

## DRINKING ALONE UNDER THE MOON WEEKLY PROGRESS

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### WEEK 15 FINAL CONSIDERATIONS (4/30 – 5/6)

So, after having a week to reflection on the work I put in for the Senior Exhibition, I have a few thoughts. I do think this is one of the better works I have created—if not the best one I've made so far. Maybe not the most technically-intensive or conceptually-deep thing out there, but it feels more like, well, me. Like, it really captures my personality and view of the world somehow.

Installation-wise, I would say I'm pretty happy with the way it turned out. The light swaying of the frames wasn't planned, but I like the effect and it adds something to the work. My only wish is to have the paper even more translucent while retaining its heavy, completely opaque black ink—which is a bit of a paradoxical dilemma I suppose. Maybe a way of compositing paper cut-outs? A bit of experimenting is in order. Hmm... I just thought of another thing that was bugging me: the spacing of the works on the interior float (the photos and then the prints on canvas). It's uneven with emphasis on the left, so it squeezes my work into the corner even more (If that's understandable?). It's a small thing out of my control, but it's interesting to see how the stuff surrounding your work just makes it feel different.

I have taken documentation photos of the installation, and I'm planning to take a few more once people start deinstalling (so I can get a clean shot without any background color clashes) and maybe a short clip of them swaying. I will definitely take them out of the frames and photograph them on flat too. I'm thinking of cobbling together a table and a ladder and some strategically open windows...it sounds complicated but I think it should work.

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WEEK 14 (4/23 – 4/29)

*Started installing the brackets on Monday. The screws just wouldn't go in with the drill/driver bit (it kept skipping). I just gave up and came back on Wednesday with a screwdriver that fit the screws (the WRAG didn't have one) and did it by hand. On Tuesday I prepped everything at home beforehand (i.e. cutting the print to the correct size, loading the frame, stringing the frame to the correct length, cutting the beam to correct size, drilled the holes, etc....). Legitimately it took the same amount of time to put in the two brackets as it took to do everything else...but at least it's done!*

*Some quick snapshots, I will take better documentation photos next week.*

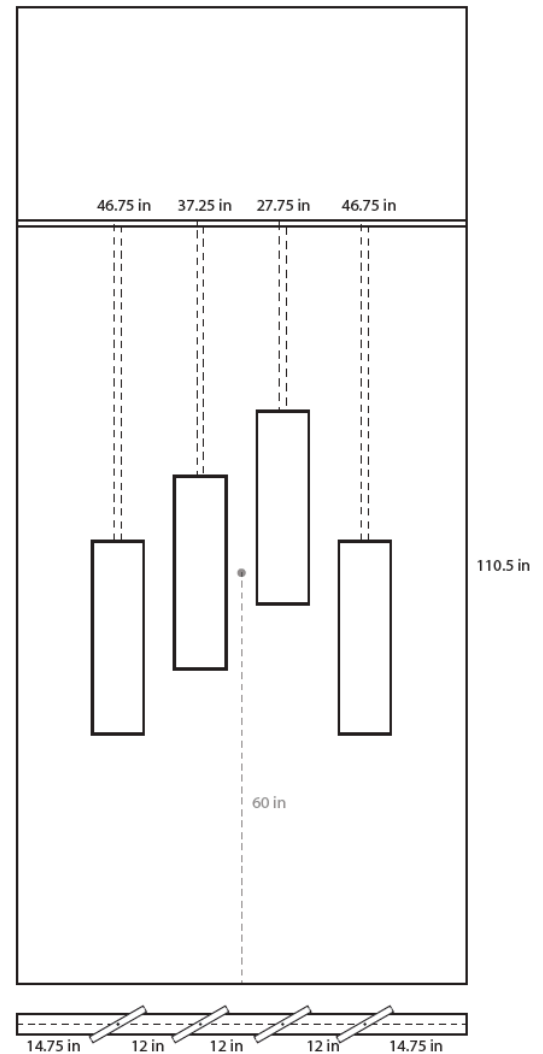


WEEK 13 (4/16 – 4/22)

*Finished all frames, sending to Inkstone on Saturday to print on vellum. cleaned up bad lines/artifacts, but I know I missed some. Hopefully nothing too obvious though.*



*Bought a length of 1x3x8. Will cut to length over the weekend. I measured the gap in-person on Saturday. I just walked in and grabbed a measuring tape and measured (looks like the Honors people were deinstalling). This made it so I could plan out my installation to be the right height while I wait for the Inkstone prints. I put in the actual measurements into Illustrator and went from there. I'm going to bring a printout when I install on Monday so hopefully it goes smoother.*

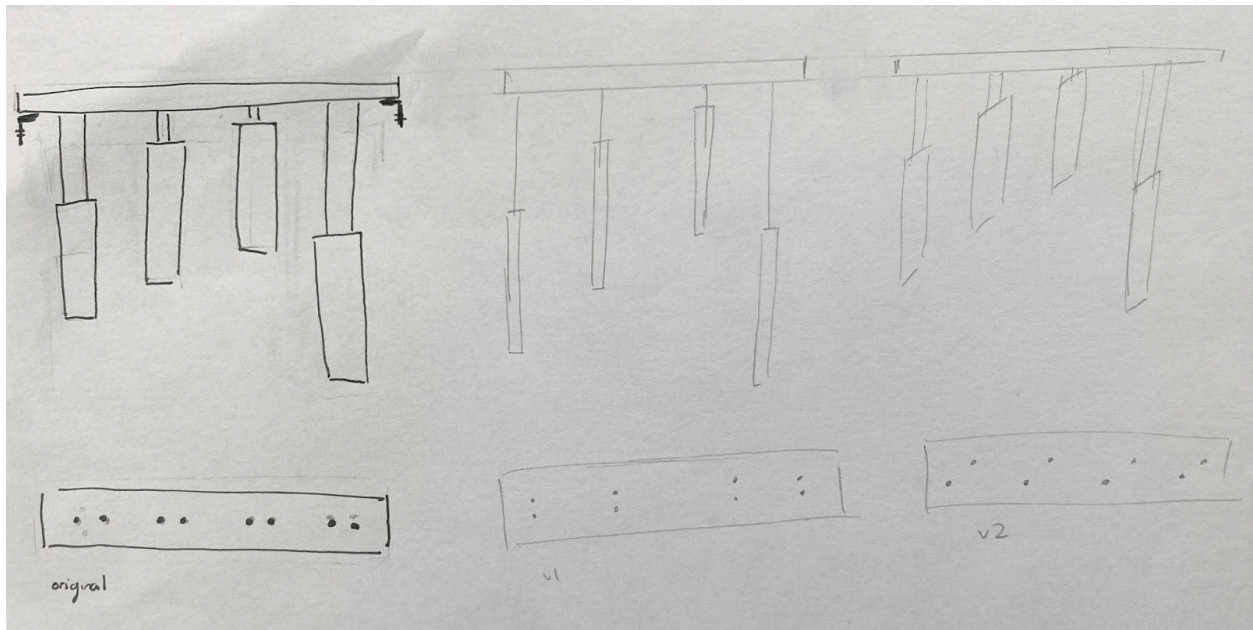


WEEK 12 (4/9 - 4/14)

*I finished the finalise the compositions. Next will be re-tracing to clean up lines and at the correct size next week, should be pretty fast. Might make some small changes as I go, but I'm hoping to get it done by Wednesday (so I can order the print from Inkstone).*



*Additionally, I was thinking about turning the display at 90 or 45 degrees instead of straight on. So you can look at all of them together layered on top of one another. Maybe something like 30 degrees? The problem is that 20LB vellum probably isn't that see through, so I don't know if it's worth it or not.*





## WEEK 11 (4/2 – 4/8)



*I continued to finalize the overall illustration. I'm pretty set on Panel 1 & 2, but 3 & 4 need a bit more work. I also visited Inkstone just to scope out the place. It looks pretty alright, they definitely have good printers. While browsing their website, I saw that they offer more than regular photo paper for prints. I'll probably try the vellum, since I'm looking for a more transparent in this project. If that doesn't work out, I might try the mylar/acetate instead—but they have like a sheen/reflection on them so I'm not too keen on it.*

*I also sketched out what the free-standing rack would look like (my option 2). Hopefully I will get my Option 1 spot, because there are definitely more involved bits in this one.*

## WEEK 10: CRIT WRITE-UP (3/19 – 3/25)

For Crit, the illustrations started as sketches on paper which I then transferred into Photoshop for more refined inking. Once I was happy with it, I exported as a PNG to use on my laptop. From there, I used a projector was mounted onto a tripod and pulled away from the wall until it matched the real size (~28.5" long).

What I mainly took away from crit, is that the central dilemma—the core idea of the cranes—is not clear to the average art-going audience. In my head, there is a distinct discrepancy between historical idealism of "forever" and present-day consumer reality—that there is a hypocrisy between wanting long life and, as an action, only creating short, already dead ones (with single-use plastics). There is a difference between what people say and what they do. Clearly, I need to refine the idea more.

For the poems, it seemed like people took it more as alcoholism and over-consumption. I wonder if I didn't say alcohol would the audience even see it in there? I see the copious consumption of the alcohol throughout the poem is Li Bai's use of metaphor—that he is hiding behind "Oh, so you just like drink" when he is actually questioning the point of ambitions and fame.

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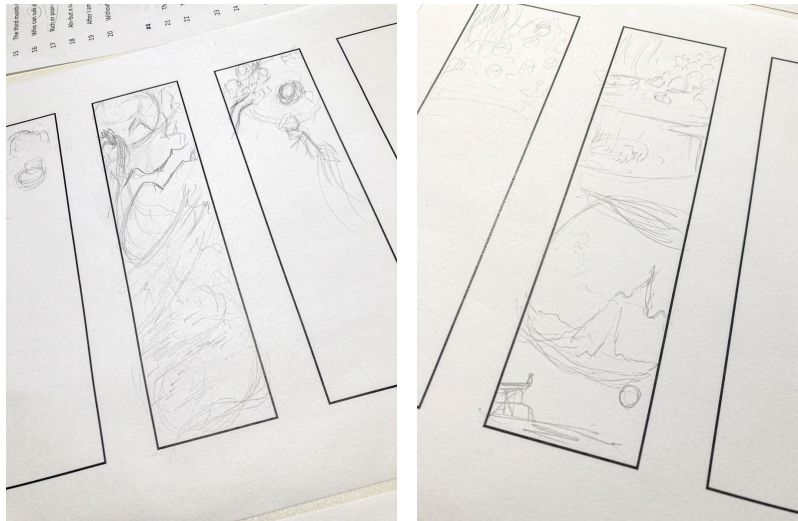
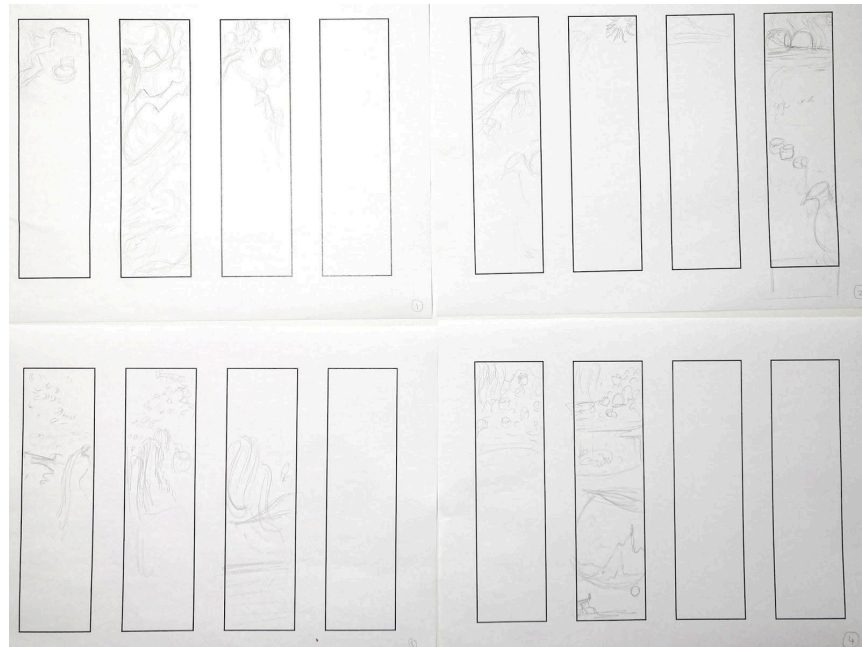
## WEEK 8 (3/5 – 3/11)

*I've started refine the sketches a little more, importing them into Photoshop and drawing over them a bit. It's easier to sketch free ideas in pencil, but I find inking/coloring a bit easier digitally. At least for a quick run. I'm not sure if I'll commit to physical materials after I've finished refining, but I'm equally dubious doing it all in Photoshop. We'll see as I go I guess.*

*Starting to collect Crit setup materials too. Nails, hammer, printouts, etc....*

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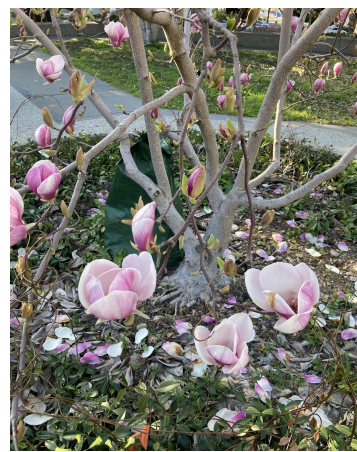
## WEEK 7 (2/26 - 3/4)



*I started the sketches for poem, but I'm having a harder time than I thought I would illustrating it. I knew I would struggle with putting human figures in or not, but actually stuff like "sorrows" or "opening your heart" I can't seem to put down. Maybe that's more aura/vibe oriented than actual objects? Anyway, I'll do another week of sketching, and flesh out the ideas more.*

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WEEK 6 (2/19 – 2/25)



The poem mentions a lot of Spring scenery, which is kind of a funny coincidence. Xi'an is a lot colder, so they have a later spring (i.e. April ish), but the Bay Area is temperate enough we get it now. I visited the UC Botanical Garden for the Asia section and took some pictures of the flowering flowers i.e. rhododendrons and quince. However, a lot of street trees in Berkeley are also from Asia (i.e. Magnolia, plum blossom, etc...). I started a folder for Reference images [[link here](#)]. I've been thinking about being more abstract than realistic, especially since the poem mentions people, but it's not really the point. (it's very easy just to focus on the person). Perhaps some disembodied hands, or a stroke to represent a human.

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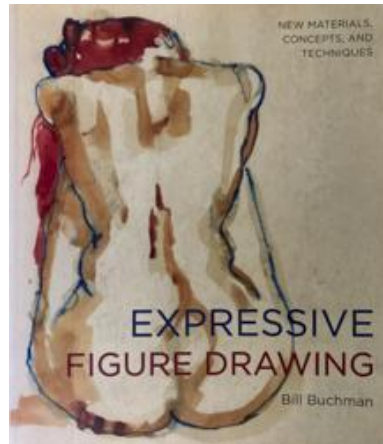
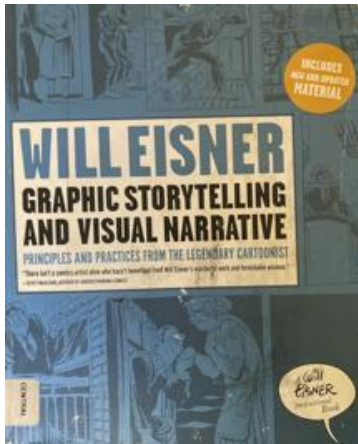


## WEEK 5 (2/12 - 2/18)

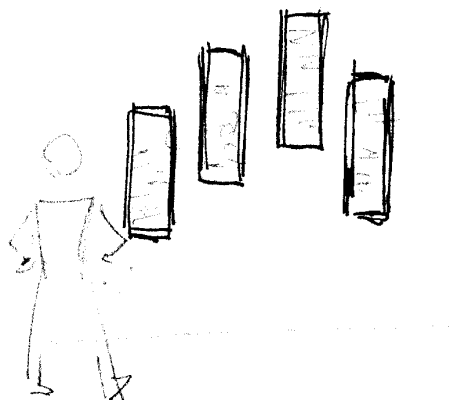


I also continued to translate the poem. It's a bit more difficult than I expected. Actually, a lot of Chinese "poems" aren't really poems. They are more like real condensed versions of arguments or summaries of events. The more condensed, but still retain all the meanings and references to other poems the better. It's not as elegant, but I definitely understand the text better now. My translation synthesis (which I what I will be working from) can be found here: [\[link\]](#)

## WEEK 4 (2/5 – 2/11)



Reviewed some books! Comic book is a good summary of the limitations/considerations of a static image storytelling. The figure drawing book is very medium-specific, but reminded me I should consider form/volume before jumping straight to applying the line. I started on the Asian American Art book, but it's a little dense so I'm going to continue reading it later if possible.



<a href="#">[website, Arthur Waley]</a>	<a href="#">[book, Bright Moon, White Clouds, J.P. Seaton]</a>	<a href="#">[my synthesis]</a>
<p>A cup of wine, under the flowering trees; I drink alone, for no friend is near. Raising my cup I beckon the bright moon, For he, with my shadow, will make three men. The moon, alas, is no drinker of wine; Listless, my shadow creeps about at my side. Yet with the moon as friend and the shadow as slave I must make merry before the Spring is spent. To the songs I sing the moon flickers her beams; In the dance I weave my shadow tangles and breaks. While we were sober, three shared the fun; Now we are drunk, each goes his way. May we long share our odd, inanimate feast, And meet at last on the Cloudy River of the sky.</p>	<p>Among the flowers, a jug of wine, drinking alone, with no companion, I raise my cup to invite bright moon, And then, with my shadow, we are three. The moon doesn't know anything about drinking. My shadow just follows me around. Yet I'll go with moon and shadow, joyfully, until the end of Spring. I sing and the moon dances, I dance and my shadow tumbles. Sober, we share the joy we knew. Drunk, each goes his way. Forever bound to ramble free, we'll meet again, in the River of Clouds.</p>	<p>Among the flowers, a cup of wine. I drink alone, for no one is near. Raising my cup I invite the moon, And then, with my shadow, we are three. But the Moon doesn't drink, My shadow can only follow. Yet, I'll accompany Moon and Shadow, for I must be merry before the Spring ends.</p>

During class I was thinking about the frame layout of 4 panel poem. I think this rising/falling format would be better than just straight across at the same height. I also started to translate the poem, it's mostly formatting to distill my own translation of the poem.