

**VISUAL DEPICTION AND TRANSFORMATION
OF TIME AND SPACE THROUGH LANDSCAPE
ABSTRACTION**

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VISUAL DEPICTION AND TRANSFORMATION OF TIME AND SPACE THROUGH LANDSCAPE ABSTRACTION

by

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Appendix A Research Proposal Presentation Report

PENGGAMBARAN VISUAL DAN TRANSFORMASI MASA DAN RUANG MELALUI ABSTRAKSI LANDSKAP

ABSTRAK

Waktu tidak pernah berakhir, sementara ruang diciptakan oleh penempatan objek dan perubahan yang terjadi dengan gerakannya. Lanskap pada dasarnya mencakup semuanya, berubah, dan bersifat sementara seiring berjalannya waktu. Kata “sementara” berasal dari agama Buddha dan menunjukkan keadaan perubahan segala sesuatu di dunia, yang mempengaruhi semua aspek aktivitas manusia dan lingkungan. Konsep upacara minum teh Jepang yang melibatkan “satu periode, satu pertemuan” berasal dari Zen Buddhisme Cina, yang telah melakukan eksplorasi mendasar tentang “sementara” dan mengembangkan konteks filosofis untuk penelitian praktik studio. Berdasarkan konteks filosofis transien dan dipandu oleh dua teori hubungan ruang-waktu, ‘endurantisme’ dan ‘perdurantisme’, penelitian ini menggabungkan metode observasi ‘tiga jauh’ Guo Xi, simbolisme warna, dan Siklus Reflektif Graham Gibbs ke dalam praktik studio untuk menyelidiki bagaimana hubungan antara waktu dan ruang dapat digambarkan secara visual dan diubah melalui abstraksi lanskap. Studi ini mengandalkan pengalaman pribadi bertahun-tahun dan konteks sementara untuk menghasilkan pemahaman pribadi tentang kemungkinan hubungan ruang-waktu. Penelitian ini menunjukkan bahwa waktu mempengaruhi keberadaan nyata ruang lanskap, menjadikannya bentuk abstrak dari ketenangan, ambiguitas, atau perubahan (masing-masing dikonseptualisasikan sebagai “membekukan momen,” “kabur sesaat,” dan “perubahan waktu”), sehingga memberikan kontribusi baru bagi praktik studio.

VISUAL DEPICTION AND TRANSFORMATION OF TIME AND SPACE THROUGH LANDSCAPE ABSTRACTION

ABSTRACT

Time is never-ending, while space is created by the positioning of objects and the changes that occur with their movement. Landscapes are essentially all-encompassing, changing, and transient with the passage of time. The word “transient” is of Buddhist origin and suggests the changing state of everything in the world, which affects all aspects of human activity and the environment. The concept of the Japanese tea ceremony involving “one period, one encounter” originates from Chinese Zen Buddhism, which has conducted a fundamental exploration of “transient” and developed a philosophical context for studio practice research. Based on the philosophical context of transience and guided by two theories of spatio-temporal relations, ‘endurantism’ and ‘perdurantism’, this research incorporates Guo Xi’s ‘three distances’ method of observation, color symbolism, and Graham Gibbs’s Reflective Cycle into a studio practice to investigate how the relationship between time and space can be visually depicted and transformed through landscape abstraction. This study relies on years of personal experience and transient context to generate a personal understanding of the possibility that spatio-temporal relationships. This research suggests that time affects the real presence of landscape space, making it an abstract form of stillness, ambiguity, or change (conceptualized respectively as “freezing the moment,” “instantaneous blur,” and “time change”), thus making a new contribution to studio practice.

CHAPTER 1

INTRODUCTION

1.1 Research background

The project connected to this practice led to an exploration of how the relationship between time and space can be reinterpreted through the abstract depiction of landscape to transform time and space, with a series of visual works constructed concerning the relationship between time and space. This project involved reinterpreting temporal and spatial relationships, interconnecting and contextualizing the elements of “time and space” in an artistic practice that would culminate in a series of related visual works.

Time is never-ending and irreducible, and Ono (2015) proposed the concept of “Time and Place” in natural landscapes, with a particular focus on the spirit of a moment. Landscapes are inherently all-encompassing but susceptible to the effects of time. As time passes, natural forms or phenomena may split briefly, but they may act in opposition to each other. Any natural place is a unique combination, ephemeral in terms of the rate of change of the landscape, as well as transient and incoherent in terms of the process of change and changes over time.



Figure 1.1 Transient Landscape, 55 cm x 63 cm, Guillaume Heber, 2015. Source: <https://guillaumehebert.com/TRANSIENT-LANDSCAPE>

The term “transience” originates from Buddhism and reveals that everything in the world is in a constant state of change. Whether material appearances or human mental activities, all elements are fluid and changeable, and they do not try to settle (Han & Yin, 2019). The world does not have a tree, flower, or leaf that is eternal. With the transformation of spring into summer, autumn, and winter, trees and plants change their growth form. If one examine one’s daily living environment, through the catalyst of economic development, people have razed mountains to the ground and filled the deep sea to make it shallow. Bulldozers have overturned bungalows so that tall buildings have been erected and shopping malls have been built. All landscape existence changes silently with the transformation of time. Given the ever-changing natural landscape, how do human individuals capture and frame the relationship between space and time in this transient landscape? How can they develop their own interpretation and understanding (see Figure 1.2).



Figure 1.2 Example - Blossom Moment, Photo by Wei Jinqin, 2021

By observing and perceiving the world, one realizes that the individual’s subjective consciousness changes from moment to moment, presenting a transient stream of temporal consciousness (Su, 2018). In the process dominated by a personal transient stream of temporal consciousness, to depict and transform time and space through landscape abstraction by using all means detached from the real world of exploration, each stage and moment is unique and unrepeatable. The flow of the mind at this time presents a temporal transient, and the state of intersection with space is

also presented instantaneously. The irreducibility of this inspires personal and value emotions in artistic expression, enabling a focus on the intersection of the “transient” state of mind in time and the transient space of visual works, as well as an exploration of its mode of presentation. An example of “transient” in nature can be shown by the way a flower blooms (see Figure 1.3).

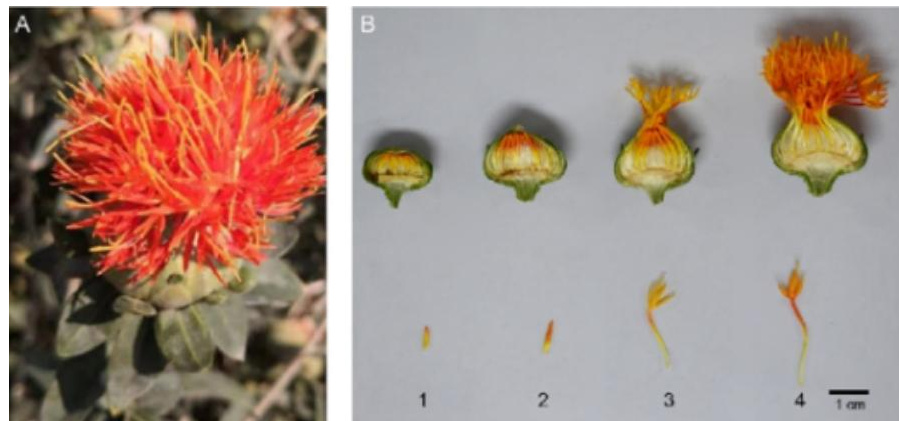


Figure 1.3 Flowers Blooming. Source:https://www.researchgate.net/figure/Flowers-at-blooming-A-and-four-developmental-stages-of-flowers-B-1-flower-bud-stage_fig1_368580572

Flowers blooming (A) and four developmental stages of *C. tinctorius* flowers (B): 1, flower bud stage (petals are a little red); 2, flower bud stage (petals are more red); 3, flowers bloom 1 d; 4, flowers bloom for 3 d)

1.2 Transient Forms-Depiction and Transformation of Landscape within

Time and Space

Philosophical context: in contemplating the natural world, the concept of Transient Forms has emerged as a profound philosophical exploration of the interplay between the temporal and spatial dimensions of landscapes. This philosophy is rooted in the recognition that the world as we perceive it is not a fixed entity but a perpetually shifting tapestry of colors, shapes, and textures (Bell, 2012). Transient Forms encourages us to look beyond the surface, peel back the layers of time and

space, and uncover the inherent impermanence and interconnectedness of all things (Raxter, 2006; Galton, 2011).

At its core, the philosophy of Transient Forms draws inspiration from a multitude of philosophical traditions, each contributing to a deeper understanding of our relationship with the ever-evolving landscape.

Eastern philosophical influences: in the East, particularly in Zen Buddhism, the philosophy of Transient Forms finds resonance with the concept of impermanence (Anicca) and the meditative practice of mindfulness (Hu, 2018). Zen masters encourage us to perceive the changing nature of reality so we can embrace the fleeting beauty of cherry blossoms, the ephemeral ripples in a pond, and the shifting hues of autumn leaves (Zhang, 2010). Transient Forms echoes the Zen admonition to live in the present, for the present is ever-changing.

Wabi-Sabi esthetics: the Japanese esthetic of wabi-sabi celebrates the beauty of imperfection and transience. It underscores the philosophy that objects and landscapes acquire a deeper resonance when they bear the marks of time and the wear of existence (Yang, 2021). Transient Forms adopts this perspective, regarding beauty in not only the pristine but also the weathered, as well as in the transformation of landscapes through erosion, decay, and rebirth (Whol, 2015).

Environmental ethics: in the field of environmental ethics, Transient Forms reminds us of our responsibility to protect and preserve the landscapes we inhabit. Recognizing the ceaseless alterations brought about by human activity, the philosophy

calls for harmonious coexistence with nature and mindful consideration of the consequences of our actions on the ever-transforming earth (Whol, 2015).

Existential reflections: Transient Forms invite existential contemplation by emphasizing the transitory nature of life and the landscapes we traverse. Existential philosophers such as Jean-Paul Sartre and Albert Camus have grappled with the human condition in a world that constantly evolves, often in directions beyond our control (Kamp, 2009). Transient Forms echoes the existential notion that meaning must be derived from our own experiences within the ever-shifting backdrop of existence.

In summary, the philosophy of Transient Forms transcends the boundaries of cultural and philosophical traditions, offering a profound lens through which to perceive landscapes. This philosophy urges us to embrace the impermanence of our surroundings, recognize the intricate dance of time and space, and find deeper meaning in the world's transient beauty (Corner, 1992). Through this philosophy, we are encouraged to engage with the landscape not as a static entity but as a dynamic and evolving canvas, where the past, present, and future converge in a breathtaking display of transitory artistry.

1.2.1 The Presentation of the Relationship between Time and Space in the Context of Studio Practice - “Freezing the Moment,” “Instantaneous Blur,” and “Time Change”

The Buddhist scriptures mention how “everything is changing and evolving, everything in the world is transient” (Han & Yin, 2019). Using the philosophical concept of “transience” as a backdrop, the studio practice employs Gibbs’s reflection

system and Guo Xi's three distant observation methods and color symbolism in conjunction with the two theories of time-space relationship—Edurantism and Perdurantism—to guide a series of practical exercises that progressively explore the possibility of a time-space relationship as it relates to the practice. The relationship between time and space is one of mutual integration and change. Without time, there would be no space, and time contains the metaphor of space. Space has the attributes of time, but time has an independent part, while the very passage of time presupposes the attribute of transience (Galton, 2011). The fleeting interplay between time and space is embodied in the artist's studio activity, where they study, understand, and work with the landscape. In natural landscapes, space changes over time, either splitting or combining (Eron, 2006). It is true that in nature, landscapes are dynamic and constantly changing as time goes by. Throughout three phases of practice, this studio uses landscape abstraction to produce six series of artworks. Each of these works of art are presented in three ways that illustrate three potential temporal and spatial relationships as time passes: "freezing the moment," "instantaneous blur," and "time change." Through time, derived meaning precipitates from where and how one is experiencing a space (Corner, 1992). The studio, on the other hand, is regarded as a space of discovery and exploration for the artist. Here, they collect and select objects, as well as research materials and experiences that resonate with each other and provoke thought and reflection (Sjöholm, 2013). Dewey (1934) argued that experimentation is not limited to the practice of the scientist's laboratory workspace, but that it is also part of the artist's practice and growth, while the art studio is also an art laboratory.

In the context of studio practice, when an art form takes shape and artists explore new ideas and experiments, the studio is a space for reflection and exploration

in which artists can engage intellectually, critically, and consciously with the work and materials they are developing (Sjöholm, 2013). Among the acts of critical thinking, reflection on experiences, phenomena, and the self is necessary. Through reflection in the art studio, ideas and suggestions can be examined more deeply, while doubts can be solved and realized. Thus, the studio is the space where the artist's ideas are materialized and formed (Sjöholm, 2013).

This studio practice, based on the two theories of spatio-temporal relationships, “Endurantism” and “Perdurantism,” examines the presentation of spatio-temporal relationships and considers the relationship between space and time in the landscape, all within the philosophical context of transience. First, landscapes are the materialization and concretization of time; they are continually being shaped and reshaped, and the present moment and process are always present as transient (Bender, 2002). Time is a conceptualization abstracted from the experience of processes and events, and through this conceptualization, we can assign properties to time itself that form the basis of the metaphors used when discussing time (Galton, 2011). In nature, everything has form, occupies space, and is susceptible to transient change over time because the passage of time contains the property of transience (Agyekumhenel et al., 2021; Galton, 2021). In the objective world, time and space are an organic and unified whole, while everything exists in a certain time and space. In other words, there is no space without time, and there is no time without space; they are the two basic positioning frameworks (Mei, 2016). Bergson analyzed the relationship between time and space, arguing that perception is the master of space, just as action is the master of time (Brown, 2016). People often move in cyclical patterns in their daily activities, returning repeatedly to the same places, and although the seasons recur and the same places are revisited, neither are ever the same again (Bender, 2002). For Bergson, time

and space are abstract expressions of the process of interpreting the “continuity of real movement” in order to determine the starting point for action (Brown, 2016).

The space of the external environment stimulates perceptions and ideas about the studio practice process, emphasizing emotions felt during the practice as well as memories of different moments and intensities that merge and flow through the work (Trethewey & Castleden, 2020). In studio practice, the body of the practicing subject moves quickly, but the whole process is slow, suggesting an overlap of speed and stillness in the paper’s encounter with the sometimes moving, sometimes static media material while revealing the ability of fast and slow processes to coalesce, diverge, and intertwine in ways that reflect the complexity of fluidity (Trethewey & Castleden, 2020). During the studio practice, encounters between mediums also provoke reflections on the relationship between time and space (Leoni, 2020).

When artists are confronted with landscapes, the mind collides directly with the image. It intercepts the moment when things exist and move, and the thought and the canvas are simultaneously and instantaneously presented (Su, 2018). A spatial and temporal relationship is hidden in the moments of the studio practice process and the framing moments of the final picture presentation, where movement and stillness are not absolute opposites but exist in varied combinations. Trethewey and Castleden (2020) argued that by practicing the subject’s own mixture of repetitive action and passive stillness, the experiences of overlapping and suspended movement echo the patterns of movement explored in the work. Through the combination of encounters between interstitial stillness and interstitial flow in practice, which are in harmony with each other, time is materially embodied through hard encounters, where time is no longer abstract or perceptual but practiced and formed into a work through a strong

mixture of the rapidity and stillness of physical movement and materials (Tretheway & Castleden, 2020).

The work deals with memory by representing a specific moment (real or imagined), allowing the individual to temporarily experience “stillness” in order to re-establish a relationship with subjectivity. In the work, the flow of images is interrupted by moments of freezing, offering the audience a moment of stillness. This moment is not a present in which to experience the flow of events but a “static” present in which to visualize both the past and the future. The momentary stillness embodied in the practice’s work is ontologically composed of still images and objects. Images stimulate the viewer’s senses and make them think of movement that encompasses the moment of stillness (Tirben, 2010). The aim is to reveal the hidden moments that reflect the relationship between time and space in the present, whereby the movement of artistic practice is captured in a frame that creates the illusion of catching up with the flow of time, which ultimately constitutes the stillness of “freezing the moment” at a certain point in time (Tirben, 2010).

The means of artistic expression are multidimensional; photography utilizes a time-based medium. Snapshots are slices of time that can be directly represented in images, while photographic practices change over time (Baetens et al., 2010). One type of photographic visual effect of blurring and overlapping is produced by motion blur, which occurs due to the camera shaking or the rapid movement of objects in the scene (Tran et al., 2021). Motion is implied in the recorded image, while lines are implied and the appearance of motion blur is a strong perceptual cue (Brostow & Essa, 2001). The repetition of elements in a photograph creates a sense of rhythm, which in a static image depicts the illusion that objects in a scene have speed or movement (Potmesil & Chakravarty, 1983). Imaging that presents illusions is caused by relative

motion between the imaging device and the scene (Shen et al., 2019). Abstract space, as constituted by imaging, is the antithesis of figurative space. It is a subjective space that depicts the events and objects it presents through how one experiences them, unbound by the strict visual hierarchies of representational space. Abstract space is infinite and projects us into an imagined environment where the attributes of the space can be utilized conventionally or manipulated and combined to create new meanings of the information, contexts, and experiences that we desire (Mead & Pacione, 1996). Throughout, time is fleeting and ungraspable (in the psychological self), yet also graspable (Lefebvre, 2013).

By attempting to capture moments of constant movement in nature and thus produce still images with dynamic motion, the work conveys psychological and emotional states, as well as a sense of spirituality (Kim, 2006). This is also evident in the philosophical sense, whereby the philosopher Slavoj Žižek intended the term “transient self” to describe the transience experienced in the mind through mental transformations, emotions, and inner dialogue, as well as the experience of duality through constant changes between mind and body (Monks, 2010).

According to Žižek, the ego and the subject overlap, as does each state of the ego, thus embodying the spiritual elements of the body as well as the physical elements of spirituality, such as phantoms (Žižek, 2009). By capturing and expressing instantaneous images and introducing the time dimension into the work, the frozen spatial image assumes the beauty of mutation (Su, 2018). At this point, the motion blur created in the relative motion between the camera and the scene captures the spatial image art created by the material medium of, for example, color and line. The flowing motion blur in the photographic image is incidental to the transient nature of

time. In the shooting process and with the ability of impressionist painters to quickly observe and capture things by focusing on their appearance at the immediate moment, through the intuitive activities of the original presentation, the momentary impression obtained at this time contains the true dimension of time (Su, 2018). The photographic image at the time of presentation illustrates the relationship between time and space: instantaneous blur.

In the process of daily studio practice, time is metaphorized through images of spatial movement, and all daily metaphors for the passage of time are based on visual images depicting reality (Nyíri, 2009). As Tarkovsky claimed, time itself runs through the shot, and the unique time that runs through the shot constitutes the rhythm of the picture; the rhythm is not determined by the length of the edited sequence. A circularly changing time stream is formed by countless moments superimposed on one another (Su, 2018).

In terms of creative practice expression, video can be used to visualize rapidly changing concepts and ever-changing states, while the means of video projection is itself a transient medium (Monks, 2008). Video projection as a medium of art has been a constitutive element in the creation, performance, and extension of events since its early existence. This medium aims to draw the viewer into focusing on the fleeting and dynamic space depicted “inside” the light-based image on the media screen (Mondloch, 2014). The elements of “light, shadow, smoke and texture” in the image scene in dynamic space have an interesting connection with time, and the images appear to be moving, fading, and blurred forms that find a continuous surface in the fictional moving image with a sense of time (Weng, 2011). Time and space are a

unified whole. When the time element has changed, then the space element also changes (Mei, 2016).

Video works present the relationship between color, time, and space in a relatively new way, showing movement, fading, and blurred forms to create a continuous movement of reproduced images guided by the subconsciousness of personal improvisation based on the “Any Moment”. Such works involve searching for a digital process that expresses the possibility of a relationship between time and space in a painterly way (Weng, 2014). Weng (2014) argued that in the visual arts, photography, painting, and video works are richly connected and influenced by contemporary notions of painting and photography, thus creating the power of video-cinema space’ to transcend the two-dimensionality of painting. The subconscious improvisation of the art practitioners creates situations of “blurred colors, surreal light, psychological time and uncanny space” (Monks, 2008). Through various media (painting, photography, and video), artists seek to convey the relationship between space and time more effectively, advancing their practice from “static generation” to “time creation” (Mondloch, 2014; Weng, 2014). In the studio practice process, the stillness of painting and photography extends to the flow of time, which is presented in the video works and reflects the spatial and temporal relationship of multiple transients superimposed on the temporal change of space under the presentation of the “time change.”

According to the discussion above, this study is based in the philosophical context of transience and is guided by the theories of endurantism and perdurantism. It hypothesizes the existence of three possible spatio-temporal relations: “freezing the moment,” “instantaneous blur,” and “time change,” as well as the basic characteristics of each of these three modes of existence. Through these three modes of presentation

of the basic characteristics to develop the studio practice and thinking. Adopting Guo Xi's Three Distances Observations, Color Symbolism and Graham Gibbs's Reflective Cycle, through landscape abstraction, the relationship between time and space is constructed through three phases, so as to examine the three modes of expression under the relationship between space and time, namely "freezing the moment", "instantaneous blur" and "time change".

In the first phase of the studio practice, after three series of works practice, respectively, the first series of black and white woodcut works, "High Mountains and Flowing Water", the second series of mixed prints works, "The State Of Impermanence", the third series of digital prints works, "The Shape of Impermanence". These three series are guided by the first theory of spatio-temporal relationships, Endurantism. In Endurantism spatio-temporal theory, as the article "Spatiotemporal = Spatial \times Temporal" states, "The first [theory] takes space and time as two separate domains, [the] so called "three-plus-one" dimensional approach. In this view, the world is described as a sequence of snapshots, and the existence of an object is described as an entity existing at a given time has a spatial location. This theory emphasizes the spatial presentation of a particular moment in time (p.1-2).

These three series of artworks are based on the theory of spatio-temporal relationship, Endurantism, relying on the philosophical context of transience, although using different mediums of artistic expression, the final images reflect the still landscape captured at a certain point in time, and these reflect the presentation of a specific objective landscape space at a certain moment in time, which is a clear and static existence. This depends on the momentary awareness and interest of the capturer at the point when the objective landscape is presented. This can involve capturing a specific time period, such as dusk or early morning, or objective things

with the characteristics of the time, such as the objects typical of Chinese architecture in the 1980s and 1990s (Eron, 2006; Su, 2018). In conclusion, through the studio practice of the three series of works, a certain possibility exists in the relationship between space and time, that is, the “freezing the moment”, which reflects the relationship between time and space as a clear and static existence, and focuses on the spatial existence of a certain moment, this practice phenomenon is in line with the theoretical hypothesis of Endurantism, the theory of space and time.

Entering the second phase of the studio practice, the second phase of the practice process is explored through the practice of two series of works, namely the fourth series of photographs, *Elapse*, and the fifth series of photographs, *Dark Shadow*, which are created under the guidance of the theory of spatio-temporal “perdurantism”. In Perdurantism’s theory of space-time, as the article “Spatiotemporal = Spatial × Temporal” states, “The second view recognizes time and space as primitive and captures continuous changes and processes as fluents, also called four-dimensional approach. The state of the world is represented as an entity exists at a slice of spacetime. This approach always couples spatial with temporal regions when describing the fact of existence” (p.1-2). This theory suggests that objects extend in time just as they extend in space, with both temporal and spatial dimensions.

The studio used photography as a means of rapidly capturing the landscape and creating blurred and overlapping images to present in the fourth and fifth series of works in the second phase of their practice. These works are based on the theory of time and space, Perdurantism, and rely on the philosophical idea of transience. The relationship between time and space reflected in this picture presentation emphasizes more on the artist’s sensitivity to time as well as the swiftness of his movements, emphasizing the quickness of capture, and the blurriness of the landscape space

presented is the instantaneous moment of embodiment (Baetens et al., 2010; Tran et al., 2021). In addition to the spatial blurring caused by the artist's rapid movements during the capture process, there is also the transient blurring caused by the movement of the objective landscape itself, such as the swinging of the trees under a windstorm. Through the practice of the two series of photographic works, there exists another possibility of temporal and spatial relationship, that is, "instantaneous blur", and the "instantaneous blur" of the relationship between time and space emphasizes the artist's sensitivity to time as well as the swiftness of the shooting action (Tran et al., 2021). The dynamic presentation of the blurring and overlapping of the work's images implies the relationship of time, the simultaneous dynamism of time in the deformed and blurred spatial forms. This practical phenomenon is in line with the theoretical assumptions of the spatio-temporal theory Perdurantism.

Guo Xi's Three Distances Observations, Color Symbolism and Graham Gibbs' Reflective Cycle are used throughout the studio practice. Entering the third phase of studio practice, summarizing and reflecting on the experience of the first two phases, maintaining the foothold of personal artistic language innovation. Based on the philosophical context of transience and supported by the theory of Perdurantism, the third phase of the studio practice is explored through the use of a combination of traditional printmaking and digital photography to derive a new medium of expression. The artist strives to be innovative in the process of practice, through the change of media means, combining traditional printmaking with digital photography, resulting in the audio-visual work "Transient Landscape". This series of works presents the relationship between color, time and space, the works present movement, fading and blurred forms, according to the theory of time and space Perdurantism, guided by the subconscious of personal improvisation to create a continuous

movement of reproduced images. This “time change” refers to the landscape space appearance in the passage of time changes at any time, this time is any time of the time, the space is changing all the time (Mei, 2016). “The relationship between time and space embodied in “time change” emphasizes more on the characteristics of constant change and irreducibility (Mondloch, 2014; Mei, 2016). The spatial and temporal relationship presented in this series of works is a visual representation of the blurred changes in space produced by the passage of time. The phenomenon of landscape blurring triggered by the passage of time implies an element of time, and the dynamic nature of the video works themselves also implies temporality, as the video medium is itself a temporal medium, which shows that the phenomenon practiced in the sixth series of works is in line with the theoretical assumptions of the spatio-temporal theory Perdurantism.

As can be seen from the above, under the support of the two theories of space-time relationship, Endurantism and Perdurantism, and relying on the philosophical context of transience, this research applies Guo Xi’s three distances observation method, Color Symbolism and Graham Gibbs’s Reflective Cycle throughout the entire studio practice, and produces six series of artworks after three phases of practice, which ultimately examines three possibilities in space-time relationship, namely. “Freezing the Moment”, “Instantaneous Blur” and “Time Change”. The three forms of presentation—“freezing the moment,” “instantaneous blur,” and “time change”—are all forms of spatial expression of the landscape produced by the passage of time. Through these three modes of expression that reflect the relationship between time and space, the transient state of momentary stillness is obtained, and the momentary visual illusion of blurring and overlapping is captured, as is the transient rhythm that reflects the changing nature of the entire landscape.

1.3 Issue Statement

In the Mahāparinirvāṇa Sūtra, it is asserted that the objective world is characterized by impermanence; nothing is eternal or unchanging. Over time, everything is transient (Dharmakṣema, 5th century). In Buddhist scriptures, time is regarded as continuously flowing, with each moment being unique and unrepeatable. The concept of transience illustrates the fluidity of time and the non-static nature of events. Each moment is new, and time itself serves as a medium through which all phenomena in space transform. This phenomenon provokes contemplation and stimulates inquiry into the relationship between time and space.

In the realm of art, numerous artists over the years have embarked on diverse explorations of the domain of time and space. Inspired by the concept of transience, they have depicted transient landscapes through various media and techniques. Practicing the concept of transience in their works, they have employed it as a fundamental principle to organize their creations, reflecting individual perspectives on the transient world. These ideas have been proposed by artists from different creative disciplines and industries. While exploring transient phenomena within the context of time and space, they have not delved into specific and in-depth analyses of the phenomena of “freezing the moment,” “instantaneous blur,” and “time change” existing within the framework of time and space relationships.

This studio practice, informed by years of attendance at live exhibitions and extensive literature reading, employs landscape abstraction methods to describe and transform time-space relationships, gradually developing a cognitive understanding of the various potentialities within such relationships. The study reconsiders the relationship between time and space, exploring through a series of artistic practices

how to present time-space relationships through landscape abstraction and contextualize them.

This studio practice is based on two theories of time-space relationships, Endurantism and Perdurantism, within the context of transience. The process of artistic practice involves a progressive rational exploration to understand and study the issues, using diverse media to gather inspiration for creation, in order to express the potential relationship between time and space. Ultimately, the practice identifies three potentialities of time-space relationships: “freezing the moment,” “instantaneous blur,” and “time change.”

The aim of this studio practice is to explore the three potentialities of transient manifestations in time-space relationships: “freezing the moment,” “instantaneous blur,” and “time change,” as well as the fundamental characteristics and impacts of these three potentialities. Through the application of traditional printmaking, photography, and video techniques, transient phenomena under the framework of time-space relationships are abstractly represented through “staged freeze-frame depiction,” “rapid capture,” and “momentary change.” In this studio practice, artworks are created through a combination of on-site sketching and creation, with the realization process progressing through stages of exploration.

The studio practice undergoes three phases, each representing an exploration of the time-space relationships hidden beneath the manifested phenomena of the artworks. The artworks in the first stage exhibit characteristics of stillness and clarity, while those in the second phase feature qualities of blurriness and dynamism. The third phase is characterized by motion and change. These three practice phases achieve a visual balance through the forms of clear still images and dynamically

changing videos. In the studio practice, the final imaging characteristics of the artworks constitute strong support for the study of transient manifestations under time-space relationships. They not only demonstrate the diversity of transient existence within visual arts, but also serve as a reminder that everything in the world is transient.

1.4 Research and Objectives

Within this practice, the leading project aimed to explore how the relationship between time and space can be depicted and transformed through landscape abstraction; reinterpret this relationship; and construct a series of visual works that reflect the relationship. To achieve the research aims, the following objectives were developed:

1. To identify the relationship of landscape in association to time and space through personal experience.
2. To construct images of the personal experience that could represent the relationship between time and space through landscape abstraction.
3. To contextualize the relationship between time and space within landscape and personal experience.

1.5 Research Questions

To ensure that the research objectives were achieved, several research questions were developed. Intended to reflect the importance of the subject being researched, these questions are as follows:

1. How can the relationship of landscape in association to time and space through personal experience be identified?
2. How can images of the personal experience be constructed that represent the relationship between time and space through landscape abstraction?
3. How can the relationship between time and space be contextualized within landscape and personal experience.

1.6 Project Outline

This research project was constructed using multiple means of expression through black and white woodcuts, mixed prints, digital prints, photography, and video. This mainly stemmed from personal practical experience which, combined with the research direction of the studio practice, gradually aided the examination of the means of research exploration in line with personal practice habits. These research means contribute to the establishment and identification of a personal artistic language, as well as the development of a progressive exploration of practical research. The six series of works created during the studio practice depict and transform temporal and spatial relationships through landscape abstraction. The artistic practice of studio research aimed to investigate how to identify the relationship between time and space in personal experience; contextualize this relationship within the interrelationship of personal experience; and construct images of the personal experience that could represent the relationship through abstraction.

The relationship between time and space is a source of inspiration for artists to create art. In studio practice, this relationship is not only a reference, but also an ongoing source of inspiration for studio practice. Through studio practice, new forms

of creative expression are explored to gain more comprehensive understanding of this relationship.

This study starts with traditional prints and uses abstract landscapes, citing elements such as mountains, flowing water, and trees. The means of creation practiced in this studio include traditional prints (black and white woodcuts or mixed prints) and digital prints, as well as visual artworks such as moving videos created through a combination of traditional and digital prints using computer software. Each series of works produced by this studio practice was designed to embody the relationship between time and space to achieve the depiction and transformation of these two aspects in the abstract means of landscape. Guided by this concept, one can often observe and experience the changes in the landscape produced by the passage of time. Thus, the temporal and spatial relationships depicted in terms of context and visual organization are associated with personal experience.

The aim of the overall artwork in this project is to present an immersive exhibition effect. Among the six series of works, the first, second, and third groups are two-dimensional wall works, while the fourth and fifth groups use special materials such as high-grade photographic paper, Plexiglas, and silk objects to attempt various conceptions of presenting the works. The sixth group of works is presented as dynamic video, and the project is implemented in a large exhibition hall with supporting equipment such as slide projectors, as well as sound and video equipment. The studio practice was completed by the creation of these series of works.

Phase I: Understand the concept of investigating the relationship between time and space through the production of traditional black and white woodcut prints and

mixed prints. Through the production of numerous works, their characteristics are explored in the process of studio practice, and landscapes that embody the “freezing the moment” of time and space are analyzed. Meanwhile, this concept also guides the practice of observing and experiencing the changes in the landscape that result from the passage of time. Digital prints are produced using Photoshop software to re-edit the traditional “state of impermanence” prints to form “shape of impermanence” digital prints in various combinations of forms. These constituted digital prints that reflected the “freezing the moment” of time and space.

Phase II: In the second phase of studio practice, photography is utilized to focus on the effect of instantaneous capture, thus forming a transient landscape and embodying the spatio-temporal relations in “instantaneous blur.” Focusing on the accumulation of creative materials in this stage, experiencing the inner form of spatio-temporal relations during the shooting process, and expressing them quickly and with agility, a series of digital prints were finally constituted.

Phase III: Combining traditional (mixed prints) and digital prints (photography) through computer software to create digital prints, as well as adding musical and dynamic elements to form video works in the “time change” mode to reflect their relationship between time and space.

In the final section of the exhibition display, the focus is on how to display the traditional prints, the choice of materials and spray-painting methods for the digital prints, as well as the effects of displaying dynamic videos in the exhibition hall. This ultimately forms an immersive viewing mode reflecting the relationship between time and space.

1.7 Scope of the study

This studio research is based on the transient philosophy of the Japanese tea ceremony “one period, one encounter,” in which one feels the transient phenomenon of everything in the world in one’s daily life. In this study, through the studio practice, the relationship between time and space is revalidated, while through the creation of many artworks guided by the concept of transience, this relationship is finally interpreted into three modes: “freezing the moment,” “instantaneous blur,” and “time change.”

The study of landscape has always stimulated the artistic outlook and creative human thinking. In this studio practice, the landscape that presents the relationship between time and space was captured through intuition, and this relationship was examined by producing many artworks. The study involved analysis from not a geological but rather a creative point of view through the application of art by the subjective human consciousness.

This research aimed to explore the relationship between time and space; discover through artistic practice activities the presentation of landscapes that conform to this relationship; and apply traditional means of printmaking (black and white woodcuts and mixed prints) and digital printmaking (photography) and audio-visual dynamic works in an important artistic exploration under the broad concept of landscape abstraction. This studio practice was used to explore the various possible relationships that exist in the interplay of space and time while drawing on the artistic ideas and creative techniques of other artists who have used multiple media in their practice, as well as the overall effect of the exhibition.

1.8 Limitations of the Study

In this studio practice, the relationship between time and space is depicted and transformed solely through the means of landscape abstraction; this is the main limitation of this practice project.

1.9 Research Significance

The research significance of this studio practice is the exploration of the relationship between time and space through landscape abstraction, as well as gaining the group's attention in a specific temporal and cultural context.

In this practice study, the relationship between time and space is always reflected in the landscape, so it represents the ubiquitous changes that occur in the landscape. Previous artists who created works based on the concept of time and space relationships include not only those working in the direction of photography but also those using raw materials such as gunpowder to create art and those using artificial intelligence to combine traditional painting to create “Transient” landscapes reflecting the relationship between time and space.

However, in this studio practice, a different perspective is provided, while the philosophical concept of “transient” is examined through the relationship between time and space in the Japanese tea ceremony culture of “one period, one encounter.” During this studio practice, one feels and builds a sense of synesthesia with it, realizing that each painting and moment in the art-making process is irreducible and transient. This perception coincides with the philosophy of “transient” in the Japanese tea ceremony culture of “one period, one encounter.” As a result, many visual artworks reflecting the relationship between time and space are produced in a series of