

Visualizing time: a recent survey of time-focused art.

SBRILLI, A. and LEUZZI, L.

2021

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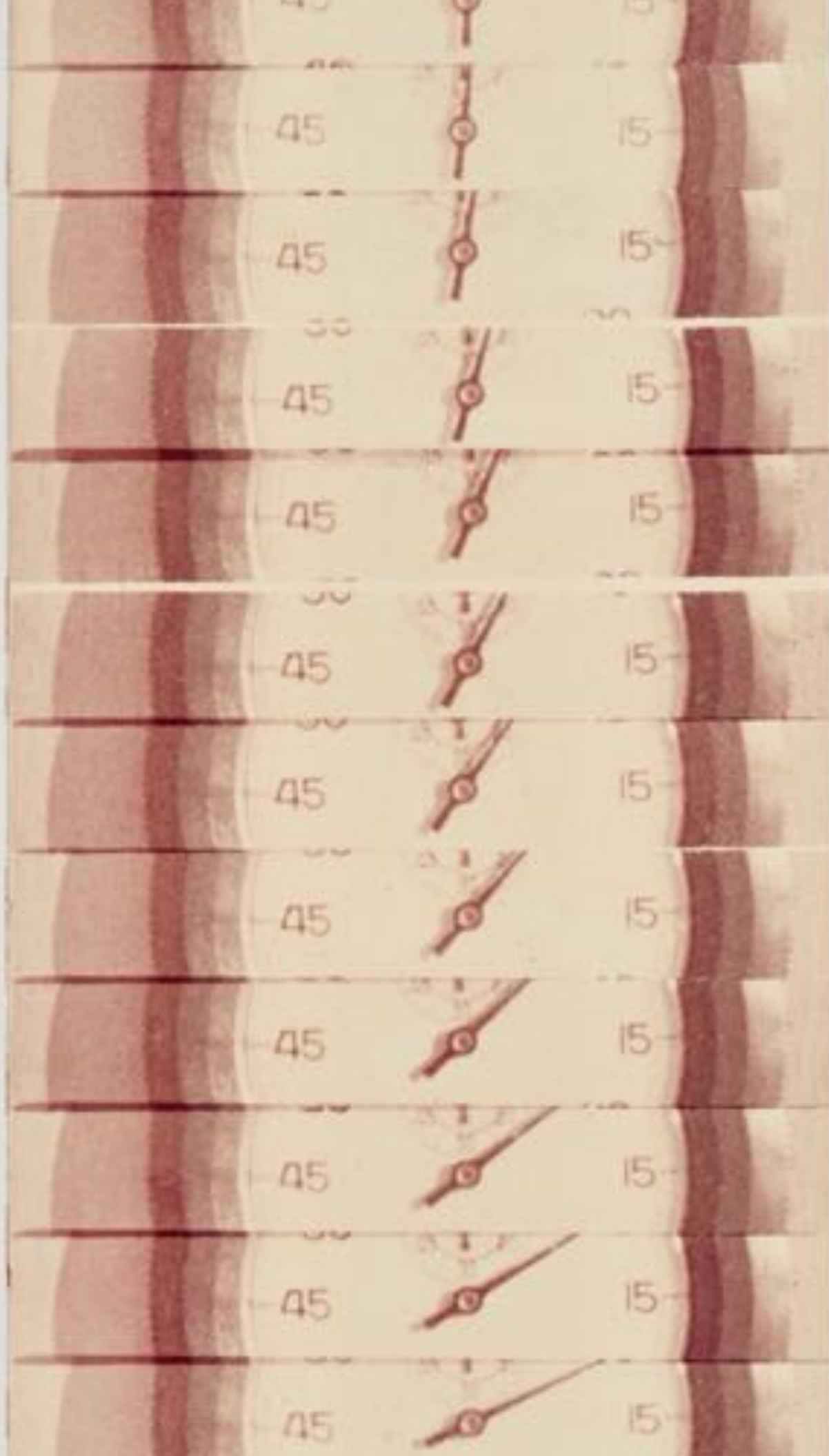
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THE LAYERS OF TIME

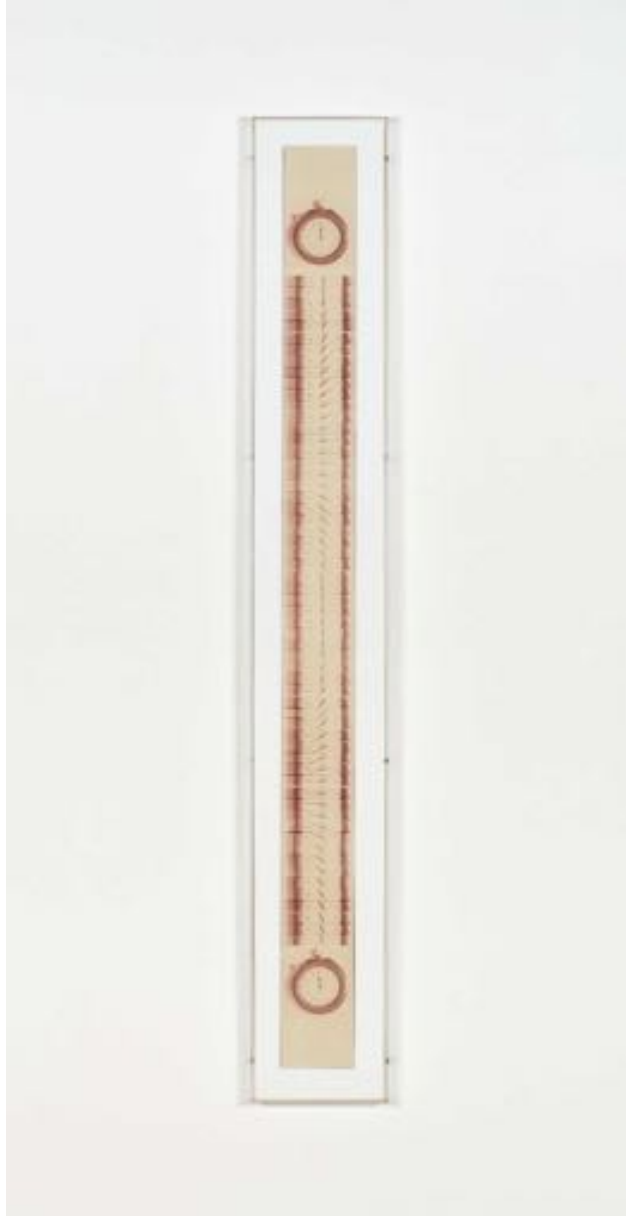
Antonella Sbrilli



country plank stool with stone
circa 1880
COURTESY PAUL HARRIS



ISST COUNCIL



MAGAZINE COVER
Tim Etchells, *Precise Moment*, 2020
public art installation
COURTESY ARTIST
PHOTO SIMONE PAGANO

ABOVE/OPPOSITE
Laura Grisi, *Tempo Reale* 1975
photo collage, 173 x 23.5 cm
INSIDE COVER
Laura Grisi, *Hypothesis about Time*
(Ipotesisul tempo), 1975
360 photos mounted on board
20 parts, 28 x 120 cm each
COURTESY LAURA GRISI
ESTATE, ROME & P420,
BOLOGNA
PHOTO CARLO FAVERO

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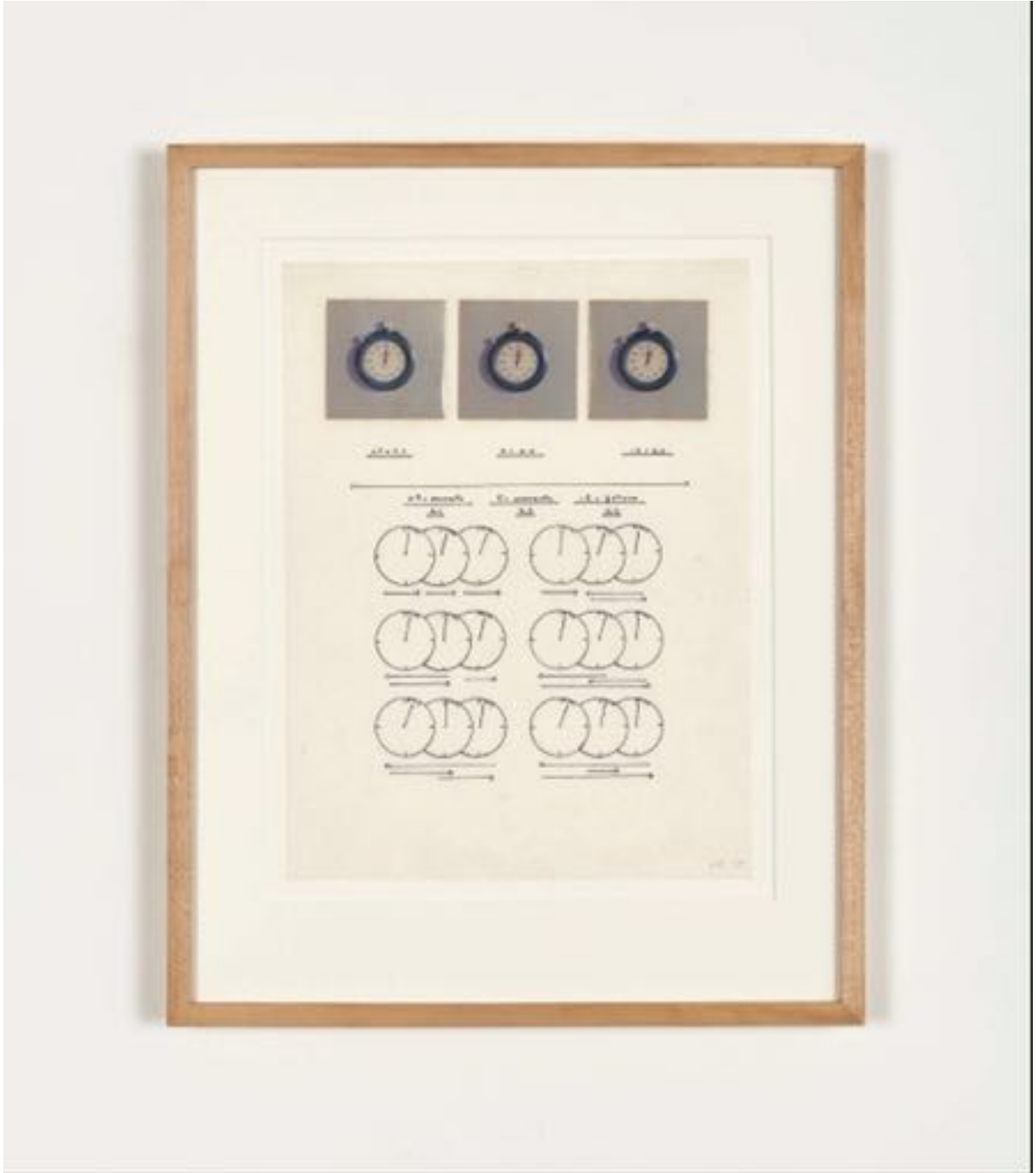
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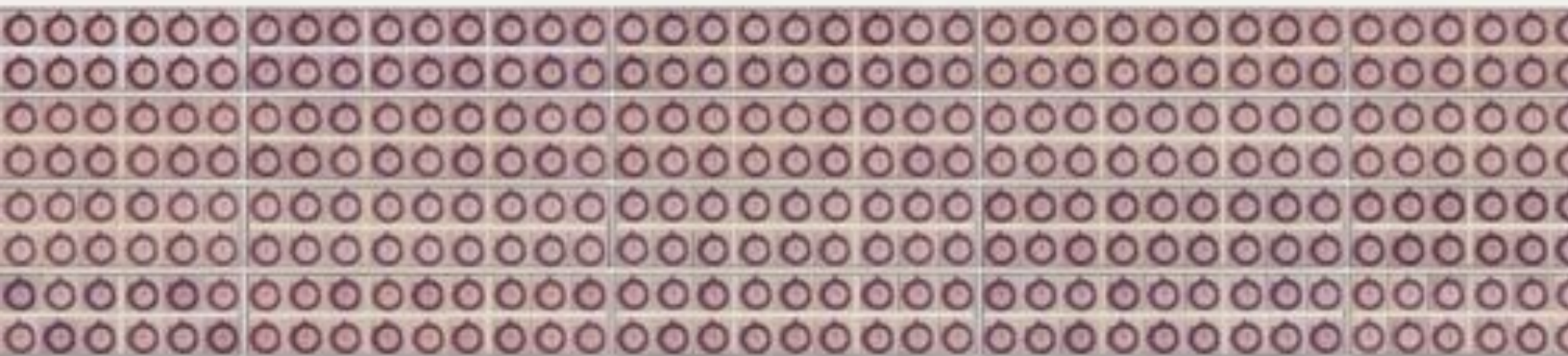
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VISUALIZING TIME

A RECENT SURVEY OF TIME-FOCUSED ART



CURATED BY ANTONELLA SBRILLI & LAURA LEUZZI



LAURA GRISI

The Measuring of Time

Drawing for Time, 1975
ink and photo collage on
paper, in 20 parts
31 x 23 cm each (detail)

OPPOSITE:
Hypothesis about Time
(*Ipotesi sul tempo*), 1975
360 photos mounted on
board, in 20 parts
28 x 120 cm each
COURTESY LAURA
GRISI ESTATE, ROME
& P420, BOLOGNA
PHOTO CARLO
FAVERO

"Three hundred and sixty photographs of a clock were taken at an interval of a second. The work is based on a mathematical system of permutation applied to seconds: the unit of measure of the intervals of time. The distinction that we perceive between the past, the present, and the future is related to the classic notion of time as a serial, homogeneous order. But time can be considered in relation to infinity in a different aspect, in which future, present, or past can succeed each other in another order. The seconds of the clock go forward as well as backward in a passage of time in which future and past switch order and direction." — Laura Grisi



TIM ETHELLES

Precise Moment

"Etchells' work is a playful invitation into the viewer's experience of time – an invitation to think about the circumstances we find ourselves in and how those circumstances might seem when we reflect on them at a later point. Commissioned for Festa di Roma in the spectacular location of the Circo Massimo as part of the event Oltre Tutto on New Years' Eve 2020, Etchells' work playfully combines an invitation for broad philosophical thinking with an opportunity for intimate personal reflection. It draws the viewer into a simultaneous process of looking forwards and looking back in time, projecting ourselves into the distant future and at the same time imagining the present as the past." — Tim Etchells

Precise Moment, 2020
neon letters mounted
on dibond, individual
letters 1m high, install
dimensions (four line
arrangement 5m high x
8.91 m)
COURTESY ARTIST
PHOTO SIMONE
PAGANO

this precise moment in time
as seen from the future





PABLO RUBIO

Autobiografía para un presente continuo

This installation of “luminous bodies” was exhibited in the lobby of Reina Sofía University Hospital in Córdoba to commemorate and thank healthcare professionals for their dedication throughout the Covid-19 pandemic. The work talks about memories as shelters that breathe, expand, and that we embrace. Once we enter this space, we inhabit the security and beauty of a caress, in a smile already narrated; a present continuous like a reflection of what we were, what we are and what we will come to live, never to turn off the light - not even the last one.

*Autobiografía para un
presente continuo*, 2021
installation at Vestibulo
Hospital General
Córdoba, Argentina
COURTESY ARTIST



WAYNE BINITIE

Polar Zero

1765. *Antarctic Air*, 2021
cast glass, air, liquid
silicone, 18 x 10 cm
Polar Zero exhibition.
COP26. Glasgow
Science Centre.
COURTESY BAS

"The exhibition features an original glass sculpture encasing Antarctic air from the year 1765 – the date that scientists say predates the Industrial Revolution – and an Antarctic ice core containing trapped air bubbles that reveal a unique record of our past climate. Locked deep in Antarctic ice is a unique archive of the Earth's history reaching back 800,000 years. Tiny bubbles of air that were trapped as snow fell reveal the astonishing rate of increase in atmospheric carbon dioxide since the start of the Industrial Revolution. As you move around this exhibition you will become an integral part of the story. *Polar Zero* invites you to take a moment to reflect on what our past means for the present and future climate." — British Antarctic Survey



DANIEL ARSHAM

Time Dilation

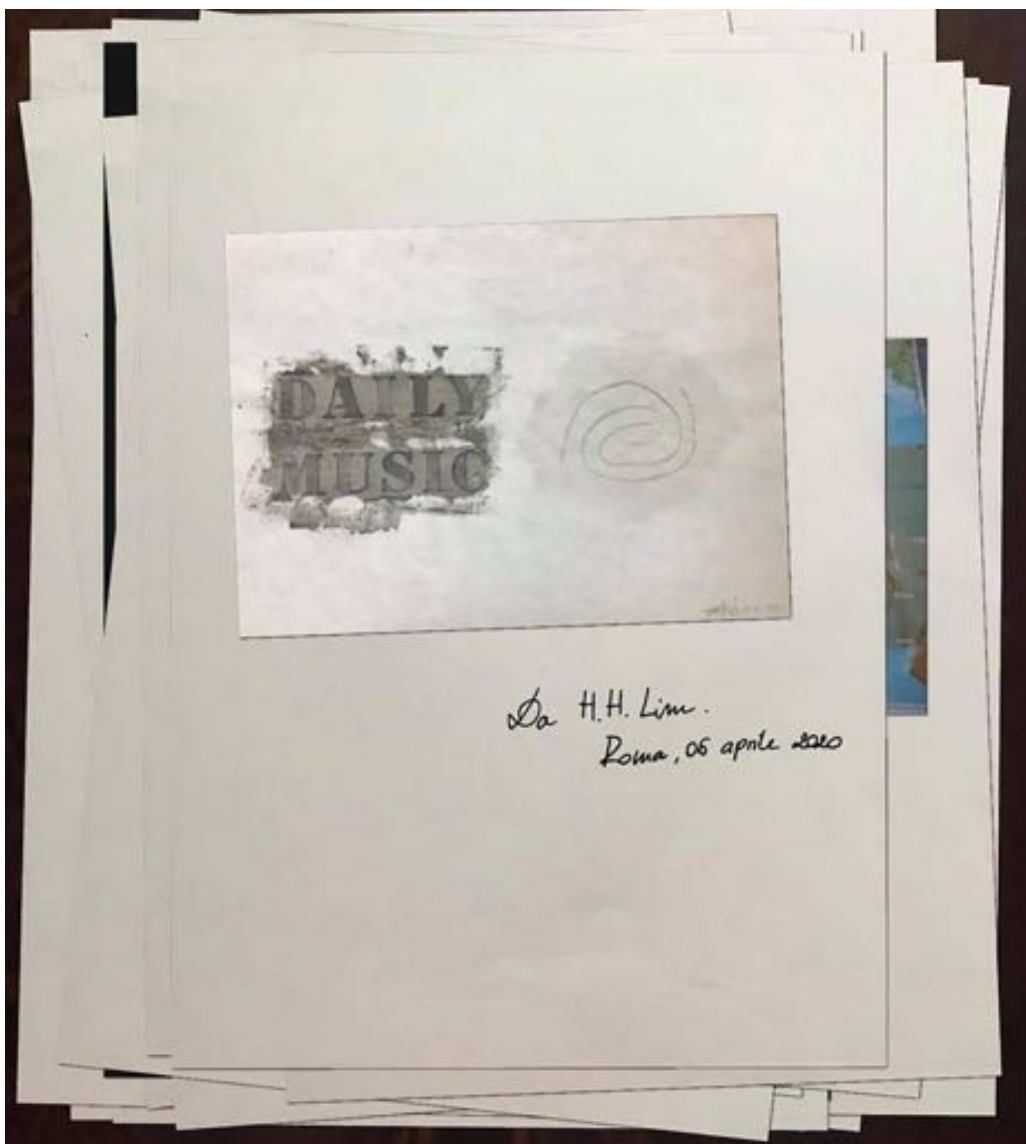
“CERN’s operations and Daniel Arsham’s career have been roughly contemporaneous, rather like Einstein’s Relativity and Cubism. Arsham is no scientist, but his quarry, too, is the nature of temporality itself; and he applies a pin-sharp exactitude to his many experiments. For the present exhibition at Perrotin, he has brought together multiple pathways of his creativity, groups of objects that would usually remain discrete. It’s another type of collision. And it warrants analysis... Arsham’s work explodes our furiously time-space-compressed era outward, into a Big Bang of narrative possibilities. The paintings included in the present exhibition are the perfect vehicle. They may be a surprise to some, who have come into contact with Arsham only in the past few years. But he was trained as a painter, and the first works he showed with Perrotin were in this medium. The disrupted circumstances of 2020 all but forced him back to the easel, as social distancing made his usual studio operations impossible.” —Glenn Adamson

Blue Calcite Eroded Ariadne Sleeping, also known as Cleopatra, 2020
blue calcite, quartz, hydrostone

OPPOSITE ABOVE:
Cave of the Sublime, Iceland, 2020
acrylic on canvas panel

OPPOSITE BELOW:
Untitled, 2020
resin, LED backlight
COURTESY ARTIST & PERROTIN
PHOTO GUILLAUME ZICCARELLI





H.H. LIM

Timeframe

Derived from the Lim's wider reflection upon time during the COVID pandemic, he made musical video performances for several museums including MAXXI in Rome and MADRE in Naples, as a strategy of communication and this drawing developed from that experience. This grows out of his ongoing project *Ten Years Of Daily Music: Daily Music* (2010-ongoing), that is described as a "fragmented and random collage – clips from the news, adverts, variety shows [...] the cacophonous zapping of the abnormal flux of sound from the television, now having almost become the background music of daily life."

— Anna Cestelli Guidi

Timeframe, 2020
mixed technique on paper
COURTESY ARTIST &
RADIOARTEMOBILE



TATIANA TROUVÉ

From March to May

March 23rd, The New York Times, USA; Le Soir, Belgium, 2020
inkjet print, pencil,
linseed oil on paper
COURTESY
GAGOSIAN NEW YORK

"When quarantine was announced, newspapers from countries around the world that were being ravaged by the pandemic took on new meaning. I began, each day, to draw on the front page of a newspaper—it was a way of escaping the confinement, and of being connected to the strange atmosphere that was spreading around the globe with the virus. This world tour via headlines and front pages was like a journey in reverse. Suddenly, I could no longer meet the world unless the world came to me, through the newspapers." — Tatiana Trouvé



SUSAN ROSE DALTON

Flare

"This work investigates the transformative impact of social isolation. Like many, the artist spent the vast majority of lockdown alone in her home, with only sunlight as a physical companion. Using bisque-fired porcelain tiles placed throughout her living space and chemicals which turn blue in sunlight, the artist created a permanent record of this companionship and the passing time. The number of tiles (459) reflects the number of days since pandemic restrictions were introduced to the beginning of the work's first exhibition in June 2021." —Susan Rose Dalton

Flare, 2021
porcelain treated with
cyanotype chemicals
COURTESY ARTIST

