

DAI GUANGYU EXHIBITED A4 ART MUSEUM

DREAMLAND. GEOGRAPHY, MAPS AND PAINTINGS OF THE RIVER

DAI GUANGYU

Spread the rice paper on a huge table.

On it, water is applied, ink is poured, color is applied, and dye is applied layer by layer, just

as in the heavy-color baking and dyeing method of Chinese brushwork. As I paint over and over again, a clear and distinct landscape gradually emerges. Yes, the landscapes I paint are related to legendary poets. Tranquility, poetic and lyrical, in the midst of emptiness and mystery.

A bit of illusion and transcendence, is it not the aesthetics of his poetic

The aesthetics of his poems and songs?

After a fresh rain on the empty mountain, the weather comes late in the fall.

The moon shines among the pines, the clear spring flows over the stones.

The bamboo clamor returns to the raccooness, the lotus moves to the fishing boat.

The spring fragrance rests as it pleases, and the king and the grandson can stay.

“Autumn Night in a Mountain Dwelling”

I don’t see anyone on the empty mountains, but I hear the sound of people’s voices.

The view returns to the deep forest, and the moss is again illuminated.

“Deer and Chai”

Mr. Su said, “There is a poem in Mojie’s painting, and there is a painting in the poem. This is not a pretense. However, this time I am not painting just to seek the mood of a certain poem.

What I want to do is to explore the natural environment, which is actually a humanistic environment, to cultivate the poet’s love of poetry and painting.

I am trying to find out how the natural environment, which is in fact a humanistic environment, can mold a poet’s aesthetic spirit, and how a poet’s heart can connect with the poetic environment. It is a way of thinking that purifies the mind and transcends the ordinary world. That’s right.

Wang Wei’s mountain residence, the River Bainchuan, has repeatedly been the scene of

in the poet’s great poems, and often celebrated by those who came after him.

This is not an isolated fact. Just as the poet Tao Qian’s lofty sentiments of “Picking chrysanthemums from the East Leaf and seeing the South Mountain at ease,” the idea of idyllic poetry is not only embodied

The ideology of idyllic poetry is not only embodied in a certain verse, but also in its consistent pursuit of ideas. Therefore, the ideological attribute of “??

attribute of “??”, it also transcends the geographical

It has also moved beyond the geographic concept of the River, from the River of map markers and the River of human habitation to the River of thought, aesthetics, and philosophy. This is an absolutely wonderful and promising realm of thought, or a holy realm, which is not to be generalized.

How can it be generalized?

However, in the searching of the mind, it is.

It is like searching in a dream, but there seems to be a way out. In reality, the geographically conceptualized “Sanchuan” is long gone, not to mention the ideal “Sanchuan” in the conceptualization of the idea.

The geographic concept of the River has long since disappeared, not to mention the ideal River in our minds. In reality, people simply do not recognize the

In reality, people simply do not know the “River of Songs,” let alone the “River of Songs” that is portrayed in poems and songs. The clear state of mind and contemplation of “the empty mountain with the quiet of the Buddhist scripture, the water and the moon sinking” (Nalan Shide, Qing Dynasty) is not what the modern people want. I read in a Japanese

scholar's monograph that Suagawa had been a socialist and a social activist since the end of the Cultural Revolution and the beginning of the "reform" period. I read in a Japanese scholar's book that

I read in a book by a Japanese scholar that as early as the beginning of the "reform" at the end of the Cultural Revolution, the Kashikawa River was transformed by socialist enterprises into a shabby pond and a stinking ditch with no pine forest or lake. My spiritual belongings have been destroyed! A world with no place for thought to go is oppressing the upwardly mobile soul. More

The spirit of the "river" is a metaphor for thought! Therefore, when I paint the river, I give it the power to testify in different directions.

–For example, the ecological environment (which is not just a humanistic environment at the ideological level). Now, in reality, the river has not been painted with the spiritual care of Wang Wei's poem, so it's a good time to cross the geographical environment and paint the river in a different way. Transcending Geography

German landscape as the background – a real scene that can be followed, the Bavarian "Kiemsee", to make the invocative dreaming of the scenery of the "River", is it not more in line with the transcendental significance of the ideological qualities? Is this not more in line with the idea of transcendental significance? I named this painting "Dreaming of the River" because it is aptly named "Memory of the River".

I named this painting "Memory of the River" to appropriately express the pain in my heart that I feel sorry for the loss of this true meaning.

A beautiful landscape is presented in front of me, and it is wonderful. As the artist, I did not hesitate to tear the painting into several pieces. Yes, I tore it up. Crazy? No. This was my pre-painting plan, more destruction was to come. Then. I baked the torn writing piece by piece, as if the tearing hadn't happened.

Tearing up the picture, redrawing it, cutting it up into countless small squares, and then cutting it up into small squares, and then cutting it up into small squares.

I cut it into countless small squares, lined them up in order, and pasted them back onto the linen frame one by one without any mistake (in an attempt to restore the landscape to its original state). Okay, "Memories of a River Dream" is finished, and the traces of damage are still there. Almost everyone who has seen this painting says, "The beauty of the broken is good! I am not at liberty to say more after hearing this. I just think of the thousand years of chaos in my country.

source, authoritarianism and misrepresentation of the country, the Yinxue never far, a pillow of locusts

A pillow of locusts is a pillow of peace, and it goes on and on. "The country is broken and the grass is deep in the city in spring" still rings in my ears.

Critic Cha Changping named it "Dai Guangyu's Aesthetics of World Relations" in his book

The History of Chinese Pioneering Art Thought, Volume 1: Aesthetics of World Relations, critic Cha Changping named it "Dai Guangyu's Broken Landscape".

In his book "History of Chinese Vanguard Art Ideas, Volume 1, Aesthetics of World Relations", the critic Cha Changping named it "Dai Guangyu's Broken Shanshui", which doesn't sound very beautiful, but it hits the mark. At the ideological level, the idea of "broken landscape" first emerged in the Ming and Qing dynasties.

The idea of "broken landscape" first emerged in the thought discourses and poems of Huang Zongxi, Gu Yanwu, and Fu Shan during the Ming and Qing dynasties. The pain of "broken

mountains", "justifyover water", and "broken shores" was a constant pain that struck the heart. The loss of mountains and rivers brought about the spiritual trauma of the loss of "mountains and waters", which tore at the heart and soul. The great changes in thinking during the period of the Dynastic Revolution particularly impacted the intellectual world. Thinkers were the first to ask questions. Inquiring into the humanistic thought and spirituality The indispensable significance of humanistic thought and spiritual preservation has been cleansed for centuries, and has become the right way of thinking for the intellectual world to follow.

Based on this, we people today, whose souls have not yet been extinguished
have not yet been extinguished, should we not continue to ask the question
Should we not continue to ask questions?

Now, as an artwork for the "Sense of Geography" exhibition, "Jiu Lian" is the first of its kind.

Dream Memories of the River" is not precisely a piece of artwork that
to interpret the ideological theme of the exhibition?
Is it not? If so, I will laugh.

July 29, 2023, at Lake Tomboum, Bavaria

MY MOTHER AGAIN
MY MOTHER

DAI GUANGYU

Preamble

I say "again" because I've been through numerous
I have talked about this work
I have talked about this work many times-interviews during the publication, inquiries from friends after meeting it, and so on. The work
The work was first shown in Liang Jinping's October 2015 solo exhibition "Born".
Liang Jinping's solo exhibition "Born to Speak" in October 2015, which attracted a lot of attention in the circle. This solo exhibition is promoted by Ming Chung, and the name of the exhibition is also created, full of wisdom and power. It seems as if "My Mother" has been created for this exhibition.

Undoubtedly, from the utilization of materials to the manifestation of the Gang style, the work as a whole highlights the Chinese humanistic spirit.

It shows the intention of breaking through, the masculinity in flexibility. I flew from Beijing to Chengdu just after the exhibition was set up. My brother, Jinyong and I went there and we had no idea what the market's attitude was towards this exhibition.

We decided to collect the artworks as we had no idea of the market's attitude towards this exhibition. Heritage and Chung Ming???.

They wrote a long article and compiled an album, which made the "Born Able to Speak" exhibition an academic success.

They have written long articles and compiled albums to push the academic height of the exhibition "Born Able to Speak" to the expected direction of the historical inflection point, but they have not justify much to be desired. Therefore, "Born Able to Speak" says: "Words

can be born. We can try to judge whether such words and abilities are born and attached to the cloth, or are like heaven's intestines.

The mission will surely come to fruition.

At the beginning of the year, art curator and poet Kang Shua invited me to participate in her curated exhibition Chengdu.

Shuya invited me to participate in the Chengdu Biennale parallel exhibition "Perceiving Geography" curated by her.

In 2015, she saw this work in the exhibition "Born to Speak", and was impressed by it.

In 2015, she saw this work in the exhibition "Born to Speak" and was deeply impressed. Fortunately, the collector of this work, Jin Ping, is a close friend of Guangyu.

is a close friend of Guangyu's, and gladly agreed to lend the work to the exhibition. The exhibition is scheduled to be held in the near future, so My Mother licks her pen and sucks on her ink, recounting her life.

1

Frankly speaking, this work is an attempt to memorialize

It is a tribute to my mother's kindness in raising me, and it expresses my true feelings.

It is a personal expression, full of private conversations and monologues, a spiritual national image – a conversation with the mother, with a strong textual intertextuality. That is to say, when you face it, you will not just look at it, but openly read it and communicate with it. For example, how does the ink and watercolor on rice paper form a bright fee? Painted

What is the meaning of cutting into square pieces of paper and framing them back? The "Thousand Character Script" of Dense Striking Surfaces

What is the relationship between the written form of calligraphy and the avatar? These are the kinds of questions that require a reading

The way to face them is to read them.

Undoubtedly, this memorial is more meaningful than the "here-and-now" portrait.

It is more meaningful than the "take this picture" style of portrait minimization.

Its references are so relevant to "my" time that I prefer to call it a "monumental" portrait. Yi-myeon contains all my experiences in art, such as inscriptions, inscriptions, posters, jinshi, jifa, literati paintings, etc. Therefore, I prefer to look at it as a whole. Therefore, on the whole, I prefer to regard it as a poetic literati painting. Or, in other words, it is clearly

It is a poem. It is a poem that embraces the supreme light of human nature, and analyzes the immense love, goodness, and beauty of mankind. I would be more than happy to describe it as a poem about Mother Shengqi. When I think of the phrase "the dark fragrance of shadows", I can't help but think of my mother's life in such circumstances, and how she has lived out her own life as she should have. In this way, my expression of the metaphor of the poem, the main idea and outer form of "My Mother," as well as the potential and unique poetic feedback, is completely in line with my own consistent artistic standards. There are

The Sung generation of literati wives emphasized the importance of knowledge and cultivation in the theory of calligraphy.

The Song generation of literati theories emphasized the importance of academic cultivation, and talked highly of the importance of painting to the end (Jifa).

The "bookishness" of a painting is highly valued. This was regarded as the top level of artistic creation, and it has been a top-class achievement for thousands of years without any

rain. Frankly speaking, my art practice has never been contrary to this. That is an important criterion for judging the quality of works, which is so deep that the mediocre can't recognize it. It is only

However, the terminology for judging new art has changed, the scale is different, and the way of speaking has converged with the international system, and there is not much carbon, but the connotation remains the same. Dong Qichang

Dong Qichang said, "One should read a thousand books and walk a thousand paths, but one should never lose one's sense of humor. I hope that My Mother can prove it.

In fact, this masterpiece is an exact copy of a portrait taken of the mother in 1969.

It is a portrait of my mother taken in 1969. At the very beginning, when I conceived the series of "Hostages," I had already decided that the creation of this work had to be photo-realistic, otherwise it would not have any comparative associations with the present significance and ideological relevance. What I mean is that it must have the power of evidence of "poetic evidence of history". Of course, the black-and-white form of ink and wash, coupled with the extreme costly effect of writing, and the oriental flavor of the water marks and ink traces on the rice paper, bring a little bit of the historical past.

The black-and-white form of the ink painting, coupled with the extreme costly effect, the oriental flavor of the water marks and ink traces on the rice paper, and the sense of nostalgia with a hint of historical memories, were all considered and predetermined before creation.

Similarly, in terms of form, "My Mother" is also developed within the established model of "Human Nature," in order to display the same era and quality. The only difference between the two is that

The only difference between the two is that in "Hostage", the head is in one position and the other in the other, and the objective presentation is very different.

The only difference between the two is that in "Hostage", the avatars are on one side and the other on the other side, objectively presenting the helpless people in a diametrically controlled situation; "My Mother" is dignified and generous, slightly hairy, with a face full of wen yu that is related to the story of mother and son.

My Mother" is dignified and generous, slightly hairy deer, and the front side is covered with text that is related to the story of mother and child, which is a home study of wine and nutrition for the son.

Undoubtedly, when analyzed from the perspective of symbolism and anecdotal interpretation, the new form of indentation injected with different experiences is an aesthetic experience different from that of the past, which is possessed by the others.

In order to accurately portray the mother's image of that time, one must be meticulous, even if the slightest distortion will result in the loss of the details and the effort to make the thoughts and words flow smoothly.

Even the slightest distortion will result in the loss of details and make it difficult for the mind to flow freely. Extending the previous thought, in order to appropriately present the poetic and aesthetic Lang ?

In order to properly present the aesthetics of the poem, I consider that the language must be simple and concise, and the form must be original.

The language must be simple and concise, and the form must be original, as in the case of the simple, deeply traveled poems. There are many stories behind this picture of my mother taking the exam, and even in the process of creating it, it has not been spared from surfacing in my mind. Therefore, I would say that this is a dialog with my mother, a mental image of

inner monologue.

Considering the call of poetic standard on visual perception, the idea of invocation and technique, even if it is interpreted from the level of symbolism, should be carefully and uniquely thought out and scrutinized over and over again. Even at the technical level

Even if the technical aspect is that the production means can be more adventurous and different from the familiar portrait painting methods, the materials and techniques used are definitely out of the ordinary.

Even if the production methods are technically dangerous and different from the familiar portrait painting methods, and the materials are absolutely new, the artist should be known and follow the path. In short, it should belong to Dai Guangyu's style of painting, which can be characterized as a unique new painting as far as possible.

The first is that ink and watercolors are as much as they can be.

The first is that ink and watercolor are extremely expensive and difficult to make, and since they are made, they will inevitably distance themselves from the oil-checked portrait form; the second is that raw xuan is different from Ming and qing serigraphic portrait mode, which is closer to the literati temperament.

The second is that Shengxuan is different from the Ming and Qing serigraphic portrait mode, and is closer to the literati's temperament. Thinking from a contemporary perspective, the question of how to avoid the linguistic dilemma of

This is a problem that must be transcended. In the case of portraits on shengxuan, Jiang Zhaohua and Hangman's methods of depiction have long been used.

The executioner's means of depiction has long become a paradigm. Zhou Sicong and Qian Shao-wu's subsequent

The wind of attack should be avoided. Otherwise, it will become superficial and followers of the general quality, which is unfavorable. I love and admire the creativity of the past, and I worship the skill of top-level masterpieces. Jiang Zhaohe, Qian Shaowu, Len Lelong, and Vermeer are all masters I have studied with great care. However, when I want to paint, I should do it in such a way that there is no one before me and no one after me, and I will not stop until I am surprised. This is an aesthetic quality, but also a discursive quality.

For me, the philosophical and discursive thinking based on

For me, the right way to thrive and grow is to accept new ideas on the basis of philosophical thinking and thought. It is not an intentional thought-decorating and rhetorical exercise.

When you have a plan for your art, you have a direction to follow. Thoughtful analysis of ideas and

Artistic contemplation is also in accordance with the Way of Silent Reason and the Dragon of Reason for the Evolution of Things. This is the same as in the past and in the present.

2

If that is the case, my thinking on the forbidden arts has been

If I really say that my forbidden art contemplation, however, is placed on a higher level of adaptation, it does not stop at the consideration of whether a certain technique is superior or not, nor at the linguistic mutation of a new form of sweetness. Its wish is to develop in the philosophical discourse of the interplay of ideas, and the historical and cultural torture of the retrospective. The art form should be refreshing, but also the language quality should be superb. The forbidden art that can be expected in the future is transcendent and highly

creative, connecting the past and the present with the future, soothing the soul from barbaric disturbance, and describing human nature towards goodness and resonance of thoughts. To summarize, when mankind is there, art is there; when art is there, the soul is there.

I have dabbled a lot in thinking about the conceptual direction of art. Yes, this is the key point, without it, where can the soul rest? Without it, the art of Yan is nothing!

I moved to Beijing in the fourth year of my life, and I didn't have to deal with the activities and curatorial work of the Silhouette Group, so I had a lot of time on my hands. In addition to continuing to create performances and installations, which is the most powerful form of art, I had more opportunities to do things that minimized the experimental aspects of my work. I had more opportunities to do things that minimized experimentation. Scribbling on rice paper, in addition to all the conceptual works I have been exploring, has never been interrupted. First of all, the written nature

Ink on rice paper has a very strong behavioral dynamic. Furthermore, the flow and extension of ink and water on rice paper, the soaking and diffusion of ink and water in the process of painting itself already highlights the desire to create a new form of ink and water on rice paper.

The flow and extension of ink and water on the rice paper, and the soaking and diffusion in the process of painting already emphasize the possibility of a potential language breaking out of the ground. Therefore, I have always combined the anticipation of this material implementation in my performance installations, which gives me unlimited space for imagination. With such a realization, the water-spirit rice paper and the experimental art exploration

and experimental art explorations have always given me fresh ideas and enjoyment. Now that I have more time, I have a sudden idea to start exploring another possibility of rice paper and ink.

Ink on rice paper is another possibility – different from the writing

The nature of writing is different from that of starch and water application.

I have always thought that ink on rice paper as a

I have always thought that ink on rice paper, as a material for creative work, hides a lot of poetic elements that are yet to be tapped into as the language blooms. In addition to the dullness of ink-play and color-play, the water marks

and the dullness of the watermarks and ink traces, the

The dynamic of lines, the rhythmic and frustrating flourescent fields that destroy

Can we do some experiments on the reverse technology to solve the problem?

In that case, from the other side of material utilization, such as the extremely costly static depiction, the increasing layers of hand-dyeing, what are the reasons for the increase in the number of hand-dyeing?

Increasingly hand-dyeing, why can't we reach a

Why can't we make a conceptual breakthrough? I see the sun and the moon passing through the sky, the river flowing through the earth, the spiritual aspiration in the name of art is still the same, the ancient people pursued it, I will not give up, and the future will be the same! To be able to observe from multiple perspectives, or to corroborate the viewpoints of the aficionados, is exactly what I want to do.

As it happens, that was a special period in history, when a turn of events that I don't need or even hate was about to happen. Obviously, I had to draw some contemporary characters to express my thoughts in response. Long Man

The “Human Nature” and “My Mother” were born as a result. Thinking about the reality of the “human” me and us, my parents and my contemporaries, I was drawn to the reality of the “human” me and us, my parents and my contemporaries.

I said, “I must first talk about my mother, who is a kind of symbol that transcends history, individuality, and personalities. A symbol that transcends history, the individual, the family and the nation. Well, let me start the dragon. This is 2009. Before that, I painted many historical figures on rice paper, extremely realistic based on thick paintings and heavy colors. 2006, after showing in the solo exhibition “Water Falling Out of Stone” (Beijing 798), I felt that there was no big breakthrough, so I began to ferment the idea that I could make a breakthrough.

After the exhibition in 2006, I felt that it was not a big breakthrough, so I started to develop a painting form that can be reversed in three ways, with an ambiguous linguistic structure, but full of sword, full of power, and with clear and recognizable references.

It is hoped that it can become a testimony of history, both related to the past and echoing the present. And it will positively touch the history of art.

This work is not colored, but in pure ink and watercolor:

It is purely written without any expressive brushstrokes. Utilizing the water-absorbent property of the rice paper, it is baked and dyed by the brushwork method.

Wet the paper with water and bake and dye it store by store, trying to maximize the effect of the photographs, and when you look at it, it is obviously ink and watercolor. When it is done, cut it into small squares in order.

Then mount them one by one on a linen frame. After the picture dries out and calms down, then I write Chiyuwen in the order of the squares. The work is now complete.

There are a number of feelings that I have when I was writing this work.

One of them is that after the contraction of the Shaw bar is completed, it has to be cut into small squares and mounted on the linen frame. This is a repetitive task with a sense of Zen but very boring. Some people wondered if this was not a superfluous task, since the painting was finished, it would be better to frame the whole thing, I said:

I said, “No, it’s not! This is the point of the unique language. Moreover, I have brought into the creation of the work a very satisfying behavioral process, and I have gained a lot from it because I feel the unknown thoughts of my life; and secondly, when I have finished it, I cut it out again, and then I paste it back in again to restore it. The permanent cut marks justify on the finished egg are a fitting reminder of the reality of growing, destroying, repairing, and destroying again. This revelation

This revelation is even more striking in the series of works that immediately follows, “Memories of Kashigawa”. What ideological metaphors are implicit in the malefactors of the good, the torn, and the repainted (another article dedicated to Neodymium)? Therefore, the series is as much as possible

The series is therefore as much as possible an expression of potential sexuality.

The symbols of the idea are still recognizable. Undoubtedly, this narrative is like a refrain in interrogation that cannot be avoided. Or, frankly speaking, it is the secret language realm that one has sought and realized, and only those who are in the same predicament and have achieved great enlightenment will be able to understand.

The only way to understand it is to be in the same predicament and to realize it.

This is where I say, why do you have to write a thousand words in a book full of pictures?
Why is it necessary to write a thousand words in a book full of pictures? When I was in junior high school, my mother recited the “Thousand Character Script” and the “Thousand Character Script” many times in order to
When Kwang Yul was in junior high school, my mother recited the “Thousand Character Classic” and the “Three Character Classic” many times in order to arouse my interest in the culture and historical knowledge of the Fudun school. I was very surprised at my mother’s recitation skills, and when I asked her about it, I was told that my grandfather, who was a firm believer in Confucianism and respect for cultural ties, had asked his teachers to force his children to recite them.
I asked her about this and was told that my grandfather was a firm believer in Confucianism and respected the relationship between the texts, so he asked his teachers to force his children to recite them. I have used the ancient form of “Qianyuwen” on my mother’s head in order to pay tribute to her, and also because of the tension of the language and the unique form of the painting.
As I mentioned earlier, there is a lot of story behind this photo from “My Mother” without any pretense of pretense. This photo was taken
One day in the fall of 1969, at the state-run Chengdu Chunxi Road Photo Studio. On that day, I went to Chunxi Road to buy sewing supplies in secret with my mother, and when we passed the photo studio, my mother said that we should take a picture together. But I said, “Mom, you should take a single portrait, I’ll wait for you outside the gate. I’ll wait outside the gate. My mother said, “How about one group photo and one single photo? I insisted, “No.” Mother thought I hated having my picture taken! My mother thought I hated taking pictures, so she had no choice but to go to the photo studio alone and take this very memorable picture. I remember very clearly, standing outside the gallery, I was in a recovering mood. On the one hand, I really wanted to take a picture with my mother, but I refused and regretted it. On the other hand, I knew that my family was very poor and I should not have wasted the money spent on the photo. This incident made me
I hated it for the rest of my life, but I was happy that I didn’t disturb my mother and got a photo shoot of a chicken. At that time, my mother was in her early forties, in the prime of her life.
At that time, my mother was in her early forties, in the prime of her life, but her husband was locked up in the “cattle shed” for labor reform, and he was ordered to write confessions all day long, so his body and mind had been broken to the point that he did not look like his own, and he had not yet lived or died. At that time, the martial arts struggles had just ended, and the house search and seizure struggles had become yesterday’s evil, and I was chased by the compound’s illiterate children of the same age and beaten by a group of people.
I was being chased by the children of the same age in the courtyard who did not know the world, and I gradually gained the upper hand in the group fight, so I was in a slightly better situation. As a result, I was able to accompany my mother on the street. At that time, my father’s house
My mother was in desperate need of the money she could earn from her sewing business.
The money she earned from her sewing work was barely enough to support her seven children and herself. It was a good thing not to spend her mother’s hard-earned money when

times were so hard. I think it is true that a gentleman is always poor, and the sense of being poor is not something that develops in a day or two.

This picture of my mother is so close to me.

I chose it as the prelude to “Hostage”.

It is most appropriate to choose it as a prelude to the judgment of “Human Nature,” as a testimony to the world of the times that Gossip calls for. It is precisely for this reason that, as I mentioned earlier, I liken My Mother to a poem, as if it were a text written by a literati, and as a way of seeking justification for my life’s experience and finding a spiritual breakthrough.

It is also an endorsement of my lifelong experience of seeking justice and finding a spiritual breakthrough. It is also a way of seeking a justification for my life’s experience, a way of finding the voice of the spiritual breakthrough.

First draft July 13, 2023

In Bavaria, at Lake Keim

TRANSLATED WITH DEEPL