

## Suspension, gaze and the color of infinity

Text / WANG Zhiyi

Undoubtedly, Ding Shiwei's latest personal project "What We Talk About When We Talk About Sea Horizon & Moon" (2017-2018) presented in One Way Art Gallery introduces us into an interlaced middle zone of time and space. Let's start from the very beginning, to trace the large areas of blue with specific tones along the wall into the depths of the exhibition hall, where the artist draws viewers' attention to a huge ritualized whirlpool. Visually, Ding chooses a very explicit graphic language - circle and square - to express his cognition about and interest in basic geometry. In the work *Circles and Dandelion* (2017), the artist has collected and sorted out various images and texts related to circle through the Internet and some major search engines. In the counterpoint between the changing logic clues and the evolution of images in the screen, we can distinctly feel that the image of circle is taken as a symbol and how it is applied in the corresponding ideology with the development of human history and the passage of time.

Circle is perfect. It's a positive infinite polygon, while infinity is just a concept. We can imagine "infinity" - the perfect, metaphysical ultimate experience: the more sides a polygon has, the closer it gets to a circle in shape, perimeter, and area, so there seems to be no real circle in the natural world. The circle is not only perfect, it's actually also abstracted into a conceptual shape. When a figure is sanctified over time and becomes the subject of a concept, what it represents has already gone beyond the shape and contour itself. Thus, the evolutionary history of circle is a process of the deification of human imagination as well. If so, the circle and square in *Emerging knowledge* (2018) can also be a god that needs to be sacrificed or worshiped.

The appearance of artificial squares and circles is rooted in mathematics and geometry. Due to the human expectation of perfection contained in them, they seem to have reached the acme. However, in the face of the square beacon set by Malevich in the Suprematism, Ding seems to have deliberately chosen such an intermediate state of "suspension". When we gaze at the interior of the exhibition hall, the circle and square that keep rotating above the paintings are slowly presenting an eye-catching blankness

through the subtle relationship between gravity and balance. And it is this floating blankness that gradually reveals the basic definition of time in mechanics: a moving, transforming cognition, and perfection itself - the initial imagination of blankness.

Set against the high exhibition hall and the scattered light sources of the screens, the work *Immortal gazing* (2017) reflects a vague, daubed assumption that is difficult to judge. The scene reminds viewers of the famous line “Big Brother is watching you” in George Orwell’s *1984*. However, the model’s eyes are deliberately de-sexualized, so that the reference of the work is enveloped in another divine attribute: none of us have ever seen the real god, so it is difficult for us to define their attributes, except that they do exist in some mystical views. Therefore, when we gaze into the distance, the water level with dark blue colors gradually calm, and the luminous star rises in the sky again - this pair of eyes will be staring at the primary color, just as we are curious about *The Edge of the Earth* (2017) - the ending point and the starting point, about the eternal time alternates, about sunrise and sunset. While we gaze into the distance, how will these nameless spirits of gods look down on us?