

Week 10 improvements on collage story board



This is a short story that happened during a run. The first picture shows me running while listening to music and running until I saw a dog on the side of the road wondering what was waiting. He saw me coming and ran to my feet like he was asking for help, I followed him and ran ahead.



The third one shows me and the dog on the road when I saw a cat trying to hurt Checker and this dog protected the pigeon with a bark. I continued to follow him and he sniffed around as if he had picked up his owner's scent and we followed the scent all the way to the front.

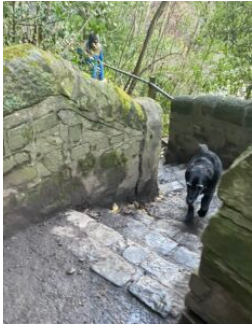


The fourth picture shows the dog spotting some footsteps, the very marks left by his owner. The footprints and the scent left behind keep us moving forward in our search. The sixth shows me following him to finally find the owner of the scent and footprints, it turns out that he is a guide dog and that is why he is so desperate to find help.

I used photos taken during the run in my storyboard and I drew my own images using the minimalist abstract style of Oche Okeke. The movements and sounds of the characters and animals I used scores to represent.

Photos I took used in the storyboard





The improvements on week 11

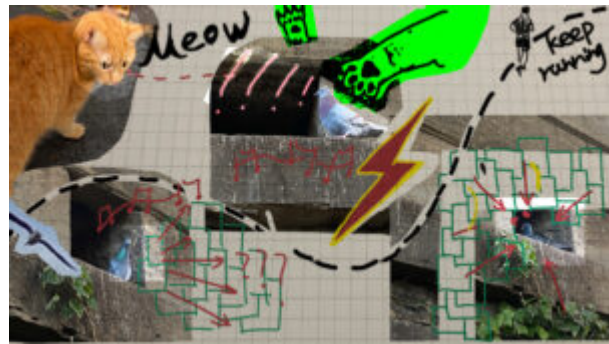


The plot of the story remains the same, but to make the elements of each story version more coherent, I have added some symbolic elements to represent the surroundings and removed some photos to make the story clearer.

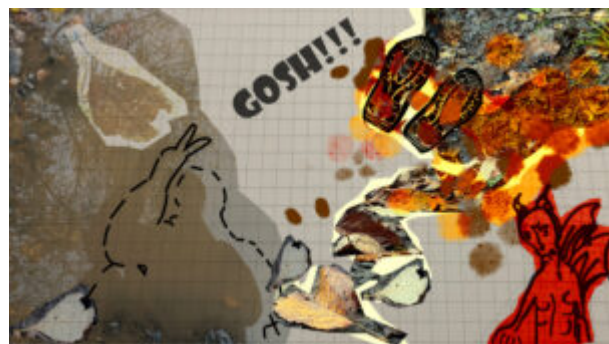
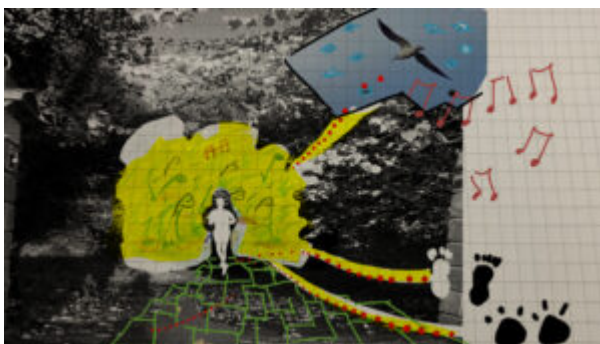
Week 9 improvements on

Collage story board

This storytelling version is about what I experience on my runs and I wanted to express the environment and what is happening in terms of hearing, seeing and touching. Located at the Water Leith visitor centre.



The first one expresses the location of my morning run, surrounded by greenery and with seagulls chirping. The second conveys a cat I saw on the road attempting to catch this pigeon, which went from what would have been an outward flight to hiding back in its hole. The score contains bird cries, the movement of the pigeon.



The third one expresses me going deeper towards a forest-like area, with the flying seagulls still behind me. When I ran to a place, the puddles of water on the ground shone out my shadow as it had just rained, and after just a few steps, the wet mud covered my shoes.



The fourth one shows a lone dog I saw during my run, he seemed to be looking for something and I followed him to find that he was so eager because he was looking for his owner, a guide dog. I applied the score of the quiet environment I drew earlier to represent the weather and the grass, using a collage of images to convey what was happening

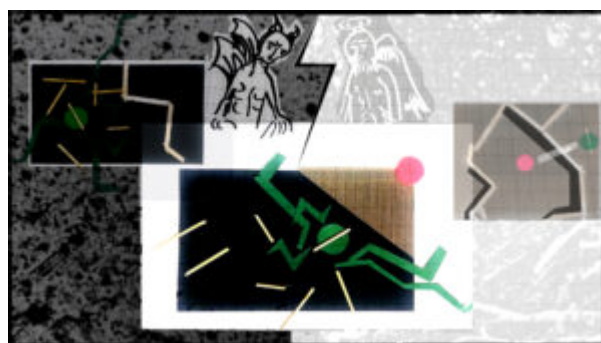
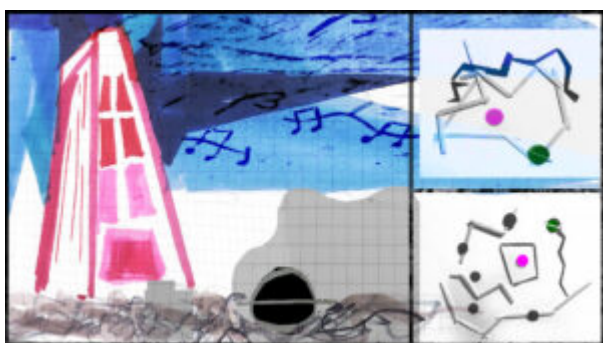
Week 8 Collage story board and week 3 improvements

This story describes a situation in which I was in a state of confusion, a process of going from confusion to clarity in my studies. The story version uses collage to tie hand-drawn (watercolour and marker) and modelling together into one story



The first one depicts a time when I was having difficulty in my studies, like being sucked into a black hole, where my

surroundings were beautiful, but I was in my own darkness, unable to integrate with my surroundings. The picture turns the watercolour into a three-dimensional space, with black notes representing myself. The second one uses the score in a noisy environment to represent my inner world, surrounded by dilemmas, with three different elements all indicating my situation.



The third one shows how jumping out of a rut is like a tall building that I try to overcome and topple over. But there are always demons and angels pouring into my ears. I need to choose between them.



The fifth one indicates that I overcame a difficult situation. Emotional drain is one of the easiest ways to fall into a 'black hole', but when you reflect on it and get out of the box, you will love life more and learn faster!

This week's assignment didn't quite fit the brief, I'll improve the storyboard next week!

The Other improvements on Week 3

Charles Sheeler's style

In this giraffe, I have added Sheeler's rigorous painting style, architectural perspective, and contrasting colour relationships. Originally, I used markers only to express the perspective of the giraffe, but this time I improved it by using red cardstock to collage the background, using oil pastes to lay down the colours and contours of the buildings, and finally using acrylics to make the brighter areas sharper



previous work



Oche Okeke style

In my past self-portraits, I have used charcoal and pencil to contrast the old man's form in more detail, and by imitating Okeke's minimalist style, I have erased excess lines to give the image a religious colour and a simpler expression of line.



Philip Guston style

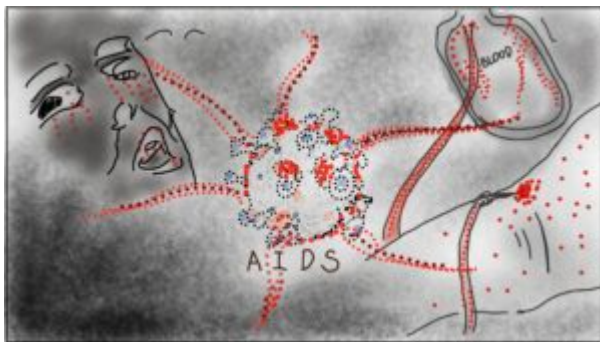
This is a new drawing as I did not paint the botanic garden in week3.

Philip Guston's paintings show mainly the use of colour, the contrast between dark and light colours. The use of different lines, such as straight lines and broken lines. In this group of flowers, I have used Philip Guston's style to create a contrast between the flowers, with different lines for the outline of the flowers.

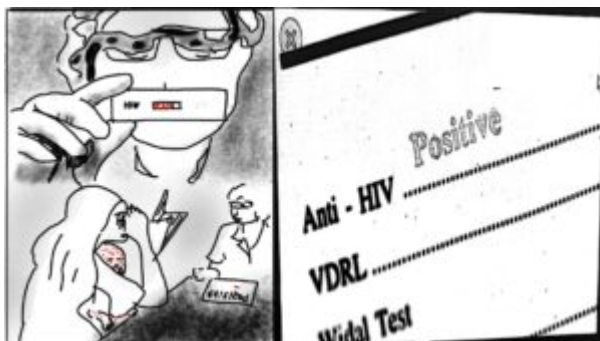


Week 7 Cinematic

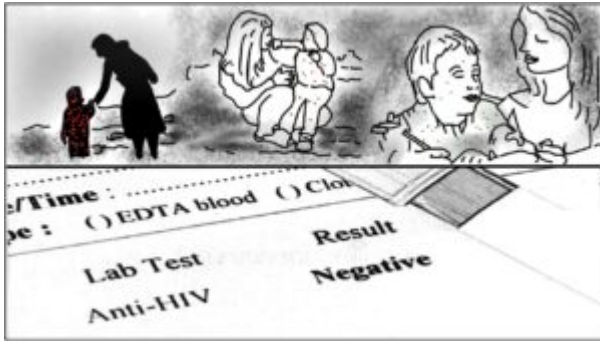
This story is about a young boy born with HIV who is nurtured by his adoptive mother to overcome the virus while hoping to raise awareness of how HIV is transmitted.



The first storyboard tells of the ways in which HIV spreads, such as through blood, saliva, drugs, etc. The second shows a woman who sees a child abandoned on the side of the street, the red dots represent the HIV virus that the child was born with.



The third shows the woman taking the child to the hospital for a medical check-up, only to discover that the child is carrying HIV, but the woman adopts him anyway. The fourth shows the child on his way out of the house and sees the school scene, with students playing football, holding hands and laughing. He is eager to enter the school, but in fact, he can only look over the bars.



The fifth shows the woman growing up with the child day by day as the child has less and less of the virus, gradually going into latency until another visit to the hospital turns out to be negative and the virus becomes latent. The last one shows the little boy whose virus has turned green and who will not spread it to others entering the schoolyard, talking and laughing with his classmates again.¹

Week 6 Score

In week 6, I conceived a scenario using score instead of score by observing a quiet environment (the garden) and a noisy environment, each score element representing something heard, seen, smelled, touched, etc. in the real world. task 1 and task 2 were my personal observations. task 3 was a perception recorded while I was blindfolded by the group. Task 4 is a score created from the observations made by the group members at the fair.

Task 1

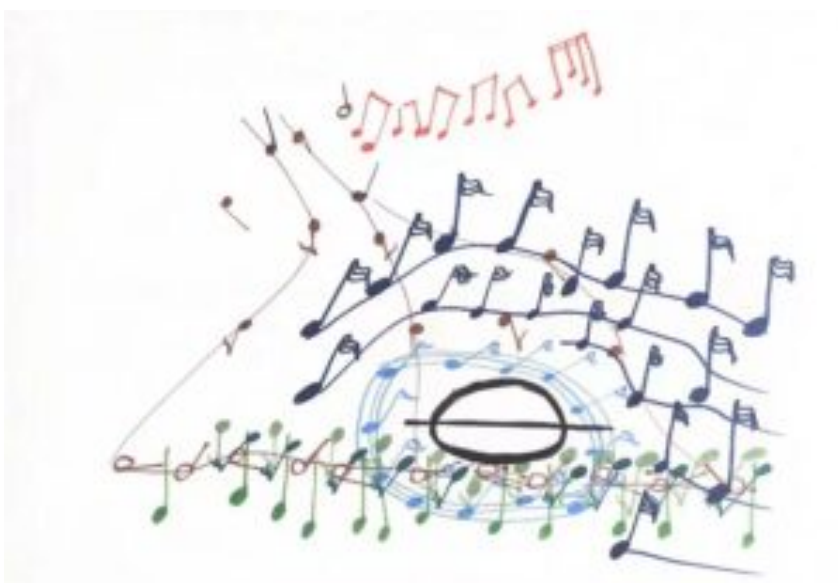
This score represents a noisy marketplace, with the different types of notes representing the length of the sound made. The big black note is me, surrounded by sounds, people and animals. The black colour, for example, acts as a path for the

people around it, some of whom move forward towards each other, some of whom form intersections, and some of whom stop where they are.



Task 2

The third score depicts a view of a lawn. The grass is blown like a musical note by the wind, the rhythm of which determines the frequency and angle at which the grass tilts. The birds' cries are short and powerful, so the note created is an eighth note: crisp and dry. The big black note as myself, feeling the changes in my surroundings.



Video of the quiet place

Task 3

The score is a two-person assignment, with different coloured paths representing the two of us and some doodles representing what happened on the way, the sounds we heard, the objects we touched and the emotions we felt during the walk.



Video of the route recording

Task 4

The fourth score shows what our group saw and felt during the fair, and many of the group members felt very confused and embarrassed. My feelings went from confusion to curiosity at first, and it was a memorable experience because normally I

don't stop to listen and observe in the street!



By feeling and recording in a quiet environment, I have divided the elements in a quiet and silent environment into sections and made them into a three-dimensional space. As I was observing from the back lawn of my home, the elements included the still red house, the sunset, the occasional sound of talking and footsteps outside the fence, the wind-blown lawn.





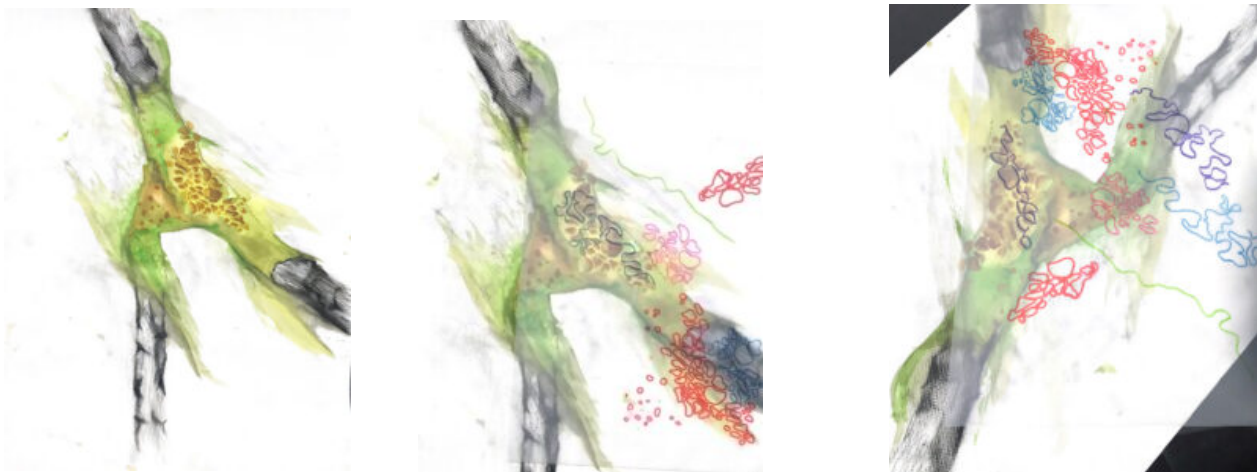
The environment in three dimensions

Week 5 Post-Human

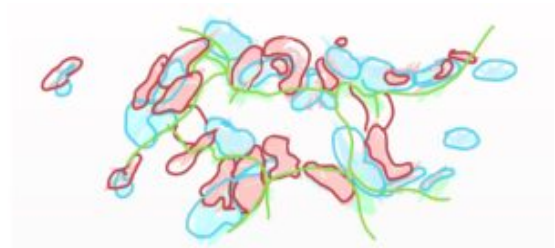
In WEEK 5, my group and I worked on lichen, a diagram showing the evolution from plant to score. We created models from the lichen scores we drew, using rhino, and in task 2 we combined the shapes of butterflies to create a score.

Task 1

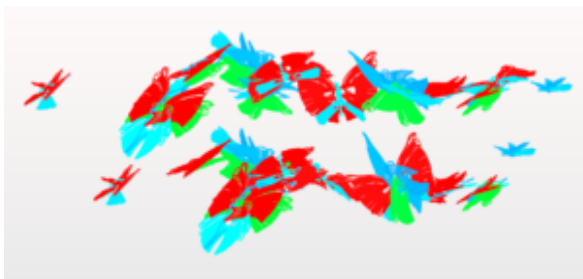
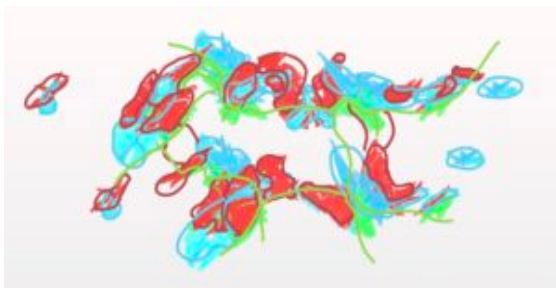
Through the symbolic study of lichen, we change it from the diffuse coil to a compact coil. We want lichen and butterflies to combine with each other. Through the study of butterfly state and lichen's symbolic form, the final butterfly model is produced, and we create an impression model.



By drawing the notation of a cluster of lichen alone and combining the notation of two clusters of lichen, we found that the cluster of lichen was very similar to the butterflies gathered together. So we decided to make a butterfly model



We move from a compact group of butterflies to more groups of butterflies, the similarities between the two groups can be felt when the models of lichen and butterfly are put together





Single butterfly form we created on Rhino and groups of butterflies with different colours.

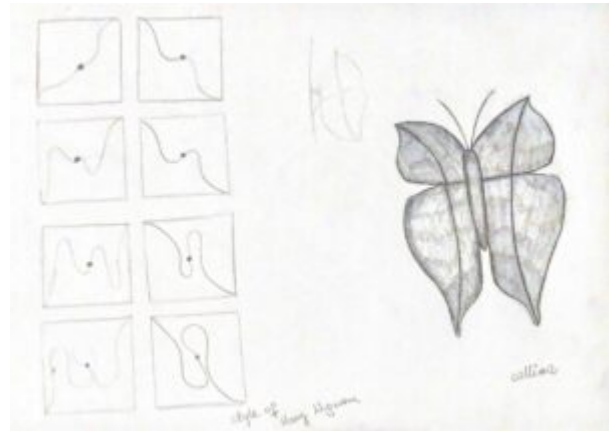
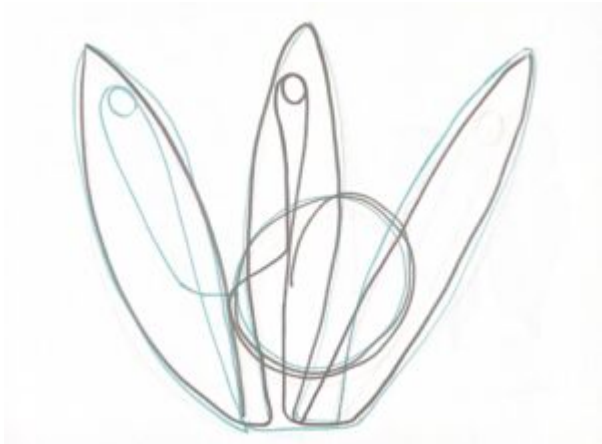


This is the final rendering!

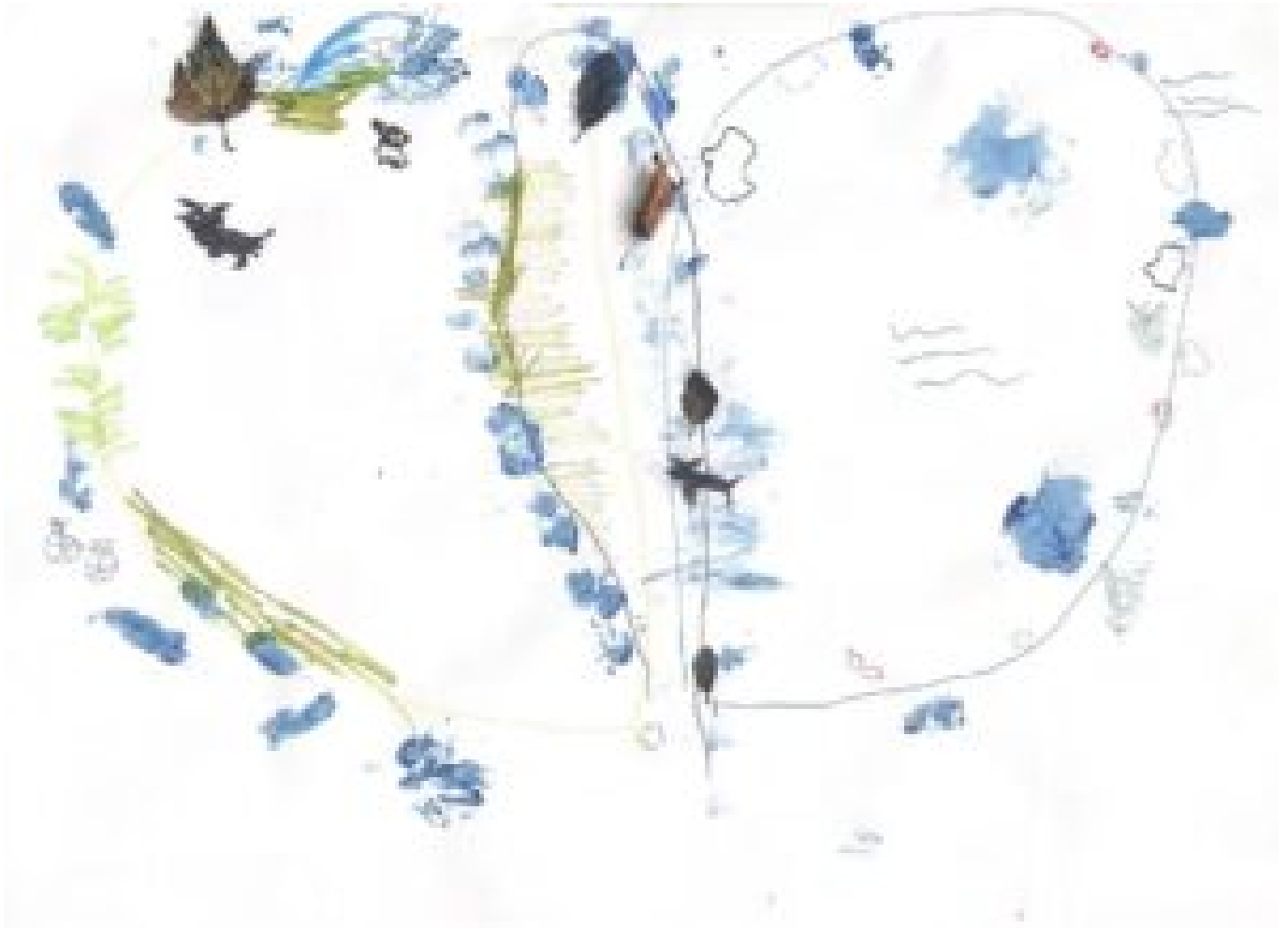
Task 2

We wanted to represent the form of the butterfly on the road. It's not just the form, of course, but every moment on the

route, including the sound of the wind, the view of the dogs running, the dead leaves falling on the road, and the many concrete pits.



These is the sketches of our idea—the three of us each completed our own sections, with thin lines representing the paths and we used leaves printed on paper to represent the fallen leaves we saw on the paths. The wavy lines represent the wind—



https://blogs.ed.ac.uk/s2224013_art-and-design-2021-2022sem1/wp-content/uploads/sites/5120/2021/10/c7123a779948aebd61cbceea3e6188b6.mp4
Recording of Group work

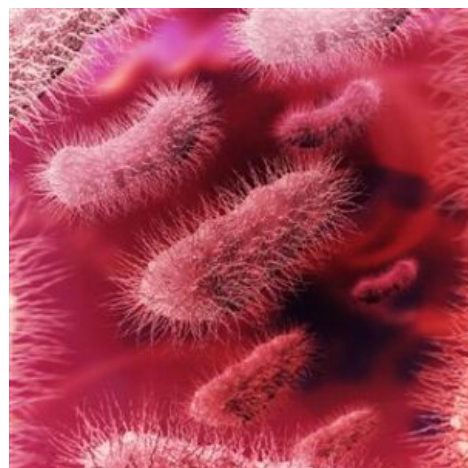
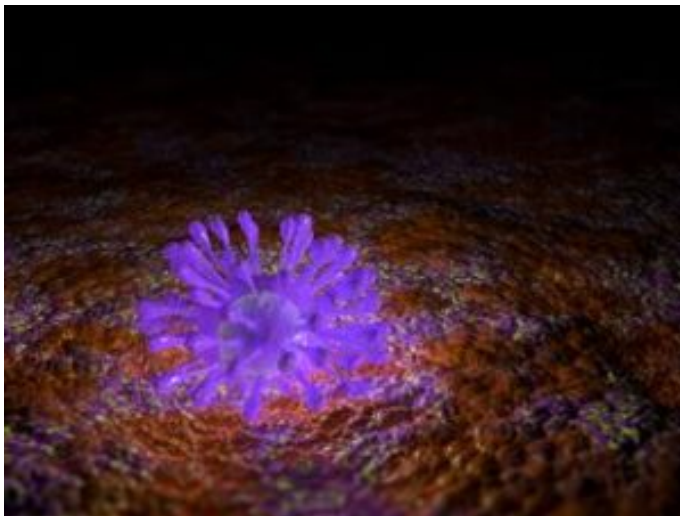
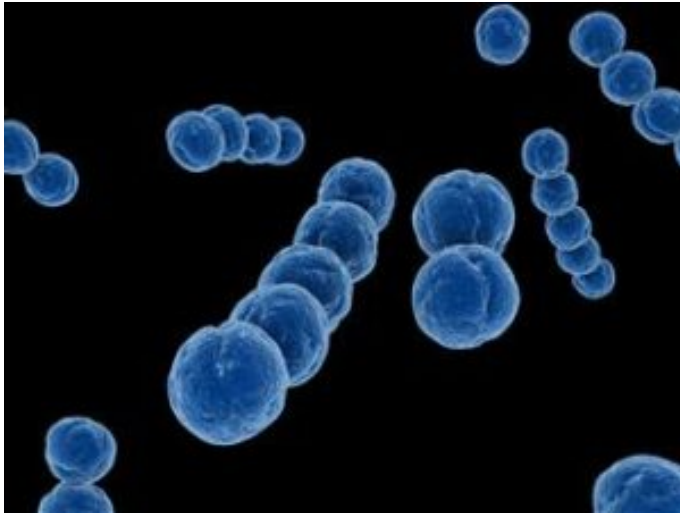
Week 4 Non-Human

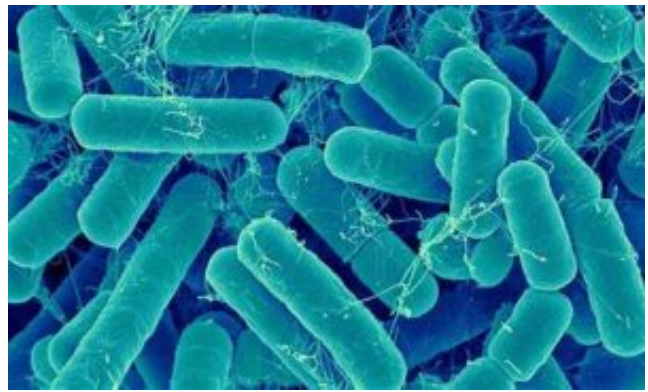
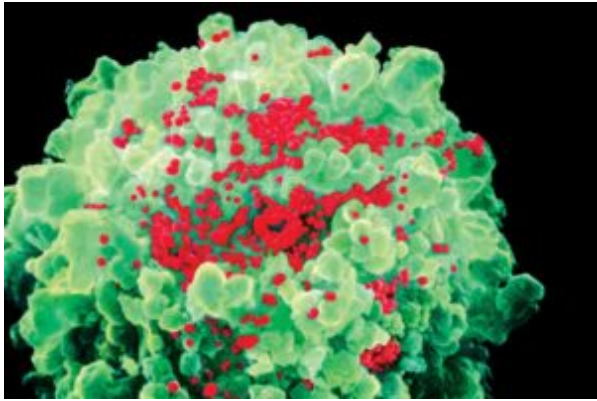
In week4, I searched for non-human factors such as bacteria, plants, and animals. Three separate categories were made in order from smallest to largest. For the second task, I copied

the scores of three artists, and after choosing the style of one of them, I completed the score for task 3, which was about HIV.

Task 1 3 Catalogues

Catalog of Biological





Catalog of botanic





Catalog of zoological





Task 2 notation drawing

John Cage

One of the most influential composers of the 20th century and a leading figure in the post-war avant-garde, John Cage was a music theorist, writer, and artist, as well as a composer. His

most famous piece, 4'33" (1952), consisted of musicians doing nothing but listening to the sounds in a room for the duration of 4 minutes and 33 seconds. For Cartridge Music (1960), he amplified small household objects in a live performance. Influenced by Indian philosophy, Zen Buddhism, and Duchamp's readymades, Cage championed chance procedures in music, incorporating found sounds, noise, and alternative instruments into his compositions. Two important early collaborators were the painter Robert Rauschenberg and the dancer Merce Cunningham, who was also his romantic partner for most of their lives. Cage published his first book, *Silence*, in 1961 and, in the 1970s, began to transform literary works, including those of Joyce and Thoreau, into music.



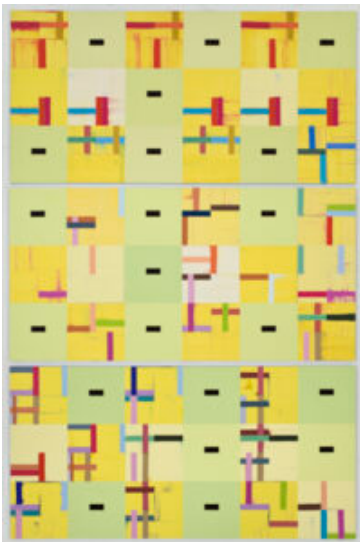
John Cage's work



My work

Morton Feldman

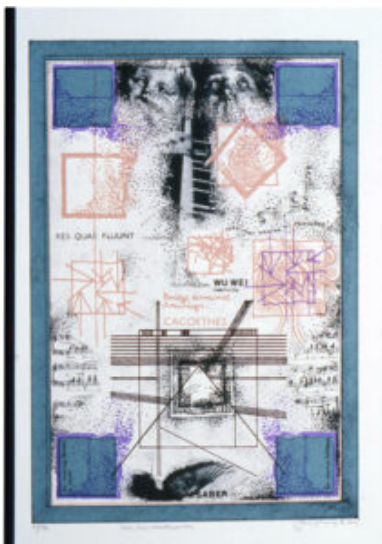
Morton Feldman (January 12, 1926 – September 3, 1987) was an American composer. A major figure in 20th-century classical music, Feldman was a pioneer of indeterminate music, a development associated with the experimental New York School of composers also including John Cage, Christian Wolff, and Earle Brown. Feldman's works are characterized by notational innovations that he developed to create his characteristic sound: rhythms that seem to be free and floating, pitch shadings that seem softly unfocused, generally quiet and slowly evolving music, and recurring asymmetric patterns. His later works, after 1977, also explore extremes of duration.



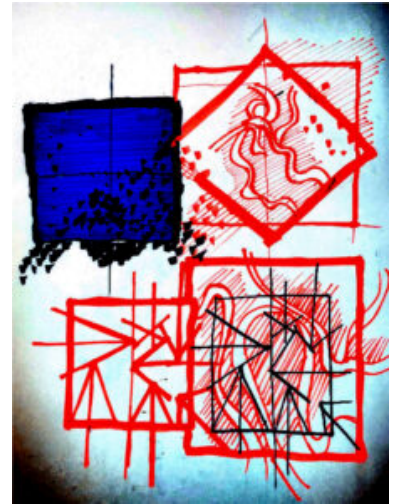
Morton Feldman's
work



My work



Morton Feldman's work



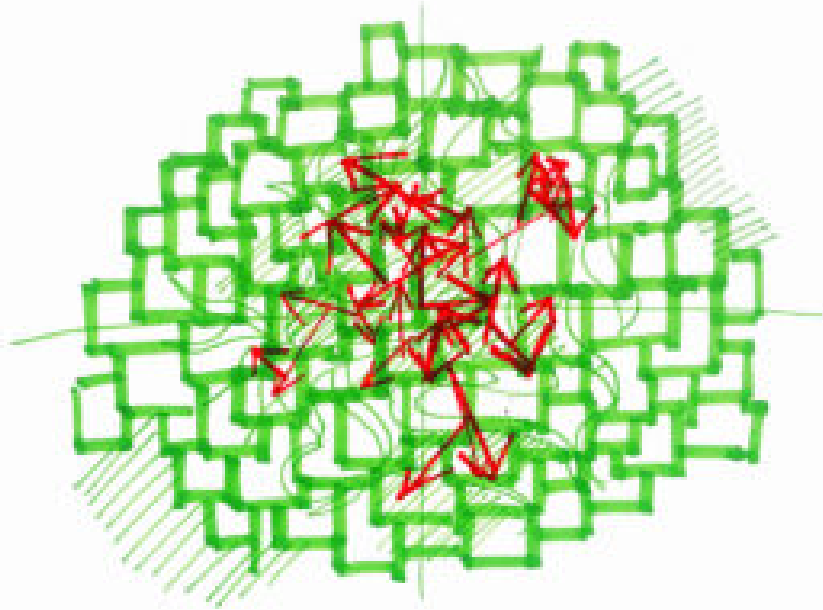
My work

Yvonne Rainer

Yvonne Rainer (born November 24, 1934) is an American dancer, choreographer, and filmmaker, whose work in these disciplines is regarded as challenging and experimental. Her work is sometimes classified as minimalist art. Rainer currently lives and works in New York.

Task 3 HIV Spreading

I used Morton Feldman's symbolic language to represent the spread of HIV in brain cells, with the red arrows representing the spread of HIV cells and the green areas representing the still normal brain cells.



HIV (human immunodeficiency virus) is a virus that damages the cells in your immune system and weakens your ability to fight everyday infections and disease.

Research suggests that AIDS originated in Africa and was brought to the United States by immigrants, and on 5 June 1981, the CDC published a report of five cases of AIDS in Morbidity and Mortality Weekly, the first official record of the disease in the world. Soon after, the epidemic spread rapidly to all continents. HIV is present in the body fluids of infected people. This includes semen, vaginal and anal fluids, blood and breast milk.

During acute infection, Astrocytes can harbor the HIV virus and then spread this virus to immune cells in the brain, which can migrate out of the brain and into other organs. After a high-risk behaviour, it takes about 72 hours for the HIV virus

to enter the body and then for the HIV virus to replicate in large numbers in T cells.

The way to prevent AIDS is to avoid and stop having unclean sexual intercourse. Everyone can only have others to love you if they respect themselves and love themselves!

Week 3 Human

In week3, I explored the painting styles of three artists and their use of technology in their paintings. Through copying and searching, I applied their painting styles to the museums and botanical gardens I photographed.

Philip Guston

Philip Guston (pronounced like “rust”), born Phillip Goldstein (June 27, 1913 – June 7, 1980), was a painter and printmaker in the New York School, an art movement that included many abstract expressionists like Jackson Pollock and Willem de Kooning. In the late 1960s, Guston helped to lead a transition from abstract expressionism to neo-expressionism in painting, abandoning so-called “pure abstraction” in favour of more representational, cartoonish renderings of various personal situations, symbols and objects.

In the demonstration of a woman’s body into an art form, Philip Guston used charcoal to show the feminine body, such as curly, overlapping lines in its sketching.



Philip Guston's
work on paperboard



My work



Nude, ca. 1928 By
Philip Guston



My work



Philip Guston's work



my work

Charles Sheeler

Charles Sheeler (American, Philadelphia, Pennsylvania
1883–1965 Dobbs Ferry, New York)

Sheeler painted using a technique that complemented his
photography. He was a self-proclaimed Precisionist, a term

that emphasized the linear precision he employed in his depictions. As in his photographic works, his subjects were generally material things such as machinery and structures. He was hired by Ford Motor Co. to photograph and make paintings of their factories.

Delmonico Building

Delmonico's was a fabled restaurant and meeting place for New York City's upper classes in the late nineteenth and early twentieth centuries. It closed its location in 1923 and reopened at a new address in 1926. New Delmonico was designed in an Italian Renaissance revival style by the architect H. Craig Severance. However, the building has been not satisfied, whether it's form, structure or scale.

Sheeler based on a photograph to make this sketching in 1926, which forced the viewer 'look' upward with the artist. Sheeler extracted abstract patterns from his realistic depiction of the urban landscape. He used lithograph as a demonstration of the art form.

It can be seen that the building is "setbacks" on the upper stories, in order to allow light to reach the streets below. The other element with the order in this sketching is an arrangement of diagonals and angles for its perspective. The Delmonico Building dwarfs the older, more modestly scaled structures that share its city block, and its blank side exteriors indicate where adjacent buildings have been demolished or where.

Pencil with different hardness is used in my sketching, performing the mass and void, light and darkness, and perspective consideration in it.



Charles Sheeler's work



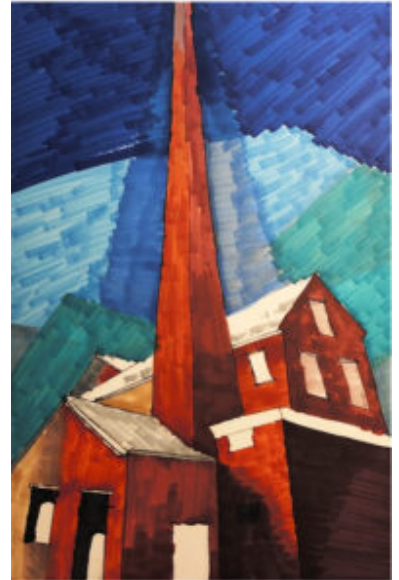
My work

In Steelers sketchings and paintings, The overall perspective of sketching always be demonstrated in an interesting way, such as in photographs 1 and photograph 3, which used the three-point perspective to lead people to feel the scale between building and the human body.

The excellent use of light and shadow can be seen in each sketch, for instance, their windows with colours of different depths and the relationships of darkness and lighting between buildings.



MacDougal Alley By
Charles Sheeler

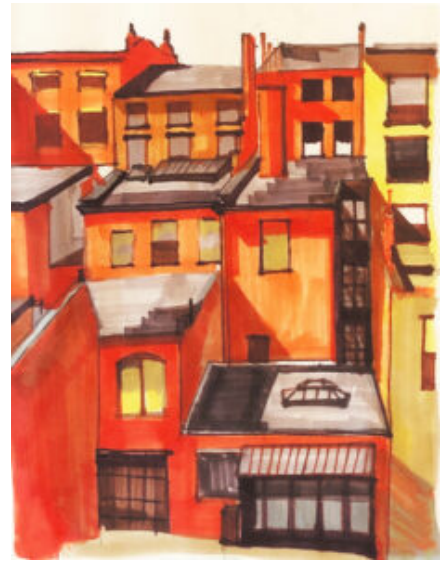


My work



Ballardvale, 1946 By

Charles Sheeler



My work

Uche Okeke

Uche Okeke was a Nigerian Postwar & Contemporary artist who was born in 1933.

An Igbo family living in northern Nigeria, Okeke's curiosity about his own culture was whetted by Igbo tales told by his mother and sister, by his secondary school education in the Igbo region, and later by the discovery that his mother had

been an uli artist.

Okeke's early work ranged from pen and ink portraits to wondrous figures rendered in pen and ink and based upon Igbo tales, to a series of images rendered in gouache that was published in *Tales of Land of Death* (1971).

He has created images of Igbo spirits, mythic figures, and masqueraders in various media. A scene from Chinua Achebe's famous novel *Things Fall Apart* was illustrated in oil paint, as was a scene of Igbo women demonstrating during the 1929 Aba Riots in south-eastern Nigeria.



The holy family ,
1962 By Uche Okeke



My work



Uche Okeke's work
in ink



My Work



Uche Okeke work



My work

Works from Museum

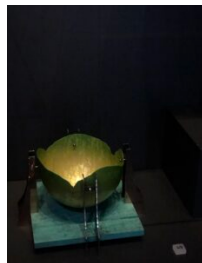
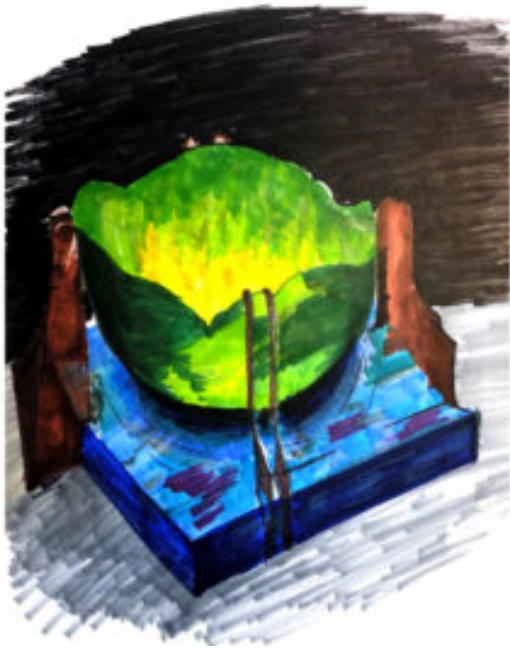
The first object is created in Okeke's style, In this sculpture, I have used Okeke's minimalist style, which focuses on the form of the sculpture and the facial expression of the figure. The characteristic features are the lines of Okeke's facial expressions and the religious lines on the head.



This large giraffe model reminds me of Charles Sheeler's three-point perspective, with its colour scheme. I have applied the colours of the background in the drawing and the subject giraffe in perspective.



The third picture is a bowl I took at the museum, this bowl represents the friendly relations between the two countries. The object with different textures of material shows into this artwork, it incorporates the traditional Japanese technique of mokume gane which creates patterns resembling wood grain.



Portrait of Val McDermid II

Portraiture is a very ancient art form dating back 5,000 years to ancient Egypt, where it flourished. Before the invention of photography, a painted, engraved, or drawn portrait was the only way to record someone's appearance.

However, portraits have always been more than just a record. They were used to show the power, importance, virtue, wealth, taste, learning, or other qualities of the person seated.

Over the years portraiture has been divided into many categories such as historical portraiture, religious portraiture, and celebratory portraiture. Especially A self-portrait does not necessarily have to be representational – and abstract or symbolic depiction by an artist of themselves can also be classed as a self-portrait. A self-portrait can also be in any medium.

The author of the self-portraits is Audrey Grant Scottish who created an interesting process on his sketching. He repeated the sketching process into the same paper several times, from background dyeing to contour drawing by using charcoal.

The technique of charcoal and pencil is used to create this sketching. I painted the background in light grey with 2h pencil, and drew the main part of the sketching by charcoal, adding any details by 2b pencil into the characterization of this portrait of Val McDermid, for instance, the wrinkles on clothes, wrinkles on the face. The final step is to deepen the background colour and use a putty eraser to shape the depth change of background colour.



Week 2 Catalogue and blog

This week we went to museums, botanical gardens and galleries to explore our favourite works of art and learn about the stories and materials behind them. Explore the mysteries of nature and art.

National Gallery

Le grand amoureux I (The Great Lover I) by Max Ernst

The basic graphic elements(circle, cuboid, etc) and human body elements are connected into one painting, the painting uses this basic geometry to show us human faces.I think art is always like this, like colliding existing items with new ideas.



Portrait of Val McDermid II by Audrey Grant

The author of this sketching is Audrey Grant who created an interesting process on his sketching. He repeated the sketching process into the same paper several times, from the background, dyeing to contour drawing by using charcoal.



Open BY Chris Ofili

This painting uses different materials with folding materials and sticking materials on to painting board, for example, Ofili uses elephant dung in his work, 'partly as a Dadaist gesture, as an ironic symbol of Africanism, but also as a way of introducing a sense of ambiguity into what is actually a sensual, decorative painting'.



National museum

Cloud Glass 1 by Brouke deVries

The artist collected the reclaimed and discarded materials from different countries, emphasising the notion of Green artworks and recycling products.

The original forms of objects are protected by his artwork.



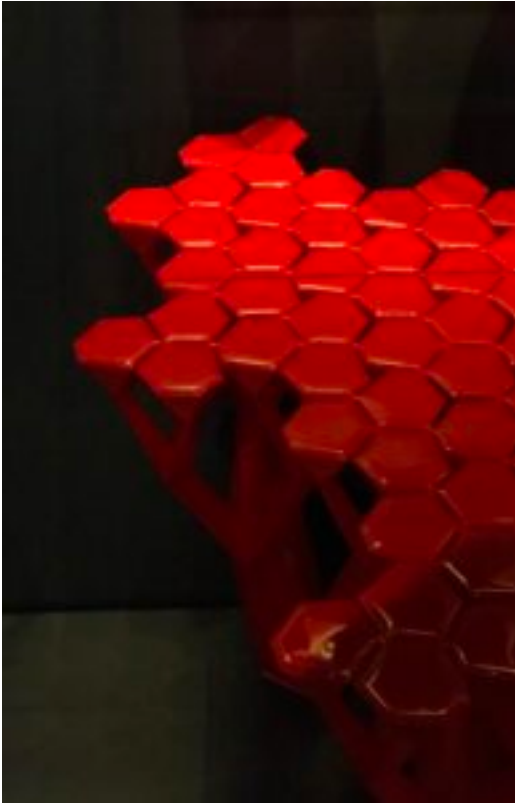
Ceremonial Cup of Friendship by Ian Ferguson

The object with different textures of material shows into this artwork, it incorporates the traditional Japanese technique of mokume gane which creates patterns resembling wood grain.



Campionissimo by Drummond Masterton

Derivation of objects is like the natural being, which leads me to link to the design of architectural function, some spatial allocation is like the natural being, like a spider weaving a web.



Botanic Garden

Photograph 1:

The interaction between animals and humans in nature is an existing topic.

There are so many squirrels and many kinds of birds living in the botanic garden□

and the photograph shows the little girl's curiosity on the squirrel.



Photograph 2:

As a Buddhist believer, this sculpture makes me feeling really cordial, which shows the diverse cultural acceptance in Edinburgh☺



Other scenery

P1: my bus ticket

P2: The scene on the way

