

THEATRUM MUNDI VIII

TIME: An Interdisciplinary Approach

11. 09. – 16. 09. 2017

Dubrovnik, Inter-University Center

GENERAL DESCRIPTION:

The course *Theatrum Mundi* covers wide variety of topics dealing with theatrical, philosophical and political issues, as well as issues in the field of cognitive studies (for example, the potential impact of cognitive science on performance theory; general cognition for theatre audience, social cognition in spectating and cultural cognition in history). We are particularly interested in exploring some of the relations between political discourse and political cognition, as well as in analyzing political discourse genres, their structure and their performative dynamics.

THEMATIC FOCUS FOR THEATRUM MUNDI VIII:

In this year's *Theatrum Mundi* we are open to discussions on the concept of time.

Originally, time was defined as a peculiar relationship between deity, nature, and man and his human activities. After Galileo, the concept of “physical time” was established, and nature became an autonomous region of the universe, and a concept independent of human world with its own mechanical laws. Within this frame, a new concept of time gradually took on its own meaning, namely, the “social time”, human time. As a result, time began to be perceived as something subjective and opposed to physical time.

Within the concept of “subjective time”, an important insight of modern history has emerged – the realization of historicity of all that is human. As a finite and mortal being, the modern age man began to perceive all his socio-political institutions as historical. In this context, and in the context of the modern man’s self-understanding, the notion of experienced time – a controversial unity of past, present, and future (Bergson, Heidegger) – gained additional meaning related to the “search of lost time”. This is particularly evident in the constitution of the term “lifeworld”, and in the new definitions of (inter)subjectivity and of individual existence in relation to community.

We are intrigued to know how time is related to mind. Different interpretations of subjective time and the corresponding models of consciousness confront us with the problem of defining the *Where* and *When* of Consciousness in the Brain.

We are interested in time as a fundamental aspect of human cognition and action. We would like to explore its relation to language and culture, the development of temporal concepts, the storage and retrieval of temporal information in autobiographical memory, the neural and cognitive representations of time, etc.

We are open to contributions on the relationship between «time-based art» (video and sound artworks, film or slide-based installations, software art and other forms of technology-based artworks, some of them regarded as installation art), performance art, and theatrical performance.

We kindly ask philosophers of time, philologists, artists and physicists to join us in Dubrovnik and renew the old debate about the «event».

TIMETABLE

PONEDJELJAK, 11. rujna/ MONDAY, September 11th

10.00 – 10.15

Opening words (prof. dr. sc. Sibila Petlevski)

10.15 - 11.00

Izlaganje/ Presentation

Dr Lesley Ferris, Arts & Humanities Distinguished Professor of Theatre

(Department of Theatre, The Ohio State University)

A Feminist Time Machine: Women Playwrights' Strategy of the Pageant

Consider this: a century worth of bookending 'time' and women: in 1909 Cicely Hamilton's *Pageant of Great Women*, directed by Edith Craig, opened at the Scala Theatre in London to great acclaim. Acknowledged as a crucial component of support to the ongoing suffrage campaign in Britain, it went on to tour nationally over the next several years, engaging women across the country to join the performance, and by extension the fight for the vote. The play begins with Hypatia of Alexandria (c. 355- c. 415) and includes over 40 women from history, ending with the most famous actress of the era: Ellen Terry (1847-1928). When the pageant took place a year later in Bristol well-known suffrage women took part in the performance such as Emily Davies who performed St. Hilda (614-680) and Lady Constance Lytton who took the role of Florence Nightingale (1820-1910). A century later in 2011, Hamilton's play was staged at Hull where Anna Birch (Fragments and Monuments, Artistic Director)

directed a contemporary rendering of the work with over sixty women performing the roles from history. In 2014 I had the opportunity to direct the 1911 play *The First Actress* by Christopher St. John (Christabel Marshall), a work that includes a pageant of British actresses from 1661—1911.

This paper examines the role of time in relation to a number of significant theatre performances that utilize the what I call the ‘strategy of the pageant’, a theatrical tactic that juxtaposes women from history as a means to address overtly contemporary political issues. The tactic serves a number of agendas related to time including the ghosting of women long dead with a living embodied female presence within the public space of a stage. Several plays by women are considered including Caryl Churchill’s celebrated *Top Girls* (1982). Scholarly concerns on feminism and time by Rosi Braidotti and Rita Felski, amongst others, underscore the significance of this work by women playwrights.

11.00 – 11.15

Rasprava/Discussion

11.15 – 11.45

Pauza / Pause

11.45 – 13.00

PANEL

Performative Time: Non-Linear Temporality in Art

11.45 – 12.30

Izlaganje/ Presentation

Dr. sc. Monika Bregović, assistant

(Faculty of Philosophy, University of Zadar - presenter & panel moderator)

Narration and Time in Virginia Woolf's Fiction

As commonly acknowledged, the work of Virginia Woolf is characterized by unconventional and experimental narrative techniques, which challenge the notions of traditional story-telling, as put forward for example by Aristotle. The narrative

techniques of one of the foremost authors of Modernism remain linked to the logic of nonlinear temporality, which subverts the notion of linear time, reflected in the progressive ticks of the clock. It has often been noted that Woolf's understanding of time is comparable to Bergson's concept of 'lived time' or 'duration'. The notion of nonlinear time is embedded in Woolf's novels and essays, marked by narration which merges layers of fictional past, present and future, making use of analepses and prolepses, and the typically modernist stream of consciousness.

This presentation attempts to delineate the notion of nonlinear time in the work of Virginia Woolf by drawing on her most famous novels, such as 'The Waves', 'Mrs Dalloway' or 'To the Lighthouse'. Special attention will be paid to the ways in which nonlinear time structures various elements of fiction, such as narration.

15-minutes student presentations:

12.30 – 12.45

Leona Tomić (University of Zadar)

Surrealism in the Plays of Caryl Churchill

This presentation deals with the problem of nonlinear, performative time and its influence on the dreamlike and surreal atmosphere of Caryl Churchill's most well-known plays (e.g. 'Skriker', 'Fen', 'Top Girls'). In her plays, Churchill introduces the concept of nonlinear time, allowing the characters to interact and influence each other, no matter in which of the three temporal dimensions, past, present or future they exist. Unreliability and constant shifting of time can be understood as a reflection of Churchill's surrealist narrative techniques, helping her to discuss political and social issues. The notion of nonlinear time will be analyzed with respect to the history of Surrealist movement and the narrative techniques pertaining to it. The presentation will also touch upon ways in which performative time is used to launch a critique of patriarchal capitalism, or elicit a commentary on environmental issues.

12.45 – 13.00

Lucija Kristić (University of Zadar)

Concept of Time in Denis Villeneuve's 'Arrival'

The presentation explores the ways in which the notion of nonlinear time is presented in the science-fiction movie 'Arrival', and how it relates to the concept of linear time, which is commonly understood as structuring human experience. The concept of nonlinear temporality is analyzed in the context of the SF genre, focusing on the boundaries between the human and the non-human world which it both establishes and deconstructs. The gift of non-human language, received from the mysterious species of extraterrestrials, enables the human beings to gain foresight,

blurring the boundaries between past, present and future. The human world is infiltrated by non-human agents who aid the humans to reach a supposed utopian future. How does such a post- and trans- human world, created by alien technology, redefine our understanding of the human? Does the notion of nonlinear time abolish what we understand as human experience?

13.00 – 13.30

Rasprava/ Discussion

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18.00 – 18:45

Izlaganje/Presentation

Dr. sc. Jelena Žugić

Spaces of Staveless Encounters: Sou Fujimoto's Concept of *Primitive Future* in Contemporary Music and Architecture

One of the key concepts coined by the innovative contemporary architect Sou Fujimoto, *primitive future*, initially emerged from his reflections of music. Primitive future, is, namely, conceptualised as a unison of contemporaneity and a “primitive” quality which Fujimoto views as a crucial achievement in contemporary art: producing, in its recipients, a primal, originary sensation of “innumerable possible futures in store”. Focusing primarily on the applications of the term in the perception of time through music, on the example of the Japanese composer Takemitsu Toru and other illustrative examples, this text will consider the potentials of altering subjective notions of time on the grounds of re-creating such a space of potentiality, a space evoking innumerable futures, through both the composing of music and of space. In particular, the concept of *encounter*, that is, of producing spaces of encounter as a specific means of compressing and enriching the intimate living of time, will be discussed. Its impact on the perception of lived time will be analysed in relation to the chosen contemporary music examples, challenging Fujimoto's description of desired contemporary art as a production of a vast, unpredictable *space for staveless encounters*.

UTORAK, 12. rujna / Tuesday, September 12th

10.00 – 10.45

Izlaganje/ Presentation

Dr. sc. Adrijana Marčetić, associate prof.

(Faculty of Philosophy, University of Belgrade)

The Essence of Time, a Piece of Eternity, And Proust's Philosophy of Identity

There is no doubt that the *involuntary memory* is one of the most famous – if not *the* most famous – concepts described by Proust in his *Search of Lost Time*. Today referred to also as *involuntary explicit memory*, *involuntary conscious memory*, and *involuntary autobiographical memory*, it occurs when cues encountered in everyday life evoke recollections of the past without conscious effort. Smell and taste are understood to be common priming sources of involuntary memory, bringing one back to the original event, just as Proust himself described it in *Swann's Way* narrating his childhood pleasure of eating the small French cakes dipped in linden tea.

"And as soon as I had recognized the taste of the piece of madeleine soaked in her decoction of lime-blossom which my aunt used to give me (although I did not yet know and must long postpone the discovery of why this memory made me so happy) immediately the old grey house upon the street, where her room was, rose up like a stage set to attach itself to the little pavilion opening on to the garden which had been built out behind it for my parents (the isolated segment which until that moment had been all that I could see); and with the house the town, from morning to night and in all weathers, the Square where I used to be sent before lunch, the streets along which I used to run errands, the country roads we took when it was fine."

The tea-soaked madeleine story is so famous that there are very few articles on autobiographical memories or olfaction that don't pay homage to what is now called the Proust phenomenon. The term 'involuntary memory' is now understood to be a common mental recall experience that happens without any effort, but it is also a process that can play a role in psychiatric syndromes such as in post-traumatic stress disorder. However, its original, proustian meaning was different. Proust viewed involuntary memory as containing the "essence of the past", and "the essence of things and beings"; he described it as "the link between the present and the past", as a kind of experience that enables us to taste "a piece of eternity" or of "the pure Time". He also put a strong emphasis on the emotional value of the experience of the involuntary memory connecting it with the feelings such as "inexplicable happiness" and "bliss". Starting from this indications, I shall try to examine more closely the meaning that these "inexplicable" moments of happiness, provoked by involuntary memory, had for Proust. What does Proust mean when he metaphorically describes a moment of

involuntary memory as “the essence of the past” or a “piece of eternity”? What does he really want to say? In this paper, I shall try to show that there is a whole philosophy of time and identity behind these Proust’s famous metaphors.

10.45 – 11.00

Rasprava/Discussion

11.00 – 11.45

Izlaganje/ Presentation

Prof. dr. sc. Olga Markič

(Faculty of Philosophy, University of Ljubljana)

The open future and experiencing time

Mc Taggart (1908) famously argued against the reality of time, arguing that the appearance of the temporal order is in fact mere appearance. The usual, manifest picture of the time is characterized by the properties like “being past”, “being present” and “being future” and is called the A-series time. According to this view the present “moves” into the future, leaving more of our lives behind. But McTaggart argued that there is an inherent contradiction in A-series (an instant of time t can not be both past and future). He proposed a B-series time which can be represented by a line where each point represents an instant of time and no point is distinguished as “now”.

Positions in time can be ordered by two place relations (e.g. “one day earlier than”, “simultaneous with”) and they are “static”. Philosophers who accept that there is an inherent contradiction in A-series and that the B series is all there is to time are called B-theorists. In contrast, for the A- Theory, the passage of time is a very real feature of the world, not reducible to the B-series. The major reason for believing that time passes is our experience. In my talk I will discuss Simon Prosser's suggestions how to make sense of certain features of human experience that are amenable to the B-theory. In particular, I will focus on how experiencing time (in accordance to the B-theory) is compatible with the open future.

11.45 – 12.00

Rasprava/Discussion

12.00 – 12. 30

Pauza/ Pause

12.30 -13.15

Izlaganje/ Presentation:

Marinko Leš

(University of Zagreb, PhD candidate)

Deceptive time(s)

Although we are able to more or less accurately estimate time as if we possess an internal clock, representations of time are easily distorted by the context. Henri Bergson distinguishes experienced time from objective time. Immanuel Kant defined time as the 'form of the inner sense'. Time during theatrical performance can also be deceptive. Recent empirical evidence supports the idea that the subjective temporal experience of at least some kinds of emotional events differs from that of neutral events. Also, time is important dimension when we make decisions. Given that there exists no sense organ for time perception, it's evident that time is processed in brain. What are neural mechanisms for time perception and how theatre plays with it?

13.15 – 13.45

Rasprava/ Discussion

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18.00 – 18:45

Izlaganje/Presentation

dr. sc. Ivana Mance

(Institute of Art History, Zagreb)

Modernist art in contemporary context – the task of projecting in present time

In my paper, I'm going to think over the possible stances on modernism – the historical positions that have been established during the last few decades that are supposed not to belong to-the-modern-time-any-more, whether because identifying themselves under the label "post" (post-modern, post-historical, post-socialist, etc.) or simply running out from the paradigm into the critically unreflective, reckless contemporaneity. The direct occasion is the type of art-production that was generated through specific models that had been developed in the 70-ies to fulfil the goal of democratization of art, i.e. to eliminate the class barriers in the field of culture.

Among other benefits, those initiatives resulted with the embellishment of neighbourhood environment and up to present days secured the major part of

sculptural art-works in the public areas (mostly as the sculpture-parks but also as single pieces situated on appropriate public places). Tracking the fate of those phenomena few attitudes may be discerned: after the period of negligence, the artistic remains of the art-colonies have been addressed as a “heritage” of socialist times that as such should be properly conserved, remaining in public area as the bearers of specific historical identity; existing sculptures have been integrated in the present context as the part of current, primarily local or regional identity, mainly thanks to the fact that some of the art-colonies survived as the model of art production that pursues the idea of affiliation of art and social community, though without any specific ideological background; art works are left to ignorance – without any active campaign that would secure whether historical or actual meaning they simply last as more or less invisible *things* in the surrounding. Dealing with the subject it is therefore inevitable to pose the questions on attitudes toward the modernism, once more calling in mind Argan’s thesis whether it was project or destiny? Whether it should be understood as the task of projecting i.e. inscribing goals in the present perspective or simply accepted as an unfulfilled utopia that just turned the impossible future into the impossible past?

18:45 – 19.00

Rasprava /Discussion

SRIJEDA, 13. rujna /WEDNESDAY, September 13th

10.00 – 10.45

Izlaganje/ Presentation

Prof. dr. sc. Goran Gretić

(Faculty of Political Sciences, University of Zagreb)

Bergson - the experience, lived time (doživljeno vrijeme), (real duration), (durée réelle)

The notion of time itself will be transformed from an individual phenomenon into a general concept of life. The notion of life, as conceived by Bergson, no longer refers to a single living being, but rather to the totality of the biological. It is no longer a question of individual living beings, but about life as a principle.

Bergson, and after him Dilthey and Husserl, was the most important philosopher who dealt in a very new way with the problem of time, before Heidegger's breakthrough with his work "Being and Time". So the philosophy of time, namely, the time of inner sense, the subjective time, was postulated as the most important problem of the 20th century philosophy and spiritual situation of the epoch.

10.45 – 11.00

Rasprava/Discussion

11.00 – 11.45

Izlaganje/Presentation

Dr. sc. Snežana Kalinić, doc.

(Faculty of Philology, University of Belgrade)

**The Importance of Being Present: A Comparative Reading of Montaigne,
Baudelaire, and Canetti**

This paper investigates various reflections on present time and offers a comparative analysis of Montaigne's *Essays*, Baudelaire's poetry, and Canetti's play *The Numbered*. In addition, it analyses the position of the present in-between the future and the past, and explores diverse ways in which knowledge of the future and remembrance of the past enable or disable living in the present.

11.45 – 12.00

Rasprava/Discussion

12.00 – 12.30

Pauza/ Pause

12.30 – 13.15

Izlaganje/Presentation

Dr. sc. Goran Pavlić, assistant

(Academy of Dramatic Art, University of Zagreb)

Politics of Time: A few Remarks on Althusser's Critique of Historicity

Unlike empiricists' accounts on time, which treat it as a mere sequence of fortuitous events, Althusser postulates a strong division between concepts of historical time and physical time. While the latter acknowledges only arbitrary dispersion of events and

treats them as contingent given, the historical time is a specific form of existence of the social totality in which different structural levels of temporality interfere. The task of the dialectical Marxism (or science in Althusser's terms) is to construct a theory which could account for multiple temporalities in capitalist system.

Such an approach bears significant implications for theatre theory. In his essay on *Piccolo Teatro*, Althusser establishes further distinction – one between empty time of chronicle, and full time of tragedy. Within empty time, only repetition, i.e. ideology is possible. Only by constructing full time we enable transformation.

Drawing on insights by White (1973) and Carrol (2001), I will suggest minor interventions to Althusser's concepts in order to make them more apt for theatre and performance analysis.

13.15 – 13.30

Rasprava/ Discussion

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18.00 – 18:45

Dr. sc. Maroje Višić

Art and Revolution in Critical Philosophy of H. Marcuse

Abstract

Analyzing Marcuse's complete body of works, the author of this paper attempts to demonstrate Marcuse's conception of aesthetic phenomena and art, putting emphasis on the relationship between art and revolution. The attention is drawn to Marcuse's doctoral dissertation. Already in this early text, Marcuse discerns a periphery subject (artist) as a subject of liberation. Author then offers a detailed examination of orphic-narcissistic civilization. That is the origin of aesthetic-sensuous revolution within the framework of Freud's theory.

The author of this paper discusses the differences in the status of art in capitalist and in socialist societies, claiming that in the capitalist society art is banalised by mass consumption, while in the socialist society art is instrumentally used for glorification and preservation of political order. Finally, the author analyzes a qualitative change into society of aesthetic ethos, which is rendered possible by sensitive cooperation of art and technology. Author's intention is to offer critical, coherent and contextually situated interpretation of Marcuse's artistic and aesthetic revolution.

ČETVRTAK, 14. rujna / THURSDAY, September 14th

10.00 – 10.45

Izlaganje/ Presentation

Prof. dr. sc. Tihomir Cipek,

(Faculty of Political Sciences, University of Zagreb)

Space and Time by Russian Conservatives

The presentation starts from the basic formula of identity $A = A$, because A is not B .

The Russian conservative ideology will emerge through the conflict between the Westerners and the Slavophiles. A new-old concept of space in conservative ideology of Eurasia will be presented. Presentation will show how space and idea of 'good time' is reflected in films and public performances of an Academy Award winner Nikita Mikhalkov. In the third part of the lecture, the Image of the Trauma and Triumph will be analysed on the example from Vladimir Putin's Official Politics of History. We will try to defend the thesis that Putin's policy - in the eternal reversal between the Russian Westerners and the Slavophiles - actually advocates the West.

10.45 – 11.00

Rasprava/Discussion

11.00 – 11.45

Irina Schulzki

(Ludwig-Maximilian University of Munich, PhD tecandida)

“The Time is Out of Joint”: On Time and Gesture in Cinema

The most influential thinker of time in the cinema, Gilles Deleuze describes the period of post-war cinema with Jean-Luc Godard's words: “It is the world that is out of synch”. One can easily recognise in this quote the Shakespearean reference: “The time is out of joint” (*Hamlet*), where an intense, tragic experience of the historical moment and of the metaphysical being in/as time is expressed through an image of a physical injury. Likewise, this metaphor of time as a bone slipped from its proper juncture implicates Deleuze's own idea of loosening of sensory-motor link. The protagonist's broken leg in Hitchcock's *Rear Window* (1954) that reduces his action to a voyeuristic position exemplifies the crisis of action in its clearest form.

It is through the concept of the crisis of action that Deleuze informs the transitional period from the movement-image to the time-image in European and experimental American cinema. As we know, these two regimes, lying at the core of

the Deleuzian taxonomy of film images, were conceived of both semiotically and historically: the movement-image (also called the kinetic regime, or the cinema of action) dominated in early, pre-war (or classical) cinema, while the time-image (the chronic regime / the cinema of the seer) develops in the post-war (modern) cinema. Both regimes, however, were introduced by Deleuze primarily to articulate the issues of time, since film for him generally was from the outset the most appropriate medium of time. Cinematography allows an immediate time experience in the sense of Bergson's *durée* (although for Bergson himself, the film was only capable of giving an illusion of duration). The movement-image typical of narrative cinema actualises sensor-motor links (causality, continuity) and generates linear time or *indirect* time experience. The time-image, on the contrary, disrupts the linear flow of time, and, therefore, gives way to a *direct* time experience: to “pure optical and acoustic situations”, in which vision takes the place of action, the virtual has the same ontological status as the actual, and the imaginary (dreams, fantasies, memories etc.) is found in a continuous exchange with the real – up to their complete indistinguishability.

Significant for my discussion is, however, to make one step back and to return to that very “cleft” in-between two regimes manifesting in a collapse of sensory-motor schemata and heralding the emergence of the crystalline structure of the time-image.

Cinema then ceases to be narrative, but what it offers instead of action are “the attitudes and postures of the body”: the bodies’ states, characteristics, categories, gestures, movements, ruptures, dislocations, the bodies’ on-screen genesis and disappearance. To Deleuze, the body serves as the litmus test of time and thought, since in “the attitudes and postures of the body” cinema reveals the paradox of time: “The body is never in the present, it contains the before and the after, tiredness and waiting [...] even despair [...]. The daily attitude is what puts the before and the after into the body, time into the body, the body as a revealer of the deadline.” (*Cinema 2*).

Somewhere else, Deleuze following Stoicism calls this type of temporality *aion*.

In my paper, I will discuss a broad range of notion concerning cinematic time and body, and will suggest gesture as a more precise and unifying notion conveying temporality in the film. Gesture appears also in Deleuze’s study on cinema, albeit in a punctual manner (it is deployed close to Lessing’s and Brecht’s unifying and ethically charged concept *Gestus*). In order to highlight an intrinsic link between the body and time in (postmodern) cinema, I will develop the Deleuzian argument by relating gesture to the following temporal categories: the presence, repetition, duration, becoming, and, at last, event. In doing so, I will address the cinema of the (post-)Soviet director Kira Muratova, prominent for her controversial and eclectic film aesthetics: the mannerisms and quirks of the lay actors; experiments with sound, editing and traditional narrative structures; reduplications and verbal repetitions, just to name a few. I will argue that Muratova, who made her first films in the 1960s, not only epitomises the crisis of action but also reverts to the model of the crisis of action over and over. Muratova’s cinema thus appears as a permanent detention in the state of crisis, its re-enactment and radicalisation culminating in her latest film of 2012, entitled, ironically enough, *The Eternal Return*.

Rasprava/Discussion

12.00 – 12.30

Pauza/ Pause

12.30 -13.15

Izlaganje/ Presentation

Doc. art. David Gazarov

(Music Academy, University of Zagreb)

Perception fo Time in the West African Ensemble Drumming

This presentation exemplifies and explains differences in «Western sense of time» versus «African sense of time». As Ruth Stone stated in her article “In Search of Time in African Music (1985) the perception of time in Africa is cyclical like natural phenomena, and that in the Western world rather linear, mostly due to the eschatological dogma of Christianity. To put it more precisely, the concept is spiral: drumming enacts philosophy of a life’s journey where the future is expressed by reference to the past, As Willie Anku (2000) stated in the study on *Circles and Time: A Theory of Structural Organization of Rhythm in African Music* - “The drum ensemble consists of two basic concepts—the background ostinato on one hand and the master drum concept on the other. Visualize the background ostinato as consisting of concentric circular rhythms, each with its peculiar orientation to the regulative beat of the time cycle and thus revealing staggered entry relationships astride the regulative beat. Against this constant ostinato structural framework of the background, the master drum “projects” a succession of intriguing, logically ordered rhythmic manipulations which are concurrently regulated by the common timing principle of the time cycle. A visual representation reveals a complex interlocking super-structure of the fundamental circular concept”. The perceptual bias for the “Western ear” results in the difficulty of pattern perception and in the difficulty in perceiving the starting points in the endless cycle. (Cf. W. Garner 1974; Pressing 1983). As patterns increase in variation, the western listener is confronted with seemingly ever changing meter and her or his attention is diverted from the higher complexity of the interrelated patterns of the ensemble as a whole. The aim of this presentation is to show perceptual differences in the concept of (ethno)musical time.

13.15 – 13.45

Rasprava/ Discussion

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18.00 – 18.45

Prof. dr. sc. Sibila Petlevski

(Academy of Dramatic Art, University of Zagreb)

Aboriginal Dreamtime Concept and its Contemporary Political Real-Time Context

James Cowan, in his groundbreaking study of the “Mysteries of the Dream-Time” (1989) says: “I gained the impression that Aborigines are unique race because they are utterly possessed by the Dreaming. The Dreaming means more to them than political or social issues because it is the only unsullied possession left to them.

Everything else has been taken from them; thus they have been forced to make a choice between travelling down two forks in the road: that of assimilation and cultural oblivion, or re-affirmation of the Dreaming as a metaphysical reality and the long road back to re-discovering their cultural identity.” As Janca and Bullen (2003) say, the Aboriginal concept of time differs from the Judeo-Christian perception of time in that Aboriginal people do not perceive time linearly as past–present–future category.

They rather place events in a “circular” pattern of time according to which an individual is in the center of “time-circles” and events are placed in time according to their relative importance for the individual and his or her respective community. The more important events are thus perceived as being “closer in time”. Although the starting point is in the Aboriginal concept of Dreamtime, the aim of this paper is in discussing various aspects of the cultural cognition of time with special emphasis to juxtaposing time and (mis)constructing multiple cultural and religious temporalities in the globalized world.

18:45 – 19:00

Rasprava/ Discussion

PETAK, 15. rujna / FRIDAY, September 15th

10:00 – 17:00

«Débat en plein air»

Topic:

Schole & Ananda – Exploring Leisure Time Concepts – Cultural and Historical Differences

(Note: In case of good weather conditions, the discussion will take place on the island of

Lokrum, or on the island of Šipan, for which details will be given on time. In case of bad weather the discussion will take place at IUC)

19.00 – 21.00

Evening «Small Talk» in the Old Town

SUBOTA, 16. rujna / SATURDAY, September 16th

10:00 – 10:45

Evaluacija, završne riječi / Evaluation, concluding remarks with discussion.