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 2018 / SINGLE-CHANNEL LOOP VIDEO / 7'24"
[HTTPS://VIMEO.COM/398354019](https://vimeo.com/398354019)

Michel Foucault said, “since the 15TH century, since the quattrocento, it was a tradition in Western painting to try to make the viewer forget, to try to mask and sidestep the fact that painting was put down or inscribed on a certain fragment of space which could be a wall, in the case of fresco, or a panel of wood, or again a canvas or eventually even a piece of paper; to make the viewer forget, therefore, that the painting rests on this more or less rectangular surface and in two dimensions.” Here, he skillfully avoided mentioning another, contrasting tradition in Western painting, also aimed at creating visual illusion but in a different way. This aims to create an illusion by emphasizing the medium, or the edge of medium, to erase the gap between the real and the virtual. This is why Francesco Francia placed Bartolomeo Bianchini’s hand over the frame; use of the frame in portraiture can be traced back at least as far as Early Netherlandish painting.



Bartolomeo Bianchini, Francesco Francia
<https://www.nationalgallery.org.uk/paintings/francesco-francia-bartolomeo-bianchini>

The hand is just at the edge of the gilded frame, where the real and the virtual connect. In order to get closer to the real, the virtual borrows some of its power. In Vajrayana Buddhism, the image of the Buddha with his right hand reaching down to the throne is called “Bhūmīśpāsa Mudrā,” which means “earth-touching.” With the power of the earth, the Buddha subdues the demon Mara.



https://commons.wikimedia.org/wiki/File:Buddha_sitting-MGR_Lyon-IMG_9878.jpg

This visual form is quite common in TV news. The desktop that stretches out from the bottom of the screen makes this 7 o’clock nightly appointment seem more like a conversation between the news reporters and the audience.



Captured screen, *Xinwen Lianbo* (a daily news programme produced by China Central Television)

November 17, 2018