

How does a memory emerge in the present time?

Researching on the ways I experience time and duration while I am moving, I've realized that I am in an in-between 'space' while I am practicing on my own: I am between doing- moving and trying to understand, answer or ask questions and make conclusions in the frame of my theoretical investigation.

Similarly to my previous try-outs, I did my habitual warm-up and then I moved to free improvisational movement focusing on the above task. While I was moving, I was observing the memories that arose in my mind. Thus, my perception shifted to understanding where memories come from. I saw that it was the body and its shapes positions or feelings that released or revealed memories from the 'endless' past. My bodily memory brought into surface experiences derived even from my childhood.

What I understood is that It was part of what was happening in the present moment that I was having a memory of something. It was not a process of being in the past; it was rather a process of allowing the past to enter into the present (De Spain, 2014, pp. 152-153). In this light, I could feel somehow that the present time was expanding as a perception and sensation so that all these recalls could be included into the 'now'. It was a 'wide-now' experience. The duration of the 'moment' was widening enclosing also, apart from the duration of the present, the duration of past experiencesⁱ.

It was really tempting to 'stick' to a past experience and keep on recalling other memories travelling into the infinite realm of past; my attention was shifting to mind and thinking, while my body was unconsciously moving. Within this experience, I was more in the 'reality' and temporality of a past experience. I was in the past than in the present time. I was in a way sensing the 'original' duration of that experience.

Coming back to the 'reality' of the body that recall could potentially become inspiration for action.ⁱⁱ It was part of the real time creation of dance how I negotiated and at what extend with past experiences; in other words, the way a memory became present had to do with what I was doing at that moment. For instance, whenever I brought my body into a position that reminded me past 'archives'-moves, sensations or temporalities derived from previous pieces- I was negotiating with its 'original' duration by matching it with the duration of the present: I was making it shorter and longer, I was maintaining the same duration, depending on what I was doing at the moment.

...my attention was constantly shifting and I was diving either into the endless world of memories feeling and sensing their diverse durations or 'qualities' of temporality or I was 'shuffling' a memory with the present moment...

ⁱ French Philosopher Henri Bergson, considers present in a relation to duration. In his view, the duration of the subject includes the present and the infinite past. Bergson claims that the human body has the capability to act in varying degrees of slowness which enables it to act beyond its impulses, bringing into surface unconscious memory (Tapiç, M. R. (2014). Perception and Time-Experience in Merleau-Ponty and Bergson. *Kaygı. Uludağ Üniversitesi Fen-Edebiyat Fakültesi Felsefe Dergisi*, 0(23), 168-169).

ⁱⁱ According to Bergson, the infinite past unfolds a multiplicity of memories that have not generalized into thoughts, definitions and concepts; they haven't actualized before, and they can become a creative source for the future (Tapiç, 2014, p. 176).

References

- De Spain, K. (2014). *Landscape of the Now: A Topography in Movement Improvisation*. Oxford University Press, USA.

- Tapiç, M. R. (2014). Perception and Time-Experience in Merleau-Ponty and Bergson. *Kaygı. Uludağ Üniversitesi Fen-Edebiyat Fakültesi Felsefe Dergisi*, 0(23), 163-184. <https://doi.org/10.20981/kuufefd.87428>.