

TOO MUCH TIME IS LOST

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To

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Zenji, Dogen, extracts from 'Uji' [trans. as 'existance-time'] 1240

"We should not understand that time flies. We should learn that flying is the only ability of time...Those who fail to experience and to hear the truth of Existence-time do so because they understand time only as having passed."

Epigraph quotes

From the comrades of time by Boris Groys, e-flux journal, 2009.

"Martin Heidegger has interpreted boredom precisely as a precondition for our ability to experience the presence of the present—to experience the world as a whole by being bored equally by all its aspects, by not being captivated by this specific goal or that one, such as was the case in the context of the modern projects."

ABSTRACT

Too much time is lost is a thesis about the loss of time developed through an artistic process; it has as starting point from a personal experience of the artist, a series of events that lead to the reflection of time, existence in time and art and pain, it has reference points on how other artworks have been developed around those subjects. A terrible experience of victimization gave way to explore the aesthetic experience of drinking a cup of coffee and in that action finding a different timeline, a space of contemplation. In a search for hope the work is directed towards divination. What if that coffee cup could give faith a about the future? In that exploration the research describes the way how mankind has had the need for the unknown and how the coffee grounds tell the future, it shows how the artworks are developed with the coffee grounds readings and how that exploration leads to skepticism (sceptisism) the next topic that follows a realistic view of the artist. In that rupture of faith the thesis examines formal artworks that use the concept of things that are broken and it concludes the artistic process of the experience with a reflection about the future. The uncertain future and faith concepts are seen through an optic where the future is built and the forthcoming events are planned in the quotidian human lives, something that can be thought while drinking cup of coffee. Faith in the future in the artistic process is not envisioned as an oracle but as an idea that in the artist perspective evolved to an idea progress, as a column that gets built and it must continue even if too much time is lost.

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4.INTRODUCTION

Never I thought I was wasting time until someone made me waste it! The perception of time has an emotional variable connected to an aesthetical one, one from the senses. We live time in a linear way, a human being is born, and since that moment we start aging until one day life ends. For our bodies and our perception, the existence of a human being is felt in time.

Sometimes time generates anxiety, a moment can pass quickly or it last a lifetime. In our mind we can develop certain time lines for different tasks, although being subjected to our original livelihood with only one life to live. And time rushes from every second to the next without having any consideration that's why there's a saying time does not forgive.

In this thesis I go through this notions parallel to the elaboration and progression of the artworks. I develop my research with my own experience and reflection of temporality, where time acquired a value for me of greater importance due to life changing event; an experience that is in part mentioned with the questionings it raised and with the purpose of presenting how the artistic process was born. The topics developed came from those used during the art making progression that followed.

Time leaves evidence of its passing and in that evidence one can gain or loose, achieve or fail, the present changes and the future that passed is irrecoverable, giving the value of being priceless. This sense of loss is related to a feeling of pain that is explored in the work.

I explore the notion of hope and faith in the future through divination, a human need and curiosity about upcoming events in life and how that cultural ritual started. For the reflection of this conception in the artworks I concentrate in the reading of the coffee grounds, being coffee and element that is connected to the quotidian of my daily life. The belief of hope in the future is also addressed where I reach to the conclusion that even in skepticisms is better to build for a better tomorrow.

I make this research personal and strictly connected to my artistic process and it's results, here the artistic references allude to a conceptual feel of the works, the artists perception and management of the subjects in the case of Frida Kahlo and Louise Bourgeois, where I see the concepts of experience in time, pain generated in that timely existence and in other cases the reference is mainly pointed towards the formal solution and it's meaning, where Livia Marin and Cai Guo Quiag are mentioned the research is centered in the materiality of their artistic works. To conclude I make reference to the assembly of the artwork itself, it's structure in the case of Rafael Zarka, Louis Bourgeois, and Brancusi's Columns.

5. TOO MUCH TIME IS LOST

5.1 RESEARCH QUESTIONS

How the loss is felt and what effect does it have in the perception of time?
And which questions do this rise about the future?

How the movement of time is felt in the present and its future perception
creates the notion of faith in uncertainty?

5.2 THE EXPERIENCE

For one to be able to know how time is lost and how that loss is felt, first I would like to narrate where that loss came from. In the experience of the present not all events are planned, expected or under total and complete control of the person who lives them. Life as we know it contains a great big set of variables that interconnected with each other give as a result the equation of life. Human beings lives are woven together in a web of different phenomena that affects them directly or indirectly.

This thesis is about my loss, my loss of time and in my view is my loss of life. A terrible experience that lasted for years changed forever how I think about existence. A person plans ahead what is lived, the events forthcoming since birth like a path, where human lives are filled with projects, lists of things to do, goals and procedures to get all that to realization.

The present is experienced today but is also is lived for the tomorrow. When that presents crashes, like a domino effect everything changes; it's the normal conception on how human beings build their future. In the case when everything continuously crashes something bigger than a catastrophe happens, the ability of a person to act and do the needed measures for restoration are truncated and it feels like falling in an abyss where one is not able to climb back up.

Here I introduce the experience that threw me in that abyss of loss and pain and got me alienated by callous and despicable minds. The loss suffered led me to reflect about time. I lost blood, loved ones, my dearest best friend: my dog, my only supportive friend. I was stalked, circled and socially isolated, left with no friends of many I had, robbed, physically and digitally I was hacked, terrorised, by people that didn't want me to do my art or my research and wanted to ruin my entire life.

I was severely victimized by people I knew, the police authorities also said those people knew or know you, no stranger will bully you, victimize you or hack you because for them you don't exist. I was not a victim at random. I had been stalked and hacked for years by people I never though would be capable of doing that.

I got terrorising emails like “only god shall save you now...” life threatening messages. Subsequently I started making a list from where the artworks I wanted to make could get certain topics to be developed, below is the list I made.

Statements of terror, implied sent or sent to me (research list)

You shouldn't do your art
Why does she do research?
You should get a job
We will rob you
You cannot do art
We will bet you
We will stalk you
We have your friends
We have your relatives
You have to obey us
We will rob your money
We will bully your mother too
We will hack your mother's accounts too
We killed your dog
We are killing you
Get a date, find a mate
We will steal your ideas
We will give your ideas to our people
No matter what you do or where you do we will follow you
We will do witchcraft to you
We will travel with you
We own you
You can travel where we don't want too
If you insist on doing art, we will make you waste money
If you insist in applying to a PhD, we won't stop bullying you professionally
You have to become a teacher
We will use you
We will use your mother
Become a Christian
Be a puppet or else

All those sentences at the end did not terrorised me, they sounded ridiculous, they made me feel like an evolved talented human being, made me pity the mind of the terror givers and wish them the worst in life.

All my plans where corrupted, by their boycott. As time is perceived as a tool and an ingredient for progress¹, time is not perceived in this case as an agrarian notion of continuous cyclical time that did not evolve into a linear

¹Prog ress : *noun* \ 'prā-grəs, - gres, *US also & British usually* 'prō-,gres\ : 1. Movement forward or towards a place, 2. The process of improving or developing something over a

time of progress². The notion of linear time advocates for an increment and an improvement of one's own life conditions, having future projections of advancement and personal development.

My perception was the people that infringed all that pain and suffering to me didn't want my life to progress, to move forward, the "whys", the reasons where never a questioning I had, I never deserved it. Why do people decide one day to ruin someone else's life with no personal vindictive motive and no provocation at all? The reasons include: envy, greed, sociopathy, psychopathy, failures in human behaviour that get people to commit crimes, all punishable by law. I was a victim of the perversions of human morals for years.

Left in a state of stress, trauma, despair and frustration my precious time was gone, too much time was lost, a very prime and productive part of my youth was lost, there was no enjoyment in years, no normal social mingling, no normal art productivity, every attempt for doing and for showing art was sabotaged, files tampered, deleted, emails hacked, my technician was paid off to keep my art, all brutal ways to take my art motivation away etc. I was left with feeling that sensation of impotence and pain, of my rights being violated. No efficient process would make up for my time lost, for blood literally and metaphorically shed. Nothing but justice would heal the wound or the anxiety for the need that the people that perpetrated such things should pay in some way, even if karma³ could strike them.

My artistic being and entire being both where harmed, for the headway of the artistic process I made my personal analysis of the experience with the intent of seeing new things and concepts that could be fruitful to realize a project and it's corresponding research.

In contrasts to the statements of terror I stated above I made a list of my statements of truth.

My life is mine
No one in the world should be stalking me
No one should be invading my privacy
No one should tell me what to do with my life
No one should be spreading lies about my mother or me

² Zielinski, Siegfried, Deep time of the media, The MIT Press, Cambridge, Massachusetts, USA. London, England. 2006.

³ Karma referred as the law of cause and effect. Karma is the law of moral causation. The theory of Karma is a fundamental doctrine in Buddhism. This belief was prevalent in India before the advent of the Buddha. Nevertheless, it was the Buddha who explained and formulated this doctrine in the complete form in which we have it today. Sayadaw, Ven. Mahasi, Buddhist studies, Buddha Dharma education association, <http://www.buddhanet.net/e-learning/karma.htm> (2015).

No one should try to kill my dog
I never hurted anyone
My stalkers are crazy, insane or mentally ill.
No one has the right to try and take over my life; to say that I'm of someone
it violates all human rights and the abolishment even of slavery in 1853.
Only I live my live
Only I have my loved ones
My two persons one dog family is just perfect.
I have no friends, unfortunately

Stalkers and victimizers gloat themselves, with comments with me, in social networks and with their own social groups of committing human decay crimes. Victimizers have no respect for my self in any way and as the outcome all the harm inflicted. Over the years they have bullied me, hacked me and robbed thousands of dollars, my life was not lived it was lost. From all that research on the experience I centered my artistic production in the loss of time, the feeling of pain, the illusion of hope and the desire's for a better future.

As a conclusion and fact a priceless irrecoverable possession was violently taken away from me: TIME. How does one measure the priceless quality of time? It is precisely priceless because time is valued in the possible future as the potential number of unlimited actions one can do in a certain amount of time. All the possible things one could have done in time, thinking about past time and projecting towards the future. If a life is not lived one will not know, what could have done in that time, so the loss is measured in terms of the entire potential, including changes in luck and all possible things achieved in the best possible circumstances too. The loss of time has to do also with the loss of truncated possibilities, scenarios, decisions that where options that existed in order to get achievements, success and favourable outcomes for life projects and wishes.

Art is weak⁴ in the meaningless world that eventually swallows it as if it where only images, as fragile as it exists maintaining it's present existence it's even harder. Against bullies my art was shattered, emerging in it's nature it needed the proper art aid⁵ to exist in the world exhibitions, museums etc. Instead of being hack, robbed, tampered and sabotaged.

In the exhibition diary of temporary city berlin the curator is presented as the mediator between art and the wicked world. By those terms the exhibition would be considered it's shield, so the greater exhibitions in number the more protection Art would have. My art had pain and no shield and all I had was time to think, only think and thus reflecting on the experience I started developing my artworks with this artistic process and research.

⁴ Van Gerrewey, Christophe, Exhibition Diary, Temporary City Berlin, Revolver publishing, Berlin, 2010 Pg. 38.

⁵ Ibid.

5.3 THE ARTWORKS

The artworks start around a contemplative state around a cup of coffee, a cup of coffee as a cultural convention, it opens a gap in time for social encounters, thinking, unwinding etc. Another timeline starts when you drink coffee a space in time outside of the daily routine, that time it's clearly defined by the time people start drinking it until they had finished, that's the coffee time. Many thoughts swim around in that cup of coffee one takes at any time.

Coffee, the drinking of this beverage inhabits a different timeline in our mind, just as Borges believes in an infinite series of time, convergent parallel times.⁶ The timeline of drinking coffee is another timeline juxtaposed into the one of our everyday lives, a point of temporal uncertainty that awakens the minds, chemically coffee promotes concentration and allows us to take decisions more focused; one could think a cup of coffee could be a crucial point in changing our future.

Why the coffee can be so susceptible to give way to create a mind-space within a finite timeline? It's mainly due to its physical properties and the effects they have in the human organism. When we consume coffee we consume emotions⁷ studies in the Basque country have shown coffee arouses positive emotions, coffee taken as leisure awakens sensations of calmness, sweetness, it gives the feeling of peace, happiness and tranquility.

In that cup of coffee one can ponder for hope, a reflection one always has had about the future, the near and far so is in that instant where my works of art strive in that search for hope concerning the future in the cup, but also I encountered through that mechanism of reflection other conclusions comparing the reality of the present to my findings. First I started drinking a cup of coffee.

So many thoughts pass through the mind while drinking a cup of coffee, the reflections are endless. I started to think about my life while drinking my coffee about the continuous tragedies, the non-stopping pain, when that happens for so long one starts to lose hope in life, in justice, in people and most certainly in the upcoming future. In my cup of coffee I always encounter myself with pain, all the losses of the experience and a terrible amount of time lost, which fills me with a great amount of pain, that led me to think about art and pain and explore the concepts.

⁶ Starling Simon, *Never the same river (Possible Futures, Probable Pasts)* 2010. [Groom, Amelia, *Time, Documents of contemporary Art*, Whitechapel gallery, MIT Press, London, 2013.].

⁷ When we consume emotions instead of food, <http://www.basqueresearch.com/new/745>, Azti-Tecnalia (2013).

5.4 ART AND PAIN

Pain is the effect of the failure of a function⁸ repression of ideal states of the human being, which could lead to frustration, all of that leads to the experience of pain. The disappearance of an object implies it's loss⁹, the disappearance establishes the state of absence and it questions the existence, which could lead us to think of death. In death there's no hope for the presence to exist again.

When something disappears the anticipating expectation of finding still is in one's mind, in our unconscious there is no place for death, there is no inscription for the possible experience of death, and in that absence of what is missing is the trauma. Is from that pain the artwork starts to develop its conceptual construct. How can that loss be in the work without being raw like other works of art that are recognized for being crude representatives of art made from pain? I started asking myself that question with the means of making the answer poetic without the obvious referents of human pain.

Thinking about pain in art, certain important artists come to mind Frida Kalho, and Louise Bourgeois I identify their works with pain, pain felt in everyway, there' is no mind-body dualism when one talks about pain. I use Frida Kalho as a reference for the state of mind feeling helpless handicapped for me not physically but in other ways, Frida she also implied she worked with her self because she was the subject that she knew best,¹⁰ in her works she used her wounds as an inspiration. A tragic accident that happened when she was young change her life forever and gave as a result the series of works we know today.

Like Frida I'm also working around myself, the pain and the frustration. I use three works of Frida Kalho as a conceptual reference not as a formalistic one. "What the water gave me" 1938 (Image 1.) in this work she paints images in the water of her bathtub painting only her feet in one end and what interests me is the liquid as a container of memories. In a similar way the coffee for me is full of images and in the same way the coffee grounds left behind (Image 2.)

⁸ Rodriguez Garzo, Monserrat, Estados de dolor (translation: States of pain), Ed. CENDEAC, Centro Cultural Puertas de Castilla, Murcia, Spain, 2014. Pg 4.

⁹ Ibid.Pg. 103.

¹⁰ <http://www.fridakahlo.com/> , (2015).



Image 1. What the water gave me, Frida Kahlo, Painting, 1938.

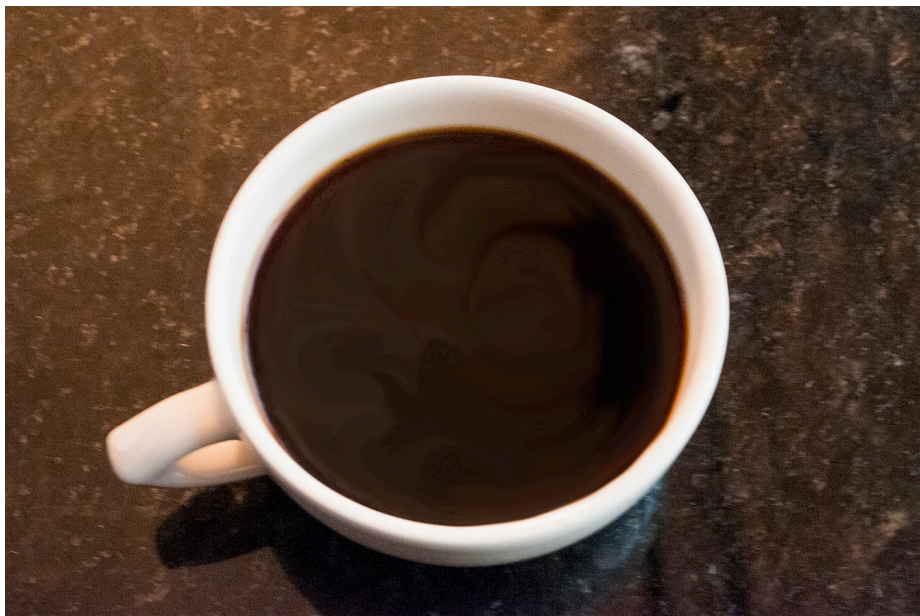


Image 2. Coffee Cup, Adriana Ospina, Photograph, 2015.

Frida Kahlo also speaks in her art about hope in a work she called the “Tree hope of hope” 1946, where she embraces her wounds and has a text in the image that says “tree of hope maintain yourself firm”. The concept of firmness I also use it to develop the last artwork, hope is a concept that

alludes to the future and the forthcoming future has the built on a stable and strong foundation with the intention of continuity.

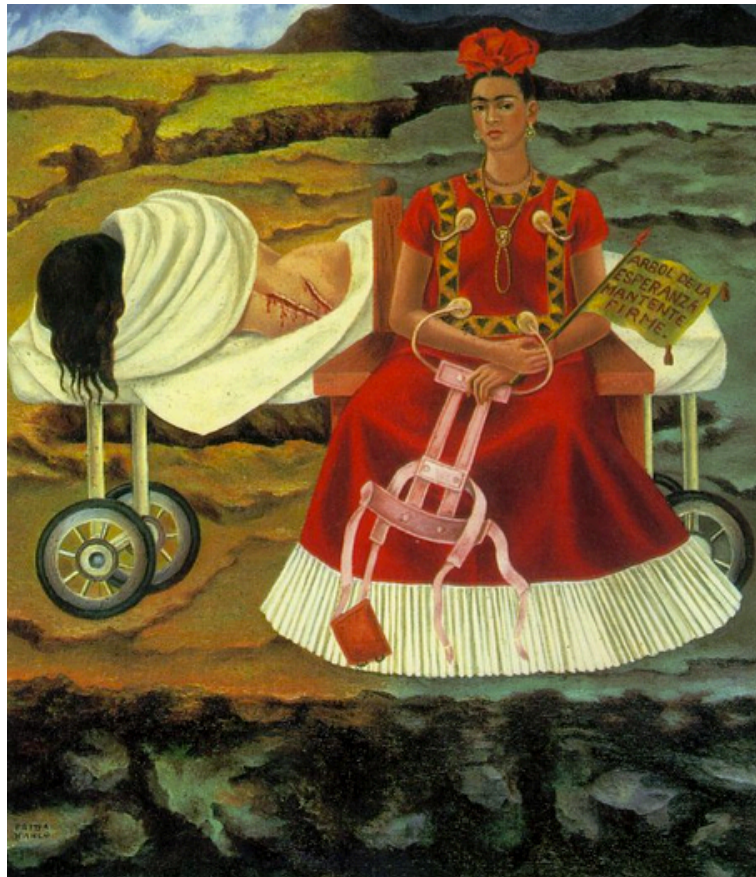


Image 3. The tree of hope, Frida Kahlo, painting, 1946.

The work of Louise Bourgeois is known for being about the subjects of the human psyche, the mind and it's turmoil that's why she's used as a reference. I was subjected to such terrible thing that can drive you mad, but like her works says "Art is and act of sanity."¹¹ I also do this series of works coming such a tortuous subject for my sanity, in an attempt not to let it scar as a trauma, but as an experience in life I can approach emotionally and rationally and the madness the people that bullied me and abused me wanted to induce would never reach existence. The traumatic experience has many memories stored in my mind and is better to put them to good use, as artistic concepts.

Traumatic realities like the Bomb of Hiroshima and Nagazaki in 1945 illustrated by Simon Starling generate a sense of temporal uncertainty in his essay *Never the Same River*, events that occurred in a brief moment, had as a result a rupture in the relationship with time and that affected the understanding of the future, which turned into something that ought to be

¹¹ Storr Robert, Herkenhoff Paulo, Schwartzman Allan, Loiusse Bourgeois, Ed. Phaidon, Paris, 2004.

feared.¹² In the same sense the experience that led me to develop the series of artworks had the same effect on my life and my perception of time, time was something to be feared in the anxiety of the future approaching and the pain of losing time, time leaving and in the middle of those the painful uncertainty.

The feeling of pain was directly connected to the experience of time, the river of time was flowing and it was being swept away with all my life contents and aspirations by abuse, hackers, bullying, alienation and all that was humanly and not humanly possible to ruin a human being's life.

Not to drown in the idea pain the conceptual framework of the series of art works is developed with the intention to give another direction to the feeling of pain and stop it from shredding more human fibers from the artist, with almost a subtle view on the subjectivity of it and how it's woven with other topics like divination, skepticism, time lost and the future, that derive from the feeling of loss all blended in the creation of the final works.

5.5 TIME IN MOTION AS UNCERTAINTY

Like Doge Zuni says "We should not understand that time flies. We should learn that flying is the only ability of time...Those who fail to experience and to hear the truth of Existence-time do so because they understand time only as having passed."¹³

Greeks had two conceptions of time *Chromos* and *Kairos*, *Chromos* a time without content, empty and limited to it's linear progressing and *Kairos* the opposite, a time charged with strength of significance, the fullness of time, the dimensions of this concept are nor uniform nor predictable.¹⁴ I lost my *Kairos* the fullness of my time, the opportunity of having that time full, filled of things, of experiences etc. Instead time for me it was passing by, passing by for a helpless victim.

Opportune moments or right timing is another way the Greeks made allusion to *Kairos*. The power to act and take advantage of an event or action,¹⁵ this appears upon an unfolding of events crucial to the nature of *Kairos*.

¹² Starling Simon, *Never the same river* (Possible Futures, Probable Pasts) 2010, Book, [Groom, Amelia, *Time, Documents of contemporary Art*, Whitechapel gallery, MIT Press, London, 2013. Pg 30].

¹³ Zenji, Dogen, extracts from 'Uji' [trans. as 'existence-time'] 1240, trans. Gudo Wafu Nishijima and Chodo Cross, in *Master Dogen's shobogenzo book*, vol1 (Tokyo: Windbell Publications, 1994) 110-19, 5 [Groom, Amelia, *Time, Documents of contemporary Art*, Whitechapel gallery, MIT Press, London, 2013. pg 52].

¹⁴ Chan, Paul, *A Time Apart*, Klaus Biesenbach, ed. Greater New York, New York: MOMA ps1, 2010 pg 84-5 [Groom, Amelia, *Time, Documents of contemporary Art*, Whitechapel gallery, MIT Press, London, 2013.]. Pg.53

¹⁵ Ibid.

In Art such feeling of time passing is very well represented by the video “the way things go”. “A fuse burns, a tire rolls free. It crosses rough-hewn teeter-totters, knocks over a ladder and collides with an oil drum. A lit candle, mounted on wheels, skitters roll down a wooden ramp and that ignites a small explosion.” In “The Way Things Go” (1987) Peter Fischli and David Weiss play with the idea of the chain reaction. The film, approximately 30 minutes in duration, choreographs everyday objects and elemental forces, fire, air, gravity and a corrosive liquid into continuous series of kinetic events.¹⁶ The right timing the perfect circumstance it’s all orchestrated into perfect harmony, getting near to Plato’s idea of Kairos where the power of proportion that gives harmony to the elements, fits them into proper balance.¹⁷ Platonic aesthetics founded on the principles of harmony, symmetry and measure connect the idea of Kairos to beauty and art when something “comes together”, in “The Way Things Go” everything comes together in the artwork in perfect timing, this video could also be seen as a metaphor for life and the future, because of the events planned ahead of time.

5.6 EMBODIED TIME

As the permanence of the concept of time has no end it is infinite a human life is not, it’s fairly finite and the exact duration it’s uncertain.

Time it’s a concept as Kant mentions a pure form of sensible intuition and different times are only part of that same time, its representation cannot be given by an object but by its intuition.¹⁸ How does one perceive time and its roughness passing? It’s passing is felt merciless towards the biological condition of the human being. As human beings we age and decay and it’s in that decay of our physiology we have the intuition of time. From the release of enzymes that chemically break down the organic matter which eventually cause the life of humans to end its existence, to the decay of all matter¹⁹ organic or not where all particles decay into other particles, energy is conserved but all objects suffer the phenomena of wave dissipation. Some particles are more stable than others but in the end they all decay, and that decadence also depends on what particles come in contact with.

Salvador Dali work clocks embrace that decadence of time, having it made, while he was contemplating a decomposing piece of Camembert cheese. And it’s in his surreal vision where he portrays the concept of time melting

¹⁶ Peter Fischli and David Weiss “The Way Things go” (1987) Located: <http://www.youtube.com/watch?v=GXRRC3pfLnE>

¹⁷ Chan, Paul, A Time Apart, Klaus Biesenbach, ed. Greater New York (New York: MOMA ps1, 2010 pg 84-5, 5 [Groom, Amelia, Time, Documents of contemporary Art, Whitechapel gallery, MIT Press, London, 2013.]

¹⁸ Kant, Immanuel, Critica de la Razon Pura, Trans.The Critique of Pure Reason by, 1781, Spanish Version, Pg 138.

¹⁹ Most Particles Decay — But Why? Why do most particles disintegrate [the technical term is “decay”] into other particles? Conversations with the Theoretical Physicist Matt Strassler <http://profmattstrassler.com/articles-and-posts/particle-physics-basics/why-do-particles-decay/most-particles-decay-why/>

always almost decomposing.

As in life, like a particle metaphor our lives decay also faster or slower depending on which, whom or what we come in contact with; it's the human struggle to try preserve that aliveness and expand life duration in order to fulfill as humans the emotional expectations of existing in the world.

When there's nothing to do what we only have left is to rely on faith on what we do today shall be enough for our existence tomorrow, when all that is uncertain, and people reach for hope in every single way is where divination comes in.

About all the subjects above I thought when I was drinking my coffee, the experience, the pain, the time as a victim one expects the victimization to be gone, to have justice and reparation and one would like to hear it. One would like to think what is going to be of the future. That's where I got in interested in reading the coffee grounds of my coffee.

I developed a series of photographs of my readings of the oracle found in my coffee cups in the grounded coffee inside them with the help of a book of coffee grounds divination.

5.7 THE ORACLE AND DIVINATION

Since Ancient times divination has adapted to cultures and technological advances Cicero made a an first categorization of the initial choices available: Assyrians looked at the sky because they lived in the plains, there where mountains to obstruct the view, bird divination prediction how the birds and the flocks moved did the Cilians, Pisidians, Pamphylians, the Greek consulted the oracles of Delphi and Dodona.²⁰ Says Sarah Iles ancient divination was very malleable, it had a direct goal to acquire knowledge that people did not know about. That knowledge manifested itself in many ways combined and recombined as a reflection of specific cultures; and has always had a sustaining base where the wish for the knowledge that divination could provide is a basic human need.

In that desire to fulfil my need to have knowledge other than the one I had that keeps me as a helpless victim, I thought divinatory means where a good path to develop my artistic concept, I started with many coffee cups, where I encountered my self with the plasticity off this divinatory form.

Sarah Iles explains divination has fascinated many intellectuals, in part because is like establishing a conversation. Two parts comply in the divinatory means and people get immediate responses, interpreting may take more time, but this is the part that I'm most interested " at least you

²⁰ Iles Johnston, Sarah, Ancient Greek Divination, Wiley-Blackwell, Utopia Press Pte., 2008, pg.3.

know that someone has heard you”²¹. For this reason I addressed coffee divination for the subject and the experience I was working with, trying to look for solutions one doesn’t have and when others don’t listen.

The history of the coffee grounds history is very vague; known was Coffee's worldwide journey that came to the west with the Turkish conquests of the Arabian Peninsula during the early 16th century. It was the Ottoman Empire that brought coffee to entirely new places. The Turks have been known for their coffee reading tradition, also in Greece some people still practice the craft. It’s known that in Russia it became popular after 1740 when coffee became a fashionable trend, clairvoyants acquired the skill to reach more urban population, it was a divination form that was transmitted orally and imported for eastern cultures.²²

The plasticity of the coffee grounds I found it very interesting. It was like an almost landscape in miniature of texture and form, in this reddish coffee I was using the different images I was supposed to look for where many. I decided to use these images for the elaboration of the artwork.

First, The coffee has to rest so the grounds may go to the bottom of the cup, the coffee should be drunk only from one side of the cup. When the coffee is finished, one has to concentrate on the wish for the cup to grant you the fortune. Then the dish is placed on top the cup and still covering the top, the cup is held at chest level and turned counter-clockwise a few times. Following this, the cup is turned upside down onto the plate, and left to cool. When the coffee cup is cool enough, someone other than the person who drunk the coffee opens the cup, and starts interpreting the shapes for divination ideally but that could also be done by same person.

The coffee grounds give you a omen for the past, present and future, the book I found “Aprenda a leer la borra del café” (trans. “Learn to read the coffee grounds”)²³ every side of the cup means something different

I made several attempts to read my future in the cup and found it difficult to find the images; one could look for inanimate objects, animals, living things, numbers for example to name a few.

These meanings are a personal translation of the book.²⁴

²¹ Ibid.

²² Wigzell, Faith, *Reading Russian Fortunes, Print, Culture, Gender and divination in Russia from 1765*. Cambridge Studies in Russian Literature, Cambridge University Press, 1998. Pg 134.

²³ Yazid, Nacira Z., *Aprenda a leer la borra del café* (trans. “Learn to read the coffee grounds”)²³ Ed. Imaginador, Buenos Aires, Argentina, 2004.

²⁴ Yazid, Nacira Z., *Aprenda a leer la borra del café* (trans. “Learn to read the coffee grounds”) Ed. Imaginador, Buenos Aires, Argentina, 2004.

Spider: Situations will change your path. Leave back the bad moments
Positive

Wasp: Discussions and conflict. Gathering with good friends will get you through them. Negative.

Jasmine: You will have difficulties you cannot understand where they came from. Patience will be your friend. Negative.

Fly: Period with disgusting situations. Step aside and protect yourself. Negative.

Ship: A moment full of satisfactions is coming. Harmony and gratification. Enjoy.

Bomb: Doubt and misunderstanding, like a bomb has fallen around you and you everything destroyed. Concentrate on the positive you will be again about the future.

These where some of my coffee readings below.

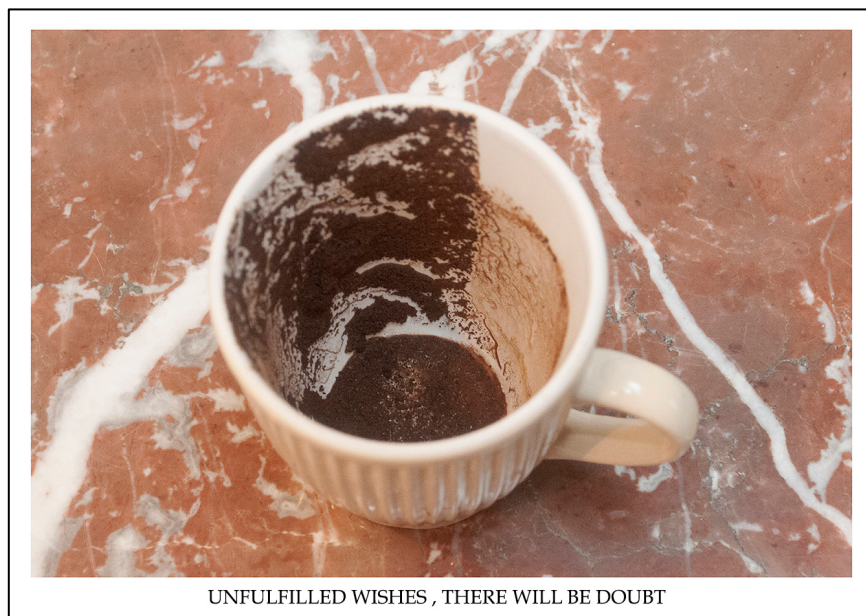
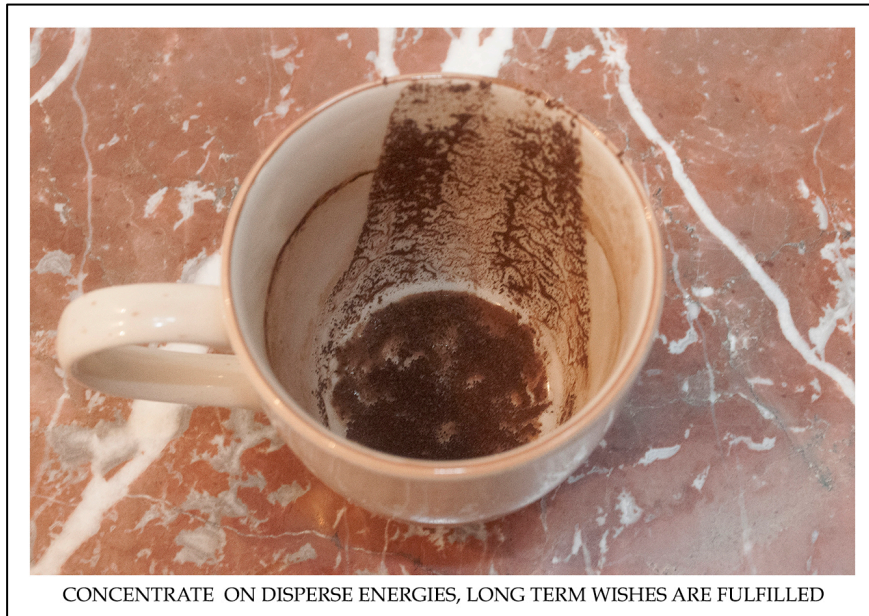
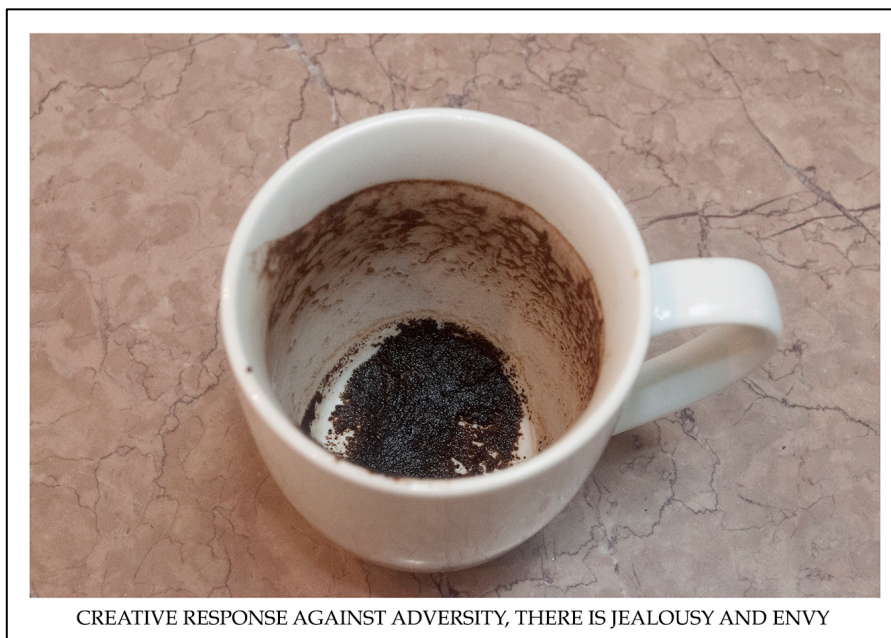


Image 4. Too much time is lost, coffee cup, Adriana Ospina, 2015.



CONCENTRATE ON DISPERSE ENERGIES, LONG TERM WISHES ARE FULFILLED

Image 5. Too much time is lost, coffee cup, Adriana Ospina, 2015.



CREATIVE RESPONSE AGAINST ADVERSITY, THERE IS JEALOUSY AND ENVY

Image 6. Too much time is lost, coffee cup, Adriana Ospina, 2015.

Among my findings in the predictions the negative results also had a positive side, not like the tarot readings or the tobacco readings where bad omens are bad omens and that's it. I found it peculiar it has a positive outlook for every omen even it gives good or negative in the results of the coffee cup grounds. I looked for forms of divination that gave similar readings it came to my attention Chinese divination, that instead of a plain oracle for the future it gives a reflection and says good things for bad circumstances.

I encountered the Chinese divination system developed in from 5 to the 13 century their hexagram system of divination. Zhu Xi (1130–1200) one of greatest commentator of hexagrams he took off the importance in the government of divination and elevated it's importance as a method of self-cultivation. For him, divination was not a superstitious act of asking guidance from a supernatural power. Rather, it is a fruitful and enriching experience of encountering the unknown and not comprehensible. In the process of divination, multiple forces that shape human life are laid and from that point the opportunity of improving one's situation is given. At first this kind of divination was made only for kings, nobles, and government officials, the Yijing changed to a broad audience who, literate or illiterate, are concerned with both the uncertainty and the opportunity of change. Of any social class, education level or written language.²⁵

All of those omens or predictions results of the coffee ground divination sound very romantic and others could fall into self help book kind of statement, good situations, are narrated in excellent state, and tragedies always fixable endurable, so far my experience with it. No prediction I got helped with the current situation or gave me hope for the future a future where good things never happen. The horrible experience I lived is still on going and is very stressful to go several times to the police even only one, so I became a skeptic of the good situations that where given in the divination those where not part of the horrible reality. How would I express my scepticism to all those almost wonderful statements, I broke cups of coffee over and over again until I could pile them up.

5.8 SKEPTICISM

“Art is art when what is made unmakes itself in the making and realizes in a very recognizable form, the discordant truth off living life”²⁶ found this statement very agreeable to what is living life, discordant, a-symmetric like nature and when it's in turmoil everything becomes the same way I see the broken cups discordant a-symmetric and broken. I was a sceptic on all the knowledge the cups could offer me. There's the repetition of each cup that could be an analogy of the phrase ashes to ashes and dust to dust, since the coffee grounds meaning didn't mean anything in the beginning they return to the initial state.

²⁵ Ze-Ki Hon, A precarious balance: Divination and moral philosophy in Zhouyi Zhunyi DAQ Journal of Chinese Philosophy. Jun 2008, Vol. 35 Issue 2, p253-271. Pg. 19.

²⁶ Zenji, Dogen, extracts from 'Uji' [trans. as 'existence-time'] 1240, trans. Gudo Wafu Nishijima and Chodo Cross, in Master Dogen's shobogenzo book, vol1 (Tokyo: Windbell Publications, 1994) Pg. 110-19. [Groom, Amelia, Time, Documents of contemporary Art, Whitechapel gallery, MIT Press, London, 2013. Pg. 52].



Image 7. Too much time is lost, Broken cups, Adriana Ospina, 2015

Scepticism (in Latin for scepticism) in the sixth century BC implied only the god had knowledge of the perfect, Diogenes the cynic in AD 40-120 on the Discourse X he implies that oracles cannot work because the language of god and men are mutually unintelligible. He appoints it giving examples of misunderstanding and warnings for example: Croesus misunderstood the god's advice telling Hales that if he crossed the river he would destroy a great empire. Apparently it was a warning not an encouragement to do it, and Diogenes concludes stating that is more important for a man to know himself then in wisdom he can consult the oracle but he will not consult oracles if he has intelligence.²⁷ Part of that sceptic doctrine is that a wise man or woman should be capable of making sound predictions for him or her.

Taking on account that more sound and sane are my predictions, the path taken is of the sceptic and not of believer. And the oracle is shown like a process that ultimately end in uncertainty. The artwork is the symbol of time loops, where time is wasted and then that hope that rises is ultimately broken with the last strand faith and that cycle repeats itself, time is lost in belief and it imminently it will reach it end and too much time will be lost. When reality proves other wise all predictions of any oracle are destroyed by the truth, hence the scepticism is created.

I also used as a reference Artist Livia Marin's²⁸ "*Broken Things* seem just fine" series (Image, 8, 9, 10). The sculptures of her series they appear to be

²⁷ Stoneman, Richard, *The Ancient Oracles Making the Gods Speak*, Yale University Press, New Haven and London, 2011, pg.163-164.

²⁸ Website of the artist <http://liviamarin.com/> (2015).

broken ceramic dishes and cups. However, for what the household items are used that function is lost but they retain their aesthetic value. The cups seem to melt once damaged. The pieces talk about the decay and the transformation of matter, also another shape or form allows another way of existing.



Image 8. Segment from Broken things, Livia Marin, 2009.



Image 9. Segment from Broken things, Livia Marin, 2009.



Image 10. Segment from Broken things, Livia Marin, 2009.

When something utilitarian is broken there's the experience of death end and destruction, the use that thing or object could have had is finished and it could not have any other use or function. In my artistic process I'm interested in the transformation of the pieces of Livia Marin, because they imply not an end but a change of state and aesthetics. In a way it resembles the Heidegger thinking in "The Origin Of The Work Of Art" the difference between art and tool, one with the function another with the truth,²⁹ where the work of art holds the truth within itself and not in it's function.

Another reference is the work of Cai Guo Qiang "Reflection - A Gift from Iwaki" 2004. It a boat rescued from the hometown of the artist, filled with broken porcelains made in the same town, what interest me is the agglomeration of broken images that talk about culture and cultural heritage and memory, and given that they are inside the rescued boat, they refer to the objects that where sunk, the shattered memory from Iwaki and testimony of the contents of the ship.³⁰ (Image 11.)

²⁹ Heidegger Martin, "El origen de la obra de Arte", (trans. The origin of the work of Art), Alianza, Madrid, 1996.

³⁰ Website of the artist Cai guo qiang <http://www.caiguoqiang.com/> (2015).



Image 11. Reflection- A gift from Iwaki, Cai Guo Quiang, Sculpture, 2004.

5.9 THE BUILDING OF THE FUTURE

Dogen Zenji says “all that exists in time is lined up in a series and at the same time individual moments of time.”³¹

Reflecting about the potential of the future lost, where every moment of the present of the experience narrated above becomes the future in the next second, one wonders what is going to be of the future? Wondering about all those predictions and their positive and encouraging nature, one works always for a better future.

All those predictions that where in the coffee grounds and still the beverage itself, served me consider the ideal future: a life without victimizing. As metaphor I decided to build an artwork as a reconstruction of that future, while in that task I encountered myself with a coffee brand called “Perfetto”, which means perfect in Italian served adequately to make the artwork below.

This piece is a column in construction and coffee packages are arranged as building blocks, three times three to fit into shape. (Image 12.)

³¹ Zenji, Dogen, extracts from ‘Uji’ [trans. as ‘existance-time’] 1240, trans. Gudo Wafu Nishijima and Chodo Cross, in Master Dogen’s shobogenzo book, vooll (Tokyo: Windbell Publications, 1994) pg 110-19. [Groom, Amelia, Time, Documents of contemporary Art, Whitechapel gallery, MIT Press, London, 2013. Pg. 52].



Image 12. Colum of the future, Adriana Ospina, Sculpture, 2015.

“Never in human history has so much rested on the fortunes of something as fragile as the destiny of an individual state in the world system of states”³² In that state of fragility the column is built with a purpose of continuity. This artwork alludes to sentiment of faith and hope for the future taking on account what Raqs media collective text says life is finite and is also perishable³³ so it’s important to be striving to have that perfect future before it perishes.

The column as a symbol of architecture is used as symbol of support, columns are the support system of a building, they are used as a symbol of strength and stability, since antiquity these pillars are the basic structure to be build upon. Also the spine is the column of our body, the supporting

³² Raq Media Collective, *Plankton in the Sea*. [Groom, Amelia, Time, Documents of contemporary Art, Whitechapel gallery, MIT Press, London, 2013. Pg. 52]. Pg.189

³³ Ibid.

system of vertebrates that like bricks hold a human being upright, the basic sustain for the entire body, the main channel of communication for our nervous system. The vertebral column holds our body through our entire life, is the support of our lives and actions.

As a reference for this work Frida Kahlo where she makes the allegory of the column to her human spine called “The Broken Column” 1944. (Image13.)



Image 13. The Broken Column, Frida Kahlo, Painting, 2009.

Columns were also used in antiquity since the Egyptians after spreading through the rest of civilizations, that structure has also been used in contemporary art, built in the same way as the architecture pillars; the assembly of these columns with bricks is shown in the artwork “The tomb of Archimedes” by Raphael Zarka, I see them as formal reference to the assembly of the coffee bags in another distribution but with the resemblance of bricks.



Image 14. The tomb of Archimedes, Rafael Zarka, Sculpture, 2011.

Louise Bourgeois also used columns as a metaphor for eternity³⁴, in the exhibition “Louise Bourgeois” in the Cheim & Reid Gallery of New York 1999 in her Untitled works (Image 15.) rising upward, the shape that alludes of eternity, like the column of Brancusi “The endless column” (Image 16.) that refers of infinity. When one thinks about eternity, one always thinks of building towards the sky where the sky is endless and there are no obstacles. As a human life is built by the addition of experiences in life rising up towards the sky, it makes reference about the future but in the end is merely finite.

At the end one would only think how much time is left, all that has been lost, how near is all from disappearing, and what takes to go on ...

³⁴ Storr Robert, Herkenhoff Paulo, Schwartzman Allan, Loiusse Bourgeois, Ed. Phaidon, Paris, 2004. Pg. 88.



Image 15. Untitled, Louise Bourgeois, Sculptures, 1999.

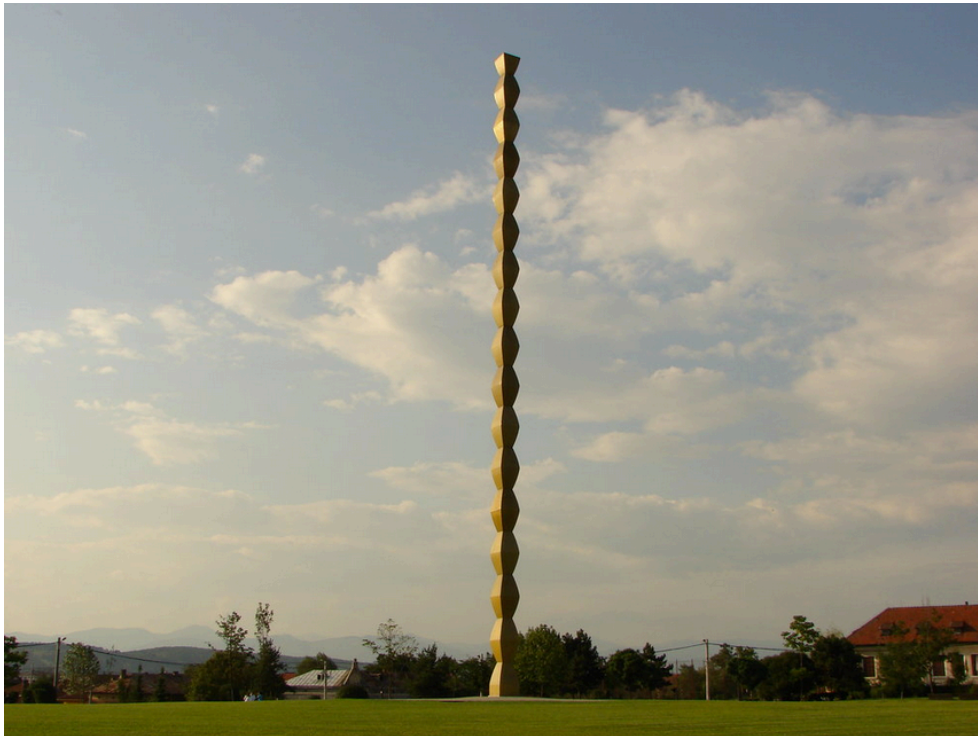


Image 16. The Endless Column, Constantin Brancusi, Sculpture, 2015.

CONCLUSIONS

In the reflection about in time through a personal experience in the artistic process, certain answers have been found first the experience of time, is an aesthetic experience one given by sensibility. Although this perception can elongate time or rush it, time as human conception shared by humanity of years, days, hours, minutes, and seconds left behind the cyclical agrarian time in order to achieve an organization for the productive upheaval of human beings with the ideal of progress and productivity, time in the present day defines every task people do and also, since human beings are born until they die each hour is measured and lives are only temporary. It has always been a human questioning and an art subject time, in which way things decay and life perishes, like the clocks of Salvador Dali, that slowly give the impression of this melting before the final deterioration.

How the loss is felt and what effect does it have in the perception of time? Human are beings of habit; people get accustomed to lifestyles, persons, properties, routines and all that makes part of what constitutes the life of someone. Individuals are affectionate, social creatures that establish relationships, practices, traditions within those conceptions the future is thought in terms of developing in common terms “a full life”, one with achievements of growth productivity, a life filled with experiences people and things and finally the end, death. The sentiment of loss in life is given by one any of those aspects is taken away which individuals are accustomed to have or those which they acquire, it's a rupture I that leaves a gap, a sudden death and since humans are emotional beings as a consequence of absence the sentiment of pain produced in mourning for that empty space in the habitual mind.

When people have the sentiment of loss many questions appear about the uncertain future, about hope, despair, coping, the rise of faith when there's is nothing left do only one can rely faith. Faith is a belief in the unknown and being a human need the need to know the unknown the artistic process turns toward the oracle in order to pursue that belief. The oracle answering in discordance with reality has only one possible reaction from the person questioning: scepticism where the faith is lost and there is nothing left but the raw realism of the present situation seen and experienced.

Since the future is uncertain and the actions that are done in the present have effects in what people call tomorrow and forthcoming time, the artwork developed is presented as a structure, an analogy of the one built by architecture in a way there's only one answer for the loss, to keep on building, because there's only life and it's merely finite. It would be not be possible to live within the shattered pieces of what's lost; it's a human instinct to avoid pain and a human ideal the notion of progress. The artworks done in this process move through the subjects questioning each one and are created like an artistic statement for each stage of the research.

NOTES

1. Progress : **noun** \ˈprā-grəs, -ˌgres, **US also & British usually** ˈprō-,gres\ : 1. Movement forward or towards a place, 2. The process of improving or developing something over a period of time, <http://www.merriam-webster.com/> (2015).
2. Zielinski, Siegfried, Deep time of the media, The MIT Press, Cambridge, Massachusetts, USA. London, England. 2006.
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4. Van Gerreway, Christophe, Exhibition Diary, Temporary City Berlin, Revolver publishing, Berlin, 2010 Pg. 38.
5. Ibid.
6. Starling Simon, Never the same river (Possible Futures, Probable Pasts) 2010. [Groom, Amelia, Time, Documents of contemporary Art, Whitechapel gallery, MIT Press, London, 2013.].
7. When we consume emotions instead of food, <http://www.basqueresearch.com/new/745>, Azti-Tecnalia (2013).
8. Rodriguez Garzo, Monserrat, Estados de dolor (translation: States of pain), Ed. CENDEAC, Centro Cultural Puertas de Castilla, Murcia, Spain, 2014. pg 4.
9. Ibid. pg 103.
10. <http://www.fridakahlo.com/> , 2015.
11. Storr Robert, Herkenhoff Paulo, Schwartzman Allan, Louise Bourgeois, Ed. Phaidon, Paris, 2004.
12. Starling Simon, Never the same river (Possible Futures, Probable Pasts) 2010, Book, [Groom, Amelia, Time, Documents of contemporary Art, Whitechapel gallery, MIT Press, London, 2013. Pg 30].
13. Zenji, Dogen, extracts from 'Uji' [trans. as 'existence-time'] 1240, trans. Gudo Wafu Nishijima and Chodo Cross, in Master Dogen's shobogenzo book, vol1 (Tokyo: Windbell Publications, 1994) 110-19, 5 [Groom, Amelia, Time, Documents of contemporary Art, Whitechapel gallery, MIT Press, London, 2013. pg 52].
14. Chan, Paul, A Time Apart, Klaus Biesenbach, ed. Greater New York, New York: MOMA ps1, 2010 pg 84-5 [Groom, Amelia, Time, Documents of contemporary Art, Whitechapel gallery, MIT Press, London, 2013.]. Pg.53
15. Ibid.
16. Peter Fischli and David Weiss "The Way Things go" (1987) Located: <http://www.youtube.com/watch?v=GXRRC3pfLnE>

- 17.Chan, Paul, *A Time Apart*, Klaus Biesenbach, ed. Greater New York (New York: MOMA ps1, 2010 pg 84-5, 5 [Groom, Amelia, *Time, Documents of contemporary Art*, Whitechapel gallery, MIT Press, London, 2013.]
- 18.Kant, Immanuel, *Critica de la Razon Pura*, Trans.The Critique of Pure Reason by, 1781, Spanish Version, Pg 138.
- 19.Most Particles Decay — But Why? Why do most particles disintegrate [the technical term is “decay”] into other particles? Conversations with the Theoretical Physicist Matt Strassler <http://profmattstrassler.com/articles-and-posts/particle-physics-basics/why-do-particles-decay/most-particles-decay-why/>
- 20.Iles Johnston, Sarah, *Ancient Greek Divination*, Wiley-Blackwell, Utopia Press Pte., 2008, pg.3.
- 21.Ibid.
- 22.Wigzell, Faith, *Reading Russian Fortunes*, Print, Culture, Gender and divination in Russia from 1765. Cambridge Studies in Russian Literature, Cambridge University Press, 1998. Pg 134.
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- 32.Raq Media Collective, *Plankton in the Sea*. [Groom, Amelia, *Time, Documents of contemporary Art*, Whitechapel gallery, MIT Press, London, 2013. pg 52]. Pg.189.
- 33.Ibid.
- 34.Storr Robert, Herkenhoff Paulo, Schwartzman Allan, Loïuse Bourgeois, Ed. Phaidon, Paris, 2004. Pg. 88.

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