



Sunisea
PRODUCT + GRAPHIC DESIGN

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The Smiling Vegan Face. Watercolor, H16" x L12".

Pasadena City College 65th Annual Scholarship & Awards Exhibition
(June 1 to July 14, 2017, Boone Family Gallery, Center for the Arts)
Pasadena City College Commercial and Fine Arts Scholarship Award, 2017

The General Guidelines for My Interdisciplinary and Multimedia Artistic Creative Plan (2020-2025)

By Edward Locke About Myself ...

I am an interdisciplinary and multimedia artist, systematically and vigorously trained through college-level studio art courses for many years, at Pasadena City College, East Los Angeles College, Los Angeles City College, Los Angeles Valley College, Los Angeles Trade-Technical College, and California State University Northridge. I have worked in both traditional and digital media for many years, for multinational corporations, colleges, and clients in the Greater Los Angeles area, as a graphic designer, mural painter, cartoonist, and desktop publisher. My artistic training and practice cover acrylic, oil, watercolor and mural paintings, illustration, cartooning and storyboarding, ceramics and sculpture, print-making, silk-screen printing, digital photography, 3D modeling and animation, website development and desktop publishing (for details, please go to <https://suniseacreation.weebly.com/edward-lockes-artistic-creation-special-exhibition.html> and <https://suniseacreation.weebly.com/portfolio--videosslide-shows.html>).

My professional training and teaching experience also covers industrial product design and mechanical engineering three-dimensional modeling and drafting, teaching several courses related to engineering graphics at Santa Anan College, from 2001 to 2007 as an adjunct instructor (<https://suniseacreation.weebly.com/resume--samples.html>). In 2007, while completing my Master's degree in Industrial Technical Studies at California State University Los Angeles, I was selected as a National Center for Engineering and Technology Education Doctoral Fellow to upgrade my graduate studies at the College of Education of the University of Georgia, and I graduated in 2009 with an Education Specialist degree. During my studies at the University of Georgia, I studied the conditions of K-12 level STEM (science, technology, engineering and mathematics) education in the United States and other advanced nations such as Australia, and published a Vision Paper titled *Proposed Model for a Streamlined, Cohesive, and Optimized K-12 STEM Curriculum with a Focus on Engineering* in *The Journal of Technology Studies*, a peer-reviewed scholarly journal associated with Virginia Institute of Technology (Winter 2009 Issue No. 2); this paper has also been chosen and re-published at the website of the Institute of Education Sciences, the research arm of the United States Department of Education; it is available online at <http://eric.ed.gov/?id=EJ906150>. After the publication of my Vision Paper, I created an independent website, *The Scholar STEAM K-12 Plus* (<https://scholarsteamk12plus.weebly.com/>), to publish the outcomes of my research on K-12 age-possible engineering topics, as an important first step for the eventual realization of the ideas advocated in the Vision Paper (for more details, please go to <https://scholarsteamk12plus.weebly.com/history-of-the-vision.html>, <https://scholarsteamk12plus.weebly.com/the-vision-paper.html>, <https://scholarsteamk12plus.weebly.com/research-outcomes.html>, and <https://suniseacreation.weebly.com/edward-lockes-innovation-deal-usa-21st-century-project.html>).

Therefore, my professional expertise covers both fields of arts and technology; I am an artist, a product designer, and a specialist in K-12 engineering education. Due to these diverse but interconnected backgrounds which link artistic creativity with technological innovation, some of my artworks are at an intersection of “hard” technology and “soft” expression. I try to place my artistic creation in an impressionist line of inquiry, but I am open to the blending of diverse forms of creative

expression, including classic and/or photo-realism, pointillism, abstract expressionism, optical illusion and others, and I do my best to create fresh, vivid, and multi-chromatic environments in my visual world. I use a variety of tools and materials to accomplish my creative goals.

Typical Medium to Be Used

For Painting Projects:

Supports:

1. Stretched canvases: (a) “Normal” rectangular, circular and oval shaped, (b) “custom-made” canvasses stretched over wood frames with custom-cut curvilinear edges.
2. Solid wood boards: With custom-cut organic shapes, and flat or curved surfaces, mostly pine wood.
3. Glass mirrors: With plastic decorative frames.
4. Flexible materials: Leather, T-shirts, fabric and others.

Painting and decorating materials:

1. “Traditional” or “mainstream” mediums: (a) Acrylics of all types and grades, including liquid, “soft” or student grade, “heavy body” or professional grade, opaque acrylic gouache, and special acrylic mediums for the creation of textures; (b) watercolor and Asian brush-painting watercolor, (c) oil and water mixable oil, (d) bee wax-based encaustic paint, and (e) enamels. These cover a variety of colors (glossy or flat), plus metallic, iridescent, fluorescent, neon and glow ones.
2. “Folkloric” mediums: 3D fabric paint, plastisol T-shirt printing inks, nail polish, acrylic leather paint, Pēbēo MixedMedia paint (Fantasy Prisme, Moon, Vitrail, and Neon; www.pebeo.com), Krylon or Liquitex spray paint, Faber-Castell Gelatos paint (regular colors or metallic), and others.
3. Craft materials: Metallic foils, wiggle eyes, beads, crystal gems and others.
4. Found objects or recyclables: Dried twigs, mechanical parts, sand and pebbles, glass smashed into mosaic tiles, plastic and aluminum bottles, seashells, to be embedded onto the surfaces of the paintings to create three-dimensional bas-relief effects.

For Drawings, Illustrations, Collages and Cartooning Projects:

Mediums:

1. Paper and boards: Pastel or charcoal paper of all colors, poster boards, illustration boards, special textured or decorative paper, glossy alcoholic ink paper, origami paper, Asian rice papers (Thai unryu, kinwashi, natsumi, chiri, taiten, washi, masa, and hosho), lacy-patterned paper, mulberry paper, bark paper, and others.
2. Tools: Markers (regular round, chisel and brush tips), color pencils (regular color, metallic, woodless, mechanical, sticks and watercolor), pastels (sticks and pencils), oil pastels, graphite pencils and sticks, mechanical pencils, charcoal pencils and sticks, crayons, calligraphic pens and nibs, ball point pens, gel pens, marbling inks, Piñata alcoholic inks, Krylon or Liquitex spray paint, Faber-Castell Gelatos paint (regular colors or metallic), and others.

For Digital Arts and Graphic Design Projects:

1. Digital photography, fine arts and illustration: Adobe Photoshop, Illustrator, and Painter.
2. Two-dimensional animation and video production: AfterEffects, Premiere, Flash and Video Editor.
3. Three-dimensional modeling and animation: 3ds MAX, Maya, Bryce, Poser, Autodesk AutoCAD, Inventor, and SolidWorks.
4. Virtual reality: EON-XR for presentation and lessons.
5. Desktop publishing: Adobe InDesign and Microsoft PowerPoint.
6. Website creation: Adobe Dreamweaver and www.weebly.com online interface.

Artistic Styles to Be Applied

Application of color theory:

In general, color schemes will be based on the dominance of a selected basic color with its variations due to contrasts on its relative attributes, i.e., value (light vs. dark, or white vs. black) and chroma (saturation, purity, strength, intensity), tint (a mixture of a color with white and a small amount of adjacent color in the color wheel to avoid a shift in hue, which reduces darkness), shade (a mixture with black and a small amount of complementary color to avoid a shift in hue, which increases darkness), and tone (adding gray to a pure color). The preferred colors will be red (the most valuable and popular color in art market), blue (the greatest trend in art market), and neutrals (browns, greys, whites, and blacks, which will never go out of style). Color harmony in the overall composition could be achieved by color schemes based on a variety of combinations, such as analogous, complementary, split-complementary, triadic, rectangle or tetradic, square, or something found in nature. More information on color theory and color harmony could be found in the online articles at https://en.wikipedia.org/wiki/Tints_and_shades, https://en.wikipedia.org/wiki/Color_theory, <https://www.colormatters.com/color-and-design/basic-color-theory>, <https://www.tigercolor.com/color-lab/color-theory/color-harmonies.htm>, and https://www.tigercolor.com/color-lab/color-theory/color-theory-intro.htm#tints_shades_tones.

Integration of diverse artistic styles:

Throughout all Creative Projects, classic and modern artistic styles will be flexibly integrated to meet the particular needs for particular artistic expression in the particular artwork, in an eclectic and holistic manner. These styles include classic realism, contemporary photo-realism, impressionism and abstract expressionism, pointillism, cubism, symbolism, and many others.

Subjects or Visual Elements to Be Frequently Included in the Creative Projects

Many artworks in the Creative Projects will feature realistic or personified and cartoonish life forms commonly identified as “flora” and “fauna,” as well as iconic objects and mascots, to be selected from the following categories:

- **American State symbols:** Amphibians, mammals, birds, butterflies, fishes, trees, flowers, fruits, vegetables and crops. These could be found in the State Symbols USA website at <https://statesymbolsusa.org/>. For California, they include red-legged frog, grizzly bear, quail, golden trout, poppy, avocado, purple needle-grass, dogface butterfly, garibaldi, gray whale, pacific leatherback sea turtle, California candor, vulture, desert tortoise, sequoia redwood, cactus, Joshua's tree in the Mojave Desert, almond, artichoke, among others. For Georgia, they include green tree frog, brown thrasher, eastern tiger swallowtail butterfly, Southern Appalachian brook trout, red drum, knobbed whelk, peanuts, live oak, vidalia onion, and native azalea, among others. For Utah, they include Rocky Mountain elk, California gull, honeybee and beehive, Bonneville cutthroat trout, sego lily, cherry, Indian ricegrass, quaking aspen, blue spruce and Spanish sweet onion, among others.
- **Animals, plants, flowers, vegetables and crops frequently found in California and other parts of the United States:** Squirrel, moose, peahen and peacock, lilies, lotus, roses, peonies, incense cedar, valley oak, willow, cypress, sycamore, cottonwood, black walnut, Douglas fir, cork oak, horsetail, lamb's ear, dandelion seed-heads, corn, persimmons and chrysanthemums.
- **Flora, fauna, and mascots with positive symbolic connotations (peace, universal sisterhood and brotherhood, progress, ecology, charity and justice) in the interfaith world communities:**
 - (1) **Judaism:** Menorah (the Temple Candelabra), palm tree and branch, citron, myrtle, willow, the Seven Species (wheat, barley, grapes, figs, pomegranates, olives and dates), Magen David (the Star of David).
 - (2) **Christianity:** Peacock, Alpha and Omega, pelican, anchor, shamrock, the Sacred Heart, IHS and Chi-Rho, fish, fleur de lis, dove and olives, lamb, lion and eagle, crossed keys.
 - (3) **Buddhism:** Lotus flower and petals, Wheel of the Dharma, flying apsaras, banyan tree, pagoda, flames, propitious clouds, endless knot, mandala, golden fish, treasure vase, parasol, drum, lion, elephant, monkey, tiger and peacock, and conch shell.
 - (4) **Daoism:** Ba Gua cosmological symbols, Yin and Yang symbol, Luo Pan compass, Five-Element Chart, evergreen pines, peanut plant with a long root system, long-tailed birds and long ribbons, the Star of Longevity with his prominent cranium accompanied by a deer or riding on the back of a crane, the Queen Mother of Immortality of the West (Xiwangmu) in her celestial peach orchard.
- **Flora, fauna, and mascots with positive symbolic connotations in the multi-cultural American and international communities:**
 - (1) **Native-American:** Frog, hummingbird, bear, buffalo, corn and maize, dragonfly, eagle, falcon, fox, horse, lightning, turtle, sun and moon.
 - (2) **African:** Man with horns, masks (gady-Mwash, Mulwalwa, Pwoom Itok, Kifwebe), and black cockerel (male rooster), Zimbabwe bird (African fish eagle, or bateleur eagle).
 - (3) **Anglo-Saxon:** Union Jacks, crown, Sutton Hoo helmet, Anglo-Saxon cross and brooch.
 - (4) **Celtic (Irish, Scottish and Wales):** Irish tricolors, Irish harp, Claddagh Ring, Celtic Tree of Life, Dragon, Serpent, Birds and Hounds, Trinity Knot, Triskelion, Scottish thistle, rampant lion, national tartan, unicorn, Triple Spiral, and Red Dragon or Y Ddraig Goch of Wales.
 - (5) **Nordic:** Yggdrasil (Tree of Life), Aegishjalmur (Viking symbol of victory and protection), Horn and Troll Cross, Triskele (Horns of Odin), long ship, raven, Eight-Legged Horse, Viking dragons, boars, bears and cats.
 - (6) **Mexican and pan-Hispanic:** Our Lady of Guadalupe, Mexican eagle holding a snake in its peak, Mexican hat, cacti, Chicano Movement logos, red carnation, bull, and short-toed Eagle.

(7) **Manchu and Han-Chinese:** The Manchu Nation logo, the Manchu men's hat and women's banner hair coiffure, Dragon and Phoenix of the Great Qing, butterfly, jade, eggs, bearded sage, lady bearing fruit, peony, plum blossom, azalea, and chrysanthemum, gourd with spreading tendrils, "Three Friends of Winter" (bamboo, plums and pine trees), cranes and turtles, lanterns, bees, fish, carps leaping through the dragon's gate, lions, deer, horse, sheep, monkey, orange, multi-seeded pomegranate, apple, pear, peach tree, long noodles, Five Flying Bats, and red bat.

(8) **Mongolian:** Soyombo, bracelet of Khan (Khan-buguivch), Earrings of the Queen (khatan-suikh), and endless knot (ölzij - ulzii).

(9) **Japanese:** Manga style auspicious monsters and mascots, Tomoe (symbol of Shinto), Goddess Okame, chrysanthemum, cherry blossom, bonsai, green pheasant, deer, folding fan, koi fish, frog, fog, Mount Fuji, sushi, and red or orange Torii gate.

- **Flora, fauna with environmental connotations:**

(1) **Pre-historic plants:** Water caltrop, welwitschia, pine (wollemi, and Japanese umbrella), horsetails, agathis, moss, dutchman's pipe, black pepper, fern (stag horn, giant hare's foot, hard and soft tree), king protea, horsetail restio, allspice, sago cycad, dawn redwood, and ginkgo.

(2) **Jurassic Period animals:** Dinosaurs (archaeopteryx, allosaurus, ankylosaurus, apatosaurus, brachiosaurus, dilophosaurus, dracorex, iguanodon, microraptor, pachycephalosaurus, spinosaurus, stegosaurus, triceratops, troodon, tyrannosaurus rex, velociraptor), woolly mammoth, hippopotamus gorgops, Haast's eagle, Anteosaurus, and others.

- **Mythological figures and icons in Greco-Roman civilization:** Zeus, Gaia, Uranus, Aphrodite, Apollo, Athena, Demeter, Helen, Dionysus, Poseidon, Hera, Eros, Jupiter, Juno, Neptune, Minerva, Mars, Venus, Apollo, Diana, Vulcan, Vesta, Mercury, Ceres, Eagle, she-wolf, minotaur, labyrinth, and the bowl of Hygieia.

- **Wonders of the nature:** Cappadocia, Marble Caves, Jade Mountains, Patagonia, Antarctica, Amazon, Moraine Lake, Norwegian Fjords, Victoria Falls, Glacier Bay, rivers and mountains of Guilin, Himalaya Mountains, Changbai Mountains, and Rocky Mountains.

General Aesthetic, Social and Cultural Values to Be Embodied in the Creative Projects

Positive, constructive, ethically sound and optimistic aesthetic, social and cultural values, such as visual decency, out-of-the-box creativity and innovativeness, compassion, vigor, upward mobility, spiritual fulfillment, rebirth, regeneration, and transformation, will be embodied throughout the Creative Projects. These values could be grouped under the following categories and explained by the related quotes of the great servants of mankind:

- **Judeo-Christian and interfaith humanitarianism:** "Charity, charity, never enough!" (Pope John Paul II); "Compassion means a universal concern for the welfare of all creatures" (Venerable Master Hsuan Hua); "Spread love everywhere you go. Let no one ever come to you without leaving happier" (Saint Mother Teresa of Calcutta); "Add a supernatural motive to your ordinary professional work, and you will have sanctified it" (Saint Josemaría Escrivá)

of Opus Dei). “There is nothing more inglorious than that glory that is gained by war” (Saint Thomas More). All faiths or belief systems, religious or secular alike, contain a lot of positive and constructive values of humanitarianism or humanism; and believers or supporters could cooperate in practicing these values in daily life through personal, organizational, corporate and governmental activities.

- **Eclectic social progressivism**: “Money has to serve, not to rule;” “Human rights are not only violated by terrorism, repression or assassination, but also by unfair economic structures that creates huge inequalities;” “The worship of the golden calf of old has found a new and heartless image in the cult of money and the dictatorship of an economy which is faceless and lacking any truly human goal” (Pope Francis); “Personal prejudice and financial greed are the two great evils that threaten courts of law, and once they get the upper hand they immediately hamstring society, by destroying all justice” (Thomas More). All systems of thought, regardless of their political or ideological spectrum, or the particular economic classes or ethnic groups that constitute their social foundations, contain beneficial and practical ideas for the happiness of mankind; and all practitioners thereof could narrow down their differences in order to seek consensus or common grounds, and to promote social progress for the mutual benefits of all.
- **Integrative multi-culturalism**: “Pit race against race, religion against religion, prejudice against prejudice. Divide and conquer! We must not let that happen here” (Eleanor Roosevelt); “We need a new, deeper appreciation of the ethnic histories of the American people, not a reduction of American history to ethnic histories” (Steven C. Rockefeller). I once met a Caucasian-American on a Los Angeles Metro Gold Line train moving from Pasadena to downtown Los Angeles; he is very proud of his mixed-racial and multi-ethnic heritage; and he told me that “America should continue to be a melting pot through not only multi-cultural integration, but also intermarriage, until all groups become one homogeneous American super-race combining the best genetic elements from all races in the world, that is better and stronger than ever.” I believe that this is a great idea to eventually solve all problems of racism and other forms of social inequality in the United States.
- **Vegetarianism**: “The time will come when men such as I will look on the murder of animals as they now look on the murder of men” (Leonardo da Vinci). “When I see those who are alive, I do not wish to see them die; when I hear their sounds, I cannot bear to eat their flesh” (Mencius). “It is man’s sympathy with all creatures that first makes him a man” (Albert Schweitzer). “Animals are my friends ... and I don’t eat my friends;” “I choose not to make a graveyard of my body for the rotting corpses of dead animals” (George Bernard Shaw). “Non-violence leads to the highest ethics, which is the goal of all evolution. Until we stop harming all other living beings, we are still savages” (Thomas A. Edison). Vegetarianism is a natural way of living; humans are created to be vegetarians; human stomach cannot digest animal meat without cooking; the Bible places a lot of limitations on eating animals, Buddhist teachings are opposed to it as well; medical studies also concludes that vegetarian diet is healthier. Eating too much animal meat, especially the meat of wild animals, could cause health problems or even epidemics. Two recent examples could prove this. In late May 2003, the SARS coronavirus epidemic spread in Hong Kong; studies founds that the epidemic was caused by some Hong Kong residents who travel to the City of Guangzhou, China, to enjoy meat from wild animals such as masked palm civets, raccoon dogs, ferret badgers, and domestic cats, sold as food in the local market. Although killing wild animals, many of them

protected as “endangered species” by the laws and regulations of the Chinese Government, there are still a substantial number of Chinese who do not respect the legal stipulations of the government, and their rebellious behaviors did not strengthen their health as what they wrongly believe, but instead brought them sufferings and death. Apparently, this illegal practice continues up to the recent years. In December 2019, the outbreak of novel coronavirus (2019-nCoV) and its rapid spread to many other large cities with high concentration of population has forced the Chinese Government to impose closures of entrance and exit routs into and from Wuhan, and to shut down normal operations of a lot of business enterprises; the novel coronavirus (2019-nCoV) has now spread to many countries; and this disaster also has forced both former President Trump and incumbent President Biden to react with drastic measures. These two cases have taught us a lesson that we better adopt a vegetarian way of life.

- **Environmentalism**: “Nature is pleased with simplicity” (Isaac Newton). “One of the first conditions of happiness is that the link between man and nature shall not be broken” (Leo Tolstoy). “The environment is where we all meet; where we all have a mutual interest; it is the one thing all of us share” (Lady Bird Johnson); “A nation that destroys its soils destroys itself. Forests are the lungs of our land, purifying the air and giving fresh strength to our people” (Franklin D. Roosevelt). For the survival of the humankind, and for the sustainable growth of our economy, we cannot afford not to care about the quality of the natural environment and the possible exhaustion of the Earth’s limited resources; we need to practice the three Rs, i.e. (1) reduction of consumption, (2) reuse of used goods, and (3) recycling of used materials.



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A Sunny Day in Yosemite National Park. Watercolor on lithographic print, H10-5/8" x L12-3/4"

Guisados Featured Artist Exhibition
(November 2017 to January 2018, 541 South Spring Street, Los Angeles, CA 90013)

The Major Projects for My Interdisciplinary and Multimedia Artistic Creative Plan (2020-2025)

By Edward Locke

For the years 2020-2025, I am planning to create interdisciplinary and multimedia artworks in several Major Projects listed below, in preparation for solo museum exhibitions.

1st Major Project: *America the Heroic and Beautiful*

Medium:

This Project will consist mainly of about 100 paintings on a variety of flat or curved surfaces, using the typical medium I use for painting projects. In addition to paintings, this Project will also include a few pieces created with color pencils and markers using drawing and illustration techniques, as well as photo-illustrations.

Theme:

This Project will celebrate America's heroic spirits and scenic beauty with images of heroes and their achievements, as well as National Parks and other sceneries as principal motifs. In some of the artworks, natural scenes will be integrated with images of American heroes who have made significant contributions to the causes of peace, freedom, justice, and progress in the past, for the benefits of the Nation, the humankind, and especially the less fortunate and disadvantaged members of the communities. In other artworks, skylscapes, landscapes, and seascapes will be integrated with the images of ordinary citizens from diverse racial and ethnic backgrounds in their colorful ethnic dresses, to celebrate their individual and collective contributions to the growth of the American Nation as a great melting-pot, "One Nation, under God, indivisible, with liberty and justice for all." In the previously completed projects, these heroes included outstanding political leaders such as President Franklin D. Roosevelt, the Reverend Martin Luther King, Illinois Governor Adlai Ewing Stevenson II, Los Angeles Mayor Thomas Bradley, labor leaders Cesar Chavez and Huerta Dolores. For some additional projects, images of other heroes will be painted or printed on transparent glass or plexiglass panels, to be overlaid on the main projects, which consist of beautiful sceneries of their birth places or landmarks of their great achievements; these heroes might include great political leaders such as Presidents George Washington, Abraham Lincoln, First Lady Eleanor Roosevelt, President John F. Kennedy, entrepreneurs and philanthropists such as Andrew Carnegie, Norton Simon, Henry E. Huntington, and Henry Ford, labor and civil right leaders such as Mother Johns and Rosa Parks, scientists and inventors such as Thomas Edison and Albert Einstein, outstanding artists with unique personal styles such as Mary Cassatt, Patricia Tobacco Forester, Stan Lee and Andy Warhol, and finally, visionary religious and community leaders such as Joseph Smith, Brigham Young, Dorothy Day, and Elizabeth Ann Seton, and great educators such as John Dewey and Booker T. Washington. Some pieces will feature images of mascots or dream-world animals, such as the Happy Lion and the Happy Mouse that I have previously created digitally with 3ds MAX and Maya software programs, as well as real or imagined animals and plants previously created with markers, crayons and color pencils. The purpose of the inclusion of these creatures is to celebrate the achievements of digital technology, especially in 3D modeling and animation, and of the art of cartooning, in American visual arts and entertainment industry, and the creative and innovative potential of the American people.

In response to the call for artists to participate in *The Artwork Competition to Commemorate the 19th Amendment*, an important Amendment to the Constitution of the United States of America (officially adopted on August 26, 1920), made by Los Angeles County Department of Arts and Culture's Civic Art Program (2020), this Project will also include several artworks to celebrate American women's contributions to social justice, economic development, charitable causes, artistic creation, scientific discovery, technological innovation, and engineering progress in the United States and in the international community.

Style:

Overall, realistic or representational depiction of figures and sceneries will be integrated with visual elements with symbolic connotations. Impressionist style and techniques from the masterpieces of Vincent Van Gogh, Claude Monet, Pierre-Auguste Renoir, Edgar Degas, and Mary Cassatt will be extensively studied and integrated with pointillist, cubist, and expressive ones to visually represent my views on America's scenic beauty and human heroism, in an organic, holistic, and eclectic way, integrating two-dimensional and three-dimensional art forms from a multiple of perspectives.

Progress:

Some pieces in this Project have been completed as shown in the *Research Interests and Creative Plan (Traditional and Digital Fine Arts)* webpage at <https://suniseacreation.weebly.com/research-interests--creative-plan.html>. Two oil paintings in this project, titled *Red Lobster over the Channel Islands* and *The Smiling Dead Valley*, have been selected for Pasadena City College's 65th Annual Scholarship & Awards Exhibition, June 1 to July 14, 2017, at Boone Family Gallery, Center for the Arts (<https://suniseacreation.weebly.com/my-portfolio.html>). One illustration titled *The Life and Legacy of the Mayor Tom Bradley* won an Honorable Mention from Mayor Tom Bradley Art Competition, 2018 (<https://www.swlaw.edu/alumni/alumni/trailblazers/tom-bradley-56/tom-bradley-art-competition> and <https://suniseacreation.weebly.com/illustration-techniques.html>). One photo-illustration titled *Alpert's Give Millions for Music* and created for *The Collegian* newspaper of Los Angeles City College won the Photo Illustration First Place from the 2017 SoCal Publication Award, from the Journalism Association of Community Colleges (<https://suniseadesign.weebly.com/mass-media-illustration--newspaper-layout.html>).

2nd Major Project: ***Towards the One World of Peace and Freedom***

Medium:

This Project will consist mainly of about 100 paintings on a variety of flat or curved surfaces, using the typical medium I use for painting projects. In addition to paintings, this Project will also include a few pieces created with color pencils and markers using drawing and illustration techniques. Photo-illustrations using photo I take or find as "royalty-free" from Google searches will also be included.

Theme:

This Project will celebrate the beauty of traditional and modern life and ecology among the Nations across the five continents of the Planet Earth, in terms of colorful scenic attractions and diverse cultural heritage. The artworks will feature scenic attractions, such as rainforest in Amazon, emerald coast of Ireland, mystical Stonehenge, magnificent Angkor Wat, cultural artifacts of the Greeks and Romans, Anglo-Saxon-Celtics, Jewish, Vikings, Spanish, French, African, Asian, Slavic, Native-American and other peoples. Heroic figures with positive and constructive spirits from legends, mythologies, religions and history will be organically integrated with the natural scenes, to express the aspiration of mankind for a harmonious and peaceful global community, or the “One World” as advocated by President Franklin Delano Roosevelt, or the community of common human destiny with peace and freedom. The progress of ecologically-friendly technology, such as tidal, solar and wind energy will be visually represented by personified and cartoonish figures, to express the aspiration of mankind for a shared and sustainable prosperity.

Style:

Overall, realistic or representational depiction of figures and sceneries will be integrated with cultural artifacts with symbolic connotations. Impressionist style and techniques from the masterpieces of Vincent Van Gogh, Claude Monet, Pierre-Auguste Renoir, Edgar Degas, and Mary Cassatt will be extensively studied and integrated with pointillist, cubist, and expressive ones to visually represent my views on the Earth’s scenic beauty and human heroism, in an organic, holistic, eclectic and multi-perspective way. Some pieces will be created on three-dimensional surfaces.

Progress:

Some pieces in this Project have been completed as shown in the *Research Interests and Creative Plan (Traditional and Digital Fine Arts)* webpage at <https://suniseacreation.weebly.com/research-interests--creative-plan.html>. Other completed works include *Mona Lisa the Beautiful* (<https://suniseacreation.weebly.com/plastisol-fabric-gel-painting--screen-printing.html>), a series of paintings using non-traditional medium such as oil-based plastisol screen-printing ink and 3D fabric paint, which celebrate the values of truth, charity and beauty in human endeavors. Many preliminary sketches have been made as visual references for the remaining pieces (<https://suniseacreation.weebly.com/the-rise-of-the-new-asia-the-beautiful.html>).

3rd Major Project: *The Positive Flow of Life Energy in My Spiritual Spectrum*

Medium:

This Project will integrate traditional drawing, painting, illustration and collage techniques using color pencils, crayons, oil pastels, watercolors, acrylics, nail polish, and three-dimensional fabric paint. It will include about 100 pieces. Drawing paper, watercolor paper, illustration boards and stretched canvasses will be used as principal supports for the art works; cutout or torn pieces of

printed copies of watercolor, oil and acrylic paintings previously created by myself will be used as principal materials for collage works; found objects and recycled materials will be used as supplementary materials for the colleges as well as for the construction of three-dimensional support structures for the creation of two-dimensional art works.

Theme:

This Project is intended to celebrate some positive and constructive human values that survive all negative and destructive challenges throughout history, in an abstract and expressive but powerful and profound manner. These values include loving-kindness, open-mindedness and tolerance, generosity, altruism, universal sisterhood and brotherhood, upward mobility, progress, peace and freedom, symbiotic co-prosperity of all life forms, constructive attitude, optimism and others. As abstract artworks, they will deliver visual beauty suggestive of diverse human values, through the application of the principles of color harmony and symbolism, the statics and dynamics of shapes, volumes and lines. However, the interpretation of the inherent message is up to the viewers' imagination.

Style:

Abstract Expressionism will be the guiding style of all artworks to be created in this Project. Techniques from impressionist and pointillist schools will be applied whenever visually suitable. Free-flowing curvilinear shapes will be organically integrated with rectilinear ones to create visually balanced compositions; fresh and pastel colors will be integrated to establish harmonious or contrasting visual emotions. Diverse color schemes, such as complementary, split complementary, analogous, primary, and triadic, will be used to achieve color harmony in the art works. The visual representation of the positive flow of life energy will be achieved by contrast and harmony between curvilinear and rectilinear forms, warm and cool colors, lighted and darkened shades, and other visual factors. The art of Georgia O'Keefe will provide a valuable source of inspiration in terms of color harmony and free-flow shapes and forms in visual elements.

Progress:

Some pieces in this Project have been completed as shown in the *Research Interests and Creative Plan (Traditional and Digital Fine Arts)* webpage at <https://suniseacreation.weebly.com/research-interests--creative-plan.html>.

4th Major Project: *The Positive Flow of Life Energy in My Dream World*

Medium:

This Project will include two major parts. The First Part will include artworks to be created with most of the typical mediums that I use for painting, drawing and illustration projects. The Second Part will include artworks to be created with Adobe Illustrator and Photoshop, based on (1) digital photos of scenes from the Greater Los Angeles area; (2) rendered images previously created in 3ds MAX and Maya programs; and (3) scanned images of artworks created with traditional mediums in the First Part. There will be about 100 pieces for the entire project.

Theme:

This Project is intended to celebrate some positive and constructive human values that survive all negative and destructive challenges throughout history, in a symbolic and realist or representational manner. These values include loving-kindness, open-mindedness and tolerance, generosity, altruism, sisterhood and brotherhood, upward mobility, progress, peace and freedom, symbiotic co-prosperity of all life forms, constructive attitude, optimism and others. In addition, it will celebrate human spirit and capabilities at creative exploration, in both spiritual and physical realms. Mountain, spring, waterfall, river, ocean, a lot of them personified, will provide backgrounds for the magic dramas of human, humanoids, animals, flowers and plants, in real-world or dream world settings. They will deliver visual beauty with figures, objects and scenes in a concrete and “down-to-the-Earth” manner, but will still allow the viewers to freely interpret the inherent aesthetic, social and cultural messages or meanings of the artworks. The depiction of the positive flow of life energy will be achieved by the contrast and harmony among the visual elements in the composition, in terms of their sizes, placements and color schemes.

Style:

The principal stylistic preference for this Project will be realist or representational; however, some useful elements from Dadaism, Abstract Expressionism and Cubism will be integrated. Overall, realistic or representational depiction of figures and sceneries will be integrated with artifacts of symbolic connotations. Van Gogh style impressionist techniques will be integrated with pointillist, cubist, and expressive techniques to visually represent the energy of life forms, in an organic, holistic, eclectic and multi-perspective way. In some pieces, photo-realistic depiction of the most important visual elements will be integrated with illustration techniques, and with impressionistic and painterly brush strokes to be applied on other visual elements or the background. Some pieces will be created on three-dimensional surfaces such as mosaic sculpture, ceramics and utensils used in daily life. Optical illusions or trompe l’oeil effects that are challenging to interpretation will be created in some pieces, integrating visual arts and optical science; objects related to science and technology, natural phenomenon and physical environment will be featured; ambiguous geometric forms will serve as general frameworks for the composition, and realistic imageries of life forms or objects will be featured prominently. Integrating real and surreal, mystical and apparent, sensual and rational, concrete and abstract, natural and artificial or man-made, the inherent meanings of the artworks will be up to the viewers’ interpretation.

Progress:

One watercolor work titled *The Dream World Creatures under A Smiling Moon*, and a watercolor work over mono-print titled *The Tree of Life*, have been selected for Pasadena City College Juried Student Arts Exhibition, November 22, 2016 to January 12, 2017, at Boone Family Gallery, Center for the Arts (<https://suniseacreation.weebly.com/my-portfolio.html>). Initial design sketches for some pieces are shown in the *Research Interests and Creative Plan (Traditional and Digital Fine Arts)* webpage at <https://suniseacreation.weebly.com/research-interests--creative-plan.html>. In addition, Previously created images of imaginary, personified and cartoonish animals, flowers and plants, or the hybrids thereof, outer-space and surreal dream-world scenes, monuments, as 3D digital images or colored ideation sketches, will be used as visual references (<https://suniseacreation.weebly.com/my-dream-world.html>),

<https://suniseacreation.weebly.com/the-magic-dragons.html>,
<https://suniseacreation.weebly.com/dream-animals.html>,
<https://suniseacreation.weebly.com/dream-fruits--dream-flowers.html>,
<https://suniseacreation.weebly.com/the-magic-beauties.html>,
<https://suniseacreation.weebly.com/the-magic-surreal-beasts.html>,
<https://suniseacreation.weebly.com/mergen-dasans-wonderland.html>
<https://suniseacreation.weebly.com/the-magic-plants-with-double-life-forms.html>,
<https://suniseacreation.weebly.com/the-magic-mascots.html>,
<https://suniseacreation.weebly.com/the-magic-humanoid-characters.html>,
<https://suniseacreation.weebly.com/the-peace-dance-in-america-the-beautiful.html>,
<https://suniseacreation.weebly.com/character-design.html>,
<https://suniseacreation.weebly.com/3d-modeling--animation-3ds-max.html>,
<https://suniseacreation.weebly.com/3d-modeling--animation-maya.html>,
<https://suniseacreation.weebly.com/2d-animation-flash--aftereffects.html>,
<https://suniseacreation.weebly.com/3d-modeling-inventor--bryce.html>,
<https://suniseacreation.weebly.com/the-optical-illusions.html>).

5th Major Project: *The Neo-Arcimboldo Beauty of the Mother Earth* *Our Sustainable Habitat*

Medium:

This Project will integrate traditional artistic creation techniques using a variety of medium and tools that I typically use for painting, drawing and illustration projects. There will be about 100 pieces in this Project. Found objects or recyclable materials will be used extensively in some pieces; these will include mechanical components and used plastics, metal and glass bottles, packaging materials, and printed copies of my previous artworks, to celebrate the beauty of our environment and the life forms that depend on its healthy conditions, turning trash into art.

Theme:

As a celebration of the Mother Earth, life forms and their physical habitat will be extensively featured throughout all artworks in this Project; they include humans, animals, and sceneries; plants, flowers, vegetables, machine parts and other “everyday objects” will be used as graphical elements to compose landscapes, seascapes, skyscapes, human figures, and animals, in a style similar to the works of Renaissance artist Giuseppe Arcimboldo; these images will constitute the positive space in the composition. This Project is intended to celebrate the values of vegetarianism and environmentalism. Scenes from well-known national parks of the United States and other countries will be integrated with personified real or imagined living creatures, animals or plants. For the background or negative space, abstract forms and shapes based on geometric patterns will be used.

Style:

Realistic representational skills, ranging from classical realism to photo-realism, will be intensively used, although impressionistic, “free-flowing” or “painterly” brush strokes and pointillist skills will also be used whenever visually justified. For some pieces in this Project, collages, mosaics and bas-reliefs will be the principal forms of artistic expression. Sceneries to be created could be either real or surreal (<https://suniseacreation.weebly.com/our-sustainable-habitat-with-the-magic-of-recycled-technology.html>).

Progress:

Some pieces in this Project have been completed as shown in the *Research Interests and Creative Plan (Traditional and Digital Fine Arts)* webpage at <https://suniseacreation.weebly.com/research-interests--creative-plan.html>. One watercolor painting, titled *The Smiling Vegan Face*, has been exhibited as one of my three paintings selected for Pasadena City College’s 65th Annual Scholarship & Awards Exhibition (June 1 to July 14, 2017, at Boone Family Gallery, Center for the Arts), and won a Pasadena City College Commercial and Fine Arts Scholarship (<https://suniseacreation.weebly.com/america-the-beautiful--heroic.html>). Another piece, a watercolor on lithographic print, titled *A Sunny Day in Yosemite National Park*, has been chosen for exhibition at Guisados Featured Artist Exhibition, November 2017 to January 2018, 541 South Spring Street, Los Angeles, CA 90013 (<https://suniseacreation.weebly.com/my-portfolio.html>).

6th Major Project: *Mergen-Dasan’s Paradise of Manchu Spirit*

Medium:

This Project will include a series of “traditional” artworks using the typical mediums that I use for painting, drawing, illustration, and cartooning projects; some of these will be integrated with ceramics and sculptural works. In addition, digital artworks or photographic illustrations created with 2D and 3D software programs such as Adobe Photoshop, Bryce, Illustrator, Painter, Poser, 3ds MAX and Maya will also be featured. This Project will include 100 pieces of artworks.

Theme:

This Project is intended to celebrate the positive heritage and long-lasting achievements of the Manchu people in the past 400 years, as well as their unique traditional social, cultural and economic values that are still relevant in today’s post-industrial age, as we gradually move into a global community with sustainable prosperity and shared human destiny.

The Manchus are a minority ethnic group coming originally from the Northeastern provinces of China commonly known as Manchuria (about 0.72% of today’s entire population of China, including Mainland, Taiwan, Hong Kong and Macau). By a holistic combination of political, economic, cultural, diplomatic, and military means, the Manchu people have integrated five previously antagonistic and mutually genocidal entities, i.e., China Proper, Tibet-Qinghai, Mongolia, Manchuria, and Xinjiang or the New Territory, into a peaceable and stable community of shared destiny, the Great Qing Empire of China; and they led the multi-ethnic and multi-

cultural Qing Government for about 300 years (1616-1912). Although the Qing Government's domination ended in Mainland China in 1912, its political and cultural legacies as well as administrative and military presence in Hong Kong survived until 1984, after the start of the process of transfer of sovereignty of Hong Kong territory from the British Crown to the Chinese Government. Overall, the Qing Government lasted 368 years.

After the dissolution of the Government of the Great Qing Empire, China started to experience several vicious cycles of bloody and chaotic Civil Wars among different factions of warlords who controlled different groups of the New Army previously trained by the Qing Government, until the entire New Army disintegrated into cannon fodder for warlords or mere bandits and disappeared from China's political arena. There is one exception to this tragic outcome. In Hong Kong, the small elite regiment of the New Army, with several generations of Manchu and Han-Chinese serving as officers and soldiers, remained loyal to the Imperial House of the ruling Aisin Gioro Clan. For more than 70 years (1911-1987), with moral support from local Chinese population, and solidarity from the people of the neighboring Guangdong Province, and of the world-wide ethnic Chinese communities, loyalist troupes of the defunct Qing Government in the isolated military garrison inside the Kowloon Walled City have heroically resisted all attempts made by the police forces of the British colonial authorities in Hong Kong to take over the isolated garrison, which they considered as violations of the treaty signed by the representatives of the Governments of the previous Great Qing Empire of China and of the British Empire leasing Hong Kong to Great Britain for one hundred years. Fortunately, the British authorities finally gave up its expansionist plan and honored the clauses of the treaty in an honorable and gracious way. The Kowloon Walled City is a small military fort with an area of only 2.6 hectares (6.4 acres); but it was home to 50,000 residents faithful to the traditional aristocratic and land-owning gentry's social values of the Qing Dynasty, with a population density of 1,930,000 residents per square kilometer (or 5,000,000 residents per square mile). In this small area, most of the tall buildings up to thirty or forty floors high were built without foundations and by the Grace of God, magically survived several decades without collapsing. Furthermore, and very interestingly, the area was a perfect example of "anarchy" or loosely organized local self-government; it was governed neither by the British colonial authorities in Hong Kong nor by the Chinese government in Mainland, but by wealthy and patriotic local gentry, grass-root civic associations and secret societies, and all legal matters were handled according to the *Laws and Regulations of the Great Qing Government*, NOT to those of the British Crown or of the Chinese Government. In this area, the national flags are the Great Dragon Flag of the Qing Dynasty and the Five-Star Red Flag of the People's Republic of China, not the Union Jacks; a consultative civic group called the People's Representative Assembly of Kowloon symbolically and ceremoniously represented China's sovereignty over Hong Kong and coordinated the activities of the civic associations. In 1984, the *Sino-British Joint Declaration* on the transfer of Hong Kong's sovereignty from the British Crown to the Chinese Government was signed by leaders of both countries; the last troupes of the Great Qing Empire of China, satisfied with the completion of their glorious historical mission of defending Chinese sovereignty in Hong Kong, voluntarily disbanded; and the residents of the Kowloon Walled City, after fighting for and receiving fair monetary compensations and other forms of public assistance from the British authorities in Hong Kong, left the garrison to resettle in other districts of Hong Kong. After the demolition of the Walled City and all of its tall but unsafe buildings in 1993, the Kowloon Walled City Park has been built in 1995 with preservation of historical Qing Government civil and military

headquarters, weapons and uniforms used by the last Qing Government troupes, and relevant Chinese cultural artifacts.

After the unification of China under the Qing Dynasty, the Manchu people promoted a series of enlightened social policies for the benefits of the working classes and the previously disadvantaged ethnic groups of China. These policies included:

1. Cutting tax on peasants, artisans and merchants by about 70%;
2. Abolishing the system of unpaid slave labor in public works and establishing a system of compensation for the participants;
3. Abolishing the old Han-Chinese system of forced recruitment of peasants into military services, and establishing the all-volunteer, fairly-paid and professional military forces consisting of the Manchu, Mongolian and Han-Chinese Eight Banners, the Han-Chinese Green Camps, plus local militias directed by literati-gentry and staffed by peasant volunteers;
4. Ending the construction of the Great Wall, a military fortification built by the previous Han-Chinese feudal regimes to prevent Mongolians from moving into China Proper; a lot of these regimes had been overthrown by Han-Chinese peasant rebels due to the hardship they suffered for its construction; under the Qing Government, China Proper and Mongolian both belonged to the same nation-state; thus, the need for the Great Wall disappeared;
5. Emancipating the “pariah” or “untouchable” social groups (the so-called “criminal families” whose livelihood had been restricted to prostitution, indentured service and other “lowly professions” by the previous Ming Dynasty regime);
6. Building grass-root welfare networks to assist needy people such as widows and handicapped;
7. Reforming the system of recruitment of civil servants through uniformed examinations;
8. Radical and drastic reduction of the application of death penalties; in the first 150 years of the Qing Government, for a population of between one hundred million to three hundred millions, criminals soundly convicted and executed each year were between a few hundreds to less than one thousand; these numbers were so small not because so few criminals deserved death penalty, but because under the *Laws and Regulations of the Qing Government*, most of criminals who truly deserved death penalty received a commutation of sentence to life-time service in the frontier areas if they qualify for one of six humanitarian reasons;
9. Promoting the integration of different ethnic cultures into a more-or-less harmonious Chinese Civilization based on an improved version of the Han-Chinese culture and integrating useful elements from other ethnic cultures as well as those from European Civilizations; for the first time in Chinese history, Emperor Kangxi directed the compilation and publication of the first Chinese language dictionary, *The Kangxi Dictionary*, and personally translated mathematics textbooks from Latin into Chinese;
10. Improving racial and ethnic relations by encouraging economic exchange, cultural integration and intermarriage;
11. Improving the livelihood of the Chinese people by increasing agricultural production; Emperor Kangxi personally worked in the field to conduct experiments on increasing the variety of rice crops; Emperor Qianlong extended the production of new variety of rice crops, and encouraged the production of corns and potatoes, which were introduced to China from

Latin America by Roman Catholic missionaries; the new crops were easy to grow and made China the most populous nation in the whole world; and

12. Humanitarian handling of political dissidents including armed rebels. Governing a big country like China with over 50 different ethnic groups was difficult for a small minority ethnic group such as the Manchu people; throughout more than 300 years of Qing Government, many armed rebellions took place; the typical response of the Great Qing Imperial Court was to first investigate the causes of rebellion and try to solve the problems of corruptions or social injustice at local levels, and to conduct negotiations with the rebels; if the later were satisfied with the solution of the problems and agreed to cross over to the side of law-abiding people in an honorable way, the Imperial Court would usually incorporate them into the political and military establishments, or offered them financial incentives to resettle in the civilian society; one example was Ding Ruchang, a low-ranking officer in the Taiping rebel army who surrendered and was appointed the top-ranking Commander of the Great Qing North Sea Navy; he died in the resistance against Japanese invasion; another example was Dong Fuxiang, a top rebel leader who surrendered and became an outstanding military commander of the Qing Government's armed forces in the resistance against several waves of foreign invasions; Liu Shijie, one of his former rebel soldiers, was the grand-father of Liu Zhidan, the founder of the Chinese Workers' and Peasants' Red Army in Shanxi and Gansu areas, and a close associate of Xi Zhongxun, an Assistant Prime Minister of the People's Republic of China and father of China's current President, Mr. Xi Jinping; one of the grand-uncle-in-law of President Xi Jinping, named Xi Dahu, was an ordinary soldier in Dong Fuxiang's rebel army; after Dong Fuxiang's troupes stopped rebellion and joined the Qing Government, he served as an armed bodyguard for the Empress Dowager Cixi and Emperor Guangxu. Once every ten years, the Imperial Court of the Great Qing Government conducted minor to major changes in the laws and regulations of the government for the benefits of the disadvantaged lower classes of the Chinese people. Thanks to the above contributions of great importance, the Manchu people won the hearts and minds of the majority of Chinese people of all ethnic and racial groups, as well as the majority of people from all social classes, and laid the foundation for the modern Chinese Nation-State, in terms of territorial sovereignty, cultural traditions, and political heritage. Throughout the 19th Century, the Manchu-led Qing Government also promoted China's integration into global community through a series of progressive social, economic, cultural and education reforms, which prepared China for her initiation to modernization, under the leadership of the Empress Dowager Cixi whose reign lasted 47 years, and the Emperor Guangxu.

In March 1644, after several decades of civil wars between peasant rebels and Ming Dynasty troupes, Beijing, the Capital City of the Ming Dynasty that controlled 18 provinces or about one third of today's Chinese territory, was taken over by Li Zicheng, one of the two major rebel leaders. Several decades of Civil Wars reduced Ming China's population from close to one hundred million to less than thirty millions. China was then falling apart due to genocidal infighting among the three brutal and corrupted feudal regimes, i.e., the warlords among the remnants of the Ming Dynasty, the bandit-soldiers of the Dashun Dynasty headed by Li Zicheng, one of the two major rebel leaders, and of the Daxi Dynasty headed by Zhang Xianzhong, another major rebel leader; each of these three regimes controlled an army of one million soldiers, for a total of three millions. Wu Sangui, the Ming Dynasty's commanding general at the well-fortified Garrison of Shanhaiguan Pass, invited the Manchu people to come to China to help

restoring law and order. The Manchu people were then residing in Manchuria, the Northeastern provinces in today's China and in the Southeastern part of today's Siberia in Russia; they were about two hundred thousand; their social-economic structure was then in the stage of transition from primitive tribal and communal society to the early stage of class society under the influence of Han-Chinese feudal system; however, unlike Han-Chinese feudal society that was rigidly stratified and divided into antagonistic social classes, the Manchu people were internally more harmonious due to the surviving legacy of primitive communal democracy. Thus, two hundred thousand Manchus, about 50% of them horse-riding soldiers, marched into China Proper to subdue three million Han-Chinese troupes. The Manchus promulgated progressive and humanitarian laws that caused most of the Han-Chinese troupes to surrender, and took over the 18 provinces that previously belonged to the Ming Dynasty. The Manchu people previously had used peaceful political, economic and diplomatic means such as intermarriage among aristocrats to incorporate Mongolia into the new Chinese Empire, promotion of Lamaism as a national religion to get Tibet-Qinghai to join the Empire; now they reorganized the surrendered Han-Chinese troupes to move into Xinjiang, defeating the Islamic fundamentalist terrorists and other brutal rulers. The Great Qing Government, under the reign of Kangxi Emperor, also defeated invaders from Czarist Russia, preventing the later from taking over the entire Asian Continent, and incorporated the surrendered Russian soldiers into the Chinese military as a new ethnic group (1689); thus, China became a multi-racial and multi-cultural nation-state.

At the start of World War Two, the Manchu people played a key role as vanguards in the armed resistance against Japanese aggression in China. In 1930, the Black Dragon Society or the Amur River Society, a Japanese imperialist organization, launched a coup d'état to overthrow Japan's democratic civilian government and to convert the country into an aggressive militarist state. The Amur Society had previously supported the so-called "1911 Republican Revolution" in China that overthrew the Qing Government, out of its plan to seize China's territories of Manchuria and Mongolia; and for its criminal role of aggression during World War Two, it was outlawed by the United States Military Occupation Authorities on September 13, 1945, as an "ultranationalist paramilitary right-wing group;" and many of its members received death penalties and other sentences in the International Tribunal established by the victorious Allies. In 1931, Japanese troupes occupied Manchuria, the three Northeastern provinces of China; the local Chinese residents of many diverse and even opposing political and ideological spectrum immediately organized the Northeast Anti-Japanese United Army to resist Japanese aggression; a lot of Manchu people actively enlisted in this volunteer coalition army; and this is the first time the Chinese people started to fight the Japanese invading troupes during World War Two, and it is six years ahead of time before Generalissimo Chiang Kai-shek, the leader of the Nationalist Party of China, was detained by his subordinates, Generals Zhang Xueliang and Yang Hucheng during the Xi'an Incident and forced to form a coalition with the Chinese Communist Party of Chairman Mao Tse-tung to fight Japan in 1937. *The March of the Volunteers*, the current National Anthem of the People's Republic of China, has been composed to commemorate the armed struggle of the Northeast Anti-Japanese United Army.

The Manchu people have played an active role in promoting China's re-integration into the mainstream international community during the last three decades of China's economic reform and drive for modernization under the leadership of Mr. Deng Xiaoping and his successors. They also made contribution to the democratization of political process in China's territory of Taiwan.

The formation of the Manchu people is the outcome of interaction and intermarriage through many generations, in an Asian version of “melting pot,” in the Northeastern part of China, among the minority Han-Chinese immigrants and native Mongolians, and the mainstream Jurchen tribes which share many common linguistic attributes of the Altaic-Tungusic language family, with the Korean, Mongolian, Turkic and Japanese peoples. As a tiny minority ethnic group with abundant experience in the build-up of the multi-racial and multi-cultural Chinese communities, the Manchu people value the ideals of cultural exchange and integration, and are eager to learn from all other nations. The Manchu people also share many healthy cultural traits that are unique among China’s many diverse ethnic groups; for example, the Manchu people do not eat dog meat or use any dog-related products such as dog skins; this is due to a legend in which a dog saved the life of “the old King,” i.e., Aicin Gioro Nurhaci, the Founding Father of the Qing Dynasty.

In China as well as in the global-wide ethnic Chinese communities, the Manchu people, although small in numbers (with a total population of 10,430,000 in the entire territory of China including Mainland, Taiwan, Hong Kong and Macau, or less than 0.75% of the entire Chinese population with over 50 different ethnic groups, and less than 400 in the United States according to statistics from the United States Census 2000), they are well educated with higher rates of college graduates than most of the other ethnic groups in China; and a lot of Manchus excel in arts and entertainment industry as well as in the fields of STEM (science, technology, engineering and mathematics). Major General John Liu Fugh (September 12, 1934 to May 11, 2010) was the first Chinese-American to serve as a Brigadier General and the 33rd Judge Advocate General of the U.S. Army; he was awarded the Distinguished Service Medal by the Army Chief of Staff; in 1995, he became the President of McDonnell Douglas-China and later the Executive Vice President of Boeing China; after his retirement, he served as a founding member and Chairman of the Committee of 100, a tiny organization of prominent Chinese-Americans, promoting mutual understanding among American and Chinese economic, cultural and political elites.

Since the founding of the People’s Republic of China, the government implements policies of favorable treatment for minority ethnic groups, which are very similar to the affirmative action policies implemented in the United States after the Civil Rights Movement, for very similar historical reasons and present necessities. Almost all minority ethnic groups in China enjoy benefits or preferential treatments in the recruitment of civil servants and in college admissions. The Manchu people are an exception because their achievements in these regards are far higher than the majority Han-Chinese. In addition, large minority ethnic groups such as Tibetans, Mongolians, Hui (Chinese Muslims), and Uyghurs, also have their own autonomous regions; the Manchu people again are an exception; for the Manchus who founded the multi-racial and multi-cultural Chinese Nation-State and led the government for over 300 years, an autonomous region is meaningless because a lot of Manchus regard the whole China as an experimentation ground or a social engineering laboratory for the construction of a harmonious multi-cultural community where all good elements from all ethnic cultures eventually melt down into a uniform system. In this regard, the Manchu people’s great contribution to China is the Mandarin language, the current official language of China, which is a Manchu-style Chinese dialect with strong Manchu accent, some unique vocabulary and even a few grammatical rules; it is based on the Han-Chinese dialect spoken in the Northern provinces that had previously been transformed by the Mongolians. The Han-Chinese today do not speak the classic Chinese language anymore; the

closest one to it is the so-called Henan-Luoyang language that is spoken in the entire island of Taiwan, southern part of Fujian, central part of Hainan, southern part of Zhejiang, eastern part of Guangdong, and some other small areas in Southern China.

A lot of Manchu people including women and children have been massacred during the “1911 Revolution;” furthermore, almost the entire Manchu population has been sidelined, persecuted and demonized in China since 1911 after Aicin Gioro Pu Yi, the 11th Qing Emperor abdicated the throne; and they have been wrongly blamed for all tragedies that took place in China since the Opium War launched by the British Empire against China. However, thanks to Mr. Deng Xiaoping’s “Reform and Open Door” policies, which allows historical issues to be reviewed in a more objective and honest manner, free from the shackles of the narrow-minded Great Han-Chinese Chauvinist or “Nationalist” ideology, the great contributions made by the Manchus as well as by the Great Qing Government they founded and led for almost 300 years, to the social and economic progress of the Chinese Nation with over 50 ethnic groups, have been re-evaluated and recognized by scholars and government authorities in China in the last three decades.

This Project celebrates the outstanding contributions made by the Manchu people to the social progress of the Chinese Nation and to the cause of peace and freedom in the global community, and is divided into four topics:

- (1) *Manchuria the Land of Harmony in Greater China the Beautiful*, Featuring the scenic beauty of Manchuria, the traditional territory of the Manchu people before they moved into China Proper to unify five different political entities, i.e., China Proper, Tibet-Qinghai, Mongolia, Xinjiang or New Territory, and Manchuria, with diverse cultural, economic and political systems into a multi-cultural and peaceable nation-state called Dulimbai Gurun (the “Middle Kingdom” or the Land of China);
- (2) *The Birth and Revival of the Manchu Civilization*, featuring the legends of the Manchu people and their unique cultural heritage, based on the traditional values of Shamanism, Buddhism and Confucianism;
- (3) *The Manchu Mermaids in the Impossible Reality*, expressing the aspiration of the Manchu people for peace, freedom, social harmony, progress, artistic creation, and universal sisterhood and brotherhood, and
- (4) *The Manchus in the One World of Peace and Freedom*, acknowledging the glorious contributions of the Manchus to the progress of the Chinese Nation-State, to the friendship among China’s diverse ethnic groups and between the peoples of China and the outside world, and to world peace, especially peace, mutual understanding and cooperation between the United States and the People’s Republic of China.

Style:

Overall, realistic or representational depiction of figures and sceneries will be integrated with symbols of cultural connotations. Van Gogh style impressionist techniques will be integrated with pointillist, cubist, and expressive techniques to visually represent my views on the heroic spirits and unique cultural attributes of the Manchu people, in an organic, holistic, eclectic and multi-perspective way.

Progress:

Some pieces have been completed as shown in the *Research Interests and Creative Plan (Traditional and Digital Fine Arts)* webpage at <https://suniseacreation.weebly.com/research-interests--creative-plan.html>. Previously completed ideation sketches as well as digital images for the remaining pieces have been made, and will be used as visual references:

- The Manchu Mermaids - Impossible Reality:
<https://suniseacreation.weebly.com/manchu-mermaids-impossible-reality.html>,
- The Lovely Gyrfalcons of Manchuria the Land of Harmony:
<https://suniseacreation.weebly.com/the-lovely-gyrfalcons-of-manchuria-the-land-of-harmony.html>,
- The Mermaids of Manchuria the Land of Harmony:
<https://suniseacreation.weebly.com/the-mermaids-of-manchuria-the-land-of-harmony.html>, and
- Manchuria the Beautiful: <https://suniseacreation.weebly.com/manchuria-the-beautiful.html>

7th Major Project: *Order and Chaos in Today's Global Community*

Medium:

This Project will include a series of cartoons or caricatures including the editorial ones published on *The Collegian* newspaper under the Journalism Department of Los Angeles City College. The typical mediums for drawing, illustration and cartooning projects and the software programs I use for digital arts and graphic design are used in all artworks included in this Project. This Project will include 100 pieces of artworks.

Theme:

This Project is intended to create humorous, satirical and entertaining visual commentaries either critical or complimentary of public figures, political events or social conditions, from my “middle-of-the-road” perspective that integrate moderately liberal and progressive points of view with moderately conservative ones on economic, political and cultural issues. As a non-partisan progressive-conservative, I support the preservation of the positive elements from time-proven traditions while accepting necessary changes for the gradual but constant improvements of human conditions in all spheres of social life, under the guidance of Judeo-Christian ethics, the humanitarian values of the majority of American people, and within the frameworks of Jeffersonian democracy, but regardless of the partisan ideological identity of the promoters of such changes. My political cartoons are intended to serve the purpose of promoting social progress while preserving the positive traditional values; however, they are absolutely not intended to uncritically support or oppose any political party or any ideology, regardless of its label, self-proclaimed or branded by opponents, as “Leftist,” “Rightest,” “Democrat,” or “Republican;” in other words, what deserves my support or opposition is NOT partisan or ideological identity per se, but the nature of particular policies and advocacies. I strongly believe

that all ideologies or theories of political-economics contain both positive and negative elements, both constructive and destructive factors, both common-sense and unrealistic advocacies, and finally, both decent and disgusting ideas. Therefore, in a healthy and functional democratic society with time-proven Jeffersonian principles and American heritage, none of the political parties or ideologies that exist today should be uncritically rejected or sustained; this principle applies to political leaders as well. My other cartoons or caricatures such as those of movie stars or artists are solely drawn for entertainment.

Style:

Overall, expressive, non-realistic or semi-realistic depiction of figures, sceneries and events, with wild-cat exaggerations and distortions, will be integrated with symbols of cultural connotations, in a simplified or complicated way through sketching, line art with pencil or marker strokes, or through other artistic means. The great masterpieces from Stan Lee's numerous collections and from Japanese manga comic books will be extensively studied as great sources of inspiration for the improvement of my cartooning techniques, and for the expansion of subject matters.

Progress:

Some pieces in this Project have been completed as shown in the *Research Interests and Creative Plan (Traditional and Digital Fine Arts)* webpage at <https://suniseacreation.weebly.com/research-interests--creative-plan.html>. One of my editorial cartoons, titled *Donald Trump for President*, published on *The Collegian* newspaper of Los Angeles City College, won the Journalism Association of Community Colleges 2017 SoCal Publication Award Editorial Cartoon First Place.

8th Major Project: *The Revival of Cultural Heritage of Ethnic Minorities in Modern China*

Medium:

This Project will consist mainly of 100 paintings or illustrations, using the typical medium I use for painting, drawing, illustration and cartooning projects.

Theme:

This Project will celebrate the contributions made by more than 50 diverse minority ethnic groups of China including Mainland and Taiwan territories to the evolution of the Chinese Civilization (except those of the Manchus, to be specially celebrated in the 6th Major Project). In the United States and the rest of the Western Nations, when people think about the Chinese, they usually refer to the Han-Chinese, the “mainstream” majority group that constitutes over 95% of the population. There is a general lack of awareness of the existence of minority ethnic groups in China and of an understanding of their diverse cultural heritage as distinct but organic parts of the Chinese Civilization. In reality, the “mainstream” Han-Chinese groups today is the product of integration of diverse ethnic groups over several thousand years through either peaceable

means of intermarriage and cultural interchange or violent means of conquest and domination of one group over the others. The minority ethnic groups live in over 60% of China's land mass today. Most of them still maintain traditional cultural and economic patterns, while the "mainstream" Han-Chinese groups today are more or less "modernized" in terms of absorbing lots of elements from the Western Civilizations. The artworks in this Project will celebrate their traditional heritage and current habitat by featuring colorful scenic attractions (especially those placed under special protection by government authorities in the last three decades since the adoption of "Reform and Open Door" policies), architectural styles, traditional costumes and cultural artifacts. Heroic ethnic minority figures with positive and constructive spirits from legends, mythologies, religions and history will be organically integrated with the natural scenes, to recognize the important contributions made by the minority ethnic groups to the growth of the Chinese Civilization.

Style:

For some pieces of artworks in this Project, realistic or representational depiction of figures and sceneries will be integrated with cultural artifacts with symbolic connotations; and Van Gogh style impressionist techniques will be combined with pointillist, cubist, and expressive ones to visually represent my views on the beauty of China's minority cultural heritage. For other pieces, expressive and illustrative style will be extensively used, using a lot of symbolic and decorative or ornamental patterns with an outlook of non-realistic "primitive" art, and of "Art Nouveau," to create a feeling of "traditions" and a more "simplified" and "abstracted" visual effects. The paintings of Gustave Klimt, the illustrations of Alphonse Mucha, the stained glass works of Louis Comfort Tiffany, and the mosaic mural arts on the buildings of Chase Bank branches will provide sources of inspiration.

Progress:

Some pieces in this Project have been completed as shown in the *Research Interests and Creative Plan (Traditional and Digital Fine Arts)* webpage at <https://suniseacreation.weebly.com/research-interests--creative-plan.html>. Previously completed ideation sketches are shown in the same webpage.