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The Nature of Time in Multimedia Installations* **(With Emphasis on the Works of Doug Aitken and Ilya Kabakov)**

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Abstract

The multimedia Installation with the use of two or more different media of art, while creating an atmosphere to remove the audience from its passive mode, has a different way of dealing with the time problem than before. The purpose of this paper is to identify the element of time in multimedia presentations, with emphasis on the works of two artists, Doug Aitken and Ilya Kabakov. In order to achieve this goal, the conceptual framework and methodology of this analysis is based on the Göttfried Boehm and G. E. Lessing approaches. The nature of time in multimedia Installations is the issue of the present study. The results of this study showed that multimedia Installations seek to break the linear narrative of time. Doug Aitken, in his Installation, creates a sense of time-insensitivity using cinematic techniques such as slow motion, fast motion and repetition of sequences. While Ilya Kabakov offers a series of components related to individual life against the lens of time. In the works of both artists, a new understanding of the time is created for the audience to have successive and concurrent readings.

Keywords: Time, Multimedia installation, Multimedia art, Doug Aitken, Ilya Kabakov.

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Introduction

Time is mental concept something that our mind has discovered and used to identify the chain of change. In this research, we do not intend to deal with all sorts of perceptions of time, since time is the same as the linear definition of time, origin and destination. Instead, we focus on identifying the element of time in multimedia presentations, with emphasis on the works of two artists, Doug Aitken and Ilya Kabakov. Multimedia art is considered as a new trend in visual arts, and in the words of Edward Lucy Smith, "is a term in the twentieth century art, for each a combination of digital media, images, graphics, audio, video, animation, and text writing is used" (2004: 231). Among the tendencies of multimedia art, "the Installation media, in relation to other types of art, expanded the creative process beyond studios and into the space of the community" (Rash, 2010: 138).

The multimedia Installation, which is a combination of several artistic media, has become a desirable art form in the contemporary world, because it "challenges the space in a different way, and although it roots in certain places, it is often not tied to a particular location." To the extent that the volume of many artworks of this kind was designed with the intention that it was not necessary to see it in its original place (Carrol, 2007: 139). This artistic genre emerged in a variety of ways, with the efforts of post-romanticism artists to exit the gallery and the inalienable art of art. "The Installation of the world of art has come to an end, because its basis is based on a range of media that agrees on the negation of the focus on the object and the meaning of the field." (Souri, 13: 2013). Time in the Installation has fluidity and dynamism that both artists have different attitudes, and our intention is to identify the nature of time in these works.

Research Background

According to the studies conducted so far, in particular, the time has not been studied in multimedia art, but the research can be aligned with the article "The Semiotics of Time and Its Passage in the Memorable Pictures" (2013) by Afsaneh Kamran and "The Time-Plot of Bakhtin in New Interactive Art" (2011) by Zahra Giti Mesbah.

Thematic Literature of Research

Although Impressionists captured works from different times and recorded moments of time, the time was not the main concern of these artists. Minimalism was the first movement of the twentieth century with ambitions to highlight the dimension of time, and in the late 21st century, philosophical awareness of the problem of time as a new discovery has increasingly been seen. In 1921, the English philosopher Samuel Alexander wrote: "If I ask the name of the most striking feature of the last twenty-five years of thinking, I have to answer. Discovering ... I mean, we mean that we have just begun to seriously Time, and this means that in some cases we sometimes find that time is a necessary item of things in the constitution. (Alexander, 1921: 349).

From the post-World War, Italian futurists to the art of translating art, a comprehensive theory that keeps everything in motion with global dynamism, they called this force or energy source "global dynamism." In Paris, futurist contemporaries also experienced spatial and visual expression with the addition of time. Cubist painters from George Barack and Pablo Picasso from 1910 to 1912 merge the simple signs of objects from different angles.

This made it possible to visualize a space in a moment at a time and in succession, which combines several different perspectives, and so it is a moment in time. Spacing the time with cubists in visual arts has been associated with its contemporary changes in the scientific concepts of space and time. Einstein's theory of

relativity since 1905 was precisely based on the idea that space and time were inseparable, and when, three years later, Minkovski introduced the concept of space-time, and then the fourth dimension of time into three-dimensional space, this idea was expressed in terms of concept Manifested itself (Paflik- Huber, 1997: 18).

The idea of time as the fourth dimension of space, again received in 1920 by art movement, denied the separation of space and time in artistic expression and the viewer's experience. In fact, this Naum Gabbo was a Russian Constructivist who, in 1920, produced the first electronic kinetic effect (Standing wave), and by connecting it to a power source, the sculpture created a real, progressive, and subsequently progressive, time-sequence progression. Salvador Dali also used Platinum, natural ruby, enamel, and diamonds in the Eye of Time to incorporate a small clock into the concept of time.

Until the 1960s, and in the 1970s, artists generally used the idea of kinetic art as a starting point and discovered more time for their experiences. According to Hannelore Paflik- Huber, a historian of German art, from the 1940s and 1950s, time was also a subject for many disciplines, including anthropology, ethnology, neuropsychology and psychology (Davis 1975: 29). Rudolf Wendorff states that in the post-war daily life, there is an opposition to the dominance and awareness of linear time in Western culture (Wendorff, 1987: 65).

A group of artists called "Flaxus" even chooses a name pointing directly to that stream. Like theater and film, performance, and video art, they use the flow of time as a structural element. Contemporary artists use text sequences. In this view, readings spread over time. Minimal artists and terrestrial art expanded the sculpture to such a great area that the movement, itself adjacent to the sculpture and surrounding the scene, involved in it, became a vital factor in the experience.

Theoretical fundamentals of research

The concept of space in the theory of art and artwork has been debated from the past, but the problem of time has been less well-established, and in the present and specialized era, from the era of the formation of the Installation of the subject has become central. Although these two categories cannot be distinguished from one another. In the article "bild und zeit," Gottfried Boehm explicitly states that "the analysis of time and the determination of time is completely absent from the principles of the theory of art and the history of art" (Boehm, 1987: 22). However, in the epistemology of the theoretical foundations of this research, one can consider the following:

Timing and sequence time

In the year 1766, the literary critic G.E. Lessing, in his famous comparison between paintings and poetry in Laocoon (Laocoon or the limits of poetry and painting), set a standard for the modern times (McClain: 2009: 9). Lessing in Laocoon believes that painting and poetry use fundamentally different methods to plot their subjects. When Lessing considers "time" as an agent in two-dimensional art, he eventually creates a duplication between space and time. Lessing uses this dipoleism to identify two distinct aesthetic expressions, "Simultaneity" or "Synchronicity" on one side, and on the other hand, "Succession time" or "Progressive time." Lessing believed that drawing was an art form associated with freezing and showing an important moment in a combination of shapes to be understood in one. Thus, losing painting is essentially a form of space art that is characterized by "concurrency". While poetry takes shape in time and is characterized by "progressive time" or, in other words, by "sequence time".

Display time and receive time

Göttfried Boehm expresses the relation between the dimensions of time from the time of the show, the time received and the mental experience of time in the article "Image and Time". In this paper, Boehm suggests that the image and time are not two distinct classifications, such as art history. Time is created in necessity in the artistic image as a "meaningful concept".

Receiving Time	Representation Time
Time of Viewer	Time of Work
Time Experience When someone sees the experience of something that produces something.	Time Review When the composition of the work is displayed, it is a way to show off time at a totally hybrid level that helps to organize the viewer's experience from time to time.

Table 1: Dimensions of the artwork time according to Göttfried Boehm

Boehm presents a useful distinction that can be considered as the time correlation and spatial distinction between work space and viewer. On the other hand, what Boehm calls the "time shown" as the structural nature of time is understood in essence as the image is understood when images are displayed. In this study, this dimension will be referred to as "display time". On the other hand, according to Boehm, "production time" is perceived as related to the experience of the viewer and the decoding of the image. The author calls this time "time to receive". So the "time to receive" is the next of the experience. This time dimension is constructed in the form of a physical and a combination of the work in the same way as the "display time shown." But the structure of the effect is, at the same time, very important in its organization. As they have shown minimalist sculptures.

What can be easily dissociated from an analytical perspective is difficult to distinguish in practice. So Boehm emphasizes that "display time" and "receive time" are integrated together during the empirical process so that they can no longer be clearly identified. They do this because the practice of studying the artwork is the creation of a creative and interpretive process that the viewer applies to his experience. Perhaps, in order to highlight these creative moments, Bohemian chose the term "production time", which is understood as when an individual (viewer) produces something (experience of work). Although Bohemian expands his theories on painting in artistic imagery, many of his ideas are valid for contemporary 3D art and even multimedia Installation.

Time Analysis in Doug Aitken and Ilya Kabakov

In the video arrangement of the Californian artist Doug Aitken, "I'm in you" (2000), by benefitting from technology, which is linked to the almost peaceful game of the little girl and the signs. Many repetitive themes play a role in this work: loneliness in advanced technological environments of modernity; ritual as a kind of positivism or old and old things that survived despite technological advances.



Doug Aitken, "I'm in You," 2000, Variable Dimensions, Digital and Audio Installation with Five Screens in Gallery, Modern Art Museum of Louisiana, Hamilbique of Denmark

Also, speed, acceleration, and without root as a characteristic of life are in the title of another work of Aitken, which is called the "electric ground" of our time.



Doug Aitken, Electric Earth, Museum of Contemporary Art, Los Angeles 2013 (Photo by Joshua White)

At the official level, "I am in you," there is an example of "magical video narration" (Khold, 2002: 25), which separates itself from its own artistic films without having a plot and dialogue, and narrated in physical space Have expanded. "I'm in you" is located on five big screens so that the viewer cannot see them all at the same time, because the screen in the center of the space prevents the ideal position for reliance to be able to See everything. This point focuses the viewer in relation to the spatial structure of the Installation.

In fact, this Installation of space forces the viewers to move inside that using the mental command system, they are able to create the sense that they must have a whole concept of pieces that can be from their point of view Put aside in space. Of course, the structure of the space, which is narrated into five screens, is also very important for the time structure of the work. Sometimes the projects are aligned so that all the pages display the same thing; at other times, two or more video sequences are played simultaneously. It gives the impression that the linear and objective measurements of time have been broken, and time can momentarily reach a global harmony and connect to each other for several periods.

This sense of timing is aggravated by the reliance on cinematic effects of slow motion, fast motion, and repetition of sequences for time elapses; compressing it together, rotating it and even stopping it. In "I am in you," such effects act as formal presumptions that lead the viewer to an irrational and subjective world that seems to be part of the dream effect. In fact, this is a very mental experience of time that provides a model for "I am in you". Where audiences lead to a psychological perspective that plays in real time. As Doug Aitken points out:

This work seeks to break the linear narrative and the idea of a timeline. Let's suppose that we have one day in our life, a full day from the beginning to the end, with this work, I really want to extend and reduce time in the way that I think it's the brain doing. When I return to a hypothetical day from a week ago, there are hours that I do not remember at all, while there might be a time of 30 seconds that I can for 30 I'll explain it (Ibid.: 28).

Aitken also emphasizes the focus on a camera on the face of the girl who is sleeping, so that the person can follow how the eyelids are moving during sleep; "In part of the work, we see the little girl in the process of information processing. Read how to process and try to find a structure in her surroundings" (ibid.: 24). Therefore, this self-reliance reflects the interpretation of the world of work in the form of dream and dream of a girl. The images we see can be compared to the effects of a dream in the day; the expansion of the brain and the contraction of time, putting together the conditions, returning and repeating the special moments of experience. Two types of mental experiences are involved in the "I am in you" time. In this video Installation, the subjective representation and assemblage of the dream-type and the reception of the individual's mind of the audience, from the way that atheism was shown at the time of dream, reveals two mental experiences of time.

Resident multimedia Installations can also work with such sophisticated, flexible, and narrative views. The work of "A Man Who Never Succeeded" (which is part of the complex Installation of the ten complex characters from 1985 to 1988 by residents of the Bloc of the Municipal Joint-Stock Apartment in Russia) and "The Boat of My Life" (1993), such as "I am in you" "The effect of Aitken is related to a mental experience of time.



Ilya Kabakov, "A Man Who Never Succeeded," from Ten Persons, 1985-88, Variable Dimensions, Wood, Board, Color Building, Two-Room, Furniture, Home Supplies, Tags, Texts, Installation at the Museum of Contemporary Art, Oslo, Norway, (Photo by Morten Turquissen)



Ilya Kabakov, "The Boat of My Life" 1993

"A Man Who Has Never Succeeded" is organized as a neat collection of men who have been questioned and, according to the famous promise of exile, have been equipped with a small label reminder like a mild old-fashioned sign. The texts explain that the memories of the owner are connected to various "waste" pieces: "When Igor came to visit, I separated the corners" "A chain of a medal failed, and a medal was lost, and then an hour to it It hangs." "A space socket, it went under the cabinet, and I found it only last spring in March," and so on (Kabokoff, 1996: 73). Like a museum of unique anonymous personal life, all these things and texts of this field are taken away from everyday moments and experiences of falling. It is time to live life as personal memories, to be worn out and to be healthy, but also to time as a historical narrative in the story of Kabakov of a "man who never throws away anything."

Although the "man who does not screw anything" Installation uses the museum as a model of time, the "boat of my life" uses biography. This Installation is necessarily a spatial description of life. Through the two stairs, the viewer can enter the deck of a large wooden boat fitted with furniture from a large chunk of cardboard boxes. Each box describes a period of narrator's life filled with items like clothes, toys, an apple kernel, a magazine, and especially pictures. The components are embedded on a card and each one is tied to a miniature that incorporates features such as a memorable memo or memories of the past combined with imagination.

Sequences follow the life of Kabakov, but the biography is mixed with imaginative elements, so that the Installation ultimately turns into a clear and narrative personality that expresses not only personal experiences but also on a more general level, it also works. The boxes are arranged randomly, until they are in the middle of the process. Nevertheless, they are easy to read as chapters of life stories that are divided into boxes, and they look like the chapters of a book. Therefore, the spatial structure of the Installation is very important, as the time is displayed, received and interpreted. Unlike the novel, which is organized seasonally with a one-way continuous sequence, the "seasons of life" are available simultaneously in the Kabakov boat.

After reviewing the offshore boat boxes, everyone turns around wherever he wants. This sequence, called the chapters of life, is not like a collection of chapters in the educational novel or biography. The same applies to the readings of many things that separate the assembly of boxes and texts. So the "boat of my life" is based on the principle of dual assembly. The mixed accessories of each box form an internal assembly, while all seasons of life in boxes are an external or general assembly that describes a life. The "boat of my life" is a clear example of how to combine physical and artistic structure that also guides the viewer in relation to time.

The assembly structure requires the viewer to use an appropriate reading strategy; jumping method, moving method, cross mode, and commonly used reading method - assembling as a receiving mode. By shifting the scheduling of a piece of assembly against the linearity of what is expected to be in a biography, Kabakov not only disintegrates the historical narrative, but also implies that the flow of life forms an organic and meaningful whole. Life memories from the viewpoint of Kabakov are simply a collection of fragments that have been lost and left a wave of oblivion on the shore of the mind. In both positions, Aitken and Kabakov, the viewer must move between the overall vision and the precise vision.

According to Göttfried Boehm, this is an aspect of all the interpretation of the image, but it can be said that many Installations are somewhat excessive in terms of their size and complexity in terms of time. Boehm's translation of the hermeneutical theory of interpretation into the visual hermeneutics is the idea that taking the picture further is an interaction between synchronization and sequencing. In the sense that the viewer should be in the middle between an overall view of all the elements of an image, that is, synchronization, and read the details at a time, sequentially (Boehm, 1987: 20).

For Boehm, this hermeneutic specialist, the observer acts as a wanderer, ranging from the whole to the whole. This movement of movement is necessary because we face images, each of which consists of the shape and the non-shape or the shape and the background, are part of the material, and the composition of the image is opposed with the printed text, while the graphic text of the text, independent of the paper on which it is placed. Because the image contains a "concurrent context" and "continuum" that requires a particular visual approach (Ibid).

This visual method is characterized by a specific time structure in which the succession experience contributes to a dialectical conflict with the sequence experience. This visual approach to images requires (and maybe adding visual artwork in general) involves a hermeneutic vision based on the collaboration between the "precise view" and the "comprehensive view" (Ibid). Complex multimedia Installations such as Ayarakin and Kabakov require more time for a read-through method than a painting or sculpture reading, in which the first overall presentation of the work already has a fairly clear idea of the composition and the elements at the same time.

Boehm believes that the specific character of an experience of time in any given effect depends first and foremost on the "watch of the interior" of the viewer. That is, "Zeitsinn" is a "sense of time". The "sense of time" for Boehm is not what we usually feel for time. For example, the timing of an "internal clock" based on the individual timing of the regular shift between daylight and the night of the year, over time, is not slow or time consuming, and the time it takes to perform various operations. The meaning of time, in turn, is the ability to read how to create specific visual structures of time experiences. Hence, the sense of time is an intuitive analytical sense and knowledge of how time is used with the help of visual cues and the meaning of expression (Ibid.: 21).

Following Boehm, one can conclude that the sense of time may be a synthesizing element that communicates with the receiving time. This allows viewers to have a sense of time that can decode and detect the time of the show. For example, in the Installation of Aitken, it is possible that it constantly changes between consecutive readings on the screen, and this feeling it is a time when it informs viewers that video work often requires a loop from the beginning to the end to fully understand the content and ideas of the work. On the contrary, only after a quick overview of myriad objects and notes, in the "boat of my life" and "the man who never throws away something" Kabakov, it is a sense of our time that it is not expected that every small note or read any item.

The date on the cards and the title "Lifeboat" quickly sends out the sign that the extension of the time of the works is a period of life. While the accumulated amount of notes and objects shows that there is no meaning to study all the materials historically from one side to the other. Here, this is mainly an

understanding of the structure and concept of the work. Here, the audience is almost like a buyer who wanders around to read the contents of a box here and there. They will meet the memories of the texts they are in. For this reason, the admission time is also freer here, and its structure is more intrusive and personalized than the ones that rely on reciprocating work, that the time of video display and playback times actually rejects the route (time) of reception.

Conclusion

The multi-media Installation in a different way challenges the space and time, and it seeks to break the linear narrative of time and show the change of time; Doug Aitken in his Installation, the sense of timing unreliability by using cinematic methods such as slow motion, quick motion and repetition of sequences. While Ilya Kabakov offers a series of components related to individual life against the lens of time. In the works of both artists, a new understanding of the time is created for the audience to be able to read consecutive and synchronous, and to overcome linear readings of time. According to Gottfried Boehm's "Image and Time" article, you can segment the time dimension in multimedia Installation: display time and time of receipt. On the other hand, in the face of these works, there is another sense in which the audience can combine the time of presentation and the time of reception: the sense of time. Viewers are using the sense of time that can decode and identify the event time and eventually receive it.

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