

Different time conceptions

The most common perception of time is that it flows from the past to the future, and is therefore associated with movement. Therefore, time is the measure of successive changes. The other is that time is circular, cyclical, and therefore repetitive, such as the times of day, seasons, and the cycle of nature.

Among the subjective perceptions, I found the 'nowism' present about the past, the present about the present, and the present about the future interesting, as well as Bergson's book, which had a great impact on me in my teen years.

According to Bergson, physical, uniform, spatial, and measurable time distorts our perception of real time. Internal time, also known as 'dureé', is subjective, heterogeneous, qualitative, independent of space, and immeasurable. Internal time does not consist of separate moments, but appears as a whole. It can be perceived not through the powers of reason, but through intuition, and it reveals a truer reality.

Time as an influence on our art

The way we live, how we perceive our own subjective time, and how comfortable we are with external time systems can, in my opinion, influence our art.

Béla Hamvas, a Hungarian writer whom I greatly admire, writes that there are **two poles in art**, (within which there are many other) : one is based on order, providing proportion and certainty, while the other is that unleashes magical, imaginative forces. This may be related to the extent to which we rely on quantitative time or rather on the perception of qualitative time during the creative process.

This is closely related to my **artistic statement** formulated in the 10th week (movement generation) of research, when I wrote about how I always start a creation with intuitive dancing, and sensing. **Intuition** plays an important role in enabling us to perceive reality as a whole, and while the intellect deals with division and measurement, intuition deals with understanding the whole, and we perceive reality as a dynamic, continuous flow.

In my opinion, **artists are able to perceive external time while immersed in their internal time.** A bridge is created in art.

"For me improvisation rules, or usage of the music can provide a safe place, a bridge between the subconscious, dreaming, associative and the observer, controller parts of the brain. They can be active at the same time." (Tier 9 - Movement material generation)

When creating, as mentioned, I rely heavily on intuition, and with constant back-and-forth, towards the middle or end of the creative process, I look at what I have created based on intuition with my "systemizing brain."

Why is it important for me to look at it with my systematic mind?

I can explain it with one of the basic principles of **Butoh** that I learned this week. "**A state without form is less accessible to others.**" That's why I look at it with my organizing mind, to shape and refine the form through which I find my inner state most accessible to others.

Time as a dramaturgy

Dramaturgy deals with the temporality of events in space: The meaning of the movements, words, actions are changing depending on their placement and duration.

Dramaturgy is the timing of unfolding movements, is about giving time, suspending time, squeezing time, stretching time. It can give a connection between timelines, it can give the illusion of eternity and it can be abrupt, play with the rhythm,

Dramaturgy composition tools (examples)

Pace: slow, fast, middle,

Rhythm: repetition, pause, abruptness, slowing down, fasten,

Sound: atmosphere, noise, music, voice, silence

Space: static, moving, position, journey, passage,

These elements are very consciously assembled based on measurable time, and it is the artists' task to fill the quantity with quality using their inner time.

There is a famous anecdote about Peter Brook that he always measured the duration of his performances.