【Art Interview】 RGB - BLUE

## Meilun Art Museum

T：Tian Xie / D：Dingyi Feng

T： It was nice talking to you today.

T： First of all, we can see that your work is focused on the visual logic between the real and the virtual. Were you paying attention to the opposites between the two from the start,and where did it start?

D： In the past, my research has focused on how to use computer generation techniques to deconstruct and appropriate images, which I use to raise questions about the value of images and particular themes of the time. In this process,the study of iconography and Derrida's deconstruction made me interested in the misunderstanding of images.So I will shift the focus to some destruction of historical images, to regenerate into Internet images, and the nostalgic image of the error, the fictitious image with special background gave me work consistent narrative structure.
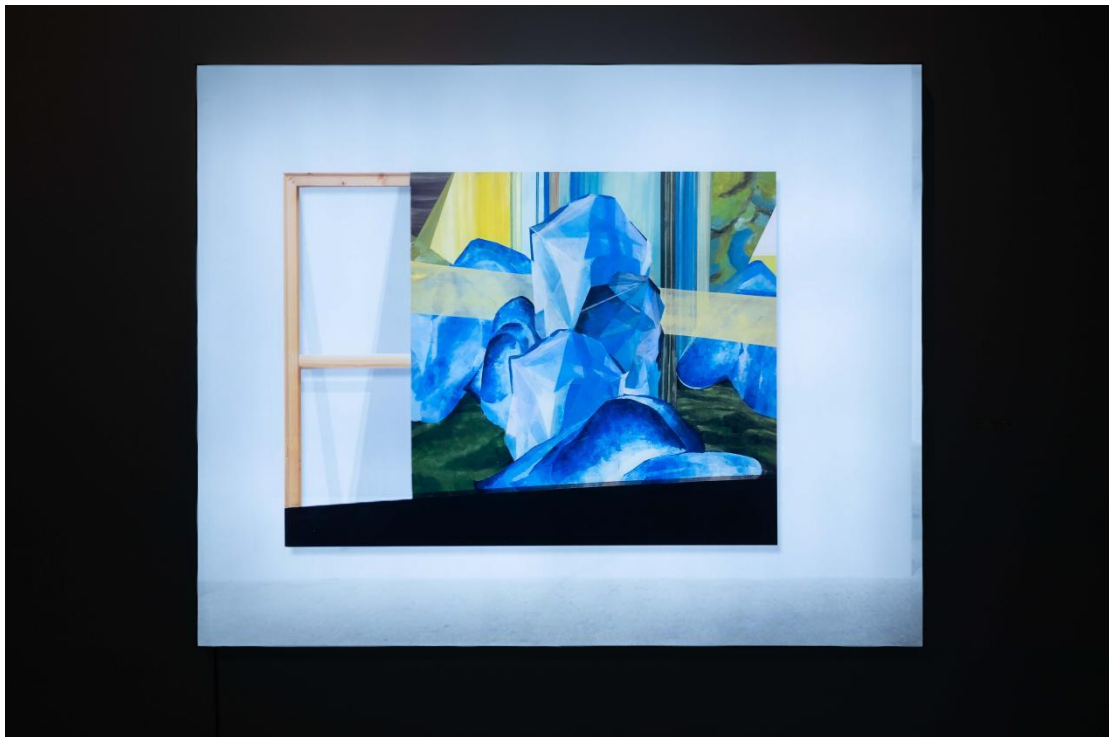
New thousand miles of mountains and river,Light box,224x180cm, 2019

T： So, throughout, from destruction to revelation to concealment -- do you focus only on virtual and digital art? Or are you this whole creative thread not tied to a particular medium or theme?

D： For me, the discussion and understanding of reality and the virtual practice of thought is more important than any medium choice. "Virtual space" covers much more matter than we imagined, and this order problem, which is carried by any medium, will be broken through and understood with more attempts.
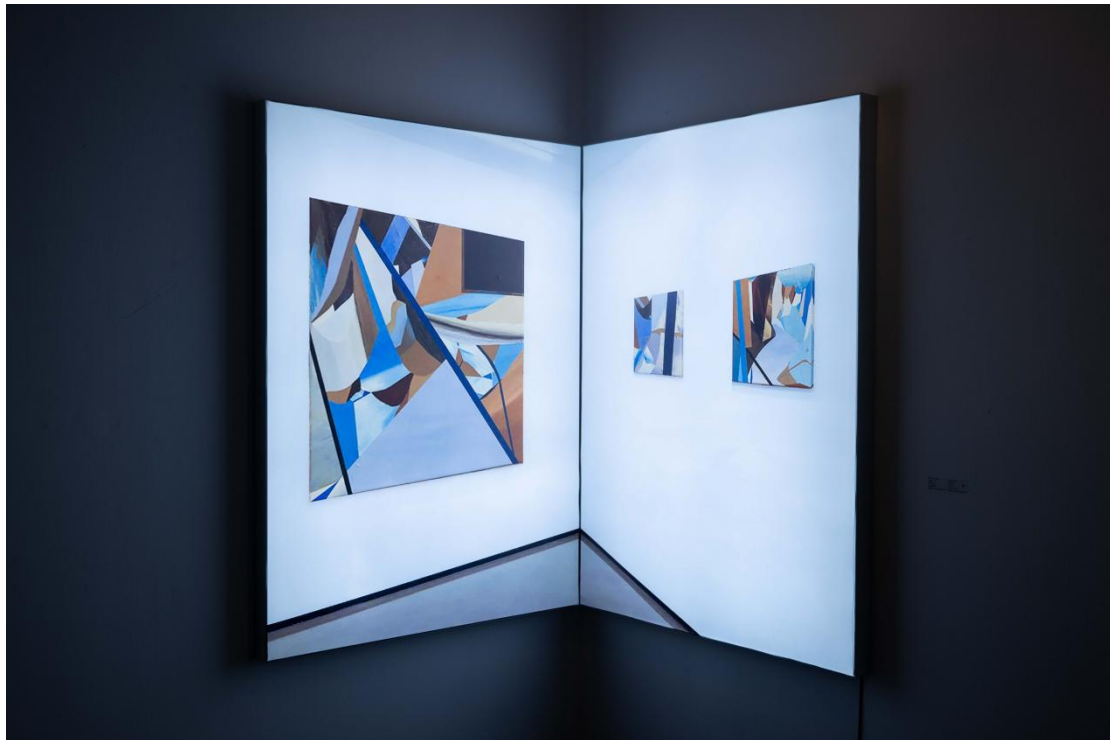
Where I am, Light box,180x131cm&180x134cm,2019

T： Now let's talk about how you work and how you display your work. You transfer most of your work to false synthetic backgrounds and virtual spaces. What attracts you to this expression and why do you use light boxes as a medium?

D： This behavior suggests the retention of old image memory. And this is a magical, situationist extension of social problems that are more virtual than real. I want to think about Joseph Kosuth's One and Three Chairs in terms of today's angle. With light box as the medium, I want to strengthen the boundary between the virtual and reality of contemporary screen painting. What is weakened and eliminated in this mode of display is the difference between the acrylic medium and the digital brush strokes of the painting itself, as well as the reality and fiction of the scene and border.
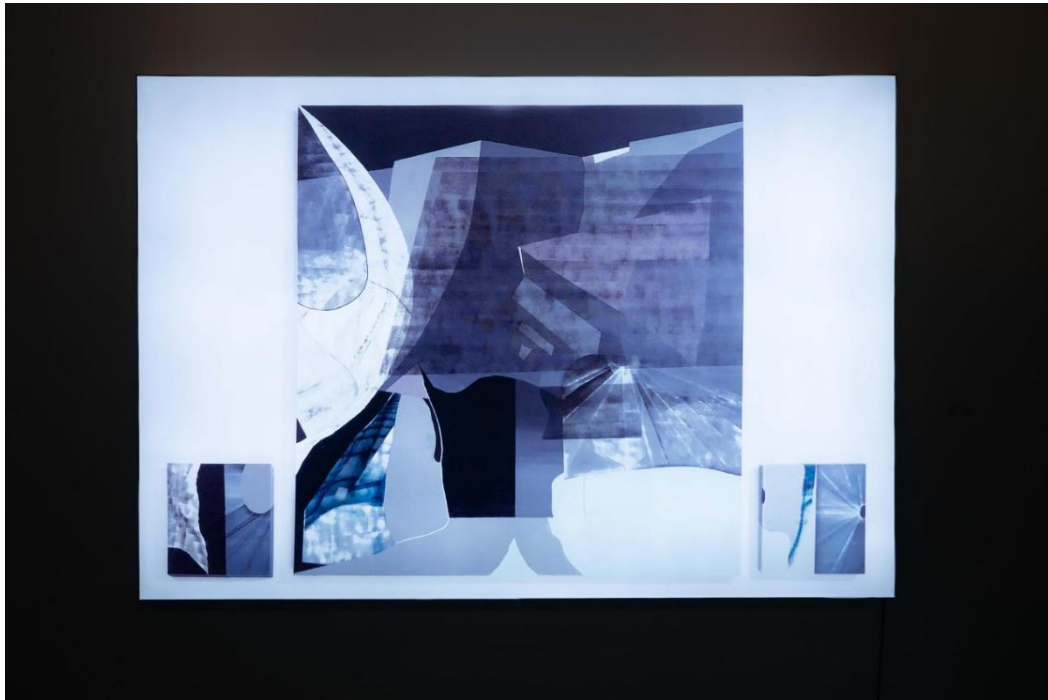
The carport, Light box,260x180cm,2020

T： Your research has encompassed philosophers such as Baudrillard, Nietzsche and Debo, as well as contemporary artists such as Hito Steyerl and Katrina Palmer. So can you specifically describe their influence on you?

D：I hope to get strong theoretical support for my thinking and creation, and sometimes these people can produce something that I believe in, and that can sometimes be an affirmation and an inspiration that keeps me alive.
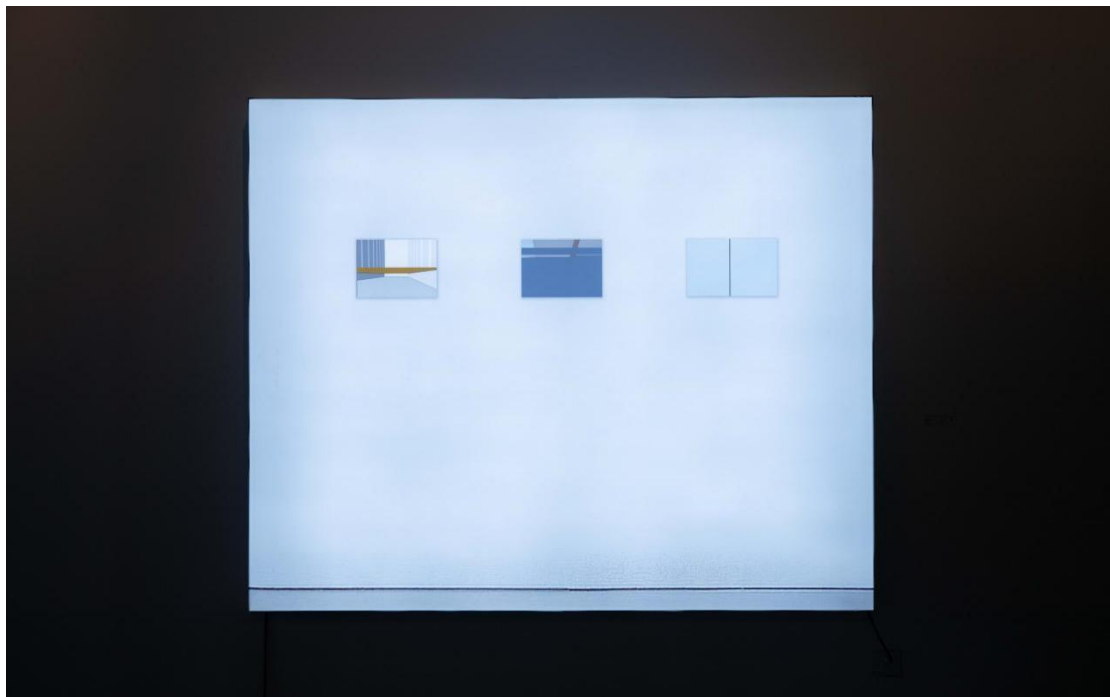
Virtual Egyptian Museum, Light box, 206x180cm,2020

T： I noticed that for this exhibition you brought a new installation project and experimental music album, can you talk about how that keeps you working on it?

D： For the exhibition, what I focus on is not the work itself, but the change of the way we experience space brought by the fictional narrative. Whether it is Useless Store of post-production or live sales, or live electronic music. I hope to challenge the boundary between the virtual and the real through on-site experience and scene synaesthesia, reinforcing or weakening this encounter.

Enter the desolation,Installation with Live Set,Variable size,2021

T： In response to the theme of this exhibition, as a young artist, what do you think about the influence of color on artistic creation? Could you briefly talk about your intuitive feelings about blue?

D： The multiple semantics of 'blue' may suggest the procedural and analog nature of reality in Nick Bostrom's theory, where the code links something pessimistic, erotic, conservative, or Klein's, virtual, screency-based, all nihilistic.

Useless store,Installation with Performance,Variable size,2021

About Curator

Xie Tian, curator, visual artist and designer. He used to work for Beijing Dentsu Advertising Co., Ltd., and majored in MCCL at COFA in Australia. The research direction focuses on the contemporary display and dissemination of intangible cultural heritage,as well as the application of creative activities and games in exhibitions. Main exhibitions/projects: 2020 First Yanjiao Biennale, "Continuity", Acousma Online Sound Art Experiment Exhibition, Guns & Rain Gallery Artist Group Exhibition in South Africa, Evolusion II- Virtual Reality, etc.

About Gallery

Meilun Art Museum is affiliated to Hunan Fine Arts Publishing House and was founded in 2002. Adhering to the tradition of "spreading art and culture" of the publishing house, Meilun Art Museum shoulders the obligation of promoting contemporary and contemporary art and fine arts education. It integrates the functions of collection, research,exhibition,education and publishing to build a platform for the development of Chinese contemporary art. There are two exhibition halls, the Meilun Art Museum (Changsha) and the Meilun Art Museum- Shengzhi Space (Beijing), with a total exhibition area of nearly 3,000 square meters.
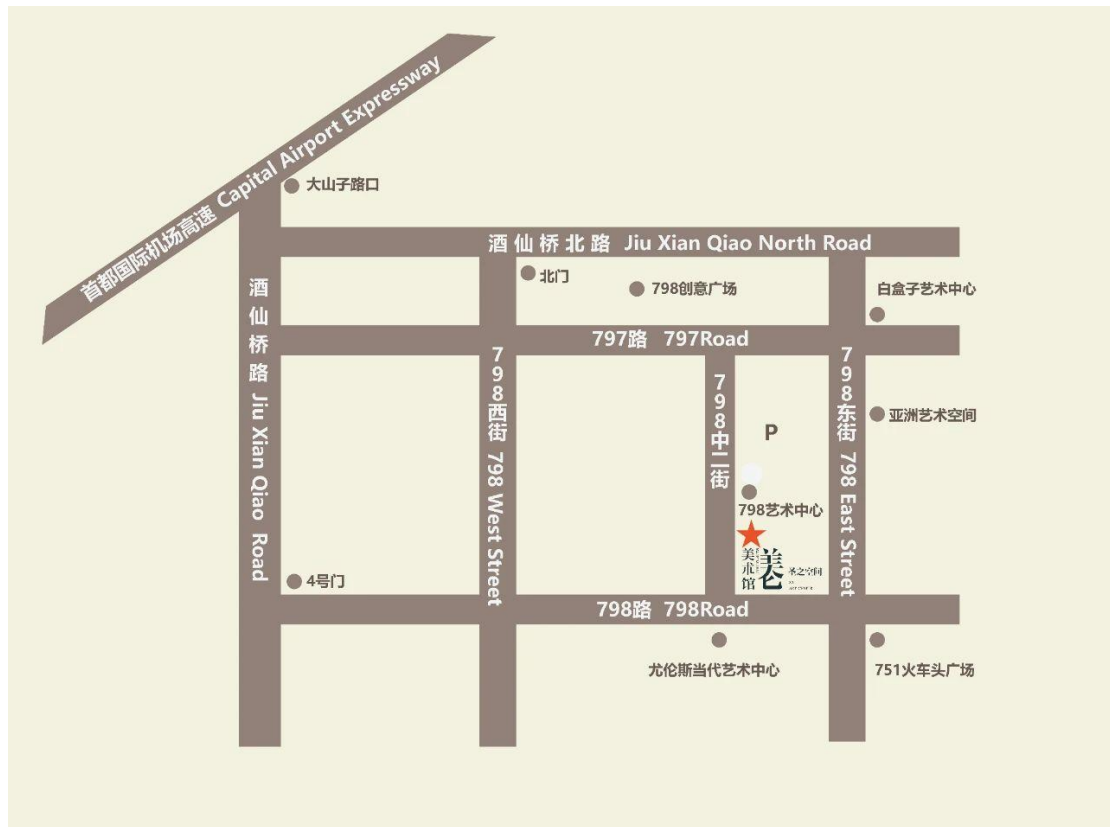
Meilun Art Museum SZ
D09 798 Art Zone No.4 Jiuxianqiao Road. Chaoyang District Beijing, China
010-59789213