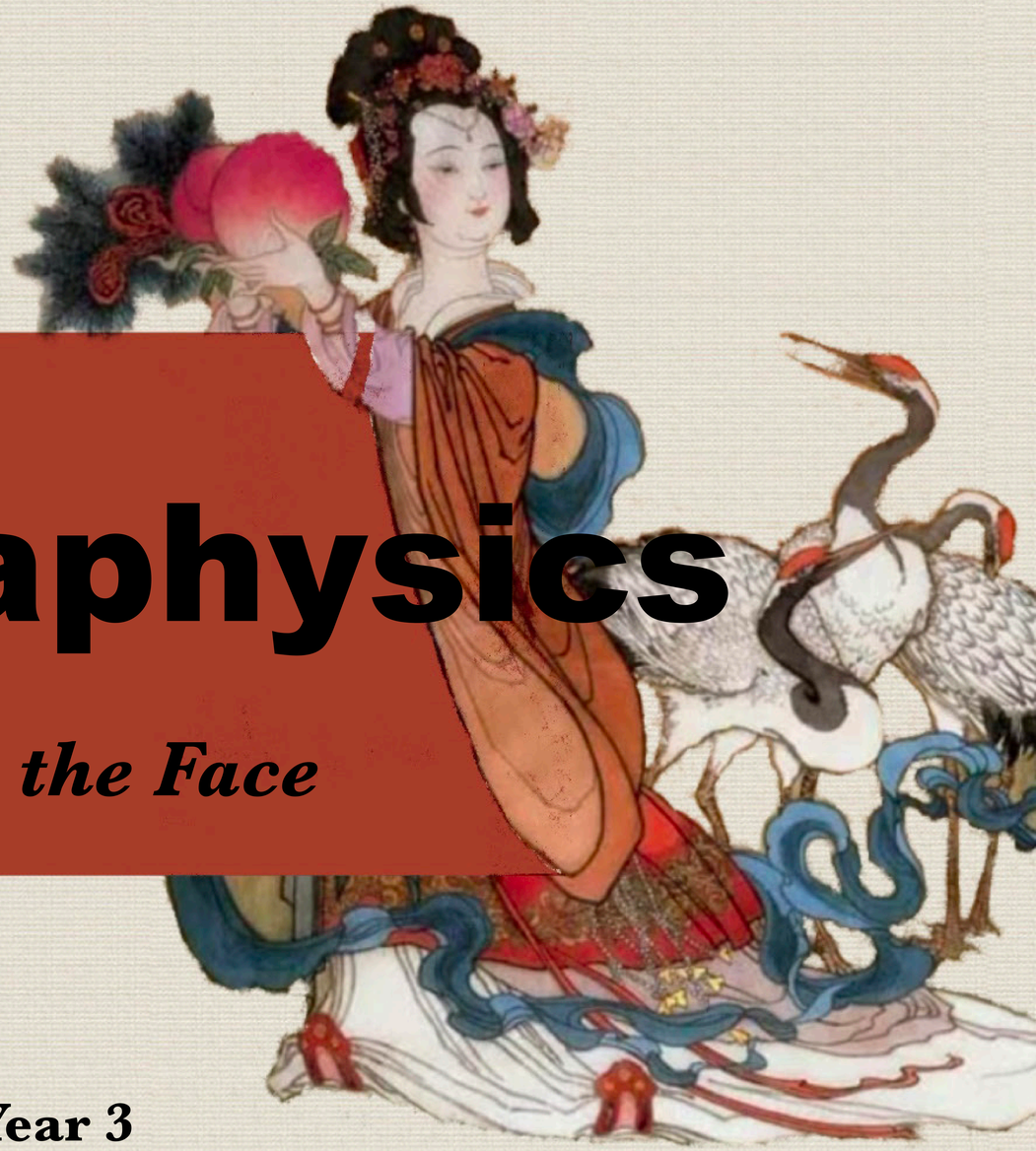
Chinese Metaphysics

Writing Destiny on the Face



Yiwen Gong
21021660
BA Hair & Makeup for Fashion Year 3
Course Leader: Anna Nwankwo

Introduction

Makeup is divination, face is destiny.

In the life of modern young people, metaphysics is no longer a 'superstition', but a way of dialogue with the heart, some people use horoscopes to analyse their emotions, others use tarot cards to guide their way. Chinese metaphysics also provides a way to explore oneself.

My makeup and hairstyle design is based on the concept of ***'face/hair is destiny'***, combining elements of metaphysics such as bagua, incantations, face reading, fortune telling, etc., to make make make-up and hairstyle a kind of divination, an expression of one's own state, and to symbolise different destinies through make-up and hairstyle, so that everyone can find his/her own trajectory in the mirror.

Interviews | Reseons why young people are keen on metaphysics :

Apps about metaphysics

Xibao: Yong people always feel confused when making important decisions, so they try to find some rules and attributions by placing themselves in a calm spirtual field. Many young people go to temples because they know ehat they want when they put their hands together.

Wuhan: Metaphysics can help some confused young people get a definite answer when they are confused, and seek a solid sense of security.

Jiayu: Young people are overwhelmed by social pressure that has nowhere to vent. They have to find a place to vent their countless days and countless crustrations.

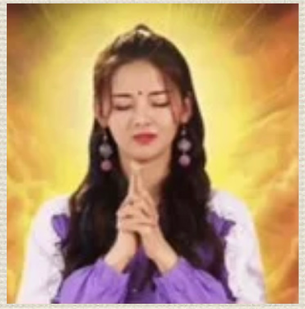
Eric: Metaphysics finds an outlet for unhappiness, which greatly reduces the internal friction of young people. For example, work is not going well because of Mercury retrograde, and getting along with colleagues is not good because of incompatibility of horoscopes.

Metaphysics is very popular among young people today. When facing setbacks or failures, everyone hopes to be conforted metaphysics, or to get some guidance when they are confused.

Relieving Stress and Anxiety | Social Competitive Pressure: Modern society is extremely competitive, and young people in the workplace face tremendous work pressure. For example, in Internet companies in first-tier cities, employees often face '996' or even '007' work patterns, and long working hours and high-intensity tasks make them physically and mentally exhausted. Metaphysics has to some extent become an outlet for them to relieve stress, seeking inner comfort and relaxation through astrology and tarot. Increased uncertainty in life: Life is full of all kinds of uncertainties, such as home purchase, marriage and other issues. For young people, these are factors that are difficult to control. Take home purchase as an example, the fluctuation of house prices and the restriction of eligibility for home purchase make young people feel anxious and powerless. Metaphysics offers something that seems to be able to predict the future or reveal destiny, which will make them feel that it is possible to find a trace of certainty in their chaotic lives. ***(Xiaohongshu.com, 2024)***

Meeting spiritual and psychological needs | Seeking spiritual sustenance: In the fast-paced modern life, many young people may feel the emptiness of the spiritual world. Some concepts in metaphysics, such as the theory of numerology that life has a certain destiny trajectory, can provide them with a spiritual sustenance to fill this sense of emptiness. Exploring oneself and the world: Young people are in a stage where they are full of curiosity and desire to explore themselves and the world. Some parts of metaphysics, such as the interpretation of personality and destiny in astrology, can meet their psychological needs for exploration. They try to understand their personality traits, potential advantages, and life direction through these methods. ***(Xiaohongshu.com, 2024)***

Among young Chinese people, avatars have a metaphysical effect



May all your wishes come true

May all your wishes come true

Increase your romantic luck

Increase your romantic luck

May all your wishes come true

Helps with graduate school applications

Chinese Metaphysics Methods

1. Mountain

·**Detailed Explanaction:** Talisman 符咒 & Chinese Boxing 拳法

·**Xundian:** Zhuangzi's Thought & Laozi's Thought

·**Health Preservation:** Foundstion 筑基 & Grub 食饵

2. Medince

·**Medical Treatment:** Lingzhi 灵治 & Formula 方剂 & Acupuncture 针灸

3.Life

·**Detailed Explanation:** Xingpijng Huihai 星平会海 & Ziping Tuiming 子平推命 & Ziwei Doushu 紫微斗数

4.Phase

·**Tomb** 墓相：Fengshui 风水

·**Family** 家相：Yang Family 阳家

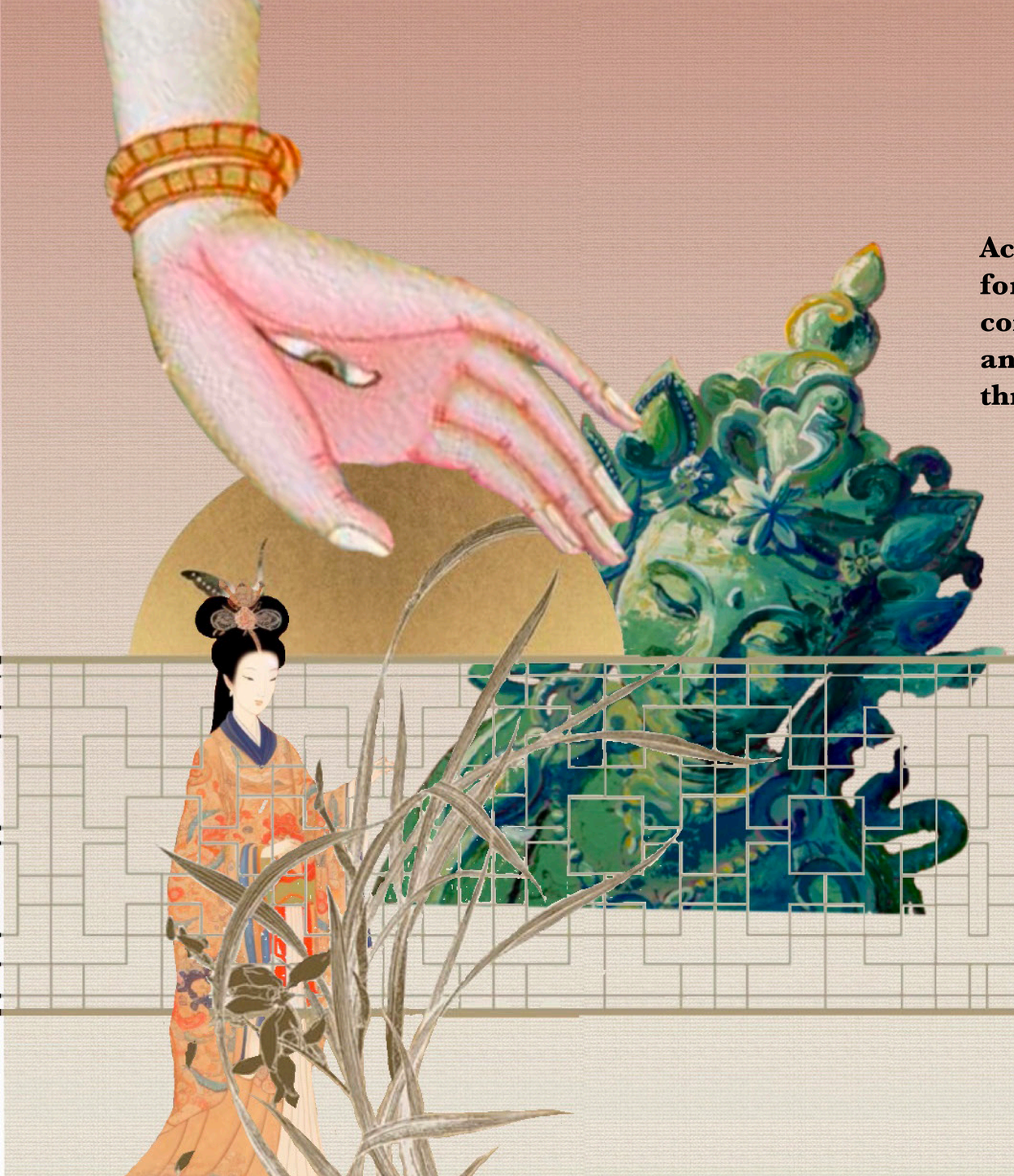
·**Human Appearance:** Physiograomy 面相 & Palmistry 手相 & Bone Phase 骨相

·**Name:** Human's Name & Shop's Name

·**Print:** Seal

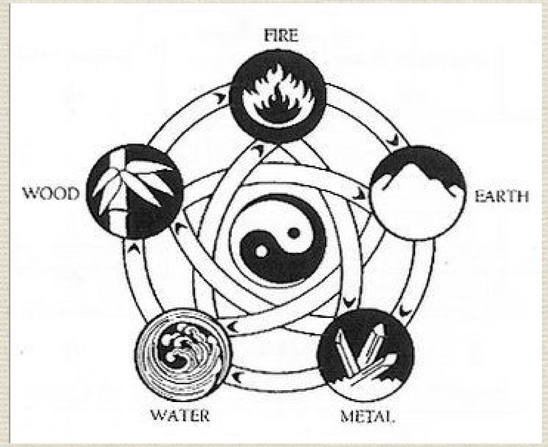
As one of the ancient Chinese classics, the Book of Changes is not only a philosophical book, but also considered the foundation of metaphysics. It explains the laws of the universe and the relationship between heaven and earth through concepts such as 'yin and yang', 'five elements', and 'eight trigrams', and emphasizes the laws of change and harmony.

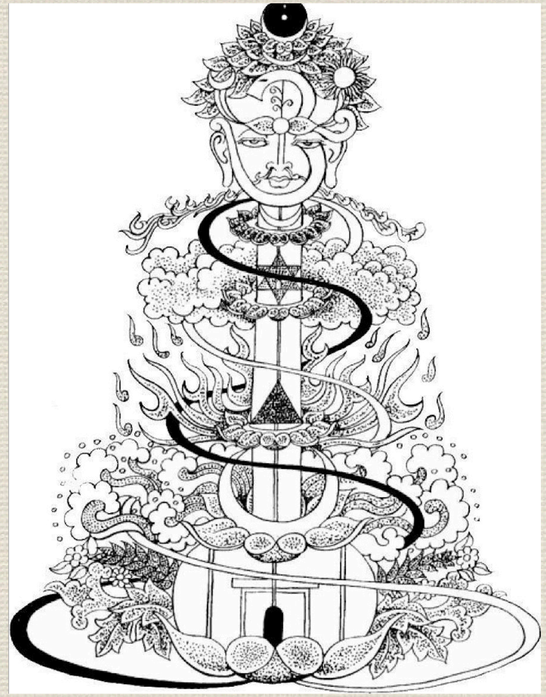
The 'Yi' in the Book of Changes has three meanings: 'change' (things change all the time), 'unchange' (some unchanging truth in change), and 'simple' (the truth is simple and prodound).



According to a survey of friends of similar age, face reading, talismans. fortune telling and choosing quspicious days are very popular among contemporary young people. In my research methodolgy, I will use data analysis and documentary exploration to present Chinese metaphysics through hair and makeup tests.

Yin and Yang and Five Elements





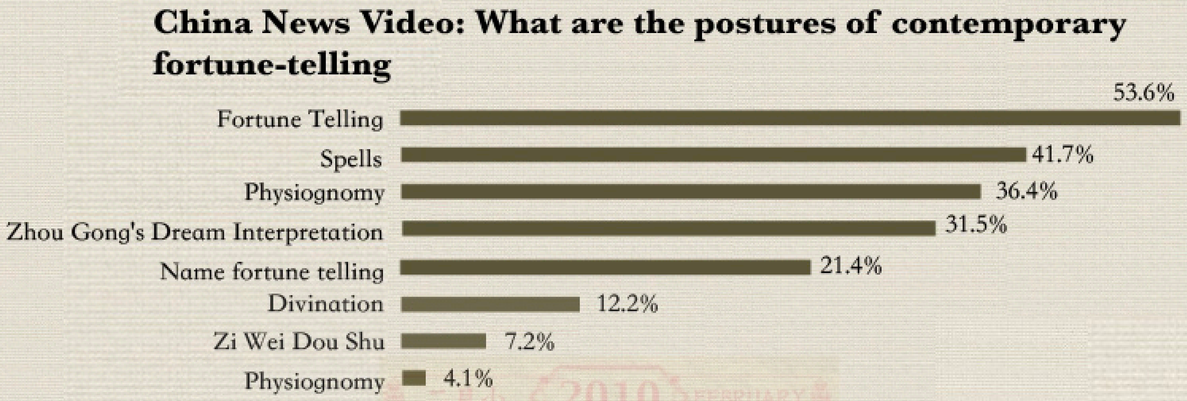
Yin and Yang

Yin and Yang is one of the core concepts of the Book of Changes, representing the polarity of food, such as light and darkness, hardness and softness, movement and stillness. Metaphysics speculates the ups and downs of all things through the interaction of Yin and Yang.

The Five Elements (gold, wood, water, fire and earth) describe the various elements in the universe and the patterns of their ineteraction. This interaction and transformation becomes the basis for metaphysics to deduce human off airs.

Bagua and Divination

The Bagua is eight basic figures composed of Yin and Yang, symblizing the eight basic phenomena in nature (such as heaven, earth, wind, water, and fire). Metaphysics deduce the principle of the unity of heaven and man through the hexagrams, helping people understand their own destiny and possible changes in the future.



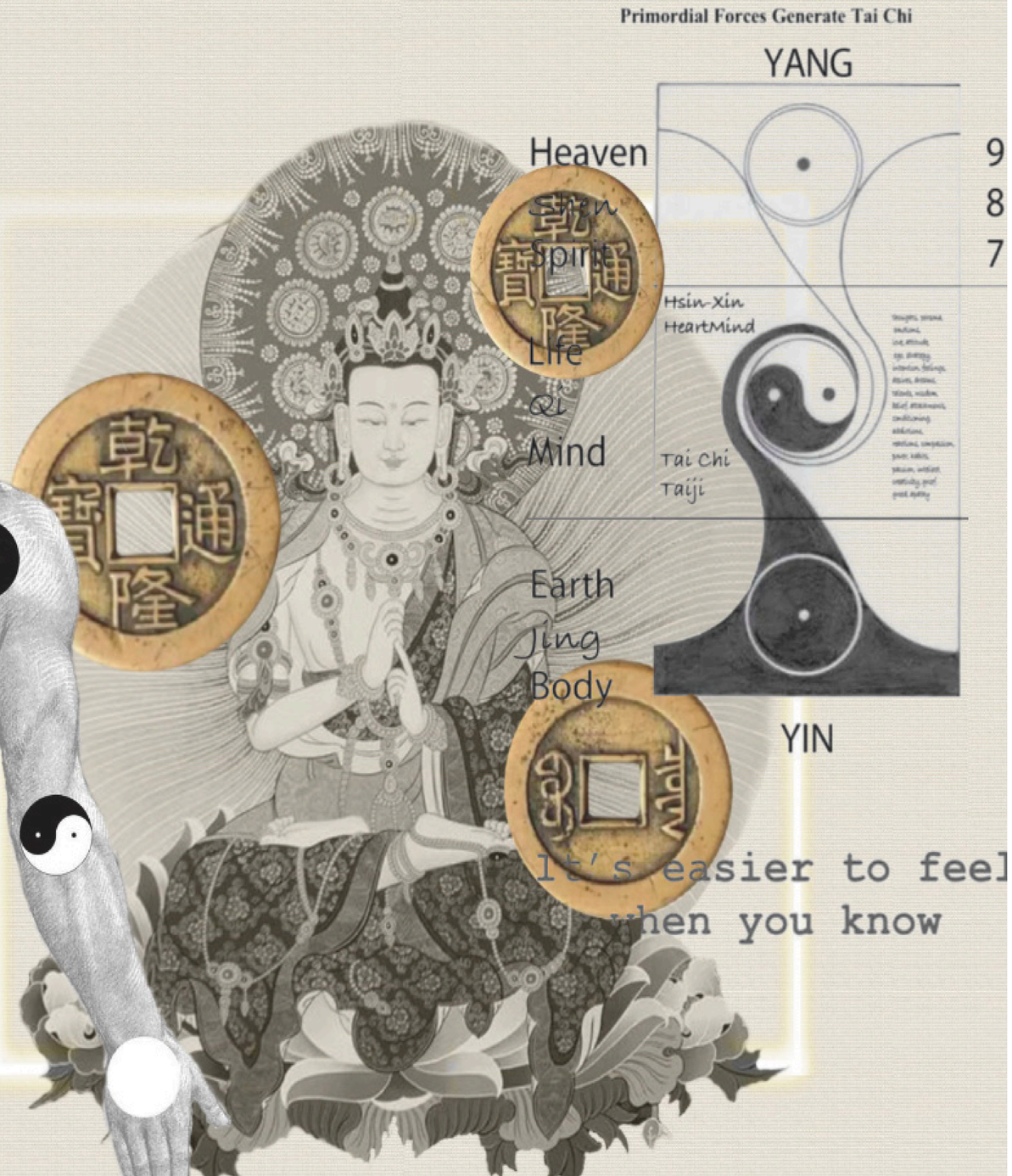
Age group:

Followers of metaphysics are usually concentrated between the ages of 18 and 35, especially those born in the 1900s and 2000s. This group is at a turning point in their lives, with increasing uncertainty in their studies, careers, and relationships, prompting them to seek spiritual comfort.

Gender differences:

Women are generally more inclined to contact metaphysics than men. Studies have shown that women are more likely to seek ecternal guidance in terms of emotions and interpersonal relationships.

The 'Third Chinses Public Sampling Survey Report on Unkown Phenomena' shows that at least one in every four Chinese people 'believes' in metaphysics, and as many as 40% of respondents have had fortune-telling. According to a set of survey data released by NetEase Reading, young people are gradually becoming the main users of fortune-telling, and the proportion of young people who have had 'fortune-telling' ecperience is as high as 78.81%.



Analysis of the Bagua Diagram

Qian and Kun

Let's first look at the hexagrams of Qian and Kun. Qian is "☰", while Kun is "☷". Each hexagram is composed of three horizontal lines, which are called "yao". Yao is divided into yin and yang. The complete "one" represents yang, and the broken "one" in the middle represents yin. In this way, Qian's "☰" is composed of three yang yao, and it means "heaven". In contrast, Kun's "☷" is composed of three yin yao, which represents "earth".

So there is an idiom "Qian Kun Diandao", which means that heaven and earth are upside down, and a particularly big change has occurred.

Li and Kan

Let's look at the hexagram first. The Li hexagram is "☲" and the Kan hexagram is "☵". According to the Yin and Yang lines, one line in the Qian hexagram has changed, which means that something is changing in the sky, which is the "sun", because the sun is always changing. On the contrary, the "moon", although it is also changing in the sky, the moon is yin, which is a little yang in the yin. So it changes from the Kun hexagram "☷", and changes one line to become the Kan hexagram "☵".

So there is a saying called "South Ming Li Fire", because Li represents the sun.

乾三连（☰），坤六断（☷）；震仰盂（☳），艮覆碗（☶）；

离中虚（☲），坎中满（☵）；兑上缺（☱），巽下断（☴）。

Zhen and Xun

Let's first look at their hexagrams. Zhen hexagram is "☳" and Xun hexagram is "☴". Let's talk about changes. In addition to the changes of the sun and the moon, there are changes in wind, rain, thunder and lightning. Our ancestors also took them into consideration. Qian hexagram "☰" has a change in the sun, and one line is changed. Because of the change of "thunder", one line is changed again, and it becomes Zhen hexagram "☳". This is because thunder changes in the sky. Let's talk about Kun hexagram "☷". Because of the change of the moon, one line is changed. Because of the change of "wind", one line is changed again, and it becomes Xun hexagram "☴". This is because wind is something we can feel directly on the ground.

We know that the name of the god of thunder is "Lei Zhenzi". Why is he not called "Lei Xunzi"? It is because "Zhen hexagram" represents "thunder".

Gen and Dui

The hexagrams of Gen Gua and Dui Gua are Gen Gua “☶” and Dui Gua “☱” respectively. Among them, Gen Gua “☶” represents “mountain”, while Dui Gua “☱” represents “water”. Gen Gua “☶” comes from Qian Gua, which means that in addition to the changes in the sun, the next thing to touch is “high mountain”, so one line is changed on the basis of Qian Gua “☰”, and it becomes Gen Gua “☶”. Correspondingly, in Qian Gua, because the wind changes one line, and below, it is water, such as oceans and lakes. So one line is changed on the basis of Kun Gua “☷”, and it becomes Dui Gua “☱”.

So there is a word called “Dui Ze”, in which “Dui” represents water, which can also be interpreted as “water marsh”.

Qian represents gold, red, and orange; Kun represents yellow and black.

Zhen represents blue, green, and emerald green; Xun represents green and blue;

Kan represents black; Li represents purple; Gen represents coffee and brown; Dui represents white.

1. Qian Gua (☰) - Heaven, the image of strength

Meaning of fate: noble, strong, courageous, confident, symbolizing masculinity and leadership.
Personality: independent, firm, easy to succeed, but too stubborn or conceited may lead to failure.
Fortune guide: It is advisable to stick to the right path and avoid pride; there are many noble people to support you throughout your life.

2. Kun Gua (☷) - Earth, Great Virtue and Carrying Things

Meaning of fate: Mainly obedient, gentle, and tolerant, representing the beauty of femininity and the power to carry all things.
Personality: Gentle, steady, and considerate, suitable to be a supporter or a good wife.
Fortune guidance: Go with the flow, be humble and tolerant, and accumulate small things into big things.

3. Zhen Gua (☳) - Thunder, movement and vitality

Fate meaning: initiative, shock, breakthrough, symbolizing the power of creation and generation.
Personality traits: brave, active, good at breaking the deadlock, but prone to impulsiveness or impatience.
Fortune guidance: Do not retreat when encountering difficulties, dare to be the first to seek opportunities in motion.

4. Xun Gua (☴) - Wind, entering without stopping

Fate meaning: Mainly entering, penetrating, communicating, symbolizing flexibility and going with the flow.
Personality traits: Soft but strong, good at communication and negotiation, but prone to indecision.
Fortune guidance: Go with the flow, value for forbearance and continuous efforts.

5. Kan Gua (☵) - Water, survival in danger

Fate meaning: danger, wisdom, secrecy, symbolizing wisdom and insight.
Personality: sensitive, cautious, good at power, but prone to pessimism or suspicion.
Fortune guide: calm and steady, not afraid of storms; win with wisdom.

6. Li Gua (☲) - Fire, the image of light

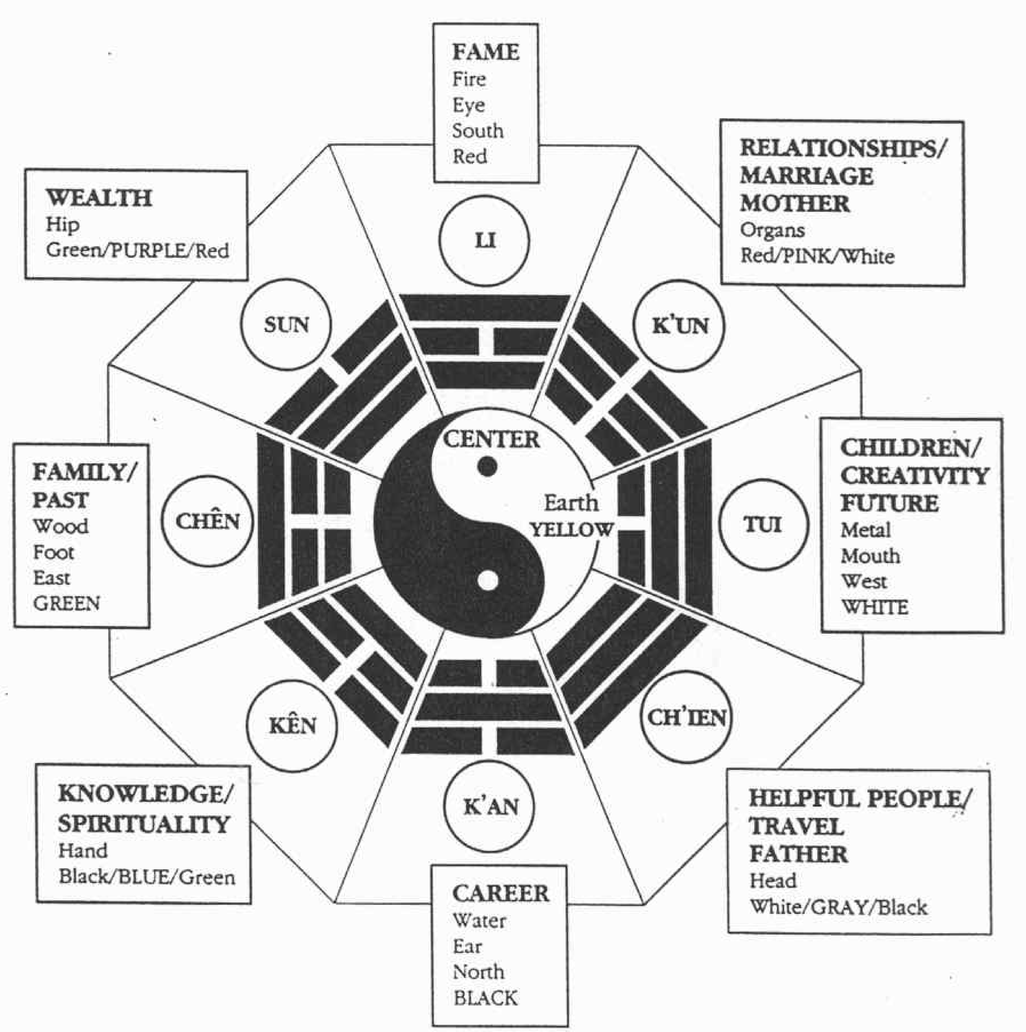
Meaning of fate: beautiful, bright, attached, symbolizing the beauty of culture, wisdom, and art.
Personality: enthusiastic, intelligent, pursuing beauty, but prone to impatience or vanity.
Fortune guidance: suitable for the fields of art and communication; it is advisable to maintain inner stability.

7. Gen Gua (☶) - Mountain, still but not moving

Meaning of fate: Mainly stop, quiet, steady, symbolizing the power of accumulation and preservation.
Personality: Introverted, practical, good at thinking, but prone to stubbornness or inflexibility.
Fortune guide: Learn to move forward at the right time, and don't be complacent.

8. Dui Gua (☱) - Ze, happy but not fighting

Fate meaning: mainly about joy, harmony, communication, symbolizing joy and harvest.
Personality traits: optimistic, talkative, infectious, but prone to pleasure.
Fortune guidance: know how to be content with what you have, but don't forget the heart of struggle.

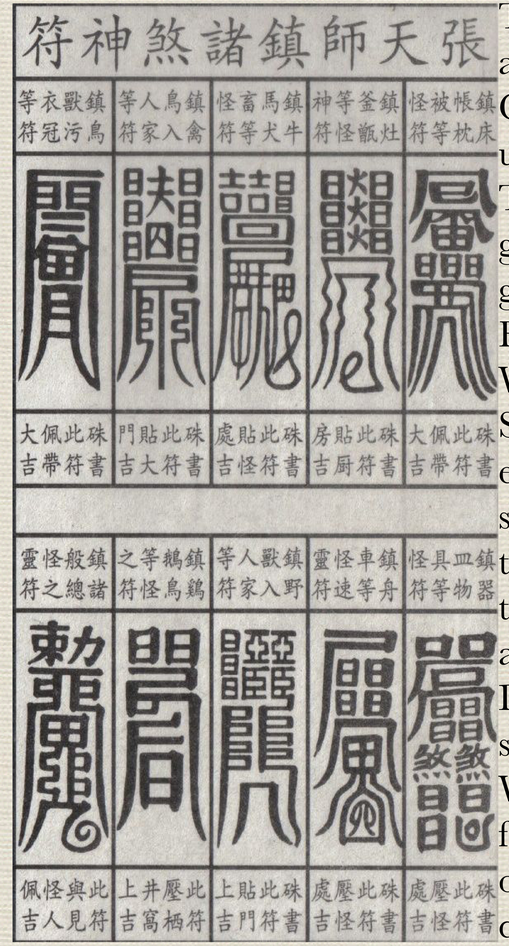


Elements extracted from the Bagua symbols

This is my own talisman

A talisman refers to a mysterious image drawn with a red or black brush, which is a combination of dots and lines, words and pictures, and mainly with curved strokes. Taoism believes that by drawing a talisman, one can summon gods and exorcise ghosts, cure diseases and maintain health, pray for blessings and eliminate disasters, etc.; spells are also called spells, divine spells, visual spells, mantras, mantras, secrets, forbidden spells, true words, secret words, etc. In witchcraft and Taoist magic, it is generally believed that certain words have divine power, magic power and magic power. Such words with divine power, magic power and magic power are called spells.

The story of Taoist talismans comes from ancient witches. Taoist spells were more popular in the Eastern Han Dynasty and have a close relationship with talismans. When drawing talismans, spells must be recited, and there are also spells when using talismans. There are certain spells for all rituals. The spell becomes the voice of the caster's sincerity and from the heart, which can ensure the effectiveness of all spells. When praying, the mantras are words of praise to the gods and prayers for the fulfillment of wishes; when curing diseases, the mantras are words of requesting the magic to work and cure all diseases; when practicing, the mantras are mostly words of calming the mind and asking for the help of the gods. Taoist mantras usually end with the words "hurry up and obey the command".



There are certain procedures for drawing talismans, and you must not do it simply or in reverse order. Generally speaking, drawing talismans requires setting up an altar for sacrificial ceremonies (especially for Taoists), which is called the "general altar style". The general talisman in the general altar style contains the gods that Taoists usually believe in - land, city god, Eastern Green Emperor, Southern Red Emperor, White Emperor, Northern Black Emperor, General Suzaku, General Xuanwu, General Heisha, etc. For example, the general talisman of the general altar style set by ancient Dunhuang Taoists when drawing talismans. Taoists have to build an altar and make two seals of the Emperor of Heaven. These two seals are carved on the altar, and they must be carved later. Don't set up a "general altar style" or build an altar, such as the "invitation to the fairy dustpan method". When inviting the fairy dustpan, use three plates of fruit, three cups of tea and three cups of wine to offer on the shrine in the main hall..., or offer it on the dining table temporarily set up in a certain direction outside the house, and indirectly offer it on the tabletop.

Before drawing the talisman, one must first purify the mind - concentrate, be sincere, clear away distracting thoughts, and focus the mind. One must also cleanse the body, face, hands, and mouth, and prepare offerings such as fruits, rice wine, incense, candles, as well as writing brushes, ink, cinnabar, and yellow paper. For these items, the Taoist priest first uses a magic spell to command them in order to establish divine power).

The procedure of the talisman drawing ceremony

(1) Pen Mantra: The five thunder gods will burn with light and absorb it, and then you can save your life. Then you can bind ghosts and subdue evil spirits. All life and death will be eliminated. I will live forever. Please hurry up and obey the command.

(2) Water Mantra: This water is not ordinary water. Put a drop of water from the north in the inkstone. Clouds and rain will come in a moment. If you are sick, swallow it and all diseases will be eliminated. Evil spirits will be crushed. Please hurry up and obey the command.

(3) Inkstone Mantra: The Jade Emperor has the Bo God Inkstone. The four directions of gold, wood, water, fire, earth, thunder, wind, rain and lightning will be wiped out by grinding the inkstone. Thunder and lightning will be shredded. Please hurry up and obey the command.

(4) Ink Mantra: The Jade Emperor has the Jie God Inkstone. It is scorching and looks like clouds and mist. The nine stars are listed on it. Please hurry up and obey the command.*

(5) Cinnabar Mantra: Cinnabar stone can suppress evil spirits, destroy ghosts, and write a talisman. It can travel through the three realms. Please hurry up and obey the command. Before drawing the talisman, you should burn incense and kneel down to pray to the gods of heaven and earth. Related books

In addition, the left hand that does not hold the pen should make the gestures of the Sun Lord Jue, Moon Lord Jue, and Heavenly Gang Jue, which are necessary when writing talismans. Sun Lord Jue: bend the tips of the four fingers of the left hand, and only the second finger is stretched out with the fingertips facing up. Moon Lord Jue: except for the fourth finger stretched out with the fingertips facing up, the other four fingers are slightly bent inward. Heavenly Gang Jue: the second finger is stretched out with the fingertips facing up, and the other four fingertips are slightly bent inward. The purpose of using the Moon Lord Jue is said to be to take the yin and yang true qi of the sun and the moon, lead the qi into the talisman, borrow the power of the gods, drive away evil spirits and ghosts, and increase the effectiveness of the talisman. The Heavenly Gang Jue is also to use this finger method to command ghosts and gods. When drawing talismans, use the Heavenly Gang finger to take the Gang Qi and lead it into the talisman. After drawing the talisman, point the tip of the brush upwards and the head of the brush downwards, concentrate all your energy on the tip of the brush, hit the talisman paper three times with the tip of the brush, and then use the diamond sword finger to command the talisman. When commanding, use force with your fingers to show a sense of majesty that divine power has been attached to the talisman. Finally, lift the drawn talisman paper and walk it around the stove smoke three times. In this way, the talisman drawing ceremony is completed.

Just express the prayer to be made. After the blessing, take out the paper, ink or cinnabar, sit upright, think and move your energy, and draw the talisman in one go without any pauses. When drawing the talisman, you should blow air into the talisman, and chant the mantra with your mouth while drawing.

The needs of modern young people for health, career and love

The reason why young people pay special attention to love, career and health is mainly because these areas directly determine personal happiness, social value and quality of life. From the perspective of social, psychological and personal growth, these three aspects carry the core needs of young people.

1. Love - emotional needs & sense of belonging

Modern lovers are increasingly aware of the importance of emotional relationships to mental health. What they pursue is not marriage in the traditional sense, but a deeper spiritual fit.

1) Many young people have lived in a small family environment since childhood and lack the company of brothers and sisters, which makes them more eager to have a stable and intimate relationship.

2) The Internet makes people's social life more fragmented. On the surface, there are more choices, but in fact it is more difficult to meet a truly compatible partner, which makes young people cherish "stable intimate relationships" especially.

3) In a fast-paced and stressful social environment, love is a way for many young people to escape from the pressure of reality. They are eager to get emotional support and a sense of belonging in intimate relationships.

2. Career - self-realization & social recognition

Young people's attention to career mainly stems from the needs of economic independence, social recognition and personal value realization.

1) Housing prices, inflation, and fierce competition in the job market have forced young people to work harder than in the past to strive for career development, otherwise it will be difficult to maintain a decent life.

2) Compared with the "stability-seeking" mentality of the previous generation, young people today are more willing to prove their abilities through their careers, rather than just "supporting their families"

3) New career models such as entrepreneurship, self-media, and freelance work have made young people's expectations for their careers more diverse. They not only want to make money, but also want to do what they like, and even hope to find personal meaning in their careers.

3. Health - long-term happiness & quality of life

Health has become the focus of young people's attention, not just because they are "afraid of getting sick", but because they pay more attention to long-term quality of life and happiness

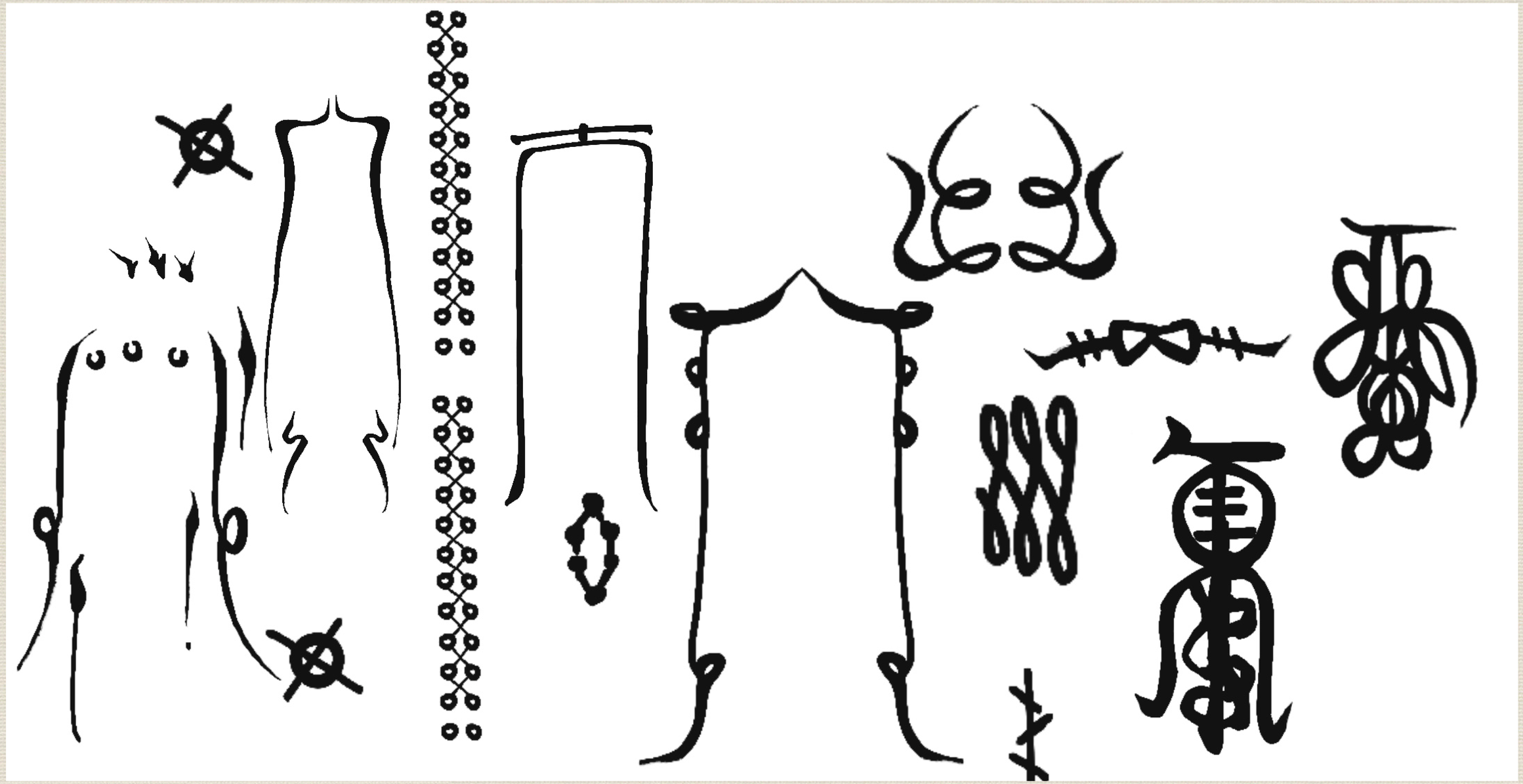
1) The pace of modern society is fast, and overwork, anxiety, and staying up late have become the norm for young people, so they begin to reflect: no matter how much money they make, if their bodies collapse, it is meaningless.

2) Young people not only pay attention to physical health, but also to mental health, such as anxiety, depression, social pressure, etc., so that they realize that "living well" is the most important thing.

3) More and more young people are starting to exercise, quit sugar, go to bed early and get up early, take Chinese medicine, and even "punk health" (staying up late while keeping healthy), which reflects their emphasis on health and anxiety.

The reason why modern young people pay great attention to love, career, and health is that these three things together determine their happiness index. In a social environment with increasing uncertainty, young people are more eager for stability, success, and high-quality life than ever before. Therefore, they invest more energy in these three aspects, hoping to find a balance point so that they can have a sense of achievement in their careers, enjoy the warmth brought by intimate relationships, and maintain physical and mental health at the same time.

Elements extracted from talisman patterns



Physiognomy

In the long and glorious history of China, physiognomy is a kind of folk culture. Physiognomy is also known as the art of recognizing people, which is to measure and judge people's nature and destiny by observing and analyzing people's physical appearance, mental temperament, behavior and other characteristics. Physiognomists believe that "physiognomy" is a manifestation of destiny, and people's appearance must reflect destiny. "Physiograph" has two meanings: one is fate, and the other is face reading. The ancients believed that "people's fate is given by heaven, and there are signs in the body." That is to say, all external manifestations of people contain deep implications related to different destinies. Therefore, as long as you grasp the rules, you can also detect the fate information. According to historical records such as "Zuo Zhuan", "Yi Zhou Shu" and "Wu Yue Chunqiu", it was popular to talk about physiognomy in the Spring and Autumn Period; by the end of the Warring States Period, physiognomy had become a discipline with a unique theoretical system, and many famous physiognomists and physiognomy books appeared. The princes and nobles of the Han Dynasty attached great importance to face reading, and the court and prominent departments had "face reading workers" who specialized in face reading. Wang Chong's Lunheng also mentioned "the method of examining the joints and the principles of the skin to judge the life of a person".

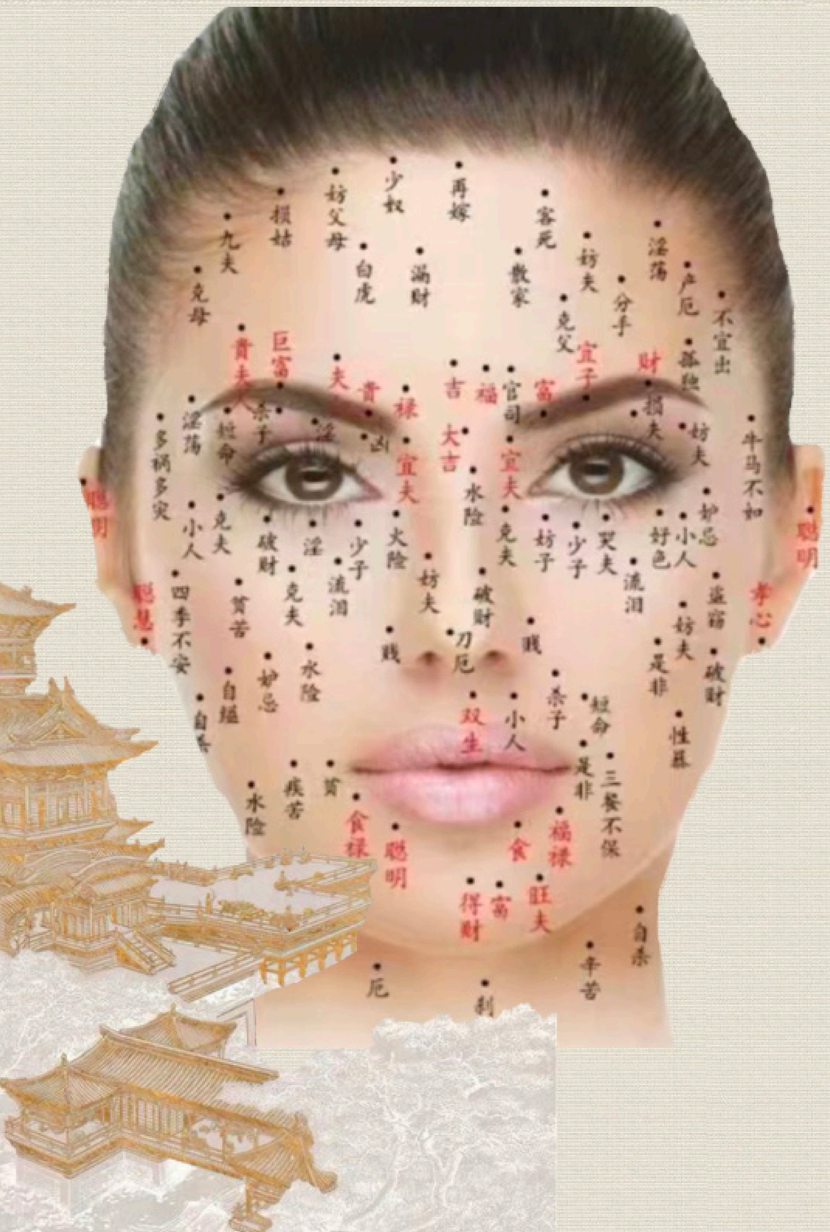
In Chinese physiognomy, people have long had a deep understanding of whether the body is balanced, symmetrical, in line with the law of proportion and harmony. Laozi, the founder of Taoism, believed that when all things (including humans) were not yet formed, there was already a way of "all principles" and "all things formed". Physiognomy has an intrinsic connection with traditional Chinese philosophy and theoretical culture. The human face is composed of the forehead, eyes, mouth, cheeks, ears, eyebrows, nose and other organs. Physiognomy believes that the nose is connected to the eyebrows, eyes, forehead, and mouth and cheeks, so the nose is called the pillar of heaven, the general road to the three talents of heaven, earth and man. A good face has a full, straight and raised nose bridge, square and unbiased; the two sides of the nose tip are called the nose tip, and the height and size of the nose tip should be consistent; the height and size of the left and right eyes and eyebrows should correspond; the position of the mouth should be impartial; the cheekbones, cheeks and ears on both sides should also be symmetrical and balanced, and the teeth should be straight, firm and dense. Gong Li's appearance in "Red Sorghum", "Ju Dou" and "Raise the Red Lantern" has become an oriental physiognomy pattern with the nose as the axis of symmetry.

Gong Li's lips are bright red, thick and fleshy, her face and jaw are round, and her figure is fuller. In traditional physiognomy, Gong Li has the characteristics of a prosperous husband and a good son. Women with full and passionate lips do not like to be constrained, have a strong sense of self, and are even a little willful and do whatever they want. They like to create unexpected surprises and experience different lives. Physiognomy also believes that although red lips represent wealth, too much red is a sign of "the Qin family will die, and the punishment will lead to death."

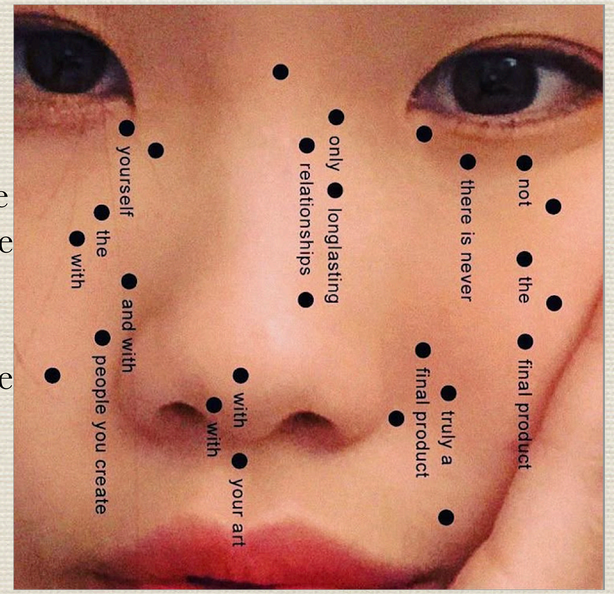
Screenshot from the movie Red Sorghum

Screenshot from the movie "Ju Dou"

Screenshot from the movie Raise the Red Lantern



Moles in Physiognomy



The meaning of moles comes from Chinese physiognomy. The ancient believed that by observing facial and body features, one could predict a person's fate, personality and life development. In physiognomy, the position, color, size, etc. of moles are all realted to a person's fortune. For example, different areas of the face represent different areas of life, such as wealth, feelings, health, etc, and moles in different positions have different interpretations.

Chinese metaphysical culture is deeply influenced by the theory of Yin and Yang and the Five Elements, and the different meanings of moles are also related to this. The Five Elements (wood, fire, earth, gold, and water) represent the five basic elements of the universe, while Yin and Yang represent the two poles of unity of opposites. In physiognomy, moles are considered to be a reflection of the aura and energy in the body. Moles in different positions can correspond to different Five Elements attributes, thus affecting a person's fate.

Many people believe in the meaning of mole, partly because of cultural inheritance and psychological suggestion effects. When people believe that moles are related to fate, they may consciously or unconsciously influence their behavior based on these beliefs.

The different meanings of moles are also related to the judgment of good and bad luck in traditional Chinese culture. Physiognomists jude a person's future fortune by observing the distribution and shape of moles. Auspicious moles are believed to bring good luck, wealth or health, while omionous moles indicate challenges, illness or setbacks. This concept of good and bad luck further deepens the multiple meanings of moles.

Love |

Red: Red most directly represents love and passion in Chinese culture. In weddings and festive occasions, red symbolizes enthusiasm, auspiciousness and happiness.

Pink: Pinks is a symbol of gentle love and romance, especially first love or gentle emotions. In many cultures, pink is closely associated with femininity, tenderness and romantic love.

Purple: Purple is sometimes considered a symbol of mysterious love or noble love, especially in Buddhistor Taoist culture, where purple has a certain kind of beauty that transcends the mundane.

Career |

Black: In modern society, especially in the workplace, black represents professionalism, authority and power. Formal suits in business occasions are mostly black, symbolizing stabiliy and maturity.

Gold: Gold represents wealth, success and prosperity. It symbolizes career achievement and material harvest.

Blue: Blue symbolizes reason, Calmness and trust. In work and career, blue is often considered a color that expresses responsibility a color that expresses responsibility and creativity.

Green: Green represents stability, growth and susatinable development, symbolizing steady progress and healty expasion of career.

Health |

Green: Green is directly associated with life, health, peace and nature. It symbolizes balance and restoration, both physical and mental.

White: White symbolizes purity, clenliness, and healing.

Yellow: Yellow corresponds to 'earth' in the Chinese Five Elements, and symbolizes the health of the spleen, stomach, and digestive system.

COLOR ANALYSIS

The blessing of "dragon" on career fortune in traditional Chinese culture has a very profound cultural and metaphysical basis. It is not only a symbol of ancient emperors, but also plays a role in promoting career, power, and fortune in many aspects such as feng shui, numerology, totems, mascots, and solar terms.

1. The dragon is the "extreme of yang", symbolizing power and rise
The Qian Gua of the Book of Changes says: "The latent dragon is not used, the dragon is seen in the field, and the flying dragon is in the sky" - symbolizing the stage from the budding to the heyday of the career. The dragon is a symbol of "the supreme ruler", corresponding to the emperor, and "the flying dragon in the sky" is often used to describe people ascending to high positions and achieving success. Therefore, ancient emperors all called themselves "true dragon emperors", and palaces and clothes were mostly decorated with dragons to strengthen their authoritative status.

2. The dragon-shaped terrain is the "dragon vein" in feng shui, which is the main career and wealth
The "seeking dragon points" in feng shui is about finding a place with a terrain like a dragon winding and undulating, and it is believed that "where the dragon rises, the noble aura will appear." For example, in the Qing Nang Jing, it is said that "mountains control population, water controls wealth, and the true dragon cave produces noble people."

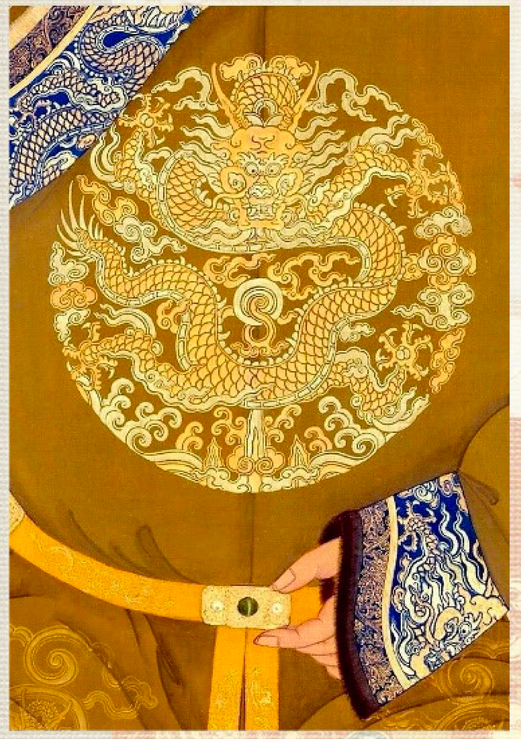
Elemental - Dragon

Elemental - Dragon

3. "Qinglong direction" is beneficial to noble people and career
In Feng Shui directions, there is Qinglong on the left and White Tiger on the right. The Qinglong position (east) is responsible for noble people, career development and network support. In Feng Shui layout, the Qinglong position should be high and active, symbolizing career advancement and support from noble people.

4. People born in the year of the dragon are often considered to have the aura of a king
In numerology, people born in the year of the dragon are often considered to have leadership, strong career ambition and lofty ambitions. The dragon is opposite to "Chen" and belongs to Yang soil. It is in the "development and growth" stage in the twelve earthly branches, corresponding to 7 to 9 am - symbolizing the most vigorous time period for career vitality.

5. The use of dragon-shaped ornaments and totems in career Feng Shui
Feng Shui masters often recommend placing "dragon-shaped ornaments" in the office, especially facing the door or the east, which can help authority, calm the scene and expand career luck. Dragon Turtle (dragon head and turtle body) - often used to attract wealth, ward off evil and consolidate the foundation of a career.



There is a poem in the Book of Songs, "The Peach Blossoms of the Southern Zhou Dynasty", "The peach blossoms are blooming, and the flowers are shining brightly", which describes the beautiful scene when a woman gets married, and praises the beauty and virtues of the bride. The general idea is that when the peach blossoms are in full bloom, there is a woman as beautiful as peach blossoms, with beautiful appearance, able to give birth to children, and able to make the groom's family and descendants as fruitful and lush as peach trees, and she is a very suitable candidate for the groom's family. Therefore, when the ancients praised and congratulated the marriage, they often said "It is in accordance with the rituals of Zhou Gong and in accordance with the poems of Tao Yao", which is derived from here.

In the Book of Changes, "Zi, Wu, Mao, and You" represent the four directions of "due south, due north, due east, and due west" in the earthly branches. When the "four images meet", peach blossoms will bloom, and it is best to seek love at this time, so people call love "peach blossom luck". The ancients believed that encountering "Zi, Wu, Mao, and You" was a sign of peach blossom luck. If Zi, Wu, Mao, and You appeared in the eight characters, it was called "peach blossom entering the fate".

Folk legend of "peach blossom luck" Peach blossom luck of Jiangniang and Cui Hu: Last year on this day, the face of a person and the peach blossoms reflected each other; where did the face of a person go? The peach blossoms still smile in the spring breeze. This poem "Ti Nanzhuang of the Capital" written by Cui Hu is widely circulated, and many people can still recite it aloud. However, not all those who know the poem know that there is a touching love story hidden in this poem. The story is full of the pure love of talented men and beautiful women, and the plot is tortuous and magical. People call it "peach blossom fate", also known as peach blossom luck.

Why use the word "peach blossom luck" to describe the love affairs of men and women? Why not "chrysanthemum" or "red flower"? One of the reasons is because of the beauty of peach blossoms. When peach blossoms first bloom, red and white complement each other, shy and flawless, and infinitely varied, which just fits the thoughts of passionate men and women. The word "peach blossom" indicates that someone has artistic sentiment and romantic elements in his temperament. It can reflect the mutual admiration of men and women and show the beauty of the love affairs of men and women. The abundant fruits and luxuriant branches and leaves of the peach tree are used to symbolize the prosperity of future generations. Naturally, the husband's family will be satisfied with such a woman.

Element - Peach Blossom

Element - Mandarin Duck

Mandarin ducks represent complementary relationships: In nature, mandarin ducks are a pair of lifelong partners, and they rely on each other and complement each other. This can be understood as complementarity in a love relationship, where two people complement and support each other in terms of identity, personality, interests, etc., thus forming a complete whole.

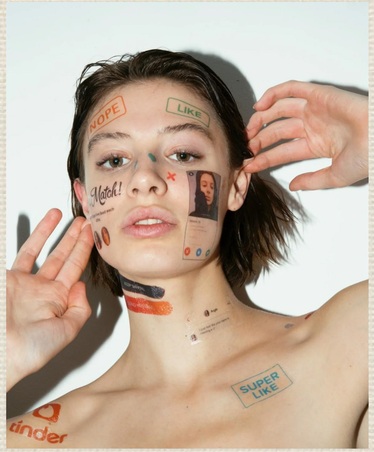
Mandarin ducks symbolize balance: Mandarin ducks are usually depicted as a black and a white bird, which can be interpreted as balance in love. Black represents yin and white represents yang, and the combination of the two colors symbolizes the balance and harmony between two people in their relationship. Balance in a love relationship is the basis for mutual respect and the pursuit of common goals.

Mandarin ducks symbolize eternal love: Mandarin ducks are a pair of lifelong partners, and their existence can be seen as one of the goals in a love relationship. The loyalty and lasting partnership between them symbolizes eternity and longevity in love. Therefore, people often use mandarin ducks to express their expectations for a long and happy love.

Mandarin ducks symbolize interdependence: Mandarin ducks usually appear in pairs, and the connection between them is close and inseparable. This can be interpreted as interdependence and intimacy in a love relationship. Both parties in love need to support, understand and rely on each other in order to establish a stable and healthy relationship.

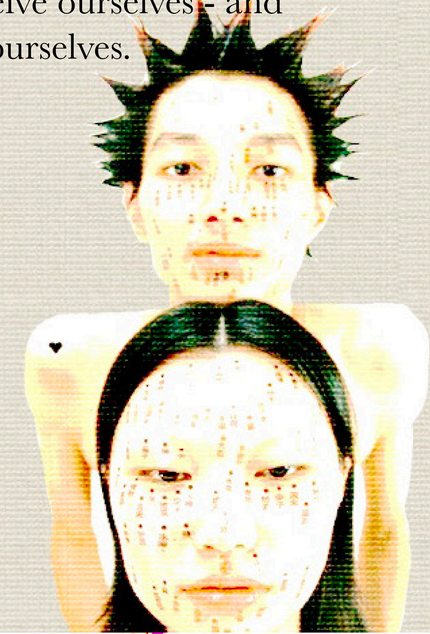
Artist Reference

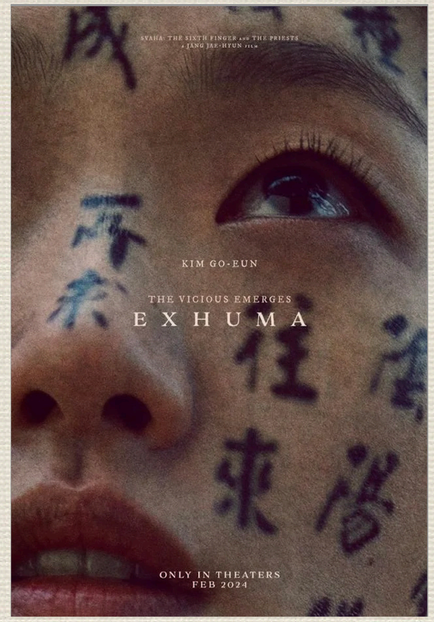
John Yuyi was born in Taiwan in 1991 and currently lives in New York. Her early works are known for social media, which include digital symbols applied to the human body as temporary tattoos. In an ongoing series of studies on the intersection of the physical world and the technological world, Yuyi has worked in multiple fields such as tattoo art, photography, performance and character creation, using the body as a canvas and screen for her creations, exploring people's obsession with social media and the mark it leaves on our lives.



John Yuyi tattooed the brand's logo on her skin and then posted her self-portrait on Instagram as an advertisement. In this way, she showed how "the body becomes a carrier of media attention on social networks." At the same time, she showed how our bodies are occupied by these platforms. They affect how we show and perceive ourselves - and determine the value we give ourselves.

Her works have been favored and collaborated with brands such as GUCCI, The New York Times and Carven. Known as the "Willy Wonka of the art world", she is now one of the most creative artists on Instagram.





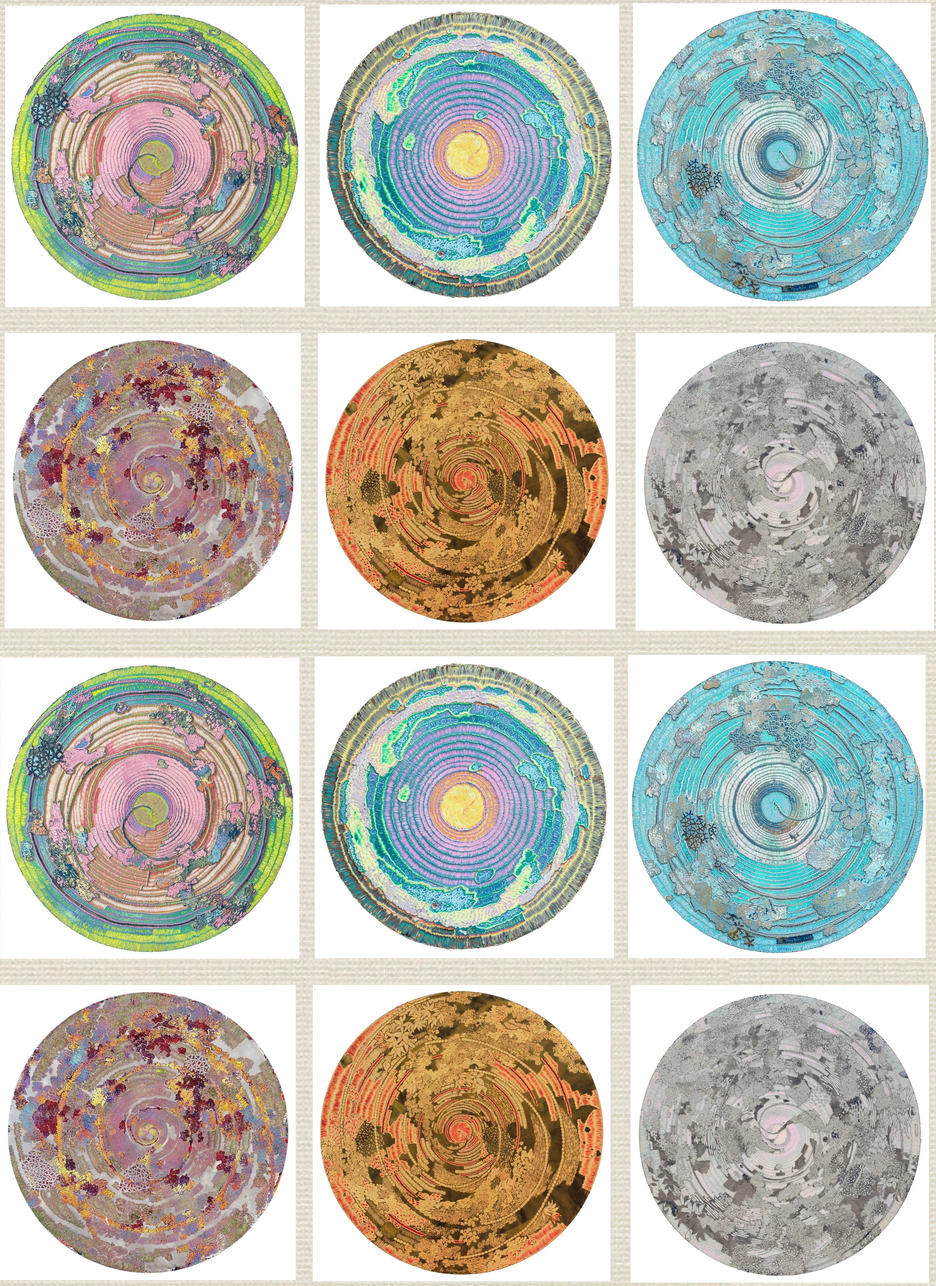
Artist Reference

The Korean movie "Rampage" popularized the trend of writing Chinese characters on people's faces. Due to the tradition of Kpop fans promoting their idols, a large number of beautiful pictures swept the Internet space, sparking another discussion about the origin of Chinese characters and the output of Chinese character culture.

The transformation of writing on the face from a ritual (ancient ink punishment) to an expression of aesthetics and identity is not the first of its kind in "Breaking the Tomb". The "Family Tree" created by Chinese contemporary artist Zhang Huan in 2000 may be a pioneer in this regard. Zhang Huan wrote the entire text of Yugong Moves the Mountains on his face in one day, and used ink in specific locations that affect his fate according to traditional physiognomy until the ink completely covered the features of his facial features. The artist uses such performance art to explore the necessary conditions for the construction of individual identity. In addition to bones and flesh, culture, history and tradition are also influencing factors, which may even blur the innate authentic characteristics.

The artistic concept of Red Velvet's comeback album obviously borrowed the concept of "English square characters" by Xu Bing. He used traditional Chinese character creation method and calligraphy to write English letters to form square words with actual reading and writing functions, exploring the meaning and practical operation scenarios of cultural diversity. This idea was completely copied by Red Velvet's LOGO.

Although there are many discussions about Chinese characters painting faces this time, unfortunately, the various practices of Chinese contemporary art and the influence that predecessors have already made internationally seem to be unknown to the public.



Artist Reference

Jiang Miao

Jiang Miao, born in Jilin, China in 1981, graduated from the Printmaking Department of the Central Academy of Fine Arts, received a Bachelor of Arts in 2005 and a Master of Arts in 2009. Since 2003, she has been committed to the interpretation of Yin/Yang, Point/Line, Energy/Life, thus forming an Eastern worldview of "harmony between man and nature".

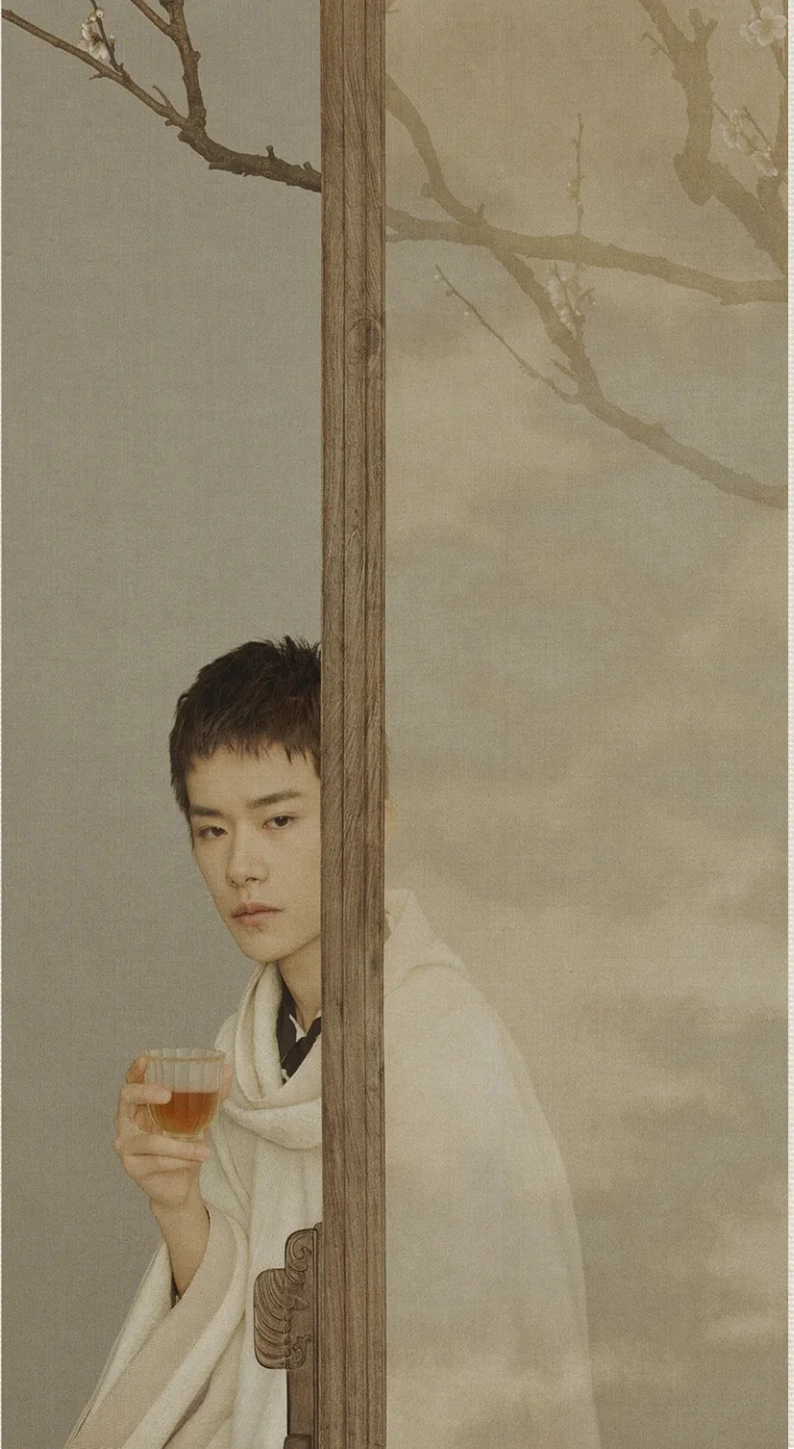
Her works use "Eight Diagrams" and "Spirals" as symbols of the soul, and "Colors" that release energy as the main visual effect, implying the living truth of spirit, soul and body; they absorb energy from the invisible, and then release spiritual energy and magnetic fields into the material world, projecting a continuous thinking about future civilization in today's over-materialized world.

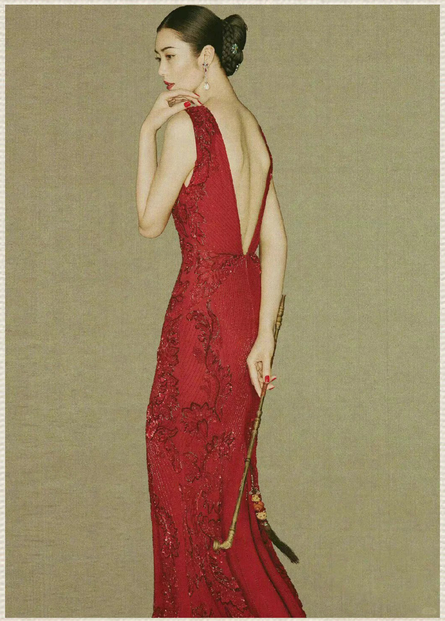
Artist Reference

Leslie Zhang

Born in 1992, Leslie Zhang has become a phenomenal presence among China's new generation of photographers with his visual language that combines the blank space of Song Dynasty literati paintings with the structural aesthetics of postmodernism. His lens is like a shuttle that travels through thousands of years - blue and white porcelain fragments reflect cyber neon, and traditional fine brushwork flowers and birds are recoded by digital pixels, constructing a fantasy poetics of "classical futurism".

His original "new Chinese color spectrum" subverts traditional oriental imagery: the cinnabar red of the Forbidden City is deconstructed into strawberry frost melting between the lips of a girl, the green embroidery of bronze ware is transformed into the dark pattern of cheongsam under the cold light of the electronic screen, and the glazed yellow becomes a spectral experiment of the dance between old-fashioned table lamps and LED light strips. This color philosophy was evaluated by Vogue as "using CMYK to subvert the breathing rhythm of ink and wash."





Artist Reference

Sun Jun

He incorporates the techniques and visual effects of Chinese painting into his photographic works, combines oriental elements together, and presents works with oriental charm, forming his unique style of meticulous painting. Most of his works are freehand, focusing on the composition relationship between the picture and the characters, with soft light, weakening the perspective relationship and light-shadow contrast, making it like a slowly unfolding ancient scroll, giving people a sense of tranquility and elegance, and bringing a new Chinese aesthetic photography style to Chinese photography.

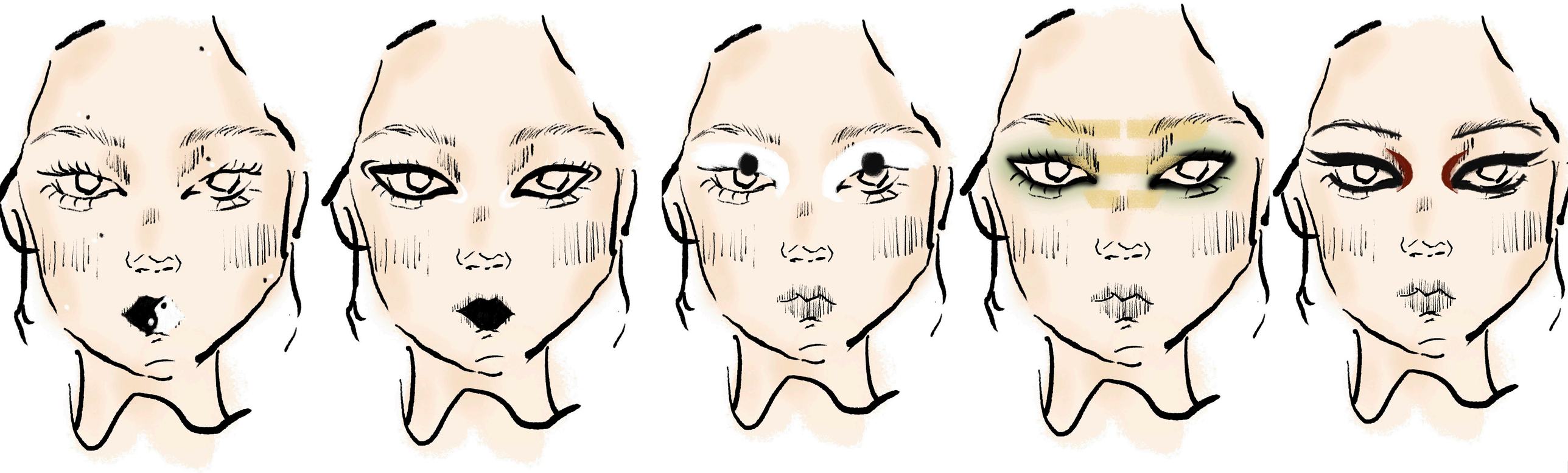
Sun Jun's works inherit the spirit of ancient literati paintings, and have the temperament and talent of literati. He created Chinese painting photography works that are not completely separated from the essence of traditional literati paintings, but also have new emotional content and aesthetic taste. They are known as "new literati photography". The perfect fusion of Chinese painting and photography.

Artist Reference

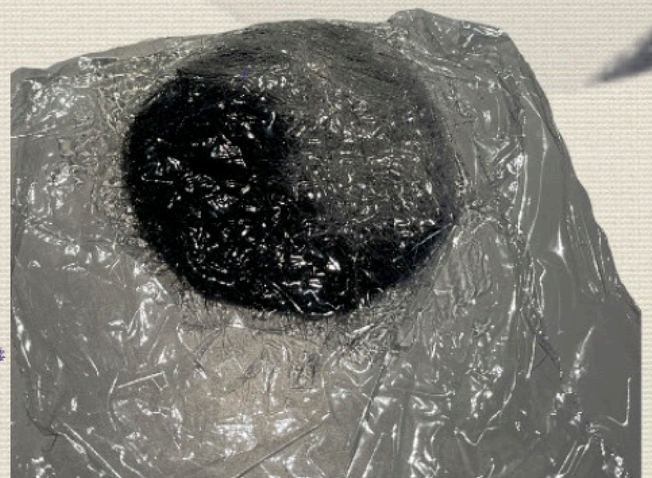
Yasmin Gross

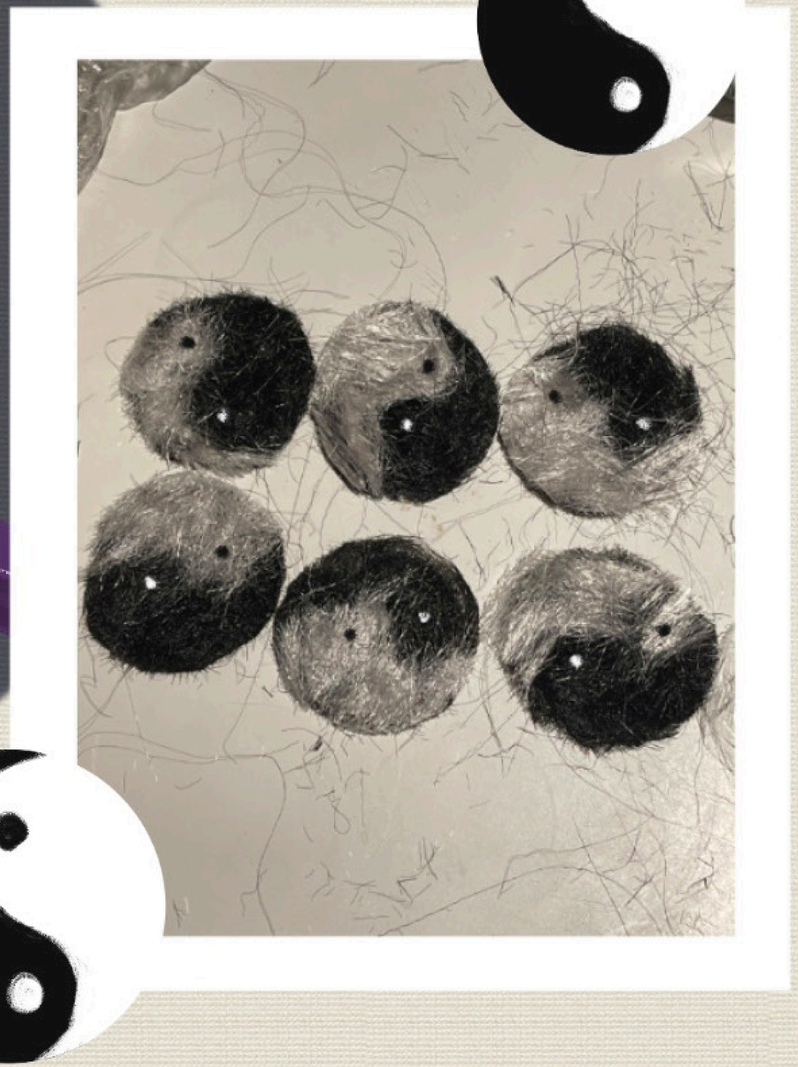
The work combines the essence of traditional Japanese flower and bird painting with the innovation of modern art. Using midjourney, the delicate brushstrokes and bright colors are perfectly combined, making each hair seem to become an exquisite painting. In her works, the audience can appreciate classic Japanese elements such as cherry blossoms, kingfishers, and butterflies. These elements are not only rich in cultural atmosphere, but also show the artist's deep insight into the beauty of nature.

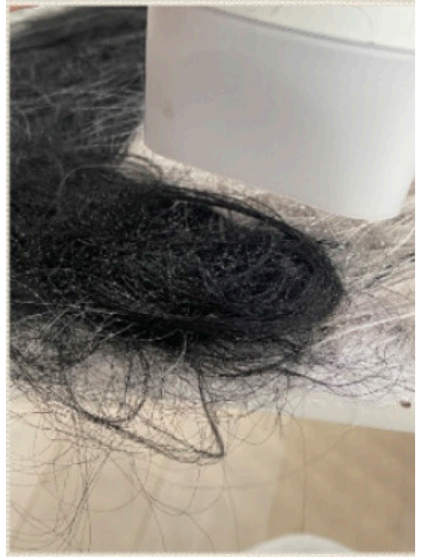
Chapter One
Sketches - Bagua



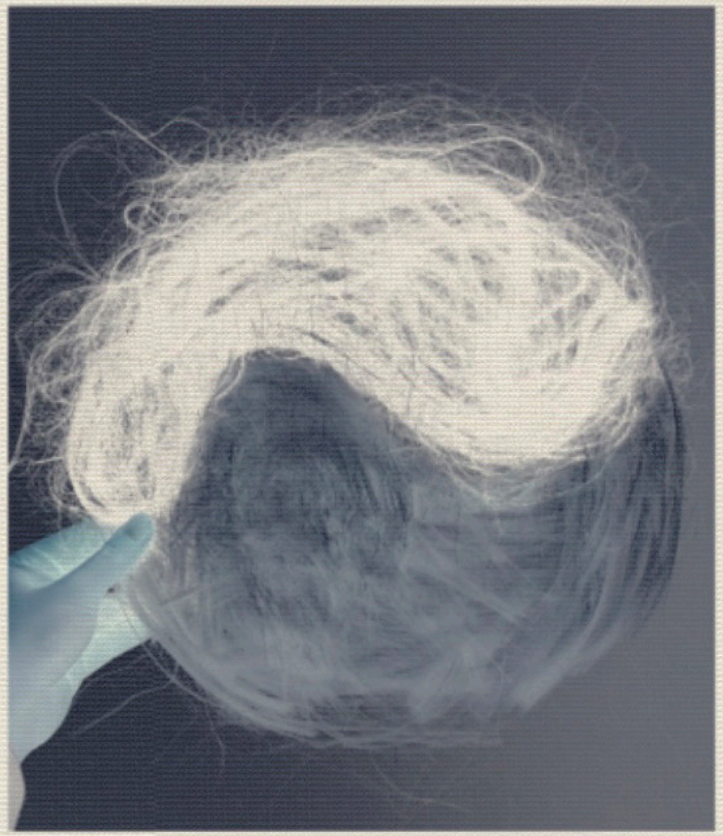
TESTING

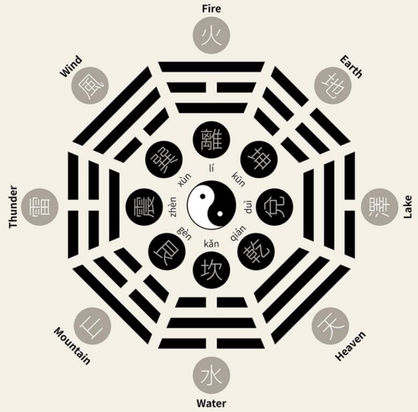






TESTING





八
卦

[bāguà]

TESTING

When I use hair, hair spray, and gel to create a complete gossip chart, although it is very interesting and has a very strong impact, once it is part of the makeup or hairstyle, it will become very disharmonious and there is no more room for play.

When I was shooting, I found that if I put this piece in a suitable position (such as hair on one side), although the overall shape is harmonious, when I look at the model's head from the front, I cannot see the pattern of the hair piece on the side. On the contrary, if you look at the model's head from the side, you can only see your hair. There is no perfect angle to show makeup and hairstyle at the same time.

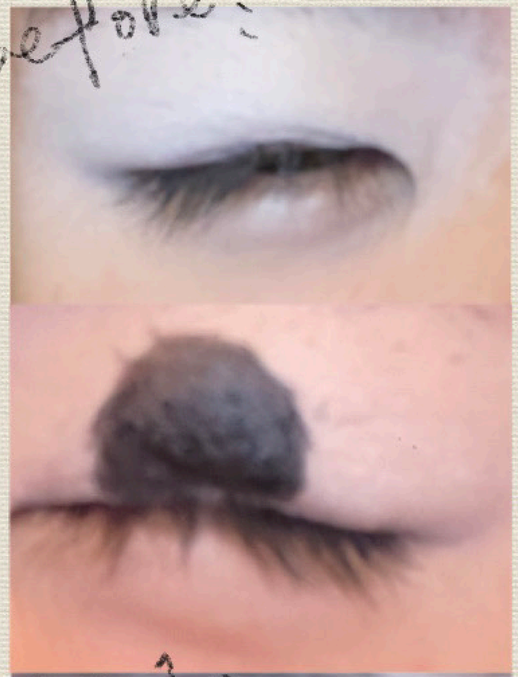
TESTING

Although it is a basic lip makeup, it is very challenging to use makeup skills because it is easy to make the two sides asymmetrical. When I was testing it at first, the black lipstick did not seem so pure. I also tried painting on the mouth.

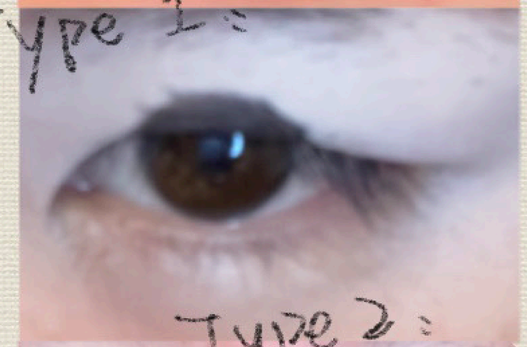
When I was painting the final, I replaced the lipstick with paint, so the final effect was much better than the test, and it was dark enough.

TESTING

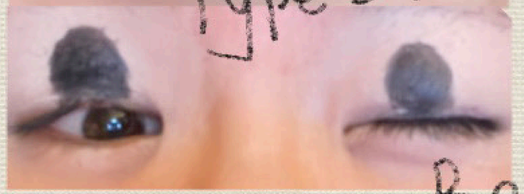
Before :



Type 1 :



Type 2 :

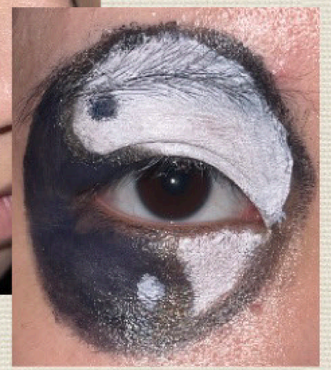


Before :

After :

After =

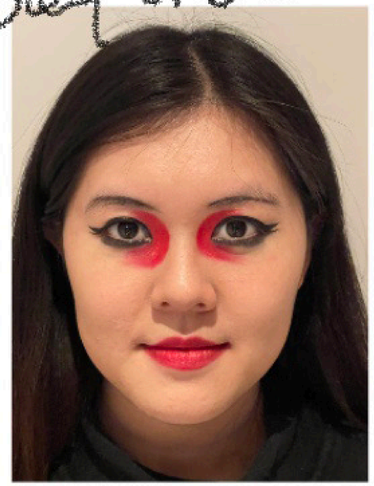
Before =

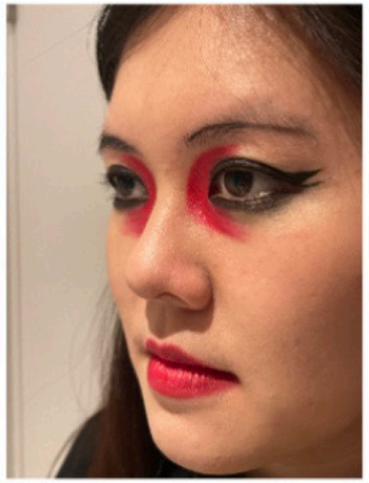


The inspiration for this makeup comes from the Bagua diafram, and the direct use allows viewers who see it for the first time to recognize the original Bagua diagram. The Bagua is divided into yin and yang, and black represents professionalism, authority and power, while white represents purity and recovery. This makeup can help career and health become smooth.

TESTING

Before =

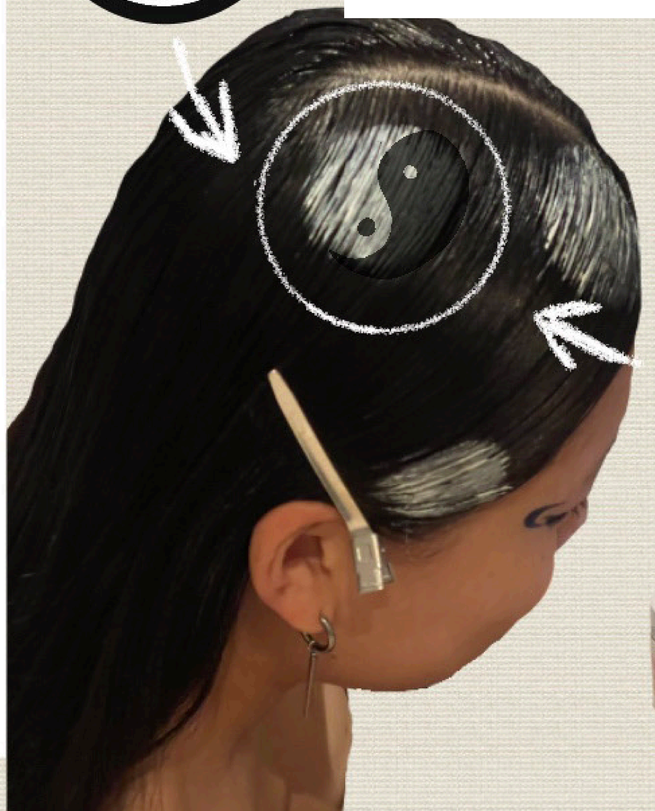




After =

In modern society, especially in the workplace, black represents professionalism, authority and power. Formal suits in business occasions are mostly black, symbolizing stabiliy and maturity.

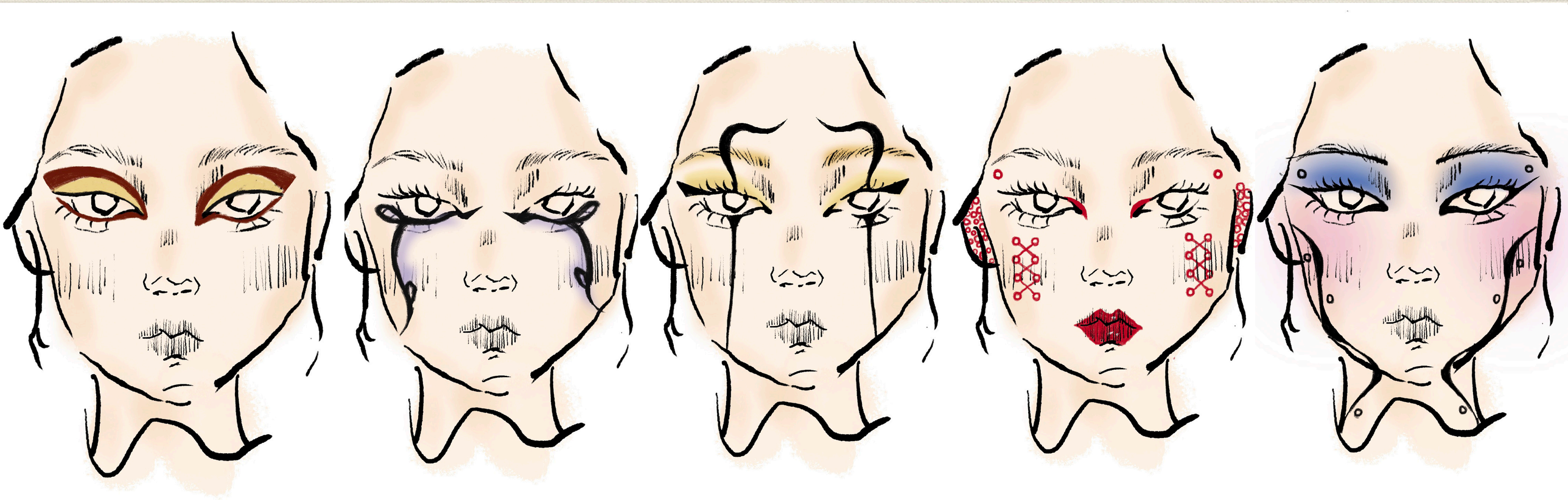
Red most directly represents love and passion in Chinese culture. In weddings and festive occasions, red symbolizes enthusiasm, auspiciousness and happiness.



Since the model's hair is black and the gossip pattern itself is composed of black and white, there are one side of the pattern without edges, which will lead to no complete shape.

To solve this problem, I used white pigment to draw white circles on my hair, and then used a projector to project the pattern at the designated position.

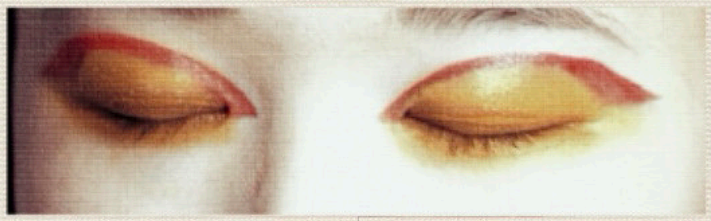
Chapter Two
Sketches - Talisman



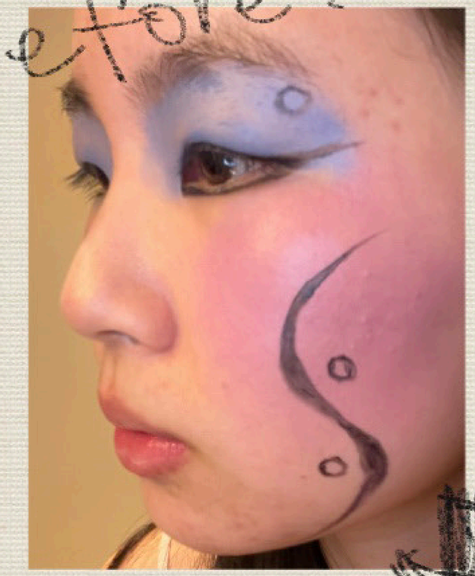
TESTING

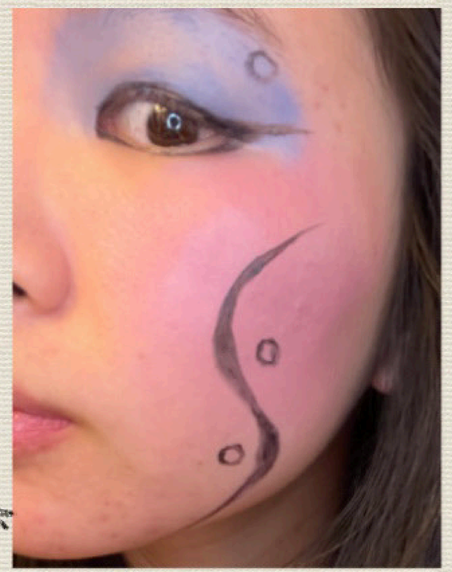
Type 1:

After=

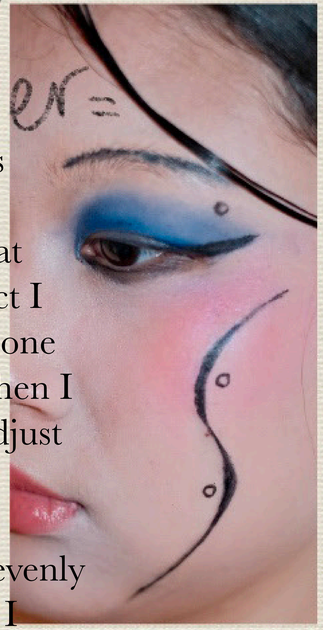


Before=

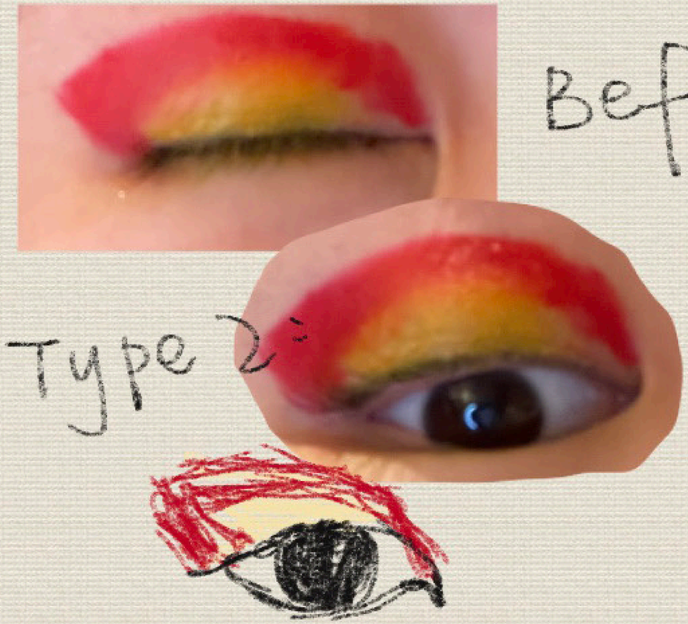




After=



Type 2:



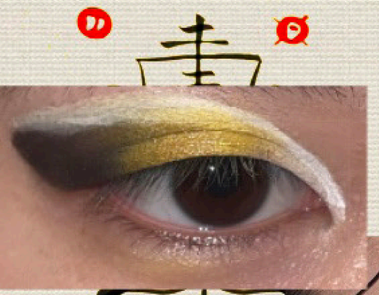
Before=

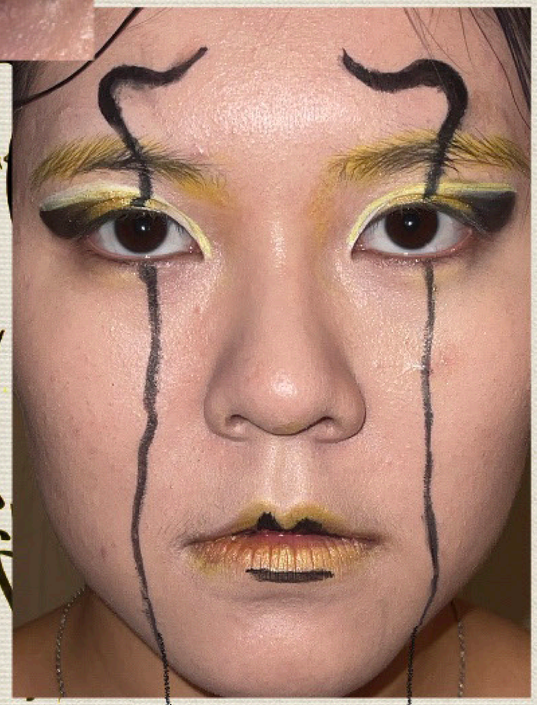
When I was doing the test, because I have puffy eyelids and single eyelids, I needed to apply a very wide range of eyeshadow. And when I opened my eyes, I found that the shape that was revealed was different from the effect I drew. If I just wanted to achieve the same effect as the one I drew when I opened my eyes, it would be different when I closed my eyes. So when I paint for the model, I will adjust according to the eye shape.

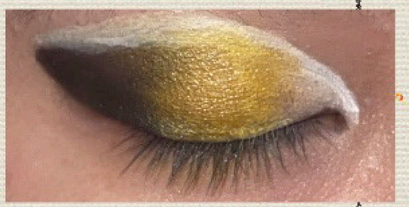
At first I used paint, and I found that the paint was unevenly distributed and the color was not particularly black, so I used a black eyeliner when I painted the final.

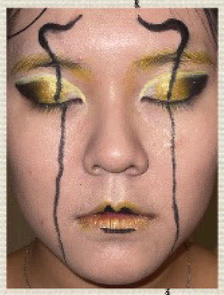
TESTING

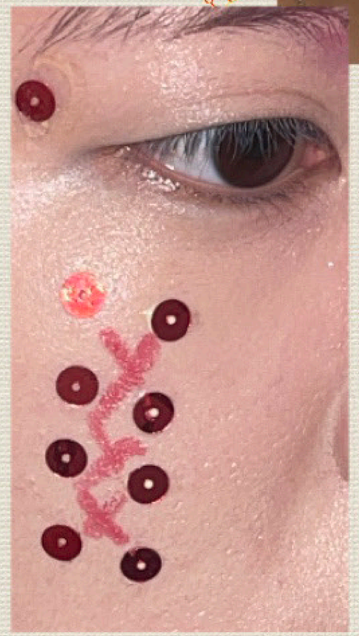
The inspiration for these makeups comes from the same talisman, which is an exorcism talisman. The so-called exorcism talisman is to help people get rid of bad things.

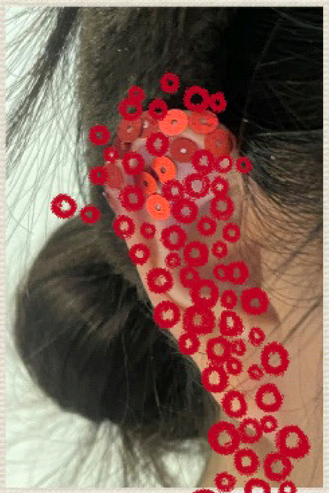




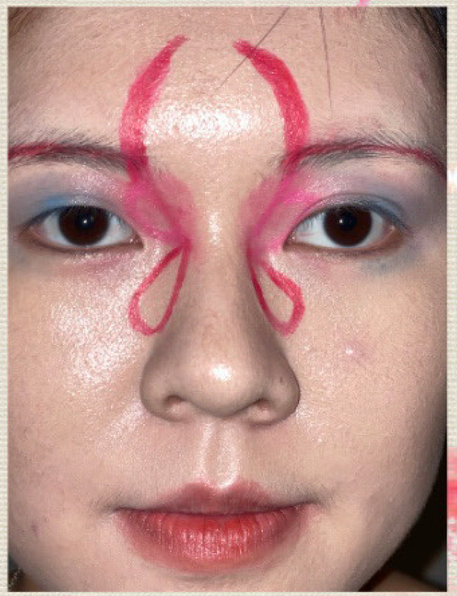


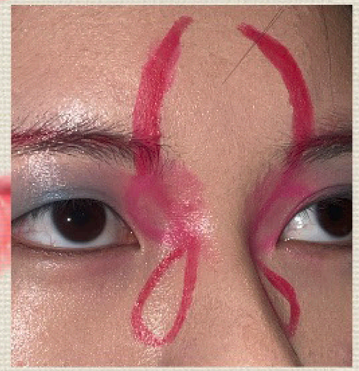




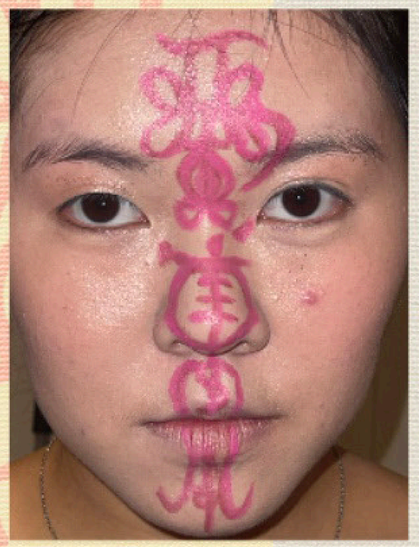


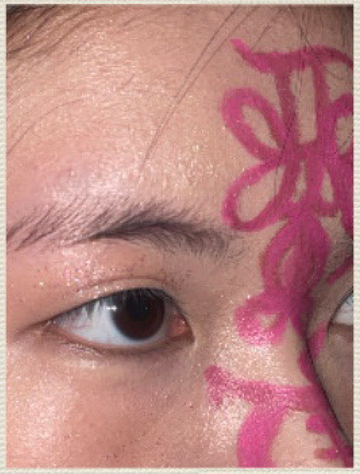
The makeup used red, white, black and yellow, covering the three aspects of love, career and health, so everthing goes well. At the same time, I also used glitter instead of painting to make the makeup more rich.

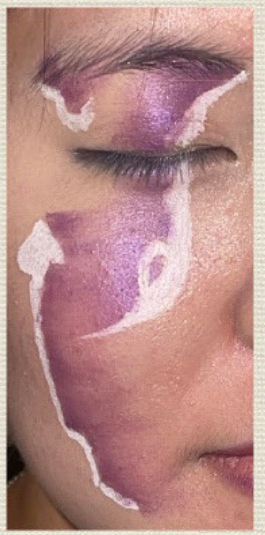




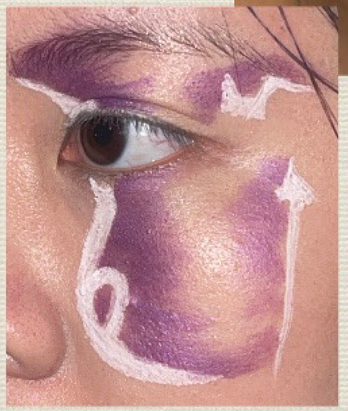
TESTING

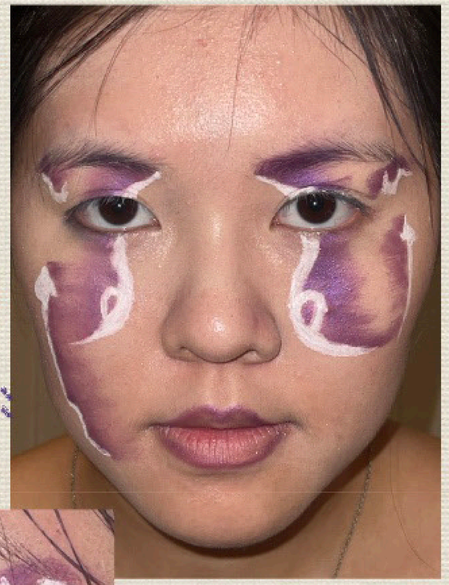


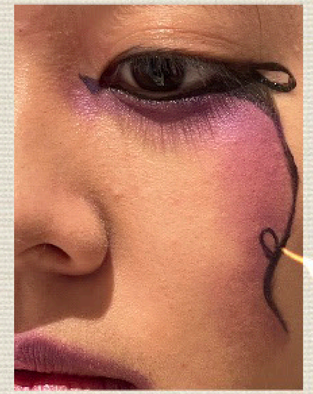


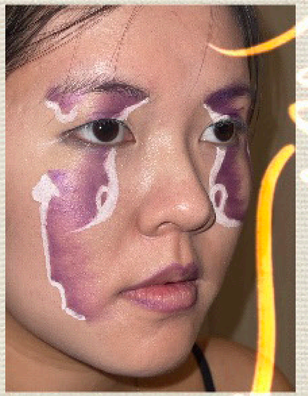


Before:

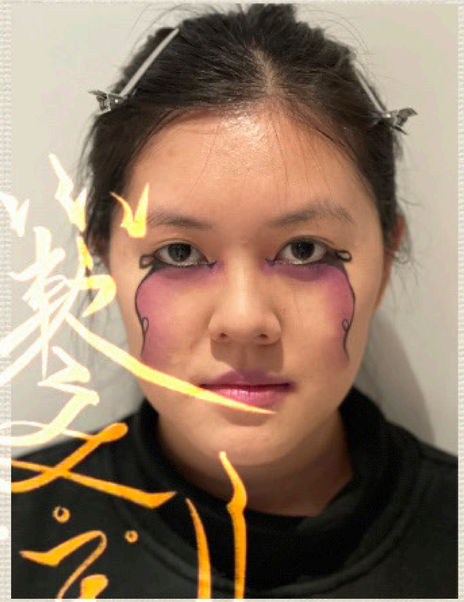








After:

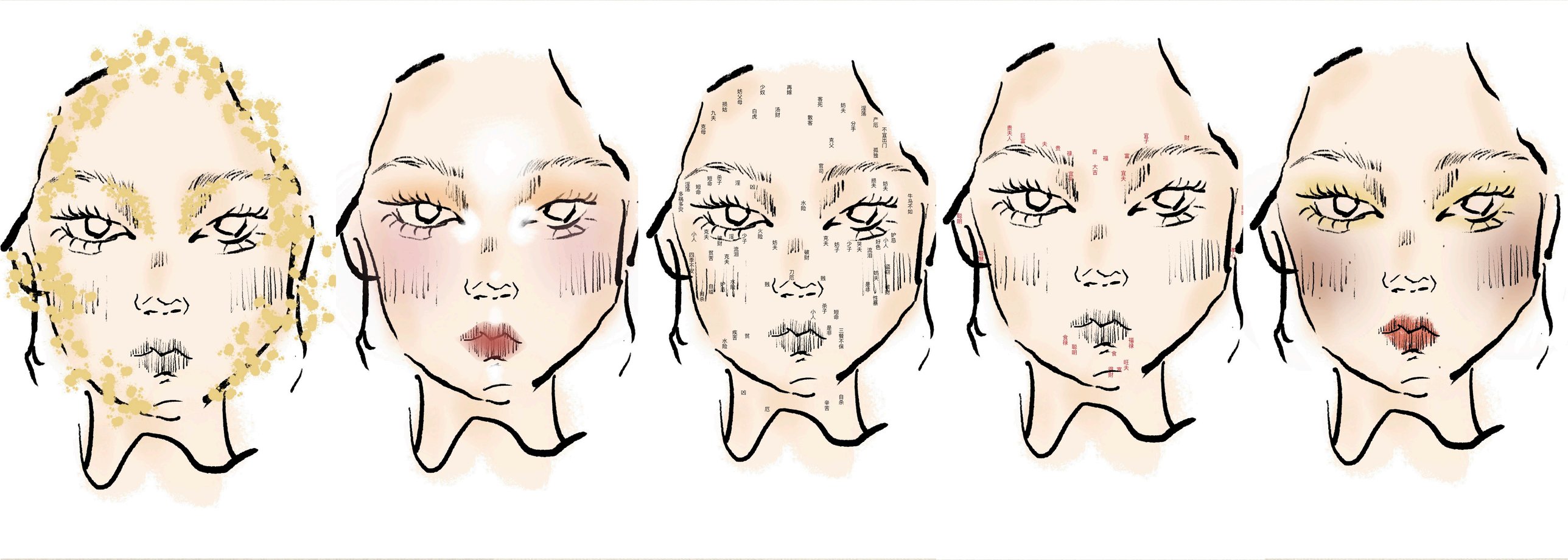


The look comes from the talisman which is wishing for a good love. So I chose pink as the main color, which is a symbol of romance. On this basis, I also added a little blue, because blue represents resason, calmness and trust.

This makeup look was inspired by a talisman, and I used a small part of the talisman as the expression of the color.

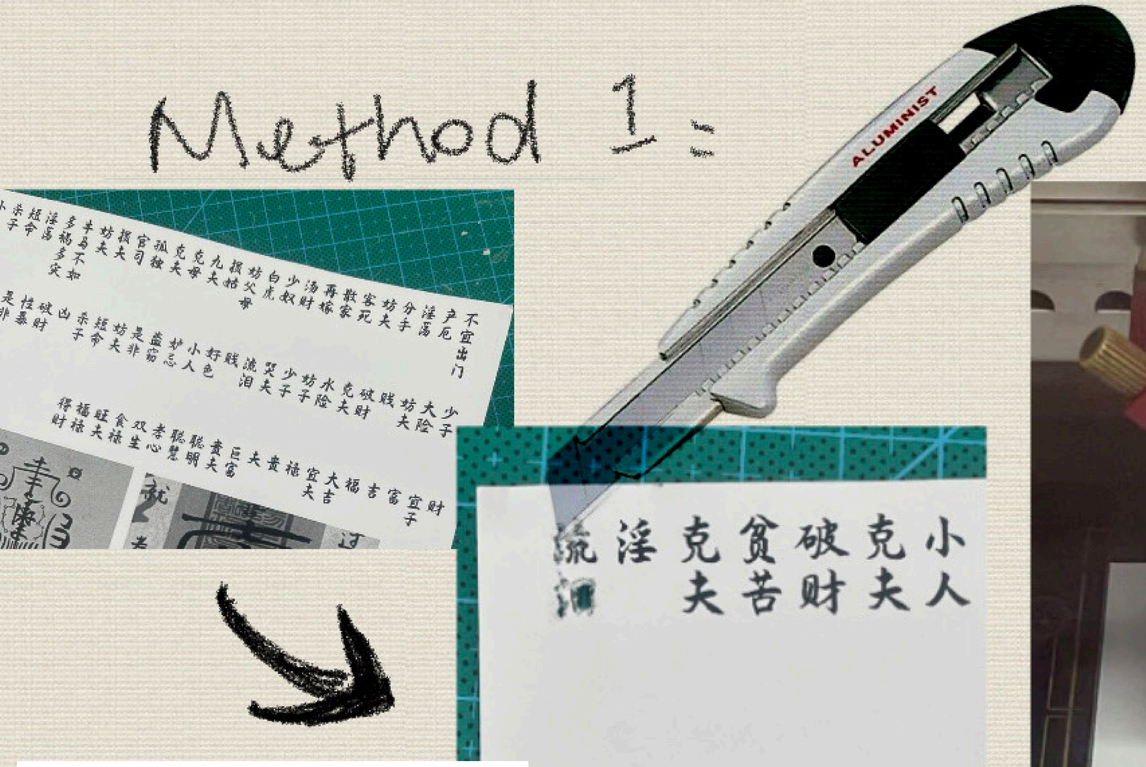
The second attempt was the first simplified version, because the lines of the first version were too complicated, so the second version took a symmetrical approach.

Chapter three
Sketches - Physiognomy

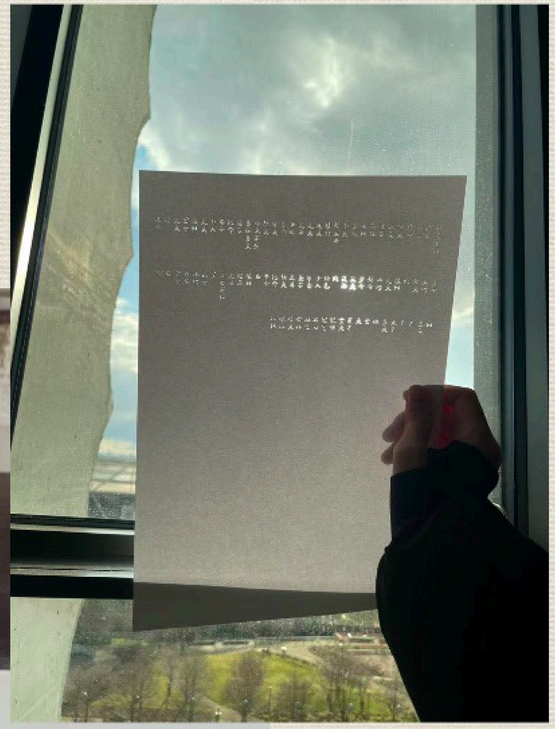


TESTING

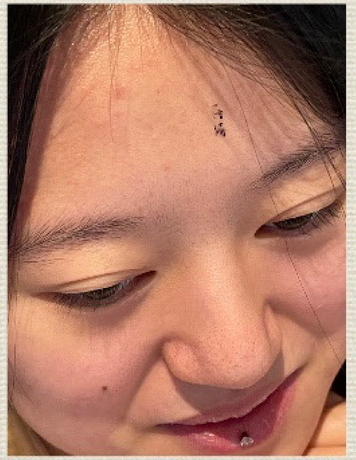
Method 1 :



At first, I printed out all the words I needed and wanted to carve them out with a knife, but the Chinese characters were too complex and the size of the characters was too small, so I couldn't carve out a complete word. So I gave up this method.

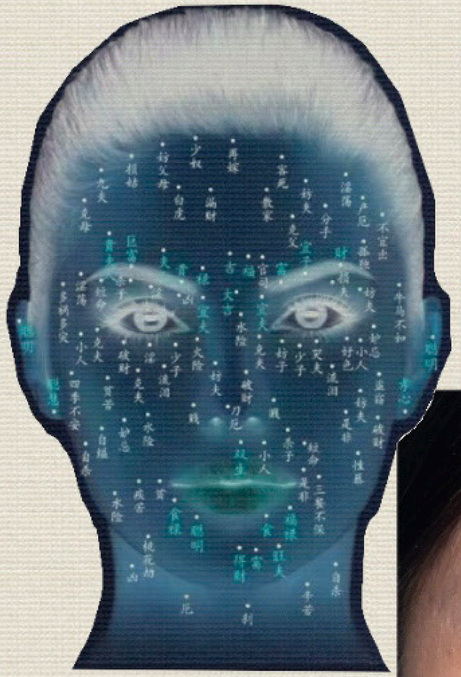


Method 2 :

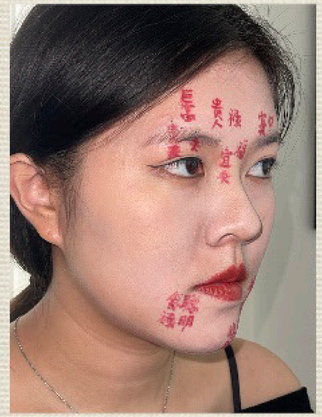


I tried the second method, using a laser printer, and even small words were printed very completely. But when I put the hollowed-out part on the face and used paint to color it, the effect was very unsatisfactory. The words became very blurry and I couldn't see the words clearly. In the end, I gave up this method.

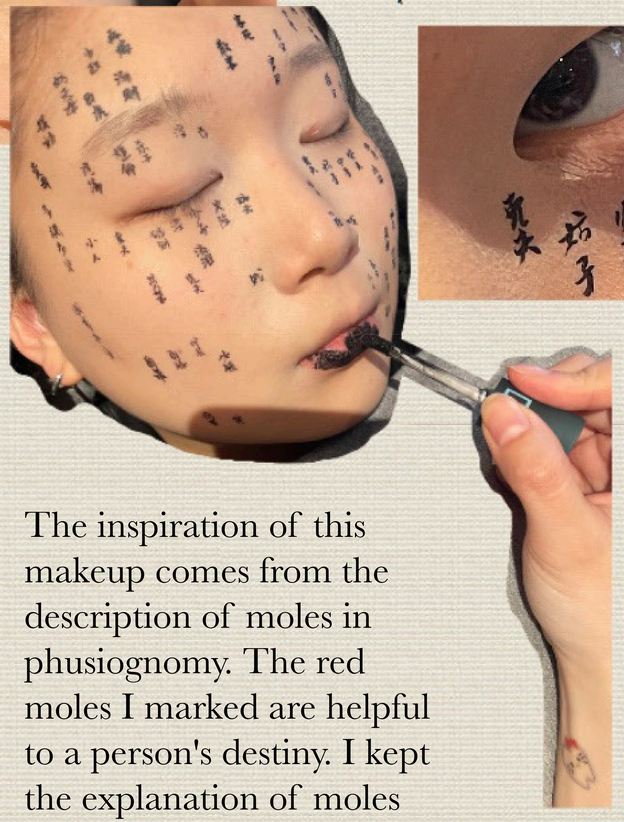
TESTING



Before:



After:

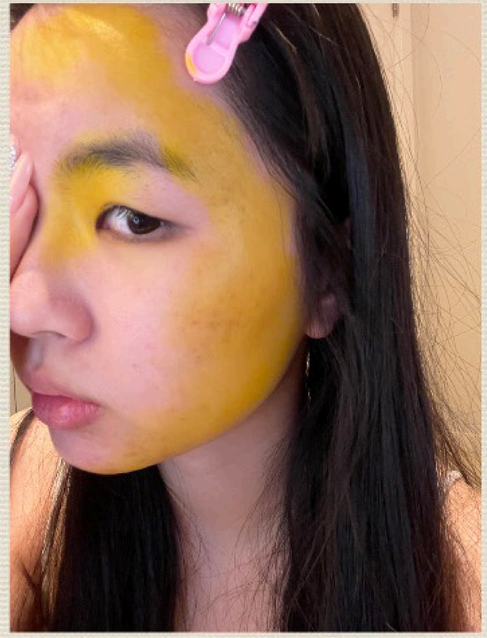


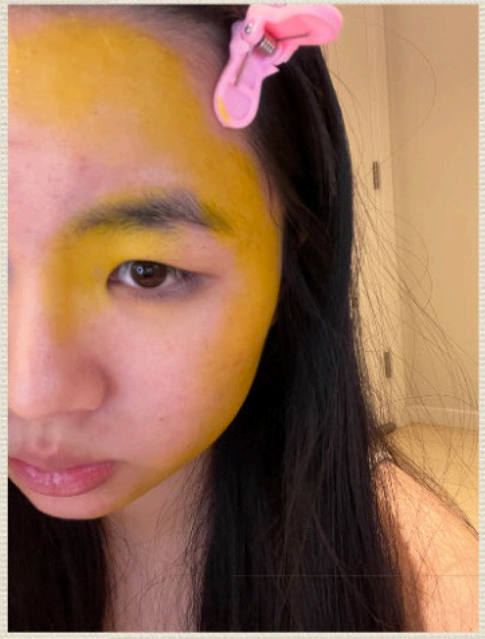
The inspiration of this makeup comes from the description of moles in phusiognomy. The red moles I marked are helpful to a person's destiny. I kept the explanation of moles because Chinese characters are very beautiful.

The text in the second version is more refined and smaller than the text in the first version, because I used a very thin eyeliner. And it also takes into account the meaning of the mole in the ear position.

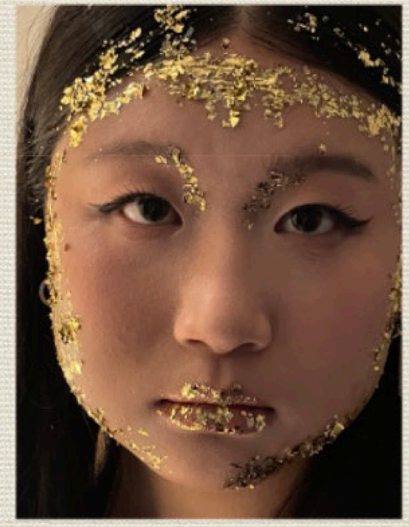
Before =

TESTING





After =



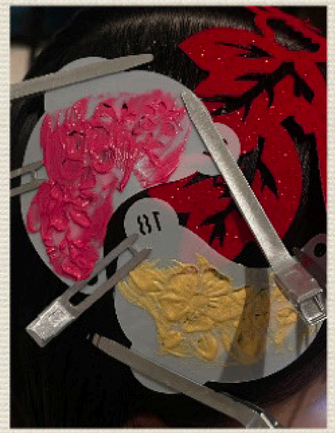
When I wanted to use yellow as a shadow color, the overall effect was very poor when using yellow paint, and there was nothing special about it.

So when I painted the final, I used eyelash glue and gold foil to make the overall makeup richer and more luxurious, with a feeling of ancient China.

TESTING

Before:

After:



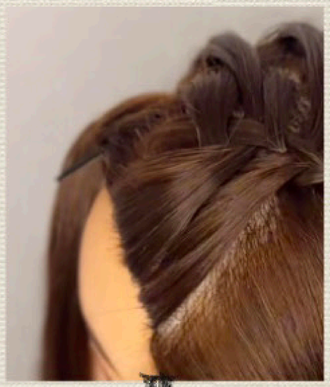
Using a tool with a hollow pattern as an aid, the paint can leave a pattern on the hair. Although this method is a very new attempt, because the paint dries very slowly, there is no way to make all the patterns close together. When I took off the tool with the hollow pattern, I found that the pattern was not very clear. Because this operation is very difficult on real human hair, it is not as effective as on hair laid flat on the table.

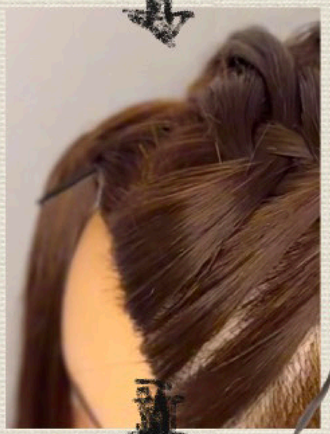
TESTING

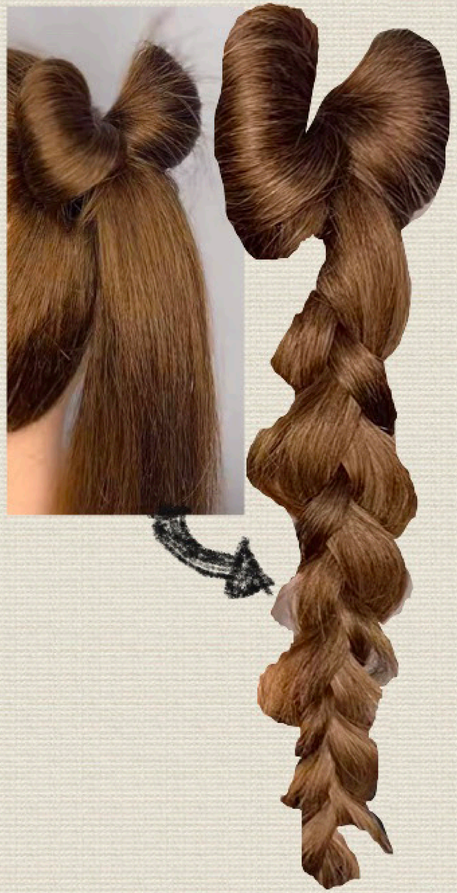
3D printed dragon 45cm

New Chinese style wig

TESTING







TESTING

Since most of the makeup looks are very diverse, colorful, and have hand-painted parts, I prefer the simplest and most basic hairstyles.

Because I occasionally want a different effect and show my hair styling skills, I added braids, and I used additional braids to increase the possibilities and display effects.

Then, I also used the elements in the research to make a three-dimensional effect and added it to the hair as decoration to make the hairstyle richer.

In addition, this is also my first time to paint on my hair. Since it is the first time, I bought a disposable dye. As a first attempt, I think the effect is okay. But this method actually has disadvantages, such as it dries very slowly and the pattern is not very clear, so if there is a chance to paint on the hair in the future, I will try spray paint.

Critical Evaluation

This project, Metaphysical Makeup: Writing Destiny on the Face, stems from my strong interest in the renewed interest of traditional Chinese beliefs in youth culture today. As a Hair and Makeup for Fashion student, and as a student rooted in Chinese culture and educated in the British fashion system, I am acutely aware of my own unique perspective at the intersection of East and West. With the increasing convergence and diversification of global cultural contexts, the return and reinvention of traditional Chinese culture in contemporary visual arts and fashion creation has become a phenomenon that deserves in-depth attention, especially among young people, where the metaphysical culture is being re-interpreted - no longer just as the fortune-telling knowledge passed down by word of mouth from the older generation, but transformed into a contemporary social, aesthetic and spiritual construct. Instead, it has been transformed into one of the most important discourses of contemporary social, aesthetic and spiritual construction. I have long observed young people around me (including myself) becoming obsessed with metaphysical methods such as bagua, charms, face reading, etc., and realised that this is not only a cultural renaissance, but also a way of coping with emotional uncertainty and the need for a better understanding of the world. I realised that this is not only a cultural revival, but also a way to cope with emotional uncertainty and future uncertainty. Therefore, I would like to transform the three metaphysical systems of Bagua, Face Reading and Charms into a narrative, contemporary and expressive make-up project through visual language and make-up design.

This reflective text will comprehensively review and critically analyse the process and outcome of the project in terms of its conceptual formation, research and experimentation, visual language development, final output, personal identity transformation and future development potential. At the same time, combining theoretical readings and self-observations in practice, I will discuss my growth path and change of thinking as a student and creator.

The initial inspiration for this project came from the ‘youth metaphysics’ craze I saw on social media platforms, including videos on fortune-telling, facial make-up tutorials, charms and accessories, etc. Although these behaviours are often labelled as ‘youth metaphysics’, they are not always seen as ‘youth metaphysics’. Although these behaviours are often labelled as ‘superstitious’, they respond to modern youth's desire for ‘order’ and ‘control’ on an emotional level (Giddens, 1991). 1991). I kept thinking: what does metaphysics mean to contemporary youth? In order to prevent the project from falling into superficial cultural reproduction, I established a theoretical support framework at the initial stage. I referred to Hu Fei's (2011) analysis of Chinese metaphysical symbols and Wang Qing's (2020) notion of ‘emotional pragmatism’-that is, the use of traditional culture by contemporary individuals in a light faith-based manner as

psychological support. (Through literature analyses and questionnaire interviews, I found that many young people are willing to wear transit beads, forward talismanic charts, or read face reading content even though they do not fully believe in the fortune telling system.) These theories helped me to realise that the visual elements of metaphysics (such as bagua diagrams, runic seals, five senses, moles) not only carry cultural logic, but also have a potential for narrative. This 'faith-light' mental model provided key insights into my project concept and created a wide space for visual narratives.

Based on my research, analysis of the data, and in-depth understanding of the internal structure of the metaphysical system and its symbolic semantics, and in order to avoid too much fragmentation in the visualisation, I divided the project into three chapters: Bagua, Charms, and Face Reading. Bagua represents the structure of the universe and the archetypal human nature, with each trigram carrying a unique state of life; Face Reading focuses on the visual manifestation of an individual's destiny, emphasising the intrinsic correlation between the arrangement of the five senses and the direction of life, as well as the symbolic meanings of moles in different positions; and Charms symbolise people's desire to intervene in their destiny, and are a concrete expression of spiritual refuge and energy protection. This structure follows the logical system of traditional Chinese numerology and provides a framework with cultural depth for the design of make-up.

Each chapter starts from historical sources (e.g. I Ching, Dao Zang, Ma Yi Shen Xiang), as well as analyses of film and television productions, and then gradually develops an independent visual language through the refinement of symbols, experiments in facial composition, make-up design and filming style development. For example, in the chapter of Bagua, I use the structure of the eight trigrams, such as 'Qian Kun, Zhen Xun', as the basis, and use geometric lines and gold foil to create the 'order of heaven and earth', and compose facial make-up that is favourable to health/love/career; in the chapter of Facial Appearance, I use the interpretation of different moles in the traditional fortune telling; and in the chapter of Face Reading, I use the interpretation of different moles in the traditional fortune telling. In the section on facial physiognomy, I interpreted the different moles in traditional numerology; and in the section on charms, I used red ink to depict favourable contents of the charms.

In the experimental stage of the make-up, I conducted a lot of material tests and visual simulations, from the initial graphic deconstruction to the reorganisation of facial symbols, and went through repeated debates and failed attempts. The drawing of patterns and the use of materials were all tried and changed. This practical process has made me deeply aware of the complexity of cultural visualisation, which is not simply 'using traditional symbols', but building a narrative logic and aesthetic system behind the symbols.

In order to ensure the professional quality of the project and its adaptability to the industry, I strictly follow the commercial shooting process to arrange each shoot, including pre-production timeline planning, model selection, set design, test shoots and post-production colour grading, etc. In the photography stage, I choose to shoot at home. During the photography stage, I chose to shoot at home, a decision that avoided the hassle of not being able to make studio appointments, and allowed for a very free shooting schedule.

The final result is three sets of visual works, each with complete make-up, photographic styling and analysis of key visual symbols. I believe I achieved my initial goals in the following ways:
By dividing the metaphysics into three chapters, the whole project has an inherent coherence and relevance in terms of narrative logic;
The redefinition of the visual language is accomplished not through direct reproduction of traditional elements, but through formal restructuring (e.g. change of colours, superimposition or restructuring of materials);
A new Chinese style is created through make-up and photography, with stronger colours and a stronger sense of narrative. This strategy stems from my respect for the 'face as metaphysics' core - it should not be completely virtualised, but rather express the tension between the visible and the uncontrollable destiny on the texture of reality.

In terms of collaboration, I have established a good communication mechanism with the models. I pay special attention to the pre-communication process, which clearly conveys the cultural intent of the project. For example, when working with the model, I not only provided stylistic sketches, but also explained to her the cultural meaning of each chapter, so that she could convey the emotional level in front of the camera. In addition, during the shooting process, I learned to make quick decisions and adapt to unexpected situations (e.g. lighting malfunctions, models changing make-up in a tight timeframe) within a limited period of time. These experiences greatly enhanced my organisation, communication and adaptability skills, and also honed my confidence and judgement in a real project environment. In addition, as I worked as a make-up artist, hair stylist and photographer at the same time, I was able to practice all aspects of my skills and achieve my desired results more efficiently.

As a process, I continued to reflect on and improve my CAF skills. For example, in terms of time management, I set up a strict production schedule, from visual research, make-up development to shooting execution, all of which were arranged to be completed within the holidays, and set up weekly milestones to avoid project backlogs; these experiences have made me better understand that project management is not just about scheduling, but also a combination

combination of interpersonal understanding, emotional control and leadership.

However, there are some problems and limitations to reflect on:
Some of the shapes over-emphasise the ‘mystery’ of the symbols and neglect the contemporary context, which is easy to fall into the misunderstanding of the oriental spectacle; I failed to deal with the tension between ‘decorative’ and ‘ceremonial’ in some of the visual schemes; and I was not able to fully handle the tension between ‘decorative’ and ‘ceremonial’. In some visual programmes, I failed to deal with the tension between ‘decorative’ and ‘ceremonial’; the project is mainly a visual expression, and lacks interaction with the audience's emotions and beliefs, so in the future, I can consider more participatory ways of presenting (e.g., AR make-up). Another example is that I lacked experience in the use of system tools in the post-layout design process, which led to a lag in the progress for a while. Through this project, I was able to better identify my strengths and weaknesses, and gained valuable experience for future interdisciplinary collaboration;
When using traditional Chinese elements such as the Eight Diagrams and spells, I always wonder: Are these symbols just borrowed in form, or do they have a cultural heritage? In order to avoid displaying them as "spectacles" or "exotic imaginations", I have studied the historical origins and usage contexts of these symbols in depth, and constantly adjusted the makeup and composition methods to make them closer to the cultural reproduction in the contemporary context rather than superficial imitation. I tried to use the post-production process to imitate the photographers of the new Chinese style, so that the photos can reflect the Chinese cultural colors from the visual style.

As a student in the final stage of my undergraduate studies, I have been reflecting on my identity throughout this project. Instead of seeing myself as a learner who ‘gets things done’, I have gradually transformed into a creator who takes the initiative to speak out from a critical perspective. Through the practice of the project, I have learnt that creation is not only a release of desire for expression, but also a responsibility. Choosing metaphysics as the theme itself means taking on the responsibility of cultural interpretation, which requires me to delve into the tradition as well as understanding the contemporary; it makes me question my own cultural stance and method of expression while exploring the aesthetics. I realised that metaphysics is not just a source of content, but is itself a visual worldview, an ability to materialise emotions, hopes and destinies.

At the same time, I began to realise that I was in a sandwich identity: both an inheritor of traditional culture and a learner of modern global visual culture. This identity allows me to understand the ‘order’ of Bagua, but also to see how it is being consumed by the current flow of traffic; to empathise with the psychological need to ‘seek peach blossom talismans’, but also to wonder if it is just a fast-moving substitute for emotional comfort.

This project is a cross-cultural, cross-media and cross-symbol system comprehensive practice. I not only deepened my understanding of the visual language of traditional culture, but also honed my multi-dimensional skills in planning, execution, management and communication. More importantly, it allowed me to find a way of dialogue between cultural identity and aesthetic expression - rooted in the spirit of the Orient and oriented to the global context. This ability and awareness will become a solid foundation for my future creation and development.

Through the in-depth promotion of this project, I have also become clearer about my future development direction - I hope to enter the editorial makeup industry, which is centred on visual narratives. Compared to the traditional make-up industry, which focuses more on commercial make-up effects and technical execution, editorial make-up puts more emphasis on the creator's artistic expression, cultural sensitivity and style shaping ability. The practice of 'Metaphysical Makeup' provides an ideal platform for me to train how to start from a macroscopic cultural concept, extract a visual language with contemporary and communication power, and transform it into a series of make-up images. I gradually learnt to use make-up as a medium to tell stories and convey attitudes, rather than just completing the make-up itself. This can be shown in my Industry Portfolio.

More importantly, through this project, I have honed a keen sense of control between image tonality, cultural semantics and stylistic systems. For example, in several chapters, I tried to establish visual coherence with a unified colour style, makeup layout logic, lighting, and shooting angle, so that each group of makeup can have an independent narrative, but also form a clear 'editorial look' as a whole. These experiences are highly suitable for my future work in fashion photography, art magazines and other related industries.

At the same time, I was able to further enhance my cross-disciplinary collaboration skills by working closely with models. This kind of collaboration not only requires effective communication, but also requires me to find a balance between creative expression and technical implementation, and quickly adjust the solution. This kind of ability is undoubtedly an indispensable part of editorial practice, as each set of works is a negotiation and co-construction of the visual language between teams.

This project has also made me more conscious of myself as a cultural participant rather than a mere make-up performer. Makeup is not just a superficial decoration, but a deeper visual way of thinking. In the future, no matter what editorial scene I enter, I hope I can continue to bring in this kind of critical eye and continue to explore the meaning of 'beauty' in different cultural contexts. Perhaps this is the essence of editorial makeup that distinguishes it from other forms: it always stands between fashion and culture, art and society, and explores more visual possibilities.

Bibliography

혜 민 김 (2022). Chinese Alchemy. [online] Pinterest. Available at: https://uk.pinterest.com/pin/7036943159133388/ [Accessed 6 Feb. 2025].

Xiaohongshu.com. (2024). Young People's Cyber Metaphysics Picture Book - Xiaohongshu. [online] Available at: https://www.xiaohongshu.com/explore/6753d16e000000000703bd05?xsec_token=ABwGl11KM-a5qcP32Bb9sH1C51jy9vFgS-2j5htg-6liw=&xsec_source=pc_search&source=web_search_result_notes [Accessed 15 Feb. 2025].

Sohu.com. (2017). The colors of the I Ching can be matched at will, satisfying your heart and expressing your true feelings. [online] Available at: https://www.sohu.com/a/210163289_427840 [Accessed 16 Feb. 2025].

gm creative (2016). Chinese Talisman. [online] Pinterest. Available at: https://uk.pinterest.com/pin/8936899240618651/ [Accessed 22 Feb. 2025].

Pan, Q. (2024). Daoism Taoism. [online] Pinterest. Available at: https://uk.pinterest.com/pin/3518505953937447/ [Accessed 22 Feb. 2025].

Sohu.com. (2015). Available at: https://m.sohu.com/n/422604413/ [Accessed 22 Feb. 2025].

Xu, T. (2025). 道教符咒大全 . [online] Scribd. Available at: https://www.scribd.com/document/700399099/%E9%81%93%E6%95%99%E7%AC%A6%E5%92%92%E5%A4%A7%E5%85%A8 [Accessed 22 Feb. 2025].

Qq.com. (2025). 锦衣红颜家国梦：张艺谋电影身体文化研究 . [online] Available at: https://aikan.qq.com/read/1022648334/12 [Accessed 7 Apr. 2025].

G (2025). 写真 レイアウト . [online] Pinterest. Available at: https://uk.pinterest.com/pin/1266706140677187/ [Accessed 7 Apr. 2025].

teegs (2024). Modern Graphic Design Trends. [online] Pinterest. Available at: https://uk.pinterest.com/pin/39195459252430772/ [Accessed 7 Apr. 2025].

GOKCE (2024). Chinese Chess. [online] Pinterest. Available at: https://uk.pinterest.com/pin/18225573486509893/ [Accessed 7 Apr. 2025].

황지윤 (2025). Moles And Freckles. [online] Pinterest. Available at: https://uk.pinterest.com/pin/107804985305963544/ [Accessed 7 Apr. 2025].

JG, D. (2013). Samurai Photoshoot. [online] Pinterest. Available at: https://uk.pinterest.com/pin/175922547664717 67/ [Accessed 7 Apr. 2025].
LambertChan (2025). Best Graphic Designers. [online] Pinterest. Available at: https://uk.pinterest.com/pin/2674081025035321/ [Accessed 7 Apr. 2025].
www.instagram.com. (n.d.). Login • Instagram. [online] Available at: https://www.instagram.com/lesliezhang1992/.
Giddens, A. (1991) Modernity and Self-Identity: Self and Society in the Late Modern Age. Cambridge: Polity Press.
Hu, F. (2011) Taoist Symbolism and the Visual Logic of Chinese Metaphysics. Beijing: China Academy of Social Sciences Press.
Li, Y. (2009) The Cultural History of Chinese Physiognomy. Shanghai: SDX Joint Publishing.
Wang, Q. (2020) ‘Emotional Pragmatism and Everyday Superstition: Youth Metaphysics in China’, Journal of Contemporary Culture, 13(4), pp. 101–118.
Zhang, S. (2007) Daoism and Its Visual Transmission: Symbolism in Chinese Religious Art. Hong Kong: Asia Art Archive.
华语老电影 (2025).《菊豆》□ 俐×李保田丨染坊秘事：虐待、背叛与血脉恩怨，菊豆与天青的禁忌之爱！！ 丨国产经典老电影 HD 国语彩色故事片 # 华语老电影 □. [online] YouTube. Available at: https://www.youtube.com/watch?v=kMeFCW66eAw [Accessed 29 Apr. 2025].
李四龙 (2022). 人文宗教引论：中国信仰传统与日常生活 . 社会科学文献出版社 . 熱點劇場 Hotspot! (2018). 《紅高粱》第 01 集（周迅 Zhou Xun, 朱亞文 Zhu Ya Wen, 秦海璐 Qin Hai Lu, 劉威 Liu Wei）. [online] YouTube. Available at: https://www.youtube.com/watch?v=zh55pwzBNag&list=PLnC0DFxugI7Ki0zL6XB5WOM0ESvgxKBdR [Accessed 29 Apr. 2025].www.youtube.com. (n.d.). 中国电影《大红灯笼高高挂》张艺谋执导，□ 俐主演，中国电影合作制片公司 1991 年摄制。. [online] Available at: https://www.youtube.com/watch?v=2cx7bnw-CgQ. 谢路军 (2008). 中国道教文化 .Zhou, Z. (2019). 周易译注 /
Zhou yi yi zhu. 中华书局 , Beijing: Zhong Hua Shu Ju.
李琴 (n.d.). 面相越简单越实用 . 天下书盟 . 麻衣道者 and 金志文 (2010). 图解麻衣神相 .taner bolat (2017). The Human Face BBC Documentry. [online] YouTube. Available at: https://www.youtube.com/watch?v=qu_U6QwB9nY [Accessed 30 Apr. 2025].