

## ***Folding Magic: Broadening the creative scope of traditional paper folding art***

Thesis/dissertation submitted to Auckland University of Technology in partial fulfillment of the degree of Master of Art & Design.

**Yuan Zhang**

**Year of submission: 2010**  
**School of Art and Design**

***Primary supervisor: Dr. King Tong Ho***

## Attestation of Authorship

*'I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of a university or other institution of higher learning, except where due acknowledgement is made in the acknowledgements'.*

Yuan Zhang

October 2010

## Acknowledgements

I would like to thank my supervisors.

Dr. King Tong Ho for his inexhaustible patience and academic support with significant research references on Chinese aesthetics, and also huge encouragement in my time of hardship during study; thanks for sharing your knowledge in either my study or my life.

And Lesley Kaiser, for her constructive comments and advice; I am grateful for her support and encouragement during the whole journey of study.

And Jan Hamon, for her time while proofreading the exegesis.

I am grateful to my family, especially for my dear mum. Thanks for your support and encouragement; I will make you proud and provide you with a happier life in the future.

I would like to thank my dear friends for their innovative input, time contributed and encouragement all these years. Thanks for inspiring me to be strong and confident during the study.

I would like to express my gratitude to the AUT University School of Art and Design for the research stipend associated with the realisation of this project.

## Table of Contents

Attestation of Authorship.....	2
Acknowledgements.....	3
List of images.....	6
Abstract .....	8
Introduction .....	9
Chapter 1.....	10
The Notion of Imitation in Classical Chinese Art Practice .....	10
1.1 The philosophical idea of imitation .....	11
1.1.1 Imitation in classical Chinese painting – Lin-mo(临摹) .....	11
1.2 The philosophical idea of inheritance – Cheng-chuan (承传).....	14
1.3 The balance between imitation and creativity.....	16
1.3.1 Imitation and creating new art forms.....	18
1.3.2 Imitation and creating a new art approach .....	20
Chapter 2.....	28
Methods and Processes .....	28
2.1 Design Approaches.....	28
Stage 1 Creating new subject identities .....	29
2.1.1 Imitation through Paper folding .....	29
2.1.1.1 Paper folding guidelines .....	29
2.1.1.2 Providing options.....	30
2.1.1.3 Investigating new subject identities .....	33
Stage 2 Creating a new art approach .....	36
2.1.2 Applying stop animation to express the folding experience .....	36
2.1.3 The fusion of paper folding and the medium of Chinese ink painting.....	38
2.2 Research Methods.....	39
2.2.1 Data visualisation method .....	39

2.2.2 Heuristic research .....	42
2.2.3 Action research method .....	43
2.2.4. Design structure of the research methods .....	44
Chapter 3 Commentary on Visual Documents .....	45
Chapter 4 Conclusion .....	51
Reference List.....	53
Bibliography .....	56
Image Acknowledgements .....	58
Appendix.....	60

## List of Images

- Figure 1.** *Victoria and Albert Museum.* Johnson Banks. (n.d.).
- Figure 2.** *Experimentation 1.* Zhang, Y. (2009).
- Figure 3.** *Toilet Paper.* Shigeru Ban. (n.d.).
- Figure 4.** *CD Player.* Naoto Fukasawa. (n.d.).
- Figure 5.** *Experimentation 2.* Zhang, Y. (2010).
- Figure 6.** *Ink Shrimps.* Qi Baishi. (1940).
- Figure 7.** *Ink Shrimps.* Qi Baishi. (1946).
- Figure 8.** *Ink Shrimps.* Qi Baishi. (1951).
- Figure 9.** *Splash Ink Lotus.* Zhang Daqian. (1979).
- Figure 10.** *Closet.* Callensen, P. (2006).
- Figure 11.** *The impossible meeting between image and reality.* Callensen, P. (2006).
- Figure 12.** *Paper folding guideline.* Edited by Zhang (2009).
- Figure 13.** *Providing options in paper folding guideline.* Edited by Zhang (2010).
- Figure 14.** *Potentials in paper folding guideline.* Edited by Zhang (2010).
- Figure 15.** *Experimentation 3.* Zhang, Y. (2009).
- Figure 16.** *Experimentation 4.* Zhang, Y. (2010).
- Figure 17.** *Experimentation 5.* Zhang, Y. (2010).
- Figure 18.** *Experimentation 6.* Stills from moving images. Zhang, Y. (2010).
- Figure 19.** *Plum blossom 1.* Zhang, Y. (2010).
- Figure 20.** *Ink plum blossom.* Yu, Qinghai. (2006).
- Figure 21.** *Spectacles, sieves and filters provide metaphors for different criteria in analyzing data.* Gray and Malins. (2004).
- Figure 22.** *Characteristics of Naturalistic Inquiry.* Katie Bunnell. (1995).
- Figure 23.** *Experimentation 7.* Zhang, Y. (2009).
- Figure 24.** *The model of simple action research.* Kemmis & McTaggart. (1988).
- Figure 25.** *Experimentation 8.* Zhang, Y. (2010).
- Figure 26.** *Lotus pond.* Zhang, Y. (2009).

**Figure 27.** *Triangle observation.* Zhang, Y. (2009).

**Figure 28.** *Plum blossom 2.* Zhang, Y. (2010).

**Figure 29.** *The lotus.* Zhang, Y. (2010).

**Figure 30.** *Exhibition 1.* Zhang, Y. (2010).

**Figure 31.** *Exhibition 2.* Zhang, Y. (2010).

**Figure 32.** *Exhibition 3.* Zhang, Y. (2010).

## Abstract

### **Folding magic: Broadening the creative scope of traditional paper folding art**

This is a practice-based research project that explores the balance between imitation and creativity through using the medium of paper folding. I argue that imitation is a learning process and stimulus for creativity to emerge in contemporary art and design practice. The approach involves imitating the traditional paper folding guidelines and then reconstructing new subject identities with the emerging creative ideas. The aim of this project is to break the tradition of the limitations of paper folding, through inheriting art experience and creative strategies from classical Chinese philosophical approaches with a focus on ink painting aesthetics.

The outcome of this research project is a series of art works as exploration into the fusion of imitation and creativity in the medium of paper folding, based on a fusion of Western and Chinese approaches of art making. This project is constituted of 80% practice-based work, accompanied by 20% exegesis as a complement.



## Introduction

This project employs classical Chinese philosophical notions in art practice to seek a balance between imitation and creativity through the medium of paper folding, to explore the potentials of imitating process in contemporary art and design practice.

The exegesis is structured into four major parts:

Chapter 1 employs the classical Chinese philosophical ideas of copying (Lin-mo) and inheritance (Cheng-chuan) as a theoretical framework from which to explore processes of imitation and creativity; and locates the role of paper folding in this project.

Chapter 2 outlines the design approaches and research methods of this project. I divide the design approaches into two main stages; creating new subject identities, and creating a new art approach by applying a fusion of Chinese ink painting and the medium of paper folding. There are three major research methods I apply in this project, which are the data visualisation method, heuristic research and the action research method.

Chapter 3 provides a commentary on the visual paper folding art works, which responds to my exploration of the relationship between imitation and creativity.

Chapter 4 discusses the conclusions of the research project.

This is a practice-based research project that includes three main practical outputs. The first one is a stop motion animation in which I express my analytical resolutions of the potentials of imitation through the paper folding experience. The second one is a series of artworks that I have created through imitative and creative processes. They represent the fusion of paper folding and Chinese ink painting. The third one is the documentation in the Appendix that represents the research developments and my reflective thoughts, and which will be submitted on the day of the viva. These works represent a nominal 80% of the final submission and are accompanied by a 10000 word exegesis as a complement.

## Chapter 1

### The Notion of Imitation in Classical Chinese Art Practice

Imitation or copying (Lin-mo) is a significant learning process in Chinese art practice. Throughout history, artists of significance have considered imitating the works of predecessors as a major learning process in their creative life. While it is always mislead that inheritance (Cheng-chuan) is the ultimate goal of imitation. Yet the contributions of imitation in art practice have not been fully explored and addressed.

In this chapter, I will use examples of artists known for ink painting to discuss Chinese thoughts on the relationship between copying (Lin-mo) and inheritance (Cheng-chuan) and to develop the argument of creating a balance between imitation and creativity.

## 1.1 The philosophical idea of imitation

### 1.1.1 Imitation in classical Chinese painting - Lin-mo (临摹)

Historically, imitation of Chinese masterpieces has been significant way of learning from the masters, and this practice still continues. The masterpieces are the prototype for learning and a self-correcting path that should be observed throughout the entire life of an artist. The Chinese term “Lin-mo (临摹)” contains two processes; “Lin (临)” and “Mo (摹)”. “Lin” means to observe the artwork and “Mo” to follow (or to copy) the traces of the artwork while practising. There are different levels of imitation, from the basic reproduction of forms<sup>1</sup> to the expression of the spiritual essences of the masterpiece.

Observing and copying are interwoven processes used to practise technical skills while analysing the unique qualities of the artwork in visual forms, and the methods used; from the Chinese view, to be inspired by the spirit (神) of the masterpiece. To be specific, the interwoven process requires artists to train their mental response (mind) and their craft skills (practice) concurrently. Observing (Lin) is extended to self reflection to explore the potentials of copying (Mo).

Xu (徐悲鸿), a contemporary renowned Chinese painter, when talking about imitation said that imitation should, “Keep the classical aesthetics and spirit, but instill it with new creative thought and expression through a new art approach” [临摹, 我主张保留旧形式, 必须参入新精神, 用新形式表现, 也须显出旧精神] (Xu in Xu Beihong Lunyi, 2009, p. 113). Xu suggests the proactive strategy of keeping (copying) the classical aesthetics and spirit, while instilling (in the copying) new thoughts through new approaches. Employing a new approach is crucial to manifesting the new creative thought that has always been one of the classical aspects of imitation. Imitation is a tedious journey of an artist to achieve self-enlightenment. As such, imitation is an active observational learning process. Through imitation, creativity will emerge.

Imitation is also a process of passively receiving information, yet, from the Chinese view, it actually provides the opportunity to attain self-enlightenment. Traditional paper folding employs the art approach of imitation through following the step-by-step guidelines (cross reference, p. 29). However, self-enlightenment would further the potentials of an imitation process. According to Fishel, “Paper is no longer a simple carrier for information. It can and should be part of the message

<sup>1</sup> As an example, there is a kind of very thin and semi-transparent Chinese Xuan Paper (宣纸) with grids that allow the new learner (such as a primary student) to overlay it on a printed reproduction of a masterpiece calligraphy and to follow the traces to practise calligraphy.

itself” (2002, p. 9). Paper usually plays only a simple role as a carrier of information in the traditional print industry, such as a letterhead. Nowadays, paper becomes a part of the information to be delivered. My folding magic project intends to use paper folding as a medium to carry the information, which is to explore a new art approach and apply it with other art forms, such as animation or Chinese ink painting.

United Kingdom designer Johnson Banks created a brochure of the Victoria and Albert Museum (Fig. 1), which delivers a three dimensional brochure when unfolding the box to unveil the Victoria and Albert Museum building design. A box is transformed to become a pop-up structure of the museum. The whole design integrates the die-cut and folding techniques along with the pop-up to deliver both the physical structure and information of the building.

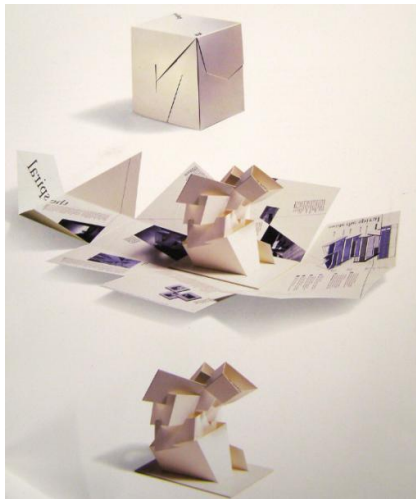


Figure 1. Victoria and Albert Museum brochure. Johnson Banks. (n.d.).

Connecting to my own project of folding magic, I explored the techniques of paper folding as the major method, and then arranged an experiment to imitate Banks’ cube transformation. Through Banks’ example, I realised that folding can transform the ordinary into the unknown (cross reference footnote 3, p. 14), and the relationship between the box and the

proposed structure is a kind of magic (cross reference, p. 23), presented by the transformation of the box into a three-dimensional brochure.

I developed a three-dimensional folding guideline (Fig. 2). When unfolded the cube unveils the main character design of the story; when opened, a mode of the character in the box is revealed, along with the character folding guideline. Fishel (2002) says the energy of paper comes from the designer, who performs the sleight of hand that transforms a thin, lifeless sheet of formed fiber into a powerful tool (p. 9). Thus, I explored through the imitation process, the possibility of creativity emerging at some stages.

Meanwhile, I also realised the weakness of copying (Lin-mo), which is the exact copying of the original masterpieces without any changes. Imitation in this project encourages improvisation and transformation while copying. Therefore, the role of copying (Lin-mo) in the process of imitation is a stimulating role that allows new creative ideas to emerge.



Figure 2. Experimentation 1. Zhang, Y. (2009).

## 1.2 The philosophical idea of inheritance – Cheng-chuan (承传)

Chinese tradition prioritises inheritance “Cheng-chuan (承传)” over creativity in the process of imitation. Inheriting from the teacher (Shi Cheng, 师承) is to learn from the previous experience and to continue the predecessors’ achievements and experience (Luo, 2010, p.12).

While the Western proverb *imitation<sup>2</sup> is the sincerest form of flattery* suggests that copying someone or something is an implicit way of paying them a compliment (Concise Oxford Dictionary: 1999), the Chinese value the inheritance of the masterpiece through imitation, both in its visual forms and its spirit. Inheritance of the masterpiece also serves as a carrier of the cultural ideology of its time. In time the physicality of the masterpiece will not survive, but the cultural and historical contexts that it carries will continue to exist.

In contemporary art and design practice, Hara’s concept of re-designing has key reference to inheritance from the past art achievement. He suggests the transforming of an existing design to a new design with a completely different form or different function. Hara (2007) claims that the key concept of re-designing is making the ordinary unknown<sup>3</sup>. Re-designing is the method that aims to explore the essence of design, which means changing the ordinary design of an object to a new design that better suits our lives. “Producing something new from scratch is creative, but making the known unknown is also an act of creation” (Hara, 2007, p. 22). Connecting to my project, applying re-designing to review the traditional paper folding and prepare a reconstruction of a new art approach with the medium of paper folding, it is parallel to inheritance (Cheng-chuan) to create a new design approach, which is to re-design and deconstruct the original idea and reconstruct it into a new creation.

Hara gives examples of Ban and Fukasawa to justify his position. Ban’s re-designed toilet paper (Ibid., p. 27) has a unique square core and the whole design looks like a square tube form (Fig. 3). When pulling out the paper, because of the square form, it develops a friction to limit the user from freely consuming. Concurrently, it also produces the sound “kata kata” to

<sup>2</sup> Origin late Middle English : from Latin *imitatio(n)-*, from the verb *imitari*.

<sup>3</sup> Unknown, from my understanding, means a new design that breaks the orthodox understanding of the original design with unexpected and useful functions.

remind the consumer of the unnecessary extravagance. “From the perspective of daily life, design passes criticism on civilization” (Hara, 2007, p. 28). Even re-designing a small part of the everyday products such as the core of the toilet paper can influence our daily life by reminding us of unnecessary waste. As mentioned above by Hara, “making the known unknown is also an act of creation” (2007, p. 22).



*Figure 3. Toilet Paper. Shigeru Ban. (n.d.).*

Naoto Fukasawa designed a CD player that looks like a wall-mounted fan. The design portrays a perceptive utility of a fan instead. It provides a pleasantly surprising and unexpected encounter. Redesigning the ordinary CD player as an unknown wall-mounted fan is the main focus in this design. Fukasawa's CD player (Fig. 4) has a similar design sense to my project.



Figure 4. CD Player. Naoto Fukasawa. (n.d.).

Both of the examples above present the idea of inheriting past design experience and re-designing it as a completely different form or different function. In my project, inheritance (Cheng-chuan) is the underpinning philosophical idea of pursuing creativity through imitation and re-designing to create a new art form or new art approach.

### 1.3 The balance between imitation and creativity

In my opinion, observation is the most important part in the imitation process, which is the key to trigger creative ideas. Imitation in the medium of paper folding is a limitation process. It is a passively received information process through the paper folding guidelines and does not offer any opportunity to the folder to develop the new outcomes. If the guidelines are not provided, the folder has the absolute freedom in the creation process with a piece of paper to develop unexpected outcomes with diverse meanings (Fig. 7). Therefore, to explore a balance between these two processes is the core of the research. I argue that the imitation process is an observational learning process, that allows creativity to emerge.



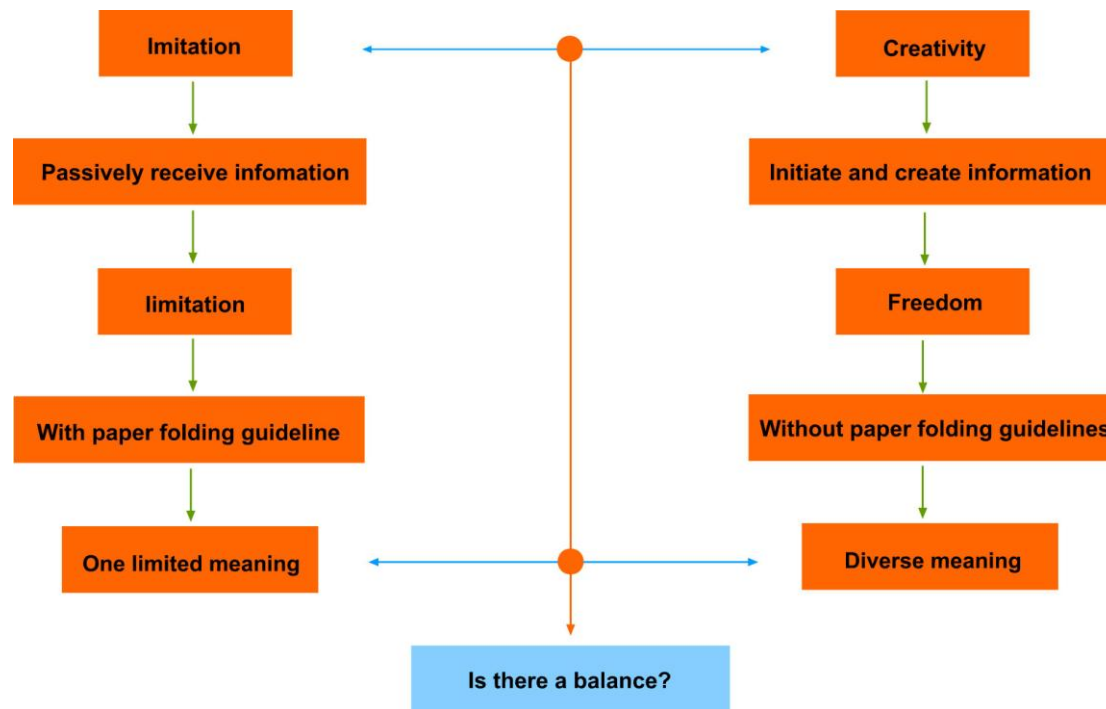


Figure 5. Experimentation 2. Zhang, Y. (2010).

In the following section I will discuss the balance between imitation and creativity in two perspectives. One is imitating and creating the new art forms, while the other is imitating and creating a new art approach. Examples from Chinese and Western contexts will be provided in the following discussion.

### 1.3.1 Imitation and creating new art forms

In Chinese history, during the Tang Dynasty, artists already had a well-developed tradition of imitating, which was widely used as an effective way of learning in the Tang Dynasty. Pan (2007) mentions that copying was a common practice both in the court and in secular realms, and was documented thoroughly. The painters of Tang intended to combine their learning from the past with observation from nature not only copying and imitating. They focused on realism, and paid great attention to observation of their surroundings (p. 56). There were many masters of Chinese ink painting who were lifetime practitioners of imitation (Lin-mo). It is significant that many master painters excelled themselves after the age of 45, and they continued to imitate. The excelled process through imitation and copying depend on the artist's skill level, insight, knowledge in all fields, moral standards, and spiritual growth.

Take the example of Chinese ink painting master Qi Baishi (1864-1957), who is renowned for his shrimp painting. His shrimps are real in appearance and spirit. Qi spent most of his lifetime observing and copying (Lin-mo) the predecessors' masterpieces of shrimp painting. However, after a decade he realised that, while he was able to manifest the physical form of the shrimp, he was unable to capture its spirit. It was after he observed the physical movement of different species of shrimp that he gained enlightenment. He finally developed his own shrimp form that does not exist, but which is a hybrid species. He emphasised observing his daily environment and happenings, in addition to observing the predecessors' works. Qi excelled himself in his fifties and his best works were created between his seventies and nineties (see Figs. 6-8).



Figure 6. Ink Shrimps. Qi Baishi. (1940).



Figure 7. Ink Shrimps. Qi Baishi. (1946).



Figure 8. Ink Shrimps. Qi Baishi. (1951).

Qi is an important example in contemporary Chinese painting who imitated (copied and inherited) and eventually was able to create his own art form and aesthetics. He not only inherited the predecessors' art forms and experience, but was able to extend this to develop his own unique works. Thus, there is no exact balance between imitation and creativity; the process of imitation is the departure base that provides potential and opportunities for creativity.

### 1.3.2 Imitation and creating a new art approach

Another well-known and most prodigious Chinese artist of the twentieth century is Zhang Daqian (1899 –1983), who was originally known as a guohua<sup>4</sup> (国画) painter. By the 1960s he was renowned as a modern impressionist and expressionist painter (Michael, 2006, p. 215). Zhang also spent decades imitating predecessors' masterpieces; his copies span 1000 years of Chinese art and demonstrate a virtuoso talent for imitating. While many of his imitative works are examples of inheritance and preservation of the cultural and historical ideology of the past, he was also able to excel through imitation. From imitation to recreation, Zhang Daqian created a new art approach which is called Splash Ink<sup>5</sup> (Po-mo) [泼墨] when he was 56 years old (Fig. 9).

---

<sup>4</sup> Guohua (国画): Chinese painting, which is a form of Chinese traditional art approach.

<sup>5</sup> Splash Ink (Po-mo) [泼墨]: appeared as early as the Tang Dynasty of China, referring to a technique in which the painter first splashes ink on to thin silk or a wall, then goes on to develop the creation according to the ink marks (Dictall, 2008).

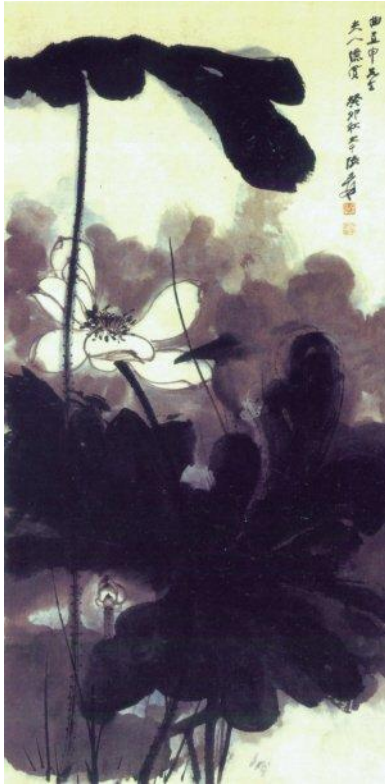


Figure 9. Splash Ink Lotus. Zhang Daqian. (1979).

Therefore, from the Chinese ink painting perspective, imitation is the mandatory to observing and learning the basic painting skills, and also to inheriting the artist's insight and knowledge from the predecessors' masterpieces, to then develop one's own spiritual grounding. Based on these, inheriting predecessors' art experience and skills provides profound inspirations to contemporary artists to create new art forms, ideas and approaches.

On the other hand, Western artist Peter Callesen's art work "A4 paper cut" is also an example that employs imitation to create a new art approach (Fig. 10). His works aim to explore the relationship between two and three dimensionality. The

materialisation of flat paper into a 3D form is like a magic process. The techniques involve turning the inside out, or letting the front and the back of the paper meet, dealing with impossibility, illusions and reflections (Fig. 11).

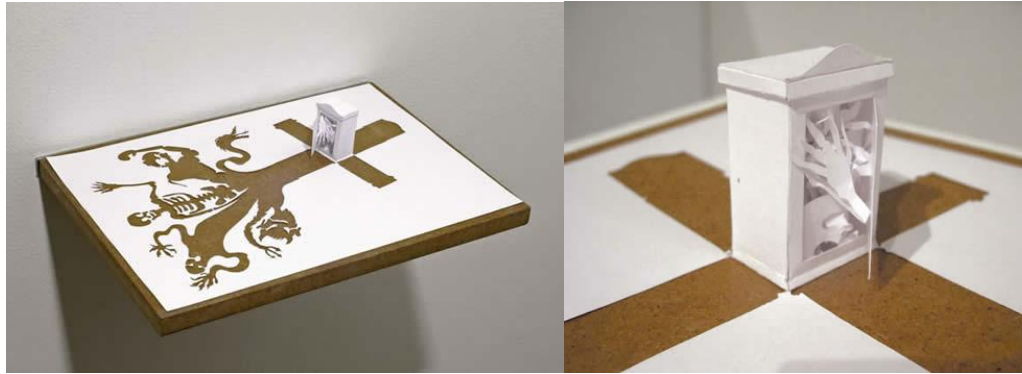


Figure 10. Closet. Callensen, P. (2006).



Figure 11. The impossible meeting between image and reality. Callensen, P. (2006).

Peter Callesen's art work is a new paper art approach; "With his technical brilliance and his subtle instinct for the fragility and bewitching potential of human life as well as of the material, he carves meaningful stories out of something as ordinary as the white paper from the printer tray" (Morch in Out of nothing, 2009, p.13). Callesen practices with paper cutting and folding to develop narrative and new art forms. Thus, a piece of empty and white A4 paper can be folded without skills, discarded and thrown away, or it can be approached like Callesen; practice the cutting and folding skills and then transform the A4 paper into an artwork.

### 1.4 Project Location

In this project, I apply the Chinese views of imitation to my folding practice to expand the traditional 'following guideline' imitating approach of paper folding, focusing on the observational process and self-enlightenment for creativity to emerge.

Creating a new approach to paper folding is the focus. Creating new or alternative subject identities is the main content of the investigation. My primary aim is to suggest the Chinese views of imitation in a broader art and design context, not only paper folding and, as such, the investigation has extended to transform the created identities in paper folding to the medium of Chinese ink painting to further explore the potentials of imitation.

The word "magic" originally means supernatural powers or tricks. In this project, "magic" refers to the emotional response of the unexpected findings through self-exploration of the folding experience. Callesen states that "magic" in his paper cut works is the transformation from two-dimensionality to three-dimensionality.

*For me the challenge is to create something out of an ordinary flat sheet of paper. I examine how paper is expanded beyond its natural size and beyond its inherent nature... There is a difference between being a magician and a conjurer. The magician creates something out of nothing whereas a conjurer's magic is just a cleverly performed trick. Symbolically and as far as meaning goes I work with magic and transformation – the fact that a change can take place. Revelation is part of the process, too; I show what the things also imply. (Callesen, p. 99, 2009)*

Magic in my project also refers to the transformation process of imitation to create new subject identities from a piece of paper. In a way, it is magic which is concerned with the experience of folding.

#### **1.4.1 The choice of medium: paper folding**

Paper folding is chosen because, traditionally, it is a passive practice of following a step-by-step guideline. In a way, whether paper folding is an art practice is questionable. However, contemporary artists such as Peter Callensen, with his A4 paper cutting, have been inspired by paper folding to transform paper folding into new art forms (cross reference, p. 22). Breaking the intrinsic nature of restrictive creative exploration is the core focus of this research into traditional paper folding. Through reconstruction to create new subject identities is the content to seek the balance between imitation and creativity.

Thus, my research aim is to explore how the imitation process can inspire the designer or artist to transform to develop new approaches, artworks or ideas; and paper folding is effective, easily accessible and does not require an art background from the folder to undertake the practice.

#### **1.4.2 Imitation: observation and ordinary subjects**

Observation is one of the most significant approaches in classical Chinese art practice. It differs from the Western life drawing in that the artists observe what they encounter, and the sedimentation of life experience will enable the transformation from imitating to creating. It is argued that we all observe. However, without the constant imitation process, and active engagement to pursue the transformation, observation is passive and to an extent ineffective. It is also the underpinning philosophical approach that Chinese artists draw ideas from nature and then apply ordinary daily subjects to the work.

Qi Baishi said, “Say something that can be understood, draw something seen before [说话要说人家听得懂的话，画画要画人家看见过的东西]” (Zou, 2009, p. 128). This statement acknowledged Qi’s use of ordinary subject matter that we are familiar with. Furthermore Qi developed his own different perspective of the ordinary subjects and expressed their spirit in



his own way.

Observation provides the opportunity to deconstruct the ordinary subjects. When observing an ordinary subject, seize the form (形) first and then imitate. Follow this by self reflection to deconstruct the form to instill the spirit (神) of the subject (Luo, 2010, p. 39).

In this project, observing and imitating folding guidelines and choosing ordinary subjects are central to allowing the possibility for deconstructing potentials to emerge.

### 1.4.3 Creating: form and spirit

While imitation is a process of observational learning to capture the ordinary subject's form, creation unveils its spirit and extends it with the artist's own creative thought.

The Chinese scholar, Tsung Ping [宗炳]<sup>6</sup> suggests that, “spirit (shen, 神) is formless but resides in form (xing, 形), and its organising principle participates in all matter and substance, and their reflections” (Bush & Hsih, 1985, p. 51). Cheng also refers to Tsung Ping: “Once spiritual contact is established, the essential forms will be realised, and the spirit of the universe will also be captured. Spirit has no form of its own, it is through things that it takes form” (1994, p. 63). Form represents both the physical and spiritual likeness of the subject.

Qi Baishi's significant theory of “between likeness and unlikeness” in Chinese painting aesthetics suggests that, “the marvel of a good painting lies between likeness and unlikeness... if it is an exact likeness, it is catering to vulgar tastes, but no likeness is simply cheating” (Qi Baishi, cited in Cai, 1989, p. 150). Qi's theory is about the coexistence of both form (xing, 形) and spirit (shen, 神) in his ink painting artworks. In my investigation of creating new subject identities and transforming paper folding to a new art approach, the theory “between likeness and unlikeness” can be expressed in paper folding subject identities and Chinese ink paintings, such as “like paper folding” or “like ink paintings”.

<sup>6</sup> Tsung Ping [宗炳] (375 – 443 A.D.): painter, critic, and famous Buddhist scholar (Wikipedia, 2010).

On the other hand, in the Western context, Dutton discusses the novelty and creativity in his book “The Art Instinct”:

*Creativity includes both the attention-grabbing function of art (a major component of its entertainment value) and the artist’s perhaps less jolting capacity to explore the deeper possibilities of a medium or theme [...]. Creativity and novelty are a locus of individuality or genius in art, referring to that aspect of art that is not governed by rules or routines. Imaginative talent is graded in art according to its ability to display creativity. (Dutton, 2009, p. 54)*

Therefore, exploration of the creativity that emerged in this project has been based on imitation to initiate the process; and the attention-grabbing function, and seeking the deeper possibilities of the medium of paper folding, is the main focus. Hence, creating in this project means explore the potential of paper folding medium to break up the rules of traditional folding guidelines, and to create new subject identities and a new art approach based on observational imitation learning process.

#### 1.4.4 Transformation process of Yi Jing

Yi Jing is a core philosophical concept in classical Chinese aesthetics. It has been widely discussed by scholars throughout history. In this project, I intend to refer only to the idea of spiritual communication in Yi Jing (意境) to express the transformation process between viewers and the paper folding experience. The final paper folding art works are my creation of new subject identities which are based on imitation of the traditional paper folding guidelines. The new subject identities also refer to Qi Baishi’s theory “between likeness and unlikeness” (cross reference, p. 26). For example, when the viewer sees the creation of a lotus, they may think it looks like the lotus or not. According to Barthes’ theory of “the death of the author”, the author no longer exists when the writing is finished; different readers have different opinions after reading the writing, which is depend on the readers’ culture, background and life experience (Barthes, 1978, p.3). Hence, when viewers look at the new paper folding subject identities, they may have their own opinions and imaginations, which is kind of spiritual communication in Yi Jing. The aim is to leave an imagination space for the viewer, to stimulate their interest in the paper folding experience and to encourage them to

allow their creativity to emerge.

Ho suggests that, “Chinese artists usually express their artistic conception as embodying true emotions of internal sentiments. These emotions are sedimented through their subjective experience of the external scene” (2007, p. 54). Therefore, Chinese artists express their internal sentiment emotions through their experience of the external scene. Thus, Yi Jing is a kind of spiritual communication between artists and viewers. Gao also states that the mind of Yi Jing is “inside the painting, it also emanates from it” (2002, p. 50). That means, Yi Jing is kind of a spiritual bridging stimulus between artists and viewers through the art works.

In this project, I also intend to apply the key idea of spiritual communication in Yi Jing as a bridge to communicate with the viewers through the created final works. The new art approach is created by transforming the paper folding experience, and by using paper folding as a medium to express the spiritual communication (Yi Jing) [意境].

## **Chapter 2**

### **Methods and Processes**

There are two main parts in Chapter 2, dividing the methods and processes into design approaches and research methods.

#### **2.1 Design Approaches**

There are two main stages in the design approaches; stage one focuses on creating new subject identities by breaking up the traditional paper folding guidelines, through imitation of the guidelines step by step, deconstruction of the original guidelines, and then reconstruction and creation of the new subject identities. Meanwhile, stage two focuses on creating a new art approach and relocating the created subject identities to other art and design contexts, such as stop animation and Chinese ink paintings.

## Stage 1 Creating new subject identities

### 2.1.1 Imitation through Paper folding

#### 2.1.1.1 Paper folding guidelines

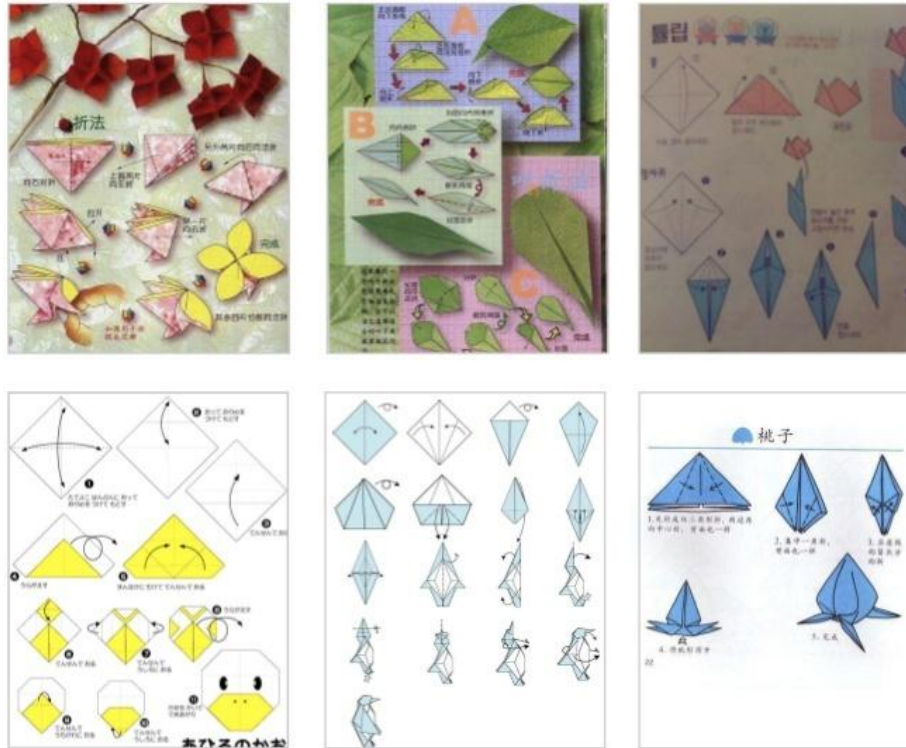


Figure 12. Paper folding guidelines. Edited by Zhang (2009).

Investigating paper folding guidelines is the initial method used in this project. First, I investigated the differences between diverse paper folding guidelines (Fig. 12). I started the research with some guidelines and tried to fold the paper into different subjects by following the guidelines. I found that the already informed subject identity is the key obstacle that discourages the folder to create. Therefore, I asked myself what are the connections and potentials between these paper

folding guidelines, and can I break up the traditional paper folding guidelines to offer diverse outcomes of subject identity (cross reference, p. 34).

### 2.1.1.2 Providing options

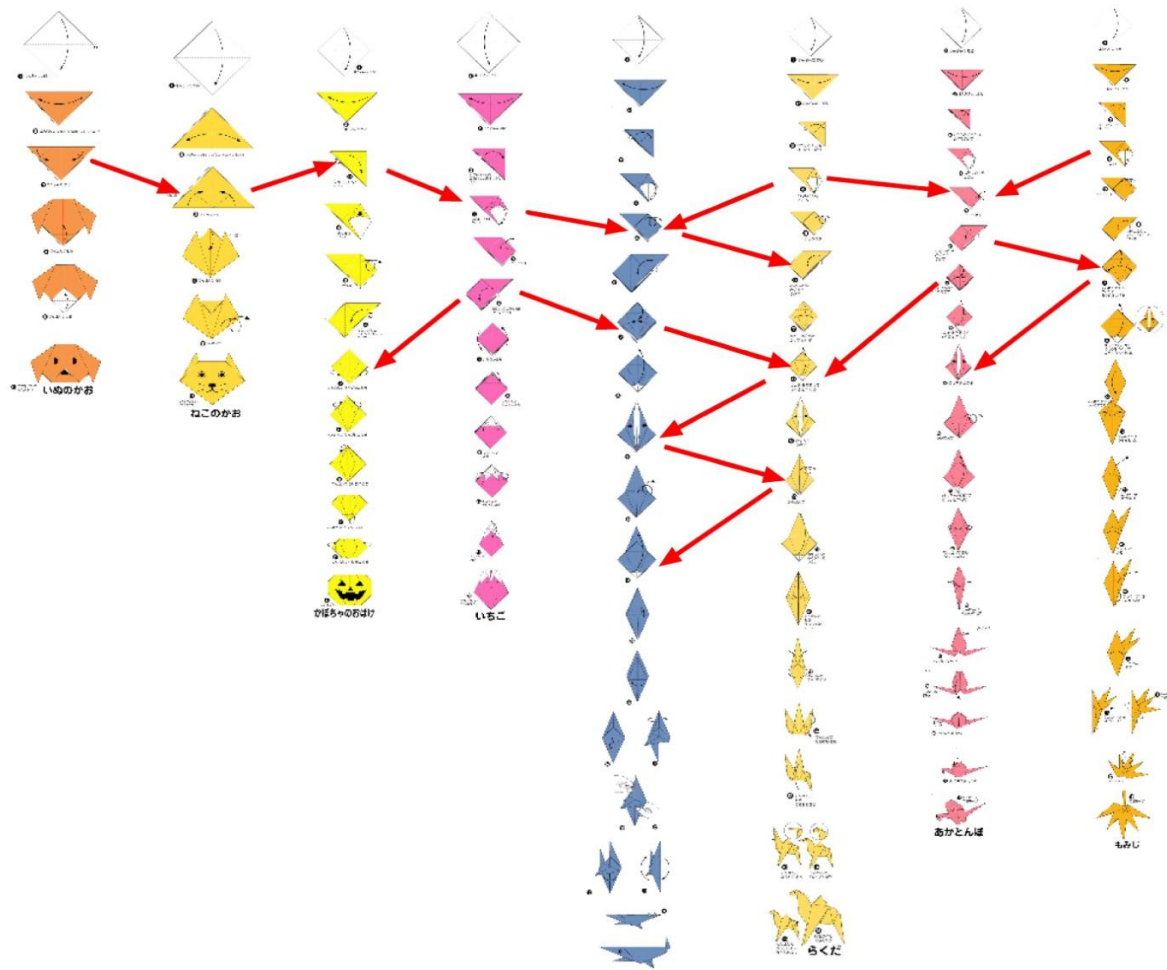


Figure 13. Providing options in paper folding guidelines. Edited by Zhang (2010).

To explore the connections and potentials in different paper guidelines, I randomly chose some paper folding guidelines. After I folded up these subject identities (cross reference, p. 34) I found that there are some common steps between them. This allows the possibility of 'shuttling' between different guidelines. For example (Fig. 13), I started from the first guideline to fold up a dog, and followed the guideline step by step. However, I stopped at the third step and switched to follow the fourth step of the cat guideline and the final outcome changed to the cat. I did the same with the other guidelines; even though at first I imitated some steps, if I allowed myself to stop at the common steps, I could switch between these guidelines. Therefore, if options are provided in paper folding guidelines, and the common steps<sup>7</sup> are captured, the outcome is not limited to any subject identity anymore. However, the folder only has the offered options and there is no creative resolution from the individual folder.

---

<sup>7</sup> Common steps refers to the same steps in different paper folding guidelines.





At this stage I experimented further with not following any guidelines, after following some initial common steps. For example (Fig. 14), I folded up the crane following the guideline; in this folding process, I had the option of switching to another outcome which, in this case, had eight outcomes in total, marked in green numbers. However, I also had the option of creating new subject identities, such as those marked in the orange numbers shown. That means, I had the freedom to deconstruct the given guidelines and transform the outcome into an unknown identity. That said, the folder has to proactively engage in finding new possibilities for the transformation of identity to happen.

### 2.1.1.3 Investigating new subject identities



Figure 15. Experimentation 3. Zhang, Y. (2009).

Subject Identities describes the characters of the folded outcomes, such as flowers, butterflies and cats. To start, I tried to fold a fancy subject identity. Here, subject identity means the paper folding works that human mind creates meaning by relating to the life experience. For example, I strove to fold a fancy flower (Fig. 15), and I searched for a different flower folding guideline to experiment with the techniques. After I folded up these kinds of flowers, I asked myself whether I can create my own form of flower based on my imitating experience of these flowers.

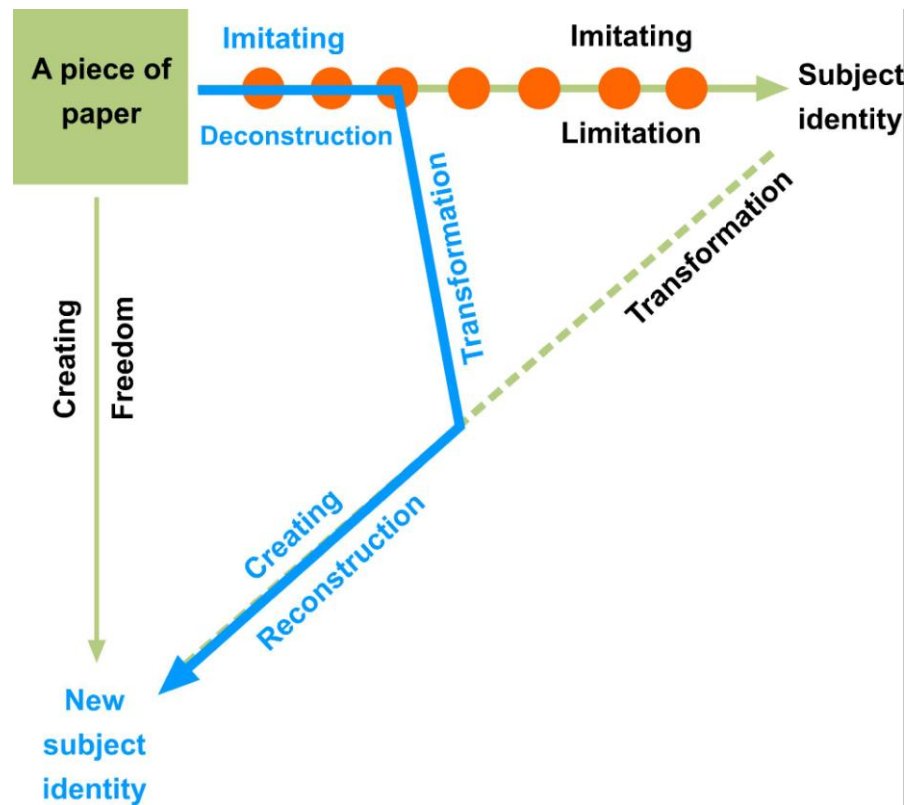


Figure 16. Experimentation 4. Zhang, Y. (2010).

This is a diagram I developed to explore the process of imitating and creating to achieve a new subject identity (Fig. 16). Folding up a piece of paper using the folding guideline for imitation, stopping at the common steps and, through a transformation process, I am able to create the new subject identities. Stopping at the common steps allows for deconstruction of the original paper folding guideline. The creative challenge lies in the reconstruction of the new guideline to achieve the new subject identities. For example, I started to fold a crane following the guideline, stopped at the third step, deconstructed the crane guideline and transformed to fold up a plane; therefore the final outcome transforms from a crane to a plane or other abstract forms.

It was after extensive imitation of a diverse range of folding guidelines for flowers that I was inspired to create my own lotus (Fig. 17). The imitation process provided the opportunity to observe different forms and spirit of paper flowers. It was of a certain stage that I was able to acquire reconstructing potentials to fold my own lotus. In a way, the imitation process allowed me to deconstruct the original flower guideline. Consequently, I asked myself can I extend the imitation process to the contemporary art and design practice to expand the value of my project? And, also, how could I express the folding experience?



Figure 17. Experimentation 5. Zhang, Y. (2010).

## Stage 2 Creating a new art approach

### 2.1.2 Applying stop animation to express the folding experience

The main focus in this project was to develop new approaches through the folding experience. Expressing the folding experience was crucial to justify my thoughts. I chose stop animation as the method of expression in that it shows the step by step process of paper folding clearly. I have divided the animation into two sequential parts, which are imitating and creating.

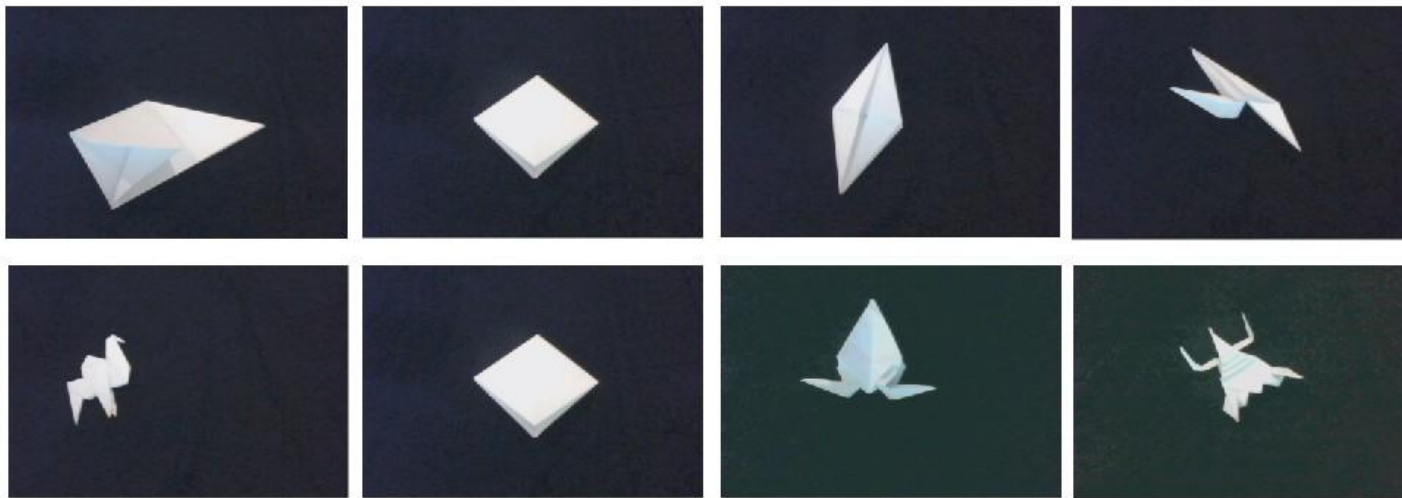


Figure 18. Experimentation 6. Stills from moving images. Zhang, Y. (2010).

In this experimentation (Fig. 18), I started to imitate the traditional paper folding guideline of a camel (see Appendix 2). After several steps I started to create my own form of subject identity; in this case a scorpion. Qi's theory of "between likeness and unlikeness" (cross reference, p. 26) is considered in this experimentation; I suggest that the developed visual form of a scorpion is less significant than the spiritual form.

### 2.1.3 The fusion of paper folding and the medium of Chinese ink painting

Creating a new art approach to paper folding is the focus of this project. To explore the potential of a new art approach, I experimented with the fusion of paper folding and Chinese ink painting to broaden the creative scope of traditional paper folding art.

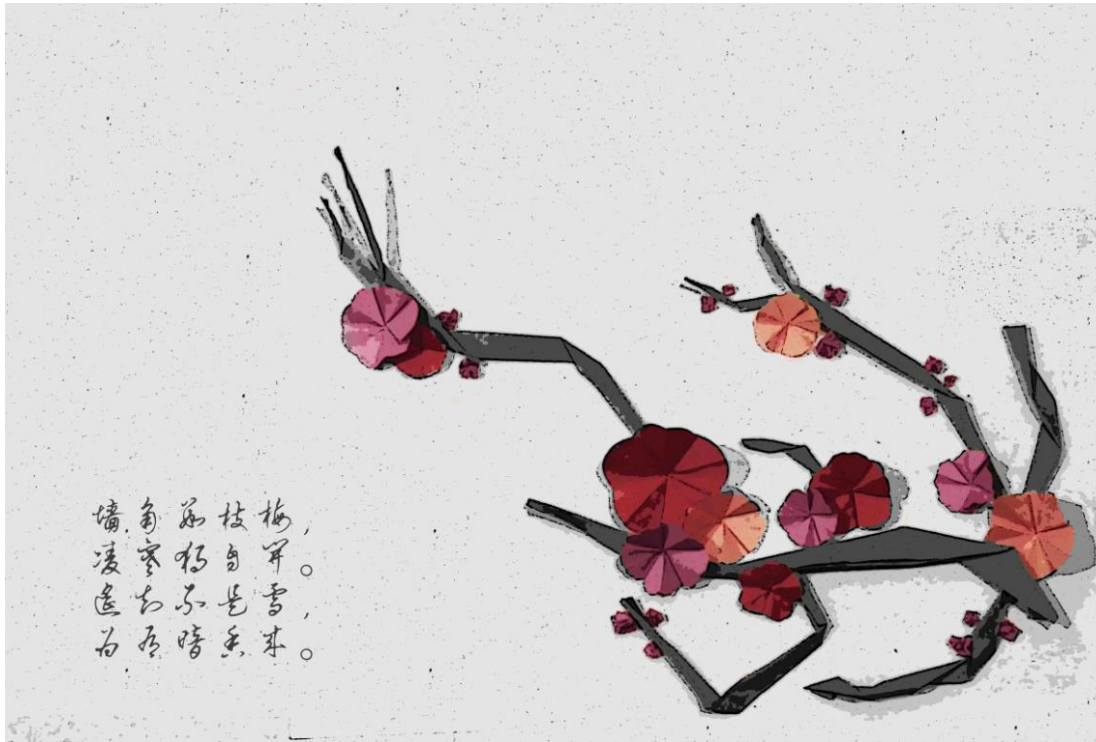


Figure 19. Plum blossom 1. Zhang, Y. (2010).

This work (Fig. 19) is inspired by the traditional Chinese poem “Plum blossom”, which states;

*At a wall corner some plum trees grow,*

*Alone against cold white blossoms blow.  
Aloof one knows they aren't the snow,  
As faint through air soft fragrances flow.* (MDBG, 2010, translated).

Plum is one of the “three durable plants of winter (岁寒三友)”<sup>8</sup> in traditional Chinese aesthetics, which include plum, bamboo and pine. In this work, I started to imitate the traditional paper folding guidelines of the sunflower, then I deconstructed the guidelines and created my own form of a blossoming plum. I applied the new subject identity of plum to develop a Chinese ink painting, by using the contemporary design software of Photoshop. The structure of this work imitated the traditional ink painting structure (Fig. 20), to express a contemporary art approach. This work, through the blossoming plum in winter, connotes with the Chinese Yi Jing (意境) of lasting friendship.



Figure 20. Ink plum blossom. Yu, Qinghai. (2006).

<sup>8</sup> Traditionally, plum, bamboo and pine are the three plants that are able to survive during the cold winter. They are symbols of lasting friendship in adverse conditions.



## 2.2 Research Methods

### 2.2.1 Data visualisation

“Analysis is not about adhering to any one correct approach or set of right techniques; it is imaginative, artful, flexible. It should also be methodical, scholarly, and intellectually rigorous” (Coffey & Atkinson, 1996, p.10). According to Gray and Malins (2004), during the research, methods and methodology provided the effectiveness in structuring the research and generating good quality data. Flaws in the choice and application of research methods will produce data that will be limited in providing useful evidence for analysis (p. 129).

For my folding magic research project, using methods of evaluation and analysis for interpreting the map is significant. I always spend time on measuring and explaining the outcome of the project. In fact, according to Gray and Malins (p. 130), understanding the person and the process in relation to the outcome is more significant and forms the foundation of a good research project.

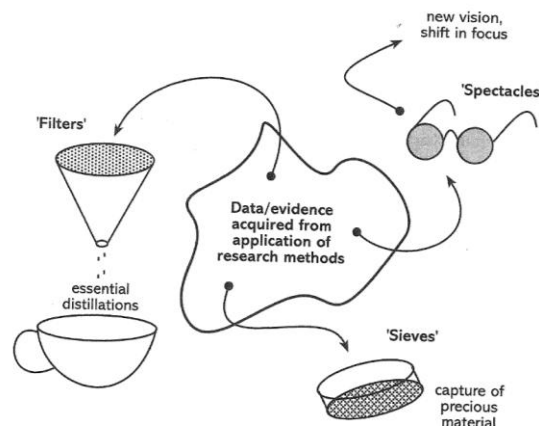


Figure 21. Spectacles, sieves and filters provide metaphors for different criteria in analyzing data. Gray and Malins. (2004).

For purely organising my research project, the figure of spectacles and sieves gave me a general view of criteria in analysis data (Fig. 21). Criteria are like spectacles and sieves, which means that we focus, capture and distil value and meaning. We need to see the research project in various ways, while not being distracted by others using different spectacle lenses. Gray and Malins also mention that different sieves allow us to capture precious materials in the way that coffee filters capture the unpalatable grounds and then leave the essential distillations (p. 131). This diagram inspires me to think deeply about my research project, and to work out my own research diagram.

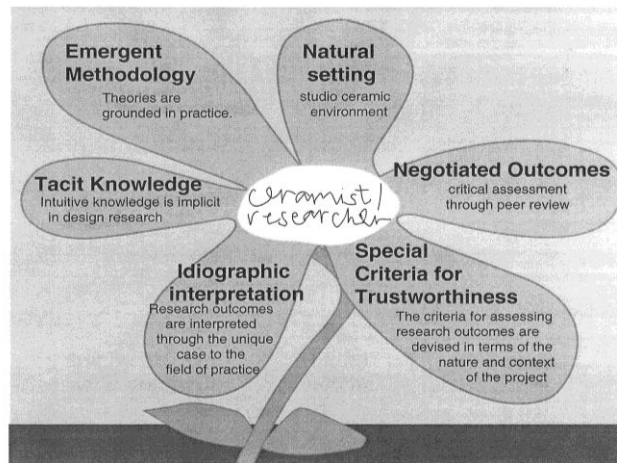


Figure 22. Characteristics of Naturalistic Inquiry. Katie Bunnell. (1995).

I also looked at the figure of Characteristics of Naturalistic Inquiry, developed by Katie Bunnell in 1995 (Fig. 22). So far, the focus data in my research areas have strong connections and also crossover. So I develop the following diagram by extending Bunnell's idea to show the emphasis of my research project.





Figure 23. Experimentation 7. Zhang, Y. (2009).

With reference to Gray and Malins' and Bunnell's diagrams, I developed my research project's diagram (Fig. 23). I used the spectacles to figure out the new vision, the shift in focus on the significant connection between imitating and creating. I used sieves to capture precious material that explores the balance between imitating and creating through the fusion of paper folding and Chinese ink painting, while filters are the essential distillations of the connections between paper folding and Chinese ink painting.

All the data is the beginning of research; spectacles, sieves and filters are all used in the process of finding the essentials. The whole diagram looks like a factory; working to abstract the data and narrow down the research area to, at last, the essential distillation, which is the balance of creating and imitating.

### **2.2.2 Heuristic research**

I used the heuristic method to discover the problems of the project and to then try to solve these problems through research and experimentation. Moustakas (1990) explains that, "heuristic inquiry is a process that begins with a question or problem which the researcher seeks to illuminate or answer", and it is, "a way of self-inquiry and dialogue with others aimed at finding the underlying meanings of important human experiences" (p. 15). I used the method of self-dialogue from heuristics to ask myself the aim of my project; what I found out from the research and the experimentations. Moustakas suggests self-dialogue occurs when one enters into a dialogue with what one is seeking to know, and allows the phenomenon to speak directly to one's own experience and to be questioned, which is the critical beginning (p. 16). I placed myself at the opposite position and asked myself whether the experimentations reflected the research question. And then I collected the data from experiments and analysed the results, clarifying the positive and negative parts and justifying the outcomes. I collected useful data and found new research questions to direct the whole project.

At certain stages, I had difficulties that caused me to just be unable to do more development, and led me to go in several new directions that proved to be out of my research area. Finally I looked back to the previous research and experimentation, listed the problems I had and the solutions I applied to try to clarify the new specific direction.

### 2.2.3 Action research

Action research focuses on gaining knowledge from experience of practices and testing new ideas and reflecting theories to improve the practice. It can help researchers to establish a self-critical system that might involve only individual or several researchers (Kemmis & McTaggart, 1988). The model of simple action research (Fig. 24) presents action research progressing through four cyclical phases for developing the study, which are planning, acting, observing and reflecting.

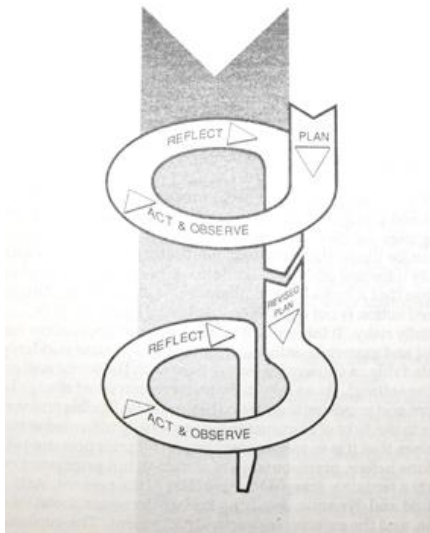


Figure 24. The model of simple action research. (1988).

Kemmis and McTaggart (1988) explain the four cyclical phases as follows: planning is definition of the problem and organisation of research practices; acting is implementation; observing is action and collection of data; reflecting is developing revised action derived from what has been learned. I will explain the method in the following diagram.

#### 2.2.4. Design structure of the research methods

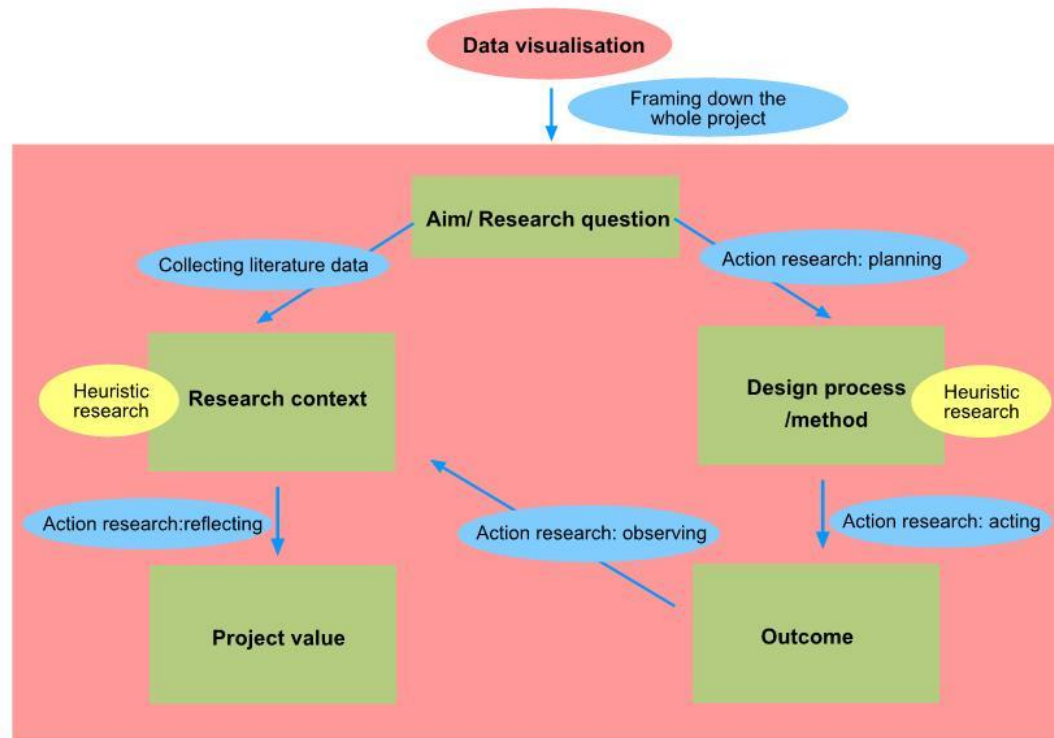


Figure 25. Experimentation 8. Zhang, Y. (2010).

The design structure of the research methods (Fig. 25) includes three main parts: data visualisation, heuristics, and action research. Heuristics provided the method of self-dialogue for me to generate my own ideas or theories at the theoretical stage of context in the research process, such as placing myself into the conversation with the research question and self-questioning the development of the project. The method of action research allowed me to plan my practices and experiment with the existing theories, while I self-questioned each step in the development. Therefore, there was a

connection between heuristics and action research in my research. I used heuristics to discover the problems occurring in the development process, and it helped me to generate new ideas or questions. Then I applied action research to the practical stage of the research for testing the new ideas and seeking the possibilities to solve the questions. Data visualisation was not the primary method in the research; however, it played an important role as supervising the research process. I used it to frame the entire project, collecting the results of the experiments and analysing the theories; then I utilised it to monitor the whole research process for ensuring my research direction.

### **Chapter 3**

#### **Commentary on Visual Documents**

This chapter will give a concise and reflective commentary on my experimental works up to the present, which are selected from the entire range of visual experiments I have completed during the years of this project. These works may not represent the best of my art works. However, they aim to reflect on the exploration of the relationship between imitation and creativity.



Figure 26. Lotus pond. Zhang, Y. (2009).

In this work (Fig. 26), I explored the limitations of the traditional paper folding guidelines. I imitated by following the folding guidelines of a range of existing subject identities, such as flowers, leaves, fish and butterflies. Through these experiments, it was clear that the process was simply imitation. However, through this imitation process, I practised folding skills, and also immersed myself in observation, which provided the foundation for creativity to emerge.

Meanwhile, I applied these imitated subject identities and composed them together to create a paper artwork of a lotus pond. In this creating process, I extended the process to develop artwork using these imitated subject identities as the

content. Consequently, I found that creativity does not emerge at the paper folding stage, it emerges at the composing stage, which was not my research focus. Therefore, this experiment directed me to investigate the potential of breaking up the traditional paper folding guidelines, thus encouraging creativity to emerge at the paper folding stage. I shall discuss this in the next experiment.

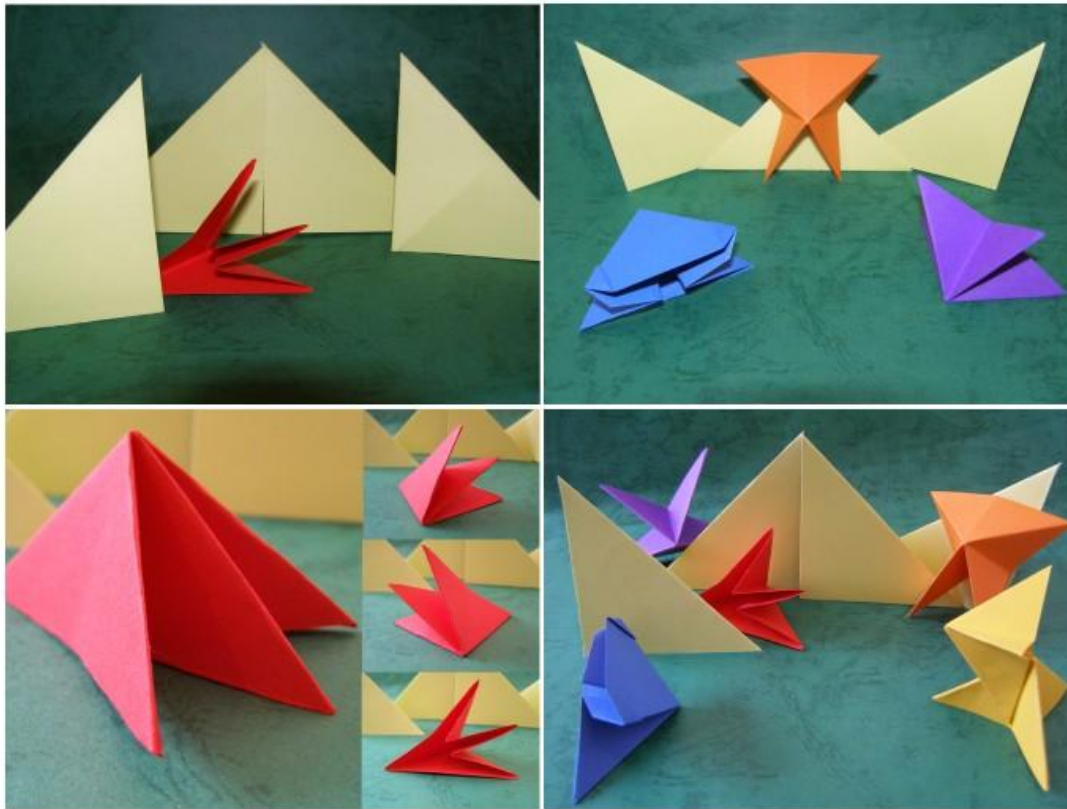


Figure 27. Triangle observation. Zhang, Y. (2009).



In this work (Fig. 27), I allowed myself the total freedom of not following any folding guidelines. I simply folded blank paper, aiming to develop a range of subject identities. I started to fold a triangle and observed it from different perspectives; each perspective allowed the potential for a new subject identity to emerge. I intended to create a narration by using the triangle observation subject identities. For example, some of the triangles represented the trees and mountains, while some represented the characters in the narration. Therefore, allowing freedom in the paper folding practice, and observation, are important strategies to encourage creativity to emerge.

Yet I found myself being restrained from moving further because of my lack of knowledge of advanced paper folding techniques. This limited my ability to carry on with further creative transformations of the subject identities that I had perceived. Thus, it was imperative to balance the relationship between observational learning processes of imitation and allowing for freedom of creativity. I shall discuss this in the following visual documents.



Figure 28. Plum blossom 2. Zhang, Y. (2010).



This work (Fig. 28) explored how to balance the processes of imitation and creativity in paper folding practice for the transformation of subject identity. I started to follow several sunflowers' paper folding guidelines to imitate the existing sunflowers' paper folding. Initially, the process was to follow the guided steps of a range of sunflower folding guidelines, and then deconstruct the existing folding guidelines, and reconstruct them to create a new subject identity; in this case a blossoming plum. I then made duplicates of the blossoming plum and compose them to form an artwork. This was further expanded to develop an artwork crossing over with the medium of ink painting (Fig. 19). During the processes, I was unable to work out when creativity would emerge while imitating. However, intensive imitating practice was the key to achieving a creative outcome. This is consistent with the theoretical notion of imitation (Lin-mo) of classical Chinese painting (art practice). It is at a certain stage of the imitating (and observing) process that the folder is set free of technical restraint to create freely.

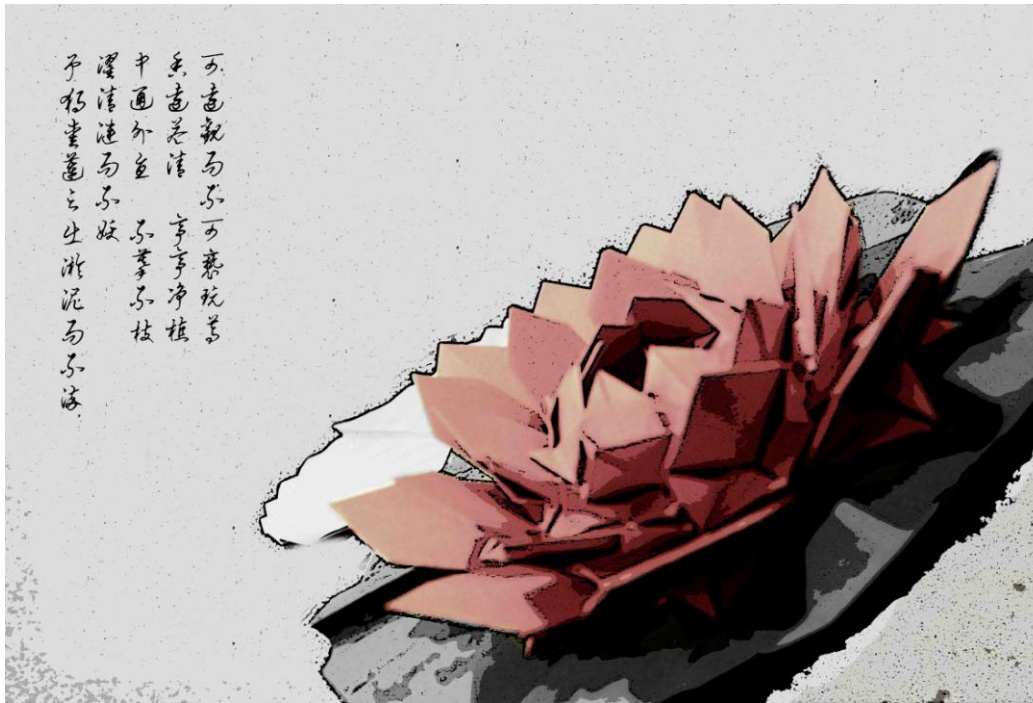


Figure 29. The lotus. Zhang, Y. (2010).

In this work (Fig. 29), I explored the potential of creating a new art approach (cross reference Fig. 19 & 28) by relocating the transformed new subject identity (a lotus flower) to the medium of Chinese ink painting. Consequently, it underpins the fusion of Chinese ink painting and the medium of paper folding, which could potentially lead to a future research direction. The key focus in this experiment was using Photoshop to compose a photograph of the paper-folded lotus flower with the Chinese ink painting. The aim was to seek the possibility of creating a new artistic approach, and at the same time exploring the spiritual communication of Yi Jing (意境). This work was inspired by the traditional Chinese poem “Ode to the Lotus Flower (爱莲说)”, which states that the lotus is clean even when growing in a muddy pond; it is so pure, delicate and bright, connotating the personality of straight, proper and honest (ICIBA, 2007). The work crosses over the media of paper folding, Chinese ink painting and digital imaging. While this is not new, the focus tends towards the exploration of breaking the tradition of paper folding which lacks creative resolutions, and the development of new aesthetics through a new art approach.

The exhibition display (Fig. 30) was designed to represent three aspects of my research output. First, an animation of my folding experience was displayed on a computer. It was a compilation of my exploration of the folding processes of expanding the ‘following guidelines’; imitation, observation and self-enlightenment. It was intended to demonstrate how I (the folder) constantly experimented to seek for potentials to create new subject identities while imitating. Secondly, a selection of artworks (Fig. 31) was displayed that represent my exploration of crossing over with another medium; in my project Chinese ink painting. Thirdly, hardcopies of the exegesis and documentation (Fig. 32) was displayed to demonstrate the research journey. They contextualise the project and provide my reflections on the development of the research.



Figure 30. Exhibition 1. Zhang, Y. (2010).



Figure 31. Exhibition 2. Zhang, Y. (2010).



Figure 32. Exhibition 3. Zhang, Y. (2010).

## Chapter 4

### Conclusion

This folding magic project employed paper folding as a creative medium, to explore the balance of imitation and creativity, which was the core of my research. With the resource of Chinese traditional aesthetics, I discussed imitation with the traditional Chinese philosophical concept of copying (Lin-mo), to support the argument of imitation as an observational learning process, which was the stimulus for creativity to emerge in contemporary art and design practice. I also discussed creativity with the Chinese philosophical concept of inheritance (Cheng-chuan), to support the argument that inheriting from the predecessors' art experience and continuing their achievements is significant in furthering the creative process both in form and spirit. My intention was to suggest the Chinese views of imitation and creativity in a broader art and design context, not only in paper folding.

Through the research journey, I came to realise how limited paper folding is as a creative tool. One could ask, what is so exciting about developing a new subject identity? Or breaking the given folding guidelines? Why would one spend the time to fold up a paper-folding artwork, and then transform it to another medium that gives away the organic aesthetics of the artwork? In addition, why not just draw one?

Reiterating my position, paper folding was chosen for its imitating nature of the craft. While it is a challenging and boring medium to work with, it engages the folder to immerse in a deeper level of thought for extending creative resolutions.

Through practising paper folding, I have learnt that intensive practising of the craft or skill is imperative to gain insights into expanding the potentials of what the medium can provide.

Imitation to learn is universal but, traditionally, the Chinese have a stronger emphasis on it.

Reflecting on the practical works, the physicality of the artworks does not represent potential creative resolutions. Yet it is through reviewing the processes of the research that light may shed on the deposition that imitation is an observation process that stimulates self-enlightenment. It is fundamental to provide opportunities to pursue creative resolutions. From the view of classical Chinese art practice, imitation and creativity are a complementary pair of mental tools; the artist (and

designer) is constantly working in-between the two (imitating and creating) processes.

## Reference List

- Bathes, R. (1978). The Death of the Author. In R. Bathes, *Image Music Text* (A. Lavers, Trans.). London: Hodder and Stoughton.
- Bush, S., & Hsih, H. (Eds.). (1985). *Early Chinese Texts on Painting*. Massachusetts: Harvard University Press.
- Cai, R. (1989). *Likeness and Unlikeness – Selected Paintings of Qi Baishi*. Beijing: Foreign Languages Press.
- Cai. X. L. (2009). *China huihua shangxi*. Guangzhou: Jinan University Press.  
蔡显良. (2009). [ *中国绘画赏析* ]. 广州: 暨南大学出版社.
- Callesen, P. (2009). *Out of nothing*. Danish: Museum Tusculanum Press.
- Cheng, F. (1994). *Empty and Full: the Language of Chinese Painting*. (M. H. Kohn, Trans.) Boston: Shanbahala Publications.
- Coffey, A., & Atkinson, P. (1996). *Making sense of qualitative data: Complementary research strategies*. London: Sage
- Dictall, the free online dictionary. (2008).  
Retrieved September 29, 2010, from  
<http://www.dictall.com/indu/257/2569668E6FF.htm>
- Dutton, D. (2009). *The art instinct: beauty, pleasure and human evolution*. New York: Bloomsbury Press.
- Fishel, C. (2002). *The Power of Paper in Graphic Design*. USA: Rockport Publishers.
- Gao, X. J. (2002). *Return to painting*. (N. Benabid, Trans.). New York: Perennial.
- Gray, C., & Malins, J. (2004). *Visualizing Research: A Guide To The Research Process In Art And Design*. Ashgate Publishing.

Hara, K. (2007). *Designing Design*. Switzerland: Lars Muller Publishers.

ICIBA, online dictionary. (2007).

Retrieved on September 22, 2010, from  
<http://sl.iciba.com/viewthread-41-349050-1.shtml>

Kemmis, S., & McTaggart, R. (Eds.). (1988). *The action research planner* (3rd ed.).  
 Waurin Ponds, Victoria: Deakin University.

Luo, S. M. (2010). *Duijiao Zhongguohua*. Guangxi: Guangxi Normal University Press.

罗淑敏. (2010). [ 对焦中国画 ]. 广西: 广西师范大学出版社.

MDBG, word dictionary. (2010).

Retrieved on September 29, 2010, from  
<http://www.mdbg.net/chindict/chindict.php?page=about>

Michael, S. (2006). *Modern Chinese artists : a biographical dictionary*. Berkeley, California: University of California Press.

Moustakes, C. (1990). *Heuristic Research: Design, Methodology, and Applications*. California: Sage Publications.

Ho, K. T. (2007). *The Poetics of Making*.

Retrieved June 9, 2010, from  
<http://aut.researchgateway.ac.nz/handle/10292/333>

Pan, Q. (2007). *Creativity within copying: A comparative study of copying as a way of learning in Euro-American painting and Chinese painting traditions*.

Retrieved July 25, 2010, from  
<http://proquest.umi.com.ezproxy.aut.ac.nz/pqdweb?did=1335353671&sid=1&Fmt=2&clientId=7961&RQT=309&VName=PQD&cfc=1>

Pearsall, J. (1999). *Concise Oxford Dictionary*. Oxford & New York: Oxford University Press.

Qi, B. S. circa 1940s. *Ink Shrimps*. In L.X.Lue. Qi Baishi. Beijing: Beijing Press.

齐白石. (40 年代晚期). *墨虾*. 在吕立新. [齐白石]. 北京: 北京出版社.

Wikipedia, the free Encyclopedia. (2010).

Retrieved on 16 May 2010, from

[http://en.wikipedia.org/wiki/Ink\\_painting](http://en.wikipedia.org/wiki/Ink_painting)

Xu, B. H. (2009). *Xu Beihong Lunyi*. Shanghai: Shanghai Shuhua Press.

徐悲鸿. (2009). [ 徐悲鸿论艺 ]. 上海: 上海书画出版社.

Zou, Y. (2009). *Qi Baishi De Xiangtu Yu Lanman*. Beijing: Dongfang Press.

邹禹. (2009). [ 齐白石的乡土与烂漫 ]. 北京: 东方出版社.

## Bibliography

Bernd, M. (1978). *Traditional Chinese cut-paper designs*. New York: Dover Publications.

Boyd, B. (2009). *On the Origin of Stories: Evolution, Cognition and Fiction*. U.S.A.: Belknap Press of Harvard University Press.

Carter, D. (1999). *The Elements of Pop-up*. New York: Little Simon.

Chen, Z. F. (1980). *Zhongguohua Yanjiu*. Yunnan: Renmin Press.

陈兆复. [ 中国画研究 ]. 云南: 人民出版社, 1980.

Courtois, M. (1970). (P. Eve, Trans.). *Chinese painting*. London: Heron Books.

Fishel, C. (2002). *The Power of Paper in Graphic Design*. USA: Rockport Publishers.

Gordon, S. (2005). *Packaging makeovers*. USA: Rockport Publishers.

Groth, C. (2006). *Exploring Package Design*. Canada: Thomson Delmar Learning.

Hara, K. (2007). *Designing Design*. Switzerland: Lars Muller Publishers.

Harbin, R. (1971). *Secrets of origami: the Japanese art of paper folding*. London: Octopus.

John, S. (1992). *Proceedings of the First International Conference on Origami in Education and Therapy*. Britain: British Origami Society.

Kuo, N. (1964). *Chinese paper-cut pictures, old and modern*. London: Tiranti.

Li, X. L. (2003). *Qi Baishi*. Beijing: China Renmin University Press.

李祥林. (2003). [ 齐白石 ]. 北京: 中国人民大学出版社.



Lue, L. X. (2009). *Qi Baishi*. Beijing: Beijing Press.

吕立新. (2009). [ 齐白石 ]. 北京: 北京出版社.

Serrats, M. (2006). *Unique Packaging*. New York: Harper Collins Publishers.

Sullivan, M. (1989). *The meeting of Eastern and Western Art*. Berkeley, California: University of California Press.

Vincent, E., & Breckenridge, E. (1964). *Child development*. USA: W.B. Saunders.

Williams, N. (2005). *More Paperwork: Exploring the potential of paper in design and architecture*. New York: Phaidon Press.

William, R. (1996). *Picasso and portraiture: representation and transformation*. London: Thames and Hudson.

世纪在线中国艺术网: <http://cn.cl2000.com>

纸艺网: <http://www.zhidiy.com/>

手巧网: <http://www.shouqiao.net/>

## Image Acknowledgements

- Figure 1.** *Victoria and Albert Museum*. In *More Paperwork: Exploring the potential of paper in design and architecture*. Johnson Banks. (n.d.). New York: Phaidon Press Limited.
- Figure 2.** *Experimentation 1*. Zhang, Y. (2009).
- Figure 3.** *Toilet Paper*. In *Designing Design*. Shigeru Ban. (n.d.). Switzerland: Lars Muller Publishers.
- Figure 4.** *CD Player*. In *Designing Design*. Naoto Fukasawa. (n.d.). Switzerland: Lars Muller Publishers.
- Figure 5.** *Experimentation 2*. Zhang, Y. (2010).
- Figure 6.** *Ink Shrimps*. In L.X.Lue. Qi Baishi. (1940). *Qi Baishi*. Beijing: Beijing Press.
- Figure 7.** *Ink Shrimps*. In L.X.Lue. Qi Baishi. (1946). *Qi Baishi*. Beijing: Beijing Press.
- Figure 8.** *Ink Shrimps*. In L.X.Lue. Qi Baishi. (1951). *Qi Baishi*. Beijing: Beijing Press.
- Figure 9.** *Splash Ink Lotus*. In X.L.Cai. Zhang Daqian. (1979). *China huihua shangxi*. Guangzhou: Jinan University Press.
- Figure 10.** *Closet*. Callensen, P. (2006). Retrieved 27 May, 2010, from: [www.petercallensen.com](http://www.petercallensen.com).
- Figure 11.** *The impossible meeting between image and reality*. Callensen, P. (2006). Retrieved 27 May, 2010, from: [www.petercallensen.com](http://www.petercallensen.com).
- Figure 12.** *Paper folding guideline*. Edited by Zhang (2009).
- Figure 13.** *Providing options in paper folding guideline*. Edited by Zhang (2010).
- Figure 14.** *Potentials in paper folding guideline*. Edited by Zhang (2010).
- Figure 15.** *Experimentation 3*. Zhang, Y. (2009).
- Figure 16.** *Experimentation 4*. Zhang, Y. (2010).
- Figure 17.** *Experimentation 5*. Zhang, Y. (2010).
- Figure 18.** *Experimentation 6*. Stills from moving images. Zhang, Y. (2010).
- Figure 19.** *Plum blossom 1*. Zhang, Y. (2010).
- Figure 20.** *Ink plum blossom*. Yu, Qinghai. (2006). Retrieved 7 September, 2010, from: <http://61.156.48.27/art/images/pindex.htm>.
- Figure 21.** Spectacles, sieves and filters provide metaphors for different criteria in analyzing data. In *Visualizing Research*. Gray and Malins. (2004). England: Ashgate Publishing.

**Figure 22.** Characteristics of Naturalistic Inquiry. In *No guru, no method*. Katie Bunnell. (1995). Helsinki : Research Institute, University of Art and Design Helsinki UIAH.

**Figure 23.** *Experimentation 7*. Zhang, Y. (2009).

**Figure 24.** The model of simple action research. In *The action research planner* (3rd ed.). Kemmis & McTaggart. (1988). Waurin Ponds, Victoria: Deakin University.

**Figure 25.** *Experimentation 8*. Zhang, Y. (2010).

**Figure 26.** *Lotus pond*. Zhang, Y. (2009).

**Figure 27.** *Triangle observation*. Zhang, Y. (2009).

**Figure 28.** *Plum blossom 2*. Zhang, Y. (2010).

**Figure 29.** *The lotus*. Zhang, Y. (2010).

**Figure 30.** *Exhibition 1*. Zhang, Y. (2010).

**Figure 31.** *Exhibition 2*. Zhang, Y. (2010).

**Figure 32.** *Exhibition 3*. Zhang, Y. (2010).

## Appendices

### Appendix 1. Documentation of Experimental Processes

This documentation is a major parallel to my exhibited works, which provides supporting data in this exegesis. It gives a comprehensive record of how I approached and developed the research project, and my reflective and reflexive analysis of the developments.

### Appendix 2. *Experimentation 6*. Zhang, Y. (2010).

The appendix is in DVD format and includes one moving image.