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Further information:

Famous for the nightmarish narrative scenes of hell or landscape.

Hieronymus Bosch

Self-introduction:

Hi, I am Hieronymus Bosch, you can call me Bosch if you like. As you all know I am a Dutch artist, and my works are collected and display in Austria and Spain as well. I like to create fantastic imagery. For clarification, I sometimes signed "Jheronimus Bosch" on my work, so if you see a painting with the sign, it is mine. The name derives from the place I was born in, Jheronimus. I was born in a family with art history, my grandfather is an artist and my father is an artistic adviser, some of my uncles are artists as well. Unfortunately, neither of their works has been survived and kept. In 1463, there is a disastrous fire which damaged 4,000 houses, and I witnessed it. I could not wipe the scene off my mind, not even after several years. It might explain the nightmarish scene in my work, I just create them sub-conscious. After I became a popular painter, I started receiving commissions from abroad to survive.

Basic information:

Year Of Birth: 1450

Date Of Death: 9 August 1516 (at age 66)

Nationality: Netherland (a Christian)

Spouse: Aleyt Goyaerts van den Meerveen

Career: Artist

Style: visionary creator+ color blender +space builder + surrealist+ triptych creator + fantasy artist

Main topic: Christian scenes + detailed landscape + nightmarish narrations of the paths of sinners

Works: The Garden of Earthly Delight, Crucifixion of St. Julia...view more

likes and interests: telling morally inspired tales or stories

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If you want to know more about my work, talk to me via facebook or contact me by email or phone call, see my personal contact information below.
I live in countryside in Guangdong.

Further information:

Famous for accurate and stylized way of painting, as well as the reproduction of ancient murals.

Zeng Hongliu

Self-introduction:

I am Zeng Hongliu, a Chinese artist. I am really interested in heavy-colored decorative paintings, frescos and wood carvings. I developed my interest in ancient Chinese frescos since I was nine. After graduated from Guangzhou Academy of Fine Arts, I stayed in the college and became a teacher teaching postgraduates. During my time being a teacher, I insisted on studying mural paintings and began my journey on painting frescos. Since retirement, I live in the countryside nearby Guang Dong province and continue my career as an artist. I am also keen on carving, so I produced wooden carving focused on the complex design of headwear from different nations in China.

Basic information:

Year Of Birth: 1938

Year of Death: 2011

Nationality: China

Spouse: unknown

Career: artist (painter + sculptor)

Style: shape creator + traditional pattern-holic + draft person

Main topic: Traditional mural + head wear from various nations+ mythological scenes and characters (such as the god of the sky) + narrative scenes from ancient China

Works: Atmosphere and clouds, Jade Emperor, Ten Taiyi and the God of Thunder...view more

like and interests: Chinese myths and Heritage, Chinese ancient figure drawing, symbolic Chinese patterns

contact information:

INTERPRETATIONS OF WORKS BY BOTH ARTISTS

SIMILARITIES

- Both artists are concerned with depicting stories in the composition of their art works. It is interesting analysing the deeper meanings associated with the symbols motifs and characters which populate their respective paintings. There is a great deal to be discovered about the cultural backgrounds of the two artists.
- Both Bosch and Zeng are reliving or upholding past cultural values
 - Since Zeng's work is about ancient China and Buddhism, Bosch's work is about the concept of hell and heaven, as well as biblical stories from European. I believe there is a huge amount of cultural elements in both of their works. Works with a long history are also attractive to me; both these two artists lived through period of great change and revolutionary thinking. Bosch at the advent of the Renaissance in Europe and Zeng lived through the cultural revolution in China.
 - As an artist caught up in the beginning of the Renaissance – a period of history which looked back to the doctrines and disciplines of ancient Greece and Rome as well as looking forward, Bosch would have been aware of this. As a Northern European, Bosch may have been argued with the style of Renaissance Christian imagery to begin with, and may have opted for a rougher less refined style in the beginning of his career. Bosch may have particularly been influenced by moves forward such as using perspective and the love of careful composition.
 - On the other hand, Zeng was witness to the cultural Revolution in China and like a European Renaissance whilst prefers to look back to the richness and mysteries of ancient lost culture in China.

DIFFERENCES

Hieronymus Bosch	Zeng Hongliu
<ul style="list-style-type: none">Bosch's work is about upholding the value and teachings of Christianity for a European audience.	<ul style="list-style-type: none">Zeng sees it as a duty to remind people about China's ancient culture and values; by depicting the scenes from well-known Chinese ancient myths, as well as the fabulous characters who does not belong to the mundane, for instance, the Jade Emperor, who is said to be the ruler of all temporal.
<ul style="list-style-type: none">Bosch's drawings and paintings seem to suggest that he is disgusted by human behavior. He depicted people as if they have no innocence and often created a dark and brooding atmosphere. The Crucifixion of St. Julia is typical of Bosch working to portray his melancholia and fearful medieval beliefs which show the weakness of mankind (on his descent toward hell due to his sins) and the fears and desires of men.	<ul style="list-style-type: none">Comparing to Bosch's work, Zeng is more optimistic and sees the positive possibilities of human kind. He believes that Chinese will revitalize the extraordinary art history one day and inherit it to the next generation.

Hieronymus Bosch

- There is little hope and compassion in Bosch's work; and it is not until we see scenes like *The Garden of Earthly Delights*, which is one of his most famous works. There is some compassion and hope expressed as he portrays the joys of going to heaven and innocent delights awaiting good Christians in paradise.
- Bosch's work is typical of how Northern European painting of this genre differed from that of the south of Europe. His style and message as well as the aesthetic of his work was more direct, more brutally realistic and less inclined to be romanticized. However as an artist working during the Renaissance period in Europe, he was influenced by ideas such as using perspective, and composing subject matters carefully according to more mathematical principles.
- An expiatory self-punishment, for accepting well-paid commissions from the Habsburgs and their deputies, and therefore betraying the memory of Charles the Bold. His work is also a representation of late medieval didactic literature and sermons. Some say that Bosch created all these gruesome arts to inform Christians to behave themselves, otherwise they will be penalized as he demonstrated. Bosch is trying to gain acceptance among audience, by offering the option of detachment, both from the real world and from the painted fantasy world.



<the Garden of Earthly Delights> by Hieronymus Bosch,
<http://www.hieronymus-bosch.org/The-Garden-of-Earthly-Delights.html>

Zeng Hongliu

- Zeng is acknowledging the tradition of copying in China and by reproducing, some may say plagiarizing a style from the past. He is reminding people about how artists used to learn their trade in the past. The method used by tutors in teaching art in China is mainly reproducing works from other artists.
- Zeng is also addressing the idea of cultural diversity in China. There are 56 nations in China, the most populated one is Han and the others live in specific regions following their ancestors' habit and living code. Zeng produced the cultural significance rich wooden carvings to assemble the nations together and to reinforce the uniqueness of each one of them.



<Wooden sculpture>, by Zeng Hongliu
 From an exhibition brochure



Part of <ten Taiyi and the god of thunder>, by Zeng Hongliu

<http://fashion.163.com/16/0303/13/BH82PUIH00264MK3.html>

Three selected works

<the crucifixion of St. Julia> Hieronymus Bosch, Year 1497, Oil on panel, 104 cm×119 cm

The painting is a triptych, showing the influence of Christianity as a religion on Bosch, and narrates the scene of the crucifixion of a well-known Christian character: St. Julia. The panel on the left of the triptych demonstrates a house on fire, occupied by demons in the night time; on the right, which is in the morning, the scene of ships sailing ships is presented, with two slave-dealers depicted on the middle panel.



<death and the miser>

Hieronymus Bosch, Year 1494, oil on panel, 93 cm×31 cm

The painting is a panel of a triptych. It reveals the influence of the art of dying in the 15th century, grounded on the philosophy of Christianity. It conveys a message which encourages Christians choose Christ over sinful pleasures; by demonstrating the miser's inability to resist worldly temptations



<太上昊天玉皇大帝> (<The Jade Emperor>) Zeng Hongliu, Year 1985-1986 on paper 425 cm×297.6 cm

The painting is a copy from the ancient fresco in YongLe Palace. The main character is the Jade Emperor, who is a god according to Chinese myths, and there are other immortals around him waiting to be summoned by him. Zeng's intention is to remind Chinese people of the past glories of Chinese art.

triptych

Could be folded up as the panels are joined by hinges, so it is transportable

being free standing once opened

Bosch would have used DIY oil paints on wooden panels

Sometimes is called "altar pieces"

Center pieces to the decoration of churches altar

Was a standard form for church altar paintings from the middle ages onwards.

The three connected panels are similar to comic strip

Was used in China before to segregate specific areas

Nowadays used in commercials or pop art

Modern triptychs exist in paintings still but also in photography as well.

mural

Zheng may be using acrylic paints and tempera paint on a cement with plaster surface

Nowadays developed into street art

as it evolves, more cultural elements are applies, such as pattern of particular character

In modern society, people use them as wallpaper

Once popular in both Europe and Asia

One of the earliest form of art

The ancient murals are always a narration of stories

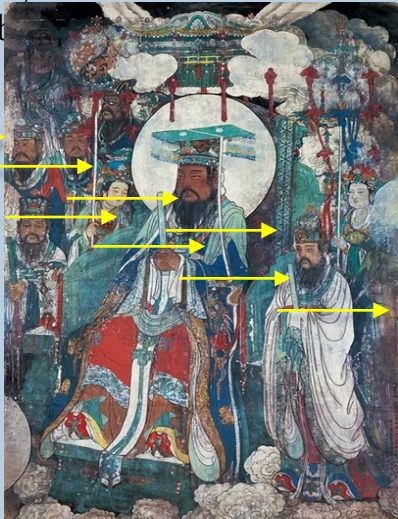

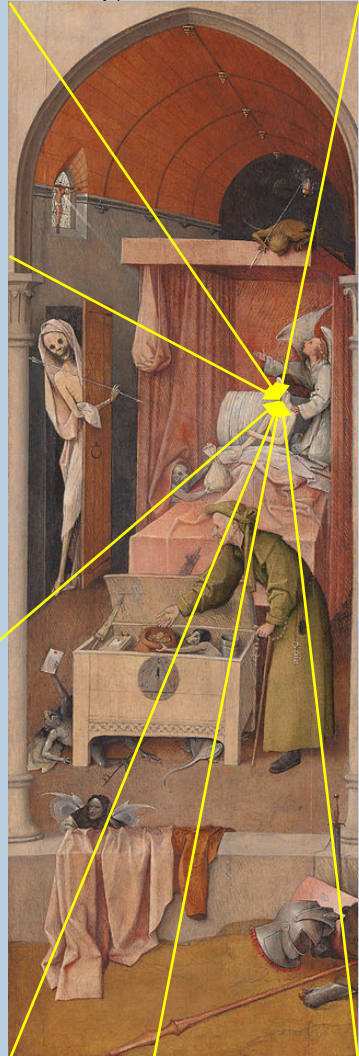

Used to decorate buildings firstly

Basically means painting on wall

Comparison

	<Jade Emperor>	<the crucifixion of St. Julia>	<the death and he miser>
color	<ul style="list-style-type: none"> Dark and gloomy Natural and realistic Cold color, such as cyan, is widely used. The color was made from natural stones such as Lapis Lazuli and Azurite, it costs relatively less than the making of other colors, so the main color key of Chinese decorative murals are always blue or cyan. Other significant colors: red represents luck and auspiciousness. Yellow is the color of emperors, only rulers have the power to use yellow. 	<ul style="list-style-type: none"> Dark Natural and realistic Warm color, such as the pink color on the dressings and the general reddish brown color tone. Royal Blue color on St. Julia's dress symbolizes royalty and the advent of king, it is also an implication of the birth of Jesus. The brighter blue at the background has similar meaning, and it is also a symbol of heaven. Pink, or Rose, is the representation of joy and happiness, as well as feminity. 	<ul style="list-style-type: none"> Relatively lighter Natural and realistic Warm color, for instance, the yellow color on the wall and the furniture; the orange color on the tunnel and all cloths. Yellow in Christian culture, is the symbol of purity and light. However, sometimes it implies cowardice. Brown color represents commonplace, signifying the connection between human kinds and Jesus.
tone	<ul style="list-style-type: none"> There is no tone 	<ul style="list-style-type: none"> The dark to light tone is very significant, especially on St. Julia's dress. The tone is blended smoothly The tone is used to create form 	<ul style="list-style-type: none"> The dark to light tone is insignificant, since the light shines from the front of the scene and does not create much tone on the furniture or on figures. But it gets darker as entering the tunnel. The tone demonstrate distance
texture	<ul style="list-style-type: none"> Painted on wall, so the surface is slight slight deteriorated, but basically flat upon the wall texture 	<ul style="list-style-type: none"> It is painted on wooden panels, so that the surface should be flat Polished so it is shiny 	<ul style="list-style-type: none"> It is painted on wooden panels, so that the surface should be flat Polished so it is shiny

line	<ul style="list-style-type: none"> The lines are separated from each other The curving lines are smooth hand continuous, mainly used to trace out the folding of dressings and to outline figure features Therefore there is lack arabesque line 	<ul style="list-style-type: none"> The presence of line is not highlighted, since all contents are formed by color lumps Few lines are used to emphasize the folding clothes and the Cross. lines are straight and angulate 	<ul style="list-style-type: none"> Similar to the other two works, lines used in this work has an emphasis on the pattern of clothes. The lines are also used to address the outline of objects, such as the boxes, the bed and the tunnel. Therefore there is arabesque line Lines are straight and angulate
pattern	<ul style="list-style-type: none"> There are lots of Chinese traditional patterns, such as the Chinese knot and the cloud motifs 	<ul style="list-style-type: none"> There is few significant pattern The Cross is the only religious pattern 	<ul style="list-style-type: none"> There are few European patterns, such as the window and the crucified Jesus
shape	<ul style="list-style-type: none"> The circle, which is similar to a halo, to differentiate the emperor from human kind. 	<ul style="list-style-type: none"> There is no outstanding shape, except for those implied in the picture space by perspective eye-lines (arch shape of the ceiling) 	<ul style="list-style-type: none"> The presence of regular shapes such as rectangles.
form	<ul style="list-style-type: none"> Created by lines of varying thickness and value 	<ul style="list-style-type: none"> Created by shading and applying tone to figures especially 	<ul style="list-style-type: none"> Created by toning, especially on the tunnel Sense of space
composition	<ul style="list-style-type: none"> Utilize the traditional way of composition, which is placing the leading figure at the center, to address the most attention The whole painting is busy, due to the followers of the emperor, so there is no quiet areas. 	<ul style="list-style-type: none"> Compose the leading figure at the middle as well. Similar to <i>Jade Emperor</i>, there is a crowd of spectators below St. Julia. However, the background is quieter, demonstrating only the clear sky, the sea and several boats. The two panels aside are much quieter, with a few characters and landscape only. 	<ul style="list-style-type: none"> The composition follows the one-point projection rule. All objects and figures locate on the leading line The size of objects emphasize the distance. The nearer the object is to the viewer, the bigger is it. However, the characters are squeezed at the center of the painting.

size	<ul style="list-style-type: none"> 425cm×297.6cm, huge piece of work, because it is drawn on the wall 	<ul style="list-style-type: none"> 104 cm×119 cm, it is quite big since it contains three panels. 	<ul style="list-style-type: none"> 93cm×31cm, smallest amongst the three works, because it is a single panel
Perspective (the leading lines)	<ul style="list-style-type: none"> Horizontally distributed. Viewers observe from top to bottom 	<ul style="list-style-type: none"> Distance created by the pale distance Use overlap of figure to create distance 	<ul style="list-style-type: none"> Follows the one-projection rule Viewers are led by the leading lines 
materials	<ul style="list-style-type: none"> In ancient times, the paint were all made from natural ingredients, as mentioned before Nowadays, paints used in mural drawing are acrylic and oil paints. The painting is drawn on a fixed  <p>A photograph of Zeng at work.</p> <p>http://fashion.163.com/16/0303/13/BH82PU1H00264MK3.html</p>	<ul style="list-style-type: none"> During 14th century, paints were made from natural plants and rocks. Dutch people was the founder of oil paints. They mixed flaxseed oil with the paint, so that the color is durable and saturated. The panels are used to solve transportation concerns, they are made from woods. <p>(same with <i>the death and the miser</i>)</p>	

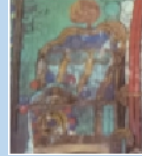
The leading characters

<Jade Emperor>	<the crucifixion of St. Julia>	<the death and he miser>
<ul style="list-style-type: none"> The Jade Emperor <p>The Jade Emperor is the most important character of Taoism—monarchs court, and the followers The Jade Emperor is the immortal emperor of the sky, of the world; he controls everything, cleans up the evil and brings order across the land. In order to emphasize the power of the Jade emperor; with other immortals serving, protecting him and informing him of the latest news.</p>	<ul style="list-style-type: none"> St. Julia <p>The woman being crucified on cross like Christ is the Christian martyr Julia of Corsica, who suffered from the same torture and punishment as Christ in Corsica, the hands of Roman authorities. When she refused to worship the pagan gods of the Romans and disrespected the state gods. Originally she had been a slave girl from Carthage. She was martyred around 439 AD and became a patron saint of Corsica (being declared a saint on 5 August 1809 at the Catholic church). Today people still celebrate after day for her, on May 23rd.</p>	<ul style="list-style-type: none"> The miser <p>The existence of the miser is debatable, he can either be mythological or realistic. The miser is the character who is addicted to money and is not willing to spare a cent on unnecessary things.</p> <ul style="list-style-type: none"> The god of death <p>the death is commonly known as the fearful creature who take people from the man world to hell. Commonly, the imagery of death holds a reaping hook and is dressed in black robe, with a blurry face or a white mask; whilst the death in this work is in white robe, half naked, holding an arrow pointing to miser.</p>
<p>Myths:</p> <ol style="list-style-type: none"> A reflection of ancient Chinese society, most of the mythological characters originate from real people An earlier explanation of the occurrence of weather or other natural phenomena. 	<p>Church:</p> <ol style="list-style-type: none"> Symbol of power center of education lands run by feudal lords Smaller countries and kingdoms were led by monarchs 	

Comparison

	Zeng Hongliu (Chinese)	Hieronymus Bosch (European)
Figure features	<ul style="list-style-type: none">Chinese figure drawing originates from Chinese pictograph, which has set the base of its stylistic style. Figure drawings mostly appealed in comic strips or poems, with the intention of recording stories, that is the reason of the abundant narrativity in them. Chinese figure drawings follow the motif of “be alike in spirits”, so they are not focused on replicate an exact face.	<ul style="list-style-type: none">European figure art, or portraits originates from the ancient Egypt before 4 BC. Ancient Egyptian Pharaohs asked artists to draw portraits of them and their families, so that they would have an “immortal“ life in the Midgard, because they believe their spirits would stay with the portraits after their physical body died. In order to satisfied the Pharaohs’ commands, the artists had trained themselves to record every details of the Pharaohs’ face, which was the initial concept of Realism. This realistic style of drawing has been popularized in the ancient Egypt; later on, the technique has impressed other ancient European countries such as Greece and Rome. The European portrait s has obeyed the motif by representing “the true, the beautiful and the good” inside human; that is the reason why after several art revolutions, figure drawings and portraits are still following the “realistic” flow.
Original context and setting	<ul style="list-style-type: none">In the early Qin Dynasty, slavery was popular over the period and had the first emperor of China—Qin Shi Huang. That was when decorative mural culture started in China. In order to promote the Emperor’s power, art at that time was on the topic of how great and how mighty the Emperor. The crowd around the Jade Emperor is a reflection of the officials around Qin Shi Huang.	<ul style="list-style-type: none">As the center piece of decoration as a church altar. The most holy place in a church where the priest will offer the sacrament and the host to the congregation. As a backdrop to all important are ceremonies and within the view of all the congregation to be slowly digested over the duration of a church service. Designed in three panels to echo the three aspects of god (god, Christ and the holy spirit) and intended to reinforce the teaching of Christ.

<Jade Emperor>



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The Forbidden City

pattern: a great amount of Chinese traditional patterns and motifs have been applied.

- The hat is only for emperors to wear in big ceremonies or formal imperial courts.
- Cloud patterns in Chinese culture have the meaning of “luck”, because they are the “transportation” of gods.
- The Chinese knot is knitted with colored ribbons, and is used for decoration purpose, especially during festival. There are four different kinds of knot: basic knots, knots practice use, figurative knots and decorative knots; they all have different meanings, but all of them symbolize auspiciousness.

color: the color is generally dark and gloomy, looked a bit dirty. There are several light colors such as white and cyanine, to balance with the dark ones. The main color range is cold color: as we can see, lots of greenish and blueish color were used, along with little amount of yellow, because of the expensiveness of the making of yellow color. Whilst Bosch used warm color, with several red and orange color as highlights, especially on figures.

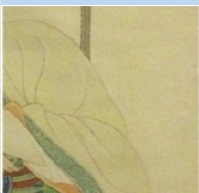
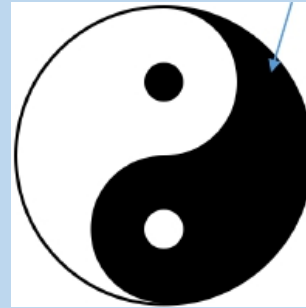


Figure drawing by Zhang Daqian, taken by me in an art exhibition.

Lines: Ancient Chinese figure drawing were similar in many ways, especially of the smooth and continuous lines. The features were basically the same; such as round face, long but narrow eyes, thin eyebrow and a small mouth; the characteristics on hands and feet were similar. The lines are thin and smooth to create the texture of clothing.

Technique: This type of traditional art is called “GongbiZhongcai”, meaning painting with exact delineation and enriched colors. The technique applied is “Zhong Cai”, meaning “heavy color”, refers to utilizing heavy color, applying colors in a heavy way and ending up with a heavy effect. Color is considered as the most important element, so the paint must be well selected. The media used are paints made from natural ores, but the colors are not rich enough, so gouache, water color, Chinese ink and acrylic paints are used to enrich the drawing. The fine lines are created using Chinese writing brush.

shape: The halo behind the Jade Emperor, in order to specialize the emperor, to emphasize the supernatural power he has, as well as the immortality and holiness of the emperor, grounded on Taoism. Ba Gua, or the Great ultimate is a crucial symbol in both Chinese and Taoism culture, which is the Chinese Cosmology and Religious and moral theory. The two parts means “Yin” and “Yang”, or the heaven and the earth; the circle implies the concept of reincarnation of human beings. Similar to Christian culture, where spiritual characters have a halo above their heads.



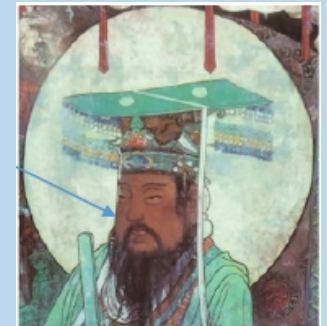
BaGua

<http://baike.baidu.com/link?url=5XjEyzMh2smNJEvlyG5m_aC0gCIMzuNhB_eb3eivUNmhIQa0O5qTsJ1jG2fCQO5Alf_1tDaA6GtN7g6xj7Xk4XRXk8758k3ezwezPmk19HS>



Jesus Christ and the halo

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<Jade Emperor> is similar to <the crucifixion of St. Julia> in terms of narration of a story based on religions. Both of them have crowd of people around the leading figure, but out of different purposes. In this work, the crowds are the envoys of the emperor, waiting for his summon and serve him. In < the crucifixion of St. Julia >, the people act as spectators, some of them are complaining, some are grieving, the others are stirring up chaos. The audience can interpret the works according to their own understanding. The difference is that, Jade Emperor is mythological while St. Julia is a real person.

<the crucifixion of St. Julia> and <the death and the miser>

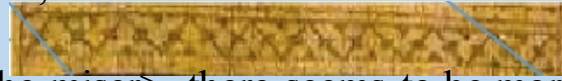
With the information above, we know that the story in <the crucifixion of St. Julia> was based on Christian religion, which Bosch believed in. Devout Christians go to churches every Sunday to purify their spirits, so church is the most important place for them. A great number of churches adopted the arched doorways or ceiling due to their high weight capacity and artistic outlook, which provides a more interesting composition. Bosch has seen the artistic value in them so he utilized the arched shape in his panels in a series of his works, to emphasize on the cultural reference and to enrich the composition of his art.



http://www.tupian114.com/photo_5601.html

The patterns in the <the death and the miser> have significant characteristics of Europe, which are vintage and floristic; what's more, the window in church is also appealing as a pattern.

- In <the death and the miser>, there seems to be more evidence of the use of extreme perspective (one point perspective) taking the viewer toward the painting's subject—the miser in his bed. The ceiling of the room reminds me of a church window and reminds me by its shape that there may be god and heaven above the scene below.
- In <the crucifixion of St. Julia>, We can see some of the fears and warnings which Bosch so readily wanted to issue as part of his wider narrative. The two cities in the distance show disasters befalling the sinful people there. On the right hand side there is a lot of sinking ships in the harbor and the approach left side the city on fire.



Ways in which my work is similar to Zeng and Bosch's:

- Crowded with cultural symbols and motifs making the background to further emphasize my message and define my response to my own culture.
- Stylizing of the human face and figure and the depiction of theatrical scenarios to create a visionary feel in my work, which lets the viewer see how I am sensitive to how women in China feel about their paradoxical connection and disconnection to the values and eruditions of an ancient country in the midst of huge changes.
- Creating work which shows both hope as well as a lack of compassion, such as the hidden face to reinforce my message surrounding what it means to be a young person group in context of modern China.
- Outlining in a narrative way (with the use of symbols, patterns and motifs), my hopes and fears and aspirations.
- Just as the mural of Zeng and the triptych panels by Bosch are a bit like early comic book (for the illiterate). My work draws upon the comic book as well as popular culture (cosplay and Japanese comic book heroines) also to add to my message and make it look temporary in terms of how the audience can respond to it.



<Hidden face>by me



<Qipao and abstract expressionist paint effects>by me



<women and Peking Opera >,by me

Abundant cultural significance:

- Peony: It is the national flower of China, representing wealth rank and longevity. Is is associated with national beauty and heavily fragrance.
- Yulan magnolia: the name means the flower is as beautiful as jade, and symbolizes the pureness of love. The shape of it is similar to lotus, the long and narrow petals broom towards all directions.
- circular shape: which represents satisfactory, reunion and peace. The round fan: we called it “Tuanshan” in China, which is the fan of union.
- Qipao: it is regarded as the national dress of China and has a long history over almost 350 years; its arise is a sign of a raise in Women’ s social status due to the slip up on the dress.
- Peking Opera costume: Peking Opera is the most famous Chinese opera. There are various characters in the opera system and has a distinct costume for each of them. Usually, the headwear is the most decorated part and full of Jewries. The design of the headwear is complex and colored in bright blue or yellow.
- Representative colors (in ancient China):
 1. Blue: represents forever-lasting.
 2. Yellow: it is the royal color.
 3. Red: represents luck, auspiciousness and joy.



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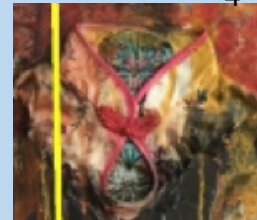
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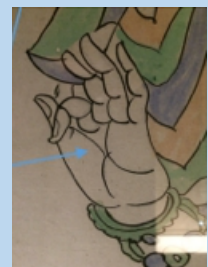
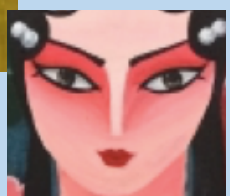
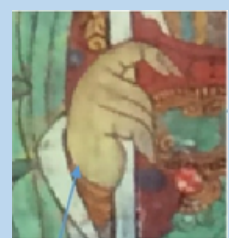
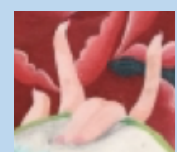
Visionary themes in my works:

My work is seen as visionary because it can describe some of the insecurities of contemporary China. In the Hidden Face piece for example, there is a sinister feel created as if a citizen needs to hide her real self. Also in my “Woman and Peking Opera”, there is a trend for Chinese people to rediscover their rich cultural heritage in tandem with contemporary developments as an increasingly powerful world nation.

1,2,4 are parts of
< women and Peking Opera >; 3 is
<hidden face>; 5 is a part from
<Dripping and Qipao>



<women and Peking Opera>

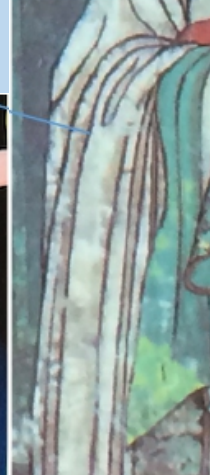


tone: tones are not the spotlight of Chinese traditional paintings, ancient Chinese artists utilize pure colors only, shifting among various colors were seldom applied, therefore tones were not well-created in this work. Whereas in Bosh's works, tones are well produced with a blend in dark to light.

form: the lines produce "structure" which implies form. While in Bosch works, tone plays the dominate role in forming, with the help of lines, which is the feature of European painting style.

• I applied the Chinese featured face and hands on a figure drawing, with a traditional outfit and lots of Chinese cultural patterns. I replicated the narrow eyes, long and thin eyebrow, small mouth on the face and a the elegant hand gesture. Figure drawing by Zhang Daqian)

- The surface is flat and no textures on the figure itself but rich in textures on the edge of the decorative flowers, in order to create a visually solid effect. As I mentioned before, this piece of art is abundant in cultural significance, with lots of Chinese traditional patterns and clothing, and I developed the same elements in my painting.
- The color applied is "heavy", in other words, thick, which is similar to Zeng's painting style; however, the colors are bright and light, different from all the three works I selected. I used yellow, red on the main figure and flowers, referring to the ancient buildings, with decorative blue and green.



<Instead of using lines to create forms, I used tonal blends of color in my own work.>



- The imagery face in this piece of work is similar to the creatures in Bosch's paintings. The face in my work is a symbol of people's deceptive nature and fear to society, whereas the demons represents fear and evil.
- The motif is similar in the way of criticizing humanity.

My piece with the hidden face uses overlapping triangles spiraling into a circle viewers eye to the hidden face in the piece, which is similar to the use of leading lines in <the crucifixion of St. Julia> and <the death and the miser>



<Hidden face>

I have done this piece of abstract work using lots of Chinese traditional cultural patterns.

- The background color is blue, which refers to the cold color applied in <Jade Emperor>. The drippings on top of the blue were colored brown or yellow, with some red as highlights, which is similar to the color that Bosh chose for his works.
- I composed my work using the third composition as a like to triptych
- I applied circular shapes in my work to emphasize the Chinese significance.



<Qipao and abstract expressionist paint effects>

Color: the color range is warm, brown, red and yellow are mainly presented in this piece of work. On the left panel, the color is generally dark, since it is a narration of a burning city during the night time; on the right panel, the color is lighter, presented in the color of dirt, and grey is applied to demonstrate the sky; on the middle panel, the main character—St. Julia is in an orange- red color dress, which is the brightest color used in this piece of art, to draw attentions, the color applied to man around the cross is brighter as well, to show status, since the background is colored in dark brown, the characters are more out-standing as well. The color range of is similar to this work, but generally brighter. In contrast, <Jade Emperor> has a cold color range, with red and yellow as highlights.