

Olga AST

astartcom {at} yahoo.com
www.partast.com, www.partast.com/artprojects.html
www.partast.com/time/visualizationoftime.html; www.partast.com/time

VISUALIZATION OF TIME CROSS-DISCIPLINARY COLLABORATIVE RESEARCH-BASED PROJECT
dedicated to differences in artistic and scientific vision of Time

PROPOSAL

Abstract

The notion of Time has always mystified and attracted the speculation of human cultures and civilizations. What is its nature? Where does it come from, and where is it going? Is it possible to fool it, to build a time machine? Scientists, philosophers, and religious figures have all attempted to answer such questions - yet we are still left with few, if any, answers. Can Art help in this inquiry? If we combine previous work toward a solution of the Time Conundrum with the application of artistic inquiry and art history, we may have a better picture of the way that humans have understood time, have visualized it, and have possibly misinterpreted it for generations.

The project will seek to answer three fundamental questions: Is there space for artists in the realm of contemporary scientific thought and discussion? Are aesthetics a precursor to genuine understanding? Can artists' and scientists' collaboration bring us closer to an answer to the age-old question of the nature of time?

This project may include a panel discussion, an open call exhibition, several lectures that give an overview of the cultural and visual context of time and current arguments, a catalog-anthology with a collection of excerpts from multiple sources: visual arts, poetry, prose, philosophical and scientific works, ancient texts, etc., and a web site. I began working on the first stages of the project several years ago by creating a series of short texts with the analysis of historical mythologies and visual representations of time, and my own notion of time as a fluid, ever-changing entity.

Objective

To elucidate the debate and exchange between artists, scientists and technological professionals about the nature of Time, and the possibilities of collaboration between the arts, technology and science in order to better understand it.

Target Audience

Artists, writers, scientists, philosophers, researchers, educators, students & general public.

Panel Length

2 sessions, 60 minutes each with 15 minutes break: 1st session: 5-10 minute presentations by several panelists, introducing their views on the nature of time, 2nd session: a moderated discussion between all participants.

**Panelists,
Lecturers and
Exhibition
Participants**

Alexei Sharov, U.S. National Institute on Aging, biologist
Alexei Starobinsky, Institute of Theoretical Physics, Moscow, cosmologist
Eviatar Zerubavel, Rutgers University, Professor of Sociology
Daniel Rosenberg, University of Oregon, Professor of History
Janna Levin, Columbia University, physicist, string theorist and an artist
George Musser, American Scientist Magazine, journalist
Ken Jacobs, SUNY, experimental filmmaker
Leonid Lerman, sculptor
Matvei Yankelevich, CUNY, Professor of Russian Literature, poet
Michael Zansky, installation artist
Moody McCarthy, comedian
Olga Ast, conceptual artist
Paul La Farge, fiction writer
Vera Zolberg, NSU, Professor of Sociology

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Exploring Collaborative Possibilities: can artists and scientists work together?*

This list includes potential panelists, lecturers and exhibitions participants that have expressed their interest in joining the discussion about differences in artistic and scientific vision of Time. The availability of each person will be confirmed after the event date verification.

Alexei A. Sharov, Staff Scientist for National Institute on Aging, Developmental Genomics and Aging Section, Laboratory of Genetics, NIH, Baltimore, MD. Among his interests are Biosemiotics and Typological Concept of Time. The list of his publications available at: www.ento.vt.edu/~sharov/publ.html

Alexei A. Starobinsky, worldwide known cosmologist, working at LANDAU Institute of Theoretical Physics, Moscow, author of works on History, Future and Origin of our Universe. Publications at: front.math.ucdavis.edu/author/A.Starobinsky

Eviatar Zerubavel, Professor of Sociology, Rutgers University, New Jersey, a writer on the standardization of time and the sociology of cognition. The study of time is one of his primary interests. His books in this area: *Patterns of Time in Hospital Life*, *Hidden Rhythms*, *The Seven Day Circle*, and *Time Map: Collective Memory and the Social Shape of the Past*.

Daniel Rosenberg, Professor of History, the Robert D. Clark Honors College, the University of Oregon. His current project on the history of the timeline is entitled *The Graphic Invention of Modern Time*. Professor Rosenberg is editor of *Histories of the Future* with anthropologist Susan Harding. Among his other publications: *Arts of Memory*, *A Timeline of Timelines* and *An Eighteenth-Century Time Machine*.

Janna Levin is a Professor of Physics and Astronomy at Barnard College of Columbia University. She is the author of the popular science book, *How the Universe Got Its Spots: diary of a finite time in a finite space*.

George Musser, American Scientist Magazine, is as the originator and an editor of the special issue 'A Matter of Time' at 2003, which won a National Magazine Award.

Ken Jacobs, SUNY, experimental filmmaker, is a Professor of Cinema at SUNY, Binghamton, a creator of the paracinematic Nervous Magic Lantern performances, including 'Space, Time, and Troubles.' Jacobs' video and film work have been seen around the world, and he was one of 100 artists chosen for the Whitney Museum of American Art's "American Century: Art and Culture, 1950-2000" survey.

Leonid Lerman, a sculptor, a winner of the prestigious James Wilburt Johnson Sculpture Award. He had numerous shows in US and worldwide. His teaching experience includes NYU, FIT, the NY Academy Graduate School of Figurative Art, the Art Students League of New York and International School of Painting, Drawing and Sculpture in Umbria, Italy. His sculpture struggles with the very essence of the problem of human meaning, interpretation, language and the indecipherable gap between subjective and objective.

Matvei Yankelevich is the editor of the Eastern European Poets Series at Ugly Duckling Presse, the co-editor of 6x6 poetry periodical and the co-translator, with Eugene Ostashevsky, of *An Invitation For Me To Think*, the selected poems of Alexander Vvedensky, and of *Russian Absurdism: OBERIU*. His writing and his critical work have appeared in various magazines. He teaches Russian Literature at Hunter College in New York.

Michael Zansky, an artist, lives and works in New York. His numerous exhibitions include: White Columns, Universal Concepts Unlimited, The Norton Museum, The Aldrich Contemporary Art Museum, and The Drawing Center. Zansky is a recipient of the Louis Comfort Tiffany Award and is represented in the collections of The Whitney Museum, The Brooklyn Museum of Art, The Berkeley Museum of Art and Prudential Life New York, among others.

Moody McCarthy is a comedian. One of his performances is about the joys of time zones. He made appearances at TV & RADIO: Last Comic Standing (NBC); Jimmy Kimmel Live (ABC); Star Search (CBS); The Early Show (Comcast's Comedy Spotlight; WYYY; WTKW and others.

Olga Ast, a conceptual artist and researcher, lives and works in New York. The "Visualization of Time" is one of her latest projects where she compares the different historical and current conceptions of time and proposes a new approach to their understanding that synthesizes artistic vision with scientific investigation. This project is an active outlet of Olga Ast's personal investigation into SPACE as the author's principal medium of installations entitled SPACE Traps that have been exhibited in Moscow, New York and worldwide since the 1980s.

Paul La Farge, a fiction writer, an author of two novels, *The Artist of the Missing* and *Haussmann*, or the Distinction (2001); translator, *The Facts of Winter*. Stories published in Conjunctions, Fence, STORY, McSweeney's, Village Voice and on salon.com. Recipient, Guggenheim Foundation Fellowship (2002); Bard Fiction Prize (2005).

Vera Zolberg, Professor of Sociology, The New School for Social Research, New York, USA, author of books on Sociology of Collective Memory, Sociology of the Arts, Professor of Liberal Studies and Sociology at the New School University in New York City, and co-editor of *Outsider Art: Contested Boundaries in Contemporary Culture*.