

	<p>The Pietà afloat in space, augmenting its divinity. This piece alludes to and was inspired by Michelangelo’s reputed sculpture depicting Virgin Mary holding the body of Jesus. On the foreground – and located at the symmetric center of the Pietà – is a crystal ball, obstructing the complete view of the sculpture yet also depicting a distorted perspective of an eerie, nested space. Michelangelo’s Pietà is unique in that it signifies the harmony, gentleness, and rebirth of life, whereas the crystal ball embodies the reflection, retrospection, and magnitude of the former. The use of contrast between the silky, burnished texture of the subject and the granular gradient of the background serves to portray the dynamic of time and life: the junction at daybreak, the gray area of impartiality, the moment of truth. Through composition, symbolism, and texture, this sketch examines the intrusion of space, the cycle of life, and explores the tranquility (also the solemn silence) that it exemplifies</p> <p><i>(1000 / 1000 characters)</i></p>
	<p>Inspired by the Chinese scroll painting “A Thousand Li of Rivers and Mountains” by Wang Ximeng, this piece explores the false perception that arrives in distorted space. Through the abnormal repetition of rectangular shapes and the use of different scales of opacity, the sketch depicts a detached structure of the environment. Like looking into a room of mirrors, our eye and mind focuses on what we wish to see, assembling scraps of information and piecing out our “perceived” truth. On a few selected rectangular fragments, parts of mountains and natural landscapes are illustrated in Wang's style, symbolizing the collision of past views (insights that we recollect from memory) and current ones. The edges' sharpness for each the distinct "spaces" contributes to enhancing the surrealness and delusive similarities in the scene - almost like déjà vu.</p> <p><i>(856/1000 characters)</i></p>
	<p>This piece examines the relationship between a creator, the creation, and the creative tools used in the process. Groping fingers are shown at the bottom of this portrait sketch, where they are disjointed from the supposed piano keyboard setting, leaving space for interpretation about the creationist. As we proceed upwards, originally clustered musical notes are depicted to be organized and structured in their looping musical staff, circling around the seemingly incomplete Pietà sculpture. When creators create, they are sculpting their work, whilst their work is also sculpting them - which is why this sketch can be viewed both from bottom to top and vice versa. Additionally, the foggy background that is devoid of habitants contributes to addressing the isolated clarity that often exists as a creator is at work. Altogether, this piece expresses the intertwined, complementary relationship that is reinforced and cycled as the creative process initiates.</p> <p><i>(965/1000 characters)</i></p>