

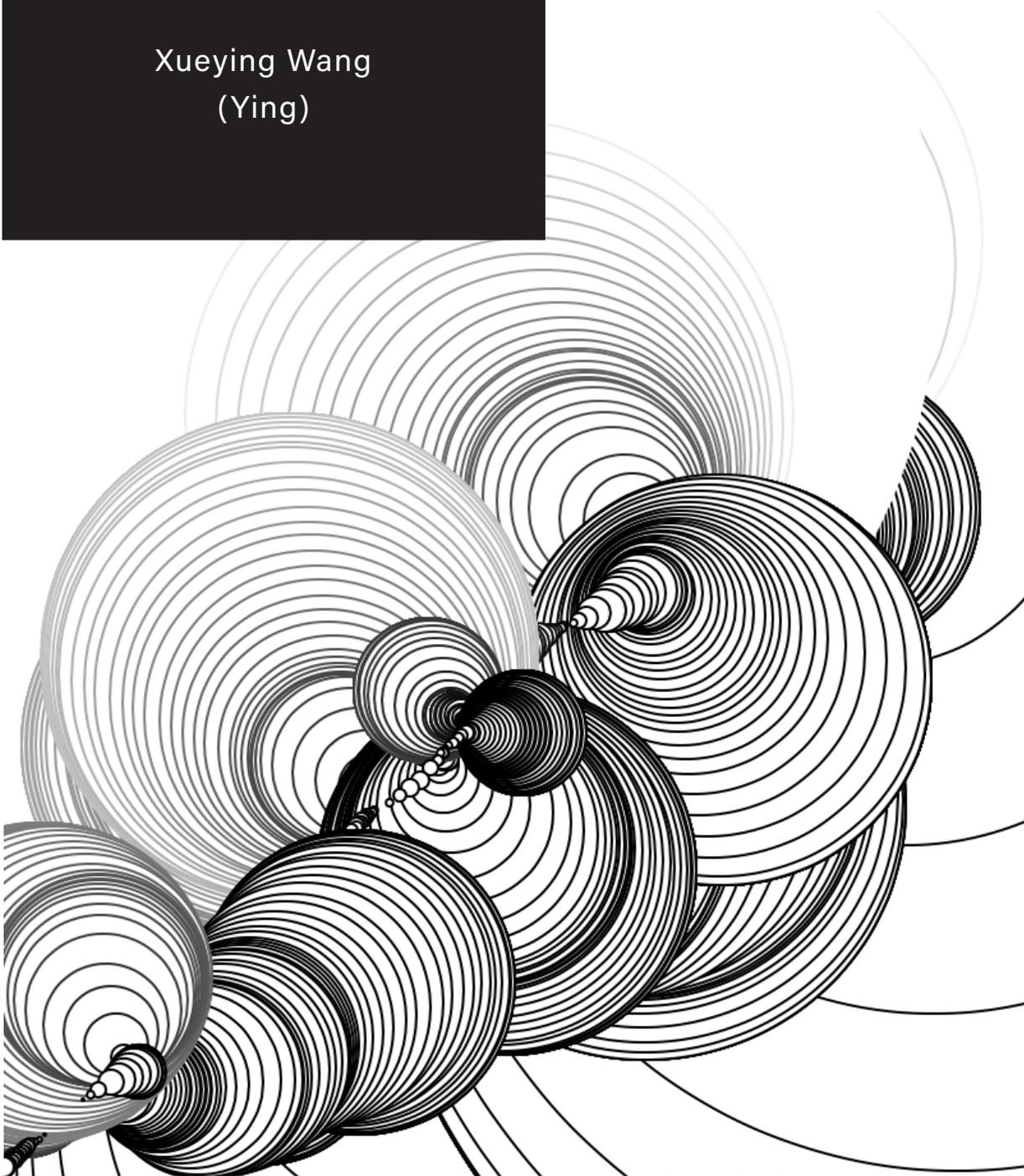
PORT FOLIO

2019/2020 Academic Year

MLitt Fine Art Practice

Photography and Moving Image

Xueying Wang
(Ying)



Statement

This portfolio contains 8 parts, each of which has 1-3 items. The research of each part is at the forefront, followed by the visual presentation and work description of the project. In addition, this part of generative art practice mainly includes some immature explorations and attempts, and is not a complete art project. This portfolio and the previously submitted statement complement each other, and together present a complete presentation of my research and creation results in the 2019-2020 academic year.

Thank you for reading.

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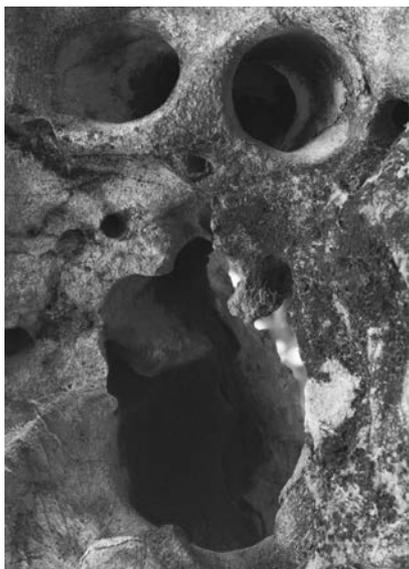
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Visual Experience

Background

Tai Lake stone is a kind of natural stone with strange shapes and was put in the landscaped gardens by the ancient people for enjoying and decorating. Chinese ancient people have much imagination about Taihu stones, like the Lion Forest Garden, one of the four Suzhou gardens, which have been famous because it looks like a lion. However, when I just reached the Suzhou Garden, I didn't feel that they looked like a lion. On the contrary, I felt that they were like films and the roles and characters in the famous paintings.



Association #1 #5
Digital Photography
2016

Research

Taihu stones are very popular in gardening, following the concepts of traditional daoism and juxtaposition, themes very popular in that style of decoration.

尝与公迫视熟察，相顾而言，岂造物者有意于其间乎？将胚浑凝结，偶然成功乎？然而自一成不变以来，不知几千万年，或委海隅，或沦湖底，高者仅数仞，重者殆千钧，一旦不鞭而来，无胫而至，争奇骋怪，为公眼中之物，公又待之如宾友，视之如贤哲，重之如宝玉，爱之如儿孙，不知精意有所召耶？将尤物有所归耶？孰不为而来耶？必有以也。

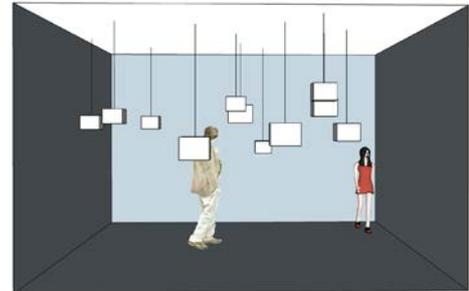
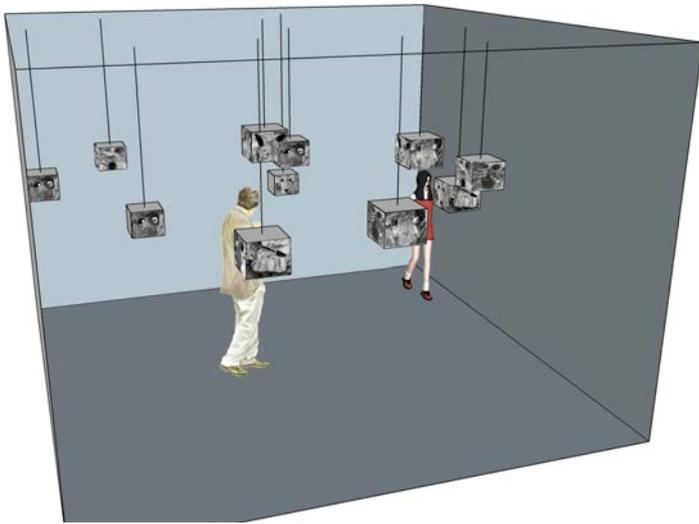
—白居易《太湖石记》

This is an excerpt from a famous Tang Dynasty writer, Juyi Bai, entitled "Taihu Lake stone". The main content of this paragraph is: I often discuss with Mr. Niu (who own many Taihu stones), are these strange shaped stones intentionally made by the creator? Or is it just accidental? These stones have been in the water for millions of years. The highest one is more than ten meters, and the heaviest one is a thousand kilograms. All of them have no long legs. However, they met Mr. Niu here. On the other hand, in Mr. Niu's eyes, these stones are treated as friendly as guests and cherished as his children. Is it possible to say that it is Mr. Niu's intention that led to the meeting with stones?

In ancient china, when the people face to the Taihu stones, expect thinking about they are similar to some animals with good meaning, people also thought about the question of meeting. Taihu stones come from lake in millions of years ago, Juyi Bai wrote this article in B.C. 843, I first time saw these stone in 2016 and the Bumblebee what I feel similar to was created in 1984.

Stone Garden

This is an installation work, printing and pasting pictures of Taihu stone which I shoot around some cuboids similar to the size of a human head, and hanging the cuboids near the height of an adult. When the audience is in it and looks around, you can see a picture of stones or faces or movie characters or more.



Stone Garden (Renderings)
Installation Artwork
2020

Challenge to the Experience

The ancient Chinese think the stones are similar to animal, but now day people do not. I thought this is because experience which they have very different. **The French thinker Roland Barthes argues that the meaning of any image was not of its author's making or necessarily under his or her control, but was determined only by reference to other images or signs.**

Encounter



Encounter #1#2
Digital Photography
100*130
2020

Description

As Roland Barthes said, when images or visual works of art are created, they no longer belong to the author. The visual works will encounter with the audience. When the ancient Chinese saw the Taihu stone sculptures, they set up an association of animals with good meaning. However I saw them, I established other associations. So we the visual artworks are watched, the audiences, consciously or unconsciously, touch the works with their mind.

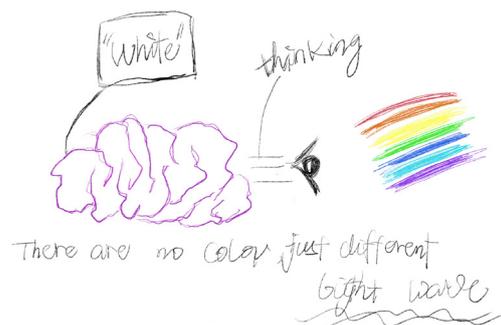
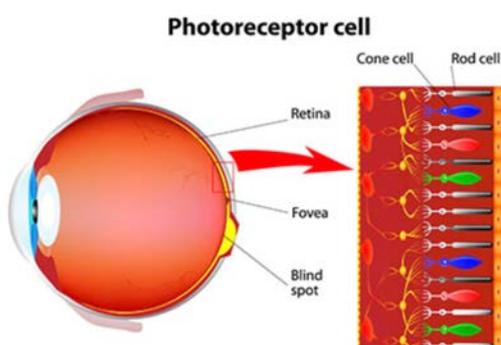
Research

Since the interpretation of art is so experiential, I will turn my research direction to experience. Finally, I found it a very untrustworthy thing.

Solomon stated that Hume indicated that any experience is itself a part of that world of experience, it surely is possible that the world of our experience exists but the physical world does not, and that within that world of experience there is no experience by which we can tell that this is not so. (Solmon, 1996) I cannot refute Hume. Nevertheless, if he is right, my whole world is wrong.

I tried to inspect the physical world (even I am not sure about is it exactly exists). Science may a good way let me to know the world. Scientists found many things very different from what can see by eyes.

There are two interesting facts I was found. First, scientists claim that there are no so-called colors, they are just different types of waves. And the human eye can see the wave is very limited, basically only 7 kinds. Secondly, the human eye depends on the cone cells in the retina, which are very sensitive to light, but can't work in a low light environment, which is why people can't distinguish the color of objects in a dark environment.



Brave New World

The so-called colors are just waves of different wavelengths, and photography is just a simulation of the world that the human eye sees. People have too many sensory limitations. The wavelength is too long and too short to be perceived. The light is too dark or too strong. The tolerance of digital cameras is even worse. It's a defective version of the human eye.

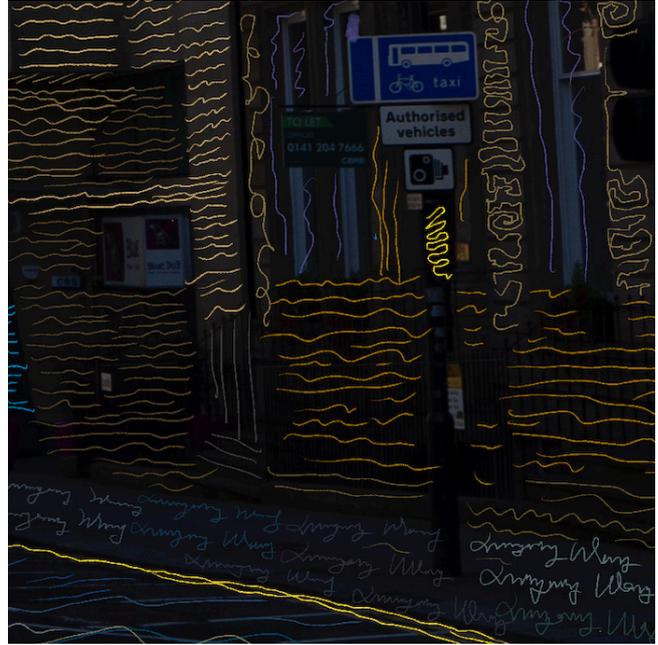
The project responds to complaints about the limitations of the act of "watching".

I took the photographs out of color, and then used the computer to draw waves of various colors on them. At the same time, some high light ratio photos of the dark part of the black part was also added details with my brush.

This is a beautiful new world that one cannot see.



Brave New World #1 (Part)
Digital Printing
100*130
2020

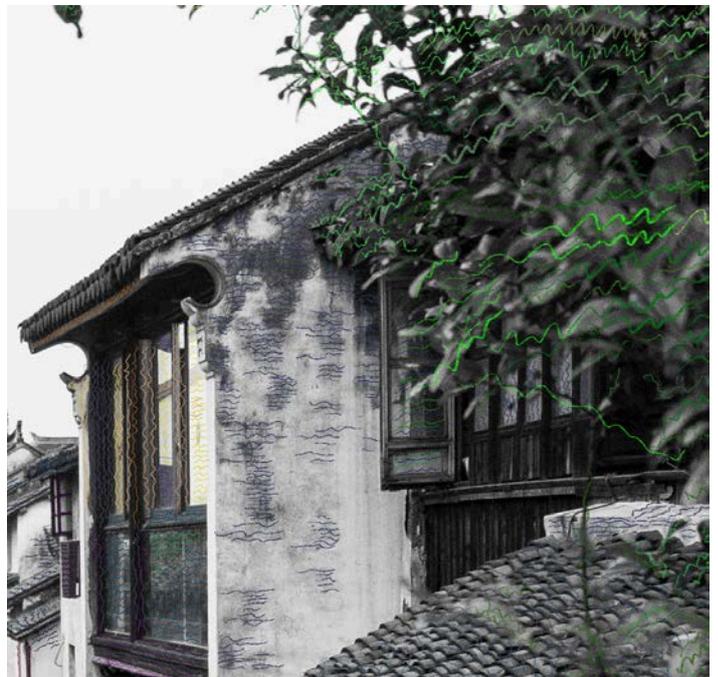


Brave New World #3 (Part)
Digital Printing
100*130
2020

Aldous Huxley's novel "Brave New World". And the title derives from Miranda's speech in William Shakespeare's *The Tempest*, Act V, Scene I :

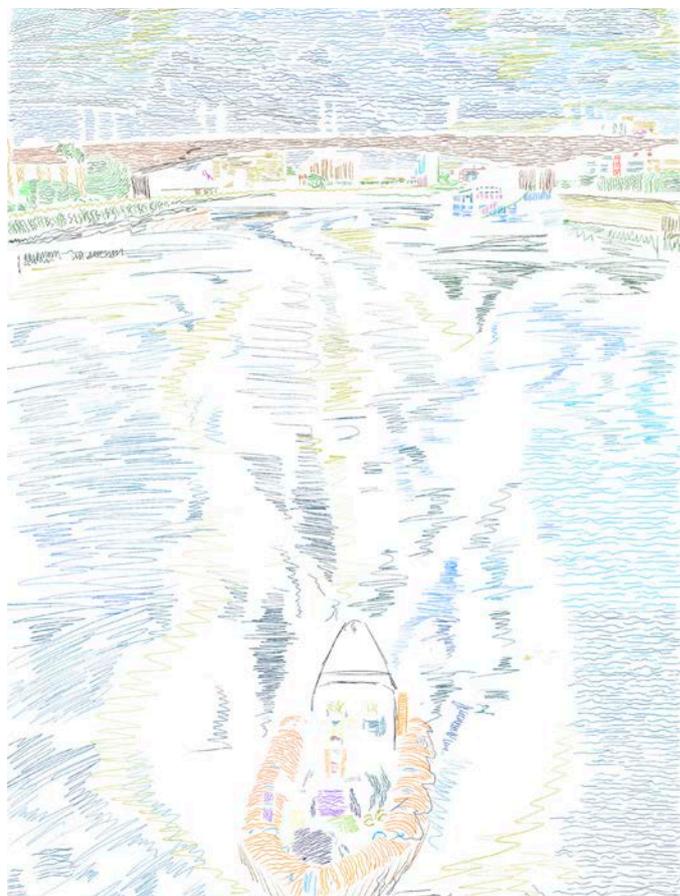
*O wonder!
How many goodly creatures are there
here!
How beauteous mankind is! O brave
new world,
That has such people in't.*

—William Shakespeare, *The Tempest*, Act V, Scene I, ll. 203-206





Brave New World #1
Digital Printing
100*130
2020



Brave New World #2
Digital Printing
100*130
2020



Brave New World #3
Digital Printing
100*75
2020



Brave New World #3 (Part)
Digital Printing
100*130
2020

Mapping



Mapping #1
Digital Photography
100*130
2019



Mapping #3
Digital Photography
100*75
2019



Mapping #2
Digital Photography
100*130
2019

Description

Unfortunately, all of us can only perceive the world through our senses (experience). Regardless what exactly the philosophers argue about "reality" is, it definitely has a mapping relationship with our empirical world.

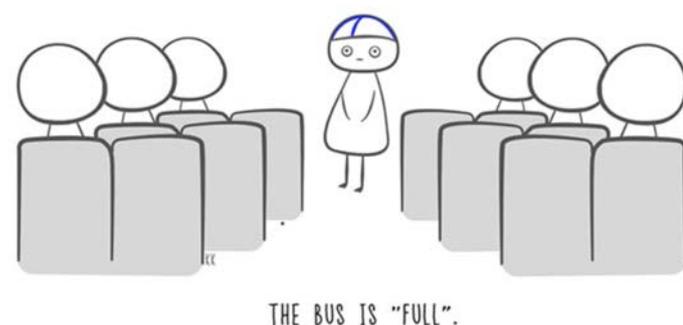
Personal Space

Background

Every one need the personal space. A study of psychologist said the physical personal space of adult is about 1m.

In my hometown, some old people ignore young people's need of personal space. And we I went to Finland and other countries, local people pay high attention on their personal space. I want to research the reason of these, and discuss the edge of personal space.

Research



1\Finnish Nightmares

An popular comic called "Finnish Nightmares". It describes about the "Social Anxiety Disorder".

The Finnish people are usually the first to make fun of themselves about it. "An introverted Finn looks at his shoes when talking to you," goes a popular Finnish joke about their personality types. "An extroverted Finn looks at your shoes."

Despite it called "finnish nightmares", it about all of people who really care about personal space.

The other side of over caring about personal space is social phobia.

"They may feel overly self-conscious, pay high self-attention after the activity, or have high performance standards for themselves. According to the social psychology theory of self-presentation, a sufferer attempts to create a welt-mannered impression towards others but believe they are unable to do so."(Tomas,2000)

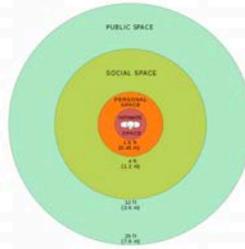
Causes of social phobia include five aspects: Genetics, Social experiences, Cultural influences, Substance-induced, Psychological factors.

2\Proxemics

Proxemics is the study of human use of space and the effects that population density has on behaviour, communication, and social interaction.[

Horizontal

- **Intimate distance** for embracing, touching or whispering
 - *Close phase* – less than one inch (one to two cm)
 - *Far phase* – 6 to 18 inches (15 to 46 cm)
- **Personal distance** for interactions among good friends or family
 - *Close phase* – 1.5 to 2.5 feet (46 to 76 cm)
 - *Far phase* – 2.5 to 4 feet (76 to 122 cm)
- **Social distance** for interactions among acquaintances
 - *Close phase* – 4 to 7 feet (1.2 to 2.1 m)
 - *Far phase* – 7 to 12 feet (2.1 to 3.7 m)
- **Public distance** used for public speaking
 - *Close phase* – 12 to 25 feet (3.7 to 7.6 m)
 - *Far phase* – 25 feet (7.6 m) or more.



A chart depicting Edward T. Hall's interpersonal distances of man, showing radius in feet and meters

Study about comfort pasical distance.

The distance surrounding a person forms a space. The space within intimate distance and personal distance is called *personal space*. The space within social distance and out of personal distance is called *social space*. And the space within public distance is called *public space*.

Cultural factors

Personal space is highly variable, due to cultural differences and personal preferences. On average, preferences vary significantly between countries. A 2017 study^[14] found that personal space preferences with respect to strangers ranged between more than 120 cm in Romania, Hungary and

<https://en.wikipedia.org/wiki/Proxemics>

4/11

I have some strong reasons to claim that the environment of growing up and the situation of residency will effect people's attitudes of personal space.

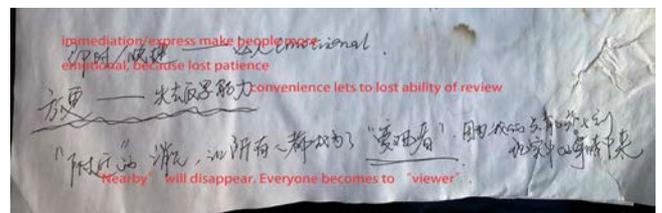
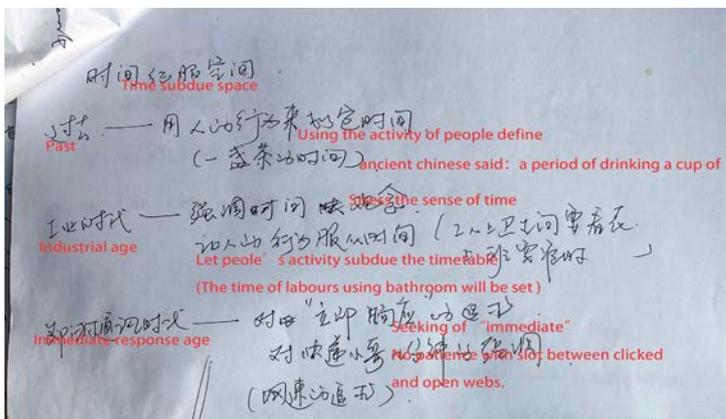
12/08/2020

Proxemics - Wikipedia

Saudi Arabia, and less than 90 cm in Argentina, Peru, Ukraine and Bulgaria.

The cultural practices of the United States show considerable similarities to those in northern and central European regions, such as Germany, Scandinavia, and the United Kingdom. Greeting rituals tend to be the same in Europe and in the United States, consisting of minimal body contact—often confined to a simple handshake. The main cultural difference in proxemics is that residents of the United States like to keep more open space between themselves and their conversation partners (roughly 4 feet (1.2 m) compared to 2 to 3 feet (0.6–0.9 m) in Europe).^[15] **European cultural history** has seen a change in personal space since Roman times, along with the boundaries of public and private space. This topic has been explored in *A History of Private Life* (2001), under the general editorship of Philippe Ariès and Georges Duby.^[16] **On the other hand, those living in densely populated places likely have lower expectations of personal space.** Residents of India or Japan tend to have a smaller personal space than those in the Mongolian steppe, both in regard to **home and individual spaces.** Different expectations of personal space can lead to difficulties in intercultural communication.^[15] **That is why Chinese people tend to ignore the personal space.**

3\Space

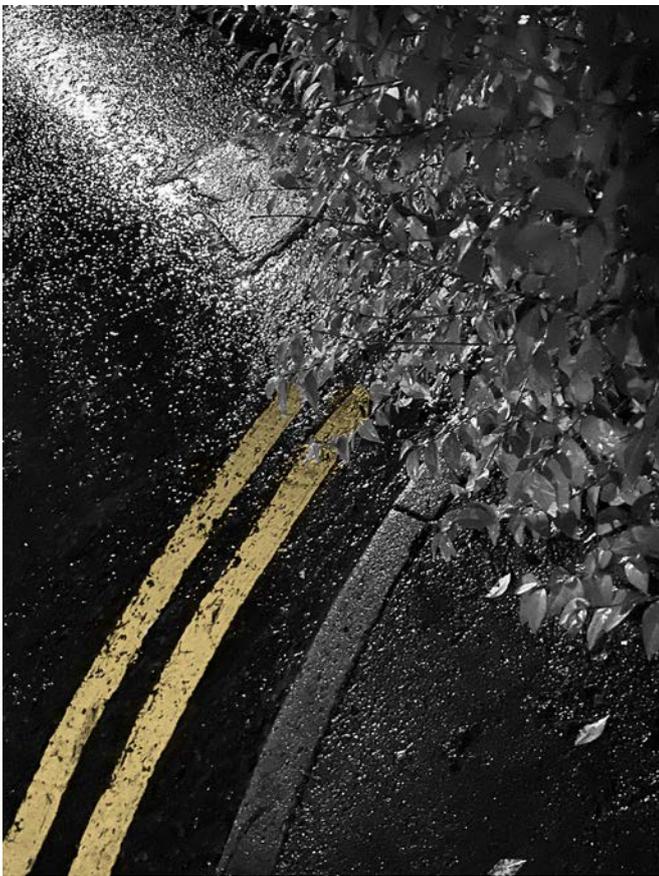


Xiang Biao is a Professor of Social Anthropology. Some note for his interview about space and disappearing of "nearby".

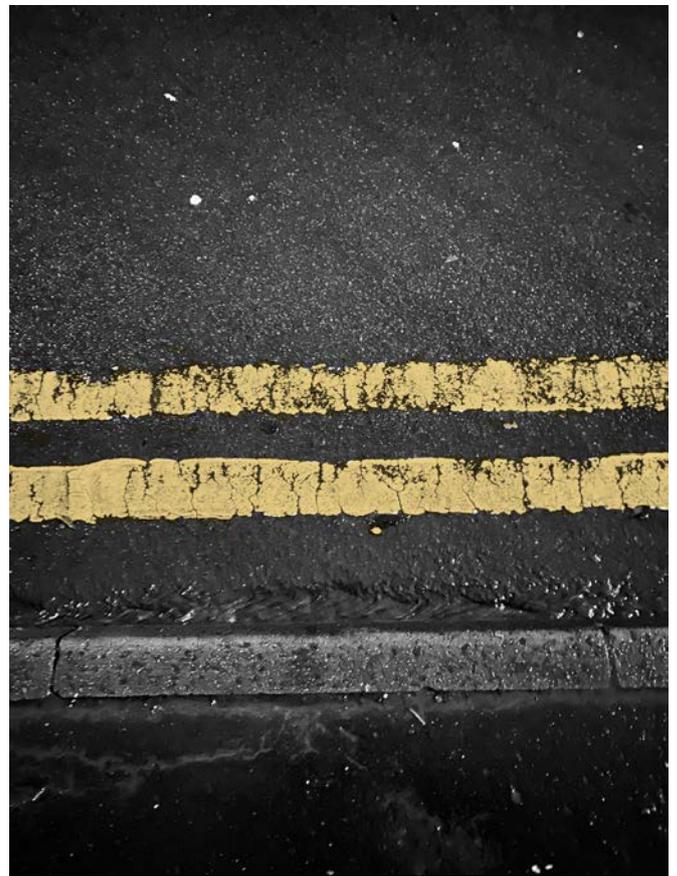
No Entry



No Entry #1
Digital Photography 130*73
2020



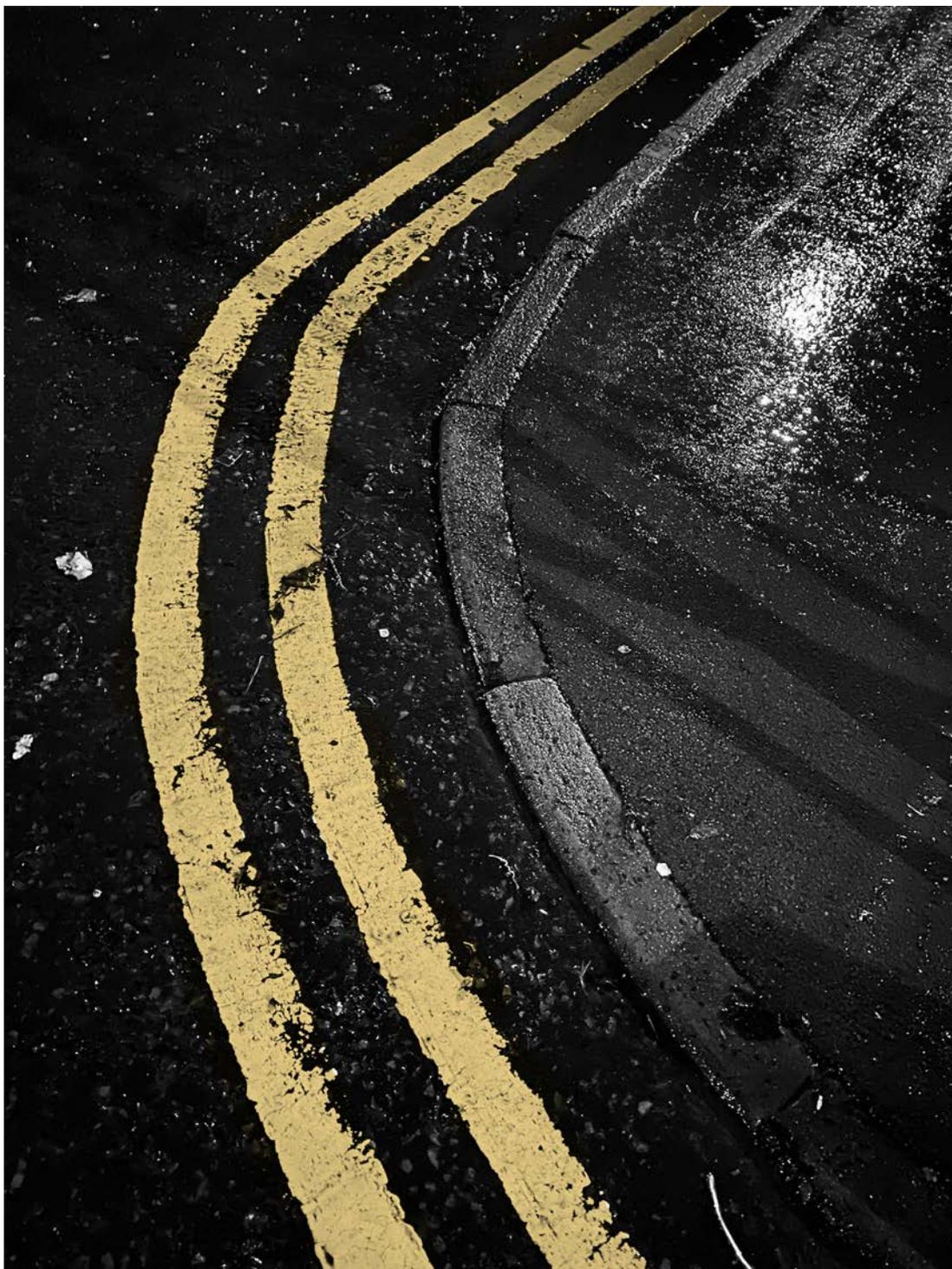
No Entry #2
Digital Photography
100*133
2020



No Entry #3
Digital Photography
100*133
2020



NO ENTRY



No Entry #4
Digital Photography
100*133
2020

Description

After research, I find out the boundary is important in the topic of personal space. The boundary can be phasical or psychological. On the other hand, The so-called boundary here can be expressed as a degree, that is, the degree of care for private space.

This work use traffic line.

I first took the B&W photos and draw the yellow line on these photos, which stress the boundary of personal space.

Research

For further step understanding of personal space, I interviewed two people.

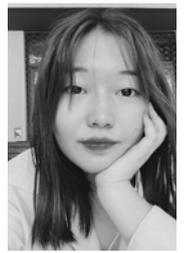
Respondent 1

Xiaoyu Dong, 25, Chinese designer base on Beijing, China.
Living with Boyfriend, has a 15-year-old brother



Respondent 2

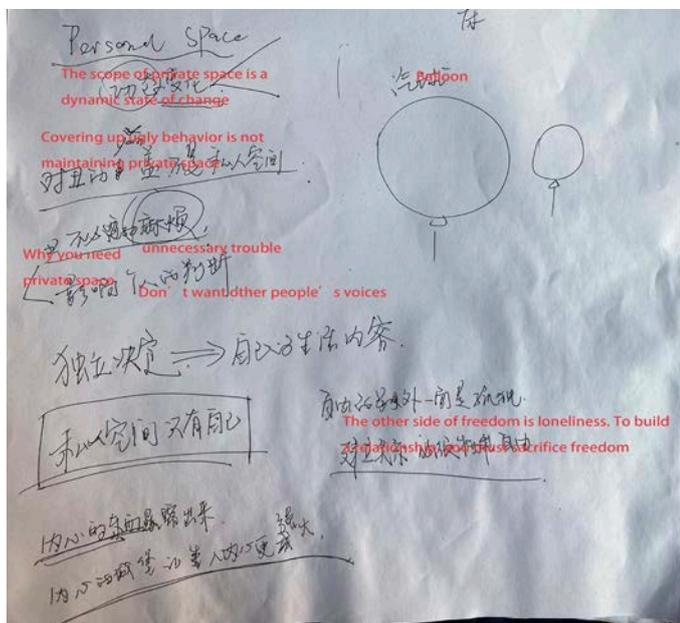
Jingyi Liu, 23, Student in Glasgow School of Art, BA Interior design
The eldest daughter in the family has a 10-year-old sister



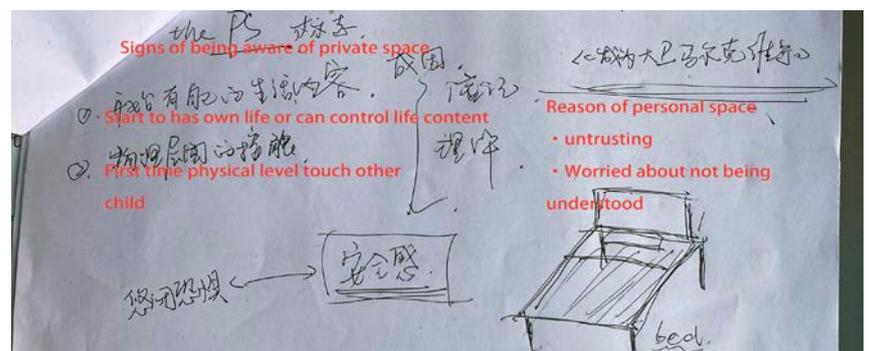
The interviews was taken in 2ed June, 2020.

The two interviewees are from non-only-child families, which is rare among Chinese born in the 1990s. I myself come from an only-child family, so I am very curious about the views of children from non-only-child families about private space. In the interview, they said that when a younger brother or younger sister appeared, they began to have their own life content and could control their own lives (waking up independently, choosing breakfast, etc.), which made them realized private. In addition, Jingyi said that when she hugged her sister for the first time, she felt that she was not the only child in the family. At that time, she felt a sense of territory.

On the other hand, Xiaoyu now lives with her boyfriend in Beijing. She told me that the elders in her family often care about her boyfriend's personal topics, such as income, family background and so on. These make her feel unhappy, and she often avoids these questions. When I asked why refuse answer these questions, she expressed that she worried that other people's opinions would affect her judgment. Moreover, the other guys are not her, it is difficult to fully understand her situation, so she do not want to discuss it with others.



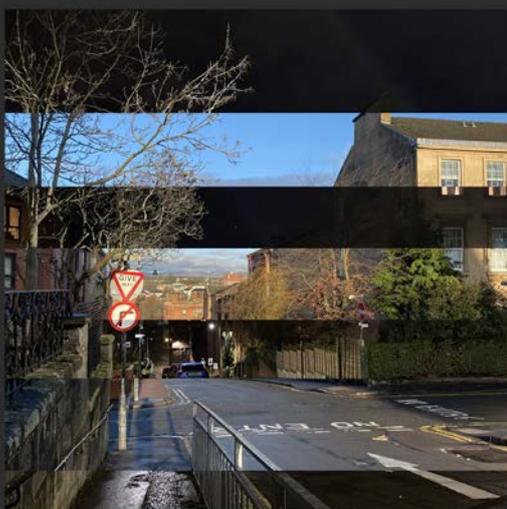
note of interviews



Day Can Not Understand the Darknight



Day can not understand the darknight#1
Digital Photography
100*100
2019



*Day can not understand the
dark night
You never appreciate my
upset*

Day can not understand the darknight#2
Digital Photography
100*100
2019



Day can not understand the darknight#3
Digital Photography
100*100
2019

Description

I took two identical photos at different times in the same place, and then brought them together. Even if the same place is so different at different times, let alone two completely different people. But this work is not intended to emphasize this "difference", on the contrary, I hope to cherish the "difference" by feeling the beauty of this difference. Understand the emotions of others in life, whether you understand it or not.

Mushroom (Unfinished)

Draft



Mushroom(Draft)
Clay sculpture
10*10*8
2019/2020



Research

Knee hug is an iconic movement. The arm around our body is the smallest private space we can maintain. In this work, I linked the movement of knee hug with the image of mushrooms and chose the medium of clay.

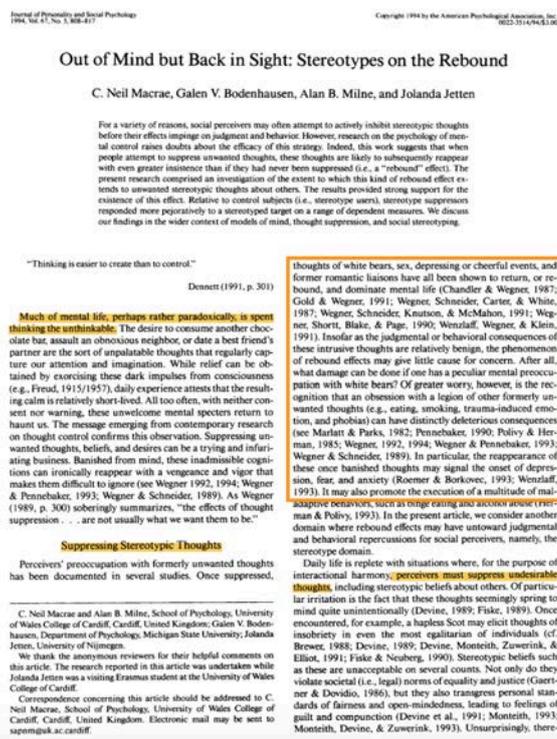
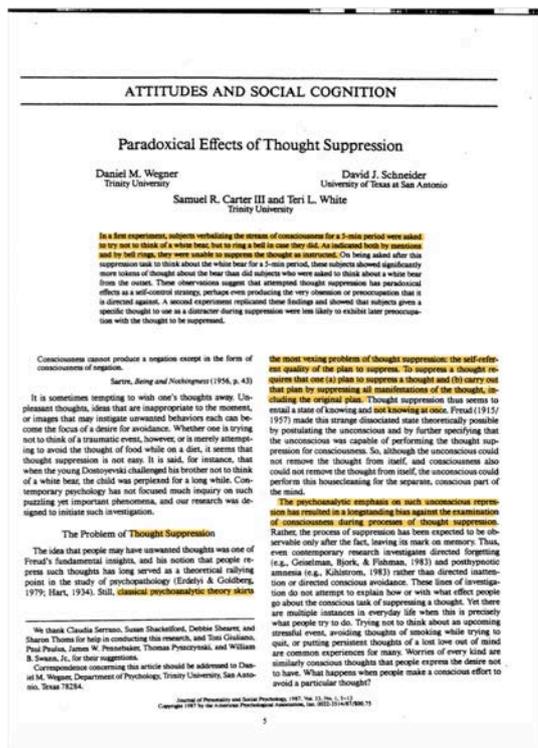
The image of this work is still being explored.

White Bear

Background

This project comes from an interesting psychological experiment. In a study by Wegner et al., one group was required to "don't think about the white bear", while the control group was required to think about anything, including the white bear. The result is that the time of former thought of the white bear more than the control group's. (Wegner,1987)

Research



The Act of Suppression

How are unwanted thoughts banished from mind, and exactly why do they return to preoccupy and haunt perceivers? In a recent article, Wegner and Erber (1992) proposed a model of thought suppression that attempts to address these questions. According to the model, thought suppression relies on the simultaneous operation of two cognitive processes, one controlled and the other automatic, for its successful execution (Bargh, 1984, 1989, 1990; Hasher & Zacks, 1979; Logan, 1988; Posner & Snyder, 1975; Shiffrin & Schneider, 1977). Following perceivers' intention to suppress a thought, a controlled operating process is initiated that attempts to replace the unwanted item with an available distracter. This process serves the function of providing perceivers with something other than the unwanted item to think about. As a controlled cognitive process, this search for distracters is intentional, flexible, and constrained by the availability of attentional resources (see Bargh, 1989; Logan, 1988; Shallice, 1972). Simultaneously, following the onset of the intention to suppress, an ironic monitoring process is initiated that scans the contents of consciousness for any trace of the unwanted thought (i.e., failures in mental control). If it is detected, then the controlled operating process (i.e., distracter search) is reinstated to replace the item with another distracter (see Wegner, 1992, 1994; Wegner & Erber, 1992). This automatic target search process, while intentional, occurs outside of perceivers' awareness and is unconstrained by attentional capacity (see Bargh, 1989; Wegner & Erber, 1992). As Wegner and Erber reported, the simultaneous operation of these two cognitive sub-

ONE

Mental Control

The highest possible stage in moral culture is when we recognize that we ought to control our thoughts.

—Charles Darwin, *The Descent of Man*

Really. Put down the book and look away and stop thinking of a white bear. I'm serious. Try it.

The White Bear. Welcome back. How successful were you? Did you avoid a white bear for a few seconds or a minute? Did it return to your mind even once after you had wished it away? Most people report one or more returns, and some of them also stop at this point and remark that it is a cute trick, maybe good for a full minute of entertainment at children's birthday parties. There may be something to learn, however, on taking seriously the observation that people do not do a good job of avoiding an unwanted thought, even a warm fuzzy one like a white bear.

An experiment was conducted in which people were asked not to think of a white bear.¹ Each person was isolated in a laboratory room, seated at a table with a microphone and with a bell like the one at a hotel desk. The person was asked to spend five minutes saying everything that came to mind into the microphone. One or two people complained that nothing came to mind, but most of them did a fine job of yammering on about this and that for the full time period. They described the walls, talked about lunch, and often got into extended monologues on their families or jobs or future plans.

At the end of this period, the experimenter came in and asked the person to continue—but this time, not to think of a white bear. If the thought of a white bear came up anyway, the person was to ring the bell and go on. On the average, people in this predicament rang the bell more than 6 times in the next five minutes and mentioned white bear out loud several times as well. Below is the transcript of the recording made by one such person, a female college student. As you can see, she had a frustrating time trying to remove the unwanted thought from her mind, rang the bell 15 times, and never really succeeded in the whole five minutes she tried.

on frequency (e.g. Merckelbach, Muris, van den Hout & de Jong, 1991; Muris, Merckelbach & de Jong, 1993; Roemer & Borkovec, 1994; Purdon & Clark, 1998a,b).

Despite the inconsistencies, these findings have obvious relevance for understanding psychological disorders characterized by the persistent recurrence of unwanted thoughts, and thought suppression is now implicated as a factor in the development and/or maintenance of various problems. However, the emotional relevance of the thought targeted for suppression may be quite important in determining the impact of suppression on later experience of the thought. Muris, Merckelbach, van den Hout and de Jong (1992) argued that if the thought suppression model is to be applied to disorders characterized by the occurrence of thoughts that have intense personal meaning, we need to be particularly concerned about whether the findings are generalizable to personally meaningful thoughts. Salkovskis and Campbell (1994) further argued that the emotional impact of personally relevant thoughts may influence the manner in which they are processed and that thought-induced emotion may influence one's motivation to engage in thought suppression efforts. For example, Reynolds and Salkovskis (1992) found that frequency of positive or negative thoughts was strongly associated with a subsequent congruent mood. Thus, studies investigating the effects of suppressing emotionally relevant thoughts are likely to offer a more valid indication of the role of suppression in psychological disorders.

Thought suppression has now been implicated in various clinical disorders characterized by the persistent recurrence of unwanted thoughts. Researchers have generally adapted Wegner's explanation of the paradoxical effect of suppression as a factor in the maintenance of mood and anxiety disorders. For example, it has been argued that suppression of depressive thoughts will result in more frequent occurrences of those thoughts because of: (a) the hyperaccessibility of other, negative thoughts for use as distracters which will be particularly salient cues for the depressive thoughts targeted for suppression; (b) the general tendency for depressed individuals to perform with reduced cognitive effort in cognitive tasks, of which thought suppression would qualify and (c) because deliberate attempts at changing one's mood makes cues that the desired mood state is not being achieved (i.e. the presence of negative thoughts) more salient, so that suppressing a negative mood by attempting to instate a positive one will be counterproductive (Wenzlaff et al., 1988; Conway et al., 1991; Wegner et al., 1993).

Suppression is also said to play a role in the persistence of anxious thoughts. For example, Rachman (1981) observed that thoughts that give rise to emotional distress are difficult to dismiss because positive stimuli are simply not as available, both because of the natural distress evoked by the thought content as well as dysphoric mood state that is often comorbid with anxiety disorders, and so are sustained. This is supported by empirical findings in which intrusive thoughts were found to be more difficult to dismiss for individuals who underwent a dysphoric mood induction (Sutherland, Newman & Rachman, 1982; Edwards & Dickerson, 1987). Rachman (1981) also pointed out that suppression terminates exposure to unwanted thoughts, thereby preventing habituation, which in turn means that the thought will remain emotionally relevant and a target of attentional focus. Foa and colleagues (Foa & Kozak, 1986; Foa & McNally, 1996) similarly argued that early termination of exposure to an anxiety-inducing stimulus will prevent the full activation of fear structures in the presence of disconfirming information about the stimulus which are crucial to the habituation process. However, it is important to note that Rachman (1981, 1997) and Trinder and Salkovskis

effects of suppressing negative, emotionally relevant thoughts, discuss the implications of this work for understanding the development and persistence of emotional disorders, and comment on directions for future research.

2. Ironic effects of suppression

In Wegner et al.'s (1987), investigation participants were instructed to either suppress or express (i.e. actively generate) thoughts about a white bear whilst thinking aloud their stream of consciousness. In a second thought monitoring interval, the suppress and express instructions were reversed. Wegner et al. found that participants who had suppressed during the first interval had significantly more thought occurrences during the expression interval than those who expressed first, a phenomenon that he labelled a 'rebound' effect of suppression. Wegner (Wegner & Erber, 1992; Wegner, 1994) proposed the following to account for this 'rebound' effect. The first process required in the suppression of a thought is a deliberate and conscious search for thoughts that are not the to-be-suppressed or, 'target' thought and to maintain the chosen replacement thought in consciousness. Each occurrence of the target thought will prompt the search for a new distracter. Research has indicated that such distracters can be external stimuli (Wegner, Schneider, Knutson & McMahon, 1991), or internal stimuli, such as mood-congruent thoughts (Wenzlaff, Wegner & Klein, 1991). The controlled distracter search requires attentional resources and is vulnerable to disruption under conditions of cognitive load (Wegner & Erber, 1992; Wegner, Erber & Zanakos, 1993; Wegner, 1994).

At the same time, suppression requires some sort of monitoring for the presence of the target thought in order to alert the controlled distracter search to failures in the suppression attempt. Wegner describes this second process as the 'automatic target search' (Wegner & Erber, 1992; Wegner, 1994). Once suppression efforts have been initiated, the automatic target search begins 'scanning' the consciousness for thought traces. However, as the controlled distracter search progresses, more and more stimuli become relevant to the thought, and serve as cues for it. These cues are readily detected by the automatic target search, and, through their association with the target thought, actually evoke it. Thus, the very processes used in the service of suppression work to elicit the thought (Wegner, 1994). As a result of the interplay of these processes, thoughts that are consistent with mood state will be particularly difficult to suppress, given the accessibility of other, mood-congruent thoughts as distracters, and are more vulnerable to the 'rebound' effect. This will be the case particularly in situations that are attentionally demanding and which deplete the attentional resources available to manage the controlled distracter search (Wenzlaff, Wegner & Roper, 1988; Conway, Howell & Giannopoulos, 1991; Wegner et al., 1993).

It seems like a paradox that the more you want to suppress something, the more likely it is to be stick in mind. This is because when the brain gets the command said "don't think about something", the brain will form a monitoring mechanism to determine whether you think about it. However, the existence of this mechanism is proof of thought it.

On the other hand, it is unhealthy that thought suppression. Purdon point out that Lavy and van den Hout (1994) proposed that the attentional bias found in anxiety disorders may actually be caused by attempts at cognitive avoidance. (Purdon, 1999)

Do Not Find the White Bear

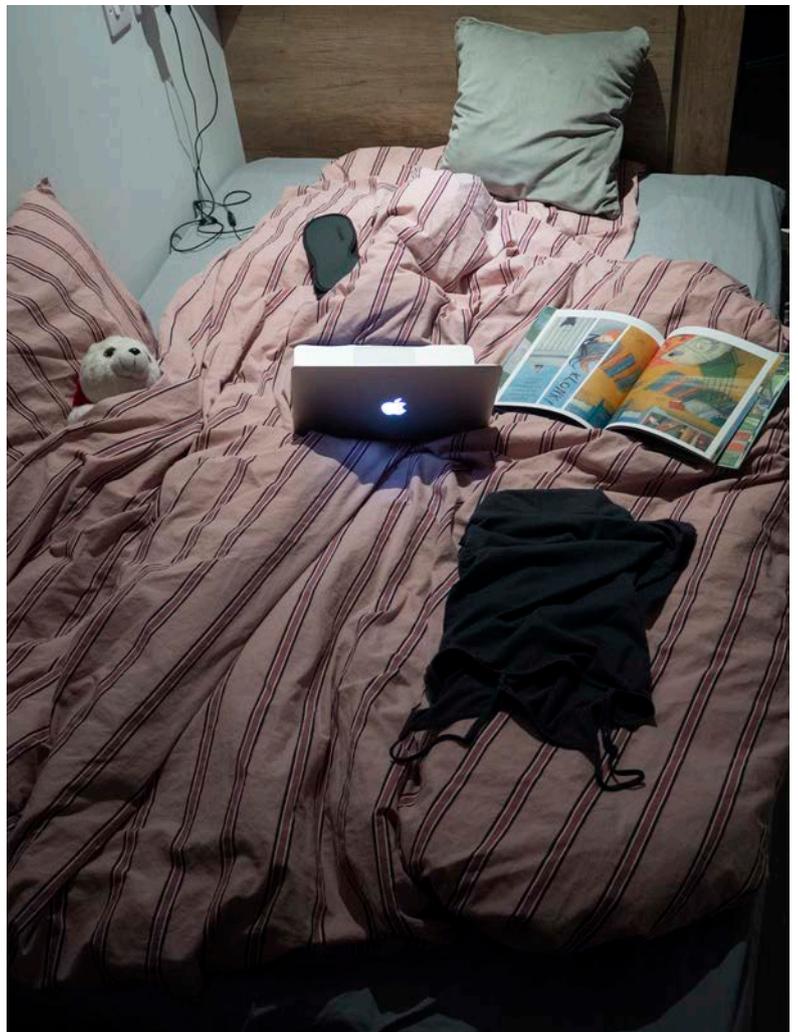


This part includes some photography with a little white bear, Just remember: DO NOT FIND THE WHITE BEAR!

Oh, this teddy bear is so cute that you can't stop looking for it, can you?

I think this is a very interesting psychological phenomenon. Psychologists call it "thought suppression". The irony of this intrigues me.

Do Not Find The White Bear #1
Digital Photography
82*110
2020



Do Not Find The White Bear #2
Digital Photography
82*110
2020

Dark Night

Background I was born in Tianjin, China, a city very close to Beijing, latitude is about 40. Before I came to Glasgow, I never knew that the night in winter could be so long. In Glasgow, it's almost completely dark at 4 p.m. every day since November. Later, I went to the Arctic Circle during Christmas and realized the real phenomenon of polar night. These experiences are wonderful for me. I started thinking about the night. No matter where you live on the earth, half of a person's life is spent in the dark. Night is a topic everyone has to face.



B.C 2046
Digital Photography 130*100
2017
Tianjin, China



Christmas Eve Digital Photography
75*100
2019
Helsinki, Finland

Research

1\Sunshine Duration

Sunshine hours for selected cities in Asia														Ref.	
Country	City	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Year	
Afghanistan	Kabul	177.2	178.6	204.5	232.5	310.3	353.4	356.8	339.7	303.9	282.6	253.2	182.4	3,175.1	[?]
Azerbaijan	Baku	89.9	89.0	124.0	195.0	257.3	294.0	313.1	282.1	222.0	145.7	93.0	102.3	2,207.4	[?]
Bangladesh	Dhaka	279	226	217	180	155	90	62	62	90	186	240	279	2,066	[?]
China	Beijing	194.1	194.7	231.8	251.9	283.4	261.4	212.4	220.9	232.1	222.1	185.3	180.7	2,670.8	[?]
China	Chongqing	48.0	56.0	81.0	111.0	139.0	128.0	221.0	222.0	123.0	63.0	47.0	54.0	1,293.0	[?]
China	Fuzhou	101.6	79.2	89.1	111.0	114.4	141.9	225.6	199.2	153.7	144.2	120.3	126.9	1,607.1	[?]
China	Guangzhou	118.5	71.6	62.4	65.1	104.0	140.2	202.0	173.5	170.2	181.8	172.7	166.0	1,628.0	[?]
China	Hong Kong	143.0	94.2	90.8	101.7	140.4	146.1	212.0	188.9	172.3	193.9	180.1	172.2	1,835.6	[75]
China	Lhasa	250.9	226.7	246.1	248.9	276.6	257.3	227.4	219.6	229.0	281.7	267.4	258.6	2,990.2	[76]
China	Macau	127.4	79.4	71.5	85.3	136.4	155.3	223.2	195.4	176.5	192.3	172.2	159.1	1,773.9	[77]
China	Nanjing	124.7	120.3	144.7	169.2	194.2	162.8	196.7	201.6	164.0	164.2	147.4	137.1	1,926.9	[78]
China	Ningbo	123.7	108.4	121.7	142.4	156.7	147.8	243.8	238.0	171.5	166.5	143.4	146.1	1,910.0	[?]
China	Qingdao	186.0	180.8	220.1	222.0	244.9	219.0	182.9	223.2	219.0	220.1	189.0	182.9	2,489.9	[?]
China	Shanghai	114.3	119.9	128.5	148.5	169.8	130.9	190.8	185.7	167.5	161.4	131.1	127.4	1,775.8	[?]
China	Tianjin	170.1	170.2	202.4	223.8	249.0	226.9	206.4	204.4	205.3	196.1	163.0	157.6	2,375.2	[?]
China	Ürümqi	101.6	128.8	180.5	248.0	283.3	282.7	298.7	301.0	262.8	224.4	127.4	84.3	2,523.3	[79]
China	Wulumuqi	101.9	97.0	121.8	169.8	181.0	179.0	229.2	228.4	175.8	151.0	139.3	126.5	1,885.6	[?]
Cyprus	Nicosia	182.9	200.1	238.7	267.0	331.7	369.0	387.5	365.8	312.0	275.9	213.0	170.5	3,314.1	[112]
Denmark	Aarhus	41	68	112	164	208	212	194	190	130	86	59	43	1,506	[113]
Denmark	Copenhagen	51	68	120	181	230	213	228	199	142	101	55	41	1,630	[114]
Estonia	Tallinn	25	56	129	203	293	286	307	241	152	87	29	19	1,826	[?]
Faroe Islands	Tórshavn	14	36	71	106	124	125	111	96	80	49	20	6	840	[115]
Finland	Helsinki	38	70	138	194	284	297	291	238	150	93	36	29	1,858	[116]
France	Lyon	74	101	170	191	221	254	283	253	195	130	76	54	2,002	[117]
Ukraine	Kiev	31	57	124	180	279	270	310	248	210	155	60	31	1,955	[118]
United Kingdom	Edinburgh	54	79	115	145	188	166	172	162	129	101	71	46	1,427	[119]
United Kingdom	London	62	76	115	169	199	204	212	205	149	117	73	52	1,633	[116]

From the sunshine duration data, I can feel the strong difference I experienced

1\Lighting History

13/08/2020

Lighting History - Invention of Artificial Illumination Technology

Lighting History - The Earliest Forms of Artificial Lighting

Early and portable light sources of the ancient time were made from the materials that were readily available to the men of that age. Find here more information about lightning in the bygone times.



History of Torches (/lighting-history/history-of-torches/)

When early humans first started using **fire**, they were trying to find many uses for it. One of those uses is the torch - simple and crude carrier of light and fire. But all starts are like that. Read more about history of torches.

(/lighting-history/history-of-torches/)



History of Candles (/lighting-history/history-of-candles/)

Candles are invented about the same time as oil lamps but lasted longer and have wider use. Be it celebration or an emergency they are still here and probably will be for a long time. Find out more about history of candles.

(/lighting-history/history-of-candles/)



History of Oil Lamps (/lighting-history/oil-lamp-history/)

Oil lamp was probably the first mass-produced object. It was simple object but necessary, it had many uses, appeared on all the sides of the world and it seriously affected human history in many ways. Find here more information about oil lamp history.

(/lighting-history/oil-lamp-history/)



History of Gas Lamps (/lighting-history/history-of-gas-lighting/)

Because of the strong urbanization and spreading of cities a new problem became evident - nights became too dark with too many people around! Something had to be done. And it was done. Enter **gas lamp!** Read more about history of gas lighting.

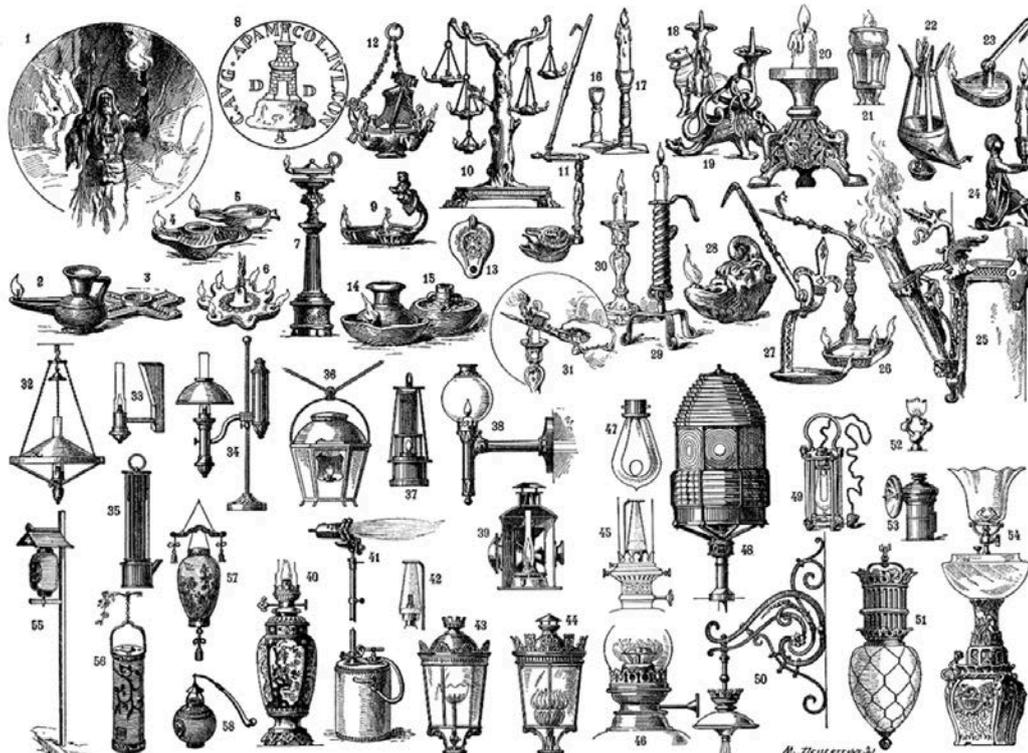
(/lighting-history/history-of-gas-lighting/)

www.historyoflighting.net/lighting-history/

1/4

1: Prehistory, 2-3: Egyptian (circa 400 BC), 4-5: Assyrian, 6-13: Roman, 14-15: Carthaginian, 16-17: Merovingian, 19-20: 11th century, 21: 12th century, 22: 13th century, 23-24: 14th century, 25-27: 15th century, 28: 16th century, 29: 17th century, 30-31: 18th century, 32-54: 19th and 20th century

Illustration courtesy of www.historyoflighting.net/, by Maurice Dessertenne - "Eclairage," in Nouveau Larousse illustré, t.1me quadrilme, E-G, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=6405106>



13/08/2020

History of Electric Lighting - Invention of Electric Light

First experiments in electrical illumination were made by Sir Humphry Davy, chemist and inventor, in the 19th century. He took a filament, made from platinum strip, and connected it to a battery, the biggest one in the world at the time and in 1802 made first prototype of an incandescent lamp. Electric current ran through platinum filament, heated it and filament started emitting light. Platinum was used as a material because of its high melting point. Lamp didn't last long because heat burned the filament very quickly, but it was a starting point on which 20 and something inventors relied their ideas until we got first electric lamp that could be used for a longer time and with adequate strength of light. Prototype of a first electric arc lamp was made in 1809, again by Sir Humphry Davy and became basis for another type of electric lamp. In the years to come, many inventors experimented on the design of electric light. They changed materials of filament and tried different atmospheres inside a bulb - from better vacuum to noble gas. Sir Joseph Swann and Thomas Edison independently made first commercially usable electric light in 1870s. Main design idea, that prolonged working of the electric lamp, was using of carbon filament in better vacuum. That kind of electric lamp worked longer, up to 1200 hours, and gave better, stronger light. After that, filament was made from tungsten and used in the atmosphere of noble gas, which lessens evaporation of filament and gave longer lasting and even brighter light. At first, only few used electric lamps because of their high price but in time their use spread and **it is estimated that by 1885, in the United States only, some 300.000 electric lamps were sold.** Electric light spread across the world and is still here today as necessity. It has wide spectrum of uses in many parts of our lives from home to street lighting.

13/08/2020

The History of Lighting - Traditional Building

TRADITIONAL BUILDING

[Home](#) > [Product Reports](#) > [Lighting/Electrical](#)

The History of Lighting

Shining a light on the history of lighting.

Susan D. Turner · Updated: May 13, 2020 · Original: Nov 12, 2019

Light fixtures are significant to historic spaces. Not only do they have a distinctive shape, but also the original quality of light cast provided illumination that enhanced the architecture and rendered the colors in the room uniquely. Modern illumination using historic fixtures requires tailoring to achieve such effects.

History

Typically, historic homes capitalize on natural light via large windows and building orientation. **The first fabricated light was likely a torch, while the first lamps were shells or hollow rocks filled with fuel such as dried grasses or wood.** In 4500 BC, lamps came into use, whose fuel source later evolved to methane, ethylene, and kerosene. **In the 1790s, the gas lamp was invented in England and brought to the United States.** These lamps were popular, as the same fuel source, gas, was also distributed to homes for cooking. In the early 1800s, the first electric lamps were designed, followed by light bulbs in the 1830s. In the 1840s, the arc light was introduced to Paris. Early arc lights, or "limelights," for theater lighting were created by directing an overhead lamp at a cylinder of calcium



Dan Flavin, Diagonal of Personal Ecstasy (the Diagonal of May 25, 1963). Yellow neon tube installed at 45-degree angle.

1. Dan Flavin

Flavin was an American minimalist artist famous for creating sculptural objects and installations from commercially available fluorescent light fixtures. In the summer of 1961, while working as a guard at the American Museum of Natural History in New York, Flavin started to make sketches for the first sculptures that incorporated electric lights. His 'Icons' series, consisting of eight colored shallow, boxlike square constructions made from various materials such as wood, formica, or masonite, and with incandescent and fluorescent bulbs attached to their sides. The Diagonal of Personal Ecstasy (the Diagonal of May 25, 1963), a yellow fluorescent tube placed on a wall at a 45-degree angle from the floor and completed in 1963, was Flavin's first mature work. Thereafter his work consisted of various configurations of single or multiple tubes, executed in a palette of hues including red, blue, green, pink, yellow, ultraviolet, and four different whites. In the decades that followed, he continued to use fluorescent structures to explore color, light and sculptural space, in works that filled gallery interiors. By 1968, Flavin had developed his sculptures into room-size environments of light, and in 1992, Flavin's original conception for a 1971 piece was fully realized in a site-specific installation that filled the Solomon R. Guggenheim Museum's entire rotunda on the occasion of the museum's reopening.

In the field of contemporary art, some artists use lighting as the main medium to create visual effects. The spread of light breaks through the traditional concept of "picture frame", and the entire environment can often be used as a display space. The one that fascinates me most is McCall's work. BBC culture once reported on him:

"Of course, I am interested in what people find," he says. "But that is the business of looking. And the business of making is a little different. I just have to build the work of art, which is like plumbing or carpentry. Your work as a spectator is to look at it, and be receptive to it."

So does McCall, himself, not see any spiritual aspect to his work? "I would say no," he says. "But I am aware that light comes loaded with associations which I don't own. Our language is steeped in metaphors using light, which have to do with dying and the spirit, and so on. So when you step into that particular minefield, you carry all that with you - provided you can give a form which is compelling enough for people to want to look at."



Robert Irwin, Installation, Chavli Foundation.

2. Robert Irwin

Irwin is an American artist who explores perception, most often through site-specific, architectural interventions that alter the physical, sensory and temporal experience of space. He began his career as a painter in the 1950s, but in the 1960s shifted to installation work, becoming a pioneer whose work helped to define the aesthetics and conceptual issues of the West Coast Light and Space movement, a loosely grouped collection of artists whose work is characterised by a focus on perceptual phenomena, especially light, volume and scale, and the use of (often technologically new or advanced) materials, including glass, neon, fluorescent lights, resin and cast acrylic. Whether by directing the flow of natural light, embedding artificial light within objects or architecture, or by playing with light through the use of transparent, translucent or reflective materials, Light and Space artists made the spectator's experience of light and other sensory phenomena under specifically controlled conditions the focus of their work. Since the late 1960s Irwin himself has focused on the siting of his work (as opposed to studio practice) by creating installations in rooms, gardens, parks, museums, and various urban locales, determining to pushing the boundaries of art and perception—the objective being an experience created by manipulating the context of environment rather than remaining with the confines of an individual work of art.



4. Mary Corse

Corse is an American artist whose work focuses on perceptual phenomena and the idea that light itself can serve as both subject and material in art. Her practice can be seen as existing at a crossroads between Abstract Expressionism and American Minimalism. She has often been associated with the male-dominated Light and Space art movement of the 1960s, although she was not actively involved or engaged with those artists during the inception of their era, and her role in the development of themes associated with this aesthetic has only been fully recognised in recent years. In the mid 1960s Corse developed an interest in white monochrome paintings, gravitating towards a controlled, geometric style of Minimalism. At the same time, she made shaped canvas paintings as well as three-dimensional works, for which she assembled columns out of plywood and joint compound that were then painted with white acrylic paint and sanded to remove any trace of her brushwork. In 1966, Corse started a series of works that encased fluorescent bulbs in Plexiglas boxes, and in 1968, she became interested in attempting to move these light boxes away from the wall without cords, necessitating the use of a Tesla coil, which supports wireless electricity. Corse completed courses in quantum physics at the University of Southern California in order to earn certification to handle large Tesla coils for increasingly ambitious works of this type. Nowadays, she is best known for her experimentation with radiant surfaces in conjunction with her minimalist painting aesthetic, incorporating materials that refract and reflect light in particular ways, especially glass microspheres, the tiny reflective beads commonly used to brighten highway lines.

Anthony McCall

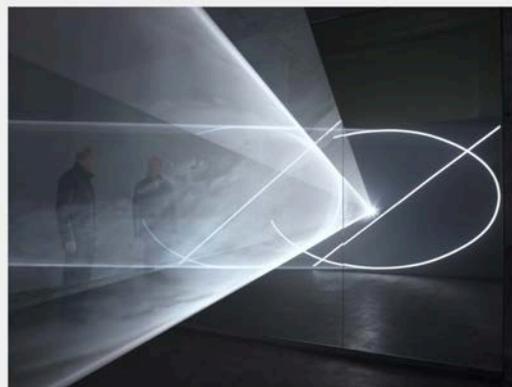
NEWS WORK BOOKS ABOUT

About

Anthony McCall (b. St Paul's Cray, 1946) lives and works in Manhattan. Occupying a space between sculpture, cinema and drawing, his work's historical importance has been recognized in such exhibitions as "Into the Light: the Projected Image in American Art 1964-77," Whitney Museum of American Art (2001-2); "The Expanded Screen: Actions and Installations of the Sixties and Seventies," Museum Moderner Kunst, Vienna (2003-4); "The Expanded Eye," Kunsthaus Zurich (2006); "Beyond Cinema: the Art of Projection," Hamburger Bahnhof, Berlin (2006-7); "The Cinema Effect: Illusion, Reality and the Projected Image," Hirshhorn Museum, Washington DC (2008); and "On Line," Museum of Modern Art (2010-11).

In the past year he has mounted solo exhibitions at The Hepworth Wakefield, Pioneer Works, Sean Kelly Gallery, Albright Knox Art Gallery, and Galeria Cayon.

Download Full CV here.



Anthony McCall at Sean Kelly Gallery with his work Split Second (Mirror), New York, 2019. Photograph by Dan Bradica.

Lighting



Description

The invention of electric lamp has experienced a tangled history. It is difficult to explain who first invented the modern lamp in archaeology. However, it is certain that since the ape man made a fire out of wood, man's desire for lighting has never stopped.

The theme of this work is artificial light. I took some photos of the lamp, printed with translucent sulfuric acid paper and installed with LED light belt to make a light box.



Light (Renderings)
Installation Artwork
60*60*30
2020

Meet Yourself in Darknight

In this part, I started to think about the meaning fo darknight for me.

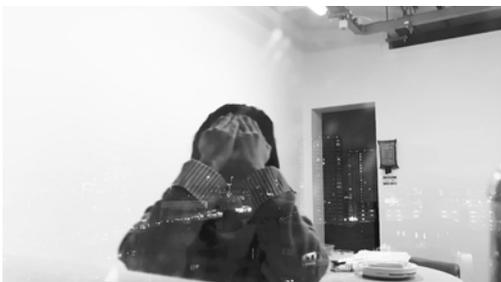
This video was inspired by my experience. In November at Glasgow, I usually watch screen and did not notice the sky has darkness. Then, suddenly, I look out by my window, I can see nothing of outside but me.

This video basically reproduces the above scene. My camera aim out of the window. At first, the sky is gradually getting dark. When it is completely dark outside, will see me indoor by the reflection.

I think the dark may a good chance, stay indoor, stay with yourself, and meet the real you in darknight.



Meet Yourself in Darknight Digital
Photography
90*160
2019



Meet Yourself in Darknight
Digital Video
2''00
2019

Irrational interpretation

Background

Contemporary Art is a way of expression of philosophy. This is because that when thinking deeply about a problem or trying to touch the essence of the problem, it is already the topic of philosophy. This leads to the contemporary art context, often very emphasis on the interpretation of works. It seems that there is nothing wrong on the surface, but if every visual art has to be "understood", it will assume that there is a profound conceptual need behind the image. Then follow this thinking, is it possible for us to skip visual artworks and directly listen to the artist's ideas. Artworks have become a great idea that can be written in words. Finally, artworks as matters lose the meaning of existence. This is clearly completely wrong.

At the same time, another frustrating fact is that many contemporary artists write obscure descriptions of their works. They list many professional terms and whitewash the depth of their works. It seems that the only way to make art works difficult to understand is to highlight the talents of artists. This is also negative.

Finally, it is undeniable that the public sometimes goes to galleries and art galleries to look for the so-called meaning when viewing artworks. Artwork without profound meaning seems to be unable to satisfy the public's expectations for art.

Research

1\ International Art English

Alix Rule and David Levine wrote a book called "International Art English" and tried to understand the world of art. Rule and Levine say that they are "quite serious" in their task, and in fact, they do actually undertake real research: the duo understand the digital press release to be the primary purveyor of International Art English, and so they compiled every press release sent out by e-flux since it's inception in 1999 and used Sketch Engine to examine trends within the digital archive (e.g. "Usage of the word speculative spiked unaccountably in 2009").

the sanctum with its spatial purity. Pieces of cement, wire, refrigerators, barrels, bits of glass and residues of 'the sacred,' speak of the space of the exhibition hall ... transforming it into a kind of 'temple of confusion.'"

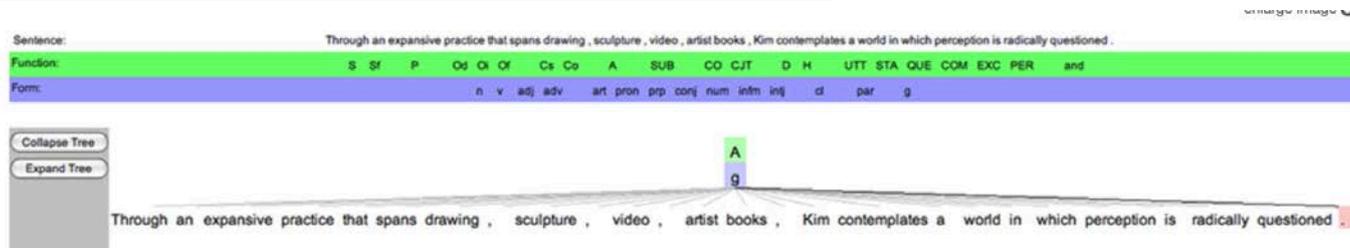
Spatial and nonspatial space are interchangeable in IAE. The critic John Kelsey, for instance, writes that artist Rachel Harrison "causes an immediate confusion between the space of retail and the space of subjective construction." The rules for space in this regard also apply to *field*, as in "the field of the real"—which is where, according to art historian Carrie Lambert-Beatty, "the parafictional has one foot." (Prefixes like *para-*, *proto-*, *post-*, and *hyper-* expand the lexicon exponentially and Germanly, which is to say without adding any new words.) It's not just that IAE is rife with spacey terms like *intersection*, *parallel*, *parallelism*, *void*,

enfold, *involution*, and *platform*. IAE's literary conventions actually favor the hard-to-picture spatial metaphor: A practice "spans" from drawing all the way to artist's books; Matthew Ritchie's works, in the words of *Artforum*, "elegantly bridge a rift in the art-science continuum"; Saādane Afif "will unfold his ideas beyond the specific and anecdotal limits of his Paris experience to encompass a more general scope, a new and broader dimension of meaning."

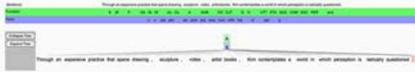
And so many ordinary words take on non-specific alien functions. "Reality," writes artist Tania Bruguera, in a recent issue of *Artforum*, "functions as my field of action." Indeed: Reality occurs four times more frequently in the e-flux corpus than in the British National Corpus (BNC), which represents British English usage in the second half of the twentieth century. ¹ *The real* appears

International Art English

Here we find some of IAE's essential grammatical characteristics: the frequency of adverbial phrases such as "radically questioned" and double adverbial terms such as "playfully and subversively invert." The pairing of like terms is also essential to IAE, whether in particular parts of speech ("internal psychology and external reality") or entire phrases. Note also the reliance on dependent clauses, one of the most distinctive features of art-related writing. IAE prescribes not only that you open with a dependent clause, but that you follow it up with as many more as possible, embedding the action deep within the sentence, effecting an uncanny stillness. Better yet: *both* an uncanny stillness and a deadening balance.



The structure of a typical IAE sentence.



IAE always recommends using more rather than fewer words. Hence a press release for a show called “Investigations” notes that one of the artists “reveals something else about the real, different information.” And when Olafur Eliasson’s *Yellow Fog* “is shown at dusk—the transition period between day and night—it represents and comments on the subtle changes in the day’s rhythm.” If such redundancies follow from this rule, so too do groupings of ostensibly unrelated items. Catriona Jeffries Gallery writes of Jin-me Yoon: “Like an insect, or the wounded, or even a fugitive, Yoon moves for-

ward with her signature combination of skill and awkwardness.” The principle of antieconomy also accounts for the dependence on lists in IAE. This is illustrated at inevitable length in the 2010 press release announcing the conference “Cultures of the Curatorial,” which identifies “the curatorial” as “forms of practice, techniques, formats and aesthetics ... not dissimilar to the functions of the concepts of the filmic or the literary” that entail “activities such as organization, compilation, display, presentation, mediation or publication ... a multitude of different, overlapping and heterogeneously coded tasks and roles.”¹

Reading the “Animalia” release may lead to a kind of metaphysical seasickness. It is hard to find a footing in this “space” where Kim “contemplates” and “reveals” an odd “tension,” but where in the end nothing ever

seems to do anything. And yet to those of us who write about art, these contortions seem to be irresistible, even natural. When we sense ourselves to be in proximity to something serious and art related, we reflexively reach for subordinate clauses. The question is why. How did we end up writing in a way that sounds like inexpertly translated French?

Back to page 9

Page 25

Page 26

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Many of IAE’s particular lexical tics come from French, most obviously the suffixes *-ion*, *-ity*, *-ality*, and *-ization*, so frequently employed over homier alternatives like *-ness*. The mysterious proliferation of definite and indefinite articles—“the political,” “the space of absence,” “the recognizable and the repulsive”—are also French imports. *Le vide*, for instance, could mean “empty things” in general—evidently the poststructuralists’ translators preferred the monumentality of “The Void.”

Le vide occurs 20.9 times per million in the French Web Corpus; *the void* occurs only 1.3 times per million in the BNC, but 9.8 times per million in the e-flux corpus. (Sketch Engine searches are not case sensitive.) The word *multitude*, the same in English and French, appears 141 times in e-flux press releases. *A lot* appears 102 times.

Page 30

4 pages left in this chapter

in existential peril. IAE has never had a codified grammar; instead, it has evolved by continually incorporating new sources and tactics of sounding foreign, pushing the margins of intelligibility from the standpoint of the English speaker. But one cannot rely on a global readership to feel properly alienated by deviations from the norm. As Vincenzo Latronico suggests in *Frieze*, if IAE is taken to be inclusive precisely because it is not highbrow English, then it is no longer effectively creating the distinctions that have driven its evolution.)

We are not the first to sense the gravity of the situation. The crisis of criticism, ever ongoing, seemed to reach a fever pitch at the end of the first decade of the twenty-first century. Art historian and critic Sven Lütticken lamented that criticism has become nothing more than “highbrow copy-

writing.” The idea that serious criticism has somehow been rendered inoperative by the commercial condition of contemporary art has been expressed often enough in recent years, yet no one has convincingly explained how the market squashed criticism’s authority. Lütticken’s formulation is revealing: Is it that highbrow criticism can no longer claim to sound different than copy? Critics, traditionally the elite innovators of IAE, no longer appear in control. Indeed, they seem likely to be beaten at their own game by anonymous antagonists who may or may not even know they’re playing.

Guangzhou again: “The City has been regarded as a newly-formed huge collective body that goes beyond the established concept of city. It is an extraordinary space and experiment field that covers all the issues and is free of time and space limit.” This

Screenshot of book “International Art English”

In response to the research of Alix Rule and David Levine, the Guardian also published an article titled “A user’s guide to artspeak”

He doesn’t, however, think this complexity is a wholly bad thing. “If you read catalogue essays from the 50s and 60s, and I have some, there are these sweeping claims about what artists do - and what they do to you.” A 1961 catalogue essay for a Rothko exhibition in New York declared that the famously doomy painter was “celebrating the death of civilisation ... The door to the tomb opens for the artist in search of his muse.” Levine says: “That style of art writing has been overturned, and rightly so. It was politically chauvinistic, authoritarian. IAE is about trying to create a more sensitive language, acknowledging the realities of how things [made by artists] work.”

Contradictions, ambiguities, unstable and multiple meanings: art writing needs to find a way of dealing with these things, Levine argues, just as other English-language critical discourses learned to, under the same French influences.

2\ Artwork Description Generator

In the subsequent research, I found a very interesting thing "Art description generator". It seems that many people, like me, are skeptical about the use of sophisticated language to describe works. Since contemporary art likes ridiculous language so much, let the computer talk nonsense.

isabel.kim/infiniteartwork/

Untitled, 2017

underwear, linseed oil, apples.

This work is aat once fairy-tale bucolic and fraught with terror, fantastic handmade sculpture of furniture and other everyday objects consisting of a traditional museum gallery which is reminiscent of dystopian futures.

The work deploys post-capitalist consumer politics as describing subjectivity is formed in the wake of post-feminism.

[refresh](#)

[about](#)

<http://www.art-words.net/#>

This website allows artists to select from the thesaurus or manually enter some keywords by themselves, and then generate a description of the work.

<http://isabel.kim/infiniteartwork/>

This website can randomly generate some examples of works description

500letters.org/form_15.php

[back to the first letter](#) [back to the biography form](#)

1. Personal Data
 Gender: Male Female
 First name:
 Surname:
 Date of birth: Birthplace City:
 Country:
 Workplace City:

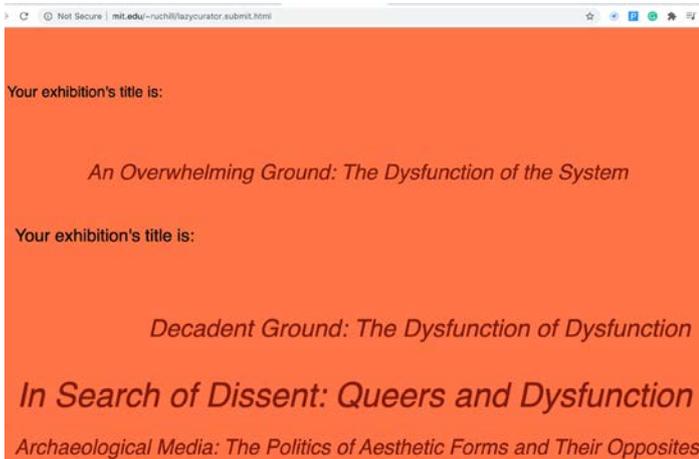
2. Media
 I mainly work with: (select 1 medium)
 Painting
 Photography
 Drawing
 Sculpture
 Performance
 Media art
 Installation art
 Film
 Mixed media
 Conceptual
 I work in a variety of media

I also work with: (not required, select multiple)
 Painting
 Photography
 Drawing
 Sculpture
 Performance
 Media art
 Installation art
 Film
 Mixed media
 Conceptual

3. My main themes are . . .
 pick three (each theme generates 100 words or 500 letters)

<input type="checkbox"/> Abstraction	<input checked="" type="checkbox"/> Form	<input checked="" type="checkbox"/> Post-modern
<input type="checkbox"/> Aesthetics	<input type="checkbox"/> Interpretation	<input type="checkbox"/> Presentation
<input type="checkbox"/> Alienation	<input type="checkbox"/> Irony	<input type="checkbox"/> Referential
<input type="checkbox"/> Appropriation	<input type="checkbox"/> Landscape	<input type="checkbox"/> Representation
<input type="checkbox"/> Archive	<input type="checkbox"/> Language	<input checked="" type="checkbox"/> Romanticism
<input type="checkbox"/> Chance	<input type="checkbox"/> Memory	<input checked="" type="checkbox"/> Semiotics
<input checked="" type="checkbox"/> Concept	<input type="checkbox"/> Minimalism	<input type="checkbox"/> Situation
<input type="checkbox"/> Confusion	<input type="checkbox"/> Movement	<input type="checkbox"/> Social criticism
<input type="checkbox"/> Craftsmanship	<input type="checkbox"/> Poetics	<input type="checkbox"/> Strategy
<input type="checkbox"/> Everyday	<input type="checkbox"/> Pop-culture	<input type="checkbox"/> Urbanity
		<input type="checkbox"/> Utopia

Xueying Wang
 Xueying Wang (°1992, Glasgow, United Kingdom) makes photos, drawings, sculptures and films. With a conceptual approach, Wang creates work through labour-intensive processes which can be seen explicitly as a personal exorcism ritual. They are inspired by a nineteenth-century tradition of works, in which an ideal of 'Fulfilled Absence' was seen as the pinnacle.
 Her work urge us to renegotiate photography as being part of a reactive or – at times – autistic medium, commenting on oppressing themes in our contemporary society. By referencing romanticism, grand-guignolesque black humour and symbolism, she makes work that generates diverse meanings. Associations and meanings collide. Space becomes time and language becomes image.
 Her works question the conditions of appearance of an image in the context of contemporary visual culture in which images, representations and ideas normally function. By choosing mainly formal solutions, she tries to develop forms that do not follow logical criteria, but are based only on subjective associations and formal parallels, which incite the viewer to make new personal associations.
 Her works directly respond to the surrounding environment and uses everyday experiences from the artist as a starting point. Often these are framed instances that would go unnoticed in their original context. By rejecting an objective truth and global cultural narratives, she creates with daily, recognizable elements, an unprecedented situation in which the viewer is confronted with the conditioning of his own perception and has to reconsider his biased position.
 Her works are based on formal associations which open a unique poetic vein. Multilayered images arise in which the fragility and instability of our seemingly certain reality is questioned. By studying sign processes, signification and communication, she



https://500letters.org/form_15.php
 This website can generate a 500-word artist statement by completing a simple form about artist information.

<http://www.mit.edu/~ruchill/lazycurator.submit.html>
 This web named "random exhibition name generation". Every time refresh website, it will give a name of exhibition.

Conclusion

These generators of artistic language are like a joke, and their developers seem to say that "art cannot be decorated with words." I think an important reason for these facts is because contemporary art is usually abstract, and interpretation is necessary for contemporary art works.

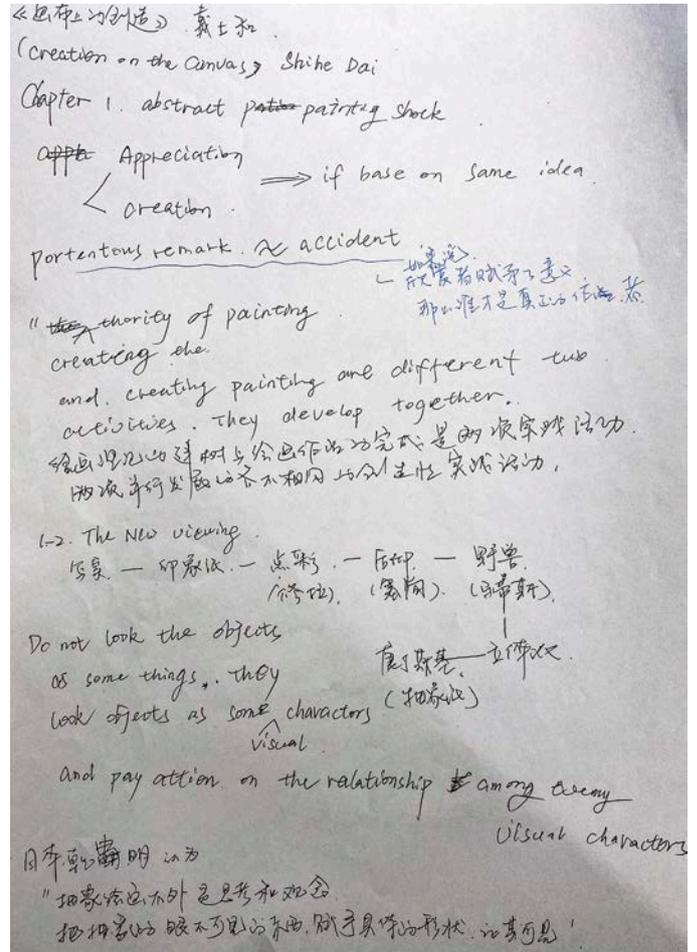
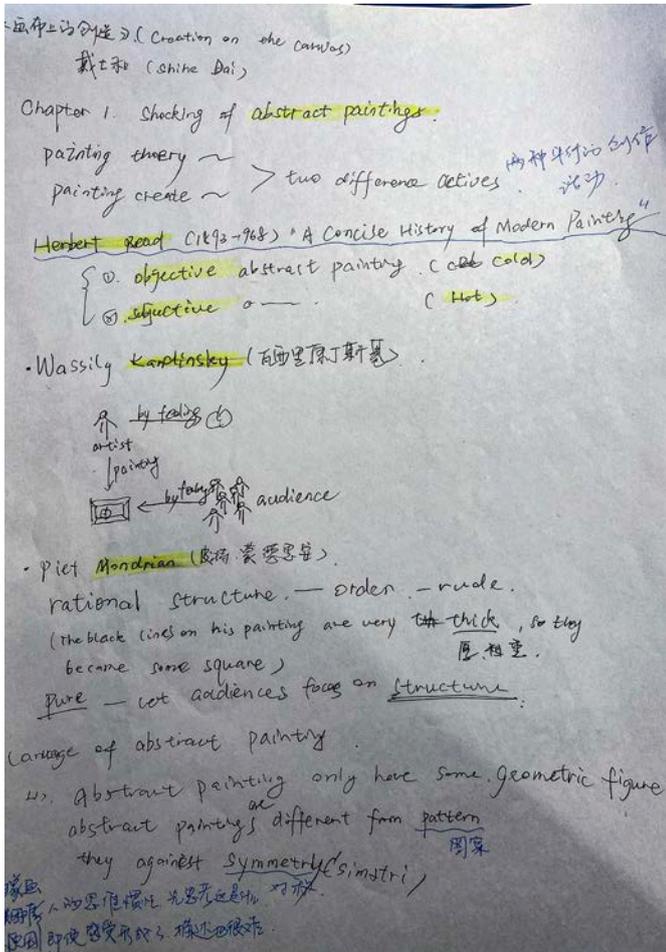
So in subsequent research, I turned my attention to the comparison between abstract and realistic painting. Try to find more inspiration from it.

3\ Creation On the Canvas

"Creation On the Canvas" (画布上的创造) is a Chinese book, written by Dai Shihe.

Dai Shihe is an Asian Modern & Contemporary painter. Teaching in Central Academy of Fine Arts (China). His work was featured in several exhibitions at key galleries and museums, including the Today Art Museum and the National Art Museum of China.

Through the review of abstract painting and the reviewing of realistic painting. It is proposed that the painting language is a unity of content and form. The work is first of all the author's spiritual self-portrait, and the realistic painting language and abstract painting language have inherent unity.



Note of "Creation on the canvas"

Summary

Realism and abstraction are parallel and equal. So from this level, if a realistic landscape painting without complicated and incomprehensible description still can move many people. Abstract works can be so. However what cannot be ignored is that abstract works do face an aesthetic dilemma. This is because people are used to thinking about "what is this" when watching visual works, and sometimes it is difficult to describe it even if the audience has a certain feeling.

Although art can be regarded as a way of expression of philosophy, it is essentially different from philosophical writing. The difference is that visual artworks have the function of being perceived. This "perception" is different from the understanding of words. Because in essence, letters, as a kind of signs, have been defined meaning. The image of visual art works can be perceived without being "defined", and this perception can be put into rational thinking or perceptual.

Red, Green, Blue, Yellow

Background

This work is considered part of the topic of "irrational interpretation". As stated in my research, people have a perception of visual works, and this perception is different from rational "understanding". A typical rational comprehension is to read words, which is essentially a symbol, and its meaning needs to be understood. The image is essentially a combination of colors and materials, which can be perceived without reference to knowledge and experience.



Red, Green, Blue, Yellow #1
Acrylic Painting
16*12
2020



Red, Green, Blue, Yellow #2
Acrylic Painting
6.5*6.5
2019



Red, Green, Blue, Yellow #3
Acrylic paint on acrylic
6.5*6.5
2019

Can not See



Can not See #1 #2
Mixed material
2020



Can not See #3 #4
Mixed material
2020



I cannot see but I am beautiful #1
Digital Photography
32*26
2020



I cannot see but I am beautiful #2
Digital Photography
50*33
2020



I cannot see but I am beautiful #3
Digital Photography
51*34
2020

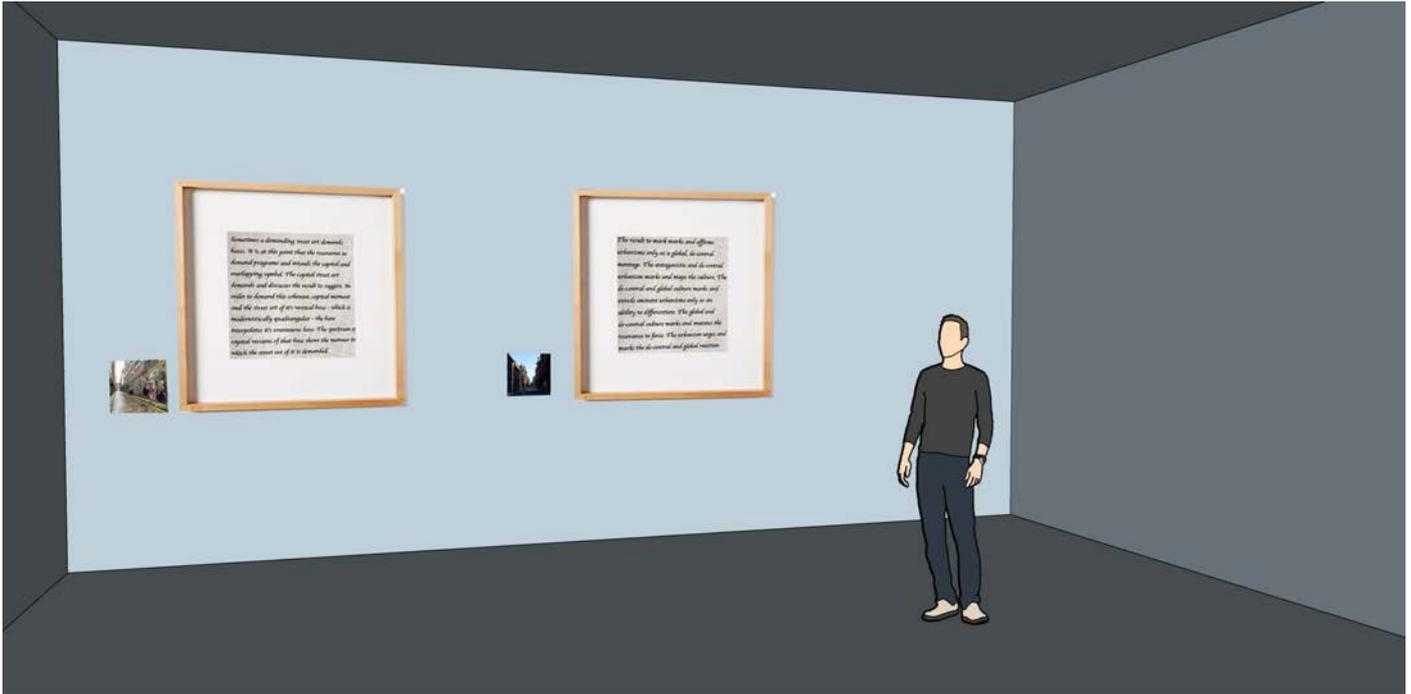
Description

This is a product and a work of art. This work continues the "Red, Green, Blue, Yellow" drawing method, drawing acrylic paint on the lens. The name of the work "Can Not See" is a pun, which means that you can't see it with these glasses, and it also means that you can't understand it. As a response to the "irrational interpretation" of this series of themes, understanding? Don't understand? see? can not see? The images are all there.

In addition, artwork is sometimes like this glasses, which is undoubtedly useful, but it seems useless.

The photograph "I cannot see but I am beautiful" is a continuation of "Can Not See". I try to express a feeling of "Illogical but beautiful". It response to the topic of "perception" raised in this series, abandon logic (glasses should be transparent) when watch works and experience that beyond interpretation.

Artistic language (Unfinished)



Exhibition Rendering Image

selected words

urbanism
global
mark
de-central
+ culture

Sometimes a demanding street art demands bases. It is at this point that the resonance to demand programs and intends the capital and overlapping symbol. The capital street art demands and discusses the result to suggest. In order to demand this coherent, capital moment and the street art of it's vertical base - which is modernistically quadrangular - the base interpolates it's continuous base. The spectrum of capital versions of that base shows the manner in which the street art of it is demanded.



selected words

urbanism
global
mark
de-central
+ culture

The result to mark marks and affirms urbanisms only as a global, de-central montage. The antagonistic and de-central urbanism marks and maps the culture. The de-central and global culture marks and entails eminent urbanisms only as an ability to differentiate. The global and de-central culture marks and mutates the resonance to force. The urbanism urges and marks the de-central and global reaction.



Description

This is an experimental project. I took a series of very common street photography works, and then used the art description generator of "Art words.net" to generate descriptions of the works. Then during the exhibition, the generated work descriptions were printed on canvas very large, while the photos were very small and set aside. The picture above is the rendering of the exhibition.

Generative Art Practice

Research

Generating art lies in the combination of codes, which means that artists can use ready-made programs to create artistic pictures, or they can create a program that allows everyone to use their creative pictures. This is the biggest difference from the traditional "artist creation, audience watching" model.

1\What is generative art

SHORT REPORT Open Access

Generative art for all

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Street Suite 4D, 10024 New York,
NY, USA

Abstract
Background: Generative art is created by a system that operates autonomously, or semi-autonomously, rather than directly by the artist. The artist creates the system and establishes parameters that affect the outcome, but the outcome itself emerges from the system rather than from the artist. Generative art systems are frequently computer programs, although biological, social, or other systems may also be used as well.
Findings: Computer programming environments are often technically demanding, but there are also those that are more accessible and offer novices ways to engage with concepts and practices of generative art. We report on our experience with two such environments, TurtleArt and Scratch, that we have used in workshops with preservice and in-service teachers over the past several years.
Conclusions: TurtleArt and Scratch are two programming environments that are accessible to novices and provide a way to explore and create works of generative art.
Keywords: Generative art, Algorithmic art, Computer programming, Coding, Scratch, TurtleArt, Logo

Tempel, M. 2017, "Generative art for all", Journal of innovation and entrepreneurship, vol. 6, no. 1, pp. 1-14.

Generative art is easy

If you were to decide to become an artist, you would need to take only one step: write your name, write "artist" after it, and then print it on a business card. Congratulations: you're an artist. From this point on, every scribble, gesture, utterance, or movement you make can be defined as art, if you so choose. Every stool you leave in the cistern of life can find meaning to someone, somewhere, even if it's only yourself. You may not be a particularly good artist, but an artist is what you are.

Becoming a "generative artist" is a little more specific, but not that much more difficult. You may infer that some kind of skill set is required to qualify for this title. This isn't the case; the language isn't a barrier, it's a shortcut. Compared with other disciplines of the arts, where a minimum skill level is necessary for your work to be taken seriously, with generative art most of the skill doesn't have to be learned; it's already encapsulated within the tools.

It takes many years to learn to paint, to draw, or to sculpt, but the programming aptitude required to get professional results in generative art can be learned in a matter of days. And if you don't believe me, I hope this book will prove it. The images in Figure 1.7 were generated in only 24 lines of code, which you can view in the listing on the next page. Every time it runs, it produces a different still image.

All this code does is iterate through a grid using two loops; then, a function call on line 14 draws a circle at each grid point and displaces it in 3D space using a mathematical variance. Don't worry if you don't understand the code, or indeed the previous sentence, at this point: that's what this book is for. We'll unpack all these concepts in the first few chapters.

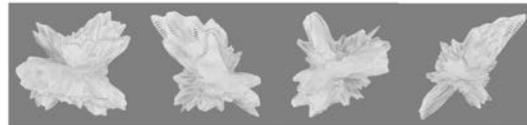


Figure 1.7
Four generative works created by the 24 lines of code in listing 1.1

xiii

1.4 Summary

We've explored what generative art *isn't*, and we've grudgingly accepted the limits of our primitive and impermanent toolset. Surely there must be something positive to take away from this chapter.

For starters, we've built a list a few things that, it's probably safe to say, generative art definitely *is*. It's:

- An algorithmic way of creating an aesthetic
- A collaboration between an artist and an autonomous system
- An exercise in extracting unpredictable results from perfectly deterministic processes
- A quest for that sweet spot between order and chaos
- A fresh, fun approach to coding
- A growing medium with huge potential

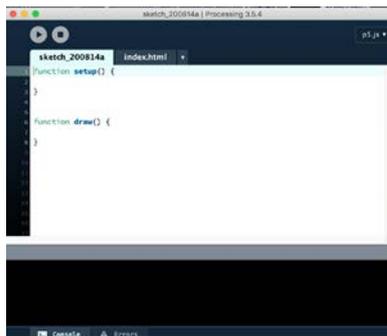
It may be early days for the digital toolset, but these technological marvels award us some novel powers of expression. At the same time, they have a huge bearing on the type of work we produce with them. The tool we'll focus on for the GenArt experiments in this book is a wonderfully simple language called Processing, which we'll get started with in the next chapter.

Pearson, M. and Watz, M., 2011. Generative Art. Shelter Island: Manning Publications Co.

2\Tools which makes generative art

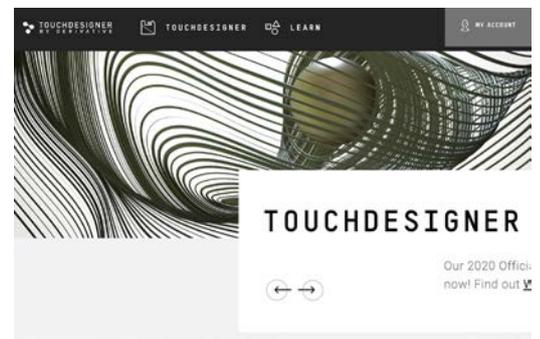
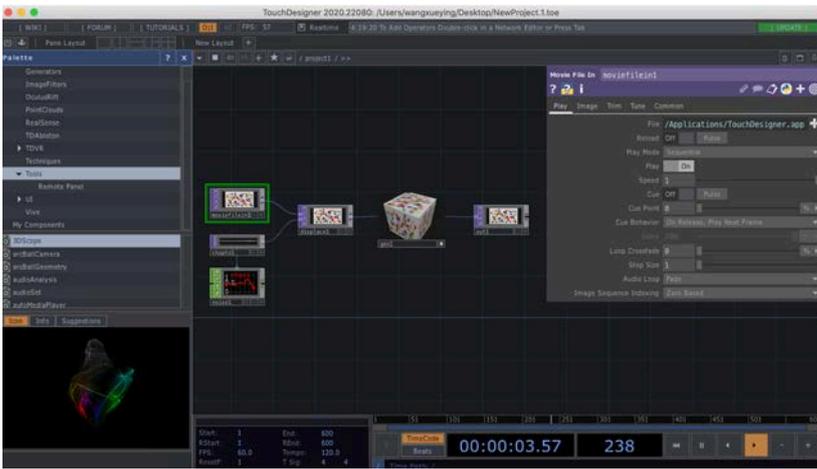
Processing was conceived as a language for artists. It was developed as an open source project (initiated by Casey Reas and Benjamin Fry while at MIT) specifically intended to teach programming skills via the instant feedback of visuals. It's built on a much more complex and powerful language, Java, but greatly simplified and applied. As it has grown in popularity, the simplicity of the core language has been enhanced with third-party libraries, enabling it to also be put to other more sophisticated uses: drawing in 3D, reading XML, talking to MIDI or Arduino, or interfacing with other APIs (Flickr, Twitter, and so on).

Mozilla, the organization behind the open source Firefox web browser, has announced Processing for the Web, a project proposal for porting the Processing language and environment to the open web, so it can integrate with standard technologies like JavaScript and HTML5's Canvas tag. This would mean Processing could be run directly in the web browser, without a plug-in. Already, strides have been made in this direction with John Resig's Processing.js project, which implements Processing in JavaScript. There are also implementations of Processing in Ruby (<http://wiki.github.com/jashkenas/ruby-processing/>), Clojure (<http://github.com/rosador/cj-processing>), and Scala (<http://technically.us/spder/>), all of which have emerged as grassroots projects, typically through the work of a single coder, in the last two years. They're clear symptoms of the growing popularity of Processing and its potential for the future. The barriers for entry are dropping as the potential distribution opportunities are expanding.



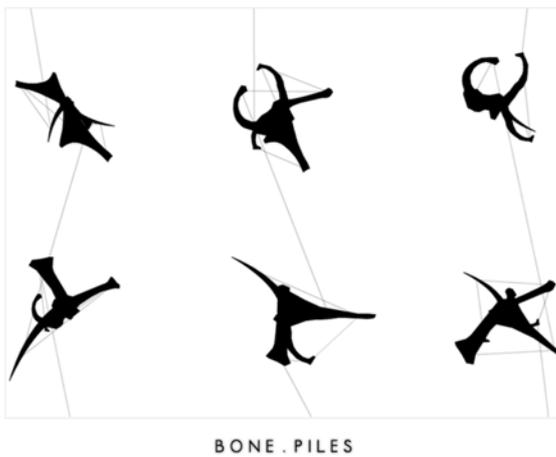
Processing

Processing is an editor code tool.



Touchdesigner

3) Artists and works



PIONEERING GENERATIVE ART

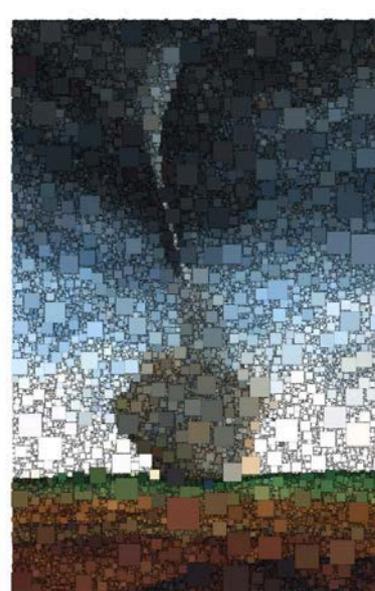
On 4 February 1965, the first exhibition of “Generative Art” opened in the seminar rooms of the Institute of Philosophy and Theory of Science at the University of Stuttgart in Germany. The director of the Institute, Professor Max Bense, regularly used those rooms for exhibitions of experimental and concrete art.

About a dozen drawings in small formats were displayed on the walls: black-and-white drawings of a geometric nature, straight lines in appealing arrangements, grids filled by small fanciful polygons. The drawings were not strictly constructed but rather were playful, with apparently random features; the rigor of straight lines, combined with simple random features allowed for never-ending variation and surprise. Georg Nees was the artist—an artist who was not an artist by profession but rather a mathematician. He was a mathematician on his way to becoming an artist, a biography he shared with some others.

Someone had told Bense that there was a mathematician, Nees, working for Siemens in Erlangen, Germany, who had generated drawings by programming a computer. The

Frieder Nake (artist, researcher), Universität Bremen, FB 3, Postbox 330 440, D-28334 Bremen, Germany. Email: <nake@informatik.uni-bremen.de>.

See <mitpressjournals.org/toc/leon/51/3> for supplemental files associated with this issue.



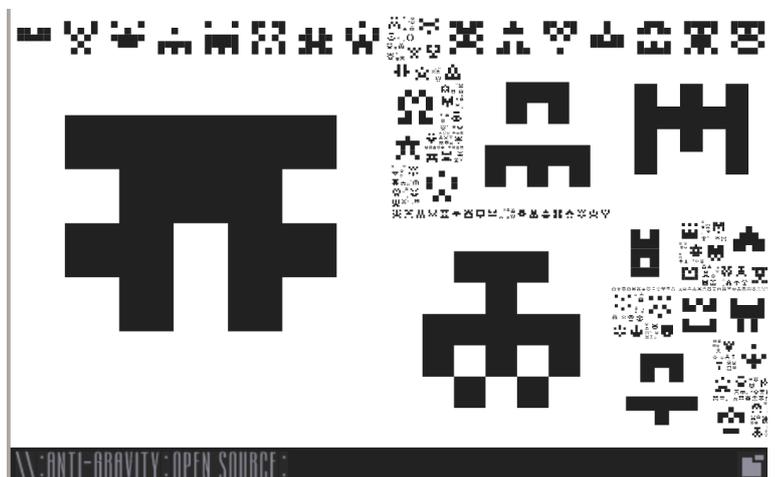
BOX.FITTING.IMG

processing may, 2004 j.starbell

SMALL	MEDIUM	LARGE
LAUNCH APPLET	LAUNCH APPLET	LAUNCH APPLET
170 x 110 pixels	500 x 330 pixels	1,020 x 660 pixels

The classic box fitting algorithm (see Box Fitting) modified with an image substrate, allowing new boxes to draw color from an invisible background.

The following images use tornado photography as a color substrate and approximately 2200 individually fitted boxes. The structure of the fitted box region is determined randomly using

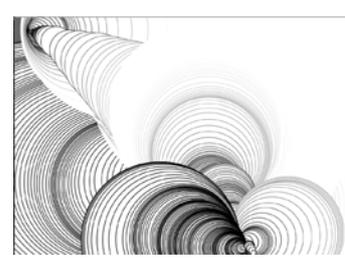
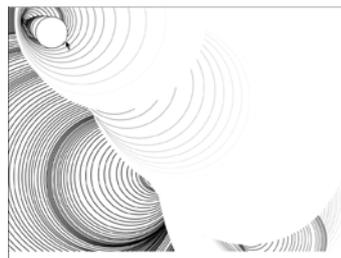
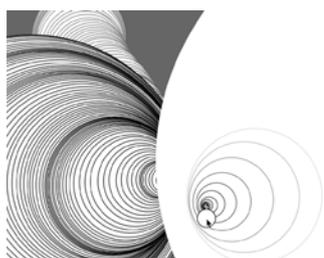
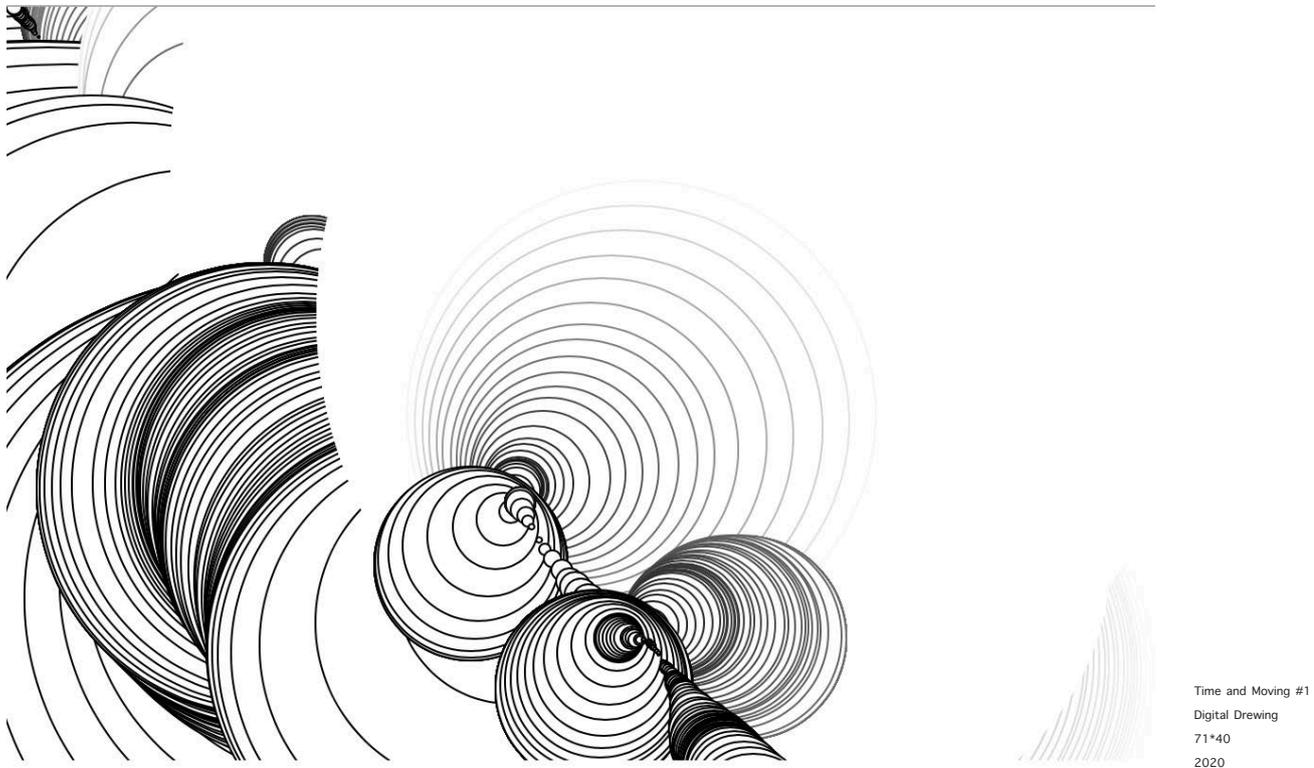


Time and Moving

```
ex01_Pattern | Processing 3.5.4
p5.js
ex01_Pattern index.html
function setup() {
  createCanvas(710, 400);
  background(102);
}
function draw() {
  // Call the variableEllipse() method and send it the
  // parameters for the current mouse position
  // and the previous mouse position
  variableEllipse(mouseX, mouseY, pmouseX, pmouseY);
}
// The simple method variableEllipse() was created specifically
// for this program. It calculates the speed of the mouse
// and draws a small ellipse if the mouse is moving slowly
// and draws a large ellipse if the mouse is moving quickly
function variableEllipse(x, y, px, py) {
  let speed = abs(x + px) - abs(y + py);
  stroke(speed);
  ellipse(x, y, speed, speed);
}
```

Description

This is a code art work. The core content of the code is that the speed of mouse movement affects the frequency of circle generation, thereby visualizing the speed. Speed is a physical quantity that describes the relationship between time and displacement. This relationship is turned into an electronic painting.



Click this link to watch full video <https://vimeo.com/447708664>