

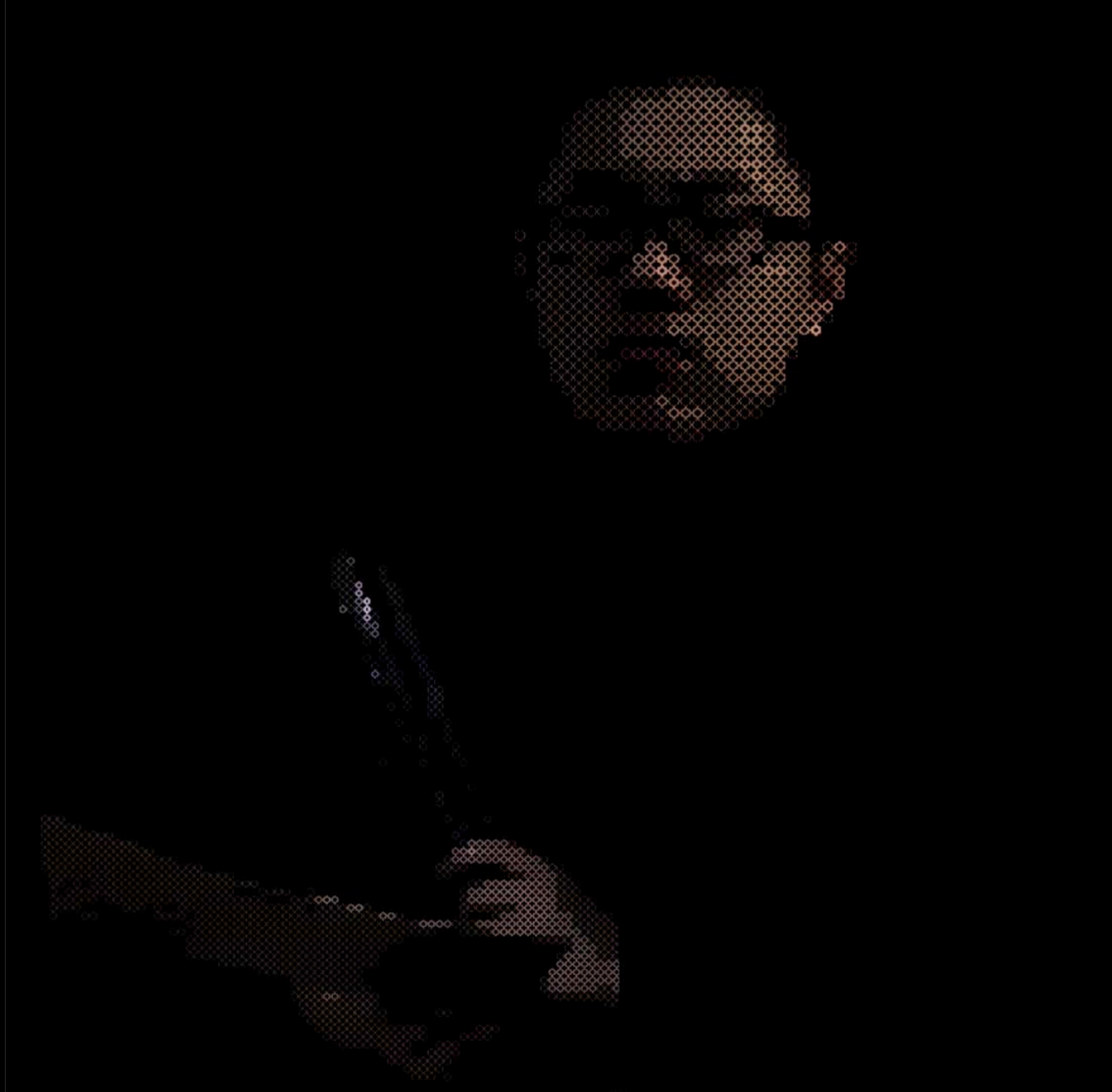
PORTFOLIO

LINGDONG HUANG



About

This portfolio is designed, illustrated and written by LingDong Huang. In the past few years, he has been sketching and painting as his hobby. Talented in multiple fields such as visual and performance arts, mathematics and computer science, he combined his passion and knowledge into ceaseless creativity. This portfolio is the collection of the quintessence of his latest works.



ARCHITECTURE & LANDSCAPES

SHANGHAI, CHINA (1997-2014)

ANGKOR, CAMBODIA (2012)

THE WUYI & DABIE MOUNTAINS, CHINA (2012, 2013)

EUROPE (2010, 2012, 2013)

PAINTINGS

A STUDY ON COLORS

INSPIRATION FROM HISTORY

CREATION FROM REINTERPRETATION

DESIGNS & EXPERIMENTS

INSTALLATION DESIGNS

AN EXPEDITION TO GAME DESIGN

ROBOTICS: LOGIC AND STRUCTURE

EXPERIMENTAL FILMS

PROTOTYPES

HOLINNDOR: THE IMAGINARY LANGUAGE

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ARCHITECTURE & LANDSCAPES

**SHANGHAI, CHINA
ANGKOR, CAMBODIA
WUYI & DABIE MOUNTAINS, CHINA
EUROPE: ITALY & FRANCE**



COLLECTION OF SKETCHES

A journey into the world.

A journey into its architecture and landscapes.

With a pen and sketchbook in my hand.

◀ CLOUDS AND TROPICAL PLANTS

2012, Cambodia, Acrylics on wood, 14.6x14.6 cm



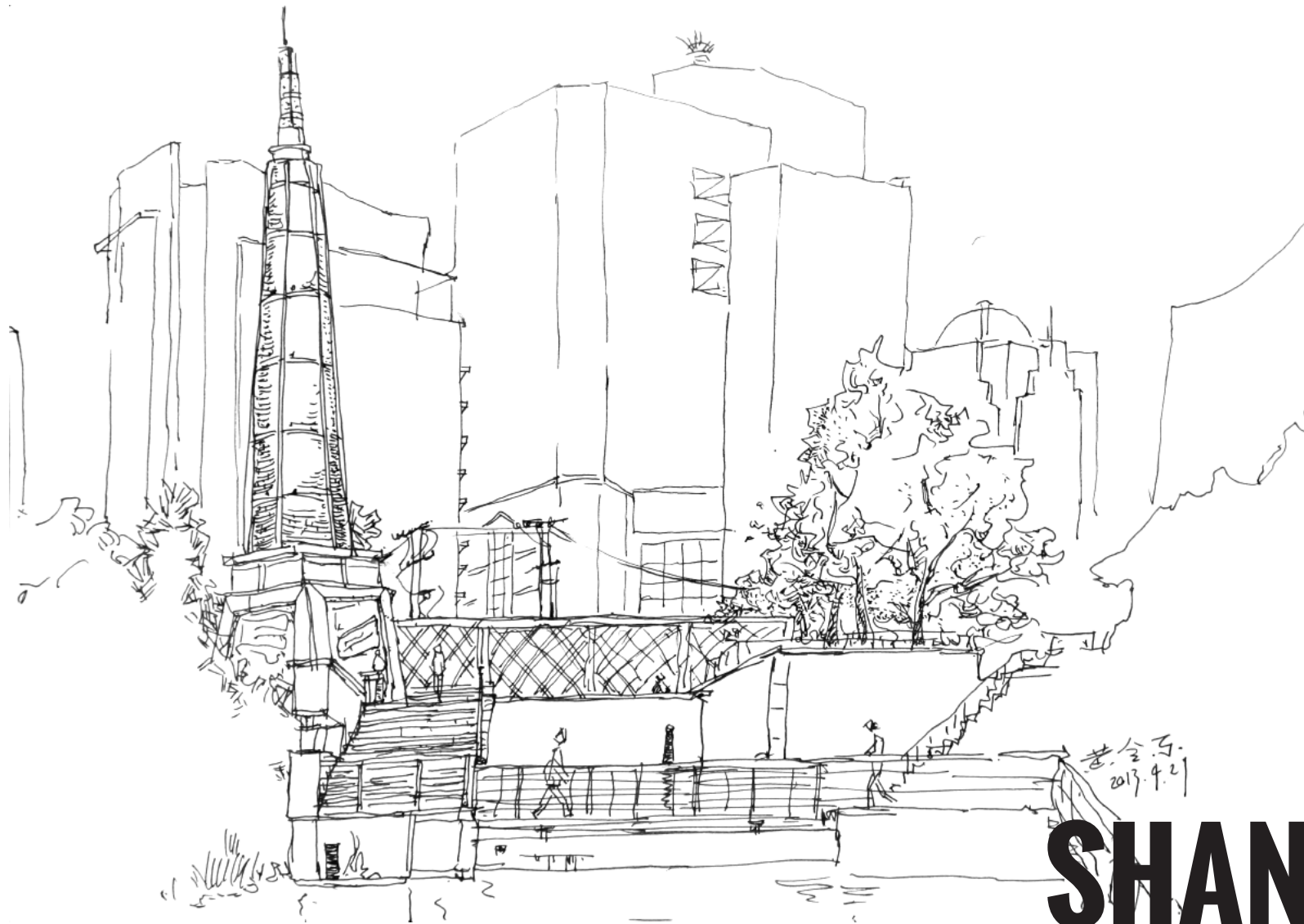
◀ **THE PINE**

2011, Shanghai, Ink on Paper, A3

I sketch the buildings, trees, and people as I walk through the streets of Shanghai, the city where I was born. The equilibrium of a city: its habitants, its architecture, and its life cycle.

▶ **URBAN PARK**

2013, Shanghai, Ink on Paper, A4



SHANGHAI,
CHINA (1997-2014)



▲ REMAINS 2012, Cambodia, Ink on Paper, 14x10.7 cm



▲ ANGKOR WAT 2012, Cambodia, Ink on Paper, 14x10.7 cm

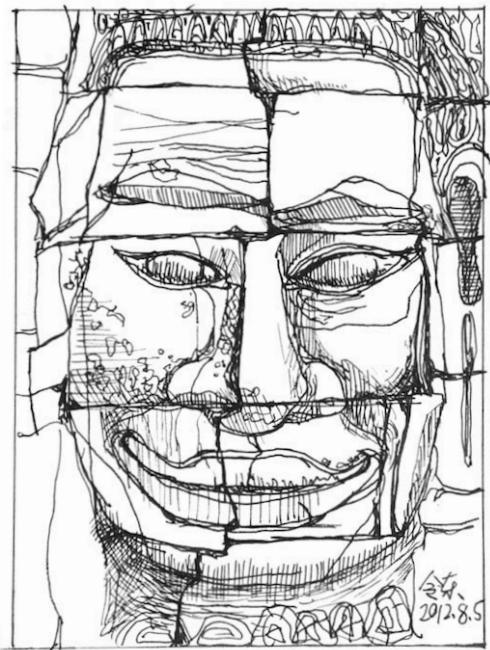
ANGKOR, CAMBODIA (2012)

REMAINS OF AN ANCIENT CIVILIZATION

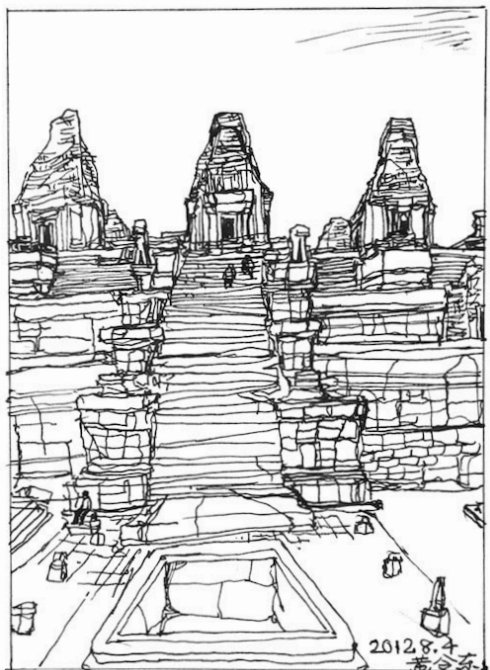
The architecture and the landscape of this exotic land was nothing I'd seen before. Tall palms with slender trunks and spherical clusters of leaves point high into the sky, Ancient bricks and stones form the spectacular structures with mystical decorations. A source of inspiration and creativity.



PREAH KHAN



▲ **THE SMILE OF KHMER**
2012, Cambodia, Ink on Paper,
10.7x14 cm



◀ **TRIPLE TEMPLE**
2012, Cambodia, Ink on Paper,
10.7x14 cm



▲ **THE BATTLING ELEPHANT ARENA**
2012, Cambodia, Charcoal on Paper, A3

I've experimented multiple tools for sketching. From ball pen and fountain pen, to charcoal and markers. Each has a different feel and mood. Combining them with strokes, I manage to express a wide variety of textures.

▶ **TA PROHM TEMPLE, ANGKOR**
2012, Cambodia, Ink on Paper, A3



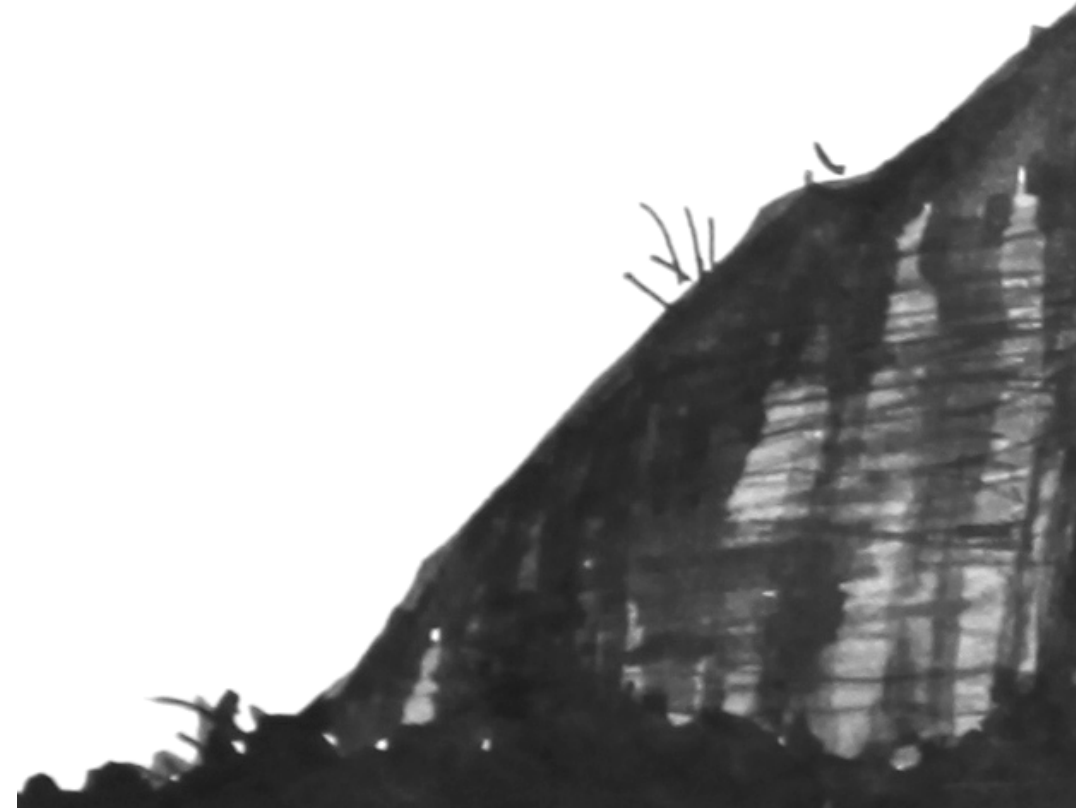
2012.8.4 TA PROHM TEMPLE ANGOR

THE WUYI & DABIE MOUNTAINS, CHINA (2012, 2013)

Each Mountainous terrain have its own rhythm.
A gigantic system of rocks, trees, and animals.
I as a single man, seek to capture this immensity with ink and paper.



◀ **WUYI MOUNTAIN #1**
2012, Fujian, China, Ink on Paper, A4



▼ WUYI MOUNTAIN #2

2012, Fujian, China, Ink on Paper, A4





The outlines of the shape of rocks with sporadic vegetation form a special rhythm. I emphasized on gradation by increasing the details of the front peaks and merely giving the outlines of peaks far away. This created a sense of extension into infinity and ensured the concreteness of the foreground.

▲ **WUYI MOUNTAIN #3**
2012, Fujian, China, Ink on Paper, A4

► **DABIE VILLIAGE**
2013, Anhui, China, Ink on Paper, 8K



岩合 5.21

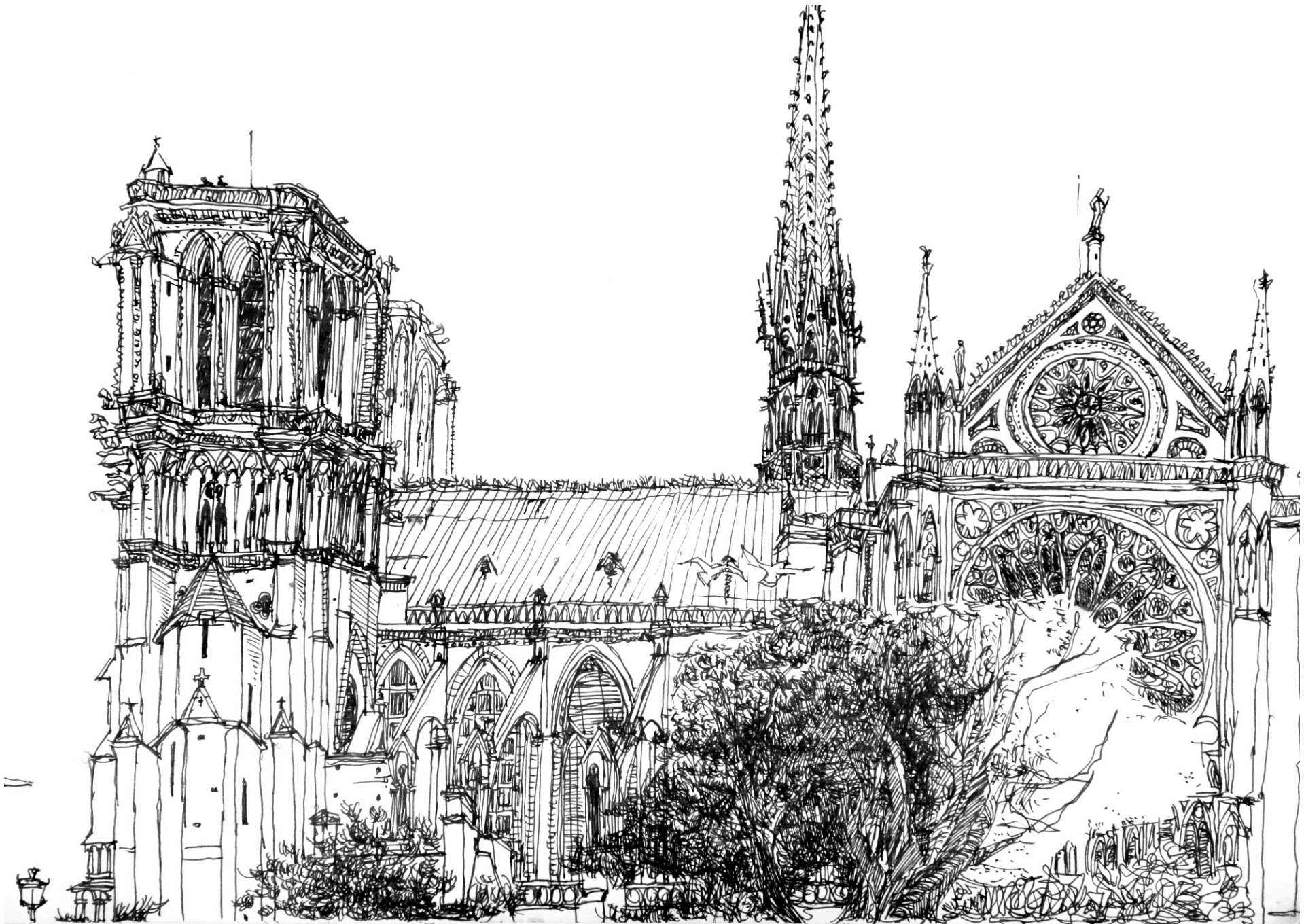
EUROPEAN ARCHITECTURE

- FROM ITALY TO FRANCE (2010, 2012, 2013)

I am amazed how the delicate patterns and decorations are coalesced into a full, spectacular structure, and even more by the dedication of many generations to build it. This spirit has always been an encouragement in my pursuit.

► **VERONESE STATUE**
2010, Verona, Italy, Ink on Paper, 8K





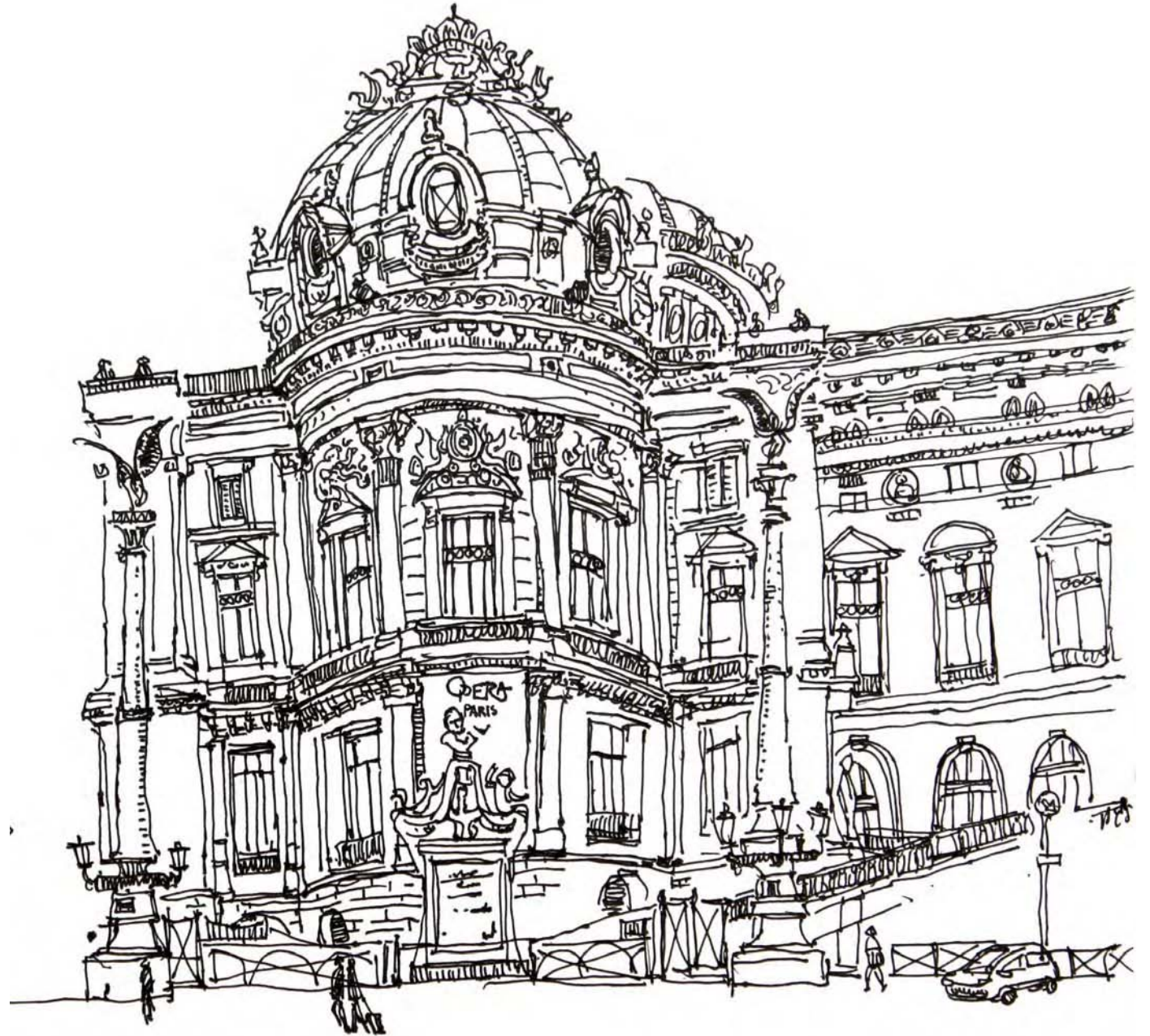
◀ **NOTRE DAME DE PARIS**

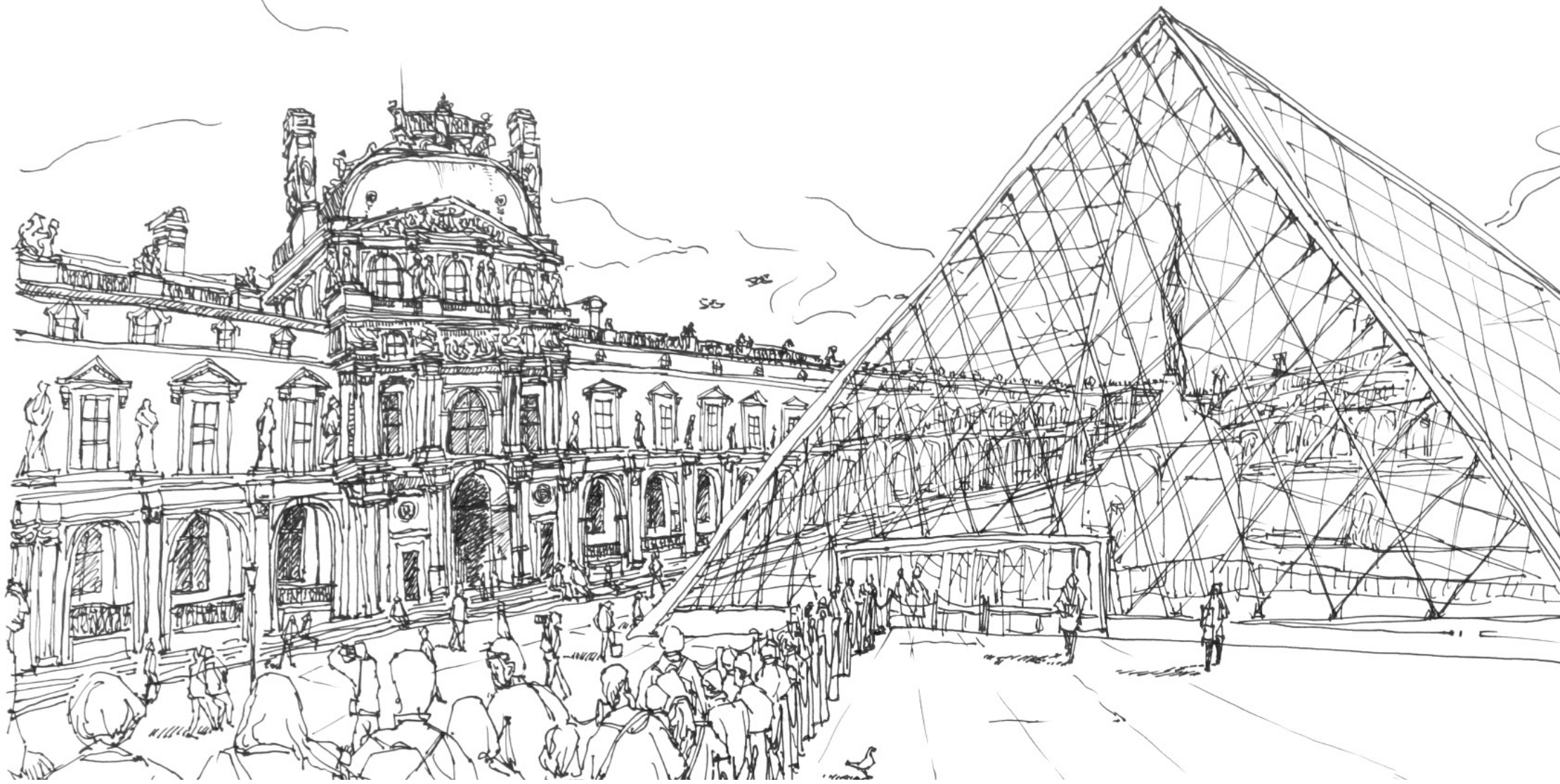
2012, Paris, France, Ink on Paper, A4

▶ **OPÉRA DE PARIS**

2013, Paris, France, Ink on Paper, A3

French architecture has its curious nature. Usually, a pattern repeats itself along a façade or around a circle. The effect of symmetry is astonishing. Simply sketching the buildings is a pleasure.







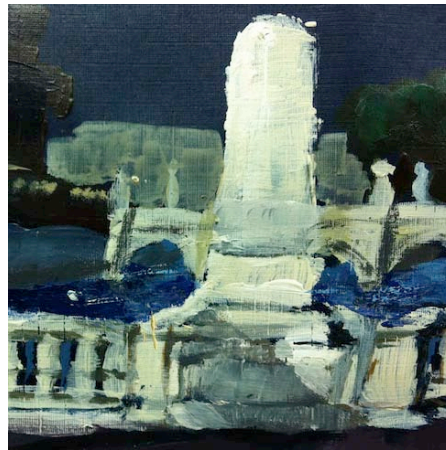
A pen offers fluid lines and expressive strokes. Its thin and accurate touch allow me to recreate the baroque patterns and railings of European architecture. Some parts of my sketches are intense with details, while others are relaxed.

▲ **LANDSCAPE NEAR AMPHITHEATRE**
2013, Lyon, France, Ink on Paper, A4

◀ **MUSÉE DU LOUVRE** 2012, Paris, France, Ink on Paper, A3

PAINTINGS

**A STUDY ON COLORS
INSPIRATION FROM HISTORY
CREATION FROM REINTERPRETATION**



The whole room was permeated by the smell of turpentine.
My favourite smell.
And the moment when a brush, covered with paint, touch the white
canvas.

◀ **PONTE AND CASTLE ST. ANGELO**
2010, Italy, Acrylics on Paper, 20x10 cm (Part)



A STUDY ON COLORS

The contrast and harmony between colors, color theory is the building block of all paintings. I study colors, to discover their unique attributes. To experiment with them, and to use them as a powerful aid to my expression.

◀ THE BIG THREE

2012, Acrylics on Paper, 546x389 mm

▶ THE THRESHOLD

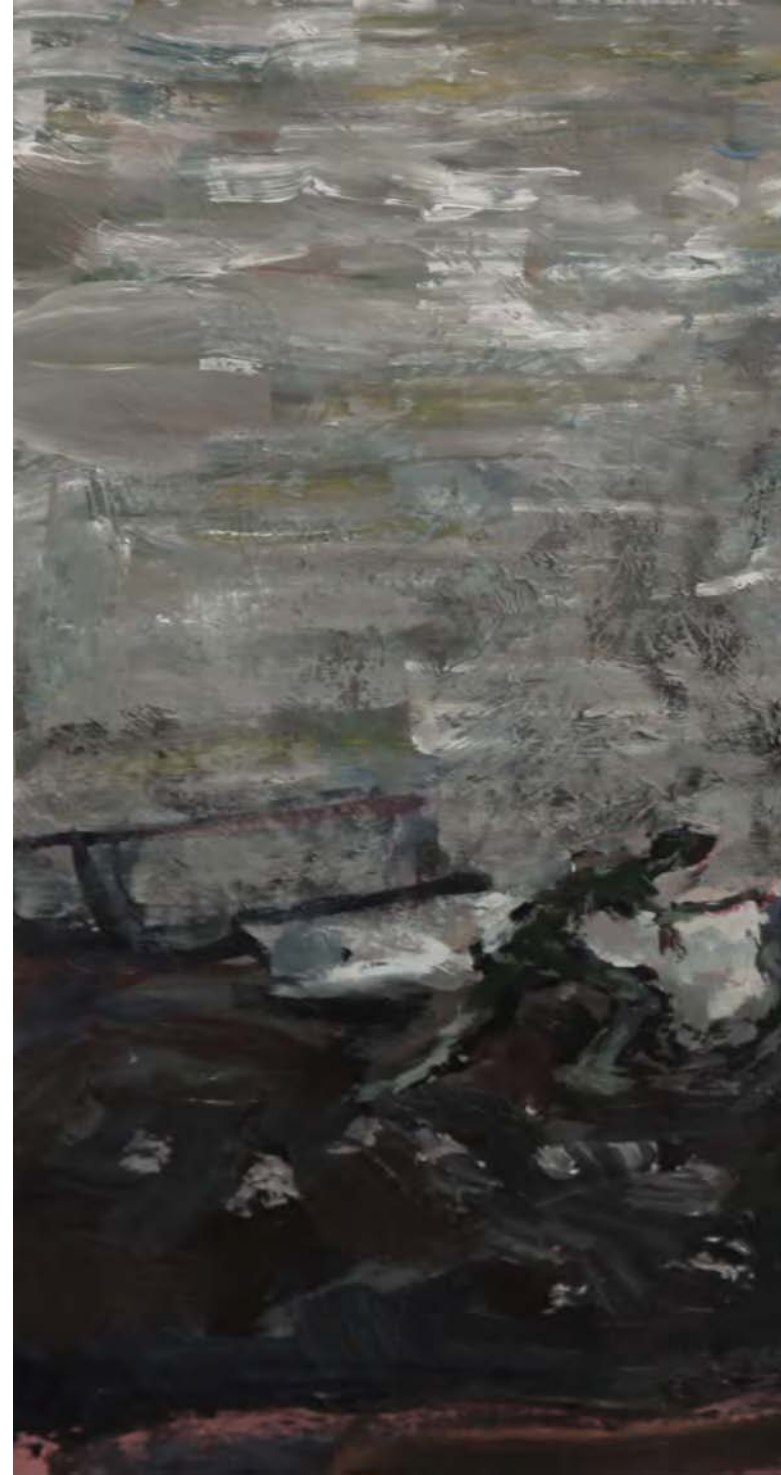
2012, Poster Color on Paper, 389x546 mm



INSPIRATION FROM HISTORY

From an old history book,
I see the scream of many men, and many places.
I imagine their victories and their sorrow,
and I reproduce them on the canvas.
It is the momentum of history.

► **STREET COMBAT IN STALINGRAD, 1943**
2011, Acrylics on Paper, 546x267 mm







From the still photograph that locks space and time in a single frame, I can see the turbulence, I can hear the sound. I recall the history as if I am experiencing it. An infinitesimal time interval that extends to the infinity.

As I paint the scenes, I blend in my colours, my mood, and my emotions. It is the realistic representation of history, but from it the viewer may also see the artist's inner mind.

◀ **MID-WAY ISLAND, 1942**
2011, Poster Color on Paper, 4K (Part)



GERMAN ARMY MARCHING INTO PARIS, 1940
2012, Acrylics on Paper, 546x389 mm

► **SURRENDER**
2012, Acrylics on Paper, 4K





CREATION FROM REINTERPRETATION

◀ CÉZANNE'S VISION 2013, Oil on Canvas, 4K

I learn from imitating the previous masters. Cézanne's use of colours, his composition and his brush strokes was so charming that I cannot resist the urge to be as exact as possible when I was copying his paintings. I wanted to see how his colours function and how the shapes and forms works as a whole.

Later, I started reinterpreting the paintings such as *Riverbed*. The original painting was painted in 1883 by Joseph Wenglein, an artist from the Munich Landscape School.

I gave it my own understanding: I increased the saturation, and I made bold and expressive strokes. I left out the excessive details, yet preserving the touch of the original painting.

I wanted to emphasize the personal feeling that I experienced from viewing the painting: the tininess of men under nature's beauty.

► **RIVERBED**
2014, Acrylics on Paper, 4K

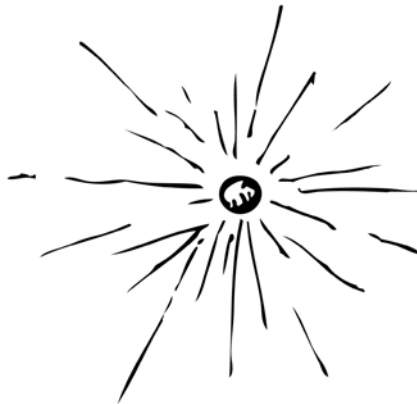
* This painting was sold in 2014 and the money was donated to the poor children in LiangShan.



Ling Dong 2016

DESIGNS & EXPERIMENTS

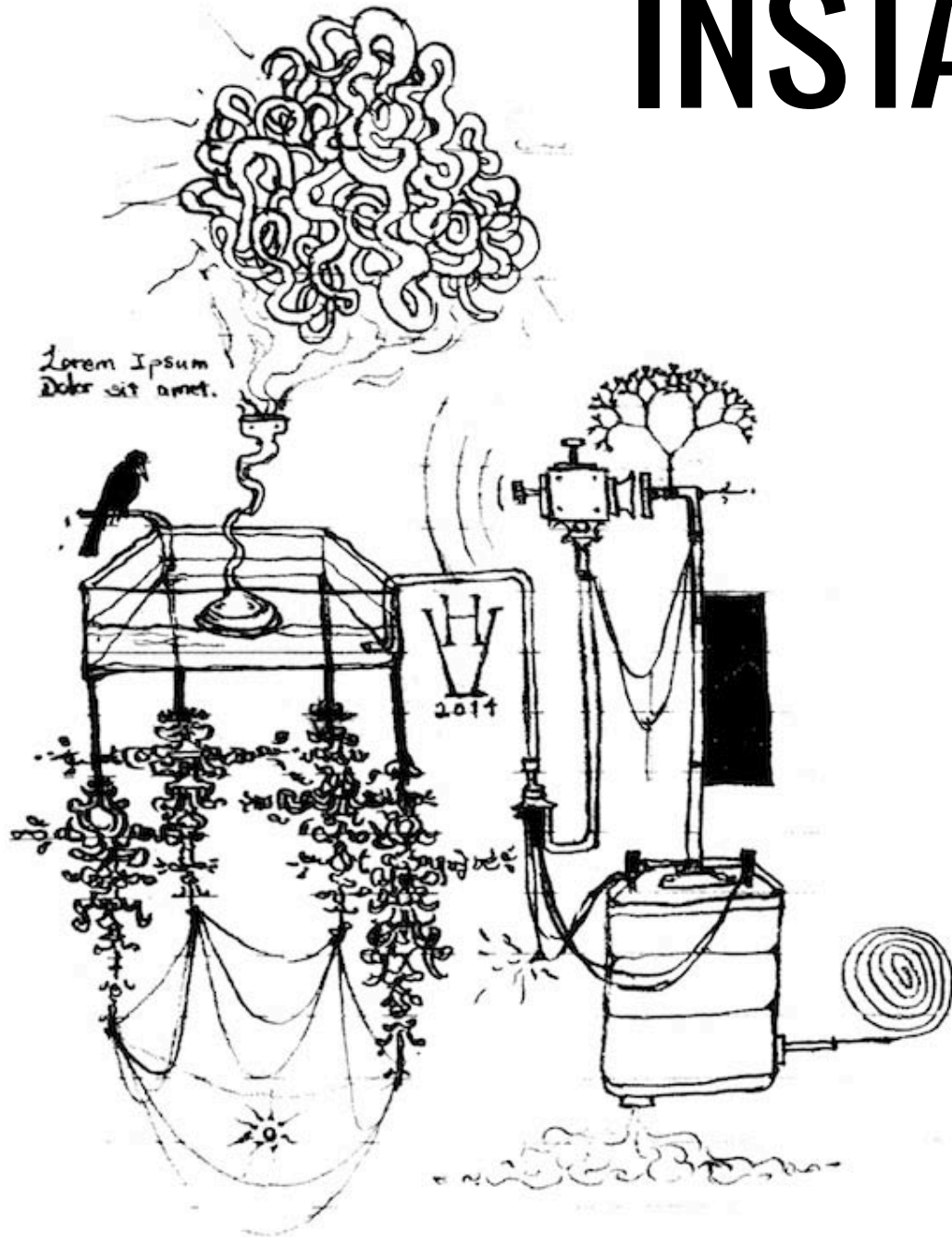
INSTALLATION DESIGNS
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Sparks of inspiration.
Beautiful design.
An implementation and extension of art in multiple fields.
Expeditions into unknown terrains.

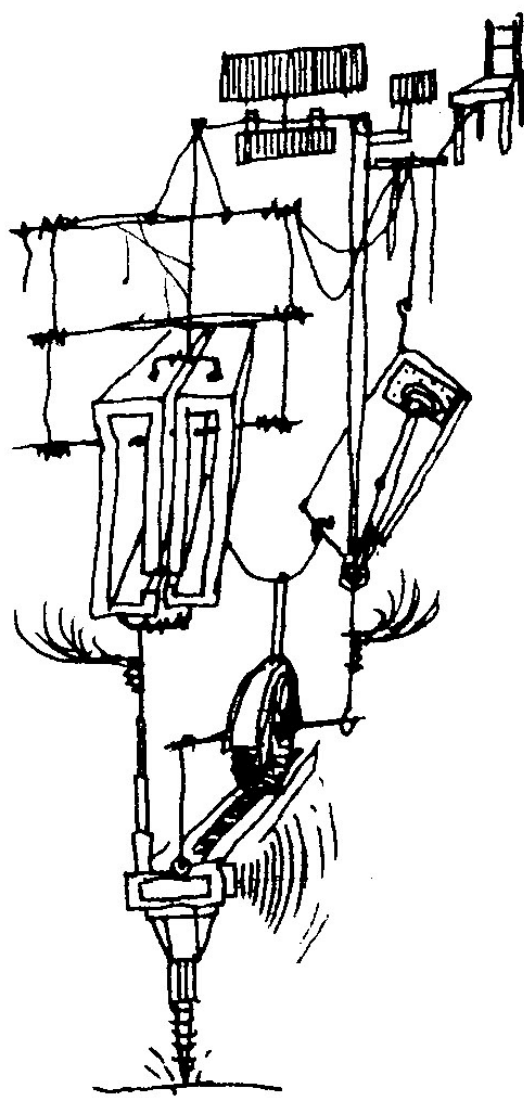
◀ **CORE**
2013, Ink on Paper, Digital Post-Processing

INSTALLATION DESIGNS

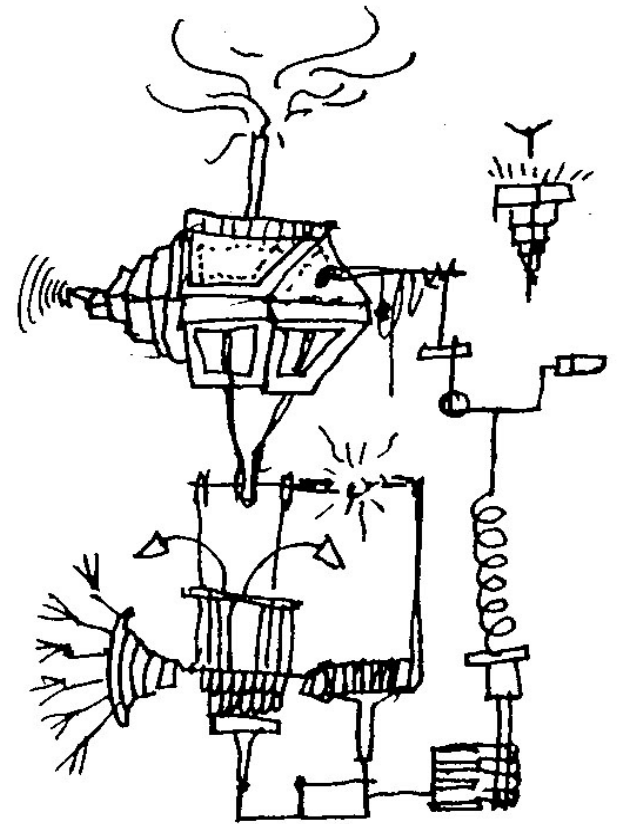
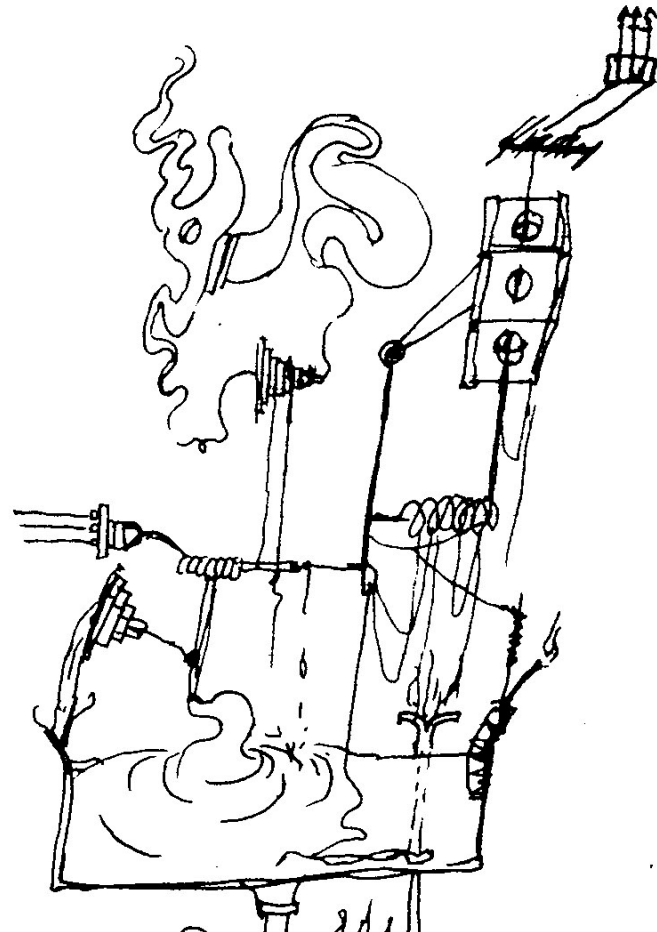


I incorporate imaginary structures and organisms into my installation. I combine seemingly unrelated elements into the same structure, to spark a new meaning. Usually, I begin with a blank piece of paper. When my brain starts imagining and my hand starts moving, surreal structures generate real-time in my mind. The process was automatic: the interaction between the core and the outlet without the interference of deliberate thinking. I then interpret what I have drawn afterwards.

◀ **LOREM SYSTEM**
2013, Ink on Paper



I have a preference toward complicated structures and mechanisms, and its combination with organic matters. I like the contrast between concreteness (objects) and formlessness (wind, water, electricity). I do hope some day I can make the real installations out of these surreal designs.



▲ THE MACHINE TRILOGY
2013, Ink on Paper

AN EXPEDITION INTO GAME DESIGN



▲ **SPRITE SHEET: NUCLEAR EXPLOSION** 2013, Digital

▶ **DRAFT FOR AN ADVENTURE GAME** 2013, Marker on White Board

All games are surreal. From the sprites to the gameplay, the creator makes a unique world of its own logic for the player to wander in. Not only do I design the game and its art, being fluent in multiple languages such as python, applescript, GML and javascript, I wrote all the programs myself. Thus, I create a complete system, a virtual world and surreal environment powered by my thoughts.

0.5 x
0.5 x

$$\frac{x+1}{x+1}$$

$$\frac{y+1}{y+1}$$

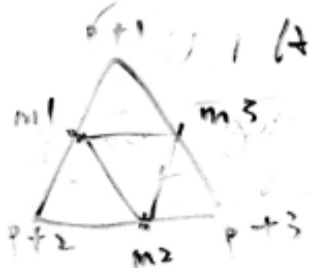
game design: I



1/3

1/2
1/2

MAIN

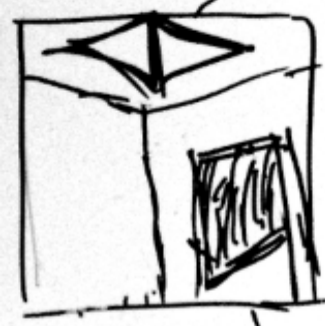
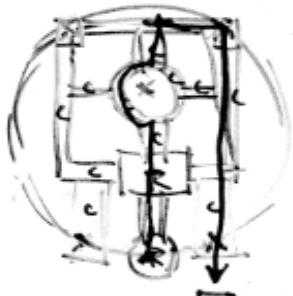


ALTAR

should be higher.



c - corridor
R - room
→ player's route



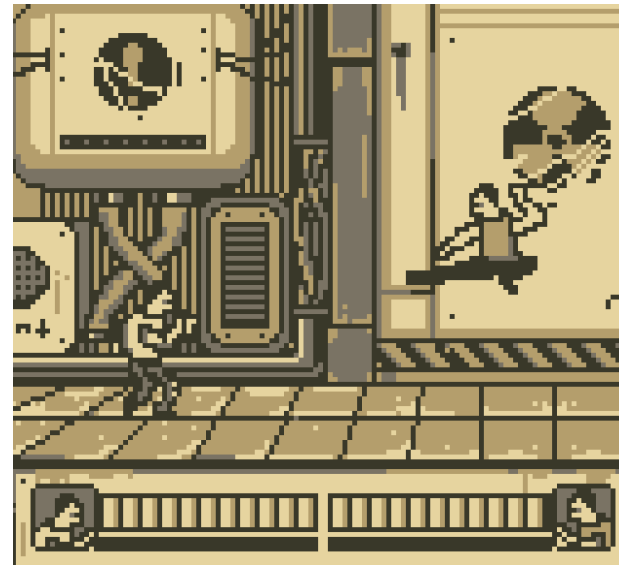
as soon as player enters the altar, the sky will be black

THE SEWAGE FIGHTERS

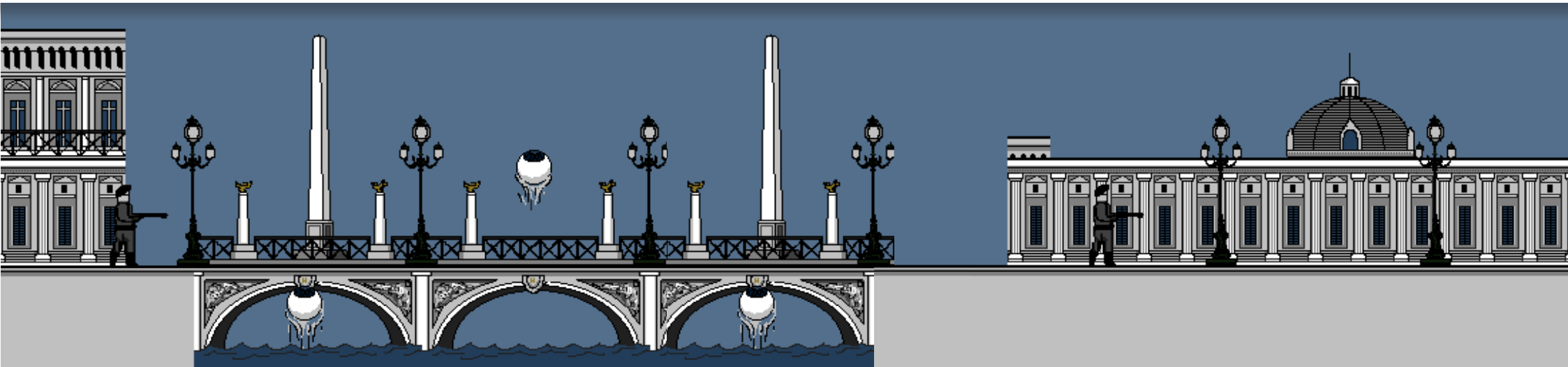
The game features a retro touch in colours in its gameplay. I seek to deconstruct the meaning of violence by featuring excessive of it. Comical amount of blood is spilled onto the wall and floor as the characters fight. The gameplay is very competitive both between player and computer and between two players.

THE EYEBALL PARTY

A man is dropped into an endless surreal dream, being chased by eyeballs. Some eyeballs follow the player, some patrol a certain region, others pop up and down from rivers. The background, inspired by my trip to Europe, is generated real-time using unit patterns, allowing infinite length and variety. The game was very challenging and is designed for advanced players.

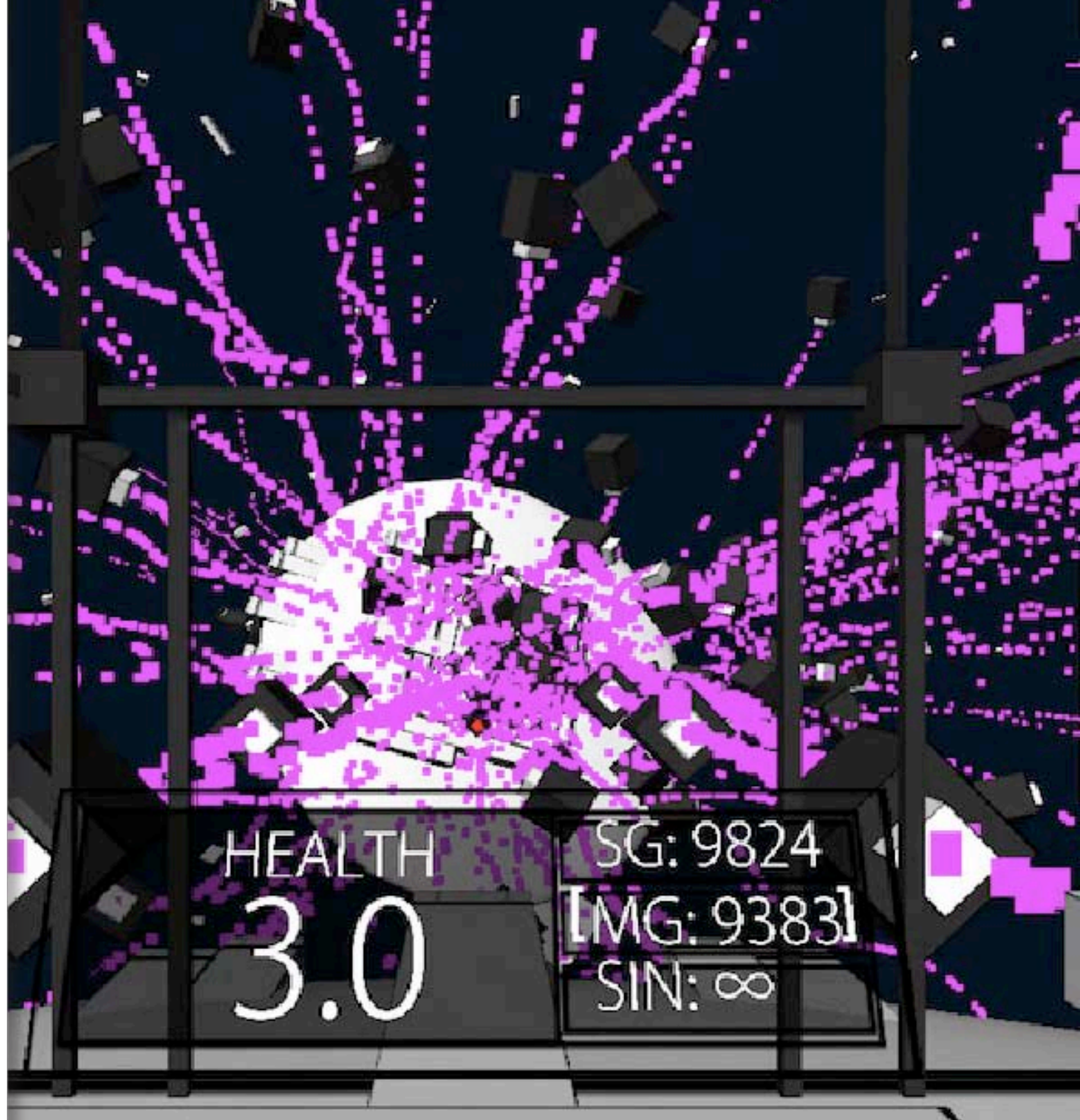


▲ THE SEWAGE FIGHTERS
2014, Digital, with GameMaker®

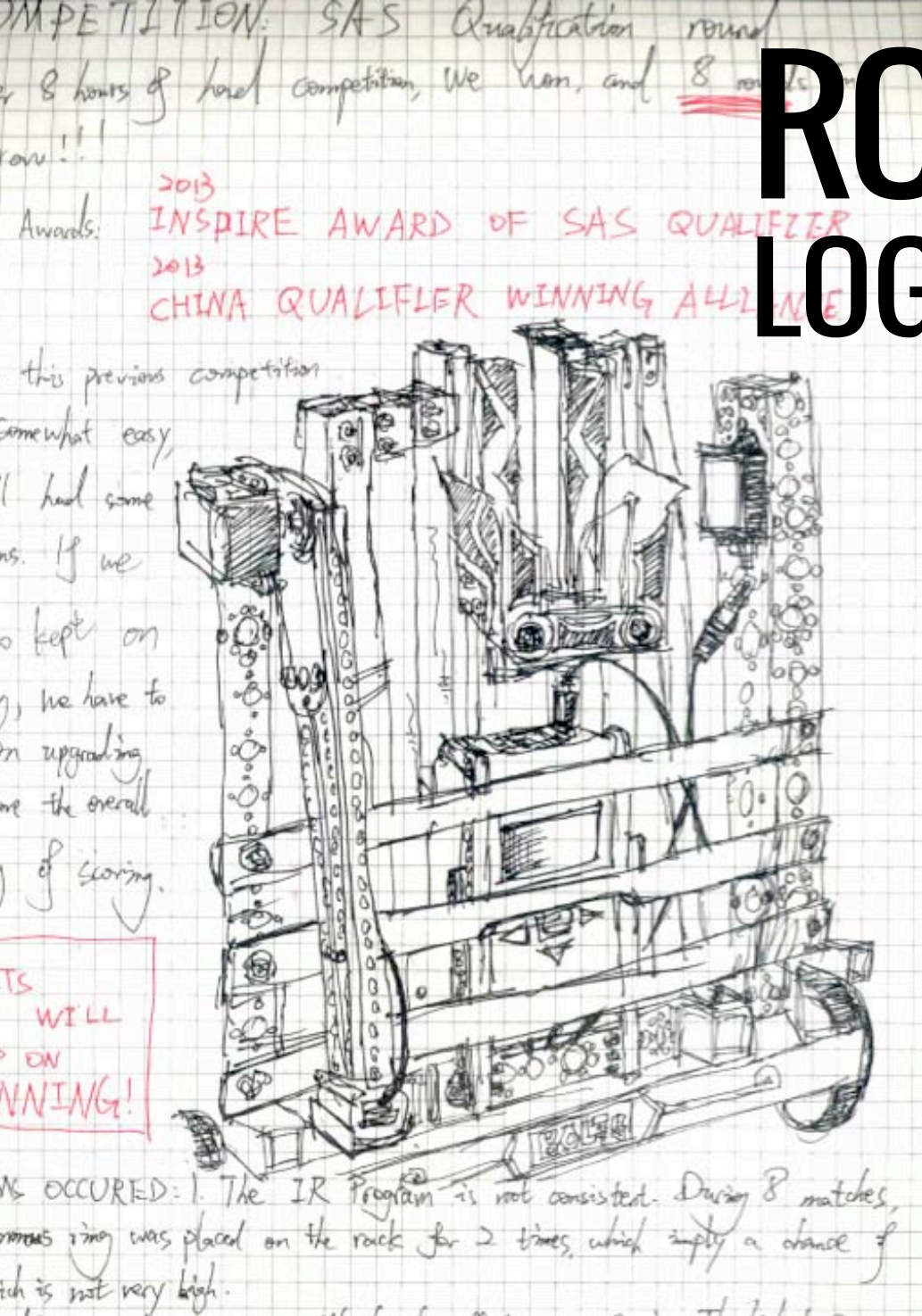


▶ **EYEBALL PARTY II**
2014, Digital, with GameMaker®

▶ **COSMIC DUEL**
2013, Digital, with Unity 3D®



ROBOTICS: LOGIC & STRUCTURE



I joined the school robotics team The BOLTS in 2012,
Designing and sketching for the group ever since.

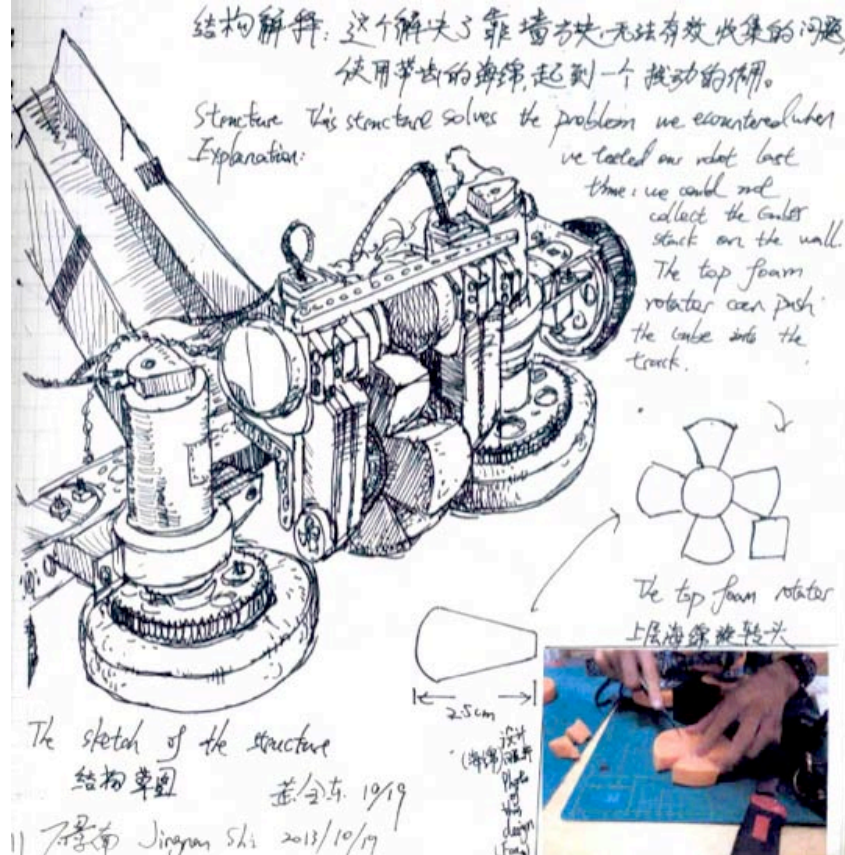
It is a rigorous process that forces me to improve my skills.

When my hand started to draw straighter lines, more accurate curves, and
better perspectives, I began to feel the worth of the hard work.

Typically, my teammates will present me with an idea or a prototype and ask
me to sketch it on the engineering notebook. Sometimes I design logos and
decorations for the robot.

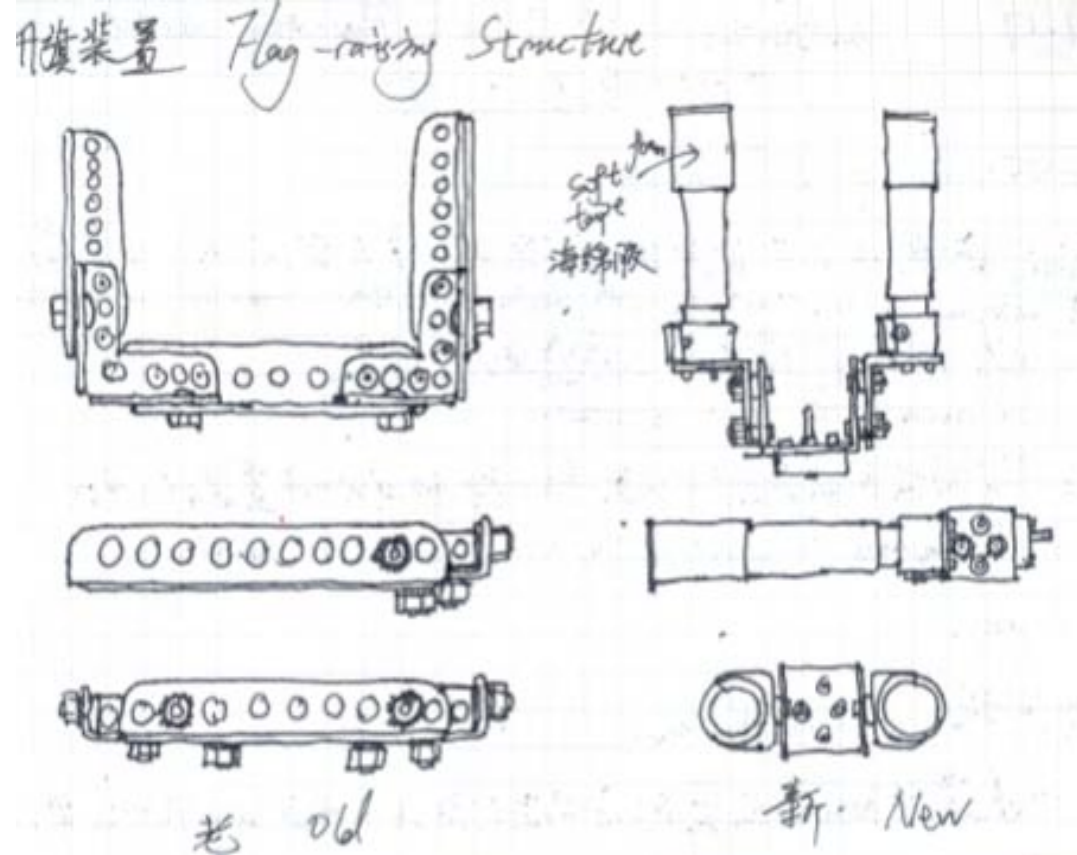
◀ FINAL DESIGN, FRONT VIEW

2013, Ink on Graph Paper



▲ GRABBER PLAN no. 6
2013, Ink on Graph Paper

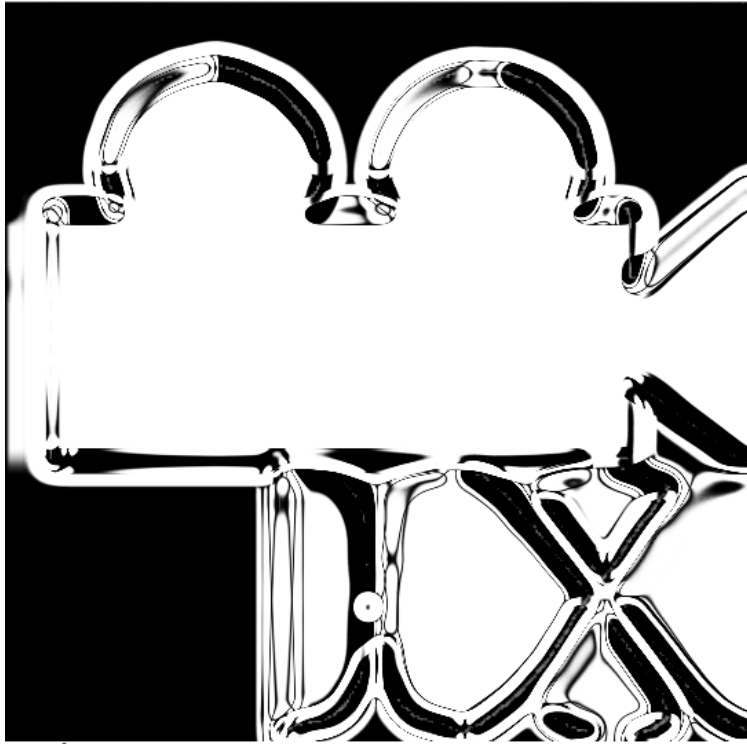
I can always feel the structure, the link between different parts and the flow of the logic in the mechanism. The robot has a masculine identity of rigorous thinking and scientific concreteness in its design that I seek to express in my sketches.



▲ THE FLAG-RAISER PLAN no.1 & no.2
2014, Ink on Graph Paper

I often draw the subject with concise outline, sometimes in three views, as I am required to scientifically show the structure in the engineering notebook. However, I also draw perspective ones with light shades to show the material and the beauty of the whole component.

* The text beside the sketches were written by JingNan Shi.



9mm motion picture

EXPERIMENTAL FILMS

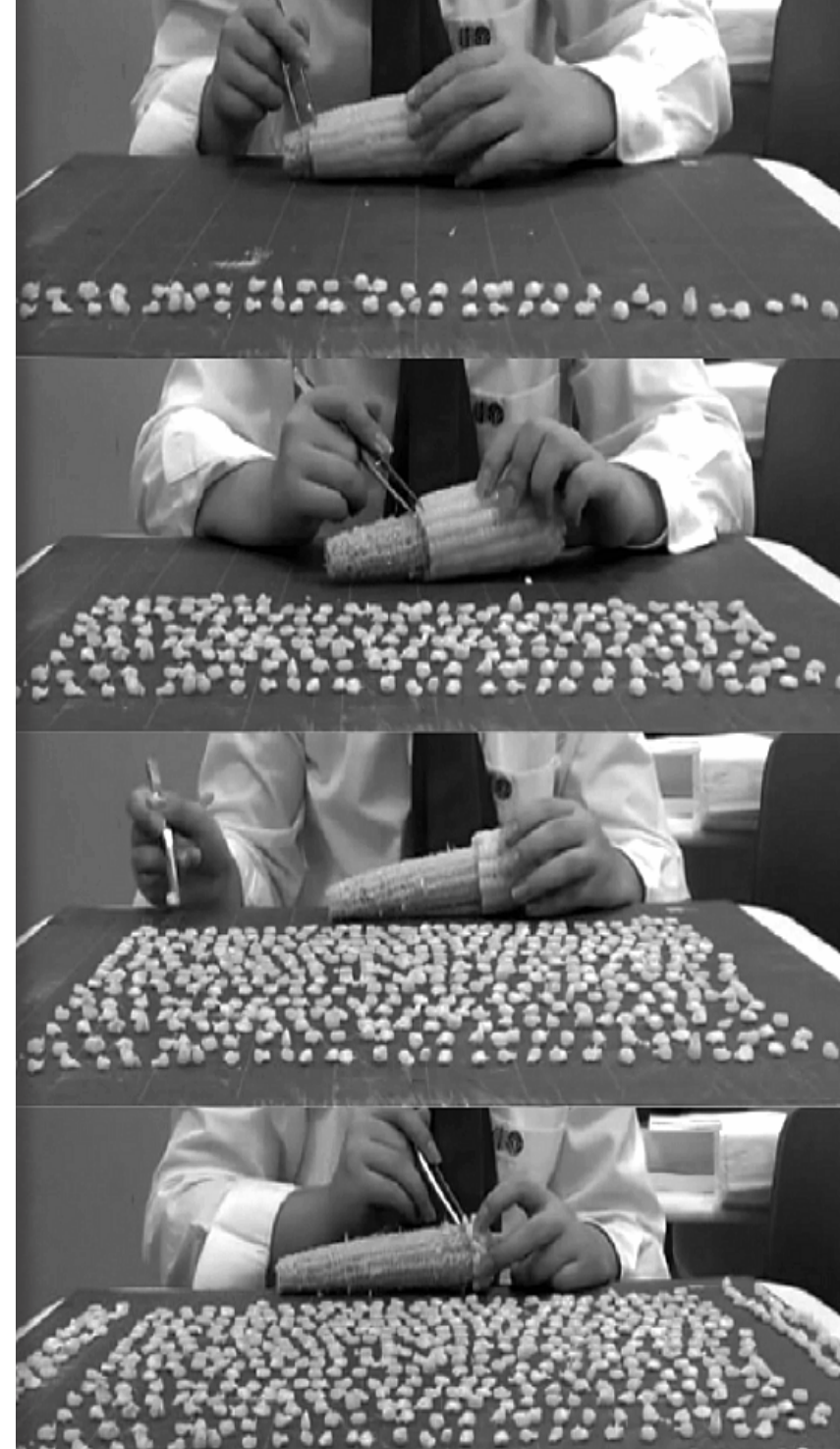
Experimental films creates a multidimensional platform for me to
Express my thoughts.

◀ **LOGO FOR 9MM MOVIE CLUB**
2013, Ink on Paper, Digital Post-Processing

► SOLITUDE : PART II

Cooperating with other like-minded members of 9mm Movie Club, I was able to create innovative experimental films. *Solitude: Part II* was among one of them.

In the film, the actor (me) sits in front of a table, and picks a corn cob grain by grain using a pair of tweezers, lining them up on the table. The video lasted for two hours and was filmed in a single shot.





PROTOTYPES



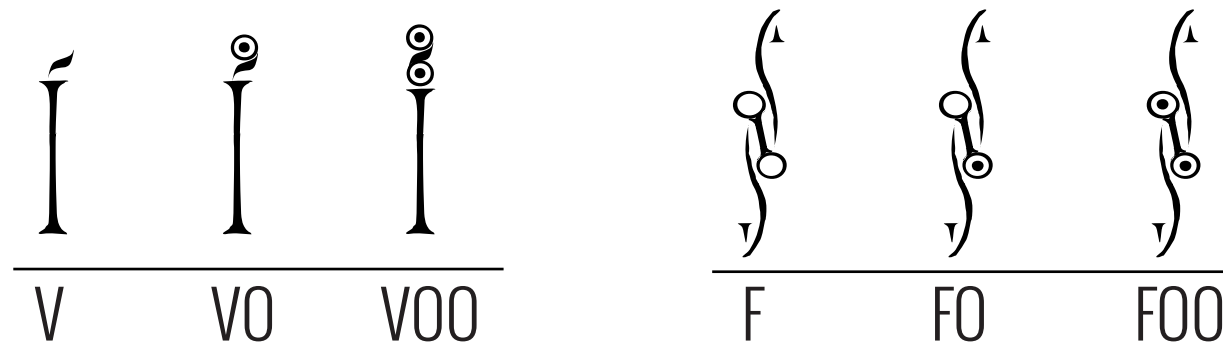
While I design mostly on paper and in the computer, sometimes I do make real prototypes. After assembling waste materials such as cardboard from boxes into the form, I paint the surfaces carefully with acrylics. I also pay attention to colors and composition, as I do with a painting.

► **MG42** 2011, Acrylics, Paper, and Miscellaneous Material, 1.4 Meters

◀ **The Base** 2011, Acrylics, Box, and Miscellaneous Material, 0.5x0.3x0.1 Cubic meters

* *The Base* is a team effort with XinYu Gu

RULE OF COMBINATION



Holinndor1.2.ttf

The Language of Holinndor is a fictional language I designed. Its original purpose is to look and sound truly beautiful. The shapes were inspired by the look of Roman Numerals. The idea came to me in 2011, when I drew all the elements on a piece of paper. Then I used Microsoft PowerPoint to assemble the elements into characters. Later in 2012, I learned to use Fontlab Studio, and made my language into a font.

The language also features an abbreviation of vowels, where the number of vowels is indicated by the transformation of the consonant before them. (See above)

Currently, the language doesn't have its own grammar. The sentence constructed below are merely English written in Holinndor alphabet. I do plan to develop a whole set of language with grammar and pronunciations in the future.

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.

