

< Questioning on how to transcendence time through accumulation mechanisms, and on memories in the context of time >

The existence of numerous time layers and their ambiguous characteristics can solidify the visualization for accumulated time. Photography records this multi-layered time in a space in an effective and realistic way, as a single visual of a photograph identifies the layers of overlapping time. In the very first experiment overlapping the layers of photos of one space in different time showed the presence of prominent ‘blurring’ and ‘smudging’. These two manifestations of accumulation of time became the basis for the next iteration. ‘Blur’ means “Something that you cannot see, remember or understand clearly” and Smudge refers to “a dirty mark” according to Collins and Cambridge Dictionary. This prompted the next direction to make blurs and smudges on time and memory as both of them have a fine connection with time and memory. I imposed blurring and smudging on the photographs of my grandma who has passed away about 5 months ago, as I felt that she became a figure who exists only in the memory and confined within a certain time period. I started blurring the video of my grandma with a gradual change of the intensity and it turned out it gets darker, and faded into black, vanishing with more blurs. These visual experiments demonstrated that the transcendence of time implies the loss of form and shape along with increased ambiguity.

Furthermore, in the process of applying “dirty mark” to the memory for smudging grandmother photographs, I tried the brush effect in Photoshop and covered it in the video. For the actual fragile physicality of memory, I utilized water to weaken the materiality of the photograph and checked its smudged and blurred condition, adjusting the intensity by arousing spreading, smudging or blur, etc. The resulting blurred and smudged texture of the photos and their varied intensity was compared with the clear original copy, being experimented in parallel with the feelings that our memories and time faded. The more blur and smudge were applied to the memories represented by grandmother's photographs, the more difficult to recognize the shape as it became more fragmented, abstract, and faded compared to the original memory or photographs.

After the process of applying “dirty mark” to the memory as an attempt to transcend time with my memory with my grandmother, they became the shapes of torn and dried pieces in physicality. It could refer to the fact that the concept of time or memory eventually becomes fragments and disappears as our existence fades in a larger context. It implies that our existence bases on the temporal and perpetual nature of time intertwined together in terms of transcendence. In other words, though we do live in a temporal period of time, our memory and experienced time will last perpetually in some sense. Hito Steyerl states that “The poor images are “based on the permanence of the original, but on the transience of the copy”¹. In the perspective of time, “Poor images” could refer to the idea of deformed memory and “the original” to ‘time’ or ‘event’ itself. This fragmented and blurred existence represented by pieces of photos parallels its characteristic with “poor images” on the internet, because both our memory and “poor images” shares low-resolution value, along

¹ Steyerl, H., 2012. *The Wretched Of The Screen*. Berlin: Sternberg P., pp.31-45

with a variability of the unknown and the passage of time. These fragmented elements of memory bear similarities with 'pixels' in the digital world. As we are living in a digitalized world, Exploring the seams of the variability of pixels and memories could provide an interesting perspective on navigating how they can be connected with the concept of transcendence of time.

The process for transcending time so far has based its mechanisms on blur and smudge, which had a focus on memory. For the next step, directing the focus to the universal phenomenon of time from the subjective experience of memory may bring a broader and intriguing context for navigating the theme of time and its transcendence. In other words, rather than lighting on how memories fade and fragment over time, but focusing on exploring the phenomena of time and how our memories exist in the context of time would bring a broader next direction, along with the concept of 'pixels' and 'poor images'.