

## “The experimental results”

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### Abstract

#### “The experimental results”



*“gamble”  
60 x 60 x 85 cm.  
wood chip  
2009*

The beginning of my creative works started from experimenting with both traditional and modern materials such as wood, steel, glass and plastic sheet. To expose to the properties of materials, I have learned that each material has its beauty and meaning. The reflection of stainless steel, the hardness and stability of the rock, the transparency of plastic sheets, all properties of these materials inspired me. I could imagine using some different materials into my works in order to express my ideas emotion.



*“hole light”  
40 x 60 x 120 cm.  
Stainless lines , light  
2008*



*“Shape of the city in the distance.”  
185 x 170 x 320 cm.  
wood chip  
2010*

## Introduction

### Artist

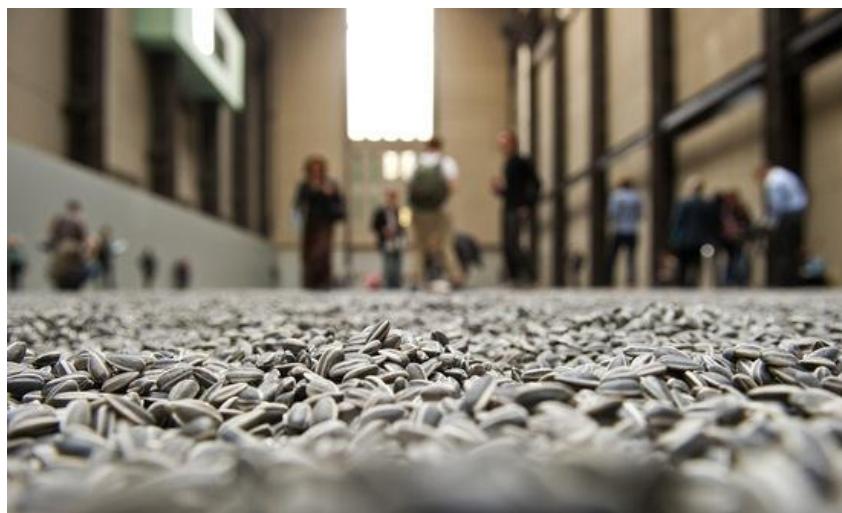
Ai Wei Wei as the man-made objects. The functions and meanings as time passes, how much space those objects that have meaning or context thereof increases. Become ingrained with the content object. And when he brought those objects to create art works. Bring meaning to those objects, it shows its identity.



Tate Modern has purchased 8 million tiny sculptures by Chinese artist Ai Wei Wei , via The Guardian. At 10 tons, the acquisition of ceramic sunflower seeds is the museum's largest. In the photograph above, members of the press walk on the ceramic seeds at a preview of the original installation of the work at Tate Modern in 2010.

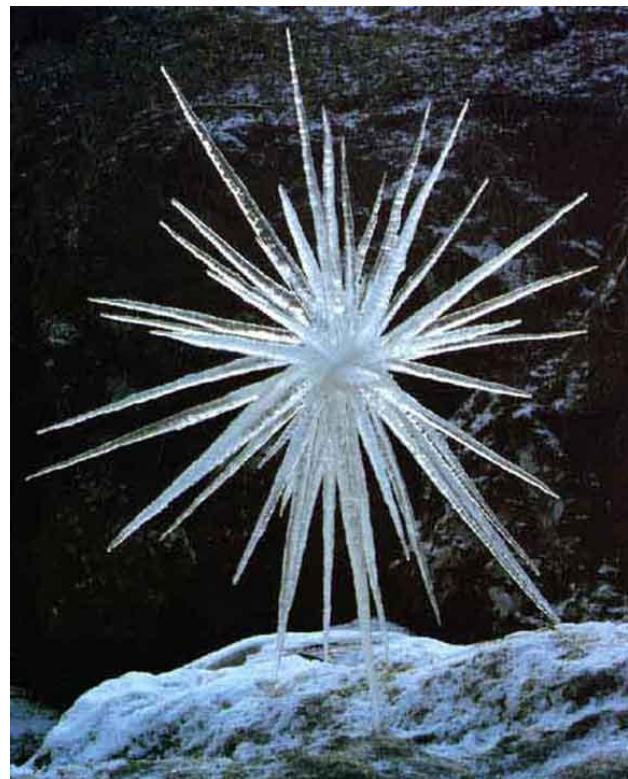
That exhibit featured 100 million of the seeds, which blanketed 1,000 square meters.

Photo by Leon Neal/AFP/Getty Images

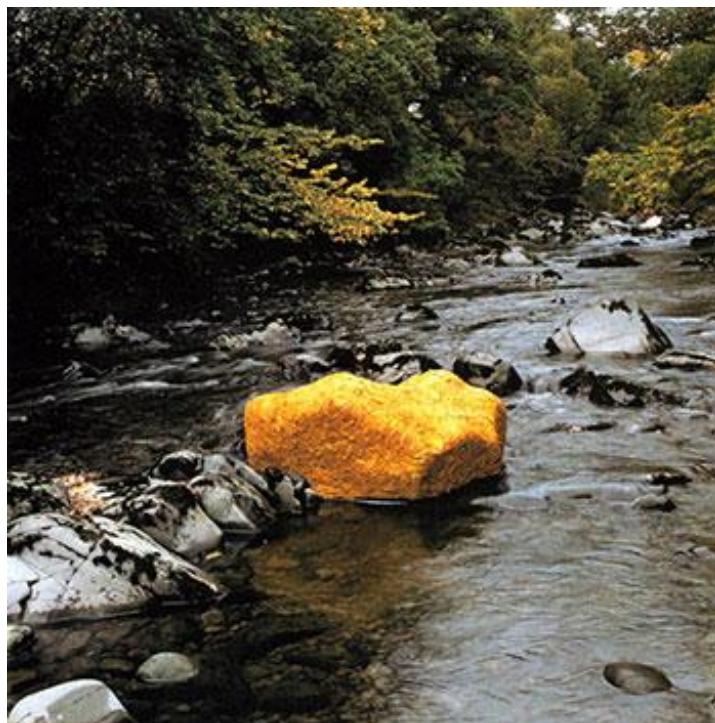


*Aiweiwei. Image comes from <http://Aiweiweisway.blogspot.com/>*

Andy Goldsworthy see his creative inspiration comes from the materials available in the area where he went. He said that we will always find something new every time we looked up and create something . Those materials interesting thing is that when we make or do something with those materials. I have found the ability of it. The nature of the material and emotional material storage hidden. It was an exciting discovery .



*Icicle Star, joined with saliva*



*river rock finished with gold leaf*

Andy Goldsworthy .Image comes from, <http://www.goldsworthy.cc.gla.ac.uk/>

### My experimental of my work

In the creation of my objects and materials. Is what I used in the creation. I believe that the material is something called emotional material. Can be made possible by the ability of the material and materials can create an objects. In this case the material is not original material of the object. Make meaningful previous mode of emotional changing filtered of the object to.

When an object is an emotional feeling to have my identity. The object of the attitude of me. Not the old or traces, it is a time and over time, Therefore object so as being imaged, instead of longing for the nostalgia. Therefore, changing the material to make the mood changed.

*(down) In the nick of silence*

*45 x 45 x 75 cm. transparent acrylic sheet , ligament , steel rod.*



*(up) Sustain 185 x 75 x 75 cm.*

*transparent acrylic sheet , ligament*

While experimenting with different material, I found out that *burden* and *struggling* are two key words of my focusing. Being in the contemporary society, one need a strong will to fight with an endless work. I then put “the struggling life” into my content of these works. The idea of my presentation is to show an illusion which can be interpreted as the exhausted spirit inside the body. And the two states of mind, the exhaustion and the vitality, should be presented through a penetration form.

The images of struggle life



The images of struggle life



(Image from <http://scoop.mthai.com/specialdays/2357.html>)

Society is made up of several classes as rich and poor, employers and employees which individuals in each class will have a different lifestyle, example people have money sitting Sedan Elegant dress but the poor pedestrian, hung bus a wear cheap clothes. Therefore seen as " racist" are important in the identification of individuals in the life.

Therefore the most important social problems . It is the gap (Gap) between classes if the gap between the rich and the poor very far apart. It would be dangerous to the stability of society. More just because it was "class conflict" as a consequence of misunderstandings between class and will lead to/"Class struggle" on a caste feeling. Their class is the class of the downtrodden.

For me, the struggle is an issue that interests me. And want to bring the content in my work. I think people who live in the city. Most people struggle with life. These people have worked hard to give life to their survival. Struggling to see the exhaustion in their eyes.



*Self portrait.*

22 x 15 x 15 cm.

Plastic (PVC), Black wire, Wax.



*Exhausted*

15 x 20 x 15 cm.

Plastic (PVC), Black wire, Wax.

## Materials

In the early stages of my working process, I found many possibilities to create shapes by employing transparent plastic sheet. Different technique can be applied such as blowing heat, Sewing sheets together, cutting and joining them together.



(Left) Wind blow gently  
25 x 20 x 20 cm.  
blowing heat Plastic (PVC), Black wire



(up)Self portrait.  
22 x 15 x 15 cm.  
Rod plastic sheet (PVC), Black wire,  
Wax.



(up) Struggling with exhaustion

185 x 120 x 100 cm. plastic sheet (cutting and joining them together)

(left) Sustain

185 x 75 x 75 cm.

transparent acrylic sheet , ligament

Sewing sheets together

In the experiment, I have notice an ambiguous form inside the overlapping layers of plastic. Through the refraction of light on plastic surface, the inner form became distorted. It was a sense of something mysterious. Seeing that happened, I began to think of a penetration form



(left)Conversation with exhausted 35 x 120 x 85 cm. plastic sheet (cutting and joining them together) fiberglass



(right )Struggling with exhaustion  
185 x 120 x 100 cm.  
plastic sheet (cutting and joining them together)  
fiberglass

## Results

In the experiment of my works, I found inside and outside form, as a core character of my sculpture. In order to express a precise message, on this working state, I have also conversed the sense of the hardness or lightness of materials in some part of my works. The visual appearance of inner form and outside could be different from the actual material.

The results of my work I think it's a huge problem in the use of experimental techniques. Sometimes I began to see that. Technical results can not explain fully. Maybe it's because I'm stuck with too much content. Art is not made to work only.

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