

HIGHER DEGREE BY RESEARCH

**ART EXHIBITION**

EXHIBITION THREE/SEASON 2024

# Depiction and Transformation of Time and Space Through Landscape Abstraction



pusat pengajian  
**seni**  
school of the arts USM



WEI JIN QIN



School Of The Arts, Universiti Sains Malaysia.  
Higher Degree by Research Art Exhibition  
Exhibition Three/Season 2024

Venue: Muzium & Galeri Tuanku Fauziah (MGTF,USM)

Date: From 23<sup>rd</sup> April 2024 to 14<sup>th</sup> May 2024



Pameran Seni Ijazah Tinggi melalui Penyelidikan  
*Higher Degree by Research Art Exhibition*

Pameran Tiga/Musim 2024  
*Exhibition Three/Season 2024*

Depiction and Transformation of Time and Space  
Through Landscape Abstraction

Oleh/by: Wei Jin Qin

Dari 23 April 2024 sehingga 14 Mei 2024

*From 23<sup>rd</sup> April 2024 to 14<sup>th</sup> May 2024*

Muzium & Galeri Tuanku Fauziah, Universiti Sains Malaysia.

*School of The Arts, Universiti Sains Malaysia.*

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# Profile



Wei Jinqin, graduated from China Academy of Art with a Bachelor's Degree in Printmaking in 2007, has been engaged in art creation practice since graduation in 2007, and is now pursuing a Master's Degree by Research at the School of Art, Universiti Sains Malaysia. Main research direction: depiction and transformation of time and space through landscape abstraction.

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# Introduction

Time is never-ending, and 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 theoretical basis for studio practice research. Within this practice, the leading project aimed to determine the personal experience of how time and space can be depicted and transformed through landscape abstraction. This involved reinterpreting the relationship between time and space, as well as constructing a series of visual works about this relationship. The research for this practice was based on a combination of Guo Xi’s “three distances” observation method, studio practice, and self-reflection. The project explores the relationship between time and

space by taking the abstract landscape as the direction. In the studio practice, the investigation drew on years of personal artistic experience and individual perception, combined with theories of the transient, to produce a personal understanding of the relationship between time and space. The philosophical context of transient in space-time relations is further explored by verifying the modes of expression that reflect the relationship between time and space during the passage of time, namely “freezing the moment,” “instantaneous blur,” and “time change.” The principal artists involved in this research are Daphne Alexis Ho, Ansen Seale, Higashiyama Kuyi, Sadie Tierney, Dianne Fogwell, Cai Guo-Qiang, Guillaume Heber, Sandra Jordan, Keung Hung, Chen Qi, Mu Xi, Rowan Siddons, Katya Roberts, David Hockney, and many others. The artworks of these artists express time-space relationships through various abstract means. This research suggests that time obscures 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



# PHASE 1

“freezing the moment”

The First Series of Artworks “High Mountain and Flowing Water”

The Second Series of artworks “The State of Impermanence”

The Third Series of artworks “The Shape Of Impermanence”

Guo Xi’s three-distance method, landscape painting should be freed from the actual field of view and scene, and the succession of time should be expressed on a limited screen to expand the space (Wang, 2009).

In the work, the flow of images is interrupted by a moment of freezing, offering the viewer a moment of stillness, i.e., the frozen moment (Tirben, 2010).

Through this research phase, a model of the relationship between time and space, “freezing the moment” , is explored.



The First Series of Artworks  
“High Mountain and Flowing Water-1”  
Black and White Woodcut  
60cm×90cm 2020-2021



The First Series of Artworks  
“High Mountain and Flowing Water-2”  
Black and White Woodcut  
60cm×90cm 2020-2021





The First Series of Artworks

“High Mountain and Flowing Water-3”

Black and White Woodcut

60cm×90cm 2020-2021



The Second Series of artworks “The State of Impermanence-1” Mixed prints 40cm×60cm 2021

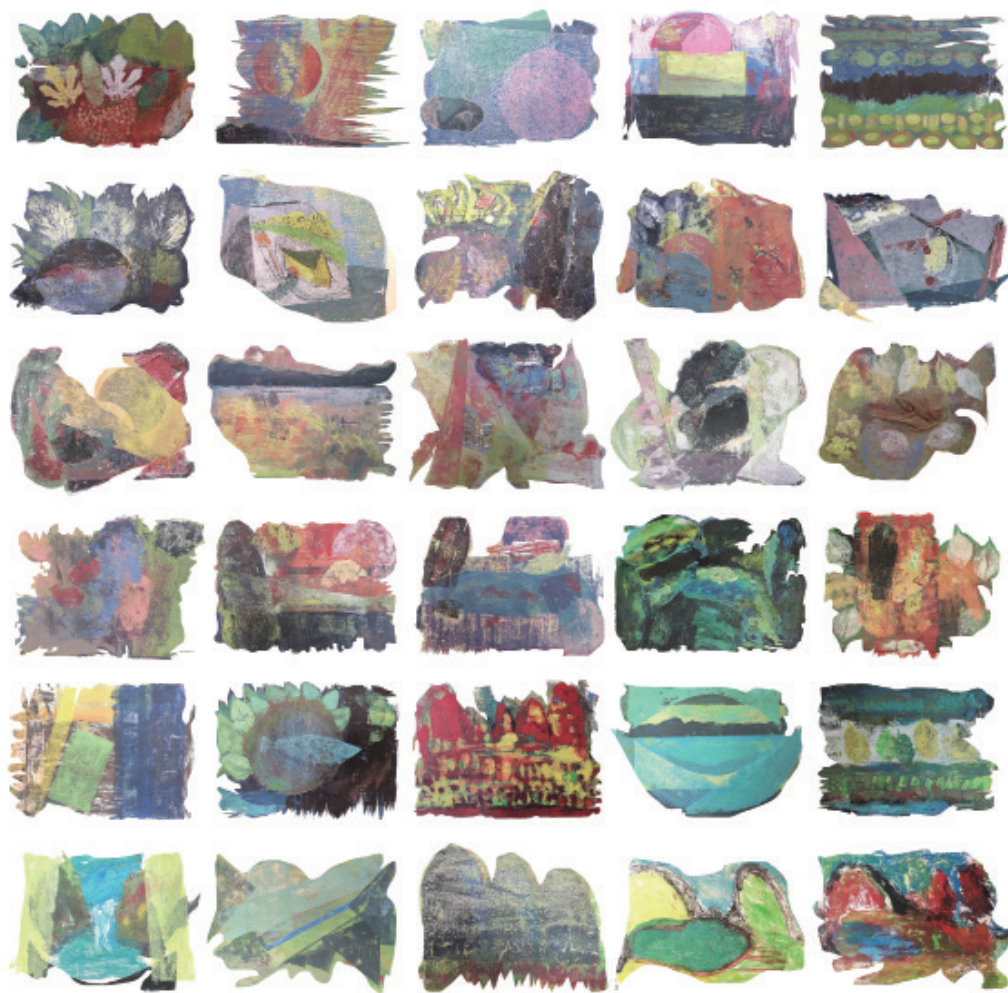


The Second Series of artworks “The State of Impermanence-2” Mixed prints 40cm×60cm 2021



The Second Series of artworks “The State of Impermanence-3” Mixed prints 40cm×60cm 2021





The Third Series of Artworks “The Shape of Impermanence” Digital Prints 225 cm × 198 cm 2021



# PHASE 2

“instantaneous blur”

The fourth Series of artworks “Eclipse”

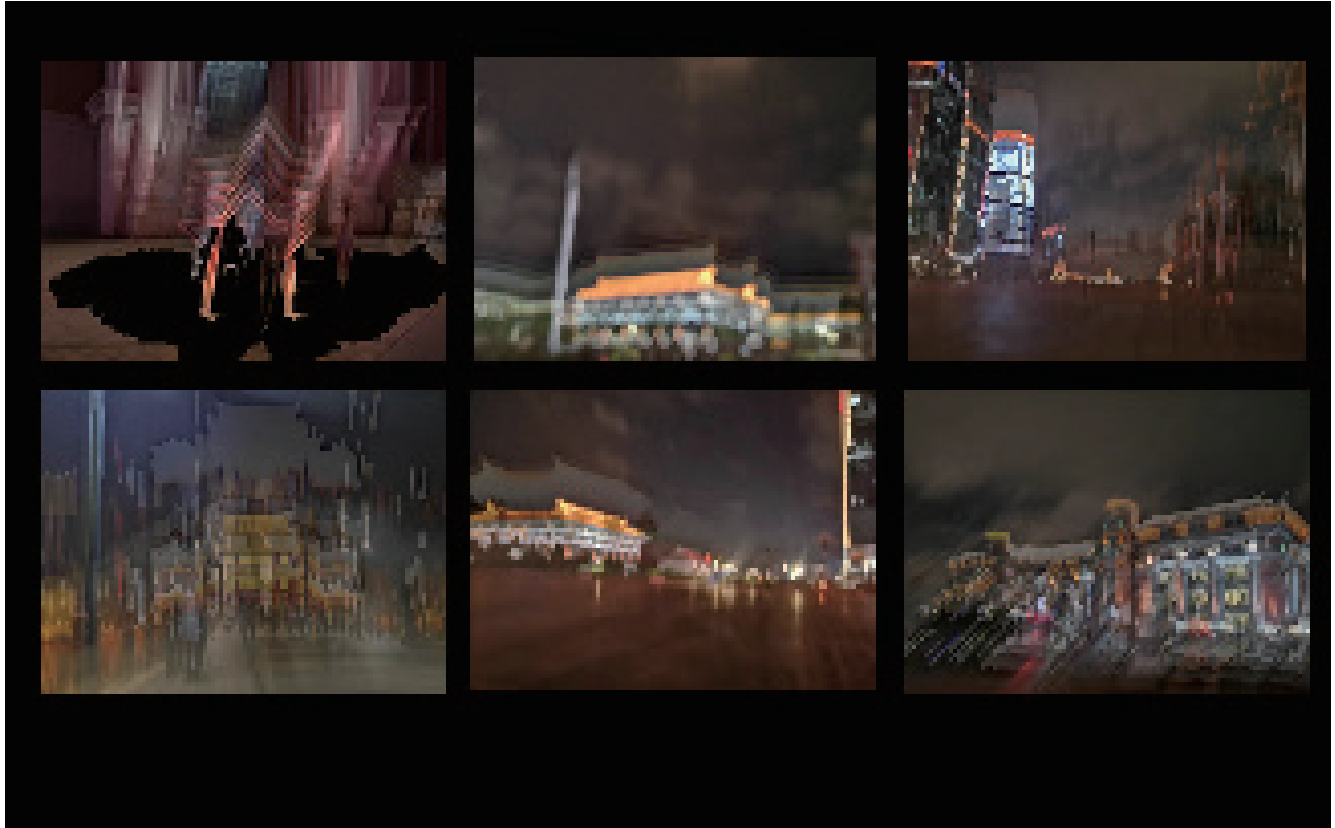
The fifth Series of artworks “Dark Shadow”

Motion blur occurs due to the camera shaking or rapid movement of objects in the scene (Tran et al., 2021).

Dynamic capture will cause the scene in a picture to move, producing vertical or rotating visual effects (Wolf, 2006).

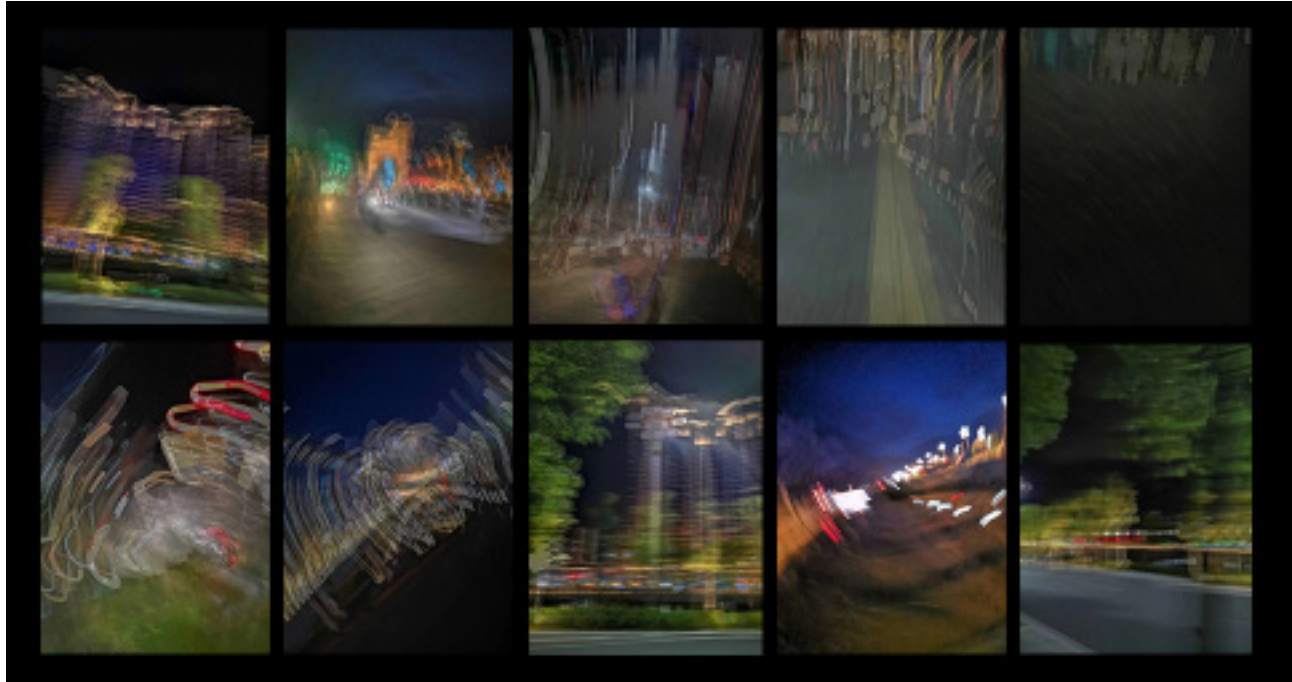
In the shooting process and with the ability of impressionist painters to quickly observe and capture things by focusing on their appearance at the immediate moment, through the intuitive activities of the original presentation, the momentary impression obtained at this time contains the true dimension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

Through this research phase, a model of the relationship between time and space, known as instantaneous blur, is explored.



The Fourth Series of Artworks “Eclipse-1” Digital Print Size Variable 2021





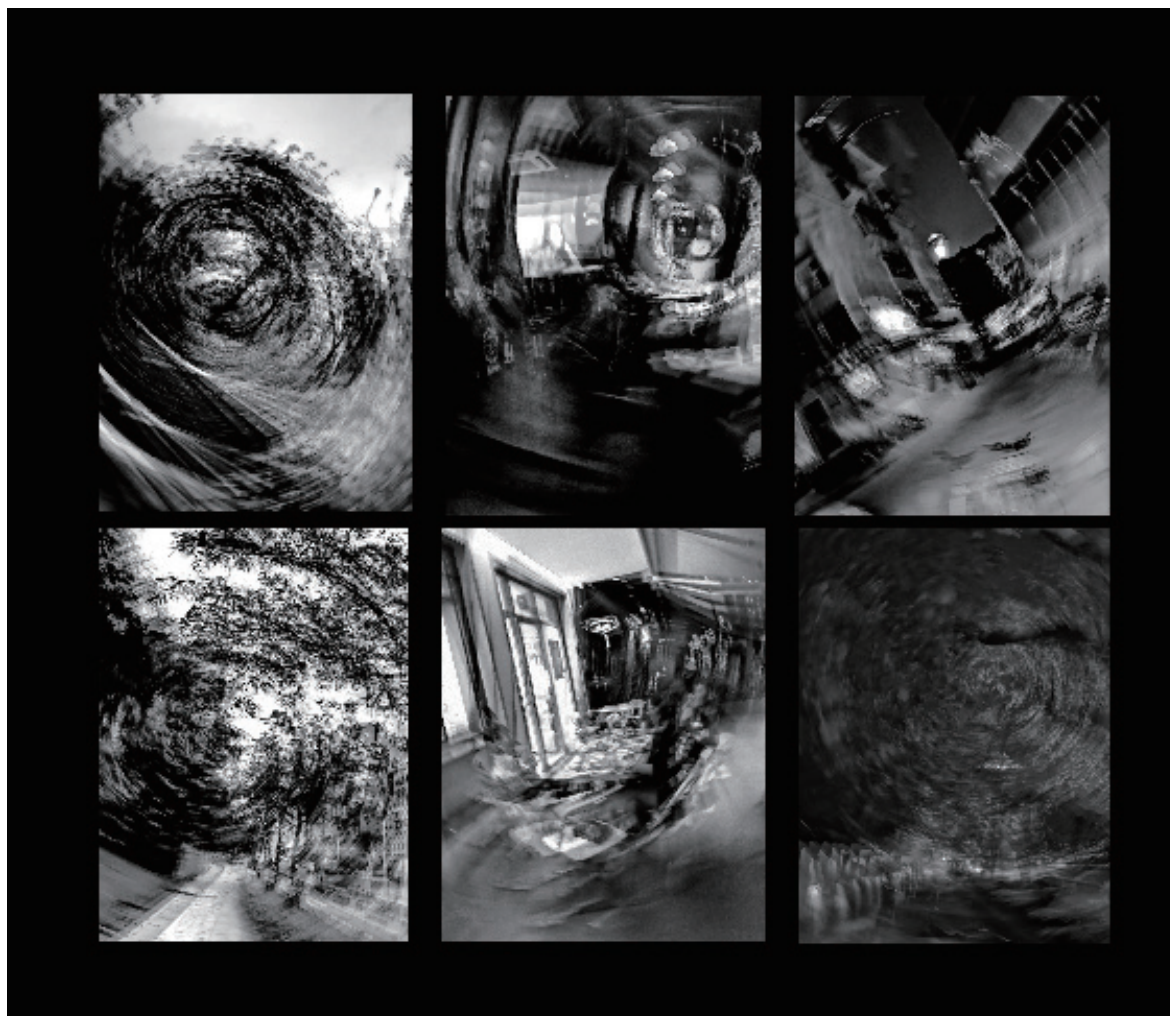
The Fourth Series of Artworks “Elapse-2” Digital Print Size Variable 2021



The Fourth Series of Artworks “Eclipse-3” Digital Print Size Variable 2021



The Fourth Series of Artworks “Elapse-4” Digital Print Size Variable 2021



The Fifth Series of Artworks

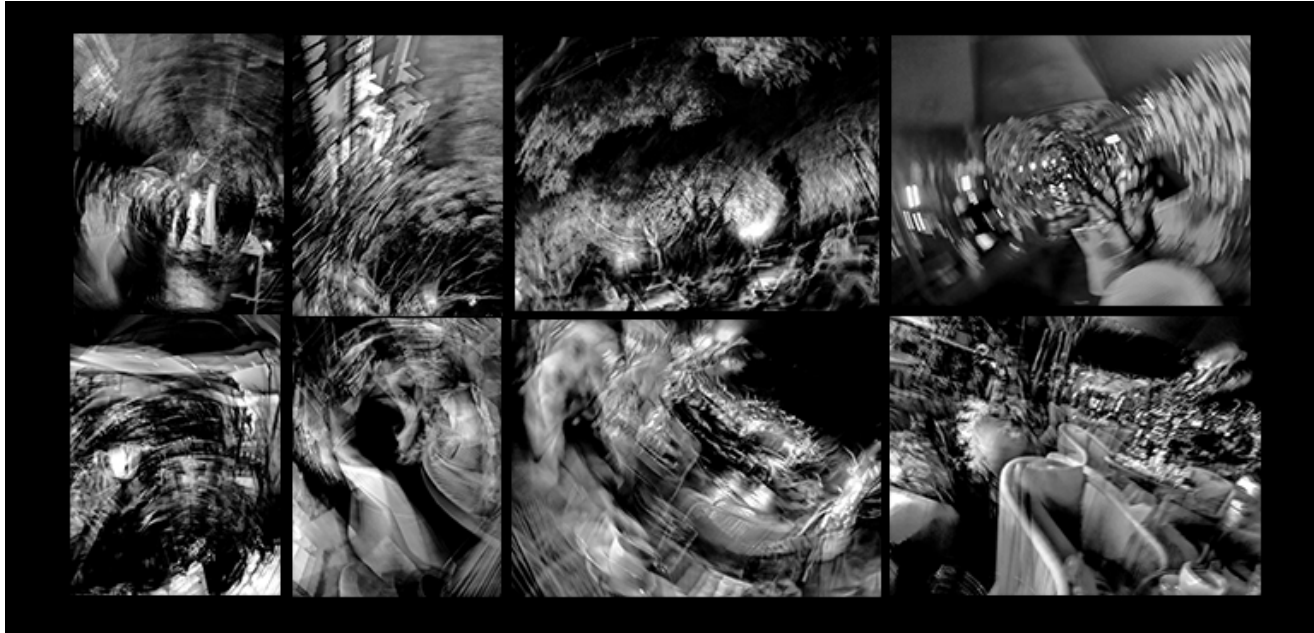
“Dark Shadow-1”

Digital Print

Size Variable

2021





The Fifth Series of Artworks

“Dark Shadow-2”

Digital Print

Size Variable

2021



The Fifth Series of Artworks

“Dark Shadow-3”

Digital Print

Size Variable

2021



# PHASE 3

“Time change”

The sixth Series of artworks “Transient Landscape”

Rhythm is the ultimate visual principle guided by circulation, “Circulation” mainly refers to the three-dimensional reception pattern of the variable listening angle, which has the same quality throughout the space and which brings harmonious movements (Schafer & Krebs, 2003).

The video installation produces a spatial-temporal environment in the present, which is continuous, uninterrupted, and consistent with the perceiver’s environment (Seo et al., 2016).

This new dual spatial dynamic fundamentally reinterprets the traditional ways of describing and experiencing screen-dependent space (Mondloch, 2014).

Through this research phase, a model of the relationship between time and space, time change, is explored.

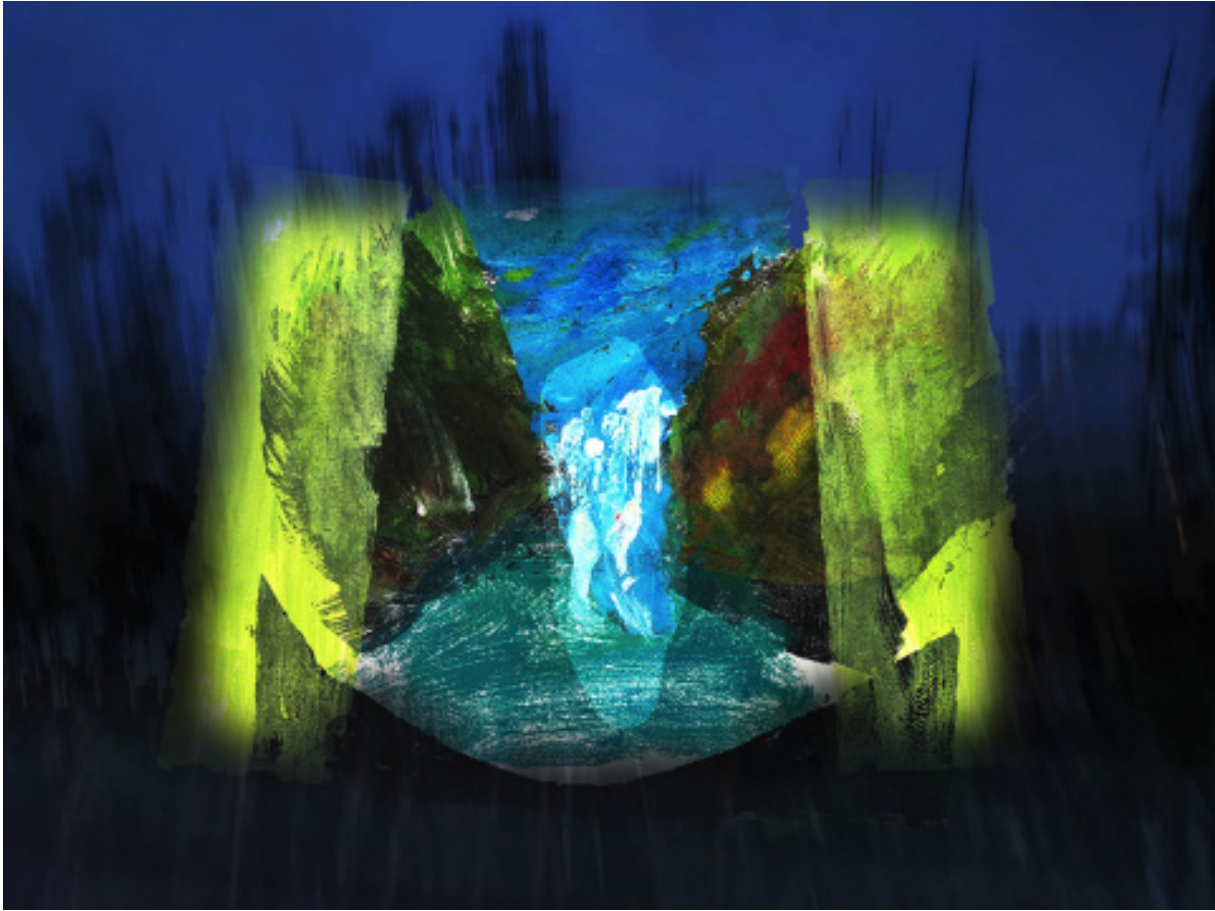


Transient Landscape series 1

Video

2022





Transient Landscape series 2    Video    2022



Transient Landscape series 3    Video    2022



Transient Landscape series 4    Video    2022





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