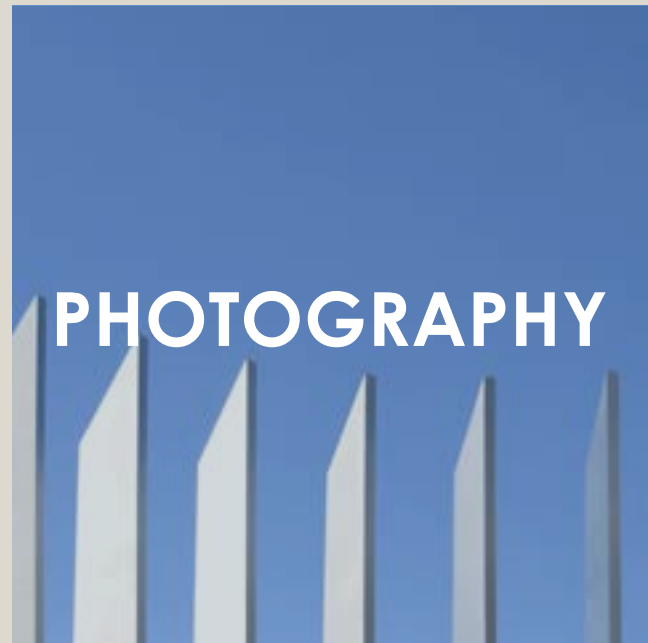
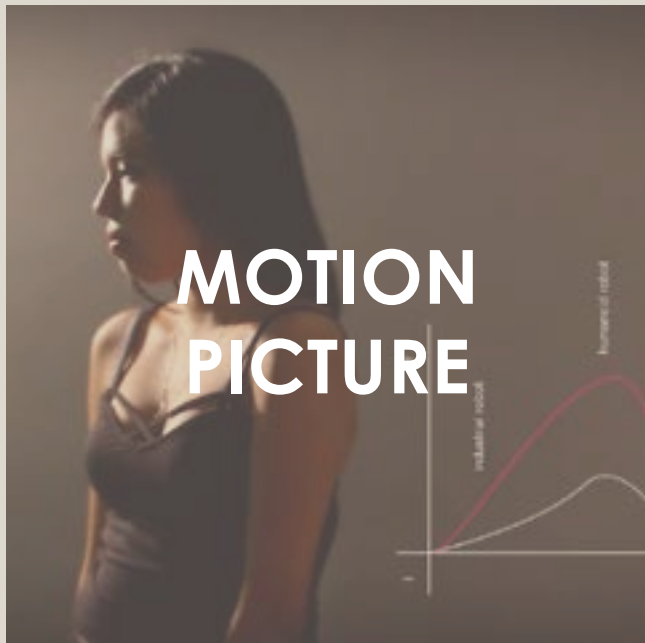


B E T W

E E N L

I N E S

CONTENTS



QIQI FENG

Born in China, Qiqi Feng has received education in China, Singapore and the United States. She is currently a senior studying Art History and Studio Arts at the University of Pittsburgh. This interdisciplinary background has given birth to her attitude of “walking the fine lines between unmediated spontaneity and rational criticism” towards her own art making.

Bachelor of Art, Art History & Studio Arts

University of Pittsburgh, Pittsburgh, PA
2013 - 2016

Freie Universität Berlin European Studies
Freie Universität Berlin, Berlin, Germany
2015

Intern Investment Analyst

FreeS Verture Capital, Beijing, China
2016

Graphic Designer

Yan Can Cook, Inc., San Mateo, CA
2015

Participant at MadRush Conference

James Madison University, Harrisburgh, VA
2015

Intern Researcher

Carnegie Museum of Art, Pittsburgh, PA
2014

Singapore Cambridge GCE A-Level

Temasek Junior College, Singapore
2010 – 2011



Stills from footages of an in-class collaborative shooting session at the Pittsburgh Filmmaker. Qiqi participated as a cinematographer and a model (Fall 2016).

MOTION PICTURE

Digital Video and Animation





State-of-the-Art 2178: AI

[VIEW FULL VIDEO HERE](#)

State-of-the-Art 2178 series explores the possibilities of technology in one and a half centuries. Its first video focuses on the artist's imagination about artificial intelligence (AI) development. The young girl in the video represents an idealized image of personified AI. Her natural body movements contrast with her lack of facial expression, suggesting the advanced but still imperfect AI technology.

Charts and flashes of key words related to AI development layer on her actions. Colors of footages are digitally manipulated to expose her in different auras that elicit different ways of looking at the relationship between human and AI.

Fall 2016

Stills from digital video State-of-the-Art 2178: AI.



Stills from hand-drawn animation *State-of-the-Art 2178: Progeny*.

State-of-the-Art 2178: Progeny

[VIEW FULL VIDEO HERE](#)

The second video of *State-of-the-Art 2178* series, a hand-drawn animation, embodies the artist's imagination of future technology on human reproduction.

Evolving bubbles in a mysterious fluid represented by washes of blue watercolor reveal an underwater space packed with a number of kicking and breathing infants. The next sequence shows the development of an individual embryo into a fetus. It ascends towards the fluid surface, and makes the first cry just as every baby does when appearing to the world.

The animation is a montage describing an artificial environment for mass human production. The artist also produces it as a fable pertinent to a future when such technology would not be feared or black-boxed, though issues like surrogacy and clone are morally controversial today.

PHOTOGRAPHY

Portraits, Documentary, and Experimental





Dream and Distant Land Photography Project

In this photography series, the artist stages Xu, a descendant of traditional Jurgen living in inner Mongolia, in settings that represent the lives of three generations of people in his family according to his personal account.

Performed by Xu, the series narrates some most monumental moments of his family from a minority ethnic group. It also explores how this family has become a subject in the wave of globalization.

Spring 2016



PRECIOUS PAGE

Xu performs as his father and mother at the same time. Photo studios became popular in the time of Xu's parents. Imported from the West and introduced to Inner Mogolia by Chinese, studio photos usually reflect a learned Western aesthetic.

LEFT

Xu performs as his mother posing for a studio photo.

BELOW

Xu performs as his father traveling in a Western town when travelling abroad for leisure first became possible.





LEFT, ABOVE & LEFT, BELOW Xu performs as his grandfather visiting a Western country as a scholar. In his time, business trips were almost the only way to travel abroad.



LEFT, BELOW & BELOW, RIGHT Xu himself lives in the United States more than in his hometown. These two photos purport to reflect his current life.



**PHOTOGRAPHY
PORTRAITURE PROJECT**

Qiqi creates the setting in an ordinary student apartment under unusually dramatic lighting. Spring 2016



DRAWING

Figures, Sketches, and Still Lifes





Drawing Studio 1

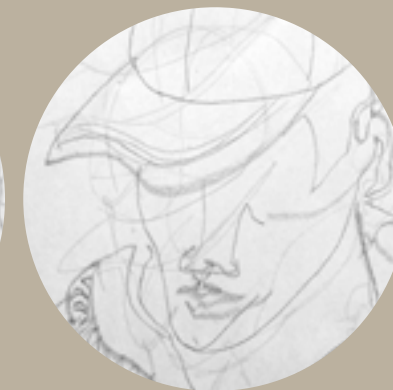
Spring 2016

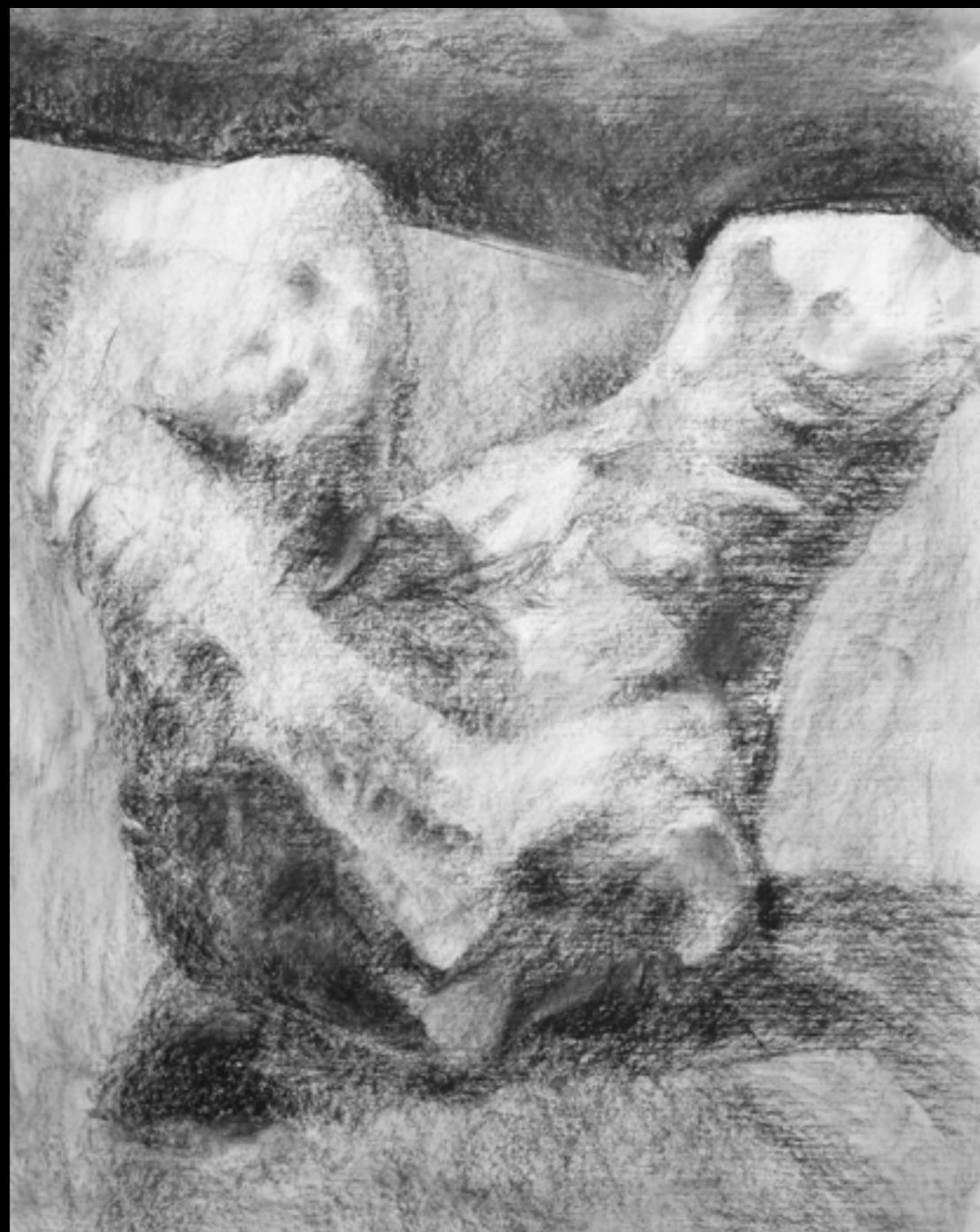
LEFT

In-class speed sketches from model with an emphasis on capturing the modes of postures.

BELOW

In-class sketches of classmates using two pencils attached together, producing lines of unique qualities.





LEFT

In-class drawing of an abstract sculpture made by Qiqi. The 5-inch tall sculpture is drawn in monumental scale.

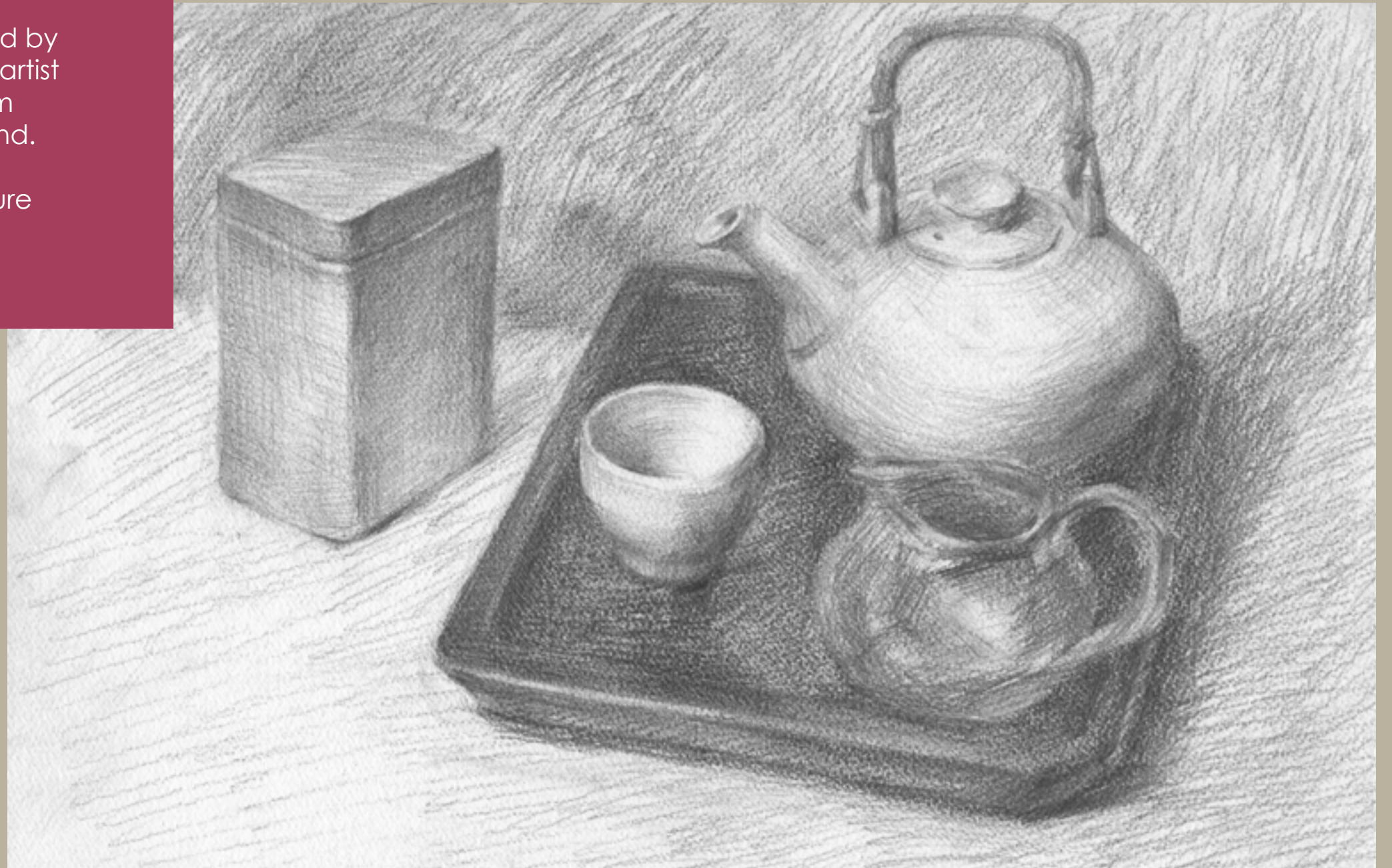
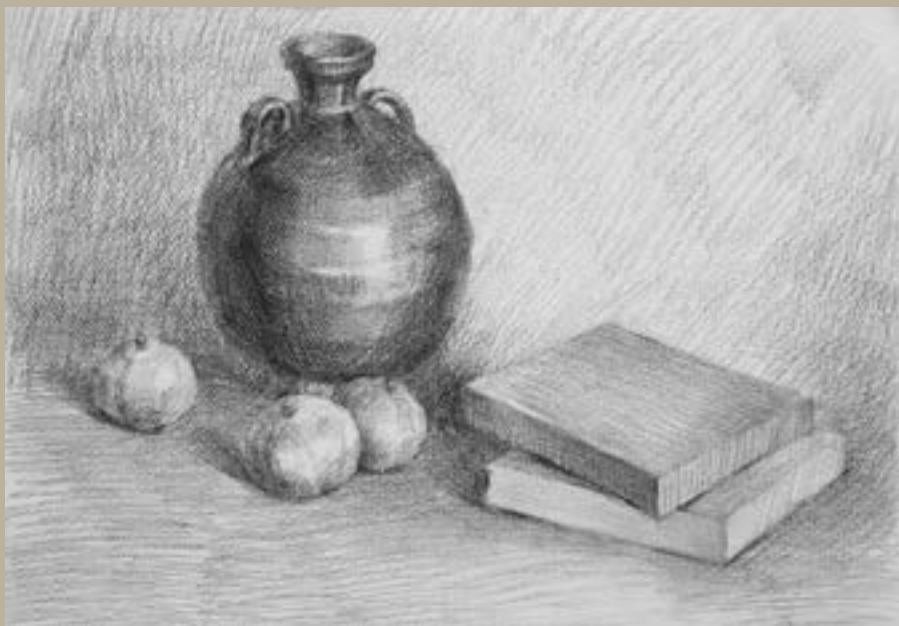
BELOW

Two-panel drawing of Qiqi's student apartment in an attempt to draw in an unbroken single line.



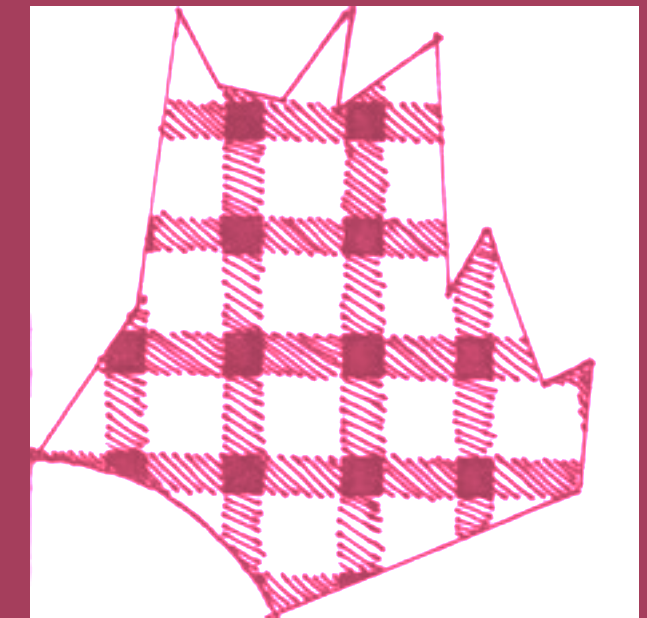
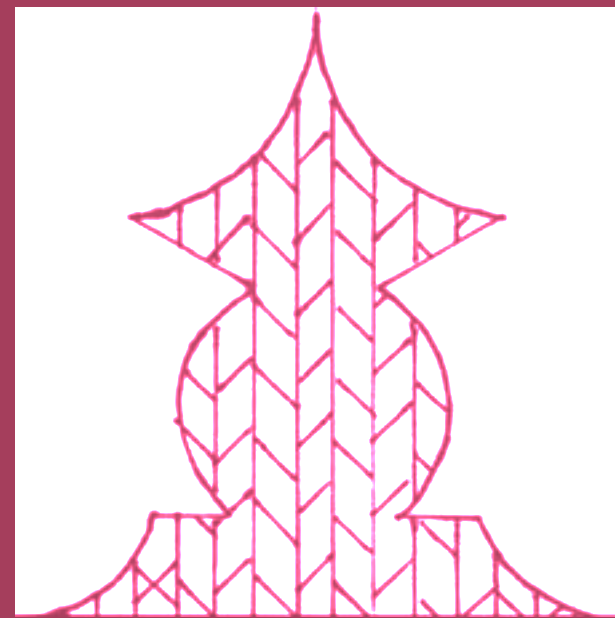
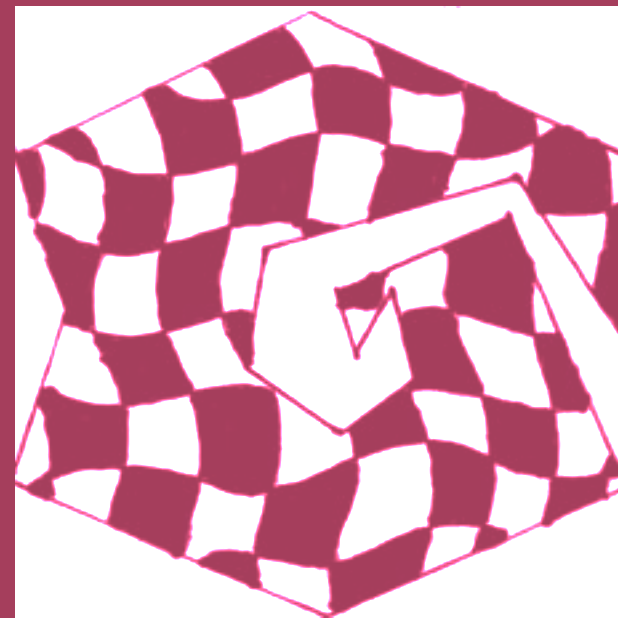
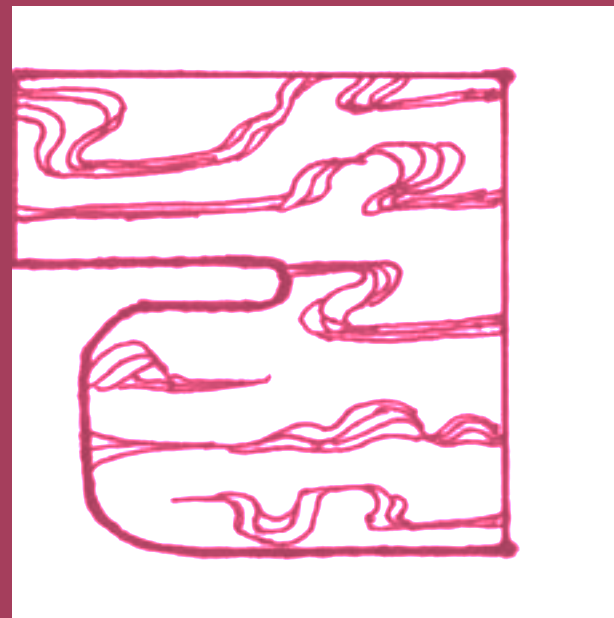
**PRIVATE CLASS WITH
DRAWING MASTER FENG
BIN. SUMMER 2016**

Drawings mentored by
Feng Bin, Chinese artist
with Russian realism
training background.
His technique
emphasizes structure
and perspective.



GRAPHIC DESIGN

Foundation Design and Design Internship



Shapes and patterns developed in 2x2 inch squares. Spring 2016.



Foundation Design

Spring 2016

LEFT

Graphic composition primarily consists of curvilinear forms with a hint of diagonal form.

BELOW

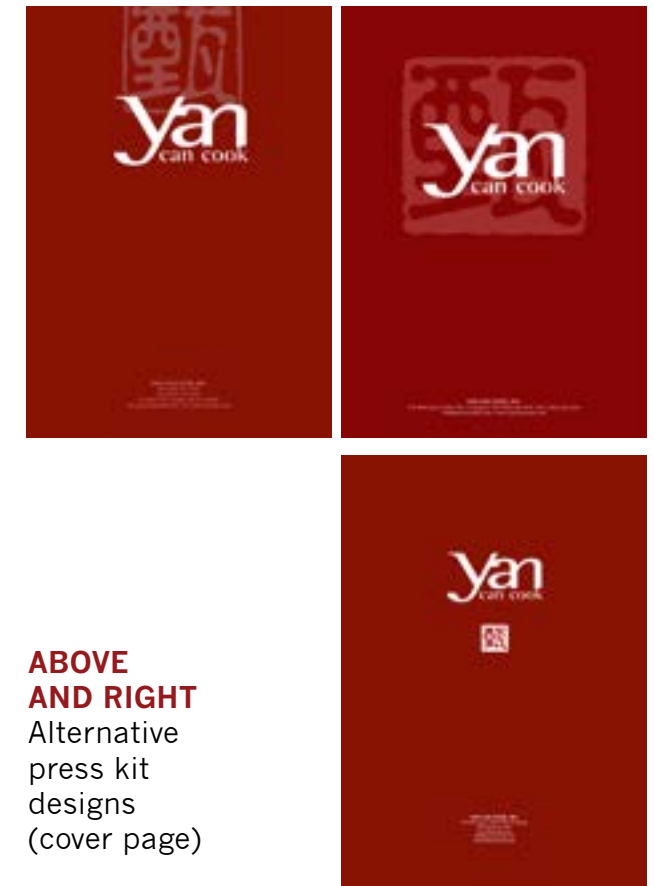
Composition consists of three main graphic bodies and small ornaments that connect them.





Fianlist press kit designs (cover page and section covers) incorporating the signature red of Yan Can Cook Inc., the company's logo, and Chef Yan's name in Chinese seal style. The set above was chosen to be the company's new press kit designs of 2015-

GRAPHIC DESIGNES FOR YAN CAN COOK INC. SUMMER 2015



ABOVE
AND RIGHT
Alternative
press kit
designs
(cover page)



LEFT AND BELOW
Brochure designs for guided tour
Martin Yan's Taste of China (2013-
2016) and *Martin Yan's Taste of
Vietnam* (expected in 2016).



RESEARCH

Critical Thinking and Writing



The Lawrenceville "Doughboy" from the rare, overlooking downtown skyline. Photo by Qiqi Feng.

HISTORY AND INSIGHTS: Two World War One Memorials in a Pittsburgh Neighborhood

Overview

Working in the intersection of historical research and visual documentary, Qiqi presents a research paper in conjunction with a set of photography connecting the past and the present of Lawrenceville, a riverside neighborhood in Pittsburgh, Pennsylvania. The project concerns two bronze World War I memorials known as the “Doughboy” (Allen Newman, 1921), and the “Nike” (Frank Vittor, 1921). The research exploits local archives to uncover the history reflecting the conflict between the pacifists and the militarists on ways to commemorating the death, while the photography series explores rare views of the memorials in today’s Lawrenceville. They juxtapose to reveal how time has transformed historical remnants in their association with the past.

The paper was presented in 2015 at the MadRush Undergraduate Research Conference held by James Madison University, Harrisonburg, Virginia. The photography documentary was produced in the following year. This is a preview of the content. Please view full project [here](#).

The dead have been impacting on the world of the living directly and indirectly. The impacts were especially tangible after wars because they caused an enormous loss of lives. In the aftermath of wars, the living had to answer one of the indirect questions left by the dead: what patterns would they choose to commemorate the dead? In local communities, they had to reconcile the collective memory of the war with the individuality of the dead in the neighborhood. Local memorials after World War I (WWI) often express the reconciliation by using the model of mass produced sculptures in addition to the community’s honor rolls. These local WWI memorials often create social spaces in living communities. In Lawrenceville, a neighborhood in Pittsburgh, Pennsylvania, the WWI memorial known as the Doughboy has well manifested the social nature of war memorials. At the intersection of 34th Street, Butler Street, and Penn Avenue stands Allen Newman’s 1921 bronze sculpture (Fig. 1) fashioning a casually standing WWI United States soldier. The tall stone pedestal on which the sculpture stands is also a design of Newman’s. The cylinder-shaped upper section of the pedestal is in contact with the sculpture, and the lower section is in the shape of a gigantic cylinder that recalls columns of monumental architectures. Bronze plaques with the neighborhood’s honor rolls are attached on the lower section. It is notable that the honor rolls not only include the names of those who served in WWI, but also add the names of those who served in the World War II at the rear of the monument in 1940s. Also, people in the neighborhood use this space to commemorate the dead in other wars by placing small metal plaques near the fence that encloses the memorial. The plaques are incised with icons and names of wars such as “Korea 1950 – 1955.” Moreover, the community pays respect to the memorial in some holiday celebrations with flowers



Archive photo of the model of “Doughboy” sculpture in Newman’s studio. Source: Art Commission of the City of Pittsburgh, Carnegie Mellon University Hunt Library, Art Commission files of the Lawrence “Doughboy.”



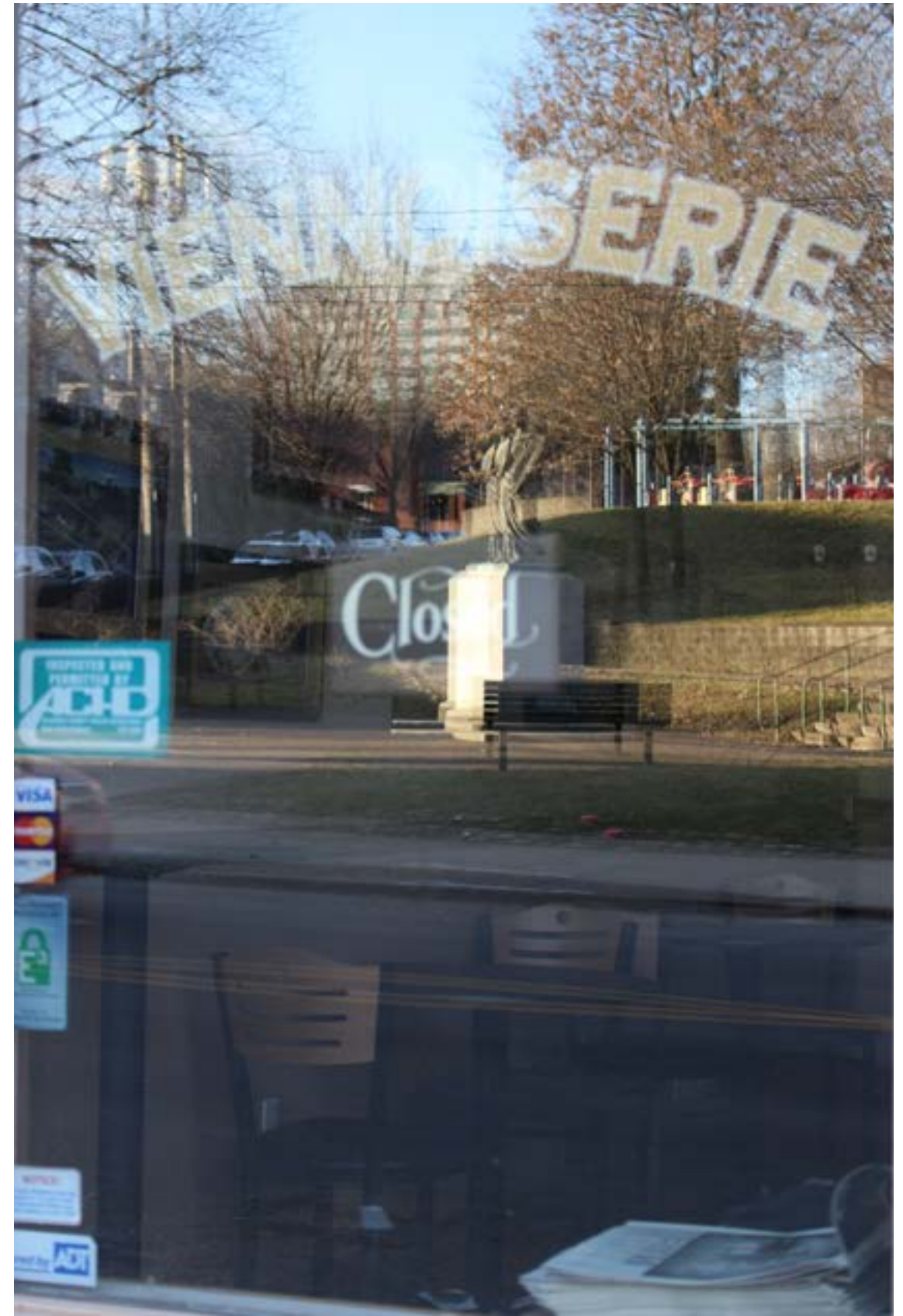
Archive Photo of the pedestal of the “Nike” memorial without the sculpture. Source: Art Commission of the City of Pittsburgh, Carnegie Mellon University Hunt Library, Art Commission files of the Lawrence Park War Memorial.

and decorations. Indeed, the intersection housing the Doughboy memorial becomes an icon for Lawrenceville, as well as a space for the community to commemorate multiple wars. However, merely 0.8 mile away from the Doughboy on Butler Street near Home Street, there is another Lawrenceville WWI memorial (Fig. 2), which seems much subtler. On a cuboid stone pedestal inscribed with the neighborhood's WWI honor roll stands a bronze portrayal of the Goddess Victory (Nike) in long Greek robe. This 1921 sculpture of sculptor Frank Vittor's depicts her bestowing a palm branch on her right hand, and holding a shield with inscription of commentary in her left hand. As observed from the site, green patina dotted on the bronze supposes much lesser maintenance and attention to the memorial than that to the Doughboy. This situation renders Lawrenceville a strange appearance of excessive demand for memorials: not only the Doughboy and the Nike are close to each other, they resemble the model of mass produced sculptures plus honor rolls. However, a closer investigation will provide explanation to the doubt. In fact, their locations address different city wards. The Doughboy and the Nike are located in, and hence are dedicated to the Fifth Zone, Sixth Ward and the Ninth Ward respectively. Since the division by city wards has little practical significance today, it is useful to contextualize the discourse in the late 1910s and early 1920s to answer the question on the pattern to commemorate the dead, which is mentioned at the very beginning of this paper.

The question of my research is that in Lawrenceville, whose interest was met by adopting the images of a soldier or an allegorical goddess? To examine how Lawrenceville decided on the particular

designs of these two memorials, my paper will investigate three major participants in the discourse. First, the Art Commission of Pittsburgh that reviewed the designs seemed to have remained neutral in the ideology behind the memorials. They appeared to only take interest in the aesthetic value of them. Next, as different patrons commissioned the two memorials, their identities influenced the design plans remarkably. Lastly, the artists' influence in the discussion was mainly reflected in their works. The disagreement could not avoid ending in the situation of "competing political agenda between the pacifist and the militaristic" as Wingate terms it. My study of the two Lawrenceville WWI memorials generates the conclusion that the militaristic outweighed the pacifist to a large extent, although some clues show the emergence of pacifist ideas. Essentially, the memorials reflect the era's mainstream pro-military trend to use memorials to promote victory and heroism among the livings as a way to commemorate the dead.

[Continue reading here](#)



The Lawrence Park War Memorial in the reflection of a bakery window. Photo by Qiqi Feng.