

Time Symbol and Concept of Time in Painting from the XX Century to the Present

Authors

Tetiana Müsevitoglu^{1*}

Affiliations

¹Doctoral Program in Plastic Arts and Painting, Graduate School of Social Sciences
Yeditepe University, Istanbul, 34755, Turkey.

*To whom correspondence should be addressed;

E-mail: t.musevitoglu86@gmail.com

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Abstract

This dissertation examines the symbol and concept of time in art from the 20th century to the present. In addition, it investigates and evaluates the relationship between art and symbol in the context of ideational and plastic arts. Furthermore, this dissertation investigates the relationship of the array of artworks between new aspects of artistic creativity and symbolism and perception, a modern way of creating new time symbols and their transfer to the audience. Finally, this study investigates the external effects of the diversity of trends in Western art on artists and artist groups such as political, economic, and social. Thus, symbols, languages, and images are transformed in art, and new techniques and transfer methods to the audience emerge.

In order to understand both time symbols and concepts more deeply, it is necessary to go back to the era when modern science was born. In order to understand the nature of time, this dissertation examines scientists theories about the “nature of time” from the Anatolian philosopher Heraclitus in ancient times and the ones from our present time, such as Stephen Hawking. Philosophical views on the concept of “time and symbols” also play an essential role.

In this study, by investigating the way the painters construct their works of art, their search and use of new time symbols in terms of style, the interaction in contemporary art, the use of new techniques and materials by the artists, the concept of art for the concept of time and time symbols are analyzed.

In the last part, Tetiana Müsevitoğlu’s paintings are included, the interaction with the time symbol and the concept of time is discussed, and the study is completed.

Keywords: Art; concept of time; contemporary art; philosophy; science; symbol

INTRODUCTION

Art, like human history, is changing over time. Building on the experience of the past or rejecting the experience of the past, seeking answers to the questions asked, it is time for a problematic change to the art of the 20th century in order to step boldly into the future. The curious human mind has continued to find new ways to question. In other words, humanity has created a set of signs and symbols that remind us that it is part of their belief system and the universe. In artistic creation, a symbol is a visual image, sign, or more profound indication of a universal truth that represents an idea. Depending on how quickly artistic and avant-garde orientations changed, the transformation of symbols took place. Considering that the symbol carries an information load, such as fertility, birth, death, and renewal as a symbolic meaning at the beginning, it all has changed with the emergence of psychoanalysis. Symbols have been instrumental in examining thoughts and objects regarding spiritual and psychological needs in psychoanalysis theory.

Governance forms, wars, and coups in traumatic periods have created variable social and cultural shares. These ways of living have directly influenced art. Thus, a critical mission was assigned to the artist. The artist must correctly assimilate the conditions of the society in which they exist. By looking at political ideologies and social events from a different perspective, they should show what needs to be seen and understood with their works. Thus, the sensitive individual will reach the necessary information by thinking about the work of art and its conceptuality.

There is a close connection between mass production and the steam engine becoming a high-energy source. In technology, the mode of production that comes with mass production has brought new forms of consumption, new divisions of labor in production and consumption, expertise, and the phenomenon that affects all life. The importance of these in the urban shift of lifestyles that progress with agricultural content has increased considerably. The rural-agricultural lifestyle has gradually begun to be replaced by the urban lifestyle. This change in the sociocultural-economic structure strengthened the bourgeois class embodied in mobility capitalism.

In the second half of the 19th century, croute appeared for the first time in the history of the world. However, this vulgarity is not only in the field of art but in all the works produced. According to Turani (2000), the machine destroys the work ethic by entering

between hand and handicraft. Another reason was the effort of art to create real understanding. Realism means that people reflect on what they see every day. (Adnan Turani, 2000, p. 558)

The relationship of representation with art has been continuous for centuries and has influenced the modern art system. However, the development of unrepresentative art in the 20th century rendered the theory of representation in art unusable while allowing theorists to realize that this theory was never fully comprehensive. All kinds of comparisons between the scientist and the artist have shown that the artist still needs to make inventions about the world and to hold a mirror to nature. At this point, the scientist is superior.

Therefore, the emergence of art with a task that distinguishes itself from science and puts it on an equal footing created social pressure. The idea that art specializes in expressing emotions is quite appealing. Exploring the external world has been left to science, and art has been given a new and essential task: “the exploration of the inner world of emotions.” If science holds up a mirror to nature, then art should hold up a mirror to itself and the human experience. (Carroll N. 2012, p. 86, p. 92.)

Modern art has severely criticized the concept of mimesis¹ in painting. One position widely adopted in modern art is that painting is not a mirror that copies nature; painting is an expression and representation of nature.

¹ Mimesis is the imitative representation of nature and human behavior in art and literature. It was used by Aristotle when he argued that the role of art was “imitation of nature.” It means imitation in Greek. In fact, in the works and philosophy of Plato (427-347 BC), there is an approach that everything is in the world of ideas of the original and that all those in this world are good and bad imitations of it. On the other hand, Aristotle says that man has a mimesis ability and pleasure and that the artist imitates the idea, the ideal at the core of events and beings. The artist completes what nature lacks. (TDK. <https://kelimeler.gen.tr/mimesis-nedir-ne-demek-222711>)

This has also led to changes like the symbols artists use to translate ideas. Popular culture has brought new symbols - superheroes such as Superman, Spider-Man, Catwoman, but looking closely, and it is hardly possible to distinguish them from the ancient Prometheus. However, contemporary visual culture has been the product of a technology that imitates, copies, and reproduces reality. This means facing two different ways of seeing. Unlike the idols of popular culture and wealthy luxury, they were the pioneers of disaster, the symbols of the Twin Towers in New York and the atomic bomb dropped on Hiroshima.

While modern art defends the depth of the image and symbols, visual culture identifies images and symbols with informatics. In parallel with this character of visual culture,

painting has also had an image that quite imitates reality. This hyperreal image offers a different aesthetic experience by creating the illusion of extreme reality imitation. The art world is full of symbols helping us understand ourselves better and bring a new perspective to life. Contemporary art now looks for new symbols and different ways of transferring to society.

RESULTS

Depending on the change in age, the development of science and technology, the changes in society, and the political and economic system, the symbols of time in art also change. The fast pace of life and the flow of time dictated the artist's conditions today. In the past, the concept of "real-time," which is not actual, has started to be included and interpreted more frequently in the works of contemporary artists. As long as there are philosophical considerations, there is much debate about time, the nature of time, the perception of time, and even its existence. In the 20th century, the philosopher A. Bergson distinguished between the "scientific time" measured by clocks and other devices, and the "pure time" of dynamic-active event flow - life itself. This time is experienced directly, and it is possible to move freely. Only the mind moves in time in the first sense. Therefore, in many ways, it is a tool for scientific research; Bergson's concept of time is quite intuitive. The importance of this concept of time has not disappeared even today.

Rapid technological advances have radically opened up new ways of experiencing, spreading conflicting theories throughout modern life. (<https://www.youtube.com/watch?v=ah7gIRxMLRM>) Art historians have yet to reach a consensus on the time span of contemporary art. Rosalind Krauss (probably the most influential art critic living in contemporary art and a student of Clement Greenberg) first used the word contemporary to refer to art in her thesis on the work of David Smith. Graham Whitham and Grant Pooke, in their book "Understanding Contemporary Art" (2018), used the term contemporary art for works created after 1980. Art historian Julian Stallabras coined the term "High-Low Art" to describe contemporary art. By examining contemporary art in more depth, he concludes that art is always a continuation, a computation of the past and the present, despite the protestation or rejection of what exists. Contemporary artists, in their search for new ideas, materials, methods, and practice, give the audience more freedom in their understanding of art. (Smolyanskaya, 2012)

With the new technologies and media of the contemporary world, Baudrillard's symbol simulacrum no longer embodies any reality. It is a hyper-reality with neither a source nor a basis. Blurring the lines between simulation and reality eliminates the problem of correspondence: there is no essence and phenomenon, no reality and concept, no sign and no designation. The exact formulation of the problem of being bound to the symbol loses its meaning. On the one hand, the symbolic form is fatal to life; on the other hand, the killing of the symbolic form takes place in modern society. The meaning disappears. Of course, such an answer to the existential appropriateness of the idea of a symbol to something, a symbol describes its return to a self-sufficient and destructive hyper-reality. In this narrative, there is the creation of a new simulation that we think is our own reality. The artist does not create his works in an isolated environment; on the contrary, he is under the direct influence of his age historically, politically, and economically. In the new stream: posts claiming to reflect "reality" such as video games, interactive television, reality shows, Facebook, Instagram, Youtube and etc. Based on the above, contemporary art is closely related to fashion and commerce. This has an impact on the creation and understanding of contemporary art objects. Contemporary art refers to the visual perception of the person and all human senses: the sense of touch, smell, a person in space, etc.

Felix Gonzalez Torres is a brilliant representatives of contemporary conceptual art. Felix González-Torres is a Cuban-born American artist known for his conceptual art movement. It should be emphasized that art is more important in this direction than implementing the idea. The artist used simple everyday materials and industrial objects, minimalist sculptures, and installations to realize his ideas.

Figure 1. Felix Gonzalez-Torres . Untitled (Perfect Lovers), 1991, watches painted on the wall, 35.6 x 71.2 x 7 cm.

Just as time leaves its traces on people, the artist reflects the experience of life in his works. Untitled (Perfect Lovers) is one of the artist's famous works. This work consists of two simple black and white watches that start simultaneously. "Perfect Lovers" is a poignant comment about his personal life: it reflects two loving people, two heartbeats, and two lives. Clocks gradually and predictably become time-barred and stop working in harmony. This is due to the discharge of batteries, as well as the nature of the mechanism. If the batteries of one of the clocks needed to be replaced, this would be done, and the clocks

would be reset accordingly; the clocks would be displayed on a wall painted light blue. (<https://publicdelivery.org/felix-gonzalez-torres-clocks/>)

Time is cruel, and each person has their own way of life and “hours.” An hour symbolizes the artist Thoress herself, while others symbolize Ross Laycock's HIV-positive partner, his gradual decline, and his inevitable death from AIDS. For centuries, scientists and philosophers have been forcing their brains into the mysteries and secrets of human death. All these theories are an external view because it is not possible to describe what has not happened, and it is not possible to describe what has happened. Death is the end point of the time vector that is physically allocated to a person.

In his works, the artist depicted human nature, the attack of time, the loss of a loved one's life, separation, and the temporary nature of life.

The artist explained his concept of time in a letter to his partner. In the words of Felix Gonzalez Tores, “Do not be afraid of the clock; it is our time, and time has been very generous to us. We caught the time with a sweet taste of victory. We defeated fate by meeting in a certain area AT a certain time. We are a product of time, so we give back. Now we are in harmony forever. I love you.” (<https://argonotlar.com/benim-halkim-ross-felix-gonzalez-torresin-devrimci-sanati/>)

By comparing this work with Gustave Courbet's painting, he can capture a parallel. Both artists reflect the transience of life. The Memento Mori philosophy says, “Remember that you are mortal.” With the help of thirty symbolic images, Courbet conveys the moral and physical story of the artist's workshop through the allegory of his life. Courbet deals with time in painting and human existence from birth to death with the help of official symbolic language.

In contrast, Thoress selects a symbolic clock in a minimalist way. Symbolically, two hours have become a bittersweet reflection of life for lovers. At first glance, this work marks a time when everything between two perfect lovers is in sync. On the other hand, it reminds us that complete bliss has disappeared over time. The two lovers move further and further away from each other. However, although these two clocks are always close to each other, there is a difference between them for hours as the years go by.

In this work, the artist wanted to include the audience/audience as an active actor in producing its meaning. It placed private memories and nostalgic journeys into the public

sphere. It hoped to help audiences transcend the personal and reach a collective experience of the human spirit and social good.

It should not be forgotten that ritual and inaccessibility are vital in contemporary art. New tendencies in art often lead the audience to search for people in themselves, to the issue of loss. Unintentionally, that question arises: “Why is an art like this?” Various views are discussed among many philosophical ideas. One of the answers to that question is that this is the art of our time, as this is who we are. Like us, art can be beautiful and ugly, sympathetic and antipathetic, polite and rude, peaceful and warlike.

DISCUSSION

Based on ancient debates between the objective and subjective perception of time, there is still a contradiction in modern art between real-time and fictional time.

Montage time is time that is subject to the artist's thought and play, and in a way belongs only to him. In 1963, Andy Warhol's movie “Sleep” opened a new page in history and created the first example of “real time” cinema. Hollywood directors, D.W. Like Griffith, his new discoveries (flashback, split screen, jump forward, slow motion, and time-lapse) have contributed significantly to the development of the art. (Whitham, Pooke, 2018, p. 145) New technological possibilities have given many artists such as Yoko Ono, Bruce Nauman, Bill Viola, Nam June Paik the opportunity to experiment with the “present and parallel tense”. The words of the artist Nam June Paik that soon the TV screens will replace the canvases can be considered prophetic. (Kulik, 2014, 20’57”- 20’25”)

Video artist Bill Viola has recreated various famous paintings on video while following the tradition of Western art. The artist has enabled us to see momentary emotions that the human eye cannot perceive. For his works, Viola takes images from life, his own experiences and the past. Therefore, his works often contain images of water, and this is not a coincidence. The tragic incident in which Bill fell into the lake when he was six years old has remained in his mind forever. The images that appear in the child's mind at that moment and the beautiful images of paradise accompany the artist's work up till today. The magical blue color from the artist's memories is transformed as a physical object in his works. For Viola, video recording is also a flow of electricity. This is really felt in “The Raft” (2004) and “Five Angeles for the Millennium” (2001). When delving deeper into the

philosophy of the artist's works, the importance of the artist's interpretation of the concept of “emptiness” and the sensation created by it is felt. (Viola, 2019, 3'48”- 5'56”)

Viola deals with the theme of life and death in her work “An Ocean Without a Shore”, which was exhibited in a 15th-century chapel at the Venice Biennale in 2007. The artist talks about the way he communicates with the other world, another reality. The viewer's first impression of the image is associated with television interference, “television snow,” and only then is it realized that it is a stream of water. In any religion, water always retains the same functions: it dissolves and removes forms, “washes away sin,” so that it is both purifying and revitalizing. Every “form” becomes subject to the law of Time and Life from the moment it breaks away from the Waters, from the moment it ceases to be imaginary; it has limits, the universe participates in formation, is exposed to history, degenerates, and eventually empties of its essence. The purpose of the ritual blessings and purifications with water is the temporary updating of the timeless moment in which creation occurs; they are symbolic repetitions of the birth of the “new man.” (Eliade, 2017, p.171)

The water image is presented as the image of the ether, which is the image of a video image. Slow motion adds to the dramatic effect, letting you see all the emotions of the characters, in every facial crease. For Viola, the exhibition space has an important place, its special aura allows the work to integrate with the environment. For the artist, death is not someone else's fiction, the clear reflections of grief and the loss of loved ones are a reality that the artist lives. Viola's credo is to say the truth, exactly what you think, to be who you are without restraint or fear.

Figure 2. Bill Viola, An Ocean Without a Shore (2007)

Bill Viola's video artwork first entered the Metropolitan Museum of Art's private video collection. This compelled the artist to view video art as a contemporary art format. As a result, the most unusual video art in history is Bill Viola's order: that the altars of St. Peter's Catholic Cathedral in London be ordered not as a temporary exhibition but as a permanent part of the cathedral.

The younger generation of artists is quickly grasping the new trends of development in art. For example, young, newly shining star media artist Refik Anadol is like Turkish media artists. Likewise, director and designer Refik Anadol have opened new horizons in art. In the exhibition “Machine Memories: Space,” which opened in Istanbul on March 19, 2021,

the artist's research on artificial intelligence has transformed space-related data into tremendous works of art.

Famous astrophysicist Carl Sagan said in an episode of *Cosmos*, which reached large audiences in the 1980s, "Imagination often transports us to worlds that never existed. However, we cannot go anywhere without it." The new exhibition of Anadol, forty-one years after its proposition by Sagan, combines invisible space data with emotions that can be expressed through public art to create poetic metaphors and draws attention to the inevitability of imagining an immense (data) universe as the first step to reaching the layers of space. (<https://kultur.istanbul/refik-anadol-sergi/>)

Over the past five years, the artist has combined his inventions using raw data from artificial intelligence research and three telescopes. Among the artistic experience questions raised by the artist: "If a machine can learn, can it also have a dream?"

Based on more than two million images recorded by three telescopes, the ISS (International Space Station), MRO, Hubble and other satellites and which is the largest space-themed dataset ever used in a work of art, Refik Anadol presents the three-dimensional painting, three-dimensional sculpture experiences of artificial intelligence to the audience. The artist has divided his exhibitions into two sections, titled "Memories" and "Dreams". The first part of the exhibition, "Memories", presents a series of dynamic data tables in which Refik Anadol collects raw, uninterpreted visual data about space with the help of artificial intelligence and transforms them into pigments. (Akbat, 2022, 0'42"-1'42") The artist divided his exhibitions into two sections titled "Memories" and "Dreams." (Akbat, 2022, 0'42 "-1'42") The idea of the artist is closely intertwined with Freud's theory. Interpretation of dreams is one of the scientific studies of understanding a person's inner world and one of the most ambiguous, complex methods. The interpretation of dreams according to the method invented and practiced by Freud caused fierce criticism by many scientists. Our subconscious mind has a special symbolic language - the language of images. Each person has their own images. It is almost impossible to give them a general description! Or is it? What images and dreams does artificial intelligence see? - This is the question that Refik Anadol raises in his work "Machine Memories: Space". (<https://medprosvita.com.ua/teoriya-snov-zigmunda-freyda/>)

The work evolves into an algorithm speculating possible celestial body shapes. Entering such a space, the audience moves away from the usual architectural forms. Instead, he transformed the idea of the universe not only with the help of abstract images but also with the help of tangible evidence of a fragmented but higher unity.

Figure 3. Refik Anadol “Machine Memories: Space” March 19, 2021, Istanbul.

The second part, “Dreams”, consists of three-dimensional data sculptures and a 15-minute, space-integrated artificial intelligence cinema installation. Here, the data sculptures created with 3D printing techniques represent synthetic landscapes inspired by the visual memories of Hubble, ISS and Mars telescopes, and convey the multi-network flow between data points consisting of topologies of both the earth and other celestial bodies to the audience with a new technological interpretation. (Anadol, 2021, 3’34”- 4’48”)

The artist's first step in this direction occurred ten years ago in Istanbul in the “Istiklal sound recording” project.

The past of time can likewise be the memory of a society, of a machine. Returning to the past, it should be noted that the idea of being in a work of art first came from Kandinsky. However, artist Refik Anadol has made this a reality with the help of technical progress. Therefore, the exhibition is of great importance on the agenda. The main idea of this project: It questions and explores ideas that can contribute to our collective memory, collective dreams, and collective consciousness with people. It examines what we can do in everyone's ideas, such as space, time, and nature. This project opens a new way for people to understand art with the transformation of space and time stories. Refik Anadol creates new inspirations and life meaning with its experiences by using simulation methods in the art.

Humans always value the past more than the future. It is a strange paradox that the present is not in the past when we live. Is this a fair choice? The driving force of the avant-garde polemic, valuing the museum's institution, is the same egalitarian and democratic influence behind modern politics. For many years humanity has been working on a breakthrough in communication, inventing new tools: the invention of the telegraph (1836), the first Transatlantic cable for intercontinental communication (1858), and the invention of the telephone (1876). By 1971, a network of 23 users was established in different parts of the United States, and 1972, the ARPANET (the first internet network) was shown to the

public for the first time. This invention has become a sign of the new age, and everything is different now. Creating the image with different techniques has also changed the understanding of the relationship between the image and the human. (<https://www.milliyet.com.tr/teknoloj>)

The development of technology led to the emergence of the concept of “virtual reality,” which means that the illusion is created that a person is somewhere he or she is not.

Thus, it is possible to determine the similarity of this concept with the panoramic picture, which has its roots in 12th-century China. At first, in the 20th century, virtual reality found application in engineering and various scientific fields. As in many technological inventions, the concept of virtual reality has been used in a science fiction story close to its current state. It is impossible to ignore that the concept of virtual reality is used in science fiction in its most modern form. One example is the American writer Stanley G. Weinbaum's “Pygmalion Spectacles” (1930). In the story, the two inventors created glasses that create a real-like world where one can see, smell, taste, and feel virtual reality.

Progress did not last long, and in the 21st century, virtual reality has spread to many areas of society. Many scientists and artists, such as Ivan Suterland, Robert Fletcher Sproul, Myron Krueger, and Marshall McLuhan, have made significant contributions to the development of this industry. Digital art gained a new interpretation in the 1975 project. In this project, it was possible to organize distant spaces as if they would be perceived in the same environment. With the help of the projection screen in the spaces, the people could see each other: they could move between the spaces. Changing the dimensions of objects displayed as graphics: Coloring operations have been performed. (Avcı Tuğal, 2018, p.85)

Famous Austrian artist Peter Kogler uses computer animation, painting, complex projections, and lines to turn rooms into a psychedelic paradise. After the intervention, the architectural space becomes crooked from the ordinary, drawing visitors to rooms whose walls confuse even the most intelligent. Considered a pioneer in computer art, Peter Kogler has had a career of over thirty years. It explores concepts such as interior installations, modularity, and repetition, creates new images, and changes the visitor's view of architecture, which is the primary tool of its art. Thus, the artist impacts the viewer's perception using a hypnotic line design.

Figure 4. Peter Kogler “Hypnotic room installations” 2018.

Lines on the walls, floor, and ceiling that are primarily black and white create a sense of blindfolded, undefined movement. The line is one of the oldest means of expression and signs in the history of visual arts. The line, as a sign, can be interpreted as a division, size, and border. The line is associated with a string as a means of limitation, binding, and infinite expansion and freedom: it directs a person's fate and limits it. In addition, the line is a person's path throughout life. The position of the lines is also crucial:

The horizontal line is the temporal world, passivity;

The vertical line is the spiritual world, the active direction, the axis of the world;

The wavy line is the idea of movement (water, heat of the sun's rays, and celestial bodies);

The straight line, extending from the point of reference back and forth forever, is infinity, honesty, and unchanging behavior.

In addition, the line symbol is found in many cultures and religions. For example, the “thread of life” symbolizes the fate of people in many countries. “The threads of life (the rope of the tents) have been broken,” shouts Eyüp. “Like all deaths, Achilles, when his mother gives birth to him, will suffer because his destiny has been made of a thread from the moment he was born” (the Iliad). The goddesses of fate spin the thread of human life, and there is more: the Cosmos itself is conceived as a weaving, a gigantic web. For example, in Indian thought, the air “weaves” the universe, tying this world, the afterworld, and all beings as a single thread. (Eliade, 2017, p. 131)

Once such “Hypnotic room installations” have entered the artistic realm, the viewer starts to experience the “Time Experiment.” This is a philosophical study of intuition and man's perception of time by the Irish aeronautical engineer and aviator John William Dunn (1875-1949). Dunn argues that we exist on two levels: inside and outside time. In his later works, he put forward his own “serial” theory of time (serialism), and based on that, he moreover came up with the concepts of “New Immortality” and “Nothing dies.” Momentary enlightenment is a long discipline involving the “Exit from Time” paradoxical leap philosophy and a mystical technique. Similar ideas and practices exist in various cultures that aim to stop the flow of time. For example, in India, it is pranayama and yoga. These techniques, in cosmic terms, try to integrate (transcend) the cosmic position as it is from a perfect cosmos.

Kogler creates his own interpretation and symbolism by skillfully using curved lines. The master's works can be associated with the kingdom of distorted mirrors put away from reality, transforming the architectural feature of our time into an artistic virtual and extraterrestrial world. As a result, installations with misleading spatial bodies violate not only the audience's perception but also the architectural community's artificiality.

Today, digital art and visual communication are in a constantly renewed period of transition and change. Artists, in this case, present their different experiences in the gallery to define their own practices. Thus, art reflects its own time. As the German writer Bertolt Brecht wrote in 1938: "Reality changes; the way of presentation too must change to reflect reality." (Harrison, Wood, 2000, p. 501)

Screen-based environments were separate from art in the past, but digital art is an important part of today. By answering current questions, art creates new symbols and interpretations of itself in film, video, and digital media.

People now live in an endless stream of information. Today, it is possible to observe the tendency of a work of art to move from one exhibition to another, from one collection to another. This leads to the conclusion that they are more immersed in the flow of time. This means a return to the aesthetic contemplation of the same image, especially in our time. Today's audience is much more aware that a work of art depends on its context.

It can be concluded that contemporary art does not stop at the moment but cooperates with the flow of time by moving hand in hand. In such a circulation of information, if everything is temporary and variable, the result suggests that all this will eventually disappear. Innovative popular ideas in contemporary art aim to realize, anticipate and imitate the future. Thus, the modern one will now disappear. This imitation affects the work of art by transforming it into art activities, performances, and temporary exhibitions.

Consequently, it shows the transient nature of the existing order: the rules governing modern social behavior. If art, in general, creates an art object, contemporary art also creates information about art. These are standard features that combine contemporary art and the Internet.

It is helpful to draw a definite line between the material and information flows. Simple truths that the flow of matter and time cannot be undone... However, it is necessary to consider the fact that the Internet as a flow of information is based on the possibility of

returning to the past, searching for lost information, and searching for past actions step by step. Thus, it allows one to see the Internet not as a flow of information but as a flow in the opposite direction.

Regarding art, the word “reality” has at least two meanings. These are associated with different traditions. The first is the mimetic, realistic, naturalistic painting and sculpture tradition. Here “reality” means the mimetic representation of things in the world as they present themselves to our “natural,” uninformed, and technologically vulnerable view. Many traditional images and mythological symbols, such as ancient mosaics and icons, do not seem realistic because they aim to present the “other,” the ordinarily invisible world. (Groys, 2017, p.102) Contemporary artworks that oppose the “essence” or “subjective appearance” of our world cannot be considered realistic. Turning to technology and science to study photos taken with a microscope or telescope to talk about reality is unnecessary. The essential feature of realistic art is its determination to reject all technologically constructed images and symbols, as well as all religious and philosophical views and speculations.

However, this reproduction has an “unrealistic” aspect; it removes some of these things from the flow of time. In other words, the role of art in the materialist age is to make existence visible.

Heidegger's words are worth mentioning that the primary way we exist in the world is practical. Heidegger also mentions the tendencies of modern art to depict symbols and images as worn, damaged, distorted, and fragmented. As in Cubism, for example, or in Duchamp's ready-made practices that are non-functional.

As a flow of information, the Internet is an all-accessible archive where every image, symbol, and information has its place, address, and meaning. The most exciting aspect of the Internet as an archive is the user's ability to break ties and create new concepts through the cutting-pasting process. Like the effect of the kaleidoscope, no matter how much action the user takes, it always gets a new result. In addition, since the archive of the Internet increases the utopian potential, positive aspects can too be present.

The value of the Internet and its rethinking as a new cyberspace has been felt by humanity during the global quarantine linked to the Covid-19 pandemic. Artists, like most citizens, find themselves isolated, but challenges fuel the progress. The chain reaction did not last

very long, with virtual galleries, museums, conferences, and online “life” becoming a daily routine. Meanwhile, art has reacted swiftly to the changes and boldly started seeking new symbols, images, ideas, and aspects of self-expression. Perhaps what seemed insignificant and indispensable in art two years ago has become a new meaning today. A small dot, a pixel, is the smallest unit the human eye can distinguish in the image on a screen. Now, digital art on the NFT website dictates its own artistic, symbolic language that reflects the time of computer technology. (<https://webrazzi.com/2021/03/03/nft-nedir/>)

CONCLUSION

The relationship between art and symbol is inseparable in the context of intellectual and plastic art, it is certain that there is a bond. In a technologically and scientifically advanced world, symbols have not lost their influence in modern art; the artist, who has the desire to find new things, has found new ways of expressing himself with symbols.

Within the scope of this study, time symbols and the concept of time were examined, and artworks were analyzed in the context of time symbols. In this study, new aspects of artistic creativity and the relationship between symbolism and perception present a modern way of creating new time symbols for the audience. Various trends in Western art and the external effects they have, such as political, economic, and social effects, on artists and artist groups are presented.

This series of events gave birth to new symbols, idols, and heroes. To this day, military aggression, the arms race, and the struggle for natural resources show that humanity cannot live in peace and harmony. Even today, this situation is seen as the cause of the irregular structure of the world.

With the growth of scientific and technical progress, philosophical views on time concepts and symbols have also changed. Plank and Einstein's new theories revolutionized science. Albert Einstein declared that time is the fourth dimension, as well as the front/back, the up/down, and the left/right. As a reactive chain, these innovations have influenced many areas, including philosophical views. Many philosophers such as S. Freud, C. G. Jung, P. Ricoeur, A.N. Whitehead, E. Cassirer, J. Lacan, Hegel, J. Derrida, G. Deleuze, and J. Baudrillard have emphasized the importance of time by interpreting the symbols of time and the concept of time by interpreting it in their own way. The concept of symbols has led

to conflicting interpretations among philosophers and scientists. Between these philosophers, S. Freud, C.G. Jung, P. Ricoeur, A.N. Whitehead, E. Cassirer, J. Lacan, and Hegel adhered to the positive conception of the idea of a symbol. Against them, J. Derrida, G. Deleuze, and J. Baudrillard insisted on the importance of the negative concept of the idea of a symbol.

The discussion of time in philosophy is centered around two main problems. The first is the distinction that time is a physical reality independent of the human mind, and the other is that time is a reality that finds its place in the human mind. Each style (Impressionism, Fauvism, Expressionism, Futurism, Surrealism, Dada...) has its own symbols of time and interprets time from its own perspective.

The horrors of the First and Second World Wars were reflected in European art, and artists faced a global challenge. The post-war devastation revealed that the traumatized society's traditional values, types, and forms - like ancient human civilization in general - were untenable and irrelevant. The horrors of the war years necessitated the search and understanding of a new artistic language. Technological progress has developed rapidly and has shown its effect on the physical world of man, and the emergence of new means of transportation has brought a new perception of time. In contemporary art, time as a symbol is reflected in different interpretations under the influence of technological progress.

By examining contemporary art in more depth, it is concluded that art is always a continuation, a synthesis of the past and the present, despite the protestation or rejection of what exists. Contemporary artists, searching for new ideas, materials, methods, and practices, give viewers more freedom to understand art. The fast pace of life and the flow of time impose their conditions on today's artists. The concept of "real-time," which was not newsworthy in the past, is more frequently included and interpreted in the works of contemporary artists. In the new movement: video games, interactive television, reality shows, Facebook, Instagram, Youtube, etc. are publications that claim to reflect "reality." Based on the above, contemporary art is closely related to fashion and commerce. In the contemporary art world, it is seen that the destructive power of humans changes and deforms symbols. For example, ecology, one of the current issues, is considered the creation of the new by taking the old back in art. This has an impact on the creation and

understanding of contemporary art objects. Contemporary art is aimed not only at the person's visual perception but also at all human senses: touch, smell, and the sensation of a person in space, etc. Thus, the audience and the interpretation of the work play a significant role, and the artist, who uses minimalist, symbolic clues, leaves space for the audience's thoughts and feelings.

In art, time symbols and concept of time have a special place and subjective interpretation for each person depending on their culture and environment. The artist is the foundation of art; their work delicately reflects free will and imagination. Symbols, languages, and images are transformed, and new techniques and methods of transferring them to the audience emerge. The artist is a thin conductor between the world of imagination and reality, “inside” and “outside” time. Using the convergence of science, art, and technology, the artist will create new symbols for the age and time of art in parallel with the development and change of man. Art will continue to change and search for new languages of symbols of self-expression, reflecting the time and age of its existence.

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Figures



Figure 1. Felix Gonzalez-Torres . Untitled (Perfect Lovers), 1991, watches painted on the wall, 35.6 x 71.2 x 7 cm. Source: <https://publicdelivery.org/felix-gonzalez-torres-clocks/>



Figure 2. Bill Viola, An Ocean Without a Shore (2007) Source: <https://artblart.com/2009/02/24/review-ocean-without-a-shore-video-installation-by-bill-viola-at-the-national-gallery-of-victoria-melbourne/>

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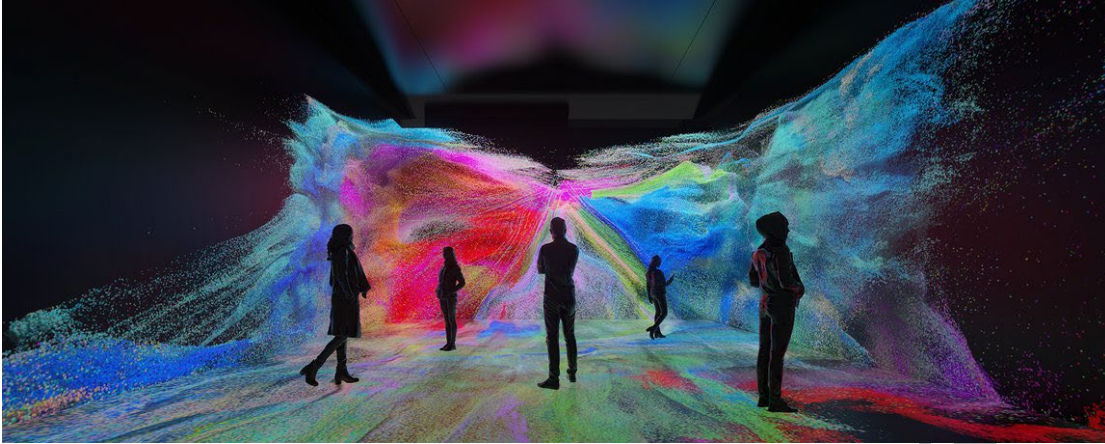


Figure 3. Refik Anadol “Machine Memories: Space” March 19, 2021, Istanbul. Source: <https://kultur.istanbul/refik-anadol-sergi/>



Figure 4. Peter Kogler “Hypnotic room installations” 2018. Source: <https://www.designboom.com/art/peter-kogler-hypnotic-installations-07-12-2019/>