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Dancing in Silence

by Moyu Zhang

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of Master of Fine Art in Furniture Design

School of American Craft
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Rochester Institute of Technology
Rochester NY
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Committee Approval

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I. Abstract

I seek to create objects that reveal their essential quality and simplicity as a means to convey my attitudes toward life. I intend to capture the essence of emotion by looking deeply into the spiritual and the invisible through my pieces.

I intend to apply two very different visual logics: minimal simplicity and a richness of color and form. I hope to create contrast, tension, and a sense of discovery. I want to experiment with materials, such as different wood species, stained wood, and acrylic painted wood; I also want to experiment with colors, textures, patterns and graphics. I see materials as tools to create a sense of space to evoke rhythm, depth, and emotion.

The pieces I ultimately chose to create for my thesis body of work include an illuminating sculpture (Dance No.1), a stool (Dance No.2), a bench (Dance No.3) and a decorative object (Dance No.4). They all aspire to capture an elusive beauty that combines the poetic and mysterious with a feeling of serenity and purity.
II. Discussion of Sources and Research

Of all of the architects, artists and fashion designers I will discuss below, each had aspects I considered to be valuable in my work, whether related to one another or disparate. I related to these sources for various reasons, but in some indefinable ways, they affected the perspectives I observed, the decisions I made, and even the ways I experienced the world. In other words, they exerted significant influence on my phenomenology.

One of my major influences is Tadao Ando, a Japanese architect whose spaces employ an emphasis on the relevant element alone, avoiding anything superfluous. His work, however, heightens the experience from that of emotional to powerful. The considerations of interior and exterior spaces, their relationships, and uses include a certain combination of stark materials such as formed concrete and glass that creates a feeling nothing short of spiritual. Space and light were as important in his work as the materials. His designs consider and incorporate all possible factors in creating environments that foster the creation of an essence.

To be more specific, inspired by Ando’s design philosophy, one goal of the body of work in my thesis was to carefully experiment with the interior and exterior space. I aspired to create an object that had a calm and minimal exterior without anything superfluous, but a rich interior space that allowed the light and sight to flow around.
Tadao Ando. Church of the Light (Japan, 1989) [1]
Another influential architect and inspiration for my thesis work is Luis Barragan, he was a Mexican architect. He strove for an "emotional architecture”, claiming, "Any work of architecture which does not express serenity is a mistake." [3]. Barragán’s work had been called minimalist, but it was nonetheless sumptuous in color and texture. Pure planes, be they walls of stucco, adobe, timber, or even water, were his compositional elements, all interacting with Nature. As a religious man, Barragán and his work had been described as "mystical" as well as serene. He called it "alarming" that publications devoted to architecture seemed to have banished the words, "Beauty, Inspiration, Magic, Spellbound, Enchantment, as well as the concepts of Serenity, Silence, Intimacy and Amazement." He apologized for perhaps not having done these concepts complete justice, but highlighted that
these concepts had never ceased to be his guiding lights.

Barragan’s influence on me was not the specific color he used or the specific texture he preferred, it was his endless pursuing of beauty, serenity, silence, and enchantment in his work. All these qualities were also what I aspired to capture in my work. His work were my guiding lights, always reminded me what I was really eager to pursue.

Cuadra San Cristobal, Mexico City, Mexico [4]
Another major influential artist and inspiration for my thesis work is Hans Coper. He was a German-born British studio potter. His distinctive pots took on recognizable "forms" he termed Spade, Bud, Cup, Egg. Although for the most part small in scale, his pots had a remarkable presence. Some recalled ancient Cycladic figures; others were built up of such

Las Arboledas, Mexico City, Mexico [5]
geometric forms as cylinders, discs, and cones. His works were always strong and monumental whatever their sizes were.

The proportions, the transitions among different parts, and the contrast between wider parts and narrower parts in Coper’s work simply fascinated and inspired me. I experimented with the proportions, transitions and contrast in my body of work. I was amazed by the dramatic change in character that were only caused by the subtle variation of proportions.

Hans Coper, Line of Pots. [7]

Another influential artist for my thesis work is Wassily Kandinsky. He was a Russian painter and art theorist. As he stated in Concerning the Spiritual In Art, Kandinsky felt that an authentic artist creating art from "an internal necessity" inhabited the tip of an upward-moving pyramid. Colors on the painter's palette evoked a double effect: a purely physical effect on the eye, which was charmed by the beauty of colors, similar to the joyful impression when we ate a delicacy. This effect could be much deeper, however, causing a vibration of the soul or an "inner resonance"—a spiritual effect in which the color touched the soul itself. "Inner necessity" was, for Kandinsky, the principle of art and the foundation of forms and the harmony of colors. He defined it as the principle of efficient contact of the form with the human soul.
I might respond differently to Kandinsky’s detailed analysis about color, form, and the emotions they evoked. However, I had a strong resonance to his theory of colors evoking a double effect. I also believed that the pleasure charmed the beauty of colors could go much deeper, causing a vibration of the soul. I always strove to look into the spiritual level in my work through the experiment of colors and forms. His theory inspired me and encouraged me to dig much deeper. In my whole thesis design and making, my decision-making was based on my personal response to certain colors, forms and their combination and composition. “Inner necessity” and “inner resonance” were difficult if not impossible to be measured or analyzed. I made decisions based on what touched me the most, and with a hope that what touched me might also touched someone else.

Wassily Kandinsky; Color Study: Squares with Concentric Circles, 1913 [8]
Wassily Kandinsky, Several Circles, 1926. Oil on canvas. [9]
Last but not least, my thesis work is also inspired by Valentino Garavani, an Italian fashion designer. He is a master of creating fantasies by applying conflicting colors on one object in perfect harmony. In the Valentino Pre-Fall 2015 collection [10], each dress had a domain color where all the other color conflicts happened under its dome. In my case, black was the domain color in all of my thesis work, all the vivid, splendid, and conflicting colors danced on the big black stage.
III. Critical Analysis

The pieces I ultimately chose to create for my thesis body of work included an illuminating sculpture (*Dance No.1*), a stool (*Dance No.2*), a bench (*Dance No.3*) and a decorative object (*Dance No.4*).

*Dance No.1* was the piece that I started from, with a goal of applying two very different visual logics: those of minimal simplicity and a richness of color and form. Inspired by Ando’s design philosophy of emphasizing on the relevant element alone, avoiding anything superfluous, I restrained any decoration from the outside, kept it as clean and simple as it could be, I stained the exterior black to eliminate distractions from the color variation of the natural wood. Instead of covering the wood with thick painting, I stained it to emphasize and celebrate the natural beauty of the wood grain texture.

To create a dramatic contrast with the outside, I shaped 64 pieces of 1/16 inches ash boards into 64 different curved free-from profiles. No two pieces were the same. I experimented with their subtle variations and spaced among them gently to create a sense of layers and depth. I eventually chose acrylic to paint the pieces after experimenting with wood stain, milk paint, and oil paint. The reason was that acrylic had the brightest colors, which served my intention of creating a vivid, splendid, eye-catching interior. In addition, I could decide to hide or reveal the wood grain texture just by applying different layers of acrylic, which kept the consistency of the whole body of work, but also allowed the flexibility between different pieces or even different parts in one piece. I saw color as a
three-dimensional tool to create rhythm, depth and emotion; I used the whole range of the colors, in the sequence of the spectrum. I hoped that everybody would be able to find the color that touches him/her the most.

As discussed above about my influence Tadao Ando, space and light was as important in Ando’s work as the materials. His designs considered and incorporated all possible factors in creating environments that foster in the creation of an essence. Inspired by Ando’s design method, I experimented with space and light in Dance No.1 to create the sense of rhythm, depth, and the feeling of endlessness. I installed two linear 18 inches LED lightings on the two sides of the box. The light came out through the space among the 64 colorful pieces, but the light source remained unseen to increase the sense of mysterious. The spacing among parts in the light box was critical, all the colored curvy boards were kept in distance from the front and back surface of the light container to create a flowing effect; Sparkled sandpaper were attached to the back of the light container. When the light spread, the sandpaper reflected light into different directions, a little starry night was created inside the light container waiting for the viewers to discover.

As discussed above about my influence Luis Barragan and Wassily Kandinsky, it was nearly impossible to keep isolated from the discussion of feeling, or the inner resonance of the artist. Barragan spoke of "The Art of Seeing. It is essential to an architect to know how to see: I mean, to see in such a way that the vision is not overpowered by rational analysis." [11] Kandinsky stated in Concerning the Spiritual In Art, he felt that an authentic artist creating art from "an internal necessity" inhabits the tip of an upward-moving
pyramid. Colors on the painter's palette evoked a double effect: a purely physical effect on the eye, which was charmed by the beauty of colors, similar to the joyful impression when we ate a delicacy. This effect could be much deeper, however, causing a vibration of the soul or an "inner resonance"—a spiritual effect in which the color touched the soul itself. "Inner necessity" was, for Kandinsky, the principle of art and the foundation of forms and the harmony of colors. He defined it as the principle of efficient contact of the form with the human soul. I had a strong resonance about his theory. When I experimented with the colors and forms, my decision-making was not based on rational analysis, but based on my life experiences, how they shaped me and how I interpreted them. When I lay down on the earth, looking at the endless starry sky, I realized how insignificant I was. Suddenly in that moment, my mind was free. I tried to capture that touching moment in my artwork as a means to communicate with my audiences and to evoke their emotions no matter what they were.

The second piece, *Dance No.2*, was born to test the idea of revolving the 2 dimensional curved profiles in the first piece into 3 dimensional forms for my further exploration. The combination of those round symmetrical forms created numerous curved negative interior spaces. Both the positive and negative spaces invited the viewers’ eyes to jump among the solid forms and the negative spaces created by the fluent profile line. Round symmetrical forms were easily associated with vessels, bowls, bottles, vases, dings [12], and even holy grails [13]. Those forms were a reminder of ceremonies, rituals, and religions. This visual connection contributed to my intention of looking into the spiritual.
A replica of the Chalice of Doña Urraca. [14]

As to the individual round symmetrical form in Dance No.2, Hans Coper’s ceramic work had a significant influence on me. His distinctive pots took on recognizable "forms" he termed Spade, Bud, Cup, Egg. Although for the most part small in scale, his pots had a remarkable presence. Some recalled ancient Cycladic figures; others were built up of such geometric forms as cylinders, discs, and cones. His works were always strong and monumental whatever their sizes were. The proportions, the transitions among different parts, and the contrast between wider parts and narrower parts in Coper’s work simply fascinated and inspired me. I experimented with the proportions, transitions and contrast in my body of work. I was amazed by the dramatic change in character that were only caused by the subtle variation of proportions. Coper also eliminated any decorations. Specifically,
one piece only had one tone, which allowed the viewers to focus on the form itself without any distraction. He added on another layer to the pieces only by the subtle texture variation, which allowed further discovery. Inspired by Coper’s approach, I gave each round symmetric form only one color to emphasize the form itself. The unique wood grain texture naturally added on another layer for further discovery.

To create round symmetrical forms, the lathe would be considered the first choice. I enjoyed the intimacy between my material and me when I was working on the lathe, which rarely happened when I worked with power tools. I saw turning as a way of sketching. The forms that I could not draw perfectly could be turned much closer to what I want on the lathe. Most forms in the pieces were created on the lathe from the beginning to the end without sketches. Turning for me was like a meditation. As long as I was working on the lathe, the world was silent, my mind was peaceful. I only communicated with my pieces.

The form and color composition in Dance No.2 was a new experiment. Seventeen colorful round symmetrical forms were squeezed and pressured between two thick black boards. The 4 sides were trimmed clearly to create a cube. The cutting edges revealed the graceful 2 dimensional profiles on the 3 dimensional round symmetrical forms. Therefore, a more complex form was born. The color composition of Dance No. 2 continued the concept in Dance No.1: The exterior was pure black and the interior had a whole range of vibrant colors. Instead of arraying colors in a linear fashion from the front to the back in Dance No.1, I arranged the colors in a circle in Dance No.2 to create a feeling of fluency and endless circulating.
The ideas tested in *Dance No.2*— for example, to create complex forms by revealing 2D profiles from 3D round symmetrical forms, proved to be interesting and worth further exploration. However the cutting edges in *Dance No.2* were quite small, which were easily read as a surface decoration rather than another visual language. The revealed 2 dimensional profiles needed much stronger presence to emphasize the concept. The idea of distributing the colors in an endless circle along the four sides was quite exciting but not realistic, since the four sides would not be seen together for a cube-shaped piece. Therefore the circular color arrangement would not be read. The viewers might feel confused about the color composition.

In *Dance No.2*, the calm and minimal exterior space and the careful experiment with the interior and exterior space were inspired by Ando’s design approach. The interior color and form combination was inspired by Kandinsky’s art theory of "inner resonance” The individual round symmetrical form was inspired by Hans Coper’s ceramic work. The specific color choice was more influenced by the colors of the Valentino Pre-Fall 2015 collection.

The third piece, *Dance No.3*, was created to revise the questionable elements in *Dance No.2*. In *Dance No.3*, the colors were arranged linearly, from one end to the other, clear and straightforward instead of distributed in a circle in *Dance No.2*. The cuttings were deep into the vessel forms to reveal their beautiful profiles instead of a shallow cutting that only revealed small dots in *Dance No.2*. These big cutting edges create a strong presence.
and emphasize the contrast between the minimal simplicity exterior and the colorful enthusiastic interior.

In Dancing No.3, 60 colorful round symmetrical forms were compressed into two four inches thick black boards. All the curved forms were in different colors and different profiles. No two of them were the same. Their display was a combination of order and randomness. The bigger forms were mostly arranged along the outside, and the smaller parts were more often distributed inside. In each perspective, the viewers could see that the thinnest forms and the thickest forms were next to each other. To create a sharp contrast with the well-controlled, rational, and linear exterior, all the curved forms were created with free hands. I shaped them on the lathe from a solid piece of wood without any sketch. I stopped shaping when my work matched the ideal form in my mind at that moment. Although this is clearly an intuitive process, as I worked on the lathe, I was able to control the outcome of the shapes that came to me during my three dimensional sketching. This process is a combination of chance, where I am affected by my surroundings, and design, where I control and plan an outcome. This seems to be a metaphor for my life, a combination of what happened to me and what I strove for.

In Dance No.3, The clearly trimmed exterior was inspired by Ando’s design philosophy of emphasizing on the relevant element alone, avoiding anything superfluous. The interior color and form combination was inspired by Kandinsky’s art theory of "inner resonance". The color choice in Dance No.3 was more inspired by Valentino Garavani ’s Pre-Fall 2015 collection. To apply many conflicting colors in one piece with harmony, I
used black as the domain color in Dance No.3 and all of my other thesis work. All the vivid, splendid, and conflicting colors danced on the big black stage.

Dance No.4 was the last piece in the body of work. Instead of experimenting with the composition: color and form horizontally, as in the previous two pieces, I composed them vertically to create a strong, monumental feeling. Dance No. 4, where eighteen round symmetrical colorful forms were compressed into a two-sides black box vertically, continued the concept of applying two very different visual logics: minimal simplicity and a richness of color and form…

However with Dance No.4, the cutting surface didn’t pass through the round symmetrical forms. These forms were completely untouched for the first time. My intention was to create a sequence in the whole body of work: In Dance No. 1, the colorful curved profiles were imbedded deeply in the black box; In Dance No.2 and Dance No.3, the curved 2D profiles were alive; they revolved into 3D forms even though the cutting surfaces still indicated where they were from; In Dance No.4, the colorful symmetrical forms finally completed their transformation from the 2D profiles, proudly presented in front of the viewer.

To keep the color application consistency, I still used the whole range of colors, though not completely based on their sequence in the spectrum. In certain parts, I switched the colors that were next to each other, with a hope that the little dancing in colors could invite the viewers to look up and down, to enjoy the pleasure of discovery.
In *Dance No.4*, The simple and minimal exterior was inspired by Ando’s design philosophy of emphasizing on the relevant element alone, avoiding anything superfluous. The interior color and form combination was inspired by Kandinsky’s art theory of "inner resonance. The round symmetrical forms were inspired by Hans Coper’s ceramic work. The specific color choice was more influenced by the colors of the Valentino Pre-Fall 2015 collection.

In the whole body of work, there was an evolution of the materials. In the first piece, *Dance No.1*, ash was the only wood I used. Ash had an attractive, straight, moderately open, pronounced grain. These characters made ash a great choice for my idea of celebrating wood texture. For a piece like *Dance No.1* that was created by the accumulation of many two-dimensional shapes, I intended to reveal the wood texture to add another level to the two-dimensional surfaces; In the second piece, *Dance No.2*, I combined walnut with ash. Walnut had very fine grain, which minimized texture distraction from colored surfaces. I used walnut outside and ash inside. In order to create a strong presence of different colors and forms in the first sight, and to encourage further discovery invited by the inside grain characters; In my last two pieces, *Dance No.3* and *Dance No.4*, walnut was the only wood I used. *Dance No.3* had 60 variations of the revolved forms in 60 different colors, which was already a lot to explore. Walnut minimized grain distraction, so viewers would be able to focus on the smooth forms and pure colors. To what degree, did I want to celebrate the wood grain texture? And to what degree, did I want to maintain a pure form and color
combination without any distraction? There was always a subtle balance in all the decision-making process.
V. Conclusion

When I began this process, I was overwhelmed by the thoughts in my head. Specifically I had so many exciting ideas to explore and so many objects to make, but I was unsure if I could accurately and fully describe what I was after. Through the patient guidance and mentoring of my thesis committee, I gradually began to filter my thoughts, and to identify the main factors that interested me the most.

In my thesis body of work, I experimented with many ideas and explored the ones that truly interested me. For example, I applied two very different visual logics in my work: a minimal simplicity and a richness of color and form. I did not realize that I already applied these logics unconsciously in many of my previous architectural works, until I extracted and purified them in my thesis. As I moved forward from my thesis, I planned to further explore the use of color in my work. I was deeply interested in color composition and the relationship of color and form with human emotions. I would also experiment with black, white, and different shades of gray. I was amazed by the rhythm created by only verifying the brightness and darkness in one color. As for technique, I planned to hone my turning skills so as to create my desired forms accurately and efficiently. Not limited to round symmetric forms, many other forms could be easily shaped on the lathe as one critical step in the making process. More importantly, for me, turning was a way of inspiring ideas, a way of thinking with my hands, and a way of meditation.
As I discussed above about the ideas I was most interested in, utility was not one of them. However, in the whole thinking process, I never stopped asking myself these related questions: Did utility contribute to convey my idea? Who was my audience? I made both sculptural work and furniture related work. It started with an illuminated sculpture, ending with a decorative piece, but in between I made a stool and a bench. With a background in architectural design, function always played an important part in my previous work, but when I dig deeper into my “inner resonance”, the eagerness for conveying my own emotion through the work prevailed over rational analysis of the function. For example, I planned to make *Dance No.1* a light, until I realized that I only needed certain amount of light to create an enchantment and mysterious interior, which contradicted light’s function of being bright. So I asked myself: what was I really interested in? An enchantment and mysterious interior or a light, I chose the former and did not let utility become a limitation for my further exploration. I also planned to make *Dance No.4* a coat hanger, but when I looked at the calm, clean, and minimal exterior, I believe anything added on would be redundant. So it was not a utilitarian object. To answer the questions I addressed above, utility didn’t always contribute to convey my idea; my audience could be anyone who responded to my “inner resonance”, could be designers, sculptors, housewives, or even young children. As a person who came with a background all about function, I found non-utilitarian objects more and more fascinating. I would like to further developing my ideas in both categories in the future.

Even though I learned a lot from the experiments that worked, I learned much more from the experiments that failed. As mentioned in section II, I admired Tadao Ando’s spaces
that employ an emphasis on the relevant element alone, avoiding anything superfluous. I intended to achieve this simplicity on the exterior of my pieces. However, in Dance No. 2 and Dance No. 3, the seams occurred between the vertical members and the horizontal members, which visually impaired the purity of the whole exterior space. I planed to find a better solution for this in the future. As for my intention of looking deeply into the spiritual through my pieces, I believed that I must dig much deeper than just connecting the round symmetrical forms with the ritual vessels. In terms of color, limited by the available acrylic colors and brands on the market, I was not able to use some amazing colors as I planned. I would further experiment with different kinds of painting materials in the future; As to the craftsmanship, I strongly believed that it was a must for anyone who worked with their own hands. As a person without much making experience in the past, I always intended to improve my craftsmanship in the long run. I know there were so many places I could keep working on, and I believed, with the correct methods, years and years of practice, I would be able to achieve the goal of developing great craftsmanship.

Once a piece was made, it stood alone in the gallery in front of its audience. The artist was silent; the piece was silent; while the audiences started to respond. When I saw the words on the notebook in my thesis exhibition, “Your work pleased my soul!” “I like them business outside, party inside”, I was touched, not only by their kindness, but by their unique ways of interpreting my work. My audience gave me new inspiration. I hoped to continue to be exposed to new ideas from new perspectives. Standing in front of my work in the gallery, my mind replayed my journey in these years. I’ve learned so much intellectually and professionally in graduate school, but I still have a long way to go.
Notes

    Japan, 1989
    Photograph: Tadao Ando
    Photo from web: izinsiz gosteri Asalsayl 263
    http://www.izinsizgosteri.net/new/?page=1&content=585

    Annex, Naoshima Island, Japan, 1995
    © Tadao Ando Architect & Associates
    Photo from The Pritzker Architecture Prize
    http://www.pritzkerprize.com/1995/works

[3] Luis Barragan
    The Pritzker Architecture Prize ceremony acceptance speech. From the Pritzker
    Architecture Prize official website
    http://www.pritzkerprize.com/1980/ceremony_speech1

    Photo
    © Barragan Foundation, Birsfelden, Switzerland/ProLitteris, Zurich, Switzerland
    Photo from The Pritzker Architecture Prize

[5] Las Arboledas, Mexico City, Mexico, 1962

Collection Museum Boijmans Van Beuningen, Rotterdam.

Credit photo: Erik & Petra Hesmerg, Amsterdam.


Picture from online source:

http://auctionpublicity.com/2011/07/29/phillips-de-pury-co-announces-ceramic-highlights-for-september-london-design-auction/

[8] Wassily Kandinsky;

Color Study: Squares with Concentric Circles, 1913

Munich, Germany. Lenbachhaus Gallery

Picture from website: Kandinsky

http://www.wassilykandinsky.net/work-370.php


Picture from Guggenheim Website:


All pictures from online source Miss Moss,
http://www.missmoss.co.za/2015/01/15/the-art-of-valentino/. All runway images courtesy of Style.com. All paintings courtesy of Bukowskis. Credits at the bottom of the pictures.

From the Pritzker Architecture Prize official website
http://www.pritzkerprize.com/1980/ceremony_speech1

[12] Ding (vessel): (Chinese: 鼎, ding),
formerly romanized as ting, were prehistoric and ancient Chinese cauldrons, standing upon legs with a lid and two facing handles. There are one of the most important shapes used in Chinese ritual bronzes. (From Wikipedia, the free encyclopedia
http://en.wikipedia.org/wiki/Ding_(vessel)

[13] The Holy Grail is a dish, plate, stone, or cup
that is part of an important theme of Arthurian literature. (From Wikipedia, the free encyclopedia)

The Chalice of Doña Urraca is a jewel-encrusted onyx chalice, which is alleged to be the Holy Grail, the cup from which Jesus drank and served Holy Communion. It belonged to Urraca of Zamora, daughter of Ferdinand I of Leon. Photo and text from Wikipedia, the free encyclopedia http://en.wikipedia.org/wiki/Chalice_of_Doña_Urraca


The Legend of the Holy Grail Gallery, By Richard Barber

http://www.bbc.co.uk/history/british/hg_gallery_01.shtml

[16] Liu Ding from the late Shang Dynasty.

Picture from Wikipedia, the free encyclopedia

http://en.wikipedia.org/wiki/Ding_(vessel)
Work Cited


2. Frankel, Cyril. Modern pots: Hans Coper, Lucie Rie & their contemporaries; the Lisa Sainsbury Collection / Cyril Frankel ; photographs by James Austin. Norwich: University of East Anglia ; Wappingers Falls, N.Y.: Antique Collectors Club [distributor], c2000


Thesis Exhibition – April 10th, 2015

Photo credit: Elizabeth Torgerson-Lamark
Dance No.1

Moyu Zhang, 2014; Ash, Acrylic, LED

8.5 (W) x 5.75 (D) x 36.75 (H)

Photo credit: Moyu Zhang
Dance No.1 Detail

Moyu Zhang, 2014; Ash, Acrylic, LED

8.5 (W) x 5.75 (D) x36.75 (H)

Photo credit: Moyu Zhang
Dance No. 2

Moyu Zhang, 2015

American Walnut, Ash, Acrylic

13.5 (W) x 13.5 (D) x 16.5 (H)

Photo credit: Elizabeth Torgerson-Lamark
*Dance No.2*

Moyu Zhang, 2015

American Walnut, Ash, Acrylic

13.5 (W) x 13.5 (D) x 16.5 (H)

Photo credit: Elizabeth Torgerson-Lamark
Dance No.3

Moyu Zhang, 2015

American Walnut, Acrylic

66 (W) x 9 (D) x 17 (H)

Photo credit: Elizabeth Torgerson-Lamark
Dance No. 3

Moyu Zhang, 2015

American Walnut, Acrylic

66 (W) x 9 (D) x 17 (H)

Photo credit: Elizabeth Torgerson-Lamark
Dance No. 4

Moyu Zhang, 2015

American walnut, Acrylic

19 (W) x 19 (D) x 90 (H)

Photo credit: Elizabeth Torgerson-Lamark