



Up in the Air

Oil on door

84*36 inches

4/8/2020

Running in the mountains during the winter is exciting and dangerous. A blizzard can create many mysterious views and take away countless hikers' lives. In this painting, I set two opposing forces in my painting: one being the strong, static, unmovable mountain and the fierce wind that is blowing on top of the mountain. The large scale of the painting's surface allowed me to focus on the power of natural movement. I used careful brush strokes to capture the structure of mountains, then applied pallet knives with oil paint to create a 3-D dynamic movement of the mountains and the wind. I was able to combine two different weather conditions in one single painting, just like the two elements of forces, beauty, and danger, that mountains empower.



First

Oil on canvas

18*24 inches

2/3/2019

First time using oil as a medium, I was trying to apply its vibrance to capture the view at Bryce Canyon. With the famous geographical feature in Bryce Canyon combined with the saturated color use, I was able to paint the summer season in the Bryce Canyon. This process of color experiment teaches how to pick colors in order to portray the scenery that I want to present to the viewers.



Mount

Watercolor on paper

10*14 inches

4/5/2019

After learning some basic oil painting techniques, I learned to use opaque Watercolor as the medium to present a more vibrant scene of the painting. In this work, I combine the winter scene with a moving element, wind, in the Utah mountains. The mellow opaque color enables me to create an unvarying tone of the winter season.



Splash

Watercolor on paper

10*14 inches

5/3/2019

Using transparent watercolor, I was able to experiment with the season and its composition. The scenery of the sunset in the painting conflicts with the deep blue ocean. Waves hitting the nearby rocks allow me to add a sense of motion to the painting.



Structure

Watercolor on paper

10*14 inches

5/11/2019

Using watercolor to do a quick sketch to capture the structure of the mountain. I experiment with the general static structure of the mountain. Applying the distinctive pink in the sky allows me to add emphasis to the detailed shape of the mountain. Gradually switching focus from the basic scenery to the overall view, this painting presents a simple yet unique view of nature.



Lone Peak

Oil on wood panel

36*96 inches

10/11/2021

Lone Peak is the closest mountain to my house and the tallest mountain in the region. It fosters my running passion and spirit, and it truly makes me a more mature, developed person. To remember and thank what nature has provided me, I decided to paint and capture the structure of the mountain through memories and daily observations. I used color and structure as the main tools to guide the painting process. Through observing different seasons, I was able to capture all the changing detail of the mountain throughout the year. The colossal painting parallels the visual power of mountains. Attributes of the Utah mountains have affected me throughout my high school career. By looking at and running in the mountains near my house, I was intrigued by the beauty of nature around me. This painting was created and finished after a gap in time. After finishing the mountain range for over a year, I recently added the sun one day after seeing the most beautiful sunrise.



Out

Oil on wood panel

36*36 inches

4/10/2021

To practice my running skills, I have climbed up this mountain, Lone Peak, more than 10 times. I captured this outlook view on Lone Peak during a summer morning while trying to go up the mountain with a group of friends. I composed a monumental mountain theme with carefully constructed detail through vibrant colorful saturation. After figuring out the structure and overall scenery. I started working on different details in the texture of the rocks and trees. On this trail, I have met many runner friends and created fond memories. Every time we climb up, we rest by this tree, stay for the view, and chat about our lives. This outlook does not only contain the beauty of the mountain itself, but also those memorable stories that come with it. Intentional foreground, mid-ground, and background elements show the distinction among different layers, which represents different phases of running and life.



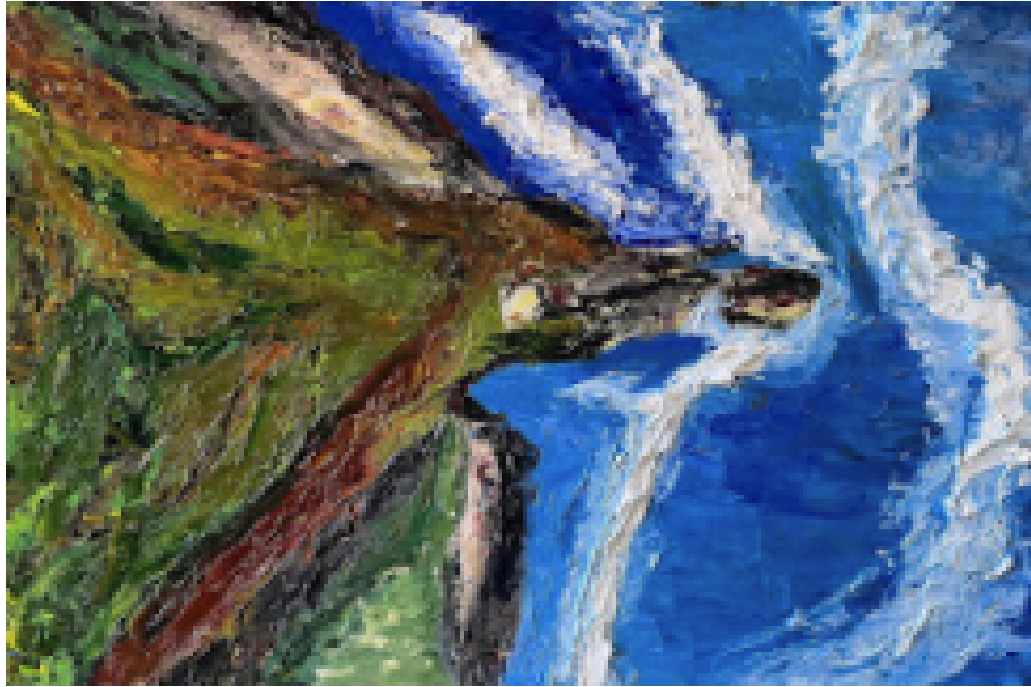
Capitol Wash

Oil on canvas

18*24 inches

10/20/2019

As a painter and a hiker who lives in the Rocky Mountain region, I have always been captivated by the beauty of nature. This painting captures the afternoon view at Capitol Wash in Southern Utah. Capitol Wash remarks on the characteristics of red rock mountains and my first glimpse of Southern Utah. I applied different values of shadow to show the condor structure detail of the mountain and used dramatic saturated color shifts to present the two conflicting forces between the air. The layering of paints and the use of complementary colors allow me to capture the grandeur detail of Capitol Wash.



Color Experiment: Elements

Oil on canvas

36*24 inches

9/30/2021

Last summer, I visited my friend in California where I was able to fly my drone around near the shoreline. Through observation and imagination, I found many similarities between the mountains and the ocean, which inspired me to create an abstract painting that combined both elements into one piece. To achieve this, I blocked in the overall structure with thin oil paint and created an overall unity by making marks with pallet knives. Eventually, I constructed this abstract design that combines a bird's eye view of the ocean (viewing the painting horizontally) and the traditional mountain landscape (viewing the painting vertically).



Hidden

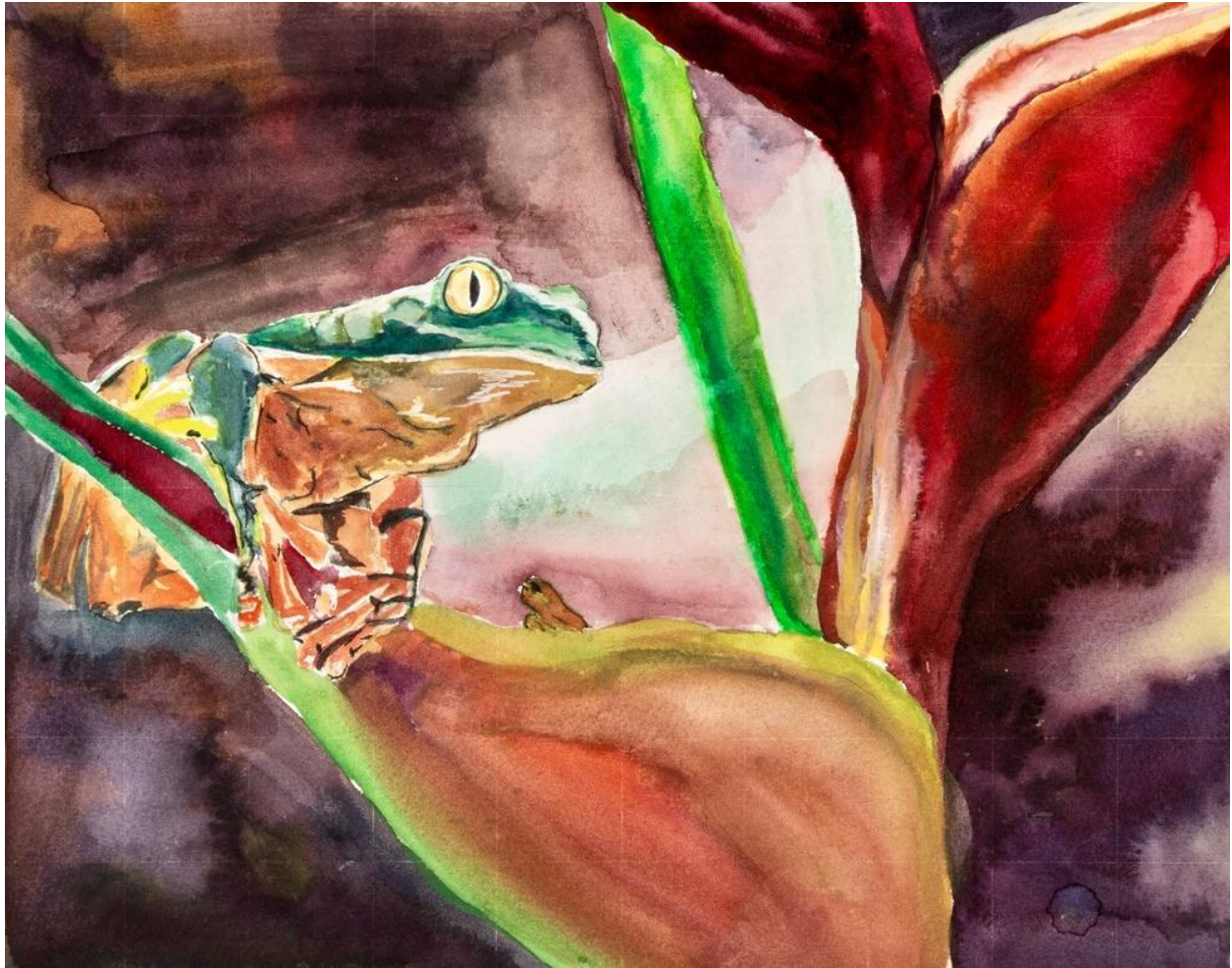
Watercolor on paper

14*10 inches

7/20/2020

The focus point of the painting centered on the snake figure, combining with its saturated color.

Through this painting, I was able to demonstrate my control for watercolor marks.



Focus

Watercolor on paper

10*14 inches

7/30/2020

The painting focuses on the frog figure, combined with its habitat. The painting shows my skill and control over watercolor and my ability to use that skill to create an atmosphere.



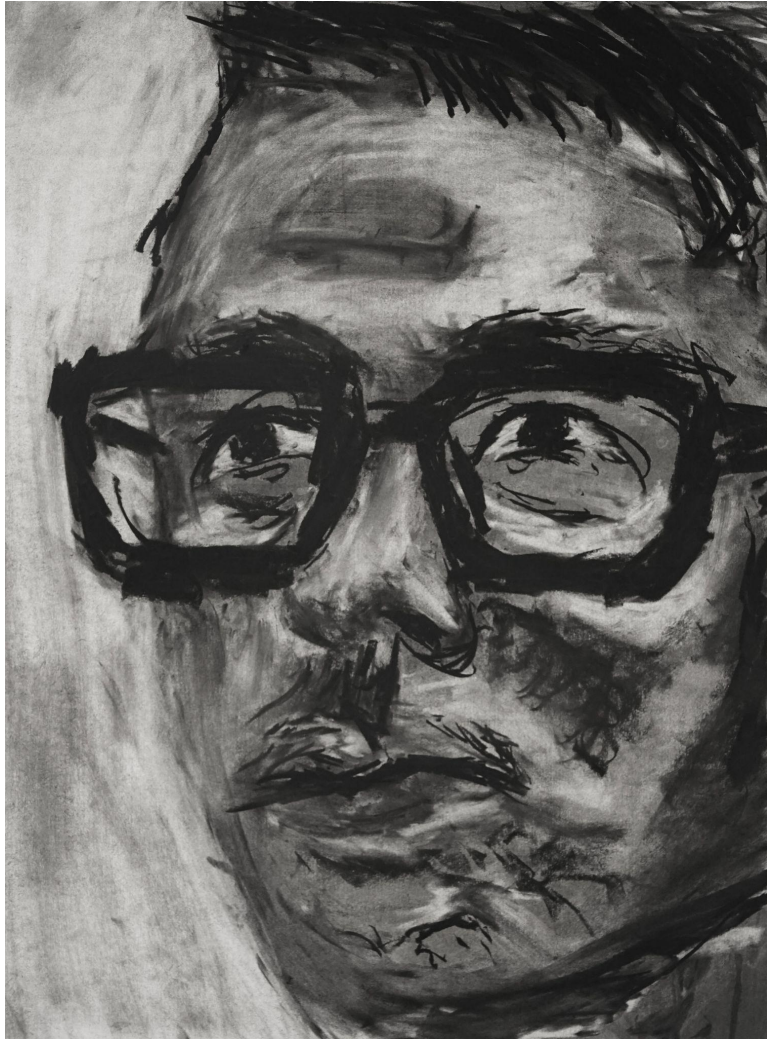
Spark

Watercolor on paper

10*14 inches

10/11/2020

This painting is a nod to my love for wildlife photography. I first sketched out the swirling structure and then layered dramatic contrasting colors on top of each other. I observe that the high aperture on the camera creates a sense of focus on the object and the contrast between the object and the background. However, this technique is not often used in painting. Thus, I tried to capture the overall composition by mimicking the camera's depth of focus. As I create the depth of field through experimenting with watercolor paints, the background is faded with a watercolor wash to create a soft-focus. Details are concentrated on the figure of the bird. Finally, I added white watercolor sparks, which create another layer of motion. When the Northern Cardinal distinguishable red feathers spark against the backdrop of the Minnesota dark green forest, it creates a gorgeous combination of nature and the animals that live in it.



Self-Portrait

Charcoal on paper

24*18 inches

11/1/2021

This is an intentionally dramatic self-portrait. I applied strong marks by using charcoal and erasers as the tool.



Self-Portrait

Charcoal on paper

24*18 inches

11/19/2018

The contrast of light and dark creates 3-Dimensional motion on a 2-Dimensional surface. The drawing is split into two pieces with the center point being my nose. The sense of contrast signifies the confusion that I had as a high school student who was new to the country. I created the arrangement of the Self-Portrait with various decorations by applying Tronie's style in the reference. The spheres and cube that I hold in the painting suggest many things that I need to handle as a newcomer to the school. As I awkwardly

balance the spheres in my right hand, I am also raising a cube in my left hand. These objects suggest the part of me that I wanted to show, and the part that just wants it to be hidden. Overall, the use of Chiaroscuro and the element arrangement depicts a moment of my freshman career in high school and marks the start of my art journey.



Stay

Watercolor on paper

12*16 inches

9/25/2020

This is a snapshot of people's lives during the Covid-19 pandemic. By adding the car window, I was able to add another layer in the painting itself, which allowed me to create a sense of distance.



105 F

Oil on canvas

18*18 inches

4/23/2021

Jim Walmsley, one of the best ultra-runners in history, runs the western states 100 miler. As a 100-mile runner myself, I fully empathized with Jim. The water splash on top of the runner added a sense of motion to the painting.



Wasatch Mountain Wrangler

Watercolor on paper

10*14 inches

11/1/2020

Wasatch Mountain Wranglers is a local ultrarunning club in Utah. My coach was the first person to invite me to the ultrarunning world. This painting allows me to capture my coach drinking water at mile 33 aid station in the 100-mile race. As a 100-mile runner myself, I fully empathized with the emotions of my coach. To capture the moment of truth, I carefully sketched out the structure of my coach's face and paid careful attention to the details of the wrinkles. The piercing blue color of the shirt and eyes creates a harmonic force that comes with determination to finish the race. The yellow hood with emboldened words adds contrast to the harmony and reinforces the difficulty and the danger of the race. Lastly, I layered translucent colors and finished off with opaque colors to accentuate texture and detail to create motion and depth in the painting.



Broken

Still-life drawing on paper

14*18 inches

11/1/2021

Timed still-life drawing with an intentionally ripped background.



Color Experiment: Mingle

Oil on canvas

24*36 inches

11/17/2021

This abstract color experiment was originally an oil painting portrait. I first finished the portrait painting and was unsatisfied with the face structure and the color composition, so I took advantage of the background color and designed a unique color mixing experiment on the canvas. The wooden block in the painting provides a sense of structure, and the mixed oil with different colors shows a sense of freedom.



Color Experiment: Marine

Oil on door

80*72 inches

12/15/2021

Large color experiment. I played with colors by applying different forces(gravity, friction, push force...) onto the door.