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MEDIA, COMMUNICATION & SOCIO-CULTURAL PROCESSES

Creative media are contexts, catalysts and cultural technologies, playing a pivotal role in activating and directing contemporary phenomena that take place in our society. Communication processes and Cultural Practices book series meet the perspective of observing the social reality starting from the role of media and of communication's processes. Media, Communication and cultural processes, in fact, aims at being the publishing frame for editorial proposals, academic and with a strong attention to empirical research, that want to investigate contemporary phenomena looking at what happens concretely in our society and that involve individuals: as single person, group or community.

The research areas

Phenomenon, culture and subjectivity are the three main research points on media that guide the selection of the proposals. The starting point of the Communication processes and Cultural Practices book series' perspective is that it is not possible to identify clear and neat borders with in these three social constructs and that the richness of the contributions is represented by the contamination, contact and dialog among them. Moreover, it is the way to guarantee a multidisciplinary glance to contribute the "discover", the proposition of new analysis, enable to contribute to the dialog theories and tools of contiguous disciplines.

I media creativi si presentano come contesti, catalizzatori e tecnologie culturali, svolgendo un ruolo centrale nell'attivazione/direzione dei fenomeni contemporanei che nella società prendono forma. Osservare la realtà sociale a partire dal contributo dei media e della comunicazione è la prospettiva che caratterizza la collana Media, Comunicazione e Processi culturali che intende fare da cornice per le proposte editoriali, di tipo accademico e con una forte attenzione alla ricerca empirica, volte a indagare fenomeni della contemporaneità a partire da ciò che accade nella società e coinvolge direttamente l'individuo: come singolo, come gruppo e come comunità.

Le aree di ricerca

Fenomeno, cultura e soggetto sono i tre punti focali delle ricerche e degli studi sui media che trovano spazio all'interno della collana. Il principio di fondo è che la definizione dei margini di questi costrutti sia impossibile e che nei limen, nel contatto o intreccio, nella relazione tra di essi vi sia la ricchezza prospettica e interpretativa che possa garantire uno sguardo multidisciplinare e favorire la scoperta, la proposizione di analisi nuove, capaci di fare dialogare teorie e strumenti di discipline attigue.

THE AMPLIFICATION OF SENSE

by Scasia Pellegrini



WriteUp



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PREFACE

by CRAIG PEPPLES

What is the sense of time? What is time? What is sense? Used to examine these matters, language begins to short circuit. Books about the subject quickly bloat, becoming heavy with dependent clauses and grammatical constructions that twist and turn in ever-tightening circles. Husserl? William James? Merleau-Ponty?... Even the saints have difficulty (see Augustine's quote on time, in the 'Introduction').

Visual media fails almost as badly. How to show such concepts? The angle is a problem. No panorama is wide enough. And then there's the question of cropping or framing... Images are incomplete, inadequate, merely an imposition or intermediation, a getting in the way of things. We find ourselves in a hall of mirrors with cameras trained upon themselves or, like the photographer in Antonioni's *Blowup*, locked in a darkroom, obsessively enlarging images until they dissolve into pixelated nothingness.

Facing such a dead end, this book suggests a bold next step to wrestle the topic back to ground: experiential learning. Don't try to speak. Don't try to see. Feel. Take a deep breath. But then, what is time? What is sense? How to experience experience? We will need the perceptual equivalent of turning the camera on itself...

But beware, you may not find the solution to these problems in the text. Like all books of soft science, this one is a talking about the solution, a storytelling. The real learning – the real philosopher's stone or magic decoder ring – may lie hidden in the four experiments which the author constructs (or deconstructs) to bear down on senses (taste, sight, touch, smell, sound) and modes of perception (film, dance, literature, music – artforms that at their best can be the catalyst for epiphanies). Look also at

the practical exercises in the appendix asking us to slow down and attend deeply to sensation, to time as it passes.

Turning the mind on itself means taking a step up the ladder – film about film, dance about dance, literature about literature (or maybe nonsense), music about music – I’m speaking here of the four experiments at the core of the book, all of them intermediated intermedia, in which the subject of the media must be diluted almost to the point of total transparency: a *Blowup* version of taking a sip of coffee (Chapter 1), a disrupting of the human skin by enclosing it in a giant envelope of construction paper in order to feel a smooth wall (Chapter 2), the disintegration of the simple act of shaving by a man who waits two years to shave his face (Chapter 3), the rediscovery of a daily commute to work (Chapter 4). Which may sound confusing, but perhaps Wittgenstein got it right that words confuse as well as clarify: “philosophy is a battle against the bewitchment of the intelligence by means of language.”

This book aims to toss all that aside, inviting the reader to suspend judgment. Start from scratch. Encounter the meltdown that is phenomenology not through turgid self-referential language but through practice and observation of sensation, through the mindful reenactment of simple everyday actions. And it might take an artist to untangle the web of philosophy and experience it more directly. With that in mind, the author calls upon some magnificent spirit guides: Andrei Tarkovsky, Maya Deren, the choreographer Tatsumi Hijikata, Proust, Borges, the composer Alvin Lucier – all of them creators who take time as a main concern.

In short, this book records the work of someone, himself a gifted and original multimedia artist – composer, filmmaker, dancer, thinker – seeking to transpose a philosophical inquiry on the nature of time and the senses into a series of intermedia experiments, engaging the topic through four different artforms (film, dance, literature, and music). Along the way, he identifies a method of “sense amplification” – an exercise to highlight one sense at a time and focus it on an ordinary gesture from everyday

life. The results are revelatory, and they quickly explode into a critique of modern society with its digital addictions and attention deficits.

Because to notice something with full attention is to remember, to bring body and mind back together. The price of doing so is an awakening. Like the protagonist in *The Matrix*, we pierce the veil of illusion to emerge into a nightmare. We look down in horror at the mobile device that now accompanies us everywhere, seeing it for what it really is: a means of control, discipline, and “normalization”. Its frictionless convenience was never anything but a trap designed to turn us into the monsters or cyborgs we have now become.

Still, the book ends with optimism and pragmatism, with an appendix suggesting ways readers might make the author’s methods their own, “to reconsider patterns and habits of sensing, acting and thinking” by designing new experiments that enhance attunement to the body and enliven consciousness.

A personal note: When I first met the author in 2013, I was in Hong Kong working in business, but my interest in music led to our lasting friendship. In 2014 he and I co-curated a series of performances and workshops called *Concerts In Progress*, which included among other things a performance of Cardew’s *The Great Leaning Paragraph 1*. What struck me immediately: Sascia’s unerring sense for how things should go, the small creative touches that lift a performance into something extraordinary – having the chorus perform in masks for the Cardew, teaching them the right way to strike small stones together in the introductory percussion section.

Other concerts followed, as well as private music improv sessions in Sascia’s Kowloon studio, one of which, called *2 July 2016*, can be heard on Bandcamp via the Open Space record label. During those early years, I saw many of Sascia’s other performances, some that he performed with dancers, others that were his own works which included his films. So in some ways, this book comes as no surprise, since it encompasses many of his unique gifts. Yet it still lands like a bolt from the blue with

eye-opening observations and creative leaps. And if you are like me, you will find the book lingering in mind, and leaving in its wake an enriched awareness of time and sense and consciousness.

CP*

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FOREWORD

Ways To Read This Book, And What Is Inside

This brief preamble presents the theoretical background and practical reasons for why I hope this book will be as engaging and exciting for you to read as it has been for me to write. The book results from numerous years of artistic and academic research. It attempts to bridge the gap between theory and practice in artistic and academic fields concerned with the senses, perception, media, and technology. Through artistic case studies, it also explores the ambiguous relationship between perception and technology, and offers a critique of everyday life. What emerges is a strong philosophical take on the roles of the sensorium, technology, and the social habitus.

Research pathways into intermedia theory and practice are here for scholars and students investigating media theory, phenomenology, artistic practices, and temporal perception, across film, dance, literature, and music. These also serve artist-researchers interested in intermedia praxis that relates to the perception of time. But beyond this, the book is dedicated to people who wish to restore attention to the sensorium and to the ecosystem we share with other-than-human species. In support of this, the Appendix includes exercises to apply the concepts and experiments discussed in the book's theoretical framework.

The book includes reflections from various disciplines, artistic practices, and ways of perceiving the human body and its environment. By connecting fields of knowledge typically seen as distinct, I aim to understand the body's temporality within a broader socio-economical context. And by engaging with a variety of sources, I hope to attract readers from different disciplines and with different learning modalities and background knowledge.

The book bears witness to a series of performative experiments. It selects examples from artistic praxis in intermedia and

interdisciplinary arts; it investigates time perception in film, dance, literature, and music; it inquires into the philosophical premises of spatiotemporal perception, with experimental designs rooted in phenomenology; it reflects on the human senses and how we perceive the ecosystem we live in; it interrogates the socio-economic forces that steer habits of living, perceiving, thinking, and acting; it collects practices aimed at regaining receptivity to the sensorium. Hopefully it will be other things that emerge in the mind of the reader, beyond those in the mind of the writer.

The investigation begins with an investigation of sensory perceptions in everyday life. The inquiry here uses the human body to ground first-hand exploration of various artistic media (film, dance, literature, music). This interaction engages with the work of the selected artists, and through a focus on the sensorium, spawns a critique of the urban milieu, discovering the modern habitus of a body that has been railroaded into sensuous pathways and routines engineered to control movements, gestures, and habits of thinking, acting, and living.

In relation to current academic discourse, the book is in dialogue with the writings of post-feminist thinkers Donna Haraway and Judith Butler; it also connects with the forebears of continental phenomenology Edmund Husserl and Marcel Merleau-Ponty, as well as the post-structuralist Gilles Deleuze, and – through the writings of Watsuji Tetsurô, Yasuo Yuasa, and the Kyoto School's pre-eminent philosopher, Kitaro Nishida – enlarges these relationships by linking Japanese philosophy to the Western phenomenological tradition.

I aim for people to regain what the body has lost in terms of sensitivities, awareness, proprioception. To achieve this, I propose a novel methodology at the intersection of media theory, phenomenology and artistic practices, a direct approach to phenomenological inquiry through personal sensory experience.

Given the eclectic nature of the interdisciplinary research in the book, you can choose to approach the reading in two ways: sequentially, following the order of the chapters, or selectively,

reading in any order, choosing which chapters to prioritize. The four central chapters, which serve as springboard to film, dance, literature and music studies, can be read independently of each other. Each chapter is distinct in its writing style, reflective of the interdisciplinary and multimodal design of the research.

I strongly recommend starting with the Introduction for a clear understanding of the nature and scope of the investigation, which will aid you in deciding where to begin. The last chapter offers a retrospective reflection on the entire process and provides further theoretical elaboration of the book's initial argument and focus. It also introduces personal practices for readers interested in a hands-on approach to what I earlier termed the method of 'sense amplification'. These practices and exercise are detailed in the Appendix where the book's investigation converges on a praxis to encourage body awareness.

The Introduction delineates the trajectory of the book, the specific topic of the individual chapters, the design of the experiments, and the philosophy and theory underpinning them. I also provide numerous examples from artistic practices across disciplines, as well as significant theoretical stances from various arenas.

The opening chapter deals with the perception of time in film. Using my experiment as springboard for an investigation into temporality, this chapter considers and compares selected works of Andrei Tarkovsky and Maya Deren. Branching off from the medium of film, it questions the framing of reality engineered by modern and post-modern society via the use of technological gadgets, electronic devices, and online platforms: the perception of an illusory hyper-reality fostered by unending online connectedness within the routines of everyday life; a habit and habitus nurtured by the process of mass digitalization.

Chapter 2 starts off with an experiment in the perception of temporality in dance, and by comparison to Japanese choreographer's Hijikata Tatsumi *ankoku butō*, I focus on the concept of temporal inbetweenness, stemming from the notion of 'Ma' (間), a concept strongly intertwined across all Japanese art forms and

which also stands in close relation to the work of Japanese philosopher Kitaro Nishida, founding father of the Kyoto School. By foregrounding tactility in the human body through the medium of dance, this chapter proposes a critique of urban design: the city, with its lack of stimuli; the homologation and simplification of tactile experiences; the human body railroaded into architectural pathways designed to control movements, gestures, and habits of thinking, and acting.

In Chapter 3, an experiment engages with the literary works of Jorge Luis Borges and Marcel Proust, highlighting their profound connection to the concept of temporality. Building on previous chapters, exploration continues into the theme of temporality in relation to the human body and the sensorium. Additionally, we delve into the urban environment's persistent lack of sensorial stimuli and how the repeated use of predetermined audio-visual prompts elicits specific somatic responses, thereby underscoring the social and economic control strategies embedded in modern urban design.

The experiment in the fourth chapter concerns alternative modalities of experiencing space, following David Howes's concept of emplacement, which views body, mind, and environment as a continuum, but adds a special focus on sound perception. The experiment in *soundography* (mapping space through sonic feedback) highlights the constant negotiation of the human body within the urban milieu, the overlapping temporalities imposed by Bernard Stiegler's *hypertechnological* society: the body's struggle to adapt to externally engineered economic forces, the post-modern human condition of perpetual displacement.

The fifth and final Chapter connects the four experiments by weighing the method of 'sense amplification', the experiment in *soundography*, and the contribution of the book to the larger field of research into the phenomenology of temporality. Here I also explore outcomes and implications of the critique of social-economic habits, and the mass digitalization of everyday life. Correlations are made with Haraway's notion of Chthulucene and her cyborg manifesto as well as with Watstuji's *fūdo* and the in-

tertwined relationship of human beings to the climate. This last chapter also suggests how the methodology of ‘sense amplification’ can be applied to a wide range of sensory inputs for pedagogical and healing purposes.

Appendix I provides examples and practices based on this method, aimed at educators, students, performing art professionals, and beginners, with accessible instructions, and achievable practical goals. The exercises are designed for both professional settings in artistic and academic research, as well as for untrained individuals interested in exploring or regaining a deeper attunement with the body, the sensorium and the ecosystem.

Note that none of the activities proposed in the Appendix have medical or therapeutical intentions. They stem from first-hand phenomenological research into practical routines, strengthened by pairing rigorous theoretical research with 30 years of experience in artistic and educational practices. By integrating theory and practice, I connect a multitude of sources and a variety of disciplines. Additionally, having lived, worked and traveled in Asia for the last 14 years, I have gained insights that help me observe, reflect, and articulate thoughts on various philosophical and practical stances from both Western and Asian socio-cultural traditions.

The journey of exploration and study, and the time spent shaping and writing this book, have been filled with exhilarating moments, unexpected discoveries, and occasional intellectual and physical challenges: I hope that some of this intellectual excitement and somatic curiosity will be conveyed to you as you read the book, and engage in the proposed exercises.

Acknowledgements

This book began to take shape many years ago. Pliny the Elder maintained that the whole of the Iliad once fitted into a nutshell. Similarly this book may have germinated *in nuce*. But more likely, it emerged over decades from the liminal space of my artistic practice. The explicit focus on temporality and time perception in sound started in 2017, but by late 2019 expanded to include other artistic practices and senses. Many individuals have contributed to this journey, with their insights, advice, collaborative spirit, excitement, and support:

My heartfelt gratitude goes to my closest friend Craig Pepples, and to my life companion Shen Xingzhou. I could not have completed the book without their presence, help, and continuous support over these many years of writing. I also extend my deepest appreciation to those who have contributed to this book's research with their thoughts, feedback, and interest in my artistic and academic work: my deepest appreciation goes to Natasha Lushetich and Dominic Smith from The University of Dundee, for their support, insight, and continuous encouragement; to Benjamin Boretz, Dorota Zofia Czerner, Russel Craig Richardson from the Open Space Magazine in New York, for their presence, conversations, and friendship; to Tien Yang, and Sze Ping Phua from the School of the Arts of Singapore, for their support and kindness; to Kae Ishimoto of the Keio University's Hijikata Archive for her friendship, and invaluable assistance in the investigation into Japanese dance; to Japanese butō dancer Seisaku, and the contemporary dancer Adele Goh, for insights, kindness, and help in physical training; to Moira Loh, Joseph Chian, and Michelle Tan, for their technical support, trust and time spent working with my experiments; to Tina Röck from The Department of Philosophy of The University of Dundee for her significant philosophical insights; to Anguel Stefanov from the

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Introduction

'What, then, is time? If no one asks me, I know; if I wish to explain to him who asks, I know not.'
Saint Augustine, *Confessions* (Chapter XIV)

The duration of sensation and the sensation of duration are different. And it is the same with sensation. The succession of sensations and the sensation of succession are not the same.

Edmund Husserl, *The Phenomenology of Internal Time-Consciousness* (2019 [1928], p. 31)

This research consists of first-hand experiments related to the perception of various species of time (mechanical, integral¹, physical, psychological, cyclical), space (as the field of human perception), and the human body (as a sensuous temporal object). Using the body as a field of investigation, four experiments aim to understand how the senses relate to time and its perception. Within the conceptual framework of an extended intermedia composition, each experiment focused on one specific sensory experience at a time (sight, hearing, touch, etc), and each created conditions and situations in which sensory input could be enhanced and elongated (in time). I should specify that I point to the so-called five senses, well aware that this delineation is merely a cultural one; the varieties of sensory experience are not limited to the broad distinction of five (or seven, or more) sens-

1 A distinction about duration is brought forward by David Epstein's *Shaping Time: Music, the Brain, and Performance* (1995) between external and arbitrary musical time, a "chronometric" or clock time on the one hand, and the human experience of time, "integral" time, on the other. Epstein argues that 'the essence of temporal experience is movement, or motion, through time [...] in terms of its mechanisms – mechanisms of construct and mechanisms of control - [...] between structure per se, and the indefinable of affect related to the experience of motion and resist translation to the medium of words' (Epstein, 1995, p. 5).

es, but depend on localized context and experiential references. I refer to the traditional five senses solely to bring to the surface or provide an entry point to an otherwise much more complex phenomenological unfolding of the experience of time.

The current enquiry stems – and branches out – from a previous research project using the body as field of examination for acoustic white noise: there I questioned the spatio-temporal relationship of the body to the sense of hearing; specifically the condition when the senses (hearing in that case) are zeroed out, or when the perceptual field is heavily modified, or modulated (as with prolonged exposure to white noise). That experiment involved hearing white noise through headphones for about three hours daily over a duration of three months. The headphones were used during ordinary procedures such as the commute from home to work, and in office and daily home routines. There I established that prolonged exposure to white noise promoted a focused attention on specific tasks (say reading a book); but a loss of awareness of other stimuli (zeroing out one sense required a re-mapping of haptic and perceptual feedback, re-routing the connections with the external world).

This book also investigates time perception through a critique of previous artistic research in the field by filmmakers Andrei Tarkovsky and Maya Deren, butō choreographer Tatsumi Hijikata, writers Jorge Luis Borges and Marcel Proust, and the composer Alvin Lucier. All of these artists, in different ways and in different media, link conscious and unconscious, mental and somatic, as well as objective and subjective perceptions of time, space and self. Their work can be seen as an artistic exposition of human perception, of temporality, of the theory of the specious present², even of Husserlian observations of the modalities of perception.

The choice of these particular artists and their respective fields (film, dance, literature, and music) directly informs the

2 William James (1842-1910): specious present is defined by the American psychologist as the duration of time in which one's conscious perceptions are considered to be in the present (James, 2018 [1890], p. 256).

current investigation. Lucier's compositional studies involve the body's acoustic experience in space, and Chapter 1 on film, and Chapter 4's study in *soundography* elaborate the temporal dimension of such a proposition. Lucier's musical works question the relationship between auditory perception, time, and the embodied experience of the space in which these experiences happen. His works can also be viewed as psychoacoustic experiments. In Chapter 1, the amplification of the sound of swallowing coffee becomes a musical gesture built from material that might similarly be regarded as pure acoustic physics (or an audio record of physiology). In Chapter 4, taking a walk from home to the workplace, recording the experience, listening to it – this started out as an experiment in auditory perception, similar to Lucier's. The use of microphone and hydrophone in real time to capture and amplify the sounds of the experimental space was a simple extrapolation: taking acoustic feedback as a map of the embodied experience of a specific space.

In Chapter 1, my film practice was imbued by Tarkovsky's work with a specific relation to time: his films are often long in overall temporal outcomes; long in the individual shots; with long pauses in the development of action, dialogue, music (almost the antithesis of popular film making). With this elongation of filmic modalities, the sense of stillness becomes palpable in his work. These characteristics were springboards for my own experiments and for my further steps into the phenomenological research of time in film (Chapter 1). Maya Deren's use of montage, and her technique of repetition as method, was a further stimulus. In my film experiment, I explore the repetitive gesture of drinking coffee over a prolonged time to understand how routines and habits affect temporality of the human body.

Hijikata's redefinition of the body's perceptual field is another subject of Chapters 1 and 2. His method of body transformation implies a modification of sensuous feedback. His acute bodily sensitivity, and his use of white paint to efface the body, also informed Chapter 2's experiment in choreography and dance

(where I use plastic, paper, and water skins). His concern with transformation of the body contributed as well to the practice in Chapter 3 (in which a two-year growth of beard was shaved, and organic remnants of animals and vegetables were cut).

The taste of a madeleine was the springboard for Proust's internal sensorial trip, and it is his research into lost time that also stands behind Chapters 3 and 4, where time is scrutinized in relation to touch, smell, and taste. What links Proust and these other artists to phenomenology is their focused scrutiny of the subjective, of sensory phenomena, of the liminal space within.

Proust (and Borges) also suggested the premises for my investigations in Chapters 3 and 4 on what lingers behind experience in memory and how the latter is not simply an exercise in recording experiences but a more malleable and subjective transformation of sensorial events.

Besides exerting influence on Chapter 3, Borges' *The Book of Sand* (1975), with its limitless and yet cyclical relation to time, its chronologies and history, also informed Chapter 4's practice in sound (in both experiments, the cyclical, chronological, and perceptual experience of time is explored in a space constellated with specific sensory inputs and events).

Inquiring into Temporality

The study of time is necessarily a study of the different species of time, and the forms of its perception. This is intimately linked to phenomenological reality: as human beings, everything we do has a temporal horizon; we too are time; all our ideas about the world and ourselves are temporal in nature. I investigate a phenomenology of time through the lens of the specious present of William James (1842-1910): specious present is defined by the American psychologist as the duration of time in which one's conscious perceptions are considered to be in the present (James, 2018 [1890], p. 256). This book attempts to evaluate whether and how the five senses generate multiple coexisting timelines and

whether the magnified time of the specious present can provoke repercussions in the perception of temporal amplitude. Specifically, in *The Principles of Psychology*, James states that ‘awareness of changes is thus the condition on which our perception of time’s flow depends’ (James, 2018 [1890], p. 260). The ability to distinguish temporal length is therefore influenced by many factors³: the succession of intervals, their length, and whether they repeat over the same or a different interval, and the length of pauses between intervals⁴.

As an elaboration of this point, in *Phenomenology of Perception* (1945) Maurice Merleau-Ponty speaks of protention and retention, following Husserlian terminology: a present that is the only tangible moment of the perceptual field, a present that is elongated and flows between faded boundaries of the recent past (retention) and the future yet to come (protention); but also a present in which we are time, and which we conceive before we conceive its parts – consciousness that unfolds and constitutes time. Merleau-Ponty argues further that time cannot be found in things nor in states of consciousness: therefore time, its identity, can be conceived only as a relation of being, past and future, retention and protention (Merleau-Ponty, 2005 [1945], p. 435-438).

Informed by these ideas, all my research experiments scruti-

3 In my practice, time intervals within the piece allude to a musical feature of the performance: the number of the gestures of drinking coffee, the number of sound samples employed, and the number of pauses are all part of the score. While these relate to chronometric time, the distinction and awareness of the length of these intervals rest on embodied time as experienced by the performer.

4 James’ observations deal with characteristics of time perception and the accuracy of sensations of short duration: the experiments of Karl Von Vierordt (part of the so-called Vierordt’s Law) led him to find what he called an *indifferent point*, which James describes as ‘an interval which we judge with maximum accuracy, a time which we tend to estimate as neither longer or shorter than it really is, and away from which, in both directions errors increase their size’ (James, 2018 [1890], p. 259). What is remarkable is that while this time varies from person to person, the average is constant: that is to say, there seems to be a cyclical or rhythmic sharpening of our time-sense, an awareness of time whose period differs from one observer to another but is embedded in our consciousness.

nize the experience of the perceptual field of present time: how the consciousness of time arises in an embodied experience through a multiplicity of sensuous inputs from a performance space; how the retentional and protentional halos of consciousness can be scrutinized and explored with methods that I called in my research, sense amplification.

My experiments are framed as non-matrixed performances, following Michael Kirby's notion: 'when the performer is himself and is not embedded in matrices of pretended or represented character, situation, place and time' (Kirby, 1990 [1987], p. 5)⁵. The first experiment on film explores the protraction of stillness, the length of nothingness, an observation of boredom: the act of drinking coffee during which pauses between the act of drinking last an average of 30 minutes. Repetition deals with the ability to retain instants of time (conceptualized memory) thereby establishing a connection between those instants and their similarities (or differences). Drinking coffee more than once (regardless of the time elapsed between first and subsequent iterations) introduces a sense of repetition to an embodied action: repetition that depends *per se* on the sameness of the event taking place⁶.

Related to this, James' discussion of what he calls the 'distinct consciousness for successive impressions' (James, 2018 [1890], p. 258) examines the resolution of perception and how that relates to consciousness and time perception. Merleau-Ponty's observations distinguish time and the relation of consciousness against

5 Kirby's acting / non-acting continuum is a line traced between two extremes of performance practice: on one side the performer does not simulate or impersonate; on the other, acting is clearly and obviously present. Kirby refers here to acting from any given style, and to the amount of acting, rather than the degree of realism in the acting itself (Kirby, 1990, p. 3).

6 The sensation of duration is closely related to the above: while the various instances of coffee drinking can be distinguished subjectively because of the short amount of time needed to complete the action, neither a duration of sensation nor a sensation of duration can be evaluated when it comes to the total amount of time spent immobile sitting at the table (up to two hours in the second run-through of the performance): the scale of perception here greatly affects the sensuous data retained and processed, and the ability to organise those data into the stream of events.

this, and further elaborate James' perspective by connecting Husserl's "flow" of *zeitbewusstsein* (time awareness) as a subjective experience: a time that 'constitutes itself as phenomenon in itself' that flows, that knows itself from within (Husserl, 2019 [1928], p. 88).

My experiments attempt to consider the above-mentioned species of time, the resolution of perception, the relationship between time and consciousness, subjectivity, and Husserlian time awareness. Rather than directly applying these theoretical principles to my work, I have experimented with them, searching for additional pathways for understanding and investigation of time experience. The first experiment (film) is a multi-camera performative installation in which I am seated immobile at a table, sipping coffee four times within the span of three hours. The procedure is captured by ten cameras. My second experiment (dance) is in four parts; I devise 'skins' which are the focus of the work: plastic skin, paper skin, body skin, and water skin. The work lasts three hours. The third experiment (literature) is based on the performance of shaving my two-year growth of beard, while having the space around me constellated with objects directly related to temporality of the sense of smell, and the semiotic interrelationship of language, text, and meaning-making. The performance lasts one hour. The fourth and last experiment (music) is an installation which combines a pre-recorded field soundscape; live sound-processing of the space in which the installation takes place; images and objects which ensnare elements of the *soundographic* process. This installation opened to the public for eight hours; the acoustic field documentation of the *soundographic* experiment consists of about 53 hours of audio recording.

This enquiry and the experiments discussed in this book are propelled by the following questions: How can the perception of time be extended, shortened, textured, paused or eventually denied? What is the relationship between the phenomenology of time and the spectrum of human states closely related to time perception, such as euphoria or boredom? How is time experienced by the senses and articulated in artistic practices that in-

investigate a specific species of time, such as physical, psychological, cyclical⁷ (as in the works from choreographer Hijikata, film director Tarkovsky, and writer Borges)? In looking for answers, I have experienced first-hand time/space amplification through performative exercises and practices, such as through extended exposure to silence, noise, visual aberrations, thirst, aromas, fabrics, with the intention to bring to the fore – sensing, recording, analyzing – time. While selected writings of James, Husserl, and Merleau-Ponty are primary to this inquiry into the phenomenology of time perception, other philosophical stances have also been included as extensions and ramifications of their work⁸.

To explain how I arrived at these experiments: my background is in music composition, performance and choreography. My approach to composition closely relates to stochastic and serial methods for generating musical material: the operative methods for composers such as Iannis Xenakis, Karlheinz Stockhausen, and Alvin Lucier. The three composers work with different methodologies: Xenakis employs stochastic, mathematical patterns; Stockhausen compositions relate more to Schoenberg's serialism; Lucier works with acoustic and psychological effects of sound in space.

Combining and expanding on these methodologies, I conceived and put into practice extended compositional frameworks composed out of any given material, with any combination of elements, media and objects (physical and conceptual).

7 I take into examination the somatic and the mental as separate entities, being conscious however that embodied experiences, an emplacement of body, mind and space, are the crux of our perceptual encounter with time and space. Furthermore I am considering the cyclical nature of consciousness, and the repetitive patterned habits of the human body. Continuous phenomena occurring at the threshold of consciousness, for example the transitional state from wakefulness to sleep (hypnagogic and hypnopompic states), indicate a threshold of perception where actions can be executed mechanically as if sleepwalking: proprioceptive and interoceptive processes are here enhanced; the sensuousness of the body that bypasses routine actions, bringing the background elements of experience to the forefront of attention.

8 Selected writings of Gilles Deleuze, Kitaro Nishida, and Jacques Derrida appear throughout the chapters of this research.

Accordingly, a fundamental aspect of this research is extended compositional structure, with form, rhythm, tempi, dynamic changes and internal relationships. Hence the chapters and the experiments intertwine to complete and provoke each other, dialoguing within the development of the whole research, *in concerto*.

Species of Time

A further common characteristic of the experiments is their extended protraction in time: time needed to observe and register changes in the body, mutations in the perceptual field, amplification of the sensorium. Therefore, the performative aspect of the four experiments is designed to investigate the tempo of the body and its presence in space: with durations spanning between one hour (the third experiment based on literature) to three hours (the first and second experiments on film and dance), and with the fourth and last experiment, based on sound and music, lasting about eight hours.

All four experiments also focus on conditions where a specific sense (hearing, sight, touch, taste, or smell) takes over perception of time in activities that enhance one sense alone, while zeroing out others. This aims to verify whether the hypothesis of a multi-layered perception of time among the five senses can be observed, validated and analyzed; for example: exposure to acoustic and visual white noise, the touch of a particular material, the smell of a specific aroma, the taste of a certain food.

In the film experiment, a performative installation employs 15 cameras as an extension of the sense of sight: cameras that split, reconfigure, reshape, and reiterate the temporality of the event. In the second experiment, with my body covered in plastic, paper, water, or simply human skin itself, I focus on the haptic feedback of the body and how temporal perception is modulated by these body transformations. In the third experiment, as I shave a two-year growth of beard, I am surrounded by objects relating to