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FOR IMMEDIATE RELEASE

***There's No Place Like Time: A Novel You Walk Through
A Retrospective of Video Artist Alana Olsen***

A Multimodal Installation by Lance and Andi Olsen

September 1 – December 1, 2018

Snite Museum of Art, University of Notre Dame, Notre Dame, IN

An interplay of videos, texts, objects, and interventions, *There's No Place Like Time* is a multimodal installation translating the life of Alana Olsen—a fictional character plucked from Lance Olsen's novel *Theories of Forgetting*—into three-dimensional reality that will be on view in the Snite Museum of Art from September 1 through December 1.

Andi and Lance Olsen's collaboration takes the form of a retrospective of Alana's videos, created over a span of forty-some years, the later ones revealing her attempts to incorporate such innovative techniques as erasures, dubbed narrative, and words as images. Alana's fictional daughter Aila, an art critic and conceptual artist, appears as the exhibition curator; through Aila, we receive biographical information describing Alana's evolving aesthetics, a context for her development as a video artist, and an exhibition catalogue.

Alana's fictional husband, Hugh, also makes an appearance, as does the artist Robert Smithson's earthwork *The Spiral Jetty*, located where the Great Salt Lake meets remote desert near Salt Lake City, Utah. Smithson's notion of "entropology" intrudes as well, a neologism coined by Claude Lévi-Strauss to contain both *entropy* and *anthropology*. In Smithson's hands, entropology embodies "structures in a state of disintegration," a process encompassing the astonishing beauty inherent in the process of wearing down, of undoing, at the level of geology and thermodynamics as well of that of entire civilizations and the individuals within them. Dying Alana, forgetful Hugh, her husband, and daughter Aila's increasingly futile attempts to parse her father's narrative—all display the entropological force.

Aesthetically, the artists are interested in posing questions concerning intersemioticity--in the relationship between the visual and the verbal and in how to probe that binary. They challenge the visitor to ask how a specific medium—the codex, the website, the gallery—affects the message it attempts to convey. Put another way, they challenge us to examine how various technologies affect how various arts are expressed and experienced. By embracing the contemporary and the experimental, the Olsens ask us to reimagine what a page is, what a novel is, what a gallery is, as we navigate them in a hypermedial format and as we stroll through their gallery installation of a three-dimensional novel. Together, the artists tackle no less than issues inherent in identity construction and historical knowledge.

Andi Olsen is the guest curator of the exhibition, which was requested by ND Professor Steve Tomasula, Department of English, the Creative Writing Program. It will be the focus of his Fall 2018 class on hybrid writing and be on view during the October 6-8 &NOW Festival of Innovative Writing. She is also an experimental video artist who also works in assemblage and computer-generated collage. Her videos and art have been exhibited throughout the world, with videos shown at the American Visionary Art Museum, Momentum Gallery and Greenhouse Berlin, and the Los Angeles International Short Film Festival, among others. Her ongoing solo project, *Hideous Beauty*, is a Cabinet of Wonders composed of short videos, assemblages and collage texts.

Lance Olsen is the author of more than twenty books of, and about, innovative writing. His short stories, essays, poems, and reviews have been published in hundreds of journals, magazines, and anthologies. In 2013, he served as the Mary Ellen von der Heyden Berlin Prize in Fiction Fellow at the American Academy in Berlin. His awards include Guggenheim and N.E.A. fellowships, and being named a Fulbright Scholar. Olsen is a professor of innovative narrative theory and practice at the University of Utah.

Andi Olsen and Lance Olsen will attend the October 5 evening reception in the Snite Museum of Art as part of the &NOW Festival of Innovative Writing.

On Friday, October 26, from 5:00-7:30 p.m., the Friends of the Snite Museum of Art will host a reception for all the fall special exhibitions. This reception is free and open to all.



If you would like high-resolution images or in-depth information please contact Gina Costa at gcosta@nd.edu

ALL PROGRAMS ARE FREE AND OPEN TO THE PUBLIC.

The Snite Museum of Art, University of Notre Dame

The Snite Museum of Art is located on the campus of the University of Notre Dame, near South Bend, Indiana. Museum hours are 10:00 a.m.–5:00 p.m., Tuesday through Friday; and until 7:30 on Thursdays; and noon–5:00 p.m. Saturday. The Museum is closed Sundays and Mondays. Admission is free. Museum information is available at 574-631-5466 or at the Museum’s website: sniteartmuseum.nd.edu. Driving directions and parking information are available at <http://nd.edu/visitors/directions/>. Find us at inthebend.com and facebook.com.

The Snite Museum of Art is founded on the principle that art is essential to understanding individual, shared, and diverse human experiences and beliefs. The Museum encourages close looking and critical thinking to stimulate inquiry, dialogue, and wonder for audiences on campus and beyond. Fundamental activities include developing and stewarding an art collection, creating and sharing knowledge, serving our communities, and exploring the spiritual dimensions of art—all in support of the University of Notre Dame's Catholic mission.

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