

INTERNATIONAL  
SOCIETY FOR THE  
STUDY OF TIME

# TIME'S

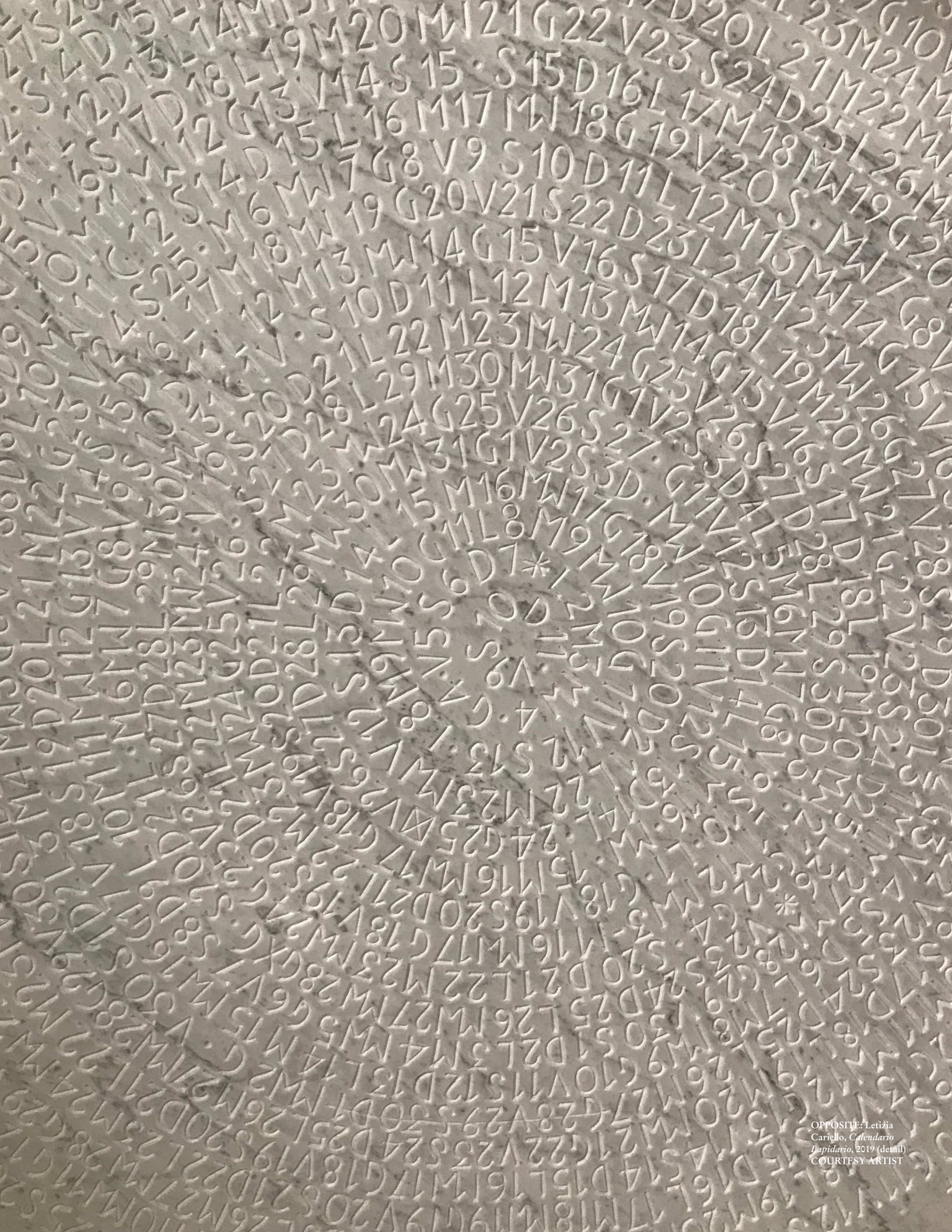
No. 51

2020

# NEWS









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FUGIO DOLLAR, 1776  
Benjamin Franklin designed  
the first Continental  
currency which included a  
sundial, illuminated by the  
sun's rays, and the Latin  
"Fugio" — "I flee" — to  
encourage Americans to use  
their time wisely.

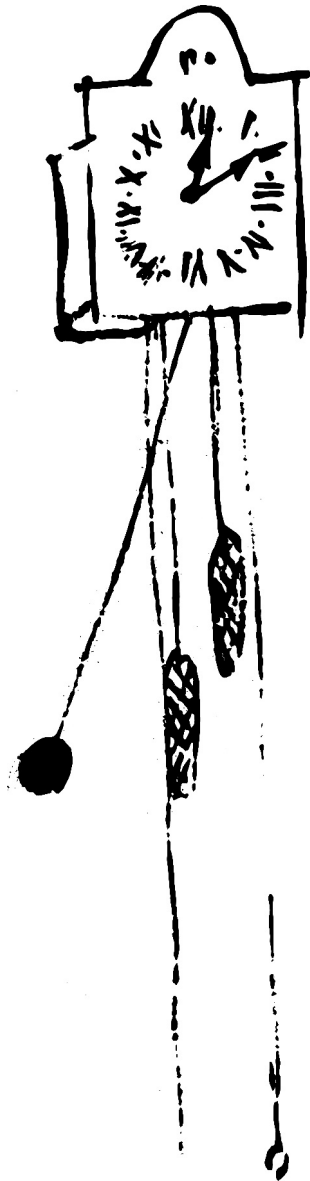




SUSPEND YOUR JUDGMENT



# ISST COUNCIL



ABOVE: Carla Gabriela Engler, *Uorsin*, 2020 (detail)  
COURTESY ARTIST

OPPOSITE: Paul Harris, *The Garden of Slow Time*, 2016 (detail)  
COURTESY EMILY DICARLO

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**BRILL** *Over three centuries of scholarly publishing*

## Time's Urgency

Editors: Carlos Montemayor and Robert Daniel

*The Study of Time XVI: Time's Urgency* celebrates the 50th anniversary of the International Society for the Study of Time. It includes a keynote speech by renowned physicist Julian Barbour, a dialogue between British author David Mitchell, Katie Paterson and ISST's previous president Paul Harris. The volume is divided into dialogues and papers that directly address the issue of urgency and time scales from various disciplines.

This book offers a unique perspective on the contemporary status of the interdisciplinary study of time. It will open new paths of inquiry for different approaches to the important issues of narrative structure and urgency. These are themes that are becoming increasingly relevant during our times.

Contributors are Julian Barbour, Dennis Costa, Kerstin Cuhls, Ileana da Silva, Margaret K. Devinney, Sonia Front, Peter A. Hancock, Paul Harris, Rose Harris-Birtill, David Mitchell, Carlos Montemayor, Jo Alyson Parker, Katie Paterson, Walter Schweidler, Raji C. Steineck, Daniela Tan, Frederick Turner, Thomas P. Weissert, Marc Wolterbeek, and Barry Wood.

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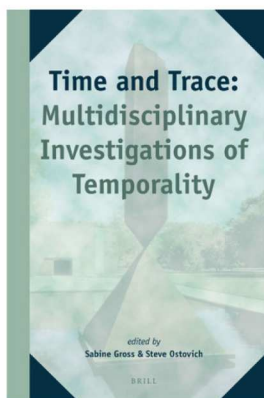
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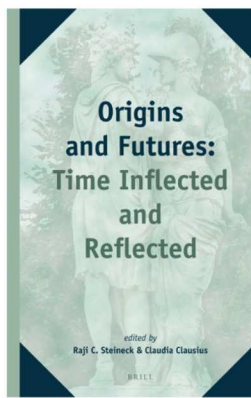


**Time and Trace:  
Multidisciplinary  
Investigations of Temporality**  
Series: *The Study of Time*, 15  
Editors: Sabine Gross and Steve Ostovich

Hardback, E-Book, Apr 2016

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**Origins and Futures: Time  
Inflected and Reflected**  
Series: *The Study of Time*, 14  
Editors: Raji C. Steineck and Claudia Clausius

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# TIME, MEASURE, CRISIS

Raji Steineck

Time is number. Time is money. In the modern era, the first expression has ruled the scientific understanding of time; the second, its practical application. In both cases, the time in question is a “colorless,” homogeneous time. Only quantity counts. But then came the pandemic. Like any other disruptive event, it has carved out a different kind of time: heterogeneous, determined by attributes. Living by our calendars—time as number—we had our lives planned out; and then, “time was out of joint”—we found that a different time had come. Suddenly, there was the “old time” when we, depending on our respective traditions, still shook hands, or hugged, or kissed when meeting family and friends. Then there was the “time of the pandemic,” when such behavior was suddenly re-evaluated as irresponsible. New rules applied, plans had to be re-written, meetings re-scheduled, or canceled. Jobs disappeared, schools closed, formerly innocent pastimes assumed a nefarious air. The rhythms of daily life collapsed and needed to be created anew, accommodating for the rules of the pandemic. Virtual space and the machines giving access to it demanded even more of our time. And not that “time as money” simply went away: room rents, insurance fees, tax dues continued apace, undisturbed by the pandemic that had disrupted, for many, the life providing them with the means to pay for it all. Part of the crisis is therefore a conflict between the new time of the pandemic, and the colorless, indifferent flow of time as number. It spells out as an actual economic crisis for the less privileged and protected, and an impending one for the rest of us—with yet unknown consequences. On a conceptual level, this crisis prompts the question: what is the true measure of time? Is it number, or is it the attribute that sets this time off from what came before, and

what will come after? And can one of them truly be without the other?

When the ISST council convened in June, these questions were on our minds when discussing the theme of our next triennial conference. We had to meet in virtual space instead of coming together in Nagasaki, Japan, where we had planned to present ISST to our friends from the Japanese Society for Time Studies, and discuss the details of our next triennial conference in Yamaguchi. There was a strong case for the theme “critical time,” with a clear nod to the present goings-on. By a not-too-big margin, we opted for the topic of “measure” instead. While we want to encourage reflections on the current crisis, or rather, crises—since we still have global warming, and increasing social inequality, growing child poverty, and so forth—we also want to see them connected to the fundamental questions surrounding time, and leave place for explorations that are, on first sight at least, removed from such current concerns: time and measure in music, poetry, chemistry, astronomy, and, possibly, their interactions and conceptual implications. I hope that we will be able to convene, as planned, in Yamaguchi in June 2022 to discuss what you make of these topics and other related issues. We will explore ways, appropriate for this specific time, to enable virtual presence for those unable to attend in person; but our preference continues to be with direct, personal, embodied interaction. ISST conferences have always been “symposia” in the best sense of the word – vibrant, convivial exchanges of ideas. Let’s keep it that way even in exceptional times. ■



# *International Society for the Study of Time*

## *Aperiodic Newsletter*

"ALL THE NEWS THAT'S TIMELY"

March 15, 1980

No. 5

### THE FOUNDER'S COLUMN

The purpose of this column is to provide a measure of continuity in the Newsletter, on a level detached from technical issues.

To secure continuity, life invented reproduction, the mind invented ideas. We deal with ideas and celebrate people who know how to create and critically examine them. One such man, Professor Georges Schaltenbrand died last November at the age of eighty-four. He was the dean of German neurology and a man of much distinction. In 1966, together with Professors Whitrow and Watanabe, he partook in the discussions which led to the founding of this Society and has supported our work ever since. Except for our meeting in Japan, he came to all our conferences, carrying his message of knowledge, understanding and wisdom. The announcement of his death, sent out by his family, included the following quotation from T. S. Eliot's "Burnt Norton."

Or say that the end precedes the beginning,  
And the end and the beginning were always there  
Before the beginning and after the end.  
And all is always now.

It would be most appropriate for us to dedicate The Study of Time IV to the memory of Georges Schaltenbrand.

J. T. Fraser

*J.T. Fraser, The Founder's Column*  
ISST Periodical Newsletters  
March and December 1980  
COURTESY THE INTERNATIONAL  
SOCIETY FOR THE STUDY OF TIME

DEC 29 1980

# *International Society for the Study of Time*

## *Aperiodic Newsletter*

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December 15, 1980

No. 6

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### THE FOUNDER'S COLUMN

There is a continuous flow of letters to our post office box. They come from around the world from people in all walks of life, belonging to different cultures and subcultures and, if such a concept is permissible, to sub-subcultures. Most of these letters are answered in some form or other. About one-half of the mail asks about time and this Society. The other half offers proposed understandings, invitations to join a cause or -- and these are the most moving ones -- simple insights into the loneliness of man.

There are quite a number of them which come without the sender's name or address, as if the writer were afraid of receiving a brush-off. Many have drawings that suggest either drug use or unbearable anxiety. One letter, a number of years ago, reached me through J. B. Priestly, addressed to the Institute for Time and ends with, "May time be with you." A number contain technical suggestions for time machines. There are some from a psychic correspondence school that promises to teach time, atomic bombs, politics and insulin shock. Some letters are in the hand of frightened old men, some in the hand of tense, young women. Relativity Theory seems to be a favorite subject of many people lost in the moral relativism of our epoch. Some letters come from blind people reaching out for understanding and company.

These strange fragments demonstrate the power of the idea and experience of time in the condition of being human. And they increase the difficulty of giving a simple answer as to what is that which we study when we study time.

J. T. Fraser



# TIME IN VARIANCE

LOOKING BACK AT THE 17th TRIENNIAL ISST CONFERENCE



COMPILED BY EMILY DICARLO

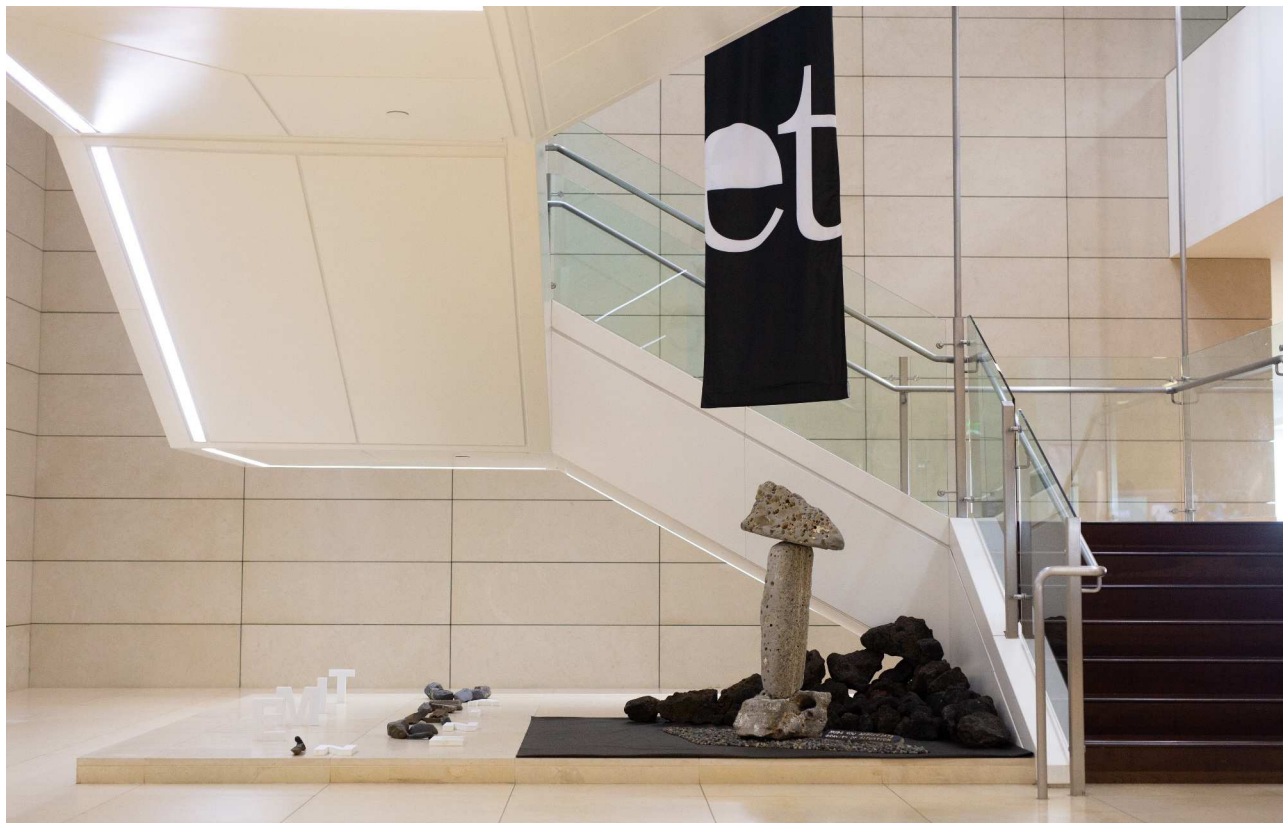


Last year, the International Society for the Study of Time (ISST) held its 2019 conference at Loyola Marymount University in Los Angeles, California on the theme of “Time in Variance.”

The beautiful campus overlooking the Pacific Ocean is home to ISST Founder J. T. Fraser’s Personal Papers and the Collection of the International Society for the Study of Time Records and offered various slow time installations, including the Garden of Slow Time, a classical labyrinth on a bluff that offers panoramic views of the city.

The ISST, renowned for its interdisciplinary scope, invited scientists, scholars, artists, and practitioners to explore the singular/multiple nature of time and temporalities within and across disciplines. Delivered over four days in the format of plenary presentations, a sustained interdisciplinary discussion buzzed among participants.

Investigated through more than 50 interdisciplinary presentations, “Time in Variance” evoked temporalities at odds with one another, and spoke to an ever more poignant human awareness that our reality unfolds on several timescales simultaneously, from instantaneous demands on attention in a mediated environment to local and global ecological catastrophe and change, to long-term planetary and cosmological processes. ■



















# SPOTLIGHT

MEMBERS OF THE INTERNATIONAL SOCIETY FOR THE STUDY OF TIME

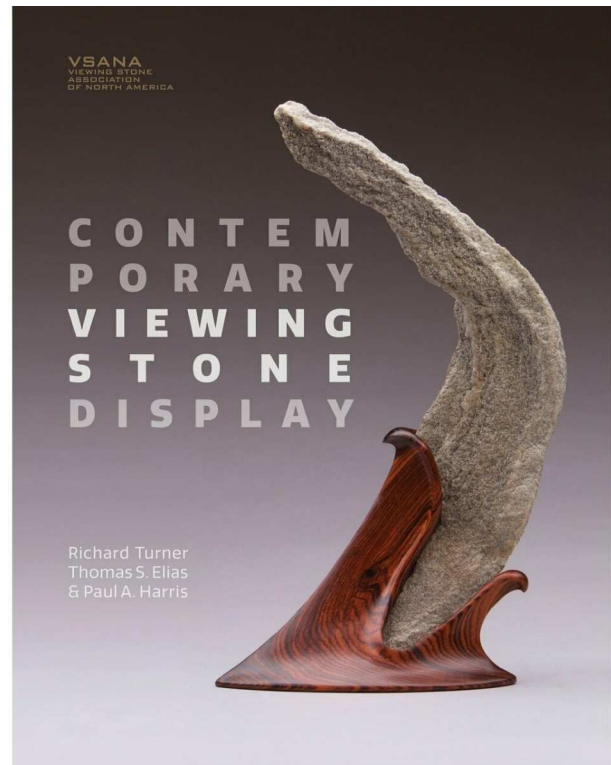
## K. FUJISAWA

"Time studies of the COVID-19 epidemic"  
The Research Institute for Time Studies,  
Yamaguchi University  
November 2020-2021

At Yamaguchi University, the Research Institute for Time Studies is going to start a research project called "Time studies of the COVID-19 epidemic." The subtitle of this project is "the temporal impact of the new coronavirus on humans and society" and the supposed questions guiding the research are: what has changed, what will change due to this epidemic, and what we can do about it. The project plan was announced to all researchers at Yamaguchi University, regardless of their area of specialization. Anyone interested in these research questions could participate in the project. Participants set their own research themes, which may address any effect of the new coronavirus on humans and society, provided that it includes the keyword "time." Time here is a broad concept of change, memory, velocity, movement, contrast to space, and so on.

There were 18 applications for this project. Their research fields are diverse, covering literature, history, pedagogy, engineering, medicine, and veterinary medicine. Here are some research themes: "How Corona prevents the use of 'right' time - addressing someone who does not understand the true nature of literature," "History of pandemics and globalization," "Effects of concentration and inconvenience in class on its perceived length," "Adaptation to the combined disaster risk of new corona and flood damage - Examination of evacuation timeline to save lives," "Disease awareness for new coronavirus infection (COVID-19) affects the mental health of the general public," "Search for susceptibility genes to SARS-CoV-2 infection."

In this research framework, each project commenced in November 2020, and a symposium to present the results will be held next year in November 2021. We hope to showcase some of the results at the 18th Triennial ISST Conference: Time and Measure at Yamaguchi University in 2022.



## PAUL HARRIS

*Contemporary Viewing Stone Display*  
Viewing Stone Association of North America,  
2020

Edited by Richard Turner, Thomas S. Elias and  
Paul Harris

Contemporary Viewing Stone Display provides a comprehensive guide to viewing stone traditions and practices, featuring a gallery of stunning stone displays by an international array of collectors. Essays trace the evolution of viewing stone display strategies as they developed in China and Japan over the centuries, consider ecological and philosophical issues viewing stones raise in our Anthropocene epoch, and delineate design principles to inform and inspire stone enthusiasts in creating displays. Balanced between a rigorous historical grounding in viewing stone appreciation and an inclusive spirit of experimentation, Contemporary Viewing Stone Display opens fresh perspectives on an ancient practice to all readers, from the curious to the connoisseur.

## MICHAEL FLAHERTY

*Time Work: Studies of Temporal Agency*

Berghahn Press, 2020

Edited by Michael G. Flaherty, Lotte Meinert and Anne Line Dalsgård

Examining how people alter or customize various dimensions of their temporal experience, this volume reveals how we resist external sources of temporal constraint or structure. Is the theory of time work applicable to people across different societies and cultural arrangements? This book is an edited collection of ethnographic studies by anthropologists and sociologists. Their vivid and insightful research is international in scope, including Argentina, Brazil, Canada, Denmark, Egypt, Georgia, Kyrgyzstan, Niger, Russia, Uganda, and the United States.

## PETER ØHRSTRØM

"Three Little Essays: Arthur Prior in 1931"

*Logic and Philosophy of Time Vol. 3*

Aalborg University Press, 2020

A.N. Prior (1914-69) in the course of the 1950s and 1960s founded a new and revolutionary paradigm in philosophy and logic. Its most central feature is the preoccupation with time and the development of the logic of time. However, this was inseparably interwoven with fundamental questions about human freedom, ethics, and existence. This remarkable integration of themes also embodies an original and in fact revolutionary conception of logic.

As Arthur Prior was completing his studies at Wairarapa High School, he wrote three essays on science, literature and religion respectively. The essays were all written during September and October 1931, when Prior was just 16 years old. This volume contains all three essays, along with four chapters analysing and discussing Prior's texts.

Other books included in the series:

Hasle, P., Blackburn, P., & Øhrstrøm, P. (Eds.), *Logic and Philosophy of Time: Themes from Prior*, Logic and Philosophy of Time, Vol. 1, Aalborg University Press, 2017.

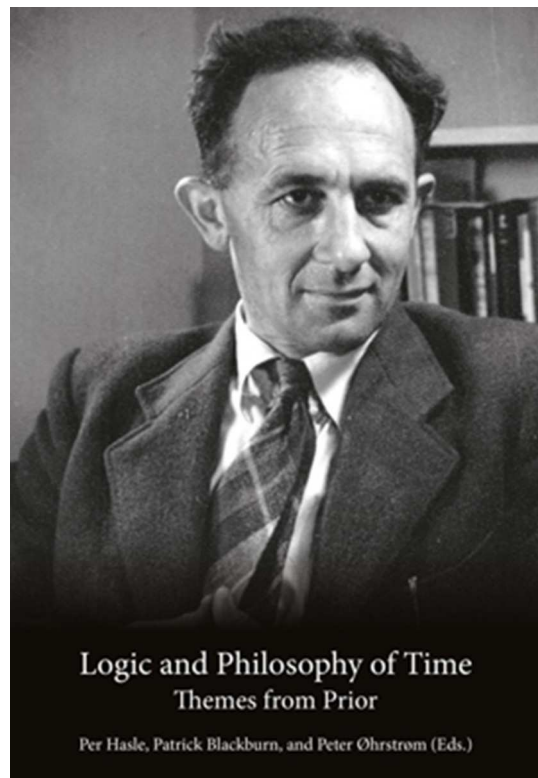
Blackburn, P., Hasle, P., & Øhrstrøm, P. (Eds.), *Logic and Philosophy of Time: Further Themes from Prior*, Logic and Philosophy of Time, Vol. 2, Aalborg University Press, 2019.

The books are produced as part of the research project *The Primacy of Tense: A.N. Prior Now and Then*, funded by the Danish Council for Independent Research, see <https://www.prior.aau.dk>. The project is also in charge of the Nachlass site as well as the general site for Prior Studies (see [nachlass.prior.aau.dk](https://nachlass.prior.aau.dk) and <https://priorstudies.org/>).

All three books published so far are public access, and the e-books can be downloaded using the link, <https://www.prior.aau.dk/publications/>. Vol. 4 of the book series ("The Metaphysics of Time") is also on its way, and it is expected to appear just before the end of 2020.

## TIME WORK

STUDIES OF TEMPORAL AGENCY





# ELIZABETHA LEVIN

## "Sensing, Measuring and Feeling Times and Elements"

*The XXX International Scientific Symposium*

*Metrology and Metrology Assurance 2020*

This year it was my honor and pleasure to participate in the work of the International Scientific Symposium "METROLOGY AND METROLOGY ASSURANCE 2020" which was held on September 7-11, 2020 in Sozopol town, Bulgaria.

The first Scientific Symposium "Metrology" with international participation was held on September 1990 in the town Sozopol, in the holiday house of the Technical University, Sofia. Soon it became an annual scientific forum, an International Scientific Symposium, which aims at becoming a venue for meetings, exchange of experience and ideas in many fields including measurements in sciences, technology, education as well as measurements in the humanities and social sciences.

Sozopol is the oldest settlement on the Bulgarian Black Sea coast, and the town's atmosphere is conducive to thinking about time, timeliness and timelessness. In 2016 I was invited to participate in the MMA 2016 and to present my new methods of time-measurements in the historical processes. Since then I became a permanent MMA participant and I fell in love with this charming town with its millennial cultural traditions. I loved Sozopol's distinctive wood houses and enjoyed visiting the town's Archaeological Museum with its rare collections of the ancient Greek painted vases and the antique amphorae.

Sozopol was founded in 610 BC by Greek colonists from Miletus. The town established itself as one of the largest Greek colonies in the Black Sea region. Sozopol became also associated with the beginning of ancient philosophy, and people of Sozopol are especially proud that one of the earliest settlers in their town was the outstanding Greek philosopher and astronomer Anaximander (c. 610 - 546 BC). Today Anaximander is regarded as a key figure in the Milesian School and is sometimes considered to be the first true scientist who has conducted the earliest recorded scientific experiment. In his works he was looking for the origin or principle of all things and pondered the meaning of elements (*Stoicheion*) and the ordinance of Time. The main street of the town Sozopol is named *Anaximander*, in his honor.

Since the days of Anaximander and Plato, the Greek word *Stoicheion* (in Latin, *Elements*) was used in a metaphorical sense to describe the four basic principles of the Creation – Water, Air, Fire and Earth. In olden days, elements were also tightly connected with feelings, and many philosophers were looking for recipes how to temper them. My studies led me to a feeling that reinventing the historical times would be more effective if we would enrich quantitative chronological approaches with the ancient four-element philosophy. The results of a pioneer venture into a temporological study of elements were summed up in my conference paper "Cartography of Emotions and a Modern View of Elements," and this year I was invited to present them during the MMA 2020.

A few words about this experimental program and its linkage with the Greek philosophy. The prominent British physicist David Bohm once wrote that "implicitly time is taken as the ground of everything in scientific work." Emotions are not exceptional, and they are tightly linked with time. On the one hand, emotions are events that develop



over time; different emotion-related experiences, such as steadfast moods or momentarily excitements, have different durations. On the other hand, emotions manifest themselves outwards in different ways, both among people of different ages and among people of different historical epochs. Like the seasons, emotions might be cyclical, or they might be experienced differently by people with different birth dates. The recent experimental program "Cartography of Emotions" indicates something that had never been reported before: regardless of sex, age or education, people tend to define emotions in correlation with their birth date and the corresponding predominant element. These findings are consistent with the philosophy of antiquity concerning the four primordial elements.

I must add that it was a pity that this year, due to the pandemic, I could not fully enjoy Sozopol's environment, but for all the authors whose presence in Sozopol was hindered, an online platform was organized. I do hope that next September I shall be able to meet again my colleagues and friends, to walk down Anaximander street, to enjoy the picturesque views of a slender rocky peninsula, on which Sozopol is located, and visit the Apollonia art festivities. In any case, the MMA might become a friendly venue for timers.

# EMILY DICARLO

## *The Propagation of Uncertainty*

The Art Museum, Toronto, Canada

October 28 - November 21, 2020

Coordinated Universal Time (UTC), the official time standard that airports, stock markets, and wireless communications rely on, is anything but absolute. Derived from 82 master atomic clocks around the world, UTC relies on collected asynchronous data that is relayed to the International Bureau for Weights and Measures (BIPM) in Paris for reckoning, which produces the world's most accurate clock, a monthly report known as the *Circular T*.

The work's title, *The Propagation of Uncertainty*, refers to the statistical calculation used during the BIPM's "post-real time" evaluation, a process by which deviated pasts inform the future's official, singular "present." Ultimately, clock time is an estimation of potential errors and unknowns.

Filmed in Canada's official time dissemination room at the National Research Council in Ottawa, Canada, DiCarlo collages eighteen "talking clock" recordings from thirteen time zones as the installation's soundtrack. As a meditation on the temporal body at odds with time's infrastructure, the work moves through moments of discordant

simultaneity, a chronological survey by time zone and a bass-heavy beat of resistance.

In addition to her exhibition, DiCarlo released *Circular T: A Collection of Uncertainties*, an online database of her interdisciplinary research. Containing a blend of original text and information derived from the Circular T report, this *Circular T: A Collection of Uncertainties* explores a spectrum of anomalous temporal phenomena such as geologist Michel Siffre's discovery of circadian rhythms during his isolation experiments; philosopher William James's measurement of the moment in what he termed the "specious present"; psychologist Sylvie Drouot-Volet's research on empathetic embodiment in relation to aging populations; and neuroscientist David Eagleman's exploration into the "oddball effect," a phenomenon where unexpected events perceptually stretch time. Each poetic fragment in this collection acts as a discordant data point set against an assumed universalized standard. The project can be viewed at [www.circular-t.com](http://www.circular-t.com)



*The Propagation of Uncertainty*,  
2019-2020  
three-channel video, server racks  
COURTESY ARTIST



# THANOS ZAKOPOULOS

## *AΘANA Timespace*

California Institute of Arts, USA

June 17 - 30, 2019

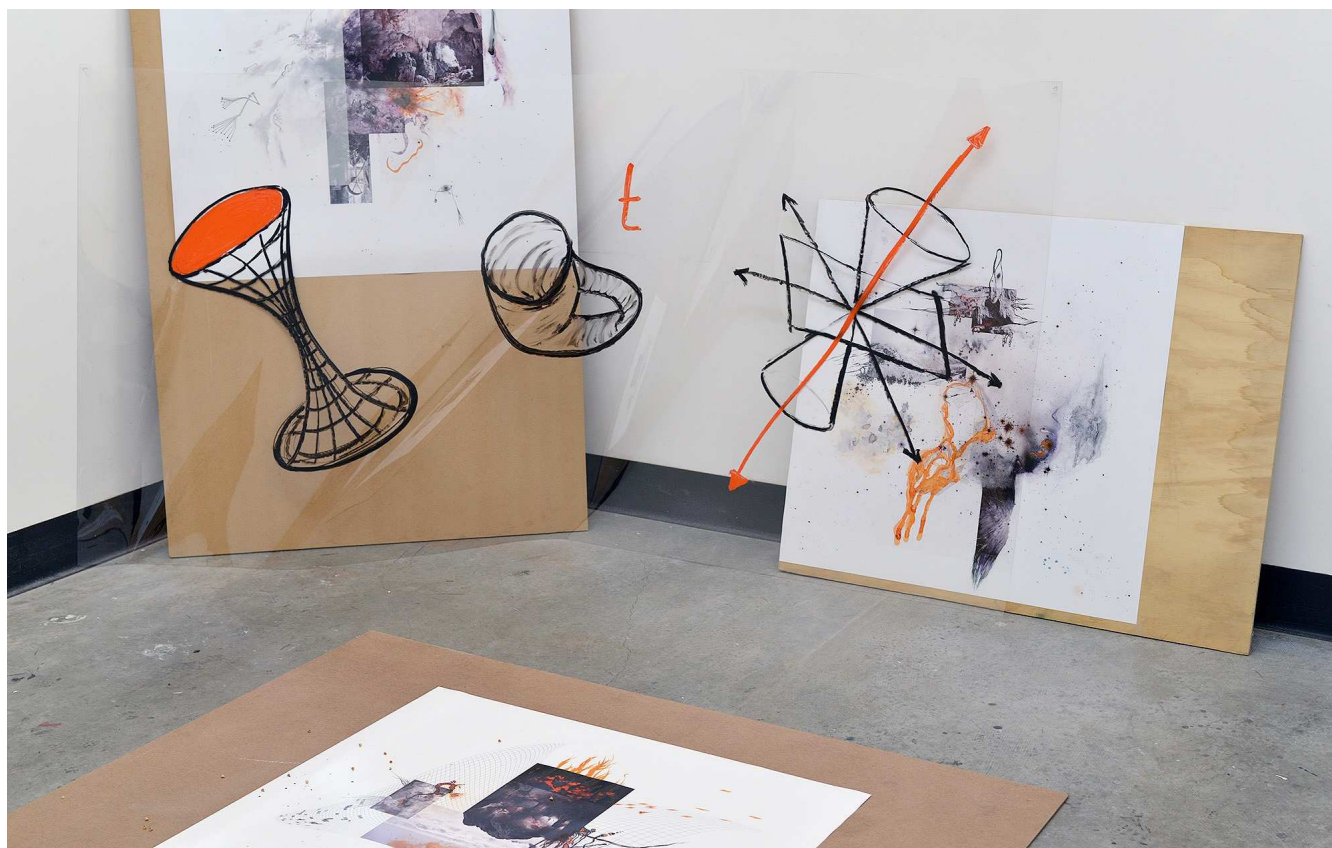
The realm of **AΘANA** presents a vision of a world seen from the outside where the viewer is elevated to a privileged position that allows him to perceive the whole and the specific at once: each artwork a fragment of the whole but at the same time the whole itself [Olofragment]. The very fabric of this realm is similar to the one that describes our natural world, the one we call spacetime, but in a more encompassing sense. In the **AΘANA** realm Time takes the leading role, shedding its linear geometry and together with a notion of space in continuous transformation becomes a framework of reference able to transcend classic human perception, at least in representation.

The installation illustrates a representative model of the **AΘANA Timespace** where the fundamental notions that constitute it are depicted through a series of layers that construct each individual Olofragment but at the same time connect each one of them under the geometry of the Timespace itself. The moment of perception within the realm is a manifestation of an observer moment at any given point within Timespace while all other possibilities equally co-exist. Welcome to the realm of **AΘANA** where the 'true' nature of time is revealed through a

dreamworld in continuous flux and where space assumes a cosmic dimension reflected all the way to its constituent quantum elements.

*"Time is the moving image of eternity. This is how Plato, in the Timaeus, defines time in our world, punctuated by the regular movement of the stars. The cosmos created by the Demiurge is a living organism whose temporal existence is marked by repetitive cycles that animate it like pulsations and breathings. But this transitory world is nothing but the reflection of eternity, of Aion, time that does not itself pass but allows for the existence of our time which does pass. According to the myth narrated in Timaeus, the world was created by a divine artisan, artist, philosopher and scientist: an artist in being able to give a sensitive form to the idea, to give it substance in matter; a philosopher for the speculative capacity to contemplate the ideas, truths abstract and eternal; a scientist for the mathematical rigour of the laws that govern reality and render it intelligible. But in what spacetime does the Demiurge operate? The proposed hypothesis is that the Realm of **AΘANA** (**ATHANA**) is the interstitial dimension of creation, the liminal space-time between the a-temporal eternity of Aion and the empirical transience of its image, namely Chronos."*

- Anna Longo, excerpt from exhibition essay



*AΘANA Timespace*, 2019  
mixed media (digital print on  
photographic paper, ink, gouache,  
plywood, acetate, seeds)  
COURTESY ARTIST

# DON MILLER

## *Time and Time Again*

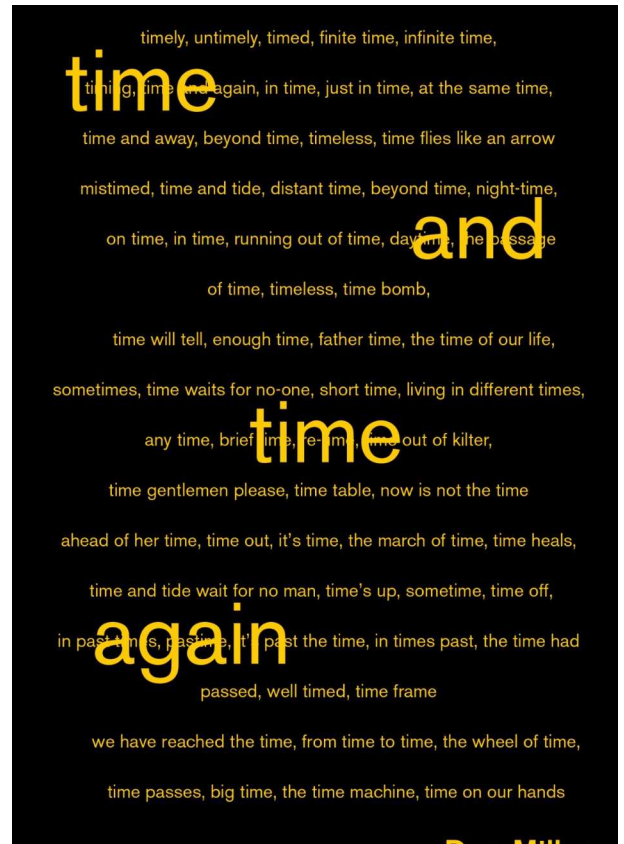
Pavement Books, 2020

Don Miller worries away at our concepts and shapes for time, the political, social, sporting and philosophical reach of metaphors into a temporality that is more than clocks. The chapters here illustrate different angles on the shifting of time, wearing away at the edifice of fixed time to show how fluid and fantastic our language of time can be.

Barbara Adam has called the book a deeply reflexive and exhilarating study; Michael Dutton notes how the book hones in on the ethereal and the everyday quotidian yet paradoxically political character of timing; Scott McQuire knows how the texts style pushes readers to think in new ways; while Nikos Papastergiadis sees in this book nothing short of a whole new vision of time; Ida Sabelis stresses the ethical corrective to the tricks of control; while Richard Tanter acknowledges the myriad facets, surprising play and the illumination of the gifts of timing. The book does not demand that you find time to read it, but time will fly when you do. It addresses our contemporary moment with the long durée of perspective and political nuance, so that sociologists and political economists will need to dwell in it as much as philosophers and realists will want to track and adjust their schedules. For the implied reader of this book the pace and timing of reading is critical, the student of life can find an up to the minute guide to thinking, but which minute, and how many minutes at the same time can there be? It is high time you read this book, since Don Miller has, once again, run on ahead.

*"Timing, politics and ethics - those three are dominant in Don Miller's work. Almost playfully, he seduces me as a reader to think through, and through again into what drives us most, and how drivers of current (western) society fool us into thinking that we 'manage' life via the multiple and arrogant attempts to control the times of our lives. Whereas chance, patience and, perhaps laissez-faire, would help us more in living life to the full. Via Nietzsche and Freud, Heidegger and Foucault, Don Miller proves to be one of those rare thinkers who walk their talk by weaving the fabric of insight and reflection as a support to re-think current societal doings and shaking the Western fundament of plannability."*

-Ida Sabelis, Associate Professor of Organization Sciences, VU Amsterdam





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## Biological Time, Historical Time

Transfers and Transformations in 19th Century Literature

*Biological Time, Historical Time* presents a new approach to 19th century thought and literature: by focussing on the subject of time, it offers a new perspective on the exchanges between French and German literary texts on the one hand and scientific disciplines on the other. Hence, the rivalling influences of the historical sciences and of the life sciences on literary texts are explored, texts from various scientific domains – medicine, natural history, biology, history, and multiple forms of vulgarisation – are investigated. Literary texts are analysed in their participation in and transformation of the scientific imagination. Special attention is accorded to the temporal dimension: this allows for an innovative account of key concepts of 19th century culture.

### Readership

All interested in French and German 19th century literature, in the relationship between literature and sciences, and in the history of the concept of time.

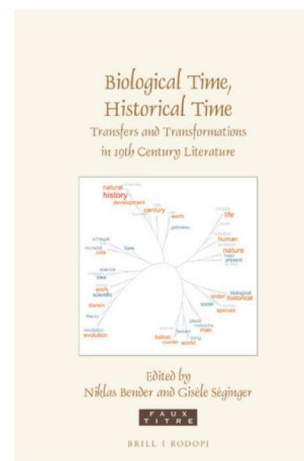
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Language: English

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€138 / US\$ 166

# VISUALIZING TIME

A RECENT SURVEY OF TIME-FOCUSED ART



CURATED BY ANTONELLA SBRILLI & LAURA LEUZZI



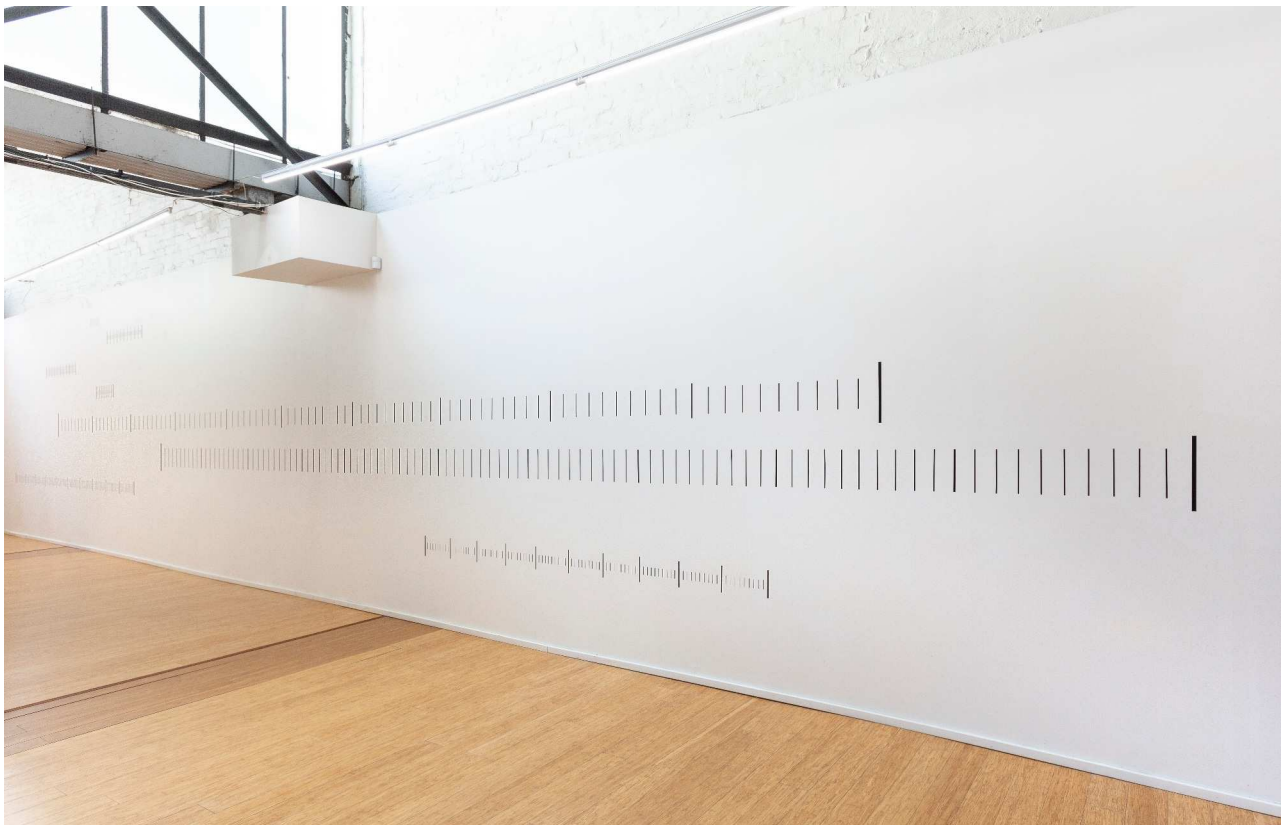
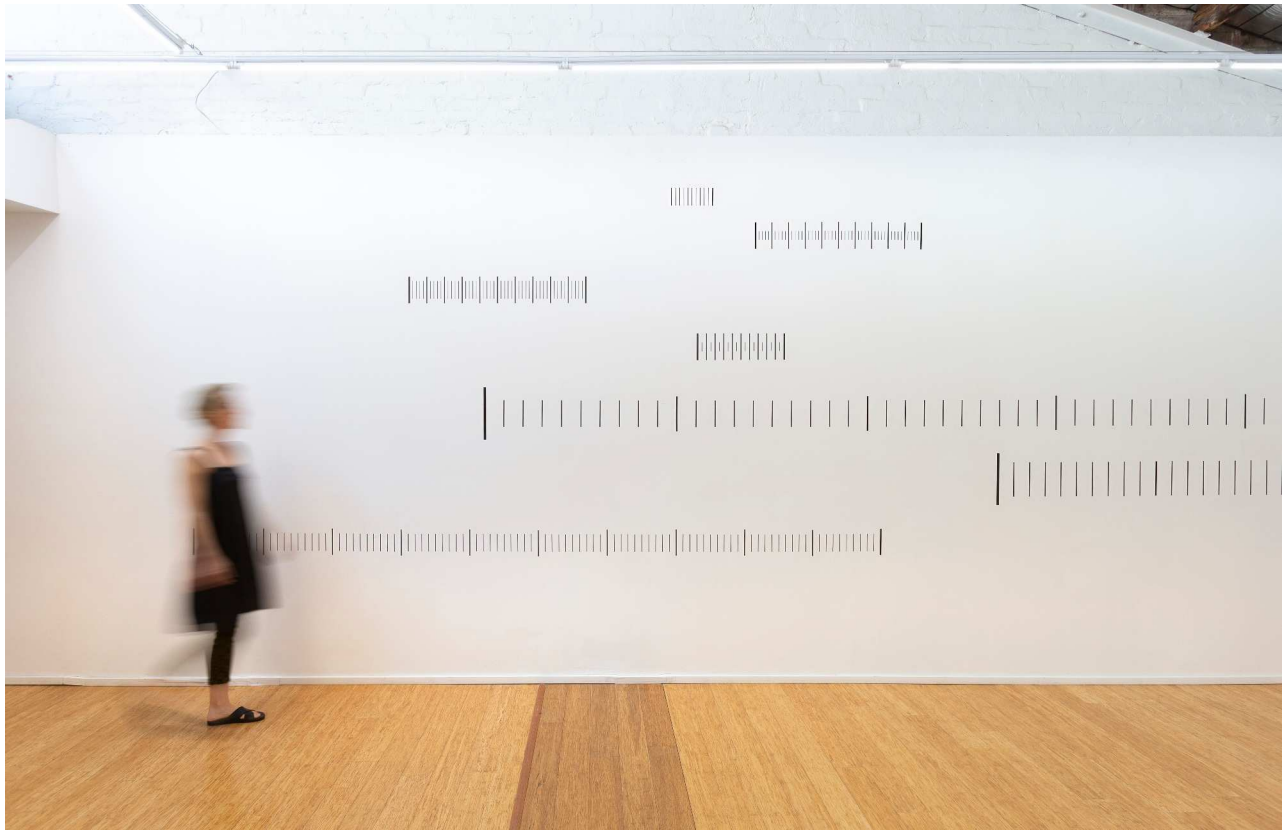


## SARA MORAWETZ

### *Metric Units for the Solar System [Metric Schematic]*

*Metric Units for the Solar System* is an expanded body of work that considers measurement as a scientific and societal construct informing our daily lives and shaping our perception of the world around us. It explores the fundamental properties of measurement, the physicality of the act of measuring and underscores the philosophical possibility for measures to adapt, evolve, and change. *Metric Units for the Solar System [Metre Schematics]* presents a set of meter lengths derived from the characteristics of each planet in our Solar System. Contrasting the length of planetary meters with her own physicality, this work attempts to confront the scale on which the universe operates and our place within it.

*Metric Units for the  
Solar System [Metre  
Schematic], 2019  
Approx. 14m  
[Determined by the  
position of the planets at  
the time of installation,  
cut vinyl  
COURTESY ARTIST  
PHOTOS JESSICA  
MAURER*







## SILVIA CAMPORESI

*Forcing the Landscapes (Rome 2020)*

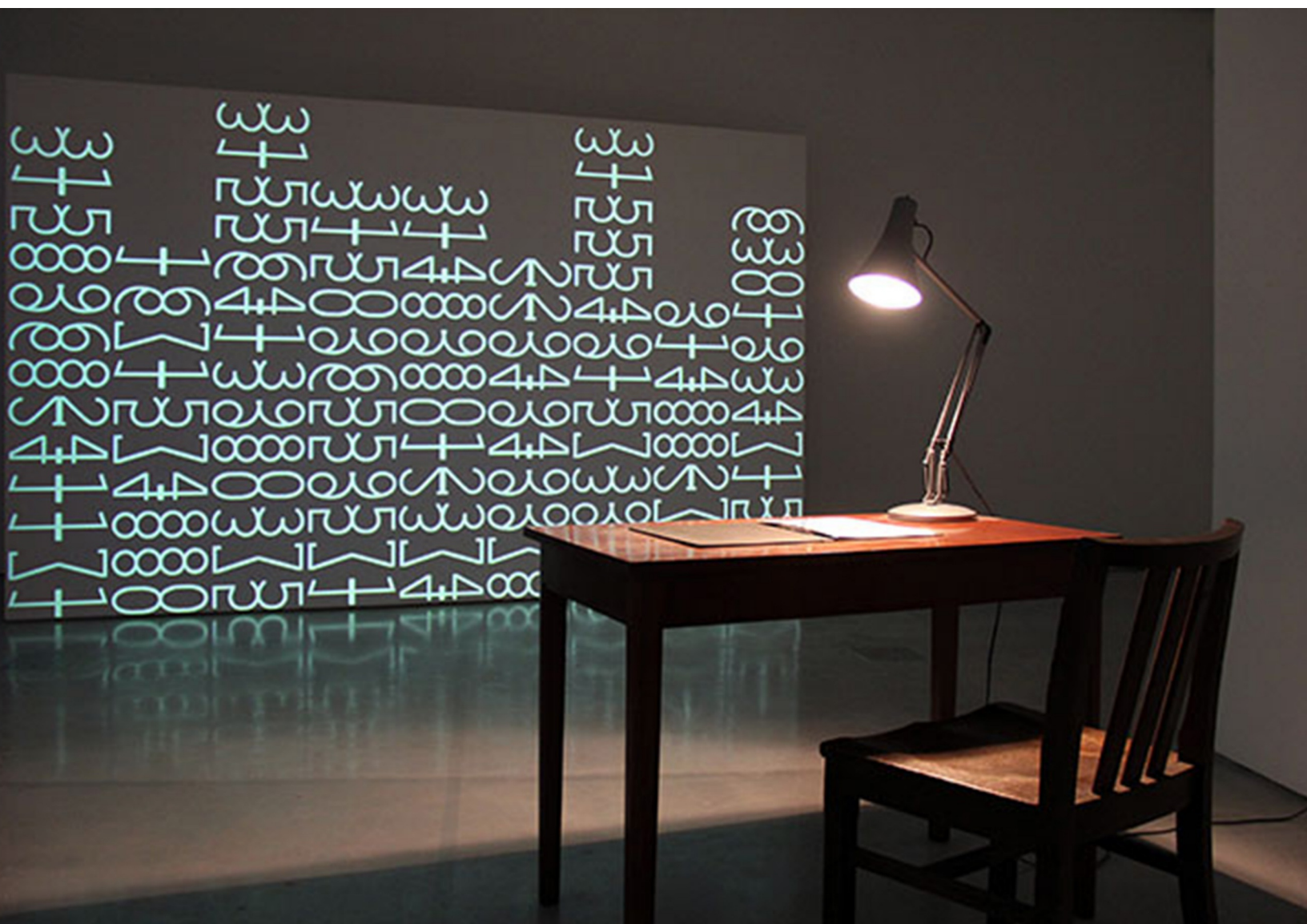
Investigating the interactions between the passage of time and anthropic traces in Nature, Silvia Camporesi's recent exhibition *Forcing the landscapes* (Rome 2020) acts as a testament to this shifting process. Documented through photographs, videos and archive materials, one built environment is devoted to an Italian town where the sun is absent for 83 days and a 40-square meter mirror has been built in order to reflect sunlight in the direction of the village; another environment harks back the ghost town Fabbriche di Careggine (Tuscany), submerged by the waters of an artificial lake and emptied for maintenance on four occasions per year.

ABOVE:  
*Emerging town*, 2020  
inkjet print on fine art  
paper, 120 x 90 cm

OPPOSITE:  
*Submersed town*, 2020  
inkjet print on fine art  
paper, 120 x 90 cm  
*Emerging town (frame)*  
*Emerging town*, 2020  
inkjet print on fine art  
paper, 18 x 10 cm  
COURTESY ARTIST







## THOMSON AND CRAIGHEAD

### *A Temporary Index*

*A Temporary Index* is an array of decorative counters that mark sites of nuclear waste storage across the world. Each counter is a kind of totem making the time in seconds that remains before these sites of entombed nuclear waste become safe again for humans. These time frames range from as little as forty years or as much as one million years. The counters include: Onkalo Spent Nuclear Fuel Repository, Finland; Hallam Nuclear Generating Station, USA; Waste Isolation Power Plant (WIPP) USA; Repository for Radioactive Waste Morsleben, Germany; Schacht Asse II Intermediate Waste Store, Germany; Piqua Nuclear Power Facility, USA; Hanford, USA; Dodewaard Nuclear Power Plant, Netherlands; Chernobyl Reactor #4, Ukraine.

*A Temporary Index*,  
2020, installation  
COURTESY ARTIST

A temporary index, Thomson & Craighead

Summary of counters, from left to right:

- (1) Onkalo Spent Nuclear Fuel Repository  
Eurajoki, Finland (65.622601, 25.059401)  
start: 2020-01-01 | duration: 100,100 years
- (2) Hallam Nuclear Generating Station  
Lincoln, Nebraska, USA (40.837563, -96.575402)  
start: 1969-04-01 | duration: 100 years
- (3) Waste Isolation Power Plant (WIPP)  
Carlsbad, New Mexico, USA (32.371575, -103.792765)  
start: 1999-03-26 | duration: 1,000,000 years
- (4) Repository for Radioactive Waste Morsleben (ERAM)  
Sachsen-Anhalt, Germany (52.233895, 11.133445)  
start: 2001-04-17 | duration: 10,000 years
- (5) Asse II Mine Intermediate Waste Store  
Wolfenbüttel, Germany (52.109482, 10.678745)  
start: 1995-01-01 | duration: 10,000 years
- (6) Piqua Nuclear Power Facility  
Piqua, Ohio, USA (40.136498, -84.235732)  
start: 1969-01-01 | duration: 120 years
- (7) The Hanford Site  
Hanford, Washington, USA (46.550401, -119.488993)  
start: 1970-01-01 | duration: 1,000,000 years
- (8) Dodewaard Nuclear Power Plant  
Dodewaard, Netherlands (51.985085, 5.869736)  
start: 2005-04-09 | duration: 40 years
- (9) Chernobyl Reactor #4  
Kyivs'ka oblast, Ukraine (50.918699, 30.308831)  
start: 1986-04-26 | duration: 20,000 years

This data was last updated in April 2016





## LETIZIA CARIELLO

### *Calendars*

In Cariello's series of "compulsive calendars," she strives to intercept the material consistency of time through the writing of long sequenced numbers and letters that "represent an exercise of Western meditation intended to materialize time in a perceivable form." Calendars are a constant in her production: written in pen or markers, on bed sheets or on various objects and supports - including Cariello's own skin - engraved on marble, on copper and steel, the calendars take the form of a long sequence of numbers and letters that correspond to the initials of days and the dates of the weeks to come. Cariello's calendars always look forward to the future, starting from the day when the artist begins her performance of writing and centering on the time ahead.

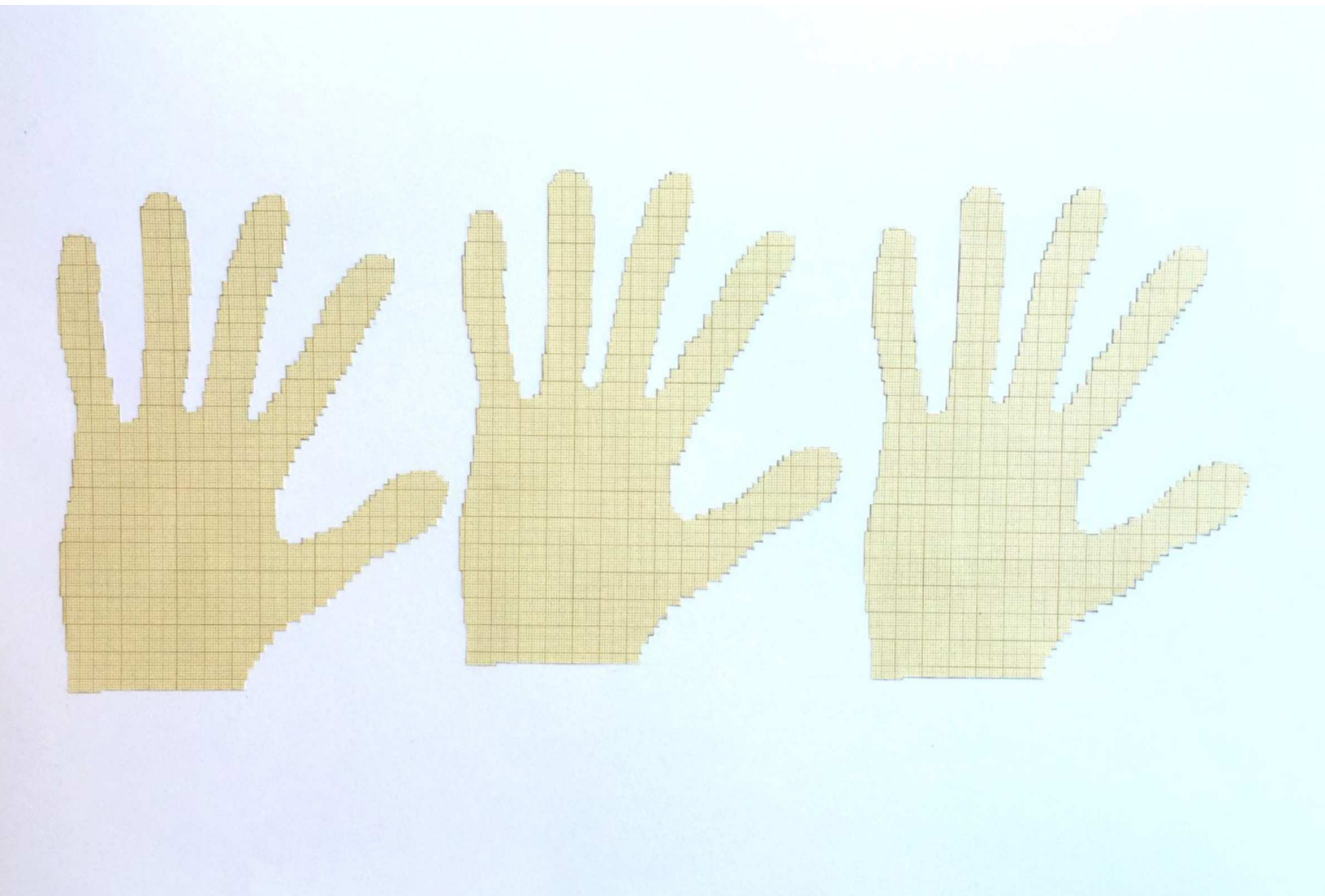
ABOVE: *Calendario Fiore*, 2017, ink, embroidery, bed linen on frame  
COURTESY ARTIST  
PHOTO GALERIA  
STUDIO G7, BOLOGNA

OPPOSITE:  
*CalendarioD*, 2020  
ink pen on bed linen  
*Calendario Lapidario*, 2019  
chiseled engraving, Carrara  
marble, 140 cm diameter  
COURTESY ARTIST  
PHOTO STUDIO  
ABRUZZESE









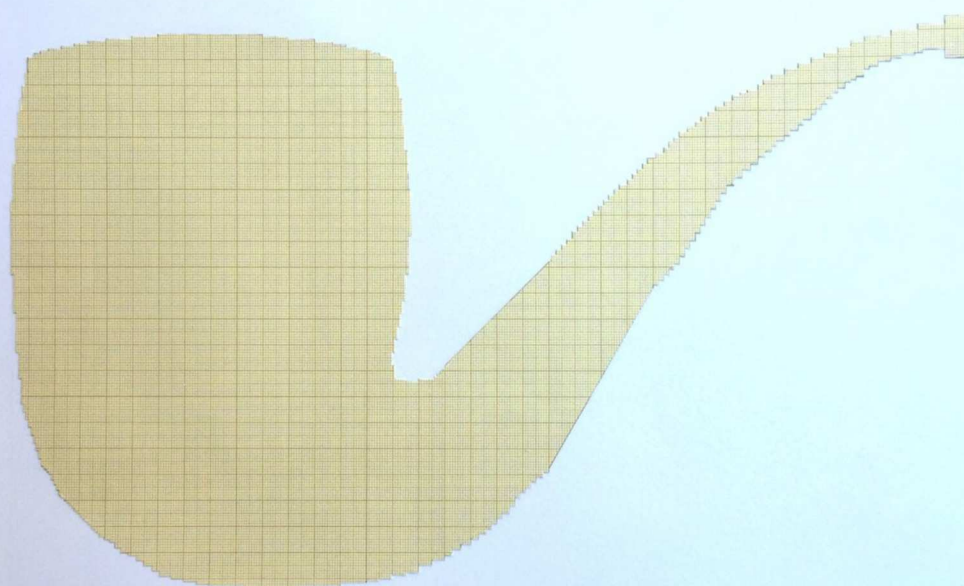
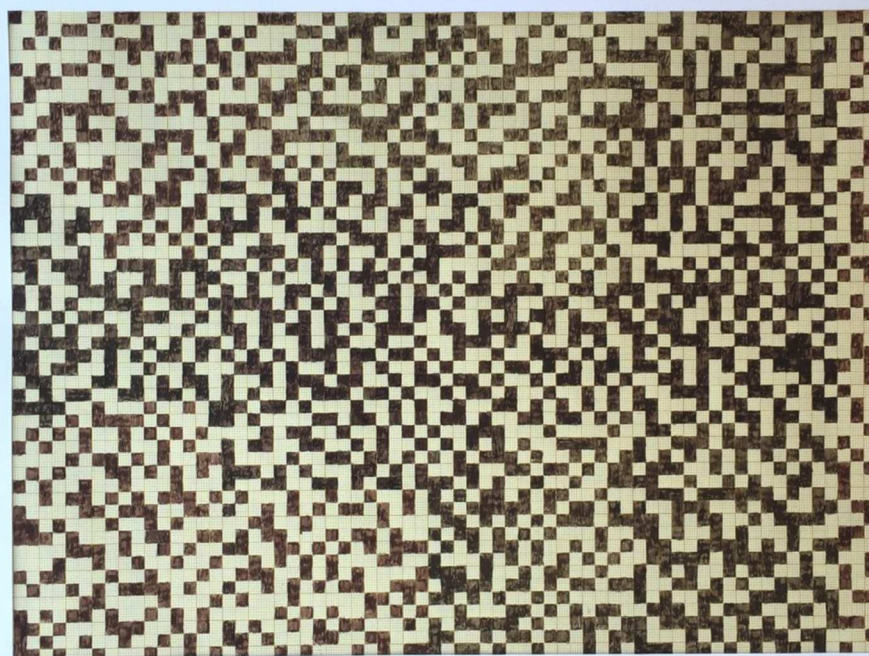
## ALDO SPINELLI

### *L'Histoire millimétré de l'Art*

In honour of art celebrating its 1,000,056th birthday on January 17, 2019, Aldo Spinelli's performative project aimed to visualize the number 1000056 (one million fifty six) in its wide extension that can be referable to human dimensions if the chosen unit of measurement is more or less tiny and restrained. Breaking up 1000056 in its prime factors,  $2 \times 2 \times 2 \times 3 \times 41669$  is obtained and its smallest divisors, if multiplied together, can suggest another idea:  $2 \times 2 \times 2 \times 3 = 24$ , exactly like the hours of the day. In 24 hours, each of the images realized, had the surface of 41669 squared millimetres ( $24 \times 41669 = 1000056$ ). Depicted through 24 "entities" characterized throughout the history of art, Spinelli created images such as the primitive man's handprint, the still life, the *Black Square* by Kazimir Malevich, the *Cut Paintings* by Lucio Fontana and *Fountain* by Marcel Duchamp.

ABOVE: *Human handprints on cave*, 2019  
cut graph paper  
COURTESY ARTIST

OPPOSITE:  
*Random Image by Morellet*  
(40,000 squares), 2019  
*Ceci n'est pas une pipe* by  
Magritte, 2019  
cut graph paper  
COURTESY ARTIST



CECI N'EST PAS UNE PIPE





## GAN GOLAN & ANDREW BOYD

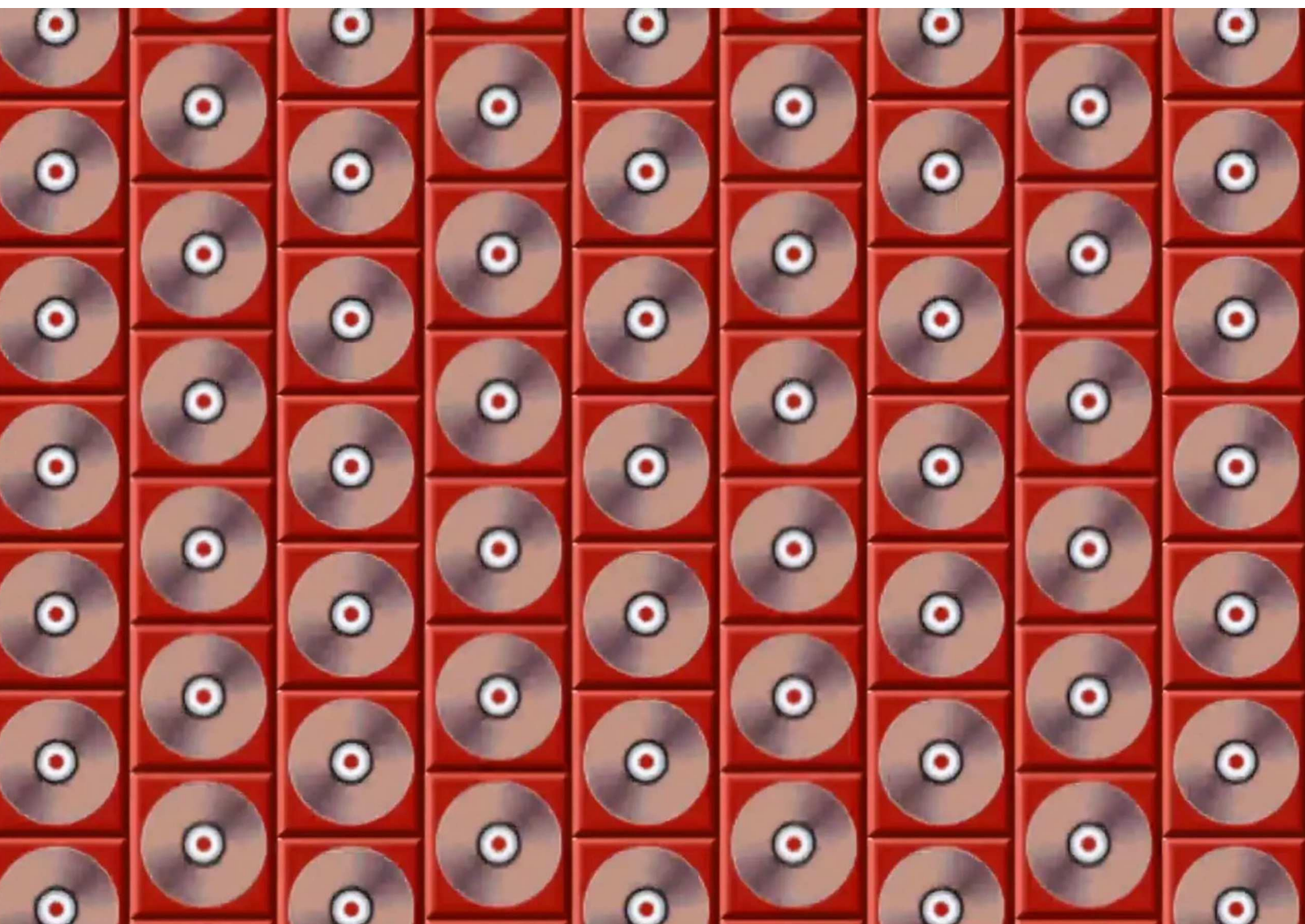
### *Climate Clock*

For more than 20 years, Gan Golan and Andrew Boyd's *Metronome*, a 62-foot-wide 15-digit electronic clock facing Union Square in Manhattan, has been one of the New York City's most prominent public art projects. For Climate Week 2020, the artists instead adopted a new ecologically sensitive mission by retitling the project to *Climate Clock*. Instead of measuring 24-hour cycles, the work was inspired by the Doomsday Clock, maintained online by the Bulletin of the Atomic Scientists, and by the National Debt Clock near Bryant Park in Manhattan, and presents the critical window for action to prevent the effects of global warming from becoming irreversible.

*Climate Clock*, 2020  
digital clock, public  
installation at Union Square,  
New York City  
COURTESY JEENAH  
MOON FOR NY TIMES







## EVA & FRANCO MATTES

### *Time Out of Joint*

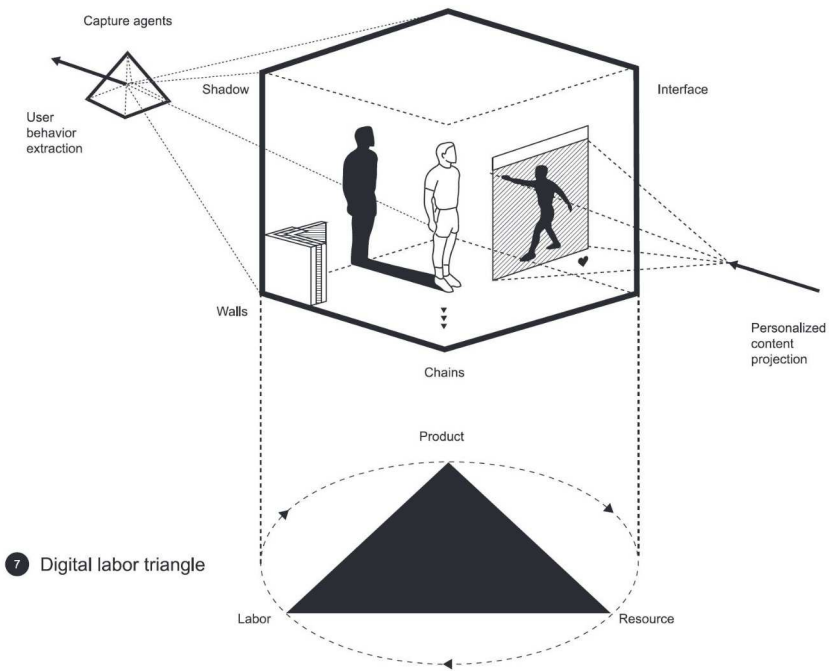
*Time Out of Joint* is a special online exhibition curated by Eva & Franco Mattes for the Yerevan Biennial. It takes place on the Darknet, a remote location at the 'periphery' of the Internet where time operates at a slow pace and pages load unhurriedly. New works by six artists are added once every two weeks, from October 2020 to January 2021, and in 'peer-to-peer' style they are available to be seen, copied and reused. The title for this show was borrowed from a novel by Philip K. Dick. With new works by Joshua Citarella, Clusterduck, David Horvitz, Vladan Joler, Amalia Ulman plus 2050+ more.

ABOVE: *Time Out of Joint*, 2020  
digital exhibition on  
Darknet via Tor browser

OPPOSITE:  
Vladan Joler, *New  
Extractivism*, 2020  
(detail)  
David Horvitz, *Nostalgia  
500*, 2020 (detail)  
COURTESY  
YEREVAN BIENNIAL

6 Cave Architecture

Cave







## CHEN QI

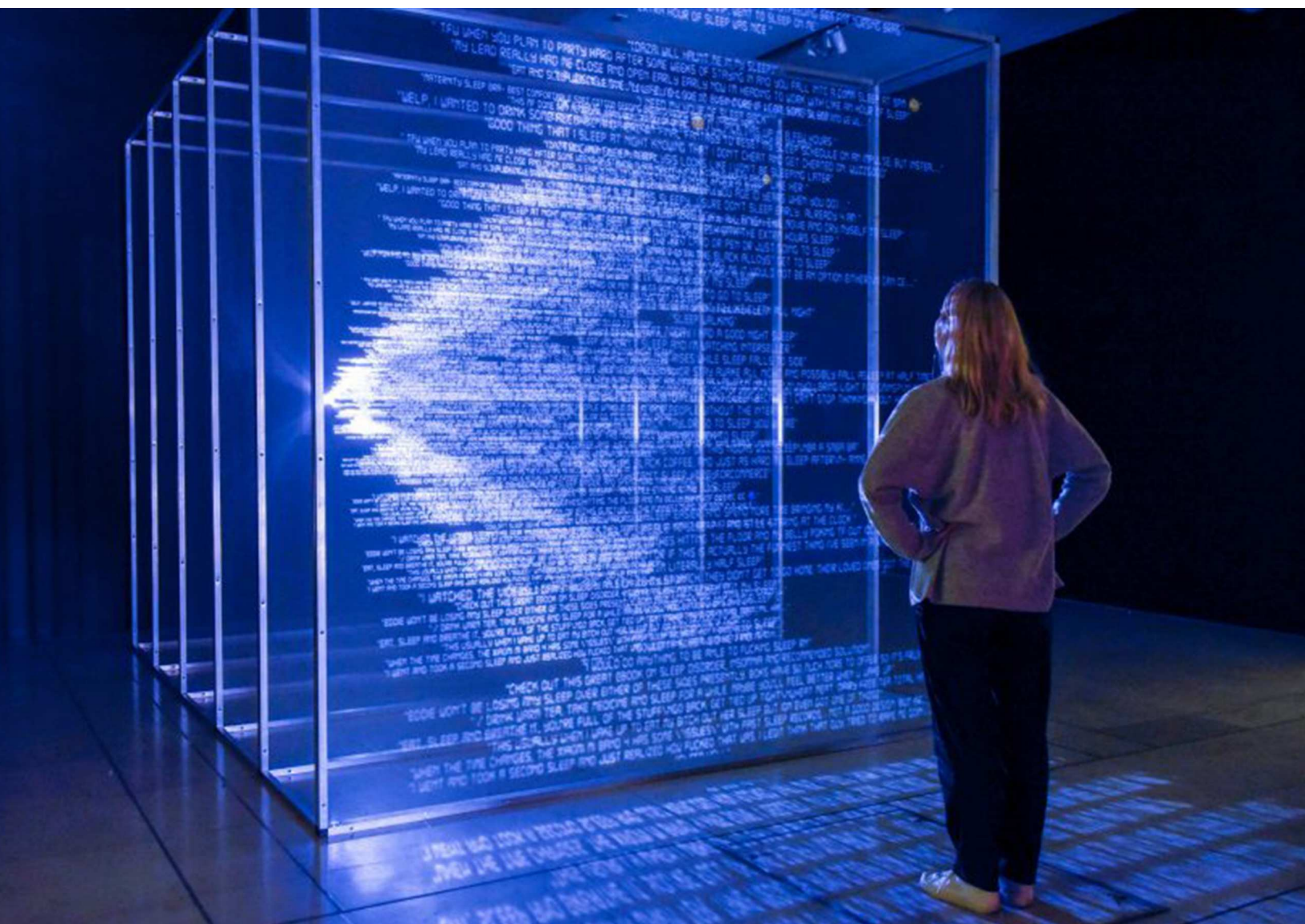
### *Brief History of Time*

Chen Qi's grasp of time begins with observed, nuanced feelings, aiming to capture the passage of time with keen perception and eventually present a view of a macro universe. By combining his perceptual understanding of time with physical interventions into space, Chen Qi materializes an abstract notion of time. As the creator of a series of works entitled *Notations of Time*, he participated in the China Pavilion at the Venice Biennial in 2019 responding with their theme 'Re-睿' to the "interesting times" of current contemporary life.

*Notations of Time . The Original  
Book (White)*, 2010  
handmade book  
36 x 28 x 2 cm  
COURTESY ARTIST







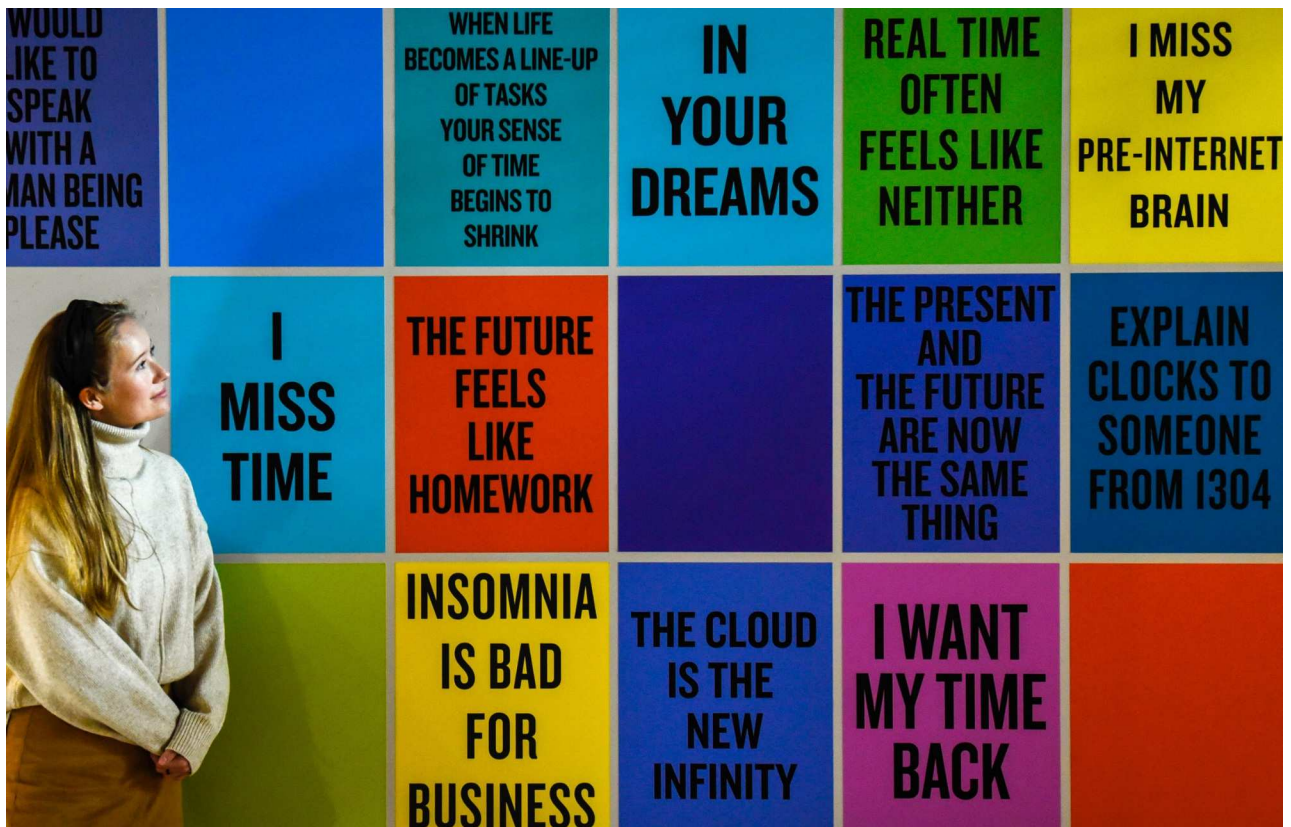
## SARAH COOK

24/7

With every moment seemingly an opportunity to connect and work, unrelenting pressure to produce and consume, sleep itself monitored and commodified, how we cope is one of our most urgent contemporary issues. Inspired by Jonathan Crary's book of the same name, curator Sarah Cook's exhibition *24/7* at the Somerset House in London holds up a mirror to our always-on culture and inviting viewers to step outside of their day-to-day routine to engage, reflect and reset. *24/7* takes visitors on a multi-sensory journey from the cold light of the moon to the fading warmth of sunset through five themed zones and contains more than 50 multi-disciplinary works.

ABOVE: Tekja, *Awake*, 2020  
live data installation

OPPOSITE:  
Catherine Richards,  
*Shroud Chrysalis I and II*, 2000/2005  
Glass table, copper taffeta, two female attendants. Dimensions variable.  
Douglas Coupland,  
*Slogans for the 21st Century*, 2019  
text on poster  
COURTESY  
SOMERSET HOUSE





# NEWS & VIEWS

## RECENT CALLS, UPCOMING CONFERENCES, FUTURE OPPORTUNITIES

### "TIME AND MEASURE" 18th TRIENNIAL CONFERENCE THE INTERNATIONAL SOCIETY FOR THE STUDY OF TIME

Yamaguchi University, Japan  
June 26 - July 1, 2022  
Submission deadline: August 15, 2021

The ISST, renowned for its interdisciplinary scope, invites scientists, scholars, artists and practitioners to explore questions concerning *Time and Measure* at its 18th Triennial Conference to be held in collaboration with the Japanese Society for Time Studies (JSTS) and the Research Institute of Time Studies (RITS) at Yamaguchi University in South-Western Japan. Our format of plenary presentations delivered over four days creates a sustained discussion among participants. We thus expect participants to register for the entirety of the conference. We shall take a day off mid-conference and provide participants a choice of time-related excursions in the Yamaguchi area, the site of crucial events at various turning points in Japanese history.

Because of worldwide uncertainty brought about by the pandemic, we shall be considering whether and how we may allow for online conference participation. Further information will follow.

For its 2022 Triennial, the ISST wishes to instigate discussion of all the kinds of temporal measure—both quantitative and qualitative—which are the work of our different professional disciplines and some of which may also prove to be cross-disciplinary. When asked about time and its measure, most people would think of clocks: an even progression of numbers. This view goes back to Aristotle's definition of time (in *Physics* IV) as "the count [*arithmos*] of changing in respect of before and after." As recent events have made us aware, however, times of crisis may require other measures. Political crises or a crisis like the pandemic seem to impose their own measure of time. Crisis thus throws into relief the fact that not all times are equal—something that musicians, strategists and physicians have always known; these professionals and others have had to develop their own systems of taking time's measure—some dependent on clocks, some not.

#### Suggested Topics

- *In what (different/new) ways do physicists, biologists, chemists, geologists, archeologists, engineers and other scientists take the measure of things in time? How truth-bearing and/or enduring are various measurements? What about 'probabilistic' measurements of quantum states? Can time and space be measured in the same sense? When do quantitative differences become qualitative? Are lightyears comparable to nanoseconds?*
- *Is time (exclusively) defined by its measure?*
- *How do social scientists generate a metric of temporality? Are statistical measures more or less basic than positive ones?*
- *How does temporal measure relate to ethical decisions? Are there reliable measures for ethical choices in the instant moment and/or over a human lifetime?*
- *In what ways do we measure the function of 'tempi' in music, poetry, theatre performance, dance and film? How are measures of time involved in the visual arts?*
- *How does temporal mensuration enter or shape narrative discourses in literature?*
- *We measure chronologies pretty well. But by what means do we measure the kind of time that is a kairos?*
- *How do crises (e.g., political crisis, catastrophic climate change, the pandemic) impact the measurement of time?*

#### Other Suggested Topics:

- time, measure, money and generosity
- history as the measure or mismeasure of time
- the measurement of public vs individual time
- tense/aspect, mood, person and voice in languages
- measurement as how we determine our understanding of the measured
- the limits of measuring time
- cosmic clocks

Guidelines/Timeline: Proposals will be for 20-minute presentations in diverse formats: scholarly paper, debate, performance, overview of creative work, installation, workshop. Proposals for interdisciplinary panels are especially welcome. (Each paper for a panel must be approved by the selection committee.) All work will be presented in English and should strike a balance between expertise in an area of specialization and accessibility to a general intellectual audience. Proposals, no more than 300 words in length, are submitted electronically. The author's or authors' name(s) should not appear in the proposal as the ISST does blind reviewing in selecting papers for its conferences. The deadline for submission is August 15, 2021, with acceptances communicated by December 15, 2021. Please upload your papers through the ISST website: [www.studyoftime.org](http://www.studyoftime.org)

# "THE MATERIAL LIFE OF TIME"

## 2nd International Temporal Belongings conference

Online via QiQo Chat

March 15-17, 2021

Keynotes: Karen Barad, On Barak, Karim-Aly S. Kassam, Rahul Rao, Nisi Shawl

Much of the time of our lives is given to us by the relationships, properties and movements of worldly materialities. Atmospheric carbon has irrevocably transformed agricultural time (Kassam et al 2018), microplastics are queering reproductive time (Davis 2015), dissolvable sutures have remade the time of health, while rare earth minerals make possible the mobile phones at the heart of debates around acceleration and time squeeze (Wajcman 2008). In all of these ways and more, we see material objects — their uses, cost, manufacture, changing composition and characteristics — at the heart of modern debates about how time should be used, lived and valued.

A deeper recognition of the material lives of time thus attunes us to questions of how times are being made, where its materials are coming from, who or what is being displaced in the process, and what kinds of material practices are being called forth. How does the global race for resources in a time of climate breakdown, including for oil, gas, arable land and fresh water, make new times of migration, colonialism and dispossession? How are new bio- and medical technologies affecting embodied temporalities? How are particular generational, political or bureaucratic times out-of-synch (or not) with geological times, biological times or ecological times, and what are the consequences? What kind of resonance do concepts such as 'modernity', 'post-modernity', 'growth', 'recession', 'crisis' and 'acceleration' take on from this perspective? What kinds of speculative futures are being produced and for whom (Keeling 2019)?

'Materialising' time also works back on concepts, approaches and methods for studying time by calling into question the dualistic treatment of 'social time' and 'natural time' which has structured a significant proportion of work on time (Adam 1994). We are asked to rethink key temporal concepts by attending more closely to their material basis and the ways these materials remain, morph, wear away and disappear with changing environments and socialities, "not in a relation of linear unfolding, but threaded through one another in a nonlinear enfolding of spacetime-mattering" (Barad 2010). Another set of questions thus revolves around how to study time in its complexity, the difficulties that disciplinarity presents, and what to make of the continual rediscovery that time is not unitary and objective, but multiple and situated.

Working in collaboration with the Lifetimes and the Waiting Times projects and the Sydney Environment Institute, this Temporal Belongings conference aims to bring together scholars, researchers and practitioners interested in the socialities and materialities of time in order to explore how each is shaped by the other. Our network continues its interest in playing with the traditional time of academic collaboration and so we will include a mixture of presentation styles, and plenty of time for discussion.

Collaborative, participant driven sessions will allow themes emerging from the presentations to be synthesised and explored in greater depth. Our conference will take place online via the QiQoChat platform. Using Zoom as its video meeting provider, QiQo enables attendees to move between a number of online meetings easily and to set up their own discussions or meetings as needed. Our focus will be on facilitating live synchronous sessions and opportunities for planned and spontaneous interaction with other attendees. You can click through the links above to find out more about how the conference will be organised and the platform. [www.temporalbelongings.org](http://www.temporalbelongings.org)

## INTERNATIONAL TIME PERSPECTIVES NETWORK 5th International Conference on Time Perspectives

Vilnius University, Lithuania

Rescheduled: July 2021 due to COVID-19

We are proud to announce the 5th International Conference on Time Perspectives in the beautiful city of Vilnius, Lithuania, July 2021. Time and time perception are central concepts for a wide range of social and natural sciences. The International Time Perspectives Conference has provided an arena for within-discipline and interdisciplinary discourse on the study of time since 2007. Prior conferences were held in Coimbra, Warsaw, Copenhagen, and Nantes. We welcome contributions from psychology and other social sciences, natural sciences, health sciences, and the humanities, including anthropology, philosophy, and political science, among others. We also aim to broaden the scope of our discussion by supporting interactions with other disciplines like, for example, the arts, urban studies, gender or literature studies, economics, design, and information technology, just to name a few. [www.timeperspectives.net](http://www.timeperspectives.net)





# "HOROLOGY 1776: TIMEKEEPING DURING THE AMERICAN REVOLUTION"

Museum of American Revolution  
Philadelphia, USA

October 7-9, 2021

The National Association of Watch and Clock  
Collectors

The National Association of Watch and Clock Collectors (NAWCC) annual education symposium for 2021 will take place October 7-9 in Old Philadelphia. An international roster of speakers has been enlisted for presentations at the American Philosophical Society and the Museum of the American Revolution.

Bob Frishman, Chairman of the NAWCC Time Symposium Committee, has organized this groundbreaking event which for the first time focuses upon the key role that clockmakers, watchmakers, and timekeeping played in our War for Independence. Not solely focused on the American side, lectures will discuss British, Hessian, and French history as well.

General George Washington's insistence that his top officers coordinate their watches just prior to the surprise attack on Trenton may be the first instance of military time synchronization, and his lifelong diaries are filled with precise time entries. The other "George" - England's monarch - was even more fastidious, noting the precise time that he penned each of his letters. Naval timekeeping on shipboard, silver watches used as war spoils and hard currency, highly skilled clockmakers assigned to important technical military tasks, and timing of battles and maneuvers are just a few other examples within this broad unique theme. Even the capture near West Point of Major Andre, and the resulting unraveling of Benedict Arnold's treasonous plot, hinged on the British officer's gold pocket watch.

Eminent speakers include famed English author Jenny Uglow whose keynote lecture is "Ideas of Time and Timekeeping in 18th Century Britain." Also from the U.K. is Emily Akkermans, curator at the Royal Observatory Greenwich, speaking on "Timekeeping in the British Navy During the American Revolution." Other presentations will feature David Rittenhouse, American clockmaking and Freemasonry, and a talk by Sara Schechner, Curator of Harvard University's Scientific Instrument Collection. The lectures are not treatises on the science of horology but rather address historical, cultural, and technological themes with broad general appeal.

Frishman, who gave his "Horology in Art" presentation at the 2013 ISST conference in Crete, hopes to welcome many ISST members in Philadelphia. This is the fourth international NAWCC symposium he has organized, with others at the Winterthur Museum, the Museum of Fine Arts, Boston, and the Henry Ford Museum. Links to those conferences, as well as details and registration for "Horology 1776", are at [www.horology1776.org](http://www.horology1776.org). Special small-group tours, with limited space, also have been arranged before and after the main event. Bob can be reached directly at [bell-time@comcast.net](mailto:bell-time@comcast.net).



LAFAYETTE'S WATCH, 1781  
George Washington presented a heavy gold pocket watch to the Marquis de Lafayette commemorating the victory of Yorktown. The watch was stolen from Lafayette in 1825 during his America tour, rediscovered in 1871 at Louisville auction, and returned to Lafayette's family.

# "PHILOSOPHY OF TIME SOCIETY"

Eastern APA meeting, New York, NY  
January 4 -7, 2021

Central APA meeting, Online  
February 24 - 27, 2021

Pacific APA meeting, Online  
March 31 - April 4, 2021

Founded in 1993, the Philosophy of Time Society (PTS) promotes the study of the philosophy of time from a broad analytic perspective. It grew out of an NEH Seminar on the Philosophy of Time that George Schlesinger organized in 1991. The members of that seminar wanted to promote interest in the philosophy of time and Jon N Turgerson offered to become the first Director of the society with the initial costs underwritten by the Drake University Center for the Humanities. The PTS collaborates with the Centre for Time in Australia, the Center for Philosophy of Time in Italy, and S.P.o.T in Germany as part of the International Association for the Philosophy of Time (IAPT). The primary purpose of the IAPT is the organization of an annual conference on the philosophy of time, the venue of which rotates between Europe, Australasia, and North America.

## Philosophy of Time Society at the Pacific APA Virtual Meeting

We welcome back our scheduled speakers from the 2020 Pacific meeting, which was cancelled due to the pandemic.  
Chair: Adrian Bardon (Wake Forest University)

### *Speakers:*

"Moving Spotlight and Super-time"

Akiko Frischhut (Akita International University) & Giuliano Torrenco (Università degli Studi di Milano and Universitat Autònoma de Barcelona)

"Representation of Time in the Mind"

Simon Brown (Johns Hopkins University)

"Sideways Music, Value Asymmetries, and Time"

Sayid Bnefsi (University of California, Irvine)

## Philosophy of Time Society at the Central APA Virtual meeting

Group session time: Friday, February 26  
Friday Morning, 8:00am – 11:00am (CST)  
Chair: Cristian Mariani (Institut Néel (CNRS))

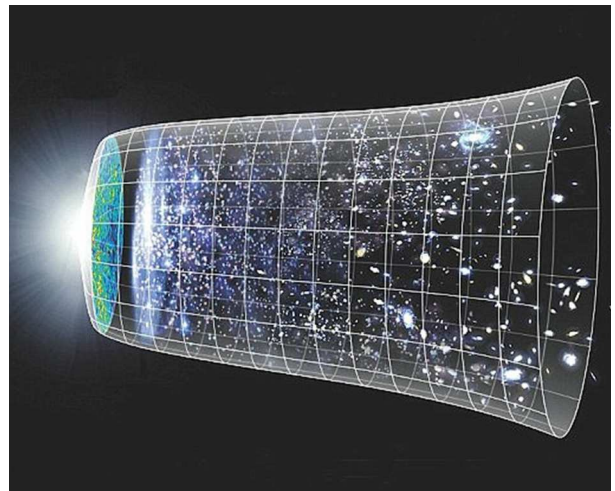
### *Speakers:*

"Parts of Enduring Objects"

Nicholas Rimell (Jilin University)

"Time, Metarepresentation, and Metaindexicality"

Kasia Jaszczolt (University of Cambridge)



### "Quantum Fragmentalism"

Samuele Iaquinto (University of Turin) & Claudio Calosi (University of Geneva)

## Philosophy of Time at the Eastern APA January 4-8, 2021

Group session: Friday, January 8  
Friday Evening, 4:00 p.m. – 7:00 p.m. (EST)  
Chair: Natalja Deng (Yonsei University)

### *Speakers:*

"A Dynamical Perspective on the Arrow of Time"  
Kian Salimkhani (University of Cologne)

"Susan Stebbing on the Passage of Time and Common Sense"  
Peter West (Durham University)

"Indeterminacy in the Moment of Change"  
Martin Pickup (University of Oxford)

[www.philtimesociety.com](http://www.philtimesociety.com)



# SCHELLENURSLI

A TALE OF BELLS AND FIRES



WRITTEN BY CARLA GABRIELA ENGLER

It was winter and by 4 o'clock, the house was on fire. Later they would say, that the heavy smoke was visible from hundreds of meters away. Some were watching, as the firemen poured hundreds of liters of water down into the house until the house was soaked but still, the fire didn't retreat. The firemen rescued the people and saved the paintings – life-sized figures of the past preserved on canvas, untouched landscapes captured with oil and crayon – evacuated, one by one, while the house continued to burn.

It wasn't always burning. I remember how they said: this is where Alois Carigiet grew up. Look! Right across our house! We crossed the street, we barely looked, and walked past it, annoyed by tourists who stopped to take pictures. We knew he drew Uorsin, the boy with the bell from *Schellenursli*, a children's book originally written in Rätoromanisch that was translated to 14 languages, Japanese, Afrikaan, Farsis and sold over 2 million times, exporting Swiss culture.

Carigiet's drawings were everywhere. In every household, on every other house façade; his drawings were on cups, cards, coins, plates, napkins, handkerchiefs, belts, shoes, shirts, stamps, towels, fondue-caquelons and on all the other things you could find in a Swiss home. How could you not know Alois Carigiet?

On February 18, Uorsin was burning. Or so it seemed. The house didn't get over the shock. Neither the people. With a rebuild too expensive and a sense of nostalgia that didn't want to

let go, the house remained untouched for more than a year to come – open to the sky – sunshine, rain and snow fell right in. Soaked in harsh weather, the house slowly disintegrated, right before our eyes.

From my studio across the street, I could smell the house. I could see it through my windows, I could see pieces falling off – tiles, glass, shingles, wood. Little pieces carried away with every other gust of wind. As I filmed the ruins with what I had left from the past – an old 16mm Bolex camera – winter came. Again.

In the tale of Uorsin, the town prepares for Chalanda-Marz – the first day of March, when the boys gather around the village fountain for a procession, wearing cow-bells, ringing and singing, scaring winter away while waking up spring.

Uorsin, who gets the smallest bell from them all – a goat-bell – cries heavy tears. Eager to change time, he sets out for his family's alpine hut up in the mountains where he knows he could find another bell – a bigger one, one that would scare winter away. At nightfall, he is still not home.

*Die Mutter weint / The mother weeps  
Es tickt die Uhr / The clock ticks on  
Wo steckt ihr lieber Ursli nur? /  
Alas, where has young Ursli gone?*



Carla Gabriela Engler  
*anavos/anavon*, 2019  
stills from 16mm film  
COURTESY ARTIST





The clock was indeed ticking, not just for Uorsin but for the house that gave birth to him. Winter took its toll, and rumor had it that the house will be gone soon.

At nightfall, I went out and collected the pieces – wood, shingles, glass, tiles – pieces in a fragile state, burned to their core, ripped apart. I held them safely in my hands, while I carried them home. Weeks turned into months. I still held them close, unsure what to do, like everyone else, looking at what's left of the house, wondering if it was already gone.

So, I began to paint. I painted fragments of Uorsin's tale on fragments of the house, one by one, starting and completing Uorsin's tale on the very pieces that were left of him; lending them my memory, giving them a space to survive, if not in real life, then in the realm of the arts.

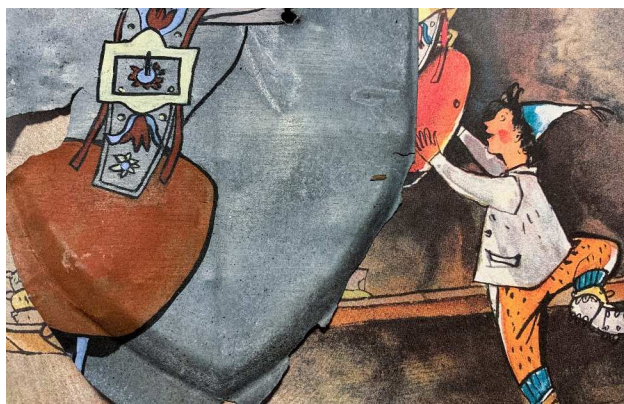
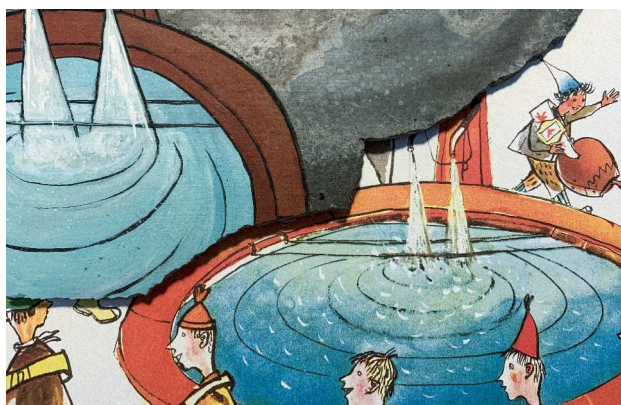
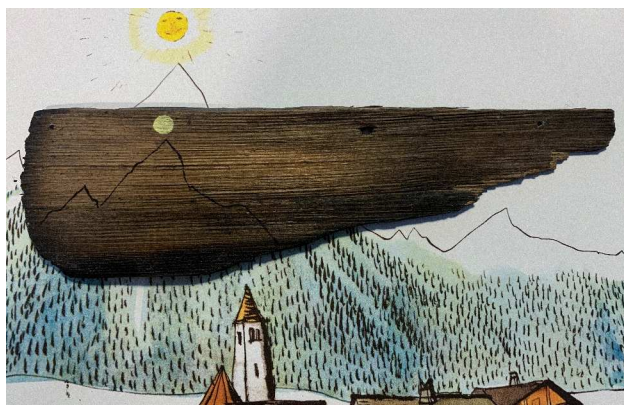
Meanwhile, in the alpine hut, Uorsin found what he was looking for – a belt, embroidered with flowers and a golden buckle, the biggest and most beautiful bell of them all. As he returns the next morning with the beautiful bell in his hands, the village's agony turns to joy.

Bim Bam Bum!

*Carla Gabrí is a visual artist and an academic researcher at the University of Zurich, Switzerland. Her work about Alois Carigiet's Schellenursli was part of the solo exhibition "Wel(t)räume in Trun" at Cuort Ligia Grischa Trun, Graubünden – a multidisciplinary homage to art's driving force, that keeps the small mountain village of Trun alive. Trun Cultura recently announced that despite initial financial issues, Alois Carigiet's birth house will be rebuilt into a museum dedicated to his art.*







Carla Gabriela Engler  
*Uorsin*, 2019  
 acrylic on debris  
 COURTESY ARTIST



