

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

SBRILLI, A. and LEUZZI, L.

2022

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INTERNATIONAL  
SOCIETY FOR THE  
STUDY OF TIME

TIME'S

No. 53

2022

NEWS



# CONTENTS

5

## PRESIDENT'S MESSAGE

Raji Steineck

6

## THE COUNCIL

12

## ARCHIVE

ISST Aperiodic Newsletter, 1987

14

## SPOTLIGHT

Stephanie Nelson  
Walter Schweidler  
Rosemary Huisman  
Michael Flaherty  
Arkadiusz Misztal  
Sonia Front  
Jo Alyson Parker  
Bob Frishman  
Helen Sills  
Marc Wittmann  
Elizabetha Levin

20

## VISUALIZING TIME

Laura Leuzzi & Antonella Sbrilli

32

## BOOK REVIEW

Walter Schweidler

34

## AN END OF CLOSURE

John Streamas

36

## THE GREAT CLOCK OF STRASBOURG

Frederick Turner

38

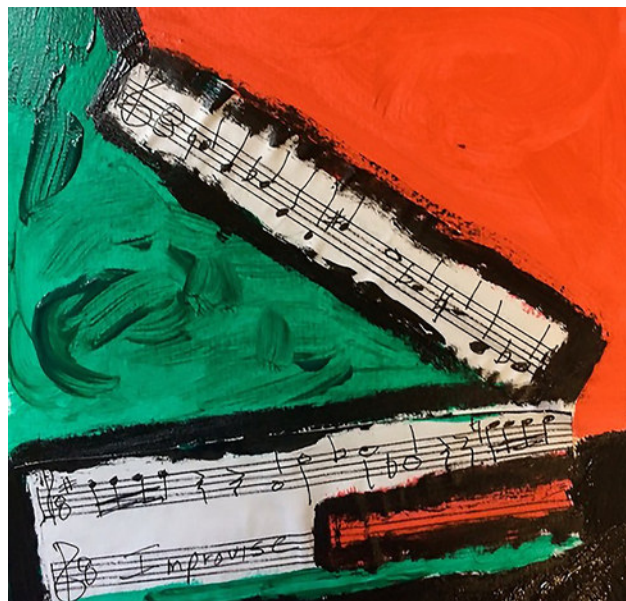
## IMAGE-MAKER IN RESIDENCE

Emily DiCarlo

41

## YOU HAVE TO DIG IT TO DIG IT

Susan Grace Banyas



David Ornette Cherry, *We Hear Too Fast*, 2014  
paint and music scores, syncopated conversations transposed by DeJe Watson  
COURTESY SUSAN GRACE BANYAS & CHERRY EXTRACT MUSIC

INNER FRONT/BACK COVER:  
Claudia Corrent, *Neanche il futuro purtroppo è più quello di una volta*, 2020  
digital xerography  
COURTESY ARTIST

309



310



311



# ISST COUNCIL



MAGAZINE COVER/BACK:  
Katie Paterson, *Endling*, 2021  
mixed media in 100 pigments ground  
from the pre-solar dust of 5 billion  
years ago to the ginkgo trees of  
Hibakujumoku series of 10 with 2  
APs. This is edition 1 of 10. 119.7 x  
90 cm (paper)  
PHOTO JOHN MCKENZIE  
COURTESY ARTIST & INGLEBY,  
EDINBURGH

ABOVE & LEFT:  
Katie Paterson, *Requiem*, 2022  
glass urn, 370 hand-made vials,  
powdered matter.  
PHOTO JOHN MCKENZIE  
COURTESY ARTIST & INGLEBY,  
EDINBURGH

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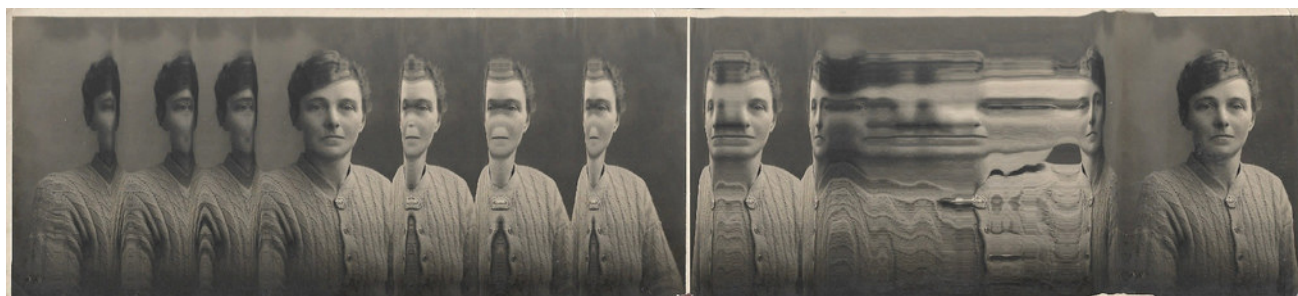
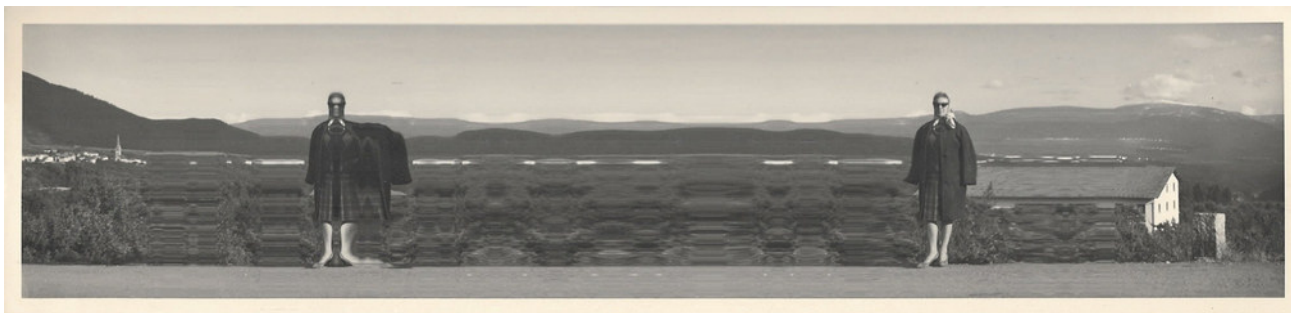
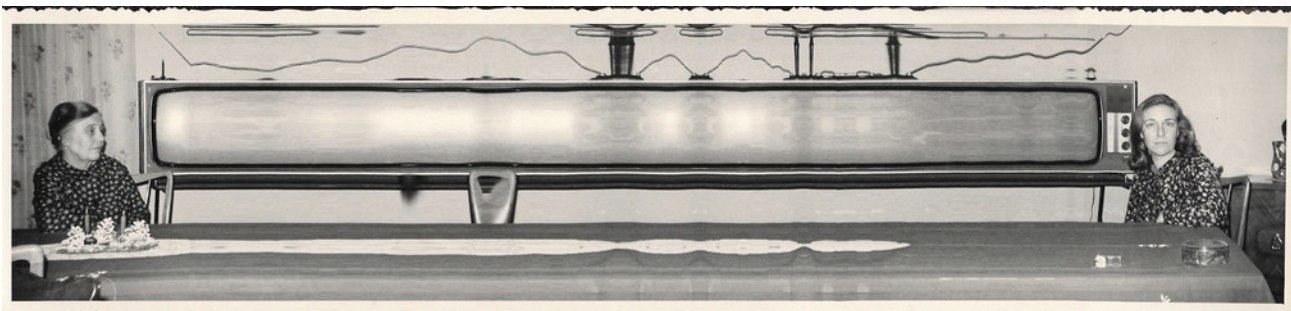
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# VISUALIZING TIME

A RECENT SURVEY OF TIME-FOCUSED ART



CURATED BY ANTONELLA SBRILLI & LAURA LEUZZI

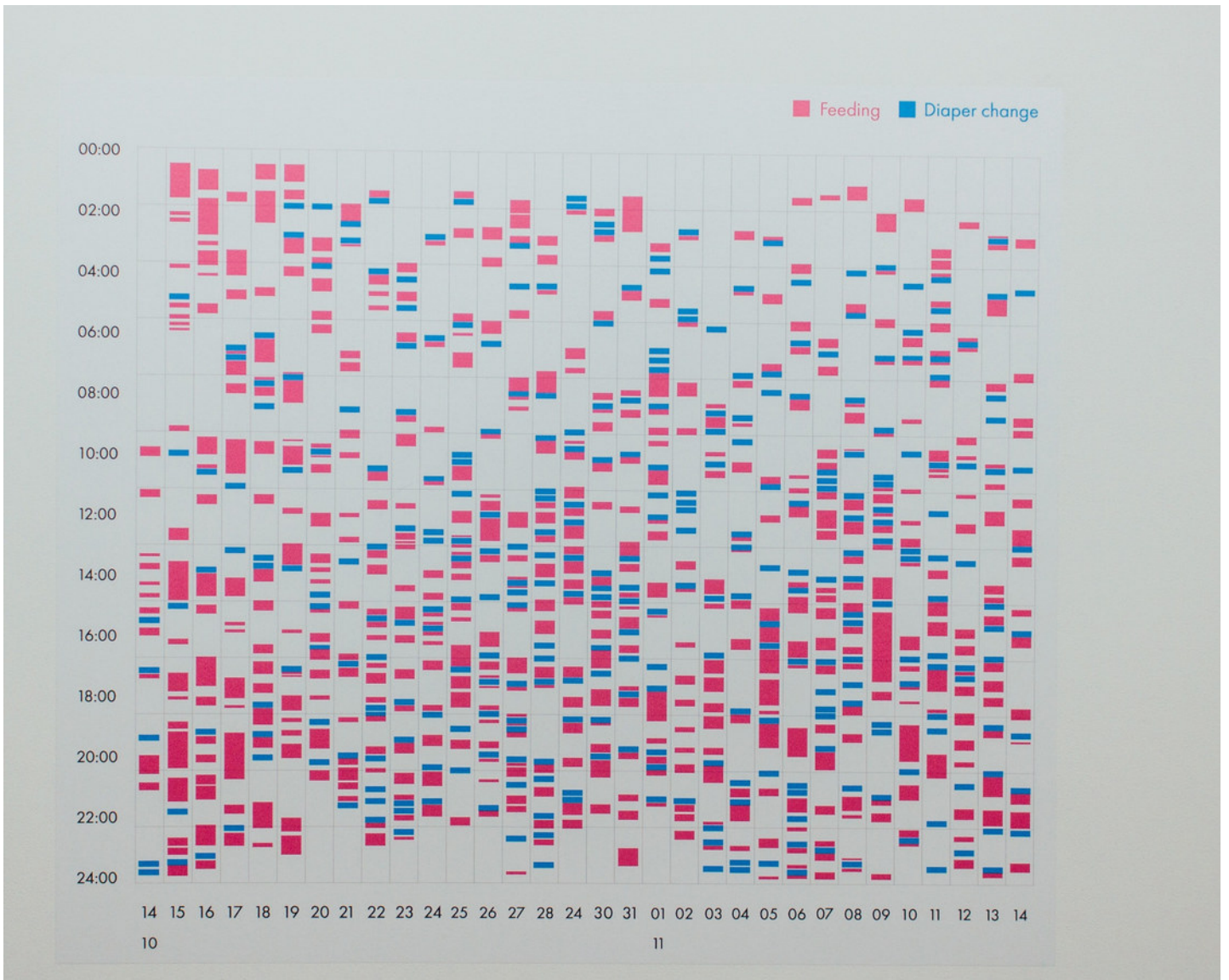


## CLAUDIA CORRENT

*The future is not unfortunately what it used to be*

LEFT & ABOVE:  
*Neanche il futuro  
purtroppo è più quello di  
una volta, 2020*  
digital xerography  
COURTESY ARTIST

"Each photograph is a Memento Mori and taking photographs means participating in vulnerability and mortality, isolating a moment and attesting to man's inexorable finitude. It is in this mad attempt that something magical resides, which maintains characteristics of mystery, which appears as a parousia, in its manifestation in an almost sacred way and in recalling its meaning elsewhere. These archival images, processed and acquired with a scanner and with an application, try to represent the flow of time. They are family images found in an archive that was given to me, which through a movement of the scanner acquire new forms in which a completely new image is created. The portraits and the surrounding landscape are transformed, the faces become fluid, in flux. The image acquires further meanings by sharing the idea that an image only shows a part of reality, and that in the end one must always doubt photographs." — Claudia Corrent



## ANNI LIU

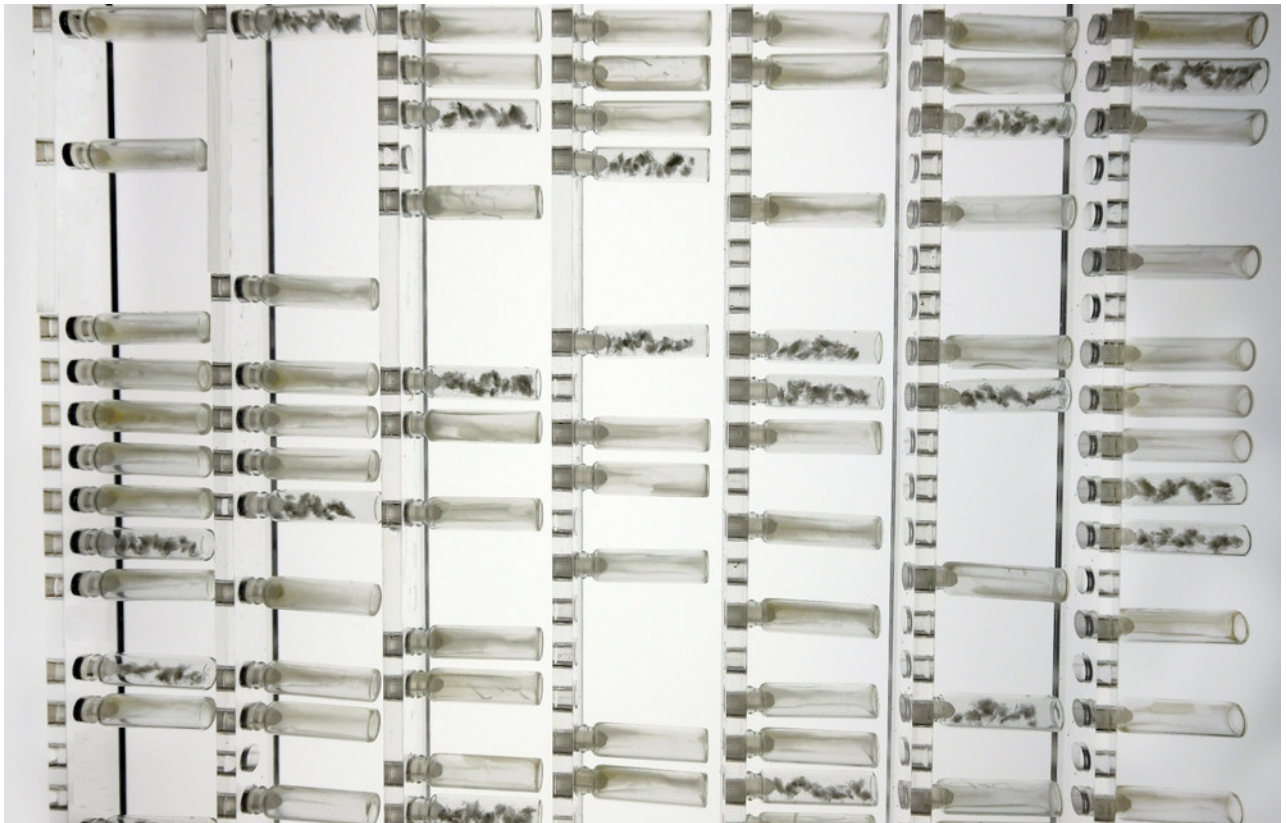
### *Untitled (Labor of Love)*

"A data portrait recording every feed and diaper change for the first 30 days after giving birth. In this portrait, each vial marks 30 minutes of time. From top to bottom marks the 24 hours of a day. From left to right, the first 30 days postpartum. Each vial is filled with breast milk, formula or diaper fragments to mark a feed or a diaper change." — Anni Liu

*Untitled (Labor of Love)*, 2022  
original diagram of the  
postpartum data  
PHOTO D PETERSCHIDT  
COURTESY ARTIST

ABOVE & BOTTOM  
RIGHT:  
Installation details: breast milk,  
diaper hydrogel, diaper cotton,  
glass, acrylic  
152.4 x 60.96 x 12.7 cm  
PHOTO ANNI LIU  
COURTESY ARTIST







“And the good thing about it is... we still keep going... we still keep moving”

## NIYA B

### *912*

"912 is a Virtual Reality (VR) video experience based on participatory performance of trans and non-binary people dealing with the opposing life forces of waiting and carrying on, within the life-cycle of a day as a recurring unit. The starting point is the waiting time required for an appointment at the Gender Identity Clinics (GIC). 912 refers to the number of days Niya had to wait for her first appointment. The waiting lists at GICs across the UK are getting longer, with times for a first appointment estimated between three to over four years. 912 departs from a specific trans lived experience to expand and relate to the wider public through exploring conditions of waiting, frustration, hope, resilience and community support. The project consists of three parts, each corresponding to 1/3 of 912 cycles, documented with a 360o camera. Niya engaged with communities of trans and non-binary people in Birmingham and London through workshops and participatory performance acts." —Niya B

*912*, 2022  
360 VR video still, 10 min.  
experienced through headset

TOP RIGHT:  
*912*, 2022  
promotional image

BOTTOM RIGHT:  
*912*, 2022  
detail from video projection  
with sound, Part 1 of *912*  
performance, 1-30+ cycles,  
London, 2022. Reframed and  
exported as a flat screen video  
from 360 footage. Playing on  
loop.  
PHOTO MANUEL VASON  
COURTESY ARTIST



**When you start  
reading this, it is  
contemporary art.  
By the time you  
get to the end,  
it is art history.**

## LAHAV HALEVY

### *Time Frame*

"We will rethink, and we will become better. I teach my kids that when strong winds blow, you have to bend and wait till it's gone. That's where we're at now, strong winds outside. Stay home, draw, write, cook, lie in bed watch the ceiling for hours, it might bring some amazing thoughts into you. Who knows. The most arrogant, dangerous thing about us is the belief that we know everything."

— Lahav Halevy, Berlin Design Digest, March 20, 2020

*Time Frame*, 2022  
text on poster paper  
COURTESY ANTONELLA  
SBRILLI & LAURA  
LEUZZI



## ANNA RIDLER

### *Circadian Bloom*

*Circadian Bloom*, 2022  
installation of real-time  
GAN generated imagery  
PHOTO ANNA RIDLER  
COURTESY ARTIST

"*Circadian Bloom* is a screen-based visual clock that tells the time through flowers. Inspired by Carl Linneaus's concept of a flower clock, a planted garden that would tell the time through the circadian rhythms of plants, this piece shows flowers that have this quality of being able to keep time, blooming at the appropriate point of the day. Constructed using a series of complex algorithms and working with a machine that can keep time to an atomic level, visually it obscures this accuracy and forces the viewer to contemplate other, non-human ways of telling time and how conceptually how time works." — Anna Ridler



## KATIE PATERSON

### *Requiem*

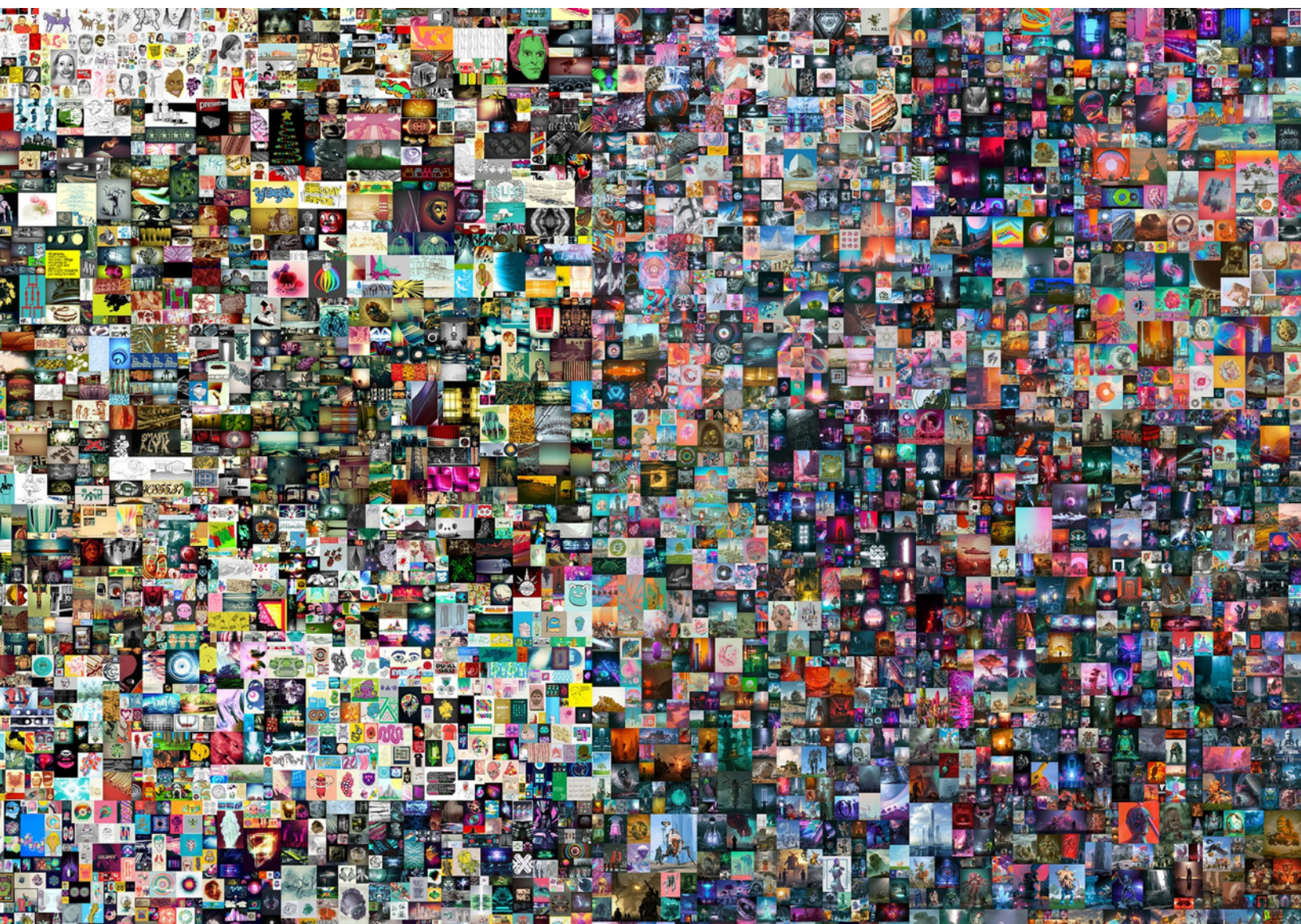
"A new exhibition by Katie Paterson that tells the birth and life of our planet in a single object – an object that uses dust gathered from material dating from pre-solar times to those of the present – is to go on display for the first time at Ingleby Gallery, this spring. In the centre of the gallery (a simple, light-filled cube some eleven metres square) will stand a single plinth. On it, will sit a large jar, a glass urn, the ancient form of funerary vessel. Around the walls a long shelf will hold a series of small vials, 370 of them in all, each containing a tablespoon of dust, 21g of powdered matter – the posited weight of human soul – each one a layer of time waiting to be poured, into the urn. The dust has been obtained through collaboration with institutions and collections worldwide, including the European Space Agency, the Danish Geological Survey, Washington DC, and the British Antarctic Survey. Collectively, the vials map the story of the earth from before its existence to the present day, and offer a lament for the planet, a warning, a requiem on the theme of extinction." — Ingleby Gallery, Edinburgh, April 9 - June 11, 2022

ABOVE & BOTTOM RIGHT:  
*Requiem*, 2022  
glass urn, 370 hand-made vials,  
powdered matter

TOP LEFT:  
*IDEAS (An urn build to house  
the ashes of future earth)*, 2021  
Micro-waterjet-cut Sterling  
Silver. Edition of 3  
10.8 x 24 x 0.3 cm  
PHOTO JOHN MCKENZIE  
COURTESY ARTIST &  
INGLEBY, EDINBURGH

An urn built  
to house the ashes  
of future earth





## BEEPLE

### *Everydays: The First 5000 Days*

"In May 2007, the digital artist known as Beeple set out to create and post a new work of art online every day. He hasn't missed a day since, creating a new digital picture every day for 5,000 days straight. Individually known as *EVERYDAYS*, collectively, the pieces form the core of *EVERYDAYS: THE FIRST 5000 DAYS*, one of the most unique bodies of work to emerge in the history of digital art... In *EVERYDAYS: THE FIRST 5000 DAYS*, the artist has stitched together recurring themes and color schemes to create an aesthetic whole. Organized in loose chronological order, zooming in on individual pieces reveals abstract, fantastical, grotesque, and absurd pictures, alongside current events and deeply personal moments. Society's obsession with and fear of technology; the desire for and resentment of wealth; and America's recent political turbulence appear frequently throughout the work." - Christie's Auction House

*Everydays: The First 5000 Days*, 2021  
NFT (non-fungible token), digital collage of 5000 original images  
21,069 x 21,069 pixels  
minted on February 16, 2021, token ID: 40913  
COURTESY  
ANTONELLA  
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LEUZZI