



TICK TOCK

TIME IN CONTEMPORARY ART

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TICK TÖCK

TIME IN CONTEMPORARY ART

LEHMAN COLLEGE ART GALLERY





...

There will be time, there will be time
To prepare a face to meet the faces that you meet;
There will be time to murder and create,
And time for all the works and days of hands
That lift and drop a question on your plate;
Time for you and time for me,
And time yet for a hundred indecisions,
And for a hundred visions and revisions,
Before the taking of a toast and tea.

T. S. Eliot, From *The Love Song of J. Alfred Prufrock*, 1910-1911

LEHMAN COLLEGE ART GALLERY

Always free to the public, Lehman College Art Gallery has been serving the interests of our diverse audience from the Bronx and Greater New York City since 1984. The gallery specializes in thematic group exhibitions that bring together famous artists with emerging talents. Education is an integral component of the Gallery’s programming and provides the basis of community outreach — from young students to senior citizens.

This catalog is published on the occasion of the exhibition
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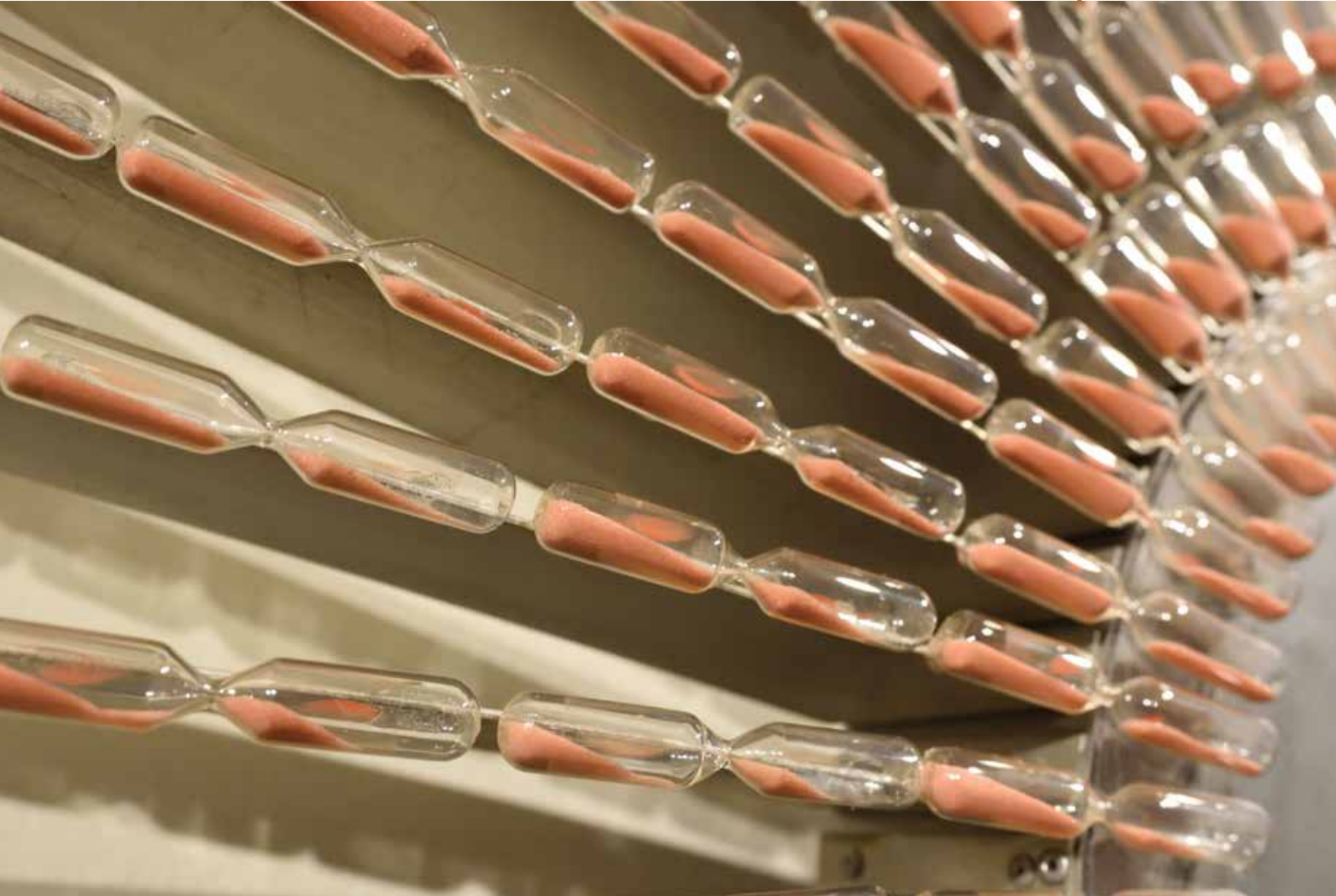
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TIME

There never seems to be enough of it. It is the most precious thing we have. We hoard it on a busy school day or spend it profligately on a lazy summer afternoon. We arrange our lives by measuring out Time in seconds, minutes, hours, days, weeks, months, and years. We celebrate our own passages of Time in holidays and anniversaries, and mourn its inevitable passing at funerals, and in our struggle against our own mortality. As one TV soap opera avows each afternoon: “Like sands through the hourglass, so are the days of our lives.”

The ticking clock and the draining hourglass are universal symbols of time, but artists possess their own varied and unique vocabularies to tackle Time. In *Tick-Tock* they look at Time’s impact through a range of media and find meaning in the tools that chart Time — clocks, calendars, sundials, hourglasses, digital timekeepers, and time-elapsed videos. In their skilled hands these everyday working devices can rise to the level of poetry. The clock becomes a metaphor taking the accounts of our daily lives.

At Lehman College, with its ambitious students seeking skills, improved prospects, knowledge, and enlightenment, we might keep in mind the words of the great American educator Horace Mann:

Lost —

yesterday,

somewhere between sunrise and sunset,

two golden hours, each set with sixty diamond minutes.

No reward is offered,

for they are gone forever.



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Curated by Bartholomew F. Bland, Executive Director, Lehman College Art Gallery

INSPIRATIONS

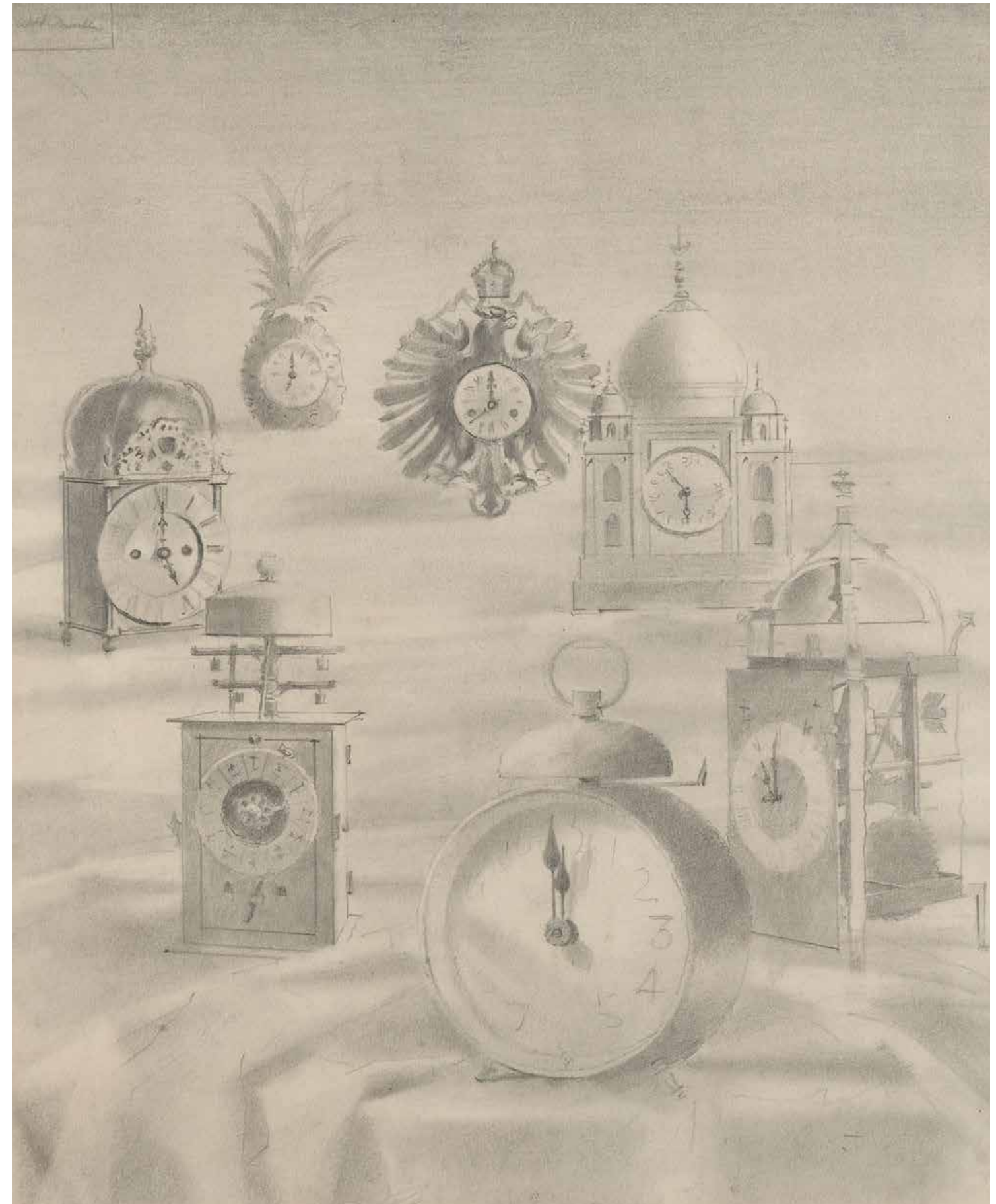
The theme of Time has long engaged artists.

From the simple elegance of an ancient Egyptian sundial to the ornately gilded and encrusted mantel clock of the Victorian age, both are mechanical devices that record the passage Time and artistic allegories that capture the *idea* of passing Time. While *Tick-Tock* focuses on the recent work of living artists intrigued by Time, this exhibition acknowledges their historical antecedents.

Walter Murch's clocks from the 20th century float in a kind of heavenly storefront, and one senses hovering in the wings Salvatore Dali's famous melting clocks from *The Persistence of Memory* (1931). Earlier in the 19th century, Winslow Homer portrayed one group of revelers toasting and celebrating as the clock strikes midnight, while another kneels agitated but in prayer during Watch Night, a religious service held on New Year's Eve. Homer's work captures the emotionally disparate reactions we all encounter as we contemplate the passage of Time.

Winslow Homer (1836-1910)
SEEING THE OLD YEAR OUT, WATCH NIGHT, 1861
Wood engraving, 13 ¾ x 20 ⅜ inches
Courtesy of the Old Print Shop

Walter Tandy Murch (1907-1967)
CLOCKS, c. 1949 (Opposite)
Graphite on paper, 13 ½ x 11 inches
Courtesy of DC Moore Gallery



INSPIRATIONS (Continued)

Nineteenth-century painters reveled in allegory, a story with a hidden meaning.

In Haag's *Boy with a Clock*, we see a charming meditation on the quickly moving stages of life, and are poignantly reminded of the transitory nature of childhood. Haag shows the young boy playing with the hands of his clock. As adults viewing the images, we are reminded that Time cannot be reversed as easily as turning the hands on a dial. Carlin's *Sunday Afternoon* shows us a bucolic Hudson Valley home in which an elderly couple spends a leisurely afternoon indoors, while a young man courts their daughter on the porch outside. Carlin structured the composition to reflect the two different stages of life for the two couples — the older generation inside, content in their lives; the younger outside, looking toward change. The clock on the wall that divides the old from the young represents Time passed.

Carl Haag (1820-1915)
BOY WITH A CLOCK, c. 1880
Oil on panel, 6 ½ x 8 ½ inches
Collection of the Staten Island Museum



John Carlin (1813-1891)
SUNDAY AFTERNOON, 1859 (Opposite)
Oil on canvas, 12 x 14 inches
Courtesy of Godel & Company Fine Art





CATALOG



CLAUDIA BAEZ

Clocks play a central focus in the silent drama that unfolds between an elegantly dressed man and woman. These two works by Baez are reminiscent of scenes from film noir. Restrained, with a moody color palette, they show palpable tension. The timepiece, a clock, appears in the background of *You don't want to remember*. . . literally separating the figures, and in *Same, time, same place* . . . as a painted "close-up," a punctuation mark, signaling the centrality of Time to the unfolding drama of these two people. Baez was inspired by the 1961 French-Italian film *Last Year at Marienbad* directed by Alain Resnais, in which a man and woman meet at a mysterious French château and believe that they have met the year before, but cannot remember how, or if, they know each other. The film is famous for its scrambled and dreamlike narrative structure, which explores faulty memory and recollection. The titles of Baez's paintings speak to the changing nature of Time and remembrance.

Claudia Baez
LAST YEAR AT MARIENBAD: YOU DON'T WANT TO REMEMBER BECAUSE YOU ARE AFRAID, 2017
LAST YEAR AT MARIENBAD: SAME TIME, SAME PLACE, NEXT YEAR, HERE, 2017 (Opposite)
 Oil on canvas, 18 x 24 inches
 Collection of the artist



David Barnett
PARADISE LOST, 2016
Mixed-media construction: bass wood, pins, modeling clay,
acrylic paint, collage and found objects, 16 ½ x 25 x 7 ¾ inches
Courtesy of George Billis Gallery

DAVID BARNETT

Barnett creates an angel, a mixed-media sculpture, in memory of the 49 deaths that occurred in the mass shooting at Pulse, a gay nightclub in Orlando, Florida. The halo of the angel is, in fact, a clock with 49 hours, each a symbol for the death of a victim. Within the angel's womb is a miniscule figure, which is a metaphor for regenerating life. The human need to commemorate those who die young has brought about a long and strong visual tradition — the art of angels accompanying the souls of the dead who depart before their Time. Titled after the famous epic poem by the 17th-century English poet John Milton that tells the story of Adam and Eve's expulsion from Paradise. Barnett's work reminds us of the fragility of life as well as the certainty that it will renew.



Johanna Burke
MAKE TIME, 2018
 Fabric with 12-inch round circle
 Detail (Opposite)
 Collection of the artist



JOHANNA BURKE

Burke's whimsical embroidery is a cheeky reminder that there is never enough Time for everything we intend to do. She transforms an embroidery hoop, traditionally the symbol of a woman's handiwork with a needle, into a clockface. The embroidery is purposely left unfinished, and Burke's title calls upon us to "Make Time." The piece brings to mind the adage "a stitch in time saves nine," meaning a timely effort will save work later. This work was originally created for the famous windows of the department store Bergdorf Goodman, which front New York City's 5th Avenue, and was titled *Seize the Moment, Make Time for Friends, Lose Track of Time, Make Every Minute Count, Share a Secret*. Burke's work posits the query: What exactly should we "make time" for? The answer, which we must discover for ourselves, defines what is important in our lives.



Kellyann Burns
1:36 PM 8/20/17, 2017
Oil on Alu-dibond, 48 x 36 inches
Courtesy of McKenzie Fine Art

KELLYANN BURNS

Burns stamps her abstract paintings with the time and date of its completion. By naming her works this way, she underscores the centrality of Time, and plays with the notion that any artwork is never truly “finished.” Her paintings embrace the passage of Time, in which the present is built upon layers of the past, and that environments deteriorate in the relentless natural cycle of growth and decay. Burns notes she is “drawn to the beauty of erosion, and how attrition and regeneration in the natural and built world evoke both the reductive and the expressive.” She creates her richly colored oil paintings by applying even layers of pigment, one atop another, in solid fields of color. After the layers dry, each is sanded, partially exposing shapes and colors beneath. The erosions and build-up of layers that Burns creates in her sanding process can be seen in the irregular edges of the panels. Rotating the paintings continuously while working, she considers them complete only when successfully realized in all four orientations.



Art Donovan

SHIVA MANDALA, 2009

Mahogany, brass, steel, Lucite, glass, plaster, light bulbs,
polycarbonate, electrical motor, clockwork mechanism

85 x 60 wide x 18 inches high

Collection of the artist

ART DONOVAN

Donovan has created a delirious, kinetic Steampunk sculpture — a mash-up of styles that pulses with energy. The Mandala consists of a large central unit surrounded by four “planets” — top, bottom, left, and right. The central part of the Mandala is the illuminated astrolabe, an early device for navigation, which Donovan views as emblematic of our desire to find a place in the world. At the top is a clock representing the day’s 24 hours that Freemasons divide into eight for the service of God and a distressed worthy brother; eight for usual avocations; and, eight for refreshment and sleep. Other elements in the sculpture include the Past Master’s Jewel, with a Compass, set at 30 degrees to remind the Mason to keep his actions within due bounds; the Square indicating a Mason conducts himself honestly, and the Quadrant that shows the Compass opened to 60 degrees, the angle of an equilateral triangle — the symbol of balance. The Pyramid depicts the “All Seeing Eye” of God. Positioned at 6 o’clock at the base of the work is the artist’s own version of a craniometer, used in 19th-century phrenology to measure the human skull. Positioned at 9 o’clock is another clock representing Time in the universe.



Nick Doyle
THE CONDUCTOR'S FOB, 2017
 Steel, chain, Lexan, lock, clock parts, 17 x 14 x 28 inches

WESTERN STANDARD TIME, 2017 (Opposite)
 Plywood, 2x4s, 5-gallon bucket, cardboard tube, rubber, vinyl, Lexan, screws,
 DC motor, casters, flash, enamel, aluminum composite panel, tungsten fixture with bulbs, 100 x 24 x 10 inches
 Photo Oren Eckhaus
 Collection of the artist



NICK DOYLE

In his sculptures, Doyle focuses on anxiety about the political climate and its capitalistic underpinnings, which has subsumed America's cultural identity and fused consumption with the nation's higher ideals. *Western Standard Time* spins frantically to keep the Time, but appears broken. It references the introduction of standardized time brought about by the railroad over a hundred years ago. The speedy locomotive exemplified the power of technology and the pressure of progress. Doyle's *Conductor's Fob* literally chains a train conductor to Time to satisfy the demand for preciseness to prevent accident. The 19th century's capitulation to the domination of Time echoes in our society today where Time moves at an ever faster pace.



MARY ENGEL

Let sleeping dogs lie.

The shimmering pave of watches that make up Engel's sleepy canine intrigues with its tactile surface and reminds us of the soporific "tick tick tick" of traditional timepieces, now slowly being phased out by digital technology. Many of Engel's sculptures incorporate family heirlooms and objects of sentiment — a father's watch, a grandmother's

button collection, a daughter's barrette, as well as keys, coins, jewelry, and porcelain figurines. Engel's work is labor intensive. Her structures are outlines of wire and mesh, covered with a strong papier-mâché-like substance, and layered with fabric and epoxy to attach surface objects. Engel says that she "thinks about balance and gravity as well as form, which becomes intuitive and subconscious, and I get lost in the surface, while I'm creating them." She adds, "I love every stage of the process: I love meeting the people I get the found objects from — like meeting someone who has a collection of 3,000 tiny Toy Poodle figurines."

Mary Engel
SLEEPING WATCH DOG, 2018
Watches, wire, mesh, fabric
9 x 27 x 15 inches
Collection of the artist



Robert Farber
055, 1981
 From *A Collaboration with Time-Deterioration Series*
 Sublimated photograph on Chromaluxe aluminum
 30 x 20 ½ inches

072, 1980
 From *A Collaboration with Time-Deterioration Series*
 Sublimated photograph on Chromaluxe aluminum
 30 x 21 ⅞ inches
 Courtesy of Hexton Gallery



ROBERT FARBER

Degrading images embody Time's passing.

In the late 1990s, Farber, looking through his archive of images that go back to 1969, discovered some of his transparencies were deteriorating because of the chemical reaction to the film housed in non-archival plastic sleeves. At first dismayed, the artist soon realized that this decay was actually creating new works through a "collaboration with Time." He continued to observe the process slowly unfold, never manipulating or retouching the images. After careful consideration, Farber selected the moment when the flaws in front of him reached their own aesthetic perfection and, like a painter nearing the end of a painting, stopped the creative process and froze the metamorphosis of these vintage images.

Timeline for *A Collaboration with Time-Deterioration Series*

1977-1984: Photos were captured

Early 90s: First noticed deterioration

Early 90s to 2013: Revisit archives to monitor the deterioration

2013: Determination point to stop the deterioration and preserve



AUDREY FLACK

Glittering jewels, watches, and calendars stud a lady's "vanity" table. In this series of photographs inspired by Dutch 17th-century paintings, Flack examines the concept of *vanitas* — a meditation on Time and the transient nature of life. Each work creates a kind of psychological portrait through elaborately arranged still-life tableaux drawn from objects imbued with meaning. Flack plays with ideas of traditional femininity by using her own belongings for the self-portrait in *Rolls Royce Lady*, a photograph the artist said she created for "pure visual pleasure." Flack was a pioneer of the 1970s Photorealism art movement, and she often made photographs with almost microscopic detail as studies for her large-scale oil paintings. The artist used the dye-transfer printing process, which is composed of color plates, each holding areas of cyan, magenta, or yellow. Similar to the saturated Technicolor film process, the plates, printed one after the other, produce a full-color image and give the ability to create a palette of both subtle and deep, rich color.

Audrey Flack
ROLLS ROYCE LADY, 1981
WHEEL OF FORTUNE, 1977 (Right)
 From *12 Photographs - 1973-1983 series*
 Dye transfer prints, 1984
 Courtesy of the Hudson River Museum





ALEXANDRA FORSYTH MARTINEZ

Forsyth Martinez has long harbored thoughts on the fleeting, yet fixed qualities of Time. The time-keeping hourglass and its sands that take an hour to sift from one glass globe to another is Forsyth Martinez's tool for her artistic attempt to contain that which is uncontainable. *First Instance*, an open hourglass, encapsulates white sand not turned and shows the moment before something begins. *Second Instance* is an open hourglass turned, its black sands leaking, and represents the irreversibility of Time's passing. *Third Instance*, a sealed hourglass, containing ashes, functions as an urn for the year of this artist's life, when she collected and photographed her bodily remnants from the rituals of daily self-maintenance.

Alexandra Forsyth Martinez

FIRST INSTANCE (THE BEGINNING), 2012

Open hand-blown hourglass, white sand, 15 inches high

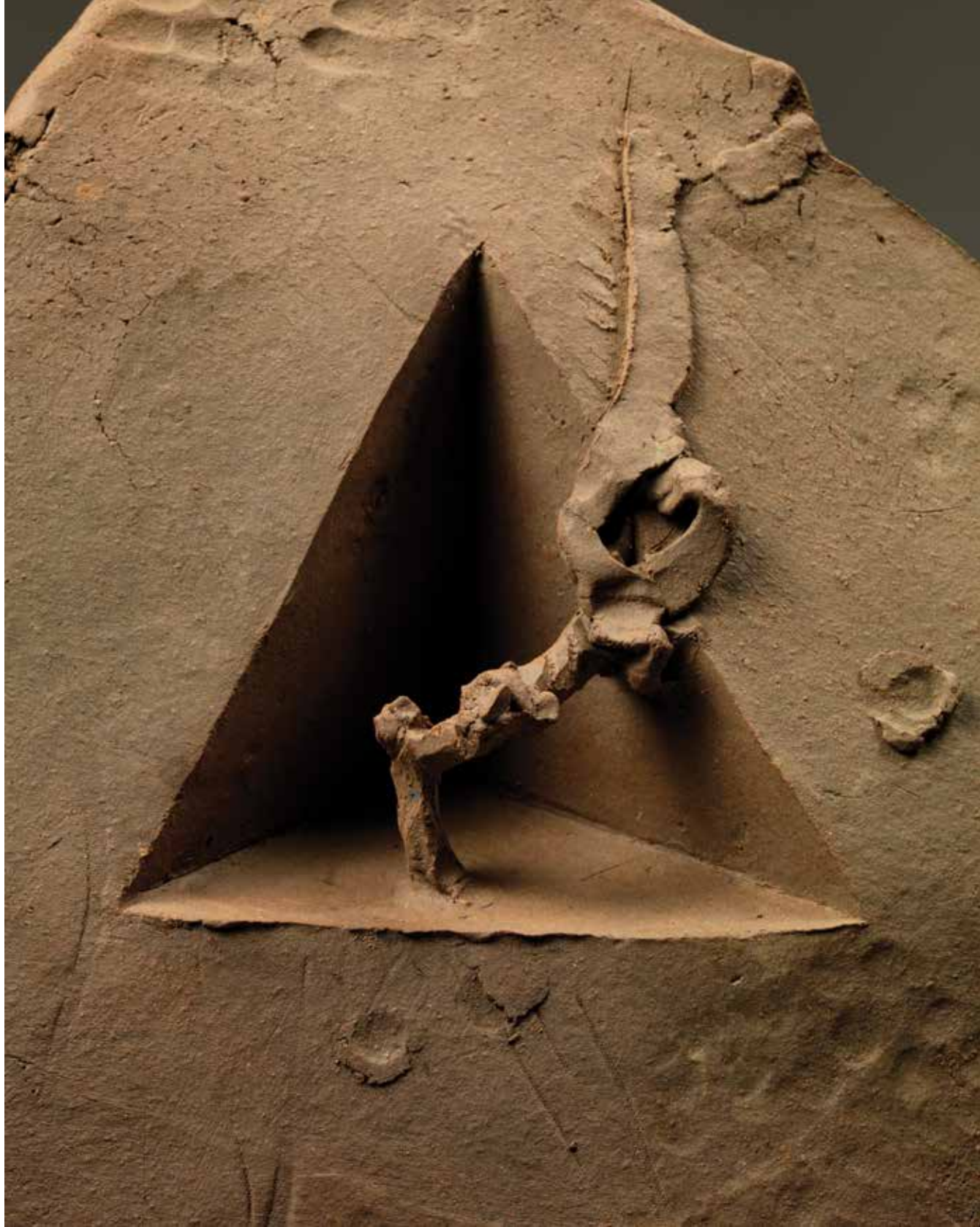
SECOND INSTANCE (THE MIDDLE), 2012

Open and overturned hand-blown hourglass, black sand, 15 inches high

THIRD INSTANCE (THE END), 2012

Sealed hand-blown hourglass, artist's ashes, 15 inches high

Collection of the artist



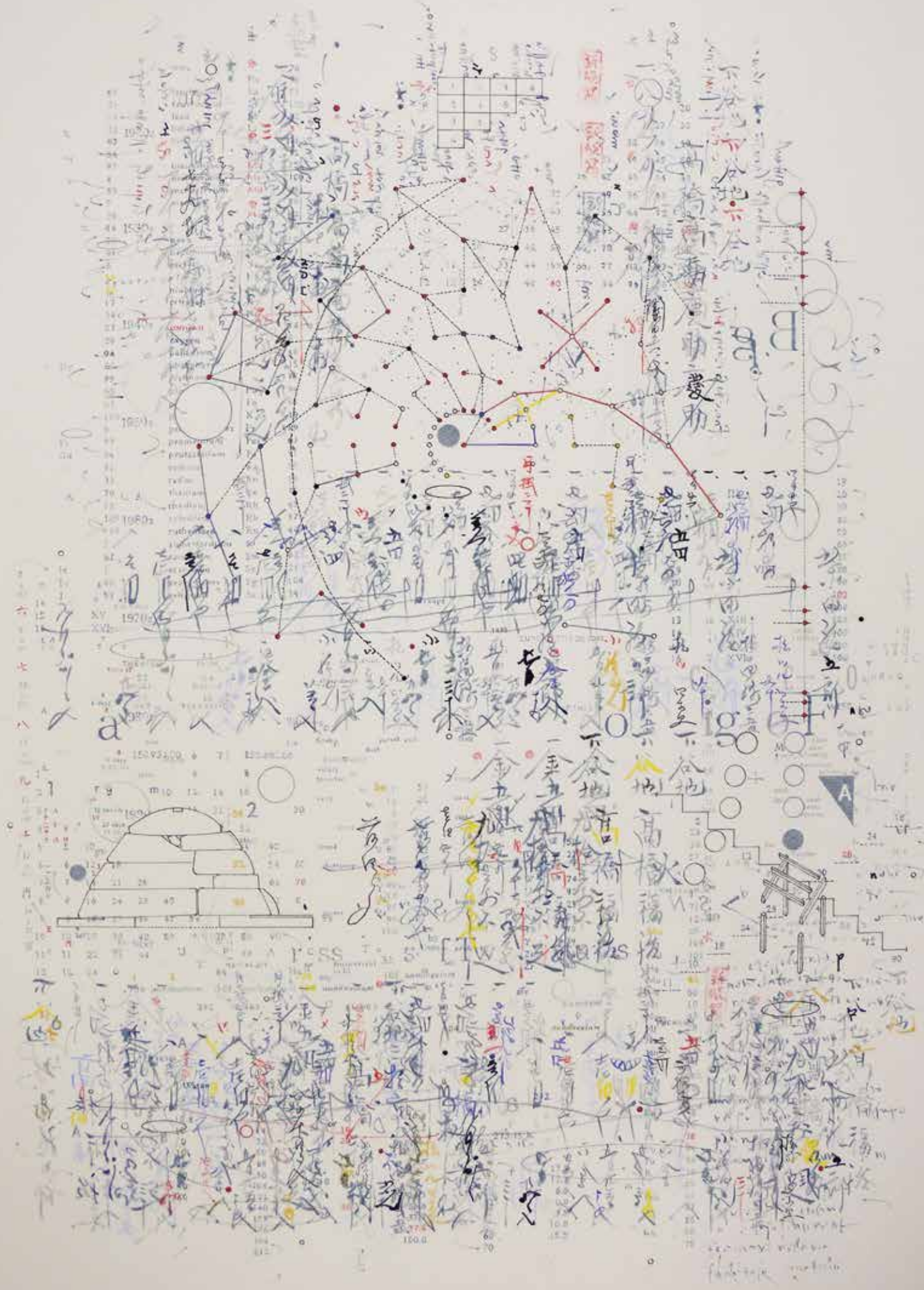
Mary Frank
SUNDIAL, c. 1971-78 (Opposite)
 Detail (Above)
 Ceramic, 28 x 17 x 14 inches
 Courtesy of DC Moore Gallery



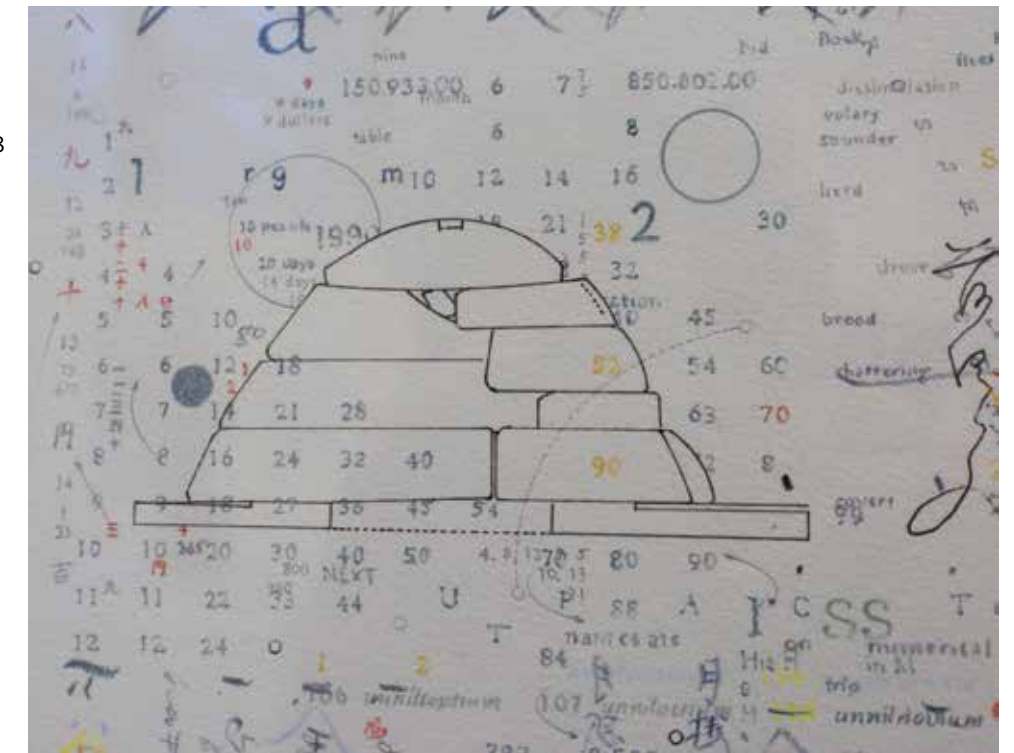
MARY FRANK

Frank's *Sundial* conjures the power of ancient civilizations.

Rough-hewn, her work is a pedestal topped by an irregular circle inset with a triangle decorated with abstract designs she baked into the clay. A sundial is a device that tells the time of day with a flat plate, the dial, and a gnomon, the stick casting a shadow onto the dial. Frank curves the gnomon, normally straight, to catch the shadow line of the sun into a curlicue that would strangely render the device useless. The ancient Egyptians first invented the sundial around 1500 BC, and Frank's work, in the 20th century, while not directly inspired by ancient examples, carries the totemic power of the Rosetta Stone. Her sculpture appears as the talisman of a mysterious society not quite decoded.

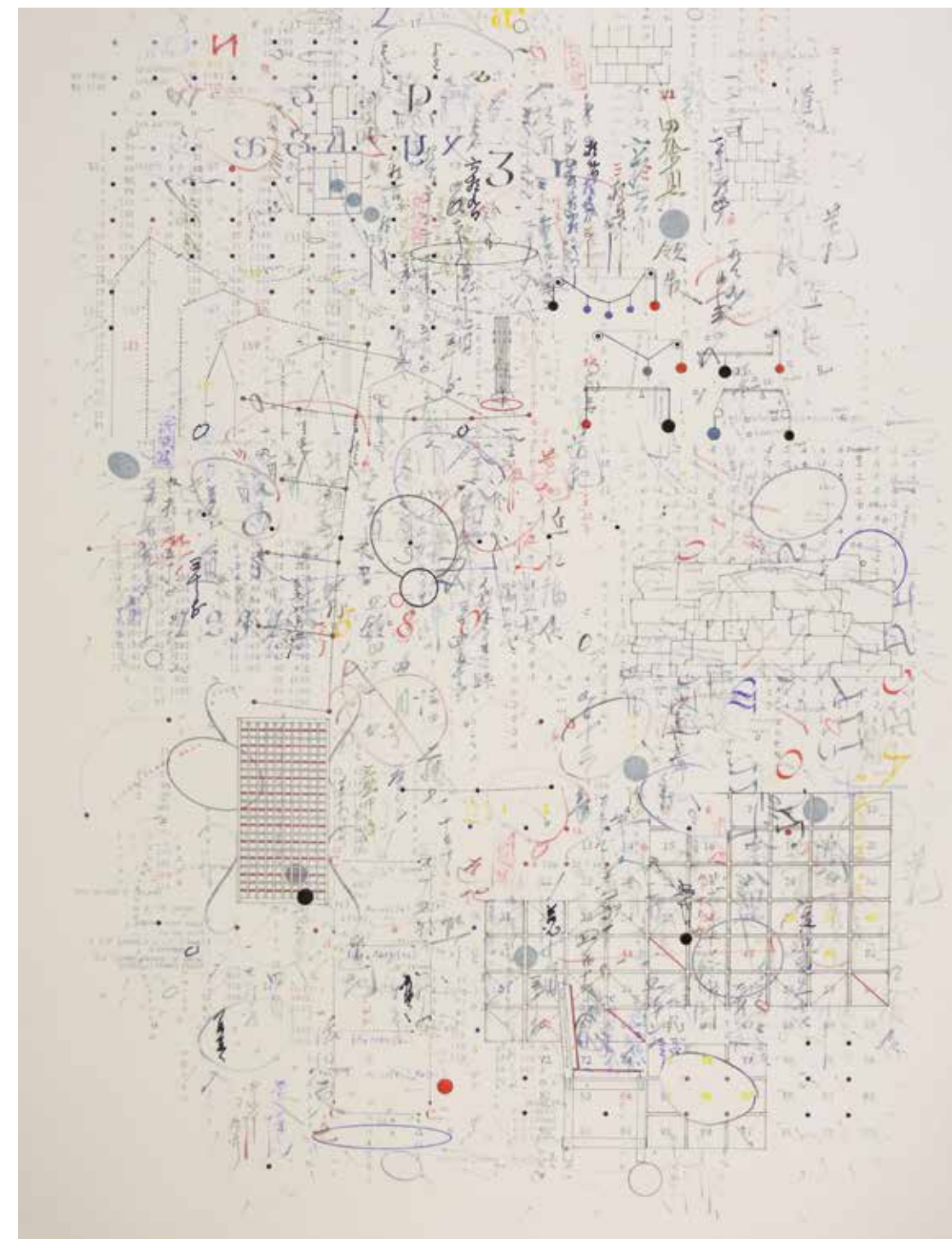
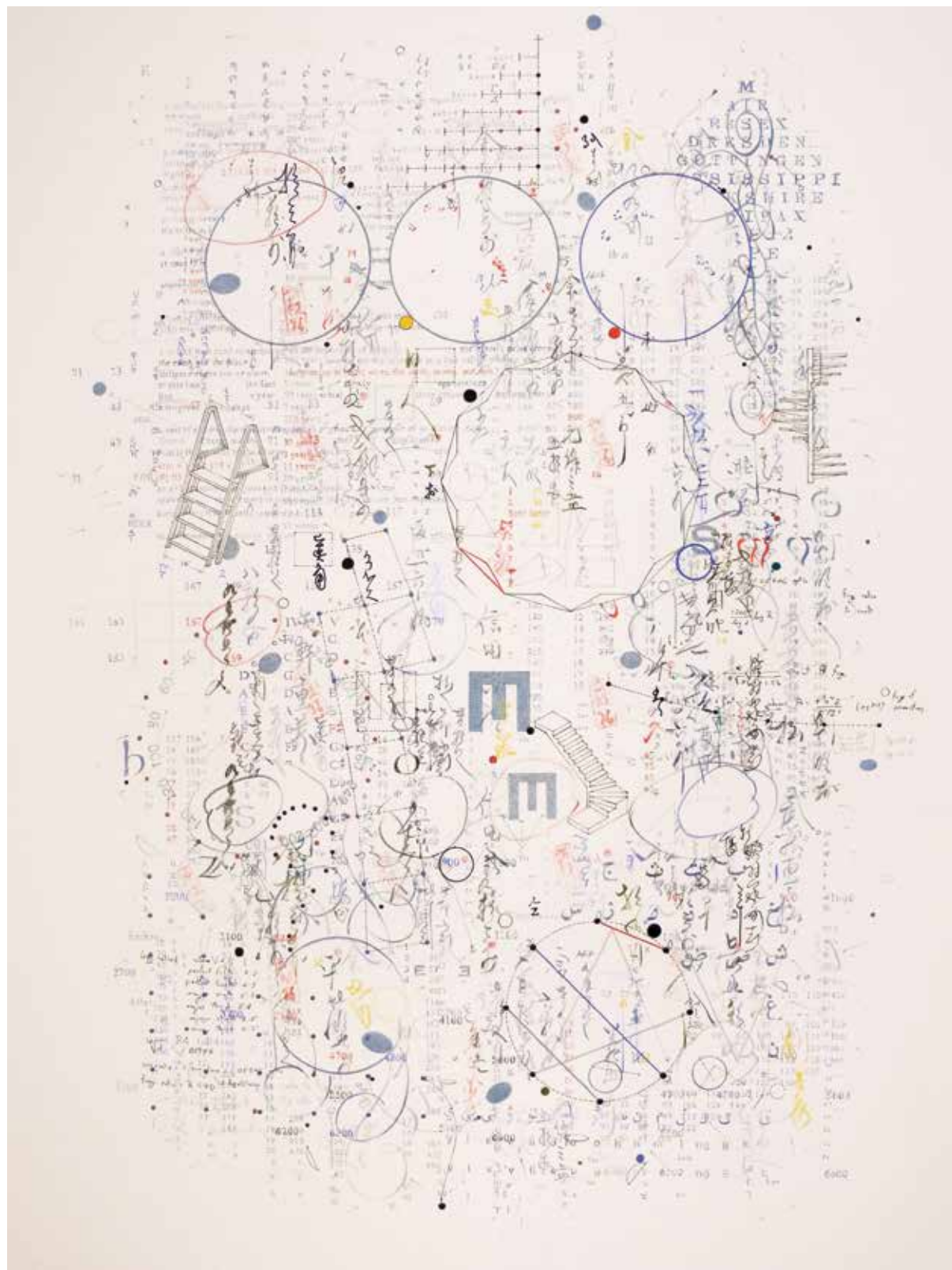


Paul Glabicki
ACCOUNTING FOR #19, 2008
 (Opposite)
 Drawing, 25 x 20 inches
 Detail (Right)
 Photo Oren Eckhaus
 Courtesy of Kim Foster Gallery



PAUL GLABICKI

Our days are measured out in calendars that break our lives down into discrete chunks. Glabicki's *Accounting For series* began when he acquired a Japanese accounting ledger, dating from the 1930s. Most intriguing to the artist was the fact that it was written day-by-day, month-by-month, entry-by-entry, a utilitarian recording of Time. *Accounting For* continues the ritual of the ledger, transcribing each page as a foundation for the creation of a new artwork. Layered over each page are calendars, maps, letters, and a multitude of measurements — bits of daily information, both mundane and significant to the artist. A careful viewer may decipher letter postmarks, clues about the time of the year in which the drawing was made, and events collected during each drawing's creation. The project will end when Glabicki transcribes the final page of the ledger and his new accounting process is complete.



Paul Glabicki
ACCOUNTING FOR #40, 2009
ACCOUNTING FOR #30, 2009 (Opposite)
 Drawings, 25 x 20 inches
 Courtesy of Kim Foster Gallery

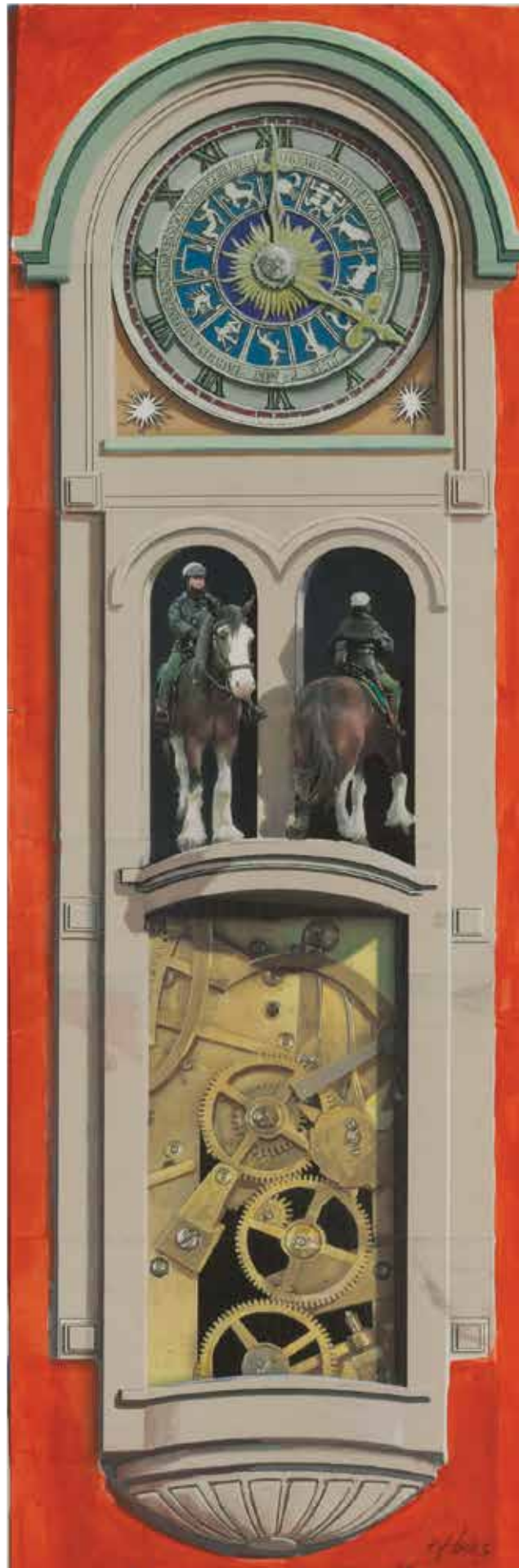


Red Grooms
FRIDA'S CUCKOO CLOCK, 1990
 Enamel on wood, electric motor,
 tape recorders
 83 x 53 x 24 inches
 Details (Opposite)
 Courtesy of Marlborough Gallery

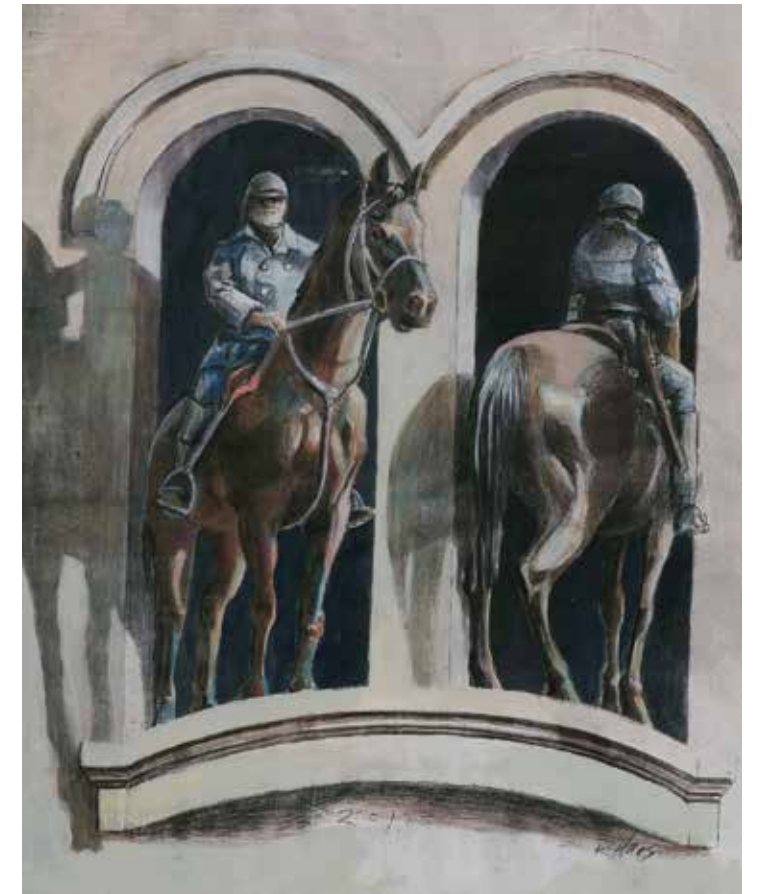


RED GROOMS

In *Frida's Cuckoo Clock* famed artist Red Grooms pokes fun at the infamous love triangle among exiled Russian Communist Leon Trotsky and Mexican artists Frida Kahlo and Diego Rivera. In 1937, Kahlo began an affair with Trotsky, after the Russian revolutionary had fled the Soviet Union and come to Mexico to escape Josef Stalin's murderers. Three figures, Kahlo, Rivera, and Trotsky, chase each other in the form of a *glockenspiel* (an automatic musical instrument with animated figures installed on a building), while, above, the police and a masked assassin spin. Grooms's cuckoo, in the style of *Día de Muertos*, reigns comically above the scene, but also is a harbinger: Trotsky was assassinated in 1940, several years after his affair with Frida ended.



Richard Haas
 TWO STUDIES FOR YORKVILLE,
 EAST 83RD & YORK
 NEW YORK, NEW YORK, 2005
 Mixed media, 40 x 14 ¾ inches
 Collection of the artist
 Photo Oren Eckhaus



RICHARD HAAS

Haas is one of the nation's preeminent muralists, with dozens of large-scale public commissions around the country. One of his favorites is *The Glockenspiel of Yorkville*, a 77-foot wide mural. A triumph of *trompe l'oeil* ("fool the eye") art, the huge mural shows a wall painted with a *glockenspiel* or animated clock, originally developed in Germany, and which Haas chose to reflect the 19th-century German heritage of this Upper East Side neighborhood called "Yorkville." Instead of painting German jousting knights to mark the hour, Haas replaces them with the modern equivalent — two contemporary New York City police officers mounted on horseback. Haas is a superb draftsman, as we see in his renderings for this mural, and his work is deeply inspired by his engagement with the architecture of the past.



Jim Holl
20TH CENTURY, 1997
 Oil on wood, 13 x 13 inches
20TH CENTURY: 1989, 1997 (Opposite)
 Wax and wood, 20 x 6 x 6 inches
20th-century series
 Collection of the artist



JIM HOLL

Holl has long been influenced by the passing of Time, but as he points out it is phenomena that can only be experienced, not embodied. The artist decided to express Time's unceasing forward movement in physical form, creating his *20th-Century series*. Commemorating the closing of the millennium, he created a sculpture for each year of the century. On view is the single sculpture representing Year 1989. He sits his busts upon pedestals, and each is slightly different from others of previous years. Holl engraves a date on a bust's face, and chooses wax to express the fragility of Time. The accompanying painting, *20th Century*, is a small monument to Time's passing. Holl emulates a 19th-century style of landscape painting to express both the feeling of timelessness and of our memories. His composition is also reminiscent of Pieter Bruegel the Elder's *Tower of Babel*, painted about 1560, and may be a subtle nod to the chaotic nature and events of the 20th century.



Rachel Lee Hovnanian

FOREPLAY, 2014

Digital video installation and computer,
including rotary phone recording:

Maurice Chevalier "Isn't It Romantic"

Courtesy of Leila Heller Gallery

RACHEL LEE HOVNANIAN

Hovnanian's poignant, chilling video shows a series of couples in bed, each ignoring the other and fixated by streams of information on their phones, laptops, and other digital devices. She captures our dependency and love-hate relationship with a technology that encourages mental isolation, even as we continually seek online connections. The video is shot from the blue light of computer screens, which, beautiful and soft, and cold and technological, also suggests the so-called "blue movie." Maurice Chevalier's crooning through the plastic of the now archaic rotary phone shows nostalgia for a delicate romanticism disappearing from modern life.



TIMOTHY HURSLEY

Timothy Hursley
DESERT DOLL HOUSE, 1987-1990
 Dye transfer print, 16 1/2 X 21 inches
 Courtesy of Garvey|Simon

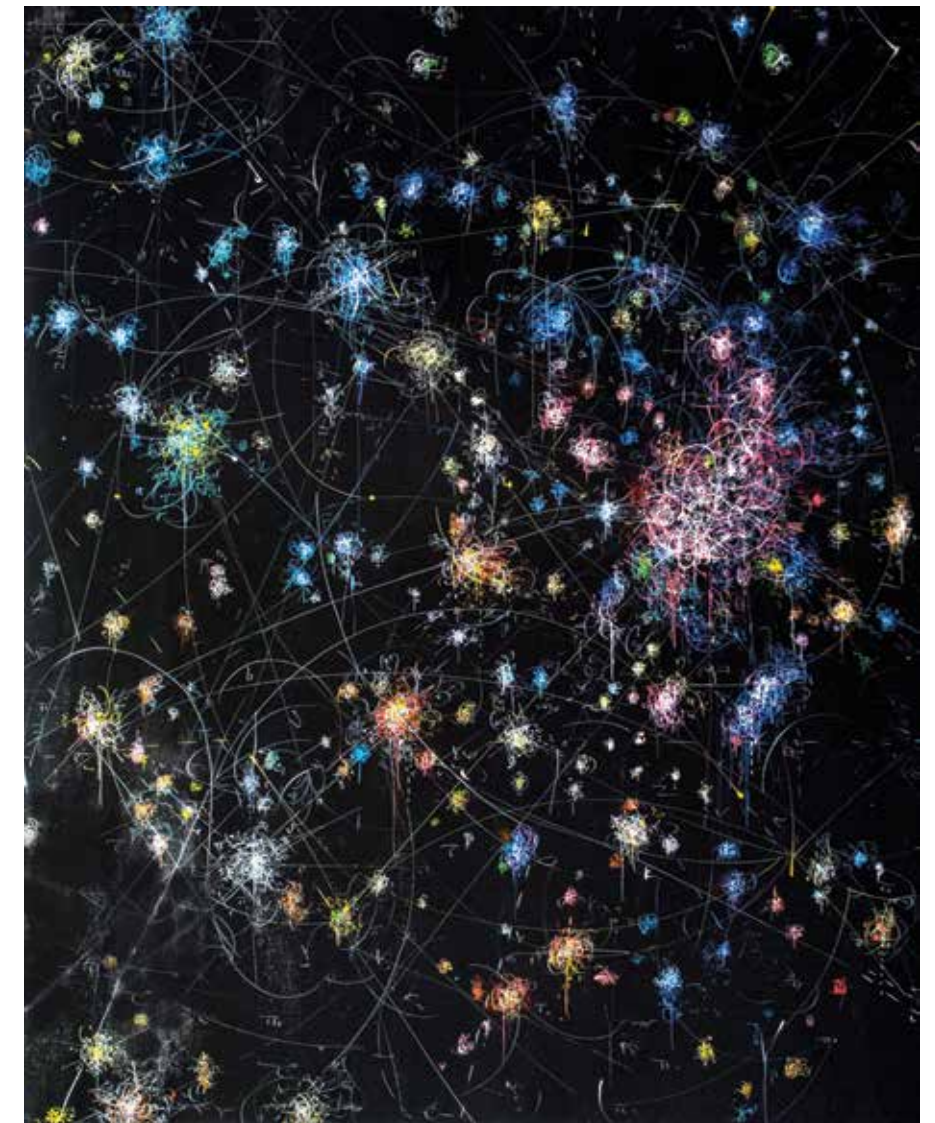
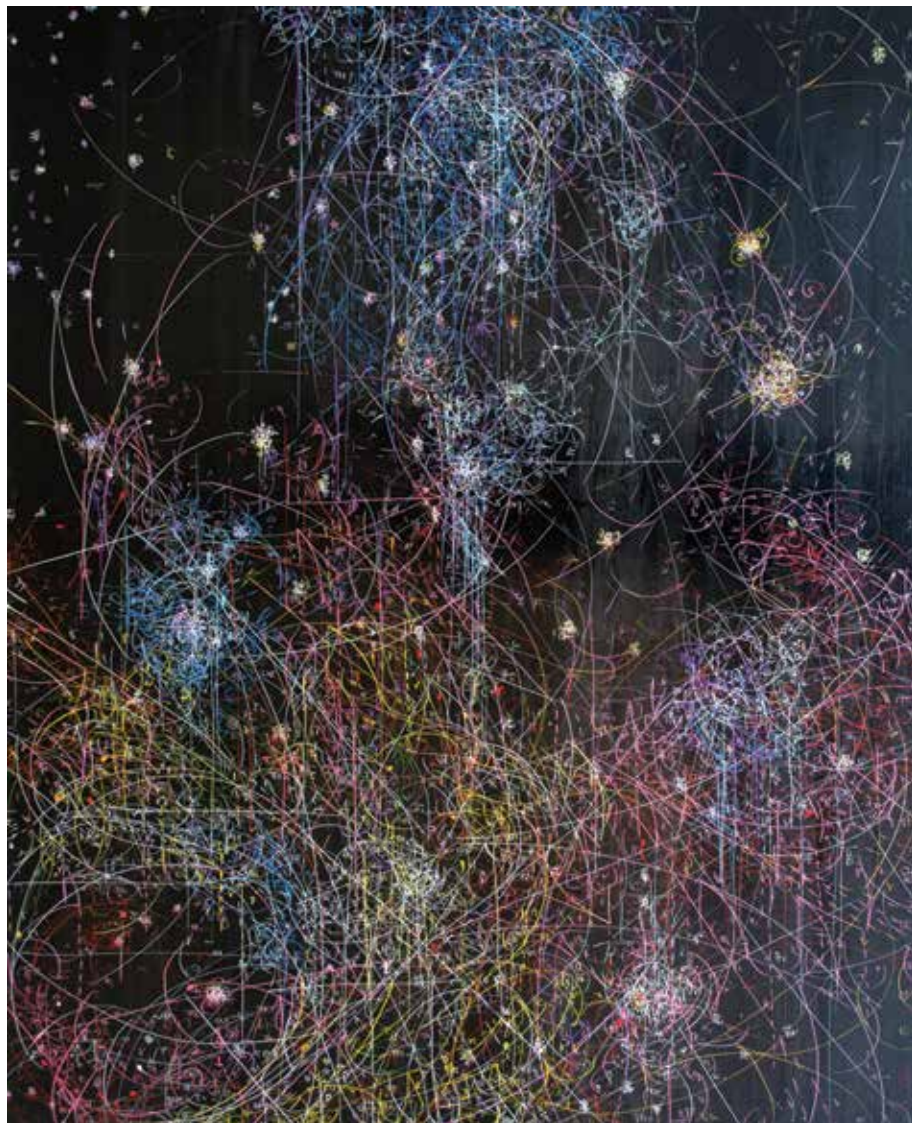
Hursley's *Desert Doll House*, a photograph of a legal Nevada brothel, shows a group of "egg timers" measuring the Time allotted to the brothel's paying customers, and draws deeper implications about Rationalized Time and the nature of labor and money.



Mark Innerst
SYROCO CLOCK, 1990
Acrylic on masonite in the artist's handmade frame
29 ³/₈ x 23 ³/₄ inches
Courtesy of DC Moore Gallery

MARK INNERST

Innerst both embraces a classic simplicity and deadpan presentation to showcase the ticking clock and the draining hourglass, objects most associated with Time. He places *Syroco Clock* alone and against a neutral background to better admire its elegant form. "Syroco" is the term applied to a molded material resembling the carved wood invented by the Syracuse Ornamental Company in the 1890s. The company became known in the mid-20th century for its "sunburst" clocks, a classic of mid-century design.



KYSA JOHNSON

Kysa Johnson

BLOW UP 254 - THE LONG GOODBYE - (HELLO, HELLO)
SUBATOMIC DECAY PATTERNS WITH STAR FORMATION ON THE
SCORPIUS OPHIUCHUS BORDER

BLOW UP 257 - THE LONG GOODBYE -
SUBATOMIC DECAY PATTERNS AND THE ETA CARINAE NEBULA (Above right)

BLOW UP 273 - THE LONG GOODBYE -
SUBATOMIC DECAY PATTERNS AND THE ORION NEBULA CLUSTER (Opposite)
2015

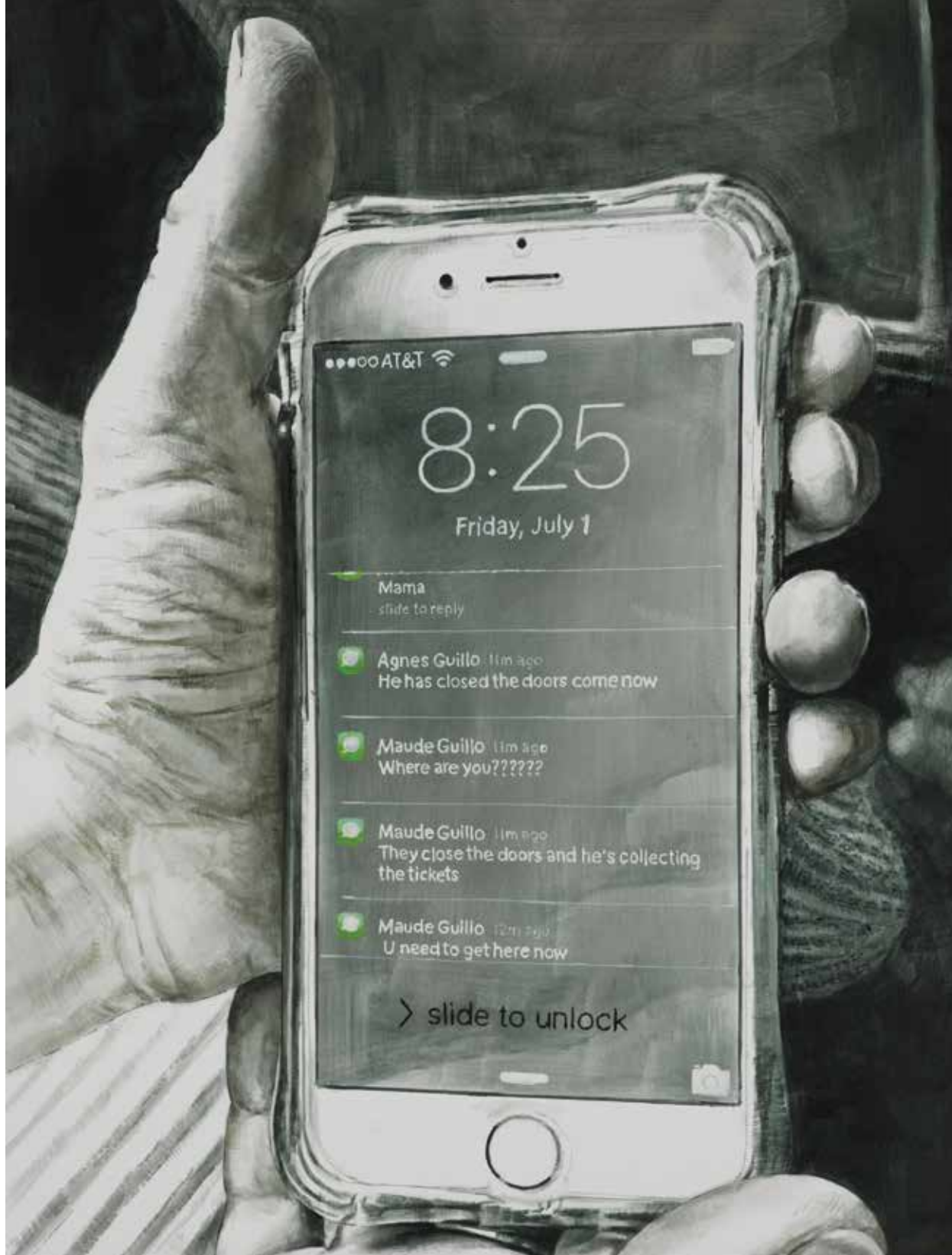
From the *blowup series*

High-gloss paint and ink on board, 60 x 48 inches

Courtesy of Morgan Lehman Gallery

Johnson looks at Time on a universal scale in her *blowup* paintings. She draws her designs from subatomic decay patterns, the signature pathways of unstable particles that travel through Time and space to decay into other more stable particles.

Johnson notes, "These marks are an alphabet that I find myself returning to again and again. They are for me shorthand for the longhand of change over Time, of falling apart."



Laura Karetzky
SLIDE TO UNLOCK, 2017
 Oil on wood, 24 x 18 inches
INCEPTION, 2017 (Opposite)
 Oil on wood, 30 x 24 inches
 Collection of the artist



LAURA KARETZKY

Karetzky compares reading the face of the iPhone to reading the face of a clock, and depicts a user's hand gripping a phone with a face flashing the Time in digital numbers, instead of the pointing hands of a traditional clock. This is the new interactive element that has been added to our daily understanding of Time. The artist points out that social media has transformed our perspectives, particularly the way we both engage and stand back to observe ourselves — a dual reality. We are led now to view an event from multiple perspectives, and so create disparate trajectories of information about traveling in Time. In her paintings Karetzky captures the “Frozen Moment in Time.” In her broader work she looks at technology as the enabler of our attempts to stay connected, despite emotional and physical distances.



Irena Kenny
LITTLE RED RIDING HOOD IS THE BOSS, 2018
 Collage, 41 1/2 x 29 1/2 inches
 Collection of the artist

IRENA KENNY

Time is up for the Big Bad Wolf.

Kenny's intrepid Little Red Riding Hood declares the "future is female" and seeks to curb egregious lupine behavior, as a rising tide of clocks spin in the belly of the beast. An artist and art therapist, Kenny uses different forms of creative expression to capture the relationship between her inner and outer selves, and in *Little Red Riding Hood is the Boss*, she looks at an old fairy tale through the lens of contemporary experiences, such as the recent *Me Too* and *Times Up* movements. She says, "Now Little Red Riding Hood is far from a clueless, happy-go-lucky girl, instead she is in control of the Beast that was, in the past, all too ready to devour her."



FRED LONIDIER

Lonidier's *Create-A-Clock* is based on popular advertisements that once were found at the back of magazines. Customized clocks were a fad in the 1970s, and purchasers would mail in images and get back finished timepieces. This artist, instead of sending a photo of the family pet, prized motorcar, or professional diploma to be turned into a timepiece, sent a photocopy of the very ad showing a finished timepiece. Lonidier's resulting "clock-within-a clock" creates a kind of artistic Pirandello effect. Lonidier also sent an image of factory workers and a book on Time and Motion, writing on the negatives "Time Rationalized" and "Time Aestheticized."

Fred Lonidier
CREATE-A-CLOCK, 1978
 Photo/text panels, each 15 x 12 inches
 Edition of 3
 Courtesy of Essex Street Gallery



Whitfield Lovell
KIN XIV (NO ONE KNOWS WHERE WE GO WHEN WE'RE DEAD OR WHEN WE'RE DREAMING), 2009
 Conté on paper, wooden clock
 30 x 22 1/4 x 2 3/4 inches
 Courtesy of DC Moore Gallery

WHITFIELD LOVELL

Lovell's meticulously rendered heads of African Americans in conté-crayon (a hard clay and graphite pencil) are usually drawn from vintage photographs found in treasured family albums as well as from anonymous photos, where the identity of the sitter has been lost to Time. This artist does not necessarily make overt the relationship between the figure and the historical object with which he pairs it. He speaks, instead, through visual symbols, as he examines identity, gender, love, death, and loss. The symbols he shows are intriguing in their ambiguity and arresting in the profound sense of loss or disconnection they project. Lovell said, "I think it is important for the viewer to bring some of his or her own associations to the work. ... I want it to be open enough so that people can interpret and relate the images to their own experiences." In *Kin IV*, the antique clock, no longer working, suggests times past, or, sealed behind glass, an attempt to pin down the past to better grapple with its significance.

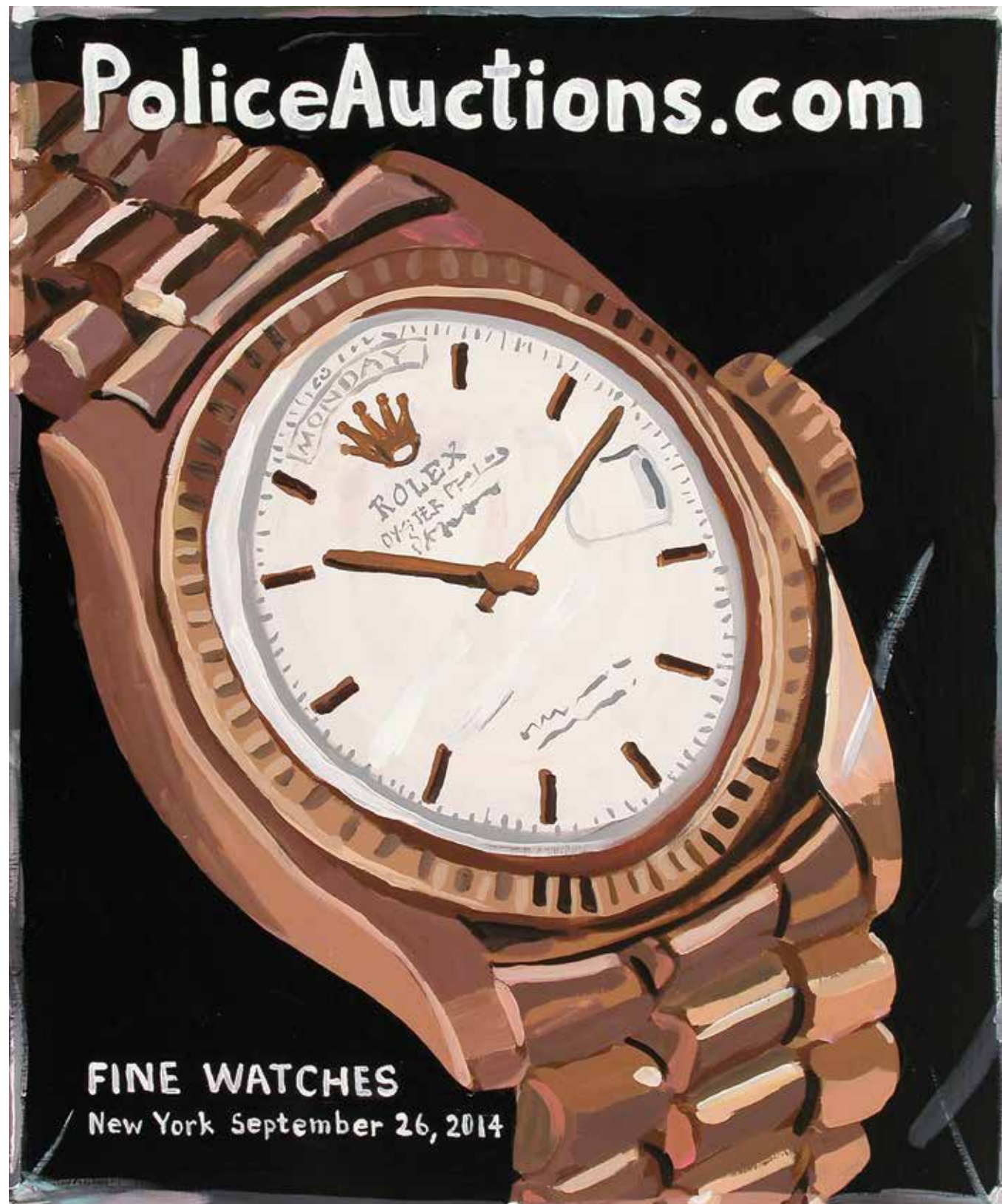


Whitfield Lovell
TIME III (Opposite)
 23 ½ x 23 inches

TIME II
 28 ½ x 27 ½ inches
 1998
 Oil stick and charcoal on paper
 Courtesy of DC Moore Gallery



Lovell's early mature works, dating from the late 1990s, contain the quality of unreality, and an urgent roughness far removed from the exquisitely detailed lines he later came to favor. His deep, vibrant monochromes are dramatically gestural, and in *Time II* he shows a clock mysteriously emblazoned with more than 12 numerals on its face, adding to our sense of an object dreamed. The "hands" of the clock look wrenched from the paper, leaving a gaping hole — Time halted in the most disordered way. In *Time III*, the "hands" of the clock are again missing, and the "face" of the clock transforms, becoming a blurry mask-like self-portrait of this artist, who seemingly floats above Time.



Jean Lowe
POLICE AUCTION (FINE WATCHES), 2014
 Enamel on wood panel, 24 x 20 inches
 Courtesy of McKenzie Fine Arts

JEAN LOWE

Watches have long been a symbol of consumer luxury, with brands like Rolex and Bulgari coveted by many. Here Lowe makes a trenchant point that the desire for luxury consumer products is often the source of both discontent and criminal activity. This watch isn't being sold at a 5th Avenue flagship store but as part of recovered, unidentified stolen property. Lowe's paintings are less "fool the eye" (*trompe l'oeil*), and more caricature that reveals truths. *Police Auction (Fine Watches)* is part of a series of works the artist completed to spoof the world of auctions. Lowe's original showroom installation titled *Lost Time* at the Rosamund Felsen Gallery was decorated with paintings depicting glossy catalog covers from fictional auction houses such as "Roquefort's," "Heritage Holdovers," and *PoliceAuctions.com*, shown here. Lowe's paintings illustrate items from sales which feature everything from fine watches to manuscripts, and in them she reflects on the way we bizarrely assign monetary value to all sorts of things not truly precious, instead of our precious Time.



RYAN MCGUINNESS

McGinness's *Hour of Power* is a performance known as Endurance Art, which involves hardship, such as pain, solitude, and exhaustion. One of the most famous examples of this genre is Chris Burden's *Shoot* filmed on Super 8, 16mm film in 1971, in which the artist had himself shot as a performance. In this case, McGinness, inspired by the adolescent drinking game of the same name, takes a shot of beer every minute for one hour. The clock on the wall relentlessly circles, and as the hour hand progresses, McGinness becomes increasingly sick to the point of vomiting. The work is a meditation on the nature of human behavior, when the ostensible pleasure, here jolly inebriation, is stripped away, leaving only a mechanistic and compulsive action that inflicts distress.

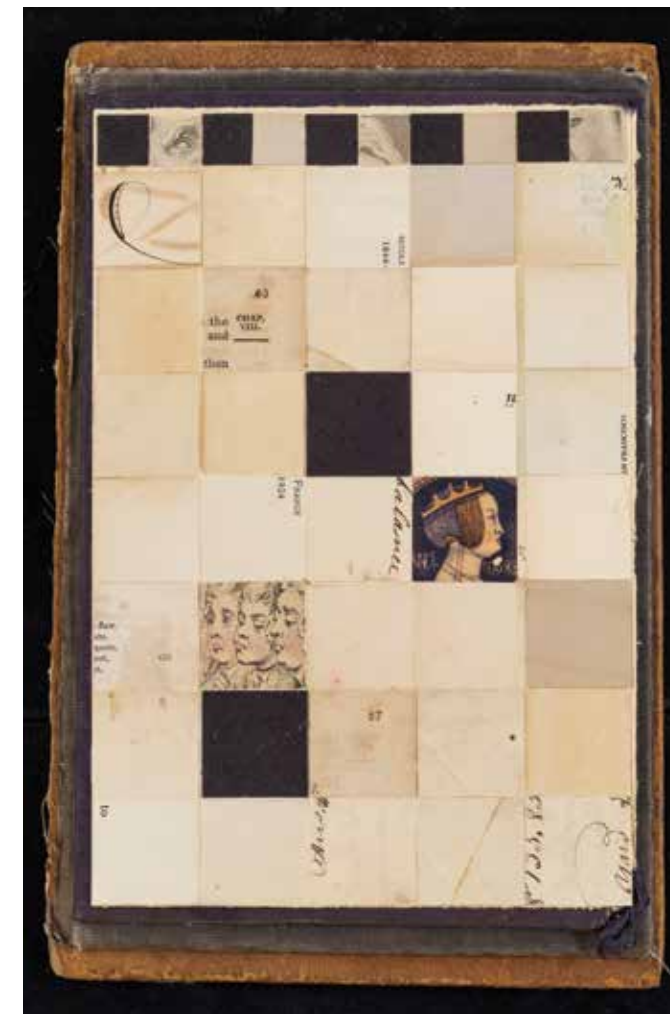
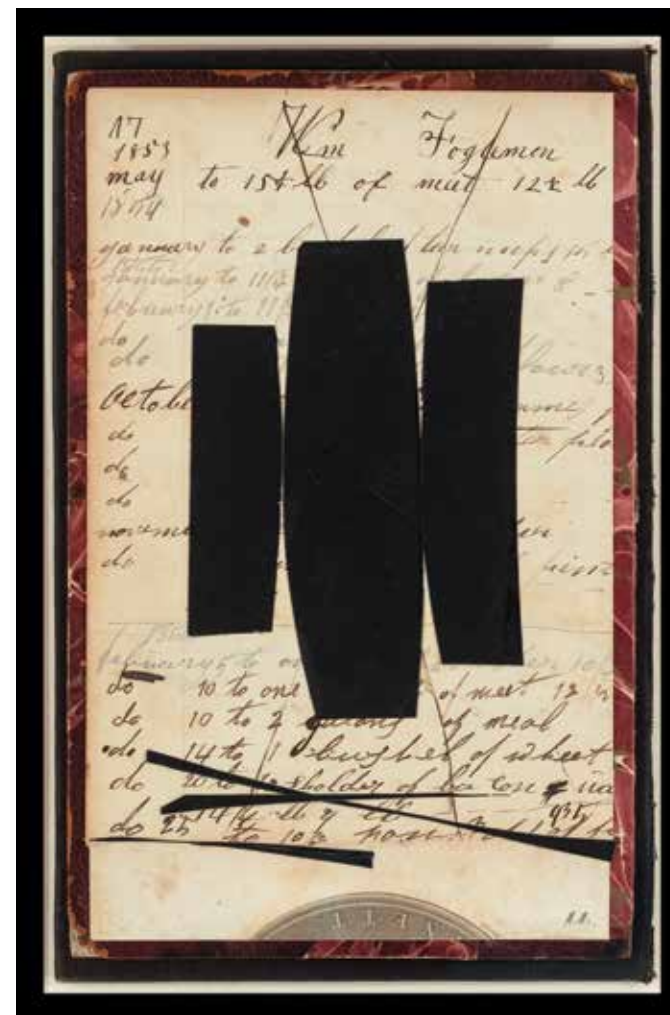
Ryan McGinness
HOURLY OF POWER, 2001
Hour-long video of artist drinking one shot of beer every minute for an hour
Collection of the artist



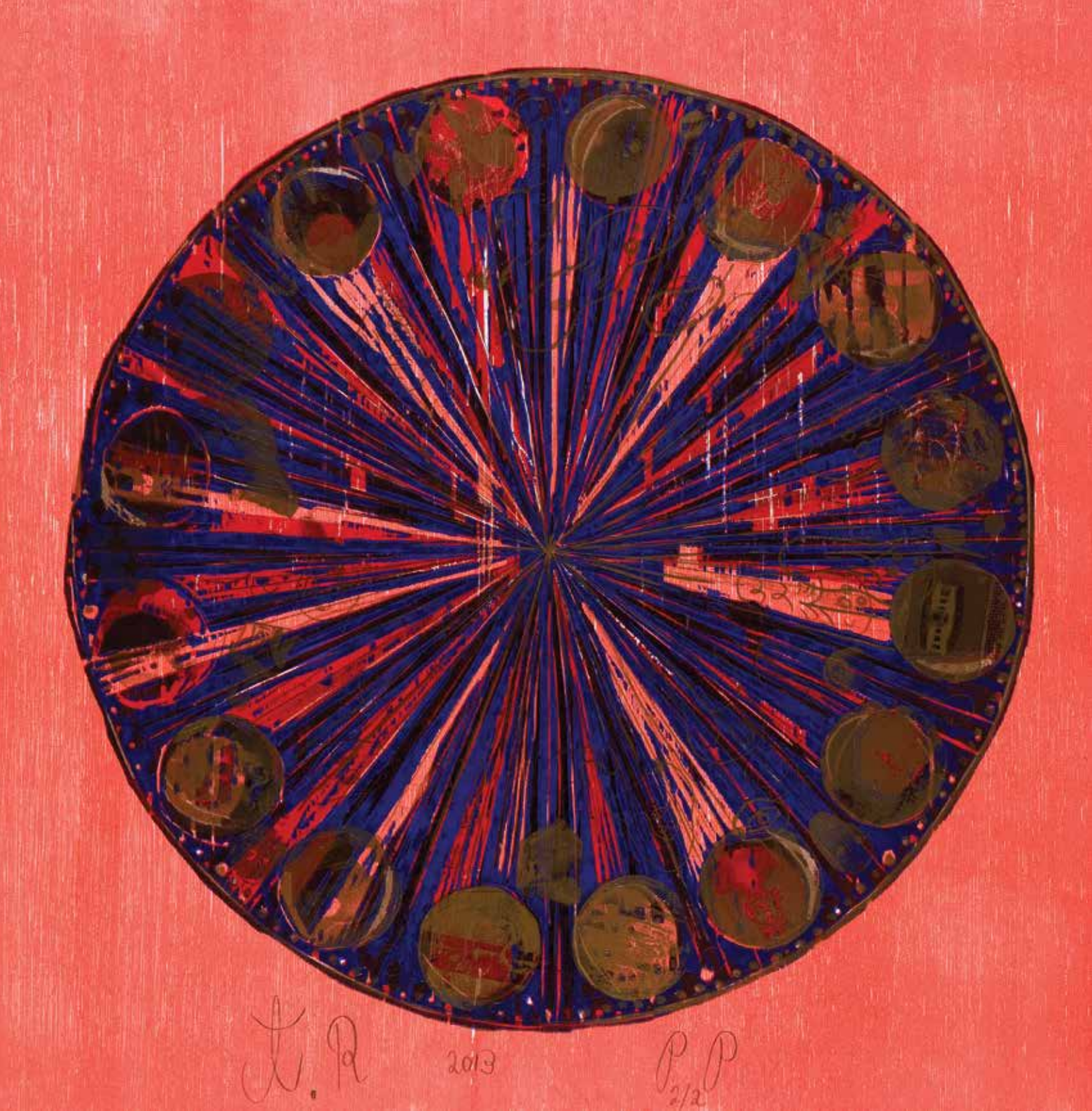
Maureen Mullarkey
FLY FOOT, 2016
 Mixed media on vintage book covers
 8 1/2 x 6 1/4 inches
 Courtesy of George Billis Gallery

MAUREEN MULLARKEY

“Read in order to live,” wrote Flaubert, and this is an adage that Mullarkey embraces in her work. She creates her collages out of old books and manuscripts. “Lost Time,” yellowed pages fading into history, is her inherent theme. Looking carefully, one sees glimpses of postmarks, datebooks, and calendars tucked amongst her designs. As the artist notes about her love of books, “old ones in particular, redolent with history, prod us to imagine a world without us in it, the world our children will inherit. They tilt our attention toward the future by reminding us that the present passes, as Russian-American poet and essayist Joseph Brodsky said, ‘at the speed of a turning page.’”



Maureen Mullarkey
O GAUDIUM, 2015 (Opposite)
 9 x 5 1/2 inches
THRENODY, 2015 (Above left)
 9 x 5 3/4 inches
FACING SQUARE, 2016
 9 1/4 x 6 inches
 Mixed media on vintage book covers
 Courtesy of George Billis Gallery



Tal R
THE HOUR, 2013
 Woodcut, 21 ²/₃ x 21 ¹/₂ inches
 Courtesy of the Benefit Print Project

TAL R

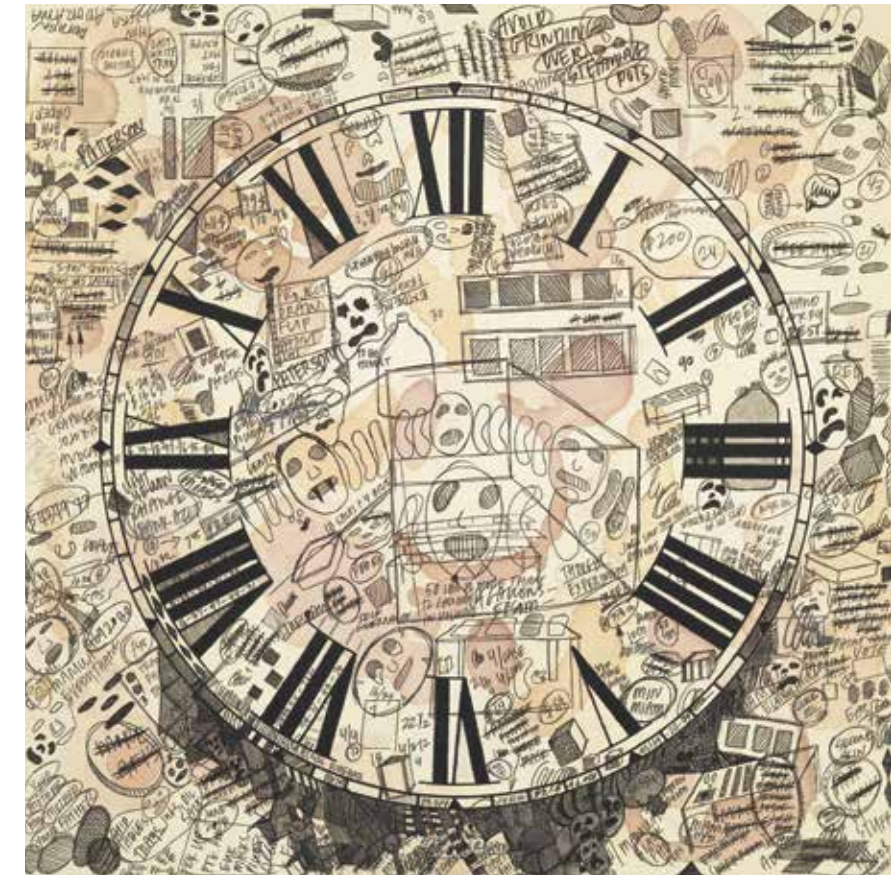
A native of Tel Aviv, Tal R was chosen as 2013 Artist of the Year by the Tel Aviv Museum of Art. To celebrate the occasion as well as lend support to the museum, he created the woodcut *The Hour*, one of a pair of print editions, the other titled *The Minute*. Born Tal Rosenzweig in 1967 to a Danish father and a Czechoslovakian-Jewish mother, the artist, now based in Copenhagen, recognizes the duality embedded in his work. Saturated colors tend to be weighted by heavy shadows. His subject matter is seemingly straightforward, but its meanings continually remain mysterious. With references to the brushwork of the Abstract Expressionists, the numbers on *The Hour* clock are abstracted to the point that the clock's face resembles the daubs on an artist's palette.



Chadwick Rantanen
ENGs 0183QP, 2017
Battery operated cuckoo clock and an artist-made AA battery adaptor (plastic, metal, stickers),
9 1/2 x 8 x 4 inches
Courtesy of Essex Street Gallery

CHADWICK RANTANEN

Rantanen shows us an inexpensive cuckoo clock turned face to the wall. He silences its sound — the call of the cuckoo, the hallmark of this noisy bird. His work has a “through-the-looking-glass” quality, that is, what is normally the hidden back is now the showpiece front. The sculpture is part of the artist’s *Battery Adaptors series*, and here Rantanen replaces two batteries with a more powerful single one. The customized battery comes with plastic wings that suggest a bumble bee. In a traditional cuckoo clock, the weights are on a chain wrapped around a gear, which drives the clock’s internal mechanism. Each swing of the pendulum is driven by the descent of the weights that cause the gears to turn, making the “tick-tock” sounds as well as the cuckoo’s calls. Here, however, that function does not exist. Rantanen’s silent sculpture begs the question: When does an everyday object become art? The artist suggests this transformation occurs when the utilitarian purpose of a work, in this case telling Time, is replaced by a purely aesthetic intent.



AMANDA ROSS-HO

Employing an assortment of instruments, which convey the effects of a paintbrush, marker, pencil, or a ballpoint pen, Ross Ho turns 12 vintage paper clockface dials into permanent large-scale paintings that she bases on a collection of paper clockfaces she bought on ebay, a consumer-to-consumer sales website. The blank faces suggest blank canvases, and the artist began using them as work surfaces and glorified notepads. Over months her doodles, diagrams, and lists—combined with the residue of her eating and drinking—accumulated on the surfaces of the clockfaces, and layered they became an informal journal of her daily activities as well as physical recordings of Time’s passing. Ross-Ho translated these studies into large-scale paintings, two we see here.

Amanda Ross-Ho

UNTITLED TIMEPIECE (Tidy Narrative)

UNTITLED TIMEPIECE (Avoid Grinding Over Steaming Pots) (Opposite)

2017

Gesso, silkscreen, acrylic, gouache, coffee, wine, and graphite on canvas-covered panels, 52 x 52 inches

Courtesy of Mitchell-Innes & Nash

The many clocks of New York City,
ringing in the New Year.



5th Ave. Building Clock
Madison Square



Agata & Valentina
E. 79th & 1st Ave.



Delacorte Clock
E. 64th St.



Barthman's Sidewalk Clock
Broadway & Maiden Ln.



Yorkville Clock
E. 85th & 3rd Ave.



Tiffany Atlas Clock
E. 57th & 5th Ave.



The Clock at
Grand Central



The Sherry-Netherland
E. 59th & 5th Ave.



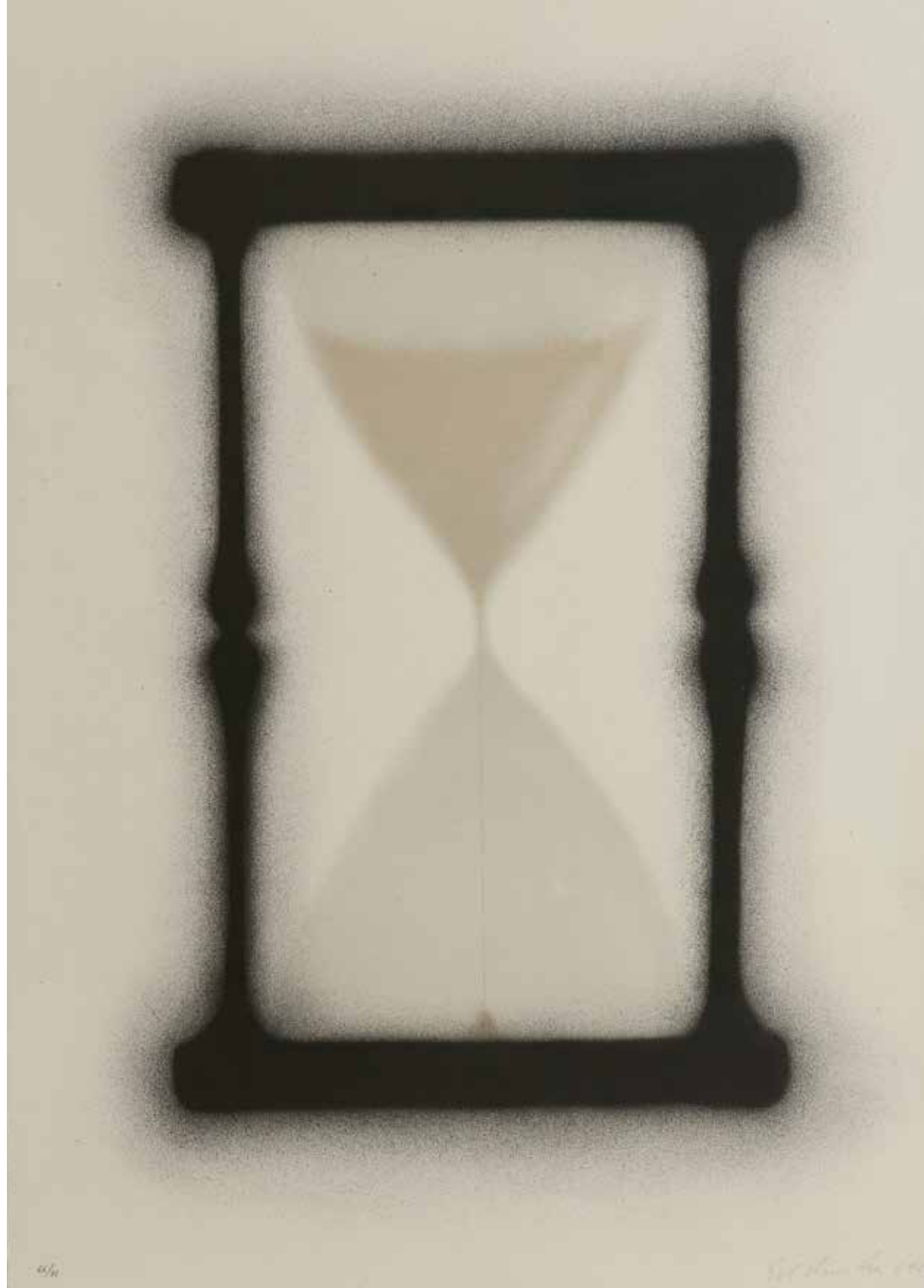
Silk Clock
470 Park Ave. South



JULIA ROTHMAN

Today timekeeping is easy. Digital reminders of passing Time populate our lives at every turn, keeping us up to the minute. We can forget that in the 19th century the pocket watch and mantle clock were precious and expensive objects, not available to the working-class citizen. The public street clock, which could be depended upon to reliably “keep time” was needed. New York City hosted many “street clocks” and while most have now vanished, Rothman created her charming tribute to those that remained for *The New Yorker* to celebrate the coming 2018 New Year. This artist clearly finds pleasure depicting design details and variations on a theme, and her work reminds us of the numerous satisfying forms that timekeeping can take.

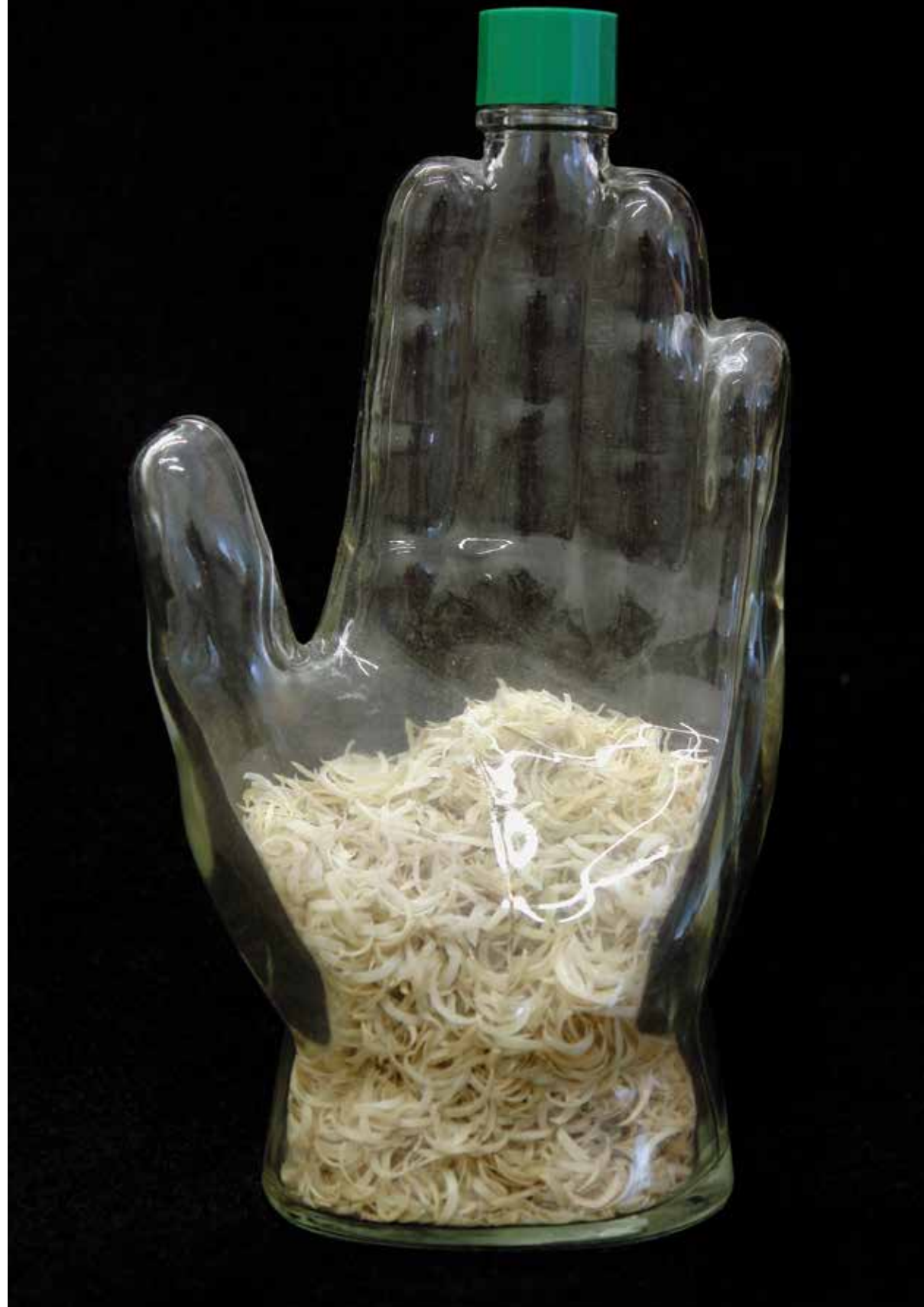
Julia Rothman
THE MANY CLOCKS OF NEW YORK CITY RINGING IN THE NEW YEAR, 2017
Giclée print, 18 x 24 inches
Collection of the artist



Ed Ruscha
RELOJ DE ARENA (HOURGLASS), 1988
Color lithograph, 30 x 22 inches
Collection of Ryan McGinness
Photo Oren Eckhaus

ED RUSCHA

Ruscha is known for his witty, conceptual approach to words painted on canvas, but he is repeatedly drawn to the hourglass as the symbol of the fleetingness of Time. Here he details the imposing object in neutral coloration with Pointillist technique, particularly suited to grains of sand. The blurred edges of the glass give his composition a tenuousness, as if the whole instrument were shaped sand that could be swept away.



John Salvest
RELIQUARY, 1990-
Glass and artist's fingernail clippings
9 x 4 1/2 x 2 1/2 inches
Courtesy of Morgan Lehman Gallery

JOHN SALVEST

Salvest finds both beauty and monumentality in the collection of everyday items that we accrete in daily life. He gives meaning to objects that might be considered a hoard in a less disciplined environment, but his perfectly aligned column of discarded newspapers, as large as a tree, takes on a grandeur, as does his translucent, elegantly curved soap tower, *Monument* that sprouts from a dish. Most fascinating is *Reliquary*, begun when the artist found a glass hand that once held Mennen's Skin Bracer at a flea market, and began to fill it with his own fingernail clippings. Salvest said *Reliquary* "began as a satirical homage to my Catholic upbringing and its peculiar history of venerating saint's bones from the True Cross, as well as commentary on the absurdly elevated status given to artists today. Every two weeks for the past 27 years I have sat before the hand, opened its lid, and dropped my freshly clipped nails through its middle finger. Like an overturned hourglass, the hand is slowly but surely filled with evidence of my existence. *Reliquary* will only be finished when I am."



John Salvest
NEWSPAPER COLUMN, 2018
Yearly editions of U.S. newspapers stacked
in chronological order
Variable height, 14 x 12 inches
MONUMENT, 2008
Porcelain, used soap
17 x 5 x 4.5 inches
Courtesy of Morgan Lehman Gallery

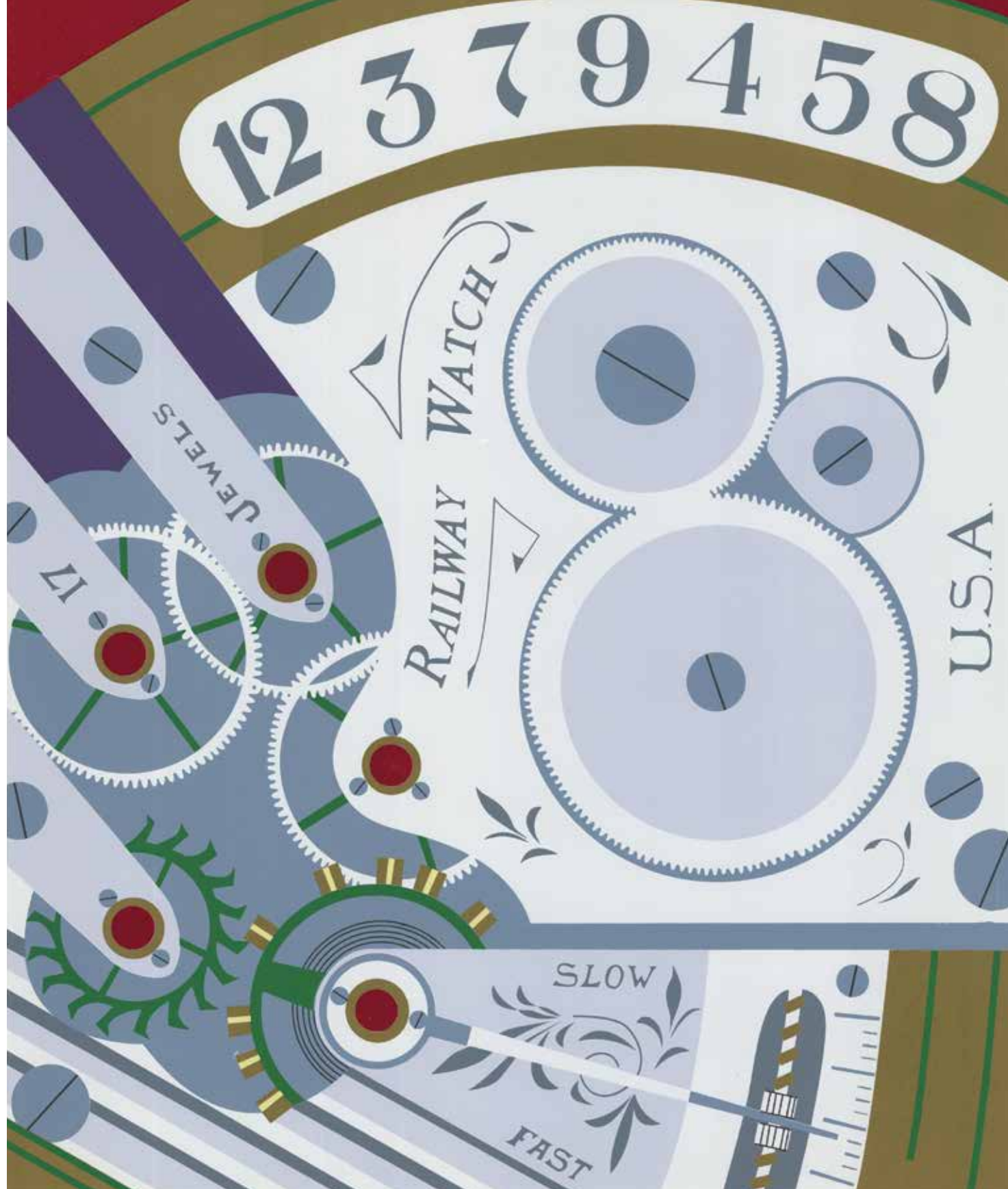




Laurie Simmons
WALKING POCKET WATCH II (COLOR)/ THE MUSIC OF REGRET, 2006
 Chromogenic C-print, 64 x 46 inches
 Courtesy of Salon 94

LAURIE SIMMONS

A surreal pocket watch with legs emerges from the shadows of the stage, poised to break into dance. The scale of the clock and its glassy, reflective surface tempts you, the viewer, to partner this strange timepiece. *Walking Pocket Watch II* is from a series of photographs of “legged objects,” which include a gun, a house, a cupcake, and an hourglass, all representing different aspects of memory and derived from Simmons’s three-act film *The Music of Regret* (2006). The film’s last act presents a grand musical finale for her five-year project *The Walking Objects*. In it, these iconic items, embodied by Alvin Ailey dancers, vie for the privilege of being noticed by the viewer, fragments of memory frantically trying to be recalled. Simmons is part of the so-called “Pictures Generation” that includes Cindy Sherman and Barbara Kruger. If the charming strangeness of her images remains somewhat obscure, the dreamlike state of the photographs is something the artist embraces. She says, “My operating principle is that photos tell lies.”



Allan Simpson
RAILWAY WATCH, 2012
 Serigraph, 5/50, 24 1/8 x 20 1/8 inches
 Courtesy of the Old Print Shop

ALLAN SIMPSON

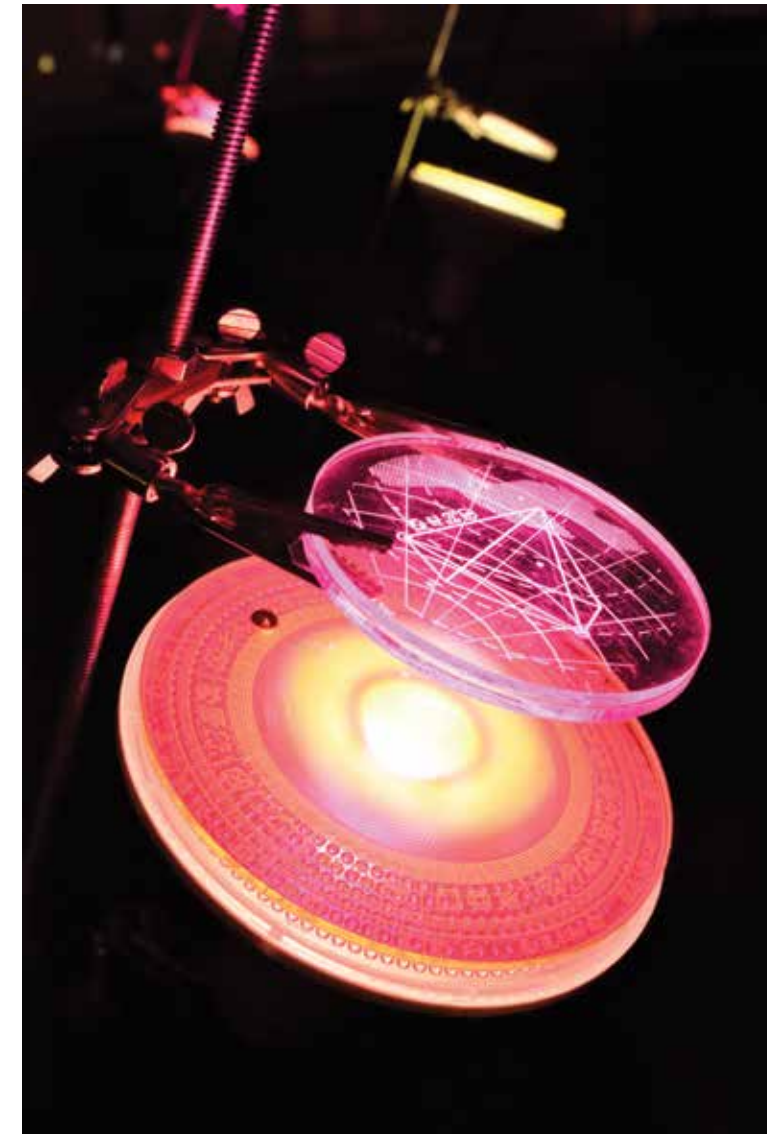
Simpson, like Nick Doyle whose work is also in this exhibition, presents the mixed and almost frazzled feelings of travelers experiencing the rigidity of newly standardized time on railroad schedules. Simpson did *Railway Watch* in the flattened, streamlined style reminiscent of 1920s painter Gerald Murphy. The train's wheels, the clock's numbered hours, and the train tickets that were the portals to travel are all part of the new picture for 19th-century travelers.



Jonathan A. Sims
THIRTY-SIX STARS, 2018
Site-specific light installation, diameter 33 feet
Collection of the artist
Photos Oren Eckhaus

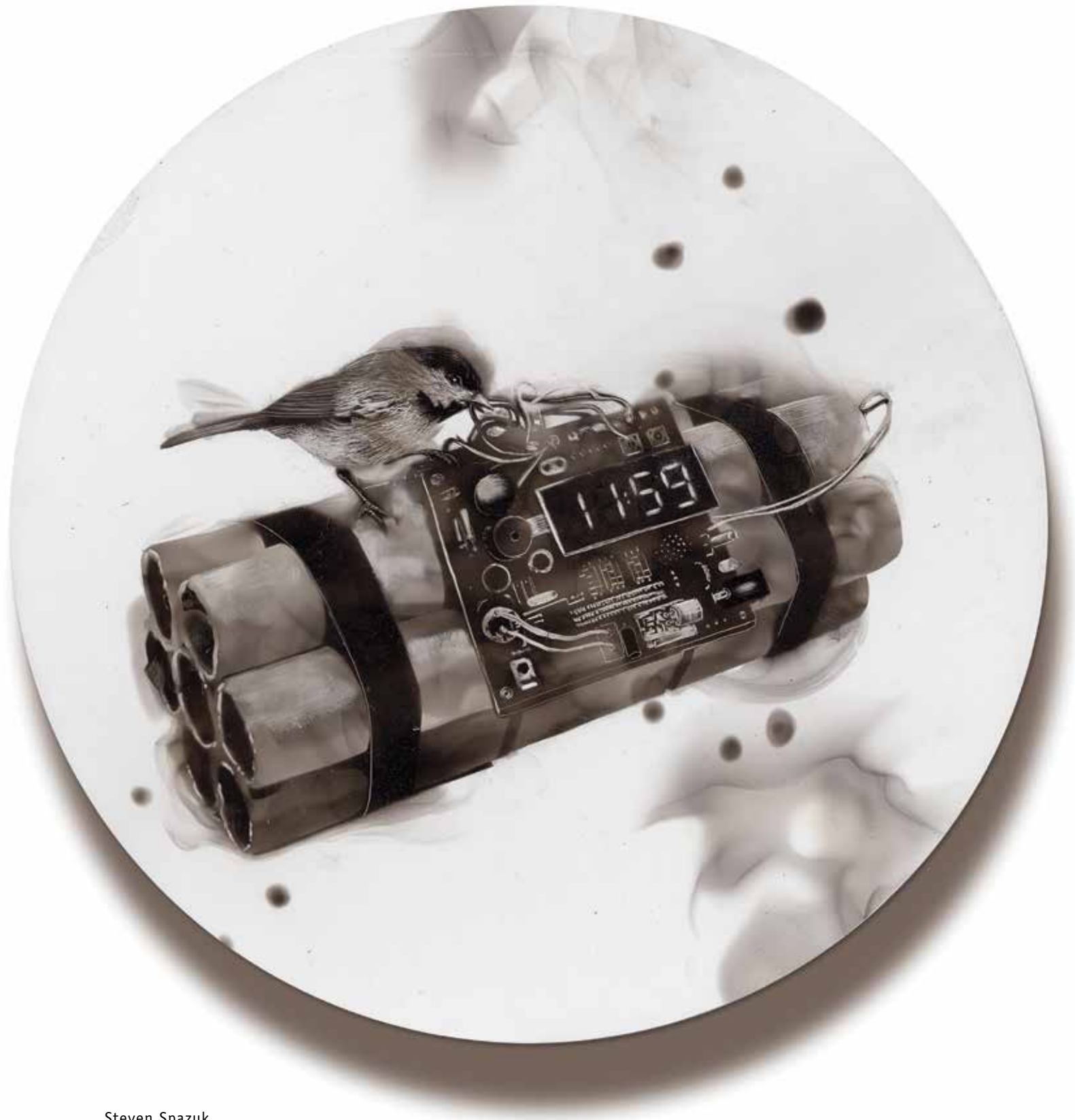
JONATHAN SIMS

For thousands of years, humans have grappled to understand Time and to mark its passage. The year, itself, has often eluded precise enumeration because it is recognized at slightly different durations in different civilizations. Sims's installation is a rumination on the perpetual human exercise of defining the length of a year, and Time's frustrating refusal to align with the perfect geometry we expect of the universe. His title *Thirty-Six Stars* is a reference to an early series of astronomical texts from Babylonia known as *The Three Stars Each*, which idealized the year into 12 months of 30 days, with four months assigned to each of three separate gods, and three stars assigned to each month. The installation *Thirty-Six Stars* is part of the Gallery's ongoing site-specific *Rotunda Series*. Responding to the Gallery's distinctive Marcel Breuer-designed architecture, Sims composed a striking hexagonal design from the fabric around the column at the Rotunda's center.



Jonathan A. Sims
THIRTY-SIX STARS, 2018

Inspired by 3000-year old star charts and numerology from Babylonia and Assyria, Sims used 12 analog projection lamps with simple LED bulbs, designs on laser-etched plastic, and magnifying glasses to portray three-starred constellations, which are projected on theatrical scrims mounted to the ceiling.



Steven Spazuk
TICKING BOMB
STOPPING TIME (Opposite)
 2018
 Soot on paper mounted on panel, diameter 14 inches
 Courtesy of Adelson Galleries Boston



STEVEN SPAZUK

Birds have long been associated with Time. Whether it is the crow or the cock announcing daybreak or the call of the cuckoo in a thousand clocks heralding the changing hour, bird voices and their rhythms throughout the day and the year are noted and prized by humans. In *Ticking Bomb*, Spazuk creates a new, alarming sense of urgency, suggesting that Time is running out for the natural world as a small bird perches on sticks of dynamite, unaware of the explosive danger lying beneath. Spazuk explores the technique of “fumage” in both these works. The artist said, “My paintbrush is an open candle flame that leaves a fine deposit of carbon black on paper, hence creating images with trails of smoke. Using feathers and brushes, I intuitively sculpt the plumes of soot to render shapes and light. The transparency, fluidity, unpredictability, and plasticity of the soot all affect the images I create. The association of smoke with fire as both a constructive and destructive force is a constant factor in my creations.”



CHRISTOPHER STOTT

Stott created this quietly beautiful still life of three alarm clocks, all pointing to three o'clock, using a restrained palette of silver, taupe, and aqua that is subtly complimentary, like musical variations on a single theme. The artist revels in the visual satisfaction derived from delineating variations in groups of similar objects. Here, the shapes of the bells, font of the numbering, and style of the hands all lead the eye through and around the painting, encouraging the viewer to contemplate the similarities and find the differences in a kind of visual game.

Christopher Stott
THREE, 2016
Oil on canvas, 20 x 40 inches
Courtesy of George Billis Gallery



Andrew Super
ONE HOUR SPENT WRITING A LETTER TO MY WIFE
ONE HOUR SPENT DRAWING A SELF-PORTRAIT
 2009
 Photographs, 16 x 20 inches
 Collection of the artist



ANDREW SUPER

Super creates his black-and-white self-portraits over the course of a single, one hour-long exposure as he concentrates on a particular task. In the resulting images, the still objects in the composition chiefly the clocks, remain in relative focus, while the artist becomes a soft blur as he gradually moves through his task. Super says, “the results are images that help me understand myself and the actions in which I partake. Ultimately, the photographs are a whimsical means to act out my desires, fears, and personal confusions.”



Allan Tannenbaum
PATTI SMITH (FUCK THE CLOCK), 1978
Photograph, 36 x 24 inches, Edition of 15
Courtesy of Madelyn Jordan Fine Art

ALLAN TANNENBAUM

People have long raged against Time.

Whether it be growing old, the fleetingness of their days, or regrets over a misspent youth, anger against the Fates that cut the threads of our days is experienced by those in all walks of life. Singer-songwriter Patti Smith wore her declamatory T-shirt, ironically, at a performance on New Year's Eve 1978 at the legendary music club CBGB in New York City. Smith's shirt was a rejection of modern, time-harried life. Today's attorneys are a prime examples of being "on the clock." Charging for their services based on the Time they spend on a client's affair, they are pressured to account ever-accruing Time as "billable hours." Tannenbaum, a noted photographer for more than four decades, has widely documented the art world, music scene, politics, show business, and nightlife.



Karen Tompkins
COSMIC CLOCK, 2017
 Acrylic paint and Gesso on insulation board
 115 x 92 inches
 Collection of the artist

KAREN TOMPKINS

Cosmic Clock draws the viewer into a realm where Time is both concrete and illusory, real and abstract. Tompkins was inspired by the Big Bang that set the universe in motion 13.8 billion years ago. She uses her large-scale and wall-mounted, assemblage to symbolize three complex manifestations of Time — first, a manmade construct; second, an inherent mechanism; and, third, a portal to the infinite. *Manmade time*, the numerical grid of clocks and calendars that humans lay over nature is represented by an outer grid of 12 hexagonal paintings. An inner circle of six hexagons represents *Nature's time*, composed of the infinite cycles inherent in all natural phenomena. At the center of the installation is a single hexagon, evoking the experience of both eternal timelessness and the present moment. Tompkins intends this center space to be the portal where the viewer is immersed in the infinite. The interconnectedness of these three times resonates with nature's endless cycles of creation and destruction, life and death, and provides a vivid reminder of our mortality.



PENELOPE UMBRICO

Four photographs of Rays of Sunlight in Grand Central, Grand Central Terminal, 1903-1913, 1920, 1926, 1928, 1929, 1934, 1937, 1940, 1930-1940, 1935-1941, 1947, or 2010, by John Collier, Philip Gendreau Herbert, Edward Hulton, Kurt Hulton, Edward Lunch, Maxi, Hal Morey, Henry Silberman, Warren and Wetmore Trowbridge, Underwood & Underwood, Unknown, or Anonymous (Courtesy: Associated Press, the author, Bettmann/Corbis, Hal Morey / Getty Images, Getty Images, Hulton Collection, Hulton-Getty, Hutton Collection, New York City Municipal Archives, New York Transit Museum, New York City Parks and Landmarks, Royal Geographical Society, SuperStock/Corbis, Underwood & Underwood, Warren and Wetmore, or Image in Public Domain)

Four Photographs, began as an MTA commission for the Grand Central Centennial Celebration in 2013. Umbrico collected hundreds of images of the iconic photograph of sunrays streaming through windows at Grand Central, finding four versions repeated variously over multiple websites. Thinking about the history of photography and its relation to now blooming digital imaging technologies, the artist dissolved the Grand Central images together into a video to reanimate the rays of light and create a fictive time lapse. In the resulting video, Umbrico presents the persistence of *solar time* (sunrays) colliding with standardized *rail time* (Grand Central Terminal), and now a temporal *internet time*: the sun insists on its continued presence as Timekeeper, making Grand Central into a kind of eternal sundial.

Penelope Umbrico

TIME LAPSE: FOUR PHOTOGRAPHS OF RAYS OF SUNLIGHT IN GRAND CENTRAL, 2013-15

Digital video

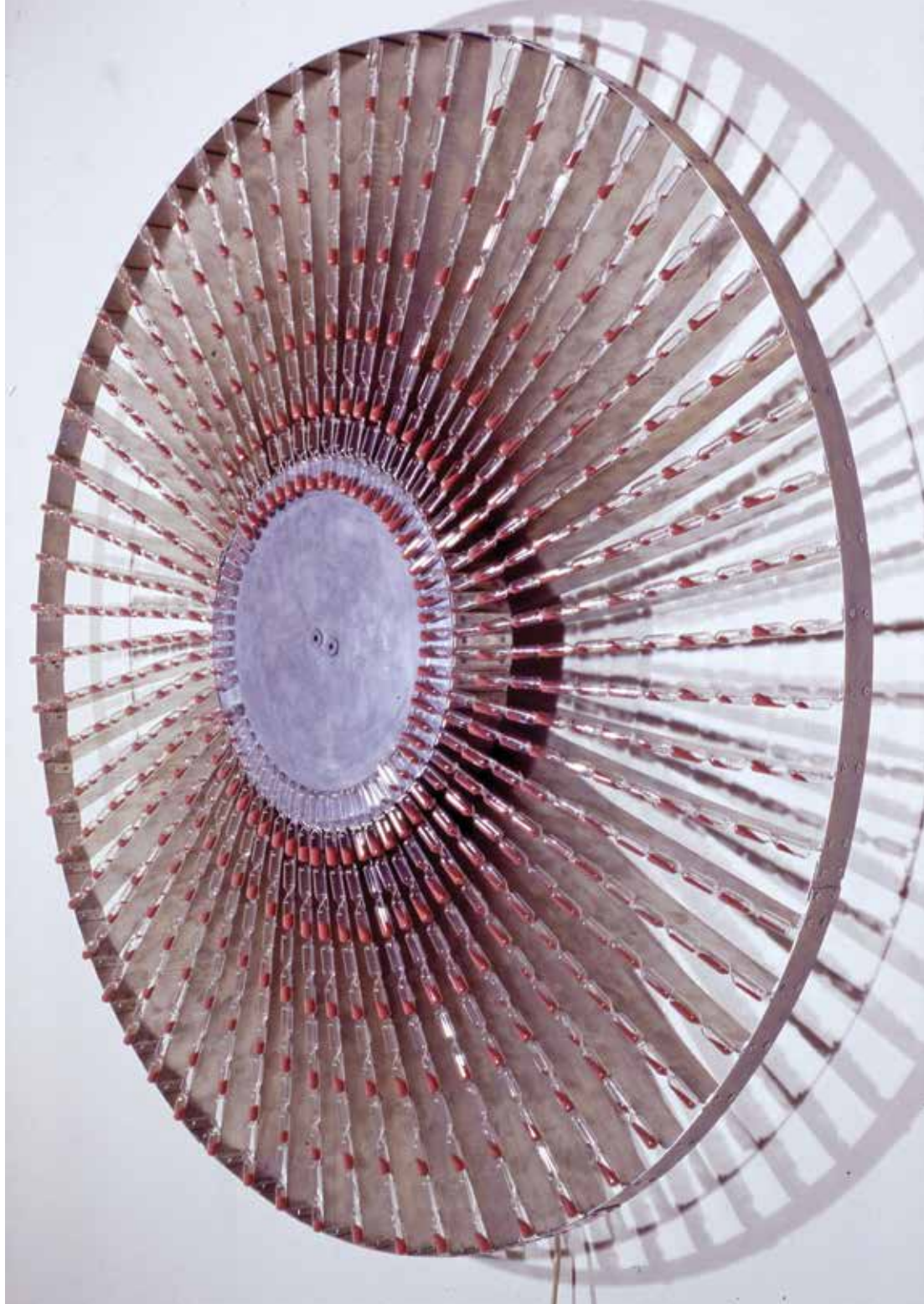
Courtesy of the artist and the Bruce Silverstein Gallery



Federico Uribe
ONE STEP AT A TIME, 2018
Flip flops, wood, electric clock, diameter 52 inches, 6-inch depth
Courtesy of Adelson Galleries

FREDERICO URIBE

Like Mary Engel's *Sleeping Watch Dog* in this exhibition, Uribe's clock, made of flip flops, is a superb example of artistic creativity where simple small objects are turned into a single, fascinating large one. Uribe uses flip flops (their rhythmic flapping sounds similar to the tick-tock of the clock) to make his timepiece. They are the perfect footwear at the artist's homebase in Miami, Florida, and he charmingly makes the highlighted blue-and-green border at the perimeter of the clockface from children's flip flops. *One Step at a Time*, the clock's title, reflects a child's poignant first tentative steps in the walk through life. Uribe makes the "hands" of his clock from canary-yellow, stiffened shoelaces — humorously perfect, not for the hands but for the feet.



Eleanor White
CONTINUOUS TIMER, 2000
 Hourglasses, metal armature, 1 rpm motor
 48 x 48 x 8 inches
TRANSMIGRATOR, 2014 (Opposite)
 Hourglasses, metal armature, Teflon conveyor belt, motor
 71 x 17 x 17 inches
 Photo Oren Eckhaus
 Courtesy of Kenise Barnes Fine Art



ELEANOR WHITE

White's kinetic sculptures are mesmerizing explorations of the themes of Time, change, and metamorphosis. While artists like Ed Ruscha, see *Reloj de Arena* (*Hourglass*) view this glass-globed timekeeper as a *memento mori* in which time invariably runs out, White's hourglasses are constantly on the move, switching position and refilling themselves with tidal momentum before fully draining. The artist colors her sand a cheerful reddish pink, the better for the viewer to catch their intricate back and forth in her crystal clear hourglasses that shift with the perpetual motion of a conveyor belt, at once hypnotic and comforting. White feels both these works, tall and gravitating, act as metaphors for the cycle of death and rebirth, and claims "I enjoy the challenge of working with materials that are non-traditional and at the same time familiar and relatable in some way. Obsessive repetition and layering are often present in my work."



Agustina Woodgate
OVERTIME (TIME CAPSULE #9), 2016
 Glass, Miami air, ink dust, stainless steel, concrete, U.S. five-cent coin
NATIONAL TIME (SINGLE SLAVE), 2017 (Opposite)
 Pictured: Original installation at Spinello Projects
 EX Series Synchronous analog clock, MC3 Master clock, electrical metallic tubing, sanding twigs
 Courtesy of Spinello Projects



AGUSTINA WOODGATE

In *National Time (single slave)* an analog “slave” clock is operated and synchronized by a digital “master” clock that has unidirectional control over it. The master clock is equipped with a GPS antenna connected to the National Institute of Standards and Technology satellite time base — which uses the power line frequency to keep accurate Time. The relationship of master/slave clocks is a hallmark of a factory-education system designed for mass orchestration and industrial exploitation. The slave clock literally destroys itself because its minute hands are equipped with sanding burrs that scrape away and eradicate the numerals on its face as Time progresses.

Woodgate’s works are frequently meditations on Time and the cost of labor. *Overtime (Time Capsule #9)* presents hourglasses containing the value of Florida’s 2016 minimum wage of \$8.05. The handblown hourglass, suspended horizontally, encapsulates Miami’s humid air and ink dust extracted from eight single U.S. banknotes. The stand contains a nickel in its heavy concrete base.



CAROLINE WOOLARD

Caroline Woolard
NOW, 2015-2017
60-minute single channel video loop, Edition of 5
Courtesy Lesley Heller Gallery

In her video *Now*, Woolard creates a tableau in which an hourglass in close-up never drains. Instead, it maintains a constant level of sand that suggests Time never ends. Despite the sand's level, the subtly shifting light against the crystalline glass does shows changing Time to the alert viewer.





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