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STUDY OF TIME

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CONTENTS

5

PRESIDENT'S MESSAGE

Carmen Leccardi

7

THIS AND THAT

Stephen Pike

8

THE COUNCIL

14

TIME AND MEASURE

The 18th ISST Conference in Review
Yamaguchi, Japan

27

YELLOW BIRD ARTSCAPE RESIDENCY: THE TIME OF LIMESTONE

Paul Harris

34

18th TRIENNIAL CONFERENCE EXHIBITION AND SCREENING

Andrew Cozzens
Deep Field Project
Emily DiCarlo
Karen Heald
Sara Morawetz
Jessica Morgun
John Steck Jr.
Jol Thoms

44

VISUALIZING TIME

Laura Leuzzi & Antonella Sbrilli

52

SPOTLIGHT

Walter Schweidler
Sonia Front

56

BROUWER'S EPIPHANY

Stephen Pike

57

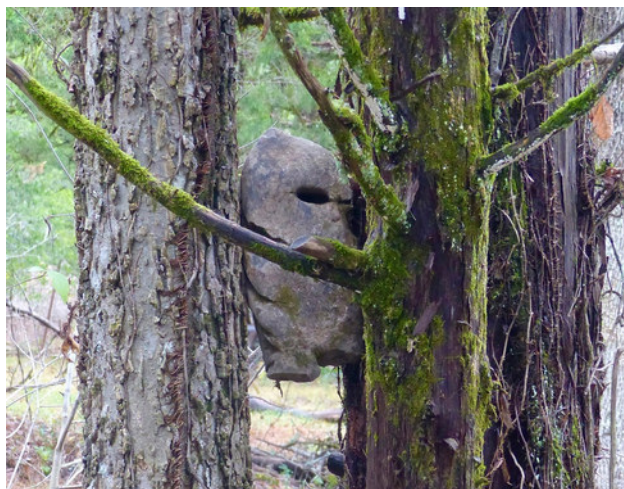
WOMEN, CLOCKS & PORTRAITS

Ricardo Uribe

60

REMEMBERING JANE FRASER

ISST Members



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

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



ISST COUNCIL



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

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PRESIDENT'S MESSAGE

Carmen Leccardi

Mala tempora currunt. In the second decade of the new century we find ourselves faced with countless uncertainties towards the present and the future. Two wars, one on the very border of Europe, following the Russian attack of Ukraine in 2022; the other, a year later, in the Middle East - the Gaza war - are signs that in the global North the ideology of war, considered by many to be nothing more than a thing from the past after the tragedies of the twentieth century, is in fact more alive than ever. All of this finds us unprepared. As with the Covid pandemic, ever present on our existential horizon, we must acknowledge our shortage of adequate antibodies. We are unable to make predictions, and this uncertainty generates new forms of alienation, as Hartmut Rosa, renowned scholar of contemporary temporal dynamics, has appropriately highlighted in his reflections on today's impossibility of imagining valid forms of control of the world. Anxieties, as well as newly emerging fears, about the future and the possibility to govern the accelerated and increasingly overlapping processes of change in which we are immersed, contribute to strengthening a widespread feeling of unpredictability.

The climate crisis, in turn, is contributing to the growth of fear about the present and the future, even in the short term. The increase in the average global temperature (measured from the beginning of the twentieth century to today at around 0.9 degrees Celsius, but higher in the polar regions) produces not only more and more frequent extreme climatic events, accompanied by human victims and real environmental devastation, but also major economic crises. In various areas of the planet, the growing drought induces new migratory processes, with political consequences that revive the conflicts and distrust among different identities (migrants face hostility mostly from those who live in the so-called Global North, except in rare cases). In summary, the catastrophic effects of the human footprint on the planet - what the Anthropocene refers to - become more evident every day. The start of the industrialization process in Europe a few centuries ago, together with the intensive exploitation of our planet's resources, colonialism being a contributing factor, have made apparent, particularly in the eyes of the younger generations, the human and social responsibilities of the environmental crisis we are experiencing today. On a socio-cultural level, this has widened the gap between generations. The elder generations are in fact openly accused by the younger ones of selfishness and hypocrisy, of failure to assume responsibility towards those born, or that will be born, after them. It is clear at this point that the latter will inherit an increasingly inhospitable and hostile planet. Ethical questions hence come to the fore, in this case as well as in the opening point referring to wars. In particular, if we think, for example, of the forms of contemporary youth political participation, we notice the emergence of a need for ethics to be practiced daily, not just evoked in theory. Time, as I will discuss in a moment, plays a major role here too.

Finally, when addressing the many facets of today's uncertainty towards the future, we cannot but mention artificial intelligence and its ambivalences. Helga Nowotny, one of the most attentive scholars of social processes related to science and technology and, at the same time, of social temporal dynamics (she was President of the ISST from 1992-1995), has dedicated her most recent book to this very topic. The hope of finding in predictive algorithms

provided by AI the solution to the control problems mentioned above is nothing more, according to Nowotny, than an illusion. A dangerous illusion which, to be avoided, requires an additional dose of awareness, as well as a careful exercise of responsibility. The ideology of progress, a true beacon of Western modernity over the last three centuries, has had at its core the idea that those who embrace it would be guaranteed total control over the world. The crisis of this ideology, judged unanimously in today's scientific world, cannot but entail the crisis of the hubris that brought it to life. Without denying its undoubted advantages, it is therefore necessary to monitor its possible risks.

What do these three scenarios - the re-exploding of war even in and just outside Europe; the climate emergency; and artificial intelligence with its *chiaroscuro*s - have in common with temporal issues? In all three cases, as noted above, the starting point is a newly risen anxiety about the future. One might also describe it as a new precarization of existence, certainly experienced by young people as an existential priority starting with the problems of work and the need to become 'entrepreneurs of precarity.' But it is perceived, elaborated and gradually becoming more and more central for the adult generations as well, and beyond. In parallel, the intertwining of time and ethical dimensions emerges in each of these scenarios. In concluding these notes, I would like to briefly dwell on this aspect.

The starting point of the reflection cannot but highlight the limits of another key idea of modernity along with that of progress: the delegation of the exercise of moral responsibility to supra-individual agencies. From many quarters there is now a clamor to break out, for example, of the framework of 'organized irresponsibility' - to borrow an expression dear to Ulrich Beck - that has seemed to burden the social world for some decades now (as the climate emergency well demonstrates). But here I would especially like to emphasize the exercise of responsibility as a form of re-temporizing action. In an era such as ours, characterized by the crisis of the idea of the future, responsibility actually anticipates the future even though it is not explicitly oriented toward the construction of a project. In everyday terms, it can be said, for example, that it opens the present to the future starting from the here-and-now of our experience of the relationship. The future is, so to speak, contained in the connection that responsibility establishes, in the 'common time' that it creates. It can be stated, in this sense, that responsibility paves the way for a redefinition of the coordinates of both time and politics. This begins with the condition that Hannah Arendt described as 'the condition of plurality' of human beings on the planet. While calling into question the closure in the present, responsibility also allows us to open the discussion to a second and equally relevant aspect of the crisis of integration proper to this historical phase. I am referring to the weakening of social bonds. Responsibility thus understood - i.e. as the ability to generate a 'response' (*responsum* in Latin) in those who experience it, in accordance with the etymology of the term *responsabilitas* - holds subjectivity and intersubjectivity together.

As the newly elected ISST President, I believe these themes, strictly intertwined with time and temporality, could inspire our common work; hence, I decided to share them with you here.

Carmen Leccardi
Prof. Emerita, Sociology of Culture
University of Milan-Bicocca



THIS AND THAT

Stephen Pike

How do we know
that this is that
as now it is no longer
exactly the same as where it was
when it was at?

how do we tell the difference
if only nothing is the same
in some relative and referential frame
and everything as before
recovered only when restored
upon the projection of geometries
mapping across our memories?

if it is not to be
in the same place
with what we see
how is it to be determined
that what was then
is now found there in the comparison?

if all the parts have moved a bit
and all we have is the memory of where they fit
how do we hold the two as one
and say, "identity has been shown"?

nothing is as simple as it seems
even light may be bisected into beams
and each path either photon takes
returns some information for the other's sake
entangled there by design
in some space and at some time
where the paradox of being
places two as one upon the seeing
delivering conundrums sublime
for the experimenter to find

it can only be that the fusion
comes from the space of states confusion
and that what is found to be
is the world's own extended memory
only just defined
inside the parameters of some mind

THE COUNCIL

THE INTERNATIONAL SOCIETY FOR THE STUDY OF TIME



CARMEN LECCARDI

President

Undoubtedly, speaking from an academic point of view, 2023 has been for me a very busy - and, it must be underlined, especially inspiring - year. I would like to mention three events in particular. Two of them involved overseas travel for me, to Australia and Japan. At the end of June (June 25-July 1), the XX ISA World Congress of Sociology was held in Melbourne, Australia, with the title "Resurgent Authoritarianism: Sociology of New Entanglements of Religions, Politics, and Economies." Here I presented a reflection on a research theme I've been involved with for several years - the so-called transition to adulthood in the new millennium. As a topic, it is strictly connected not only to social, but also to cultural/political times. Soon after, the ISST 18th triennial conference "Time and Measure" took place in Yamaguchi, Japan (July 2-7), organized in collaboration with the Japanese Society for Time Studies. As usual, in the exciting interdisciplinary context typical of ISST conferences, and in a friendly Japanese environment, the participants enjoyed a unique possibility to debate time-related issues. On this occasion, my presentation was titled "A new way to measure the times of life? Young people and the redefinition of the future." And finally, I would like to mention the conference "Youth in the post-pandemic: from experiences of inequalities to new opportunities for solidarities," organized by the European Sociological Association on September 20-23 in Sardinia (Italy). I took part in this conference as an invited key speaker. The main focus of my talk was the reinvention of political solidarity intertwined with a redefinition of one's relation with time - in particular with personal plans. As well as attending these events, I should not end this short 2023 update without mentioning the newly published book (October 2023) *Exploring New Temporal Horizons. A Conversation between Memories and Futures*, co-authored with Alessandro Cavalli and Paolo Jedlowski and published by Bristol University Press.

SONIA FRONT

Vice-President

In July I accepted the role of Vice President of ISST and now I do the honors of welcoming new members to the society. I participated in our conference in Yamaguchi, Japan with the talk “‘A life on tram lines’ – Calculating the Futures in Devs and Westworld,” and it was my third ISST conference. It was my first trip to Japan and the experience was extraordinary, so I certainly want to travel there again! Since the last edition of *Time’s News*, I was also on an Erasmus exchange in Kaunas, Lithuania and I evaluated *Horizon 2023* grants as an EU expert. I’ve been working on the concept of digital memory networks in two novels: Jennifer Egan’s *The Candy House* and Vauhini Vara’s *The Immortal King Rao*.



DANIELA TAN

Executive Secretary

2023 was a year full of movement, with the ISST conference in Yamaguchi in southwestern Japan. My gratitude goes to the incredible staff members and partners in Japan during the preparations and the conference. And of course to all the members of the ISST who were part of this unique experience and exchange of our research. I look forward to a special issue of *Asian Medicine* on Female Health in Medieval East Asia, where my annotated translation from a 14th-century Japanese script on menstruation will be published in spring 2024, together with the papers of my wonderful research sisterhood Anna Andreeva, Jesse Choo, Hsin-yi Lin, and Sujung Kim. 2024 will bring the publications of a translation of a piece by writer Hiwa Satoko and many more encounters with today's Japanese literature. The balancing act between present-day Japanese literature and research of medieval sources continues to be a path of joy and learning over time.

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 work home for more than 20 years. This Spring I am directing the musical “VIOLET” by Jeanine Tesori, the recent recipient of a Tony award for her musical “Kimberly Akimbo,” as well as designing. Related to “timing,” directing work always begins months previous to auditions; the play is already living within my head. My recent lighting work for our production of “A Christmas Carol” was a delightful romp through ghostly effects and joyous redemption! Continuing as Treasurer and Book Review editor for ISST is an ongoing learning curve as the digital world shifts the “usual” to the “new,” but I am encouraged by our team’s efforts to keep ISST vital and relevant.



STEPHANIE NELSON

Senior Editor, *The Study of Time*

Stephanie Nelson spent the first part of the year on sabbatical and the second as visiting faculty at St John's College in Annapolis, Maryland, a Great Books school with a very unusual inter-disciplinary curriculum. As a Classics scholar she can safely say this is the first time she ever taught geometry – even in the form of Euclid. It was also an unusually wandering year, with time spent in Crete, Ireland, and of course Japan as well as Annapolis. She completed an article on the oral and the written in *Ulysses* for the 2022 Joyce Symposium volume, to be published in the *European Joyce Studies Series* under the title *Centripetal Joyce/Joyce Centrifugal* and is at work on a second on *Ulysses* and the *Metamorphoses* for *Arion*. At the moment she is greatly enjoying working on the ISST Yamaguchi Conference volume, *Time and Measure* along with Walter Schweidler and Arek Misztal.



FELIPE TORRES

Managing Editor, *KronoScope*

In May 2023 I assumed the role of Editor-in-Chief of *KronoScope. Journal for the Study of Time*. My appointment goals are summarized into guaranteeing the current high-quality of the Journal contributions along with expanding its readership to other academic cultures beyond North America, especially focusing on Latin America and Europe. Additionally, last December I've been granted with third-party funding from the Agencia Nacional de Investigación y Desarrollo (ANID), the Chilean National Research Agency, for a project on "Notions of Space and Time in Social Theory," funded for the period 2024-2026. The project seeks to systematize the concepts of time and space in the history of social theory and to explore possible venues for innovative integrations of both. The project was awarded USD100,000 for the three-year period. Finally, I was invited to join the Structural Change of Property Consortium, a Research Project funded by the German Agency of Research (Deutsche Forschungsgemeinschaft: DFG) with a project on time and automation. Here, I will join a subgroup on "Making things available: Ownership as an incarnation of our relationship with the world," lead by Prof. Dr. Hartmut Rosa."

RAJI STEINECK

Immediate Past President

I guess we were all excited to finally hold our Triennial Conference in Yamaguchi, Japan, after we had had to postpone it because of everything associated with the COVID 2019 pandemic. Preparations took a lot of time and effort, and I'm grateful beyond measure to our partners as Yamaguchi University and to our very own executive secretary Daniela Tan for their tireless work. Since 2023 was also the centenary of our founder JT Fraser's birth, we put together a panel on a fundamental element of his hierarchical theory of time, the "Extended Umwelt Principle." In my contribution, I argued for a limited, mostly epistemological application of the principle in order to make space for the unknown and the imperceptible as possible parts of reality. During the first half of the year, I also finished the revisions to my monograph on time in Zen Buddhism, now under review with SUNY press. In the late summer and fall, I then mainly worked on an edited volume on Time in Medieval Japan.



ANDREAS THIER

At-Large Member

A professor of legal history, ecclesiastical law, legal theory and private law at the University Zurich, Andreas Thier serves here also as vice dean of Resources at the faculty of law. Andreas Thier has tried to understand the historically changing relationships of time and temporality to law and legal knowledge. His research is guided by the idea that differentiated legal systems are characterized by very different ways of dealing with different dimensions of time and temporality such as "past", "future" and "duration", "eternity" or even "acceleration". The specific way in which law and legal knowledge deal with such elements of temporality and time is shaped by contemporary interests and interpretations of the world, such as capitalist economic and social orders or religiously influenced world views. Andreas will try to turn these ideas into a book entitled "Legal Times in Europe 1450 - 1750."



JO ALYSON PARKER

At-Large Member

I am currently serving as an at-large member of the ISST Council, and I appreciate the opportunity to take an active role in considering future plans and implementing decisions. I guest-edited a special issue of *KronoScope* on the J. T. Fraser Centenary: "Recalling the Past, Assessing the Present, and Predicting the Future." I continue to work on my time and narrative project, including presenting my paper "Branching Timelines and Measuring the Unled Life in Ted Chiang's 'Anxiety is the Dizziness of Freedom'" remotely at the recent conference. (I missed meeting up with my fellow timesmiths in person and hope to see them next time.) I have published the chapter "Climate Change Stories: Living and Dying in the Anthropocene," in *Teaching the Literature of Climate Change*, edited by Debra J. Rosenthal (Modern Language Association 2024). I've begun volunteering with Third Act, an organization started by climate-activist Bill McKibben to get older Americans involved in helping build a more sustainable future.

MARTIN SCHEUREGGER

At-Large Member

Recently I have been working on a number of projects related to – and adjacent to – my interests in time and music. My work on the British composer George Benjamin – which featured in the latest *Study of Time* volume, *Time in Variance* – continues as I prepare a monograph covering Benjamin's music and its aesthetic context. I am finishing off work on *Score: Mechanical Asynchronicity*, a creative project which saw me collaborating with visual artist Danica Maier on a series of compositions, performances, exhibitions and workshops: we are in the final stages of preparing a publication and limited-edition vinyl release with Beam Editions. My work on Hungarian composer György Kurtág – part of which I presented at the ISST conference in Yamaguchi – led to a co-authored chapter with Mark Hutchinson (University of York) on Kurtág's orchestral work ...*concertante*... and its relationship to concepts of late style, which is currently being reviewed.



EMILY DICARLO

Communications Officer

2023 was an exceptional year for research-creation. I attended a three-month artist residency in Brooklyn, New York, at the NARS Foundation, which has led to a new line of research exploring more-than-human temporalities, specifically with pigeons. I feel fortunate to have exhibited and presented at the ISST conference in Yamaguchi where I connected with Mizuhiko Hosokawa, Principal Researcher from the National Institute of Information and Communications Technology (NICT). Continuing my research into UTC time labs, I was given a tour by the gracious Dr. Hosokawa, during which I learned about the future of time-keeping and documented their quantum lattice clock. This research will be incorporated into my upcoming video installation, *Frequency Comb* (2024).



PAUL HARRIS

At-Large Member

2023 was an exciting year! It began with a collaborative art exhibition with Richard Turner and Michael Davis, *Uplifting Tales and Eroded Histories* (Angels Gate Cultural Center, San Pedro, CA, January 21 – March 25, 2023), that explored deep time and shifting landscapes in southern California. The 3-volume work *Time and Science* (Foreword by Carlo Rovelli, 3 volumes, World Scientific Publishing, 2023) came out, thanks mainly to the incredible work of first co-editor and past ISST President Rémy Lestienne. These volumes comprise a comprehensive survey of fundamental questions and issues by leading scientists and philosophers of science, and include a brilliant synthesis of J.T. Fraser's theory by Frederick Turner. I presented "Measuring A Stone's Time" at the Yamaguchi ISST conference and published essays on two of my very favorite writer-thinkers: "The Petriverse of Italo Calvino" (*California Italian Studies*) and "Hermes Relics" (Introduction to *Michel Serres, Hermes I: Communication*, Posthumanities Series, U of Minnesota P, 2023). I cherished the opportunities to present scholarly papers and create stone installations at conferences in Seattle (Pacific Association for Continental Thought) and Phoenix (Society for Literature, Science, and the Arts). Finally, I was delighted to accept David Wood's invitation to visit his Yellowbird Artscape in Tennessee, and create work for the site (see article in this issue).

ALISTAIR BOWDEN

At-Large Member

The ISST warmly welcomes Alistair Bowden to ISST Council. Alistair's main interests are in strategy practice and process. In particular, he's interested in strategizing – especially when no one says they're 'doing strategy' – as an organic, emergent process that occurs through everyday interactions. He teaches third year and masters modules in strategy for a range of programmes involving students in practice (part time, distance learning, placement, and Chartered Manager Degree Apprenticeship). He is also the programme leader for the Senior Leader Higher Apprenticeship (taught element of the MBA).





BRILL

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The Study of Time

The nature of time has haunted humanity through the ages. Some conception of time has always entered into humanity's ideas about mortality and immortality, and permanence and change, so that concepts of time are of fundamental importance in the study of religion, philosophy, literature, history, and mythology. How humanity experiences time physiologically, psychologically and socially enters into the research of the behavioral sciences, and time as a factor of structure and change is an essential consideration in the biological and physical sciences. On one aspect or another, the study of time cuts across all disciplines. The International Society for the Study of Time has as its goal the interdisciplinary and comparative study of time:
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TIME AND MEASURE

LOOKING BACK AT THE 18th ISST CONFERENCE
YAMAGUCHI, JAPAN



COMPILED BY EMILY DICARLO

























YELLOW BIRD ARTSCAPE RESIDENCY: THE TIME OF LIMESTONE

Paul Harris

Pierre Jardin met David Wood at “Time in Variance,” the seventeenth triennial meeting of the International Society for the Study of Time at Loyola Marymount University in 2019. They quickly discovered common passions for stone and land art/philosophical gardens, particularly Charles Jencks’s Garden of Cosmic Speculation. Arguing that gardens deepen the ways that we experience and think about time, Jardin cited Wood’s concept of “temporal phronesis,” meaning “a temporal literacy, or lucidity—being able to attend to and negotiate with multiple temporal levels at the same time.” When the conference concluded, David invited Pierre to visit his magnificent Yellow Bird Artscape. At last, in November 2023, Pierre Jardin had the immense pleasure of a weeklong residency exploring and working in this singular landscape.

When David drove Pierre Jardin around Yellow Bird, he drank in the autumnal landscape and marveled at David’s work: the Skyscape Tower (“Meeting The Birds Halfway”), the excavated ponds, viewing huts, and, most of all, the stunning Taihu-like limestone erected next to his home. But Jardin’s joy in seeing the site was tempered by despair at doing it justice—the place’s scale and David’s skill made it hard to imagine where and how someone who collects carriable stones and whose garden is a small front yard could fit in.

Worried about where to work and what to do, Pierre Jardin was relieved to discover a loose layer of leftover gravel that had been

dumped next to the road it helped stabilize. It delineated a possible space for a small rock garden, and the location proved fortuitous: the garden and other subsequent work provided a means to tie together the two immense Taihu-like stones at the bottom and top of the first rise in the road. Preparing the garden and assembling materials turned out to be physically demanding. It required a lot of raking and moving of gravel on the hillside slope to flatten it or at least make the grade less steep. All of the stones were collected in the creek bed behind David’s house. Jardin heaved them from the stream and moved them up the hill in a backpack and cart.

The Time Conference of Birds

Two lines of birds aligned in a gravel garden appear to be conferring about grave matters. What is the subject of their conversation, and why have they alighted here? A first answer is simply that the birds found it fitting to land in a place called Yellow Bird. Probing further, the garden evokes *The Conference of the Birds*, a 12th century poem by Persian Sufi mystic and poet Farid ud-Din Attar that recounts an epic journey across seven valleys undertaken by thousands of birds to find their king Simorgh, to help them decide who is to rule them. When they complete their journey, there are only thirty birds left, and when they look at the Simorgh, they see reflections of themselves. Through a pun—(Si-morgh) literally means 30 (Si) birds (morgh)—the arduous journey becomes an allegory of the soul’s journey to the divine, and the answer lies within the seeker.



Clues to the subject of the birds' conference here lie in the garden's composition, which resembles a sundial: the central spike serves as a gnomon, and the birds and stones mark gradations of duration. The birds are attending a Time Conference, and they are searching for temporal phronesis, an expansive grasp of Time. As in the Persian poem, the answer lies within the seekers; a deep answer to temporal phronesis lies in the deep time of the birds themselves.

The limestone birds embody a crossing of biological and geological temporal levels, as limestone is composed of fossilized life—evident in the many shells visible in the limestone in the garden and ubiquitous in the surrounding landscape. Philosophically speaking, the boundary between life and non-life places us on a cusp between life and death, history and eternity, formation and dissolution. Likewise, limestone inherently broaches a tension between endurance and change: it is stone, but dissolves rapidly under many conditions. Limestone opens a productive space for thinking about different levels of time: it is a geologic material peculiarly amenable to human contemplations and desires, as expressed in the resonant opening lines of W.H. Auden's "In Praise of Limestone" (1948):

If it form the one landscape that we, the inconstant ones,
Are consistently homesick for, this is chiefly
Because it dissolves in water.

Limestone dominates the local landscape; in 1979, it was designated the state stone of Tennessee. The bedrock of Yellow Bird Artscape is largely made up of Lebanon limestone, whose fascinating history

opens a window into deep time. The limestone originated 460 million years ago, when the North American continent was south of the equator under a tropical sea. Traces of this sea remain in the fossils of corals, snails, and other soft-bodied invertebrates found in the rocks. During the next 200 million years (until the end of the Paleozoic Era), tectonic plate collisions compressed the landscape, squeezing a bulge in middle Tennessee called the Nashville Dome; what is now Murfreesboro, the dome's peak, periodically emerged as an island. These collisions ultimately deposited shale, chert, and sandstone in the environment. Since the end of the Paleozoic 250 million years ago, these formations have gradually eroded, exposing the much more soluble limestone, especially of the pure limestone of the Stones River Group in Cannon County and surroundings. The erosion of this material created what is now termed the Nashville Basin.

The Time Conference of the Birds garden may be read as an emblem or trace of these histories. It invites the viewer to consider the restless movement and collision of tectonic plates, to contemplate the cycles of uplift and erosion, to ruminate on the age of fossilized lifeforms. Such activity will ostensibly lead to temporal phronesis, but it also stretches the limits of our cerebral lobes—how does one *think* hundreds of millions of years? In the face of failed imagination, it is difficult not to face our own extinction: Earth history unfolds in cycles of explosions and extinctions, and we find ourselves in a time when the human species seems to be becoming unsustainable, ill-adapted to the very conditions it is helping to create.





Examined more closely, further gradations of duration reveal themselves embedded in the garden materials. Gravel, of course, conveys the human transformation of stone, signaling the emergence of *Anthropos* as a geologic force, and the advent of that controversially named era, the Anthropocene. The gnomon stone is covered in moss, a remarkable lifeform that constitutes its own temporality, one that interacts actively with the geologic. The mossy stone recalls Elizabeth Gilbert's novel *The Signature of All Things*, in which the botanist-protagonist Alma Whitaker wonders at the power of moss: "Moss is inconceivably strong. Moss eats stone; scarcely anything, in return, eats moss. Moss dines upon boulders, slowly but devastatingly, in a meal that lasts for centuries. Given enough time, a colony of moss can turn a cliff into gravel, and turn that gravel into topsoil."

In poking around the tree-root crevices and rocky overhangs in the creek at Yellow Bird, Pierre Jardin found a rock that looked like metamorphosed limestone, and wondered whether it might be marble. This passage from Gilbert's novel suddenly came to life:

Under shelves of exposed limestone, moss colonies create dripping, living sponges that hold on tight and drink calciferous water straight from the stone. Over time, this mix of moss and mineral will itself turn into travertine marble. Within that hard, creamy-white marble surface, one will forever see veins of blue, green, and gray—the traces of the antediluvian moss settlements. St. Peter's Basilica itself was built from the stuff, both created by and stained with the bodies of ancient moss colonies.

The complexities and colliding temporalities of this limestone landscape open onto different levels: in the summary words of Gilbert's protagonist, "Divine Time, Geological Time, Human Time, Moss Time."

Time Conference of the Birds responds to different elements in the existing Artscape. The central spike and delineated circle evoke an axle and wheel, expressing a 'wheel of time' while also echoing the farm implements of similar form that David has placed in the landscape. It naturally extends the avian emphasis of 'Yellow Bird,' and the lithic birds are an interesting juxtaposition to the sketched birds in Silvan Laan's wonderful Inverted Bird Blind (2016-17), in which rather than looking for birds from the inside out, viewers look inside and find sketches of local species.

In order to extend the bird motif and the boundaries of the garden, Pierre Jardin placed birds in the trees surrounding the garden, including a striking stone with a hole in it that resembles an owl.

In contemplating the landscape, thinking about limestone, and creating the garden, many lines of reflection opened up. It was Pierre Jardin's wife, Anita, who associated the garden with *The Conference of the Birds*. Before attending a wonderful contemporary rendering of the work, she conducted an interview with composer Fahad Siadat, who believes that spirituality is actually the "secret agenda of most art." Just as Siadat asserts that "the physicality of performance and sound is directly tied to spiritually transformative experiences," Pierre Jardin's experience with stone is grounded in a deep tie between the materiality of stone and a spiritual dimension it opens. Jardin espouses a philosophy of "animaterialism," and he sees his practice as a process of absorbing stone—becoming absorbed by stone, absorbing stone psychically and physically. If the Persian work is about the transformative journey of the 30 birds, and what they must undergo to embrace love and let go of the self, Jardin's work creating the garden was about becoming absorbed in the limestone, letting go of the fierce hold to life, and attuning himself to the petrifying dimensions of body, mind, and life.





Standing Stones in a Stand of Trees

Pierre Jardin extended his work in the landscape by using discarded timbers to make connecting lines between trees running down the slope below the garden. In this way, the limestones at the foot and top of the hill were further connected.

The timbers serve as shelves for displaying the stones, which are grouped into different kinds of interesting forms in the limestone.

Pierre Jardin was humbled by the beauty of Yellow Bird, grateful to work in a space that opens a time where one can listen to stone, listen to the Earth and hear its music in this particular place. It is poignant to come to this place aware of its rich history, while witnessing signs of its gradual decay. But this, too, is part and parcel of time and death, life and limestone. Pierre Jardin is grateful to David Wood for the opportunity to create this work, and for his inspiring writings about time, Earth, and how to pursue a life of temporal phronesis.

Biographical note: Pierre Jardin is a rock gardener and stone whisperer based in Long Beach, California. Under the pseudonym Paul A. Harris, he is a professor of English at Loyola Marymount University, and served as President of the International Society for the Study of Time from 2004 – 2013.





TIME AND MEASURE

18th TRIENNIAL CONFERENCE EXHIBITION AND SCREENING
YAMAGUCHI UNIVERSITY, JULY 2-7, 2023



ANDREW COZZENS | DEEP FIELD PROJECT
EMILY DICARLO | KAREN HEALD | SARA MORAWETZ
JESSICA MORGUN | JOHN STECK JR. | JOL THOMS

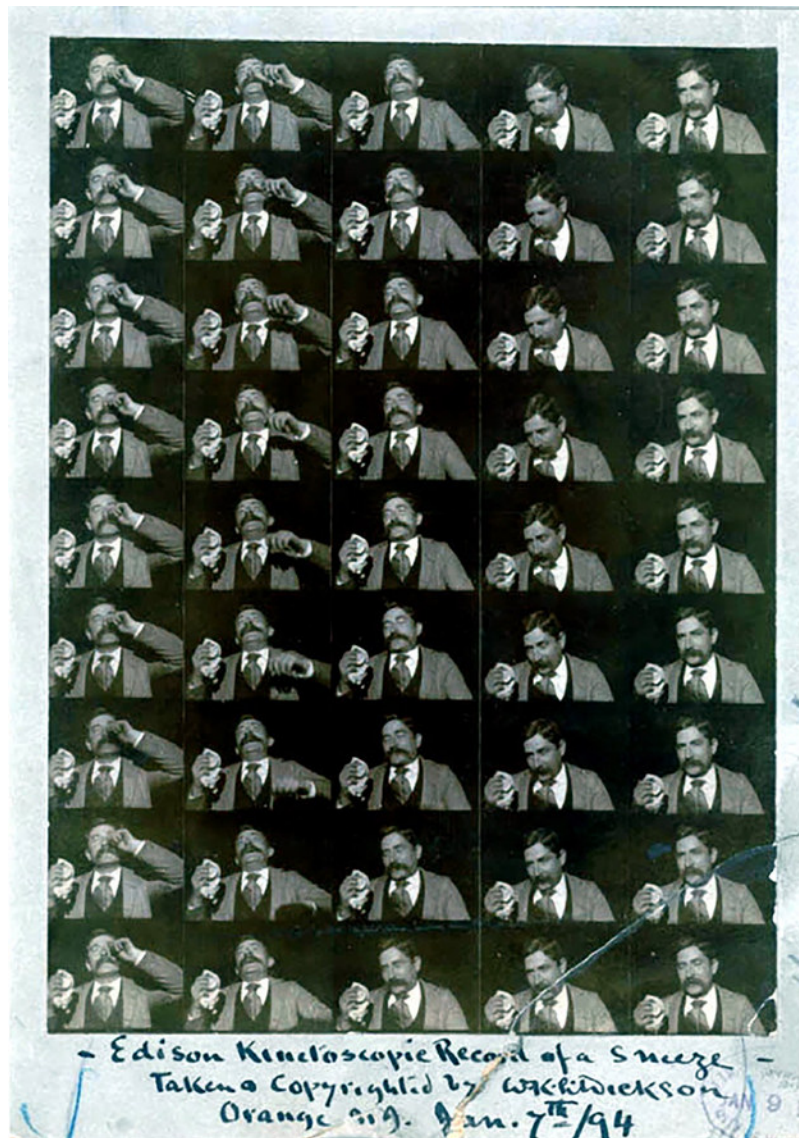


JOHN STECK JR.

Aoi Hana

LEFT & ABOVE:
Aoi Hana (sweet blue
flowers), 2023
long duration cyanotypes
COURTESY ARTIST

Aoi Hana consists of Cyanotype images (a light-sensitive photographic process that yields a blue-and-white image) which are exposed with flowers native to the Yamaguchi region in Japan. Over the duration of the conference, the sun will imprint the image while the flowers slowly decay. Every viewer is involved in the creation of this work as the act of looking becomes the act of making.

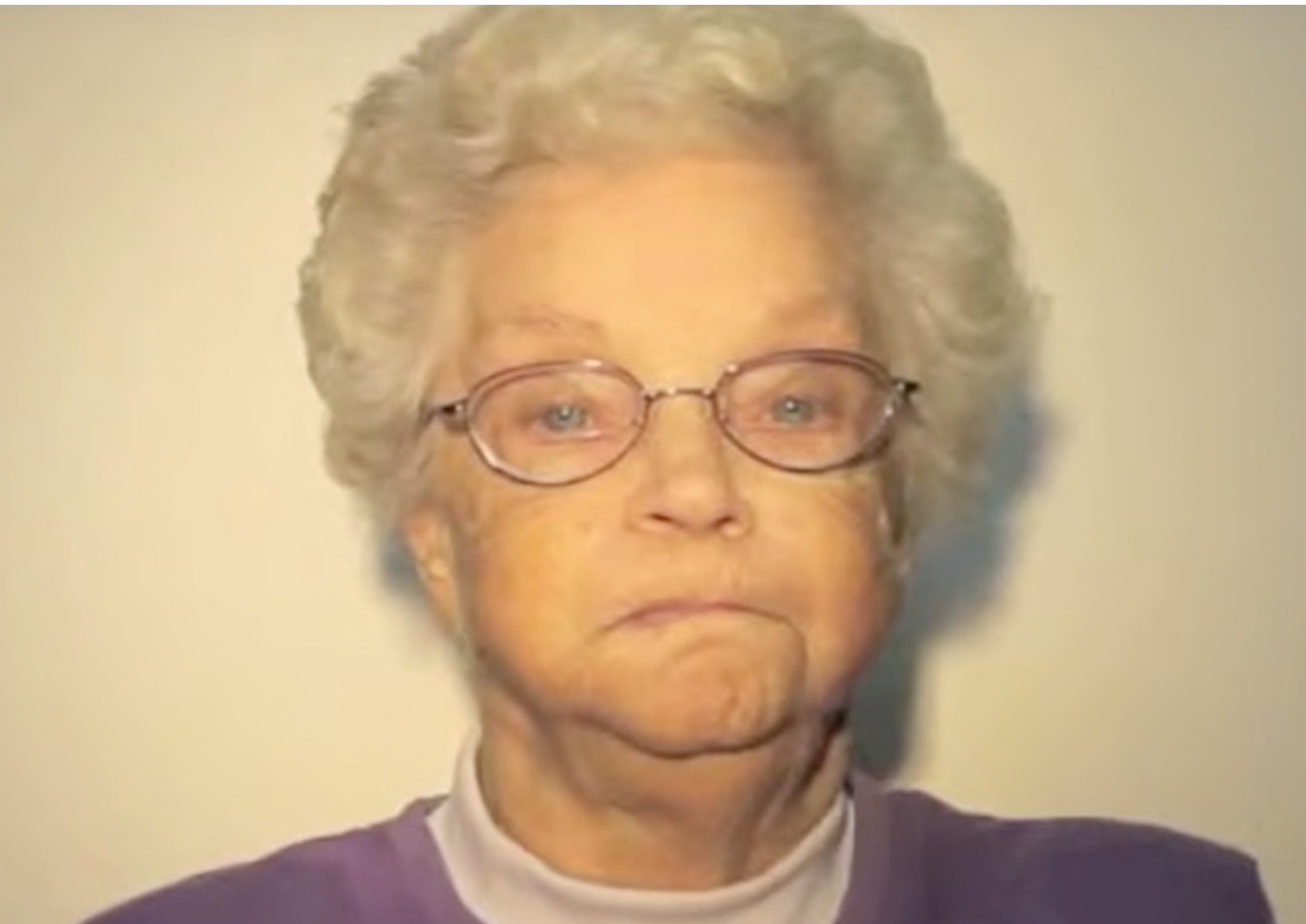


DEEP FIELD PROJECTS

Ott's Sneeze

On January 7 1894, Frederic P. Ott, a laboratory assistant of W.K.L. Dickson (the inventor of the Kinetograph) stood before the world's first movie camera and sneezed. The paradox of the forty-five frames of 'Record of a Sneeze' is that it shows no sneeze - the droplets and globules of Ott's explosion were too fast, too many or too small. Having eluded the Kinetograph, the sneeze has spent more than a century in representational limbo; perpetually announced, perpetually failing to appear. In Ott's Sneeze, novelist Lawrence Norfolk and artist Neal White have reconstructed this missing sneeze employing the most recent developments in laser, video and computer technologies. The resulting sequence of photographs of the progression of the sneeze in space is assembled into an extreme slow motion video.

Ott's Sneeze, 2002
digital video projection
PHOTO COURTESY
ARTIST



ANDREW COZZENS

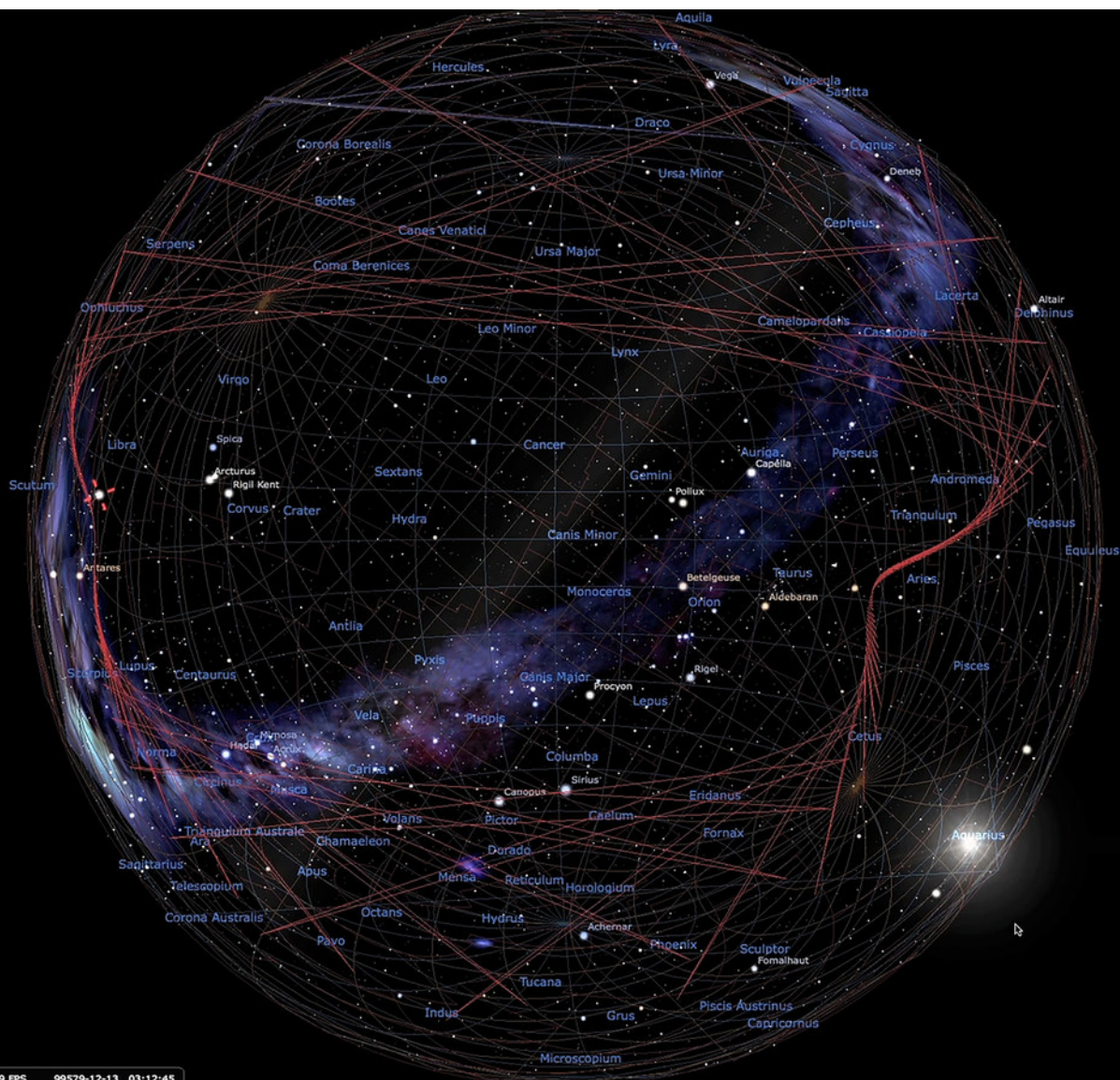
Hold It...

Hold It..., 2013
digital video projection
PHOTO COURTESY
ARTIST

Members of the community are filmed holding their breath as long as they can. The footage is edited to extend the time in which they are holding it and projected in public places. Viewers automatically breath slower, empathizing with the people in the video- slowing down their own breathing.

moon (x4.0)

e: moon
 gnitude: -4.63
 olute Magnitude: 33.16
 DE (J2000): 15h46m41.4s/-20°56'53.6"
 DE (of date): 10h50m37s/+6°14'20"
 actic longitude/latitude: -11°07'10.2"/+25°53'47.4"
 r angle/DE: 22h02m46s/+6°14'20"
 Alt: +133°34'26"/+47°48'07"
 ptic Topocentric (of date): +18°24'348.8"/-18°07'28.2"
 quity (of date, for Earth): +118°30'14.8"
 tance: 0.05194456AU (7770795 km)
 arent diameter: +0°06'08.9"
 areal period: 27.32 days (0.075 a)
 areal day: 655h43m11.5s
 an solar days: 708h44m2.6s
 ise Angle: +77°18'57"
 ngation: +99°45'05"
 ise: 0.61
 minated: 61.0%



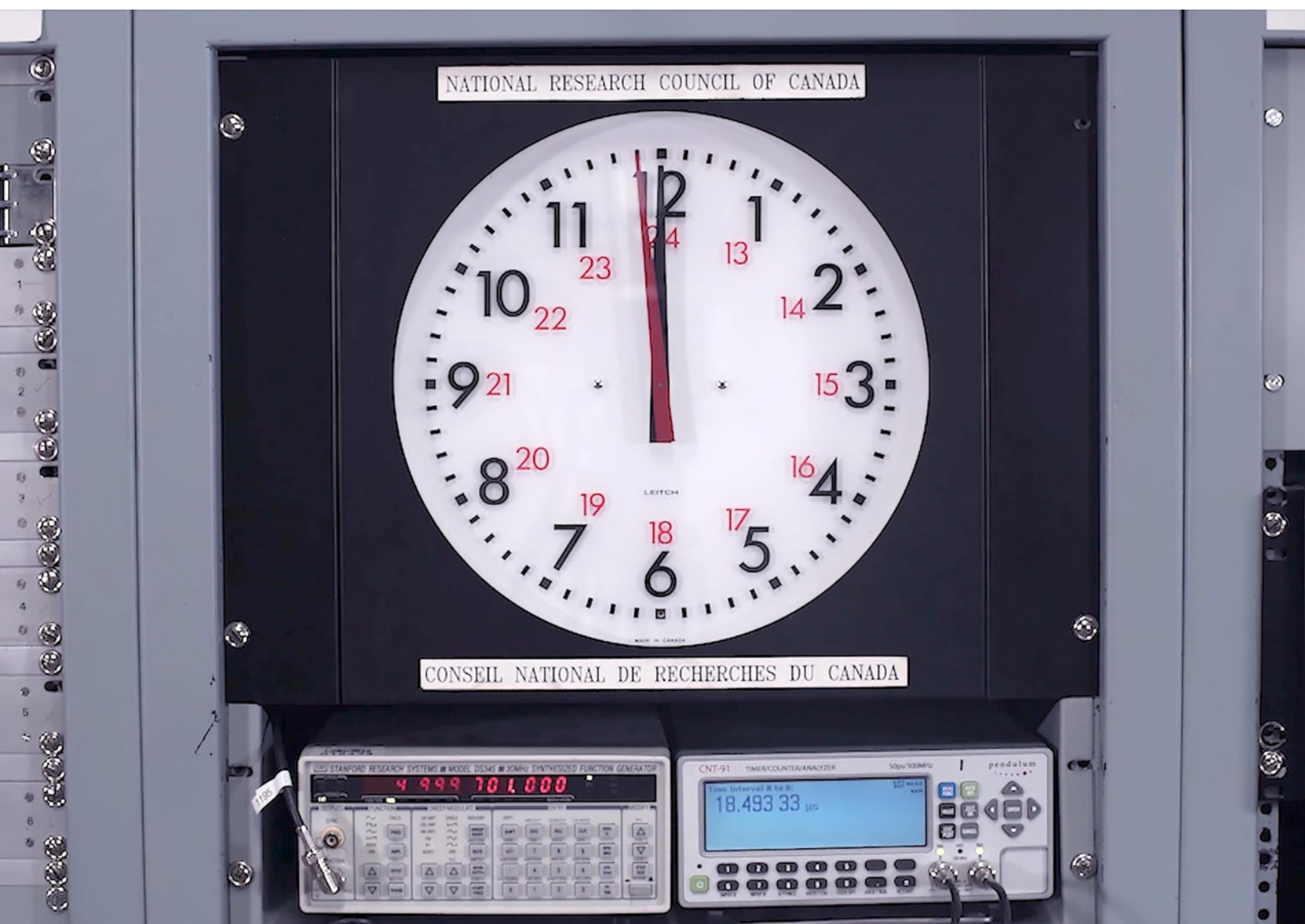
Earth, Kirschlir, 990m FOV 340° 4.89 FPS 99579-12-13 03:12:45

JOL THOMS

Ciphers of Time II: Expansion

Drastically manipulating astronomical software, the experimental video series *Ciphers of Time* compresses 200,000 years of local Earth observations into 60 minutes. Highlighting specific situated histories of observation such as Thales of Miletus' prediction of a solar eclipse in May of 585 BCE from modern day Turkey, or Galileo's witnessing of the moons of Saturn from Venice in January of 1610, a narrator recounts citations from textual strata of a history of art and (the) philosophy (of science). Breton, Meillassoux, DeLanda, Descartes, Feyerabend, Riemann and others' thoughts adorn the audio visual composition that rotates the axes of time and history.

Ciphers of Time II:
Expansion, 2013
 digital video projection
 16 min 28 sec
 PHOTO COURTESY
 ARTIST



EMILY DICARLO

The Propagation Of Uncertainty

*The Propagation of
Uncertainty*, 2020
three-channel video installation
5 min 40 sec
PHOTO COURTESY
ARTIST

The Propagation of Uncertainty (2020) explores the friction that occurs between, what DiCarlo termed, “the infrastructure of time with the intimacy of duration.” The work focuses on time frequency standards and how our accelerated, networked world relies on the foundation of Coordinated Universal Time (UTC). With airports, stock markets and telecommunications operating through precise temporal orchestration, UTC reigns authoritatively omnipresent, but in actuality, is anything but absolute. Through a month-long “post-real time” process, collected asynchronous data from 82 master atomic clocks around the world is reckoned at the International Bureau for Weights and Measures (BIPM) in Paris, and illustrates how a multiplicity of deviated pasts inform our future’s official, singular “present.” Ultimately clock time is an estimation of potential errors and a calculation of unknowns.



KAREN HEALD

The Timekeeper and the Hourglass

The Timekeeper and the Hourglass is a poetic non-linear film that explores the notion of time incorporating the performative use of time-based media while engaging with philosophical enquiry, visual analysis and experimental research. It draws upon Julia Kristeva's notion of intertextuality and the phenomena of culture and the 'unmeasurability' of temporal and spatiotemporal objects of sensory experience as distinguished from the 'clock'.

The Timekeeper and the Hourglass, 2023
digital video projection
10 min 9 sec
PHOTO COURTESY
ARTIST

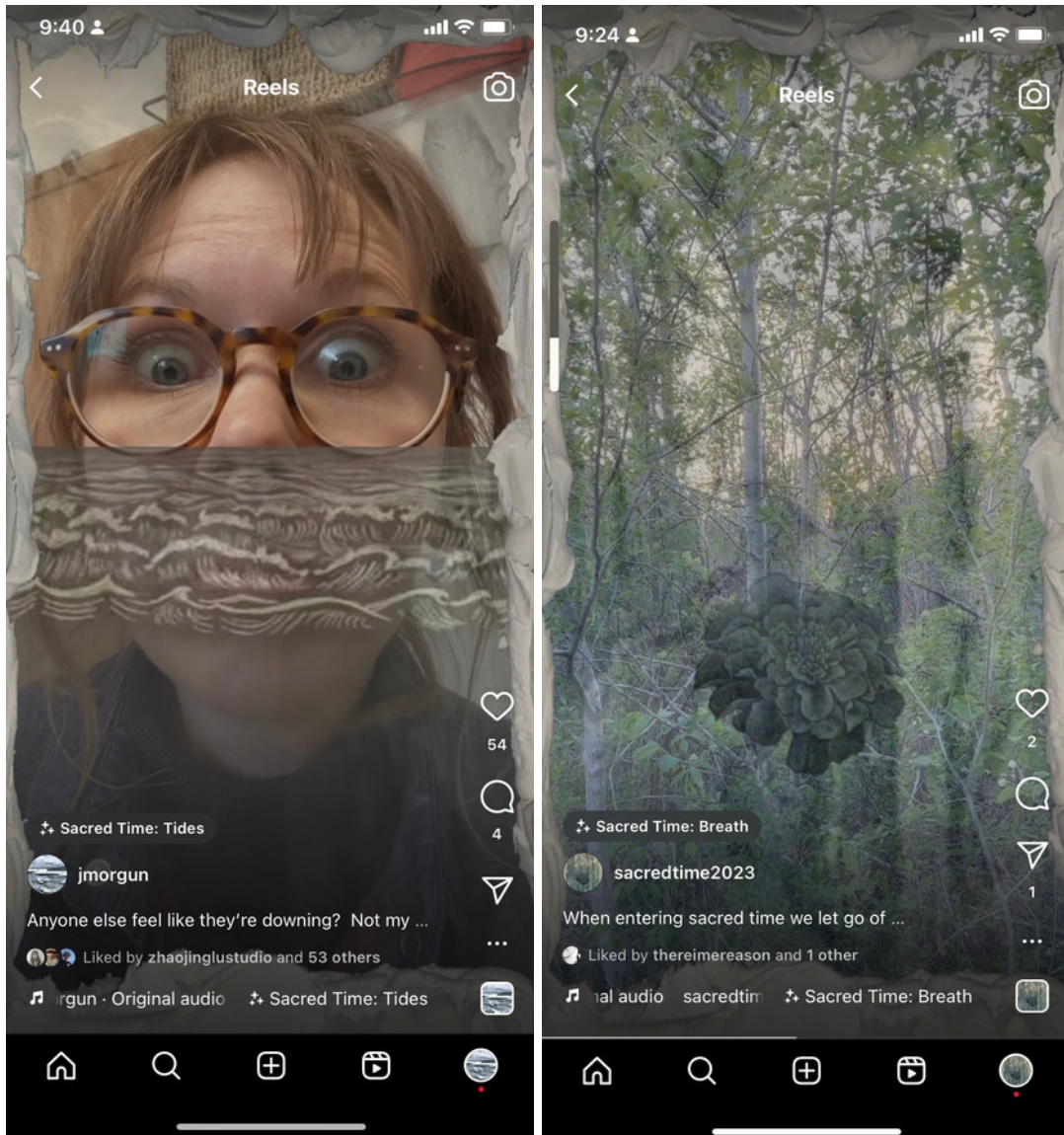


SARA MORAWETZ

Metric Units for the Solar System [Metronome]

Metric Units for the Solar System [Metronome], 2022
single-channel video
23 min 30 sec
PHOTOS COURTESY
ARTIST

Our measure of time is an expression of Earth and its imperceptible motion; as the planet rotates slowly beneath us, so do our clocks turn. The second is our smallest unit within this system, historically defined as $1/86400$ th of a day — a factor derived from the Earth's rotational cycle (divided into 24 hours, then 60 minutes, and finally 60 seconds, with $24 \times 60 \times 60 = 86400$). In measuring time we also measure the Earth itself. In her work *Metric Units for the Solar System [Metronome]*, Morawetz presents a visualisation of the second as it is experienced across the breadth of our Solar System — based on each individual planet's rate of rotation (Left to Right: Mercury to Pluto), creating a set of units ranging from 0.41 to 176 Earth-seconds in length. Each pulse from black to white marks a second's passing, showing the physical dynamics of our planetary neighbours, and in doing so offering an understanding of the measure of time as it exists beyond our own.



JESSICA MORGUN

Sacred Time / Digital Space

In Jessica Morgun's digital project, *Sacred Time; Digital Space*, she examines the concept of sacred time through a series of social media filters representing various ritual measures considered in Christine Valters Paintner's book *Sacred Time: Embracing an Intentional Way of Life* (2021): breath, tides, sabbath, phases of the moon, seasons, lifetime, generations, and cosmic time. Exploring the tension between the vertical experience of sacred time - its fullness, or Kairos - with the temporal experience of "time collapse" within social platforms, the project considers the possibilities of interrupting the "time vortex" of social media through a series of contemplative Instagram filters, emphasising temporal presence and social connection.

Sacred Time II; Digital Space, 2021-ongoing
digital AR filters, hand-drawn animations, mixed media collage
PHOTO COURTESY ARTIST



BRILL

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KronoScope

Journal for the Study of Time

Editor-in-Chief: Felipe Torres

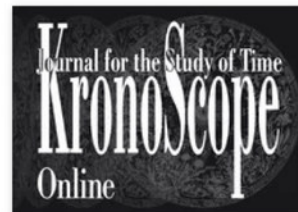
Time bears a unique and direct pertinence to all human concerns. Time is a fundamental feature of the physical universe, of the life process, of the functions of the mind, and of collective behaviour. Time is an all-pervasive, intimate and immediate part of human experience. Time has been the subject 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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VISUALIZING TIME

A RECENT SURVEY OF TIME-FOCUSED ART



CURATED BY ANTONELLA SBRILLI & LAURA LEUZZI



PIETRO RUFFO

Anthropocene

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

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

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



EMMA HART

Big Time

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

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



GIOR
NOD
OPO
GIOR
NO

ALICE GUARESCHI

Giorno

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

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



MAJA ZEĆO

For the Time Being: Sarajevo Soundwalk

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

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



TANIA KOVATS

Cotidal

Cotidal, 2023
durational film
COURTESY ARTIST

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



FIONA TAN

Footsteps

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

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

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



LOCUST JONES

Back in time

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

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

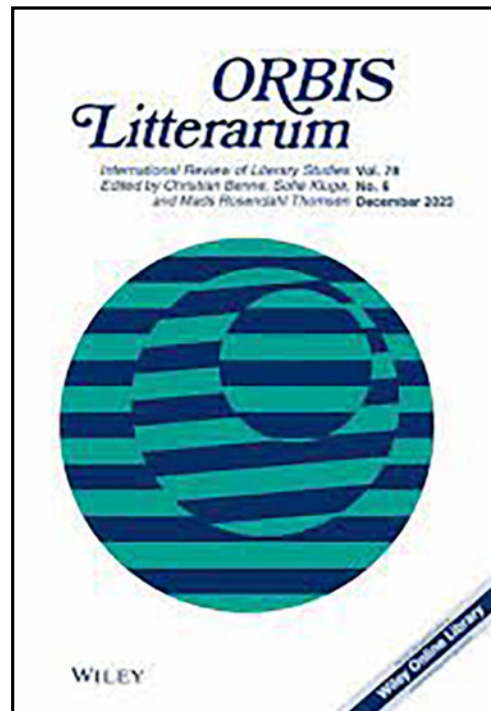
SPOTLIGHT

MEMBERS OF THE INTERNATIONAL SOCIETY FOR THE STUDY OF TIME

SONIA FRONT

“Spiders [...] stringing webs through her head”: Representations of memory in Anthony Doerr's “Memory Wall” and Meredith Westgate's *The Shimmering State* (*Orbis Litterarum*, vol. 78, issue 6, 2023, pp. 537–555)

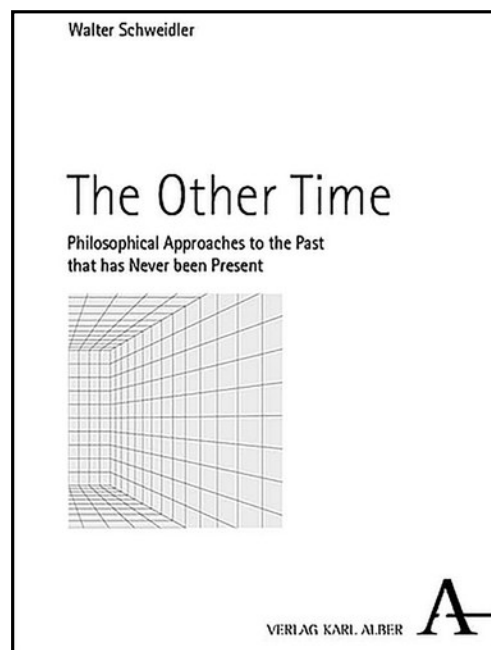
"The research published in the article is part of my ongoing investigation into the new ways literature addresses figurations of memory and their connection with the problems of time. Both literary texts feature prosthetic memories, that is, memories downloaded from the brain into cartridges or pills to be re-experienced with the accompanying thoughts, emotions and sensations by the owner or somebody else. This leads to situations in which other people's recollections – not lived through but experienced by means of technological devices – become part of one's memory and, by inference, identity. The new model of memory that emerges in the digital era thus violates privatized interiority and unsettles the temporal coordinates of the past. This results in the unmooring of subjectivity and an ontological shift whereby memory is increasingly detached from personal identity."



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.







BROUWER'S EPIPHANY

Stephen Pike

I am
the space in which the thing of me resides
I am
that which holds the past until
it has kissed the present with form
and delivered a waiting expectation into its spin

I am the spread of relevance
the feeling force of this to that
the gathering of pull and push
into an orientation of order along the curve of
time

here inside
there is but the constant of the whole in process
where boundaries are only hesitations in the
translation across
a turn and twist of time exchanged for the
function's navigation
leaving intact the knot
while following the line of rope along its binding
identity

inside are the nested crystalline forms of thought
wherein a moment's location results from
invitation of the fall
and so the tangled complexity of belief
yields to the knowing geometry
carrying each to all

no sameness but the difference to me
the unchanging form laid out upon the waiting
space
wherein a thought may briefly rest
and in which i chase the attentive flow
being across between around and through
again and again

in pulsing focus
a play and pretense of the will
appearing intent upon the tightening of the loop
until the knot is fixed
into secure denial of the flow into time's
constant unity
replaced by an exhausted embrace of the lonely
isolation of a self
conferring a separateness to being
that could not exist
except for the convex curve of causality
whereby the past is made foundation for the
now
upon inversion of some possibility
that is in a moment blessed
and rotated there within the Mobius fashioned
twist
until its energy is by memory possessed
transformed in the structure's topology
into an enduring fact of history and biology

Traversing the rotation of a moment's passing
describes a flight of the what and how
leaving why defined in absence
along the axis of becoming now

it is a flight inadequate to support the
assumption
of the separate self of I removed
apart, alone and waiting
for what it must already be
a thing defined
within a temporary and extended process
across the mind's puzzle of broken symmetries
and there transformed
into a meaningful context
for this and that and we



WOMEN, CLOCKS & PORTRAITS

Ricardo Uribe

The relationship between women and clocks is often reduced to luxury and ornamentation. Historiography frequently overlooks the presence of the female figure in the origins of watchmaking, ignoring the fact that from the 14th century to the present day they have been involved in the development of all the practical and symbolic uses related to the clock. The workshop records confirm the predominance of men in the trade, but if we turn our gaze to the paintings, we discover that the rational use of time was inculcated through female iconography.

The oldest known images of mechanical clocks are due to the graphic representation of the virtue of *Temperantia*. The treatises of the late Middle Ages revitalised the cardinal virtues from Ancient Greece, endowing them with new meanings and iconographic attributes. Among these, *Temperantia* began to be defined as the highest virtue that could be achieved, since it was synonymous with moderation, wisdom, prudence, continence, and discretion. In other words, the middle ground that counteracted excesses and concupiscence of all kinds.

Originally, *Temperantia* was represented by a woman holding a jug and a cup in which she mixed wine and water, a gesture that taught viewers to balance the passions of the former with the sobriety of the latter. This attribute was intended to teach self-restraint, which in turn meant moderating one's actions and waiting calmly for the right moment. There was therefore a fine line between the moral measure of action and the appropriate timing to act, since *Temperantia* always involved measuring the right time.

Technology provided new iconographic elements and gradually the jug and cup were replaced by instruments that harmonised continuous movement with precision, configuring a female figure strange to our eyes but closely tied to the ideals of modern life: a woman with bridles to restrain speech, spectacles to refine sight, spurs to control speed, a windmill at her feet to invoke regularity, and, finally, a mechanical clock on her head as a moralising device to remind us of the desirable equilibrium between carnal impulses and mental restraint.

Of these instruments, only the clock would continue to be linked to the virtue of *Temperantia* at least until the 17th century, since its functioning combined all its attributes. The weights that provide the movement represented impetus and unrestraint, while the escapement mechanism that doses the winding symbolised the regulation of these energies. From moral accuracy to the timekeeping of mundane life was only one step. A life ruled by the ticking of the clock, halfway between the mechanised customs of courtly life and the automated operations of industry.

One of the first to interweave and spread throughout Europe this relationship between the mechanical clock and the subjection of the body under the wisdom of the soul was Christine de Pizan (1363-1431). In her work *Épître d'Othéa* (c. 1400), this Venetian philosopher compares the parts of the clock with the parts of the body to teach how to regulate them in the right measure. With the help of an illustrator, she had these passages accompanied by an illuminated drawing showing a group of women contemplating the mechanism of a clock governed by the virtue of *Temperantia*.

Annibale Carracci (attrib.).
*Portrait of an African Woman
Holding a Clock* (c. 1580) Oil
on canvas. 60 x 39,5 cm.
Museum Louvre Abu Dhabi
(United Arab Emirates)

Thereafter, moralising literature incorporated this clock metaphor into its instructional methods, penetrating the consciousness not only of members of royal families, but also of the popular strata of society. Three portraits of women, painted outside the high spheres of power and perhaps exotic to the eye accustomed to associating clocks with the male elite, serve to demonstrate that this type of painting transcended the European nobility and travelled beyond the continent to the New World, where they also reflected the transition from moral restraint to chronometry.

The *Portrait of an African Woman Holding a Clock* (Fig. 1), painted in the 1580s and attributed to the Italian artist Annibale Carracci (1560-1609), is an adaptation of the virtue of *Temperantia*. The identity of this woman is unknown, but it has been deduced from the portrait that she was possibly not a slave but a sitter, due to the characteristics of her costume, or a dressmaker, due to the needle and pins stuck in her bodice. In any case, she does not hold the clock in her hand as a sign of ostentation, but rather to represent of self-discipline and accuracy in her work or domestic duties.

Iconographic traces of *Temperantia* can still be found in the 18th century, although it was overshadowed by the use of quantified time. By this moment watches were already commonplace in women's lives, which meant the emergence of an individual and gradually secularised time. This change can be seen in two pictures painted in the New World portraying *La Señora Thadea Gonzáles Manrique, Marquesa de San Jorge*, painted in Bogota in 1775 (Fig. 2); and *Juana Leandra Gómez de Parada*, painted in Mexico City around 1785 (Fig. 3).

Both women were members of the local elite, and both wore two watches on their skirts, a common fashion in colonial Latin America. Beyond exhibiting the power of acquiring such jewellery, the two watches show concern for the balance of time and the need to record the time of two events, including local and Spanish hour. However, the Mexican portrait takes a step further towards the instrumental representation of the timepieces by holding one of the watches in her hand. With this subtle gesture, morality shifts towards the virtues of precision, urgency and punctuality.

To learn more: Mayr, O. (1986). *Authority, Liberty and Automatic Machinery in Early Modern Europe*. John Hopkins University Press. Nascimento, A. A., & Miranda, M. A. (Eds.). (2000). *The Image of Time: European Manuscript Books*. Calouste Gulbenkian Foundation.

Ricardo Uribe, PhD Candidate and member of the International Research Training Group 'Temporalities of Future in Latin America' at Freie Universität Berlin, was the winner of this year's Founder's Prize for New Scholars, a prize given in memory of J. T. Fraser, Founder of the International Society for the Study of Time, who was instrumental in fostering the careers of many emerging timesmiths. Uribe's presentation: *INDIGENOUS CLOCKMAKERS, SCHEDULES, AND QUANTITATIVE TIME IN THE SPANISH COLONIES (16th CENTURY)* exhibited outstanding work by an emerging academic.



ABOVE: Unknown painter. *Juana Leandra Gómez de Parada* (c. 1785). Oil on canvas. 189 x 99 cm. Private collection.
RIGHT: Joaquín Gutiérrez. *La Señora Thadea Gonzáles Manrique, Marquesa de San Jorge* (1775). Oil on canvas. 141 x 102 cm. Museo de Arte Colonial (Bogota, Colombia)



REMEMBERING JANE FRASER

1928 - 2023



WRITTEN BY ISST MEMBERS

As I was working on the special issue of *KronoScope* commemorating Julius Fraser's centenary year, I received the news that my dear friend Jane Fraser, Julius's wife, passed away. Jane was Julius's "beloved companion," as he wrote in the dedication to his final book, *Time and Time Again*; she was the person who "has been willing to live with the clatter of a typewriter and bear with love the elsewhere-directed habits of an idea processor," as he wrote in the acknowledgements to *Time: The Familiar Stranger*. Jane was herself an "idea processor," whether discussing cultural affairs, the current political situation, or the joys of gardening. She drew on her many years of teaching experience when writing *Teacher to Teacher: A Guidebook for Effective Mentoring* (Heinemann, 1998) and *On Their Way: Celebrating Second Graders as They Read and Write* (with Donna Skolnick; Heinemann, 1994).

Members of the International Society for the Study of Time will recall that Jane was a vital part of the triennial conferences, where she would renew friendships with long-time attendees and welcome new attendees into the society. After Julius's death, she continued to help keep the Fraser spirit alive by attending the conferences at the Orthodox Academy of Crete and the University of Edinburgh, and it was only her declining health that kept her from attending the Loyola Marymount University conference. I include below a sampling of some of the many tributes to Jane that appeared on the ISST list-serv after the news of her death. We will deeply miss her.

- Jo Alyson Parker

From Claudia Clausius: Jane's passing rather marks the final end of an era. Both the Frasers are now gone. They were the original power couple before the term was even coined but in the best possible sense: a couple devoted to each other, to knowledge, to innovation, to the sharing of ideas among intelligent, cultivated, engaging people. It was an honor to have known both of them, and Jane in particular was such an energetic, authentic person.

From Dennis Costa: I remember Jane, first of all, as one half of a very strong team – Julius and Jane, Jane and Julius. I recall her welcoming Brown and me, on several occasions, to her lovely home in Connecticut. And I recall her teaching me exactly how to negotiate heavy traffic on the New Jersey Turnpike!

From Robert Daniel: Jane was a delight to be with. I will treasure my memories of her and of J. T. They embodied warmth, grace, generosity and good cheer, with a healthy dose of intelligence, kindness and good conversation along the way.

From Paul Harris: I ... love to think of what a wonderful life Jane and Julius fashioned together, and how much it has touched all of us.

From Rémy Lestienne: Jane ... was obviously the first and most constant supporter of Julius' endeavors, in the area of his ideas and in cementing ISST, our association. In addition, she was very agreeable company. Bernadette and I particularly remember the afternoon we spent together, about ten years ago, in an apartment

on the Quai de Bourbon, on the banks of the Seine, talking with her and one of her friends about cultural topics. A touch of her universal spirit. She will remain associated with Julius in our mind.

From Steven Ostovich: The news about Jane is sad, but memories of her bring nothing but joy. She was a beautiful person.

From Raji Steineck: When I started on council, Julius and Jane kindly invited me to visit them at their home on Winding Lane West and to travel to Strathmere with them. Jane and I retained that "custom," as she liked to call it, after Julius' demise. We had a great time cooking together or doing errands in the house while talking about ISST business, reminiscing about Julius, or discussing what went on in the world. Besides her warmth and intellect, she was also an astute observer and continued to care deeply about present events and what they meant for the future.

From Mary Schmelzer: Jane was my friend and sometimes partner in crime. Mostly kitchen crime. My thoughts are full of her today. A lovely lady could be a great gal. I hold her close today and smile.

From Walter Schweidler: Jane Fraser was a generous, strong, ingenious and witty person. She was the soul of our society in long years.

From Nicholas Tresilian: I have the most wonderful memory of Jane in the West of England. She and Julius had come to stay in our Georgian rectory. The next morning Julius slept on a bit, but Jane and I had both risen early and so we went for a walk together across the rainy Cotswolds hills. I can still remember the exhilaration of our walk and the global stretch of our conversation. She was veritably a citizen of the world of many-levelled-time that Julius had conjured up for them both to live in.

From Frederick Turner: There's a great gentle spirit gone. Or maybe not gone, but given.

The following obituary was written by Jane's daughters, Ann and Carol Hunsicker.

We are sad to announce the death of our mother, Jane Fraser. Mom lived in Westport for many years and taught in the Westport school system beginning in 1967. She passed away peacefully in her home on March 1, with family at her side, having just celebrated her 95th birthday.

She was born in Illinois to Robert and Alice Felsenthal. Mom lost her beloved husband Julius in 2010. She is survived by her daughters, Carol and Ann, her stepson Tom, her brother Peter, and their spouses. She will also be sorely missed by her grandchildren and great-grandchildren, whom she adored and was very proud of. Mom's favorite things were her family, chocolate, and being at the beach (in that order). She had an adventurous spirit, both intellectually and physically. Mom was not afraid to travel a unique path. Her interests were wide, but family was always her priority. Mom was always good company with interests that stretched from classical music to books to teaching to hiking and gardening. She will be missed by many.

