



The Suffering of Life

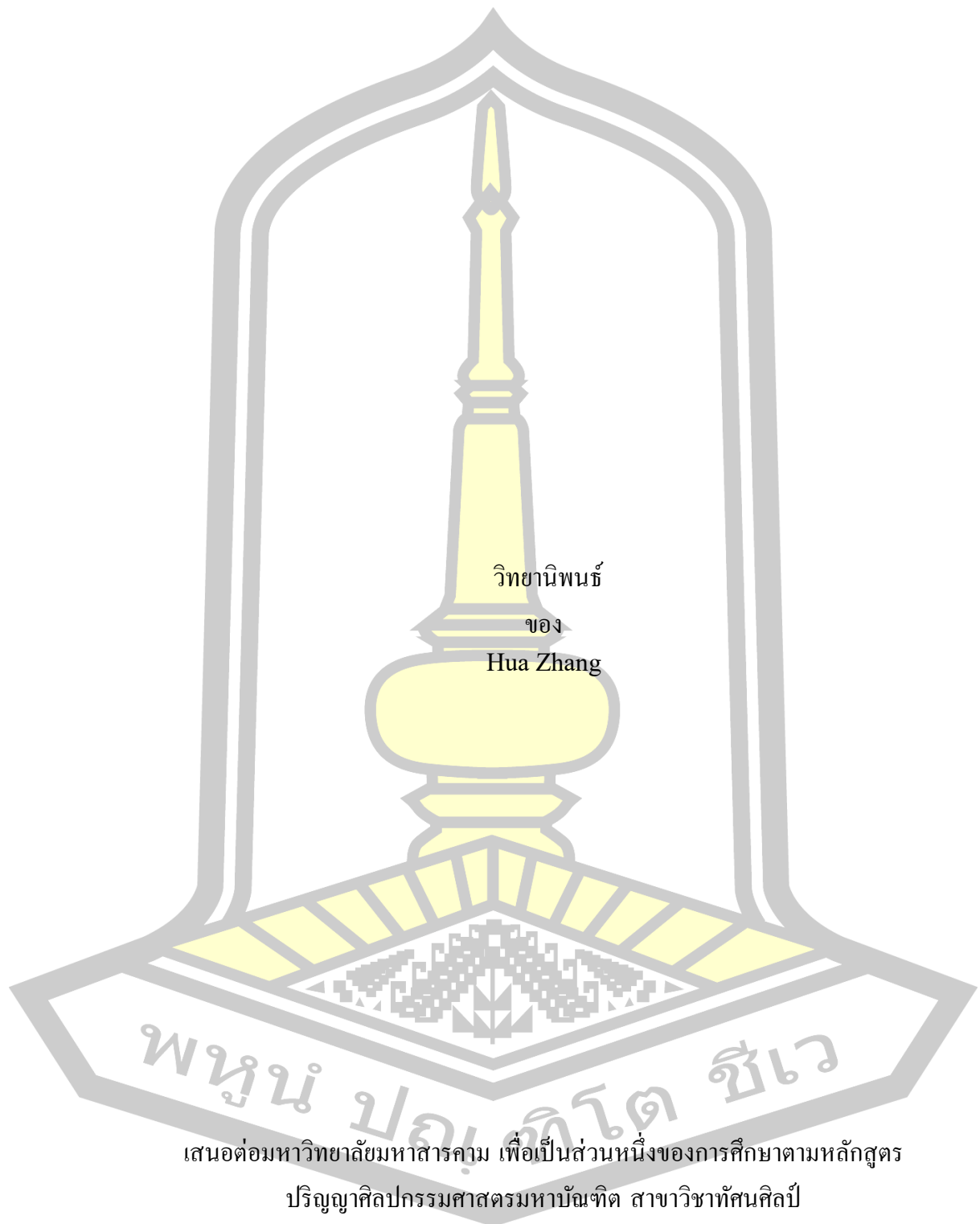
Hua Zhang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Fine Arts in Visual Arts

May 2024

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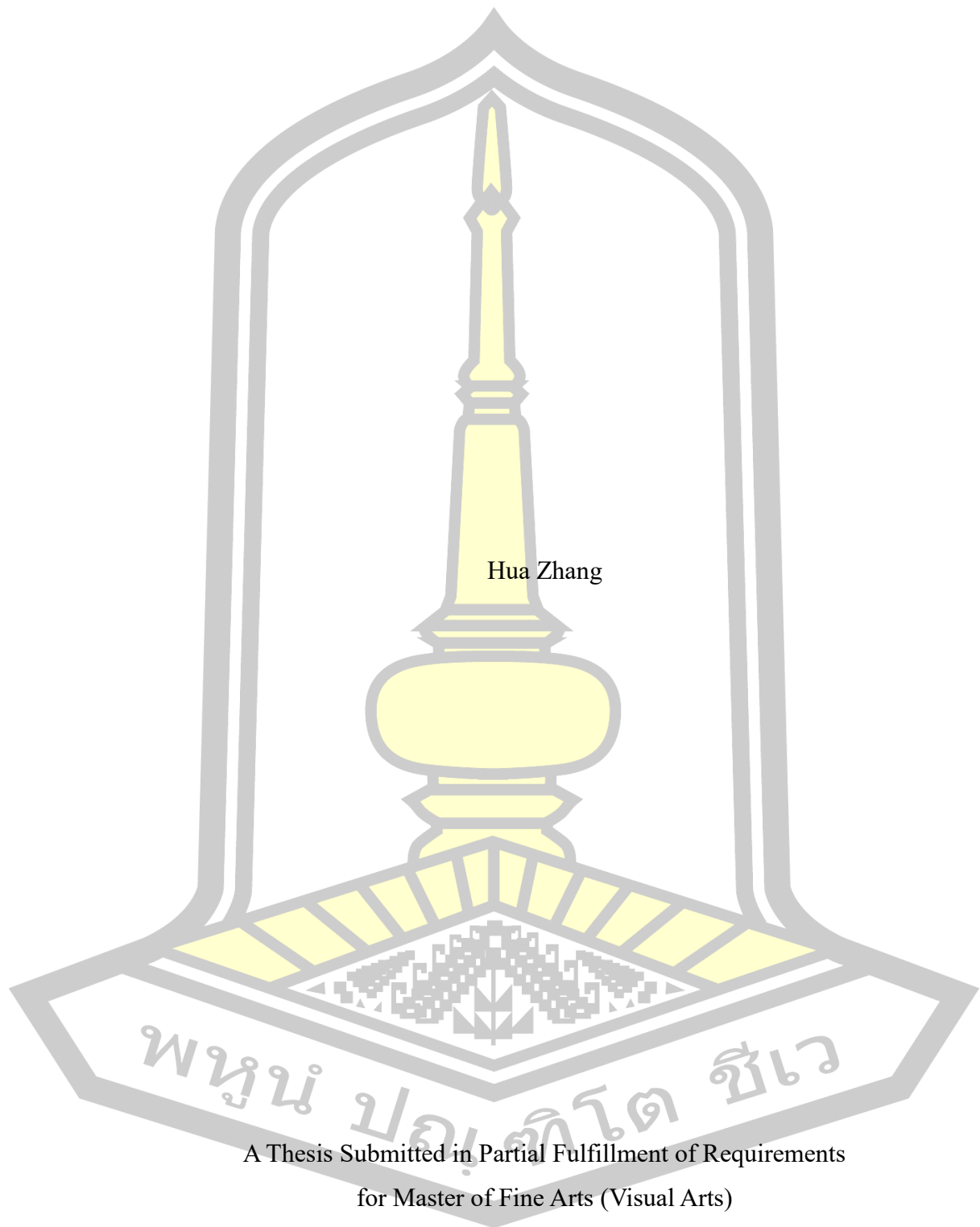


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The Suffering of Life



Hua Zhang

A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Fine Arts (Visual Arts)

May 2024

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submitted by Mr. Hua Zhang , as a partial fulfillment of the requirements for the
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ABSTRACT

The visual arts creation thesis entitled The Suffering of Life was inspired by In modern life, everyone is in pain, fear, struggle, and helplessness. I am also a process from light to blur, in order to fade the bright face of life, an invisible sword is inserted into the human brain. Pain is just one of the sources of art. Human life is full of various uncertainties and complex emotions, which have become the source of my artistic creation. In a rapidly growing economic environment, the sense of helplessness of losing work and being unable to work has made many people feel the helplessness, sadness, hard work, and the moving and power reflected through efforts and struggles. This study aimed to Contains content about suffering caused by living in an urban society. Attachment to materialism and competition is a serious condition in living life. The scope of conceptual creation of the study was People living in pain in the city. The forms of the creation work included woodcarving and resin, and the techniques were sculpture clay casting resin create texture fraces. This creative work was conducted by the data collected from the conditions of the environment, the data from related documents, and the data about the creation of influential visual arts. The researcher analyzed the data to find the clarity of the theme, symbolic form, and creation techniques.

The results of the study and creation revealed that the treatment of characters and materialism can convey the sense of power and space of the characters. For those who have experienced painful life, the feeling of being depressed and atrophied is shown, while the inner conflict and struggle of the characters are emphasized by contrasting strong volume changes. The body parts of the characters are sometimes overly bloated, and sometimes skinny, and this extreme contrast reflects the inner conflict and confusion of the characters.

In conclusion pain is no longer just an abstract emotion, but through various elements such as concrete images, lines, colors, and materials, people can feel the weight of pain while appreciating the work. The work not only allows people to deeply understand the emotion of pain, but also triggers deep thinking about life, humanity, and the state of existence.

Keyword : City life, Materialism, Sculpture

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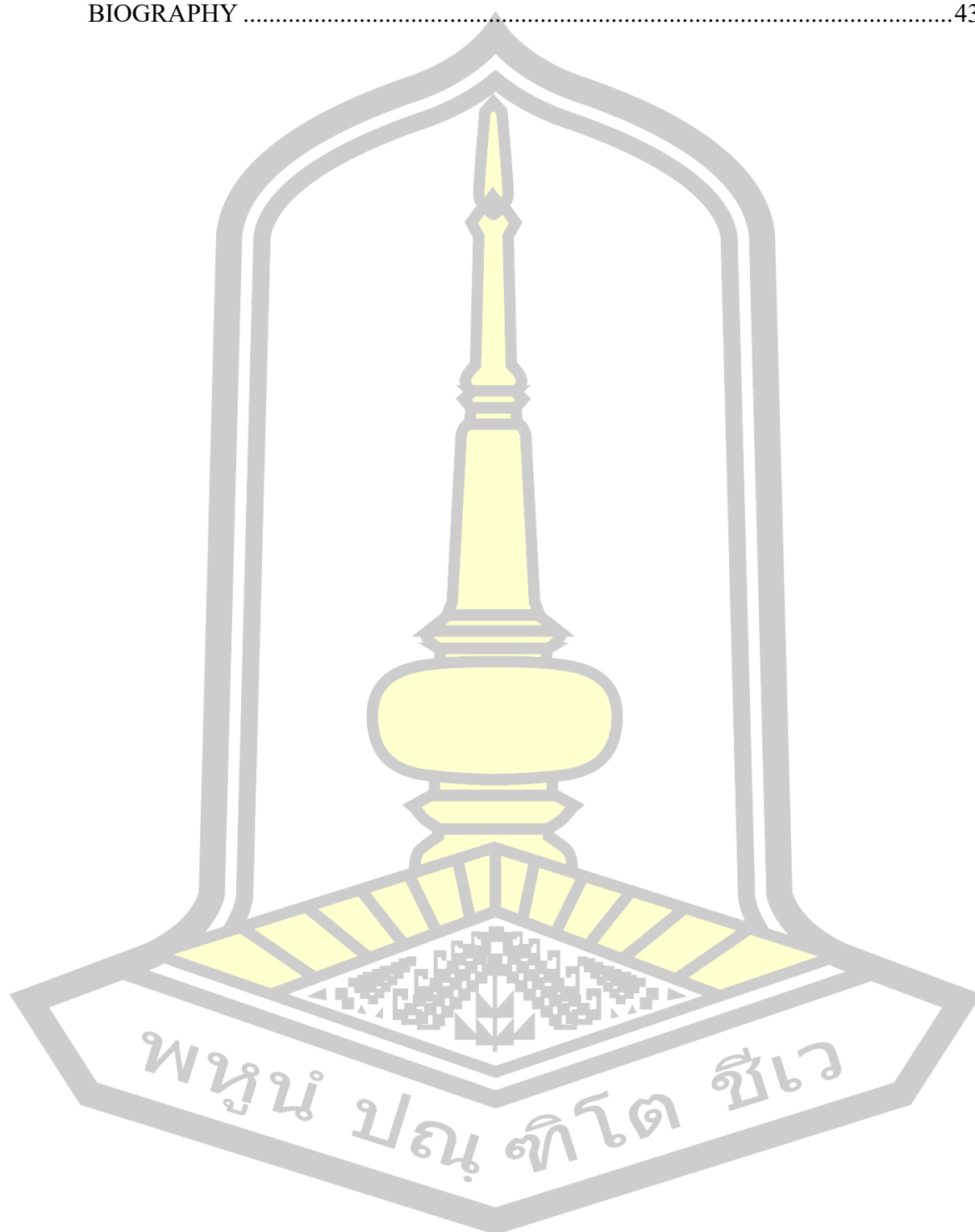
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CHAPTER I

INTRODUCTION

Background

With the deepening of reform and opening up, China's economy has achieved remarkable accomplishments, lifting hundreds of millions of people out of poverty and propelling China to become the world's second-largest economy. In this process, new economic structural reforms have emerged as a pivotal driving force. To foster more efficient and rapid development, China has gradually adopted and integrated certain principles and mechanisms from western capitalist market economies to facilitate the transformation and optimization of its domestic economic structure. One direct consequence of this transformation is the proliferation of numerous economic zones in major cities. These economic zones tend to attract a substantial number of enterprises and industries, thus becoming hotbeds for economic growth. The establishment and expansion of these zones not only attract significant investments but also drive an influx of individuals into these areas. This acceleration in urbanization processes due to the emergence and expansion of economic zones has led to rapid urban growth with increased population density. Such swift urbanization processes have not only altered people's lifestyles but also imposed higher demands on urban infrastructure and public services. As individuals migrate into cities, particularly into economic zones for employment purposes, their way of life undergoes dramatic changes. To cope with soaring living costs and fierce competition, individuals are compelled to work harder in order to attain better income levels and social status. However, such high-intensity work-life dynamics pose challenges to both physical well-being as well as mental health.

The high population density has exerted significant pressure on the urban environment. Issues such as limited housing space, traffic congestion, and air pollution have become increasingly prominent. Simultaneously, the fiercely

competitive work environment intensifies psychological stress among individuals and contributes to social instability.

Inspiration

In modern life, everyone is suffering, terror, struggle, helpless side, I am also a process from bright to dim, in order to fade the life of the bright face, an invisible sword inserted into the human brain. Pain is only one of the sources of art. Human life is full of various uncertainties and complex emotions, which have become the source of my artistic creation. The trauma caused by the broken love made him no longer trust the emotions of men and women, lost the vision of life, money achievements may also destroy each other, the loss of jobs caused by the economy, without several guarantees of life, resulting in a decline in the quality of life. The helplessness of losing a job and not being able to work in a rapidly growing economy. Let many people feel the helplessness of life, sadness, hard work, and the moving and strength reflected through the efforts and struggles.

Significance of the Study

National development that emphasizes material prosperity and economic prosperity, It has changed people's way of life to live in a hustle and bustle urban society. Life is full of attachment to materialistic conditions. It is a state of continuous struggle. Therefore, I want to make art to present such depressing conditions so that people will realize the value of living as human beings.

Purpose of Creation

1. To study the state of suffering, attachment, and way of life of people in urban society.
2. To create sculptures using human figures in poses that express the suffering of life.

Scope of Creation

1. Content

Contains about suffering caused by living in an urban society. Attachment to materialism and competition is a serious condition in living life.

2. Form

Uses the human form in carrying poses. Attachment to materialism which is the suffering state of life.

3. Techniques

Using the method of sculpting clay cast in resin to create a human figure in the desired pose there are traces of molding. It is the surface of the form. To create a feeling of the suffering of life.

Conceptual of Framework

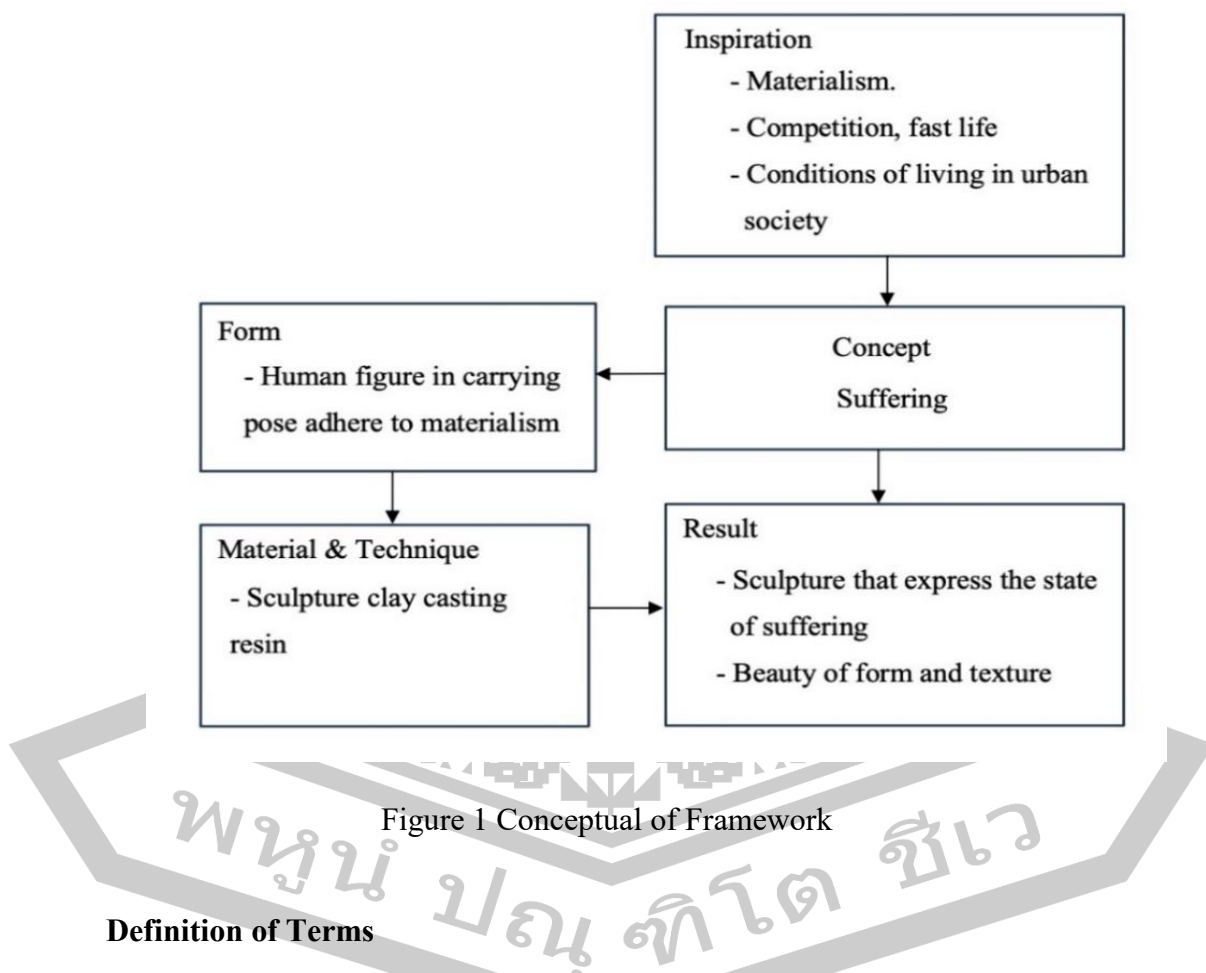


Figure 1 Conceptual of Framework

Definition of Terms

Suffering means a state of life caused by stress, competition, rushing, and attachment to the materialism of life in an urban society.

Life means life in urban society where you have to struggle to make money materialism which is the condition of life in big cities today.

CHAPTER II

LITERATURE REVIEW

According to the purpose of the creation, this thesis study focuses on The Suffering of Life. To support the study purpose, the framework of process is selected accordingly. This chapter reviews related literature, covering the following topics:

1. Data/ Related Influence
2. Theory
3. Case Studies of Visual Arts

Data/ Related Influence

Pain is an unavoidable part of life. Everyone experiences pain, whether it is physical pain or mental suffering. Sometimes, pain follows you so closely that you can't escape it.

In this competitive and stressful society, many people struggle with their busy lives. Work stress, poverty, war and social injustice, health problems, environmental pollution, natural disasters, family strife, and interpersonal problems are all painful and painful. Some people choose to run away and indulge in alcohol, drugs, or other bad behaviors in an attempt to numb their minds. Others choose to face their pain and try to find a solution in the hope of getting out of it.

The painful life provides the artist with rich material for his creation. Artists translate these feelings into works of art by observing and experiencing life's sufferings and struggles. These works are often full of strong emotional overtones and resonate with the audience. For example, in times of war, artists may create works that depict the brutality of war and the struggle of human nature, as a way to express a deep hatred of war and a desire for peace.

First of all, a life of pain affects the development of art styles and themes. In different historical periods and social backgrounds, artists will create works of art with the characteristics of the times. For example, during a recession, artists may pay more attention to the lives of people at the bottom of society, creating works that

reflect themes such as poverty and hunger. In times of social upheaval, artists may tend to express rebellious and unstable emotions, forming a unique artistic style.

Secondly, the painful life also inspires the artist to create. In the face of dilemmas and challenges, artists may find new creative ideas and methods. They may try to find solutions to problems through art, or express criticism and reflection on social reality through art. This kind of creative inspiration is often innovative and can promote the development and progress of art.

1. Field Data

With China's rapid development, especially the construction of economic zones in the process of urbanization, a large number of people have flooded into big cities in search of better living and work opportunities. However, this rapid urban expansion and economic growth has increased the economic pressure on people's lives. In a bustling, urbanized, densely populated economic zone, workers have become an integral part of the city. They silently bear the heavy burden of work, shuttle between tall buildings, and contribute their own strength to the operation of the city. Although their lives are full of pain and struggle, it is these experiences that give them a unique perspective and deep emotional expression in their artistic creation.

The life of a worker is full of hardships. They face financial pressures every day and work hard to make a living. At the same time, health problems occur frequently, and long-term fatigue makes their bodies bear a huge burden. The class difference is significant, they are in a relatively low status in the society, lack of voice and identity. Social tensions also make them feel lonely and confused. The decline of environmental quality has caused a huge impact on their lives, air pollution, noise interference and other problems make them unable to enjoy a good living environment. The psychological pressure is multiplied, and the pressure of work makes them in a state of tension at all times, and it is difficult to relax. The severity of the pension problem also makes them full of worries about the future.

With the accelerating process of social transformation and urbanization, the speed, breadth and intensity of social mobility, differentiation and reorganization exceed that of any previous period, and fragmentation and atomization have become the norm of society. In the "stranger society" in the city, the traditional social support network function gradually declines or even ceases to exist, and all

kinds of pressures from work units, families and society surround people, and many people can't help but complain about the "pressure mountain", and even collapse emotionally due to the "pressure cooker" situation. In fact, this is often a kind of anxiety and tension caused by people in social life when they can't reach their expected goals for various reasons. The so-called "ideal is very plump, reality is very bony", the greater the gap between ideal and reality, the greater the social pressure that individuals feel. It is difficult to find a job, buy a house, and have children go to school, which increases the pressure on young people's lives. (Texto de borde, 2023)



Figure 2 A woman carrying cement 1
(Xue qiu, 2019)



Figure 3 Old scavengers under the epidemic 2
(Zhang Hua, 2022: Beijing)

In Conclude the It is these painful experiences that allow workers to find ways to vent and express themselves in artistic creation. The artist uses his own hands to create works full of power and emotion. These works not only reflect the hardships and difficulties of their lives, but also convey the yearning and pursuit of a better life. Their artistic creations have become part of the city's culture, adding a unique color and charm to the city.

The creation of sculpture art is not only a portrayal of one's own life, but also a contribution to urban culture. Their works made people pay more attention to the living conditions of the bottom class, And triggered the social reflection on fairness and justice. Through the power of art, artists use their own ways to change the face of the city, so that more people see the diversity and complexity of life.(Qing Central Art, 2019)

2. Influences from in urban economic areas, the population is densely populated. Commuters constantly rotate like a wheel, becoming an indispensable part of the city. Every day, they bear enormous pressure and work responsibilities, walking silently through busy streets. They pass through narrow alleys and crowded subway stations, follow the crowds into dark tunnels, and wait for the arrival of the subway. In the crowded carriages, they cling to each other, sometimes even enduring sweat and strange smells. However, they still stand firmly, holding on to the handrail to avoid being dispersed by the crowd. Long hours of standing and work pressure often make commuters feel extremely tired. Sometimes, when the subway is shaking, they unconsciously close their eyes, seeking a little comfort in the short journey. Occasionally, they will take a nap on the subway, with their heads near the window and their bodies swaying with the train. This scene makes people feel deeply sorry that after struggling for a living, they cannot find a moment of peace in the most crowded subway.



Figure 4 Sleeping workers 1
(Zhang Hua, 2020: Beijing)



Figure 5 The subway rider 2
(Tai Luo, 2018: China)

In Conclude the tiredness and exhaustion of office workers on the subway, as well as the state they silently endure for their lives, have become the theme of my sculpture creation. Through the creation of sculptures to express this heavy and difficult life state, reflecting the pressure and challenges of modern urban life. The

crowded subway environment and people's body language, such as leaning and sleeping, provide me with a rich space for exploring formal language. I can express the relationship between this environment and people, as well as the state of people in this environment, through the form of sculpture, such as the posture of characters, spatial layout, etc. The material of the subway, people's clothes and carry-on items, etc., may have become the inspiration for my sculpture.(Baidu Weku, 2022)

Theory

1. Aesthetics Theory

(Garrett Thomson, 2002) German philosopher said that aesthetics It is different from scientific knowledge because beauty is something that can be judged by the eyes. It cannot be judged by reason. And the satisfaction that comes from the eyes and the senses in various parts comes from knowing things. Having the right proportions, therefore proportion is the basic principle of aesthetics. He believes that beauty is fundamentally related to taste, which is what determines whether something is beautiful or not, and is related to instinct. His aesthetics is therefore about feelings and tastes (Khamkiaw, 2000: 146) Therefore, aesthetics is the science of beauty, which covers beauty in nature and beauty in man-made works of art. Beauty is a stimulus. That makes humans feel positive satisfaction Aesthetics is the science that studies, seeks knowledge and analyzes matters of beauty. To create this series of works, the creators used four sets of aesthetic concepts. Contains creative works as follows.

Art as Expression

Tolstoy, L. (1828-1910) defined art as expression which expression is a form of communication by communicating emotions and feelings (Carroll, 1999: 61) Tolstoy was of the view that art is the transmission. Feelings Art is a method of communication between humans. Humans use words to communicate ideas, but art is used to communicate feelings (Booncher, 1979: 6). He said that good art must communicate well and be able to make the audience. Feels that the work is speaking to him, expressing some emotion to him, an artist must be sincere in expressing that emotion, an artist who is impressed and able to express his impression in the creative

process and art is successful. The results can be communicated to humans and show beauty as well as wisdom. Deep feelings and energetic forms all merge into one unity, making art beautiful in its own complete form. (Khamkiaw, 2000)

2. Theory of Composition

Elements of Art is a subject used in art education, especially the field of visual arts, that is widely accepted around the world. In Thailand, such subjects are widely included in the higher education curriculum. There are main textbooks used. In the study was the book "Elements of Art" by Professor Emeritus Nimsamer, Chalood. It was concluded that art has two important components: the concrete element (Objective) or form and the part that expresses the story, content and concept. The artist's creativity is called abstract composition or content (Chalood, 2001: 18-28). The details are as follows.

2.1 The concrete element (Objective) or shape (Form) is the thing that is seen in visual art. It is the part that the artist created through the harmonious coordination of visual elements. In art the good thing is that these two parts are combined into one thing. If they are separated, the unity is destroyed. Art cannot be born. The physical component consists of two parts: the physical structure and the material structure. The details are as follows.

2.1.1 Physical structure is visual elements that are united together. Important things include:

2.1.1.1 Visual Element refers to several important elements.

That which is put together and becomes a large unit is called an element. In art, such an element is Various important things brought together by arrangement, arrangement, embellishment, etc. to create unity. and their relationship with each other. Artists use Visual Elements to convey emotions or ideas. Visual Elements are placed together. and are related both in works of art and in nature. It is an aesthetic medium that artists use in Compiled into a work of art to convey meaning, the details are as follows.

(1) Line; Characteristics, Direction, Size, Feeling that arises from the characteristics and feeling of lines, Structural Line.

(2) Mass is characterized by a large mass. Artists often use it to express the density of objects in a limited space. Mass is the volume and shape of an

object determined by a combination of elements. Lines are the outer edges of a mass. The surface and Color is the surface of the mass.

(3) Volume. K. (n.d.: 58-60) states that volume has a relationship with other elements, similar to mass. In sculpture, volume has two meanings: concrete volume means the physicality of tangible objects. Yes, there is convexity, curves, and roundness. In sculpture, volume is extremely important because it is the essence of creating true dimensions, and that is the definition of the word sculpture.

(4) Plane A plane is the surface area of a shape. When a mass has a surface, it has a plane. When a volume has a surface, then the volume also has a plane. The texture and color that forms on the surface creates a plane.

(5) Texture is the property of the surface of the story. It can be divided into 2 characteristics: 1) Real texture, which can be touched and can be felt by touch. 2) Optical texture, which can be felt and created. Felt only through vision. Surface is an important element because it is the outer surface of a shape or object which directly affects the perception of the viewer and is the part that creates the reality and existence of. Sculpture (Kelly, n.d.: 69-71)

(6) Space means the air space that circulates within and around a shape. In sculpture, when an artist designs a shape, he also designs space. Sculpture depends on space. Without space Empty form will not occur. Nimsamer (2001: 65, 98-99) defines space as: the space that the shape occupies, the air that surrounds the shape, the distance between the shapes, and explain that space is normally so wide that no boundaries can be found. It is an invisible element that appears only when other elements create a reaction. Space is therefore like a stage where other elements show themselves in the role of form.

2.1.1.2 Principle of Art Composition Pitchayapaiboon (1985: 44) said that the principles of art composition are guidelines for the creation of various types of art, but these principles are not fixed rules that must be followed in every case, because arrangement is a solution to a problem, which may require modification and improvement in order to for the work to have unity, the basic principles used in organizing the elements of art include Balance, Proportion and Variety, Harmony and Contrast, Rhythm and Dominance.

(1) Unity

Nimsamer (2001: 101-108, 112-126) states that unity is unity, harmony that arises from the interrelationship of parts. Creating art is creating unity out of chaos. and balance so that conflicting things can come together. The artist has the duty to collect and allocate various elements, both concrete and abstract, which naturally conflict with each other, creating a unified shape. The unity of a work of art consists of 1) Unity of thought form is thought that is meaningful in itself, organized and suitable to be expressed in form. 2) Unity of expression is expression. that has a clear, main goal, and has secondary supports. The artist's unique example helps to have unity of expression in terms of shape, and 3) unity of shape is the balanced combination of visual elements to form one shape. that can express emotions or thoughts clearly.

(2) Balance is a rule of unity. It means the equal weighting on both sides of a shape. Equilibrium comes from the balancing of things that are in opposition and from the combination or repetition of things that are the same on both sides. There are 3 types of axis lines that determine the balance, namely: Vertical axes, horizontal axes and diagonal axes. There are two principles of balance: 1) Symmetrical forms give the feeling of being still, because they are repetitions of the same thing, but left to right. 2) Asymmetrical forms give the feeling of being static. Moving not still (Nimsamer. 2001: 144)

2.1.2 Material structure includes Material and Technique.

The details used in creating the work are as follows:

2.1.2.1 Material. Kelly (n.d.: 40-53, 87-92) said Material refers to the materials or objects that artists use to create works that are visible to the public and have a relationship with the part that is the image. In order to be able to fully serve the artist's creative aims, in the sculptural sense, an object is something that is physical. Nature Materials respond to control and creation of experiences into sculptural forms. Whether or not a form can express the power of the artist's ideas depends on the materials used. It is of paramount importance in most outdoor works. You have to use real materials. Determining what kind of material, what color, what kind of surface will create the power of form and the durability that follows. Of

course, materials also create conditions. The environment can also be changed, promoted or destroyed as well. Using materials in sculpture, there are two points that must be considered as follows.

(1) Physical Nature refers to the natural physical characteristics of the materials or objects that the artist uses to create. In sculpture, an object is a sculpture or sculpture is an object. One cannot exist without the other. Therefore, a sculptural object Thus, it expresses the personality of the object, which reflects the personality and identity of the artist. All objects become objects of equal value, for the artist to create them to have new value, that is, sculptural value.

(2) Intrinsic-Extrinsic Character every Matter has intrinsic and extrinsic properties of the material that create a unity that is different because each type of material expresses its inner feelings well. This attached essence, or in nature, is the property of Truth. of Material The warmth and softness of wood speaks its own way. Unlike stone, metal, or plastic, any material has internal, external, and intrinsic elements. The artist cannot deny its existence, only Control and steer its direction only.

2.2 Subjective

Nimsamer (2001: 19-22) said Content) is an abstract element or mental structure, meaning the result obtained from a work of art. This abstract part, in addition to the content, also has the subject and theme. (Theme) included all three parts are connected and overlapped. The subject and content in some works are almost inseparable, but in some works they are almost not related at all. The subject refers to what the artist has selected. It is the starting point for creating concrete works of art, such as people, animals, things, etc., or what this work is about.

As for the story line, it is the direction of the story and the source that will lead to the content which is the final result. It is part of the composition of the artist's Conceptual Art work that has a story or shape. It is the content or guideline for creativity rather than the story as a component. The most important work of art when viewed from the creative side, because it is the concept that is the basic structure of the work.

Summary of the Principles of Art Composition by Professor Emeritus Nimsamer, Chalood. The main point is that art has two important components: 1) The concrete component is what is seen in visual art as the part that the artist creates

through the unity of vision. Elements, forms are pleasing to the senses, are pleasing to the eyes, and at the same time create content for the shapes themselves, and are symbols that are pleasing to the senses. They consist of form structures, including visual elements and principles of artistic composition used in the management of those visual elements and material structure includes materials and methods used to create 2) abstract elements includes content, subject and theme.

This concept of elements of art is used by the creator as a guideline for analyzing and finding answers regarding the analysis of shapes, materials and techniques that respond to the concept of creativity.

Influence from Visual Arts

In the process of exploring the profound theme of painful life, the author has studied numerous sculptors related to pain. Through their works, these artists have shown different aspects of pain, revealing the complexity and greatness of human nature. Some well-known artists are listed, such as Auguste Rodin, Alberto Giacometti, and Henri Matisse.

1. Alberto Giacometti

1.1 Alberto Giacometti (10 October 1901-11 January 1966) was a Swiss sculptor, painter, draftsman and printmaker. From 1922, he lived and worked mainly in Paris, but regularly visited his hometown of Borgonovo to see his family and work on his art. Giacometti is one of the most important sculptors of the 20th century. His work is particularly influenced by artistic styles such as Cubism and surrealism. Around 1935, he abandoned his influence on surrealism in favor of a more in-depth analysis of figurative work. His critical nature led to self-doubt about his own work, and his self-perception of his own artistic vision. However, his insecurities remained a powerful artistic driving force throughout his life. (360baike, 2010)

1.2 Alberto Giacometti stubbornly prefers extremely slender shapes. The concise, simple, introverted and feminine beauty is so thin, but it is so full that it condenses a charm, a poetic quality. Its profundity is not through rational deduction, but through the simple presentation of the world state. There are literary metaphors and artistic symbols. All emotions are pinned and condensed. It is concise, simple,

hot, strong, inclusive, but wordless, Different from those sculptures with exquisite proportions and huge proportions, the image from Alberto Giacometti's hand is slender like a blade, like a soul walking alone in the deep lane at night. The uneven, dry and thin bronze body is as gloomy as a body charred by the fire of war, full of sadness and loneliness. The exaggerated and complex surreal art of early years is now condensed into a table of pure life experience, and the manic dream of early years is now turned into a quiet poem, The noise and agitation of the early years now condenses into a deep silence.

The lonely, thin and noble poetic image reflects the post-war European ideology of guilt, worry, doubt and the threat of death, and also casts the fear and shadow of survival in the heart. Each character is as rough and gloomy as an ascetic monk as if lost and thoughtful, showing a heavy and wandering loneliness with difficulties, no one knows where they come from and where they are going, as if it was just in a daze, set by Alberto Giacometti as a person who will never find the direction, Truth is always hidden between being and nothingness. The artistic meaning pursued by Alberto Giacometti borrows Sartre's concept of nothingness of existence, and each sculpture creates a small vacuum. The image of the sculpture is that the space around nothingness is also nothingness. Nothingness is the limited and universal distance of everything in the universe, and only the pursuit of truth and absolute is endless. Alberto Giacometti integrated and cut the simple human image with the external image that eroded their human nature. The space emerged from the atmosphere. The sculpture with desolate background brought a strong visual impact. The thin image covered with the dust of time and space reflected the deepest loneliness in the way of fable. In minimalism, he realized the unspeakable mysterious power. Desolate background brought a strong visual impact. The thin image covered with the dust of time and space reflected the deepest loneliness in the way of fable. In minimalism, he realized the unspeakable mysterious power.(Ma Jianmao, 2021)

1.3 Scholar William Barrett in *Irrational Man: A Study in Existential Philosophy* (1962), argues that the attenuated forms of Giacometti's figures reflect the view of 20th century modernism and existentialism that modern life is increasingly empty and devoid of meaning. "All the sculptures of today, like those of the past, will end one day in pieces... So it is important to fashion one's work carefully in its

smallest recess and charge every particle of matter with life." Alberto Giacometti's work has had a profound influence on contemporary art. His work has inspired many subsequent artists in the fields of sculpture, painting and installation art. His conceptual ideas and unique artistic style of sculpture not only promoted the development of modern art, but also provided valuable artistic resources and sources of inspiration for future generations.

Alberto Giacometti's sculptures have a great influence on my creation of "The Suffering of Life" themed works. Through the use of form, line and texture, his works transform emotions into visual forms, so that I can find a suitable way to express emotions in painful life and provide reference and inspiration for emotional expression for my creation. At the same time, I draw on his form language to express the inner world and emotional experience of the characters in the painful life through the form of sculpture. Alberto Giacometti's works often appear a closed, repressed sense of space, this spatial treatment can emphasize the loneliness and helplessness of the characters. In my creation, I use similar spatial processing to create a painful and depressing atmosphere and enhance the expression and appeal of the work. In terms of materials, the use of rough and rustic materials can enhance the expressiveness and emotional transmission of the work.



Figure 6 Artist: Alberto Giacometti

Title : Tall and Thin head

Dimension : 64.5 x 38.1 x 24.4 cm

Technique : Handmade copper

)From: Guggenheim museum, 2022: Online)

2. Auguste Rodin

2.1 François Auguste René Rodin (12 November 1840 – 17

November 1917) was a French sculptor generally considered the founder of modern sculpture. Auguste Rodin in 1854, Rodin entered the Beaux Arts School and began his relationship with sculpture. The 19th century saw the rise of the bourgeoisie in France, which played an important role in broadening the field of sculpture and changing the artistic atmosphere. Rodin was a prominent sculptor during this period, and his works reflected the shift from monarchs to celebrities and scholars as objects of expression, with his focus on capturing the deep thoughts and inner world of the characters. He was schooled traditionally and took a craftsman-like approach to his work. Rodin possessed a unique ability to model a complex, turbulent, and deeply pocketed surface in clay. He is known for such sculptures as *The Thinker*, *Monument to Balzac*, *The Kiss*, *The Burghers of Calais*, and *The Gates of Hell*. (360baike, 2023)

2.2 In Auguste Rodin works, many characters are naked, which is also an exploration of his pursuit of the beauty of nature. Rodin believes that a person's image and posture must reveal the emotions in his heart, and the body expresses the inner spirit. Nudity is the most meaningful. Rodin believes that sculpture is different from other forms of artistic expression. Literature uses words to depict many artistic images. However, sculpture can only express a certain state of the depicted object, and sculpture must also coordinate the surrounding space. In other words, sculpture, an artistic means, expresses still images, but nature is changeable and unpredictable, and is always in motion.

In the work, the person's feet are separated, and his right foot is in front of him, with a slight swing when walking; Lift the left shoulder slightly and lift the weight of the whole body; The left foot is in a state of going forward. Both feet are not off the ground, but it gives the impression of moving. Even without head and arms, the viewer can also experience the sensuality, breath and movement. Auguste Rodin said, we must first make sure that action is to change from one status quo to the second status quo. He should be able to express the first status quo in sculpture or painting, and unconsciously transform into the second status quo, so that our viewers can see the traces of the first status quo and the shadow of the second status quo in this work at the same time. So although it is a static work, it seems to let the viewer

really see a walking person, full of sense of motion and process, and leisurely emerge this difficult process.

2.3 Auguste Rodin's creative style and characteristics break through the traditional sculpture art form, he is good at finding inspiration from real life, and the sculpture art is closely connected with People's Daily life. His works no longer adhere to the traditional means of expression, but through the vivid depiction of characters, animals and other images, showing a strong vitality and expression. This innovative spirit played an important role in promoting the later development of sculpture art. Through his delicate depiction of the characters' expressions, movements and expressions, he makes his sculptures have strong emotional colors. This emphasis on emotional expression of the creative concept has a profound impact on the later sculpture art, so that sculpture is no longer just a formal expression, but also the exploration and expression of human emotions and hearts.



Figure 7 Artist: Auguste Rodin

Title : Walking man

Dimension: 214x95 cm

Technique : Bronze statue

)From: Searle Rodin's art theory, 2006:

Tianjin Academy of Social Sciences Press)

3. Henri Matisse

3.1 Henri Matisse (31 December 1869 – 3 November 1954) was a French visual artist, a representative of Fauvism, known for both his use of colour and his fluid and original draughtsmanship. Born into a wealthy family in northern France, he spent his early years practicing law before deciding to study painting at the age of 23, a decision that changed the course of his life. He was a draughtsman, printmaker, and sculptor, but is known primarily as a painter. The intense colourism of the works he painted between 1900 and 1905 brought him notoriety as one of the Fauves. Many of his finest works were created in the decade or so after 1906, when he developed a rigorous style that emphasized flattened forms and decorative pattern. In 1917, he relocated to a suburb of Nice on the French Riviera, and the more relaxed style of his work during the 1920s gained him critical acclaim as an upholder of the classical tradition in French painting. After 1930, he adopted a bolder simplification of form. When ill health in his final years prevented him from painting, he created an important body of work in the medium of cut paper collage. (Henri Matisse, 2023)

3.2 Henri Matisse's ideas on sculpture creation are closely related to his painting style. He pursues a concise and clear form, emphasizing the artistic image formed by simple lines and colors. In sculpture creation, he also pays attention to the concise form and the use of color, trying to liberate the sculpture from the traditional three-dimensional space, giving it more plane sense and decorative. He uses the aesthetic characteristics, internality and self-reference of cubist painting to create sculptures. His work presents a fragmented and discontinuous scene that has neither a direct internal temporal connection nor can be separated by traditional sculptural genres. The pursuit of fun is the whole, not the part: The pursuit of stability, balance and harmony, against the illusion of movement, imbalance and over-drama, through the control of the figure sculpture space, the figure space is shaped, sculpted, stretched and compressed to the static stress of visual support, the twists and turns of each place suggest the function of residual anatomical knots, and confirm an outward and directional role through the rhythm and connection of the human body. With the movement and rhythm of the surrounding space, the emotional effect of the anti-anatomical structure. (Henri Matisse, 2023)

3.3 Henri Matisse's work has had a profound influence on sculpture. The simple form, bold color and strong decoration in his sculptures have injected new vitality into the sculpture art. His works broke the shackles of traditional sculpture and opened up a new field of sculpture art. His creative ideas and styles have been widely borrowed and inherited, injecting new impetus into the development of sculpture art. His work has become one of the important milestones in the history of sculpture art and has had a profound impact on later generations.

Henri Matisse's work employs a simplified and abstract approach, which helps me to distill complex themes and emotions into expressive visual elements. By refining the painful experiences or emotional states in life into simple forms or images, the emotional expressiveness is strengthened through abstraction or simplification techniques.

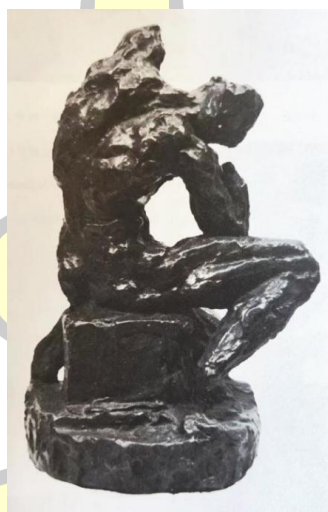


Figure 8 Artist: Henri Matisse

Title: The Muscle and Bone Parts Map

Dimension: Unknown

Technique : Clay

)From: Tucker, W., 2017: 79)

CHAPTER III

METHODS OF CREATION

This chapter gives an outline of the study design and procedure. The procedure of the study concluded from chapter two and other frameworks which involve with The Suffering of Life. This creation will be presented according to the following topics:

1. Collection and Analysis Data
2. Process of Creation

Collection and Analysis Data

1. Data Collection

The data is collected from books from different sources, including world-famous artists. Based on the theme and consistency with the original work, I use the emotions formed in the form I choose to stimulate inspiration. These materials are actually collecting and studying the problems I am interested in, such as the faces, emotions and sitting positions of painful figures observed on the scene, the scenes recorded by taking photos, and the people who are inspired by me create carving sketches, And to some extent better analyze and understand what these gestures convey. Studying artists through their works at home and abroad comes from the Internet and Wikipedia. By observing their work form and language expression, it means that body language literature, review articles and the visual form of artists and authors are expressed through sculpture.

2. Data Analysis

2.1 Analysis of theme

The history of art is a history of communication, a history of narrative and reception playing each other, and then acting on narrative. Watching the present society shows a painful mood at that time. This kind of emotional communication essentially creates a distance between Narration and reception. For the pain of others, most of the viewers have the temptation of voyeurism, and also

have the pleasure of knowing and being satisfied, but this is only limited to voyeurism, not empathy. The deep reason is that people usually avoid thinking about the suffering of others, because the most correct interpretation of the suffering of others is religion itself, which is another way of spiritual cultivation. However, in today's Consumerism dominated society, pain in the subconscious will become a wrong and unexpected emotion, and a weak emotion.

2.2 Analysis of form symbols

The combination of the simple, malleable characteristics of clay and the solidity of resin forms a rigid appearance, which expresses that even in harsh and painful living environments, humans can still maintain and grow toughness and inner strength. Clay symbolizes nature, primitiveness and vitality, while the hardening of resin represents strong and unyielding will. This combination not only demonstrates the full use of material characteristics, but also contains a profound insight into life philosophy. The rough visual and tactile appearance implicitly indicates the hard side and the traces of struggle. This rough appearance is not only a visual presentation, but also stimulates the tactile imagination and strengthens the emotional connection between the sculpture and the audience. The remaining processing marks on the sculpture show the spirit of hard work and constant attempts in the production process. The rust bronze color gives the sculpture a sense of historical precipitation and time imprint, symbolizing the toughness and maturity after the baptism of wind and rain. The twisted and bitter body form expresses the inner struggle and struggle, and highlights the strength of humans still striving forward in difficult circumstances. The combination of geometric shapes and this body form communicates the power contrast of bitter resistance and the complex emotional inner world through extreme muscle movement and posture twist. (Guo Long, 2006)

2.3 Analysis of techniques

The work adopts clay plasticity and combines resin molding to form a hard appearance, symbolizing perseverance in difficult life. Through the tactile sense caused by the rough visual, the traces left by the processing process and the rust bronze color, as well as the twisted and painful body form, the artist pushes muscle movement to the limit, expressing the power between pain and resistance. This depiction makes people feel that pain penetrates the skin and muscles, but maintains a

sense of beauty even though the face, arms, and posture are almost twisted beyond recognition.

Process of Creation

1. Sketches/ Model

By observing life and collecting material images, sketching becomes an indispensable step in sculptural art creation. By using sketching to capture the forms and poses of different characters and transforming them into the stretching and deformation between the tumbler figure and the bottom oval, a profound and exaggerated world is constructed. In this real world, people can examine themselves, explore the continuation of human nature, and reveal every decadent moment behind the hardships of life. Therefore, in the face of difficulties, we should maintain the indomitable spirit and strong will like a tumbler. The image of the tumbler is intertwined with her life experiences and social thinking, and gradually evolves into a way of expression about the spirit of life, eventually transforming into a stainless steel sculpture that is innocuous yet cold, compassionate yet cold-hearted.



Figure 9 Sketch Drawing and Computer Graphic 1



Figure 10 Sketch Drawing and Computer Graphic 2



Figure 11 Sketch Drawing and Computer Graphic 3





Figure 12 Sketch Drawing and Computer Graphic 4

2. Material and Equipment

Using clay to make sculptural forms, then molding with unsaturated polyester resin and fibers and finally painting with stainless steel color, this way to express the wavering state in painful life while having perseverance and tenacious will.

พหุ ประทีป ชีวะ



Figure 13 Soil Clay tool and Unsaturated polyester resin

3. Step of Creation

3.1 Clay modeling

Use clay to create the general shape of the character, including height, proportion and basic posture. This step involves gradually shaping the soil into the basic shape of the figure by hand or with a shaper tool. By adjusting the Angle and posture of each part of the body, as well as the facial expression, the characters show vivid dynamics and emotions.



Figure 14 Character clay sculpture

3.2 Making a mold

Make an original steel frame base. The mold plaster material is then evenly applied to the base sculpture, ensuring that the material fully fills every detail and gap.

พหุ ประถมศึกษา



Figure 15 Making mold base

3.3 Resin Casting

The casting resin material is applied to the plaster figure sculpture, and the resin is hardened and dried after careful polishing.



Figure 16 Character Resin Casting

3.4 Coating

Use small brushes or fine-pointed tools to detail and texture your characters. Combine different colors for a more natural look. In order to enhance the three-dimensional and realistic sense of the sculpture, it is necessary to add highlights and shadows in appropriate locations.



Figure 17 Character Coating

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CHAPTER IV

RESULTS

This chapter intends to Roughly carve out the approximate shape of the work first. The focus of this chapter is to illustrate to the results. Thus, the results are shown into the following topics:

1. Pre-Thesis Creative Work
2. Thesis Creative Work

Pre-Thesis Creative Work

Wooden figure sculptures present natural textures and colors, while resin stainless steel sculptures have metallic luster and solid characteristics. Wooden figure sculptures are not accurate enough to reflect painful lives, as they show soft and vivid characteristics; while resin stainless steel sculptures emphasize three-dimensional sense and power, with a stable and heavy shape.

1. Pre-Thesis work 1

1.1 Idea/ Concept: By focusing on the pain and fear experienced in modern life, the spiritual metaphor is revealed through the integration of emotions into wood carving marks made by axes and knives.

1.2 Form: Through wood carving, Axe cleavage and knife marks, plus rough and delicate techniques, express the pain of people.

1.3 Meaning: The rough mechanism and exaggerated carving techniques of wood carving show the suffering of human souls. This carving technique can more intuitively express the painful status quo of modern humans and better present the artistic conception of Oriental aesthetics. At the same time, it also inspires the power of color and line, and the rough texture and form do not gather people in an indifferent space.



Figure 18 Pre-Thesis work 1

Title : Sad middle age

Dimension : 55 x 146 Centimeter

Technique : Wood sculpture

2. Pre-Thesis work 2

2.1 Idea/ Concept: The reclining old man has lost the ability to work and is suffering, and wants to be released spiritually.

2.2 Form: The wood carving is used to highlight the old man's sitting in silence. The rough marks of the carving highlight the years the old man has experienced, which allows the viewer to visually seek a kind of peace in pain.

2.3 Meaning: With the rough sculpture technique to shape the image of an old man with wrinkles and deep eyes, people can not help but respect for his heart. The old man's face, which has experienced many vicissitudes, seems to tell a history of pain and hope. The years had ruthlessly left their marks on his skin, the

deep wrinkles and sagging skin that had borne witness to countless painful days and nights. However, in this painful years, the old man also experienced a tenacious attitude to life and a firm belief in the future.



Figure 19 Pre-Thesis work 2

Title : A miserable old man

Dimension : 65 x 136 Centimeter

Technique : Wood sculpture

Thesis Creative Work

The sculpture art is analyzed in the specific social and human cultural environment, and the relationship between the art works and the background of The Times, social concepts, and people's cultural life style is discussed. Through the revelation of this correlation, we can have a deeper understanding of the meaning and value of art works in the society at that time.

1. Thesis work 1

1.1 Idea/ Concept: This piece shows the instability of life, the insecurity.

1.2 Form: The Tumbler figure stretches, deforms and combines with the oval shape at the bottom to embody the indomitable spirit and tenacious will of living in a painful society.

1.3 Meaning: A state of life caused by stress, competition, rushing, and attachment to the materialism of life in an urban society.



Figure 20 Thesis work 1

Title : The shackles of confinement

Dimension : 60 x 220 Centimeter

Technique : Soil, Resin mold

2. Thesis work 2

2.1 Idea/ Concept: Expressing the suffering state of hard struggle in life, bearing the burden of life struggle, living in the materialistic society of material flow.

2.2 Form: It uses the posture of the character to bear or be affected by the physical world, represented by the geometry of large square bars. The human form represents a rough surface. It gives a dynamic feeling of movement and pain.

2.3 Meaning: It reflects the state that people are not easy to rush about for life.

2.4 Progress: Changed the shape to have a structure that was more relevant to the reality of the human anatomy, and creating a figure with a pose that directly represents the struggle of living life that conveys the idea of life's suffering.



Figure 21 Thesis work 2

Title : A man in pain

Dimension : 40 x 170 Centimeter

Technique : Soil, Resin mold

3. Thesis work 3

3.1 Idea/ Concept: Expressing the suffering state of hard struggle in life, bearing the burden of life struggle, living in the materialistic society of material flow.

3.2 Form: It uses the posture of the character to bear or be affected by the physical world, represented by the geometry of large square bars. The human form represents a rough surface. It gives a dynamic feeling of movement and pain.

3.3 Meaning: It reflects the state that people are not easy to rush about for life.

3.4 Progress: Because the second piece fell. So adjust the posture to be different and create a pose that has a relationship with the second piece. Arrange the elements of the pose so that they are coordinated.



Figure 22 Thesis work 3

Title : Bound person

Dimension : 140 x 162 Centimeter

Technique : Soil, Resin mold

4. Thesis work 4

4.1 Idea/ Concept: Expressing the suffering state of hard struggle in life, bearing the burden of life struggle, living in the materialistic society of material flow.

4.2 Form: It uses the posture of the character to bear or be affected by the physical world, represented by the geometry of large square bars. The human form represents a rough surface. It gives a dynamic feeling of movement and pain.

4.3 Meaning: It reflects the state that people are not easy to rush about for life.

4.4 Progress: Its shape is designed so that an adult can directly bear heavy objects. To create a sense of life in which humans rely heavily on materialism.



Figure 23 Thesis work 4

Title : A person in pain

Dimension : 60 x 210 Centimeter

Technique : Soil, Resin mold

Overall, the sculpture depicts a distressed man clinging to a geometric form, conveying a materialistic life. The pained expressions and gestures of lifting geometric shapes suggest the inherent struggle and contradiction between material pursuits and spiritual satisfaction. Geometric shapes not only represent physical or social oppression, but also symbolize knowledge and responsibility. By holding up geometric shapes, the man vividly depicts his inner turmoil, stress and helplessness. Through exquisite carving techniques, the sculpture perfectly captures the character's painful expression and muscle tension, enhancing the visual impact and creating a deeper emotional connection with the viewer. The man's twisted gesture of vigorously raising his hands contrasts with the regular shapes of the geometric form, effectively emphasizing the harrowing themes depicted in this article. By depicting his painful expression and the action of picking up a geometric shape, he successfully resonated with the audience, reminding us that while pursuing material wealth, we must pay attention to our inner needs and spiritual pursuits to avoid falling into endless turmoil.

CHAPTER V

CONCLUSION DISCUSSION AND RECOMMENDATION

This chapter examines the extent to which the study problems have been resolution by the work, study and how the findings add to the existent literature. Conclusion about the creation purposes and the creation resolution are drawn based on the results findings. It will be presented according to the following topics:

1. Purpose of Creation
2. Conclusion
3. Discussion
4. Recommendation

Purpose of Creation

1. To study the state of suffering, attachment, and. Way of life of people in urban society.
2. To create the visual arts sculptures using human figures in poses that express the suffering of life.

Conclusion

This visual arts creation thesis The Suffering of Life will be presented the conclusion according to the following topics:

1. Results of Data Analysis

In Rodin's Art, Auguste Rodin said, "When a good sculptor shapes the human body, he expresses not only the muscle, but the life that makes the muscle move - even more than life - he expresses a power that makes the muscle a muscle." From these arguments of Auguste Rodin, it can be seen that the object of art and its artistic image, although derived from life and nature, should be more concentrated, more inclusive, and more reflective of the essence of things than the 'archetypes' of life and nature. Although the requirement of sketch making is to objectively and truly

shape the object, it is impossible for any one of us to simulate all the changes of the object's form onto the clay without any leakage or error. If we are very deliberately to show, and often the result will be dull, lack of vitality. Therefore, when shaping, we should pay attention to feel, discover and capture the main characteristics of the object that have essential significance, more typical character and personality color and perform them, weaken or omit those details that are not important to the image performance, avoid the shaping of straight narrative, average treatment, primary and secondary separation, and strive to achieve distinctive image characteristics. (360baike, 2023)

2. Results of Creation

The work presents figures and geometric shapes with volume, texture and dark skin tone in the form of three-dimensional sculpture, which, combined with the dynamic posture of the figures, is able to express the difficult living conditions.

Discussion

The result of creation was discovered which indicated

1. Artistic

This thesis presents creative issues that are consistent with the current world situation that focuses on economic growth rather than the pursuit of the value of human life. Communicating through the sculptural form with a agonizing pose that is tied to the object in a straightforward shape thus directly affects the perception and aesthetics of art.

2. The new finding/ the new knowledge

Through these works of mine, we can gain insight into the true reactions of human beings when faced with difficult situations. To resist and struggle with all your strength reflects the tenacity and perseverance of human beings in the face of difficulties and challenges, and is the most glorious side of human nature. The fear and despair in the sculpture are also part of human nature. Faced with overwhelming forces, humans feel fear and despair. But this kind of fear and despair is not negative. They can inspire human beings' desire for survival and resistance.

Every moment, every choice, every pain and joy in life is repeated ad infinitum. Sculptures of painful life figures can be seen as manifestations of this idea of eternal recurrence. Through the painful expressions and postures of the figures in the sculptures, we are reminded of the impermanence and repetitive pain of life, thus triggering in-depth thinking about the meaning and value of life. This sculpture inspires an appreciation of the uniqueness and meaning of life and the treasury of every experience, the concept of eternal reincarnation.(Hongxia, 2011)

The painful life portrait sculptures show the pain and despair of the characters and believe that the essence of life is pain and dissatisfaction. Desire is the root of pain, because desire is always unsatisfied, causing people to continue to feel pain in the pursuit. My sculptures lead us to reflect on the nature of desire and how to find the balance between desire and pain. It encourages us to pursue inner peace and contentment beyond material pursuits to alleviate life's pain.

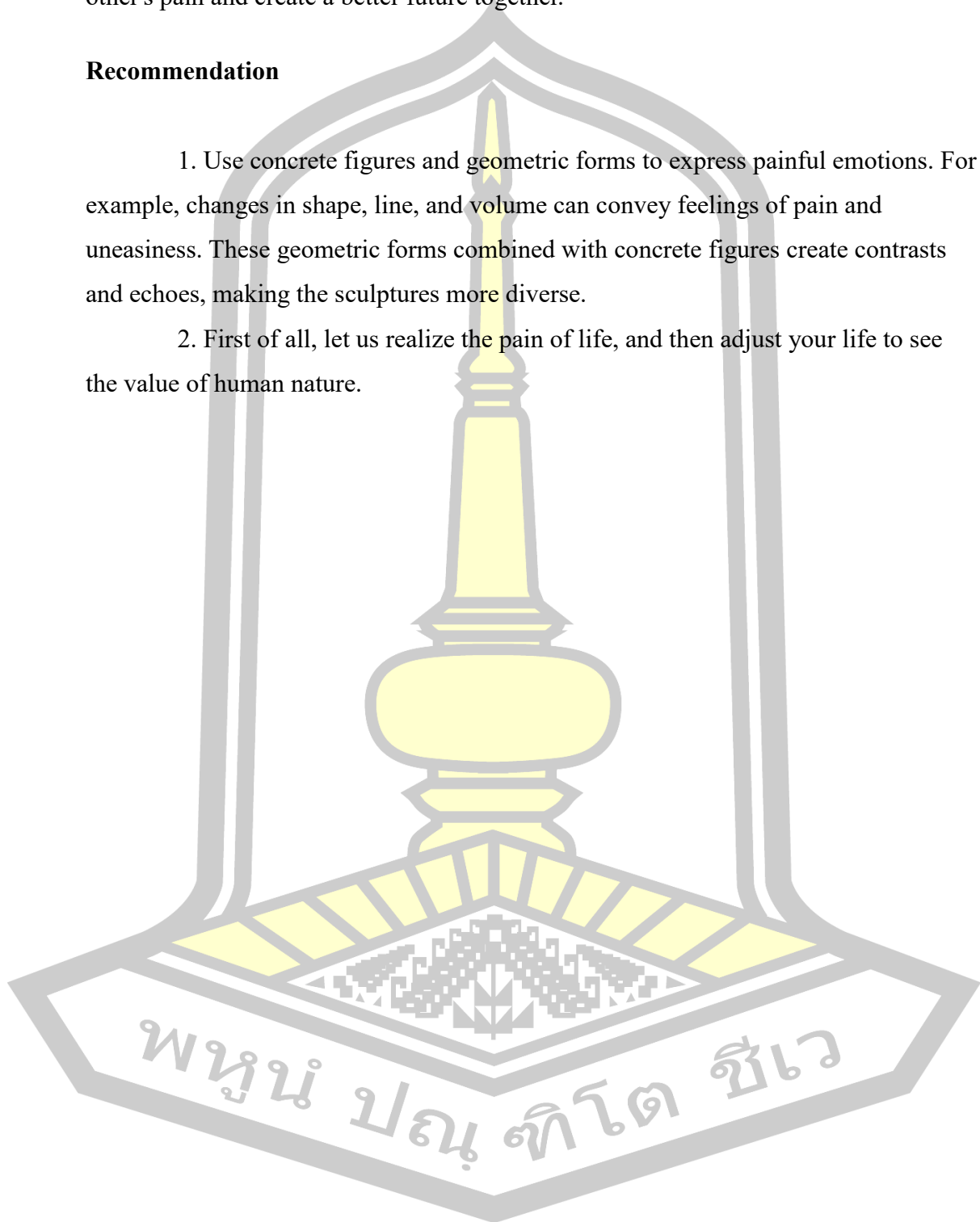
3. The effects or reaction on social or technical field

By showing the painful life state caused by pressure, competition, hurry, and attachment to materialism in urban society through sculpture works, the audience can be inspired to deeply reflect on the lifestyle and values of modern society. Through its unique form of expression and strong emotional conveyance, the audience can resonate. The audience may realize that they have also experienced similar pain and struggle under the pressure of urban life, thus better understanding and accepting their own emotional experiences, reflecting on their attitudes towards life and values, and starting to think about whether they are also bound by materialism, whether they are too much in pursuit of external success and achievements and ignore their inner needs and feelings. In the face of the challenges of pain and pressure, this work can inspire the audience to find balance in life. The audience may realize that in addition to work and material pursuit, there are other more important things, such as health, family, friendship, and spiritual satisfaction. By adjusting their lifestyle and finding balance between inner and outer worlds, people may be able to reduce pain and improve the quality of life. Sculpture works with the theme of pain can also arouse the audience's sympathy and caring. The audience may realize that in this busy society, many others are experiencing the same pain and struggle. By paying attention to others, lending a helping hand, and working together

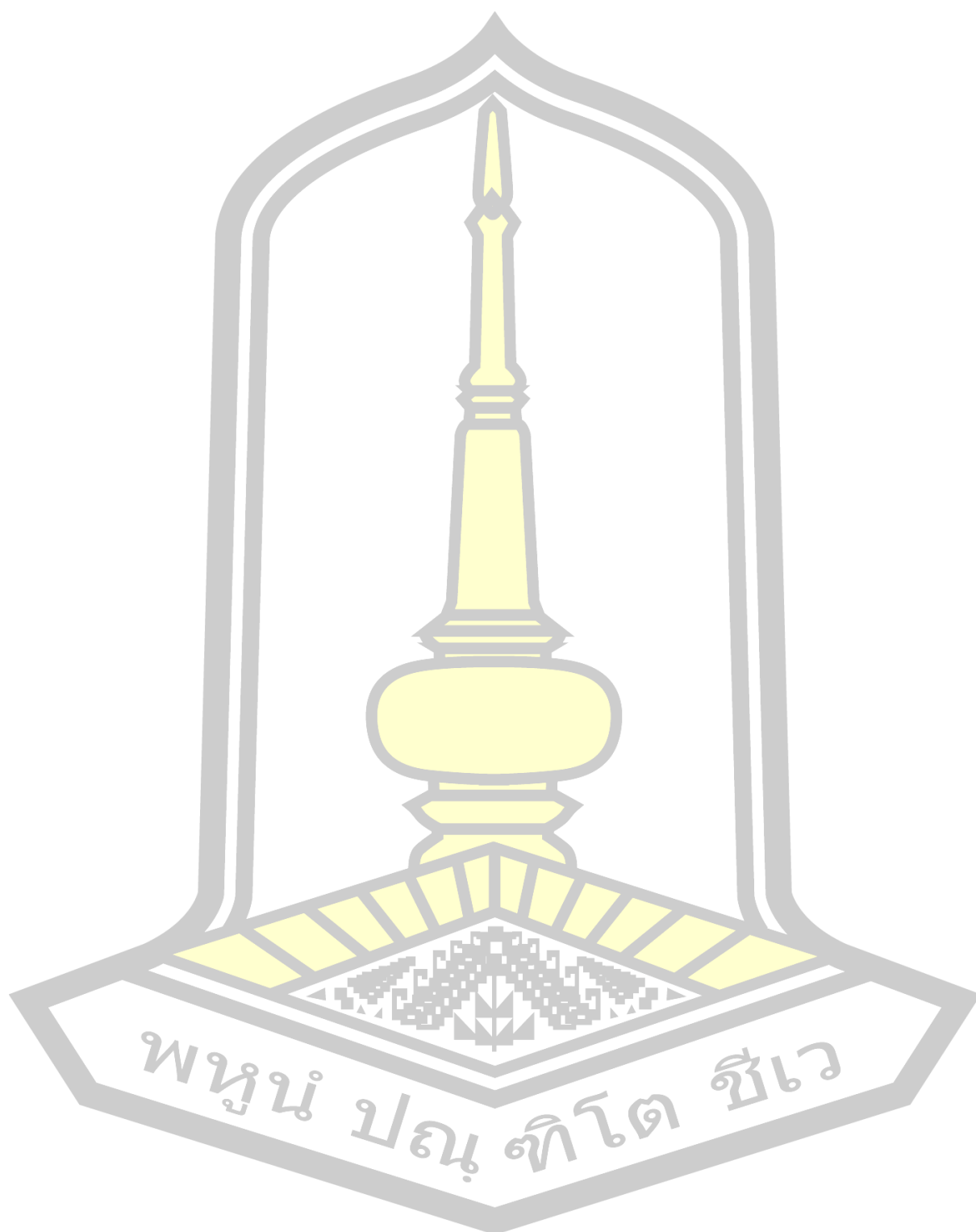
to build a warmer and more inclusive society, people may be able to alleviate each other's pain and create a better future together.

Recommendation

1. Use concrete figures and geometric forms to express painful emotions. For example, changes in shape, line, and volume can convey feelings of pain and uneasiness. These geometric forms combined with concrete figures create contrasts and echoes, making the sculptures more diverse.
2. First of all, let us realize the pain of life, and then adjust your life to see the value of human nature.



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