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## The Concept of Time in the Works of Artist Giacomoballa

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### ABSTRACT

The current research, titled "The Concept of Time in the Works of GiacomoBalla," consists of four chapters. The first chapter focuses on the methodological framework, addressing the research problem, which is defined by the question: Does the concept of time form an intellectual and structural foundation in shaping the creative vision of GiacomoBalla? The research aims to explore the structure of time in Balla's artworks. The scope of the research is limited to studying the concept of time in his paintings and analyzing selected visual examples of his works that emerged in Europe, relying on the descriptive-analytical method. The second chapter includes the theoretical framework, which is divided into two sections. The first section discusses the concept of time in human thought, while the second section addresses the concept of time in the art of painting. The chapter concludes with key indicators derived from the theoretical framework. The third chapter covers the research procedures, including the research community, sample, and research tool, followed by the analysis of three selected paintings. The fourth chapter presents the research findings and conclusions, along with recommendations and suggestions. The research concludes with sources and appendices.

**Keywords:** Giacomo Balla, concept of time, Futurism, time in painting, creative vision, visual analysis, descriptive-analytical method, European art, intellectual foundation, artistic expression.

### INTRODUCTION

From an early stage in human thought, it became evident that time represents a value linked to existence and what lies beyond it. Humans gained the ability to reflect on their objective and subjective worlds, focusing their efforts on understanding nature and its causes, as well as determining their position within it. After contemplating the reality of death and fate, and observing the transformations of nature, they found a common element between themselves and their surroundings: their proximity to the manifestation and meaning of empirical time, which became an important pillar of their lives in all dimensions, allowing them to recognize the value of existence and achieve balance between it and their reality.

One could argue that time is the driving force in the civilizations of the Nile Valley and Mesopotamia. However, in the Nile Valley civilization, the conception of time differs from that of Mesopotamia; the ancient Egyptian mindset does not lead them to flee from death, unlike the Mesopotamian perspective. For the ancient Egyptians, death represents a shift toward eternity, leading to an interconnected perception of time where the future is a continuation of the

present.[1,2] This emphasizes the dominion of time over both material and spiritual existence. Thus, there is a thread connecting the concept of time in Mesopotamian thought with that of ancient Egypt. In ancient Greek thought, time was the prevailing authority over the reality of existence, as illustrated by myths that tell of Chronos, the god of time, devouring his offspring, which explains the connection between the fate of existence and the power of time in Greek thought.[3-5] Their philosophical contemplation culminated in the idea of time as "circular, endlessly rotating without a beginning or end."

These perspectives and conceptions of time became the foundation of the creative vision in the arts of those civilizations. Each era possesses its own understanding of time, shaped by its people, which consistently reflects general characteristics and specific traits observable in the arts of that period.[5,6]

The perception of visual art is linked to sight and can be grasped at a glance; however, understanding and contemplating a work of art relies on analyzing its components and then reassembling them. The mechanism of connecting parts is based on chronological sequence, referred to as the time of contemplation. Yet, there exists an internal photographic time, or the time of the artwork, which

is subject to a subjective and emotional formulation related to structural composition.[7,8]

## **METHODOLOGICAL RESEARCH PROBLEM, IMPORTANCE, AND NEED**

Since the early stages of human thought, it has become evident that time is a value closely tied to existence and what lies beyond it. Humans gained the ability to reflect on both their objective and subjective worlds, focusing on understanding the nature of their surroundings and their place within it. Faced with the reality of death and destiny, as well as the transformations of nature, humans found a common element connecting them to their environment — time. This tangible and meaningful aspect of time became a crucial component of human life in all its dimensions, enabling the realization of the value of existence and establishing a balance between the self and reality.

Time can be said to have been the driving force in the civilizations of both the Nile Valley and Mesopotamia. However, in the Nile Valley civilization, the concept of time diverges from that of Mesopotamia. The ancient Egyptian mindset did not lead to an escape from death, in contrast to the Mesopotamian perspective. For the ancient Egyptian, death was a transformation towards eternity, making the concept of time continuous, where the future is simply an extension of the present.[1,9] This highlights how time governed the material and spiritual aspects of existence. In this view, there is a thread connecting the concept of time in both Mesopotamian and Egyptian thought.

In ancient Greek thought, time was the dominant force governing existence, as illustrated by myths such as that of Cronos, the god of time, who devours his own children. This myth symbolizes how time governs the fate of existence and events in Greek thinking.[10-12] Greek philosophy ultimately viewed time as a circular force, eternally revolving with no beginning and no end.

These views and perceptions of time became the foundation of the creative vision in the arts of these civilizations. Each era has its own concept of time, shaped by the experiences of its people, and this concept always carries a general character and distinct features that are consistently reflected in the arts of that time.[13-14]

The perception of painting is linked to sight and can be grasped in a single glance. However, understanding and contemplating a work of art requires analyzing its components and then reconstructing them. The mechanism of linking these parts is based on sequential time, often referred to as the "time of contemplation." Yet, there is also an internal pictorial time, or the time of the artwork itself, which is subject to a subjective and emotional structure, intertwined with its compositional form.[14,15]

The art of painting is characterized by a diversity of styles, techniques, and expressive means since the dawn of human civilization. This diversity in style has been accompanied by various ways of portraying time within the creative process. These artistic forms range from representing the sensory and visual aspects of the physical world, following the laws of space and time, to abstract visual representation. Time remains a constant in these styles, but its characteristics and depiction change depending on its relationship to a three-dimensional space, which shows possibilities of movement as in reality—representing physical time—or time that transcends physical measurements, existing beyond material constraints.

In this context, the time of the artistic act operates within an imaginative, visual realm, constructing a space unlike the sensory, tangible world. This prepares a notion of time that aligns with the newly constructed space and harmonizes with the intuitive vision of time. Thus, artistic styles in painting unify through the way time is perceived, either sensibly or emotionally. The incorporation of time as a vital force in shaping styles and techniques plays a crucial role in realizing creative visions and strengthening the connection between the subjective and objective worlds within the life of the image.

### **Research Idea:**

The research focuses on studying the concept of time in the works of Giacomo Balla, exploring how his artistic representations serve as visual applications of an aesthetic philosophy related to both the material and spiritual dimensions of time.

Based on this, the research problem can be identified through the following question:

Does the concept of time form an intellectual and structural foundation in shaping the creative vision of Giacomo Balla?

### **Importance of the Research:**

1. The current research is significant in establishing a scientific basis for understanding the structure of time in Giacomo Balla's paintings.

### **Research Objectives:**

The current research aims to explore the concept of time in Giacomo Balla's paintings.

### **Research Boundaries:**

- Subject boundaries: The research is limited to studying the concept of time through visual examples of Giacomo Balla's works.
- Temporal boundaries: 1900–1910.

### **Definition of Terms:**

#### **- Time (in language):**

According to Lisan al-Arab, "time and zamaan refer to both short and long durations. One can say 'azmana' to mean staying in a place for a time. Shammar said that 'dahr' and 'zamaan' are one and the same. Abu Al-Haytham mentioned that Shammar

erred by saying 'zamaan' refers to the time of dates and fruits, and to the seasons of heat and cold. He also said that 'zamaan' can span from two to six months, and the word 'dahr' (eternity) refers to a period that does not end. According to Abu Mansour, in Arabic, 'dahr' can refer to the specific time of an era or the entire span of worldly existence".[16,17]

#### **- Time (in terminology):**

The Global Encyclopedia defines time as "the unlimited continuous duration perceived as containing sequential events".[18,19]

Time is also defined as "that in which events are distinguished regarding their prior or subsequent occurrence, their beginning, and their end".[20,21]

#### **Operational Definition:**

Time refers to the duration associated with changes governed by events and their sequential nature, characterized by what comes before and after.

## **THEORETICAL FRAMEWORK**

### **Section One: Time in Human Thought**

#### **First: Ancient Mesopotamian Thought**

The concept of time in Mesopotamia emerged when human societies transitioned from a subsistence lifestyle of gathering food to one of production, specifically agriculture. Agriculture played a pivotal role in driving major transformative changes in life as a whole. The appropriate term to define this shift is "the sense of time," which marked the beginning of civilization and social activity, initiated with the advent of settlement and the awareness of past, present, and future times.[21,22] The concept of time, as understood by the Mesopotamians, was viewed as "...a sequence of different life stages, which the philosopher Cassirer refers to as 'biological time.' The natural phenomena of time, such as the changing seasons and the movement of celestial bodies, were initially considered indicators of a life plan similar to human life and interconnected with it".[23,24] This form of time was tangible, tied to events, and inseparable from them.

The existence of time and human life were seen as subject to a higher cosmic will. This notion is vividly reflected in the epics and myths of ancient Mesopotamia, which serve as repositories for answers to existential questions. They provide insight into how the Mesopotamians viewed existence and expressed their desires. One such myth is the Babylonian creation myth, which, in its fifth tablet, portrays the god Marduk as the ruler of time. One of his cosmic arrangements is that he "...bends the orbits of the sun and moon, placing at the forefront of their duties the illumination of the heavens and the determination of time and seasons".[25-27]

#### **Second: Greek Thought**

Time, as a philosophical concept, garnered

significant attention from prominent Greek philosophers, especially Plato, Aristotle, and Plotinus. In Plato's *Timaeus*, time is intricately linked to the creation of the world. Plato suggests that there exists an eternal world, the world of forms, and the sensory world was created by a divine being to resemble that ideal world as closely as possible. In this context, Plato clarifies the distinction between the two worlds through the concept of time:

"The nature of life was eternal, and there was no way for God to attach this eternity to the created, to merge them completely. So, He conceived of creating ... an eternal image that would follow the rule of number, which we call time." Time is associated only with what is in motion. The absence of the sensory world and its movement would mean the absence of time, as it did not exist before the creation of the material world. As *Timaeus* states: "Time, then, was born with the heavens, so that they may both be born together and be dissolved together if ever dissolution occurs".[28,29]

Aristotle elaborates on the relationship between motion and time, explaining that when motion traverses space or a continuous magnitude, it is also continuous, as continuity applies to connected entities. Since motion and continuous magnitude have a before and after, time also has a before and after. The progression and regression of time exist within motion, meaning that the time between these stages is continuous because it follows the continuous movement and magnitude.

Aristotle's significant contribution lies in linking the perception of time to the perception of progression and regression within motion, distinguishing between two moments—one earlier and one later. Consequently, Aristotle defines time as "the measure of motion concerning the before and after".[30,31]

Plotinus' concept of time is closely tied to his theory of emanation (Neoplatonism), in which all existence flows from the One, the infinite source. According to this theory, all beings are an emanation influenced by the infinite One, from which the second hypostasis, or *Nous* (Intellect), emanates. Both the One and the *Nous* are eternal and absolutely stable, existing in a state of constant stillness. Time, however, is linked to the World Soul (*Psyche*), which emanated from the eternal and unchanging essence. The World Soul is characterized by life and constant transformation, moving from one state to another, and this movement constitutes true time.[32,33]

Thus, the World Soul and time arise from the movement of this eternal essence, acting as a bridge between what is temporal and what is eternal. Since the World Soul emanates from the infinite One, time itself is eternal and perpetual. Plotinus views God, or the One, as an eternal source of existence, and as such, the cause that naturally and effortlessly created the universe out of its own perfection. This emanation flows continuously from the beginning of

time and into infinity.[33-35]

### **Section Two: Time in Visual Art**

Visual art is an imaginative realm, flexible in its structural formations, whether closely aligned with the physical world or diverging from it, as seen in abstract painting. It is based on a network or system of relationships between its components. When an artist employs the elements of composition and arranges them aesthetically in a specific way, they establish connections between the parts of the artwork, making it appear as a unified and meaningful whole.[36,37] Understanding a work of art requires an analytical view of its components, where transitioning between these parts allows the artwork to come together as an interconnected whole. This process involves the succession of moments, where we perceive a sense of "before" and "after," meaning that time has passed, defined by two moments: the moment of beginning contemplation and the moment of its end. Thus, artworks can only be understood within time and through it.[38,39]

The movement of the eye across an image is not a fixed or forced action, but it can be gently guided by the artist's composition. This subtle guidance is essential for clearly perceiving the structure of the image.[40] Directing the movement of the eye creates a sense of imagined and artist-controlled motion within the painting. This guidance, involving a sequence of elements, establishes the image of time in all the ways the artwork is constructed. It organizes the image into a cohesive, continuous whole, preparing the viewer to grasp its meaning and essence. The artist creates "time" within the artwork, and without this sense of time, the work cannot fully exist, nor can it take on its material and mental dimensions.

Spatial composition in a painting cannot be understood or fully realized without time, as time makes the visual world complete. The spatial and temporal aspects of painting are interrelated because the physical form of the artwork exists within both. These aspects also shape the representational or pictorial content of the work. "A work of art requires a spatial structure as the sensory appearance through which the aesthetic subject is manifested. It also requires a temporal structure to express its inner movement and spiritual meaning as a living human creation".[41,42] Time is a fundamental concept, rooted in imaginative contemplation of sensory material forms, and it is essential for perceiving both actions and objects in reality and in the world of imagery.

The involvement of time in imagined pictorial structures, with the aim of organizing images through composition and the sequence of events and actions, indicates that the time within a pictorial action is constructed. The nature of this time within the visual formation differs from reality because, in

an image, time operates within the boundaries of knowledge and aesthetic experience. It is shaped and structured through a subjective and emotional process specific to the existence, appearance, and compositional framework of the image.[43,44]

The constructed time of the pictorial action, in cases where its forms and manifestations are multiple, is dependent on the interaction between the artist's creative skill and the surrounding cultural environment. The result of this interaction affects the material of the artwork. Through the artist's compositional design of the visual world, the artwork emits its own unique movement. A work of art relies on the organization of the elements that compose its movement. This movement imparts a temporal quality that gives the artwork life and a spirit of its own. This means that an artwork must emerge from creative skill, which generates movement from stillness and brings time into existence from spatiality.[45,46]

The surface of the painting and its parts do not physically move, but movement is imagined, based on what the eye perceives. This imagined movement depends on mental interpretation. "Movement involves two concepts: change and time".[47]

Lines in art are imbued with inherent kinetic energy. A line can be seen as a series of connected points or as a moving point in a specific direction, transitioning from potential to action. This movement is part of its nature and essence. There are various types of movement, and some lines are more dynamic than others. For instance, a zigzag line exhibits sudden changes in direction and has a rhythmic, fragmented, and tense quality, while a wavy line demonstrates a continuous, flowing movement with a flexible rhythmic quality.[48,49]

Shape is a crucial structural element, as everything visible has a shape that provides its primary identity in our perception.[50,51]

Color, on the other hand, is the visual attribute of shape that isolates it from its surroundings. It encompasses not only the hues of the color spectrum but also neutrals (black, white, and grays) and all their shades and variations. Colors possess varying kinetic potentials. Warm colors (red, orange, yellow) create a sense of closeness and are known in art as advancing colors, whereas cool colors (green, blue) evoke a sense of distance and are referred to as receding colors. These qualities of colors allow artists to create a sense of spatial depth by positioning certain colors in the foreground and others in the background. By manipulating the placement of warm and cool colors, artists can adjust the perception of spatial depth in their works.[52,53]

The establishment of a dynamic and rhythmic system within the pictorial spatial medium lends it a temporal character, as space is described as "the gap between foundational points (it is) the measurable distance (through which) time or duration can be

expressed".[54,55] The illusion of spatial depth was a key focus for Renaissance artists who invented linear perspective laws. This method is highly effective in creating the illusion of deep space on a two-dimensional surface and in organizing the depiction of other spatial and relational elements.

Western artists have attempted to represent motion within time on a static surface, aiming to make it appear as close to reality as possible. This effort was essentially a materialistic representation. In contrast, the ancient Mesopotamian and Islamic artists employed a technique of omitting relatively distant time intervals between depicted scenes. This approach represented motion in its abstract form, with the temporal aspect of pictorial action tied to a higher, intuitive vision beyond the logical.

From the discussion above, the researcher finds that the representation of movement as an illustration of temporal structure in art has operated along two parallel paths. The first associates movement with sensory, material constraints, while the second is more liberated, reflecting mental constructs of abstract pictorial actions, regardless of whether they pertain to real-life subjects or non-material worlds. This dual approach was adopted by most pictorial methods in Eastern and Islamic art traditions and some modern art movements.

#### **Indicators Derived from the Theoretical Framework:**

The theoretical framework has resulted in several intellectual and artistic indicators that will aid in analyzing the sample models and contribute to formulating the research results. The researcher has identified these indicators as follows:

1. Mesopotamian Perception of Time: The Mesopotamian view of time is closer to a spiritual rather than a material perspective.
2. Time and Perception of Art: The process of perceiving an image occurs within time and through it. In these cases, time accompanies the process of examining the image's components sequentially to clarify, understand, and appreciate its visual aspect, referred to as the "time of contemplation."
3. Temporal Aspect of Artistic Action: The time of artistic action is realized through the dynamics and rhythms of the painted surface, guiding us towards memory and anticipation. This imparts a continuous, coherent, and interconnected temporal quality to the constructed time.
4. Flat Space and Temporal Continuity: The flat space serves as a medium for displaying motion or the time of artistic action in continuity and perpetuity beyond these boundaries, thereby linking this time to a higher, intuitive vision rather than a sensory perception.
5. Illusion of Spatial Depth: The illusion of three-dimensional spatial depth achieved from a specific viewpoint determines the artist's fixed position and a particular moment in time, which is then conveyed

to the viewer.

6. Kinetic Vision (Synchronous Movement): The addition of movement to the perception of pictorial space requires a time period to cover it. This is achieved by integrating multiple viewpoints into a single scene, thus overcoming the limitations of the fragmented visual impression of time or static representation typically seen from a single perspective.

## **RESEARCH PROCEDURES**

### **First: Research Population**

After reviewing the theoretical framework and identifying a set of indicators to aid in the analysis of the research sample, the researcher proceeded with the following steps: defining the research population and selecting a representative sample for descriptive analysis. This method was chosen as it aligns closely with the research objectives and addresses the question posed by the research problem.

The researcher examined available publications and works of the artist Giacomo Balla, considering them as the research population. A purposive sample was selected for analysis based on the theoretical indicators established in the framework, serving as the foundation for achieving the research objectives.

### **Sample (1)**

Artist's Name: Giacomo Balla

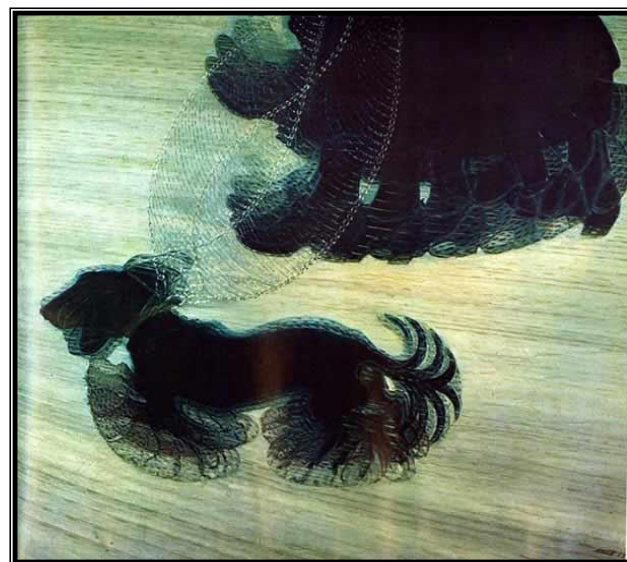
Artwork Title: Dog Running Alongside Its Owner

Date of Production: 1950

Medium: Oil on Canvas

Dimensions: 266.7 × 525.8 cm

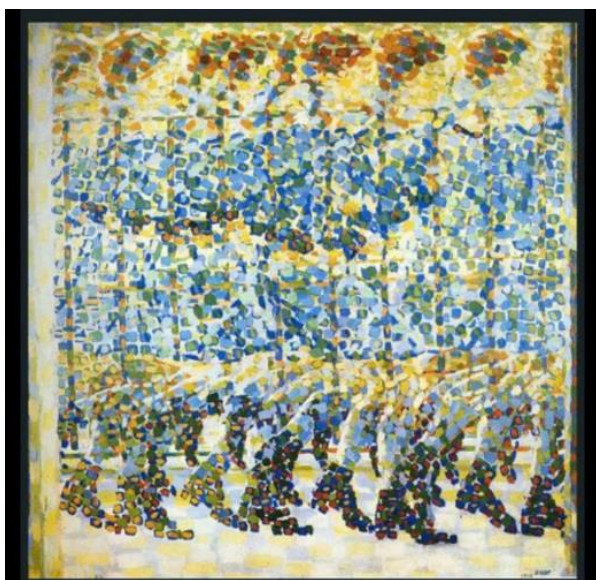
Provenance: Artists Rights Foundation, New York



This work is one of the significant Futurist pieces that embodies the futuristic ideas of expressing the whirlwind of modern life, regardless of the fragmentation and dispersion of forms. The perception of movement is a spatial change of an object, and things in motion differ from those at rest—an idea that Futurist artists emphasized in

their works. They called for a revolution against the past and tradition, rejecting all forms of imitation. This aligns with the nihilistic trend that rejected all forms of previous artistic values, rules, and laws, and sought new methods and approaches that fit the philosophy of the era and align with the current lived reality. By attempting to embody this through art, it contributed to the fragmentation of the composition of the painting, which gradually lost its cohesion and unity, leading to the disintegration of its structural elements and their dispersion within the painting's space. Accordingly, Futurist drawings of movement relied on the fragmentation of the scene and the scattering of forms rather than their aggregation within the now-open space of the painting. This resulted in a fragmentation of the painting's elements, driven by the dynamism of movement that the Futurists aimed to capture in their artwork.

- Title: Girl at the Window
- Artist: Giacomo Balla
- Year of Production: 1912
- Provenance: Galleria d'Arte Moderna, Italy
- Medium: Oil on Canvas



This work can be described as abstract. The creation of this work is square, and the artist used the pointillism technique. The work depicts a girl standing at the window. The artist repeated the shape of the girl to fill or occupy any void or space in the painting. This approach aligns with the Futurist movement, which focuses on filling voids in artworks and experiencing freedom in art, as time for these artists is seen as dynamic and in constant motion. They believe that a work of art should be dynamic or evoke a sense that the art is in continuous movement.

The artist used colors that signify vitality and spirit. For instance, blue, the color of the sky, evokes

freedom and comfort, while ochre represents the color of the earth, which is in constant motion. Black and white represent night and day. The girl is also wearing shoes, indicating that she is dressed for going out. Her standing at the window suggests she is waiting for someone to take her outside. All these elements directly point to continuous movement and changing times in this artwork.

Futurists rejected Cubist experiments because they depicted static rigidity and static states in nature. However, they maintained the concept of form closely related to its natural characteristics by borrowing the Cubist technique of deconstructing objects. The Futurists felt that Cubist analytical or structural systems were insufficient for a dynamic age dominated by machines, where everything moves rapidly. Artists should attempt to represent this movement. Space, therefore, became the environment through which bodies move. Futurists portrayed horses, dogs, and humans with multiple perspectives and in radial arrangements, depicting sound as sequential waves and color as rhythmic patterns. The space of the painting is the atmosphere in which bodies move and intersect.

In an era of speed and motion, bodies are depicted only as movement and light. Color becomes a rhythmic harmony that only carries a vibrant image. Thus, the Futurists revolted against harmony and good taste, believing that beauty lies in conflict. A work lacking a spirit of adventure and aggression cannot be considered beautiful. Dynamism was the quintessential stimulus for the Futurists, leading them to use fragmentation as a technique to evoke a sense of dynamic rhythm through the division of forms, suggesting the overall rhythmic dynamics of the subject. Achieving the interplay between form and environment (the surrounding space) was a primary aesthetic goal in Futurist art. Formal cohesion was of lesser importance. We should remember the ticking of a clock, the movement of its hands, the rising and falling of a piston in a cylinder, the engagement and disengagement of a gearbox, and the whirling of a balancing wheel—these are all formative and representational elements. They generate rhythms as beautiful as the rhythm of a living eyelid.

- Artist's Name: Giacomo Balla
- Title of Work: Street Light
- Year of Production: 1909
- Medium: Oil on Canvas
- Dimensions: 174.7 x 114.7 cm
- Location: Museum of Modern Art, New York



In this painting, the Statue of Liberty in New York is centered, illuminated by light similar to sunlight. To the right of the viewer, there is a crescent moon, and the statue is surrounded by darkness on all sides. A blue color can be seen acting as a barrier between the light and darkness. Around the statue, the light forms shapes resembling human figures, which, when observed, give the impression that they are gazing towards the light or the statue. This impression can be interpreted as these human-like forms being in a state of waiting or anticipation for something to happen.

If we analyze this work and break down its elements, we see that they symbolize freedom and time. For instance, light, which originates from the sun, gives us a sense of time and movement. The crescent moon is often used to track months and days, and it can also be said that sailors used the moon for navigation. The statue, as a symbol of freedom, represents movement and changing time. This aligns with the principles of Futurism, which advocated for continuous movement in artworks to give viewers the feeling that time is always changing. Futurist paintings are filled with movement, time, and space, while lines and geometric shapes carry aesthetic and psychological meanings. For Futurist artists, the straight line represents pure virtue and symbolizes machinery, which is why Futurist painters reject static forms like cubes and pyramids, as these shapes are rigid. The sharp angle, for them, is an intense expression of movement and emotion, while diagonal lines resemble arrows falling from the sky, functioning to provoke the viewer's senses. Futurist painters are obsessively drawn to drawing circles, which appear like whirlpools, while cones remind them of bomb explosions. The varied forms and multiple rhythms create a sense of disharmony, which is a key principle in Futurist painting.

## RESULTS, RECOMMENDATIONS, AND SUGGESTIONS

## CONCLUSIONS, AND SUGGESTIONS

### First: Results

1. The construction of the scene in a flat manner with intense, flat dynamic methods has activated an intuitive, transcendental vision, surpassing the rational, sensory vision that is characterized by a logical, mental dimension.
2. The pictorial space's subordination to the dominance of the temporal dimension of the pictorial act, as a driving force, corresponds to the relationship between the spirit and the body. This aligns with the Islamic cultural and ideological thought that emphasizes the superiority of the spirit over matter, as the spirit controls the existence and essence of humanity.
3. Although time is an abstract concept, considered secondary to matter, Giacomo Balla's structural pictorial approach transformed time into the ideal rhythmic value for liberating the rhythmic movement of the overall structure of the pictorial space.
4. The artist created a temporal dimension in his painting that transcends the boundaries of fluctuating and changeable definitions, while simultaneously establishing a gateway to the realm of the absolute. This temporal dimension is a creative reconciliation between imagined and felt time, and though it does not belong to either, it connects the two.

### CONCLUSIONS

1. Giacomo Balla's pictorial approach to the treatment of time in his work reflects his awareness of the reality of both physical and metaphysical time.
2. Through techniques of reduction and abstraction of proportions and shapes, as well as the neglect of spatial dimensions, the artist emphasized the mental and spiritual aspects over the material, thereby reconciling the physical foundations with the mental dimensions that lie beyond the material measures of time.
3. The artist employed an investigative perceptual approach by defining matter as a medium for the action of its material successor (time), using this as a basis to infer the conceptual value of pictorial time.
4. Intuitive perception of time was prioritized over sensory and rational dimensions of time.

### RECOMMENDATIONS

In light of the results and conclusions of this study, the researcher recommends the following:

1. Incorporate an expanded lesson on the relationship between time, space, and dimension into art curricula in art colleges, focusing on how time functions in various artistic styles and techniques.
2. In practical lessons (e.g., projects or creation),

students should be guided to consider the concept of time in their artistic outputs due to its significant conceptual implications.

3. Encourage art students, artists, art appreciators, and critics to engage with this study, as time represents an aesthetic and visual force that animates the components of an artwork.

#### Fourth: Suggestions

**The researcher suggests conducting the following studies:**

1. Time in Arab-Islamic decorative abstractions.
2. Time in modern Iraqi painting.

**Conflict of Interest:** The authors declare that they have no conflict of interest

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