Emotion in motion: A Study on representation of sculpture and body form by the theme of human emotion in motion

Jiwon Han

Follow this and additional works at: http://scholarworks.rit.edu/theses

Recommended Citation
ROCHESTER INSTITUTE OF TECHNOLOGY

Emotion in Motion
- A study on representation of sculpture and body form by the theme of human emotion in motion –

By

Jiwon Han

A Thesis Submitted in Partial Fulfillment of the Requirements for
The Degree of Master of Fine Arts

School for American Crafts, Metal Crafts and Jewelry
College of Imaging Arts & Sciences
Rochester Institute of Technology
Rochester, NY

Date
May 21st, 2013
APPROVALS

Chief Advisor: Leonard Urso  Date

Associate Advisor: Juan Carlos Caballero-Perez  Date

Associate Advisor: Alan Singer  Date

Department Chairperson: Robin Cass  Date
TABLE OF CONTENTS

Abstract ........................................................................................................................................ i

Acknowledgements ................................................................................................................... ii

I. Introduction .............................................................................................................................. 1
   1. Purpose
   2. Concept
   3. Inspiration
      3-1. Study of Concept and Idea
      3-2. Study of Shape and Space

II. Process of Emotional Images and Representations ......................................................... 17
   1. Shape and Idea - Process of Idea and Concept
      1-1. Make of Shape
   2. Material - Purpose of Practice
      2-1. Paper
      2-2. Wood
      2-3. Resin Epoxy
      2-4. Metal
   3. Color - Property of Color
      3-1. Effect of Color
      3-2. Necessity of Color
   4. Space - Composition and Construction
      4-1. Position of Body Form
   5. Function - Significance of Practice
      5-1. Source of Concept
      5-2. Influence for Works

III. Work Analysis ...................................................................................................................... 33
   1. Prologue to Works
      1-1. Painting
      1-2. Wood and Paper
      1-3. Resin
      1-4. Metal

IV. Conclusion ............................................................................................................................ 48

V. Ethic and Mission .................................................................................................................. 52

VI. References ............................................................................................................................ iii
ABSTRACT

This thesis explores the relationship between human emotion and physical expression. The ultimate objective is to communicate essential aspects of the human condition in order to improve understanding and appreciation of our common attributes. In this way, this study is intended to establish artistic identity of the human being through imaginative expressions. In the introduction, essential aspects of specific human emotions and the corresponding physical expressions will be identified.

For my initial research, I studied the work of various inspiring artists in their portrayal of human emotions. I attempted to identify the expressions and techniques they used to communicate human emotions clearly through their art. Next I classified the work according to subjects, effects, and types. I examined the materials and techniques used in order to find the balance between materials, artistic styles, and forms and to gather ideas for originality. Finally, I considered possibilities for composition making optimal use of space and material to construct the functional and aesthetic parts. Maintaining a focus on my main concept was helpful in achieving a pleasing unification of the functional and aesthetic aspects of each piece.

Through creative expression, this study will benefit not only making works but also regaining the identity of human consciousness by the resourceful arts and culture. Based on the initial conception, expression of human motion will be exposed to the mind and emotion of humans through philosophical and conceptual observations. Our common human identity can be revealed and communicated through the process to realize this vision. I hope this project needs to make the utmost use of our experimental expression.
Acknowledgments

I would like to express sincere appreciation to the following people for their support and encouragement during the preparation of this Thesis.

First of all, my heartfelt gratitude goes to my MFA committee chair, Leonard Urso, as well as my committee advisors, Juan Carlos Caballero-Perez and Alan Singer. Their expertise, clear direction, knowledge, and wisdom provided the motivation and guidance. I have learned the value of doing in-depth research and benefitted from the understanding and patience they provided. Their positive attitude and practical advice supported my development as I experimented with ideas and materials and reflected on accomplishments and next steps. I express my deep respect for their ethical, moral, and constructive encouragement. This thesis truly would not have been possible to complete without their great generosity and advice.

Secondly, another strong inspiration came from my family. Their support and encouragement have sustained me throughout my entire life. They provided comfort and care through the difficult times and always believed in me. Without their love, confidence, and belief, I would not have finished this thesis. I would also like to thank my family for providing a supportive circle of love and creative inspiration on my journey through life. Lastly, my final note of appreciation goes to Rochester Institute of Technology. As an RIT student, it has been a pleasure to study with talented professors and staff. They have helped me break new ground, broaden my horizons, and expand my boundaries. It was a great honor to study here under such creative and inspiring people and to be exposed to innovations and opportunities.

Based on these experiences, I will try my best to constantly remain open to new ideas, improve my skills, and develop as an artist and a person.
I. Introduction

1. Purpose

The main purpose of this study is to express the balance of the human spirit in motion. During this process, I wish to portray the fundamental connection between the mind and physical movement. Communication and understanding can lead to a harmonious balance. I want to show the connection between the thoughts and emotions of my work. I hope to explore the use and application of space, color, material, and techniques. It is my goal to communicate human emotions and spirits through the instinctive movements with the nature of a human being.

Human movement provides a concrete representation of human emotion and human nature. I seek to portray a harmonious balance of mind, body, and space with honest awareness and sensibility, translating emotion into action. The physical representations can express and clarify inner sentiments. Human feelings such as joy and anger, together with sorrow and pleasure, can be communicated and understood through art. I want to form images that will elicit recognition of the specific emotions caught accurately and beautifully through physical representations.

In addition, I will attempt to present the emotional foundation of the subconscious mind through my art. My pieces clarify actions, expressions, and movements that encourage positive possibilities and aspirations. I want my pieces to encourage creative and innovative thoughts and to resonate with all viewers across cultural boundaries. I will proceed with discretion and care as I research, experiment, reflect, and practice. I will explore aspects of the human spirit and emotion in motion.
2. Concept

What Is Emotion?

What is “emotion”? The English word emotion is derived from the French word \( \text{émouvoir} \). This is based on the Latin word \( \text{emovere} \), which means “out” and \( \text{movere} \) which means “move.” The related term “motivation” also is derived from the word \( \text{movere} \). The definition from the dictionary is “the complex physiological experience of an individual's state of mind as interacting with biochemical as internal and environmental as external influences.” In humans, emotion fundamentally involves “physiological arousal, expressive behaviors, and conscious experience” (1). Emotion is associated with mood, temperament, personality and disposition, and motivation. Motivations direct and energize behavior, while emotions provide the affective component to motivation, positive or negative (2).

What is Emotion to us?

Basic behaviors of human nature precede most expression of emotions. It can be the window of communication and the way of emotion. I think the basic phenomenon of emotion is something that any mind must experience. A human being is a social animal who cannot live alone.

---

1) Emotional Competency discussion of emotion.
Thus, it is very natural for the human mind to be influenced by others. This influence determines the breadth of emotion, and the emotions created during the determining process need to be expressed into the works. Emotions play an extremely important role in human mental life. On the other hand, it also might be that emotions represent a critical part of the mental process, and human emotions are merely one particular manifestation of a more general phenomenon.

Human emotions help us cope with everyday life, allowing us to communicate what we feel toward certain situations, people, things, thoughts, senses, dreams, and memories. Each emotion is characterized by physiological and behavioral qualities, including those of movement, posture, voice, facial expression, and pulse rate fluctuation. Human emotions are then considered as an elaboration of the general “emotion” phenomenon in a particular human’s own way.

I think the basic phenomenon of emotion is something that any mind must experience. Human emotions are complex. They express positive or negative reactions to external and internal stimuli. According to modern psychology, emotion, behavior, and cognition influence each other. Thus, each emotion distinctly affects human motivation, nervous function, learning, physical acts, physiological arousal, and communication with others.

Research like this proves that emotions affect and shape the essence of life for humankind. It is no wonder that psychology, neuroscience, ethics, sociology, and metaphysics, among other fields, all deal with the study of human emotions.
3. Inspiration

In a philosophical viewpoint and spirit, this section tries to compare the mind with my concept. As already mentioned in the introduction, this section is the important reason I'm writing a paper. I do not want to write only a description of art works or a simple reflection in this thesis. This signifies the start of the study for works. Through this research, I would like to expect to be the driving force for the prosperity of future generations with the development of contemporary art for us. All the references for the inspiration were at the center of solving all my problems. They gave the in-depth advice from their experiences for works. I believe we can try to make own our new things based on the artists' personality, artistic style, aspects, and message from their own lives with my concept.

3-1. Study of Concept and Idea

- Source of Spirit

This study attempts to have a psychological and theoretical viewpoint to the analysis of emotion in motion through various analyses of movement of the human body. The outcome of this study lays out human moving, feeling, understanding, responding, and showing the concept of experience. On the basis of the route, these emotions can be collected, identified, and analyzed to obtain a concept, shape, color, and image for main inspiration. I would like to show
the route of human emotions and an action of creation for the process of image as shown below.

1) Primitive affect–Sensation by interacting with target of the senses (ex. bright, dark)
2) Descriptive affect–Impression by characteristics of the target (ex. advanced)
3) Evaluative affect–Abstract image by feelings and opinions on the target (attractive)
4) Emotion–Emotions by a sense and motion of the target (ex. joy, sadness, anger)

As a representative of a field, dance is a typical example of expressions of human motion. Most of dance reflects cultural morals and values. That can bring respect for the culture and the language through human body movement. Dances that have been passed down over a long period of time represent a certain culture. Dance has been studied to identify characteristics of a culture through its many aspects. We have many historical dances and they reflect our culture.

Through this study, I tried to analyze characteristics of motion and emotion by dancer and artist to get the main inspiration. This study does not explain general features of traditional dance, but I believe it shows certain elements of body language. I discovered the relationship between the impression features given by the motion and the physical motion features through the process of analysis.

This research is intended to create a concept and main idea for works of the relationship between body motion and mind or emotional features conveyed by motion. During this study, I found that human motion is characterized by progressive motion, gentle exploding of inner feeling, motion in stillness, and natural rhythm and energy. I believe that these characteristics also are related to body, effort, shape, space, emotion, and culture.
Reference #1 – Martha Graham (3)

“Dance is the hidden language of the soul.”

“The driving force of God that plunge through me is what I live for.”

“I wanted to begin not with characters or ideas, but with movements . . . I wanted significant movement. I did not want it to be beautiful or fluid. I wanted it to be fraught with inner meaning, with excitement and surge.”

-The mother of American modern dance, Martha Graham died in 1991 in New York at age 96.-

- The instinctive language from Martha Graham

Martha Graham, the pre-eminent leader of modern dance in the 20th century, was born on May 11, 1894. Martha Graham, the American dancer, teacher, and choreographer, revolutionized the world of modern dance. She possessed a great gift for revealing emotion through dance, expressing beliefs and telling stories in an utterly new way. Through her choreography, Martha began to push the art of dance to new limits. Her early dances were not well received by audiences, as they were confused by what they were seeing on stage. Her performances were powerful and modern and were often based on strong, precise movements and pelvic contractions. Martha believed that by incorporating spastic movements and falls, she could express emotional and spiritual themes. Her choreography overflowed with beauty and emotion. Martha was establishing a new language of dance, one that would change everything that came after it.

3) Martha Graham (1894–1991) (dancer, choreographer; born May 11, 1894, Pittsburgh, Pennsylvania; died April 1, 1991). In her lifetime, Martha Graham freed the art of dance by providing a new dance language and new concepts. She revolutionized dance, lighting, stage designing, costuming, and music with her creative perfectionism. Graham was born on May 11, 1894, in Pittsburgh, where she lived until she was 14. At this time, her family moved to Santa Barbara, California. Two years later, she visited the Mason Opera House, for a Ruth Saint-Denis performance.
The Communion and Understanding of Expression from Martha Graham

Graham was the pioneer of modern dance in the United States, and her Martha Graham Dance Company has grown into the Martha Graham Center of Contemporary Dance. The animation below was done by Ryan Woodward, the self-claimed “Motionographer” and popular artist. The images suggest classic shots of the dancer who contributed so much to world art.

Martha Graham's impact on dance was staggering and often compared to that of Picasso's on painting, Stravinsky's on music, and Frank Lloyd Wright's on architecture. Her contributions transformed the art form, revitalizing and expanding dance around the world. In her search to express herself freely and honestly, she created the Martha Graham Dance Company, one of the oldest dance troupes in America. As a teacher, Graham trained and inspired generations of fine dancers and choreographers. Her pupils included such greats as Alvin Ailey, Twyla Tharp, Paul Taylor, Merce Cunningham, and countless other performers, actors, and dancers. She collaborated with some of the foremost artists of her time including the composer Aaron Copland and the sculptor Isamu Noguchi (5).

4) Motionographic / Motion graphics are graphics that use video footage and/or animation technology to create the illusion of motion or rotation; graphics are usually combined with audio for use in multimedia project.

5) Isamu Noguchi (November 17, 1904 – December 30, 1988) a sculptor, designer, architect, and craftsman. Throughout his life he struggled to see, alter, and recreate his natural surroundings. His gardens and fountains were transformations meant to bring out the beauty their locations had always possessed. His large abstract stone sculptures were both majestic and personal. He believed that through sculpture and architecture, one could better understand the struggle with nature. It is that search for understanding which brings together his many and varied works.
Reference #2 - Edgar Degas

“Art is not what you see, but what you make others see.”
“Drawing is not outside but inside the line.”
“One should pursue the contour like a fly crosses the page.”
“Muscles are my friends whose names I have forgotten.”

- Paul Valery in Degas Dance Drawing

– Mind, Emotion, and Motion from Degas

Degas was interested in the natural cycles of activity and rest that he observed even behind the scenes. He focused on the between times with human emotion and motion. When dancers were released briefly from their strenuous practice, he wanted know their emotions. In Before the movement, he depicted the entire cycle of activity and rest in one painting. Degas greatly admired the young dancers' athleticism and controlled energy; he tried to capture the tension inherent in the life of a working ballerina in his painting. In his racing paintings he often concentrated on the time just before or after the race rather than on the race itself. Degas likened the dancers' training to his work as an artist. Just as he sketched the dancers' every gesture and position to make his paintings as authentic as possible, the dancers performed countless repetitions to perfect their movements.

– Light, Line, Position, and Shade in Composition of Degas

The front dancer in this painting by Degas (6) stands out in intricate detail compared to the large blurry area behind her. Using a balance beam, a larger weight closer to the center point can be balanced by a lighter weight further away from the center. This is the basis for balance
by position. This is a very tricky type of asymmetrical balance that often ends up looking out of balance. Degas regularly went to the Paris opera house, not only as a member of the audience but as a visitor backstage and in the dance studio, where he was introduced by a friend who played in the orchestra. Degas closely observed the most spontaneous, natural, ordinary gestures, the pauses when concentration is relaxed and the body slumps after the exhausting effort of practicing and the implacable rigor of the class. Paul Valéry wrote: “Degas is one of the very few painters who gave the ground its true importance. He has some admirable floors.” This is all the more appropriate for dancers in that the parquet is their main work tool with considering their space. Edgar Degas was very interested in the way human moved and the space. He expressed a strong desire to reach beyond his proper expression.

6) Degas, Edgar. (French, 1834–1917), born Hilaire-Germain-Edgar De Gas, was a French artist famous for his work in painting, sculpture, printmaking, and drawing. He is regarded as one of the founders of Impressionism although he rejected the term and preferred to be called a Realist.


3-2. Study of Shape and Space

- Concept

Representation of a Line for Shape and Space

This study attempts various approaches to the expression of human motion with inner thoughts for externalization through the process of making curved lines. Also, this section reviewed theoretical background about elements of design and shape. Moreover, the elements of design are all related with form and space. The component at the center of good design is “balance.” The basic elements of design must be in harmony to create balance by line, color, shape, and space. To understand how each element relates to design balance, you must consider the characteristics of each element.

Line Function as a Shape

Lines define shape, contour, and outline. A line is a mark made by a moving point and having psychological impact according to its direction, weight, and variations. The shape can act as a symbolic language, or it can communicate emotion through its character and direction. Certain arrangements of line are commonly understood to carry certain kinds of information.

9) Jiwon Han / Painting / Muse / Oriental Ink / 100 x 40 inch / 2009.
10) Jiwon Han / Painting / Muse / Oriental Ink / 70 x 40 inch / 2009.
For example, calligraphy (9) (10) is recognizable as a representation of words even when we do not know the language. Calligraphic imagery often is used by contemporary artists simply because of the mysterious messages implied. Horizontal lines suggest a feeling of rest or repose. Vertical lines communicate a feeling of loftiness and spirituality. Diagonal lines suggest a feeling of movement or direction. Thus, if a feeling of movement or speed is desired or a feeling of activity, diagonal lines can be used. Horizontal and vertical lines in combination communicate stability and solidity. Curved lines and shallow curves give us comfort, safety, familiarity, and relaxation. They can recall the curves of the human body and, therefore, have a pleasing, sensual quality.

**Meaning of a Curved Line in my Works**

In my works, a curved line is considered one of the formal elements. I wanted to create curved lines in many different ways with various meanings. Curved lines also can be “organic and implied lines and curves” creating irregular lines and shapes. The quality of the line itself is a fundamental visual language to an extent that cannot be claimed for any other single element. Line also communicates emotion and states of mind through its character and direction. The variations of meaning generally relate to our bodily experience of line and direction. There are lines created by wind and breath, curved shapes made by movements and motion, and images combined by color and space. Human breathing tells the beginning of the movement of our body. The rhythm of the breathing can be connected with gestures very naturally. In the movement and rhythm, static and dynamic curves of the human are the most primitive means of expression. Rhythm in my works is created by the repetition of elements, and circular elements bring a more connected flowing rhythm to mind.
Curved Line, a Bridge Linking an Action to Spirit

In addition, special representation starts by the transfer of emotions with inner feelings. In the process of delivery of human emotion, a variety of emotions are expressed to human feeling such as joy, anger, sorrow, and pleasure. Of course, all the emotions cannot be expressed by the curve. This curve embraces straight lines and joins with human body.

The shape of the works I want is to have a sense of unity. It would be comfortable like wind and nature as naturally as my body. Also, I want to express human emotions from the motion by simple lines and forms. By definition, using the simplest line also is consistent with spirit of Minimalism. That is the very reason I use it based on a curved line and shape to produce works.

12) Capture from Korean Broadcasting System “Sangmo” Korea Traditional Dance
What interests me is the opportunity for all of us to become something different from what we are, by constructing spaces that contribute something to the experience of who we are.

-Richard Serra-

– Power of Relationship Between Space and Human - from Serra

One of the pre-eminent sculptors of our era, Richard Serra has long been acclaimed for his challenging and innovative work, which emphasizes materiality and an engagement between the viewer, the site, and the work. In the early 1960s, Serra and the Minimalist artists of his generation turned to unconventional industrial materials and began to accentuate the physical properties of their art. Over the years, Serra has expanded his spatial and temporal approach to sculpture and has focused primarily on large-scale work, including many site-specific works that engage with a particular architectural, urban, or landscape setting.

Serra’s early work in the 1960s focused on the industrial materials that he had worked with as a youth in West Coast steel mills and shipyards: steel and lead. A famous work from this time involved throwing lead against the walls of his studio. Though his casts were created from the impact of the lead hitting the walls, the emphasis of the piece was really on the process of creating it: raw aggression and physicality combined with a self-conscious awareness of material and a real engagement with the space in which it was worked. Since those Minimalist beginnings, Serra’s work has become famous for that same physicality but one that is now compounded by the breathtaking size and weight that the pieces have acquired. He thought of space for a very dramatic relationship.
– Minimalism from Serra

Though Richard Serra is a proclaimed sculptor of Minimalism, his public artworks of metallic configurations are maximum in stature. His primary raw material is weathering steel, popularly known as (COR-TEN). Due to its chemical composition, this kind of steel demonstrates continued resistance to atmospheric corrosion. It forms a protective layer, since it is influenced by the elements and results in a “weathered” look. With the passage of time, the steel sustains a rust-like appearance. Serra emphasizes the people who experience the geometry of his artistry: “Without knowing anything about sculpture you understand that the single and double ellipse, the spirals, and the piece made up of torus and sphere sections share a language and syntax. You become the reader of that language in your bodily movement. You can go anywhere you want, but anywhere you turn you are within the volume not only of the encapsulating architecture but of the field that unfolds as sculpture. The entire field becomes one of sculpture, as you’re spun into and out of the different pieces.” Through an intensive process utilizing rolled-steel plates and steel mills under the orchestration of an exacting team, Serra has made it his passion to transform formidable material into a humanizing force of enduring art.

13) Richard Serra is an American Minimalist sculptor and video artist known for working with large-scale assemblies of sheet metal. Serra was involved in the Process Art Movement. Born 1939-11-02, age 71, San Francisco, CA, Nationality American, Field Minimalist sculptor, Training Yale University, Movement Process Art, Influenced by Robert Smithson.
Reference #4 Bernar Venet (16)

Art is not made for pleasure but for knowledge. And it's not art if it is not changing the history of art.

- Bernar Venet

– Vision from Venet

Bernar Venet is one of the leading artists in France. Venet lives in Paris, Le Muy (France) and New York, and his works are found in major art museums in Europe, America, and Asia. Since the 1960s he has undertaken an unprecedented radicalization of artistic experience and esthetic production by America Formalism and especially the work of Marcel Duchamp. From the early 1960s, in reaction to Duchamp's ready made (which he saw as still falling within the order of representation), he worked on reducing art in its objective implementation to a purely formal concept. Venet's subsequent development confirmed his quest for a formal radicalism through a concept called “Monosemy” that he created. Since 1989 he has suggested a new vision of what contemporary dynamic sculptures should be through the “indeterminate line,” which is entirely free from a certain pattern of steel with which to work. His work explores many media, materials, and forms of expression.

From the early 1960s, Venet's use of industrial drawings and mathematical diagrams in painting has been a major contribution to Conceptual Art. For Venet, being an artist means not only to paint or sculpt but also to speculate—in art, science, philosophy, mathematics, geometry, and music. He is an internationally recognized painter, sculptor, and composer of concrete music (technologically manipulated sound), and his main interest in art is to raise questions, to push his work further and further, and to search for new approaches.

16) Bernar Venet (1941- ), born April 20, 1941 at Chateau-Arnoux-Saint-Auban in the Alps of Haunte-Provence, France.
Bernar Venet is a master of contemporary conceptual art (17) who has worked in all media from painting and sculpture to film, music, and ballet. In his early work, Venet sought to distill art, to strip it of aesthetic or expressive content, and to re-establish it as purely “conceptual.” He withdrew from the art world in 1971, fulfilling a promise he had made four years prior to stop producing new work once he perceived that his term was up. After a six-year hiatus, the artist re-emerged and over the next 30 years produced a vast body of work in diverse media.

Today his sculptures—massive iron structures in the three categories of lines and angles, arcs, and “indeterminate” lines—are exhibited in museums and public spaces across the world. These forms, whether striking out independently into the air, leaning against a château, curving upward from the earth, or twisting arbitrarily around themselves or each other, stand at the threshold between the physical and the abstract, between the material and the purely geometric, testing the spaces between art, world, and mind.

17) Conceptual art is art in which the concept(s) or idea(s) involved in the work take precedence over traditional aesthetic and material concerns. Many of the works sometimes were called installations of the artist Sol LeWitt and may be constructed by anyone simply following a set of written instructions. 
18) This method was fundamental to LeWitt’s definition of Conceptual art, one of the first to appear in print.
20) Bernar Venet: "System und Zufall" / Ausstellungseröffnung im Museum Küppersmühle für moderne Kunst..
II. Process of Emotional Images and Representations

1. Shape and Idea

- Process of Concept and Idea

Origin of shape from the movement of human beings

I researched the meaning of the symbols in relation to human motion and emotion in terms of color, material, and shape. The material, shape, and color can express the human spirit very reasonably. These features can show the movement of human beings as dynamic representations of the vertical and horizontal with a simply graceful curve and elegant dimension. They also can make their own language, expressing a unique cultural identity for my works. From this route, it is revealed that the characteristic curves show an expressive rhythm of lines such as smoothness, curvedness, bluntness, disconnectedness, and flexibility. These shapes express human emotions such as happiness, anger, sorrow, sadness, and vitality.

During the process, I have begun to learn the importance of understanding the impact of human motion on feelings and the impact of human emotions on movement and posture. My initial rough sketches and models have evolved into more complete representations of the human spirit and state of mind I wish to convey. This is the basis of my works and one of the important parts of my development as an artist. My work with sketching and creating models has provided systematic and ongoing tasks for creating more in-depth pieces as I progress in my evolution as a sculptor.
1-1. Make of shape

Step 1.

I have been inspired by ballet, gym, opera performances, literature, and scenes of the practice of dancers with diverse methods such as photographs, sketches, and writing essays.

Fig. 1, 2, 3 / Capture: The Nutcracker (Russian), two-act ballet by Pyotr Ilyich Tchaikovsky / Seungmu, Korean dance performed by Buddhist monks / Anna Bessonova (Russian), Individual Rhythmic Gymnast.

Step 2.

After gathering information, I started a rough sketch and “croquis” using pencils, pens, and watercolor.

Fig. 4, 5, 6 / Jiwon Han / Sketch / pencils, pens, watercolor / Watercolor Paper / 2009 / 12 x 24.
Step 3.

I began to create complementary designs for my ideas and found inspiration with simple drawings of body forms in motion.
Step 4.

I created installation works using body form and motions.

Fig. 13

Fig. 14

Fig. 15

Fig. 13, 14, 15 / Jiwon Han / Sketch for Body Form and Installation work / pencils, pens, watercolor / Watercolor Paper / 2009.
2. Material

- Purpose of practice

Natural materials and nature can be used for inspiration, keeping their inherent shape, line, color, and texture intact in the work. The special figurative characteristics of the material can be used to express emotions and to emphasize the theme that the artist wants to express in the work. All materials have their own unique properties. Moreover, a reasonable combination of materials will be able to deliver the in-depth information. A good combination of these materials can be used to gain insight into the works and to communicate the theme.

Researching natural themes and materials was instrumental in achieving the desired balance between material and form. Also, it helped to discover the best use of material and form in order to be consistent with the significance of the work. I have researched ways to produce a free curved line and form more effectively and efficiently using paper, wood, epoxy resin, and metal.

I began by experimenting with paper. There was some difficulty using paper due to its lack of durability and solidity. Next I selected wood to achieve more durable works of art. Using a variety of materials allowed me to recognize flexibility in forms. Finally, to make up for the weak points of durability and water resistance of wood, I used epoxy resin and metal as casting resin. These materials also made it possible to experiment with various colors in their combinations.
This process attempts to find ways of expressing the initial image and shape through using various methods and special materials. My goal is to make the best implementation using optimum material. Through this study I attempted to practice how to maximize the benefits and advantages of each method while compensating for the limitations and defects associated with the various materials and methods.

2-1. Paper

The process of creating form using paper is very effective in portraying feelings. Although it is difficult to maintain the completed condition, the flexibility of the paper provides a successful medium. Paper is a very simple, inexpensive material to explore. I am interested in the intrinsic properties of the medium. Building with paper through a process of modeling and refinement using my hands helped my designs evolve into more effective objects. I make my basic design by hand. It is a powerful tool while giving greater freedom for quick experimentation. However, works made using paper tend to be less durable.
2-2. Wood

Plywood

Plywood is a type of manufactured timber made from thin sheets of wood veneer. It is one of the most widely used wood products and is flexible, workable, and recyclable and can usually be locally manufactured. Plywood is used instead of plain wood because of its resistance to cracking, shrinkage, and twisting/warping and its general high degree of strength. Plywood layers are glued together with adjacent plies having their grain at right angles to each other for greater strength. There are usually an odd number of plies so that the sheet is balanced. Because of the way plywood is bonded, it is very hard to bend it perpendicular to the grain direction.

Wood Veneer

In woodworking, veneer refers to thin slices of wood, usually thinner than 3 mm (1/8 inch) that are glued onto core panels (typically wood, particle board, or medium-density fiberboard) to produce flat panels such as doors, tops, and panels for cabinets, parquet floors, and parts of furniture. Plywood consists of three or more layers of veneer, each glued with its grain at right angles to adjacent layers for strength. Veneer is obtained by “peeling” the trunk of a tree. The appearance of the grain and figure in wood comes from slicing through the growth rings of a tree and depends upon the angle at which the wood is sliced. Wood veneer is thin sheets of real wood grain available in rolls or sheets. You can use wood veneer to make plywood or medium-density fiberboard (MDF) cabinets or furniture look like real wood at much less than the cost of solid wood. Since wood veneer is thin, it's very flexible, allowing you to shape it around curves. Some wood veneer is self-adhesive; you peel off a paper backing and press the veneer in place. Other veneers are applied with wood glue.
2-3. Epoxy Resin

Epoxy Resin vs. Polyester Resin

Epoxy and polyester resins are adhesives commonly used in the construction industry. The main difference between the two is the drying time; epoxy resin takes approximately 30 minutes to dry, while polyester resin takes 6 hours to harden. Epoxy resin is also the more readily available adhesive of the two and can be purchased from most hardware stores. Epoxy resin is a common household adhesive that can be used with many materials such as glass, wood, metal, leather, china, and pottery. Polyester resin is produced by a reaction between organic acids and polyhydric alcohols and doesn't require any pressure to bond. Polyester resin is most commonly used when producing glass-fiber-reinforced moldings and glass-reinforced plastics. This resin has a short shelf life and is less water-resistant than epoxy resin. Though low in price, polyester resin emissions can be harmful and may require additional environmental safety measures. Sometimes referred to as liquid plastic, two-part casting resin begins in a liquid state and, after mixing, hardens to a solid finish. Unlike resins that require a catalyst to harden, two-part casting resin involves mixing equal amounts of resin and an accompanying hardener. After being poured into a specialized mold, the resin undergoes a chemical reaction that causes it to cure to a hardened state. This curing process creates a finished, hardened object that is an exact replica of the mold in which it was cast. Casting resin is generally made of either polyurethane or epoxy. Epoxy casting resin has the advantage of curing to a clear, glass-like state. Its curing time is longer, requiring anywhere from 24-48 hours to cure. Casting large amounts of epoxy resin may result in cloudiness within the piece. For this reason, epoxy casting resin is mostly used for smaller pieces. While polyurethane casting resin is more suited for larger pieces, it is more opaque than epoxy resin.
2-4. Metal

Metal

Metal is a very familiar process more than any other material in my works. I think this comprehensive art has to be more planned out and more systematic compared to any other work. In the process of metal work, the important things are to ensure safety and keep the work in order. In particular, it can deliver a more effective outcome in the finishing phase, working with metals. I enjoy the feeling as the tools sound and the gently glowing feel of metal. Fine silver (99.9% pure) is generally too soft for producing functional objects; therefore, the silver is usually alloyed with copper to give it strength while preserving the ductility and beauty of the precious metal. Sterling silver is an alloy of silver containing 92.5% by mass of silver and 7.5% by mass of other metals, usually copper. The sterling silver standard has a minimum millesimal fineness of 925. Industrial grade copper is about 60% copper, 39% tin and other hardening alloys, along with 1% inseparable elements. Metal is wonderful to work with in body sculpture because its flexibility and permanency give intrinsic value to creative direction for more effective awareness. While my design is in any material, that sheet and wire metal (including copper, brass, nickel silver, gold fill, and gold) can be used.

Fig. 18

Fig. 19

Fig. 18, 19 / Jiwon Han / Body Form / Silver Work / Fine Silver / 2010 / 24X9X48 / 12X7X16.
3. Color

- Property of Color

The colors are associated with human feelings through the primary emotional responses to them including coldness, warmth, darkness, and brightness as well as other emotional responses. Every color has symbolized aspects of nature, spirit, and special meaning. Balancing color creates visual interest, a sense of order, mood, and overall design balance. Color occurs when light in different wavelengths strikes our eyes. As we know, color can vary in different circumstances. Colors appear depending on whether you view them under incandescent and fluorescent light or natural sunlight. Also, colors change according to their surroundings. For more detailed expressions of emotion, I wanted to try the elements of color in the shape of the curve and also with collected lines and achieved points. This section also studies the connection between color and the inner feeling.

3-1. Effect of color

Harmony of Color

Complementary colors are reciprocal to each other. They very strongly emphasize each other in their combination. These complementary colors will be condensed and united, and they will be combined tightly with each other as an influential opposition. That is the attraction and power of complementary colors. If we want to get a strong image without a broken visual harmony of colors, we should use the contrast of complementary colors. Overall colors are feeling calm and stable by the difference between the distribution of colors and dimensions and the combination of colorless color. In the design, the color combination is the same as a property for our work. It can create a valuable identity without limits.
3-2. Necessity of color

Color, Symbol - Getting Emotion from Color

We are all sensitive to color. There are some colors we like a lot and some we don't like at all. Some colors soothe us, others excite us, some make us happy, and others make us sad. People are affected by color more than they realize, because color is tied to all aspects of our lives. We subconsciously choose certain colors to communicate our desires, emotions, and needs. Colors can send messages to others about our mood, personality, and desires. Colors have always been used to describe not only our feelings but also our physical health and attitudes. Color is used symbolically in all cultures, and it plays an important role in ceremonies and festivities.

The Reason I Need Color

A flow of human behavior and an expression of inner thought are the most important points of my works. I wanted to show a simple line and a variety of colors through a meaningful relationship. We can interpret the movement with an understanding of each other very powerfully. In addition, I think the colors can bring a visual impression with human motion. In my work, the color has a major role to deliver the deeper spirit and emotion with shape and space. That is why I use color in my works.
4. Space

- Composition and Construction

A visual aspect or satisfaction is the most primitive reaction of human emotion. In a sense of space, our discernment becomes more effective. Sometimes it helps some of the clothes and accessories to be formative. Obviously and currently, the walls are coming down on stereotypes about the meaning of ornaments as distinct from the dissolution of boundaries. Balance and comfort must be together in the visual and physical aspects with space.

4-1. Position of Body Form

What is the Nature of the Sculpture that is my Body Form?

This section studies the joint where the human body and art form. Beyond the visual image and aspect, I wanted to reinterpret a more significant body form. In addition, comfort to me means free and natural. I thought my works would have to be very natural and comfortable.

I think what matters the most in my work is being natural. For example, children’s toys can be transformed into my work. Even a kitchen spatula, spoon, chopsticks, or ladle give significant meaning in the feminist vision. It also can be a wonderful sculpture for the body. The biggest challenge is finding the best place for my work and the human body.
5. Function

- Significance of Practice

Focus on my initial idea, and the form will take shape fully with the body very simply.

The significance of this study is keeping an initial form. The functional part can be necessary but that should not affect the original shape. I shall maintain the main idea and main direction.

It also can be a sculpture for the body. Since our vision is always three-dimensional, its meaning is almost equivalent to the visual space. This section attempted to explain the functional part of body forms that are shown in the culture of clothing by studying "Goreum" in Korea and "Obi" (23) in Japan.

---

21) Obi (帯, おび, literally "sash") is a sash for traditional Japanese dress, keikogi worn for Japanese martial arts, and a part of kimono outfits. Nowadays, a woman's wide and decorative obi does not keep the kimono closed: this is done by different undersashes and ribbons worn underneath the obi.
5-1. Source of Concept

Tie and knot by “Goreum” (23) in Korea and “Obi” in Japan

Goreum (breast-tie) in Korea

Goreum (고름) 23) is one part of Composition of “Hanbok jeogori”—Korean traditional dress. The jeogori is a basic upper garment of hanbok, the Korean traditional garment that has been worn by both men and women. It covers the arms and upper part of the wearer's body. The basic form of a jeogori consists of gil1 (24), git, dongjeong (25), goreum, and sleeves. The goreum refers to the ribbons that tie the jeogori shut. It is easy to adjust our body by tie and appearance. Also, the tie part of Chima (26) is categorized by their design, formality, material, and use. Informal clothing is narrower and shorter. Originally all of these parts were tied in the front. Later on fashion began to affect the position of the knot, and obis could be tied to the side or the back.

26) Chima refers to "traditional skirt in Korea" which is also called sang (裳) or gun (裙) in hanja. According to remaining murals of Goguryeo, Goguryo women wore a chima first, and then jeogori over the chima, covering its belt.

23) Goreum is one part of Composition of “Hanbok jeogori”—Korean traditional dress. The goreum are coat strings attached to the breast part to tie the jeogori. Women's jeogori may have kkeutdong, a different colored cuff placed on the end of the sleeves. The form of jeogori has been changed as time goes by.

24) Gil is the large section of the garment in both front and back side and git is a band of fabric that trims the collar.

25) Dongjeong is a removable white collar placed over the end of the git and is generally squared off.
**OBI in Japan**

*Obi* is a sash for traditional Japanese dress, *keikogi* worn for Japanese martial arts, and a part of kimono outfits. *Obi* itself also requires the use of stiffeners and ribbons. There are many types of *obi*, and most of them are for women: wide *obis* made of brocade and narrower, simpler *obis* for everyday wear. The contemporary woman's *obi* is a very conspicuous accessory, sometimes even more so than the kimono robe itself. A fine formal *obi* might cost more than the rest of the entire outfit. A woman's *obi* is worn in a fancy knot. There are many ways to tie an *obi*, and different knots are suited to different occasions and different kimonos. There are many different types of women's *obis*, and their usage is regulated by many unwritten rules similar to those about the kimono itself. Certain types of *obi* are used with certain types of kimono; the *obis* of married and unmarried women are tied in different ways. Often the *obi* adjusts the formality and fanciness of the whole kimono outfit.

![Fig. 23](image1)
![Fig. 24](image2)

![Fig. 25](image3)
![Fig. 26](image4)

Fig. 23, 24, 25, 26 / Jiwon Han / Body Form / Resin, Silver, wood work / 2010.
5-2. Influence for Works

Integration of Functional and Aesthetic Aspects

Both of them, Obi and Goreum, are functioning. Their major role of Obi and Goreum is to give aesthetic appearance and a compact function to us.

In particular, unlike the obis of kimono, Goreum of Hanbok does not add any other tools such as pins and joints. The free lines tie a knot by itself and it wrapped around the body. It can be both start and finish by circulating a smooth line.

As always with the body, there are explanations full of implications simply in the construction. I just want to express wrapping it around the body by curved line. With the integration of functionality and aesthetic aspects, I aim to make efficiency with the essence of my works in order to create harmony. With this feature, I hope the functional part of my form also can make balance of the shape.

![Fig. 27](image1)  ![Fig. 28](image2)

Fig. 27, 28 / Jiwon Han / Body Form / Brass, Silver Work / 2010.
III. Work Analysis

1. Prologue to works

*In order to express human emotion in motion, so the emotion and the work of art can become one, I need to prepare to maintain an intensive concentration on the focus of the work as it evolves. The main purpose and concept that I desire to express must always guide me as I choose my materials and methods. Technical skill also is an essential element in order to achieve effective results. In my work process, to produce real works from the imagination, I am required to translate my concepts from abstract ideas into physical objects. This process makes many demands on me as I experiment with various processes and materials in an attempt to apply my skills and knowledge to express my concepts.*

- The Relationship for a Spirit -

The first step in making the connection between the human spirit and the artistic representation of the concept is to understand the relationship between the two. It also is necessary for the artist to be flexible as the piece evolves. The material may influence the concept as the piece takes shape, and the artist’s intention may lead to adaptations in the materials and techniques used to bring the piece to completion. The artist must maintain a realistic approach using the materials and procedures available while not losing the main focus or theme. When the process of creation becomes one with the idea the artist wishes to bring to life, the creative process is satisfying and successful.

This process represents the artist’s aspiration to take meaningful and substantial steps moving closer and closer towards a true expression of the one idea. Throughout the process, the artist
must be prepared to make changes in order to meet this challenge. One of the essential things is that proceeding to perfection is more important than a perfect completion. The process is a continual evolution closer and closer to the best possible expression of the concept.

**The Partnership for a Communication**

In the same way, to become one with artistic expression involves forming a genuine partnership with motion and emotion through confidence and belief in the ability to communicate. Partners are comprised of many combinations such as the artist and the viewer, the materials and the ideas, and the techniques and the products, but all these relationships work together to accomplish the creative expression. The relationship between partners is created through interaction with many different elements all working together.

The idea is communicated effectively when the artist has confidence that these elements will all intertwine and strengthen through the interactions among them. In this sense, to become one with all things, I earnestly hope my works will break down walls of the heart and create a flowing waterway as the source of thought. It is my desire that my work will inspire the feeling of wind breathing and communing between the material world and the spirit.

**The Implication for an Expression**

By implication, the meanings suggest the specific purpose of mind. The title of each work should express the pure thought or inspiration underlying the work. The main interest is focused on newly expressing the form of the object around the concept of “Minimal.”
In addition, the work is based on the formation of moderation such as simplicity, repetitiveness, clarity, objectivity, and purity. During the process of simplifying the complex and various design concepts, moderation can find a new sphere for creating a new type of formation. The concentrated expression of form and structure is the satisfying result achieved by diligently executing my work.

A foundational focus is the practice of becoming one with my works and my mind. I consider that a strong understanding of relationship will serve as the basis for a successful artistic partnership between the mind and action. I realize that the mutually beneficial relationships and partnerships contribute to the successful outcome and connect to the essential spiritual aspects of the work. The title and presentation should invite observation, consideration, and understanding. It can connect the artist with one another.

Through creative expression and display, I attempt to share the common human emotion and spirit that connects us all. I believe a successful piece can deliver the basic human spirit of harmony and cooperation we all share. In this way, I hope my works are being created by my hands honestly and sincerely as a simple and humble worker expressing the common human themes that bind us all together.

- To help understand the process of works, the analysis of work has been made in according to the making order.-
1-1. Painting work

“Muse and Calm”

To become one with the artist’s hands, motion, and subconscious, while maintaining the power of the firm ground, requires our substantial faithfulness and belief.

“Muse,” the title of this work means “Musing about a relationship.” Most of my sculptures begin with sketches and paintings. Through trial and error I gain experience expressing my concepts artistically. Reflecting on my concept and experimenting with different ways to express it through the use of space and lines helps me clarify exactly what I want to express and also find the best way to show it. Emptying my mind and trusting my hands is the best way for me to communicate honestly. Sometimes the artist’s hands act instinctively and seem to move independently to achieve the desired results. Human actions will bring harmony, balance, and understanding.

Beginning with black and white helps me uncover the underlying fundamental feeling. The monochromatic tones announce the origin of the emotion. When I hesitate about how to begin, sketching in black on white starts me thinking about self-consciousness and spiritual awakening. In fact, black does not have light, but it can create more inspiring effects and suggest other colors as I paint. Black focuses me on the concept and gives me the power and strength to begin or to advance. As the human emotion flows from my mind into my arm and brush, it is delivered onto the paper or canvas. My mind moves my hand and my hand instructs my mind. I try to form a genuine relationship through the continuous interaction of thought and motion. Black and white seems appropriate for expressing primary emotion in this painting.
Work #1-1

Work #1-1 / Painting / Muse - 1 / Oriental Ink / 40 x 70 inch / 2010
1-2. Paper and Wood Work

“Hope and Aspiration”

To become one with the mind and lively energy as the flowing water, it is the eternal anticipation toward a leap forward.

The title “Hope” refers to the enthusiastic aspiration inspired by good spirits and confidence. I can imagine that it seems to rotate from top to bottom and up again like the general atmospheric circulation. This piece is the prelude to the first opening act. The rising of new energy shows the power of vertical motion. It builds excitement and joy, leading forward in a lively, buoyant way.

The shape “flowing” means to be brimming over with vitality and happiness. I chose a large piece of smoothly curved wood veneer to fill the space with joy and delight. These works are expressing the creative flow of the human mind. The warm shades of the natural maple wood are the colors of the earth and are associated with the material side of life. The basic brown shades provide a solid, wholesome feeling. Also, the wood grain provides a comfortable grounding that connects the human spirit to the natural world. These elements bring a feeling of stability and belonging. The process of working with the smooth wood inspired deep meditation and reflection on the possibility of moving fluidly through space in any direction just as thoughts and feelings can develop, diverge, and flow. Powerful thoughts and emotions can develop and find clarity through form and movement. I wanted to express the powerful, creative energy of a free flowing mind with simplicity and clarity.
Work #2-1

Work #2-1 / Sculpture / Move - 2 / Wood Veneer / 140 x 150 x 170 inch / 2010

- 40 -
Work #2-2 / Sculpture / Move - 4 / Wood Veneer / 50 x 90 x 60 inch / 2010
1-3. Resin work

Balance and Circulations

*To become one with body and calm breathing as the moving wind, it delivers the trustworthy comfort of balance through and through.*

The title “Balance” is associated with stability and equilibrium. It also means to recover our composure and be in control of our feelings or behaviors. The process of reconstruction and recovery will become even more significant as I explore and experiment, developing my ideas and my pieces. I think these shapes symbolize the intimate relationship between nature and the human spirit. The revolving starts and finishes by circulating a smooth line. It can become one as to wrap itself around the whole body. It feels like the human spirit is enclosed within the wind, and the human form is surrounded by the spirit of life. The circulation represents our connection to nature within, without, and throughout our bodies and all of nature. The image also has temporal significance as we are connected to our past, present, and future through constantly changing human emotions. That can often be seen in memories and recollections of longing and desires for the future. The calm, sustaining images that come from the wind symbolizing the breath of life provides comfort for our bodies and spirits.

Also, the forms and colors are intended to embody the associated emotions and feelings buried in human minds. The pieces are designed to encourage the viewer to embrace new ideas with enjoyment and a sense of exploration. In addition, the various shades of color communicate emotions and inspire the imagination. The forms and colors symbolize the power of healthy relationships to promote growth, balance, and harmony.
Work #3-1 / Body Form / Balance - 1 / Resin, Sterling Silver, / 27 x 12 x 48 inch / 2010
Work #3-2 / Body Form / Balance - 4 / Resin, Sterling Silver, / 17 x 18 x 51 inch / 2010
1-4. Metal works

Sense and Sensibility

To become one with rationality and sensibility as the changing human feelings are to clarify the implication of emotion essentially.

The title shows the simple composition for awakening and growing of initial sense. Understanding based in the movement of thought, it creates the wholeness in perspective by reunion and convergence of spirit. Also, it can be aware of and able to comprehend other people and their feelings. In order to portray the essence of an object, idea, or emotion, it must first be reduced to its essential elements. By only accommodating the most necessary geometric abstractions, the fundamental nature of the object or concept is revealed. The form, color, and composition are simplified to the most basic underlying elements.

Moreover, the piece is oriented in such a way as to reduce distracting techniques, extraneous materials, and other ornamental elements, while focusing on the basic form itself. The form is to be renewed with the simplest and most fundamental lines and shapes to present the most basic and elemental aspects of the artistic concept or emotion. The finishing phase of working with metals brings exhilaration as the graceful ash-colored works transform into silver colored art pieces. The piece emerges, purified by heat and fire, to symbolize a fresh new beginning and a pure representation of the true nature of the concept or emotion transformed and reborn in gleaming metal.
Work #4-2

Work #4-2 / Body Form / Sense and sensibility-2 / Silver, Resin / 19 x 5 x 8 inch / 2010
IV. Conclusion

My work represents the expression of human emotion as motion, with an implicit tension and harmony between and among body, space, and mind—between the human being and nature. The great power of balance is that originated by the relationship between human emotion and motion.

History is being made day by day. We are living in an age where the quality of life is influenced by the arts. We are creating new art, education, and philosophy in the heart of a new culture. Even though the concept of beauty changes according to the times, the human spirit finds meaning and pleasure through artistic creations. In spite of the rapidly changing generation, environment, culture, and new innovations, we consistently seek expression through creative pursuits and communication with our fellow man. Our identity is revealed through our art and life.

As a background,

The main purpose of this study is to express the balance of the human spirit in motion. I chose a human being as my subject, because as humans we all strive to achieve balance in our lives in so many ways. We must consider our own needs along with the needs of others and the greater community. A human being in balance has the physical and the spiritual aspects. Also, based on the subject matter, it is important to acknowledge that the arts can be a helpful way for humans to recover an improved sense of balance in their lives. Beneficial communication can occur when a piece of art resonates with meaning. Art provides a means to express the human inner world beyond the superficial reproduction of a common phenomenon. A meaningful piece can express the intimate nature within rather than an imitation of the surface. This study seeks to portray the artistic identity of a human being in physical and emotional balance.
As a method,

In researching the theme of balance, I have reviewed my own interpretations of human behavior and mental awareness. I also researched this theme in the work of artists I admire and compared their ideas to my own. I attempted to build a foundation of ideological spirits and theoretical reasons, combining my own ideas and the work and thoughts of others. This process of analyses established the foundation for adapting the ideas of others and exploring my own to create an original approach. Finally, the construction of my own sculpture could begin based on my research and observations.

I began by exploring the works of inspired artists to compare their portrayal of the human body and spirit in balance. I examined the work of Martha Graham in her portrayal of the instinctive language of natural movement. Edgar Degas had wisdom to share on careful observation and analysis. The power of the relationship between space and the human form is evident in the work of Richard Serra. Bernar Venet’s vision was informative and enlightening. Kelly’s use of color unshackled the imagination. All these artists opened up my mind and influenced my subconscious as I considered their thoughts, opinions, and works of art in relation to my own concepts.

With my concept firmly in mind, it was necessary to compare information about the advantages and disadvantages of various kinds of material to use in my work. The primary objective of the study of materials was to find the balance between material and form. The best materials can enhance the main concept and communicate effectively through convincing expression and effective design.
Initially, I sketched the body in harmonious motion to illustrate my concept. I focused primarily on the hands at first. After numerous sketches I began to show my concept through modeling using paper and wood. Then I began researching for appropriate material to use for my final piece. Through this practice, I learned competent ways to demonstrate my concept effectively through modeling using paper, wood, and my hands. Next I experimented to find the easiest way to make various colors by resin works. I considered the impact of the color combinations in terms of the expression of human feelings. I considered the emotional responses, the symbolic relationships between various emotions and colors, and the harmonious effects from achieving a pleasing color balance.

Lastly, I carefully studied the best process for constructing the body and functional parts in space to demonstrate harmonious composition. I discovered from this project that balance and comfort must come together in the visual and physical aspect. I also learned that being natural is the most important condition in bringing the piece to life in harmony with the space around it. Throughout this process, I tried to focus on my initial idea to integrate the functional and aesthetic aspects for a pleasing result.

As a result,

I was led to trust the power of observation. Careful observation, both firsthand and through researching the work of others, can lead to accurate reconstruction after giving the brain a chance to communicate with the eye. Studious observation followed by reflection and experimentation will direct me wisely in the evolution of my creative activities. Through observation, as well as philosophical and conceptual reflection, the expression of emotions by the human body in motion may deliver the following conclusions.
Based on the initial concept, a meaningful representation of human behavior will integrate the physical body, emotions, and passionate spirit of the person or people depicted. The inner voice of human beings can be reinterpreted through artistic expression. This concept will be realized as innovative understanding when the artistic representation resonates with the human spirit. I also recommend creating and presenting works using the figurative characteristics of the human spirit in motion. Art can explore new approaches and methods to interpret the characteristics of the human spirit.

**As the significant implication,**

In conclusion, the main objective of this study was to express the balance of the human spirit in motion. Through the understanding of human emotions and careful observations, this project resulted in a finished piece demonstrating the delicate balance achieved between the physical body and the inner thoughts. Also, the motif of understanding and communication was an important aspect of this work. The artist also must strive for harmony between practice and action. Theory without practice serves no purpose, just as completing a work without researching the theme and considering the method will not satisfy. The combination of observation, study, exploration, and practice can lead to innovation and meaningful reflection. It will remain as an asset for better creative activities, new attempts, and continual evolution as an artist. We can make our own new culture based on the creative mind and message. I hope this concept will be realized as innovative awareness and will promote influential roles in improving our new aesthetic insight. I hope to have the impact to encourage the continued accomplishments of coming generations with the evolution of contemporary art in our continued attempt to explain and understand the human spirit and to relate peacefully and in harmony with each other.
V. Ethic and Mission for Arts

The intellect and ability are gifts. We have made unremitting efforts to keep it for the future by experience and diligence. Through a long and deep period of time, at last the treasure was all given to us. We inherited the precious and bountiful heritage from our ancestors, scholars, and masters. The experience as truth, ethics, and wisdom was conveyed from them to us. We must contribute to the proliferation of the legacy. We should have to hand over our works and experience to future generations again to find new opportunities for growth. We also must have to have noble aspirations in our mind. Integrity is the greatest asset a person can have. Based on sincerity, we should not stop our movement by concerns of immortality. We have to begin establishing the vanishing culture. We hope that our study will be alive with a lively new prospect in our glorious history. Founded on the ethics of humility and honesty, we will do our best to honor the dignity of the human spirit. Here lies our divine responsibility and a lofty mission for arts and culture.
VI. References and Index

References Book

Hidden Language, Percussion and Piano Music for the Martha Graham Technique by Kevin Sport (Sep 1, 2011)
Martha Graham, A Dancer's Life by Russell Freedman (Apr 20, 1998)
Part Real, Part Dream, Dancing with Martha Graham by Stuart Hodes and Richard Move (Aug 22, 2011)
Martha Graham, Sixteen Dances in Photographs by Barbara Brooks Morgan (Dec 1980)
Acts of Light, Martha Graham in the Twenty-first Century by NAD DEANE CANO and JOHN DEANE (Nov 15, 2006)
Isadora Duncan, Movement From The Soul (Jul 24, 2006)
Birds Eye View: Dancing With Martha Graham And On Broadway by Dorothy Bird and Joyce Greenberg (Sep 15, 2002)
Frontiers of dance, The life of Martha Graham (Women of America series) by Walter Terry (1975)
Degas and the Dance: The Painter and the Petits Rats, Perfecting their Art by Jill De Vonyar, Harry N. Abrams (October 1, 2002)
Degas and the Ballet: Picturing Movement by Jill De Vonyar and Richard Kendall, Royal Academy Publications (Nov. 1, 2011)
Degas: Form and Space by Guillaud, Maurice (editors) (1985)
Degas, Basic Art by Bernd Growe, Taschen (Mar 15, 2001)
Dancing for Degas, A Novel by Kathryn Wagner, Bantam; Original edition (March 16, 2010)
Degas, The Man and His Art (Abrams Discoveries) by Henri Loyrette (Mar 15, 1993)
Edgar Degas, Waiting (Getty Museum Studies on Art) by Richard Thomson (May 25, 1995)
Degas and New Orleans, A French Impressionist in America by Edgar Degas, Gail Feigenbaum, Christopher E. (Jul 31, 1999)
Richard Serra (October Files) by Hal Foster, The MIT Press (Sep 18, 2000)
The Destruction of Tilted Arc, Documents (October Books) by Martha Buskirk and Richard Serra (Dec 6, 1990)
Artists of the Minimalist Movement, Frank Stella, Robert Ryman, Richard Serra, et. al. by Jenny Reese (Oct 12, 2010)
Imagining the Future of The Museum of Modern Art, Studies in Modern Art 7 by Robert Irwin and Richard Serra (Jul 2002)
Unbalancing Acts: Foundations for a Theater by Richard Foreman and Peter Sellars (Sep 1, 1993)
The Sculptural Imagination: Figurative, Modernist, Minimalist by Alex Potts (Feb 1, 2001)
Bernar Venet by Thierry Lenain, Thomas McEvilley and Bernar Venet (Sep 18, 2007)
Bernar Venet: Order and Chance by Walter Smerling (Mar 1, 2008)
References Web

http://thisibelieve.org/essay/16583/
http://www.pbs.org/wnet/americamasters/episodes/martha-graham/about-the-dancer/497/
http://danceinteractive.jacobspillow.org/dance/martha-graham-dance-company?ref=artist&refcar=/artist/g-h
http://www.pitt.edu/~gillis/dance/martha.html
http://www.notablebiographies.com/Gi-He/Graham-Martha.html
http://www.guardian.co.uk/technology/2011/may/11/martha-graham-google-doodle
http://marthagraham.org/resources/aboutgraham
http://www.biography.com/people/martha-graham-9317723
http://www.dance-teacher.com/content/martha-graham
http://www.metmuseum.org/toah/hd/dgsp/hd_dgsp.htm
http://www.edgar-degas.org/biography.html
http://www.biography.com/people/edgar-degas-9269770
http://www.amazon.com/wiki/Edgar_Degas
http://www.charlterose.com/view/interview/2777(Interview)
http://www.guardian.co.uk/artanddesign/2008/oct/05/serra.art
http://www.jca-online.com/serra.html (Interview)
http://www.kqed.org/arts/programs/spark/profile.jsp?essid=4803 (Space)
http://www.movingserra.org/
http://www.pbs.org/art21/artists/richard-serra
http://bombsite.com/issues/42/articles/1605
http://www.bernarvenet.com/
http://www.artnet.com/artists/bernar-venet/
http://online.wsj.com/article/SB10001424052702304203304576447564121726844.html
http://www.sugarlandtx.gov/parks_recreation/special_events/Bernar_Venet_Sculpture_Garden.asp
http://www.lefimatrix.com/venetlist.html
http://www.buschlenmowatt.com/artists/bernar-venet
http://www.galerievdp.be/venet01.htm
http://www.guardian.co.uk/artanddesign/2011/jun/03/week-in-architecture-industrial-chic