

Research on the Concept of Time in Kinetic Shadow Media Art

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Abstract: McLuhan declared: "In the electronic age, everywhere is the center, everywhere is the edge"[1], which shows the huge impact of media on human social life. In the world constructed by media, people perceive time through media and give time meaning. Time is "alienated"; it is no longer the original external natural time, but a media time, a manifestation of the inner form of human beings. This paper takes the concept of time in moving image media art as the research object, and adopts the method of literature analysis and case analysis as the research method. Taking the influence of various art genres on the formation and development of dynamic shadow media art from the beginning of the 20th century to the present, it is found that the formation of dynamic shadow media art is influenced by Bergson's philosophy and dynamic media technology. Therefore, the author analyzes the works of individual artists and concludes that the time concept of dynamic shadow media art is a diversified, virtual and perceptual time concept.

Keywords: kinetic shadow media art, time concept, shadow

1. Introduction

The visual way of art has always been closely related to social production and technological development. Artists always use new media and new technologies to express new perceptions of the world. We live in a society made up of media that change our perception of time and space. People and media are in an interactive and symbiotic relationship, so with the emergence of new media, more and more media fusions have produced new art forms. Among them, kinetic shadow media art is a new art form that combines dynamic art and light and shadow media. Through the research of today's literature, the author finds that there are few theoretical studies on kinetic shadow media art and a lack of in-depth research, so I think the time study of kinetic shadow media art can fill the theoretical aspects of kinetic shadow media art. The lack of it is also very necessary.

2. Concept and development of kinetic shadow media art

The development of modernist art reflects the artist's perceptual response to the rapid scientific and technological progress and evolution. "Dadaism" and some literary genres influenced by Dadaism, including Surrealism and Fluxus. Their destruction of traditional art can be described as unprecedented. The impulse to destroy has a huge impact on contemporary culture and promotes the continuous exploration of modern and contemporary art. The interpenetration and use of different creative media have produced unexpected effects in art. In 1913, Duchamp's "Bicycle Wheel" created a precedent for installation art, and also noticed the trend of media integration. Artists enthusiastically and boldly combine electronic technology with art forms, and art forms such as "light art", "dynamic art" and "sound art" have emerged. For example, dynamic art often uses some different media means to make the installation move, so that the works seem to have life, and use and design the material cultural entities that have been consumed or unconsumed in human daily life to create a specific space-time environment, which increases the randomness of audience participation and interaction. It is precisely because of Dada's radical concept of breaking the old and establishing the new that a large number of modern and post-modern genres in the 20th century were born and developed rapidly. Media art also came into being, and multi-media integration and interaction became the prominent features of media art.

3. The spatiality of kinetic shadow media art — the virtual reality characteristics of shadows

kinetic shadow media art is in the same line as dynamic installation art, and it is developed based on this mature art form. kinetic shadow media art is to use dynamic installations and shadow media to create a moving, special, virtual, and immersive display space. This unique space-time environment is easier for artists to express their ideas and communicate with audiences. As Zhang Chaohui said: "The meaning of art lies in the environment in which it exists and the concept it

wants to express".[2] kinetic shadow media art makes good use of the virtual reality characteristics of shadow media and the time characteristics of dynamic installations to organically integrate the two so that his concept of time and space is not limited to a single, realistic, specific time and space narrative while showing a multi-dimensional, virtual, abstract time and space narrative. Frank Ross writes in *The Art of Immersion* that "a new type of narrative is emerging—one that is non-linear, participatory, playful, and designed to" Immersive' deep media is emerging".[3] Therefore, the kinetic shadow media art emphasizes the immersion and realism of space, which can enhance the experience effect of the works when the audience interacts.

When the audience experiences the works, only through the immersion of the senses can they experience in-depth interaction, so the kinetic shadow media artist creates an environment where virtual reality coexists by using shadow media. First of all, in terms of the way the shadow expresses things, the environment created by the shadow has the characteristics of simulation and realism, which often makes us unable to distinguish between the real and the "simulation", so people are completely immersed in the virtual space created by the shadow, Thinking that the shadow in front of you is real, in fact, the shadow only acts on the human senses, not a real thing. Secondly, from the perspective of artistic expression, the shadow can use his virtual reality characteristics to spread the ideas that the artist wants to express. For example: shadow dance, the dancer combines the movement of the body with the light to produce an intriguing shadow. The shadow and the dancer blend with each other. Through the shadow, the audience can truly feel the feelings conveyed by the artist. The shadow and the dancer are you and me. have your relationship. At this time, the shadow is the expression of the artist's true feelings, and he has authenticity.

4. Temporality in kinetic shadow media art

Time is a process, in a general sense, time is linear, from the past to the present to the future with no beginning and no end. This is an external time mark, and with the development and establishment of human subject consciousness, time is gradually internalized, that is, time is understood as the diachronic expansion of the individual subject, which emphasizes the status of man as the subject of feeling time. Bergson explores the concept of time from the perspective of the mind. He believes that time is continuous and expands and manifests continuously based on memory. An individual's experience of time is based on the experience of memory. When people's memory transforms the past into the present, it always needs the appearance of time to make This conversion is possible. Time is a diachronic process, emphasizing that the "past" can only truly move to the future in the reconstruction of memory in the "present", which shows the uninterrupted power of life. To a certain extent, the change of art form is unified and corresponds to the "extension" of the artist's life. The concept of time in kinetic shadow media art is an open, continuous space that can be experienced. In this space, the author tries to use the dynamic light and shadow as a language to construct the world in his consciousness, while the audience puts themselves into the plot of the story through the visual sense to understand, grasp and generate their own time of the dynamic shadow language. consciousness. In the works, people realize that they need to use their intuition and memory to constantly reconstruct the works of art under the constraints of certain plots, resulting in a continuous sense of time, similar to the spiritual experience of life. kinetic shadow media art is different from traditional shadow art because it is an art form that is constantly generated and its meaning is constantly changing. His temporality is not physical but generated in the "constant movement of consciousness" of the audience. The audience can be immersed in the work when watching the kinetic shadow media art, and the change of the work in time allows the audience to experience the sense of "extending" time.

4.1 Temporal case analysis of kinetic shadow media art

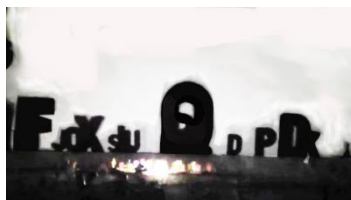


Figure 1. Ryota Kuwakubo, "Lost", 2014

Japanese artist Ryota Kuwakubo's work "Lost" (Shadow Train) (Figure 1) is a kinetic shadow media artwork, the work is a scene built by moving toy train lights and various small models. As the little train moved with the light source, various small models on both sides of the track he passed were illuminated. The shadow of the model appears on the wall, and the constant change of the shadow makes the audience's understanding of the work also change. The slower the light source

moves, the slower the audience feels in the psychological time, resulting in a disconnect between the work and real-time.



Figure 2. Olafur Eliasson, "Map for unthought thoughts", 2014

This work is called "Map for unthought thoughts" (Figure 2) and it was made by Olafur Eliasson. The work consists of a semicircular fence installation, mirrors on the wall, and movable lamps. There is a lamp in the middle of the three-layer fence that can move up, down, left, and right. The lamp will project the shadow of the three-layer fence from the inside to the outside of the wall. Driven by the lamp, the shadow will change its appearance in the exhibition space with time. Location. The audience, lights, and shadows interact with each other, bringing the audience three different senses of time with the changes of dynamic shadows. First, when the audience walks into the exhibition space, if you move slowly, they will find these grilles moving with you, and secondly, if you move fast, you will not feel the subtle movement of the shadow. Finally, if you stop, you will find that your shadow is no longer under your control, it is moving on its own. The artist used the illusion of human perception of motion to confuse the audience so that the audience had three different experiences of the shadow state, and the audience experienced the different sense of time according to different states. This multiple sense of time enables the audience to experience a multi-dimensional space-time experience.

5. Conclusion

In the study of kinetic shadow media art, we found that kinetic shadow media art shows us a kind of self-extending time that exists in the living body. The real time can exist independently, it is not an objective existence outside the subject. In the world, it is a sense of time generated by the extension of self-consciousness. The combination of shadow media and dynamic installations in kinetic shadow media art constructs a context with multiple extension possibilities. In this context, the artist's expression of time can go beyond reality, beyond objectivity, and beyond reason. He is a kind of Diverse, virtual, perceptual notions of time. kinetic shadow media art continuously generates and moves through shadow images, so that the audience can feel the constant transformation of images in this virtual dynamic image. Therefore, kinetic shadow media art is an extension of life, a free creation, and a crystallization of life. I believe that with the development and integration of more new media technologies, the time concept of dynamic shadow art will be continuously expanded, bringing audiences a new life experience.

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