

## GALLERY PROJECT

APRIL 6- MAY 15: UNHOOKED FROM TIME: Virtually everything we do is time based, scheduled and driven by time. Jobs are 9 to 5. Many work 24/7. Activities begin and end by the clock. We take a two-week vacation, rent a cottage and a car by the week, and reserve courts and sports equipment by the hour. The wealthy complain about being *time poor*. We go to the dentist at 8 am, car repair at noon, gym at 5pm, dinner reservations at 8pm, keeping an eye on the clock.

How did the human being, capable of profundity and magnificence, become such an automaton, metered by the inexorable digital beat of time marching? What is this version of time to which we are hooked? How has it hooked us? What other sense of time preceded this, or is its alternative? How can we unhook ourselves from this tight linear scheduled surface of time? What are the benefits and the price for doing so? How can we find, or perhaps return, to another way? From whom can we learn? By unhooking, what will we lose, and what can we gain?

From the computer, TV, stove, from every electronic device we use, LED phosphorescence insists that we know what time it is. We have adapted to time as a glowing linear sequence of digitized numbers flashing on a flat screen. Something very basic changed when we traded the circular sweep of hands around clock face for a flat screen printout. Unknowingly, we lost the deep familial comfort of riding in the cycling momentum of a day, a season, a year, a lifetime. Absent is a pulsing cycling rhythmic grace, the sweep of place through time and time through place. We have lost our sense of residence in the rhythms of nature.

The old round clock face, the motion of its hands, served as a reminder that we are carried, nested in the momentum of our rotating and spinning planet: its daily circumnavigation on its pointed axis, and its annual elliptical trip around the sun. We are part of life's cyclical process: the rise and disappearance of solar light with each day, the rise and fall of annular light with the seasons. Before the primacy of batteries, we had to wind our clocks, which were not exact nor meant to be. Before Greenwich Mean Time and time zones and "Spring ahead, Fall back"; before standing sticks and sundials; before counting systems that moved piles of beads and scratched hatch marks into cave walls; before huge monuments constructed through the shared efforts of scientists and magicians and kings to measure the motion of our earth in relation to all else that could be discerned or imagined; before any effort to codify time, we humans, along with all else, were embedded in the cycles of the Natural World.

This exhibition examines how we have lost our sense of the cycles of nature, and how we have artificially hooked ourselves to linear digital time. It seeks to comprehend and express our loss, as we find ourselves separated from the deeper context of time's referent: the great primordial cycles in which we humans and all of nature are embedded. It considers how humans respond to the loss of relationship to real time, how we keep track of and use time to find meaning, comfort, and a sense of control in our digitized lives. It looks at current and past experiences and expressions of time. It looks at cultural differences in relating to time. It explores other time-based systems, past, current, and imagined. And it looks at the ways in which we unhook ourselves from the strictures, and perhaps the comforts, of being on time, in time, timely. It depicts what we might discover and construct in the expanse beyond our tight current sense of time. This exploration includes the imaginary realms; nothing comes through time into spatial being unless it can be imagined.

Ultimately, this exhibition, *Unhooked from Time*, seeks to depict the dilemma and comfort of being hooked to our current time system, the processes of unhooking, and the possibilities beyond. It asks, "How does an artist know and express time, enter and release from time, both in its demanding presence and in its unknowable timelessness?"

AUGUST 10-SEPTEMBER 18: IMAGINED COMMUNITIES: The idea for this show is that social media are defining new forms of social networks that are impacting all forms of human relationships from new friendship groups to human waves of political action, e.g., Egypt and Tunisia.

SEPTEMBER 21-OCTOBER 30: SUBJECTIVE WORLD/UMVELT: *Umwelt* or subjective world is a foundational concept in the study of animal behavior. The *Umwelt* concept was first articulated by the German scientist Jakob von Uexkuell about 100 years ago. It challenged us to think about animals (or indeed any organisms) as they might experience the world through their own senses and respond to it with their own bodies, according to their own (evolved) priorities. Adopting this view led behavioral biologists to a deeper understanding of how evolution shaped the bodies and brains of animals. It also led to the discovery of sensory and behavioral abilities not present in the human *Umwelt*, including the ability of honey bees and other insects to see ultraviolet and polarized light, the ability of bats to navigate and hunt prey via echolocation, and the ability of many animals to sense electrical or magnetic fields and to use them for navigation. The *Umwelt* concept requires the development of scientific strategies for inferring the nature of an animal's *Umwelt* in spite of our own blindnesses to the world as the animal experiences it. As such it also involves a close interaction between observation and imagination.

DEC 14-JAN 22: POST APOCALYPSE: Exposes all the doomsday scenarios that are out there, everything from the end of the world to the Rapture.

JAN 25-MAR 4: THE AMERICAN SCENE: Includes the substitution of artificial for real values; manipulation of what might be the dream or ideal by corporations selling objects and fabricated environments; loss of relationship to nature, to human values, replaced by materialism and the fad of the moment, dictated by media which is manipulated by money-making and power-broking.