

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

FILMS

VIDEO ART

NEW MEDIA

ArcheTime: Cross-Disciplinary Conference and Exhibition on Time
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Chris Basmajian

Split Subject (from the series Mathemes) and Squared Square (from the series Graphemes)

My work explores the tensions between people, their image, and their self-image. I use processed real-time video of viewers as a basis for playful, humorous, and sometimes unsettling interactive experiences. Viewers stand before an electronic image and a video camera, forming an optical loop stirred by the curious gravity of narcissism. The video of each viewer is analyzed by software and manipulated, reordered, combined with text, or replaced by found images. As the viewer moves, the image is activated in ways that give pause for reflection. Onlookers witness a range of reactions, from self-conscious inhibition to exuberant abandon.

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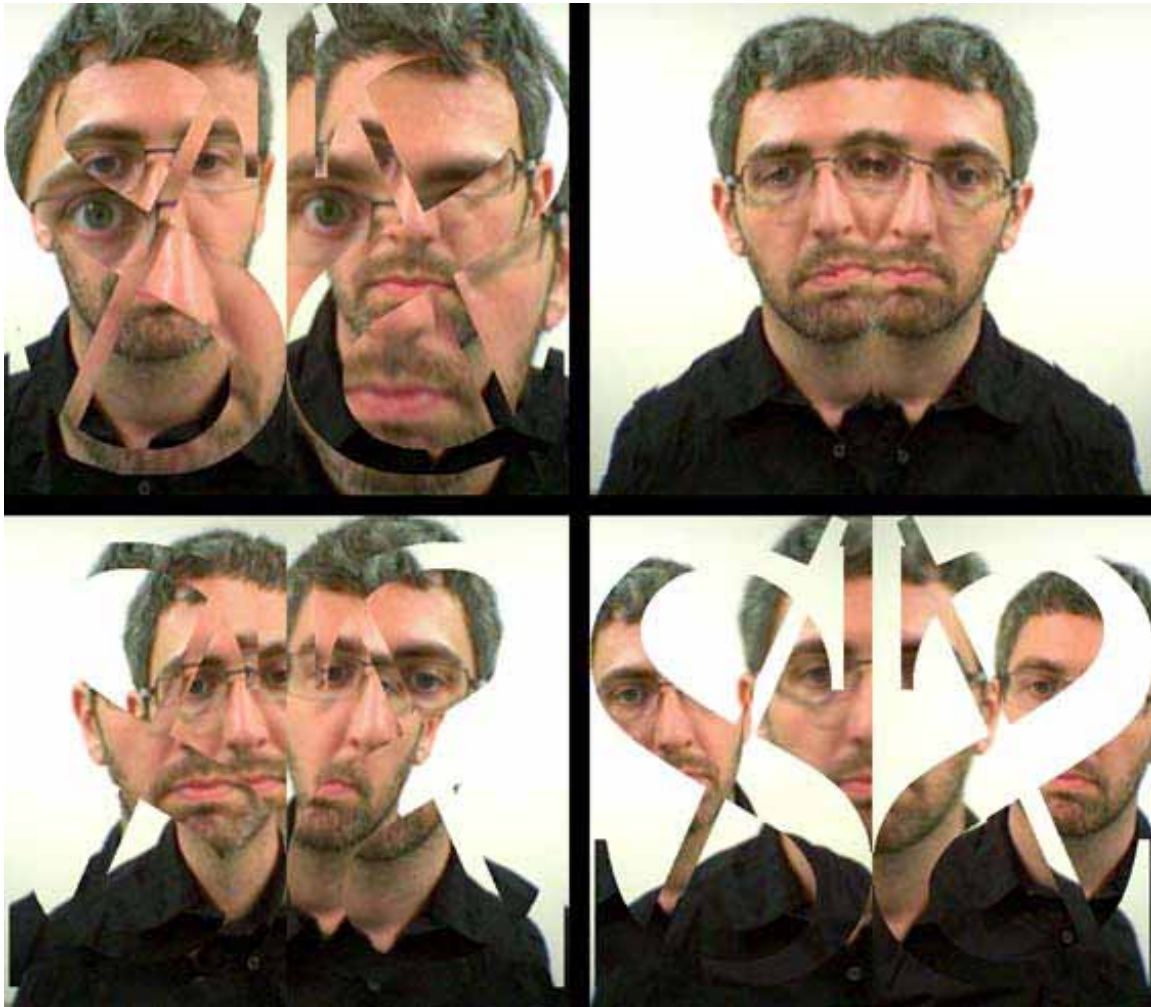
Chris Basmajian
Split Subject, from the series *Mathemes*. Installation view.
2008
Interactive video

Mathemes are the symbols developed by psychoanalyst Jacques Lacan in an attempt to build a system of scientific notation around his elusive and often contradictory ideas. Lacan's writings lead readers to continually varying interpretations, and his Mathemes were a self-conscious attempt to move beyond mere words. In essence, they are stand-ins for concepts that cannot be completely described by conventional language.

For each work in this series, a matheme and its mirror image define the borders between mirrored image sequences of the viewer, which are in varying states of temporal flux. The symbols themselves have no positive appearance, but are only recognized as a difference between the changing images.

Video documentation: <http://basmajian.net/work/mathemes/>

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Chris Basmajian
Split Subject, from the series Mathemes. Sequence of screen captures.
2008
Interactive video

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Video documentation: <http://basmajian.net/work/mathemes/>



Chris Basmajian
Squared Square, from the series Graphemes. Installation view.
2008
Interactive video

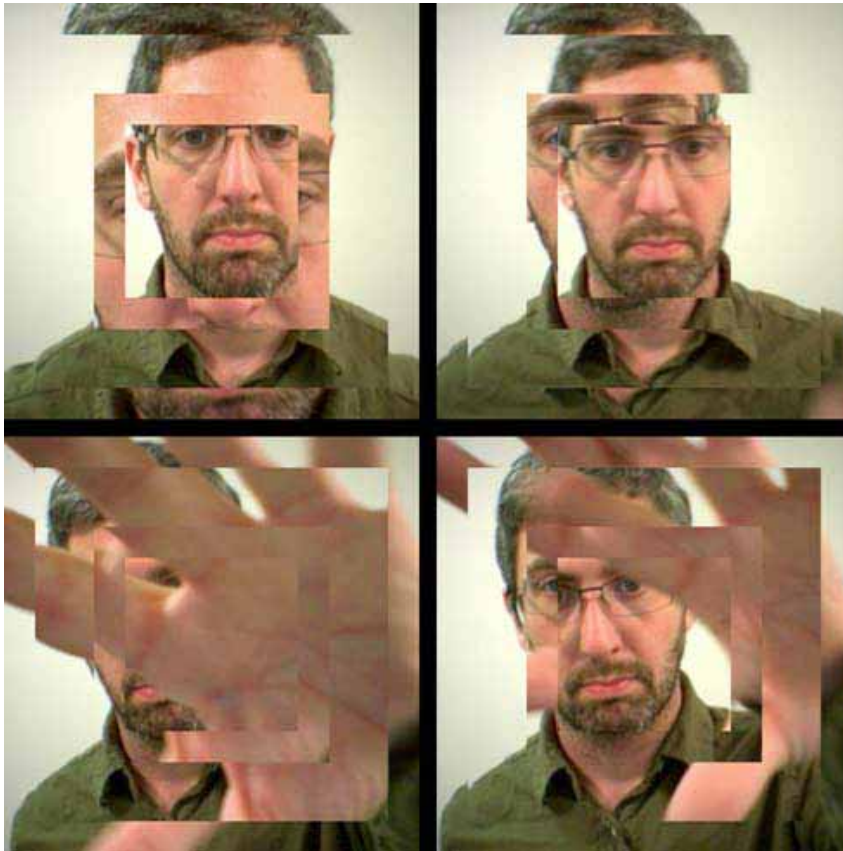
Graphemes are the smallest meaningful individual characters within a given writing system, such as letters, punctuation marks, mathematical operators and musical symbols.

For each work in this series, a grapheme defines the border between image sequences of the viewer, which are in varying states of temporal flux. The symbol itself has no positive appearance, but is only recognized as a difference between the changing images.

The title of each work is the symbol's standardized Unicode character name. These titles hint ambiguously (or not so ambiguously) at the logic of the temporal and interactive effects, creating imaginary relationships between text and image.

Video documentation: <http://basmajian.net/work/graphemes/>

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Chris Basmajian
Squared Square, from the series Graphemes. Sequence of screen captures.
2008
Interactive video

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Video documentation: <http://basmajian.net/work/graphemes/>

Claudia Cardoso-Fleck

Mixing Realities

“Mixing Realities” is an enclosed interactive installation that creates awareness of our physical reality, by combining both real and virtual environments through cyberperception. Only through the user interaction with the installation is the artwork completed and its final format defined.

“Mixing Realities” deals with the concept of time in two different levels. First, by offering different views of the now. Second, by giving the user access to the past and allowing him/her to engage in controlling how much of this past will be seen.

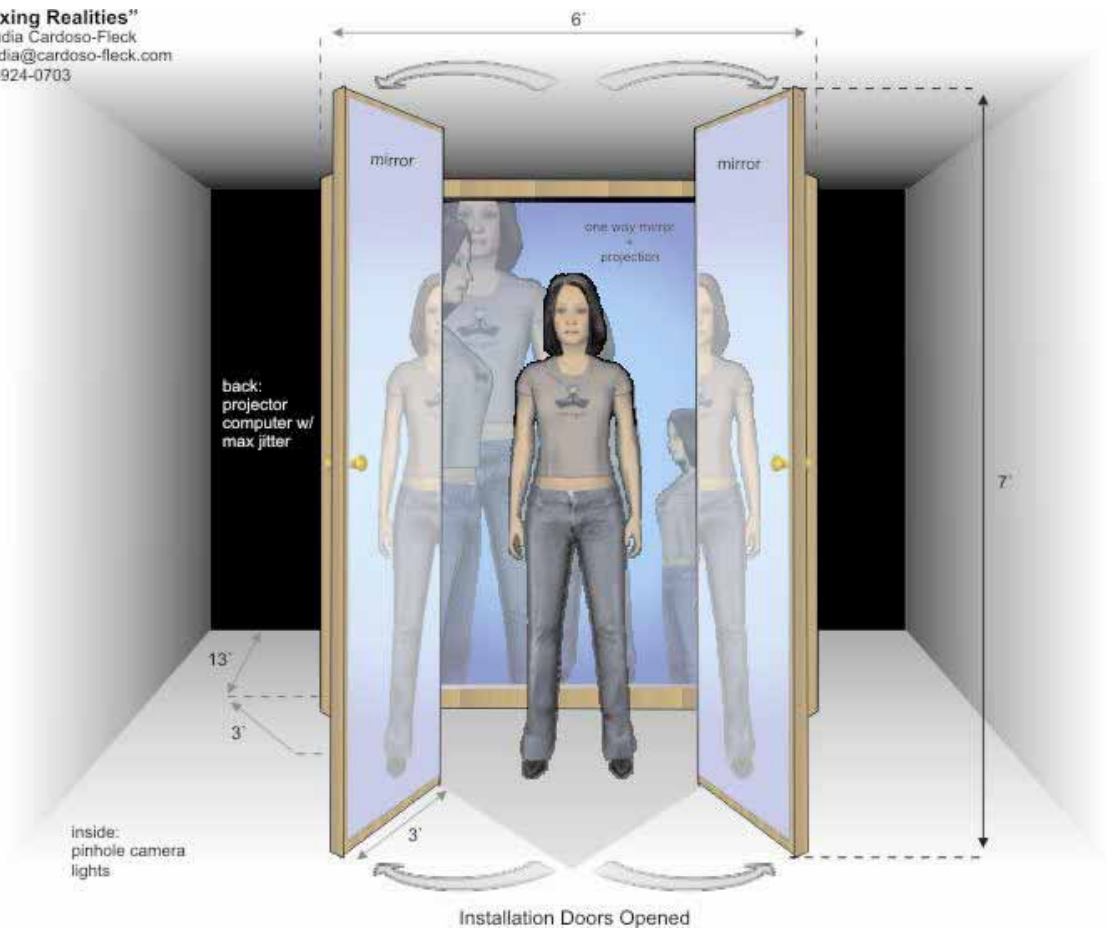
The first stage of the installation is just the person looking at her/himself in the mirrors: the now. The mirrors create a kaleidoscopic effect with different views and levels, which can be intriguing for some and intimidating to others. Looking at the mirrors is a simple daily task that most of us take it for granted – So the installation will allow a few seconds of just engaging with ourselves. Based on Duchamp’s concept of interactivity, where he explores the idea that the artist is a medium for the art, I want people to create the first awareness, but like him, I want the awareness to be casual, not forced. That is why the projection with images of the past does not start right away.

Once the user is fully engaged with the mirrors, he/she can interact with time (past) as his image is projected back onto the installation but with a delay. Her/his movements are reflected by the mirrors as well as projected back with a few seconds delay. Movements are perceived as echoes and the more a person moves more echoes she/he creates.

Despite of dealing with the past, the sense of now inside “Mixing Realities” is intense as reinforces the “self” as the connecting element to time, space and reality.

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"Mixing Realities"
Claudia Cardoso-Fleck
claudia@cardoso-fleck.com
914-924-0703



Claudia Cardoso-Fleck
2009

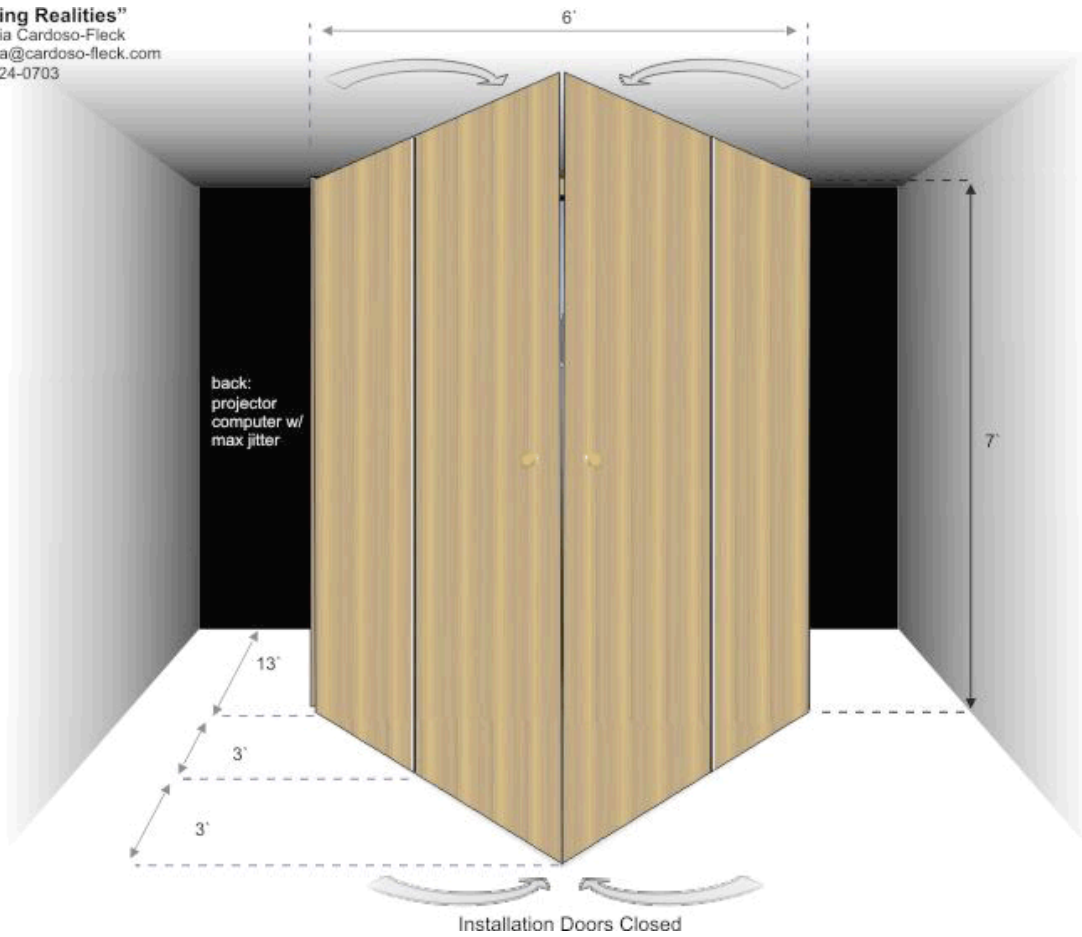
6'w x 6'8''h x 6'd

mixed – wood, acrylic mirrors, camera, projector, computer

"Mixing Realities" installation with doors opened – sketch

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Claudia Cardoso-Fleck

2009

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mixed – wood, acrylic mirrors, camera, projector, computer

“Mixing Realities” documentation of reflections in the prototype version

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Claudia Cardoso-Fleck

2009

6'w x 6'8''h x 6'd

mixed – wood, acrylic mirrors, camera, projector, computer

“Mixing Realities” documentation of time delay in the prototype version

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Irina Danilova

3 Works about Time from 59 Seconds Video Festival

59 Seconds Video Festival select 3 video works that address Time in different ways. Two of them “Run” and “59 Seconds” have the same composition with a similar object in the center: a clock (watch) that runs for 59 seconds. The two videos look almost identical at the first glance but each of them shows different qualities of Time. While Herve Constant (“**Run**”) is underlying the value of one minute as juxtaposition to our daily rush, showing it second by second in full objective length, Cristina Pavesi (“**59 seconds, time is a convention**”) introduces us to the subjective perception of Time, when it slows down or runs faster or even turns in the opposite direction. Angelo Riviello explores and compares calendar time: days and year, along with its perception through past and current events.



Herve Constant / UK

Run
2005

Rushing all the time, for whatever the reason. Very often for none. Looking very busy. Are we lost?

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Cristina Pavesi /Italy)
59 seconds (time is a convention)
2006

59 seconds ... may be extremely long or extremely short, it is a matter of everyone's personal living.



Angelo Riviello, Gino Scannapieco/Italy
59 Days to the end ... of the beginning
2006

59 days before the end of the year, and a memory of the invasion of Russian tanks in Hungary, on the same days in which I made this video. Television talked about this in a program entitled: the history we are making, in the foreground with the profile of the Gino Hitchcok The voice that speaks specifically to invasion, summarizes at the end of year, violence and intolerance that is repeated over the years ...

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Michael Filimowicz

Interworld

The flux of experience is typically characterized by artists and thinkers as an undifferentiated continuum of sensuous particulars, haphazard, unorganized, a “raw stuff” to be ordered and structured by our sense organs and the cognitive structures of the mind.

This video work of visual flux seeks to counter the traditional notion of flux. It is based on a phenomenological investigation in which flux is explored, not as a random sequence of unstructured percepts, but rather as a concatenation of rhythms. Even at the level of raw sensory perception there is a high degree of repetition at work, and these repetitions overlap. Not only are there the repetitions of the body- breathing, blinking, heart beats, walking, chewing, and the perception of wavelengths of light and sound (regularly repeating and thus identifiable)- but the environment is also ordered in layers of repeating vectors- dawn and dusk, seasonal changes, waves crashing into a beach, the repeated calls of animals and insects.

This work is composed of very brief fragments of overlapping visual pulses- each pulse being a momentary articulation of the body. This work engages in something of a temporal polemic with the approach to time and change found in Brakhage’s work, which so often ignores the minute repetitions to be discovered in even the most fleeting of perceptual experiences. The video is part of a series named after Merleau-Ponty's concept of the interworld.



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Henry Gwiazda

claudia and paul 2:13 a.m., claudia and paul 7:02 a.m. (two films)

claudia and paul 2:13 a.m. and *claudia and paul 7:02 a.m.* are experiments to discover what artistic event would occur if we could see all the activity around us in the next couple of minutes juxtaposed. Would our actions appear more meaningful? Would a choreography suddenly emerge? Is the motion around us better observed by extending our memory into the past and future simultaneously? Therefore, there are four short scenes which repeat the same two characters in the same scene but in different locations. In the final scene, all four repetitions are juxtaposed.

Each small, choreographed scene can be appreciated for itself, but on subsequent viewings, takes on a separate meaning. They become metaphors for our lives, our dreams and ourselves.

My work is about the choreography of reality. It's about the way everything moves and is interconnected to create beauty.

Note: The numbers that appear on the screen indicate where a motion will occur. I use this device so that viewers can better follow the sequence and order of events in a complex scene.

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Henry Gwiazda
2008
claudia and paul 2:13 a.m. still from film

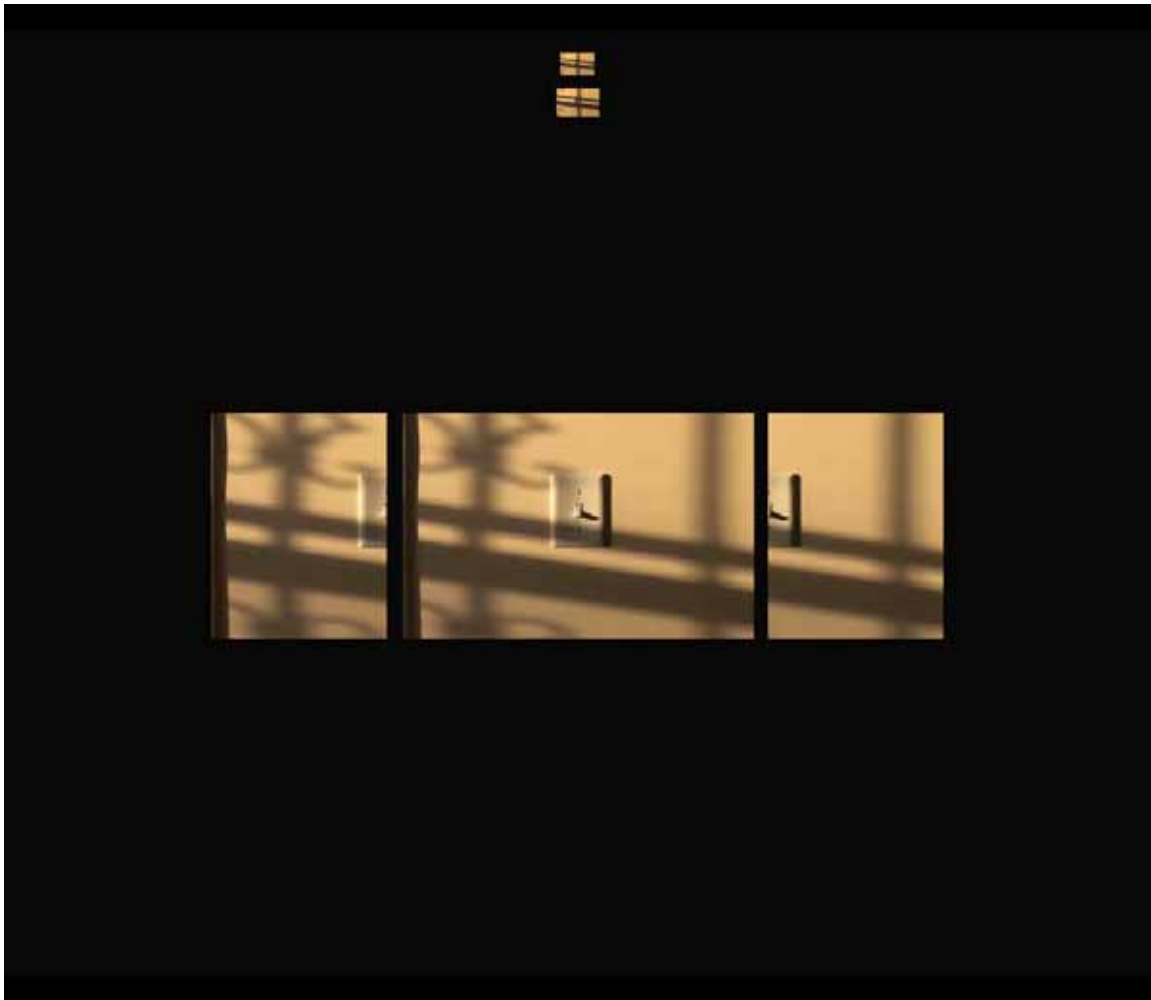


Henry Gwiazda
2008
claudia and paul 7:02 a.m. still from film

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Kai-Min Hsiung

Flow - Day



Kai-Min Hsiung

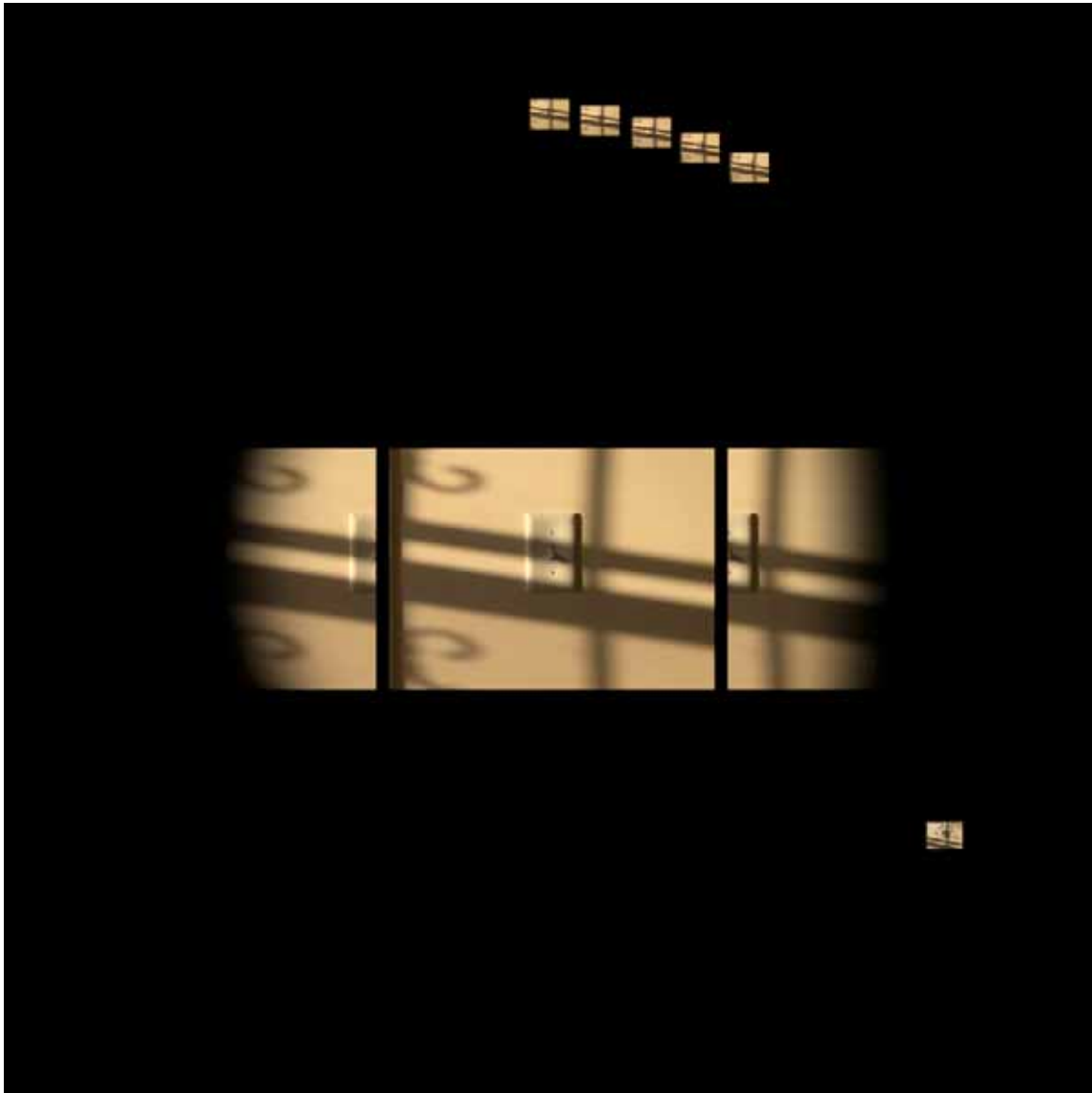
2008

1920 x 1080 dpi

Single Channel Video Prototype (1 hour)

Flow is a multi-channel video installation manipulated by a custom MAX/Jitter patch. There are 60 screens rounding an outside circle representing seconds, 60 screens rounding an inside circle representing minutes, and several big screens in the center representing hours. The original idea and shape of *Flow* are inspired by the form of an analog clock, a common instrument used to measure time and a widely accepted symbol which represents time. The image above is excerpted from the single channel prototype of this work.

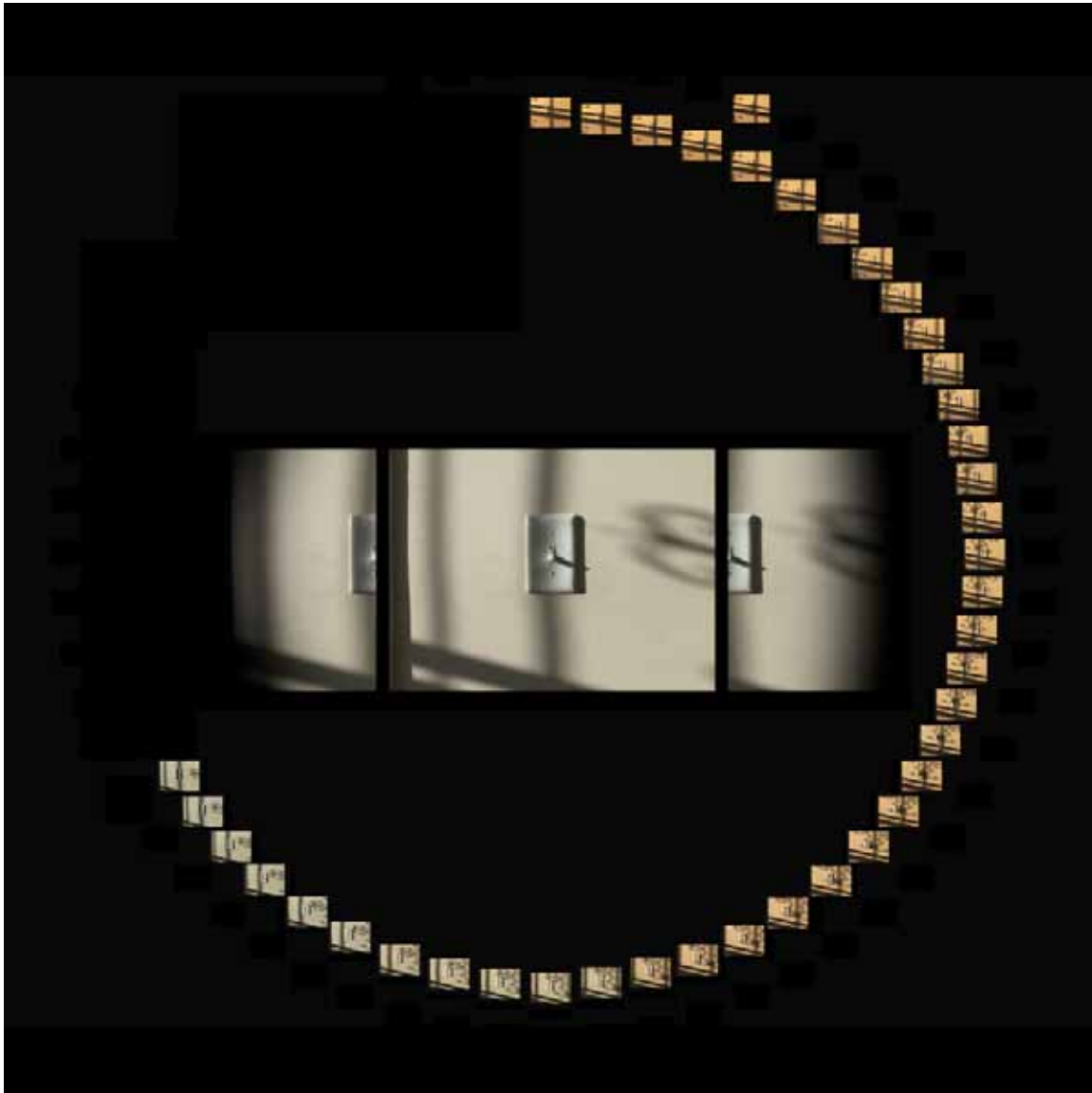
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Kai-Min Hsiung
2008
1920 x 1080 dpi
Single Channel Video Prototype (1 hour)

The videos will be shown as a clock operating and start from the first screen of seconds and minutes. On every second screen, these videos will only play for one second then jump to the next one immediately. After sixty seconds, the second screen of minutes begins to play with the last frame remaining on the previous screen like a still image.

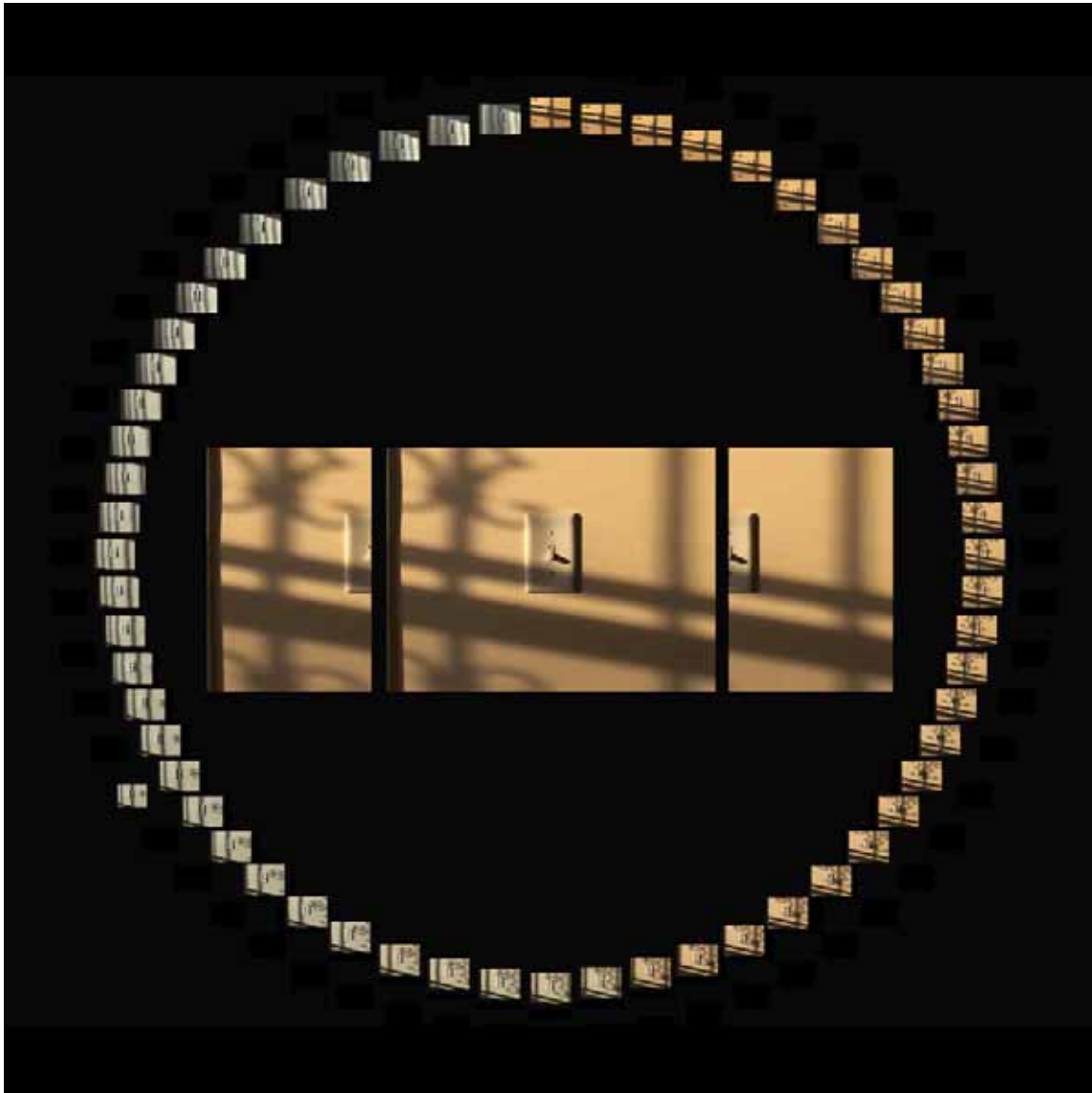
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Kai-Min Hsiung
2008
1920 x 1080 dpi
Single Channel Video Prototype (1 hour)

Therefore, these remaining frames become a traced circle step by step, and you can see the complete cycle of this work every fifty-nine minutes for sixty seconds. All the frames on the screens of minutes will be cleared every hour and the same process will repeat. *Day* is one of the sub-topics in *Flow*. It shows the variations of daylight and shadows over a switch in a spring morning.

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Kai-Min Hsiung
2008
1920 x 1080 dpi
Single Channel Video Prototype (1 hour)

Objective time usually has less meaning to our experience. It works more like a regulation or indication in our daily life. Therefore, this work takes the form of a clock, but it can't be used to tell time. The purpose of *Flow* is to represent the connection between time and life. For me, the real time is the flow of life. It is also how we relate to Nature, and how we experience our lives.

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Ken Jackobs

What Happened On 23rd Street In 1901



What Happened On 23rd Street In 1901

2009

13 minutes, b/w, silent

It was a set-up. A couple walks towards the camera, a sidewalk air-vent pushes the woman's dress up. Layers of cloth billow and she is mortified. The moving-picture camera, already in place and grinding away, captures the event and her consternation becomes history, now transferred to digital and shown everywhere.

In this cine-reassessment, the action is simultaneously both speeded up and slowed down. How can that be? Overall progression is prolonged, so that a minute of recorded life-action takes ten minutes now to pass onscreen. Overall progression is prolonged, so that a minute of recorded life-action takes ten minutes now to pass onscreen. Slow-motion, yes? No. Instead, the street-action meets with a need to see more, and there descends upon the event a sudden storm of investigative technique in the form of rapid churning of film-frames, looping of the tiny time-intervals that make up events. Black intervals enter and Eternalisms come into play meaning that directional movements continue in their directions without moving, potentially forever (hence the eternal factor, something possible to cinema however inconceivable in real life). Further, the two-dimensional reality of the screen is contested. Are things now appearing in depth? Flat they are not. Can there be a 2 1/2 D?

The young woman steps past the air-vent and laughs.

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Julia Morgan-Leamon

Apollo Risen

Apollo Risen is a seven-minute video short that examines intersections of time and space both literally and figuratively. The piece comprises high-speed clips of tassels, lace and silk fiber in motion; these are juxtaposed with the audio and obscured footage of the historic launch of Apollo 11. The film reveals multiple linkages or pairings ranging from collective history and individual instance, acceleration and stasis, and domestic and 'other', distance and speed.

The film was inspired from research on the 125 year run of the A. H. Rice Wool and Silk Mill, now an abandoned fiber mill in Pittsfield Massachusetts. During the last century, A. H. Rice produced thread, trim and cord for over 2000 purposes including some remarkable ones such as the woven nets that held the belongings of the Apollo mission astronauts. In addition NASA commissioned Rice to manufacture a specialized cord that was used in an attempt to repair the first Space Station.

Of the millions who simultaneously watched the historical launch of the first flight to the moon, few gave much thought to the minutiae of details that went into making the endeavor possible. Viewers watched, riveted in their seats as an incomprehensible event occurred. *Apollo Risen* revisits some of the smaller aspects, aspects perhaps almost as intriguing--in a phenomenological and chrono-investigative sense.

Please visit <http://www.jmorganart.com/Rhizome/index.php>
Click on *Apollo Risen* to view a four-minute excerpt.



Julia Morgan-Leamon
2009
Video Stills from *Apollo Risen*

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Hye Yeon Nam

Wonderland

Space takes on multiple definitions. For me, I understand the space as the sum of cultural and social forces that act on me. Through the space, my body feels all changes around me instantly and intimately. When I move from Korea to the United States, my body became a gauge that felt my displacement and recognized not only the conformity inflicted on me in the United States, but it also allowed me to deconstruct the rule from my hometown that I had taken for granted.

In my video piece, I attempt to convey the feeling of displacement by acting of walking. I perform walking forward and other people seem to be walking backward. However, I was walking backward in the real scene and I made it simply reversed. Time flows backward. The space of being neither here following correct time nor there following incorrect time is what I try to convey in this video. Where is absolute time? Who is right? I would like to question to people in this video.

I assume my work could give a chance to people to understand others even they have not had same immigrant experience like me. At least they try to think their surrounding in a different way and take flexible societal standard.

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Hye Yeon Nam

2008

flexible

video (<http://www.vimeo.com/1629821>)

Running time: 04:35

I perform walking forward and other people seem to be walking backward. However, I was walking backward in the real scene and I made it simply reversed. The space of being neither here following correct time nor there following incorrect time is what I try to convey in this video. Where is absolute time? Everything is relative in my Wonderland. Who is right? Am I the only normal person or the only abnormal person? I would like to question to people in this video.

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Michaela Nettell

Under Skies

Directed by Michaela Nettell

Sound by Tom Simmons

Ratio 4:3

Running time 00:03:30

Sequential photographs of a model-boat lake at dawn are projected onto sets, re-photographed and animated into new scenes. The projected stills are manipulated through mirrors and glass to create kaleidoscopic patterns of light and colour, transforming the environment into something otherworldly.

Location recordings are diffused through sheets of glass and jam jars, and granulated into minute parts: time-slices of sounds.

Colours in the sky, shadows in the trees and on the surface of the water are reflected and warped into shimmering compositions. They fade, stutter and merge, accelerating and decelerating in rhythmic flux. City sounds, fluttering leaves and underwater echoes resonate through the glass in layers that pulse and swell.

The work attempts to pause and look more closely on an everyday, urban backdrop; to capture and expand hundreds of tiny, frozen moments that might otherwise escape us or pass by unseen.

Link to web-compressed preview

http://www.tom-simmons.net/under_skies.mov

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Michaela Nettell
Under Skies
2008
Video still



Michaela Nettell
Under Skies
2008
Video still

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Brandon Neubauer

1. Disappeared

2. Skeletons in Your Closet (2)?

3. Landmark Luxury

Through the installation of photographs in public spaces, I animate the past by offering visual evidence of a place that has been changed over time. The resulting video documentation places the image and place in an expanded temporal context, creating the opportunity for a more informed understanding of the work and the location it depicts.

My work foregrounds socio-political forces embedded in the physical landscape, while expanding the historical context—and imaginative space—in which we experience place. Operating as location-specific “history lessons,” these interventions create a sense of temporal ambiguity in which past and future are confused, and the act of memory is exposed as a subjective process in which the viewer plays an active role.

VIDEO

Available for viewing at http://www.skeeboz.com/video_gallery.html

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Disappeared

2009

TRT: 2:51

Looped Single Channel Video

On November 20th, 2003, I watched Miami's Biscayne Boulevard fill with hundreds of riot police put in place to secure the annual meeting of the Free Trade Area of the Americas. Over the next hour I videotaped these men and women push, shoot, and brutalize a diverse community of protesters out of the heart of a shuttered downtown.

The first video in my work sample represents my return to the site of the event five years after the fact, where I installed three laminated photographs taken as I was shooting video that day. The resulting interaction of passersby invokes the memory of the not too distant past.

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Skeletons in Your Closet (2)?
2009
TRT: 1:25
Looped Single Channel Video

The remaining two pieces document in a more subdued way the evolving landscape of New York City as it undergoes an unprecedented and largely silent process of gentrification. While acknowledging the inherent complications in critiquing this form of development, the last two video projects simply provide testimony to the process as it unfolds; Trusting the power of revealing place-specific history as a means to inform our understanding of processes that are much larger than the individual and the specific neighborhood being affected.

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Landmark Luxury
2009
TRT: 1:51
Looped Single Channel Video

Juan Carlos de la Parra

Etudes: The algorithms of time

As an artist, my main interest has been to explore the narrative possibilities of new media. In college I wrote short stories, as I was studying informatics and computer systems. I did not see the possibility of using computers to create art. Art was definitely out of computers. So, when I got to work in The Southern Border College in Chiapas, I joined the team to create a multimedia lab with graduates from the MIT. Anthropologists and film makers. With the technology they had, a whole range of possibilities expanded within my imagination, regarding story telling.

I became very interested in the representation of natural and social phenomena in the digital world, with the possibility of real time metamorphosis. The idea of digital interactivity and unstable pieces of art still resonates in my creative realm. The social interaction and networking, the patterns of association, and the perception of programming code also as a form of narrative, brought all the pieces together.

The interactions in real life among people, insects, bytes, and so forth became the subject of digital representations. Some of my work attempts to represent these phenomena using algorithms and real life data to provide behavior.

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Juan Carlos de la Parra

2009

**three small monitors aligned in a space no larger than 5 m.
video installation**

Just like consciousness, time is a phenomena that is easy to understand conventionally but very hard to define in absolute terms. We all have an experience of time and we have many ideas about consciousness, but there are no parameters to establish their inherent existence. We cannot conceive experiences outside consciousness or time.

The purpose of these videos, designed to be shown in an installation of three small monitors, horizontally arranged like they were prints, is to create a quick impression in the viewer, making him or her reflect on our concept of time. The three videos are called: The algorithm of time, The probabilistic wave, and Be here now.

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Don Relyea

Interactive Slit Scan Video Installation

I am proposing a real time interactive, possibly audio reactive slit scan video installation.

There are a several flavors of slit scan video, there is the kind like Zbig Rybczynski did back in the 80s ("The Fourth Dimension" 1988), where horizontal or vertical pixels of video are time displaced in some fashion so there is a time differential between the top and bottom of the video or between the left and right of the video as it plays. There is also the more traditional variety that is similar to the original photographic process where columns or rows of pixels are captured and arranged sequentially in a vertical or horizontal manner.

This installation is somewhat of a hybrid of the two slit scan approaches. 400 frames of video are buffered in computer memory and a single column from each is arranged sequentially from left to right. So time progresses from left to right in this installation. What makes this installation unique is that the column of pixels displayed is variable. It can be bound to a sine wave or audio frequency input for an audio reactive installation.

The basic installation requires a video projector and a computer with a web camera. The artist can provide this equipment if necessary.

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Don Relyea

Interactive Slit Scan Video Installation

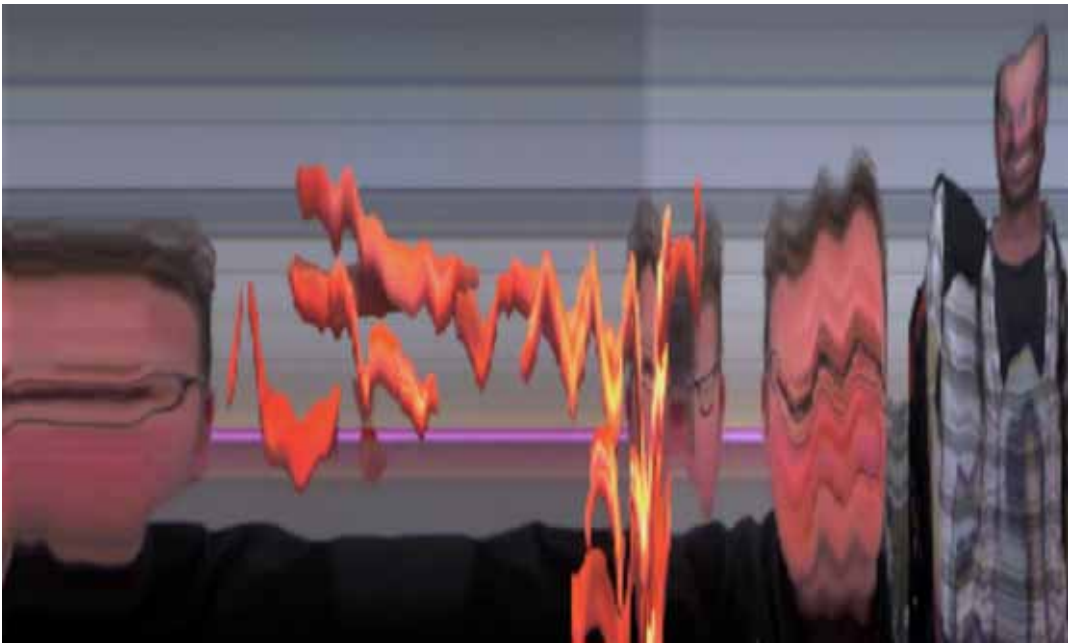
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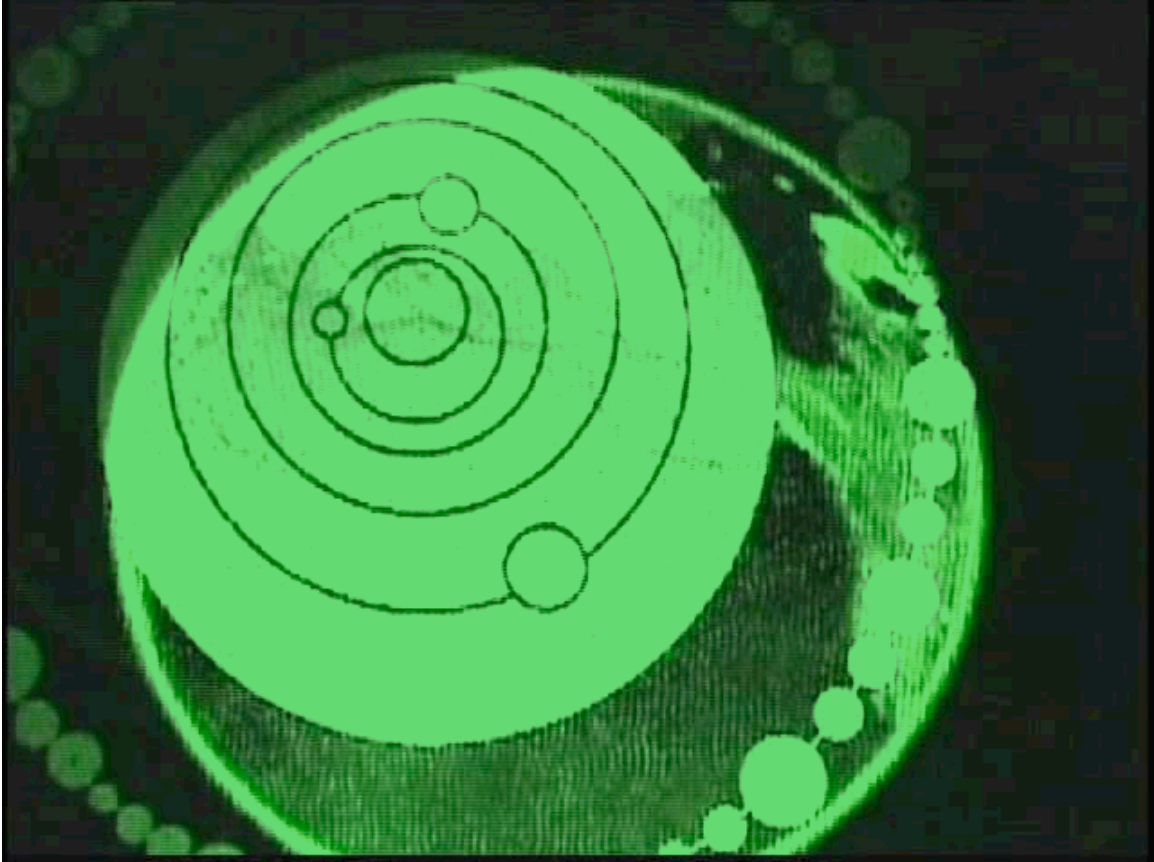
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The basic installation requires a video projector and a computer with a web camera. The artist can provide this equipment if necessary.

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Dedicated to the exploration of differences and synchronicities between artistic, academic and scientific concepts of Time.



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scrapworm
The Dark Side of Light [cosmic cycle] (Dalek & Anti-Social Music)
2007
Still #2
digital video, 17 min.

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Jayoung Yoon

Now and Being

Video

Watching the Mind _ 1minute 13seconds

Past and future, both are illusions. Past is the present before and future is the present someday. So there only exists each moment of the Now. Merleau-Ponty mentions time could not occur in sequence because we find everywhere in it only so many instances of Now. Time is an illusion. In the Now, in the absence of time, I don't have any problems and suffering because all of these come from the past and the future.

I am interested in creating timeless space. When space is created by emptiness, stillness and seamlessness, our body loses orientation in the space. It makes people focus inward instead of paying attention to a situation or their surrounding.

I wanted to set up a hair piece in an architectural space and bring in natural light. I created a space which has a large window and light changing in various ways during the day. I made a piece that combines the body with a wearable cloth which represents invisible thought.

Each video is shown an amount of time and a specific single moment. One video is the light changing a sunrise to sunset at an empty space and another video is the performer unwrapped in the hair cloth in specific moment at the same space. Each represents 'Time' to 'Now.'

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Still image 1



Still image 2