

**GARGOYLES AND CHAVELIERS GRUMBLE
BEHIND THE EMBROIDERY**

by

JODY FANG

B.F.A., Tunghai University (in Taichung, Taiwan,) 2003

**A Report Submitted to the Lamar Dodd School of Art
of The University of Georgia in Partial Fulfillment**

of the

Requirements for the Degree

MASTER OF FINE ARTS

GARGOYLES AND CHAVELIERS GRUMBLE
BEHIND THE EMBROIDERY

by

JODY FANG

Approved:

A handwritten signature in black ink, reading "James Barseness". The signature is written in a cursive, flowing style with a large initial 'J' and a long, sweeping underline.

James Barseness

May 4 2011



Streaming along with this wild deluge ...



Where have I been traveling?

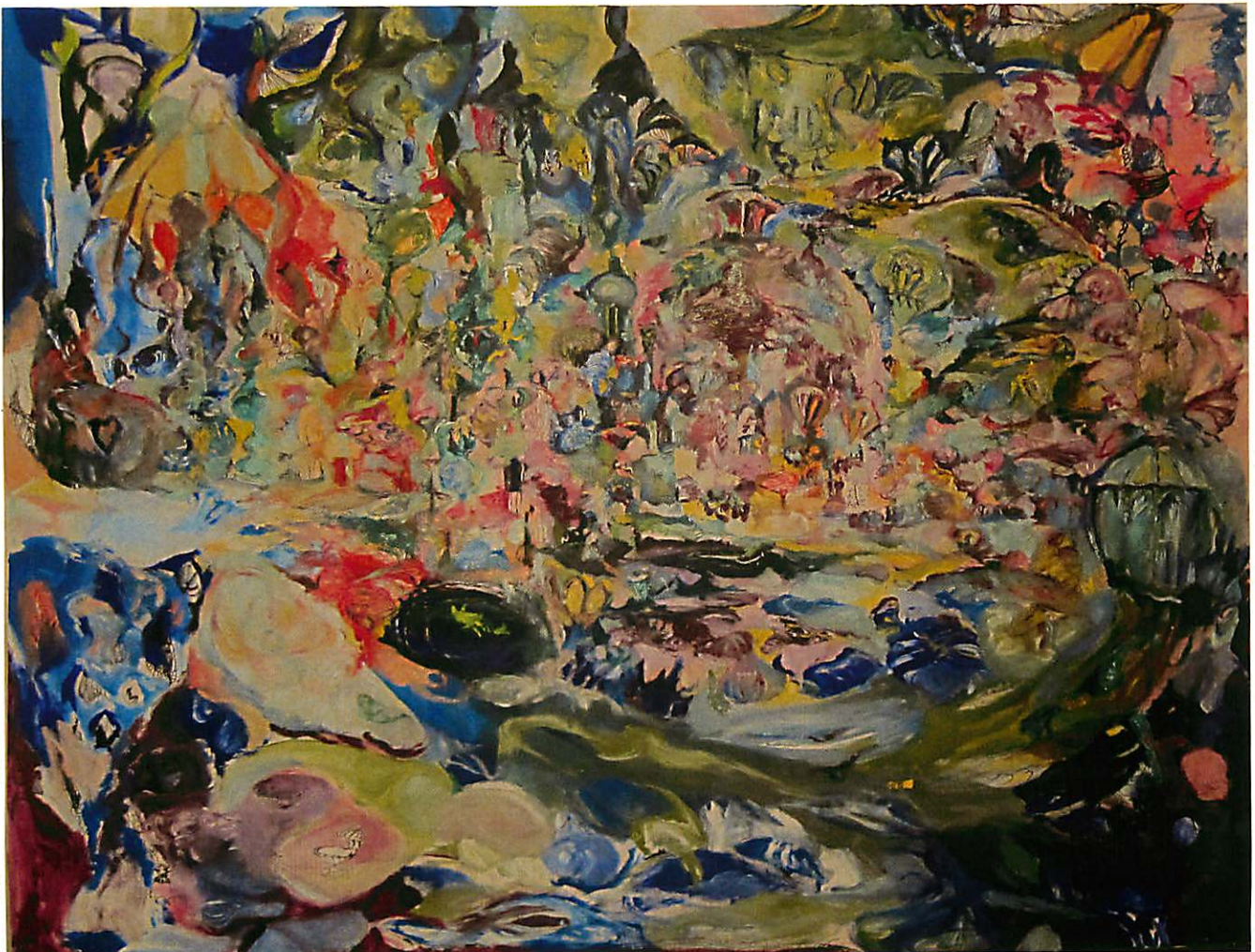


Crossing along the graspable, the imaginative and the expressive... compromise a spiritual voyage, touching myth of the cosmos; breathing the air of boundless pledge.

So I cruised into these castellated abbeys streaming along with this wild deluge, which swallows wilderness and plagues, as well as sacraments and merriments. Whirling on to catch butterflies and belfries; seafaring along to traverse the cape and dress in the cape threaded by flower petals, my vessel does dance waltzes and surely brims with intoxication. Where have I been traveling? Emblematically as follows:

Conceptions glows with barbaric luster; spandrels bulges with unflinching gills
 Turbulent passages by manipulated times; reviving patches of swooning reveries
 Ravines enraptured; phantasms entangled; catastrophes endured yet dreamlands
 embarked on. Beauty and monster engaged and embroiled, yet a vow has been embodied.
 Embellishments embraced, gargoyles and chevaliers grumble behind the embroidery.
 Vestured hybrids; masked visages; nymphs with wreaths strolling near the chambers

Not unlike where Empress Theodora lives in San Vitale in Ravenna by mosaic.
 Not unlike where Saint Teresa drapes down her apparels in Cornaro Chapel by marble.
 Not unlike where Unicorn glazes upward, crouches down in the fence by tapestry.
 Bits and little pieces come together like mosaic. Malleable and valuable like marble.
 Intrinsically pious; extrinsically appearing, woven by faith and deeds like tapestry.
 Like subject of Empress~ feminine exaltation. Like depiction by Bernini~ revered ecstasy.
 Like serene 'Unicorn Captured'~ specifically for my own virginity through vow and grace.
 (The tapestry 'The Unicorn in captivity' in Cloister, N.Y has a similar outlook of some of my paintings, and Unicorn can only be captured by Virgin according to Wikipedia)



Whirling on to catch butterflies and belfries	reviving patches of swooning reveries
phantasms entangled; catastrophes endured	Ravines enraptured yet a vow has been embodied

manipulated times

Vestured hybrids; masked visages; nymphs with wreaths strolling near the chambers



swallows wilderness and plagues Conceptions glows with barbaric luster; spandrels bulges with unflinching gills
Bits and little pieces come together like mosaic So I cruised into these castellated abbeys



woven by faith and deeds like tapestry

seafaring along to traverse
my vessel does dance waltzes and surely brims with intoxication



The Introduction

"Gargoyles and Chaveliers Grumble behind The Embroidery"

The oscillation between the non-representation and the recreation prevails in my works. Crossing along the graspable, the imaginative and the expressive... compromise a spiritual voyage, touching myth of the cosmos; breathing the air of boundless pledge. Daringly and dashing, every taking seems bestowed with certain authority and merits. Similar to Robert Motherwell's philosophy, one finds serendipity through happenings.

The sumptuous sensuality, within intersected brushstrokes of multicolor, subsists by tangible textures, and propels the vagueness to depths of unearthliness. Mastering the paint resembles warfare, between elevating the mundane physicality and craving for the divine transcendence. The non-representational quality was by the oath for discarding idols; however, the recreation for the graspable is the manifestation of a shared emblem that belongs to both the creator on arts and Creator on the Universe.

Fidelity is my intention. Profusion is by the grace lavished on me. Progressively reaching toward (or back to) Surrealism, Feminism, Fantasy and Sexuality through years, Spirituality (containing Romanticism) and Abstract Expressionism have been adapted as roots for my works. By thrashing about in a bewilderment by earthly disguises conflicted with sanctification, my stimulations to recreate comes from adversity and hope in the impossible. Looking up to Man once human and divine, finite and infinite, the most tremendous of contradictions, is simultaneously facing others' repugnant points of views toward Jesus Christ. "Contradiction truly exists in the Universe..." mentioned by Frederic Henry Hedge in *Kant and German Transcendentalism*. ^{<note1>} Some of my writings on different paintings of mine might find contradictions with overlapped similarity among all complexities. My religious belief remains the same while my arts grow in varieties.

Nature Adaptation and its Abstraction

Although my paintings contain visions of gardens, vistas and forest, they don't appear exactly like actual scenes of nature that have realistic depiction. The tendency I have to form surrealistic landscape can be traced back to some artists in Romanticism and Post-Impressionism that manifest Spirituality in their works:

The writing from Paul Gauguin to Schuffenecker in 1888 is documented in many sources: "...one piece of advice; do not copy too much from nature. Art is an abstraction; extract it from nature while dreaming in front of it and pay more attention to the act of creation than to the result. That's the only way of advancing toward God, by imitating our divine master does- to create!" Similarly, Casper David Friedrich once declared: "Art, is the Language of our feeling, even our devotion and our prayer." Friedrich also said that one must close one's bodily eye to see more clearly with one's spiritual eye, and that art is the mediator between nature and ourselves." <note2>

Reflectively, *Genesis* in the Holy Scripture indicates: "God said, 'let the land produce vegetation: seed-bearing plants and trees on the land that bear fruit with seed in it, according to their various kinds.' and it was so." (1: 11) and "The Lord God made all kinds of trees grow out of the ground-trees that were pleasing to the eyes..." (2:9) When David Brown introduces about Phillip Otto Runge and Casper Friedrich in his writing about Romanticism, he mentions that Friedrich's fir trees prove universally accessible and that Runge wrote: "Every tree seems to say Holy, Holy." <note3> In page 126 of *Romanticism* by David Brown:

"...both artists believed that the painting of nature was a form of worship, a means of approaching the divine. Runge, however, was to carry the implications of his sense of kinship with the whole universe...as well as images the longing both of them felt for a new art that could reflect their own revelatory, transcendental experience of their place in the world."

The aspects of using Abstraction can also be traced to my background in Chinese brush paintings. I had painted Chinese painting for ten years before my concentration veered toward Oil painting. Just as Michael Sullivan summarized the Chinese view: "pictorial representation is not for the purpose of describing a particular object, since individual objects have no significance in themselves, but in order to express the ideal or form which exist eternally beyond the pictorial forms, the nearer they approach the true form." (I lost the name of the book this resource came from)

As I mentioned in the introduction, Spirituality and Abstract Expressionism are the roots of my works. The works of Abstract Expressionists, Joan Mitchell, reflects similar aspects in terms of the relationship between nature and abstraction. According to Irving Sandler, Mitchell attempts to "recreate both the recalled landscape and the frame of mind she was in originally...her bridge, lake, or beach must transcend the finite (what can be seen) and partake in some of the Infinite, expressing its paradoxes and ambiguity." <note4>

Yvette Lee (a curator at Whitney 2002)<note5> makes it clear that Mitchell did not paint likeness of landscapes, nor did she attempt to represent nature; rather, she strove to put paint the emotion that a landscape inspired. Terry Barrent wrote that Mitchell offered connections between her art and her life. <note6> He also wrote: " For Joan Mitchell, places are more than places: they are filled with people, beings, memories of them." These altogether have become an interlude to contemplate on my paintings.

"The Spell" and "Nature Performs" (Two of the paintings from 2011 spring break)

Both of these two paintings still reflect the overall style of Abstract Expressionism. The empirical space revealed from the overall style I've adapted echoes how Joan Mitchell almost completely abandoned the figure ground relationship. Great amount of my paintings strike the resemblance of how Mitchell's filling the entire surface of the picture with short, lambent brush strokes. Mines are even more intense and complex; deriving from the similar abstraction of Mitchell's, my paintings start to form figures and a little narratives.

Both these two paintings contain the subject of ballerina, which I have adapted among many paintings in recent years. The association from ballerina has to do with voyeurism and the encounter between holiness and wickedness, like the struggles all human beings possess in our true lives. In *Art Theory* by Robert Williams, it was written: "~scenes of women bathing and of brothels, as well as of ballet rehearsals- evoke the theme of voyeurism, and are charged with complicated ambivalences toward women." <note7> On the another hand, in the book *Concerning The Spiritual in Art*, Kandinsky mentions both sexuality and faith:

"The original of dancing is probably purely sexual. In folk-dances we sill see this element plainly. The later development of dancing as a religious ceremony joints itself to the preceding element and two together take artistic form and emerge as the ballet. The ballet at the present time is in a state of chaos owing to this double origin. Its external motives- the expression of love and fear..." <note8>

In my painting called 'Nature Performs,' a ballerina right at the center has an Asian face and a dress that has an animal face sticking out from the right side with a tiny rabbit emerging and facing toward the left. The tiny rabbit conveys a being both tamable and tempted. Presenting minority (racially,) the ballerina is like me, at the fringe of temptation by the evil power. Branching from the second page, which stresses Spirituality in terms of the adaptation of nature; I now incorporate the sinful nature of human beings by revealing and concealing animals; among this painting composed of abstract nature.

Reptile figures specifically refer to the evil power. At the left side of this painting, a girl wearing green has her hair grown similarly to leaves in colors and shapes; facing toward and possibly conversing with a serpentine figure on her side. What was just mentioned is a mirror of Eve in the Garden written in *Genesis*. Besides, among all hidden animals in the same painting, there are phallic lizard, hybrid of nudity and reptile, and gnashing teeth. This painting is beautiful in itself with colorful textures, but some of the hidden figures among adaptation of the nature refer to temptation and sinful nature. Not all the figures refer to the same, because I used to use birds for symbolizing divinity after studying part of Symbolism. Coincidentally, birds in this painting are quite hidden yet truly existing. Therefore, divinity truly exists despite the world being contaminated.

Nature Performs (Five feet by four feet, oil paint, 2011 spring break)

References: Joan Mitchell and Dorothea Tanning



In my painting called 'Nature Performs,' a ballerina right at the center has an Asian face and a dress that has an animal face sticking out from the right side with a tiny rabbit emerging and facing toward the left. The tiny rabbit conveys a being both tamable and tempted. Presenting minority (racially,) the ballerina is like me, at the fringe of temptation by the evil power. Branching from the second page, which stresses Spirituality in terms of the adaptation of nature; I now incorporate the sinful nature of human beings by revealing and concealing animals; among this painting composed of abstract nature.

Reptile figures specifically refer to the evil power. At the left side of this painting, a girl wearing green has her hair grown similarly to leaves in colors and shapes; facing toward and possibly conversing with a serpentine figure on her side. What was just mentioned is a mirror of Eve in the Garden written in *Genesis*. Besides, among all hidden animals in the same painting, there are phallic lizard, hybrid of nudity and reptile, and gnashing teeth. This painting is beautiful in itself with colorful textures, but some of the hidden figures among adaptation of the nature refer to temptation and sinful nature. Not all the figures refer to the same, because I used to use birds for symbolizing divinity after studying part of Symbolism. Coincidentally, birds in this painting are quite hidden yet truly existing. Therefore, divinity truly exists despite the world being contaminated.

Although birds are meant for divinity like what was just mentioned, the evil side also takes its chances with disguise in order to deceive. Among the left part of the painting called "The Spell," a hidden bird following another hidden bird stands allegorically for the enchanter (from the fairy story, Swan Lake.) The second hidden bird locating between the center and the enchanter, stands for Odile, (the black swan) the enchanter's own flesh and blood. Near the center, a ballerina is dressed in a fish-like form from her lower body. Fish (Ichthys) has symbolized Jesus from early Christianity, yet before that it also represented goddesses according to ancient pagan roots. <note9> This ballerina embodies the purity and the reincarnation by symbols, similar to the enchanted Odette, the white swan. Other little faces suggest voyeurism, which accentuates the encounter between the cheated and the cheaters.

This painting "The Spell" launches a metaphor, depicting the moment when a curse and a blessing fall onto each other. Like the coexistence of mountains sinking and valleys rising; catching a glimpse of when movement and countermovement take one place simultaneously, frisky brushstrokes entangle; these don't seem to be non-clumsy yet do form an elastic and irregular vortex. At this inconvenient and quasi-chaotic occurring, a spell was cast, upon a living being both you and me find affinity with.

The purple color in this painting suggests the romance between the believer and God, but the mixture of the gray and some darker tones suggest the existence of evil power. The Good news is that it is not out of control. According to *Psalms* 104, all forest animals prowl about as it becomes night, to which God sends the darkness. Although young lions roar for their food, it is God whom they are dependent on. "At dawn they slink back into their dens to rest." <not10> The moon that marks the season and sun that knows when to set both come from God. The enchanter has his own evil wills but he himself would not fall out of the circle of life or the law of the nature. Perhaps this is why these two bird figures appear rather weak and powerless in my painting.

Turn back now to the painting "Nature Perform," in which near the Asian ballerina there crouches an ambiguous reptile resembling a crocodile. A reference that corresponds to the confrontation, is a painting that is called "Birthday" done by female Surrealist, Dorothea Tanning. Laura Thomason wrote in the book *The Surrealists*, that this painting also associates with feminism and fantasy:

"Like much of Tanning's work of this period, the meticulously detailed Birthday focused on the uneasy fantasy life of women...confrontation and impassivity. At her feet crouches an extraordinary bird-winged beast, often described as a lemur. Such fantastic creatures would become a recurring motif in her later paintings" <note11>

Dwelling in this contentious field, where subject and object evolve into each other, I relate objects or subjects in my paintings to some existing allegories, part of art history, certain belief systems and possibly to the real life we live in. In the Platonic point of view, arts tend to incite the wrong human emotions. <note12> Following this, Aristotle ingeniously answers this argument by pointing out that we are captivated by the representation of objects that would disgust us in real life. <note13>

The Spell (Four feet by four feet, oil paint, 2011 spring)

Although birds are meant for divinity like what was just mentioned, the evil side also takes its chances with disguise in order to deceive. Among the left part of the painting called "The Spell," a hidden bird following another hidden bird stands allegorically for the enchanter (from the fairy story, Swan Lake.) The second hidden bird locating between the center and the enchanter, stands for Odile, (the black swan) the enchanter's own flesh and blood. Near the center, a ballerina is dressed in a fish-like form from her lower body. Fish (Ichthys) has symbolized Jesus from early Christianity, yet before that it also represented goddesses according to ancient pagan roots. <note 9> This ballerina embodies the purity and the reincarnation by symbols, similar to the enchanted Odette, the white swan. Other little faces suggest voyeurism, which accentuates the encounter between the cheated and the cheaters.



The purple color in this painting suggests the romance between the believer and God, but the mixture of the gray and some darker tones suggest the existence of evil power.

This painting "The Spell" launches a metaphor, depicting the moment when a curse and a blessing fall onto each other. Like the coexistence of mountains sinking and valleys rising; catching a glimpse of when movement and countermovement take one place simultaneously, frisky brushstrokes entangle; these don't seem to be non-clumsy yet do form an elastic and irregular vortex. At this inconvenient and quasi-chaotic occurring, a spell was cast, upon a living being both you and me find affinity with.

Dark Invasion (Five feet by four feet, oil paint, 2011 February)

Fairy tales incorporate the evil side. Coexistence of the beautiful and the devil also prevail in religions and in true life. Fantasy is partly real. Goddesses in the painting are rather grotesque. Castles as part of the nature are not just romantic but phallic. Other phallic shapes also convey dominance while creepy bunnies transmit the lust.

At the center of the sweeping clouds in turmoil, there emerges a ghostly rabbit casted beside some red colors, from a little whitish to very dirty. The naked goddess at the left corner, accompanied by two others, has her hair grown as a diseased bird and her chin grown with a little beard. With her large breasts and protruding beard, trans-gender quality resonates the ambiguity of good or evil. She also has a 'third hand' and her skin colors alter between fleshy and greenish. The other two goddesses also display ambiguities.

On the right side, a witch wearing green seems to initiate a plan by holding up a slimy wand formed by a tiny snake. There are also a green face of a witch, and a blurry skull at the middle ground toward the right, among other reptiles visible or invisible. Near the foreground and under the roots of the castles, a tiny lizard figure bends with a sexual gesture beside and under a phallic figure, which is face to face with another hybrid of the lizard kind.

Green mixed with gray and black, blue or yellow, applied with a similar outlook of stage set, fills up the whole painting. Sizes of the figures suggest their surrounding as wide and large. Accents of green with wide brushstrokes transcend us a plane of surreal landscape, in which trees are more purely expressive than lucidly descriptive. A couple of lovers in small size are unified close to the center of the painting, recalling recurrent scenes from most ballet performances. In the painting the couple have bird like features, yet gesture as dancers. Besides appearing as part of nature, their figures are integrated with a sense of costume design, which remains our human essence from civilization. In the central foreground, some ghostly sheep and misty monster drift along.

Joseph Carroll has pointed out that the relationship between females and males are "not only intense and passionate in their positive affects, but also fraught with suspicion, jealousy, tension, and compromise," This quality of the dark side is brought up by large amount of green colors. Elizabeth Gamard states: "Green (viriditas) falls in the middle of the chromatic scale and traditionally represent s the color of romance"...in addiction she also states: "Green is also a chromatic symbol of jealousy" as well. <note14>

Aspect of Landscape and Longing (from Dark Invasion for example)

Paralleling to our distant ancestors who survived off the land, we also carry the same human souls as we explore the universe. Our souls reflect those felt emotions of nomadic ancestors, although we are no longer nomadic in exactly the same way. Artists make their progress by extending their creative territory, with hope in the future that drives people with its uncertainties. The moving and changing, the challenge taking and the struggling...are all common for humanity. Hope for finding the better future and suitable environment, like the will to survive, does speak in a romantic tone. Longing and trusting in the upcoming provision and the unity belongs to Romanticism. Romance hardly exists if

there is no adventure, adversity or privation. Similar to what's mentioned in page 52 in *Merzbau*, Elizabeth Gamard:

"In *The Secret Language of Symbols*, David Fontana asserts that the color green symbolizes sensate life (the life of the senses). It also stands for nature, though not just for nature's creative urge or developmental growth, but for its necessary opposite, decomposition, death and decay." <note15>

All grotesqueries in *Dark Invasion* are the assumption of those dreary parts; existing in our true lives; opposing the joy, what blossoming, divinity and incorruptibility can bring us. Besides earthly affairs, I also stretch our longing to heavenly affairs, to what are only possible beyond the mundane. The next painting, the purple planet is an example.

The Purple Planet (Four feet by four feet, oil paint, 2010 fall)

Departing from the total abstraction; tiny flakes of paint begin to simultaneously define the ornaments on a variety of historic dresses, and compose a wondrous landscape; soft and subtle silhouettes begin to delineate submerging human faces.

Large portions of purple in gradation is arouses feminine fantasy and summons decent sovereigns. The condensed and sensual brushstrokes harkens back to the dazzling richness seen during the rococo era. Figures appearing and disappearing are playing a magical game, both mysterious and enchanting.

Among this phenomenal landscape drawn in the purple, components of multiplicity are simultaneously hidden and emerging. Hot balloons and Moscow temples are mingled; windowpanes and tree barks coexist; flower petals and costume ruffles are blended; seashells and human habitation fuse together...clouds and castles are intertwine, all full of frivolity and marvels.

With *Purple Planet*, I am appraising how a supreme Creator prepares a heavenly city above, where there is richness of joy and dazzling beauty. Unbelievers think that the promise from the Bible is unreal or unapproachable. Instead of forcing people to read stories written exclusively in the scriptures, I used the atmosphere and fantastical objects to draw viewers to an intriguing phenomenon. A picture prompting fairytales signifies our universal hopes and desires for the unity.

Unicorn intersected between prince-like and princess-like figures, and the little cherub on the other side, remind us that through all these centuries, humans have maintained esteem toward mixture of the real and the imaginary, the divine and the mysterious beings. This very quality of bringing unrealities onto canvases also came out from myself naturally, to express my artistic freedom, in both creating new imagery and preserving legends.

I am not attempting to say fairytales are the same as Christianity; I am just building a bridge between the two. Fantasy gestures toward reality, tells us something about reality, even constructs the dream of achieving the reality fantasized; but fantasy never fully exists with the real which it imitates through desire and representation. <note16>

Dark Invasion (Five feet by four feet, oil paint, 2011 spring)



*The
Purple
Planet*



(Four feet
by four feet,
oil paint,
2010 fall)

Open Enclosure (Four feet by four feet, oil painting, March 2011)

Women are especially prone to withdraw into themselves, and this nature gives them strength. Oscillation between wild winds in the sky, incongruence among the earth and the claustrophobic state, is described by my brushstrokes. Trying to break free and embracing the commotion at the same time, conjectures her individuality with her instinctive embellishments. I am expressing a life experience that corresponds to some shared knowledge from studies of feminism.

Movements in the sky are uproar in magenta, mixed with blue and some dark gray or some white. It's a vision of turmoil, expressed through scraping the paint by sides of the brush. At the lowest part of the canvas, I intentionally left the white edge so to reveal the implied borders of the foreground, which stays in the same dark tones as the whole picture. A dome shape crossing one-third of the canvas is centered in the middle of the painting. Along a horizontal continuation and all over the middle part, brushstrokes from inside and outside the dome are all tangled together, to make the existence of the dome ambiguous and invisible. Hidden figures dress in the ornaments formed by the nature's elements.

The arch shape contains some thicker paint under it, so that it is the tangibility of paint's textures that retains the visibility of the dome. As it fringes to its surroundings among the sky, where it was kept flatter for a little distance; between the disordered clouds by textures and the arch shape by implied lines. However, it's still hard to tell if it's the reflection of the disordered sky, the surface of the dome, or some chaotic happenings from the interior. The dome could be, covered by a glass half see through and half reflective. The fluidity from the strokes discards the systematic surface of architectural designs, but the strength that applied the strokes also discards the shimmering quality carried by the glass.

A doll figure stands right in the middle of the dome and the center of the painting. She doesn't stand out so much among her busy surroundings. Her dress shares a resemblance with a bunch of petals held up by a flower receptacle. She's half contained and half exposed. Other two lady figures are near her right hand; the one closer to the foreground is bigger, wearing a green mask and her orange cape. The nature field she's facing contains hidden skulls. The fluidity of brushstrokes is beautiful but the dark colors converse in a dreary tone.

Applied with automatism, intricate curls and tiny spirals of paint in multicolor are derived from nature elements. Many human faces are portrayed, and hidden among these abstracted leaves, petals, stems, bird wings, butterfly wings, or bird nests. They look like tiny colorful tornados compressed to one another or organic birthday candles growing like brushes.

Women's beauty is comparable with nature. Menopause for example, causes a great difference in physicality that even affects ones' emotions. Flowers are beautiful but they are fragile and wither away. The visual appearances in this painting are emblematic. Women are more domestic but the life challenges they have to face still deal greatly with the outside world; domestic and non-domestic affairs do go hand in hand. This painting describes a state of mind, about women struggling, and their natures of having abundant emotions and flourishing impacts to the world we live in. Women are often invisible to the degree that they have become visible. These thoughts are brought out after reading *The Secret Eyes*, written by Rebecca Schneider in *The Explicit Body in Performance*. <note17>

Open Enclosure

(Four feet by four feet, oil painting, March 2011)



Women's beauty is comparable with nature. Menopause for example causes a great difference in physicality that even affects ones' emotions. Flowers are beautiful but they are fragile and wither away. The visual appearances in this painting are emblematic. Women are more domestic but the life challenges they have to face still deal greatly with the outside world; domestic and non-domestic affairs do go hand in hand. This painting describes a state of mind, about women struggling, and their natures of having abundant emotions and flourishing impacts to the world we live in. Women are often invisible to the degree that they have become visible. These thoughts are brought out after reading *The Secret Eyes*, written by Rebecca Schneider in *The Explicit Body in Performance*.

Divergence (Four feet by five feet, oil painting, March 2011)

The young woman's face is cast beside some masked faces, and her left chin is actually leaning right into the chest of a scary rabbit. I play with figure-ground reversal. Her face is painted in plain, large shape with thin layers of the paint, so the transparency helps to heighten the face without requiring much effort. The black shadow at her side carried much thicker paint to illustrate the fluffy hair of the black rabbit, which actually leans its chin right on the woman's head.

The giant black rabbit doesn't jump out before the woman's face in most of the viewers' eyes, although its existence always strikes my sight. I intentionally attach two figures together by using figure-ground reversal. I emphasize the notion of the encounter between the beautiful and the grotesque. Woman is closing her eyes as if she's dreaming, she might not even aware of the black being's presence beside her. Just like viewers don't immediately recognize that there is a giant and scary rabbit. In another way of seeing it, the woman is indulging in an illusion.

The woman's dress is a flower blossom. At her right shoulder there grows out another middle size bunny that is quite tender. The tender bunny is wearing a collar, composed of a sequence of shapes. Shapes are of eggs or stones, in pink and baby blue mixed with light gray. I painted this painting during the spring season, in a week when flowers were about to blossom, inviting the Easter to come. Under the woman's blossom, there grows out a divine being that resembles a peacock. It is at the bottom of the whole painting, quite colorful and elusive. On the left corner of this painting, there are some more masked faces, with their eyeballs gazing around.

There is another smaller, yet more visible peacock at the right side of this painting. Oddly enough, on top of the peacock's head there emerges an undefined creature. The creature seems to be formed by two breasts as a pair of protruding eyeballs, and the back view of a human butt as a pair of large protruding teeth. Upper than the two breasts, there grows out a pair of long ears, one like a green snake and one like a penis. Under the peacocks, there is an animal similar to gazelle without antelopes. Under this long-necked and peach-colored animal, there dwells another elusive being that looks like a night owl.

Peacocks symbolize immortality and renewal. The incorruptibility and the renewal are the core spirit for the Easter, for which people celebrate with image of bunny rabbit. Rabbit, on the other hand, its alertness and speed made it a Christian symbol of vigilance and the need to flee from sin and temptation. Here comes again the divergence where the heavenly and the earthly meet.

In the book *Dada and Surrealism* written by David Hopkins, there is a chapter called "The bodily and erotic." In this chapter David is using *Romans* 7:21-4 from the Bible to point out that the religious denigration of the body brought about a violent 'return of the repressed' in Dadaist and Surrealist art. <note18> I am, however; more like using Surrealism to convey a message about redemption; the truth about existence of the devil and a redeemer that intercedes.

Divergence (Four feet by five feet, oil painting, March 2011)



His Dolls (Four feet by four feet, oil paint, 2011 spring break)

Women are regarded as dolls without souls. This painting describes trapped women. On the right, there is a doll-like lady without hands. The edge of her dress is integrated into the plane of the ground, trailing the fringe. Her feet have grown into a pair of birds, which can't fly. At her side, there is a combination of tree trunk and a building, with a masked face cast in the middle. Like a root of the tree, this combinational structure branches into a giant penis that points to the left, toward a bust of woman. The woman looks as if she's swooning. There's a concave on her long neck and another penis growing out her hair. The stole around her looked an abstracted and colorful mink. Behind them, architecture is like nature, possessing non-hierarchical interdependencies and mutualities that insistently and perpetually evolve.



Sugar Plum Dream (Two feet by three feet, oil paint, 2010 fall)



Studying Abstract Expressionism helps me understand music and dance. The flow of the music is applied with automatism. With automatism, I tend to apply continual brushstrokes, along with musical beats and remedies. At the same time my brushstrokes express my emotion or convey an inner being.

The act of the painting transforms one's inner being. For example, people say that Joan Mitchell turned her rage about life into a positive rage to paint. Mitchell herself once claimed she was "trying to get out of a violent phase and into something else." After I paint subconsciously for a while, I feel my inner being has been decontaminated. My soul becomes more serene after painting, like getting released from an insidious threat or how a singer takes joy after pouring out her voices.

I was a ballerina when I was little but I did not get to wear the real fancy tutus. After growing up, I still carry the longing toward ballet costumes as a woman painter. I paint as if I am dreaming. Sigmund Freud wrote that: "...the dream at times allows us to glance into the deepest and inmost recess of our beings, which are generally closed to us in our waking state." It seems that we get to see things more clearly in our dreams, what dwell in the deepest will emerge from all the chaos to inform us what are our true desires. Clarity surfaces when we are in a subconscious state.

Otherworld (Five feet by four feet, oil paint, 2010 fall)



As an American who grew up in an Asian country, I adapt themes of 'Otherworldliness', 'The Between World' and 'The Wonderland'. I extend 'The Between World' to other feminine experiences. With creatures on a planet setup, this painting contains feminine non-linear thinking, kinships, and a woman's inherent desire for motherhood, stirred up during the childhood. The female figure right in the middle has her hands playing the puppets, which are two little girls with their hair tangled together. One of the puppets is holding another smaller doll as if mothering. In upper part of the central painting, there's another female figure that is much smaller and is holding a baby as well. The main central figure has her cape grown out to be the upper body of another girl, who's wearing a mask and looking toward her right as if observing. A tender pterodactyl sticks out from the right corner.



A baby dinosaur inaccessibly resides, at the center of the painting, where the vanishing point locales. Reappearing fauna beings and jolly dancers, gleefully celebrate their shared open palace. It is like harmony being enacted; in American society we have different beliefs, yet we try to be cordially intertwined like performers on the stage. This piece can be a manifesto for peace.

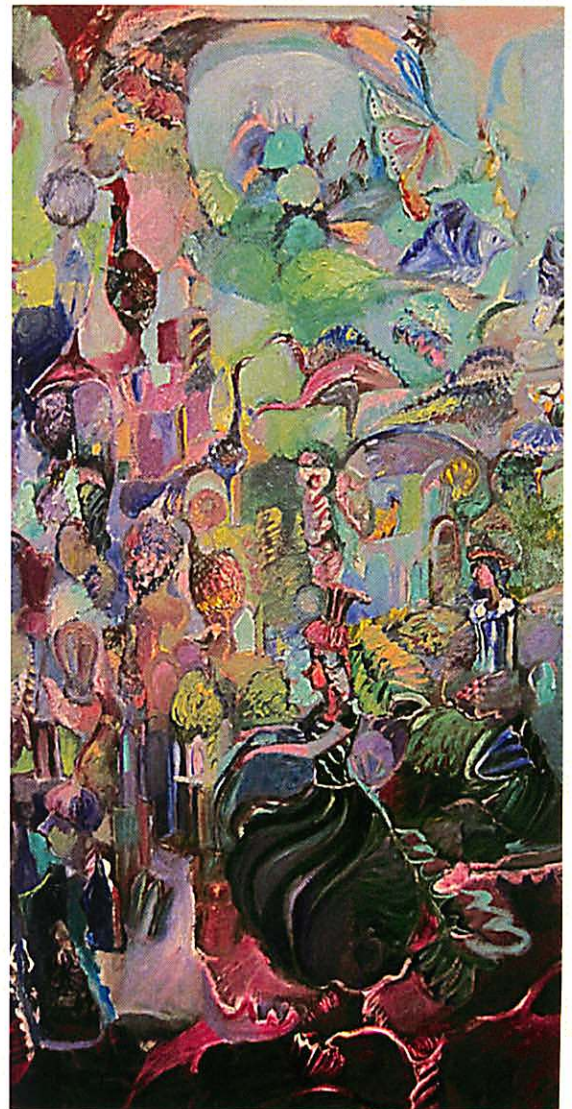
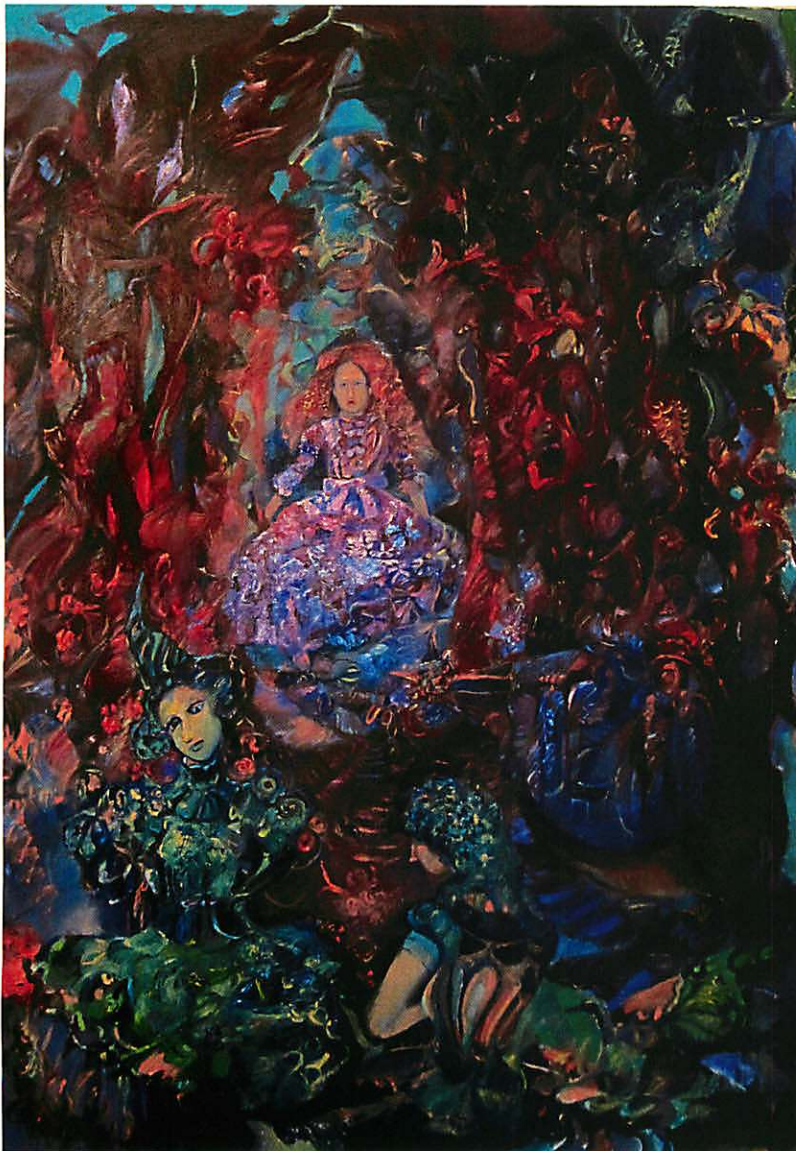
Conclusion, as one of my poems~ 'Pleased to join this Masquerade'

Substances not uncalculated but uncalculable
Miracles not expounded yet retainable
Chances not so much divine but exaltable
Compartments not about fallacy yet fantasy

Mishearing doctrines, misleading ostriches, misgiving with vulgarity
Confronting and convicting, seeks no tranquility nor temporary peace
The above lightly prohibited, accepting redeemity springs forth ingenuity
Confiding and confessing, constitutes customs, comprehension of virtuosity
Faintly and bluntly, no philanthropy, no fungibility, no hypocrisy

Longevity dwells in fugitive
Eternity and levity, my Jesus is True Beauty
Magnanimity has interceded, whence infirmity inhabited
So many crumbles along with so many stumbles
Vanishings receiving, immensity receding
Inundation along with intuition, elicited
Firmament will be permanent, well planted
Compensation intended, to coexist on crooked passages
Richly appointed, wittily rewarded, it has to be creative

Variety and curiosity, in a foreign form, Universality ciphered and celebrated
Dwarfishly and fragmentarily, mesmerism ejaculated as magic and liberty
Destroyed and restored, corroded and regrowned, no sight of miseries
Beholding and rejoicing, although I'd been spinning away to test His sphericity
Beyond how it's devaluated, how we're tolerated, retrospectives share equality
Pleased to join this masquerade happily, all abounds in merciful tendencies
Among both Materialists and Idealists, each one of us glows in His great Beauties



Notes (citations)

Note 1: Page 725, *The Selected Writings of Edgar Allen Poe*, Edited by G.R Thompson

Note 2: Page 138, *Romanticism*, David Blayer Brown

Note 3: Page 125 and 132, *Romanticism*, David Blayer Brown

Note 4: Page 70, *Why is That Art?*, Terry Barrett

Note 5: Page 72, *Why is That Art?*, Terry Barrett

Note 6: Page 73, *Why is That Art?*, Terry Barrett

Note 7: Page 142, *Art Theory*
(An Historical Introduction, second edition,) Robert Williams

Note 8: Page 50, *Concerning The Spiritual in Art*, Wassily Kandinsky

Note 9: http://www.religioustolerance.org/chr_symb.htm

Note 10: *Psalm* 104:22, Bible

Note 11: Page 113, *The Surrealists*, Laura Thomson

Note 12: Page 32, *The Art Instinct*, Denis Dutton

Note 13: Page 33, *The Art Instinct*, Denis Dutton

Note 14, Page 52, *Kurt Schwitters' Merzbau*
and 15: (*The Cathedral of Erotic Misery*,) Elizabeth Burns Gamard

Note 16: Page 95, *The Explicit Body in Performance*, Rebecca Schneider

Note 17: Page 99, *The Explicit Body in Performance*, Rebecca Schneider

Note 18: Page 115, *Dada and Surrealism*, David Hopkins

Note 19: Page (lost), *The Interpretation of Dream*, Sigmund Freud