sculpting in time

week 4 – time and memory

Lecture 10 | Coexistent Perspectives (ADAA7000)

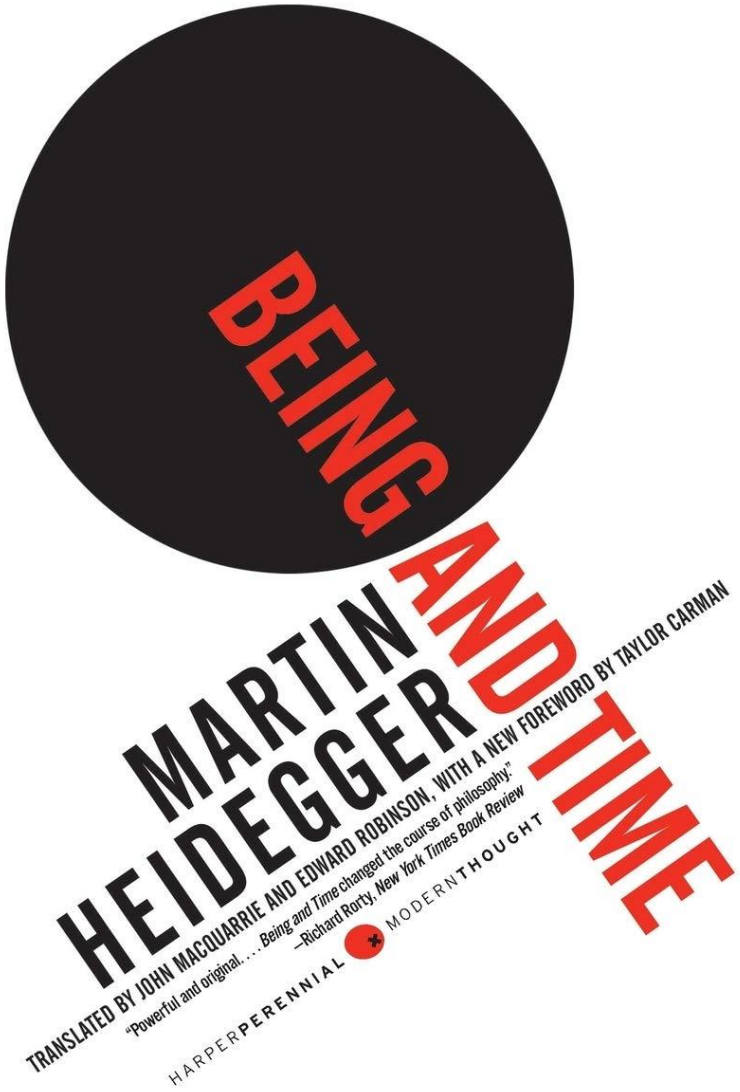
None can deny that present time lacks any extension, because it passes in a flash. Yet attention is continuous, and it is through this that what will be present progresses towards being absent. So the future, which does not exist, is not a long period of time. A long future is a long expectation of the future. And the past, which has no existence, is not a long period of time. A long past is a long memory of the past.

Augustinus, Confessions

[**in**]

being time

[and]



Being and Time

Martin Heidegger

The Temporality of Human Existence

"**Dasein**" (literally, "being there")

We do not say: Being is, time is, but rather: there is Being and there is time

Martin Heidegger

The Ship of Theseus – The Paradox of Identity

“ You cannot step twice into the same river, for other waters and yet others go ever flowing on.”

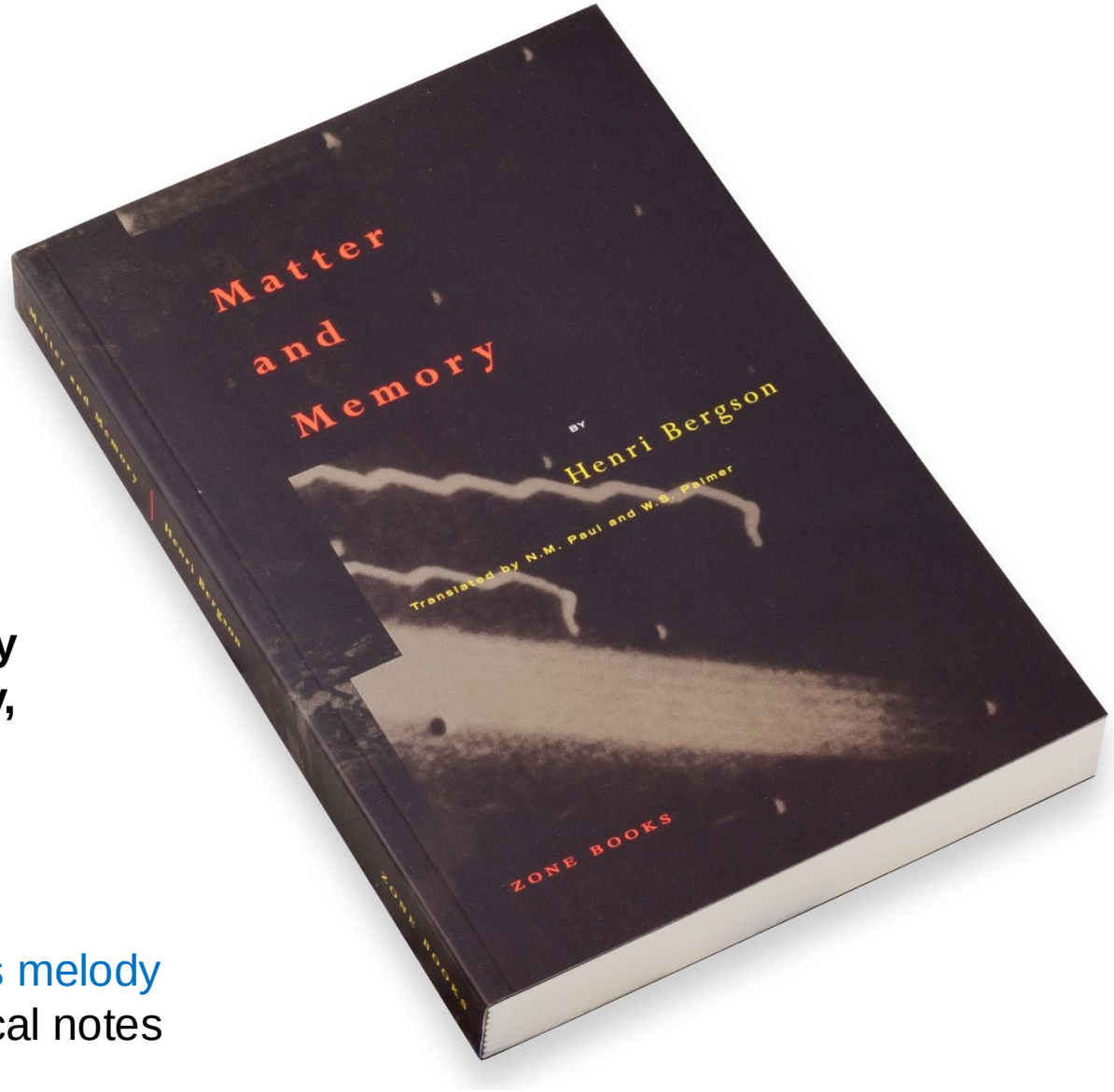
Heraclitus, *On Nature* (c. 535 – c. 475 BCE).

Felt Time

Subjective Perception of Continuous Time

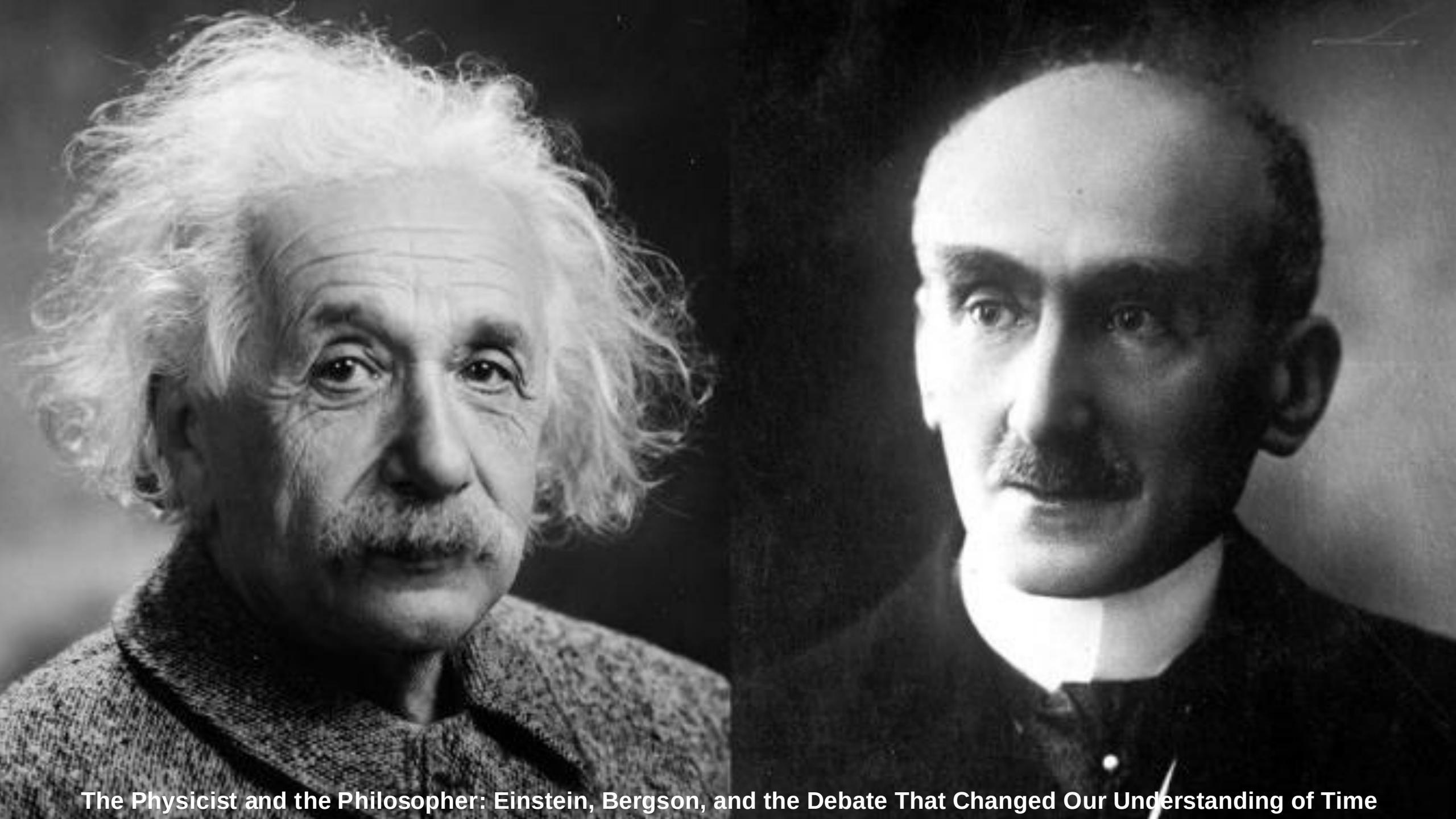
temporality and duration

Henri **Bergson**

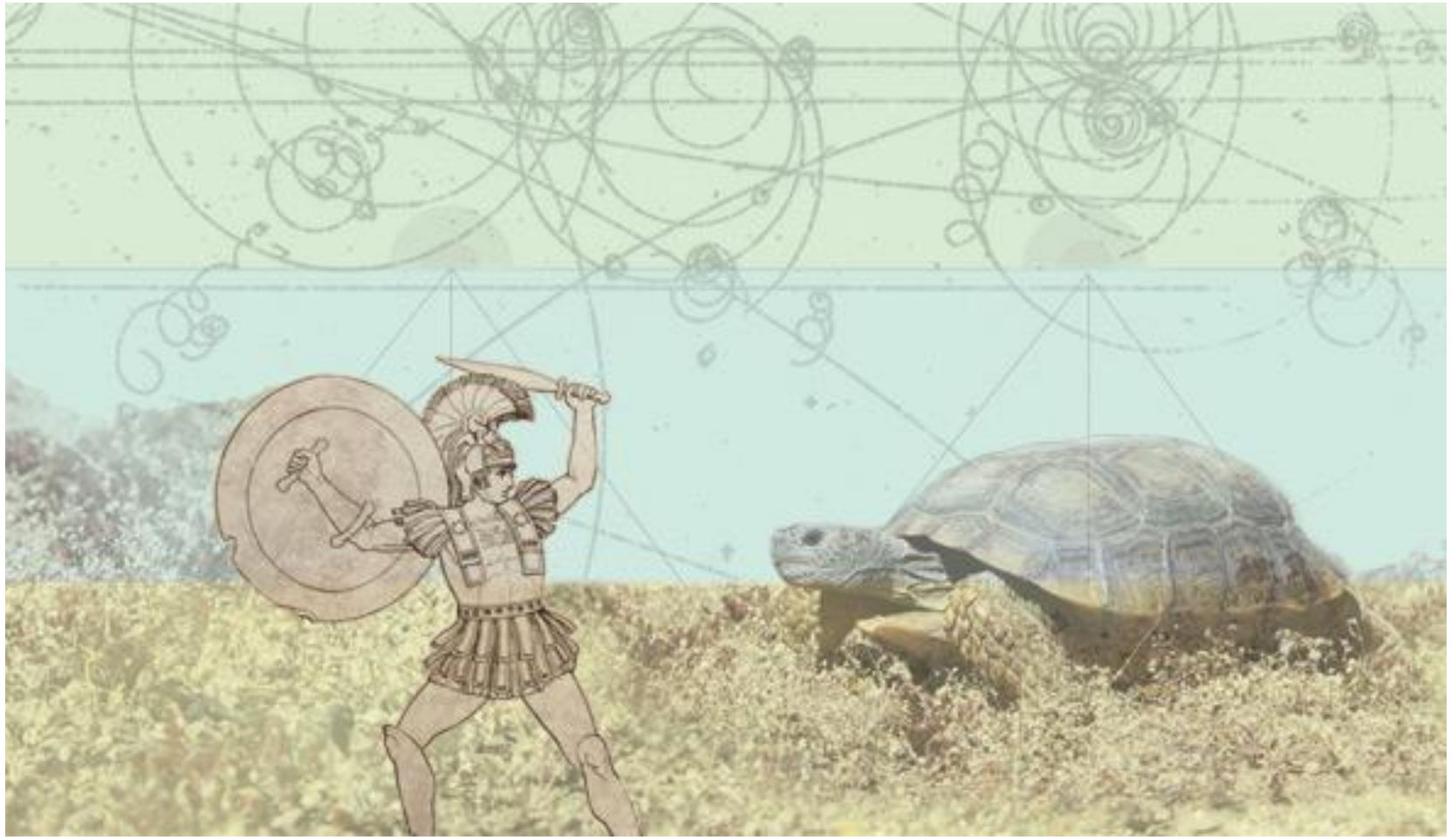


duration is not quantitative, but purely qualitative; it is a principle not of **simultaneity,** but of **pure succession**

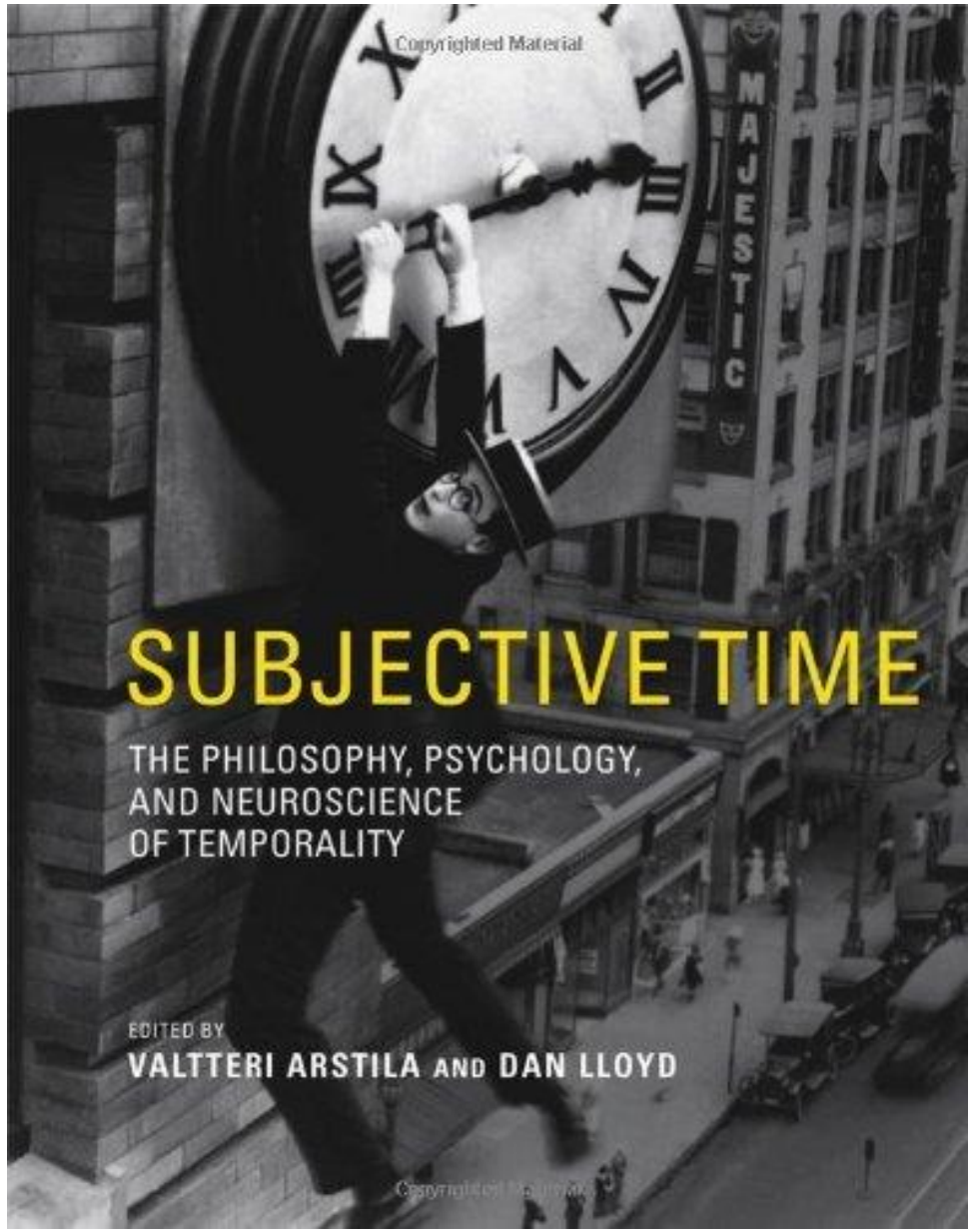
It can be useful to think of time as a continuous melody and **not** just a series of discrete musical notes



The Physicist and the Philosopher: Einstein, Bergson, and the Debate That Changed Our Understanding of Time



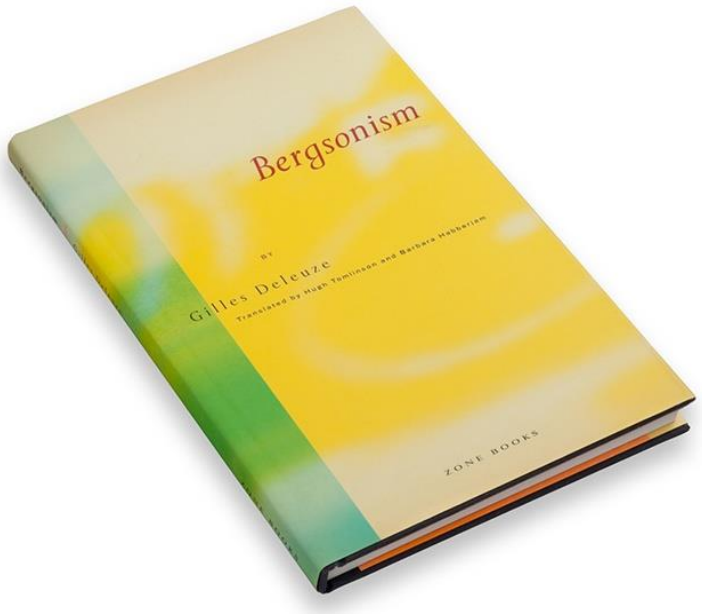
Zeno's Paradox reveals a mismatch between the way we think about the world and the way the world actually is.


Copyrighted Material
MAJESTIC
SUBJECTIVE TIME
THE PHILOSOPHY, PSYCHOLOGY,
AND NEUROSCIENCE
OF TEMPORALITY
EDITED BY
VALTTERI ARSTILA AND DAN LLOYD

FELT TIME
THE SCIENCE OF HOW
WE EXPERIENCE TIME
MARC WITTMANN
TRANSLATED BY ERIK BUTLER

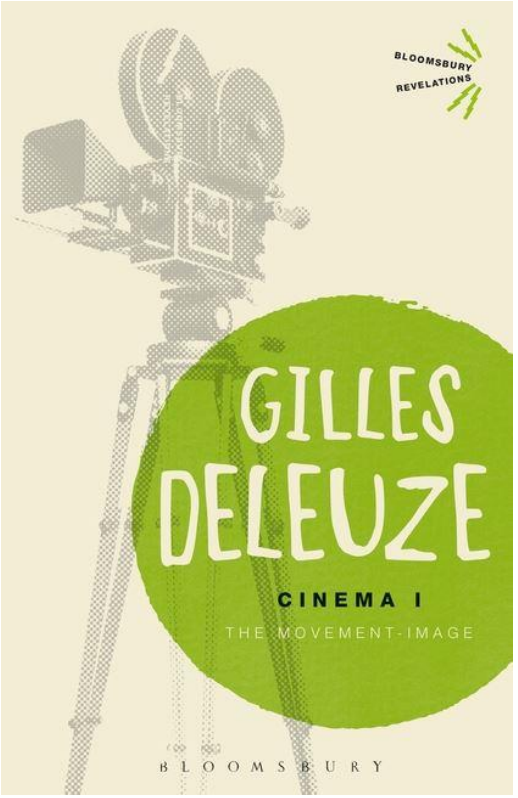
the brain is the screen

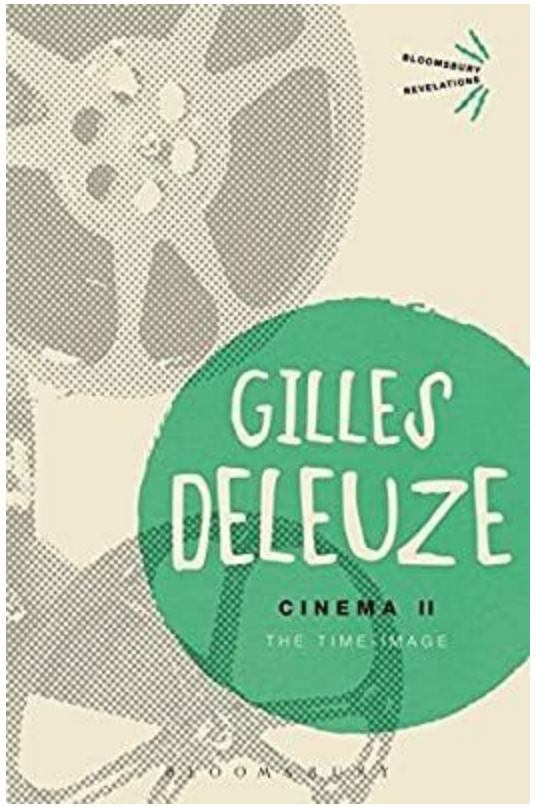
Gilles **Deleuze**



“cinema is Bergsonian” (Deleuze)

The Cinema Books





the crystal image of time

For Deleuze's the **crystal-image** is way (following Bergson) of expressing how time can be represented as **non-linear**, where past and present coexist in a single moment, creating a **crystallized, multi-layered experience of time**. It reflects his broader ideas about how time is not simply something that passes but something that can be reflected, distorted, and refracted, much like a crystal.

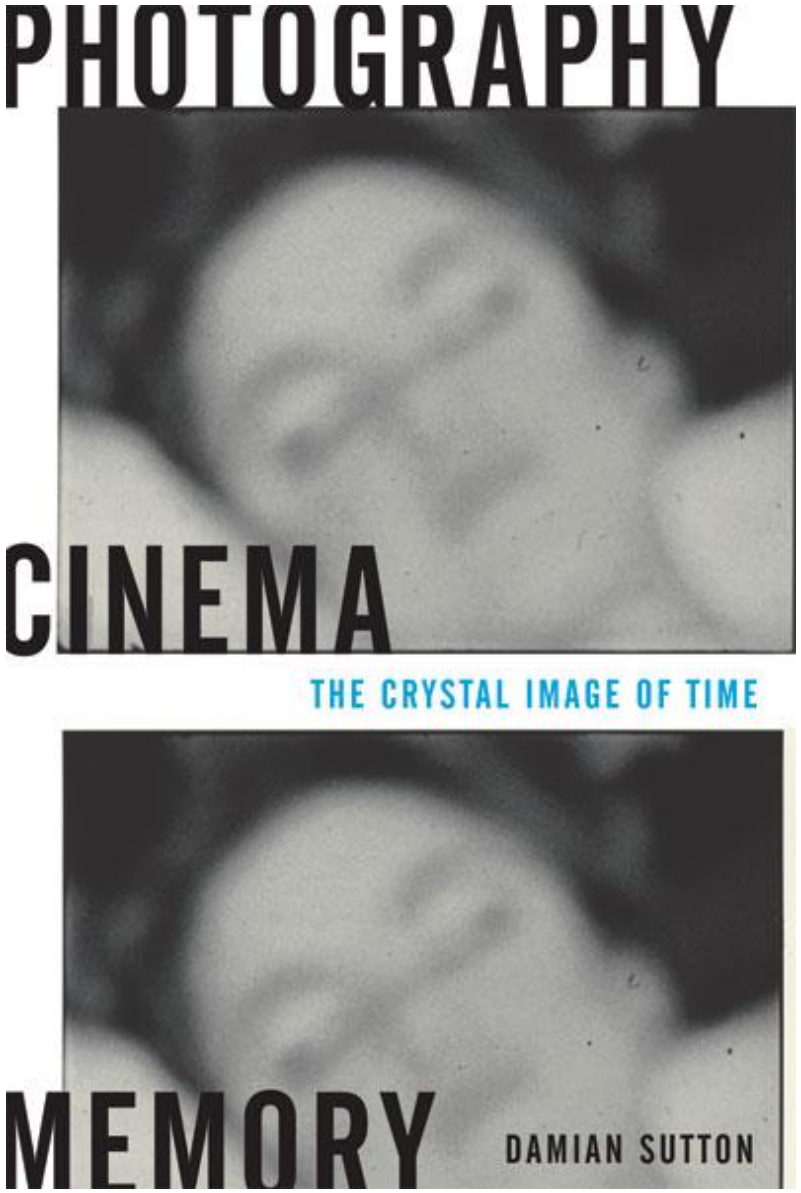
"What the crystal reveals or makes visible is the hidden ground of time, that is, its differentiation into two flows, that of presents which pass and that of pasts which are preserved." (*Cinema 2*, p. 98)

Two Sides of the Crystal-Image

The Actual Image: This refers to the present moment—what is happening now, what we perceive as real.

The Virtual Image: This is the past—what is not immediately present but still exists as a memory, possibility, or influence.

In the crystal-image, the virtual and actual are constantly interacting.

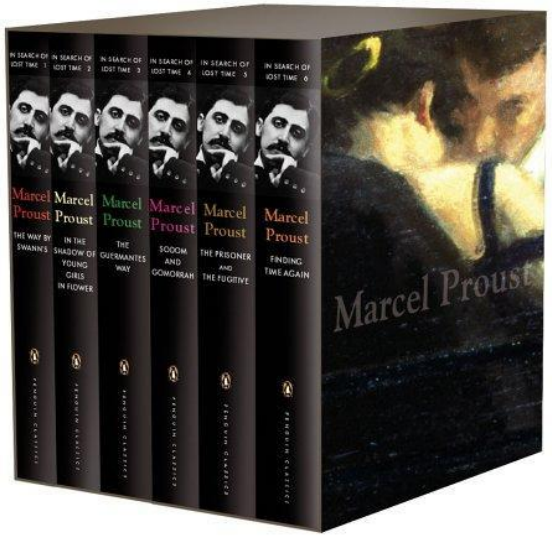


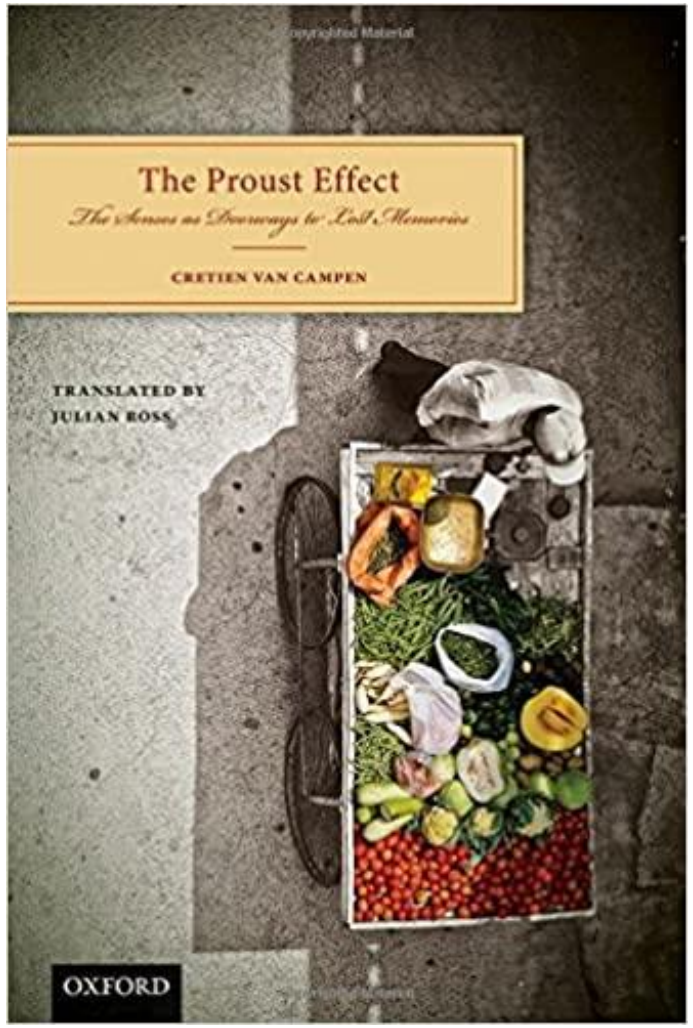
Marcel Proust
(after Bergson)

À la recherche du temps perdu

In Search of Lost Time

(Remembrance of Things Past)





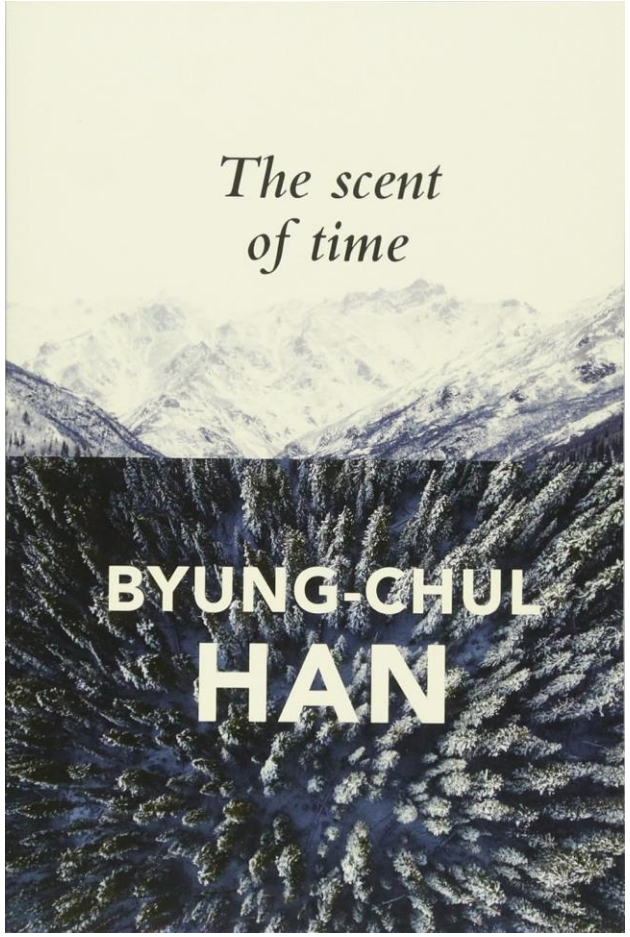
time and (involuntary) **memory**

Fragrant Crystal of Time

"No sooner had the warm liquid mixed with the crumbs touched my palate than a shudder ran through me and I stopped, intent upon the extraordinary thing that was happening to me. An exquisite pleasure had invaded my senses, something isolated, detached, with no suggestion of its origin. And at once the vicissitudes of life had become indifferent to me, its disasters innocuous, its brevity illusory – this new sensation having had on me the effect which love has of filling me with a precious essence; or rather this essence was not in me it was me. ... Whence did it come? What did it mean? How could I seize and apprehend it? ... And suddenly the memory revealed itself. The taste was that of the little piece of madeleine which on Sunday mornings at Combray (because on those mornings I did not go out before mass), when I went to say good morning to her in her bedroom, my aunt Léonie used to give me, dipping it first in her own cup of tea or tisane. The sight of the little madeleine had recalled nothing to my mind before I tasted it. And all from my cup of tea."

— Marcel Proust, In Search of Lost Time

Swann's Way (1913) (Volume 1) of In Search of Lost Time, Marcel Proust



Chapter 4 -Fragrant Crystal of Time
The Scent of Time: A Philosophical Essay on the Art of Lingering

Proust's novel about time, *In Search of Lost Time*, is an attempt to stabilize the identity of the self, which threatens to disintegrate. The temporal crisis is experienced as an identity crisis.

Andrei **Tarkovsky**

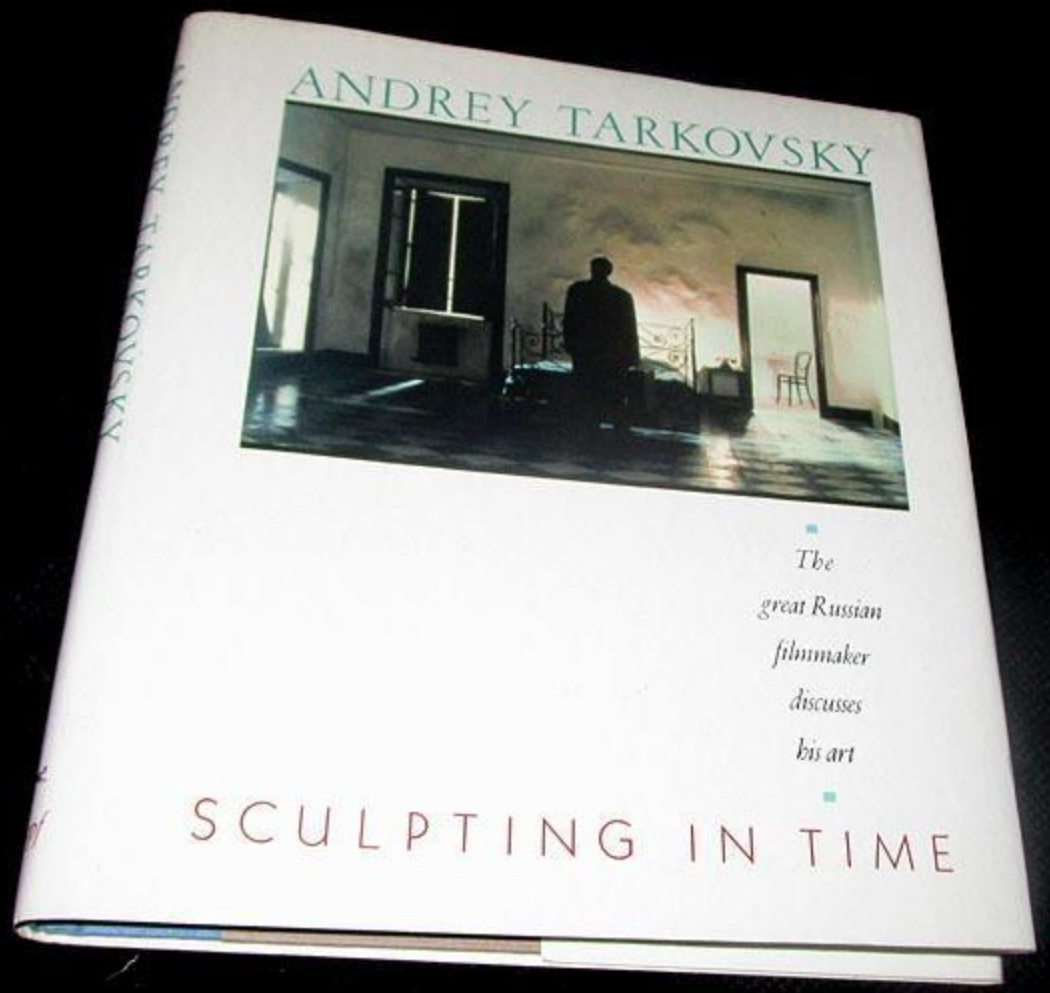
Sculpting in Time

time pressure within the shot

Mirror | 1976 | Tarkovsky

sculpting in time

Unlike all the other art forms, film is able to seize and render the passage of time, to stop it, almost to possess it in infinity. I'd say that film is the sculpting of time.



time is a state: the flame in which there lives the salamander of the human soul.

Andrei Tarkovsky

Clock Time

Objective Mechanics of Discrete Time

the dissolution of the frame

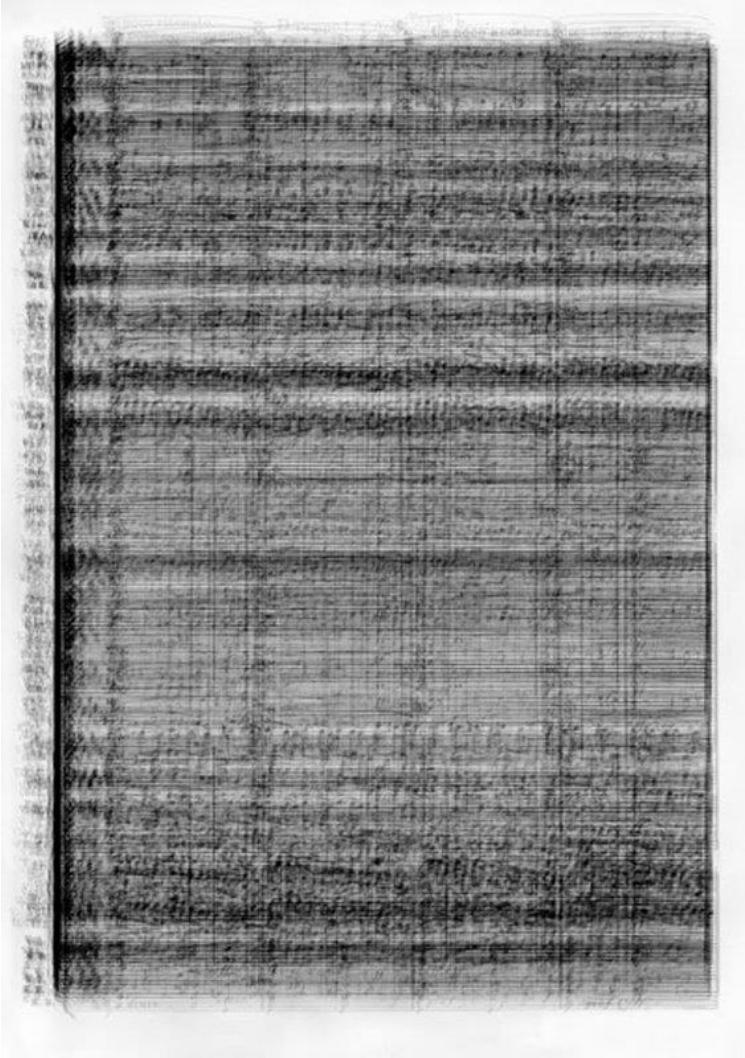
persistence of vision

‘Frozen Time’
Memory of Time

Idris Khan

It is hard to avoid the aspect of time when producing what ones sees as a photograph.... my images [are] something that is not a frozen moment, but an image made up of many moments and that is created over time rather than taken.

Idris Khan

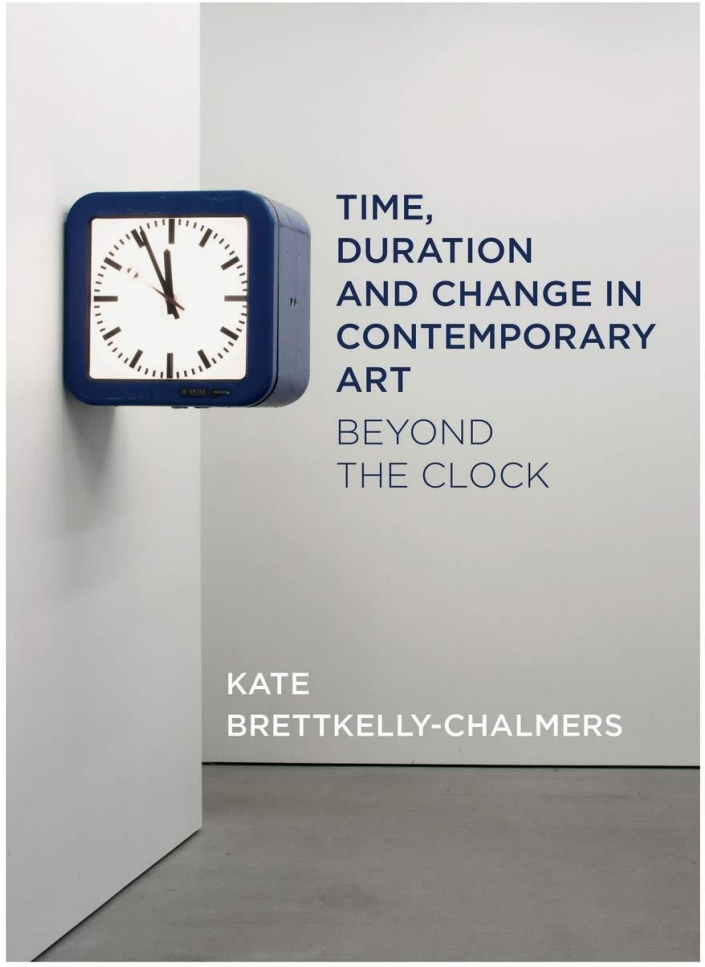


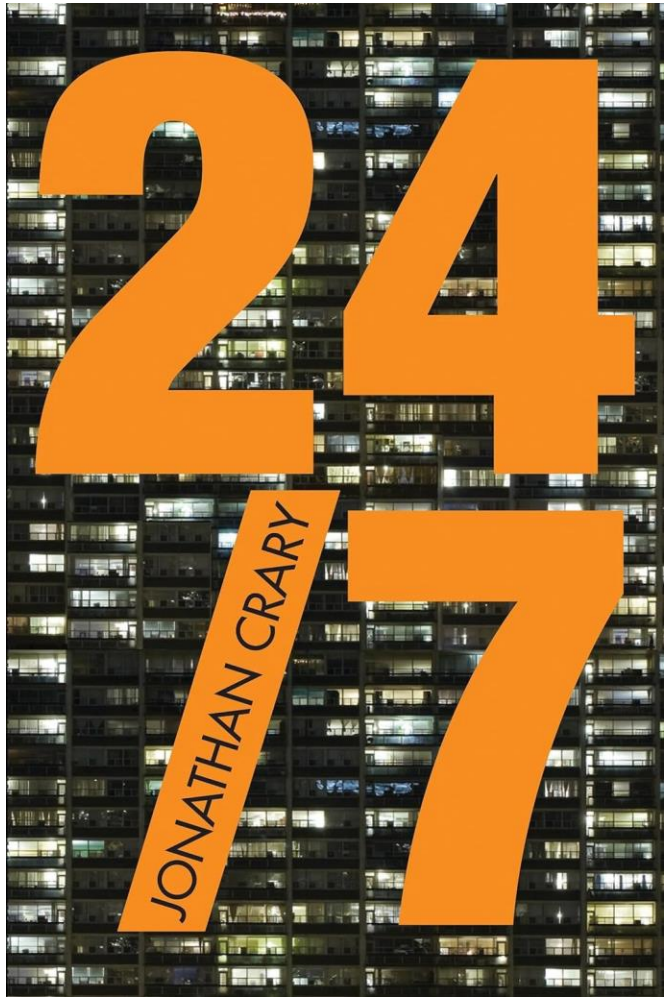
Douglas Gordon

24 Hour Psycho (1993) | Douglas Gordon

The Clock and Beyond

Marking Time in Conceptual Art





Arkwright's Cotton Mills by Night c. 1782 Joseph Wright of Derby

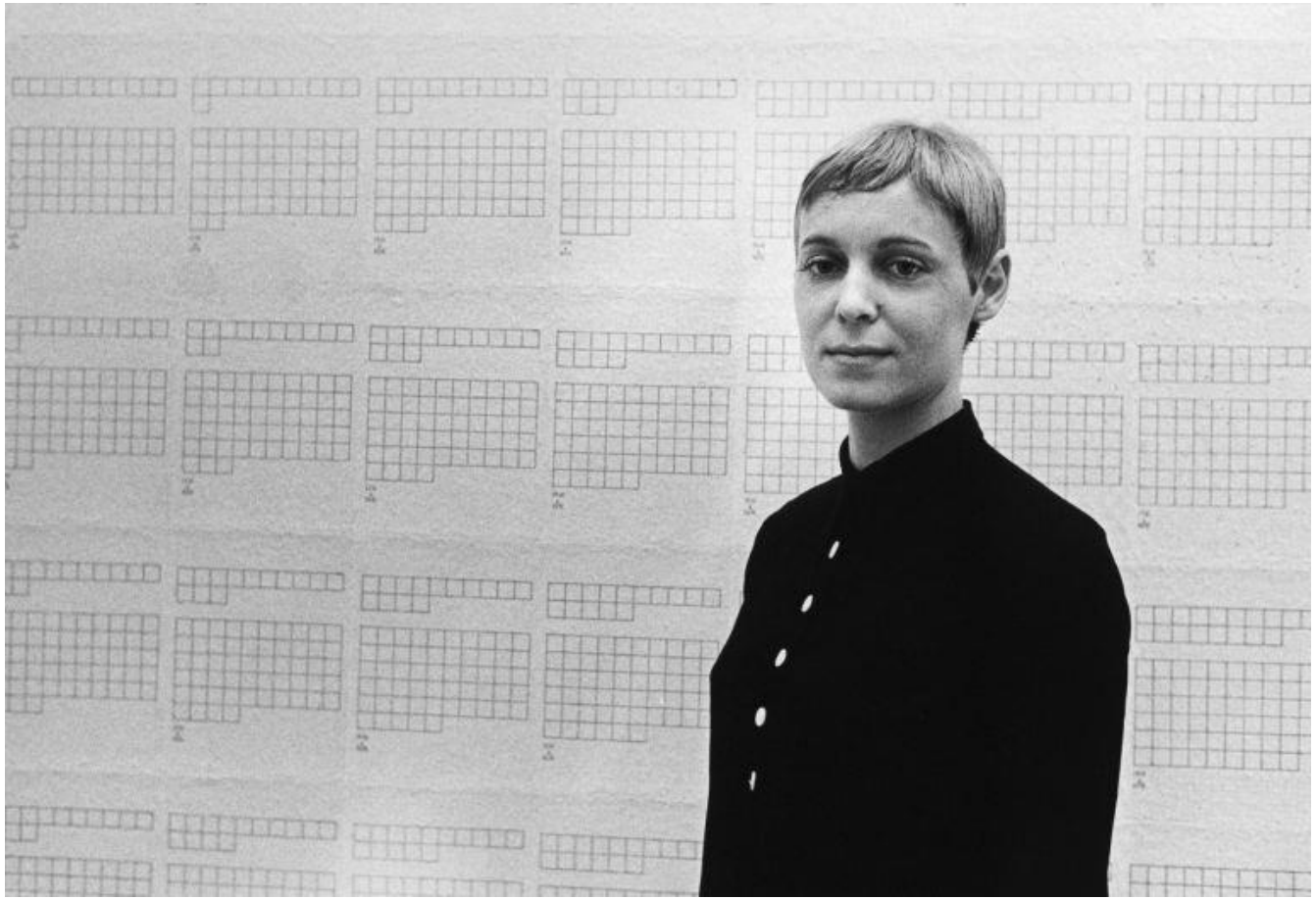
from the continuous ‘melodic’ time of Bergson’s durée to the discrete clock time of modernity and capitalism

The global standardisation of time at the end of the nineteenth century offers an important historical context…a period in which accelerated developments in railway and telegraphic networks prompted Karl Marx to claim that space was being ‘annihilated’ by the ever-faster speeds of time. The capacity for new technologies to shape, change and even ‘speed up’ life itself is a key narrative of modernity that has persisted well into the contemporary era….the time of modernity becomes a model of regulation, discipline and efficiency, but also a register of speed, connectivity, futurity and progression.

HANNE DARBOVEN

TIME: THE CONTENT OF CONSCIOUSNESS

Darboven’s investigations touch the central questions that have always concerned thinking people. At issue is the struggle of the individual and of the human community with life, with its changes and continuities in time. For Darboven, time is a basically intangible measure for the totality of the indices determining being; it is the content of consciousness; it exists beyond human comprehension.



Hanne Darboven

"And finally I came up with the dates, since after all one deals with the sense or nonsense of things on a daily basis." –Hanne Darboven, 1989

Hanne Darboven expresses time through her art practice by meticulously and methodically documenting numerical sequences, creating visual representations that symbolize the relentless and structured passage of time. Through her intricate compositions, which often incorporate calendars, mathematical notations, and repeated numbers, she invites viewers to contemplate the abstract concept of time and its ever-constant presence in our lives. Darboven's art serves as a profound meditation on the systematic and unceasing nature of time, challenging our perception and understanding of its significance in human existence.

Hanne Darboven, 1986
Photo: Roy Colmer

On Kawara

Date Paintings

Known collectively as *Today* (1966–2013), On Kawara's Date Paintings record nothing more than the date on which they were made. For each work in the series—Kawara produced nearly 3,000 of them over more than four decades—the artist observed a strict set of rules, inscribing the exact date he created the painting in white letters and numbers on a monochromatic ground.

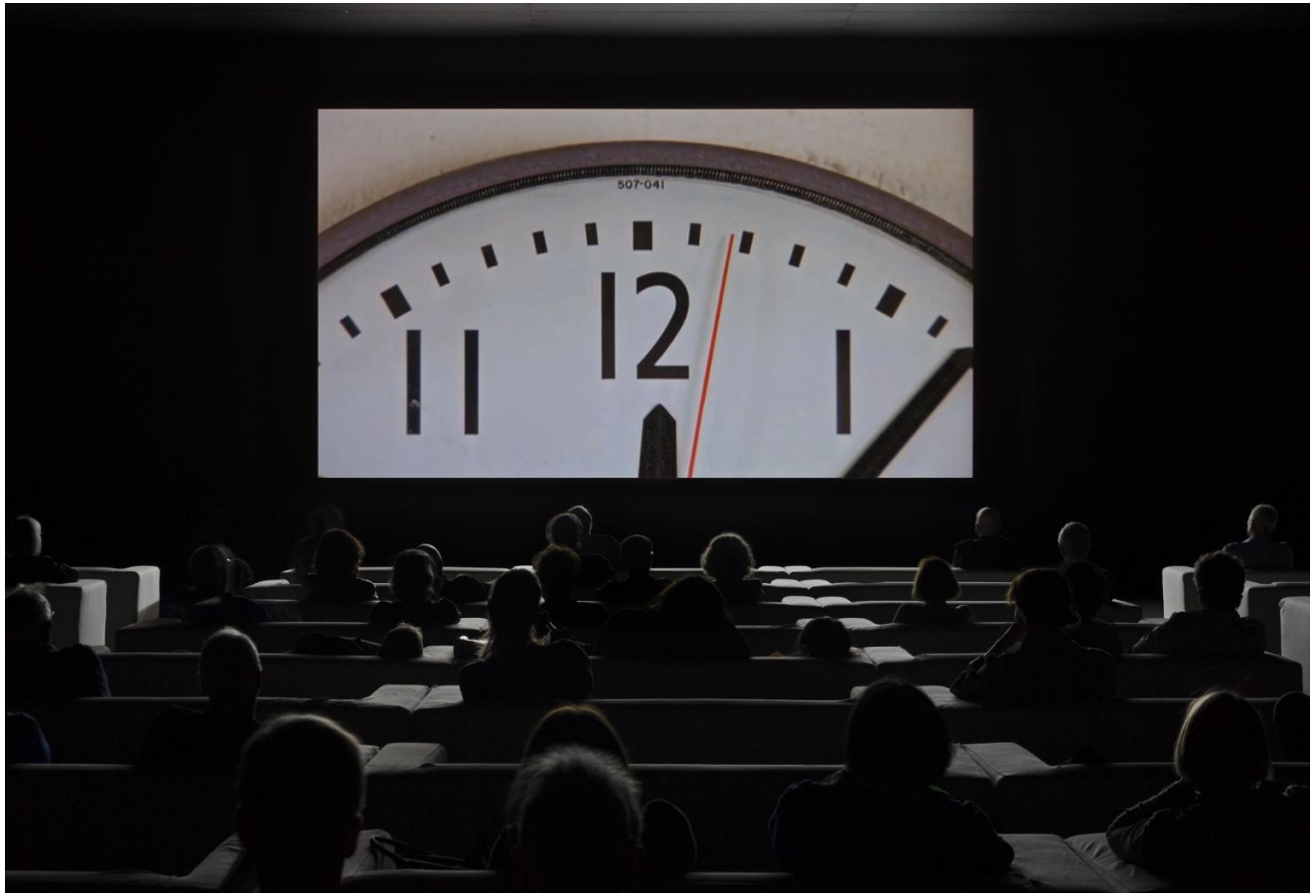
On Kawara
Silence
…bringing cosmic time to a human scale

One day is enough, Mrs Dalloway teaches us; one day contains everything. That was especially true for On Kawara, the Japanese-born American artist who turned each day into a monument. Day after day, for half a century, Kawara took his paintbrushes and, with the greatest economy possible, depicted nothing but the date on which he painted. May 11, 1969. December 3, 1978. August 13, 1995. Each one is a memorial, and a memento mori.

Everyday or epic? Cosmic or mundane? Kawara's date paintings are both – a perpetual abstraction, but also a system of self-portraits; a calendar, but also a diary; dates, but also days. It's that indeterminacy, that constant oscillation between the quotidian and the universal, that gives his reticent art such force.

christian marclay

The Clock is a video projection constructed out of moments from cinema when time is expressed or when a character interacts with a clock, watch or simply a particular time of day. Following several years of rigorous research and production, Marclay excerpted thousands of these fragments from films and edited them so that they flow in real time.



The Clock (2010)

timeslices

daniel crooks

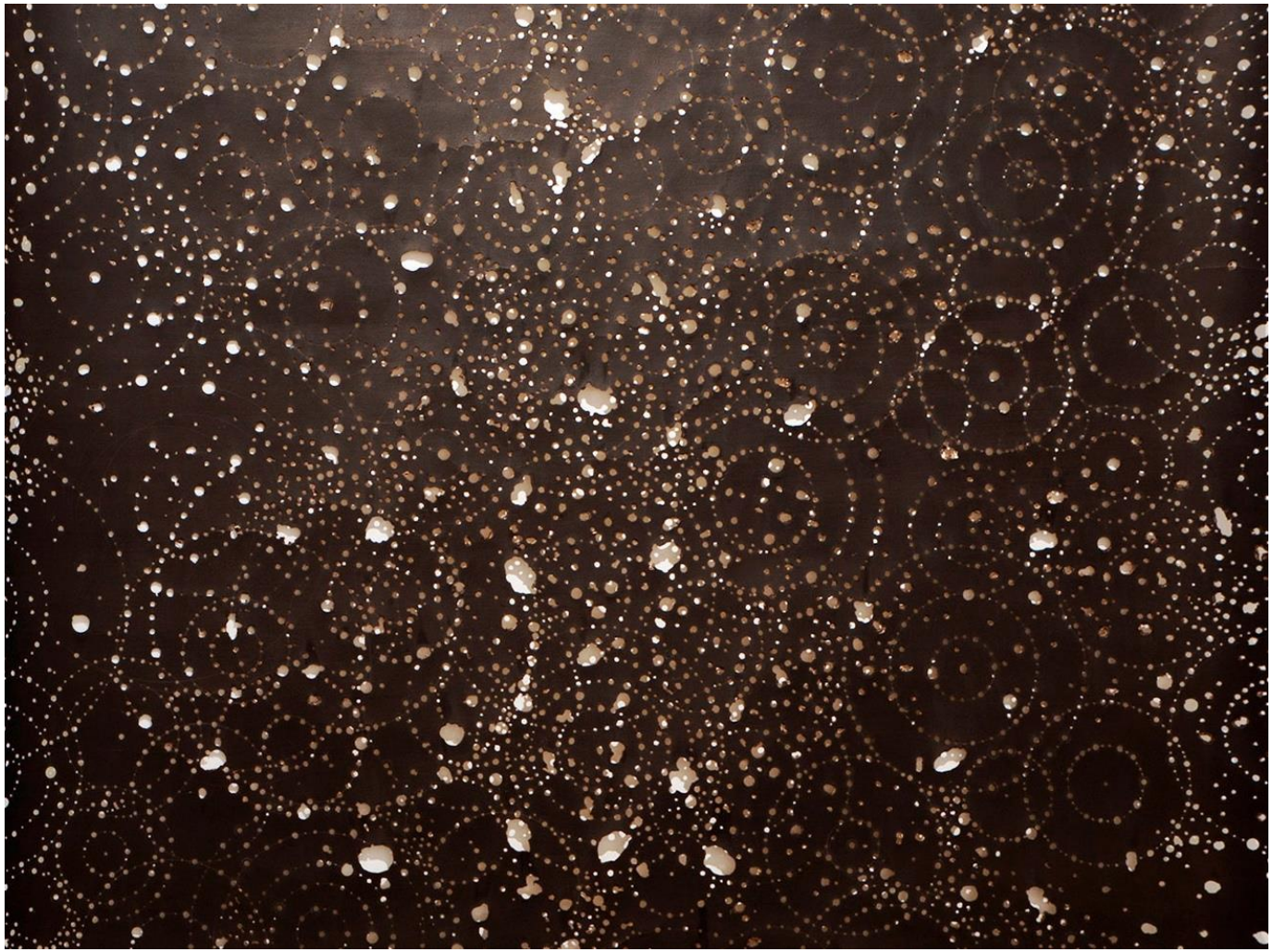
STVDIO

Earth-Moon-Earth (2007) katie paterson

Earth-Moon-Earth (Moonlight Sonata Reflected from the Surface of the Moon)

The Tenderness of Rain (2011-2012)

Linda Lee



‘art time’

passing of time

excessive duration

Tehching Hsieh

Marina Abramović

Tehching Hsieh

The performance artist made himself punch a clock every hour for a year, in a work now recognised as seminal

Hsieh’s rigorous documentation of time, where he punches a clock every hour for a year, explores the tension between *clock time* (objective, measured) and the *lived duration* of time as experienced by the body. The project highlights the human struggle to conform to artificial rhythms imposed by timekeeping devices,

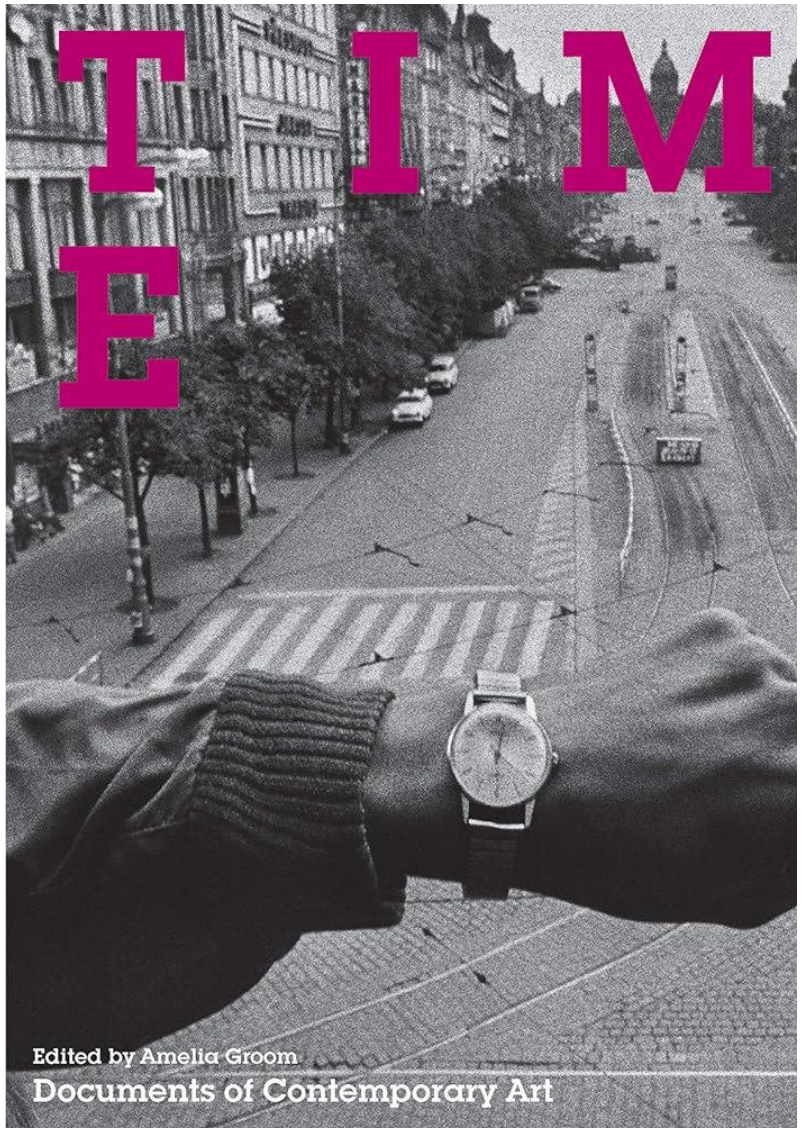
Tehching Hsieh | Time Clock Piece (One Year Performance 1980–1981)

NOWNESS

presents

Thoughts on Duration

[...] Both **Hanne Darboven's** and **On Kawara's** work [...] are concerned with the presencing and marking of time within the handcrafted visual object. In both oeuvres the labour of the artist becomes an evident subject as the time of the work's realization is strongly marked within the time of its reception. However, for **Tehching Hsieh**, the artwork is not just the index of a preceding and largely unseen duration, it is **the lived duration itself**, a lived time that includes numerous indexical forms and varying degrees of visibility. [...] Long durations such as those of Hsieh's lifeworks can be contrasted with the temporality of eventhood ascribed to much performance work (though they of course could never be free from its force). Extended duration lacks the distinction that separates the event from the mundane, the everyday: the bracketing off and casting out of experience into the domain of the 'uneventful' through which the event, as heightened experience, must necessarily be constituted. Resisting time's spatialisation in cultural measure, duration deals in the confusion of temporal distinctions - between past, present and future - drawing the spectator into the thick braids of paradoxical times.



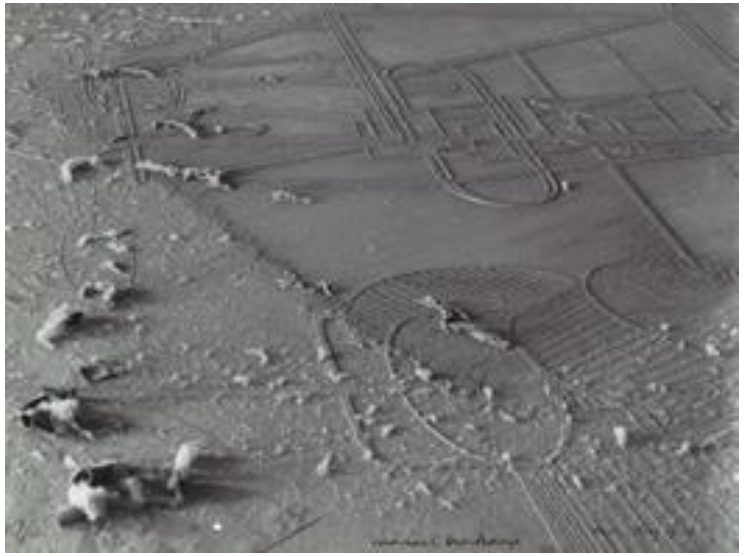
Marina Abramović

The Artist is Present 2010

7 Minutes of Silence 2016

the materiality of time

rust and dust



Marcel Duchamp & Man Ray, *Dust Breeding II*, 1920

Saba, then, is a natural rustiness, the charm of olden days, the stamp of time

Time and Tarkovsky

…a Tarkovskiain interlude

the concept of ‘sabi’

the crystal image of time

Ephemeral Time

Ephemerality is the fleeting, passing moment in which one perceives the complexity of the present time and of the moment experienced. Ephemeral manifestations, which take shape through elusive spatiotemporal coordinates, are by nature unstable and destined to disappear.

YOKO ONO AND THE POETICS OF EPHEMERALITY

At the heart of this poetics of ephemerality, at the crossroads between ethics and aesthetics, is the opposition of continuousness and discontinuousness expressed by the “instant of life”, both punctual and eternal, between epiphanic outburst and stream of consciousness. It is suggestive of the tension between presence and absence.

Yoko Ono, *Apple*, 1966, Museum of Modern Art, New York.

Work of Days (1998)

Rivane Neuenschander

making time
somewhere between
still and moving

time becomes a material…the
materiality of time

stasis

Fog Line | 1970 | Larry Gottheim

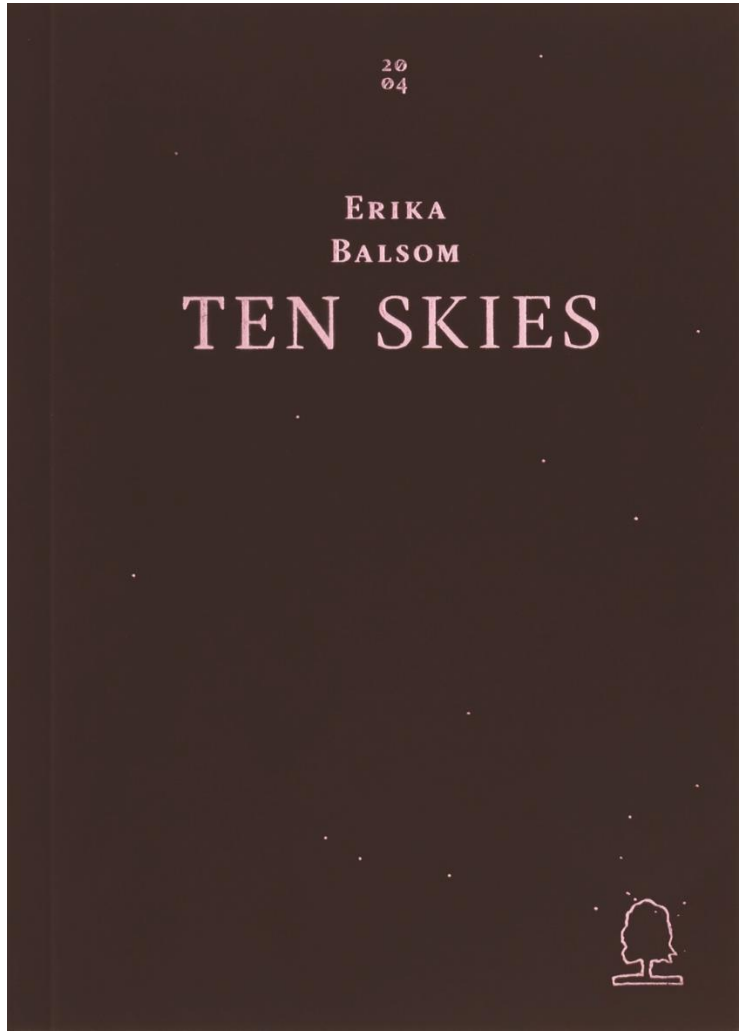
[redacted]

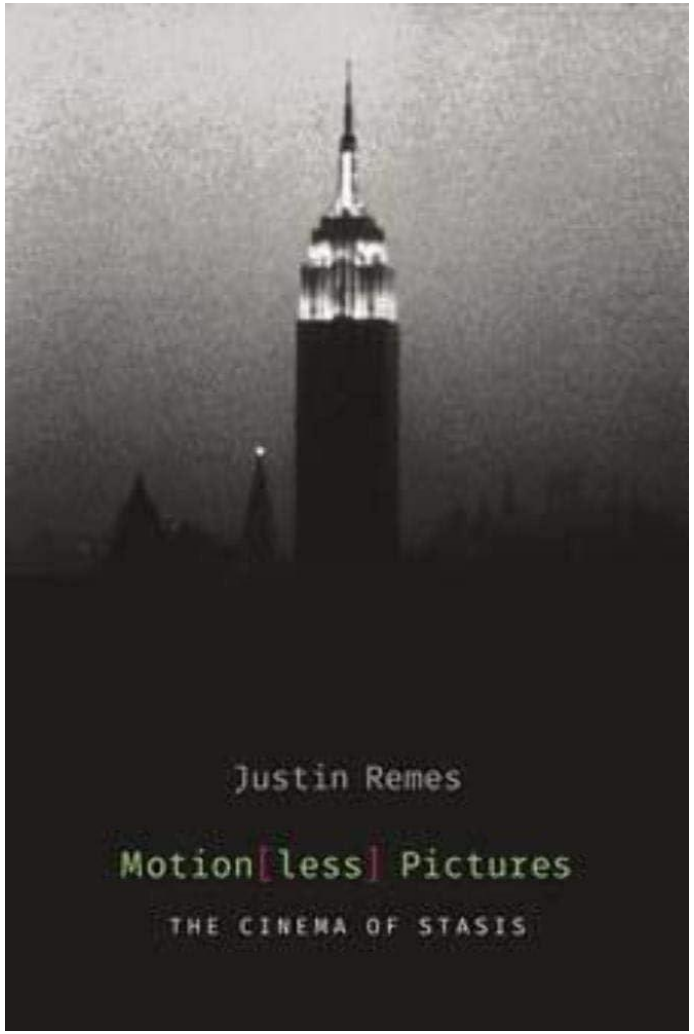
cinema of stasis

Naming the Nebulous

TEN SKIES (2004) JAMES BENNING

Part of the epic achievement of Benning's TEN SKIES is to confound expectations of minimalism with a mesmerising study of time, light, movement and moisture that traces the shifting relations between clouds and earth, nature and people, teaching us how to look and listen in the process.





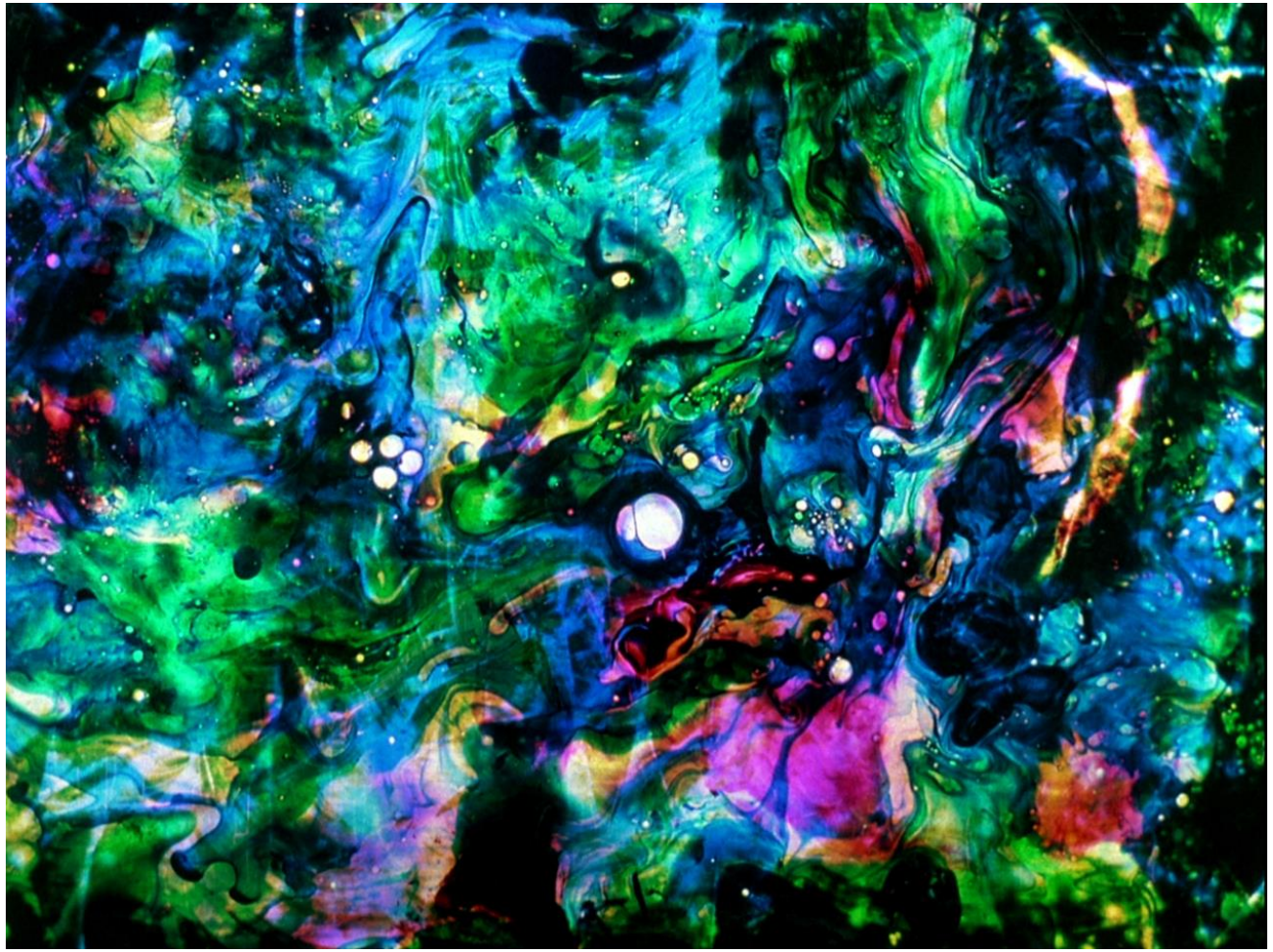
Ten shots of the sky, each ten minutes long. That's all it takes to describe James Benning's film from 2004. And yet, this simplicity conceals a rich and absorbing drama, one of the great works of the American avant-garde.

Stan Brakhage

a poet with a camera

"All things that are, are light."

In the present time a very few have continued the process of visual perception in its deepest sense and transformed their inspiration into cinematic expression.
—Stan Brakhage, *Metaphors on Vision*



Still from Brakhage's film The Dante Quartet, *1987*

the still image

articulated light

When giving sight to the medium, **"with, not through, the eye"** (William Blake), **with, rather than thru, machine**, with any means at your bestowal (rather than disposal), **with the light**, and naturally then of all these things also as in any gift, the term "moving picture giving" takes on a blessed (and necessary to me) dimension.
—Stan Brakhage, A Moving Picture Giving and Taking Book

metaphors of vision

Stan Brakhage

lyrical cinema

Brakhage “uses the visual to express the totality of thought”

Commingle Containers | 1997 | Brakhage

oneiric ‘dream’ time

Maya Deren

protagonists are somnambulists

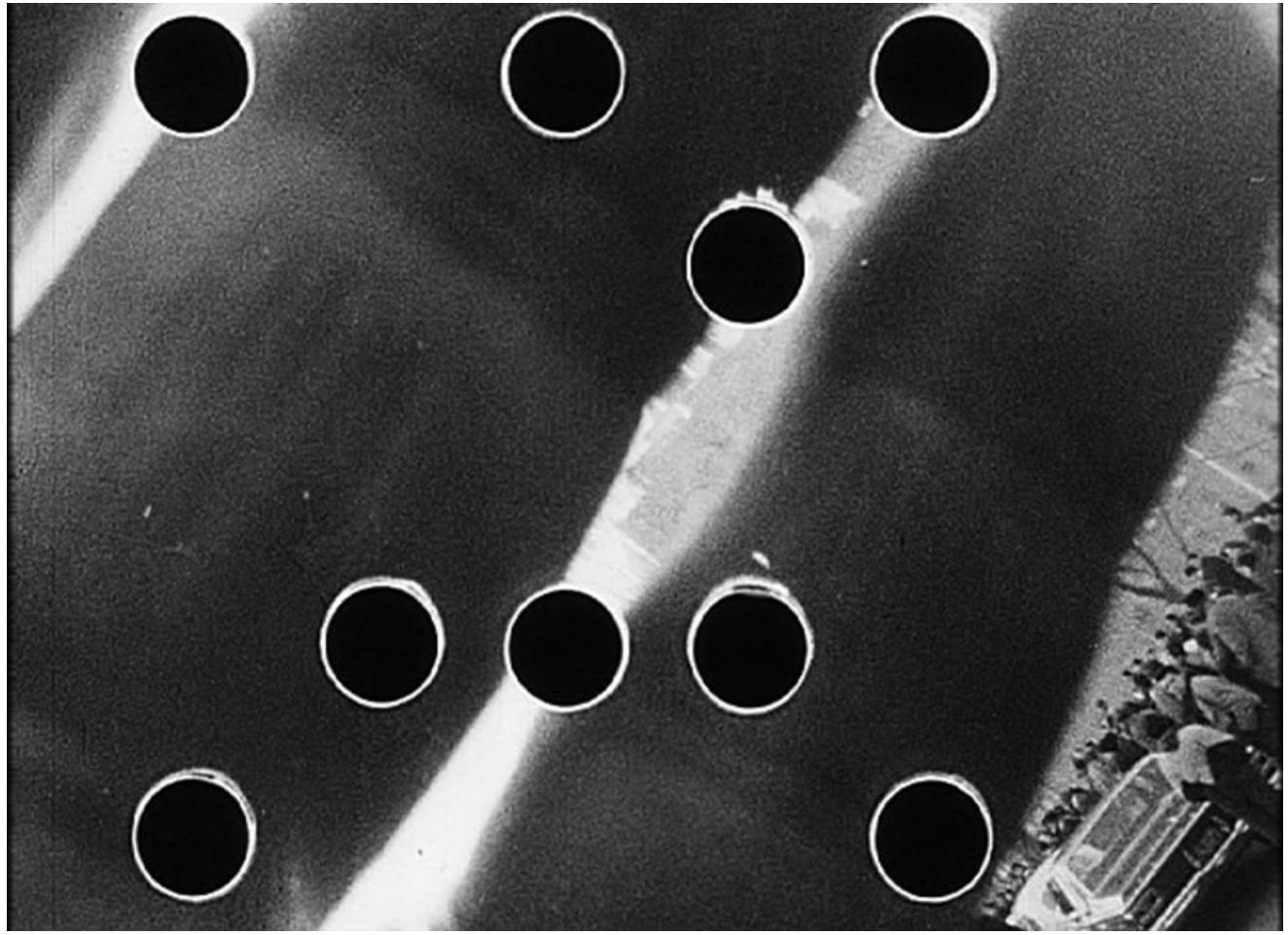
trance film

Meshes of the Afternoon | 1943 | Maya Deren

fragments of time

Found Footage

Joseph Cornell and Ken Jabobs



Lost and Found | 1985 | Joseph Cornell and Ken Jabobs

Jospeh Cornell

Nymphlight (1957) - A meditation on an ephemeral day in the the life of a park shared by birds, the young and the old.

An **ephemeral** reverie, a poet's dream, a celebration of light and youth.

‘fleeting’ – a moment in time

nymphlight | 1957 | Cornell

Hollis Frampton

a film is a machine made of images

Frampton proposed time and again the idea that the value of art is that it conveys the structures and dynamics of consciousness.

impermanence

The Question of Temporality – *Nostalgia* (1971)

Michael Snow

“The film is a continuous zoom which takes 45 minutes to go from its widest field to its smallest and final field…

In a Deluzian reading of the Wavelength….Jacob Potempski suggests...that the cinema is not essentially a narrative medium; but a medium that disrupts linear time, making visible a non-chronological dimension of time, which fragments the subject and exposes it to liminal situations.

Wavelength, he argues, reverses the flow of time, to make visible an abyss at the heart of time, which shatters the unity of the subject.

Wavelength | 1967 | Snow

cine-roman

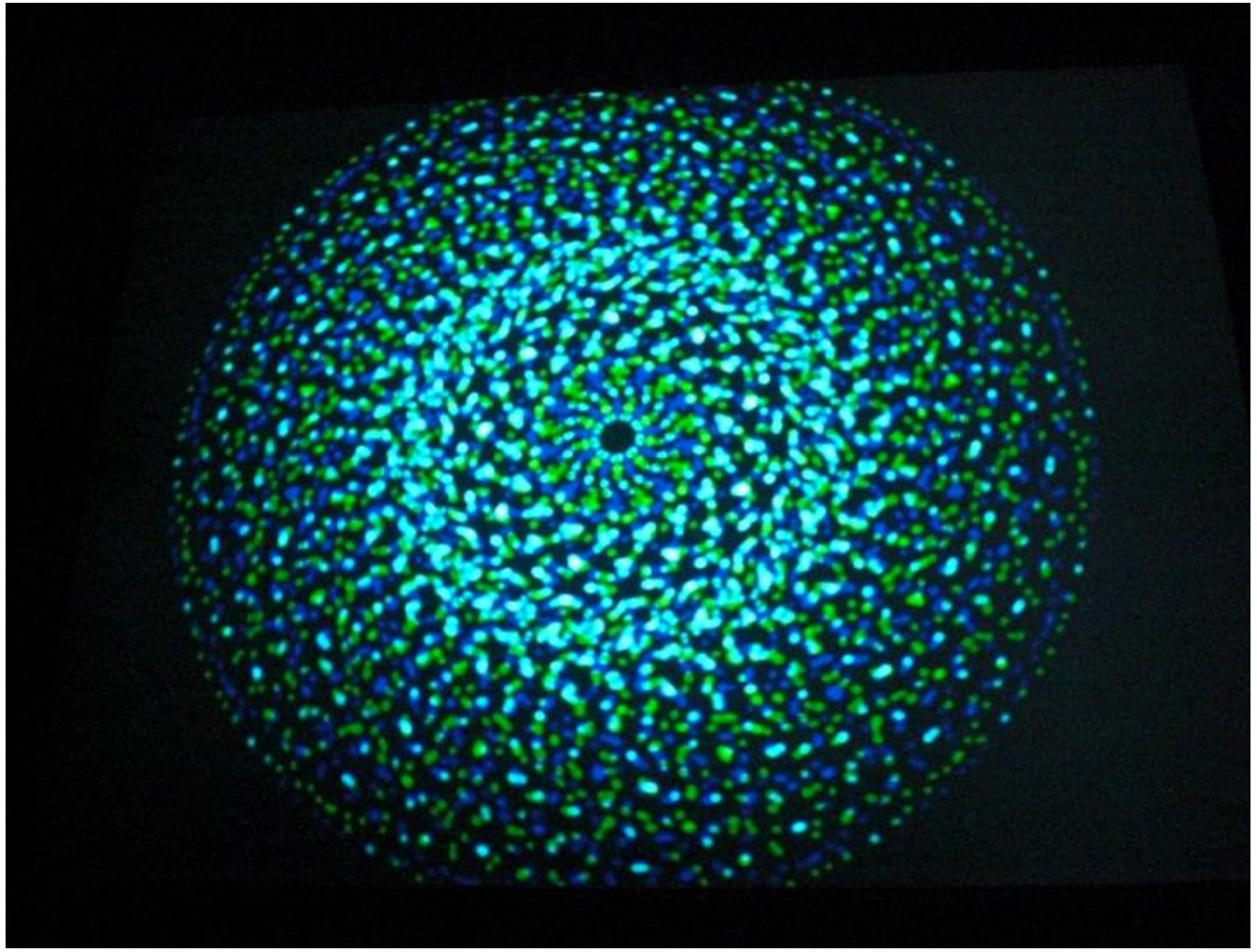
Chris Marker

Time, Memory and Time Travel

La Jetee | 1962 | Marker

James Whitney

light moving in time



Lapis | 1966| James Whitney

Guy Sherwin

film changes our awareness of time

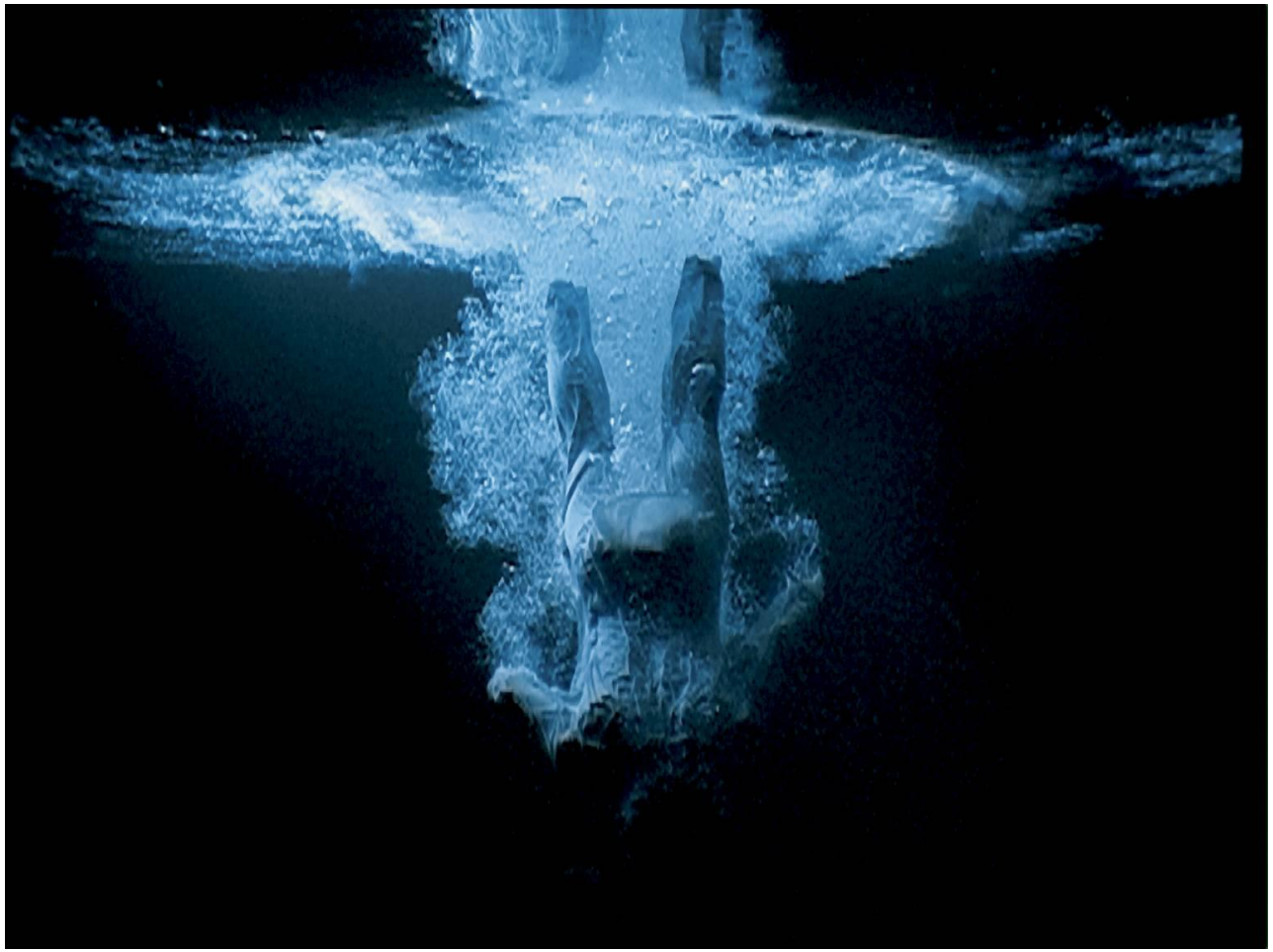
Paper landscape (1975-2009) | Guy Sherwin

the poetics of light and time

Bill Viola

There is an invisible world out there, and we are living in it.

time as the ‘essence’ of video art, which can show ‘gradual permutation in the continuous, inexorable progression toward or away from’ an event.



Five Angels for the Millennium | 2001 | Bill Viola

The Green Ray

Tacita Dean