Universiteit
Leiden
The Netherlands

Guava: A conceptual platform for art-actions

Hoffman, T.K.

Citation
Hoffman, T. K. (2020, October 13). *Guava: A conceptual platform for art-actions*. Retrieved from https://hdl.handle.net/1887/137748

Version:	Publisher's Version
License:	Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden
Downloaded from:	https://hdl.handle.net/1887/137748

Note: To cite this publication please use the final published version (if applicable).

Cover Page

Universiteit Leiden

The handle http://hdl.handle.net/1887/137748 holds various files of this Leiden University dissertation.

Author: Hoffman, T.K.
Title: Guava: A conceptual platform for art-actions
Issue date: 2020-10-13

Video Still from the film A Day Becomes, 2018

Back to Present

Back to Present is a discussion of the motives, filming structure, and editing process of a short film named **A Day Becomes** (2018). The film is part of *Guava*, a platform for art-actions that provokes the idea of free movement and the removal of borders east to the Mediterranean. In this chapter and throughout the making of the film, I explore the possibilities of regional movement across political borders in relation to the phenomenon of Time. The chapter addresses the dynamics of movement in time and asks how a present moment can be performed in time-based art, so that it offers a phenomenological embodied experience of time.

The following chapter addresses the making of the film in regard to the concepts of duration and temporality as investigated by philosophers Edmund Husserl, Henri Bergson and Maurice Merleau-Ponty, as well as the related film theory of Gilles Deleuze. The film begins at the break of dawn, in a building located near what currently is the Israeli border with Syria, and end when the sun rises. The main and only character in the film, Yousef Sweid, walks through the building while holding several conversations with people from his past, debating their relationships at the verge of the moment before he crosses a border that hasn't been crossed before. The chapter correlates between Yousef's time experience of this moment in the film to the phenomenological connection between time and space. It suggests Yousef's embodied exploration of this particular landscape in relation to his experience of time. Finally the chapter uncovers how through this certain flow of time experience he contains his past, suspends determination and enables what will become of the landscape he is walking on to be open ended.

The structure of the chapter is inspired by the form of a Talmudic page (Gemara), where the main text of ancient law is set in the middle of the page, and surrounded by interpretations, elucidations and mutually responsive commentaries printed all around it. The unique layout of the dense page, with almost no margins, originated in the sixteenth century, designed by a Catholic printer in Venice. The layout probably resulted from technical necessities, but also reflected to the long-established structure of conversational learning and studying in the

Jewish tradition. Since then, this layout has been used across nations and cultures as the main format of Talmudic study in yeshivas, universities and schools.

The chapter is divided into two sections: the first, titled Here, unfolds around the discussion about the landscape; the second, named Now, suggests the ways that time is experienced can become a factor in how one experiences their surroundings. The form of the texts is correlated to the content, form and making of the film. The filmmaking text is set in the centre of the chapter, while the other discussions push themselves in, and spread over the layout of the page. Like the text, the film's continuous timeline is dense and loaded with plural repetitions and conversations. The interlaced reflections and commentaries that characterize the text echo Yousef's layered performance of time in the film.

With its layout and content, the chapter explores the film's structure and embodied experience of the landscape through time— an added dimension to the investigation of physical and conceptual movement undertaken by the Guava Platform. In other words, it is a way to rethink and re-feel the Here of this region through the lingering Now of the film.

Here

In the place where I live, it is very common to hit a wall, literally to reach a point where one is not allowed to continue. From every possible spot in the state of Israel, it is very likely that a twenty minute drive in a certain direction will lead to a barrier. Following a fence to its length, you might find a checkpoint where an Israeli soldier will restrict your entrance or demand a special certificate for passage. Alternatively in areas near the Gaza strip or approaching the northern border with Lebanon and Syria, you receive notice about your restriction to move several kilometers before reaching an actual border: at this distance, you will be ordered by a sign or an official not to continue.

As much as this lack of free movement is limiting to citizens and residents of the state of Israel, for Palestinians in the Occupied Palestinian Territories restrictions are beyond endurance and have a daily effect on their routine and possibilities in their life. Residents of the Palestinian Occupied Territories have been constantly, for over fifty years, restricted by checkpoints, closures, sieges and walls.[1] *The Guava Platform*, initiated a few years ago as a framework for my practice, is a platform for various *art-actions*. All of these actions—films, performance, participatory works, and research—challenge conventions regarding physical and conceptual movement in the area I live in, east of the Mediterranean. The art-actions also examine the possibility of imagining the region open for movement.

Since 1967, when Israel occupied the West Bank and Gaza strip, Palestinians' movement is controlled by a system of rules and sanctions. The restrictions include limitations on entering private agricultural lands for harvesting, obtaining work permits, visiting relatives in Israel, partaking in family reunions and accessing education.

The freedom to move is the core of the political concept of Freedom. Philosopher Hannah Arendt claims that freedom in its original sense "meant nothing more than being able to go where one pleased…"*. Besides the freedom to move physically, Arendt claims that in the political sphere, moving also means free speech and the freedom to begin something new. This freedom of movement, she argues, is the substance and meaning of all political things, and not the end purpose of politics, meaning only where free movement is available a political space may occur.

* Arendt, Hannah. 2007. 121.

[1] For further enquiry of free-movement restrictions in the Occupied Palestinian Territories please visit "Gisha" - https://gisha.org/.

> The *Guava* platform short film series is set close to the moment when the borders dissolved and people interact on walking roads, now open for them to reach places they could not go before. The people in the film series are placed in a time of change, a time when everything they knew up to now is bound to alter. The situations performed in the films look into these moments and linger on them to reveal and experience as many options as possible— to leave them open for change, before they will be determined.

This chapter suggests a way to re-think and re-feel the restricted place I'm living in through time-based art, as practiced in *art-actions* of the *Guava* platform. I refer to the *art-actions* in the platform as time-based-art because they are time-led and consider the passage of time as an essential element. The films in the platform are time-based because of several additional reasons: they have a beginning and an end, and are not moving images arranged in an endless loop; they are directed as performative actions in the film, meaning they are filmed as live actions occurring in a certain time-frame and place; the films in the platform shoot a live-performance, rarely disturbed by the making of the film (for example, scenes are not divided into different shots, and the same shot is not filmed multiple times in order to achieve the best possible take). As such all of the films in the platform appear in the present or come-to-be in the present time they happen. The proposition in this chapter follows the making and context of the film *A day becomes,* the third film in the platform's short film series.

The name *A day Becomes* is borrowed from a Jewish Piyyut (the Hebrew term for a liturgical poem) by Yannai* from the sixth century. The opening words of the poem in Hebrew are *Karev Yom*, which can be translated into different meanings in English. The official English translation of this first line is: "Bring near the day that is neither day nor night". This translation relies on the understanding of the Hebrew words ***Karev Yom*** as a prayer to God, asking him to bring near the day of Messianic redemption. But the Hebrew words might be also translated not as a request to God, but as a continual present: there is a day that is constantly becoming, not progressing nor regressing but continues to be on the verge of becoming. The last translation leaves aside the notion of God as a force that can control time and bring a day nearer, and keeps the name of the film in its present temporality of the becoming of a day.

* The first payyeṭan to employ rhyme and introduce his name in acrostics; flourished, probably in Palestine, in the first half of the seventh century.

Since its establishment, the state of Israel battles for its right to claim the land it occupies. One of the ways to gain its acknowledgement is through connecting pieces of land to pieces of Jewish and biblical

An example of the connection between the land east of the Mediterranean to its biblical history can be found in Ir-David. In the middle of the Palestinian neighborhood of Silwan in East-Jerusalem, the state of Israel is promoting a Jewish settlement and archeological site under the name Ir-David, demanding Jewish rights on the land today because of its historical attachment. Ir David is claiming to have an archeological connection to the biblical city of David which was assumably built three thousand years ago. On the base of this connection, the archeological site and Jewish settlement have taken control over Palestinian houses and lands.*

* For further information about Ir David organization see http://www.cityofdavid.org.il/en.

history. The land upon which Israel is established is one of the earliest known places of human life, where communities have built their homes continually for over thousands of years. Because of this, it has had an abundance of occupiers and endless wars and power encounters. Between the 13th and 20th centuries, the area was quite stable under the Ottoman Empire. But at the beginning of the 20th Century the area was occupied by the British and French mandate, taking territory from the Ottomans. They randomly divided the land east of the Mediterranean into two: the northern area including contemporary Lebanon and Syria to the French mandate and the southern area of Israel today to the British. Today's West Bank and East Jerusalem belonged to Jordan. Since 1948, when Israel was established and the mandates left the land, more than fifty battles between Israel and its neighboring countries took place and resulted in thousands of dead bodies. As a resident of the state of Israel for over thirty years I keep questioning the loop of ownership and justification of this land that is continually leading to more wars—especially since I am part of the ongoing conflict between Israel and Palestinians, and contributing to it by simply living here. As such the art-actions of the *Guava*

Ir Davis is located in the middle of the Palestinian neighborhood of Silwan next to the old city of Jerusalem in the East side of the city. Since the Israeli occupation of the West Bank and Jerusalem in 1967 Jewish settlers have tried to reestablish their ownership of the occupied land in the neighborhood of Silwan, first succeeding in 1987. Since many sections of the neighborhood were taken by force from Palestinians and public areas have been "privatized" into Jewish handle. These Jewish demands and occupation of land in the neighborhood are responsible of the violence and tensions between Jews and Palestinians in Silwan* and act as a case study of Israelis policy to gain control of the lands around the old city on Jerusalem.

*For further information about Silwan: http://www.ir-amim.org.il/sites/default/files/Silwanreporteng.pdf.

Platform are looking to re-think and re-feel the conditions and possibilities of inhabiting this piece of land and inquiring what else, if anything, can be a way to live here.

> The Golan Heights was occupied by the Israeli State in 1967 during the Six Days War, and annexed successfully in 1981 following the Golan Heights Law.

A day becomes is set in The Golan Heights during the few minutes of dawn. The character in the film, Yousef Sweid, walks from night into dawn through a four storey building with multiply corridors and rooms. The building is a ruin of what used to be the headquarters of Qunaytirah's governor, and it views the ruins of the town of Qunaytirah.

Qunaytirah was the largest town in the Syrian Golan Heights, and because of its strategic location, it became a crucial conflict point between Israel and Syria. The town was destroyed and its ruins remain today. These town ruins became, for Syrians, a symbolic view of the war with Israel and the refugees of this area. For a poetic inquiry of the loss of the city refer to Omar Amiralay's short film A Plate of Sardines. His film, as well as ***A Day Becomes***, addresses this area through the personal narrative of the characters in it, and reveals the layers of the landscape through its film-making.

"…Here is no more (and no less) then our encounter, and what is made of it"* geographer Doreen Massey suggests. Places are entangled events of configurations, and conjunctures that have their own temporalities. Places are unique, she claims, because they constantly negotiate multiple here and nows of both humans and non humans that together make a place. A place, as Massey suggests, has a necessity of invention: it is always a challenge to respond to a temporary meeting with a place. She suggests to encounter with a place through its temporality, to make it a meeting point for place and time. The thrown-togetherness, as she calls it, of a place makes it a sphere of relations that is in a constant demand of negotiation. This challenge of place acknowledges an openness of the future, a space that is always being made.

*Massey, Doreen. 2015. 139.

Throughout Yousef's walk in the building he faces physical and vocal interactions with people and moments from his life. The film shows only Yousef's side of these interactions. Although his words clearly interact with others, all that is seen and heard in the film are his movement and voice. He holds the conversation not in flashbacks, but as though they were there with him, in the building. The building is located near to where the border with Syria is set today. Yousef grew up and lived in Israel, and as result he has

never been in Syria. For Yousef, the ongoing moment in the film are his last minutes on the landscape as he has known it. He is on the verge of leaving the land he is familiar with into an undisclosed place.

Both of the former films in the platform series, *Guava* (2014) and *Sham* (2016), began with a thought about the place they were filmed in. These preceding thoughts of each film considered their location, the landscape and layers of histories that took place upon them. ***A Day Becomes*** began with a thought about time. A thought about the few minutes of dawn, when there is already some light but the sun rays do not yet hit the landscape. A time when sight begins to show one around but the details are still not clear. During those elusive moments of the first light, the film explores the landscape it is set on. It seeks to recognize the landscape as a sphere of possibilities, to put aside the determinative restrictions that were put on the land before and let it appear in its openness, to what is about to arrive. To explore this suggestion, the film was built and thought about through time and its dynamics within the specific minutes of daybreak in which the film is set.

A film conceived through thought about place considers the location of shooting and ways of presenting the landscape via the filming and sound. It as well reflects on the history of the place: events and people who lived upon it. When a film is thought through time, although time and place are intertwined, it is contemplated differently than thought that is led by space. The first concern is the way the time of the film relates to the time in the 'world': how do the twenty-five frames per second of film contain or present a second of time as the clock counts it? If *A Day Becomes* would be in 'real' time then every second of the film would be a second of a clock, and the duration of events in the film

Director Andrei Tarkovsky claims the invention of cinema gave birth to a new aesthetic principle. For the first time in art history, man found a direct way to capture time: printing it on celluloid film. Tarkovsky believed this allowed viewers to perceive life through the movement of time, meaning that film exists in time, but time as well, comes to life inside it: "The image becomes authentically cinematic when (amongst other things) not only does it live within time, but time also lives within it, even within each separate frame."

*Tarkovsky, Andrey. 1986. 68.

The short story by Jorge Luis Borges "Funes the memorious" explores Funes's life experience as someone who remembers it all. His memory is so good that he is not able to generalize, but instead remembers every instance in time and each object in the certain place he experienced it. In the very short film *A Day in April* (2009) I wanted the structure of the film to relate to the unique characteristic of Funes's time experience. Each single frame in the film was represented by an image I shot throughout a day. During that day I took more than 1500 pictures that were edited, twenty-five frames each second together to follow that day in April.

http://thaliahoffman.com/a-day-in-april/

would have been a couple of minutes long. But the film does not advance in the pace of the clock time. The duration of a second in clock-time varies in the film between a split-second and a long minute. Even though time in the film follows how night evolves into day, it merely captures how the look of the landscape changes during the first light of dawn. This means that even though the amount of light upon the landscape increases during the film— it changes from night into daylight— it does not follow the duration and pace of the time in the ‘world’. Instead, the film seeks to pursue the duration of Yousef's experience of time. During these minutes the film unfolds the conversations and encounters Yousef has with his friends, lovers and family.

Now

The film captures how the night strives to approach the day through Yousef's experience of being in this time. It follows and lingers with Yousef during a moment of change he is experimenting in the film: a change in time and a change in the landscape. The timescale of the film attempts to reflect Yousef's experience of time and not the time that chronologically passes during dawn. It seeks to follow this moment through Yousef in order to explore the possibilities of the landscape through his time experience. What are the socio-political possibilities of understanding a place, when addressed via a personal time experiences upon it? How does the conflicted landscape Yousef has been living upon all his life change, when seen and heard throughout the last moments he spends on the land as he knew it before, a place that is now (in the film) about to change?

Philosopher Edmund Husserl described phenomenology of time as 'a lived experience'. He separated time from its spatial appearance, a sun-clock for example, to one's inner experience. Husserl's assumption was that time as it appears in space (meaning an objective time outside of people experimenting it) is a timeless time, a time that occurs only in a now, a time that has no flow of duration. Time as assumed by experience is not an objective 'real' time of the world but "an immanent time of the flow of consciousness". Husserl claims that the time one presumes in the flow of time-consciousness is an actual present of representative phantasy in which one represents a past or future as present. This means that it is an experience of time that does not advance chronologically, but a present in which both a future and a past are literally re-presented. In the flow of time-conscious, the present contains an image of the past that was before and the potential of what is about to come.

* Husserl, Edmund. 1973. 23.

The time of transition in which the film occurs is a transition between night and day, but also a transition between the place as Yousef knew and the unknown that he is about to enter. As a result it confronts him with all that he knew before and all that he is expecting to come. The film is based on the performer's life experience, as Yousef's encounters in the film are related to his biography. Yousef is a Christian Palestinian born in Haifa in 1976. He was educated in a Jewish school in his home town and later studied theatre at the Tel Aviv University. He is a local and international actor who divides his life between Israel and Germany, where his Jewish son and ex-wife live. Together, Yousef and I, chose people and interactions from his life that he wanted to confront during this walk through the building. At first, we thought who would be the people most important for him to converse with during this time of

"Time *is* someone".* Philosopher Merleau-Ponty asserts this statement about the intimate relationship between one's subjectivity and time. The experience of time presupposes someone experiencing time, meaning that time is a result of one's relationship to things and not a flow that occurs around one who records it. To be conscious, he claims, is the action of temporality; it is the flux of time as a process that flows through one during the process of living. Time has meaning to one because one 'is' time: "It is through time that being is conceived, because it is through the relations of time-subject and time-object that we are able to understand those obtaining between subject and world."**

*Merleau-Ponty, Maurice. 1962. 422.

** *Ibid.,* 430-431.

change? When decided, I asked Yousef to write about an encounter or interaction he had with these people that is characteristic to their relationship. Through his writings, we decided on specific interactions to reference in the conversations held in the film.

In the film the main and only character, Yousef, is seen and heard, while he physically and vocally performs encounters with the people we chose, as though they were there with him. His conversations with them are not memories of the past or imagined future meetings, but rather real time performed experiences in the present of the film. In other words, all of the conversations, physical and vocal, are held in present tense and performed as though the person he is confronting is in the room with him. The time that is structured in the film traces Yousef's time-consciousness of the moment performed in the film, and aims to rebuild his subjective experience of time during the minutes of dawn.

The film's duration is constructed according to Yousef's intense expanse of the flowing present of dawn. It is built by returning to the moment captured in the film again and again. This moment was built in image as well as in sound, and was collected (filmed and recorded) in separate days at the same location during the time of dawn. We returned several times to the same place of shooting in the building on the border of Qunaytirah. We recorded and filmed during dawn to collect numerous materials that would be edited into the time flow of his experience in one single becoming of a day. The collection of materials was divided into four main categories:

1. Visual performative encounters, each meeting was filmed in a separate room of the building.

2. Recordings and vocal interactions of Yousef with the people he addressed in the building. Every recording was made in a separate room.

3. Collection of sound recordings of all ‘live’ things in the building and in the area around it, including the wind that runs through the leaves and all the animals we could find.

4. Visual records of Yousef moving in the corridors of the building in different times during dawn.

The film was shot during four separate filming days. Each day Yousef was filmed during the minutes of dawn, in a different scene in one of the rooms in the building. Each scene was built, based on one of the following encounters: with his father, his sister, his Jewish best friend from high school, his Jewish wife and with the first Palestinian/Arab woman he had sex with. In our rehearsals every planned encounter was translated into a physical performative gesture that was developed from a specific memory he had with each person. For example his relationship with his sister reminded him of a wedding they had been to together during which she constantly hung on his arm. His complex reaction to her hanging on his arm reflected, on the one hand his urge to hold and protect her, and on the other hand his strive to get rid of her for his sake, but also for her own freedom. This moment in

Philosopher Henri Bergson continued Husserl’s research in the experience of time, but claimed more distinctively its disconnection from space. Connecting time with space, he claims, is taking away its flow, or in his words, the duration of time. Duration is a heterogeneous succession of our consciousness without distinction, not a homogenous spatial time, but “an interconnection and organization of elements, each one of which represents a whole, and cannot be distinguished or isolated from it except by abstract thought”.* Duration is not a succession of present moments that stand in an order of Past-Present-Future, but a flow in which chronology collapses. Qualitative changes melt into each other without any affiliation, and as such, they collect into a continuous multiplicity that cannot be measured. In a durational flow there are, he claims, reciprocal relations: the past is part of the present which becomes the future. In duration, past-present and future are connected and related through a flow of time. In his research, Bergson made an effort to articulate a philosophy that thinks through time. One cannot grasp the unceasing flux of reality with a static readymade concept. Geographer Doreen Massey compared her suggestion of a temporality of place to Bergson’s proposition of duration. In her book *For Space,* she claims that if Bergson describes Duration as throwing oneself into the past, than her suggestion of thrown-togetherness is like throwing oneself into the spatial.

*Bergson, Henri. 1913. 101.

the past points out, for Yousef, the essence of his relationship with his sister. The physicality of her hanging on his arm, and the entanglement of his reaction to her, was the performative action Yousef used and handled during this specific scene. These gestures in each of the scenes embodied Yousef's memories from significant moments in the past into performative present actions. Physically interpreting these past moments as performative actions became part of his present throughout the filming. Alongside Yousef's present-tense conversations with the characters in the scenes, his performance physically brings his past to take part in the present of the film.

Every day of shooting was dedicated to a different scene. Each of the physical confrontations, one for each scene, was filmed as an ongoing, non interrupted, live performance during the few minutes in which night turned into day. The sound related to each scene was recorded after the time of shooting, in the same place in the building on the same day the scene that was shot. Yousef talked to each person he encountered as though s/he were there with him; he was not remembering what happened, but bringing the moment of encounter into the present. The conversations were not scripted nor rehearsed before the filming. The structure of the conversations was spontaneous, but Yousef was asked to approach each spoken encounter with all the emotions and thoughts he has towards them. Every take of the recorded conversations with one of the people from his life he encounter in the film was led by another thought or emotion. For example if the encounter with his father evolved regret, anger and compassion, than we were to record three different conversation. Each of the recordings were influenced and motivated by another mental and emotional base. This led him to speak fluently and intuitively in the recordings, confronting the conversation each time from another starting point connected to it. This allowed the recordings to document all the possible layers of engagement Yousef felt and thought about the encounter in each of the scenes. Eventually we recorded three to five conversations related to each of the filmed scenes. In addition to the conversations, we intensively recorded the sounds of the building's landscape and the animals in its surroundings during all of the shooting days. Throughout the filming and recordings of the film, the few minutes of dawn were returned to over twenty times, both in sound and in image. The repetitions of the dawn collected through the film materials added to over twenty hours. The next step was to understand how these parallel time flows could be edited into a single duration of Yousef's time-experience of the dawn in the film.

In his book *Cinema 2: The Time-Image*, philosopher Gilles Deleuze, claims an image of 'Bergson's thinking through time' can be found in film images. Taking Tarkovsky's intuition about time in film further, Deleuze finds a way to represent through film the way Bergson thought through time. The reciprocal relations between Past-Present-Future, Deleuze claims, occur in film in what he refers to as two different kind of chronosigns. Deleuze defines a chronosign as marking the presentation of the direct time-image, "an image where time ceases to be subordinate and appears for itself"*, meaning for its own duration. Chronosigns are the different ways time appears or is structured in a film. Chronosigns create the relation of the film's time to the time in the 'world'. They either differ themselves from the ways time proceeds or is structures in chronological 'reality' outside the film or mimic how time passes outside it. The first concern of chronosigns, Deleuze claims, is the order of time, the internal relations of time between past-present-future. Here he finds two sorts of correlations 'Sheets of the past' and 'Peaks of present'. Both occur in an actual present, but time appears in them in different ways. These are two ways to reconstruct the appearance of time in film.

*Deleuze, Gilles,1989. 335.

In the edited film, the time explored flows through Yousef, and it is difficult to determine whether he is in control of the encounters or whether the encounters are handling him. The film is loaded with Yousef's many confrontations of the same moment both in sound and in image. At times, he listens and takes part in the conversations; some times he ignores and screams; and in other occasions, he is silenced by the encounters or due to the sounds of the landscape around him. As a result there is an uncertainty created from the unclear orientation: what leads to the next step? In which direction is Yousef going? His time experience isn't led by the chronology of the passing events, as all the recorded scenes occur simultaneously throughout the film. Eventually, it is difficult to assert when his performance handles his

Peaks of present, Deleuze argues, are chronosigns of simultaneous accents: "a present of past, a present of present and a present of future" within a film.* In these scenes, time is never a succession of passing presents, and as for that it is unable to be explained or accounted for. Instead, time as it appears in p*eaks of present* is a system of relativity, claims Deleuze "a plurality of worlds, constituting the universe"**. In this time structure one and the same event is played out in different worlds. These are not points of view of the same world, he suggests, but different worlds implicated in one event. P*eaks of present* are moments in films of a perpetual present cut off from its temporality. These are structures of time in film, that are disconnected from the chronology of time, and instead contain mutual worlds that are in relation within a certain event.

*Deleuze, Gilles, 1989, 101.

** *Ibid*., 102.

memories or deals with his desires towards the future. The physical and vocal confrontations of the film occur in various time regions: past and future collapse into his present experience of time, while Yousef walks from darkness to light. Daylight keeps advancing constantly in the film, slowly and quickly, but in a slower pace than in the time flow outside of his experience. Time in the film is edited and constructed in relation to Yousef's reactions in his performance. The pace of time, its appearance and its structure, changes throughout the film relatively to how Yousef experiences and handles his encounters and his movement towards the unknown landscape he is approaching.

Philosopher Gilles Deleuze claims that the chronosings of *sheets of past* contain temporality "in a form of coexisting large regions to be explored."* *Sheets of past* have a chronological course of the presents they refer to. These routes coexist in what Deleuze refers to as regions, best explained as parallel layers of time. All the layers of time, he claims, coexist in relation to the actual present in which they appear. The chronosign *sheets of past* subordinates movement to a lower rank than time. This is in regard to chronological-spatial time in which time is subsidiary to movement. In other words, the coexisting regions of past, the *sheets*, are the ones that enable movement between them. To allow movement all the *sheets of past* connect to a certain actual moment in the present. This moment is like the highest layer of a wave that holds together the rest of the wave, and empowers the movement once one enters it. "As soon as we reach the sheets of past it is as if we were carried away by the undulations of a great wave".** Deleuze claims that in these chronosigns, time gets out of joint and instead one enters temporality, which is for him, a permanent crisis. The transformation between the coexisting layers changes depending on which layer one currently experiences. As a result the present is no longer the centre of evocation, but instead movement is probabilistically carried between the sheets. This implies that chronosigns produce something new from the movement inherent in them "whether in the deciding between them, or at the edge of undecidability".***

*Deleuze, Gilles, 1989, 105.

** *Ibid*., 112.

*** *Ibid*., 118.

The same dawn Yousef is walking through in the film was captured in image and in sound over twenty times, returning again and again to the same moment where he leaves the place as he knew it and walks towards the place he is about to approach. The editing process compiled all of the returns into a single dawn, continuously drawing closer to daylight, but also loyally following Yousef's experience of

his flow of time. The edited flow was built in a dynamic pace, moving from dense experiences coming together to scattered instances of time.

First, every one of the visual scenes was edited separately and each vocal encounter was cut into one coherent conversation. Slowly, connections between the visual returns were made, taking into consideration the amount of light in the moment of the current scene, but more importantly connecting body gestures, tensions and the pace of Yousef's movement. Similarly the conversations were edited together addressing content, but more thoroughly his voice intonation, speed of speech and the energy coming out of his vocals. The final part of the editing process was connecting together the now single layers of the visual and sound. The connections within each of the edited layers, and also between them, were seeking the inner relations between Yousef's performances of the filmed and reordered scenes. The final editing process searched for links between the different actions that took place in each of the performances of every scene, as well as connections between the actions and the sound recording of his conversations. It strived to find resemblances and contrasts between the visual actions and sound recording that would reconstruct his embodied time experience. This structure incorporates various dynamics of time pace, and it also comprises relations and interactions between the recorded visuals and audial scenes. The structure of this edit correlates all the performative actions and the conversations as though they were occurring at the same flow of the moment. This film's form suggests an impression of how Yousef experienced the moment of dawn as captured in the film. It unfolds all that Yousef has arrived with to this present flow, and wishes to reflect on his experience.

> Deleuze suggests that it is possible for a work of art to invent paradoxical, hypnotic and imaginary sheets whose property is at once in the present and always to come. The attempt in cinema to sketch a present prevents the past in it to be a mere recollection. Each one of the chronosigns calls up all the mental functions simultaneously and "What is loaded with all these functions, each time, is feeling".* The chronosigns are layers of past experienced in the present of the film. These regions of past that appear in films promote feelings as a result of moving between them. The various relations between the sheets is in continual exchange, circulating from one sheet to another. Cinema is a place where direct confrontation of chronosigns, interrelations between past-present-future takes place independent of any fixed point in space.
>
> * Deleuze, Gilles. 1989. 124.

The intense return to the same present moment in image and sound of the film was edited into a continual dawn following Yousef's embodied experience of these few minutes. The physical and verbal encounters with moments and characters of his past changed throughout the film in their intensity and form. The film ceaselessly moves in structure between the changing occurrences in the film, at times led by the actions in the performances and at other time guided by the sound of his voice. Yousef's present encounters with people and moments from his past change from extremely *full* to very *narrow* incidents. When *full*, he is moving from sentence to sentence in sound and from one physical movement to another. Throughout the full incidents the flow of time, or a current present moment, stretches and expands over the chronological time that passes in the film. When *narrow*, the visual and sound empty themselves, and only one image that is synched to one sound are shown and heard. During the *narrow* occurrences in the film, the time flow is consistent with the spatial time moving around Yousef, imitating chronological time as it is experienced outside the film. The film eventually moves between these extremes, never in a singular direction. This structure of film enables the past to burst into the present of the film as an unwanted visitor, and untangles its present as open and allowing the past to spread through it.

When recalling past events, Bergson claims, one shortens their duration and make them a "thing" in order to picture it to oneself. On the contrary, he argues, time and the duration of time needs to be lived, and not pictured; one needs to be in the flow of time, and not make events into something shorter and not part of a flow, something that can be put into a box and looked at. Shortening is not possible unless one attempts to determine what is about to come. "One is bound to live this duration whilst it is unfolding".* Bergson argues that living through the unfolding of time is duration. Duration dismisses the necessity of determination; it is to place oneself into the very moment of the act without "foreseeing the act before it is performed or reasoning about the possibility of the contrary action once the deed is done".** Bergson insists that time is fundamentally different from space and only thinking through pure Duration implies that the future is open.

* Bergson, Henri. 1913. 198.

* * *Ibid*., 199.

Yousef's movement in the building throughout the film— the spatiality of the building and the landscape in which it is set— follows the way the movement unfolds from his experience of time. Until the end shot of the film (when the viewer sees the building from the outside), there is no opportunity to conclude

where he is in space, but only where he is in his particular time experience. But when the film ends and the sun rises, Yousef is no longer visible nor audible. Only the building is left and time returns to being represented merely by its spatial chronology, by the way the sun moves over the landscape. With this shot the film ends, without knowing how or if he left the building and how his journey continued. Only the landscape is there, intertwined with his experience.

Video Still from the film Guava, 2014