

Time & Entanglement

28 June - 3 July | 28 giugno - 3 luglio 2026

Susan Banyas
Andrew Bracey
Andrew Cozzens
Emily DiCarlo & Justine Kohleal
Castien Dowling
Scott Gleeson
Daniel Fajardo Gomez
Paul A. Harris
Karen Heald & Susan Matthews
Ella Dawn McGeough
Hanyu Qu
Florian Schlumpf
John Steck Jr.

19ª Conferenza Triennale della International Society for the Study of Time in collaborazione con il Museo Universitario delle Arti e delle Culture Contemporanee (MUACC)

19th Triennial Conference of The International Society for the Study of Time in partnership with University Museum of Contemporary Arts and Cultures (MUACC)

Via Santa Croce 63, 09124 Cagliari

Il perché di una mostra

Laura Leuzzi, Robert Gordon University, Scotland
Antonella Sbrilli, Sapienza University of Rome, Italy

La mostra *Art & Entanglement*, che si svolge nelle sale del MUACC dal 28 giugno al 3 luglio 2026, accompagna la XIX Conferenza Triennale dell'International Society for the Study of Time (ISST).

Fondata nel 1966 da J. T. Fraser, l'ISST collega una rete interdisciplinare di persone interessate al tema del tempo da tanti punti di vista, scientifici e umanistici, inclusa l'arte.

Ed eccoci al motivo di questa mostra: poiché il tema della Conferenza di quest'anno è il rapporto tra il tempo e l'entanglement – termine che indica complessi processi di interrelazione tra i fenomeni fisici – il nucleo di opere esposte al MUACC propone scandagli, suggestioni, riflessioni e affacci su questo tema, con i mezzi e i linguaggi dell'arte contemporanea.

Video, fotografie, disegni, installazioni, sculture cinetiche, dispositivi concettuali time-based, performance, assemblaggi di mirabilia naturali, testimoniano lo sguardo di artisti e artiste verso i processi profondi degli ecosistemi, dei contesti sociali, delle scale temporali.

Tracce della lunga durata, comportamenti emergenti della materia, interferenze fra passato e presente sono resi percepibili e immaginabili da queste opere in mostra nelle sale del Museo, a cui si aggiungono le performance che si terranno durante il convegno.

Distances and Resonances

Laura Leuzzi, Robert Gordon University, Scotland
Antonella Sbrilli, Sapienza University of Rome, Italy

... earth, rocks, stones, bones, dust, human body, metamorphs, labyrinth, duration, detritus, distance, maze, passage, perception, presence, latent, mindfulness, metaphors ... not to mention time, temporal, entanglement, resonance, simultaneity, pattern, cycle, loop...

As with many exhibition formats that emerge from a Call for Contributions and open submissions, the 19th Triennial Conference of ISST "Time and Entanglement" was open to a certain degree of chance and serendipity, and always lived with an element of the unknown.

The submissions selected under a blind peer-review process allowed space for surprise and wonder, and placed the curators in the position of not knowing how the exhibition would look until the very end of the process.

The exhibition was built around a group effort, in which invited curators, the International Society for the Study of Time Council, the University Museum of Contemporary Arts and Cultures, and the artists cooperated remotely, dispersed across the globe.

Distance, remoteness and this element of the unknown were profoundly compensated by both the physical space at MUACC and the complex concept around which both the conference and the exhibition rotate: *time and entanglement*.

The place, the subject and the ISST community acted as a powerful attractor, a convergence of forces, where resonances, echoes and overlaps align and flow.

Italian writer and scientist Primo Levi once described the subatomic as the domain "where no language is valid any more except mathematics, where intuition has no place and all metaphors fail"[1].

And yet, as some artists closely reference scientific theories or literature, others approached the theme proposing in-depth reflections and speculations through metaphors, lived experience and analogies.

In the age of AI, where language, time, and space are inexorably entangled, the 19th Triennial Conference of ISST, "Time and Entanglement," selected artists to propose tangible and conceptual reflections on the theme.

Resonating several conference papers dedicated to time entanglement in arts and literature (these include Katie Paterson, Virginia Woolf, Dante, James Joyce, Ted Chiang), the exhibition weaves together a transdisciplinary dialogue between science and creative expression—drawing upon practice-based research methodologies—and the theme of time entanglement, exploring its profound connections to nature, the earth, perception, spirituality, day to day intimate life, society and language.

While writing this piece, still in our studios, we decided to open this brief introduction with a list of concepts and objects emerging from the artists' own words and statements, in resonance with the rooms of MUACC that will be filled with artworks during the course of the exhibition.

During the exhibition's opening days, the ISST conference community and the general audience will engage with Susan Banyas's performances exploring entanglements between nature and culture, self and society, power and control, and body and mind. The interactive performance by Hanyu Qu explores cyclical and linear conceptions of time through light and sound, based on Chinese culture.

Artworks selected for the MUACC exhibition include Andrew Bracey's daily practice drawings, made during his long COVID experience, that suggests slowness can serve as a mode of temporal entanglement; Andrew Cozzens's video and sculpture manifest our world as the result of a highly entangled mesh of object-generated time concepts; Ella Dawn McGeough's essay-form video and sculptural installation explores artistic uncertainty breaking out from the boundaries of reality and time; Emily DiCarlo and Justine Kohleal's video investigates dust as an archive of place and time, binding the human to the nonhuman, the living to the inert, the past to the present; inspired by the internal carvings of the stones, Castien Dowling's series of photo-collages evokes "the time entangled in a maze-like pattern"; according to Daniel Fajardo Gomez "Todo is temporal" / "Everything is temporal", where temporal refers also to the most complex bone in our skull, the temporal bone, whose name connects time, earth and human body; Scott Gleeson's research on painting and material histories offers a reflection on long changes in aesthetic sensibilities, spirituality and temporality; Paul A. Harris focuses on the rock cycle as a loop of recombinant recycling, a sort of self-entangled terrestrial time, through pieces mixing rocks and quirky objects; Karen Heald and Susan Matthews' video and sound installation proposes resonant comparisons of sites and structures in Sardinia and Wales, to which live performative actions are added; in the tradition of investigating paradoxes related to the measurement and perception of time, Florian Schlumpf develops a unique clock as a sort of personal time machine; John Steck Jr. explores and experiments photographically with the three timelines intertwined in latent images: past, present and future.

As is always the case at the ISST triennial conferences, the whole is greater than the sum of its parts: characteristics emerge, connections are forged, a sort of social entanglement field takes shape: something that continues to have an impact over time, in the form of reflections, insights, new adjacent areas to explore, friendships and affinities.

To conclude returning to the topic of the limits of language, of the necessary recourse to metaphor, and how all of this relates to the elusive experience of time, we can recall a statement by the German-Korean philosopher Byung-Chul Han who, in his book *The Scent of Time* (Duft der Zeit 2009), writes: "Metaphors are the scent of things which they release when they befriend each other"[2].

[1] Primo Levi, *Asymmetry and Life* [1984], Eng. Tr. Sharon Wood, in *The Black Hole of Auschwitz*, ed. Marco Belpoliti, Polity Press 2005, pp. 142-150.

[2] Byung-Chul Han, *The Scent of Time. A Philosophical Essay on the Art of Lingering*, tr. Eng by D. Steuer, Polity Press [2009] 2017, p. 48.

About MUACC

Simona Campus, Museum Curator
Rita Pamela Ladogana, Scientific Advisor
University Museum of Contemporary Arts and Cultures (MUACC)

MUACC - the University Museum of Contemporary Arts and Cultures - is part of the University of Cagliari's Museum System, a rich network of museums, collections, and archives that reflects a long-standing commitment to the preservation, study, and dissemination of cultural heritage. Within this system, MUACC contributes a distinctive perspective focused on contemporary artistic practices, fostering dialogue between past and present and strengthening the University's role as a dynamic cultural actor in society.

Housed in a building of significant historical value in the city's center, featuring a striking panoramic view over Cagliari, the Museum symbolically reinforces its commitment to openness and its strong connection with the surrounding community.

MUACC enhances the visibility and accessibility of the University's patrimony, promoting interdisciplinary exchange and public engagement. Moving beyond the traditional concept of academic collections, it aims to transform the University's historical and artistic heritage into a shared resource accessible to diverse audiences, establishing itself as a space for participation, dialogue, and cultural exchange. This mission reflects a vision of academia increasingly at the service of society, while also acknowledging the essential role of museums in processes of social inclusion, cultural development, and sustainability, in line with the definition approved by ICOM in Prague in 2022.

Consistent with this mission, MUACC works toward the preservation and enhancement of the University's artistic heritage, ensuring that it increasingly becomes a shared public asset, alongside the promotion of temporary exhibitions and a wide range of cultural initiatives.

The University of Cagliari's permanent artistic collection includes a significant corpus of works. The first acquisitions were initiated by Corrado Maltese, Professor of Art History in Cagliari from 1957 to 1969, and over time the collection has expanded following a coherent direction. It therefore offers a meaningful overview of contemporary painting and sculpture in Sardinia between the 1960s and 1970s, particularly in relation to the assimilation of modernist languages and the evolution of identity-building processes that shaped the island's artistic culture, within a range of artistic tendencies spanning from Informal Art to Kinetic Art. In recent years, the collection has been further enriched by important acquisitions, including a donation by the artist Italo Antico. His works - textile pieces, refined jewelry, and stainless-steel sculptures - are now permanently displayed within the Museum.

Temporary exhibitions play a central role in MUACC's programming and are closely aligned with its policies. They aim to explore themes that interact with the permanent collection, which is continuously reinterpreted in light of present-day concerns, fostering reflection, discussion, and engagement with some of the most pressing issues of our time. The curatorial approach is rooted in a critical and interdisciplinary engagement with the many languages of contemporary arts and is aimed at positioning the Museum not merely as a space of display, but as an active site of research, experimentation, and social inquiry. A research-driven methodology integrates art history, visual culture, and broader theoretical frameworks, promoting encounters between artistic practices and fields such as sociology, anthropology, gender studies, and environmental humanities. Particular attention is given to current critical discourse's central issues, including identity, memory, gender, and social transformation. Significant in this regard are the series of exhibitions dedicated to women artists and the recent project *Città in/visibili* by Mouhamed Yaye Traore, supported by Strategia Fotografia 2025 and promoted by the Directorate-General for Contemporary Creativity of the Italian Ministry of Culture.

The Museum's exhibitions are conceived as open processes, often incorporating participatory formats, public programs, and educational activities that encourage audience engagement and the co-creation of meaning. University students are always involved through various training opportunities - such as internships, laboratories, and workshops - which actively engage participants in curatorial work through the application of specialized methodologies that are, where possible, experimental, and unconventional.

The Museum works closely with various departments and structures within the University, in line with its interdisciplinary mission, while also engaging with external partners and cultural institutions. In this spirit of openness and collaboration, MUACC is particularly pleased to host the exhibition promoted by the International Society for the Study of Time, developed in conjunction with the 19th Triennial Conference of the ISST, "Time and Entanglement", that demonstrates how collaborative and interdisciplinary frameworks can generate forms of knowledge that exceed the sum of individual contributions. Arising from a collective and decentralized commitment, the exhibition takes shape as a convergence of perspectives, practices, and fields of knowledge. Bringing together artistic research and scientific reflection, it weaves a transdisciplinary dialogue around the notions of time and entanglement, explored through connections with nature, perception, language, spirituality, and everyday life. In this sense, the project stands as a compelling expression of MUACC's mission: to operate as a platform where research, artistic practice, and public engagement intersect, giving shape to new cultural and intellectual possibilities.



Susan Banyas

Dance Poems

Spoken word, movement, music and projected images are arranged into four interconnected monologues, featuring the voices of teachers, mentors, friends, leaders, poets of imagination, action

American choreographer, Steve Paxton, Palestinian journalist, Anas al Shariff, Umatilla tribal leader, Jeremy Red Star Wolf, composers Ornette Coleman and David Ornette Cherry, and my Grandmother, Grace Lydia Edwards Rhoten are a few of the powerful Ancestors and leaders who call forth the dreams, histories, and qualities that dance through time and everyday life. The body's stories untangle the density, recall the elemental energies of gravity, witness, balance, harmony, freedom, and love, what Dr Martin Luther King called "the ultimate reality, the ultimate force." This suite of *Dance Poems* is a tribute to the Teachers and the Teachings, with special thanks to Barbara Dilley, whose "Dance Poem, 1975, NYC" and mindfulness dance training set the tone for my lifelong study and practice of dance as a unifying language.



Andrew Bracey

Fuck Long COVID (2023-ongoing)

pen on paper

Fuck Long COVID emerged during my adjustment to life with Long COVID as a daily five minute drawing practice. What began as a therapeutic response to fatigue evolved into a durational act. Each drawing marks time not through productivity or achievement, but through repetition, persistence, and sustained attention. These drawings are not about time; rather, they create a space within it, to embody time. The practice began after a dramatic rupture following a COVID 19 infection in March 2023, fatigue, breathlessness, and brain fog developed into Long COVID. For many months, everyday life, let alone creative practice felt impossible. On my doctor's advice, I began to draw each day: setting a timer for 300 seconds, masking out a square, and drawing straight lines with a single colour. Each day a different pen is used. The lines form a triangular network. When the lines fill the space, a new sheet begins. Dates are recorded. The work continues. Presented as a chronological series, the drawings trace a quiet choreography of time. They register endurance over progress and final outcome, marking survival through modest, repeatable gestures. In making them, I learned how to truly rest, to manage energy and expectations, when they are most fragile and unpredictable. The studio became both sanctuary and risky: the place I longed for most, and the place that could so easily become too much. I did not make these drawings to become artworks. They were acts of self care, ways of holding onto creativity when everyday actions - making tea, reading, speaking, everything - was exhausting. Over time, the practice returned a sense of purpose and presence.



Andrew Cozzens

Storied Objects (2026)

video and clay objects

Whose past are you referring to when you interpret the history of objects? What is “creating time” when we observe a work - the clock, our individual perspectives, objects, or perhaps all of the above? *Storied Objects* consists of a durational sculpture that asks the viewer to consider the past and future of the objects as well as our place alongside those timelines. The work uses clay (earth) to expose the entanglement of these different phenomenologies of time. The video documentation of the work shows a series of ephemeral objects, namely 3D-scanned and hand-sculpted tongues, that dissolve over the length of the conference. The sculpture also emits a nearly inaudible spoken story that correlates to each object as it slowly dissolves in the water. Through the video and objects, the viewer is able to witness the evidence of each object’s origins, its presence in space as a current object, the end of its existence as a single object, and the creation of a new object at the bottom of the glass vessel. This evokes consideration that the experience of our world is the result of a highly entangled mesh of object-generated time concepts.



Emily DiCarlo & Justine Kohleal

A Thousand Motes of Dust in Every Cubic Inch

video installation

A Thousand Motes of Dust in Every Cubic Inch of Air is a research-creation project that investigates dust, coal residue, soot, smoke, and aerosols as both medium and metaphor through a portrait of place, relation, and time. The project examines how particulate matter materializes economic histories, environmental conditions, and human relations across time and space. It infiltrates lungs, clings to skin and clothing, travels with us from place to place, mixes with the microbes of our bodies, and settles in the spaces we inhabit; it binds the human to the nonhuman, the living to the inert, and the past to the present. It also reminds us of our finitude: everything eventually becomes dust. As both a marker of deep geological time and an everyday measure of neglect or attention, dust renders time visible, a silent particulate archive of the worlds we move through.

The first iteration of this project anchors on the entangled temporalities of the currently defunct, formerly coal-burning Rosedale Powerplant in Edmonton, Alberta: a site whose history connects the current-day urban sprawl, the industrial and economic booms of the 1900s, colonial settler trading posts of the 1800s, and a 15,000-year history as a sacred meeting place for Treaty 6 Indigenous peoples.



Castien Dowling

Patterns of Time

digital photo collage on fabric

These artworks are digital photo collages of stonework. Light and shadow printed on fabric. Castien took timed interval photos of sculptural elements then layered them digitally. They then carved layers of labyrinthine patterns made out of the paths that shadow and light traveled across the decorative stonework over time. This series does more than simply recreate beautiful architectural details and display them far separated from the inspirational structures, it highlights the real experience of the object in its space. These works compress time into a single image, condensing hours and days of dancing tree branches, wind-blown clouds, and rising and setting suns. This is the story of an unmoving, heavyweight object's experience printed on contrastingly soft fabric that moves and flows with a passerby, displacing air, like the light and shadows over the static stonework. These artworks are the passage of time from the stonework's point of view, the time entangled in a maze-like pattern that mimics the internal structure of the carved stones. The subject becomes the medium where shifting lights, shadows, and colors of a physical space differentiate the layers of time in patterns that shift and mesmerize like dappled light, like marbled rock, like recalled memory.



Scott Gleeson

Anachronic Abstraction

Pastework with 24 kt gold on wood

In the dominant history of art, the luminous gold ground of medieval sacred painting becomes an emblem of a 700-year struggle between tradition and innovation. We are told that Giotto's rejection of the traditional "Greek manner" signaled a radical break from the medieval sensibility, an innovation that paved the way for a stylistic evolution culminating in twentieth-century abstraction. This body of work reconsiders this founding moment of Western easel painting in its return to the marginalized gold ground of medieval painting. The exhibition surveys the artist's experiments reviving the dead technique of gilded gesso pastiglia, shallow relief modeled in chalk and glue once reserved for embellishing the backgrounds of sacred painting. Rejected in the Renaissance for its traditional, decorative, and abstract qualities, pastiglia assumes new vitality within an anachronic abstraction that emphasizes splendid visual effects. The multi-year process of material exploration required to revive pastiglia is illustrated through a selection of test panels as well as the artist's notebook, materials, and key literary sources. In their reanimation of gesso pastiglia, the panels on display confront art history's greatest paradox: that the evolutionary path to a transcendent modernist abstraction was only possible upon the rejection of an already abstract and ethereal medieval aesthetic. Thus, the exhibition invites viewers to consider the historical forces shaping our own aesthetic sensibilities, while at the same time commenting on contemporary experiences of spirituality, temporality, and materiality in the context of profound change.



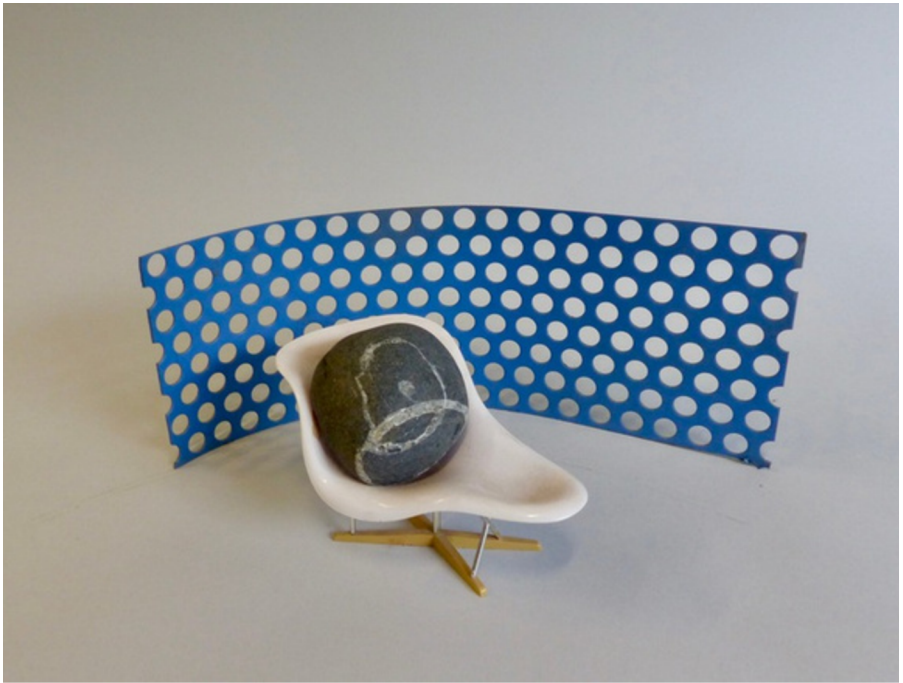
Daniel Fajardo Gomez

Everything is temporal (Todo es temporal)

carved wood sculpture, porcelain, video performance, and five graphite drawings

My practice resides within the knot of *TEMP* — a prefix where language becomes a map of ourselves and our experience of the environment. In both Spanish and English, this root guides us to the temporal bone, the temple as the fragile site on either side of our heads, the relentless temporality of time, atmospheric shifts in temperature, and the template — a mould used as a guide to reproduce an object. To name the most complex bone in our skull after “time” and “earthly” matters suggests an elemental intuition: that the body was never separate from the world, but was instead a map of it. I treat the temporal bone as a biological threshold — the thinnest, most translucent site where the brain and the exterior world almost touch. Within its specific contours, I discovered a natural template: a way to track these forces and bring their invisible relationships to light.

The installation brings together carved wood sculpture, porcelain, video performance, and five graphite drawings. The drawings approach the bone through sustained observation: its fragmentation along the skull, the shadows it casts at different hours of the day, and the shifting quality of its negative spaces. Like the woodblock prints of Vesalius — where the grain of the material became part of the image’s meaning — these works on paper treat drawing as a form of anatomical thinking, moving between description and interpretation. The sculptural pieces extend this inquiry into three-dimensional space. A 1:1 carved pine head, split along an undulating line, exposes a hollow silhouette of the temporal bone — visible only through its absence. Twelve porcelain bones orbit in a circular arrangement, becoming a radiating sun, pressing on the bone’s resemblance to a sundial. Finally, the bone — enlarged to human scale — floats on water as a navigable vessel. Together, the work proposes a future-past osteology: a way of reading bones not only as anatomical remains, but as living archives of the environments that named them.



Paul A. Harris

Mixed Metamorphs

mixed media assemblage

Mixed Metamorphs metaphorizes terrestrial self-entanglement as animate mixed media assemblages. They feature pebbles that epitomize geologic entanglement in various ways: subduction zone stones formed under intense heat and pressure, including a slice of shale stained blue when fracture networks let in manganese-saturated water and a conglomerate chert pebble composed of melted-then-recemented rock fragments; volcanic eruption rocks, including a basalt lava-ball that cracked as it cooled, letting in hydrothermal fluids that precipitated as white quartz veins and igneous desert ventifacts (shaped by wind and sand) in which differential weathering brings out contrasts between constituent minerals and materials. The *Mixed Metamorph* pieces figure as mixed metaphors, incongruous conjugations of rocks with quirky objects (a drawer-pull sample, a Chinese ink stamp, a miniature Midcentury Modern chair). The whimsical displays con-fuse disparate elements into entangled enigmas that emanate energies reminiscent of metamorphic rocks. Geologist Marcia Bjornerud calls metamorphism—transformation of rock under intense heat and pressure—“a kind of natural alchemy” that produces “shape-shifting rocks.” Placed in front of painted steel plates, modest pebbles morph into boulders, a scalar shift effected by seeing the plates as monumental Richard Serra sculptures. *Mixed Metamorphs* conjures an uncanny nether world, what J.T. Fraser called “a region between life and non-life filled with mysterious beings.” More—and less—than what they seem, *Metamorphs* pose in superposition, awaiting interpretation to assume fixation in a final form.



Karen Heald & Susan Matthews

The Cagliari Labyrinth: Performative Entanglements of Place and Time

performative actions, video and sound installation

The Cagliari Labyrinth: Performative Entanglements of Place and Time responds to specific locations in Sardinia and Wales. The Sardinian sites include several structures within Orto Botanico: the fountain and basin Vasca a Trifoglio, three well-preserved bottle cisterns, and water channels, such as Grotta Gennari. These are associated with the Roman tunnels, which form part of the Cagliari Labyrinth. Further afield is the sacred site Pozzo Santa Cristina in Paulilatino. These sites resonate with St Seiriol's Well, located at Penmon Monastery, and the Dove Cote on Ynys Môn, together with the remains of the Roman Amphitheatre in Caerfyrddin, Wales. These locations are of cultural, architectural, historical, and spiritual significance. Within the constraints of the proposed underground tunnels, water channels and wells, we explored the literal and metaphysical concept of echo and the oscillating visual themes of intertextuality. Amit Pinchevski, contends that echo itself performs the function of 'connecting while separating, and disappearing while performing its function', (Echo, 2022, MIT Press). Through these processes, we have extended the tripartite framework of in-between-ness, being in-between and transitory strata (Heald, K. 2014). The work is presented as a film and sound installation at MUACC, together with a series of live, spontaneous performative actions responding to the conference theme of "Time and Entanglement". These will occur at unspecified times and locations throughout the conference duration, engaging audience inclusivity through multiple audio speakers and visual representations.

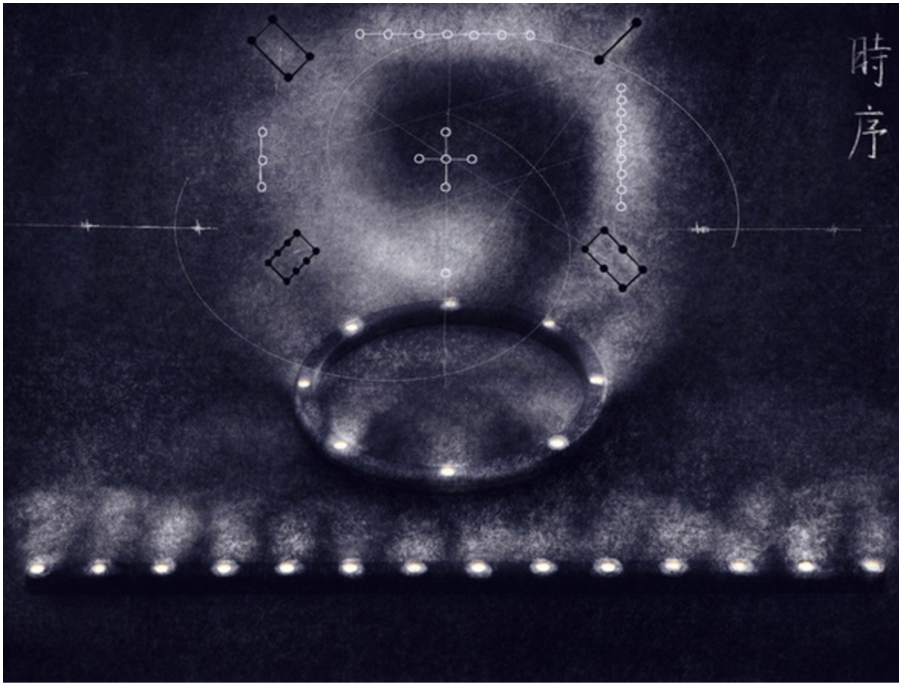


Ella Dawn McGeough

QuickSilverDoughHead, or We Change Everything We Touch and Everything We Touch Changes

video projection, ephemera

Mercury's quicksilver is rising—"It's hot and it's getting hotter"—sounds our collective, resounding cry. Over and over, again and again. Ella Dawn McGeough's essay-form video and sculptural installation applies speculative strategies to conceptualize a large-scale installation intended to endure deep-time scales (10,000+years), communicating both warning sign and message of radical relationality. While intentionally unrealizable, the project explores artistic uncertainty while offering a proposal for the kinds of agency available within imaginative space, outside the bounds of material/temporal reality. Guided by mercury's many manifestations, the work follows logics of connection and paths of association towards a contingent future still to come—from the mythic symbols of Mercury, Roman deity of communication, commerce, and guide to the underworld; ongoing issues of mercury poisoning, which have devastated Indigenous communities, such as the Asubpeeschoseewagong (Grassy Narrows) First Nation; the pivotal link between the planet Mercury's eccentric elliptical orbit and Einstein's Theory of Relativity; the cultural phenomenon of mercury retrograde as a deflection of personal accountability towards astrological events; and, crucially, mercury's elemental capacity to gauge temperature change.

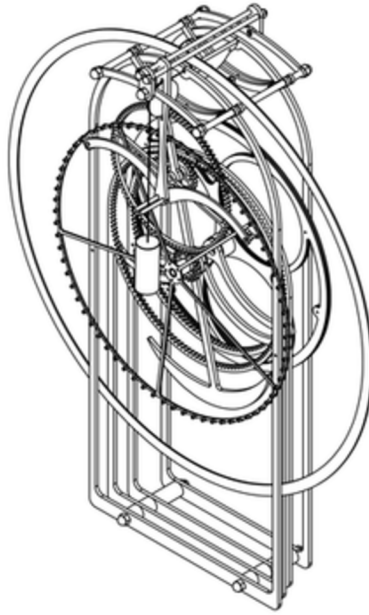


Hanyu Qu

时序-Of Time and Order

performance, 3D printed LED boards, circuits, sound

时序 (*Shí Xù*) — *Of Time and Order* 时序 is an interactive performance that explores cyclical and linear conceptions of time through light and sound, rooted in ancient Chinese philosophies of time and music. 时序 literally combines the characters for time (时) and order/sequence (序). Once central to daily life and cultural rhythms, these cosmological traditions have been overshadowed by globalized, industrial time. The work stages an entangled experience where traditional and modern temporalities intersect. The performance employs custom musical interfaces: two LED boards (one circular, one linear) and nine tangible boxes. The boxes embody the numbers 1 to 9, derived from the Luo Shu (洛书) diagram, and each contains a light sensor and an ESP32 module that triggers distinct sound samples when illuminated. This design directly materializes the Luo Shu's mathematical variations, which map the dynamic order of the cosmos. In this cosmology, time is not an abstract measure but a rhythmic unfolding of changes, intrinsically bound to music: the nine numbers correspond to celestial phases, seasonal cycles, and tonal principles, revealing time and sound as co-emergent patterns. Grounded in Neo-Confucian thought, Yin-Yang (阴阳), and the I Ching (易经), the Luo Shu becomes a resonant model where shifting configurations articulate a universe in which time and music are inseparable. The nine boxes themselves do not showcase circular time; rather, it is through the interaction between the boxes and the boards during the performance that the concepts of time are manifested. By merging ancient cosmology with contemporary art, 时序 reframes time as culturally entangled—shaped by globalization, cultural imperialism, and the adoption of modern temporal aesthetics in Chinese music and sound. Is time linear, cyclical, or—as the artist contemplates—a circular mapping from the celestial sphere onto the earthly realm? The work challenges the audience to reflect on the values that underpin our shared existence.



Florian Schlumpf

Time Machine 17

kinetic sculpture

Time Machine 17 explores the paradox that the faster we try to move through time to gain more of it, the faster time seems to fly by, rather than giving us the sense that we are gaining more of it. Specifically, the object is a unique clock that slows down the longer it runs.



John Steck Jr.

In Search of Lost Lakes

Disappearing Photograph on Gelatin Silver Paper (this diptych shows the fading progression of the image over time)

In the summer of 2013, I spent three months photographing bodies of water in Iceland as an extension of a previous project that centered on false photographic representations of the horizon line. For this new iteration, I aimed to create a poetic contrast between the inward look at smaller lakes within the island, and the outward gaze at the vast sea. While welcoming the possibility of adventure, project diversion, and serendipity, I did not expect to learn about the loss of my mother on my third morning in Iceland. Rather than going back home to the States for her funeral, I mourned her death within the Icelandic landscape. During that time, I made 287 photographs of bodies of water on 4x5-inch color sheet film, which to this day, have yet to be developed. That is, except for one single image (which was developed by accident). *In Search of Lost Lakes* is the only image that has been made visible, while the other 286 remain as latent images. I am terrified of what I might see if I were to develop them. Would the concept of place memory come to life, absorbing me back into the landscape, or would it revive this now distant traumatic event? To combat (or perhaps even suppress) this fear, I have turned *In Search of Lost Lakes* into a light-sensitive image, which will slowly fade over time. As it slowly transforms into an invisible image, I consider the inverse, the reveal, for its 286 counterparts. Perhaps one day, I will allow their chemical properties to be altered, becoming fully formed images. To be proof. Seen.

Time & Entanglement

28 giugno - 3 luglio 2026 / 28 June – 3 July 2026

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MUACC

Museo universitario delle arti e delle culture contemporanee / University Museum of Contemporary Arts and Cultures

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International
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Study of Time



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19th Triennial Conference 2026

The International Society for the Study of Time

The International Society for the Study of Time is proud to partner with the University Museum of Contemporary Arts and Cultures (MUACC) to present Time and Entanglement, a group exhibition brought together as part of their 19th Triennial Conference.

Co-curated by Laura Leuzzi (Robert Gordon University, Scotland) and Antonella Sbrilli (Sapienza University of Rome), the exhibition explores the Triennial's central theme through a dynamic range of practices—including video works, collaborative installations, kinetic sculpture, performance, process-based mark-making, and conceptual photography.

Featuring works by Andrew Bracey, Andrew Cozzens, Castien Dowling, Daniel Fajardo Gomez, Ella Dawn McGeough, Emily DiCarlo & Justine Kohleal, Florian Schlumpf, John Steck Jr., Karen Heald & Susan Matthews, Paul A. Harris, and Scott Gleeson. Performances by Susan Banyas, and Hanyu Qu.

Plan Your Visit:

University Museum of Contemporary Arts and Cultures (MUACC)
Via Santa Croce 63, 09124 Cagliari

Opening Hours:

Sunday, June 28 – 10:00 to 18:00

Monday, June 29 – CLOSED

Tuesday, June 30 – 10:00 to 18:00

Wednesday, July 1 – 10:00 to 18:00

Thursday, July 2 – 10:00 to 18:00

Friday, July 3 – 10:00 to 18:00

Opening Ceremony – Sunday, June 28 at 18:00

Performances by Susan Banyas and Hanyu Qu

Villa Fanny, Via Don Bosco, 8, 09123 Cagliari

For more information, visit: www.studyoftime.org