

Petrichor

Wang Chen

MA Contemporary Dialogues (Fine Art)

Confirmative Praxis Report

12:01:2023

Word Count: 5226

Table of Contents

Petrichor	1
PREFACE	3
INTRODUCTION.....	4
Synergy of Projectors and Paintings:.....	5
Key Themes: Memory, Transience, and Environmental Awareness:	5
Visual Research:	8
Refik Anadol:.....	8
Refik Anadol: A Pioneer of Technological Artistry	9
"WDCCH Dreams": A Symphony of Data and Art	11
Connecting Anadol's Vision to "Petrichor"	12
Influence on Conceptualization and Contextualization	13
Doreen Massey	14
Doreen Massey's Geographical Imagination: Shaping Spaces and Identities.....	14
Massey's Influence on "Petrichor"	15
Connection to " Petrichor ": A Philosophical Underpinning	17
Critical Awareness and Contemporary Dialogues:.....	18
Reflections on the Fluidity of Identity and Environment:.....	19
Olafur Eliasson:.....	20
Olafur Eliasson's Luminous Landscapes: A Dialogical Dance Between Art and Nature	20
Eliasson's Artistic Vision: A Symphony of Light and Nature	21
Connecting "Petrichor" with Eliasson's Vision:	21
Influence on Conceptualization and Contextualization:	23
Critical and Philosophical Alignment:.....	24
Reflections and Future Dialogues:.....	26
Critical Awareness and Evaluation of "Petrichor"	27
Contemporary Dialogues and Informed Decision-Making:	27
Informed by Theoretical Foundations:.....	28
Critical Reflection on Practical and Theoretical Decisions:.....	29
PETRICHOR---ABOUT MY WORK.....	30
Bibliography	37

PREFACE

This project has been a journey of multidimensional artistic inquiry that uses software and personal experiences to examine various European landscapes. An art series using water ripples, painting, and a projector is presented in this series of works. As the digital and physical worlds interact, a visual tapestry emerges with themes such as ephemerality, memory, and environmental awareness.

Based on theories of liminality and digital embodiment, this practice creates an intersection between the physical and ethereal.¹(Dourish, 2004, p.2) Among the themes chosen for this exhibition are the ephemerality of nature and the flexibility of identity, which are consistent with current discussions regarding the ephemerality of nature. Viewers can cross the line between visible and invisible with "Ripples Across Realms," but it is more than just an art project.

I would like to discuss both the foundational visual research which shaped my vision, and also the critical and philosophical work that provided intellectual support for both the concept and context of this seminal body of work. In this introduction, I will discuss both.

INTRODUCTION

Unveiling the Nexus: Concepts and Parameters of "Ripples Across Realms" "Uncovering the Connection: Concepts and Parameters of "Petrichor" is a thorough study that successfully integrates software, stories, coursework, and first-hand observations into a comprehensive understanding of the fascinating phenomenon of water ripples. It challenges us to think outside the box of traditional art. Paintings and projectors dynamically interact to create a complex tapestry of virtual and physical worlds. This transformative initiative revolves around three key components associated with deep human experience: memory, transience, and environmental awareness. The essence of "Ripples" lies in that feeling, the ripples that carry the viewer beyond the present. Painting and projectors interact in a way that is both technical and artistic, making pixels and colors come to life and revealing hidden connections between visible and invisible worlds.

It is a masterful blend of technology, first-hand narratives from Europe, and an interest in ripples in water that make Ripples Across Frontiers so compelling. A quote by Belgian Surrealist Rene Magritte immortalized the idea that: "Art creates mystery, without mystery the world cannot exist."ⁱⁱⁱ (Magritte and Whitfield, 2012, p.6) Technology can be seen as a contemporary brushstroke, transcending boundaries formerly

imposed by tradition. It is a masterful combination of technology, first-hand stories from around Europe, and deeper understanding. The difference is, Practice gains depth by taking the road less traveled by. Every contact and path chosen adds to the broader personal experience.

Synergy of Projectors and Paintings:

The dynamic combination of painting and projector forms the basis of this artistic journey. Projectors serve as a bridge between the digital and physical worlds due to their animation and lighting capabilities. After resting, the canvas is inspired by the flowing water formed by ripples in the water, forming a dialectical relationship between ephemerality and eternity.

American Abstract Expressionist painter Jackson Pollock once said: "Energy made visible."ⁱⁱⁱ Every brushstroke and projection reflect the artist's goals as projector and paint collaborate to transform energy into a visual symphony. The canvas is no longer a passive recipient, but an active participant in the dance of color and pixels.

Key Themes: Memory, Transience, and Environmental Awareness:

French novelist Marcel Proust famously thought is that "Memory is ripples across realms, linking fragments of human experience, cross-cultural encounters, and ephemeral aspects of the natural

world.”^{iv}(Proust, 1913-1927, p.23-50) In the work, every ripple reveals the fleeting nature of life as you walk along a corridor of memory.

Researchers Conway and Rubin have examined how reconfigurability of autobiographical memory affects memory research, which is also necessary for conceptual frameworks.^v(Conway and Rubin, 1993, p.24-52) As events and emotions continuously shape memories, the analogy between water ripples and memories is an excellent example. This film takes a powerful look at the concept of ephemerality.

Essentially, this view is to find their respective meanings and emphasize the beauty of the fleeting moment and the beauty of splashing water. Olafur Eliasson's masterpiece " Riverbed" ^{vi}(Eliasson, 2014) is one of the best examples of nature's impermanence that can ever be found. In this interactive installation, you leave your mark on stone and water with each step, showing life's ephemerality. His work describes how our environment and memory aren't stable and keep changing.

Environmental hardship is a recurring theme in modern dialogue, serving as both the backstory and a key plot point of "Ripples." This approach encourages reflection on how human existence is intertwined with the environment, promoting a closer examination of how human behavior damages fragile ecosystems.

The goal of this practice is to develop environmental awareness by

contrasting natural components with artificial environments. This visual dialogue encourages reflection on how humans impact ecosystems, emphasizing the importance of paying more attention to our relationship with the environment. The paintings and projectors provide visual commentary on the interplay between the natural and man-made worlds, asking viewers to consider their own participation in larger environmental narratives.

Practice provides the conceptual foundation for research through the application of theoretical concepts such as extremes and numerical representations. In "Petrichor" the combination of the digital and physical realms creates a transitional zone where the ordinary meets the extraordinary.

The term "digital embodiment" refers to the intersection of digital technology and human experience, which is crucial in practice. Pixels and projections are extensions of the artist, bridging the virtual and physical worlds. When digital and physical elements merge, it becomes more than just a technology choice; It becomes a statement in itself, transforming the medium into a narrative. The narrative of *Ripples Across the Realm* revolves around three key themes: memory, impermanence and environmental awareness. The plot is further complicated by quotes from poets, philosophers and painters. These quotes emphasize the complexity of human experience by blending

multiple perspectives. Every aspect of projectors, paintings, software, personal experiences and assignments advances and deepens the story.

Visual Research:

‘Petrichor’ was conceived and realized influenced by the work of artists whose creations have had a lasting impact on the creative process, further reinforced by extensive visual investigations.

Refik Anadol:

The Digital Odyssey of Refik Anadol: A Tapestry of Technology and Artistic Innovation:

Turkish-American media artist Refik Anadol is one of the few artists to have such a profound impact on modern art. His creative work shows us how technology is fundamentally changing the physical environment around us. In Uncovering the Connection: Concepts and

Parameters of Ripples Across Fields.



Figure 1 Anadol's work--WDCH DREAMS

Refik Anadol: A Pioneer of Technological Artistry

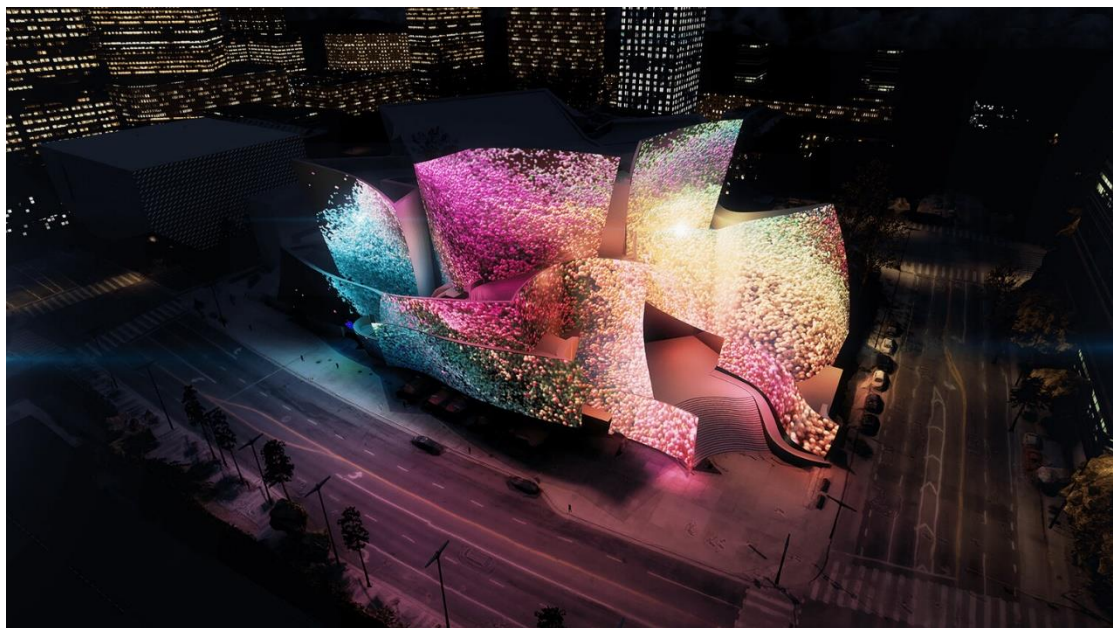


Figure 2 Anadol's work--WDCH DREAMS

Refik Anadol is an artist known for his creative work that blends technology and traditional art in a totally unique manner as he merges technology and the traditional art. Originally from Istanbul, Anadol grew up in Los Angeles before moving to Los Angeles as a child. It is hard to categorize his work as concrete or immaterial, material or digital, since he refuses to categorize it as either. He has revolutionized the art landscape with his immersive sculptures and intense visual narratives that challenge preconceived notions about the meaning of vision and space as a result of his immersive sculptures and dynamic narratives.

The Walt Disney Concert Hall (WDCH) has become a living entity as a result of "WDCH Dream."^{vii} In order to process large amounts of historical and architectural information about the Disney Concert Hall, Anadol used machine learning algorithms. As a result, the lines between digital reality and the hall's storied history become blurred, resulting in an impressive picture.

"WDCH Dreams": A Symphony of Data and Art



Figure 3Anadol's work--WDCH DREAMS

Anadol's "WDCH Dream" could become a model for artists looking to incorporate the digital and physical worlds into their creations, as it is inspired by the goal of "unlocking connections." Anadol redesigned the architectural form of the concert hall to showcase a dynamic visual narrative that seems to give life to static surfaces. Using architecture as a canvas, Anadol investigates the beneficial relationship between technology and organizational memory.

It's amazing how artists use technology to extract narratives from data. Anadol uses machine learning technology to uncover hidden stories in WDCH history. This is contrary to the basic concept of "ripples across fields", which is to demonstrate and explain the complexities of

memory, ephemerality and environmental awareness through the fusion of digital and physical media.

Connecting Anadol's Vision to "Petrichor"

The artworks of Refik Anadol and " Petrichor " aim to abandon the constraints of traditional art while embracing the potential of technology as a revolutionary medium. Whether it is a concert hall or one of the many European landscapes, these actions aim to reveal the narratives hidden in their environments.

1. Reshaping the physical environment: The goal of "Unveiling the Nexus" is the same as Anadol's goal of innovatively using technology to transform the physical environment. These works recognize that projectors and digital elements can redefine the traditional canvas in the art world, transforming it into a dynamic, immersive environment.
2. Research on Institutional Memory: Anadol's research on institutional memory at WDCH coincides with the theme of "Flowing Through the Kingdom". Both projects delve into memory to find the stories hidden beneath the surface. "Petrichor" creates a complex story for Anadol by combining personal experiences from across Europe with coursework on River Ripples.
3. Blurring boundaries: " Petrichor "reflects Anadol's two important discussions in his work on the ephemerality of nature and the

malleability of identity. Both works challenge predetermined views and celebrate the fluidity of human experience and the ever-changing circumstances that people encounter.

Influence on Conceptualization and Contextualization

The idea and location of " Petrichor " were greatly influenced by Refik Anadol. His skill in bringing inanimate objects to life, recreating real-world environments, and using data to tell stories serves as a light of hope for artists trying to bridge the gap between technology and artistic expression.

He then emerges as a key figure in the visual analysis that informs " Petrichor " His creative use of projectors, dynamic animations, and changing stories lays the groundwork for the subsequent digital-physical fusion work. The way technology is integrated into traditional art forms provides a framework for praxis-based research on software-driven pictures.

Inspired by the transformative stories of Refik Anadol, " Petrichor " starts a dialogue about how technology is affecting artistic expression. Projectors and paintings work together to allow viewers to investigate the limits of the virtual and physical worlds, honoring Anadol's creative use of technology.

The creative investigation "Petrichor" is mostly inspired by Refik

Anadol's works, particularly "WDCH Dreams." By questioning our ideas of space, memory, and identity and revealing hidden histories through the use of technology as a medium, the two projects hope to push beyond artistic boundaries.

Since Anadol's work and "Petrichor" both contribute to the contemporary conversations regarding the ephemerality of nature and the malleability of identity, they are critically aligned. The physical structure modification by Anadol aligns with the idea of "Petrichor" a philosophical framework that delves into the concepts of liminality and digital embodiment. Doreen Massey's theories of place and space align with Anadol's physical transformation of the WDCH, which is important to understand the artistic dialogue.

Doreen Massey

Doreen Massey's Geographical Imagination: Shaping Spaces and Identities

Doreen Massey, a prominent geographer, has had a long-term impact on academics by diving deeply into the complexities of place and space. Her theoretical approach is crucial to understanding the dynamic nature of these two concepts since it allows us to examine the connection between space and identity^{viii}. As a part of the project,

she combined software, personal travel experiences and lessons about water ripples. Doreen Massey made some contributions between geography and cartography. She introduces dynamic worldviews in her work which celebrate diversity while challenging static concepts of place and space. According to Massey, she thought spatial change is interconnected with social forces. By studying her theoretical developments, I became familiar with Marxist feminism and geography.

Massey's Influence on "Petrichor"

Doreen Massey emphasizes place and time in some of her works. Having a theoretical foundation based on the experience she gained from practicing allows us to understand better the relationship between identity and environment.^{ix} (Massey, 2014,p.103-135)

1. Massey's belief that place is a product of a multiplicity of stories and interactions aligns with Ripples Across Borders' theme. Because this program views the European landscape as a dynamic tapestry of stories, rather than as a static object, it is viewed as a dynamic tapestry of stories, rather than a static object. She wants every place to be a place of memory, cultural influence and reflection, showcasing his commitment to protecting diversity.

2. Fluid and ever-changing landscape: This approach is in line with

Massey's philosophy of constant change and landscape. "Unveiling Connectivity" seeks to blend digital and physical environments together to create an integrated experience. Discussions on memory, ephemerality, and environmental awareness receive contributions from Massey. Massey believes that in creative discourse, the fluidity of place represents the interconnectedness and fluidity of the digital and physical fusion.

3. Temporal and relational dimensions: Massey provides a philosophical basis for understanding artistic debates by focusing on the temporal and relational elements of place. Artworks that deal with memory and ephemerality also present ever-changing memory and narrative landscapes, just as places are dynamic and the result of the interaction of various factors. The practice, coupled with this ever-changing concept of place, creates an awareness that each moment is an interconnection between personal experiences, cultural influences and the surrounding environment.

4. Interconnected Experiences: Massey's theory is relational because the purpose of the practice is to provide the audience with a holistic experience. In Massey's account, intra-place mobility is a metaphor for the interconnected and interdependent elements of the fusion of the digital and the physical. This approach draws inspiration from Massey's ideas of bridging the gap between the tangible and the

spiritual and creates a visual tapestry that depicts the complex interplay between memory, ephemerality and environmental awareness.

Connection to " Petrichor ": A Philosophical Underpinning

Doreen Massey's theory guides the examination of rapidly changing identities and environments. Going beyond simple analysis of computer-generated images, her attention to the diversity of places and the relationships between different contexts improves the conceptualization of practice.

1. Diversity of experience: Massey's theory suggests that individual experiences in Europe are neither the same nor homogeneous. Rather, they are multifaceted and complex, representing the place Messi represents. By fusing digital and physical media together, generate multi-layered narratives that transcend national boundaries.
2. Temporal Dynamics: Massey proposed the theory of temporal dynamics. Under the theme "Uncovering Connections", the artwork expresses the ever-changing nature of memory and experience. Every moment exchanged between the digital and physical worlds is time-stamped, allowing viewers to participate in the ephemeral nature of identities and environments.
3. Interconnected Places: Through the combination of projectors and

paintings, the hands-on activities provide an interconnected experience. Massey's emphasis on the relational nature of different locations is consistent with this. With the help of an immersive experience that combines digital and physical elements, viewers can travel through a variety of connected locations. Rather than being separate geographical locations, Massey views places as interconnected entities.

Critical Awareness and Contemporary Dialogues:

Furthermore, she has contributed significantly to the critical understanding of contemporary discourses and to the engagement with them, in addition to her theoretical contributions. She uses her theories to critically analyze identity fluidity and impermanence by lifting the veil of connection. Human experience and its intersection with the environment are positively affected by this practice

1. Shares Massey's concern about the interdependence of places in "Petrichor ". In this show, the impact of human activity on the environment is emphasized and viewers are challenged to consider their relationship with nature. Using Massey's ideas, the practice aims to promote divisive discussions on environmental issues.
2. Exploring Massey's exploration of fluidity of identity through a digital and physical fusion approach using a hands-on approach to

illustrate how personal experiences constantly change. The visual narrative of "Unmasking Connections" reflects the dynamic complexity of human identity as Massey challenges fixed notions of identity.

Reflections on the Fluidity of Identity and Environment:

In a combination of theory and artistic practice, practice takes Massie's theory into account to deal with the ambiguities of identity and the surrounding environment. Like Macy's critique of static concepts of place and identity, the combination of digital and physical media in Untangling the Knot becomes a medium for demonstrating the fluidity of identity.

Untangled draws inspiration from the work of Doreen Massey and contributes to her legacy with its deep understanding of the nuances of place, identity and space. This approach complements and modifies the discussion generated by Messi's outstanding work, making it more engaging. Not only is it a fun exploration, but it also expands the geographical imagination that Messi encourages.

Olafur Eliasson:

Olafur Eliasson's Luminous Landscapes: A Dialogical Dance Between Art and Nature

Danish and Icelandic contemporary artist Olafur Eliasson is a prominent pioneer in the field of immersive installations that challenge convention. His work is based on the concept and parameters of "ripples across fields" and is characterized by a strong interest in themes related to environment, light and space. With this research project in artistic expression, we blend software, first-hand knowledge, and lessons in water ripples based on Eliasson's influence. The result is a visual journey that illustrates the intricate dance between nature and art.



Figure 4 Olafur Eliasson's work-- The River Bed

Eliasson's Artistic Vision: A Symphony of Light and Nature

According to Olafur Eliasson, art and nature can live together in harmony. Through immersive installations, light and water can be used to creatively reshape people's relationship with the environment. A good example of Eliasson's study of time passing is "Riverbed", one of his most famous installations and a perfect example of his study of time passing. Eliasson's work guides the creator through the intricate terrain of art by "revealing connections" through memory, ephemerality and environmental awareness.



Figure 5 Olafur Eliasson's work--The River Bed

Connecting "Petrichor" with Eliasson's Vision:

1. Acknowledge impermanence: Eliasson's "Riverbed"^x explains it great. This installation serves as a metaphor for how people move

through the area, causing ripples and interruptions in the arrangement of stone and water. The exhibition, Uncovering the Connection, is an exciting fusion of digital and analog art that explores the ephemerality of nature. There's no doubt Eliasson influenced the practice's attempts to convey and capture the ephemeral qualities of landscapes and memories.

2. Environmental Awareness: By incorporating aspects of a natural setting into a man-made world, "Riverbed" brings attention to environmental issues. The experience goes beyond artifices. The juxtaposition of a natural environment with an artificial one compels spectators to consider their own relationship with the natural world. This relates to the environmental awareness that permeates " Petrichor" where the praxis promotes reflection on the ways in which humans impact ecosystems. A compass is Eliasson's legacy, while the praxis investigates the intersection of art, technology, and environmental concern.
3. Transformation of Space: In many of his works, Eliasson alters and manipulates real, physical locations. "Riverbed" brings the normally dead surroundings to life through dynamic visual storytelling, blurring the line between reality and immersive experience. It can be seen that " Petrichor" presents the viewer with a similar approach as projections and paintings are combined in order to

change his or her perception of space. Eliasson's praxis focuses on how technology can rethink spatial dimensions and redefine them.

Influence on Conceptualization and Contextualization:

Art has played a significant role in his practice, using it for self-reflection and reflection of the environment.

1. The foundation for practice was Eliasson's research on spatial dynamics in his works such as "Your Spiral Perspective". By using spatial engagement in Uncovering Connections, Eliasson was able to create an immersive environment in which the audience actively participated in the creative process. Using digital and physical elements, spatial exploration is possible, keeping with Eliasson's tradition of creating dynamic, interactive landscapes.

2. His work is often influenced by the natural elements that surround us, such as light and water, which are often used in his work. Light and water are emulated by projectors and paintings in Eliasson's installations to illustrate his investigation into the use of materiality as an artistic medium. Eliasson's philosophy is thus incorporated into the artwork in this way, and the viewer is able to enjoy the work in a much more enjoyable way.

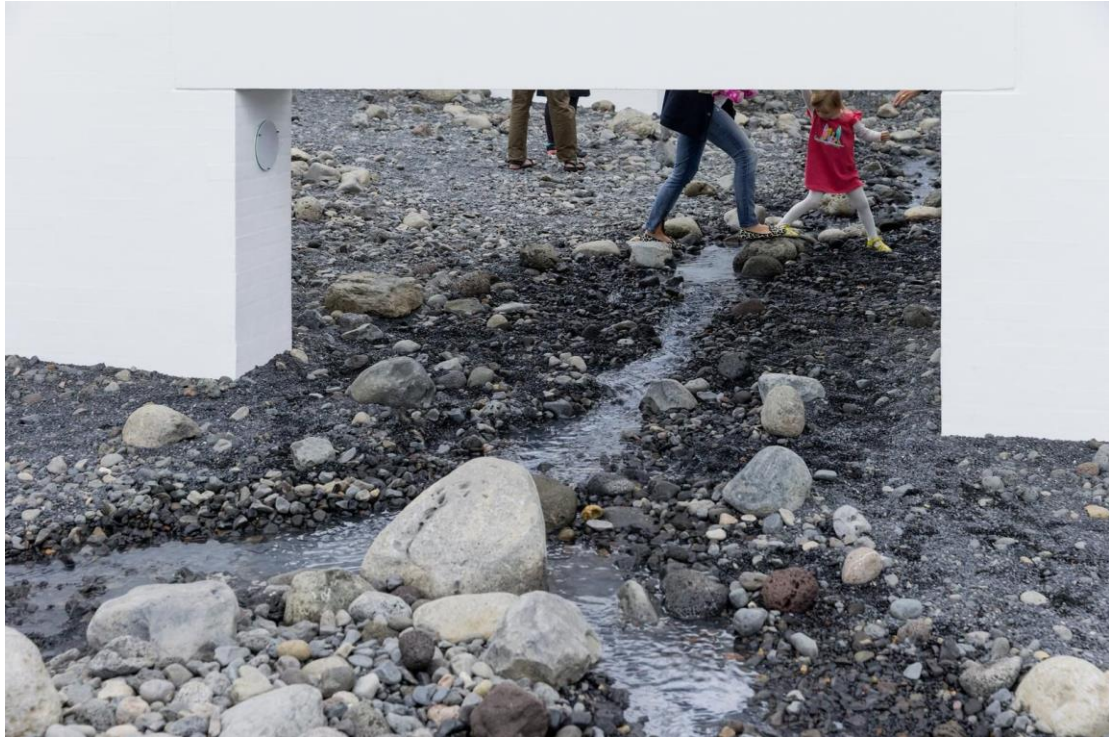


Figure 6 Olafur Eliasson's work - -The River Bed

Critical and Philosophical Alignment:

Through Eliasson's work, critical and philosophical underpinnings of art practice are enhanced, and aesthetic choices are revealed. Driven by his fascination with phenomenology and visual philosophy, he began a practice that addressed issues of memory, ephemerality, and environmental awareness.

1. Use of phenomenology: Eliasson often uses phenomenology in his work to make viewers reflect on their perceptions of space and light. This is consistent with practice; combining the digital and the physical facilitates phenomenological connections. As viewers are fully immersed in the experience beyond the visual, they are asked to reflect on the ephemerality of memory and the connection between

identity and environment.

2. Discussion on perception: Eliasson's emphasis on perception theory has been recognized in practice. Projectors and paintings are designed to distort the viewer's vision. Uncovering Connections encourages people to think critically about how perception affects our perception of memory, ephemerality, and environment, just as Eliasson's work often prompts viewers to reflect on their own sensory experiences.

Olafur Eliasson plays an important role in the visual research project "Petrichor ". The word "practice" describes his creative use of light, water and space. In order to create creative explorations of both the aesthetic and sensory aspects, Eliasson's visual language required careful consideration.

1. Light as medium: Eliasson's ability to control light is the standard by which the practice is measured. Unveiling Nexus "uses projectors to simulate the transformative potential of light depicted in Eliasson's work. This visual symphony continues Eliasson's tradition of using light as a vehicle for artistic expression, and is the interplay of light and memory to create A metaphor for the way to make it pass quickly.

2. Natural elements: Eliasson uses natural elements to provide visual reference points, especially water. Eliasson's ability to use water as

metaphor and material influenced the trajectory of the water waves in Uncovering the Pivot. The approach draws on Eliasson's research into the fluidity and impermanence of nature, including the visual concept of ripples in water.

Reflections and Future Dialogues:

Danish-Icelandic artist Olafur Eliasson continues the discussion he started in Uncovering Connections. This approach not only responds to Eliasson's legacy but also adds to the ongoing discussion about the relationship between art, nature and technology.

1. The legacy of environmental thinking: Eliasson emphasized environmental thinking in Uncovering the Connection. This approach not only encourages viewers to think about the ephemeral nature of things, but also encourages them to engage in discussions about environmental impact. Eliasson's legacy is embedded in this practice as it encourages critical thinking about the connection between artistic expression and environmental care.

2. Continuing Space Exploration: Eliasson continues through Discovering Connections, an innovative approach to space exploration. The possibilities for this technical and artistic reinterpretation of spatial dimensions expanded and became a monument to Eliasson's vision and its lasting influence. This approach

expands on Eliasson's original ongoing narrative of spatial innovation and immersive art, fully immersing the viewer in a digital physical tapestry.

"Unveiling Connections: Ripples Across Realms" is an artwork by Olafur Eliasson that cleverly interweaves concepts and elements of memory, ephemerality and environmental awareness. He influenced the conceptualization, contextualization and critique of practice rather than mere thematic similarity. The technology is similar to Eliasson's "Flowing Scenes", overcoming the challenges of combining the digital and the physical while encouraging viewers to participate in a dance of dialogue between art and nature.

Critical Awareness and Evaluation of "Petrichor"

As I began the creative exploration embodied in Uncovering the Connection, I realized that there are established and new perspectives in the fields of art, technology, and environmental awareness. This critical consciousness is a passive recognition. Rather, it supports the theoretical and practical decisions that make up the work. Rather, it is a purposeful integration of academic research and the latest research.

Contemporary Dialogues and Informed Decision-Making:

A focus of contemporary social discussion is the intersection of art and

technology. In " Petrichor " I emphasize keeping up with philosophical, technical, and fashion trends. Inspired by contemporary artists such as Refik Anadol and Olafur Eliasson, I situate my work within the ongoing discussion surrounding the convergence of the digital and physical realms. Eliasson's emphasis on environmental awareness and Arnaldo's exploration of how technology changes our perception of space provide important contemporary anchors.

Furthermore, the practice also participates in discussions about identity fluidity in contemporary cultural and sociological discourses. The combination of painting and projector creates a dynamic interplay between the physical and the unreal. This ties into the discussion of how the digital age is changing human identity. Consciously maintaining a contemporary perspective, the Disconnect both contributes to and resonates with the current cultural context.

Informed by Theoretical Foundations:

Disciplines are the source of theoretical decisions behind Uncovering Connections. The practice draws on the work of Doreen Massey to help address issues of mobility of identity, mobility of place and mobility of space. Massey's emphasis on the relational aspects of space and the multiplicity of places is fundamental to creative discourse. Incorporating geographical concepts into the conceptual

framework moves the work beyond simple visual aesthetics into a critical examination of the dynamic nature of identity and environment. Research in the psychology of autobiographical memory, especially that of Conway and Rubin, has also influenced this approach. Considerable research has gone into options for integrating these psychological nuances into a digital physical tapestry. Through this integration, creative stories "reveal connections" that align with modern concepts about processing and recalling personal experiences. It also solves the problem of memory reconstruction.

Critical Reflection on Practical and Theoretical Decisions:

Our discovery of the connection between practice and theory is no accident. Rather, it is the result of systematic research. Comprehensive consideration of theoretical foundations and practical possibilities includes the combination of projectors and paintings, the choice of water ripples as a subject, and the study of memory, ephemerality and environmental awareness.

The decision to use projectors and paintings was an intentional correction of digital and physical differences. The decision is technical in nature. It is the theoretical study of material and immaterial space. It is consistent with contemporary views on the impact of technology on artistic expression.

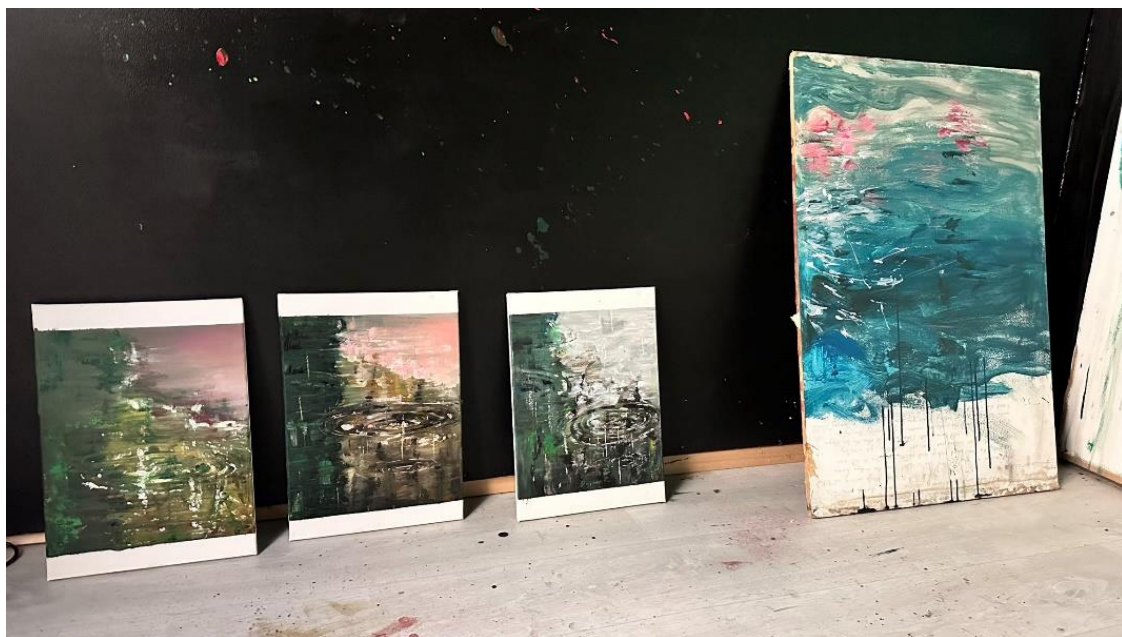
The focus on memory, ephemerality, and environmental awareness is not just a matter of taste, but a conscious response to pressing questions raised by ongoing ecological discussions and philosophical inquiry into the nature of human experience. The approach is a visual meditation on the ephemeral nature of life and the complex connections between social and personal memory. When evaluating work done, we must acknowledge that “revealing connections” is more than just a passive manifestation of impact. It challenges traditional views, actively participates in contemporary discussions, and breaks through the limitations of artistic expression. Our goal is to significantly advance current discussions about technology, art, identity, and environmental awareness. This is demonstrated through careful selection of theoretical and application areas.

PETRICHOR---ABOUT MY WORK

Time has advanced for several decades, life has shuttled between light and darkness hundreds of millions of times, countless past memories have sunk into the deepest sea like sand, but there are still some

unforgettable, extremely embarrassing, or just chance encounter stories, those Memories always keep coming up in the ordinary life. They inadvertently cause a tsunami of emotions in me, and I am swallowed up by them again and again.

Part of my soul is trapped in those memories. I took away many things from the past that did not belong to me. I left behind fragments of my soul and took away parts of others. They have formed a new me, I can only look back on time again and again, it is eager for me to find the lost ones, and I keep using my paintbrush to present them.



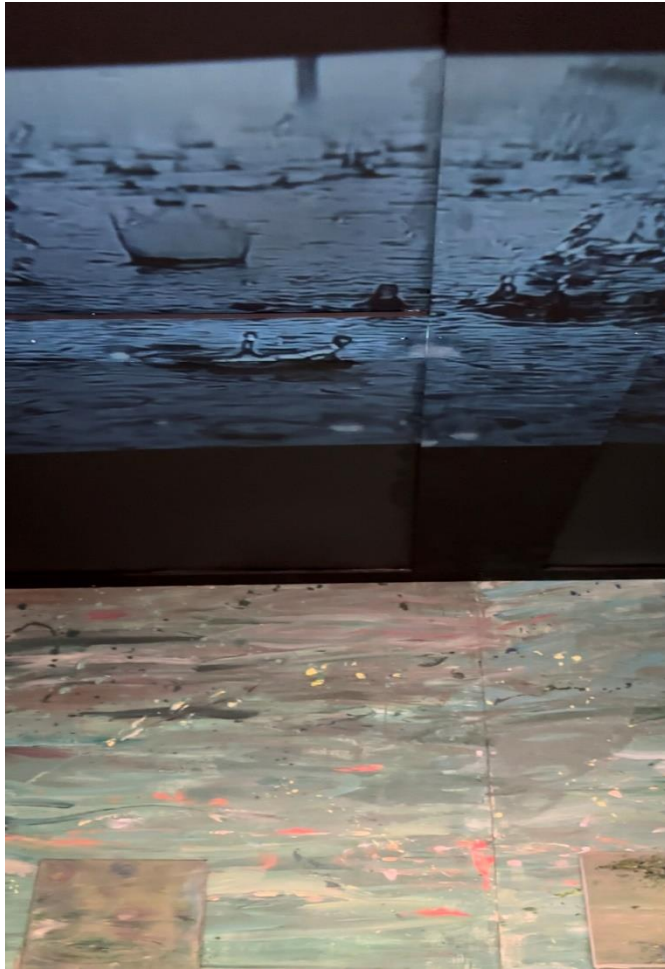
The memory is getting blurry, but I hope the moment will last forever. When I opened the photo album, I felt like I was back in those places, but I remembered that we had been separated by a long time. Although I have not forgotten them all, only when I really see the frozen moment can the details of my memory come out. Those things

that have been worn away by time will come out. Things that become transparent below also have clear shadows.

I have never been very keen on taking pictures. Firstly, my technique is not good and I cannot achieve the level that I am satisfied with. Secondly, I often lack the mood to record. I always feel that there is something wrong with just taking pictures of beautiful scenery. When people add scenery, they will be more willing to capture it. Therefore, every time you go to a place, only you know that you have been there. After a while, you will start to forget that place.

On a boring night, I opened the photo album and started browsing the photos over and over again. When I used paint to express the scenery on the drawing paper, I began to feel that the lost memory suddenly returned to that place. , your mood at that time and the scenery you saw were pieced together bit by bit and became extremely clear. Even though the time was far apart, the mood did not diminish at all. At that moment, I seemed to understand why some people were so keen on it. Use canvas to preserve that fleeting memory.

Some people say that "photos are the best way to record time and memory," but I think canvas is the best way to record them, because although photos can freeze the moment, they cannot freeze the feelings we had about them at that time. It can be preserved in the



subconscious mind, but memory cannot. It will be gradually forgotten as time goes by. Time is never the opponent of memory. Memories that you don't want to forget will not be completely forgotten with the passage of time. They will only change. It becomes a seed, watered, and it will

still take root and sprout in my mind.

If the cells in the mind are forgetful, the photos are eternal, and what is shown on the canvas belongs to oneself. It can catch and save all the missed memories, waiting for me to unblock and open them myself.

Nowadays, I still don't take the initiative to record certain favorite moments. I only keep them in my mind for a short time, and occasionally take two pictures when I am in high spirits. But I always like the beautiful things that others record with their paintbrushes. I feel happy when I see those things, and I feel that there are new

additives and new yearnings in such a boring life. I think this is also recorded. Another meaning.

The wind will blow up the skirts of time and wrinkle the trivial passage of time, but I want to use paintings to record moments and keep those moments in my memory.



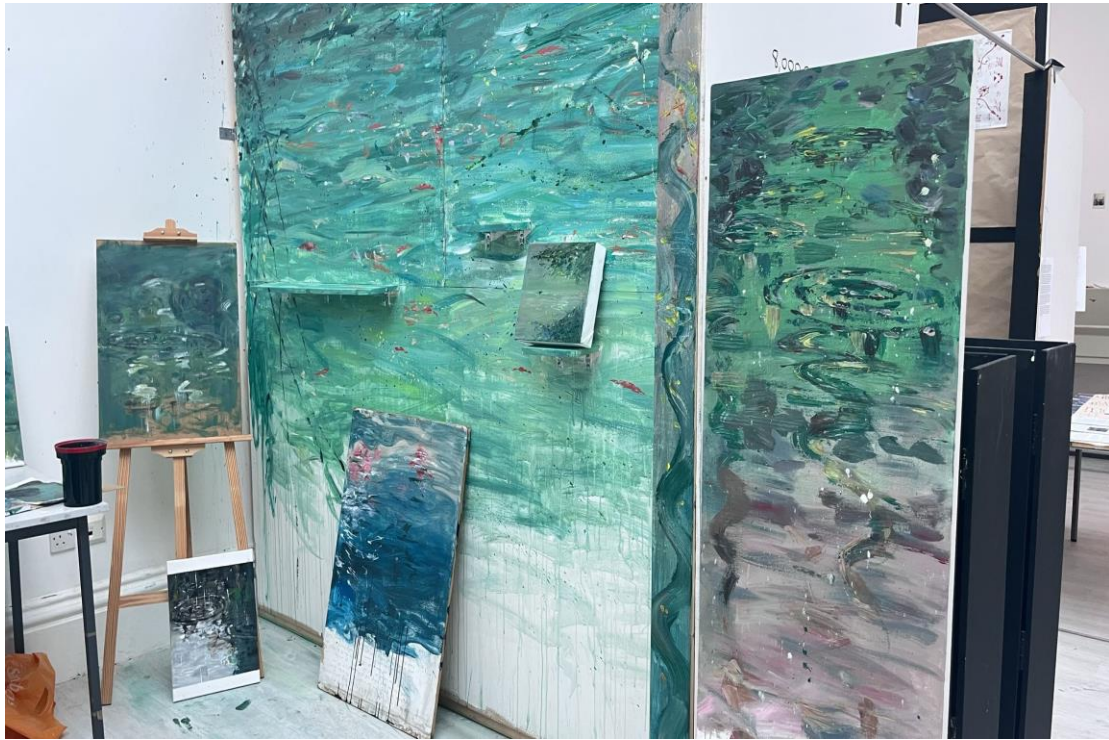
If the cells in the mind are forgetful, the photos are eternal, and what is shown on the canvas belongs to oneself. It can catch and save all the missed memories, waiting for me to unblock and open them

myself.

Nowadays, I still don't take the initiative to record certain favorite moments. I only keep them in my mind for a short time, and occasionally take two pictures when I am in high spirits. But I always like the beautiful things that others record with their paintbrushes. I feel happy when I see those things, and I feel that there are new additives and new yearnings in such a boring life. I think this is also recorded. Another meaning.

The wind will blow up the skirts of time and wrinkle the trivial passage of time, but I want to use paintings to record moments and keep those moments in my memory.





Bibliography

-
- ⁱ Dourish, P. (2004). *Where the Action Is: The Foundations of Embodied Interaction*. MIT Press.
- ⁱⁱ Magritte, R., Whitfield, S. (2012) *René Magritte: Newly Discovered Works: Catalogue Raisonné VI: Oil Paintings, Gouaches, Drawings*. Illustrated edition. Yale University Press: Mercatorfonds.
- ⁱⁱⁱ Friedman, B. (1972) *Jackson Pollock: Energy Made Visible*. The University of Iowa Museum of Art: Thames & Hudson

-
- ^{iv} Proust, M. (1913-1927) *In Search of Lost Time*. Grasset and Gallimard.
- ^v Conway, M. A., & Rubin, D. C. (1993). "The structure of autobiographical memory." In A. Collins & S. E. Gathercole (Eds.), *Theories of memory* (pp. 103-137). Psychology Press.
- ^{vi} Olafur Eliasson. *Studio Olafur Eliasson*. Available at:
<https://olafureliasson.net/artwork/riverbed-2014/> (Access: 2014)
- ^{vii} Anadol, R. (2019). *WDCH Dreams*. Available at:
<https://refikanadol.com/works/wdch-dreams/> (Access: 27. September. 2019)
- ^{viii} Zaidi, A. (2014) Book Review: Doreen Massey, *For Space. Theory in Action*, Vol. 7, No. 4, October. DOI: 10.3798/tia.1937-0237.14035. Available at:
https://www.researchgate.net/publication/270889653_Book_Review_of_Doreen_Massey's_For_Space
- ^{ix} Doreen Massey. (2005) *For Space*. SAGE Publications Ltd.
- ^x Olafur Eliasson. *Studio Olafur Eliasson*. Available at:
<https://olafureliasson.net/artwork/riverbed-2014/> (Access: 2014)

Latour, B. (2005). *Reassembling the Social: An Introduction to Actor-Network-Theory*. Oxford University Press.

Boomen, M. V. D., Lammes, S., Lehmann, A. S., Raessens, J., & Schäfer, M. T. (2009). *Digital Material: Tracing New Media in Everyday Life and Technology*. Amsterdam University Press.

Hayles, N. K. (1999). *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. University of Chicago Press.

Gaggi, S. (2004). *From Text to Hypertext: Decentering the Subject in Fiction, Film, the Visual Arts, and Electronic Media*. University of Pennsylvania Press.