

Exploration & integration: Toward a future

by

Li Zhang

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Program of Study Committee:
Brenda Jones, Major Professor
Barbara Walton, Co-major Professor
Ingrid Lilligren
Chuck Richards
Miriam Martincic

The student author, whose presentation of the scholarship herein was approved by the program of study committee, is solely responsible for the content of this thesis. The Graduate College will ensure this thesis is globally accessible and will not permit alterations after a degree is conferred.

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DEDICATION

To my father, **Zhihai Zhang**, I know you are reading this thesis with a smile on your face, and are super proud of me.

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ABSTRACT

As a person who grew up in China and was trained in traditional Chinese painting, coming to the United States, studying Western art, and pursuing an MFA degree at ISU is a wonderful experience. The training I received was a rigorous system involving several levels that had to be passed to move ahead. Once here in the United States, I saw in person many masterpieces that I had appreciated only in books. Works by Van Gogh, Monet, Matisse, and Michelangelo to name a few. Seeing them in person was a completely different experience from reading about them in books. Through their brush strokes, carving, and use of color I could feel their emotions when they created these works, and this made me eager to learn about Western artworks. During my three years in the MFA, I enjoyed exploring various forms of artistic expression, different methods, and media, including oil painting, acrylic painting, digital drawing, and ceramics, all of which benefited me greatly. While studying forms of artistic expression, I gradually developed a desire to integrate the Western painting I was exploring with Chinese painting for my future work. This thesis describes how I went through three years of exploring and integrating to create my unique work.

CHAPTER 1. INTRODUCTION

I was lucky to discover my passion for art when I was a child, and the passion has carried me through decades of training and learning in traditional Chinese painting. Moreover, the passion for art also helped me transition to the United States more smoothly. In the first year after I moved to the United States, I went to the National Gallery of Art in Washington, DC. For the first time, I got the opportunity to see the paintings of many masters including Leonardo da Vinci, Raphael, Titian, et al. in person. I learned about their works in books and have admired them since I was a child. Seeing the masterpieces so closely in real life is a mind-blowing experience that is astonishingly different from the feeling of seeing them in books. When I stood in front of their paintings, it seemed that there was no longer a gap of hundreds of years between us, and I could feel the emotion of each of their brush strokes as if I was watching them up close as they painted. The visit to the National Gallery of Art was such an eye-opening experience for me that I became eager to learn more about Western painting, which further motivated me to go back to school and pursue an Master of Fine Arts(MFA) degree in the United States.

After joining the MFA program in Integrated Visual Arts (IVA), I started exploring Western painting formally. For me, the difference between the newly learned Western painting and the traditional Chinese painting I grew up with is multi-fold. It includes divergence in terms of the basic medium, the intention of creation, the composition (e.g., spatial expression), and even culture elements. While I can appreciate the beauty of both Western painting and the traditional Chinese painting, such difference and divergence makes me feel divided internally as I love them both. Therefore, I started exploring how to combine the best of two worlds based on my double-culture life. Through extensive research and practice, I have gradually developed my own way of fusing Western painting and traditional Chinese painting and have created a series of unique paintings along this direction.

During my three years of MFA study, I had the opportunity to learn ceramics, which is also an art form that I have been very familiar with in daily life since I was a child but had never before studied formally. I bring my experiences in paintings into my exploration of ceramics with painting. To me, both Western painting and Chinese painting are two-dimensional (2D) art. Pottery, on the other hand, is three-dimensional (3D) art. By taking the vessel I have in mind and making it from scratch through the contact between my fingers and the clay, a 3D piece is completed in my hands. This process is so satisfying! Exploring ceramics allowed me to tap into another possibility within my artmaking. After exploring for a while, I started to think if I could apply my painting skills with ceramics so that I could simultaneously work on "painting" while working on ceramics. Based on this idea, I have created a series of ceramics with painted elements. The work that resulted from this exploration and fusion was more satisfying and exciting than ever, and I plan to continue to explore along this direction in the future.

Moreover, thanks to the diverse opportunities in IVA, I have also had the opportunity to explore the field of illustration. Both painting and ceramics are essentially traditional media with a very long history. In this digital era, I am also interested in exploring outside the traditional medium and learning the emerging field of digital painting and drawing. Painting on an iPad is a different experience from painting on canvas, silk, or even ceramics, which is simultaneously challenging and exciting to me. The range of digital drawing is very wide, and for me, it is full of possibilities and novelty. After exploring the field of illustration for a while, I started to apply my own experiences and understanding to the digital painting and have created a series of illustration works with traditional painting and culture elements.

In the following chapters, I will elaborate on my journey of exploration and integration of different art forms (e.g., painting and drawing, ceramics, illustration) and discuss individual artworks in detail.

CHAPTER 2. EXPLORATION

2.1 Exploration of painting and drawing

After moving to the United States, I had the opportunity to see many authentic masterpieces in museums that I had only seen in books, which inspired me to learn and explore painting more. I went back to school and began to pursue my MFA degree at Iowa State University. During my first semester in IVA, I began studying Western painting formally for the first time. My first painting was a portrait of my nephew (Figure 2.1), whose energy and vigorous curiosity about the world has always influenced me. I believe that the richness of facial expression is a unique characteristic of people and that it varies from person to person. I hope to convey the energy and joy of a playful boy, and I want people to smile when they see these exaggerated expressions in the painting.



Figure 2.1: Li Zhang, *A Boy's Smile*, Acrylic on Canvas, 20" H x 20" W, 2020

Through the creation of the portrait as well as a series of follow-up studies and research, I observed several differences between western painting and the traditional Chinese painting that I studied for decades. In my opinion, Western painting tends to focus more on objectivity, while traditional Chinese painting focuses more on subjectivity. Western painting often follows the principles of perspective, anatomy, and color; focal perspective is used to create a three-dimensional space on a flat surface. Chinese painting mainly uses scattered perspectives. Most Western painters paint the picture full of color and leave no blank space, while traditional Chinese painting emphasizes "white as black" and pays much attention to the management of blank space, so that the parts that do not have imagery become an indispensable part of the whole painting, which is at least as important as the parts that have an imagery. Such differences between Western painting and traditional Chinese painting intrigued me. I began to wonder if I could apply all my knowledge and create unique artworks.

In Chinese painting, I began to explore new possibilities different from traditional rules. In my recent, I began explore Chinese painting is a comprehensive art combining painting, poetry, and calligraphy, which has long history and has been considered as a great treasure of Eastern culture. The rapid development of Chinese painting in the Tang and Song dynasties made Chinese brush painting an independent system of painting and one of the mainstream arts representing Eastern culture. In traditional Chinese painting, poetry, calligraphy and painting are all essential to create a mood. As the Chinese painting artist Li Keran ([Li \(2019\)](#)) said, "Context is the soul of art, the concentration of the essence of objective things, coupled with the casts of human thoughts and feelings, and through a high degree of artistic processing to achieve a blend of scenes, thus expressing the realm of art, the realm of poetry". (Figure 2.2) shows a classic traditional Chinese painting follow the rule.([Wang](#))

My first exploration attempts to express a poetry through the painting without explicitly writing the poetry on the work. I think a painting is often a harmonious expression of the characteristics of the object and the feelings of the painter which produce a visual poetry. I try to



Figure 2.2: Wang Meng, *Dwelling in the Qingbian Mountains*, Ink on Xuan paper, 55”H x 16.7” W, 1366



Figure 2.3: Li Zhang, *Fiddle Tree*, Chinese Mineral Pigments, Ink on Silk, 18”H x 12”W, 2022

use only ”painting” to tell my stories, emotions and ideas, without the presence of an explicit poem in the picture. Through the technique of brush and ink, layout and expression of feelings are depicted in the work, and I create the mood of ”silent poetry” and let the audience read ”poetry” from the picture without directly seeing poetry written on the painting. *Fiddle Tree* (Figure 2.3) is one example.

Next, I explored painting a single object in great details. In traditional Chinese painting, painters rarely depict only a single object in the picture. When they do, they often appear in vignette paintings, such as the Song Dynasty’s Gongbi flower and bird paintings, which are very small. In my exploration, I try to explore depicting only one object in my paintings, and even

when the object itself is small in reality, I still paint them in large format to show the details. *To see a World in a Grain of Sand* is an example. (Figure 2.4)

Third, I learned that self-portraiture was a very important topic in Western painting, and I have learned from masterpieces. For example, in Rembrandt's self-portraits, he questions himself and examines himself through the painting; Van Gogh's self-portraits(Figure 2.5)([Gogh](#)). are serious and show pathos, as if there is a fire of life stagnating in his chest that cannot be put out; and Dürer paints himself with a noble temperament, even comparing himself to Jesus Christ, the Savior, like the height of solitude. Other painters such as Rembrandt(Figure 2.6)([Rembrandt](#)), Chagall, Dali, Kahlo, et al. may even jump out of their inner selves and let their imagination run wild, describing their faith, life, dreams, and ideals in their self-portraits' paintings. In this way, their self-portraits are also considered a kind of spiritual monologue. In contrast, the long history of traditional Chinese painting, very few painters have created self-portraits. Landscape painting and bird and flower painting have almost always taken precedence over figure painting, and Chinese painters tend to express their feelings indirectly through the flowers, birds and objects of the natural world. Based on this observation of difference, I explored how to use the materials and techniques of Chinese painting to paint my self-portrait(Figure 2.7).

I believe that painting self-portraits is the most important and direct way of self-expression. Self-portraits can record the joy and sorrow of life, as well as the dialogue with the inner self of the soul.



Figure 2.4: Li Zhang, *To see a World in a Grain of Sand*, Chinese Mineral Pigments, Ink on Silk, 30" H x 30" W, 2022

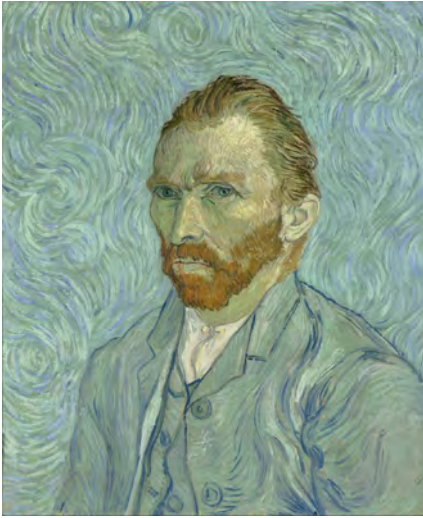


Figure 2.5: Vincent van Gogh, *Self-Portrait*, Oil on Canvas, 26" H x 21" W, 1889



Figure 2.6: Rembrandt, *Self-Portrait with Beret and Turned-Up Collar*, Oil on Canvas, 33.2" H x 26" W, 1659

2.2 Exploration of ceramics

When I visited IVA in the fall of 2019 as a prospective student, I was fascinated by the ceramics studio. At that time, I thought if I could join IVA, I must learn ceramics! I would like to learn ceramics for several reasons. First, I learned from history books as a child that China was one of the first civilizations in the world to have pottery and was the country that developed porcelain. In various museums and exhibitions in China, I have seen countless beautiful pieces of ceramics work in the history of China. Every time I look at it, I am amazed: hundreds or even thousands of years ago, when the level of craftsmanship was far from modern, how did the artists/artisans make such exquisite ceramics work? Can I do that as a person living in modern times? Second, as a student from China, it's exciting to me that I can learn about ceramics from a different part of the world. What an amazing experience it will be! Third, I have always loved to create my handmade works with my hands since I was a child, and I enjoy the concentration when I do it. Finally, and most importantly, no matter if it is Chinese painting, which I have been learning for many years, or Western painting, which I have been exploring in recent years, they



Figure 2.7: Li Zhang, *Self-Portrait*, Chinese Mineral Pigments, Ink on Silk, 21" H x 21" W, 2022

both belong to 2-dimensional art. Ceramics is 3-dimensional, which makes me feel excited to explore the new challenge. In addition, I notice that many of the ceramics works passed down in Chinese history, such as the Ming(Figure 2.8) and Qing dynasties vessels,([Vase](#)) have painting elements, so I believe learning ceramics would be a great choice for me.



Figure 2.8: *Ming Vase from the Yongle dynasty*, Porcelain, c.1403-1424

Finally, and most importantly, no matter if it is Chinese painting, which I have been learning for many years, or Western painting, which I have been exploring in recent years, they both belong to 2-dimensional art. Ceramics is 3-dimensional, which makes me feel excited to explore the new challenge. In addition, I notice that many of the ceramics works passed down in Chinese history, such as the Ming(Figure 2.8) and Qing dynasties vessels,([Vase](#)) have painting elements, so I believe learning ceramics would be a great choice for me.



Figure 2.10 Rhythm



Figure 2.11 Spring



Figure 2.12 The Year of OX

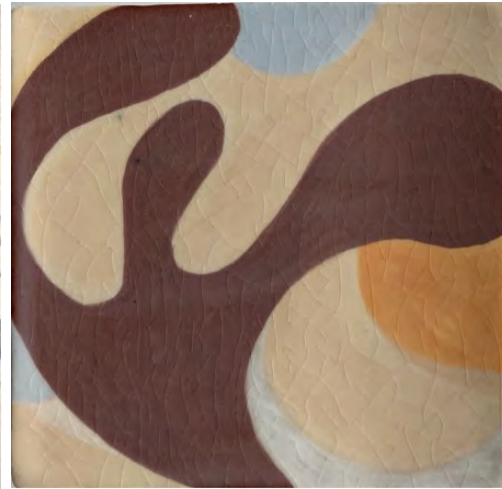


Figure 2.13 Dance

Figure 2.14: Li Zhang, *Tiles*, Stoneware, Underglazes, 4" x 4" each, 2021

In the third semester of my MFA study, I began to formally explore the possibilities of my art in ceramics. I remember my first project was making tiles, in which I made a series of four, 4" square tiles with stoneware, and then painted the tiles with underglazes.(Figure 2.14) This

project was a transition from 2-dimensional to 3-dimensional for me. By completing this project, I gained an initial understanding of stoneware and glazes and strengthened my determination to continue exploring ceramics.

In the summer of 2021, I took an independent study with Professor Ingrid Lilligren, and I think that summer was a very important time in my ceramics journey. It's like a milestone for me. In that summer, I learned how to coil build, which allowed me to make large vessels. I also learned the sgraffito technique, which allowed me to transfer my painting/drawing skills to ceramic vessels, where the carving knife was my brush, and the vessel was my paper/canvas, creating my ceramic work.(Figure 2.15) As I learned more about ceramics, and I become more and more confident that I can create ceramics artworks and it's more and more clear to me that I would never stop exploring this path.



Figure 2.15: Li Zhang, *Poppy Vases*, Stoneware, Left: 12”H X 8.3”W X 4”D, Right: 8.2”H X 11”W X 5.5”D, 2021

2.3 Exploration of illustration

In my second semester of IVA, I took Professor Chuck Richards Character and Scene design class. In this class, I explored a medium other than traditional drawing for the first time. — digital drawing. I remember in my first project; I was still using traditional media to create work. During the critique session, I found that most of my classmates were using digital techniques to create their work. It made me think, should I also explore digital drawing? So in my second project: Scene design (Figure 2.16), I started to learn how to use Procreate as software to draw. Since Procreate was a new medium for me, I tried to find some familiar elements for my work.

For example, I used elements of traditional Chinese culture, like the traditional Chinese temple shape and the image of the Four Heavenly Kings to create this work. It combines elements of the Chinese culture with the modern digital drawing medium.



Figure 2.16: Li Zhang, *The Cat Temple*, Digital, 11" H x 17" W, 2020

After I learned how to use procreate through this project, I felt as if I had opened the door to a new world. Learning new things always makes me excited, and my desire to continue learning is getting stronger and stronger. So in my third semester of MFA, I took Professor Chuck Richards sequential narrative class. In the class, I explored how to create an illustrated narrative story, which included a wordless narrative and storyboard.(Figure 2.23) and (Figure 2.30)I have become more familiar with illustration through this semester's exploration and study.

Halfway through the class, Professor Miriam Martincic came to our class and presented her illustration work. After listening to her lecture, I was very excited to learn more about the types



Figure 2.17: Li Zhang, *Beauty Lab*, Page 1, Digital, 11" H x 17" W, 2020

of illustration and how to create them. Right away, I decided to continue studying illustration and explore different possibilities in my field of illustration.



Figure 2.19 page 2

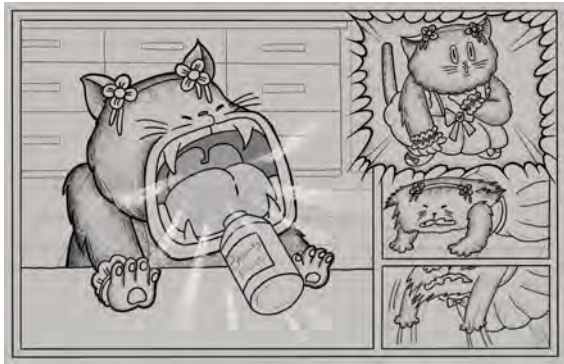


Figure 2.20 page 3

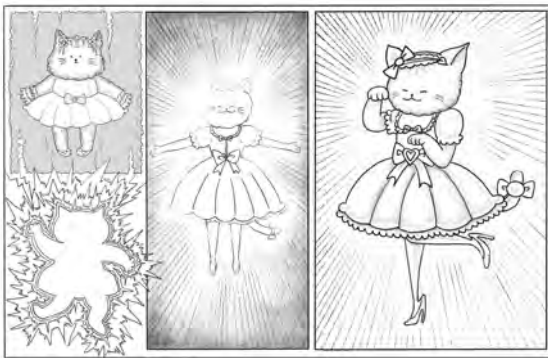


Figure 2.21 page 4

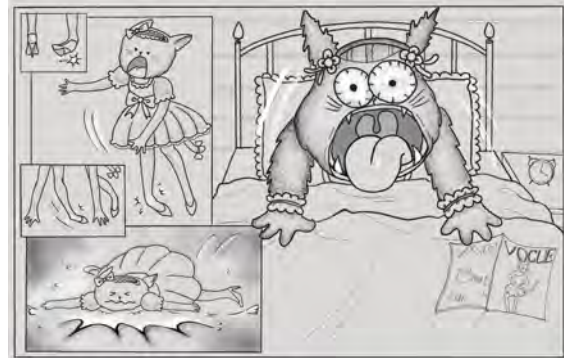
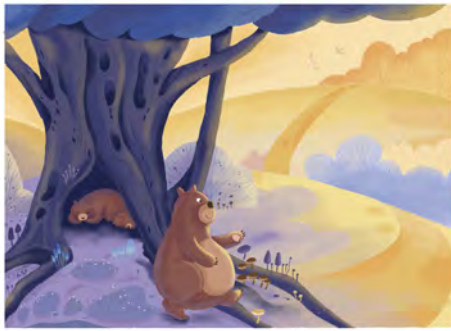


Figure 2.22 page 5

Figure 2.23: Li Zhang, *Beauty Lab*, Digital, 11" H x 17" W each, 2021



The bear family began to hibernate; the little bear escaped from his home.

Figure 2.25 page 1



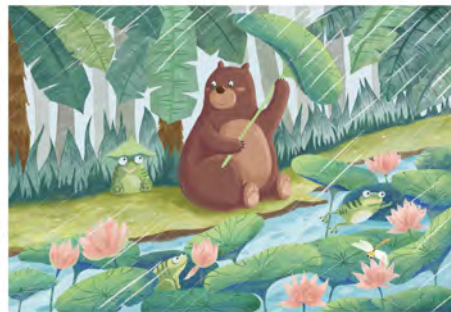
The little bear was tired of walking on the road. He stopped by a big tree to take a nap.

Figure 2.26 page 2



"I have a big one," said the bear, "Do you want to try it?"

Figure 2.27 page 3



"Thanks for teaching me how to use the umbrella," said the bear. "You are welcome," said the frog, "Any big leaf can be used as an umbrella."

Figure 2.28 page 4



"Wait, wait, it's raining," said the bear, "You need an umbrella!" "I'm a duck," said the duck, "I like the rain!"

Figure 2.29 page 5

I took Professor Miriam Martincic’s illustration class in my fourth semester at IVA. Throughout the semester, I learned more about defining a good illustration and the essential steps that go into a good illustration, such as ideation, thumbnails, three distinct value sketches, and final art. In this class, I completed multiple projects. For example, in the narrative illustration project, which is very different from the sequential narrative illustration that I explored before, I created two different narrative works: the first work is an illustration for a poem, *The Just* by Borges (1972), which reads: “He who justifies, or wishes to, a wrong done him”, as shown below.(Figure 2.31)



Figure 2.31: Li Zhang, *Forgiveness*, Digital, 15” H x 12” W , 2021

The second work (Figure 2.32) is for the short story ”The Great Silence” by Ted Chiang (Chiang (2015)). As technology keeps advancing, human becomes more and more ambitious. The desire to explore beyond the earth is growing and will never stop.



Figure 2.32: Li Zhang, *The Great Silence*, Digital, 15”H x 12”W, 2022

In addition to narrative illustration, I also explored editorial illustration. Editorial illustration is an illustration created to better express an idea from text, usually used in a book, magazine, newspaper, or web resource. In the "active and passive" prompt, I was required to show the difference without implying that one is better than the other. I wanted to express that in this world, everyone is different and leads a different life. Some people may envy the colorful lives of others, while others may yearn for a peaceful life. On the same night, in the same city, or even in the same building, some may be having a party while another reads a book in the company of a

kitty. In addition, there are so many different things happening at the same time that make the world colorful. This is our life, our own life.(Figure 2.33)



Figure 2.33: Li Zhang, *Concurrent*, Digital, 15" H x 12" W, 2021



Figure 2.34: Li Zhang, *Stand Out from the Crowd*, Digital, 15”H x 12”W, 2022

The Snow Country (Figure 2.35) this illustration is an interior illustration for the book *Snow Country* by Yasunari Kawabata. I read when I was a child, and I love it until now. So I decided to draw an interior illustration of it. The book is about a dance art researcher named Shimamura in Tokyo who travels three times to a hot spring inn in the snow country, and the emotional entanglement between a local geisha named Komako and a young girl named Yoko. I created the work based on the first two sentences of the book: *The train came out of the long tunnel into the snow country. The earth lay white under the night sky.* These two sentences of the book are a famous passage that almost everyone in Japan can recite. These two sentences have no subject, so

that the reader can follow the main character into the snowy country, and thus follow Yasunari Kawabata into the world he depicts. (Kawabata (1996))



Figure 2.35: Li Zhang, *Snow Country*, Digital, 17" H x 11" W , 2021



Figure 2.36: Li Zhang, *Snow Country*, *Mock-up*, Digital, 2021

I'm pretty sure I won't stop exploring the field of illustration even after the course is over.

CHAPTER 3. INTEGRATION

Throughout the exploration of different art forms including painting and drawing, ceramics, and illustration, I gain deeper understanding of individual art forms as well as their differences and similarities. Gradually, I developed the desire to combine my background and knowledge from different cultures and fields to create unique artworks. I introduce them one by one below.

3.1 New World

My first attempt at fusion was the painting *New World* (Figure 3.1). After exploring acrylics for the first time in my first semester at IVA (Figure 2.1), I found it interesting: acrylics can be mixed with water, just like Chinese paints. But the results were very different. I was most impressed by the fact that acrylic paints can be thick and heavy while maintaining a sense of transparency. This reminds me of the Chinese landscape paintings of the Tang Dynasty.(Figure 3.2)*Minghuang's Journey to Shu*,(Li) Green landscape paintings also use heavy Chinese mineral pigments and still have a transparent texture. This discovery made me want to use a Western medium, acrylic paint, and canvas, to create a landscape painting with Chinese connotations.



Figure 3.1: Li Zhang, *New World*, Acrylic, 68" H x 58" W, 2020

I used traditional Chinese landscape composition, perspective, and elements in this painting. First of all, I used the traditional Chinese landscape painting principle of "flat and far," "high and far," and "deep and far" in the composition. ". I wanted to create a painting that lends the viewer a pair of clairvoyant eyes that can see thousands of hills and mountains and that the hills and valleys are concentrated between the dimensions of the painting. I set the horizon line at the upper end of the painting, similar to a "bird's eye view." The depth of the picture is large, creating a spatially far-reaching mood.



Figure 3.2: Li Zhao Dao, *Minghuang's Journey to Shu*, Chinese mineral pigments, Inl, 97.2" x 36.5", 618-907 (Tang dynasty)

When I was in the early stages of exploring Western painting, I researched the work of contemporary painters. David Hockney, (Figure 3.3) in his work *May Blossom on the Roman Road* (Hockney), uses a variety of shapes of mountains, and I like the color and composition.



Figure 3.3: David Hockney, *May Blossom on the Roman Road*, Oil, 72" H x 192" W, 2009

Inspired by these artists, I created the *New World*, an acrylic painting with a blue and green landscape.

The New World has multiple meanings.

First, this work was created in my second semester in IVA, and everything was still very new to me. Second, I am transitioning from only traditional Chinese painting to a broader new world of art. I know there must be many challenges and difficulties in learning and exploring the new world, just like the dark cloud hanging over there. But I am excited and think there are new opportunities to create something distinctive. This painting was my first attempt to apply my knowledge of Chinese painting to explore Western arts and combine the best of two worlds. The result that came out was very satisfactory to me. It makes me more determined to continue the integration.

3.2 Cyber Landscape

In the same period, I also created a drawing called *Cyber Landscape*. The main inspiration is from the terrible derecho that happened in August 2020, which hit the Midwest and caused a massive power outage in many areas, including Ames. Many lived without electricity for multiple

days or even a week. When the power outage occurred at my house, I did not feel much difference or inconvenience initially. But gradually, my cell phone and computer ran out of power, and the internet service stopped working completely, so I began feeling anxious. This state of anxiety continued into the evening. I went to the deck in the evening to get some fresh air and kill the boring time. Standing on the deck, I looked up at the sky, and I found that the stars were so gorgeous, probably because there were no electric lights around me. I was shocked by the beauty of the stars and the sky. A thought came to my mind: in ancient times, people lived without electricity, without any kinds of electronic products, and without the rich entertainment we have today. They must have paid much more attention to the natural environment than we do. They cherished their love of the natural environment so that they could create so many fascinating artworks even in ancient times. I devote most of my time to all kinds of high-tech products. Even on holidays, I am used to "feeling" the world through the internet instead of using my heart and eyes to experience the real scenery world. I think it's time to make some changes, and maybe I should create an artwork to reflect this situation.

Based on the inspiration described above, I collected a few concrete references and developed my work *Cyber Landscape*.(Figure 3.4)



Figure 3.4: Li Zhang, *Cyber Landscape*, Charcoal, Blacktea on paper, 60H" x 18"W, 2020

The first reference is Fan Kuan, who was a great Chinese landscape painter in Chinese history. One of his most famous works is *Travelers among Mountains and Streams*, shown in Figure 3.5. ([Fan](#))



Figure 3.5: Fan Kuan, *Travelers among Mountains and Streams*, Ink on silk, 81.2”H x 40.7”W , Song Dynasty

Another reference is Richard Serra, whose is the best-known living sculptor in America. I have seen his work *Tilted Spheres* (Figure 3.6) in person in Toronto Pearson International

Airport. ([Serra](#)) And I was very impressed by the huge, curved, steel structure. I feel that it is a representative piece of contemporary artwork that connects well with modern electronic life.



Figure 3.6: Richard Serra, *Tilted Spheres*, Steel, 171.2”H x 545.6”W x 476.7”D, 2004

Based on the references, my background, and my thoughts, I developed four pairs of contrasting elements and combined them into one piece of artwork as follows:

(1) **Ancient vs. Contemporary:** I embed a traditional Chinese landscape painting within many circuits and mosaics. The landscape painting shows an ancient world, while the circuit represents contemporary life because it is the basis of all electronic products. Moreover, I explore a new method to age the landscape painting part to better represent ancient life. The classic way of creating an aged effect in Chinese painting is to use the pigments of Chinese paintings. But in this work, I try to use black tea to create the effect of aging.

(2) **Nature vs. Man-made:** The landscape part represents the world created by mother nature, while the circuits and electronic products are created by humans today. I hope to create an impression that nature and humans should co-exist by putting them together.

(3) **Warm vs. Cold:** I try to represent the ancient landscape part using a warm brown hue, which contrasts sharply with the black-and-white color of the circuit and mosaics. This is because I feel that the natural landscape is soft and warm, while the electronic products in modern life are programmed and cold.

(4) **Slow vs. Fast:** The development of the natural world is very slow, but high-tech products in modern life are changing very quickly. High-tech products are easily becoming obsolete, while nature is always there. I hope to create a contrast in terms of timing by putting them together. I combine traditional landscape painting with electrical circuits representing contemporary technology. Also, I try to merge them by creating interleaving and overlapping so that they do not directly conflict. Instead, these contrasting elements co-exist in harmony.

Finally, I created the *Cyber Landscape* as shown in the (Figure 3.4). The landscape painting in the center of this work represents a quiet, aged, natural world that seems unreachable from our modern life. However, compared with the cold and even broken programmed electronics in the surrounding world, the ancient world seems warm, friendly, and has much vitality. This doesn't mean that the ancient and the contemporary worlds conflict with each other. Instead, it means that the traditional culture and the natural world will not lose their value of existence in the new era. They will always have an impact on people living in the contemporary world.

3.3 Flower Series

After experimenting with the fusion of elements from different cultures, I wondered if I could integrate different arts at the medium level. Given that acrylic paint can be mixed with water

and has transparent properties, I thought it would work well in the traditional Chinese medium of — silk. I applied for an ISU Focus Grant to do this experiment.

When choosing my subject matter when selecting flowers, I have several reasons. First, flowers have always been an important element in traditional Chinese painting and Western painting. In terms of traditional Chinese painting, "flower and bird painting" is an essential category. The "flower and bird painting" is not a painting with flowers and birds; instead, it is a general term for a painting that uses traditional tools such as Chinese brush and ink and rice paper to depict flora and fauna such as flowers, birds, insects, fish, and animals. In short, as long as the content of the painting is not people or landscape, it belongs to flower and bird painting. In other words, the content of the "flower and bird painting" can include animals flying in the sky, swimming in the water, running on the ground, and all the flowers and trees. Similarly, many famous floral works exist in the history of Western painting. For example, Van Gogh's *Sunflowers*, Monet's *Water Lilies*, and Georgia O'Keeffe's flower series are all well-known masterpieces.

Second, in 2020, our lives and society have greatly changed due to the pandemic. I spent more time at home, gardening in the front yard and backyard. This lifestyle change gives me more opportunities to observe the natural world surrounding me, allowing me to pay more attention to the grass, the flowers, the trees, etc. Although the pandemic has changed the human world a lot, the changes in human society did not affect the natural world much. Many natural things remain the same. The flowers are still blooming. Even though they look minor and fragile compared to many other things in human lives and society, they are very powerful in their way. They represent the strength of diverse forms of life on the earth. By zooming in on the beautiful details of small flowers dramatically, I demonstrate the strength and power of natural life in my work. As shown in Figures of *To see a World in a Grain of Sand*(Figure 3.7), (Figure 3.8), (Figure 2.4)



Figure 3.7: Li Zhang, *To see a World in a Grain of Sand* , Chinese mineral pigments, Ink, Acrylic on Silk, 24" H x 30" W, 2022



Figure 3.8: Li Zhang, *To see a World in a Grain of Sand* , Chinese mineral pigments, Ink, Acrylic on Silk, 30" H x 20" W, 2022

As the poet William Blake says([Blake \(1950\)](#)):

To see a world in a grain of sand
And a heaven in a wildflower,
Hold infinity in the palm of your hand
And eternity in an hour.

...

In the summer of 2022, I visited Italy for 22 days via the Study Abroad Art History class. During these 22 days, I visited museums where I saw many masterpieces that I had seen in books. For example, I was very much impressed by Caravaggio's work.(Figure 3.9) He used a lot of black as a background in his paintings, which makes his subjects stand out. This technique is extremely rare in traditional Chinese painting. When I was in Italy, I wondered if I could use this technique in my paintings. I created the painting of Arum-lily(Figure 3.10). As it turns out, the main flower stands out against the inked background. The effect that I wanted to express was exactly what I expected.



Figure 3.9: Caravaggio, *Madonna of the Pilgrims*, , Oil on canvas, 100” H x 59” W c.1604 (Photo by Li Zhang)



Figure 3.10: Li Zhang, *To see a World in a Grain of Sand* , Chinese mineral pigments, Ink on Silk, 20” H x 24” W, 2022

After I finished this painting of Arum Lily (Figure 3.10), I continued to explore how to create artworks from a simple dark background. In the early stages of the idea, I thought of Klimt's *The Kiss*.([Klimt](#))(Figure 3.11)



Figure 3.11: Gustav Klimt, *The Kiss*, Oil, Gold leaf, 72" H x 72" W, 1907-1908

Klimt's paintings use a lot of symbolic decorative patterns, brilliant colors, and various strong contrasts, which shows a perfect combination of design sense and artistry. Inspired by his works, I explored to add some decorative patterns to the Chinese painting to achieve the effect of making the traditional Chinese painting decorative. In terms of the choice of flowers, I chose the German iris, which has an elaborate and highly decorative pattern, as my depiction of Echoes Klimt's painting. In addition, I used the most basic principles of design composition, i.e., point and line to plane, to achieve a decorative effect. And the gold, ink-colored surface, the lines of the iris, and

the points that echo the colors of the leaves and the gold surface all contribute to impact of the composition.



Figure 3.12: Li Zhang, *To see a World in a Grain of Sand* , Chinese mineral pigments, Ink on Silk, 18" H x 12" W, 2022

3.4 Breakthrough series

The entire Rome trip contributed to my new work because I learned about Caravaggio, Raphael, Michelangelo, etc. I feel that I was learning and growing every day in Rome. But the following two works inspired me the most for the final project. The first work is The Church of St. Ignatius in Loyola's zenith painting by Andrea Pozzo. (Figure 3.13) I still remember that when I walked into the Church of St. Ignatius in Loyola that day, the moment I looked up, I held my breath: What a magnificent sight I saw before my eyes! Later, I learned that this church is one of the most important components of the Roman Baroque style. In 1626, the Jesuit architect Orazio Grassi had planned to crown his building with a monumental dome, just a little smaller than that of St. Peter's Basilica. However, due to financial problems and the discontent and obstruction of the nearby convent of St. Mary's, they were not allowed to build such a large dome. As an alternative solution, they called in an expert in illusionary perspective named Andrea Pozzo in northern Italy. (Testa (1998a)) In this work, Pozzo brings the technique of three-dimensional (3D) perspective into full play. He masterfully changes the space on the plane or curved surface to create an illusion of vision. In doing so, the limited space of the zenith produces the visual effect of infinite extension. Inspired by the great 3D perspective demonstrated in this work, I have started to think and explore how I can draw on a flat surface to create a 3D effect for my works.



Figure 3.13: Andrea Pozzo, *The Apotheosis of St Ignatius* , Fresco painting, 1688-94, Photo by Li Zhang

Another direct inspiration is Borromini's work. Borromini is a sculptor who "uses architecture as a medium." ([Testa \(1998b\)](#)) . When I was very young, I heard the saying by Fu Lei: Rome is

Bernini's Rome, but after seeing Borromini's work and learning about his life, I feel that I'd like to change the saying to "Rome is Bernini and Borromini's Rome." I like Borromini's work more. I met his work later in my trip at the Church of Saint Charles at the Four Fountains and the Church of Sant' Ivo. I can feel Borromini's passion for sculpture and his obsession with details in both churches. Among all the great details, my favorite part is the flowers he carved, which are not identical but very uniform. It reminds me of my previous work, as I like to create flowers in my paintings. Inspired by Borromini's work, I want to explore my flower series further in my final project. His flower series is sculptural and in 3D, which coincided with my desire to create 3D on a 2D plane inspired by Pozzo's zenith painting.



Figure 3.14: Borromini, *The Church of Saint Charles at the Four Fountains*, ceiling, 1633-1641, Photo by Li Zhang

Besides the two most impressive works, which have inspired me directly, I have another observation. We visited many museums during this trip, and I noticed that most paintings have a golden frame. This is very different from the traditional Chinese painting I studied before. Chinese painting witnessed a peak development during the Sui and Tang dynasties (581 AD - 907 AD). The scroll painting started to emerge at this time, and it gradually became popular because it was easy to carry and view. Throughout the years, most traditional Chinese paintings have used scrolls, which are totally different from hard frames. The two painting styles (i.e., golden frames and scrolls) seem very interesting to me because they contrast. On the other hand, they are both popular and dominant in their own cultures. This observation inspires me to try to combine "the best of two worlds", which is also consistent with the theme of my thesis that integrates western and eastern cultural elements in artworks.

Based on the inspirations and observation above, I have created a painting called *Breakthrough*, (Figure 3.15), which shows a flower growing out of the boundary of a golden frame. The work is created on silk which is a traditional Chinese painting surface. But I have applied Chinese and Western painting techniques in my work. Moreover, I explore a series of contrasts and seek balance, unity, and harmony during the integration.



Figure 3.15: Li Zhang, *Breakthrough*, Chinese mineral pigments, Ink on Silk, 31” H x 31” W, 2022

First, I apply both traditional Chinese and Western painting techniques to create the main flower in the center, which is the focus of this work. In traditional Chinese painting, the focus is not on the modeling of an object or the volume of the object. It is not about how realistic an object is. Instead, the emphasis is on the spirit and mood of the object depicted, which reflects the artist’s thoughts, emotions, or consciousness. On the other hand, most Western paintings I have seen in Rome are realistic, which is in sharp contrast to traditional Chinese paintings. I integrate the techniques by using Chinese painting pigments to separate the volume, light, and shadows and create a flower with realistic details.

Second, in terms of the golden frame, I follow the patterns of frames observed in Western paintings but use the Cavalier perspective method from traditional Chinese painting. This is because I want the focus of my painting to be on the main subject - the flower in the center. In other words, I would like to draw the viewer's attention to the flower instead of the frame. In general, Chinese painting does not stick to any specific perspective principle in the expression of space because the main goal is not to tell the viewer what is painted in the picture or the relationship with each object in the picture. Instead, Chinese painting focuses on conveying the subject of the work. To draw the viewer's attention to the important places, we may sometimes violate perspective principles such as "large near and small far". In other words, we can break the perspective principles according to our creative intention and the needs of the picture composition so that the picture composition is more suitable to convey the meaning. This method matches my goal of highlighting the center flower and de-emphasizing the frame perfectly. I applied this technique in my work and did not seek to reflect a strong sense of volume and a clear light source for the golden frame. Third, in terms of color, I use multiple complementary colors to make the work visually rich. For example, there is a gold border vs. a purple-toned flower, a green core vs. red petals, and a non-transparent golden frame vs. transparent natural colors on the flower. Moreover, I used heavy black in the background, which brings another contrast: pure black vs. various light colors in the foreground.

In addition, other contrasts are embedded in the work, including the heavy texture of the golden frame vs. the lightness of the flower, the man-made sculpted frames vs. natural "sculpted" flower, and the symmetrical frames vs. naturally formed organic shape. With this series of contrasts and integration, I think my work has very rich layers. By integrating the contrasting elements, I break through the barriers and show that they can co-exist harmoniously.

This work is also a breakthrough for me as I have learned and grew through and creation. While I was inspired by the 3D paintings observed in Rome, my work is not simply a demonstration of how to draw a 3D effect on a 2D plane. More importantly, I think this painting

can represent me at this stage. I had seen many of the great artworks in Rome in textbooks when I was a student in China but seeing them in real life is a different experience. The flower in the painting grows outward, overstepping the box that confines it, breaking through the original limits and exploring the outside world. I think sometimes it is necessary to break the rules and break through oneself to find the path to success. As a female who grew up in the Eastern culture and came to live and study in the Western world, which is completely different in many aspects, I need the courage to break through myself. I feel like the flower in the painting, which strives to grow outward and seeks various breakthroughs.

During my trip to Rome, I saw numerous beautiful oil paintings, prompting my desire to study oil painting. So based on the Chinese painting breakthrough described above, I created two other oil paintings.(Figure 3.16), (Figure 3.17). The oil paintings gave me a different feeling than acrylics; the slow-drying nature of the oil paints connected each stroke of my paintings. This novelty is something that I have never felt in Chinese painting or acrylic painting. Upon completing my first oil painting(Figure 3.17), I realized that I was in love with oil painting and wanted to continue working with the medium of oil paint. With this in mind, I created my third breakthrough (Figure 3.16).



Figure 3.16: Li Zhang, *Breakthrough*, Oil on canvas, 30" H x 30" W, 2022



Figure 3.17: Li Zhang, *Breakthrough*, Oil on canvas, 30" H x 30" W, 2022

3.5 Lotus series

The idea of the lotus flower came to my mind the summer of 2021. I heard that my grandmother had been diagnosed with cancer, which made me sad. Meanwhile, memories from my childhood suddenly came to me. When I was in elementary school, I used to go to my grandmother's house for lunch every day after school, and the window of her dining room faced a lotus field. Every summer when we had lunch, we could smell the fresh smell of lotus flowers and leaves and see a piece of lotus leaves floating in the wind. With this memory, I created two vases of lotus. They are created to commemorate the past. Moreover, I hoped my grandmother would continue to accompany me in good health, like the lotus leaf, which is still pure and healthy even though it comes from mud (disease). On these two vases, the green part of the vase flows down to cover the black part below. The green represents health, and the black represents disease. Through this work, I hope that health can suppress disease and my grandmother can regain her health. Also, in Chinese proverbs, the leaves are most always described as supporting characters, and the flowers are considered as more beautiful and important. But I think the leaves are equally important, and there is no superiority between leaves and flowers, so I chose to use the element of lotus leaves to make the vases instead of lotus flowers.



Figure 3.18: Li Zhang, *Grandma's Lotus*, Stoneware, Left: 11”H x 7”W x 7.5”D, Right: 15”H x 9”W x 9”D, 2021

Unfortunately, in September of 2022, my mother told me that my grandmother’s condition was not promising. In each video call with her, I could feel she was becoming weaker and weaker, and her energy seemed to gradually disappear. When she raised her weak arm and touched the camera, I felt the fragility. At that time, I thought of the silent scene in late autumn when the lotus blossoms were fading, and the leaves were decaying under the cold wind as if they would completely disappear from the world with a single touch. With this sad feeling, I created four oil paintings called ”Life.” (Figure 3.19), (Figure 3.20), (Figure 3.21), (Figure 3.22)



Figure 3.19: Li Zhang, *Life*, Oil on canvas, 30" H x 20" W, 2022



Figure 3.20: Li Zhang, *Life*, Oil on canvas, 30" H x 20" W, 2022



Figure 3.21: Li Zhang, *Life*, Oil on canvas, 40" H x 30" W, 2022



Figure 3.22: Li Zhang, *Life*, Oil on canvas, 30" H x 20" W, 2022

The paintings of Life were created to express my memory for my grandmother and to record my feelings during the last part of her life. The composition of this series is inspired by the paintings of Bada Shanren (Figure 3.23), a Chinese painter from the late Ming and early Qing dynasties. One of the most important characteristics of Bada Shanren's paintings is "less". The "less" in his works is reflected in two ways: first, in the few scenes and objects painted, and second, in the few brushstrokes and ink used to shape the image. Often, a stone, a tree, a flower, a fruit, a fish, and a bird can form a completely independent picture. And there are only a few brushstrokes used for the modeling of individual objects. In my works, I try to use the oil painting technique to paint only one or two figures in each one, echoing them through their reflections, to achieve the effect of "less but not empty". To me, it is important to be less while conveying rich and full emotion.

Heidegger said that the meaning of living from death is: when you are infinitely close to death, you can deeply experience the meaning of life. When I was very young, my grandmother used to teach me to study hard, not to waste time, and to cherish every moment of my life. Like the lotus flower, it will grow again next year as long as its roots are still there. My longing for my grandmother is like the rhizome of the lotus flower, which will stay in my heart forever, so I firmly believe that my grandmother must have changed her form to be by my side forever.

3.6 Life Impression Series

In my ceramic work, I integrate my experiences on painting with ceramics by applying my painting skills to my pottery vessels. The carving knife is like my brush, and the vessels are my painting canvas. My first successful attempt is *Leaf jar* (Figure 3.24). In the summer of 2021, I came to the ceramic's studio almost every afternoon, and I noticed that when I walked from the parking lot to the studio, there were a lot of leaves flying in the warm summer wind, which made me feel relaxed. I wanted to record that moment and use ceramics to permanently record the feeling. Now, when I see this jar, I still remember the feeling of the summer wind.



Figure 3.23: Bada Shanren, *Untitled*, Ink on Xuan paper, c. 1650



Figure 3.24: Li Zhang, *Leaf Jar*, Stoneware, 15" H x 12" W x 12" D, 2021

After becoming more familiar with the ceramics, I began experimenting with more complex sculptural approaches. This series of works is directly inspired by the porcelain of the Northern Song Dynasty in China(Figure 3.25). During the Song Dynasty, the first peak of Chinese ceramic history, ceramic production was at an all-time high, with porcelain kilns spread throughout the country. Song ceramics were aesthetically pleasing, with beautiful glazes and the pursuit of elegance. [dynasty ceramics plate](#) The elegance and detail of the Song Dynasty porcelain plates captivated me and led me to create new works.



Figure 3.25: Ceramics plate in Song dynasty, c. 1004-1007

The works in this series are in the form of plates. This is because I believe that plates are the closest to the canvas and are perfect for sculpting and display. At the same time, this series of plates is created based on my perceptions of the two cultures I have lived in. As a person who grew up in China and came to the United States to study and live, I feel deeply about life in different cultures. Based on these feelings, I created these six plates.

(1). **Cloud Plate** (Figure 3.26): Coming from a crowded city in China, my first strong feeling when I started to live in the U.S. was the vastness of the countryside as well as the freedom. This is also the feeling of the clouds in the sky to me, so I use clouds to reflect my feeling. At the same time, the style of clouds is derived from the traditional Chinese pattern of auspicious clouds, which the ancient Chinese believed could express good luck, joy, happiness, and the desire for a better life. I integrate the traditional Chinese pattern in the work and used it to express my feeling about the new life in the U.S.



Figure 3.26: Li Zhang, *Freedom*, Porcelain, 6" H x 13" W, 2022

(2). **Banana Leaf Plate**(Figure 3.27): As early as the Eastern Jin Dynasty in China, the banana leaf has become a literary object of expression for ancient Chinese literati. Ancient poets

used banana leaves to express their homesickness because its expanded new leaves are curled up in the heart of the leaves, representing "locking the thoughts tightly in the heart". Many poets used it as a symbol of "having something on one's mind." This symbolic meaning of banana leaves is just like my personal experience. I live thousands of kilometers away from my hometown, and I never stop thinking about my family, so I used the element of banana leaf and carved it into the plate to express my homesickness while living in the U.S.



Figure 3.27: Li Zhang, *Missing Home*, Porcelain, 10" Diameter, 2022

(3). **Bamboo Plate**(Figure 3.28): Like the banana leaf, bamboo also plays a very important role in traditional Chinese culture. Bamboo is hollow with introverted low-profile, symbolizing the character of modesty; in addition, bamboo in the traditional culture also symbolizes tough focus. Bamboo grows silently in the wilderness, whether a mountain peak or a gully, it can survive with resilience in the face of adversity. This is also what I hope to achieve in myself. I hope I can

always keep my mind open and never stop learning. No matter in adversity or good times, I will keep growing.



Figure 3.28: Li Zhang, *Bamboo*, Porcelain, 6”H x 6” W, 2022

(4). **Lotus Plate**(Figure 3.29): Similar to the Lotus painting series, the lotus plate is also made for my grandmother. I hope this fresh glaze can bring comfort to her in her illness.



Figure 3.29: Li Zhang, *For Grandma*, Porcelain, 8" Diameter 2022

(5). **Road Plate**(Figure 3.30): This plate is inspired by another observation in my life. I found that people living in the U.S. are very diverse in terms of their choices for the future. This is very different from my previous experiences in China where many people follow similar choices. The roads on the plate reflect the impression.



Figure 3.30: Li Zhang, *Choices*, Porcelain, 7" H x 7" W 2022

3.7 Circles Series

Since I was a child, I have been reviewing the paintings of many masters, like Van Gogh, Monet, and Matisse, many times. Although they were painters decades or even a hundred years ago, their works are still masterpieces today. Once a great work is created, it lives on forever. i.e., masterpieces do not become dust in time.

Inspired by the observation, I created a series of works called *Circles* (Figure 3.31). First, I would like to show that the classical works of the masters will always be circulated, and their meaning will not fade with time. I borrowed Matisse's brush strokes, picked up the colors of Matisse, Van Gogh, and Monet, and followed the form with carved dashes, in order to create a circular effect. Second, I want to leverage the unique characteristic of ceramic which is hard and durable after it is fired. This property of ceramic reflects the strong, lasting characteristics of the masterpieces. I hope my work can last forever too.



Figure 3.31: Li Zhang, *Circles*, Stoneware, left: 25”H x 15”W x 12” D, right: 25”H x 16.5”W x 12.5” D, 2022



Figure 3.32: Li Zhang, *Circles*, Stoneware, 25" H x 15" W x 12" D, 2022



Figure 3.33: Li Zhang, *Circles*, Stoneware, 25”H x 16.5”W x 12.5” D, 2022

3.8 Letter Series

Figure of The Nine-Colored Deer in the Murals of Cave 257, Mogao Caves, Dunhuang
(Inspiration)

I also incorporate Chinese cultural elements in my illustration work. One of the group projects in Professor Miriam Martincic's illustration class was illustrated letters. The first word was a myth, and we chose different mythological stories to use in the letters. I chose ancient Chinese mythology, the story of the Nine-Colored Deer. ([Caves](#)) This story comes from a Buddhist story to promote the Buddhist concept of doing good deeds with kindness. (Figure [3.34](#)) The story of the Nine-Colored Deer is also the only one in the Mogao Caves that features an animal as the main character (Figure [3.35](#)).

The second word is "home." (Figure [3.36](#)) I chose to create this illustration with the traditional architecture of my hometown under the traditional Chinese festival, the Lantern Festival. Integrating Chinese traditional culture as an element in the contemporary illustration is very interesting and successful based on the feedback. I think this will be my future direction in the field of illustration.

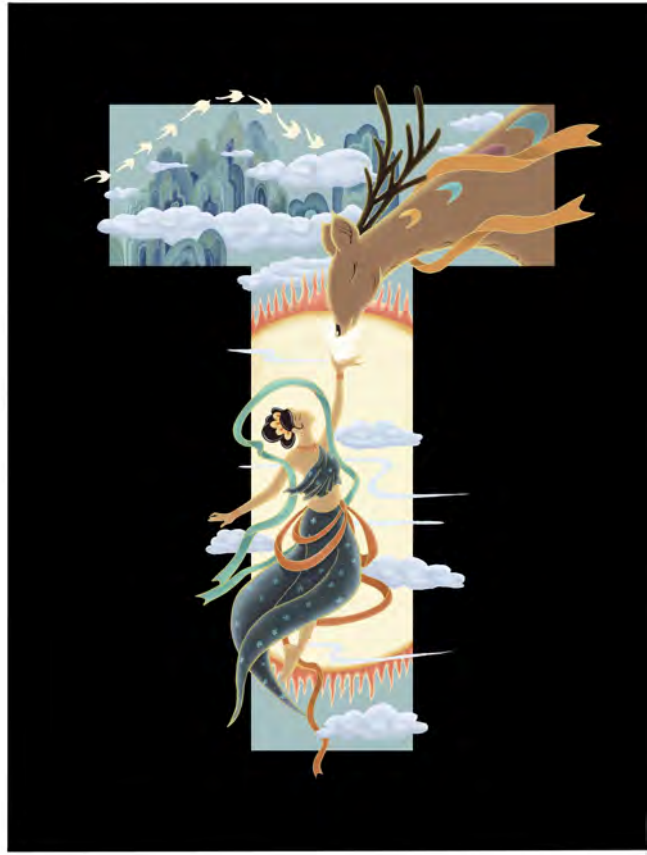


Figure 3.34: Li Zhang, "T" in "MYTH", Digital, 18"H x 12"W, 2021



Figure 3.35: *The Nine-Colored Deer in the Murals of Cave 257, Mogao Caves, Dunhuang ,*



Figure 3.36: Li Zhang, "H" in "Home", Digital, 18" H x 12" W, 2022

CHAPTER 4. CONCLUSION

Throughout my MFA study, I have taken seriously the opportunity to explore new arts including Western painting, ceramics, and illustration, which are complementary to my decades of experiences in traditional Chinese painting. I have walked out of my comfort zone and tried my best in each new area that I have been exposed to. Moreover, I have developed my own ways of integrating different art forms based on my unique background and experiences. I think the efforts have paid off. I am more focused than ever on improving my skills, critical thinking, and creativity. Through my hard work as well as the dedication of my professors, I believe I have gradually grown from a student of art to an artist.

Toward a future. After three years of exploration and integration, I have found my path: I will keep exploring and integrating culture and nature elements. No matter whether painting, ceramics, or illustration, it continues to draw me in and guide me on my art journey. I am excited about the direction of my work; whether it is the integration of different cultural elements in my works or the interplay of different mediums, it always fills me with a desire to keep creating. I will continue this path of exploration and integration. After graduating with the MFA degree, I plan to continuously work on both 2-dimensional and 3-dimensional artworks. In terms of 2-dimensional work, I will first continue to study and explore Western painting and keep learning from the strengths of Western painting (e.g., the composition, the design of light and shadow, and the depiction of objects) and apply it to my Chinese silk paintings; also, I will continue to explore the field of illustration and integrate more traditional Chinese cultural elements into my illustration works. In terms of 3-dimensional work, I will continue to apply my painting skills to create different ceramics forms with natural and cultural elements. Finally, I would like to leave a message to my future self:

Never give up working hard and always stay curious about new things like a child.

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APPENDIX A. MFA THESIS EXHIBITION INSTALL



Figure A.1: Li Zhang, *Install*



Figure A.2: Li Zhang, *Install*



Figure A.3: Li Zhang, *Install*



Figure A.4: Li Zhang, *Install*



Figure A.5: Li Zhang, *Install*



Figure A.6: Li Zhang, *Install*



Figure A.7: Li Zhang, *Install*



Figure A.8: Li Zhang, *Install*



Figure A.9: Li Zhang, *Install*



Figure A.10: Li Zhang, *Install*



Figure A.11: Li Zhang, *Install*



Figure A.12: Li Zhang, *Install*

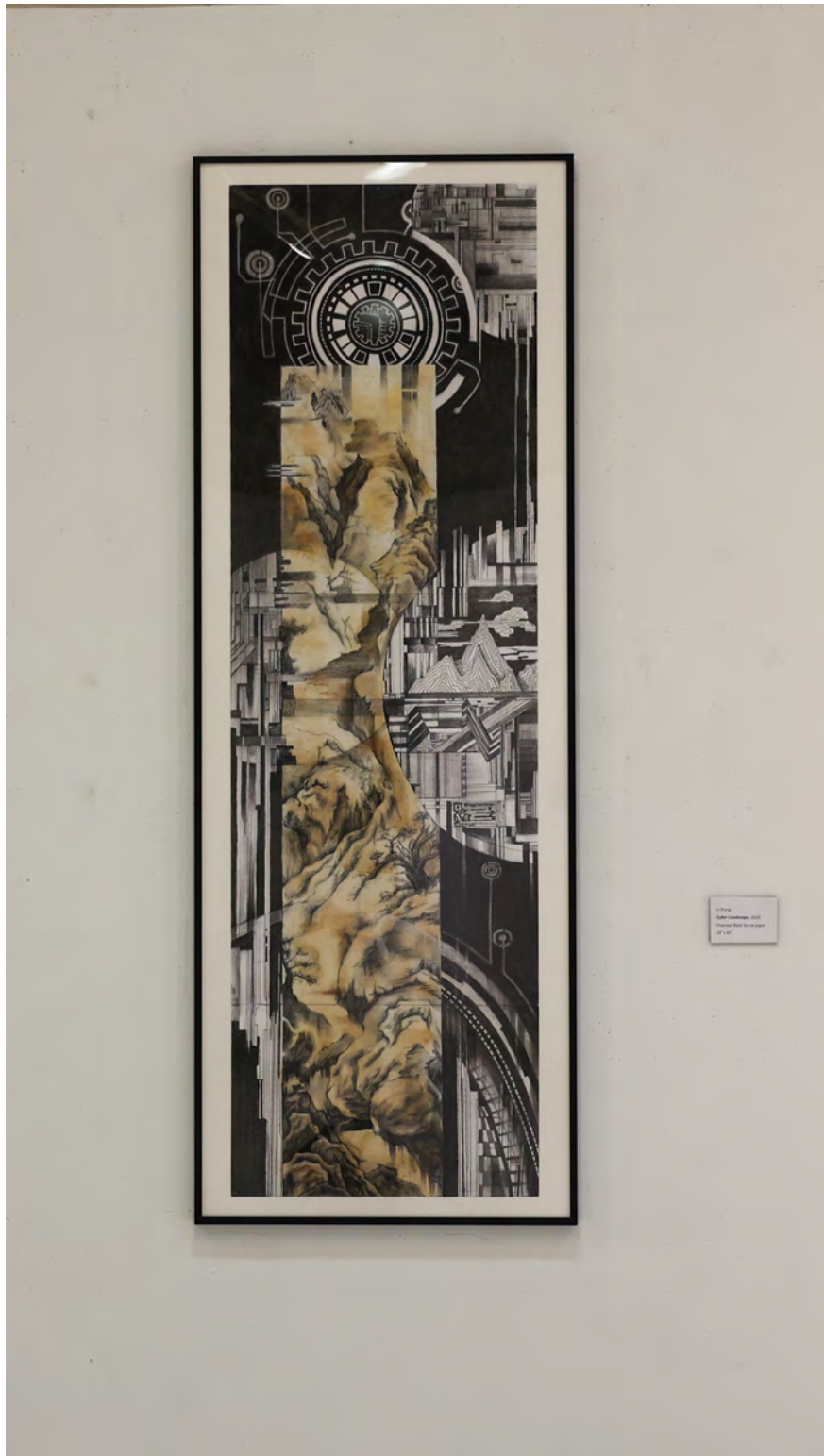


Figure A.13: Li Zhang, *Install*



Figure A.14: Li Zhang, *Install*



Figure A.15: Li Zhang, *Install*



Figure A.16: Li Zhang, *Install*



Figure A.17: Li Zhang, *Install*



Figure A.18: Li Zhang, *Install*



Figure A.19: Li Zhang, *Install*



Figure A.20: Li Zhang, *Install*



Figure A.21: Li Zhang, *Install*



Figure A.22: Li Zhang, *Install*



Figure A.23: Li Zhang, *Install*



Figure A.24: Li Zhang, *Install*

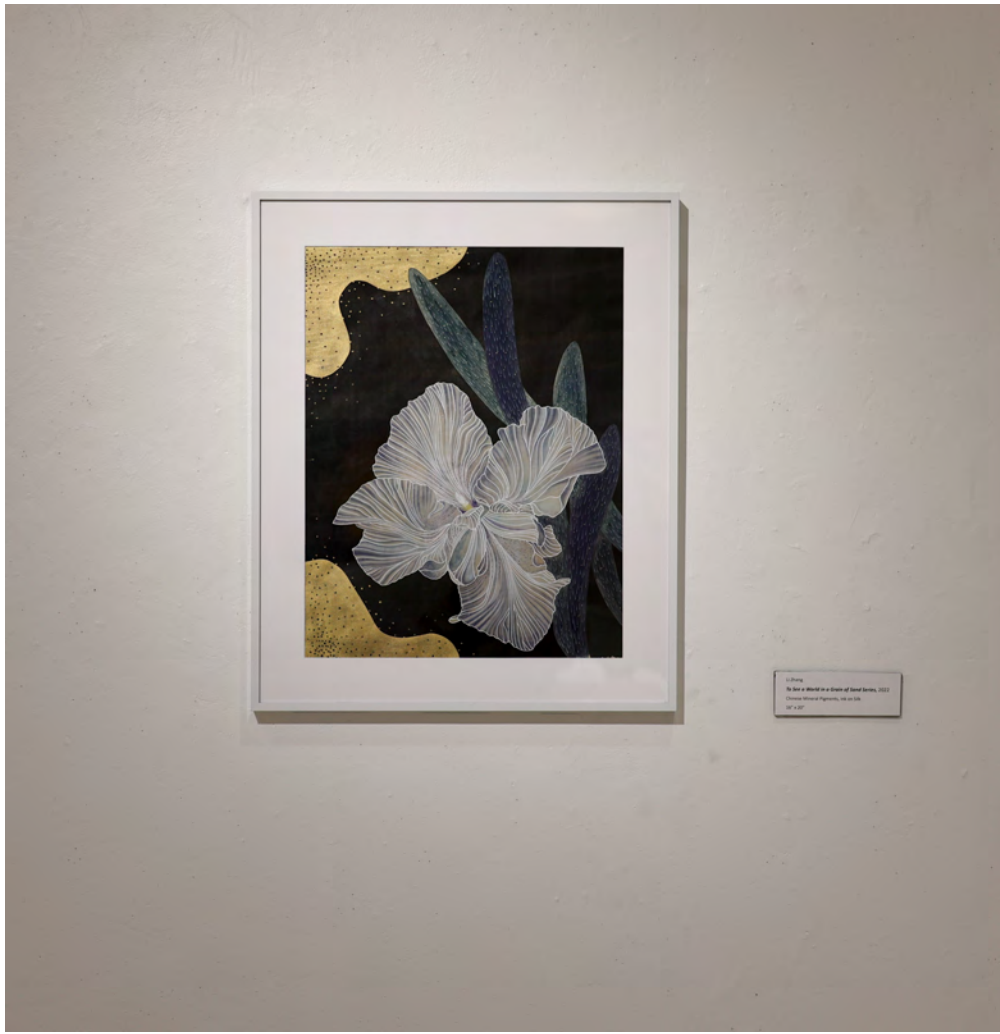


Figure A.25: Li Zhang, *Install*



Figure A.26: Li Zhang, *Install*



Figure A.27: Li Zhang, *Install*



Figure A.28: Li Zhang, *Install*



Figure A.29: Li Zhang, *Install*



Figure A.30: Li Zhang, *Install*

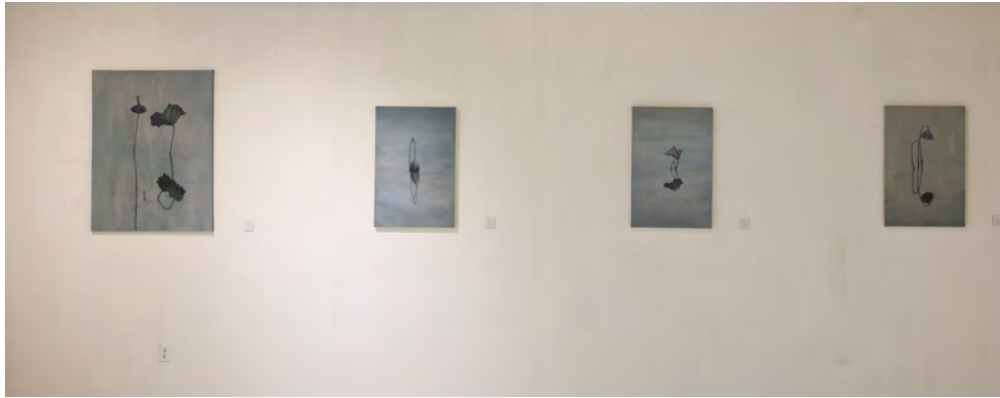


Figure A.31: Li Zhang, *Install*



Figure A.32: Li Zhang, *Install*



Figure A.33: Li Zhang, *Install*



Figure A.34: Li Zhang, *Install*



Figure A.35: Li Zhang, *Install*



Figure A.36: Li Zhang, *Install*



Figure A.37: Li Zhang, *Install*



Figure A.38: Li Zhang, *Install*



Figure A.39: Li Zhang, *Install*

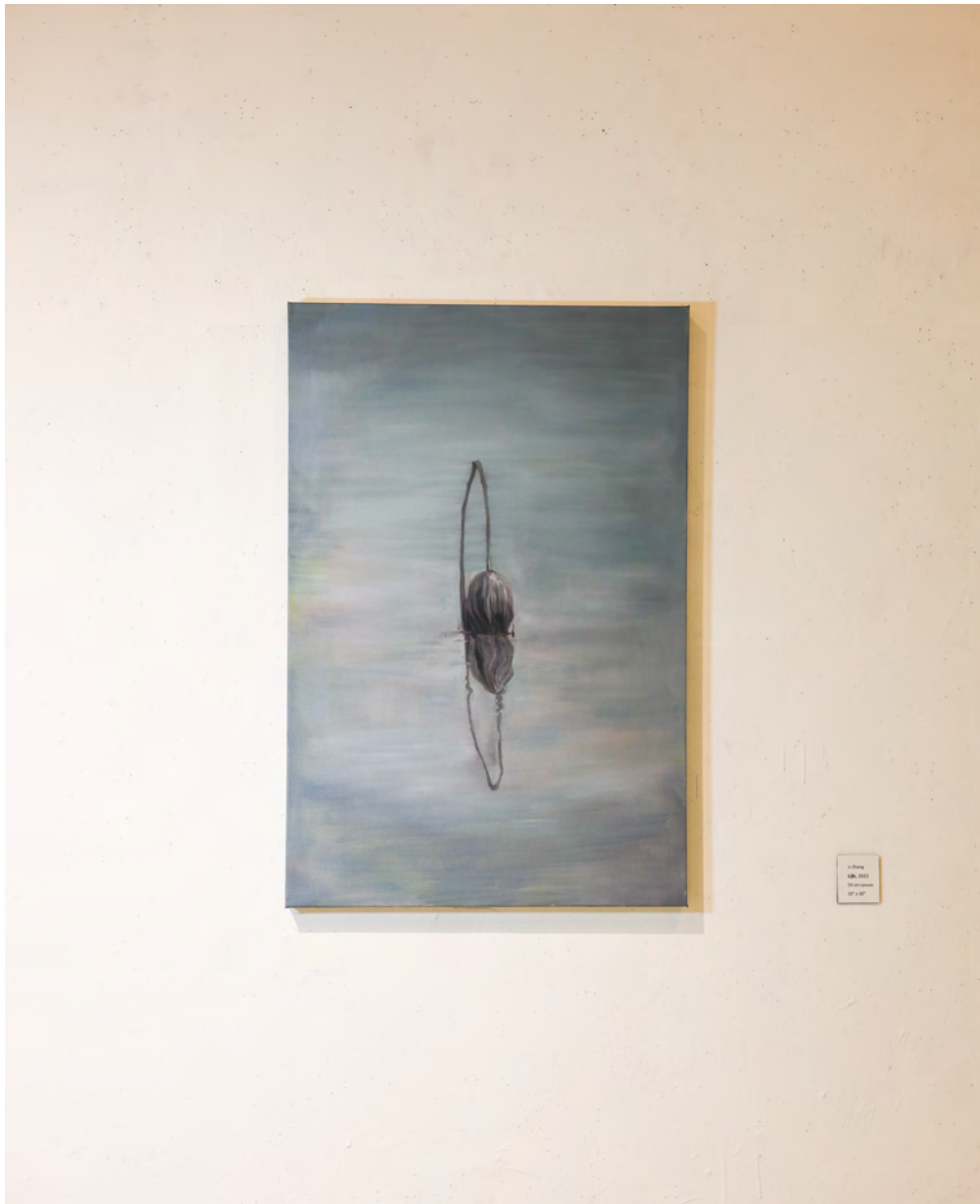


Figure A.40: Li Zhang, *Install*



Figure A.41: Li Zhang, *Install*