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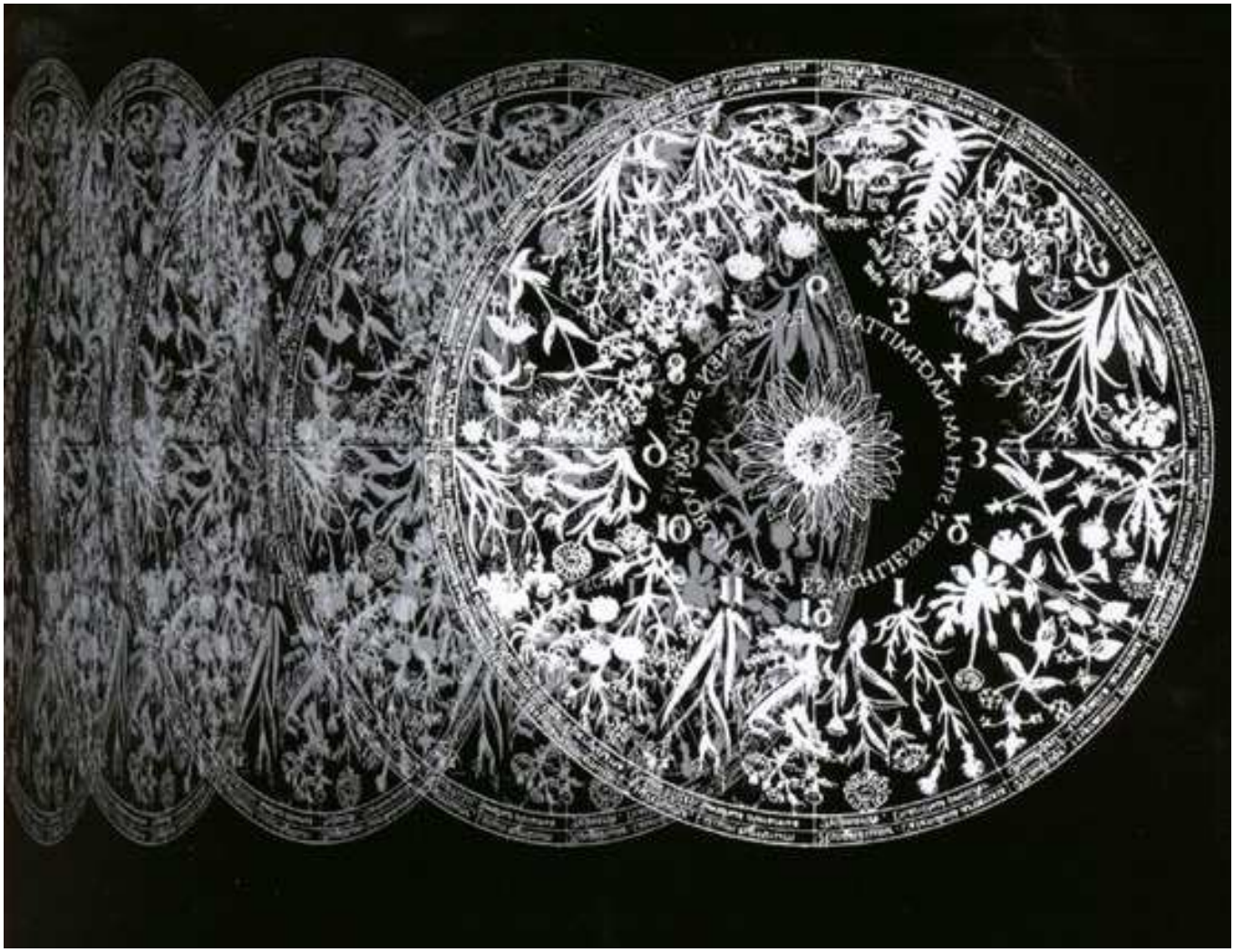
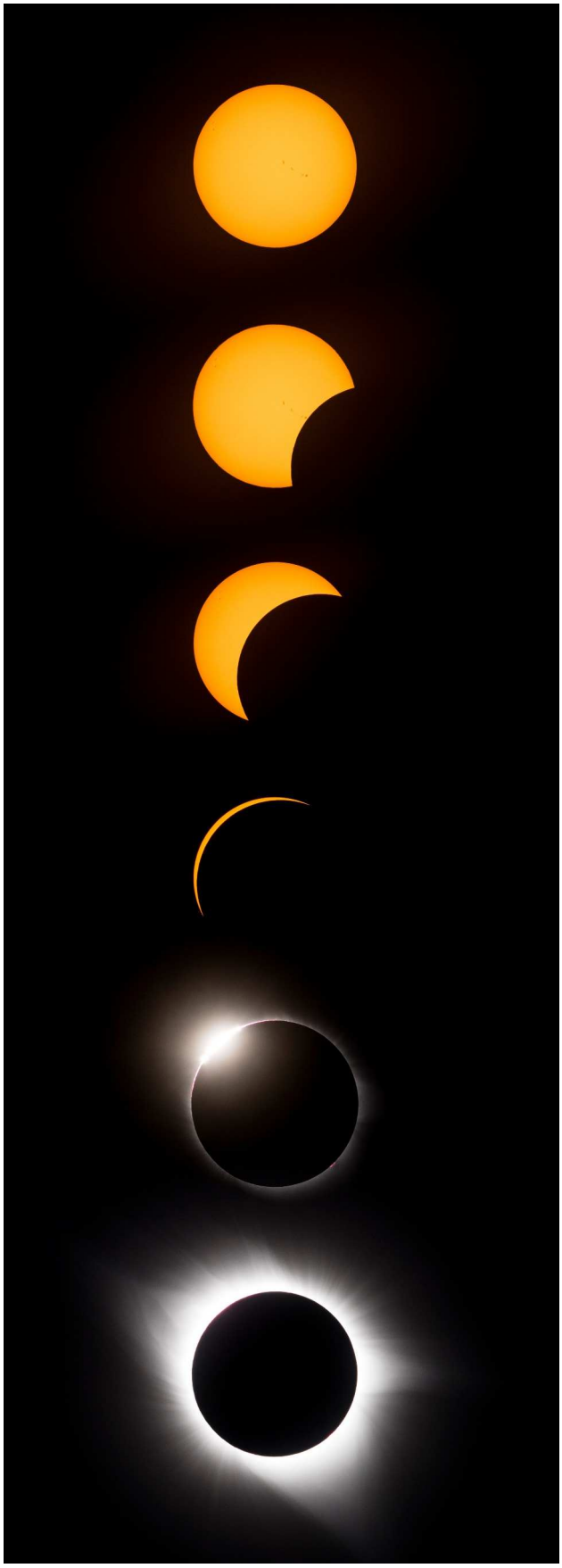
STUDY OF TIME

TIME'S NEWS

No. 49 2018





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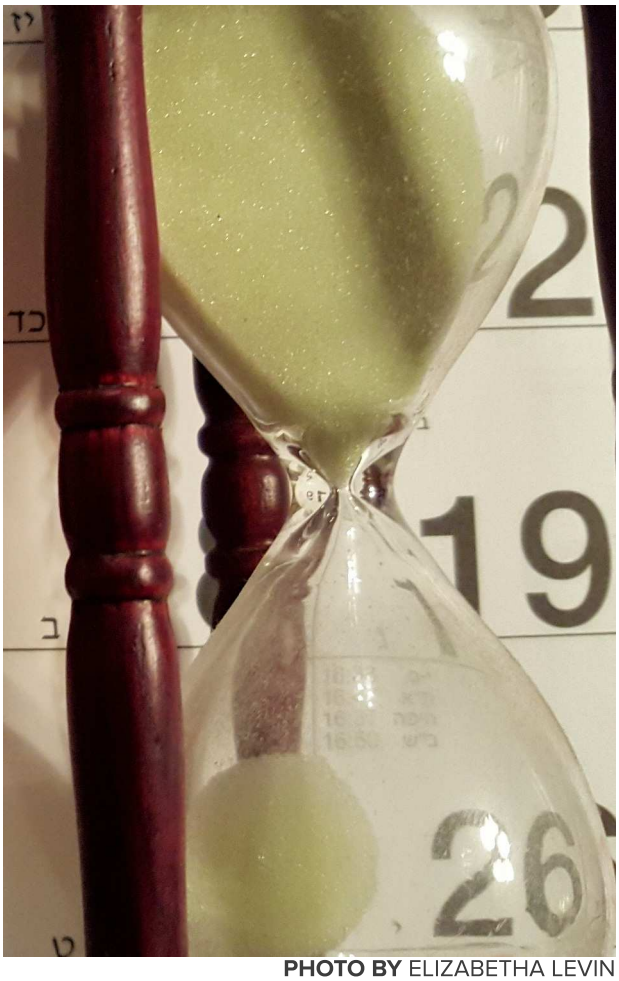
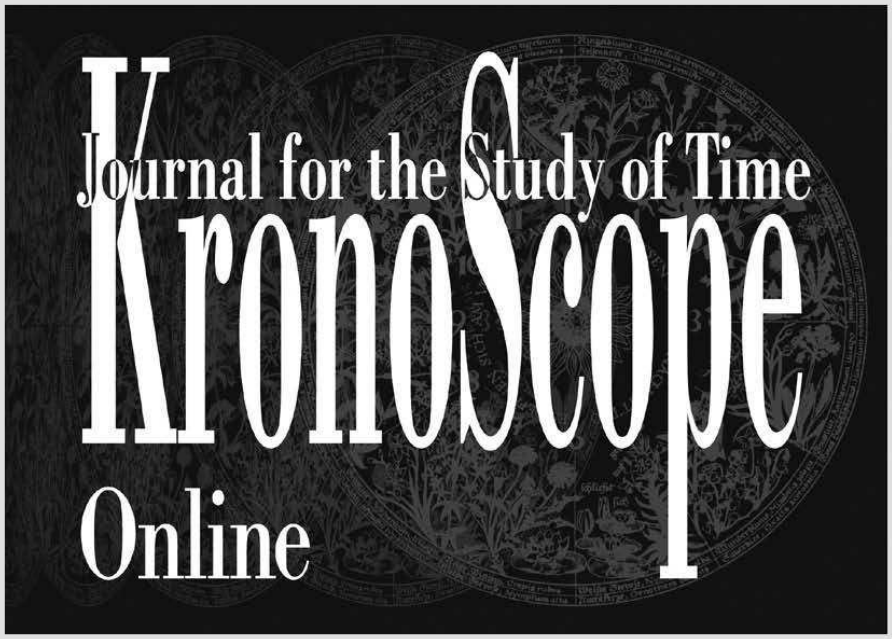


PHOTO BY ELIZABETHA LEVIN



BRILL

Kronoscope

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Aims & Scope

Time bears a unique and direct pertinence to all human concerns. Time is a fundamental feature of the physical universe, of the life process, of the functions of the mind, and of collective behaviour. Time is an all-pervasive, intimate and immediate part of human experience. Time has been the subject of much study and debate in the arts, the sciences, the social and behavioral sciences and the humanities.

Since 1966, the International Society for the Study of Time (ISST) has been providing a framework for an interdisciplinary dialogue about the nature of time. KronoScope, edited by an international board of scholars, carries forward the work of ISST. It offers a forum for the cross-fertilization of scholarly and scientific study about the nature of time as seen from a range of perspectives and disciplines. As a journal, it can accommodate the expanding concerns of the global community in search of understanding and meaning. KronoScope invites critical contributions from all disciplines.

Instructions for Authors

KronoScope uses Editorial Manager, a web based submission and peer review tracking system. All manuscripts should therefore be submitted online to www.editorialmanager.com/KRON. Please make sure to consult the Instructions to Authors on Editorial Manager prior to submission to ensure your submission is formatted correctly.

Abstracting & Indexing

Emerging Sources Citation Index (Web of Science), International Directory of Philosophy, ERIH PLUS, Scopus, Sociological Abstracts.

CALENDARS IN VARIANCE

A MESSAGE FROM THE PRESIDENT

WRITTEN BY **RAJI STEINECK**

In the larger part of the globe, this edition of Time's News will belong to the year 2018 of what is either styled, according to its origin, the "Christian," or, relating to its widespread secular use, extending to the avowedly atheist People's Republic of China, the "common" era. Alternatives exist: the currently 3rd largest economy, Japan, has a national calendar that is coordinated with the common era and its solar calendar, but counts the years according to the reign of its respective monarch's style (currently Heisei 30). Many people in Japan in addition still consult the "old" lunisolar calendar of Chinese origin, where the months are coordinated with the phases of the moon, and the new year normally starts with the second new moon after the winter solstice. Conspicuously absent in that calendar is the unit of the "week"; regular events and meetings that demanded a periodicity of less than a month were therefore in earlier times often scheduled according to the final digit in the number of a day. For example, many markets were regularly held on dates ending on a four, leading to the place name Yokkaichi ("4-day-market"). Other calendars still in use, such as the Muslim or the Jewish calendars, share the week with the common era, but not the months and years: February 19, 2018 – the day of writing this – is the 3 Jumada al-thani (3rd day of the 6th month) of 1439 AH and 2 Adar AM 5778.

The impact of political and religious systems on all these calendars is obvious, and so is their dependence on natural phenomena. They exhibit the complexity of human life, which is shaped by an array of individual, social and natural trajectories and rhythms. A functional calendar has to account for several of them, and negotiate their often conflicting shapes and dimensions: the linear form that is necessary to localize singular events – from earthquakes to peace treaties, from birth to death, – and the cyclical that expresses the periodic rhythms of the moon and the seasons, but also of life in human institutions; the various scales of times and tides, from the"long now" of geological epochs to the "short now" of today's meetings and appointments. While calendars differ in their degrees of reliability and their scope of applicability – the Islamic calendar, for example, is not synchronized with the seasons and requires use of a complementary calendar for agricultural purposes – there is no single best solution. Each calendar exhibits priorities and choices, and necessarily so: there is also not one "truly human" calendar because of the multitude of the choices to be made between the diverging natural cycles to be accounted for.

There is also not one "truly human" calendar

because of the multitude of conflicting dimensions of human life and their specific forms and rhythms of time. Calendrical variety thus points to the fundamental phenomenon of time in variance that is a hallmark of the human experience: there is simply no conceivable way to completely harmonize all temporal rhythms, scales and dimensions relevant to our lives. “Time in Variance”, as you will know, shall be the theme of our next triennial conference, to be held in Los Angeles from June 23 to 29, 2019 / 20 to 26 Shawwal 1440 / 20 to 26 Sivvan 5779 in Los Angeles, USA. I can only give you the provisional Japanese date (Heisei 31/6/23-29), because there will be a new monarch, and consequently, a new era name, by that time. Anyway, I hope to see you at that conference, and apologize to everyone whose calendar I haven’t mentioned or used in this short note. ■

Limbourg brothers, *Très Riches Heures du duc de Berry mois de mai, 1402-1416*. Illumination on vellum. 22.5 x 13.6 cm. PREVIOUS TITLE PAGE: **Sesshū Tōyō**, Landscapes of the Four Seasons (紙本墨画淡彩四季山水図, shihon bokuga tansai), 1486. Handscroll. Ink and light color on paper. COURTESY OF MŌRI MUSEUM, HŌFU, YAMAGUCHI, JAPAN. PREVIOUS PAGE RIGHT: **Limbourg brothers,** *Très Riches Heures du duc de Berry mois de février, 1402-1416*. Illumination on vellum. 22.5 x 13.6 cm.

MEMBER SPOTLIGHT

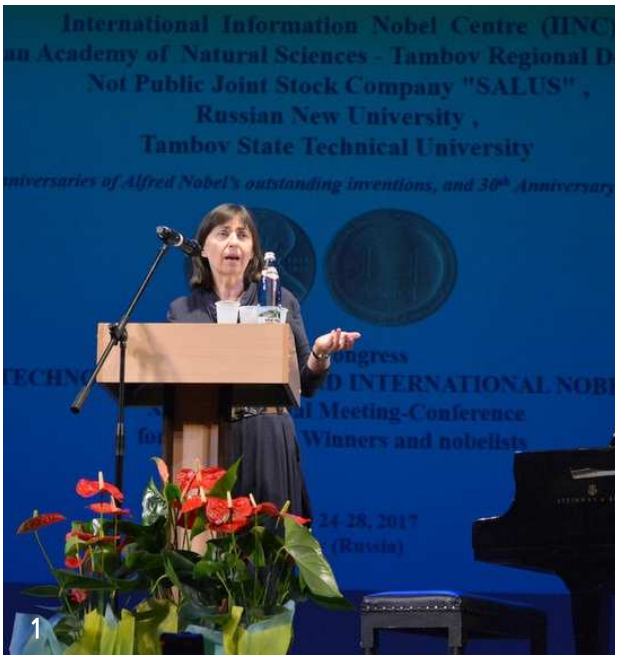
Time in Historic Japan
RAJI STEINECK

Raji Steineck has co-edited, with Brigitte Steger, a theme issue of KronoScope on the subject of "Time in Historic Japan". It contains an introduction to the relevant systems of time reckoning, a methodological exploration of established temporal morphologies and their application to historic Japanese sources, and three research articles dedicated to the timing of sleep, the timescape of early modern pleasure quarters, and the topic of the night in Japanese fairy tales. He also received a major research grant by the European Research Council for the project "Time in Medieval Japan" and subsequently established the TIMEJ research group to study time in court literature, the market, Zen monasteries, and body time in Medieval Japan.

The Eleventh International Nobel Congress Science, Technology, Society and International Nobel Movement
ELIZABETH LEVIN

According to the Noble Prize Winner Ilya Prigogine "human creativity and innovation can be understood as the amplification of the laws of nature." This idea, developed further in Levin's presentation "Time, Elements and the Phoenix Hour in Lives and Poetry of Nobel Laureates and their Celestial Twins," became one of the central themes during the 11th International Meeting Conference "Science, Technology, Society and International Nobel Movement." The conference, devoted to the 30th Anniversary of the International Information Nobel Centre, was held on 24-28 October 2017 in Moscow and Tambov.

In general, it was a very unusual congress because of its interdisciplinary nature. Scientists, medical doctors and poets attended lectures together and were presenting their



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ideas to the mixed audience. Speaking specifically about time-studies, it appears that many scientists today are much more open to exploring various concepts of hierarchic time.

While in classical physics time is considered as evenly flowing forever and ever, in history, poetry and life-sciences each moment has its unique flavor and a rainbow of hidden potentials. To unite these seemingly contradictive concepts, multiple ideas and biographies of the Nobel Laureates were studied conjointly. Gradually, a new picture of the time laws became possible due to a special twofold nature of the Nobel Winners. On one hand, they are keen observers of nature, yet at the same time they themselves are seen as representative figures of their times. Of course, each Nobel Laureate had a unique personality and ideas, but seen together, their comparative biographies illustrate how time, chronology and poetry can be interwoven in a new and consistent view of temporality.

Levin felt it was a real honor to participate in this conference and to present an original time

model, which allows seamless blending of the primordial rhythms of the Elements with the intrinsic factor of the birth-time (the Theta-factor) and the calendar times.

David Mitchell Conference 2017
ROSE HARRIS-BIRTILL

The international David Mitchell Conference 2017 took place in the University of St Andrews, UK, on Saturday 3rd June, organised by the ISST Founder's Prize for New Scholars holder Dr. Rose Harris-Birtill.

The conference brought together twenty speakers from ten countries to discuss the works of the award-winning author, and was attended by David Mitchell himself, who also treated delegates to a reading at the ISST's 2015 conference in Edinburgh.

Having sold out nearly three months in advance, the David Mitchell Conference saw presenters travelling from across Europe, the US, Canada and New Zealand in order to take part.

The day included a visit to the St Andrews Library Special Collections to see the new collection of David Mitchell's rare works and collaborations held there, as well as a joint evening reading by David Mitchell and former ISST President Professor Paul Harris.

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Dr. Rose Harris-Birtill is now guest editing a David Mitchell special edition of the journal *C21 Literature*. The special edition will be published later this year, and features work by several members of the ISST. For more info: davidmitchellconference.wordpress.com/.

The Tower of Voices Project
BRETT FUGATE

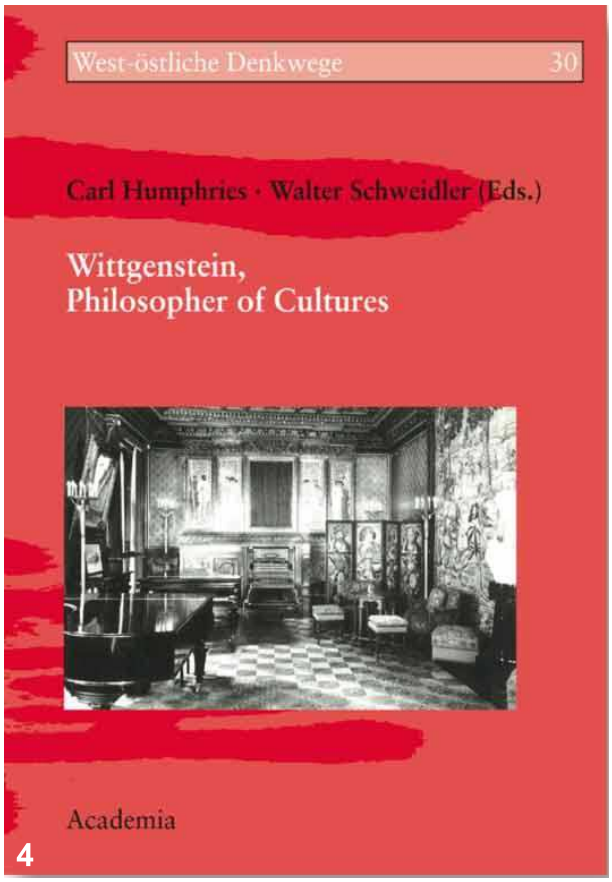
The Tower of Voices (TOV) was conceived as a monumental, ninety-three feet tall musical instrument holding forty wind chimes, serving as both a visual and audible reminder of the heroism of the forty passengers and crew of United Flight 93. Brett Fugate was contracted to build the chime tube, a structure designed to last for more than 100 years.

There are no other chime structures like this in the world. The shape and orientation of the Tower are designed to optimize airflow through the TOV walls to reach the interior chime chamber. The chime system is designed using music theory to identify a mathematically developed range of frequencies needed to produce a distinct musical note associated with each chime. The applied music theory allows the sound produced by individual chimes to be musically compatible with the sound produced by the other chimes in the Tower. The intent is to create a set of forty tones (voices) that can connote through consonance the serenity and nobility of the site while also through dissonance recalling the event that consecrated the site.

“Wittgenstein, Philosopher of Cultures” and “Kleine Einführung in die Angewandte Ethik”
WALTER SCHWEIDLER

Published in January 2017, Walter Schweidler co-authored this conference volume on Ludwig Wittgenstein as a philosopher of culture through Academia Publishing. Available in both English and German, the book explores how Wittgenstein remains a controversial figure throughout the philosophical world due to his approaches to topics pertaining to logic, language and the philosophy of mathematics, obscuring the extent to which he was seriously, if not centrally, engaged with the phenomenon of 'human culture'. The articles presented in “Wittgenstein, Philosopher of Cultures” promise to help redress this imbalance in the reception of his thought.

In addition, Schweidler also authored “Kleine Einführung in die Angewandte Ethik”, a German-only book that offers a concise and easy-to-understand introduction to the most important questions and problems of applied ethics. In addition to the systematic and historical foundations of ethical thinking, it deals with the important areas of technology and medical ethics, social ethics and business ethics, as well as media ethics. ■



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1 **Elizabetha Levin,** *Time, Elements and the Phoenix Hour in Lives and Poetry of Nobel Laureates and their Celestial Twins,* The 11th International Nobel Congress "Science, Technology, Society and International Nobel Movement", Moscow and Tambov, Russia.

2 **Rose Harris-Birtill,** *The International David Mitchell Conference,* University of St. Andrew's, Fife, Scotland.

3 **Brett Fugate,** *The Tower of Voices Project*, Flight 93 Memorial Site, Shanksville, Pennsylvania, U.S.A.

4 **Walter Schweidler,** *Wittgenstein, Philosopher of Cultures.* Editors: Carl Humphries and Walter Schweidler. Publisher: Academia Verlag. West-östliche Denkwege, 2017. 148 pp. German and English.

THE OLDEST QUESTION OF THEM ALL

AFTER RETURNING TO UNIVERSITY AT THE AGE OF 76 TO PURSUE HIS PHILOSOPHY DEGREE, **HAZHIR TEIMOURIAN** ASKS: 'WHY ARE THERE THINGS, RATHER THAN NOTHING? AND DID TIME EXIST BEFORE TIME?'

INTERVIEW BY **EMILY DICARLO**

Q: How long have you been a member of the ISST?

A: You kindly elected me a few months before the Edinburgh triennial of 2016 after my dear friend Nicholas Tresilian had recommended me. He's a former vice-president of the Society and, as some of you will remember, gave us a compelling presentation of his theory of cycles in Western art at the conference. I'm glad to report that, in his 80th year now, he remains as remarkable an intellect as he was decades ago when he made waves on the international broadcasting scene.

Q: Could you tell me a little about your background?

A: I was born in 1940 in Kurdish western Iran and studied science and classical languages there before coming to England for my higher education. Here I read and practiced chemistry for a few years, but I wasn't focussed on it. So I drifted into broadcasting in Persian for the BBC's External Services before joining The Times newspaper as a commentator on the Middle East. That, in turn, took me back to broadcasting because it made me visible to TV news. So I suddenly became an uninvited guest in hundreds of millions of sitting rooms all over the world. It had its good moments. On one occasion, an immigration official at Washington airport stamped my passport without looking into it to realise that I had been born in Iran! On another, a London taxi driver who already had passengers on board drove around a big railway station until he found me another cab. But it wasn't all fun. I couldn't travel on public transport for years and often needed armed police to keep an eye on me.

Q: A couple of years ago at 76, you returned to university to study philosophy. What inspired you?

A: You're right to be surprised. You can't make money out of new qualifications at my age. But a fifteenth-century Persian poet, Jaami, has a line for it: "Late love, if kindled, leads to scandal", he wrote! In my youth here in England I fell under the spell of Bertrand Russell, one of the founders of analytical philosophy, and he re-awakened in me my childhood dream of studying philosophy formally. But it wasn't possible. The need to concentrate on earning a living and bringing up a family came first. Until a couple of years ago, when the chance arrived to start a Master's course by research under Professor Sir Roger Scruton, a philosopher I've known and admired for decades. Then, Roger, who says he has modelled the main character in one of his novels on me, allowed me to choose my subject and I picked the oldest there ever was, one that had always taxed me: Why are things here at all? He warned me that the scope of it was as broad as Spinoza's Ethics, but I wouldn't be put down. I told him I was a journalist and knew how to squeeze a lot into 40,000 words. In the end, it worked well, and I enjoyed the course hugely, with a bonus that the seminars were held in the gracious surroundings of the Reform Club, only two doors away from my own, the Athenæum Club, in London's Pall Mall. Furthermore, Roger being a Master of Wine, as well as a philosopher, had made sure we always ended our discussions over an elegant dinner and with a couple of fine wines. I remember that on many occasions between Aristotle and Kant, I thought to myself that surely this was what Xenophanes had implied about how philosophy ought to be taught! There were also only 13 of us, and I liked it that we had to be respectfully dressed – no jeans, ladies, and gentlemen don't forget your ties! All our visiting lecturers, too, were world-class figures in their fields.

Q: Can you tell me a little more about your thesis?

A: I called it The Irresolvability of the Mystery of Being: Towards a new god of the philosophers in the new universe. It sounds ambitious, but I do have a background in science and, as a Fellow of the Royal Astronomical Society, I keep up with the latest news in astrophysics. Very briefly, it first recalls

how Galileo's telescope in 1610 shattered the cosy image of our neighbourhood. The solar system, vast though it was, was only a tiny grain of sand in a vast ocean of such grains of sand. Later on, the thesis reports how we found the universe to be a bleak and heartless place, made up of colliding galaxies and all-devouring black holes driven by mindless gravity. Today, especially when we put these discoveries beside Darwin's mechanism of our humble beginnings as worms, you see how un-especial we are in the grander scheme of things and why there definitely can't be a loving grandfather in the sky who's devoted to our welfare. We're in some ways, actually worse off, this way. Swapping revelation for science doesn't answer our oldest question, let alone give us back our grandfather on his throne, no matter how harsh he could be at times. Causality is at the heart of science, and we're back where we started. What's the ultimate cause of our being here? We accept that the universe – or at least this one – began some 13.8 billion years ago with the so-called Big Bang. But what was there that could give rise to the Big Bang? Stephen Hawking, Lawrence Krauss and some other top physicists say that the Big Bang came out of "nothing". But when I asked Krauss last year what was the "nothing" that could give rise to things, he replied: "I have to confess that we don't know". Maddeningly, in his book A Universe from Nothing, he has called one of the chapters "Nothing is Something". Slightly differently, Sir Roger Penrose and some other leading mathematicians and physicists believe that the Big Bang was merely the latest in a series of such events in a closed loop. But again, when you ask Penrose what was it that caused the loop to come into being, he laughs and says "We don't know".

Now, here comes the rub. It is not pleasant for me, a firm naturalist, to conclude that science cannot tell us why Nature exists, why existence itself exists. It only shows us how Nature functions. An absolute nothingness in which even absolute nothingness itself could not have existed is much more logical. So I continue to cling to the idea that if there is ever to be a hint towards – a hint only, not an answer – a hint towards a possible way out, it will be provided by following the scientific method alone, not by falling back on mysticism. But at least I think what that hint might be. I reason that because the cause of Nature has to lie in another realm, that is, outside Nature, that realm will be metaphysical by definition and therefore entirely alien to our minds. It will remain forever out of our reach. But we may deduce from the logic that, while that realm could cause our world to come into being, that realm itself would have to be independent of causality. Otherwise, we would only postpone the answer into an infinite regress into the past. Perhaps it is just mathematical truths, as my friend the scientist Peter Atkins of Oxford was telling me only last week. But I'm not convinced that mathematics could give rise to atoms and space. Whatever it is, we just cannot talk about it. Our minds have evolved inside Nature and are therefore its prisoners. I've proposed a modified form of naturalism that allows us to make such a deduction. Otherwise, I'm certain that, as my other hero Omar Khayyām wrote in the eleventh century: This Sea of Being has come out of naught. / No glimpse of its truth has anyone caught. / Many a clown has put forth his thought. / From the Other Side, news cannot be sought (my translation).

Q: How does your thesis relate to Time studies?

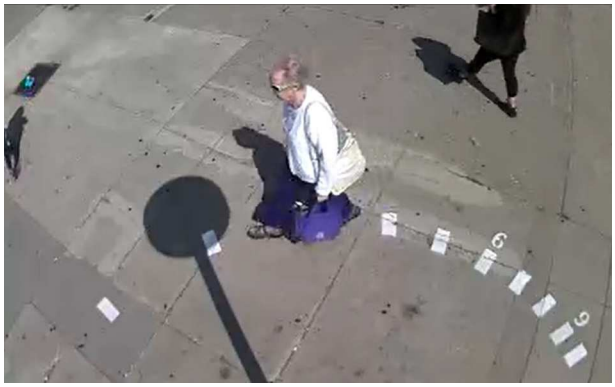
A: Time is at the heart of it, for if Time came into existence with everything else at the Big Bang, as relativity theory demands, then there wouldn't be a question to ask. We couldn't ask what was there "before" Time. But the heresy that Time existed before the Big Bang has been gaining ground among physicists for many years now and the most famous among these is Lee Smolin. A question then arises concerning the nature of Time. But Smolin only says that Time is more fundamental than

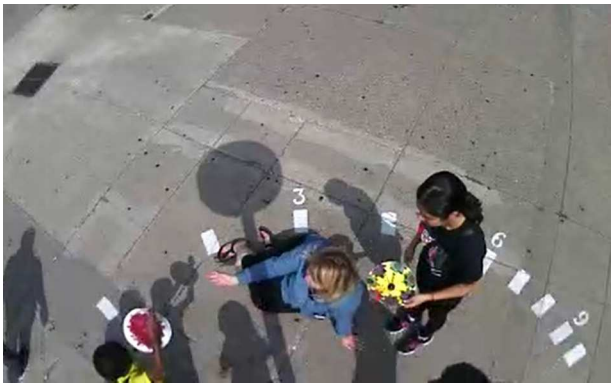
anything else, such as matter and space and energy, and that in fact, it might have given rise to all those. Here we are at the very edge of today's physics, and oh, how poor Aristotle would have given his right arm to be here with us to listen to our deliberations! If you ask me, I'll have to fall back on what that famous rogue St Augustine of Hippo said in the fourth century: "If you don't ask me what Time is", he said, "I know. But if you ask me, I don't".

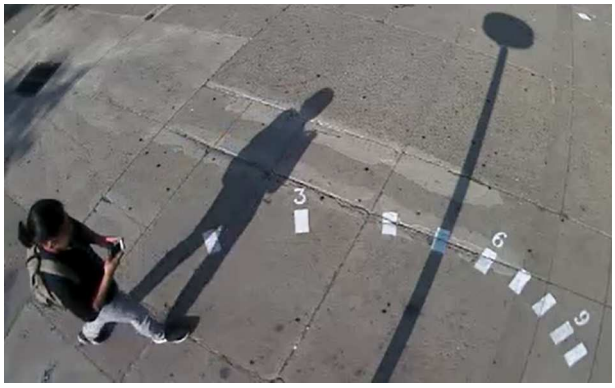
Q: And did you find a new god for today's philosophers?
A: Probably, but it's subjective. I say in the thesis that if we find the mystery of existence so mind-crushing that it takes our speech away, and if we want to bestow a measure of sanctity on this greatest of mysteries that defeats all our attempts at resolving it, we must, first of all, drop the word "God". That word, with its capital G, evokes either Plato's artisan manager of the uncreated universe, or else, the creator of traditional Western religion. In the latter case, it is the God of Abraham, with all his historical baggage of omnipotence, omniscience, goodness, etc. And it's too cumbersome to have to explain to the ordinary person in the street, as Lamartine tried, that God is "just a word invented to explain the world", that it is only a metaphor, and that you shouldn't take what people claim about it seriously. The moment you say "God", your listener is likely to think you're a believer of some kind. Why not, instead, come up with a new name of our own to evoke the mystery? That way we would at least not talk to one another at cross purposes. This has been attempted many times before, of course. Herbert Spencer in the late nineteenth century proposed "The Unknowable". Hegel had previously put forward "The Absolute". Xenophanes labelled it as "The One". But their suggestions all failed to take root, even among philosophers. Perhaps it's because they had attributes such as intelligence and morality in common with the God of tradition. I have therefore suggested a name that implies that the mystery has no attribute that can be imagined by us. I have suggested the Latin word Ultima. In the later centuries of Latin's predominance in Europe, Ultima (which originally meant "the farthest") came to be a metaphor for the impossible dream. So it fits in well with my purpose. You might say: why bother? Many of us don't, of course, but some others of us do, because we're curious and because there's a longing among us for the sacred in our daily lives. We human beings really are special. We deserve to honour ourselves and, by so doing, distinguish ourselves from the other animals. I think that we are probably the most wonderful thing that has ever happened to the universe. You may then ask: can you bestow sanctity on a mere mystery? I would say: Yes, we can, and we do it all the time, regardless of whether or not we believe in God. We sanctify human life, for example, and this goes back to the Neanderthals who buried their dead with bunches of flowers around the corpse. The environment as a whole was regarded as sacred by my distant ancestors, the Zoroastrians of the classical age.

Q: Are you hopeful that Ultima will catch on?
A: Hope is free! If some young people with lots of energy discover it and find it useful, they might propagate it after me. If anyone gets in touch, I'll send them the full thesis, and I may even expand it into a book. But the track record is poor. It will probably never catch on even among philosophers. As for the masses, Ultima is too diffuse and too ridden with doubt for them. Ultima is even more aloof than Spinoza's unloving and uncaring "God-Nature" was. The churches need not fear Hazhir Teimourian! ■

ARTIST PROJECT





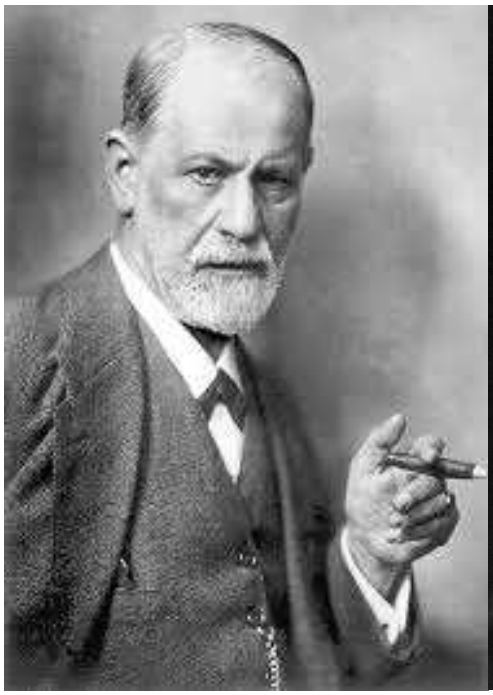
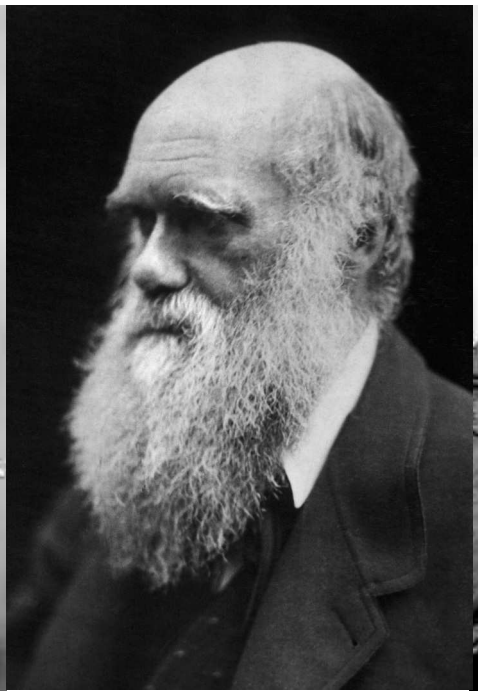
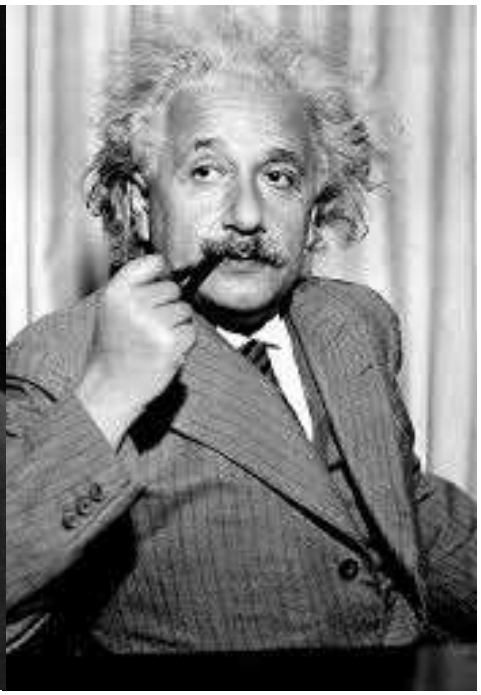


To The Minute Unknown is one-part intervention and one-part video installation. The work begins by harnessing the earliest form of public timekeeping – the sundial – and transforms a broken light post into a 24hr video surveilled timepiece. The work continues as viewers enter a nearby business where the live footage streams on a small mounted tablet screen – functioning as a wall clock. The lack of time-keeping precision from the sundial contrasts against the contemporary reality and burden of technological punctuality.

Emily DiCarlo, *To The Minute Unknown,* 2017. Broken public lamp post, surveillance cameras, two-channel off-site video, marking paint, vinyl wrap. Installation view: *"Main Squared"*, Cultural Hotspot 2017, Toronto, Canada. Photo surveillence details from August 23 - September 3, 2017. COURTESY OF ARTIST, TORONTO.

TIME STILLED

DARWIN, FREUD AND EINSTEIN IN ELYSIAN FIELDS

WRITTEN BY **SARO PALMERI**

Some years ago, I published an article that was titled "An Imaginary Conversation between Freud and Einstein in the Elysian Fields" (Psychoanalytic Review, 93(5), October 2006. When many years ago, actually Einstein visited Freud, the cultural climate was not ripe for a creative meeting of their minds, "so we had a nice talk", wrote Freud. This time, fictitiously, Freud and Einstein invite Darwin to join in.

***

Freud: In discussing our chosen topic of time and space, we could not leave you out, Charles. You are the principal discoverer of the Biological Evolution, and unwittingly contributed to our understanding of the concept of time; actually, you gave us a glimpse into the stillness of time. Just as you, Albert, were the foremost interpreter of the inanimate Universe. You were puzzled by the concept of the "now" time and unwittingly contributed to the notion of the stillness of time.

Einstein: And what about you, Sigmund. By probing its depths, you were the foremost interpreter of the Psyche with its embedded unconscious stillness of time.

Darwin: before we go any further guys, I want to thank you for the invitation, although, having worked so long and hard to prove Evolution, I am feeling as old as Evolution itself and inadequate to the task of unravelling the puzzling sense of time.

Einstein: should we all not feel the same as you do?

Freud: yes indeed, although the opposite can also be true, that Evolution rejuvenates us because for the living ground 0 is always "now". I dare say that once understood, with the concept of "now time" we should always feel as young as when we were born.

Darwin: again, I thank you both, I see the light at the end of the tunnel, but it is not entirely clear, not altogether persuasive. I am not ready to give up the conventional understanding of the passing of time.

Freud: indeed, nobody can easily do that and people should not be concerned too much about theories. We nurture our beating heart, feed into or replace the electrons that power our many batteries. We do not see those electrons at work, but they move our innumerable modern gadgets or tools. And, most intriguing, the biophysics energy of subatomic particles continually dances in specialized centers of the brain, generating thoughts, feelings and behavior. These are the mysterious cerebral movements that create the psychological illusion of time and space, one psychological "now" after another. Again, people should not think much about theories, but it is important to have them, for those who search for answers.

Einstein: Charles, think about it, of the inanimate universe where radiations and bodies move forever, were it not for our intervening human awareness, the concept of inanimate time and space would have no meaning whatsoever. Time and space, indeed reality itself, are born mentally as our psychological reality, the only reality. Let us think, for a moment, of the movies, especially those of cartoons a la Disney. Each frame is stilled until rolling one after the other, each frame, each "now" followed by another "now" creating the illusion of movement and with it the illusion of time. Again, we call it time but it is movement. In the course of Evolution, we are the latest frames of evolutionary change.

Darwin: I thank you very, very, much, I am becoming less perplexed. I get it now, my theory of Evolution constantly sustained by mutations from whatever source and the activities of Natural Selection are conventionally projected in a past that does

not exist, for the past is actually “now”. I guess you invited me over to sanction, with my theory, your discovery: that time and space are illusory. I dare say, blessed are those who pursue the creativity of their work or who indulge in the reveries of creativity, like that of Van Gough in The Starry Night; all unknowingly abiding by an illusory time and space. But, let me add something else; I am the one who effectively undermined, or should I say voided Creationism from the Science books, yet I rush to the defence of Religion. I believe in God, and I believe in God having a hand in Evolution. I suggest that God designed evolution. Religion is unaffected by my discovery, regardless of what many think, who oppose it. Now, people can expand their horizon farther by adjusting their mental compass and considering the notion of the illusory time and space and still be pious.

Einstein and Freud, to a man: and people do not have to make any adjustment in their conventional lives.

Einstein: I have made no adjustment whatsoever, I love and depend on my Swiss pocket watch.

Freud: and I love and rely on my Austrian cuckoo clock.

Darwin (thinking out-loud): Evolution, History, the Past are illusory, there must be something that causes these grand illusions to come alive. Could it be the genetically generated cerebral, mental, psychological trick of “memory”? We humans have it most developed, sophisticated. Memory and cognition do the trick, create the illusion of the past, of the present and enable us to anticipate the future.

Freud: I heard you, Charles, you are correct, but there is more. There is another element to consider, another beneficial trick if you will, actually a gift to humanity associated with Religion. With Religion come morality and ethical behavior. The psyche is genetically endowed with the capacity to counter, to tame, redirect, unconsciously, the inherent animal destructive, aggressive drives toward creative, even lofty aims.

Einstein: Hold it, now combine memory with the human unconscious and conscious restraints, place them together in the space-time plate, and we return to our conventional dish, our conventional reality. Who said it: to be or not to be? Well, whoever did, s/he is correct. Let’s go for a walk. ■

APPARENCIES

FINDING FREEDOM IN THE DISPOSABLE

PHOTOGRAPHY BY **RICHARD HANCOX**

Richard Hancox, *Farmhouse*, 2001. C-print, Prince Edward Island, Ontario, Canada. COURTESY OF ARTIST.

Richard Hancox, *For The Ages*, 2005. C-print, London, Ontario, Canada. COURTESY OF ARTIST.

PREVIOUS TITLE PAGE: **Richard Hancox,** *Behind the 8 Ball*, 2005. C-print, London, Ontario,Canada. COURTESY OF ARTIST.

Richard Hancox, *Portal*, 2003. C-print, Moosejaw, Saskatchewan, Canada. COURTESY OF ARTIST.

For several years I took pictures exclusively with disposable, one-time use (non-digital) cameras. Working with the limitations this presented – fixed-focus, wide angle lenses that distort at the edges, no control over exposure or shutter speed, automatic flashes, waiting for photographic development before seeing the images, I found myself experiencing a certain freedom. Less technical distractions meant the photographic act became one of concentration solely on composition, colour, time and light, and the effect of these on picture content. This strategy allowed for a more spontaneous approach, while also permitting time to see not just what was there, but what *else* was there in a subject's (and the photographic) latent states of being. This self-imposed discipline made me creatively exploit the disposable camera's technical limitations, eventually exploring and documenting passing time and 'disposability' itself. Many of these pictures reveal transitional landscapes, crumbling veneers, skewed representations, and surface reflections with layers of temporal meaning. With the photo-chemical process essentially disposed of by the digital dynamo, any remaining analog cameras take on extra significance: they represent the last indexical bond between photograph and subject, between human agency and representation. This series, which I call *Apparencies,* examines these kinds of implications, including how contradictions of material and immaterial, of things lasting and temporary, have impregnated each other, illustrating ways in which what is solid vanishes into air. ■

THE DREAM WARP-10 TIME VOYAGER:

A SUCCESSFUL FLIGHT FROM THE REAL INTO THE DREAM WORLD

WRITTEN BY **WILLEM FERMONT**

Introduction

For many years I designed and constructed the spacecraft DreamWarp-10 Time Voyager (DV), designed for time travelling from the real into the dream world. The spacecraft was recently completed, and all the details were checked carefully (Plate 1).

I felt uncertain while questions filled my poor mind. Why did I build this curious spacecraft? Is the desire to fly normal or am I crazy? What is the goal of flying, if any? Who flies, why, where and when? How safe is it, if safe at all? Is it possible to travel in time, if time exists anyway? How do time and flying relate to dreaming? Can I travel from the real world into the dream world? Overwhelming, too many questions. But reality does not bother me at all. Being on the road – the Milky Way in this case – is the goal, rather than a vague destination.

Conquering the air is unequivocally connected to life history and evolution. The oldest fliers are Carboniferous (354-298 my) insects like one-day flies, grasshoppers and cockroaches, followed by Triassic (251-199 my) reptiles (dinosaurs) with dimensions of over 10 meters. Birds evolved from these dinosaurs at the end of Cretaceous times (72-66 my). Bats (48 my- Recent) are the only mammals that managed to conquer the sky on their own, because of the fleece-shaped tissues between the fore and hind legs.

The human history of flying traces back to the mythological Icarus, who, on his escape from the Cretan Labyrinth with homemade wings, came too close to the sun and crashed. Via the *Ornithopter* drawings of the Renaissance artist Leonardo da Vinci, we enter modern times, where writers like Jules Verne and many others described fantastic aircrafts. Amazingly, in 200 years humans successfully copied all the flying techniques that evolved in 400 million years of evolution. Yet, the barrier between real flight and virtual dream-flight still exists. Apparently, humankind had to wait for this DV. Although flying is a real fate, like a burning candle for mosquitoes, we are finally proud to board. On a sunny day, the launching of the DV was realised. I was ready to explore time and space in an unusual manner.

The journey

The DV-speed-program exists of four phases, determined by critical speed boundaries. The launching place and time are well known, but tremendous uncertainty exists about the time and place of return. This does not bother me at all. The exact launching locality was in a local bubble of the Orion arm of the Milky Way spiral in our Solar System, at the third planet from the Sun, named Earth, at 50.91984306o North, 5.86148083o East, and 102.68 m height, below a shady walnut. I prepared my comfortable space suit and seated. My wife, unaware of future results, waved goodbye – very, very enthusiastically (Plate2). After some everlasting nervous moments, I finally pushed the button of the sound generator and Zoeoeeefff!!!! Take off.

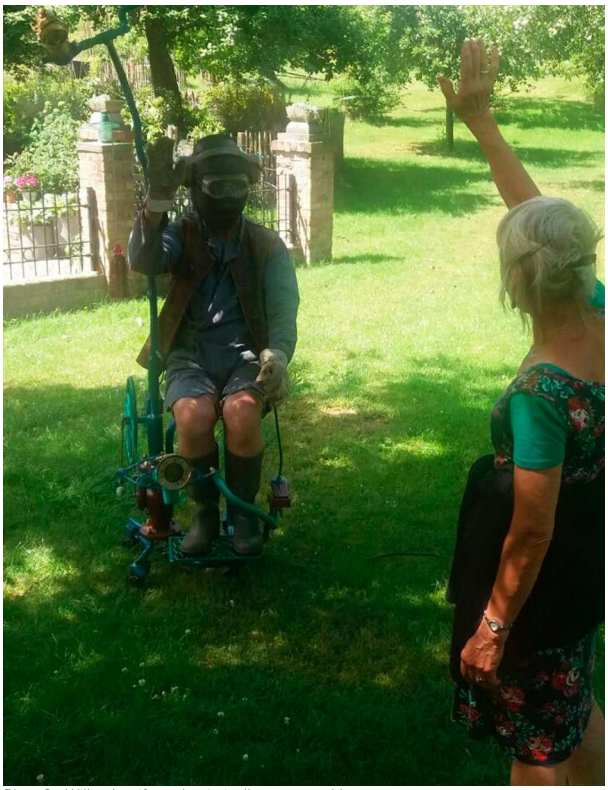


Plate 2 - Willem's wife enthusiatically says good-bye
PREVIOUS TITLE PAGE: Plate 1 - Inspection of citical parts of the DreamWarp-10 Time Voyager (DV)

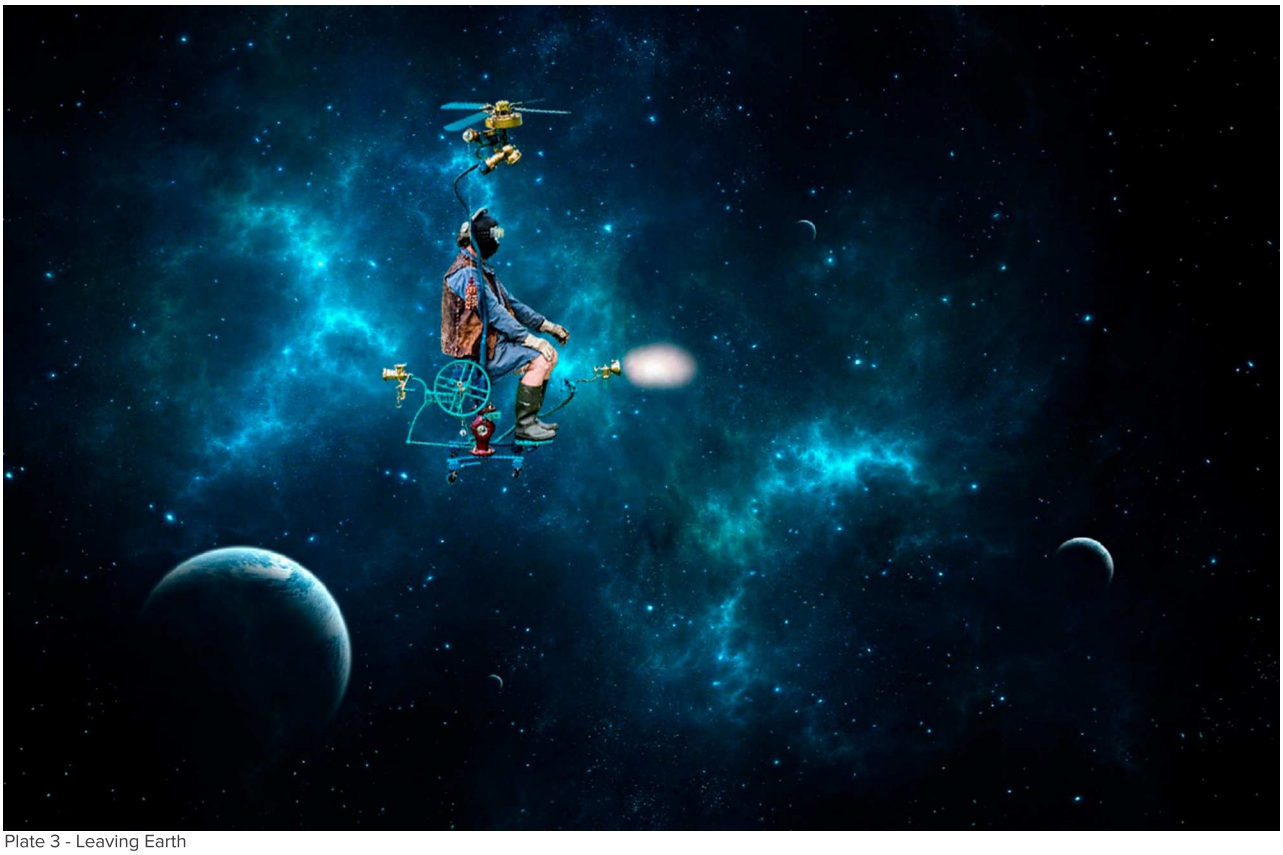


Plate 3 - Leaving Earth

Phase I

The sound generator worked smoothly and well. From this moment I was alone in the universe! Within a microsecond, I crossed the sound barrier. The universe was silent except for some high frequency cosmic shrill squeak, due to the Doppler effect, and low-frequency gravity waves from a remote, imploding pair of black holes.

After a few microseconds the sound generator reached the maximum speed of Mach 1000. I felt happy that I got some little pills against dizziness. Again, within a few micro-seconds, our house dissolved in a small dot, and the colourful Earth and the Moon shrunk, dissolving into the starry black universe. (Plate 3). My space suit protected me for ambient temperatures even below 0o Kelvin and acted as a safe shelter like in a bed, covered with blankets and sheets. I hurtled at a speed of about 300 km/s along the heavens, comparable to the Milky Way Galaxy rotation speed.

Phase II

At Mach 1000, further sound generator acceleration became impossible. I switched from the sound generator to the power source using the Moroccan cotton ornamental brush and the bakelite switch from the Laser Photon Emitter and flashed away to unknown destinations (plate 4).

Plate 4 - Ignition of the Laser Photon Emittor

Phase III

So far, I wandered in a well-known territory. But igniting the Warp 10 Chaos Generator brought me beyond even my broadest imagination. The Star Trek inventor Zefram Cochrane inspired this Generator. The chaos mode is simulated by the accumulation of three types of independent motions: a sewing machine wheel with variable radial speed, controlled by a sewing machine foot pedal; a pendulum, asymmetrically connected to the wheel; and finally a small wheel with two free rotating masses, derived from the ornaments of an antique chandelier, connected to the pendulum. Under these circumstances, I was afraid that the wheel would crash under the enormous centripetal forces, but everything kept in place. Thus, the DV was pushed towards the edges of the universe, crossing dust clouds (Plate 5) and approaching wormholes and black holes in less than time.

By the way, personally I think that time is non-existent. Our notion of past, present and future is an evolutionary product, that evolved slowly, step by step with the increase of memory. As such, the concept of a four-dimensional time-space, as is described in the Einsteinian relativity models, is confusing.

I searched the borders of all known human experiences, and nothing would be the same anymore. I saw the unknown future, albeit with a throbbing heart but fearless for the things that would come. Meanwhile, I enjoyed the most amazing views.

My speed approached the maximum speed of Warp-10. Far away the closest star next to our Solar System showed up: Alpha Centauri, some at 4.4 light years away. I enjoyed the idea that the famous astronomer Stephen Hawking and the billionaire Yuri Milner planned a mission to these stars, but I had been too smart.

I rushed on. My speed approached the limit of Warp-10. I crossed amazing galaxies, exploding spirals, gas clouds, fantastic dust clusters like dreamy figures.

Plate 5 - Passing giant dust clouds

Phase IV

Finally, I reached Warp10. This asymptotic speed limit is so tremendous that I was no longer certain where I was. Indeed, I was everywhere in the universe at the same moment. When slowing down, however, the landing spot was a surprise.

Then, I entered a huge, but rapidly shrinking wormhole at Warp10 speed and I left the real world.

The Chaos Generator pushed the DV into the centre of a spiral galaxy where, due to the extreme gravitational forces, the DV, as well as my body, was completely deformed (Plate 6).

Then, I entered a huge, but rapidly shrinking wormhole at Warp10 speed and I left the real world.

My lower body was stretched all the way, my legs and genitals were a few light years long, and I flopped into the wormhole but halfway my head, which is relatively big, was trapped temporarily in the tiny wormhole.

From now, everything was unpredictable. I was less than an inch away from the dream world. Where I had been before had become an irrelevant question. I was everywhere at the same time and time and space had less meaning than an octopus pudding. Initially, there seemed to remain some recognizable parts, but they faded away quickly in the virtual realm. Matter, time, energy and space lost every meaning and were replaced by chaos and unpredictability.

Finally, my head was forced into the hole and I became free, completely reborn in the virtual world. It was an amazing sensation, and I felt happier than ever before. Here, I knew, it was the real dream world. I could be everywhere at the same time, be multiple persons, move without any fuel sources!

Through the wormhole, I entered a totally strange, beautiful world (plate 8).

Here words, ideas, concepts had lost every meaning. Everything had lost identity:

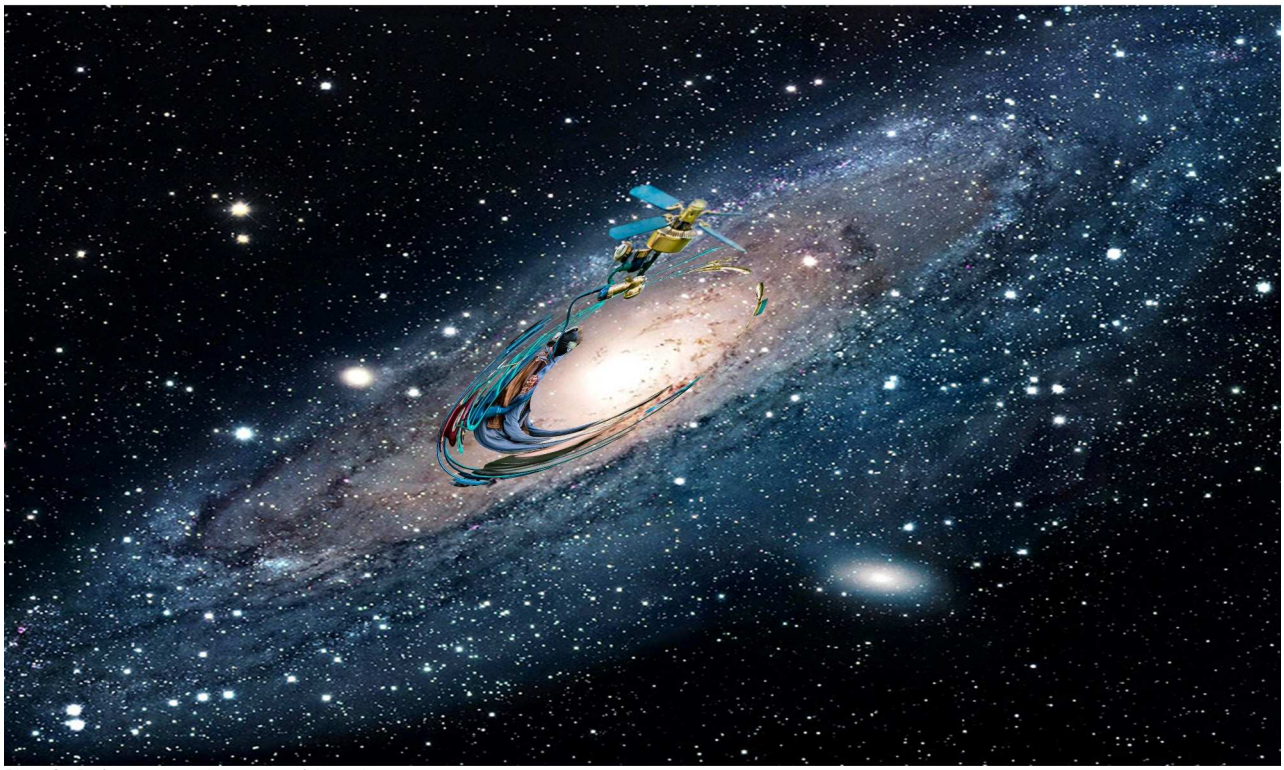


Plate 6 - Deformation in the center of the galaxy

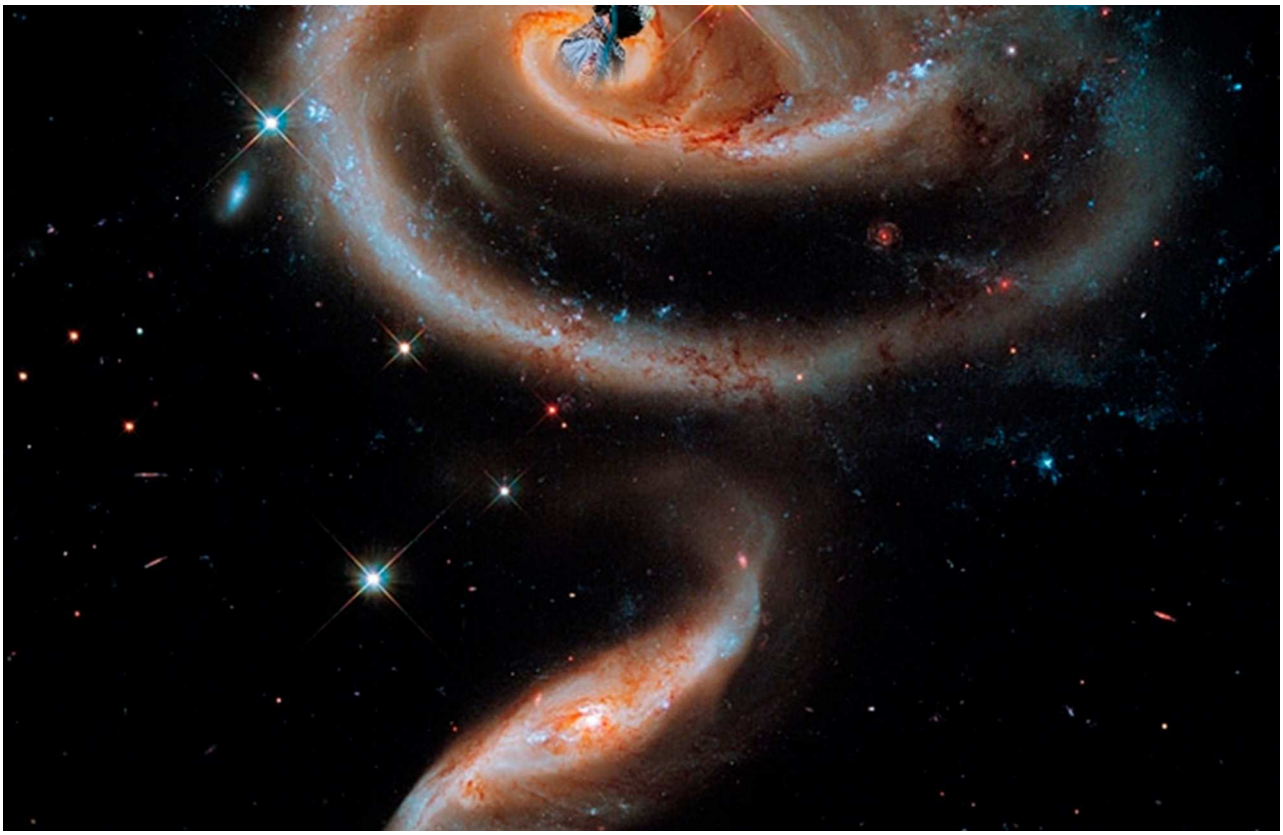


Plate 7 - Entering the Worm Hole

"VirtuallynothingwasrecognizableEverythingsparkledwithbreathtakingbrightnessGoldandsilvercoloursmeaninglessshapesthreadspatchesfloatedtogetherBulbsofantimatterfloatedinthedistancesurroundedbyintensefireworksandanamazinghologramofmyfuturegrandsonJoepSomepatchesseemedorganizedbutinfactchaosdominatedIenjoyeditsomuchtravelingsafelyaroundinmyDVandIwasoverwhelmedbywarmfeelingsofinfinitehappinessIwassuckedintoanelusiveforcefieldtoadistantopeningIcouldn't'tnodidn't'twanttoresistagainstthesestrangeforcesItfeltlikebeinginadream,inseveraldreamsatonce,andIwassuckedinandbornagainInthisenvironmenteverythingflowedtogetherArtdreamsdesiresthepastthefutureitwasagiantmeltingpotIdissolvedintheimmeasurabilitythechaosandIdidnotknowwhattoexpectButitfeltgood".

After sharing this universe for a while, I set the Chaos Generator to zero. It was not at all a surprise, however, that I entered an old flying dream, dated February 19th, 2009. I appear as a pilot leaving the Earth on a space donkey. The Earth, with only one small village, is far below me. (Plate 9).

Plate 8 - The virtual world with my future grandson Joep

The DV came to a standstill. I looked at my instruments and saw the exact coordinates were 50.91957231o North, 5.86164299o East, at an altitude of 104.45 meters – several meters from the launching place. But amazingly, I noticed that I landed in my bed, next to my wife Josje, who slept peacefully, gently snoring, and unaware of all the unthinkable adventures I had gone through.

Here, safely in bed, the journey from a real world to a dream world ends. And when I felt Josje's body next to mine, I softly sang a love song almost analogue to Janis Joplin's 'Bobby MacGee': *". . . I would trade all my yesterdays for this single morning . . ."* I waited impatiently to be heartily welcomed by Josje and to tell her about the remarkable journey I had made.

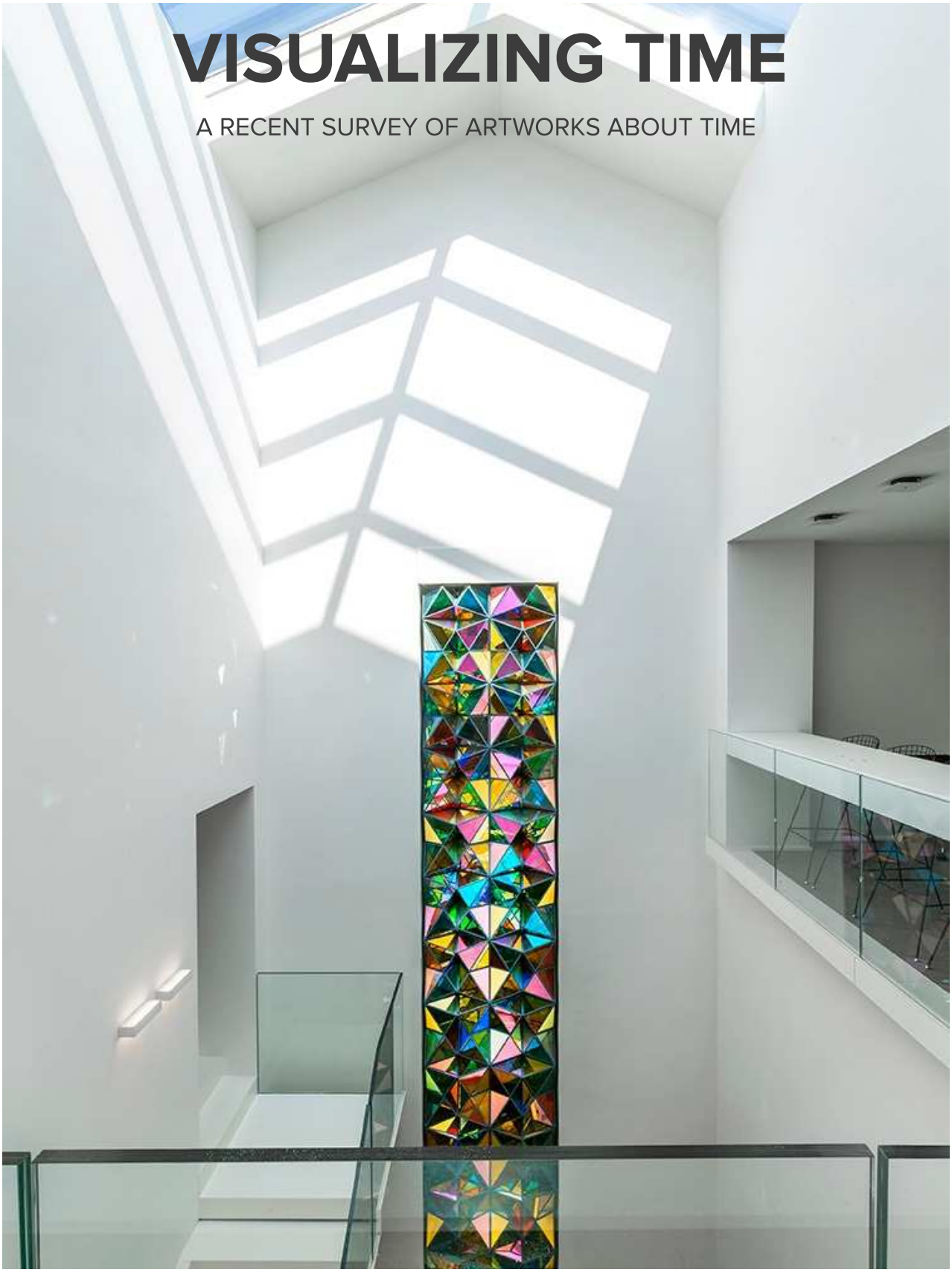
Acknowledgements

My wife Josje assisted with details of the construction and the launching of the DW-10TV. Our son Niels and his wife Ellen provided the paints of the engine. Noortje Tjallingii donated the electronic sewing machine pedal of the chaos generator. Dennis Lardenoije assisted with the photography. Hans Kockelmans helped with the design of space figures. We thank NASA for making available many false colour representations of Hubble Space Telescope information. Numerous people contributed by making materials available for the construction of the DV. I thank them all.

Plate 5 - Passing giant dust clouds

VISUALIZING TIME

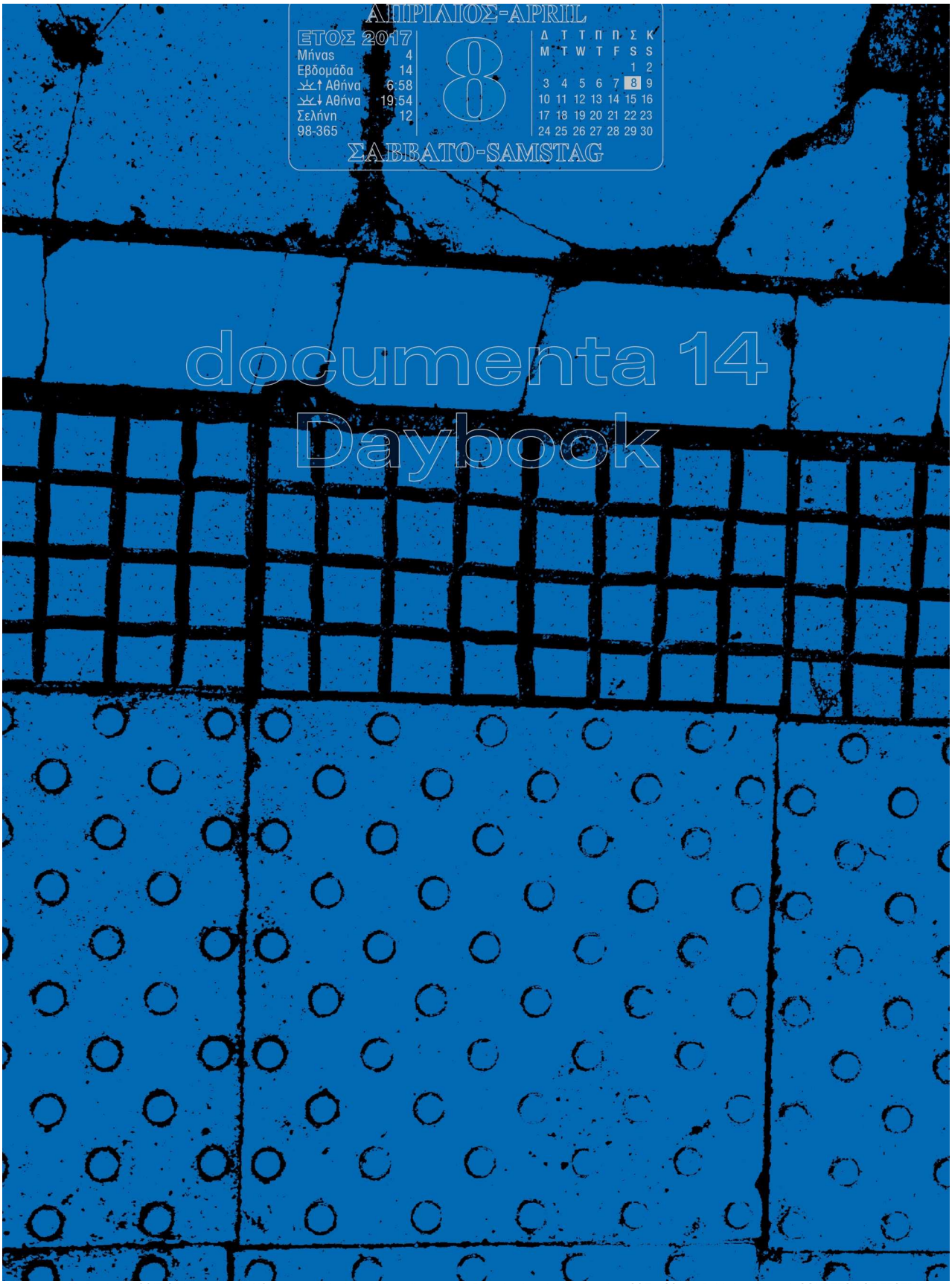
A RECENT SURVEY OF ARTWORKS ABOUT TIME



CURATED BY **ANTONELLA SBRILLI** & **LAURA LEUZZI**

Tomás Saraceno, Cosmic Concert - The Tuning Illusion, 2017. Installation view at Gravity. Imagining the Universe After Einstein, group exhibition at MAXXI, Rome, Italy. Curated by Luigia Lonardelli, Vincenzo Napolano, Andrea Zanini. COURTESY OF THE ARTIST; ANDERSEN'S CONTEMPORARY, COPENHAGEN; TANYA BONAKDAR GALLERY, NEW YORK; PINKSUMMER CONTEMPORARY ART, GENOA; ESTHER SCHIPPER, BERLIN. PHOTOGRAPHY: DARIO LAGANÀ; COURTESY OF THE ARTIST AND FONDAZIONE MAXXI, 2018.

Spencer Finch, *The daisy follows soft the sun*, 2017. Archival inkjet photographs. 13 pieces at 17.78 x 17.78 cm. COURTESY OF LISSON GALLERY. PHOTO: JACK HEM.
PREVIOUS TITLE PAGE: **Olafur Eliasson**, *La congiuntura del tempo (Tempo junction),* 2017. Stainless steel, coloured glass (yellow, blue, green, orange, pink, transparent), colour-effect filter glass (green, orange), mirror, gold, paint (dark grey) 720 x 120 x 30 cm. Agnelli Foundation, Turin, 2017. COURTESY OF FONDAZIONE AGNELLI. PHOTO: BEPPE GIARDINO.



documenta 14, *Daybook*, 2017. 344 pages with 410 color and black-and-white illustrations. Paperback with plastic jacket, 20.7 × 29 cm. Publisher: Prestel. COURTESY OF FESTIVAL.

Paul Dolan, *Wireframe Valley*, 2017. Real-time degrading landscape, dimensions variable. 16-Day Duration. COURTESY OF CENTRESPACE, DUNDEE. PHOTO: KATHRYN RATTRAY.

Olia Lialina, *Give me time/This page is no more*, 2015-ongoing. 160 35mm slides & 2 slide projectors, dimensions variable. COURTESY OF CENTRESPACE, DUNDEE. PHOTO: KATHRYN RATTRAY.

Olafur Eliasson, *La congiuntura del tempo (Tempo junction),* 2017.

The installation - whose title suggestively evokes time, speed and rhythm - transforms the window between two buildings of the Agnelli Foundation in Turin into a kaleidoscope of light, colors, and forms made of golden ratio-based movable modules. The artwork was developed by Eliasson and his long-time collaborator Einar Thorsteinn.

Tomás Saraceno, Cosmic Concert - The Tuning Illusion, 2017.

This complex installation shows the interaction of the audience with the cosmic dust that surrounds everything, through audio and video technologies. In the centre of the piece, a spider - a Nephila Senegalensis - weaved its web. This industrious micro action was captured and amplified via microphones. The work reflects upon three fundamental themes: crisis, borders and space-time. The artwork was installed at the arts and science exhibition Gravity (MAXXI, Rome, 2017).

Spencer Finch, *The daisy follows soft the sun*, 2017.

Light and time, and slight but powerful natural movements are the components of this work. Finch describes his process, saying "these photos were taken at hourly increments over the course of one day. They record the subtle movement of a daisy as it follows the angle of the sun".

Quinn Latimer and Adam Szymczyk (ed.), *Daybook*, 2017. documenta 14, Prestel Publishing.

In 2017, Kassel *documenta 14* published *Daybook,* which accompanied the 163 days of the exhibition, and was organized as a diary notebook with each page hosting one of the artists in the exhibition. Besides this timeline, each page includes another calendar sheet with other dates, ranging from far past to future. These dates were selected by the artists themselves on the basis of memories, coincidences, important or normal facts of their lives and history. Shared, conventional time and discontinued chronology combine in this particular, calendar-based catalogue.

Paul Dolan, *Wirefame Valley*, 2017.

Mounted for the 2017 NEoN Festival in Dundee, Scotland, this work is a real-time video landscape that progressively degraded during the course of the exhibition. The image stripped to its digital structure and unveiled its nature.

Olia Lialina, *Give me time/This page is no more*, 2015-ongoing.

Also installed as part of the 2017 NEoN Festival, this work is a media archeology project, that shows frozen moments in time, rich of unfulfilled promises of future updates and apologies for the closure of webpages from the Geocities platform.

EVENTS

“Time in Variance”
The International Society for the Study of Time Seventeenth Triennial
Conference dates: June 23-29, 2019
Call for Papers: Proposals (300 words) due by April 30, 2018
Loyola Marymount University
Los Angeles, California USA
www.studyoftime.org

The International Society for the Study of Time (ISST) seeks proposals for presentations at its 2019 conference at Loyola Marymount University on the theme of Time in Variance.

The ISST, renowned for its interdisciplinary scope, invites scientists, scholars, artists, and practitioners to explore the singular/multiple nature of time and temporalities within and across disciplines. Our format of plenary presentations delivered over four days creates a sustained interdisciplinary discussion among participants; we thus expect participants to register for the entirety of the conference. We also take a day off mid-conference and provide participants a choice of time-related excursions in Los Angeles.

The Loyola Marymount campus overlooks the Pacific Ocean, and it is just a few miles from Los Angeles International Airport. The campus is home to ISST Founder J. T. Fraser’s Personal Papers and the Collection of the International Society for the Study of Time Records. The campus also features various slow time installations, including the Garden of Slow Time, a classical labyrinth on a bluff that offers panoramic views of the city.

“Time in Variance,” in evoking temporalities at odds with one another, speaks to an the ever more poignant human awareness that our reality unfolds on several timescales simultaneously, from instantaneous demands on attention in a mediated environment to local and global ecological catastrophe and change, to long-term planetary and cosmological processes. The Anthropocene marks a disjunctive juncture between geologic timescales and the “Great Acceleration” in humanity’s planetary imprint since 1950. Not surprisingly, tensions among heterogenous temporalities characterize contemporary scholarship, art, and experience across a range of disciplinary and cultural contexts. But this in itself may not be a new condition: at any time in history, human beings have found themselves implicated in processes belonging not only to different scales, but also building different shapes of time – some oscillating, others circular, yet others linear. “Time in Variance” also evokes its mirror opposite, “time invariance,” creating a dialectic between temporal inconsistencies and constants, and a search for stable time measures, markers, or laws in a unstable world.

We invite papers that explore conceptual and experiential complexities comprising variations in and between timescales or time-rates, time regimes, or temporal orientations within given frames or contexts. The theme is to be interpreted broadly or as individuals understand it within the scope of their work. Below several topics, themes, and terms are offered as suggestions rather than limitations on the scope of the conference.

Possible Topics:
• Cosmic variance
• Time lost and (re)found
• Time variance in society and history, eg. “peasant time” vs. “factory time”
• Varying disciplinary conceptions of time (chemistry vs. physics vs. biology vs. history)
• Time variance in business models, e.g., “just in time” manufacturing
• Variations in timescales in the Anthropocene and/or Big History
• Variance in time perception, e.g., due to aging, disease, psychedelics, cultural differences
• Time-related acceleration/deceleration, e.g., Moore’s Law, entropy, slowing time
• Time compression, time dilation
• Variations in narrative temporalities
• Artistic representations of time in variance and/or of time’s invariance
• Time variance in ecological webs
• Divergent manifestations of temporal aspect across languages
• Nested Hierarchies of Time
• Interconnections, convergences or disruptive relations between timing mechanisms, e.g., circadian rhythms, lunar phases, solar cycles, neural timing, radioactive decay
• Varying measures of time, variance
• The Eternal and the temporal
• Genetic, epigenetic, and phenotypic variability, evolutionary pathways

Guidelines and Timeline for Proposals: Proposals will be for 20-minute presentations in diverse formats: scholarly paper, debate, performance, overview of creative work, installation, workshop. Proposals for interdisciplinary panels are especially welcome. In this latter case, three speakers might present divergent points of view around the central theme, with a moderator providing a response. (Each paper for a panel must be approved by the selection committee.) All work will be presented in English and should strike a balance between expertise in an area of specialization and accessibility to a general intellectual audience.

Proposals, no more than 300 words in length, are submitted electronically. The author’s or authors’ name(s) should not appear in the proposal as the ISST does blind reviewing in selecting papers for its conferences. The deadline for submission is April 30, 2018, with acceptances communicated by August 1, 2018. The Society also seeks session chairs, whose names will be included on the printed conference program. To submit proposals, go to the ISST website: http://www.studyoftime.org/forms/confsubmit.aspx

Time in Medieval Japan (TIMEJ) Symposium
Conference dates: August 1-3, 2018
Yamaguchi University, Research Institute for Time Studies
Yamaguchi, Japan
http://www.rits.yamaguchi-u.ac.jp

The TIMEJ research group will hold a symposium at the Research Institute for Time Studies in Yamaguchi, Japan from August 1-3, 2018. The project explores time in medieval Japan, taking a new approach to historical articulations of the concept of time, based on the theory of symbolic forms. In a closely coordinated set of case studies, representative spheres connected to various symbolic forms and socio-cultural agendas are examined: the Zen monastery, the female court, and the market. An intersectional case study explores the symbolic mediations of the menstrual cycle, connecting these spheres and uniting aspects of the physical, ritual and symbolic regulation of

human body time. Each case study explores the symbolic forms prevalent in the respective settings, and the aspects of time that are deemed relevant and selected for symbolic articulation. We will analyse temporal encoding, structure and application in the regulation of affairs, the competence to account and regulate these processes, and the influence on feelings of dismay in the face of the socio-cultural realities of time. Special attention is paid to the conflicts that arise when established regimes of temporal regulation and expression clash with each other and with individual experience. The results will be compared to the history of time in the Western world, and integrated into a theory of the symbolic forms of time. The symposium is conducted in collaboration with the Japanese Research Institute for Time Studies, which offers the location to discuss the TIMEJ related topics with researchers from Japan and overseas.

For more information: http://www.research-projects.uzh.ch/p22022.htm

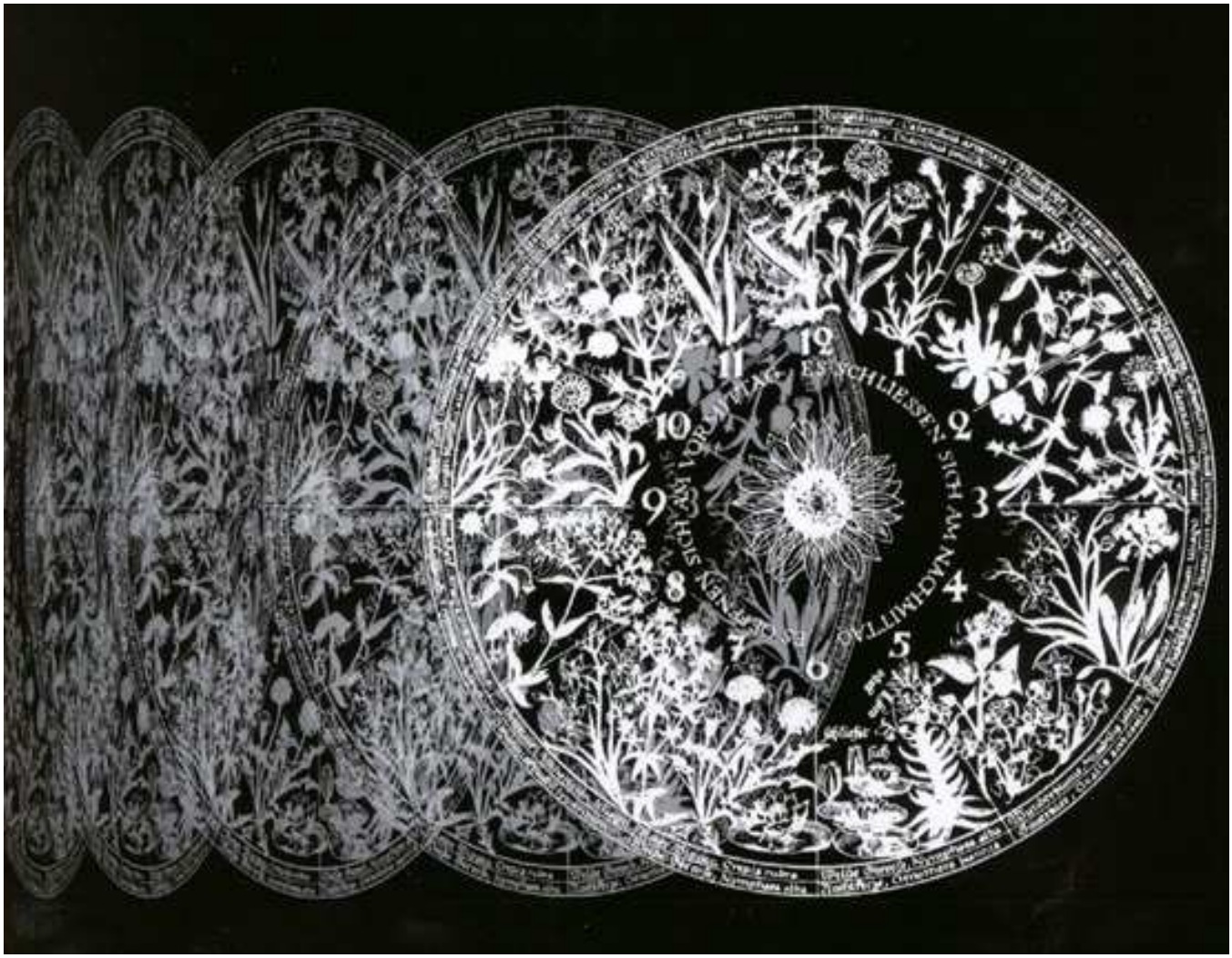
"The Gift and the Common Good"
Conference dates: Spring 2019
Catholic University of Eichstätt-Ingolstadt and the Konrad-Adenauer-Foundation Saxony
Dresden, Germany

The conference intends to bring together two very different but profoundly connected issues:

• The reactualization and perhaps redefinition of the concept of the common good in the light of immense changing processes in Eastern and Western countries concerning migration (external and internal), growing social and cultural heterogeneity and inequality. In this situation, the traditional definition of the common good as the social order in which individuals and groups can in the best way fulfil their striving for perfection needs to be reconsidered: What is the horizon of the 'perfection' of human existence; is its religious origin compatible with its secular interpretation; is there an alternative to it as the guideline for the idea of the common good; what would such a change mean for the responsibility of political institutions; would it imply new ways of cooperation on the international level, etc.?

• The complex and profound philosophical, especially phenomenological debate on the non-economic principle of economic exchange, "donation" or the "gift" as a new way to explicate the fundamental questions of human existence: What are we living for; what are we working toward; what is more important for oneself than oneself; what are the criteria for self-alienation and possible enlightenment regarding it, etc.? In how far could the idea of the gift (donation) lead or contribute to a reactualized conception of the common good?

For more information, please contact conference organizer: Walter Schweidler at walter.schweidler@web.de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