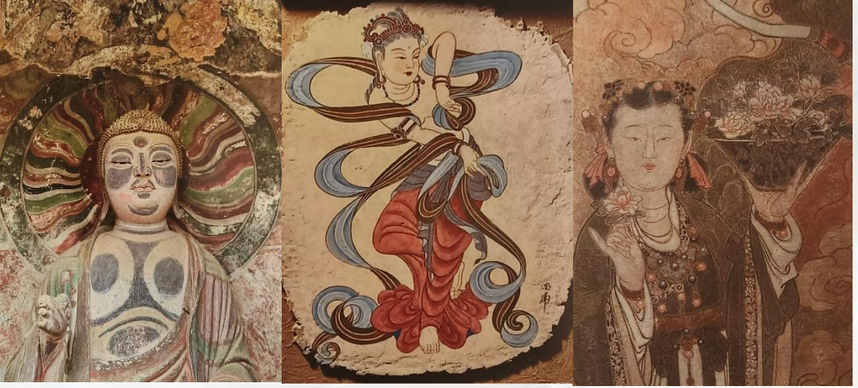


"The Language of Stone" forms the foundation of my artistic research. Stone carries the weight of time— from prehistoric stone circles symbolizing cyclical history to the Mogao Caves preserving centuries of belief. To me, stone is not merely a material but a silent communicator of memory and existence.

In my work, I contrast the permanence of stone with the fragility of organic life—such as bruised skin or decaying fruit—to explore the tension between resilience and vulnerability. Through these observations, stone becomes a bridge between deep geological time and the fleeting human body, a universal symbol for understanding the essence of existence.

The Language of Stone

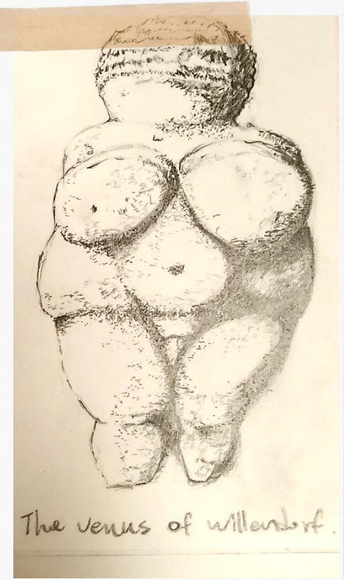


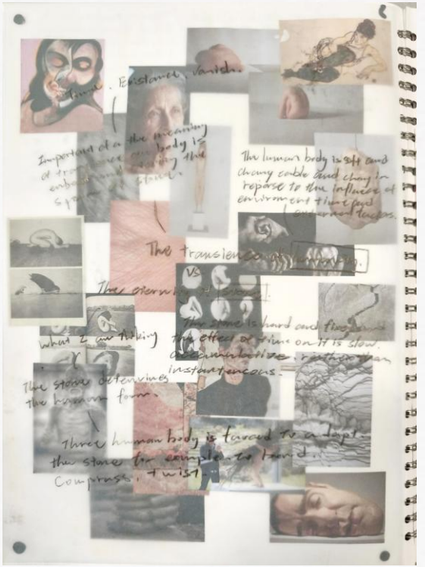
My inspirations are also rooted in personal experience. During my travels in Tibet, I observed the practice of stacking stones as a form of prayer and intention. I often stack stones by the riverside as well, experiencing balance, weight, and touch as a meditative dialogue with the material.





I study how light shifts across stone surfaces, how cracks record time, and how the interaction between stone, colour, and environment shapes emotional meaning. Shadows become a second language, extending and distorting form to create new narratives.



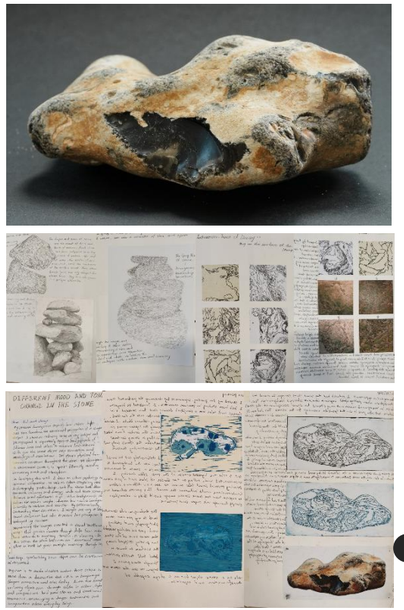




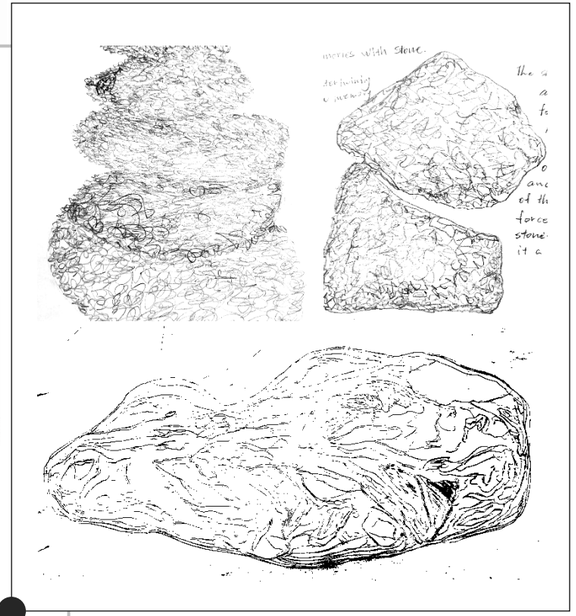
Conceptual Development and Visual Translation

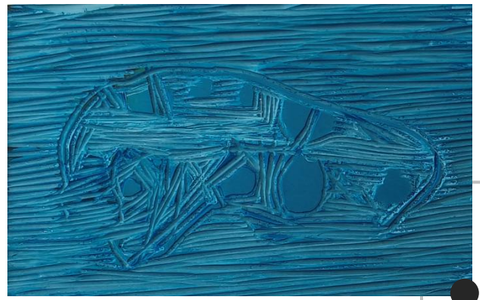


My project, "The Language of Stone," investigates how Land Artists Andy Goldsworthy and Richard Long use site-specific actions to reveal the natural language of stone and redefine our relationship with the landscape. Building on their approaches, I study stone textures as geological narratives, translating fissures and patterns into my own linear visual vocabulary.

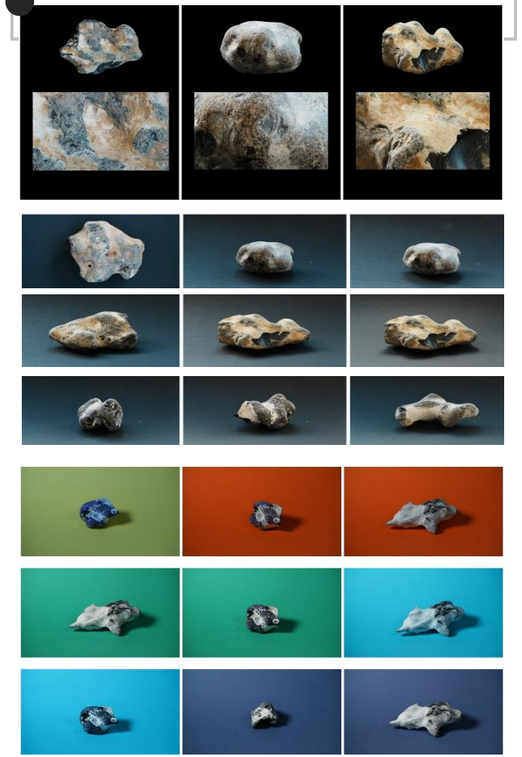


Using Photoshop and printmaking, I reorganize these textures into abstract line structures: Lino Printing reflects sharp geological fractures, while Etching mirrors natural erosion. Influenced by observations at Tate, I incorporate colour to shape the emotional tone of stone' s materiality.



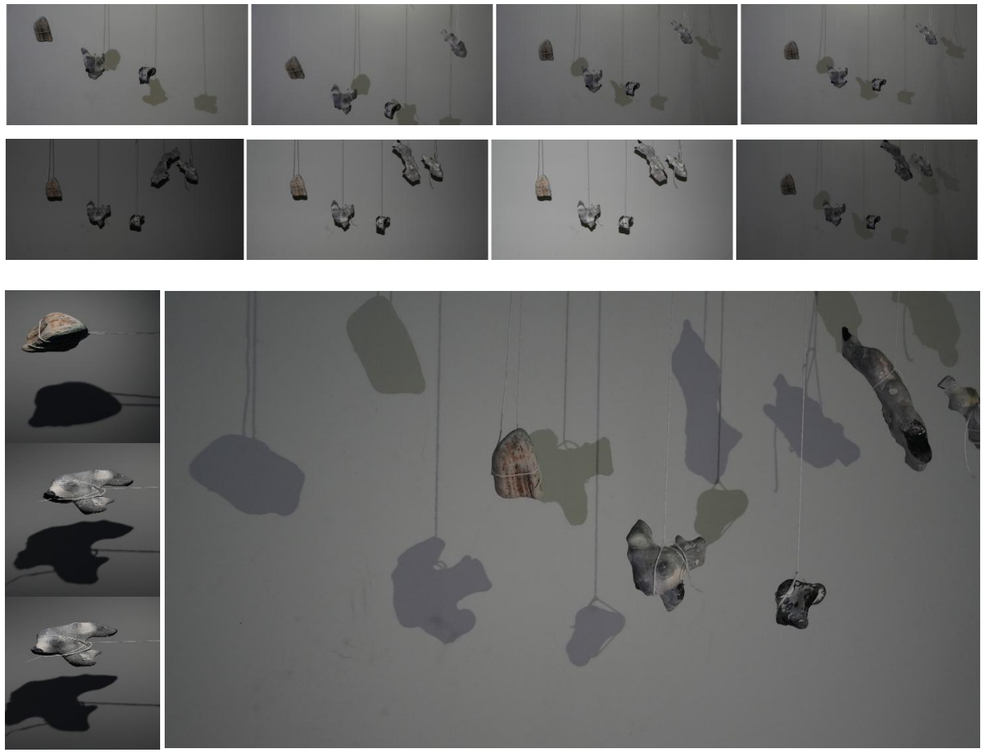


I also treat the stone' s shadow as its dynamic second language, documenting its shifting lines to capture the cyclical dialogue between stone, time, and environment.



Photographing stone textures, sketching, and extracting lines transform observation into my visual vocabulary, later refined through Etching and Lino to express geological structure.

Conceptual Development and Visual Translation

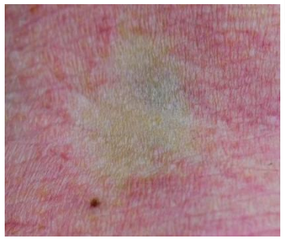


Studying shifting shadows introduces time and environmental interaction, creating a dynamic, cyclical dialogue that expands stone from a static object into temporal language.

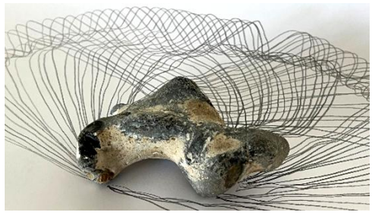








Abstract linear forms and dynamic shadow-based structures transform stone's texture and movement into a unified visual language that expresses geological time, environmental interaction, and material evolution.







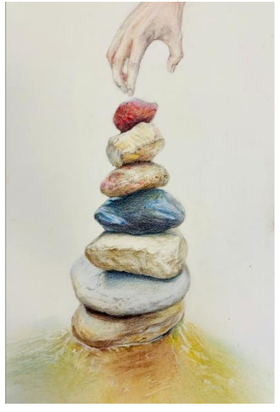
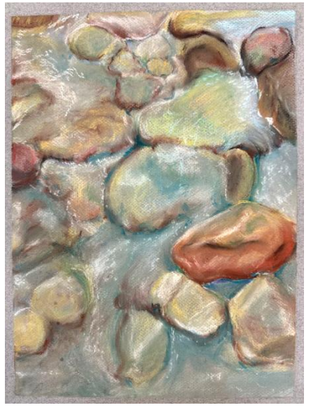
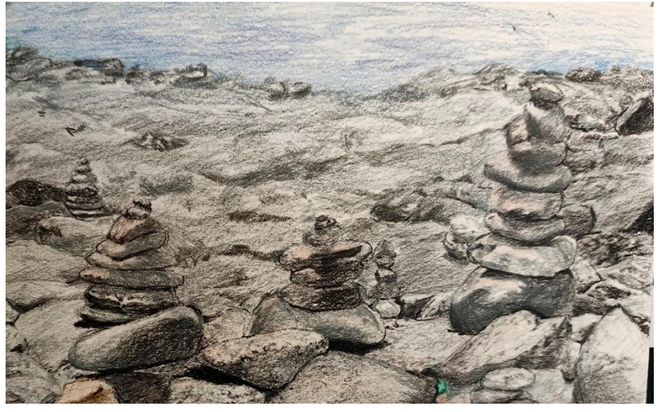


Comparing stone textures with human skin contrasts permanence and fragility, elevating the project's emotional depth and linking material resilience to human vulnerability.



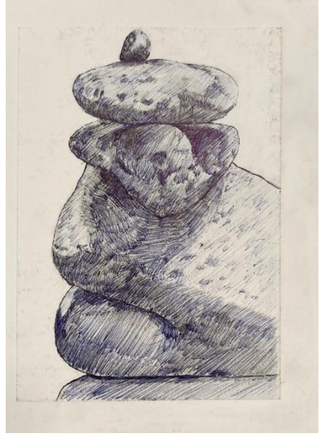
Expression Methods

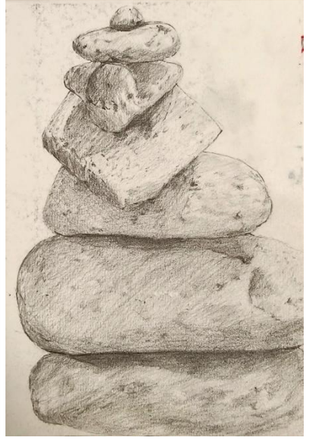
Pencil and watercolor studies examine stone’ s volume and light, while abstract line drawings distill contours into a rhythmic visual language.





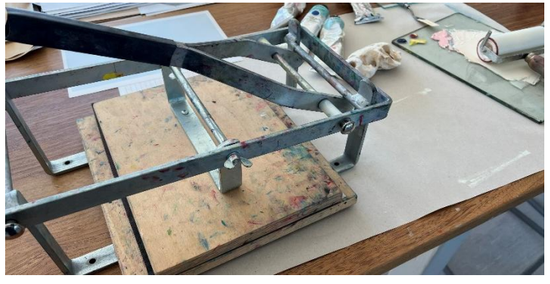



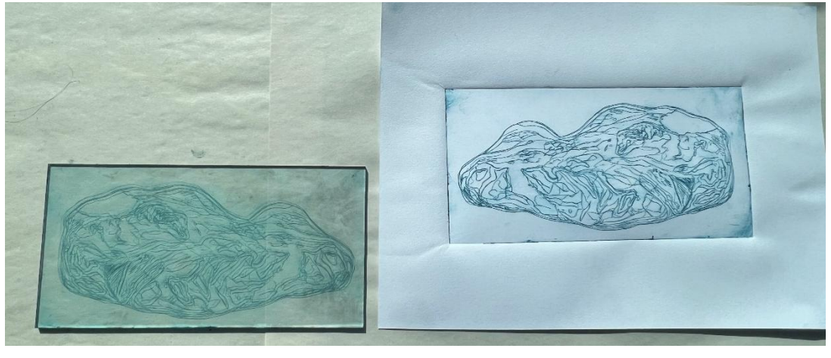





Etching, lino-cut, and rubbings extract geological textures, using sharp, tactile marks to translate stone’ s erosion and resilience into graphic form.

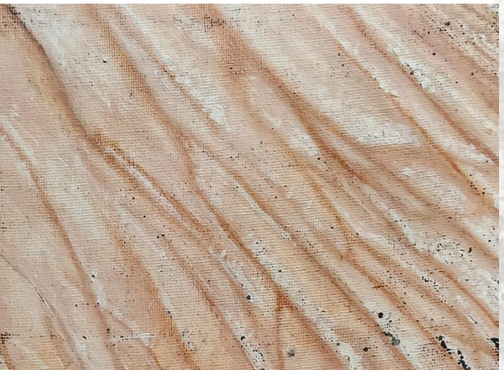












Expression Methods

Skin–stone comparisons and silicone trials merge fragility with permanence, visually exposing the tension between human vulnerability and geological endurance.















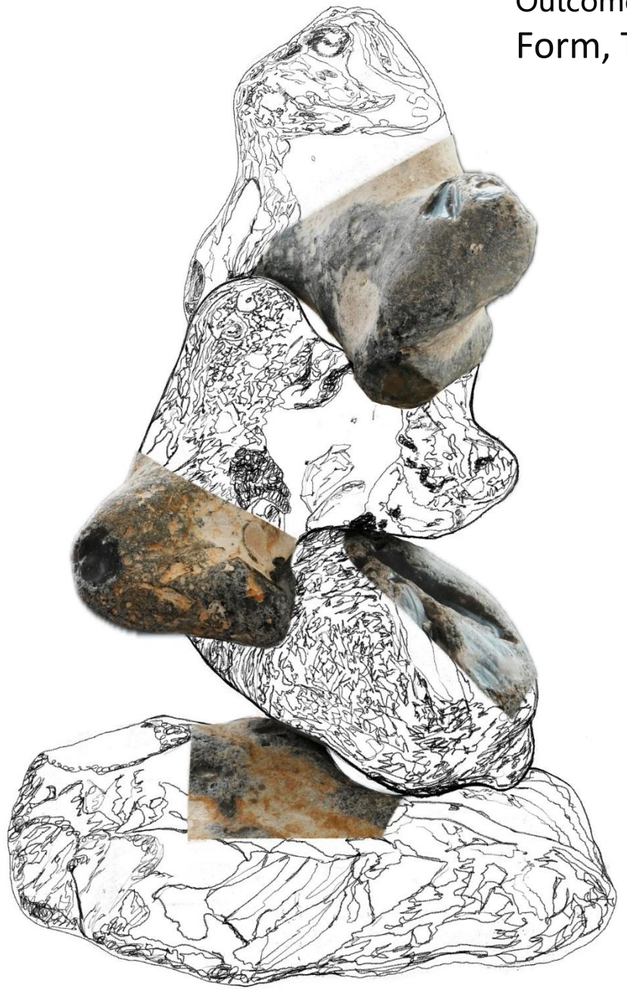


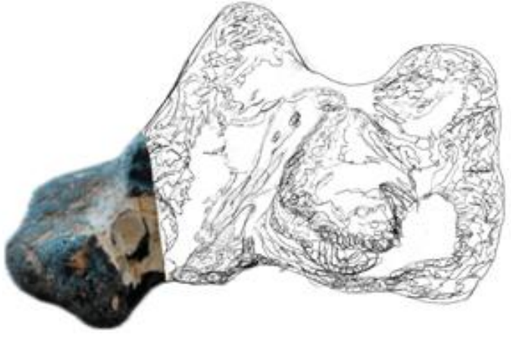


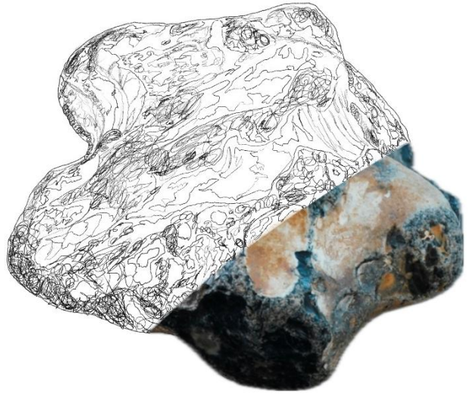


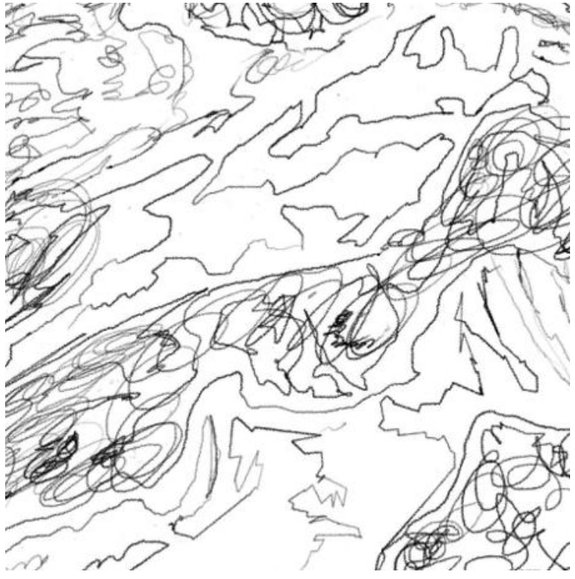
Outcome

Form, Trace, and Geological Contour

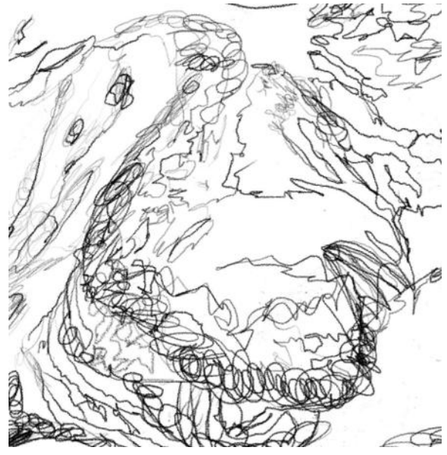








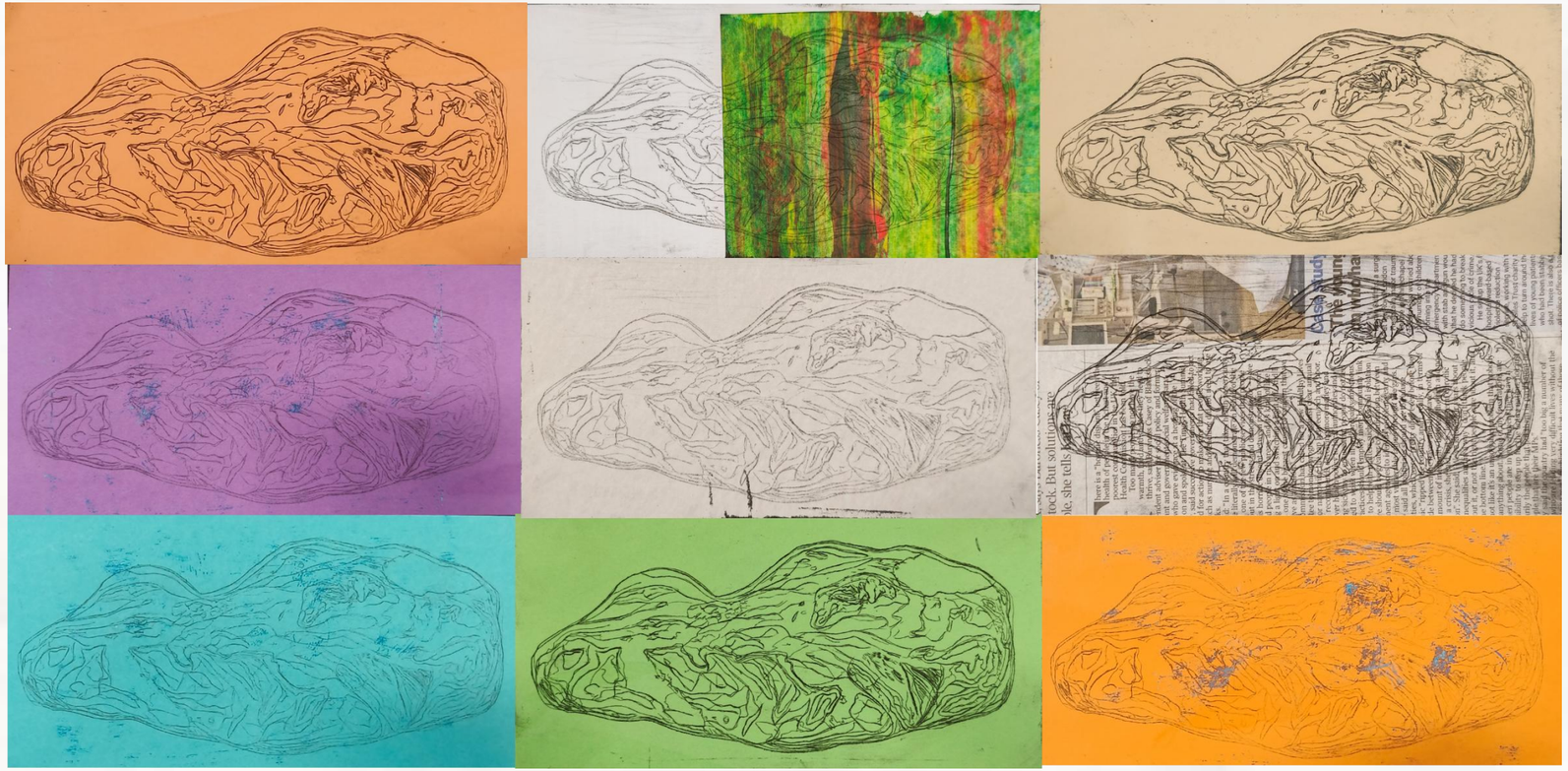
This outcome translates the physical presence of stone into an abstract, dynamic visual system. By layering freehand lines over photographic forms, the work echoes geological contour mapping and the slow movement of natural forces. The stacked stones, combined with their surrounding linear "auras," reveal the invisible language of erosion, pressure, and time. The drawing moves beyond representation and becomes a cyclical record of transformation—visualising stone not as a static object but as a form continuously shaped by its environment.





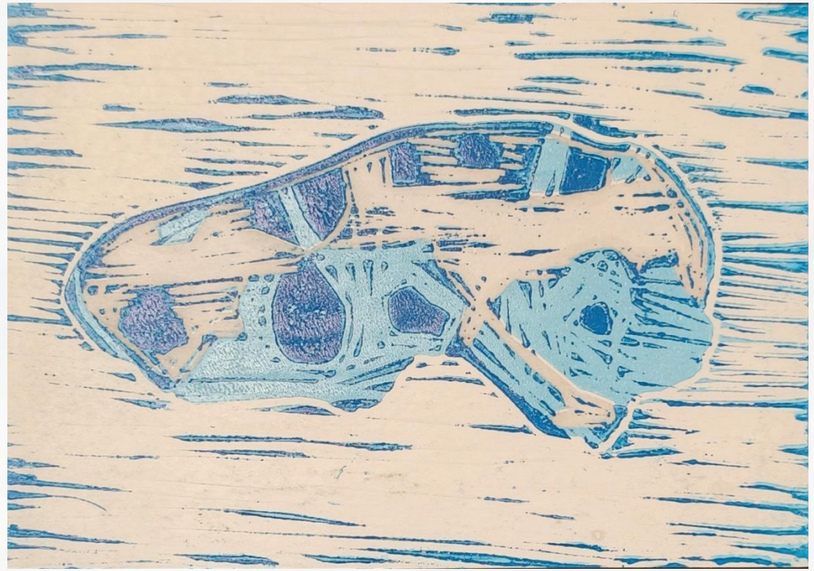
Outcome

Color Matrix: Translating Texture and Time



This outcome investigates how color and repetition redefine the stone’ s identity. The nine-part grid repeats the same stone form across varied chromatic fields, isolating the object from its natural context and allowing color to reshape its emotional resonance.

The relationship between textured paper, ink density, and tonal shifts creates a dialogue between stability and variation. The larger blue print further amplifies the etched texture, evoking depth, sedimentation, and geological layering. Through color, the stone escapes its conventional grey neutrality and becomes a carrier of mood, atmosphere, and temporal suggestion.










Outcome

The Ephemeral Attachments: Stone, Flesh, and Vulnerability

This outcome marks the conceptual peak of the project, embodying the tension between material permanence and human fragility. The act of applying silicone or flesh-toned pigment onto the stone creates an immediate visual and emotional contrast: the soft, perishable "skin" clings to the rigid geological surface. This material juxtaposition highlights the parallels yet profound differences between the textures of stone and human flesh. The resulting images become metaphors for vulnerability, decay, and the body's temporary attachment to the earth's enduring structure—situating the stone as a silent witness to mortality and time.

Outcome

Shadow Dialogue: Time, Gravity, and the Environment

This outcome employs shadow as a dynamic extension of the stone's form. When suspended, the stones are subjected to gravity and shifting light, producing projected silhouettes that move with time. These shadows reveal alternate versions of the stone—elongated, distorted, or intensified—capturing a temporal dimension the physical object cannot express alone. By treating shadows as a secondary language, this work underscores the cyclical interplay between stone, time, and environment, forming a poetic conclusion to the project: even the most permanent material is endlessly rewritten by fleeting natural forces.

