The audio-visual language is one of the fundamental languages existing in the universe. From a universal perspective, the emergence of human art stems precisely from the sublimation of our visual and auditory sensory capacities. It can be said that when we highly refine and formalize the element of "sight," visual arts, represented by painting, come into being. Similarly, the element of "hearing" gives rise to auditory arts, represented by music. The external forms of these two arts appear to constitute two responses to the fundamental proposition of "existence" and "time", that is, images frame the eternity of a moment, while musical notes string together the passage of time. However, this perspective may obscure the deeper unity inherent in artistic expression.

The creative project of transforming images into sound attempts to unearth the unity between images and sound. Taking static images as its subject, the project extracts the hidden "temporality" and "dynamism" within them, rendering these qualities into audible rhythms. Through this project, two intriguing philosophical questions are explored: "Is rhythm a more fundamental mode of existence for images than representational form?" and "Can humans reversely and genuinely perceive the sonic qualities inherent in lines themselves?"

From the perspective of perceptual psychology, rhythm is indeed a visual meta-cognitive element. When our brain recognizes whether something is a distant mountain or a lake, our visual system captures

identifiable rhythms, the alternation of light and dark, the arrangement of shapes, or the contrast of edges for us, all of which constitute the internal rhythm of an image. When such landscapes are rendered on canvas, the sense of balance and tension in the painting is expressed through a "dynamic equilibrium" among lines, color blocks, and light and shadow, that is, a balance that tends toward stability or is on the verge of eruption. This equilibrium itself is an extremely slow, almost solidified rhythm. Thus, images are not devoid of a temporal dimension, and their temporality is compressed and frozen within the spatial layout, awaiting the viewer's aesthetic experience to "release" it. The program of this creative project executes an intensified and audible "release" process, and translates the visual pulse we subconsciously perceive into auditory rhythms that can directly resonate within our hearts and evoke a response.

The second philosophical challenge of this creative project lies in the possibility of "reverse perception." We are naturally capable of "seeing" imagery from sounds, but is the reverse possible if we "hear" sounds from static image lines? As articulated in the perceptual theory of French philosopher Maurice Merleau-Ponty, perception is a unique form of consciousness, our primordial contact with the world, and the core that facilitates the generation and transformation of meaning. Just as Van Gogh's The Starry Night exudes a powerful sense of force and movement, the role of this creative project is akin to an auditory hearing aid. It

amplifies and translates the "sonic quality of lines," which our bodies faintly perceive but cannot explicitly decode in the auditory cortex, into clearly distinguishable musical tones. It does not "create" sound but "reveals" it.

However, it is important to note that the music generated by the creative project is not the "sole truth" of the sonic quality of lines but rather one of its countless possible auditory manifestations. It offers us a communal and communicable version of the "sonic experience," thereby activating a new dimension for collective exploration and perception of the world. The true value of reverse perception does not lie in finding a standard answer but in initiating a dialogue, that is, an eternal conversation between the eye and the ear, space and time, silence and sound.