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Growth of an Artist

Fu-Hsin Luan

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GROWTH OF AN ARTIST

FU - HSIN LUAN

A Culminating Project Presented to the Faculty of the
Graduate School of Lindenwood College in partial
Fulfillment of the Requirements for the
Degree of Master of Art
1991



Thesis
F 955g
1991

COMMITTEE IN CHARGE OF CANDIDACY

Professor John Wehmer,
chairperson and advisor

Professor Dean Eckert

Professor Hans Levi

ACKNOWLEDGEMENTS

With Love to my Parents

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INTRODUCTION

The works in this exhibition were selected from works completed over the past year. Examples included oil paintings and photographs. The exhibition consists of seventeen works - ten oil paintings and seven photographs. The inspiration for the theme was from ordinary life. I tried to experiment with different expressions and techniques in the subject matter of the exhibition.

The oil paintings portray landscapes in a traditional manner and abstraction with a strong overall emphasis on rich color schemes and value contrast.

The seven photographs were to appear simple and quiet. I have done some photography before entering graduate work. From graduate work I have learned additional photographic techniques.

THE EXHIBITION

The paintings from the late 19th century to recent years had multiple techniques. The artist was incessant to innovation and experiments of the new style. They created new styles never seen before, the paintings were more varied and flourishing, but there have been artists from traditional techniques to make revelation, then with new opinion to create modern Art from themselves. Some new styles were appropriations from famous paintings with new experiments to create. Before, the painting theory could not satisfy the individual artist. They were free to create paintings with new theory. So we can see the more creative art of the 20th Century Art.

The exhibition works were done as a series. In the main manner from traditional technique. But, the painting had modern style. I tried to experiment with new style from tradition of the tone, interpretation, color. The line was assemblage element in my paintings. I used the color principle to make Cubism. Sometimes, I like using orange red color to make vigorous paintings, and for the paintings to be most various and dramatic. So we can see the traditional structure and suggestion of styles.

While I was making the paintings, the instructor gave me a proposal of the color, technique, structure etc. Some ideas were

learned from Art history and the Art museum, some were from famous painters, experienced and characterized, and I had to appreciate recent artist paintings and introduction of the Art magazine. These helped me to find and characterize my own style.

In my paintings the color was very important. I tried to use color in the paintings to make suggestions, not just to depict actual aspects. So the color on the painting was an abstract expression. For instance, in Studio we can see cold colors contrasted with warm colors. Some things do not have tone, only flat color. We can see more colors on the painting. The colors combined together are dancing, they jump on the painting. On some parts I used dark lines for contour. The light color was from exterior light, the orange red color was interior light. It was to color the abstract structure of the painting.

My favorite is contrasting color combinations because I can make various paintings and use strong colors. For instance, in Shipbuilder at Dusk, I used mainly yellow and blue. In the structure we can see the dark part contrasting with the light part to appear interpretative of graceful dusk.

In the exhibition we can see the image paintings. For instance, in Studio at Work, the people working in the studio look

like apparitions. The clock on the wall indicates eight o'clock. The smoking man stands on the left side. He is quietly looking at the painting. Time appears to be stopped, only smoke and lamp to shine on the table of the still life. In the background I used a strong orange red color. The horizon was low on the painting. We can see the three groups combined on the structure were varied and harmonized. Another image painting was Self-Portrait with love. This is the most dramatic of the paintings. The portrait with love had very interesting structure. The background was orange red color contrasted with the green portrait.

The work of the photograph was primarily to appear graceful and delicate, simple and quiet, For instance, in Shadow with Icy Snow, Icy Snow, The Source, Composition. The icy snow usually is not attractive. I took s picture to make it attractive. The Stair and Shadow had very interesting structures.

GRADUATE EXHIBITION

By

FU - HSIN LUAN

Candidate for the Master of Arts Degree

April 16 - April 23, 1991

Harry D. Hendren Gallery
Fine Arts Building, Watson at Gamble Streets
Lindenwood College
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SLIDE REGISTRY

TITLE	YEAR	MEDIUM
1. Studio	1990	Oil on canvas
2. Shipbuilder at Dusk	"	"
3. Moving of the Light	"	"
4. Library in the Fall	"	"
5. Landscape	1991	"
6. Man in the Studio	"	"
7. Studio at Work	"	"
8. Self-Portrait, With Love	"	"
9. Landscape	"	"
10. Landscape	"	"
11. Shadow With Icy Snow	"	Photograph
12. Icy Snow	"	"
13. The Source	"	"
14. Shadow With Stair	"	"
15. Composition	"	"
16. Figure	"	"
17. Street Performer	"	"

VITA AUCTORIS

FU - HSIN LUAN

Born: August 11, 1961 Pingtung Hsien, Taiwan, R.O.C.

Education:

Lindenwood College, St. Charles, Missouri
Master of Art, 1991Columbia College, Columbia, Missouri
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