



GENERA- TION

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Craft and Design (Glass)

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INSPIRATION

Most of my work is inspired by my family and life experiences. In my previous creations, I used simple colors and complex shapes to match. I enjoyed creating powerful and small individual pieces. However, for my graduation project, I decided to combine these two forms of expression with my life experience. The theme this time is “trees,” which have been part of my memory since childhood. Due to my living environment and family’s influence, trees are what accompany and influence me the most. I have lived in a small town in southern China since I was a child, where the geographical environment is very suitable for plant survival, especially in my town.

A long time ago, people planted trees and traded them to make a living. However, now only a few families live on it, and every household left behind the custom of planting trees. In my small town, each household has a different number of trees in their yard according to their economic strength. Trees not only represent the town’s past, but people there also believe trees can protect and provide “spiritual nourishment” to humans. There are also many stories about tree gods. Many trees have a long lifespan, and the

years and weather they have experienced are beyond imagination. Based on the influence of trees on me, I mainly want to express the meaning of four aspects: family, security, vitality, and history.

When it comes to trees, my family members are no strangers. There are more than 30 trees in my small town home, of different varieties and ages. The biggest one grows in front of our house, and our family placed the gate next to it because of its location. My father told me that big trees have spirituality and can protect us. Regarding security, many old trees with a long history often have thick roots and branches, visually making people feel strong and stable, sometimes providing shade and shelter from rain. When you see a tree, you can only see the above-ground part, but the underground part is even more surprising. Its roots may go very far and deep in the soil. Regardless of what is visible above ground, trees show strong vitality and obtain the nutrients they need from nature to grow and become stronger. Some ancient trees in the world have a history of thousands of years and are still alive today.

INFLUENCES



The works of many artists originate from their lives and family members. They map their life fragments and events to their works, and stories often accompany the creation of their works. Artists may express sadness, happiness, or protest through their works, which are personal expressions for them. While the meanings read by the audience may differ, they are absolute for the creators. I want to express the significance of my family to me with solid and dense roots, unshakable like a big tree. My love for my family continues to grow, and Thomas Gainsborough's "The Painter's Daughters Chasing Butterflies" (c. 1756) is an excellent example of an artist who painted his family with care and love. Although he may have lamented the inability to concentrate on landscape painting in order to paint portraits of "hateful people" in large numbers, he continued to paint his family and friends in unprecedented numbers. He painted for love, not money, and had many paintings of his daughters. He used his works to show his love for his family, and each work represented a beautiful moment or event.



When I display my works, I will undoubtedly think of trees, not only because of the growing environment but also because my family is like a big tree. My grandma's mother had six children, and my family members are many. We are closely connected like branches, and those branches represent every small family or member. No matter how we take root and sprout, we always belong to the same source. A family is like a big tree, and the branches grow freely but help each other. The growth of every branch is significant for a big tree.



If everyone mentions the sense of security, they might think of it differently, whether it be physical or psychological. However, for me, the trees in my hometown are thick and tall, and they give me a sense of safety and stability. Trees are also spiritual to me. They are ancient and vital, and they are part of my memories. There are many stories about the “sacred tree,” so I think the tree’s life is not just as simple as that of a creature. Those stories and legends give me another level of security or blessing. Legends about five sacred trees have been widely circulated in Chinese myths and stories. There is an immortal tree, and whoever eats its fruit will not grow old. The hibiscus tree is one of the spiritual lands in Han mythology and is said to be on the eastern sea. The hibiscus tree is composed of two big mulberry trees that support each other, and it is also said to be the connecting gate of the gods, the world, and the underworld. Only when HouYi stood on it, shot the sun, and stepped on it was it difficult for the three realms of human, god, and underworld to be connected. Jianmu, according to legend, is an abridge connecting heaven, earth, people, and gods. Fuxi, Huangdi, and other emperors used this sacred ladder to travel up and down in the world and heaven. The sacred bronze tree unearthed in Sanxingdui, Guanghan, has branches, leaves, flowers, fruits, birds, animals, hanging dragons, and divine bells. Experts believe that the prototype of this sacred tree might be Jianmu, the big toon tree. “Zhuangzi” records: “In ancient times, there was a big toon tree that took eight thousand years as spring and eight thousand years as autumn.” In this way, his year is 32,000 years. Finally, the good tree, Wang Chongshu’s “Shan Hai Jing,” says, “In the sea, there is the mountain of Dushuo.



PROCESS



Use wax flakes to shape the roots and branches and stitch them together



Continue using the same steps for different sizes of roots



Use wax flakes to shape the roots and branches and stitch them together



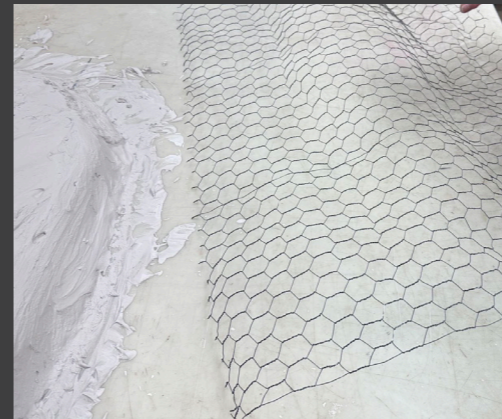
Use clay to fix the wax model on the table to facilitate subsequent pouring of plaster



Mix plaster and silica according to the proportion and then make a three-layer model. The first layer does not need to be too thick and wraps all the details



Next, need to ensure that any gaps and details are not exposed



The largest models are risky so will add chicken wire and plaster mix after the second layer to complete the next layer



Continue to wrap with plaster and add some newspaper to support the arc to make the whole model more stable until all the materials are completely wrapped



After the model cools down, remove the excess plaster at the bottom to reveal the complete opening



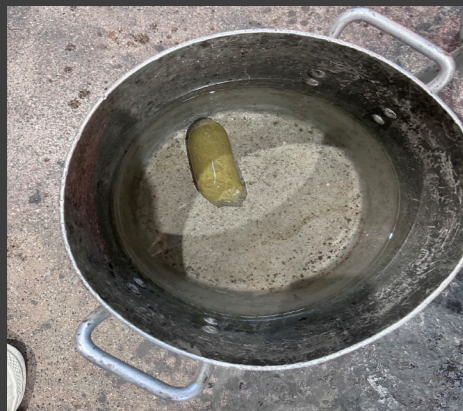
Overlay the prepared color and transparent glass repeatedly



Put the opening of the plaster mold down and steam the wax at high temperature until all the wax flows out, then pour the boiled water into the mold to ensure it is clean



Cool the glass and place it in water



Cool all colored glass and take it out to dry



Fill the measuring cup with water and pour it into the mold, add the glass cubes to the remaining water to the mark, then put all the measured glass cubes into the mold



Crack the glass with a hammer to put it into the plaster mold



Spread a sufficient amount of sand on the plane set in kiln and slowly press the mold into the sand to keep it level



Fire according to the program and close the door after the moisture is completely dry



Demoulding and coldworking

GALLERY







IMAGE LIST

The Painter's Daughters chasing a Butterfly, Thomas Gainsborough (1727 – 1788)

immortal tree, by Sohu

hibiscus tree, by Sohu

Jianmu, by Sohu

big toon tree, by Sohu

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THANK
YOU

