

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

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2024

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INTERNATIONAL
SOCIETY FOR THE
STUDY OF TIME

TIME'S

No. 54

2023-24

NEWS





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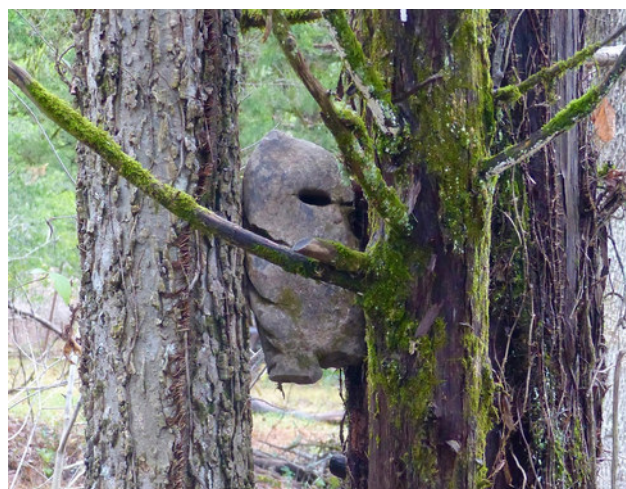
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REMEMBERING JANE FRASER

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ABOVE Paul Harris, *Owl in Trees*, 2023
limestone in trees, Yellow Bird Artscape, Tennessee, USA
COURTESY ARTIST

MAGAZINE COVER/BACK
John Steck Jr., *Aoi Hana (sweet blue flowers)*, 2023
long duration cyanotypes, Yamaguchi, Japan
COURTESY ARTIST



ISST COUNCIL



ABOVE & LEFT:
Pietro Rufflo, *Anthropocene 58*, 2023
ink, oil and cutouts on paper laid on
canvas, 124.5 x 158.5 cm
COURTESY ARTIST

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VISUALIZING TIME

A RECENT SURVEY OF TIME-FOCUSED ART



CURATED BY ANTONELLA SBRILLI & LAURA LEUZZI



PIETRO RUFFO

Anthropocene

The Planetary Garden, 2023
PHOTO COURTESY
LORCAN O'NEILL
GALLERY

LEFT:
Pietro Ruffo, *Anthropocene*
58, 2023
ink, oil and cutouts on paper
laid on canvas, 124.5 x 158.5 cm
COURTESY ARTIST

This series, titled *Anthropocene*, is an anthology of landscapes, in which these are revealed as consequences of natural events and anthropization, but also of the individuals' experience, becoming witnesses of a singular and collective memory that allows us to face our species' future with a different awareness. The idea for these new works started from reading "The Human Planet: How We Created the Anthropocene" by Lewis and Maslin, and before that, I was seduced by Harari and his "Sapiens: A Brief History of Humankind". Fortunately, the history of man is only a small fraction of the Earth's history. I would say that as a species we are the only one that has never lived in harmony with the natural space that surrounds us. Our selfishness has allowed us to use the environment to our liking, and the term Anthropocene is nothing more than the further anthropocentric view of geological eras. We are causing the end of our species on this planet, but we're certainly not strong enough to cause the death of the planet which has got forces so much greater than us that it will go on for other billion years. - Pietro Ruffo



EMMA HART

Big Time

Emma Hart's *BIG TIME*, a series of radiant ceramic sundials taking up space and taking on time this year in the Gardens at Hospitalfield. Hart's series of sculptures exuberantly reinvent the familiar sundial as a face and nose to provoke reflection of how our bodies, physically and emotionally, experience time and space. Each stoneware ceramic sundial is handmade by Hart and vividly drawn on with bright underglaze graphics and patterns that twist the idea of measuring sunlight and shadows. Each of Hart's anthropomorphic sundials are under a different time pressure – some taking way too much, whilst others never have enough. Hart's sundials have been pushed around in clay and pressed and stretched for time.

BIG TIME, 2023
ceramic sundials,
temporary public art
Hospitalfield, Scotland
May 4 - Oct 31, 2023
PHOTO RUTH
CLARK



GIOR
NOD
OPO
GIOR
NO

ALICE GUARESCHI

Giorno

Giorno, 2022
Offset printing on 170 gr
paper, cm 50 x 70
Edition of 100
COURTESY
TRECCANI ARTE
UTOPIA

For the Utopia project by Treccani Arte, Alice Guareschi chooses the word *giorno* (day), repeating the palindrome sentence *giorno dopo giorno* (day after day), already featured in one of her public art works, which has been permanently displayed in the suburbs south of Milan since 2019. At first glance, the lettering, which is scattered across paper, seems to lose its three-dimensionality, only to revert back to the original alphabet dimension. And yet, the ‘geometry of disorientation’, a distinctive feature of the artist’s poetics, is what gives the characters, which in this case are arranged in a small, random yet persistent constellation, a sense of dynamicity and sculptural strength. Instead of being bright and pop as in the case of the neon light words, the letters, which are now black against a white background, are plain and basic, while the use of just text – as if it were a bookplate – strips the gestural aspect down to the essentials by deleting all images and subtracting elements in order to multiply, once again, its possible meanings. By taking an expression that is part of everyday conversations out of context, and extracting from the universal flow a contingent element such as that of day, Alice Guareschi hints at time relativity – a non-linear yet maze-like magnitude, a web of instants that are concentrated or dilated depending on our subjective perception – and at the eternal dualism of the centuries-long cycle of nature and the fragile, fleeting nature of human life.



MAJA ZEĆO

For the Time Being: Sarajevo Soundwalk

Soundwalk assumes an exploration of the acoustic environment as we experience it. However, in *For the Time Being*, my aim was also to explore ways in which we construct meaning, through listening and careful observation, drawing on our personal histories. The route navigated Ottoman Austro-Hungarian, Yugoslav and present day layers of the city. Walking very slowly and recording observations and sounds in writing gave us time to listen to sounds shaped by architecture. We read in silence plaques, memorials and visible remains from the Sarajevo siege in the 1990s. The walk ended with a trip to Trebević Mountain by cable car, leaving the urban sounds below for those of the mountain. The group paused and rested at the hauntological remains of the bob sleigh run built for the 1984 Winter Olympics, destroyed during the siege. Participants pieced together the history of sites visited by drawing from observations, personal and factual knowledge of the city. This co-creative approach allowed reflection on the nature of listening in situ. As an ephemeral artwork, *For the Time Being: Sarajevo Soundwalk* provided a methodology of deep engagement with the city, finding ways for residents and visitors to share knowledge and make links across geographies, collective and personal experiences.

For the Time Being: Sarajevo Soundwalk, 2023
July 10, 2023
KUMA International 2023
PHOTO JON BLACKWOOD
COURTESY ARTIST



TANIA KOVATS

Cotidal

Cotidal, 2023
durational film
COURTESY ARTIST

COTIDAL is an ambitious film project by Devon based artist Tania Kovats. Commissioned by 'Time and Tide Bell, Kovats' aim is to create a film 24 hours and 50 minutes long - the length of a lunar day - tracking the wave of high tide around the UK. The Appledore Chapter is the first part of this longer film. Through contributions from local communities alongside segments created by Kovats herself, the film is a meditation on the question "What do you see when you see the sea?". The Appledore Chapter is the first hour of this creative journey. Many local people have taken part in this exciting national film project that is making a record of how we live with the sea on this small island.



FIONA TAN

Footsteps

“Editing is like sculpting in time; on the one hand, it’s my tool, and at the same time, it’s my material.”

Fiona Tan’s installation *Footsteps* (2022) combines archival footage from the collection of Amsterdam’s Eye Filmmuseum with a voiceover of letters written to the artist by her father while she was a student in the late 1980s. The artist added a soundtrack to the film that reflects the action and events taking place, bringing the century-old archival footage to life. As we listen to Tan’s father (voiced by actor Ian Henderson) write about the fall of the Soviet Union, civil unrest in China, and the everyday lives of the artist’s relatives in Australia, we watch men and women toil the land and harvest the sea, we see cows in the field and old men smoking pipes, sailboats moving across the horizon, and the emergence of industry and urbanisation.

Footsteps, 2022
Frith Street Gallery, Golden
Square, 24 November 2023–20
January 2024.
PHOTO BEN WESTOBY
COURTESY ARTIST &
FRITH STREET GALLERY,
LONDON



LOCUST JONES

Back in time

Back in time, 2023
 acrylic ink on stonehenge
 paper, 136 x 150 cm framed
 PHOTO SILVERSALT
 COURTESY ARTIST &
 DOMINIK MERSCH
 GALLERY, SYDNEY

I started this series of drawings and paintings at the end of January 2023 after one night camping in the Wollemi National Park. A World Heritage Site and a culturally significant place for the Wiradjuri, Dharug, Wanaruah, and Darkinjung people. After three brutal hours of cross-country tramping through three years of rain-induced growth, my friends and I came upon a cave that we camped in for the night. I lay down inside the cave and awoke at midnight to wander out into the bush. I looked up, and before me was the most awe-inspiring spectacle. A firmament of galaxies and seemingly infinite clusters of stars. A shooting star came into focus. I forgot about my everyday life where my usual stimulus for making art comes from the daily 24/7 news cycle. Instead, I was stargazing at a spectacle of immense power. I imagined and wondered about black holes, dark matter, and infinity. Satellites, orbits, moons, and planets. - Locust Jones

