

FOIVI PSEVDU

**PRACTICING
DIVERGENT
TEMPORALITIES**

DURATION, SLOWNESS, LISTENING

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PERFORMANCE
PRACTICES

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DURATION, SLOWNESS, LISTENING

FOIVI PSEVDU
MA PERFORMANCE PRACTICES

A Thesis presented by Foivi Pseudou to Master Performance Practices,
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**HOME OF
PERFORMANCE
PRACTICES**

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SYNOPSIS

This research project establishes links between the subject of normative temporality, urban everyday life, and durational performance art. It questions how western humans perceive, use, and practice time in the 21st century and aims at composing an artistic practice of divergent temporalities. It focuses on temporality as a culturally specific perception of time and as a bodily relation with time within space by bridging cultural studies of time, physics, and philosophy of time. Russell West-Pavlov's *Temporalities* (2013) makes visible the normative temporal attributes of measurability, homogeneity, and predictability. Byung-Chul Han's *The Scent of Time* (2017) exposes the entanglement of normative temporality with the absolute value of work. The research project introduces temporality of productivity as the temporal norm of neoliberal societies. It consolidates three consequences of normative temporality: separation of time and space, disembodied perception of time, and acceleration as diminishing of in-between time. With autoethnography, I focus on walking pace and using clocks as daily habits of mine shaped by temporality of productivity. I attempt to interrupt normative temporality and engender qualities of time that the western sociopolitical environment is in lack of. Henri Bergson's notion of duration, Jacques Derrida's temporality of hospitality, and Han's 'vita contemplativa' propose temporal features that diverge from established norms: non-measurable perception

of time, multiplicity, heterogeneity, awaiting the unexpected, attending to in-between time. I focus on how I can transpose these propositions into artistic practice. I turn to Raegan Truax, who links durational performance art to normative temporality, and to Annette Arlander, who practices still-acts. The research project affirms duration, repetition, slowness, and suspension as operations that subvert normative temporality and engender possibilities of divergences. It presents performative experiments comprised of temporal habits, practices, operations, and temporal attributes. It conducts and documents these experiments in various sites that blur the boundaries between personal and sociopolitical. The analysis of my autoethnographical documentations occurs through the question of how my perception of time shifts within the performative experiments. It establishes the practices of hyperslow walking, avoiding clocks, listening, doing nothing (apparently), breathing, improvising speech, and poetic writing that compose my artistic practice of divergent temporalities. The findings of the research project bring forth three qualities of divergent temporalities: the quality of tactile time, attending to in-between time, and temporal with-ness.

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dear people, thank you for our time

DECLARATION

I, Foivi Psevdu, hereby certify that I have personally carried out the work depicted in the thesis entitled, “practicing divergent temporalities: duration, slowness, listening”.

No part of the thesis has been submitted for the award of any other degree or diploma prior to this date.

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PRELUDE TO DIVERGENCES

WALKING WITH A FRIEND, ATHENS

I am meeting a friend. He lives nearby. We are taking a walk. Nowadays many people are taking walks. Living with the lockdown. We are walking and talking. I start feeling sweaty and out of breath. I cannot speak a long sentence. I find it difficult to listen to what he is saying and dialogue with him, while I am trying to keep up with his pace and avoid cars and passers-by and damaged sidewalks.

-Why are we running?

-I am not running. This is my pace.

-We are taking a walk. Why the rush?

-I usually run errands for the office
when I walk outside.

TRANSFORMING BREATH

Athens Festival. I am watching Marlene Monteiro Freitas' Bacchae: Prelude to a Purge (2017). I am unable to focus on one thing. Everything is going on, on stage. Some spectators

are leaving halfway through the performance. I am staying. I am definitely staying. In the last part of the performance. We are now at about two hours. Spectators are still leaving. Maurice Ravel's Bolero is playing. We are listening to the whole composition, it seems. Five performers are sitting on chairs. They repeat the same movement throughout Ravel's piece. Following the beat of the music, they stamp their feet on the ground, which elevates their bodies from the chair, and then they sit again. They repeat, repeat and transform. How long are they going to do this? I am staying. My breathing is changing. It is becoming slower, deeper. My abdomen is expanding.

I AM CONSTANTLY CHECKING THE CLOCK AND I AM CONSTANTLY LATE

I need to be in several locations during the day. I need to be on time. I am checking my wristwatch several times an hour. Stay on track with the teaching plan, with the schedule, with the public transport timetable. After work I keep checking my watch. I am organizing everything that still needs to be done: groceries cooking cleaning eating showering calling mum sinking into my couch sleeping meeting friends. And when I meet friends, I keep checking my watch. And I am late.

-It is good enough if you are punctual for work. In your private life you can do whatever you want. Just relax.

-I cannot relax in the familiarity of my home or in the intimate space of meeting friends. I feel anxiety, frustration, and disconnection. I have stomach cramps, shallow breathing, reoccurring states of panic.

I introduce the reader to the urgencies of this research project through my personal stories. The text of practicing divergent temporalities: duration, slowness listening thickens into a systematic analysis of normative temporality and transforms into poietic writing. I invite the reader to shift among different modes of writing and attend to the in-betweens that these shifts engender.

INTRODUCTION PARADOXES OF TIME

Time is self-evident, it needs no explanation. Its passing is indexed all around us on wrist-watches, mobile phone screens, digital displays, timetables, in train delays, traffic jams, deadlines, clocking-on and clocking-off. Its internal structuring into past, present and future is embedded in language, in collective memory and public monuments, in learnt aspirations and bodily ageing. Yet time is intangible, invisible, colourless, odourless, soundless [...]. However, the combination of self-evidence and abstraction effectively keeps it safe from interrogation so as to leave a particular version of time intact and immune to critical scrutiny. (West-Pavlov, 2013, 4)

In his book *Temporalities*, professor of English and researcher Russell West-Pavlov exposes a paradox of time, “Time is both eminently common-sensical and highly abstract at once” (2013, 4). The problematics that arise concern the insufficient investigation and critique of the dominant perception of time in the western world. The idea of absolute and measurable time was theoretically established by 17th century English scientist Isaac Newton. It perseveres in 21st century western societies and repeatedly shapes the ways humans organise their daily lives and relate to their surroundings. Over 100 years ago, German-born physicist Albert Einstein challenged Newton’s theorem and declared the relativity of time. Although Einstein’s concept has seeped into popular awareness (while remaining an abstruse topic), it usually does not intermeddle with the single common-sense approach to time and its everyday practices (Harvey, 1989, cited in West-Pavlov, 2013, 138-139). For the most part the West operates on clocks, schedules, and productivity driven deadlines. Certainly, there are exceptions to this rule. Durational performance

art, for instance, provides a rich field for exploring divergent temporal approaches.

The 2019 Annual Review of Sociology points out that the “the idea of an increasingly time-pressured lifestyle” has become, in later years, a popular subject in theoretical analysis and surveys (Cornwell et al., 2019, 308). Sociology, cultural studies, and the arts address issues of acceleration, anxiety, and human “temporal maladjustments” (Boulin, 1993; Han, 2017; Jakovljević, 2014, 6). This reinforces my conviction that my personal experience, presented in the last story of the prelude, relates to a broader phenomenon within western societies. Despite that, I was often urged by friends and colleagues to resolve these issues as an individual. I was advised to improve my time-management skills and to create clear separations between work and leisure time. The issue, here, is that an articulated sociopolitical phenomenon is overlooked and disguised as a personal maladjustment, which could be remedied with simplistic recipes. Hence, the responsibility to scrutinise dominant temporal structures and ideologies is not taken on.

Findings of sociological surveys that collect and analyse time-use data do not support the idea of increase in time pressure (Cornwell et al., 2019). Simply put, there has been no clear evidence that tasks are completed in smaller amounts of time in comparison to past decades. Hence,

feelings of acceleration cannot be connected to a question of quantity: how much time western humans spend on daily activities. Korean-born cultural critic Byung-Chul Han provides a different interpretation of acceleration. He claims that it is a consequence of disvaluing and decreasing time in-between activities, which “is reflected at the psychological level in the form of anxiety and restlessness” (Han, 2017, 7). His perspective brings to the table issues of how time is used and valued in western societies. It becomes clear that the discussion, which needs to be had, relates to qualities of time that are lacking in everyday life and not to quantities.

The research project practicing divergent temporalities: duration, slowness, listening posits the question of how western humans perceive, use, and practice time in the 21st century. Its intention is to enhance the critical investigation of normative temporal habits and to delve into the performativity of duration in order to extract an artistic practice of divergent temporalities. Through the exploration of cultural studies of time in relation to physics and to philosophy of time, the term temporality is defined as a culturally specific perception of time. Alongside the writings of Russell West-Pavlov, I analyse three attributes of normative temporality: measurability, homogeneity, and predictability. With the philosophical studies of Byung-Chul Han, I focus on the entanglement between perception of time and the absolute value of work and, thus, position my

dissertation within the western sociopolitical context that is dominated by the idea of neoliberal productivity. Contrary to these attributes, I propose a set of divergent temporal features: non-measurable perception of time, heterogeneity, multiplicity, unpredictability, attending to in-between time. With autoethnography, I expose how my own temporal habits (walking pace and using clocks) are shaped by temporality of productivity. I, thus, blur the boundaries between personal and sociopolitical. I look into durational performance art for practices and operations that will aid me in my goal to practically implement divergent temporal features. I, specifically, focus on duration (as catalysing non-measurable perception of time), slowness (as bringing attention to in-between time), and listening (as tuning with), which I combine in the design of my performative experiments. In conducting, documenting, and analysing the experiments, my main questions are how my perception of time shifts from the embedded norms and what qualities of time are engendered within the experiments.

WITH COVID-19

The COVID-19 pandemic has put at risk the health and living conditions of billions of people world-wide (van Duijn Genet, 2020, 79). Daily routines were suspended, social isolation and increasing governmental control was implemented.

COVID-19 immensely influenced my research project as well. The pausing of my routines and planned activities gave me the

necessary distance to view measurable time and scheduling for what they actually are: learned habits. Thus, suspension of temporal habits became an integral element of my investigation. While I did not shift my focus towards how the COVID-19 crisis might affect perception of time, in particular, I integrated into my research process its entanglements with the unavoidable reality of the pandemic.

In the second year of the research, my initial plan to position my artistic practice within public space and prompt a public dialogue on the subject of temporality became more and more difficult. Adhering to the implemented restrictions, inhibited me from testing methods of engaging with passers-by. I decided, therefore, to readjust my experiments and to focus on autoethnography (research method that links the personal and the sociopolitical).

TEMPORAL ENTANGLEMENTS: A QUESTION OF HOW

Halfway through this research project, I had glimpsed at several philosophers and scientists who have theorized time at different periods. Still, I was no closer to grasping what time is. My reluctance to accept one definition of time and the impossibility to provide one all-encompassing answer to the question 'What is time?', led me to the conclusion that I needed to ask a different question (Bardon, 2013, 175): how do humans perceive, use, and practice time in the 21st century western world? A question of 'how' enables the examination of a "particular version of time" (West-Pavlov, 2013, 4), which is to say a particular temporality. It presupposes the acknowledgement that "times differ" according to culture, era, and circumstances (Bluedorn, 2002, 2-6). In this chapter, I will investigate the attributes of normative temporality that shape and are shaped in 21st century western societies. I will look into divergent temporalities, and operations through which to practice these divergences in the field of durational performance art.

Temporalities, within this research project, are regarded as culturally specific perceptions of time that encompass a set of ideologies, thinking structures, social structures, habits, cultural values, devices, and temporal practices. They form frameworks or filters that shape human relation with time

and, by extension, human relation with the world. In Merleau-Ponty's view, perception is "an organism's entire bodily relation to its environment", "a bodily being in the world" and "of the world"(Carman, 2009, 630). The cultural filter regarding time and bodily relation with time within an environment are not fixed and separate from each other. They constantly inform and shape one another within an entanglement that comprises the human body and its surroundings.

The questioning of temporality is of utmost importance because it is constitutive of daily human behaviour within a society. Humans learn, adopt, and reproduce temporal habits through repetition (Schechner, 2002). Learning designer Michelle Hlubinka gives an example of adopted behaviour. She received her first wristwatch at the age of four, from people that were already using similar devices. She was taught to read the face of her clock and was introduced to the responsibility of managing her own time. Thus, she "entered a society not just of time-keepers, but time-managers" (Hlubinka, 2007, 79), whose members organise and coordinate their activities according to time measured by the clock. Here, the perception of measurable time is manifested in the habit of using a clock, in the device itself and in the social structure of time-management. In order to question and subvert the norms of western temporality, I will, mainly, focus on two learned temporal habits: using a clock and walking pace.

Within this research project I will use:

time as something unknown to me
time as a commonsensical and abstract popular notion
temporality as a culturally specific perception of time
temporality through the perspectives of theorists who will
be named accordingly.

TRACING ATTRIBUTES OF NORMATIVE TEMPORALITY

measurability, homogeneity, predictability

The need for a unified and coordinated system of time-keeping, simply put the need to be on the same time, arose in the 19th century with industrialization and the expansion of railways (West-Pavlov, 2013, 13-28). Starting from Great Britain, local times of towns and villages, which were integrated into the train routes, were adjusted to the central time of the capital. This became known as Greenwich Mean Time (GMT). As commerce and railways grew into a continent-wide and global network, GMT was voted the world time standard in 1884. Coordination of train arrivals and departures was facilitated, logistics were optimised, and produce could circulate with speed and efficiency. In the 20th century, standard time-keeping evolved into Universal Coordinated Time (UTC) that encompassed a scheme of time zones. In today's neoliberal societies, various entities and systems,

such as the lay public, schools, offices, air traffic control, the internet, make use of UTC on a daily basis. This brief genealogy showcases the emergence of standardised time within industrialised societies, which gradually obliterated local times (West-Pavlov, 2013, 13-28), and demonstrates its world-wide expanse.

Because standardised time is used extensively in commerce, communications, transport, and everyday life, it imposes and perpetuates one way of perceiving time: as measurable by the clock and homogeneous (same for everybody). Isaac Newton greatly influenced this temporal norm: "Absolute, true, and mathematical time, of itself and from its own nature, flows uniformly, without regard to anything external" (Newton, 1966, cited in West-Pavlov, 2013, 36). In this formulation, time by nature is to be measured arithmetically. It exists a priori as an independent entity, regardless of external parameters. Thus, it is granted the scientific authority of absolute truth according to which other phenomena can be measured. For example, speed can be defined as distance traveled divided by amount of time. This practically means that measurable time is articulated as the single true version of time (hence absolute), through which humans can perceive and examine other phenomena in their environment; and consequently, through which humans can relate to the world.

According to West-Pavlov, consequences of this temporal

norm (I will call it clock time for now) are the separation of time and space and the emergence of disembodied and abstract time. As the measurement of hours and minutes was displayed on clock faces, time and its passing were disjoined from natural analogies (e.g. movement of celestial bodies), locality, events, and daily tasks. The evolution of time-keeping, from mechanical to increasingly accurate digital and atomic clocks, reduced time to a matter of pure numbers and hyper precise calculations, and turned it into an abstract mathematical notion.

In terms of homogeneity, the same regular tempo of the ticking clock applies for every individual and every operating system that uses measurable time. Western time-discipline is, thus, ingrained into clock-using individuals. Homogeneity in relation with absolute time leads to predictability, which is manifested in organizing sections of time into schedules that pre-determine the temporal occurrence of events. Human work, for instance, is often managed and compensated in working hours and is detached from the task at hand. This allows a prediction of working hours that are necessary to efficiently produce a desired outcome. The calculation takes into account an average working tempo and omits the consideration of individual circumstances and unexpected events. Although homogeneity and predictability allow for accurate planning and coordination of activities, they exclude individuals who cannot or will not keep up with the expected

tempo (West-Pavlov, 2013, 28).

Bearing in mind that there are plural practices of normative temporality according to sociopolitical context and circumstances, I expose their common temporal attributes that comprise the dominant perception of time. In this research project, I use normative temporality in singular grammatical number, to highlight its domination. I write divergent temporalities in plural grammatical number to indicate the multiple and heterogeneous possibilities of divergence. Since I understand titles with capital letters as connected to a single dominant narrative (normativity), I choose to write titles in small letters. This act of writing performs divergences from hegemonic tales.

temporality of in- and -less

“Yet time is intangible, invisible, colourless, odourless, soundless” (West-Pavlov, 2013, 4). The characteristics of abstract and disembodied shape a perception of time that is governed by the affixes ‘in-’ and ‘-less’. I do not hear my growling hungry stomach. I, rather, know that it is Dutch dinner time because the clock indexes 18:00.

British cognitive scientist Andy Clark provides an intricate perspective on the invisibility of technologies of time. Clark conceives of technologies “less like tools and more like part of the mental apparatus of the person” (Clark, 2003, 7). Transparent are those technologies which are “so

well fitted to, and integrated with, our own lives, biological capacities, and projects as to become [...] almost invisible in use” (Norman, 1999, summarized in Clark 2003, 48). On the contrary, opaque technologies are more visible in use. This allows for reciprocity between users and technologies and offers more agency to users. Clock time and its manifestations are so embedded in human bodies, thinking structures, and western societies that they have become unnoticeable. In this sense, western humans deploy clock time daily without considering how they are using it and even that they are using it. They are mostly focused on the solutions it provides, such as coordination and organisation.

My research project delves into the paradox of commonsensical and abstract time and approaches the spectrum of transparency and opaqueness in two ways. I start with the recognition that clock time is not time itself. It rather is the dominant temporality in 21st century western societies. By analysing its attributes and by tracing its entanglements with ideologies, social structures, and daily habits, my objective is to make clock time more visible. This will offer reciprocity and more agency to its users. My second goal is to depart from disembodied perception of time. In my practice, I suspend two learned temporal habits: use of clocks and walking pace. I focus on my body and on how it relates with time within its environment. In this way, I propose divergent perceptions of tactile time that is reconnected to space. Often, the term

'tactile' is explicitly linked to touch (Švankmajer, 2014, xxi-xxii). I am using it to refer to a perception of time that is anchored within the body.

repetition

In 2016, Greek artist Virginia Mastrogiannaki presented her long durational performance *Jargon* in Benaki Museum, Athens. Over the course of 39 days, she embodied a "human clock" for 324 hours (NEON, 2016). In a white gallery space—equipped with a chair, table, pen, and paper—she counted every second on the clock. She counted out loud, on paper, with her hands, with her footsteps. According to Mastrogiannaki, the term *jargon* refers to coded speech. The title, thus, draws attention to the uttered sequence of numbers as a humanly constructed code that "narrates time" (ibid). The durational counting visualizes how the notion of measurable time is manifested through clocks and coded speech. By extension, these two manifestations condition the artist's body and thinking structures through the repetition of counting itself. Both, clocks and counting, appear as apparatuses of normative temporality.

Apparatus is defined by Italian philosopher Giorgio Agamben as "literally anything that has in some way the capacity to capture, orient, determine, intercept, model, control or secure the gestures, behaviours, opinions or discourses of living

beings" (Agamben, 2009, cited in Manuel, 2017, 57). The apparatus of measuring time determines the way humans perceive time. It shapes language and behaviour. In the case of *Jargon*, for example, Mastrogiannaki speaks the sequence of numbers and walks in the gallery space with the unaltered tempo dictated by the ticking clock.

American feminist theorist Karen Barad contests the idea (which is widespread in the science of physics) that an apparatus is simply a device, which can be used to objectively measure preexisting entities of the natural world. They argue that "apparatuses are specific material reconfigurings of the world that do not merely emerge in time but iteratively reconfigure spacetime-matter" (Barad, 2007, 142). The apparatus (re)configures several entities, which intra-act. Barad uses the term 'intra-act' to acknowledge that entities are not fixed and separate from each other; they rather permeate each other. Their repeated intra-active relation creates the phenomenon and, at the same time, (re)configures the entities themselves. This perspective challenges the clear-cut distinction between the observer, who measures with a device, and the phenomenon that is observed. Hence, time is not a preexisting entity that humans measure objectively. The phenomenon of clock time is, rather, created by the repetitive intra-action of the act of counting with the time-measuring device and with the user of the clock.

I highlight, here, that observers co-create phenomena. Which is to say that they have the capacity to (re)configure apparatuses and phenomena. In my artistic practice I design and conduct performative experiments, which I view as apparatuses. As experimenter, I introduce deliberate changes into the apparatuses of normative time through suspending learned temporal behaviours. My goal is to catalyse phenomena of time that diverge (move into different directions) from normative temporality. Simultaneously, I (re)configure my own perception of time. By repeating the experiments, I establish divergent temporal behaviours that intra-act with the sociopolitical environment. I, also, have the opportunity to closely observe and document the occurring shifts in normative temporality.

temporality of productivity: the value of work

In his essay *The scent of time*, Byung-Chul Han suggests that in neoliberal western societies “[t]here is no time that is not work” (Han, 2017, 96). Normative perception of time is shaped by the absolute value of work, which arose during Industrialization, and which perpetuates a single mode of human relation to the world: the domination over things through labour. Leisure and relaxation do not constitute a different temporality since their primary purpose is to sustain the capacity to work (Han, 2017, 92). Moreover, in the economic model of production and consumption free time is used as an opportunity to promote and consume the goods

produced during working hours. In this sense, leisure time is merged with the process of work.

The absolute value of work is entangled with the absolute value of ‘vita activa’, a compulsion to work and to produce (Han, 2017, vii). The imperative of work combined with the measurability and predictability of clock time leads, in my experience, to a daily life with unceasing calculations and predictions of how much can be done, produced, or consumed in a certain amount of time. I, therefore, dub normative perception of time in today’s western societies temporality of productivity. This temporality promotes a cultural attitude, where certain uses of time (relating to work, production, consumption, and activity) are deemed valuable. Whereas other uses of time, such as unexpected detours, rest, contemplation, walking without destination, are valued less and are diminished. This engenders a sense of acceleration.

According to Han, acceleration is in fact a sense of haste. In the 21st century, it cannot be explained as an increase in speed; western humans are not necessarily doing things faster. Acceleration, he says, is the consequence of decreasing the time in-between two temporal points. Hence, the succession of events becomes quicker. And this creates a sense of haste in everyday life that relates to feelings of anxiety and restlessness (Han, 2017, 31). In-between time is constantly getting smaller because it is deemed non-productive and is

disvalued. Additionally, “it is a transitional time in which the one occupying it is in no definite condition” (Han, 2017, 37). It poses a threat because it allows the encounter with the unknown and incalculable, to which the normative attribute of predictability is strongly opposed.

However, the in-between caesura is necessary to transition from one event to another, to distinguish between temporal points and make meaning (Han, 2017, 1-41). In the same way that varying spatial arrangements between letters, words, and sections of text are necessary in order to read and make meaning. The frantic rushing from one event to another (or from one productive use of time to another) renders the temporal points indistinguishable from each other; they are all alike. Hence, the human bodily relation with time is deprived of meaning. Han foregrounds ‘*vita contemplativa*’, a “practice of duration” that attends to the in-between time, as a way to interrupt temporality of productivity and engender a divergent perception of time (Han, 2017, 93). Yet, he gives scarce indications on how ‘*vita contemplativa*’ can be practiced.

Artist and researcher Annette Arlander approaches ‘*vita activa*’ as an imperative of constant movement. In a series of performances for camera, such as *With a Beech in Djurgården* (2017), she performs still-acts in natural landscapes. She

visits the same spot once a week for a year and holds the same pose in front of a static camera. Her still body engages with the environment through witnessing and listening. She brings attention to the seasonal changes that take place in the landscape. In this way, she foregrounds a cyclical temporality, which relates to planetary movements (Arlander, 2014, 28), and emphasises her bodily relation with time through her intra-action with the environment. The still-act does not relate to immobility or lack of action. “The still-act acts because it questions the economy of the use of time” (Arlander, 2012, 327). It interrupts constant activity. Activity, as I have analysed in this chapter, relates with the compulsion to work, and echoes the hasty transition from one temporal point to another. It is, therefore, different from action. The still-act as suspension of movement can engender a space of questioning and reflection and unveil possibilities of agency within a temporal regime (Arlander, 2012, 327) of constant activity.

In my artistic practice I deploy still-act in the form of hyperslowness. In the same way that acceleration is not an increase in speed, slowness is not simply a decrease in speed. It acts as a suspension (deliberate pausing) of movement that brings attention to the in-between time. Additionally, the exaggeration of slowness expands the in-between time within space. This interrupts temporality of productivity and creates possibilities of divergent temporalities.

tempo of haste

Han's analysis of acceleration (sense of haste) can be transferred into space and, particularly, into public space. Here, I consider public locations (streets, pedestrian zones, squares) as means that enable the transition of passers-by from one location to another. The space and time of transition are deemed non-productive in societies of temporality of productivity. This creates a compulsion to walk through public space as fast as possible in order to decrease the time in-between departure and arrival. The repeated behaviour of diminishing the in-between shapes the human body, which acquires a habit of walking with a tempo of haste. Individuals are oriented towards their destination, which detaches the time of walking from the space they walk in (Han, 2017, 28-41). The norms of temporality of productivity, therefore, are manifested and perpetuated in the habit of walking through public space. As I described in the first story of the prelude, the tempo of haste is not restricted to working hours but can spill over into other realms of everyday life, for instance when I take a recreational walk with a friend.

Pace and tempo are often used interchangeably in relation to speed. In the field of music, tempo is defined as "the rate of events in the environment" and refers to the "regular (equal) temporal intervals" between beats (McAuley, 2010, 166). I use tempo of haste to highlight the relation of the term to the normative attribute of measured time that ticks regularly

and unaffected by anything external. I use walking pace, on the other hand, to indicate its entanglement with the environment. Through my observation and documentation of walking paces of passers-by in public locations of Arnhem (Pseudou, 2021b), I noticed that walking pace is dependent on multiple parameters: bodily constitution, attire, time of the day, purpose of walking, terrain, urban landscape, or weather. I concluded that the tempo of haste is one parameter that conditions the habitual walking pace.

walking

Human bodies walk with one or two legs, hands, walking extensions, titanium joints, or wheels. My body comprises, amongst other elements, one pelvis, two hips, two legs, two feet, ten uneven toes and, sometimes, shoes.

In her *Wanderlust: A History of Walking*, Rebecca Solnit offers a poetic approach to walking: a shifting and delicate balancing of the body weight between one and two legs which adds up to a rhythm while it propels her in space. "Most of the time walking is merely practical, the unconsidered locomotive means between two sites. To make walking into an investigation [...] is a special subset of walking" (Solnit, 2014, 3). Solnit examines the practice of the *flâneur* (French *flâner*, "wandering without aim, stopping once in a while to look around") as a subset of urban walking that goes beyond the habitual destination-oriented locomotion. The "aimless

strolling” in the city emerged in Paris and London in the 19th century (Coverley, 2006, 57-79). The walker, a detached observer, wanders and wonders through the crowd. He explores the urban landscape, which changes due to the influence of modern progress. His “movements transform his surroundings [and] reclaim the city as the site for political and aesthetic experimentation” (ibid.). Rather than focusing on the destination, this practice brings attention to the act of walking and to pace itself, which questions the urge for speed and the circulation of products promoted in modern cities. In the 20th century, avant-garde artistic groups employed aimless strolling to challenge embedded perceptions and transform urban everyday life.

Solnit critiques this tradition as the practice of the western white male (2014, 232-246). While the male flâneur subverts the politics of the walking pace, the aimless strolling of the female, during the same period, is connected to prostitution. Stephanie Springgay and Sarah E. Truman, co-directors of international research-creation project WalkingLab, focus on the questions of “who gets to walk where, how we walk, under whose terms, and what kind of publics we can make” (WalkingLab, undated). I consider these questions within my artistic practice. As a Balkan-Eastern-Mediterranean white female artist, I perform hyperslow walking without destination in public and semi-public (shared, with restricted access) spaces. I attend to the time and space in-between

two sites, in-between two temporal points. My objective is to intervene in urban landscape and interrupt the tempo of haste. I understand this as a sociopolitical act that questions temporality of productivity and offers to passers-by a divergent temporal perception to daily life in the urban landscape.

DIVERGENT TEMPORAL ATTRIBUTES

In the previous section, I presented ‘vita contemplativa’, which is Han’s suggestion of diverging from temporality of productivity. Here, I will look into how Bergson’s duration and Derrida’s temporality of hospitality propose a departure from normative perception of time. Furthermore, I will focus on durational performance art as a medium of practicing divergent temporalities.

awaiting the unexpected

According to French philosopher Jacques Derrida, the notion of hospitality presupposes giving up control when inviting-in the other. Waiting is identified as the temporality of hospitality. Waiting requires giving up control over time in the sense of “awaiting the unexpected” occurrence (Gere and Corris, 2008). The unexpected may pose a threat and cause fear but it, also, engenders possibilities and hope (Han, 2017, 37). Western humans, often, control and organise their time through rigorous scheduling. This is an attempt to ensure that their use of time is productive and will lead to a pre-decided and predictable outcome. However, scheduling diminishes

the in-between time that exposes them to the unexpected.

duration

French philosopher Henri Bergson points out, in his *Time and Free Will*, that common sense attributes magnitude to subjective facts, which are actually related to intensity (Bergson, 1950, 1-4). He asserts that time is falsely viewed as quantity. This counteracts the temporal norm of measurable and homogeneous time. Instead, he presents 'pure time' as duration, the succession of interweaving qualitative states of consciousness (Bergson, 1950, 75-139). He outlines its attributes as qualitative, heterogeneous, and multiple. However, Bergson, validates in his writings the binary between an individual's pure inner time and clock time. This presupposes that human beings feature a preexisting and unaffected perception of time. According to the frameworks of perception of time (bodily relation with time within space) and intra-action (entities are entangled and (re)configure each other) that I presented previously, I cannot affirm 'pure time'. I am interested in Bergson's assertion of time as quality. In the analysis of my performative experiments, I will focus on the qualities of time that emerged through my practice of divergent temporalities.

American performance artist and scholar Raegan Truax proposes "durational performance art as a distinct medium of performance art" within which the body "resists being

colonized by structures of time that make human activity predictable, profitable, and efficient" (2018, xiii-xvi). The term durational does not refer to a measured amount of time. The durational operates within the artwork to catalyse something that otherwise would not be accessible. Studies on durational performance art, often, focus on endurance and on the body that is pushed to its limits (Truax, 2018, xviii). Truax, however, draws a clear connection between subverting temporal norms and durational performance that deploys pace, repetition, and suspension. I position my research project within the field of durational performance art to enhance this connection and the possibility of engendering divergent perceptions of time. Performance art is "[c]entered on the body as a valuable site of knowledge" (Truax, 2018, xv). Therefore, I choose this medium in order to transpose the theoretical frameworks regarding temporality (that I presented in this chapter) into practice and investigate my bodily relations with time that emerge. This focus on the body serves the purpose of turning away from disembodied time, which is a consequence of clock time, and offering possibilities of tactile time.

PRACTICING DIVERGENT TEMPORALITIES: PERFORMATIVE EXPERIMENTS AND FINDINGS WITH-NESS

"We are subject to a radical loss of space and time, even of world, of being-with." (Han, 2017, vii).

The decreasing of in-between time leads to a loss of being-with: with time, within space, with human and non-human bodies. Practicing measurable time perpetuates a relation of being on time. Temporality of productivity, with its tight deadlines and tempo of haste, promotes the intensification of production. In 21st century, western humans are working and rushing against time in order to produce and consume expected outcomes.

Throughout this research project, I brought my attention to the entangled with-ness. I practiced with time. I designed the experiments with theoretical frameworks and practices of artists. I listened attentively to the circumstances and needs of my artistic work. I worked with my peers and tutors. My objective of bringing attention to in-between time translated into staying with the research processes, being open to unexpected emergences, and attending to the time in-between posing the research question and articulating the findings of the research.

METHODS*performative experiments*

I conducted performative experiments as the main method to create a practice of divergent temporalities. At the core of experimental research designs is that the researcher “deliberately introduces some form of change in the situation, circumstances or experience of participants with a view to producing a resultant change in their behaviour.” (Robson and McCartan, 2016, 79). For my research project, I designed five experiments. Each one imposed a deliberate change onto a learned temporal habit of mine. I put a condition on myself, for instance avoiding using a clock. I observed and documented what emerges with this condition. In the analysis of the gathered materials, I focused on how my perception of time shifts within the performative experiment of and on what qualities of time are engendered.

In the previous chapter I identified normative temporal attributes (measurability, homogeneity, predictability, value of work) and divergent ones (qualitative perception, heterogeneity, multiplicity, awaiting the unexpected). I indicated the operations of duration, repetition, slowness, and suspension. With the exploration of artists from various fields (which I will continue in this chapter), I gathered practices that they deploy to subvert temporal norms. I transposed them into my practice as hyperslow walking, avoiding clocks, listening, doing nothing (apparently), breathing, and

improvising speech. Each performative experiment draws links between temporal attributes, operations, and artistic practices to interrupt a normative temporal habit of mine. My experimental design did not follow the principles of scientific experiments: group of participants, controlled variables, collection of quantitative data. These elements were not deemed necessary and in accordance with the purposes of the research. Mainly because the experiments are framed as performative. Viewed as apparatuses, they (re)configure temporal phenomena. Through its conducting, each experiment performs, enacts, and engenders divergent temporalities.

My initial experiments were hyperslow walking and the non-clock experiment. They were (re)configured due to COVID-19 restrictions. I was in conversation with my external mentor, Marilyn Arsem, who is an American performance artist. Her work *100 Ways to Consider Time* (2015-2016) inspired me to design three further experiments: doing nothing (apparently), there is a time for/to..., and listening to time in Arnhem. They constitute a deeper practical exploration of ideas and observations that emerged from performing hyperslow walking.

autoethnography

Autoethnography is a qualitative research method that links the personal and cultural. The researcher gazes “outward

on social and cultural aspects of their personal experience; then, they look inward, exposing a vulnerable self that is moved by and may move through, refract, and resist cultural interpretations" (Ellis and Bochner, 2000, 739). This reoccurring zooming-in and -out blurs the clear separations of the personal and cultural. I consider autoethnography a befitting method to investigate my temporal habits in connection to temporality of productivity in western societies. Since my bodily relation with time occurs within specific surroundings, the (re)configurations of my perception of time echo with the sociopolitical environment in an attempt to transform the temporality of urban everyday life.

Autoethnography, often, encompasses reflective writings, first-person observations, and descriptions (Ellis and Bochner, 2000, 739-750). I documented and reflected on my performative experiments through notes and entries in my research journal. This writing practice, mainly in first-person perspective, evolved into, what I call, poietic writing. Poietic (deriving from the Greek ποιεῖν (to make, to engender) allows the "coming into presence", "the coming forth of something else" (Luoto, 2015, 36-48). In this sense, my poietic writing makes, brings into presence, divergent perceptions of time.

Additional modes of documentation that I deployed encompass video recordings, audio recordings, and documenting audience responses by asking them for written

feedback. I analysed these materials through the question of how my perception of time shifts within each performative experiment.

the operation of duration

Duration "possesses the possibility of disrupting our perception of the flow of time and presents us with a world rife for discovery" (Truax, 2018, xvii). Duration, in my experiments, works as the catalyst (enabler to operate under different conditions) for attending to the in-between time, which counteracts the tempo of haste. It operates to bring forth divergent temporalities and reveals the shifts that occur in my bodily relation with time. During each experiment, I stayed with one condition for excessive amounts of time, which varied between one and a half and seven hours. The non-clock experiment, in particular, extended over several months. Although durations (here as measured time) of experiments could be measured by a clock, I repeat, that my interest lies in what emerges within duration.

In the following sections, I will expose my findings by shifting the text within the page. This (trans)formation evolved out of my poietic writing.

NON-CLOCK EXPERIMENT

In spring 2020, strict measures were implemented to prevent the spread of COVIV-19. The population was instructed to

stay at home as much as possible, to suspend their habitual daily schedules and to enter an indefinite period of waiting. At that time, I was in Athens. I stayed at home. I had almost no appointments with other people. It occurred to me: Why would I need a clock? The non-clock experiment emerged as a daily practice that suspends my temporal habit of using a clock and, thus, subverts measurable time.

In the first phase, I conducted the performative experiment for a week. I tried and I failed every day. It was extremely difficult for me to entirely refrain from using a clock, even for one day. The experiment wasn't working. "Most experiments don't work most of the time [...] But perhaps the real knack is getting to know when the experiment is working." (Hacking, 1983; cited in Barad, 2007, 144). I asked myself how the experiment was working while it was failing.

It makes my entanglements with clock time visible. I notice:

the omnipresence of clocks in my apartment (wristwatch, kitchen stove, laptop, messaging application, smartphone),

the dependency of my daily routines on measured time (waking up with an alarm clock, studying for at least five hours),

my engrained need to keep the time

movements of my body (unconsidered movement of my eyes towards the right corner of my laptop where the clock display is).

I suspend my habit. I pause. I question. I consider. I reconsider.

(Re)configurations.

I devise ways to get rid of clocks. I use tape to hide the clock displays on my laptop. I do not set the alarm clock.

In the second phase (January-March 2021), I kept a research journal, wherein I documented what occurred during the day, and observations and thoughts about the condition of avoiding clocks. I analysed thirty entries to identify shifts in my perception of time.

Clock time is not time itself.

The experiment establishes this knowledge within my body.

I negotiate with myself, with my compulsion to check the clock, with the predecided academic schedule, with my friend who is on time and is waiting for me.

I write these negotiations in my journal in the form of dialogue.

My compulsion to check the time decreases over time.

Disembodied perception of time transforms into a bodily
relation with time within my surroundings.

I am hungry. It's time for lunch.

I am tired. It's time to call it a day.

I observe the movement of the sun.

My peers have arrived. I guess class starts soon.

I plan to do too many things within a day.

The tempo of haste retreats

as I choose to do one task this afternoon

and stop keeping track of how many hours I work.

HYPERSLOW WALKING

The performative experiment hyperslow walking put myself in the condition of suspending my habit of walking in the tempo of haste. I walked with exaggerated slowness (sustained resistance within a step) without destination in diverse locations: public spaces (Syntagma Square in Athens, park, street in Arnhem), semi-public spaces (university buildings and campus, theatre space). The durations of the experiment varied between one and a half and five hours, according to circumstances. I will not give a numerical indication of this slowness, i.e. steps per minute. Please click on this link (<https://www.youtube.com/watch?v=-VnCt6zUFQ>) to get an idea of my practice.

As I walk, I engage with the urban landscape through witnessing and listening. This practice operates in juxtaposition to the paces of passers-by and makes visible the normative tempo of haste. My walking pace is a form of political protest (Solnit, 2002, xii) that interrupts the temporality of productivity in western societies and engenders divergent temporalities.

As I repeated the experiment, I observed what occurs in my body with time within space. I made notes and video-recordings, which I analysed. I summarise my findings below.

The extensive duration of repeating hyperslow steps transforms the unconsidered locomotion of walking

into heightened attention towards the micromovements within my body: muscles, tendons, joints, shifting of pelvis and spine, expansion of the abdomen with each breath, activation of my skin, intra-relation with other bodies.

The goal-oriented tempo of haste steers my attention towards a predecided destination. Hyperslow walking brings my attention into the urban landscape, within which I walk, and the motion of human and non-human bodies. The separation of time and space transforms into an intra-relation of body, time, and space.

The compulsion to decrease the in-between time is counteracted by durational slowness. A pace of lingering, a suspended step that attends to the in-between time and attempts to expand it, replaces my tempo of haste.

My feet and skin become hypersensitive. I perceive the in-between time in the texture and resistance of the ground beneath me; in the hesitation of my step as it hovers above the ground; in the touch of the air that supports my body, which struggles with fatigue. Disembodied time transforms into tactile time that is anchored within the body.

Performing durationally leads to tension in my neck, shoulders, and hips. In order to attend to this condition, I deploy abdominal breathing and listening. My pace of

breathing slows down and expands. Tense resistance of my step becomes soft slowness. Abdomen, hip, leg, foot move with the air. My walking pace tunes in with my breathing.

Some passers-by turn their heads and take another look at my hyperslow walking. Some stop. Some suspend their step momentarily. They interrupt their tempo of haste. This is a lingering in-between, even for a moment. Some ask me what I am doing or if I am all right. The responses of passers-by are evidence that my shifts in perception of time intervene in the urban landscape.

LISTENING TO TIME IN ARNHEM

Listening emerged as a necessary practice within hyperslow walking. Through listening, I engaged with my surroundings. To delve deeper into this practice, I designed the performative experiment listening to time in Arnhem. I put myself in the condition of sense deprivation. For six and a half hours I sat blindfolded in three public locations of Arnhem (Musis Park, Brouwersplein, and outside the train station). And I listened. An invigilator accompanied me in each location.

The prioritization of vision and the constant flow of visual information in western societies (Švankmajer, 2014, 1) overpowers other modes of human sensing. The blindfold suspends my habitual dependence on sight and enhances listening. I am not referring, here, to the ability of hearing,

of receiving an audio stimulus. I rather mean engaging and tuning with the environment.

The multifarious rhythms of the city and the diverse paces of human daily routines (Lefebvre, 2004) are compressed into a regular and homogeneous tempo dictated by the clock. Thus, human activity is efficiently coordinated. The term *syntony* (Greek *σύντονος*, with tune) departs from unified coordination and diverges into intra-relating with the “polymorphous [...] rhythms and vibrations” of the environment (Truax, 2018, 13-14). The practice of listening brings forth irregular temporalities by acknowledging and tuning with the multiple and heterogeneous rhythms and paces of the urban landscape. I present below the shifts in my perception of time that I extracted from my notes.

I notice patterns: beeping traffic lights, accelerating cars, paces of passers-by, bikes, skateboards. Irregular sounds: chirping birds, laughter, opening a soda can. The smell of fast food, the warmth of the sun. My breathing expands. My skin breaths with, listens with. The square feels empty now.

We move: the terrain and my feet, stairs, bench. I am cold. The sun sets. With duration, I become more and more aware of my whole body listening to the city.

DOING NOTHING (APPARENTLY)

*“The human being suffocates among its own doing. What is necessary is a revitalization of the *vita contemplativa*, because it opens up spaces for breathing.” (Han, 2017, 113).*

According to Han’s analysis, temporality of productivity and diminishing the in-between time results in hyper-activity as the prevalent mode of human being-in western societies. The metaphorical connection of hyper-activity and breath, drawn above, is justified in physiological analysis as well (Tipton et al., 2017). In my lay understanding, increased and constant activity is a stressor that causes changes in the frequency and depth (tidal volume) of human ventilation. It results in faster and more shallow breathing.

The performative experiment doing nothing (apparently) attempted, in much smaller scale, to think with the *One Year Performance 1978-1979 (Cage Piece)* by Taiwanese-American artist Tehching Hsieh. The artist installed a wooden cage in his studio and locked himself in it for one year. He did not talk, read, write, or listen to TV and radio. Tehching Hsieh maintains that his work shows a different perspective to life: “life is passing time and life is free thinking” (VernissageTV, 2017).

In doing nothing (apparently), I suspended hyper-activity, the compulsion to work and produce. I confined myself in a

studio from early afternoon to almost darkness. I delineated the space I would occupy by laying out three foam squares. I video-recorded the experiment. The frame captured my body below the neck, the corner of the room, and a restricted view through the window. The condition was to avoid doing something, as much as possible: no reading, no writing, no talking, no use of laptop or smartphone, no eating. I stayed within the delineated space and held one position for as long as it was comfortable for me. I stepped out of the foam squares to change the SD card on the camera, to put on warmer clothes, to visit the toilet.

After the experiment, I took notes and watched the documentation. In the video the most noticeable shift was the change in my breathing. My body rests in-between the changing of positions. The stillness of my body draws attention to the subtle movements of my torso and abdomen as I breath. It emphasises each change in position. With duration, my breath expands and becomes more visible.

I sit. I observe. My head turns. My gaze lingers. I change position. I think constantly. I breath in. My abdomen expands. My leg moves closer to the floor. I relax. I rest. I occupy myself with thoughts. Am I doing something? What kind of something? Do I produce? I make a video. I move my hand. Restlessness. I lay on the floor. My breath deepens with time. Tension decreases. I linger. Nothing. My hands rest on the floor. The sun sets. I want to move.

A DETOUR THROUGH LANGUAGE AND LINEARITY

Linearity is an attribute of normative temporality that I introduce, here, for the first time. Time moves on a line from past to future with one direction (Agamben, 1993, 93). This norm manifests in language, for instance, in the categorization of verbs into past, present, and future tense (West-Pavlov, 2013, 4). Particularly, in theatre linear time is perpetuated through the Aristotelian plot. According to this dramatic structure, in order to produce meaning, events are arranged on a storyline that “advances as a progression from past to future” (Krijanskaia, 2008, 338-339). Increasingly in the 21st century, however, the operation of repetition is deployed to subvert linearity and explore other modes of making meaning.

The repetition of pre-decided phrases that can be completed in manifold ways, is a common score for devising and improvising speech in theatre and performance art. In Ivana Müller’s theatre performance *While we were holding it together* (2006), five performers hold the same pose throughout the piece and speak in turns. They start each utterance with “I imagine...”, for example “I imagine we are standing in the middle of a forest” or “I imagine I am standing on the number 38 bus” (*I’M COMPANY*, 2017). Repetition “creates images in becoming, always changing, depending on who is looking” (ibid.). The audience does not hear one story. They follow the performers with their imagination and move

from a bus to a hotel room to a forest, from speaking animals to humans. The structure of linear storyline is subverted. Repetition holds the piece together with the accumulation of ever transforming images and implicates the audience through the activation of their imagination.

there is a time for/to...

Because of my background in language studies, language and its embedded linearity are, for me, primary means of making meaning. This experiment suspends linearity through the operation of repetition. I repeated the phrase there is a time to/for... from early afternoon until almost dark, inside a studio, next to my laptop that audio-recorded the experiment.

I stay with the repetition: there is a time for laughing out loud there is a time to rest there is a time to admit that it is a huge huge effort not to count. I digress from the score: memories, habits, wishes, stories.

I return to the repetition. The utterance of there is a time to/for seems mechanical. It does not make any sense. I repeat durationally. I am tired and confused. It's difficult to make a syntactically correct sentence.

I wait. I repeat. I am aware of my body breathing, listening, waiting for the next word to emerge there is a time for eyes closed and skin open wide there is a time to pause

and choose the next word there is a time to admit
how thick time feels right know there is a
time to pause and feel the body move in thoughts
and feel a thought without words move through my
hands in my torso up into my eyes all across up
my spine

the time in stillness.

I attend to the time in-between utterances. Linearity and predictability shifts towards awaiting the unexpected as I enter an unknown poetic process. The words are known to me, the order in which they emerge is unexpected.

DISCUSSING DIVERGENT TEMPORALITIES

TEMPORAL APPARATUSES

I made my research project public with the multimedia installation *temporal apparatuses* (2020). The attributes of multiplicity and heterogeneity shaped my research processes, which diverged into various directions, engendered multiple experiments, and led me into the exploration of different mediums, such as durational performance art, video, audio, spoken and written text. For this reason, I considered the multimedia installation as a suitable mode of bringing the diverse strands of my research project together and presenting them in dialogue with each other. The title provides a link to the notion of apparatus that conditions the body and daily habits, and to the framework of intra-action that views each experiment as an apparatus, which (re)configures the human bodily relation with time within space.

The installation was open to visitors for about three hours. They were invited to mind their step, enter, linger, exit, return. At the entrance of the theatre, the audience encountered a projection at foot level. The video (in loop) framed my legs and feet as I walked in the entrance of the university building. Through the glass door passers-by were captured by the camera below waist as they walked by. On the back wall of the theatre, a large-scale projection (in loop) showed hyperslow

walking outdoors (university campus). Two perspectives were edited into one video: from the height of my hip a camera had documented my feet and a camera attached to my ankle had recorded the environment and feet of passers-by. These perspectives performed a zooming-in on my walking pace and the terrain I walked on, in juxtaposition to the paces of passers-by. The contrasting placement of paces afforded a zooming-out that questioned and (re)configured urban pace of life in relation to temporality of productivity.

In the front, a third video showed the experiment doing nothing (apparently). Chairs placed in front of the projection screen invited visitors to sit down with the experiment. The length of the side wall displayed nine print-outs entitled dialogues on the clock: to check or not to check. I had extracted them from the journal I kept during the non-clock experiment. This arrangement asked audience members to walk along the texts with their pace of reading. Positioned centrally in the space, a laptop gave access to audio recordings of paces of passers-by in public space. With written instructions, I invited visitors to click on the sound-clips, listen to the individual paces and try them out themselves. I asked them to consider "What is your pace?" and write their response on paper.

My goal was to compose an environment that bears manifestations of temporalities and practices, which diverge from temporal norms. Within this space I durationally

performed hyperslow walking and I improvised spoken text with the repetition of there is a time to/for.... I was blindfolded and I wore a crinoline (support structure for skirts fashionable during Industrialisation, particularly in the 1850's), circa 2.3 meters in diameter, which kept safe distance from visitors, in COVID-19 times. I listened to the paces of the visitors and to the audio clips they activated. I encountered bodies with my crinoline. Although I felt lost, at times, the deprivation of sight resulted in my expanded perception with time within space. Tuning into the sounds and motions of other bodies inside the theatre influenced my choice of direction, the content and rhythmical patterns of the improvised text.

The multiple mediums installed in the theatre reiterated the various sites, within which the performative experiments occurred (my body, my home, my daily life, studio, semi-public and public spaces). This made visible the domination of normative temporality in a broad spectrum of western human life. Additionally, it blurred the dichotomy of private and public, of personal and sociopolitical. The repetition of hyperslow walking (two videos and a live body) subverted the tempo of haste and operated towards establishing a divergent temporal habit, which is the pace of lingering. My lingering attended to time and space in-between steps, utterances, performative experiments, bodies (myself, visitors, non-human bodies). This offered in-between time and space for the audience to tune into the repetition of

there is a time to/for... and (re)configure themselves what kind of times there are.

I did not outline a fixed path for visitors to follow in the installation and did not decide on a single narrative that linked the experiments. This challenged audience members to choose how they use their time, with which materials they engage, and which paths and directions they take. My objective was to bring visitors' attention towards their bodily relation with time, which emerged in relation to the environment in multiple lines and directions, as they walked, lingered, sat down, or lay on the floor. In many performances, that subvert linearity, the piece and the relation to the audience is held together by the repetition of one score. In temporal apparatuses a multitude of experiments and mediums were held together by the common operations: duration, repetition, slowness, suspension; and by the common qualities of divergent temporalities that were engendered within the installation: the quality of tactile time, temporal with-ness, and attending to the in-between. However, the lack of direction and fixed lines was perceived as confusing and prevented some visitors from engaging with the considerations and temporal (re)configurations of my research project. This poses a significant question on how dramaturgical composition can occur with multiplicity and non-linearity. I intend to explore this issue in my artistic practice to come.

IN DIALOGUE WITH THE CLOCK

For the dissemination of my research project through a portfolio I focused on the non-clock experiment. I analysed thirty entries from my research journal on the basis of how my perception of time shifts within the condition of avoiding the use of clocks. I identified common themes and composed my poetic writings into seven chapters that dialogue with the omnipresence of clocks, the apparatus of normative temporality, with planning, productivity, and time off work, and with tactile temporal relations in-between.

The form of dialogue (Greek *διάλογος*, through/with language) emerged as I documented my relation with the normative temporal apparatuses. The suspension of my habit engendered a space of questioning. This space in-between a question and a definite answer is full of possibilities to diverge, which can be traced with the process of dialoguing. The process shapes the textual form of dialogue. During COVID-19, when dialogue (particularly public dialogue) is confined and policed (which was the case in Greece) in the face of danger, my primary concern is to hold this in-between space rather than to arrive at systematized answers.

The portfolio brought forth a core recognition: clock time is not time itself. In my research project, this was the precondition for me to explore divergent temporalities. Attending to the in-between time is one of the common temporal qualities

that all my experiments engendered. I transposed this quality in my portfolio through spacings. I attentively curated the placement of phrases and words and their in-between space within each page. I arranged the chapters of my poietic writings on two large-scale posters, in four rows and numerous columns, with a possibility to read from left to right, right to left, vertically, and diagonally. I printed them on translucent paper, which echoes my investigations on transparent and opaque technologies. For reasons of portability, I rolled the posters into a scroll contained within a cylinder.

For the exhibition of the portfolio, I displayed the posters on two adjacent walls of the gallery space. As the reader walked with and read the poietic writings, the divergent temporal quality of in-between and (re)configurations of temporal phenomena were engendered. In the present thesis, I deployed similar arrangements and spacings as in the portfolio to compose the prelude and to expose my findings.

SUSPENDING TO RESUME

I take a deep breath, here, with practicing divergent temporalities: duration, slowness, listening.

It's time.

My struggle to conform to the ticking clock leads me into a dialogue with artists, philosophers, scientists, researchers, and cultural critics. I stay with the process of questioning how western humans perceive, use, and practice time in the sociopolitical environment of the 21st century. Throughout this research project, I expose the domination and omnipresence of clock time in multiple areas of everyday life. Particularly, I link the normative temporal attributes of measurability, homogeneity, linearity, and predictability to the absolute value of work in neoliberal societies in order to introduce temporality of productivity. The investigation of these attributes makes transparent temporal norms more visible. Additionally, it uncovers the consequences of normative temporality on human being-in-the-world: separation of time and space, disembodied perception of time, acceleration as the radical diminishing of in-between time and space. I pause to realise that clock time is not time itself. My discomfort is not connected to the lack of measured time. My issue is with the lack of certain qualities of time.

This is the point from which I depart to diverge into multiple temporal directions. I take detours with duration, heterogeneity, multiplicity, non-linearity, awaiting the unexpected, and *vita contemplativa*. Yet, my discourse with philosophers and cultural critics does not provide me with practical answers. I ask: How can I transpose their propositions into artistic practice that considers daily life? I turn to artists, researchers, and to durational performance art. I focus on walking in the tempo of haste and on using clocks. I design performative experiments that implement a deliberate change on my learned temporal habits and, thus, interrupt temporality of productivity through the operations of duration, repetition, slowness, and suspension. Due to the COVID-19 pandemic, two experiments become five. I repeat and document my autoethnographical research experiments. Performative experiments and documentation turn into practices: hyperslow walking, avoiding clocks, listening (as tuning with), doing nothing (apparently), breathing, improvising speech, poetic writing. They all compose my artistic practice of divergent temporalities. How do these practices shift my bodily perception with time within space? What kind of temporal qualities do they engender? I repeat, observe, identify: the quality of tactile time, attending to in-between time (lingering), and temporal with-ness.

In the title practicing divergent temporalities: duration, slowness, listening, I highlight slowness that brings attention

to the in-between, duration that catalyses multiple and heterogeneous possibilities of temporal divergence, and listening that practices a tactile tuning with these possibilities.

I put a lot of effort into doing nothing (apparently) in the neoliberal sociopolitical environment of acceleration. This research project insists on investigating normative temporality, which, despite previous scrutiny, remains unharmed because it is both common-sensical and abstract. It contributes to making temporal norms and their consequences on human daily life visible. It transposes theoretical discourse into practices that tactilely link time with body and space. It enhances the explicit connection of durational performance art with the subject of temporality. It performs with multiple sites in an attempt to transform human life in western urban environments that lack being-with.

I do not propose my practices as recipes that remedy an accelerated lifestyle. I offer them, here, within the frame of performative experiments. The reader is invited to become an experimenter, who, in a process of questioning, attends to the intra-acting entities that (re)configure temporal phenomena. They can perform them, adjust them to their everyday life (or to the needs of their research and artistic practice) and observe the occurring shifts in their perception of time.

With blurring the boundaries between private and public,

personal and sociopolitical, I am deeply influenced by this research project. Lingering in-between means that I have to face the unknown. I feel lost and confused. Yet, I welcome the unexpected. At times, this puts me at risk of not adhering to academic temporal norms (i.e. schedules, deadlines, expected outcomes). However, I take this risk as a sociopolitical stance of negotiating and (re)configuring temporal phenomena within academic research.

In taking detours with multiplicity and heterogeneity, my research project expands into various strands and paces with many frameworks, attributes, operations, and practices. Some of these elements are explored with more intensity than others. I think, now, that each experiment and its entangled entities deserve a deeper dive from my part. With a background in theatre and language studies, I encounter durational performance art for the first time in this research project. I wish to rigorously explore this medium and further unravel its operations and possibilities for engendering divergent temporalities. The question of how to engage in public dialogue on the subject of temporality of productivity remains a deep concern of mine. Due to COVID-19 this query is suspended. Because of the impact that the pandemic has on everyday life and on public dialogue, I intend to resume this path as soon as possible and entangle durational performance art participation in public space and dialoguing.

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