



Pearson

GCE A Level Advanced Art and Design

**Fine Art
Component 1**

YOLANDA

Total Mark 74 (64+PS10)

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise	Personal Study
Mark	16	16	17	15	10
Performance Level	6	6	6	5	4
	Total out of 90				74

Project 1 Introduction

1st: 对于美剧 Lucifer 的剧情以及人物的介绍分析, 从剧情里找出几个可以发展的 lucifer 身上的三个特征: 嘴唇 眼睛 以及翅膀。还有他内心的转变 (由残忍变得想要保护别人) 和矛盾面, 并随着剧情先做了嘴唇的一个特征。当 lucifer 生气的时候 他会用力捂住别人的嘴唇, 露出他狰狞的魔鬼面容吓唬别人, 所以发展了一张全是被捂住的人面容的拼贴。

First:

According to the analysis on the plots and figure of Lucifer in American drama, I find several key characters that are worth to develop, including lip, eyes, wings, the changes of his heart from atrocity to protection and the contradictions. First of all, I make a shape of lip on the basis of the plots that angry lucifer usually forcibly nips the lips of others to threaten them by fiendish devil face. Then I make a collage showing the countenance of the person who is nipped by Lucifer.

2nd: 进一步发展嘴唇, 让几个人涂了唇膏并亲吻一张白纸 留下不同的图案, 利用不同的人的唇纹和嘴唇形状来制作面料和廓形

Second: The further development of the lips. I firstly let some people to kiss a white paper by lips with lipsticks to leave different patterns. Then I make shell fabrics and silhouettes based on disparate lip prints and the shapes of mouths from distinct people.

3rd: 由一些生活中遇到的翅膀的照片为源头做了一系列的 ps 来反映每个人心里都会有矛盾的两面。

利用真的羽毛和黑色硬卡纸还有服装吊牌线做了一个 artwork 羽毛象征着柔软, 而其余材料则是十分硬的 对比做出矛盾的效果
用纽扣和服装吊牌线做出来的一个小实验, 密度比较高的吊牌线可以看作是一缕一缕的羽毛。在实验和 artwork 的基础上得出了两块面料 (一块是全部由吊牌线组成的, 另一块是吊牌线和毛线交错使用)

Third:

According to the pictures on the wings that I meet in daily life, I make a series of ps to reflect those two contradictory sides in the hearts of every person. I take advantage of real feather, black hardboard, and tag lines of garments to make an artwork on feather that symbolizes soft and morbidez, which is compared with other hard materials to form the effect of contradiction.

I use silica gel and clothing tag lines to make a small experiment, and the tag lines with high density can be considered as wisps of feathers. Then I get two shell fabrics on the basis of the relevant tests and artwork, with one fabric is made of tag lines totally, and the other one is fabricated by using tag lines and woolen yarns crisscross.

4th: 把之前做过的所有面料在人台身上做了一个陈列, 通过摆放不同的位置来找出不同的廓形和延伸。

Fourth:

I use previous shell fabrics to make experiments on the mannequins, hoping to find distinct silhouettes and extensions by placing them on various positions.

5th: 最后一个灵感来源是 lucifer 的眼睛, 由他的眼睛会在生气的时候变色这一剧情发展出了明暗两面的壳片面料。并将新的面料和原有面料进行结合和人台实验。

Fifth:

The final resource of inspiration is the eyes of Lucifer, with his eyes changing colors in angry, which may help me develop the shell fabrics with bright and dark sides by using pallettes. Moreover, I combine the new shell fabrics with the old ones to make experiments on the mannequins.

6th: 将整理出来的可用面料和试验结果在进行组合放在真人模特身上进行拍摄, 将照片拼贴整理手绘得到数张草图。

Sixth:

I combine the available fabrics and the experimental results together to put them on the bodies of models to take photos, and then I make collages on the basis of the pictures to draw some sketches.

7th: 这个 project 的效果图正面和背面。

Seventh: The front and back view of the effect picture in this project

8th:

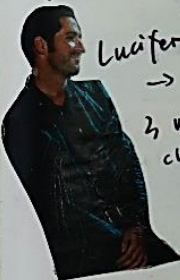
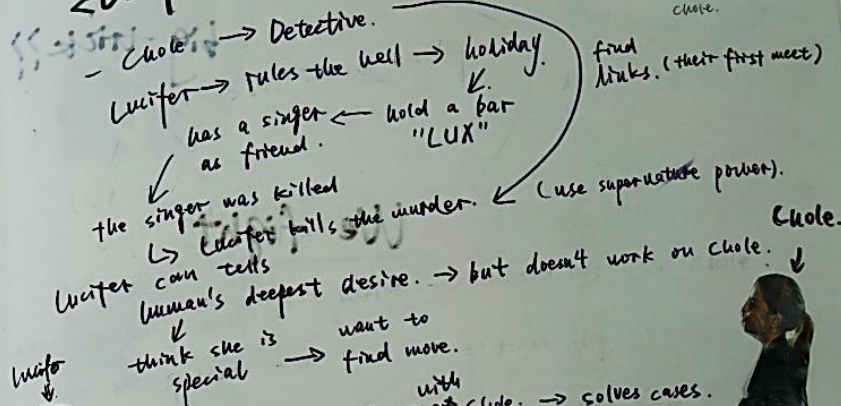
Eighth: Garment drawing

roduction

ect 1.

ucifer >

< Lucifer > - USA TV series.

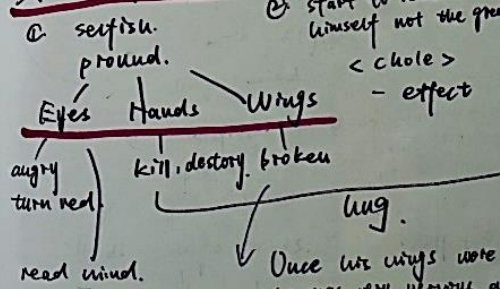


- 3 more characters
- ① Angel Amecardiel.
 - ② Mazikeen < demon >.
 - ③ The goddess → the god's wife.

God let him to bless Chole's parents, then they had Chole.
 → escape from hell, god wants Lucifer to send her back to hell.
 They realize Chole is the key for 'Lucifer'.



★ Lucifer's mind changing



LUCIFER MORNINGSTAR... IS THAT A STAGE NAME OR SOMETHING?

③ care about others.

- GOD-GIVEN, I'M AFRAID.

Once his wings were stolen, he was very nervous and looked for it.
 → reflect his mind → he is still the angel. he can be good.

Main characters:
 Lucifer,
 Chole.

find links. (their first meet)

Chole.

Was the boss of the night
Lucifer Morningstar



This is your
big trick??

- Lucifer Morningstar?
Is that a stage name or something?
- God-given. I'm afraid.

We fight



There's something
different about her.
This makes me
weak.



I am bleeding??



I must find out the reason.



We talk

- You're the
Devil.

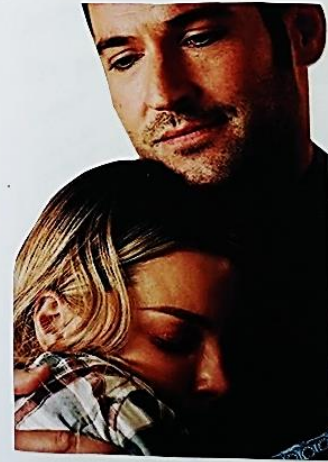


VIC
ILJ

We protect

We hug

We kiss



We're partners

My name is Lucifer Morningstar.

I rule the hell. And I like punishing people.

I am the devil.



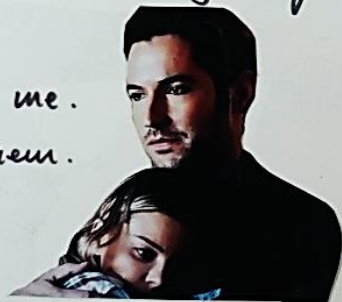
I cut my wings

Almost everyone is afraid of me.
Because I can destroy them.

But she is special.

I want to protect her.

Kill those people who want her die.



Lucifer uses his hand to wipe people.
The person shows a scared face with
Lucifer's devil looking in the eyes.







Different people have different ①
Cheilogramma



red.
start at same prints.
唇形, 深
deep cheilogramma.



pink.
even.



convexity
mouth part
downwards.



less fibrous
transverse cheilogramma.
dry.



pink + grey.
upper lip thicker
唇形, 厚
(not smooth).



flow thicker.
orange.
gradient ramp.



More made
of fabric and full
of cotton.



The hand sewing of lips.



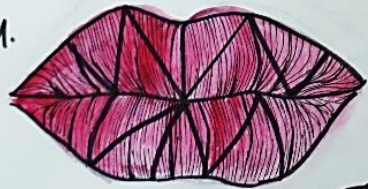
The lip can be divided into many triangles. And these triangles represent something broken.



triangles → shattered.

↳ when Lucifer is angry, he destroys people

↓ broken.



Fabric made by

many ~~one~~ pieces of rag cuttings.

2016.12.20

Developing [inspire from the back of in previous fabric.
lines (!!!)].

凌乱. 破碎. 炸裂.
disorder. fractured. cracking

THE RAG CUTTINGS ARE INSPIRED BY DIVIDING THE
LIPS INTO DIFFERENT LITTLE PARTS. JUST AS THE PEOPLE ARE WEAK
AND EASY TO BREAK BY THE DEVIL. PEOPLE'S INSIDE WILL BREAK
WHEN THEY ARE PUNISHED BY LULIFER. THEY ARE LOST IN THEIR FEAR
THE INSIDE OF PEOPLE, THEIR HEARTS, ARE IN A MESS. THEY SCREAM,
CRY AND ANGRY. THEY CAN'T RUN AWAY FROM THE DEVIL.
I GUESS THAT MIGHT BE THE FEELING I WANT TO EXPRESS
IN THIS SEWING TEXTIVE. I DON'T KNOW, I'M NOT SURE.
MAYBE I'M LOST IN THE DEVIL EITHER.



light - Dark
Angel - Devil

heaven - hell

- Document of society in its
sinful nature Eg: lust | sex | drunk ...

connection → Bible - St Paul.
messages on how to live.

Ephesians corinthians.
"sins of the flesh" - in books

in society. (modern)

- sex sells. - music videos.

hipsters
Kiss
- advertising.

~~terror~~ terror attack.

the bullet through glass

子弹 → 玻璃 → hips?

→ wings?

→ glasses → eyes?

Research 0.
(I). hips. → 曲线 → shapes. ✓
fabric.

we ↓ colours & shapes → Research 0.
photos part of clothes on model ✓

(II). wings. → add wings on people → Ps. ✓

birds?? ↓ wings 翅膀 ↔ 羽衣 → 每一根的方向

insects?? ↓ ~~蜘蛛~~ → 蜘蛛 → 五脚 → 包裹
(Noyke). ↓ 面料 → ~~蜘蛛~~ (wire)

(III). eyes → turning colour → colour combination

↓ imagine in eyes?

↓ 部位 | 描绘眼睛

fabric.

reflective. 反光

(IV). hands → one simple → gestures → patterns
express moods

lipsticks (II)

Panel (I)



Na Huiyong

Cindy W



Yimin Zhao

Jennifer Zhao



Katherine Yu



Mia Sun



Rita Wang



Si Tang



Corba Shen



Cici Lu



Yolanda Lu



Yu Chen



Sherry Shen

Different people is
lips with different colours
lipsticks.





shoulder
puffy
asymmetrical
large



sleeve
lip shape.



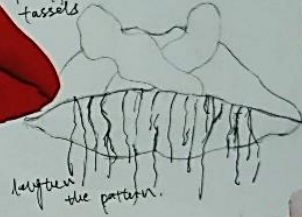
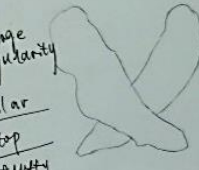
sleeve
light



The
reflect
shape of
lips



large
irregularity
collar
top
puffy
tassels



helpful
the pattern.



collar
crossed
bulging



the pattern
behaves
like
butterflies.



puffy
short neck
blouses



with waistband
low-cut



wings



PHOTO TAKEN PLACE: CHELMSFORD TOWN CENTRE'S LAKE



THE DECORATION ON OXFORD STREET LONDON DURING CHRISTMAS.

The shape of the decoration angel's wings are just like swans' wings. And they remind me of dark and bright sides of people and angels since swans have black colour and white colour.

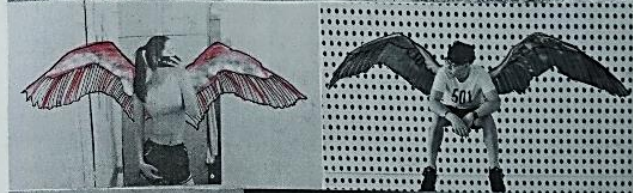


amplifying single feather

- direction
- length
- frequency
- colour
- shape

feather flip
shape broken

Photoshop (I)



EVERYONE HAS AN ANGEL OR A DEVIL INSIDE WITH US EVERY DAY

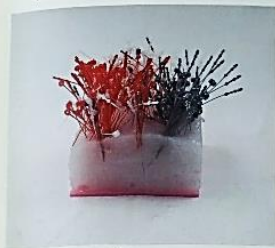
Model: Shen Junxiao
Wang Yiran
Zhou Yujun
Wang Wei

Molly Luo
LU Yingjian

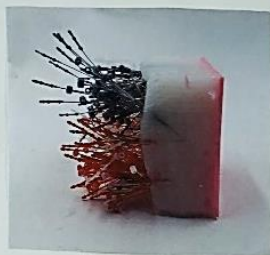
Photo: LU YINGJIAN



The loop pins in the silica gel



FRONT



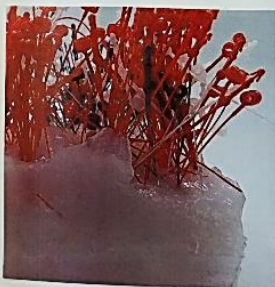
lie down



overlook



translucent



cross XXX



开花



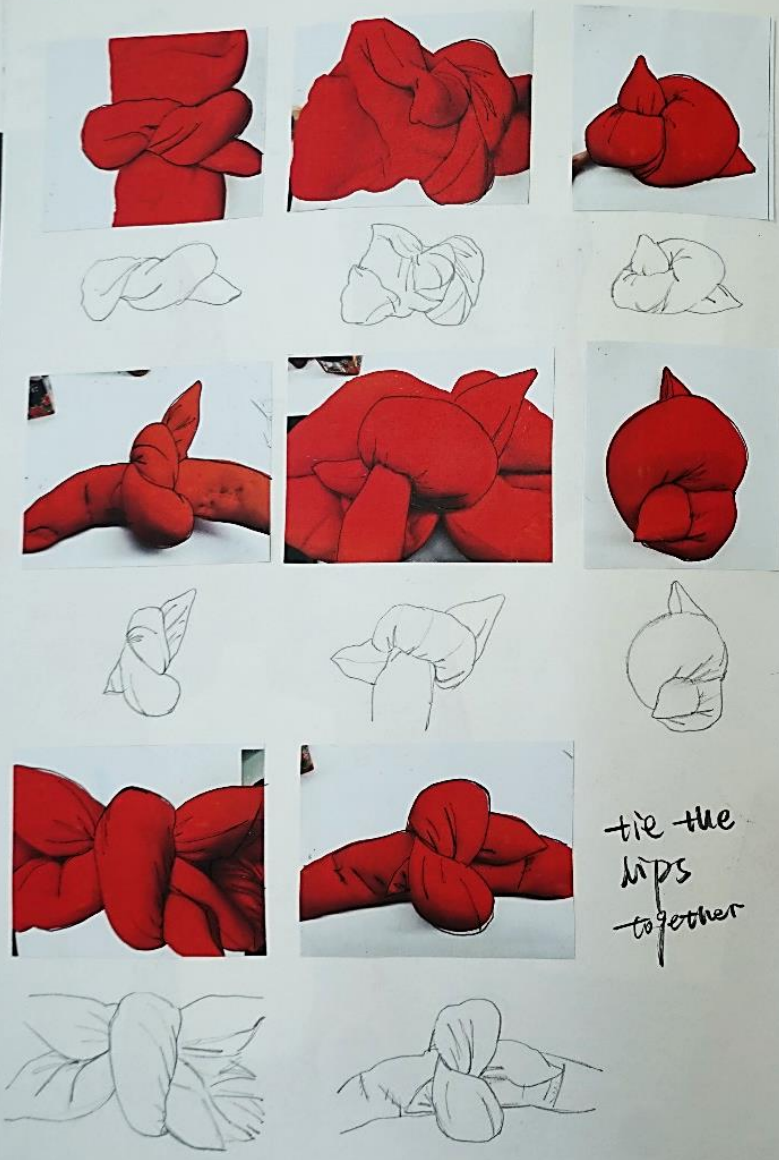
silica gel



The fabric includes
jams and loop pins.
(soft) (dark)
show the ~~contrast~~ of the character.
conflictive

Conflictive.





tie the
lips
together







side
[sleeve]

front.

露背? 腰?
镂空

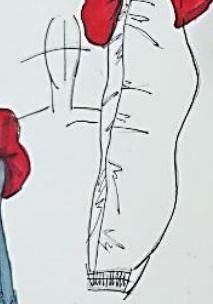


with the
fringe??



Dress??
tassels??





Punishments.

... gets angry and want to punish sb.
... red.
... try to do something by using his
... red.



try to solve cases.







渐变.
white.
black.

red.

the colour
changing







Side



Back



(2)



Front.





Front.



Side.





Front.



Side.



woolen yarn

net yarn

FRONT



Side 1.

puffy



woolen yarn

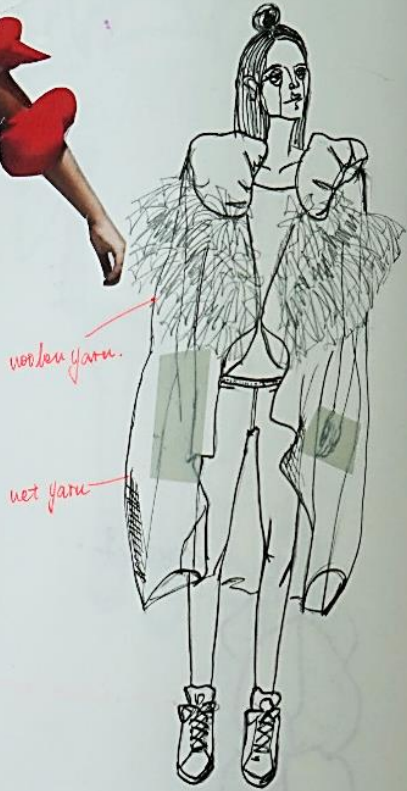
net yarn

Side 2.





FRONT



Side

FRONT



FRONT



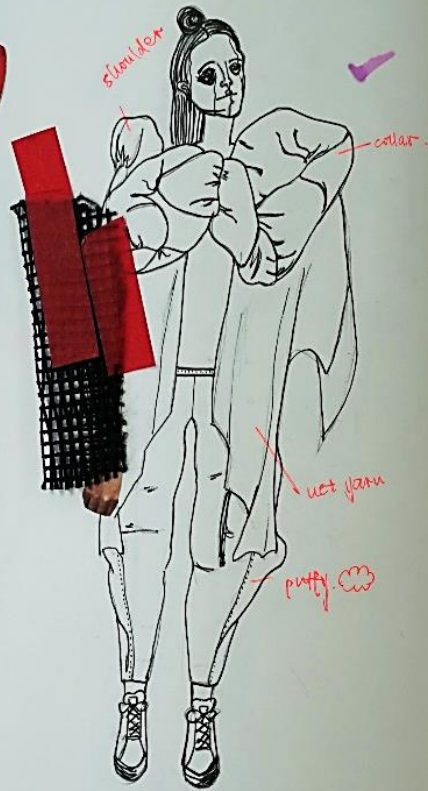
side



7



FRONT



Side



8



FRONT.



Side.

9



FRONT



Side.



13



FRONT



Side.



~~make up~~
~~of the model's~~
~~face.~~

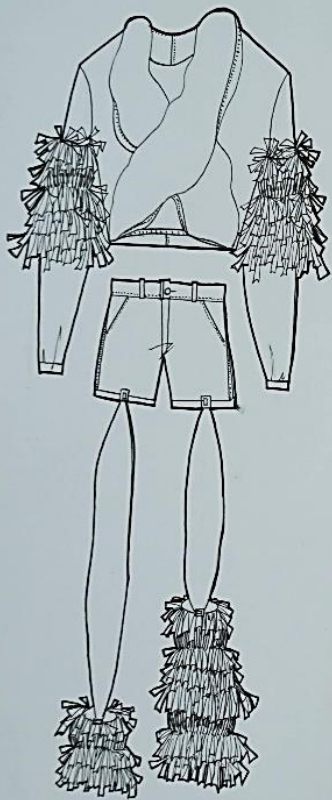
LINE UP



00 00000
#000000 000 000
- 00000







FRONT

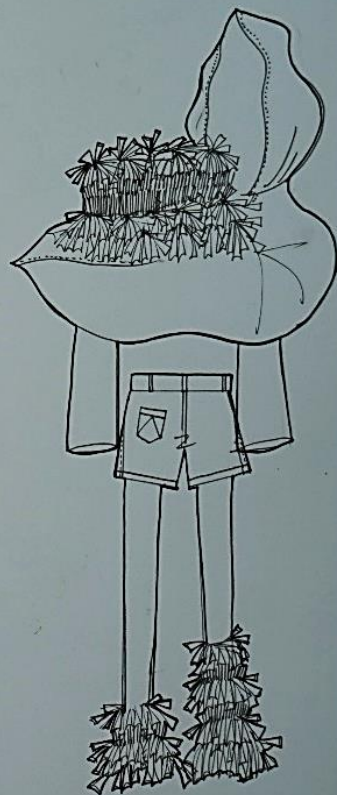


BACK

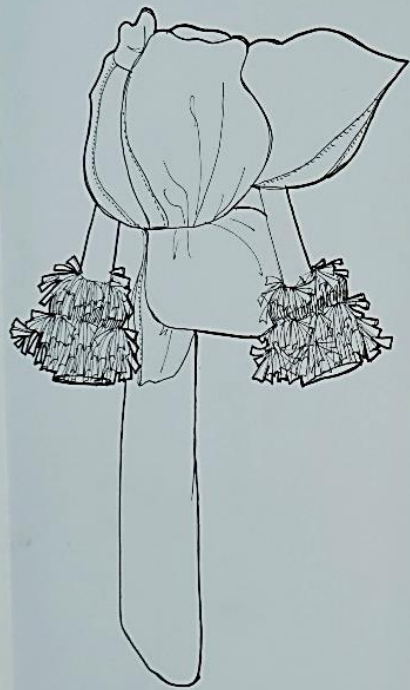
森不图.



FRONT



BACK



FRONT



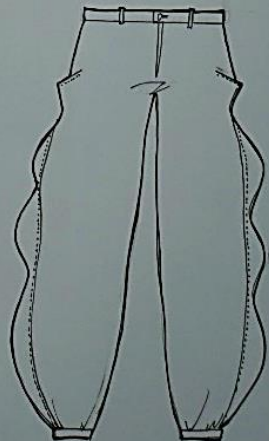
BACK



FRONT



BACK



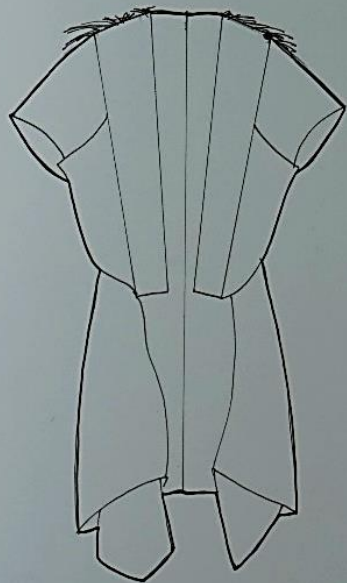
FRONT



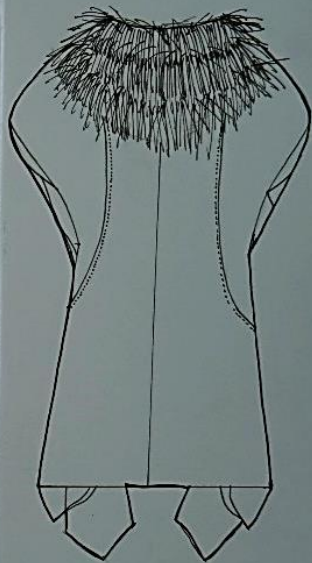
FRONT



BACK



FRONT



BACK





AUBREY BEARDSLEY

from iconically - society illness

combine with Lucifer
- punish the bad guys?
combine with puppet.
- some illustrations showed
people who are afraid to fight
for their rights

photographer
Nom. Goldwin
photo shoot the most bad side of
people's lives.

deceased: 死後生活

PROJECT 1
<LUCIFER>

absolutely powerful. give order
- player? (死後生活)

if one thing, there's a player.
there must be a ~~manipulated~~ manipulated person.

manipulated.

puppet.
- can be developed as
one more project maybe.

some people in modern society.
- some reference maybe.

no feelings. no actions by themselves. no emotions.

wood. cool. 死後生活 emm. song <Grasshopper>

↳ combine with alive human beings.

like they lost inside?

Walking dead ?? → zombie ?

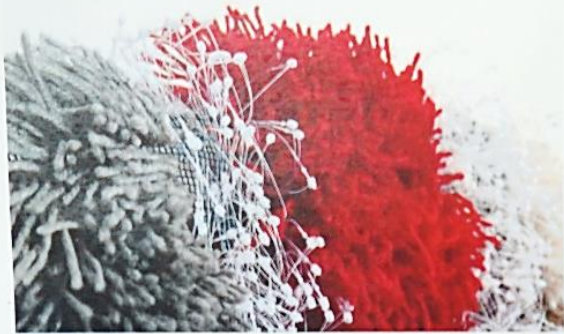
the sense of lost. - who
- where
- when
- what

- Don't know
not sure.

zombie faces
model.

deceased.







large irregularity
collar
top
fluffy tassels



lengthen the pattern.



STRUCTURES



collar
ruffled
padding

the pattern behaves like butterfly.



fluffy
boot neck
bloomers

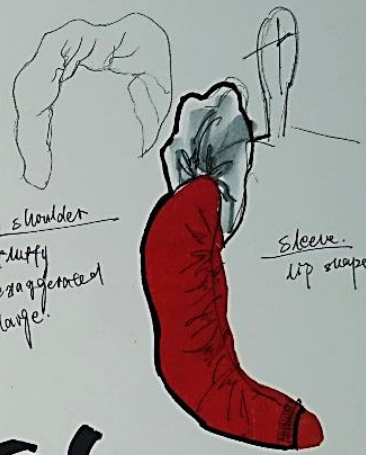
high-waisted
low-crotch



SHAPES



shoulder
fluffy
exaggerated
lapel.



sleeve
hip shape.



sleeve
light
padding



the recent
collapse of
lips





The loop pins in the silica gel



FRONT



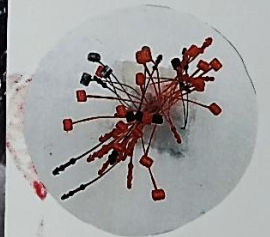
lie down



overlook



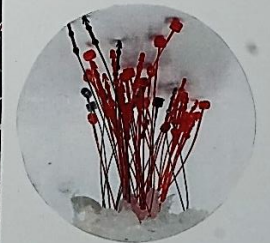
translucent



cross XXX



花



silica gel











POKER

- ♠ K - King David. (1055BC - 965BC) the first king of Israel, warrior. ~~muscular~~ poet. Solomon's father.
- ♠ Q - Athena the virgin goddess of wisdom was both fully armed. the only queen has the ~~weapon~~.
- ♠ J - Ogier an attendant of Charles I
- ♥ K - Charlemagne (742 - 814) christian's spread. Renaissance. the only king ~~doesn't have~~ ~~mustache~~.
- ♥ Q - Queen Judith

Character Cards.



King Queen Jack



luck ♠

- ♠ J - La Hire (1390 - 1443) The french commander of Hundred Year's War an attendant of Charles VII
- ♦ K - Caesar (100BC - 44BC) Ancient Rome militarist, politician. The only king has ~~lateral~~ ~~teeth~~.
- ♦ Q - Queen Lecher
- ♠ J - Hector prince of Troy and the best warrior of Troy. an attendant of Charles I

the comrade-in-arms of King of Spades

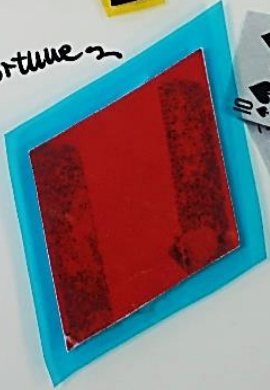
wisdom



passion death



fortune



King David
Solomon's father
like King.

♣ K - King Alexander (356BC - 323BC) ?
Ancient Greece first king
sold his army across the world

White roses - The York
Red roses - Lancaster

J - Cause lot one of the Knights of King's...

compromise after wars of roses!

Brain storming

send the card
hold the card.
[shape].

Number 54.

Presuffling
洗牌时的牌形
[the shape of cards].

POKER CARDS

suit.

- Spade ♠ — meaning
- Heart ♥ ⇒ 印花
- Diamond ♦ — pattern
- Club ♣

image.
King Queen Jack

Jack 圖案

Story

History background

Anything special
like the staff in characters' hands.

Back side Card.
卡背.
(Pattern).

Joker — Red. — Day / Sun

Black
Night / Moon.

Joker in real life.
wake up.




SPADE

K - King David (1005BC - 965BC)

the first king of Israel
warrior. musician
poet. solomon's father
like harp.



Similarity:

- yellow. black. red. blue.
- top fly 
- spade pattern
- sword.



other
pokers.









se
k.



Spade Queen Athena

the virgin goddess of wisdom.
was born fully armed.
The only queen
has the
weapon



use
r.k.

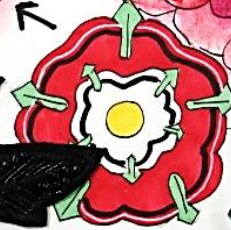




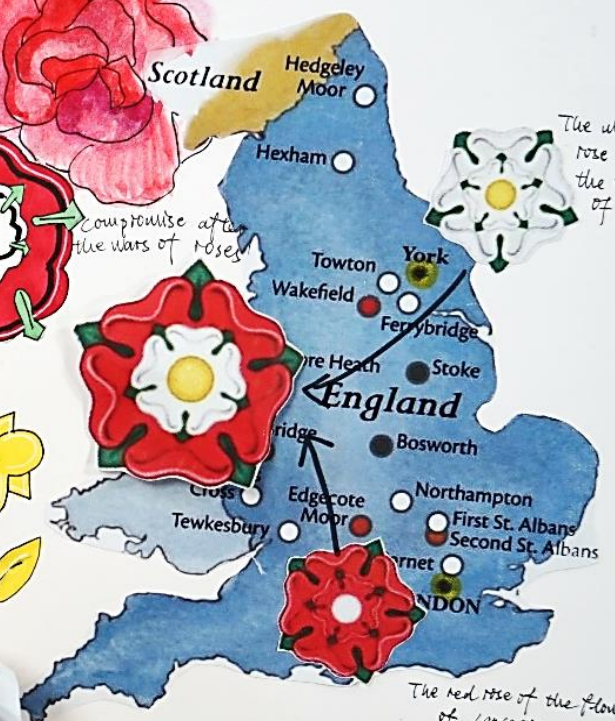
fabrics with circles.
1 1/2 ft. "up to size circles"



use
TK



Compromise after the wars of roses



The white rose of the house of York

The red rose of the flower of Lancaster



Lancaster







Club King Alexander



Ancient Greek's first king
Always wear cross jewelery
Christian.



K

King Alexander



The stamp

never



KRALJEVINA SRBA, HRVATA I SLOVENACA



SRBA, HRVATA I SLOVENACA

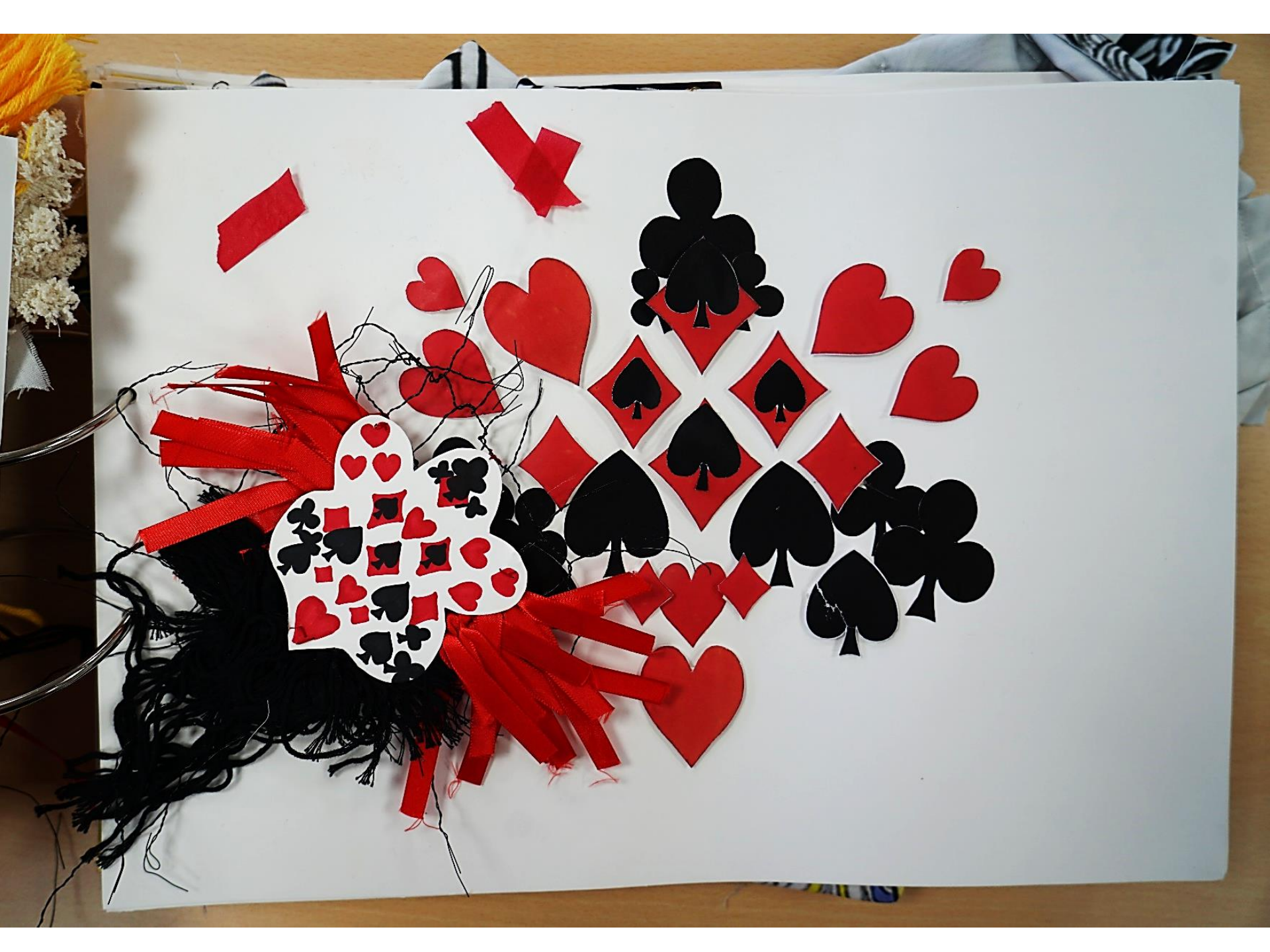
KRALJEVINA SRBA, HRVATA I SLOVENACA

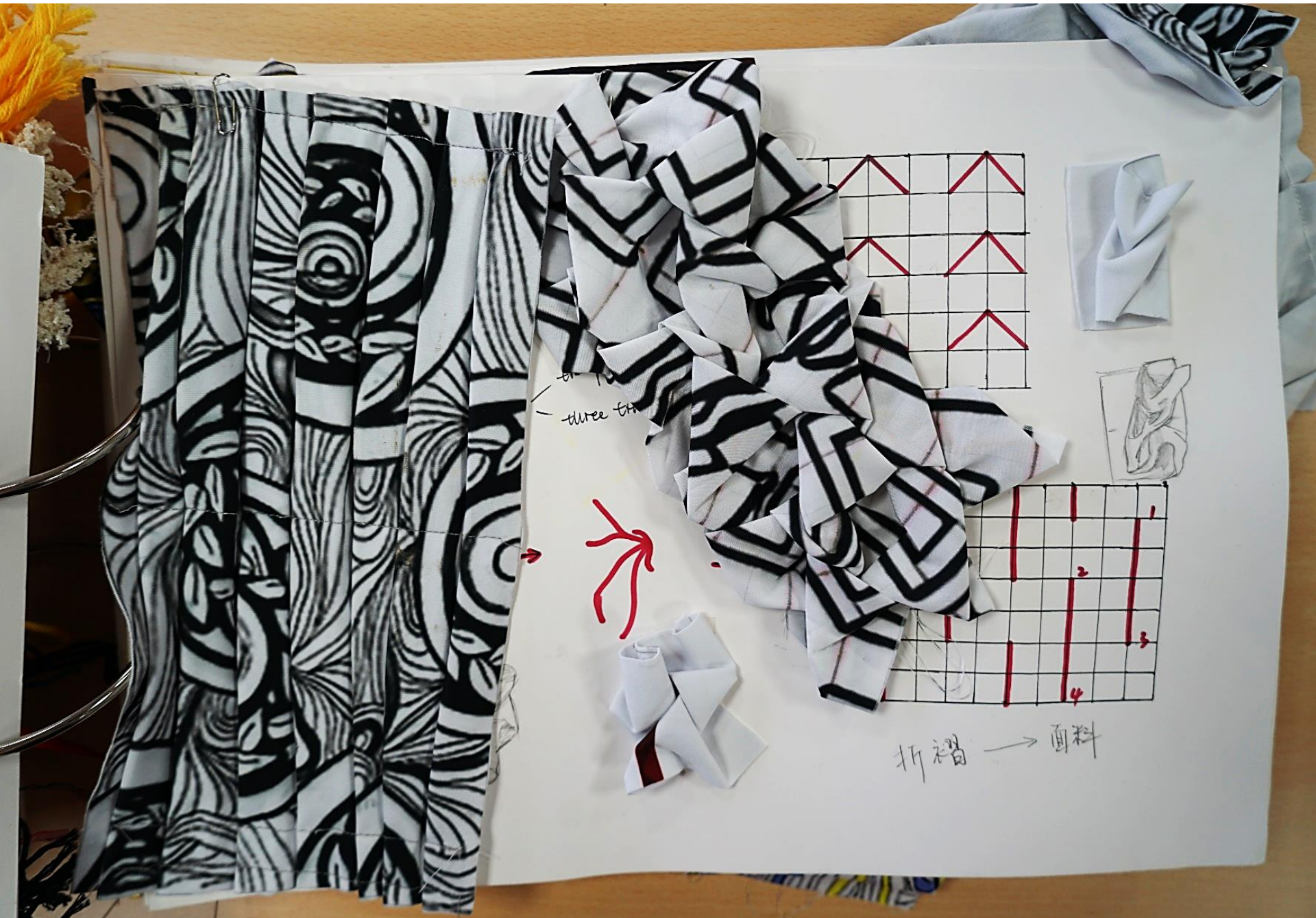












three th



褶皱 -> 面料



理牌
地主

洗牌

要不起

拿牌
给你一杯卡布奇诺

要不走

加倍!!
走你

这把不赢 我吃钥匙

怎么又断线了
网速这么差
管上

给你一杯卡布奇诺
不要走 决战到天亮

斗地主

你的牌打得也太好了
快赢哪 等得花都谢了
地主

你的牌打得
花不开了
斗地主
不加倍

快点啊 等得花都谢了
决战到天亮!!
要不起!

不要吵了 专心打牌
明牌开始 走你

不加倍
发牌

不叫

走你 超级加倍
押死

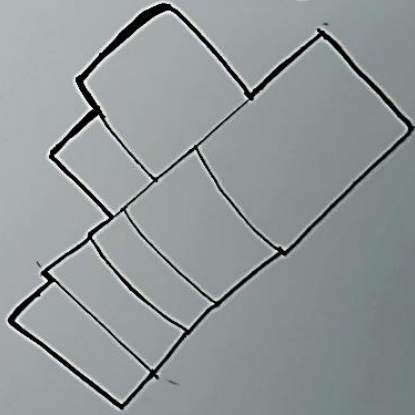
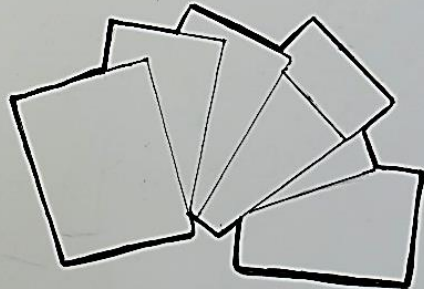
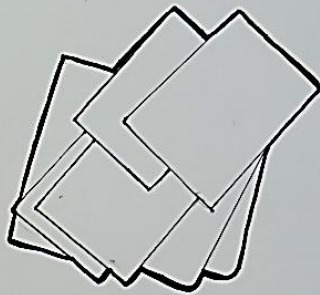
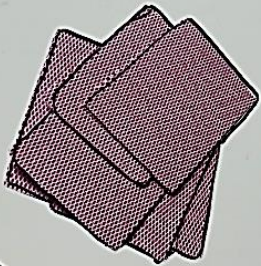
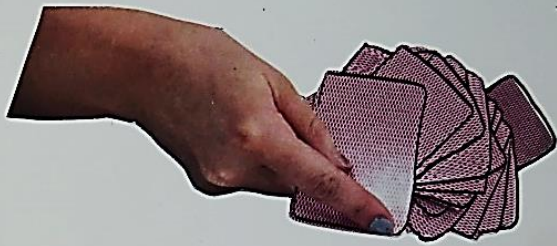
要不起
快点啊 等得花都谢了
请你喝杯卡布奇诺

大家好!!
很高兴见到各位
我只剩一张牌了!

加倍!
不好意思 我要离开一会儿



shapes from
poker cards





层叠 厚度.

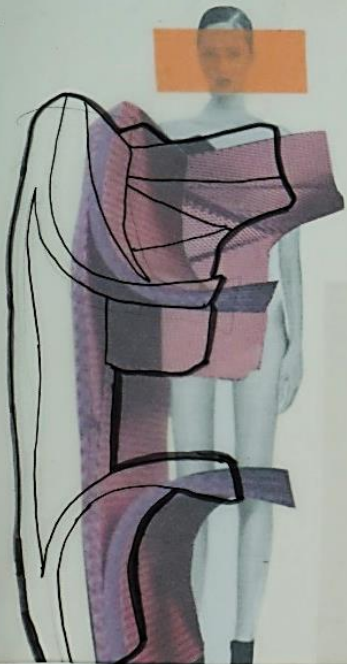


fastener





(I)



FRONT (I)

(III)

shapes on models



(II)



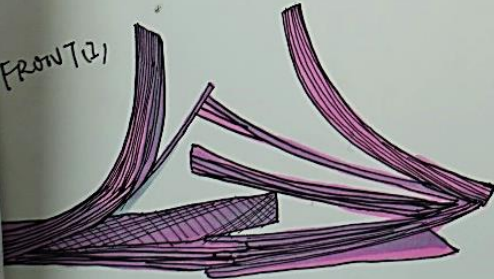
(IV)



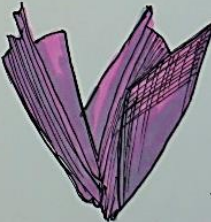
side (I)



FRONT (II)



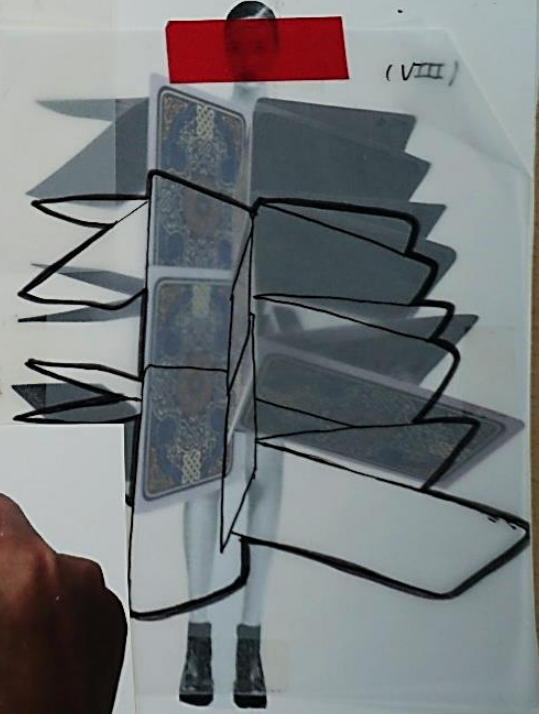
FRONT (III)



(V)

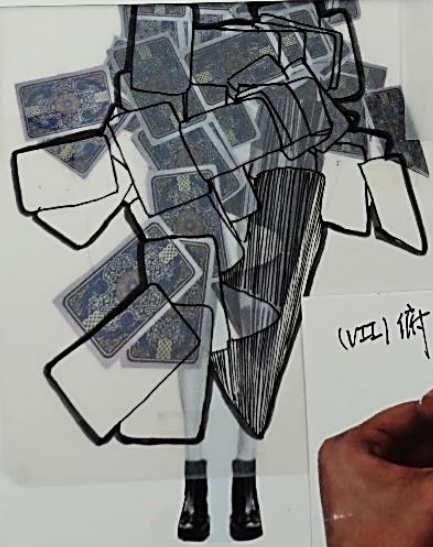


(VI) 俯



(VII)

(VI) 俯



(VIII) 俯



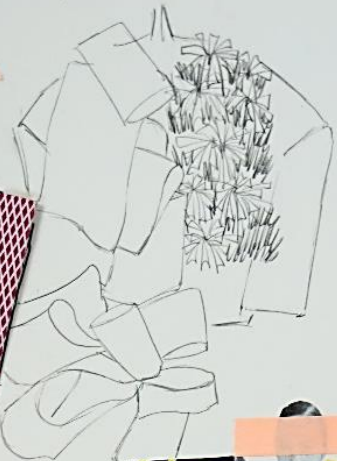
collages







quirk
sketch



VI



V

NB4



V

NS4 NB5



NS1



NB2



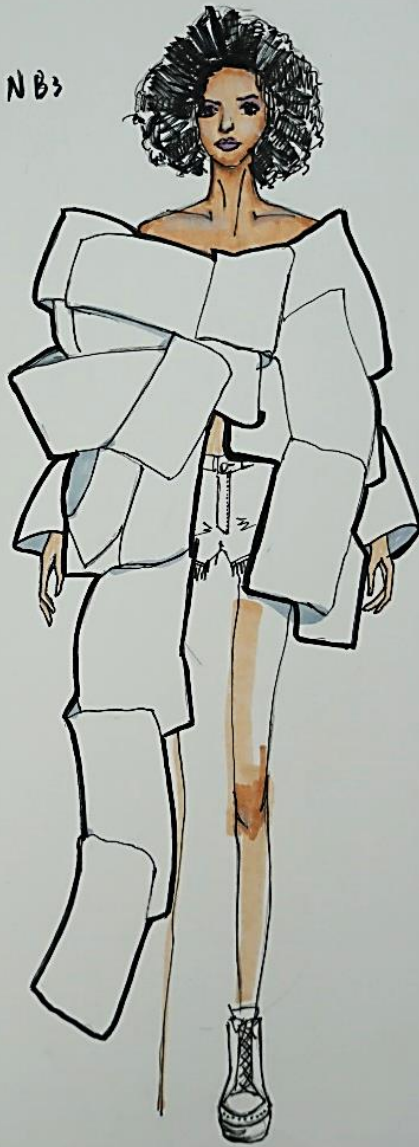
NS2



NB6



NB3



N55



IV

NB1



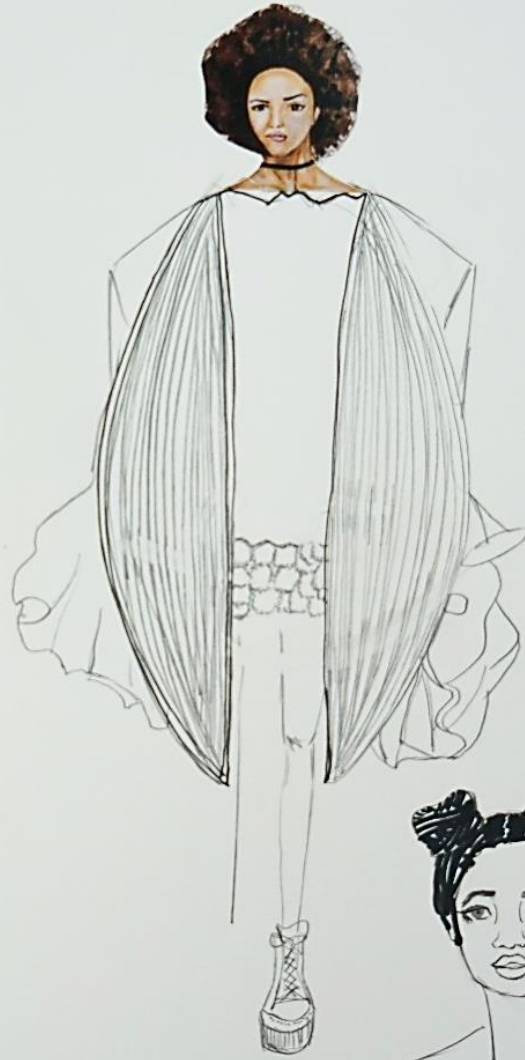
V



VII

NS3





NB1



NB2



NB3



NB4



NB5



NB6



NS1



NS2



NS3



N54



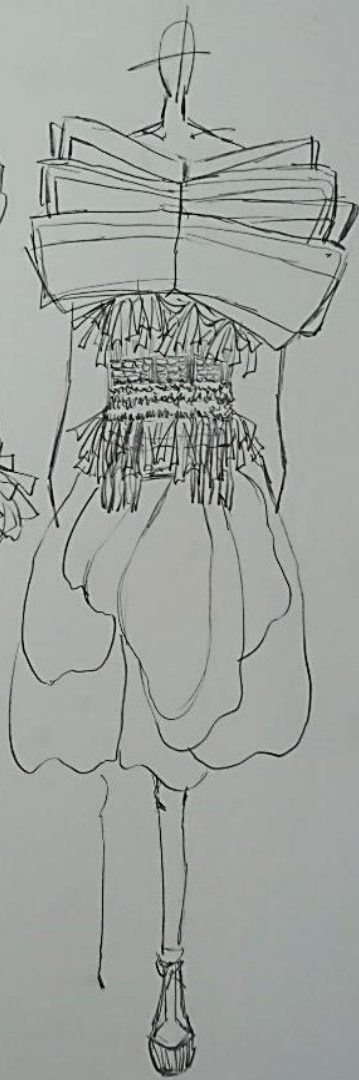
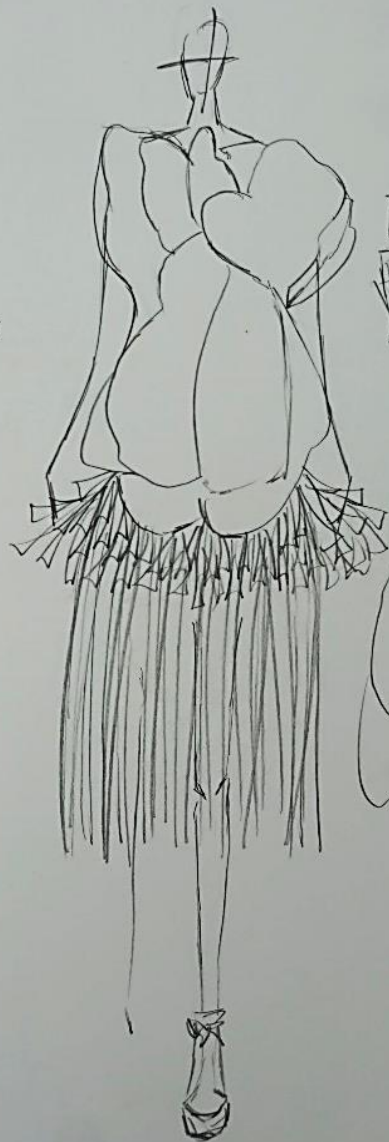
N55



N62-10



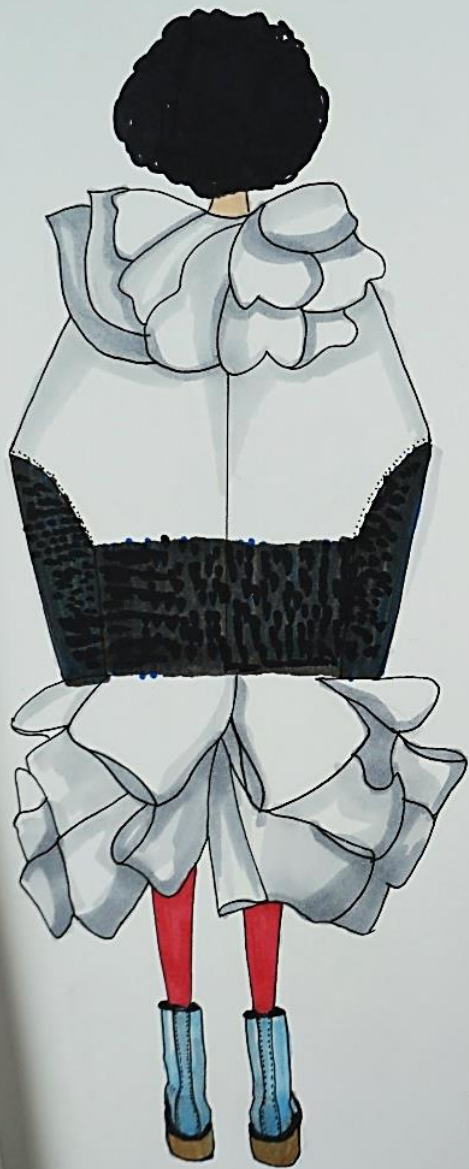




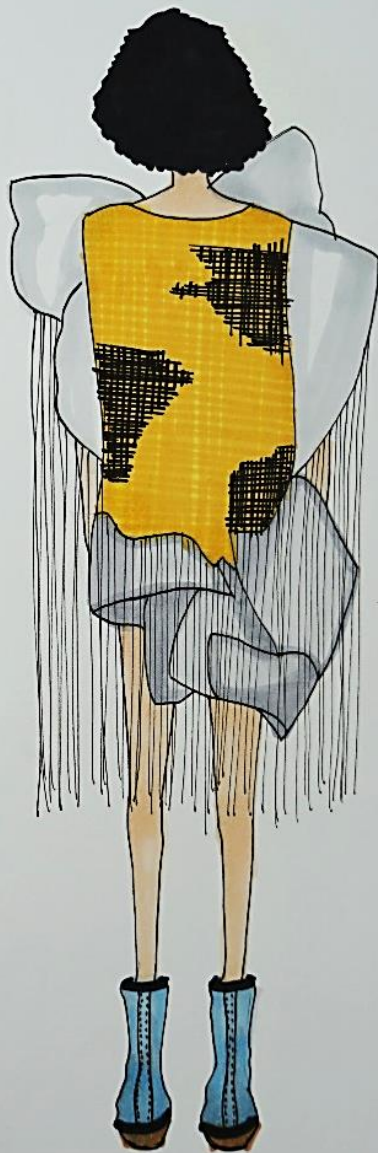
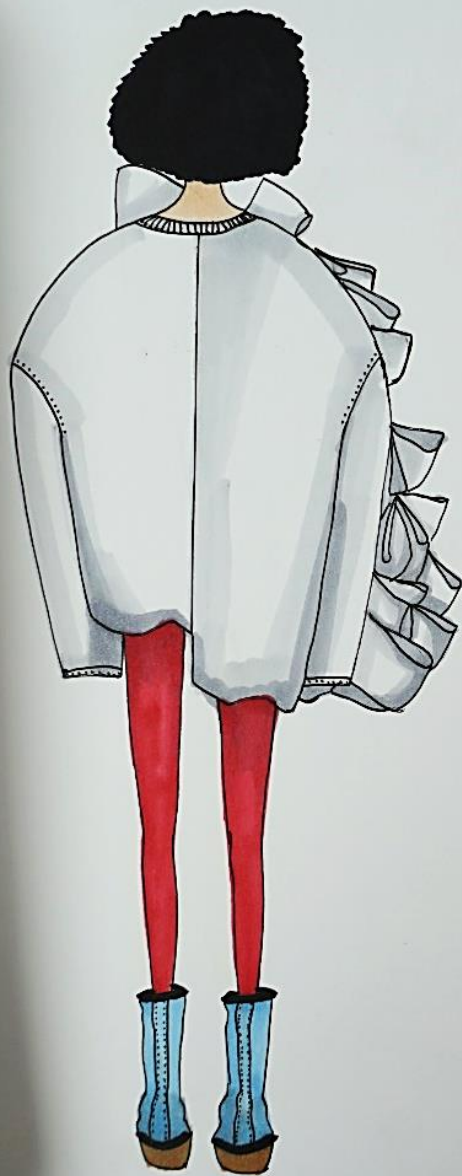














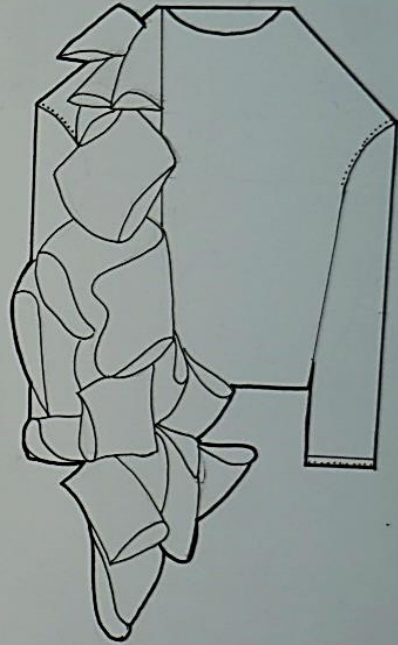
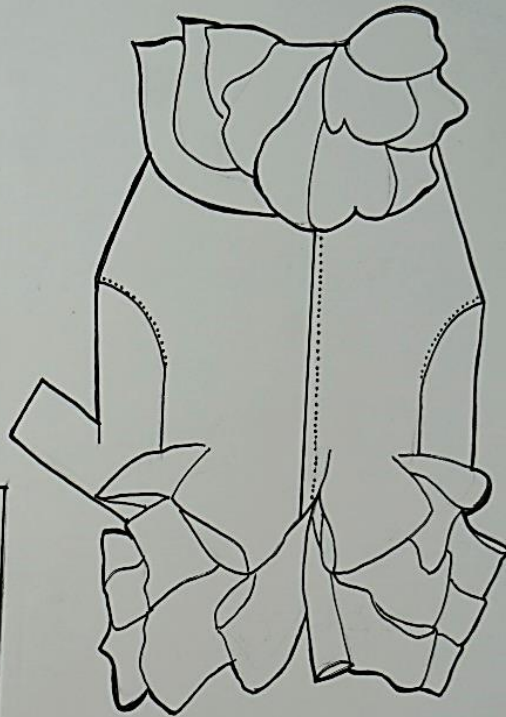
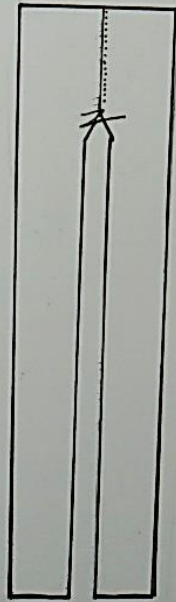


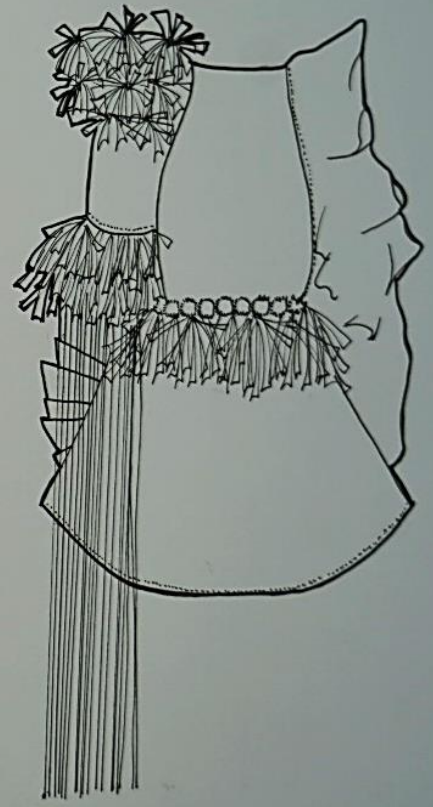
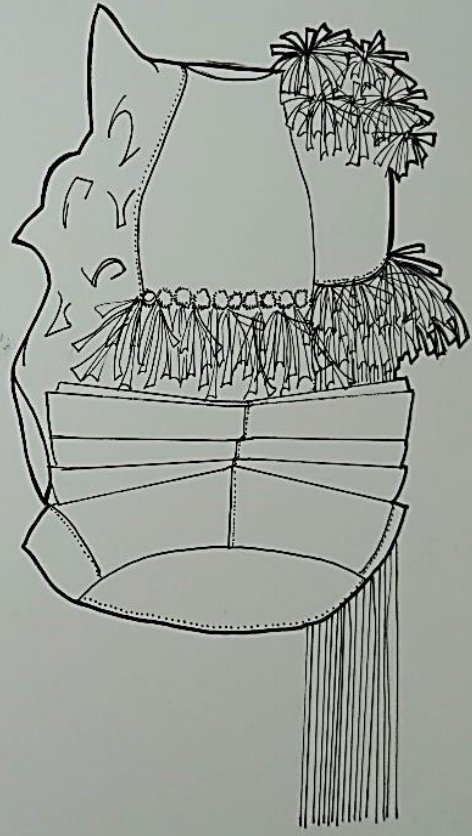
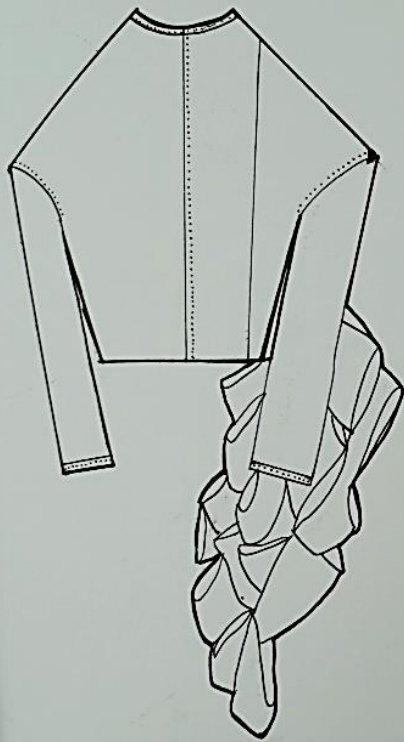
FINAL LINE UP (FRONT VIEW)

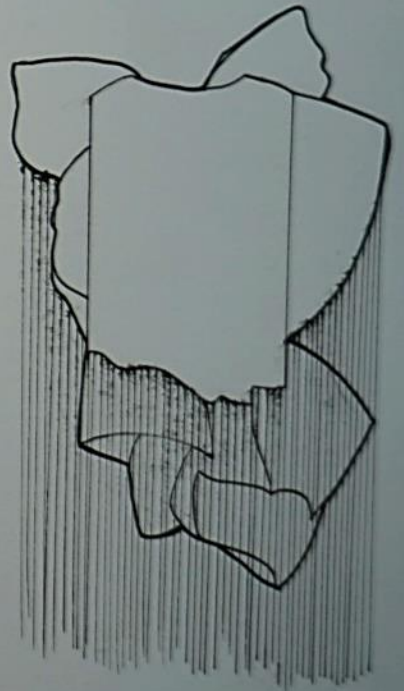
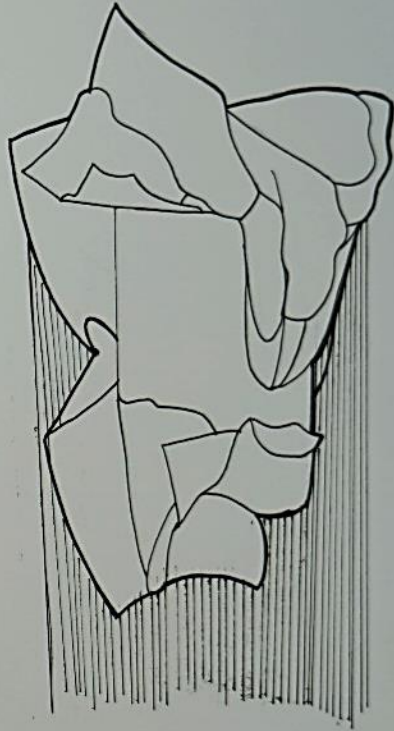


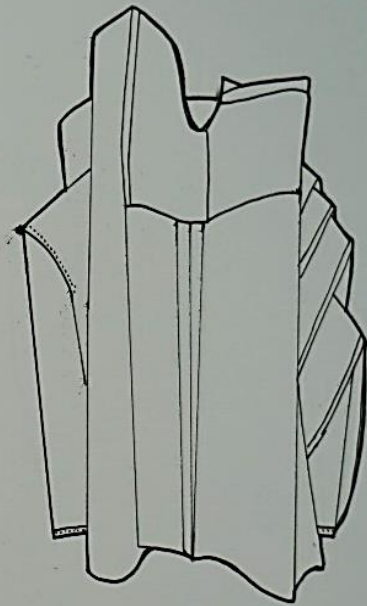
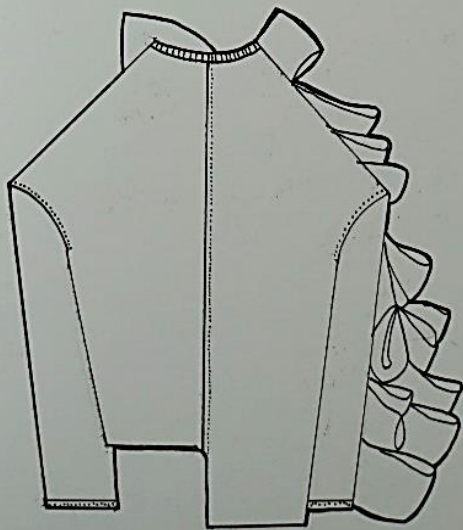
FINAL LINE UP (BACK VIEW)

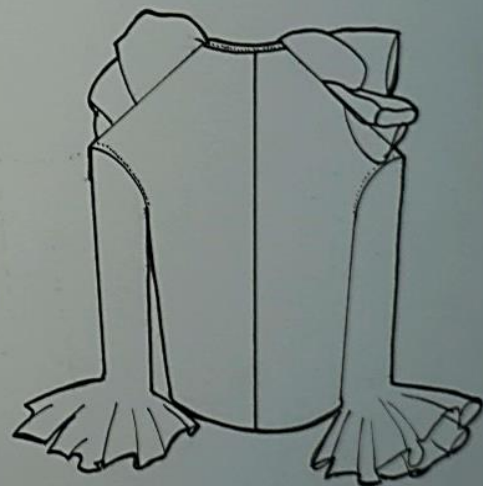
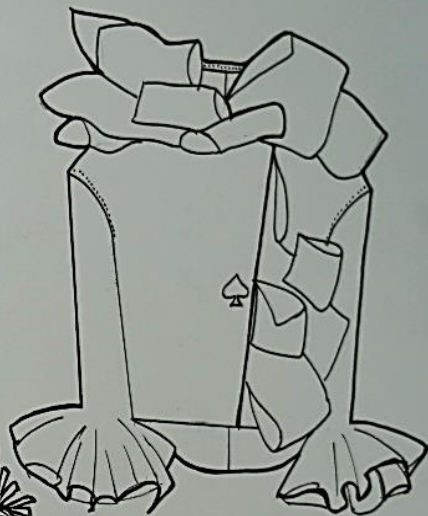
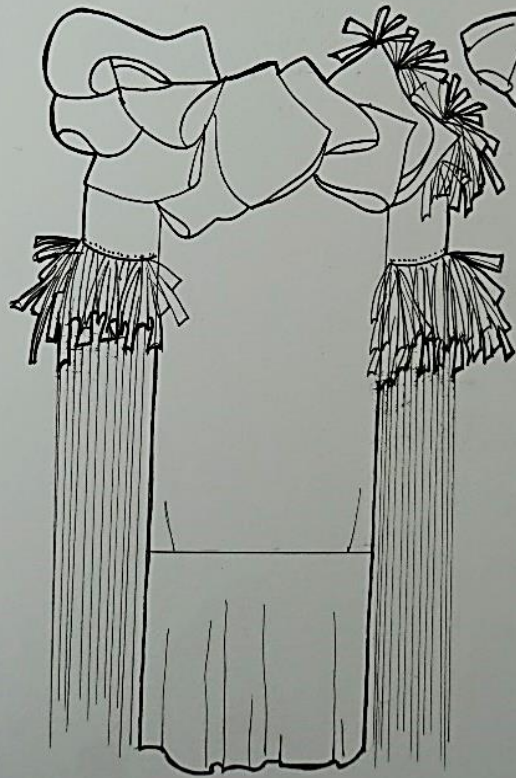












collage.

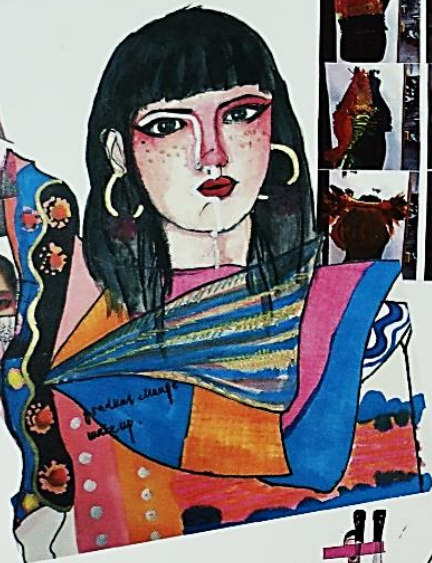


Spade Queen Athena

the virgin goddess of wisdom.
was born fully armed.
The only queen
has the
weapon







proof of
positive
1 of a kind
concept

The shape from the
photography

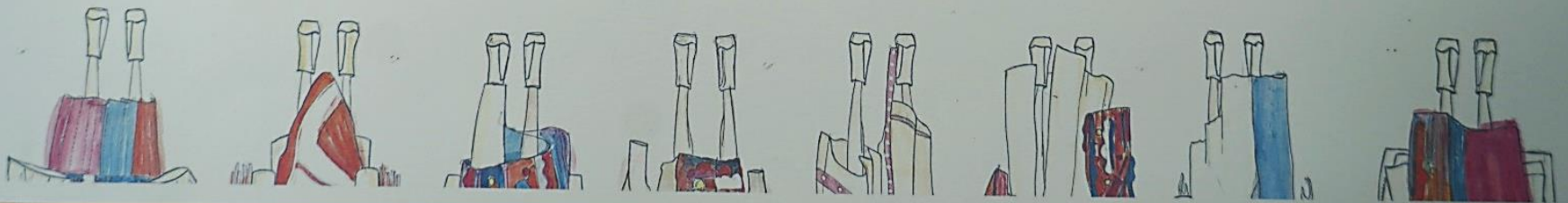


SKETCH



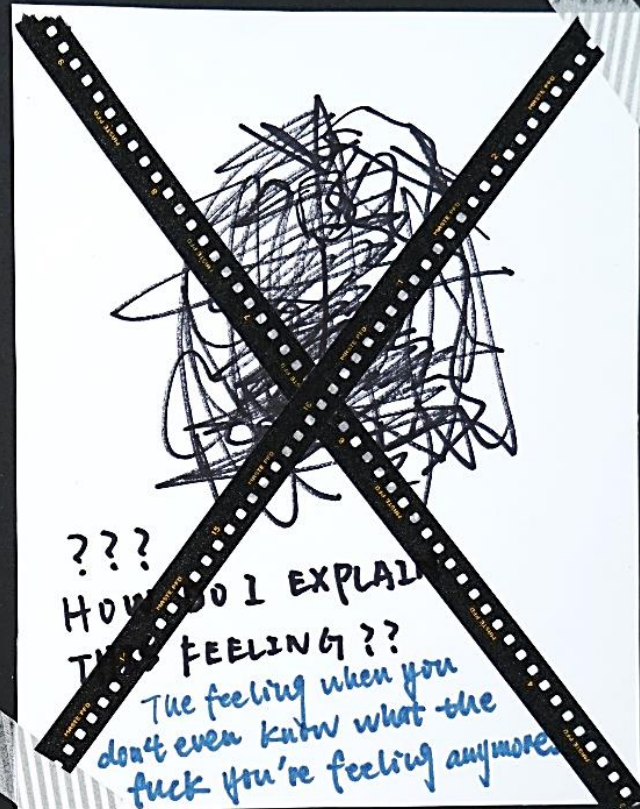


FINAL LINE UP





I realized today that I
have stopped living life.
I'm literally just trying to
get to the next day, just
living in the thought of tomorrow.
I'm not living, I'm waiting.
And the trouble is,
I don't know
what I'm exactly waiting for.
I'm kind of scared for
what it might be.



Where are you
going now ???

TO Yolanda Lu.

What are you going
to do next??

TO YOLANDA LU

How do you feel

TO Y. LU

Where're
you??

TO. Miss Lu.

WHO R U?

TO

LOST??

TO Y.

LU

I don't know what to feel

I don't know...

I don't know where to go



I don't know who i am



I don't know what to do



THE SENSE OF LOST

the gone me.
lost of within.

lots of places
countries
buildings.

the film < Inception >

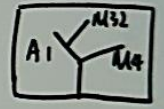
stairs

maze (structure)

where? 在哪里?

lost of direction

signs



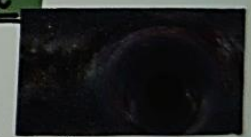
crowded

how? 如何?



Black hole

drop / fall



what? 什么?

indistinct 朦胧的



light & shade

neon light

light stick

circuit??

LED lamps.

lost of feelings.

mess

phone number
email address
home address.



plenty of lines

Mozart.

fractured. 破碎的

glass??

Rubik's Cube



twisty 扭曲的



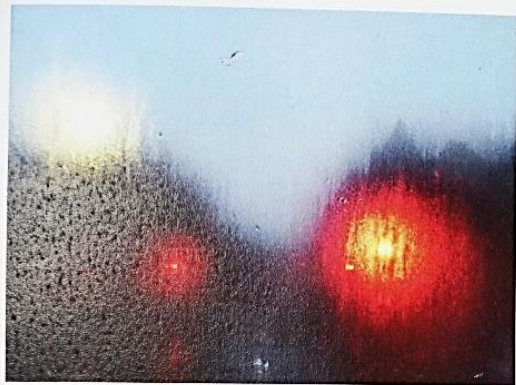
masks

who?
我是谁?

1003







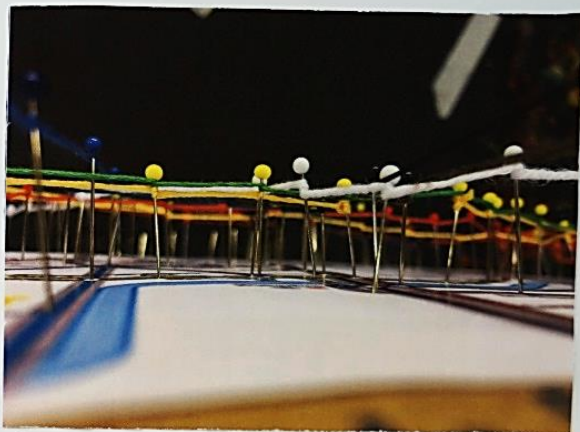
SOME PICTURES TAKEN IN MY PHONE.



indistinct.
night view / rainy view.

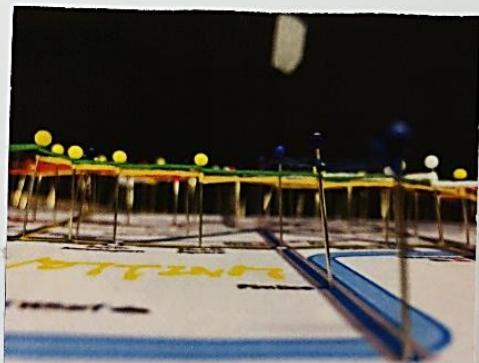
Black hole??
unknown things.



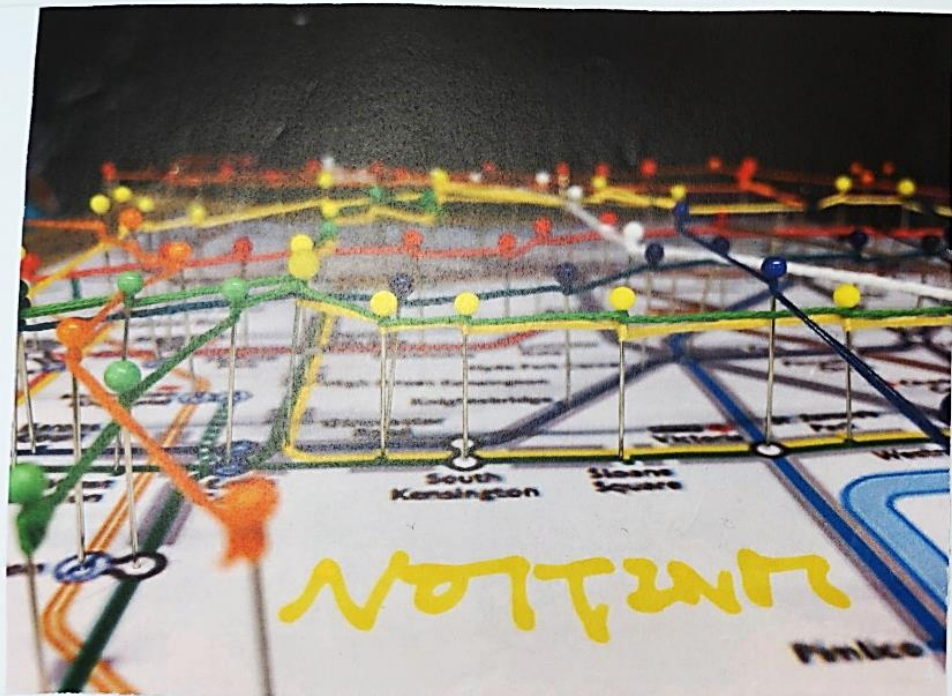


LOTS OF PATHS.
LOTS OF PLACES.

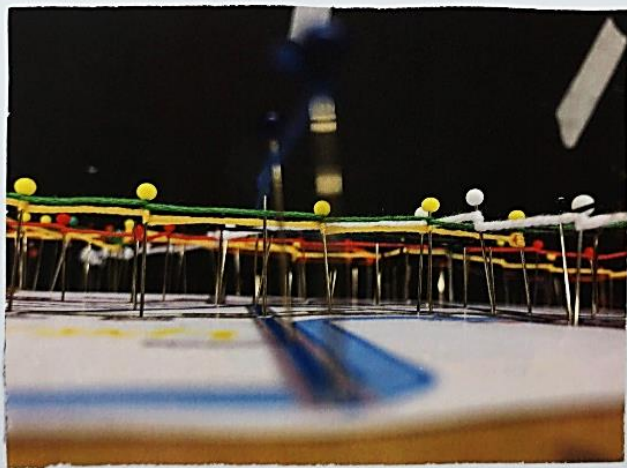
WHERE? WHICH?



I print a map of the London underground and use pins to represent the stations and places.
I use different colours strings through the pins. They're complicated and make me can't see clearly the station and the places name.
I'm hard to choose a place on the map. I don't know where to go. I think this is kind of lost.
Lost of my directions.



WHERE
TO
GO ???
WHICH
STATION ???
PINS?? WAYS??



When I see and photograph the pins, they are in different colours and directions. The number of pins makes me think like I'm in a forest of pins. I lose my direction. I'm in a mess.

In the second page of my sketchbook, I combine many buildings (famous places) in different countries like Japan, U.K., China, etc. The buildings are just next to each other and create a feeling like they're in one city. But I know they're symbols of different places. The roads and paths always make me confused about where to go since I get really poor sense of directions. I am easy to lost my ways. "Where to go? Where am I?" is always a question for me. If I don't have Internet with me, I think I can't go back to where I come.

I don't know, I have a feeling inside like the places are so beautiful and impressive which make me just get drunk in the atmosphere and lost my directions inside. This kind of lost directions' feeling will make me nervous and annoyed, because it offers me a feeling of unsafety. This unsafety is just like I lost in my mind. OK, I don't know what I'm writing right now. I suppose you don't as well. But, never mind, that's my feelings.

我好像前几页做过一张拼贴，里面贴了好多各种地方，什么，日本啊，中国啊，还有英国的一些标志性建筑吧。那些房子凑在一起却让我觉得他们好像本该在那里，他们就是那样的。但我也很清楚他们不应该在一起的。

我是路痴，我出门总得每条路都很熟悉可我不知道怎么走。我方向感太差了，我老是迷路，我一迷路，我就觉得很累很烦躁，好像怕被这个世界忘记了，会回不去的。

"我该往哪里走啊？我现在在哪里啊？"

没有导航我就去了吧，但其实我走过很多地方了。

其实我也不清楚我想表达什么，那感觉就像是那些地方有令人着迷的景色，着迷的让我觉得没了路，没了方向，没了自己。这没有方向，没有头绪的感觉让我觉得很不安全，不安全的那种迷失，迷失什么了，我也不知道。不安全，很烦，很乱，想拿一支笔乱涂的那种感觉。

好吧，其实我也不知道我现在写得都是什么。

我猜你也没看懂我想干嘛

不过没事，这只是我的感觉罢了，

And finally I know what I'm going to say and write

I will translate my thoughts.

I did one collage several pages before. There's many different places in that page.

for example Japan, China and U.K. I used some symbols < buildings > in these countries

When I put these structures together, I feel they're supposed to be there, like they're built together.

But I know they're not together.

I don't know the way. I always feel like every day I walk on a road, I feel I know this road, I know that road.

They are all familiar to me, but I don't know where to go or how to go.

I have poor senses of direction. I'm easy to get lost of my ways.

When I'm lost, I feel really nervous and annoyed. I think I'm afraid of something.

I don't know what exactly the thing is.

Maybe I'm afraid of can not go back or forgetting by this world. I can't go back.

"Where should I go?" "How can I get there?"

If I don't have my Google Map, then I'm totally lost.

But actually I have been to many places.

To be honest, I have no idea what I want to express, you know all the places I been to have very very beautiful views.

They're amazing and impressive, which make me only have the beauty in my eyes. there's no pathway, nor direction, nor me.

No directions and no feelings make me unsafe. lost in unsafety.

Not safe, annoyed, in a mess.

I want to use a pen to paint in no shapes, no certainly things I want, just draw.

All right, I'm a bit confused now.

I guess you're confused now as well.

But never mind, it doesn't matter. These are just my thoughts.

Yeah, my thoughts.

I've been to many places.

I draw some of the views in my camera. I use water-colour, acrylics, I tried to express the view. These pages are:

- ① the lot is my hometown Seahou, old and historical Swahou garden, lake, boats, environment.
- ② The sunset, the lake, the boats
- ③ the trees in autumn
- ④ the Mount Fuji when the sakura is blowing.



historical



Suzhou (my hometown)



Xiemen





Japan . Mount Fuji

I saw many beautiful views when I'm travelling.
And I always have to lost senses suddenly in my life.

The view
when I am lost.



When I'm lost
I can't find my way
the feeling is like I want to use a
pen to draw mess. lots of lines.
quick sketch. lives.





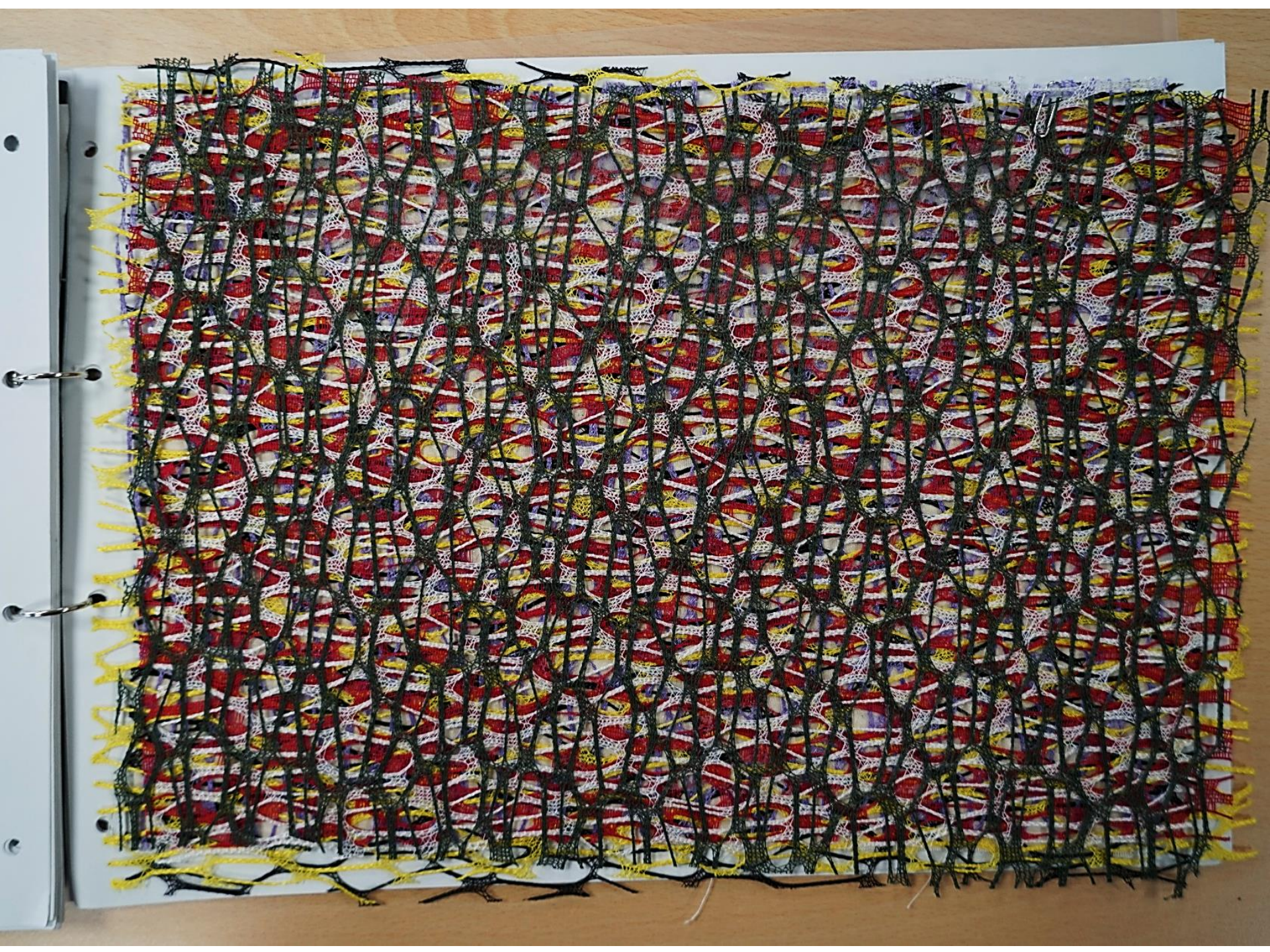


Mount Fuji



*J. M.
2018.01.24*



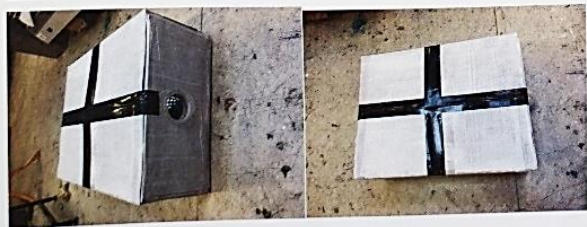




paper
quilted



photos in all directions of my canvas structure.
The background of canvas is the mixture of different
places to create a sense of lost directions.
Paper rolling as an element like a maze. The structure
itself and the 3D effect it makes to offer people to feel
stand on a place with many buildings surrounds.



- the outside look of my structure is a pale box with sticky tape.
- the box can only be seen inside things by the two holes
- each hole uses different background (ref. to previous drawings and collage)
- maze inside with glow sticks balls

SOME DETAILS OF MY STRUCTURE.





Ylu.
2017.06.09





LONDON BRIDGE

HOERN

COMBAT STATION
KING'S CROSS
WHERE?

WARRHEAD STREET

ST. PAUL

BOND STREET

TOURIST AREA

WESTMINSTER

OXFORD CIRCUS

RUSSELL SQUARE

Hyde Park corner

Angel
LIVERPOOL STREET

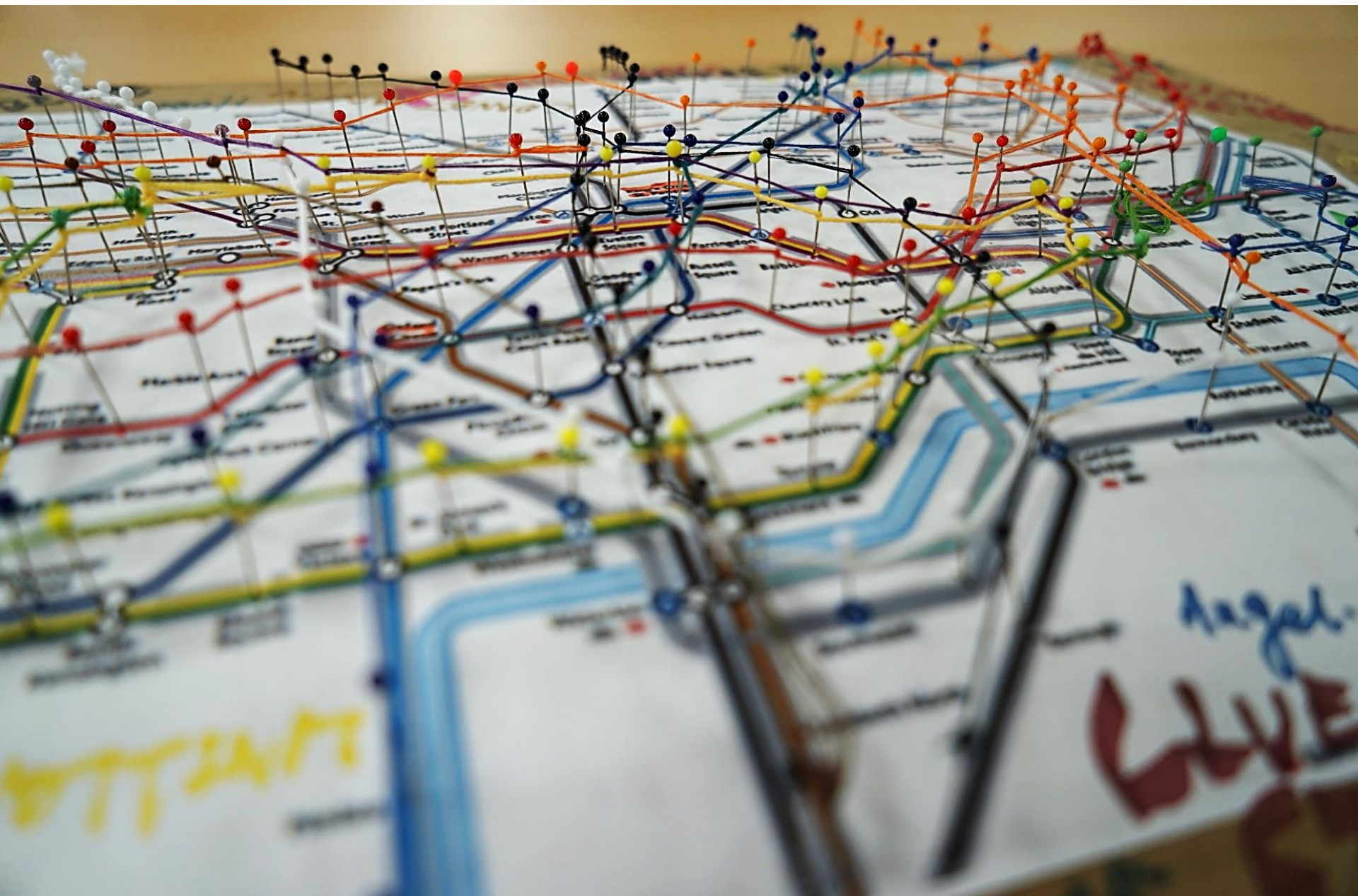
Charing Cross

WARRHEAD STREET

WARRHEAD STREET

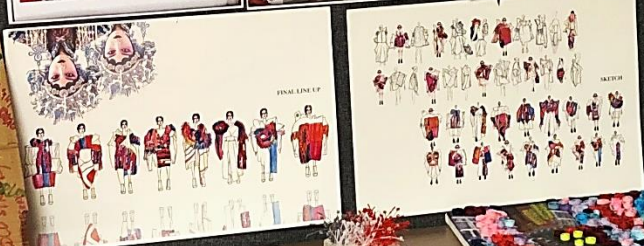
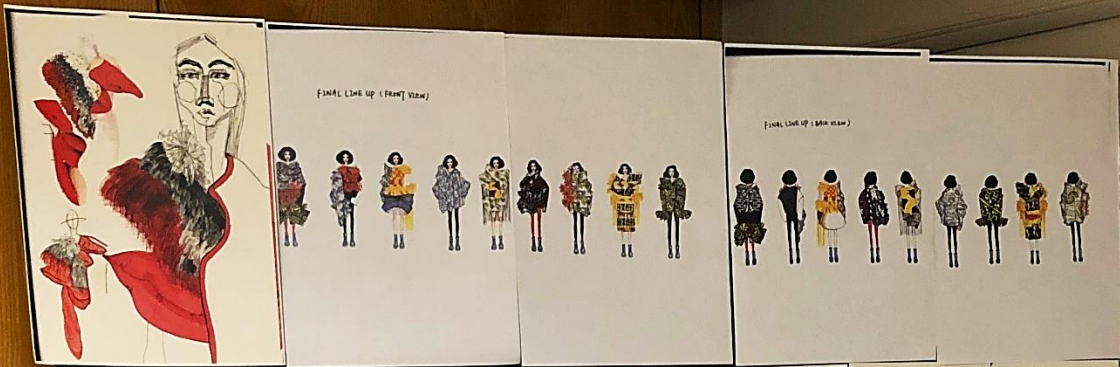
WARRHEAD STREET











AUBREY BEARDSLEY, THE DECADENT MOVEMENT, AND REFLECTIONS OF MODERN DAY HEDONISM CULTURE

Aubrey Vincent Beardsley(21 August 1872 – 16 March 1898)

Aubrey Beardsley is one of the most representative artists in decadent and hedonism culture. Aubrey Beardsley was an English illustrator and author. He was one of the greatest illustrators in the nineteenth century. Beardsley was a leading figure in the Aesthetic Movement which also included Oscar Wilde and James A. McNeill Whistler. Beardsley's contribution to the development of the Art Nouveau and poster styles was significant, despite the brevity of his career before his early death from tuberculosis.

The Decadent Movement was a late 19th-century artistic and literary movement, that followed an aesthetic ideology of excess and artificiality. The movement was characterized by self-loathing, sickness in the world, universal skepticism, a fondness of crude humor, and a belief in the superiority of human creativity over logic and the natural world. It was Oscar Wilde who concluded three suggestions:

- 1."Art never expresses anything but itself."
- 2."All bad art comes from returning to Life and Nature, and elevating them into ideals."
- 3."Life imitates Art far more than Art imitates Life"



Art never expresses anything but itself:

Fashion designer Yohji Yamamoto and illustrator Aubrey Beardsley

As far as I know, almost all of Aubrey Beardsley's works were in black and white, which are my favourite colours. I think these two colours have their own attitudes and personalities. Also, when I first think about black and white, these two colours offer me an opportunity to link more contrast things like light and darkness, purity and evil, angel and demons etc. When seeing the sentence "Black is the most distinctive colour and it's the end of any other colours" from Yohji Yamamoto(born on 3 October 1943) on a magazine interview, I was impressed by the great fashion designer, and immediately associated this sentence with Beardsley's works. "This colour offers a feeling like I will not talk to you, so can you leave me alone." Yamamoto explained like this. I think this personality quite fit Beardsley.

Black gives me a strong aura of resistance and cold, but can pass persevere. The low-key and simple of black make people stay awake. Beardsley was just like black, did not need anybody understand him but still did his own creative things. I think Yohji Yamamoto and Beardsley are two opposite represents in decadent and hedonism culture. Yamamoto's designs and theories to clothes and life quite match the states of Decadent and hedonism culture shows in Beardsley's illustrations.



The pictures above are designs of Yohji Yamamoto, who is an influential fashion designer based in Japan and Paris. He is known for his using of black and avant-garde tailoring featuring Japanese design aesthetics. It is rare to see a designer only use one colour in all his designs, but Yamamoto is the one who has all black collections. In an interview with the *New York Times* in 1983, Yamamoto said that he thought his men's clothes look as good on women as his women's clothing when he started to design. He wanted to make men's clothes for women. More recently he has expounded when he started making clothes for his line Y's in 1977, all he wanted was for women to wear men's clothes. "I jumped on the idea of designing coats for women. It meant something to me – the idea of a coat guarding and hiding a woman's body. I wanted to protect the woman's body from something – maybe from men's eyes or a cold wind." There is no very obvious gender information in his works. I think the fuzzy gender is one of the symbols of the modern day hedonism culture. In Beardsley's works, many naked women and men were drew. The exposing parts seemed to be a main element that played by Beardsley. In this aspect, I find something similar between Yamamoto and Beardsley, they all noticed the vision of secularization: people think those who acts or behaves differently with them are strange and can not be agreed. But interestingly, they expressed their ideas in two ways can be called opposite. Yamamoto tried to protect women's bodies, he covered women's bodies with men's clothes which were relatively huge for women in order to not let the parts of body exposed, but all his models have keen makeup which can reflect his inside rebellious spirit towards secular society. While Beardsley used the body of women as one of his elements to tell the crowded that people should not afraid of others' thoughts and pushes. He bravely did the inverse

and express his feelings. In Yamamoto's self-introduction book, he wrote "Perfection is ugly. Perfection is the display of rules and harmony, the result of coercive force. Free human will not expect this." Yamamoto is both an artist and a philosopher in life. This statement is used by him not only in his fashion design but also his life. He once said that he did not like fashion design, he was just pleased to cut the fabric. I suppose he thinks every single design as an artwork. He does not make them in any purpose but like to make them, which is exactly the first suggestion of Oscar Wilde—Art never expresses anything but itself. Yamamoto wrote a book called <making clothes>, there is one paragraph impressed me when I read it first time: "The world is worse and worse now. Young people are chameleon, middle class people are boring. The city is fickle, young girls have whores' faces. Those girls, I do not think they can be called as "women", they are stupid girls. They think juvenility is great and extraordinary. I can even read "I am pretty and young, you must to date me, don't you?" on their faces." To my personal opinion, I think this paragraph reflects the modern society's many sicknesses and people's dark, evil side and it also represents the critical thinking of Yamamoto about the decadent and hedonism culture. He can be thought like he hates people's body being naked, and those girls who wear frivolously. He walks to another extreme end of the culture. He uses the previous elements as what he does not appreciate and use large area of fabric to cover the exposed parts, as a new strength to overturn the known power. And at same time, they all mean to pass the information of the sickness and ugly of the society. Also, this paragraph is the image I think about the modern day hedonism culture. For example, many people in the modern society are afraid to show their ideas and tend to lose their abilities to analyze problems. Adults, many of them, do not have targets, they have no idea what they want to do or achieve. Some people just get drunk in having fun—drinking alcohol and smoking with friends in a club. Young girls run after their own fashion, they study how to do a good-looking makeup, pick famous brands' new collections and how to pretend as sexy ladies. Some of the clothes these ladies pick, the level of exposure may be more than those real street-walkers' in the nightspot.

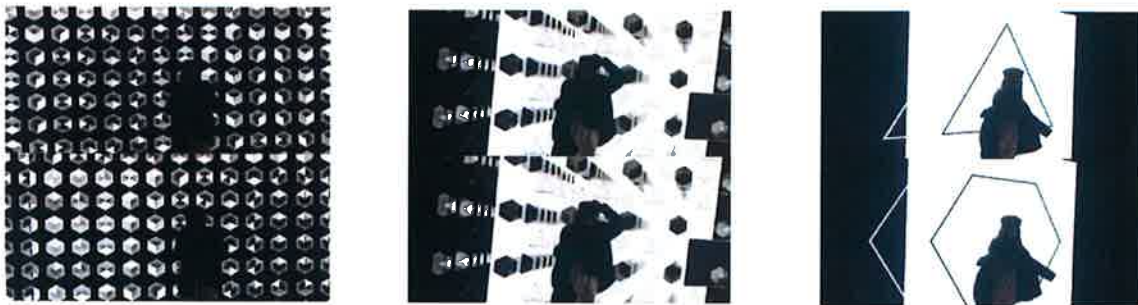


In Beardsley's works, he was always drawing something evil to show the dark side of human and the society which is really symbolism. Women and men all have strange and coquet-tish faces which gives people ironic, decadent, even erotic feelings and wear very little clothes, expose their bodies. In my opinion, Beardsley enlarged and warped the faces and behaviours of people he saw in daily life. Just as the performance in Yamamoto's book. I think of Beardsley as "the flower of evil" because he knew the dark side of people well and could use this dark side to produce art, I can even say he played with the dark side enjoyably, he danced in the dark scenes to show the thousands of evil and ugly things and laughed ironically.



I was inspired by the style of Beardsley which has some sexual symbols to generate decadent atmosphere, so I use red lips as one of my element in my Project 1 <LUCIFER>. The shapes of red lips are my basic structures of my clothes design. Sewing two pieces of red lips-shape fabric together, and filling them with puffy cotton. Put these 3D structure on the mannequin and find how it goes. Also, I choose to study from Beardsley by using the contrast and strong colour combination: red, black and white. I made these three colours together as a textile which has soft yarn and hard loop pins. The materials are different and contradictory which is just fit my project's theme and Beardsley's feelings inside his mind. Additionally, I make the models in my final line up all with a creepy and decadent face like a zombie to echo the warped faces in Beardsley's illustrations.

I also take those contrast as my developing point and make a video about the black and white colours and light and dark effect. The background is a LED board, and all the effects on the board are made from Photoshop and put together in a movie producing app.



All bad art comes from returning to life and nature, and elevating them into ideal:

Painter Edouard Manet and illustrator Aubrey Beardsley

In the 19th century many people were painting what they saw as "everyday life". Manet came from a more privileged class, yet he chose to portray the lower classes or the less desirable. Like Victor Hugo, Manet captured the real life people of Paris. This was not always a popular thing to do as was made evident by the fact that when Manet's painting—*Olympia* was hung, in 1863, viewers had to be physically restrained so that they would not to ruin it. The public was confused by such details as a black servant and a black cat but



were mainly outraged by the nude courtesan who, with her pale skin almost becomes one with the bed. The fact that this woman, a courtesan, is given a face, was cause for a lot of uproar. It humanizes prostitution which was not, in a time where no one wanted to be reminded of the shadier side of life. Like Beardsley, when he drew the cover for <the yellow book>, viewers were all have strong disagreements about the bare woman. But what they did not know was Beardsley's meanings behind the illustrations. The art came from the life he used to have, and he developed it, offered the art meanings. His illustrations not only showed the ugly side of society, but also challenged the "rules" at that time. In my third project, my main inspiration is a manipulated puppet. All structures are in the style of hanging a string over a mannequin which are just like there's someone on the space above them using strings to tie their arms and legs to make them move in track. I think some hedonistic people can be thought as manipulated puppets because they are controlled and played by their deep desires, the desires to have fun, to indulge just as puppets have strings on every joint to make them move and be like a human.



In my fourth project, my theme is sense of lost. I think many people nowadays have this feeling. It is hard to tell the mess in our the heart and the unsure inside of us. I consider people who has the sense of lost as a development of the manipulated people, because these two projects represent two different levels of hedonistic people——puppet does not have feelings while lost people still can realize they have lost. After doing many researches

about Beardsley, I think Beardsley also had a progress inside his brain when he was designing illustrations. The reason he let his strong personality illustrations published may be he wanted people to fight against the rules which are unfair, avoided people to being like puppets or machines in the cruel world.

Life imitates Art far more than Art imitates Life:



Photographer Nan Goldin and illustrator Aubrey Beardsley

<The stomach dance> is created by Aubrey Beardsley by using line block print on Japanese vellum during the Victorian Culture and was influenced by the Pre-Raphaelite Movement. It was first published in 1894 by publisher John Lane (1854 —1925). In this print, Black and white line block print on Japanese vellum depicting Salome doing the dance of the seven veils. She is scantily clad, with her breasts and stomach exposed and wears a peacock feather headdress. There are a group of roses to her right, which are seemingly floating in mid-air. In the lower left hand corner of the image is a drooling grotesque figure playing a stringed instrument, whose phallus is barely disguised as part of his clothing. The colour

of the print is in strong contrast and the technique of the print makes the tone and lines look really fluent and smooth. Beardsley conveyed a sense of space in this print by arranging the position of two characters. Salome was standing just in front of the instrument player. The whole print gives me a atmosphere that the female Salome has the power, she can control and give command to others. She is dignified, has strong personalities and is brave enough to show others what she wants to do, no one can say her behaviour is improper. And at the same time, the expose of the body generates sexy feelings. While, the music player looks gingerly and is afraid to show feelings and talk to Salome. He is like a puppet which is manipulated by Salome, lost his feelings and bounded. This kind of people can be concluded as those who lost within and feelings. They do not know what is true and how they going to do after they finishing the current thing. They lose their thoughts to justify the truth and fault. What they only have left is the endless hopelessness, cavity and decadence.



The action of Salome in Beardsley's print makes me link it to a photo that I saw it online. The picture is taken by Nan Goldin who is an American photographer. She likes to use camera to record people's everyday life. She thinks inspirations come from the daily life. In her photo(3rd), there's a man who has heavy makeup with long eyeliner and red lipstick, wearing a short perspective top, exposing his chest and stomach, smiling in front of the camera.

Nan Goldin's works show a hedonism culture, people who show in her works are all living in a life they think is happy and comfortable for them. Some people are willing to show the hurt on their faces(1st). Some are addicted to cigarette, drugs alcohol and sex(2nd), and some are homosexual but don't care about what others think about them and want their lives be more free. I think this concept is quite fit Beardsley's drawing style :hedonism and decadent, strong and sexy.

Additionally, this man in the picture(3rd) reminds me of the photos which are taken during the 2017 Gay Pride. There are some homosexual wear exposed clothes to show they want their freedom, not only in their mind but also on their



body. (4th)

In my exam unit which theme is <freedom and limitation>, I take a news that I once saw on the Internet as

my inspiration and directly links it to my personal analysis. The news is about a Korean pop star called Sulli. She posted some private photo to exposing parts of her body and not wear bras on the social media and

caused a lot of rumors and critics. The society said she was too shameless to do this, but the photos on the internet had a large number of shares. So, I focus on the freedom and limitation on people's body. My opinion to the news is I do not think Sulli did anything wrong by posting her photos on her social media. Although her behaviour might not be suitable for people who is under 16 to see, she still has her free expressions. Also, I think people in the modern society is too sensitive about those pictures and articles about sexual things. The naked body is the very natural and real of ourselves. I do not think show the real person who she is a wrong thing, and can be a thing to deny all the other kind and good things she did before. After all these personalization I do, I focus on three parts: braless, holes and naked. I consider these as three levels of exposing. First is braless. I use lingerie look combines with perspective fabric like TPU to tell an idea of braless can be a style as well as lingerie look. The second level is holes. To me, holes have two separated meanings. One is the holes on the clothes can let other see through the body. Another is the

hole is a key for people to have free expressions and own opinions. The parts without holes are like the door, society with plenty of rules to make it works in a “proper” way. Once you open the door by the key, you can get rid of some limitations and be much more freedom. The final level is naked. All parts of the body is exposing without any covering things.

After doing the research about the photographs from Nan Goldin, there is an insect shows up in my mind—butterfly. Butterflies are the typical and representative example for hedonism culture. They spend their really short life in feeding and copulation, which is very similar for those people who are addicted to drug, alcohol and sex. British artist Damien Hirst had an art exhibition about butterflies called “in and out of love”. The installation was comprised of two windowless rooms full of live butterflies both hatched from pupae pinned to hanging canvases. “In and Out of Love” cost 9,000 butterflies their lives during its 23-week reign of terror. That death toll means any insect living today will cite Damien Hirst as the “Pol Pot of butterflies,” the museum-goers as his Khmer Rouge, and “In and Out of Love” as the Killing Fields.



Through analyzing so many artist in the modern society compared with Aubrey Beardsley, I find although decadent and hedonism culture has been developed in the past centuries. The main information they express is still the sickness and the ugly of the society. They are not only felt by the people who are doing art, but also the people working in all fields with vary identities. Decadent and hedonism culture can be transferred to plenty forms to be pats of our lives. Just like Yamamoto’s clothes, Nan Godin’s photos and Hirst’s exhibitions, even my drawing in the sketchbooks. It is exactly that these outcomes, these forms, creates what we learn and understand by the meaning of the culture, and pass the culture to generations. The culture comes from and returns to and imitates our lives.

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