ART and TIME

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Abstracts and Biographies

Paul Atkinson

The Time of Articulation: Bergson’s Philosophy of Art

In this paper, I will outline the importance of Henri Bergson’s theory of duration in relation to both the materiality of the artwork and its reception, using examples from film, photography and painting. Bergson, the fin-de-siècle philosopher, celebrated what he regarded as the fundamental feature of art (a continuity of movement joining artists, artwork and viewer) which could be distinguished from the methods of science which sought unity only through fragmentation. Central to this notion of continuity is his theory of duration (la durée), which assumes that time is not an abstract entity, measurable and external to the object, but the constitutive feature in a world of interpenetrating movements. Art, unlike science, is faithful to the durational unity found in all things because it remains sensitive to the qualitative difference of objects and the time of their becoming. In Bergson’s philosophy, art must be understood through both the continuity of time and the coming into being of the artistic object. The becoming of the artwork is not limited to an examination of artistic production but involves an understanding of the temporal properties of each medium; the durational framework within which the artist works. Furthermore, the duration of the artwork must always be understood in terms of the framework of human cognition: the artwork is always articulated in and against the time of viewing, which is invested with the particular human sense of time passing.

Paul Atkinson lectures in the Communications and Writing Program at Monash University. His area of specialisation is the philosophy of Henri Bergson and his writings on science. He is currently working on a series of articles exploring the relationship between different types of media (in particular comic books and film) and time. These articles employ the work of Henri Bergson, but the principal focus is the relationship between processual and narrative models of time.

Eugenie Keefer Bell

Tea and Temporality

This paper considers notions of art and time embodied in chanoyu, the Japanese tea ceremony. A complex and subtle discourse of temporality informs much of Japanese culture, illuminated in writing, rituals, theatre and artefacts. In the art form of chanoyu,
temporality is acutely contemplated: architecture, artworks, performance and participation are centrally concerned with both the fleeting moment and acknowledgment of coincident ab illo tempore – “timeless time”.

A sophisticated valuation of objects and architecture associated with the art of tea developed over time. Among its complex traditions is recognition of such qualities as irregularity, impermanence, randomness and chance, particularly as they relate to nature, and to Zen Buddhism. In particular, tea bowls that appear to embody such qualities are highly regarded. The settings for chanoyu; rooms, pavilions, or “huts”, are theatrical spaces, which function as aestheticised architectural sites in which participants engage in coded “play”. Hans-Georg Gadamer observed that “[t]he concept of play was introduced precisely to show that everyone involved in play is a participant. It should also be true of the play of art that there is no radical separation between the work of art and the person who experiences it”. In the art of chanoyu, an individual withdraws from the everyday world, not to solitude, but to a highly ritualised, theatrical engagement with one or a few others. As in other forms of art/play, the experience of chanoyu reveals to its participants certain “truths”, here especially regarding temporality. The architectural setting and its artefacts become the theatre for this revelation.

Dr Eugenie Keefer Bell is a senior lecturer in Architecture at the University of Canberra. Her research interests are in the history and theory of architecture, decorative arts and design, with a particular concern for the connections between Japan and the West. She is currently preparing a manuscript on the Osaka Expo ’70. As an artist goldsmith, she has exhibited internationally, and held solo exhibitions in Australia, Japan and the USA. Her work is represented in numerous public collections, including the National Museum of American Art (Smithsonian Institution), the National Gallery of Australia and the Art Gallery of Western Australia.

Andreas Victor Berg

Holy Silence: The Explication of Time in the Russian Concept of Sophia

This paper will explore three interdependent conceptions of time through its representation in the varied images of Sophia in Three Visions and other poems by the renowned Russian Gnostic philosopher V.S. Soloviev (1853-1900). I will argue that the explication of Soloviev’s Sophia provides an original Russian meaning of the term because of its inherent universality which avoids the one-sidedness of Sophia in Cabbalist texts, the Christian Neo-Platonic thought and in the works of Boehme and Swedenborg. His Sophia precedes time as it exists in an absolute non-being form before creation; it assumes a cosmological status suggesting that it is the structure of the world and therefore intervenes into the linear historical time; it is also perceived as an eschatological agent, concluding historical experience of time. I posit that for Soloviev, in Three Visions Sophia does not represent an abstract principle, but an objective necessity to dissolve the barrier between matter and the spirit and to restore the eternal femininity as a component of the cosmos. The need to express this principle through a different understanding of time stems from Soloviev’s desire to suggest that the world that is open to human experience is not restricted by a uniform process of historical development; it is an attempt to partially revert the world
to its pre-existence (taken outside of time) in order to delineate principles that cannot adequately be defined in a temporal setting; and it is a reminder that the conclusion of historical process is not necessarily the end of being as such. Soloviev points towards Russian icons as a sphere in which femininity is part of the cosmos; however, I finally argue that the Solovievian restoration of the female component of the cosmos in art blurs the boundaries between genders, as “wisdom” can be interchangeably represented by either male or female forms — as evident in 17th and 18th century Russian Orthodox icons.

Andreas Berg majored in history and literature and is currently an Honours student at Griffith University, writing a dissertation on Russian liberalism. His academic interests include European history, and philosophy, with a particular emphasis on the nexus of Russian idealist philosophy and religion and its manifestation in varied conceptions of governance, freedom and aesthetics.

Geoffrey Borny

The Operation of Time in Tennessee Williams’ The Glass Menagerie

The Glass Menagerie is, as Williams himself describes it, “a memory play”. While the drama begins with a character who appears to be operating in the same spatio-temporal setting as the audience whom he directly addresses, the main action of the drama is made up of this character’s memories of events that have brought him to his current place and time.

Within this “memory play” characters exist in relation to various aspects of time. Both the past and the future are as significant to them as is the present. Indeed, living in the past or the future is what makes the present bearable for these characters.

This paper will demonstrate not only how the imaginary past and the imagined future are central to the survival of the characters in The Glass Menagerie, but also how such “illusions” act as a cornerstone of Williams’ overall artistic vision of reality. I will argue that Williams is a partial Absurdist who shares with the Existentialists and Absurdists a negative attitude towards the operation of time.

This attitude finds artistic expression most obviously in other plays like Sweet Bird of Youth where the bird has flown, and A Streetcar Named Desire in which the central character directly suffers the ravages of time. However The Glass Menagerie is the perfect example of the way in which Williams’ characters struggle against what Williams called “this continual rush of time [which] deprives our lives of so much dignity and meaning”.

Geoffrey Borny is a currently a Visiting Fellow and member of the Emeritus Faculty at the Australian National University having recently retired from the position of Reader and Head of Theatre Studies. His publications include a monograph entitled Modern American Drama and a translation into English of Racine’s comedy Les Plaideurs entitled Petty Sessions. He has recently completed writing a book on directorial interpretation of the plays of Chekhov. Besides being an academic, he is both an actor and director and has received a number of awards for his work in these areas.
In April 1931, Virginia Woolf rejected Ethel Smyth’s suggestion that she write an account of the 1778 elopement and subsequent Welsh retirement of the Ladies of Llangollen, Lady Eleanor Butler and Miss Sarah Ponsonby. As Woolf declared, “No, I can’t ‘do’ the Ladies. They’ve done themselves too perfectly for anything to be written”. Mary Louisa Gordon was not deterred from such a project, her fictional account of Butler and Ponsonby, Chase of the Wild Goose, being published by the Hogarth Press in 1936. Described by Woolf as “the Hermaphrodite”, Gordon was a lesbian, suffragette, prison reformer and author, who was among the first female doctors to qualify in Britain. Echoing Woolf in identifying Butler and Ponsonby’s self-fashioning as a highly performative cultural production, Gordon depicts the Ladies as a kind of sapphic uncaused cause, their lives commencing an historical and temporal trajectory that reached its apotheosis in the “new women” of the early twentieth century. As she addresses Butler and Ponsonby, “You made the way straight for the time that we inherited. You meditated among your books and dreamed us into existence”. Gordon presents Butler and Ponsonby as the progenitors of a spiritual genealogy through which women’s twentieth-century sexual and political advancement was rendered possible. Chase of the Wild Goose thus suggests that artistic production, including the self-fashioning of the biographical subject, is also a condition of both temporal and political possibility.

Fiona Brideoake is a PhD candidate in Literature, Screen and Theatre Studies at the Australian National University. She is working on a critical reconsideration of the Ladies of Llangollen, focussing on the performative nature of their textual and material self-fashioning. Identifying the indeterminate nature of their relationship as central to their continuing fascination and appropriability, her project explores how the Ladies have been rendered the queer antecedents of a protean array of social, sexual and political identities. Fiona’s teaching and research also includes work on Shakespeare and Film, queer and gender theory and Jane Austen.

Sixto Castro

Art, Eternity, Aevum, Time

In my paper I study the concept of eternity as timelessness (Boethius, Wittgenstein) applicable to art, and so I understand artwork as an eternal present, always contemporary with the audience. In accordance with Gadamer and hermeneutics, I study art’s presentness (Gegenwärtigkeit) and superiority over time (Zeitüberlegenheit), and the idea of what constitutes a “classic”. In accordance with the ideas of phenomenology, I explain timelessness and the present using the notion of the instant, specifically, Plato’s ἔασιphnes, Aristotle’s nün, and Aquinas’ nunc. From here, I conclude that the aesthetic experience takes
place in a placeless place (tò àtopon), which is the only possible properly temporal reality.

Finally, I distinguish between classical art and modern and contemporary art using the classic notions of aërum, and tempus. While classical art sought to imitate classical models, placed in aërum, modern art seeks to transform time with an eye to the past, but above all, to create the future in the present. It is the reason why it is so difficult to understand and theorize contemporary art. Classical art did not intend substantial changes, only accidental ones. Its models were in the past, in nature, and they were substantial and timeless. On the other hand, contemporary art has renounced any substantiality, a renunciation that is proper of time. From this point of view, we can consider classical art as ars aevi, while contemporary art is ars temporis.

Sixto J. Castro was born in Asturias (Spain) in 1970. He studied philosophy (degree in 1997, doctorate in 2001, Universidad de Valladolid), theology (bachelor in 1995, Universidad Pontificia de Salamanca) and organ (Conservatorio de Salamanca). He is professor of aesthetics, theodicy and, up to now, of questions of ontology (especially on time) at the University of Valladolid. He has published two books: La trama del tiempo (The weft of time, Salamanca, 2002), En teoría, es arte (In theory, it is art, Salamanca, 2005), and one more will soon be published: Vituperio de Orbanejas. He has published many papers on aesthetics and time, and has given conferences in Europe, EE.UU and Latin America. He is guest professor at the Universidad Bayreuth (Germany) and UNIBE (Dominican Republic) and editor of the journal of philosophy Estudios Filosóficos.

Graham Cullum

The Muses and Mnemosyne: Art, Time and Memory

Hesiod tells us (in Theogony) that Mnemosyne (Memory) was the mother of the Muses — generative of the mimetic (and many of the productive) arts. It is through, and in memory that we both experience and represent time. This paper examines some of the relationships between mimesis and recollection (anamnesis), and will touch on some topoi in Plato, Saint Augustine and T.S. Eliot.

Graham Cullum is currently Head of the English Program at the ANU. His interests include Philosophy and Literature, the Renaissance, Literary Theory, and the History of Erotic Representations.

Janet DeBoos

Boredom and the Creative Act

If we mark time by the acts we perform, then object makers both mark time and “create” time. The simple repetitive actions that handmade forms embody are mirrored when the object is a domestic item intended for use in the quotidian rituals that are the stuff of our lives. Is this perhaps the mirroring of boredom?
How is time captured? What relationship does the “time of the maker” have to the “time of the user”? As life speeds up, is there any value to be extracted from “slow” objects?

This paper intends to examine the relationships that are created when things are made (how “my time” becomes “your time”) and the critical importance of time to the development of boredom and creative thinking.

Janet DeBoos is presently Head of Ceramics at the ANU School of Art, having trained at East Sydney Technical College after completing an undergraduate degree in science. She exhibits her porcelain domestic ware internationally, has written two books on glazes and co-authored a third. She is represented in many major public collections in Australia and overseas including the National Gallery of Australia, the Powerhouse Museum, The Zibo (PRC) Municipal Ceramics Museum, Taipei County Yingge Ceramics Museum and the Canberra Museum and Art Gallery. She is a regular invited speaker at national and international ceramics conferences and has current research interests in China. She is also a member of the International Academy of Ceramics.

Duncan Driver

Problems with New Historicism and Cultural Materialism: Hamlet and Time

Both New Historicism and its English counterpart Cultural Materialism liked to regard a work of literature as a cultural artifact. A play by Shakespeare, for instance, was considered not as the work of one brilliant author but as the index of Elizabethan social energies circulating on its surface. Stephen Greenblatt calls this regard for literature an appreciation of its “resonance”. Time stops for the critic when he assumes this stance — it is not a linear process but a spatial plain over which to range. One problem with this attitude to art and to time, however, is that we lose our measure of art’s worth. If Shakespeare’s plays have no value independent of their connection to the culture that produced them, then all surviving cultural artifacts enjoy the same status: a hat once worn by Cardinal Wolsey and Hamlet are of equal importance.

It is perhaps with an awareness of this problem that Greenblatt consciously avoids discussing “great” works of literature in Renaissance Self-Fashioning (1980), focusing instead on what he calls “marginalized” texts. What becomes clear to a Shakespeare scholar, however, is that Greenblatt’s choice of examples eschews works that have significant repercussions for his ideas. Hamlet, for one, is conspicuous in Renaissance Self-Fashioning through its absence. Indeed, Hamlet is a ghost that stalks through New Historicism — unacknowledged, this paper will argue, because it would reveal problems with New Historicism’s attitude to literature and time.

Jonathan Dollimore’s Cultural Materialist text Radical Tragedy (1984) is also tellingly silent when it comes to Hamlet. This critic discusses Elizabethan tragedies in terms of their historical contingency and how they have been deployed by a ruling bourgeois culture over 400 years. The aim is to keep one eye on the past and one on the present, measuring the distance between how tragedies have been distorted by literary criticism and the radical potential they possessed when first performed. Like Greenblatt, Dollimore focuses his attention only on marginalized texts — in this case, texts which have been suppressed by posterity for their dangerous qualities. Moreover, as Dollimore analyses these works each
point he makes urges a comparison with Hamlet. This willing ignorance exists, again, because it would come to trouble the critic’s argument: Hamlet cannot be regarded on the “radical” terms through which Dollimore celebrates his marginalized texts.

It is the contention of this paper that both Greenblatt’s New Historicism and Dollimore’s Cultural Materialism were attempts to regard literature and time in new ways, but ways that depended upon the example of “marginalized” texts that did not trouble the novelty of their new theory. Hamlet, more than any other work, exposes flaws in these two works of “literary” criticism, and its silent presence in both texts suggests that these flaws the critics themselves were aware of.

Duncan Driver is a PhD candidate in the English Department of the Australian National University. His thesis concerns the development of Hamlet criticism through Neo-Classicism, Romanticism, New Criticism, Psychoanalysis and the New Historicist and Cultural Materialist movements. He has contributed papers to the ANU’s Renaissance Perspectives conference (2003) and the Australia and New Zealand Shakespeare Association conference (2004).

Peter Eldridge-Smith

Paradoxes and Hypodoxes of Time Travel

Time, yet another final frontier, poses some paradoxical challenges and opportunities for science fiction. What prevents a time traveller from (unwittingly) killing his own grandmother prior to her conceiving the prospective parent? If one did, the sequence of causal events leading up to one’s birth would be broken and one’s birth would be, in a sense, ungrounded. There seems to be no consistent way of explaining how one could exist and yet kill one’s own ancestor prior to the conception of one’s next ancestor in that branch of one’s family tree. And yet, given time travellers, it seems this could happen. It’s a paradox, like the Liar paradox concerning the truth of “I am lying”. Consider also, the story of the time traveller who goes back to get some clarification from Shakespeare. Shakespeare, startled by the visitor appearing in his home wearing funny clothes and speaking in such an affected manner, has him arrested for home invasion. Shakespeare was struggling up to this point, but picks up the book the stranger left behind and begins copying out the plays word for word. Things soon pick up generally. The sequence of events leading up to Shakespeare’s authoring his plays forms a loop in time. While not inconsistent, it is historically ungrounded. This is a hypodox, like the Truth-teller in logic concerning “This sentence is true”, for which nothing determines whether it is the case or not. Time travel is fraught with these difficulties. No one should time travel without a good guidebook. In this paper, I begin a classification of the paradoxes and hypodoxes of time travel.

Peter Eldridge-Smith is a PhD student in Philosophy at the Australian National University. He is working on a project to classify semantic and set-theoretic paradoxes. His own approach to the Liar Paradox reconstructs and extends the approaches of the Scholastics Bradwardine
and Buridan as well as drawing on insights from modern philosophers such as Saul Kripke. He has published an article on “The Cretan Liar Paradox” in An ABC of Lying: Taking Stock in Interesting Times (Australian Scholarly Publishing, Melbourne: 2004).

Ralph Elliott

Time’s Wallet. The Poetics of Time: An Anthology

In this presentation I will be looking at the word “time” and illustrating how poets have dealt with it in different ages and languages.

Ralph Elliott, AM, Foundation Fellow of the Academy of the Humanities and Fellow of the Society of Antiquaries of London, is Emeritus Professor at the ANU. He has published widely on English language and literature, from Anglo-Saxon runes to Thomas Hardy.
William Franke

Hermeneutics, Historicity and Suprahistorical Truth in the Divine Comedy

Even hermeneutic thinkers, who still wish to allow for a genuine experience of truth in art, philosophy and other humanistic disciplines, agree at least that any truth which is disclosed must necessarily be changing and time-bound, even though they may also concede that it is problematic how this can be compatible with “truth”. In concert with this view, across a wide spectrum of disciplines and intellectual constituencies today it has become virtually a dogma of modern hermeneutic theory that there can be no such thing as transcendent or timeless truth. The “revelation” of the historical conditionedness of all thinking and claims to knowledge is taken as tantamount to the demise of all transcendental notions and of every way of thinking that forgets or denies or abstracts from the contingent, perspectival, history-bound occurring of any cognition whatever. This line of argument has been continuously asserted in philosophy at least since receiving one clamorous, if belated, inauguration in Nietzsche’s “death of God” pronouncement.

But this exclusion of suprahistorical, metaphysical truth does not necessarily belong to the hermeneutic phenomenon as such. It expresses rather, parochially, the spirit of the modern age, secular and earth-bound. The energies of hermeneutic activity over the vast arc of human experience, as recorded for example in myth and ritual, have bulked largely in the direction of discerning what has been understood to be divine truth or revealment manifesting itself in the sublunar sphere. This direction was ambiguously present in Heidegger’s hermeneutic thought too, increasing in intensity in the later Heidegger, in the interrogation of a disclosure enfolding gods and mortals. And Gadamer himself, to whom “philosophical hermeneutics” professes allegiance, expressly leaves open the possibility of a suprahistorical, sacred time (“überzeitliche ‘heile’ Zeit”) such as Dante’s work strives to let happen, as well as probing possibilities of such trans-historical phenomena as the beautiful and the classical.

William Franke trained in philosophy and theology at Williams College and Oxford University, and in comparative literature at Berkeley and Stanford (Ph.D. 1991). He is Associate Professor of Comparative Literature and Italian, as well as of Religious Studies, at Vanderbilt University, where he coordinates the graduate program in philosophy and literature. He has published philosophical and theological interpretations of poets, including Dante, Chaucer, Shakespeare, Milton, Blake, Yeats, Leopardi, Dickinson, M anzoni, M ontale, Racine, Baudelaire, Celan, Jabès and Stevens. He has also published theoretical essays in hermeneutics and dialectics, treating such subjects as figurative rhetoric, dialectical and deconstructive logic, and psychoanalysis as a hermeneutics of subjectivity. His book, Dante’s Interpretive Journey was published in 1996 in the Religion and Postmodernism series of the University of Chicago Press. His forthcoming two-volume anthology On What Cannot Be Said (Notre Dame University Press) proposes a synoptic vision of the Western tradition of apophatic discourse from Plato to postmodernism.
Nancy de Freitas

Time, Transition and Loss: A Reflective Engagement with the Process of Painting and with the Artist / Model Relationship

This paper deals with the relationship between the ideas underpinning a work of art and the formal considerations that bring those ideas into view. It explores the conceptual, physical and spatial elements of a single artwork, "The Voice Breaks", a contemporary installation that interrogates notions of time, transition and loss through a reflective engagement with the process of painting and with the artist/ model relationship. The focus of the study is an analysis of the process through which the artist's notions of time, memory and loss are encoded in the content and form of the artwork. The analysis is written from the point of view of the artist as participant / observer / researcher. This method of examining the form and content of the artwork has been contested in relation to issues of objectivity and validity. The paper concludes with the view that the justifiable value of the method lies in the recognition of levels of complexity which are only possible through the use of a subjective viewpoint.

Nancy de Freitas is an associate professor in the School of Art and Design, Auckland University of Technology. Her research deals with creative practice-based methodologies for artists and designers. Her most recent published work is 'The Role of the Evolving Artefact in Creative Collaboration' which appears in the on-line journal, 'Working Papers in Art and Design', Vol. 3, The Role of the Artefact in Art and Design Research, 2004. Nancy's most recent installation exhibition, on which this conference paper is based, was 'The Voice Breaks', X Space Gallery, Auckland University of Technology, June 2005. Nancy is currently a member of the Faculty of Design and Creative Technologies Postgraduate Board and serves on the Board of Directors of Te Tuhi, the art gallery for the Manukau region of the Auckland metropolitan area.

Stephen Frith

The Heavenly Jerusalem and Temporal Order

Themes associated with the architecture of the Heavenly Jerusalem embodied in the temporal symbolism of the great cathedrals of Europe stem from the prophetic writings of Deutero Isaiah and Ezekiel. While evident in later apocalyptic works from the Second Temple period, such as in Enoch literature and the Temple Scroll (11QT) from Qumran, for Christian architecture, the Apocalypse of John and the writings of Augustine of Hippo were foundational texts. The reciprocity of eternal and temporal order is disclosed in the mythic and symbolic world of the heavenly city, which at the eschaton is able to gather origins in an end time, Urzeit in Endzeit. The interpretation of the cathedrals as the heavenly Jerusalem was reinforced by the canonical status of Augustine's writings. His rendering of the symbol, especially in De civitate Dei, became a definitive reference for all subsequent projections of...
the symbol up to the eighteenth century. Augustine’s meditations in chapter 10 of the Confessions wed temporality to memory, where our telos is the heavenly city. In De Trinitate, Augustine quotes from Cicero’s Hortensius to emphasise that the life of virtue is one of pilgrimage, ending in the soul’s “ascent and return to its heavenly country”. Augustine relies in De Musica (389CE) on measure, geometry and number as the vehicle for order, including temporal order. Perhaps the most enduring image of the temporal symbolism of the Heavenly Jerusalem is found in the labyrinth from Chartres Cathedral, ordered to embody the passage of the seven planets and the signs of the zodiac, and sometimes called the chemins de Jérusalem, or the path or way to Jerusalem.

Stephen Frith is currently the Professor of Architecture at the University of Canberra, and head of its program in architecture. He has contributed to books and published in journals related to architecture, hermeneutics, and to ethical theory. He has been the editor of Fabrications for the Society of Architectural Historians of Australia and New Zealand. He was recently on sabbatical leave working in the library of the American Academy in Rome, researching the relation between rhetoric, language and architecture. He has taught in Australia, at Columbia University in New York, and has completed a PhD at the University of Cambridge.

Ari Fuller

Schelling, Art and Freedom.

Schelling’s philosophy of art is also a philosophy of freedom and identity. It is through an identity of the creative intelligence and the product of art itself that freedom is realised as granted by “a higher nature”. This higher nature is the absolute that contains “the pre-established harmony between the conscious and unconscious”.

For Schelling, there is an “unchanging identity” between the product and its producer, which is “what destiny is for the agent”, as that which both limits and completes objective freedom.

Destiny, as in Hegel and Heidegger, is merely the intellect’s running to the end, or the absolute. The absolute then, as destiny, is for Schelling the underlying necessity “which through our free action realises, without our knowledge and even against our will, goals that we did not envisage”. These unconscious goals are made manifest within the product of art, and reflect the freedom of the artist as that which is identical with itself as an unconscious goal.

This paper will discuss Schelling’s conception of art and freedom within the confines of two paragraphs from his System of transcendental Idealism.

Ari Fuller is a PhD candidate at Griffith University. He completed his honours thesis on Hegel before embarking on an investigation into the thought of Schelling, Hegel’s contemporary. His major fields are metaphysics and ethics, with minor fields in literature and art theory and practice. He only rarely chews gum.
Elisabeth Gigler

Indigenous Australian Photographic Art and Songs in Intercultural Contact Zones: Concepts of History and Time

The paper relates to a work in progress: it is based on my current PhD project at the University of Klagenfurt, Austria.

The paper aims to analyse two samples of Indigenous Australian contemporary art production. My reflections will be embedded within an interculturally appropriate, anti-colonial research method, thereby taking into account both Indigenous and non-Indigenous research guidelines, as well as "Western" and non-"Western" reception theories and different concepts of time and history.

The analysis of the lyrics of a song by singer-songwriter Archie Roach and a photographic work by Destiny Deacon will give evidence of representations of Indigenous Australian identities in regard to their socio-political relevance for both Indigenous and non-Indigenous readers/listeners/viewers within intersubjective intercultural contact zones.

The paper investigates Indigenous Australian musical and visual art production as creative responses to the "white" challenge; the great diversity of Indigenous identity is evidently shown in the analysis of the cultural texts, which relate to many facets of Indigeneity. Set into an interculturally sensitive discourse, the analysis of these texts certainly challenges the western mindset – which is evidently shaped by concepts of time and by perspectives on history. The work focuses on specific ways of constructing meanings within the context of different cultures, specifically within the post-colonial context, and it draws attention to interculturally appropriate dialogues in intercultural encounters. This paper will underline the importance of cross-cultural dialogues and it supports many historicists' claims of a relationship between art and history which is "in a constant process of negotiation and change".

Elisabeth Gigler is a PhD student at the University of Klagenfurt, Austria. She is currently engaged in her PhD project dealing with Indigenous Australian photographic works and their role within cross-cultural dialogues. She studied as an exchange student at the University of New England, Armidale in 2002, while writing her MA thesis "Contemporary Indigenous Australian Songs in Their Socio-political Context". She is currently staying in Australia as a visiting scholar at the University of Melbourne. Her areas of interest include visual arts and music as opportunities for entering into dialogues and exchange between cultures.

Laura Ginters

Dying for Love Never Goes Out of Style: Tristan and Isolde through the Ages

The tale of the ill-fated lovers Tristan and Isolde has been called "the greatest love story that ever has and probably ever will be created in world literature". A grand claim,
Cultures recast and retell certain stories according to their particular needs, using them to define, confirm and also sometimes to challenge "the way things are". The Tristan and Isolde material has been described as "one of the founding myths of Western culture" and various cultures have been engaging with it for at least 1500 years and quite possibly longer: there is no single, authoritative version of this story. Elements of the Tristan and Isolde story can be traced back to sixth century Britain and it flourished especially across Europe during the Middle Ages and then later in the nineteenth century and on into the twentieth century. Tristan and Isolde appear in poems, verse romances, plays, novellas, dance and film, to say nothing of the visual arts and music, including opera.

There is clearly something enduringly compelling in the basic elements of the story and the Tristan and Isolde material has been particularly enthusiastically embraced for eight hundred years in the German-speaking tradition: in this paper I will explore three versions of the story — Gottfried von Strassburg's poem Tristan (c1200-1210), Richard Wagner's opera Tristan und Isolde (1865) and Esther Vilar's play Stundenplan einer Rache (Timetable of Revenge) (1993). Strassburg's poem is widely acknowledged as the highpoint in renditions of the Tristan story in the Middle Ages. Wagner drew on Strassburg's version and Vilar's work is subtitled A Play after Richard Wagner. Each author thus engages in dialogue with his or her chosen literary predecessor, but also reshapes the material for his or her own purposes, context and audiences. What can each work of art reveal to us about its particular time?

Laura Ginters is a lecturer in the Department of Performance Studies at the University of Sydney. She has a doctorate in Germanic Studies and Performance Studies and her translations of contemporary German and Austrian plays have been both performed and published: most recently her translation of Brecht's Threepenny Opera was adapted for Company B Belvoir. She also works occasionally as a dramaturg and script assessor. She has had articles published locally and internationally in the areas of feminism and theatre, translation, performance analysis, Indigenous theatre, writing for performance and radio drama, as well as performance reviews for various arts journals.

Michael Greenhalgh

"Where are the Snows of Yesteryear?": Elegy and Politics in Islamic Attitudes to Earlier Architecture

In the earlier centuries of Islam, the Moslems expanded over the traces of various civilizations in the Middle East and around the Mediterranean, including Spain. Their admiration for earlier architecture is displayed in their building megalomania and in their re-use of antique materials — "but dressings of a former sight", one might aver. The paper examines how the spur of the past provoked new architectural styles, and how the frequent abandonment of palaces by successors (who built their own while often deliberately leaving predecessors' work to fall into decay) has left us not only with an object-lesson in how to
add a political dimension to architecture and decay, but also with a river of elegiac poetry in Arabic long before Villon or Shakespeare.

Michael Greenhalgh has been the Sir William Dobell Foundation Professor of Art History at ANU since 1987. His research interests include the influence of antique art and architecture on later centuries (which led to books on Donatello, on the Classical Tradition, and on the Survival of Roman Antiquities in the Middle Ages), the re-use of antique artworks (papers on antiquities in fortifications, and a forthcoming book on Islam and Marble), and the applications of computers and digital images in the humanities. His website (ArtServe: http://rubens.anu.edu.au) contains over 400,000 images for use in teaching and research, from Australia, Japan, Cambodia and India, but mainly from the Mediterranean Basin.

James Grieve

Proust’s Artists and Anachronisms

This paper will discuss portraits of the artists in Proust and what they tell us about his aesthetics in relation to his view of time as a baneful destroyer of all that is humanly most precious, that is, the self.

James Grieve is an Emeritus Reader and Visiting Fellow in French, attached to the School of Language Studies at the ANU. As a translator, he is best known for his English versions of Robert Lacour-Gayet’s Histoire de l’Australie (Penguin, 1976) and the first two parts of Proust (ANU, Canberra, 1982; and Penguin, London, 2002 and New York, 2004). Went over Niagara Falls in a barrel. In a mode of lexicography, he has published a Dictionary of Contemporary French Connectors (Routledge, 1996). The only man the Mounties never caught, he eloped with Rose Marie. Was team-leader of Paul Keating’s special task force on scurrility. His is the voice to which Pavarotti mimes. He is at present engaged in two projects: finalizing a translation of a work on the origins of language by Jean-Louis Dessalles; and developing a website devoted to his system of correction of interference errors in advanced students’ writing.

Simon Haines

Art and Time or Art and Time?

Does art, poetry for example, have its own ways of thinking about time, or in time? Are its ways of doing this distinct from non-artistic ways, such as philosophy’s?

Simon Haines is Reader in English and Head of the School of Humanities at the ANU. He is the author of Shelley’s Poetry: The Divided Self (Macmillan, 1997), Poetry and Philosophy from Homer to Rousseau: Romantic Souls, Realist Lives (Macmillan/Palgrave, 2005), and a number of articles on literary and poetic thought, especially in relation to moral and political philosophy and to literary theory.
Aimee Heuzenroeder

Painting Time: Abstract Expressionism and the Temporality of the Visual

W.J.T. Mitchell has reflected that “nothing...seems more intuitively obvious than the claim that literature is an art of time, painting is an art of space”. Gotthold Lessing’s 1766 text, Laocoön, sets about policing precisely these boundaries, limiting the visual arts to the portrayal of (static) “bodies and their visible properties”, while the verbal arts are consigned the task of recounting narratives. But as intuitive as this set of binaries — verbal/ temporal versus visual/ spatial — may seem, it is ultimately unsustainable; as Mitchell points out, Lessing’s famous argument is based more on a sense of aesthetic decorum, dictating what different artforms should convey, than quantifiable, intrinsic differences between the facilities of the verbal and the visual.

Despite its inconsistencies, however, this notion of a temporal/ spatial divide in the arts has been a persistent one. But it is also clearly reliant on a mimetic emphasis: the feuding arts are necessarily realist ones, whose key purpose is imitation. This paper explores how Abstract Expressionism, as one example of non-realist art, further disturbs the correlation of visual art with pure spatiality, semiotic “naturalness”, and perceptual instantaneity. It examines how visual abstraction can demand an engagement far more complex than mere “recognition” — one that transcends mimesis and permits painting to encroach even more boldly upon what Lessing and others have deemed the rightful domain of literature: time.

Aimée Heuzenroeder is a graduate (PhD) student in the English Faculty at Cambridge University. She has a BA with joint Honours (English and Women’s Studies) from the University of Tasmania (Hobart) and an MPhil in Creative Writing from the University of Queensland (Brisbane). Between degrees she has worked in a number of fields including management consulting, academe, art consulting/ commercial gallery operations, and PR. She has also served a three-year term as a member of the Australian Broadcasting Corporation’s National Advisory Council. Aimée’s Cambridge research focuses on the predominantly Australian genre of fictocriticism, and how it might be deployed as a means of writing and critiquing aesthetic experience.

Elizabeth Hicks

“The Flight of Time”: Ekphrasis in Proust and Woolf

On Monday July 20th 1925, Virginia Woolf wrote a diary entry stating that she was about to begin writing her novel To the Lighthouse, in which she wished to explore “the flight of time”. She concluded the entry with the words “Proust I should like to finish”. Woolf and Proust were modernists who wrote seminal texts concerned with the passing of time — To the Lighthouse and A la Recherche du Temps Perdu, respectively. As many of her diary entries indicate, Woolf was influenced by Proust’s writings, not just on time, but also on art. Both
writers describe artworks, either actual or notional, using the rhetorical technique of ekphrasis, defined as a verbal representation of a visual representation” (Muller, 2004). In addition to descriptions of art, the texts by Woolf and Proust describe certain scenes such as table settings ekphrastically. These descriptions may be considered verbal equivalents of the still life genre, or nature morte. This paper discusses the ekphrastic descriptions in these texts, with respect to the writings of W.J.T. Mitchell, the ut pictura poesis tradition and Lessing’s Laocoön, which examine the relationship between art and literature in the light of oppositions between space and time.

Elizabeth Hicks is a PhD student at the University of Wollongong. Her thesis is on the use of ekphrasis in novels by A.S. Byatt and Mary Gordon, and the influence of Proust and Woolf on these authors.

Marita Elisabeth Hyman

Architectural Imagination and the Dreaming: Constructions of Western and Aboriginal notions of art and time in the Spaces of the Australian Parliament House

Buildings stand in time, through time, and around time. But do they also stop time? A architectural monuments such as the National Parliament House both create a particular sense of time and history in the colonized imagination of the Australian nation-state and disrupt that sense through the artistry encapsulated by its fundamental design and the displays of Aboriginal artworks within and around the building itself. Art and time are two Western categories intertwined in multiple, complex, culturally distinct ways at this site. This paper will explore these two concepts from a cross-cultural perspective. How do these comparisons of art and time unlock essential paradoxes in both concepts? How do we experience these paradoxes of art and time captured in a forecourt Aboriginal mosaic frozen in granite, like the equally solid structure we enter, at the same instant our imaginations interrogate the fluid, multiple, conflicting conceptualizations inspired by these creative outdoor and indoor spaces? This paper seeks to explore the interconnections between time and art by placing Aboriginal ideas in direct conversation with Western concepts expressed by the constructions within, around and of the Australian Parliament House.

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Graham Jones

The Impossibility of Re-membering: Lyotard, Hiroshima, Mon Amor and the Event
In Alain Resnais’ film Hiroshima, Mon Amor two singular historical events, the Nazi occupation of a French village and the atomic bombing of a Japanese city, are re-evoked many years later in the sexual encounter between a French actress and a Japanese architect. The “trauma” of these events is seemingly re-enacted as memory’s necessary forgetting. Yet closer examination reveals that what is forgotten is not the remembering of the wound’s cause but the very failure of encompassing it within thought; indeed, within any kind of representation — even that of memory itself. Jean Francois Lyotard’s diverse (and sometimes inconsistent) writings on the Kantian sublime provide us, I believe, with a means of approaching — even if only asymptotically — this paradox, and of confronting both this perverse forgetting and the limits of representation itself. The sublime nature of these events spurs the characters (and ourselves) to bear witness in some sense to the cruelly indifferent events that threaten to disrupt the movement of history, whilst simultaneously foregrounding the impossibility of our individual and collective attempts at comprehending them.

Dr Graham Jones teaches Media Arts and Critical Theory in the School of Creative Arts at the University of Melbourne. He is one of the convenors of the “Sensorium: Philosophy and Aesthetics” conference recently held in Melbourne and the founding President of the Australasian Society for Contemporary Philosophy.

Yong Dou (Michael) Kim

Freedom, Selfhood, and Artistic Performance: Art and Time in Bergson

In this paper I offer a reading of Bergson’s early philosophical method that focuses on the ethical dimension of his writing that is often ignored by the usual commentaries on his metaphysics. By invoking Bergson’s conception of the self and his ontology of memory, I hope to open avenues of thought into areas of human experience often taken for granted in the disciplines of philosophy and criticism. Specifically, I suggest that Bergson’s notion of the “free act” is exemplified and instantiated by situations like artistic performance, which provides not only an alternative account of the relationship between art and time that moves outside the political discourse of historical time, but also provides a way of looking at art from a subjective/performative perspective that is philosophically (and not just psychologically or “aesthetically”) meaningful.

In Section One I summarize common attempts at approaching the question of aesthetics in Bergson and, in so doing, outline Bergson’s conception of the self. In Section Two I crystallize what I interpret is the heart of Bergson’s ethical philosophy from his ostensibly metaphysical writings. Finally in Section Three I characterize artistic performance in an attempt to show that this experience is precisely the kind of thing Bergson has in mind when he talks about the “free act”. Through my reading of Bergson, I argue that there is a continuous link between the metaphysical sense of the “creation of novelty” (i.e., the future) and the creation (work) of the self. This conception of the self is what motivates contemporary Bergsonism to redefine the category of subjectivity as it is understood by the “philosophy of consciousness” or rational-realist epistemology.
Yong Dou (Michael) Kim received his B.A. in philosophy after study at the Colorado College and the University of Virginia. His interests are cross-disciplinary and include topics in political theory, literature, cultural studies, aesthetics, and Eastern thought.

Ivar Kvistad

"Where Myth Becomes History": The Politics of Mythical Time in Heiner Müller’s Medea

Heiner Müller in the 1980s produced a sequence of plays featuring Euripides’ heroine Medea using his distinctive, poetic modality of “the theatre of images”. These ostensibly postmodern narratives take the form of disjointed, visual and textual representations that are also fragmentations of historical and mythical times and spaces. Müller’s Medea plays are thus suggestive of the intersection between the discourses of history and myth — and the blending of historical time with ahistorical, supposedly “timeless” mythical narratives. Further, the postmodern possibility of history’s textuality to liquidate it into a type of (modern) mythology seeks expression in the plays’ representation of a converse equation: the moment signaled in the text as that “where myth becomes history”. This paper examines the problematisation of the myth-history dichotomy in Müller’s Medea plays, outlining the ways in which the “timeless” myth of the classical, infanticidal figure of Medea is strategically deployed to politicise evolutionist teleology, Western colonialism and the technologies of war in twentieth century Europe.

Ivar Kvistad teaches Literary Studies at Deakin University, where he graduated for his PhD last year. His thesis, “Radicalising Medeas” examined modern, anti-imperialist versions of Euripides’ Medea, focussing on their treatment of its signature motif, maternal infanticide. Email: kvistad@deakin.edu.au

Ada Lai

The Issues of Time in Quatrain II by Toru Takemitsu

This study focuses on the projection of time in Quatrain II (1977), written for clarinet, violin, cello and piano by Japanese composer Toru Takemitsu (1930-1996). It involves the examination of a variety of concepts rooted in the traditional notion of time in Japan, such as the unique spatial-temporal concept of ma, and the more linear perception of time in the West. This East-West approach in observing the essence of time in Quatrain II is based on Takemitsu’s exposure to both Japanese and Western cultures, which played a major role in the development of his musical language and aesthetic. By tracing the links between the temporality in Quatrain II and the notions of time in traditional Japanese and Western cultures, this study positions Quatrain II as a defining moment among Takemitsu’s oeuvre in the investigation of time in his music.
Ada Lai is currently part-time lecturer at the Department of Music, University of Hong Kong. Her compositions have been performed in Hong Kong at the ISCM World Music Days 2002, in the USA at the annual concert of the International Alliance for Women in Music (2001), in Australia at the Federation Music Week 2001 Melbourne, in Seoul at the Asian Contemporary Music Festival (2002), and at the Asian Music Festival in Tokyo (2003). Lai earned her MMus and MPhil from the Chinese University of Hong Kong, and her PhD in Composition from the University of Melbourne.

Inge Lanslots

Roberto Pazzi’s Novels

Within the contemporary historic novel in Italian literature, which has known a recent revival — just think of Sebastiano Vassalli’s Il cigno (The Swan, 1993), the early novels of Roberto Pazzi (Amelia, 1946), writer and poet, occupy a particular position. Although the novels, such as Cercando l’imperatore (Searching for the Emperor, 1988), are clearly anchored in history, and thus into a linear timeframe, their (male) protagonists seem to withdraw from it and step almost imperceptibly into universes parallel to the historic one. By doing so, they lose their proper personality, assuming the identity of ancestors who have marked history. The protagonists’ multilayeredness leads paradoxically to a major immobility and passivity and embeds the novels into an “atemporal” dimension which could be defined as an aevum.

This paper not only proposes to investigate this atemporal dimension, while not neglecting the eventual changes this particular dimension undergoes in Pazzi’s novels, but it will also examine to what extent the novels can be considered as “tales of time” (as defined by Paul Ricoeur in Temps et récit, Time and Narrative).

Inge Lanslots is Lecturer in Italian at the Lessius Hogeschool of Antwerp. She completed her doctoral thesis on the notion of time in contemporary Italian Literature, Gli orologi molli: la narrativa italiana contemporanea e la conoscenza del tempo (1998). She has published several articles on various authors (Baricco, Benni, Calvino, De Luca, Ortese, Tabucchi...) and co-edited Piccole finzioni con importanza. Valori della narrativa italiana contemporanea (1994). For further information, please see: http://anet.ua.ac.be/acadbib/ua/10414

Brian Luke

Music and the Experience of Timelessness

Music is generally taken to be an art of time, sometimes the art of time. As such, one of the aesthetic functions attributed to music is the facilitation of our experience of the flow of time as such. Given this, it is interesting that music can also function to facilitate a contrasting experience, that of timelessness. This can happen occasionally and inadvertently, as at a concert where one realizes (in the moment or later) that for a while one
felt removed from time, as if time had stopped. But there are also cases in which music is used deliberately and regularly to help induce a trance state that includes an experience of timelessness. This study investigates the structural features of such trance-inducing music. The thesis developed here is that music of a certain sort (involving attention-gaining devices and processes of musical change combined precisely with a larger-scale framework of musical stasis or repetition) can hinder the normal cognitive processes through which the experience of time as flowing is constructed. The materials of ethnomusicology and music theoretic analysis are here used to elucidate philosophical and psychological theories of the experience of time.

Brian Luke is currently a doctoral candidate in music working under the direction of David Huron in the music cognition laboratory at the Ohio State University. Brian lives in Dayton, Ohio, where he works as a church musician, pianist, and music educator. In 1992 Brian received a doctorate in philosophy from the University of Pittsburgh, and he taught philosophy for eight years before entering music. His previous philosophical research focused on issues of gender and human/animal relations, culminating in a forthcoming book entitled Manhood and the Exploitation of Animals. He has been to Australia once previously, to present a paper on Deep Ecology and the Aesthetics of Soundscape Recording at the 2003 World Forum on Acoustic Ecology, in Melbourne.
Andrew Macklin

Haptic Time, Phenomenological Architecture and Humanism

Architecture is the time of our lives. Time in architecture grounds our sensuous apprehension of the spatio-physical world and is the gossamer veil that shadows our existential being-in-the-world. Haptic architecture enriches dwelling by directing the poetics of design, construction and tectonics toward revealing our existence with the earth, under the sky, in the life-world of our-SELF as we are with time as primordial flow to death — the cosmos. Time in haptic architecture is ideological — it is the counterpoint to sight. Our ocularcentric era prioritizes sight and dislocates us from our bodily and sensual worlding. TV’s, mobile phones, minimalist architecture etc pacify the body and alienate us from our corporeal and phenomenal existence — real body, real world, real time as it relates to our imagined, emotional, psychological being. Haptic architecture in relationship to the (non) environments of techno-architecture, becomes the architecture of existential humanism. It resurrects “aura” through kinaesthetics which requires time. Take for example, the “aura” of the objecthood of materials. Materials in haptic architecture are chosen for their ability to age, their time-effects (e.g. stone, wood) or their already agedness, their time-effected (e.g. worn/ recycled materials) leading to time as organic connection to our ageing and the ageing of the earth. This versus the eternal present of (im)material architecture in which materials such as plastics or steel resist ageing or the imprint of use, their seamless finish fetish replacing time as age-as-wisdom for an aesthetic of eternal youth. This is the botoxed architecture of presentism inculcating in the dweller the false omnipotence of mastery through denial of the abject — dirt, shit, blood as body time. Alternately, haptic architecture foregrounds the hand built allowing for the flow of experienced time and a focus on embodied-being with tools and materials during the craft/ing of the building leading to resonant form. This versus the reification of labor during capitalist clock time which nullifies the tectonic poetry of building for the inauthenticity of time-as-money building. This paper and presentation will explore time in relationship to ideas of organic (Frank Lloyd Wright) and haptic architecture (Steven Holl and Juhani Pallasmaa) as they relate to phenomenology and ontology (Martin Heidegger, Maurice Merleau-Ponty, Pierre Bourdieu, Henry Dreyfus, and Samuel Todes). This provides the basis for a rethinking of humanism (Johann Goethe, Henri Bergson, and Rainer Maria Rilke) reborn in our primordial and holistic being-in-the-world. Concomitantly this is a critique of Cartesian dualism (mind/ world dichotomy) encouraged in late-capitalism by the prioritizing of sight for the sake of profit leading to alienation (from our bodies and the world) and a forgetting of our-being, our-being-with-others and our-being-with-the-earth (instrumental capitalism). Importantly the paper is a critique of the architecture of image that suffocates the essential sensuality of humanity by denying, negating, not-engaging-with or forgetting the existential possibilities borne in an ecologically luminescent world. As such, against the anti-humanism of (post)structuralism (Foucault and Derrida) and the negation of the notion of human agency as the catalyst for change, haptic architecture offers to regrow humanism within a dialectics of time-informed material existence challenging the current historical formation of subjectivity in a capitalist-catalyzed technological world in which there is no time to be with time.
Andrew Macklin was educated in architecture at the University of Sydney and completed a Master of Architecture at Waseda University in Tokyo supported by a Monbusho (Japanese Ministry of Education) Scholarship. After working for several Japanese architects he returned to Australia completing a degree in visual arts majoring in abstract painting and postmodern theory and philosophy. He is both a practising visual artist with strong links to the Sydney visual arts community and architect.

Andrew Macklin is an architect, artist and lecturer in design in the architecture degree program at the Faculty of Built Environment, the University of New South Wales. He teaches architectural design via scale models which stress hand making (e.g. braising, casting, weaving) in materials that closely correlate to real world construction and tectonic equivalents (e.g. concrete, resin, plaster, fiberglass). This course opposes the forgetting-of-being suffusing much architectural pedagogy by foregrounding hand-made constructions returning design thinking to the primordial coexistence between the body as awareness of the world grounded through the spatial, the tactile and the sensuous. This pedagogy is emerging from his research path looking at organic, primal and cosmic architecture in tandem with current theories of haptic architecture. These theories are further articulated in relationship to phenomenology (particularly the philosophy of Martin Heidegger) and his current series of sculptures exploring complex curvilinear geometry as the catalyst for constructions using a variety of materials (e.g. resin-coated cardboard, plaster, resin) and hand-making techniques (e.g. gluing, welding, weaving) all of which stresses the body as the paradigm of holistic thinking-making.

Simone Celine Marshall

“For we understand nothing fully unless its form is presented before our eyes”:
Time and Space in Medieval Manuscripts

This paper will examine art and time within some examples of mid-to-late-medieval manuscripts from Western Europe. My assertion with these manuscripts will be that their artistic elements, that is, their illustrations, illuminations, cartography, and literature, display the medieval scientific understanding of time and space.

Natural philosopher Roger Bacon (c.1220-c.1292) uses noticeably visual terminology in his explanation of the theory of optics, when explaining the relationship between the eye and the object observed: “For without a doubt the whole truth of things in the world lies in the literal sense and especially of things relating to geometry, for we understand nothing fully unless its form is presented before our eyes”. His explanation can be extrapolated further to apply to the way objects are perceived to exist within time and space. Scientific understanding of this nature can be seen to pervade and often underpin medieval artistic creation.

Illustrations of Macrobius’ descriptions of the heavens and of Isadore of Seville’s T-O maps provide vivid understanding of the visual representation of time and space. Likewise, later mappae mundi and itinerary maps demonstrate the combination of geographic and narrative time and space. Visual narratives are another key feature of many medieval
manuscripts, stories that exist in time but which are displayed in books of hours in the form of seasons passing, but also in a more complex manner with the way many authors are visually depicted as interacting with their narrative. These illustrations can be seen as effectively disrupting the time-continuity of the narratives. Many literary texts of this period also use narrative disruption in a visual manner, most notably texts containing dream visions, such as Boethius' *De Consolatione Philosophae*. The illustrations of this text are decidedly reminiscent of Macrobius' heavens and Isadore's T-O maps, suggesting a spatial and temporal interpretation of Boethius' text.

Dr Simone Celine Marshall is a lecturer in English Literature at the University of Sydney, Australia. A specialist in Medieval Literature, she is embarking upon a new research project with an interdisciplinary focus, entitled “Cartography, Calligraphy, and Literature: Intersections in Medieval Science and Art”. Scholarship in medieval literature in recent decades has turned more and more to the impact science has had on literature, and this research project will continue in this newly developing tradition with an argument concerning the intrinsic borrowing between scientific and artistic endeavours from the late medieval period in England. Simone's former research has included the editing of medieval manuscripts for publication, and she is heavily involved in introducing digitised technology into the study of medieval manuscripts.

Albert Mayr

Making an Art of Everyday Times

Many and variegated questions have been and continue to be asked about the manifold connections between the arts and time. Many stimulating and enlightening answers have been and continue to be found.

But one question has rarely, if ever, been asked: to what extent are the arts contributing to the improvement of the temporal-rhythmic fabric of our daily lives? A brief look at what happens with time's cousin, space, shows a remarkable asymmetry in this regard. In fact, the shapes and colours of most everyday objects — from kitchen tools to vehicles to books — and, at least, parts of the built environment show the influence of the last decades' artistic trends, mediated by design in its various forms.

Nothing of this kind is to be found for everyday times: the structure of working hours, school schedules, and so on. The aesthetic approach to time is, still, strictly confined to the arts.

This paper wants to argue that artists, in particular the practitioners of the time arts, should start reflecting upon ways of putting their know-how to use in the improvement of common people's times.

The paper concludes with a brief presentation of "time design" works by the author.

Albert Mayr (Bozen, Italy, 1943), has studied composition in Florence and Berlin and held teaching positions at McGill University, Montréal, and the Conservatory in Florence. His artistic activity has centered around experimental music and art, the soundscape and the aesthetics of time. His works have been presented widely in Europe and North America. Since 1975 he has developed, on
the theoretical, artistic and didactic level, a time-based approach to the environment and formal
criteria for a creative use of time (Time Design). He is a member of the International Society for the
Study of Time, of the Deutsche Gesellschaft für Zeitpolitik, and a board member of the World Forum
for Acoustic Ecology.
Stephen McLaren

A Diary of the Young Man as an Artist

Ronald Schliefer, in his study of Modernism and Time, assesses the temporal aesthetics of Modernism and the ways in which time is closely associated with the problem of representation. The question of how to read representations of the protagonist of James Joyce’s first novel A Portrait of the Artist as a Young Man however, is notoriously vexed, while it can be argued that an examination of Joyce’s temporal aesthetics can help to elucidate the issue. The 1904 “blueprint” for the novel, a narrative essay titled “A Portrait of the Artist”, critiques a world which “recognises its acquaintance chiefly by the character of beard and inches” rather than seeking “to liberate from the personalised lumps of matter that which is their individuating rhythm”, or individual form. Thus Joyce calls for a new form of literary portraiture, an art of portraiture-in-time, to consist of a view of the past based not on its “iron memorial aspect” but on a “fluid succession of presents, the development of an entity of which our actual present is a phase only”. Stephen Dedalus however, is still usually represented today in “ironic” memorial aspect; as a poser doomed to the failure of his artistic aspirations. Focusing on the final section of Portrait, the controversial diary section, I seek to counter this irony school, based on a diachronic reading of Stephen’s artistic progress. Adapting Bakhtin’s argument that the chronotope, or time-space relation, is at the heart of the novel, to an examination of preceding chronotopic figurations, I assess Stephen Dedalus’s progress towards artistry in relation to three core chronotopic attributes at the heart of the novelistic art: creativity, responsibility and historicity. Stephen’s growth in these attributes indicates his development towards an artistry of what Bakhtin might term the prosaic imagination.

Stephen McLaren was born and schooled in Sydney and travelled the world before settling in the Blue Mountains. After completing his Bachelor of Arts in Communications at the University of Technology Sydney, he worked as a TAFE teacher of English and Communications. After completing a Masters in English at Sydney University, he began to teach Professional and Academic Writing at the University of Western Sydney, and took up doctoral study of the compositional history of James Joyce’s first novel, A Portrait of the Artist as a Young Man. He submitted his thesis in March 2005. Stephen has also pursued interests in fiction writing, editing and satire, and has penned three textbooks on academic writing. Presently he is an Associate Lecturer in English at UWS and hopes to publish a monograph arising from his doctoral thesis.

Bjorn Nansen

Time, Inertia and the Medical Cyborg: Jean-Dominique Bauby’s The Diving Bell and the Butterfly

The Diving-Bell and the Butterfly, by Jean-Dominique Bauby, the former editor of French Elle, was written in 1996 from a hospital room in the Naval Hospital in Berck,
France. He awoke from a coma — following a stroke to the brainstem — to a body almost completely paralysed, unable to move anything except his left eye to indicate he was conscious. This condition is known as Locked-in Syndrome (LIS). With the assistance of a transcriber he spent months blinking to acknowledge letters one by one as an alphabet was recited to him. The book is neither a novel nor an autobiography but a collage of 29 fragments. Bauby acknowledges that he escaped death as a result of advances in medical technology. Resuscitated, then kept alive on a respirator, an intravenous drip and a gastric tube, his existence exemplifies a literalised cyborg state that reflects the mundane realities of lived experience vis-à-vis medical technology, rather than the exotic imaginings of futuristic cyborgs privileged in academic literature.

Paul Virilio has argued in *The Art of the Motor* that the human is becoming subordinated to technology, particularly in relation to new medical technology. He links technological development with a materialist ideology, which he calls “techno-fundamentalism”, whereby technology is colonising the body and the subject. For Virilio, technology’s results are the opposite of the intention: the promise of liberation through extended life and gained time which medical technology seems to offer actually produces its disappearance, through a state of imprisonment and physical inertia. For him, technologically enhanced bodies actually resemble handicapped machines.

I will argue that despite Virilio offering a valuable opposition to the technological utopianism of medical “advances”, his thinking is also a reduction, a deterministic conceptualisation that conflates technological reconstitution with disappearance. His one-dimensional account of subordination and disappearance produced by technology does not mean time and bodies simply disappear, they are reconstituted, and their meaning is altered. Bauby’s narration complicates and negates Virilio’s deterministic view of humans subordinated to technology. Despite the stasis created by life extension technology, Bauby reveals a reconstituted existence, contingent and ambivalent, a human-machine hybrid whose narration recalls Bergson’s durée of an experienced time opposed to abstract measured time.

**Bjorn Nansen** is a PhD student at the University of Melbourne. He is researching human-machine relations, medical technologies, and popular representations of coma patients.

**Jennifer Nevile**

Dance and Time in Fifteenth-Century Italy

It was in fifteenth-century Italy that for the first time the dance of the elite levels of society was promoted as an art, equal with music. Given that dance is an art-form in which the temporal aspects are very important, one must ask whether the fifteenth-century Italian dance masters were aware of this part of their art. Did they discuss “time” in the theoretical section of their dance treatises, and how did they manipulate time in the choreographies they created? The first section of this paper examines how Domenico da Piacenza, Guglielmo Ebreo and Antonio Cornazano dealt with time in the theoretical section of their treatises, particularly in the discussion of fantasmata, a moment of the dance when time was
suspended. Importantly, for the three dance masters, one aspect of time — changes in speed — was an essential characteristic of dance, as for them dance was “slowness and quickness”. The second section of this paper concentrates on how the temporal aspects were manipulated in the choreographies, with changes in the timing of steps and the deliberate creation of different rhythmic patterns between the steps and the accompanying music.

Dr Jennifer Nevile is currently an Honorary Research Fellow in the School of Music at UNSW. Her research in early dance has centred on the fifteenth, sixteenth and early seventeenth centuries in Italy, England and France. As well as investigating the social-historical context of the dance practices during this period and their relationship with other contemporary artistic practices, her research also involves choreographic analysis of individual works and genres. Results of her research have been published in journals, including Early Music, Renaissance Quarterly, Dance Research and Dance Chronicle. 2004 saw the publication of her monograph, The Eloquent Body: Dance and Humanist Culture in Fifteenth-Century Italy by Indiana University Press.

Julie-Ann Robson

The Gentle Enmity of Making Art

In his essay “The Critic as Artist”, Oscar Wilde declares that “Those who live in marble or on painted panel, know of life but a single exquisite instant, eternal indeed in its beauty, but limited to one note of passion or one mood of calm”. In contrast to the plastic arts, says Wilde, literature can depict “the whole sphere of feeling, [and] the perfect cycle of thought”. In his only novel, The Picture of Dorian Gray, Wilde critiques the capacity of art to know “but a single exquisite instant” by depicting a portrait which changes and records the sins and ageing of its subject’s life. In doing so he not only engages once more in his very public debate with the painter James Whistler on the nature of art criticism, but puts into practice the principles of art set out in his critical writings, “The Decay of Lying” and “The Critic as Artist”. This paper seeks to examine the relationship between art and time in Wilde’s novel and as set out in his critical writings.

Julie-Ann Robson holds a BA (Hons) from the University of New South Wales and a PhD from the Australian National University on the aesthetics of Oscar Wilde. Her research interests include Oscar Wilde, Irish drama and literature, and the Irish diaspora in Australia. She is a founding member of the Irish Theatrical Diaspora project, centred at Trinity College, Dublin. She has published a number of articles on Oscar Wilde and on Irish-Australian drama, and has edited, with Dr Peter Kuch, Irelands in the Asia Pacific (Gerrards Cross: Colin Smythe, 2004).

Colin Rosewell

Art Time and the Perennial Journey Home: Matthew Barney and The Cremaster Cycle

This multimedia presentation will discuss Matthew Barney’s five part film series The
Cremaster Cycle as a contemporary creation myth and as a perennial journey home. It will suggest that by engaging in multifaceted art practices such as multimedia and film, the individual is able to transcend both time and consciousness in a quest to progress and evolve.

From within such a passage or journey, knowledge, time and experience become intermingled allowing the individual to perceive an undifferentiated state of awareness that exists beyond any binary principle and free from all rational thought. Here the human body, with its psychic drives and creative impulses, is rendered aesthetically responsive to environmental, emotional, biological and mythological experience in ways that ultimately allow the individual to achieve a higher state of consciousness. This is a liminal and unifying space where individuation (Jungian theory) is sought and contemporary creation myth is formed.

Colin Rosewell was born in Bristol England in 1962 and migrated to Australia in 1991. In 2002 he graduated from The University of Newcastle with a degree in fine art, and was the winner of The Student Union Acquisitive Art Prize and The Banford Art Prize that same year. In 2003 he graduated with Honours first class in fine art for his work within the field of interdisciplinary practice. And in 2004, he received public acclaim for his collaborative work with the local indigenous community. He is currently a postgraduate PhD candidate enrolled at The University of Newcastle (The Ourimbah Campus) where he is also employed as a Technical Officer for the Creative Arts program.

Alison Searle

Tolkien and Time: The Fantastic Art of Consolation, Endurance, Escape

J. R. R. Tolkien's epic-romance, The Lord of the Rings, reveals the author's fascination with the concept of time and his attempt to explore this through the genre of fantasy. The narrative as a whole integrates both linear and cyclical concepts of time, reflecting the biblical and pagan sources that informed Tolkien's imagination. Thus, evil is never finally conquered within the realm of time, but rises again repeatedly to be resisted by each new generation. In this sense, Tolkien draws heavily on the stoic endurance when faced with the inevitability of death, valorised in the Old English epic, Beowulf, medieval Icelandic sagas and Norse mythology. However, there is also an implicit linear trajectory within his narrative, evidenced in the notion of a beneficent providence, which is ultimately causing events to work together for good — Frodo was meant to find the Ring. This evidences a biblical conception of time orientated towards a point of apocalyptic conclusion, where the cyclical nature of human experience on earth is incorporated within a broader eschatological schema, as outlined, for example, in Augustine's City of God. Finally, the concept of time is thematised in Tolkien's characterisation of the Elves, whose classic temptation as artist/scientist figures is to resist change itself as an inherent evil, due to their love of the world and its beauty. They are seen in contrast to humans, who have a much shorter lifespan and, fearing death, strive for immortality.
Alison Searle is currently completing her PhD at the University of Sydney considering what it means to imagine biblically. She is tutoring and lecturing at the University of Sydney this semester in courses on Language and Image and The World of Fantasy. Her research interests focus on the intersection of literature and theology in the seventeenth and nineteenth centuries; she has published articles on the writings of John Bunyan, Richard Baxter and Samuel Rutherford.
Emilie Sitzia

“A toutes les heures, par tous les temps”: Impressionist Landscapes and Capturing Time

The notion of time in French language is quite ambiguous. Time is “temps” and this can be “le temps qui passe” (the time) or “le temps qu’il fait” (the weather). This ambiguity is the starting point of our consideration of Impressionist landscapes as capturing time.

From Baudelaire and his famous “painter of modern life” the role of the new generation of artists is clearly stated: showing a place in time. This will translate in the creation by the Impressionist generation of cityscapes, Paris becoming the focus of artistic experimentations. Moreover the Impressionist countryside is updated to include elements of their own time, setting them apart from Corot’s timeless forests full of nymphs; Impressionist nature becomes the background of the industrial and agricultural activities or the middle class leisure. Through these aspects the Impressionist landscape becomes a witness of the time in which the artists live.

But more interestingly, the practice of “series” painting is trying to capture time under another form: time as the “enveloppe”, time as the cloth covering the landscape. As such Monet’s series showing the same motive at different times of the day and at different seasons are putting forward the transient aspect of time, bringing the landscape in the realm of the Vanitas. (Quote in the title of this paper taken from Zola.)

Dr Emilie Sitzia is French and was educated in France, Germany and Finland. She joined the University of Canterbury in 2004 where she teaches French Art 19th and 20th century. She has an interdisciplinary profile in Literature and Art History. Her research interests are 19th century French art literature (art novels, art criticism and artists’ texts) and 19th and 20th European Art. She recently published L’artiste entre mythe et réalité dans trois œuvres de Balzac, Goncourt et Zola (Åbo Akademi Press, 2004).

Frank Thirion

The Depiction of Historical Time in the Art of Paddy Fordham Wainburranga

The National Gallery of Australia have in their collection a remarkable bark painting titled “How Word War II began (through the eyes of the Rembarrnga people)” created in 1989 by the artist Paddy Fordham Wainburranga. This fascinating painting explains the reason why the Rembarrnga people of Central Arnhem Land believe they were the cause of the Second World War. Over the years, Wainburranga has reproduced this specific story on three other occasions. With each depiction he reveals further insights into how this narrative has come about. More importantly, the paintings provide a unique perspective on how history has been remembered and reconstructed into a system of traditional knowledge from an indigenous viewpoint. Wainburranga, a highly respected elder of his community,
paints both the ancestral Dreaming stories of his people and the remembered events of European first contact. His paintings convey historical events, which chronologically differ from Western records. Since early European contact, the Rembarrnga of Central Arnhem Land, in common with other indigenous people throughout Australia, have had to re-negotiate events not originating from the Dreamtime “Beginning”. Wainburranga’s paintings and oral histories reveal a great deal of information about the little known cultural traditions and experiences of the Rembarrnga people.

Frank Thirion is an artist and a writer who came to Australia from Paris, France in 1967 and currently resides in Canberra. He completed a PhD in Visual Art (Painting) at the ANU, School of Art in 2004. His art works are included in the collections of the National Museum of Australia, the Australian Parliament House, the Australia National University, as well as in a number of private collections in Australia, France, Germany and the USA. He is currently working with the artist Paddy Fordham Wainburranga on a forthcoming publication, which will focus on the art and oral histories of the Rembarrnga people from Central Arnhem Land.

Morgan Thomas

The Contemporary Untimely: Clifford Possum Tjapaltjarri’s Man’s Love Story Paintings

Aboriginal art, specifically Western Desert painting of the kind practised by the late Clifford Possum Tjapaltjarri, is currently valued both for its quasi-modernist “presence” and, at the same time, for an aural quality seen to derive from its relation to Aboriginal cultural traditions spanning millennia. This paper takes the work of Western Desert Aboriginal painter, Clifford Possum Tjapaltjarri, as the occasion of an examination of some of the ways in which Aboriginal art has been considered in terms of its relation to the contemporary, and equally an examination of the ways in which temporality figures in Aboriginal art itself. This discussion of the way Western Desert painting works in the present focuses on the reading of Aboriginal art proposed by Eric Michaels, a reading which sets out to affirm the contemporaneity, indeed the postmodernity, of the acrylic painting practices which have dominated much art coming from the Western Desert since the 1970s, and on Howard Morphy’s writing on Aboriginal art, in which the “contemporary” arguably occupies a somewhat marginal place relative to the “traditional”. Setting out to draw out problematic aspects of both Michaels’ and Morphy’s ways of thinking the historicity of Aboriginal art, I suggest that consideration of the multiple ways in which history, contemporaneity and the “untimely” encounter and cross over one another in Clifford Possum’s paintings opens up a different way of dealing with this issue. In looking at Clifford Possum’s work in this context, I develop a reading which underlines the combined deployment of European and Aboriginal visual conventions in his painting, and the play of concentration, distraction and simultaneity in his well-known group of paintings linked to the theme of the “Man’s Love Story”.

Morgan Thomas lectures in contemporary art at the University of Canterbury (New Zealand). She previously taught art history at the University of Queensland, where she initiated and
taught a course on Indigenous Australian art. She has written a number of articles in the areas of modernist painting and aesthetics as well as on contemporary Australian and international contemporary art.

**Susan Tridgell**

**Mediating the Self in Time: Autobiographies of Childhood and Incarceration**

Life writing theory, with its emphasis on the split between a narrated and a narrating self, has suggested that autobiographers often seek ways to mediate the self in time. In autobiographies of childhood, the narrator frequently seeks to re-create a lost time or a lost world. In these accounts, autobiographical narrative functions as a way of mediating between past selves, as well as mediating experience for a wider audience. Such autobiographical accounts might suggest a transcendence of art over time, or of the self over time.

Such accounts have enormous appeal, but there are other, grotesque uses to which the idea of the self transcending time can be put. One version of the self conquering time has been offered by the current Minister for Immigration, Amanda Vanstone, responding to protests over Australia’s mandatory detention of refugees. She writes “the amount of time spent in detention centres is largely self-determined”. Accounts in the collection *Another Country*, however, writings by detainees, suggest something different. One of the opening images shows a detainee trapped, as if in a snow dome, within a prison of time. And numerous accounts echo this sense. There is little sense of past or future time; and often there is little sense of self as well, as if the texture of the detainee’s life was being lost in a Kafka-esque present of time, which had become an imprisoning prism.

Time is a constant companion, but it is endless, unchanging, interminable; and art seems of no avail, either as mediation to an outside world, or as a shaper of time. Yet to fully accept this would be to deny all agency to the detainees, and to pick up another strand of government propaganda, reinforcing the ways in which the detainees are dehumanised, denied a voice. Instead we need to attend to the ways in which the detainees are writing an absence, depicting a country which mainstream Australian time passes by.

**Dr Susan Tridgell** is a Visiting Fellow at the ANU and has published articles on ethics and literature, biography and autobiography. She recently published a monograph, *Understanding Our Selves: The Dangerous Art of Biography* (Peter Lang, 2004).

**Chris van Rompaey**

**The Evental Site: Badiou and the Return of Art**

Poststructuralist critical practice typically views literary texts and works of art not as belonging to privileged categories but, rather, as instances of cultural production, their particular characteristics largely if not wholly explicable in terms of historical contingency.
Illuminating as such criticism often is, its iconoclastic impact goes beyond the widely acknowledged erasure of the distinction between high and popular culture, calling into question the very legitimacy of art and literature as conceptual markers.

Against the tide of most contemporary theory, French philosopher Alain Badiou posits the centrality of what he calls the event to artistic innovation. Importantly, an event is never predictable from within an existing cultural formation but, on the contrary, manifests itself as a rupturing of that formation. Further, an event can only be apprehended as such retrospectively, through the “artistic configuration” (for example, Greek tragedy or cubism) that the “evental rupture” gives rise to. A major consequence of an evental rupture is that it renders a prior configuration “obsolete”.

For Badiou, an individual work of art is a “situated inquiry about the truth that it locally actualizes or of which it is a finite fragment”. My paper looks at some of the implications of this definition. Initially, it focuses on the interrelation of work, configuration and event, with particular attention to the temporality of this relationship. I then consider the wider potential of Badiouian theory to reinvigorate literary criticism, looking by way of an example at Beat writing as an artistic configuration and at Allen Ginsberg’s Howl as a “situated inquiry”.

Chris van Rompaey completed a PhD in literary studies in 2004. The title of his thesis was “Beyond the Road: Beat Writing and its Socio-Cultural Contexts”. His honours thesis looked at critical responses to Thomas Pynchon’s Gravity’s Rainbow. Chris currently teaches in the School of Communication and Creative Arts at Deakin University. He writes poetry and short fiction and has research interests that include American literature, modernist and postmodernist poetics, critical theory and aesthetics.

Lucina Ward

Time and Time Again: Inspirational Frescos, the Nineteenth Century, and a Contemporary Work of Art

This illustrated paper considers the common ground between three projects spanning seven centuries, from Giotto to Viola.

In the 1850s the Arundel Society published wood engravings based on the cycle of frescoes in the Arena Chapel, Padua, by the thirteenth-century artist Giotto. In 1860 the Society issued the third and final instalment of John Ruskin’s A Notice of Giotto and his works in Padua, thus concluding its work on the celebrated frescoed interior. During this period the writer and art historian Ruskin distanced himself from the Society that he had helped found, largely because of its adoption of chromolithography, a new mass medium for reproducing works of art. Nevertheless the Society’s dissolution came, finally in 1897, at the hands of a newer technology: photography.

The contemporary artist Bill Viola’s media is digital film, video and surround-sound; his “category” is installation. His work Going forth by day 2002, a room of five moving tableaux, is a creation of our times. Drawing inspiration from the Giotto frescoes in Padua, the American artist attempts to reproduce some of the contemplative, drama and emotion,
and illusion of the original.

Several questions arise on the topics of didacticism and idealism; narrative and seriality; originality, reproduction and copying. Are these works, ultimately, satisfying? Does a “great” work of art by necessity imply the patina of time? Uniqueness? The ability to remain relevant? Can mimesis or narrative ever really transcend time? Or do we as audiences really need a little more space “to breathe”?

Lucina Ward is a PhD student in Art History at the Australian National University. She is also the Curator of International Painting and Sculpture at the National Gallery of Australia, Canberra.
Silvia Xavier

Railroad: “this heah white man’s chuh-chuh”

This paper compares two different models of modernism in representing the common machine of the modern age — the railroad — in fiction by two twentieth-century American novelists, Claude McKay and John Dos Passos. The contrast in their treatment of the machine invites dialogic readings that test the conclusion drawn by literary critic Susan Stanford Friedman, following her “definitional excursions” into the problematic meanings of Modern/Modernity/Modernism. Friedman states: “Definitional dissonance matters” and cautions against the “deceptive inclusiveness of pluralism”. In this paper, I juxtapose the tumultuous dynamism in McKay’s railway episodes in his novel Home to Harlem, published in 1928, with the aesthetic abstraction of the railroad in Dos Passos’s novel of 1925, Manhattan Transfer to begin my own excursion into overlapping territories crisscrossed by two modern subjectivities. I argue that the relative speeds at which they experience modernity in what I describe as “cultural time” help shape their dissonant modernisms.

Silvia Xavier holds an MA in English Language and Literature from the University of Maryland, College Park, USA. and is currently a PhD candidate in the English Program at ANU. Her “capstone” project for the MA was accepted for publication in the American journal Rhetoric Review this year. Her research interests are in 19th and 20th century American Literature, with a particular focus on American literary modernism(s), critical reception and the concept of canon.