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"TIME" OUT  
LOUD

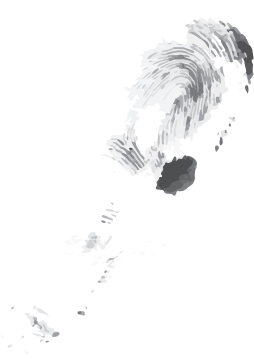
Thesis  
By Helin Sude Boztepe

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SAY  
“TIME” OUT  
LOUD

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VAV Department

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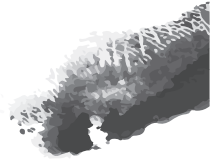
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## INTRODUCTION



Closing my eyes, Focus...  
Felt the shivers. Goosebumps and flashbacks.  
Gold rings on my fingers, one is a skeleton hand, the other a blinking eye.  
Wearing blue translucent dress,  
Skirts touching the river.  
Flow removing the blues of the dress.  
Will be in the past, lost the present and missing the future. Memories of the water drops.  
Opening my eyes. Déjà vu,  
Goosebumps and wind on my skin. Gold rings, all fell off my fingers.  
I am standing in a river,  
Wearing a transparent dress.  
I am present and the past is in my mind.  
In the future I am writing the letters of time...

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3

T i m e has started. I have known the concept of time since I became aware of being alive and time is still running as I live, and will continue to run after I fade away like when I dream, blackout, or die before the end of time. *"From the tightest of cells to the most distant of stars the entire universe is subject to the beat of a constant clock."*<sup>1</sup> Time is everywhere; it is all around me. I realized very early that it plays a significant role in life. I thought it is interwoven with everything and a key to all that cannot be disregarded or ignored. My ideas were surrounded by the concept of time and I started being affected by it. I could see the effect of time in the stories, myths, topics, ancient ruins, places from history and culture. Because the word "time" has many meanings, I remembered it in the past, interpret it in the present and will repeat the cycle again and again in the future to uncover the concept of time. *"Time is the indefinite continued progress of existence and events that occur in apparently*

<sup>1</sup> BBC Documentary - Time - Daytime.

*irreversible succession from the past through the present to the future.*"<sup>2</sup> There are more considerations than basic time frames like past, present or future. Everyone's understanding of time can vary relative to observation points. The experience of time through different situations can change, for example, as we dream, blackout or near death. The perception of time may also change in that we may feel like it speeds up or slows down. There is a rhythm in life and in time that I sometimes may not feel, but I live it day by day. I can live in time with my senses and question it with my mind and knowledge. I was thinking and am still thinking about the question of time.

Like it fascinates me, the concept of time has been fascinating thinkers since ancient times. Time has been conceptualized and analyzed in many ways. What is our relationship with time and how do we interact with the concept of time in various areas of life that we explore? In this thesis, I begin by examining the nature and the concept of time from various perspectives such as our lives, history, biology, mythology, physics, philosophy, psychology and then focus on time in art.

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I focus on the feeling and understanding of time and living with time as it relates to sound, a scene, a place, an idea, or an emotion. The most important focus is how we experience time differently and how time has become such a strong connector. Is time absolute, or just a measurement? Is it a movement, a journey, or an illusion? Is it a duration, a moment, a gnosis, or simply a memory or consciousness? The truth about time can stand still, transform, or evolve. Time may not even exist at all or may have existed since eternity. Time can be entirely in our consciousness: memories and dreams. My consciousness and subconsciousness break the chronology, reality and meaning of time and make it subjective. Thus, the concept of time becomes surreal in my perspective. I reflect on time, from my perspective, with my own understanding and feeling about it. I imagine moments, moments pass. The ones I remember stay in my memories. Following the traces of those moments is the path of time I travel to my consciousness.

The concepts of time, consciousness, intuition, and truth are all inherent in art. Time can be manipulated, reflected, shown in different perspectives and ways in art. This allows art to shape, transform, or manipulate our relationship with time. Time is also the core element of moving images in art as reflected in moving moments in time and space and changing perceptions by cuts and montage. The reflections of thought and dreams, the subconscious, and surrealism, are used and manipulated as sources of art.

<sup>2</sup> <https://en.wikipedia.org/wiki/Time> (citing "Oxford Dictionaries: Time". Oxford University Press. 2011. Archived from the original on 4 July 2012. Retrieved 18 May 2017; "Webster's New World College Dictionary". 2010. Archived from the original on 5 August 2011. Retrieved 9 April 2011; "The American Heritage Stedman's Medical Dictionary". 2002. Archived from the original on 5 March 2012. Retrieved 9 April 2011) (last visited on 31 December 2020).

I am mainly interested in time travel, not as a metaphysical or spiritual phenomenon, but as a metaphor for approaching the many dimensions and particularities of time and its perception. In this thesis, as I mentioned, I first examine the nature and the concept of time in other disciplines, and then in Chapter 2, I review the Rhizome theory, the subject of contemporary narrative in cinema, including Italian Neorealism and French New Wave as case studies, to explain how the concept of time is expressed in different ways through art. I then write about my own perception of time and the effects of the concepts of time, consciousness, intuition and reality in my personal expression in art. In this process, I reveal how I live with time because I think that exploring ways to express the concept of time from different perspectives can bring new insights into our understanding of time through the lenses of our thoughts and emotions and in relation to other things. *"We walk backwards from the past to the future."*<sup>3</sup> As Stephen Hawking said, *"Only time (whatever that may be) will tell."*<sup>4</sup>

## CHAPTER I: THE NATURE AND THE CONCEPT OF TIME

Every time I close my eyes, I feel like time drives each second of my life and I think of how important time is in our lives. Even my experience of writing this thesis has contributed to my concept of time. As this process related to my consciousness, I felt as if I were traveling in time while experiencing the effects of the concept of time. As a result, the more I thought about time, the more I felt time. How many seconds of time remain? What is time? Time provides some answers, but it also brings out more questions, especially timely questions.<sup>5</sup> *"A literal definition is elusive."*<sup>6</sup> We can define time in different ways and have our own answers. I enjoy thinking about and imagining the effect of time. We synchronize with, wait for, catch up with, adapt to, and live in time.

What is the true nature of time and what is familiar to us in the concept of time?

Questioning the nature of time is a quest to understand our place within time as well as the existence of time in our mind.<sup>7</sup> Time has always been a witness to the past. I believe that to understand the nature of time, we can first look back to our personal experiences and detect the reflections of our relationship with time, and how we have always been connected to it. Looking at how time has been defined, interpreted, and perceived in different histories and cultures can also help us to improve and diversify our understanding of time.

<sup>3</sup> Time edited by Amelia Groom Documents of Contemporary Art.

<sup>4</sup> <http://umich.edu/%7Eengtt415/myth/> (last visited on 31 December 2020).

<sup>5</sup> Ibid.

<sup>6</sup> <https://whatis.techtarget.com/definition/time> (last visited on 31 December 2020).

<sup>7</sup> BBC Documentary - Time - Daytime.

The word “time” is defined many times throughout history and culture. There are two main approaches to the concept of time. The first approach is the linear perception of time, which can be illustrated by an arrow. One end of the arrow represents the past, the other end points to the future and the present lies in between. Like an arrow, time only moves forward, and you can never turn it backward. As it flies away like an arrow time passes and can never be regained. Instead what occurs during a period of time --events, relationships, and experiences-- are more significant and valuable than time itself. This perception of time is mostly found in Western cultures. In Greek mythology, Chronos embodies the linear perception of time. In physics, the classical (non-relativistic) time concept, used by Sir Isaac Newton, represents the linear perception of time. Some ancient thinkers, such as Heraclitus, also believed in the linear perception of time. *“No man ever steps in the same river twice, for it’s not the same river and he’s not the same man.”* Heraclitus.<sup>8</sup>

6 The second approach is the cyclical or circular perception of time. This perception of time focuses on the repetitive characteristics of time, like the changing of the seasons. The time of nature is determined by changes and rhythms in nature: day and night, sunrise and sunset as well as biological changes and cycles of the human body. Natural time is often cyclical. The nature of time actually points to recurring moments, events, and repetitive events that bring us change. This perception of time is mostly found in Eastern cultures. In Greek mythology, the word Kairos represents the circular perception of time. In physics, the relativistic time, argued by Albert Einstein, represents this circular perception of time. Other thinkers, including Aristotle, also believed in the circular perception of time. *“What is eternal is circular and what is circular is eternal.”* Aristotle.<sup>9</sup>

These are just a few illustrative examples of the linear and the cyclical perception of time. There are many aspects of time that could be considered and despite the millennia of investigation about this subject, many issues regarding time have yet to be resolved. Can we find answers to a lot more with our knowledge and consciousness over more time?<sup>10</sup>

Can I save time? Does time march forward, falter or freeze? Maybe I need to go backwards to save time. There is nothing in the laws of physics that says time must go forward. Everything could run in reverse or go with the flow of time. I can try to repair or reform a broken pot or for that matter undo the memory of its breaking again and again to see if time reverses in real, unbroken life. It is not impossible but very, very improbable. I may repair the pot with gold.

<sup>8</sup> [https://www.brainyquote.com/quotes/heraclitus\\_107157](https://www.brainyquote.com/quotes/heraclitus_107157) (last visited on 31 December 2020).

<sup>9</sup> <http://umich.edu/%7Eengtt415/myth/> (last visited on 31 December 2020).

<sup>10</sup> <https://classicalwisdom.com/philosophy/what-is-time/> (last visited 31 December 2020).

*“Kintsugi is the Japanese art of repairing broken pottery by mending the areas of breakage with lacquer dusted or mixed with powdered gold, silver, or platinum.”*<sup>11</sup>

Japanese aesthetics values the marks of usage of an object and highlights the cracks and repairs as an event in the life of an object rather than allowing its service to end at the time of its damage or breakage.<sup>12</sup> Kintsugi also relates to the Japanese philosophy of “no mind,” which can encompass concepts like non-attachment, the acceptance of change and fate as aspects of human life.

*“Not only is there no attempt to hide the damage, but the repair is literally illuminated... a kind of physical expression of the spirit of mushin. . . Mushin is often literally translated as “no mind,” but carries connotations of fully existing within the moment, of non-attachment, of equanimity amid changing conditions. The vicissitudes of existence over time, to which all humans are susceptible, could not be clearer than in the breaks, the knocks, and the shattering to which ceramic ware too is subject. This poignancy or aesthetic of existence has been known in Japan as mono no aware, a compassionate sensitivity, or perhaps identification with, [things] outside oneself.”*<sup>13</sup>

The past is always fixed in our memories and the future is yet to come and this creates our crucial human awareness of the flow of time. There is a notion that animals may be stuck in the present and cannot think about the past or anticipate the future. The whole of human society is built around our ability to comprehend time as the past, present and future. Everything we do, every action, requires that we understand what has just happened and anticipate what will or may happen next.<sup>14</sup>

Regarding our interpretation of time, we can observe the rhythm of our daily lives to explain how we apply time in our lives and how we manage it. The rhythm of our daily lives comes from within us, but since the industrial revolution, the rule of nature has been replaced by the rule of machines, industry, global travel and electric lights. The pace of life seems to be accelerating with high-speed technologies. Time for us has become an external pressure, a force created by the demand for speed and punctuality all marked by the mechanical ticking of the clock. Public time really took off with the Industrial Revolution. All of a sudden, time was money. Time became very dominant. In World

<sup>11</sup> <https://en.wikipedia.org/wiki/Kintsugi> (citing Gopnik, Blake (March 3, 2009), “At Freer, Aesthetic Is Simply Smashing”, The Washington Post; “Golden Seams: The Japanese Art of Mending Ceramics”, reer Gallery of Art, Smithsonian, archived from the original on 2009-03-17, retrieved 3 March 2009; “Daijisen” ) (last visited on 31 December 2020).

<sup>12</sup> Ibid, (citing Kwan, Pui Ying. “Exploring Japanese Art and Aesthetic as inspiration for emotionally durable design”) (last visited on 31 December 2020).

<sup>13</sup> Christy Bartlett, Flickwerk: The Aesthetics of Mended Japanese Ceramics.

<sup>14</sup> BBC Documentary - Time - Daytime.



War 1, the huge numbers of people involved acquired unprecedented coordination in time. Wearing a wristwatch was a matter of life and death, and was a turning point. Now everyone carries time pressure on the end of an arm. Constantly aware of the ticking of time, we made speed crucial to everything we do. We are no longer at the whim of nature: we have created our own time but at a faster pace in a brave new world in which we control the length of the days.<sup>15</sup>

Now, we are able to travel and communicate whenever and however we want. We can communicate in a quite fast and easy way with the help of the new technologies. Someone from a thousand years ago would be an absolute outsider to and in shock of our pace of living today. Imagine living a thousand years ago; responsibilities, work, environment and the realities of people were all different. The things we do today quite easily and quickly took more time because technology was limited. For example, to go somewhere you would have prepared differently and the means of travel would have been slower than at the present time. Communication from afar would have taken longer and would have been less reliable. The most common way to communicate was to write a letter. Letter writing required writing tools, such as paper, ink, and writing instruments. Once written, sending the letter to its destination was not easy or fast. Although all these steps took time, you could perhaps also have saved time because there were probably fewer tasks to do or expected to be accomplished in a regular day than in this age. You could have found the time and patience to await the response to your letter. Had I lived a thousand years ago, I would have liked to have written about the concept and sense of time and would have travelled through the ideas of that time.

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We are faced with endless sources of easily and quickly accessible knowledge through technologies and the fast pace of our lives. Even though we can access knowledge faster, does all that knowledge have any higher value to us? We can acquire information faster, but speed alone does not help us to get a deeper understanding of the information. The speed of access and the abundance of information may in fact discourage us from spending quality time to find the relevant facts and to deepen our knowledge. Maybe the knowledge from a thousand years ago was harder to obtain and more scarce. Humans, however, had many thoughts and beliefs about the value of time and experienced the concept of time in that environment. What is the value of time and what does “valuable” knowledge mean for us today? What is our expectation of time, and from time?

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<sup>15</sup> Ibid.



Is there a circular pattern in the change in our perception, experience and expectations of time culturally and historically? If so, should we break that circle to create our precious perception of time? How could we break it?

## A. Biology

Can time be experienced differently?

We can experience time in different ways, which also shows that we can interpret our relationship with it from different perspectives. We cannot see it, feel it, taste it, touch it or smell it with our senses. So how can we be aware of it in our consciousness? How effective is time in our consciousness? Do we sense it by choice or by instinct? We can sometimes procrastinate our responsibilities. The external world dictates the way time flows and that surely has an impact on the way we experience it.<sup>16</sup> But migrant birds prepare and move, and there is a belief that a tendency toward migration is inherited as an instinct by each generation of birds from its forebears.<sup>17</sup> All plants and animals share the same building blocks of life. We all share the same biological mechanisms that are strongly linked to time. Even though we think that, unlike birds, we are aware of the concept of time and that we can make decisions about how to live in time, it is also impossible to control the natural flow of time, like ageing. Time takes control of our lives at some point.<sup>18</sup>

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*“Circadian rhythms are physical, mental, and behavioral changes that follow a 24-hour cycle.... Nearly every tissue and organ contains biological clocks. Researchers have identified similar genes in people, fruit flies, mice, plants, fungi, and several other organisms that make the clocks’ molecular components.... For humans, some of the most important genes in this process are the Period and Cryptochrome genes. These genes code for proteins that build up in the cell’s nucleus at night and lessen during the day. Studies in fruit flies suggest that these proteins help activate feelings of wakefulness, alertness, and sleepiness.”<sup>19</sup>*

Things, such as stress hormones, flexibility, and muscle strength, change in the course of the day reflecting the effect of time. Time governs every aspect of our physical body. Almost all our body processes follow predictable cycles, assuming we do not suffer from an “advanced sleep phase syndrome” which causes an abnormal body clock. The clock of our body is controlled by just a few

<sup>16</sup> Ibid.

<sup>17</sup> Reason and Instinct in Bird Migration, N. F. Leopold, Jr. / *The Auk*, Jul., 1923, Vol. 40, No. 3 (Jul., 1923), pp. 409-414 / Oxford University Press.

<sup>18</sup> BBC Documentary - Time - Daytime.

<sup>19</sup> <https://www.nigms.nih.gov/education/fact-sheets/Pages/circadian-rhythms.aspx> (last visited on 31 December 2020).

genes and a single mutation on a single gene is enough to cause it to go completely adrift. The suprachiasmatic nucleus, an organ of time that synchronizes every process in the body, is buried right in the middle of the brain. How long does it take for a step or a pause before a fall? We usually do not even notice, but our body is constantly timing the way we exist. Sense of time passing is embedded within the neural chemistry of our brains.<sup>20</sup>

*"A cluster of cells near the base of our brain releases a chemical that acts as a start signal."*<sup>21</sup> How much time has elapsed? It is a guide to where time dies. In a life-threatening situation time slows down so much that you may see every tiny detail. Measurement of how fast people's brains are taking in information can show that the brain can speed up and see the world more slowly during a high adrenaline situation.<sup>22</sup>

Maybe this is a demonstration that time really can slow down. All those realistic, discovered effects of time, biological time in our brain and our biological clock makes me think of the concept of time as even more surreal.

## B. Mythology

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Whether or not the universe always existed, or time has always existed or when time started are huge questions. Ageless questions show thoughts and perceptions about time from timeless views. With the help of new technologies, we are now able to answer some of these ancient questions. An antique object has a high value because of its age, quality and its belonging to ancient times.<sup>23</sup> Time is the same; time is antique, gold is antique. Gold endures through the passage of time, and to me, gold reflects mythology. In ancient times, the shape of the world was considered differently before it was accepted as an ellipse. Through time our belief of the shape of the world has changed. *"[T]he Greeks knew from their travels that the North Star appeared lower in the sky when viewed in the south than it did in more northerly regions. Since the North Star lies over the North Pole, it appears to be directly above an observer at the North Pole, but to someone looking from the equator, it appears to lie just at the horizon."*<sup>24</sup> This made the North Star a guide for sailors to find north in their journey at sea. Time also guides us just like the North Star.

<sup>20</sup> BBC Documentary - Time - Daytime.

<sup>21</sup> Ibid.

<sup>22</sup> Ibid.

<sup>23</sup> <https://www.lexico.com/definition/antique> (last visited on 31 December 2020).

<sup>24</sup> A Brief History of Time, Stephen Hawking / Bantam Books, 1998.

In Greek mythology, there are two different words for defining time: The first, Chronos, refers to numeric or chronological time. Chronos was the personification of time as the guide role.<sup>25</sup>

*“‘Kairos’ (καῖρός) on the other hand, an ancient Greek word, means; “the perfect moment or timing, the opportune moment, the moment of truth, the defining moment, that fleeting moment, that comes and goes in the blink of an eye, which must be seized and not let go... ‘Kairos’ is quality, not quantity, it’s getting the timing right; to know when the time has come, and that everything has its time.” “To everything there is a season, and a time to every purpose under the heaven:*

*A time to be born, and a time to die; a time to plant, a time to reap that which is planted;*

*A time to kill, and a time to heal; a time to break down, and a time to build up; A time to weep, and a time to laugh; a time to mourn, and a time to dance;*

*A time to cast away stones, and a time to gather stones together; A time to embrace, and a time to refrain from embracing;*

*A time to get, and a time to lose; a time to keep, and a time to cast away;*

*A time to rend, and a time to sew; a time to keep silence, and a time to speak;*

*A time to love, and a time to hate; a time of war, and a time of peace.” (Ecclesiastes 3:1-8)<sup>26</sup>*

There are different figures related to time in other mythologies as well. A separate figure, Geras, was the Greek god of old age. The Horae or Hours were the goddesses of the seasons and the natural flow of time. With the cycle of the seasons themselves symbolically described as the dance of the Horae. Other mythologies had their own time-related gods, such as Heh the Egyptian deification of eternity or infinity, Zurvan the Zoroastrian god of infinite time, and Elli the Norse god of old age.<sup>27</sup>

*“A thought ruled by time can be expressed only in myth.” (De Santillana).<sup>28</sup> A myth is an explanation, an interpretation of the world. Myths affect ideology and, in turn, action. “True myths are timeless.”<sup>29</sup> Their ideas come from places and ages; words and characters become immortal.<sup>30</sup> They become time travellers.*

<sup>25</sup> <http://www.exactlywhatistime.com/philosophy-of-time/ancient-philosophy/> (last visited on 31 December 2020).

<sup>26</sup> <https://greekertanthe Greeks.com/2017/08/lost-in-translation-kairos-fleeting.html> (last visited on 31 December 2020).

<sup>27</sup> <http://www.exactlywhatistime.com/philosophy-of-time/ancient-philosophy/> (last visited on 31 December 2020).

<sup>28</sup> <http://umich.edu/%7Eengtt415/myth/> (last visited 31 December 2020).

<sup>29</sup> Ibid.

<sup>30</sup> Ibid.

## C. Physics

Physics approaches the concept of time from a scientific, thus measurable perspective. *“Science uses the atom of a rare metal called Cesium to measure time. The Cesium atom is the world’s officially accepted stopwatch.”*<sup>31</sup> The Cesium atom oscillates 9,192,631,770 times per second. But even if an atomic clock can tell exactly what time it is, does it tell what time actually is?<sup>32</sup>

In science also there are disagreements when it comes to time. Two opposing perceptions about time could be mentioned here again: classical and relativistic.

*“Time in physics is defined by its measurement: time is what a clock reads. In classical, non-relativistic physics it is a scalar quantity and, like length, mass, and charge, is usually described as a fundamental quantity.”*<sup>33</sup> Sir Isaac Newton (1642-1726/27, English mathematician, physicist, astronomer, theologian, and author)<sup>34</sup> defined time as an absolute entity, which is real, not relative to or depending on others and therefore, mathematically true and objective. Absolute, true, and mathematical time, of itself, and from its own nature, flows equably without regard to anything external, and by another name, it is called duration.<sup>35</sup>

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The theory of relativity of Albert Einstein (1879-1955, German theoretical physicist)<sup>36</sup> reveals that physical time exists only in relation to the speed of the realm of its existence, which means that time is slower in relation to its containing object’s increasing speed.<sup>37</sup> *“The theory transformed theoretical physics and astronomy during the 20th century, superseding a 200-year-old theory of mechanics created primarily by Isaac Newton.”*<sup>38</sup> It introduced concepts including spacetime as a unified entity of space and time. *“While most people think of time as a constant, physicist Albert Einstein showed that time is an illusion; it is relative, it can vary for different observers depending on their speed through space.”*<sup>39</sup> After the passing of his lifelong friend, Michele Besso, Einstein famously wrote; *“For those of us who believe in physics, the distinction between past, present and future is only a stubbornly persistent illusion.”*<sup>40</sup>

<sup>31</sup> <https://oggito.com/icerikler/zaman-bir-illuzyon-ise/62942> translated by Helin Sude Boztepe (last visited on 31 December 2020).

<sup>32</sup> Ibid.

<sup>33</sup> [https://en.wikipedia.org/wiki/Time\\_in\\_physics](https://en.wikipedia.org/wiki/Time_in_physics) (citing Considine, Douglas M.; Considine, Glenn D. (1985). *Process instruments and controls handbook* (3 ed.). McGraw-Hill. pp. 18–61. ISBN 0-07-012436-1) (last visited on 31 December 2020).

<sup>34</sup> [https://en.wikipedia.org/wiki/Isaac\\_Newton](https://en.wikipedia.org/wiki/Isaac_Newton) (last visited on 31 December 2020).

<sup>35</sup> <https://plato.stanford.edu/entries/newton-stm/scholium.html> (last visited on 31 December 2020).

<sup>36</sup> “Albert Einstein – Biography”. Nobel Foundation. Archived from the original on 6 March 2007. Retrieved 7 March 2007.

<sup>37</sup> The concept of time in philosophy: A comparative study between Theravada Buddhist and Henri Bergson’s concept of time from The philosophers’ perspectives, Anawat Bunnag, Faculty of Liberal Arts, Mahidol University, Nakhon Pathom 73170, Thailand.

<sup>38</sup> [https://en.wikipedia.org/wiki/Theory\\_of\\_relativity](https://en.wikipedia.org/wiki/Theory_of_relativity) (citing Will, Clifford M (2010). “Relativity”. *Grolier Multimedia Encyclopedia*.

Retrieved 2010-08-01. Will, Clifford M (2010). “Space-Time Continuum”. *Grolier Multimedia Encyclopedia*. Retrieved 2010-08-01. Will, Clifford M (2010). “Fitzgerald–Lorentz contraction”. *Grolier Multimedia Encyclopedia*. Retrieved 2010-08-01) (last visited on 31 December 2020).

<sup>39</sup> <https://www.space.com/21675-time-travel.html> (last visited on 31 December 2020).

<sup>40</sup> Time edited by Amelia Groom Documents of Contemporary Art.

Can we travel in time?

According to Newton, there were 'times' apart and to say that there was an event at a certain time meant that it filled the part or unit of that time. But Gottfried Wilhelm Leibniz (1646 - 1716, German polymath, logician, mathematician and natural philosopher of the Enlightenment)<sup>41</sup> was the first to oppose the Newtonian perspective.<sup>42</sup> For Leibniz, there were events that happened before, after, or simultaneously.<sup>43</sup> To Einstein, time is the "fourth dimension." Space is described as a three-dimensional arena, which provides a traveler with coordinates -such as length, width and height- showing location. Time provides another coordinate; direction.<sup>44</sup> *"Some theories, most notably special and general relativity, suggest that suitable geometries of spacetime or specific types of motion in space might allow time travel into the past and future if these geometries or motions were possible."*<sup>45</sup>

## D. Time Travel in Fiction

Movement always shows its effect on time.<sup>46</sup> *"Time travel in modern fiction is sometimes achieved by space and time warps, stemming from the scientific theory of general relativity."*<sup>47</sup> In his book, *Time Machine*, H.G. Wells writes: *"He is lecturing on the fourth dimension. He tells them that a cube exists not only in space, but also in time. Time is the fourth dimension. Many of them are skeptical. The Time Traveller claims that one should be able to move about in the fourth dimension just as one can move about in the other three. After all, he notes, we are constantly moving forward in time, why not move faster or slower or even backward?"*<sup>48</sup>

*"Some stories focus solely on the paradoxes and alternate timelines that come with time travel, rather than time traveling itself. They often provide some sort of social commentary, as time travel provides a "necessary distancing effect" that allows science fiction to address contemporary issues in metaphorical ways."*<sup>49</sup> Through the use of storytelling, and with the help of this "necessary distancing

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<sup>41</sup> Russell, Bertrand (15 April 2013). *History of Western Philosophy: Collectors Edition* (revised ed.). Routledge. p. 469. ISBN 978-1-135-69284-1. Extract of page 469.

<sup>42</sup> <https://oggitto.com/icerikler/zaman-bir-illuzyon-ise/62942> translated by Helin Sude Boztepe (last visited on 31 December 2020).

<sup>43</sup> Ibid.

<sup>44</sup> <https://www.space.com/21675-time-travel.html> (last visited on 31 December 2020).

<sup>45</sup> [https://en.wikipedia.org/wiki/Time\\_travel](https://en.wikipedia.org/wiki/Time_travel) (citing Thorne, Kip S. (1994). *Black Holes and Time Warps*. W. W. Norton. ISBN 978-0-393-31276-8) (last visited on 31 December 2020).

<sup>46</sup> <https://oggitto.com/icerikler/zaman-bir-illuzyon-ise/62942> translated by Helin Sude Boztepe, (last visited on 31 December 2020).

<sup>47</sup> [https://en.wikipedia.org/wiki/Time\\_travel\\_in\\_fiction](https://en.wikipedia.org/wiki/Time_travel_in_fiction) (citing Stephen Hawking (1999). "Space and Time Warps". Retrieved February 20, 2016) (last visited on 31 December 2020).

<sup>48</sup> <https://www.sparknotes.com/lit/timemachine/section1/> (last visited on 31 December 2020).

<sup>49</sup> [https://en.wikipedia.org/wiki/Time\\_travel\\_in\\_fiction](https://en.wikipedia.org/wiki/Time_travel_in_fiction) (citing Sterling, Bruce (2016-05-03). "Science fiction - Time travel". *Encyclopædia Britannica*. Retrieved 2017-12-28. Redmond, Sean (2014). *Liquid Metal: the Science Fiction Film Reader*. New York: Columbia University Press. p. 114. ISBN 978-0231501842. Retrieved 30 September 2015. Kuiper, Kathleen (2012). *Prose: Literary Terms and Concepts* (1st ed.). New York: Britannica Educational Publishing. pp. 63–64. ISBN 978-1615304943. Alkon, Paul K. (1987). *Origins of Futuristic Fiction*. Athens: University of Georgia Press. pp. 95–96. ISBN 082030932X) (last visited on 31 December 2020).

effect,” and through the use of art, I can express myself more strongly and allow myself to focus on many subjects pouring out of my mind in a metaphorical way with timeless elements connected to time. Most of the time, time means more than the concept of time. Stories from antiquity often featured time travel into the future through a time slip brought on by traveling or sleeping. Some even consider teleportation as a subset of time travel, as it involves immediate travel from one point to another.<sup>50</sup>

In some stories from antiquity, time travel is featured as a time slip occurring during sleep. I also think time travel can be quite connected to consciousness. For me, time travel can be brought on by personal consciousness with precognition. In that sense, maybe we can travel in time through our consciousness. “*Precognition has been explored as a form of time travel in fiction.*”<sup>51</sup> Author J. B. Priestley wrote about it. “*His books include time travel to the future through dreaming, which upon waking up results in memories from the future. Such memories, he writes, may also lead to the feeling of déjà vu, that the present events have already been experienced, and are now being re-experienced.*”<sup>52</sup>

## E. Philosophy

14

Time is strongly associated with change. The idea of time has been discussed by many thinkers who agree that our idea of time originates from our observation of change.<sup>53</sup> Time is the building block of many things in life, and through those things, time takes its place in our lives. Other concepts related to time also can affect our perception of time. As time changes, change comes with time. Time is built out of moments, and moments form the core of our time. Our timeline is the path we have taken and our chronology is marked by the milestones on that path. The past, present and future are directions in time and of time.

In ancient Greek philosophy, it was believed that the universe was infinite. For Antiphon, time was not a reality, but a concept or a measure. Parmenides saw time as nothing more than an illusion. Parmenides, then, believed that reality was limited and the past and future are unreal and imaginary. In ancient Indian philosophy, the universe goes through repeated cycles of creation, destruction and rebirth as in the “Wheel of Time” or Kalachakra, the reincarnation of time. Time as an illusion is also a common theme in Buddhist thought. Heraclitus believed that the flow of time is real and the very essence of reality. Zeno’s Paradoxes were about change and plurality in which the passage of time was

<sup>50</sup> Ibid.

<sup>51</sup> Ibid.

<sup>52</sup> Ibid, (citing Price, Katy (December 2014). “Testimonies of precognition and encounters with psychiatry in letters to J. B. Priestley”. *Studies in History and Philosophy of Science Part C: Studies in History and Philosophy of Biological and Biomedical Sciences*. 48: 103–111. doi:10.1016/j.shpsc.2014.07.006. PMID 25176614).

<sup>53</sup> <https://www.acrwebsite.org/volumes/6925/volumes/v16/NA-16> (last visited on 31 December 2020).

merely illusory and led to paradoxes and absurdity. *“The Pythagoreans and some Stoic philosophers like Chrysippus saw the end of this cycle as the end of time itself, after which history would start to repeat itself all over again in an endless repetition.”*<sup>54</sup> Aristotle called time “the numeration of continuous movement” or “the number of change in respect of before and after.” Aristotle argued that time is essentially a measurement of change, and that time as the measure of change cannot exist without change. Aristotle believed that, although space was finite, time was infinite. *“Aristotle was also the first to frame a commonly-mentioned paradox about the existence of time, recapitulated by St. Augustine several centuries later: if time essentially consists of two different kinds of non-existence (the past or the “no longer”, and the future or the “not yet”) separated by a nothing (the instantaneous and vanishing present or “now”), how then can we talk of time as actually existing at all?”*<sup>55</sup>

Comprehensive and systematic works of Immanuel Kant (1724 - 1804, German philosopher and Enlightenment thinker), in epistemology, metaphysics, ethics, and aesthetics, have made him one of the most influential figures in modern Western philosophy. In his doctrine of transcendental idealism, Kant argued that space and time are mere “forms of intuition” which structure all experience.<sup>56</sup> *“According to Kant, time was just the way our minds organize our experiences.”*<sup>57</sup> Every moment we think we live has actually passed a short time ago. Time is the memories of time. Our experiences are the memories of time. Movement is the memories of time.

15

Henri-Louis Bergson (1859 - 1941, French philosopher) attempted to redefine the relationship between science and metaphysics.<sup>58</sup> Bergson and Einstein publicly debated the nature of time. Bergson criticized Einstein’s theory of time for being metaphysics grafted on to science, one that ignored the intuitive aspects of time. Einstein considered Bergson’s theory of time to be a soft, psychological notion, irreconcilable with the quantitative realities of physics. This debate transformed our understanding of time and drove a rift between science and the humanities that persists today.<sup>59</sup>

<sup>54</sup> <https://www.exactlywhatistime.com/philosophy-of-time/ancient-philosophy/> (last visited on 31 December 2020).

<sup>55</sup> Ibid.

<sup>56</sup> [https://en.wikipedia.org/wiki/Immanuel\\_Kant](https://en.wikipedia.org/wiki/Immanuel_Kant) (citing McCormick, Matt. “Immanuel Kant: Metaphysics”. Internet Encyclopedia of Philosophy. Archived from the original on 15 February 2019. Retrieved 20 February 2019. Rohlf, Michael (2020), “Immanuel Kant”, in Zalta, Edward N. (ed.), The Stanford Encyclopedia of Philosophy (Spring 2020 ed.), Metaphysics Research Lab, Stanford University, archived from the original on 3 September 2020, retrieved 27 May 2020. “Immanuel Kant | Biography, Philosophy, Books, & Facts”. Encyclopedia Britannica. Archived from the original on 16 June 2015. Retrieved 27 May 2020) (last visited on 31 December 2020)

<sup>57</sup> <https://oggito.com/icerikler/zaman-bir-illuzyon-ise/62942> translated by Helin Sude Boztepe (last visited on 31 December 2020). June 2015. Retrieved 27 May 2020) (last visited on 31 December 2020).

<sup>58</sup> The Stanford Encyclopedia of Philosophy, “Henri Bergson” <https://plato.stanford.edu/entries/bergson/> (last visited on 31 December 2020).

<sup>59</sup> The Physicist and the Philosopher: Einstein, Bergson, and the Debate That Changed Our Understanding of Time, Jimena Canales / Princeton University Press, 2015.



Bergson rejected what he saw as the overly mechanistic predominant view of causality and attempted to redefine the modern conceptions of time, space, and causality in his concept of duration. Seeing duration as a mobile and fluid concept, he argued that one cannot understand duration through “immobile” analysis, but only through experiential, first-person intuition. According to Bergson, we must allow space for free will to unfold in an autonomous and unpredictable fashion. He believed that the processes of immediate experience and intuition are the most significant factors for understanding reality. Bergson insisted on the necessity of expanding our thinking of possibilities through the use of intuition, which, according to him, would lead to knowledge of the absolute and of real life, understood as pure duration.<sup>60</sup> I think that if we ignore intuition, we will only distance ourselves from the reality we want to reach. Moment is a key point in time; which can be between existing or not. *“Bergson became aware that the moment one attempted to measure a moment, it would be gone: one measures an immobile, complete line, whereas time is mobile and incomplete.”*<sup>61</sup> A moment has all the powers. It takes a moment to arrive at everything and that is the only reality. Bergson introduced duration as a theory of time and consciousness.<sup>62</sup> He is one among a few who supported the idea that time is mind-dependent since he suggested that real time, which he called “duration,” exists merely in our consciousness.<sup>63</sup>

16 Duration is ineffable and can only be shown indirectly through images that can never reveal a complete picture. It can only be grasped through a simple intuition of the imagination. In Bergson’s book, *Creative Mind: An Introduction to Metaphysics*, he states: *“Let us take our mind off the space subtending the movement and concentrate solely on the movement itself, on the act of tension or extension, in short, on pure mobility. This time we shall have a more exact image of our development in duration.”*<sup>64</sup> Can I also create duration?

<sup>60</sup> [https://en.wikipedia.org/wiki/Henri\\_Bergson](https://en.wikipedia.org/wiki/Henri_Bergson) (citing Lawlor, Leonard; Moulard Leonard, Valentine (2016), “Henri Bergson”, in Zalta, Edward N. (ed.), *The Stanford Encyclopedia of Philosophy* (Summer 2016 ed.), Metaphysics Research Lab, Stanford University, retrieved 10 December 2019. Elie During, « Fantômes de problèmes » Archived 28 April 2008 at the Wayback Machine, published by the Centre International d’Etudes de la Philosophie Française Contemporaine (short version first published in *Le magazine littéraire*, n°386, April 2000 (issue dedicated to Bergson)) (last visited on 31 December 2020).

<sup>61</sup> [https://en.wikipedia.org/wiki/Duration\\_\(philosophy\)](https://en.wikipedia.org/wiki/Duration_(philosophy)) (citing Henri Bergson, *The Creative Mind: An Introduction to Metaphysics*, pages 11 to 14) (last visited on 31 December 2020).

<sup>62</sup> *The Stanford Encyclopedia of Philosophy*, “Henri Bergson” <https://plato.stanford.edu/entries/bergson/> (last visited on 31 December 2020).

<sup>63</sup> The concept of time in philosophy: A comparative study between Theravada Buddhist and Henri Bergson’s concept of time from The philosophers’ perspectives, Anawat Bunnag, Faculty of Liberal Arts, Mahidol University, Nakhon Pathom 73170, Thailand.

<sup>64</sup> Henri Bergson, *The Creative Mind: An Introduction to Metaphysics*, p. 138.

*"In reality, Bergson argued, Duration is unextended yet heterogeneous, and so its parts cannot be juxtaposed as a succession of distinct parts, with one causing the other."* <sup>65</sup> I believe that when we think about time, try to remember a moment from our personal timeline or dream about the future, we develop our consciousnesses, we travel in time as a movement in perception in our minds. As moments repeat, duration (as defined by Bergson) continues, and we visit those moments in time over and over again by thinking, there may be changes in our consciousnesses and perceptions. Can we have the knowledge of time?

I ask myself;

-Is it deep to be aware of time?

-Do you recreate memories in your mind to understand yourself?

-Do you feel butterflies in your stomach when you think about the future?

-Do you daydream?

-Don't you think those are powerful?

*"Gnosis is the common Greek noun for knowledge."* <sup>66</sup> The term is used in various Hellenistic myths and philosophies. Gnosis is used throughout Greek philosophy as a technical term for experiential knowledge. *"It is best known from Gnosticism, where it signifies a knowledge or insight into humanity's real nature as divine, leading to the deliverance of the divine spark within humanity from the constraints of earthly existence... The terms do not appear to indicate any mystic, esoteric or hidden meaning in the works of Plato, but instead expressed a sort of higher intelligence and ability analogous to talent."* <sup>67</sup>

The term is also related to the study of knowledge retention or memory, in relation to how something actually is rather than how something is captured (abstraction) and stored (memory) in the mind. <sup>68</sup>

Knowledge acquisition involves complex cognitive processes; symbolic representation can be used to indicate meaning and can be thought of as a dynamic process. <sup>69</sup>

We can measure time but I think the best way to understand time is by intuition. Duration, intuition and gnosis; those concepts are the core to my understanding of time and they inspire me in my creative processes.

<sup>65</sup> The Stanford Encyclopedia of Philosophy, "Henri Bergson" <https://plato.stanford.edu/entries/bergson/> (last visited on 31 December 2020).

<sup>66</sup> <https://en.wikipedia.org/wiki/Gnosis> (citing Stanley E. Porter; David Yoon (2016). Paul and Gnosis. BRILL. p. 9. ISBN 978-90-04-31669-0. Kurt Rudolph (2001). Gnosis: The Nature and History of Gnosticism. A&C Black. p. 2. ISBN 978-0-567-08640-2. Gnosticism, Encyclopædia Britannica) (last visited on 31 December 2020).

<sup>67</sup> Ibid.

<sup>68</sup> Ibid.

<sup>69</sup> <https://communedia.wikia.org/wiki/Knowledge> (last visited 31 December 2020).

## F. Psychology

*“A sense is any of the systems involved in sensation. During sensation, sense organs engage in stimulus collection and transduction.... Sensation is the physical process during which sensory systems respond to stimuli and provide data for perception.... Sensation and perception are central to and precede almost all aspects of cognition, behavior and thought.”*<sup>70</sup>

Memory is the ability to take in information, store it, and recall it at a later time.<sup>71</sup> Subjective experiences may be based on internal changes in events as reflected by internal clocks or memory processes.<sup>72</sup>

In psychology, memory is broken into three stages: encoding, storage, and retrieval. There are many memory types but I want to mention the ones that particularly affect me in more detail. *“Working memory is the part of the memory that actively holds many pieces of information for short amounts of time and manipulates them.... We take in thousands of pieces of information every second; this is stored in our working memory. The working memory decides (based on past experiences, current thoughts, or information in long-term memory) if any particular piece of information is important or relevant. In other words, if the information is not used or deemed important, it will be forgotten. Otherwise, it is moved from the short-term memory and committed to long-term memory.”*<sup>73</sup>

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Long-term memories are all the memories we hold for periods of time longer than a few seconds. *“Long-term memory has an incredibly vast storage capacity, and some memories can last from the time they are created until we die... Because long-term memories must be held for indefinite periods of time, they are stored, or consolidated, in a way that optimizes space for other memories. As a result, long-term memory can hold much more information than short-term memory, but it may not be immediately accessible.”*<sup>74</sup>

<sup>70</sup> <https://en.wikipedia.org/wiki/Sense> (citing Privitera, A. J. (2020). Sensation and perception. In R. Biswas-Diener & E. Diener (Eds), Noba textbook series: Psychology. Champaign, IL: DEF publishers. Wolfe, Jeremy; Kluender, Keith; Levi, Dennis (2012). Sensation & perception (3rd ed.). Sinauer Associates. p. 7. ISBN 978-0-87893-572-7) (last visited on 31 December 2020).

<sup>71</sup> Introduction to the Process and Types of Memory, Lumen, Boundless Psychology, <https://courses.lumenlearning.com/boundless-psychology/chapter/introduction-to-memory/#:~:text=Memory%20is%20the%20ability%20to%20take%20in%20information%2C%20store%20it,any%20stage%20of%20the%20process> (last visited 31 on December 2020).

<sup>72</sup> [https://link.springer.com/chapter/10.1007/978-3-319-22195-3\\_4](https://link.springer.com/chapter/10.1007/978-3-319-22195-3_4) (last visited 31 December 2020).

<sup>73</sup> Introduction to the Process and Types of Memory, Lumen, Boundless Psychology, <https://courses.lumenlearning.com/boundless-psychology/chapter/introduction-to-memory/#:~:text=Memory%20is%20the%20ability%20to%20take%20in%20information%2C%20store%20it,any%20stage%20of%20the%20process> (last visited 31 on December 2020).

<sup>74</sup> Ibid.

*“Episodic memory (i.e., memories of experiences) involves lasting changes in molecular structures that alter communication between neurons.... Episodic memory is used for more contextualized memories. They are generally memories of specific moments, or episodes, in one’s life. As such, they include sensations and emotions associated with the event, in addition to the who, what, where, and when of what happened.”*<sup>75</sup> What would it be like to have no memory, being lost in time?

As Max Velmans states: *“Our conscious lives are the sea in which we swim. So it is not surprising that consciousness is difficult to understand. We consciously experience many different things, and we can think about the things that we experience. But it is not easy to experience or think about consciousness itself.”*<sup>76</sup>

Just like time, consciousness is one of the most debated concepts and its meaning and understanding changed through time and throughout our intellectual history. Maybe it is better to enumerate the concepts that are used in trying to define consciousness:

sentience  
internal or external existence synonymous with ‘the mind,’ inner life  
the world of introspection private thought imagination  
volition  
any kind of experience, cognition  
feeling perception  
simple wakefulness, one’s sense of selfhood, metaphorical “stream” of contents, awareness  
awareness of awareness, self-awareness<sup>77</sup>

<sup>75</sup> Ibid.

<sup>76</sup> Understanding Consciousness, Max Velmans, Routledge UK, 2009.

<sup>77</sup> <https://en.wikipedia.org/wiki/Consciousness> (last visited on 31 December 2020).

concepts that are mostly associated with consciousness. Another important concept, and the one that is particularly fascinating to me, is experience. We are conscious if we are aware of the fact that we experience something. Time runs in the universe as a physical reality which humans first perceive in senses and consciously experience. *"Human emotions influence the experience of the flow of physical time."*<sup>78</sup> For this common understanding, there is no need for experimental evidence; time, as a physical reality in which we humans are purported to live, cannot be perceived and experienced as itself.<sup>79</sup>

*"Distinguishing physical time, i.e. the numerical sequence of change, from linear psychological time brings new insights into the real nature of time and the universe itself."*<sup>80</sup> The universe does not take place in time, there is no physical past or future. Time travels into the past or the future are not possible.<sup>81</sup> But psychological time is where we are in the memories of the past or in the projection of the future.<sup>82</sup> One can travel in time only in a psychological sense, because linear time is exclusively a psychological reality.<sup>83</sup> Psychological time is a subjective feeling which is related to temporal experiences.<sup>84</sup> Psychological time can be conscious or unconscious.

20

Unconsciousness, as the loss of consciousness, represents the opposite of being conscious. The awareness of self and environment is lost as the consciousness is no longer there. Cognitive processes take place outside awareness and there is a lack of responsiveness to experience or any outside stimuli just like sleep, delirium, hypnosis, trance or psychedelic experiences.<sup>85</sup>

But unconscious mind (or the unconscious) or the psychoanalytic unconscious is a key concept popularized by Sigmund Freud, (1856 - 1939, Austrian neurologist)<sup>86</sup> *"In psychoanalytic theory, unconscious processes are understood to be directly represented in dreams, as well as in slips of the tongue and jokes."*<sup>87</sup>

<sup>78</sup> Relation between Psychological Time and Physical Time, Amrit Sorli, Space Life Institute, Slovenia.

<sup>79</sup> Ibid.

<sup>80</sup> Ibid.

<sup>81</sup> Ibid.

<sup>82</sup> <https://www.myrkothum.com/the-difference-of-clock-time-and-psychological-time/> (last visited on 31 December 2020).

<sup>83</sup> Relation between Psychological Time and Physical Time, Amrit Sorli, Space Life Institute, Slovenia.

<sup>84</sup> [https://link.springer.com/chapter/10.1007/978-3-319-22195-3\\_4](https://link.springer.com/chapter/10.1007/978-3-319-22195-3_4) (last visited on 31 December 2020).

<sup>85</sup> <https://en.wikipedia.org/wiki/Unconsciousness> (citing "MeSH Browser". [www.nlm.nih.gov](http://www.nlm.nih.gov). Retrieved 18 March 2018) (last visited on 31 December 2020).

<sup>86</sup> Ford & Urban 1965, p. 109.

<sup>87</sup> [https://en.wikipedia.org/wiki/Unconscious\\_mind](https://en.wikipedia.org/wiki/Unconscious_mind) (last visited on 31 December 2020).

There are lots of concepts, phenomena and situations that are associated with unconsciousness:

processes, memories, interests and motivations, the repository of forgotten memories  
the locus of implicit knowledge, repressed feelings  
automatic skills and thoughts, subliminal perceptions, automatic reactions  
hidden phobias, desires, dreams  
personal habit, being unaware, intuition<sup>88</sup>

So we can say that consciousness and unconsciousness are complementary to building up what and who we are. For Carl Gustav (1875-1961, Swiss psychiatrist and psychoanalyst, founder of analytical psychology),<sup>89</sup> the overarching aim in life is the fullest possible actualisation of the “Self” through individuation.

*“Jung defines the “self” as “not only the centre but also the whole circumference which embraces both conscious and unconscious; it is the centre of this totality, just as the ego is the centre of the conscious mind”. Central to this process of individuation is the individual’s continual encounter with the elements of the psyche by bringing them into consciousness. People experience the unconscious through symbols encountered in all aspects of life: in dreams, art, religion, and the symbolic dramas enacted in relationships and life pursuits. Essential to the process is the merging of the individual’s consciousness with the collective unconscious through a huge range of symbols.”*<sup>90</sup>

21

In “The Significance of Constitution and Heredity in Psychology” (November 1929), Jung wrote: *“And the essential thing, psychologically, is that in dreams, fantasies, and other exceptional states of mind the most far-fetched mythological motifs and symbols can appear autochthonously at any time, often, apparently, as the result of particular influences, traditions, and excitations working on the individual, but more often without any sign of them. These “primordial images” or “archetypes” as I have called them, belong to the basic stock of the unconscious psyche and cannot be explained as personal acquisitions. Together they make up that psychic stratum which has been called the collective unconscious...”*<sup>91</sup>

So if we associate the conscious with what is experienced then in terms of the time it is associated with “now,” and the unconscious is what bridges the experience of now with the residues of the past. It can be a personal past or a collective past coming from centuries ago. I imagine time travel through the traces of the moments to experience time differently and to develop knowledge of its existence in our minds, lives and in all the other things.

<sup>88</sup> Ibid.

<sup>89</sup> [https://en.wikipedia.org/wiki/Carl\\_Jung](https://en.wikipedia.org/wiki/Carl_Jung) (last visited on 31 December 2020).

<sup>90</sup> [https://en.wikipedia.org/wiki/Analytical\\_psychology](https://en.wikipedia.org/wiki/Analytical_psychology) (citing Jung. CW. 12. para. 44. Anthony Stevens (1990). *Archetype: A Natural History of the Self*. Hove: Routledge. ISBN 978-0-415052207) (last visited on 31 December 2020).

<sup>91</sup> Jung, *Collected Works* vol. 8 (1960), “The Significance of Constitution and Heredity in Psychology” (1929), ¶¶ 229–230 (p. 112).

## CHAPTER II: EFFECTS OF THE CONCEPTS OF TIME AND RHIZOME IN CINEMA AND IN MY PERSONAL PROCESS IN ART

Photographic film is a strip or sheet of transparent film base which I see as a “timeline.”<sup>92</sup> In filmmaking, video production, animation, and related fields, a frame is one of the many still images composing the complete moving picture, and for me each frame can be seen as a “moment.”<sup>93</sup> *“Time is a determinant concept in forms of art where motion is a key factor in order for a narrative to be explored as it occurs, such as in video art, performance, and theatre.”*<sup>94</sup>

There are many cutting techniques such as general cuts, establishing shots, jump cuts, montage and flashbacks. I want to bring our attention to flashbacks because flashbacks indicate a significant discontinuity in two dimensions: spatial and temporal, and in more recent work has revealed that people have learned to read flashbacks remarkably well and to accept increasingly subtle cues to follow them. *“This discovery maps to the abstract representation model, where a flashback can be seen as a foundational moment designed to explain (or foreshadow) significant elements of plot.”*<sup>95</sup> This plot element forms a scaffold to supplement the comprehension of the flashback and anchor its place in the film like the guidance of time.<sup>96</sup>

22

The concept of capturing time in art has been the subject of contemporary artists. At the same time the existence and the “non-existence” of time have been explored by such artists.<sup>97</sup> *“Film, also called movie, motion picture or moving picture, is a visual art-form used to simulate experiences that communicate ideas, stories, perceptions, feelings, beauty, or atmosphere through the use of moving images. These images are generally accompanied by sound, and more rarely, other sensory stimulations.”*<sup>98</sup>

<sup>92</sup> [https://en.wikipedia.org/wiki/Photographic\\_film](https://en.wikipedia.org/wiki/Photographic_film) (citing Karlheinz Keller et al. “Photography” in Ullmann’s Encyclopedia of Industrial Chemistry, 2005, Wiley-VCH, Weinheim. doi:10.1002/14356007.a20\_001) (last visited on 31 December 2020).

<sup>93</sup> [https://en.wikipedia.org/wiki/Film\\_frame](https://en.wikipedia.org/wiki/Film_frame) (last visited on 31 December 2020).

<sup>94</sup> <https://www.ukessays.com/essays/arts/the-concept-of-time-in-di%E1%AC%80erent-works-art-essay.php> (last visited on 31 December 2020).

<sup>95</sup> <http://pages.cs.wisc.edu/~dalbers/perception/film.html> (last visited on 31 December 2020).

<sup>96</sup> Ibid.

<sup>97</sup> <https://www.ukessays.com/essays/arts/the-concept-of-time-in-di%E1%AC%80erent-works-art-essay.php> (last visited on 31 December 2020).

<sup>98</sup> <https://en.wikipedia.org/wiki/Film> (citing Severny, Andrei (September 5, 2013). “The Movie Theater of the Future Will Be In Your Mind”. Tribeca. Archived from the original on September 7, 2013. Retrieved September 5, 2013) (last visited on 31 December 2020).

*“Gilles Deleuze (1925 - 1995, French philosopher, known for his writing on literature, film, and fine art)”<sup>99</sup> and Félix Guattari, in their Capitalism and Schizophrenia project (1972– 1980), developed a philosophical concept; which is called “Rhizome.” It is what Deleuze calls an “image of thought.”<sup>100</sup> “The Deleuzeian rhizome theory states that the knowledge about the world is acquired freely and independently through a process of multiple non-hierarchical structures of representation and interpretation, without any particular beginning or end point.”<sup>101</sup>*

*“Rhizome theory has revolutionized the way an idea might be conceived and propagated into a variety of different concepts and sensations without being restricted to any particular rules, which could restrain such liberty.”<sup>102</sup> The rhizome concept also permits the artist an unlimited creative liberty, and as such it reflects perfectly the contemporary diversity of artistic endeavors.<sup>103</sup>*

In this thesis and in my works, I have a similar way of thinking. I see parts in many things and I get the understanding of something by completing the puzzle with those parts. So below I want to give some insight into my works that I created through some time.

## EPILOGUE: SCENES AND SNAPS OR MEMORIES OF MY WORKS

23

Blank paper swimming on the surface of the water  
Dark water and holes formed by stones  
Paper sinks in movements just like it is alive and disappears

A world map out of soap on the floor  
Changes and transforms slowly over time  
Disappears by itself

<sup>99</sup> <https://plato.stanford.edu/entries/deleuze/> (last visited 31 December 2020).

<sup>100</sup> [https://en.wikipedia.org/wiki/Rhizome\\_\(philosophy\)](https://en.wikipedia.org/wiki/Rhizome_(philosophy)) (last visited on 31 December 2020).

<sup>101</sup> <https://www.pijet.com/2012/04/29/reflections-on-deleuzes-concept-of-rhizome/> (last visited on 31 December 2020).

<sup>102</sup> *Ibid.*

<sup>103</sup> *Ibid.*



Every golden fish I owned is dead, many we owned  
Photoshopped images of golden fishes in aquariums next to myself  
In between my hands, on my head, in every suitable place  
My old/new childhood photos, my old/new childhood album  
Covered with a material that resembles fish skin

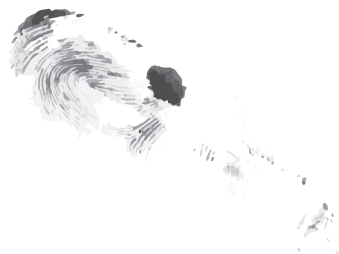
Animating my childhood photos  
But deleting myself from them

White silhouettes in a round frame  
Slow motion waves replace the silhouettes  
Half visible photo of me in a sandpit  
Self building sand castle on top of it

I have always liked the water  
I liked it as a child, I like it now and will like it till the end of my days  
There came a summer when I either knew how to swim or I was about to learn  
In fact, you are the one who taught me...  
You take a deep breath -I do the same- and you plunge with me into the deep sea  
I'm no longer an outsider. I am the water  
(Huge unexpected splash sound of the water)

Variation of bright coloured flowers  
Near the road  
A dynamic nighttime and the headlights of cars and bikes that come and go  
Soil scattered on the street, roots coming out  
All in a broken marble pot

Ultrasound visuals seen behind water  
Moving organism, conscious inside the worm  
Dense breathing heavy heavy breathing dense heavy...



No man ever steps in the same river twice  
Standing on the water dry  
Chaos, shining of the sun on the aggressively flowing water  
Creating patterns  
Standing as if nothing happened but everything is wet

Five seconds of images one after the other  
Natural and artificial images  
Contrast  
Between the dialogue and the image

A moving shadow of my grandma's hands stretching, wiggling, holding  
A long abandoned old house  
Variety of plants growing inside.  
Same region  
Blue & green lights

Smooth gliding images and the different remaining objects and traces of refugees

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Surrounded by power  
Gold yellow reflections  
Die in the water, I died in the water  
No one could prevent me  
From falling into the deep sea

Spirit, feeling of the place  
Huge old tree and a girl, lies inside  
Outside, she moves around

Moving in time  
A woman with so long hair that it touches the ground  
Old places and moving stars  
She walks on the water  
Singing the song of "time"

Perception of time seems like time travel to me in two genres in cinema, Italian Neo-realism and French New Wave, just as in the epilogue of my works. This is why I want to focus on these two genres which have a contemporary narrative in cinema where there is no storyline. With the discontinued narrative, temporal and spatial cohesion allow connectivity, flexibility, and unlimited space for creative exploration. Directors use the element of time in a special way; there are sudden time jumps and connections to other periods of time to develop their stories in these genres.

Their use and understanding of perception for art interests me even more when I think of their features that are revolutionary and different from the usual. I see similarities and certain of their features in my creative work.

Italian Neo-realism is a cinema movement that emerged after World War II in Italy. *“This trend was effective roughly between 1944 and 1952.”*<sup>104</sup> Cinema critics such as; Michelangelo Antonioni, Luchino Visconti, Gianni Puccini, Cesare Zavattini, Giuseppe De Santis and Pietro Ingrao started the movement. *“Emotions were emphasized rather than abstract ideas. The humanist perspective was in the foreground. Cameras moved out of the studio into the street. Natural daylight was used more in the shooting on the streets. Filming was done silently, voices were added to the film later by dubbing. This gave the directors more flexibility. A frame reminiscent of documentary films was preferred, and as in documentaries, the occasional use of cameras by hand and free camera movements increased the freedom of directors. Directors preferred improvised acting with unprofessional actors. There was no classic dramatic story line in the usual way. Instead of literary dialogues, there were impromptu speeches. In fiction, a simple natural fiction was preferred as much as possible... The Italian Neorealism Movement also influenced the French New Wave movement that came after it.”*<sup>105</sup>

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French New Wave Cinema is a cinema trend that still has its effects and continues. It is a movement that believes each director should produce films that are unique to them and bear their own signature. Jean Luc Godard, François Truffaut, Eric Rohmer, Agnes Varda are among the pioneers of the New Wave. This trend is based on “innovation.” *“For this reason, the use of camera and shooting techniques are completely shaped by the experimental and avant-garde preferences of the director.”*<sup>106</sup> Every subject covered in New Wave Cinema imitates real life exactly. *“There are no introduction, development and conclusion sections of the events.”*<sup>107</sup> The characters are not stereotypical and idealized types.<sup>108</sup>

<sup>104</sup> [https://tr.wikipedia.org/wiki/Italyan\\_yeni\\_gercekçiliği#Akımın\\_özellikleri](https://tr.wikipedia.org/wiki/Italyan_yeni_gercekçiliği#Akımın_özellikleri) translated by Helin Sude Boztepe (last visited on 31 December 2020).

<sup>105</sup> Ibid.

<sup>106</sup> <https://www.bilgiustam.com/fransiz-yeni-dalga-sinemasinin-ozellikleri-ve-unlu-yonetmenleri/> translated by Helin Sude Boztepe (last visited on 31 December 2020).

<sup>107</sup> Ibid.

<sup>108</sup> Ibid.

The directors of these genres reflected their thoughts in a more real way as each director's perception and interpretation were different and unique for every concept and element they have shared. For that reason, I would like to conclude my thesis by sharing my own realities.

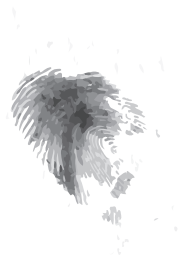
## CONCLUSION: THE LITTLE END TO "TIME" AND "TIMELESSNESS"

Being aware of the existence of time in every process, I have been in search of thoughts and ways to bring time to the forefront in my own life and in my artistic process. I admire the connection of the concept of time with art and its place in art. Maybe that's why my mind has been working in tune with that ever since I became aware of my own ideas. The mind is the infrastructure of everything, a spokesman between the conscious and the subconscious. It is responsible for understanding and producing emotions. My mind is my time machine. For me, time, consciousness, intuition and reality are the concepts that most affect art. In the previous chapters, I shared some of the perspectives I chose about each of them. Now I would like to highlight a little my personal approach.

In film, video, and motion pictures, space is as important as time. Moving images consist of the union of these two elements. One of the reasons I use this media may be its relationship with time. The atmosphere in which the moving visual is reflected turns into experiences that enable communication with feelings, perceptions, stories, and ideas. It turns into memories that we can visit again and again. With its nature, it transforms into concepts, metaphors, mythologies, philosophy, science, life and duration.

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Rebirth, existence, extinction, eternity, timelessness, spacelessness... all these things spring from my subconscious. Such general and grand concepts interfere with my thoughts. In the scene I create with my intuition, the instant, the concrete thing comes to light. Its fluidity and mobility make it changeable. But even in this variability it retains its essence. The timeline in my works, such as the style, atmosphere, repetitive details, the time being composed of moments, also guides the audience. It can be played with perception in the moving image. I can show the reality from my point of view



using the visual space, scene perception, cuts and montage, motion perception and many other tools. The revolution in my mind reflects in my work as the effects of surrealism.<sup>109</sup> Thanks to surrealism, the surreal perspective questions reality while making it feel deeper and more real. The reflection of my subconscious is a source of information that comes out of me. In the flowing water of this knowledge, I trace the images in my dreams in my work, just like in the concept of Oneirism, “a state of abnormal consciousness in which dream-like experiences and hallucinations happen while you are awake.”<sup>110</sup> Power creates change. Movement is also key to my work, I move between timelines, places, understandings. Movement is time travel (in consciousness), the sensation of free will, cycles and circularity. Tiny details are huge. The precious gold consists of reality in its antiquity. My world of imagination points out a special, fictional but a most real story. I sing the endless story of “time” and “timelessness.”

You get shivers while listening to music and this is time travel,

Time Travel to Subconscious and Conscious

Memory is time travel

Knowledge is time travel

You are the time traveller

There can be after of after of something

When your mind travels you break the chronology, reality and meaning of time and make it subjective,  
make time surreal with your perspective

The concept of “After” only stays real as the concept of “Moment” until it passes and the after of it comes as a new moment in an almost non existing amount.

<sup>109</sup> Surrealism was distinguished among twentieth-century art movements for its longevity, embodied in André Breton, who wrote the First Manifesto of Surrealism in 1924. Initially stimulated by Sigmund Freud’s theories of the unconscious mind, Breton and his associates looked to dreams to release hidden desires and irrational love, the delirium of obsession and madness. Ultimately, they saw the dream as a revolutionary force. The ‘revolution of the mind’ sought by surrealism drew upon the uncensored creative impulses of the unconscious. René Magritte, Salvador Dalí, Joan Miró and Jean Arp were a few of the Surrealist artists. - <https://www.tate.org.uk/whats-on/tate-modern/display/surrealism-and-beyond#:~:text=The%20revolution%20of%20the%20mind,a%20source%20for%20their%20work> (last visited on 31 December 2020).

<sup>110</sup> <https://en.wiktionary.org/wiki/oneirism> (last visited on 31 December 2020).

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