ephemeral art is actually presented in a way we experience
all art forms: we see an element that sparks you, might
be beautiful ~ appalling → the impact exists firstly in present
moment → then preserved in memory → heightened through
contemplation

↓
the artists wanted us viewers to go through their experience too
→ in a more exaggerated way

Carol's work somehow has similarities too, although the period of
time it lasts is relatively longer, it still somehow showed that the
time she spent with her family is in the blink of an eye, but she
gets to remember them in the form of memory. But her art will
gradually fade too, it is not long lasting, which makes me feel
that even if the memories of her own fades, it can be passed
onto the viewers' memories, and continue to 'exist' as it passes and
transformed into the viewers' own personal memory through contemplation.
These remind me of a line in a story that I've watched,

'就算我們不再存在,請記得,我們曾經存在過。' (Zankyou no Terror)

「逝者如斯，而未嘗往也」

水不斷地流過去，永不止息，一去不返 → 永遠在改變，
一旦錯過就挽回 → 轉瞬即逝 → *fleeting*

但水又何嘗流走了呢？ → 同樣的河流一直在原處

→ 表象隨時時刻刻改變 → 本體是未曾改變的（眼前的水從未斷絕過） → *the nature does not change*

「盈虛者如彼，而卒莫消長也」

月亮有時圓，有時缺，不停變化，但它始終本身沒有增加，也沒有減少

「蓋將自其變者而觀之，則天地曾不能以一瞬；自其不變者而觀之，則物與我皆無盡也」

以一個角度去看，天地萬物無一刻不改變，但以另一個角度，萬物是無窮無盡的，永不改變的

→ *even if something seems everchanging / vanishing / fading / will some day be gone in the blink of an eye, you look at it in a different perspective, and you'll realize the thing itself never cease to disappear, it just kept going*

↳ somehow relates back to p.68

it is like a reassessment → even if we are sad that these fleeting moments / memories will change over time, it's okay because these memories are passed onto one another through my work, to the viewers
the emotions that have once existed in the family will also be carried on through my work and brought to exist in the viewers' memories.

Reflection on expt & my progress so far

I have reviewed the experiments and tbh I was not really satisfied w/ it. I feel like sth is missing, the effects is not as impactful. So then I look back onto my whole work 1 & 2.

What I wanted to express in this work is the feeling of loss & pity because of how a supposedly strong bonding in my family changed throughout the time and made us become less than strangers.

So then I discussed with my teachers, whether/why it is ineffective, why does it felt lacking?

My teacher asked me a few questions. 'Why did I choose those objects in the latest experiment? Do they have any special meaning to you or to your family? Why do you choose to arrange the e.g. keys & buttons in this way? And then that was when I realize — oh, I did not think about these questions in the process. All I was focused on was how old those objects were and how it represented 'traces' but I kinda forgot what I was trying to express. So then the teacher suggested me to look for a meaning in the objects → it could be inspired by quotes, it could be chosen by your family, it could represent the situation your family is in e.g. broken cup, and try to think in this direction rather than randomly picking objects.

The one thing that I feel like is effective though is the method. The little flowery plant on p. 59, the forks & scissors and the keys really do send me the oldness, worn-out, nostalgic emotion but at the same time I felt like the latest expts was too blank. Technical-wise, the method wasn't executed perfectly. I had to admit the outcome was not what I had envisioned → the fine wasn't controlled perfectly etc. So I guess I need to rethink about whether I should continue this method, or maybe instead of priming the objects onto it, I use brush to draw it out(?)

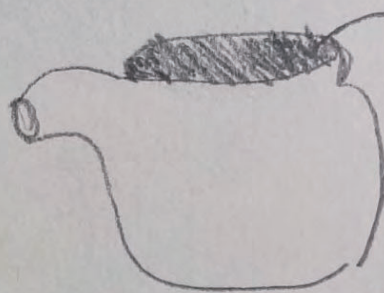
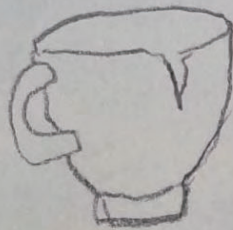
I guess I am now back to square one, and so in the coming weeks I really need to think about:

- ① objects, how to choose them, in what way?, what meaning?
- ② if I hv done ①, arrangements → how it contributes (helps me to portray) the feeling
- ③ method → is there any other way to do it, or am I good to go with the expt one?
- ④ I think I need to do some research on e.g. what/how artist represent their family / feeling of loss etc. and I have to keep in mind what I wanted to portray the most.

OBJECTS

So now I have to rethink what objects / any other representation I ought to use to either show the feeling with visual impact; or cho by meaning behind it.

eg.



裏面空空如也

破碎後無法彌補 → 現在的關係是「空有外殼」, 「得個名」

and then I tried to transform unrelated things

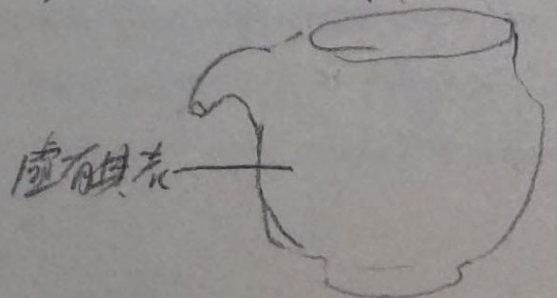
→ Mama & Yeye & the eight children, they all tog form a ten ppl family.

which I felt was kind of ironic → ten represents 十全十美, 圓滿, 完整, 圓滿無缺, 團結, 象徵家人之間團結一致, 不會出現感情淡薄 → almost laughable, because my family was kind of the exact opposite.

↓ then it came down to 圓 → which always represents 圓滿 → Chinese ppl love to use round-shaped furniture to bring 圓滿, 「因為圓是中華民族傳統文化形態象徵, 是自古以來中國人所崇尚的圓騰。」 → relate back to p. 70 月亮的陰晴圓缺

↓ so maybe I could choose round objects, but with its own 裂痕 / 缺口 to represent the break in 「圓滿家庭」 → that it never gonna turn back. → what we see in front means nothing on the inside.

I was thinking maybe the plate # on p. 73, or the teapot



虛有其表

Objects

I should find something that means something to Mama, or something that actually means sth to the family

Then father told me that Mama really likes a type of flower, in fact they all liked the fragrance of it, — it's called 薑花 / butterfly ginger.

It's a type that has been flowered in Mama's garden and they tend to die out really quickly.

↳ just some idea → this perfume is like our family → 有一時的綻放 → 敵不住時間就凋謝

— but on try to note → I do want to stick to the original idea of traces on an object to represent the memories but flowers doesn't seem to have that effect(?)



Mama has sth else she treasures a lot, and it was this pair of 玉碗 given by Yeye. ← given it was a pair beoz of '成雙成對' just like Yeye & Mama.

Just like p. 80, the two are rounded → it immediately made me imagine that each 玉碗 represent Mama & Yeye respectively, and the lost of one (Yeye) result in the break in our family as a whole (圓滿)



Texture

Why did I decide to use the eggshell texture?

I looked at the effect, and it really seems like fragments of pieces stuck on the canvas. The big contrasts between the

black background & the white pieces gives me a strong visual impact → feels broken

If I use this texture, it seems that I / the audience can feel it by hand, feel something real / tangible and the feeling of 痕迹 on the canvas, rather than a smooth 2 dimensional surface.

The 玉碎 is supposed to have a smooth surface, but then turning it into broken fragments visually represent the broken bond / the broken of many normal features, and the effect of 'barely holding everything together'. → like it's never gonna recover again.

The basic steps would be to peel the membrane off the eggshells, dry it

And then apply mod podge (or a liquidy glue) to the canvas and stick eggshells on → let dry → apply paint / nail polish



EGGSHELLS

so what I did was

- ① rinse the eggs
- ② Soak in salt water for the night
- ③ drain it
- ④ peel off the inner membrane of the eggshell → or else it will look really shiny and the surface would be smooth
- ⑤ rinse with tap water
- ⑥ dry them on ~~the~~^a newspaper like this (put beside the window)



Reflect

I really like its characteristics of 刺手 (the sense of pain when the edges prick and scratch)

and those clitty sound when the shells are 在一起 → it really sound like broken glass fragments or sth like that



Feedback

有點無陵兩可 → the intention is not clear enough
→ instead of broken → it seems like ~~is~~ a puzzle where I
put things together instead of destroying it.

then teacher asked me to try and peel off the eggshells, see what happens



the shape of
the outlines also
sharper / edges not
refined well
- suggestion: maybe I
could use larger shells?



In the process of
removing the shells,
I honestly felt down
& a bit of sad, because
I felt rejected and as
soon as I finish it I
had to destroy it again,
but the result did look more
'broken' & 'incomplete'



Fig 1

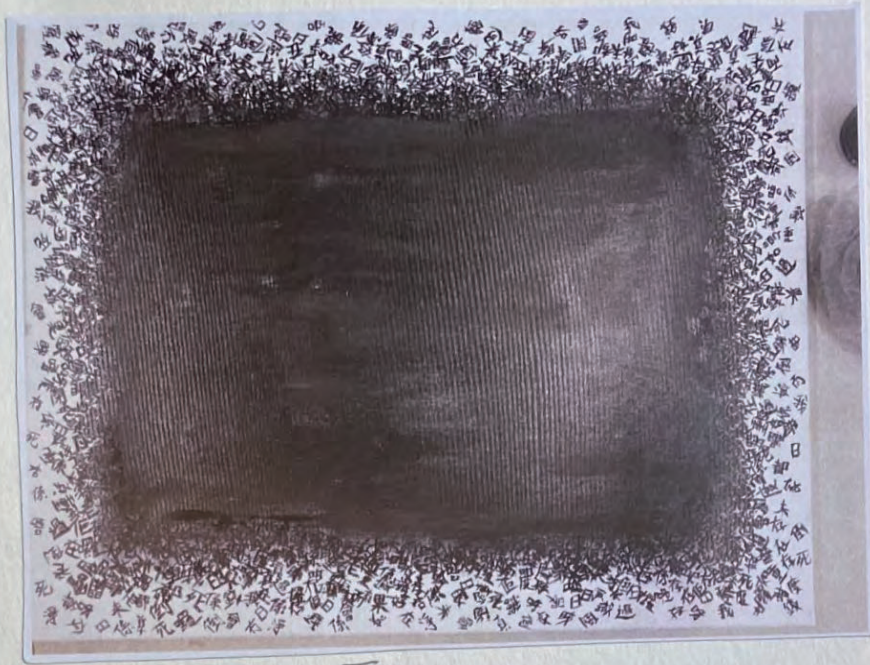


Fig 2.

When I look at the black background, I thought something is still missing and so I thought of an idea which is to use black words → accumulate to become stroke. This blackness also relates to the first work too.

So then I bought a canvas, and used ink to write these few sentences:

如果佢冇存在過重好咗 我真係死都要眼閉呀 真係咩唔好過咩到
 咁重係度而家亦唔會咁囉 日日淨係搵擺錢

→ they are all disturbing and negative saying which I have frequently heard
 I want to show the words by gradually increasing density so that the audience feel
 it accumulating until only black is seen. After Fig 2, I feel like something isn't right

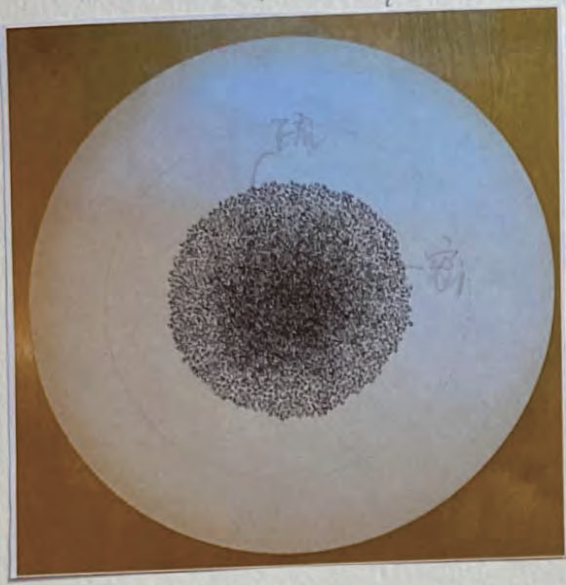
→ technically, I cannot show a gradualness in the words,
 → the red bowl somehow is presented like a different element of the work which
 doesn't blend well w/ the words. From my classmates feedback, the words & the
 bowl does feel like a whole and they didn't know which to focus on. That's when
 I figured the words were too eye-catching than I intend it to be.

Also the directions where the bowl 'fades' & where the words 'fade' have different
 approach, the former is from left to right while latter is like radially spreading out.
 It seems that the directions are not unified and the two elements are detached
 from each other, which was like the main problem. The process of peeling
 eggshells to form shape is more like formation than 'destruction' — the ^{original} idea.
 What if I can do to make the two feel correct and make the process
 'destructive?' Some classmates suggest I use directly onto the eggshells so I
 physically cover them up. I thought it was a good idea, so then the
 next step would be adding these features and making adjustments.

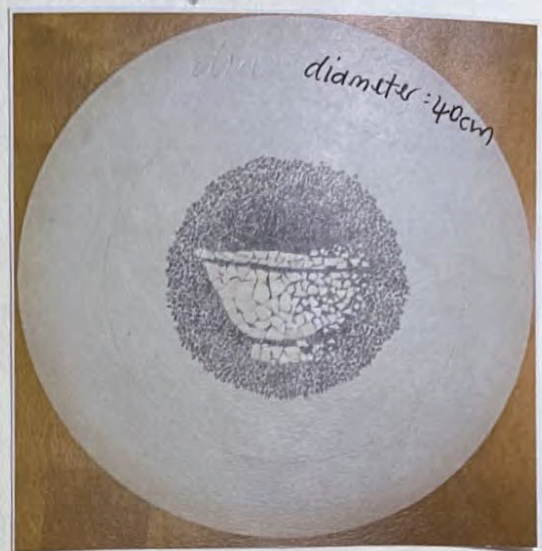
I also want to try out 移印 which creates a foggy effect with pictures,
 because I felt really stuck and I need some kind of stimulation.

From far away, this whole thing looks like a black circle, but when I look closely,

I used super glue this time instead of mod podge because I realized the nature of it is not meticulous enough

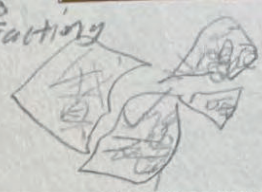


I could see each and every word. → the family pretends everything is okay, but it apparently isn't if we look closely.

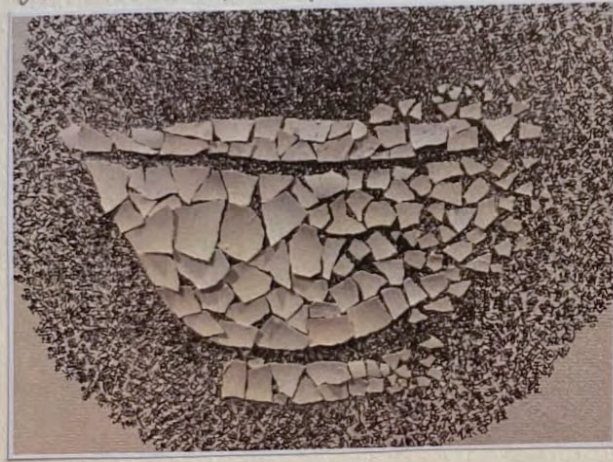


I used white shells this time instead of red since I want to make the two blend well → less distracting

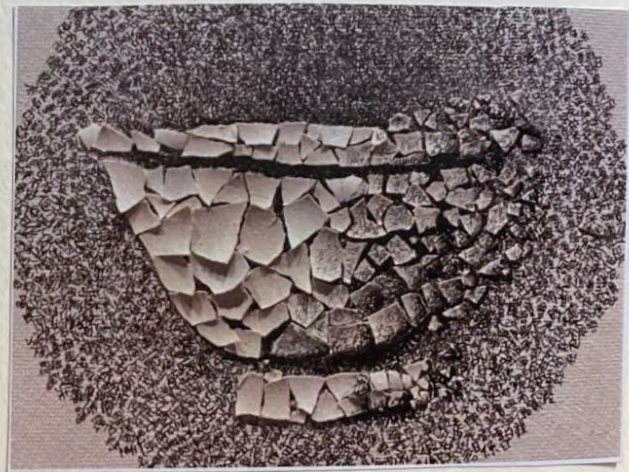
I refined the edges of the bowl, and found eggshell shapes which fits the edge of the bowl, instead of using the method on p.98.



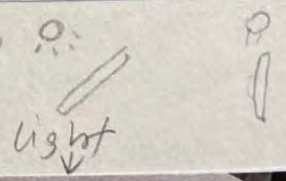
I make the words directed onto the shells



I darkened → the edges of the bowl so the words seem like 'leaving up' / 'invading' / 'eroding' the bowl → the shape of the bowl will become more obvious



After I finished, I put it w/ light on top & vertically above → and the eggshells are more distinct w/ light above.



This time, it solves the problem of having two elements which don't blend well, unlike the previous one.

And I believe I have included a destruction in the process of making, so everything means more and has more purpose unlike the previous one.

I am really sure about this, and I want to make this my actual work

For the actual work, instead of hiding small shells, I want to stick bigger pieces and break them into smaller pieces so I can make it even more 'destructive' to match with



as the breaking of family bond, but it wasn't doable in a small canvas so I opted to do it w/ a larger canvas.

Reflection on work 2

What do I want to express? What are the feelings conveyed?

What I want to express is the frustration I felt because of how my family was somehow broken to a point where it cannot be healed fully; how sorry I feel for my family because they pretend everything is fine, but in fact nothing is fine, everything is breaking apart and there is no way of returning to the innocence during their childhood. I don't think I was severely affected by these relationships unlike those typically bad family, but I did go through a lot as a bystander, and part of the family at the same time. I guess one of the reasons why I was frustrated is that I was helpless, I had no power to be involved, and that I look like a bystander.

By using my grandma's favourite bowl, I want show how the absence of my grandpa has caused the family to blatantly fall apart, and my grandma's efforts to hold them together was barely working. By using the words and the shells, I wish to show the audience how my family pretended to be fine, but even a bystander knows that something is not right. Through time, all I have ever heard was hurtful conversations, and fighting, and shouting... these are the things that slowly tear them apart without them knowing. As soon as they realize, they already hate each other so much that they'd wish the other never existed. The bond had become so fragile that it could break anytime. I hope my audience will be able to learn from our mistakes.

Is the artwork effective?

I feel like the work is effective. In the art making process, I endured a lot, I experienced a lot which was similar to the family situation that I was illustrating. I was able to actually incorporate these emotions in the making instead of presenting it in the results of the artwork. This has made my work closer to me, and more memorable. I believe I have thought through every detail of my work, e.g. the nature of eggshells, the relationship between each element, the visual impact it brings etc. so I am satisfied with the result.

What have I learnt about myself?

The most significant feeling/ moment when making this piece of art is frustration, tiredness and boredom, especially during the writing of Chinese characters, repeating each and every word for over thousands of times. At some point I felt dizzy staring at all the tiny words, my eyes felt really pressured, my shoulders and back hurt, and my whole body is exhausted from all these 'torturing'. By constantly repeating each sentence in my heart, I even gained the negative emotion and thought to myself, 'Ah, that's why they were annoyed', 'that's why they couldn't take it anymore' and I realized anything would break apart if we are to say hurtful things repeatedly over ten years. I would have gone crazy too. It's like I could finally get a glimpse of what the family was actually experiencing.

Another thing would be how I realized how patient and determined I was to finish the work since this work takes a long time to just do the background and a great amount of patience is needed, whether it is peeling off the inner membrane of the shells, or writing even and every little word.

I had gone through so much trial and error when compared to work one, and I believe I did come a long way to finally be comfortable and confident of what I was doing. I was anxious, stressed, worried when I was stuck but thankfully I was able to get advice from my teachers and classmates, which helped me tremendously. I felt like I actually had a taste of being an artist.