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MISTAKE

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①不正确，与实际不符：差～。过～。～讹。～谬。～觉。～怪。不～。～爱。将～就～。

②交叉着：交～。～乱。～杂。～综（纵横交叉）。～动。～落（交错纷杂）。

③叉开：～开。～车。～过机会。

④用来打磨玉石的石头：它山之石，可以为～。

⑤打磨玉石：攻～。

⑥镀金、银，涂饰：～金。～银。～彩镂金。

PROJECT DETAILS

Name of Researcher:	Feng Qilang.
Name of Output:	MISTAKE.
Output types:	2 Short-length Films, a Journey Book.
Contributors:Director:	Feng Qilang.
Cameras:	Feng Qilang, Mia Feng, Jiarui Li.
Sound:	Feng Qilang.
Cast:	Plastics,Letter,Trash can,Basin,Computer,Toys, Desk,FengQilang,Scissor, Pot,Pen,Iphone,Paper.
Production:	Feng Qilang.
Editor:	Feng Qilang.
Subtitles:	Feng Qilang.
Key words:	languages,society,pun- ishment,dada,short film, resist,stop-motion-film, anti-define.
Funding:	Feng Jun,Cao xia.
Years and Mode of dissemonation:	FILM, August 2022.

SYNOPSIS

I am not dumb and I need to talk.
I can speak Mandarin, Sichuanese, English (not very good) and I learn Art officially for nearly 7 years, Fine Art.

I find a funny stuffs --- plastics, not just for the reason that they are really close to me these years under covid, but also I found the differences about the policy and attitudes from developed countries to developing countries. One of them spit out the trash and another one drink it. This is so similar when I learn to speak especially I can feel that discourse power from my life studying.

The films have two different versions and will be display in the same time by two screen or projectors. They are mainly about my life recent years like be locked down in small room by some reasons, be taught and required to express precisely when I want to talk. They are the pressure I feel, the consciousness I want to escape from.

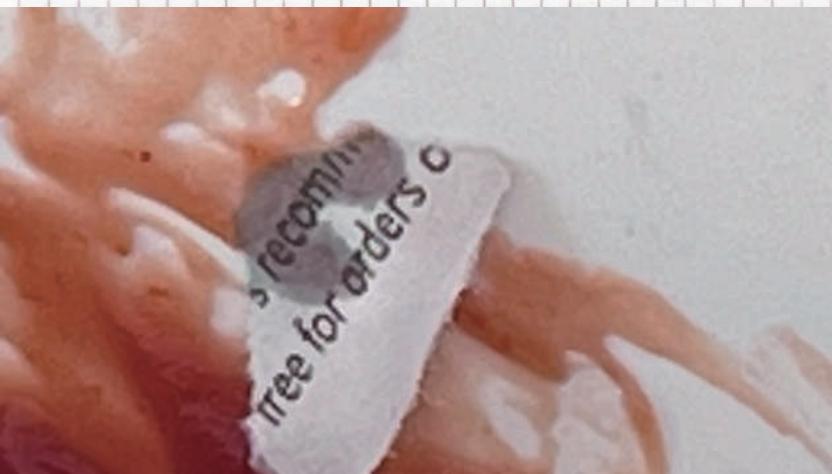
These films are my visual poem, they have no special meaning and if you feel like I am pointing out any sensitive problem, it is a mistake.

There is no metaphor, no symbolised, no sign, no word.

They are mistakes and I do them on purpose, precisely.







CONTEXT

MISTAKE is more than a continuation of Feng's previous works and it is highly connected to her own life experience. She is always searching the dangerous boundary from daily life, and finding the ambiguous metaphors for hiding the possibly true meaning. This work has both Dada, mysticism and Symbolism, and also she uses a lot of self-reported dubbing into the films and book. The scenes, pages of the red book and items seem to be random but they are deliberately arranged instead.

The main methods and contexts of Feng's works are autobiographical, sociological, psychogeographical, mystical and semiotical. Feng tries to extract the shadow of the general social psychology from the fragments of personal daily life, and exploring the possibility of some special colors from the things repeated every day. She uses a naive and childish but also complex way of expressing that often leads to some simple and inappropriate but unexpectedly interesting misunderstandings. These misunderstandings often bring more possibilities for precise understandings because of the individual peculiarities and personal experience of each reader. Visually, by unifying the tones and establishing "RED" as the central color, She continued her poetic aesthetic of "chaotic order" to say the words. The films and the red book use a narrative technique which seems to be chaotic and is actually full of coherence, and makes people puzzled. Just like life, everything exists independently, but there is often a butterfly effect in the end.

These images from the red book and the films are a synthesis of sight and hearing, and when audiences watching them, they often bring readers into the mood of the atmosphere she create. By interviewing some audiences from all walks of life with different educational backgrounds.

Most of them responded, "I really want to know what these films want to say, but I can't describe clearly, they are fuzzy. The biggest feeling after watching them is irritability and overwhelm."

Examining the whole video work, within the overall bizarre tone, motions of cutting, matching and aligning have been shown frequently, along with some other signs such as correcting words with the red pen, ironing plastic pieces, ect. With deeper researching on Dadaism, discourse power and the invisible power of discipline, it is not true that everything needs a reason or meaning.

Here, these films tries to escape from the traditions' cage, forget the standards, the criteria which tell what is right or wrong, precise or inaccurate, persuing the peripheries of the discourse rather than the centralised right of speech.

It asks people to seize the era, to cope with the reality and the art, to break borders, to make new things that interact with politics, cultures, economics and the searching for truth.

Feng also wanted to embrace a sense of absurdity in her work to respond that reality is actually a place of absurdity. Camus has described his sense of absurdity in many of his books created by meaninglessness. For humankind, overall, we are longing for a purpose, a reason for our lives, however, the world disappointed us. In his word, "The absurd is born of this confrontation between the human need and the unreasonable silence of the world." (Polzler, T. p438) That is to say, there's a tension that stretches between the search for ultimate meaning in terms of the overall humankind, with the individualised pursuit of identities which was resisted the union.

Mistakes are precise.



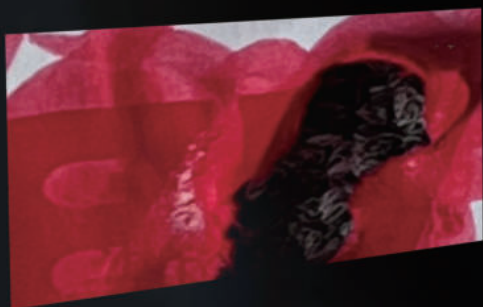












从某种意义上说我们的社会
social



26



I was born with ~~you want me delicious~~ ~~delicious~~ ~~convenient~~ ~~how I am living without~~ ~~my head and skin~~ ~~you cut my head~~ ~~big big useless~~ ~~you peel my skin~~ ~~thick thick useless~~ ~~you make me~~ ~~delicious delicious convenient~~ ~~Why don't you believe~~ ~~I had a head?~~ ~~Why don't you believe~~ ~~it was delicious?~~ ~~Yes you cut my head & peel my skin?~~ ~~these~~ ~~But I am not this fish~~ ~~I am NOT a fish!~~ ~~any more~~

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UNDER THE DOME
Feng Qilang, Film, 2018



DIN

(Deutsche Industrie Norm = German Industrial Standard)

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Good Duck
in good place



They all think it is
not precise about my painting
my art speaking, my home
my everything

a good duck
mistakes

EDUCATION

2016-2020, BA in Fine Art(Oil Painting), Sichuan Fine Arts Institute, China.

2019-2020, Exchange in Visual Communication, University of Kassel, Germany.

2021-2022, MA in Fine Art(Contemporary Art), University For The Creative Arts, United Kingdom.

EXHIBITIONS

2016, Exhibition of Elementary Paintings, SCFAI, China.

2017, Exhibition of Elementary Paintings, SCFAI, China.

2018, Elementary Exhibition, SCFAI, China.

2019, Final Show, University of Kassel, Germany.

2020, Graduate Show, SCFAI, China.

2022, Brewery Tap Show, UCA, United Kingdom.

2022, Degree Show, UCA, United Kingdom.

ABOUT ARTIST

CONTACT

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ARTIST STATEMENT

Feng's works are usually presented in different media and expressions, such as books, videos, games, sculptures, etc. They always reveal a kind of dark humor, making people feel Feng's silent protest and her mood.

Her work revolves around the relationship between political society and personal life, as well as an exploration of the particular metaphors represented behind various everyday objects in specific narrative contexts. Like mints, the mystical packaging that unpacks Feng's work on the outside is a mix of sweet, spicy, fun candies. When people eat sugar, they pay more attention to the taste itself than to what it actually tastes like. This is exactly what Feng wanted.

Feng Qilang has described her works as "ambiguously close to the dangerous boundary". From most of her experience no matter the life or the studying process, she was always be oppressed and accepted. She can be easily drown into fights by expressing herself because when she express, because her emotions are too passionate. By smoothing the boundary, she can live a more peaceful life. And she loves it. In her work, you will found a lot of daily items from her life. You have to guess and imagine with your own experience not hers. Because she never speak clearly. She said: "After I finished them, they belong to you now. I have already finishing speaking, they are not mine in the next."

By grasping the space, multimedia and visual atmosphere of the entire work, Feng is guiding the audience through the "extracts" of her life combined with the audience's personal experience, drawing people's thinking and attention to history, individuals, and society.