

strong visual effect / or make the audience feel a psychological

sublime: pressure

Internal Friction.

Interactive project?
(painting and sculpture mix)

like **internal** or other like society, nature?

Emotional Impact

Why? — I feel that my mood is very affected by emotions recently. • Obsess over

A visual style that expresses emotions:

• Specifically the various style of visual effects that are prevalent in the Millennial era.

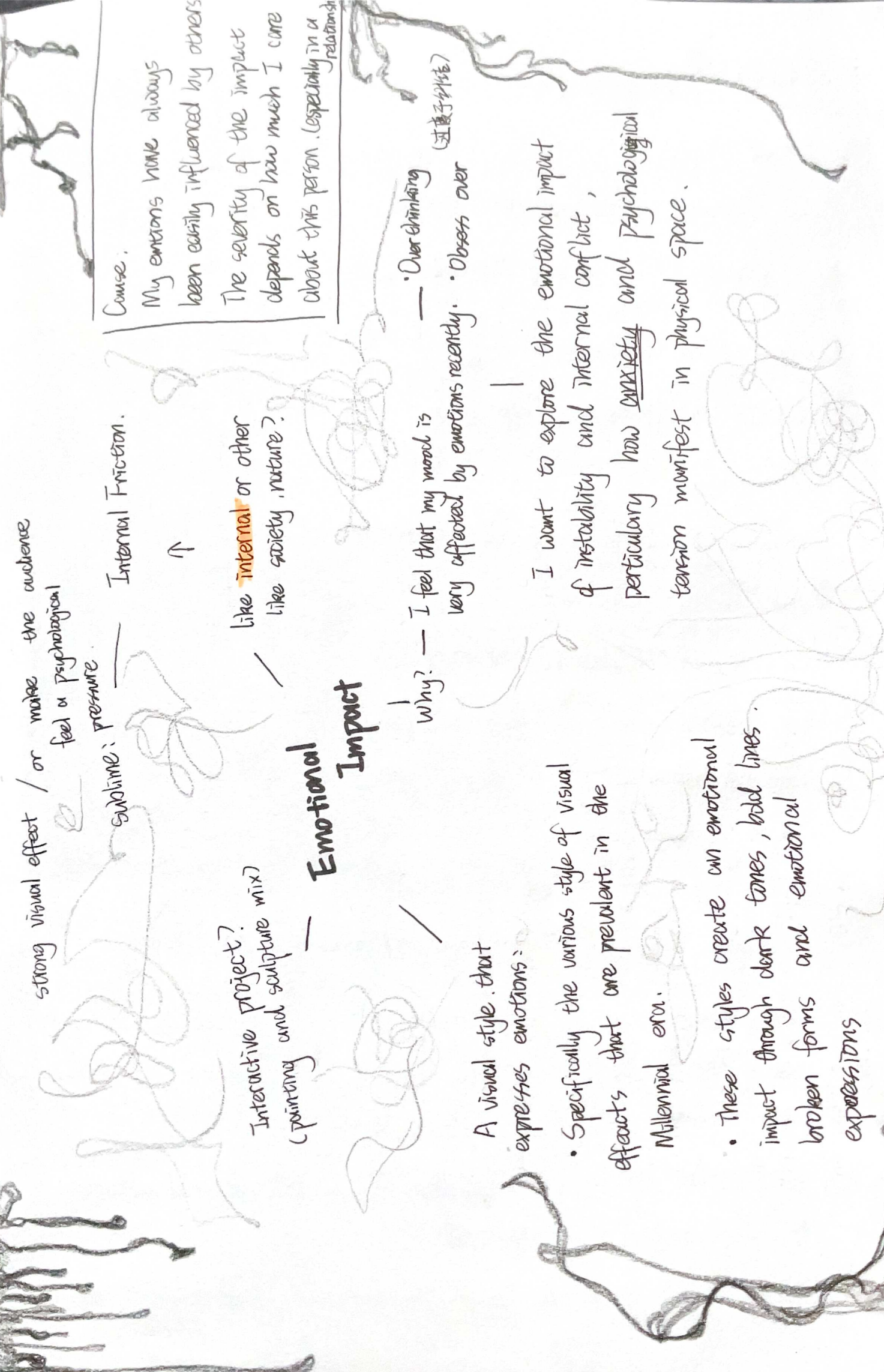
• These styles create an emotional impact through dark tones, bold lines, broken forms and emotional expressions

I want to explore the emotional impact of instability and internal conflict, particularly how anxiety and psychological tension manifest in physical space.

Cause.

My emotions have always been easily influenced by others. The severity of the impact depends on how much I care about this person. (especially in a relationship)

— Overthinking (过度于纠结)



Research.

Artist List:

* Olafur Eliasson «The Weather Project»

Tony Oursler «The Influence Machine» (2000)

Chiharu Shiota «Becoming Painting» (1994)

Wendelin Wohlgenuth «Figures Entering Water» (2019)

Jazbos

Iwaki Sogo — behavior artist

Manon Pretto

Paul Sermon «Telematic Dreaming»

Kahil Chishtee

Elizabeth Alexander

Murina Gonzalez Eme

Book:

«Walking in my mind» — Hayward Gallery (CSM library)

* — Charles Avery

— Yoshitomo Nara

* — Thomas Hirschhorn

— Jason Rhoades

— Yayoi Kusama

— Pipilotti Rist

* — Bo Christian Larsson

— Chiharu Shiota (I was special investigation artist before)

* — Mark Manders

— Keith Tyson

(* The one marked with "*" are the ones I'm interested in and will focus on research)

Personal Experience — Earthquakes

- Earthquakes often occur in the province where my hometown is located.
- The "Wenchuan earthquake" in 2008.

On May 12, 2008, an earthquake measuring 8.0 on the Richter scale struck Wenchuan County in China's Sichuan province, the county's most destructive earthquake in recent decades. The quake left some 87,000 people dead or missing, 375,000 injured and millions of homes collapsed. The earthquake brought heavy casualties and economic losses, but also triggered a global concern and assistance.

Schools Hit by the 2008 Sichuan Earthquake



- More than 9,000 schoolchildren and teachers were killed by the Sichuan earthquake. They accounted for 12 percent of the total number of victims. The quake struck in the early afternoon when most students were at their desks, and young students were taking a nap. More than 1,000 students were killed at the Beichuan Middle School in the city of Mianyang. A total of 6,900 school rooms collapsed.

- Yang Juan, who was studying math with her 34 classmates at Jiyuan Middle School, about 50 kilometers from the epicenter, told AFP, "My math teacher reacted very fast. She told us to rush down the stairs and out into the open. No one was hurt." Moments after Yang got out a large part of the five-story school building collapsed on itself. "I couldn't believe it was really happening. I felt like I was in a dream." Many didn't make it out. Hundred of bodies were pulled from the rubble.

- Parents complained the schools were made of shoddy materials and an investigation was launched into why so many schools collapsed when other

buildings remained standing.

- A 7.0 magnitude earthquake struck Jiuzhaigou Valley in Aba, Sichuan province on August 8, 2017. The earthquake caused serious damage to Jiuzhaigou Nurelany Waterfall, Spark Sea and other tourist landscapes and tourism infrastructure, and had a great impact on the local natural landscape and ecological environment.

Plans for the protection, restoration and reconstruction of the natural heritage are being formulated scientifically and prudently.

WALKING IN MY MIND

"Walking in my Mind" is a large group exhibition centered around the theme of ~~tourists present~~ ~~the world of their minds in their works.~~


Main Idea:

The exhibition's core idea was to transform the inner workings of an artist's mind into physical spaces, allowing visitors to step inside and experience their imagination, rationality, emotions and even subconscious anxieties.

Multisensory Engagement: Sight, Sound, and Touch:

The exhibition was not solely visual but incorporated light, movement, and even physical interaction.

The exhibition aligned with concepts from phenomenology and psychogeography, exploring how environments shape consciousness.



WALKING IN
MY MIND

Question ?

The answer comes after reading.

Q# Are these works representing the real world, or are they creating a whole new fantasy world?

Yayoi Kusama's works are somewhere between reality and fantasy, like elements from the real world (polka dots), but ~~then~~ make reality unreal through infinite expansion.

Q#

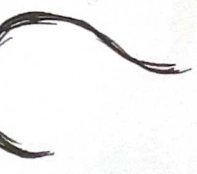
Does the work relate to contemporary scientific, psychological, or philosophical concepts?

Charles Avery's "Island" is closely related to philosophical speculation (ontology, utopian concepts).

Q#

What is the central concept of "Walking in My Mind"?

The exhibition revolves around "visualisation of the mind", in which artists express their imaginations, emotions and way of thinking.



The exhibition encourages visitors to "step inside" the artists' minds and experience their inner world.

Q#

How does the exhibition blur the boundary between reality and imagination?

Many of works use surreal visual elements, such as magnified objects, fictional worlds, and light and shadow changes.



Charles Avery

Charles Avery was born in 1973 in Oban, Scotland. His childhood was spent on the Hebridean island of Mull, which he has acknowledged as being 'the total basis of my subconscious'. Avery creates drawings, charts, sculptures and texts that combine to form museum-type displays. Few of his influences come from the arena of fine art; instead, his imagination has been touched by a diverse assortment of writers, artists and philosophers, including Jonathan Swift, William Blake, George Bernard Shaw, P.G. Wodehouse, J.D. Salinger, Jorge Luis Borges, Joseph Beuys, Woody Allen and Ludwig Wittgenstein. In 2007, Avery was one of six artists selected to represent Scotland at the 52nd Venice Biennale, as part of the *Scotland and Venice* exhibition. His work was shown in *Altermodern*, the fourth Tate Triennial, in 2009. He lives and works in London.

Avery's 'The Islanders' is a fictional world of exploration, cognition, and philosophical reflection. In *Walking in My Mind*, he shows some of the materials brought back by the explorers, allowing the audience to experience the landscape, culture and mystery of the fictional island. This work is not only an extension of the imagination, but also an exploration of the boundaries of knowledge, reality and understanding.



Since 2004, Charles Avery's creation has revolved around a massive project, "The Islanders."

He describes it as a 'philosophical allegory', an encyclopedic inquiry into the fictional island and all its elements, including its people, customs, mythology, topography, human history and natural history.

In Walking in My Mind, Avery's installations simulate such an explorer's report, distributed inside the gallery and on outdoor sculpture platforms.

The island is also home to a variety of exotic creatures, such as: Pieces such as the One-Armed Snake and the jeweled Hare Bejewelled Hare resemble rogue taxidermy and conjure up image of Renaissance curial cabinets or grotesque Victorian exhibitions.

Stone-Mice They are part rodent and part ore, making it difficult to tell whether they are living or inanimate stones.



THOMAS

Thomas Hirschhorn was born in 1957 in Bern, Switzerland. Before becoming an artist in the mid-1980s, he trained as a graphic designer at the Schule für Gestaltung in Zurich. In 1984 he moved to France, intending to join the Grapus design collective, a Marxist group that aimed to combine graphic excellence with a social conscience. After working with them for half a day, he realised that they - like all graphic designers - had to carry out their clients' orders, whereas he wanted to be free; responsible for his own work. His transition to 'artist' took several years. Since then, many of his projects - such as altars and kiosks dedicated to writers and artists - have been intended for public spaces, while the larger monuments to his chosen philosophers (for instance the *Bataille Monument*, made for *Documenta 11* at Kassel in 2002) have involved interactions with the communities in which he was working. In 2009, he created the *Bijlmer Spinoza Festival*, a collaborative multimedia art project based on Spinoza's *Ethics*, which was made in co-operation with people living in the Bijlmer area of Amsterdam. He lives and works in Paris, France.

HIRSCHHORN

Through cheap materials, Hirschhorn created a world of profound social criticism, emphasizing the democratic nature of art.

The materials he chose were common objects in ordinary People's Daily lives, such as cardboard, packaging tape, mannequins, cans, etc., rather than traditional art media.

Thomas Hirschhorn's 2002 installation, *Convermonum*, is a series of caverns and interconnected tunnels made of cardboard and brown packing tape, creating a vast and complex "cave" world. The entire installation consists of four main caves, each carrying a different message and theme.

ST GOLD

GO

Bo Christian Larsson

Bo Christian Larsson was born in 1976 in Kristinehamn, a small town in central Sweden located between the forest and the inland sea; a place of sharply contrasting dark and light. After studying in Sweden, he went on to study drawing, sculpture and installation art at AKI, the Academy of Visual Arts in Enschede, Holland, from 1994 to 1998. Larsson moved to Germany in 2004 and in 2008 began a year's residency in Hamburg as the first recipient of the Philipp Otto Runge Scholarship, awarded to artists whose work relates to Romanicism. In 2009 he was awarded a Flux Factory residency scholarship in New York.



Larsson's work "The First Cut is the Deepest and the Division of Seven" in the exhibition "Walking in My Mind" combines performance, installation, and painting to construct a mysterious self-exploration ritual with seven characters symbolizing different psychological dimensions. The entire work unfolds as a performance without an audience, and after the performance ends the installations objects remain in the space as "relics" infer what events took place. This creative boundaries between reality and fiction, retrospective experience.

allowing viewers to approach blurs the creating an archaeological-like

MARK

MANDERS

Instead of words, he uses objects to explore how they inspire the mind and imagination by observing the light, shape and texture of objects, and ultimately builds the self-portrait into an imaginary architecture composed of objects.

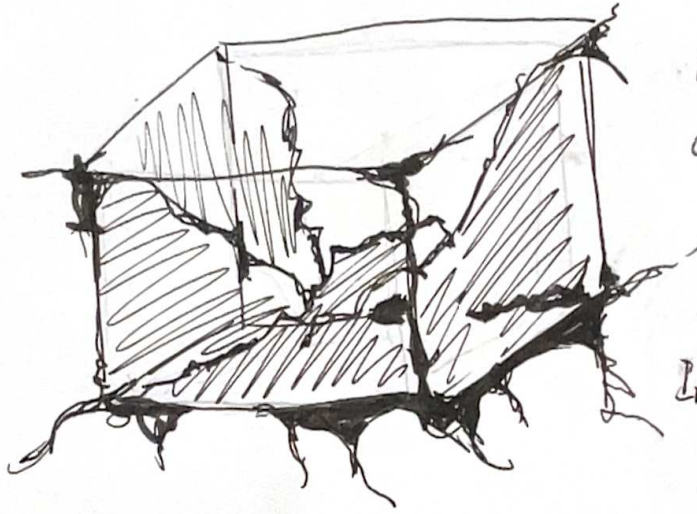
Mark Manders was born in Volkel, The Netherlands, in 1968, at the age of eighteen, and two years before starting studies at the Hogeschool voor de Kunsten in Arnhem, he embarked on his ongoing project *Self-Portrait as a Building*. All his work since then has contributed to this 'self-portrait', which is neither a likeness of the biological Mark Manders, nor of any actual person, and which seldom assumes any architectural attributes. Individual components or manifestations of *Self-Portrait as a Building* have featured in numerous solo and group shows, including important international exhibitions, such as the 49th Venice Biennale (2001), *Documenta 11* (Kassel, 2002) and *Life on Mars*, the 55th Carnegie International at the Carnegie Museum of Art, Pittsburgh, in 2008. He lives and works in Arnhem, The Netherlands and Ronse, Belgium.

Mark Manders' series "Self-Portrait as a Building" spans nearly two decades, focusing on the relationship between language and objects. Initially, Manders planned to construct ~~and~~ endless self-portrait using words, with seven fictional characters collaboratively creating it within a building. But he eventually realized that objects could express abstract ideas better than language, so he turned

to sculpture and installation, allowing the audience to interpret these objects and construct their own new ideas, thereby letting the "self-portrait" drift between the artist and the audience.



IDEA ①.



A small model
simulates an earthquake

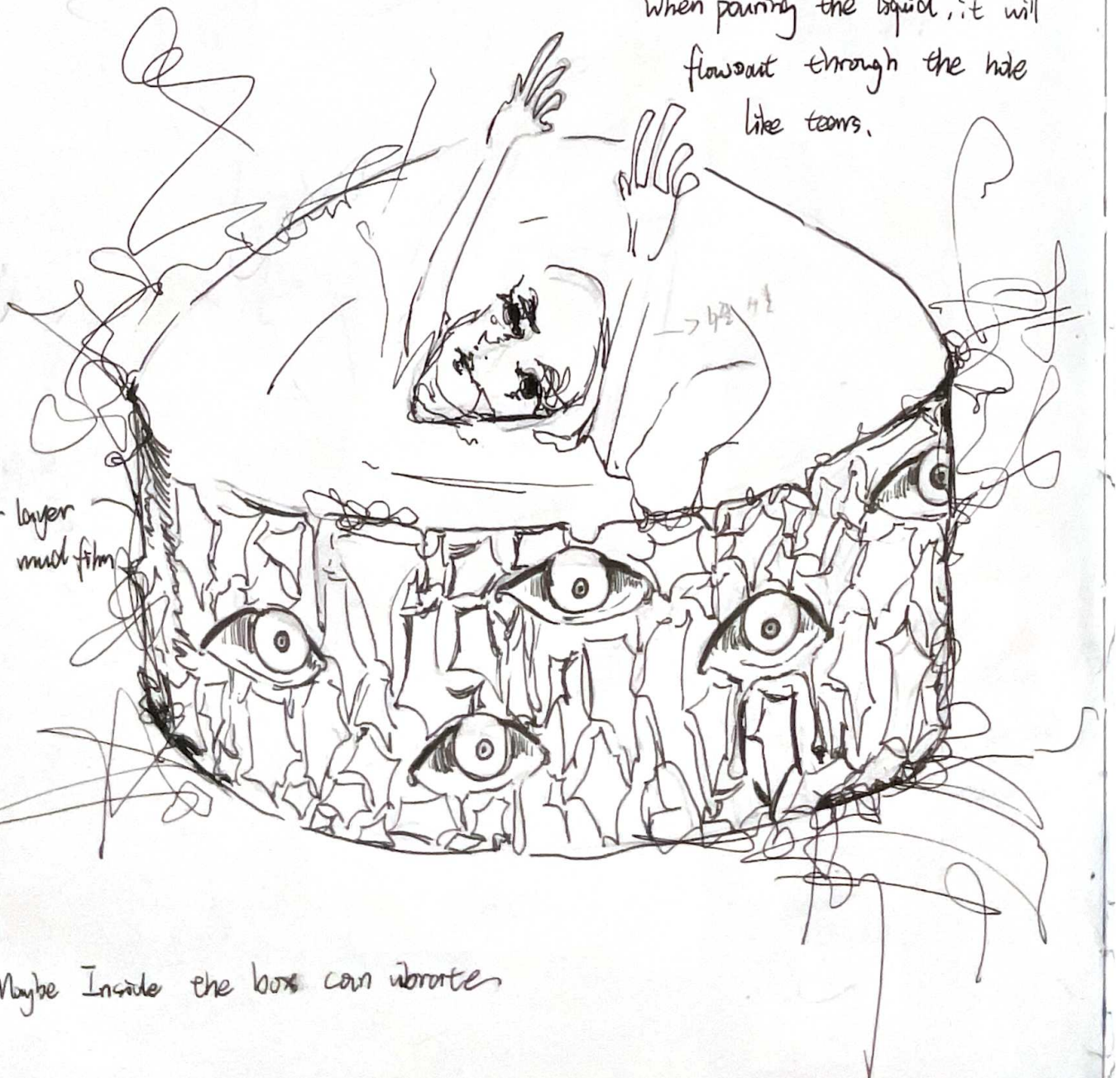
Irregular edges.

Indoor + Outdoor ?

IDEA ②.

When pouring the liquid, it will
flow out through the hole
like tears.

Outer layer
with mud film



Maybe Inside the box can vibrate



Arduino Workshop

NOTE

'int' — ~~int~~ numbers with no decimal point

'float' — numbers with a decimal point

'string' — words and sentences made of letters,
make decisions primarily with 'if' statements

`setup()` function runs only once when first plug
in Arduino

`loop()` function runs over and over forever as long
as Arduino has power.

- phone power bank can connect to arduino to have power
- LED: long leg positive, short leg negative
- jumper wires cannot be connected with the same color
- Breadboard is the most ~~differece~~ difficult (more than code)
- long leg of led
- Arduino code is based on C

Arduino IDE 界

- check mark: ~~check~~ code
- next to it: upload button
- the blink sketch: code examples already written
- replace with 2 because D2 on breadboard
- choose arduino nano when choose examples

change brightness:

move connection to D3 (only
certain pins work)

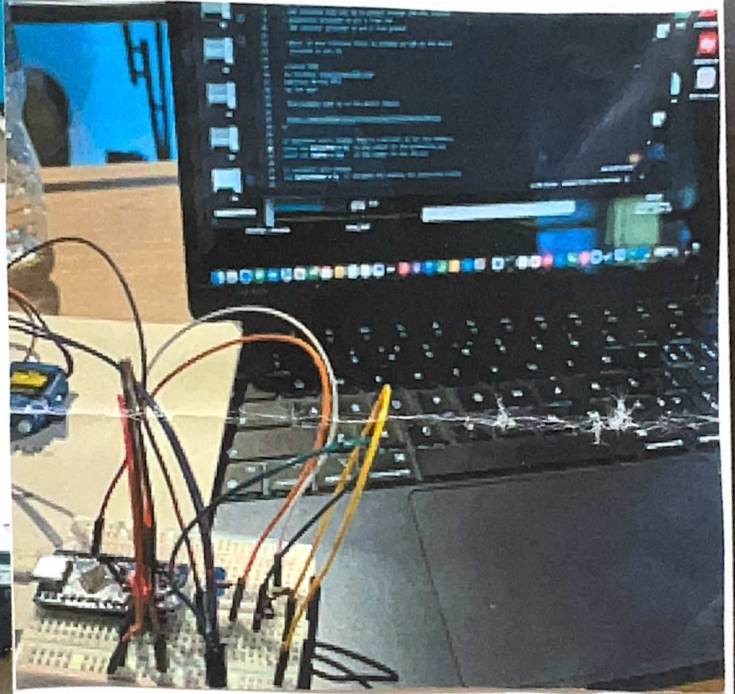
AnalogReadSerial: click on Bread Serial
to 40 number.

What is learned in Class

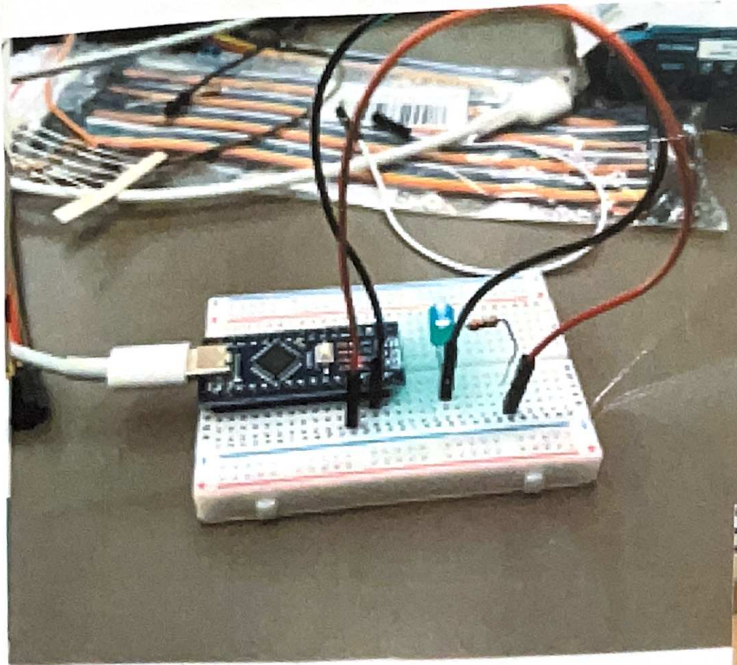
Tools used.



Try to adjust the outcome of code changes.

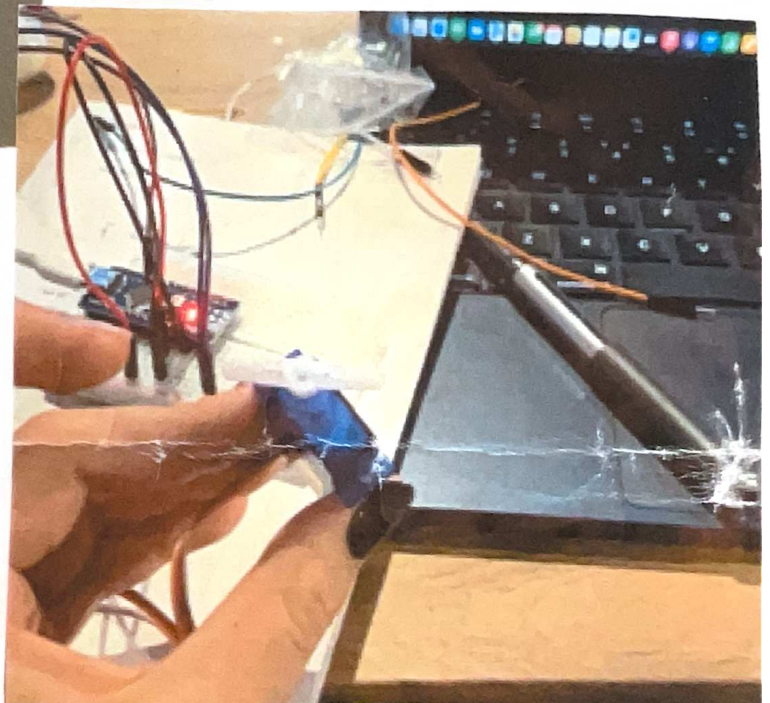


- Using a button
- Connecting a Servo Motor
- Controlling a Servo Motor with a Potentiometer
- Connecting a Distance Sensor



- Controlling the Servo with a Distance Sensor
- Controlling TouchDesigner with the Distance Sensor
- Controlling Servo from Touch Designer.

Try and connect a Servo



打不到车只能拉摩托车

↑

我在幼儿园睡觉，交通以及通讯中断

我在水库放鱼，后面在回家路上时时候正在放鱼，
有人在桥头上的站在桥上拍照
(还没意识到事情的严重)

对好时的
的旅行，
happened in
the afternoon

妈妈先回家确认爸爸安全，去幼儿园接我，
一家人床都

我们带一家人离开了地震区，在路上遇到救援队

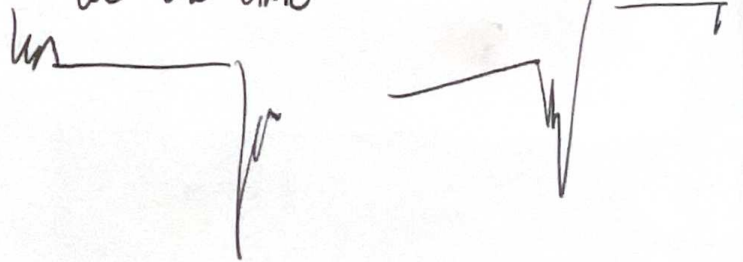
地震后一般
不下的

→ 水涨价
(性)

眼泪?

After an earthquake,
there is usually no rain,
which leads to an increase
in water prices.

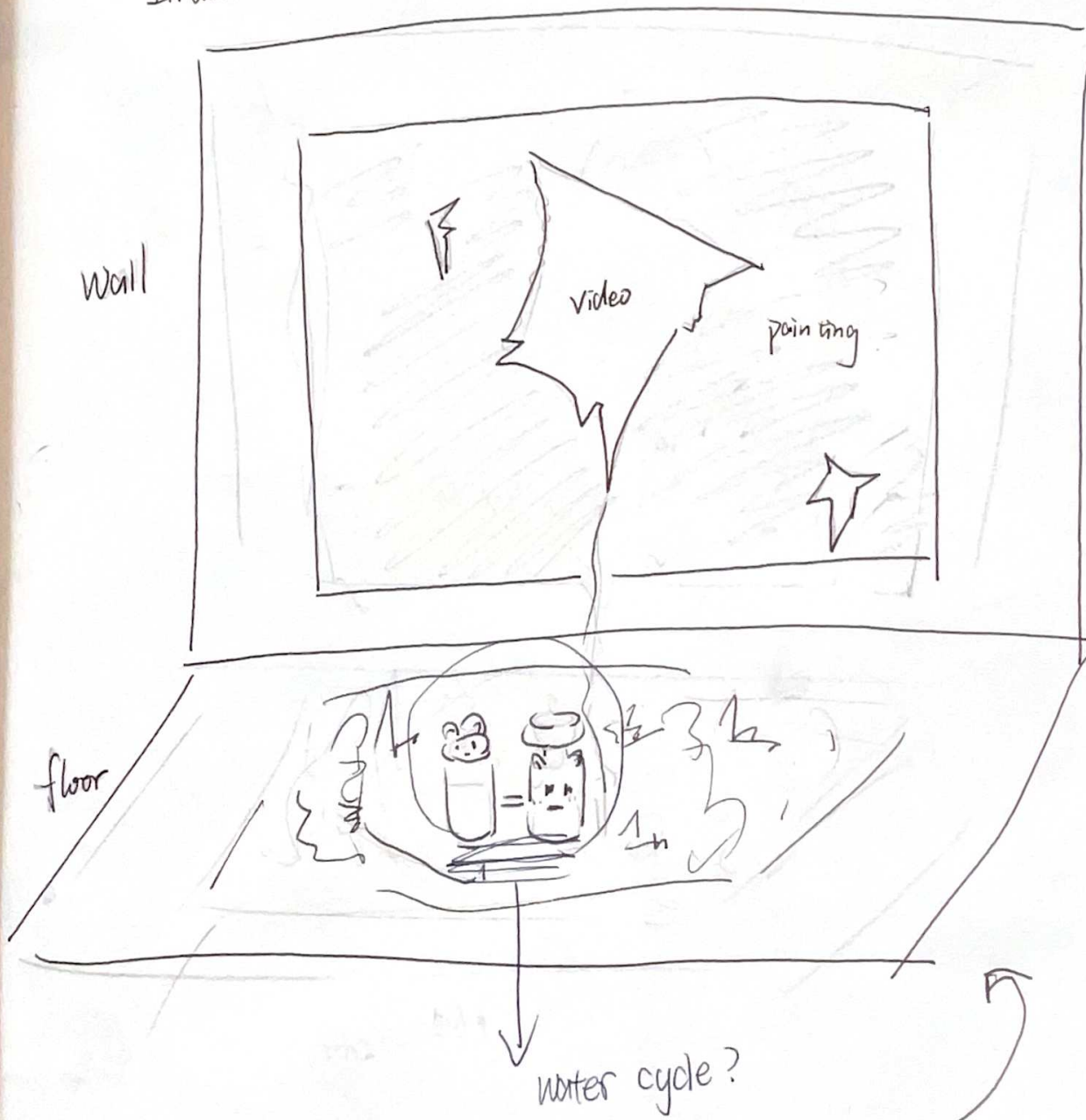
A phone interview with Mom
about the earthquake that occurred
at the time



Outdoor:

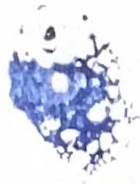
The sculpture is placed in a natural environment and is combined with the landform for decoration. It is then transformed into a stop-motion animation or a short video.

Indoor:

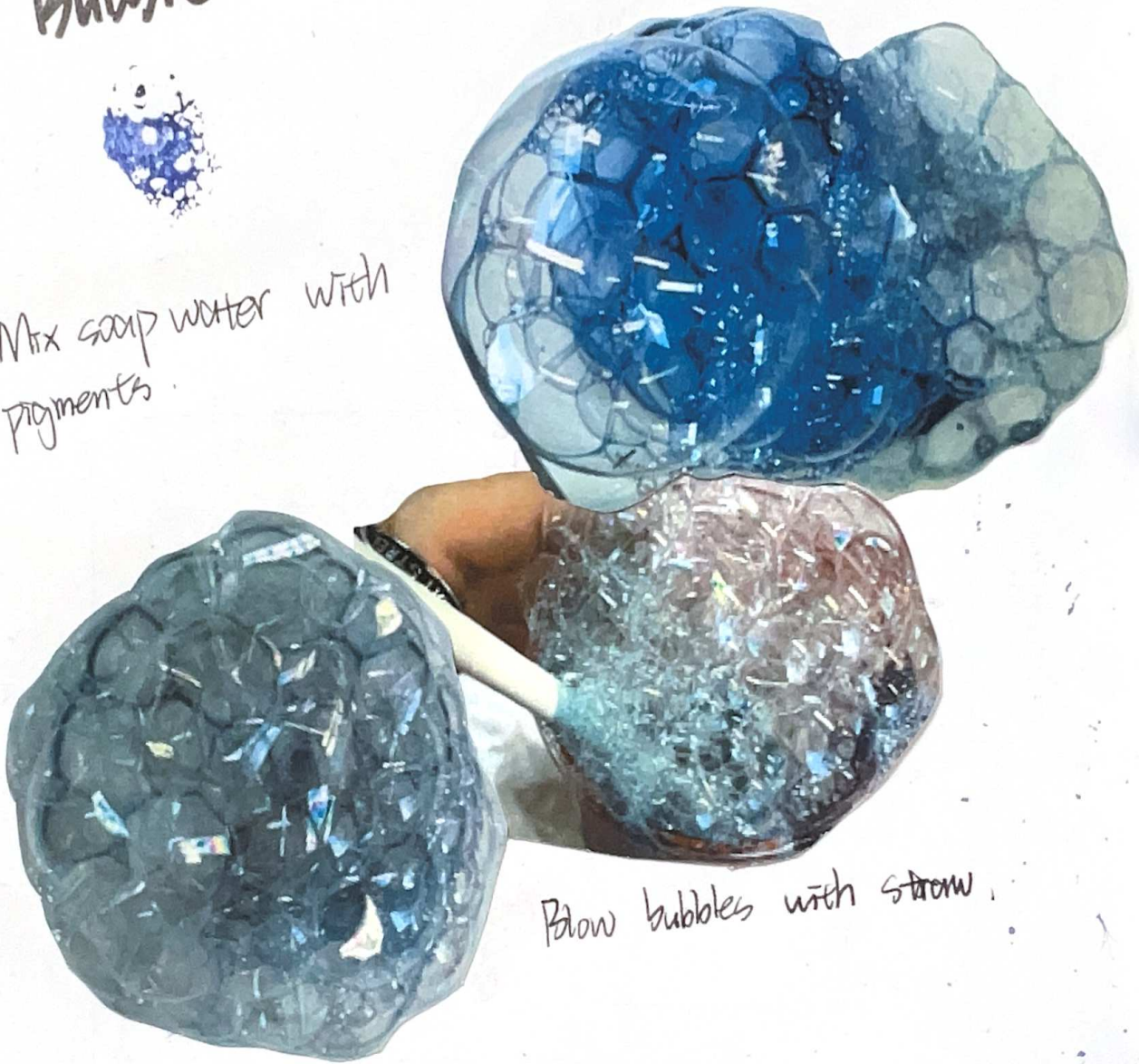


floor = steel wire, woolen yarn, real cloth are at the bottom layer.

Bubble Test.



Mix soap water with pigments.

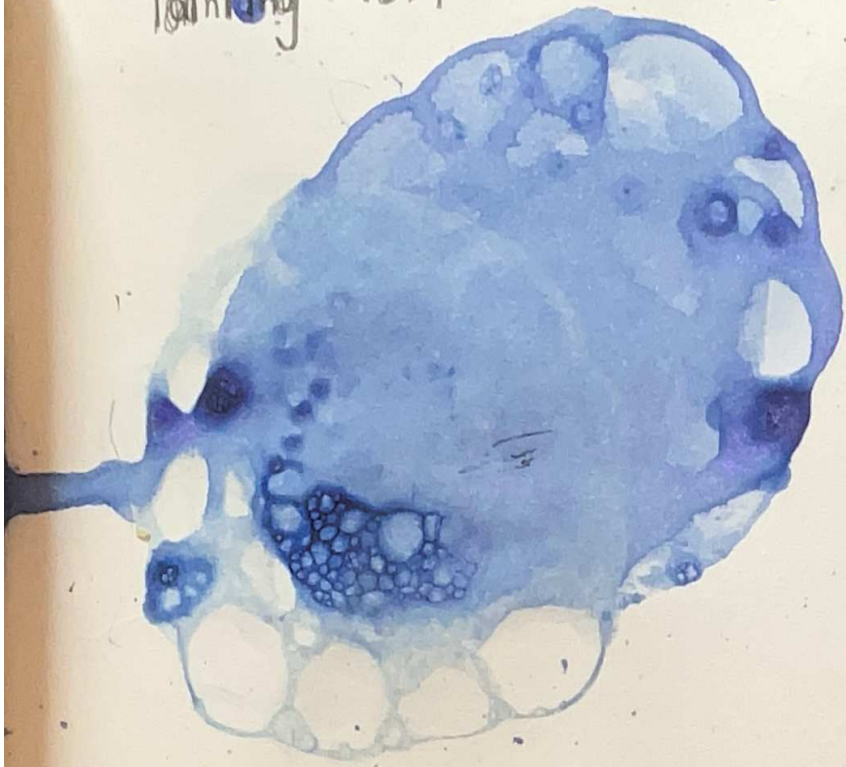


Blow bubbles with straw.

Put a layer of cling film on the bubble.



Painting Test



Video - stop-motion animation

(some parts of the video
are **shaky**)



A force,
the origin of
every thing

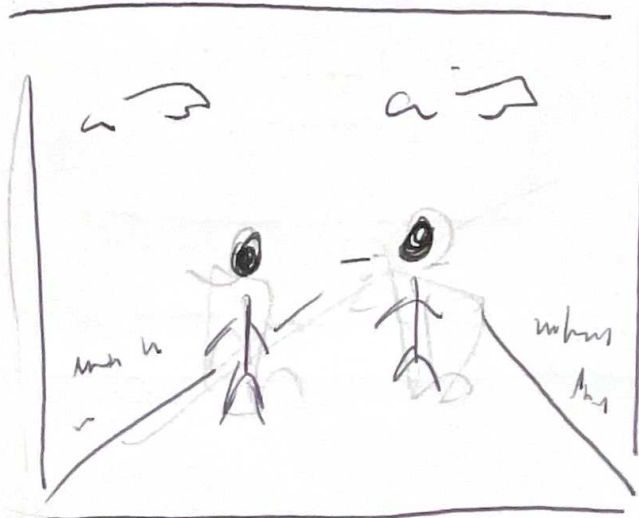
故事框架:

巨石从上方落下, 两个小孩, 经过死掉,

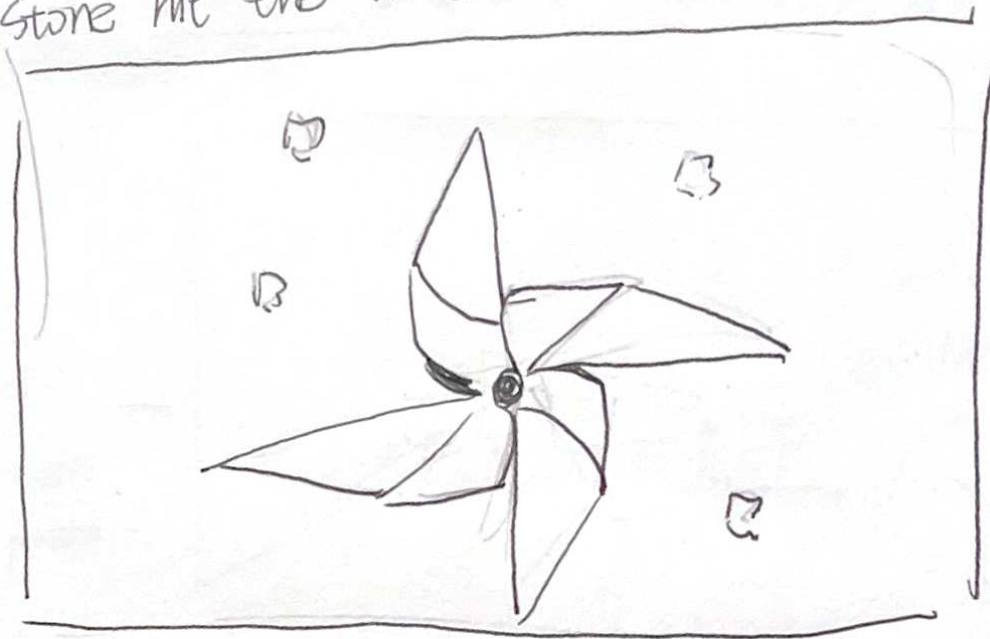
掉进洞里, 但两个人又不想死, 意识保留

死掉后掉进洞里, 但两个人又不想死, 意识保留

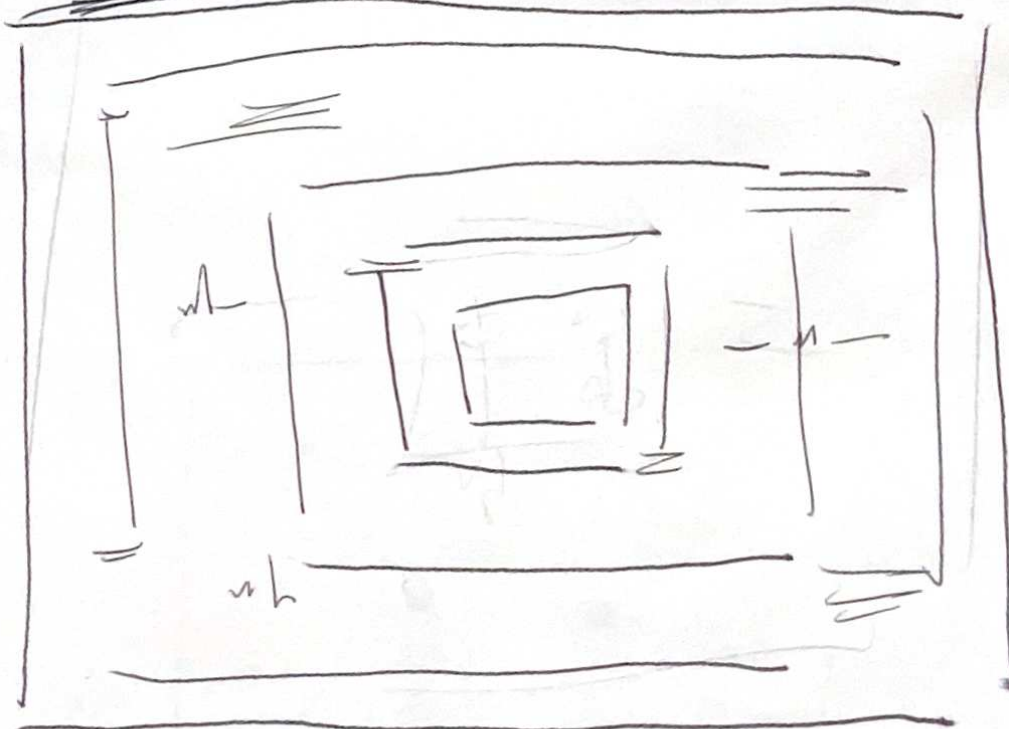
start



Stone like the windmill.



- Some shots are zoomed in and out repeatedly to change the perspective.
- Adding error-reporting effects to the shots are similar to having poor signal.





Drip



Transforming actual tears into emotions.



Wool yarn

MATERIALS

List

- Clay ~~or~~ sculpture
- Wool yarn
- plastic bottle mm water cycle
- foam rubber mm painting part
- tissue paper mm model chrysanthemum
- iron wire
- plastic board ~~or~~ make small model.
- wool
- wood
- Children's products / toy

Children's Cemetery:

Stationery, windmills, schoolbags,
cartoon characters, dolls, things ~~are~~ that
children like, all gathered around the cemetery.

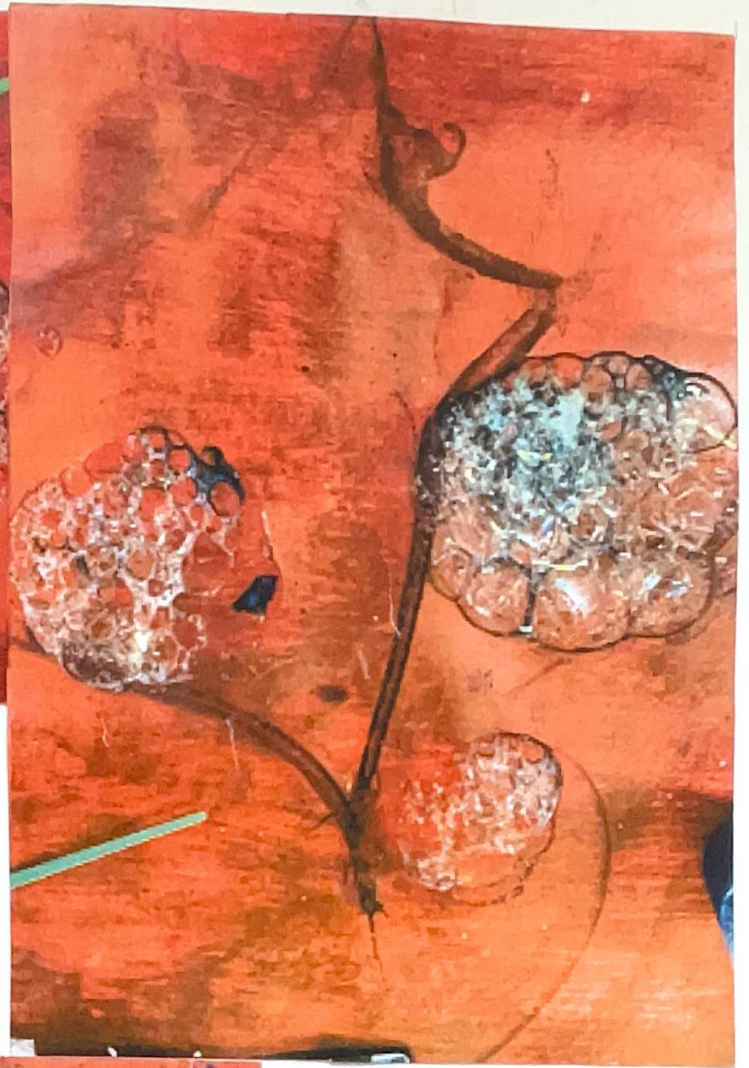




Painting Part



The overall tone is red.
Want to convey a sense of
impatience and restlessness.

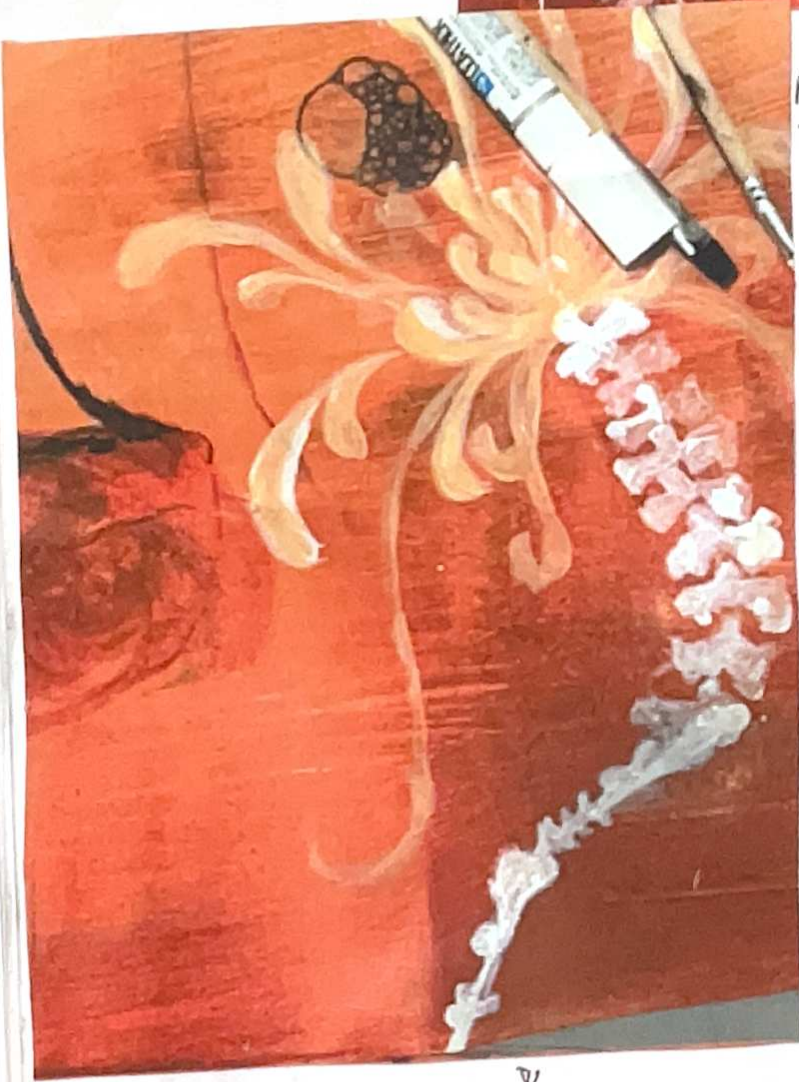
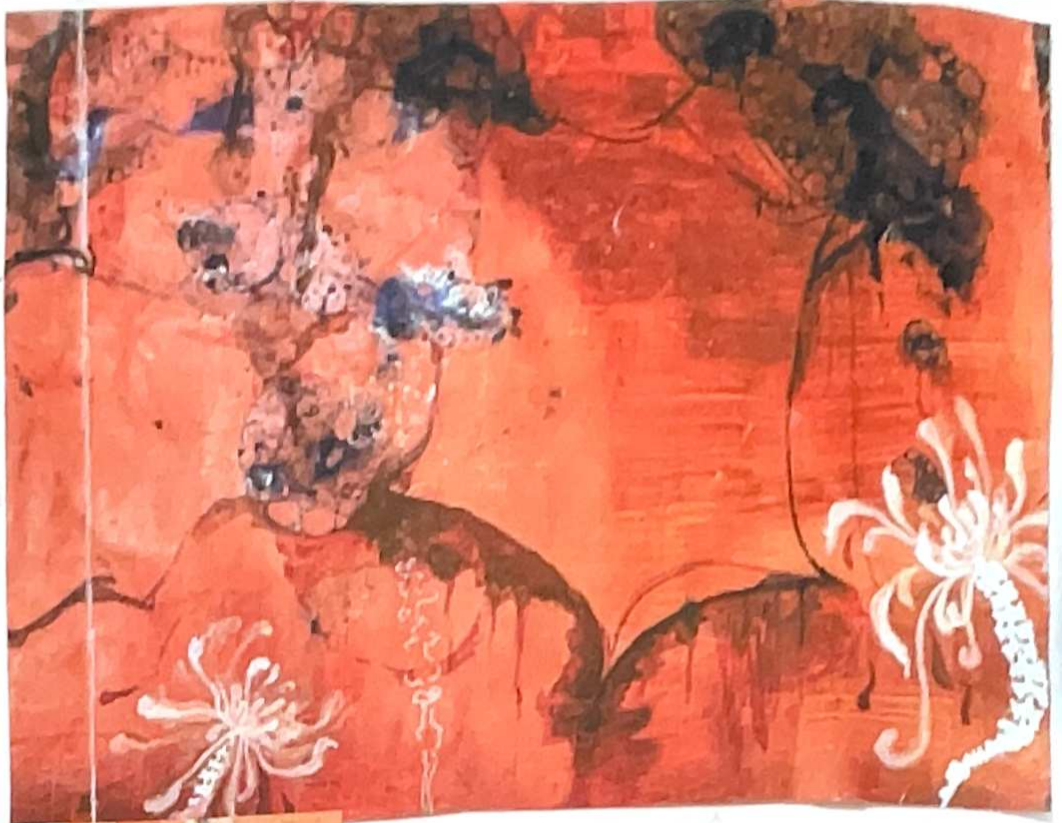


I using bubble test
to drawing.

The bubble is like
that kind of thought.
So I use that.

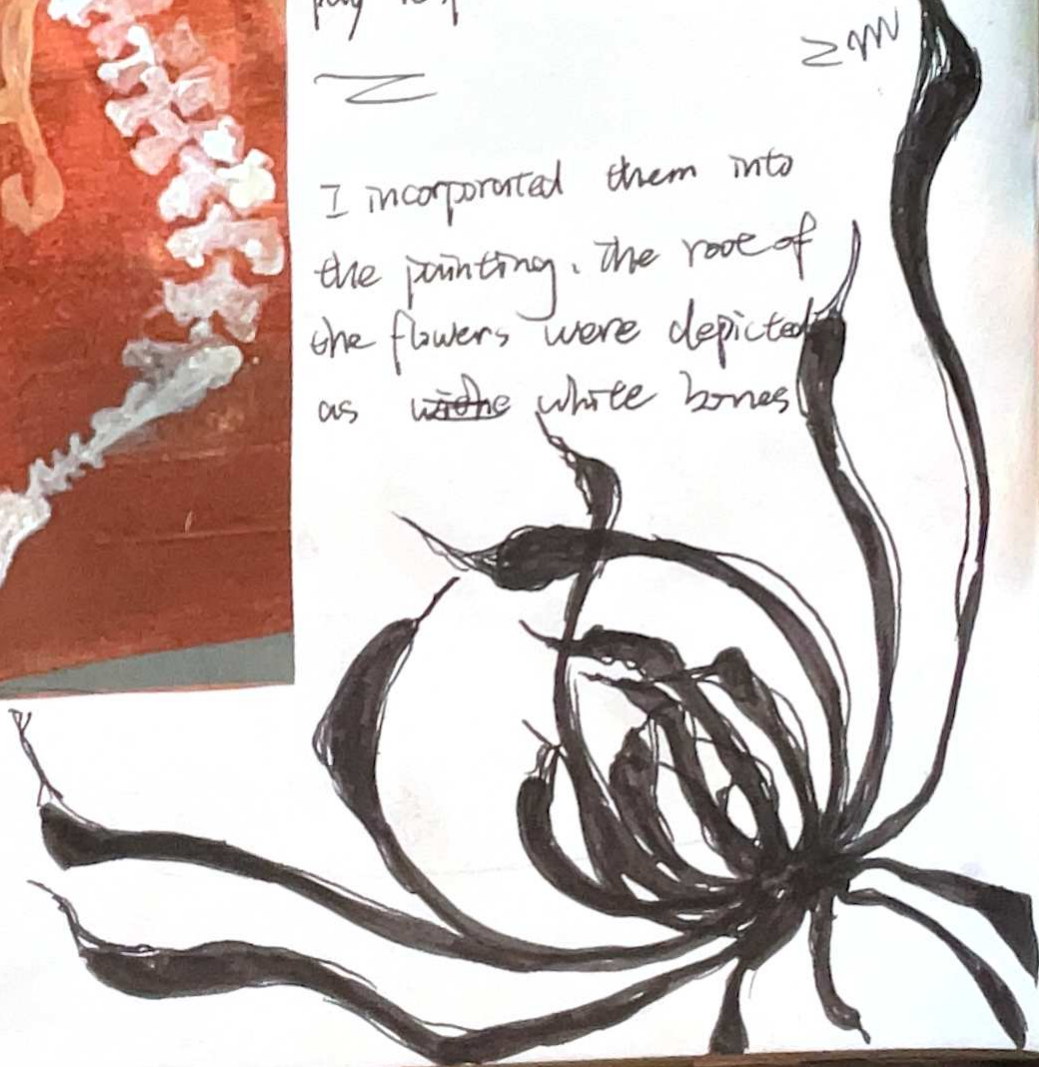
Reserve the area
around the "door"

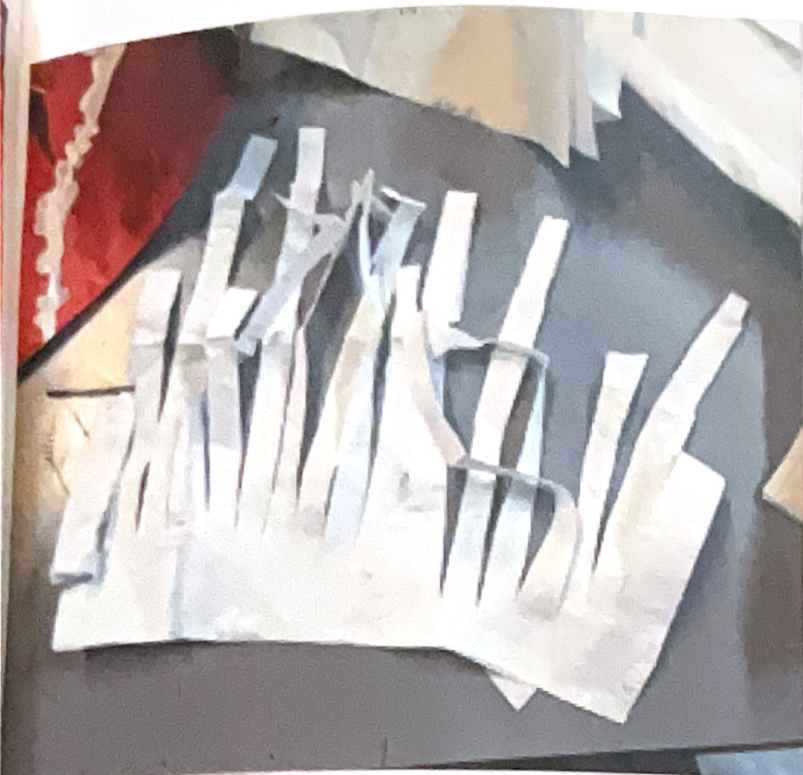
This "door" somewhat
like a passage that
can lead to the
protagonist's memories.



The white chrysanthemums
have a special significance in
China, which are used to
pay respects to the deceased

I incorporated them into
the painting. The roots of
the flowers were depicted
as ~~were~~ white bones.





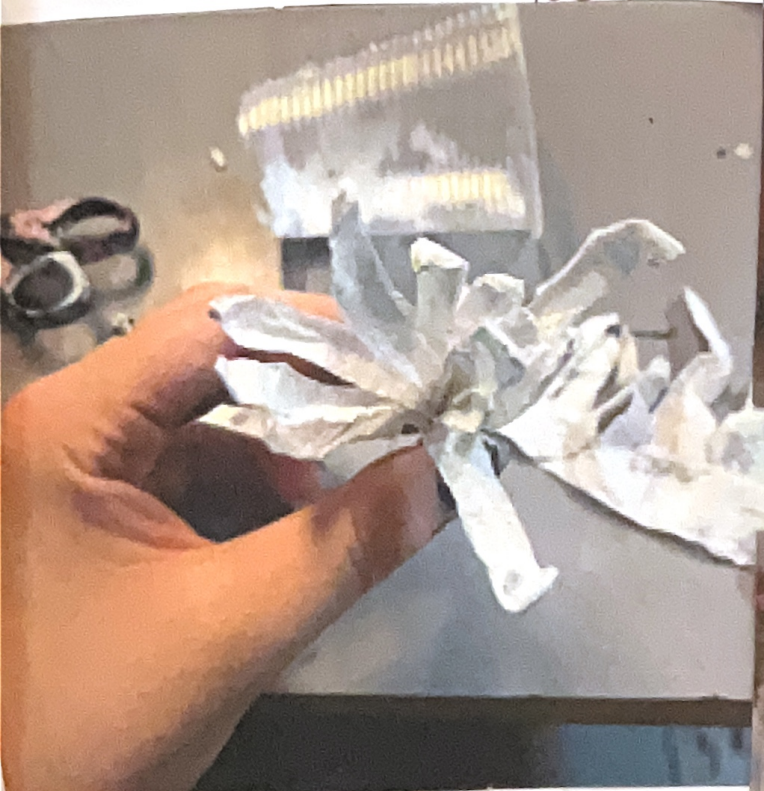
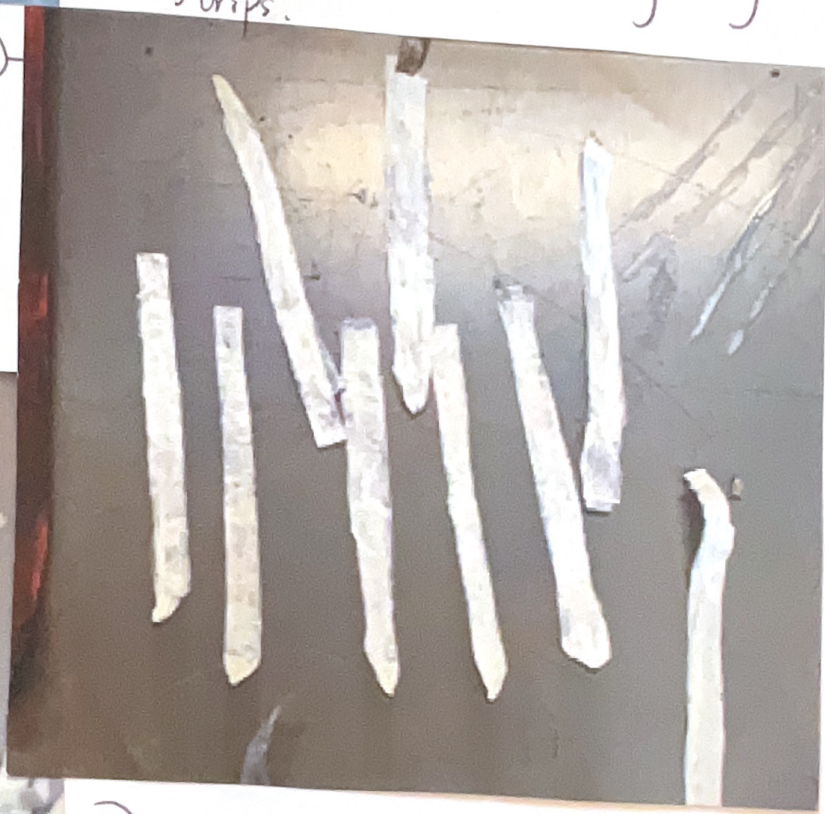
①

Make some 3D chrysanthemums using tissues ~~paper~~ and white glue.

→ The heart-shaped part will cut the tissues into ~~the~~ unevenly long strips.

②

petal —
Also make in different size



③



④ —

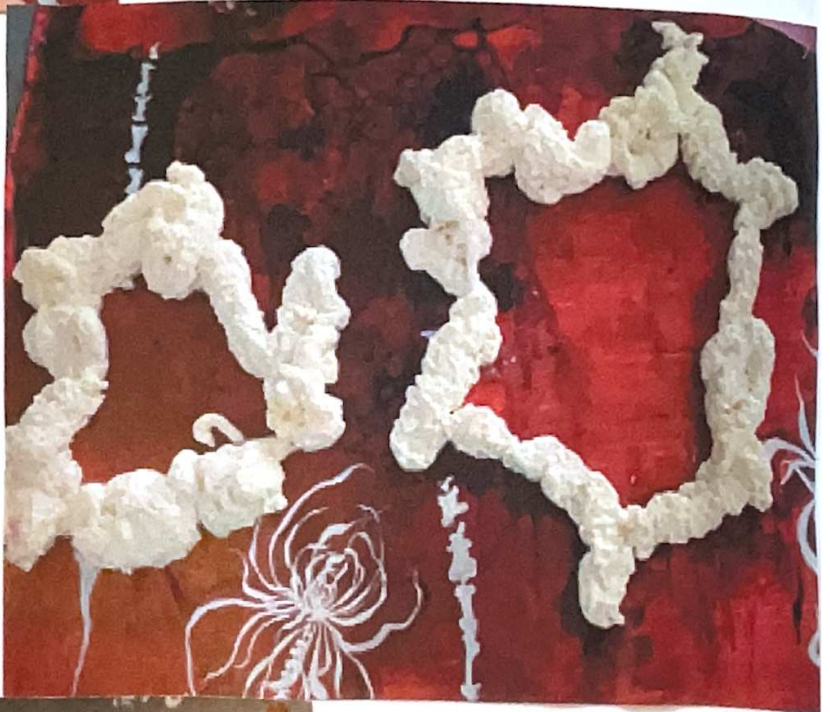
The reason why I use tissues is one is because of the matching color, and the other is because of the paper-cutting culture



Use foam rubber make
the "door".

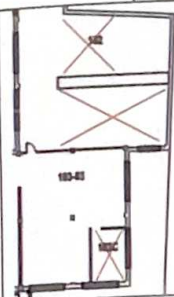
Overall incomplete, imperfect,
deficient.

Burn the edges of
the painting with a
lighter.



The entire painting
is a reflection of
~~an~~ emotion.

Name: <i>Yongxin Zeng</i>		Pathway: 4D & Photography			
4DP Studio: 103-03		Spill out: 102			
Wall	Wall/Floor ✓	Floor including own monitor	Projection ✓	Site specific (mark on map)	Shared Monitor
H x W x D	H x W x D 160x80 x 120 cm	H x W x D	H x W x D 50 x 240 cm	H x W x D	



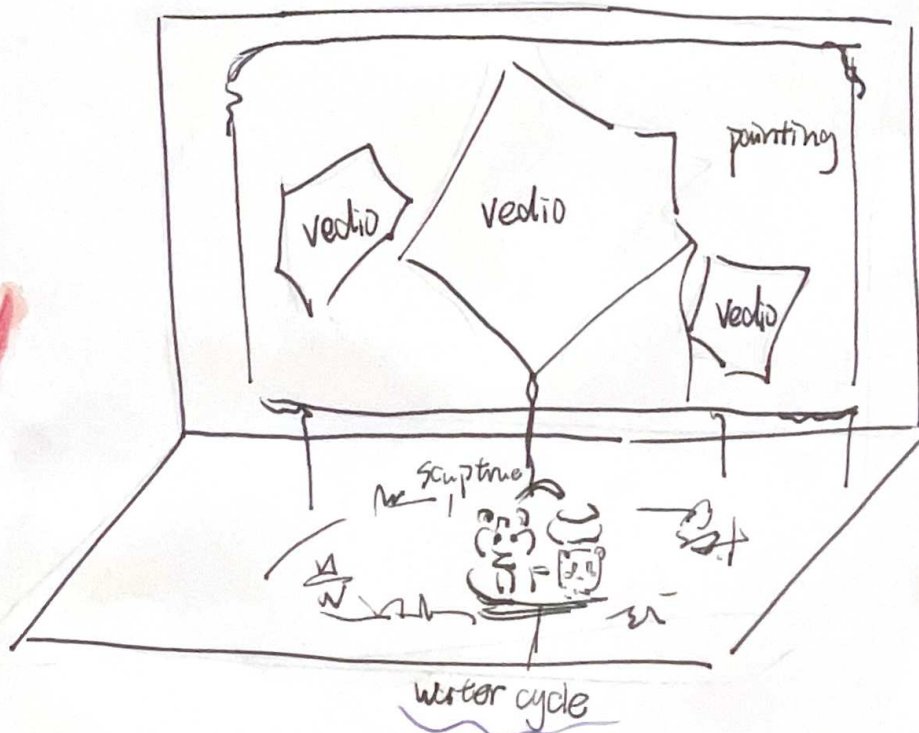
Brief Description of work:

On the wall are paintings. The painted parts are hollowed out and video projections are made using MadMapper. The floor is the sculptural part.

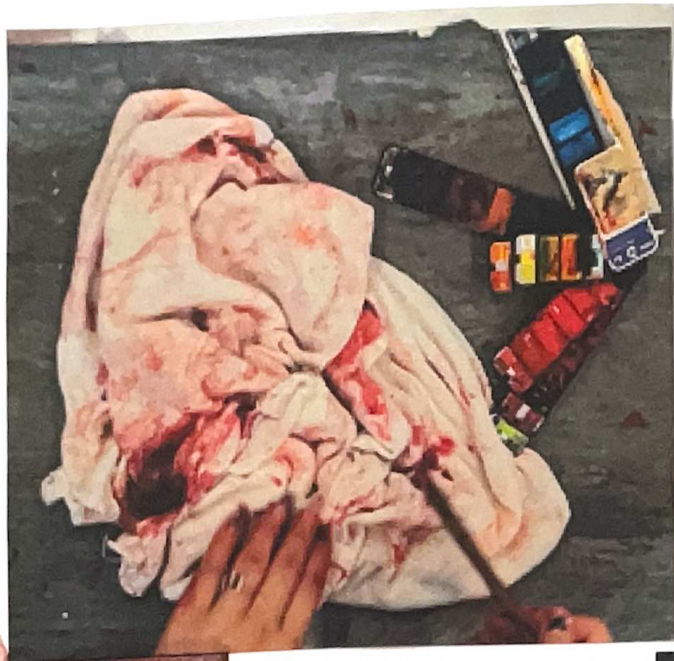
Risk assessment needed (Yes/No)

No.

Drawing/image of work:



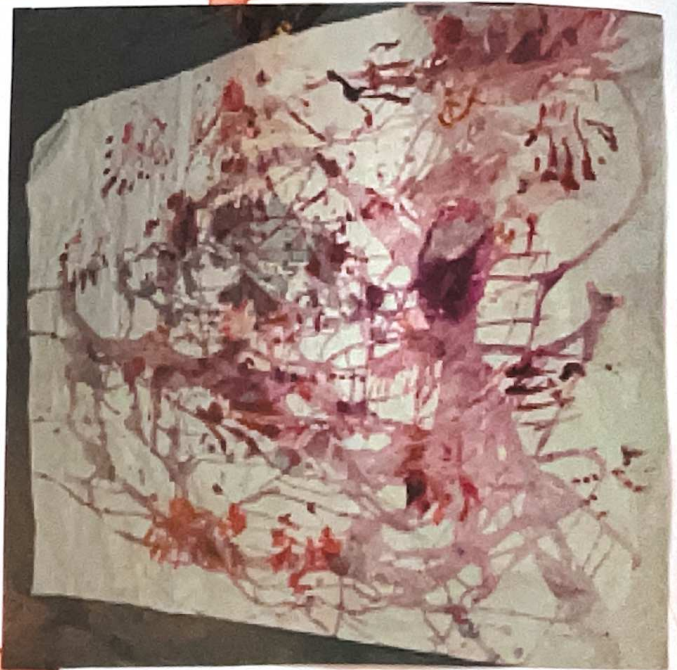
In the end, it wasn't used. It felt out of place with the overall design.



Peel pigment simulates
bloodstains on the
gauze.

Then tear the gauze
apart.

Painting is done on
the canvas by drawing inks
with a syringe, simulating
the effect of jetering
blood stains. And add some
"bloodstain" and "scratch" effects.



I want to convey
the feelings of
anxiety, helplessness
and despair of
the victims very
directly.



140x 80 cm

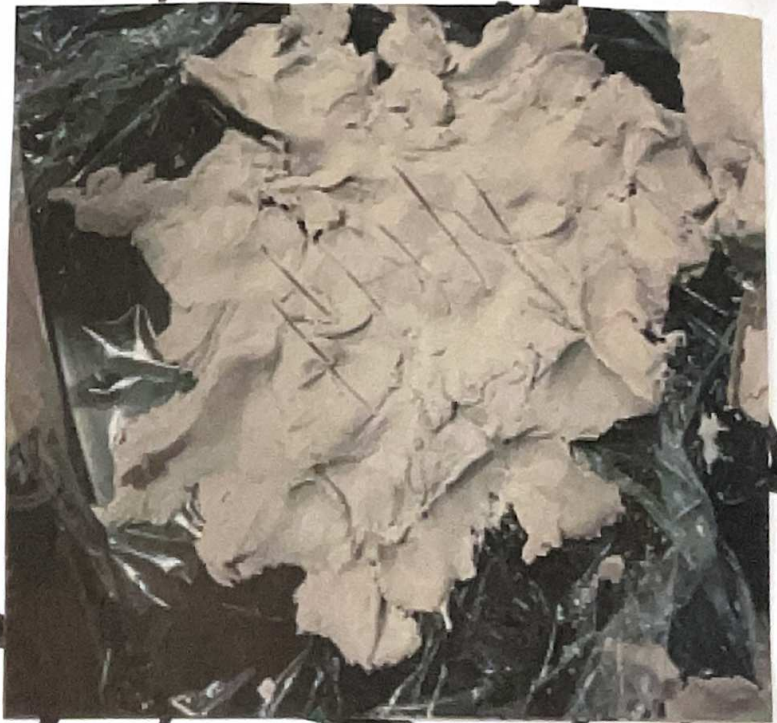
Sculpture Part

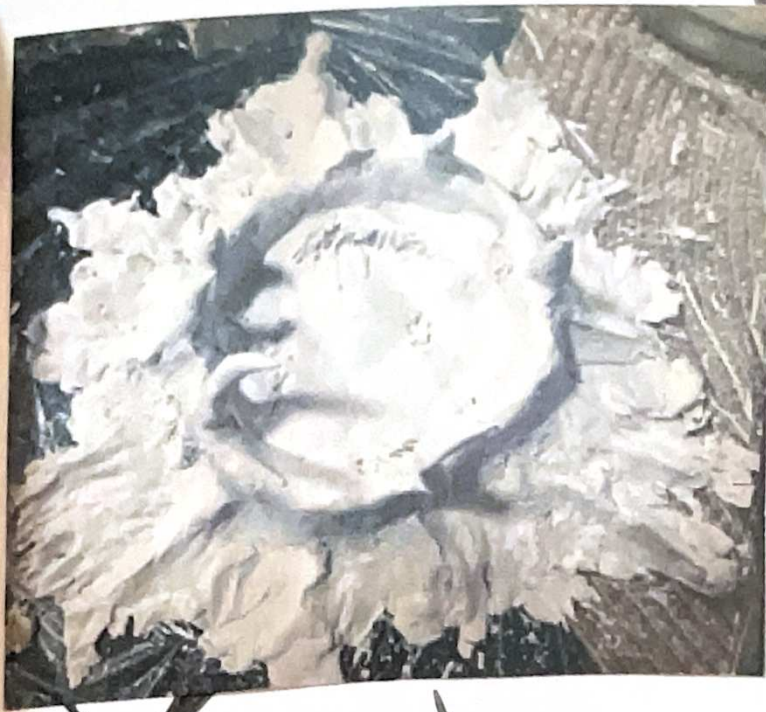


shape with
clay. Make some
spikes of varying
lengths.

Create an effect pattern
that spread out,

And use a brush to
add texture onto
the clay.

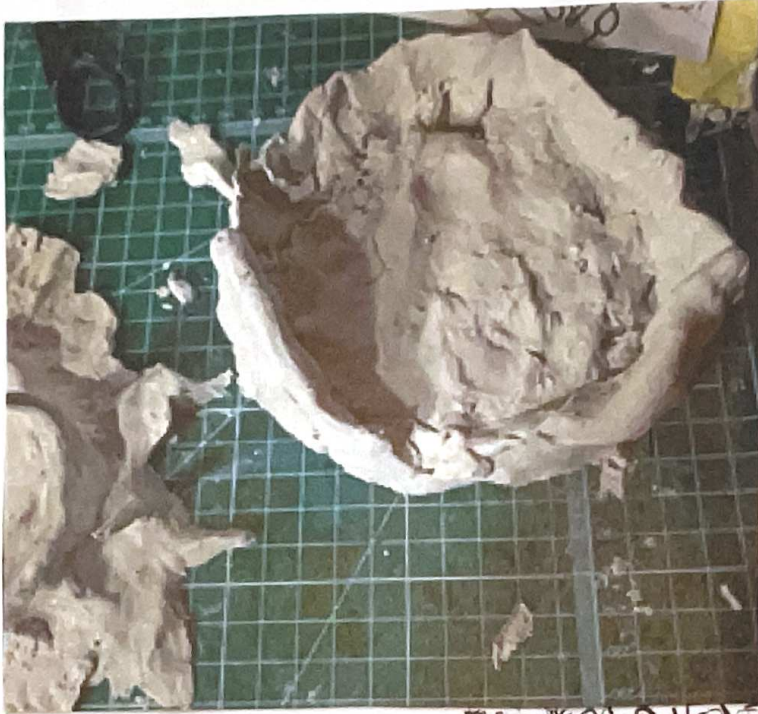
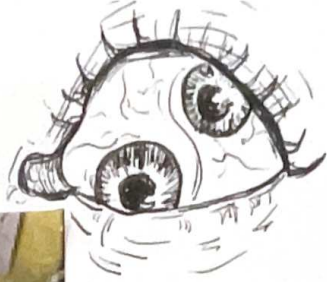




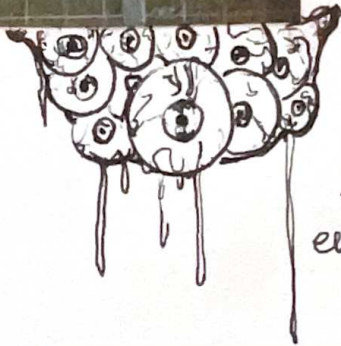
The sculpture embodies a form of energy or force, and it will be featured in the stop-motion animation segment.



This sculpture represents a primal force — the origin of the earthquake and the emotional turbulence of the girl. It will appear as the source of everything throughout the animation.



Create another ~~sculpture~~ Sculpture with clay - a different form, but carrying a similar meaning.

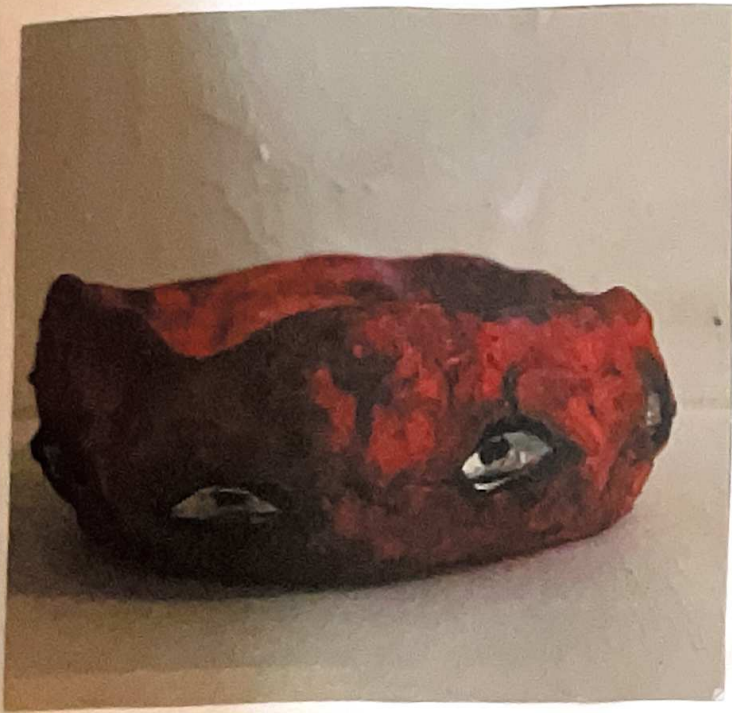
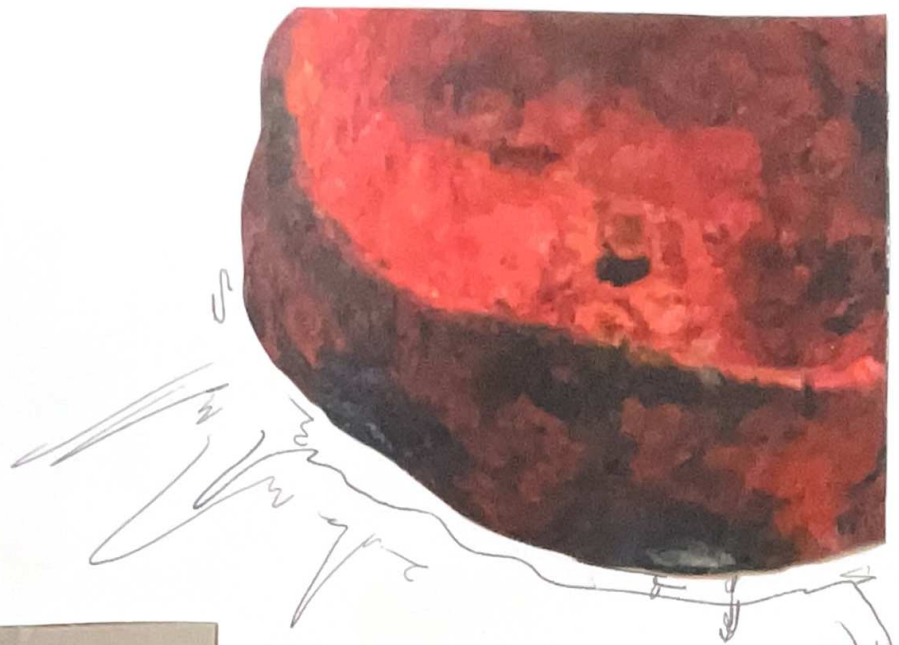


Each fracture lines into the surface with a knife to evoke the look of a wall split open by an earthquake.



Shaped like a flowerpot, the sculpture features eyes on its surface. When water is poured in, it travels through hidden pathways and flows out from the eyes - as if the sculpture itself is weeping.





Red will dominate the surface, symbolizing intensity and emotion, while the ~~cracks~~ cracks receive careful detailing to emphasize tension and rupture.

Together, they represent a primal force — the origin~~ed~~ of the earthquake and the emotional unraveling of the girl — serving as the central energy in the stop-motion animation.



VIDEO PART



The video was filmed in a playground, a space filled with the sounds of children playing.

- laughter, shouting and sudden screams. These sounds capture a contrast between innocence and underlying tension, echoing the emotional layers of the piece.



The force created earlier begins to slowly emerge, and as it rises, color is simultaneously applied symbolizing its awakening and intensifying presence.

(Sony DSC-TX10)

I used a CCD camera for the shoot - its low-resolution, slightly blurry image quality evokes the feeling of memory, as if recalling something unclear or distant.



The wool represents the transformation of the force.

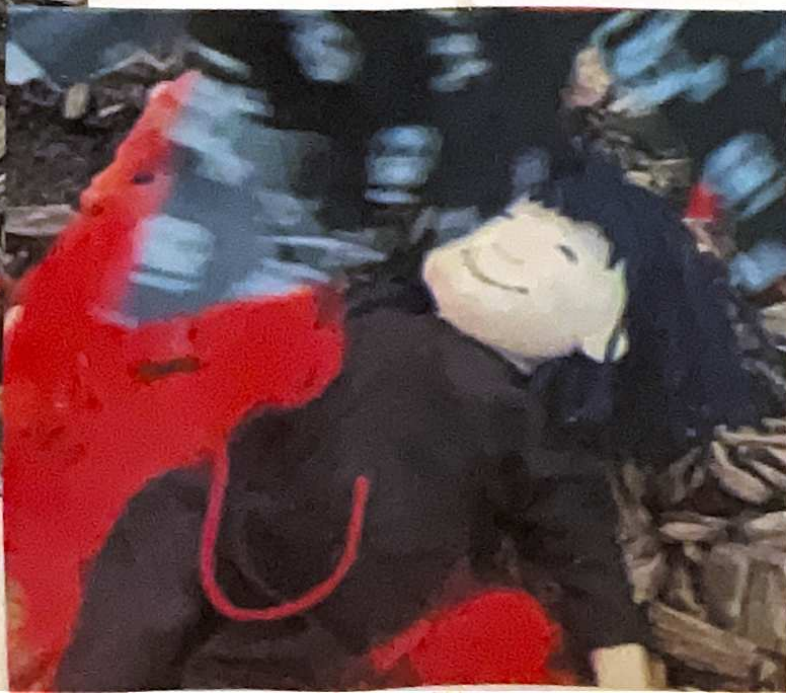
The tears start as yarn, before morphing into red paint and water, representing the deepening emotional turmoil.



Introduce windmill elements.

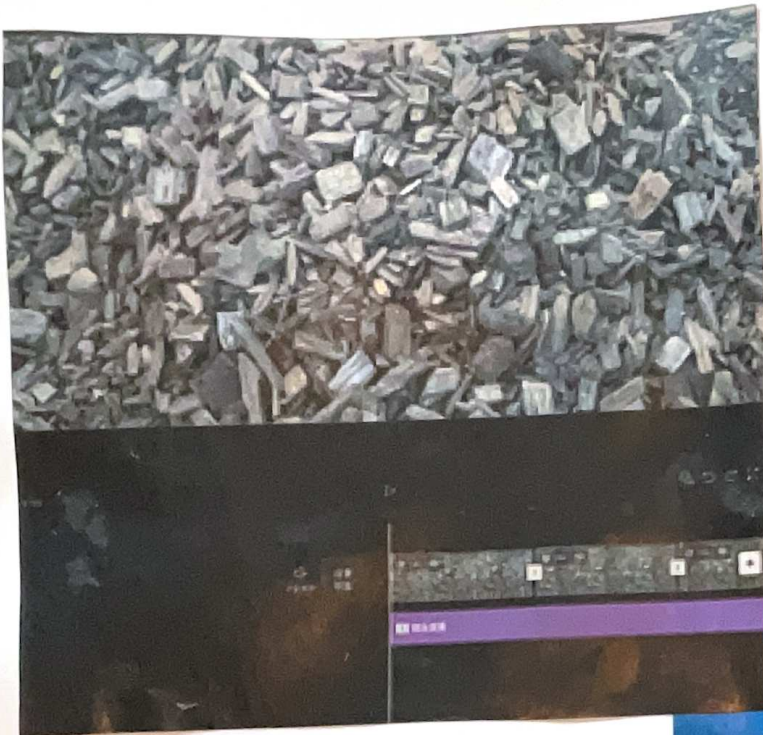


↓
protagonist

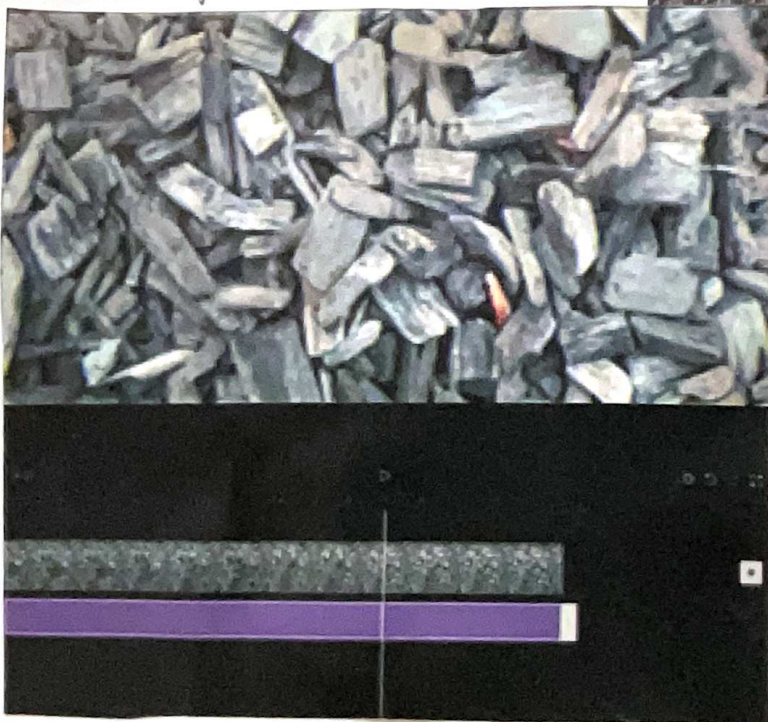


Video Editing

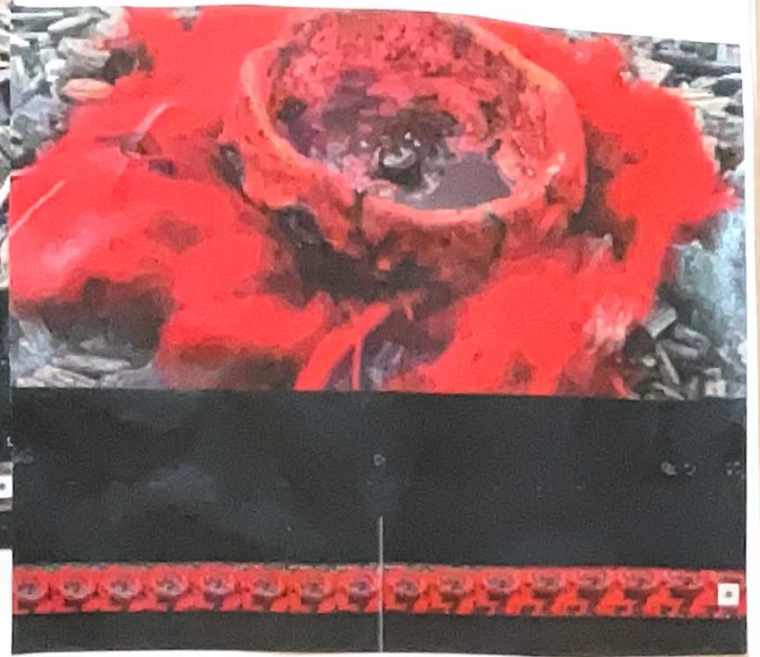
The video serves as a reflection of the girl's inner consciousness and emotions, portraying her fragmented memories of the earthquake and the lasting impact it has on her.



I edited the video using Capcut, starting by removing all the shots where the sculpture was manually adjusted.



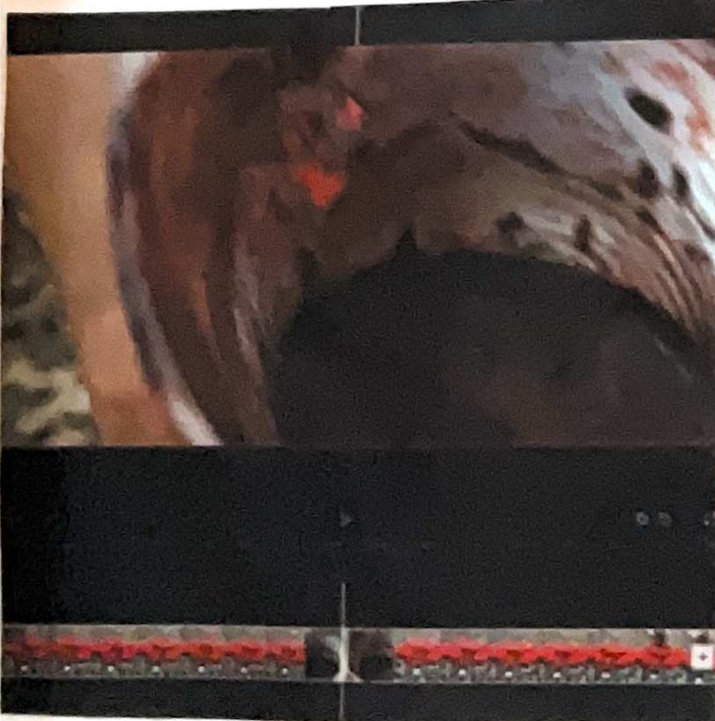
→ The first sculpture represents a force that gradually emerges.

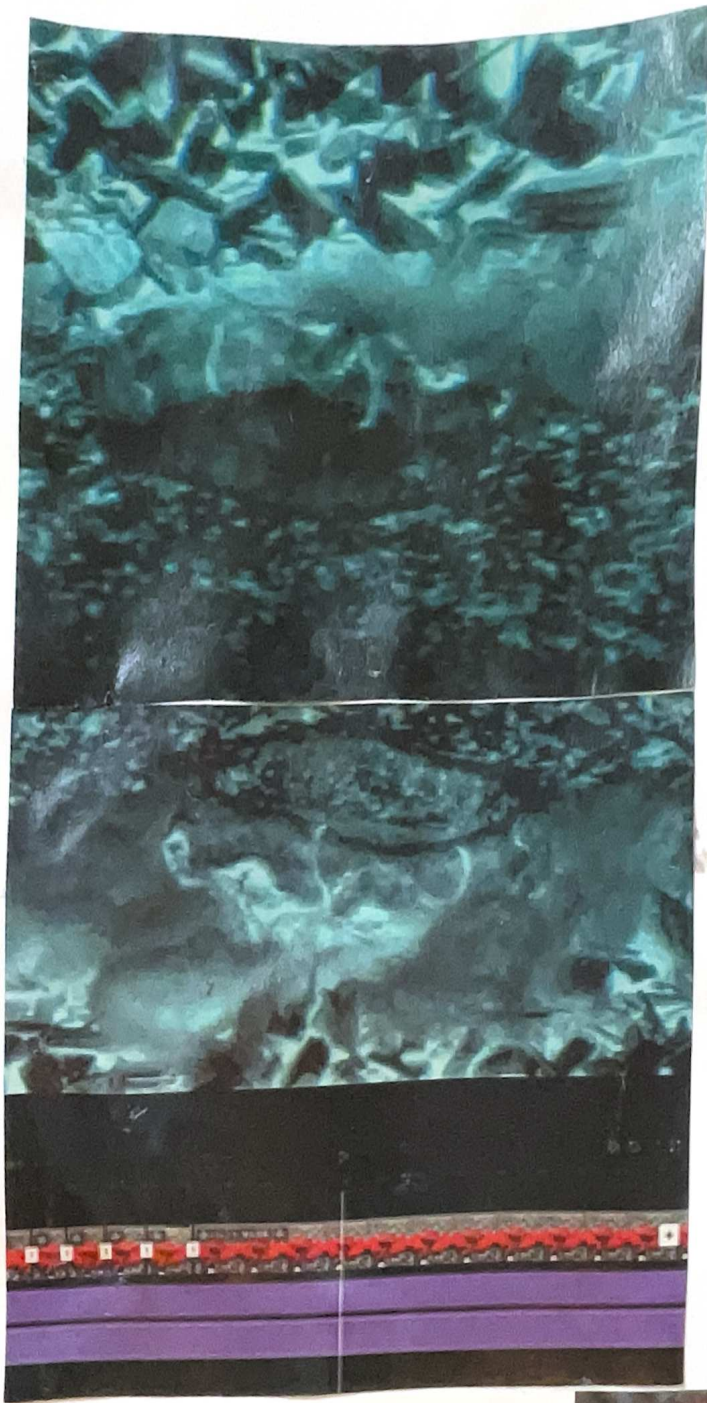


The video is split into two parts, but it is, in essence, one continuous memory - a fragmented yet unified recollection of the past.

The yarn and wool represent the transformation of the force.

tears
↑

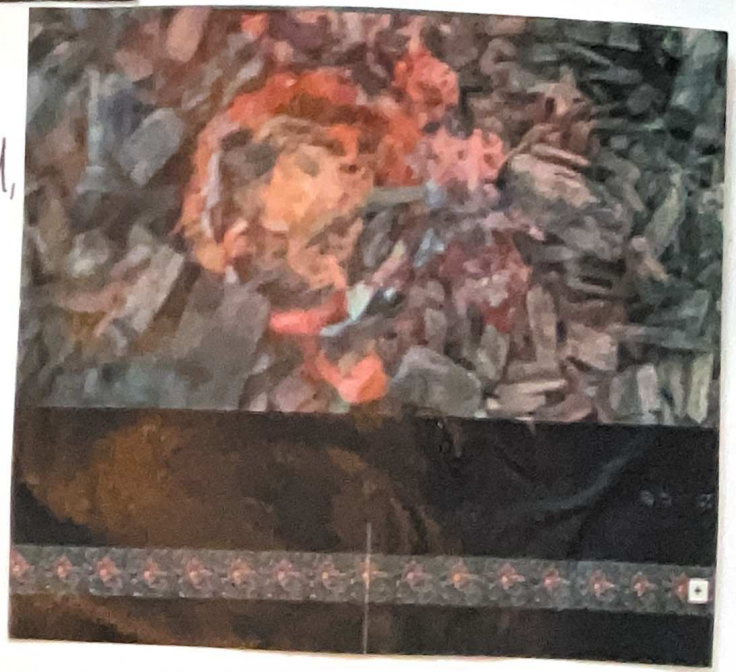




A flashback effect is used, similar to an X-ray film, to reflect the fleeting and fragmented nature of memory. The instability of the visuals enhances the feeling of distortion and emotional turbulence.

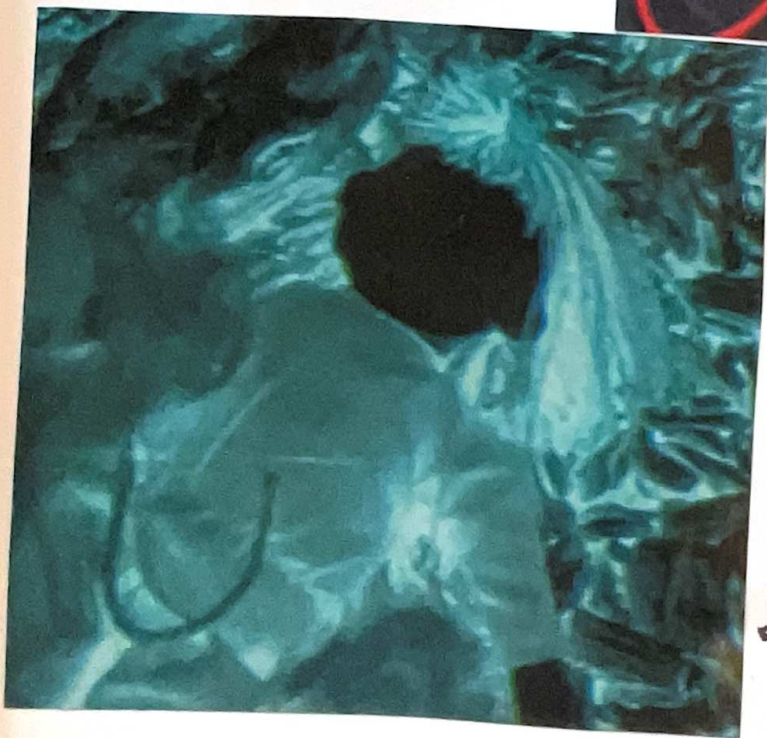
I want to show the struggle of piecing together fragile and fleeting memories.

A shaking effect is added, with some parts of the footage also incorporating intentional camera shake during filming.



The final result consists of two videos, each 33s long.

Before



After

with the outcome appearing more conventional.
= The second video, however, delves into the emotional experience, becoming increasingly abstract to reflect the internal transformation of the force into emotion.

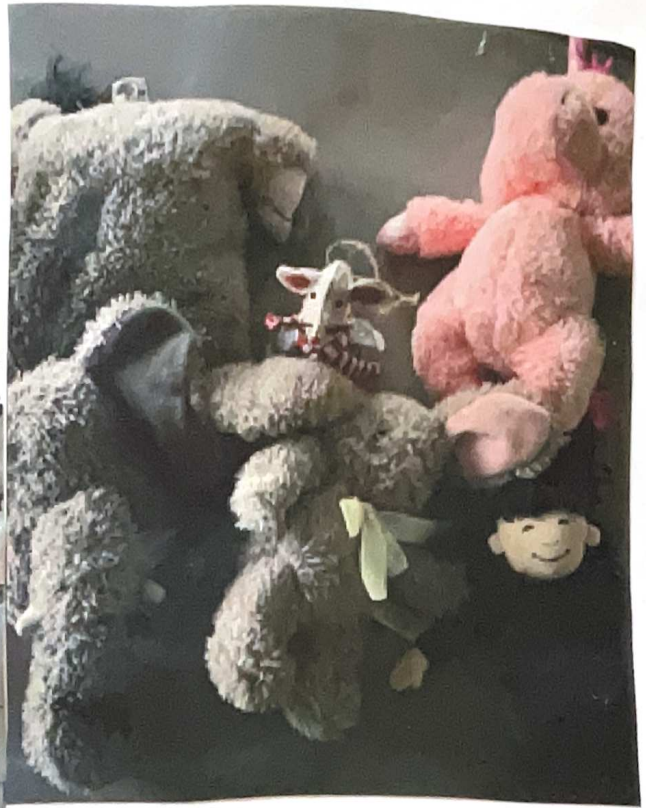
Unit 4 Self-Assessment

To help you understand the assessment process and how your project is developing in relation to the assessment criteria we would like you to do a self-assessment. Please look at the assessment criteria and assess your work against the following criteria. You should also reflect on your strengths and areas for improvement. Please add this form to your Unit 4 Documents page on Workflow.

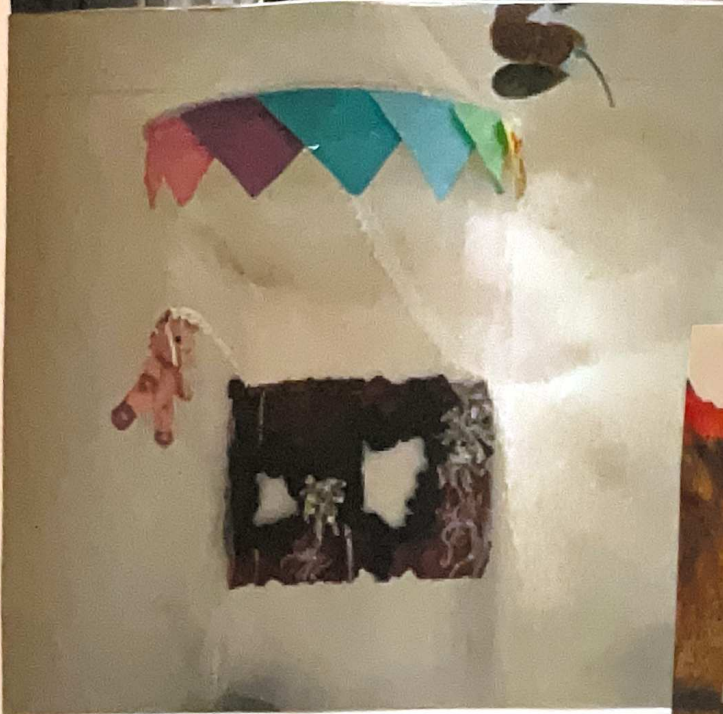
	Refer	Pass	Merit	Distinction	Strengths and Areas for Improvement
Context You might find this in: Project Proposal, process and development work and reflection			✓		Project Link with Project Proposal, however focus is is oriented through further research. - process works / reflection highly is effective on the development of ideas.
Research You might find this in: Research, reflection, process and development work				✓	Research reflecting on ideas through research, further expanding ideas through reflective writing
Development of creative practice You might find this in: Process and development work, sketchbook				✓	Relevant and effective research, experimentation of work.
Problem solving You might find this in: Process and development work, outcomes, reflection			✓		Research Rethinked / Evaluated on plan and ideas, remarking prototypes and speculative works
Planning, progress and production You might find this in: Action plan, process and development work, reflection			✓		- need to have time management, planning for every week
Evaluation and reflection You might find this in: Reflection, Project evaluation		✓			maybe more details for reflection, upload on workflow - could try to handwrite reflections on sketchbook
Communicating and presenting a creative practice You might find this in: Outcomes, portfolio or project presentation			✓		- have plan for exhibition setup (sketch). - need to think about how to present it digitally.

FINAL

The purchased items used for decorating the exhibition.

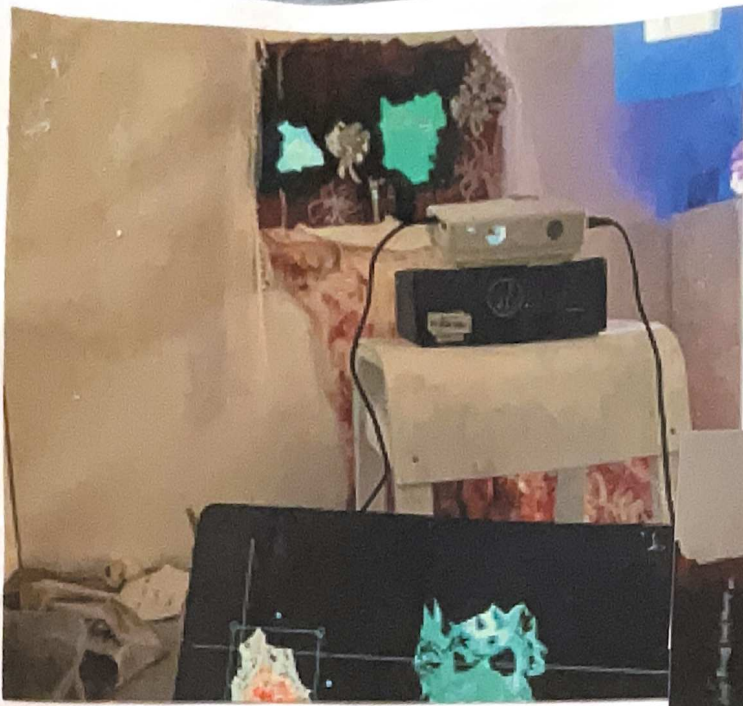


The exhibition incorporates dolls as part of the installation, symbolizing childhood and reinforcing the emotional lens of a child's experience.

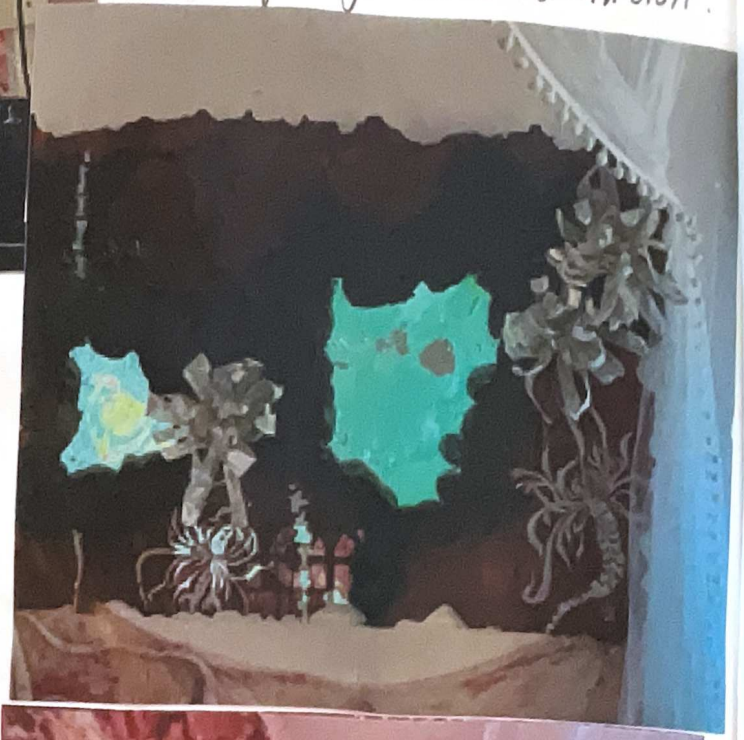


The drawing are posted on the wall, combined with the chrysanthemum I made earlier.



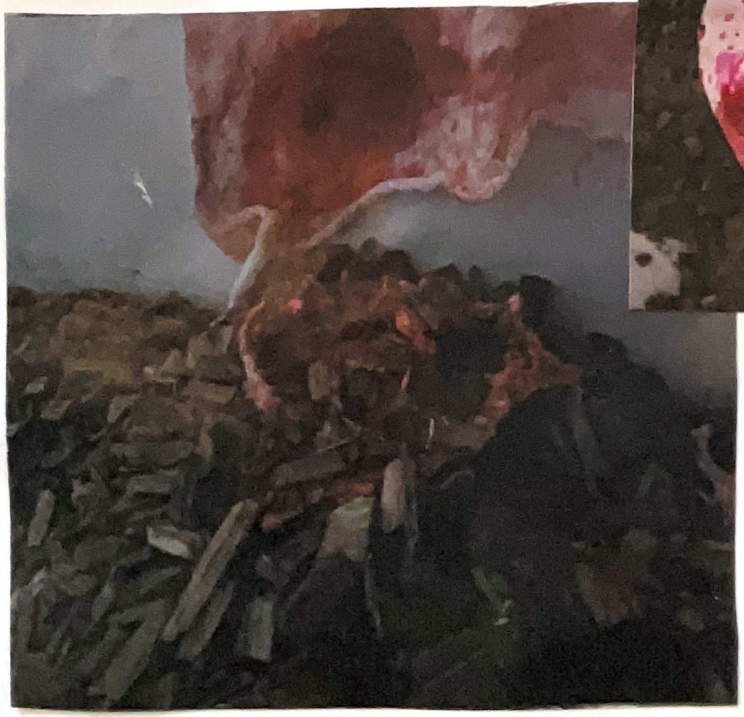


Using MadMapper, I projected the edited video onto the wall, mapping it to the shape of "door" to enhance the sense of passage and transition.



Detail

The core sculpture from the video, together with figure of the girl, is materialized within the exhibition.



At the base of the sculpture is painting that reflect emotional states like anxiety.

Unit 4 Assessment Checklist 24-25.

The assessment deadline for Unit 4 is Tuesday 6th May at 10am.

- If something serious prevents you from meeting the deadline, contact your Curriculum Leader as soon as possible for guidance.
- If you do not upload by the deadline, you will fail the course. If you fail, you can appeal, but approval is not guaranteed.

Hand in checklist:

	Please tick
1. Workflow Part 3 Collection Your Part 3 collection must be shared with the group '24/25 UAL Foundation Group'. Guidance on Workflow including how to share is here on Moodle.	
Is your Part 3 collection shared with the group?	<input type="checkbox"/>
Your Workflow must include:	
Unit 4 Documents page Project Proposal including bibliography and action plan for weeks 1-4	✓
Unit 4 Documents page Action Plan: Weeks 5 – 8	✓
Unit 4 Documents page Self-assessment <i>w 扫描</i>	✓
Unit 4 Documents page Final Bibliography	✓
Unit 4 Documents page Final Evaluation <i>✗</i>	✓
Research	✓
Reflective writing <i>Some important High line.</i>	✓
Documentation of all your process and development work	✓
Outcomes Including PDF portfolio or project presentation	✓
2. Authentication form (physical hand in) Paper forms will be available at check-in for you to sign and submit	
3. FE student survey (online) You can find the link to the survey in your emails or use the QR code from the posters on studio walls.	
4. Progression Plans (online) Please fill in the Moodle poll to tell us your progression plans.	
	✓

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