IGolf: Contemporary Sculptures Exhibition 2009

King Lun Kisslan Chan
Brigham Young University - Provo

Follow this and additional works at: https://scholarsarchive.byu.edu/etd
Part of the Art Practice Commons

BYU ScholarsArchive Citation
Chan, King Lun Kisslan, "IGolf: Contemporary Sculptures Exhibition 2009" (2010). All Theses and Dissertations. 2059.
https://scholarsarchive.byu.edu/etd/2059

This Selected Project is brought to you for free and open access by BYU ScholarsArchive. It has been accepted for inclusion in All Theses and Dissertations by an authorized administrator of BYU ScholarsArchive. For more information, please contact scholarsarchive@byu.edu, ellen amatangelo@byu.edu.
iGolf

Contemporary Sculptures Exhibition 2009

Kisslan Chan

A selected project submitted to the faculty of
Brigham Young University
In partial fulfillment of the requirements for the degree of

Master of Fine Arts

Brian D. Christensen
Bryon Draper
Wulf E. Barsch Von Benedikt

Department of Visual Arts
Brigham Young University
April 2010

Copyright © 2010 Kisslan Chan
All Rights Reserved
of a selected project submitted by

Kisslan Chan

This selected project has been read by each member of the following graduate Committee and by majority vote has been found to be satisfactory.

___________________________________________
Date

___________________________
Brian D. Christensen, Chair

___________________________________________
Date

___________________________
Bryon Draper

___________________________________________
Date

___________________________
Wulf E. Barsch Von Benedikt
As chair of the candidate’s graduate committee, I have read the selected project of Kisslan Chan in its final form and have found that (1) its format, citations, and bibliographical style are consistent and acceptable and fulfill university and department style requirements; (2) its illustrative materials including figures, tables, and charts are in place, and (3) the final manuscript is satisfactory to the graduate committee and is ready for submission to the university library.

___________________________________________
Date

Brian D. Christensen
Chair, Graduate Committee

Accepted for the Department

___________________________________________
Date

Sunny Belliston Taylor
Graduate Coordinator

Accepted for the College

___________________________________________
Date

Ed Adams
Associate Dean
College of Fine Arts and Communications
ABSTRACT

iGolf

Contemporary Sculpture Exhibition 2009

Kisslan Chan
Department of Visual Arts
Master of Fine Arts

Why “igolf”? I love golfing, especially enjoying the gigantic space of the golf course. More importantly, this is the place where I dream and get inspiration for my art. I imagine filling my own global golf course with monumental golf sculptures in the future. This motivation and enthusiasm has modified my direction in creating sculpture. I named my final MFA exhibition “iGolf”. The idea of the name comes from modern terms we find in popular devices, such as the iPhone, iPod, and the iMac that reflect our technological world.

In addition, the sound for “i” shares the same sound of the Chinese Mandarin word for "love." The content of my art represents a dialogue of love similar to the dialogue between men and women who are in love. I have discovered that human beings share many common conversations in daily life, which contain either positive or negative meaning. These conversations might contain hope, excitement, humor, despair, sadness and so on. I decided to use dialogues such as “Can we Start over Again?”, “Love is Blind” or “You are my Last Hope!” as the titles of my sculptures.
These dialogues help build a mutual understanding between my works and my audiences. When the audiences look at my works and the titles, hopefully they will be reminded of their memorable experiences, whether it be good or bad, with their loved ones.

Choosing golf as my subject matter in creating sculptures was inspired by Murakami Takashi, the famous Japanese artist, and Zaha Hadid, an outstanding architect. They are well acknowledged by their incredible works, which symbolize the luxurious life. Therefore, the famous brand Louis Vuitton invited both artists to design for their brand. Events such as these made me realized the potential trend for commercial art. In addition, my 15 year experience as a graphic designer has also helped generate many ideas that relate to golf and its associated products. The practical principles of graphic design have been applied in my “igolf” exhibition. I will proceed to explain the creative process behind each of the works in the exhibition.
ACKNOWLEDGEMENTS

“All of you at BYU have been molding my sculptural destiny. Your friendships, teachings, enthusiasm in art have influenced my approach in creating sculptures. I would like to express my appreciation to all professors and friends.”

Brian Christensen
(Professor, VASTU 656R: Sculpture Studio & Special Problem)

Wayne Kimball
(Professor, VASTU 619R: Studio Methodologies Seminar)

Robert Marshall
(Professor, VASTU 640: Grad Bus Practices)

Gray Campbell
(Professor, ARTHC 510: Art: Theory Context)

Von Allen
(Professor, VASTU 659R: Ceramics Studio)

Linda Sullivan
(Professor, VAGD 348: Type as Image)

Marian Wardle
(Professor, ARTHC 590R: Stds Curatorship)

Jeff Lambson
(Professor, VASTU 694R: Contemporary Art)

Martha Peacock
(Professor, ARTHC 500: Art Theory Spectatorship)

Bryon Draper
(Professor, Studio Technical Support)

Sharon Heelis
(Graduate Secretary, Visual Arts Department)

Jason Lanegan
(Gallery Director, HFAC)

Mei Mei Chan
(Photographer, the MFA Exhibition)

Jon Rwight
(Assistant, the MFA Exhibition)

Krist Tan
(Colleague, the MFA Sculpture Degree)
TABLE OF CONTENTS

Graduate Committee Approval ............................................................. ii
Final Reading Approval and Acceptance .............................................. iii
Abstract ......................................................................................... iv
Acknowledgements ........................................................................... vi
Sculpture 1: I CAN’T SUPPORT YOU ANYMORE! ............................. 8
There is no second chance to give the audiences a first impression
Sculpture 2: SHALL WE TALK? ....................................................... 10
Deconstructing the original object and reconstructing it with different materials
Sculpture 3: CAN WE START OVER AGAIN? ................................. 11
Transcribing 2D to 3D
Sculpture 4: DON’T MISS YOUR CHANCE! ..................................... 12
Picking up a unique shape from an original shape
Sculpture 5: I’VE BEEN WAITING YOU FOR A LONG TIME! .......... 13
Exaggeration is a stimulus to produce excitement for the ordinary world
Sculpture 6: YOU ARE MY LAST HOPE! ........................................ 14
Show the contrast: finishing and beginning moments at the same time
Sculpture 7: IS OUR RELATIONSHIP A COMMA OR A PERIOD? .... 15
A new form can be created in combining symbolic icons
Sculpture 8: KISSLAN LOVE IS BLIND! ......................................... 16
Use indirect visual language to communicate and interact with the audiences
Sculpture 9: WHY WE HAVE TO BREAK UP? ............................... 17
New ideas sometime come from respecting and cherishing the materials
Sculpture 10: PICK ME... IF YOU CAN CHANGE MY DESTINY! .... 18
Art may lead viewers to react differently to the unpleasant objects
Sculpture 11: WE ARE IMPOSSIBLE, LET ME GO! ....................... 20
The audiences will make their own sense to comprehend nonsense
Sculpture 12: GO AWAY, FAR FAR AWAY! ................................. 21
The audiences will make their own sense to comprehend nonsense
Sculpture 13: CALM DOWN AND SLOW DOWN! ....................... 22
Change the original function of an object to show reversion
Sculpture 14: ONLY YOU CAN SEE MY DREAM COME TRUE! .... 23
A dream created my sculptures and I am creating my dream
Bibliography .................................................................................. 25
Images of Pieces ............................................................................ 26
Exhibition Photos and Audience Comments ..................................... 40
Sculpture 1: “I CAN’T SUPPORT YOU ANYMORE!” (L) 5’ x (W) 3’ x (H) 10’ Brass, bronze, K-gold, gold paint, and wood.

“There is no second chance to give the audiences a first impression.”

A sculpture exhibition is not only a stage to perform, but it is, in itself, a piece of artwork. A successful sculpture exhibition should attract and guide audiences through an eccentric space that they might be able to forget their temporary concerns and focus in on the message carried by each sculpture. As a result the use of space is very important. Dealing with space in the Gallery is exactly like creating another abstract sculpture because it brings harmony to the show. When using the space wisely, each art piece plays its unique role in supporting each other, similar to different musicians performing in an orchestra.

I was hoping to capture the imagination of the audience as they entered the exhibition by presenting the most complex sculpture at the exhibition’s entry. First impressions are always important because usually there is no second chance to develop an instinctive feeling for the work. Making a powerful first impression is the primary principal in my creative process. I want to leave the audience with a strong first impression of my work. A strategy that I have used on “I can’t Support you Anymore” to catch the viewers’ eye is to collect and combine similar elements. Everyday objects made of materials, such as glass, wood, stone, and metal, give viewers familiar feelings, while new forms provide new meanings for these objects.

One of Anthony Gormley’s sculptures “Waste Man” is a great example of how familiar objects can leave a strong first impression. The media of this piece is a large collection of household waste and abandoned furniture products, from his community, which contain many
different unique shapes. They are all assembled to resemble a gigantic human form. Again, daily life objects can be something without value, yet embody a strong message through manipulation. Gormley has successfully presented the message of the global issue of pollution caused by waste. In my opinion, this sculpture has left a powerful first impression because I can relate those objects to the subject matter. The message is universally approachable, yet powerful. The power of leaving first impressions is not simply formal but also reflects life. This sculpture has addressed the existing pollution problem that is caused by huge amounts of household waste and abandoned materials. It has led some to ponder what we should do to protect the environment. Gormley made the comment: “Making beautiful things for everyday use is a wonderful thing to do… making life flow more easily… but art confronts life, allowing it to stop and perhaps change direction… they are completely different.”¹ Allowing people to stop, ponder and change is an essential aspect of my exhibition. The sculpture “I can’t Support you Anymore”, takes the form of a gigantic bent golf tee. A golf tee is supposed to support a golf ball. In my piece, the shape of the big golf tee has been bent, as if under the weight of all the brass and bronze objects placed upon it. These objects symbolize worldly possessions. They might be the things that people pursue in their relationships and their lives. I hoped viewers pondered what would happen to them if they only chase after luxuries in their life. The media that I used in this piece, took me over a period of three years to collect from thrift stores. Most objects were depreciated in value and were abandoned by individuals. By installing them together as one piece, their value has now been renewed. Although each small object has its own function, each has left behind its former “identity” to create a giant golf tee. Standing in front of the audience, the complex visual appearance demands attention. There is a power when similar materials come together in service of a greater form. More importantly, it

composes a new and stronger meaning. My large golf tee, as a result, has left many viewers with a powerful first impression and sets the stage for the entire exhibition.

Sculpture 2: “SHALL WE TALK?” (L) 3’ x (W) 3’ x (H) 22” Foam cups, and colorful paper clips

“Deconstructing the original object and reconstructing it with different materials.”

Interpreting the structural frame of an object is another method to create new style. I have transformed the structure and texture of a golf ball into “Shall We Talk”. There is a repetition of circles on a golf ball's surface. Out of curiosity, I counted how many of them are needed to form the surface. The half sphere starts with 1 circle on the top, and then goes from a round of 5, 10, 15, 20, 25, to 30 circles, and to two rounds of 35 circles. The total circles on a golf ball are 422. Knowing the structure has helped me to reconstruct the golf ball with different media.

My inspiration of choosing foam cups for this piece comes from an old movie where a couple connected two foam cups with a thin string and talked with each other through the device. This seems childish, but maybe a romantic way to tell our love ones words such as “I love you” and “I miss you”. “Shall We Talk” began as a reference to relational communication; I used foam cups and colorful paper clips to imitate a golf ball. It is presented on the floor as two hemispheres of a golf ball. This is one out of two pieces, which I purposely withheld the title when exhibiting. I left a half sphere of each side on the floor and presented it without a title because I wanted to see how the audience interprets the piece without any given information. Surprisingly, many children liked it. It might be because the process and materials of the
sculpture seem approachable. In my observation, it might be also because using different materials to reconstruct a familiar object is interesting and brings surprise to the work. I felt that the form was successful because the material and joining method surprised viewers.

Sculpture 3: “CAN WE START OVER AGAIN?” (L) 2’ x (W) 2’ x (H) 10’. Golf clubs, wood, and black vinyl

“Transcribing 2D to 3D.”

As a sculptor, I am always looking for ways to transform images into different forms. In my mind, there should be a 3D outline for every 2D drawing. Observing the shapes of daily life is one of my greatest influences. When I sing from my hymnbook, I ponder its meanings. I imagine music notes flying and dancing on the staffs. The piece “Can We Start Over Again?” is a replication of the last part of the music staff from the hymn “Carry On”. I chose that hymn because whenever I sing, it reminds me that I can always start over again, regardless of what stage of life I am in. Sometimes, life is full of despair and frustrations; I will carry on and on.

Once I paid close attention to the music notes, I noticed the shapes of the notes are similar to the shapes of golf clubs. I captured the last part of the music staff of the hymn “Carry On”. To make it work, I resized each golf club in proportion to the notes and music staff by shortening and painting them in black. There are other shapes of music notes, which do not resemble any golf products. I made those notes with black vinyl and adhered them on the floor. This allowed the mini golf clubs to stand out from them. The music staff is always in the horizontal direction, but I purposely changed it into vertical direction. The setting of music notes
symbolizes that a piece of music can be recomposed or, in other words, things can start over again.

Sculpture 4: “DON’T MISS YOUR CHANCE!” (L) 10’ x (W) 10’ x (H) 22’. Artificial grass, wood, and black plastic pipe

“Picking up a unique shape from an original shape.”

The space around a work is essential. “Don’t Miss Your Chance” is a golf green which is purposely made into a piece which references a waved and irregular shape of landscape. This sculpture represents a little part of a golf course with a hole at the corner that raise the difficulty of the game. I used recycled clay to form a model. It requires lots of practice and consideration to exercise the right amount of strength to hit the golf ball into the hole, which is located at the highest corner. If you hit too light, it will roll downward, or if hitting too hard, the ball will run off the field. The message is to remind people to be more careful, or think twice in making decisions; otherwise, they might loose great opportunities.
Exaggeration is a stimulus to produce excitement for the ordinary world.”

Exaggerating ordinary shapes often brings deeper impressions and stronger meaning for viewers. I use golf and its related products as a metaphor for love relationships. I am interested in exploring the design of all kinds of golf related products, and analyze how these products can then be used to create sculpture by understanding the product’s function and characteristics.

When I first started golfing, the golf ball grabber caught my eye. I am really amazed by its function, the ability of extension. The size of this grabber without extending all of its parts is approximately 3 feet long, but it goes up to 15 feet long at its maximum extension. This unique function inspired me to think of one common dialogue in Chinese “I’ve been waiting for you for a Long Time” and it can perfectly be applied to my piece. I found a big mannequin. By cutting off the doll’s head, hands and feet, the audiences could pay more attention to the body language and gesture. I especially want the viewer to put their focus on what the golf grabber might stand for. In Chinese, the concept of extended neck symbolizes a long waiting time. In fact, there is a slang saying “my neck got more extended the longer I waited for you”. As a result, I exaggerated the neck by connecting and extending the golf ball grabber. The illogical concept of the lengthened neck has brought a stronger meaning to the content.
“Show the contrast: finishing and beginning moments at the same time”

“There are so many wonderful oppositions: light and dark, peace and chaos, subtle and obvious, intensity and relaxation and so on....” I believe having contrasts makes life more beautiful. Art is a great vehicle for exploring these contrasts by using shape, color, and texture to convey beauty and truth. It does not only apply to paintings, but also to sculptures. The piece “You are my Last Hope” resembles 48 burned matches with one non-used match. A heart shape is defined from the bird’s eye view. It symbolizes experiences with love. The contrast here in this sculpture is not only found in the use of colors dark and bright but also in the content: the finishing and starting moments of a match. Finishing moments, which are the burned matches, show consequences while the starting moment, which is the red unburned match, gives hope. Both moments are essentials because many people encounter both moments in their dating relationships. Some people might also have dated for long periods without success. They’ve had burnt relationship after relationship and have never found the right one. The unlit match, in red, represents the last choice, which is weighty and ominous in its finality.

The tipped parts of each match were replaced by the heads of a bunch of golf club drivers. When viewers recognized that they are more than matches, they are intrigued by the golf theme incorporated into the piece. In addition, the illogical presentation sometimes makes an artwork more creative and interesting. In our rational world, it might be rare to see golf-club-
shaped matches, but an art world makes impossibilities possible. This is the power of making art.

Sculpture 7: “IS OUR RELATIONSHIP A COMMA OR A PERIOD?” (L) 22” x (W) 1” x (H) 64” Golf club covers, wood

“A new form can be created in combining symbolic icons.”

Connecting and combining related symbolic icons with the content is another creative method to produce a new form. When artists use common symbolic icons such as graphic form, road signs or commercial icons, it usually draws attention because our minds can automatically assign meanings to familiar icons, which create a clear feeling through the imagination. One of my pieces in the exhibition: “Is Our Relationship a Comma or a Period?”, I deliberately combined the punctuation of a comma and a period to create the contradiction and complexities of a relationship that many couples encounter. I used many golf club covers to form this new punctuation. There are different numbers on the golf club covers; I retain the one that has an “x” on the cover to represent an unknown relationship. There I try to create a contradiction in the relationship as if it is a pause or the end. Another benefit to using familiar icons is to help viewers relate their own experiences to what the artists want to express through their works.
“Use indirect visual language to communicate and interact with the audiences.”

Braille is a unique language designed for the blind, by a Frenchman, Louis Braille in 1821. The Braille system is generally used by the blind to read and write. Each Braille character is made up of six dots positions, arranged in two columns of three dots each. The dimensions of golf balls and tees can perfectly fit into the structure of this language. When I was young, my friend had once told me: “Kisslan, Love is Blind”. I thought this idea could be presented perfectly by using Braille. Therefore, I used the golf ball to replace the Braille dots and directly present the words “Kisslan Love is Blind.” Because the title this piece is purposely withheld, audiences have chances to interact among themselves to figure out its meaning. The English translation of the Braille alphabets A to Z were printed in black vinyl and presented on the floor, therefore, the audiences could figure out the reading of the Braille for themselves. After the audiences spent about five minutes to figure out the answer, many spoke out loud “who is Kisslan?” Then, they turned around to the main panel board and found out my name. In this process, I got to promote myself a little bit. Moreover, this is an exciting piece for entertainment. I was standing among them and really enjoying their reactions to the piece. It was truly a delightful moment and experience of making art an interactive way.
“New ideas sometime come from respecting and cherishing the materials.”

Usually, I have an idea before choosing the materials to create a piece. I rarely create things in an opposite order except for this piece. There were some abandoned wood pieces that I have accumulated over three years. It took up a lot of my studio space. From time to time, I found it challenging to unify and give spirit to those irregular shapes. By the time I was ready to assemble all the wood pieces in my studio, the concept of “Deconstructivism” found in architecture crossed my mind. This concept came from postmodern architecture style developed in the late 1980s. It is characterized by ideas of fragmentation, an interest in manipulating ideas of a structure’s surface or skin, non-rectilinear shapes which serve to distort and dislocate some of the elements of architecture, such as structure and envelope.3 I got inspired from a famous architect, Zaha Hadid. I learned from her models on how to break up an original form and develop another unique form. I found out that I could break up all the junk wood by cutting it into different shapes and combine them as a wood golf tee again. During the process, it seems the cutting pieces remind me of a common dialogue between couples “Why we have to Break Up”. Then, I finally decided to use those unique wood shapes to restructure the golf tee into a question mark. They are evenly spread out on the floor except the pointed part that shows the original front of the golf tee. It gives a little clue to the audience that it is

related to golf. In short, it is a surprising piece magically created and inspired by respecting the materials.

Sculpture 10: “**PICK ME... IF YOU CAN CHANGE MY DESTINY!**” (L) 30” x (W) 30” x (H) 17” Urinal, golf balls and yellow paint

“**Art may lead viewers to react differently to the unpleasant objects.**”

In most cultures, urinals give people negative impressions such as dirty, stinky and unsanitary. In normal cases, people will throw away things that came in touch with urinals. However, I want to reverse the normal thinking process and invite people to pick a golf ball from the urinal. The message I want the audiences to get is “Never mind the past, focus in the present and the future because everyone has the ability to change and transform.” I imagine myself as one of the golf ball that fell into the urinal. Although, I got all dirty and disgusting, someone special, like my wife, who did not mind my past came to pick me up and helped me change and improve. There are at least 100 golf balls in the urinal, yet all of them are gone within three days. This showed that audiences, in a certain extent, have gained a mutual understanding of my message. Therefore, using iconic objects even with negative meanings are sometimes useful in tying the theme with the issues that you do not want to address directly.

In consideration of the viewer’s backgrounds who might not know art history, I posted some references from art history to avoid confusion and misunderstanding of the work. These
Fig. A

"Fountain"
Creativity is based on changing its identity.

Fig. B

"Fountain (After Marcel Duchamp)"
Creativity is based on changing its elements.

[19]
references show the representative works done by Marcel Duchamp (Fig. A) and Sherrie Levine (Fig. B) the revolution in art history. The first artist is a well-known modern art revolutionary pioneer. His “readymade” object, urinal in 1917 as contemporary sculpture has changed lots of sculptor’s points of views by changing its identity. He performed how the iconic object as “pure language” and took objects and put them in new contexts. Another example for the urinal “Fountain (After Marcel Duchamp)” (1991) was created by Sherrie Levine. She chose the same shape of the urinal and enhanced its surface by changing the medium into bronze. These two pieces of sculpture have created a new art theory and lead people to question what art is all about. I hope my urinal piece conveys the message that people see art from varying perspectives. In addition, I hope viewers will see the value of participating in art and the process. As viewers participate, they are more likely to remember their experiences and encounter with the artwork.

Sculpture 11: “WE ARE IMPOSSIBLE, LET ME GO!”  (L) 26” x (W) 12” x (H) 2’. Artificial grass, bronze golf ball, and copper pipe

“The audiences will make their own sense to comprehend nonsense.”

A sense of humor may come from something nonsense. Christopher Morley said:

“Humor is perhaps a sense of intellectual perspective: an awareness that some things are really

---

4 Marcel Duchamp. The Readymade. Computer Writing and Research Lab, The University of Texas at Austin
http://locus.cwrl.utexas.edu/jbrown/node/176
important, others not; and that the two kinds are most oddly jumbled in everyday affairs.⁵ How can I make the audience laugh and feel interested by presenting two odd things together? The key is to create a nonfunctional object showing an intellectual perspective. There might be an involvement of an intentional change in the scale, proportion, and direction in which the objects become inaccurate and illogic. I placed a bronze golf ball on top of the artificial grass and a copper pipe underneath the golf hole. This vertical presentation will give viewers a sense that the ball is going downward because of the sense of gravity. When they see the difference in scale of the golf ball and the hole, they should be able to recognize the humor of the title, which matches this visual presentation perfectly. Therefore, the nonsense combinations of the golf ball and the small hole bring meaningful content. I was hopping this piece could arouse an emotional feeling in the audience, who would understand and love the concept. Being nonsense can be acceptable and welcomed in the art world.

Sculpture 12: “GO AWAY, FAR FAR AWAY!” (L) 30” x (W) 6” x (H) 5’ Golf club handle, boxing glove

“How can I make the audience laugh and feel interested by presenting two odd things together? The key is to create a nonfunctional object showing an intellectual perspective. There might be an involvement of an intentional change in the scale, proportion, and direction in which the objects become inaccurate and illogic. I placed a bronze golf ball on top of the artificial grass and a copper pipe underneath the golf hole. This vertical presentation will give viewers a sense that the ball is going downward because of the sense of gravity. When they see the difference in scale of the golf ball and the hole, they should be able to recognize the humor of the title, which matches this visual presentation perfectly. Therefore, the nonsense combinations of the golf ball and the small hole bring meaningful content. I was hopping this piece could arouse an emotional feeling in the audience, who would understand and love the concept. Being nonsense can be acceptable and welcomed in the art world.

Sculpture 12: “GO AWAY, FAR FAR AWAY!” (L) 30” x (W) 6” x (H) 5’ Golf club handle, boxing glove

“Adjust it a little further and ponder it a little deeper.”

A golf club set usually has a maximum of 14 pieces of golf clubs including drivers, fairways, hybrids, irons, wedges, and putters. The biggest driver is called “oversize” which is usually used for long distance golfing going from the starting point to the long distant hole. Even for a professional golfer, it is not easy to swing one time or two times for the long course. I

⁵ Christopher Morley quotes. Copyright © ThinkExist 1999-2006 http://thinkexist.com /quotation/humor_is_perhaps_a_sense_of_intellectual/200967.html
always dream about having a bigger size driver, which allows me to swing the ball aggressively in order to go for the green and for birdies. There is a dialogue in my native language which says “Go away, Far Far Away!” In reaction to this saying, I created a golf driver with a super sized head by replacing a boxing glove on the head of the club in order to show the increasing power and speed of asking someone to leave me alone. By combining objects with meaning, new forms can be created to accentuate an idea even though their combination may seem illogical.

Sculpture 13: “CALM DOWN AND SLOW DOWN!” (L) 8” x (W) 8” x (H) 4” Plastic toy, white crackle paint

“Change the original function of an object to show reversion.”

There are many contrasts of forms, such as curve and straight, and concave and convex. The function of the concaving circles over the golf ball surface is for accelerating its speed against wind resistant. My mind was opened and my inspiration was about making a golf ball with an opposite function. What would the golf ball look like? I held this thought in the back of my mind for a long time, until one day I found an odd practical toy or a part from a massage machine in the laundry. I was so surprised. This “readymade” object was exactly the shape that I wanted to create. I was so sure that it could turn out into a meaningful piece in my exhibition. In addition, I wanted to express this dialogue: “Calm Down and Slow Down” through this half sphere sculpture by adding white crackle paint on its surface. It enhanced the frightening and stressful characteristics within the context of love relationships. Although this
A dream created my sculptures and I am creating my dream."

A French author, Anais Nin said: "Dreams pass into the reality of action. From the actions stems the dream again; and this interdependence produces the highest form of living".6

Why am I having such a strong enthusiasm to produce lots of ideas for golf-related sculptures? Maybe because I foresee my golf sculptures one day standing on golf courses throughout the world. "Only you Can See my Dream Come True!" was the first piece I created when I entered the MFA program at BYU. At that time, I was still looking for lots of possibilities to create sculpture with my original “cone form” style. Whenever I see objects with cone shapes, I would create a meaningful message from it. "Only you Can See my Dream Come True!" was influenced by Henry Moore’s monumental reclining figure in his sculpture garden in England. He turned an organic form into a woman’s body. I followed the same principle to transform a couple figures into in an abstract mechanic form. Following this figure, I created a series of golf club couples. Later, I stop making more related golf sculpture, because of the challenge to cast them into bronze.

---

Being a sculptor, there are two main roles for me, which is an artist and a director. As an artist, I enjoy thinking infinite ideas and prefer to hand them off. As a director, I enjoy presenting a enchanting sculpture exhibition. I spent much time exploring new ideas that I could apply to golf and related products. I obtained many inspirations on ways to play with different golf products in a new expressive way. I did not have much confidence until I visited the contemporary art exhibition by Murakami Takashi in the MOCA in March 2008. This exhibition has inspired in me that fine art can be presented in a commercial way. For instance, Takashi’s art show contains more than several hundreds products for sale. They are commercial products, such as carpets, bags, stationeries, and alarm clocks, which include images from his works. In the show, there is a section for the brand Louis Vuiton to sell bags and wallets with Takashi’s design. I believe presenting art in this way will become a main stream in an art market.

A great art exhibition is a great visual performance. A successful exhibition brings not only profits, but also much attention, joy, and happiness to the artist. Gaining supports and being admired have become my motivation in creating contemporary sculptures. This piece “Only you Can See my Dream Come True!” is a dialogue that I always say it to my wife. No one can really visualize my dream but her.

I purposely drilled a 4-inch diameter hole on my own hand-made panel to provide an opening for the audience to see the inside, which to me represent how I foresee my dream. This piece will be my first monumental sculpture on the golf course in the future. I have experimented all creating secrets in my exhibition. They have shared different roles in penetrating the hearts of the audience. A comment made by a visitor “So usually I have a hard time enjoying art, but from the first glance it caught my eye and then continued to hold my attention long enough to made me late to my appointment.” This exhibition fulfilled my creating strategies and helps me move my contemporary sculptures to a new page and taste.
Bibliography


Sculpture 1: “I CAN'T SUPPORT YOU ANYMORE!”
(L) 5’ x (W) 3’ x (H) 10’ Brass, bronze, K-gold, gold paint, and wood.
Sculpture 2: “SHALL WE TALK?”
(L) 3’ x (W) 3’ x (H) 22” Foam cups, and colorful paper clips
Sculpture 3: **“CAN WE START OVER AGAIN?”**

(L) 2’ x (W) 2’ x (H) 10’ Golf clubs, wood, and black vinyl
Sculpture 4: “DON'T MISS YOUR CHANCE!”
(L) 10’ x (W) 10’ x (H) 22’ Artificial grass, wood, and black plastic pipe
Sculpture 5: “I'VE BEEN WAITING YOU FOR A LONG TIME!”
(L) 30” x (W) 30” x (H) 17’ 15 feet extended golf grabber, Mannequin
Sculpture 6: “YOU ARE MY LAST HOPE!”
(L) 22” x (W) 22” x (H) 38” Golf clubs, wood, black and red paint
Sculpture 7: “IS OUR RELATIONSHIP A COMMA OR A PERIOD?”

(L) 22” x (W) 1” x (H) 64” Golf club covers, wood
Sculpture 8: “KISSLAN LOVE IS BLIND!”
(L) 118” x (W) 1.5” x (H) 11” Pink golf balls, tees, and wood
Sculpture 9: “WHY WE HAVE TO BREAK UP?”
(L) 20’ x (W) 13’ x (H) 1’ Wood with different kinds
Sculpture 10: “PICK ME... IF YOU CAN CHANGE MY DESTINY!”
(L) 30” x (W) 30” x (H) 17” Urinal, golf balls and yellow paint
Sculpture 11: "WE ARE IMPOSSIBLE, LET ME GO!"

(L) 26" x (W) 12" x (H) 2’ Artificial grass, bronze golf ball, and copper pipe
Sculpture 12: “GO AWAY, FAR FAR AWAY!”
(L) 30” x (W) 6” x (H) 5’ Golf club handle, boxing glove
Sculpture 13: “CALM DOWN AND SLOW DOWN!”
(L) 8" x (W) 8" x (H) 4"  Plastic toy, white crackle paint
Sculpture 14: “**ONLY YOU CAN SEE MY DREAM COME TRUE!**”

(L) 18” x (W) 6” x (H) 4.5” Bronze, Artificial grass.
Audience's Comment 1: The way the humor is “Built in” to the display, rather than just presented adds a whole other level of enjoyment to the overall show.
Audience's Comment 2: Golf? What a brilliant theme for an art exhibit. I never thought something so simple could allow such expression. I found the exhibit engaging moving, and overall entirely memorable. Thank you for a wonderful experience.
Audience's Comment 3: All I can say is that I am really impressed with your artwork. You are really able to connect your vision with it and let your thoughts be heard. I really enjoyed it. You have a great talent! I think after 2 years of working around artists. I hadn't had that much in looking at sculpture before!
Audience’s Comment 4: I never liked golf, but you’re made it interesting by adding romance and relationship to it. The title of your artwork transform the meaning of the art, I wasn’t interested till I read the titles.
Audience’s Comment 5: Thank you. Your art is beautiful and has meaning. I love the idea, especially the ability to interact with the viewers in allowing them to take a used golf ball.
Audience’s Comment 6: This is probably my favorite exhibit I’ve seen in the HFAC. Your cleverness and artistry made me appreciate modern art and sculpture in a new way.
Audience’s Comment 7: What a wonderful show! You did a good job. It is pretty surprising to see many good pieces. It is hard to determine my favorite piece because they’re all powerful, easy to be understand and meaningful. They also show your characters! Nicely done!
Audience’s Comment 8: I really appreciate the thought and dedication, which you have put into your work at the university. I can honestly say that you represent a new generation of sculpture at BYU and will not be forgotten in my lectures and slides to other students for years to come.