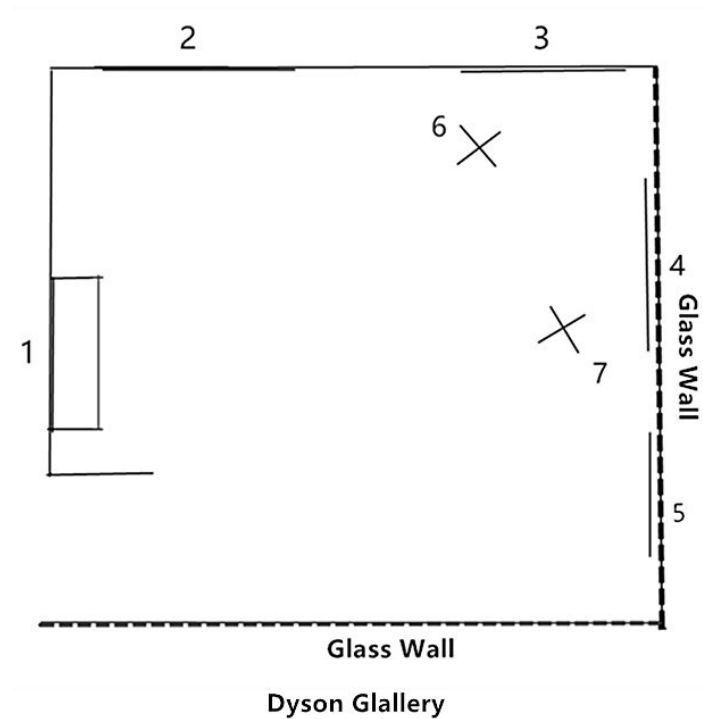


**Proposal for exhibition space in Dyson Gallery, RCA Battersea campus, July 2020
(unrealized due to coronavirus restrictions)**

- 1. Exhibition Floor Plan**
- 2. Space view**
- 3. List of works**

1.Exhibition Floor Plan:



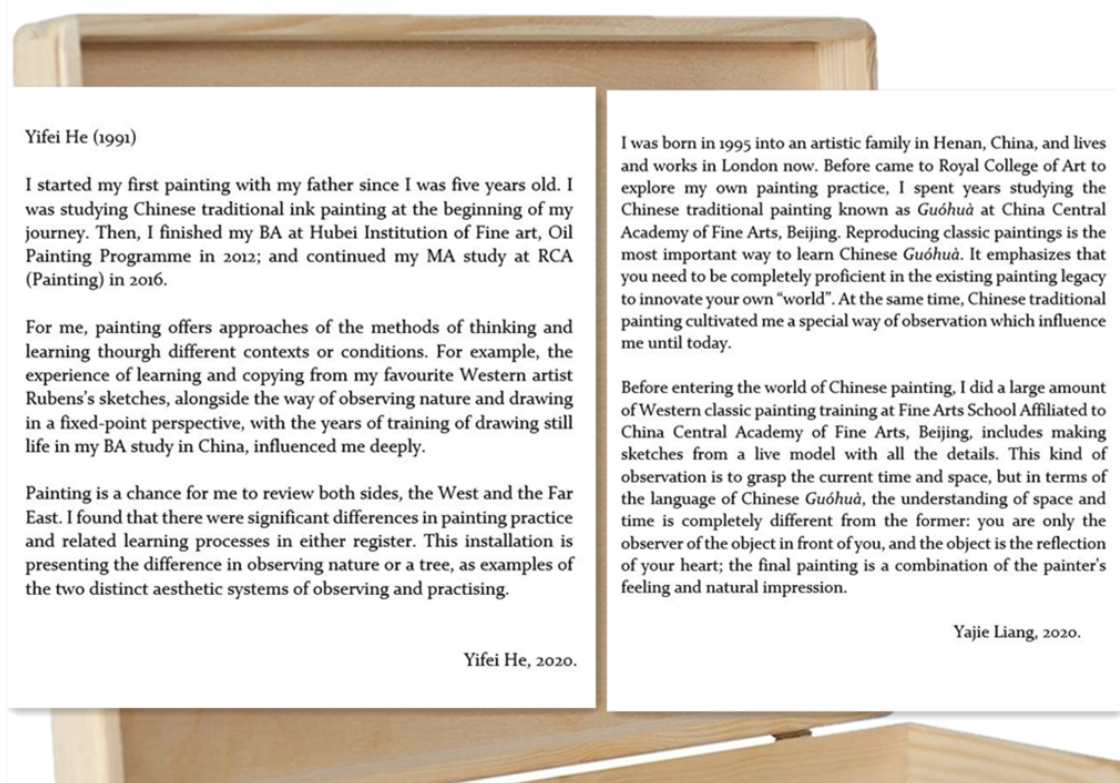
1. Table for printed files.
2. Inductions:
3. Emotional Labour, i.
4. Emotional Labour, ii.
5. Screen (For 'what happens in the studio stays in the studio'; images of Summer short Course)
6. Emotional Labour iii.
7. Emotional Labour iv .

2.Space view:





(Details of installation *Inductions:*)



Yifei He (1991)

I started my first painting with my father since I was five years old. I was studying Chinese traditional ink painting at the beginning of my journey. Then, I finished my BA at Hubei Institution of Fine art, Oil Painting Programme in 2012; and continued my MA study at RCA (Painting) in 2016.

For me, painting offers approaches of the methods of thinking and learning through different contexts or conditions. For example, the experience of learning and copying from my favourite Western artist Rubens's sketches, alongside the way of observing nature and drawing in a fixed-point perspective, with the years of training of drawing still life in my BA study in China, influenced me deeply.

Painting is a chance for me to review both sides, the West and the Far East. I found that there were significant differences in painting practice and related learning processes in either register. This installation is presenting the difference in observing nature or a tree, as examples of the two distinct aesthetic systems of observing and practising.

Yifei He, 2020.

I was born in 1995 into an artistic family in Henan, China, and lives and works in London now. Before came to Royal College of Art to explore my own painting practice, I spent years studying the Chinese traditional painting known as *Guóhuà* at China Central Academy of Fine Arts, Beijing. Reproducing classic paintings is the most important way to learn Chinese *Guóhuà*. It emphasizes that you need to be completely proficient in the existing painting legacy to innovate your own "world". At the same time, Chinese traditional painting cultivated me a special way of observation which influence me until today.

Before entering the world of Chinese painting, I did a large amount of Western classic painting training at Fine Arts School Affiliated to China Central Academy of Fine Arts, Beijing, includes making sketches from a live model with all the details. This kind of observation is to grasp the current time and space, but in terms of the language of Chinese *Guóhuà*, the understanding of space and time is completely different from the former: you are only the observer of the object in front of you, and the object is the reflection of your heart; the final painting is a combination of the painter's feeling and natural impression.

Yajie Liang, 2020.

(Details of installation *Inductions:*) Inside the wood box, are two short texts, from me and Yajie Liang, describing our painting-related studies and practice.

3.List of works:

1) *Inductions:* /.

This installation is a collaboration work with the year 2 MA student Yajie Liang from Painting Programme, RCA. She also finished her BA at The Central Academy of Fine Arts, Ink Painting Programme. This work includes 14 sketches and drawings, and two short texts (shown as above) with some painting tools in the wood box on the wall. As listed in the following pages, I made the sketch 1-7, Liang made the ink painting 1-7. The 7 ink paintings are coping the *Manual of the Mustard Seed Garden* (芥子園畫傳, Jieziyuan Huazhuan) in the Qing Dynasty (1644-1912), which is book of different paths and examples of the details of natural mountains, plants and inserts, by the master ink painters in the Qing Dynasty. This book still functions as a classic example for the ink painters till present.

The 7 sketches as ink paintings are:

Sketch 1 :
Yifei He, (Pencil & Charcoal on paper,
24cmx32.5cm), 2020.



Sketch 2:
Yifei He, (Pencil & Charcoal on paper,
22.5cmx32.5cm), 2020.



Sketch 3:
Yifei He, (Pencil on paper, 48.5cmx 32.5cm),2020



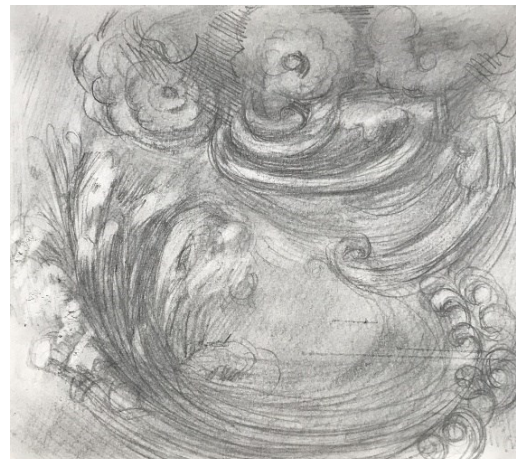
Sketch 4:
Yifei He, (Pencil on paper, 24cmx 32.5cm) , 2020.



Sketch 5:
Yifei He, (Pencil on paper, 24cmx 33cm)
21cm), 2020.



Sketch 6:
Yifei He, (Pencil on paper, 18.5cmx 2020.



Sketch 7:
Yifei He, (Pencil on paper, 12cmx 26cm),2020.



Ink painting 1
Yajie Liang, Ink on rice paper(25cmx 42cm),
2020.



Ink painting 2
Yajie Liang, Ink on rice paper(26cmx 41cm),
2020.



Ink painting 3
Yajie Liang, Ink on rice paper(25cmx 42cm)
2020.



Ink painting 4
Yajie Liang, Ink on rice paper(25cmx 42cm)
2020.



Ink painting 5
Yajie Liang, Ink on rice paper
(29cmx 32cm), 2020.



Ink painting 6
Yajie Liang, Ink on rice paper(26cmx 32cm). 2020.



Ink painting 7

Yajie Liang, Ink on rice paper(25cmx 42cm), 2020.



2) Emotional Labour, i.



Yifei He, Emotional Labour. Oil on canvas. 80cmx160cm, 2018.

3) Emotional Labour, ii.



Yifei He, Emotional Labour. Oil on canvas. 75cmx90cm, 2018.

4) Screen (For 'what happens in the studio stays in the studio' and images of Summer short Couse.

5) Emotional Labour iii



6) Emotional Labour iv

