

Time in the picture

Indirect temporality in visual arts, from painting to video art

Theses

Project

My research theme is *representation of time, the temporal process on two dimensional image in fine arts.*

My practical activity is based on a working method which is determinant during my artistic work: I work in a parallel way in different fields of arts, which have different connection to time. I work simultaneously in painting, photography and video, enlarging the possibilities of visual thinking and making a strong connection among the different fields of arts.

Time is a very wide category. The temporal process is a restringing on it. The pictorial, moving pictorial representation of these phenomena displaces the basis of the research to the questions of image and representation.

Time becomes sensible by the movement. That is why my pictorial and moving pictorial research is based such conceptions as *move, movement, immobility (!), process, moment, change or even story.*

In painting we can approach the phenomenon of temporal process only by indirect way. However, there are concrete temporal questions in pictorial representation such as the process of making the picture, the changing of the image during this process, or the time of reception, the scanner moving of our gaze on the surface of the image. But now we concentrate on the sense of time represented by the artist. In the representation of painting there is no temporal changing on the image. But the sense of movement is aroused by every picture. Colours, contrasts, shapes, materials start processes during the perception, which generate the sense of movement. But not only our sense connects the still image to the movement. The image also influences our notion. Our brain can reproduce a process, based on e.g. some phasic image, built on experiences from the past.

Photography and film have changed the possibilities of the representation of time. Photo is also a still image, but it has more direct connection to time. Every

photographic image is a mapping of a period at the same time. Appearance of the photography completely reshaped the language of painting as well. And by the film the real temporal image has come into existence. The film has a direct connection to time, but the question of indirect connection has remained important. A film without indirect representing of time can show only chronological representation according to its real physical time. Film had to form its own language in time representation and the examination of these questions also refers to the “Time in the picture” theme.

Time in the pictorial representation

The perception and representation of movement

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Different time representing solutions in painting, cultural process

In history of painting we can separate two main groups of time representation techniques. One concentrates on *story*. The artist tries to tell a story, a complex temporal process in a still picture. The other group deals with *movement*, when the painter tries to represent a not so complicated process, a quick changing. We can represent a process or tell a story by making series of pictures, or by representing more moments on a single picture. But we can also represent the only moment that is the most important in respect of process or story, which moment includes the precedents and the continuation as well. Movement can be materialized by stopping the process or by representing the phases of it, but we can also represent the blurred image of the moving object.

During the 20th century the fine arts incorporated numerous new time based art forms. The moving pictures – film, video, video-installation – and the performing arts – action, happening, performance – appear within the fine arts as well.

Time of photography

Every photographic image is a mapping of a period. Actually it fixates not the time, but the sight of the space, during an exactly determined period of time. The photography is a two dimensional projection of space and time, it fixes the

changes in space during the period. Any kind of movement leaves marks on the image, and this characteristic of photography is the more important in the photographic time representation.

Temporal process on film

The film is image changing in time. Actually it is an illusion, aroused by serially projected still images. The film has a primary time, which depends not on the method of representation – this is the time of projection. But the film has a secondary time, which is a result of indirect representing, just like in the painting – this is the represented time.

The electronic moving pictures (video) and time

The born of video technique was more, than an alternative technology of moving pictures in the fine arts. The importance of the video is just the consequence of its relation to time. Making a film, the first step is to shoot it, than comes the development and finally (if we don't edit it) turns the projection. But the video image can be seen immediately. This new situation with the real time image means new possibilities and new way of thinking in the application in the fine arts. Photo and film can also mirror our environment, but the video image is the first, which makes it at the same moment.

Representation of time in the contemporary art

In contemporary art the different technical images are comparable as media art. Today, the pictorial and moving pictorial solutions of time-representing can be more complicated than ever. The visual signs can be expanded by temporal questions of contextual and philosophical problems. In this chapter of the dissertation I analyse contemporary artworks in this respect.

About my works

Evolvement of my theme during my practice

Before my DLA course I studied the three dimensional space. From the first year of my DLA studies I started to examine the fourth physical dimension, the time.

My present works

In the fine arts I work simultaneously in painting, with moving pictures and using photographic processes. In this way I try to improve the possibilities of examination of arising questions and make close relationship between different fields of visual arts. The object of my research in the fine arts is *time*, the temporal process. We perceive time visually by *movement*. My pictorial and moving pictorial works are based on such concepts as *movement*, *move*, *motionless situation*, *process*, *moment*, *change* or even *story*.

I create paintings, videos, photographic works based on the representation of temporal process. The representation of time is not my only purpose – it can express the content, it can be serve as means of expression. With the technique of painting we can have an indirect connection with time. The temporal process, the movement is not directly on the image. However in different way and degree the sense of movement is aroused by every picture. Colours, contrast of colours, shapes, the composition or the method of using materials, all start up psychic processes during the perception, which can produce the sense of time and movement. I also have representational and abstract solutions, because I can analyse the phenomenon in both.

With the video technique I have the possibility to work with real time in studying time and movement, beside painting, which has indirect connection with time. I work on the same theme with different techniques and materials, at the same time. Changing of techniques, as a method of work can help when I study a problem. While I work with one of the techniques I usually have ideas which can be actually realised with an other technique. When I study a pictorial problem it is not strange that a moving pictorial approach helps to the solution. And my experiments with film absolutely start from pictorial questions. During this process there are interactions among the techniques, so the pictorial and the moving pictorial conceptions and solutions form one another mutually. Accordingly the pieces of works

made by different techniques are connected by the common art-questions, they form series, complete one another, extend the ideas.

Because of the pictorial origination I sometimes try to keep my video works in a borderline between still picture and moving picture. I intentionally do not use many possibilities that are given in working with moving pictures, just for keeping the image close to a still picture. I look at the image as a picture in the fine arts. Movement is rather a rhythmic change inside the details. This kind of film has no story, so it doesn't advance to a destination or result, it has no even beginning and ending. I look at it as a picture that has come to a direct connection with time in this case.

Of course the experiments of representation of temporal processes and movement are not unusual in the fine arts. The different methods of representing time, the evolution and development of these methods as art-historical processes influence my actual work. The previously materialized solutions serve as a basis of my work. However the application of the most recent technical instruments, that I can use at the present time, give me further possibilities for continue this work.