Recording Alienated Times and Experiences: A Practical and Theoretical Investigation on Filming Time

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Abstract

In my research, I explore the relationship between the lived experience of time and the moving image. Inspired by the philosophies of Henri Bergson and Paul Ricoeur, the theoretical work of Wolfang Iser and Jerzy Grotowski, and the films of Andrei Tarkovsky, Alain Resnais and Antonin Artaud, I research how the experience of time can be revealed in the work of professional actors and I explore the outcomes in relation to film language. As my practice, I have recorded in a documentary format a series of guided improvisations and interviews with a group of professional actors in order to examine the philosophical concept of experiencing time. In the present thesis, I demonstrate the theoretical background, which informs my approach on the elusive concept of time, as well as my creative decisions concerning putting theory into practice in this context. My interest in the exploration of the elusive dimension of time arises from the following questions that I explore in my thesis: whether the complexity of the experience of the actors during the workshops (diverse bodily reactions, intense emotions and contradictory images) can be effectively represented in film, and how filmed time and the lived experience of time relate to these conditions. This thesis argues that the concept of time can be further investigated through practical workshops, and this is why I explore this topic through the medium of a practice-led Ph.D. The relation between the outcomes of the workshops and the film language consists an innovative approach, and I hope then that my contribution to filmmaking and film studies will be both practical and theoretical.

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Finally, I would like to dedicate this PhD to my father who is not with us since 2002 but I am sure he would be more than happy seeing his son following such a path in his life. He remains a source of inspiration for almost every day of my life.

Access Condition and Agreement

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Introduction

This thesis aims to equip film theorists and filmmakers with new ways of analysing and making work about time. The present research addresses the perspective of the film practitioner and the film theorist– whether they are an academic practice-based researcher a, filmmaker or an independent scholar– who either plan to make films about time or to study different avenues to read this very concept in films. While the topic in film has been covered extensively both in film theory and practice, some approaches have been more established than others, leaving room for less developed readings to be further investigated, and I believe it is necessary and beneficial to explore such contemporary aspects of the elusive dimension of time in filmmaking and propose new ways to examine the topic in contemporary cinema.

In my research, I take as starting point different concepts on the philosophy of time with the aim to apply condensed theory on practice. In this case, the vehicle for this application has been practical workshops with professional actors, where philosophies of time come together with acting theories and techniques to form an interdisciplinary methodology that explores the lived experience of time. It is at this point where the originality of this research lies. Instead of attempting a traditional academic – and more theoretical – analysis of films and/or theories on time to suggest a series of characteristics that can relate a film to time, my approach here is to explore how time can be experienced in practical workshops with actors, and then to translate this experience to certain narrative and aesthetic choices. Therefore, a series of conclusions that arise from these workshops are organically born from the lived experience of the participants; though collaboration rather than direction. The workshop practice combines elements of theatrical actor training and relevant exercises resulting in film aesthetics, based on the evaluation and self-reflection by the actors' own workshop experiences.

My background is in theatre and film practice, involving a plurality of roles such as performer, director, producer and photographer. My films, including *Tuning-in to Elusive Times* (2016) which won an award at London Greek Film Festival, have explored similar approaches to time and the experience of time as the present thesis. I have furthermore studied for a BA in Acting at the Greek drama school Modern Times, a BA in Film Studies at the University of Greenwich and obtained an MA in Film & TV Production from the University of York. In addition, I consider myself an interdisciplinary scholar and practitioner who retains strong links to theory as a source of inspiration; hence why I decided to pursue this research project from a practice-based point of view, particularly as I also have substantial experience leading workshops for professional actors and students in Athens and London covering Butoh, meditation and the subjective experience of time.

In contemporary academic research, there is a proliferation of practice-based and practice-led techniques which have formed in recent years an additional branch in academic research in the humanities and the arts. Barone and Eisner in their book "arts based research", claim that:

> "A better reason for doing arts based research may be this: to the extent that an arts based research project effectively employs aesthetic dimensions in both in inquiry and representational phases, to that extent the word may provide an important public service that may be otherwise unavailable." (p.13)

And, furthermore, that:

> "The utility of this sort of research is thereby based on its capacity to fulfil a (…) important human need. This is indeed a need for surprise, for the kind of re-creation that follows from openness to the possibilities of alternative perspectives on the world." (p.16)

Many other practitioners and scholars have turned their attention to practice based/led research in order to approach topics that are hard to be explored through more traditional qualitative and quantitative methods, or they have chosen practice as research in order to read well explored research areas from a different point of view. For example, the work of academic practitioners at the University of East Anglia, such as the Arts, Media and American Studies, follows this tradition. Examples include my own supervisors, Prof. Richard J. Hand and Prof. Eylem Atakav. Prof. Hand, whose research expertise includes adaptation, radio drama and popular culture, has also worked as a writer, director and performer for theatre and radio while Prof. Atakav has both researched and produced feminist documentaries such as Growing Up Married (2016.)

Professional filmmakers – who have influenced my work and the present research – including Andrei Tarkovsky and Ingmar Bergman, also attempt to explore elusive concepts in their movies that are also studied in academia, but an important difference between a filmmaker with no relation to academic research and an academic who is also a practitioner, is the fact that the second uses a methodology grounded in their research and reveals a series of conclusive outcomes as far as the topic under consideration is concerned. Additionally, this methodological approach of the practice-based academic can be then utilised by other researchers to further explore and enhance the shared understanding of a topic. This is the ambition of the current study to use the experience of working with actors on the subject of time to

propose new qualities that inform both filmmaking practice and the study of time in film.

Another aspect of the interdisciplinary of the present thesis is the synthesis of theories from different disciplines, such as the acting theory of Jerzy Grotowski, philosophies of time by Henri Bergson and Paul Ricoeur, and literary theory as explored by Wolfgang Iser. This present multidimensional and methodological approach will also inform theatre practice and theory, as it suggests a systematic approach on the exploration of the concept of time in workshops with actors. The proposed approach can be later used not only as a vehicle to research time in workshops, but also as means to explore time – particularly in relation to a character's lived experience – in a script or a concept that is otherwise heavily theoretical. The development of such methodological approach is, for the purposes of this research, of equal importance to the findings of the research as far as time and film are concerned.

Theory is often very dense but can inspire innovation in every subject matter. The most difficult task is to find a way to bridge theory and practice, and I consider the practical workshops as one of the most appropriate ways to succeed in bringing together theoretical concepts and practice. The difficulty also lies in making advanced theoretical concepts accessible in a non-academic workshop, but that is the point where the theory of acting and acting techniques come into play. I have chosen to work on the concept of time, but other approaches on time and other theoretical concepts can be explored as a lived experience. This approach – leading the participant to knowledge through embodiment of an idea rather than conceptualisation – is explored further in chapter two of this thesis and of course in the documentary I have produced for this research.

Another essential aspect of this research – which also relates to my motivation to pursue this project in the first place – is the exploration of how the perception of time can be studied by the recorded performance of emotion. In other words, such a practice-based exploration of the philosophy of time via lived experience and filmed performance can inform both acting (and other practical artistic methodologies) as well as film language. Furthermore, such approaches to the lived experience of time can transcend analytical and theoretical studies and produce a perspective that is difficult to otherwise grasp via academic language alone, precisely because of the elusive nature of how time – under intense human emotion – can be depicted and can be experienced in film, in theatre, and beyond.

In addition to the above, it is my own ambition, in relation to my filmmaking practice, to use the present research to enrich the aesthetics and narrative

techniques of my future films, hoping also that this research will help others, who also explore time in film and theatre, in similar ways. As a filmmaker and drama educator, I wish to expand my artistic repertoire to move beyond conventional ways of exploring complex philosophical concepts like time in film, but at the same time, I would prefer not to do so strictly via experimental and avant-garde filmmaking for such an exploration. I believe that film language of classical narrative filmmaking can be further modernised and re-invented, so that its creative potential can achieve aims that other filmmakers would typically resort to experimental filmmaking for.

Contents

The following thesis consists of four main parts. In the first part, I reveal how central was the concept of time in various disciplines across the last two centuries, ranging from philosophy and sciences to art and everyday life. After approaching the cultural context in which cinema was born, I will discuss how pertinent the characteristics of film were and still are in the on-going exploration of the concept of time, as well as the central role the film could play. I will finally proceed to a brief overview of the development of the film language during the first half of the 20th century primarily focusing on the developments that heightened and enhanced the relationship between film and the manipulation of time. Examples from film history will be my main references.

The second chapter will introduce my approach to the concept of time and how I plan to explore time in workshops with actors. In this chapter, I discuss in detail the theoretical background of my approach. The works of the philosopher Henri Bergson on time, the core concepts for the creation of a new theatre of the theatre director Jerzy Grotowski, the work on the relationship between time and narrative of the philosopher Paul Ricoeur, and the innovative approach of literature theory by Wolfgang Iser will build a solid theoretical background to my attempt to establish a method in approaching the concept of time in practical workshops with actors.

The third chapter explores how I put theory into practice and the realisation of the theory which is of primal importance. In this chapter, I offer a detailed description of the structure of the workshops, which consist of three parts; body exercises, improvisation and interviews. The series of the exercises that I put into practice draws inspiration from a variety of acting and dancing techniques that come together to help the participants to experiment during the workshops. I give examples of the exercises I have utilised, and I reveal the rationale of the improvisations and the guidelines I gave to the participants. The structure of the interviews is also discussed. The second part of this chapter explores the outcomes

of the workshops, taking into consideration both the experience of the actors during the improvisations and their testimonies at the end of every workshop. This part concludes with a detailed list of the characteristics of the participants' experience.

The fourth and final chapter relates the outcomes of the workshops to film theory and practice with the aim to relate the lived experience of time to film language. The analysis focuses on three directors: Antonin Artaud, Alain Resnais and Andrei Tarkovsky, drawing a link between core features of their work and the elements of the experience of the participants in the workshops. The chapter examines a series of characteristics that can be utilised by a film practitioner and a film theorist in their attempt to explore the concept of time in cinema.

Dream

I will conclude this short introduction conveying a dream I had prior to this research, in which dream one of the best actors I have ever worked with in real life appears. I had specially worked with him on my latest short film at the time – a film that concerned human emotion and the perception of time. In my dream – which I had seen while preparing a script for yet another film – I was a director trying to explain to the actor in what way he should be working on a moody, atmospheric scene that takes place in an industrial area. I tell the actor that he should stay for a moment next to a door of a small building and start counting to ten, and after a couple of minutes, that he should follow a group of actors who will pass in front of him. The actor has to react when some cars start approaching, and he should turn his head to the right and run away from them. After the explanation of the scene, the actor begins rehearsing, and at the moment he follows the group of actors he turns his head and looks at me, telling me that the plan that we're meant to follow is too strict and that there is no freedom. Then the actor pauses and says to me that this way of filming does not really have any relation to the concept of time.

The following thesis started where the dream ended.

Chapter 1

Introduction

The concept of time in film has been extensively discussed since the first days of cinema. Film theorists (Gregory Currie, Peter Wollen, Pam Cook, Mary Ann Doane) and filmmakers (Christopher Nolan, Alain Resnais, Andrei Tarkovsky) have emphasized the intrinsic relationship between film and time. As Pam Cook succinctly puts it, "Motion added the dimension of time" (2016, p.19). A little more than a century since the birth of cinema, many contemporary theoreticians observe that cinema came to life during a period of history where the concept of time became a central focus for humanity. They explore the concept of time in cinema, while they underscore the synchronous development of theories on time in philosophy and other disciplines. Matilda Mroz (2012, p.13) argues "the inception of cinema in the 1890s coincided approximately with the emergence of new ways of thinking about time", and Todd McGowan (2011, p.2) claims, "The fundamental theoretical effort of the twentieth century was the attempt to integrate time into thought. The twentieth century is the époque when concern for time comes to the foreground across disparate intellectual and cultural arenas." Film theoreticians used the synchronous exploration of the concept of time in various disciplines to support their argument on the close relationship between time and film, while it is also interesting that this notion of simultaneity is already an aspect of time. In her study of cinematic time, Mary Ann Doane begins her investigation of time in cinema with a discussion (2002, p.5) of the "standardisation of time" and the new ways of thinking of time due to the "changes in industrial organization," while Robert Stam discusses the beginnings of cinema in relation to the height of imperialism, claiming, 'of all the celebrated "coincidences"…it is this coincidence with imperialism that has been least studied' (2000, p.19). However, he also acknowledges the centrality of time as one of the other celebrated "coincidences", and he sees in the etymological meaning of one of the original names of cinema, the "chronophotographe", the focus of the new medium on "the writing of time (and light)" and the anticipation of "Deleuze's (Bergsonian) emphasis on the 'time image'"(2000, p.22).

I will return to these four theoreticians as I discuss the concept of time. Their works can be very fruitful in an attempt to explore the relationship between time and film. I will initially follow a similar approach to them, exploring the cultural environment where the film was born, highlighting how important became the concept of time in the 20th century for sciences, philosophy and arts. I intend to place my research in this ongoing discussion where the concept of time has played a pivotal role. My methodology is inspired by philosophy and theatre, and I consider it worthwhile to describe shortly how different disciplines have approached time, claiming that

bringing together elements of research from diverse areas could be quite fruitful for exploring a concept. I will then discuss the close relationship between time and film, arguing that film is perhaps the most privileged medium for the exploration of time in the arts.

The centrality of the concept of time in modern life and the close relationship of time with film will reveal how important this remains for film practitioners and theoreticians to keep exploring this concept. Mapping of crucial moments of film theory as far as time is concerned will follow, as well as a discussion of the evolution of the concept of time in film practice since the first days of cinema. The discussion of how time has been explored in both film practice and theory will reassure the centrality of time in cinema as well as the diversity of approaches and the complexity of the concept under investigation. I will provide this wider context to the reader to become clearer how my approach is different, and how the outcomes of my experiments could be a new way in approaching time in both film theory and practice. My methodology will be part of the second and third chapter of this study, but I will reveal some elements of aspects of my approach in this first chapter to help the reader to find their way as this research unfolds.

The Cultural Context Where Film Was Born

The origins of cinema at the end of the 19th century and the beginnings of 20th coincided with many significant changes in the social-political structure of the western world. The industrial revolution led to the development of capitalist modernity, which in turn challenged the notion of time in modern societies. Doane explores in depth all the elements that contributed to perceiving modernity as a temporal demand (2002, p.4.) Modern life led to a "rationalization of time" and a need for an "impersonal time schedule." Doane notices the popularity of pocket watches by the end of 19th century. The use of railway travel was another feature of modern life that demanded a homogeneous time schedule. Part of this transition to a homogenized time was the well-known international conference that took place in 1884. The International Meridian Conference in Washington D.C. resulted in the selection of the Greenwich Meridian as the international standard for zero degrees longitude. The world was divided into twenty-four time zones, and this set the exact length of a day for every place. Mroz also identifies that "the development of capitalist modernity necessitated the institution of an absolute temporal precision, a rigorous temporality embodied in clock time and synchronised timetables" (2012, p.13). Doane continues the exploration of the elements of modern life that affected the conceptualization of time. She claims "the standardization and rationalization of time can be linked to changes in industrial organization and perceptions of an affinity between the body of the worker and the machine"(2002, p.5). Time became

a commodity, and in this context, the necessity for efficiency and maximization of productivity turned to be of primal importance. Doane explains that time is "no longer a medium in which the human subject is situated (it is no longer lived or experienced in quite the same way), time is externalized and must be consulted (the phenomenon of the pocket watch)" (2002, p.7).

However, according to Doane, these notions of the "rationalization and abstraction of time pose certain problems"(2002, p.8). Such an attitude was against the long-held tradition of the concept of time in philosophy. To support her argument, Doane cites Charles Sanders Peirce, who has claimed that time is "the continuum par excellence, through the spectacles of which we envisage every other continuum" (2002, p.8). The thoughts of Walter Benjamin are also cited here; who insists that such a conceptualization of time prevents humans from experiencing different impressions, as everything is rigorously linked to a particular hour, a fixed moment. In other words, humans tend to identify with the moment or when exactly an experience takes place, instead of getting involved to the very experience. Importantly, Doane sees in the work of Bergson, the philosopher who has played a vital role against the imposing rationalization of time. Bergson's theory on time and the concept of duration was born in this context. In Doane's words, "the rationalization of time generated epistemological and philosophical anxieties exemplified by the work of Henri Bergson, in his adamant reassertion of temporal continuity in the concept of durée" (2002, p.9). At this point, Doane puts the seed for the discussion of Bergson in the next chapters of her study. I follow the same path for my thesis, and I highlight the importance of Bergson, as his theory will be the foundation of the methodology, I utilize in exploring time in the workshops I ran with participants. Other philosophers and theatre practitioners will assist my exploration in the workshops, but Bergson's theory on time will be central.

Apart from Doane's exploration of the new ways of thinking on time, the importance of Bergson and the socio-economical context at the beginning of the 20th century, Suzanne Guerlac also approaches the same period but from a slightly different perspective. Guerlac offers a detailed investigation of the new tendencies in sciences as she examines the philosophy of Bergson as a new way of thinking on time. As Guerlac claims "during the 1890s, the universe could confidently be compared to a smoothly functioning machine"(2006, p.16). In "A Generation of Materialism", Hayes mentions (initially cited in Carl Snyder's *The World Machine*) that this machine is "so orderly and compact, so simple in construction, that we may reckon its past and gauge something of its future with almost as much certitude as that of a dynamo or a water wheel. In its motion, there is no uncertainty, no mystery" "(1941, p.108). The confidence in sciences that the universe functions as a machine has significantly affected the ways of thinking in social sciences too. Guerlac explains " The

formalization of scientific methods into a general mode of calculation facilitated the extension of the models and methods of mechanistic thinking beyond the physical or natural sciences and encouraged the development of the social sciences"(2006, p.19). It is perhaps the moment when this kind of epistemological thought has been adopted by theories of psychology and psychophysics that triggered Bergson's fear about the reduction of a human being to the functions of its brain. Guerlac returns to Bergson's philosophy, and she claims "Bergson will argue that science gives us the world mediated through symbols, which deform our sense of reality to the extent that they immobilize what we experience as occurring in temporal flow" (2006, p.18).

Bergson's attempt to confront an established way of thinking was quite inspiring and a reason for utilizing aspects of his philosophy to explore new avenues on the concept of time in film. It should be noted that Bergson's philosophy remains essential, and scholars from various disciplines utilize aspects of his way of thinking. A prominent example is the work of Laurens Landeweerd in his Time, Life & Memory (2021), where the author explores the relevance of Bergson's thought to three of the most important scientific areas, namely physics, the life sciences and the neurosciences. Other examples are James Burton's The Philosophy of Science Fiction (2015) and Adam Lovasz's Updating Bergson: A Philosophy of the Enduring Present (2021). Both authors utilize Bergson's ideas to approach time in different research areas.

Returning to the days where the philosophy of Bergson was born that coincides with the birth of cinema, it is apparent that both scientific thought and the structure of life in the metropolis were favoring a notion of linear, predictable time. In this context, Doane recognizes the possibility of cinema to capture the contingent moment as a form of resistance to the rationalization of time. It is a form of "resistance to system, to structure, to meaning" (2002, p.11). Doane continues that contingency offers to time its lost freedom, while "time becomes heterogeneous and unpredictable and harbors the possibility of perpetual newness, difference, the marks of modernity itself." Whereas Doane initially discusses photography in relation to the contingent moment, she returns to cinema to underline the importance of the medium. Doane states "it (cinema) is a crucial participant in an ongoing rethinking of temporality in modernity" (2002, p.20). Doane's claim establishes the role of cinema in a wider context of thinking where new ways of thinking on time have been slowly emerged. I will continue the exploration of the cultural context in which cinema has been slowly emerged to reveal how synchronous was the development of the language of cinema with the new ways of thinking of time in a variety of disciplines like philosophy, sciences and arts. Notably, the reader will have an overview of the context where Bergson's philosophy was

born, which is crucial for this research. I will then argue what makes film unique as far as temporality is concerned.

I focus on different approaches to time with the aim to reveal the centrality of the concept in contemporary thinking but most importantly, to underline how fundamental to the concept of time is an interdisciplinary approach. In their study on time in *Time, Temporality, Now* (1997), Atmanspacher and Ruhnau argue that time "has been examined from a wide variety of perspectives including the logical, mathematical, physical, metaphysical, epistemological, psychological, linguistic, sociological, and biological" (1997, p.7). The authors underline the fact that "Those perspectives are by no means mutually disjoint or jointly exhaustive, nor is any one of them pre-eminently philosophical. On the contrary, research on the concept of time from one perspective is enhanced by a familiarity with insights gained from other perspectives" (1997, p.7). In the next chapters I will discuss my approach on the topic, and it will become clear that I have brought together philosophical concepts (Henri Bergson, Paul Ricoeur), theatre practice (Jerzy Grotowski, acting techniques) and literary theory (Wolfgang Iser) to be able to explore the experience of time in filmed practical workshops. It is the qualities of this experience that will be discussed in the final chapter concerning film theory and practice. The argument of Atmanspacher and Ruhnau on the interdisciplinary of the concept of time and how different perspectives enhance the understanding of the notion of time have inspired my decision to bring together a variety of theories on time to form my approach on the topic.

New Ways of Thinking on Time

Returning to the development of philosophy about time at the beginning of the 20th century, I have already mentioned Henri Bergson, and his importance as Guerlac and Doane discuss it. Bergson was not the only philosopher who attempted to grasp the concept of time innovatively. I will briefly refer to Martin Heidegger and Emmanuel Levinas. McGowan discusses Bergson, Heidegger and Levinas as prominent examples of the new ways of thinking on time. He points out an ethical turn in the new philosophy of time because the exploration of the concept of time was explored in relation to human beings. McGowan explains "In Heidegger's conception, a proper sense of temporality allows us to grasp ourselves as constantly self-transcending" (2011, p.4). Bergson also relates the central characteristics of his theory on time with the function of the psychic states of humans, while Heidegger stops thinking of time as added to being and underlines that "Unlike the traditional subject, Heidegger's Dasein finds its being only through its temporality"(2011, p.4). Likewise, Emmanuel Levinas places the investigation of time in the relationship between the subject and the 'Other.' As Levinas puts it "time is not an isolated and lone subject." The way the

three philosophers relate to time reveals that since time is closely linked to the human experience, the concept of time becomes very fluid, and challenging to grasp it solidly. The concept of time comes closer to what could be described as a subjective experience, including specific characteristics. An account of these characteristics can be found in Bergson's philosophy, and I will discuss them in the next chapter as part of the theoretical background of my methodology. This turn to the subjective experience of time is crucial, and I will later discuss it in relation to experience of the actors in my workshops.

The concept of time was also contemporaneously explored from the perspective of the sciences too. In parallel with the new ways of theorizing time in philosophy, new developments in the sciences played a significant role in challenging the image of the universe as a clockwork machine. It is striking how central was the concept of time when the cinema was born and how central it remained throughout the development of film language. And the topic is still under investigation as the proliferation of writing on cinema and time proves. We will return to this in the next section where I discuss time in film theory. It should also be pointed out that Bergson's thought has been developed as these changes were taking place. As Guerlac puts it:

> …two moments, then, frame the life and work of Bergson. The first confidently assumes an orderly, mechanistic world…the other imposes an experience of indeterminacy that characterizes not only a certain mathematical knowledge of the physical world but an indeterminacy of values, of language, and of social life (2006, p.17).

The developments in sciences were remarkable. By the 1930s, the movement from scientific certainties to the anxieties of indeterminism will have been completed. The view of the world changed after the innovations in physics, chemistry, and mathematics. Theories of entropy and quantum mechanics have wholly undermined the notion of a universe that works like a machine; an idea originated in the Newtonian Universe. McGowan underlines the importance of Eisenstein's theory of relativity, claiming that "time ceases to be what we know and becomes more explicitly part of how we know" (2011, p.2). But it was chaos theory that has completely transformed the idea of the Newtonian universe. The importance of this theory is evident in the words of the Jim Al-Khalili who states in the documentary *The Secret Life of Chaos* "The discovery of chaos was a real turning point in the history of science. As it tore down the Newtonian dream, scientists began to look more favourably at Turing and Belousov's work on spontaneous pattern formation"(BBC, 2010). And he concludes his discussion of chaos theory by claiming that the future will be amazing and unpredictable.

In this context of the complete transformation of thinking in sciences, philosophy and life in modern cities, Bergson offered a revolutionary approach on time. And his way of thinking drew my attention as I searched for the most suited philosophy to use as a starting point in exploring time. Traditional arts also played an important role in illustrating new ways to explore the concept of time. Doane refers to impressionism in relation to photography, and its ability (2002, p.10) to capture the contingent moment and "seize the ephemeral." Prominent examples can also be found in literature, and more specifically in the writings of Marcel Proust, Virginia Woolf and William Faulkner. Jo Alyson Parker offers a thought-provoking comparison of the work of these writers and chaos theory in her *Narrative Form and Chaos Theory* (2007) revealing how close was literature to the development of new theories in sciences and philosophy.

However, I believe that the emerging art of cinema was about to play the central role in exploring time in arts. The close relationship between time and cinema was an important factor for searching new ways to analyse and make films on time. There are many arguments from film theoreticians and scholars in other disciplines that support the idea of film as temporal art. Gerald Mast argues "the cinema is the truest time-art of all, since it most closely parallels the operation of time itself" (1977,p.112 cited in *What is a Temporal Art*). Gregory Currie, in his *Image and Mind* claims, "film does, or can, represent space and time realistically" (1995, p.79). Peter Wollen argues "The important point to note is that film and video, unlike painting or sculpture, are both explicitly time-based media" (2002, p.240). Todd McGowan also refers to other arts, claiming that the role of time in literature, drama and dance is "contingent rather than necessary. Though reading a poem requires a certain amount of time, nothing regulates the pace of one's reading" (2001, p.5).

It is also the study of film by philosophy with the aim to find new ways to understand temporality that empowers the belief on the close relationship between time and film. In *Time, Temporality, Now* it is explicitly stated, "The concept of time is among the most fundamental elements of the set of philosophical concepts"(1997, p.7). In *Film as Philosophy* Bernd Herzogenrath argues "film-thought is philosophical, since it offers its own genuine cinematic reflections about the world. According to Deleuze, these are especially new looks at the concepts of images, time, space, and movement"(2017, p.xiii). In *New Philosophies of Film* Robert Sinnerbrink also emphasizes "The Deleuzian turn was followed by various certified philosophers exploring their passions for cinema" (2011, p.14), and he refers to the works of Bernard Stiegler, Alain Badiou, Slavoj Žižek, Giorgio Agamben, and Jacques Rancière. All these ideas establish the close relationship between film and time and encourage

further research of the topic, utilising as a part of the approach suited aspects from the discipline of philosophy.

Time In Film Theory

This brief reference to how philosophy attempts to find in film new ways to relate to time effectively leads to a discussion on how time has been explored in film theory. In his introduction to film theory, Robert Stam argues, "there are many possible ways to describe the history of film theory. It can be a triumphant of "great men and women"…it can be a history of orientating metaphors…it can be a story of the impact of philosophy on theory…it can be a shift in theoretical/paradigmatic grids and discursive styles" (2000, p.2). Stam offers a series of examples for every category, and he concludes that in his narration of film theory, he will combine aspects of all these approaches. In my case, I will focus on the discussion of the concept of time. I will refer to different approaches on time in film to acknowledge the diversity of the exploration of this very concept, and to become clearer how different can be the exploration of time from the perspective of the outcomes of my workshops.

To avoid only referring to different approaches to time and film, I will closely follow the work of Mroz in her Temporality and Film Analysis (2013.) Mroz adopts a critical stance as she discusses time in film theory. In her attempt to propose a new perspective on time in film theory, Mroz discusses established approaches to time, succeeding in revealing their core features. In the fourth chapter, I will explore new ways of analysing and making work about time in a film. Therefore, it is beneficial to discuss established approaches. My choice to follow Mroz's work also derives from the fact that there are certain similarities between my research and Mroz's study. Mroz explores concepts like fluidity, movement, and how certain moments in a film are pertinent to temporal flux. In her exploration she utilises the concept of duration as Henri Bergon articulates it. Mroz emphasizes "An interest in temporal flux perhaps leads one inevitably towards Bergsonian thought, as articulated by Bergson himself, and taken up by contemporary writers such as Gilles Deleuze and Grosz" (2012, p.2). The critical part here is that Mroz and I have the same point of departure in the exploration of time and film. Mroz starts from Bergson and writers such as Grosz and Deleuze with the aim to offer a thought-provoking analysis of a series of films. In my case, I utilise Bergson, and in the final chapter aspects of thoughts of Deleuze and other theoreticians, to approach time in a series of workshops and I then discuss the outcomes.

Mroz narrates the theory of film from the point of view of continuity and fluidity of time, a more "Bergsonian" approach. Such an approach is quite salient to my work, and I will follow her line of thought. According to Mroz, when the first scholars of cinema focused on the relation between time and film, they privileged certain moments, avoiding articulating a clear theory on time. As Mroz suggests, "early writing on film grasped moments, or brief series of moments, from the flow of a film's duration"(2012, p.17). A notable example is Delluc's notion of photogénie (1920), which attempted to explain the uniqueness of the new medium, focusing on a few moments of a film. Aitken explains, "Delluc argued that the source of photogénie was located in the ability of the moving image to render an object or character in an expressive way" (2001, p.82). Photogénie is closely linked to the close-up, and as Jean Eipsten notes "The close-up is the soul of the cinema. It can be brief because the value of the photogenic is measured in seconds…until now, I have never seen an entire minute of pure photogeny" (1977, p.9). Nelmes also points out that the concept of photogénie is associated to an attempt "to put into words this idea of the sublime moment in film" (2012, p.70). Despite the emphasis on a few seconds of a film, Mroz utilises Epstein's description on how a smile is formulated on screen, to highlight (2012, p.19) that such a description justify a development of movement through time. This development is definitely "a temporal process."

Quite similar to the concept of photogeny was the discussion on cinephilia, which emerged in the 1940s and 1950s. Gerwin notes that Willemen finds the origin of cinephilia that is "the privileged, pleasure-giving, fascinating moment" (2005, p.216), to the 1920s French discourse on photogénie. Cinephilia also has privileged certain moments, extracting them from the film's duration. As Noel King clarifies in his discussion with Willemen this "something" emerges in the cinephile's "fetishising of a particular moment, the isolating of a crystallisingly expressive detail in the film image" (Keathley, 2006, p.30). Cinephilia focuses on the fleeting moment, arguing that the viewer keeps this moment in his memory outside of the film's duration. Mroz finds in cinephilia "The configuration of the moment, the corporeal, and the a-signifying that surfaced in writing on photogénie" (2012, p.20). Mroz cites Keathley, who argues that the intensity of the moment of cinephilia relies on the impossibility of any interpretation. I would argue that this lack of interpretation is closely linked to the concept of duration as Bergson discusses it. The impossibility of both interpretation and the use of language are cornerstones in the exploration of time in Bergson terms, and in cinephilia, can be possibly located the seeds of the later developments of theory on time in film as Deleuze introduced them.

Mroz traces the first discussion of Bergson's theory of duration in Béla Balázs' (1952) study of the close-up in his *Theory of Film*, arguing that film scholars and critics were aware of Bergson's ideas on duration and time. Balázs utilises Bergson's famous

association between melody and duration, to analyse the facial expressions in a close-up. Balázs' notes:

> the fact that the features of the face can be seen side by side, i.e. in space-that the eyes are at the top, the ears at the sides and the mouth lower down- loses all reference to space when we see, not a figure of flesh and bone, but an expression or in other words when we see emotions, moods, things which although our eyes can see them, are not in space" (1952, p.61).

Later, Balázs notes "we will be helped in understanding this peculiar dimension by Henri Bergson's analysis of time and duration" (1952, p.61). However, Balázs' focuses on an instant, a close-up, a small extract of a film to consider the notion of time. Mroz claims "It was not until Deleuze's Cinema books, however, that interest in the relationship between Bergsonism and the cinema became prominent" (2012, p.20).

As the film theory evolved, the semiotic and structuralist theories following the formalistic tradition, isolated moments in order to articulate possible meanings of the film language. Stam explains, "the core of the filmolinguistic project was to define the status of film as a language"(2000, p.107), in other words, to understand the cinematic medium as a system of signs. As the prominent formalist Eisenstein tried to create meaning by juxtaposing individual shots that are moments of a film, in a quite similar way, structuralists isolated moments to define the hidden language of the film. Stam argues, "Metz clearly built on the antecedent work of the Russian Formalists" (2000, p.109). Mroz explains "With the introduction of semiotics and psychoanalysis in the 1960s, there seemed to be a conscious attempt to control and fix cinema's ungraspability by instituting a 'scientific' and rigorous mode of film analysis"(2012, p.20). In other words, Mroz identifies a danger in the scientific approach on film analysis. Film, like any art form, is often imbued with abstract and difficult to define elements. A scientific approach would be possibly leading the elusive but meaningful aspects of a film to conform to the tenets of scientific thought.

This tendency of a catholic theory was indeed the face of the so-called "Grand Theory" in cinema. In her research in *From Theory to Post-Theory and Beyond* (2014), Ana Lomtadze discusses "Grand Theory" and cognitivism. She succinctly explains, "to one degree or another, these theorists ("Grand Theorists") analyzed the reproduction of cinematic codes in the light of individuals not as sovereign beings, but as subjects produced by various forces that lay beyond their control" (2014, p.12). Bordwell coins the term "subject-position theory", and he states "While its

effect on historical research was slight, it had an immediate impact upon practical criticism. Throughout the 1970s and 1980s, film academics applied this theoretical framework to films from a wide variety of periods and nations" (1996, p.8). It is in this context where Mroz identifies the tendency for a rigorous mode of film analysis, based on semiotic and structuralist theories. However, she explains that such an approach has "frequently isolated moments from a film as determinable sites of meaning and signification, while temporal flow was often seen as threatening or destructive" (2012, p.21).

In the last few decades, cognitive analysis has become the dominant approach to thinking about film and time. David Bordwell and Noël Carroll set the premises on a film analysis based on cognitive science. In his *Narration in Fiction Film* (1985) Bordwell categorizes a series of principles of narration. He uses the terms fabula, syuzhet, and screen duration, to explain the temporal construction of the film, and he also defines ellipses and compressions of time. Bordwell draws upon the works of Russian Formalist critics of the 1920s, claiming "these (critics) were the most significant theorists of narrative since Aristotle" (1985, p.xii). It is crucial to point out, that Carroll defines (Prospects for Film Theory, 1996,p.62) cognitivism as a "stance toward film research" as it is opposed to the previous Grand Theories. Lomtadze underlines this fact, claiming, "Not only do cognitivists explore different theoretical domains, but they also disagree with one another (for example, Carroll versus Currie on empathy and simulation or Allen versus Carroll on "illusion")" (2014, p.9).

Mroz acknowledges that Bordwell's analysis is theoretically rigorous, but she identifies that there is a lot to be explored as far as the viewers' experience while they are watching a film is concerned. It is especially in art-house and avant-garde cinema where a cognitive approach seems not to be as satisfactory as it is in the analysis of classical and mainstream films. Mroz refers to Daniel Frampton, who has criticised Bordwell's approach in the analysis of art cinema and parametric narratives. Frampton claims, "radical cinema is reduced to principles, systems, all towards trying to bring artistic cinema into the rational fold of classical cinema" (2006, p.104). As far as time is concerned, Mroz's central claim is that with cognitive analysis "each image seems to affix a meaning or cue to itself to be decoded in the moment of its appearing; the durational flow of the film thus seems to stutter"(2012, p.24). However, she underlines the importance of cognitive analysis concerning certain types of films. I should also acknowledge that in my view, cognitive theory opens new possibilities for the exploration of film and time. Whereas cognitivists propose a very structured approach to film analysis, the fact that they explore every film as a unique case study offers the possibility to every film to invent something entirely new. This possibility relies on Carroll's words that cognitivism is a stance, not a unified theory where every film is somehow 'enslaved'

in the principles of the theory. The cognitive approach seems open to new suggestions and models of thought, even if these ideas initially emerge as an opposition to the tenets of the cognitive analysis.

Cognitive analysis remains the dominant one as far as time in cinema is concerned. The work of Bordwell is a core reading for film theorists and practitioners in almost every university. However, the discussion on film and time is still growing. Deleuze's Cinema Books have opened new avenues in the exploration of the topic. Nelmes argues "Film studies has been strongly influenced over the past ten years by the writings of the French philosopher, Gilles Deleuze, and specifically the two books, *Cinema 1: The Movement-Image* (1983) and *Cinema 2: The Time-Image*(1985.)" (2012, p.72). Deleuze's books have inspired many scholars in the exploration of time in film. In Vaughan's study *Where Film Meets Philosophy* the author acknowledges "the large amount of recent Deleuze-based film scholarship" (2012, p.23). The author refers to the work of David Martin-Jones, *Deleuze, Cinema and National Identity* (2006), and the study of Barbara Kennedy, *Deleuze and Cinema: The Aesthetics of Sensation*(2000), to emphasize how differently the film scholarship has utilised Deleuze's ideas. In the first case, Martin-Jones discusses "the alternative practices and implications of shifts in temporality in major studio films"(2012, p.26), while Kennedy attempts to "reconfigure corporeality and the role of the mind/brain/body within the notions of sensation "(2012, p.24). These are two of the many examples of how Deleuzean ideas have affected contemporary thinking on film.

I should point out that Bergson's notion of time profoundly inspires Deleuze's discussion on cinema. Whereas Bergson has accused cinema of spatialization of time, Deleuze has overcome Bergson's objection by exploring the notion of movement in cinema in relation to the viewer instead of the apparatus. This is a very complicated moment in Deleuze's thinking but Doane succeeds in explain it in a very succinct way. Doane argues that according to Deleuze "the movement (of time) needs to be thought in relation to the spectator rather than in relation to the apparatus and that for the spectator, movement is immediately given in an intermediate image" (2002, p.175). This "intermediate image" is according to Deleuze (2013, p.1-2) "a mobile section" not an immobility. Doane continues claiming that the intermediate image "is imbued with qualitative change and duration" (2002, p.176), which are the tenets of Bergson's theory of time. With his movement, Deleuze brought Bergson's philosophy in the center of the discussion of time in cinema.

Apart from the proliferation of writing on film and time, as Deleuze inspires it, the study of other concepts is also very influential. In his study of Atemporal Cinema (2011) McGowan attempts a new theorisation of time in the film. Establishing his

theory on the psychoanalytical concept of the death drive, as it is initially articulated in Freud's *Beyond the Pleasure Principle*, McGowan acknowledges a new kind of time-films, which focus on the concept of repetition in time. For Freud, the repetition of a traumatic experience is an unconscious drive in the human psyche (*Beyond the Pleasure Principle*). The subject repeats in a variety of ways the same traumatic experience to fulfil its goal to understand and master their trauma (1990, p.29). McGowan argues that the death drive principle introduces a new way of thinking about time, and more specifically, an experience of time outside of our conception of time. He states, "Contemporary atemporal cinema is a cinema of the drive, in which narrative is oriented around a foundational moment of traumatic loss. Understanding this cinema requires grasping this fundamental psychoanalytic idea"(2011, p.9). McGowan uses this concept as a foundation for his atemporal cinema, arguing that the repetition happens outside of a linear understanding of time.

The discussion on time and film persists, proving how central the concept is and how difficult it is to give a definite answer on how time works in cinema. In my case, as I discuss the outcomes of my research, I will refer to various aspects of the film language that can offer a different starting point for exploring time in a film. A film theorist and a filmmaker can locate all the aspects of the outcomes of my workshops in existing filmography, but the important point here is that these very aspects have rarely been discussed from the point of view of the concept of time. As far as the above theories are concerned, I should point out that all of them is an attempt to understand time in film but also an approach of the essence of the art of film. I embrace Elsaesser and Hagener's approach in *Film Theory: An Introduction Through The Senses* (2010, p.3) where they claim that film theory does not move towards perfection, and each new theory is not necessarily an improvement of a previous one. A similar stance is adopted by Stam (2000, p.2), who refuses to choose between different approaches as they often seem as complementary rather than contradictory. In the same fashion, in the discussion of my research in the final chapter, I will bring together established theories on time, analyses of different films and the outcomes of the work of the participants in my workshops, and I will build my approach to the concept of time in film.

Time and Film Practice

It is worth pointing out that all this writing on time and film does not exist in a vacuum. It is indeed very tempting to work on theoretical concepts, but in cinema, the discussion of the concept of time has primarily emerged from the unique features of the medium. All the discussed theories exist due to the continuing exploration of the concept of time in both the practical and narrative aspects of filmmaking. The practical aspects refer to the evolution of technology in cinema that gave more freedom to filmmakers in their work. Contemporary filmmaking uses different ways to relate to time, but the origins of all the elements of contemporary practice can be found in the first years of the evolution of cinema. For this reason, I will go back to the roots of the new medium to reveal how intrinsic, almost instinctive, was the relationship between time and film since the first screenings, and how all the elements of the so-called film language have been invented from the first practitioners. All the later experiments in narrative rely on the essential tools of film language as they were discovered in the first years of cinema. It is essential to have a firm understanding of film language in its purest form, in order to be able to infuse this form with dense theoretical concepts as I do in the last chapter of this study. The following discussion will be beneficial in revealing the close relationship between film and time, and in supporting the exploration of the outcomes of my practical work in the last chapter of my research.

Perhaps the innovation in cinema requires a re-evaluation of the first days of the medium. Doane starts from these days, and she offers one of the most accurate critics on the emergence of cinematic time. Cunning (2006) also studies the first screenings to coin the term *Cinema of Attractions*, and he explores in depth the presentational mode of cinema. And there are other examples of prominent scholars who offer fresh looks on cinematic language by exploring the roots of cinema. The work of Pam Cook in *A History of Narrative Film* (2016) will assist this exploration.

The new art form of cinema emerged with the invention of Edison's Kinetoscope and Lumière's Cinématographe. These were the most critical devices in this period as far as the birth of cinema is concerned. At this point, we encounter the first two genres in cinema history. Edison's films were slapstick comedies while Lumière brothers filmed so-called actualities, resembling a documentary style of filmmaking. The important bit here is that both genres were structurally the same, using a static camera to film "continuous action as if editing reality was unthinkable to their makers"(2016, p.10.) It is essential to underline that even at this point of the "primitive" history of cinema, the first reactions were closely associated with the

element of time. A writer for *La Poste* commented on the Cinématographe projections of December 28, 1895 (cited in Cook, p.13):

> The beauty of the invention resides in the novelty and ingenuity of the apparatus. When these apparatuses are made available to the public, everybody will be able to photograph those who are dear to them, no longer as static forms but with their movements, their actions, their familiar gestures, capturing the speech on their very lips. Then, death will no longer be absolute.

However, it was in 1896 when it became apparent for the first time in film history the possibility of the new medium not just to record time but to manipulate it as well. This was the moment when Méliès's camera jammed while he was recording an omnibus. When Méliès restarted the camera a funeral hearse had replaced the omnibus. During the projection, the omnibus seemed to be replaced by the hearse. Cook accentuates "Méliès came to recognize the possibilities of manipulating real-time and real space inherent in the editing of exposed film"(2016, p.14). I underline this moment as it places editing at the heart of the film language. I will return to the editing process in the exploration of film language in the following paragraphs. At this point, it is important to briefly highlight some core aspects of the work of Méliès, as he is the one who has set the scene for the later development of the film language. First, Méliès used his discovery to edit his films, though the editing process occurred between scenes rather within them. Cook explains, "Changes in time and space coincide precisely with changes in a scene"(2016, p. 14). He has also invented how to use editing techniques to create a sense quite similar to the stage illusion of theatre. And importantly, he has introduced some critical devices for the exploration of time, like the fade-in, fade-out, dissolve and stop motion photography. My argument is that Méliès discovered, though in most of the cases in a primitive form, a very good amount of the essential tools for the later development of film language and narrative techniques. Importantly, these tools were closely linked to the manipulation of time and space. The importance of Méliès is evident in D. W. Griffith's famous quote "I owe him everything" (cited by Osie Turner in *The Alchemist of Light: A Biography of Georges Méliès*, 2013, p.3).

As I am interested in the aspects of the film language that introduced new ways to explore the concept of time and the elements that helped filmmakers to create a variety of narratives, I narrate the history of the development of cinema accordingly. In other words, I refer to the techniques of the manipulation of footage that revealed the intrinsic relationship between film and time. Edwin S. Porter wrote the next significant chapter in film history. Porter took a big step in how film can relate to time. The two major innovations of his practice can be found in the films *Life of an*

American Fireman (1903) and *The Great Train Robbery* (1903). In the first film, Porter has introduced a technique of editing that is the well-known crosscutting. With the use of this technique, it became apparent that the film could depict two actions that happen simultaneously by cutting from one to the other. As Cook puts it, "Porter seemed to have achieved for the first time in motion-picture history narrative omniscience over the linear flow of time"(2016, p.18). And Cook asserts "no other medium permits such a rapid alternation of multiple perspectives without destroying point of view" (2016, p.18). It gradually becomes discernible how the use of purely cinematic means built the unique relationship between film language and time.

Porter's next innovation is equally important, and perhaps one of the foundations of the development of film language. In *The Great Train Robbery* Porter worked with his footage in such a way, that he cut from one scene to others without waiting for each scene to reach a logical conclusion. In other words, he identified as the most crucial bit in the narrative of his film the shot and not the scene. This kind of manipulation of the footage set the foundation for the transition from the *scene* to the *shot* as the basic component of the film language. Cook explains:

> This practice contains the rudiments of a truly cinematic language because it posits that the basic signifying unit of film-the basic unit of cinematic meaning- is not the *scene,* as in Méliès, and not the continuous unedited film strip, as in the earliest Edison and Lumière shorts, but rather the *shot*"(2016, p.20).

It should be emphasized that for the first time the film was conceived as an accumulation of shots instead of scenes. Such a choice offered infinite possibilities in exploring time in film as the length of a shot can range from a few seconds to an entire film. The manipulation of time within a shot and the combination of different shots built a very powerful creative arsenal for the filmmaker in their attempt to explore time.

With the works of Porter and Méliès the basic tools of cinematic language have been invented. Editing and shot have been discovered very early in film history, but they both remain until today the gist of the film language. To remind the reader that this last section discusses the evolution of the film language in relation to time from the point of view of a filmmaker. It is about locating how pure cinematic means reveal the close relationship between film and time. Regardless of the narrative of a film, editing and shot are the essential components of all films. Every narrative in filmmaking has an element of time by default. It can be a linear approach to time or a more sophisticated approach with the use of flashbacks; it can be based on flawed memories, unreliable narrators or travel in time. Classic examples are Kurosawa's

Rashomon (1950), in which, recalling their subjective experiences, none of the narrators tells quite the same story. In *Citizen Kane* (1941), the entire story is narrated as a flashback. The use of multiple narrators and the overlapping testimonies reveal the complexity of the central character. In *La Jetée* (1962),and later in *Twelve Monkeys* (1996), characters are haunted by the images of their death. Overwhelmed by the flow of his memories is also the protagonist of Tarkovsky's *Mirror* (1975), where a nonlinear narrative focuses on the key moments of his life. Recent example is *Arrival* (2016), whose exploration of time philosophy is both theoretical (the idea that an alien language can be used to access the totality of time) and aesthetic (two narratives blend in the plot, that of a supposed past which turns out to be the future, and that of the present.) In *Memento* (2000), the plot is structured with two timelines, where one of them is in chronological order while the other is shown in reverse.

The list of films that explore time in a variety of ways is limitless. But at the core of every film project is a decision on how the editing process will bring together a series of shots with the aim to narrate a story. In other words, the basic building blocks of a film remain the same throughout the development of film language. In the final chapter, where I will discuss the outcomes of my workshops, I will explore these cinematic means in relation to various films and theoretical concepts. Because the film theory of time and films on time is limitless, the experience of the actors in the filmed workshops will be used to sieve which films and concepts are most relevant to my approach on time. The discussion on the selected films and concepts will equip both film theorists and filmmakers with new ways of analyzing and making work about time.

I will expand a little to the work of the great inventors of cinema to accentuate the close relationship between the means of cinematic language and the concept of time. Every discussion on the evolution of narrative techniques in cinema should refer to the work of D. W. Griffith. Cook claims "Griffith did more than any single individual to establish the narrative language of the cinema and turn an aesthetically inconsequential medium of entertainment into a fully articulated art form" (2016, p.45). Griffith has put the cinematic means into a completely different context. Amongst his numerous innovations, they are two of them that remain central. First, he has succeeded in producing meaning by altering shots of different spatial length in the same scene. For example, he cuts from a medium shot to a close-up in the same scene, and with such an approach of his footage, (2016, p.47) Griffith created cinematic "sentences" within scenes. This first innovation is related to the manipulation of space with the use of a variety of shots. The next innovation is related to time. In his film *The Lonely Villa* (1909), the director created suspense with a completely new technique. In this film, he used intercutting to build tension, but

other filmmakers have also used this editing technique. However, Griffith in The *Lonely Villa* came to realize that the duration of a shot significantly affects the emotional impact of the story. It is the first time that the shot's duration is discussed as a cinematic method to produce meaning. As Cook underscores, this kind of editing is "the structural foundation of narrative cinema from *The Birth of a Nation* to the present (2016, p.49) " The discussion on how long a shot should remain on screen and in which exact moment the cut should happen prepares for the later theoretical explorations of fast-cut editing and the use of long takes, and importantly foretells the endless debates in the contemporary editing suites. It should be emphasized, that whereas cinema has been initially related closer to the notion of space and what is on screen, it was very soon when the manipulation of time with the use of editing and the manipulation of the length's shot has superseded and became the primal mean of cinematic language in relation to narrative.

I will make some final comments concerning German Expressionism and Russian Formalism. Whereas the essential tools of cinematic language have already been discovered, German Expressionism has played an important role in introducing a vital tool for manipulating time in a film, that is, the long take. German expressionists have also revealed the central role of mise-en-scène in a film, and I will briefly refer to that as it is important for the discussion of time in the last chapter. German Expressionism has turned the focus on the film's mise-en-scène and offered an in-depth exploration of its expressive capabilities. Such an exploration has put the aesthetics in the center of the creative possibilities of the new medium. The creative arsenal of the film language has been significantly enhanced. Every element of a film's set became important, acquiring in some cases an autonomous temporality; more on that in the last chapter and the work of Tarkovsky. Kracauer claims "German film directors marshalled the whole visual sphere: their outspoken feeling for impressive settings, their virtuosity in developing action through appropriate lighting" (*From Caligari to Hitler,* 2004, p.3). The work in films like *The Cabinet of Dr Caligari* (Robert Wiene,1919) and *Nosferatu* (F. W. Murnau, 1922) highlighted the importance of mise en scène and prepared the further exploration of mise en scène with the use of long take. It was not a coincidence that during the years of German Expressionism, the use of the mobile camera has been explored in depth. It was such the expressive power of the settings of the films that were almost calling to be part of the action in the scenes.

A reference to Murnau's *The Last Laugh* (1924) is required at this point, as it was "the most technically innovative film to come out of Weimar cinema," (2004, p.78-79) exercising enormous influence in both German and American cinema. The primal technical innovation was the use of a mobile camera, which always moved during the film. The important aspect as far as time is concerned, is that the use of a completely mobile camera, moving from first time backwards and forwards, as well

as up and down, permitted the production of shots of substantial duration. The emphasis on the importance of mise en scène coupled with the use of a mobile camera prepared the exploration of time in long takes in later film practice and theory.

The work of Russian Formalists has also revealed important aspects of the concept of time, as it has succeeded in further highlighting the editing process as the ultimate means of manipulating the relationship between time and space. I will briefly refer to their work because a series of elements in the development of the cinematic language has been added. The work of Kuleshov, and his students, Pudovkin and Eisenstein, has significantly affected the work of later filmmakers. Whereas the work of Russian filmmakers has predominantly focused on the creation of meaning by juxtaposing shots, the concept of time has also been explored. Kuleshov is well known for a series of experiments where he has proven that every shot has two distinct values. The first value is associated with the image itself as it is related to what it represents, while the second value is acquired when a shot is placed next to other shots. More specifically, in one of his experiments, he has achieved an illusion that it is pertinent to the cinema. With the use of five separate shots that have taken in different times and places, he created the illusion of the unity of time and space. Cook claims that Kuleshov has proven that in cinema, "'real-time' and space are absolutely subordinate to the process of editing, or montage, as Soviets came to call it" (2016, p.97). It is at this point that the work of Russian Formalists relates to the concept of time, giving the editing process complete control over the manipulation of time in cinema.

Sergei Eisenstein took the exploration of editing a step further, offering new avenues in the investigation of time and narrative in film. Inspired by the psychology of perception and Marxist dialectic, Eisenstein built a theory on what kind of relationship between shots can produce meaning. Notably, the created meaning had nothing to do with narrative logic. In other words, he tested the use of unrelated shots as far as time continuity is concerned, attempting to produce meaning and narrate a story. Eisenstein has introduced five different styles of editing that are the metric, rhythmic, tonal, overtonal and intellectual montage. Respectively, these types refer to the tempo of the cutting, the rhythm of the movement within a scene, the emotional tone of the shots, the manipulation of the emotional impact of the audience through the first three types, and the conceptual relationships between shots. As happened in the case of Kuleshov, who established how pertinent to the cinematic medium is the illusion of time unity, Eisenstein formulated a theory unique to film language. He improved the narrative capabilities of the medium using the essential tool of manipulating time in a film: the editing process. Cook claims "Griffith had discovered, in editing, the fundamental narrative structure of the cinema, but he and his followers had used it conservatively to tell nineteenth-

century tales" (2016, p.99). Cook continues accentuating the role of Eisenstein arguing that he "formulated a self-consciously modernist theory of editing…which made it possible for the cinema to communicate on its own terms for the first time, without borrowing either matter or form from other media." Eisenstein has taken the exploration of the editing process to another level, offering a variety of possibilities in working on the manipulation of time and space in a film.

As it is evident, the fundamental tools of film language have been discovered early in film practice revealing the intrinsic relationship between time and the new medium. As I have also discussed, the theory of film and time is still growing, while new films explore from different angles the difficult to grasp concept of time. Yet, despite all this work on time and film, I believe there are still chances for experimentation, which can lead to innovation. My approach to time and film departs from a different angle. As I will discuss in the following chapters, I have attempted to introduce a method to experience time in a series of filmed workshops, where the participants were trained actors. My approach is inspired by the philosophy of Henri Bergson, who remains a prominent figure in the exploration of time in philosophy and film as discussed in this introduction. Theory of acting, theory of literature and theory of narrative will assist my attempt to explore time. Finally, I will use the qualities of the experience of the participants to suggest new ways of approaching time in film theory and practice, but more about this exploration in the following chapters.

Chapter 2

Exploring Time: Theoretical Background

Introduction

In the previous chapter I have focused on the centrality of the concept of time in contemporary thought and I have discussed the close relationship between film language and time in both theory and practice. I have argued that the topic is still under exploration and despite the variety of works on film and time there are chances for experimentation and innovation. In this chapter I will discuss the theoretical background of my approach as I follow a completely different route in exploring time in filmmaking. My perspective is the perspective of a practitioner and theoretician in both film and theatre practice. In my approach, I utilise aspects of the work of the philosopher Henri Bergson and the work of the theatre theoretician and director Jerzy Grotowski with the aim to build a methodology in approaching the concept of time in workshops with actors, while elements of the work of the philosopher Paul Ricouer and literary scholar Wolfgang Iser come to assist the theoretical background of my approach.

For the exploration of the concept of time in filmmaking, I will start from the lived experience of time in a series of workshops with actors, and I will then translate this experience to film language. I will thoroughly elaborate on this aspect of my work. In the current chapter I explore the theoretical foundation of my approach, while in the next chapter I discuss how I put the theory into practice. I then proceed to the evaluation of the actors' experience and in the final chapter I explore the outcomes of the actors' work in relationship to film language.

While I choose a different path in exploring the concept of time, the aim of the research is clear: how to equip the film theorist and film practitioner with new ways to analyse and do work on time. The exploration of the concept of time in workshops is of primal importance for my research and it should not be considered as an easy task. The theoretical background of my work is dense and invites elements of different theories in order to find a common ground to explore the difficult to grasp concept of time in workshops. As I have delineated in the first chapter, a research on the concept of time is facilitated and significantly enhanced when different approaches come together. It is also important to notice that my approach is a culmination of a series of experiments I have made during my experience in acting and directing in theatre and film.

Instead of conducting a series of interviews or survey-based research, I have chosen to work on the experience of time as it is lived through practical workshops where actors work on a series of intense moments and feelings. To make clear from the very beginning, the experience of time is not exclusively explored in relation to the duration of the experience. In other words, it was not my intention to focus on measuring how long the actors' work lasts. Many important studies have already explored the experience of time and its relation to feelings; however, these studies are focus primarily on how long these moments last. For example, Verduyn and Lavrijsen (2015), explore why certain emotions last longer than others, underlying the role of rumination and the importance of the event as the most significant factors for the duration of the experience.

Furthermore, Frijda, N. et al. (1991, p.188) offer an in-depth study on the duration of certain emotions, like anger, grief and happiness. In their research, they also point out the complexity of feelings, arguing, "Many of the reports mention more than one emotion, even when given as an instance of a particular emotion such as anger." In his article in the Guardian, Mark Gozlan (2013) also identifies the connection between the awareness of time and specific emotions, like fear. These studies are useful for a more informed understanding of the experience of time, but my approach to this issue is different, as I am not examining only the duration of a particular moment, but I primarily focus on the bodily responses of the participants in the workshops, the narratives that come to their minds, and the visuals and pictures that arise during the workshops. All these elements are used to describe the experience of the participants.

Henri Bergson and the Concept of Time

Henri Bergson inspires my approach. Bergson establishes his ideas on time in his first book *Essay on the Immediate Data of Consciousness* (1889; published in English as *Time and Free Will* in 1910.) Whereas Bergson modifies various aspects of his theory on time in his following works on *Matter and Memory* and *Creative Evolution*, it is useful to consider the way in which he first approaches the topic, as Rogue argues (2003, p.12). In *Time and Free Will* Bergson focuses on the concept of time from a psychological point of view, drawing the central features of his theory in relation to internal psychological states. Bergson examines the inner states of humans to define the elements that constitute the concept of time. He will oppose the notion of time to the notion of space, quantity, numbers, and language. The experience of self will become his track in defining time, and this definition will also inform the understanding of the self and human beings. Bergson's approach on time opens many opportunities in the exploration of the concept of time in relation to the lived

experience of time, as this study examines. The experience of the actors during the workshops as it is manifested in their narratives, visuals, testimonies, feelings and bodily reactions will constitute the data in my attempt to dissect time as a lived experience and locate the core characteristics.

A few words on the way Bergson understands time in his first work would be useful at this point as an introduction to the philosopher's way of thinking and its relation to my work. Bergson's major concern in his book is the dissociation of the concept of time from the concept of space. His endeavor starts from the very beginning of his study, but he does not do it explicitly. He begins by establishing the differences between quality and quantity. It is a standard feature of Bergson's thought to begin his exploration from a point 'A' for example, and use this point as a vehicle to introduce new concepts before arriving at his final argument. Bergson initially asks the reader to be aware of the difference between the physical cause of a sensation and how someone feels this sensation. People tend to talk about their feelings in the same way they talk about measurable objective causes. He uses the example of light and brightness, claiming that light can be measured using standard units like candlepower, but the effect that light produces on us, brightness, cannot be measured if we use the same tools. The choice of people in understanding their sensations consists " in defining the intensity of a sensation, or of any state whatever of the ego, by the number and magnitude of the objective, and therefore measurable, causes which have given rise to it" (1913, p.4). This is Bergson's first attempt to make a distinction between the quantifiable external objective cause, and the qualities of the internal states of a person. In other words, he talks about differences in degree and differences in kind.

He continues arguing that the problem of expressing inner states becomes more complex when inner feelings cannot be assigned to a measurable external cause. He uses the examples of joy and sorrow to demonstrate his thoughts on the complexity of the evaluation of feelings when joy and sorrow become more intense. He claims, "Neither inner joy nor passion is an isolated inner state, which at first occupies a corner of the soul and gradually spreads. At its lowest level, it is very like a turning of our states of consciousness towards the future. Then, as if their weight were diminished by this attraction, our ideas and sensations succeed one another with greater rapidity…in cases of extreme joy, our perceptions and memories become tinged with an indefinable quality" (1913, p.10). All these successive stages correspond "to qualitative alterations in the whole of our psychic states." He also analyses sorrow in a quite similar way to joy, but he mentions that in the case of sorrow the subject faces towards the past "as if the future in some way stopped up." There are three aspects in his analysis. First of all, he acknowledges that all the changes in feelings are "qualitative alterations." As Rogue argues "quantitative

increases and decreases in such emotions as joy and sadness (more joy, more sorrow, etc.) actually represent qualitative shifts from one subtle complex of emotions to another" (2003, p.13). Importantly, as the intensity of a feeling increases the qualitative changes make a feeling richer. And finally, Bergson introduces for the first time an element of time and rhythm in his evaluation of qualitative changes of feelings. It becomes apparent how close to the exploration of inner feelings, sensations and subtle swifts in a person's psychological state, the philosopher remains in order to approach the concept of time. All these elements as they manifested in the participants' bodily reactions, images, and sensations will be part of my exploration of the lived experience of time.

Bergson continues throughout the first chapter of his study the exploration of quality and quantity, describing differences between them. He introduces the notion of the qualitative progress, which will become a central feature of his notion of time. He investigates aesthetic feelings and physical sympathy to define qualitative progress, and his idea on this process can be summed up in his claim, "the increasing intensities of aesthetic feeling are here resolved into as many different feelings, each one of which, already heralded by its predecessor, becomes perceptible in it and then completely eclipses it"(1913, p.13). This notion of interpenetration and progression is essential, and it is directly opposed to the possibility to measure feelings as a change regarding magnitude. Importantly, the qualitative progress implies a notion of flow, attributing feelings the characteristic of becoming. They are never static but in a constant movement. This notion of fluidity and constant movement will be later linked to the work of a dancer. Dancing will also become a vehicle for Bergson to explore the notion of time and it also relates my exploration of the actors' bodily reactions to the concept of time.

Bergson returns to light and brightness, to understand how consciousness works when light changes, aiming to introduce the notion of qualitative multiplicity. He uses an example with four candles illuminating a white paper. His key argument is that when the light is diminished the observer usually sees a reduced illumination, a change of whiteness. But as Bergson claims (1913, p.53) "if you observe carefully you will find that what you really perceive is not a diminished illumination of the white surface, it is a layer of shadow passing over this surface at the moment the candle is extinguished." He tries to dissociate the external cause (light reduction) to the function of consciousness, asking the reader to think differently, and discover that what he sees is qualitative nuances of darkness and lightness instead of differences in degree of the same thing, whiteness. As Guerlac notes, "consciousness, then, would correspond to the piece of paper, as a scene of nuances of qualitative change, that is, of qualitative multiplicity" (p.56) All these subtle changes would be part of my exploration of the actors' experience during the workshops.

As he continues his study, Bergson will substitute the exploration of the differences between quantity and quality with the differences between space and time. He will attempt to understand time outside the notion of space. He uses an example of counting sheep to prove that when we count something, we do so with respect to space rather than time. He suggests, "we may conclude that the idea of number implies the simple intuition of a multiplicity of parts or units, which are absolutely alike" (1913, p.76). He introduces this notion of distinct multiplicity in comparison to the confused multiplicity of the inner states. And he continues, "it is in space that such a juxtaposition takes place and not in pure duration"(1913, p.77). Bergson's attempt to completely separate the notion of time from the notion of space becomes more apparent in the following passage. He asks, "Does the multiplicity of our conscious states bear the slightest resemblance to the multiplicity of the units of a number? Has the duration anything to do with space?" (1913, p.91) He finally defines pure duration as " the form, which assumes when our ego lets itself live, when it refrains from separating its present state from its former states" (1913, 101). This is a key phrase in Bergson's thought, as he uses it to define the gist of his idea on time. I will later link this notion of "letting our ego to live" with the notion of freedom as part of the guidelines in my workshops.

The notion of a confused multiplicity of the inner psychic states is now translated in terms of time. In duration there is no separation but succession without distinction. Each moment represents the whole. Past, present, and future are intertwined, and cannot be distinguished or isolated. The famous example of melody as the figure of duration comes after these arguments. Hashizume explains, "In music single sounds by themselves are not what captivate our attention. When several sounds make a unity, in other words a melody, they appeal to us" (2009, p.5). Bergson words are revealing "If we interrupt the rhythm by dwelling longer than is right on one note of the tune, it is not its exaggerated length, as length, which will warn us of our mistake, but the qualitative change thereby caused in the whole of the musical phrase" (1913, p.101). In other words, it would be impossible to change a part in a music synthesis without significantly affecting the whole piece of music. And this change will be a qualitative one.

Melody as a figure of the concept of time is essential for Bergson's thinking. The use of melody by Bergson directly relates the concept of time to art. At another point of his study, Bergson refers to poetry and as I have mentioned to dancing. Whereas these fields of art are used to demonstrate an association between psychic states, time and art, the establishment of a poetic understanding of time cannot be denied. In other words, Bergson seems to support his exploration of the concept of time using different art forms. Being inspired by Bergson's ideas, in my workshops I

explore different demonstrations of the internal psychic states of the participants, focusing on the visuals, narratives, sensations and bodily reactions. My argument is that the diversity, qualitative multiplicity and interpenetration of these elements in my workshops can be linked to the notion of time as Henri Bergson discusses it. Actors' work is a work of art, and it can be related to the attempts of the philosopher to explain time in relation to different art forms. In my approach, I attempt to make the elements of the experience of time tangible and visible, so as can be used as research data in understanding the core characteristics of the actors' experience.

The choice to investigate time in relation to the psychic states of the participants instead of researching how long different feelings last, is the appropriate way to approach the concept of time in relation to the philosophy of Bergson who clearly states that time cannot be divided or measured, but it can be only experienced. Talking about the concept of duration he argues that when we experience time "we no longer measure duration, we feel it. From quantity, it returns to the state of quality" (2001, p.126). Similarly, in my workshops, I primarily focus on the different and diverse elements of the experience of the participants, aiming to reveal the complexity of experiencing time under intense circumstances. I will discuss later how Bergson has also influenced other theoretical and practical aspects of my methodology, as I was aiming to stay as close as I could to the ideas of the philosopher. In other words, I will discuss how I realized in a practical way selected thoughts of the philosopher to help the participants in my workshops to experience time in his terms. But before that more discussion of the theoretical background of my methods is necessary.

Art-Based/Led Research and Elusive Concepts

First and foremost, I consider the use of art-based/led research techniques as appropriate for the exploration of such a topic. The concept of time remains elusive and highly problematic in finding a clear and consistent definition to describe it. As Elizabeth Grosz states, "time is perhaps the most enigmatic, the most paradoxical, elusive and 'unreal' of any form of material existence . . . time is neither fully 'present', a thing in itself, nor is it a pure abstraction, a metaphysical assumption that can be ignored in everyday practice" (2004, p.173). The diversity of theories on time since the antiquity proves how difficult remain to define what time is. In his study on time, Frederick Kronz discusses the three major paths in understanding the nature of time, that are metaphysical, mathematical and empirical, and he claims that the empirical approach "became the predominating one of the three by the beginning of the twentieth century" (1997, p.7). My claim is that art-based/led research is a valuable and suitable way to access a difficult to grasp concept as time

is because this kind of research offers a range of possibilities to approach a concept through experiencing it rather than defining it.

Additionally, the notion of knowing through experience is a core feature of art-based/led research. In *The Routledge Companion to Research in the Arts*, Mark Johnson defends the notion of embodied knowing through art, by citing John Dewey's claim that "The key is to stop thinking of knowledge as an abstract quasi-entity or a fixed body of propositional claims. Instead, knowledge should be a term of praise for success in a process for intelligently transforming experience" (2012, p.142). Based on Dewey, and Scrivener's idea "that the world might be art itself," Johnson concludes, "The value of a work of art is not objective facts it might reveal, not merely its expression of an artist's emotional state" but rather "the value of an artwork lies in the ways it shows the meaning of experience and imaginatively explores how the world is and might be – primarily in a qualitative fashion" (2012, p.149).

In my case, the study of the experience of intense moments, including feelings, visuals, thoughts, and narratives, is a field of research apposite for art-based/led research. Barone and Eisnerclaim "Why not use expressive form to convey to readers, for example, how it feels to struggle with failure in school, to learn how to delay gratification until such conditions become not only bitter but frustrating as well? In short, why not use the arts as a way of promoting understanding, of diversifying perspective, of securing insight?" (2012, p xii) Barone and Eisner insist on the importance of the use of art-based research techniques claiming "Arts-based research was—and is—an effort to utilize the forms of thinking and forms of representation that the arts provide as means through which the world can be better understood and through such understanding comes the enlargement of mind" (2012, p xi). This notion of knowing through experiencing returns repeatedly in most of the studies on research through art and this is a premise in my research on time, as it is directly linked to the notion of time in Bergson's writings, who clearly states that time can be only experienced. What is more, the exploration of the qualitative nuances of different life experiences is also a central inquiry in art-based research projects, as it happens in my study, and it is also linked to the notion of the qualitative multiplicity, which is central to the theory of Bergson about time.

Oedipus Rex as a Vehicle to Explore Time

In order to explore the experience of time in workshops with actors, I had to develop a specific approach. As part of the process, I chose to work on a classic play, *Oedipus Rex* by Sophocles. Before analyzing why I chose a Greek tragedy, and why *Oedipus Rex*, I should notice that the choice of a certain text to work on would facilitate the current research in various ways, but crucially because it offers a context for my experiments. As it is hard to explore the concept of time solely from the point of view of Bergson, I have introduced important thinkers in my approach. I remind the reader the central argument of Atmanspacher and Ruhnau (1997) on the interdisciplinary of the concept of time and how different perspectives enhance the understanding of the notion of time and how different angles can facilitate and enhance the understanding of the illusive dimension. A script reveals a world, and whereas I explore the participants' personal relationship to a series of selected moments, the world of the script remains a point of reference.

At this point the work of the philosopher Paul Ricouer on time and narrative supports my choices. Ricouer was quite influential to decide to work on a given narrative as it is articulated in a play as Oedipus Rex. In one of his major works, the three volumes *Time and Narrative*, Ricouer explores the relationship between time and narrative, analyzing and comparing two great works that are Augustine's *Confessions* and Aristotle's *Poetics*. The philosopher follows a very complex path in his argument, and it is not the subject of this study to thoroughly elaborate on that. What is important for the current study is that Ricouer's core claim is that time becomes human when it is related to a narrative. In other words, he argues that the optimal way to relate to the concept of time is through a given narrative. In his words "time becomes human to the extent that it is articulated through a narrative mode, and narrative attains its full meaning when it becomes a condition of temporal existence" (1990, p52.) Blundell discusses the work of Ricouer and highlights as one of the central claims of the philosopher the need of a narrative in making time human. Blundell states "The final goal of the process is to demonstrate that the time-narrative relation, … "presents a transcultural form of necessity"(2010, p.85). I will return to Ricouer later in this section, as he was influential for the path I have chosen to work on the text. At this point though, I underline this link between time and narrative as a central one in the support of my decision to work on a given narrative as the play of Oedipus the Rex. Apart from the fact that a given narrative is the optimal way for humans to relate to time, I was also assured that the work of the actors in experiencing time would be more consistent, and they would act in a more confident way, if they had to work on an agreed text, which has an established narrative, rather than having to improvise and build from scratch a whole world.

Another effect of the choice to work on a script, is the fact that my experiments would probably facilitate the work of other practitioners offering a paradigm on how to work on a given script in relation to time, with a set of methods that can reveal aspects of script that are possibly difficult to approach with the use of the classical analytic tools of a script.

For the needs of my project, the screenplay of *Oedipus Rex* would become the vehicle to explore a series of intense moments by focusing on the participants' experience of time under these circumstances. I have deliberately chosen to work on intense parts of the play, following the line of thought of Bergson. I have already discussed how the threat from scientific modes of thinking became one of the biggest concerns of the philosopher. As Guerlac explains, "What is at stake, then, is freedom. For Bergson, this means that we are not automatons; we do not function predictably like billiard balls" (2006, p.53). Bergson discussed the importance of intense feelings setting this intensity against the threat of rationalizing every aspect of human life. Strikingly, Bergson identifies core elements of his theory on time like interpenetration, in the description of intense feelings. Bergson claims, "A violent love, a deep melancholy invades our soul, provoking a thousand diverse elements that melt together, interpenetrate, without definite contours, without the least tendency to separate themselves one from another. Their originality is at this cost" (2001, p.132-133). The complexity and density of feelings under intense emotional circumstances becomes one of the philosopher's central arguments against the limitations imposed by the conventions of language and reflective consciousness. He returns on the exploration of time concerning intense moments when he asks the reader to recall moments of high intensity, like the moments they had to make some serious decisions. Bergson claims, "we should see that if these past states cannot be adequately expressed in words or artificially reconstructed by a juxtaposition of simpler states, it is because in their dynamic unity and wholly qualitative multiplicity they are phases of our real and concrete duration, a heterogeneous duration and a living one" (2001, p.239). In other words, the philosopher identifies moments of high intensity with the experience of his concept of time, the so-called duration, "la durée". Following this line of thought, I considered the exploration of intense moments as the most appropriate for my exploration of time. In my workshops the intense parts of the play could act as a trigger in experiencing time. However, the participants were not asked to act in a certain way. The function of the intense parts was to spark the experience of time and by no means to make the participants react in a certain way.

In ancient Greek tragedies, the reader can find an abundance of highly emotionally charged moments, while in many cases these moments take place at crossroads when serious decisions have to be made. From the very first study of tragedy,

Aristotle makes explicitly clear the focuses of the tragic plot. Aristotle explains, "For the plot ought to be so constructed that, even without the aid of the eye, he who hears the tale told will thrill with horror and melt to pity at what takes place" (*Poetics*, 1453bXIV). The highly intense moments in Greek tragedy have been explored repeatedly. In the introduction to *Tragedy*, Rebecca Bushnell argues, "tragedy evokes a crisis in which everything changes, inexorably" and "the change can be unbearably sudden and intense" (2008, p.55). Seidensticker also claims "tragic action is determined by extraordinary physical and/or mental suffering" (*A Companion to Greek Tragedy*, 2005, p.43). Importantly, Seidensticker clarifies that all the aspects of a plot are coordinated in achieving the desired effect. He argues "The quality of the characters, language and style, subject matter, structure of the action, and outcome: all these contribute to the emotional effect, which Aristotle describes as the "appropriate pleasure" (2005, p.43). "It should be emphasized that the notion of intensity is imbued in all the elements of the play, and none of these elements is of lesser importance compared to the others. All the elements help to evoke the sense of pity and fear, and Aristotle states "the structural union of the parts being such that, if any one of them is displaced or removed, the whole will be disjointed and disturbed" (1451bIX). I highlight this fact that each part of the play is in a sense infused with the essence of the play, as it will be proved an important element of my methods when I examine them later.

Amongst the ancient Greek plays, I chose to work on *Oedipus Rex*, as it is regarded since the days of Aristotle as the quintessential model of tragedy, fulfilling all the characteristics of the ideal Aristotelian tragedy. As Barstow claims in his article *Oedipus Rex as the Ideal Tragic Hero of Aristotle* "If we give ourselves up to a full sympathy with the hero, there is no question that the Oedipus Rex fulfils the function of a tragedy and arouses fear and pity in the highest degree" "(1912, p.2). Apart from these claims on the significance of *Oedipus Rex*, I have observed that the play has a remarkable correlation with Bergson and the cultural context in which his theory was born. My argument follows the line of thought of Simon Goldhill, eloquently discussed in his *Reading Greek Tragedy* (2004.) In the chapter on Oedipus, Goldhill offers a detailed description of the cultural environment of the fifth century in Athens, the so-called "the fifth-century enlightenment." He emphasizes "the development in the relations between man and the processes of enquiry or understanding" that led to "an extraordinary optimism with regard to human capabilities and achievements, particularly with regard to scientific and philosophical investigation" (2004, p.199-200). I will not refer to particular areas of study like medical practice or rhetoric, where the development was enormous, but it is indisputable that during these days in ancient Athens, the sense of confidence in the "power of man's rational activity" was great. It is in this cultural context where Oedipus was written. As Goldhill claims "By virtue of solving a riddle, Oedipus

conquers a monster, the Sphinx, and becomes leader of the city; he demonstrates the intellectual vigour, flair and precociousness of a man endowed with the attainments of fifth-century techne: rhetoric, intelligence, statecraft" (2004, p.205). He is an apotheosis of rational thinking.

In a scene in the script, Oedipus accuses Teiresias, "ον δή σύ πειραίς εκβαλείν, δοκών θρόνοις παραστήσειν τοις Κρεοντείοις πέλας." ("So! Here you are, now! Intending to send me away from here, hoping to hang around Creon's throne!") (1982,p44) But Teiresias can be seen as the personification of time, as he knows what happened in the past and what will happen in the future. Against Teiresias, the rational thinking of Oedipus is considerably weak. Oedipus' accusations seem reasonable but it is a complete fault. However, the attitude of Oedipus reveals extreme confidence, and he has no doubt as far as the truth of his accusations is concerned. I can clearly see an association between the cultural context of the days of Bergson, who developed his theory of time against the imposed threat of the extremities of rational thinking, and Sophocles, who wrote a play about a tragic hero who embodies many of the qualities of the development of sciences but he does not know who he really is.

The Isolated Sentence as the Foundation of the Exploration of Time

According to my method, I have chosen seven moments of the play to focus on. The number seven should not be considered as a guideline; other practitioners can possibly focus on just one or more than seven moments. My aim was to reveal different aspects of the experience of the participants as they were working on these moments. In my experiments, I welcomed any manifestation of the participants' experience. I will later focus on the process, structure, analysis and guidelines of the workshops. Only to mention at this point, that as I was planning to film my workshops, I would be able to focus on different aspects of the practical work, like bodily reactions, sounds, the relationship between participants' bodies, changes in rhythm. What is more, the testimonies of the actors after every workshop would also provide useful data, having the participants describing their experience either using a narrative based on visuals or articulating their experience with the use of a story. At this point I will continue discussing the theoretical background of my methods.

I have chosen to work on seven sentences of the play, where the intensity of feelings is high. This is a crucial part of my approach, and in the following paragraphs, I will analyze my choice. Instead of conducting a close analysis of the whole play and

examining every part of the story to draw conclusions, my approach focuses on fragments of the play; a series of isolated sentences. The aim of this choice is twofold. A close analysis of the play would inevitably affect the participants in the workshop, driving them to make certain assumptions and have a series of beliefs as far as the meaning of the examined sentences is concerned. Such an approach would limit their spontaneous reaction and would significantly affect the experience of the given parts. Instead of close analysis, I limited myself in giving them the context of the screenplay, and I did that in such a way that was almost entertaining to listen to the tragic story of Oedipus. In other words, I aimed to help the participants to approach the play with the least possible bias and preconceptions. Furthermore, by working on a few sentences, I could support my choice to bring the participants to experience the smallest unit of meaning of the play, a sentence, with the least bias, as they could not link this sentence as part of the narrative of a larger part, a paragraph for example, that would initiate a more rational and logical analysis of the text. I will explain how this choice did not limit their ability to stay close to the gist of the script. But for my experiment, at least on a first level, this kind of isolation, the isolated sentence, would limit in a sense their capability to make direct connections with other parts of the script, but it would simultaneously expand their ability to dive into the smallest unit of the script and experience it in a punctiliously way. The filmed outcomes of the workshops demonstrate the intensity of the experience.

How the participants remained close to the essence of the play while focusing on a series of isolated sentences is the topic under discussion in the following paragraphs. The work of Ricouer, Stanislavsky, Proferes and other theorists and practitioners support my choice. Ricoeur examines the relationship between narrative and time, and he explains that one of the configurational acts of the plot in relation to time is the fact that plot gives the opportunity to the reader to "read time itself backwards" as they are able to read the "ending in the beginning and the beginning in the ending." As the reader knows how the story ends, they can have a different relation to any element of the plot that has initially articulated as a succession of events, following the notion of linear time. As a result of that, the reader, or a participant in a workshop in my case, retains their link with the whole story, while they can try a different reading of a small part of it, an isolated sentence for example. As Ricoeur claims the configurational act of the plot in relation to time, "consists of "grasping together" the detailed actions or what I have called the story's incidents. It draws from this manifold of events the unity of one temporal whole" (1990, p.66). It is this peculiar feeling when the participant stands for example in the middle of the story and he dives into a part of it, knowing what happened before but also what will happen later. He retains a connection with the time or the temporal whole of a completed story while he can focus on a small incident of the story. The participant's ability to "grasp together" the whole story in a small part of it solves the paradox of

focusing on just an element of a narrative while staying in connection with the whole narrative, and this is one of the reasons that inspired me to decide to experiment and work by focusing on a few fragments of the play.

Apart from the arguments of Paul Ricoeur on the function of plot in relation to time, the work of theatre practitioners was influential in building a method that focuses on just few sentences of a script. Konstantin Stanislavsky, the founder of the contemporary acting techniques, has extensively written on the importance of every small unit of a play in the creation of meaning. In his seminal work *An Actor Prepares*, Stanislavsky argues," in a play the whole stream of individual, minor objectives, all the imaginative thoughts, feelings and actions of an actor, should converge to carry out the super-objective of the plot" (1989, p.271). He takes his argument a step further when he talks about the works of Fyodor Dostoyevsky, Leo Tolstoy and Anton Chekhov stating that "all the details and smaller units of a play or a part" (1989, p.271) are in accordance with the vital purposes of the life of these great writers. In other words, he explains that in all the works of these great authors, the reader can find the essence of their life, what they were striving to achieve even in the smallest part of one of his works. The argument of Stanislavsky is that the reader, the actor, or the audience should be able to discern an aspect of the gist of a play in its smallest unit, which can be a small scene, a gesture or a short sentence as it is in my case.

Many years later, almost a century after the publication of Stanislavsky's "An Actor Prepares," the acclaimed cinematographer, writer and editor, Nicholas T. Proferes offers (2008) "a clear and concise methodology" on how to teach film directing, as Bette Gordon states. In his *Film Directing Fundamentals*, Proferes breaks down the process of directing a film by focusing and extensively analyzing the script. He examines the use of acting beat, which is the "unit of action committed by a character" the "wants" of a character, his "expectations", and he introduces as part of his method the use of "dramatic blocks", "narrative beats", and the use of "fulcrum" stating that "each of them has to do with the organization of action within a scene" (2008, p.18). Proferes gradually builds a web where all the bits of the script are in a close relationship to the essence of the central argument of the film. Every detail of the script is considered as part of the bigger narrative, contributing to make the argument of the screenplay clear. Between these two prominent writers and practitioners, there are many examples, which underline the fact that in every small bit of a script or a play, the gist of the whole story can be found.

The Input of Jerzy Grotowski

The theories of Ricoeur, Stanislavsky, Proferes and the work of other practitioners were important in deciding to focus on a few sentences only. But it is Grotowski's philosophy and works that inspired me to attempt to experiment on the experience of time with a group of actors and to explore in depth some bits of the play and working for hours on just a few fragments. A few words here about Grotowski are essential to establish the relation between his work and my creative decisions, while the signalization of similarities between his work and Bergson's philosophy will reveal an additional link between his practice and my methodology.

Grotowski was a renowned practitioner, but he was also a theoretician of theatre, having a very solid philosophical background. His philosophical ideas were a source of inspiration as far as his practice is concerned, and throughout his life he explored different aspects of theatre, pushing the limits of a theatrical performance. He was himself a philosopher, seeking to recognize and answer fundamental philosophical inquiries about life while utilizing his practice in theatre as a method of exploration. At the core of his research was how to build contact between the actors and the audience. From his first writings in *Towards a Poor Theatre* he asserts (2002, p.32) that theatre can exist without costumes, sets, music, lighting effects or even without a text, but it is impossible without actors and at least one spectator. Grotowski's claim is quite similar to Peter Brook's, who also argues "I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged" (*The Empty Space*, 1996, p.7). Grotowski continues the exploration on the contact between the actor and the audience throughout his life, and years later he claims, "One day we found it necessary to eliminate the notion of theatre (an actor in front of a spectator) and what remained was a notion of meeting — not a daily meeting, and not a meeting that took place by chance. This kind of meeting cannot be realized in one evening" (cited in Mitter, 1992, *The Four Theatres of Jerzy Grotowski: An Introductory Assessment*, p.176). This is the spine of his research, namely, how to build a connection between the spectator and the audience, or simply, between two human beings, and if one follows his work in relation to this notion of contact-a contact that is required to achieve wholeness- they can then understand how he managed to develop his method.

From the very first steps of the development of his methodology, and in order to make contact between the spectator and the actor possible, Grotowski focused on the art of acting. I will make a few comments here on his philosophy on acting, during his first period of research (Theatre of Productions, 1957-69). I will then

proceed to the discussion of Grotowski's work on Objective Drama, which was also influential as far as my methodology is concerned. Perhaps Grotowski's biggest concern, which is repeatedly mentioned in his first writings, was the need to help the actor "to peel off the life mask" (2002, p.21). He talks about "psychic layers behind the life-mask"(2002, p.23) while claiming, "if we retain our daily mask of lies, then we witness a conflict between this mask and ourselves" (2002, p.46). Grotowski recognizes another self behind the life-mask, identifying this self with a more authentic self.

Grotowski approaches the notion of the authentic self from various perspectives. In his interview with Schechner and Hoffman Grotowski claims, "We present an unreal image of ourselves; we do not express ourselves, and we begin a kind of intellectual or philosophical flirtation-we use tricks, and creativity is impossible" (*The Grotowski Sourcebook*, 2001, p.105). A link between creativity and the authentic self is expressed here. In *The Theatre of Grotowski*, he aims to "a consciousness devoid of all calculation," (2011, p. 151) while in the paper *Tu es le fils de quelqu'un* [You Are Someone's Son] he identifies the real self with a secret that we must reveal. He argues that "It is our secret that counts," (1987, p.30) and he uses as example the struggle between Jacob and the angel, who says, "Reveal unto me your secret." Numerous other examples can be found in the writings of Grotowski. Mitter remarkably refers to this struggle for the discovery of an authentic self, using two quotes of Grotowski, 'I am myself when I do not think about myself' (*The Polish Connection*, p.102) and the actor "accepts himself because he forgets about himself (*Theater of Grotowski*, 2011, p.228.) In his conclusion, Mitter argues that for Grotowski "Authentic being is congruent not with its intellection but with oblivion" (1992, p.70)

What for Grotowski is the exploration of the self after peeling off the mask, in Bergson can be translated as the exploration of time. The notion of an authentic self is also central in Bergson writings, as he attempts to explore what time is. As Guerlac comments on Bergson ideas, there are "two instances of the self: a superficial self that conforms to social conventions and the pressures of language, and a passionate self, in touch with the heterogeneous real" (2006, p.83). Bergson establishes his theory on the conflict between the two selves, identifying the superficial self with the notion of space and the passionate self with the notion of time. Bergson describes this conflict claiming, "As the self thus refracted, and thereby broken to pieces, is much better adapted to the requirements of social life in general and language in particular, consciousness prefers it, and gradually loses sight of the fundamental self" (2001, p.128). He supports his argument calling the superficial self as "the shadow of the self", and importantly this shadow is "projected into homogeneous space". In other words, he identifies time with the functions of the

"fundamental self" as opposed to the works of the shadow of self. The distinction between the two selves is also evident in his claim that "below the numerical multiplicity of conscious states" there is "a qualitative multiplicity" of the fundamental self (2001, p.128). As the qualitative multiplicity is a central feature of Bergson's concept of time, it becomes apparent that Bergson identifies time with the so-called "fundamental self."

Whereas Grotowski and Bergson have different methods to approach the "real" self, the critical aspect here is that they both recognize the need to break the habits and conventions of everyday life to reveal a more authentic experience of life (and time in Bergson). They both attempt to give life to aspects of the self unrelated to analytical thinking. This attitude does not mean that people should lose their selves but to identify with an experience that reveals a sense of freedom, being released from the boundaries of the social structures and life. This sense of freedom corresponds to what, for Bergson, is the experience of time and what, for Grotowski, is the authentic self. To approach the fundamental self, Bergson (2001, p.129) advices that "a vigorous effort of analysis is necessary, which will isolate the fluid inner states from their image" and he explains "in other words, our perceptions, sensations, emotions and ideas occur under two aspects: the one clear and precise, but impersonal; the other confused ever-changing, and inexpressible, because language cannot get hold of it without arresting its mobility." Whereas a philosopher, Bergson advises that it is the intuition that will assist the effort to distinguish between the functions of the two selves. However, this is not a return to naïve experience but requires a series of examples and "thought experiments." In other words, intuition is enabled through rigorous thought. I will not insist on Bergson's concept of intuition as the significant bit here is the presence of a self, which is hidden underneath the superficial and socially constructed self. In addition, I will utilize Grotowski's line of thinking in approaching the hidden self, as it reveals a practical way of doing so. This way is pertinent to my practical workshops.

Grotowski, at least during the first period of his experiments, focuses on the body to break the "mask" of everyday life. It is striking that he has initially started to work on roles following Stanislavsky's paradigm, but he has very quickly changed the direction of his experiments from exploring the role to "a creative exploration of the self" (1992, p.67). Stanislavski's method is based on knowing something in order to experience it, but soon Grotowski has turned his attention in answering a set of difficult questions. In Grotowski' s words, "On stage in a theatre, we usually play some role. If I am to play King Lear, the difference between myself and Lear is big enough for me to be aware that I am playing someone else. But if I am to be myself under that tree, a terrifying question arises: which self?" (2011, p. 225) It becomes clear that Grotowski was principally interested in approaching the self, the self

behind the "mask." In his ordeal to assist the actor to "peel off the life mask", Grotowski followed a specific methodology. I will not analyze at this point his methodology, as I will discuss it later as part of the exploration of the practical aspects of my workshop. Still, the basic idea is that a series of exercises can help the actor to go beyond their limits and approach a more authentic experience of themselves. At this point, I have completely embraced the idea that by working with a series of exercises for the body, there is a strong possibility to open new channels to experience a moment beyond a conventional and perhaps anticipated way. With the assistance of a set of guidelines, the exercises can help the actor peel off the mask and then explore a more authentic experience of self, which is equated to the experience of time, in Bergson's terms.

Another aspect of Grotowski's work that also inspired my approach, was his research project conducted at the University of California-Irvine, the Objective Drama Project. I think the best description of that project is the one cited from I Wayan Lendra (2002, p.148), in "Acting (re)considered":

"Objective Drama" is Jerzy Grotowski's term for those elements of the ancient rituals of various world cultures, which have a precise, and therefore objective, impact on participants, quite apart from solely theological or symbolic significance. Mr Grotowski's intention is to isolate and study such elements of performative movements, dances, songs, incantations, structures of language, rhythms, and uses of space. Those elements are sought by means of a distillation process from the complex through the simple and through the separation of elements one from the other.

Whereas there is very few information for this period of Grotowski's research, the confessions of some of his collaborators were influential for my approach, especially as far as my choice to work with the use of a series of isolated sentences. Already evident in the description of the project, is Grotowski's intention to isolate and study in depth elements of songs, dances, and movements. In describing Grotowski's approach, Thomas Richards explains that "Every student should search for the dance "encoded" in each song; they should, with their body, look to rediscover the way of moving in each song while the assistants sang and repeated the song cycle" *(At Work with Grotowski On Physical Actions*, 2004, p.22). Whereas the Objective Drama Project was a multifaceted project, exploring from 1983 to 1986 various aspects of the "performative expressions of several traditional cultures" and introducing "them to performers outside of their original cultural contexts" (*Acting (re)considered*, p.148), it was at the core of the project the belief of Grotowski that in each ancient song is encoded a certain way of moving. Participants in the project worked for hours on a single song. Richards continues, "Each song contains, hidden inside itself,

its own distinct way to move" (2004, p.22). What is interesting here is an entirely different approach of a song, that goes beyond the possible meaning of it and the meaning of the words. It is the rhythm of the song that initiates a discovery of the song through the use of the body. It is also remarkable that a short song could be the point of interest for days. Participants focused on a small piece of a song for many hours aiming to discover a gesture or a movement that articulates the song's hidden dance. There is a similarity here to my approach, as I worked for hours on a fragment of play. However, there is also a difference, as I was not aiming to reveal a hidden or objective reaction.

In a quite similar way, the "mystery plays," which was another work session as part of the Objective Drama Project, focused on the songs that participants remembered from their youth. As Richards argues this song should not be "Happy Birthday to You", or "Kumbaya" or not a song from the radio, but a traditional song. "It was as if Grotowski were trying to get us to rediscover any personal connections to tradition, we might already have through the songs that had been sung to us as children" (2004, p.33). Again, it is evident here that Grotowski uses the song as a vehicle to experience differently a song, rejecting interpretations and asking for a holistic approach, with the use of body and mind. I have adopted this idea, and my approach to the text has many similarities. *Oedipus Rex* is written as a poem, and I approached the sentences of the text focusing on the inherent melody of the phrases asking the participants to let the vibrations of the rhythm and the melody to affect their reactions. I worked in my workshops for hours, letting the participants' bodies to reflect their experience of the phrase, while the images and narratives that may come to their mind during their work, would also be considered as part of their experience.

During his experimentation on Objective Drama Project, Grotowski aimed to reveal the initial intentions of the author of the song. While his approach was quite relevant to my intention to approach the words and the rhythm of a sentence from a different point of view, it was not my intention to reveal any objectivity. I was researching the participants' personal experience, which was inevitably a subjective one. To counterbalance Grotowski's search for objectivity, I have finally adopted as part of the theoretical background of my approach the thoughts of Wolfgang Iser, as they were articulated in his Reader-Response Theory.

First and foremost, Iser identifies reading as a temporal activity. He claims (1978, p. 280) that the reader cannot absorb in a single moment even a small text, and the fictional world is not revealed in a linear fashion. According to Iser, there is interplay between past, present and future, and the connections between the three dimensions of time "are the product of the reader's mind working on the raw

material of the text" (1978, p.278.) The reader's mind is responsible for revealing "the potential multiplicity of connections." In these first claims, it is evident the prominence of the reader in the creation of meaning, revealing reading as a primarily subjective experience.

Iser develops his argument, talking about the "dynamism" of the text. He refers to the reader's attempt to build a concrete understanding of a text, but he claims that such an attempt is hopeless, leading inevitably to an illusion. This is since the reader will have to exclude elements of the text that do not fit their pattern of interpretation and as Iser explains, "in forming our illusions, we also produce at the same time a latent disturbance of these illusions" (1978, p.286). Iser establishes a fluidity in the creation of meaning that is closely related to the reader, while at the same time offers all the desirable freedom for my experiments that attempt to investigate the personal relation of the participants to a series of moments in a play. Iser argues that "we look forward, we look back, we decide, we change our decisions, we form expectations…this is the dynamic process of recreation" (1978, p.288). Iser returns on the concept of time in his next book, "The Act of Reading," claiming that a text is a "dynamic happening" and by no means a "definable entity" (1980, p.22). It is an event in time, where the subjective experience of the reader plays the central role. This fluidity of meaning and the mobility of the experience of the reader in relation to the text are quite relevant to my understanding of time, as Bergson writings inspire it. Iser understanding of the act of reading was valuable for my experiments as I was trying to "grasp" the participants' subjective experience of the text, which was like trying to catch the experience of an event in time.

A schematic approach of the theoretical background of my approach can be seen in the following scheme.

Performing Time

Grotowski

Bergson ——————— Ricoeur

Iser

Concluding this chapter, I have examined the cornerstones of the theoretical background of my practice. Throughout the examination I have repeatedly stated the importance of finding a point of convergence of different theories in order to explore the elusive dimension of time in practical workshops with actors. As I have now described the theoretical background of my approach, I will then proceed to describe how I have managed to put theory into practice. In a practice led project the distinction between theoretical background and actual practice is important, as it is easier for the reader to follow the line of thought of the researcher. Such a distinction also offers a detailed description of the elements of practice without bringing any confusion as it usually happens with artists where in many cases inspiration, theory and practice are usually interconnected without offering a map for a theoretician or practice-based researcher to follow their line of thought and perhaps follow their paradigm. I will briefly refer to this distinction in the next chapter too.

Chapter 3

Method: The Practical Aspects

Introduction

In the previous chapter, I have mainly explored the foundations of my methodology, revealing how important were the works of Henri Bergson, Jerzy Grotowski, Paul Ricoeur and Wolfgang Iser, in finding a theoretical base to explore the experience of time in workshops. I have not so far expanded on the practical aspects of my approach to the workshop process with the actors. As Robin Nelson distinguishes, practice-based research consists of a theoretical part, that is the methodology, and a practical one, that is the methods. Nelson cites Wilson:

> Method and methodology are sometimes used as though they were synonyms – they aren't. Methodology is the study of methods and deals with the philosophical assumptions underlying the research process, while a method is a specific technique for data collection under those philosophical assumptions (2013, p.98).

I find this distinction that Nelson discusses in his *Practice as Research in the Arts* quite helpful in keeping the exploration of every practice-based research more easily accessible and clarified. In this chapter, I will keep referring to the theoretical aspects of my approach, building on what I have already discussed. Still, I will primarily examine how I put theory into practice; that is how I organised the workshops and how I worked with the participants. In the second section of this chapter, I will delineate the central aspects of the actors' experience during the workshops. And in the final chapter I will use the characteristics of the actors work to equip both film theorists and filmmakers with new ways of analysing and making films about time respectively.

Before I dive into the practical aspects of the workshops, it is important to state from the beginning that despite the fact that I have chosen to work with a group of professional actors, my methods can be utilised by anyone who is willing to take part in an acting class. Being trained as an actor and having experience in teaching acting, I consider the actor's training intrinsically related to human beings and by no means a benefit of professional actors only. Following the tradition of Ancient Greece where Greek Drama and the concept of imitation were in the centre of the

educational system, as well as music and gymnastics, my approach invites anyone who is willing to be part of an acting class. Plutarch dedicates a whole essay in *Moralia*, discussing poetry "as a means of training the young in preparation for the study of philosophy later" (*How The Young Man Should Study Poetry*, 1927, p.72) while Marrou, in his classic *A History Of Education In Antiquity* (1956, p.33) reveals how central was the concept of imitation since the Homeric Times. The exercises I introduce in the workshops are based on specific texts, and as I will reveal, the books I have chosen to work on can be used by anyone. A trained actor would possibly need less time to let their self-free and adjust themselves to the needs of the workshops, but with the use of suitable guidance, anybody can take part.

To begin with the practicalities, I have organised ten workshops with a group of eight actors. I decided to work with an as small as possible group of people, attempting to explore their practice in-depth and follow carefully how their experience evolved through time. Eight different people of different ages are a sufficient number of participants to observe how they worked concerning the given exercises, to spot similarities and differences in their experience, and to evaluate how well they responded to the guidelines. A choice of just one participant would be more like a case study, limiting my ability to discern a series of common characteristics between a group of people. At the same time, the choice of a group of twenty people, for example, would affect the bonding between the members of the group, and the required time for participants to feel secure and ready to risk would be longer. It would also be more difficult to follow how the experience of the participants evolved through time because the workshops were intense, and close observation was a requirement for an accurate evaluation of the outcomes. Moreover, in most acting lessons and seminars, the number of eight to ten people is considered as ideal for securing flawless collaboration and for the creation of an operational working environment. I have thus decided to follow this existing tradition. The youngest person in my group was 21 years old while the oldest was 46. The group was formed from two men and six women. And in order to document the participants' experience and collect data, I have chosen to take photos and film the workshops as well as the interviews I have undertaken after the completion of the practical side of the workshops.

I have also chosen to work in a small town in Greece, Chania. This is also a deliberate choice, as I have worked as a director in both theatre and film productions in major cities and small towns as well, and I have acknowledged that people tend to be much more concentrated and productive when they live in the small cities. For a demanding project, like the one I was working on, a more relaxed environment, like the one in a small town, would be much beneficial. I am not the first practitioner who has observed such a fact. Eugenio Barba created the Odin Theater in October

1964. As it is stated in the website of the Odin Theatre Eugenio Barba "invited by the Danish municipality of Holstebro, a small town in north-west Jutland, to create a theatre laboratory there(*Odin Teatret*, 2020). To start with, they were offered an old farm and a small sum of money. Since then Barba and his collaborators have made Holstebro the base for their multiple activities." Barba and his collaborators have worked for the past fifty-five years, and they still work, in the small town of Holstebro. Grotowski has also chosen to work in a small town in Italy, that is Pontedera. As it is described in the Workcenter article" It is here that for the last thirteen years of his life Grotowski developed a line of performance research known as Art as Vehicle" (*Workcenter of Jerzy Grotowski and Thomas Richards*, 2019). Grotowski continued to direct training and private theatrical events in this small town almost in secret for the last twenty years of his life.

As I was aiming to work on a Greek tragedy I have chosen to collaborate with Greek actors. Whereas I was not intending to work in depth on the text, in terms of analysing the play, a degree of familiarity with the language of the text was significant in securing spontaneity, which is of primal importance for my approach. For my experiment, the sound of the words was central, and at least in the beginning of the development of this new approach I wanted to secure a familiarity between the participants and the original text. To clarify from the beginning that the workshops were structured as a three-part process. Each part had different goals, and I have utilised various methods to achieve the desired goal. All the workshops lasted three hours. The first part lasted one hour while the second and the third part lasted for about forty-five (45) minutes each. A break of fifteen minutes (15) between each part was also part of the process. Every workshop started at 10 am and finished at 1 pm. Even Stanislavski acknowledges in his famous work, *An Actor Prepares* (1989) that actors need a lot of rest, so their work should not be starting before 10 am in the morning. To underline here that the first three meetings have primarily focused on exercises that are related to the first part of the workshops. It was from the fourth meeting that I have worked on the three parts as a whole. The need to strengthen the bond between the participants and work in-depth as far as the body exercises are concerned was a priority, and I have found appropriate to focus on these elements during the first three sessions.

First Part. Preparation: Aims and Rationale

Following the example of Grotowski in this first part, I aimed to work on a series of exercises that can help the actors to break every day "mask" and use their body in an unusual way compared to their regular habits. The exercises are not directly linked

to the concept of time, but they act as a preparation stage to warm up the actors' bodies, which is vital for the second part, where the gist of my experiment lies. As I have already discussed, this attitude was central in Grotowski's laboratories during his first experiments. The exercises are critical as they challenge the habitual use of the actors' bodies. Such preparation could open new channels for the actors' bodily and emotional reactions, and it could assist in their work on the given text during the second part of the workshops. As is often the case in theatre practice, actors' habits and expected uses of the body act as a blockage in unlocking authentic and spontaneous reactions. However, these unexpected reactions are related to the notion of time in Bergson's philosophy. I will elaborate on that as I discuss the aims and the rationale of the second part of the workshops. What the reader should keep in my mind at this point is the fact that in the first part of the workshops, I would challenge the body of the actors by using unconventional exercises. The unconventional exercises have a stronger possibility to unlock spontaneity and authentic bodily responses that are required for the experience of time in the second part.

Whereas the following discussion is influenced by various theatrical and dance traditions, I will give details and examples that can help the reader to understand the process. I will not discuss in depth all the exercises I have utilised to train my actors because such a discussion would be the focus of another research project. However, I will offer enough details in revealing the process step by step. As Nelson argues about artists "they often overlook their methods partly because they do not typically talk about them in these terms but also because their processes are familiar, enculturated through formal and informal education" (2013, p.98). In my case, I will offer a brief description of every technique as well as the key texts I have used as a source of inspiration. Again, it is important for the reader to keep in their mind that the exercises were used as the vehicle to prepare the participants for the second and the third part, where the gist of my experiment can be located because it is where the experience of time takes place and the discussion on this experience. However, there is a specific rationale as far as the exercises I have chosen to work are concerned, and I will explore this rationale. By giving a couple of examples of the practices I have used, I will reveal how the choice of this training assisted my study.

Based on my experience on theatre acting and directing I built with the help of the Venezuelan choreographer Mendez Maria a series of exercises to challenge the way the participants use their bodies, which was the goal of the first part of the process. I have turned my attention to practices that are not popular in education in drama schools across Europe. Grotowski and Barba are infamous for the exploration of a variety of theatrical traditions in their attempt to explore different movement techniques. In *A Dictionary of Theatre Anthropology* (2005), the reader can find one

of the most detailed discussions on this topic. I have also focused on movement techniques that are not very popular. What is more, I have not introduced all the exercises from the first session and at once, because it would be impossible to do so. But behind this choice was my intention to keep challenging the work of the participants by introducing new elements of practice in every session to avoid the danger that originates in the habitual execution of the exercises. A quite similar problem has Grotowski faced when his actors have learned to execute very well all of his workouts. As Mitter argues "technical proficiency tends to become a mask in its own right and begins thereby to inhibit rather than facilitate the actor's revelation of self" (1992, p.76).

For a quite similar reason, I decided to avoid to utilise exercises that are based on Grotowski's system, whereas the philosophy of my approach is inspired by Grotowski's ideas. Although these exercises are tough to execute in an appropriate way, they are accessible in almost every Drama school, and many actors are familiar with them. I have then decided to build a series of less known exercises. At this point it becomes apparent how helpful is Nelson's distinction between methodology and methods of the practice-based research projects. While I follow the philosophy of Grotowski in challenging the use of the body of the actors, I am not confined in ultimately adopting the methods Grotowski has introduced.

The first set of exercises was based on the therapeutic tradition of Qi Gong. To those who are not familiar with this ancient Chinese exercise, the work of Kenneth Cohen, *The Way of Qigong* (1997) is recognised as one of the most comprehensive studies of this Chinese healing art. Cohen explains, "Qigong is a holistic system of self-healing exercise and meditation, an ancient, evolving practice that includes healing posture, movement, self-massage, breathing techniques, and meditation" (1997, p.29). Qi means life energy, and in the centre of this practice is the attempt to remove the blockages of the body to improve the flow of energy that affect both body posture and way of thinking. The strongest point of this practice is the ability to combine a series of exercises with the use of imagination. In other words, the technique builds a link between the body and mind. This is important for my practice because, during the second part of my workshop, I explore both the use of body and the use of imagination. Qigong, therefore, offers a linkage between the practician's body posture and pictures that might arise in their imagination.

In order to introduce a series of exercises of this ancient Chinese tradition, I have followed the work of Franklin Fick, in his *Daoist Qi Gong in Ten Exercises* (2010.) This is an excellent book for anyone who wants to practice Qigong. As it happens in almost any Eastern traditional system of movement techniques, ranging from Yoga and Tai Chi to Qigong, the essence of the philosophy of any system can be

approached even if someone works on just one exercise. I will give three examples of the practices I have introduced to help the reader to come closer to how the system works. The exercises are quite simple, and they do not require any previous knowledge or a trained body. However, the power of such exercises relies on repetition. After executing any exercise for a couple of times, the practitioner experiences both a new state of mind and the distinctive use of their body. Qi Gong's exercises focus on building a link between the actor's body and imagination, which can help the participants dive into the exercises of the second part, where the experience of time takes place. As they have opened the channels of their body and mind, their work would be considered a more complete and holistic approach. Exactly these elements are essential for the second part, where the attempt to experience time takes place. A focused state of mind is also a gain to help the participants in the demanding second part, where unexpected reactions might arise.

The first exercise starts with the so-called Meditation Stance. I am going to paraphrase Fick here, in order to give the reader a full insight into the exercises. For the first one, the practitioners stand straight. As they inhale, they bring their palms together and then raise them straight over the top of their head. As they do this movement, they should visualise that they're growing in size. At the next step, they exhale, and as they do this step, bring their hands down the sides. Again, the practitioners inhale while bringing their hands towards their stomach and imagining that they are gathering everything close to their body. Finally, they exhale, and they return back to the initial stance. From this short description, it becomes apparent how the system of Qigong, focuses on the abstract notion of energy utilising breathing technique and imagination, as well as simple movements, and it is also revealing how the meditation aspects of such exercise can lead a practitioner to feel quite distant and far away from the habitual use of their body and imagination. When I ask the participants in the second part to work on some isolated sentences of the text of Oedipus the King, the combination of unconventional use of the body in relation to their imagination will become an essential element in exploring the concept of time.

The next example is called the "Piercing Palm," which deals with the same abstract notion of energy. Again, the practitioners start from the Meditation Stance, and they form fists with their hands, and they move them to the sides of their waist. The participants visualise a ball of energy. They inhale, bending the knees and extending their right hand, and absorbing the energy by changing their fist into a palm, piercing the ball of energy with their fingers. During exhalation, they slowly resume the original stance, while bringing their fists back to the hip. The left hand will follow the same process. Again, the exercise should be repeated for several times, but importantly, each time the practitioners pull their hands back to the hip, they should

feel that the energy in the fists increases in volume. Again, in this exercise, the use of body posture, imagination and breathing technique come together to alter the participants' state of body and mind. In her recent study on meditation techniques, Dr Nataraja has managed to prove how effective are techniques like Qigong and Tai Chi for optimal brain functioning. In her Blissful Brain: Neuroscience and Proof of the Power of Meditation(2008) the author utilises scientific evidence to reveal how effective can be meditative practices. Barba also states "Experiments have been done with professional actors. If they are asked to imagine themselves carrying a weight while running, falling or climbing, for example, it is found that this imagining in itself immediately produces a modification in their balance" (2006, p.21). The impact of the use of imagination during an exercise can have great results as far as the body function is concerned. In the second part, the actors' bodies and imagination will work together, revealing the importance of the exercises of the Qi Gong tradition for my experiment.

I will give a final exercise that deals with the use of the spine. The participants should start in Meditation Stance, with arms extended to the sides, right palm facing upward and the left palm towards the ground; the right at the height of the head, while the left is next to the stomach. They should twist their body to the left and look at the left hand, then to the right, looking at the right hand. To close this exercise, the practitioners resume the original position. They should then inhale and pretend to embrace something in front of their body. Finally, they exhale and return to Mediation Stance. This exercise works because of this cyclical process, starting and returning to the same point. Still, with the use of breath, movement and imagination the workout focuses on building a sense of a stronger body and a more focused state of mind instead of generating disinterest and boredom after the competition of a set of physical actions.

The next set of exercises I have introduced was based on the dance tradition of Butoh. As I did with Qigong, I will give a short description of this practice and how it is related to my attempt to explore the experience of time in the second part of my workshops. Butoh has become increasingly popular since 1990 in Europe, but it is a technique that is not yet popular in most of the drama schools. Vasilas suggests, "as a kind of mystical web of body, space, and spirit, Butoh resists definition" (2012, p.9). Barbe also claims, "after many years of chasing this thing called "butoh" I realise that it is different things to different people," (2011, p. 2) and Fraleigh discusses the diversity of the form arguing, "Butoh is at once natural and theatrical. It is now more an aesthetic movement than a specific dance or theatre form, also inspiring a great deal of photography and visual art "(2010, p.6). Despite all this diversity, Butoh has some core features that are of great importance for the exploration of the body. Amongst them, the focus on "making words into bodies,

bodies into words" as Hijikata Tatsumi, one originator of Butoh, is famous for, is quite relevant to the work of my participants in the second part of the workshops. More specifically, in the second part the participants will improvise on certain words of a text, and the preparation of their body to be able to relate to a series of words is essential for my experiment. What is more, Vasilas acknowledges that Butoh, "is not merely dance or theatre, and sometimes even escapes the stage, with which it is most easily associated. It can be a feeling experienced in daily life, or the breeziness of the wind passing through (2012, p.9)". This notion of subtlety is also relevant to my work in the second part of my workshops where the participants will be asked to relate to a phrase of a text like the way someone experiences the "breeziness of the wind. "

As has happened with Qigong, I have chosen to work on a set of exercises that were doable for everyone in my group. It was not my intention to train the participants to become Butoh performers, but as I have mentioned, my purpose was to prepare a group of people to be more perceptive and with fewer blockages as far as their use of the body is concerned. In my case, training the actors' bodies would assist them in adequately expressing the complexity of the time experience as it was felt in the second part. Importantly, the use of butoh exercises, which are not yet part of the education of drama schools in the West, could open new channels in conveying the experience of time of the second part, possibly unlocking more authentic reactions, which in my case are relevant to the experience of time. For my purpose, I have chosen the work of Juju Alishina in *Butoh Dance Training*. As the author states, "My teaching technique is primarily geared towards European, American and other foreign students. I introduce Japanese traditions and ways of using the body starting from the basics" (2015, p.9). There are so many exercises in the work of Alishina, and they are described in such a way that anyone feels that they can become a dancer. The activities have focused on every single part of the body. This was a more detailed exploration of the body compared to the first exercises of Qigong. As Alishina states the practitioner "should not exclude any part of the body while training" (2015, p.22).

The exercises successively focused on the back, on the arms, shoulders and neck, on the torso, the lower back and the intercostal muscles, on feet, legs and hip joint, hands and fingers, and finally on the face. As I did with Qigong practice, I will give some examples of my work, paraphrasing the guidance of Alishina. To notice that whereas the exercises are pretty simple to execute, they all constitute the foundation for the most advanced Butoh performances. They help the body to create an arsenal of movements to use them later in more complex performances. In my case the same movements could be used to explore how time is felt during the second part of the workshop. And the fact that these exercises are still quite

uncommon can help in generating unexpected reactions, which again are quite important as a manifestation of the experience of time. The exercises for the back for example, start with a series of exercises on the floor. Participants, lie on their stomach, holding their feet together, and they use their breath (exhalation) to help to raise their body. As they curve their back, they use all vertebrae, which plays a central role. The participants should try to slowly expand the spinal column, focusing on each bone. The use of the hands on the floor assists in the expansion of the spinal column. The exercise can continue by returning to the floor and stretching the arms forwards like a cat. Head, hands and knees are the main parts that remain on the floor while the rest of the body relaxes during exhalation. The participants repeat the exercise always focusing on each bone of their spinal column. This kind of exercises is more challenging but more rewarding as far as the creation of a more strong and ready to act body.

The work on the back continues with the wall exercises. Participants stand at a wall at a distance of about one meter, depending on how long arms they have. After raising their hands, they press them against the wall. Their chin and chest also press against the wall. They try to keep their legs straight, and move just their torso. They keep lowering their torso up to the point where they might feel pressure. At this point they should stop the exercise but remain at this position as long as they can, stretching quite nicely the upper part of their body. Another wall exercise follows the opposite direction. This time, the practitioners use their head against the wall. They keep a distance for about one meter from the wall and they slowly start lowering their back towards the floor while maintaining contact with the wall using the back of their head. Participants should try to keep their feet at the same position while they bend the rest of their body. As has happened before when the pressure increases the participants should stop but keep their final position as long as they can. As the author argues, "If you do this exercise for a number of years, you will be able to curve your back enough to touch the ground with your head. Make a mark on the wall in order to record your progress" (2015, p.38). There are many other exercices for the back, but I will not elaborate. However, the preparation for Butoh involves a lot of stretching using unconventional ways to do so. It is also evident that the participants can execute the exercises without putting much pressure on the practitioner. And this is where the beauty of Butoh lies, at least in my opinion. It can help anyone to move in a completely distinctive way without putting pressure on the one who works on this technique, even during his or her first steps. Butoh transforms the body silently. And in my case equips the participants with new ways of exploring time in the second part.

I will give another example of an exercise that focuses simultaneously on the arms, shoulders and neck. The exercise is called the "Turtle. " In this exercise the

practitioners bend their knees and let their upper body to rest on their legs. Alishina explains "They should imagine having a turtle shell on their backs" and from this position a movement quite similar to dancing begins as "they start swinging their neck gently left and right gradually lifting their torso and keep swinging the neck left and right while maintaining a regular rhythm (2015, p.51). The participants experience a gradually increasing sense of freedom as they lifting their upper body, being able to move more easily their shoulders, hands and chest. They could change the speed of their movement from time to time, but an important aspect of this exercise is to teach the practitioner how interconnected are all the parts of their body; by slightly changing their posture some parts of the body would become more flexible and responsive to their will.

I will not discuss any other exercises concerning the different parts of the body, but I will only mention one exercise that deals with time. Butoh is infamous on its approach on time, and I have worked on a couple of exercises to focus on this element. Again, the exercise is very simple, but it introduces new elements as far as the use of the body is concerned. The exercise is called Immobility Exercise, and it is one of the two main exercises on immobility in the work of Alishina (2015, p.213.) The participants must stay still as statues. The exercise starts as a competition where every participant tries to remain still as long as they can. This simple exercise has a couple of rules, including the fact that they should work on their own, avoid leaning on the walls or lie on the floor, but they can move their eyes. While the exercise begins as an easy one to do, it turns out that it is quite demanding, as there is no time limit. The exercise introduces the notion of immobility as well as the concept of duration. Such exercises train the body to be able to accept stillness as part of its repertoire. As Barba emphasizes "When Western performers want to be energetic, when they want to use all their energy, they often begin to move in space with tremendous vitality…Asian actors (or great western actors) can become even more tired almost without moving" (2006, p.30). This statement reveals how an exercise on stillness can become a vehicle for an improved understanding of the vitality and fatigue of the body, which is by no means solely associated with movement. For my experiment these assumptions were essential. In the second part, I made clear to the participants that any reaction of their body is acceptable, and I would definitely want to introduce stillness as a valid choice. As has happened with Qi Gong, Butoh is quite important for my study, introducing a different approach concerning the use of the body and making the participants more perceptive as far as the exercises of the second part are concerned.

Moving to the next movement technique, I have introduced another set of exercises that come from a different style of movement that is the Contact Improvisation. Whereas this style comes from the West, the inventor of this technique, Steve

Paxton, has been significantly inspired by eastern philosophy. Akido, Yoga and Tai Chi have played a crucial role on the development of Paxton's new approach on movement. Novack (1990, p.52) explains that Contact Improvisation has managed to connect all these diverse forms of movement. The exercises based on Contact Improvisation are of primal importance for my work because these exercises build trust between the members of a group. In the second part of my workshop, I will introduce a sense of freedom, and it is essential for a group of actors to feel secure and protected. For my practice, I took into consideration the work of Thomas Kaltenbrunner (2004) *Contact Improvisation: Moving, Dancing, Interaction*. As it is stated at the back of the book "Books about contact improvisation are hard to find and it is even more difficult to find books containing specific exercises, instructions and ideas on how to lead a Contact Improvisation workshop." But this book, as the previous ones on Qigong and Butoh, can be used by anyone who wants to advance his knowledge as far as these movement techniques are concerned.

Contact Improvisation heavily focuses on working with other people, as the name of the technique reveals. How to use the weight of the body is at the centre of this style of movement. Novack explains in *The Routledge Dance Studies Reader*, "Theatre dancer Steve Paxton and a group of colleagues and students first developed contact improvisation in 1972 by experimenting with partners giving and taking weight improvisationally" (2010, p.170). During Contact Improvisation "the dancers are supposed to be absorbed in experiencing the movement and sensing (largely through touch) the experience of their partners" (2010, p.170). This proximity between the practitioners and the build of trust perfectly fit my aim to build strong bonds between the participants to feel secure in freely expressing their experience of time. I will discuss a couple of examples of the exercises I have chosen to work on to reveal some aspects of this technique.

The first exercise is called "the puppet" and requires two participants. I am going to paraphrase Kaltenbrunner here, in order to give the reader an improved understanding of some important characteristics of this technique. The first participant lies as relaxed as they can on the floor and their partner starts gently moving them. The second one can play with every part of the body of the person who is on the floor, including legs, arms, head, and place them into a variety of positions. The first participant remains relaxed and passive. After a while, the first one starts to move following the guidance of the second one. The first one becomes gradually more active until they both find equilibrium where they change roles from being passive to active. The exercise has a next phase. This time, the person who initiates the movement aims to lead the practitioner who lies on the floor to a standing position. They use their hands utilising directional pressure and as Kaltenbrunner suggests "the dance can start from the floor and lead to standing. You

are not like a sack of potatoes but let yourself be led which means a certain amount of activity" (2004, p.93). After a while, the practitioners swap roles. Apart from the apparent work on building trust between the two participants, this exercise works on the idea of how someone could be simultaneously passive and active, receptive, but also giving. This notion of being passive and active is important for the second part, where the participants will have a series of encounters during the improvisation, like images, thoughts, sensations, and they will have to be at the same time receptive but also ready to take action.

I will discuss one more exercise that deals with the notion of support. As Kaltenbrunner suggests "Support is a central theme in contact improvisation" (2004, p.125). The actors work in groups of two and they use different parts of their body as surfaces to support the movement of their partner. What I mostly explored was the "bench." This exercise increases the proximity between the actors, as they have to trust each other to completely hold their weight. During the first step, one of the participants, the A, uses their hands and knees to create the bench position. The other participant, the B, gradually gives weight. B starts with their hands but soon they have to completely let their weight onto the A. During this second step, B has to completely trust A. The B participant lies with the back onto the A, while balancing their weight. Throughout the exercise the participants maintain contact. It is always a kind of tension in such exercises, but as the practitioners change roles they slowly get used to the idea of being in close contact to each other and their sense of trust is significantly improved.

Before I move to the second part, I will discuss the final technique I worked on, based on the Alexander Technique. I had to introduce this technique because I was aiming to utilise it in bringing back the participants after the end of the second part, where things would possibly become more intense. As Brennn explains "The Alexander Technique is simple to understand, yet it does take time to learn" (2012, p.74). Brennan also notices "The key to learning the Technique is awareness" (2012, p.100). Alexander Technique actually invites the practitioner to be aware of the possible wrong way they use their body in order to be able to change their habits of walking, standing, seeing and sitting. Part of the training on this technique is the awareness of the skeleton system. This is where I have focused on, and more specifically, how every part of the skeleton supports each other. The exercise I have introduced was quite simple. After explaining to the participants through the use of images the skeleton system and explaining how every part supports each other, I asked them to lie on the floor and repeat the narrative about the supporting function of the skeleton system. The narrative starts from the feet and ends to the head, travelling throughout the whole body. I asked them to do this for a couple of times while keeping in their minds, the images we have examined. I consider such a

process as an ideal way to help someone to return to his or her self after an intense improvisation. The awareness of the body can be the first step as a participant gradually returns back from an improvisation.

At the end of the first part of the workshop, a dancing improvisation was also part of the process. The dance helped the actors to release any tension from the previous session and introduce a more relaxed atmosphere, which is essential for the second part. They also had the opportunity to examine how their bodies react after working on a series of exercises.

Second part. Experimentation: Aims and Rationale

This second part of my approach consists of a different way to work compared to the first one. In the first part, I built the foundation for this second part by working on the actors' bodies, the use of their imagination, and developing trust between them. In the second part, I attempted to help them to relate to a series of sentences of a text, that is the play of *Oedipus the King*, and explore how time is experienced as they were working on these sentences. What is at stake in this second part is how to help the actors to experience a sense of freedom as they work on the text, unlocking genuine and authentic reactions. Iser's belief on the subjective character of the experience of a text, Ricouer's assertion that in a moment of a story we can relate to the story as a whole, and Bergson's belief that freedom is inevitably associated to the experience of time, come to work together and facilitate this part of my approach. It is also the work of Grotowski on Objective Drama that stimulates my approach, keeping the practice of Grotowski as an important source of inspiration throughout my work.

A part of the work of Guerlac on Bergson can adequately reveal the importance of freedom in relation to the experience of time, and it links it to my intention to put the notion of freedom as the core element of this part of my workshop. In Bergson terms, freedom is associated with the experience of time. Guerlac suggests "From Bergson's point of view, then, the fundamental mistake is to place freedom—the absolute—outside time when it rightfully belongs in time, considered in its radical difference from space, that is, as duration" (2006, p. 104). The philosopher asks himself how is it possible to understand freedom, and time that it is related to it. "How do we correct this view? How do we learn to know freedom, if we cannot know it cognitively, the way we know things in the world?" (2001, p.56) And he offers an answer to this problem by calling the reader to turn the attention to them. "We must listen to our own experience. For we do act freely when we act passionately and decisively. We learn to know freedom when we acknowledge these

moments. When we remember them, we sense clearly that they cannot be explained rationally, or even expressed in words. We sense clearly that we cannot say what caused them." It is impressive, and I will elaborate on that in the evaluation of the experience of the participants, how the participants have completely forgotten the given sentence of the text after diving into the process of this part of our work. Bergson's claims clearly link the concept of time with the notion of freedom. Bergson continues, "that such experiences are unique and will never happen again in quite the same way" (2001, p.56). This is exactly what is at stake in this second part of my work that is how to guide my participants so they can act freely. The training of the body, the work of imagination and the development of trust during the first part would assist this attempt, but a new set of guidelines it was now important to be introduced.

To notice that the choice of a certain text was crucial because it was helpful in giving the participants a context in which they could experience time. Otherwise, they would be lost entirely, if, for example, I would give them a random phrase. But with the use of a certain text they could relate to a solid context, and continue from this point to further explore the notion of freedom and time. Ricoeur ideas come into play here, as he explains that in a moment or a sentence of a story, the participant relates to the story as a whole. It is also important to underline, that as it happens in an experimental workshop, the outcomes are entirely unpredictable. While I had developed an approach that it is based on theoretical concepts ranging from philosophy to theatre practice, it would be impossible to predict how people would react. Whereas I was impressed with the results before I run the workshop, I had not a clear idea where this kind of approach leads.

The biggest challenge in this second part was to help the participants to work in a way that could help them to experience a sense of freedom, which is equated to the experience of time in Bergson terms. However, this should happen without asking them to do so, because if I did so, I would then affect their sense of freedom. Moreover, as it happens in most acting classes, the actors have certain goals to achieve during an improvisation. But again, if I asked the participants to aim at a certain result, I will have affected their sense of feeling free. It becomes apparent how subtle it should have been my intervention during the process. And so it was.

As the participants are relaxed and fully concentrated after the first part, the given phrase acts as a trigger. In Objective Drama (*At Work With Grotowski On Physical Actions*, 2004, p.22) Grotowski asked his participants to search for the dance "encoded" in each song. The participants in Grotowski's workshop repeatedly worked on the given songs. In a quite similar fashion, I asked my participants to repeat the given phrase as many time as they wish, as they would do with a mantra.

Mantras (Britannica, 1998) are "either spoken aloud or merely sounded internally in one's thoughts, and they are either repeated continuously for some time or just sounded once. Most mantras are without any apparent verbal meaning." The given phrase from the text of *Oedipus the King* was not a sacred one like mantras, at least in my knowledge, but the process was quite similar. While they repeat the sentence of the text, the participants are entirely free to relate to any sensation, image, thought or body reaction that might arise. It is at this point where Iser's theory on the subjective experience of the text comes into play and works as a counterbalance of Grotowski's search for objectivity. Every reaction of the participants is completely acceptable. I was there to secure health and safety. It is such a sense of freedom that unlocks many genuine responses, thoughts and images. Participants know that they will not be judged. There is not a target or goal to achieve. This sense of freedom is the key that invites the experience of time. The participants dive into a personal journey, with the minimum intervention from my side. The elements that constitute the experience of the actors, like the images, thoughts, sensations and bodily reactions are the closest I can go to the notion of the qualitative multiplicity, interpenetration and richness of feelings, which are central terms in Bergson's understanding of time (*Time and Free Will*, 2001). I try to catch as many threads as I can from this multiplicity during my experiments. And the fact that the improvisation lasts for about forty-five (45) minutes helps for a more in-depth exploration of the actors' experience.

During the first sessions, I have repeatedly encouraged the participants to feel free, to react as they wish and to avoid judging themselves. It is quite difficult to accept such freedom because it is an unusual situation. However, I kept encouraging the participants to relate to any element that arise during the improvisation while recognising this element as an absolutely legitimate choice and inspiration.

As the journey of the participants unfolded, the participants faced a variety of sensations, thoughts, images and feelings. These elements will be later discussed during the third part of the workshops as demonstrations of their experience. But before moving to this part, this notion of encounter can be related to the work of significant theatre practitioners. In his famous work *To the Actor: On the Technique of Acting*, Chekhov (2014, p.21) devotes a whole chapter on the Imagination and Incorporation of Images. Chekhov invites as a core part of his method a kind of collaboration between the actor and the images of their imagination. Chekhov claims "although Creative Images are independent and changeable within themselves, although they are full of emotions and desires, you, (the actor) while working upon your parts, must not think that they will come to you fully developed and accomplished" (2014, p.23). Chekhov advises his actors to interrogate the images that come to their mind. He states, "You must ask questions of these images,

as you would ask questions of a friend" (2014, p.23). Whereas my approach is more passive as my participants did not aim to work on the part of a role, this attitude of being simultaneously passive and active as the images, thoughts, sensations and body reactions arise was also evident in the participants work, as they have later confessed.

What is more, Grotowski, in one of his most important texts, that is the *Performer*, (1997, p.374) he explores a notion of duality between the performer and a kind of inspiration that can be represented from the teacher or the symbol of the sun. Grotowski names this duality as I-I. The second I is a kind of inspiration, it is "quasi virtual; it is not –in you-" He explains that in I-I experience "the couple does not appear as separate, but as full, unique." The elements that constitute the experience of the actors in my workshop play a quite similar role. They are quasi virtual, but they are felt like part of the self of the participants. They identify with them, and they become a vehicle for their experience of freedom and time.

In order to conclude this second part, I have gently advised my actors to change their focus and choose to focus on their body. As it is evident in the filmed footage, the experience of the actors was intense. To help the participants to bring them back, I have utilized the aspects of the Alexander Technique, the ones I have discussed in part one of the workshops.

Third part. Interviews: Aims and Rationale

Apart from the filmed footage and the evaluation of what the participants did during the second part of the workshop, I aimed to have a discussion on the characteristics of their experience. At this part of the session, I sought to map their experience. I had the filmed footage and the photos, but beyond the visuals, I considered a very important part of the research to let the participants talk about their experience. This was a challenging task because it is always hard to describe an artistic experience. I have found particularly relevant to my approach the work of Manders and Chilton (International Journal of Education and the Arts, 2013), found in Leavy's *Method Meets Art* (2015, p.269.) As the authors claim, they "used artistic inquiry to study intersubjectivity in a weekly, stimulated creative arts therapy studio experience." Leavy includes a diagram, which describes all the different methods Manders and Chilton utilized to help the participants to express their experience verbally. They used different techniques, like spill writing, free association, creative dialogue, and writing of a story or fairytale. I have followed a quite similar process. After the completion of the second part, I have thoroughly discussed with the

participants how their experience was like. I utilized techniques based on creative dialogue, by asking them, for example, if this experience could talk, what might say, or what would be the colour of it. I have also asked to verbalize the first thing they think of about the images they have seen during the improvisation, in the fashion of free association. And I have also asked to build a narrative of their experience, if for example, had any thoughts or what kind of sensations, in the fashion of writing a story. Finally, they were completely free to add any comments on their work, if for example had any striking feeling or image, or something that they thought that it was worth mentioning.

To notice here, that I was cautious in the questions I did, as I wanted to avoid giving a sense to the participants that they would have to answer a clearly defined set of questions after the completion of each session. As the experience from day to day was significantly different, I did not want to give them the idea that after finishing the improvisation they will have to answer a set of certain questions, because such a choice would be dangerous as far as the sense of freedom during the improvisation is concerned. In other words, there was a danger to improvise while keeping in the back of their minds the questions they will later have to answer. My main goal was to stay as close as I could to what can be called the experience of time under certain circumstances, keeping in mind that it is the qualities of this experience that are of the primal importance. So, I kept the structure of the interviews quite open as to remain fresh and helpful in revealing the everyday experience of the participants. The testimonies of the participants and the observation of their experience during the workshops will be the subject of the next section of this chapter, that is the evaluation and the outcomes of the participants' experience.

Evaluation of the Actors' Experience

In the previous section of the current chapter, I have explored the practical aspects of my method focusing on the three-part process I have followed, that is the preparation of the actors, the part of the improvisation and the interviews. In this second section, I will discuss the outcomes of my approach, aiming to map the experience of the participants in my workshops. The acting and improvisation techniques I have introduced as part of my research, constitute an artistic experience. I have already pointed out how challenging is the discussion and evaluation of the artistic experience. As the influential artist, Susan Sontag claims "Interpretation is the revenge of the intellectual upon art. "(cited in Leavy, 2015) However, there are still a variety of possibilities to approach a subject under investigation as it is the actors' artistic experience in my case, and in this section, I will explain from which angle I have chosen to explore the work of the actors in the workshops. I point out here the different avenues to work on the interpretation of artistic experience and its relationship to film because I embrace Leavy's claim (2015, p.171) that data collected via different research methods can be related to performance and film in numerous ways. In my case, I will attempt to connect the experience of the actors to film theory and practice to propose a series of core characteristics that can be utilised in films that explore the elusive dimension of time.

The key findings of the evaluation of the actors' experience revealed subjectivity as a core feature of the process and a complete loss of the sense of the so-called real-time. The actors' experience was also expressed in narratives that unfolded in completely unpredictable ways, including very often unexpected, self-sufficient and independent images. These narratives did not have in most of the cases a strict development as far as time and space is concerned. What is more, three core aspects of the actors' work were a sense of alienation, immediacy and dreaming, while a kind of revelation, that is a new idea on a specific topic, was also evident. Finally, their experience was quite intense throughout the process. I will now proceed to an in depth exploration of the participants' work revealing my angle of evaluating it.

As it is quite rare to explore film language through theatre practice, it is valuable here to briefly refer to a significant experiment that took place at Dublin's DIT Conservatory of Music and Drama, in 2013. I will briefly refer to that, as it will help to clarify my way of approaching the artistic experience of the actors and how I evaluated their experience concerning film language. The theatre director and

lecturer Peter McDermott was the leader of the project, and he with the students in Drama-Performance Studies, have utilised a series of techniques from the theatrical tradition of Jerzy Grotowski and the work of Anne Bogart to translate a series of improvisations into a series of short films. In a quite similar way to my approach, the work of Grotowski has been used to reveal the actor's deeper self, while the work of Bogart in her *The Viewpoints Book: A Practical Guide to Viewpoints and Composition* (2005) has come into play in helping the students to direct a series of films based on the actors' experience. As it is stated (2013, p.9) in the description of the project, the work of Bogart is heavily inspired by film techniques, and it can be utilised in choosing and using a location for a film. The films are highly experimental, and as one student claims in his thesis (2013, p.20), the attempt to make his film using theatre techniques led to a result that could not have been achieved using a more traditional method of script development and filmmaking.

I would probably be able to follow a quite similar path. I could use the testimonies of the participants to make a film and approach their experience using the different aspects of the film language. But there is something that would be missing here, which I consider of primal importance. This is the quality of their experience, in other words, the core features of how the experience of time has affected the participants. Such a discussion goes beyond the fascinating and sometimes remarkable narratives of the participants, the ones they have used to describe their experience. These narratives would possibly give a series of highly experimental films as having happened in the experiment at Dublin's DIT Conservatory of Music and Drama. But what is important here is to approach the participants' experience in the workshops in a way that can reveal a series of qualities that can be then applied to any film on time. This kind of evaluation will invite in the following chapter, a variety of aspects of film theory and practice with the aim to build a theoretical approach and a conceptual map that could help the film theorist and practitioner to make work on time.

My goal to reveal core characteristics of their experience with the aim to translate these characteristics to film language sets the perspective of my approach. In my attempt I explore the participant's viewpoint, the so-called the 'first person' perspective, and I then point out the similarities in the participants' testimonies and bodily reactions. I do not attempt to impose any external knowledge or theory to prove the validity of a concept, but I rather let the participants to freely talk about their experience. I will build a map of characteristics that will later lead to my approach on time in filmmaking. It is an inductive approach, as I stay close to my data. The strength of such an approach lies in the fact that I search for a relationship between the participants' experience and time in film and letting the participants to express themselves freely can reveal probably something new. As part of my

approach, I have read several times my data in order to identify important issues and recurring themes in the participants' testimonies. I have also taken under consideration what were the most important aspects of their experience according to their confessions. This is a classical two-level coding system focusing on what is being talked about in the participants' testimonies and how is this issue being talked about. What is more, in my evaluation of the participants' work I also take into consideration their bodily reactions as they were quite revealing on how they felt these moments during the workshops.

To remind the reader that the participants have been asked to improvise on a given phrase, and according to the guidelines, which I have thoroughly explained in the previous section, they would be able to approach the notion of time as it is established in the theories of Bergson, Ricoeur, Grotowski and Iser. I will start with the testimony of a participant, the one she confessed after the completion of the improvisation on the 9th day of the workshop. This will be the only testimony I will include as a whole as it is particularly revealing of what has happened during the workshops. The given phrase from the play of *Oedipus the King* was (translated from Greek):

> Alas, alas, I am an unhappy one!
> On what part of the earth I am going,
> At which bottom (of the sea) my voice rushes!

When the participant starts taking, she is deeply moved emotionally. She takes a couple of moments before she starts talking about her experience. She says that the first picture that came to her mind was a slice of orange, or lemon, like the ones we put in drinks. She continues that this picture was irrelevant to the given phrase, and she did not know how it came to her. It was also tricky for her to see if it was a lemon or orange because she could not distinguish colour. After a while, this first picture disappeared. She continues explaining that after this first picture, she started moving on the ground, and she felt a kind of tenderness, a friendly and sweet feeling as she was touching the floor. She was feeling like lying on the sand, and she felt a sort of companionship with this sand. She then claims that from that point, she felt like living a post-mortem experience. At this point, she cries, but she is surprised by her reaction because she confesses that she did not experience this post-mortem experience as a bad or unpleasant experience. She explains that she was trying to make sense of it, but she could not. She felt like the other people around her singing a chant, like a church hymn, and she was also listening to some screams around her. She felt that all these songs and voices were about her. She could not react, and she had just surrendered herself to this situation. The participant confessed that she was feeling a kind of smoothness in this situation, and it was not an unpleasant one. She

continues that when she stood up from the floor, she did not like the fact that she did not have any communication with the mundane, worldly aspects of life. I asked her what she meant with that, and she explained that she was moving between the other participants, and she felt that everyone were in the same situation with her, but they could not communicate with her. It was like being everybody in his or her bubble, and she would instead prefer to stay completely alone. She then felt like seeing the whole thing from above, and she slowly got used to it. In the end, she thought that the whole thing would last forever, maintaining this sense of smoothness she was experiencing during these moments.

As it is often the case in the testimonies of the participants in an experiment, it is not the quantity but the quality of the testimonies that can set the whole scene of a research project. The participant's statement sets the tone of the entire experience of the actors in the workshops. Profound, strange, unearthly, weird are some of the adjectives that can be used. I consider it one of the deepest and genuine experiences, but many others are very similar to that. After the completion of the workshops, I had a body of almost thirty testimonies plus the reactions of the actors' bodies during the improvisation, as they are evident in the filmed footage. The testimonies of the participants and the bodily responses follow a quite similar path to the one the above testimony revealed. I will start discussing in more detail both the testimonies and bodily reactions with the aim identify the core features of the experience and find the most appropriate descriptions to portray this experience. This part is crucial because core features of the participants' experience will be the compass in locating similar topics in film theory and practice, and then discuss them in the following chapter.

I will start with the qualities of the narratives the participants have confessed after the completion of each session. The improvisations were triggered by a sentence of a specific text, which is the ancient play of *Oedipus the King*. As I have highlighted in the second chapter, I have chosen phrases of high emotional intensity as the most appropriate means to explore the concept of time. However, in the majority of the cases, the testimonies of the participants had few or any link at all to the given phrase. They were many cases where the participants confessed that they have entirely forgotten the phrase I gave them. For example, at the first workshop, I gave them the phrase "Your agony comes to each one of you as his alone…But the soul inside me sorrows for myself, and for the city, and for you—all together." After the completion of the improvisation, six out of eight participants could not remember the given phrase. In the previous testimony of the actor who had a kind of post-mortem experience, the narrative has few or any links to the trigger phrase. In day six, for example, I gave the sentence "Speaking from the Delphic rock the oracular voice intoned a name. But who is the man, the one who with his blood-red hands

has done unspeakable brutality?" During the interview session, a participant confessed that she felt like being a pregnant woman wandering around aimlessly. While at the same time, she was feeling unable to take any action to change her situation. Again, the link between the given phrase and the resulted experience was loose.

This kind of testimony reveals a very subjective experience of the process. In many cases, the participants have completely moved away from the given phrase as far as their thoughts and images are concerned. Experiencing time, according to my approach, revealed subjectivity as a core feature of the process. Whereas all the members of the group started from the same point, that is the trigger-phrase, and despite the fact that this phrase was part of a bigger narrative that everybody knew, that is the story of Oedipus the King, the participants have followed a very personal journey. The resulted images and descriptions were very personal, revealing subjectivity as a core feature of the experience of time.

Part of this subjectivity was the fact that the participants have entirely lost the sense of the so-called real-time. They could not answer how long the improvisation lasted. They could not say if it were ten or thirty minutes, for example. But it should be pointed out that in the majority of the cases, they believed that the workshop lasted longer than it was the case. A participant, for example, was surprised when I told her that the improvisation lasted for about twenty minutes because she thought that it was at least fifty minutes. In her words, " *it was [sic] felt like ages*." She confessed that she felt as she was working on the improvisation, that I wanted to keep the improvisation for as long as I could to let the participants more time to work. This kind of distinction between real-time and how time is felt when the notion of time becomes part of the subjective experience was another core characteristic of the experience of the actors.

Returning to the qualities of the narratives of the participants, a central feature was the fact that the stories were open to different elements, inviting a variety of thoughts and images, without following a clear and defined structure. Whereas in some of the testimonies, a more clear structure was evident, in most cases, the participants' stories included elements that they were often completely unrelated. The participant's narrative above starts with an image of a slice of lemon continues with a sense of companionship to the floor, which is imagined as sand, before she starts her post-mortem experience. There are some other quite striking examples of narratives that include unconnected images too. For example, a participant narrates that he was feeling like being blind while he was moving inside a circle when he suddenly saw the face of a monster. This image lasted for just a moment, and the participant continued his movement in the circle. Another example is an actor's

experience that confesses that has suddenly seen for just a second the head of Medusa. This was a completely independent image compared to the rest of her narrative. More specifically, she was feeling a bit introvert, unable to react when the head of a Medusa appeared, and she then returned to her previous situation. Countless examples prove that the narratives unfolded in completely unpredictable ways, including very often unexpected and independent images. Part of this characteristic was the fact that stories did not have in most of the cases a strict development as far as time and space is concerned. The participants could easily imagine different areas or different times or periods of time without any clear link between them.

Importantly, as many of the participants were working on the given phrase they have come up with a kind of revelation, a new idea on a specific topic, an idea that came from nowhere as the different and unrelated images have in many cases popped up. A participant narrates. "*As I was working on the phrase, I had the following realisations. First, the only difference between knowledge and ignorance is the element of time. If there is not any notion of time, knowledge and ignorance is the same thing*." The participant continues. "*I was also surprised because I have come into this kind of realisation through the use of my body. Until now, I believed that I could have a kind of revelation only through certain techniques, but on this occasion, I was inspired through the use of the body*." Following a quite similar vein, another participant claimed that while she was working on the given phrase, she realised that the notion of absolute truth is so heavy, complicated and almost unbearable that it is far better for humans to stop searching or imposing to themselves such a notion. In both cases, the participants inspired by the trigger phrase, but during their journey, they had a new idea about themselves and their philosophy on life. In other words, they have discovered something new.

According to the previous observations, two essential features of the experience of time can be revealed. The first one is the independency of images and thoughts. As the participants get into the experience of time, the images, stories and thoughts are self-sufficient, they do not require solid links to the central line of their narrative, and they can stand on their own. What is more, the stories are quite open to new directions without following a strict way of development. Images and ideas can pop up one after the other without any unity in terms of space and time. Moreover, part of the experience is quite often a surprising element, a kind of discovery. In other words, the participants have faced something new in their journey. This sense of originality and newness seems to be another critical aspect.

Moving further with my discussion on the experience of the actors, the next core feature that it is evident in both their testimonies and their body language, is that

the experience was intense. It is quite remarkable that this notion of intensity was present regardless of the given phrase. For example, some phrases deal with painful situations, but the intensity of the experience remained high, even in cases where people dealt with happy moments. But I will let the testimonies of the actors speak for themselves. After the end of the improvisations, participants confessed, " *I have been depressed*," "*this phrase had an enormous impact on me*," "*I felt like being in a situation where I was in trouble, feeling discouraged that I could not do anything about it,*" "*my thoughts followed a completely different direction than I was expecting and I was really fed up with this*." I do not make links between the actors' phrases and the trigger-phrases, because these testimonies were evident regardless of the given sentence. The intensity of the experience was also apparent in the bodily reactions of the participants. The behaviour of their bodies revealed moments of high intensity perfectly portraying the feelings, images and thoughts that the participants in the workshops were experiencing. Broken wrists, unconventional body postures, repetitive movements of different parts of the body, eyes revealing a dramatic situation and sudden changes of tempo show how deep and sometimes extreme was the experience of the actors.

However, this notion of intensity comes together with a sense of alienation. The actors' bodily reactions as it is evident in the filmed footage, had nothing to do with the everyday use of their bodies. Participants used their bodies in a completely distinctive way quite relevant to the narratives they have later confessed. Additionally, in their testimonies, the participants underlined this sense of alienation by claiming "*what am I saying now*" or "*I should stop drinking alcohol*" or "*I was completely estranged by what it was coming to my mind*." Their bodies reacted accordingly, and there are a series of bodily reactions that underline this notion of alienation. For a reason, the intensity of the experience has managed to find its way through the actors' body, creating all these estranged and unconventional uses of the body. For example, an actor was moving just her small finger for a couple of minutes, another actor was looking to nowhere for almost five minutes, while another participant used their body like a broken sculpture.

Intensity and alienation were core characteristics of the experience of time during the workshops, but these two characteristics worked together with a sense of immediacy. In the *Oxford Dictionary*, the term immediacy is described as "the quality of bringing one into direct and instant involvement with something, giving rise to a sense of urgency or excitement." This definition perfectly fits the description of the experience of the participants. Something was happening that kept them completely entangled in the situation, while their bodily reactions revealed aspects of urgency and adventure. I use the term immediacy because the participants were highly involved as it is revealed by the intensity of the experience. In other words, the

experience of time was kind of a trap, since the participants were not able to get out of it. This aspect is also evident in their testimonies. In a couple of cases, they said that for a reason they did not manage to relate to the given phrase, but after interrogating them, it became apparent that they were highly engaged. For example, a participant started talking about her experience by saying that she decided to avoid getting involved. In her words, "*I decided not to go into the improvisation. And then I left my body to react. That is to say; I had no guidance from my thoughts, neither a feeling; I have just let my body to react. My mind started observing the whole thing. I did this three or four times, and a story was created on its own, my mind made a story*." In another occasion, a participant said that he did not manage to get concentrated, but it was such the structure of the experiment and the sense of freedom, that is a core feature of time in the philosophy of Bergson, that led him to narrate a story of his experience. Despite his initial denial and his claim that he did not manage to work correctly, at the end of the interview, he said, " *imagine what would have happened if I was fully concentrated*." Time was felt like a labyrinth. Participants got into it, and it was hard to leave even when they believed that they had moved away, and they were not concentrated, as they should.

I will conclude the discussion on the central features of the actors' experience by referring to the dream qualities of their work. As it is revealed from the participants' testimonies, another common feature of their experience was a sense of dreaming during the improvisation. Such a feeling is evident in the participants' statements. In the workshop number six, for example, a participant confessed that he thought for a moment that he was sleeping and the visual journey was part of a dream. During the same workshop, a participant asked for some time to bring all the images she had in her mind back, in the same fashion when she recalls a dream. In her words, "*let's put everything together, more images will come into my mind when I start recalling the first ones, as we do when we try to remember a dream.*" But beyond the participants' testimonies about their experience and the feeling that it was like a dream, their stories and the elements of their narratives are particularly relevant to dreams. It was a visual journey or a series of thoughts that are close to dreaming or a sense of daydreaming. From their bodily reactions it is evident that, in many cases, participants looked like observing something that it is in front of them. They had their eyes wide open, but there is not actually anything in front of them. In other cases, they had their eyes closed, but again they looked like seeing and relating to something very vivid. All these features are quite relevant to the notion of dreaming. And sometimes this sense of dreaming was almost like a trance situation where participants were completely absorbed by their thoughts and images, a fact that was proven by the difficulty to bring them back after the completion of the workshop.

Having explored the core features of the actors' work I will now proceed to the next chapter where I will return to the film theory and practice. The discussed aspects of the actors' experience will be utilised in the next chapter to link their experience to film theory and practice. I will use aspects of their experience like dream qualities, the intensity of experience, independency of images, alienation, unrelated spaces and times, and immediacy in relation to film theory and practice, and I will aim to suggest new ways of analysing and making films using the outcomes of my experiments.

Chapter 4

From the Lived Experience of Time to Film Language

Introduction

The current chapter aims to draw a link between the main characteristics of the actors' experience and film theory and practice. Whereas theoretical concepts will inspire the following discussion, I will maintain a solid link to practical filmmaking. The conclusions of my exploration should be accessible to anyone who works on film being an academic practice-based researcher, a film theorist, or a film director. Film analysis on time follows many different avenues. I have mentioned some of them in the first chapter of this study, arguing that the cognitive analysis remains the dominant approach. I have also underscored the importance of Deleuze's work on film and how influential remains for contemporary film theorists. Moreover, I have pointed out new approaches, like McGowan's work in his *Out of Time: Desire in Atemporal Cinema*. What is more, as I was discussing the evolution of the language of cinema, I have pointed out the core role of shot and editing as far as time manipulation is concerned, and I have suggested that films can have a linear approach to time or a more sophisticated, including flashbacks, flawed memories, unreliable narrators, or travel in time.

In my case, the outcomes of my workshops with the actors can lead in introducing a series of elements that can be utilised by a film theorist when they approach the concept of time in film, while a filmmaker can find new ways in the exploration of time. In the previous chapter, I have delineated a series of characteristics of the experience of the participants in my workshops. Aspects of their experience of time included a sense of immediacy, dream qualities, a notion of alienation and high intensity, an opening to the idea of new, a dislocation as far as space and time are concerned and proliferation of unrelated images. It is interesting that the aspects of the actors' experience of time had completely unpredictable features, and these features have not been discussed in film theory and practice from the perspective of time. In order to explore these characteristics in relation to film language I will analyse the work of three directors. Their work can be read from the point of view of my experiments, and it can be beneficial in suggesting new ways to analyse and make films on the concept of time. I will successively utilise the works of Antonin Artaud, Alain Resnais and Andrei Tarkovsky as a case study, and I will suggest different ways to explore the actors' experiences. This will be my take on how film theory and practice can open new avenues in reading time in a film.

Antonin Artaud and Filmmaking

I will initially focus on Antonin Artaud's work and ideas as the transitional link between theatre practice and film. Artaud is a prominent figure of the theatre of the 20th century. Still, he has also written on filmmaking, as is evident in his *Collected Works: Volume Three* (1972, p.57), where a whole chapter is devoted to exploring the medium of cinema. Besides, Artaud has taken part in film productions. Whereas Artaud's writing on film is not extensive, it is vital to explore how Artaud understood film language as his work in theatre has similarities to the experience of the actors in my workshops. Artaud has seen in the medium of film the most appropriate way to explore and disseminate the core elements of his theatre practice. In his words "The cinema is an amazing stimulant. It acts directly on the grey matter of the brain. When the savour of art has been sufficiently combined with the psychic ingredient, which it contains it will go way beyond the theatre, which we will relegate to a shelf of memories "(1972, p.60). Many of the elements of his practice share a series of characteristics with the outcomes of the actors' experience in my workshops. The critical point here is how Artaud analysed these qualities in relation to film language. As these qualities are related to the concept of time according to the outcomes of my workshops, Artaud's ideas could be a starting point in approaching time in film in both theoretical and practical terms. Characteristics like the trance-qualities of the actors' experience, the high intensity revealed in their testimonies and bodily reactions are similar to how Artaud envisaged theatre. I will refer to these similarities in the following paragraphs to prove the link between my work and Artaud's approach, therefore validating my choice to read Artaud's exploration of filmic language as an approach to the concept of time.

Whereas there is little evidence of Artaud's work in the theatre, his ideas on how the actors should rehearse and perform are quite evident in most of his writings. The director's ambition was to build a new theatrical vocabulary. He was not satisfied with the theatre of his time, and his ambition was "to extend the range of the actor's art and the receptivity of the spectator" (*Artaud's Theatre of Cruelty*, 2014, p.6). In other words, he wanted to "enlarge the theatre's vocabulary." Artaud believed that the way the theatre attempts to communicate with an audience is limited. He assumed that the way the theatre tries to engage the viewer through carefully written arguments has nothing new to offer because such approaches were mainly based on opinions and rational thinking, involving the viewer's conscious mind and intellection. As Bermel puts it, "Artaud did not care whether his characters won or lost arguments. He wanted to use them in order to expose his audiences to a range of their own feelings…they would surrender themselves to a performance, live through it and feel it, rather than merely think about it" (2014, p.7).

To achieve his goal, Artaud had to build a new approach concerning the actors' performance. It is in the elements of this approach where I locate the similarities to the outcomes of my experiments. I will take a close look at the ideas of the director on how an actor should work. The director's ideas could be clearly identified in his exploration of the work of the Balinese actor-dancers. As Clancy argues "When Antonin Artaud saw the Balinese actor-dancers at the Exposition Coloniale held in the Bois de Vincennes late in July 1931, he was electrified by their performance. Almost instantly, they became one of the major inspirations for his writings on the theatre, and provided him with the central idea for his théâtre de la Cruauté (The Theatre of Cruauté)(1985, p.397). Bermel also identifies that Artaud's "direct source of reference, if not inspiration, is the Balinese theatre," and importantly, Bermel points out that the take of Artaud on Balinese theatre is not an objective one, but how Artaud interprets it. In Bermel words, "the oriental theatre he (Artaud) writes of is not only what Artaud sees; it is what he wishes to see. And to borrow" (2014, p.16)

Many elements of the performance of Balinese actors drew Artaud's attention, and they are quite relevant to the actors' responses in my workshops. I will follow Bermel's eloquent descriptions. All the elements that drew Artaud's attention were related to bodily reactions that reveal high intensity and states of "being and feeling." In other words, the importance of the text was limited, and the attention of Artaud was held by a series of powerful moments where the bodies of the Balinese actors were taken to their limits. Such moments included repeated gestures, which implied the existence of an unimaginable central eye on the head of the actors, mechanically rolling eyes, endless circles of the performers around a point of interest on the stage, pouting lips, and muscular spasms. All these characteristics reveal a high degree of engagement as far as the actors' part is concerned. Bermel further links the ideas of Artaud to the experience of the actors in my experiments by arguing that what Artaud admired in the Balinese was "their ability to reach a state of ecstasy, delirium, intoxication, trance…a mood one might sum up by imagining oneself awake during a dream." (2014, p.16) It is this last phrase that someone is awake while dreaming that was one of the most exciting elements of the actors' experience in my workshops. The participants in the workshops felt like they were dreaming while simultaneously experiencing a sense of immediacy and being present. The intensity of the Balinese performance is also quite relevant to my work if a sense of alienation is concerned. Such alienation was revealed by the physical activities of the actors, activities that had no relationship to the body's everyday utilitarian movements.

It is thought provoking, how Artaud who envisaged a theatre of high intensity, has turned his attention to cinema, and for a quite long period of his life, he considered it as the appropriate medium to communicate the substance of his philosophy about

theatre and life in general. Murray distinguishes (2013, p.446) three stages as far as Artaud's engagement with cinema is concerned; an initial excitement, followed by practical engagement with the medium, and a disappointment when he could not sell his scenarios or get the roles he wanted. Despite his disappointment, Artaud's ideas on cinema could be significant in search of a language that can link film to the concept of time, as long as his practice has many similarities to the outcomes of my workshops. In other words, Artaud ideas on cinema can be regarded as a translation of my outcomes on the experience of time to film language. It should be mentioned here that the relationship between Artaud and Cinema, is still under investigation, and for many scholars and critics, Artaud would have been a prominent figure of cinema if he has faced different circumstances at the days of his engagement with the world of film. Jamieson does not hesitate to call him "The Lost Prophet of Cinema" as he explores Artaud's ideas on film. Jamieson states "Artaud's film theory was never fully realised and remains historically lost" (2007, p.5).

Artaud explores aspects of his work, which is linked to the experience of time according to my experiments, in relation to the film language. He underpins the importance of the extensive use of close-up, the intensity and unpredictability of the actors' performance, the proliferation of images and the limited use of script. He also introduces skin imagery as central feature. Artaud's ideas on film become apparent from his first scenario for Cinema, *The Eighteen Seconds*, (*Les Cahiers de la Pieiade*, Spring 1949). Murray (2013, p.446) explains that for Artaud, the proliferation of images could be an appropriate vehicle to avoid using words to express thoughts.

What is more, for Artaud the film should not be a total abstraction. This idea is fundamental as it highlights the narrative as a central aspect of the film language. And finally, Artaud believed that the actors should perform in a way that is not expected from the audience, based on the intensity of the experience of their role. For Artaud, the image is at the core of the new medium, and it should be explored from different angles avoiding putting the text in the centre of this investigation. Williams explores the relationship between the film and Artaud, claiming "The apparent absence of difference between the image and what it expresses meant that the cinema seemed to appeal directly to the imagination without the separation between sound and sense so endemic to language" (*Figures of Desire*, 1992, p.21). Artaud believed that the image is so powerful, and it should be used to achieve "purely visual situations whose drama would come from a shock designed for the eyes, a shock drawn, so to speak, from the very substance of our vision and not from psycho-logical circumlocutions of a discursive nature which are merely the visual equivalent of a text" (Antonin Artaud: Selected Writings, 1988, p.151).

Artaud offers a series of insights as far as film language is concerned. His theoretical discussion of the images, the unpredicted and stimulating performance of an actor, and the limited use of script could be a point of reference for the film theorist in reading films from a different angle and associating a film with the concept of time. In the same fashion, Artaud's ideas on images and how their proliferation could substitute words' use offer a starting point for the film practitioner in their approach to a film about time. Supported by intense performances, these choices can build a creative arsenal for the film practitioner who investigates time in their films. As far as purely cinematic means are concerned, the extensive use of close-up is a core tool in conveying the intensity of a performance, which can be read from the perspective of the experience of time. Artaud's observation of the importance of narrative reveals, on the one hand, his relationship to the theatrical narration while it maintains a solid link to classical narrative filmmaking. To sum up, the proliferation of images coupled with the extensive use of close-up, intense performances, and an image-driven narrative is a legitimate way to put into film practice the outcomes of the actors' workshops on time.

Continuing the search of the elements of Artaud's filmic image, the central role seems to play the skin. As Murray argues "Cinematic images ought to create, therefore, a kind of touching… It is no coincidence that Artaud so frequently uses skin imagery in his writing" (2013, p.448). The ability of skin imagery to overcome the inherent representational features of an image, and somehow touch the audience of a film can lead to a different experience of a film. The camera's ability to represent the smaller details of the actor's skin can overcome the representational function of the image, and directly affect the viewer. Artaud explains "I believe that the cinema should keep to a certain type of film: the film which utilises every sensual effect" (1999, p.59) and he continues "the smallest detail, the most insignificant object assume a meaning" (1999, p.65). Artaud succeeds in putting skin imagery as part of his discussion of the film language. The notion of intensity was a central feature of the experience of time in the workshops, and Artaud effectively links an intense performance with aspects of filmmaking, like the use of close-up and the proliferation of images of skin. There are other elements in his approach to cinema, like the notion of repetition, speed and the insistence on individual images. These elements are also legitimate ways to approach the concept of time in film practice. Especially the notion of speed and repetition are of primal importance as far as a film's editing is concerned. Therefore, Artaud's insights can inform choices during the post-production phase of a film in its attempt to explore the concept of time.

 Whereas it is difficult to locate Artaud's ideas in practice, Murray identifies "Of the many films that Artaud appeared in, *The Passion of Joan of Arc* is surely the most relevant to his notion that cinema should be an affective medium" (2013, p.451).

Indeed, in Dreyer's masterpiece, the viewer relates to the film world through a series of images where the use of close-up and the insistence on skin imagery play a vital role. Bordwell (1981, p.70) underscores the centrality of the face and other body parts, exploring how Dreyer uses eccentric framings and camera positions to study the human body from different angles. Dreyer's film is an excellent example of how a film on time can be filmed, according to Artaud's ideas, which resonate with the findings of my experiments. This is how Artaud envisaged in cinema the opportunity to explore the intensity of his theatre and eliminate the distance between the audience and the actor in the theatre. And as long as his practice shares many similarities to my work, Artaud's claims are a vehicle to explore time in cinema in both theoretical and practical terms.

It should be noted here that even though Artaud has not succeeded in filmmaking, his ideas on skin imagery can be located as the seed of the growing literature on the materiality of film and the notion of embodiment. The work of Sobchack (1992) on the phenomenology of the film experience, the exploration of Shaviro (1993) in his *The Cinematic Body*, the concept of Laura Marks(2000) on haptic visuality and the work of Beugnet (2007) in Cinema and Sensation, are some prominent examples of how the notion of embodiment became a central point of interest in film studies. The observations on how the experience of time can be related to skin imagery and the use of close-ups of the skin could offer a different perspective on the contemporary film scholarship on the materiality of film and the notion of embodiment. The concept of time would enhance all this literature on film theory adding a new dimension. Such an approach would support Jamieson's statement that Artaud would have been an influential figure in the cinema if he had faced different circumstances at his time.

Alain Resnais and *Last Year In Marienbad*

I will continue to discuss the work of two film directors, Alain Resnais and Andrei Tarkovsky. The aim of this exploration remains the same as the discussion on the work of Artaud. I will focus on the elements of the films from the point of view of the outcomes of my experiments, offering a theoretical approach that can be linked to the concept of time. Apart from a theoretical discussion of the films, I will also identify and describe elements of the film language that a film practitioner could utilise in their attempt to make a film on the elusive dimension of time. As long as core elements of the film under investigation remain close to the outcomes of my experiments on the experience of time, a careful examination on how the film has managed to work with these elements can enhance the filmmaker's arsenal in their attempt to produce a film on time.

I will start with Resnais and his film *Last Year in Marienbad*. Resnais is famous for the manipulation of time in his films, especially in *Muriel* (1963), *Hiroshima Mon Amour* (1959) and *Last Year in Marienbad* (1961). I have chosen the last one as it will be proven the most relevant to my work and further enhance the discussion on film and time. A brief synopsis of the film would be helpful in the following exploration. The film has three protagonists, the X, A and M, but we as the audience, never learn their real names. We do not even listen to the letters X, A and M, but this is how their names are written on the script. What is more, there are no markers in the film to indicate the passage of time, and as Valentine puts it "we as spectators are lost" (2012, p.93).

However, there is a kind of narrative promise, which revolves around the claim that X, who is a man, had an affair with A, a woman, the previous year. A continuously denies X claim, while M, another man, appears from time to time in the film, implying a close relationship to A, but we never really learn what kind of relationship he has with her. The film takes place in a baroque hotel and the gardens outside the hotel, where many other people appear, but they do not hold any significant role as part of the life of protagonists is concerned. Leutrat argues that we can recount the story of the film in another way, as a story "in a place which is not unlike a kind of limbo, midway between life and death, (where) a number of human beings, isolated from the world and to all intents and purposes dead, pass their time in idle and repetitive pursuits" (2000, p.28). As it is apparent, the film's story is quite simple, but the film's legacy is still vibrant and rich.

It is interesting to refer to information from the writer of the film, Robbe-Grillet, that after the completion of the shooting of the film, the producer had no intention to release the film in cinemas. According to Grillet, "The producer decided that the film would never be shown, that it insulted and mocked the public, that it meant nothing.

I was in a particularly awkward position, since I was "the bad Alain Robbe-Grillet" who had corrupted "the good Alain Resnais" (*Alain Robbe-Grillet, The Art of Fiction*, 1986).

The film remained unused for a whole year, but as Grillet claims, "by chance, the Venice Film Festival saved it, and the absurd, idiotic film became a roaring success overnight." I find this information thought-provoking because it is remarkable how *Last Year in Marienbad* has been linked to a sense of mystery and peculiarity even before its release in cinemas.

I will start exploring the film by following the line of thought of different scholars. As Kristin Thompson argues in her *Breaking the Glass Armor* "When we find films that challenge us that is a sure sign that they warrant analysis, and that the analysis may help to expand or modify the approach" (1988, p.5). (In the same fashion, I will locate the similarities between the film and the outcomes of my experiment to read the film from a different point of view and trace what aspects of the film can contribute to a film language on time.) This discussion will start exploring the film with the writer Robbe-Grillet, who offers a close examination of the film in *For a New Novel, Essays on Fiction* (1965.) This is a deliberate choice because the writer's role in the film's production was significant.

The importance of the writer is evident in Grillet's statement, "I produced not a scenario but a finished script: shot by shot, frame by frame, with all the camera movements, and ready to shoot. It is rare that a director would accept such a script, but Resnais did, and the film was done in two months" (https://www.theparisreview.org/interviews/2819/the-art-of-fiction-no-91-alain-robbe-grillet, 1986). More specifically, in the exploration of the film in *For a New Novel, Essays on Fiction*, Grillet emphasises some points that are crucial for the understanding of the film and reveal the resemblance between Grillet's ideas on fiction and the experience of the participants in the workshops. Grillet asks, "Have this man and this woman really met before? Did they love each other last year at Marienbad? Does the young woman remember and is she only pretending not to recognise the handsome stranger?" (1965, p.152) All these questions are the obvious questions that a viewer asks, seeking for an answer throughout the film. But Grillet offers his answer to such a question, an impressive answer certainly. He argues, "such questions have no meaning. The universe in which the entire film occurs is, characteristically, that of a perpetual present which makes all recourse to memory impossible. This is a world without a past, a world which is self-sufficient at every moment and which obliterates itself as it proceeds" (1965, p.152).

With such a statement Grillet offers a different reading as far as the concept of time is concerned in a film. The notion of perpetual presence, a sense of immediacy and

the notion of self-sufficient moments in a film are elements of time that could be utilised as a point of reference for the film theorist in their search for reading time in films. These elements correspond to the participants' experience during the workshops, and Grillet's discussion of how these elements work in a film is a take of film theory on the outcomes of my workshops. The participants have also described their experience of time using self-sufficient and independent images, with images that were often completely unrelated. As long as Grillet's reading of the film is closely related to the experience of time in my experiment, Grillet offers a vocabulary that could be utilised by a film theorist in the exploration of time in a film. This vocabulary includes terms like the notion of perpetual presence, a sense of immediacy and the notion of self-sufficient moments.

It is important to notice here that Grillet's ability to explore the time in film from a different point of view resonates with his experience in writing. As Carrol puts it, "each art form has its own domain of expression and exploration…determined by the nature of the medium" (cited in *About Time: Theorizing Adaptation, Temporality, and Tense*, 2003, p.84). In his *Tense, Mood, and Voice in Film* Henderson clarifies "Cinema has no built-in tense system as language does. One cannot write a sentence without indicating tense but one can apparently make a shot, and therefore perhaps a film, without indicating tense" (1983, p.6). Grillet's understanding of the notion of time in a film is clearly related to his examination of time in literature, and he succeeds in offering an innovative approach. Following Grillet's line of thought and the outcomes of the workshops, new dimensions of the concept of time could be revealed. By diving into isolated moments of a film, a film theorist could explore new layers of time, and they could find links between the different scenes of the film that would be unnoticeable before. It should be pointed out that such a discussion is quite usual in experimental filmmaking, where abstract scenes of a movie could let the viewer almost contemplate the scene in front of them. But this notion of presence, as discussed by Grillet, and the self-sufficient moments in a film could bring to fiction narrative filmmaking aspects of the film language that were almost exclusive to experimental filmmaking. And importantly, these aspects are related to a different take on the concept of time.

This notion of presence, proliferation and immediacy of images, and the self-sufficient moments in the film, form a series of crucial elements that can contribute to the research of a language of a film on time. I will keep focusing on theoretical approaches to these elements, but I will also start delineating aspects of the film language that a film practitioner can use in making a movie on time. The question is how the film succeeds in articulating these elements.

The film manages to work on these qualities through certain choices in editing, mise en scène, and narrative. I will start discussing the mise en scène of the film, taking

into consideration the use of the camera. The director chooses to shoot the film in an almost documentary style of filmmaking. Blumenberg refers to Resnais' "documentary style, as it is revealed through the long traveling shots. Blumenberg claims, "in this sense, the dolly discovery shot and the panning discovery shot seem to accumulate from mise-en-scene the "accidental" values those objects hold" (1971, p. 40).

With such a choice of filmmaking, Resnais succeeds in bringing an important element of the aesthetics of the documentary style of filmmaking into a fiction film. These "accidental" values, as Blumenberg describes them, builds a sense of presence, as the film unfolds in front of an audience. Shaw(2004, p.277) uses the term "peaks of the present" to describe the film's relation to a sense of presence and immediacy, while Oxelander also points out the neutrality of "the walls, the ornaments, the statue, the garden, the bedroom furnishings", revealing the documentary style of the director's use of camera (1963, p.33). The discussion on the use of camera and the documentary style of filmmaking can significantly enhance the creative arsenal of a film practitioner as far as time in filmmaking is concerned. The documentary film is a non-fiction film, and as Bill Nichols puts it, "these films give tangible representation to aspects of the world we already inhabit and share" (2001, p.1). However, aspects of the documentary's aesthetics can inform the work in a fictional narrative film. Bluenberg examines the long travelling shots and panning shots. These are legitimate choices for film practitioners in their attempt to reveal a sense of presence and relate their work to the notion of time. When a filmmaker uses their camera as a means to discover, as is often the case in documentaries, there is a strong posibility to evoke a sense of presence and immediacy that corresponds to the participants' experience of time. Bluenberg suggests the long travelling and panning shots because they are related to the *Last Year in Marienbad,* but other elements that are pertinent to documentary style of filmmaking are also a legitimate choice. The use of a hand-held camera, as happens in *The Blair Witch Project* (1999) is also a way to reveal a sense of immediacy and presence, echoing the outcomes of the workshops.

Another core feature of the film that underpins the notion of presence and self-sufficient moments is the constant transformation and modulation of objects and characters in the film. In his thought-provoking exploration of *Last Year in Marienbad* in relation to Cubism, Schartz (2014) identifies that the director uses component fragments of the film, as in Cubist paintings, to repeat or slightly alter a previous shot or an entire scene. Apparently, the role of mise en scène becomes prominent. From the point of view of a film practitioner, an opportunity arises to utilise aspects of mise en scène to relate their film to the concept of time. Resnais' film can be an example. Schartz identifies that "true iterations in the film include the characteristic gesture of A, where she raises her hand to the hollow of her shoulder

and inclines her head" or sometimes the repeated element being a figure, a bit of a dialogue or parts of the music is modified slightly (2014, p.79). Tomasulo also identifies that "the statues that appear in the initial theatre scene is presented later in different contexts" (1988, p. 9,) while Leutrat points out that this notion of transformation and modulation "affect both characters and objects: the Marienbad game is played with cards, matchsticks, dominoes or photographic images" (2000, p. 36). Such a choice encourages the viewer to see every shot or scene as a new activation of the film's narrative underscoring the independency of the images of the film and their self-sufficiency as far as narrative is concerned.

In the same fashion, the film practitioner, in cooperation with the art director of a film, can deliberately choose to apply this choice of modulation and transformation of the setting to support a different approach on time. It is an important creative decision, but Last Year in Marienbad has proven very effective in capturing the dimension of time from this different perspective. What is more, it is remarkable how a film that is established on modulation and transformation succeeds to make every shot look equally essential and independent of the other shots of the film. In most of the cases, during the preproduction stage of film development, directors and writers try to avoid including scenes that look slightly similar between them. But in the *Last Year in Marienbad*, the slight changes or repetitions of certain scenes in a different context assist the sense of presence and immediacy in the film. How *Last Year in Marienbad* explores time using mise en scène can be an example for filmmakers in their attempt to explore time from a new perspective, which corresponds to the outcomes of my workshops.

Another critical factor in the way the film deals with the concept of presence and the self-sufficiency of images is the editing technique. As the film unfolds, a series of sudden and unmotivated cuts favour a sense of isolation between the shots. In this case, the editing decisions during a film's postproduction can assist a filmmaker in generating a different approach on time in their movies. Shaw and Blumenberg eloquently explain the editing approach on a theoretical level. The absence of clear associations between the shots results in a series of separate film units that seek to be examined individually. Shaw talks about "the irrational cut" in the film, and he points out that "(cuts) play no part in linking shots or sequences sequentially" (2004, p.274). Blumenberg also explains "the film's shots, then, are not causally connected to one another; rather, they are relative to one another in much the same way as objects in motion (like in Einstein) are relative to one another" (1971, p.41). Blumenberg points out that such use of editing resonates with the concept of time and space in Bergson. Blumenberg writes his article on the film before Deleuze explores the concept of time in film. As a result of that, Shaw is capable of taking his exploration a step further as far as the editing in the film is concerned. He (2004, p.274) argues that this kind of editing inevitably turns the viewer attention to the

"interstice between the images" rather to the "association" of the images. Shaw follows Deleuze's arguments on the birth of time-image in Cinema, and he gives an eloquent description of the function of the irrational cut claiming, "The irrational cut is the platform that liberates the interval and in so doing allows for the birth of thought" (2004, p.75).

A film theorist could utilise Shaw's and Blumenberg's claims to further investigate "irrational cuts" in a film from the perspective of time as it is discussed here, that is, about the notion of presence and self-sufficient moments. For example, in the French New Wave Cinema, where discontinuity editing is often the case, the term "irrational cuts" can support a different analysis linked to the time experience. Regarding the film practitioner, "the irrational cut" could be another tool in exploring time in their film. However, it needs careful consideration on how to use it, but as it has proven in the *Last Year in Marienbad* can work effectively in generating aspects of time like the notion of presence and a sense of immediacy. Importantly, *Last Year in Marienbad* offers a key to the problems a filmmaker might face in their attempt to experiment with sudden and "irrational cuts." There are two elements that work as the link between the shots. The first one is related to the narrative of the film, while the second one is about a transition from a conceptual to a perceptual response that needs to take place to the viewer.

As far as the narrative is concerned, I will start the exploration with David Bordwell, who offers a detailed discussion of the film. Bordwell points out that in the film, there are "contradictions on many different levels: the spatial, the temporal, the causal" (1992, p.392). He offers examples for every case. First of all, as far as the mise-en-scene is concerned, the author states that impossible juxtapositions may take place. The spatial continuity is undermined in many cases in the film. A striking inconsistency in the film is the use of the statue where it sometimes appears times outside the French windows while other times is at a great distance from the hotel. Bordwell also talks about new furniture that appears inside the hotel while a new piece of decoration can substitute another piece, like a mirror at the place of a painting. The author moves on in the exploration of the temporal relations in the film, and he finds them equally inconsistent. He refers to a notable moment in the film when the heroine stands in front of the window looking at the dark exterior of the hotel during the nighttime. But in the same shot when she moves at another window of her Room, the sunlight is visible outside of the hotel. Other examples include the uncertainty as far as the temporal sequence of the events is concerned. Causal inconsistencies may also occur when there is an obvious contradiction between the narrator's voice-over and the action that takes place in the film.

Despite all these aspects of the film, there is an element that plays a vital role in holding together all these contradictory aspects and makes possible the use of

sudden, "irrational cuts", and independent, self-sufficient moments in the film. This point is that there is a narrative promise in the film. Bordwell states "As we watch the opening of the film, the events seem to be leading us toward a story, complicated though it might be" (1992, p.391). The creators of the film cleverly put this element at the beginning of the film to engage the viewer and draw him into the film world. Even the title of the film plays a role in creating a narrative promise as it indicates a temporal clue. Bordwell (1992, p.395) identifies that the film "tease us to try to fit its parts into a coherent whole," but this aspect of the film would not be possible if the film has not succeeded in establishing a narrative promise at the beginning of the movie. I consider the narrative promise as the optimum means of assisting a film practitioner's attempt to experiment with the editing technique, as happened in Last *Year in Marienbad*. It is part of their collaboration with the screenwriter, but I highlight the importance of this very element. I also consider that if the narrative promise is placed early in the film will act as a glue between the self-sufficient moments and unrelated images, thus assisting the viewer in their attempt to watch the movie. The stronger the narrative promise, the more room for experimentation would be available for a filmmaker.

Before concluding my discussion about the narrative, I would like to make a comment from a director's point of view. During the production stage of a film, it is quite hard to shoot a series of shots without aiming to connect one shot to the other, and not working on building a sense of continuity between the shots. There is only one way to succeed in this attempt, which can be particularly rewarding as far as the impact of the shots is concerned. Regardless of the subject matter of the shot being a close-up of a hand or a whole scene where many actions take place, the director should aim to narrate a complete story. In the objection of how a close-up of a hand could narrate a story, the answer is the narrative capabilities of a photograph of a hand. A photo of a hand can be quite revealing as far as the story of its subject matter is concerned. With such an approach, the film shot is imbued with a powerful impact that it is more typical in the art of photography. Cinema was born from the evolution of the photographic techniques but has soon lost the connection to its predecessor due to the unique capabilities of the new medium, like the editing techniques. By focusing on each shot as a self-sufficient moment with its own narrative, the film could come closer to the art of photography and could increase the possibility of producing more powerful images.

I will finally refer to the possibility of a different way of watching the film that can hold the self-sufficient and independent moments of the film together. As the viewer watches the film, there is a possibility of a swift in his watching experience. If the viewer gives up his attempt to make sense from all the elements that constitute the narrative promise, there is a strong possibility to relate to another level to the film. The remarkable images, the actors' voices, the music, and the cutting, can lead

them to a perceptual experience of the film. At this point, the film, due to its high artistry of the elements of mise en scène as it is coupled with the narrative promise, manages to bridge the distance between the classical and experimental filmmaking. The viewing experience of the film could resemble the experience of an experimental abstract film or an installation in a museum, which both call the viewer to a kind of perceptual rather to a conceptual experience of the projected images. *Last Year in Marienbad* succeeds in a similar result, but this time in the realm of narrative filmmaking. Grillet (1963, p.340) argues that "from the moment he (the viewer) agrees to get rid of all those preconceived ideas, psychological analyses, more or less vulgar schemes of interpretation" the story of the film will seem to him " more realistic, more true, will correspond more closely to his ordinary life as he feels it." There are plenty of approaches that can offer a valid explanation of the narrative of the film. But at the same time, the film succeeds in triggering a different way of viewing and experiencing the images on the screen.

Andrei Tarkovsky and *Stalker*

The next film I will discuss is Andrei Tarkovsky's *Stalker* (1979). As I did in the previous film, I will discuss, on a theoretical level, different aspects of the film. These very aspects resemble the findings of my workshops. I will also explore how the director succeeded in articulating these elements of time in his film, and I will suggest ways on how a film practitioner can approach time in their films. The aspects under investigation will include both narrative and aesthetic choices. Regarding the concept of time in Tarkovsky's work, it should be pointed out that time is at the core of the director's filmography, and he extensively discusses it in many of his texts. As Skakov points out, "The two English-language publications of his writings – his diary and his book on film art – both have the word time in their titles: *Time Within Time* and *Sculpting in Time* constitute a quest to comprehend and to locate the fourth dimension "(2012, p.23). From the director's filmography, I have chosen to focus on *Stalker*, as it will be proven more fruitful in discussing film language concerning my experiments on time. As Tom Cunning puts it (stated in Routledge companion to new cinema history), the analysis of the individual film can provide a sort of laboratory, which in my case will be Tarkovsky's *Stalker*.

A few words about the film's story would be helpful in the following exploration. The film takes place in the distant future, and it is about the journey of three men into a mysterious site, which is known as Zone. A man, a stalker, who has been to this place several times in the past, leads the journey, and he is considered as the most appropriate person to guide new visitors in the Zone, which is a peculiar and

dangerous place. The two persons who want to experience visiting this mysterious territory are a writer and a scientist. They both seek inspiration as they have lost faith in their jobs and life in general. The ultimate goal of their journey is to arrive at a mysterious room in the centre of the Zone that reveals the deep inner desires of the people who visit it.

The importance of the film is evident in the statements of many theoreticians of cinema. In his exploration of the films of Tarkovsky, Torato argues that "The film that best expresses Tarkovsky's philosophy of life and art is *Stalker*" (2000, p.4), while Deleuze focuses on three of Tarkovsky's film, that are *Solaris*, *Mirror* and *Stalker*, in his exploration of the concept of the time-image. The film is quite complex, and this complexity is evident in the arguments of the people who worked for it.

According to one of the writers of the film, Boris Strugatsky, the writing of the script was quite challenging, because they had to find a way to work together with Tarkovsky who had a "unique, fundamentally individual view." The writer argues, "Such matters cannot be transmitted verbally: there are no words for them, and it seems to be impossible to invent such words" (2004, p.419). As the writing of the script was quite complex, in the same fashion, the movie is also known as a mysterious and challenging to approach film. In the following discussion, I will relate the work of Tarkovsky to my experiments through a series of elements that have been expressed as part of the time experience of the participants. More specifically, I will explore core aspects of the outcomes of my workshops, like the dream qualities, the notion of alienation and estrangement, and the notion of new.

In the introduction of *Andrei Tarkovsky's Poetics of Cinema* (2010, p.9) the author refers to various studies that explore the work of Tarkovsky, and he argues that Bornstein's exploration of Tarkovsky's filmography offers a fresh look and lays "the foundation for a more sophisticated approach to Tarkovsky's Cinema." Bornstein (2007) discusses the director's films from various points of view, engaging philosophical concepts, but in my case, the most relevant is the discussion between Benjamin ideas and Tarkovsky's filmography. Bornstein opens the discussion in his chapter on Tarkovsky and Benjamin, stating":

> Tarkovsky's films, though dealing so outspokenly with dreams, do not take place entirely within the realm of sleep but maintain constant contact with the waking world. Settling on a middle ground between sleeping and waking, they take place in a kind of morning sleep, or at night when we suddenly wake up and realise that the "real world" around is deeply strange (2007, p.95).

With this statement, Bornstein succeeds in describing one of the most awkward elements of the experience of the participants in the workshops, which is also a core

feature of Tarkovsky's work. While in an almost trance situation, the participants were completely aware of the place and the people around them, and whereas they were able to see a series of images as it happens in daydreaming, they could see clearly the people around them and relate to them if it was needed to. In addition, part of the participants' experience was a sense of alienation and estrangement as it was depicted in their body postures and the images they encountered during the experiment. Bornstein identifies all these features in the work of Tarkovsky, and claims "the possibility of an abrupt awakening that makes us see the real world as a dream is essential for any aesthetics that tries to overcome the avant-garde" (2007, p.95).

Bornstein explores the philosophy of Benjamin intending to relate it to the work of Tarkovsky. To identify the features of Benjamin ideas, Bornstein makes a comparison between Benjamin and the Formalists stating that "Benjamin differs from the Formalists in that his idea is not to make strange what has not been strange beforehand but that he develops an approach able to reveal all those moments of the world that are already strange" (2007, p.96). This is a core feature of the philosophy of Benjamin that directly relates him to the work and ideas of Tarkovsky. In this feature lies Tarkovsky's unique approach regarding the relation between dream qualities and filmmaking. Bornstein (2007, p.98) argues "Both Tarkovsky and Benjamin negate (conventional, routinized, non-artistic) everyday world without demanding a flight into an illusionary, aestheticized, "stylized" world of dream." In other words, they both call for a way of looking at the world around us that can reveal elements of reality that were already there, but they have not been realized before. Such an attitude may feel like dreaming, but the fact is that such an experience takes place while awake. Again, as the participants in the workshops have confessed, they could draw inspiration from the people around them while they were in a daydreaming situation. They could relate their inner experience, the images they saw and their narratives, to the environment around them. This linking offered a new way of listening to a sound, or a different way to relate to a participant who was doing a certain action. Bornstein's approach links the work of Tarkovsky to the elements of the experience of time, as was revealed in the workshops. His theoretical approach can introduce new ways of exploring dream qualities and moments where a sense of estrangement and alienation prevails. He sets the premise to relate these moments to the concept of time, suggesting a different take on various movies. A prominent example is thriller films, where this notion of dreaming while awake and moments of estrangement are often the cases. Reading these moments from the perspective of the experience of time can generate new insights as far as the analysis of these very films is concerned.

The coincidence of dream imagery with a synchronous link to the real world is what makes Tarkovsky's approach unique as far as the concept of dream in film language

is concerned, and this combination is the reason behind my choice to discuss Tarkovsky's work as a case study. As long as the outcomes of my workshops have a solid link to the work of the director as Borstein and other scholars discuss it, the aspects of the film language the director utilizes could be an inspiration for the film practitioner in their attempt to explore time in their films. In my discussion on how the director manages to bring together the two contradictory elements of dreaming and being awake at the same time, I will follow the line of thought of Vlada Petric in his work on Tarkovsky's dream imagery. I will also include my views on the subject as well as comments from other scholars. As I did in *Last Year in Marienbad,* I will try to point out practical aspects of filmmaking that can be realized by a film practitioner.

In his detailed discussion of Tarkovsky's film language, Petric argues "Especially in The *Mirror* (1975-78) and *Stalker* (1980), Tarkovsky succeeds in conveying daydreams about the past and the future through pure cinematic means "(1989, p.28). And the author identifies that *Stalker* (1989, p.33) it can be best approached as a collection of director's cinematic devices as far as the dream imagery of his filmography is concerned. Petric discusses these devices, and he accentuates the fact, that the work of the director succeeds in making "the objects or events presented on the screen look both imaginary and real" (1989, p.28). This interplay between imaginary and real set the tone for many aspects of the film. For example, the Zone where the biggest part of the film takes place is according to Shakov" an intermediary topos located somewhere between the industrial and rural domains" (2012, p.357).

According to Petric the most important element of the director's work that assists the interplay between dreaming and being awake, is the fact that the shots of the film are "never distorted from their representational appearance, yet at the same time the projected image looks estranged" (1989, p.29). I also consider this element as a core element of Tarkovsky's approach, and I will explore all the aspects in the film that reveal this sense of ambiguity. Tarkovsky also argues "Above all I try to achieve maximum truthfulness in all that happens on screen, in terms of photography. For me that means being as close as possible to life" (1991, p.355). However, Petric explains that the viewers experience an awkward situation as they feel that something is going wrong while at the same time is incapable "of detecting sufficient "proof" to discredit presented events on the basis of everyday logic."

The first element that advances this quality of dreaming while awake in Tarkovsky's work is the careful use of the camera's movements. I will initially focus on an example of the lateral movement of the camera. The director succeeds in a unique effect in film language that is to make more prominent the blurred background instead of what it is in focus. I will give an example that takes place when the three men travel on the truck moving into the Zone. The three men remain almost still

while the director uses different shots that do not offer any important narrative clue. However, the viewer is well informed that the three men travel into mysterious and dangerous territory. This territory remains in the background but the absence of any significant development of the narrative as far as the three characters are concerned, makes it a prominent element. The viewer wants to see the background, which remains blurred. The blurred image gives a dreamy quality to the unknown territory, the Zone, for both the viewer and the protagonists. The three men look like travelling into a mysterious and a kind of dreamy Zone, but what we actually watch are just elements of real life, like trees and water. As Petric puts it "the indistinct part of the image becomes more expressive than the distinct one "(1989, p.29). With such a manipulation of what it is out and in focus, the director succeeds in playing with the viewer's way of looking, calling them to experience differently what it is projected on the screen.

Another element of Tarkovsky's film language that resonates with the previous one and bridges the real with the imaginary is the use of static stots depicting a "dedramatized action", as Petric names it. In such cases, the protagonists of the film remain almost still, and a series of unusual occurrences take place around them. A striking example takes place towards the end of the film at the moment the three protagonists sit at the centre of the Room, which was their ultimate aim. The shot lasts for about three minutes, and while the viewer watches a room of an old building out of the sudden water starts falling into the Room out of nowhere. This unexpected element estranges both the viewer and the protagonists, giving the image a more awkward and dreamy look. What is impressive here is the fact that the director succeeds in changing the impact of the image using just an element of nature, the water. From the point of view of a filmmaker, it is already distinguishable an important tool that can assist in building a sense of dreaming while awake, which is related to the concept of time according to the outcomes of the workshops. The core idea in the previous scenes is that the absence of any action on the part of the protagonists gives more space to the director to make prominent other elements, like the background in the scene with the movement of the truck or the falling water in the scene at the centre of the Room. The absence of any significant narrative development coupled with the manipulation of other elements in a scene can succeed in creating the awkward sense of dreaming while awake. This choice is an important creative decision, and a film director with the assistance of their creative team should locate which moments in a script are more suitable for such an approach.

The rhythm of the movement of the camera is another prominent element that creates a dream effect while we deal with the real world. The notion of slowness and slow cinema has been extensively explored in various texts. As Shakov argues "This unhurried forward motion creates a sense of embodiment; the filming device draws

the viewer into the fabric of *Stalker*" (2012, p.354). Torato (2000, p.4) also talks about slowness and the notion of the pressure of time as it is revealed in the long takes of the film, and he claims that Tarkovsky's time-pressure is difficult to define in analytical terms. Tarkovsky (1989, p.117) himself talks about the pressure of time that run through the shots. What is crucial to recognize at this point is what makes this slowness, or any other pace, important. And it is quite difficult to comprehend this point because the notion of pressure of time is quite elusive. From my point of view, Tarkovsky's work with camera movement is closely linked to a notion of resistance. To explain my claim, I will give an example from a lesson in an acting class. In many acting improvisations, actors are asked to move or talk when they cannot resist not doing it. The actors could remain still for as long as they want until they feel a need to act. Such an approach attempts to evoke a genuine reaction, which is meaningful and significant for the person who acts. It is interesting to notice that Bergson also states that someone should act after overcoming any negation of not taking action. This is also related to the notion of freedom I have introduced in my workshops. According to that, the actors did not have to follow a specific path in their exploration. They could remain still and do nothing. But as they are getting to experience time in the workshops, in the form of images, sensations, and narratives, they could take action. It can be argued that it is the pressure of time, the pressure of a specific moment of their experience that makes them move, as it happens in Tarkovsky's use of camera, which is moving when there is no way to remain still. Such a movement of the camera is more organic in the same fashion to the reactions of the participants that were truly organic and spontaneous.

Tarkovsky's camera movement can be explored from this point of view. Tarkovsky moves his camera when he cannot resist of not doing it. And what makes the camera moving is the so widely discussed notion of the pressure of time. From such an angle, the movement of the camera is not slow for the sake of being slow. Instead, the camera moves while constantly overcomes an opposite tendency to remain still. A film practitioner can experiment with this notion of resistance in their attempt to evoke a sense of dreaming and a feeling of alienation and estrangement. As these elements are aspects of the experience of time, a filmmaker can utilize the slow movement of the camera as means to relate to what is filmed from a different perspective. Even in the static shots of Tarkovsky's films, the pressure of time is revealed through the movement of the other elements of mise en scène. But I will refer to this element later. In a sense, the camera movement is aligned with the passage of time. The resulting movement, as it is coupled with the element of slowness, is capable of revealing unexpected qualities of what is projected on the screen. For a filmmaker the slow movement becomes an important tool in revealing unexpected qualities that can build a sense of dreaming and estrangement. In Tarkovsky's words, time "becomes tangible when you sense something significant,

truthful, going on beyond the events on the screen" (1989, p.117). And in most of the cases the events on the screen estrange both the viewer and the protagonists in a scene.

At this point I will comment on the editing of the film. One hundred forty-two shots (142) constitute the film, that is a quite few shots for a one hundred sixty-three (163) minutes film. It is apparent that the film includes a series of long takes. But apart from the movements of the camera, the long takes include a lot of editing that it is related to the elements that appear in the shot. Torato claims that Tarkovsky's "creativity comes from matching the varying time-pressures already established in each shot and not from clever or conceptual juxtaposing" (2000, p.5). Torato explains that editing in the long takes place between the different elements of the scene. Torato's revealing claim echoes the discussion of the long take in a seminal book on filmmaking, that is the *Film Directing: Shot By Shot.* The author of the book claims, "The basic idea in our staging system for the moving camera is that any number of individual shots can be connected to form a single, uninterrupted shot" (1991, p.281). In other words, the long take should be considered as an accumulation of individual shots. Torato takes this claims a step further, but the gist remains the same, that is the long take should not be regarded as a shot that does not include any editing, but it follows exactly the same process with the planning of the other shots in a film.

In the case of Tarkovsky the sense of dreaming while being awake it is achieved through the careful orchestration of all the elements of mise en scène, including "the actions of the characters, the delivery of dialogue, the attention to objects and empty spaces, the soundtrack, the tone and grain of the film stock, and the indistinguishable play between colour and black and white" (2000, p.5). All these elements could suggest an image of the real world but how they are represented is crucial in evoking a sense of dreaming. In their confessions the participants have explained that they were often seeing images that they wouldn't expect that can come together in a story, an experience that resembles a dream. Whereas their stories were taking place in the real world it was very often so unexpected the link between them making the whole experience unearthly and dreamy. A striking example in *Stalker* is the scene where the protagonist lies on the water, and a dog approaches him. The juxtaposition of the different rhythms of the elements of the scene, including the protagonist who remains still, the dog that comes out of nowhere moving faster, and the slowness of the movement of the water make a realistic scene looking like being out of this world. The director chooses all these elements as they all have a different response to the rhythm of time, and when they are combined, an unexpected final image is produced.

This notion of orchestration of different elements of mise en scène in creating a sense of dreaming requires careful work that needs to be done by a filmmaker and the other creative departments of film production in their attempt to explore time from this angle. Tarkovsky's work and, more specifically, the juxtaposition of the different aspects of mise en scène can be an inspiration for a practitioner who wants to explore time from this angle. Tarkovsky's take on mise en scène generates new ways of working with the elements that are depicted in the frame. In the same fashion, a filmmaker can experiment with different components, like the actors' performance, the rhythm of movement or the stillness of the objects, how lighting affects different areas of the setting, and many more. But what is crucial here is the element of juxtaposition, which can lead to a sense of dreaming while the world presented in the frame remains completely realistic. I believe that this juxtaposition works as a way of revealing different temporalities. Every element in the frame, being an actor, an object, the location where the action takes place or the lighting of the set, acquires its entity, and the juxtaposition between them generates a dreamy effect. It is part of the filmmaker's work to decide how to orchestrate all these elements in the attempt to explore time from this perspective. But what can be argued is that with the co-existence of different temporalities in the same shot, the viewer would encounter a new experience as far as time is concerned.

At this point, I will turn my attention to the notion of the new, which was a central element of the outcomes of my workshops as the participants confessed it. To remind the reader that the participants have pointed out that during the experiments, they have experienced a kind of revelation, a new idea on a specific topic or, in other words, something that has revealed a new point of view as far as a strong belief they had. Tarkovsky places this notion of new at the core of the *Stalker* narrative. It can be argued that the film is about two people, a writer and a scientist, who seek a kind of inspiration as they visit the mysterious territory of the Zone. But this is not the appropriate way to search on how Tarkovsky's film explores the notion of new because this exploration takes place throughout the entire film. Certain elements in the film's narrative could trigger a vast number of connections to the viewer's mind. At this point, I have to make some comments on Deleuze's ideas and the notion of the new, but I will soon return to my discussion on how these ideas can be practically realized in a film, as happens in *Stalker*.

At the centre of Deleuze's philosophy stands the notion of connections. All of the writings of the philosopher discourage the creation of a unified plan that can be used to understand or evaluate the world around us. What Deleuse propose is a way of thinking that "favours an unlimited plane in which one is always passing from one singular point to another, then connecting it to yet something else" (2000, p.4). If we

keep this in mind, namely the notion of connection, it becomes much easier to understand Deleuze's theory on Cinema and the notion of the time-image, which is initially established on the breaking of the sensory-motor schema. When Deleuze explains the transition from the movement to the time-image by describing a series of films and scenes where the protagonists do not act as would have someone expected to act, he actually points to a new series of connections that need to take place to the viewer's -and in some cases to the protagonists'- mind. The images in the film become almost autonomous as the "optical situation replaces the motor action." (2013, p.8) And as Deleuze lucidly explains, "we run in fact into a principle of indeterminability, or indiscernibility: we no longer know what is imaginary or real, physical or mental, in the situation, not because they are confused, but because we do not have to know and there is no longer even a place from which to ask" (2013, p.8). This kind of indiscernibility, this difficulty in understanding and evaluating what exactly is happening on the screen, is the ultimate means in triggering new connections to the viewer's mind, and leading them to new thoughts or ways of experiencing a film. As Rajchman puts it, describing Deleuze's ideas (2000, p.5), "for to think is to experiment." Such an experimentation in thinking that can lead to new connections and ideas it can be linked to the effort of the participants in my workshops who have repeatedly tried to make sense of their experiences. With such an effort in many cases they have managed to come to thought provoking ideas on their experience as they were trying to make connections between the variety of the elements of their experience as they were manifested in their bodily reactions, sensations, feelings and narratives.

I will return to the discussion of *Stalker* to explore how the director manages to trigger new connections to the viewer's mind and open new possibilities on how someone is involved in the world of his film. Tarkovsky puts in the centre of his narrative the notion of new many times in his film. The guide Stalker explains:

> The Zone is a very complex system of traps; they start moving when a man appears here. The former traps disappear and new ones appear. Safe places become impassable. It may seem that it is capricious, but at each moment it is in its own condition, as we have made it ourselves.

With these words, the protagonist turns every aspect of the Zone, and correspondingly every image in the film, into a living entity, a unit of a puzzle that could open numerous possibilities for the one who encounters it. It should be

noticed that many times throughout the film, the protagonist uses phrases with similar context. The connections between the actions of the characters and the elements that confront in the Zone, transform the Zone at "any-space-whatever", as Shakov (2012, p.46) explains using a term from Deleuze's discussion of Cinema. The Zone is turned into a place that resists categorization, and it opens limitless possibilities in the experience of it. As the story unfolds, the viewer confronts various elements, and they try to build a narrative from them. But the protagonist keeps reminding that nothing is stable, and it depends on how the three men act if they manage to fulfil their desire to visit the Room. Green asks (1993, p.94) "What then is the Zone - a place of terror, or the repository of dreams; a lost domain, another place or time for which one feels nostalgia…In the complexity of his vision Tarkovsky allows us all these meanings." Different elements appear out of nowhere, as it happens with the appearance of a dog, and these elements are capable of triggering new connections to the part of the viewer in his attempt to relate with the world of the film.

As I have discussed in *Last Year in Marienbad*, the narrative promise in the script of a film is a crucial element for exploring the outcomes of my experiments. In the case of *Stalker*, I underline another aspect of a script that can support a filmmaker's approach to the concept of time. Foster (2010, p.308) explains that there is "no shortage of narrative explanations for and interpretations of the Zone." As in *Stalker*'s script, a film practitioner, with the assistance of a scriptwriter, can deliberately decide to avoid defining clearly selected parts of the script. These parts can be a character's past, the relationship between two characters in a film, or more superficial elements like the shape of an object that is much discussed in a film. This kind of ambiguity can trigger a series of connections and hypotheses in the viewer's mind inviting the possibility of having a new idea on the film's narrative or a unique point of view as far as characters are concerned. This opening to different interpretations and connections is related to the experience of the actors in my experiments, and it is one of the thought-provoking outcomes as far as the experience of time is concerned. And the script is a legitimate way to realize this outcome of my approach in a film.

To summarise the discussion in this chapter, I have investigated the work of three directors relating it to the outcomes of my workshops. I have discussed their work, intending to reveal new ways of approaching the concept of time at a theoretical level, but I have also kept my focus on practical aspects of filmmaking, aiming to discuss a series of characteristics that can contribute to the production of a film on time. A film theorist can utilize all the explored theories in an attempt to read existing filmography from the point of view of time. I have suggested that the intensity of the workshops related to the Artaud's skin imagery can open new avenues in the growing literature on the materiality of film and the notion of

embodiment. I have highlighted how Grillet reads time from a different perspective introducing terms like perpetual presence, immediacy and self-sufficient moments. What is more, I have underscored the importance of the claims of Blumenberg and Shaw as far as the relationship between editing and the concept of time is concerned. In Bornstein's case, I have emphasized how he set the premise to relate dream qualities and moments of estrangement and alienation to the concept of time. I have claimed how his work can suggest a different reading in various films like thriller movies.

As far as the film practitioner is concerned, I have investigated different means of applying the outcomes of my workshops in a film. I have discussed ideas on filmmaking of Antonin Artaud, focusing on the use of close-up and actors' performances as the means to reveal the intensity of the experience of time, which intensity corresponds to the participants in the workshop work. I have explored how the documentary style of filmmaking, the notion of the irrational cut, and the constant transformation and modulation of the elements of mise en scène in Resnais' film can reveal a sense of immediacy and produce a series of self-sufficient images as the ones the participants had during the workshops. I have articulated how the narrative promise can hold these images together and how it can lead to a more perceptual rather than a conceptual experience of the images on the screen. I have also explored the use of the long take, the notion of the de-dramatized action, as well as the movement of the camera in revealing a sense of dreaming while awake in Tarkovsky's *Stalker*. And I have finally discussed how the elements of infinite connections between the elements of a script can lead to the experience of the notion of new.

Conclusion

At the beginning of this thesis, I set a clear goal. The question I aimed to answer was how a film theorist and a film practitioner could utilize new ways of exploring time in a film. Having underscored in the first chapter the importance of time in film and theory and the difficulty of grasping the elusive dimension of time, I have claimed that I will choose a different avenue in exploring the notion of time in film; my angle of view was the perspective of a practitioner in both theatre and film, and I aimed to use my experience in theatre studies and practice, in favour of the exploration of the film language. My intention was to start a journey from the philosophy of time in Henri Bergson, the acting theory of Jerzy Grotowski, the work on time and narrative of the philosopher Paul Ricoeur, and the innovative approach of literature theory by Wolfgang Iser, aiming to build a methodology in approaching time as an experience, in workshops with actors. I have described the theoretical background of my approach in the second chapter, and I have focused on a series of interrelated aspects of the work of the four theoreticians. I have also justified my choice to work on such an elusive concept, as it is the concept of time, following the route of practice-led research. I have claimed that this kind of research offers a range of possibilities to approach a difficult to define concept. The notion of knowing through experiencing lies at the heart of my practice-led project, as it happens in most of cases of this kind of research. In the third chapter, I have focused on the practical exercises I have chosen as I was aiming to put the theoretical background of my approach into practice, and I have explained with the use of a series of examples the practical aspects and the rationale of the exercises I have utilized. In the second part of the third chapter, I evaluated the participants' experiences, examining their reactions during the workshops and analyzing their testimonies in the interviews I conducted. In the fourth and final chapter, I have discussed the time experience of the actors utilizing the work of three film practitioners: Andrei Tarkovsky, Antonin Artaud and Alain Resnais. And I have finally approached the outcomes of my workshops from the point of view of a film theorist and a film practitioner.

It was a long journey indeed, but the research allowed me to explore the notion of time in film from the new angle I have introduced, offering a series of conclusions as far as the relation between film language and time is concerned. In my case, time has not been discussed just as a theory or a matter of past, present and future, but as a lived experienced, as has been manifested in a series of workshops with actors. It was a search for a series of characteristics of the film language that could relate to this experience that has driven the entire research. To remind the reader that the motivation to undertake such a research lied in the centrality of the concept of time

in contemporary thinking, the difficulty to grasp such an elusive dimension, the close relationship between time and film, and the legacy of films about time in filmmaking. But it was also a dissatisfaction with the exploration of time in filmmaking that urged me to take this journey and search for a different way to approach the concept of time. As McGowan puts it, the exploration of time in the majority of time films depicts "time breaking from typical linearity and looping back on itself. But in each case the disturbance in cinematic time is simply a manifestation of a disturbance of time within the story (2011, p.10.)" I have also mentioned that it was dissatisfaction with the means of my artistic expression as far as filmmaking is concerned that has also urged me to begin searching for another approach to film and time. And I was impressed while I was working on the outcomes of my research because by no means I would not be able to predict where exactly leads an actor's experience of time when is related to the film language. But this was exactly what the research was about. Instead of solely analyzing films, theories on time, and philosophy, my experiment focused on the relation between the work of a group of actors and the link between how they experienced time and the language of film.

At this point, I should point out that apart from the contribution the current research might offer concerning film and time, the structure and the aims of the workshops can also be considered as new experimentation in theatre practice. The elements of my approach set the foundation of exploring a text, being a theatrical play or a movie script, from a completely different and innovative angle. This angle has as a premise the notion of freedom as it is described in Bergson, and I have discussed it in detail in chapters two and three. Theatre practitioners can use the set of the exercises I have utilized in approaching a role and unlocking elements of a character that is sometimes difficult to grasp with the close analysis of a text. Moreover, the actors' training is enhanced as they learn to accept unexpected reactions as part of their research. In addition, the testimonies of the participants in the workshops can be the material for writing a script related to a philosophical idea, an adaptation of a theatrical text, or even enhance the visual elements and other aesthetic choices of a given text. For this last application of my approach, I would suggest the work of Tom Barone and Elliot Eisner in their seminal work Art Based Research (2012). Their work would be an excellent starting point, especially the sixth chapter on the relationship between art-based research and fiction.

Returning to the discussion of the outcomes of the workshops, in the fourth chapter I have described all the elements of film language that revealed as I read the work of three film practitioners from the point of view of the actors' experience. I have used the works of Antonin Artaud, Alain Resnais and Andrei Tarkovsky as a case study, and I have suggested different ways to explore the actors' experiences. This was my take on how film theory and practice can open new avenues in reading time in a film. In the discussion of the ideas and work of Antonin Artaud, I have talked about

the central role of skin imagery as the means to reveal the intensity of the experience of time as it was revealed in my workshops, and I have examined the importance of the close-up on the face and other parts of the body as the artistic means of this exploration. I have also suggested how the relationship between skin imagery and the concept of time can open new avenues in the growing literature on the materiality of film and the notion of embodiment. I have claimed that Grillet's ideas can introduce a series of terms that can be useful for the film theorist in exploring time in a film. The notion of perpetual presence and self-sufficient moments are some of these terms. What is more, I have discussed how important is the documentary style of filmmaking in Resnais' *Last Year in Marienbad*, and how the use of the camera with the dolly and panning discovery shots, builds a sense of presence, which sense corresponds to the actors' sense of immediacy and presence in the workshops. I have claimed that other tools of the documentary style of filming can be utilized, like the hand-held camera. I have also focused on using mise en scène to recognize the choice of constant modulation and transformation to explore time in a film. I have underscored how *Last Year in Marienbad* works with "irrational cuts" claiming that can be inspiring for the film theorist and practitioner. Importantly, I have underlined the role of a narrative promise throughout the film in holding together all the unrelated shots. I have claimed that this preference can be critical for a film practitioner who wants to experiment on time from the perspective of the outcomes of the workshops.

I have then discussed other aspects of the actors' experience in relation to Tarkovsky's *Stalker* in the search for elements of the film language that can be linked to their work. I have pointed out that Tarkovsky succeeds in exploring in his film a situation that it is quite similar to one of the most awkward aspects of the experience of the actors, that was the fact that while they often were in an almost trance situation they were complete aware of the place and the people around them. I have underlined how Bornstein's work can be the foundation in relating dream qualities and moments of estrangement and alienation to the concept of time. I have also claimed that his work can suggest a different reading in various films like thriller movies. I have then focused on the artistic means of exploring this middle ground between sleeping and walking, taking as a starting point the fact that the shots in the film are never distorted from their representational appearance but they succeed in looking estranged with the use of specific techniques. I have explored the use of the long take, the notion of the de-dramatized action, as well as the movement of the camera in revealing a sense of dreaming while awake in Tarkovsky's *Stalker*. I suggested that the film practitioner can experiment with these artistic choices as a means to explore the experience of time in their film. As far as editing is concerned Tarkovsky's choice to bring together diverse and sometimes contradictory elements of the mise en scène in the same long take can be inspiring

for a filmmaker. These elements, like the characters, the delivery of the dialogue, the objects and empty spaces, do have their own rhythm, and as they combined in the same shot, they build this notion of estrangement, which is relevant to the actors' experience in my workshops. I have finally linked the narrative choices in the film with the notion of newness, as the participants in my experiments expressed it. I have underscored that a film director can succeed in evoking a sense of newness by avoiding defining clearly selected parts of the script. With such a narrative choice the elements of the film can trigger infinite connections to the mind of the viewer, opening a possibility for new ideas or images to arise, exactly as it has happened to the actors in my workshops.

As it is evident from this short description, I have attempted to stay close to the lived experience of time as it was explored in my workshops. I have not attempted to read time as a matter of past, present and future, because such a discussion has never risen during the workshops. And this is an intriguing part of my experiment. I have concluded a series of aesthetic and narrative choices as far as film language is concerned, and having a film theorist and practitioner these choices in their creative arsenal, can further explore time in filmmaking in both practical and theoretical terms. With these choices of the film language, the film theorist or a practitioner will not have to approach time in Cinema in a direct way, as a case of past, present or future. Especially the fillmaker will be able to focus on purely cinematic means that are linked to the lived experience of time, and they will let the notion of time arise in a different way, a more organic way, I would say. The practitioner will not have to choose all the aspects of the film language I have discussed, but they can choose one, two or three of them, and take them as a starting point of their exploration of time in their film. The findings of my research would act as a reliable place to start, offering the practitioner a solid base in the exploration of time. In the same fashion, the film theorist can use any of these elements to revisit films from the point of view of the concept of time, as for example in the contemporary exploration of the tactile qualities in films. Or apply a different reading on the dream qualities and the notion of estrangement in thriller movies.

Before concluding this study, I would like to refer to a real-life situation. I have personally talked with acclaimed directors in Greece, like Vassilis Mazomenos and Giannis Zafeiris, and they have explained to me how interesting some film theories are, but in some cases, they cannot fully understand them, and in other cases, it is so difficult to put them into practice. Francis Ford Coppola himself has turned his attention to academia to explore new avenues in cinematic language. In 2016, he ran an experiment at the University of California, Los Angeles (UCLA) as he wanted to experiment on a new kind of movie-making that is performed, lived and viewed by an audience in real-time. I have always been drawing inspiration from film theory to make films, and that's the reason behind my choice to keep working and

researching from an academic point of view the elements of film practice. But it was also the testimonies of film directors and their struggle to relate to film theories and concepts that have stimulated my research, as I wanted to offer a series of well-analyzed aspects of the film language that can be related to an abstract concept, as time is.

In conclusion, I would like to return to the relation between films and dreams. Having narrated a film I dreamt in my introduction, it is only appropriate that I expand here on a film I am currently dreaming about. My dream film would embody the ideas explored in this thesis. Here is how I would direct it.

Following from the journey involved in the present research and in order to embody the ideas explored in it, I would prioritize creating a film that asks a clear question throughout, rather than attempt to answer it on behalf of the audience. I will then build a story centred on such a question by gathering potential moments that can be related to it. I will then start visualizing them and breaking down how to film them. Every take will be studied carefully in order for individual takes to be able to stand as a complete story on their own, thus the individual parts would be self-sufficient. Even if a take is a few seconds long, it should still be able to narrate a story as it happens in photography where a frame can tell a whole story by itself. I would try to imagine different versions of each and film them all. I would bring all takes together using different editing styles, either irrational cuts and/or long takes, depending on which technique is appropriate for each scene. Long takes and close ups of the skin will be interchangeable. I would choose a setting that feels like a documentary, retaining this feeling with the use of camera as a means to explore the setting. Even if a scene uses aspects of the mise-en-scene that feel oneiric, I will retain the documentary aesthetics throughout the film. The film would aim to provoke a sense of unfamiliarity and estrangement, encouraging the audience to identify connections between seemingly disconnected parts of the film. The above illustrates the logic and the desired impact of my ideal film that would result from this research; a film that would, above all, offer a sense of a familiar space while alienating the audience from it, resulting in a complex experience of the final film.

Should the actor from my dreams return and ask me to participate in the film I described in the introduction of the present thesis, I am confident he would have told me that yes, this is an experiment on the concept of time.

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