

**ArcheTime:** Cross-Disciplinary Conference and Exhibition on Time  
*Dedicated to the exploration of differences and synchronicities between artistic,  
academic and scientific concepts of Time.*

# **ABSTRACTS**

**ArcheTime: Cross-Disciplinary Conference and Exhibition on Time**  
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**Ilya Bernstein**

**Yesterday's Water**

There are two ways of thinking about time: in terms of sequences of moments, and in terms of time scales. In the first case, each moment is conceived of as having a “before” and an “after”; it is categorized as part of a linear sequence and distinguished from other moments by its position in that sequence. In the second case, there is no “before” and “after”: moments are conceived of as occupying different time scales and distinguished from one another by being associated with durations of greater or lesser magnitude. Any phenomenon in time can be described from either of these angles, as a sequential process or as a scaling event. And the flow of time itself may be seen alternatively as an unfolding succession of moments (second 1, second 2, second 3) or as a progression of overlapping moments on expanding time scales (second, minute, hour).

I will explore some of the implications of this fact, with particular emphasis on its significance for art. As part of my presentation, I will read poems by Osip Mandelstam and others.

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**Julia Druk**

**Where is the Future?**

***An examination of Time in virtual worlds***

“Where is the Future” is an examination of how the “past” and the “future” are assigned to physical and virtual spaces, and their dependency on culture. I argue that our cultural background influences the direction in which we look to the future, and that viewers suffer confusion and disorientation when inconsistency is introduced in newer media.

This is a work in progress and will therefore consist of a short, 5-minute slide presentation which compares timelines across several media (illustration, web, video games) and cultures (European, Hebrew, Japanese).

**Christian Friedrich**

### **Complex Temporality of Interactive Architecture**

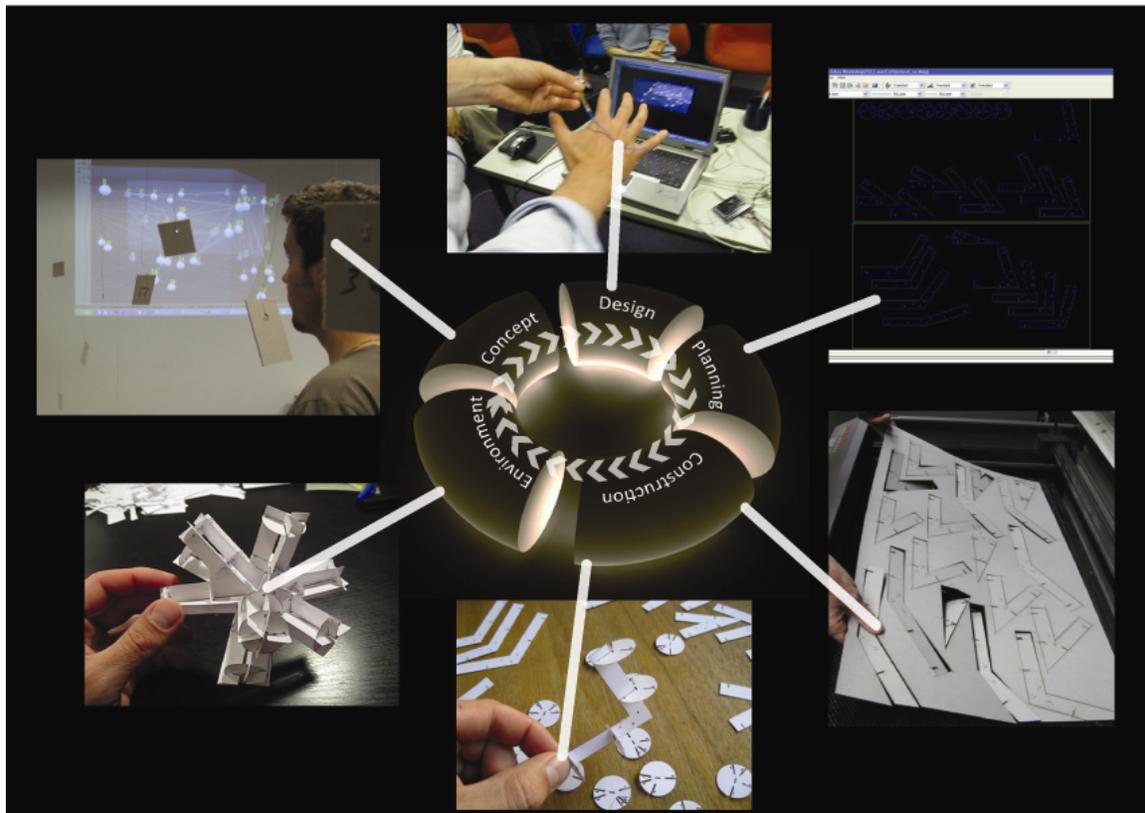
Digital tools in architectural design have challenged architects to revisit the design process, towards an increasingly non-linear, networked, algorithmic endeavor, eventually incorporating real-time, collaborative design interactions. These dynamic interactions often seize to exist as soon as the fluid digital models are to be built. Interactive architecture though allows for continuation of real-time interactions in the realized buildings. Such buildings are assembled of components that have processing power, can sense and actuate, are designed as a holistic interactive population forming a performative architectural environment which can adapt over time. With interactive architecture, the designed orchestration of building interactions in time becomes a task equivalent to the task of designing in space.

Prior discussions on temporality in architecture mostly refer either short-lived buildings, or the experience and appropriation of static built structures by users. Temporality is also factually considered when sustainability is addressed and the lifetime and lifecycles of building materials, components and building uses are taken into account. Real-time interactive architecture however enables buildings to act dynamically and brings the speed of change in buildings down to split-seconds. Adaptations become an essential part of user experience, and the building a pro-active environment persuading users into interaction.

Complex architectural time is to be understood as the time taken by a time-based architectural system, as its space is the space which it takes. This kind of organization provides the architectural time and space with definitive specific properties. Space in architecture is organized as the filling of a certain volume with as system walls, stairs, doors, aisles etc. These introduced elements create a system of separation and connections, enclosures and exclusions, turning the real shortest way between two points from a straight line into a broken one or, in general case, into a fractal or a curve. As spatial organization is thus a system of barriers, similarly temporal organization has constraints or hard barriers. Architects have to consider in their temporal design the organization of manifold interlinked processes which are unfolding over time and at different timescales. Therefore architects have to develop and apply methods and tools which are suited to elaborate complex time scenarios.

The article presents prototypes of interactive design environments, designs and work done on the concept of 'Immediate Architecture', which aims to integrate interactive design environments, digitally controlled fabrication and interactive building components.

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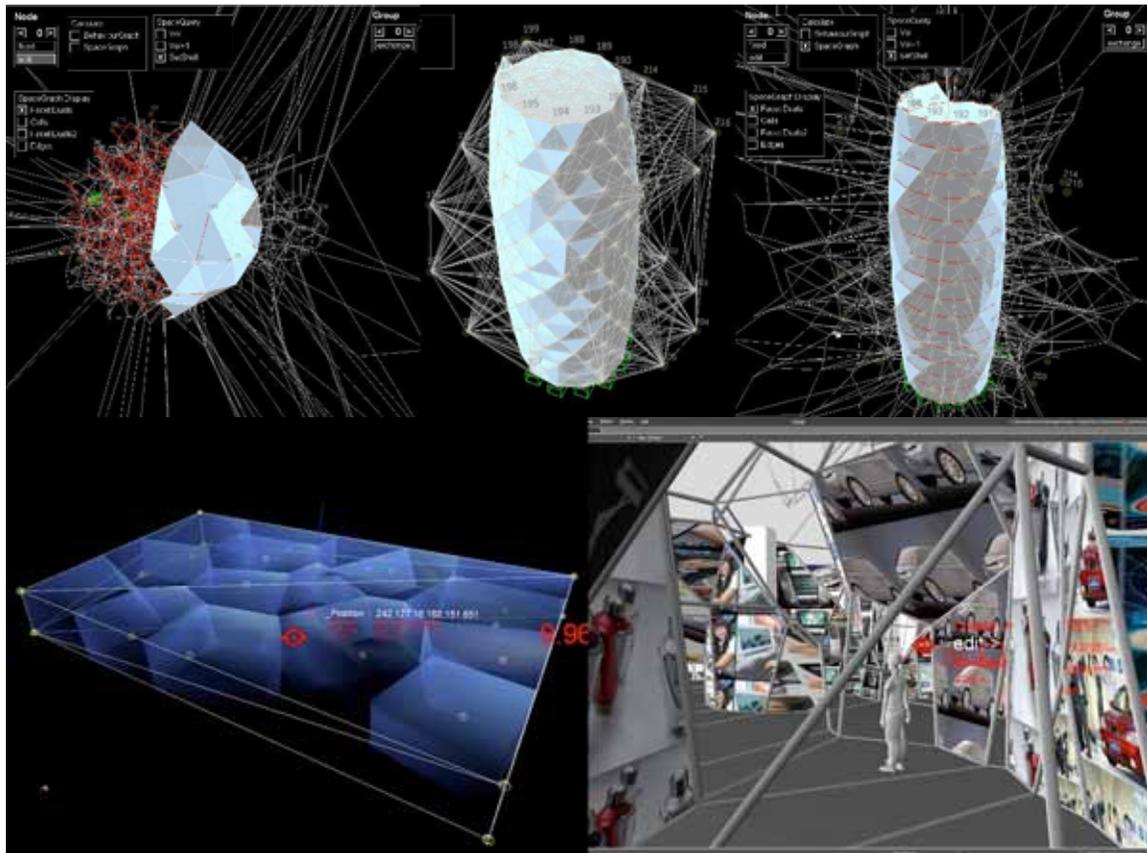


**Christian Friedrich**  
**2007**

Streaming fabrication experiment  
Delft University of Technology / University of Technology Sydney, 2007

Drawings are not architecture. Models are not architecture. The digital design and fabrication toolbox is to be used not as virtual drawing board nor push-button modeling studio, but as device for linking spatial experience immediately to action to design to production. As architecture approaches this state of immediacy, digital fabrication devices are used not for representation but for orchestrating in real-time concurrent, simultaneous operations of usage, design, planning, fabrication, construction. The building is no more a series-of-one *object*, but an *event* of ongoing material reconfiguration driven by immediate experience of the user and feedback of the material structure. In this continuum of concurrent design and production, file-to-factory [F2F] production evolves towards an ongoing stream to fabricate [S2F]. Architecture is not the building; architecture is to build.

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**Christian Friedrich**  
**2008**

Smartvolumes, Spacegraphs: immediate design exploration tools

SmartVolumes is a tool for finding structures and generating geometries based on volumetric and behavioral demands. Each change to the generative point cloud simultaneously affects structure, building physics, details, aesthetics and other performances of the design. These complex interrelations demand for a tool to efficiently explore possible solution spaces. SmartVolumes is intended to meet these demands.

Spacegraphs represent design space as network of its partitioning into generic elements nodes, edges, facets and cells. Spacegraphs are a description of spatial relationships of generated, actuated or sensed sets of elements, which facilitate generation of aware informational or material structures. As such they are a generic tool for architectural design exploration and to inform the behavior of interactive environments.

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**Robert Gibbons**

**Archiving Lives: Placing Work Somewhere for the Moment & for Posterity?**

**Examining the Need, Desire, & Obsession to Archive**

Derrida says the root of the word archive is Arkhé, place to commence, shelter, etc. This presentation will examine the motivations of writing in the moment for the future. What's the Death Drive got to do with it? This writer has practiced the act to the extent that rarely a day goes by without satisfying the need, desire, & obsession to invest language in the "Now" with some notion of the "Future." As the author of almost a year & a half worth of daily postings online, the presentation will dovetail the results of delving into motives with readings of the actual work itself taken from the resulting book, or from the archive sheltered in cyberspace.

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**Jacques Laroche**

### **The Noöwave: Time As Action**

In the mid twentieth century, the philosopher of science Rudolf Carnap laid down an exceptional conceptual methodology for the scientific standardization of time, and up to the present, time has continually been standardized in relation to processes closely following his observations: with increasing precision and predictable repetition, or strong periodicity (i.e. from the revolution of the earth around the sun to the oscillations of the cesium atom). On the other side of the coin, decades before Carnap, a revolution in the understanding of time eventually led physicists and laymen alike to, at least abstractly, understand that time (along with space) is a relative concept and, more importantly, that time and space are interrelated.

Contrasting Carnap's homage to ever-increasing precision, while nodding towards Einstein's paradigmatic relativity, I will discuss a new method for relating to 'time' (both practically and theoretically): the concept of time as a conduit for action called the noöwave. Unlike the ideas of Daniel Tammet relating to time and action, the noöwave is not limited to use as a lexicographical tool, it, like the ideas of Michael Pollen, is a force driven by consciousness.

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**Jeremy Levine**

### **Non-locality, Virtual Phenomenon, and the Collapse of Space-Time**

According to classical mechanics no two objects can communicate faster than the speed of light. This fact has been elevated into the gospel of accepted science, like the law of gravity or the second law of thermodynamics. So naturally it comes as a shock to learn that there is experimental evidence that *suggests* quantum systems violate this law of locality- a law that is central to our understanding of space as an objective medium. Locality imparts uniqueness and individuality to things by fixing them with a unique location in space/time. Entangled quantum particles seem to possess the ability to communicate instantaneously with each other, defying our classical understanding of space/time. This is non-locality. This feature of the quantum world is often used to describe the World Wide Web, which all, but ignores physical distance. The Web collapses space and time into mouse clicks and hyperlinks. Non-locality describes a state in which we have information about spatially disconnected components of complex systems. The exchange and manipulation of information without regard to distance is one of the dynamic variables of both quantum systems and interactive media art. Whether literal or metaphoric, our experience with these interactive systems reveals the holes in our intuitive understanding of space. For both quantum systems and interactive networked art, space is always relative to the perceiving subject. In both cases, our experience of non-locality is a product of our interaction with virtual phenomena: invisible communication networks or the immaterial probability wave.

**Jeremy Levine**

### **Uncertainty and Indeterminacy in Science and Art**

Quantum mechanics is a theory about choice. Both physicists and quantum particles act in ways we cannot completely predict. Both are probabilistic entities. We cannot predict the outcome of any single event involving either physicists or quantum particles with absolute certainty. The insertion of a particle detector forces the quantum system to produce a physical quantity out of its virtual probability waves. We collaborate and participate in the creation of new information through the very act of measurement. Without uncertainty our choices become predetermined and the universe becomes a giant clock, ticking away in mechanistic fashion.

Choice is equally fundamental to the behavior of interactive art. By using digital media with its fluid responsiveness artists can create dynamic works which change depending on the choices made by the viewer. This echoes the productive dynamic at work in our interactions with quantum systems. Our physical engagement with a work of interactive media art produces an aesthetic event out of the unseen possibilities made possible by the invisible software we engage. Interactive media art and quantum mechanics embrace the uncertainty of unseen possibilities, rather than the certainty of known quantities.

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**Andrea Liu**

### **Assault on Time**

My paper investigates poststructuralist critical theory's relationship to, or assault, on time. Baudrillard's notion of hyperreality, simulacra, and the disappearance of a referent or signified to which the sign refers and his dismantling of the notion of authenticity, inscribes postmodern temporality to be a succession of presents with no future, a flattening of history, a collapse of causality and historical context into a hyper-mediated spectacle-saturated present. For Baudrillard's, cause and effect are obliterated; cause bears no relation to effect, all paths to origins have been obliterated by the simulacra—and linear time is shredded in the process. Foucault, in his overhauling of the appropriate topics of historical investigation, engenders the concept of "historicity:" history is a socially produced construct, not a universal given, that stumbles along not as a modernist teleological progression towards human perfectability, liberation, or utopia, but haphazardly, through discontinuous breaks and arbitrary ruptures. Foucault destroys the metaphysical essences attributed to time and history, depicting the present not as an apex, a culmination, but a slice of time like any other. Kristeva debunks the purported "universality" of time to be a patriarchal, linear entity, inimical to the cyclical temporality of women's biology (menstruation, pregnancy, birth-giving) in Women's Time. In theater, late modernists Ibsen and Chekhov begin to fragment time, no longer relying on Aristotelean unities of time and place, with later Brecht, Artaud and even the Wooster Group more aggressively dismantling the "wholeness" of time. Time is not a static discrete object or entity to passively ingest, but a mental perception, a social construction, that can be melted, interloped, spliced, distorted, sheared, stretched, and dislocated, as in Joyce's Ulysses or Virginia Woolf's A Room of One's Own, and even such 90's films as Memento, Time Code, and Run Lola Run.

Moving from a modernist notion of time (Futurism, Productivism, Bauhaus), which was teleological—that is, a unilinear sequence of events progressing towards some goal or towards improvement, embedded with notions of cause and effect, progression, utopia, sublimation, liberation, and the purposefulness and clarity of human agency, to instead, a postmodern notion of time, which denuded time of its putative universality and monumentality, exposing it to be fragmented, arbitrarily produced, the artificial product of socialized knowledge and power systems, and subservient to capital accumulation and the hyper-reality created by spectacle--time is a crucial juncture at which we can differentiate between modernist vs. postmodernist sensibilities. How is it that although time as an entity did not change between these periods, the cultural production output's conception of time (literature, philosophy, film, visual art, theater) changed drastically? "Time"—that is, a society's narratives about its beginnings and ends, its notion of finality and consequence, and where it is situated in that trajectory--was merely a pawn, reflecting how a culture sees itself and sees its future, how it projects its values (Bauhaus) or justifies its political programs (Nazism).

**Andrea Liu**

### **Minimalism's Temporality: Instantaneous vs. Durational Time**

The minimalist movement was engendered by a critique of the Western infatuation with pictorial representation and its conventions. Carl Andre, Sol Le Witt, Donald Judd, and Robert Morris sought to change the picture frame from imitating an illusionistic space that you enter into, and instead literalized the actual physical plane on which the painting was made, such that pictorial space loses its "inside" and becomes all outside. They sought to interrogate the relationship between objects and the sites they were in, as well as the conditions of a spectator's viewing, as opposed to the modernist myth of the self-contained autonomous art object that exists in a vacuum and leads to a transcendental revelation of truth or beauty.

What is addressed less is how minimalism's "paradigm shift" from an ocular to a bodily realism, from a pictorial to a tactile way of engaging with art, changed the temporality of viewing an art object from an instantaneous time to a durational one, slowly pushing the art object more into the direction of being a "time-based art." Michael Fried's 1967 essay *Art and Objecthood* makes the distinction between "presentness," which is an instantaneous, yet eternal and unchanging time attributed to the modernist art object (abstract painting), and "presence," which was the unfolding of "real time" (minimalist objects). One has to walk around a minimalist object to intake it fully, whereas abstract expressionist paintings were not perceived in real unfolding time, but "all at once" according to codified conventions of formalist composition. Fried's decrying of the "theatricality" of minimalist objects is rooted in a protestation against a different type of temporality ascribed to the viewing of minimalist objects.

My paper will address how of all the attributes of minimalist art that rendered it a refutation and a threat to systems of representation that had preceded it—the fact that it was a literal object, not a representation or a "window onto the world"; the fact that it broke the picture plane and placed the art object in a context in relation to a spectator; the fact that it changed the discourse around an art object from an idealist one to a materialist one—the under-addressed topic is that of time, and how minimalist objects initiated a new relationship between time and the conditions of a spectator's viewing.

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**Anna Lundh**

**Time Reflections**

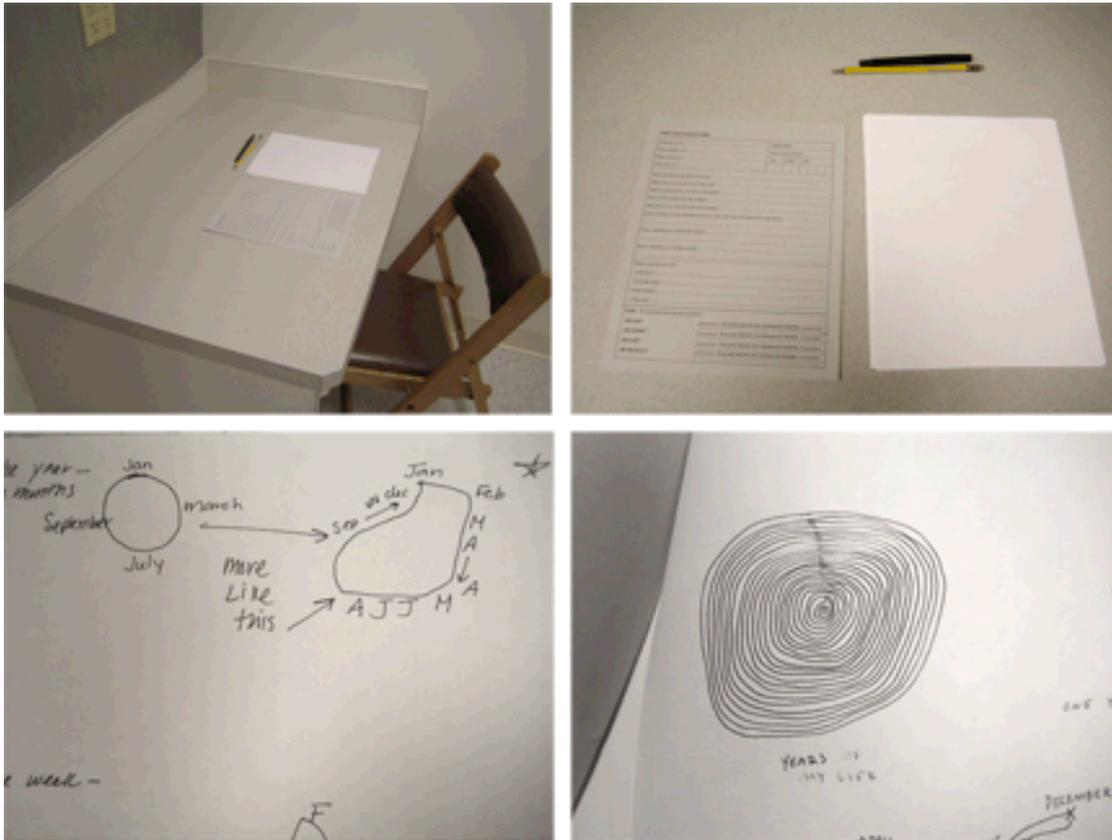
(A talk and slide show, including audio samples, presenting the results of an ongoing experiment, initiated by Anna Lundh in 2009.)

Time is like a fluid that can rush, pour, drip, be still, or be completely frozen. But this description of time is not convenient in our daily lives; fluids are volatile. Time is relative, not only in our experience of its passing, but also in how we conceptualize its form visually. Despite our efforts to construct tools to manage time (calenders, clocks, etc.), it seems like these models are not good enough to satisfy our minds. This dilemma is what this experiment aims to bring to light.

The experiment begins with a form to be filled out by the test subject. The questions (for example “What time did you get up this morning”, “What did you have for dinner last Thursday?”, “What will you you do next fall?”) are designed to force the subjects to consult their personal images of time in preparation for the next step. Then, the subjects are instructed to draw from their mind how they picture the year, the months, the weeks, the days and the hours. This is followed by an audio interview where the subject can clarify and discuss the drawings. These visualizations cannot be disputed since only the test subject knows what he sees. It is also fair to assume that the drawings produced are only a reflection of the inner image. But what has become strikingly clear is that the way people conceptualize time in their minds differ enormously, and that these images often have very little to do with the outside models we are forced to comply with. These visualizations are never addressed except for in one’s own mind, yet they hold a key to the way we function and exist. Could there be something learned from getting an insight into just how personal the shape of time can be?

(So far, over 50 subjects have participated, and the material is growing steadily. I would like to present my findings, the drawings, and audio excerpts in hopes to inspire a fruitful discussion.)

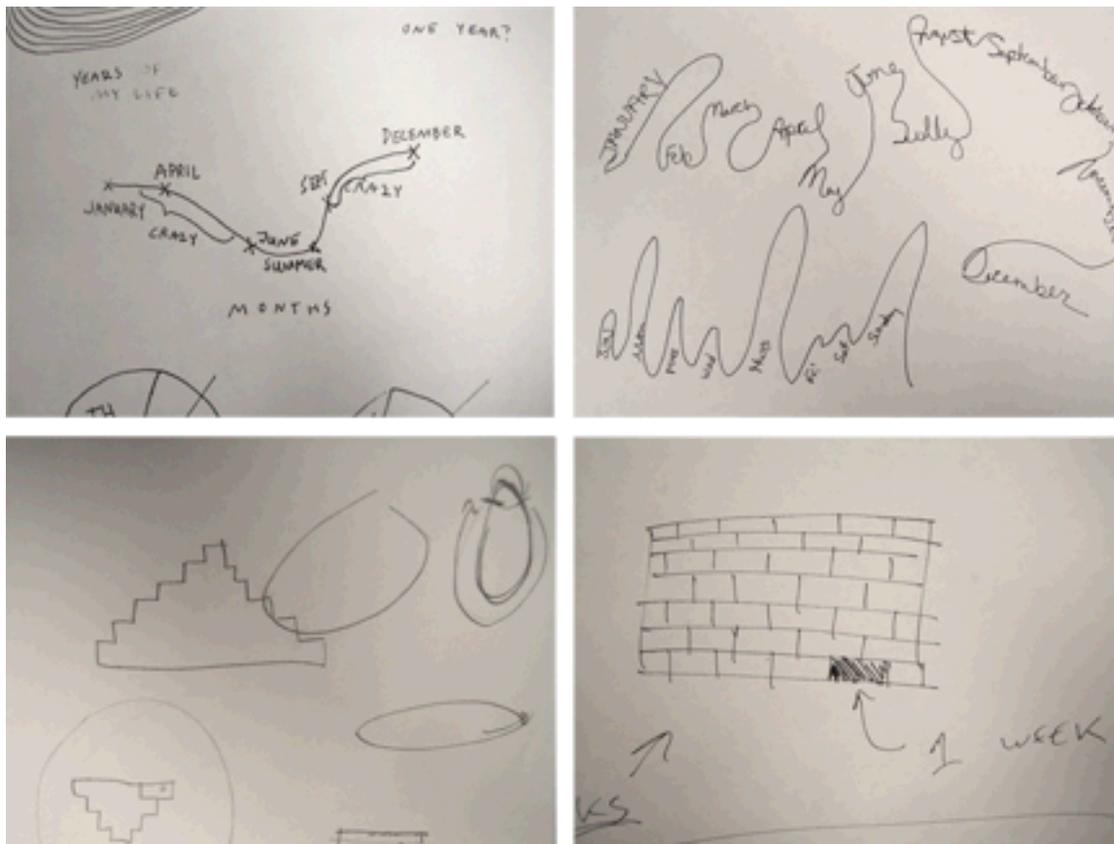
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**Anna Lundh**  
**2009**  
**Documents, Audio Recordings**  
**Photographs**

These images show the experiment room as it looks today. The subject is alone in the room for as long as needed for him/her to fill out the form and complete the drawings. Afterwards a recorded interview/discussion is held, and the documents filed and archived. Images like these would be part of my presentation at the conference in the form of a slide show, in combination with excerpts of the verbal accounts.

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**Anna Lundh**  
**2009**  
**Examples of Drawings**  
**Photographs**

These images show examples of the drawings. Showing these images in the context of a conference would be particularly desirable, since they are part of an ongoing research and are still a material waiting to be interpreted. I will present my first analysis during the presentation, but I'm hoping to get the opportunity to further discuss various interpretations and thoughts with the other conference participants.

**Craig Morehead**

### **Countering History's Gravity: Narrative's Proleptic Time Function**

The popular conception of gravity as a strong force – as “the principle force” of earth, and thus, of people – persists. Perhaps this archaic retention of the pretended dominance of gravity as the necessary strong force exhibits our desire for the need of a dominant anchoring force, our desire for rootedness, a connection to the earth and time. Because we desire the constancy of gravity and its unifying principle we require that history be gravitational: to provide an anchor in our present time by drawing the past to the present in definable causal relationships. But we know that ultimately, gravity is a weak force.

Citing Derrida, Ranciere, Benjamin and Heidegger and their ideas of how narrative expression interacts with, and contests traditional conceptions of historicity, my paper seeks to examine and articulate the ways which narrative's proleptic function shifts our desires for the “gravity of history” to pull the past to present that maintains an essentialized linear, temporal progression. I extend Mark Currie's commentary of prolepsis – narrative's teleological retrospection – or, the idea of a text acting as a future memory as a way to offer a reevaluation of past and present by incorporating their anticipatory operable futurity. Textual narratives seek to position futurity as a principle concern of past and present; thus, they replace the traditional prioritization of a retrospective temporal orientation.

In the process of constructing a textual narrative, the past is not only localized into a narrative present, but the narrative present is also ontologized into a projected future, in anticipation of its use as a future-memory. I posit, that a narrated present is useful in its anticipation as a future-past, and the narrated past necessarily becomes useful and retrieved only in its continual becoming, or “presentification” – its *continual*, anticipatory projection forward for use as a future-memory.

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**Paul Doru Mugur**

### **Hypertime and the Metachronon**

Does the nature of time of time changes with time? How can we describe this change and avoid the traps of an infinite regression? My presentation will discuss a model of this metamorphosis of time (hypertime) and its meta-historical and post-human implications.

**Gary Nickard**

### **Photography and Freud**

In *Camera Lucida*, while Barthes ruminated extensively upon the uncanny nature of photography, most of the narrative is concerned with the centrality of death and its semiotic implications for the photograph. Whatever vicissitudes of meaning may be derived from a photograph – something has necessarily been *fixed* by the camera – something was evidently *there* before the lens (Ibid p79). As a result, Barthes concludes that, due to the actinic agency involved in the photographic process, the camera's gaze is actually *touched* by the body of the subject of the photograph (Ibid p81) and he maintains that it is light that serves as the haptic link that connects the subject, something *that has been* before the lens, to the viewer through "radiations that ultimately touch me" (Ibid p79). This follows Sontag's assertion that "the photograph of the missing being will touch me like the delayed rays of a star" (On Photography p154) and is predicated upon Sontag's statement that: "a photograph has both a pseudo-presence and a token of absence" (On Photography p16). For example, in discussing Alexander Gardner's haunting 1865 photograph of Lewis Payne (one of the Lincoln assassination conspirators) sitting on the deck of a Union ironclad shortly before his execution, Barthes describes the image as "*this will be and this has been,*" (Camera Lucida p96), an anterior future – a future past and that future is death:

"Whether or not the subject is already dead, every photograph is a catastrophe" (Ibid p96).

This realization is, according to Barthes, "more or less blurred" in modern photographs, but is quite acute in historical examples:

"There is always a defeat of time in them: that is dead and that is going to die" (Ibid p96).

**Mary O' Neill**

**Killing Time: The Experience of Ephemeral Contemporary Art Practices**

In *The Psychology of Time*, Paul Fraisse tells us that we are only aware of time when it appears distorted, moving either too quickly or slowly.<sup>1</sup> As with much of human experience it is only when something is not right that we consciously experience it. In order to understand our perception of time I will explore boredom, which is an acute experience of time. In this paper I will discuss ephemeral artworks that could be perceived as boring and explore the possibility that the artists' use of this strategy reflects a value shift that is related to the loss of meaning associated with mourning. The ephemeral artworks I will discuss do not offer entertainment or conventional aesthetic enjoyment that allows the viewer to take pleasure in the evidence of the artist's skill, in fact many of these works are particularly devoid of skill or can be seen as a failure of skill. However I will argue that Ephemeral Art facilitates an experience of time that requires a working through boredom, it requires engagement. This is the experience of time and art that necessitates and offers delay. In much the same way as Eve Kosofsky Sedgwick describes knowledge as performative i.e. "knowledge does rather than simply is"; I would suggest that boredom is also performative.<sup>2</sup> Boredom does rather than is. Ephemeral Art offers boredom as a challenge: it challenges us to feel, to experience time, to understand and to bear witness.

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<sup>1</sup> Paul Fraisse, *The psychology of time*, (New York: Harper & Row, 1963)

<sup>2</sup> Sedgwick, E. K. *Touching feeling: affect, pedagogy, performativity*. London: Duke University Press, 2003. p.124

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**Lauren Rosati**

**Where we find our happiness or not at all**

Utopia has never existed. It is an eternally unreachable, phantom ideal. Yet for hundreds of years we have tried to define Utopia, with little success. We have learned only that there is no standard model for a Utopia — and it always exists somewhere else.

Thomas More first gave Utopia its name in 1516 and placed it on an island, as others would. Others placed it on an unexplored landmass (James Hilton's *Lost Horizon*, which described the paradise of Shangri-La hidden in the Tibetan mountains), in heaven, outer space (Ursula LeGuin's *The Dispossessed*, which depicts the “model” societies of twin planets) in cyberspace (like the “virtual” town of Sagewood Springs) or below the crust of the earth (as in Luca Frei's *The so-called utopia of the Centre Beaubourg*). And while it has been argued that a counter-utopia (dystopia) *can* exist, its “locale” has also been persistently reimagined throughout literature.

But for earthly Utopias to exist, they must be shifted in time, not space, to a Golden Future: like the future of Hitler's Jewless Europe<sup>3</sup>, or to a post-apocalyptic American society.<sup>4</sup> Just as Utopia has shifted continents and atmospheres for nearly 500 years, writers and artists have also explained its movement through time. To provide an example, Julieta Aranda traveled to the Kiribati Islands – a place she refers to as dystopian – where the International Date Line was moved to accommodate the entire archipelago. How can we understand this peculiar place where time was bent?

Robert Smithson once said that “if time is a place, than innumerable places are possible.”<sup>5</sup> My essay and accompanying photos will continue the dialogue on utopias and dystopias by providing a geographic and chronological timeline of their shifts throughout history, and will try to identify and situate a present-day utopia (or dystopia, as the case may be) in time and space.

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<sup>3</sup> Hughes, Robert. “The Phantom of Utopia.” *TIME*. November 6, 2000.

<sup>4</sup> As in Ursula LeGuin's *Always Coming Home*, which describes the Kesh people, a post-apocalyptic society in Northern California, and their protest against contemporary civilization, what they call “the Sickness of Man.”

<sup>5</sup> Smithson, Robert. “Entropy and the New Monuments”

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**Unknown**  
**1514-1516**

A map of Utopia, from Thomas More's 1516 book of the same name

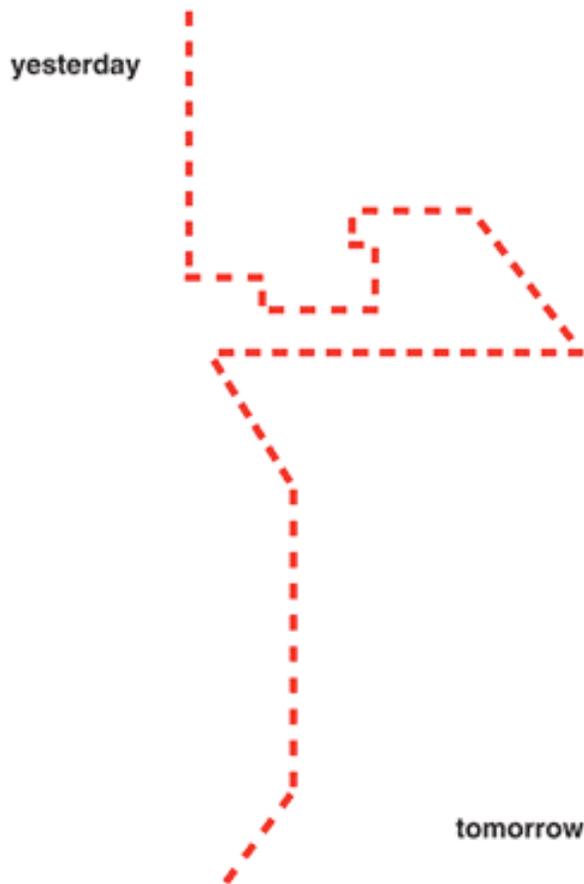
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**Various**  
**2004**  
**Film still**

Shangri-La as depicted in the film *Sky Captain and the World of Tomorrow*

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**Julieta Aranda**  
**2008**  
**Digital rendering**

An outline of the Kiribati Islands; an excerpt from the work *You Had No 9<sup>th</sup> of May!*, as exhibited at Sala Diaz in San Antonio, Texas

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**Scrapworm**

**Nebulae, Light-years, Memory, & Consciousness**

I will be presenting notes on my interdisciplinary study of symbolic artifacts and psychological surreality. My purpose is to comparatively consider the Collective and Individuated experiences of:

- ∞ a passing transformative present
- ∞ the historically indebted memory structures of the past
- ∞ intellectual inheritance, evolutionary biology
- ∞ and the creative impulse to project future visions.

The conference lecture's presentation of topics will also exist online as themes in a wiki/blog for open dialogue. Launching [www.scrapwormnebula.info](http://www.scrapwormnebula.info), the *scrapworm nebula project* will be publicly advertised via stickers (as above, 3"x3," 250 ct.) posted and distributed during the 'time' of the conference. Film clips and images will structure the progression of topics, historical research, illustrative photographs, and diagrammatic examples. Video clips to be shown include short scenes from "The Ascent of Man" (regarding agriculture: BBC, Bronkowski, 1973), the Expanding Universe"(astronomical education: World Almanac Video, 1999), and the "Electric Universe"(radical math science approaches to high-energy physics": Wallace Thornhill and David Talbott, 2008), et al (including original work). Our contemporary moment is poised to reconsider existing world-views. Creating humanist discourse on philosophical questions aspires to facilitate the evolution of perspectives on TIME via comparative explorations of emerging quantum, holistic, and sustainable part::whole paradigms. We are being called to collaboratively attempt to avert global ecological, financial, and social collapse. Perhaps some answers to contemporary challenges may lie within comprehensions of the long phase motions of the universe (such as the precession of the equinoxes) and the archetypes throughout history referencing deep geologic time, cosmologies, & human insight.

Please see [www.risebeyondxibalba.info](http://www.risebeyondxibalba.info) and <http://scrapworm.wetpaint.com> as reference to previous projects developing the structures and ideas of the *scrapworm nebula* projects.

**Concepts to be Addressed:**

"The earliest traces of life so far identified [on earth] are to be found in the traces of sedimentary rocks formed more than three aeons [1,000 million years x3] ago. However, as H.G. Wells put it, then record of the rocks is no more a complete record of life in the past than the books of a bank are the record of existence of everyone in the neighborhood" (James Lovelock, *GAIA: A new look at life on earth*, Oxford University Press, 2000, p.12).

## ArcheTime: Cross-Disciplinary Conference and Exhibition on Time

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The civilized built environment (including our gadgetry, libraries, archives, and exponential capacity for innovations) has resulted of the progressing millennia since mankind ascended from but passing days as wandering herdsmen. Generations inherit and strive to intelligently better the interconnected systems supporting societies. The complexities of contemporary systems are awe-inspiring, but we are reaching a breaking point---critically overextended and near to the point of collapse due to unsustainable mental-mechanical logic.

Man met the evolution of the natural world when we first were able to settle into non-nomadic dwellings. Nurturing agriculture provided excess means and stockpiled provisions to secure the collective fulfillment of needs without migrating regularly. Transience stilled, no longer did we think only of day-to-day existence. We made a leap to think in terms of strategy, specialization, and an accumulation of daily progress toward ideas of future advancement and stable expectations in the day-to-day experience of reality. We embraced the species-wide goal of accumulating an ever-greater day-end surplus of goods, efficiency, knowledge, and ideas. Our progressed architectures, technologies, and epistemologies rely on the day-to-day carry over of paradigms, senses of security, and memory (for cognitive learning and understandings of “life-span”).

But one example of humanity’s archaic but also initially sustainable co-evolution with the natural world is found in wheat. The wheat first farmed in the ancient Middle Eastern fertile crescent had been mutating for generations, seasonal evolving through 3 distinct phases before developing the abundant bran/germ grains of modern wheat. Initial varieties of goat’s grass-wheat hybrids grew tiny inedible grains with tightly clinging chaff that allowed their seeds to be scattered by the wind. Wind-strewn reproduction of the grasses’ caryopsi seeds allowed for vast growth, travel, and expansion of the plant—also fostering generic variations when encountering other native species. Predecessor varieties transformed into distinct self-scattering varieties before the lucky cross-pollination that yielded now familiar hardy, edible grains with loose chaff. While wheat’s evolution was key to its role as a staple crop for the first settlements, the heavy thinly-chaffed grains now had to be cultivated by the hand of man.

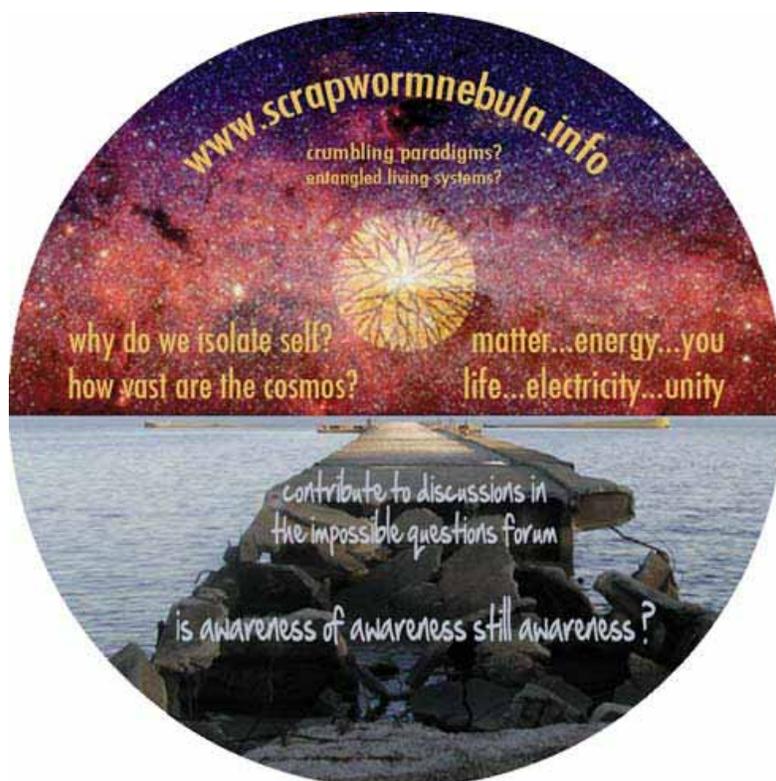
Having undergone innumerable migrations and evolutions, having survived repeating iterations of civilizations and quests for truth; now we perpetually interface with fractal dimensions of information professing. We think in superfluous interconnecting layers, for optical information systems and digital tools exponentially extend the cognitive capacities that initially created the advancements them-selves. Because our minds initially evolved of a symbiotic relationship with the natural world, how can we biologically and psychologically meet challenges into the future? The crisis may require a break-down of former perspectives, but local economies can be created and networked efficiently when considering living systems models and deep space inspired concepts on time. Our universe undergoes great cycles of creation and destruction. Space telescopes redefine our perspectives on time and scale,

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twisting relativities in their peering beyond both the speed of light and terrestrial concepts of place.

Nebulae are gaseous cloud remains left by total explosion of the dense matter composing stars. Composed of stellar gaseous elements such as the red glow of hydrogen, sub-atomic particles undergo perpetual thermonuclear reactions preserving an extreme symbiotic balance between pressure and gravity. The pressure of burning gas and the intense electromagnetic gravity of the stellar mass eventually exhaust the energy of fueling the star's heat and light generating reactions. During the final stages of "star death," expansive explosions and collapsing space/time fields give rise to nebulae fields of cosmic radiation and singularity centers of black holes. Nebulae allow for the birth of new stars from the massive amounts of charged atoms constantly engaged in transformative dynamics within the resulting energy cloud. Nebulae can be classified as 'emission' or 'absorption', either sending out magnificent light to our deep space telescopes or absorbing light into an apparent void of dark matter.



**Jesse Stewart**

### **Cyclical approaches to musical time**

“Music makes time audible” Susanne Langer famously wrote in her 1953 book *Feeling and Form* (153). More recently, Jonathon Kramer has suggested that “music becomes meaningful in and through time” (1). In the proposed paper, I suggest that different modes of “musicking” (to borrow Christopher Small’s resonant term) make time audible in different ways. I suggest further that the temporal structures and temporal processes through which music becomes meaningful are intimately connected to wider patterns of social and cultural—not just musical—discourse. To illustrate this point, I will focus on two case studies: 1) the use of cyclical rhythmic structures in my own creative practice as a composer and percussionist and 2) cyclical time structures in the music of American saxophonist, composer, and improviser Steve Coleman. In each case, I will examine the musical and philosophical underpinnings of the time structures involved as well as their implications for processes of community building through music.

### **References**

Kramer, Jonathan. *The Time of Music*. New York: Schirmer Books, 1988.

Langer, Susanne. *Feeling and Form*. New York: Scribners, 1953.

Small, Christopher. *Musicking*. Hanover: Weleyan University Press, 1998.

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**Lisa M. Tannenbaum**

**SpaSpeak: Soaking in Time**

How do we mark time and ritual in our daily lives, weekly lives, monthly, yearly? We deal in fiscal years and paycheck cycles, quarterly reports and annual dues, but how do we mark the passage of time in our bodies according to the sun and moon and acknowledge these time passages as we care for ourselves? In her essay on “Visualizations of Time”, Olga Ast talks about the lifecycle of a liver, and how the age of a person and the age of organs may have different end dates. Ageing is an issue of the individual lifespan, but what are the ways to access the body’s memory and deep time relations to history and culture of times past? *SpaSpeak* argues that bathing rituals provide a means to explore the deep time and space of body memory and confront human mortality, ageing and how we spend this time on earth in our bodies and in our minds. Bathing is a way to transcend time and commune with ancestral habits and the earth’s natural resources, a return to our aqueous origins.

Few activities are as old as human kind. Eating, drinking, eliminating, and bathing have remained constant needs throughout human history. Where does our contemporary conception of life leave time for ritual cleansing and regeneration, activities as old as human consciousness? Do we honor the Catullan distinction between *Otium* and *Negotium*, leisure and work, the basis of a culture according to mid-twentieth century German philosopher Josef Pieper? *SpaSpeak* addresses the possibility of regaining the meaning in how we spend our leisure time, drawing from Giedion, Pieper, Huizinga and Seneca, and revealing how our conception of “down time” has shifted from caring for our bodies to activities that damage our bodies, souls and devalue our sense of time and lifespan on the earth.

