

INTERNATIONAL
SOCIETY FOR THE
STUDY OF TIME

No. 53

2022

TIME'S NEWS



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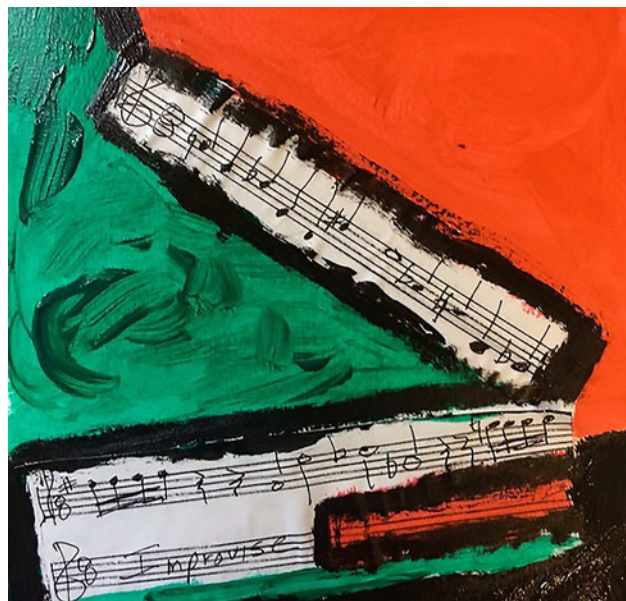
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YOU HAVE TO DIG IT TO DIG IT

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



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,
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PRESIDENT'S MESSAGE

Raji Steineck

“Time is what there is. Whatever there is, is also time.” This statement by the 13th century Japanese Zen master Dōgen stands in stark contrast to contemporary ideas about a timeless “block universe.” It resonates well, however, with JT Fraser’s idea that time is not an external force or framework of reality. To our society’s founder, time was intrinsic to the way in which ‘things’ (from elementary particles to human societies) obtain their identity and retain their integrity. He accounted for the different modes of time constitutive for electrons, stones, dogs, and Zen monks, respectively, by positing that nature comprises a nested hierarchy of integrative levels sustained by a specific form of creative conflict. Dissolving that conflict would cause the level to collapse. Life, for example, is characterized by the conflict between the living body’s drive for self-organisation and growth, and the inertia of bodily matter, which tends towards decay and disintegration. If that conflict ceases, Fraser writes, “the matter of the body will remain, but it will not be alive.” Because he acknowledged the creative force of conflict, Fraser distrusted all attempts at final solutions, especially where existential or moral problems were concerned.

Dōgen knew nothing about particle physics and very little about dogs. His main concern was not natural philosophy. He also believed that the problem of human existence could be solved. He wrote to encourage people to commit themselves to monastic life and the Buddhist path to enlightenment. He urged them to understand that things, people, and even Buddhas, were of necessity impermanent. However, that did not mean that the efforts of those who practised the Buddhist path were futile.

On the contrary, those who joined monastic life were, he argued, already living the life of a Buddha. To explain this double message of urgency and hope, he developed the notion that things are temporal because they exist and display their properties by “transiting through phases.” A Buddha’s life comprises suffering, initial insight, religious practice, and consummate enlightenment, followed by the effort to support other sentient beings. By committing to monastic life, practitioners demonstrated initial insight and aligned their life pattern with Buddha. Full enlightenment had already become a part of their existence.

His illustration of this idea reaches beyond the realm of religious life. To explain “transiting through phases”, he referred to the season of spring. Spring is not always the same. Spring transits through various phases: seeds sprout, buds grow until they burst

open into blossoms, and flowers fall and give way to fresh leaves. These changes belong to spring and define it. Likewise, spring gives way to summer—it ends at some point, as does human life.

Fraser specialists may think of “biotemporality” here, but Dōgen, had he ever met with this idea, might have argued that stones are not that different in this regard. They may not display as manifold aspects as spring, and their existence, as a consequence, may comprise a smaller number of phases. However, like spring, a stone does not exist in isolation. It is the result of a complex array of force and matter, it persists for a specific time depending on environmental conditions, and it perishes at some point, be it by erosion, by pressure or by some other force of destruction. To use another of Dōgen’s terms, a stone, like everything else, exists as a certain “line-up” of its environment—and therefore moves through various phases together with everything else that contributes to its existence. The stone, in turn, is also part of the “line-up” of every other thing around it. I believe that thought is of significance far beyond Dōgen’s own religious agenda. It is pertinent to human social interactions and our co-existence with other living beings on the planet—as is Fraser’s idea of creative conflicts and his repudiation of final solutions.

For personal and academic reasons, I like to think of Dōgen and Fraser coming together at our Triennial Conference on “Time and Measure” in Yamaguchi, Japan next year. 2023 is the centennial of Fraser’s birth, and the conference program will entail a commemorative panel on his theory. Dōgen is already waiting for Fraser in Yamaguchi. A copy of his opus magnum, the “Treasury of the True Dharma Eye,” is preserved at a local temple, Rurikōji. As president of ISST, I have worked to preserve Fraser’s vision for a society dedicated to the multidisciplinary study of time and to adapt it to changing conditions. As a scholar, I have spent the past years leading a project on “Time in Medieval Japan,” exploring Dōgen’s idea of time and how it played out on the ground. The project and my tenure as ISST’s president both come to an end next summer. I, therefore, think of the Fraser/Dōgen meeting, however imaginary, as the capstone in an ark that connects two important aspects of my life over the past decade. Let me close my last President’s Message in *Time’s News* with some words of gratitude and hope: Gratitude to everyone who was part of the “line-up” sustaining this ark, and hope that others may find similar joy and meaning in engaging with the study of time, and participating in the activities of our society.

THE COUNCIL

THE INTERNATIONAL SOCIETY FOR THE STUDY OF TIME



RAJI STEINECK

President

"I am currently revising a book manuscript on time in medieval Japanese Zen Buddhism that sums up research I conducted in the ERC project "Time in Medieval Japan" (TIMEJ). In addition, my article "Beyond Fate and Chance: Dōgen's idea of time" was published in the yearbook of the Japanese Society for Comparative Philosophy (*Hikaku shisō kenkyū*, vol. 48; in Japanese). It is based on an invited talk I gave at their 2021 annual conference on "Fate and Chance." I discussed problems of philosophical readings of Dōgen's writings on time at the UBC FROGBEAR conference "When Zen became Chan" in July and presented overall results from our TIMEJ project at the German Conference of Japanese Studies in August. On a different note, my contribution "Outside(r) Fetishisms: Problems of Displaced Critique" to the volume *The Conformist Rebellion: Marxist Critiques of the Contemporary Left*, edited by Elena L. Lange and Joshua Pickett and published with Rowman&Littlefield in June 2022, questions the leftist notion of revolution and the understanding of time and history it entails from a historical materialist point of view."

JO ALYSON PARKER

Vice-President

"I currently serve as the vice president/membership chair of the society. I enjoy connecting with new members and welcoming them into the society. Generally, the initial contact is through email, so it's always a plus to meet those new members in person when they present at the triennial conferences. I will be guest-editing a special issue of *KronoScope* celebrating the centenary of ISST founder J. T. Fraser's birth. I continue to work on my ongoing time and narrative project, including my recent publication of "Ted Chiang's Time Travel Narratives: Predetermination, Predictability, and Free Will" (in *Science Fiction Studies* 49, 2022, pp. 138-59.) (See Spotlight)



DANIELA TAN

Executive Secretary

"2022 brought the finalizing of my book manuscript on *Body Time* and the end of an intense and highly productive TIMEJ research period. While polishing my book manuscript, I have been working on an annotated translation from a 14th-century Japanese script on menstruation set for publishing in a special issue on *Female Health in Medieval East Asia of Asian Medicine*. A gathering of five co-authors from Taiwan, Korea, Los Angeles, Ghent and Zurich in the fall of this year was another long-expected highlight after we have been discussing online for over two pandemic years. October finally brought Japan's announcement to re-open the borders for international travel, which means much work and preparations to make next summer's conference in Yamaguchi a beautiful and memorable experience for all of us."

CAROL FISCHER

Treasurer

"Professionally, I continue to design lighting and sound and direct for the theater department at West Valley College, the school that has been my home for more than 20 years. We presented two lesser-known plays this semester, but next semester's musical is one of the oldest Sondheim shows: *Anyone Can Whistle!* As treasurer for ISST this year, I worked with our web designer to understand how the site would work for gathering dues and membership information, which motivated some significant changes. We have begun working with a different bank where I have dedicated help and set up a STRIPE account that should benefit those members who prefer not to use PayPal to pay dues. Although memberships have always revolved around the calendar year, the website will now send out automatic reminders to help streamline the payments into January moving. As book review editor, I am gathering books and recruiting reviewers for *KronoScope*, so please send me titles to include in the display at our Japan conference. I look forward to seeing everyone!"



STEPHANIE NELSON

At-Large Member

"In large part, thanks to ISST and the wonderful conversations over the years with colleagues in such a wide range of fields, I finished my book, *Time and Identity in Ulysses and the Odyssey* (University of Florida Press, 2022) (See Spotlight). Otherwise, I was at the Joyce International Symposium in Dublin in June, the Zurich James Joyce Workshop in August and the Association of Literary Scholars, Critics and Writers convention at Yale in September. I am very much looking forward to editing the conference volume for the Yamaguchi meeting, and in that light have not only been poring over abstracts but also enjoyed reviewing the wonderful conference volume for our last meeting at Loyola Marymount in Los Angeles. Work on the Council has been a continual delight and enrichment, and I deeply appreciate it."



ROBERT DANIEL

At-Large Member

Robert has devoted most of his time and attention in the past year to teaching, thinking about teaching, and guiding colleagues as they learned to use a newly adopted teaching/learning app that he had recommended. All of this work took place during a time when his institution, Saint Joseph's University, transitioned back from online instruction to face-to-face teaching while also merging with another university. During this strange and transitional moment, he did little scholarly work on time.



SONIA FRONT

At-Large Member

"In 2022, I had a new article published, titled "Excused from time": Time and Consciousness in John Wray's *The Lost Time Accidents* and Adam Roberts's *The Thing Itself*, *Interdisciplinary Literary Studies* (2022) 24 (4): 512–533 (See Spotlight). In July, I participated in the conference "Narratives of Temporality: Continuities, Discontinuities, Ruptures" in Cambridge, UK, where I delivered a paper on the Representation of Memory in Anthony Doerr's short story "Memory Wall." In December, I'm going on library research at the British Library in London, UK."



EVE ISHRAM

At-Large Member

This past year, Eve Isham and her colleagues have explored several research topics related to temporal cognition including a study on the subjective timing of intent and action, an investigation of neural oscillations during the encoding of brief durations, and an exploration of temporal cognition during mental imagery. In addition, her lab has also examined how temporal orientation influences the belief in free will and how subjective experience of time predicts eating behaviors. Eve looks forward to working on several new projects including one on the metacognitive awareness of temporal errors. She wishes the ISST community a wonderful, healthy, and productive year, and she hopes to be able to connect with everyone at the upcoming conference at Yamaguchi.



WALTER SCHWEIDLER

At-Large Member

"In 2022, the conference volume "Mirabilis scientiae fundamenta. Das Erwachen der kartesischen Philosophie" was published, edited by Dan Arbib, Vincent Carraud, Edouard Mehl and myself. I was the organizer of the conference "Mirabilis scientiae fundamenta. 400 years Descartes in Germany" in Neuburg/Donau in 2019. The most important event in 2022 for me, however, was the publication of the second and final volume of my work *Wiedergeburt* (See Spotlight) on which I have worked for 25 years and contains the substance of five contributions to our ISST conferences between 2001 and 2019. In October, I gave six courses on "Science and the Human World" via Zoom for the philosophy students of Sichuan University in Chengdu."



DENNIS COSTA

At-Large Member

In 2022, Dennis Costa continued his ISST service as a member *ex officio* of Council and as Managing Editor of our scholarly journal *KronoScope*. Work on Council will continue into the new year and includes the sub-committees on scheduling paper presentations in Yamaguchi and interviewing candidates for a new Managing Editor for *KS*. The Spring '23 issue of the journal will be Dennis's last as Managing Editor. His research continues on two fronts: an article on Igor Stravinsky's 1939-1940 Norton Lectures and a concert pre-lecture on the madrigals of the 17th century composer Carlo Gesualdo.



EMILY DICARLO

Communications Officer

"The 2022 year started strong when I was selected as *The Sociological Review Magazine's* "Image-Maker in Residence" for their "Time" issue, where they included a feature article about my art practice. Following that, I wrote a catalogue introduction essay for *Amir H. Fallah: An Anthem for Uncertain Times*, an exhibition hosted at the Center of International Contemporary Art in Vancouver, Canada. This year, I have been working on an experimental publication with FADO Performance Art Center in Toronto, which will feature my work, "we imitate sleep to dream of dissent," a participatory performance art project which explores slowness and rest as a radical form of resistance. I was fortunate to earn my first major research-creation grant from the Canada Council for the Arts, which will facilitate my continued research into the UTC time labs, specifically the tsunami-destroyed lab in Tsukuba, Japan. Regarding ISST, I project-led our website redesign and platform migration - a massive undertaking that took many months of continual work. In 2023, I look forward to attending a three-month artist residency in Brooklyn, New York, at the NARS Foundation."



ARKADIUSZ MISZTAL

Senior Editor, *The Study of Time*

"I'm currently working on a monograph on modality and narrative articulations of temporality. I have published a significant part of the opening chapters as the article "Time, modality, and Fictive Experience of Time" in the most recent issue of *KronoScope: Journal for the Study of Time*. I have also recently launched the project "Time shifts: a study of temporality in American literature, culture, and thought" (See Spotlight) within the SEA-EU European Network in American Studies (SEENAS), a network of specialists and scholars from seven European universities."



PAUL HARRIS

Immediate Past President

Paul Harris exhibited "Anthropocene/Amazonocene" (stone assemblage) in a juried exhibition at the LBCG/Rod Briggs Gallery in Long Beach, California (May 21 – June 18, 2022). He completed scholarly projects forthcoming in 2023, including: "Breathing with Mountains" (for the 50th-anniversary issue of *SubStance: A Place for Creative Thinking*); an introduction to Michel Serres's *Hermes I: Communication* (Posthumanities series, University of Minnesota Press); and an introduction to Volume I of a three-volume series on Time and Sciences (World Scientific Publishers) co-edited with former ISST President Rémy Lestienne. The volume features a brilliant synthesis of J.T. Fraser's work across scientific disciplines by Frederick Turner.





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Time in Variance

Editors: Arkadiusz Misztal, Paul A. Harris, and Jo Alyson Parker

This interdisciplinary volume of essays explores how the notion of time varies across disciplines by examining variance as a defining feature of temporalities in cultural, creative, and scholarly contexts. Featuring a President's Address by philosopher David Wood, it begins with critical reassessments of J.T. Fraser's hierarchical theory of time through the lens of Anthropocene studies, philosophy, ecological theory, and ecological literature; proceeds to variant narratives in fiction, video games, film, and graphic novels; and concludes by measuring time's variance with tools as different as incense clocks and computers, and by marking variance in music, film, and performance art.

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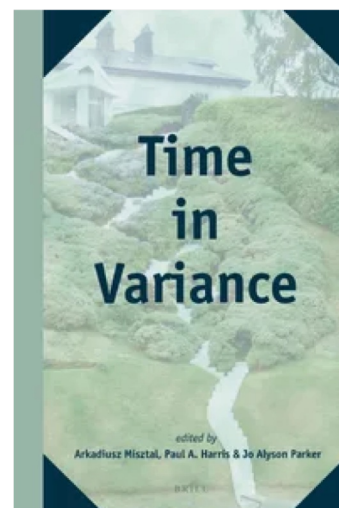
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Pages: xvi, 325 pp.

Language: English

Subjects: [General](#), [Art History](#), [General](#), [Literature and Cultural Studies](#), [General](#), [Philosophy](#), [General](#), [Social Sciences](#), [General](#), [Biology](#)

Publisher: Brill

Series:

[The Study of Time](#), Volume: 17

E-Book (PDF) Publication
date: 20 Sep 2021

ISBN: 978-90-04-47017-0

List price

€ 107.91 / € 99.00 excl. VAT

Hardback

Publication date: 23 Sep 2021

ISBN: 978-90-04-47016-3

List price

€ 107.91 / € 99.00 excl. VAT



From the Editor

A field defines itself chiefly in relation to the questions it asks, the problems it poses, the arguments it encourages, and the perplexities around which it organizes its activities. The field of time study is no different. It is constituted, not as a subject area, but as an arena in which difficulties and puzzlements give rise to conversation. This issue of *Time's News*, as has been the intent of all issues of the newsletter, is meant to serve not only as an index of that conversation, but also as its impetus. Too few of you have been heard from.

A Message from the President

It is my pleasure to announce the dates, location, and theme of the Seventh Conference of the International Society for the Study of Time. The meeting will be held at Glacier Park Lodge, in Glacier National Park (Montana, USA), from 9-15 July 1989. The theme of the conference will be "Time and Process," a theme which can be provocatively addressed from the viewpoints of most disciplines represented in our membership. The Call for Papers will be mailed to members in January 1988.

We are early in our planning for this meeting, thanks to the efforts of our Evaluation Committee (and especially to their able chairman John G. Weihaupt), some intensive screening of possible sites by J. T. Fraser, and a very successful Council meeting on 16-17 May 1987. Thanks to the marvels of modern technology, the Council was treated to a video presentation which offered a tantalizing but convincing glimpse of the superb facilities that will be at our disposal and the scenic wonders of Glacier National Park—which straddles the American/Canadian border.

This will be the Society's first conference in North America, and I would like to assure our many non-American members that thoughtful consideration was given to such matters as international travel, U.S. dollar exchange rates, and the useful responses to our recent Evaluation Questionnaire. It seemed clear that a conference on this continent was overdue, considering the fact that some 45% of our members live in the U.S. or Canada. But, more important, I believe we have selected a site that will be easily accessible from major international airports (Great Falls, Montana, we have been informed, is served by several major European and American airlines), and we are in the process of negotiating rates for lodging and food which seem to be substantially below anything comparable in American conference facilities. I doubt we shall ever again get quite as much of a bargain as we found at Dartington Hall in 1986, but I am convinced that we shall

be able to offer excellent facilities and very comfortable accommodation at reasonable rates. And further, the current economic climate seems likely to work against any substantial rise of the dollar against the major European currencies.

The conference will take place in the midst of some of the most spectacular scenery on the North American continent, hearty Western-style cuisine, and nightly entertainment. You will be surrounded by the atmosphere of the American West, but your "six-guns" must remain holstered and you are expected to use a spittoon if you chew. For family members accompanying, many excursions through the Park are available, both by bus and by horseback, and the lodge is surrounded by hiking trails. Glacier National Park is easily reached by train and by bus (the lodge is operated by the Greyhound Bus Company), and airport transfers will be arranged for participants. Conferees will find it convenient—if they wish—to visit many of the nearby national parks in the American and Canadian Rockies. This should be an ideal place to bring your family, and you may be assured that they will not be bored unless their tastes run more to concrete sidewalks than to mountain trails.

I have mentioned the report of the Evaluation Committee, and I should like to extend the thanks of the Council to Professor Weihaupt for his preparation of this extremely useful report. One clear conclusion from the report was that the 1989 conference must be organized around a theme that will permit and encourage contributions from as many disciplines as possible. Many members have noted, for example, a need to increase participation from the natural sciences, and the theme was chosen with this as one of our major objectives. At the same time, many other members felt that some emphasis on the arts was also appropriate. Many of the other suggestions in the questionnaires will guide the Conference Committee in designing the conference format.

If I may use a musical metaphor, it has always seemed to me that the ISST's three-year cycle consists of two dynamic processes: a *diminuendo* following each conference (which I think of as a "reculer pour mieux sauter"), followed by a *crescendo* leading up to the subsequent conference. I hope that members will join me in feeling this pleasant sense of excitement and dynamic development as we prepare for another milestone in the evolution of the Society.

Lewis Rowell
Indiana University

Lewis Rowell, "A Message from the President," *ISST Aperiodic Newsletter*, no. 15 (1987). *Time's News*. Announcement of first North American conference.
LEFT: Founder J.T. Fraser, location unknown.
COURTESY THE INTERNATIONAL SOCIETY FOR THE STUDY OF TIME & LOYOLA MARYMOUNT UNIVERSITY

SPOTLIGHT

MEMBERS OF THE INTERNATIONAL SOCIETY FOR THE STUDY OF TIME

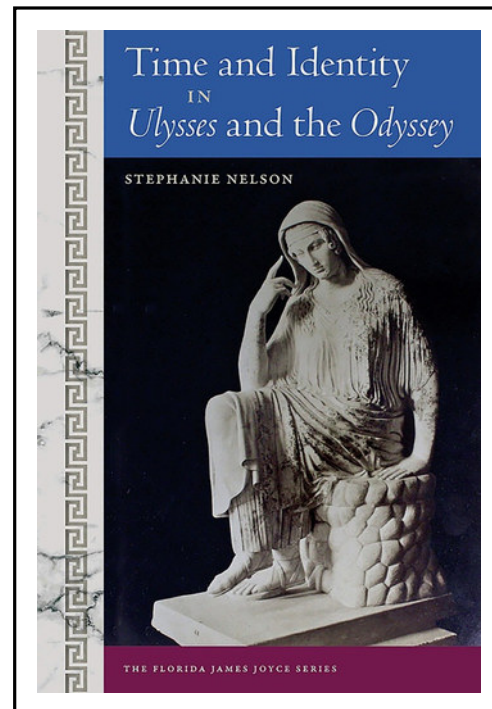
STEPHANIE NELSON

Time and Identity in Ulysses and the Odyssey
University of Florida Press, 2022

Time and Identity in Ulysses and the Odyssey offers a unique in-depth comparative study of two classic literary works, examining essential themes including change, the self, and humans' dependence on and isolation from others. Stephanie Nelson shows that in these texts, both Joyce and Homer address identity by looking at the paradox of time—that people are constantly changing yet remain the same across the years.

In Nelson's analysis, both *Ulysses* and the *Odyssey* explore dichotomies such as the permanence of names and shifting of stories, independence and connection, and linear and cyclical narrative. Nelson discusses Homer's contrast of ordinary to mythic time alongside Joyce's contrast of "clocktime" to experienced time. She analyzes the characters Odysseus and Leopold Bloom, alienated from their previous selves; Telemachus and Stephen Dedalus, trapped by the past; and Penelope and Molly Bloom, able to recast time through weaving, storytelling, and memory. These concepts are also explored through Joyce's radically different narrative styles and Homer's timeless world of the gods.

Nelson's thorough knowledge of ancient Greece, Joyce, narratology, oral tradition, and translation results in a volume that speaks across literary specializations. This book makes the case that *Ulysses* and the *Odyssey* should be read together and that each work highlights and clarifies aspects of the other. As Joyce's characters are portrayed as both flux and fixity, readers will see Homer's hero fight his way out of myth and back into the constant changes of human existence.



WALTER SCHWEIDLER

Wiedergeburt (Rebirth)
Verlag Karl Alber, 2022

The age-old dream of life leaving itself behind remains the great challenge of philosophy. For a long time, it has allowed itself to be led down the wrong path of a search that was supposed to show man a way out of time itself. The thought that the monumental two-part book "Wiedergeburt" ("Rebirth") follows leads precisely in the opposite direction: not to overcome time, but to turn it around. It is the thought of the past that was never present. The first part traces this thought – along seemingly quite disparate paths through the thicket of the common roots of induction and evolution, of the struggle with art that enters into itself in its work, to that of the paradoxes of the non-internal beginning of time. The second part then follows the trail in a movement of thought back into the layers and stages of man's consciousness of the origin of his society. In the end, time lost in it is found again: not as the goal of the search that led into this book, but as that of the redemption of it that leads into it.



ROSEMARY HUISMAN

Narrative Worlds and the Texture of Time: A Social-Semiotic Perspective
Routledge, 2022

This book brings together a model of time and a model of language to generate a new model of narrative, where different stories with different temporalities and non-chronological modes of sequence can tell of different worlds of human – and non-human – experience, woven together (the ‘texture of time’) in the one narrative. The work of Gerald Edelman on consciousness, J.T. Fraser on time, and M.A.K. Halliday on language is introduced; the categories of systemic functional linguistics are used for detailed analysis of English narrative texts from different literary periods. A summary chapter gives an overview of previous narrative studies and theories, with extensive references. Chapters on ‘temporalization’ and ‘spatialization’ of language contrast the importance of time in narrative texts with the effect of ‘grammatical metaphor’, as described by M.A.K. Halliday, for scientific discourse. Chapters on prose fiction, poetry and the texts of digital culture chart changes in the ‘texture of time’ with changes in the social context: ‘narrative as social semiotic’.

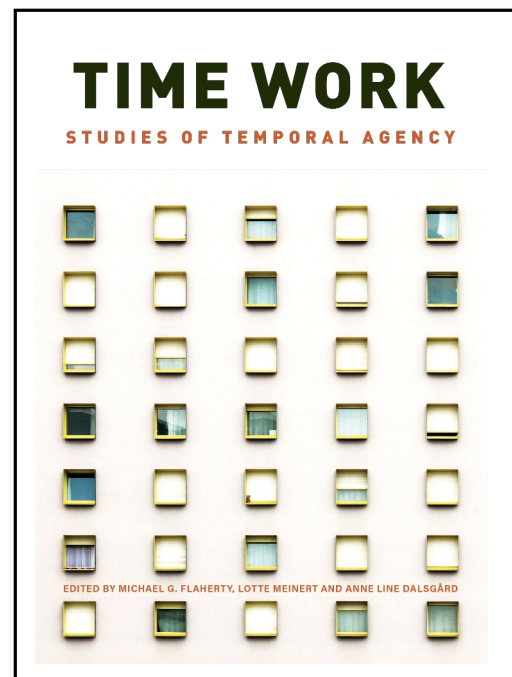
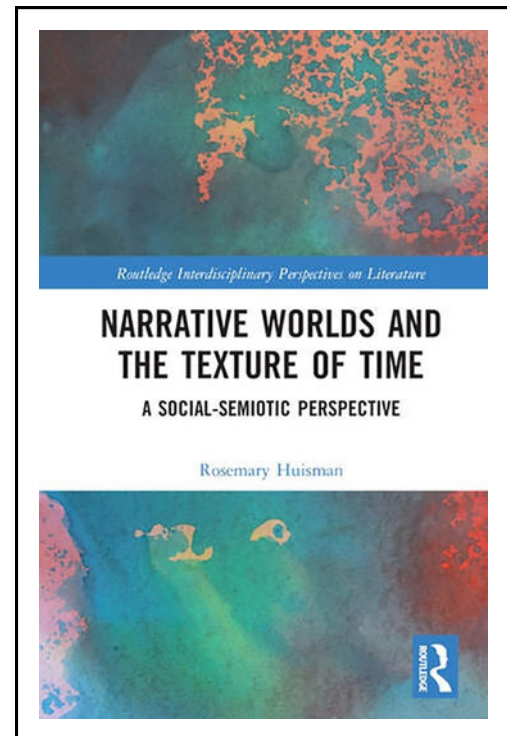
MICHAEL FLAHERTY

Time Work: Studies of Temporal Agency
Berghahn Books, March 2023

We are very happy to announce that Berghahn Books will release a paperback edition of *Time Work: Studies of Temporal Agency* in March of 2023. Please consider adopting this book for time-related courses as well as courses that concern culture, globalization, ethnographic methods, and social psychology. Examining how people alter or customize various dimensions of their temporal experience, this volume discovers how we resist external sources of temporal constraint or structure. These ethnographic studies are international in scope and look at many different countries and continents. They come to the overall conclusion that people construct their own circumstances with the intention to modify their experience of time.

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.

Editors: Michael G. Flaherty is Professor of Sociology at Eckerd College and University of South Florida Lotte Meinert is Professor of Anthropology at Aarhus University, Denmark Anne Line Dalsgård is Professor of Anthropology at Aarhus University, Denmark



ARKADIUSZ MISZTAL

“Time shifts: a study of temporality in American literature, culture, and thought”

SEA-EU European Network in American Studies (SEENAS)

I recently launched the project “Time shifts: a study of temporality in American literature, culture, and thought” within the SEA-EU European Network in American Studies (SEENAS), a network of specialists and scholars from seven European universities.

The project explores the dynamics of shifts and transitions by focusing on the socio-cultural conceptualization of time and the meanings of temporality in relation to aesthetic, cultural, and economic developments in North America. By surveying the continent as poised on the verge of constant change, it aims to examine temporal faults and shifts that have contributed to our understanding of its reshaping and renewals. We invite topics that engage with transitions, changes, and discontinuities in American social, political, historical, or cultural life. Focusing on micro and macro, small and sea changes, shifts and turns, expected and unpredicted ones, gradual and abrupt, evolutionary and revolutionary provides opportunities for discussing the specificities of American developments and their place in larger contexts. We seek contributions in a wide array of disciplines, including but not limited to history, literature, philosophy, film and media studies, sociology, art history, visual studies, ethnicity studies, the environmental humanities, etc. Participation in the project is open to all ISST members. If you are interested in joining us, please get in touch with me at [amisztal\(at\)post.pl](mailto:amisztal(at)post.pl)

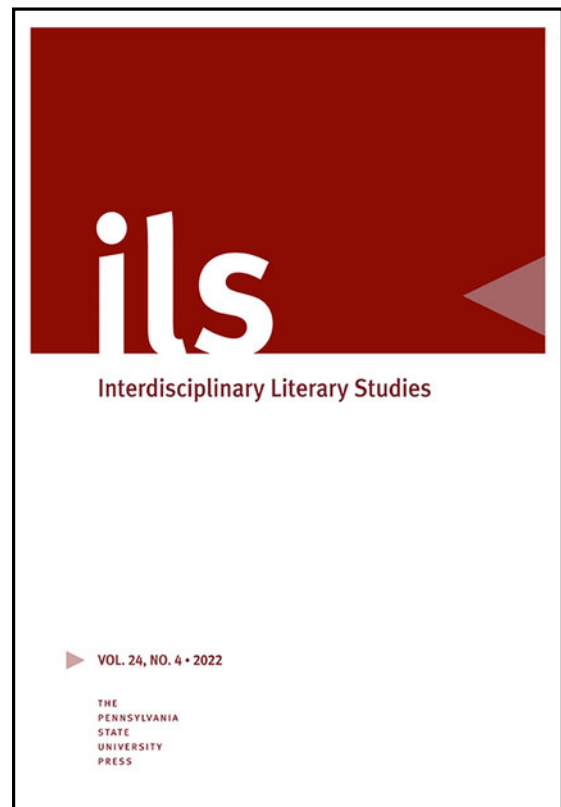


SONIA FRONT

“Excused from time”: Time and Consciousness in John Wray’s *The Lost Time Accidents* and Adam Roberts’s *The Thing Itself*”

Interdisciplinary Literary Studies, vol. 24, no. 4, 2022, pp. 512-533.

Western culture tends to separate the notion of phenomenological time (subjective time experienced in individual consciousness) from cosmological time (objective time, accessible through the clock), arguing that they take place on different levels and have no connection. This classic opposition is challenged in two time-travel novels, John Wray’s *The Lost Time Accidents* (2016) and Adam Roberts’s *The Thing Itself* (2015). Untypically of time-travel plots, the two texts explore the relationship between human consciousness and time so as to dismantle and transgress it. While *The Lost Time Accidents* proposes that there is external time, yet even if we could perceive it, the picture would be tainted by our consciousness, *The Thing Itself* goes further and proffers—consistently with Immanuel Kant’s ideas, which it enacts—that there is no space or time in the external world; they are instead parts of human consciousness, used to order reality. The novels thus revise the simplistic opposition between phenomenological and cosmological time, advancing the two temporal experiences as two aspects of consciousness of time that complement each other.



JO ALYSON PARKER

"Ted Chiang's Time Travel Narratives:
Predetermination, Predictability, and Free Will"
Science Fiction Studies, vol. 49, 2022, pp. 138-159.

Jo Alyson Parker, Professor Emerita of English at Saint Joseph's University, published the article "Ted Chiang's Time Travel Narratives: Predetermination, Predictability, and Free Will" in *Science Fiction Studies* 49, 2022, pp. 138-59. The article explores how, in three of his stories ("The Merchant and the Alchemist's Gate," "What's Expected of Us," and "Story of Your Life"), Chiang performs "time-travel thought experiments" that enable him to speculate how the notion of free will might be maintained in a deterministic universe—with our acquisition of new knowledge, our inability to make predictions, and our sense of choosing a path despite its inevitability.

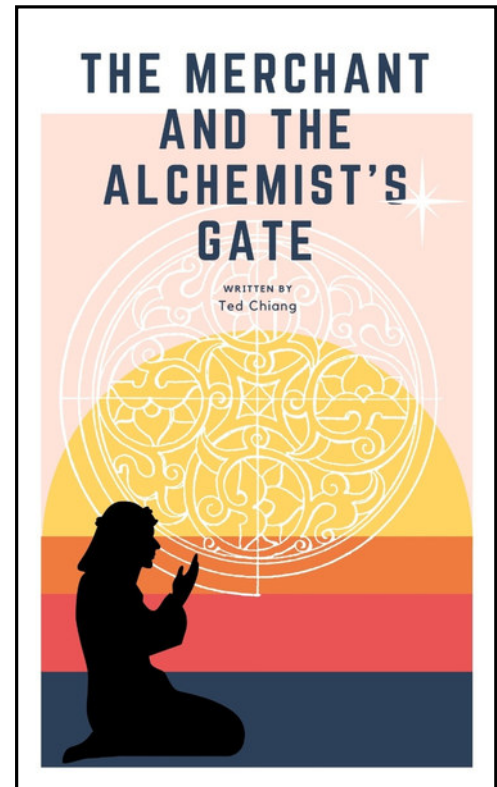
BOB FRISHMAN

"Horology's Great Collectors"
*Annual Time Symposium of the National
Association fo Watch and Clock Collectors*
October 21-22, 2022

Since the invention of mechanical timekeeping, passionate collectors have recognized the enduring historical, technological, cultural, and aesthetic values of horology. To awe and inspire themselves and others, they built fine collections that are in museums around the world or have been dispersed but are well-documented. These collectors deserve our attention, study, and everlasting gratitude.

This symposium featured the lives and collections of some of those men and women who no longer are with us. They enriched our appreciation and understanding of horology and had significant collections known to the public. They wrote seriously about their collections or other people have done so in detailed books, in museum and auction catalogues, in scholarly and collector journals, and in the popular press. No previous conference has focused on these stars of horology. Speakers included world-renowned horological scholars, leaders, and experts including Jonathan Betts, Oliver Cooke, and James Nye from England; Johannes Graf from Germany; and Will Andrewes, Robert Cheney, Daryn Schnipper, John Reardon, Tom McIntyre, and Russ Oechsle from the USA.

The programs took place in the historic library of the General Society of Mechanics & Tradesmen of The City Of New York, 20 W. 44th Street with the closing banquet at the elegant Harvard Club of New York City. Video recordings are now available of all the talks on www.greathorology.com.



HELEN SILLS

"Stravinsky, God, and Time"

Consciousness, Literature and the Arts

Brill Publishing, 2022, vol. 59

If, as Robert Craft remarked, 'religious beliefs were at the core of Stravinsky's life and work', why have they not figured more prominently in discussions of his works? Stravinsky's coordination of the listener with time is central to the unity of his compositional style. This ground-breaking study looks at his background in Russian Orthodoxy, at less well-known writings of Arthur Lourié and Pierre Souvtchinsky and at the Catholic philosophy of Jacques Maritain, that shed light on the crucial link between Stravinsky's spirituality and his restoration of time in music. Recent neuroscience research supports Stravinsky's eventual adoption of serialism as the natural and logical outcome of his spiritual and musical quest.

MARC WITTMANN

"TIMED: TIME experience in Europe's Digital age"

Collaboration of Humanities and Social Sciences
in Europe (CHANSE)

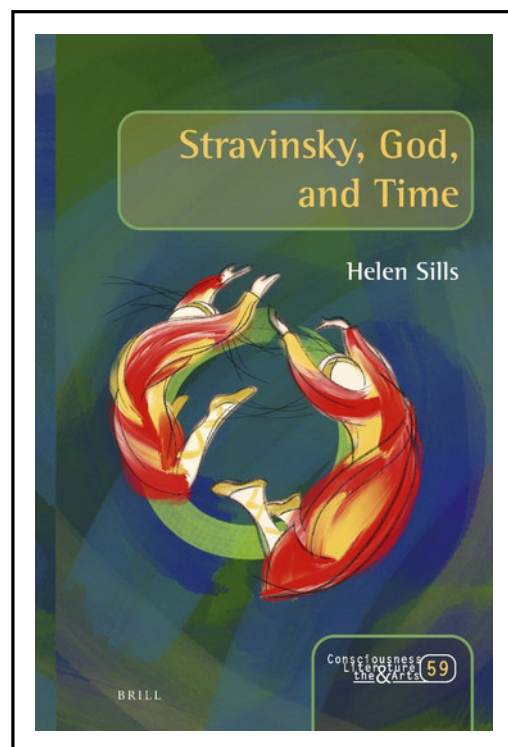
TIMED is a large cross-cultural research study that will investigate how increasing digital technology use is affecting how we experience time as individuals and in society across Europe.

During the last two decades, there has been a significant increase in the use of digital technology in our work, social and personal lives. As a result, many people now live in a state of "permanent connectivity" which enables them to be contacted at anytime, anywhere, and to seek information and stimulation with greater ease and immediacy than ever before. As a result, the traditional boundaries between work-time and personal-time can appear evermore blurred and the pace of life can feel increasingly fast. This is in part because the rhythm of daily life is now dictated by digital devices.

Exactly how increasing digital technology use is affecting the availability of time, our use of time and experience of temporality is currently unknown. At an individual level, it is unclear whether digitalisation is enhancing time availability and wellbeing or reducing free time and quality of life. At a societal level, it is unclear whether increased digitalisation is having a unifying or divisive effect on the European sense of time.

We will establish how and why the perception, use and allocation of time are affected by personal levels of digitalisation and cultural norms, and how this then impacts on quality of life. This will be achieved through a series of studies using interviews, online questionnaires, psychophysiological recording and real-time behaviour analysis. Data will be collected in the Czech Republic, Germany, Poland, Spain, Switzerland, and the UK to enable cross-cultural comparisons within Europe.

Team: Ruth Ogden, Liverpool John Moores University, United Kingdom (Project Leader), Nuria Codina, University of Barcelona, Spain, Filip Vostal, Institute of Philosophy of the Czech Academy of Sciences, Czechia, Chantal Martin-Soelch and Omar Abou Khaled, University Fribourg, Switzerland, Marc Wittmann, Institute for Frontier Areas of Psychology and Mental Health, Germany, Joanna Witowska, University of Warsaw, The Maria Grzegorzewska University, Poland. CHANSE is a joint initiative of 27 research funding organisations from 24 countries.



ELIZABETHA LEVIN

1st Prenatal Sciences Global Congress October 6-9, 2022

On October 6-9, 2022, the 1st Prenatal Sciences Global Congress took place online. There were 136 speakers from all continents and 645 attendees from 47 countries. This live congress was accredited by the EACCME (32 credits). The theme of the congress was: Prenatal Sciences, Human-Earth Connection and Life Sustainability.

It seems evident that our lives course, from our birth to the day of our death, comes with changes in our age and mental and emotional development. All this relates to time. What is the dynamic of our lives? Has it any laws, or not? And, if there are such laws, how can we discover them? How can we implement them? And, what is most interesting: how is it related to the beginning of our lives, and when do we actually start living?

Apparently, the last question seems like a straightforward one. We are born. There is a certain day, a certain month, and a certain year, where our lives begin. Yet, the 1st Prenatal Sciences Global Congress participants did not accept such a straightforward answer. From the modern point of view, our lives begin a long time before our first cry as babies. As it was pointed out, for example, by the well-known author Thomas Verny, even in her mother's womb, a baby-to-be is already a living, feeling, and thinking creature. So, when should we start counting?

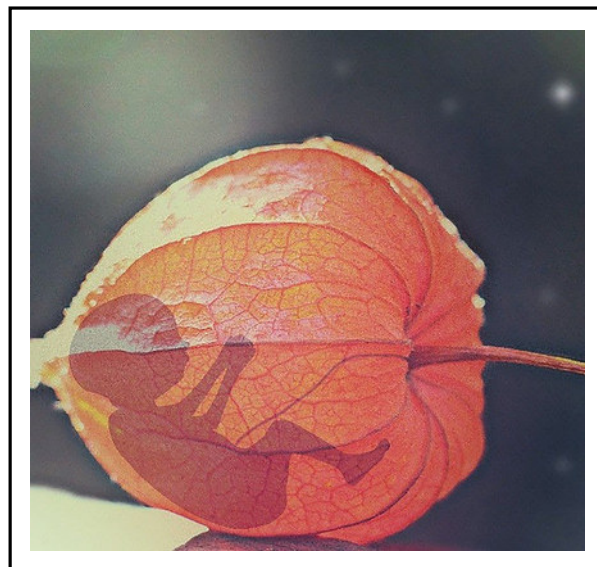
According to such prominent speakers of the congress, like Ludwig Janus, Grigori Brekhman or Jon RG Turner, there is growing evidence that the formation of each personality, in addition to heredity, depends on temporal factors, such as the history of preceding generations (e. g. transgenerational trauma) or a particular historical epoch with its societies, habits, conflicts or wars at the times of birth.

Continuing this line of thought Elizabetha Levin in her research "Looking Through the Eyes of a Child: An Experiment in the History of the 11th Century," presented a new possibility of combining the approaches of temporology (the science of time) with prenatal psychology. Comparing the 11th century with our days, it has been shown why the lessons of that period are so important to us today.

From a temporology point of view, it is also interesting to mention Olga Gouni's project, "The Days and Works of significant pioneers in Prenatal Sciences," which included interviews with prominent researchers in the field. This project became a daring attempt to build a meaningful chronosystem, starting with the cultural atmosphere around the times of the pioneer's conception and illustrating a dynamic of their spiritual development. On the one hand, such interviews explored the ideas of those special people. In addition, they presented first-hand biographical facts and the reasons that led the pioneers to become creative individuals who were ready to break through the boundaries of the current knowledge and open new horizons. Moreover, it turns out that their abilities are grounded in their childhood and at the very moment of their birth.

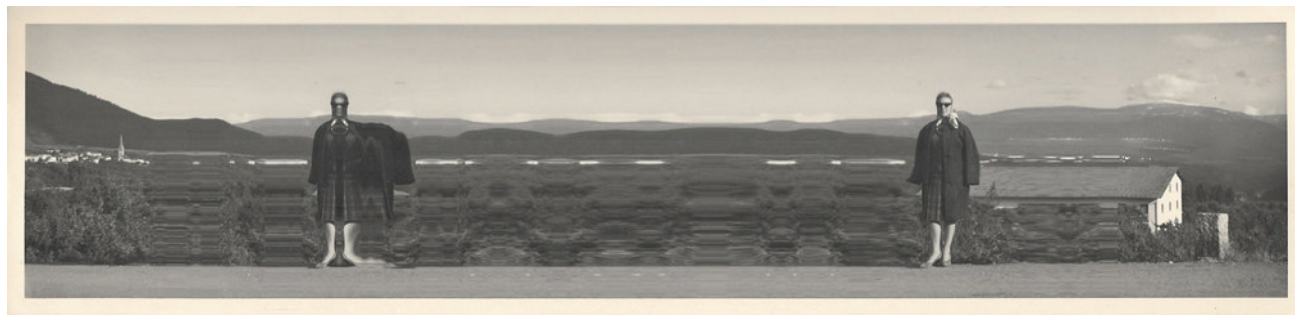
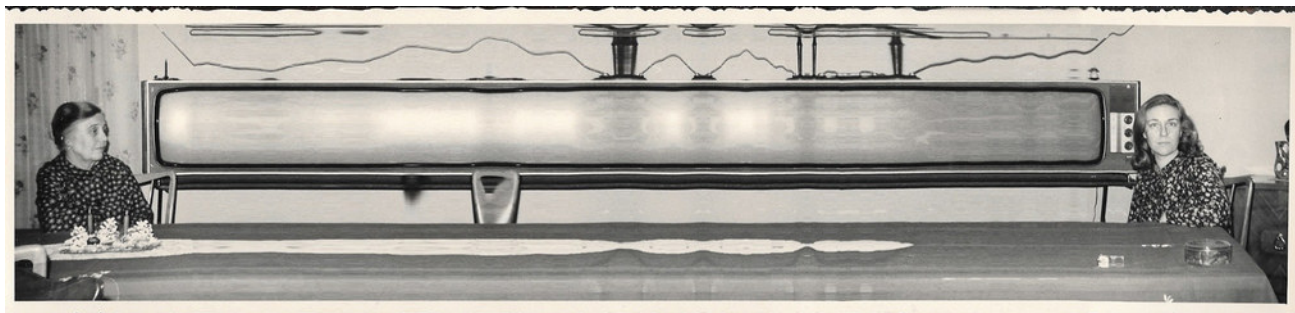
In short, this congress was a stimulating interdisciplinary event, which APPPAH President Raylene Phillips can best describe:

This Prenatal Sciences Global Congress has been an historic event by bringing so many like-minded organizations and people from all over the world together to learn, to network, and to be inspired.



VISUALIZING TIME

A RECENT SURVEY OF TIME-FOCUSED ART



CURATED BY ANTONELLA SBRILLI & LAURA LEUZZI

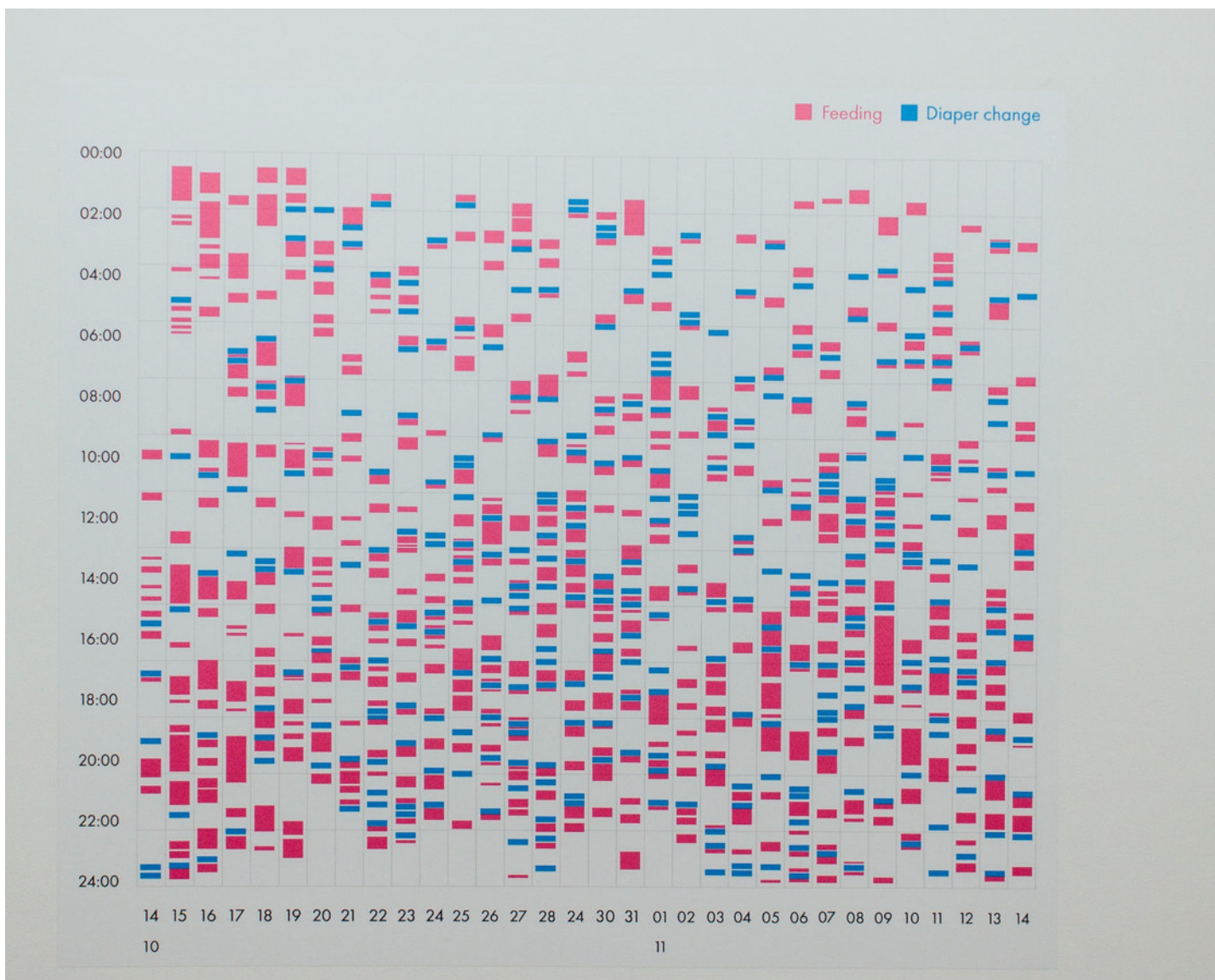


CLAUDIA CORRENT

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



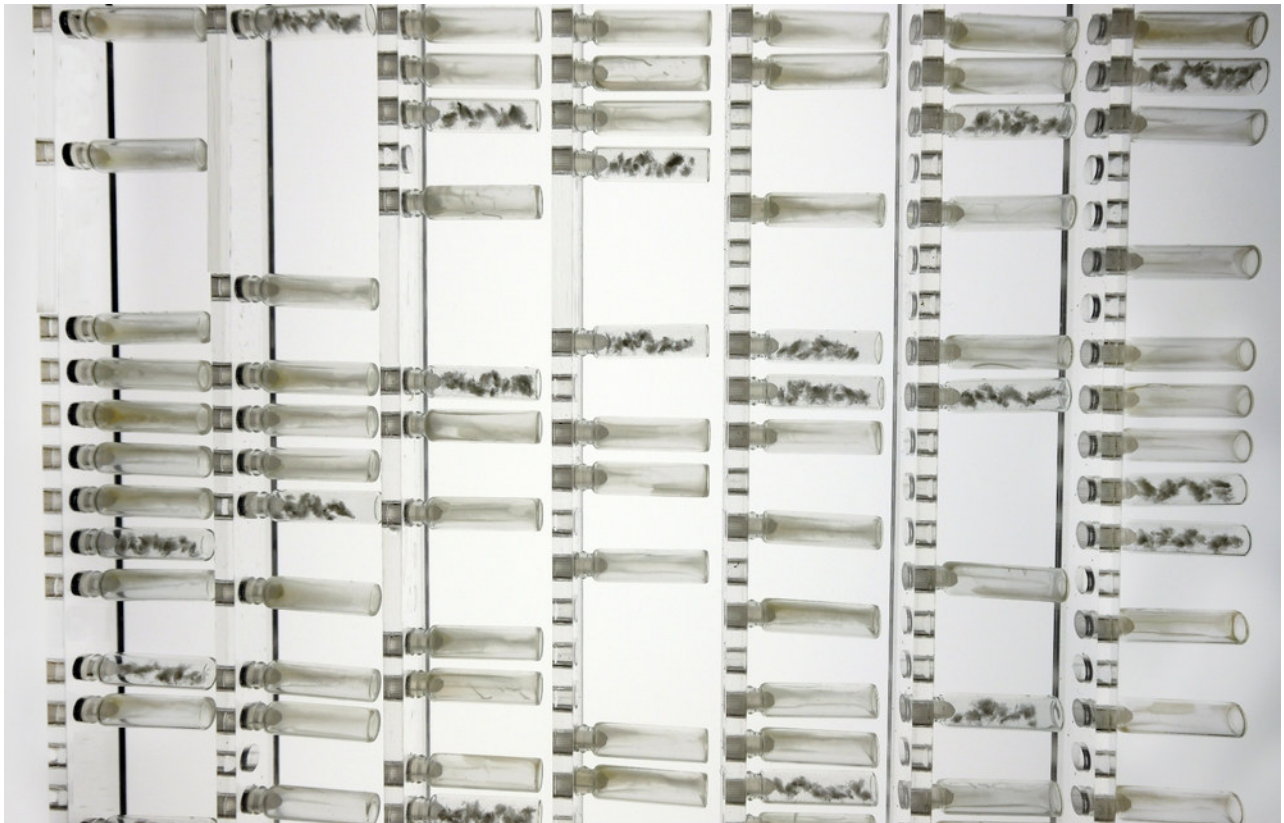
ANI LIU

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." — Ani 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
PHOTOS ANI LIU
COURTESY ARTIST





NIYA B

912

"912 is a Virtual Reality (VR) video experience created through participatory performance by 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 360-degree 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

TOP RIGHT:
912, 2022
Participant in performance act 3, 609-912 cycles.

BOTTOM RIGHT:
912, 2022
Niya B in performance act 1, 1-304 cycles.
PHOTOS 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 ARTIST



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 Linneas'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

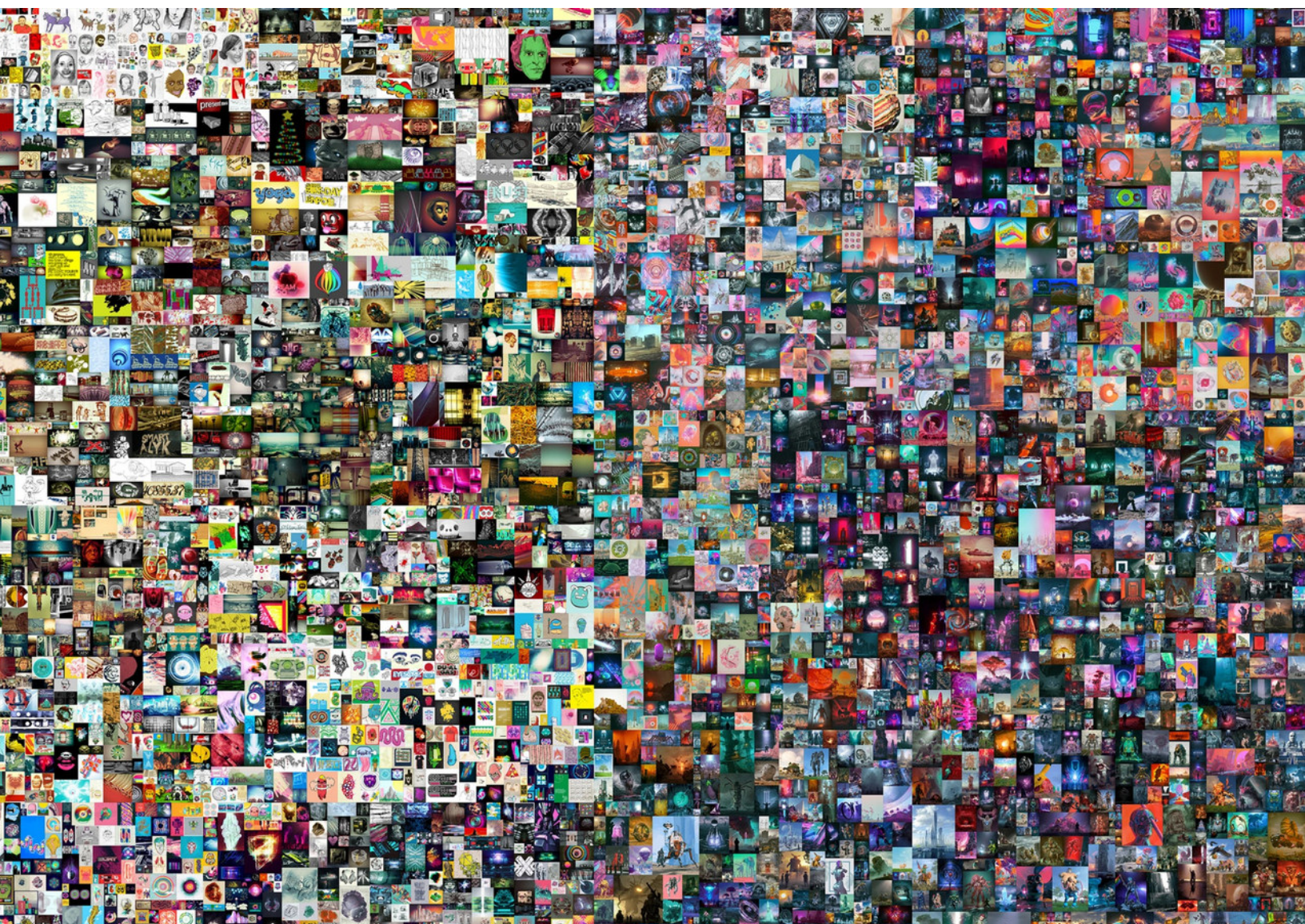
"A new exhibition by Katie Paterson that tells the birth and life of our planet in a single object – an object that uses dust gathered from material dating from pre-solar times to those of the present – is to go on display for the first time at Ingleby Gallery, this spring. In the centre of the gallery (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

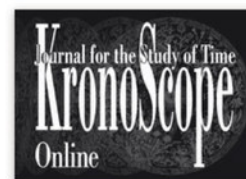
KronoScope

Journal for the Study of Time

Time bears a unique and direct pertinence to all human concerns. Time is a fundamental feature of the physical universe, of the life process, of the functions of the mind, and of collective behaviour. Time is an all-pervasive, intimate and immediate part of human experience. Time has been the subject of much study and debate in the arts, the sciences, the social and behavioral sciences and the humanities.

Since 1966, the International Society for the Study of Time (ISST) has been providing a framework for an interdisciplinary dialogue about the nature of time. KronoScope, edited by an international board of scholars, carries forward the work of ISST. It offers a forum for the cross-fertilization of scholarly and scientific study about the nature of time as seen from a range of perspectives and disciplines. As a journal, it can accommodate the expanding concerns of the global community in search of understanding and meaning. *KronoScope* invites critical contributions from all disciplines.

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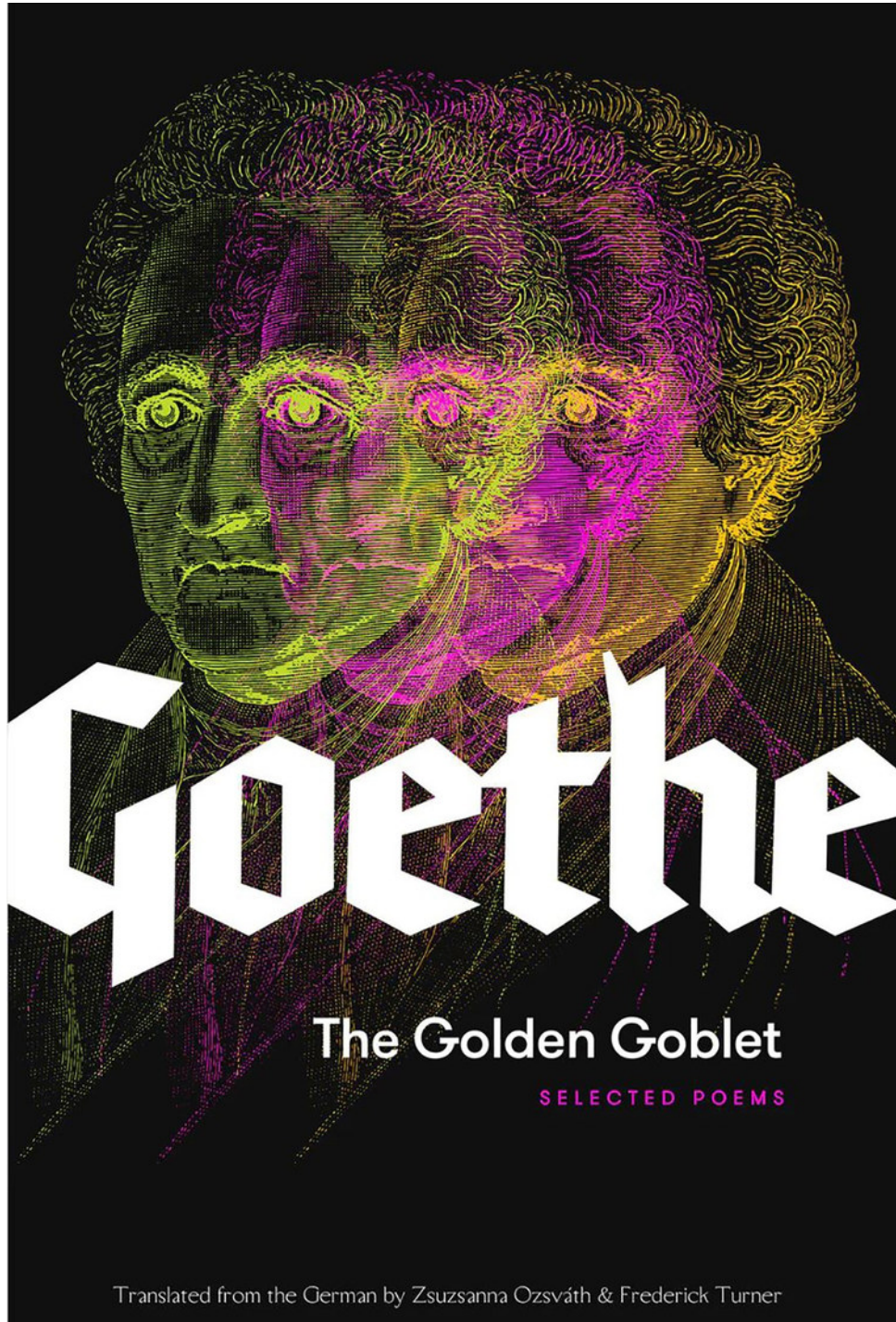
Print ISSN: 1567-715x

Publisher: Brill

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2022: Volume 22, in 2 Issues

BOOK REVIEW



WRITTEN BY WALTER SCHWEIDLER

ZSUZSANNA OZSVÁTH & FREDERICK TURNER (trans.)

"The Golden Goblet: Selected Poems of
Goethe"

Deep Vellum Publishing, 2019

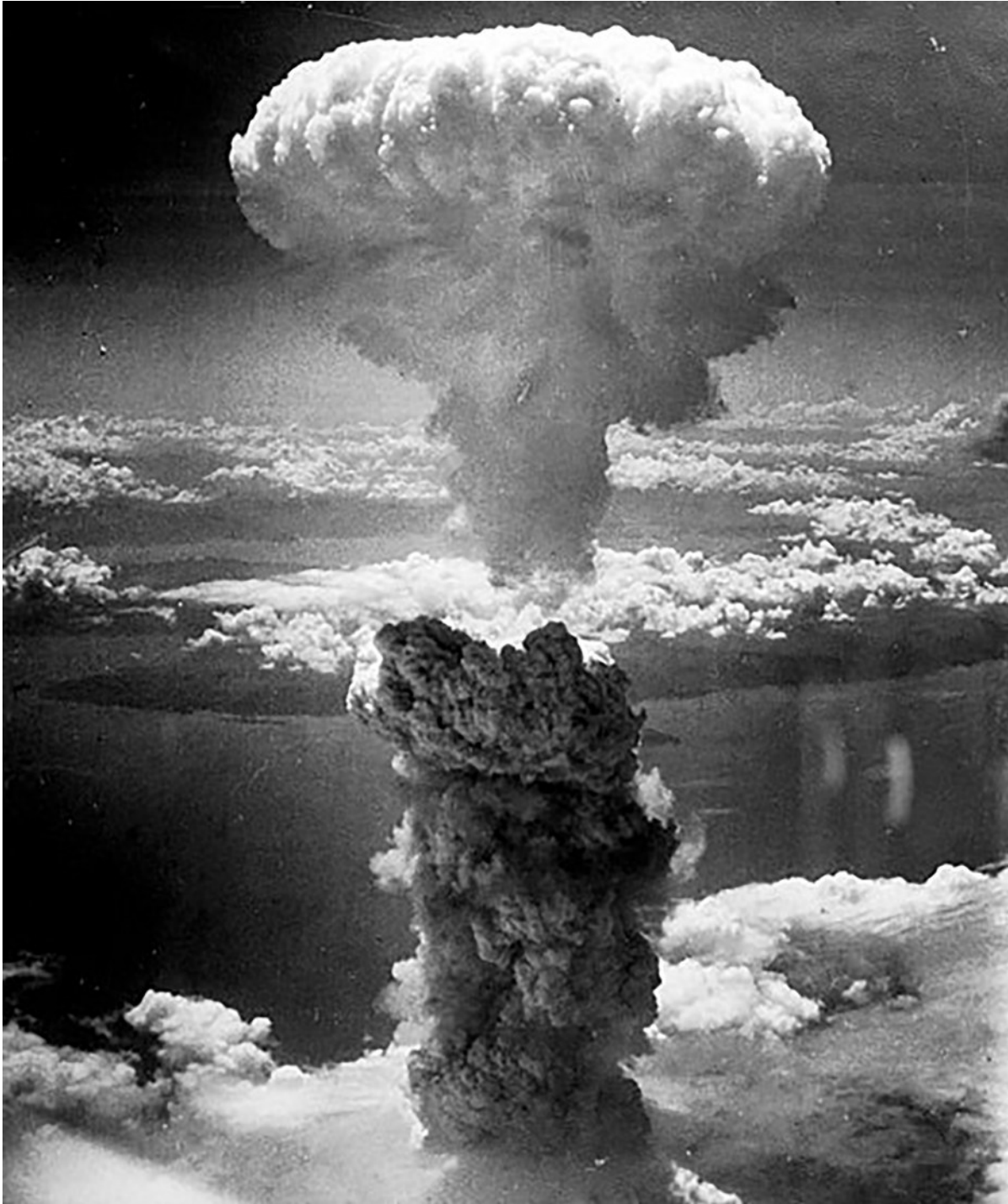
An untimely book which appears at the right time must seem revolutionary. So it is consequent if its author makes this revolutionary appearance the topic of the book itself. Frederick Turner does exactly this in his essay "Goethe the Revolutionary" which is the introduction to the small but very rich collection of poems in this highly remarkable book. "What is wrong with us now, that we might require the help of Goethe? "is his initial question. So it is obvious that Goethe's poetry here is not primarily treated as an object of historical or aesthetic research but as a source of philosophical insight, i.e. of truth. The question at issue is the following: Is it not remarkable, even astonishing, that the academic occupation with poetry, that English studies, German studies, Indology or Sinology and so on, claim to do research about truth and reality not less than all the other disciplines which belong to the catalogue of our scientific and cultural fields of study? For what Turner calls "the reductionist-determinist establishment" for "the many writers, modern and postmodern, who have assumed that we are basically the puppets of our genetic inheritance and passive victims of our history ", it is indeed very astonishing, and for them, this means: it is understandable. Against them, this book is written, claiming that, in the contrary, the epistemological claim of the "humanities" is indeed astonishing, but that it can be understood and verified, and that this understanding and verification is exactly what we have to find when we deal with Goethe's poetry. And in order to do that, our starting point must be that we are reminded that this task was in Goethe's time as revolutionary as it has now, in our days, become again. "It is only now that scholars are beginning to register the shock wave that Goethe produced in the poetry of England and America", so Turner and the source of that wave was "Goethe's uncompromising need for a coherent and comprehensive world view" an "ideal that is both the core of science and the most demanding goal of poetry." In the rest of his essay, Turner exposes and explicates the leading question by a precise and artful investigation of the three Goethean key concepts "Gestalt," "Strebung," and "Bildung."

So far, however, we have not even touched the real point of the book which is explicitly presented in the final essay, "Natural Meanings: On Translation" in which Zsuzsanna Ozsváth and Frederick Turner play the ball to each other in an admirable way which somewhat reawakens the sound of the finest passages of the West-East Divan, Goethe's wisest work. Here we find the answer to the leading question, namely: Literary studies are sources of a kind of knowledge that no psychologist, sociologist or scientist could ever touch on. Why? Because human knowledge in its deepest essence consists in translation. Poems can only be translated because "every poem is *already* a translation," because the "tree of life is the tree of tongues; and under every poem's word is an ur-language in which it was spoken before the poet

himself translated it into Magyar or Latin or English." It is a whole tradition of philosophy of language which stands behind this powerful insight which is presented here so precisely and unpretentiously, a tradition leading from Schelling, Humboldt, Cassirer, Hölderlin and Eichendorff to Wittgenstein's wonderful little dialogue: "But if you say: 'How am I to know what he means, when I see nothing but the signs he gives?' then I say: 'How is *he* to know what he means, when he has nothing but the signs either?'" It is exactly the fact that every human language is translatable into every other human language which gives us security that our world is not a 'construction' and that there is, "in Goethe's words, a 'keystone to the humanities,' and it is our common evolutionary origin and our ancestral connection to the rest of nature." Therefore it is translation and interpretation which leads us into the core of our original intimacy with the world, and what we in a special and unsurpassed way can learn from Goethe is that this intimacy is at least as deeply as in the meaning of our words expressed in the lyrical forms in which the poet can make it sound, i.e. in meter and rhyme and metaphor. Here the book comes to corresponding results as authors like Ricoeur and Merleau-Ponty in their reflections on the "living metaphor" and the "prose of the world," results which are here enriched by the punchline that emergence is the primary location of reality and that evolution is the constant turning from chaos into order that we find concentrated in our poetic knowledge. "Poetry is fast evolution; evolution is slow poetry," as the writer Turner writes.

A short review can only present this framework and must leave it to the reader (the "perfect or near-perfect reader" which, according to Ozsváth and Turner, is required for translation) to dig up the treasures of the translated poems which are collected carefully and artistically in this book. Since it is not a historical study, one can accept that the poems are presented in pure chronological order without reference to the inner structures of Goethe's development (the lyrics before and after his time in Italy, the special role of poems included in dramatic and epic texts like "Faust" or "Wilhelm Meister," the peculiarity of Goethe's late work, especially the "Divan"). As old Goethe himself said about his wisest works: they must leave for the reader enough to supply.

AN END OF CLOSURE



WRITTEN BY JOHN STREAMAS

Researching a book on time, racism, and the Bomb has made me recognize the gaping absence of the future in most scholarship and activism. I teach Ethnic Studies, which would seem to be future-oriented. After all, isn't an end of racism the goal of the future for which we teach, write, and protest? Yet most of the field's work involves exploring the past and dissecting the present. Even its best work envisions at most only an absence of racism—an absence, not a glorious image of a world suffused with social justice.

The problem originates, I believe, in the field's birth in the 1960s, a quarter-century after the birth of the Bomb, which was, in the view of Langston Hughes and other thoughtful people of color, a race weapon. Jessica Hurley and others cite studies showing that in the U.S. the first and worst victims of nuclear weapons will be Black communities. Uranium mining in this nation is, as Traci Brynne Voyles and others show, the latest in high-tech colonizing of indigenous lands and wrecking of indigenous health. Those who claim the Bomb annihilates indiscriminately ignore such targeting of people of color. They also ignore the politics and morality of at least the second atomic bomb if not the first.

Uruguayan activist Eduardo Galeano wrote that “the military fears a shortage of weapons, weapons fear a shortage of wars” (79). This last clause, ridiculous at first, skewers the idea of nuclear deterrence. Weapons need war. Nuclear weapons threaten annihilation, an end of human timekeeping. A novelist, Galeano must surely have worked hard on his fictions' endings. Much criticism examines closure in fiction, finding that even most open-ended novels, even novels that violate linear temporalities, still achieve some sense of closure. Their fictive time ends. Most apocalyptic and dystopian novels depict an end to a world that somehow goes on afterward, where most of their plots unfold, and yet the novels themselves end. Even the narrating of

Kubrick's film *Dr. Strangelove* depends on an ending that survives the bomb Slim Pickens straddles, if only so that Vera Lynn may sing “We'll Meet Again.” The very act of telling a story after the Bomb is an expression of faith in a future.

Recent theories of necropolitics, bare life, and the already-dead teach that a goal of racism is to end social and political life. This is a goal of the Bomb too. Even if someone survives—and annihilation need not be total to be effective—time ends for targeted peoples. The world of the living and the narrating of that world are foreclosed. The future vanishes. Dismantling racism and dismantling the Bomb become mutually dependent ambitions for survival of a future.

To save time, scholars and activists must teach the future.

Galeano, Eduardo. *Upside Down: A Primer for the Looking-Glass World*. Transl. Mark Fried. New York: Picador, 2000.

Hurley, Jessica. *Infrastructures of Apocalypse: American Literature and the Nuclear Complex*. Minneapolis: U of Minnesota P, 2020.

Kubrick, Stanley, dir. *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*. Columbia Pictures, 1964.

Voyles, Traci Brynne. *Wastelanding: Legacies of Uranium Mining in Navajo Country*. Minneapolis: U of Minnesota P, 2015.



Film still from Stanley Kubrick's *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (1964)

LEFT: Mushroom cloud from the atomic bombing of Nagasaki, Japan on August 9, 1945
COURTESY WIKIPEDIA

THE GREAT CLOCK OF STRASBOURG



WRITTEN BY FREDERICK TURNER

In Strasbourg there's a clock that tells the time
When to awaken heaven's golden cock;
The hours bring in their golden pantomime,
The human ages as a laughing-stock.

It's the third clock, made of the former two,
Augmented by a globe with land and sea,
A brass computer tuned to puzzle through
The date of Easter, and an orrery.

Don't think they measure time. They make it up.
The gusler in the square, the courting doves,
The synapse in the brain, create it now:

They make the wine, they make the magic cup,
Paint it with fictions and desires and loves,
And when they so dictate, the cock will crow.

IMAGE-MAKER IN RESIDENCE

PRIYA SHARMA INTERVIEWS ARTIST-RESEARCHER EMILY DICARLO



REPRINT FROM THE SOCIOLOGICAL REVIEW MAGAZINE

Priya Sharma: Who are you?

My name is Emily DiCarlo and I am a research-based artist and writer based in Toronto (Tkaronto), Canada. I am also Communications Officer for The International Society for the Study of Time.

PS: Tell us about your practice/the research project that you are exploring as part of this residency.

ED: The through-line of my research focuses on connecting what I refer to as “the infrastructure of time with the intimacy of duration”. As an artist, I have always worked across mediums, producing projects that encompass multi-channel video, sound installation, interactive sculpture, temporary public art interventions, socially participatory works, endurance-based performances and web-based experiences. I think of my projects as investigations, which are often research intensive. Part of my methodology is conducting fieldwork and collaborating with subject experts to uncover and reframe information in a poetic, affective way.

The images I am sharing for this residency are from a body of research I started in 2019, which centres on how our accelerated, networked world – airports, stock markets and telecommunications – relies on the foundation of Coordinated Universal Time (UTC). The first set of images comes from my project, *Sleep is the Only Remaining Barrier* (2019), which I developed during my month-long stay at Korpúlsstaðir SÍM Residency in Reykjavik, Iceland. Intentionally coinciding with the

country’s 24-hour summer light, which tested my circadian rhythms, I began to dive deeper into learning about the temporal effects on a body in the age of accelerated, always-on 24/7 globalised culture. Bathed in perpetual light night-in day-out, I took phrases from Jonathan Crary’s book *24/7: Late Capitalism and the Ends of Sleep*, and using sun-sensitive photographic paper, based on the cyanotype process, I developed these small text-based works using water from the North Atlantic ocean.

The second set of images comes from my research into the networked choreography of commercial air travel. I threw myself into the field to learn more, testing my skills in a flight simulator at the University of Toronto, spending a morning at the city’s air traffic control centre and eventually joining a community of DIY aviation-tracking enthusiasts, where I learned to build my own localised ADS-B receiver to monitor the skies.

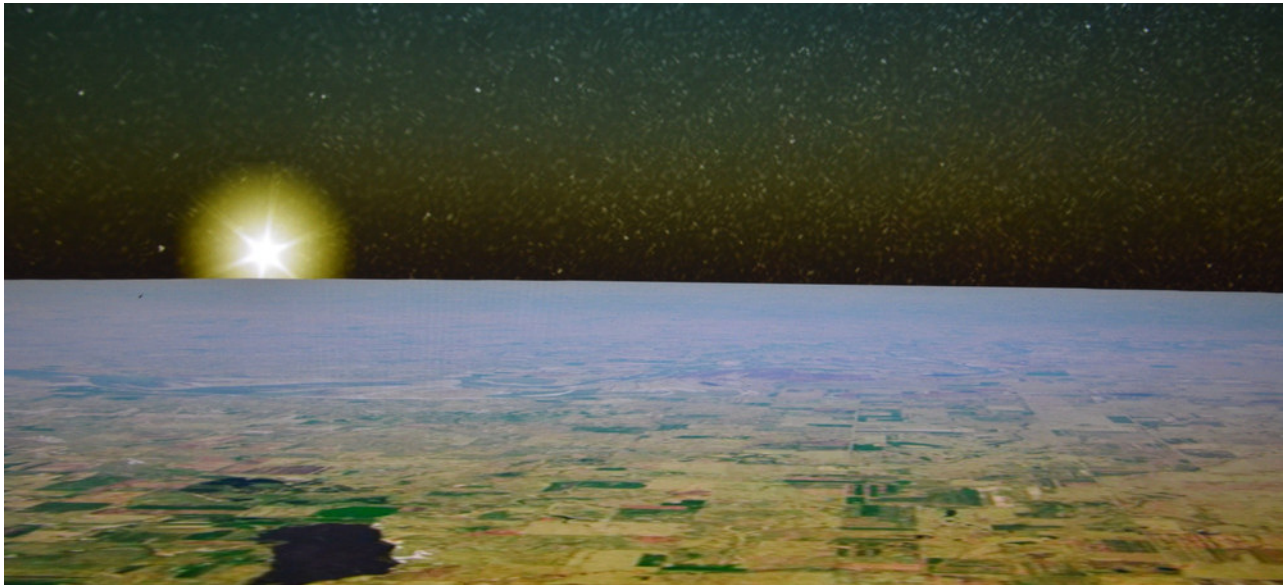
I ended up joining Flightradar24, a real-time global flight tracking service that visualises its data to produce the images and video you see here. In the short excerpt from my video work *The World Above Us* (2019), you see the natural day-night pattern run across the screen like a pulsing frequency, while a continuous swarm of aeroplanes, carrying half a million people, fly across the globe.

No matter the time of day, the density remains the same, flattening the distinction between past, present and future. The accompanying images come from the “cockpit view” of actual flights flying westward, flying at latitude and speed that paced with the setting sun for an extended period, creating the perceptual illusion of time standing still.



The Propagation of Uncertainty, 2020.
video still from three-channel video
installation, 5 min. 40 sec.
site-specific performance at The National
Research Council (Ottawa, Canada)

LEFT:
competing for my waking hours, 2019.
sun-printed text developed with North
Atlantic Ocean water. Reykjavik, Iceland
COURTESY ARTIST



*Sun Stand Still (Hawaiian Airlines
855, Honolulu to Tokyo), 2019.
Video still from real-time flight
tracker Flightradar24.*

The final set of images comes from my research on how Coordinated Universal Time (UTC) is created and managed. We think of UTC as an abstract system that is objective and authoritatively omnipresent. But what I discovered is that the world's most accurate clock exists only on paper in an official report known as Circular T. Anything but absolute, time is constructed from 82 asynchronous atomic clocks in national time labs around the world. While it takes several weeks to algorithmically sort the localised time discrepancies at the International Bureau of Weights and Measures (BIPM) in Paris, France, clock time is still routinely finalised through face-to-face negotiation.

Ultimately, time is a human estimation of potential errors and a calculation of unknowns. The images are stills from my three-channel video installation, *The Propagation of Uncertainty* (2020), which I filmed at the National Research Council (NRC) in Ottawa, the only contributing Canadian location to the larger UTC network.

PS: *How does this work link to our March magazine theme, Time?*

ED: My work merges visual representations of time with the affective qualities of duration to offer viewers space for conceptual reflection and an embodied experience. I believe a successful artwork delivers a sensorial immediacy upon first encounter, one that gives access and understanding to any public demographic.

In considering my audience, I want to pull back the curtain on the complexity of our temporal experience and reveal that time is not an objective monolith experienced equally. As described by cultural theorist Sarah Sharma, “power-chronography” is the temporal architecture that configures labour relations. Depending on our socioeconomic standing and systemic barriers faced due to racial, gender and/or ableist discrimination, experiential time is unevenly distributed. The universal time standard our globalised world runs on is a messy, human-made system that is deeply flawed and approximate.

Like Sharma, I advocate for a radical and democratic political approach to re-balancing our time-space distribution. In protest of temporal exploitation, we must promote the reimagining of time as a collective struggle. Through this lens, I create projects to communicate these complexities on a poetic and intuitive level.

My writing runs parallel with my visual practice, which also explores sociopolitical implications of predominate time structures in contrast to alternative temporalities, such as through the perspectives of feminist phenomenology, queer time theory, Afrofuturism, crip time and more-than-human ontologies. I explore some of these ideas in my first published chapter, “Transcending Temporal Variance: Time Specificity, Long Distance Performance and the Intersubjective Site” in *The Study of Time XVII* (Brill Publishing).

PS: *What gives you hope?*

ED: Collaboration is my love language and continues to be my source of ongoing hope. Like most folks over the past two years, the pandemic took a severe toll on me. I had just completed my graduate degree, left an abusive relationship, and felt wholly untethered and creatively drained. Toronto experienced one of the longest lockdowns in the world, and with galleries closed, art events cancelled, and indoor gatherings restricted, my solace came from meeting with friends in parks, empty courtyards and vacant parking lots to spend hours discussing new models for living, making and working.

These interactions became my grounding points, eventually leading me to develop a participatory performance experiment called *we imitate sleep to dream of dissent*, a project still in the works. Through the process of connecting with others, my curiosity is continually renewed. It's maintaining this sense of wonder about the world that acts as a balm during my darker moments.

DiCarlo, E. & Sharma, P. (2022, March 8). Image-Maker in Residence: Emily DiCarlo [Online]. *The Sociological Review Magazine*. <https://doi.org/10.51428/tsr.dgaf1353>

YOU HAVE TO DIG IT TO DIG IT

REMEMBERING DAVID ORNETTE CHERRY



WRITTEN BY SUSAN GRACE BANYAS

It is the Spirits that are at the root of all art. They are the dreams that have been there forever. It is not we who have created them. It is nature. They must have love for a person to give him power. – Ali Farka Toure

David Ornette Cherry died in the early hours of November 21, 2022, after performing at the Barbican Concert Hall at the London Jazz Festival, giving the performance of his life, surrounded on stage by his family and renowned Chicago Ethnic Ensemble in a tribute to David's father, trumpeter and world/jazz composer, Don Cherry. His sister, Neneh Cherry, said David played as a man possessed. "The Ancestors were on the stage with us," she said. "We could all feel it."

"Great concert," David texted his many friends worldwide. We talked briefly. "I'm having trouble breathing. I'll call you later." For a man with severe asthma and a heart condition, these words were not uncommon. He'd have to work through it, find the way back to the inhale and the exhale moment by moment. But, he couldn't get there that night. "The Ancestors swooped him up," Neneh said. By the time she got to his hotel room, he was "completely gone." For a musician and magician, the exit was perfect. Those of us left earthbound mourn the hole in the fabric of our universe when a great Muse leaves us.

"Be as Human as You Can Be" were the words scribbled on the whiteboard in his apartment before he left for the last time. Being Human. It's a time thing.

David met Julius Fraser at the Time conference in Asilomar Center, Monterey—*Limits and Constraints* (2007). David and I had just met and performed our history/memory work, *No Strangers Here Today* (piloted initially as a solo at the *Time and Memory* conference in Cambridge, 2004). We were getting the hang of putting images, movement, sounds, and words into motion. I delivered *Everyday Dancing, a Dance Essay* over David's lived/electronic score, the audience clapping the rhythm to the chant, "Time. Time is. Time is Now. Time is Now And..." He took the show out with a riveting solo on the grand piano--*Relativity Suite*, written by Don Cherry.

After the show, Julius came up to us and started singing a Hungarian folk song he knew as a child. He had forgotten it, he told David, until he heard the music and felt the dancing. I was witnessing a great moment -- two poets meeting at the crossroads of time and memory in the heart place. "Sound is the nucleus of the heartbeat," David told me recently.

He loved the "time people" with their multi-culti research and broad-minded conversations, the spirit of Julius, both men working, teaching, and expressing how to bring dissonance, chaos and conflict into harmonic resonance through listening and "riffing" in time, through time.

"It's simple," David wrote in his visual essay, *We Hear Too Fast*, also a CD: "Creativity gets you outside the system's box. When you travel outside your comfort zone, you get to mingle, perform, and discover what irritates or inspires others. How fragile we are. No matter the aesthetic, the beauty or the ugly—art will emerge from the empire's ashes of redundancy."

During the *Time in Variance* conference at Loyola Marymount University in Los Angeles (2019), we piloted a work in progress,

Voices from the Great Serpent, a piece inspired by a more than 2000-year-old earthwork in southern Ohio. In Part I, David's electronic compositions, multi-instruments, sound design, and movement in the landscape of images laid the foundation for the aural and visual storytelling delivered by Frederick Turner and me in the beautiful concert hall. In Part II, performed in the chapel, we played with esoteric archeo-astronomy word-sounds embedded in the Serpent's design, with his LA jazz brothers, Ollie Elder Jr. (bass), John Price (percussion), David on grand piano setting the groove. I delivered the story in and around their music, my first time joining a jazz quartet as a storyteller. We planned to develop the work in 2023, now part of the "continuum."

Memory, Constraints, Variance. Time's language, our language as poets of Time. David Cherry left this world and this society with his great gifts of African American wisdom, passed to him through his Ancestors, passed to us through his music and joyous, curious presence, the foundation of time.

His recent album, *Organic Nation Listening Club (The Continual)*, includes a composition called *Najour*, inspired by meeting Najoua Hanachi-Gregoire at the conference and recording bird sounds near the cliffs overlooking LA. He was always making music, hearing music, noticing intersections in the time-space continuum, and opening up through the love of people and culture to shape a legacy of creative call and response.

"You have to dig it to dig it," he said. He was the most hard-working artist I knew. "You have to be ready. Ideas come when they come. If we trust our instincts, something is going to hit."

David Ornette Cherry
b. April 13, 1958, LA, d. November 21, 2022, London
Rest in Peace



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

PREVIOUS PAGE:
PHOTO BRUCE FORSTER



TOP: David Ornette Cherry in conversation with Tom Weissert at the 17th Triennial Conference for the International Society for the Study of Time at Loyola Marymount University Los Angeles, June 24, 2019.
 BOTTOM: David and L. Brown Kennedy discussing conference proceedings.



David Ornette Cherry

1958 - 2022

Rest in Peace



