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**ROCHESTER INSTITUTE OF TECHNOLOGY**

**A Thesis Submitted to the Faculty of  
The College of Fine and Applied Arts  
in Candidacy for the Degree of  
MASTER OF FINE ARTS**

**An Impressionist Form of Oriental Landscape Images**

**By  
You - Sook Choi  
May 17, 1993**

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## Table of Contents

	Pages
Acknowledgements	ii
List of illustrations	iv
Introduction	1
Historical Inquiry	
I. Oriental landscape paintings .....Japanese paintings	2
II. Impressionist paintings	5
Thesis Concept	7
Discussion of Thesis Works	
. Work I	9
. Work II	15
. Work III	17
Conclusion	20
Illustrations	22
Bibliography	42

## List of Illustrations

	Pages
Figure 1. “Landscape of the Four Seasons” by Sesshu	22
Figure 2. “Maple Tree and Autumn” by Hasegawa Tohaku	23
Figure 3. “White and Red Plum Trees” by Ogata Korin	24
Figure 4. “Sails and Pines” by Paul Signac	25
Figure 5 - 1. Sketch I, Work I	26
Figure 5 - 2. Sketch II, Work I	27
Figure 5 - 3. Sketch III, Work I	28
Figure 5 - 4. Sketch IV, Work I	29
Figure 5 - 5. Sketch V (114” x 72”), Work I	30
Figure 6 - 1. Batik, experimental work on hempcloth	31
Figure 6 - 2. Batik, experimental work on silk noil	31
Figure 7 - 1. Handpainted image before weaving ( Work I, 1st panel )	32
Figure 7 - 2. Handpainted image before weaving ( Work I, 2nd panel )	33
Figure 7 - 3. Handpainted image before weaving ( Work I, 3rd panel )	34
Figure 8. Work I ( 126” x 72” )	35
Figure 8a. Detail ( Work I, 1st panel )	36
Figure 8b. Detail ( Work I, 2nd panel )	37
Figure 8c. Detail ( Work I, 3rd panel )	38
Figure 9. Work II ( 29” x 36” )	39
Figure 10. Handpainted image before weaving, Work III	40
Figure 11. Work III ( 42” x 75” )	41

## Introduction

Art is man's way of expressing the emotional feeling within himself and the nature that surrounds him.

Many art forms exist. My form is textile art. My work is influenced by two different but similar forms of art from separate cultures. I am influenced by the beauty of Oriental landscape paintings and my love for Western impressionist landscape art and technique.

Oriental landscape paintings express the essence and the beauty of the different seasons. The freedom of life and spirit is shown by depicting nature with a vague and flexible perspective.<sup>1</sup> On the other hand, Impressionist landscape paintings describe the beauty and the harmony of nature by depicting the natural appearance of objects in a landscape by simulating the reflected light.<sup>2</sup>

My main focus was to combine the images of Oriental and Impressionist paintings to form a new image. The theme, composition, and decorative characteristics of Oriental paintings was a direct influence on the of handpainting of my work. In contrast, the Impressionist paintings influenced the weaving technique after the completion of the handpainted surface image. While the handpainted surface emphasized the Oriental landscape, I fragmented this finished work and rewove the fabric to achieve the effect of brush work.

This is a new direction in textiles, and this form has a possibility to extend into various materials with utilitarian as well as artistic value.

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<sup>1</sup> Shio Sakanishi, The Spirit of the Brush, (John Murray, 1948), 87.

<sup>2</sup> Jean Leymarie, Impressionism, (Skira Studio, 1973), 31.



## Historical inquiry

### I. Oriental landscape paintings ---- Japanese paintings

Japanese paintings have always derived its model and inspiration from nature. The artist achieves artistic enjoyment, which is found to be an essential part of life, from his ability to respond to nature's suggestion and inspiration. By assimilating the style and technique of Chinese painting, the Japanese painters forged a specifically Japanese art, imbued with lyricism and native delicacy.<sup>3</sup>

One of the characteristics of Japanese painting was their use of the landscape as a subject. The artists of China consider both mountains and water to be essential to landscape subjects. The Japanese artist has a tendency to simplify and strengthen by emphasizing the mountains and water. Mountains and water, the most predominate elements of the country, have long stood as symbols of all the aspects of nature.<sup>4</sup> The artists visually take pleasure in rivers and in the virtuous mountains. Surely this pair of natural elements, complimenting each other, represent the basic qualities of oriental mind: Orientals love movement. A mobile flowing rhythm is one of the chief characteristics of the artists' brushwork in painting. The atmosphere of stillness, quiet and serenity, must strike the Western onlooker especially accustomed to scenes of strenuous action.<sup>5</sup>

Another feature of Japanese painting is the expression of the change of four seasons. Although Chinese painting has a somewhat similar feeling for nature and seasons, there was no expressive theme for the change of seasons. This is a unique characteristic to Japanese paintings. A clear change of the seasons is a special characteristic of the climate in the Japanese archipelago. The four seasons form a series susceptible to

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<sup>3</sup> Masaharu Anesaki, Art, Life And Nature In Japan, (Greenwood Press, 1971), 7.

<sup>4</sup> Henry P. Bowie, on the laws of Japanese painting, (Paul Elder and Company Publishers, 1911), 51.

<sup>5</sup> Chiang Yee, The Chinese Eye, (Indiana University Press, 1935), 135.



the most varied and engaging treatment and presentation. The seasons are sometimes symbolized by mountains, rocks, cliffs, trees, rivers, and even the composition of landscape. There is a law which determines the general character of a landscape according to the season, and is thus expressed: mountains in spring should suggest joyousness; in summer, green and moisture; in autumn, abundance; in winter, drowsiness.<sup>6</sup>

Among famous Japanese paintings, I was impressed by the paintings of Sesshu, Tohaku, and Korin, who played important roles in the development of Japanese painting. Sesshu ( c 1420-1506 ) brought Japanese ink painting to perfection. He did not restrict the expressive possibilities of ink painting in traditional Japanese landscapes. By use of a powerful line and modulations of tone, Sesshu gave his mountains, rocks, trees, and rivers a three-dimensional look. His painting, “ Landscape of the Four Seasons” (fig. 1)<sup>7</sup> , reveals his inventiveness and ingenuity in working within the spatial limitations of the scroll form. The painting enabled him to combine the atmospheric effect of Chinese painting with the narrative tradition of the Japanese picture-scroll. Subscribing to the tradition of idealized landscape in the Chinese manner, Sesshu rarely painted the scenery of specific locations. The abbreviated suggestion of landscape in his paintings is an improvised projection of his creative consciousness.<sup>8</sup>

Another painter who influenced me was Hasegawa Tohaku ( c 1539-1610 ). He was not content with his success in the field of monochromatic painting. He was eager to develop and perfect his style by decorating palaces and temples with large planned compositions. In his painting, “ Maple Tree and Autumn” (fig. 2)<sup>9</sup> , what charms me above all is the eager, vital movement of the trunk as it shoots out its branches on either side. The same vitality quickens the autumn plants in bloom at the foot of the tree; their

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<sup>6</sup> Henry P. Bowie, on the laws of Japanese painting, (Paul Elder and Company Publishers, 1911), 52.

<sup>7</sup> From Sansui Chokan, colors on paper; overall dimensions, 40x1,807 cm.

<sup>8</sup> Itisuji Yoshikawa, Major themes in Japanese Art, (Weatherhill, Inc., 1976), 139.

<sup>9</sup> Painting originally on sliding doors in the Shoun-ji temple, colors on gold paper. Entire panel 70x22” Chijaku-in, Kyoto.

colors, standing out sharply against the gold background representing the soil or clouds, are bright and harmonious. Nature is less distorted by decorative and expressive effects, and the colors and composition are less encumbered by them. The grace of movement, the serenity of tones and the freshness of expression characterize the masterly style of Hasegawa Tohaku.<sup>10</sup>

The painter who influenced me the strongest was Ogata Korin ( c 1658-1716 ). His ingenious ability to decorate is fully revealed in a pair of screen paintings, “White and Red Plum Trees” (fig. 3)<sup>11</sup>. Here, Korin gave the full and characteristic measure of his own style. Curves and circles, the permanent motif of his style, seem to be crystallized in the flowing stream whose surface is patterned with swirling ripples. Their supple forms and freely flowing lines were based on keen observation of nature, the plum trees stand in contrast with the decorative, almost abstract treatment of the stream. The different colors of the flowers and the opposing movement of the branches are carefully balanced against each other.<sup>12</sup>

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<sup>10</sup> Akiyama Terukazu, Japanese Painting, (The World Publishing Company, 1961), 130-131.

<sup>11</sup> Pair of screen paintings, color on gold paper. Each screen 62x68”, Sekai-Kyusei-Kyo Collection, Atami Museum.

<sup>12</sup> Masaharu Anesaki, Art, Life, And Nature In Japan, (Greenwood Press, 1971), 148.

## II. Impressionist painting

Impressionism was a style popular in varying degrees among a group of Parisian artists from the late 1860's to the early 1880's. Impressionism, like all genuine art forms, created its own order by consistency of vision and texture.<sup>13</sup> As an historical witness of the movement of Impressionism, Gustave Geffroy gave the definition, "Impressionism, in its most representative works, is painting that approaches phenomenalism, the appearance and significance things in space, and which tries to catch the synthesis of these things in their momentary appearance."<sup>14</sup>

The novelty of Impressionism lay not only in the style and technique adopted in painting but in the artist's attitude to the world and the natural sight that confronted him. He felt free to exploit every aspect of nature as it struck him, and filtered it only through his emotions. The balance between the visual truth of things and their lyrical content was Impressionism's greatest achievement. Impressionists were excited by the constantly changing lights and colors in the landscapes such as water, sky, flowers, and so on. In their work they celebrated the brilliance of these lights, their rich colors, and the magic of their luminous reflection. They used their own color and brushstroke to illustrate the different effects possible under differing conditions of light and atmosphere.<sup>15</sup> In the Impressionist paintings, what drew my attention was the effect of their colors and brush touches.

In the later 1870s, Impressionist landscape artists began to refine their brushwork, both to give a fuller rendering of the variety of nature, and at the same time to tightly organize the patterns of the brush on the picture-surface.<sup>16</sup>

Post-Impressionism may be said to start in the middle 1880's. Turning away from

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<sup>13</sup> Francois Mathey, The Impressionists, (Frederick A. Praeger, Publishers, 1961), 2.

<sup>14</sup> Pierre Courthion, Impressionism, (Harry N. Abrams, Inc., 1979), 14.

<sup>15</sup> Francesco Abbate, Impressionism, (Octopus Books, 1972), 39.

<sup>16</sup> Francois Mathey, The Impressionists, (Frederick A. Praeger, Publishers, 1961), 115.



the Impressionist naturalism which emphasized the external effect of light or movement, the new concept emphasized on form and controlled space arrangement. Post-Impressionist movements were known as Divisionism, Chromo-Luminarism and Pointillism. The chief practitioners included Seurat and Signac.

The Neo-Impressionists also grew out of Impressionism with its awareness of the complementary relationships of colors and the need for dividing colors into their components so that the eye would be able, even forced, to bring them together into a more or less pure light. The Neo-Impressionists' rigorous dotted technique was not just a vehicle for the optical mixture they wished to generate. The small spots of color that have become the style's most conspicuous feature also permitted great variety and nuances of chromatic effects. In other words, in Neo-Impressionist pictures, the juxtaposed touches of varied color were meant to be seen as distinct accents and were used to suggest the constant variety of natural hues and textures.<sup>17</sup>

In the 1890's the impact of Neo-Impressionism lessened. Signac modified the small points used by Seurat into rectangles. These were often compared to the tesserae that composed mosaics. He pursued his interest in vibrant color combinations at the expense of the luminous effects originally sought by the Neo-Impressionists. Concern for capturing the behaviour of natural light and color was replaced by the search for colder harmonies and decorative patterns that would satisfy the artists' individual sensibilities.<sup>18</sup>

I was especially impressed by Paul Signac's painting, "Sails and Pines" (fig. 4)<sup>19</sup>. At the period of this picture, his technique developed toward a broader brushstroke and strong colors. The brushwork of this painting follows directional patterns, creating the varied surface rhythms that reflect the artist's growing preoccupation with decoration. The composition and subject of this picture call to mind Signac's interest in Japanese art.

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<sup>17</sup> Sir Lawrence Gowing and Ronald Pickvance "Post-Impressionism", Visual Art, (Britannica international, LTD., 1983), 49-51.

<sup>18</sup> Raymond Cocniat, The century of the impressionists, (Crown Publishers Inc., 1984), 89.

<sup>19</sup> Oil on canvas, 1896. Paris, Private Collection.

## Thesis Concept

Nature has long been one of the noblest sources of inspiration for artists. Because nature is varied, there are enough rhythms, forms, colors and sizes to please to most diverse artistic tastes. Artists commune for days and nights with nature in her multiplied forms and her beautiful developments. Their work is an attempt to preserve nature's beauty.<sup>20</sup>

Every particle of nature - even stones, water and air - has in itself a spring of activity, of spontaneous movement. Nature, a constantly moving pattern of change, as seen in the movement of clouds, trees, waves and surging water, is an inexhaustible visual source for my works.

Nature shows many different aspects according to a clear change of seasons. The seasons have their own essence and feeling. Because of them, each season has its own beauty. Such an example are mountains. The mountains of spring are tranquil and captivating as if they smiled; the mountains of summer are fresh and green as if they drip with dew; the mountains of autumn are clean and neat as if beautifully ornamented and arrayed; the mountains of winter are melancholy and subdued as if in sleep. In addition, the atmosphere of the real landscapes are not the same through the four seasons. In spring the atmosphere is bright and harmonious; in summer, dense and brooding; in autumn, thin and scattered; in winter, dark and gloomy.<sup>21</sup>

The seasons have their own scene and feeling. Because of them, each season has its own beauty. The beauty of seasons are translated through my expressive simplification of color, line, and composition. However, above all, I realized that I can, by no means, get free from the order of nature. When winter is over, I see a promise of spring and the cycle of the changing seasons begin once again. The cycle of the changing seasons fulfill the

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<sup>20</sup> Maxine Masterfield, In harmony with Nature, (Watson-Guption Publications, 1990), 7.

<sup>21</sup> Kuo Hsi, An Essay on Landscape Painting, (John Murray, 1959), 38-39.

aspirations of man.

Nature's beauty is emphasized by landscapes under sunlight. We recognize the beauty of nature's color, her texture, and her form by sunlight. Without light, there is no beauty in this world. The landscape has a soul as well as a body. Its body is our great rock-ribbed mother-earth with her endless expanse of fields and hills, of rivers and surging seas. Its soul is the spirit of light - of sunlight, which careens ceaselessly across the face of the landscape.<sup>22</sup> I became increasingly more attentive to rendering the luminous effects of sunlight on the scene of the changing seasons. The landscape evokes the different effects possible under changing conditions of light and atmosphere. Natural illumination is nearly always charming, even when it falls on common place things. Nature's certain subjects unbeautiful in themselves become beautiful under the right condition of light and atmosphere. The forever shifting light gives the landscape movement of life and texture.

My thesis work is a presentation of living nature. It expresses the scene of shimmering sunlight on the landscape. The beauty associated with the order in nature and the change of the four seasons symbolizes man's hope for rebirth of life.

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<sup>22</sup> George Howard Opdyke, Art And Nature Appreciation, (The Macmillan Company, 1932), 57.



## Discussion of Thesis Work

### Work I

My work consists of wallhangings as a format to convey my concept, employing handpainting and weaving. I was fascinated with the landscape and achieving the interplay of light, the daily atmospheric changes and the variety of forms and textures that emphasize the seasons.

The initial step was to decide on the number of panels expressing the change of four seasons. Even though many artists tend to depict each season on a single panel, I decided to express the four seasons on three panels. My intention was to express the symbolic meaning of the odd number in Korea tradition and to follow the tradition of Korean artists by painting mainly on three panels. The odd number has a symbolic meaning of “Yang”, the positive principle in nature to keep off misfortune.

The next step was to depict the changing seasons. The main subject matter was determined to be mountains and water, similar to the main subject matter in Oriental landscape paintings. The minor subject matter was a tree which is clearly different in appearance according to the change of seasons. I was influenced by Japanese painter, Sesshu, in arranging these subjects. I tried to arrange the composition to depict the atmospheric effect of Chinese painting with the narrative tradition of Japanese painting. In addition, under the influence of the decorative paintings of Japanese painters, Tohaku and Korin, I tried to describe the subject matter with decorative patterns.

In order to get a pleasing design, I changed the sketches several times. The first sketch had mountains arranged from right to left expressing the mountains during the four seasons in order. The mountains were expressed with different patterns showing typical scenes of the seasons. The tree with thick, falling leaves and a leafless tree were expressed



according to the change of the seasons. One panel, however, didn't show the process of changing seasons and broke the connection among the panels. The design needed an expression of slow seasonal change. A constant flowing waterfall was described in order to show the movement of living nature. I also applied various curved lines to express rhythm of the design, but it seemed as if the waterfall seized when the curved lines met the horizontal lines forming the river. (fig. 5 - 1)

To make up for the weak points of the previous design, I tried other sketches consisting of rhythm, balance and compability . Rhythmic connection of thick leaves and falling leaves were achieved by using many leaves instead of a thick one. Other problems seemed to appear on the sketch. The waterfall had too much emphasis on constant flow and rhythm, breaking the balance and the composition of the entire design. (fig. 5 - 2)

I smoothly rescaled the waterfall and rejoined the river. I also rearranged the leaves to express rhythm and variety, similar to the painting by Tohaku. I redecorated the patterns of the mountains for a more stylized pattern to increase unity and variety. Then, the movement of river was expressed by patterns of curved lines. I was satisfied with the final design. Next, I colored the line sketch. I changed the main color from light green, to the light blue and violet , then brown, and then to dark brown and dark blue according to the mood of seasons. The sky and the river were colored with variously valued blues, which created a subtle pattern on the surface. More problems occurred after coloring the sketch. The waterfall image was still too strong for the entire design. Also, the curved line of the mountain on the third panel and the pattern expressed on the second panel didn't match. (fig. 5 - 3)

To express a ceaseless flow of mountains on the three panels, I changed them to a more rhythmical curved line. The image on the third panel was also too strong to match the other panels. In order to show the seasonal color cycle, I coordinated the first and third panels, along with depicting fewer leaves on the third panel to hint at the image of spring after winter. This trial gave balance, compability and unity to the entire design. (fig.5 - 4)

A few changes were made during the process of transferring the sketch into the full size design. The images of the original sketch and full size design gave a different mood. In the full size design, the atmosphere of spring, summer, and fall were not expressed because the image of the leaves on the first and the second panel were very similar and the entire mood was alike. Therefore, I arranged the flowers to express the feeling of spring and summer, giving stability of composition and a decorative effect to the entire design. Finally, I was satisfied by the design. (fig. 5 - 5)

The next step after transferring the design onto the fabric was handpainting. By using batik I achieved a greater continuity of line and was able to not only resist the penetration of dye color which is dyed over the previous one but also to appear in closer relation. I began by choosing the appropriate fabric for the design and batik technique. I experimented with the technique using hempcloth and silk noil. (fig. 6 - 1. 2) I chose the hempcloth for the work, because it showed the mood of an antique style of oriental landscape painting more than the silk noil. I washed the fabric to thoroughly remove any undesirable substances, then dried and ironed the fabric to make it ready for the application of the design.

The first step on application was to place the design under the fabric and hold it against the light table to trace the design with a washable pencil. Then, the fabrics were stretched on a frame to allow an easy and uniform penetration of the wax. A six-part beeswax and a four-part white paraffin wax were combined to produce an excellent result. After the wax thoroughly melted in the pot, it was applied to the outline of the design using a brush.

The next step was preparing for the handpainting. Procion fabric dyes were mixed together to make the colors as they appeared on the sketch. The colors of dye on the fabric and colors of colored pencils gave a different sensual expression. The color of the dye on the fabric was richer and more delicate than that of the sketch. Spontaneous colors were made possible by the layering of dyes painted on the fabric. Colors were applied on the



design according to my feelings about the nature. I started by painting leaves and the tree, varying colors from green, to light brown, to dark brown, following the seasonal change from spring to winter. Then, I painted the mountains with matching colors as the background. I applied wax on some finished areas, then painted with other colors to express texture and rich colors, depicting mountains blazing with autumnal tints. Next, I painted the sky, the river and the waterfall. With the main color of blue, light violet and yellow were used to give variety and accent, to express shimmering sunlight on the river and the waterfall. The sky was painted with plain colors to show a general calm mood against the busy landscape. On the other hand, the river was painted along the wax line with many shades of blue to give a three-dimensional look. That completed the hand painting on the fabric.

The following step was very exiting. Majority of the wax on the fabric was removed by ironing. The painted fabric was placed between two layers of newspaper. As the wax melted under the applied heat, it was absorbed by the newspaper. It took seven sheets of newspaper to completely remove the wax. Then, in order to fix the painted dye onto the fabric, I steamed the fabric while wrapped in brown papers to keep the dyed surfaces from coming in contact with each other. After washing and ironing, the surface image was finally finished. ( fig. 7 - 1. 2. 3)

Being inspired by Impressionist painting, I wanted to express the effect of the brushwork on the completed images. Therefore, I planned to rebuild the surface images through the weaving technique by using the fabrics cut into strips as weft and warp of dyed yarns.

To dye yarns for the warp, I chose a plied textured yarn to express a great variety of surface texture. My plan was to randomly dye these yarns with five different colors: blue, violet, green, brown and dark blue. Those five colors matched the surface image and expressed the effect of shimmering sunlight. In order to get the random effect, the tie dyeing technique was achieved with Procion M dyes, which is capable of being dyed in

cold water. The method for stopping the absorption of color in selected areas was to tie nonporous materials such as plastic strips around the section that was not to receive a particular color. First, I tied the yarn with plastic strips, except for the area to be dyed with light blue. Then, I tied dyed that area and untied another section for next color. The same process was repeated until five colors were completely dyed, and then I untied entire the warp. The color transition went smoothly, since the dyeing consisted of the layering and permeating from one color to the other. The yarns were colorful and exciting due to combination of color and plied texture, which satisfied me enough to go to the next step, weaving.

The preparation to weave the image needed a basic weaving technique. I calculated the length and width of the warp in the traditional way. The length of the warp was about 96 inches for 72 inches of finished web. The width of the warp was about 46 inches for 38 inches of finished web. However, my special concern was calculating the number of warp ends. To make the rectangular shape similar to brush strokes, I reduced the number of warp ends. I used a total of 138 threads for a width of 46 inches using a 8 dent reed. I also threaded 3 threads instead of 8 threads per inch. The weaving structure for the work was a plain weave. Before weaving, the weft was prepared by cutting the image on the fabric into strips 0.75 inch wide. I marked sequential numbers on the strips in order to reweave them in order. After I wove about 10 inches on the fabric, I ran into a problem. Weaving using only fabric as a weft was too loose to be stable, and didn't show the effect of fragmentary rectangular shapes. To support the loose weft, I used commercial brown, green, and blue wool yarns matching the imagery. I wove with the fabric as weft, then mixed brown and green yarns for one pick, and mixed green and blue yarns for the second. As a result, the weave became tighter and had more color due to the different colors of yarns. After completing the first panel, I repeated the process for the second and the third panel.

The final process was treating the edges. I planned to clean up the rough edges, but

the sharp edge would have cut the movement and flow of imagery, so I left it untrimmed. It achieved a more natural look. (fig. 8)



## Work II

Inspired by the theme of Japanese painting, which represents the change of seasons, and the brushwork of Impressionist paintings, this piece expresses different feelings from Work I. I used a direct handpainting and weaving technique.

The first step was to paint on the silk. Overdesigning sometimes may kill the spirit of the piece and also may become a dreary reenactment of an once inspired concept. Therefore, I decided to paint directly on the silk without using a design line. Although drawing objects of the landscape on the silk were not necessary, a good idea of the picture design was needed for an effective theme expression. I tried to paint with colors that came naturally to my feelings inspired by the changing seasons. I didn't sketch colors in detail. Random color schemes heighten the drama, the excitement, and the special effects. I worked wet-on-wet to softly blend the colors effects. As in Work I, yellow green was painted for the spring, green for the summer, light brown for the fall and dark brown for the winter. I added some accent colors to imply the following season at the end of each season. I also added black curved lines to imply the passage of the time. The black lines emphasized the color, imagery, and composition. When I was finished painting, I let the fabric dry and steamed it.

The image seemed to express the changing seasons, without vitality and movement of nature. Moreover, the flat surface of silk expressed a surface image lacking variety. Therefore, I tried to make up for the weak points by rearranging the image and adding texture, to express the effect of the brushwork. I used the weaving technique to express them. I cut the image into strips for weft. With the width of each strip being 0.3 inch, it expressed the delicate texture of a small brush stroke as seen in Impressionist painting. I used light green yarns as warps with matching interlocking weft. I used the same color yarn as both warp and weft, to depict unity in variety. I wove in a zig zag fashion, moving side to side, attempting to express the vitality and movement of nature.

I was mostly satisfied with the outcome, except when I took the finished product off the loom, it was too thin and flexible to hang on the wall. Therefore, I ironed it with starch in order to give some stiffness. I trimmed only the bottom and the top hem in the same manner as in Work I. (fig. 9)



### **Work III**

With the same theme expression as in both Work I and II, I varied the technique for use in Work III. My main idea was to make a dual purpose fabric to be used for utility and decoration. I applied handprinting, handpainting, and weaving technique in Work III.

First, I designed the image for handprinting. The design depended on the repetition of a motif. A motif was expressed by transforming a subject matter of nature into an organic and a geometric form. I tried to depict the mountains, flowing water, and passing seasons by dominating curved lines showing rhythm, balance, and unity. The space formed by the lines were filled with slightly curved lines and tortoise shapes to imply the presence of water and the rocks. In addition, I arranged flowers to decorate the entire design. This was a special arrangement of subject matter to simulate the influences of Japanese decorative painting. The reason I chose flowers for the decoration was to express an organic life form against a geometric design.

In the process of repeating the unit, I used a half drop method to make the continuous curve line representing the living nature.

To transfer the design onto the fabric, I tried the silk-screen printing technique which could repeat the design on a large quantity of fabric in a very short time. However, the silk-screen printing technique has limitations in using various colors and in expressing detailed designs. Therefore, I decided to only print the outline of the design, and then to use a hand painting technique which offered spontaneity and great freedom with a wider variety of colors. I also planned to print the outline of the design with gutta to keep the dye from flowing and smearing into another area.

To prepare for silk-screen printing, I drew the design on a piece of treated acetate with drawing ink. Then, I stretched a polyester screen fabric tightly over the screen frame. I wet the fabric before stretching to achieve a tighter surface after drying. I then cleaned the screen and let it completely dry. Next, I coated the screen with a light-sensitive emulsion in

a darkroom, using a squeegee. When it dried, I placed the positive acetate, previously prepared, over the screen. I then exposed the screen to an arc light for two minutes. The areas on the screen which were exposed to the light hardened, but those portions which had been covered by the dark areas of the acetate remained soft. I flooded the screen with warm water to remove the soft emulsion.

The next step was printing on the silk. First, I tightly pinned the silk on the printing table. Then, after measuring the exact distance needed to repeat the design, I was ready to print. With the screen placed on the fabric, I spread the gutta as smoothly as possible across the screen using a squeegee. I repeated the process from the top to the bottom of the fabric.

I chose green, blue, brown, and faded olive green procion dye as main colors which represented spring, summer, fall and winter. Then, I began painting the design along the diagonal curved lines. I tried to express the three dimensional effect by changing the values of the colors. The last part was painting the flowers. I painted them with light blue, light violet and dark violet which were used in Works I and II to express objects by simulating reflected sunlight. Expressing the flowers by painting enabled me to actually feel the life and energy behind it. (fig. 10)

When the painting was done, I tried to express the effect of the brushwork in Impressionist painting on the surface image by weaving, using fine silk yarns for the warp. Then, I cut the image into 0.5 inch wide strips, enough to create surface texture with some visual distortion created by reweaving. The structure of the weave is the same as in Work II. I calculated the number of ends under the consideration to create the size of rectangular shape formed by weaving, then applied 4 threads per inch with a 8 dent reed. Although the weaving was under loose tension to prevent cuts on weak silk yarns, this caused a problem. The weft and the warp lacked tension, but it matched the moving surface image very well. Moreover, the weave needed some stiffness for utility. Therefore, I sewed a cotton lining to the back instead of ironing it with starch as in Work II. As a

result, the work was both stable and draperable. Even though the final image didn't satisfy the purpose of utility because of its loose structure, this method of sewing the lining offered a possibility of applying this product into a fabric for utility. (fig. 11)



## Conclusion

In my thesis work, the art inspired a possibility for an application of new techniques. In the beginning, I tried to create a new image by combining Oriental landscape paintings with the brush work of Impressionists. This made me apply a new technique which combined hand painting and weaving. My work expressed the change of seasons on the surface image by hand painting and the woven effect of emphatic, separate brush strokes creating a fragmented paint surface. The new technique created more visual and textural forms than that of hand painting or weaving.

This new mixed media technique could be applied in different ways. Even though thesis Works I, II, and III have the same theme and their Impressionist form was done with the same technique, the final image varied according to the different application of the technique.

In Work I, I was influenced directly by the historical inquiry of Oriental paintings and Impressionist paintings. The work depicted subject matter in the same manner as a formal landscape painting. This wall hanging with 3 panels is similar to a folding screen in the East which is used for both decoration and utility.

Work II expresses the same theme as work I, without depiction of actual subject matter of nature. The appearance of this work with the combination of wash painting on the silk and weaving broke away from a typical image of Oriental paintings.

In the final appearance, I was inspired to expose the possibility of using a fabric as a form of art. That is, my concern was making a fabric not only art work but also a material which would make utility goods. Work III, a repetitious unit design, has the function of a commercial fabric that shows the possibility of mass production and a wide range of application. Also, the surface image with the unique texture formed by hand printing, hand painting, and weaving exists as a visual and a textural art form.

To summarize, I created art work with an Impressionist form of Oriental landscape images, through the historical inquiry of art influences. In developing my thesis work, the result suggests the possibility of using fabric as an art form.

The possibility suggests the field of my future work. Many textile designers had a tendency to design only a simple, repetitious pattern fabric for a single purpose; practicality. However, since everyone needs to make themselves as attractive and appealing to others as possible, they are usually not satisfied with the common clothing made with the fabric. They always want new fashion designs to express their character, even with the same fabric. Because of the limitations in the shape of clothing, a new textile design is necessary to satisfy their needs.

In order to respond to this demand, I would apply the Impressionism with the Oriental landscape similar to my thesis work onto fabric for clothing. However, I have to consider a suitable pattern size for the human body and even fashion design. In addition, the fabric for clothing has to be durable, so a tight weaving technique can be used to make a durable fabric.

The fabric combination mentioned above has a value of an art work itself as well as practicality. Using the fantastic fabric would not only enhance the beauty of the garment used, it would almost design itself. Also, for the first time, a fashion statement will be inspired by the Impressionism of the Oriental landscape. I will make the best efforts in continuous improvement of the artistic quality of fabric to develop clothing into artwear.



Fig. 1. "Landscape of the Four Seasons" by Sesshu





Fig. 2. "Maple Tree and Autumn" by Hasegawa Tohaku



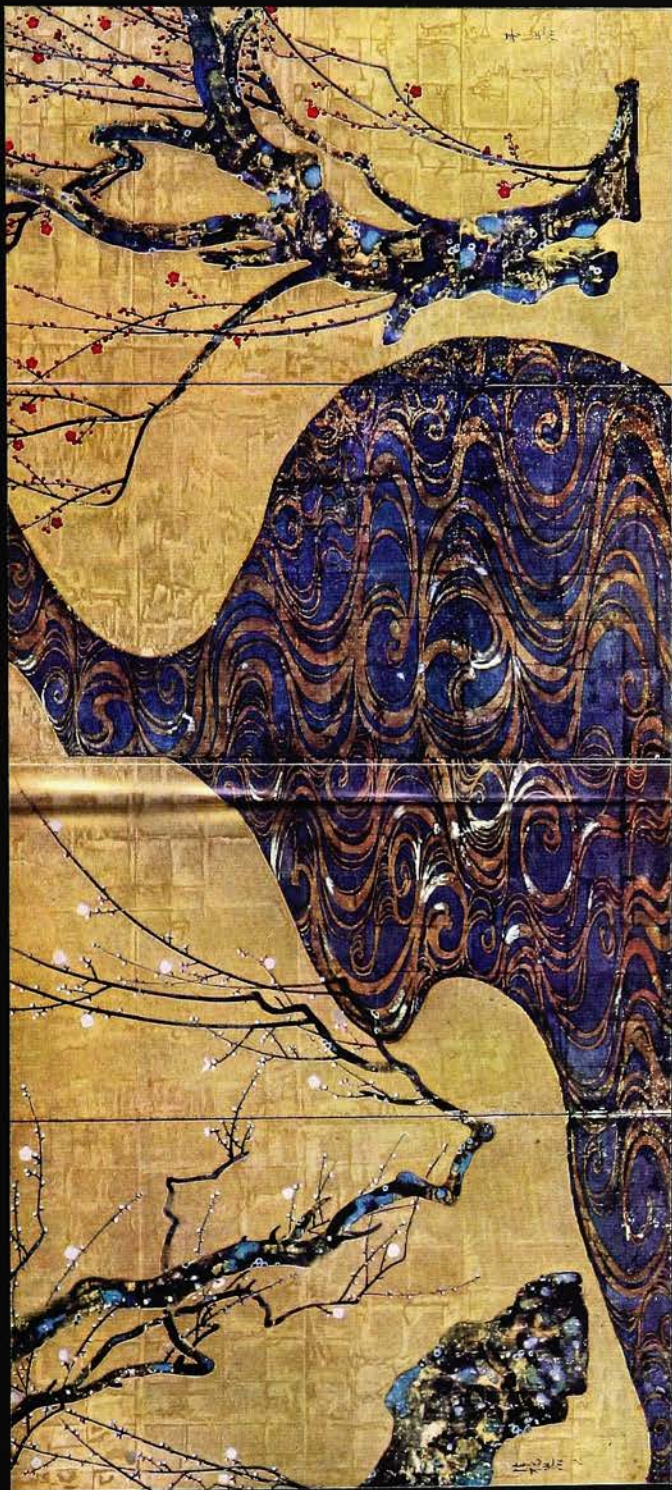


Fig. 3. "White and Red Plum Trees" by Ogata Korin



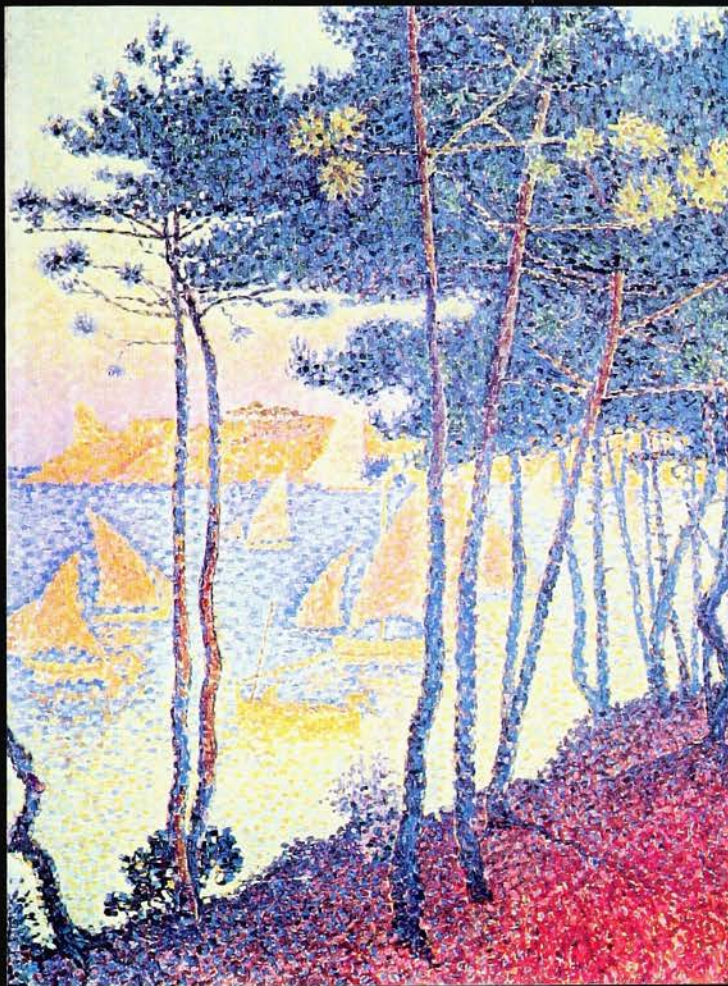


Fig. 4. "Sails and Pines" by Paul Signac

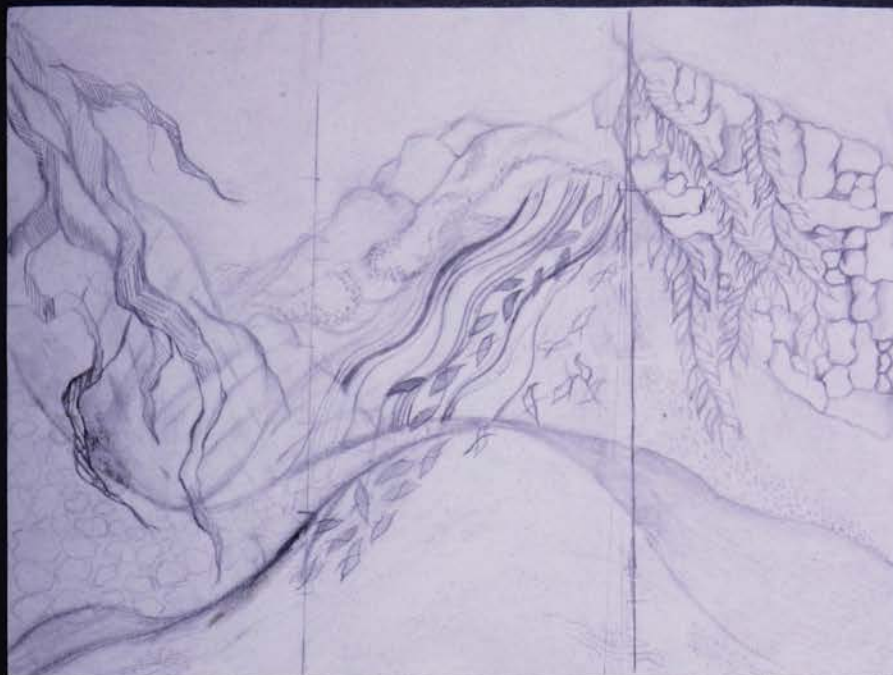


Fig. 5 - 1. Sketch I, Work I

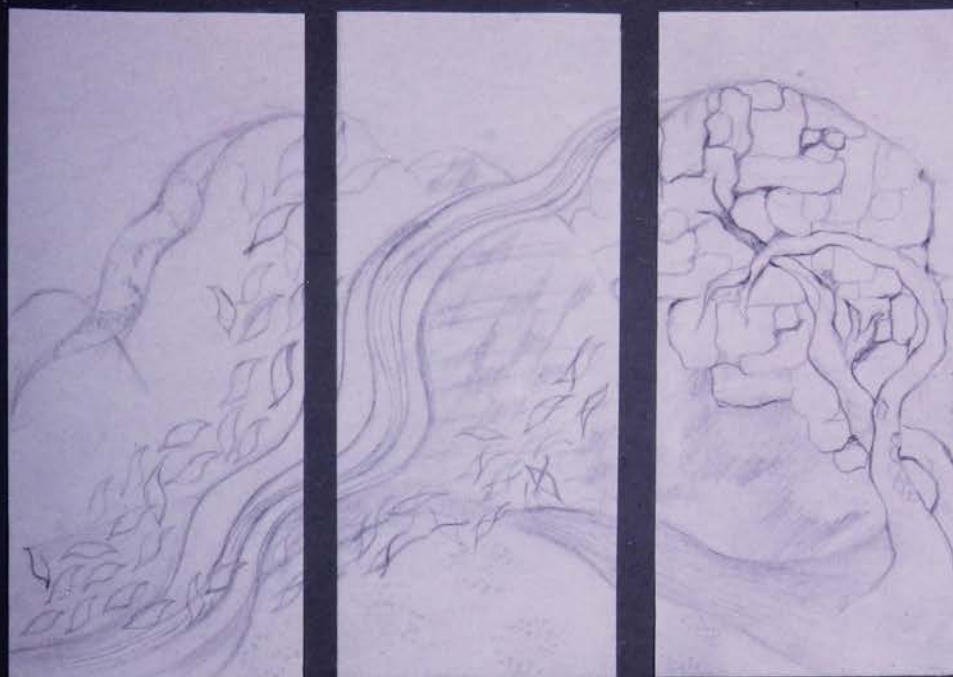


Fig. 5 - 2. Sketch II, Work I





Fig. 5 - 3. Sketch III, Work I

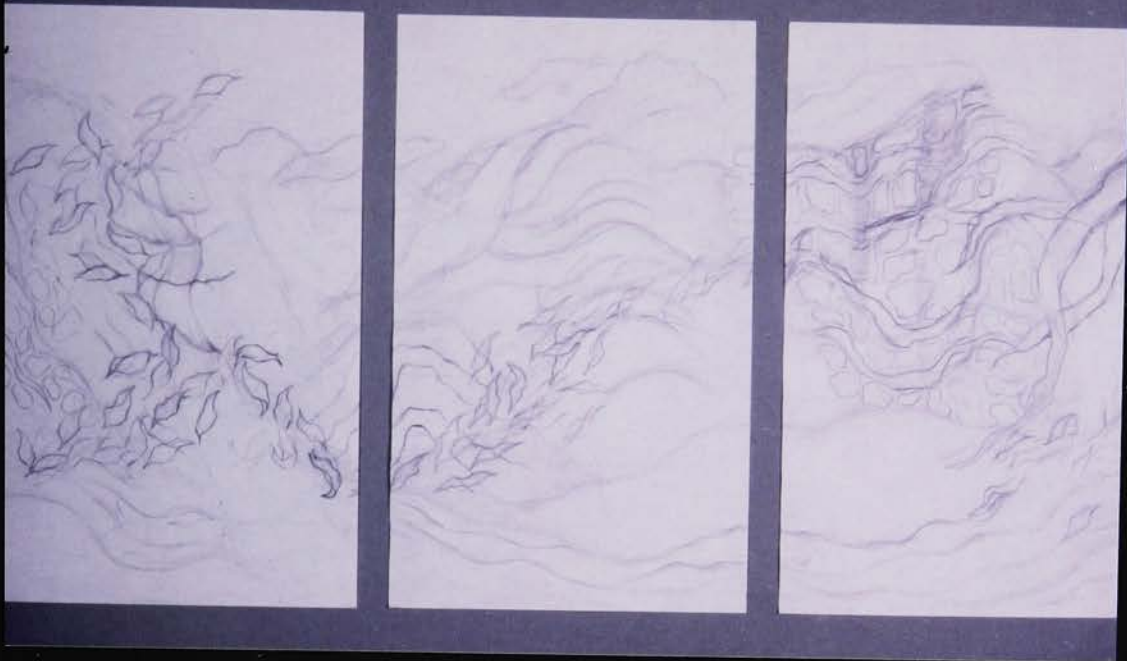


Fig. 5 - 4. Sketch IV, Work I

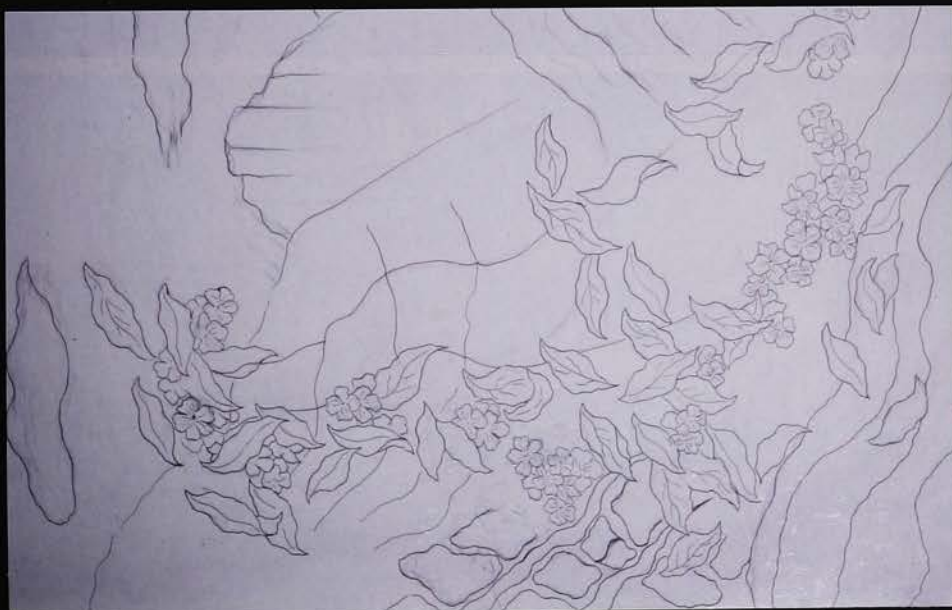
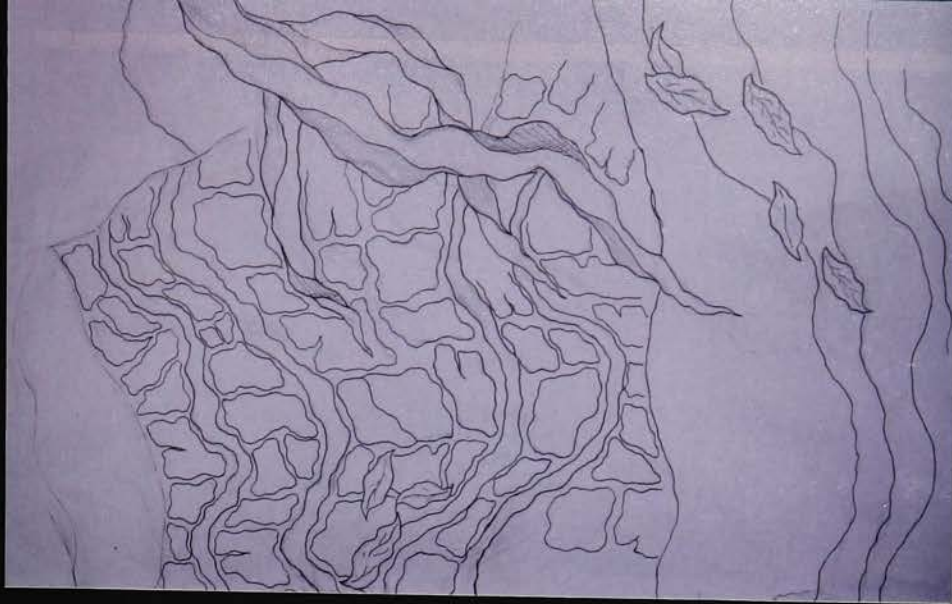


Fig. 5 - 5. Sketch V (114" x 72"), Work I





Fig. 6 - 1. Batik, experimental work on hempcloth



Fig. 6 - 2. Batik, experimental work on silk noil



Fig. 7 - 1. Handpainted image before weaving ( Work I, 1st panel )



Fig. 7 - 2. Handpainted image before weaving ( Work I, 2nd panel )





Fig. 7 - 3. Handpainted image before weaving ( Work I, 3rd panel )





Fig. 8. Work I ( 126" x 72" )



Fig. 8a. Detail ( Work I, 1st panel )





Fig. 8b. Detail ( Work I, 2nd panel )



Fig. 8c. Detail ( Work I, 3rd panel )





Fig. 9. Work II ( 29'' x 36'' )



Fig. 10. Handpainted image before weaving, Work III





Fig. 11. Work III (42'' x 75'')

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