

Symphony of ‘Void’ and ‘Solid’

*Translating and Exploring
Eastern and Western Painting*



Ideation

Name: Spring is gone, and autumn returns

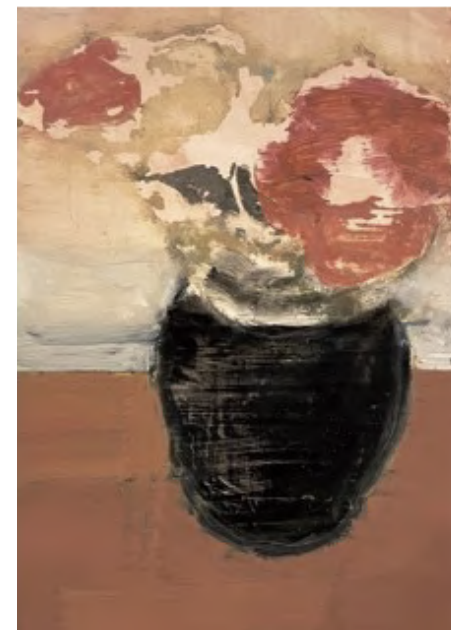
Size: 39.37 x 58.41 in

Material: Colored Ink Painting on Xuan Paper

Creation Date: 2023/11/12

My practice of Chinese painting began when I was very young and has continued to this day. In my impression, Chinese ink painting has very strict internal standards and paradigms. This is particularly evident in the semi-realistic, semi-impressionistic style of painting that I have encountered, which includes color coordination, brushstroke techniques, and compositional divisions.

Research& Reference



*David Konigsberg
Deep Pinks, 2021
oil on panel
10.50 x 7.50 in.*



*David Konigsberg
Bouquet, 2021
Oil on Canvas
50 x 36 in.*

*David Konigsberg
Seedhead (Yellow), 2023
Oil on Canvas
52 x 46 in.*



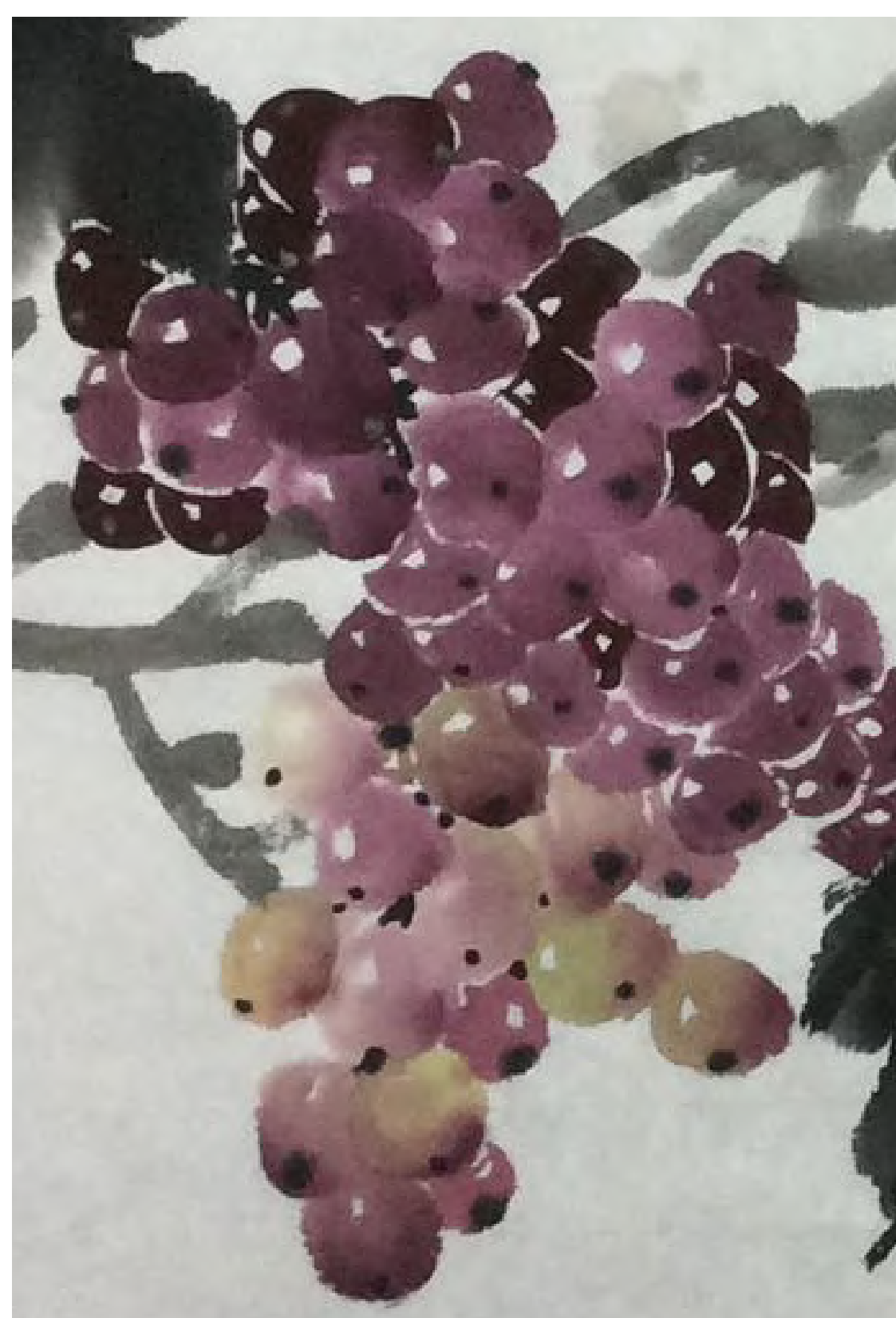
Transformation Testing

#01: Colored Ink Painting on Xuan Paper

#02: Acrylic Painting on Canvas

This inspired me to gradually move away from the traditional form of still life in Chinese painting and turn to the medium of oil painting to explore my own artistic expression.





Name: Spring is gone, and autumn returns

Size: 39.37 x 58.41 in

Material: Acrylic Painting on Canvas

Creation Date: 2023/12/22



In this phase, I combined the oily qualities of oil paint with the composition, brushwork, and shading techniques of Chinese painting. This revealed the shared use of points, lines, and planes in both mediums. I will further explore spontaneous brushstrokes guided by the texture and structure of the still life, while capturing emotions and perceptions tied to myself.



The greatest impact of Chinese painting on me is understanding 'Qi'—capturing an object's spirit through simple composition, color, and brushstrokes. In this phase, I break the monochromatic limits of Chinese painting by using a stiff hog bristle brush and varied strokes to depict still life. Through this, I developed a brushwork technique and color refinement based on my own perception.



Name: *Spring is gone, and autumn returns*

Size: 39.37 x 58.41 in

Material: *Acrylic Painting on Canvas*

Creation Date: 2023/12/28



These two works demonstrate my current latest state. I have further simplified the deliberate expression of brushstrokes found in Chinese painting, shifting towards a state of internal integration and interweaving within the objects. At the same time, I used the technique of brush tapping to present a complex texture inherent to the objects themselves, which can be either subtle or prominent, akin to the different dimensions between 'void' and 'solid' in the concept of Chinese painting.