

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

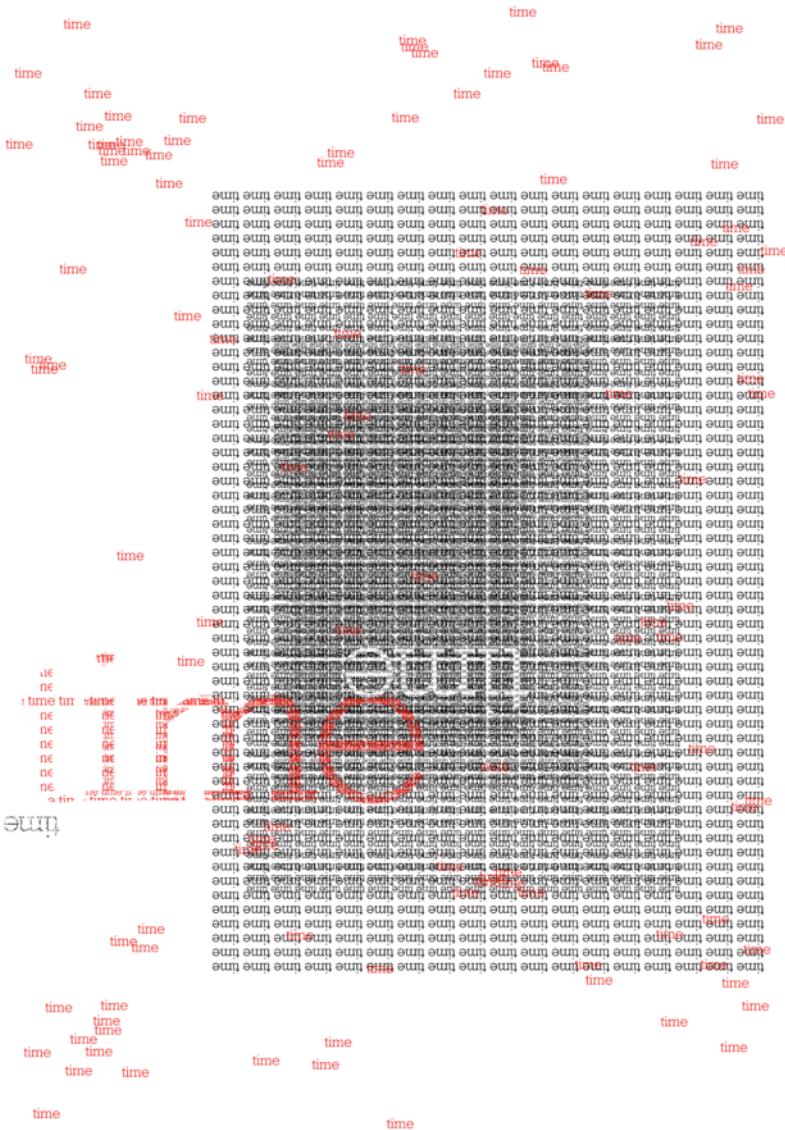
ARTWORKS

ArcheTime: Cross-Disciplinary Conference and Exhibition on Time

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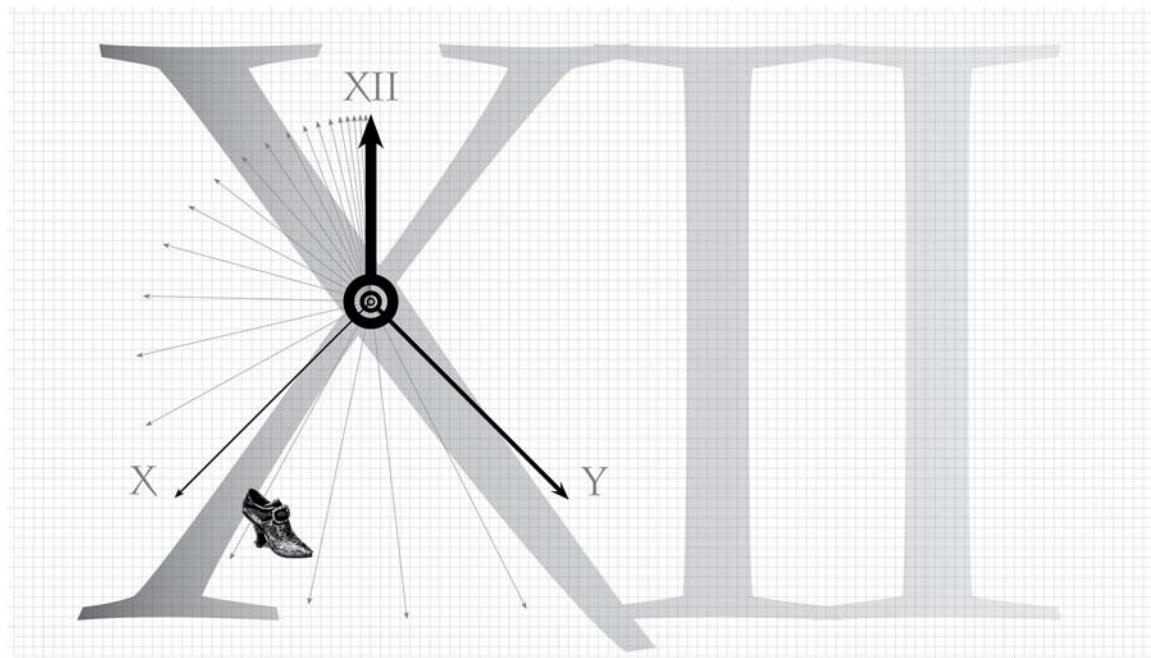
Olga Ast

In Search of Absent Time



Olga Ast
TIME
1995
Digital Image

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Olga Ast
TIME AS A FRAME OF REFERENCE
2009
Book Illustration. Digital Image

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Sarah Bliss

- 1) Time/Light (AA5)**
- 2) After Agnes 1**

Artist Statement

My work addresses systems of exchange, the relationship between commercial and cultural production, and the commodification of the art object. I explore the dynamics of seduction and the methods utilized by producers, marketers and retailers to attract consumers, claim value, create desire, and manufacture pleasure. I'm interested in the trajectory of the circulation of goods from manufacture through packaging, shipping, display, sale, use and disposal.

I construct sculpture, paintings, and installations utilizing packaging and shipping materials (shrink wrap, cardboard boxes, bubble wrap, plastic strapping, wooden pallets, etc.), which I combine with paint, and painted and photographic imagery. These materials reference the trajectory of the circulation of goods, including the entire system of exchange, and claim the site of art making as a commodity industry.

The materiality of the object is of central importance in my work, and the materials I work with are chosen for both their associative meanings and their aesthetic potential. I am particularly interested in the role of packaging as both a manipulator of consumer desire and a signifier of absence or not-having. Likewise, I explore the nature of shipping materials (particularly shrink wrap and bubblewrap) as membranes that are considered valuable only in their ability to protect and contain the central objects of value. I investigate the reversal that happens when these materials shed their role as wrappers of other objects and instead lay full claim to their nature as the primary object of value. In this exploration, qualities of inside/outside, reflectivity, and presence/absence are particularly emphasized.

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Sarah Bliss
Time/Light (AA5)
2009
24.75" x 12.25"
Archival inkjet print

This inkjet print is composed of 8 photographic images of a painting constructed of shrinkwrap mounted on stretchers. The reflectivity of the shrinkwrap is exploited to capture and record time through the changing quality of light as reflected on the surface of the painting. The resultant image plays with the viewer's grasp of what s/he is seeing: painting? sculpture? photograph?

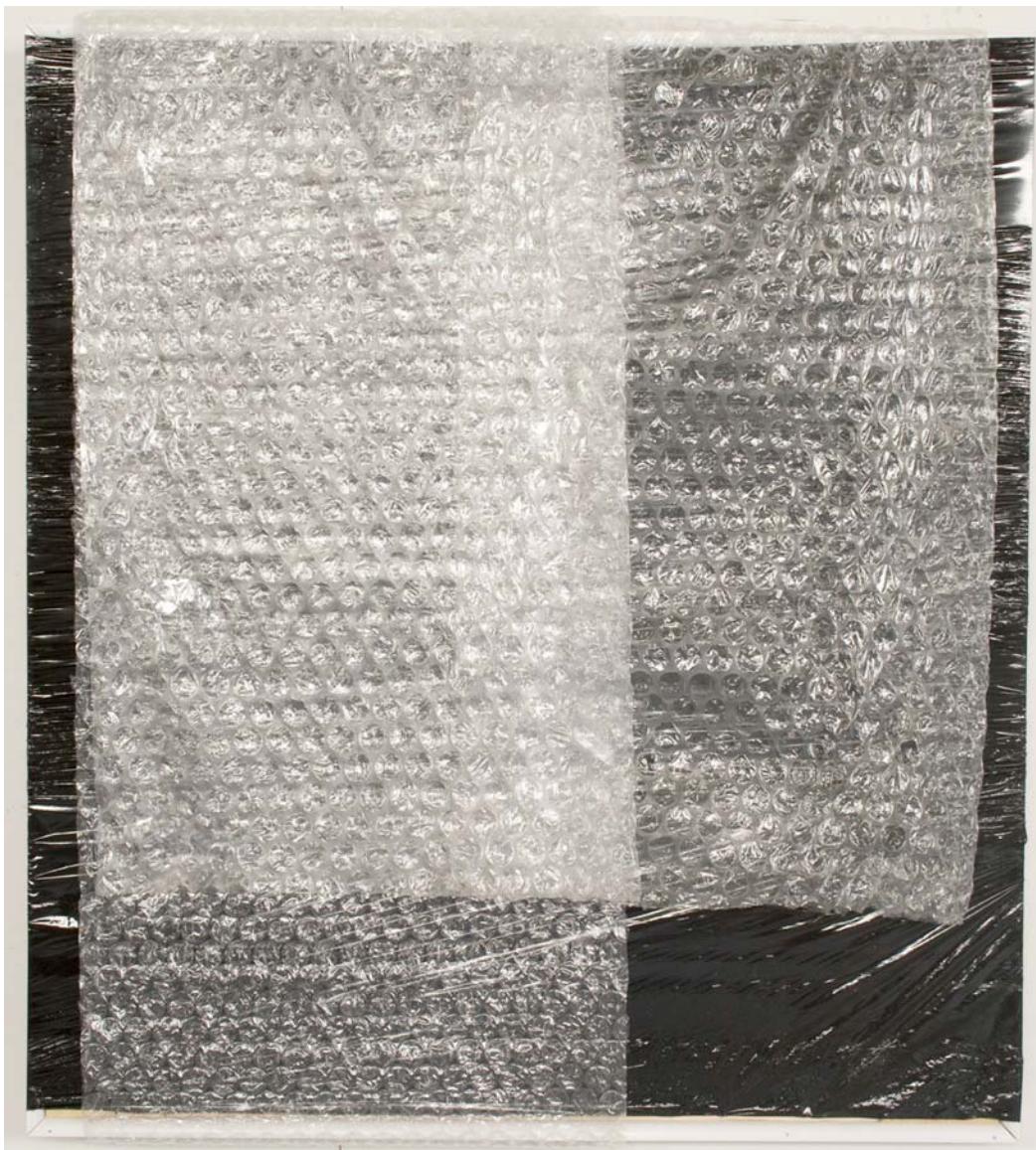
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Sarah Bliss
Time/Light (AA5) detail
2009
archival inkjet print

This is a detail of Time/Light (AA5)

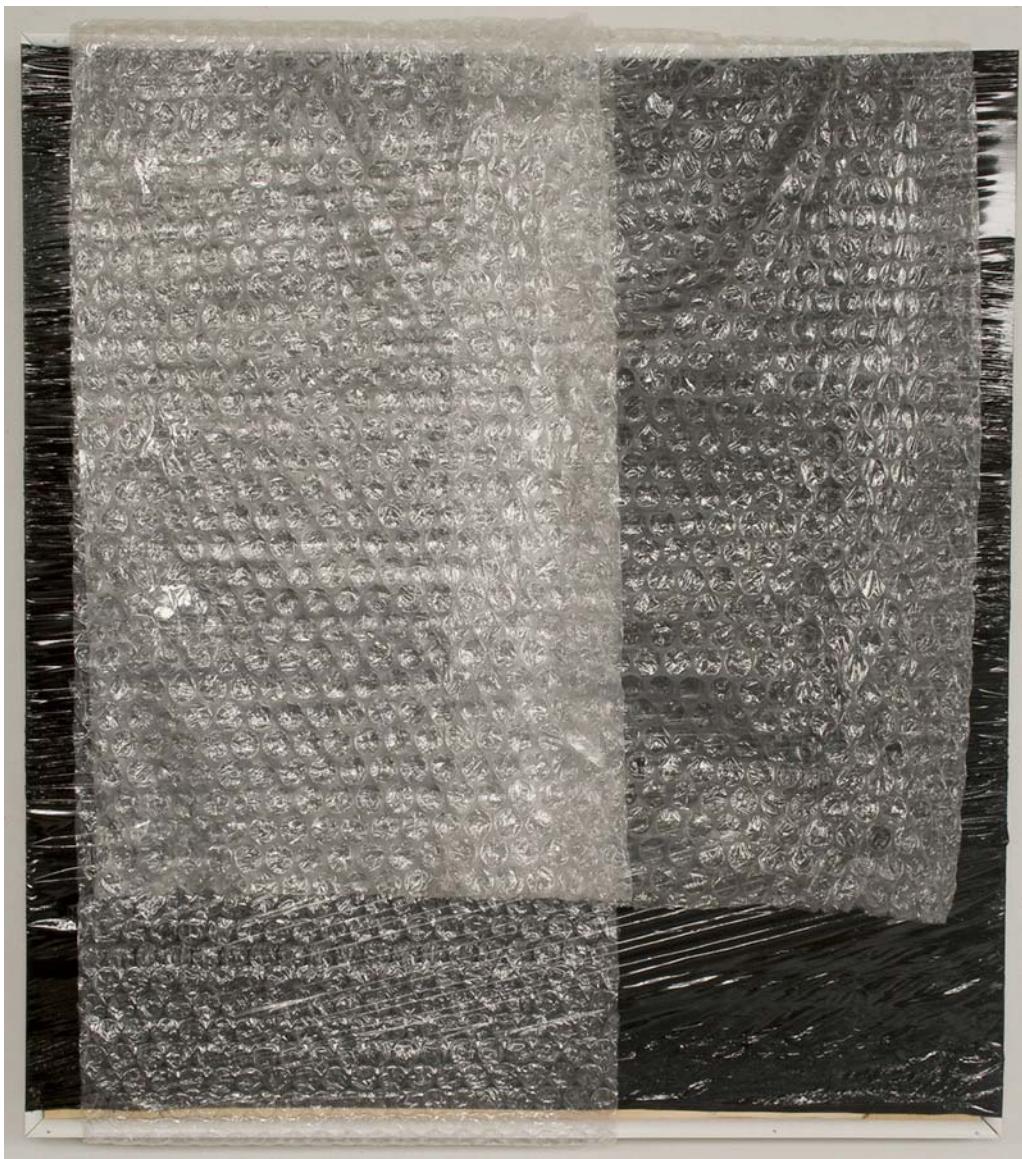
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Sarah Bliss
After Agnes 1 (2:07 p.m.)
2009
52" x 45"
Shrinkwrap and bubblewrap on wooden stretcher

This painting explores the optical effects of changing light over time on the puckered pockets and sheer, taut ripples of its surface. As the quality of light changes, the painting transforms from a more translucent to a more opaque one, inviting and encouraging contemplative looking. (Compare to next image)

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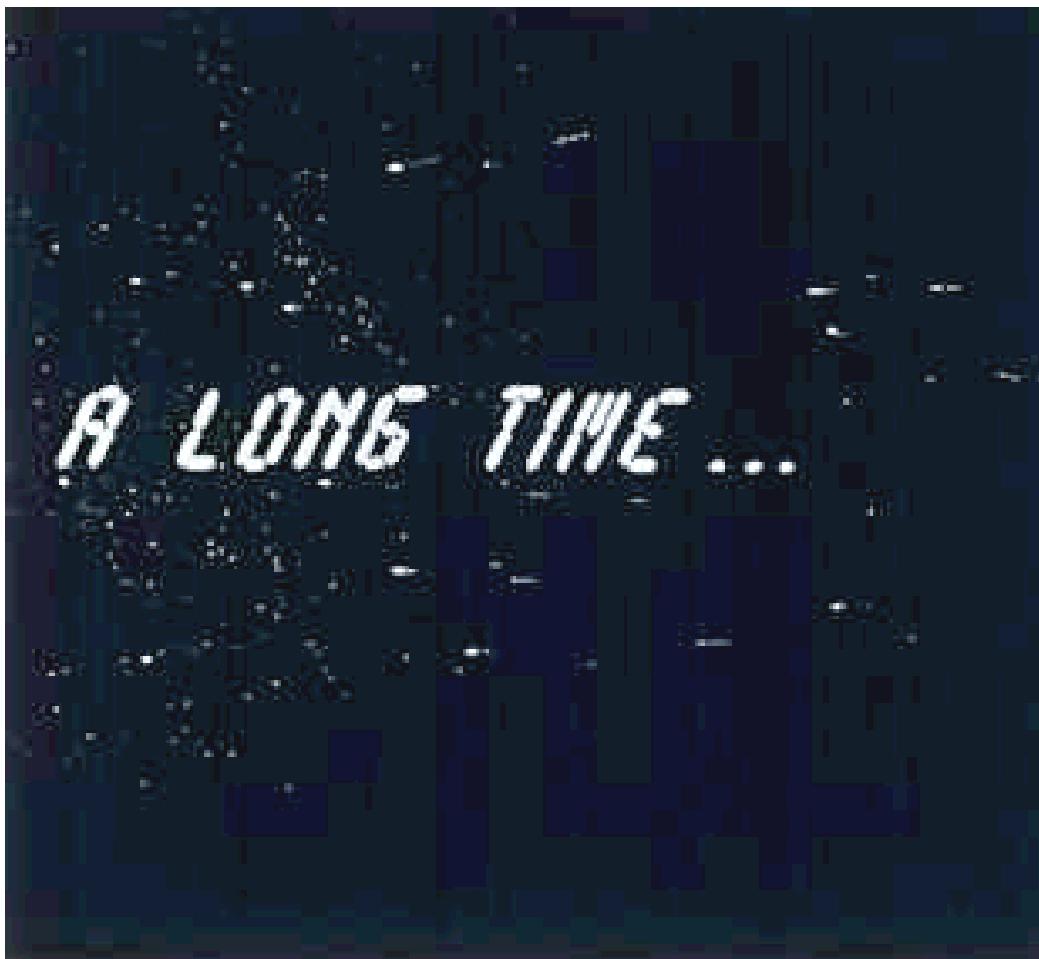
Sarah Bliss
After Agnes 1 (4:11 p.m.)
2009
52" x 45"
Shrinkwrap and bubblewrap on wooden stretcher

This image, taken two hours after the previous image, records the increasingly translucent quality of the bubblewrap surface as ambient light softens and decreases, creating an entirely different experience of the painting.

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John Boone

4 Time Pieces



John Boone
1995
26 x 28.5 inches
Gouache on paper

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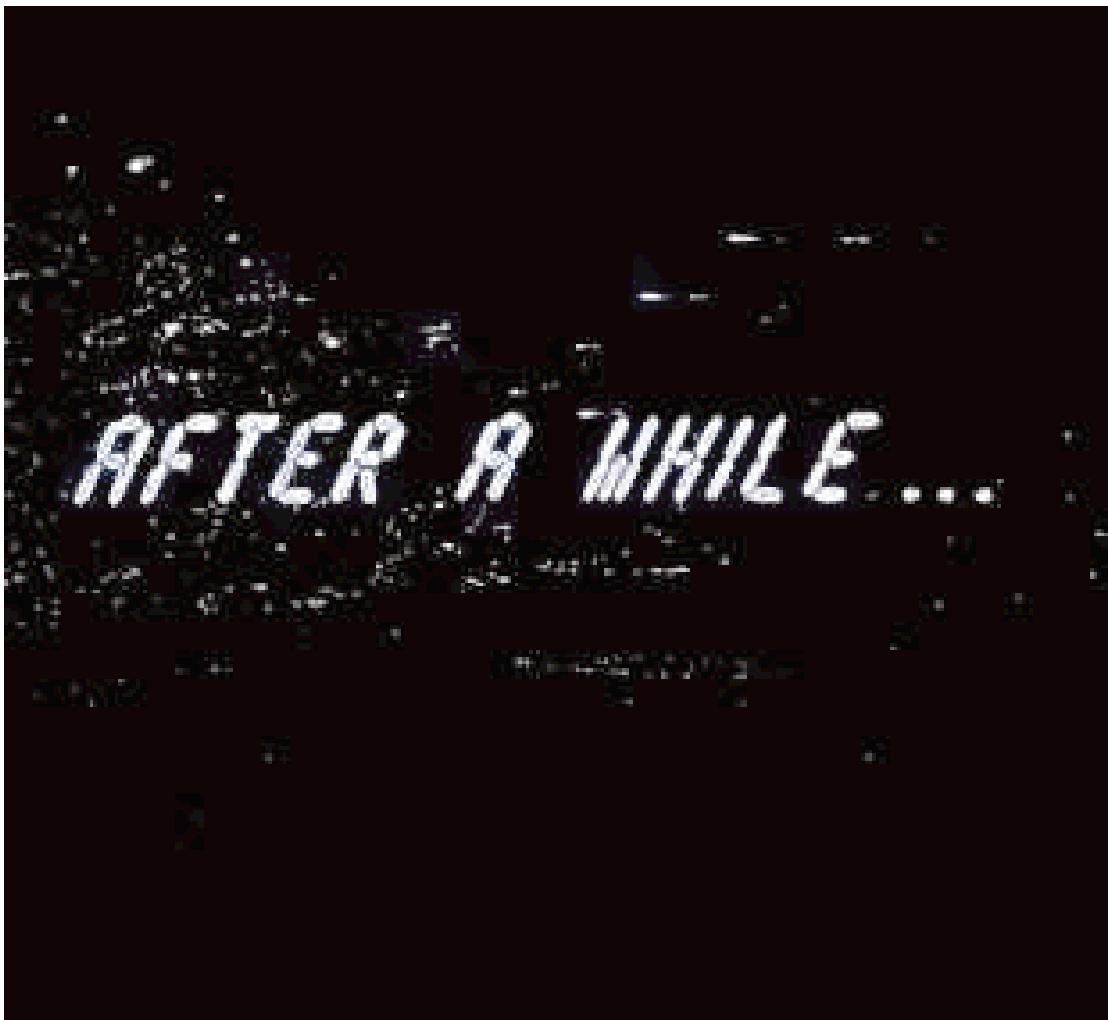
John Boone
1995
26 x 28.5 inches
Gouache on paper

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David Bowen

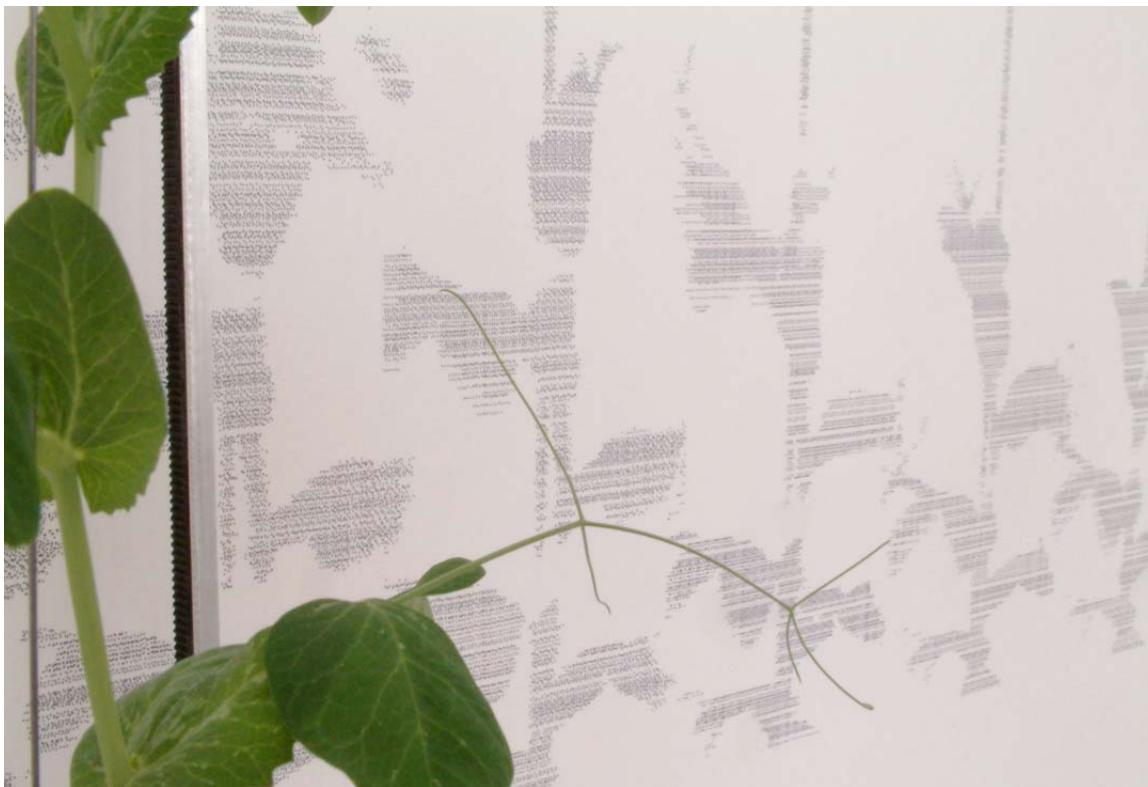
growth rendering device



David Bowen
2007
W 30" x W variable x D 16"
mixed

This system provides light and food (in the form of hydroponic solution) for the plant. The plant reacts to the device by growing. The device in-turn reacts to the plant by producing a rasterized inkjet drawing of the plant every twenty-four hours. After a new drawing is produced the system scrolls the roll of paper approximately four inches so a new drawing can be produced during the next cycle. This system is allowed to run indefinitely and the final outcome is not predetermined. To see video please go to <http://www.dwbowen.com/growthmovie.html>

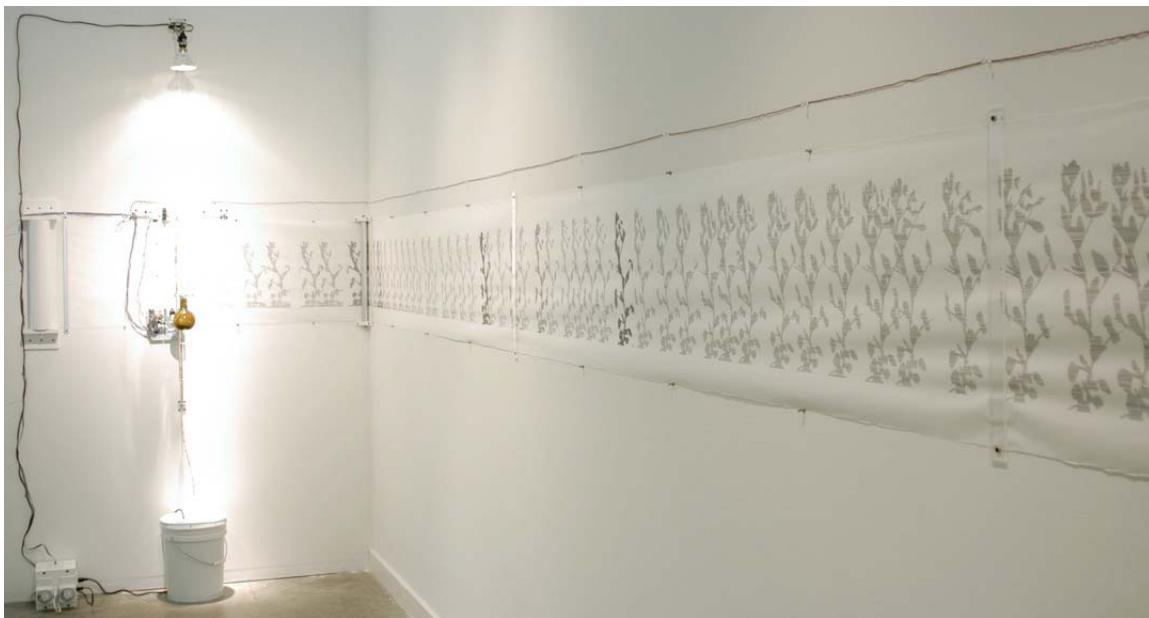
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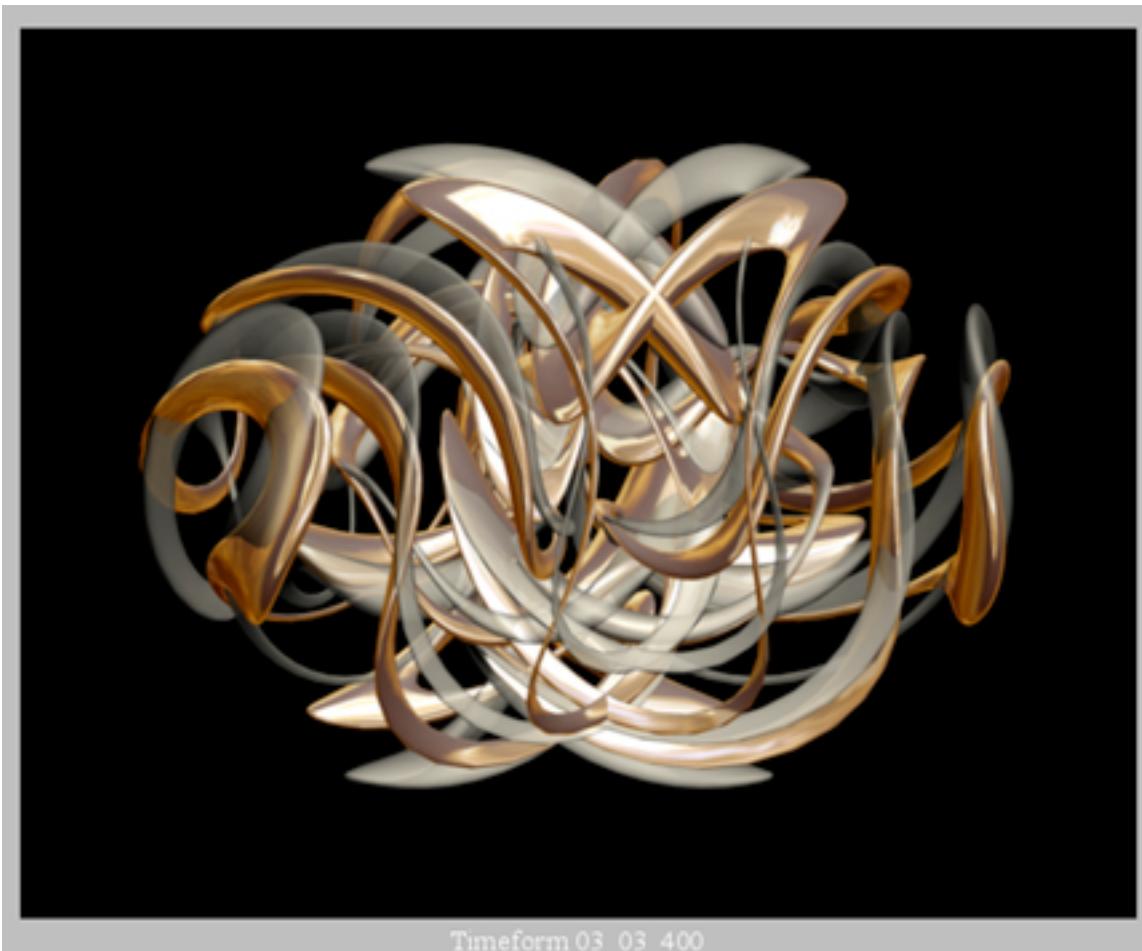
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Keith Brown

Timeforms_03

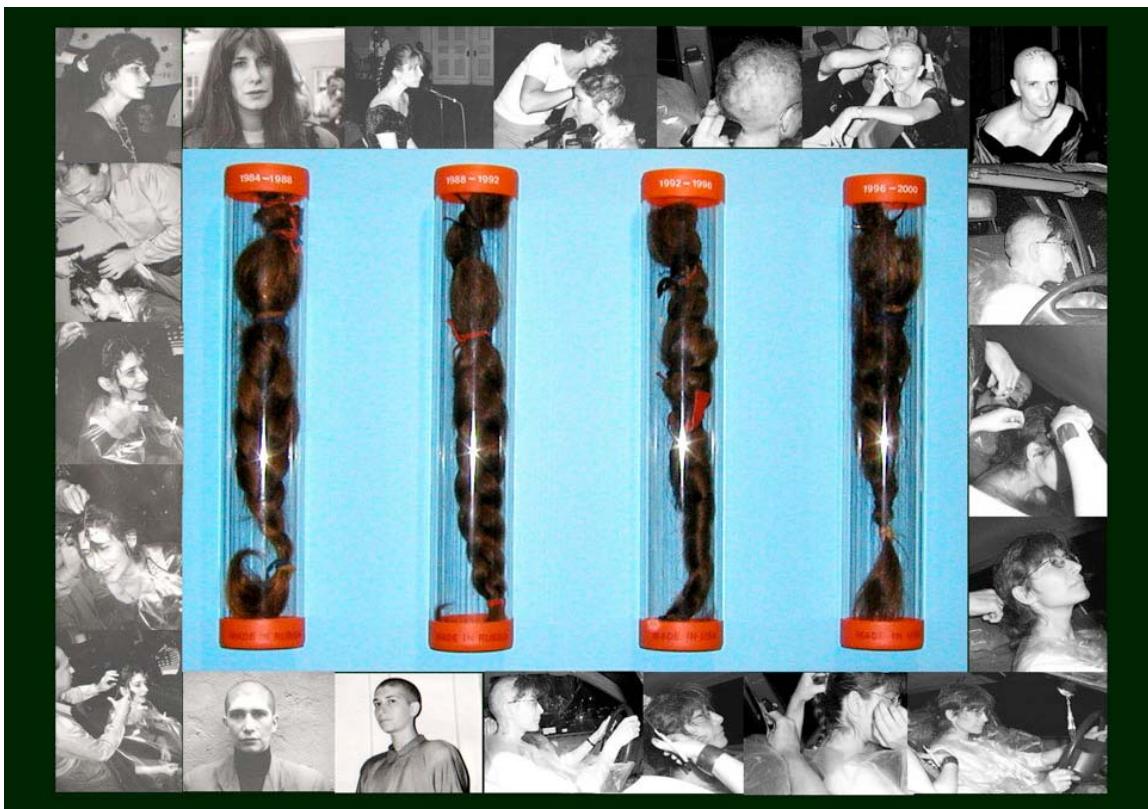


Keith Brown
Timeforms_03
2006
Various
Digital

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Irina Danilova

Lifetime Project “Shaving Performance”



Irina Danilova
1984 - ongoing
Mixed media

Growing about $\frac{1}{2}$ inch per month, human hair is one of unique visual presentations of Time. Irina Danilova is shaving head every 4 years, on the same day (night), August 31st. She does not cut hair in between, harvesting them for Braid Collection “Meaning of the Life”. Currently there are 6 braids: 1984-1988, 1988-1992, 1992-1996, 1996-2000, 2000-2004 and 2004-2008.

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Robert David

Drawing Through Rosemary's Baby

Artist Statement

The art piece *Drawing Through Rosemary's Baby* is comprised of a 26 foot long digital print and video. In short, the film *Rosemary's Baby* is used as source material to generate visuals derived through spatial and temporal manipulation. The video displays the film moving across the screen while preserving a visual trace of the film's pictoral space. As the film progresses within its own time, its movement across the screen erases previous traces with new renderings. The digital print is a drawing of the entire movie from start to finish. From this new point of viewer engagement, time based scenes become textures in two-dimensional space that can be read from left to right or a more global perspective.



Robert David
2009
27 feet x 7 feet
Digital Print and Video

The photo above is an installation view of the piece. The digital print and the video are in proximity to each other allowing the viewer to experience the print or video individually and as an ensemble.

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Robert David
2009
27 feet x 7 feet
Digital Print and Video

The detail of the print above shows the visual qualities recorded while the movie has traversed the screen in approximately nine minutes.

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Robert David
2009
27 feet x 7 feet
Digital Print and Video

Looking closely at the above graphic, I hope you can see the film at different locations of the screen. Frame 1 shows the film at the top of the screen. In Frame 2, the film has moved to the second row, erasing the previous traces of the film while drawing a new record of the scene. By Frame 4, the film is nearing the bottom right hand corner.

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Katherine Davis

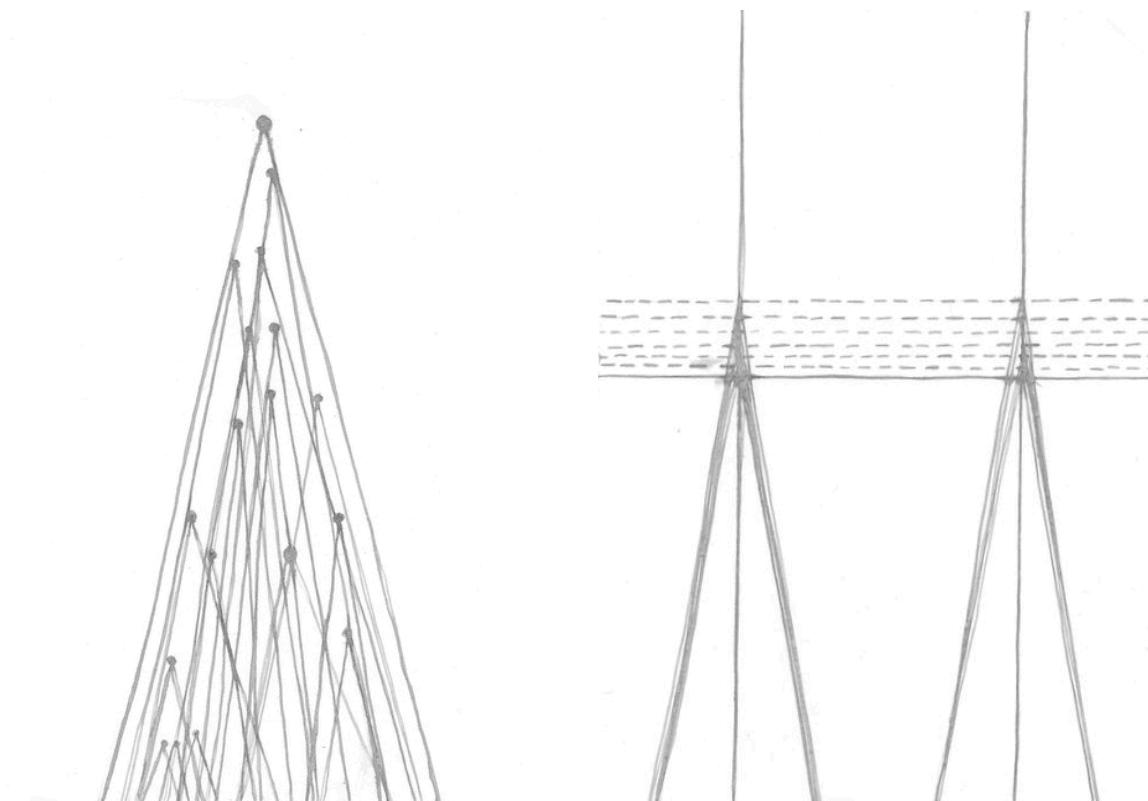
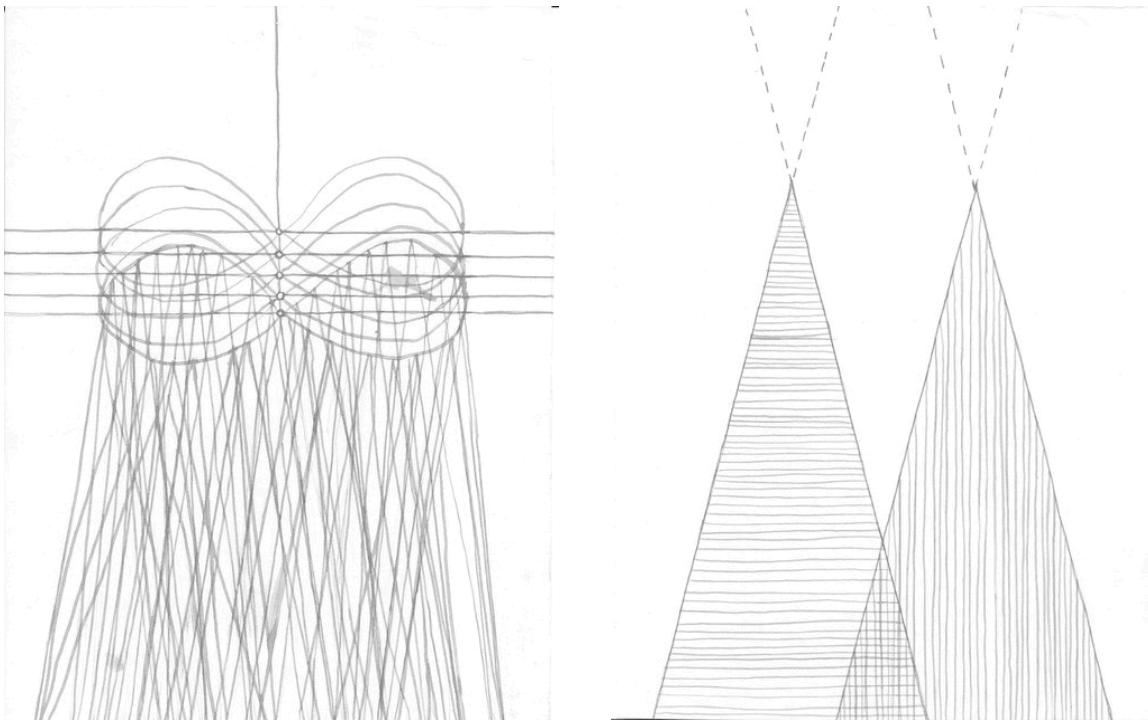
Considered: Time Fragmented

Artist Statement

The following four works are visual expansions on the theory Time Fragmented. This theory is an attempt to reconcile the issues brought up with Special Relativity for dynamic models of time. Time Fragmented is centered on the four premises: there are single here-now points that define the present and definite past; reality is reflexive; reality is not symmetrical; and for there to be the definite reality, there must also be indefinite unreality. A pillar of this theory is the idea that temporal becoming does not require a spatially extended now; this being the means of avoiding issues with simultaneity and relativization.

1. Infinite Fragments and Absolute Becoming- There are an infinite number of "herenow" points in space, each with an individual past light cone that determines a specific reality. Each unrelated fragment has a unique path of absolute becoming, growing with the passage of time. The empty infinity lines, signifying the future enforce a key premise to the time fragmented theory—for the existence of the definite reality there must also be a certain indefinite future.
2. Crossover Reality of Individual Fragments- Two 'here-now' points are depicted as coexisting despite the limitations of the Time Fragmented theory to illustrate the crossover in reality of two individual past light cones generated by separate here-now points. Although to each other they are nonfactual, these points share portions of their pasts and have some degree of similar reality, dependent on the distance between the two points.
3. Cone Presentism- This idea is an alteration of the Time Fragmented theory in that the entire past light cone of the decided now point comprises the present moment. This present, defined by the light cone, contains many other spacetime points and their pasts. This version of presentism coincides with the phenomenology of perception in the present: one sees many different times at once just by looking into the sky at stars from thousands of years ago.
4. Absolute Becoming in 2 Views: This is an illustration of the absolute becoming of 2 points side by side, highlighting the momentary shift of reality point by point with the passage of time. And how with the progression of each moment, the degrees of shared reality between points is enlarged and altered. As new presents become, the here-now points is a new addition to the past.

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Luba Drozd

unmotion

Artist Statement

....to deviate from the overlaying of consecutive images that fade away as per exponential nature of forgetting.

A strong connection comes in due to the spacing of the images in time and the visual curve it forms which declines with time or fades away.

In the animation the images usually are changed quickly and create overlapping of sorts that is superimposed on top of one another (motion within the screen format/fps).

The tracing of the action, the focus, the center of interest therefore slowly fades off over time. The curve in represented here is linear and the animation is within the viewer's eye, tracing the images top to bottom creating a curve within an organic shapes intersected with the geometrical screen format.

The curve is not guided by the frame rate and flows freely thus tracing the attention of the eye creates a curve that is not superimposed over itself.

Current state of the mass media caters to shorter timing of content due to the shrinking attention span of the viewer. The forgetting curve is suffering from the lack of evolution that could in part influence the development of the demand for higher quality media (along with many other aspects that form the fabric of society) as opposed to quantity and would aid humanity in creating a higher demand for exponentially growing cognitive development and conscious perception of time, decision making and the undulation of individual beings in relationship to the rhythm of society as a whole.

This is un-acceptance of motion timing sprung upon us by the 30, 24 or so fps format. The 30, 24fps format we endure along with the media which creates the collective fps rhythm by which humans operate.

Notes:

The full image can be viewed: <http://www.neurobasics.com/unmotion.htm>

The print is 10x310 inches and would be mounted/placed on the floor.

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Luba Drozd
2008
10x310 in (detail)
3d

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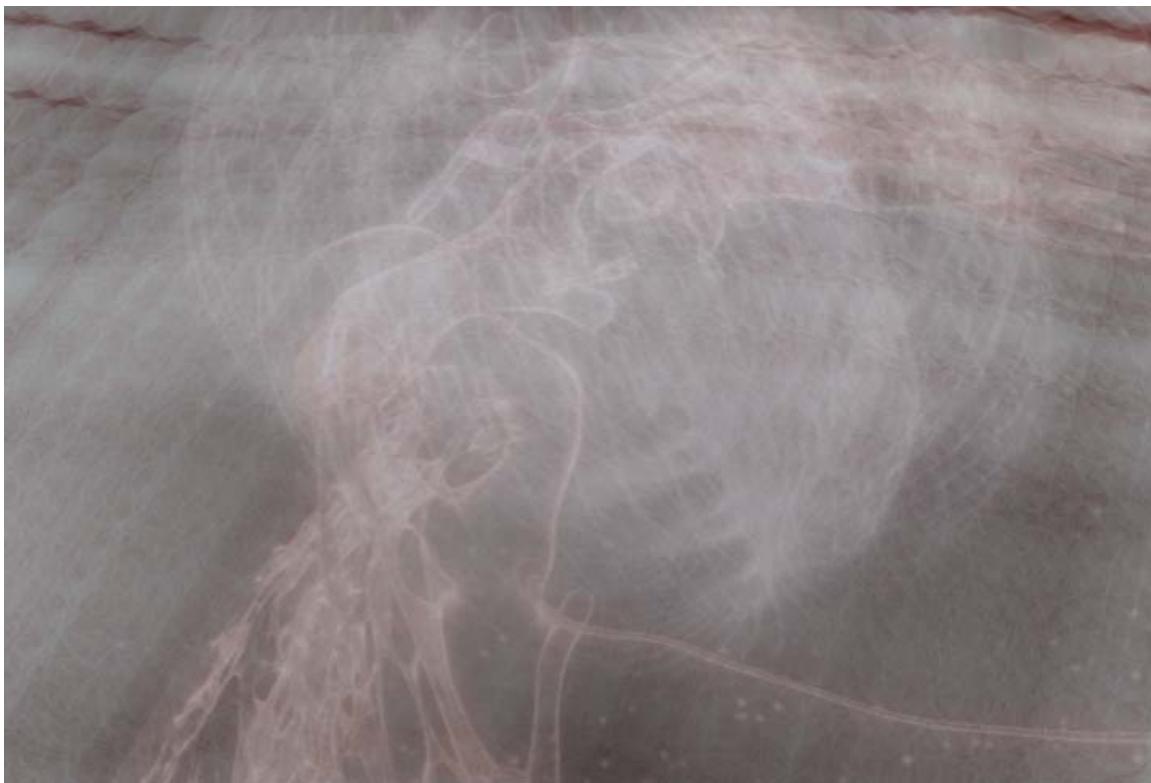
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Luba Drozd
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10x310 in (detail)
3d

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Üla Einstein

Works from *THE UNWINDING DESTINY PROJECT*

Artist Statement

The images I provided are the first in a series from the ongoing installation/photography project entitled THE UNWINDING DESTINY PROJECT (text on broken eggshells which make up the temporary installations). This is based on the weight and fragility of words we communicate with. Messages and their traces, whether cryptic, direct or unspoken, imprint our psyche, recur and rewind, and are often left unchallenged. Created with broken shells from all the eggs I consume over time, I soak the shells, release a membrane drying to a crumbling skin, and along with the shells that I tattoo with various text, make up the installations. I set up scenes, often with recurring texts, in various environments, and photograph them. Exploring the power and impact of how words, diminish or empower, and inform beliefs and identity over time.

These are temporary installations; I set up scenes, indoors on cracked shells, outdoors, below ground, on audio tapes, sand ponds, or by the roots of trees. The photographs capture a moment in time which often recurs in our mind. The shells that I've broken, are delicate and will crack again arbitrarily. The tattooed text will disintegrate; do our thoughts wax or wane as easily or have less impact on us? Birth and death, incubation and manifestation are inextricably linked. Things happen over time, but there is no time. There is only now. And then again now. Words and messages, linger and recur and impact our responses whether they're accurate to the current situation; so is time operating on two levels? I'm curious about what runs us.

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Üla Einstein
Incubatory States
2008
variable
mixed media installation/photography

tattooed text on broken shells from the eggs I consume, over time, are set temporarily outside below ground, where a sprinkler system is being set up in a housing project . The workmen take a half hour time out allowing me to use the under ground, placing the shells, and shooting.

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Üla Einstein
Pressure
2009
variable
mixed media installation/photography

tattooed text on broken shells from the eggs I consume, over time, are set temporarily on old audio tapes, stripped from their cassettes, that I re-employ for this project.

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Üla Einstein
Pervasive Messages
2008
variable
mixed media installation/photography

tattooed text on broken shells from the eggs I consume, over time, are embedded and set in a public sand pond.

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Üla Einstein
Carpe Diem
2009
variable
mixed media installation/photography

tattooed text on broken shells from the eggs I consume, over time, are temporarily installed on crushed shells and branches.

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Duoling Huang

CHANGING TIME

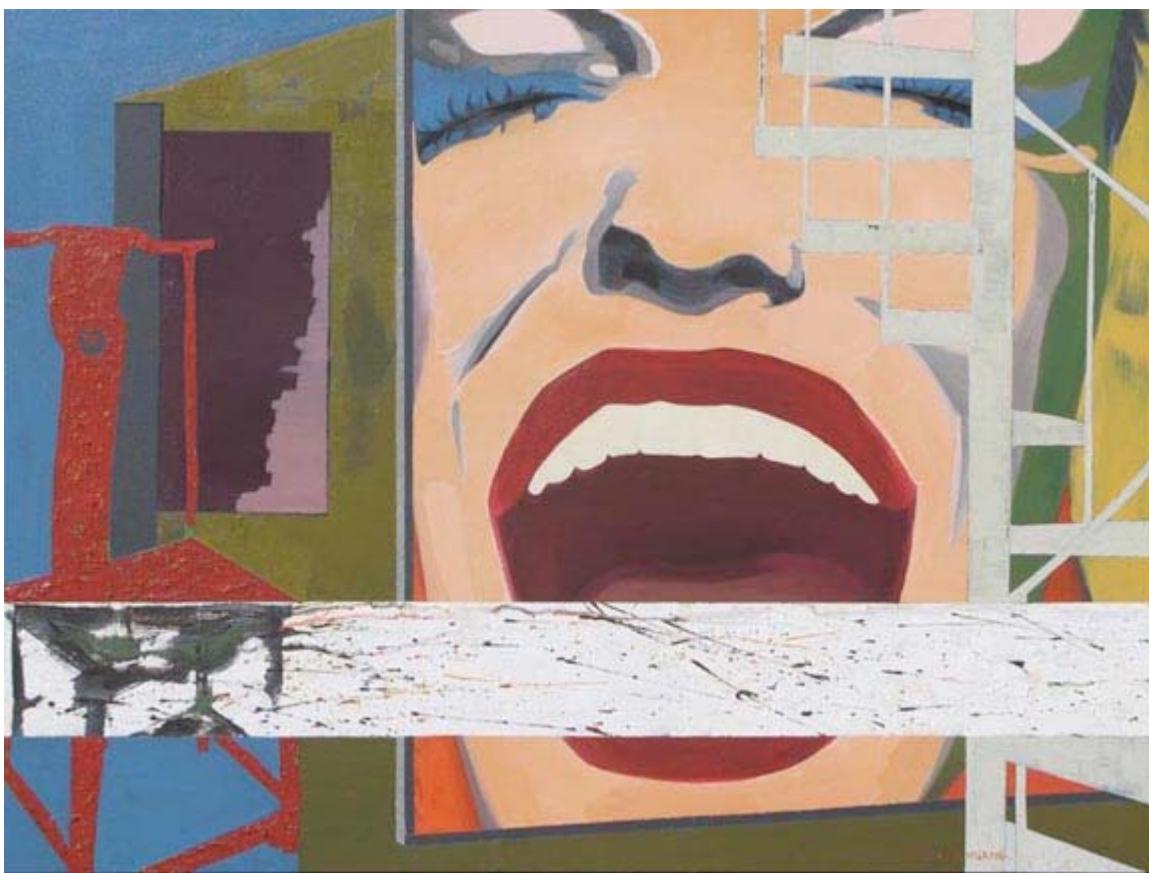


Duoling Huang
2008
52 x 70 inches
Oil on canvas

Floating Furniture

Time is running, like a turmoil on which history and cultures are floating.

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Duoling Huang
2008
36 x 48 inches
Oil on canvas

Interior

Architectural elements, Chinese ancient furniture, and Pop art image are put together. A band with abstractive strokes symbolizes time crossing the spaces of imagination.

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Duoling Huang
2008
24 x30 inches
Oil on canvas

Plastic Chair

Modern technology brought us the possibility to make old products with new materials. The value of tradition is still increasing as time accumulated.

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Duoling Huang
2008
48 x 60 inches
Oil on canvas

Reprise

Time repeats itself. Music repeats itself. Image repeats itself. They all reproduce themselves in another level.

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Edward S. Johnston

Experiential Extensions

Artist Statement

We are constantly completing visual puzzles. James Elkins states, "If a building is half hidden by the branches of a tree, we literally see it in fragments: subtract the tree and you would have a floating collection of irregular building pieces. But the eye completes the puzzle and sees the building whole."¹ This phenomenon is called subjective contour completion. In photographing my surrounding environments, I tap this phenomenon in order to respond to the contemporary condition. Human experience in contemporary society can be constantly recorded and measured using technology. Every action can be analyzed according to various conventions and webs of surveillance. Where in this scrutinized space-time might we construct personal space-times? Where in this matrix of conventions might we express personal experience as paramount?

My response involves a complex, conscious engagement with technology, perception, and the environment. I collect imagery from my surrounding environments and manipulate it digitally to be transformed into both virtual, 3D forms and physical sculptures. The resultant forms happen both in the virtual space of computers and the physical space of sculptures. These simultaneously virtual and physical objects stand as metaphorical pathways through the chaos of places, thoughts and memories that are experienced each day. In addition, these forms respond to the desire for profound meaning in everyday moments.

¹ Elkins, James. *The Object Stares Back*. New York: Harcourt, Inc. 1996

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Edward S. Johnston
Walking Around Downtown Ann Arbor – Variation 1
Experiential Extensions 10.4.2007
2009
16" by 20"
Mounted digital print on clear acrylic/sintra

This image accompanies the following image. The print and sculpture are exhibited together.

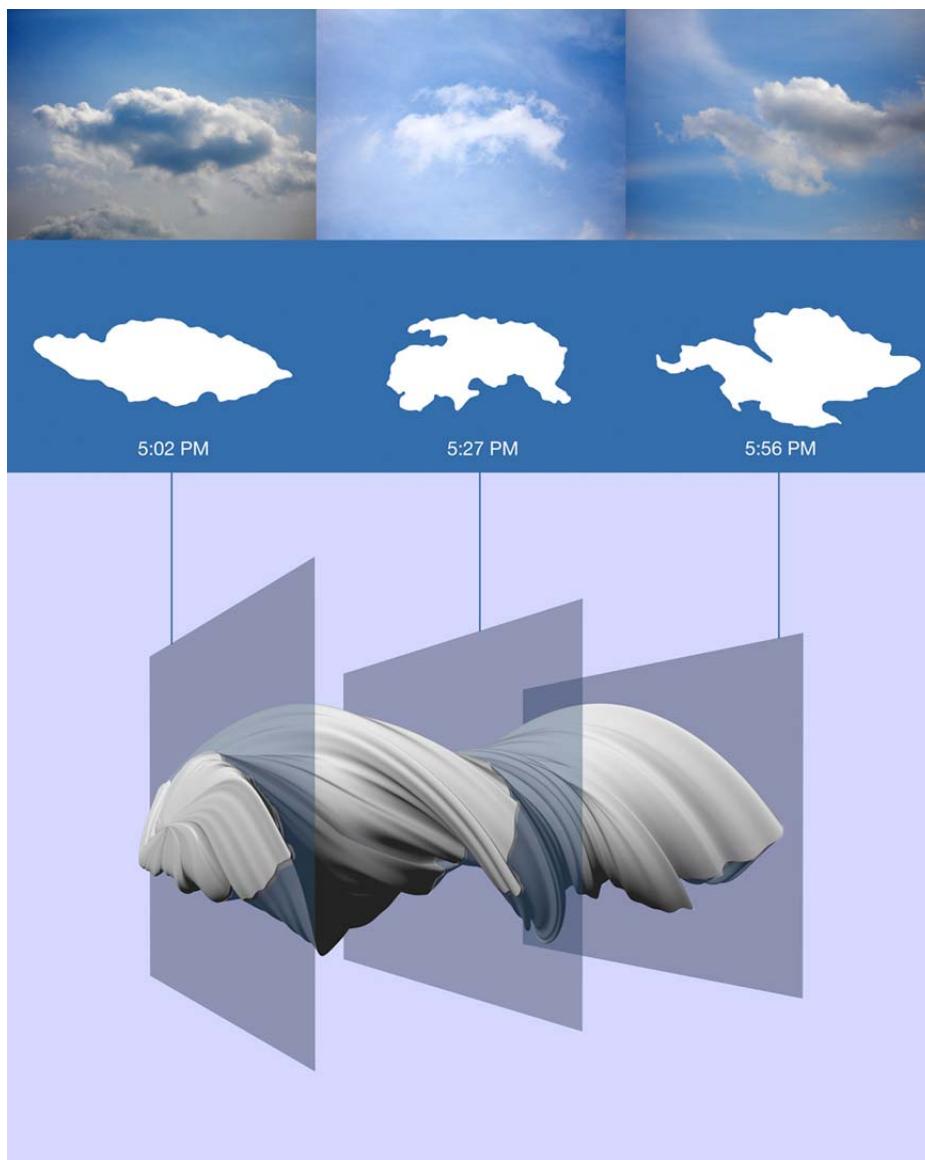
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Edward S. Johnston
Walking Around Downtown Ann Arbor – Variation 1
Experiential Extensions 10.4.2007
2009
8" by 4" by 3"
Bronze and Stainless Steel Alloy

This image accompanies the preceding image. The print and sculpture are exhibited together.

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Edward S. Johnston
Looking At Clouds – Variation 2
Experiential Extensions 5.3.2006
2009
16" by 20"
Mounted digital print on clear acrylic/sintra

This image accompanies the following image. The print and sculpture are exhibited together.

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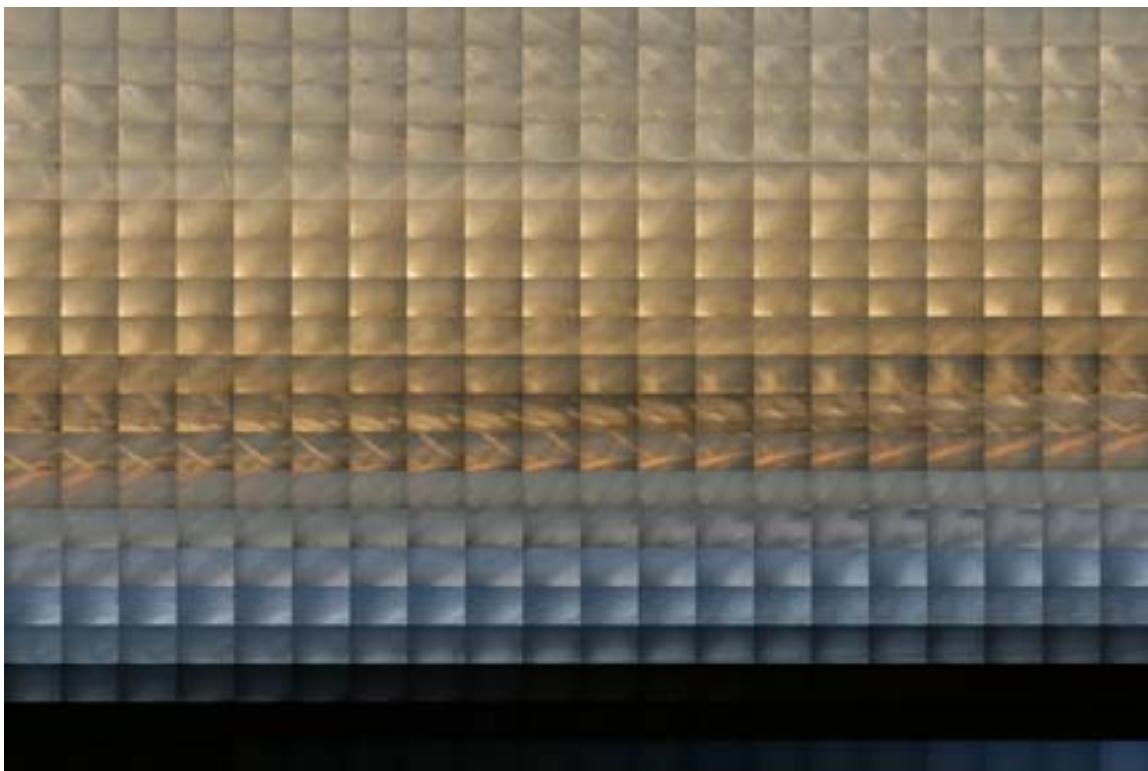
Edward S. Johnston
Looking At Clouds – Variation 2
Experiential Extensions 5.3.2006
2009
8" by 6" by 4"
White Nylon

This image accompanies the preceding image. The print and sculpture are exhibited together.

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Elliott Kaufman

Time Assemblages



Elliott Kaufman
2009
30x40"
Digital C-Print

A 400 image assemblage of 12 hours.

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Elliott Kaufman
2008
30x72"
Digital C-Print

A 3,840 image assemblage of three days, 8/22/08-8/24/08

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Elliott Kaufman
2008
30x40"
Digital C-Print

A 866 image assemblage of water taken every 5 seconds.

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Elliott Kaufman
2008
30x32"
Digital C-Print

A 60 image assemblage of one hour.

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Jamie Kelty

Consulting the Tree of Knowledge



Jamie Kelty
2004
36"x22"
Oil construct

The younger generation calls the older generation for help and together they contact the tree of knowledge.

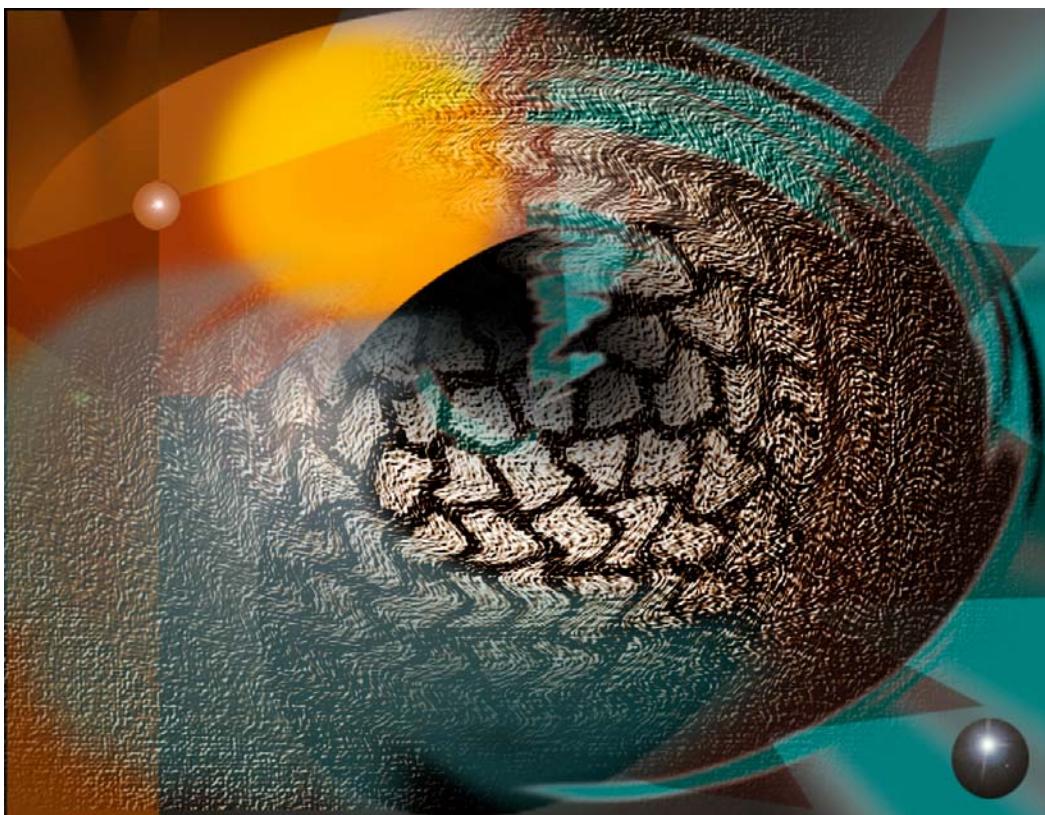
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Katya Kronick

At First

Artist Statement

TO TOUCH THE MIRACLE: Life is so sparkling that no human artist can ever come really close in its representation. There are no paints, no any other media that can match *true* light, color or shape. To paint the beauty of the world is an attempt *to touch the miracle* and that is all I am trying to do when painting.



Katya Kronick

2000

6" x 4.5"

Digital

This artwork has been selected by the publisher and authors of the book, "Psychological Time of Personality" (Moscow: Smysl, 2008), as the most powerful artistic representation of the human experience of time.

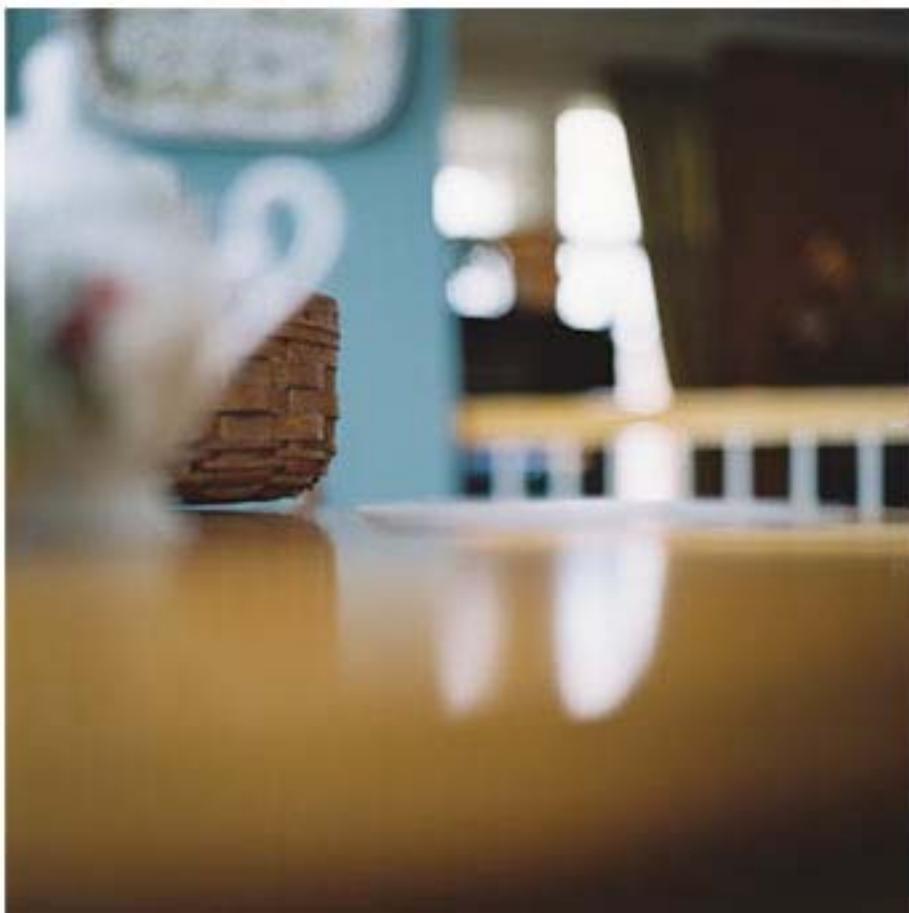
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Eliza Lamb

Home Series: Everyday Epiphanies

Artist Statement

This series is about the joining of past and present. In going home, we are able to connect with a space that allows us to reconnect to an earlier self. Sitting at my mother's kitchen table—I found myself staring at a basket as my mind wandered. I had a sudden sense of *déjà vu*—as I reverted to a younger self, sitting in this exact spot, staring at that basket—pondering very different things. At that moment, I uncovered the true magic in going home - The ability to reconnect to an earlier subconscious—to experience the world again before your present boundaries were formed and to once again uncover your everyday epiphanies past and present.



Eliza Lamb
2005
30x30
Ultrachrome Print

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



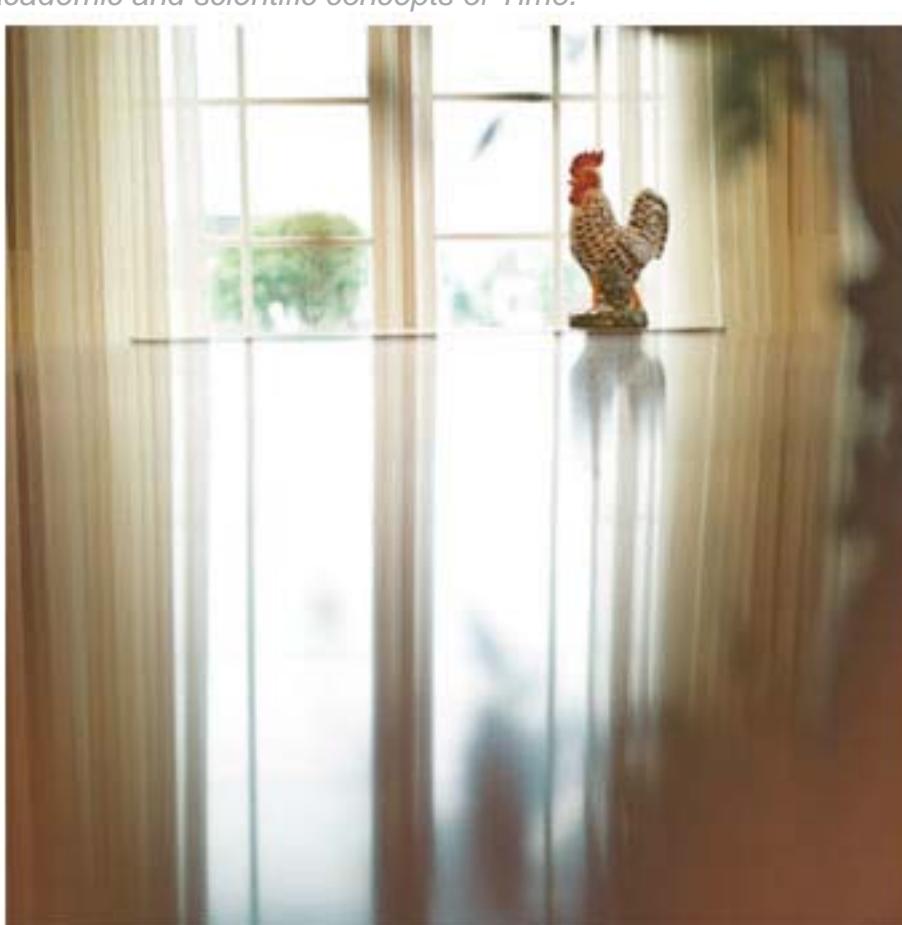
Eliza Lamb
2005
30x30
Ultrachrome Print

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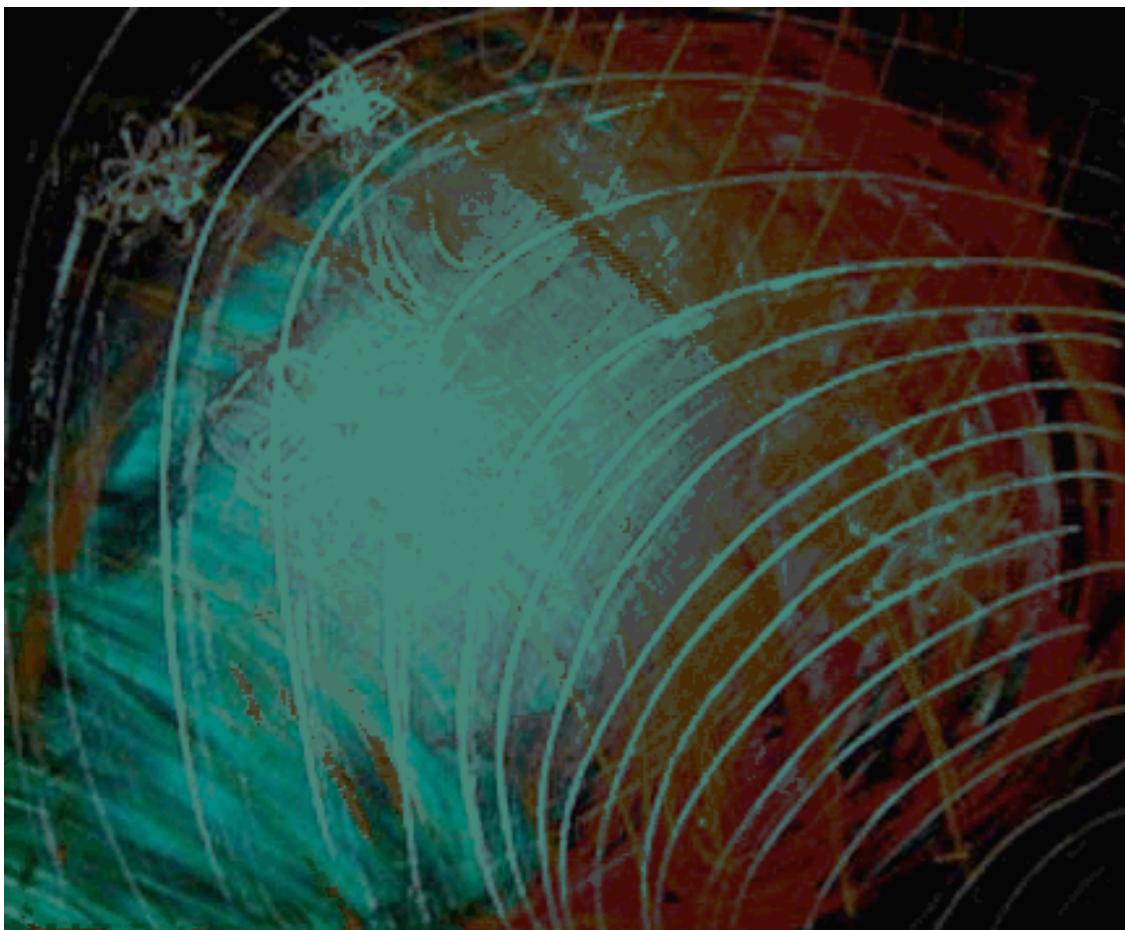


Eliza Lamb
2005
30x30
Ultrachrome Print

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Hélène Lanois

Non Linear Time



Hélène Lanois
2005
L 30 in x W 36.5 in
Acrylics on canvas

Time in Motion

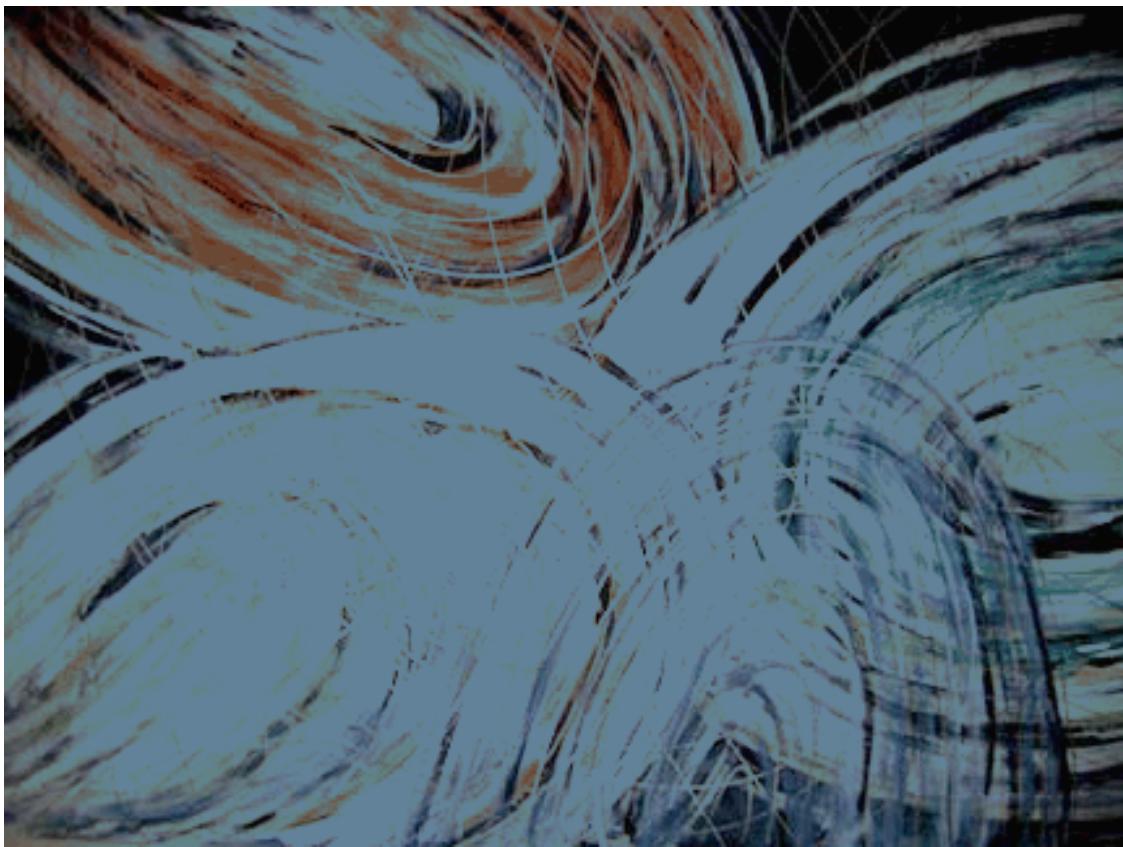
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Hélène Lanois
2005
L 30 in x W 36.5 in
Acrylics on canvas

Time Converging

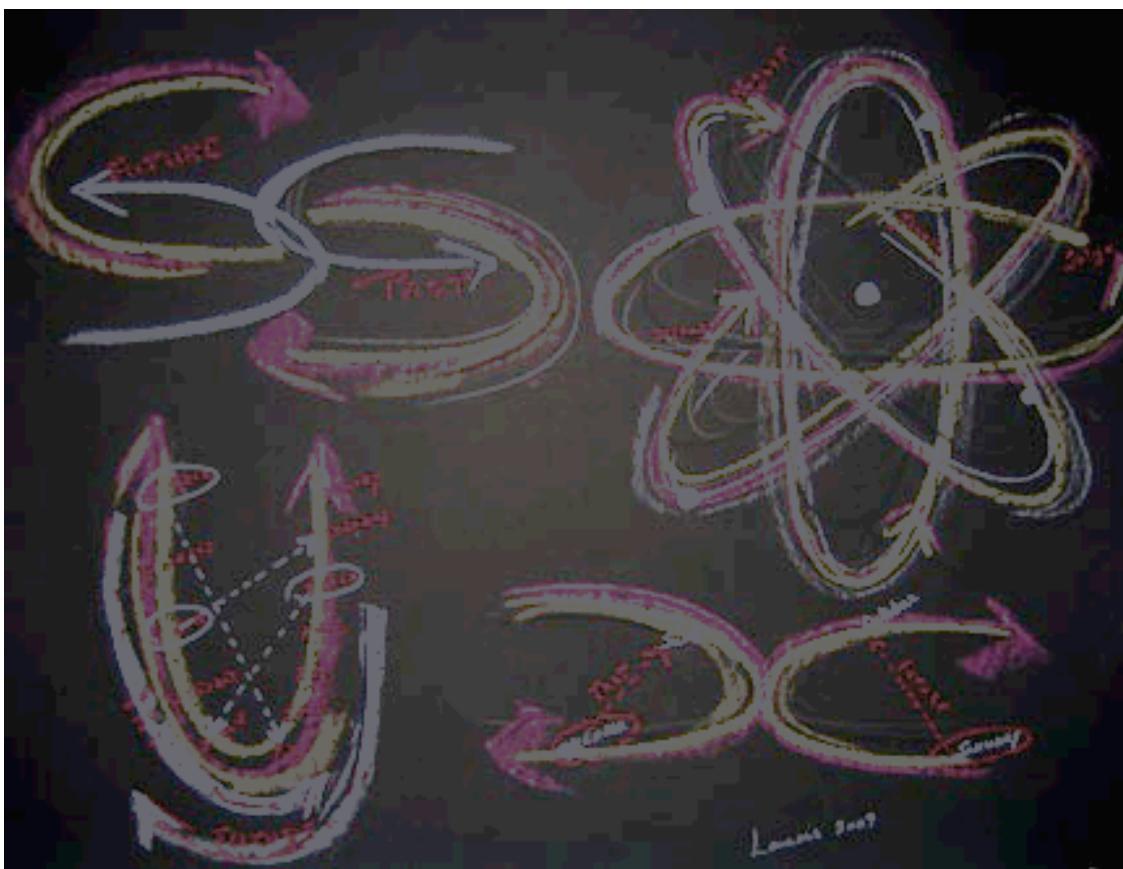
ArcheTime: Cross-Disciplinary Conference and Exhibition on Time
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Hélène Lanois
2005
L 4.5 feet x W 8 feet
Acrylics on canvas

Time Superimposed

ArcheTime: Cross-Disciplinary Conference and Exhibition on Time
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Hélène Lanois
2009
L 22.5 in x W 30 in
Conté on Canson paper

Non Linear Time

I perceive time as a non linear concept. In my mind, I visualize my body moving along a "U" shape where the 12 months are strategically placed. My eyes gaze towards the left or right of the "U" depending on the time of the specific event (past or future). From January to June and September to December I perceive the "U" horizontally but vertically during July and August.

Is the "U" shape referring to the earth's rotation or is it part of an atom's ellipse?

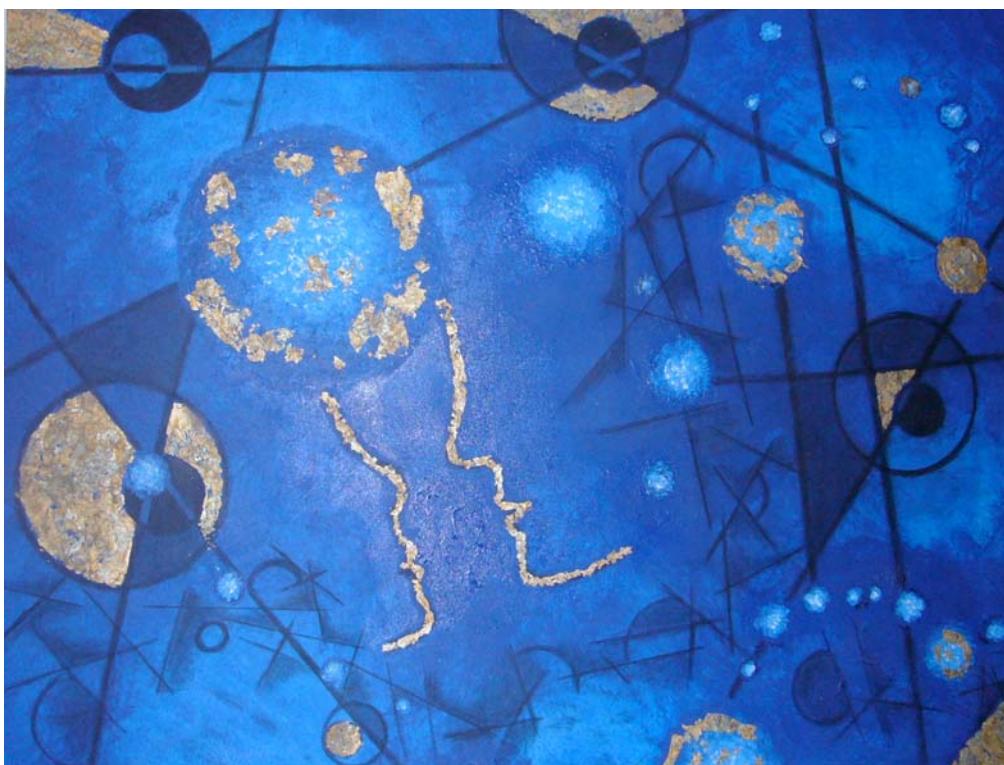
Is time matter?

Are we time?

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MaryAnne Laurico

The Mathematics of Blue Time before Kiss



MaryAnne Laurico
2008
4.5ft. x 3ft.
Acrylic, charcoal, and oxidized metal flake on canvas

"Lived time is not only subjective time. It is also social time, biological time, physical and cosmic time, cyclic or linear time. Already plural."

—Henri Lefebvre, *La Fin de l'histoire*

As a humanities graduate student, there are two major influences on my painting: Henri Lefebvre's theories of time, and my partner, John Mares (a Mathematics Masters of Science candidate). In the painting, time – both cyclical (many circles) and linear (dark lines) – is frozen in the interstice of the *blue before kiss*. Jagged intersections, shaded angles representing specific time-related mathematical equations, and the "glimmer" of future promises offer no dominant perspective; instead, the viewer is left with a sense of colored, emotive, and calculated chaotic time.

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Gary Nickard

Tachyonic Anti-Telephone



Gary Nickard

2007

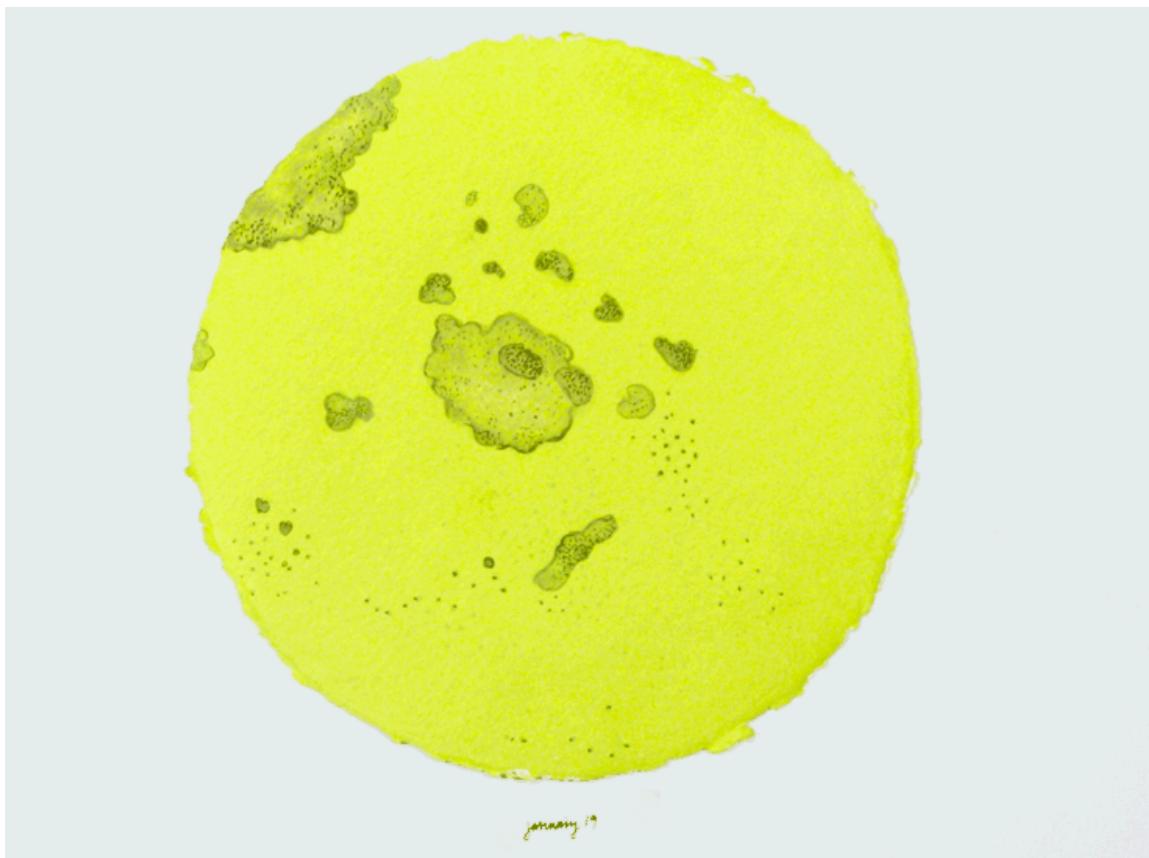
**approximately 4' w, 2' d, 2.5' h
mixed**

This conceptual sculpture is based upon an article found in Physical Review D that proposed the possibility of modulating a beam of Tachyon particles. Since these are massless particles they travel faster than light and therefore back into time. The device I constructed is a fanciful "Rube Goldberg" device that can aim a tachyon beam at the position of the earth in 1950 so physics students having trouble with their homework can call Dr. Albert Einstein at Princeton for help with their assignments. This work is in the permanent collection of the Department of Physics at UB.

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Melissa Hilliard Potter

The Maybe Mom Ovulation Test 28 day Cycle



Melissa Potter
"Not Ovulating"
2008
12" circle
painting on paper

Over the course of one month, I took the "Maybe Mom" (<http://www.maybemom.com/>) saliva fertility test, and recorded the results of my ovulation cycle as paintings.

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Melissa Potter
"Starting to Ovulate"
2008
12" circle
painting on paper

Over the course of one month, I took the "Maybe Mom" (<http://www.maybemom.com/>) saliva fertility test, and recorded the results of my ovulation cycle as paintings.

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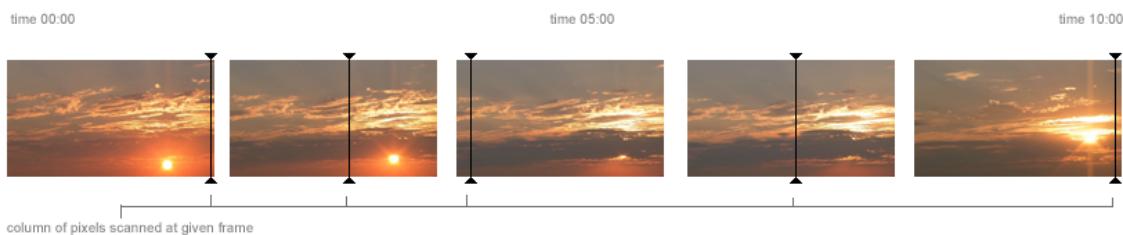
Don Relyea

10 Minutes of Sunrise

Artist Statement

10 minutes of sunrise is a single image of the sun rising. It is generated using a digital slit scan process that allows for the sun to appear in two places in the same picture.

This work is 10 minutes of HD video compressed into a single print image. A digital slit scan process is employed to sample a column of pixels from each frame of video and compose a single image.



With 10 Minutes of Sunrise, the single pixel column scan begins at the right of the video frame and moves left across the sun until it reaches the left of the video frame approximately 5 minutes into the video. After the scan reaches the left of the screen it changes direction again until it passes across the sun a second time.



Don Relyea
2008
Approximately 36 inches wide x 10 inches tall
Slitscan Photography, Panoramic Archival Print

ArcheTime: Cross-Disciplinary Conference and Exhibition on Time
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Don Relyea

Rotation 5

Artist Statement

This work is computer generated by a virtual slit scan process that is very similar to the traditional slit scan photographic method.

A virtual world of 3d primitives (boxes) is generated and rotated invisibly by custom software created by the artist. By moving a camera the software then virtually employs a slit scan process to capture columns of pixels. The single column scan passes over the entire virtual world over the course of several minutes. The pixels are arranged sequentially in the order they are captured to form the image.



Don Relyea

2008

**approximately 30 x 16 when framed
archival pigment print**

A virtual world of 3d primitives (boxes) is generated and rotated invisibly by custom software created by the artist. By moving a camera the software then virtually employs a slit scan process to capture columns of pixels. The single column scan passes over the entire virtual world over the course of several minutes. The pixels are arranged sequentially in the order they are captured to form the image.

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Glen River

The Big Picture



Glen River

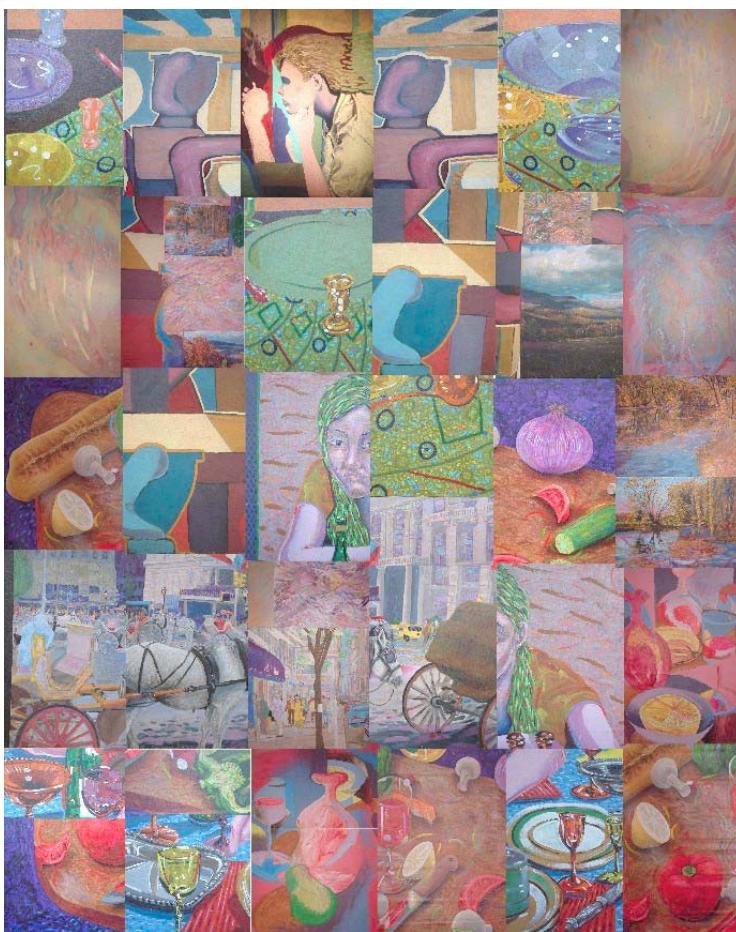
2008

13'X 11'

Installation Mixed Media on 30 panels, each panel 20"X 30"

My attitude toward creativity described as Zen Process takes the art to a new resolution which freezes time as well as parts of separate visions. The Big Picture Installation is 30 panels which are 20"x 30" each hung in a configuration of 6 columns and 5 rows. Some of the source materials are paintings originally created from 1965 through 2007. Between dissection and repainting, the original context is drastically altered. My overview of a greater vision was realized in the compression of time. Part of my concept of art is art as intentional artifact of its time.

ArcheTime: Cross-Disciplinary Conference and Exhibition on Time
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Glen River
2008
Master_Big_6x5_3s2 Digital File, size scaleable

The Big Picture here is 30 panels which are constructed in the computer. The format is faithful to a configuration of 6 columns and 5 rows. Digital dissection and re-painting, continues the vision in this media.

ArcheTime: Cross-Disciplinary Conference and Exhibition on Time

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Glen River

2008

Web Browsers

Dynamic Installation Web Code with 30 JPEG panels

My attitude toward creativity and time was altered when I created static code which could only be experienced within a time based frame. The reality of “drag” in the frame base loading of sequential images effected change in the viewing experience which was not written in the code. The code was written in HTML, and JavaScript.

3 variations of codebased installations may be viewed on the web:

http://glenriver.com/art/Big_Picture/1.html

http://glenriver.com/art/Big_Picture/2.html

http://glenriver.com/art/Big_Picture/3.html

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Kara Rooney

At the Banquet of Alphabetic Form

Artist Statement

The symbolic value attached to the visual forms of letters dates back to antiquity. So strong was the power of text that the Greek, Jewish and Islamic traditions all imply divine origins for the invention of writing. According to these ancient cultures, the physical forms of the alphabetic scripts contain fundamental elements of the cosmos as well as divine knowledge, as is demonstrated throughout mystic and Kabbalistic doctrines as well as in Gnostic and Humanist traditions. While the primary accomplishment of the alphabet has been defined by its use and representation of phonetic forms, (as opposed to representation in pictorial terms such as hieroglyphs) this codified and mystical heritage has become threatened by modern-day visualization, by the forward march of time.

Grammar, syntax and the semiotic breakdown of language all play a crucial role in the interpretation of these works. As such, I have chosen Gregg Shorthand as the writing system employed in the visual representation of the aforementioned themes. Its history extends almost as far back as writing itself, but its current format, used exclusively in the present-day court system, also incorporates language's incommunicable shortcomings. In restoring the visual image to its textual form, (specifically an illegible one) one's reading of consciousness instinctively returns to its 'tabula rasa,' the method of thought utilized prior to the invention of linear writing systems. In this illusory return to orality, I hope to represent the human fascination with codes, illuminating writing's aesthetic strength but more importantly, the system's propensity for non-linear interpretation and the subsequent reclamation of meaning as triumphant over its temporal limitations.

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Kara Rooney
At the Banquet of Alphabetic Form no.3
2008
Variable
100 glass test tubes with screen print

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



Kara Rooney
At the Banquet of Alphabetic Form no.3 (installation view)
2008
variable
100 glass test tubes with screen print

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



Kara Rooney
At the Banquet of Alphabetic Form no.2
2008
36 x 36 x 15
mixed media

ArcheTime: Cross-Disciplinary Conference and Exhibition on Time
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Kara Rooney
At the Banquet of Alphabetic Form no.5
2008
36 x 24 x 6
mixed media

ArcheTime: Cross-Disciplinary Conference and Exhibition on Time

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Catherine Rutgers

Four Views Marking Time

Artist Statement

Intentions: Observe and celebrate change over time, release awareness of time from culturally imposed anxiety, reflect fragments of beauty from three decades of exploration.

Origins (Image One)

I think the origins of time must be organic, based on matter and motion. But my understanding of time is also artificial, imposed by the clock, which in its traditional round, "hands" form nonetheless echoes the turning earth. In *Origins (Image One)*, time is a concept teased into representation through the central image of a plastic fruit, one that looks quite "real" after being photographed and printed. Because I don't usually work a nine-to-five job, I am largely free from minute-to-minute imposed activity. Typically waking up when sunlight comes through my east-facing windows, I rarely need to set an alarm clock. This allows me to generally avoid the anxiety of conforming to time as framed by society, expressed in such everyday terms as "alarm clock," with synonyms for alarm being agitation, anxiety, apprehension, distress, dread, fear, fright, panic, terror, unease.

White Hole (Image Two)

I have a great deal of luxury in choosing how to structure my day. This allows space for memory, long periods of time devoted to reflection. But even with a supple exploration of past events and a highly attuned sense of remembering how moments felt, not everything is revealed. My perceptions are subject to (a) distortion (b) indefinable limits. The "window" in this image was originally a tiny hole punched into a page to be placed in a notebook (1976). The drawing was by hand; the underlying page of type recently computer-generated. The overlay placement was accidental and saved exactly as it landed, revealing a cryptic message that begins with "perceptions" and ends with "extend."

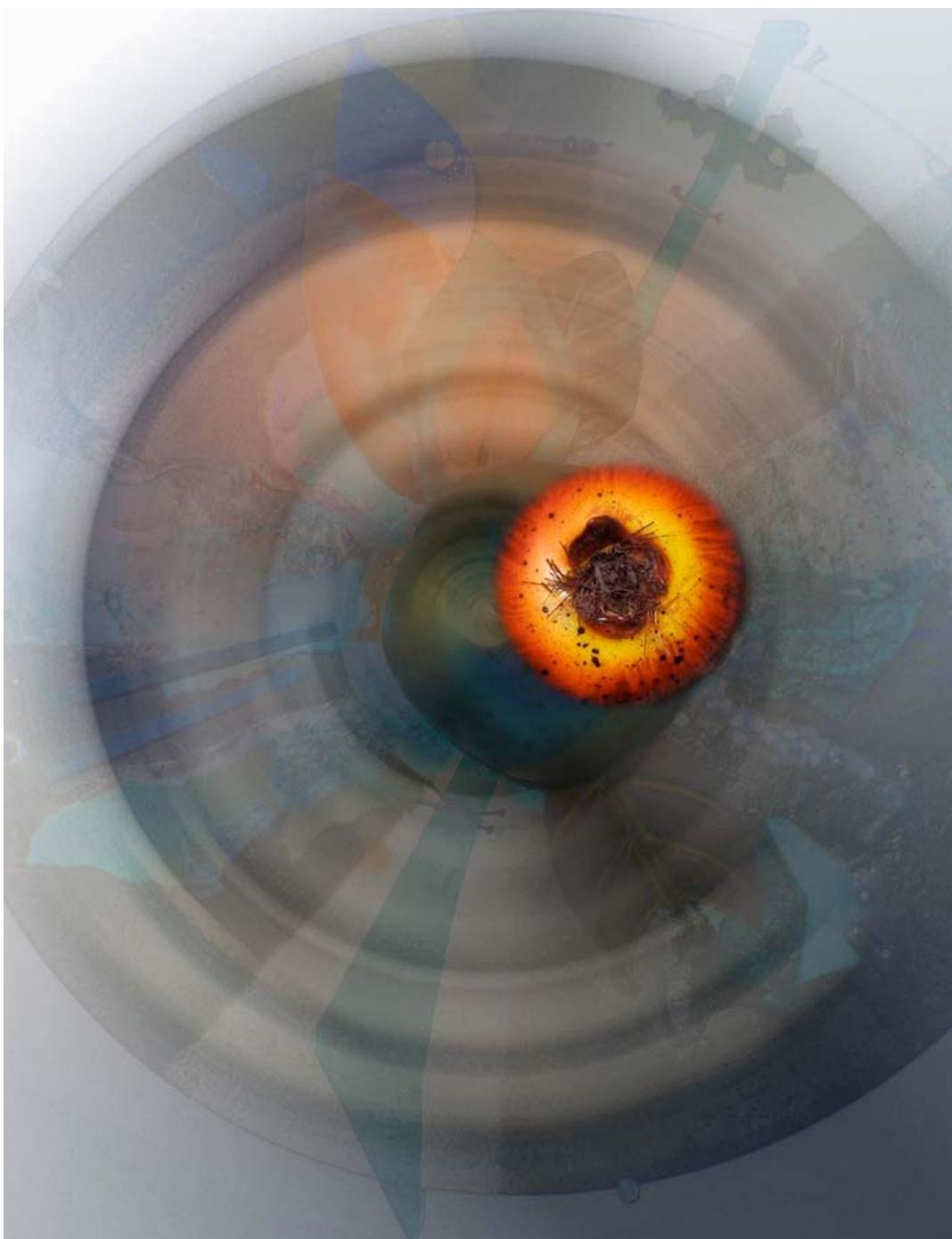
Frozen Warp (Image Three)

I am fascinated by the physically manifest passing of time. To me the way paper changes is extraordinarily beautiful, out of my control, a rapturous transformation in color and texture. The source material for *White Hole (Image Two)* has been aging for more than thirty years; when scanned for this project, my intention was to translate that effect as closely as possible. *Frozen Warp (Image Three)*, on the other hand, explores the transformations allowed by digital technology. A slide of *The Death and Rebirth of Vinyl* (mixed media on canvas, 1997) was scanned and manipulated. Moving several generations from its three-dimensional form, the central image of a baked, black vinyl LP becomes a glacial continent.

Endnotes 1976 (Image Four)

Another way to consider time and our relationship to change is through eras of dominant technology. In the industrialized regions, for example, how many lived through the transition from horses to automobiles? For those of us in our fifties, we have worked through a comparable shift into digitized platforms. Few things strike me as more revealing than the difference between a word-processing product and a manually typed page with hand-applied white-out. Here is the crux of passing time, complemented by the intriguing titles of books and articles from 1964–1973.

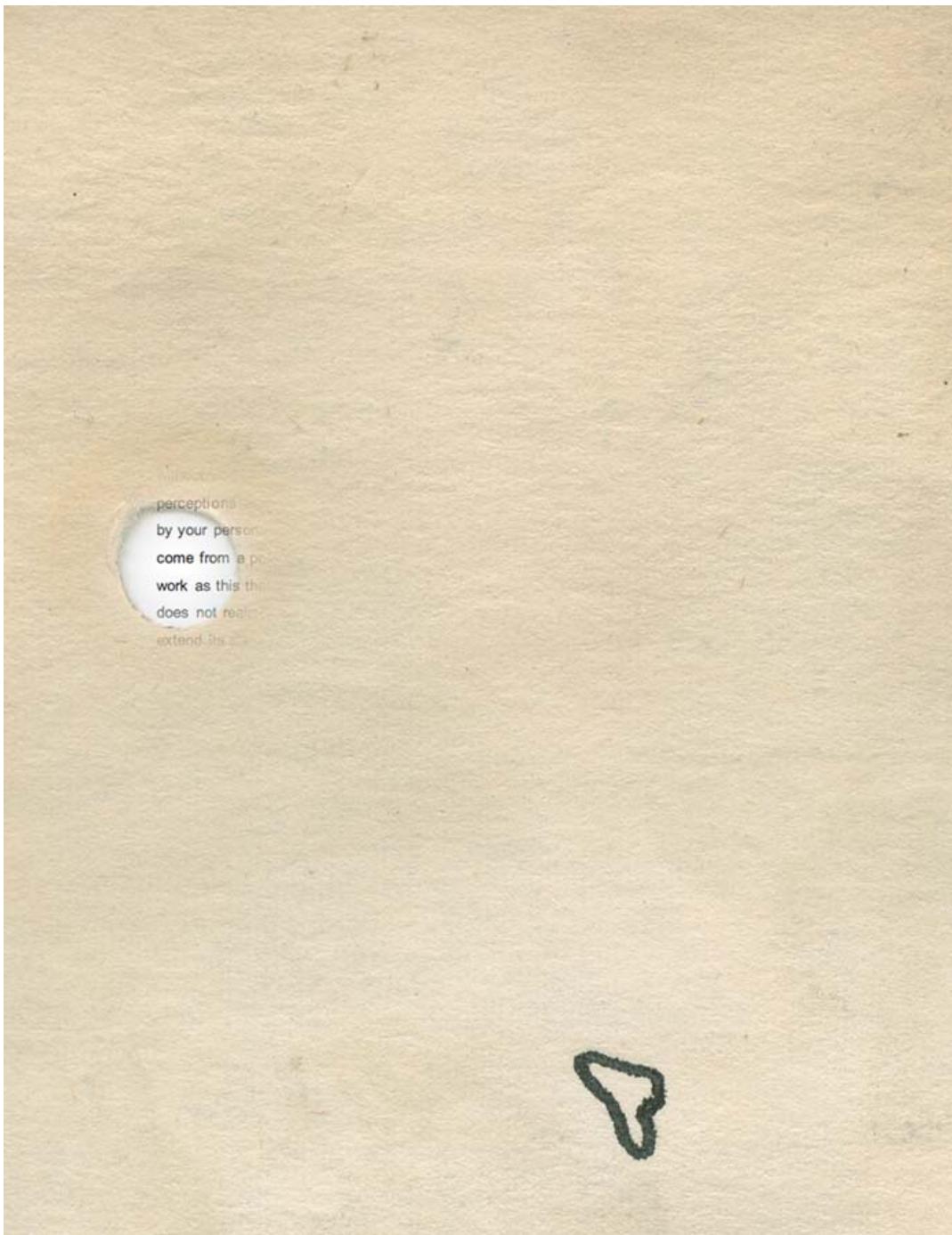
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Catherine Rutgers
Origins (Image One)
2009

4,400 x 3,400 pixels (400 ppi) Print image area at least 11 x 8.5 inches
Digital image

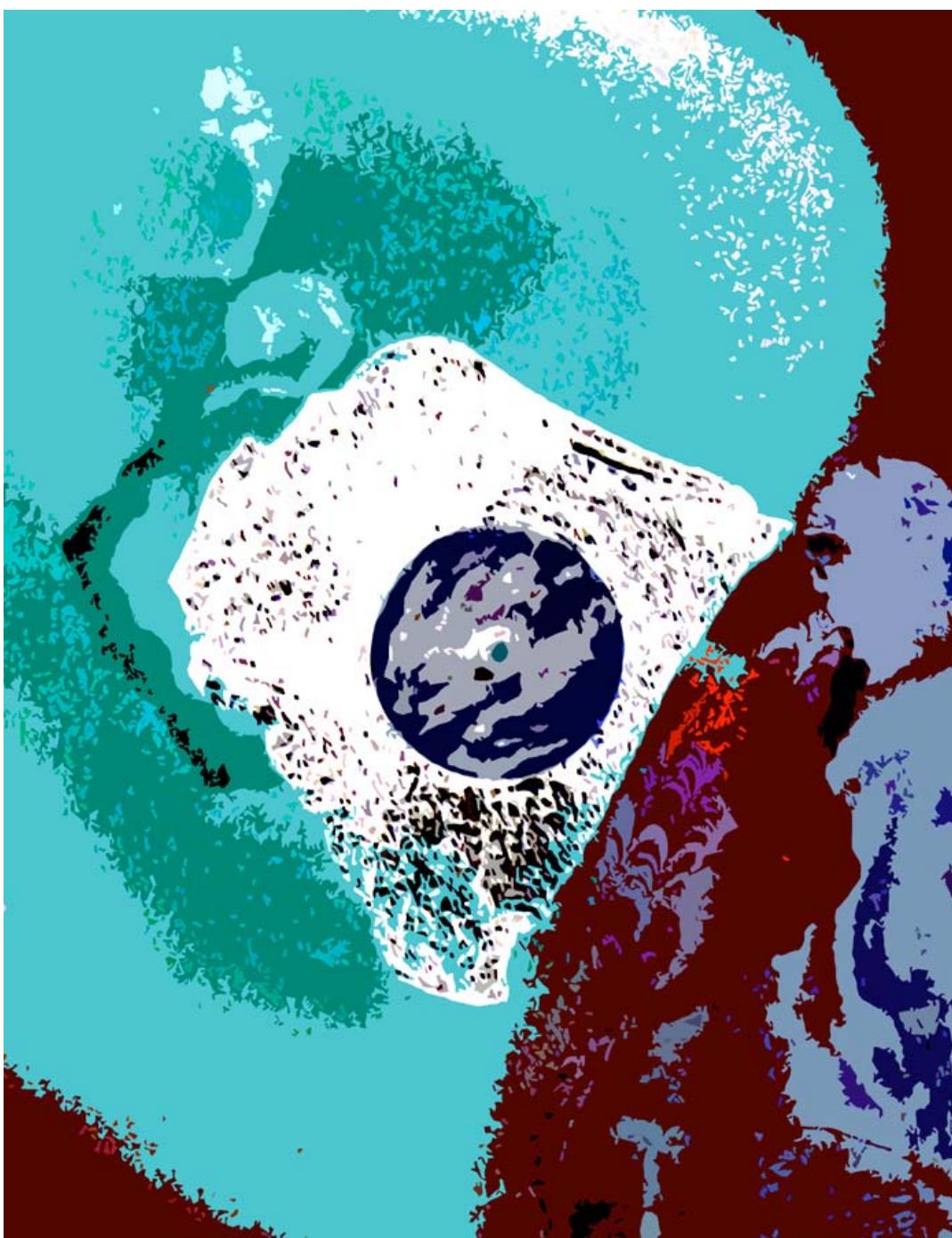
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Catherine Rutgers
White Hole (Image Two)
2009

4,400 x 3,400 pixels (400 ppi) Print image area at least 11 x 8.5 inches
Digital image

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Catherine Rutgers
Frozen Warp (Image Three)
2009
4,400 x 3,400 pixels (400 ppi) Print image area at least 11 x 8.5 inches
Digital image

ArcheTime: Cross-Disciplinary Conference and Exhibition on Time
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- 32 Alloway, "The World is a Painting", op. cit., p.101
- 33 William H. Gass, Willie Masters' Lonesome Wife, (Evanston, Ill.: Northwestern University Press, 1968).
- 34 Brian O'Doherty, "Rauschenberg and the Vernacular Glance", Art in America, September 1973, Vol. 61, p.84
- 35 Donald McDonagh, "Unexpected Assemblage", Dance Magazine, June 1965, vol. 39, p.43
- 36 Cleve Gray, editor, "Feature: Marcel Duchamp, 1887-1968", Art in America, July 1969, Vol. 57, p.38
- 37 Tomkins, op. cit., p.61
- 38 Francis Roberts, "I Propose to Strain the Laws of Physics" Art News, December, 1968, Vol. 67, p. 62
- 39 Suzi Gablik, "Light Conversation", Art News, November 1968 Vol. 67, p. 60
- 40 "Exhibitions: Pop Goes the Biennale", Time, July 3, 1964, Vol. 84, No. 1, p.54
- 41 Gray, op. cit., p. 40
- 42 O'Doherty, "Rauschenberg and the Vernacular Glance", op. cit., p. 84
- 43 Melinda Terbell, "Los Angeles", Arts Magazine, September 1970, Vol. 45, p. 53
- 44 David Antin, "Art and the Corporations", Art News, September 1971, vol. 70, p. 26
- 45 Tomkins, op. cit., p. 48
- 46 Alloway, "The World is a Painting", op. cit., p. 153
- 47 Tomkins, op. cit., p.39

Catherine Rutgers

Endnotes 1976 (Image Four)

2009

4,463 x 3,400 pixels (400 ppi) Print image area at least 11 x 8.5 inches
Digital image

ArcheTime: Cross-Disciplinary Conference and Exhibition on Time

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Scrapworm

Nebulae 1 & 2 (strong forces and weak forces)

Artist Statement

The projects have previously imagined (non-literal) future wastelands of the 'American Dream' that foreshadow themselves by investigating subtle determinants. I am currently working with astronomical data acquired by space telescope of neblulae: creating in a discourse on the time-bending implied by transmitting optical data through deep space (as related to the limit of speed of light and also emerging paradigms on the electric universe, quantum dynamics, and null physics).

Astronomy is a glimpse into the past and the future. Like rocks and fossils are bits of the past brought into the present day, the light we see has traveled years since its initial emission; and the path we are yet to travel can be detected as the grid of the celestial sphere continues to rise and descend upon our ecliptically illuminated path.

The pseudonym, 'scrapworm', names an allegorical human perspective on witnessing the passage of time and figuratively identifies with subtle entanglements of living systems' dynamics. We are all really 'scrapworms', winding paths through the collective composts of time, thought, matter, space, society, culture, and the webbed associative implications of such concepts.

As 'scrapworm', I (and generally, we) survive days by perceptively synthesizing images, and forms of existing - searching for something that is actually indefinable. We collect parts of the overwhelming sensory intellectual experience of external reality based on our uniquely personal aspects. We perceptively meander routes through such mental accumulations, each of us processing and creating uniquely 'new' things. I wind an individual path and consider examples from the world document: maximally using, paying attention to, and re-interpreting that which I encounter.

Creating forms that seek to evoke contrasts and open sensory dialogues, I engage myself in a recombinant synthesis of scraps (along and within the dualistic dynamic of an extended individual and collective temporal experience). I become involved in a process of bringing abstract ideas into metaphoric representation by deconstructing and associatively constructing allegorical situations (on surfaces, in videos, via interactive performance, and as installation components).

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scrapworm

Nebula 1>strong forces

2009

4'x4'

acrylic and paper on panel



scrapworm

Nebula 2>weak forces

2009 (pending completion)

4'x4'

acrylic and paper on panel

First two pieces (2nd near completion) in a series of “exploding” and reconstructed Nebulae. Photographs from space telescopes such as Hubble and Spitzer are currently a focus of my philosophical and cultural investigations (non-linear time, deep time, and time reversals). I have been working at a Planetarium: presenting weekly unique, interactive live shows to prompt discourse with the public on the scientific potentials of studying the universe, the relativity in perspectives from earth, and the metaphorical implications of observable phenomena (time, space, light, motions, angles, gravity, radiation, vastness, star life).

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**scrapworm
troglodytes
2005
3'x3'
acrylic and paper on panel**



**scrapworm
building boom
2005
4'4"x3'
acrylic and paper on paper**

Images 3 & 4 illustrate a prior series' (life:fear) focus on transience and the fleeting nature of the present (introducing a time-loop: imagery references the collective memory of the accumulated past, reminding us of linear, recent historical impacts on the present).

ArcheTime: Cross-Disciplinary Conference and Exhibition on Time

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Jesse Stewart

Wheels of Time

Almost all of my work in both the visual and sonic arts is informed by, and intimately connected to, time. As a percussionist, the time and rhythm of music is of paramount importance to my work. Similarly, in my practice as a visual artist, time is an integral part of my work and the viewer's experience of it.

One of the things that connects my work in the visual and sonic arts is the use of found objects. I frequently use found objects to create large-scale forms and images that usually relate in some way to the objects themselves and my interaction with them. In so doing, I hope to encourage viewers to see with new eyes and hear with new ears, and to think critically about the relationships between the objects, the artwork, themselves, and the environment around us.

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Jesse Stewart

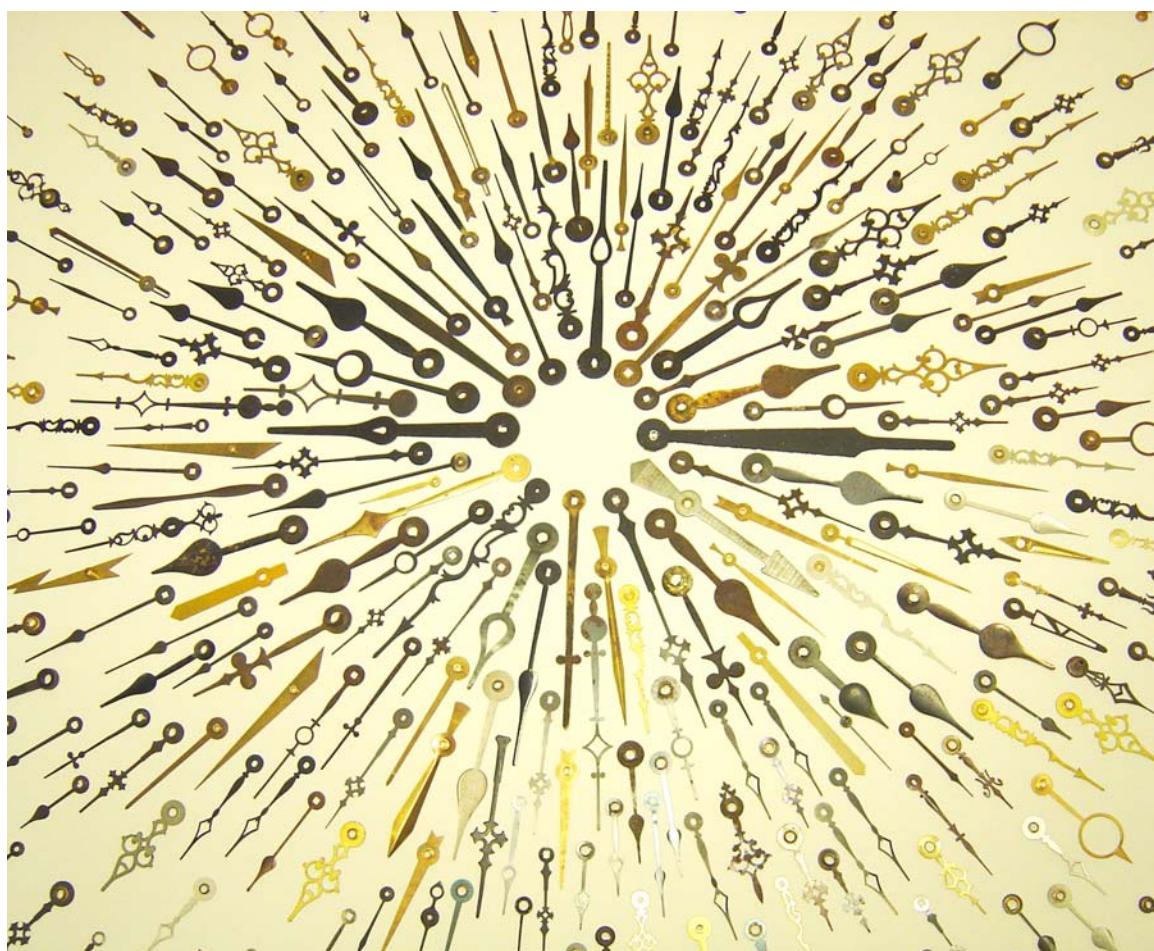
2006

8 feet diameter (and growing...)
beach glass; black sand

Thousands of pieces of glass, rounded by water, collected from beaches over a period of 15 years. Arranged into concentric circles on a bed of black sand. 365 or 366 pieces of glass per ring. One piece of glass for every day of the artist's life. 11, 553 pieces as of January 13, 2006 when the work was last shown.

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Jesse Stewart
2009
40" x 50"
clock hands on paper

This piece uses 365 old clock hands, collected over a period of four years, mounted on a blank piece of paper. The radiating clock hands convey a sense of spatial and temporal multi-directionality--each hand becomes a vector in time and space. The explosive imagery also evokes the Big Bang, the point at which time began.

ArcheTime: Cross-Disciplinary Conference and Exhibition on Time

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Jesse Stewart

Wheels of Time

2003

approx 5 feet in diameter

sand-blasted vinyl recordings

Wheels of Time features vinyl recordings that have been etched through sandblasting with an image reminiscent of the Wheel of *Kalachakra*—or “Wheel of Time”—sand mandala in Tibetan Buddhism. In addition to the visual similarity between mandalas and vinyl recordings, they both involve a conception of time that is fundamentally non-linear. “Kala or ‘time,’” writes Barry Bryant—the author of *The Wheel of Time Sand Mandala*, “is not linear time but the flow of all events, past, present, and future” (24). Similarly, vinyl recordings make the entire history of recorded music available in synchronic form as one frequently hears in contemporary turntable-based musics. The “Wheels of Steel” (as turntables are frequently known among DJs) might well be thought of as “Wheels of Time” for they make it possible to traverse the entire history of recorded music (“the flow of all events, past, present, and future”) in a single performance.

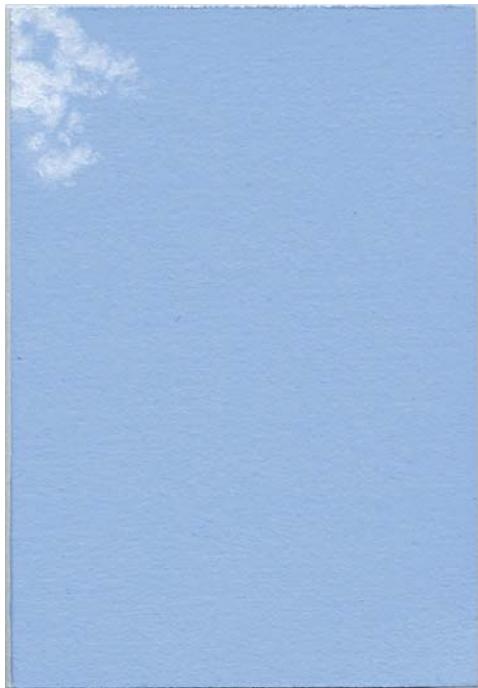
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Linda Stillman

Daily Paintings

Artist Statement

In the “Daily Paintings,” I paint a small panel of the sky every day in an ongoing series, started in August 2005 and continuing indefinitely. The section of the sky is based on one pane of my studio window, so no matter where I am, I picture the same shape and angle. The difficulty of capturing the luminous and fast changing colors of the sky in paint is a neverending challenge. The 2008 days are grouped in months mounted on panels. They also have been mounted in one line and shown by month or by year in 12 rows reflecting different ways we can arrange ideas of time past.



August 11, 2006
3 x 2 x 3/8 inches
acrylic and gouache on paper on panels

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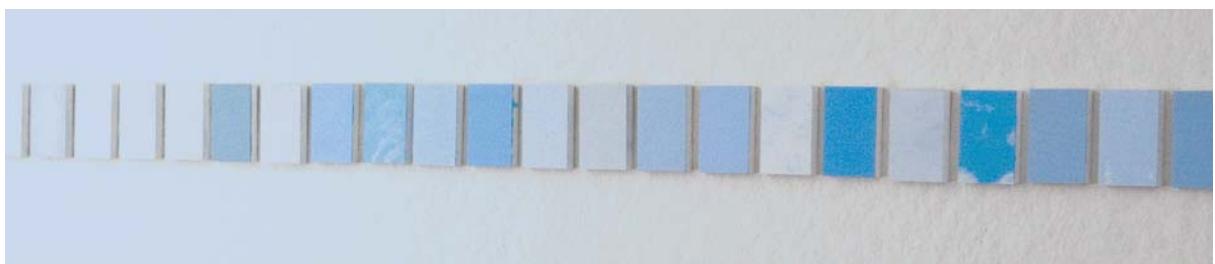


September 2006
26 x 25 x 3/4 inches
acrylic and gouache on paper on panels

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



October 2006
26 x 25 x 3/4 inches
acrylic and gouache on paper on panels



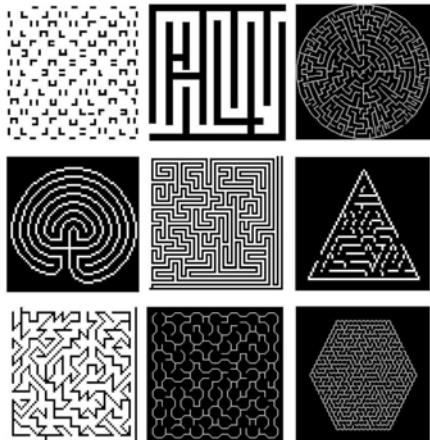
January 2007
3 x 72 x 3/8 inches
acrylic and gouache on paper on panels

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

Debra Swack

Digital Maze Symmetry Project

Untitled Document



DIGITAL MAZE SYMMETRY PROJECT

Hermann Weyl, a math professor at Princeton states that the mathematical idea of

Untitled Document

symmetry is common to both nature and art; "the mathematical laws governing nature are the origins of symmetry in nature, the intuitive realization of the idea in the creative artist's mind, its origin in art."

"Digital Mazes Symmetry Project" is being considered for programming by various institutions, as an interactive web project and adapted for a CAVE immersive environment. It is demonstrative of the mathematical, scientific and artistic principles of symmetry (interactive digital 3D drawing/sculptural projection generated by random software algorithms activated through game engine via keyboard or joystick) whereby the user can grow their own maze interactively in real-time according to the laws of symmetry.

The three dimensional mazes will be created and animated in Maya for the CAVE environment and adapted in Flash for the internet version and hosted on a web-site using Dreamweaver.

Untitled Document

Debra Swack

2003-2009

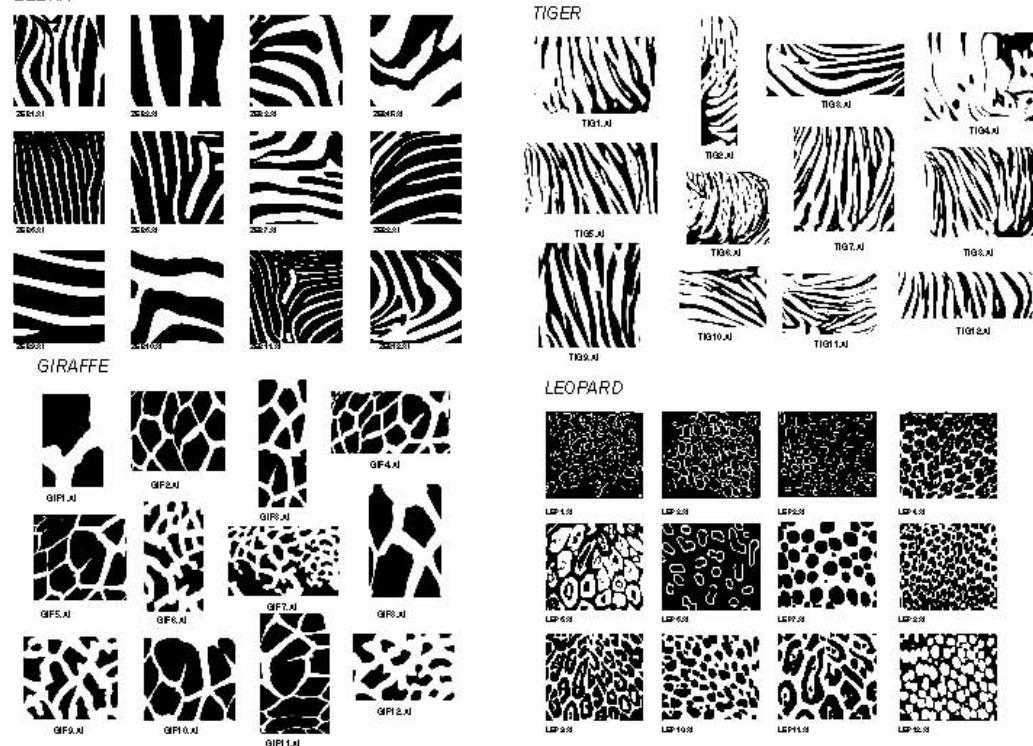
variable projection

single channel video documenting interaction in CAVE immersive environment

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CAMOUFLAGE/DIGITAL ZOOS: ZEBRA, TIGER, LEOPARD, GIRAFFE

SCALEABLE DIGITALLY DRAWN WALL/ROOM: PRINTS, WINDOW DECALS, GLASS MURALS, FOLDING SCREENS, ANIMATIONS (WALL PROJECTIONS)
 INSPIRED BY PHOTOS TAKEN FROM ON-LINE DIGITAL ZOOS AND TAXIDERMED ANIMALS FROM THE MUSEUM OF NATURAL HISTORY
 ZEBRA



DEBRA SWACK

2/2000

Debra Swack
2003-2009
variable projection
single channel video documenting bioart generation

An animal's patterning serves several practical purposes; it enables some animals to avoid being eaten because their unique patterning indicates that they are poisonous to their predators and it provides other animals with the ability to camouflage themselves and thus avoid detection by blending into their environment.

"Animal Patterning Project" explores the concept of genetically altering the patterning of animal skins to make them more aesthetic for human exploitation and later usage in garments and accessories.

Transgenically altering animal skin patterning may result in that animal not being able to adapt to its own environment; it may not be able to reproduce, become unattractive to suitable mates and be unable to camouflage itself to escape from potential predators. It may cause other unwanted mutations or diseases that may affect related species by gene flow (the escape of inserted transgenes into

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related crops or wild plants which could happen with animals as well). It may become poisonous when consumed by other animals previously dependant on it for food, thereby creating a gap or disruption in the food chain.

This project will use a hybridization of cell-chemotactic and reaction-diffusion methods to create morphogenetic patterns that can be produced in animal species such as the Zebrafish *Danio Rerio*. This fish is great for modeling because it is transparent in the early stages of development making pigment cell movement observations relatively easy. Morphological color changes can occur during an organism's development from immaturity to maturity due to increases in either pigment deposits or in the actual number of pigment cells.

All pigment cells except those of the retina are thought to originate in the neural crest and derive from a common neural cell precursor or stem cell. Pigment cells (chromatophores) are migratory cells found in the epidermal and dermal layers of the skin. There are different types of pigment cells which create different forms of pigment. Epidermal melanophores produce melanin. In mammals and birds, coloration of hair, feathers and bills is caused by the transfer of pigment from melanophores to epithelial cells. Pigment deposition is slow and therefore so are color changes. There are two types of melanins; eumelanins which produce black or brown pigment and phaeomelanins which produce yellow or orange pigment. Wildcats display the most dramatic melanin derived skin patterns. Dermal melanophores cause rapid color changes often seen in fish and reptiles such as chameleons (for example narrow black stripes can appear on an angelfish's side when it fights a competitor for a mate and a flounder changing color for camouflage purposes can even mimic a chess checkerboard) Other pigment cell types include the xanthophores, erythrophores and iridophores. Iridophores are colorless, therefore their coloration is caused by light reflection.

Chromatophores are not committed to a specific type before they are localized in a specific body area. Pigment cell precursors move relatively long distances before reaching their final destination. Cells do not form pigment until later and are therefore not easily distinguishable from other cell types making migrational pathways unclear. A chemotactic mechanism is thought to direct migration of pigment cell precursors to the skin, therefore if we in this project take a cell population of pigment cells and get them to respond chemotactically to the components of a reaction-diffusion mechanism we will obtain cell patterning on a finer scale than the underlying reaction-diffusion mechanism.

Fairly simple models constructed with few parameters can generate a wide range of patterning. For example if the chemotactic cell movement factor incorporates a response to several versus a single chemical, increased complexity is achieved in both chemotactic sensitivity response and spatial patterning. Cell movement allows the pigment cells to organize themselves spatially.

Additionally aspect ratio and domain size and growth has a huge influence on the

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patterning sequence. Imposing a rectangular domain initially can impose a specific orientation on the pattern. Rings or thick and thin stripes which appear on several different animal species (for example the lionfish and jaguar can be obtained by manipulating a wide range of chemotactic sensitivity parameters and thresholds.

Reaction-diffusion methods consist of a system of reacting and diffusing chemicals which interact in a manner to produce spatially varying patterns.

A regular sequence of patterning is dependant on the initial domain size and the rate at which the domain grows. Increasing the initial domain size results in the breakup of regular stripes into a disordered labyrinthian pattern. Increasing the rate at which the domain grows also give rise to patterns of this type. Many species of fish exhibit labyrinthian patterns.

Uniform patterning and coloring on larger animals is thought to be produced by a reaction-diffusion mechanism's effect on a large domain that creates a patterning so fine that it can not be seen (such as belonging to elephants, hippopotami, rhinoceros and whales). Increasing a model's growth rate can evolve to create a spatially homogenous solution. A larger mammal's embryonic growth rate is going to be higher than the growth rate for smaller animals.

If I can't use a Zebrafish for my model, I'd like to use *Dictyostelium Discoideum*; a species of cellular slime mold whose life cycle can be used to demonstrate the process of pattern formation. Individual amoeba move towards and engulf bacterial food while undergoing division when conditions are favorable. After the food is eaten, aggregation begins with the amoeba collecting together to form almost uniformly distributed centers of aggregation. Afterwards, cells form a slug-like multi-cellular organism that crawls around before rounding up into 2 cell types; stalk cells and new spores. Wind carries the spores to a more favorable location and the life cycle repeats.

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Catinca Tilea

My Time

Artist Statement

My Time is a project which follows the idea of personal time, the time of all things that only belong to you and can't be copied by anyone else. MyWatch, the object that measures your time, is the quantifier of uneven durations, which are only related to you. Inside of it grows a plant who's development is faster or slower depending on how much warmth and light it gets from you. The basic motto of the concept is that you take as much care of yourself as you take care of all the other things around you. MyTime is thought to be an engine which is concerned in making you move, in making you realise the things that really matter, targeted, in the context of modern city life, on the people who live in a permanent rush and don't have anymore the time to think about themselves. The project focuses on the idea that personal time is by its nature immeasurable, depending on one's perception about reality. It bounces through the convention of time in a philosophical manner, MyTime being a concept meant to sensitize. The most important thing is the plant that develops inside. The plant grows faster or slower depending on reasons not intended to be matched as certain parameters but by the importance it has for you. Taking care of a plant growth depending to you drives to scoring some little events when the germination reaches certain levels, which make you happy as owner or sad or willing or unpatient etc. The object has a short life expectancy and the reason is related to the fact that MyWatch is only a stimulant meant to bring you back to the essential small facts of life, the facts that give the real taste of living.

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Catinca Tilea

2007

L=70, H=50 cm

poster print

My Time, applied on the design object – MyWatch, a bracelet with plant tube, is an unusual watch concerned with the idea that one's life duration is measurable in conventional time but that becomes irrelevant when speaking about one's perception about the surrounding world. In terms of the century's – disease – the lack of time, people often live with the impression that their lives are passing too fast, questioning themselves about being old or small. That is the problem that MyWatch takes notice of, trying to solve it by constructing a small universe around a life form that grows according to you.

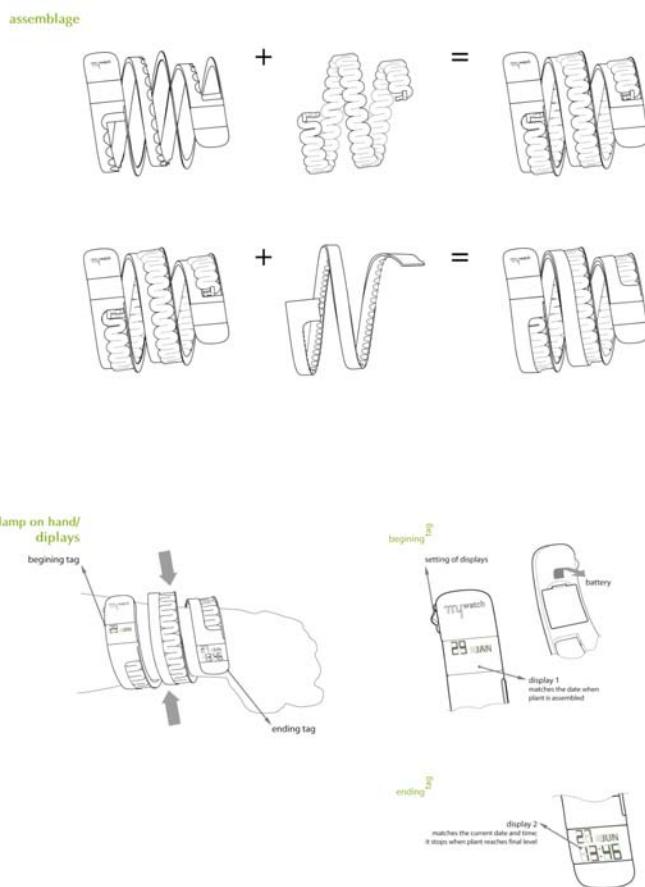
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Catinca Tilea
2007
L=70, H=100 cm
poster print

This is the poster I prepared for presenting the concept. It also contains a small text related to the concept: "I start to feel attached to the object, I observe its transformation, I question myself, When life inside reaches the final level of germination, I am able to do something concerning myself".

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Catinca Tilea
2007
L=70, H=100 cm
poster print

MyWatch is composed of an elastic tube and an elastic bracelet with the extremes charged with an elementary watch mechanism. The beginning tag of the bracelet matches the date of plant's tube first assembling and the ending tag the current time. When the plant reaches final level, the current time stops. The tube with seaweed is disposed in come-and-go-s, making seen the gradual growth. It is greased inside with emulsion-food for the plant and it's totally bio-degrading material. The tube can be replaced with new one using the same bracelet. The new assemblage will unblock the matches of tags, re-starting count.

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Camilla Torna

Icastic Visualizing Time

Artist Statement

At ARCHETIME I would like to present the archive and ongoing project Visualizing Time in the form of an online flash animation. The video (max 7 minutes) will display the most outstanding interpretations of time as in the icastic Visualizing Time website. Participants in the conference are invited to contribute with their drawing / digital illustration.

Visualizing Time stands as the leading icastic research project: in the mid 1990s we started to ask friends, students and acquaintances to sketch *how they see the passage of time*. Surprisingly, most of them drew something immediately and without giving it much thought, as if they always knew what the shape of time looked like. Even if in most cases they had never thought about it once.

Soon it was clear that what was going to show up was a wide variety of drawings. Instead of an expected collection of segments and circles, individual perception of time proved to range from minimalist abstractions to complex symbolic forms.

Age, profession, cultural factors determine for instance the chosen time-span: the present moment, a day, a week (this applies mostly to mid-life), a lifetime or even the entire history of humankind are here represented as time-frame.

The research is ongoing and we are collecting data. The database is growing through the contribution of every person that kindly agrees to be challenged during seminars and meetings.

[Contribute your visualization of time.](#)

We take the opportunity to thank everybody that allows the publication his or her personal vision into this collection. We hope this project will provide inspiration for all.

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designer, 43 female, Italy

from [icastic visualizing time archive \(154\)](#)

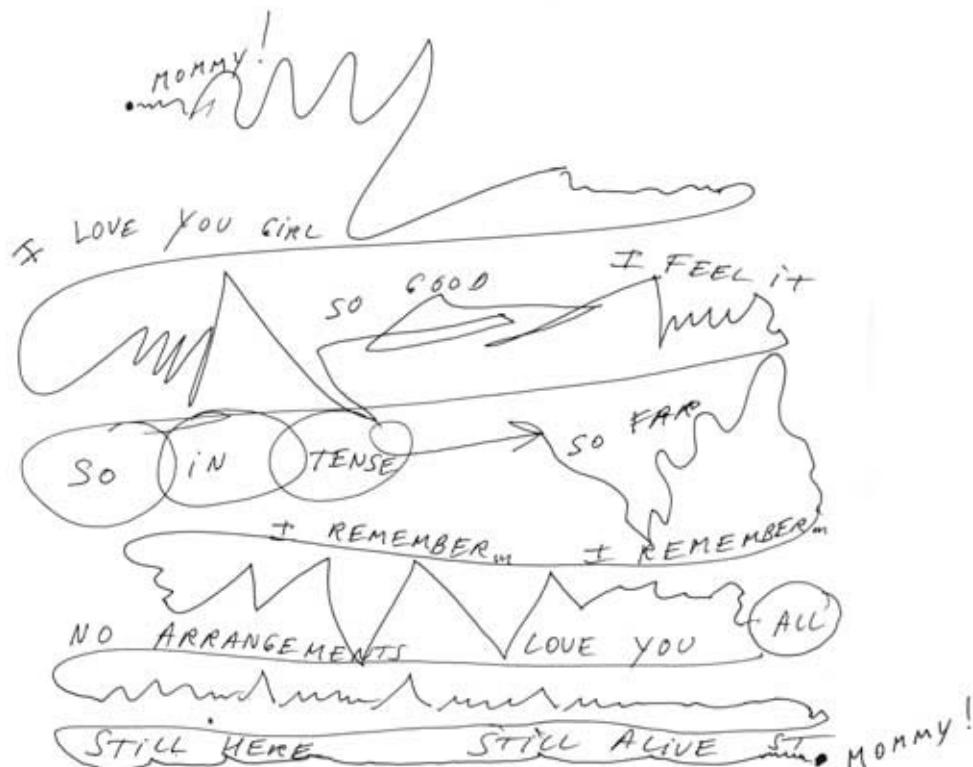
2005

600x430 pixel

digital illustration

I feel like an onion. The outer skins move with time, and it is a social time that allows me to get in touch with others. But the more I go to the center of myself, the more time is slow, and in the very center is still. Only recently I realized that it is in the still center of an onion that the new plant buds.

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**writer, 66, male, origin Lebanon, residence France
from [icastic visualizing time archive \(239\)](#)**

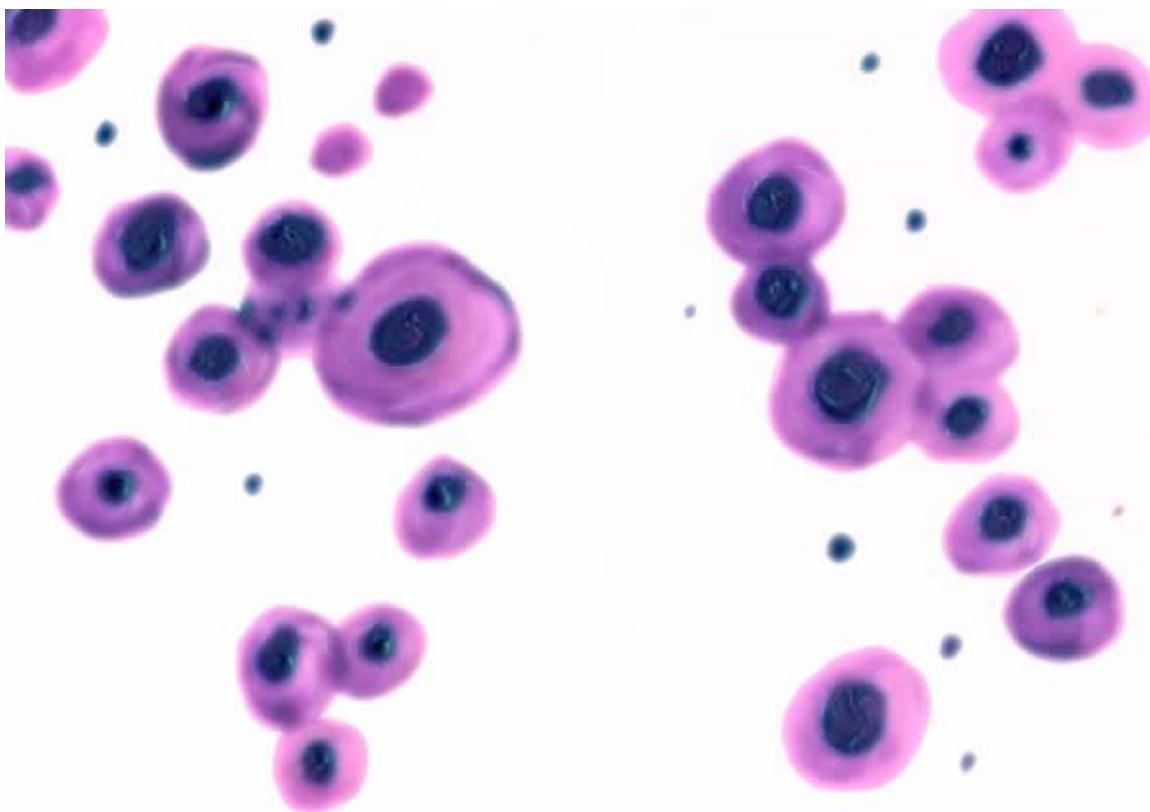
2007

600x430 pixel

scan from DIN A4 ballpoint pen on paper

Mommy! I love you girl - so good - I feel it - so intense - so far - I remember - I remember - love you all - no arrangements - still here - still alive st... - Mommy!

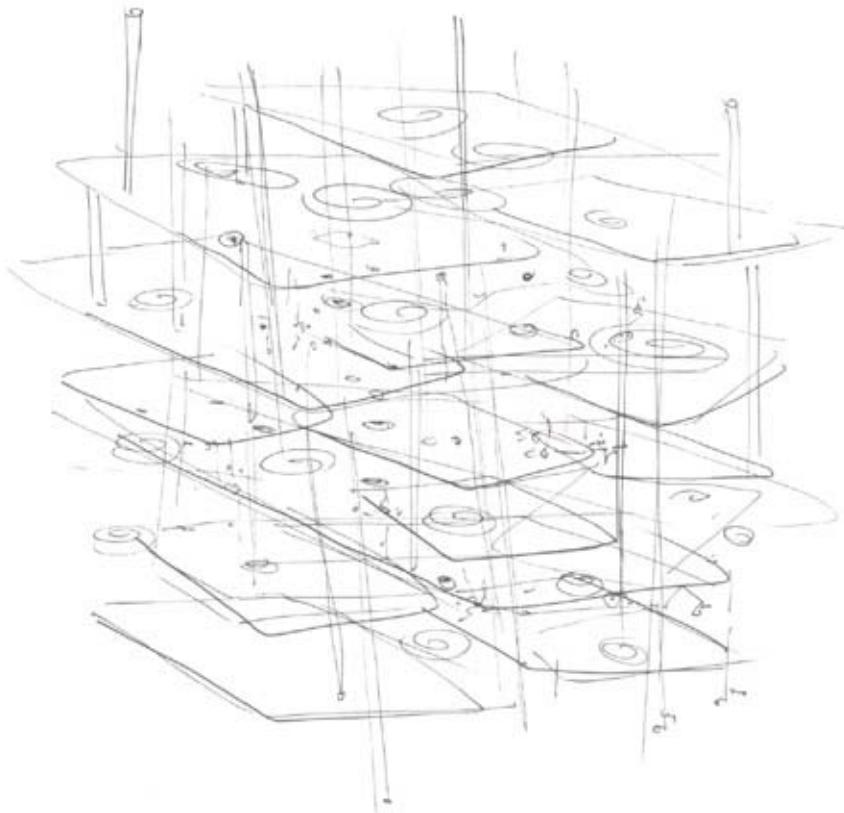
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**student, 21, female, origin UK, residence UK
from [icastic visualizing time archive \(259\)](#)
2007
600x430 pixel
scan from acrylic ink painting**

My cancel cells.

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**student, 22, female, origin USA, residence USA
from [icastic visualizing time archive \(087\)](#)**

2005

**600x430 pixel
scan from DIN A4 drawing**

"But I began then to think of time as having a shape, something you could see, like a series of liquid transparencies, one laid on top of the other. You don't look back along time, but down through it, like water. Sometimes this comes to the surface, sometimes that, sometimes nothing. Nothing goes away." (Margaret Atwood, Cat's Eye)

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Jayoung Yoon

Now and Being

Artist Statement

My work deals with the perception of being present in a moment. By developing our ability to focus our attention away from thinking and direct it into the body, we become fully conscious of being and become present in the moment.

By using almost invisible, tactile qualities of hair and thread, I try to capture the subtle moment of Now and convey an intimate feeling. I create work to invite people to pay attention to this subtle moment and make people have an awareness of everyday life. Hair is one of the materials and images being used to explore issues of representation, thought and mind. In respect to its material quality, hair has an ethereal presence and vulnerability, and it represents the visceral qualities of the body.

Therefore, when the viewers see video, photography, sculpture, performance and installation works, they metaphorically can watch the thinker to create the space into the “Now,” physically and emotionally. They can explore the experience of the intimate and visceral images and enter the inner body which is a threshold of “Being.”

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Jayoung Yoon
2008
40 x 60 inches
Digital Print

The photographs and video offer a meditation on the performer's past and future. The shape of the hair cord and the hair ball represent the invisible thought.

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Jayoung Yoon

2008

60 x 40 inches

Digital Print

I made a hair sculpture, a glove that I actually can wear. By experiencing the tactile, visceral qualities and shape of the hair, I construct a notion of reality and direct attention into the physical body.

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Jayoung Yoon

2008

40 x 9.5 inches

Digital Print

This work is related to the architectural space for installations of the hair sculpture and performance. I deal with perception, the physical presence, and the tangibility of the light-filled space.