

Shiwen Li
Joe Morrison
William Yuan



NFT

"This publication is generously sponsored by The Ohio State University Global Arts + Humanities Discovery Theme and was produced through the Department of Art at The Ohio State University. The contents of this publication are under a Creative Commons License (CC BY-NC-ND 4.0) unless otherwise specified. Contents may be shared and distributed for noncommercial purposes as long as proper credit is given to NFT as well as the individual author(s) wsifrancis. To view a copy of this license, please visit <https://creativecommons.org/licenses/by-nc-nd/4.0/> "

*Art is never finished, only
abandoned.*
--Leonardo da Vinci

ABOUT THIS PUBLICATION

This publication introduces three Columbus, Ohio based 3D artists: William Yuan, Joe Morrison, and Shiwen Li. The publication contains their artworks, separate transcripts of interviews of themselves, and a QR code to the website containing more information about this publication.

Credit and Thanks

Design
Shiwen Li

Editors
Shiwen Li
Joe Morrison
William Yuan

Special Thanks to The Ohio State
University Global Arts + Humanities
Discovery Theme for making this publi-
cation possible.



About this Publication

Credit and Thanks

Table of Content

C O N —

Title

Artist - Shiwen Li

Artist - Joe Morrison

Artist - William Yuan

4

5

6-7

T E N T S

8-9
10-17

18-25

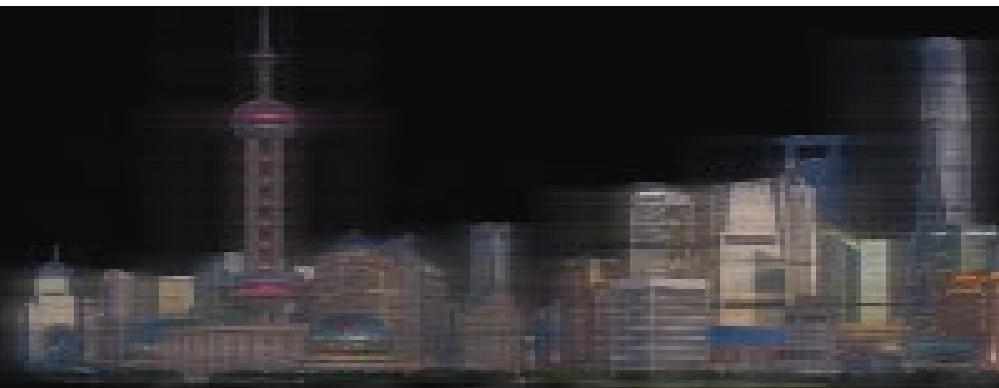
26-37

Non-Fungible

ible Token.

Shiwen

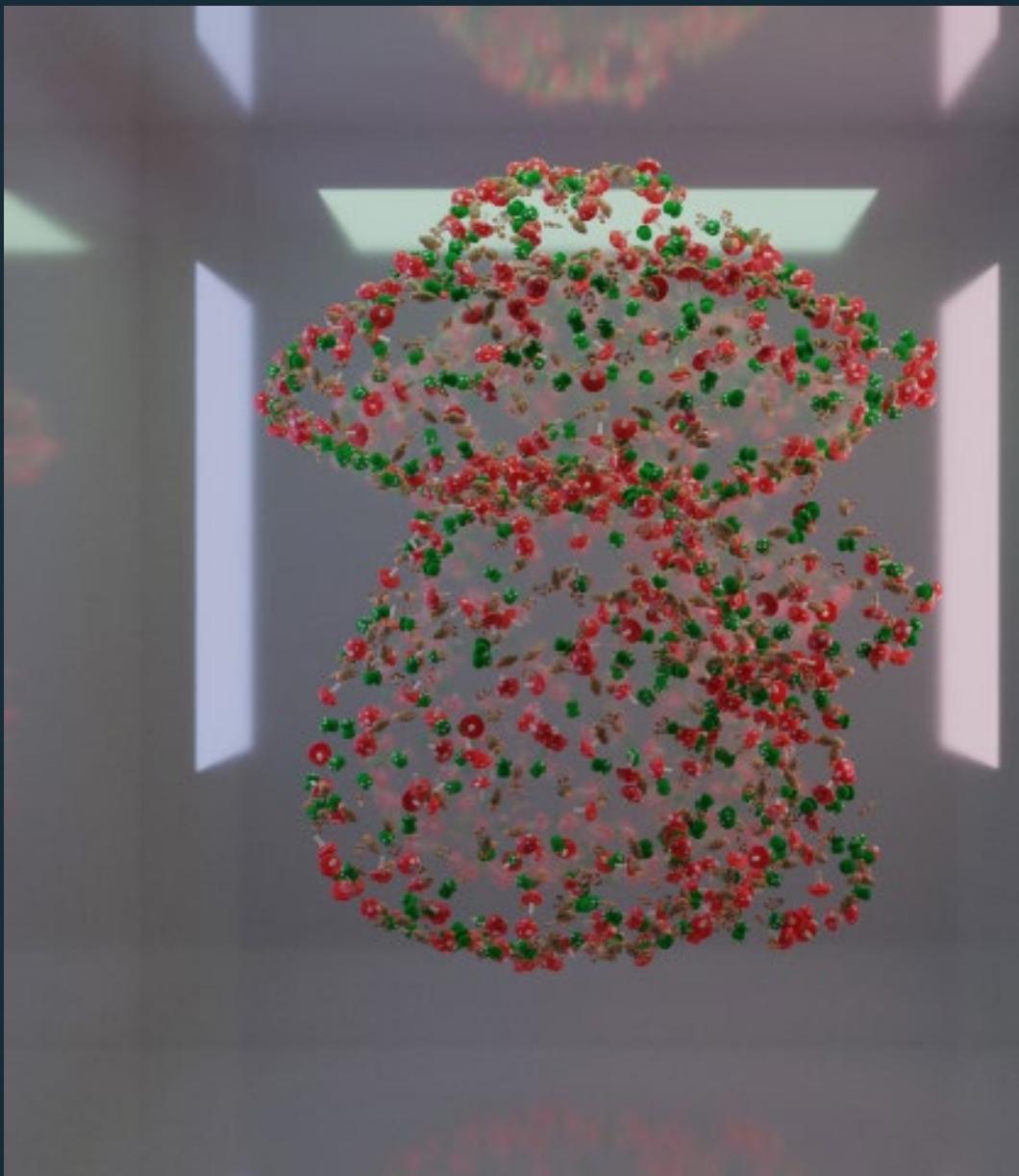
Shiwen LI is a digital artist with a focus in animation and modelling, based in Columbus Ohio. Passionate about landscape and finding peace in her work, LI works in Blender and Maya. Recently, she exhibited in 2021 undergraduate scholarships exhibition.



Artist Statement

My work is about relaxation. I used to ponder over the meaning of life until I realized that it is more important to live in the moment. In my work, I hope to bring a moment of peace to audiences. I work predominately in animation and modeling utilizing applications such as Blender and Maya, and slowly expand to other software like Houdini. The software has its strengths, so I try my best to present the best work possible. At the beginning of my career, I focused on realistic landscapes. Most people seeing my work said it is relaxing to watch. That was when I realized not all art needs to have a strong statement behind it. When the viewer sees my work, I hope they find it as a form of relaxation and in doing so, enjoy the moment and think about their life. I have continued in this trajectory. In “rolling rolling rolling”, I wish whoever sees it to zone out, be sedated, to provide relief from surviving high-pressure society. The best way to present the landscape is through photography. it could capture the details of a grand landscape, but nature is magnificent, yet, at the same time unpredictable. However, computer modeling is very predictable and even beyond realistic. It could be perfectionism. It is difficult to use technology to restore the natural landscape. Despite this, I strive to balance all the elements and push beyond these challenges.

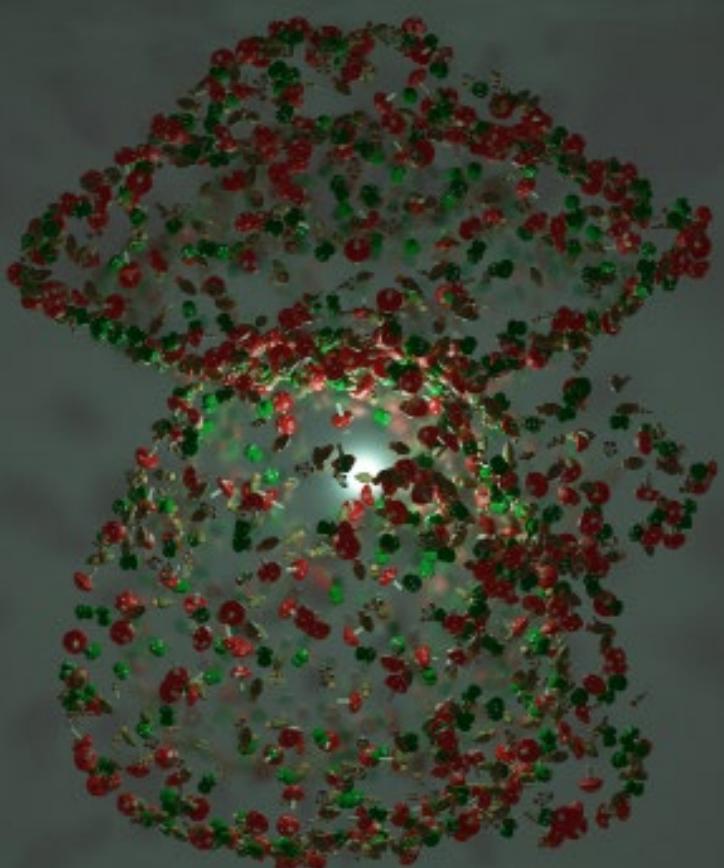


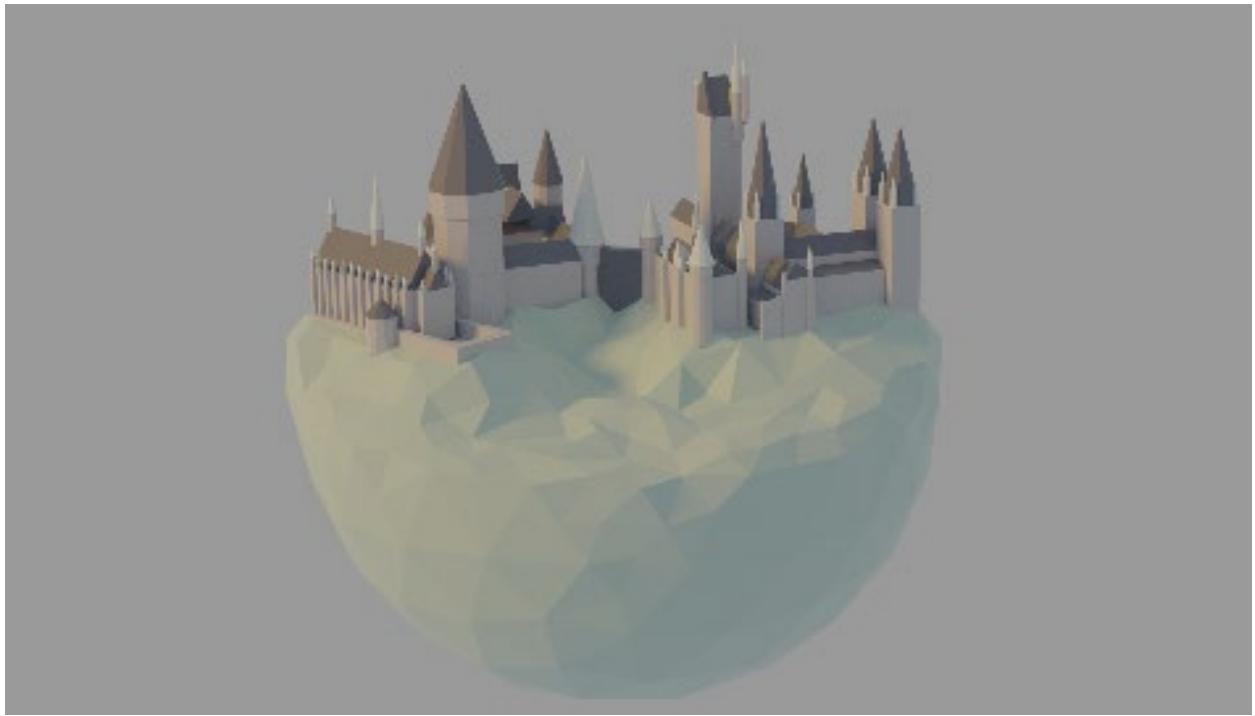


Shiwen Li
Growing-Day
2020
Digital Model
1600 Pixel * 1600 Pixel

Shiwen Li
Growing-Glow
2020
Digital Model
1600 Pixel * 1600 Pixel

Growing





Shiwen Li
Familiar Castle
2021
Digital Model
2400 Pixel * 1600 Pixel

Critiquing Shiwen's Work

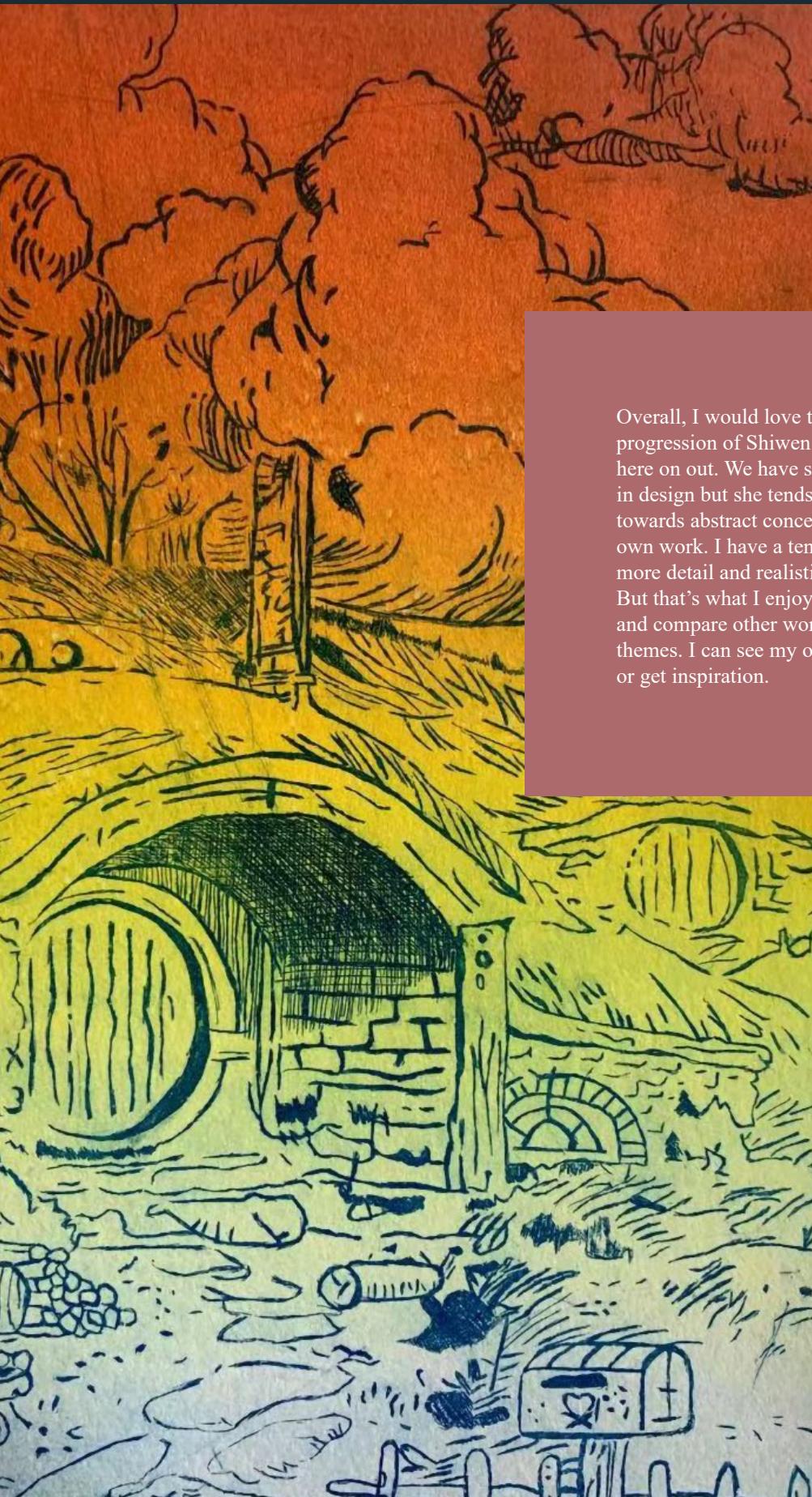
Written by Joe Morrison

In this critique, I will be writing about four works by Shiwen li. They're 3d conceptual pieces that are vibrant, surrealistic, and have some elements of fantasy. I will be critiquing as someone who took the 3d modeling class and worked with the same 3d modeling program, Blender. I will be critiquing these works in two parts since they come in sets of two.

In the first set of 3d pieces are depictions of sky castles floating on clouds which are reminiscent of fantasy video games like Legend of Zelda or Final Fantasy. The design of each element on the piece is more geometric rather than organic, which makes me think of Minecraft. Though not quite the cubic shapes in that video game, the clouds design is closest to that comparison. I would also like to add that basic geometric shapes are easier to work with especially for anyone starting at 3d design. As someone who had the same class, I used these shapes to help me get accustomed to the program. On my final note, I would love to see the world that is built around the sky castles. I can imagine other castles floating in the sky while the main character has to fly a dragon to travel to them. I personally love artwork that depicts fairy tales and fantasy because many of my pieces are similar.

In the last set of works, I will be analyzing the pieces centered around floating mushrooms. Both pieces in this set look very similar in design to the first set. I believe it's the same subject and elements but different lighting. In these works, several floating mushrooms come together to form a bigger mushroom. The design of each individual mushroom is either green or red which makes me think of a Christmas tree. As mentioned earlier, the variation between pieces depends on the lighting of the mushroom. Both pieces have a central light in the conglomerate of mushrooms while one piece has more lights on the outside. I prefer the latter piece.

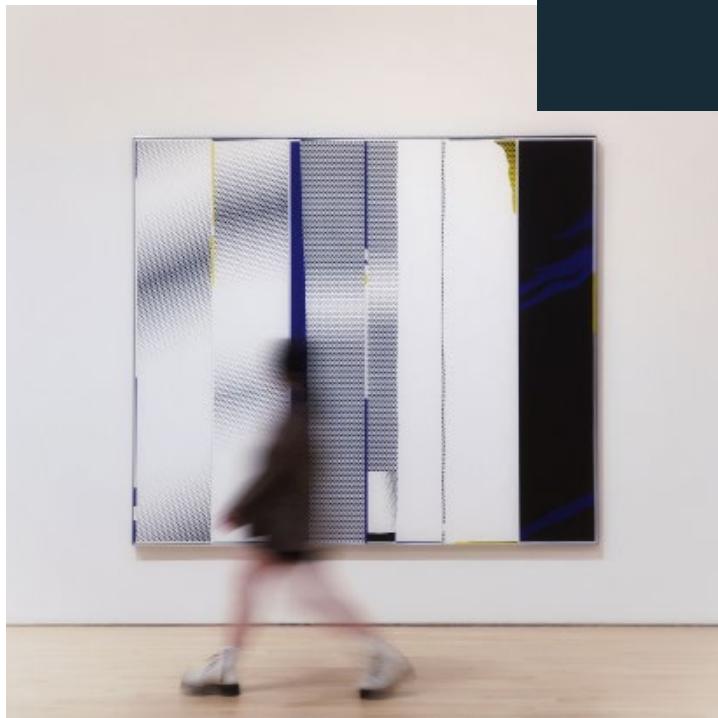
Artistic



Overall, I would love to see the progression of Shiwen's work from here on out. We have similar interests in design but she tends to lean more towards abstract concepts than my own work. I have a tendency of having more detail and realistic elements. But that's what I enjoy when I study and compare other works with similar themes. I can see my own tendencies or get inspiration.

Interview with Shiwen Wang.

Interview
with Shiwen





Simple But Affecting: An interview with Shiwen Li

By Joe Morrison
OCT.15.2021

I met Shiwen Li, a digital artist, in 2021. Her work astonished me because of how peaceful I felt when I look at her work. I did decide to interview her to learn more about her work. As in myself Joe Morrison. I am also a digital artist, would love to learn from my peers.

JM: Hi, my name is Joe Morrison I am interviewing shiwen LI

SL: Hello, I am an art student at Ohio state university.

JM: For you first piece, Rolling, rolling, rolling where did you get your inspiration?

SL: My inspiration was I wanted to do something very low profile but relaxing, a piece of art work when you look at it is very relaxing.

JM: What was like the most challenging parting aspect of modeling that art piece?

SL: The modeling wasn't challenging but the challenging, but the most challenging part was texturing because I haven't done a lot of texturing. Most of my previous work was just uses image and UV map. But rolling rolling rolling has a procedural material to it, so that was very challenging.

JM: What format was it, was it Cinema 4D or Blender?

SL: All of my work is done in Blender.

JM: What were the keythings you learned all together from the piece in terms of your progression into art?

SL: Mostly the entire process to make animation all by yourself.

JM: Okay, moving on to your second piece, go ahead and describle what was your inspiration and what you were trying to do in the piece?

SL: The piece was actually done for a school project, I really wanted to do organic and I just thought of mushroom, how they came in all different shapes. I think mushroom only was boring so I decided to make a mushroom shaped 3D sculpture out of a little mushrooms. I went though all the particle system for this piece.

JM: What were the things that you learned?

SL: Lighting could do a whole lot in terms of how you final image going to turn out, the lighting made the piece more dramatic which I really loved.

William

William Yuan is a Columbus based 3D modeler, animator, and game designer. He received his BFA in Art & Technology from OSU in 2022. He works primarily in C4D, Maya, and Unity. His focus is storytelling through both still and moving images. He draws inspirations from current issues such as climate change to create stories within worlds that not only make the audience visually immersed and engaged, but also conceptually challenge the audience to think about the good, the bad, and the ugly in a realistic-futuristic world. William has exhibited numerous works in the bi-annual Art & Tech exhibitions, as well as at Urban Arts Space in Columbus, OH.

Website: willsarts.com



Artist Statement

Some say that the concepts of “realistic” and “futuristic” are contradicting. I beg to differ. As a digital artist, I strive to create realistic stories within futuristic worlds that not only makes the audience feel visually immersed and engaged, but also conceptually challenge the audience to think about the good, the bad and the ugly in what some would call dystopia OR utopia.

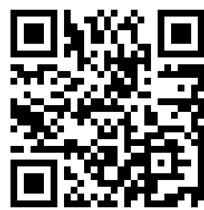
While many talented artists explore and find inspirations from aspects of art history and then create artworks that influence the current world or society. I like to think of myself as a visionary who reflects upon issues in the presence such as the climate crisis and expands them into scenarios that will potentially happen in the future days.

“Project: Untitled” is a 3D rendered art print. In this piece, a human head, which is a 3D model of myself, is floating on top of the ocean with all sorts of plastic waste around it. This project was my first attempt at photogrammetry, the technology of obtaining reliable information about physical objects through the process of interpreting photographic images. Utilizing numerous cameras to capture my face and turn it into a rough 3D model, that I revised in C4D to create a 3D “self” portrait. By floating my own head in a scenario of role reversal, I ask the audience to reflect upon the severity of ocean plastic pollution on a more personal level.

The 3D printed sculpture “A Container” connects to the previous work in terms of its conceptuality. The sculpture has two major components: the hands which are 3D printed with PLA materials and the stands which are made of acrylic sheets. Both materials are considered plastics, just like everything else in the world we live in. Plastics are a symbol of modern consumerism and capitalism. The space that is created by the four plastic hands captures the feeling of being suffocated and confined by a capitalist society dominated by the ever-increasing need to purchase products and services.

Yuan

Interview.



QR Code for Interview Video



*The interview was conducted on September 30th, 2021 at Hokpins Hall, Columbus, Ohio by interviewer, Shiwen Li and the interviewee, William Yuan, a Columbus based 3D animator and game designer.

Shiwen: Hallo, my name is Shiwen. Today I'll be interview 3D artist William Yuan about his works. Thank you for coming William.

William: You're welcome. I'm glad to be here.

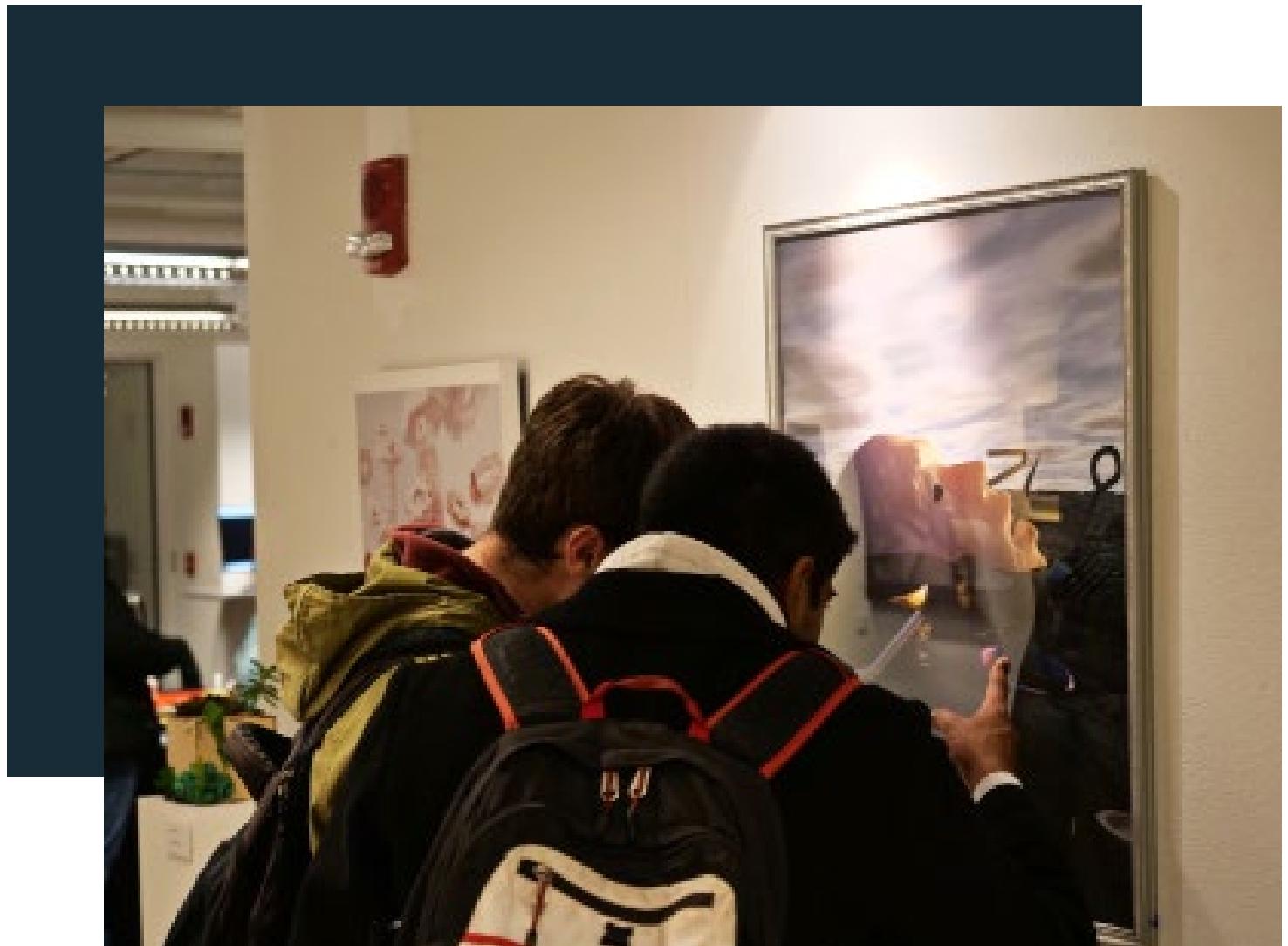
Shiwen: OK so let's get started! For your work "Project: Untitled", What do you hope to achieve with this piece?

William: Well, the purpose of this work is pretty self-explanatory. A human head is floating on top of the ocean with all sorts of plastic waste around it. I'm sure this scene would look pretty familiar to most people who know about how plastic pollution would affect our ocean and sea life.

Shiwen: You're totally right. I'm listing out some statistics on your website here: Since the 1950s, around 8.3 billion tons of plastic have been produced worldwide; Every day approximately 8 million pieces of plastic pollution find their way into our oceans; and the average person eats 70,000 microplastics each year.

William: Yeah, these stats are truly shocking and devastating when I first saw them during my research phase. That's why I decided to create this piece which puts humans in the place of marine life that are affected by plastic pollution created by humans ourselves. I think by creating this role reversal, the audience would reflect upon this environmental issue on a more personal level.

“Project: Untitled”





Shiwen: Great! Truly astonishing work! So, what about your 3D printed sculpture “A Container”? Can you tell me more about it conceptually?

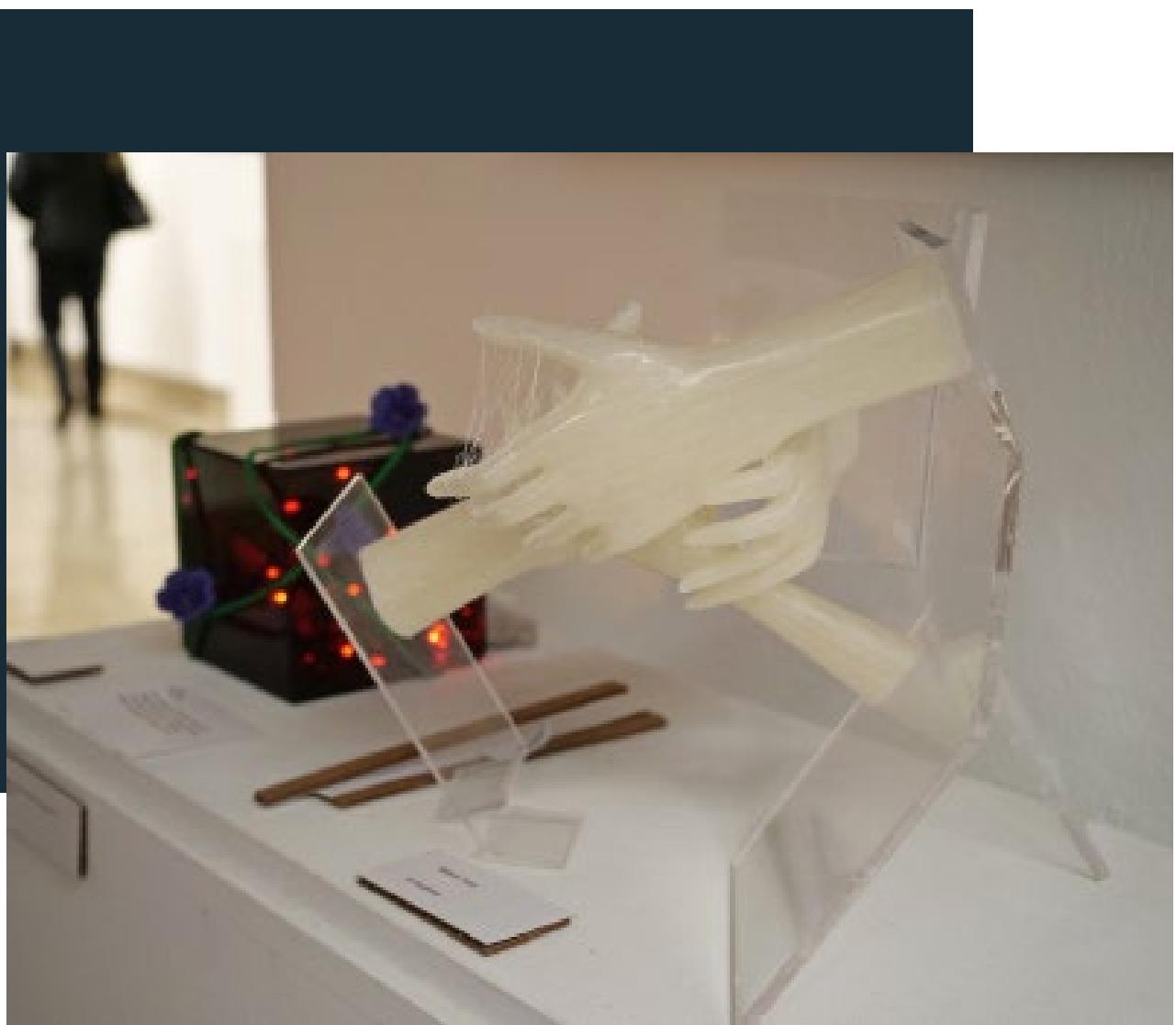
William: This piece actually connects to the previous piece we talked about in a way. So the sculpture has two major components: the hands which are 3D printed with PLA material and the stands which are acrylic sheets. Both materials are considered plastic. The symbolic meaning of the space that is created by the four plastic hands is that we live in a world where everything surrounding us is made of plastic. We are being suffocated and confined by this plastic world. The piece “A Container” exactly represents that.

Shiwen: That is very interesting now you put it that way! And could you tell me, if anything, how would you improve this piece? Or what do you wish you would've done differently?

William: Actually, one of the critiques I got is this sculpture is simply too small scale-wise to make the audience feel any sense of confinement and “suffocation”. And I do agree with that. I think this piece would definitely speak louder for itself if made in a much larger scale. I hope, one day, I will have the privilege and resources to build this piece in a much larger scale!

Shiwen: Yes! I think you definitely should one day!

“A Container”



Shiwen: And lastly, for your animated short film “Destination”, what’s the greatest challenge you faced while making this piece?

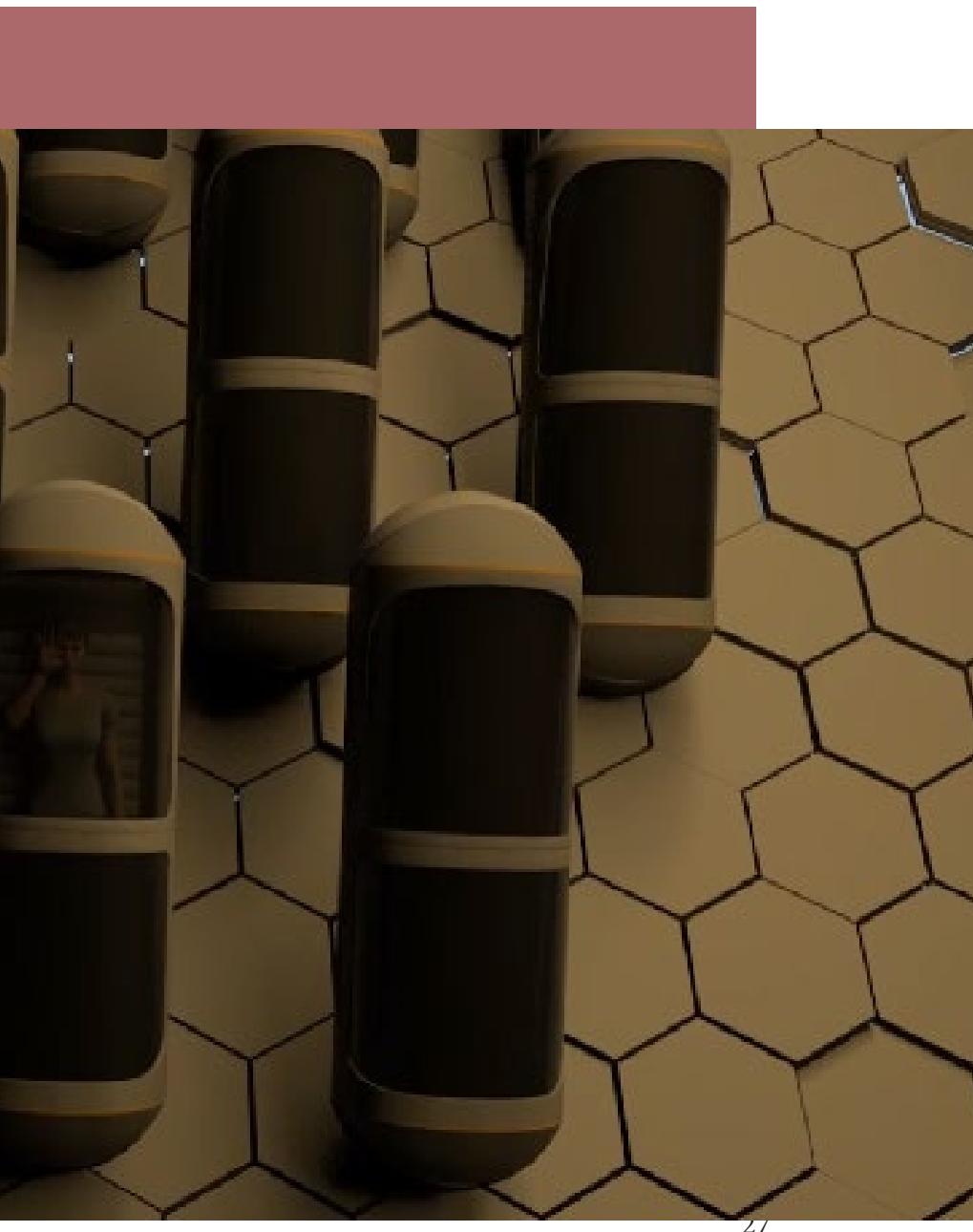
William: The greatest challenge is lack of time. It was only a half-semester long project. And I went a little over-ambitious during the planning phase. That resulted in the end I had to purchase 3D models online. And I had to borrow my friends’ computers to help with rendering time. In the last several days before the project was due, I barely had any sleep. But I am just glad that everything turned out super well!



“Destination”



QR Code for “Destination”



Joe

Hello, my name is Joe Morrison. I'm from Pataskala, Ohio and I am student at Ohio State University where I'm majoring in Art and Tech. I will be pursuing a career in animation after I receive my degree and my goal is to build my own animation studio.

Artist Statement

Imagine creating your own reality. Everything that's made is intentional. Every object, place, and even the people came from your own imagination. The real world can often be disappointing but in an artist's reality, your vision is fully realized. In my work, I want to immerse viewers in a place of my own creation; a place where they can escape their own reality and enter mine. When I build a world in 3d modeling programs, I have full control of each element. Though I draw inspiration from the real world, each of my 3D modeled works has an element of fantasy. I'm engrossed by the power in creating things that never exist on earth and building narratives to explain their existence. I've made a robotic fox on Mars, a mixture of sci-fi and fantasy, who with other robotic animals helped to terraform Mars. In the Wisdom Tree, I made a tree with anamorphic features that reads a book.

There are elements of realism in my work that contrast the fantastical. I believe having some resemblance to the real world makes artwork relatable. To achieve this, I employ texturing and articulated modeling to make 3d characters and objects believable. Whether it's grass, leaves, or texture of wood, small details not only add to the atmosphere but show the viewer the amount of work that was put into building this world.

My work strikes a balance between realism and fantasy that makes the viewer want to step into the world.

Morrison

Intervista.

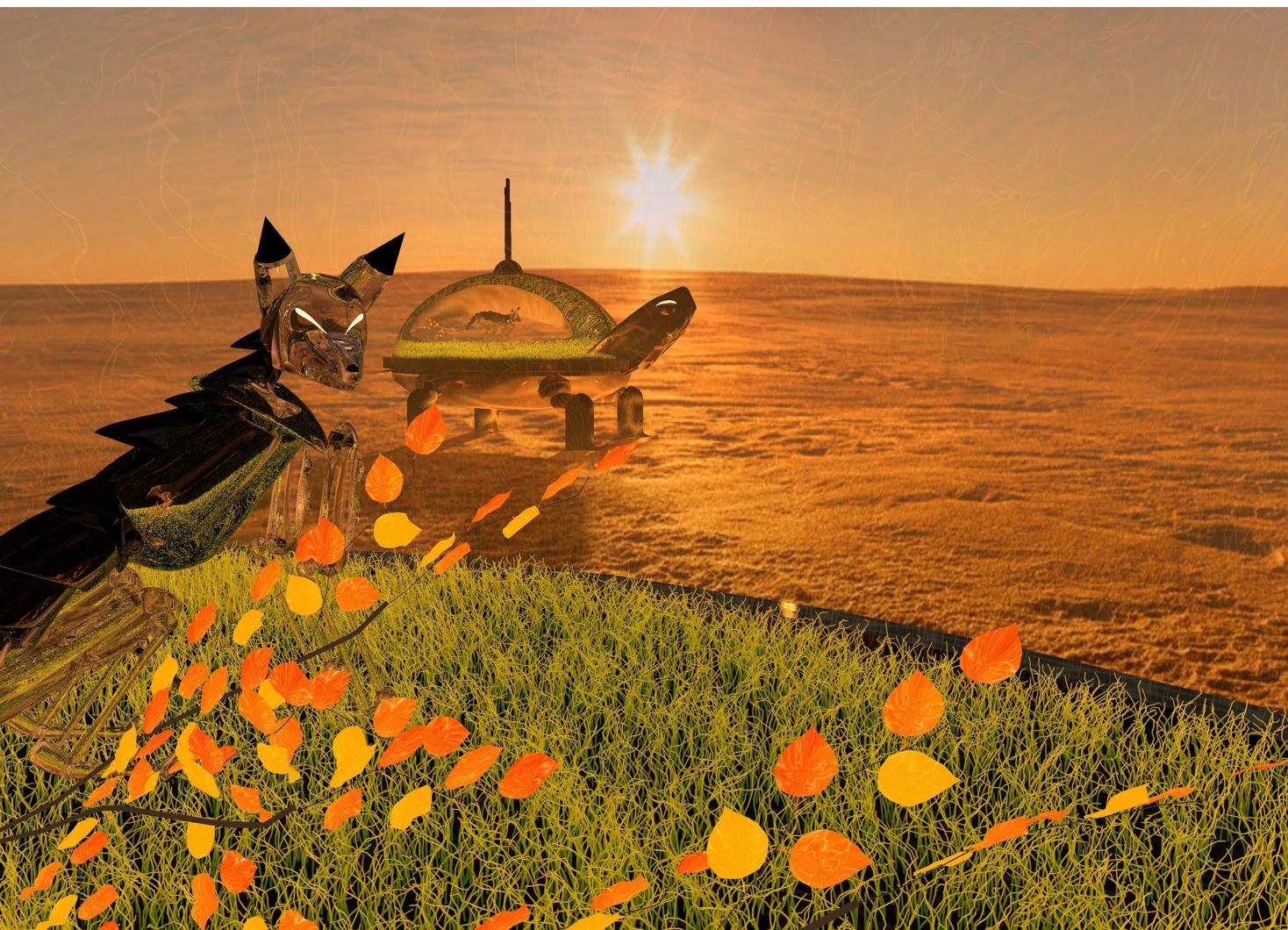


Interview by William Yuan

In this interview, I talk briefly about my 3d art pieces to William Yuan. My pieces were mainly made in a 3D modeling software called Cinema4d. One of the main things I discussed was learning fundamental geometry shapes and learning the software to make these pieces. By learning basic shapes, it helped me progress into more complex pieces but my ambition created struggles in a medium that I wasn't skilled at.

A Manufactured Still Life





William yuan

Hi my name is william yuan i'm here to interview joe morrison.

Joe Morrison

Hello, my name is Joe Morrison. I'm a senior at Ohio State and my major is art and technology.

William yuan

So what inspired you joe for my art projects

Joe Morrison

I was basically going learning how to 3d model with all this and these basic you know geometric shapes you find in everyday life like light bulbs uh probably like a bottles and stuff a lot of stuff to help me build and learn 3d modeling that way i can at least get the fundamentals down

William yuan

So um tell me one greatest challenge you faced during the making of your art pieces

Joe Morrison

I'm just learning the software and and how to use it adequately because like anything else like you're trying to you wanted something done but like if you don't know how to do it it becomes difficult right and i it took me a while and it's basically like learning a new language great

William yuan

So uh what would you improve or change if you were given the opportunity to restart

Joe Morrison

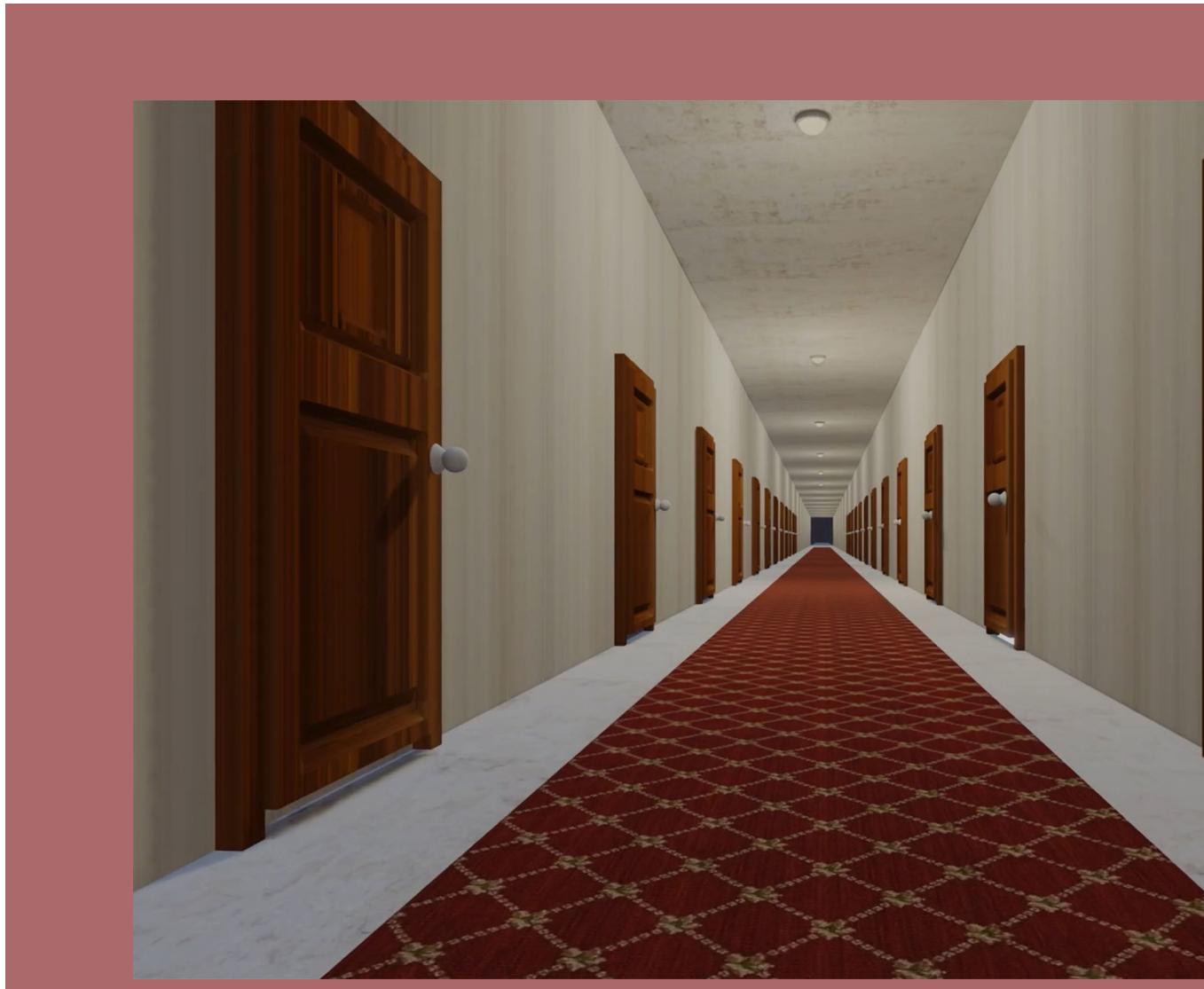
Not to be so ambitious in the beginning because not knowing how to do the software right made it very difficult and there's a lot of huge learning curves and i i didn't i wish i didn't put so much pressure on myself to make the best art piece but rather than making something that's realistic to my my skill set at the time



The Erking



“Joe Morrison’s “The Erlking Dreamscape” is an experimental animation short film. Visually, the film is very innovative, involving both 3D and 2D assets. The film starts with the protagonist waking up in a room and then walking out into a very long hallway containing many other rooms, which all exist in a realistic and trippy 3-dimensional world. And when the protagonist enters the rooms in the hallway, the visuals switch to 2-dimensional. There are layers of 2D collages that leads the viewers into a fantastical fairytale dimension.”





NFT

