

TRANSIENT SCENERY FROM THE ARTISTIC PERSPECTIVE

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ABSTRACT

This paper explores the transient landscape from an artistic perspective. “Transience” has always been a topic of much discussion in art research, and in recent years, many artists have focused their research on transient landscapes. In this paper, the methodology of “Graham Gibbs’ Reflective Cycle model” is adopted, and through the descriptive analysis of the works of several artists, it triggers an in-depth reflection on the manifestation of spatial and temporal relations under the phenomenon of “transient landscape”, as well as the real meaning of the artist’s practice. In this paper, we first introduce the context of the study, using the Graham Gibbs’ Reflective Cycle model as a guide to illustrate the work of several artists’ practices, and reflect on the topic from the artists’ point of view. This paper focuses on the concept of “transient” and its origins, and explores its philosophical implications. The contribution of this paper is to deepen the understanding of transient landscapes through an artistic perspective and to recognize the possibility of hidden spatio-temporal relationships between them.

Keywords: Transient, landscape, artistic perspective, visual art, spatio-temporal relationships.

INTRODUCTION

In contrast to the exploration of the universe, dating back to two thousand years ago mankind has begun to ponder what time is, what is space, and the relationship between the two. Time and space are one and the same, one change triggers everything else, and the relationship between space-time in different situations depends on the speed (Wu, 2021). In correspondence, the Buddhist origin of “transience” reveals that everything in the world is in flux; any natural place is a unique combination of the transient and permanent speed of change as well as the transient and incoherent process of change. For instance, the earth’s landscape is constantly changing with the passage of time, thus, creating the phenomenon of a transient landscape (Eron,

2006; Bell, 2012; Wohl, 2015; Han & Yin, 2019). Accordingly, this study unpacks the conceptual and philosophical connotations of transience, as well as the temporal and spatial relationships in transient landscapes by analyzing artworks depicting different artists' expressions of transient landscapes. Ding (2021) says that art acknowledges the existence of space in the pursuit of expressive charm, while space includes not only the space of human existence but also the pursuit and concept of art, and its value rises to a worldview that has continuously influenced the ability of human beings to understand the world throughout the history of human development (Ding, 2021). In this paper, the artists illustrate the potential spatio-temporal relationships of transient landscapes through different artistic means. Some of them use traditional printmaking to resonate with the viewer, others use digital printmaking to present an individual understanding of the connotations of transient landscapes, while some artists apply a combination of science and art, traditional printmaking, and digital printmaking to explore transient landscapes. As such, this paper outlines the transient concept and philosophical connotations, and provides a large sample of artistic perspectives reflecting spatio-temporal relationships in transient landscapes.

METHODOLOGY

This paper uses Graham Gibbs' Reflective Cycle model to describe, feel, evaluate, analyze, conclude, and plan of action for reflective learning artifacts (Yocco, 2018). Creative production projects begin with reflections on past practices and systems of appreciation that will generate further questions of inquiry, and reassessment of future practice goals and systems of appreciation (Scrivener, 2000). In this study, the concept of transience and its philosophical connotation in landscape will be analyzed, and the relationship between time and space which is hidden in transient landscapes will be explored by analyzing the artworks of different artists through the theme of transient landscapes.

HIDDEN SPATIO-TEMPORAL RELATIONSHIPS: TRANSIENT LANDSCAPES

The essence of time lies in the never-ending flow and extension, each moment is fleeting and unrepeatable (Eron, 2006). The nature of the landscape is all-encompassing, but still vulnerable to the passage of time: with the passage of time, natural forms or phenomena will produce different changes- the sea may be transformed into a mulberry field, and mountains may be moved to a flat land (Wohl, 2015). Everything is constantly changing and evolving and cannot be controlled, in the natural world, everything, including time and space, is in constant motion and the overlapping of these phenomena is transient due to the continuous geological activities and the constant changes of all natural things. While the rate of change and the process of change in the landscape are extremely short and incoherent, it is already the norm for people to create and change the natural landscape as part of the existence of all things (Bell, 2012). For instance, the once familiar bungalow group living style has changed over time to small-family apartment living. This is a phenomenon of natural landscape change. It follows that there are two main triggers for change in natural landscapes- natural triggers and man-made ones, while transience through natural triggers is a source of wonder and enchantment, man-made

transience can be a source of frustration (Wohl, 2015). Human behavior drives changes in the nature of familiar territory that are lifelong changes for all albeit being emotionally damaging for those who prefer the existing landscape, hence, causing changes in the psychological environmental space, besides, the ephemeral nature of adapting to the changing world around may also be the nature of human physiology and emotion. Faced with the banality of everyday life, transience is the phenomenon of fleeting events that are brought about by the contingency of landscape change. Everything is changing, simultaneously changing people's view of the real eternal which affects the view of the real world: everything is fleeting, and all living things age and eventually die. Thus, each of us lives in a transient state (Wohl, 2015).

Kamp (2009) says that through his research, he has learned to cope with the “threats and stimuli” of new spaces, to understand the uncertainty of living in an unpredictable world, and to cope with the constant changes in a cultural and physical environment. In this rapidly changing environment, people must learn to maintain a balance on emotions, accepting the inherent transience of the world on the one hand and resisting the changes that undermine the natural world, which is the source of sincere personal emotions. Learning to maintain a balance with transience, the line between accepting change and resisting natural change, is a balance for all of us (Wohl, 2015).

In the face of the ever-changing nature, human beings have used a variety of ways to express their inner feelings, where painters, musicians, writers, and other professionals portray the transformation as far as the eye can see in their respective ways. No art can be free from the constraints of time and space. As a physical manifestation, art space is an important condition hidden behind the manifestation and governs the appearance and form of the artwork (Ding, 2021). The understanding of space directly changes the face of art, especially in painting. In this paper, the emotional impact and reading experience that the portrayal of nature in the field of literature brings to the readers will also be elaborated. When sentiments that are generated by literary people witnessing natural landscapes are visually cognized, textual information is mentally formed and literary works are created. These literary works are materialized into a visual form by the readers, presenting patterns and shapes that depict the landscape of consciousness in each of the reader's mind, and thus constitute the concept of a literary landscape. At this point, the literary language expresses most of the material dimension in the visual language of the landscape style. Pacing through deep reading involves the concept of transience: as the reading proceeds, the timeline of the reading changes, and the reader perceives textual clues in time by painting the landscape in the text in their mind as they read, creating patterns of repetition and rhythmic shapes (Rodríguez, 1994).

Readers interpret the text in depth through time, and due to the differences in the individual's mental world and comprehension ability, different literary landscapes and emotional experiences are produced. On the same literary landscape, some people shed tears while others rejoice, producing different psychological transient landscapes in different groups of people.

The concept of time in textual landscape and the concept of time in natural landscape are both similar and different; both types of landscapes are transient landscapes that are formed in human visual impressions under the passage of time (Kamp, 2009). In the concept of temporality in natural landscapes, it can be said that time itself is the landscape, just as space, place, or activity is the landscape, thus giving rise to the concept of “time and place” (Ono,

2015). This concept cannot be described by a linear calendar system but can be understood by the mapping and superimposition of different rhythms and systems that are applied to a specific location or population. At this point, the concept of “time and place” focuses on the spirit of an era, and more specifically, the spirit of a moment (Ono, 2015). For example, in the nineties, China was full of bungalows, but nowadays there are many high-rise buildings. Over time, the transformation of the landscape brings the spirit of the times that society is developing at a fast pace. In the textual landscape, as the reading timeline lengthens, the individual’s emotional experience is gradually enriched as the textual landscape changes (Rodríguez, 1994). Time at this moment is simply a medium for the individual’s emotional vacillations, which catalyzes the hidden changes in the inner landscape space under the medium of time.

Humans seek meaning through time through visual and textual exploration, processing individual emotions, and understanding the ever-changing external and internal landscape. From this, the benefits of a deeper interpretation and emotional awareness of transient landscapes are gained (Kamp, 2009).

TRANSIENT: THE PHILOSOPHY OF “ONE PERIOD ONE ENCOUNTER”

The expression “transient” is derived from ancient Chinese Buddhist scriptures, the essence of which is that everything in this world is impermanent and fleeting, everything is unpredictable, and only good karma in this life will bring good results (Han & Yin, 2019). The Japanese people have developed special psychological characteristics due to their special geographical environment, and have absorbed the concept of “transience” from Chinese Buddhism, reflecting their respect for impermanence in their daily civilian life, literature, and national culture. The Japanese people are able to find a positive point in this negativity and manifest their passion and sincerity in this limited life, which represents the highest meaning of life (Han & Yin, 2019). The overall cultural temperament of the Japanese people is also specifically mapped in the Japanese tea ceremony culture, i.e., the Japanese tea ceremony culture of the “one period one encounter” concept which has originated in Chinese Zen Buddhism. Japanese tea culture is gradually introduced to Japan by the development of early Chinese Zen culture, the Japanese tea ceremony and Chinese Zen Buddhism have close cultural ties, and Zen thought is the fundamental explanation of the “transient” (Li, 2018). In the 16th century, the Japanese tea ceremony master Sen Rikyu founded the Senka school, advocating that tea people maintained the mood of the “one period one encounter” in the tea room (Han & Yin, 2019). In the Azuchi-Momoyama era, Sōji Yamayama learned the tea ceremony from Sen Rikyu and established the book “Yamayama Sōji’s Record”, in which the theory was elaborated and later quoted by Naofuri Iyi and became popular (Zhang, 2010). This theory is rich in philosophy. “One period” refers to a person’s lifetime, while “one encounter,” says that a person has only this one encounter in this lifetime, and the embodiment of this concept in the tea ceremony is the expectation that the tea drinker applies all of his or her true feelings to the tasting of the tea and cherishes this moment (Liu, 2016). The concept of “one period one encounter” originates from the Buddhist concept of impermanence (Han & Yin, 2019).

In the Buddhist concept of impermanence, it is believed that nothing in this world is eternal, and each meeting between people at a tea party is only once in a lifetime (Liu, 2016). At the tea party, the state of mind of the guests and hosts should reach unity, wholeheartedly, and sincerely

treat each other, with the help of drinking tea and sharing a harmonious, quiet, and elegant moment, which is short but which can promote the spirit of relaxation and release. This impermanent state reflects the positive spiritual realm, it is the tea ceremony of “one period one encounter,” the pursuit of the beautiful realm (Zhang, 2010). It can be seen that the Japanese tea ceremony and transient view are interdependent, without Zen, there is no tea ceremony, the two are inseparable and are of mutual influence (Han & Yin, 2019). In the “one period one encounter”, it is said that each encounter at the tea party is a unique experience in life, this experience is also like each creation of the artist, a creation process where time can neither be repeated nor duplicated. Therefore, the individual artist should cherish the beautiful and fleeting moment, to cherish life as “transient” through the wholehearted creation of works. In the process of the art creation, the artist devotes himself to the sincere creation, releasing his spirit and mind, and finally harvesting the visual works that gather the “transient” state of mind.

By capturing the fleeting landscape, the artist’s mind-brain consciousness is reflected on the canvas at the same time, constituting a transient art creation process, reflecting on the creation process to open the mind, which in turn affects the mind landscape space, i.e., when the individual can open up new artistic possibilities and explore different ways of creation in the ever-changing world (Kamp, 2009). Understanding the world through new technologies allows the work to take on a layered, reflective state that illuminates the past (Kamp, 2009). At this point, technology makes it possible to reconfigure the art forms, bringing new visual and cognitive experiences (Ding, 2021). Any place in this world is a combination of terrains, plants, animals, and weather (Wohl, 2015). Under the influence of time, landscapes develop and evolve through a series of climatic, geological, ecological, and cultural interactions whose changes are permanent and incoherent, and which shape the structure and character of the landscapes that are experienced (Bell, 2012; Wohl, 2015). Therefore, it is clear that transients are always the source of all development.

ARTISTIC REFLECTIONS ON TRANSIENT LANDSCAPES

Art is an effective means of perceiving the world. In the process of seeking the expression of divinity, art acknowledges the existence of space. This space encompasses not only the space of human existence but also the pursuit and concept of art, the value of which has progressively grown to become a kind of worldview that has continuously influenced people's capacity to comprehend the world throughout human history (Ding, 2021). Through art, artists awaken the inner awareness of human beings and stimulate them to enhance their sensual factors to understand and feel the unpredictable world. Through the viewing of artworks, people can strengthen their inner thinking and thus gradually produce a renewal of their thinking, thereby artists play an invisible role in educating society.

Many artists around the world focus on transient landscapes, and artists explain their understanding of transient landscapes through their respective artistic means. In this field, artists express their understanding of transient landscapes to deeply reveal their individual artistic language and philosophical thinking. As such, the display of the artist’s works promotes the viewer’s understanding of transience and reflection on the impermanence of life, and inspires the cherishing and reverence for the beauty of life (Liu, 2016).

Accordingly, this article comprises the artistic studies of Dianne Fogwell, Rowan Siddons,

Sadie Tierney, Sandra Jordan, Ansen Seale, Guillaume Heber, Cao Yuxi, Cai Guoqiang, Katya Roberts, Su Xinping, and other artists, each of whom has applied the metaphor, depiction, and other diverse means to the artistic expression of transient landscapes through various elements. Through these artists' exploration of the theme of transience, the viewer is provoked to think philosophically about "transience".

Dianne Fogwell

"Elements carved in oil or wood come together as part of a larger story- some things stay, others disappear and reappear. I try to capture the idea that all things pass and that nature is capable and adaptable, able to regenerate into something beautiful and different." (Fogwell, 2020); Fogwell presents a series of works on the Australian landscape in her solo exhibition "Transient in Melbourne" (see Fig1,2,3).



Figure 1. Lullaby, linocut & woodcut (unique), H)109 x W)79cm, Dianne Fogwell, 2020. Source: <https://www.diannefogwell.com.au/exhibitions-archive/transient>



Figure 2. Vitness, linocut – unique, H)78.5cm x W)50cm, Dianne Fogwell, 2020. Source: <https://www.diannefogwell.com.au/exhibitions-archive/transient>



Figure 3. Half Light, linocut - pigmented ink – unique, H)109cm x W)79cm, Dianne Fogwell, 2020. Source: <https://www.diannefogwell.com.au/exhibitions-archive/transient>

As Fogwell (2020) expressed, "A reflection on devastation and loss with a hope for a regeneration of place and soul, says the description of this show. These factors cause me to consider the power and fragility of the materials I employ and recognize the irony of creating pictures about the natural enemies of works on paper." A cloud of smoke and unburnt particles spread over Canberra is a ghostly signal of immense damage and disturbance. Fogwell's works and paintings on paper often resemble imaginary, almost hallucinatory dreams and create a story that flows between the works like pages of text or music. Fogwell's artistic process enhances the poetry of her work because she allows the image to emerge on paper rather than from a preconceived image. Her unique artist books and works on paper are created from multiple linocuts and sometimes layered woodcuts, demonstrating a special level of skill while showing her ongoing exploration of the print medium.

The birds that appear in Fogwell’s work are metaphors for the self, and the artist sees and understands the environment she inhabits through the perspective of the bird, which is also the perspective of the individual artist. Based on common sense, birds are flying creatures, and flying means change and the passage of time. In her works, the bird is an element of the composition of the picture, an inherent existence. In each of her images, each self-observation and narration are made through the perspective of a bird. The front element of the image, the static “tree”, and the ethereal backdrop form a spatial contrast between reality and emptiness, and the “bird” element alludes to the fluidity of time. The changes in the image that are presented by the layering of the woodcut as the artist produces overprints of the overlay woodcut are also transient presentations. With time, in the production of art, the image eventually freezes at a certain moment, creating a transient landscape of a certain moment (Tirben, 2010). This moment provokes the viewer to think about the possibilities of transient landscapes.

Rowan Siddons



Figure 4. Transient Space, Aquatint on Paper, 30 W x 30 H x 0.1 D cm, Rowan Siddons, 2017. Source: <https://www.saatchiart.com/art/Printmaking-Transient-Space-Limited-Edition-1-Of-1/833464/3945535/view>

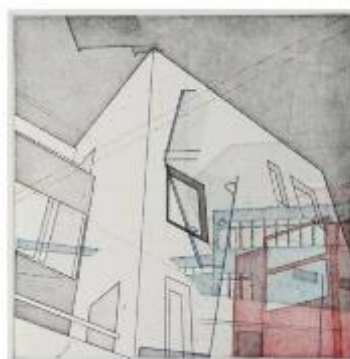


Figure 5. Transitory, Aquatint on Paper, 30 W x 30 H x 0.1 D cm, Rowan Siddons, 2017. Source: <https://www.saatchiart.com/art/Printmaking-Transitory-Limited-Edition-1-of-1/833464/3945549/view>

Siddons (2017) has said that his recent work aims to portray a hybrid ambiguity of space, location, and time, while also challenging the viewers’ understanding of the changing urban scene. He employs the etching technique’ cleverness to get textural marks in the journey, resulting in an ambient and fleeting style that precipitates psychological aspects. Positive and negative space, as well as the idea of smooth and striped space, are utilized as references for theories of place and non-place (Siddons, 2017). The artist uses facades, architectural elements, and textural aesthetics to convey the psychological and physical sensations as he travels through dense metropolitan landscapes, merging this with an interest in psychogeography. Siddons employs intaglio and relief printing methods to express his vision of the ever-changing urban scene. He is interested in architecture and the ever-changing urban environment.

Notably, Siddons portrays the ever-changing metropolitan cityscape from his unique point of view, superimposing the three dimensions of the visual world in a two-dimensional plane, thus, obscuring the relationship between time and spatial place (see Fig 4,5). The blocks build the image, ignoring perspective, and the spatial visual effect before and after is formed through the rhythmic contrast between white space and color. Thus, rather than the more universal and scientific organization of time as measured by clocks, calendars, or time zones, the “locality of time” now refers to a variety of combinations of “times” that are experienced and lived by humans (Ono, 2015). The final image of the work is fixed in a given moment of consciousness, producing a spatio-temporal relationship of a certain instant under the role of the artist’s individual ideology.

Sadie Tierney

Tierney, whose expressive prints are drawn from sketches and paintings that have been made outdoors, is characterized by her spontaneous use of color and line, exploring objects and landscapes where the form is associated with emotion and metaphor. Her work “Sadie Tierney - Transient Series - Pines Under Moon EV3” (see Fig 6) depicts literary poetry: “As the sun goes down, a mooring slowly pulls out of the harbor, the lights of the ship glowing as they reflect off the surface of the sea. A mountain like a sapphire peak nestled behind a sea lit by moonlight stood warm and serene. The ship in slow motion glimpses a new horizon at the turn of a high mountain valley in the road ahead, and the joy of the voyage’s imminent arrival radiates from the image.” (wang, 2019)



Figure 6. Transient Series - Pines Under Moon Ev3, Sadie Tierney, 2019. Source: <https://rableygallery.com/shop/artists/sadie-tierney/sadie-tierney-transient-series-pines-under-moon-ev3/?v=79cba1185463>

There is a poetic literary depiction of color and rhythmic musicality in the atmosphere that is conveyed by Tierney’s images in her work, “Transient Series”. In the picture, the heaviness of the mountain and the lightness of the ocean form a contrast between static and motion, the flowing seawater pushes the sailing ships, and the surrounding scenery keeps changing during the swimming, which reflects the transient landscape of the same region in different time periods under the perspective of swimming; the picture is a metaphor for the deep spatial and

temporal relationship in the transient landscape, which is also in line with the philosophical and emotional context of “everything is transient” (Wang, 2009; Han & Yin, 2019).

Sandra Jordan



Figure7. Transient (1-7), Photography: Digital C-Type Photography, Sandra Jordan, H 36 cm x W 55 cm x D 2 cm, Sandra Jordan.
Source:<https://www.sandrajordanphotography.co.uk/transient>

Jordan’s subject in her photographs, “Transient Series,” (see Fig 7) is a group of ever-changing white clouds, a series of works in which the artist captures clouds in various forms at different moments in time, each one a transient rendering of a cloud at a particular moment in time. Each piece in the whole group is a different moment in time, and presenting them in the same plane shows a transient landscape of different moments. The background of the piece is a serene black, and the main constituent element- dynamic, blooming white clouds, presents a transient nature by taking on different poses and forming a dynamic relationship with the background. The rhythmic balance of the image is made up of one static and one movement, giving off an extremely calming aura.

This collection of works is presented by the artist, Jordan, using digital C-type photography. With this delicate motion, which folds and disperses the pleasure of thinking and represents the notion of meditation and fleeting silence, the artist catches the temporary solitude and calmness in the passage of time, which is implied by the drifting clouds in the image. Examining the temporal and spatial relationships of the fleeting landscapes in each piece leads to a broader study of transience and a more profound inner understanding of fleeting events in the outside world.

Bresson



Figure 8. Behind the Gare Saint-Lazare, Bresson, 1932, Silver Gelatin Print, 44.5 × 29.7 cm.

Source: <https://www.artsy.net/artwork/henri-cartier-bresson-behind-the-gare-saint-lazare>



Figure 9. Hyeres, France, Bresson, 1932/c.1980, Gelatin silver, 30.5 × 45.2 cm. Source: <https://www.artsy.net/artwork/henri-cartier-bresson-hyeres-france-21>

In Bresson's Figure 8, the running figures and the stationary house behind them form a dynamic relationship, with the dynamic figures reflecting a moment that has been captured quickly by the individual artist in the flow of time. Although these two moments did not exist at the same time, together they have been interpreted as a single moment (Xie, 2008). The bicycle speeding forward in Figure 9 is another metaphor for time, the rolling wheels suggesting the flow of time, a dynamic element in the image. This dynamic and static staircase constitutes the rhythm of motion and stillness, achieving a reasonable rhythmic level between the dynamic elements of the picture and the stillness of the general environment.

Bresson captures, although seemingly unintentional, the thoughtful moments by inadvertently snapping the shutter, as a result capturing the best moments to sublimate the meaning and realm of the event. The consequences of photographic ambiguity trigger a variety of spatial transformations that lead to interactions between the visual elements of a real-life scene and those of an existing image in an extended photograph (Xie, 2008). The series of "Decisive Moments" is full of solid documentary and poetic movement, the combination of stillness and movement has drawn out the rhythm of the whole work, with the rhythm of reality and fiction. For the presentation of the work, Bresson uses a digital-on-paper approach.

Ansen Seale

In the landscape image of "Transient landscape" (see Fig 10) by Seale, the never-ending golden rice fields are linked to the distant mountains, the blue sky, and the white clouds, creating a striking composition of opposites in terms of warm and cool temperatures. A distinction between cold and warm colors is made in the foreground of the work by the golden-yellow rice field and the blue sky at the back. The green and black mountains in the background, which are located in the middle of the image, perfectly divide the rice field and sky's composition and give the image its stable diagonal composition. Yellow is a bright and pure inspiring color, as a primary color it draws attention to the space, the yellow and golden plants, and when combined

with plants of the opposite color (blue) it creates a contrast (Eren et al., 2022). The entire image creates a spatial link, from close up to a great distance because of the contrast between warm and cold tones.



Figure 10. Transient landscape, photograph, Ansen Seale, Posted by Fabio 23, March 2010.
Source:<https://events.getcreativesanantonio.com/event/ansen-seale-saalm-artist-of-the-year-exhibition/>

The rice paddies, distant mountains, blue skies, and white clouds are processed into a vertical blurring pixel composition during the image capture process by Seale using a slit-scanning technique of his own invention. This distribution of dense blurring implies the temporal nature of the photographic process of capturing. The real environment is transformed into a fleeting condition of phantasmagoria by the artist's quest of the illusory while showing the genuine world of the landscape. The creation of a moment, a moment that represents the artist's impression or imagination of his or her narrative, which may not exist in real life or may be a moment of composite and interpretation of real-life material (Xie, 2008). This dense overlapping and blurring, though not unrealistic state in the work, catalyzed by time, is represented even more clearly in the actual as a result of the use of certain forms of expression. Through this apparent blur, the observer can see the contour of the real world, and as reality draws nearer, it causes them to reflect more deeply on the fleeting nature of things.

Guillaume Heber

Heber uses an artist's eye to examine the changing landscape in this set of transient landscapes, where construction sites undergo restitution, excavation, movement, and destruction, where flora and fauna have almost disappeared, and where the landscape is in constant transformation. However, the pictures that show a frozen moment portray that moment as a unique moment that has been chosen from a series of events from everyday life, rather than in the form of poses that symbolize an ideal (Tirben, 2010). For the artist, aesthetics is a basic requirement, and with his sensitivity to painting, he focuses on composition and tone, capturing and photographing construction sites from different periods to present different transient images.



Figure 11. Transient Landscape, Archival Pigment print, 55 x 63 cm (Single), 2015. Source: <https://guillaumehebert.com/TRANSIENT-LANDSCAPE>

In this group of works (see Fig 11), the artist, Heber, applies Archival pigment print for artistic expression. The human city is influenced by the development process of civilization, and the expression of the city is constantly changing, mapping the changes of the urban landscape in each state of time. The concept of time and place is reflected in this group of photographs, where time and place itself is the landscape, signifying the spirit of a certain moment or a certain era, and showing the constant presence of the spirit of the city at a particular time (Ono, 2015; Su, 2018). As time passes, times change and the spirit of society shifts, and the urban landscape changes. Thus, it is clear that everything is transient in existence (Han & Yin, 2019).

Cao Yuxi

The “Artificial Intelligence Landscape Drawing” (see Fig 12,13) by Chinese new media artist Cao Yuxi employs artificial intelligence to visually generate visuals, combining digital language with traditional Chinese landscape painting as a visual presentation. Through the use of digital language, the original flat screen is changed into a motion picture effect that rotates and changes, producing a painting in ink of a mountain range with persistent clouds and a sense of calm. This work alters the static visual impact of two-dimensional graphic works, expanding the medium’s range of applications and the spatial dimensions that it can affect. The transformation of the landscape and the passage of time illustrate the interdependence and necessity of both time and space (Wu, 2021).

This innovative method of organising art illustrates how the landscape space changes over time through visual dynamics, demonstrating how everything in this world is a temporary and objective phenomenon (Ding, 2021). More significantly, computerization allowed these images to perform in a variety of creative ways by "adding" interaction, transforming static images into interactive virtual environments, and allowing for a wide range of mathematical operations that may be represented by algorithms (Manovich, 2019). The artist communicates his feelings and thoughts about the past, memories, life in the flow of time, and the interaction between space and time in a temporary world in this transient AI landscape painting.



Figure 12. Artificial Intelligence Landscape, Round Page Framing, Various Sizes/Screen/Sound/Custom Software. Source: <https://mp.weixin.qq.com/s/y-cQPXrlAaEtoofbHKqkA>



Figure 13. Artificial Intelligence Landscape Map. Source: <https://mp.weixin.qq.com/s/y-cQPXrlAaEtoofbHKqkA>

Cai Guoqiang

“Flower Transient II” (see Fig 15) by the artist, Cai, uses peony as a creative element, which is a symbol of riches and prosperity in Chinese culture and has been acclaimed by innumerable writers and intellectuals throughout the ages. There is no past glorification in this work by Cai, only an objective demonstration of the natural law of “prosperity and decay,” the natural law of flower budding and falling, and the work displays the fleeting yet everlasting, fluid yet static existence of impermanence. The work is created by the instantaneous means of gunpowder explosions, and the entire process is fraught with uncertainty, echoing the philosophical setting that “everything is transient.” The development of freezing the moment as a visibility technique is inextricably linked to the way that time is perceived in modern culture as something that is commoditized and escapes control (Tirben, 2010). The image is gradually formed over time; each moment is a unique and transient presentation, and finally forms the momentary traces of imprinted tangible image scrolls in the final moments following the blasting.

In the exhibition hall, another installation, “Flower Transient I” (see Fig 14), uses handmade white porcelain peonies, which are rich and fragile as elements, whereby the ceramic work quickly becomes a devastating wreck after the gunpowder blast. The artist has used this wreckage to create a work of art with the intention of revealing the inevitability of the fall following success because everything in the world has a law of flow, from prosperity to decline, where the cycle is repeated and everything is temporal (Han & Yin, 2019). The work echoes the “Flower Transience II” on the exhibition hall’s wall, forming the major theme of the “Flower Transience” show and prompting the observer to consider the fleeting world.



Figure 14. Transience I (Peony), 2019, Gunpowder on Porcelain, 90 cm x 100 cm x 200 cm, Cai Guoqiang, Commissioned by the National Gallery of Victoria. Source: https://caiguoqiangcom.translate.google/projects/projects-2019/ngv-transient-landscape/?_x_tr_sl=en&_x_tr_tl=zh-CN&_x_tr_hl=zh-CN&_x_tr_pto=op,sc



Figure 15. Transience II (Peony), 2019, Gunpowder on Silk, 350 cm x 3100 cm, Cai Guoqiang, Commissioned by the National Gallery of Victoria. Source: https://caiguoqiangcom.translate.google/projects/projects-2019/ngv-transient-landscape/?_x_tr_sl=en&_x_tr_tl=zh-CN&_x_tr_hl=zh-CN&_x_tr_pto=op,sc.

Katya Roberts



Figure 16. The Installation Art, Transient Horizons, Katya Roberts, 2013. Source: <https://www.katyaroberts.com/transient-horizons-1>

The abstract landscape paintings by artist, Roberts, “Transient Horizons” (see Fig 16) address time and geological change, with seven panels of cellophane, translucent film, and acrylic paint placed in a labyrinthine pattern, generating overlapping presentations. The work, which was inspired by the Icelandic horizon, presents the concept of “time travel” across Iceland’s fresh and colourful geological terrain. This installation’s markers, views, and spectator movement create ethereal and fleeting landscapes, a concept that investigates the various facets of the relationship between people, space, and time. The existence of any art cannot be separated from the limitations of time and space- as a form of expression of the entity, the space of art is an important condition that is hidden behind the form of expression, which also restricts the appearance and form of the work of art (Ding, 2021). Roberts employs time as the object of articulation in this exhibition to attempt to define an ever-changing process, examining the connection between people, location, and time, which varies in meaning depending on the observer and the time of day.

This is a work that evolves through time and interacts with its surroundings; the installation of “Transient Horizon” focuses on the junction and interaction of people and place. The ephemeral nature of space can be realized through movement, which is related to the passage of time (Galton, 2011). The viewer engages in these landscapes, exposing dynamic changes and evolutions through them, and the landscape appears to change as the viewer moves around the installation. This type of wandering observation perspective is similar to the scattered observation perspective that is discussed in Chinese paintings, in which diverse ephemeral landscapes are perceived from multiple views due to the interaction of time and space (Wang, 2009).

Su Xinping



Figure 17. Exhibition- “Everything is Solidified: Su Xinping Solo Exhibition” in Su Bo, Lithograph and Multimedia, 2019-2020.

Source: https://www.sohu.com/a/361232175_407290

In the Chinese artist, Su, solo exhibition “Everything is Solidified” (see Fig 17), the symbolic elements in Su’s lithographs, i.e., “the spatial tension of the shepherd, the white horse, the eagle

flying, and the pillars symbolizing human civilization in the picture engage the viewer as a part of the painting, through his gaze". The artistic concept of space changes from three-dimensional to two-dimensional and then expands to multi-dimensional, rendering space as the foundation of all artistic products that cannot be ignored (Ding, 2021).

Technology has realized the reconstruction of art form and brought new visual and cognitive experience (Ding, 2021). In this exhibition, Su uses his own lithographs to express the artistic context, and the viewer interacts with the live exhibition through an individual gaze, forming an immersive viewing experience. Due to each viewer's respective differences, the emotional experience is also different and has an individual transient nature. The theme of this exhibition is "Everything is Solidified", but in fact everything that is frozen will eventually dissipate, as human memories and thoughts form a certain moment in time, recording a certain moment, forming a "time and place", and coming from the past to the future, thus, forming a transient landscape in some sense (Ono, 2015; Kamp, 2009).

CONCLUSION

Everything in this world is fleeting (Han & Yin, 2019). Dating back to 2000 years ago man began to explore the relationship between space and time, and through exploration to reveal the nature of time and space. Correspondingly, refracting the transient landscape of the relationship between space and time, this research theme has sparked the attention of many artists (Wu, 2021) who have actively explored their respective mediums and artistic languages, reflecting the transient landscape through their personalized creative perspectives (Ding, 2021). On the issue of the study of spatial-temporal relationships, the artists use a variety of visual means to illustrate the concept of transience and the implied philosophical connotations in the landscape. "Transience" means the impermanence and uncertainty of everything (Zhang, 2010)

Through the application of printmaking, photography, installation and other media, combined with their own artistic development experiences and perceptions, artists have contemplated the philosophical concept of transience in the context of the relationship between space and time, as well as examined the fleeting landscape through abstract artistic expressions. Thus, they address personal emotions, understand the ever-changing external and internal landscape, and gain a deeper interpretation and emotional understanding of the landscape to reflect the relationship between space and time. In summation, this paper deals with individual emotions, understanding the ever-changing external and internal landscape, and gaining a deeper interpretation and emotional awareness of spatial and temporal relationships in the transient landscape.

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