The Overlap of Characteristic

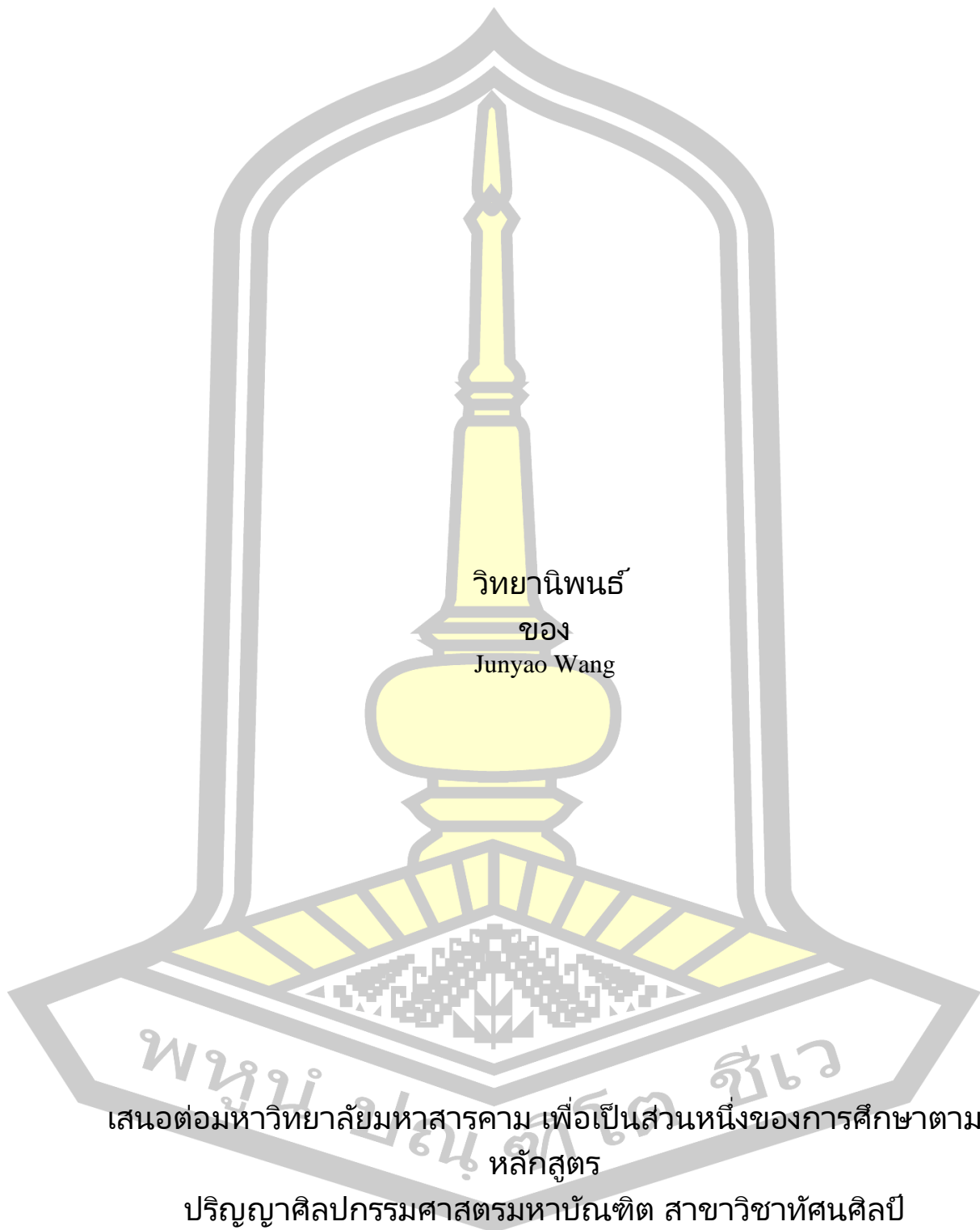Junyao Wang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Fine Arts in Visual Arts
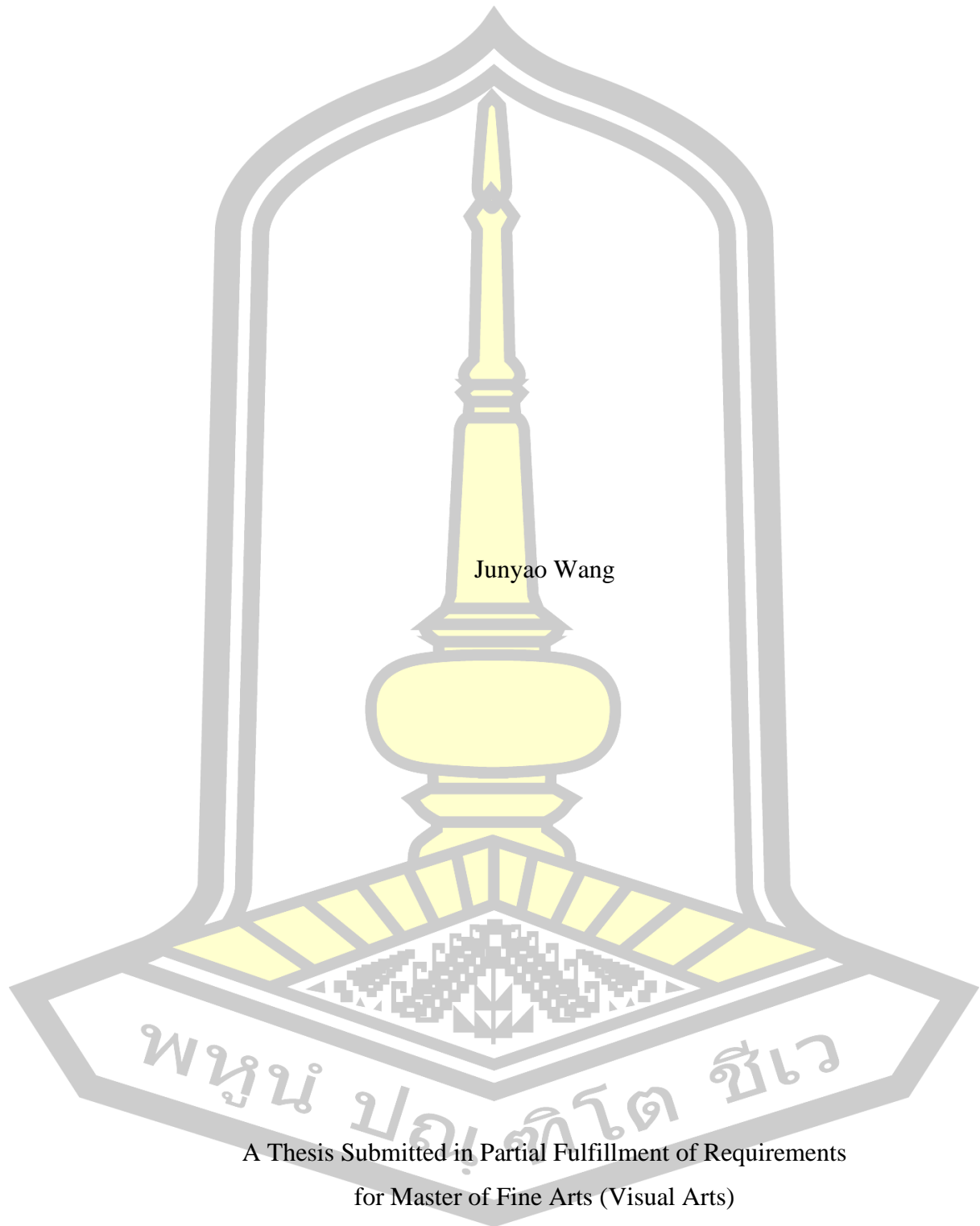May 2024

การซ้อนของบุคลิกภาพ

วิทยานิพนธ์
ของ
Junyao Wang

เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตาม
หลักสูตร
ปริญญาศิลปกรรมศาสตรมหาบัณฑิต สาขาวิชาทัศนศิลป์
พฤษภาคม 2567

The Overlap of Characteristic

Junyao Wang

A Thesis Submitted in Partial Fulfillment of Requirements

for Master of Fine Arts (Visual Arts)

May 2024

The examining committee has unanimously approved this Thesis, submitted by Mr. Junyao Wang , as a partial fulfillment of the requirements for the Master of Fine Arts Visual Arts at Mahasarakham University

Examining Committee

....Chairman
(Asst. Prof. Kanokwan
Nithirattapat , Ph.D.)

....Advisor
(Asst. Prof. Suchat Sukna , Ph.D.)

....Co-advisor
(Asst. Prof. Adool Booncham ,
Ph.D.)

....Committee
(Prof. Pongdei Chaiyakur)

....Committee
(Prof. Sutee Kunavichayanont)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Master of Fine Arts Visual Arts

....
(Asst. Prof. Peera Phanlukthao , Ph.D.)   (Assoc. Prof. Krit Chaimoon , Ph.D.)
Dean of Faculty of Fine - Applied Arts   Dean of Graduate School
and Cultural Science

TITLE	The Overlap of Characteristic		
AUTHOR	Junyao Wang		
ADVISORS	Assistant Professor Suchat Sukna , Ph.D.		
	Assistant Professor Adool Booncham , Ph.D.		
DEGREE	Master of Fine Arts	**MAJOR**	Visual Arts
UNIVERSITY	Mahasarakham University	**YEAR**	2024

ABSTRACT

The visual arts creation thesis entitled The Overlap of Characteristic was inspired by people deliberately concealing their expressions on different occasions and situations in life. True emotions and expressed expressions are contradictory. This study aimed to the lack of trust between people in today's society. The scope of conceptual creation of the study was Complex emotional states in people's lives and the ambivalence of expressing emotions. The forms of the creation work included use deconstruction to create sculptures that serve as backgrounds for paintings and the techniques were the work takes the form of a mixed technique of sculpture combined with painting. 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. There were eight artistic works with unique characteristics.

The results of research and creation reveal the contradictions and complexities of emotion. In the early works, I used the relief shaping method. Through research, I decomposed and reconstructed the mask elements through deconstruction, and integrated the deconstruction into the new hybrid art work to enrich the deconstructive nature of the work.

In conclusion this paper mainly focuses on the superposition of characters and pictures, using the technical techniques of sculpture and painting to show the diversity of emotions, thereby triggering people's thinking about social phenomena and complex interpersonal relationships in life.

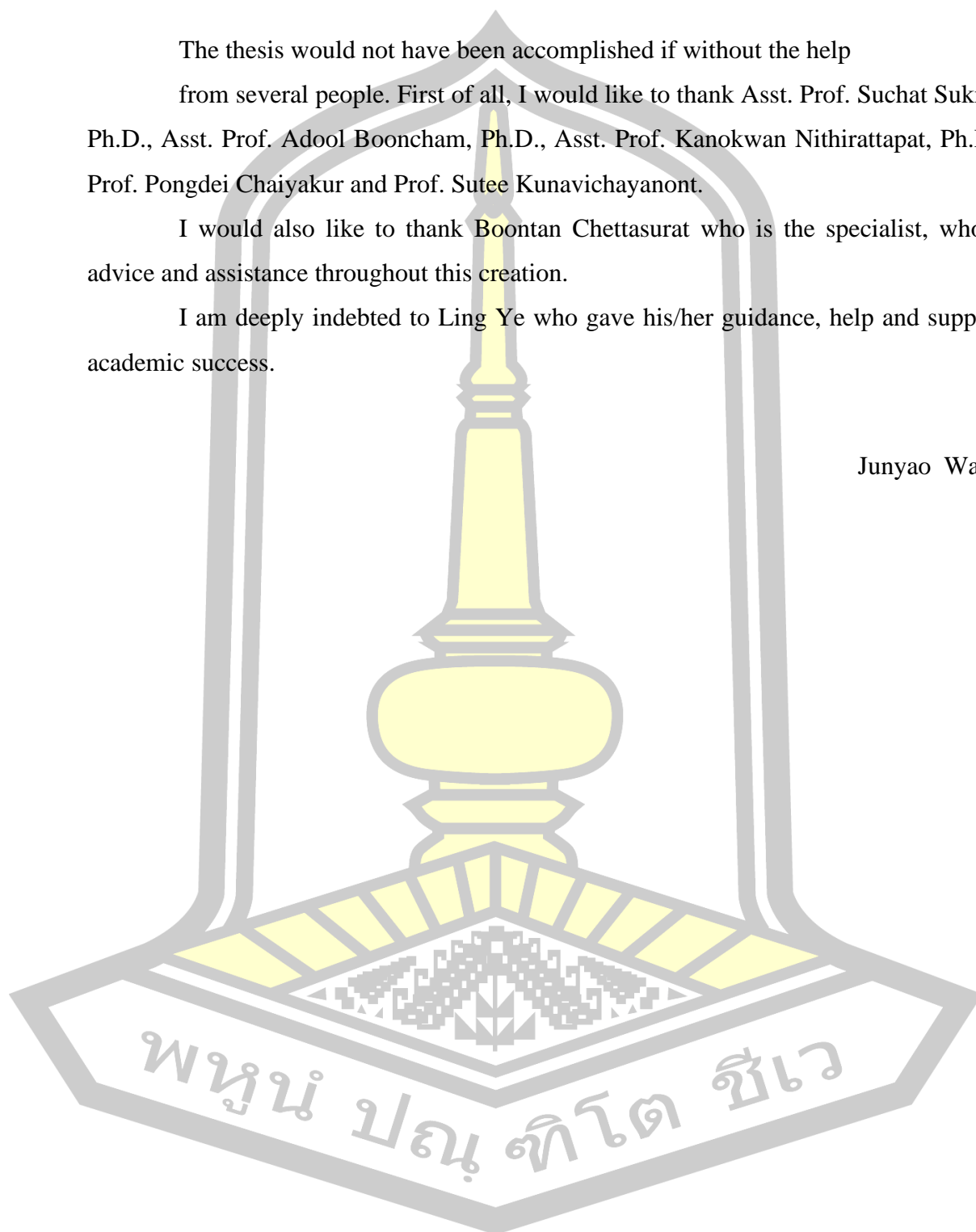Keyword : overlap, characteristic, emotions, masks, mixed media art, deconstruction

ACKNOWLEDGEMENTS

TABLE OF CONTENTS

LIST OF FIGURES

CHAPTER I

INTRODUCTION

Background

The creative background of this paper comes from the fact that in today's Chinese society, people disguise their true emotions to communicate with others and do not easily show their sincere side. And leaders who hold power use false information to cover up the truth of the matter, blind the eyes of the people, and guide the direction of public opinion. I will use mixed media art to satirize the false status quo of today's society and lift the mask of power.

Inspiration

The inspiration comes from people deliberately hiding their expressions in different occasions and situations in life. True emotions and expressed expressions are contradictory. The purpose of this study is to explore the lack of trust between people in today's society. Many people use false lies and expressions to talk to others.

There are many types of Chinese opera, and opera is a traditional Chinese drama. After a long period of development and evolution, five major opera types have been gradually formed: Peking Opera, Yue Opera, Huangmei Opera, Ping Opera, and Henan Opera. Comprehensive, virtual, and formulaic are the artistic characteristics of Chinese opera. Among them, virtuality is the basic method for opera to reflect life. Opera facial makeup (mask) is also a virtual method that stimulates the creativity of stage artists and the artistic imagination of the audience. Among them, the biggest feature of Nuo opera is wearing masks to perform. (Library, 2021: Online)

Personality is a concept widely used in many disciplines and in daily life. In the field of ethics, moral personality can be divided into hypocritical personality and sincere personality according to the sincerity of the subject's moral emotions. Hypocritical personality refers to a kind of personality expansion. The excessive, false and malignant dual personality is in harmony with the etymology of personality, "mask" - the connotation of covering up the true self. (Peng Fangzhen, 2001: 99)

Richter's vague artistic expression techniques should be a continuation of his spiritual pursuit of expressing the truth through painting. As he himself said, "The essence of art is culture, frankness, directness, spontaneity and authenticity!"Richter believes that true art should eliminate falsehood and no longer be deceptive. True art should transcend artistic skills and other related complexities. (Zhangwei, 2011: 7)

The modernization of the art field in China is actually a process of catching up with the West. Chinese modern art has completed its study of the West in the 1990s, from materials to painting, from new media to performance art. But modern art has only learned an ideological and political game in global display in the past 20 years. Almost all art that is famous in the West lies in the success of a Chinese ideological identity rather than a true sense of the word. Linguistic political success. The so-called success is also Xiao He, and failure is also Xiao He. The use of these Chinese elements has attracted attention but has also been criticized by some experts. (Jia Kemin, 2009: 363)

Significance of the Study

In my opinion, every successful person in today's society has a story behind his or her own mask. They will experience setbacks and hardships, but they will still face society with a mask of positive energy. Only when we look back on history will we understand the value they bring to us. Their success is worth thinking about and learning from. This is the spirit of the mask, a symbol of positive energy. Just like the well-known Romeo and Juliet, they fell in love but could not get married because of family conflicts. In the end, they ended their lives in love and died together. After that, the relationship between their two families was eased, and later generations Their romantic love story, although not beautiful, was also passed down. Their stories have given contemporary and modern people profound inspiration, revealed the harm caused by hatred and misunderstanding, and called on people to reflect on and transcend ethnic and social divisions in order to achieve peace and harmony. Their two families were like invisible masks on their faces, but they used love to change the masks so that they could see each other's hearts. When they faced their families, they would wear the masks that symbolized their families. masks to protect each other from being discovered by the tribe. In fact, every mask has its own good and bad sides. We must learn to use every mask in our lives rationally so that we

can be at ease in today's society and face life with a smile. The focus of creation is to express the diversity and contradiction of people's emotions through the superposition of characters' emotions. By studying the combination of mask sculpture art and painting art, the works can produce better visual effects. Using deconstructionism, the original mask was disassembled and reorganized, and the structure and shape of the mask were innovated to enrich the painting Beijing and increase the texture and visual impact of the painting.

Purpose of Creation

      1. To study in today's materialistic society, there is a lack of trust between people. Many people use false lies and expressions to talk to others. By studying the complexity and contradiction of characters' emotions.

      2. To create the visual arts how to express the phenomena existing in today's society through the superposition of images, the superposition effect of different images is used to express two contradictory emotions and states. This arouses visitors' thinking and curiosity about the story behind the work, while also increasing the mystery of the sculpture and stimulating the audience's imagination.

Scope of Creation

      1. Content

      Layer sculptures and paintings together. People have different emotional states in life, but most of them face it with a smile, no matter how complicated their inner emotions are. So, the emotions we see are not true reactions from the heart.

      2. Form

      The forms of the creation work included use deconstruction to create sculptures that serve as backgrounds for paintings and the techniques were the work takes the form of a mixed technique of sculpture combined with painting.

      3. Techniques

      Mixed media and painting combined. The works in this series are painted using plaster or paper sculptures combined with mixed media such as painting,

creating new visual effects through layers of color and sculpture. Finally, the work is hung on the wall for display.

Conceptual of Frame Work

In opera, masks are worn to make the performer's face look mysterious. In life, we need to learn to use each emotional mask appropriately, control our emotions appropriately on different occasions, and be good at concealing our expressions, even if they contradict our inner thoughts. At the same time, when we get along with others, we must be good at considering other people's true emotions. Therefore, in order to allow the audience to better feel the meaning of the work, mixed materials are used for artistic creation. Deconstruction is used to dismantle the mask based on the emotions of the characters, and the work is completed through the superposition of images. Make the work more meaningful.
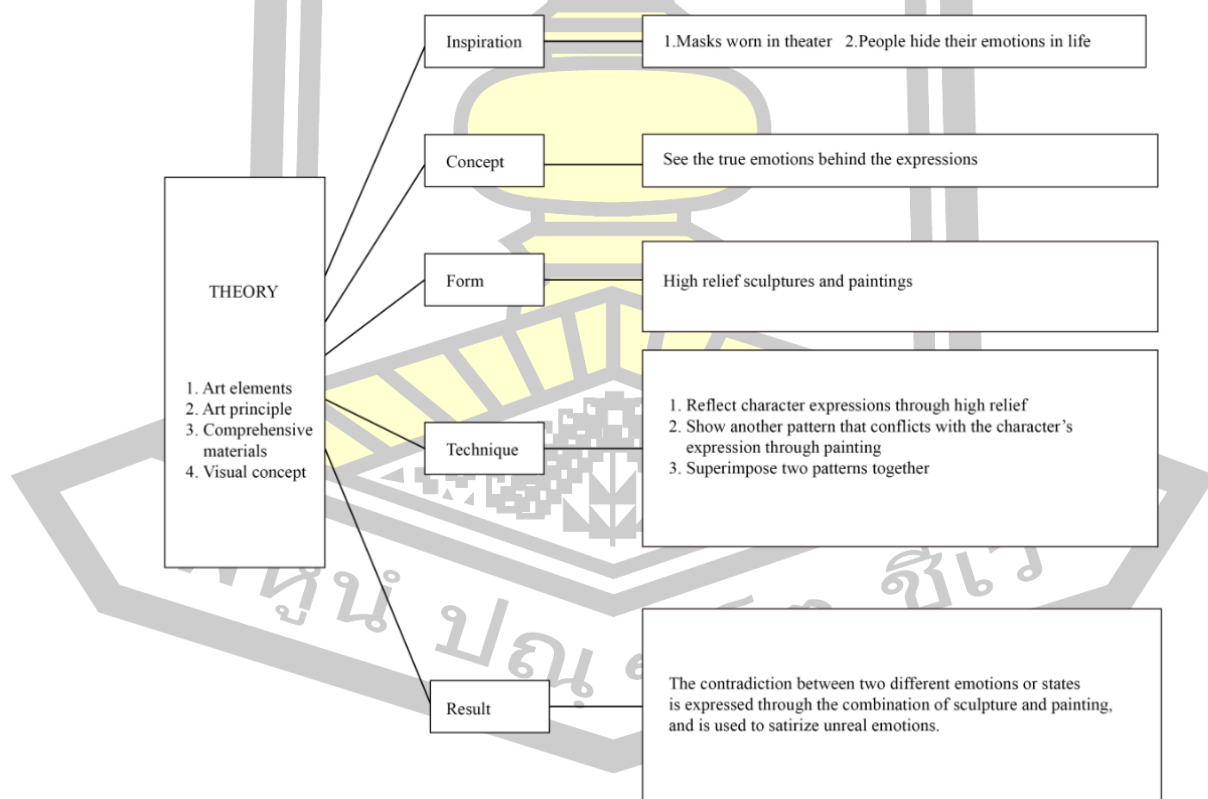
Figure 1 Conceptual of Frame Work

Definition of Terms

      1. Overlap Characteristic : One pattern is used to express the surface meaning, and another pattern is used to express the hidden meaning. The two patterns are superimposed to form a new pattern to trigger people's thinking.

      2. Deconstruction : Deconstruction is to break down the structure and then innovate and reorganize it. In essence, it is the destruction and decomposition of structuralism.

      3. Guise : Disguise in the work refers to being unreal. The smiling faces we see have different meanings behind them in different situations, so they are used to express that what we see is not necessarily real.
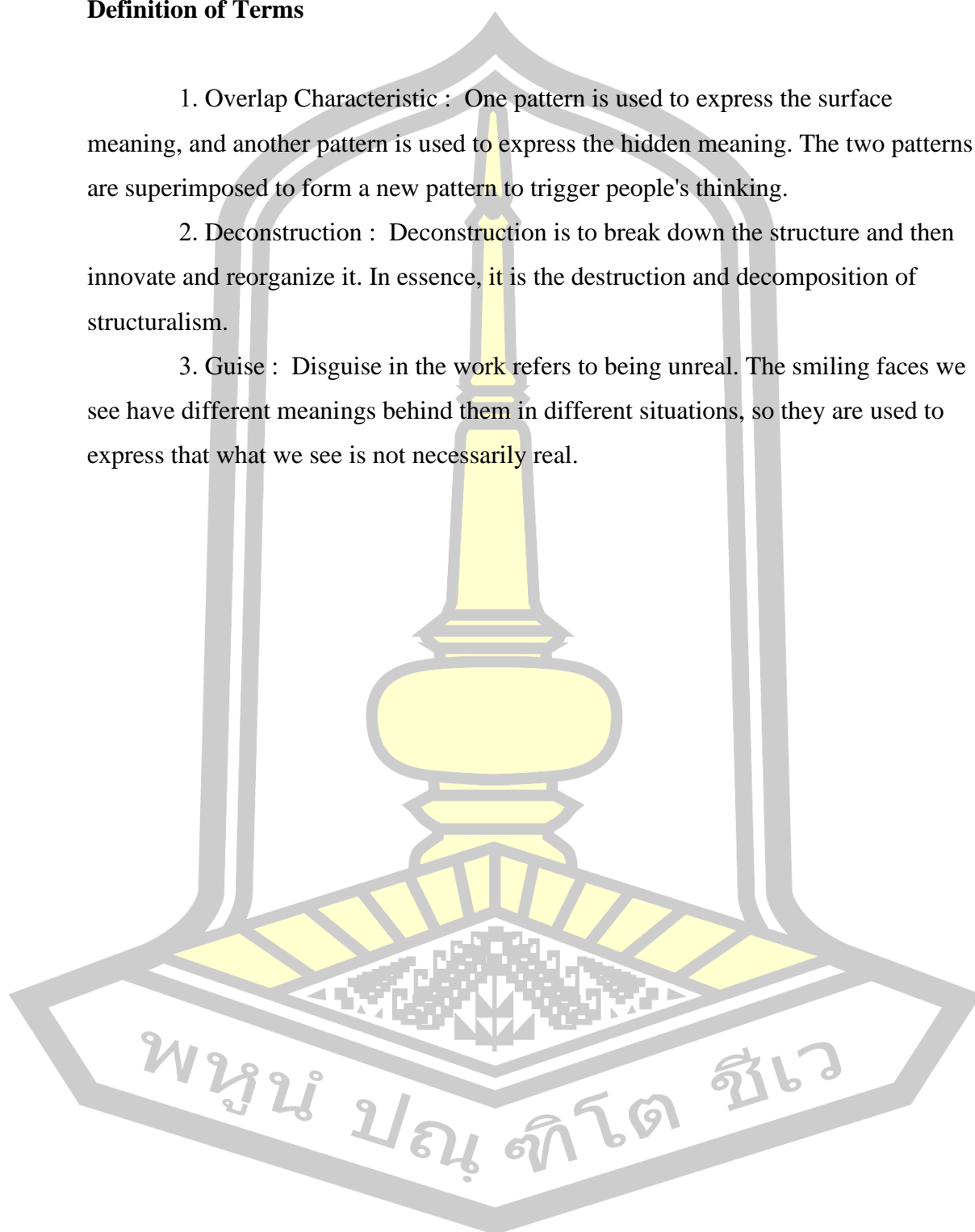
CHAPTER II

LITERATURE REVIEW

According to the purpose of the creation, this thesis study focuses on the Overlap of Characteristic 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. Influences from Visual Arts

Data/ Related Influence

In traditional dramas included in China's intangible cultural heritage, people usually wear masks to perform. Nowadays, people still pray to Buddha to seek comfort for their hearts and souls. Some people are just improvising, and some people are worshiping with true faith. Although leaders oppress employees in life, assign huge workloads, and endless overtime, they still have to accept it happily in front of leaders. Telephone scams are a hot topic in society at the moment. They say sweet words to you on the Internet. Once you enter their jurisdiction, you will definitely experience a beating and kicking and cause harm to your money and life safety. In international relations, a friendly visit that seems calm and harmonious is actually. It is to examine each other's national strength, whether they are enemies or friends, everything is in the conversation.

1. Field Data

Watch Nuo opera performances and live data of people praying in temples.I found that most of the masks have fierce expressions, but the gods they represent are kind in legends. These two expressions are contradictory. When people worship Buddha, they are very pious in front of Buddha, but some people actually do a lot of bad things in life, so I want to express this contradictory phenomenon in my works.

Figure 2 Nuo opera performance

Photo by Wang JunYao, Date: 2019, Place: An Hui

Figure 3 Nuo opera performance

Photo by Wang Jun Yao, Date 2019, Place: An Hui

Figure 4 Yunnan Museum Mask

Photo by Wang Jun Yao, Date 2019, Place: Yun Nan

Figure 5 Yunnan Museum Mask

Photo by Wang Jun Yao, Date 2021, Place: Yun Nan
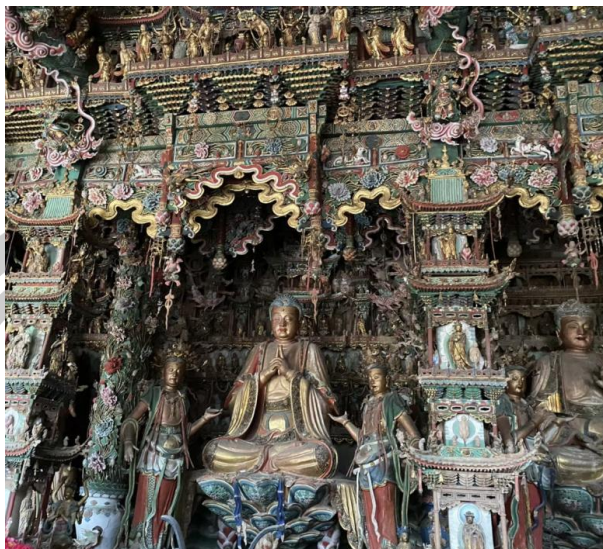
Figure 6 Xi County Xiao xi tian Qian for Temple

Photo by Wang Jun Yao, Date 2008, Place: Shan Xi

Figure 7 San Ya City Nanshan Sea Guanyin

Photo by Wang Jun Yao, Date 2022, Place: San Ya

2. Influences from opera

Zhenzhen, (2015: 90) Most of the masks worn by people in Nuo opera are characters of justice. However, in the early years, Nuo dance was used to drive away ghosts and epidemics, so the masks were shaped like evil spirits. People often think of justice. It represents a handsome, upright, but fierce shape, and the bright colors just contrast with people's previous concepts, and also reflect the contradictory two sides of things.

Zhu Xiaojun, (2015: 149) In activities such as Nuo opera, performers wear masks on their faces to make appearances. Nuo masks are the carrier of gods in Nuo rituals and the costumes of characters in Nuo dances. It is called God's face, object, etc. At the same time, the Nuo mask in Nuo opera can be said to be an art that is written on the performer's face and has a special costume and meaning. It is also a very typical prop in Nuo opera. In Nuo rituals, Nuo dances, Nuo opera and other activities, it is not just makeup in a purely artistic sense, but the soul of the event. Nuo masks have been endowed with many mysterious colors in religious and folk culture.

Hui, (2022: 80) The graphic shapes of Nuo opera masks usually use exaggeration, symbolism, and deformation techniques, coupled with folk colors and traditional patterns, to create a mysterious and unique beauty. The beauty of this schema not only entrusts people's spiritual beliefs in nature, life, and all things, but also reflects the folk culture and religious culture of different nations in different periods. It is people's imagination of real things and spiritual thoughts on masks, carrying It is a way of cognition and expression of the world that has been formed by ethnic minorities in western Hunan during their long-term working life and artistic practice.

In Conclude: In daily life, Nuo opera is not only an opera for folk leisure and entertainment. In many ethnic minority areas, it has been given a religious color, entrusting people's beliefs and serving as a carrier of the spiritual world.

3. Influences from religious beliefs

Junhua, (2023: 135) Since the pre-Qin Dynasty, the "Five Constants" of benevolence, righteousness, propriety, wisdom, and trust have been throughout the history of Chinese ethical development, forming the core essence of China's excellent traditional cultural value system. Among them, the word "loyalty" unites the Chinese

people, and Guan Gong is the embodiment of loyalty. Therefore, Guan Gong has become a unique spiritual symbol of Chinese culture and has had a profound impact on enhancing the awareness of family and country of Chinese people at home and abroad and condensing a sense of national identity.

Wenqian, (2017: 51) Religious belief is an earlier spiritual and cultural life in the history of human civilization. It has gradually evolved into a religious culture through the inheritance and improvement of future generations. This cultural phenomenon permeates all areas of human life. , including literature, art, philosophy, etc. Among them, the influence of religious beliefs and culture on art is an existence and fact that cannot be ignored. Throughout ancient and modern times, many spectacular sculpture miracles at home and abroad are the product of the influence of religious culture.

Xiaopei, (2009: 141) mentioned in the article that among the performing arts of the Qiang people, singing, dancing, opera and sacrifice are forms of literary and artistic performances that express their nature worship and religious beliefs, and have national artistic characteristics and religious cultural colors. Among them, the religious sacrificial dance is an artistic representation of the history and culture of the Qiang people in ancient times, with an extremely primitive and primitive style.

In Conclude: Religious beliefs have influenced people's art fields from ancient times to the present. Many cultural spirits and connotations have been passed down to this day through God. We should take their essence and combine art and religion, which not only maintains the traditional religious spirit, but also innovates. New products are passed on.

4. Influences from society

Liu Yuzi, (2023: 39–40) Telecom fraud incidents have been a hot social topic in recent years. Fraudulent organizations will use emotions, money, and other means to get closer to victims through the Internet, phone, and other software. Once the victim obtains trust, through the early accumulation of information and emotional reinforcement, it will be used by the victim, and his money, feelings, and body will be stolen by fraud organizations. They take advantage of people's different weaknesses, such as kindness, vanity, greed, etc., and lower their morale. In order to prevent others from committing fraud, they commit fraud.

Mengyi, (2022: 49) always remembers to observe the world more carefully. You cannot blindly obey the world and make yourself lose basic judgment. You must cultivate people's ability to think independently at all times. In any scene of social life, we cannot lose the ability to criticize and cannot be imprisoned by monotonous machine thinking. We must establish correct values, not the distorted values that advertisements tell us. At any time, we are independent individuals with our own independent will.

Hongxia, (2011: 109) It was not Defoe's original intention to portray Moore as a "slut" in this article. Moore was not born lewd or evil, but as a weak woman in an evil and cold society, she had no choice but to Find a way to survive without using original capital. This article analyzes the elusive and ambiguous relationship between Moore's feelings for her husband, lover, and children and her desire for money, thereby proving that through the image of Moore, Defoe revealed to readers a social view of the time: in order to Money, people no longer care about morality, integrity and noble spirit.

In Conclude: In a society that is obsessed with money and wealth, we must look at problems with a clear head and not be fooled by rhetoric. Many false lies will make us fall into it and lose everything. Don't be narcotized by other people's hypocritical faces.

5. Influences from political war

Nan, (2013) War costs human lives, and all wars have an ironic effect. There are many ways for humans to reflect or record war. Art is one of the ways to reflect or reproduce war, and its presentation method has more social value and aesthetic significance. At the same time, art is also the most common way of narrative.

Yunfan, (2005:23-24) There are countless films about war in the history of world cinema. The reason why they touch people's hearts is that while promoting the heroic and magnificent war, the films do not forget those weak and living individuals. The protagonists of many films are not the generals and marshals in Yushu Linfeng, but the mother's son and the wife's husband. They are all seemingly insignificant and unknown people, but in them we can see those who are covered by honor and transcend victory and defeat. essential meaning.

Wei Yuejiang, (2010: 9-10) The war environmental pollution caused by World War I and World War II has never been eradicated, and war waste cannot be cleaned up. It still threatens human life and health. Many victims injured by chemical weapons are still unable to take care of themselves. Every year, 26,000 people are injured by abandoned landmines.

导弹发射时的尾烟会对臭氧层造成很大的破坏

Figure 8 Damage to the ozone layer caused by missile launches
Photo Picture from article, Date 2010

Figure 9 High-Definition World War II Documentary

Photo Picture from documentary, Date 2010

Figure 10 High-Definition World War II Documentary

Photo Picture from documentary, Date 2010

In Conclude: The impact of war on people is unimaginable. Many innocent and great lives have been sacrificed in war. We should record the tragic scenes caused by war through artistic means. Through this narrative method, we hope that the world will stay away from war.

Theory

The Theory of the Creation

1. Painting colors

Shuang, (2015) Painting art is an art form that conveys aesthetic experience through visual signals. Color, as an important artistic language in painting art, has always accompanied the historical process of human beings creating visual images in the form of painting. From the perspective of the history of the development of painting art, paintings at different stages reflect different characteristics in color. The color language form of classical painting was formed as early as the Renaissance. Developing into the 20th century, post-impression's exploration of color language directly influenced the later Brutalism. They paid special attention to the role of pure color and emphasized the expressive power of color. The independence of color has gained its self-discipline. They pursue the purity value of modeling, thereby breaking and reorganizing the image, abstracting form and color into unrecognizable symbols of purity, promoting the diversification of expression forms of modern art. For example, Kandinsky's bright and passionate colors use dots, lines and surfaces to express pure emotions, and Mondrian's rational color blocks, abstract art realizes the transcendence of the image of color itself. For example, white represents sacredness and purity. Black represents darkness.

2. Sculpture

Guan Tao, (2009: 263) Sculpture is a static plastic art that uses specific materials to create a three-dimensional image with volume. Three-dimensionality is its modeling feature, and volume is its language feature. In other words, modeling in space can impress people with a three-dimensional image. Block surface is the basic language of volume, just like lines and colors in paintings, notes in music, etc. The undulating, visible, high and low, transformation, overlap, and interlacing of the block surface can not only create a variety of shapes, but also convey delicate and subtle feelings and emotions. If you don't understand the block surface, you won't be able to perceive the volume; if you don't appreciate the block surface, it's difficult to appreciate the volume, and you won't be able to appreciate the sculpture.

3. Combining painting and sculpture

Lei, (2018: 74) believes that painting and sculpture have a common origin and play the same role in human life. In their origin, painting and sculpture both played the role of recording or practicing witchcraft. With the development of the economy and the advancement of science and technology, people's understanding of nature has become clearer and clearer. People have begun to understand themselves from understanding objects to themselves. The functions of oil paintings and sculptures have also been separated from their roles as practical role players, forming the pursuit of beauty itself.

In Conclude: I will use a combination of sculpture and painting to create, showing a three-dimensional effect through the blocky feel of the sculpture. Use color to show the emotion of the picture, such as intense, calm, etc. Use different painting tools to show different picture effects. Maintain harmony and unity between the two.

Influence from Visual Arts

1. The main subject of the painting is an expression of extreme pain against a blood-red background. In Munch's eyes at that time, the Oslo Fjord was full of trembling, blood-red hallucinations, which made people feel frightened and even a little disgusting. In the painting "The Scream", although the colors used by Munch are consistent with the authenticity of natural colors, the expression method is extremely exaggerated, showing his own feelings.

The lines in the painting are distorted, and they are not as strong and straight as the bridge. In sharp contrast, Munch expressed the dull, anxious, and lonely emotions in the painting to an extreme.
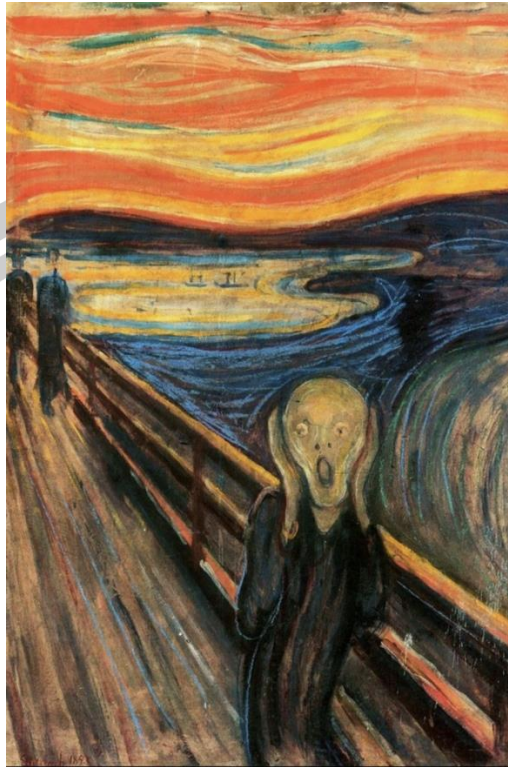
Figure 11 Artist: Edvard Munch

Title: The Scream

Size: 91 X 73.5 centimeter

Technique: Oil Painting

(From : Bai Du Bai Ke, 2023: Online)

2. Hong Kong artist Johnson Tsang's "Lucid Dream" series uses surreal techniques of squeezing, twisting, melting and stretching, he use of plain, unglazed clay not only allows us to see these lifelike details such as facial features, colors, but also focuses our attention on the universal expression of each subject in his imagination.

Breaking the conventional sculpture shape, combining a variety of materials and sculptures, adding new meaning to the original concept of sculpture, giving the audience greater room for imagination.

Figure 12 Artist: Johnson Tsang
Title: Lucid Dream
Size: 91 X 73.5 centimeter
Technique: Oil Painting
(From : Tsang, 2019: Online)

3. Artist Jason Anderson is known for his use of color and texture. Inspired by the beautiful and diverse landscapes of coastal environments, his use of color is passionate and bold, creating eye-catching compositions of large, impasto

brushstrokes. Seamlessly blending into areas of smooth, bright color, his works seem to possess magic, transporting the viewer into an unpredictable world of mysterious power.

Express emotions through changes in color, extract color blocks from patterns and combine them into new pictures.

Figure 13 Artist: Jason Anderson

Title: KERNEL

Size: 80 X 90 centimeter

Technique: Oil Painting

(From: Anderson, 2023: Online)

4. Born in Toronto and now based in New York, Lewis's world-building is unique and particularly expansive as it connects myriad bodies of work: each character within Vox Populi, Vox Dei contains fragments of the artist's earlier projects, engendering what she terms a "material DNA" that courses throughout her oeuvre. In a similar vein, the sculptures pay homage to the legacies of the fabrics themselves.

The artist stitches salvaged textile scraps, donated leather, and remnants from a Long Island furrier into patchwork eyes and lips, tousled hair-like fringe, and vibrant floral tendrils that dangle and pool on the floor. Otherworldly and imposing, the works are totems for an imagined future.

Figure 14 Artist: Tau Lewis
Title: Saint Mozelle
Technique: Leather and textile waste
(From: EBERT, 2022 Online)

5. Sakol Suttimarn (2023: Interview) This series of works is a research work on the theme of "SUPERIMPOSED IMAGES". The work presents an overlapping of artistic visual elements between the dynamic forces of shape, line and color on the plane of Thai painting. The power of volumetric shapes expressing fullness and calm in the Thai artist's sculptures come together and overlap to create new meanings. Expressing ideas, emotions and feelings as far as contemporary art is concerned, maintaining its precious Thai character.

I study an artistic technique that combines painting and sculpture to innovate on the picture. The meaning contained in the picture is attached to the Buddha statue, giving me new inspiration for my works.

Figure 15 Artist: Sakol Suttimarn
Title: mann pha-jon
Size: 157 X 122 centimeter
Technique: Relief and acrylic painting on
fiberglass

Figure 16 Artist: Sakol Suttimarn

Title: man pai

Size: 157 X 122 centimeter

Technique:Relief and acrylic painting on fiberglass

Figure 17 Artist: Sakol Suttimarn
Title: Dteat-sa-roo
Size: 157 X 122 centimeter
Technique: Relief and acrylic painting on
fiberglass

6. Faces are the consistent starting point for her artistic creation and her entry point into the emotions and psychology between people.

The surface of Eisenman's works has the natural color of aluminum, which also emphasizes the expressive quality of color.
In a space between two and three dimensions, unique materials bring new visions and can also trace the culture behind the masks.

Figure 18 Artis: Nicole Eisnman

Title: Mask

Technique: Aluminum cast painted

(From :Myrrh, 2023: Online)

7. The statue was unveiled on June 12, 1996 with the help of the Russian government and financial contributions from seven Russian cities, including Magadan. The design was created by the sculptor Ernst Neizvestny, whose parents fell victim to the Stalinist purges of the 1930s; the monument was constructed by Kamil Kazaev.

Tears flowed from the left eye in the form of a small mask. Beneath the Mask of Sorrow are stelae bearing the names of the various religious and political systems of those who suffered there. Use sculpture to record the victims of the times.

Figure 19 Artist: Ernst Neizvestny and Kamil Kazaev
Title: The Mask of Sorrow
Size: 15 meters high and 56 cubic metres of space
Technique: Sculpture
(From: Jun, 2020: Online)

8. Seoul-based artist Haejin Lee creates ceramic works that look as though they'll unravel at any moment. Concentrating primarily on the human body, the sculptor fashions heads and feet that look mostly whole, but have ribbon-like strands rippling from the top of each piece. They appear in various stages of disarray, with facial features that have been twisted and multiplied, which adds another facet of eeriness to the already-surreal works. These works stand as an eloquent reminder to cherish what we have in the present rather than constantly fretting about the unforeseeable future.

Figure 20 Artis: Haejin Lee
Title: Memoirs of image and emotions
Technique:Stonewareclay,Hand built, Colored slip, Oxide fire
(From : Barnes, 2015: Online)

9. Gregos is a French street artist who started to display his face on the walls of Paris. He invented his own 3D concept using all the techniques he has developed and taught himself over the years, and creates a replicate of his face, tongue out or

smiling, that he paints and glues on the walls of Paris. Each face is a sort of self-portrait of the day to express his humors, his past, present, and future. At first, the faces were only blanks, and the message was the tongue out. Gregos' street art concept is successful at inspiring interaction between the faces and by passers.
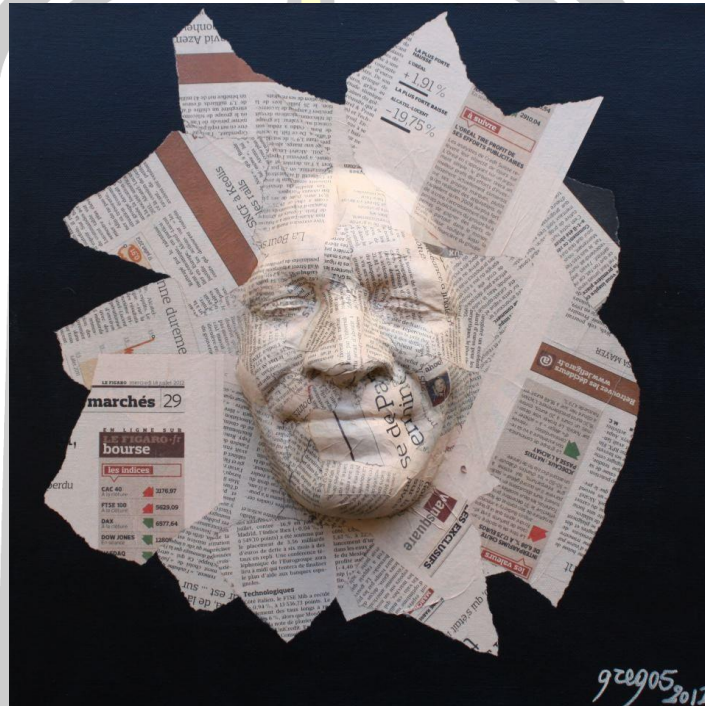
Figure 21 Artist: Gregos

Title: Looking for work

Size: 50 X 50 centimeter

Technique: Newspaper, acrylic and plaster

(From : Gregos, 2024: Online)

In Conclude: I have learned a lot from the formal and technical techniques of the above artists, and I have also made breakthrough progress in the creation around the element of mask, which can not only express inspiration well, but also well hint at life phenomena. From painting with a single material to painting with a combination of materials.

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 Overlap of Characteristic**.** 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

Because I wanted to express the hidden meanings on the surface and inside through a piece of work, I conducted research and analysis on the people around me, observed changes in the expressions of people in front of and behind me through photos, and read "Moore Folan" written by Yang Hongxia. Des: The Emotional World of True and False", this article further analyzes the emotional differences between people in life. And use online research to discover social problems such as conflicts caused by false emotions.

2. Data Analysis

2.1 Analysis of theme

Through preliminary research and analysis, I found that in life, most people deliberately disguise their true emotions on different occasions and situations. Most of the time at work and social interactions, they greet each other with a smile, but their inner emotions are complex; they show their true emotions every time they leave this environment, so I thought it would be possible to overlay their two emotions so that not only the disguised emotions can be seen but also the real emotions. Even if the two emotions are contradictory and conflicting, they are indeed real, thereby increasing understanding and trust between people.

2.2 Analysis of form symbols

In my work I use masks of characters from plays as formal symbols. Different characters have their own backgrounds and stories; some represent anger,

some represent integrity, some symbolize peace, and so on. I used the old birthday boy to express well-known meanings and emotions. Throughout the creation, the shape of the mask remains the same, representing the emotional state of the person being seen. Then the hidden emotions are expressed through superimposing images with other visual elements, and finally the emotional contradictions are expressed in a series of works

2.3 Analysis of techniques

Message or emotion conveyed using high relief technology. Due to high relief technology, it can break the plane restrictions and create a unique three-dimensional sense and texture. Based on my ideas, I can present unique characters that fit the theme. During the creative process, keep the flow of inspiration and creativity, and focus on emotional communication with the audience to achieve the ideal artistic effect.

Visualize inspiration through drawing. By combining key elements of inspiration with the uniqueness of composition and shape, you can create an attractive and balanced picture structure. By combining reality and fantasy, you can focus the audience's attention on the elements you want to emphasize. At the same time, it can also better increase the sense of layering. By changing factors such as brush pressure and angle, different brushstroke effects are produced, increasing the realism and appreciation of the work.

Process of Creation

1. Sketches/ Model

First, select painting elements such as environments, characters, and buildings, and make preliminary collages around the emotions and themes you want to express. Find the colors you want to use through collage, then draw and confirm the sketch, determine the size of the work according to the number of works, and start making sculpture models of masks. My three works respectively used plaster masks and paper masks as sculpture materials. Superimposition and mask disassembly and reshaping are used to create sculptures, and after the sculpture is completed, painting is used to create image overlays.

Figure 22 Sketch 1

Figure 23 Sketch 2

Figure 24 Sketch 3
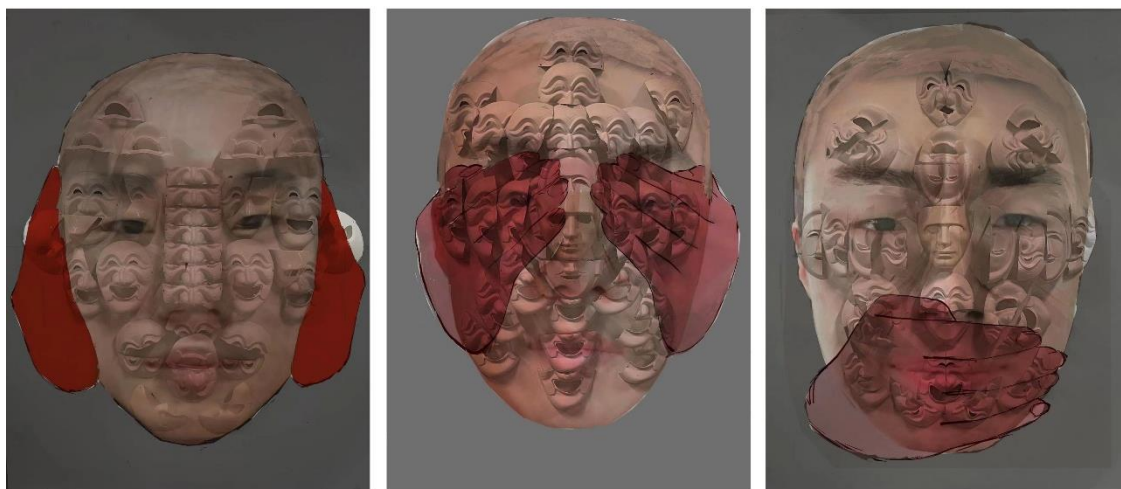
Figure 25 Sketch 4
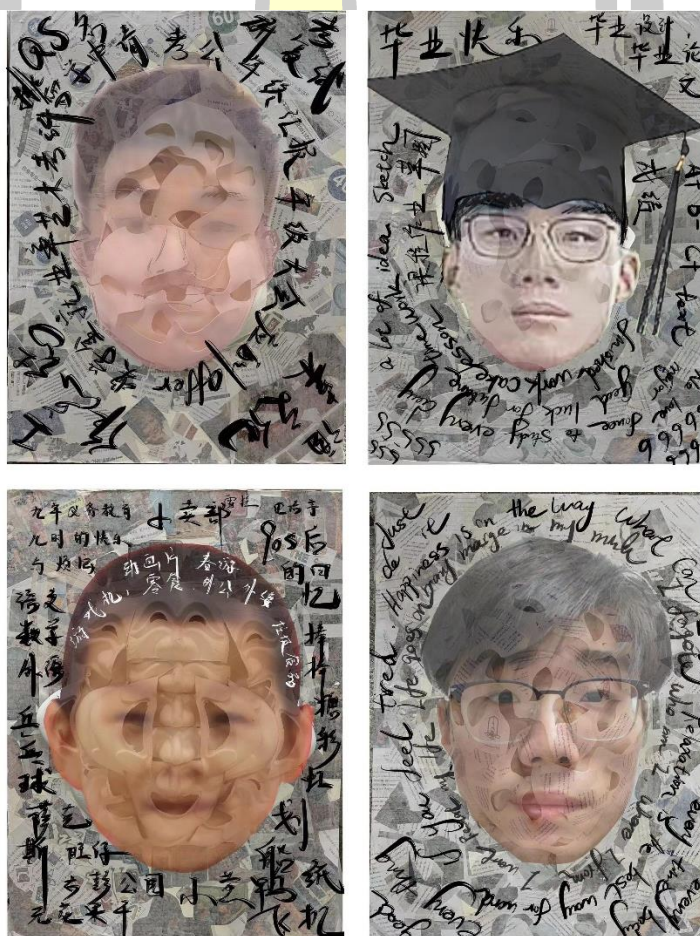
Figure 26 Sketch 5

2. Material and Equipment

I use clay, silicone and plaster to create the sculptures, then sand the surface. My work takes the form of a combination of sculpture and painting. I draw patterns on high reliefs to express another hidden emotion and meaning on the sculptures in the form of painting. Based on inspiration and concepts, in order to better express the hierarchical and superimposed relationship between images, each technical technique expresses a layer of meaning. The two technical techniques are superimposed together to innovate and produce new forms of artistic expression. Allow visitors to experience the meaning of the work from two different perspectives.

Figure 27 Mask materials

Figure 28 painting materials

3. Step of Creation

Work 1: First through sketches, then making sculptures. We start by making the model out of clay. After the soil dries, we use silicone to create sculpture molds for later use. Once the model is made, plaster is poured into it, wait for the plaster to dry, and then the pattern can be drawn. The first pass of coloring is done based on the previously extracted colors and color sketches. After the second coat of color has dried, use a variety of painting techniques. After the paint dries, hang it from a rope for display.

Work 2: First draw a sketch, and then use plaster to make the body part of the character. After the production is completed, install the paper mask on the wooden board. After the plaster is dry, draw according to the sketch. Paint the mask and the body part of the character in the first pass, and wait for the color to dry. Then do a second pass of coloring, superimposing the two characters on the previously drawn mask. Wait for the color to dry.

Work 3: First draw a sketch, then use the paper mask as a sculpture material, disassemble and reassemble the mask into a new mask, after the production is completed, install the paper mask on the wooden board, then draw patterns on the mask according to the sketch, and superimpose facial expressions on the previously made mask. Wait for color to dry and hang for display.

Work 4: First, cut the mask into different shapes, then superimpose the mask on the drawing board, using three shapes to represent gathering, dispersion and random combination respectively, and fix it on the drawing board with wires. Finally, paint on the paper sculpture without looking at it. I can't hear the three selfie emoticons.

Work 5: The first step is to print the photos and text from different life stages and paste them on the drawing board. In the second step, use diluted white latex to cover the photo with rice paper and wait for it to dry completely. The third step is to cut the mask appropriately and then paste it on the drawing board with hot glue. The fourth step is to write or paste the text message on the mask, and then cover it with rice paper. The fifth step is to paint the created mask. The sixth step is to wait for the color to dry and write with ink and a brush.

CHAPTER IV

RESULTS

This chapter intends to the Overlap of Characteristic. 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

1. Pre-Thesis work 1

1.1 Idea/ Concept: My inspiration comes from Nuo opera, which was a sacrificial activity in ancient times where people could become gods by wearing masks. This reminds me that many people in life work hard to achieve certain achievements, but when they put on the mask of power, they forget where they come from, how much hard work they have done, and what their original intention was. In terms of money and status, lose yourself in it.

1.2 Form: I used cement as the material and high relief as the technical technique. I chose four masks from Nuo opera and matched them with the costumes of the people at the bottom to form a contrast.

1.3 Meaning: Expressing the mysterious identity behind the mask through the works reveals the complexity hidden deep in human nature in today's society and makes people think about the emotions and attitudes displayed by people in life.

Figure 29 Pre-Thesis work 1

Title: Truth and Lies

Size: 70 x 100 x 4 Centimeter

Technique: High relief, Painting

2. Pre-Thesis work 2

2.1 Idea/ Concept: In life, when we face different occasions and situations, we will try to hide our true emotions. Sometimes it seems that we are all smiling, but the emotions inside are different and not what we see on the surface. I want to express myself through my works. Show the true emotion behind the smiling mask.

2.2 Form: This work uses a combination of high relief and painting. I chose the old longevity star in The Eight Immortals Crossing the Sea as the image of the mask. The work expresses ferocity, sadness, and happiness through three different painting patterns. The first one uses the expressions in Nuo opera masks. The smiling mask is matched with a fierce mask image. The second is to use the artist's painting to superimpose the emotion of the work itself on the smile. The third are the photos I took while traveling and swimming. I extracted the color blocks and used a scraper to Painting expresses inner joy.

2.3 Meaning: I hope that through this mixed media art work, I can tell people to smile at life. Our emotions will change in life, but we must face life optimistically and learn to face it with a smile.

Figure 30 Pre-Thesis work 2

Title: superposition of emotions (anger)

Size: 60 x 60 Centimeter

Technique: Relief sculptures and painting

Figure 31 Pre-Thesis work 2

Title: superposition of emotions (cheerful)

Size: 60 x 60 Centimeter
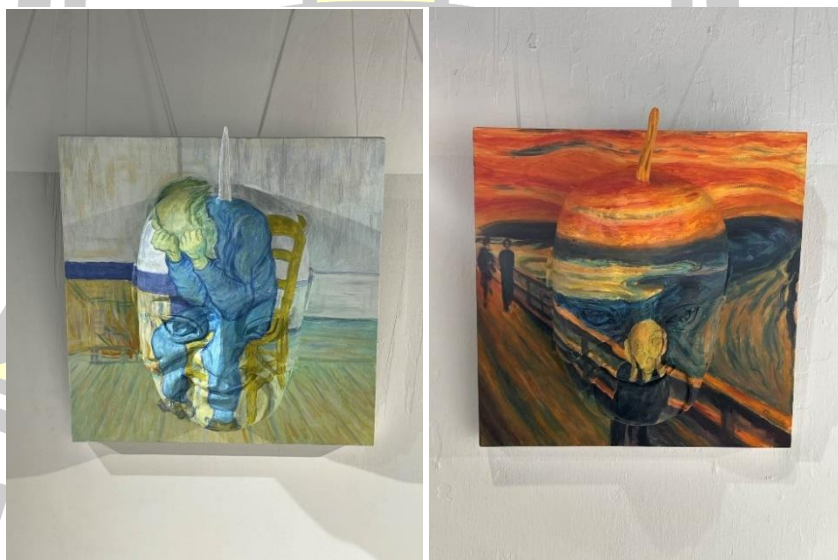
Technique: Relief sculptures and painting

Figure 32 Pre-Thesis work 2

Title: superposition of emotions (sad)

Size: 60 x 60 Centimeter

Technique: Relief sculptures and painting

3. Pre-Thesis work 3

3.1 Idea/ Concept: The current international situation is turbulent, and the coming of war is cruel and will bring pain and harm to people. Guanyin symbolizes peace and compassion, and the struggle between countries is innocent to the people. Therefore, the images produced after the war are in conflict with Guanyin, which symbolizes peace. Combining the two means praying for peace and staying away from war.

3.2 Form: Using high relief and painting to create, the Guanyin statue was created using high relief techniques, and then silicone was used to flip the mold. Three scenes brought about by the war were hand-painted onto the bottom of the Guanyin using painting techniques. The overall design was in black and white. The gray tone uses white Guanyin to set off the darkness brought by the war to the people.

3.3 Meaning: Through his works, he expresses that ordinary people do not desire power and start wars. They just want to live peacefully, satirizing war as a means of greed for power. In the end, it is always the people who are injured.

Figure 33 Pre-Thesis work 3
Title: peace and war
Size: 60 x 80 x 3 Centimeter
Technique: Low reliefs and paintings

Thesis Creative Work

In the first three works, the impact of relief height on the painting effect is explored through high relief and low relief. However, the shape of the sculpture is too simple. In the next works, I will improve the shape of the mask.

1. Thesis work 1

1.1 Idea/ Concept: Inspiration is the mystery behind power. In life, many people with power usually hide their true emotions. When they face money, they are calm on the surface, but happy on the inside. They look calm when facing unpleasant things. In fact, I am very angry inside, and I want to express this unreal emotion through my works.

1.2 Form: I used the Chinese tunic suit to represent political power. The prototype of the mask was a bronze mask unearthed in Sanxingdui. I used expressions such as smile, mischief, surprise, money, and anger to cover the character's face, implying his variety of emotions and his desire to express them. untrue. In the painting of the face, I added the material of gold foil to suggest power and interest. Mixing blue-grey and gold foil also expresses wealth and mediocrity. What seems mediocre is actually full of the temptation of money.

1.3 Meaning: The use of gray and gold satirizes that a lot of money is earned in shadows, suggesting an incorrect relationship between power and interest. It satirizes those leaders in society who use their power to obtain benefits that do not belong to them.

Figure 34 Thesis work 1

Title: The mystery of power

Size: 160 x 100 Centimeter

Technique: Low reliefs and paintings

2. Thesis work 2

2.1 Idea/ Concept: This work revolves around the great event during the
Liberation War when the armed forces and the peasant uprising army fought together and
finally won. Concept: In this creation, I want to reflect the power of unity through the work.
The left side of the picture represents the officer. Superimposed on the numerous soldier
masks is Zhang Xue Liang, the leader of a military family. The right side represents the

farmers, superimposed on different ages. The different faces are those of Mao Zedong, the leader who came from a peasant background.

       2.2 Form: The masks in the work represent military officers and farmers respectively. First, the images of their professions are painted on the masks. Their bodies are sculpted in low relief, with the leader by military origin and the leader by peasant origin superimposed on all masks. They held hands and led the war to victory.

       2.3 Meaning: I hope that through this mixed media art work, I can let people see the power of unity, and at the same time tell everyone that no matter where they come from, they can achieve great things, and that there are also leaders among farmers to lead people to the right path.

       2.4 Progress: In previous works, the mask shapes and characters were single, and there should be more characters superimposed. The richness of the picture is increased through the superposition of three levels: characters, masks, and colors.
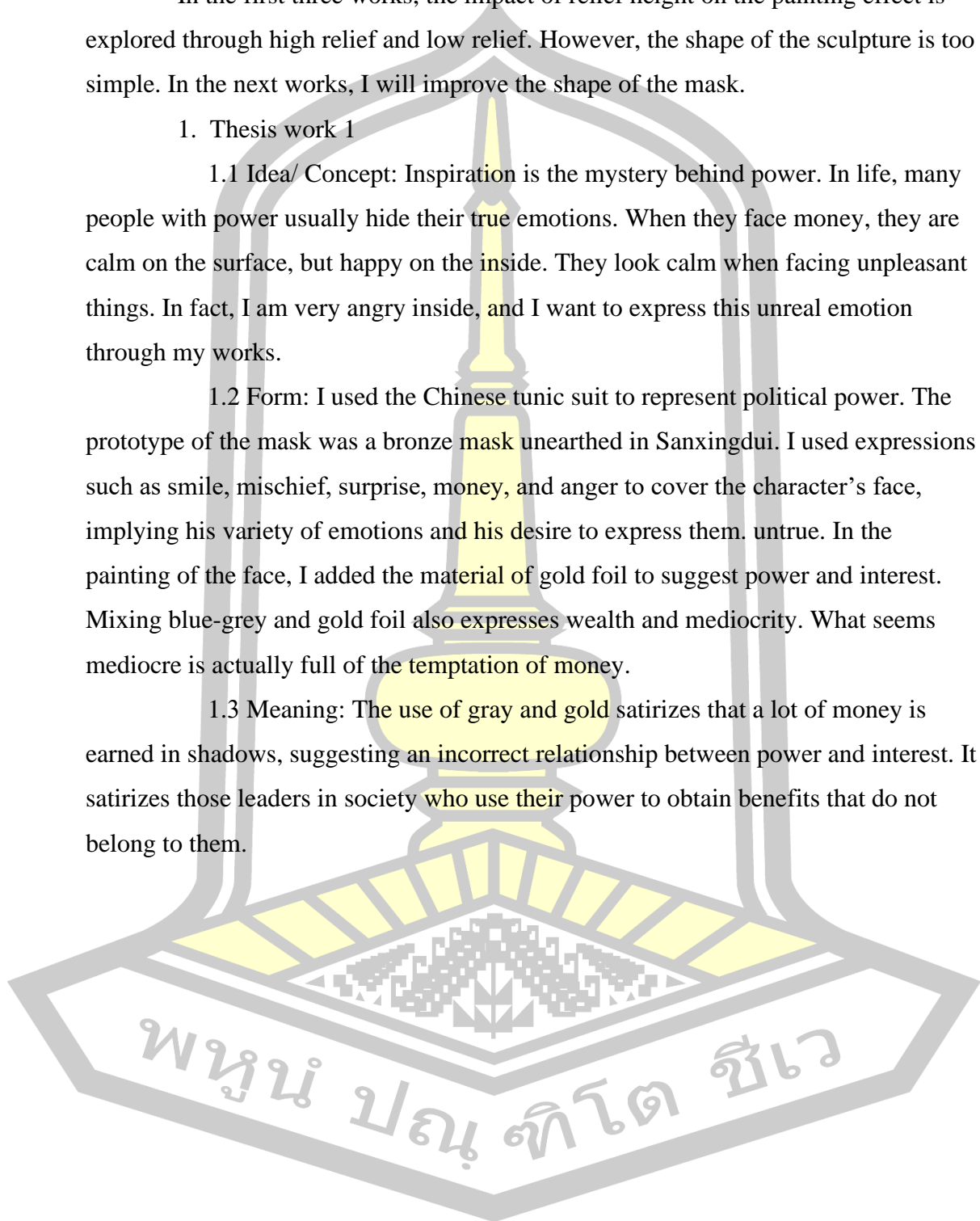

Figure 35 Thesis work 2

       Title: The power of unity

       Size: 210 x 210 Centimeter

       Technique: Low relief and painting

3. Thesis work 3

    3.1 Idea/ Concept: Different professions have different impressions in people's minds. These impressions are because different professions have different communication environments and groups of people. Concept: Because everyone needs to smile in life, the smiling emotion of the mask itself is fixed. The masks are deconstructed and restructured, and the emotions brought about by the profession are expressed on the masks through paintings. Let people feel the emotional changes that career brings to people through the works.

    3.2 Form: The work adopts a style that combines the reshaping of paper masks with painting. The paper sculpture is used as a human face, and the emotions brought by the profession are superimposed on the paper sculpture with painting. The painting shows the superposition of expressions of four professional characters. They express four emotions respectively: confusion and anger, innocence and liveliness, indifference and calmness, fear and weirdness.

    3.3 Meaning: I hope that through this mixed media art work, I hope to arouse people's emotional acquiescence towards the profession, while also thinking about the impact of the profession on life, whether it is positive or negative. We should treat the emotional value that our career brings to us rationally, be passionate about life, and reasonably divide work emotions and life emotions.

    3.4 Progress: The masks in the previous work lacked connections, which increased the diversity of the masks, so in this work I disassembled and reorganized the masks to form a new mask shape and then painted it.
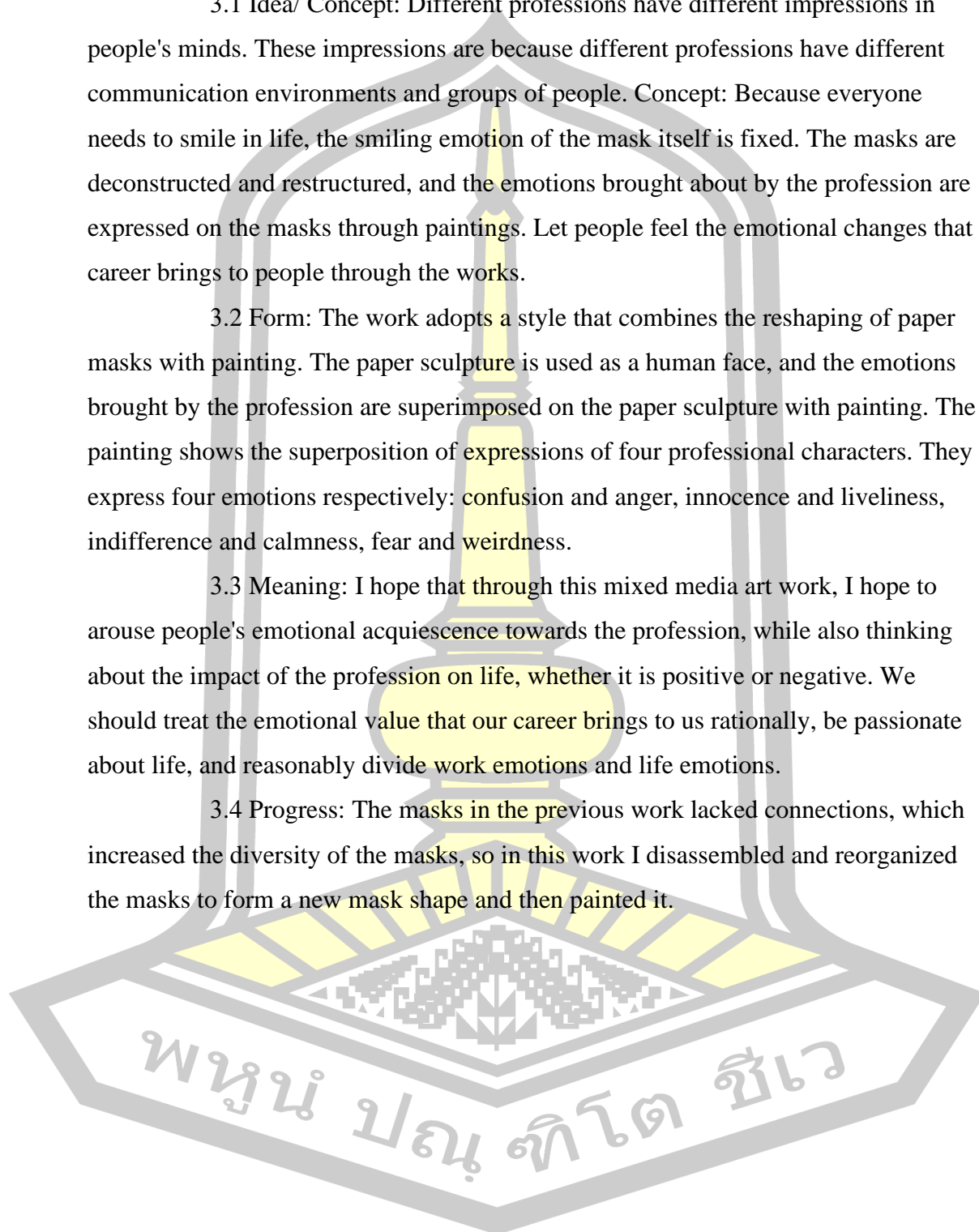
Figure 36 Thesis work 3

Title: Emotional expressions of four

professions

Size: 120 x 160 Centimeter

Technique: Paper sculptures and painting

4. Thesis work 4

4.1 Idea/ Concept: The work is inspired by the Chinese Book of Songs "Indecent Ritual" by Confucius, which states: "Don't say anything that's inappropriate, don't hear anything that's inappropriate, and don't look at anything that's inappropriate." The Bida Buddha in Thailand also expresses the meaning of not seeing, not listening, and not speaking.

4.2 Form: The masks in this work express three emotions respectively, and the expressions are superimposed on the broken and reconstructed masks using their own expressions. The mask that gathers together means not seeing, because you can't see, so you feel calm inside. The mask that divides and overlaps, you don't say, you see it, but you can't say it, so your heart is complicated. The mask that reassembles means not hearing, because you can't hear but can only pass through. We use our eyes to judge things, so we analyze things carefully.

4.3 Meaning: The work reminds people to be cautious in their words and deeds, to analyze things calmly, and to learn not to look, listen, or speak in life.

4.4 Progress: There was a lack of correlation between the characters in the previous work, so in this work, a set of expressions of neither seeing nor hearing nor talking are displayed in the same work. At the same time, the restrictions of clothes on the work are deleted, allowing the characteristics of the mask to be more prominent.

Figure 37 Thesis work 4

Title: Do not watch, listen or speak

Size: 160 x 120 Centimeter

Technique: Sculpture and Painting

5. Thesis work 5

5.1 Idea/ Concept: Life experiences have different effects on people at different stages. When I was a child, my life was full of toys and snacks. My carefree life made me happy every day. After going to school, a lot of homework and emotional worries made me lose a lot of joy. After working, in addition to work, I was constantly forced to socialize every day. The busy life every day made me lose my joy and turned me into an expressionless tool.

5.2 Form: Piece together smile and ruthless masks into three-stage facial models, superimpose the experiences of each stage on the background, draw your own appearance at different ages on the mask, and write unforgettable moments at each age stage in Chinese calligraphy experience.

5.3 Meaning: Everyone has their own life experiences, and it is these experiences that give each of me different characteristics. I use this work to record the impact and changes of culture on me. From being carefree as a child to not being happy as an adult, it triggers people's thinking about education and society.

5.4 Progress: Since the background of the previous work was too monotonous, the background of this work has added storytelling.
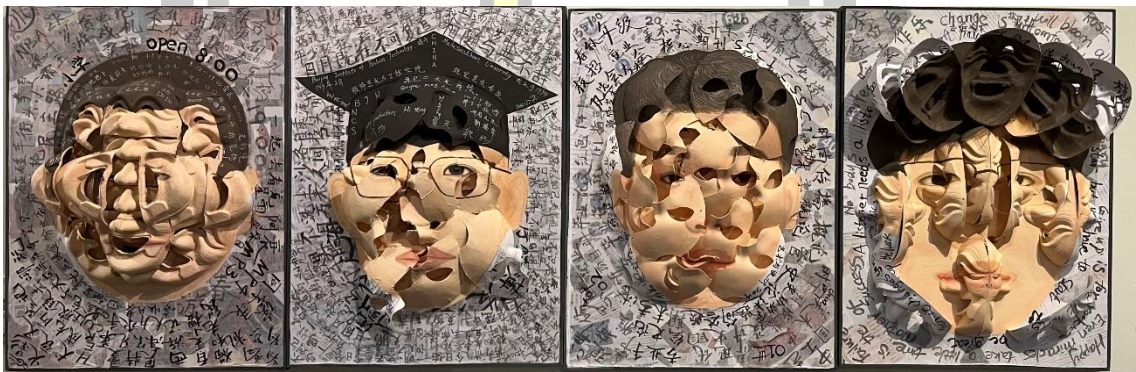
Figure 38 Thesis work 5
Title: Cultural Significance
Size: 80 x 60 Centimeter
Technique: Sculpture and Painting

In conclusion this creation has further improved the appearance of the mask. Each mask has its own unique meaning and symbol. The masks are fused together to create new meanings. Both technical techniques and shapes are innovative products. At the same time, the three-dimensional mask serves as the background of the painting, giving the painting a sense of space and making it more dynamic. The meaning of each work is based on emotion, some reflect life, some reflect society, and can resonate with the audience. In the process of continuous improvement of works, it has also formed its own unique artistic style.

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 in today's materialistic society, there is a lack of trust between people. Many people use false lies and expressions to talk to others. Similarly, countries may appear friendly on the surface, but in fact, conflicts may arise at any time due to resource and other reasons.

2. To create the visual arts how to express the phenomena existing in today's society through the superposition of images, the superposition effect of different images is used to express two contradictory emotions and states. This arouses visitors' thinking and curiosity about the story behind the work, while also increasing the mystery of the sculpture and stimulating the audience's imagination.

Conclusion

This visual arts creation thesis the Overlap of Images will be presented the conclusion according to the following topics:

      1. Results of Data Analysis

Through lots of research and analysis, I found that in life, most people deliberately disguise their true emotions on different occasions and situations. Even if the two emotions are contradictory and conflicting, they are indeed real. The ambivalence of characters' emotions is analyzed through eight art works. Masks and paintings are used respectively to show different emotions. In terms of technical techniques, I used deconstruction to break up and reconstruct the paper mask to replace the original mask relief, making the work more emotional. The overlay of masks and visual elements appears throughout the work. Experiments and changes in the shape of the mask were finally completed by using deconstruction to dismantle and reorganize the mask.

2. Results of Creation

There are 8 complete works of art in this creation. I made three-dimensional shapes through plaster sculptures and paper sculptures, trying and improving step by step. From two emotions superimposed on a fixed sculpture, to a variety of emotions superimposed on different sculptures, from no background to through the background. To increase the storytelling of superimposed patterns, we tried high-relief, low-relief and paper hollow sculptures. Make the sculpture more flexible. Emotionally, I use my works to satirize certain phenomena in today's society to arouse the audience's emotional resonance.

Discussion

The result of creation was discovered which indicated

1. Artistic relief and painting are art forms that perform three-dimensional carving on a flat surface, expressing rich emotions and moods through three-dimensional shapes and textures. In relief painting, artists can use different materials and techniques to create highly expressive works that display a variety of emotions and moods.

First, in the painting of sculptures, artists can express different emotions through the shape of the sculpture and the choice of materials. For example, using rough materials and deep carvings can create depressing and heavy emotions, while using delicate lines and smooth materials can convey light and joyful emotions.

Through the skillful use of materials and techniques, artists can express a variety of emotions in high relief paintings.

Secondly, the three-dimensional effect in relief painting also provides artists with more possibilities to express emotions. The three-dimensional form can make the work tenser and more dynamic, thus enhancing the emotions conveyed by the work. Through three-dimensional expression, artists can create works with strong impact, allowing the audience to have a deeper emotional resonance when they appreciate it.

Finally, the three-dimensional structure of relief painting can also provide artists with more space for expression, allowing them to present complex and multi-layered emotions in their works. By carving and shaping at different levels, artists can show the interweaving and changes of emotions in their works, allowing the audience to feel a richer and deeper emotional experience when they appreciate it.
To sum up, relief painting is an art form that is very suitable for expressing the diversity of emotions. Through the use of materials, techniques and three-dimensional structures, artists can create colorful and emotional works that will make the audience have a profound feeling when they appreciate it. Emotional experience.

My work uses mixed media sculptures to reflect social phenomena, expressing the ambivalence and complexity of emotions through sculpture. This coincides with the expression of artist Melissa Meier. Melissa Meier (2019: Online) It's Breathing and Living · Mask Sculpture Brazilian artist Melissa Meier's work addresses social and spiritual issues by integrating mixed media sculpture into narrative compositions. In the "GLASS-EYED" series, Meier explores the power and effect of handmade static masks in both abstract and ordinary contexts. Masks are a form of disguise, ritual, entertainment and even protection, and I wanted to expand my exploration by sculpting oversized masks out of clay and bringing them to life using glass eyes, paint and human hands, all in a variety of contexts," said Meier. Ironically, in Meier's stage scenes, her mask is used as a form of emotional expression rather than a disguise to hide.

Spanish sculpture artist Tomás Barceló's in this series of works, Tomás uses a very rich palette of bright colors and fine detail rendering in his sculptures. The mottled rust, as well as the various movements and emotions on the characters' faces,

can still have different changes and vivid expressions in the stylized basic structure. My works also satirize disguised emotions and reflect people's complex emotional changes in life through my works. (Barceló, 2020: Online)

My works use masks to deconstruct and restructure to show new emotions, and Miya Turnbull also uses masks as a material. (Turnbull, 2022: Online) a mask and performance artist in Canada, has over a hundred self-portrait masks, each made from a model of her own face. She mainly expresses realistic elements through a mixture of photography, sculpture and collage. Explore your own culture, experience, concepts and inner world. In my works, masks are also disassembled and assembled, which is similar to the artist's collage method. We all use masks as elements to create. This explores culture, society and ideas.

Using the created masks as a two-dimensional painting background, the emotional changes in the workplace from multiple professions are expressed through paintings. In the composition, the four characters all adopt half-body shapes, their faces are all shaped like masks, and their upper bodies are represented by paintings. To express their occupations, the face paintings adopt a frontal face perspective and paint flat emotional images on the paper sculpture masks, which allows the audience to more intuitively feel the correspondence between occupations and emotions.

The main significance of the work is to allow the audience to feel other expressions behind the smile, and to satirize the hypocritical emotions of people in society who smile at others. Make the audience think.

In "Binary Expression of Zebra·3", the overlapping images of zebras and numbers are arranged on the right side of the screen, while on the left side of the screen, the zebra images are overlapped according to a certain density and virtual-real relationship, further presenting virtuality and reality. The contrast between dreams and reality responds to the digital world of 1 and 0 that engulfs us in the form of expressions of 1 and 0. (Geng, 2020: 36)

The superposition of art and life has become the most real enjoyment in life. Masters such as Van Gogh, Monet, and Ramadas have returned to the world. Their unique works are connected with ceramics and glass, and the colors, meanings, and styles of writing take root in the new soil. Germination is popular again. The story is still the same, but it has been told in a different way. The art that is longed for but

out of reach has unveiled its mystery, entered life, and appeared on the vase. The bottle has a soul, impermanent things have begun to think about, and life has added a layer of beauty and romance. (Ye Zi, 2007: 76) Overlaying oil paintings on German porcelain, using porcelain as a painting carrier.

2. The new finding: In the creation technique of the work, I adopted the expression forms of relief and painting. When I was creating, I constantly adjusted the height of the relief and the effect of the perspective of the painting. Using high relief and a more three-dimensional expression method can create works with strong impact, allowing the audience to have a deeper emotional resonance when they appreciate it.

In the creation technique of the work, I adopted the expression forms of relief and painting. When I was creating, I constantly adjusted the height of the relief and the effect of the perspective of the painting. Using high relief and a more three-dimensional expression method can create works with strong impact, allowing the audience to have a deeper emotional resonance when they appreciate it.

For the choice of mask, I adopted the shape of a traditional Chinese mask, which represents traditional culture, combined with Western painting methods, and combined Chinese and Western art and culture.

From high-relief sculptures to reduced-height paper sculptures, deconstruction is integrated into sculptures, allowing traditional masks to express new mask images through deconstruction and reorganization.

3. The effects or reaction on social or technical field: The impact on social or technical field by satirizing the fierce competition in the workplace and the hypocrisy among people, it is hoped that people will not be bound by their careers, nor will the pressure of their careers affect their emotions in life. Technically, painting can be made more natural through perspective, while sculpture can be made more natural. There is a certain degree of innovation in painting creation based on deconstruction and sculpture.

Recommendation

The expression of emotions will be richer, choose one direction from the three painting images to improve, make more attempts at the height of the sculpture mask, and perhaps continue to try from two dimensions to three dimensions. Increase the interaction between the audience and the artwork.

REFERENCES
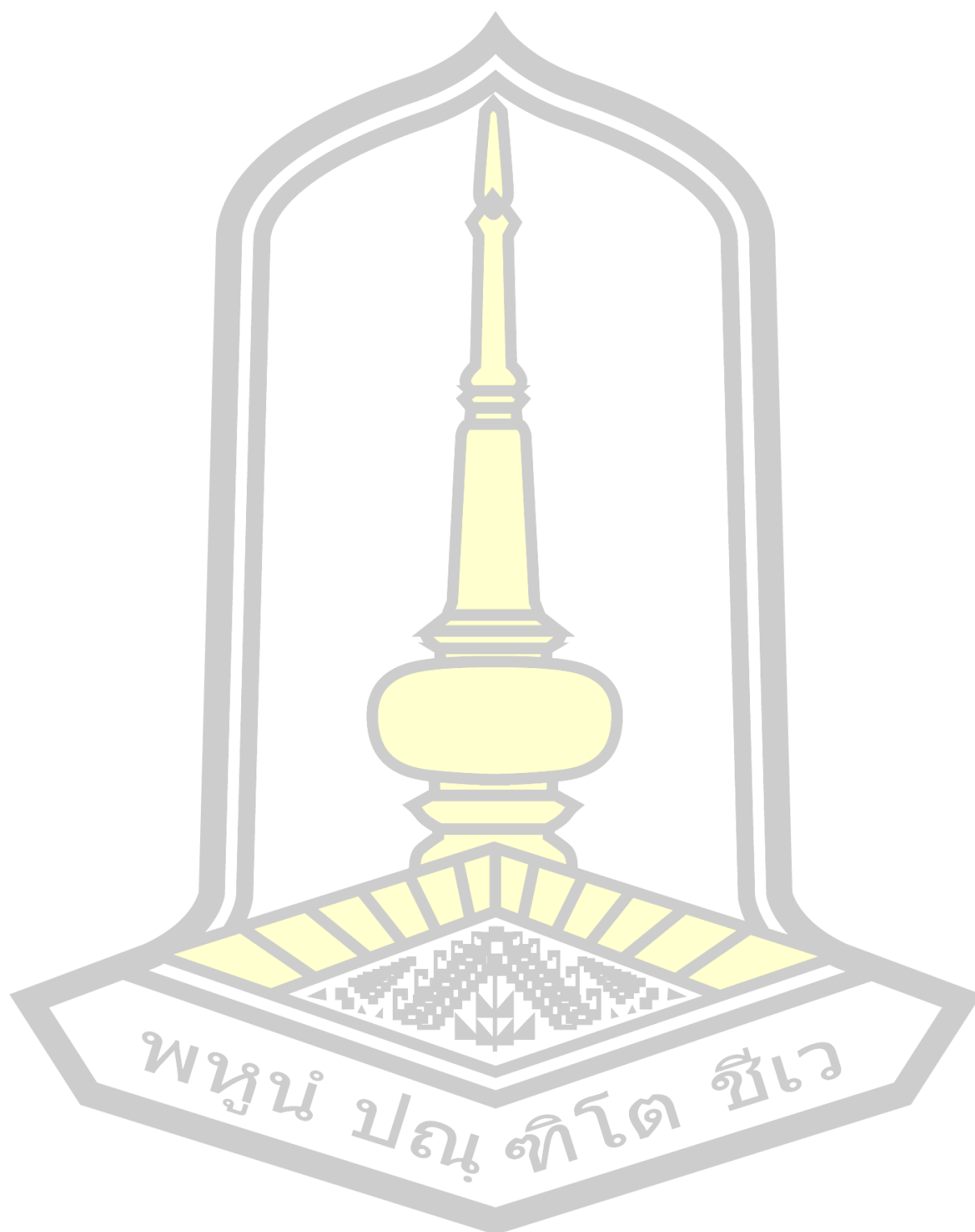
REFERENCES

Anderson, J. (2023). *KERNEL*. https://jasonandersonartist.com

Barceló, T. (2020). *Steampunk Busts Sculpted from Resin and Repurposed Objects Evoke Futuristic Relics*. https://www.thisiscolossal.com/2020/11/tomas-barcelo-sculptures/

Barnes, S. (2015). *Unraveling Ceramic Sculptures Are an Eloquent Reminder of Quickly Passing Time*. https://mymodernmet.com/haejin-lee-unraveling-ceramic-sculptures/

EBERT, G. (2022). *NoTau Lewis's Monumental Textile Masks Envision a Mythical Post-Apocalyptic Transformation Title*. https://www.thisiscolossal.com/2022/11/tau-lewis-mask-sculptures/

Geng, L. (2020). Superposition and extension of 0 and 1—a new exploration of the artistic language of printmaking. *The Artist*, *32(07)*, 36.

Gregos. (2024). *The street is our gallery*. https://www.isupportstreetart.com/artist/gregos/

Guan Tao, W. T. (2009). On the Expressive Form and Characteristics of Relief. *Art Panorama*, *(10)*, 263.

Hongxia, Y. (2011). Moll Flanders' Love: True or False. *Journal of Jixi University*, *11(03)*, 109.

Hui, G. (2022). Schematic characteristics of Xiangxi Nuo opera masks and their application in modern illustration design. *Beauty and Times*, *(03)*, 80.

Jia Kemin, Z. L. (2009). A brief discussion on the contradictions of contemporary art based on criticism of Cai Guoqiang. *Legal System And Sociaty*, *17(19)*, 363–364.

Jun, S. L. X. (2020). *The Mask of Sorrow*. https://www.xiaohongshu.com/explore/5fe54493000000000100940c

Junhua, R. (2023). New Research on the Value Connotation of Chinese Guan Gong Culture. *Studies in Ethics*, *(03)*, 135.

Lei, C. W. (2018). Analyzing the "Sculpture" of Painting. *Art Panorama*, *(05)*, 74.

Library, S. T. and B. U. (2021). *Encyclopedia of Chinese Traditional Culture Knowledge---Chinese Opera*. https://mp.weixin.qq.com/s?__biz=MzI3ODMzMTEwMw==&mid=2247503748&idx=1&sn=0894b9da8070d3bf7d8b2c128cfebe4a&chksm=eb5a2434dc2dad22

000b2d519187e845c7cc901f1e45979b84e56a8f6e8fec82b27d53589e0f&scene=27

Liu Yuzi, Z. Y. (2023). Analysis of communication skills and psychological mechanisms in new online media fraud. *Journalism Lover*, *(06)*, 39–40.

Mengyi, C. (2022). Seeking "real needs" from "false needs." *Ancient and Modern Cultural Creation*, *(46)*, 49.

Myrrh, G. (2023). *Mask*. https://www.xiaohongshu.com/explore/64fdf0c4000000001e03264b

Nan, Z. (2013). *On War Arts and Its Extreme Narratives*. Nanjing University.

Peng Fangzhen, L. J. (2001). On hypocritical personality. *Modern University Education*, *16(4)*, 99–102.

Shuang, S. (2015). *On the color language in paintings*. Liaoning Normal University.

Tsang, J. (2019). *Human body ceramic sculptor Johnson Tsang imagines a dream world in twisted clay sculptures*. https://www.johnsontsangart.com/about-johnson-tsang

Turnbull, M. (2022). *Like everything alive that we try to hold forever*. https://www.miyaturnbull.com

Wei Yuejiang, G. S. (2010). War waste harms human living environment. *Global Military*, *(16)*, 9–10.

Wenqian, C. (2017). Religious belief and sacred architectural space—an appreciation of the architectural art of Islamic mosques. *Beauty and Times*, *(06)*, 51.

Xiaopei, Z. (2009). On Nature Worship and Religious Beliefs in Qiang Art. *Studies in World Religions*, *(02)*, 141.

Ye Zi, R. Y. (2007). A Pile of Arts. *New Materials and New Decorations*, *5(Z1)*, 76.

Yunfan, Z. (2005). Ordinary fate in cruel war. *Arts Criticism*, *(04)*, 23–24.

Zhangwei, Z. (2011). *The contradictory characteristics of Gerhard Richter's artistic expression and the reasons for its formation*. Shandong Normal University.

Zhenzhen, P. (2015). Decorative features of Chi Zhou Nuo opera masks. *Northwest Fine Arts*, *(03)*, 90.

Zhu Xiaojun, Z. C. (2015). Art Writing on the Face: Mask Art in Guizhou Nuo Opera. *Hundred Schools in Arts*, *(S2)*, 149.

BIOGRAPHY

NAME   Junyao WANG

DATE OF BIRTH   13 Aug 1995

PLACE OF BIRTH   JIANG SU

ADDRESS   7-1-602, Chuhe Jinmao Mansion, Tongshan District,
                        Xuzhou City, Jiangsu Province China

EDUCATION   2018 Product Design major
                             Beijing Institute of Fashion Technology
                        2023 Master of Fine Arts Program in Visual Arts
                             Faculty of Fine-Applied Arts and Cultural Science,
                             Mahasarakham University