

Subverting Syntax: Experimental narratives from the Post-Lingnan School of Painting

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Post-Lingnan School of Painting (PLSP), an artistic project deeply embedded in both research and praxis, enjoys the endorsement and support of the Memorial Hall of Lingnan School of Painting. As an extension of the Post-Bits Human Universe (PBHU), an ever-evolving interdisciplinary art initiative, PLSP stands as an experimental foray that transcends conventional visual and aesthetic boundaries. It simultaneously upholds the core artistic tenets of the Lingnan School of Painting and its contemporary successor, the post/Neo-Lingnan School of Painting. This is achieved through the adoption of multifarious and pioneering methods. This project is composed of a multifaceted combination of forms and media. It harnesses artificial intelligence and computer vision algorithms, diverging from traditional paradigms by prioritising CPUs for generating art that resonates with a dynamic, natural flow. This innovative approach disrupts pre-existing perceptions through a reconceptualization of algorithmic art and the incorporation of semantic models, which vivify historical scrolls with an evolving narrative. PLSP also shows its radical stance in the real world by turning e-book readers into modern digital canvases. These canvases show a transformative mix of digital and traditional art, based on post-humanist ideas and a dedication to the ongoing development of artistic expression. In the coming March, PLSP will be exhibited as part of the first exhibition after the recent renovation of the Memorial Hall. This exhibition, a confluence of artistic revival and commemoration of the Lingnan School, will also mark the momentous occasion of the 114th anniversary of the birth of one of its legendary artists, Li Xiongcai. PLSP, thus, stands as a manifesto of the Lingnan School and PBHU for the future, proclaiming its commitment and determination to the continuous development of its artistic and aesthetic expression and intellectual and spiritual legacy of transcending beyond ideological shackles and bracing inventiveness in the age of intense confrontation and rapid integration between artificial and natural intelligences, as well as diverse cultures.

Post-Lingnan School of Painting. Lingnan School and post/Neo-Lingnan School. Meta-reflective imagery. Reflective imagery. Meta-pictures. Hyperion. Subverting syntax. Biological intelligence. Artificial intelligence.

1. THE LINGNAN SCHOOL

The Lingnan School, also recognised as *the Cantonese School of Painting*, *lingnan pai*, or *lingnan huapai* (the Lingnan School of Painting), epitomises a revolutionary art movement that burgeoned in the early 20th century. This school's distinction lies in its deviation from the typical constructs of art history studies concerning movements, trends, and revolutions. Rather than merely existing as an artistic movement or painting school with a geo-cultural identity rooted in Lingnan—the ancient designation for southern China's region, beyond the Wuling mountains, encompassing Guangdong and Guangxi provinces and centred around the Pearl and West River drain basins—it represents an ever-evolving ethos of rebellion, innovation, and radicalism. This ethos consistently challenges outdated notions and constraints, setting the Lingnan School apart as more than a mere historical period or regional style. In parallel, the term "Lingnan School" also denotes

the *zhezong pai* (eclectic school), epitomising a serene, reflective, and pluralistic philosophy. It melds Eastern and Western aesthetic sensibilities and artistic techniques, blending the ancient with the modern. This integration, advocated by the Lingnan School trio—Gao Jianfu, Gao Qifeng, and Chen Shuren—serves as a vanguard of ideological classification and recognition, denoting a significant ideological shift closely intertwined with the era's prevalent atmosphere of uncertainty, turmoil, and volatility during which the trio made their mark.

1.1 Revolutionary Art Movement (1900s-1930s)

As the vanguard of an art movement, the Lingnan School—perhaps more aptly referred to as *zhezong* or *nanfang shan pai* (the "South of the Mountain School") to its first generation—stood as a counter-current to the ideological renaissance and aesthetic transformation inherent in traditional Chinese painting through its embodiment of *xin* (new).

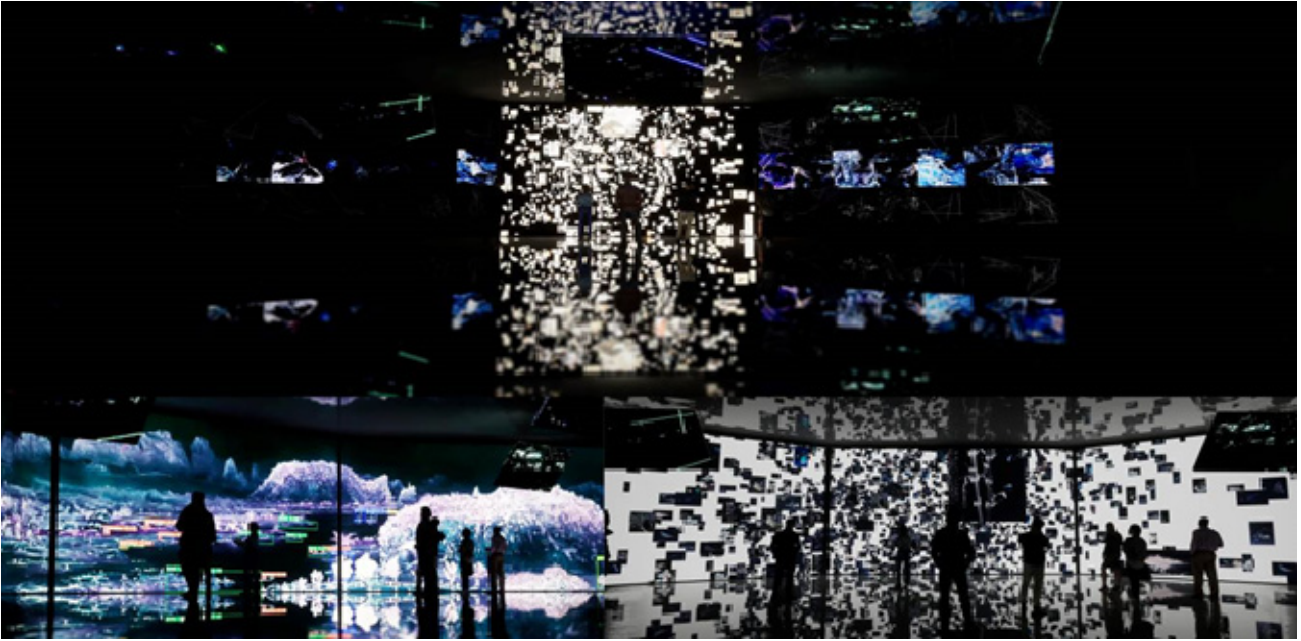


Figure 1: A preview of the upcoming PLSP exhibition, featuring a 270-degree immersive video installation complemented by a constellation of nine overhead LED screens, displaying algorithmically generated images.

Thirty years since its inception, the school has indeed indubitably accomplished its historical mission in the annals of art, notwithstanding the founding trios' lack of intention to entirely overturn and renounce the aesthetic paradigm and application of traditional Literati painting. In his seminal work, *My View on Modern National Art*, Gao Jianfu persistently emphasises the revolutionary role of art in intellectual awakening and its societal duty to educate and enlighten the populace. (高劍父 Jianfu, 1955) It is imperative, he argues, for art to be comprehensible, appreciated, and embraced by the wider public, thereby ensuring its fidelity to the veracity of life. Furthermore, Gao posits that artists, in their integration, reference, and assimilation of Western art culture, should transcend beyond mere surface-level replication of Western aesthetics, striving instead to steadfastly preserve the intrinsic cultural roots and the core of the national ethos inherent to their own heritage. Within this revolutionary aesthetic paradigm, the founding trios advocate naturalness as the cardinal principle, engaging it through a judicious amalgam of rational analysis and subjective selection in the artistic process, transcending mere appearance imitation of the natural world, remaining true to the essence of reality, and challenging conventional frameworks and visual-representational paradigm in painting composition.

1.2 Aesthetic and ideological transformation (1930s – 1980s)

In the aftermath of mainland China's political unrest and civil strife, the foundational trio of the Lingnan School, engulfed in a mood of melancholy and desolation, gradually receded from their once fervent socio-political engagement. This withdrawal marked a pivotal transition, as the second generation of Lingnan School artists emerged into prominence, heralding a new phase in the school's evolution from merely an art movement to a transformative force in aesthetic ideology. Moreover, in response to the turbulent political landscape of China, numerous disciples of the Lingnan School's founding trio, confronting the vicissitudes of their homeland, opted to relocate to Hong Kong, Taiwan, and diverse diasporic communities globally. This relocation has significantly broadened the Lingnan School's impact, heralding a new epoch in its artistic and cultural influence.

The artists of this generation, inheriting the ethos of amalgamating Eastern and Western artistic techniques and aesthetic sensibilities, embarked on an innovative journey, crafting a distinctive aesthetic and ideological style. This generation, diverging ideologically from their predecessors, accentuated individualistic consciousness over traditional National Painting themes such as animals, insects, mountains, and natural landscapes, typical of naturalism painting. Boldly, they integrated contemporary themes, reflecting the multifaceted socio-political context of their time,

including societal disparities, industrial transformation, and the impacts of war. Renowned artists like Guan Shanyue and Li Xiongcai, pivotal in this generation, integrated these varied elements, significantly contributing to the Lingnan School's legacy in Chinese art history.

However, this period was not without formidable challenges, deeply embedded in the tumultuous socio-political and cultural transformations of the era. As they navigated through political instability, including the Japanese invasion and subsequent civil war, these artists found their creative expressions both influenced and constrained by the surrounding upheaval. This era demanded a delicate balance between upholding the rich heritage of traditional Chinese painting and embracing novel Western art elements, a synthesis that elicited both recognition and critique. Moreover, while they were instrumental in defining a unique artistic identity, their journey within the traditional bounds of Chinese art was marked by a mixture of triumphs and controversies, often engaging in critical discourse over the departure from conventional themes and techniques in the quest for a balance between artistic integrity and public reception.

1.3 End or demise of the Lingnan School? (1980s – 2000s and present)

As the 1980s progressed, the Lingnan School's artistic community experienced momentous change, with artists dispersing to various locations. While some chose to stay in mainland China, they embraced a more traditional painting style, a move that was also indicative of a conservative shift in artistic approach. This dispersion presented challenges in establishing artistic influence in new environments. During this transformational period, the Lingnan School's status in the Chinese art world shifted from a vibrant collective to a historically significant entity. Its essence, once dynamic and evolving, achieved symbolic culmination in Hong Kong, emerging as a monument to past glory rather than an active force in the contemporary art scene.

Within the discourse on the 'Lingnan School', persistent declarations about its 'demise' and 'the end of the Lingnan tradition' resonated intensely beyond its regional boundaries, in stark contrast to the divergent narrative emerging from Guangzhou, the stronghold of the Lingnan School. Here, thanks to a strong affiliation with the Guangzhou Academy of Fine Arts (GAFA), the essence and ethos of the Lingnan School endured uninterrupted. Yet, this continuity did not equate to a serene landscape among the emerging artists and critics engaged in the discourse surrounding the school. Discontented with a perceived decline in innovative spirit and trite aesthetic representations in the contemporary

Lingnan School, these burgeoning artists and critics introduced the concept of *hou-lingnan pai* or *xin-lingnan pai* (the 'post/Neo-Lingnan School'). Concurrently, art critics and historians engaged in vigorous debates over the definition of what constitutes the Lingnan School, grappling with whether it represented merely a school of painting or an art movement, and whether it had truly reached its denouement. These passionate debates and assertions reached their zenith between 1991 and 1993, reflecting a period of intense reflection and re-evaluation within the art community.

In the wake of the Lingnan School's evolution, the late 1990s witnessed a flourishing of artists and exhibitions linked to the 'post-Lingnan School' in the Lingnan region. This new wave of artists, infusing Western contemporary art's aesthetic, cultural, and philosophical critiques into their work, embarked on a process of deconstructing and reconstructing the entire visual language of creativity. This period featured a diversity of 'post-Lingnan' styles in exhibitions, ranging from complete abstractions from traditional Chinese ink painting to efforts that transcended the limitations of single forms of artistic expression. Despite the apparent thriving of the 'post-Lingnan School', underlying issues persisted. The debate whether 'post-Lingnan School' signified a new variant of the 'Lingnan School' painting movement or marked an aesthetic and revolutionary shift remained contentious.

In the early 1990s, art critic Wang Huangsheng saw the 'post-Lingnan School' as new artists' strategy to forge distinct identities, leveraging the 'Lingnan School's' renown (王璜生 Huangsheng et al. 2002). Scholar Li Weiming in 1997 interpreted 'post-Lingnan' as redefining 'Lingnan' in a modern context, using 'post' for cultural critique and identity (李伟铭 Weiming 1997). Huang Yihan, an initiator of 'post-Lingnan', sought differentiation from 'Lingnan' and alignment with global trends (黄一瀚 Yihan 1997). Hu Bin described 'post-Lingnan' as a group of critically aware artists, challenging the 'Lingnan School's' conservatism and driving National Painting innovation (胡斌 Bin 2009).

The 2002 Guangdong Museum of Art seminar on 'Post-Lingnan' and 'New Guangdong Ink Painting' encapsulated diverse artistic perspectives yet remained anchored in the ink painting tradition, leaving the 'Lingnan School's' destiny an unresolved aspect in Chinese art's narrative. The waning interest in the 'Lingnan School' among English-speaking scholars, focusing on art historical analysis, was evident. An extensive search by the author revealed a stark absence of discourse on 'post-Lingnan' or 'Neo-Lingnan' in

Western academia, suggesting the 'Lingnan School's' revival since the 1980s has been insular to its region. The Lingnan School, since the 2000s, has significantly influenced GAFA, instilling a revolutionary spirit among its students that is now integral to their approach to creativity and life. This transformative spirit at GAFA, as observed and articulated by the authors who are the alumni, has catalysed the formation of collectives like the 'post/Neo-Lingnan School' and the 'Independent Various Art Space' (IVAS), the latter founded by the author in 2017, proving the enduring influence of the 'Lingnan School' ethos. The Memorial Hall of Lingnan School of Painting's collaboration with the author's IVAS, especially on the PBHU project, further attests to the 'Lingnan School's' enduring influence as a dynamic artistic and aesthetic force.

2. POST-LINGNAN SCHOOL OF PAINTING

'Post-Lingnan School of Painting' (PLSP), a construct under the 'Post-Bits Human Universe' (PBHU), exists in a realm of continuous evolution, distinctively merging artificial with natural intelligence. This fusion, deeply embedded in posthumanist and postmodernist ideologies, challenges the conventional aesthetic and theoretical norms of the traditional Lingnan and 'post/Neo-Lingnan' Schools. Although PLSP is not an official successor of the Lingnan School, it embodies a transformative avant-garde spirit—a spirit commissioned by the Memorial Hall of Lingnan School of Painting. This intricate relationship is further complicated by PLSP's deliberate disavowal of traditional Lingnan legitimization, asserting a unique, autonomous identity. Consequently, PLSP emerges as a testament to the enduring pioneering spirit of the Lingnan School, whilst simultaneously weaving in the narratives, aesthetics, and theoretical frameworks of its progenitor, PBHU. Thus, PLSP represents a dual declaration for both entities, advocating for continuous artistic and intellectual progression. It daringly surpasses conventional ideological boundaries, catalysing innovation in an era characterised by the melding of artificial and natural intelligences, alongside a plethora of cultural dynamics.

2.1 “Post-” not “post/Neo-” Lingnan School of Painting

In stark contrast to the post/Neo-Lingnan School, where 'post-' traditionally embodies a cultural strategy anchored in Lingnan's local and indigenous identities, PLSP's interpretation of 'Post-' represents a marked deviation, transcending its typical sequential marker role to signify a profound ideological shift. This shift aligns with the post-Anthropocene era, embracing post-humanist theories, and gravitates towards the concept of

'worldlessness,' a cornerstone of PBHU's foundational ethos. This realignment heralds a significant departure from established norms, steering PLSP towards a multi-faceted theoretical framework. This framework, diverging from the historical and geographical foundations of the 'post/Neo-Lingnan School', weaves in the intricate concepts of post-humanism and 'worldlessness', signalling a paradigmatic shift in artistic ideology and practice.

Furthermore, the interpretation of 'Post-' within PLSP markedly diverges from its historical usage in the Lingnan School, where it embodied a convergence of Eastern and Western artistic sensibilities. In the traditional context of the Lingnan School, knowledge transference was single-directional; artists ventured abroad, imbibing international artistic insights, and subsequently interweaving these with local traditions upon their return to China. Contrarily, PLSP ushers in a multi-directional exchange paradigm, representing a significant departure from this linear approach. This multi-directional model nurtures a global artistic dialogue, where each participant, rather than merely absorbing, actively contributes to a collective pool of diverse cultural wisdom. Such an evolution in PLSP signals a shift towards a more inclusive and collaborative artistic landscape, one that highlights the intricate interplay of varied cultural perspectives, enriching the artistic milieu with a rich tapestry of shared knowledge.

2.2 Hypericon and meta-pictures

The hypericon and meta-picture concepts astutely illuminate the intricate nexus between the core aesthetic paradigms and ideologies linking Chinese National Painting with the Lingnan School. This analysis is pivotal in grasping how PLSP disrupts the traditional creative syntax of the Lingnan School, signifying a deviation from established artistic standards. The *Jieziyuan Huapu* (JZY), emblematic of the Qing dynasty's printmaking pinnacle, offers an exhaustive exploration of Chinese artistic traditions, setting benchmarks in art education and profoundly influencing traditional Chinese painting's aesthetic and technical spheres. Revered in Chinese art, the manual functions both as a foundational reference and a critical model for interpreting and conceptualising Chinese imagery. Its comprehensive instructions and vivid illustrations have rendered it a vital reference for successive generations of Chinese artists, notably shaping the Lingnan School. The JZY thus establishes a paradigmatic framework, enhancing the understanding of traditional Chinese aesthetics, artistic methods, and philosophical principles. In the context of Mitchell's 'metapicture' notion, the JZY represents this concept within the expansive narrative of Chinese art, surpassing mere technical

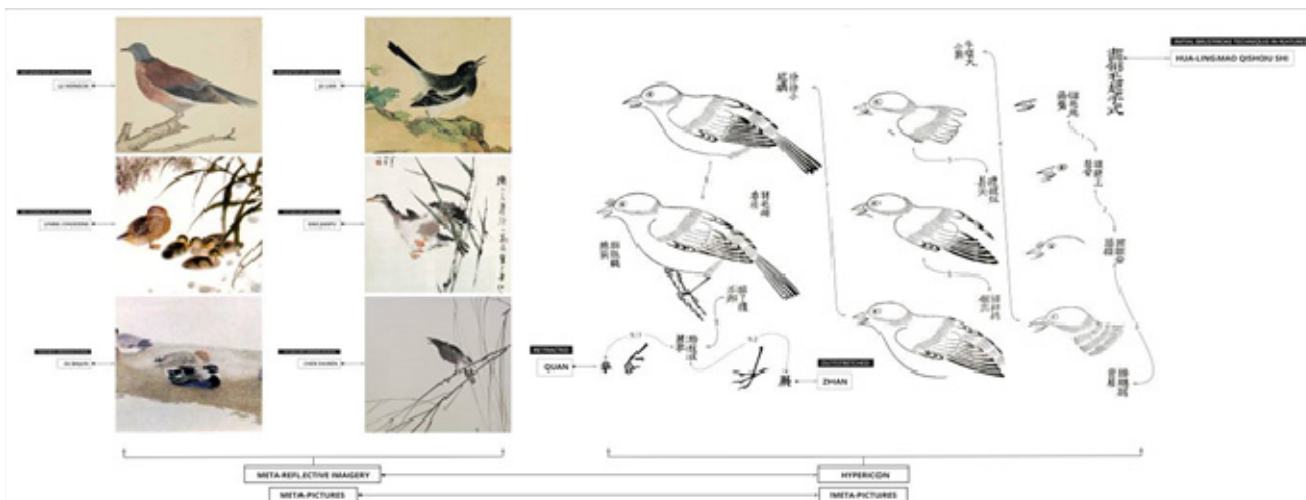


Figure 2: (From right to left, top to bottom) Illustrating the JZY. (王樂 Gai 1701) as a pivotal hypericon and metapicture, this diagram encapsulates the transformative dialogue between the traditional Lingnan School and the innovative PLSP. See <https://miro.com/app/board/uXjVN8PHd9c=?moveToWidget=3458764575525574927&cot=10>

painting, embracing its philosophical and aesthetic dimensions. The Lingnan School viewed the JZY as a linchpin of tradition and a catalyst for artistic renewal, with its founders striving to assimilate contemporary concepts and techniques while preserving the essence of traditional Chinese painting as delineated in the manual. The Lingnan School's artists, in their interaction with the JZY, simultaneously embraced its role as a foundational hypericon, cementing the essence of Chinese artistic aesthetics, and as a transformative metapicture, prompting a critical reassessment of these traditions, thereby masterfully blending modern elements into their evolving aesthetic language. This engagement epitomises a dialogue between tradition and modernity, re-envisioning and reinvigorating traditional forms and methods to articulate innovative ideas and adapt to contemporary artistic contexts.

Figure 2 charts the JZY in its dual capacity as a hypericon and a metapicture, revealing its profound impact on the historical arc of Chinese art and its meta-reflective dialogue with Lingnan School artists. Here, the JZY is not merely archived as a trove of traditional aesthetics and techniques but also serves as a prism through which artists reassess and reinvent their artistic lineage. The visual schema underscores how Lingnan School's oeuvre, as meta-reflective imagery, does not only self-contemplate but engages in a broader conversation about the essence and purpose of imagery. Concurrently, it positions the artworks of the Lingnan School as a meta-picture for PLSP, which provocatively redefines traditional artistic paradigms, nurturing a deepened engagement with the JZY's established iconography. This synergy breathes life into a vibrant exchange between JZY's storied legacy and the avant-garde dynamism of Lingnan School, crystallising in PLSP's transformative ethos, weaving a visual

narrative that connects the threads of past and present, tradition and innovation, into a coherent tableau.

2.3 Subverting syntax – reflective imagery

The intricate interplay of hypericon, metapicture, and meta-reflective imagery, as evidenced in the nexus between the JZY and the Lingnan School, imparts a nuanced layer to the PLSP. Within this paradigm, visual components act as reflective agents that encapsulate the metapicture essence, critically introspecting their existence and engaging with the expansive discourse on visual representation. Such imagery signifies an embedded self-awareness and a profound engagement, offering a contemplative dimension within the images themselves. Hence, the PLSP adopts a strategic aesthetic and theoretical approach informed by PBHU to challenge and reconceptualize the established paradigm and syntax of aesthetics. In this pursuit, we have fostered a critical methodology that purposefully opts for CPUs over GPUs, a choice that stands as an act of resistance against the dominant narrative of acceleration in digital art production. This decision is a critical engagement with the temporal qualities of artistic creation, echoing the meditative and deliberate pace of Lingnan painting, and posing a challenge to the immediacy that digital technology often seeks to impose.

In the first strategic facet of this subversive methodology, two sophisticated AI models have been meticulously crafted and trained by the authors. These models, informed by the Lingnan School's rich digital archives, extend beyond mere generation; they are interpretive frameworks capable of rendering visual narratives that resonate

with the profound historical nuances embedded within traditional manuscripts, including those previously undisclosed to the public gaze.

The second strategy unfolds as a nuanced, integrated system of algorithms (Figure 3) delving harnessing a diverse constellation of computer vision algorithms. This intricate analysis transcends the superficiality of aesthetics, penetrating the meta-pictures of the Lingnan School to unveil and reinterpret layers of concealed meaning, thereby challenging the viewer's understanding and perception of conventional forms (Figure 4). By

employing CPUs for this elaborate computational work, the authors embrace the unpredictability inherent in artistic creation. This approach mirrors the natural, harmonious flow of traditional art, where each brushstroke is infused with a unique temporal and pressure signature—attributes that CPUs emulate through their more measured and intentional processing cycles. Consequently, the visual outcomes from this process are not mere static representations but dynamic entities, reflecting the fluid temporal and aesthetic states of their creation.

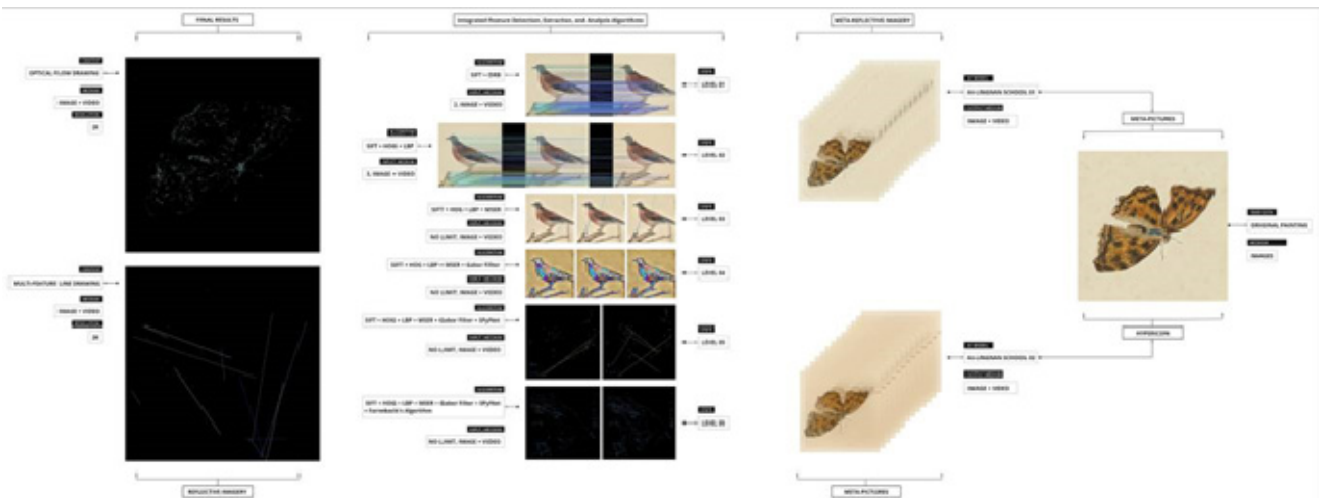


Figure 3: (From right to left, top to bottom) A visualisation of the complex algorithmic process revealing the relationship between the generated reflective imagery and the original Lingnan School artworks as meta-pictures. See <https://miro.com/app/board/uXjVN8PHd9c=?moveToWidget=3458764575530545286&cot=14>

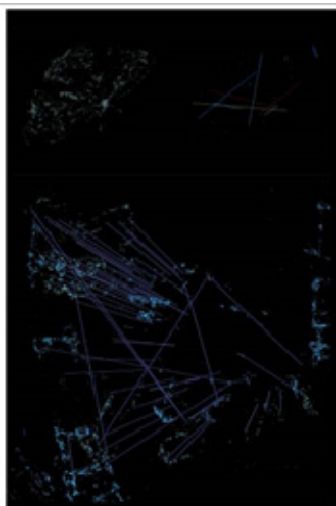


Figure 4: Algorithmic output illustrating the evolution from linear and optical flow sketches to the algorithmic re-imagining of Lingnan School paintings.

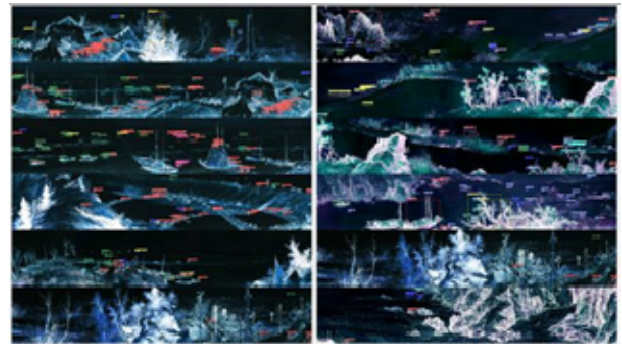


Figure 5: Semantic segmentation and labelling of Li Xiongcai's (left) and Guan Shanyue's (right) scrolls.

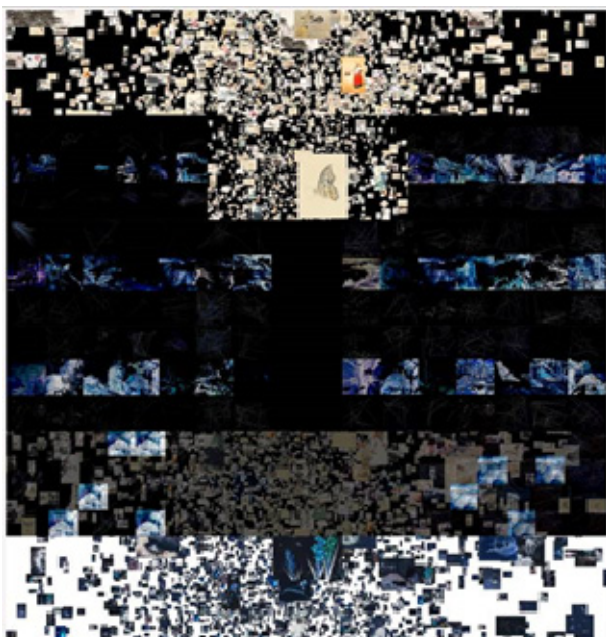


Figure 6: Video snapshots from PLSP's immersive projection contrasting Lingnan School's artworks with PLSP's AI-generated dynamic visuals.

In the third and final strategic component, a semantic segmentation labelling model has been intricately developed by the authors to annotate the revered scrolls of Li Xiongcai and Guan Shanyue (Figure 5). This model, a creation of meticulous training and nuanced understanding, transcends the realm of basic labelling to act as a hermeneutic tool that deciphers and weaves complex narratives within the historical tapestry. It embodies a re-imagining of Lingnan artistic principles through a contemporary lens, where traditional static elements of the scrolls are reinterpreted into dynamic animations.

These animations are not mere aesthetic additions; they serve as critical commentaries, challenging the temporal fixity of the artworks by introducing a fluid, evolving narrative structure. This innovative approach catalyses a dialogue between the artwork's storied past and its potential future, thereby infusing a new narrative dynamism that prompts a re-evaluation of traditional artistic canons (Figure 6). It invites viewers to engage with the artwork in a transformative light, redefining their interaction as an active, interpretive experience that is both critical and revelatory.

2.4 Subverting syntax – physical manifestation

Without syntax and communication protocols, nor without the need for connection, the development and establishment of communication devices seems unlikely even in the broadest of terms. Wherein section 2.3 established the profound capacity of futuristic technocracy redeployed on historical contexts, this dynamic is subverted once again into a participatory formation of co-option and

collusion at the physical and tangible level of inter-rather than intrapersonal connection. During discussions with Memorial Hall and Lingnan School representatives, a curious openness to exploring further technological interactions was uncovered.

Thus, following in a purported historical path of the Lingnan School's founding ethos, the authors pushed expansion into a basis imploring the flow of free and open-source democratisation of technology and community and an exchange of ideas across micro- and macroscopic scales. Centring on the balance of accessible technology with pre-existing global support, e-book readers, popularised by Amazon's Kindle line, provided a foundation for this physical manifestation of subversion. Figure 7 summarises key steps and a frame of reference for accessing the e-paper, or e-book, reader at a root level.



Figure 7: Subverting communication syntax technically, the paperwhite Kindle (top-centre) undergoes dual tapping through software (right side, bottom-left) and hardware (top-left, bottom-centre), with firmware reimaged to support both protocols.

The low-level hardware and software access is done through reverse engineering old and repurposed Amazon Paperwhite (PW) Kindles. Along the top of Figure 7, starting from the left to centre is the PW kindle with a USB to TTY (serial) communication protocol translator which has been soldered via serial port connections on the inside electronic components of the kindle. These serial port connection tabs can be seen in the bottom centre figure segment and this connection is established as a hard back-up to the software 'jailbreaking' - a term used for syntactically subverting the commercial context of an electronic device (in North America, and specifically Canada, wherein this context occurs, 'jailbreaking' or reverse engineering a legally obtained electronic device is well-established and a protected form of discovery. Caveats and limitations apply). In this case, the subversion is established to further extend the meta-scape of imagery and visual syntax through manipulation of the display scene itself. The e-reader is used to connect the modern-day viewer through a portal of re-imagining and re-imagining. The right side of Figure 7 highlights an imposed menu context – syntactical manipulations of software files are loaded as standard e-books.

This software 'hack' style is often developed through a standard process rich in its decades long historical foundation of interaction between technical communities inspired by security, global democratic access rights, curiosity, and evolving innovations (the Kindle Developer's Corner on MobileReader is particularly active and provided foundational reference). The left side of Figure 7 is a screenshot of terminal output as the authors connect to the kindle's root system and parallels the unique pretext that is found in software, hardware, and firmware – it is not often clear to the casual observer if the context is nefarious and where a picture of root access often invokes more imaginative speculation beyond that which literally appears. The creation and re-imagining of a subsystem at its core distinctly require the access of the inaccessible with a very literal syntax subversion indeed and is curiously mediated through what is often the most basic origin form of computer communication.

Once access was established, the e-book reader was quickly repurposed to digitally transfer still frames extracted from the algorithmic re-imaging of the Lingnan School paintings. Figure 8 highlights a selected series of ten such frames. Ongoing collections of these extractions are updated to remote digital storage and refreshed sets are transferred to the e-paper devices which will be on display. Additional schematics will be provided for 'Do-it-Yourself' (DIY) projects en masse to the public who might want to build their own re-imagining-imaging-machines. Individuals can opt to subscribe to live updates of the artwork frames and continue to use the e-book as a digital painting, able to be hung at home, subverting the conventional paradigms of ownership and the forms of expression of artworks. The meta-picture is realised on a global front, abstracted into the daily lives and PBHU-inspired worldlessness of the 'every-person'.



Figure 8: Algorithmic re-imaging of a Lingnan School painting (refer to Figure 4), adapted for greyscale Kindle. Displayed as ten stills, the sequence progresses from left to right, top to bottom.



Figure 9: An 'alpha' prototype of TBBE by Joey Castillo from *The Open Book* project, with plans for custom PCBs through a multinational, cross-cultural collaboration for exhibition display.

To further capture the ethos of our framework and integration of the Lingnan School style, PLSP will be reimagined onto and into a set of custom printed circuit boards (PCBs). The e-paper display will remain central to the *communication device* however custom colour and visual markings will be etched directly to an extended PCB size and offer two-sided comparative syntaxes of original and subverted depictions from the Lingnan School paintings and form. Extending the existing 'alpha' prototype of *The Open Book* e-reader (TOBE, see <https://www.oddlyspecificobjects.com/projects/>), an open-source version of eReaders such as the Amazon Paperwhite Kindle, the authors will integrate the framework developed for the Memorial Hall exhibition with this prototype, working in tandem with Joey Castillo of Cornell Tech, to provide 'kits' for assembly and donation in honour of the esteemed momentous occasion. Figure 9 captures side-by-side stills of the existing *The Open Book*. Students from the International Intelligent Interaction Design Lab at Guangdong University of Technology, led by Professor Ji, along with their peers from the Guangzhou Academy of Fine Arts form part of the 'founding Lingnan members' journey home after exploring abroad to re-formulate and re-invoke cultural exchange within a native context.

3. FUTURE ECHOS

In anticipation of the exhibition's debut, discussions with Castillo, Professor Ji Yi, and the director of the Memorial Hall have illuminated the project's ethos: a synthesis of tradition with technological innovation. This venture transcends conventional artistic boundaries and marks a pivotal moment in cultural exchange, showcasing the integration of traditional Chinese painting techniques with modern digital mediums, reflecting a journey of art that echoes within a globalised context where geographical constraints dissolve. The conclusion of this exploration is significant, highlighting that interview, offering a spectrum of perspectives on this project, will be accessible by summer 2024 on IVAS's website. This archive will not only attest to collaborative achievements but also illuminate

pathways for future intersections of art and technology. Anticipation intertwined with deep respect for the audiences' forthcoming insights. Their perspectives are crucial in sustaining the dialogue between traditional ethos and innovative practices, affirming the authenticity and vitality of artistic endeavours.

4. ACKNOWLEDGEMENTS

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