

Through the Medium of Time: Re-exploring the Creative Concept and Practice of Tehching Hsieh's Performance Art

Peng Taiqi¹

Abstract

Tehching Hsieh's six durative performance art pieces are interconnected through the thread of time, forming a cohesive body of work. The expression of "consuming time" in his art makes it an integral part of life, establishing Tehching Hsieh's distinctive artistic creation. An analysis of the temporal metaphors in Hsieh's work can help us reflect on the philosophy of time from the artist's perspective, explore certain attributes of experiencing time, and gain inspiration for artistic creation. The author reflects on the metaphors derived from Tehching Hsieh's performance art, such as "I am a prisoner," "Time is a prison," "I am a wanderer," and "Time in space," analyzing these philosophical thoughts in the context of the AI era. The interpretation of these thoughts is expanded, and the author responds with digital generative art.

Keywords: Tehching Hsieh, performance art, space, temporal metaphor, state of being alive, absurdity

1. Introduction

American art critic Harold Rosenberg argued, "Action painting in the 1940s and 1950s gave artists the freedom to perform with the canvas medium, and abstract expressionism and action painting were the origins of performance art." (Wang Puzhi, 2019) ¹In 1953, Irish modernist playwright Samuel Beckett's play "Waiting for Godot" became the first successful performance of absurd theater in the history of drama. The two protagonists wait for an unidentified person, engaging in various meaningless activities to pass the time, which I consider as a manifestation of performance art on stage. French artist Yves Klein's work "Zones of Immaterial Pictorial Sensibility," created from 1959 to 1962, marked the beginning of the flourishing of performance art in the United States.

In the early 1960s, practitioners of performance art extended beyond painters to include dancers, musicians, poets, film directors, and others, initiating a new conceptual form of expression across different mediums. Against this backdrop, in 1978, Tehching Hsieh [Note: Tehching Hsieh, born on December 31, 1950, in Nan-Chou, Taiwan, is a Taiwanese-American artist working and residing in New York.] formally embarked on his journey into performance art. Hsieh's works such as "Cage," "Time Clock Piece," "Outdoor Piece," and "Rope Piece" sparked considerable discussion. Hsieh stated, "My work touches upon the absurdity of existence." In interviews, he discussed the temporality of his works, emphasizing his focus on time. Without the interference of excessive material demands, he purely experienced the passage of time and documented it to create his pieces.

Studies have recognized his understanding of time, noting that Hsieh's works, through emptiness and absurdity, reveal the length of time. This approach can be seen as an interpretation of his artistic behavior. However, a comprehensive analysis of the temporal metaphors in his works is yet to be explored, providing an opportunity for this paper. Conducting a case analysis of an artist renowned in the performance art realm, examining his perception of time and modes of behavioral expression, is crucial in understanding the temporal metaphors embedded in Tehching Hsieh's works. Such an analysis can offer insights into the artist's philosophical stance on time, the experience of temporal attributes, and potentially inspire further creative endeavors.

¹Chongqing Normal University, Chongqing 401331. Email: 466019901@qq.com

Temporal metaphor refers to the use of metaphor, symbolism, personification, and other means to represent the concept of time. In other words, it involves establishing mappings between concepts, relationships, etc., within the semantic domain A and the temporal domain A', allowing for the understanding of time. (Wang Yonghong (2001)²

2. The Metaphor of "I Am a Prisoner" and "Time Is a Cage" in Tehching Hsieh's Artistic Performances

Tehching Hsieh has reflected on the nature of life, using metaphors such as life imprisonment, the passage of time, and free thinking to imply a sense of confinement inherent in life. One of his notable works is "One Year Performance 1978-1979," also known as "Cage." On September 30, 1978, under the supervision of a notary public, Hsieh constructed a wooden cage measuring $3.54 \times 2.74 \times 2.44$ meters in his New York studio. He remained inside this wooden cage for an entire year, abstaining from reading, watching news, drawing, watching television, listening to music, and avoiding any communication with others. (Zhang Fazhong, 2022)³ After the conclusion of the piece, Hsieh almost lost his ability to speak and became highly alert.

Another significant work is "One Year Performance 1980-1981," also known as "Time Clock Piece." On April 11, 1980, Hsieh designated the room that previously housed the wooden cage as the location for recording time. Every hour, he would come to the room, clock in on a machine, take a photo, and have a notary public sign and certify the entry. In contrast to his first performance, Hsieh had the freedom to do anything he wished during the implementation of this piece, making it almost indistinguishable from normal life. However, regardless of day or night, and wherever he was, every hour, he had to promptly arrive at the time clock machine to clock in. The work resulted in 83,760 photographs documenting Hsieh's changes over the year, capturing the ephemeral yet tangible nature of time.

The cage used by Tehching Hsieh from 1978 to 1981 served as a specific confinement of his physical space, symbolizing the restriction of his personal activities. At the beginning of each year-long performance, Hsieh would shave his head clean and refrain from cutting his hair until the end of the performance. The changes in the length of his hair in photographic documentation served as a powerful metaphor for time, allowing viewers to intuitively sense the traces left by the passage of time.

The lives depicted in Hsieh's "Cage" and the behaviors in "Time Clock Piece" constitute two distinct yet interconnected works, forming the sole purpose of his artistic labor. (Lu Tingting, 2019)⁴ Hsieh revealed the mental torment brought about by the fragmentation of time perception and real time, exposing the alienation experienced by the clock-punching workforce. This theme aligns with the exploration of the mechanized working methods and their physical and mental toll on individuals, as depicted in Charlie Chaplin's self-directed film "Modern Times." Hsieh's "Time Clock Piece" adheres to the traditional film standard of 24 frames per second, capturing a clock-in action every hour. By stringing together these "on-time images," each day's time compresses into one second within the visual representation. (Ou Nu, 2017)⁵ British critic Adrian Heathfield interpreted this work as a "perfect failure," lacking narrative and systematic documentation but alluding to the societal issue of rapid development, where everyone is working at a frantic pace with shorter rest cycles, indirectly reflecting the pressures of survival in daily life.

"One Year Performance 1983-1984," also known as "Rope Piece," took place from July 4, 1983, to July 4, 1984. The chosen time frame for this work is particularly significant, as on July 4, 1776, George Washington convened the Second Continental Congress in Philadelphia, where the Declaration of Independence was adopted, declaring the United States' independence. This performance required the collaboration of two individuals, and the female artist Linda Montano voluntarily joined, facilitating this immensely challenging work. Tied together by an eight-foot-long rope around their waists, the two artists spent a year in constant proximity during the performance, with the stipulation that there should be no physical contact between them. Friends of the two artists served as notaries to verify the performance.

Bound on Independence Day and liberated on Independence Day, Tehching Hsieh's selection of time for this performance is profoundly absurd. Throughout the course of the performance, conflicts arose between the two individuals. Despite being constantly together, the absurdity of coexistence without physical contact is vividly portrayed in this work. It goes beyond a physical confinement; it becomes a confinement of intimacy, bordering on a psychological violation. In Hsieh's perspective, time seems like a colossal cage, confining each individual to a predetermined life where tasks are completed within set timeframes, perpetually living a life dictated by external arrangements.

3. The Metaphors of "I Am a Wanderer" and "Time Is Being in Space" in Tehching Hsieh's Artistic Performances

"My works are about everyone being the king of their own kingdom. In choosing how to spend time, kings and beggars are the same. Whether one does a lot or nothing at all, for me, there is not much difference. It's all about spending time, spending life," Tehching Hsieh explained. (2021) "Due to the intense desire for freedom arising from his works "Cage" and "Time Clock Piece," Hsieh sought to liberate himself. "One Year Performance 1981-1982," also known as "Outdoor," commenced on September 26, 1981. Carrying a sleeping bag and a defensive staff, Hsieh initiated a performance in New York that exclusively took place outdoors. Regardless of day or night, windy or rainy weather, he refrained from entering any buildings, including subways, trains, cars, planes, ships, caves, or tents (<https://mp.weixin.qq.com/s/JiloS2fsC4Bz7dNNPtAwx>, 2022) ⁷. Hsieh extensively documented his journey through self-portraits using a tripod. When reviewing these images, one can't help but speculate about the various threats Hsieh may have faced in the societal context of that time.

During the course of Hsieh's performance, in early 1980, the United States witnessed a series of campaigns to address homelessness, with some local courts attempting to reinstate anti-vagrancy laws that had previously been deemed unconstitutional by the Supreme Court. On June 19, 1982, the shocking Vincent Chin case, involving fatal discrimination against an Asian individual with minimal repercussions for the perpetrator, sent shockwaves globally. Hsieh's performance art reflects the harsh realities faced by the homeless population in the United States.

From Tehching Hsieh's diary, we can discern his daily life rhythm. "May 11, 1982: Woke up at 8:00 AM at 120 Mercer Street, bought lunch at the American Apartment on 373 Broadway at 11:00 AM, had a bowel movement at 11:30 AM; bought dinner on Mott Street at 8:40 PM, went to sleep at 11:30 PM at 120 Mercer Street." Certainly, this year presented a physical challenge for him, but upon reviewing the recorded content, his state of being was not as dire as one might imagine. For Tehching Hsieh, homelessness was a temporary state, no matter how difficult, it was acceptable because he knew this condition would eventually end and be alleviated.

Marcia Tucker, in an article written for the exhibition catalog "Choices: Making an Art of Everyday Life" in 1986, mentioned that her friends found Tehching Hsieh "unethical" because he was "making fun" of those truly imprisoned or homeless. She stated, "Perhaps glamourizing danger is a luxury, for it is something you choose and that ultimately ends."

Tehching Hsieh sees himself as a "wanderer" on the journey of time. He metaphorically transforms time into the space he inhabits by "wasting time" in his own way. The wanderer moves, the space moves, and time exists within the moving space.

4. The Metaphors of "I Am in a State of Being Alive" and "Time Is a Passing Substance" in Tehching Hsieh's Artistic Performances

"One Year Performance 1985-1986," also known as "Doing No Art," started on July 1, 1985, where Tehching Hsieh refrained from creating art, viewing art, or discussing art. His daily routine revolved performing around mundane tasks of ordinary life (<https://mp.weixin.qq.com/s/117IrHPSqUPnrTHwhvtGtA>, 2021) ⁸.

"Tehching Hsieh 1986-1999," also known as "Not Making Art," began on December 31, 1986. During this period, Hsieh continued to engage in artistic activities but chose not to present or publish any of his work. Consequently, he became an outsider to the art world, gradually fading from public view. Hsieh's previous works had successfully earned him the label of an artist by critics. However, from 1985 to 1999, his conscious decision to live an ordinary life, documented intermittently by others, extended for over 13 years. When the results of this documentation were eventually presented to the audience, Hsieh expressed his intention to use time as proof of being alive. (2017) ⁹

Time elapses within the state of being alive, illustrating the metaphor of time as a passing substance. While time itself is intangible, it can be perceived within the state of each individual's existence.

5. A Perspective on Time Metaphors and the Induction of Creative Concepts

Through the method of taking timed photographs, Tehching Hsieh dissects the originally continuous flow of time into discrete moments, rendering the process of time's passage visualizable. This approach finds a medium to present the concept of time's discretization and concretization, inviting the audience to perceive it. Hsieh's artistic practice, particularly his method of concretizing time into a series of independent events (taking a photograph every hour for a year), can be seen as exploring the tension between measured time and inner time. Bergson differentiates between two kinds of time: pure time and physical time.

Pure time is psychological time, while physical time stands in complete opposition, representing the rational understanding prevalent since the advent of modern technologism (Bergson, 2011)¹⁰. Hsieh demonstrates what Bergson calls "pure duration," the aspect of time as a continuous flow of personal experience. This practice challenges the traditional notion of time, emphasizing the continuity and uniqueness of time as an inner experience.

Using his body as a medium and form of artistic expression, Hsieh explores the relationship between time and the body, with the process of observing changes in his body serving as a record, allowing the audience to directly feel the traces of time. Heidegger, in *Being and Time*, suggests that "the horizon from which we understand and interpret existence is time, once we recognize that understanding and interpreting something like existence happens indirectly and unobtrusively" (Martin Heidegger, 2014)¹¹. In Husserl's phenomenology, the investigation of time consciousness has always been a major focus, emphasizing the field-like characteristics of time, namely the objective time of the appearing object, the subjective inner time consciousness of actions or experiences, and time itself as "absolute flow" (Husserl, 2009)¹². Time is divided into objective time and inner time, with objective time referring to external time, and "inner" referring to internal consciousness (psychological time). At its core, inner time is intertwined with objective time, forming a related temporal structure; "inner" must be understood in the context of psychological time, which is a crucial aspect of people's perception of time consciousness. It is through inner time that people can perceive and understand various temporal phenomena, making them integral components of the experience of time and space. Philosopher Kant posits: "Time is a form of existence, enabling a priori synthetic propositions" (Kant, 2004)¹³. Hsieh connects the abstract concept of time with the concrete experience of the body to explore the evolution of interpersonal relationships within specific time periods; the relentless properties of the natural world and the resilience of life.

5.1 Prisoner's Dilemma Reflection

Plato's "Republic," in its seventh volume, recounts the story of the prisoner's dilemma, describing the prisoners who can only see shadows projected on the cave wall by the light of a fire. If someone were to forcibly pull them out of the cave to see the sunlight outside, the prisoners would need a considerable amount of time for their eyes to adjust to the brightness.

The prisoner's dilemma is also the sense of deprivation that Tehching Hsieh aims to express in his work "Cage," akin to the situation during the 2020 pandemic. The entire world seemed to hit the pause button. That year passed by as if time had been stolen, swiftly elapsing as if it were just a fleeting moment. Within the cage of time, there is a pervasive fear of emptiness and illusion. The perception of things seems to become clearer, but, in reality, it is a process of drifting further away from one's true self. The cage of time is a collection of shackles—shackles of growth, shackles of confusion, shackles of fear.

Survival or destruction? Inside the cage of time, Tehching Hsieh, using a tangible cage, illustrates the implicit cage of time. He binds himself in the quagmire of the time cage, ultimately teetering on the brink of madness.

5.2 Spatial Segmentation and Temporal Perception

Time flows like a river. Tehching Hsieh, using his own life as the vessel for his concept, seeks to understand time. He attempts to present how time is perceived and experienced in the activities of life. From initially using art to express phenomena in real life to later returning to a more ordinary existence, Hsieh conveys philosophical understandings of time through his works and presents philosophical insights about life through artistic mediums. Living as someone who seems pessimistic, he traps himself and breaks free, using time as a lever to elucidate the absurdity of the incompatible relationship between the individual and society.

In a state of intense exploration, there is a fleeting sense of time for those immersed in the experience of being in a particular space. As mentioned in "Zhuangzi – Knowledge Wanderer": "Between heaven and earth, man's life is like the passing of a white colt; it suddenly disappears." Zhuangzi perceives the world as a vast spatial container, where an individual's existence in the vastness is like a white horse disappearing into the gap in space, a minuscule existence in the vast turning world, where time naturally passes in the blink of an eye.

When one is idle in a confined space, their perception of time within that space is stretched. As expressed in the Song dynasty poem by Liu Yong, "In a lonely inn, days pass like years." Similarly, Zheng Guangzu in the Yuan dynasty's "Old Gentleman's Hall – Act Two" states, "Nowadays, days feel like years to me, suffering in confinement, regretting not heeding the advice of wise men."

In such confined spaces, individuals may experience time as if ages have passed or as if an eternity has elapsed. Perception of time in a space is disjointed by the size of the space and the seriousness of one's engagement with tasks. The sense of oppression is equivalent whether the space is large or small. Some people may develop negative emotions such as "claustrophobia" or "spatial anxiety." In the process of fearful waiting, the perception of time is infinitely magnified. This is evident in Tehching Hsieh's "Punch Clock," where the seemingly free activity space is overtaken by the unchanging, mechanical repetition of performing a specific action at fixed times, splitting his physical and mental spaces. In "Rope," Tehching Hsieh binds two individuals in both space and time, creating an invasive segmentation of space and time.

5.3 Reflections on the Connection between the Essence of Survival "Being Alive" and the Passage of Time

Tehching Hsieh states, "I never thought of being different; I needed to be strong. In the 'art time' of performance, I dealt less with real-life matters. In some works, I just sat there and contemplated. I live within my work. Doing art is like living; my existence is simple, primitive, and basic. Art is just a tool I use to understand life."

The state of being alive is akin to mathematical permutations and combinations—there are many possibilities. Different states evoke varying thoughts about time. Some feel a day passes quickly and is insufficient, while others feel time passes slowly. More often, time is indifferent to speed or slowness. Being alive is a state of waiting—waiting in line to buy things, waiting to board or alight a vehicle, waiting for an interview, waiting to travel, and so on. The process of waiting resembles the state of young people buying blind boxes, unsure whether what is revealed will be a surprise or disappointment, and the emotional hues of time's existence are perceived. Hermann Hesse, in "Siddhartha," mentions, "I no longer compared this world with the perfect world I had expected and shaped; instead, I accepted this world, loved it, and belonged to it." Time is the recorder of life, carrying countless stories, and today becomes the history of tomorrow. Tehching Hsieh embarks on his "One Year Performance (Disappear)," disappearing from the people he knows, starting to be a stranger, initiating a different way of life. Due to the success of his previous performance art pieces, the state of being alive after changing his lifestyle is endowed with artistic value.

What is the nature of being alive? With cheeks mixed with sweat and tears, increasingly pale and sparse hair, wrinkled skin, occasional pains in the waist and neck—being alive is like a swamp, causing people to sink deeper with desires. Being alive is like a firefly, illuminating those lost in the dark. Being alive is a form of redemption, resisting the inevitable darkness in one's way. Being alive is a record of the normalcy of life, like tree rings gradually leaving traces of the wind. Being alive is the process of experiencing the fading happiness, a mechanical repetition of constantly doing the same things. Albert Camus in "The Myth of Sisyphus" states, "The meaning of life is the courage to bear life's meaninglessness." Yu Hua, in "To Live," writes, "People live for the sake of living itself, not for anything outside of living." Virginia Woolf wrote, "To be oneself is the most important thing." The connection between the essence of survival "being alive" and the passage of time addresses a fundamental question: "Am I myself?" Being alive is like a piece of cloth, and time is like a pair of scissors. The individual's experience of passing years ultimately shapes what that person looks like, the embodiment of their being alive.

In conclusion, from the perspective of artistic creation, Tehching Hsieh's series of performances inspire later artists to use time as a medium for artistic creation: integrating life with art, continually creating contradictions of meaning at specific points in time, and generating philosophical reflections through behavior that evoke a sense of absurdity.

6. Recreation and Reflection Based on Tehching Hsieh's Study of Time Metaphors: The Relationship Between the Human Body and the World in the Age of AI.

"I am a prisoner" and "Time is a prison" carry a certain philosophical depth and can be understood on different levels. When used to describe the relationship between the body and the world in the age of AI, these statements require some interpretation or re-conceptualization.

6.1 "I am a prisoner ? "

In the AI era, the relationship between the body and the world is complex and multifaceted, encompassing dependence on technology, utilization of data, and the influence of algorithms, among other aspects. The description "I am a prisoner" necessitates a more comprehensive consideration and discussion. This statement can convey a sense of limitation or a consciousness of being bound in some form. Individuals might feel constrained on multiple levels, such as societal, cultural, or historical, experiencing limitations rooted in deep-seated beliefs or imposed by external forces. It can be an expression of a desire for freedom or a reflection on certain challenges in life.

Peng Taiqi, "Reflections on the Prisoner's Dilemma in the Age of AI," Digital Generated Art, 2024.



Responding to Tehching Hsieh's art, the author created a digital artwork titled "Reflections on the Prisoner's Dilemma in the Age of AI." This painting depicts a character confined within a small space, surrounded by walls, embodying the constraints of the digital era. The character's expression is somber, and his gaze towards the distance suggests a longing for freedom and an awareness of adversity. Soft tones used in the painting highlight the solitude of the individual under tangible or intangible constraints, with themes such as detailed backlighting, aged walls, or oppressive spaces serving to emphasize this. The overall imagery conveys a sense of inner struggle and contemplation of limitations. In the AI era, while our sphere of interaction expands, we are devoid of privacy, exposed and bare from birth, reflecting the paradox of increased connectivity and the loss of personal space.

6.2 "Time is a prison ? "

This metaphor primarily emphasizes the restrictive nature of time and the bondage it imposes on freedom, sharing certain similarities with the relationship between the body and the world in the age of AI, yet also presenting differences. This expression might signify the merciless and irreversible nature of time. Time, to a certain extent, limits human actions and experiences because it is irreversible, constantly moving forward; we cannot return to the past. It may also reflect a perception of the urgency of time, as a force that compels us to act, grow, or reflect.



Peng Taiqi, "Time Thinking in the Age of AI," Digital Generated Art, 2024.

In response to this metaphor, the author created the digital art piece "Time Thinking in the Age of AI," featuring a portrait of a person with a clock. Drawing inspiration from Salvador Dalí's surrealist techniques, the portrait explores the connection between humans and time, revealing the complex and mechanical aspects of human existence through an analysis of the clock's inner workings.

While the metaphor "time is a prison" may partly describe the relationship between the body and the world in the age of AI, it doesn't fully encompass its complexity. In the AI era, technology has a certain impact on life, but we still possess autonomy and the power of choice. We can escape the constraints of technology through rational thinking and self-control, reconnecting with the real world. It becomes apparent that it involve a sense of dilemma, limitation, or irreversibility. Philosophically, reflections on the finite nature of life and the relentless nature of time often lead to profound contemplations about the human position in the universe and the meaning of existence. These expressions may represent personal insights into these abstract concepts.

In the end, Midjourney created a portrait of a person with a clock, drawing inspiration from Dalí's surrealistic approach. This more vividly depicts the connection between human and time, revealing the intricacies and mechanistic aspects of human existence within the analysis of the clock's internals.

6.3 "I am a wanderer ? "

This expression likely emphasizes the individual's restlessness and dissatisfaction with a settled life. A wanderer typically represents a state of drifting, seeking freedom, and searching for belonging. It may also convey the exploration of life and the pursuit of diverse experiences, as wanderers experience the richness of life through constant exploration.



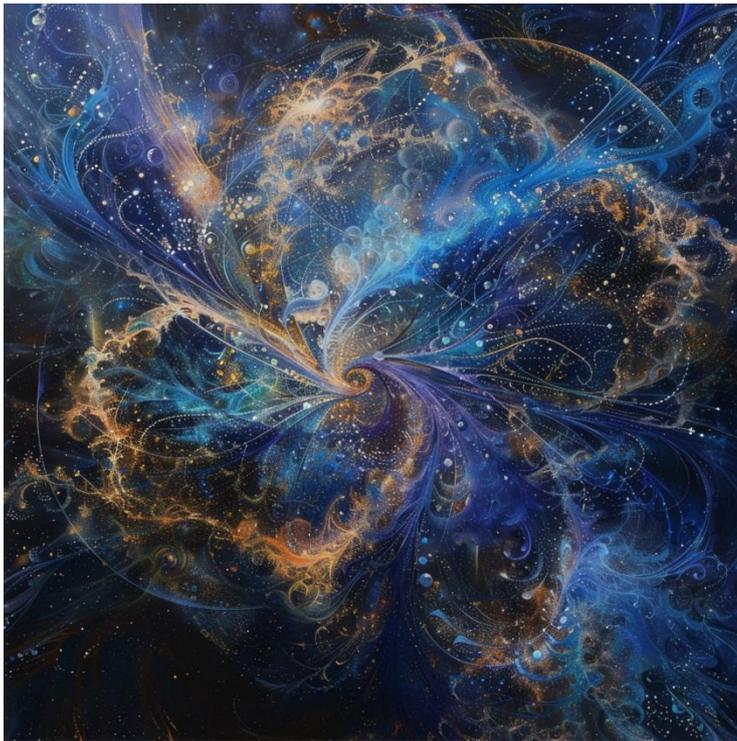
Peng Taiqi, "Vision of Wandering in Nature in the Age of AI," Digital Generated Art, 2024.

The description "I am a wanderer" shares some similarities with the interaction between people and the world in the age of AI. As technology rapidly advances and globalization progresses, people's lifestyles and work environments become increasingly flexible and variable. This mobility tightens the connection between people and the world, yet it may also lead to a sense of rootlessness, akin to that of a wanderer drifting from place to place. However, the description "I am a wanderer" doesn't entirely fit the relationship between the body and the world in the age of AI. In this era, people's mobility is more a matter of choice and volition. Individuals can still establish stable social connections and a sense of belonging through various means, despite the increased flexibility and potential for physical displacement.

In the digital artwork "Vision of Wandering in Nature in the Age of AI," the scene unfolds with a solitary wanderer traversing expansive landscapes. The figure appears small yet resilient, with a backpack symbolizing the burdens and experiences of his life's journey. The surroundings might encompass vast grasslands, mountains, or deserts, conveying his long trek and exploration into the unknown. Warm color tones could be used to highlight the wanderer's determination and the warmth of the sun. Perhaps, distant horizons and flowing clouds would accentuate the endless journey of the wanderer, conveying a sense of passion for freedom, adventure, and pursuit.

6.4 "Time is being in space ? "

This expression might suggest a close connection between time and space, portraying time as an entity existing within space. It could emphasize that time is not linear but coexists with space, both floating together in the boundless expanse of the universe. It can also be interpreted as time being a dimension in which we continually exist and evolve.



Peng Taiqi, "The Flower of Time in Space," Digital Generated Art, 2024.

In the digital artwork "The Flower of Time in Space," I respond to the concept of "time in space." In the AI era, the relationship between the body and the world indeed exhibits new spatiotemporal characteristics. The development of technology, especially in communication and information processing, has significantly compressed the distance between time and space. People can communicate almost in real-time with others around the globe, access information on a global scale, and even experience environments in distant locations through virtual reality technology. Furthermore, AI technology is also changing our perception of the passage of time. For instance, through algorithms and big data analysis, AI can predict future trends and behaviors, making time seem to be "compressed" or "extended" to some extent. This predictive capability gives us a sense that the future, to some degree, already "exists" in the present space.

However, the phrase "time in space" does not directly describe the specific interactions between the body and the world; it highlights the new relationship between time and space in the age of AI and how this relationship affects our way of connecting with the world. Therefore, "time in space" can serve as an abstract or metaphorical expression to describe the relationship between the body and the world in the age of AI, emphasizing the interweaving of time and space and the new ways people connect with the world under the backdrop of globalization. But to fully understand the complexity and diversity of this relationship, we must consider more specific factors and practical experiences.

The flow of time has no predetermined trajectory, yet it can be merged with specific scenarios, much like the performance art done by Xie Deqing, who took years as his unit of work. Having abstained from art for 13 years, he became a medium of time and space himself due to his previous discussions on the integration of time and space. Whether or not he engaged in art-related activities, the act itself became art. Deleuze, in his early work "The Logic of Sense," borrowed the term "Chronos" from traditional Greek concepts. Deleuze said, "For Chronos, it is the present in practice. The past, present, and future are the three dimensions of time. (Gilles Deleuze, 1990) "Hence, from the overall perspective of the activity, time is not divided into the three dimensions of modernity, past, and future, but is a kind of infinitely divisible total time. Chronos is a clear linear functional trajectory, while Aion is fragmented and infinite, representing deep time, a kind of time existing between events, reflecting the uncertain changes of time. This reveals the dual nature of time; both the fixed and orderly passage and the dimension of constant change and innovative potential. The inspiration for artistic creation is a state of adaptation between chaos and balance. Overall, the time enlightenment brought by Xie Deqing's performance art has certain reference value for later generations, a value that might not have been realized by him at the time of the act. Interestingly, this concept of temporal behavior can be coincidentally explained with existing philosophy and digital art.

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