

How Do We Save Time?

'How Do We Save Time?' invited a group of 12 internationally-based artists and makers to gather in Timelab, citylab for new societal models, for ten days to explore and reflect on current and changing perceptions of time.

Timelab



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Introduction

How do we save time? There is no single answer to this question, as notions of time scarcity seem to permeate every aspect of life. Today, the question of “saving”, “keeping”, or “wasting” time is inextricably linked with the experience of lack and scantiness. Time is determined by supply and demand; it is a plaything of investment; a valuable economical, social and cultural currency. Marketers annex time in the form of eternally recurring expiration dates to uphold a sense of urgency, a constant need, a fear of missing out. Pharmaceutical industries rely on the “new chronic”, a new kind of temporality coined by Eric Cazdyn, to “manage” rather than cure disease, perpetuating a continual state of crisis. The marketplace operates at all hours around the clock, where fierce deadlines push us into compulsory routines spliced by occasional “power naps”(1). The anxiety of procrastination or disloyalty towards the work we do precipitates us into the increasing burnouts and depression. Could unavailability and tactics of estrangement be ways to short-circuit this mindless loop, as Ivor Southwood suggests in *Non-Stop Inertia* (2)? The clock, as we experience it today, has become a mechanism of control and accumulation, a biopolitical force that we have come to embody. How do we save time for our collective wellbeing?

* * *

The question of how to save time is also reminiscent of a long fascination with storing, recording, or preserving time — into vessels, archives, capsules, constructions, living cells — for the survival of life, or to transfer valuable information to future generations. As ephemeral and slippery time may appear, it holds valuable information that can quickly evaporate and be lost forever. Ever since the first time capsules were conceived by the West Asian Neolithic pre-met-allurgic cultures of ca. 8000 BCE as part of their commemoration rituals (3), humans have attempted to save time for many different reasons. Think of the Svalbard Global Seed Vault, which secures frozen seeds on the Norwegian island of Spitsbergen in case of a global catastrophe (4); Greenpeace’s seawater resistant cassettes that hold information about the protected nature reserve of the North Pole (5); or Nasa’s Voyager holding a slice of human culture in the form of a golden record to share with alien life (6); Ant Farm’s time capsules examining the nature of time perception, media obsolescence, and shifting attitudes toward preservation and privacy (7). Other storages of time, however, are more like Pandora boxes, which better remain unopened. Nuclear waste, for example, is stored into deep geological repositories suited to provide a high level of long-term isolation and containment without future maintenance. These man-made architectures are designed to hold the deep time of nuclear material over millenniums. Yet what languages do we need to communicate over such a long period of time? How do we save time in order to guarantee the wellbeing of the earth?

* * *

The question of how to save time opens up a huge repository of other questions. When are time capsules meant to be opened and by whom? What do we choose to communicate, and what not? Peter Greenaway’s *One Hundred Objects* (8), an operatic time capsule, comments on the partiality of how time is transferred into the future. The work suggest that the information we seek to communicate is always partial and biased; it is always one layer in the narrative of time. Another question might be: If time needs rescue, is it really for the interest of future generations or because of our own vanity? And do we need to endorse the assumption that time can or should be saved? Multispecies feminist theorist Donna J. Haraway argues that eschewing the future and staying with the trouble of our times is more serious and more lively. For her, we “become with-each other or not at all.”(9) Then again, Marc Augé argues that we should decouple the future from our “eternal terrified present to conceptualize the future afresh.”(10) If we embrace the present as it is, perhaps we’ll finally be able to stop thinking about time in terms of lack, as something that needs rescue or capture. Finally, we might think of time as abundant, and, as Raqs Media Collective proposes, we might shift our obsessive focus from the quantity to the quality of time. Time as something we should just fully release; as an unstoppable force that doesn’t lend itself well to encapsulation.



CHRONICLING
HOW DO WE SAVE TIME?

*There couldn't have been
a better location to start
our time in Ghent...*



Forward

By Anja Neidhardt

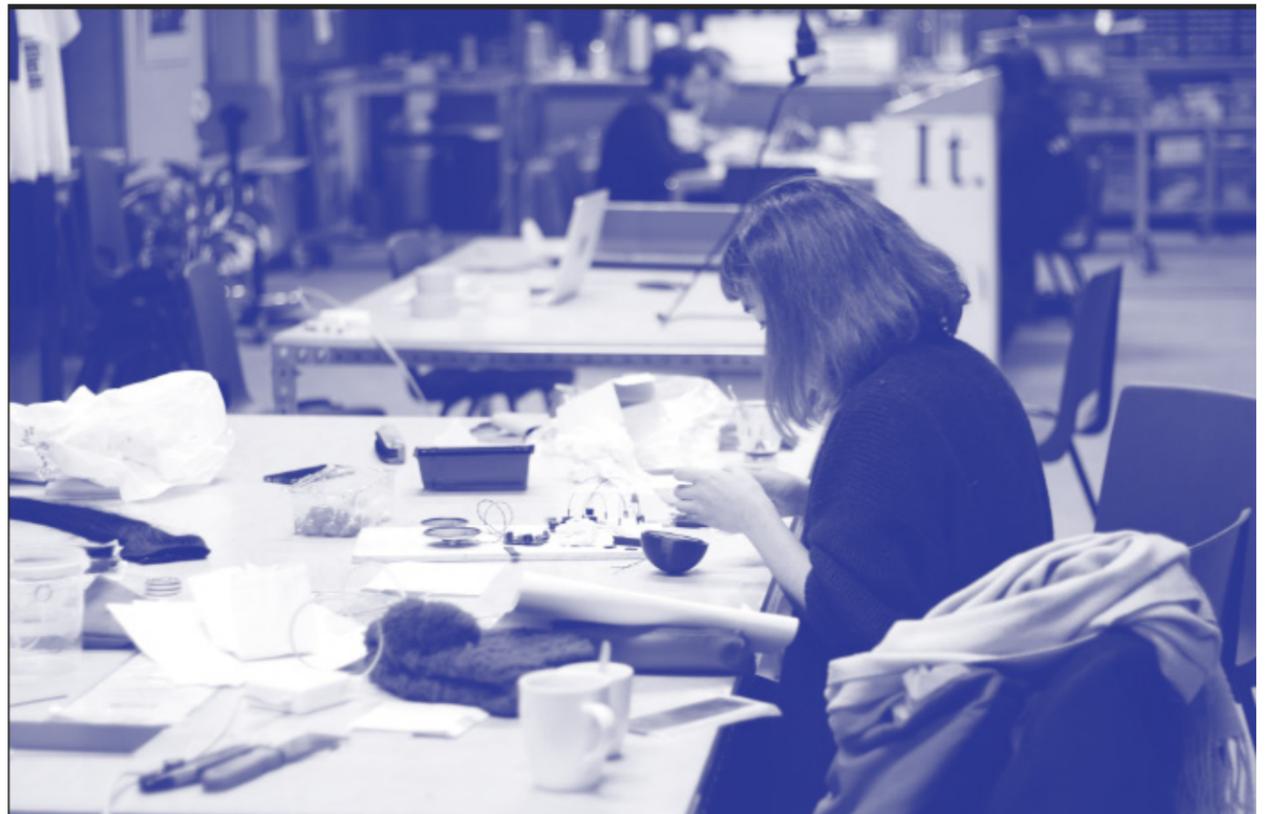
There couldn't have been a better location to start our time in Ghent: On Friday evening we met at Vooruit, originally the festival and art centre of the Ghent-based labour movement. Vooruit was designed by Ferdinand Dierkens and built between 1911 and 1914. Named after the consumer cooperative Vooruit (meaning "forward"), it became a symbol of the socialist movement in the interwar period. The building combined a ballroom, cinema, theatre, restaurant and other facilities.

The idea behind Vooruit was to offer workers a space where they could spend their free time. By providing them the possibility to eat, drink and enjoy culture at affordable costs, Vooruit aimed to protect workers against the instability of capitalism. It can also be described as a pioneer of the palaces of culture that were later on built during real socialism. Besides from being a bar and restaurant it is now mainly used for concerts and other cultural events.

Getting Started

By Anja Neidhardt

After spending the first day getting to know each other, exploring the space and the working possibilities (for creating, printing, prototyping, research and much more) at Timelab, it is now time to start introducing the participants – artists, designers, makers, and thinkers – who came here to work individually or together in the lab and in the city of Ghent. What are people's backgrounds? What interests are present? What ideas, questions and subtopics start coming up?





Wouter Huis

Media installations and spectators' perception of time

By Anja Neidhardt

For visual artist Wouter Huis, time was always been an underlying theme in his practise, mainly connected to the perception of art works and the duration of exhibition visits. He actually studied sculpture, but already in art school he shifted his interest and practise to media installations. His work "It's a rainy day" makes clear how visiting time can be influenced by installations. Taking part in a group exhibition in 2012, Wouter used a DIY system to create fake rain at the outside of one window of the gallery space. He initially made the installation with a poetic intention,

but seeing in the t in the exhibition he realised the connection to time: The visitors stayed longer, waiting for the rain (that they could obviously see and hear) to stop. Also the closed circuit video installation "Uhmlalala, Circus for your Satisfaction" (2010, 2014) can be seen as an investigation of time. A camera is continuously filming what's happening in front of the video projection – but the film is not released immediately. "It's a mirror with 24 hours delay", says Wouter, "You are looking at the visitors of yesterday who are looking at the people of the day before yesterday."



Delany Boutkan

Users' relationship with time telling objects

By Anja Neidhardt

Designer and researcher Delany Boutkan is interested in the aspects of design that go beyond the materialistic matter of an object. In 2014 she graduated with a Bachelor of Design from the Willem de Kooning Academy, University of Applied Sciences in Rotterdam. In her graduation project "Present" she combined her working method, that lies between the research and the creation of objects, with her interest in time.

On the one hand, Delany was fascinated by the relationship that users have with their alarm clock. "It is an intense relationship that you develop with an object that actually tells you something very abstract", she says. On the other hand, she was interested in seeing clock time as a designed system, and to ask how designers could influence the perception of time. In her research she mainly focused on clocks, and how they developed from sundials (displaying a natural phenomena) to the devices that we are using today (that tell scientific clock time).

As part of her graduation project she made three objects that represent the way we perceive time – one of them is a book. She manipulated the pages so that it feels as if one half of the book is easier to pass through than the other half – even though both have the same amount of pages. During her residency at Timelab, Delany wants to build upon the research that she has done so far, and to do a variety of small experiments with clocks.

TIME SERIES#1

Time/Travel: Staci Bu Shea & Constantina Zavitsanos

By Anja Neidhardt

The first presentation in the public Time Series (accompanying HDWST) started on Sunday (Nov 20) evening with us sitting around a long table under the words “Come as you are. Come late. Leave early. Come ready to relax.”, listening to the song “Joy and Pain, Sunshine and Rain” while finishing dinner in a cosy atmosphere at Timelab. One of the two speakers, curator Staci Bu Shea, had just arrived in Ghent, and the second one, artist Constantina Zavitsanos, was joining us via Skype chat. During this evening we were all in two places at once, but still spending time together. Staci and Constantina had a performative conversation on conceptions of time, travel, and tempo as informed in and through disorder, disability, and delay.

Instead of asking “how do we save time?” the two speakers were interested in investigating the question “how can we share time?”. As a first step they exchanged their perception of the space they were in, Staci at Timelab in Ghent and Constantina at home in the US. What time is it now? What kind of furniture is surrounding you? In which building is your room located? Who is with you? What can you hear? What can you smell? What is the atmosphere like?

After locating themselves, and us, in time and space, Staci and Constantina introduced sociologist Alison Kafer’s definition of “crip time”, who says in her publication *Feminist, Queer, Crip* (page 27):

“Crip time is flex time, not just expanded but exploded; it requires reimagining our notions of what can and should happen in time [...] Rather than bend disabled bodies and minds to meet the clock, crip time bends the clock to meet disabled bodies and minds.”

Drawing on this definition, a conversation about the temporalities of planning and waiting, prognosis and undiagnosis developed. It is for example very difficult for a person who is not able to walk, to plan the visit of an exhibition: Extra time is needed for researching information about the accessibility of the museum, for planning how to use which kind of (public) transport and scheduling this while taking in account a variety of all imaginable other aspects (– nothing can be taken for granted). And then, of course, another extra amount of time is needed to fulfil the planned steps. Apart from this, one never knows if all the effort will be worth it. Evaluating events beforehand and balancing FOMO (the fear of missing out) and JOMO (the joy of missing out) are part of the planning process.

Actually everyone can identify with being in such a situation: At some point in our life, we are all disabled – maybe because of a broken leg, an injury, a sickness, or simply because of being a child, pregnant, or old. In other words, “we are only temporarily able-bodied”, as Staci and Constantina say.

So, what can be done? How can time be bend to meet all (now or later disabled) bodies and minds? One message for example that goes first and foremost to institutions, architects, designers and curators, but actually also to everyone else, is to make buildings and products accessible for all people. And to not only share (detailed) information about the accessibility of an event, but to put it in the foreground – to not hide it somewhere in the corner of the website. To do everything in one’s power so that in the end, time can be really spend together.





I think it would be nice if you would hand me your time measuring devices and I mixed up all times.



Stefan Klein

Time and economics

By Anja Neidhardt

“I think it would be nice if you would hand me your time measuring devices (wristwatch, smartphone, laptop, ...) and I mixed up all times.” Stefan Klein, who holds one Master in Sociology and another Master in Fine Arts, is serious about this – it is his first sketch here at Timelab. And those who are now taking part in his experiment are even more serious about it: They are still using their digital devices, but are lost in time. They avoid going online, and they also don’t want others to tell them the time. As a consequence, they are now only following their personal, subjective time, listening to their body (like getting up in the morning when they wake up) and observing events in nature (like sunrise and sunset). But they are also more aware of the structure they are involved with: When lunch is served, they guess it is probably around 12 or 13h. When visitors come and gather in the big room downstairs, it’s probably time for the next public presentation ... What still needs to be figured is the question to what extent this experiment has an impact on the saving of documents, the administration of files and the execution of backups.

Stefan is interested in looking at aspects of time in relation with economics, since this topic is present in any daily situation. Most things that people do every day, how they structure their life, how they behave – “at some point you can trace it back to how this person is situated in society”, he says. “And those elements can again be linked to bigger themes.” His conceptual work “Introduction to Microeconomics” (2015) represents his way of thinking and working. For this project he bought the book “Mikroökonomie” (microeconomics) on Amazon. Once it was delivered he returned it and got a refund. The next day he bought the same book on Amazon again. And once it was delivered he returned it and got a refund ... He repeated this process a few times and in the end he printed out all the receipts and turned them into a book called “Introduction to Microeconomics”. Finally he put it for sale on Amazon. “It is a performative act”, he says, “but at the same time it is self-executive and it explains itself through the title. On top of that the documentation becomes the vital part of the whole piece: It is the documentation of the performance, but at the same time explains a bigger subject.”

Steven Humblet

Photography and the 4th Dimension. Footnotes

By Kirsten Geekie

On Nov 21, Steven Humblet gave a talk titled “Photography and the 4th Dimension”. Humblet offered an incredible amount of information and the conversation between the group as a whole made for an evening bound to extend far beyond it’s q&a period. References and information offered by both Humblet and the group at a point started to feel like a game of hot potato, picked up for a moment and shifted throughout the room before another topic was excitedly introduced.

Here, I’d like to take the opportunity to again pick up some of those potatoes.

The topic allowed for photography to be seamlessly stretched amongst the fields of science and perception; which was brought up with how differently we perceive time and even how we perceive colour (specifically red and blue) because of the variation of their wavelengths. (1) (2)

Through the work of Harold Edgerton and Michael Wesely, Humblet investigated the role of the camera as a tool to document social, environmental and cultural changes. Also, how the technology of the camera itself becomes customized to certain situations and acts as one of our most trusted translators for visual perception. (3)

Michael Wesely’s work is used again to show how the subjects of these experiments of photography are often not considered. How do the subjects perception of time change? How does ten minutes or three years feel to a subject? It also accentuates the side effects of these long exposure experimentations that actually can erase the remnants of the subject who was intended to be captured, creating a shift in subject intention. (4)

With the work of Eadweard Muybridge and Étienne Jules-Marey and their study of the body and time through movement it becomes clear that time must be separated in a linear matter, which is a perfect role for photography. This allows space between the moments so that layers can build to create dimensionality within an image and to show a documentation of the study of movement through chronologically linear sequences in an attempt to make time image representational. (5)

(1) As it turns out, red has a wavelength of 780–622nm and has the longest wavelength of all the colours in the electromagnetic spectrum while blue has a wavelength of 492–455nm and violet falls last with the shortest wavelength of 380–450nm. [See figure 1]

(2) Past the colour red on the electromagnetic field, are radio waves. Australian artist Joyce Hinterding has made it her practice to make these waves become tangible. These waves are surrounding us at all times, so, Hinterding wanted to formally introduce the audience to them. In her project, “Loops and Fields: Series 4”, she creates graphite drawings that function as antennas so that the drawings become receptacles for the electromagnetic waves. [See figure 2] When hooked up to a speaker, the sounds previously inconceivable to the human ear become audible. The space is suddenly given a voice and as each person nears the drawings, the sound within the space changes. An example of what was not previously palpable emerging beyond the limits of human experience.

(3) There have been numerous cameras created for specific uses. The lecture brought up both the Rapatronic camera created by Harold Edgerton in 1952 which had an exposure time of ten nano seconds and was created to capture atomic bomb explosions. [See figure 3]

Also mentioned in the talk was the photo finish camera used during athletic races, especially in running where the competitors are moving at such a rate there was a need for a camera that could slow time down. [See figure 4]

Also in 1952 was the Helsinki Olympics where the first photo finish camera was used. This first iteration focused on the finish line and took 10,000 frames per second. Another example of a customized camera was for the sake of animal ecology and preservation called a camera trap, which combines the use of infrared sensors that activate remote photography. [See figure 5]

There is also the development of the lensless cameras that will be used in self driving cars. These cameras are capable of capturing the depth information of an image and focus after the fact.

(4) A perspective that seems repeatedly removed from the experiments of time visualization image making is the human experience. The person occupying the office [see figure 6] or the thoughts of the neighbour of the MOMA images,

as they too were subjects because of a helpless adjacency to the changing building and its construction. [See figure 7]

It seems the people within these environments are effortlessly erased by time. In these images we are given slices of time that show it’s more likely to see the absence of the person or the slight dusting of their time on the photographs. How differently we all perceive time. In the act of meditation it is said the time can be slowed down during the act, and then the perception of time can function slower even after the practice. In Rachael Whiteread’s “House” the void of a building is filled, we are invited to witness the ghost of time and a kind of totem to the experience of the people who lived there before. [See figure 8]

In this project, although we don’t see people, the mind looks to find the reverberations of humanness in it’s presence. This is also reminiscent of the project “I am Sitting in a Room” by Alvin Lucier. Lucier records his spoken voice within a room and records this, he then plays the recording back and records that, and then plays that out and on and on until his voice creates nothing but a rhythm for the sounds of the room to appear upon. The memory of the man is slowly removed over 45 minutes but the echos of his effect on the room are eagerly scavenged by the listener.

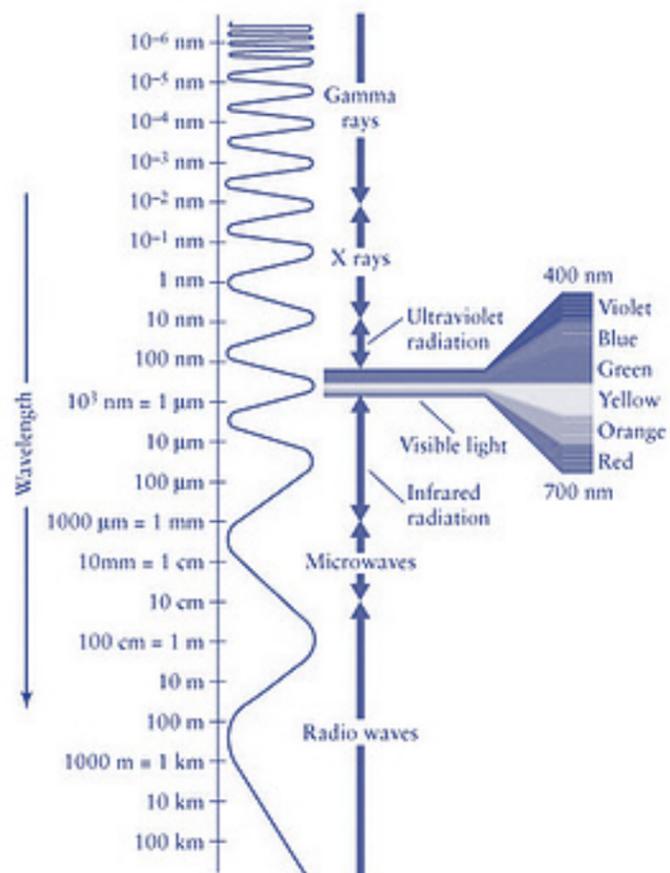


figure 1

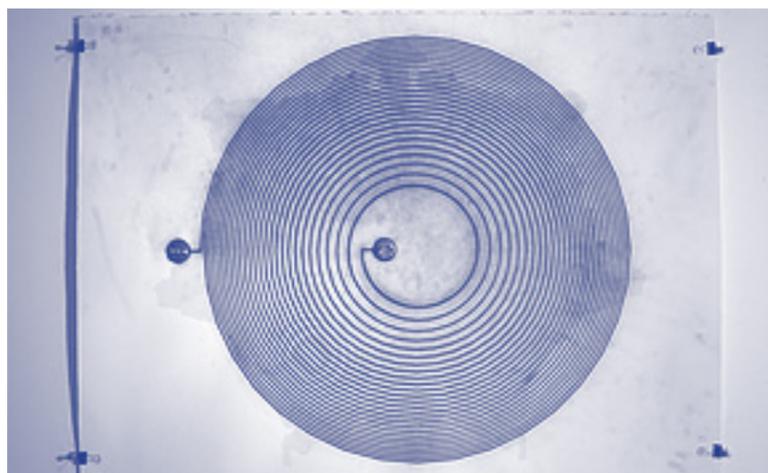


figure 6



figure 5

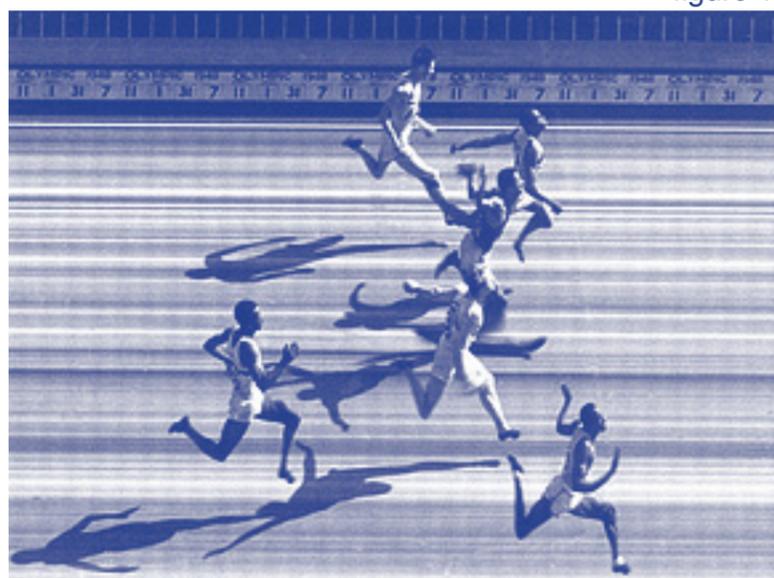


figure 2

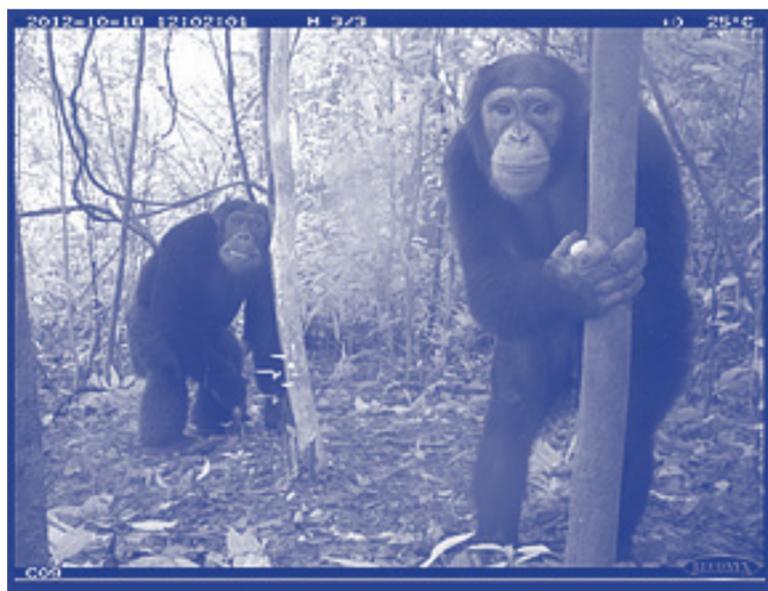


figure 6



figure 3



figure 4



figure 7



TIME SERIES#2

Deep Time – Today and 10.000 Years Footnotes

Maarten Van Geet (Ondras/Niras) + Peter Galison & Rob Moss

By Kirsten Geekie

On the evening of Nov 22nd, the group at Timelab watched “Containment”, a film by Peter Galison and Rob Moss. The film was certainly a bleak demonstration of how governments and companies are approaching containing radioactive waste while attempting to appease the environmental and health concerns of impacted communities. Maarten Van Geet then came to speak as a representative of ONDRAF/NIRAS, a non-commercial company out of Belgium that is working with the long term management of high-level and long-lived radioactive waste. The conversation circled around the concern of how to “manage” the extreme timelines and safety requirements that need to be considered when dealing with these types of materials. The topic of nuclear and radioactive waste is rightfully met with the reverberant groans of the political, social, environmental and health realities that come with it. However, it was eye-opening to hear the battles of a group trying to deal with a highly dangerous material that exists within extreme fragility because of its bulky

and constantly shifting baggage. The days of conceiving to shoot the material into outer space (1) or directly into the bullseye of the sun have long since passed, but now that there is a lean towards geological disposal the problem has become – where do we put it and how do we put it there?

The largest concern for finding a place to bury nuclear waste is that it’s being buried alive, and this isn’t a modest lifetime projection, but rather an amount of time inconceivable to human awareness. Some of the nuclear waste in the Category A variety will live for 30 years while the materials of Category B and C, have a lifespan of up to 704,000,000 years, that’s cause for a big capital F. Alongside it’s near immortality it’s potential for fast and far reaching contamination is well within the genre of horror.

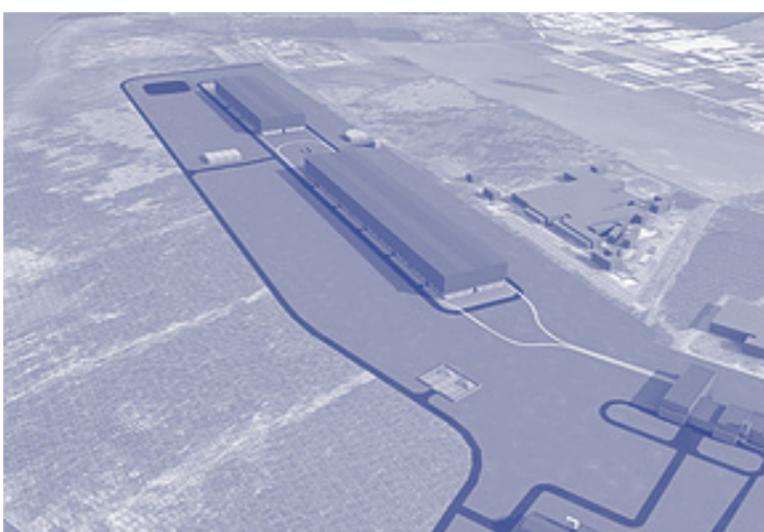
So, not only does the material need to be stored for a large-pile-of-numbers-amount-of-time, but it needs to be secure and marked in a way so that future generations can’t dig into it and unearth a backlog of radioactive

Cold War ghosts. The concept of having to find a visual language, be that traditionally linguistic or symbolic, to warn future generations (which in itself seems a thing of science fiction), presents an interesting dilemma.

How does one warn a future population of a site that has a concentration of nuclear waste, and so a concentration of great risk. Should it be marked at all? Should it resort to the negative visual markers provided by nature such as poisonous plants (2), or foreboding land formations. Or, is there an opportunity to carry on the known risk of these materials and the sites where they are buried through an oral tradition (3) like the cautionary tale.

Or, to take a note from Lewis Carroll’s “Alice in Wonderland”: “[...] if you drink much from a bottle marked ‘poison’, it is almost certain to disagree with you, sooner or later” by translating a symbol of danger. Today, society is aware of disasters like Chernobyl, Three Mile Island and Fukushima (4) so there is a shared knowledge that nuclear waste and

From Now.



plants have the potential to create disaster.

But as we navigate the spreading of information in a post-truth society, it's possible to imagine the modest tradition of storytelling becoming contaminated by opinion and unable to keep flight through to the necessary future.

Van Geet and the ONDRAF/NIRAS group are still in the conceptualization phase as the Belgian government hasn't completed the request for a geological disposal site.

Belgium is one of the countries that is ending and phasing out participation in nuclear energy (5), but the matter of managing the material that was created is still seen as a consideration for the future. Van Geet is confident that once the proposal is accepted the Belgian towns of Mol and Dessel will begin the disposal process by 2035 (6).

(1) Throughout time, a huge list of very odd objects and remnants have been shot into space. Things like: Claus Oldenberg's drawing of Mickey Mouse; the ashes of Clyde Tombaugh, the scientist who discovered Pluto; the ashes of Star Trek's James Doohan, who played the original Scotty [see figure 2]; more Star Trek ashes with the ashes of Gene Roddenberry, creator of Star Trek, and a copy of Playboy Magazine, among other things.

(2) Stinging Nettle is one of the plant varieties that humans recognize as troublesome. Even though there may be an annual Nettle Eating Competition that brings thousands to Dorset in England. Although many cultures are losing an ability to recognize the difference between dangerous and edible plant types, the lethal varieties of mushrooms like the ominously named "Death Cap and Destroying Angel" [see figure 5], have managed to retain their notoriety.

(3) An amazing example of oral tradition that has succeeded exists in the Aboriginal peoples of Canada. After residential schools were put into effect, the children were told that they could no longer speak their own language or practice the traditions of their culture. Because the groups would no longer be participating in the traditional ceremonies of sharing their language and stories over winter hunting breaks and there couldn't be evidence of the communities sharing their culture, the groups continued an oral tradition with even more fervour. At the risk of their culture being lost, without a written record the

communities could see the potential for their history to disappear completely, and so they continued to tell their stories but with the omnipresent veil of preservation.

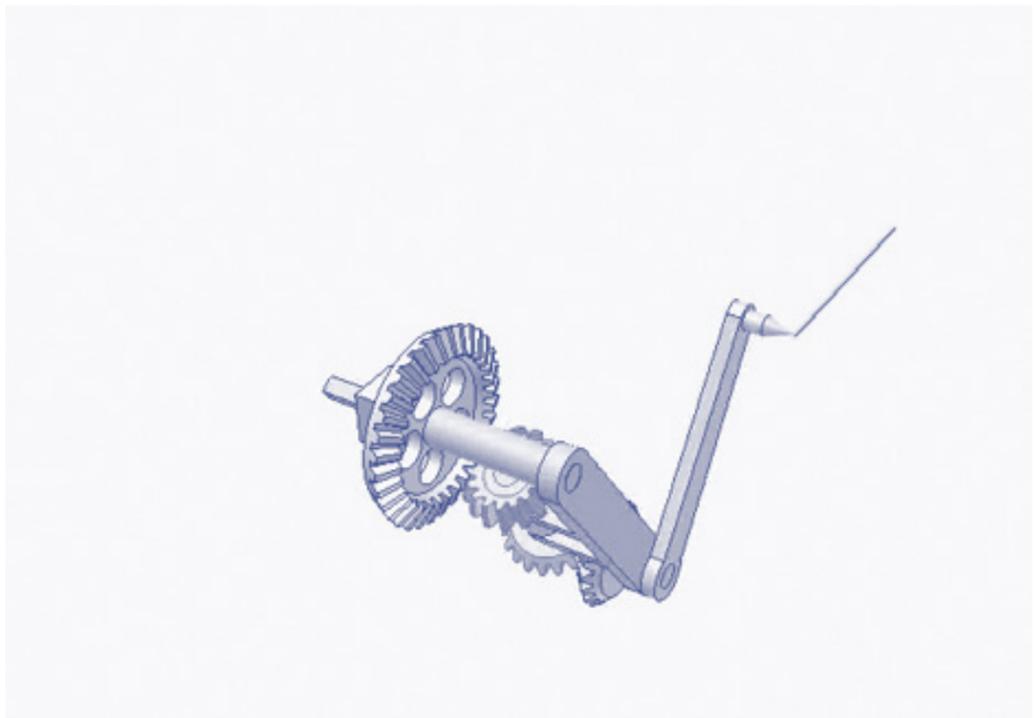
(4) At Frieze in 2014, the United Brothers created an event playing off the movement of relational aesthetics where they offered free soup, made by their mother. This soup was made with Daikon radishes which had grown very near the Fukushima nuclear power plant that had seen three nuclear power reactors melt down after a devastating earthquake followed by a tsunami. This project was a way of bringing awareness to the state of the Japanese communities surrounding the plant by testing the limits of the audiences' etiquette towards hospitality. A grim reflection in light of the recent earthquake and tsunami that hit Fukushima again within this past week.

(5) Countries that have stopped using nuclear power or are in the process of phasing it out include: Australia, Austria, Denmark, Greece, Ireland, Italy, Latvia, Liechtenstein, Luxembourg, Malaysia, Malta, New Zealand, Norway, Philippines, Portugal, Belgium, Germany, Spain, and Switzerland.

(6) In 2035 there have also been predictions by the United States Energy Department that there will be a growth in the demand for global energy, half of this prediction will come from the needs of India and China. There have also been mentions of a thin elevator that will stretch from Earth to a space station.



That beautiful gap between something that theoretically should make total sense, but really does not in practice.



Chris Swart

The Straight Line of Time

By Josh Plough

Chris Swart is bringing the digital dreaming of a Vietnamese engineer to life with his latest project.

The common perception of time is that it's linear; stretching in an unbroken line behind, through and in front of us. This idea of the sequential is integral to Swart's latest piece for HDWST as he's making real the CAD renderings of the Vietnamese Engineer Nguyen Duc Thang. Thang's PHD has served him well as he's rendered nearly 2000 mechanisms, all of which can be found on his Youtube channel. Swart sees Thang's monumental creative output as more of an art project than that of an engineer and the man himself as an outsider artist, working solely in his own virtual world.

But it was the "Straight Line Drawing Mechanism 6" that Swart settled on and is now starting to 3D print at Timelab. However, this transition to the physical world isn't an easy one. Although it is the perfect example how different people, with different skills, from different parts of the world can influence each other and bend time Swart has had to work with the fact that theory and

practicality don't often meet eye to eye, and he acknowledges the nuances that occur when this happens.

During the making process Swart has found that the technology he's using creates flaws in the individual components that are created. So then the mechanism that's been designed to draw a perfectly straight line in virtual reality, in fact creates a wobbly one when physically implemented. This poetic outcome isn't lost on Swart as he describes that "beautiful gap in-between something that theoretically should make total sense, but doesn't really in practice".

That "beautiful gap" is where this project lies, and only adds to the absurdist nature of creating a mechanism to draw a line that an object invented thousands of years ago does perfectly well. The outcome of this project will be a beautiful example of how time is bent and contorted through an individual's perception and reality, and is never as straight forward as you'd think.

Alexandra Laudo

Curating Time

By Anja Neidhardt

Alexandra Laudo is an independent curator from Barcelona, and the founder and director of the curatorial platform Heroínas de la Cultura. Last year she was one of the participants of CuratorLab, a research program in Stockholm, for which she had applied with a research proposal on the topic of time. During her stay in Stockholm she developed the project “An intellectual history of the clock”. The “performative lecture” examined the social construction of time and revolved around concepts and ideas like time measurement, the history of clocks, the implementation of clock time and the standardisation movement. Since then Alexandra’s interest in investigating questions related with time is constantly growing.

Alexandra looks at strategies and conventions, the scientific idea of time and civil time (the social construction of time), but also at art works that deal with those issues. There is for example Ruth Ewen’s work “We Could Have Been Anything That We Wanted to Be”: In 2011 the artist installed clocks with a 10 hours day circle in Folkestone (during the town’s Triennial), referring to “Revolution Time” that people had tried to establish after the French Revolution.

Another project that Alexandra mentions in our conversation in is “Standard Time” by Mark Formanek. The artist installed a “digital” (but actually analogue) clock at Rotterdam Central Station in 2009. The clock was circa 4 meters tall and 12 meters wide and part of a scaffolding construction. It had to be kept by a total of 36 workers who adjusted each minutes carefully.

During the performance the workers spend all their time to keep the clock going – and had no time for anything else. The project makes one also think about the digital display of time: When looking at a digital clock you normally don’t see a transition from one number to the next, but in this performance you do.

Now at Timelab, Alexandra is developing her research further. “I think about my research as an archive with content (like text and images) from which stories, presentations and exhibitions can emerge”, she says. She reviews what is already there, but also integrates new things (using the Timelab library for instance). Thinking about time in this context, she adds: “The archive represents the potential of what could evolve, but there are also limitations to it, like my own or other people’s limited amount of time.”





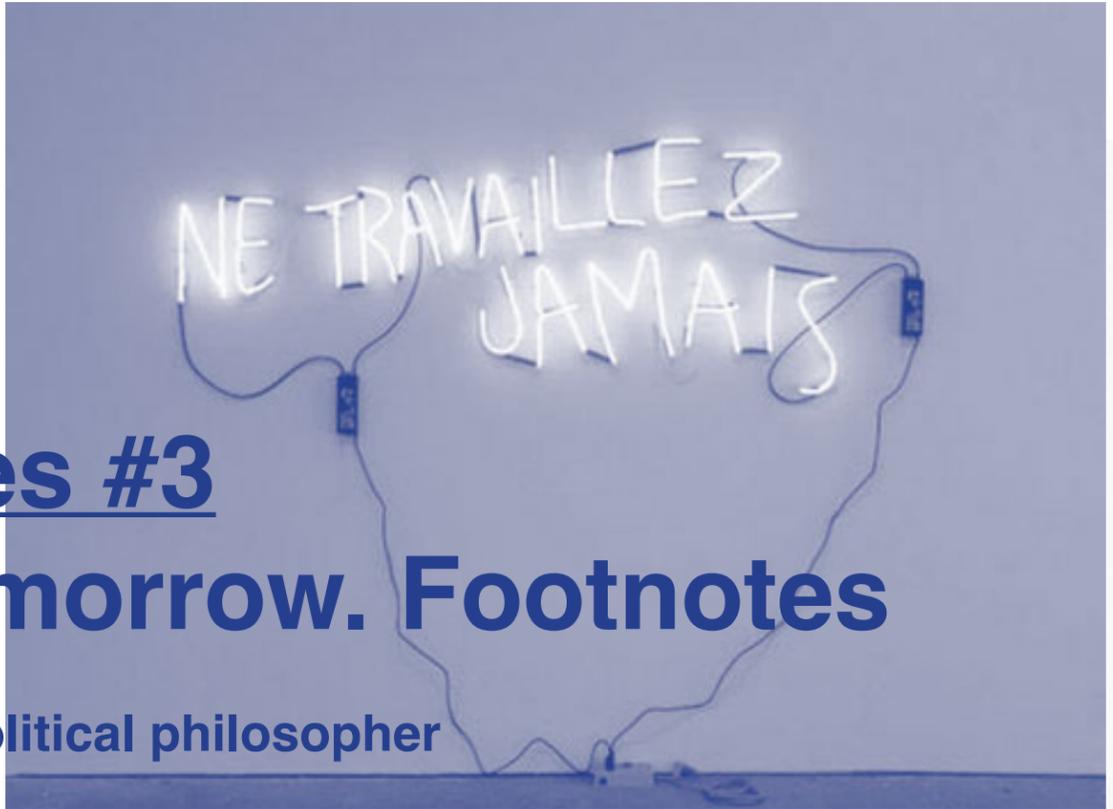
So let's change the politics, and while doing so change how we spend and experience our time.

Time Series #3

This is Tomorrow. Footnotes

Thomas Decreus, political philosopher

By Josh Plough



“We cannot go on like this” was one of the first declarations of the philosopher Thomas Decreus during the 4th Time Series lecture at HDWST. Talking to full a house, Decreus explained and debated the merits of the universal basic income and how it would affect our lives, free time and the wider political establishment. Looking back, humanity has had a good concept of how we can improve life and society, but it now seems that when we need this thinking the most, it's deserted us. According to Decreus “Utopia isn't credible anymore ... it doesn't exist”. These statements collide with the ones coming out of Silicon Valley where the techno-optimist dream is still alive for those privileged few. So with such contentious statements being thrown across the room, the audience hunkered down and prepared themselves for an evening of political discussion. But while ideas like labour time reduction, basic income, the redistribution of land in the form of commons, and open borders can be seen as “utopian”. Decreus argues that these objectives are realistic,

and are in fact our only option in this shrinking world. But how to address these subjects? Well, it can all start with looking at our jobs and the time we spend working. The conversation turned to a specific ideology that's shared by both the right and the left, an ideology that perpetuates the idea that having a job is a type of self-realisation or liberation. But this attitude towards work is a new phenomena, argues Decreus, because if you look at history work, it was something that “had” to be done. It was never seen as an identity, that was something you formed in your free time.

But today people see their job as their identity, and the worrying idea explained at the lecture was that “work doesn't need you, you need work”. So how would you define yourself if you chose not to work? It's not an unimaginable scene, that when talking at a party the question “what do you do?” comes up. And if you were to answer “Oh nothing, I don't think work is that important”, it would defiantly raise a few eyebrows.

one's eye is exactly the kind of action that needs to be got rid of when this subject is discussed. Why do we work these long hours to be part of an unfair system, a system that vilifies people who don't have a job, and forces them into work they don't want to do? This system, as usual affects the poor the most, but with the rise of the machines and the expected loss of up to 5 million jobs by 2020, it will also be felt elsewhere in society. (1) You have to ask yourself: How safe is your job and what are the alternatives for society?

Decreus also declares that working, i.e. a job, is not something we should be happy about. It's the legacy of a system that has privatised the land we live on (2), and transformed our basic needs like food, water, and fuel into commodities. We are far less self-sufficient than we were, and in turn have less control over our lives. It would be easy to mock this rosy view of a Medieval and feudal way of life by romanticising it, but it is on these ideals that a new future can grow. (3) But fast forward to the industrial revolution and you will find

philosophers thinking about the possibilities of eliminating mankind from the tyranny of work.

With the invention of the machine age and the replacement of workers with those machines, it was believed that people would have more free time.

(4) But this type of thinking has all but disappeared in the mainstream media, and is only now being brought back out of the shadows of the closed factories by Decreus and others. (5) The Post Work Society is the proposition that we need to create a community where there is no longer a focus on the creation of jobs. The two main justifications that Decreus gives for the realisation of this society are the rise of human obsolescence, and the fact that modern economic growth doesn't create jobs anymore.

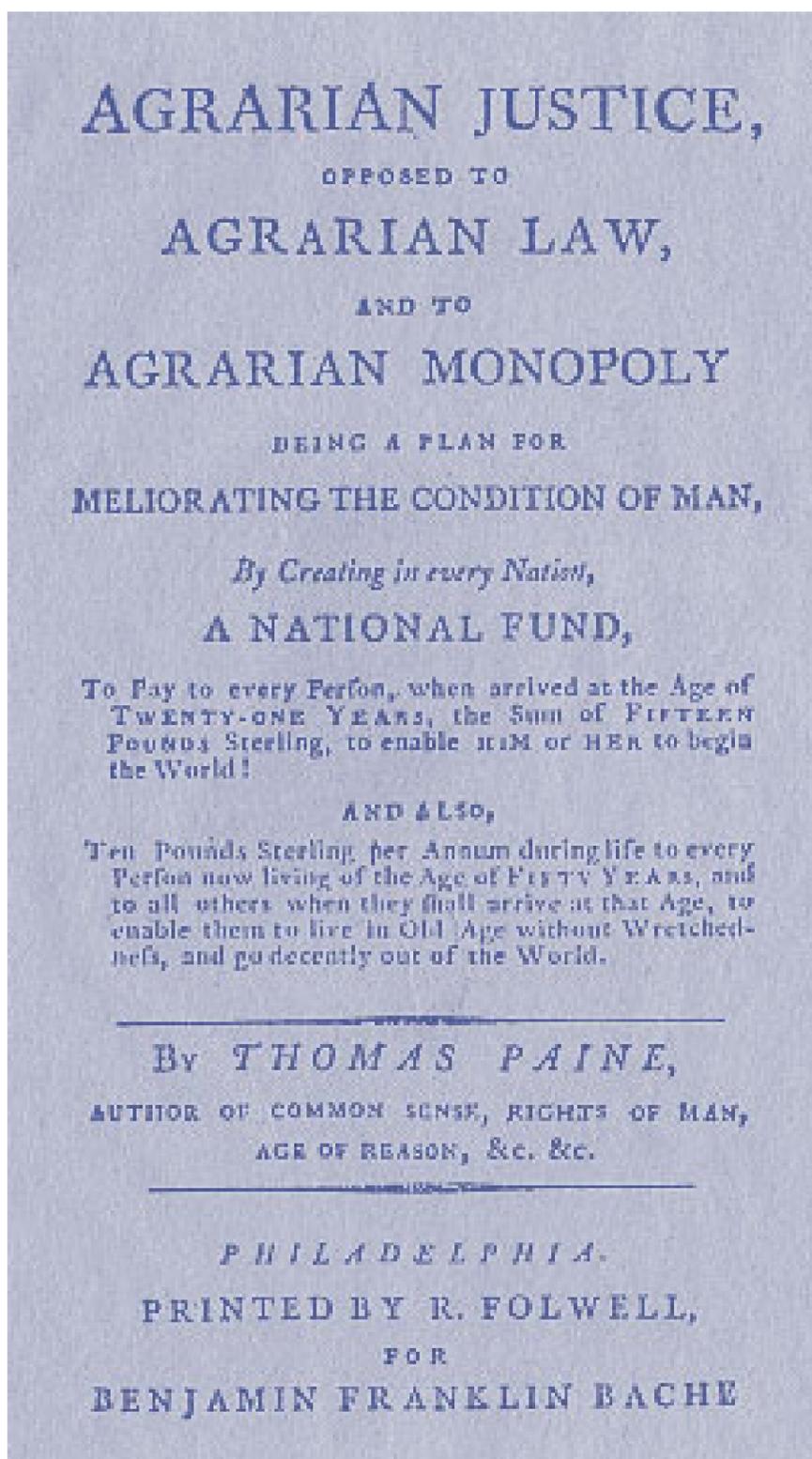
A bewildering example of this is WhatsApp, it was sold to Facebook in 2014 for \$19,000,000,000. It was one of the most profitable companies of recent years and when it was sold it had the grand sum of 55 employees. So now growth, unlike in the traditional industries of manufacturing, does not guarantee more jobs.

And most politicians aren't addressing this problem as they're still basing their promises of job creation on the old system of Capitalism. Society needs to stand up and admit that very soon not everyone will have a full time job and the security that comes with it.

Decreus then talked about the Elysium Option (6), a world that is left in ruin while the one per cent live above it in a floating space ship (he admits it's a great idea, but a terrible film). This scenario highlights the insecurities that come with high unemployment; one being the way rights would be stripped from the existing workers. How would you act if you knew there were 100 people waiting to take your job, would you ask for that pay rise or for better conditions ...? Probably not. Enter the universal basic income, this proposes a future where each person gets an unconditional amount of money every month from the Government, the amount of €1500 was used as an example for Belgium. This type of thinking isn't new and can be traced back to 1797 when Thomas Paine wrote a pamphlet

entitled "Agrarian Justice". Paine wrote that he saw the benefits to privatisation, but he also recognised that nature couldn't be owned. So as a compensation for this he proposed that the people be given a basic income. So, with all this in mind a picture is starting to form where the future is transformed, and the power shifts away from the multinationals to the more autonomous human. When discussing this subject so many questions come up, but the fundamental idea of a near future where we're not tied down to job we hate just to afford the bare essentials is welcome. But Decreus maintains that this won't be an immediate solution, it needs to be discussed and assimilated into the public psyche. Only when we admit that this Post Work world is our future, will we be able to implement this thinking. And when challenged on how logical these steps are, Decreus replies by saying that "there is no logical link, it's a political link

So let's change the politics, and while doing so change how we spend and experience our time.



(1) The qualities that will hopefully future proof your career are empathy, creativity and skill, according to Forbes Magazine. But if you ask the BBC, they'll tell you should become a blacksmith to ensure a happy and long working life.

(2) The Diggers movement in England the 1600's opposed this idea and promoted a type of agrarian socialism. They were a group of Protestant radicals headed by Gerard Winstanley who wanted to "level" the land and reform the existing social order. Winstanley declared "true freedom lies where a man receives his nourishment and preservation, and that is in the use of the earth".

(3) But Patrik Schumacher, the new boss of Zaha Hadid's studio disagrees. He has come out and said that we should abolish social housing, scrap prescriptive planning regulations and usher in the wholesale privatisation of our streets, squares and parks. A move forward or step backwards ...? I'm sure we all know the answer to that.

(4) The Luddite movement in England during 19th Century did NOT agree. They were a group of skilled textile workers who believed that technology would render them obsolete, and smashed mechanised looms in protest. Now anyone who is seen to be opposed to technology is often called a Luddite ... some would wear that label as a badge of honor.

(5) Although, there is one fringe voice who is pro the universal basic income (UBI). That person is Zoltan Istvan, the presidential candidate for The Transhumanist Party in the USA. This is a party that believes in human cyborg hybrids, and the result of this will be longer lives. He also believes that robots will start taking over jobs and humanity will be the UBI.

(6) Elysium or the Elysian Fields, in the Greek myths is at the ends of the world where favoured heroes were taken by the Gods. It's seen as a place or state of perfect happiness.



Her definition of subjective time is based on the personal perception of time. She imagines private time as an endless circle, an infinite line that goes on and on.



Sun Lee

Public and Subjective Time

By Anja Neidhardt

Sun Lee is kneeling forward on her chair and peering into a computer, next to her is a black mass that looks eerily similar to a scalp. This the beginning of her exploration into time and how we perceive it.

Actually a fashion designer from South Korea, Sun developed and ran her own brand for seven years before she decided to move to Europe just a few months ago. Both she and her brand had been successful, but it was while trading that she then realised the sheer amount of clothes and fashion products that saturated the market. Sun then started to question her work and herself: If releasing a new collection also means creating new waste, wouldn't it be better to stop? But would it make any difference if she quit?

Well she did and now Sun's in Europe and enrolled on her Master studies at Design Academy Eindhoven, to discover an alternative and more sustainable way to work as a designer. Within her studies she is now looking at time and sees the type that affects our daily lives as "public", this category affects us all because it links natural phenomena like sunrise and sunset, clocks, universal time and time zones to it. Seeing time as public because it's shared by all is a beautiful observation and it's this way of thinking that has led Sun to ask what this

shared experience really gives us, do we pursue time or does time pursue us?

She visualises public time as a circle that's cut into pieces by a watch hand, strictly regimenting our behaviour; like when we eat at 13 o'clock even if we're not hungry. Her definition of subjective time is based on the personal perception of time. She imagines private time as an endless circle, an infinite line that goes on and on.

Her projects for HDWST will include two clocks that will break the ticking hegemony by allowing us a more flexible interpretation of time. She'll do this by projecting two screens, one showing a scene in Korea and one from The Netherlands. This is intended to highlight her observation that we all live in the same moment, and we're in a different time only because we may inhabit a alternative space. Also, if the screen is observing a bus stop from which many people are commuting to work and back, its images can give us an idea of the time. As well as this there will be a clock that uses hair to visualise the amount of people on the screen at anyone time. The strands will spin faster and faster the busier the screen, adding another visual layer to this already abstract interpretation of time.

Louis-Clément Da Costa

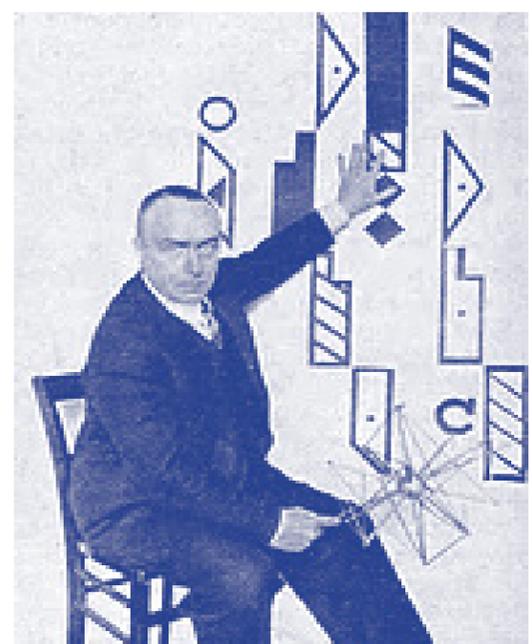
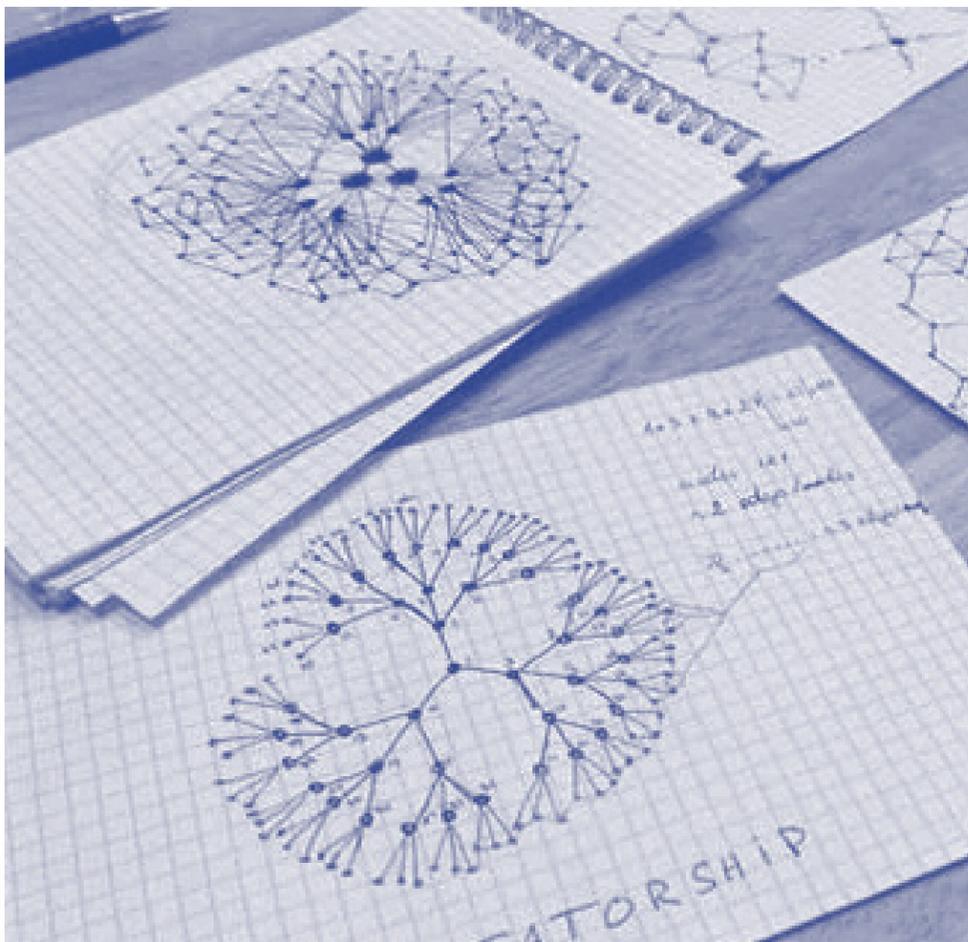
Time and Space

By Anja Neidhardt

“Time and space are the two main tools that we have in dance and choreography”, says Louis-Clément Da Costa. “You don’t even need a body to make a choreography, you can just use time and space and objects for example.” Louis studied dance and music (but mainly contemporary ballet) at the Conservatory of Lyon since he was seven years old. Then he has been a dancer for several companies, worked with different choreographers, but also started developing his own projects.

Louis is interested in combining his knowledge with a scientific point of view. He is not only reading Stephen Hawkins, but also collaborating with another HDWST participant, Anthony Teston, who has a background in physics. The two of them are investigating what the graph theory (mathematical structures used to model pairwise relations between objects) could offer for dance scores. Dance scores are notation systems for recording and analysing human movement. Currently there are two main techniques, one developed by Rudolf Laban (1928) [see illustration on the left] and one by Rudolf Benesh (1955) [see photo on the right], – “but you need a lot of time and practise to learn them”, says Louis.

The discussions between Louis and Anthony circle around meetings. “Is there a possibility of meeting not in the same space, but in the same time?”, is one of their questions. During a skype conversation, for example, people are in different places, but still meeting at one point in time. But there is also the possibility of meeting in the same space – at different points in time: “When I come into this room, take a book out of the shelf, put it back and leave again, and you come two hours later and do the same action with the same book in the same space – can we call this a meeting?”, Louis asks. “We could also build something together, in the same space, but at different times.”



Down to the Wire

By Josh Plough

The delayed gratification of working to a deadline seems almost masochistic. You always get that ubiquitous response when asking how a project went, “oh really well, but super stressful because I only got it finished just before the deadline”.

Our entire lives are lived from one day to the other, time passes, it ticks by and we get used to our own rhythm. But when confronted with certainties we suddenly take stock and realise that although time is relative, it’s also constant. It will go on without us. So when applied to flesh and bone you realise the frailties, and those years of procrastination start to seem wasted. Dealing with a fullstop, or death, elicits reactions that manifest themselves in lists. Mortality.

I need to do that,
I need to see this,
I need to eat that.

The idea of list making is why we always go “down to the wire”. We should live for the now, and not carry on this bottled necked existence where we spend our lives and time leading to up one congested point.

Sayings are a huge way of expressing ourselves, reusing the words of others to declare how you feel at a specific moment. How is it that a phrase said in a different time can have the same power now? Language like time, is malleable. We all experience it differently, while at the same time sharing it collectively.

Down to the wire is an American saying that originates from horse racing. If an event was going down to the wire then it was a very close race, everything would be determined at the last minute.

A wire was strung above the finish line to help determine which horse came in first. With the advent of cameras this no longer happened, but the saying still persists through time.

I propose we add to this saying’s history. Another American tradition is the Hollywood blockbuster. Usually in these multimillion dollar movies there’s a bomb. And this bomb needs to be disarmed. So our hero, who is charged with this monumental task, comes to save us. But they’re often delayed, even late. Time is still ticking for this potentially earth shattering device. They are putting our survival at risk for their own delayed gratification.

These films literally go down to the wire – the red one or the blue one?

Time is still ticking.

3.

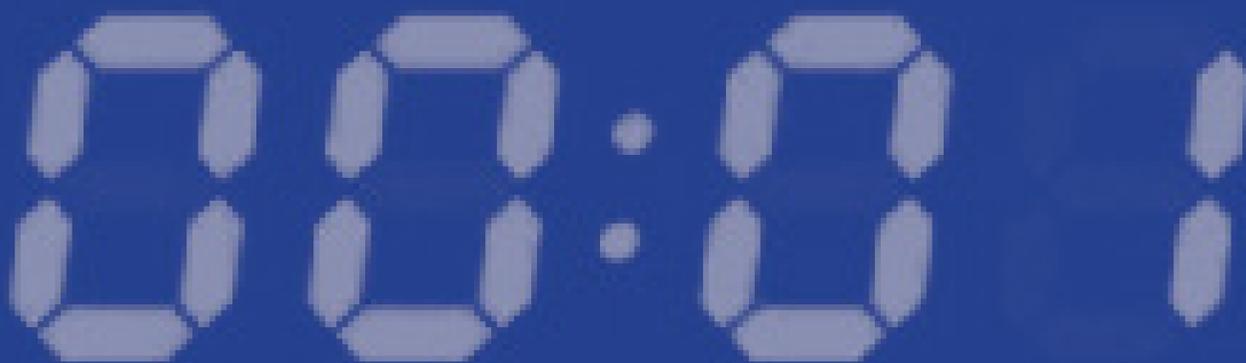
2.

1.

A sigh of relief, the sweat is mopped and we live.

So now, if you ever use down to the wire. Think of its new place in time.

The mentality of going down to the wire is closely associated with our denial of death. If life was lived knowing that time stopped, then we would hopefully have a different mentality. To be aware of the end is to be aware of the journey getting there.





We forget to look at history in all of its facets so we can learn to move into the future without repeating the past



Patty Jansen

Collective Memory

By Anja Neidhardt

In her projects artist Patty Jansen is mainly working on the topic of collective memory – a theme that is very much linked to concepts of time: the past, the present and the future. During HDWST she discussed her interest and research field with several Belgian people.

She found out that the 8th of May had been cancelled as an official day of remembrance in 1974 and never been re-installed. “It started to occur to me that Belgium people seem to feel uneasy with the Belgian World War II past”, she says. “As I dived deeper into this topic, it became clear that this uneasiness had evolved from the collaboration of Belgium with Germany during WWII.” Patty came to the conclusion that the feeling of shame had lead to a much less public commemoration. On the 10th of April 1944, Merelbeke (Ghent) was heavily attacked by allied forces in a so-called “friendly fire” to distort the German transport to the frontline. 420 people were killed. But it took 60 years until they found their peace in July 2004 when the Directorate-General War Victims of the Belgian Government finally acknowledged them.

It occurs to Patty that, when it comes to memory and history, we tend to divide things into “good” and “bad”, “winner” and “loser”. The winner, who can celebrate its victory and the loser, who has to learn from the past. This division defines who can commemorate and who can’t, but also what is commemorated and what not. “We forget to look at history in all of its facets so we can learn to move into the future without repeating the past”, she says.

She turned her research into a book that is made out of engraved mirror plates. This fragile, but at the same time very heavy body of memory is split into the winner side and the loser side. Even though the story is told in this divisive way (which is nothing but the representation of points of view that are still present in current society), the pages themselves are reflecting: Not only can the readers see themselves in the pages, also the content is mirrored and suddenly shown on the “wrong” side, things get mixed up and complicated. But this is just what happens when you look at history’s details.



Gabey Tjon a Tham

Technology and time

by Josh Plough

Leaning over an Arduino in the HDWST workshop Gabey Tjon a Tham admits that she likes to forget about time. Having studied Fine Arts, Tham then went on to do a Masters in Art Science at the Royal Conservatoire of The Hague and is now an installation artist.

Tham is currently researching about how we can look at technology from a different perspective. Rather than just looking at the product, she wants to go deeper than the screens we touch and expose the algorithms that so often rule our daily lives.

Finding this relationship problematic, Tham wants to expose these

underlying structures and systems and make them understandable and more tangible for us.

Tham's now creating a prototype sound installation that creates a feedback loop, but a feedback loop that deals with the idea of cause and effect. Two seats are positioned opposite one another and will play the sound of bird's wings flapping. A natural rhythm that only works when two people are sat down, connecting the individuals through a shared experience.

But as mentioned before Tham likes to forget about time, she sometimes has problems managing time in the

strutted society we live in. Focusing on one project is what she loves, the ability to concentrate all her energy on a single point of time is the ideal scenario. Unfortunately there is nothing ideal about time and she finds herself juggling all the different responsibilities of being an artist.

When being interviewed she confesses that she wished this residency was longer, something like three months. This is because as she glances at the prototype, Tham believes this to just be the beginning of something bigger. "I want to make more and more prototypes, and then a new installation will evolve from those."



Time Series #4

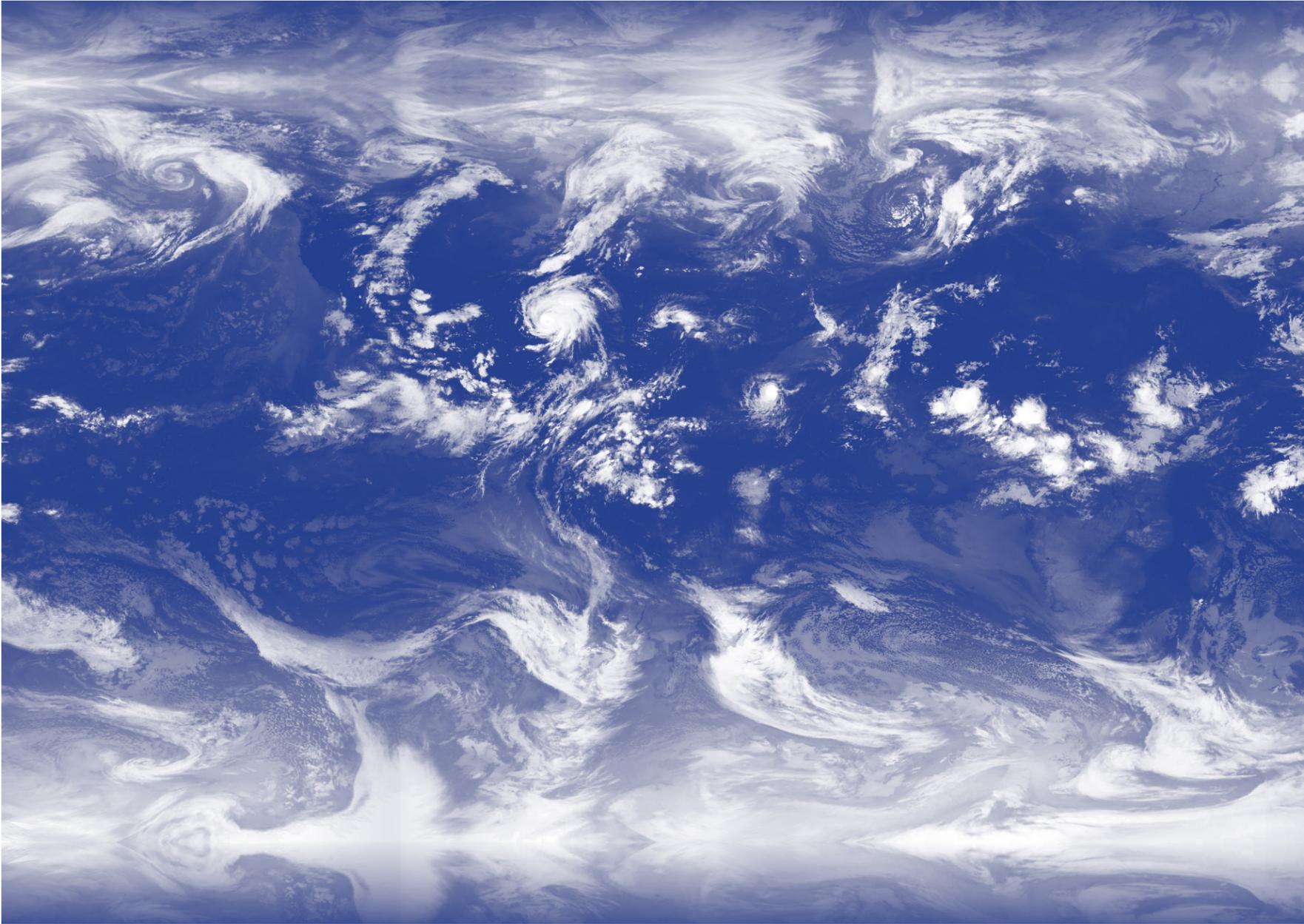
Henriette Lack's Genome

Ewan Callaway, Nature journalist

Henrietta Lacks, an African American woman from Baltimore, died on 4 October 1951, but her cells live on in laboratories all over the world. The cervical tumour that killed Lacks produced the first 'immortal' human cell line. Researchers have used her cells, which are known as HeLa cells, to develop life-saving vaccines and make insights into basic human biology. Several years ago, scientists sequenced the genome of these cells, essentially Lacks' genome. The cells were collected without

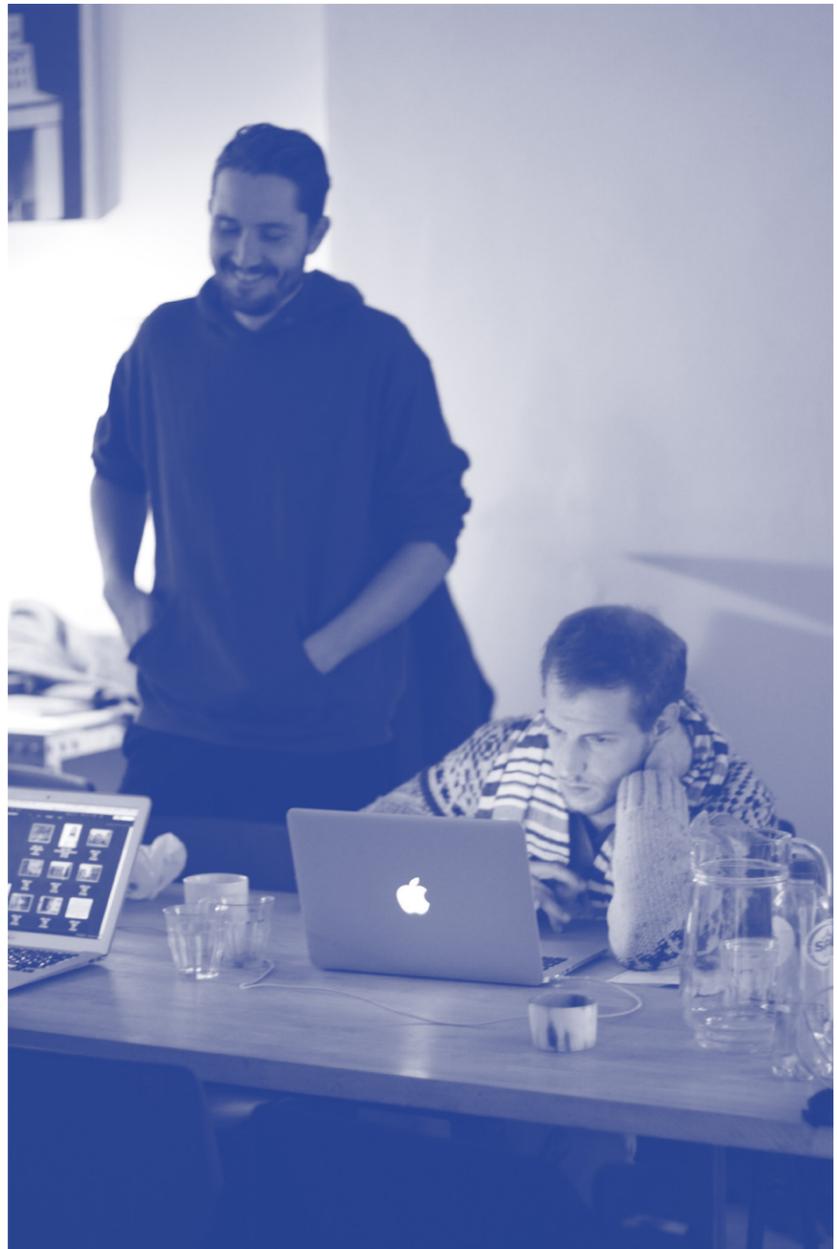
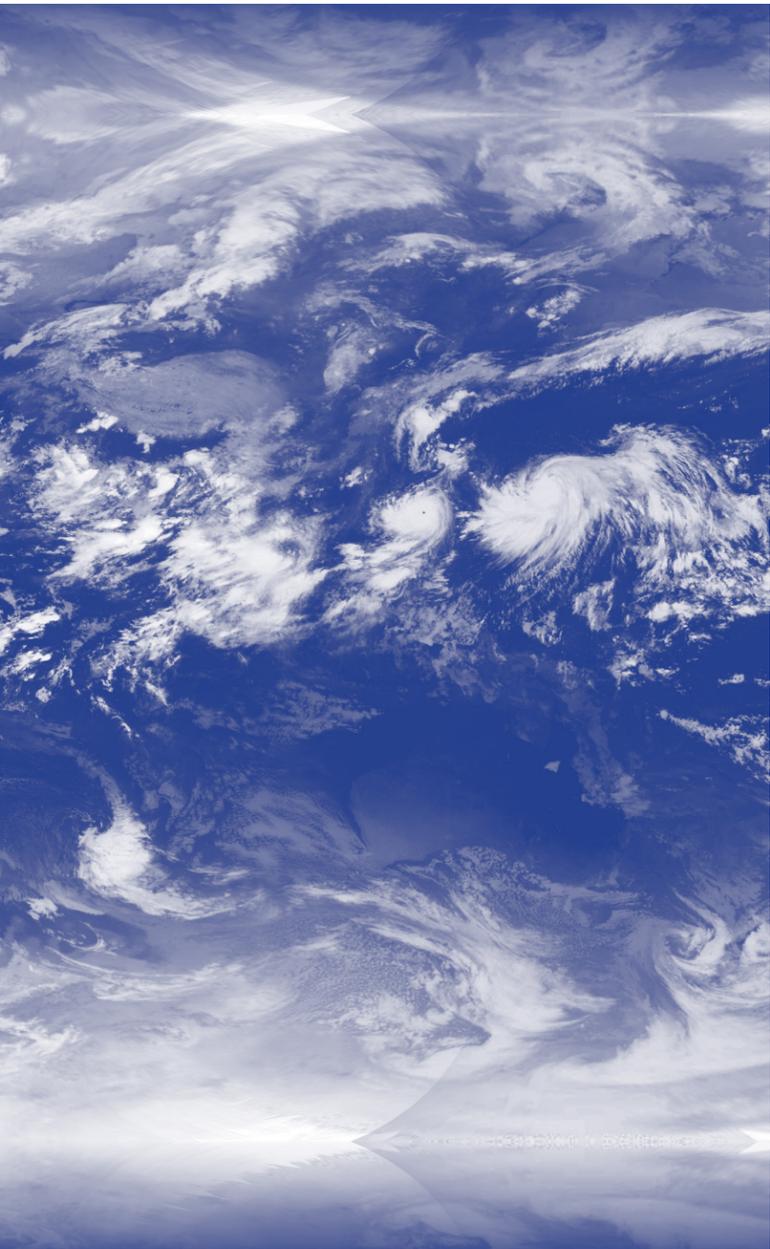
Lacks' knowledge or expressed consent, and her family has only recently been asked to how they feel about the research being done with her cells and genome. Lacks isn't alone. Many immortal cell lines used in research come from individuals who did not give consent. And it is now possible to sequence the genome of a long-dead individual from a hair sample in a museum. In this talk, I will explore how our cells and DNA can live on long after we die--even if we don't want them to.

Ewan Callaway joined Nature in August 2010, after 2 years at New Scientist as Boston-based biomedical reporter. He attended the science writing program at the University of California, Santa Cruz and earned a masters degree in microbiology at the University of Washington.



Maité De Bievre

Maité De Bièvre (b. 1992, Antwerp) is a Brussels based artist and photographer. She graduated in 2016 from Luca School of Arts, Brussels. In recent years her curious wanderings have led her from Java, Indonesia (2010-2011) over Lyon, France to the cosmopolitan hub that is Brussels. During the three years of her BFA in photography, she participated as an art student within the Erasmus program at ENSBA Lyon (2014). Around this period, she developed a growing fascination for the conceptual art of the seventies, which continues to be a source of inspiration and the basis of a critical dialectic in her work. Mainly through photography, performance and installation the artist attempts to bridge the dualisms of the medium and its image, the perceivable and the imaginable, constantly (re)positioning herself on the divide between body and mind.



Anthony Teston

Anthony Teston is interested on social and philosophical issues of scientific knowledge and researches. He's also interested by interactions between art and science as processes enabling knowledge to become culture. More widely, he explores the ways the sense is built in our conception and perception of things and the world... He has Master degrees in Particle physics and science communication. He's also curious of many others fields of knowledge: philosophy, sociology, biology, math, politics...

Being a physicist mean being able to think about problems properly and methodically, and being able to test them. According to the old Greek tradition the physicist is also a philosopher, who catch concepts and use them as basis for conceiving the nature in its all dimensions, including human.

Following that perspective Anthony Teston transpose ideas from one fields (especially science) to another, without any preconceived limits, waiting to see what will come up...

Activities

- Writing: poetry, novels, philosophic essay...
- Active contributions in several associations for social and political alternatives (La Gonette: local currency of Lyon; Assemblée Générale Citoyenne: rethink our society and the ways of doing politics as citizens; etc.)
- Creation and active participation in a cultural association named "Fixience". It aim to bring to public attention the social and philosophical issues of science - through art and science-fiction among others.
- Science communication officer (CNRS, Observatoire de Paris, INRIA)

Projects

Maïté De Bièvre

Aperture

NL

Het boeiendste aan de lucht zijn de wolken. Maar vastgelegd op de gevoelige plaat verdwijnen hun ruimtelijkheid, beweeglijkheid en tijdelijkheid. Voor *How Do We Save Time?* verwerkte Maïté De Bièvre wolkenvormen - een belangrijk motief in de conceptuele fotografie - in sculpturaal werk waarin de kunstenaar niet alleen de grenzen van de fotografie onderzoekt, maar ook door het gebruik van de negatieve en positieve ruimte de levendige dynamiek van de wolken opnieuw zichtbaar maakt.

ENG

The most fascinating aspect of the sky are its clouds. Yet once you photograph them, their spatiality, movement and temporariness disappear. For *How Do We Save Time?* Maïté De Bièvre translated cloud shapes - an important motive in conceptual photography - into sculptural work. Here, she not only investigates the limits and possibilities of photography, but also makes the lively dynamic of clouds tangible again.

Chris Swart

Revisiting Thằng Nguyễn Đức's Straight Line Drawing Mechanism number 6

NL

Tijd ervaren we doorgaans als lineair, als een lijn die we ononderbroken achten, voor en door ons loopt. Deze sequentiële tijdservaring vormt een belangrijke component in het onderzoek van Chris Swart. Naar aanleiding van *How Do We Save Time* haakt de kunstenaar in op zijn interesse in de complexe CAD renderings van de Vietnamese ingenieur Thằng Nguyễn Đức. Hier verbeeldt de ingenieur duizenden complexe mechanische processen die desalniettemin tot eenvoudige resultaten leiden. Swart vertaalt Thằng's *Straight Line Drawing Machine 6* van een digitale film naar een fysieke kinetische sculptuur. Zo overbrugt de kunstenaar de kloof tussen een theoretisch perfect proces en een live interventie.

ENG

The common perception of time is that it's linear; stretching in an unbroken line behind, through and in front of us. This idea of the sequential is integral to Chris Swart's research. Chris was intrigued by CAD renderings of the Vietnamese Engineer Nguyen Duc Thang depicting complex mechanical processes with simple outcomes. By translating Thang's "Straight Line Drawing Machine 6" from a virtual representation into a physical device, Chris confronts the gap between a theoretically endlessly perfect process and real-time physical intervention.

Patty Jansen

The four hundred and twenty

NL

De ambiguïteit en tegenstellingen in wat we "onze" geschiedenis noemen, vinden hun oorsprong in het collectieve geheugen. Het is verbazend hoe de geschiedenis van Gent, en meer specifiek die van Wereldoorlogen I en II ligt, aan de basis van huidige tendensen in de samenleving. Patty Jansen is kunstenaar, designer en kunsthistorica. Zij buigt zich over hoe de tijd onderhandeld wordt, hoe ze zich voordoet en ervaren wordt.

ENG

Patty Jansen is an artistic researcher, designer and art historian, all of which she combines in her research on the topic of collective memory. In doing so, Jansen is highly concerned with the past, present and future as concepts of time and how these terms are negotiated, performed and experienced. For this project, she concentrated on Gent's WWI & WWII past to use it as a protagonist for the underlying tendencies, contradictions and struggles in what we call our history today.

Sun Lee

It's time to guess time

NL

Altijd en overal. Tijd delen we steeds met anderen, met de gehele mensheid. Deze publieke tijd was er altijd al, zal er altijd zijn en ons dagelijks leven blijven bepalen. Ontwerper Sun Lee toont hoe we de perceptie van tijd opnieuw kunnen vormgeven tot een meer abstracte tijd en zo tot een meer onafhankelijk leven. Voor *How Do We Save Time?* vertaalt ze dit concept naar een concreet instrument dat de verbinding maakt tussen de G

ENG

Anywhere, anytime. We are still in time shared with others and with the whole of humanity. This public time there has always been and will always be there and determine our daily lives. Sun Lee shows how the perception of time may give new form to a more abstract time and thus to a more independent life. For *How Do We Save Time?* they translate this concept into a concrete tool that makes the connection between the Ghent time and Korean.

Gabey Tjon

Nervous Systems

NL

Aan de hand van ideeën uit de vroege cybernetica tracht Tjon een beter inzicht te verwerven in de onzichtbare algoritmes verborgen achter onze tijd. Zij benadert verschillende perspectieven op technologie die niet gebaseerd zijn op efficiëntie en innovatie, maar die veel dichterbij natuurlijke en menselijke processen. Ze maakte een prototype voor een nieuwe ruimtelijke installatie en een geluidscompositie waarin ze deze mechanismen omzet tot tastbare ervaringen.

ENG

On the basis of ideas from the early cybernetics Tjon seeks to gain a better understanding of the algorithms invisible, hidden behind our time. She approaches different perspectives on technologies that are not based on efficiency and innovation, but much closer lean towards natural and human processes. She made prototypes for new spatial installations in which she transforms these mechanisms to tangible experiences.

Delany Boutkan

Time as Design Element

NL

Hoe kunnen we de ziel van de tijd in een object bevatten dat de menselijke beweging als initiator gebruikt? Door het visualiseren van de tijd als systeem in ons lichaam. In onze Westerse benadering van tijd ziet Boutkan de noodzaak om deze te visualiseren. In hoe we spreken en hoe we ruimte of objecten bepalen.

ENG

How can we contain the soul of the time in an object that human movement as a starter? By visualizing the time as a system in our body. In our Western approach to time Boutkan sees the need to visualize it. In how we speak and how we define space or objects.

"Our Western time perception will always, in essence, be driven by the need for visualisation, when reflecting on time. In our way of speech, spatial terms as used when mentioning an object are applicable. What if we try to grasp the soul of time telling in a visual representation of a space that uses movement as the actuator? Visualising the idea that time is a system imbedded in us. This resulting in a tangible spatial proposal that in practice, enforces new habitual movements while acting within the space."

Alexandra

Laudo

Two time labs, hundreds of clocks, one compass, a couple of Dutch men and John Cage.

NL

Een narratieve expositie over tijd als sociale constructie. Aan de hand van anekdotes, verhalen, conventies en technologie die doorheen de geschiedenis het concept van civiele tijd vormgeven, brengt curator Alexandra Laudo werk over subjectieve en niet-overdraagbare tijdsbeleving van verschillende kunstenaars samen.

ENG

A narrative exposition of how time is a social construction. On the basis of anecdotes, stories, conventions and technologies shaping the concept of civil time throughout history brings curator Alexandra Laudo work on subjective and non-transferable time experience of different artists together.

Louis Clément

De Costa en

Antony Teston

Between meetings

NL

Het zijn relaties en ontmoetingen die ons inzicht geven in hoe Tijd ontstaat. Clement Da Costa en Teston maken een onderscheid tussen de globale tijd van de samenleving en de individuele, subjectieve tijd. Maar hoe beïnvloeden deze elkaar? De choreograaf/danser en fysicus ontwerpen choreografische 'scores' aan de hand van de Graph-theory. Deze wiskundige theorie omschrijft de relatie tussen objecten en ligt aan de basis van de manier waarop netwerken op sociale media worden opgebouwd. Voor How Do We Save Time? creëren ze samen een toestel dat deze tijd pulsen van zowel objectieve als subjectieve tijd combineert. De 'scores' worden geactiveerd door de bezoeker en creëren ontmoetingen in tijd, ruimte of actie.

ENG

The relationships and encounters that results give us insight into how Time. Clement Da Costa and Teston distinguish between the global time of society and the individual, subjective time. But how do these two together? The choreographer / dancer and choreographic designs physicist 'scores' on the basis of Graph Theory. This mathematical theory describes the relationship between objects and is the basis of how networks are built on social media. For How Do We Save Time? Together they create a device that combines this time pulses of both objective and subjective time. The 'scores' are activated by the visitor and create meeting in time, space and action.

Wouter Huis

It will all disappear in time

NL

Wouter Huis kwam naar timelab met één zin die in zijn hoofd bleef hangen: "It will all disappear in time". Het gevoel dat deze zin in zich draagt kan enerzijds als pessimistisch of nihilistisch geëvalueerd worden, maar anderzijds ook als een waarheid die de mogelijkheid biedt tot zelfrelativering en zelfs een vorm van comfort. Voor Huis, werd de text een soort omgekeerde reclame slogan om de wereld in te sturen. De slogan werd het startpunt voor een "Huis-merk" van promotionele objecten, billboards en koffiekoppen.

ENG

Wouter Huis came to Timelab with the phrase "It will all disappear in time" running through his mind. The sentiment of the statement, on one hand can be read as pessimistic or negative, yet otherwise as a concrete truth which is relativizing and in a way comforting. For Huis, this text became a kind of counter advertising slogan to be distributed. Thus the slogan became the ignition point for a "Huis-Brand" of promotional objects from billboards

Stefan Klein

Infinite Alarm Clock Orchestra

NL

Doe mee aan de INFINITE ALARM CLOCK ORCHESTRA: stel alle alarmklokken over de hele wereld, die je in winkels, publieke plaatsen en je eigen devices vindt, in op 11u 's avonds (lokale tijd) en draag bij tot de oneindige oneindigheid van het geluid dat rond de aarde spreidt. Jouw actie brengt zo massaal veel plaatsen in de wereld in kaart door één temporaal moment.

ENG

Please join the INFINITE ALARM CLOCK ORCHESTRA: Set any alarm clock you see in stores anywhere in the world to 11 pm (local time) and contribute to an indefinitely infinite sound circling the earth and mapping numberless spaces around the world through one temporal moment.













How Do We Save Time?

Alexandra Laudo, Anthony Teston & Louis-Clément Da Costa, Chris Swart, Delany Boutkan, Gabey Tjon a Tham, Patty Jansen, Suna Lee, Stefan Klein, Steven Humblet & Maité De Bievre, and Wouter Huis.

Editorial team: Anja Neidhardt, Kirsten Geekie, Josh Plough

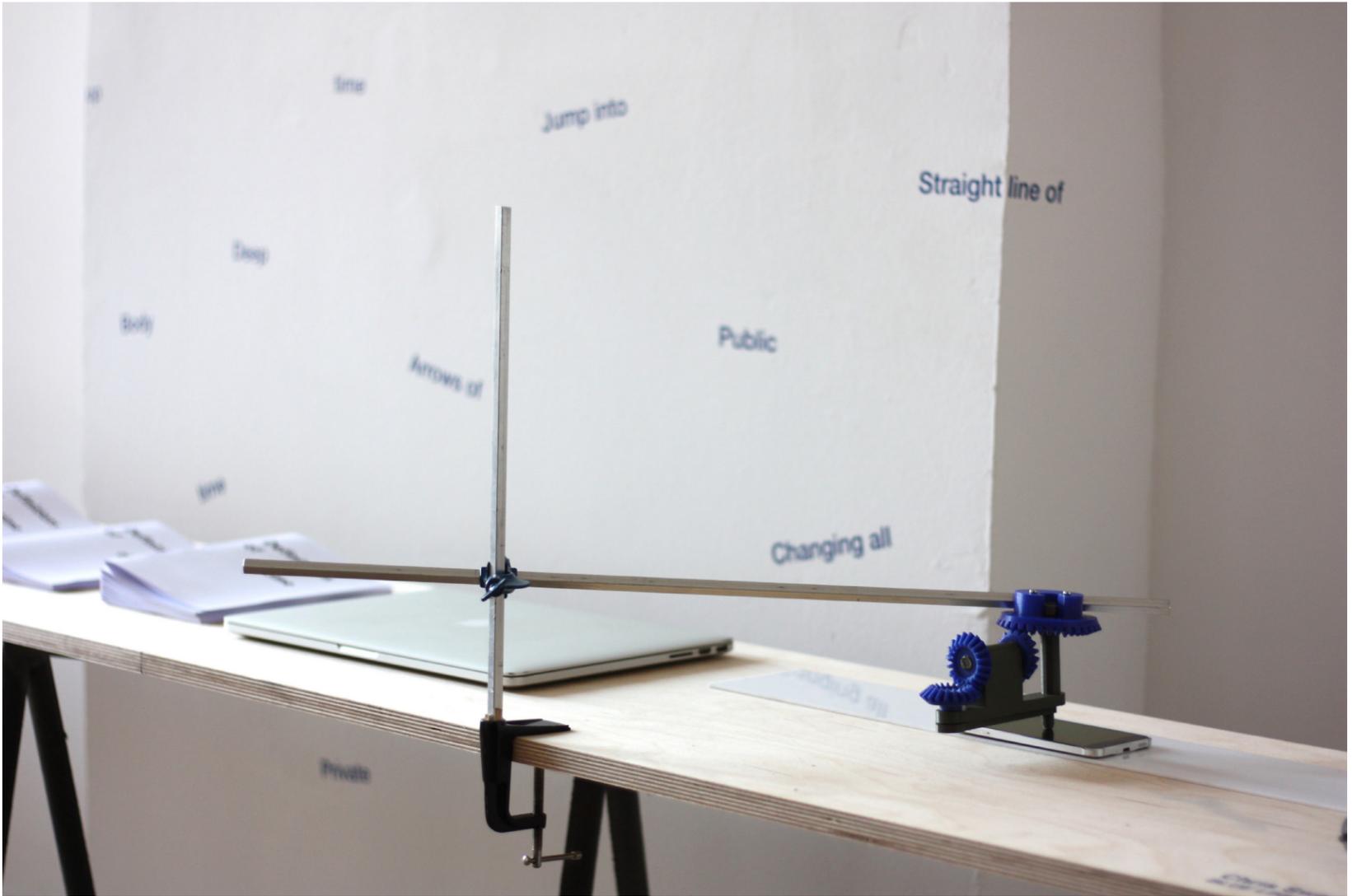
'How Do We Save Time?' invites a group of 12 internationally-based artists, designers, and thinkers to gather in Timelab, citylab for new societal models, from November 18 – 27 to explore and reflect on current and changing perceptions of time.

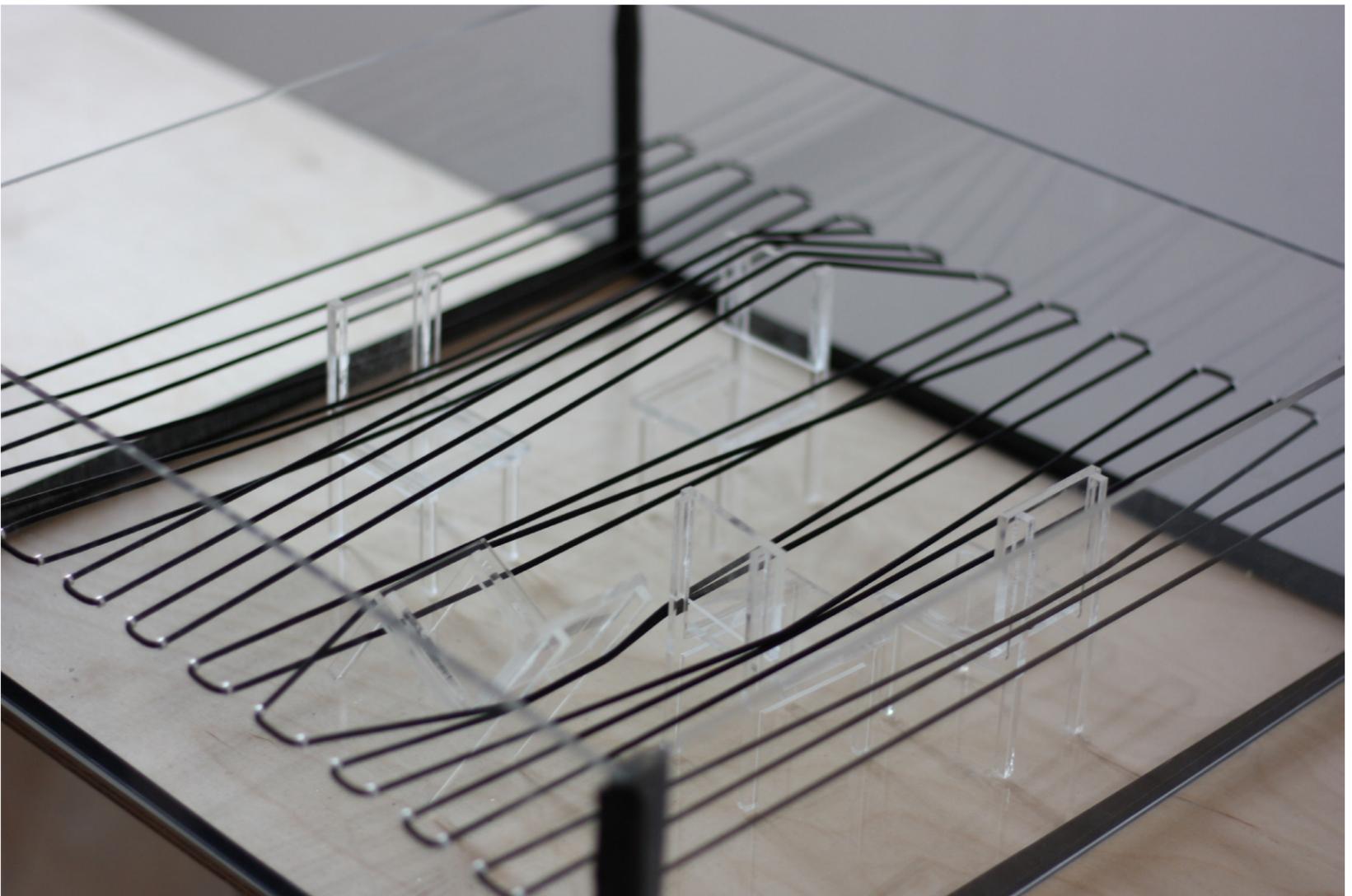


TWO TIME LABS
HUNDREDS
OF CLOCKS
ONE COMPASS
A COUPLE OF
DUTCH MEN
AND JOHN CAGE



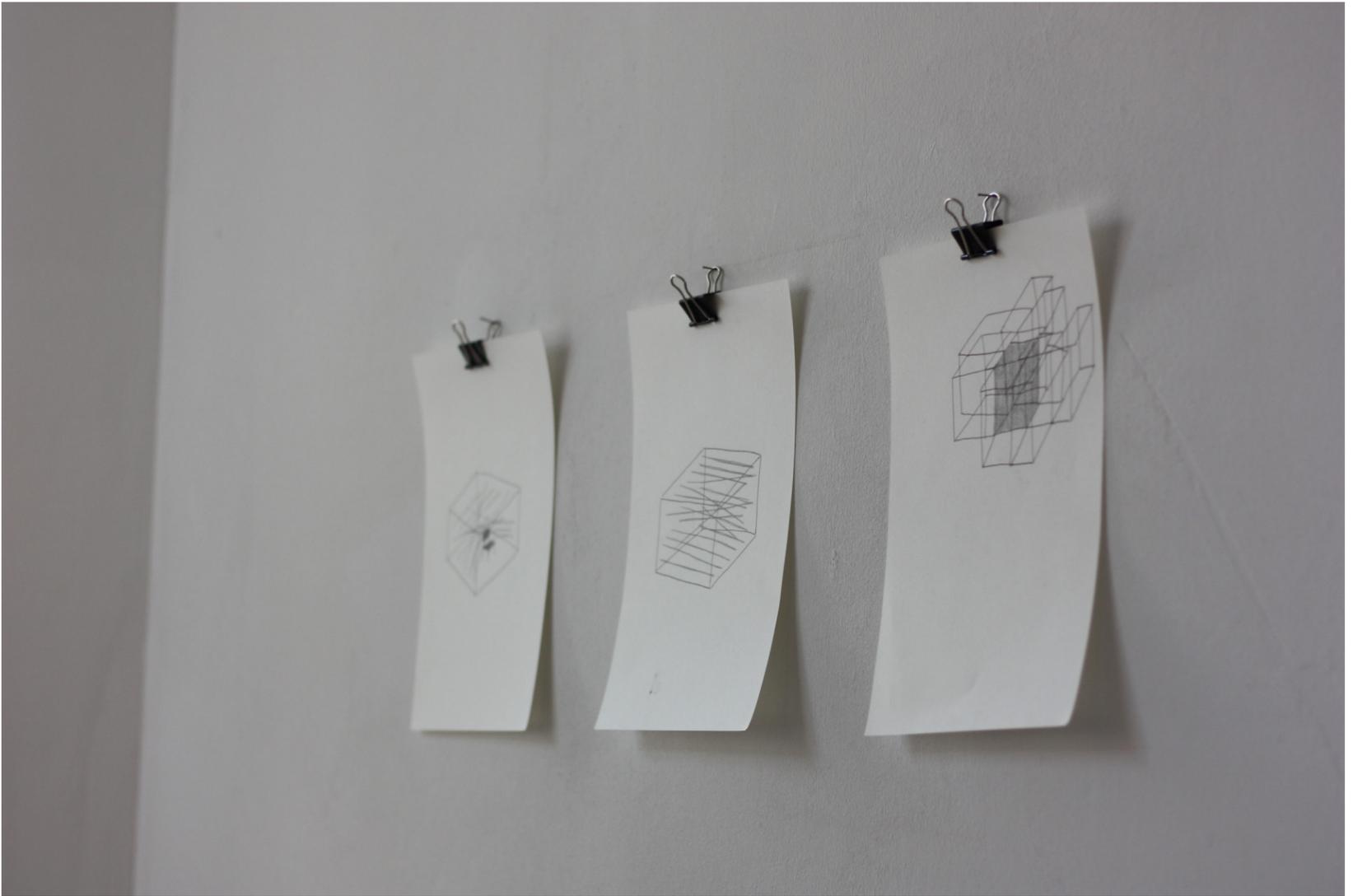
















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