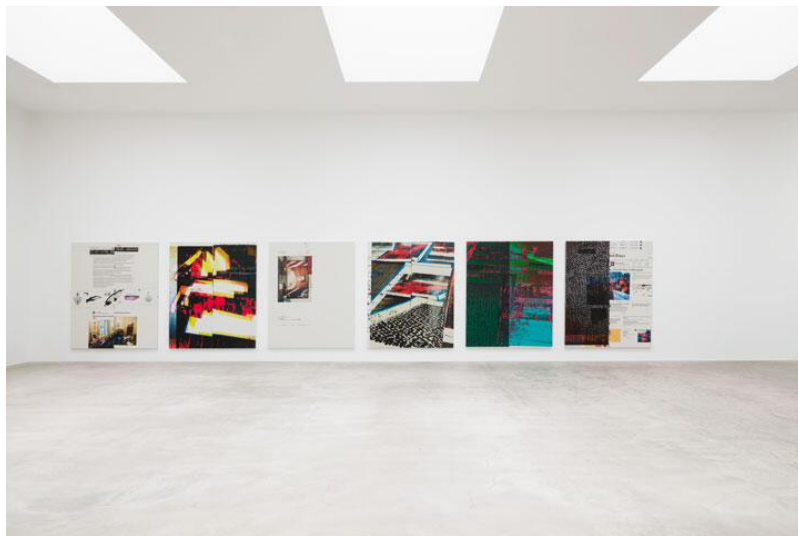


"Error", a way of worlding¹ exploring the materiality of painting

Foreword:

"Error", a typical outcome of virtual spaces on computer and electronic devices, refers to difference of quality and state or matter and behavior, involving distortion and glitching of images or information, bugs of programs or misprinting of machines, as well as judgments and misunderstandings on code of deviance.

Extensive daily use of virtual software and following to practices of certain artists aroused my interest in them, such as image produce of Made Guyton's contingency and randomness, and contingency of Nam June Paik, and non-deterministic distortion images.



*Wade Guyton, *Untitled*, 2020–21, installation view, Epson UltraChrome HDX inkjet on linen, each 213 × 175 cm



*Nam June Paik, *Nixon 1965-2002* One-channel video installation, two 20" monitors with two Abe-made magnetic coils driven by Mackintosh amplifier, video switcher, audioTate 2016

¹ Worlding is a particular blending of the material and the semiotic that removes the boundaries between subject and environment, or perhaps between persona and topos. the world's worlding, is the setting up of the world. See more: <https://newmaterialism.eu/almanac/w/worlding.html>

These errors of material and information created a mystique about computers. When we compare the system to a black box, a hidden whole, the errors generated by it are obscured, abstract, weaken the system itself. Just as Turing Test² is not essentially centralism, this black box work entwined with fiction and fantasy reveals superficial phenomenon only.

These structureless elements comprise part of my image production, and work on generating contact between the body and the painting and canvas. The process ranging from **imitation, experience** and **construction**. It is a semiotics-based way of thinking, building and dialogue. As Williams once said:

It is the aesthetic of action in complex systems. Coupled with complex system analysis and modeling is a brand new action: improvisatory and the ability of acting out design through a practice, which only locates accidental events incidents from its actions. (Alex Williams, P9–10)

1) Imitation function of layer-style(hierarchical) painting, the formation of new perception logic and body experience.

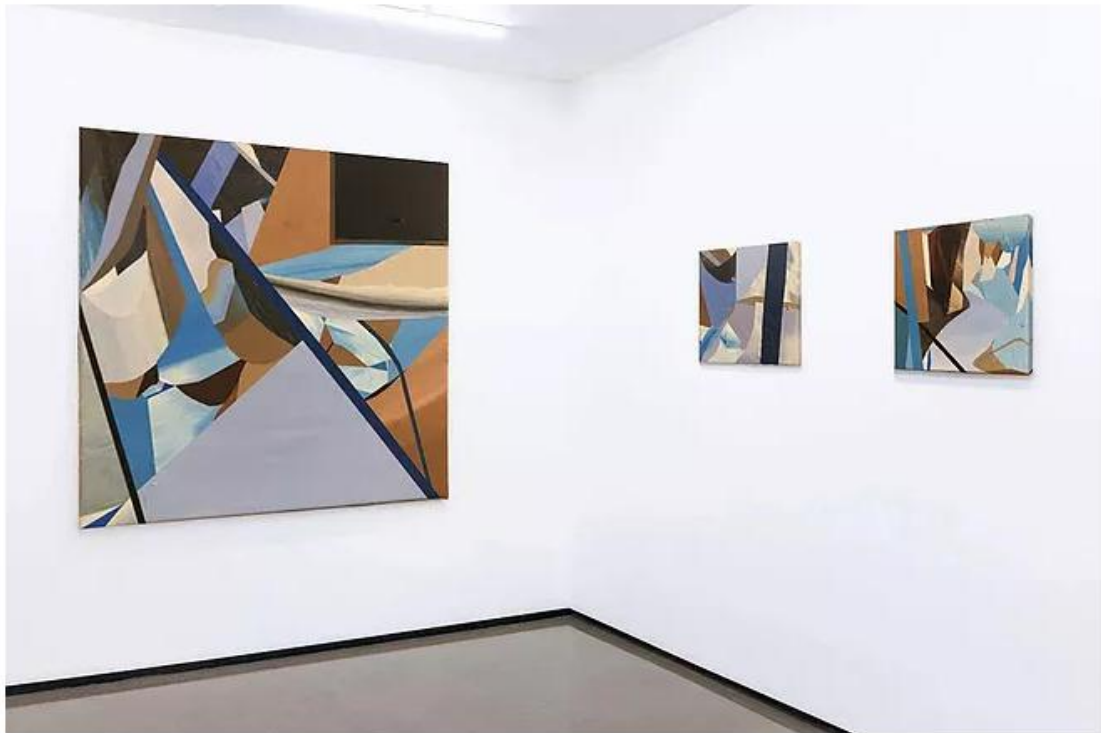
Past practices based production, discovery, collection and summary of error phenomena, including detecting scenes clippings, map lost and program bugs using 3D modeling software such as sketchup or strolling in the game. I attempted to simplify these images by relocating, destroying and collaging original pictures, intercepted parts and enlarged the impression through layered lay out using photoshop, while retaining visual attributes and features.

Painting, similar to natural integrated circuit, enables creators to imitate and feel by rubbing paints and processing with artificial tools. Propylene and rock color make up most of my paintings. Application of acrylic media and glazing of rock color integrated two opposite and contradictory states of "sturdy" and "transparent". A visual surface condensing multiple spaces intensified virtual reality. This juxtaposition emitted a sense of coupling, and shaped an abstract visual rhythm, full of tension.

Meanwhile, expansion of imitation function communicated experience of material production and virtual information, giving birth to new perceptions. I used to learn to manipulate/understand prosthesis of the body while attempting to interpret/reshape/intervene these substances. In addition, "embodiment and materiality"³ Hayles also inspired me.

² The Turing Test is a thought experiment proposed by Alan Turing, a British computer scientist, in 1950. It was designed to test whether a machine could exhibit intelligence equivalent to or indistinguishable from that of a human. See more: https://en.wikipedia.org/wiki/Turing_test

³ Hayles points out that the posthuman subject under the condition of virtuality is an "amalgam, a collection of heterogeneous components, a material-informational entity whose boundaries undergo continuous construction and reconstruction."(Hayles. Posthuman. p. 3.)



*Dingyi Feng, *Where am I*, 2019, Acrylic and magazine collage on canvas, 160x160cm



*Dingyi Feng, *The Carport*, 2020, Acrylic on board, 150x150cm

2) Re-experience of history of painting art

Since then I started to value certain controversial bygone paintings and taste past judged information through "error", the data of post-produced internet images on the mass media's attention to historical painting stories in the modern visual culture. These fictitious images labelled special era background shaped narrative structure and rules of my works. And I substituted parts of these controversial symbols in a painting manner.

Painting of "*New Founding Ceremony of PRC*" was manually painted after digitally simulating the original work⁴ and generating errors. I intended to mix and break the original painting logic. The error-production mode based the conversion of a plane from 3D to 2D in a 3D virtual modeling. This integration of computer mechanization and manual works, that is, the reproduction and re-appropriation of post-production, shadowed artists Richard Hamilton and Elaine Sturtevant.

The process enabled me to experience the painting process of previous creators from a modern perspective: four revisions witnessed changes to this painting, and now five time in total, while there will be more. . . .



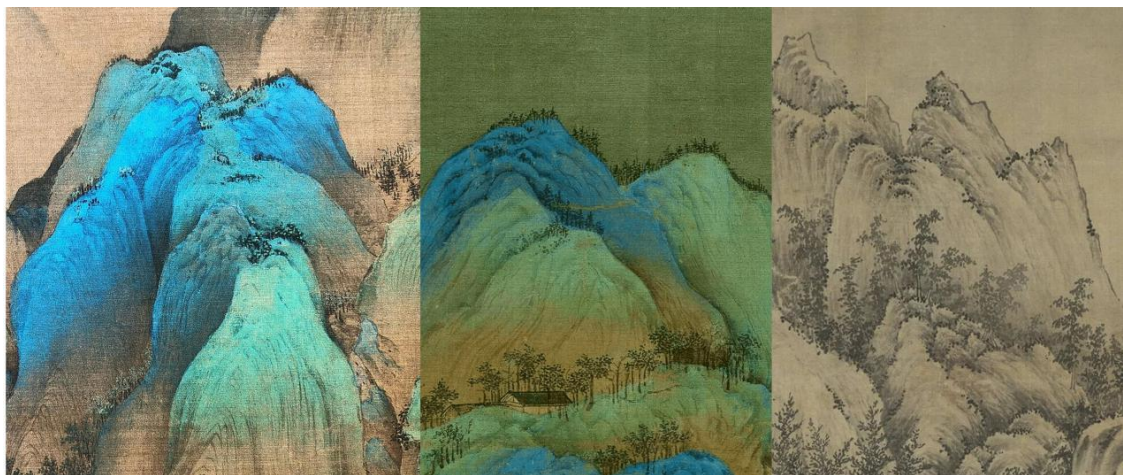
*The Part of "*Founding Ceremony of PRC*"

⁴ "*Founding Ceremony of PRC*" is a well-known historical painting contributed by Chinese painter Dong Xiwen in 1953, who has been asked to make revisions many times, driven by come and go of politicians in the 1950s, 1960s, and 1970s.



*Dingyi Feng, New Grand Ceremony, 2018, Acrylic, maker on cutted canvas, 120x40cm

In addition, error images mechanically reproduced the "true" and "fake" "*Thousands miles of mountains and rivers*" by Wang Ximeng of the Northern Song and Jiang Shen of the Southern Song Dynasty respectively. Efforts invested weakened disputes and discussion over original paintings aroused by the internet and the mass media, by allaying perspective differences digitalizing it into a striped texture collapsed in virtual space.



* "*Thousands miles of mountains and rivers*" second on the left, Wang Ximeng and first on the right, Jiang Shen



*Dingyi Feng, New thousands miles of mountains and river, 2019, Acrylic on cropped canvas, 120x40cm

Re-production of historical paintings hastened new images and implies. In that case, details hidden behind history we perceived, and how misinterpreted phenomenon interacts and intersects with art history are now being explored and discovered, as I reckon. Just like Donna Haraway pointed out:

" It matters what stories we tell to tell other stories with; what thoughts think thoughts, what descriptions describe descriptions." (Haraway, 2016, p. 12).

3) Missing Dunhuang frescoes and construction of "get down"⁵ humans"

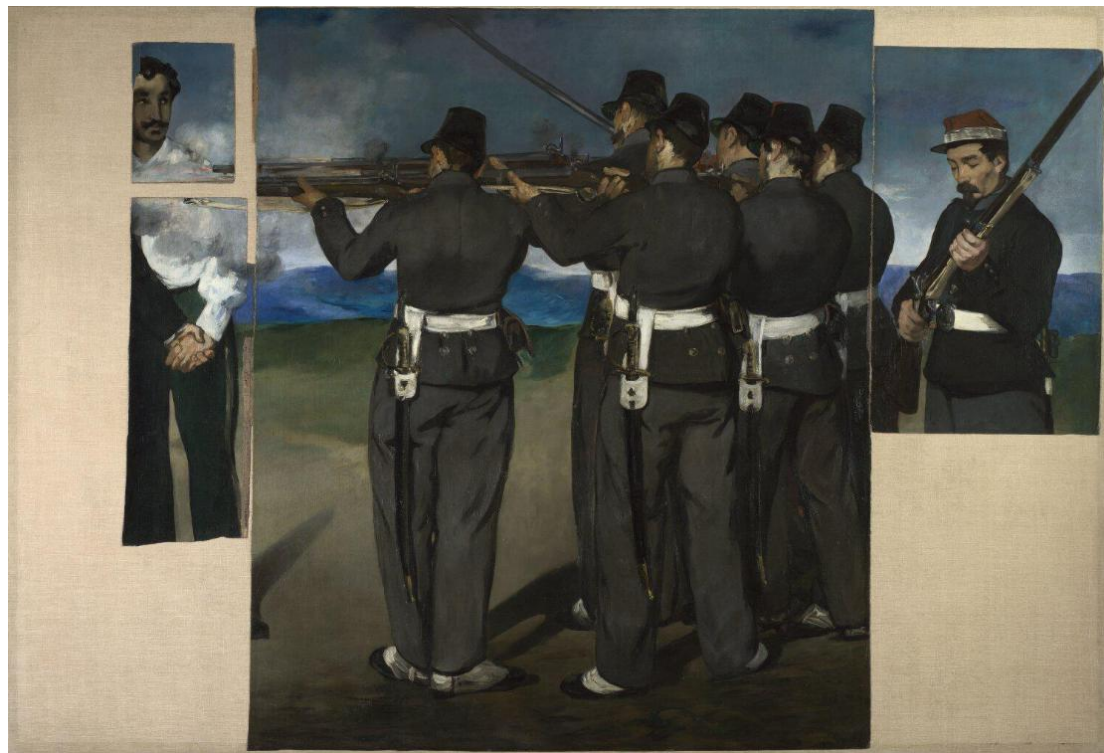
My interest is currently spent on Marc Aurel Stein's⁶ Dunhuang fresco collection and missing parts, similar to one of Manet's existing oil paintings "*The Execution of Maximilian*" series housed by National Gallery in London. I found fun from how these paintings were damaged, missed, and repaired. The process is adjacent to image-forming by error, lacking certain substance and information.

⁵ "Get down", an internet term, refers to bugs of character deformation and distortion.

⁶ Marc Aurel Stein, famous British archaeologist, he is best known for publishing the Dunhuang documents, which contain a large number of Buddhist artifacts. See more: https://en.wikipedia.org/wiki/Aurel_Stein



*Shooting information of Marc Aurel Stein



*Edouard Manet 'The Execution of Maximilian' about 1867-8

The difference is that the former is driven by politics, climate change, and wartime looting; while the other is caused by computer program errors, system crashes, or human-induced violations (or designers' negligence on balancing the "world ecology" and "game mechanics", as well as repulsive addiction of some players).



*Original statues of three heavenly Kings in Cave 459 of Mogao Caves were lost. Picture by Once In My Eyes.

Dunhuang frescos worshiped by Tang Dynasty backgrounded landscapes of mountains and rivers and simulated the "Elysian Fields" described by Buddhist. They largely adopted the literary technique of "lodging in the mountains and woods" and set offed mythologies (images, activities, relationships with people or gods).

Vacant parts, however, from missing to restoration, were impacted by certain colonial and logical system of Eurocentrism that is fictional or awaits investigation. I was thinking of the possibility of rethinking and restoring these missing. *Chaos World* located "get down* humans" with computers that serves as motifs or avatars to illustrate and explore a fictional world.



*Dingyi Feng, Chaos World, 2021, Acrylic on canvas and 3Dprint, 220x190cm

These "symbol vocabularies" edited by reproduction of ancient Chinese heritage fictionalized emotions, narratives and boundaries. I recorded and reviewed their interactions, emphasized edges of every part through body experience and intuition, thus to repeatedly substitute them and reflection on connection between ending of juxtaposition by different symbols and painting structure of the Tang Dynasty.

Worlding of new materialism, an effective methodology, aided me in constructing the world:

In this world in which "non-human agency" comprising of "forms, rhythms and refrains" reach a point of "expressivity" for an individual and develop a sense of "legibility". Through this process a particular 'world' emerges for the individual through their engagement with a number of interrelated phenomena. Kathleen Stewart(2012)

Sometimes, constructions came with destructions, just like cutting of the canvas of the part of past painting, and juxtaposition of the three-dimensional printed virtual stones and frame and structure of paintings in *Chaos World*, that broke narrative of the picture. Queries on historical structure also challenged the present and the future.

In conclusion

My painting practice is based on the discussion of the relationship between information and **material** in the new materialism, and how to hint or construct the world a series of materiality or body experiences. Therefore, I will continue to fictioning⁷ and worlding through the error images to conduct the research of art history, philosophy and posthumanism. Or use this method to depict historical images, relive their life from the future, etc.

Reference

N.Hayles,K.(2017)How We Became Posthuman Virtual Bodies in Cybernetics Literature and Informatics

Stewart, K. (2010) 'Worlding Refrains' in M. Gregg & G. Seigworth (eds) (2010) The Affect Theory Reader. London: Duke University Press, pp. 339 – 53.

W. J. T. Mitchell(1987) Iconology: Image, Text, Ideology, University of Chicago Press;

Haraway,D.(2003)The Companion Species Manifesto: Dogs, People, and Significant Otherness

O'Sullivan, Simon D..(2014.)'Art Practice as Fictioning (or, Myth-Science)'

David Burrows, Simon O'Sullivan (2014) Fictioning: the Mythfunctions of Contemporary Art and Philosophy

Yiheng Zhao(2015) Semiotics principles & problems

Haraway, D. (2008) When Species Meet. Minneapolis: University of Minnesota Press.

Gregg, M. & G. Seigworth (2010) (eds) The Affect Theory Reader. London: Duke University Press

Haraway, D. (2016) Staying with the Trouble: Making Kin in the Chthulucene, Durham and London: Duke University Press.

Marc Aurel Stein (2020)Serindia:detailed report of explorations in Central Asia and westernmost

Weixiang Shi (2013)A restoration of Dunhuang fresco

⁷ Fictioning in art is an open-ended, experimental practice that involves performing, diagramming or assembling to create or anticipate that which does not exist. (by David Burrows and Simon O'Sullivan)

Sun Zhijun. (2012) Century Dunhuang: a gaze across time and space. Sina Finance. <http://finance.sina.com.cn/jjxw/2021-06-27/doc-ikqcfnc3506829.shtml>

Shan Gao (2010) Represent the Dunhuang

Zier Ke (2019) Chinese grotto art

Stewart, K. (2012) 'Tactile Compositions', Affective Landscapes Conference, University of Derby, May 2012.

Bridle, J. (2018) New Dark Age - Technology and the End of the Future. Verso Books

Jameson (2005) Archaeologies of the future

Wolfgang Iser. (1995) Aesthetics Beyond Aesthetics

Jacques Rancière. (2000) L'inconscient esthétique

