

Monday, August 31, 2020

7–8:50 PM

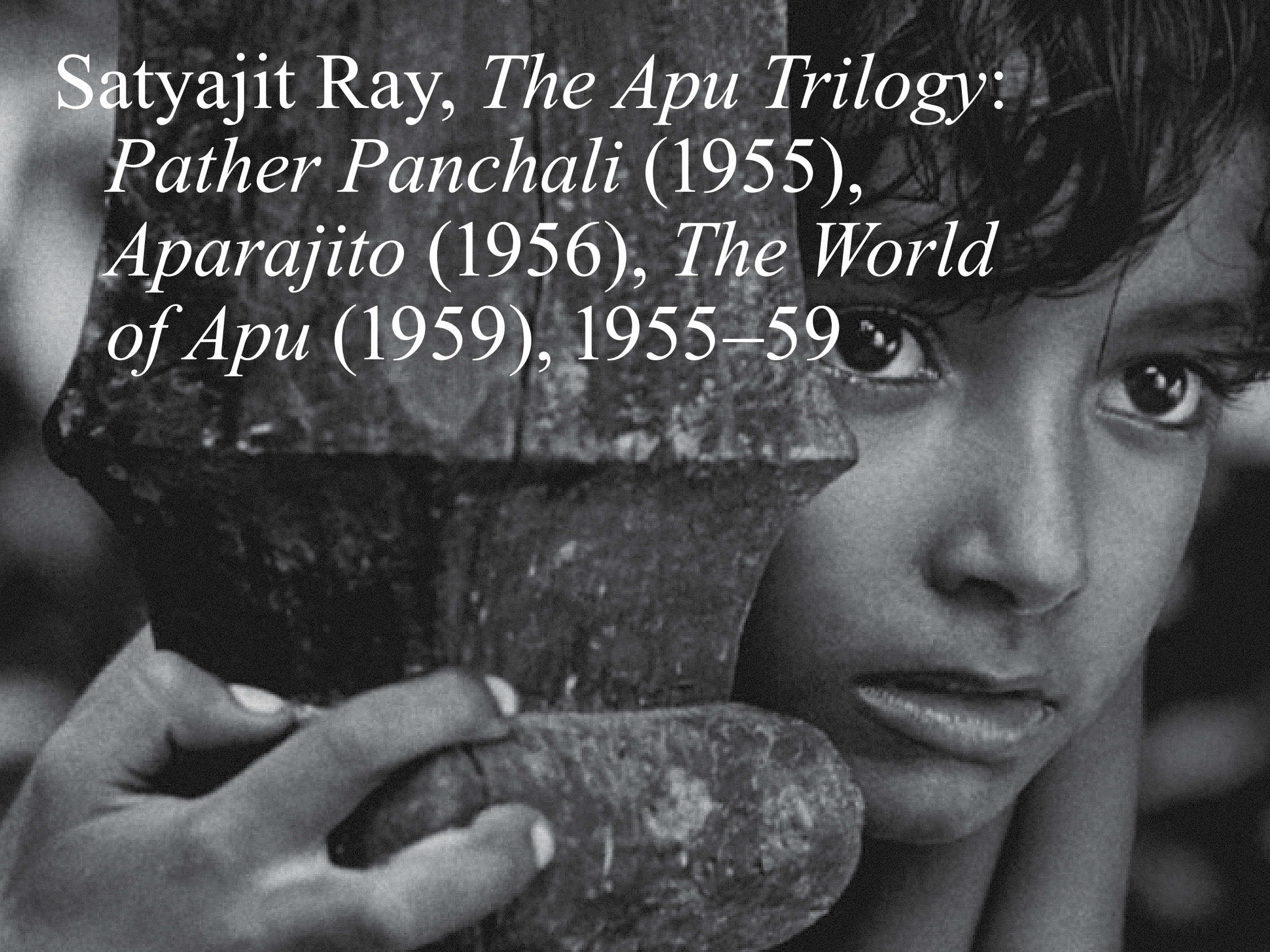
Andy Clark and David Chalmers, “The Extended Mind,” 1998

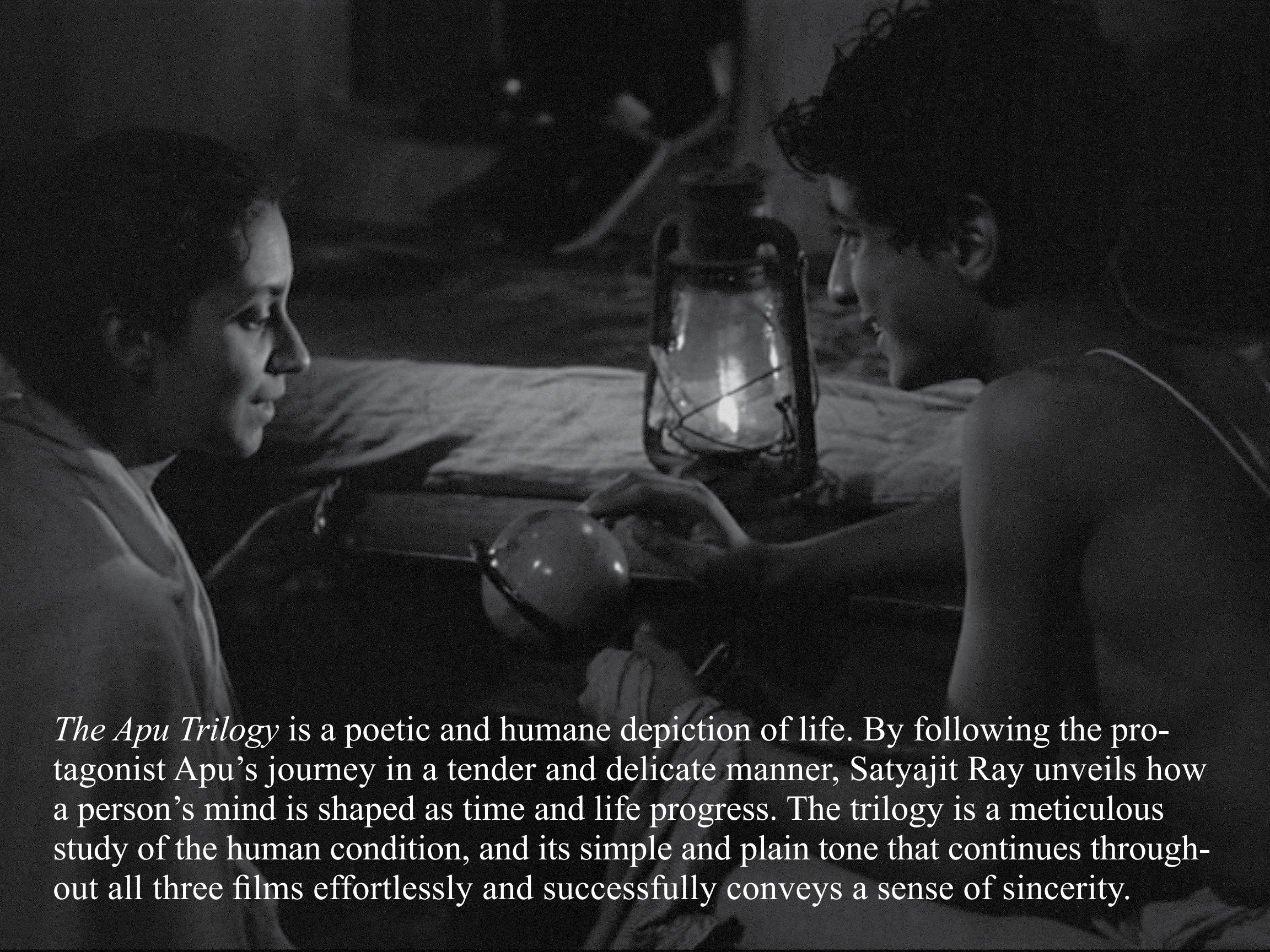
Lambros Malafouris, *How Things Shape the Mind: A Theory of Material Engagement*, 2013

René Descartes, “Dioptrics,” 1637

Film: ITV Studios, prod., *The Man With The Seven Second Memory (Amnesia Documentary)* | *Real Stories*, 2016

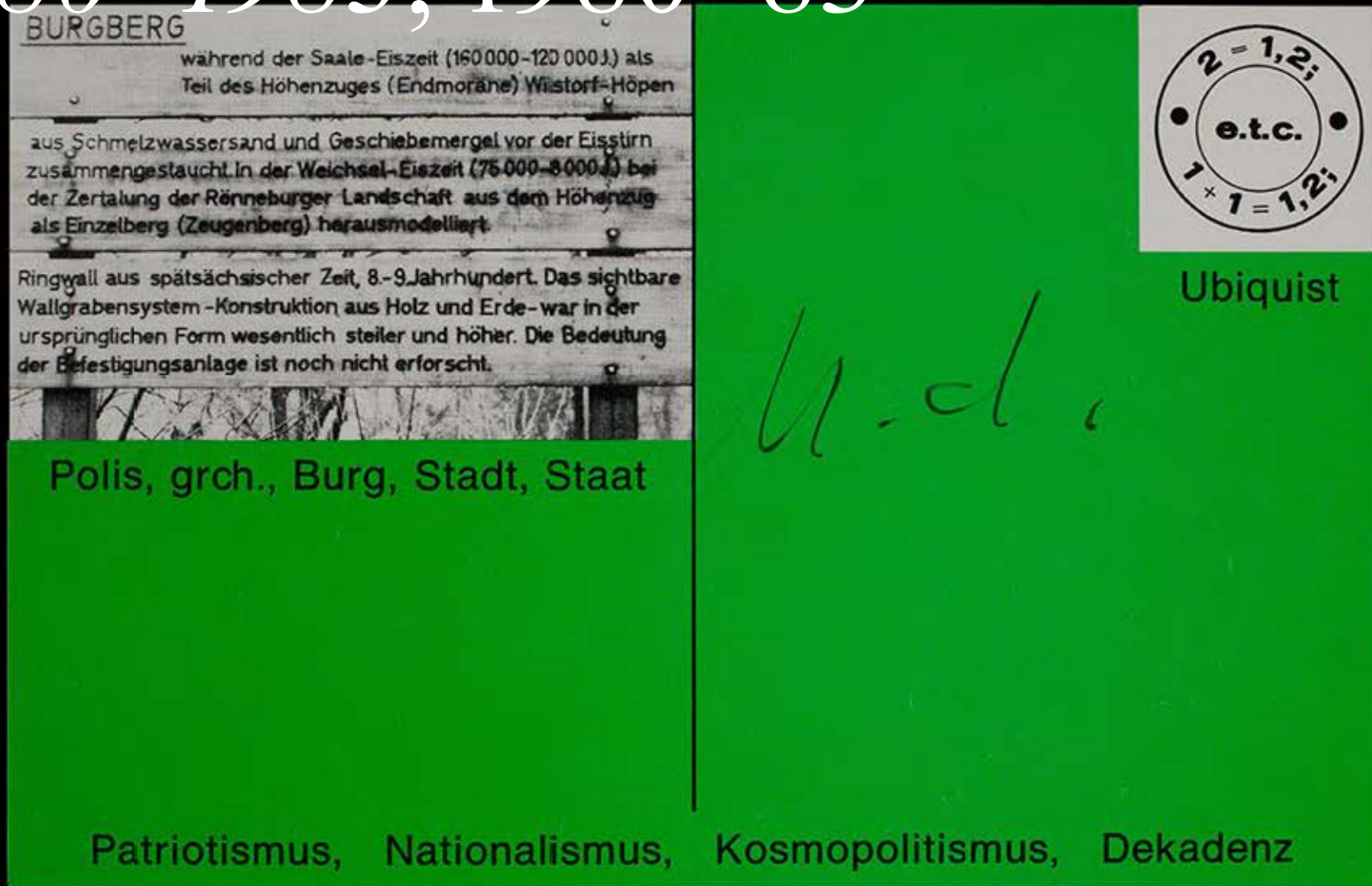
Satyajit Ray, *The Apu Trilogy*:
Pather Panchali (1955),
Aparajito (1956), *The World*
of Apu (1959), 1955–59





The Apu Trilogy is a poetic and humane depiction of life. By following the protagonist Apu's journey in a tender and delicate manner, Satyajit Ray unveils how a person's mind is shaped as time and life progress. The trilogy is a meticulous study of the human condition, and its simple and plain tone that continues throughout all three films effortlessly and successfully conveys a sense of sincerity.

Hanne Darboven, *Kulturgeschichte* 1880–1983, 1980–83





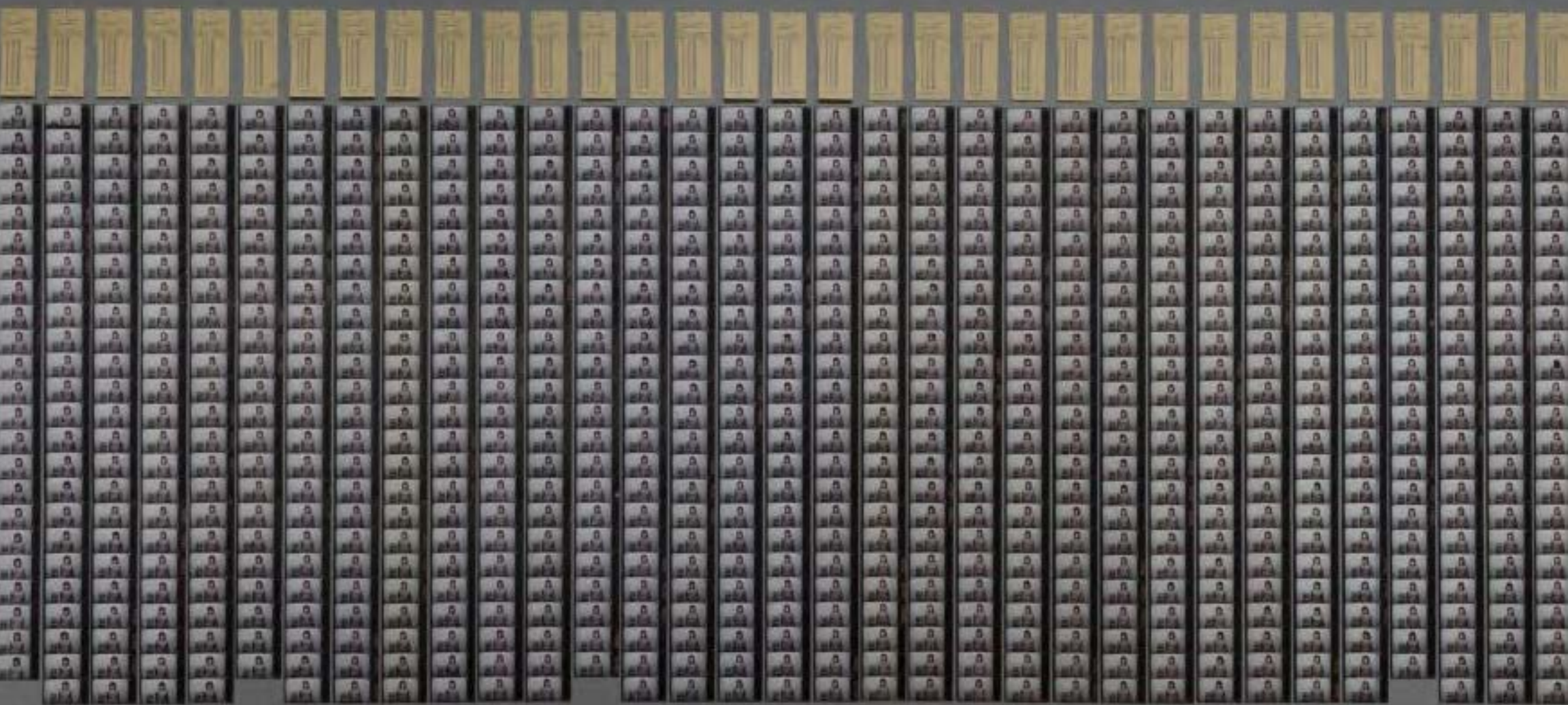
Hanne Darboven's *Kulturgeschichte 1880–1983* (*Cultural History 1880–1983*) presented by Dia a few years ago featured 1,590 framed works on paper and 19 sculptural objects. 'The specificity of the materials chosen embodies a blending of the personal and the public, telling the story of society at large, while also presenting an autobiography of Darboven herself.'

Monday, September 7, 2020
7–8:50 PM

Martin Heidegger, *Being and Time*, 1927, Division One

Tehching Hsieh, *Time Clock
Piece (One Year Performance
1980–1981)*, 1980–81





For this performance piece, Tehching Hsieh punched a time clock every hour on the hour for a year. Each time he punched it, he also took a self-portrait that resulted in a time-lapse film approximately six minutes long. One of the main themes that the artist delves into is the perception of time. Hsieh considered the passing of time as a 'fundamental precondition' of all beings.

Felix Gonzalez-Torres, *Untitled* (*Perfect Lovers*), 1987



Lovers, 1988

Dont be afraid of the clocks, they are our time, time
has been so generous to us. We imprinted time with the
sweet taste of victory. We conquered fate by meeting at
a certain TIME in a certain space. We are a product of
the time, therefore we give back credit were it is due:
time.

We are synchronized, now and forever.
I love you.

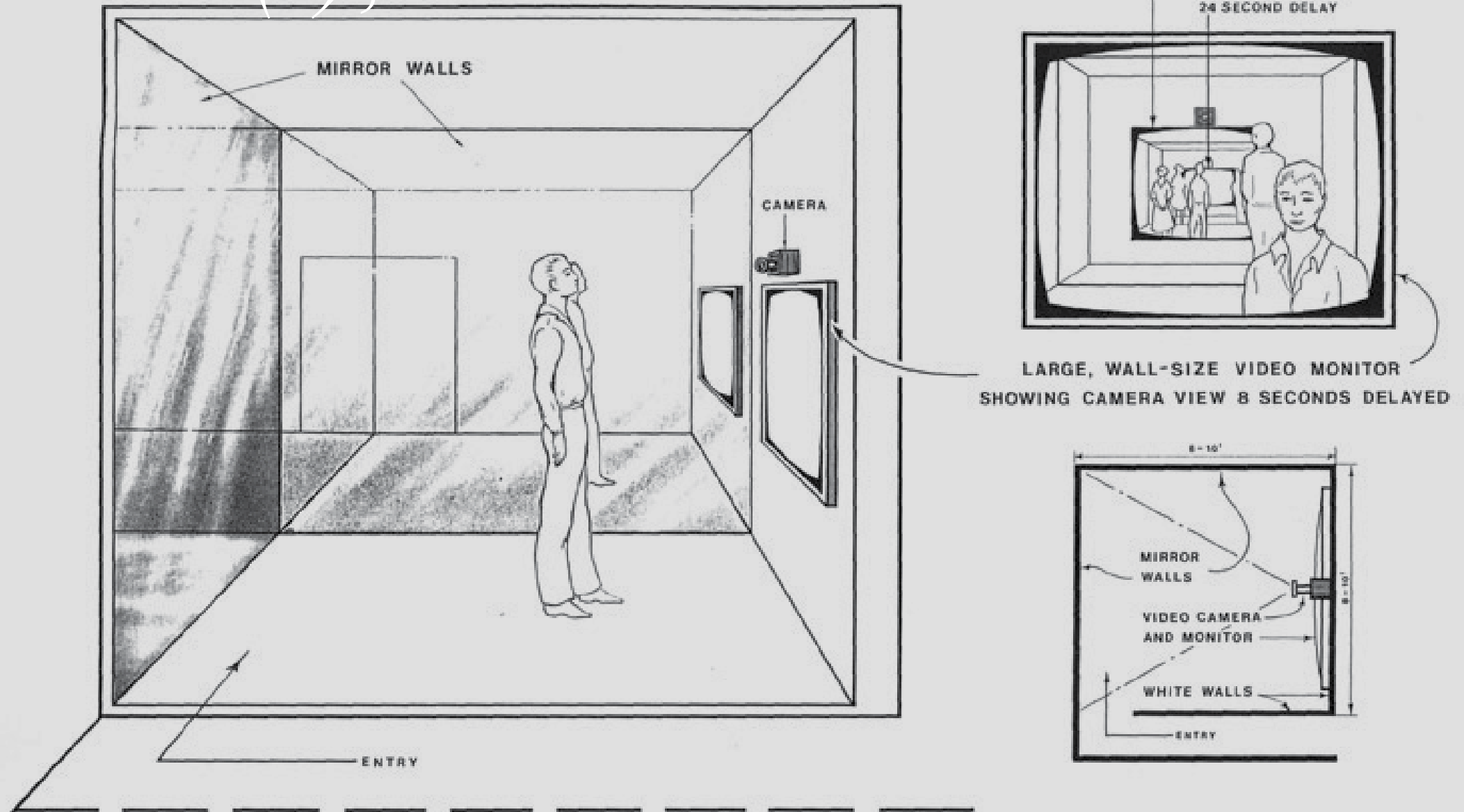


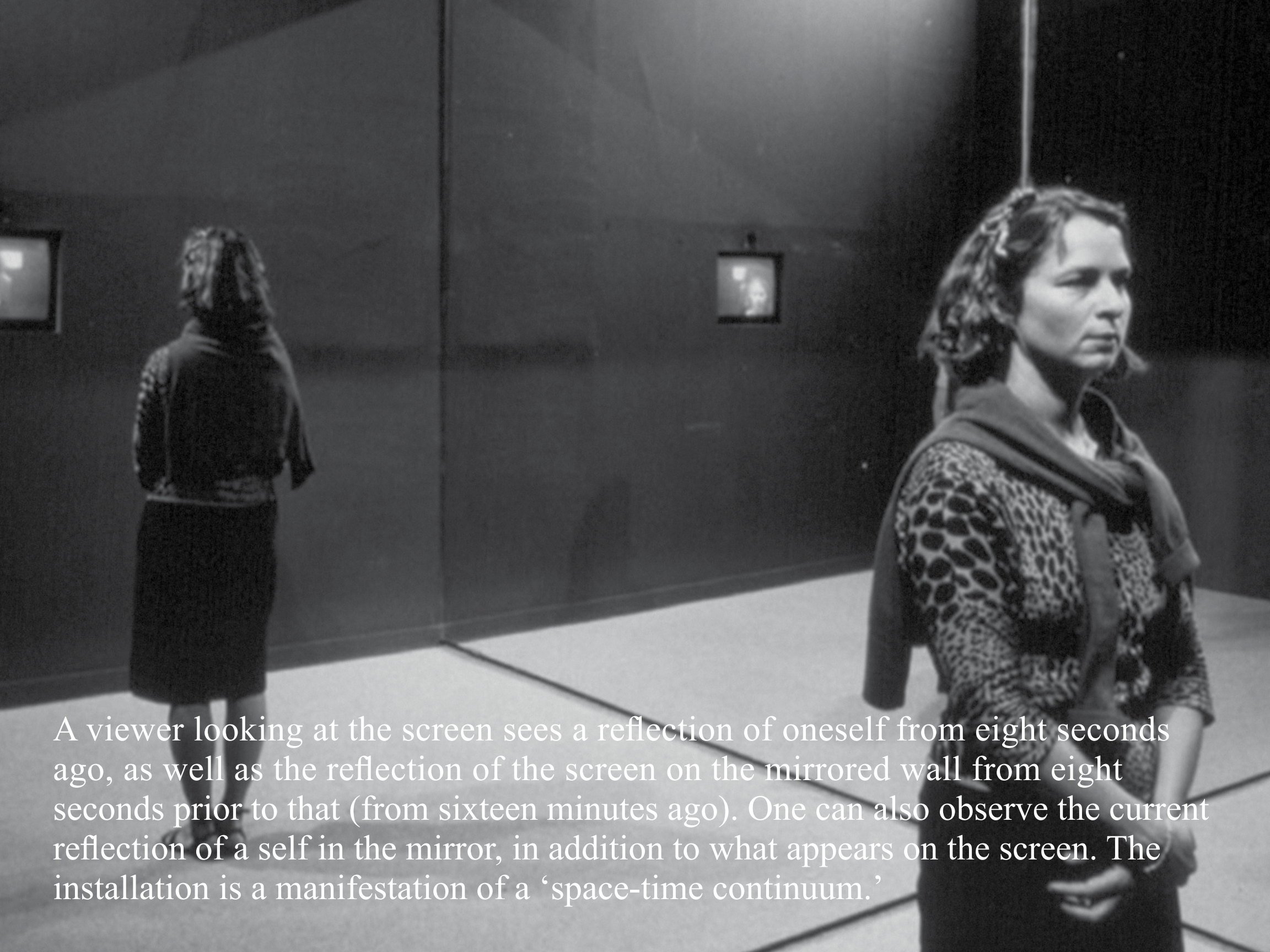
Two clocks are hung side by side, against a light blue wall. At first, the clocks are set in sync. Over time, two clocks eventually (and naturally) fall out of sync. It is a metaphor for love and temporality. Felix Gonzalez-Torres, as in his other works, puts out intimate memories into the public space. Then, the artist gently invites the audience to be an active agent that generates and carries a meaning of the work.

Monday, September 14, 2020
7–8:50 PM

Martin Heidegger, *Being and Time*, 1927, Division Two

Dan Graham, *Present Continuous Past(s)*, 1974





A viewer looking at the screen sees a reflection of oneself from eight seconds ago, as well as the reflection of the screen on the mirrored wall from eight seconds prior to that (from sixteen minutes ago). One can also observe the current reflection of a self in the mirror, in addition to what appears on the screen. The installation is a manifestation of a ‘space-time continuum.’

Nam June Paik, *Buddha Watching*
TV, 1974/1997





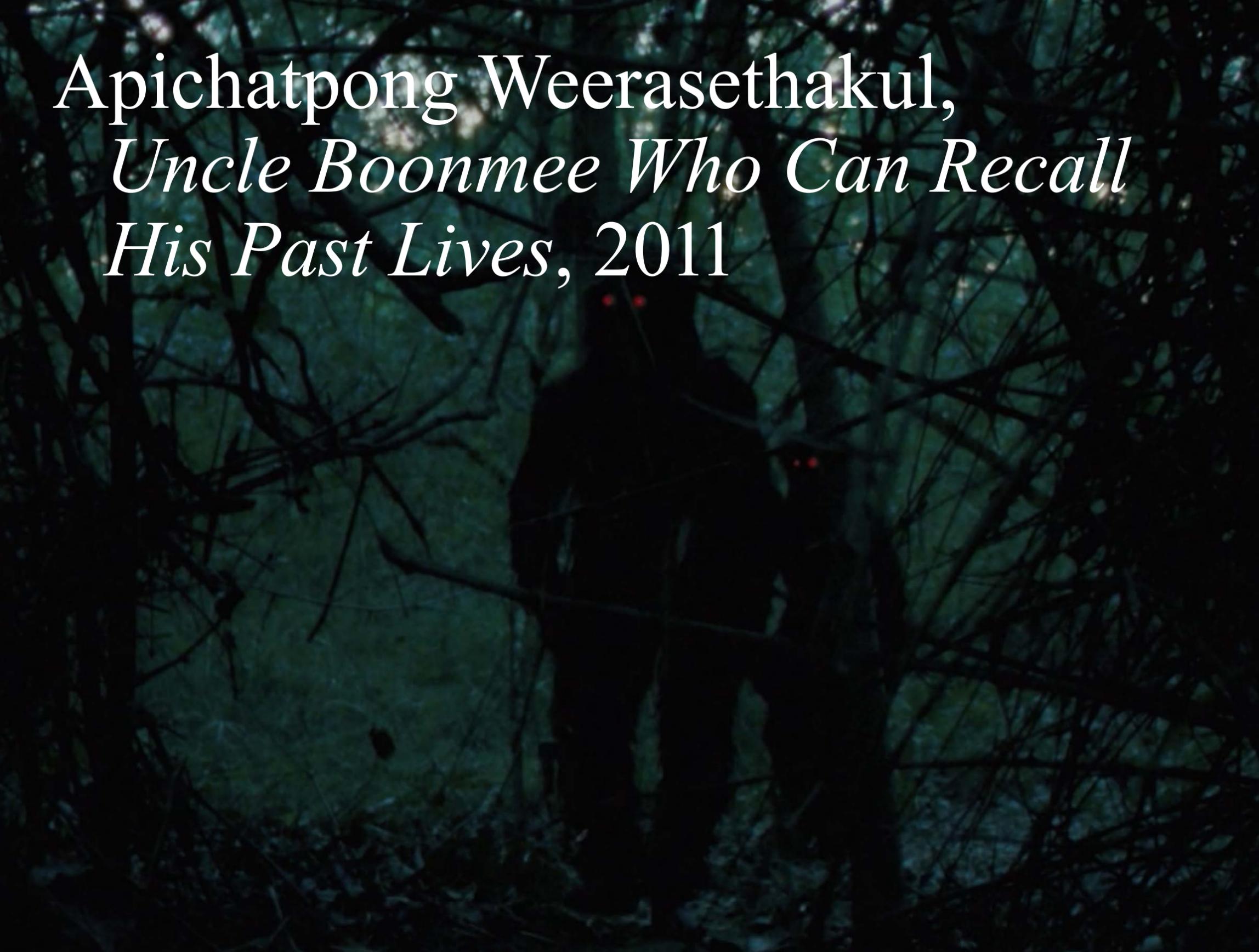
A Buddha statue is looking at its own image. The image on a screen is always that of the present moment; it is real-time footage from the closed-circuit video camera facing the statue. The work is a meditation on how to locate and situate one's spiritual self in the era of technology, and many more. Throughout his career, he created several renditions of the same and similar installation.

Monday, September 21, 2020
7–8:50 PM

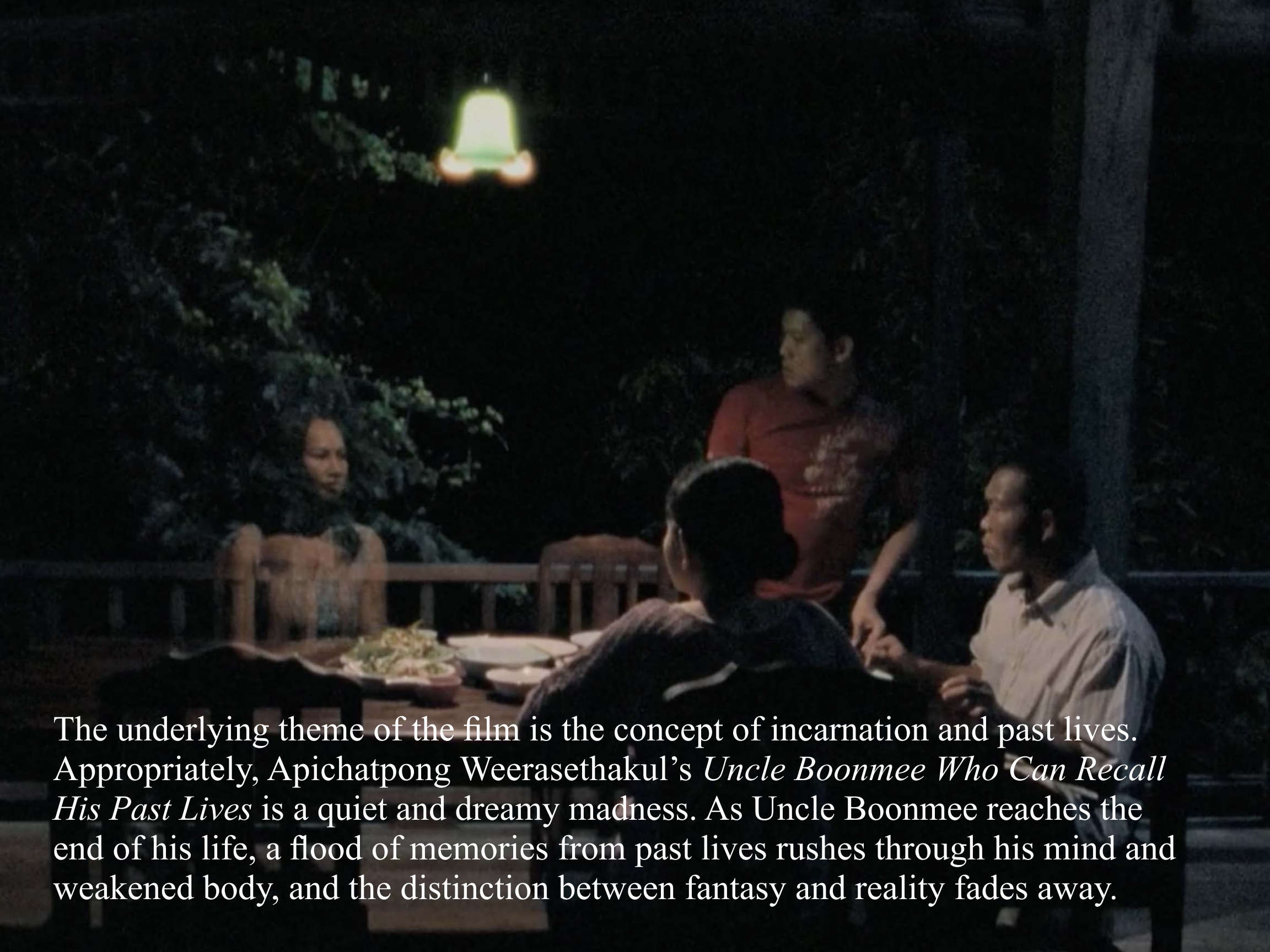
Plato, *Phaedrus*, trans. by Harold North Fowler, 1914

Jacques Derrida, “Plato’s Pharmacy” in *Dissemination*, 1981, pp. 61–171

Bernard Stiegler, “Memory” in *Critical Terms for Media Studies*,
2010, pp. 64–87



Apichatpong Weerasethakul,
*Uncle Boonmee Who Can Recall
His Past Lives*, 2011



The underlying theme of the film is the concept of incarnation and past lives. Appropriately, Apichatpong Weerasethakul's *Uncle Boonmee Who Can Recall His Past Lives* is a quiet and dreamy madness. As Uncle Boonmee reaches the end of his life, a flood of memories from past lives rushes through his mind and weakened body, and the distinction between fantasy and reality fades away.

Chiharu Shiota, *Beyond Memory*
(Site-specific Installation at
Gropius Bau, Berlin, DE), 2019



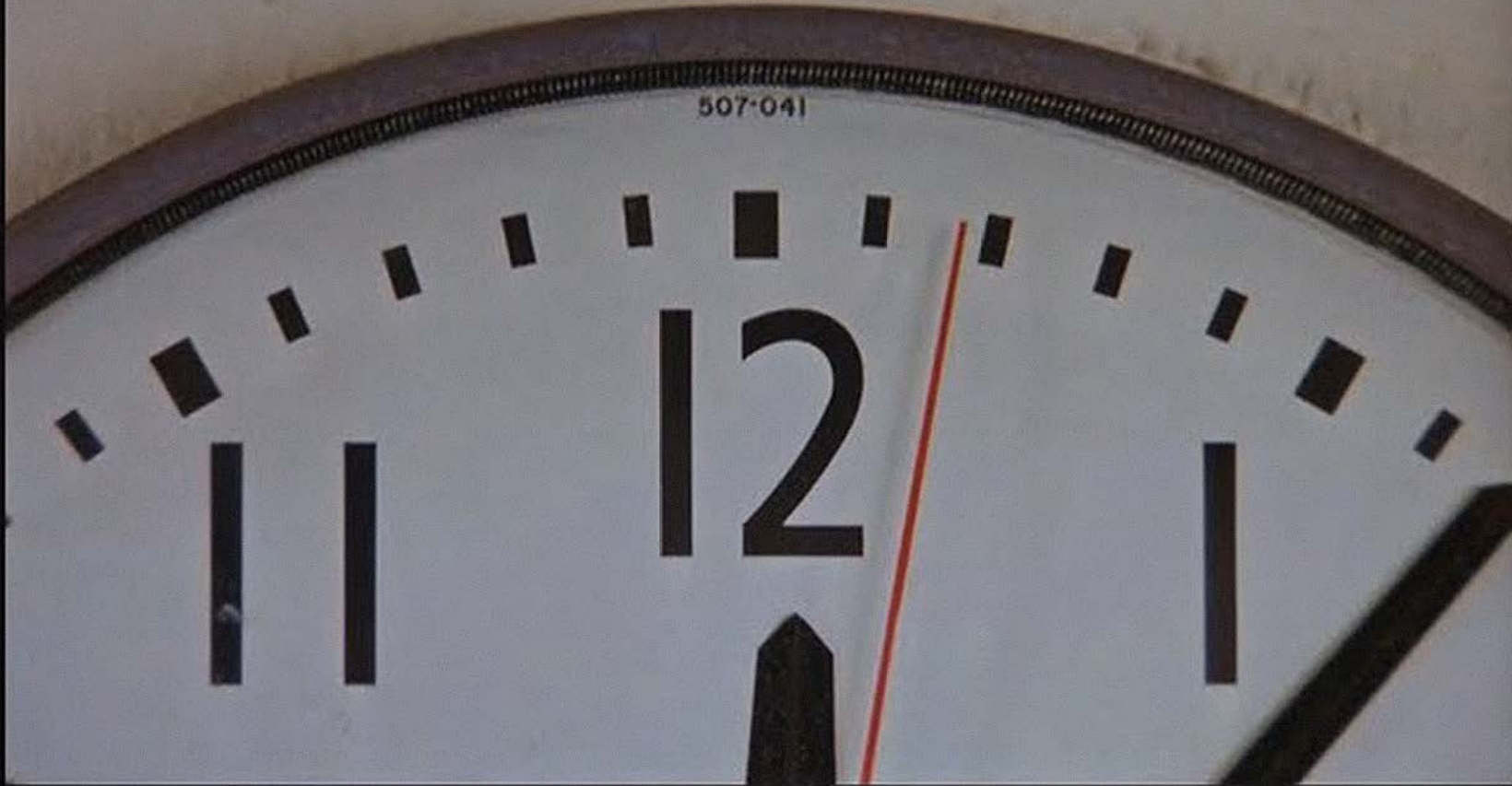


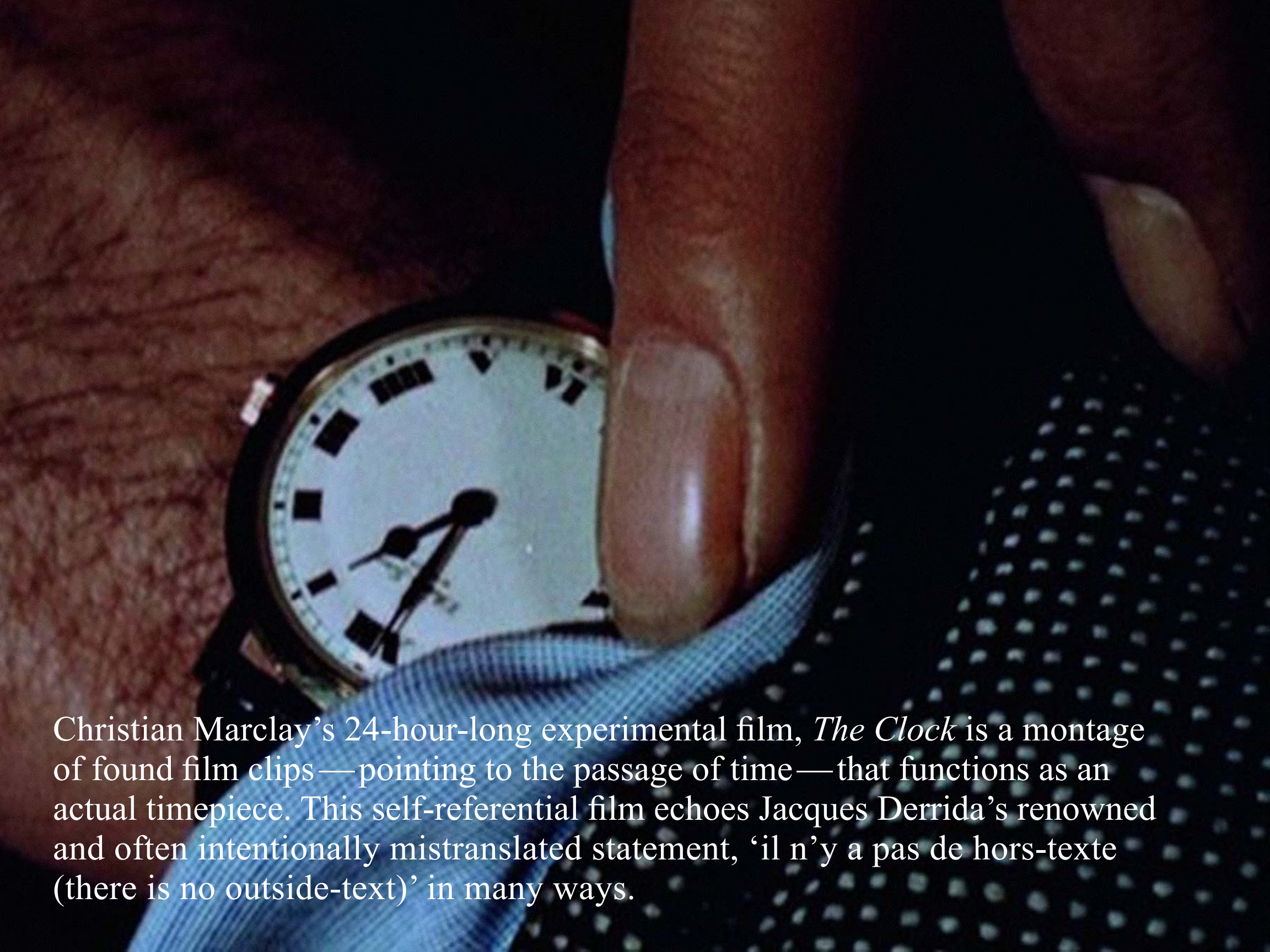
Chiharu Shiota creates intricate site-specific weavings, a web of time and memories. 'Within the atrium, I have created a cloud of thoughts and connections, binding the viewer to the past and the future. The white yarn is timeless, I do not think time is something linear but has rather a circular notion,' the artist describes one of her largest installations to date.

Monday, September 28, 2020
7–8:50 PM

Jacques Derrida, *Of Grammatology*, trans. by Gayatri Chakravorty Spivak,
1976, 1997, 2016

Christian Marclay, *The Clock*, 2010





Christian Marclay's 24-hour-long experimental film, *The Clock* is a montage of found film clips—pointing to the passage of time—that functions as an actual timepiece. This self-referential film echoes Jacques Derrida's renowned and often intentionally mistranslated statement, 'il n'y a pas de hors-texte (there is no outside-text)' in many ways.

Haegue Yang, *Three Folds and Multiple Twists*, 2013





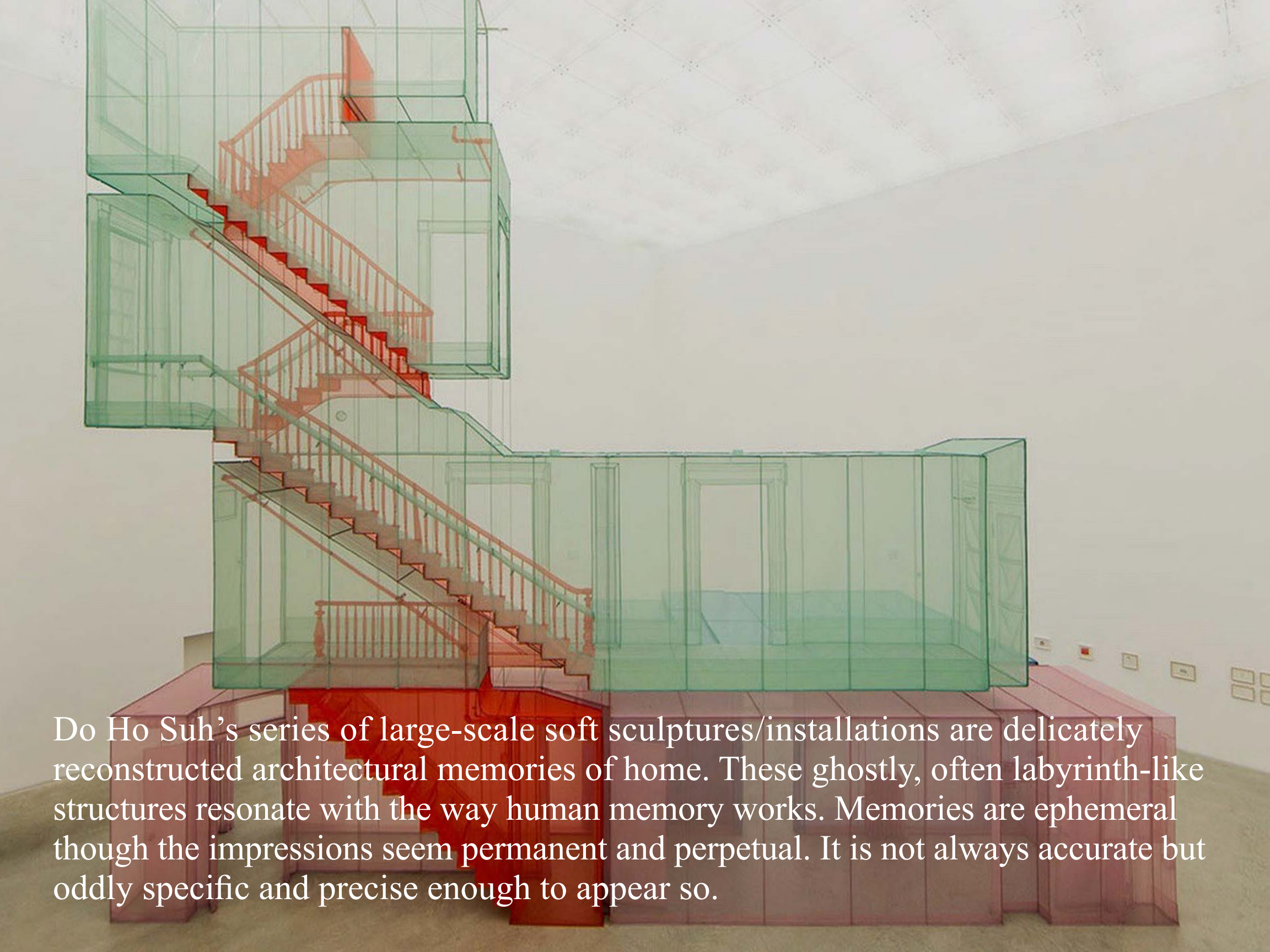
Three Folds and Multiple Twists is a work developed for the artist's solo exhibition titled 'Journal of Bouba/kiki.' In her interview with *Artforum*, Haegue Yang explains her curiosity about the relationship between language and reality—as the exhibition title indicates. She is particularly interested in 'finding mysterious threads between things that would usually not seem connected.'

Monday, October 5, 2020
7–8:50 PM

Bernard Stiegler, *Technics and Time, 1*, 1994
Tom McCarthy, *Remainder*, 2005

Do Ho Suh, *Apt. A, Corridor
and Staircase, 348 West 22nd
Street, New York NY 10011,
USA, 2011–12*



The image shows a large-scale architectural installation by Do Ho Suh. The structure is composed of several levels and rooms, all constructed from translucent, ethereal materials. A prominent feature is a set of red stairs with matching railings that winds through the installation. The walls and floors are made of a green-tinted translucent material, while the base of the structure is a reddish-brown color. The installation is set in a gallery space with a white wall and a patterned ceiling. The overall effect is one of a ghostly, labyrinthine space that evokes memories of home.

Do Ho Suh's series of large-scale soft sculptures/installations are delicately reconstructed architectural memories of home. These ghostly, often labyrinth-like structures resonate with the way human memory works. Memories are ephemeral though the impressions seem permanent and perpetual. It is not always accurate but oddly specific and precise enough to appear so.

Nicolas Bedos, *La Belle
Époque*, 2019





Though the film easily falls into the romantic-comedy genre, its take on the perception of time and memory is quite intriguing. Rather than turning to a typical time travel trope, the film takes a more realistic approach. A moment in past is closely reconstructed and reenacted in the present by a company that provides such service. The story unfolds from there.

Monday, October 12, 2020
7–8:50 PM

Pamela Lee, *Chronophobia: On Time in the Art of the 1960s*, 2004
Thomas Pynchon, *The Crying of Lot 49*, 1966

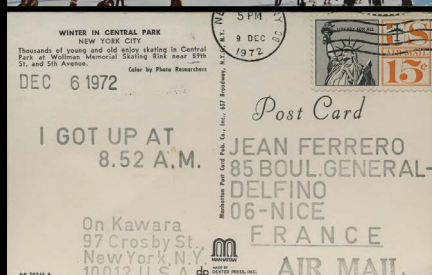
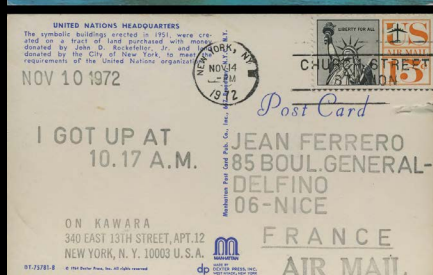
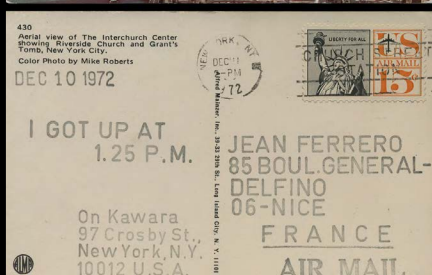
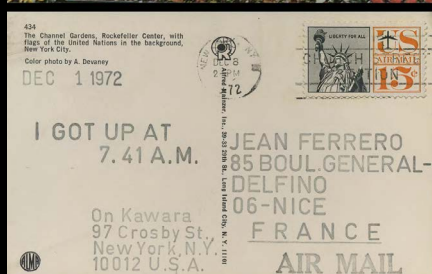
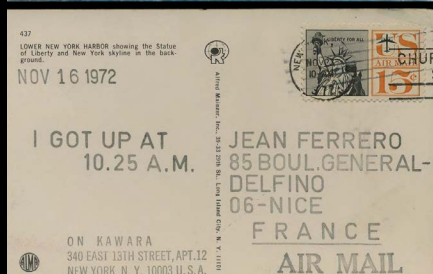
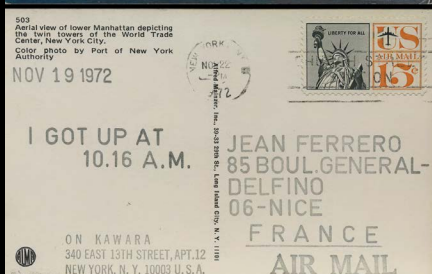
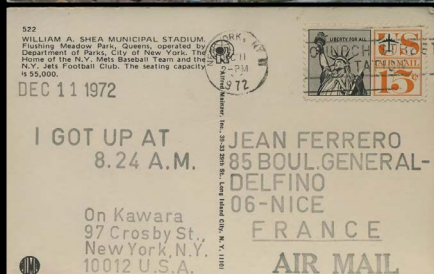
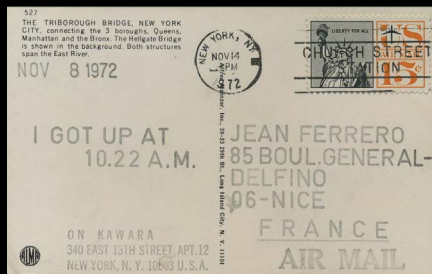
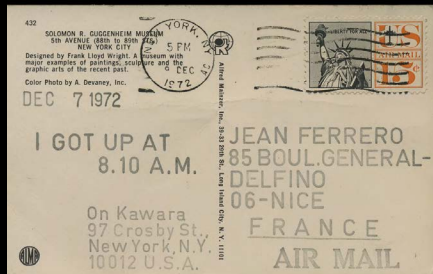
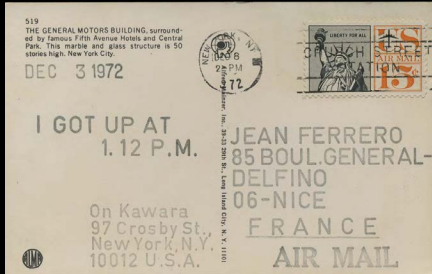
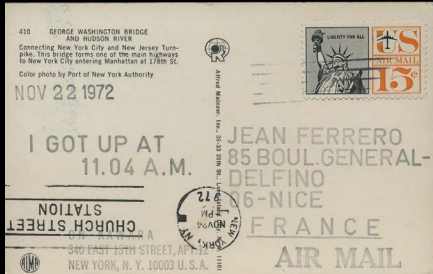
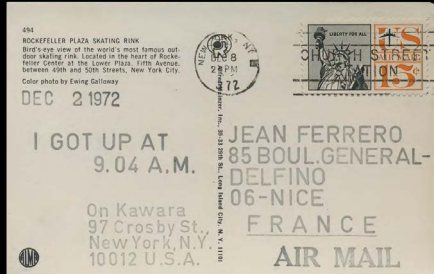
Robert Smithson, *Yucatan Mirror
Displacements (1–9)*, 1968

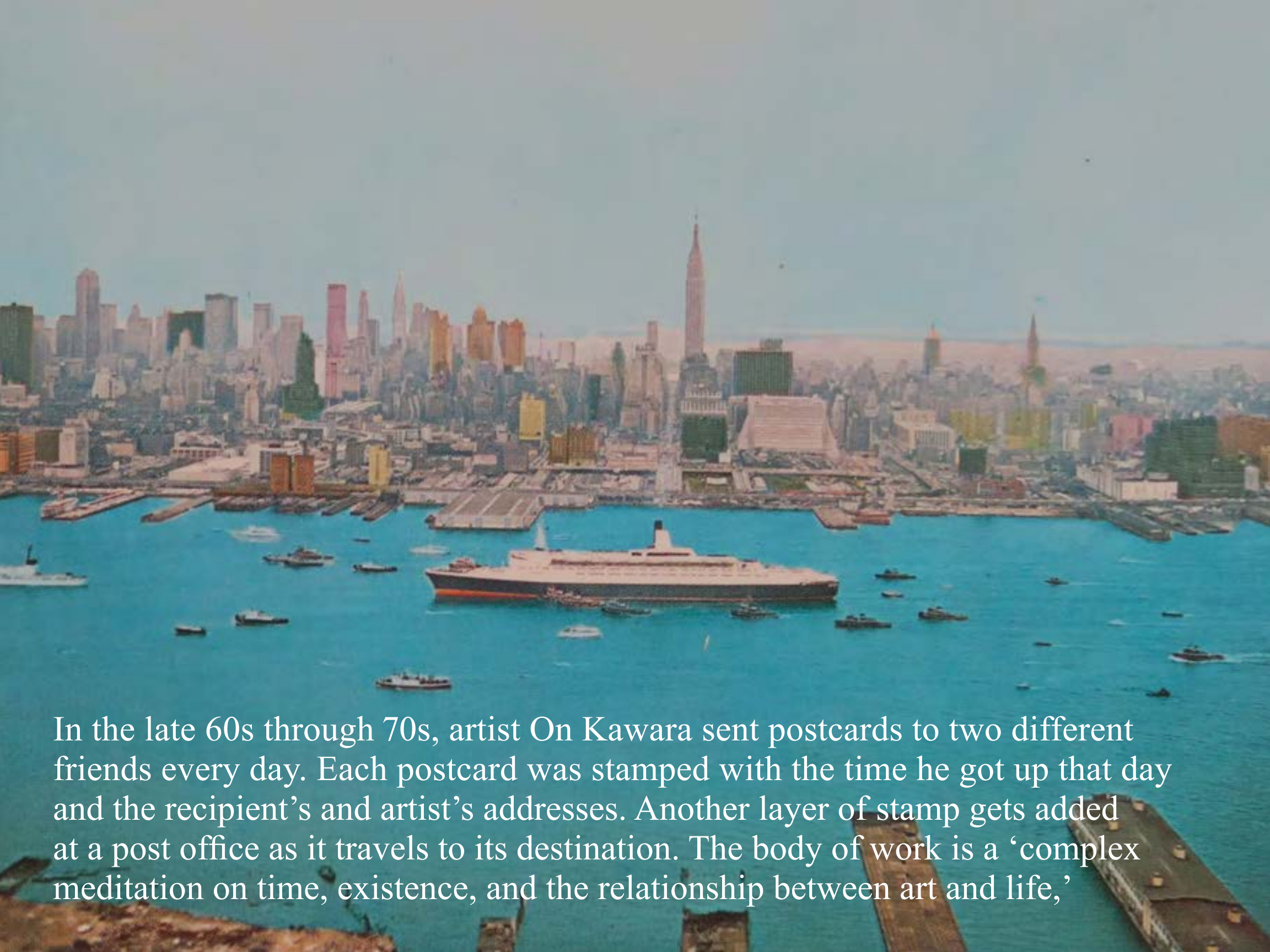




Robert Smithson's *Yucatan Mirror Displacements* (1–9) is a series of nine photographs that was published in *Artforum* in 1969 along with his essay "Incidents of Mirror-Travel in the Yucatan." Smithson installed '12-inch-square mirrors on dispersed sites' in Yucatán, Mexico. The mirrors create a sense of displacement and a moment of rupture in the landscape while capturing the passage of time.

On Kawara, *I Got Up* ..., 1968-79





In the late 60s through 70s, artist On Kawara sent postcards to two different friends every day. Each postcard was stamped with the time he got up that day and the recipient's and artist's addresses. Another layer of stamp gets added at a post office as it travels to its destination. The body of work is a 'complex meditation on time, existence, and the relationship between art and life,'

Monday, October 19, 2020
7–8:50 PM

Michel Foucault, “Dream, Imagination, and Existence: An Introduction to Ludwig Binswanger’s ‘Dream and Existence,’” trans. Forrest Williams, pp. 29–78
Ludwig Binswanger, *Being-in-the-World: Selected Papers of Ludwig Binswanger*, trans. by Jacob Needleman, 1963

Zhengzhou 莊子, *The Butterfly* *Dream* 胡蝶之夢

昔者莊周夢為胡蝶。

栩栩然胡蝶也。自喻
適志與。不知周也。

Once upon a time I,

Zhuāng Zhōu (庄周,
Zhengzhou), dreamt
I was a butterfly.

Flapping my wings in
true butterfly fashion,
I was happy as could be,
and I knew nothing
of any person named
Zhuāng Zhōu.

俄然覺則蘧蘧然周也。

But suddenly I awak-
ened, astonished to be
Zhuāng Zhōu.

不知周之夢為胡蝶與。

胡蝶之夢為周與。

I still don't know whether
as Zhuāng Zhōu I was
dreaming I was a butter-
fly or whether as a
butterfly I was dreaming
I was Zhuāng Zhōu.

周與胡蝶則必有分矣。

此之謂物化。

There ought to be
a difference between
Zhuāng Zhōu and
a butterfly, but this
is called the trans-
formation of things.

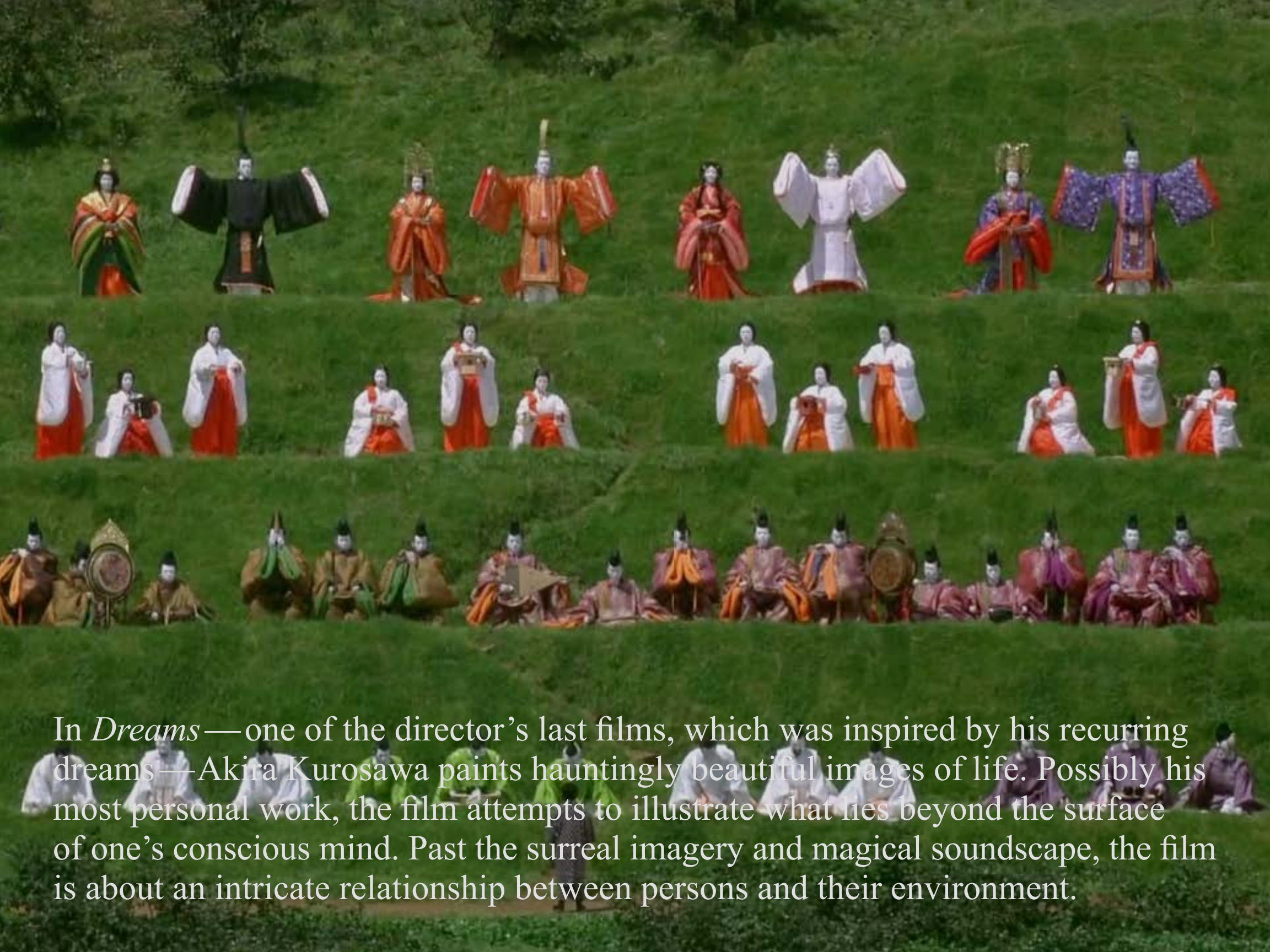
《齊物論》 14:94–95.

“The Equivalence of
Things,” chapter 14,
lines 94–95.

The short text by Zhengzhou shakes the fundamentals of human existence. The line between reality and dream gets blurred when one starts contemplating whether it is nothing but a dream after all. Is death in this world—that is perceived and believed as reality—truly the end? Or is it more like waking up from a dream in another life? What does it mean ‘to be’ in this world, in this reality?

Akira Kurosawa, *Dreams*, 1990





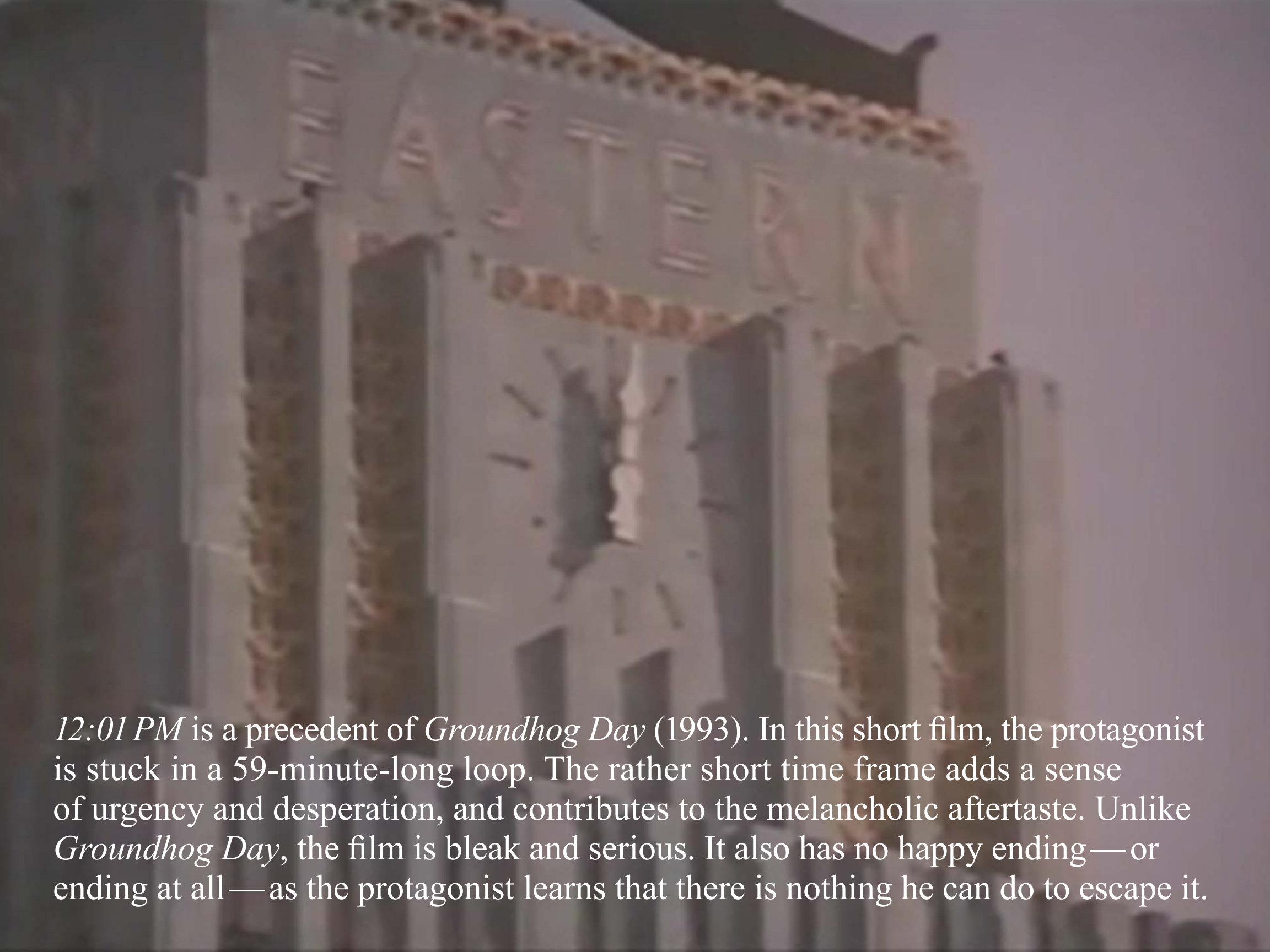
In *Dreams*—one of the director's last films, which was inspired by his recurring dreams—Akira Kurosawa paints hauntingly beautiful images of life. Possibly his most personal work, the film attempts to illustrate what lies beyond the surface of one's conscious mind. Past the surreal imagery and magical soundscape, the film is about an intricate relationship between persons and their environment.

Monday, October 26, 2020
7–8:50 PM

Rollo May, Ernest Angel, and Henri F. Ellenberger, eds., *Existence*, 1958
Film: Harold Ramis, *Groundhog Day*, 1993

Jonathan Heap, *12:01 PM*, 1990

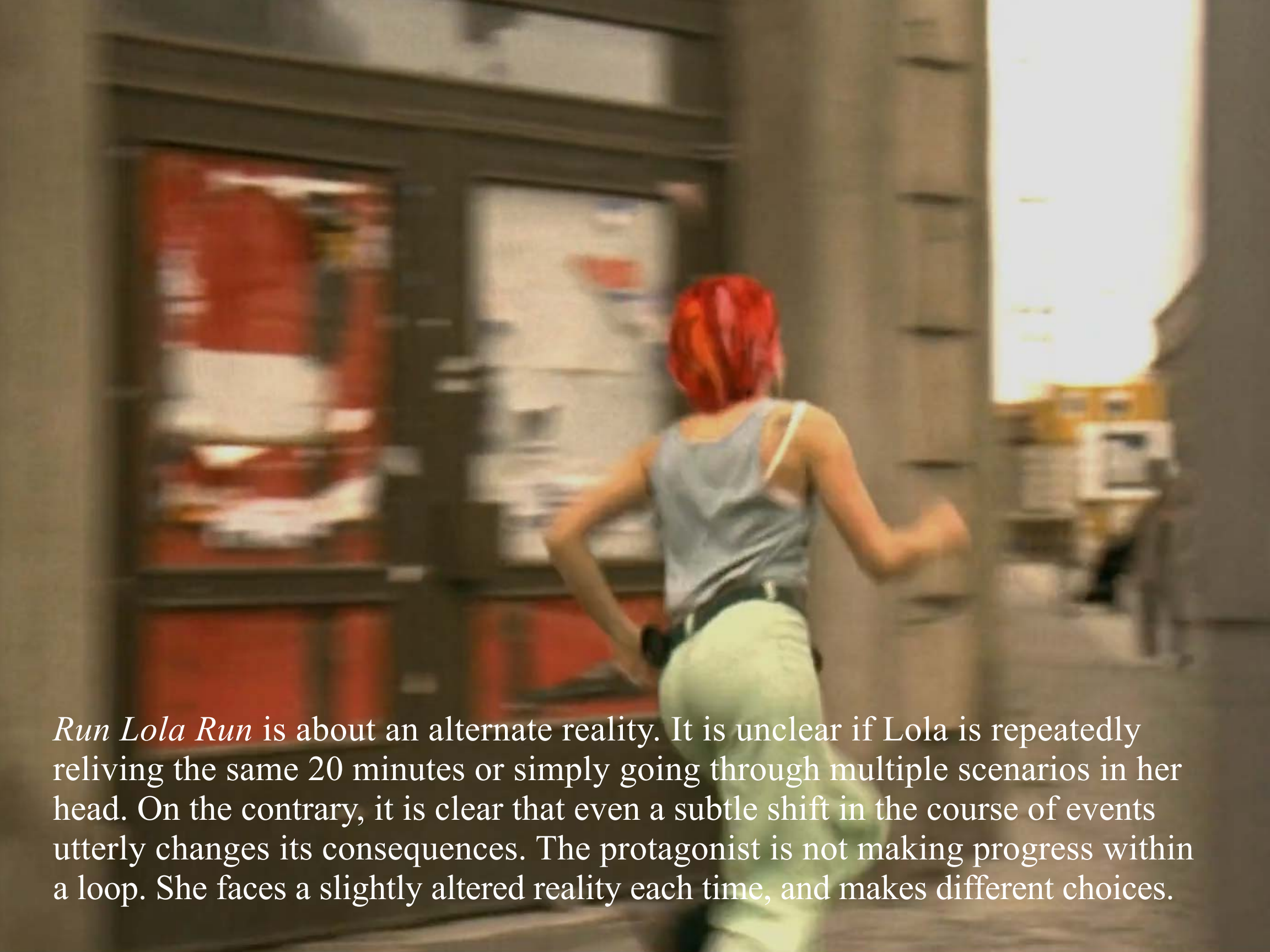




12:01 PM is a precedent of *Groundhog Day* (1993). In this short film, the protagonist is stuck in a 59-minute-long loop. The rather short time frame adds a sense of urgency and desperation, and contributes to the melancholic aftertaste. Unlike *Groundhog Day*, the film is bleak and serious. It also has no happy ending—or ending at all—as the protagonist learns that there is nothing he can do to escape it.

Tom Tykwer, *Run Lola Run*, 1998





Run Lola Run is about an alternate reality. It is unclear if Lola is repeatedly reliving the same 20 minutes or simply going through multiple scenarios in her head. On the contrary, it is clear that even a subtle shift in the course of events utterly changes its consequences. The protagonist is not making progress within a loop. She faces a slightly altered reality each time, and makes different choices.

Monday, November 2, 2020
7–8:50 PM

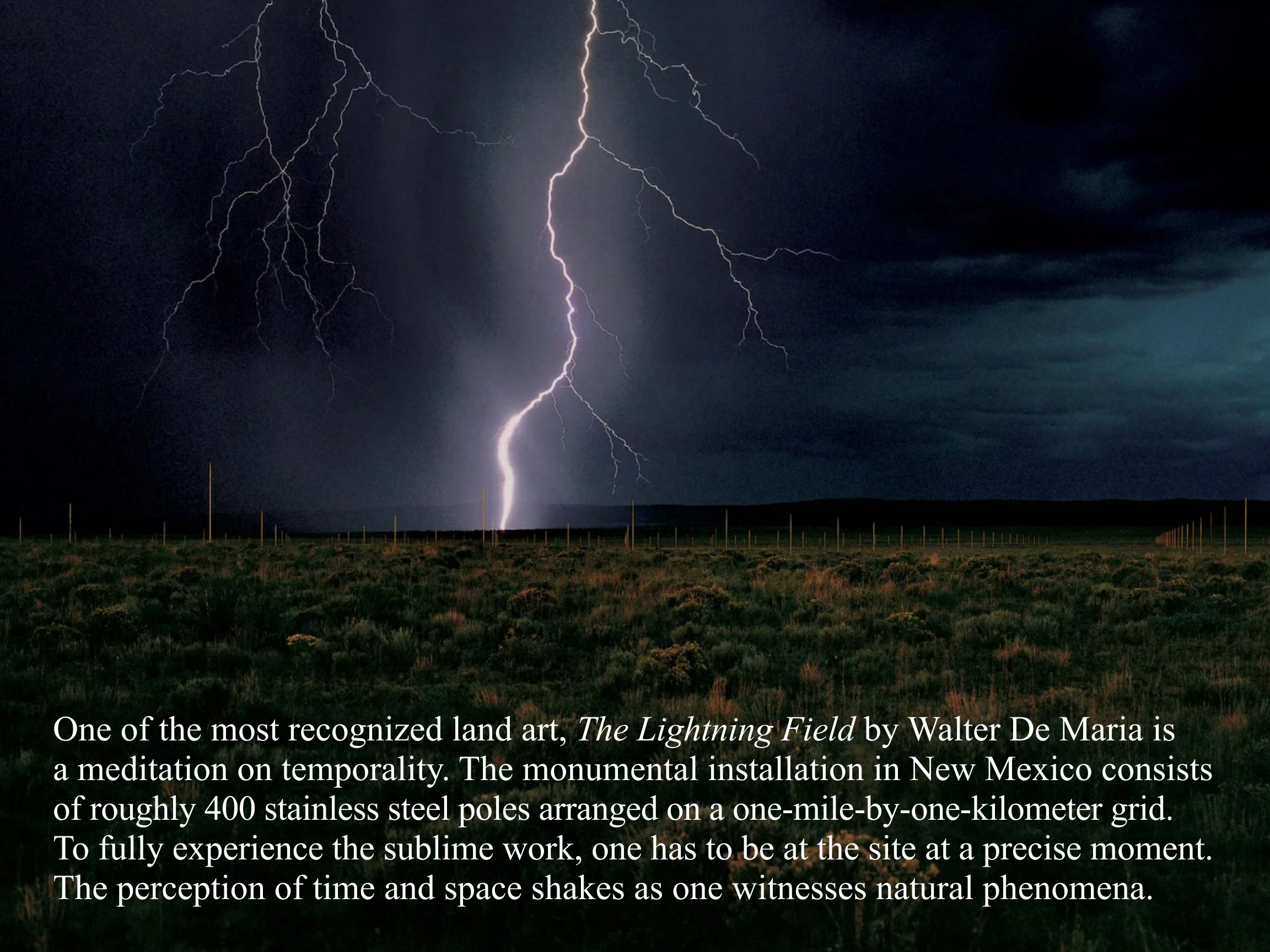
Fredric Jameson, “End of Temporality,” 2003

Samuel Delany, *Empire Star*, 1968

Video: “Clock of the Long Now”

Walter De Maria, *The Lightning Field*, 1977

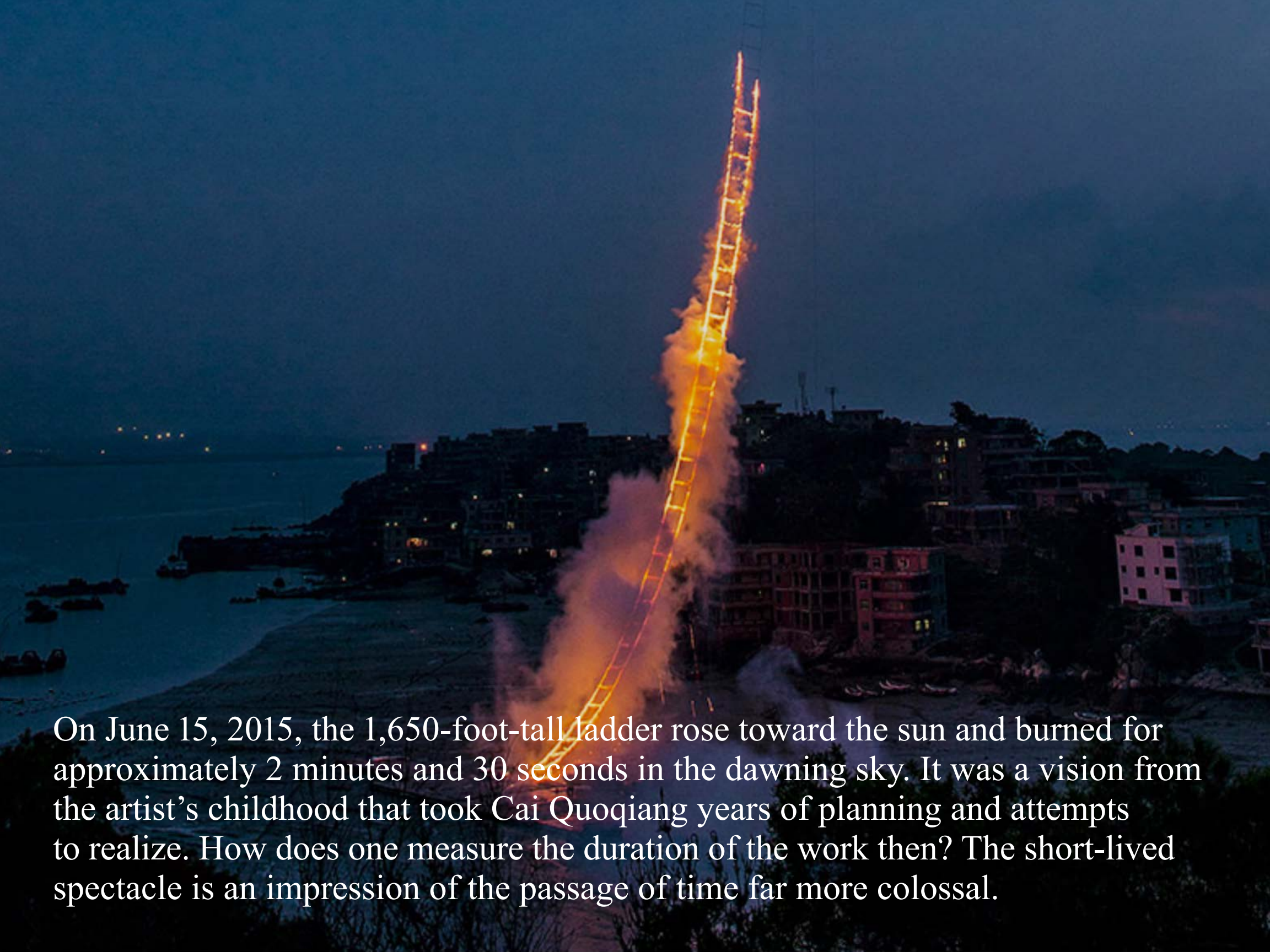




One of the most recognized land art, *The Lightning Field* by Walter De Maria is a meditation on temporality. The monumental installation in New Mexico consists of roughly 400 stainless steel poles arranged on a one-mile-by-one-kilometer grid. To fully experience the sublime work, one has to be at the site at a precise moment. The perception of time and space shakes as one witnesses natural phenomena.

Cai Quoqiang, *Sky Ladder*, 2015





On June 15, 2015, the 1,650-foot-tall ladder rose toward the sun and burned for approximately 2 minutes and 30 seconds in the dawning sky. It was a vision from the artist's childhood that took Cai Quoqiang years of planning and attempts to realize. How does one measure the duration of the work then? The short-lived spectacle is an impression of the passage of time far more colossal.

Monday, November 9, 2020
7–8:50 PM

George Spencer-Brown, *Laws of Form*, 1969

R. John Williams, “The *Yin* and *Yang* of G. Spencer-Brown’s *Laws of Form*,” 2019

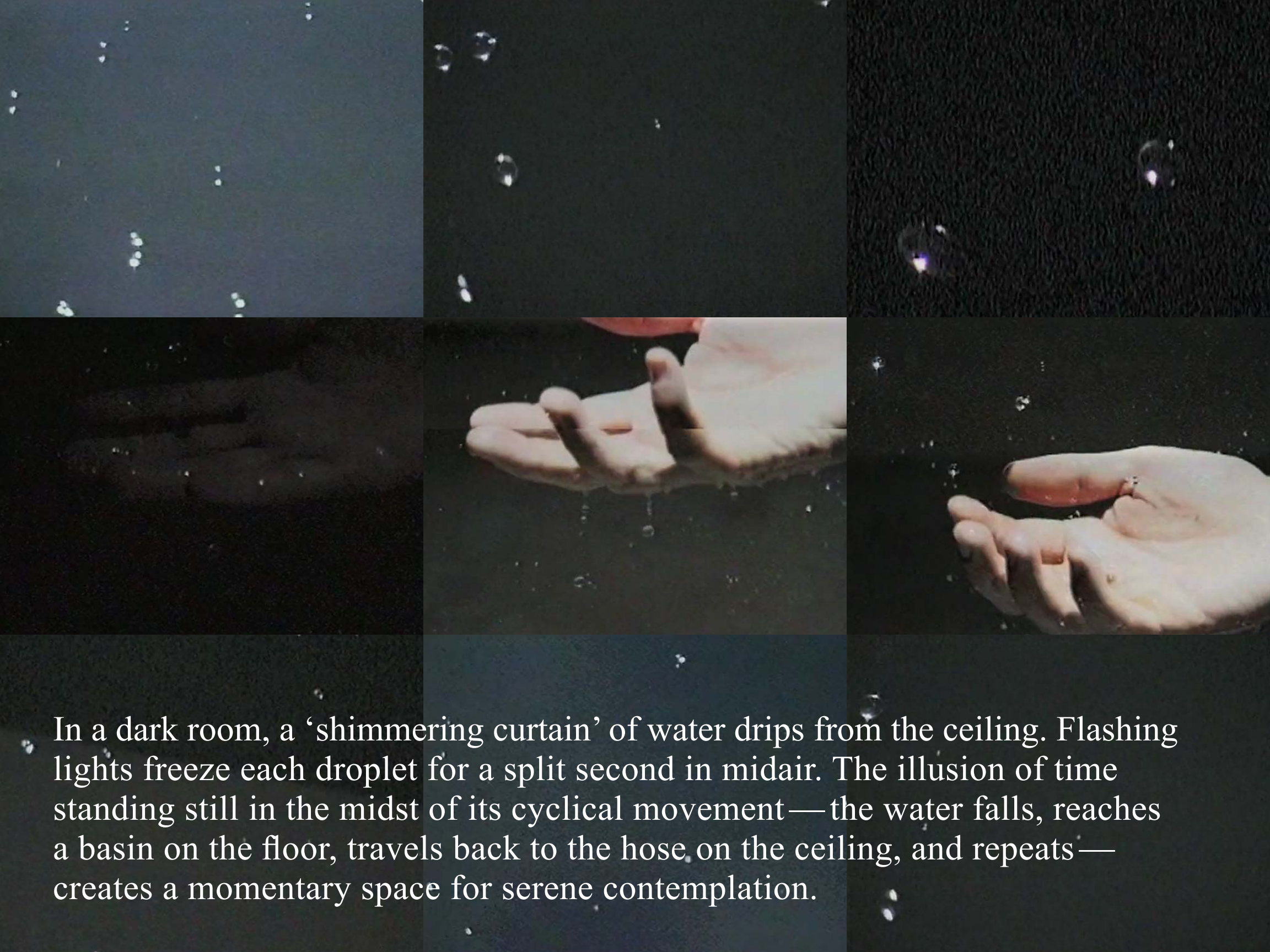
Niklas Luhmann, *Theories of Distinction*, 2002

Podcast: Radiolab, *Loops*, 2019

Philip K. Dick, *Ubik*, 1969

Olafur Eliasson, *Your Strange
Certainty Still Kept*, 1996





In a dark room, a 'shimmering curtain' of water drips from the ceiling. Flashing lights freeze each droplet for a split second in midair. The illusion of time standing still in the midst of its cyclical movement—the water falls, reaches a basin on the floor, travels back to the hose on the ceiling, and repeats—creates a momentary space for serene contemplation.

Bill Viola, *Ascension*, 2000





The water is dark and strangely still. It is a dense void. The water fluctuates as a figure suddenly plunges into it. The body resembles the shape of a cross. It is surrounded by dramatic blue light and myriad air bubbles. The body slowly descends, then ascends, and descends again. The work is a formal representation of temporality and death, similar to Bill Viola's other pieces.

Monday, November 16, 2020
7–8:50 PM

Rita Felski, *Doing Time: Feminist Theory and Postmodern Culture*, 2000

Johannes Fabian, *Time and the Other*, 1983

Ursula K. Le Guin, *The Dispossessed*, 1974

Rineke Dijkstra, *Beach Portraits*, 1992–94

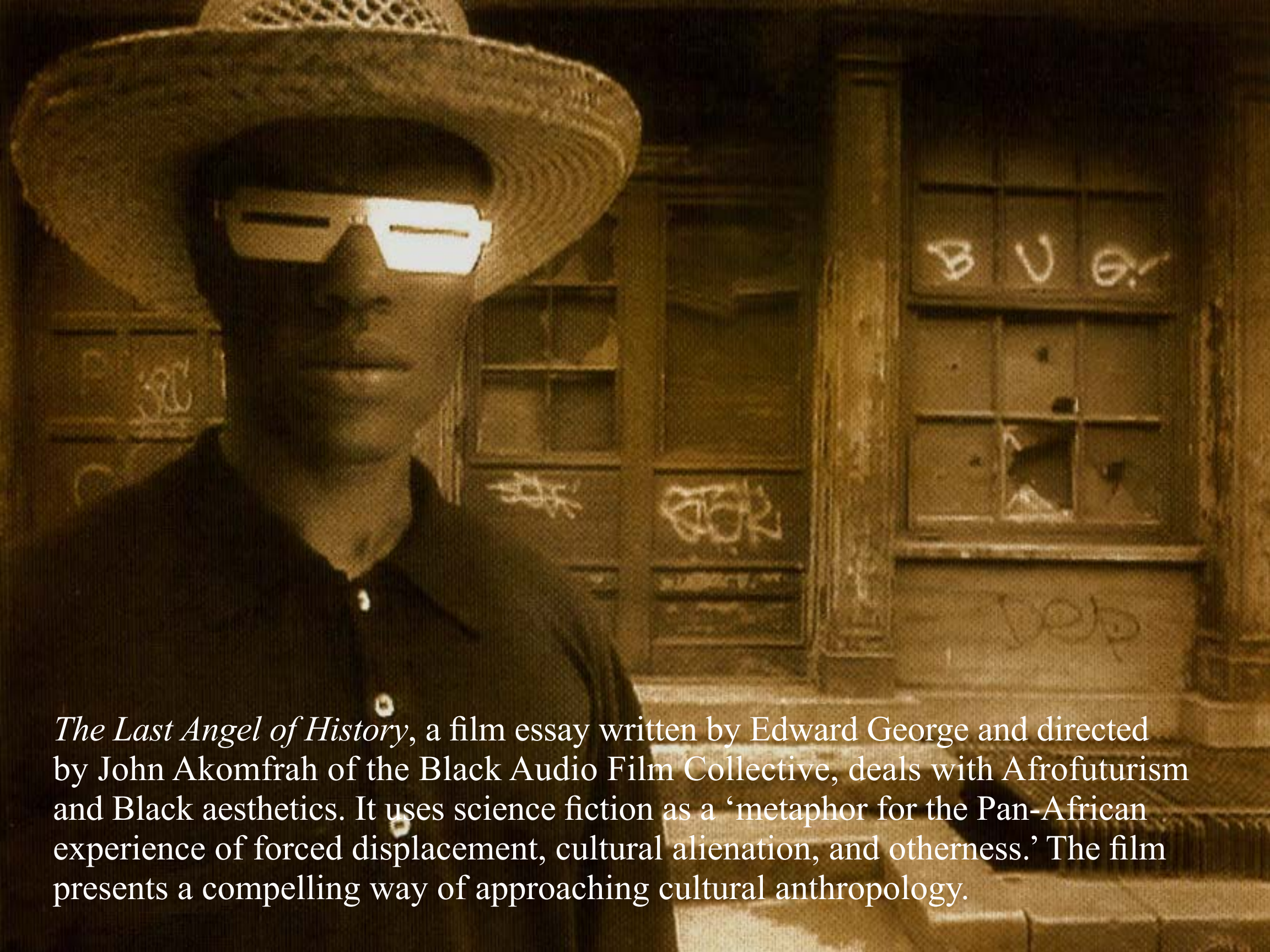




The *Beach Portraits*, a series of photographs by Dutch artist Rineke Dijkstra captures fleeting moments in life. The uncanny images of adolescence — a reminiscence of the uncertain, insecure, awkward, yet the magnificent coming of age — look straight back into the viewers' eyes. These eccentric portraits are a gentle reminder of 'the transient nature of being.'

John Akomfrah and Edward George,
The Last Angel of History, 1995



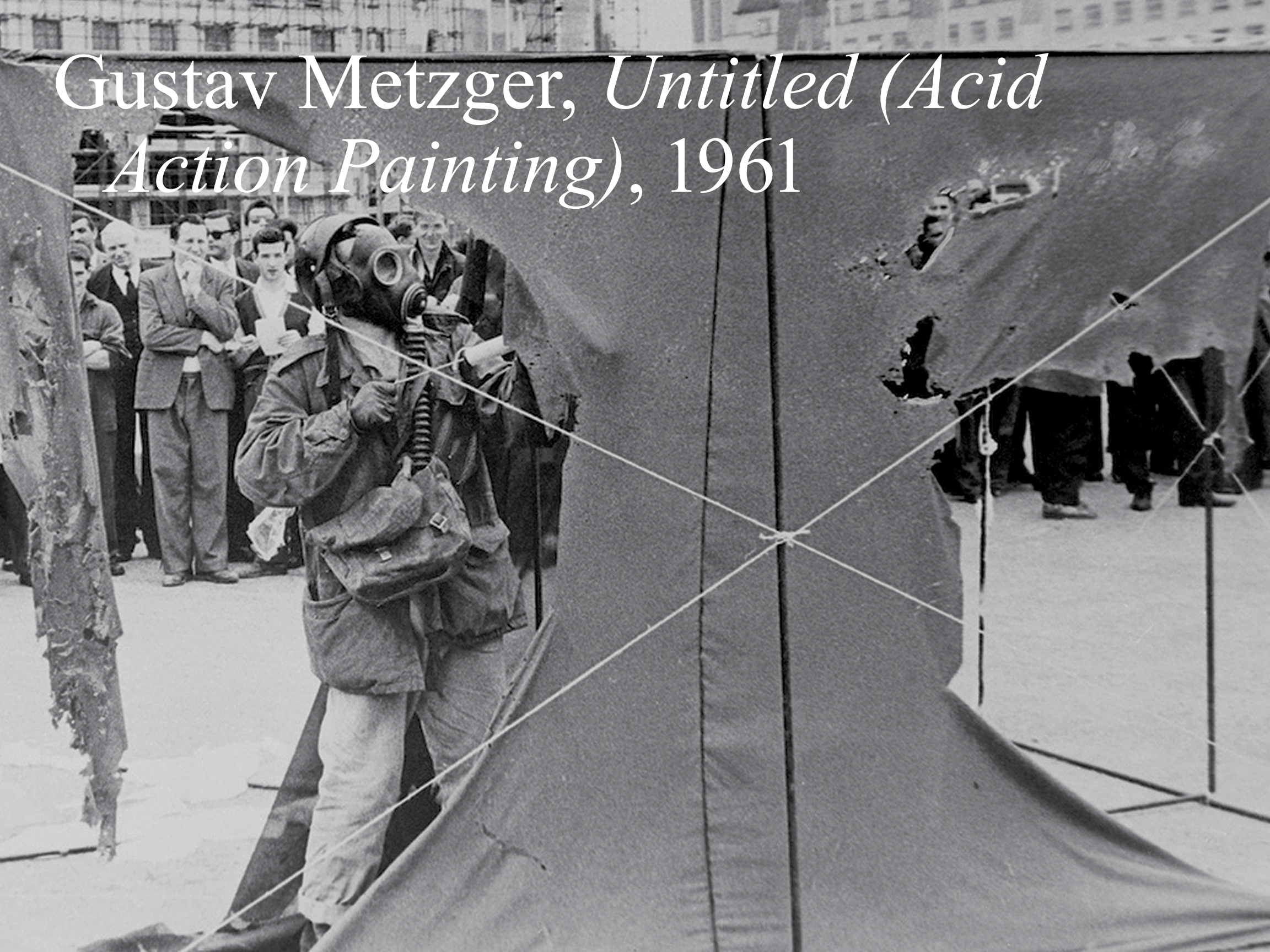


The Last Angel of History, a film essay written by Edward George and directed by John Akomfrah of the Black Audio Film Collective, deals with Afrofuturism and Black aesthetics. It uses science fiction as a ‘metaphor for the Pan-African experience of forced displacement, cultural alienation, and otherness.’ The film presents a compelling way of approaching cultural anthropology.

Monday, November 30, 2020
7–8:50 PM

Octavia Butler, *Kindred*, 1979

Gustav Metzger, *Untitled (Acid Action Painting)*, 1961

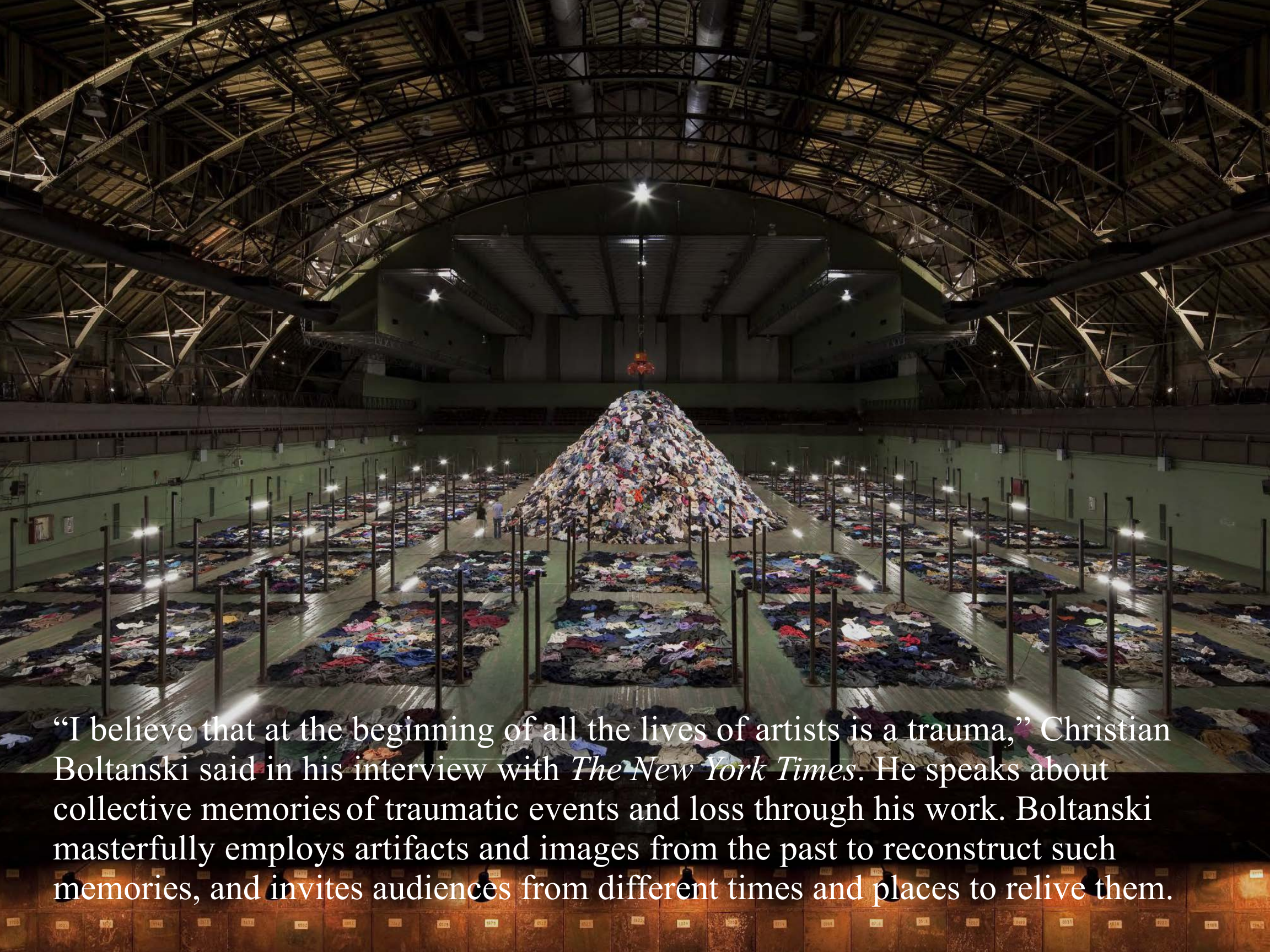




‘Auto-destructive art’ is a term created by Gustave Metzger shortly after World War II. According to Metzger, auto-destructive art is ‘never merely destructive.’ The self-referential and inherently political term is used to describe an artistic practice that accepts destruction as part of creation. Metzger’s work deals with historical trauma and is a protest against the violence that takes many forms.

Christian Boltanski, *No Man's Land*, 2010





“I believe that at the beginning of all the lives of artists is a trauma,” Christian Boltanski said in his interview with *The New York Times*. He speaks about collective memories of traumatic events and loss through his work. Boltanski masterfully employs artifacts and images from the past to reconstruct such memories, and invites audiences from different times and places to relive them.