Stiftung
Kunst
und Natur

Exhibition Texts

Tempo!
All the Time
in the World

Museum
Sinclair-Haus

September 26, 2021 – February 6, 2022

TEMPO!
ALL THE TIME
IN THE WORLD

The exhibition *Tempo! All the Time in the World* is dedicated to the paces of nature and the role of humanity as an initiator and victim of acceleration. Even the title of the exhibition refers to the ambivalent relationship we have with velocity and time: the phrase "all the time in the world" in the subtitle countermands the demand for "tempo!", promising that time will never run out. And indeed: we have time until death. But how quickly does it pass! Our striving to use our limited lifetime optimally raises questions: how can we gain time, or avoid losing time? How can we do more in less time? Which time periods do we think and act in? And what would optimal use of time be? Density or breadth? Efficiency or waste?

Exploring the issue of time, modern people revolve around themselves – fixated on the self-made clocks relentlessly setting the pace. Acceleration promises gains in lifetime and quality time: arriving at our destination faster, achieving the best moment faster, seeing results faster. In truth, however, time is not money, but time is the world.

The fact that time is the world is true in two ways. On the one hand, people experience the world in terms of time: as past, present or future. On the other, our sense of pace, time as shown by the clock, life paces and technical means of acceleration are all bound up in our environment. They are entwined with day and night, with life rhythms of other creatures, with molecules, with earth itself. Viewed superficially, scarcity of time and acceleration seem exclusively human (and man-made) problems, yet their existential dimension lies in this interconnection with the living world. It is not least the diagnosis of the "Great Acceleration" after 1945 which illustrates that the ways in which people work and spend their leisure time, which lifestyle they pursue and how they produce goods all directly affect natural cycles. In 2004 scientists published a series of curve diagrams demonstrating rapid growth in socially and ecologically important areas after 1950, for example the rise of gross national products, water and energy consumption and use of fertilizers. The charts show that humanity's socio-economic system cannot be considered separately from the biophysical system of Planet Earth.

We invite you to examine, sharpen and expand your sense of time and pace in relation with the living world. The exhibition looks into the present of human, vegetable, technical and molecular tempos. In doing so, it seeks a synthesis of the human sense of time and the planetary flow of time. Thus, it explores the phenomenon of acceleration both on the personal and quotidian micro-level and on the global macro-level. It links three large thematic fields: 1. the paces of the carbon cycle, inextricably linked with the "Great Acceleration" of human activities; 2. the juxtaposition of the paces of human and non-human life spans, and 3. the human body as the place of our sense of velocity and as the natural limit of individual acceleration, and a means of de-acceleration – for example due to the necessities of breathing and sleeping.

Passing through the exhibition, one thing becomes clear: humankind's relationship with speed is profoundly ambivalent, detached from the world, yet full of a longing to make connections and create resonance within the world. Take your time.

BREATHE WITH ME

JEPPE HEIN (*1974), AN ART PROJECT BY JEPPE HEIN AND ART 2030,
INTERACTIVE INSTALLATION

BREATHE WITH ME IN NEW YORK CITY, 2019
PHOTO: JAN STREMPEL / STUDIO JEPPE HEIN

PLEASE NOTE: JEPPE HEIN'S WORK IS CREATED WITH YOUR COOPERATION.
WEDNESDAYS FROM 2 TO 7 PM, SATURDAYS AND SUNDAYS FROM 11 AM TO 4 PM,
YOU CAN PAINT (THE LINE OF) YOUR BREATH ON THE MUSEUM'S WALLS.

From the Museum's courtyard, through the stairways and up to the first floor, during the course of the exhibition the work of art *Breathe With Me* by Jeppe Hein will grow. Visitors are invited to draw a line with blue paint every time they breathe out. On the one hand, concentrating on our breath is an ancient technique to calm body and mind, consciously perceiving the present moment. On the other hand, every breath, a necessity of life, connects us with the world, with other humans, creatures and the air. In this work, mindfulness and ecology come together. It was originally created after a personal experience of burnout and first shown during the UN's 2019 Climate Conference in New York.

STANDARD TIME

MARK FORMANEK (*1967), 2007, VIDEO (RECORDING OF A PERFORMANCE), 24 HOURS, IMPLEMENTED BY DATENSTRUDEL
ON LOAN FROM THE ARTIST
© PHOTO: BERND SCHULLER

PLEASE NOTE: THE WORK IS LOCATED BEHIND THE CASH DESK.

The performance *Standard Time* lasts 24 hours.
The large time display made of wooden boards measures 4 by 12 metres. 70 workers will rearrange the boards a total of 1,611 times, so that the display corresponds to the current time. Although the workers carry out their task with unflappable conscientiousness, they are continuously racing against the clock: at 23:59, they have exactly one minute to transform the 2, 3, 5 and 9 into zeros. Despite a detailed plan for every single step, there will be inaccuracies: time is literally revealed as a human construct.

THE CARBON AGE

ALL THE WALL TEXTS IN THIS ROOM ARE TAKEN FROM THE BOOK
DAS PERIODISCHE SYSTEM (IL SISTEMA PERIODICO) BY PRIMO LEVI.
TRANSLATED FROM THE ITALIAN BY EDITH PLACKMEYER.

PLEASE NOTE THAT AN ENGLISH TRANSLATION OF THE QUOTATIONS
FROM PRIMO LEVI'S TEXT IS AVAILABLE FROM THE CASH DESK.

Life means exchange and transformation. We are unaware of many of these processes. Some are initiated directly or indirectly by us, because we breathe, eat or write an email. They all have one thing in common: carbon. It feeds, clothes and warms us, is what makes highways and houses. This chemical element is involved in more compounds than any other; there are about ten million different ones. Today, the one everyone is talking about is CO_2, carbon dioxide. Over the course of the past 150 years, carbon dioxide emissions from industry and traffic have increased the CO_2 content of the air to such an extent that Earth is warming. For CO_2 is a greenhouse gas: without it, Earth would be too cold to inhabit – yet too much of it warms it up, radically altering the conditions of life. The objects in this room recount the adventures of a carbon atom in the words of the Italian writer and chemist Primo Levi (1919–1987), thereby telling one part of the story of the acceleration of the world. Levi combines complex chemical processes with daily life and the history of humanity. Today, faced with the climate crisis, this is more topical than ever: within the carbon cycle, the mutual influences and dependencies between human activities and biochemical and geological processes are forcefully driven home.

When Primo Levi wrote the chapter "Carbon" for his book *The Periodic Table* in 1975, he knew nothing of the climate crisis. He wrote that carbon was the subject of his first literary dream, which he "dreamed over and over at a time and in a place where my life was worth little": at the Auschwitz concentration camp. Primo Levi's *Periodic Table* is partially autobiographical, partially a description of scientific insights. First and foremost, it is literature which forges connections between one individual life, world history and chemical compounds.

1

(CHALK) LAYERS OF TIME

STROMATOLITE, SEDIMENTARY ROCK, PROVINCE OF SHANDONG, CHINA,
CA. 1 BILLION YEARS OLD OR OLDER
SENCKENBERG FORSCHUNGSINSTITUT UND NATURMUSEUM FRANKFURT

The limestone crusts of stromatolites (derived from the Greek *stroma* = ceiling, *lithos* = stone) are formed by the growth of micro-organisms. Every year, they grow far less than one millimetre. Approximately 3.5 billion years ago, their story began when blue-green bacteria (cyanobacteria) "invented" photosynthesis: they transformed sunlight, CO_2 and water into sugar, emitting oxygen as they did. Many generations formed one layer on top of the other, precipi-tating lime. Stromatolites are among the oldest forms of life on our planet.

BETWEEN HUMANS AND CHALK

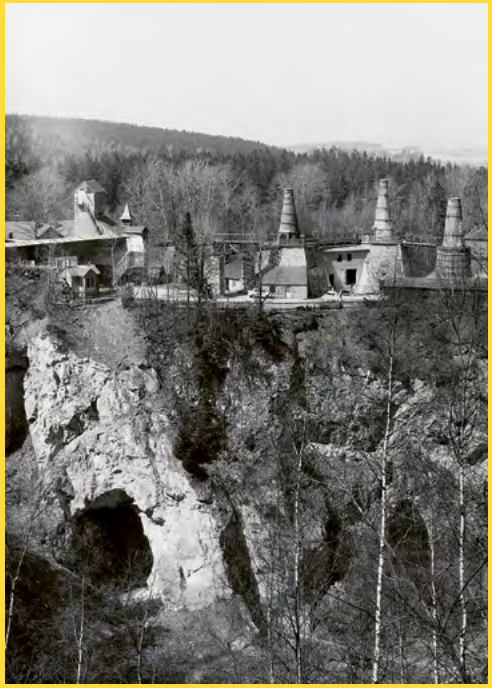
PICKAXE, MANUFACTURER UNKNOWN, CA. 1950, WOOD, METAL
DEUTSCHES BERGBAU-MUSEUM BOCHUM

2

For mining limestone, ore and stone coal, the *Keilhaue*, a form of one-sided pickaxe, was an important tool well into the 20th century. Mining limestone and processing it into quick-lime is one of the oldest technical production processes known to humans. During the course of indus-trialization, huge lime kilns were built, as the demand for lime kept growing, especially in the steel industry.

INTO THE WORLD OF CHANGABLE OBJECTS

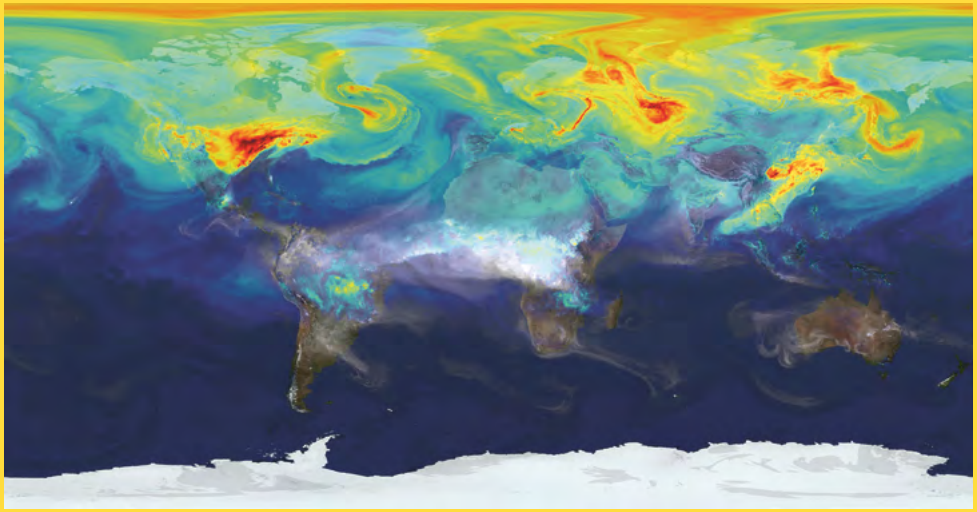
HANS REINECKE (1934–2021), LIME WORKS (LENGEFELD, ERZGEBIRGE), 1982, PHOTOGRAPH
SÄCHSISCHE LANDESBIBLIOTHEK - STAATS- UND UNIVERSITÄTS-BIBLIOTHEK DRESDEN (SLUB), DEUTSCHE FOTOTHEK



From cars to cement – there is hardly a product of modern industrial society which would exist without limestone. Limestone is usually mined in quarries above ground. In Lengefeld in the Erzgebirge mountains, limestone has been mined since the 16th century; in 1975 the lime kilns were decommissioned. Firing limestone is the most important step: at temperatures exceeding 1000° C, calcium carbonate ($CaCO_3$) is transformed into calcium oxide (CaO), so-called burnt lime or quicklime. This releases CO_2.

A YEAR IN THE LIFE OF EARTH'S CARBON DIOXIDE

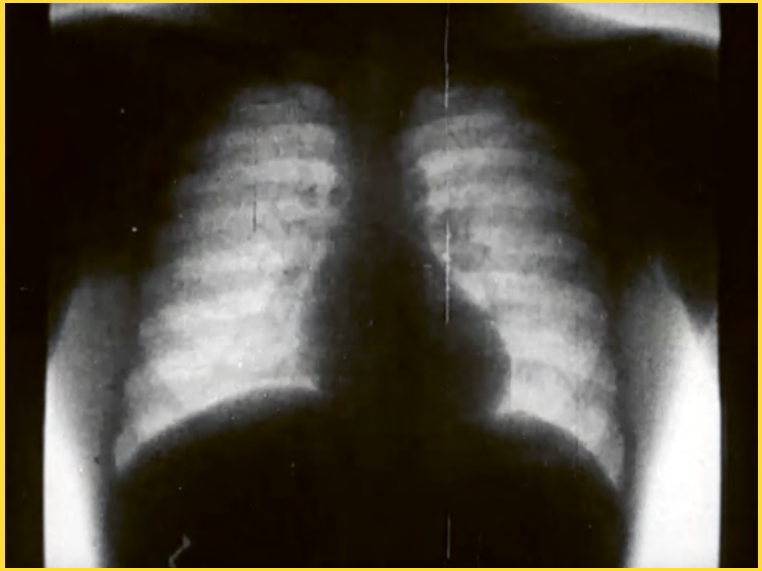
NASA, 2014, VIDEO, 3:05 MIN., SILENT FILM



With its project *A Year in the Life of Earth's CO_2*, NASA demonstrates how carbon dioxide moves through the atmosphere of our globe within one year. Using the computer model GEOS-5, global carbon dioxide emissions were visualized, including the behaviour of the atmosphere. The data collected in 2006 were released in 2014 for scientific purposes. The seasonal fluctuation of the CO_2 amount is clearly visible: in the winter, emissions are higher, since the photosynthetic activity of plants in the northern hemisphere is lower than in spring and summer. It also visualizes the dimensions of human-caused CO_2 emissions in western-influenced countries.

INSTRUCTION FILM F 128, HEART ACTIVITY AND BREATHING IN HUMANS

ROBERT JANKER (1894–1964), 1936, VIDEO, 5:19 MIN., WITHOUT SOUND



We inhale oxygen produced by plant photosynthesis and exhale carbon dioxide, which plants absorb in turn. Our breath connects us with plants and with the earth's atmosphere. This x-ray film shows the lungs of adults and children. It illustrates a process otherwise invisible: breath in the human body as the life-sustaining process through which oxygen is absorbed from the air and transported as energy into all the body's cells. Water and carbon dioxide are waste products of this process: CO_2 leaves our body as we exhale.

LIFE IN CYCLES

ULF SOLTAU, HERMETOSPHERE, 2021, GLASS, PLANTS, SUBSTRATE
PRIVATE COLLECTION

This closed glass receptacle contains a miniature world: a model of the most important life cycle on earth, upon which our lives also depend. Plants and micro-organisms continuously exchange elements, thereby creating the foundations of their lives. Ultraviolet light simulates the sun. Decomposition processes within the soil create CO_2, which plants capture via their leaves. Using light and water, they bind carbon in the form of glucose, i.e. the energy they require for growth. In this process, they emit oxygen, which the organisms in the soil absorb. Furthermore, water evaporates through the plants' stomata, precipitating on the glass and thereby becoming available to the roots again.

STONE COAL FOREST

DIDACTIC WALL CHART, CA. 1900/20
PRIVATE COLLECTION
© PHOTO: MICHAEL HABES, FRANKFURT AM MAIN

The Carbon Age (ca. 355–290 million years ago) is also called the "Age of (Stone) Coal". During this time the coal seams which can be found almost all over the world came into existence. Within them and in ancillary rock, fossil fauna is richly documented, which is why the flora of the Carbon Age is particularly well researched. Lycopods, horsetails and ferns formed huge bog forests. The trees (e.g. *Sigillaria, Lepidodendron*) reached more than 30 metres height and two metres trunk thickness. Horsetail species (*calamites* and others) which populated especially humid biotopes, as do their successors today, grew into trees, some of which measured more than ten metres, with lignified trunks measuring up to one metre. When these forests died, great amounts of carbon were stored, bound up within the plants. When fossil energy sources are burned, this carbon re-enters the atmosphere in the form of CO_2.

STONE COAL

STONE COAL FROM UPPER CARBONIFEROUS, FOUND IN THE RUHR AREA,
CA. 320 MILLION YEARS OLD
DEUTSCHES BERGBAU-MUSEUM BOCHUM
© PHOTO: MICHAEL HABES, FRANKFURT AM MAIN

This piece of coal from the Ruhr area emerged from earth's first forests. During the Carbon Age (ca. 355–290 million years ago), extensive bog forests covered the region. They were buried under sand, mud and rubble and were pressed beneath the earth – again and again, until they finally turned into stone coal after 40 million years. A 10-centimtre piece of coal is the compressed equivalent of one metre of forest. It includes the CO_2 which the trees and other plants of the Carbon Age absorbed from the atmosphere via photosynthesis. Since industrialization began in the mid-19th century, stone coal has been mined underground. When fossil energy sources such as coal and mineral oil are burnt, the ancient carbon contained in them is released in the form of CO_2. The level of atmospheric carbon dioxide worldwide was 285 ppm (parts per million) in the 1850s, while today it is 414.91 ppm (August 2021).

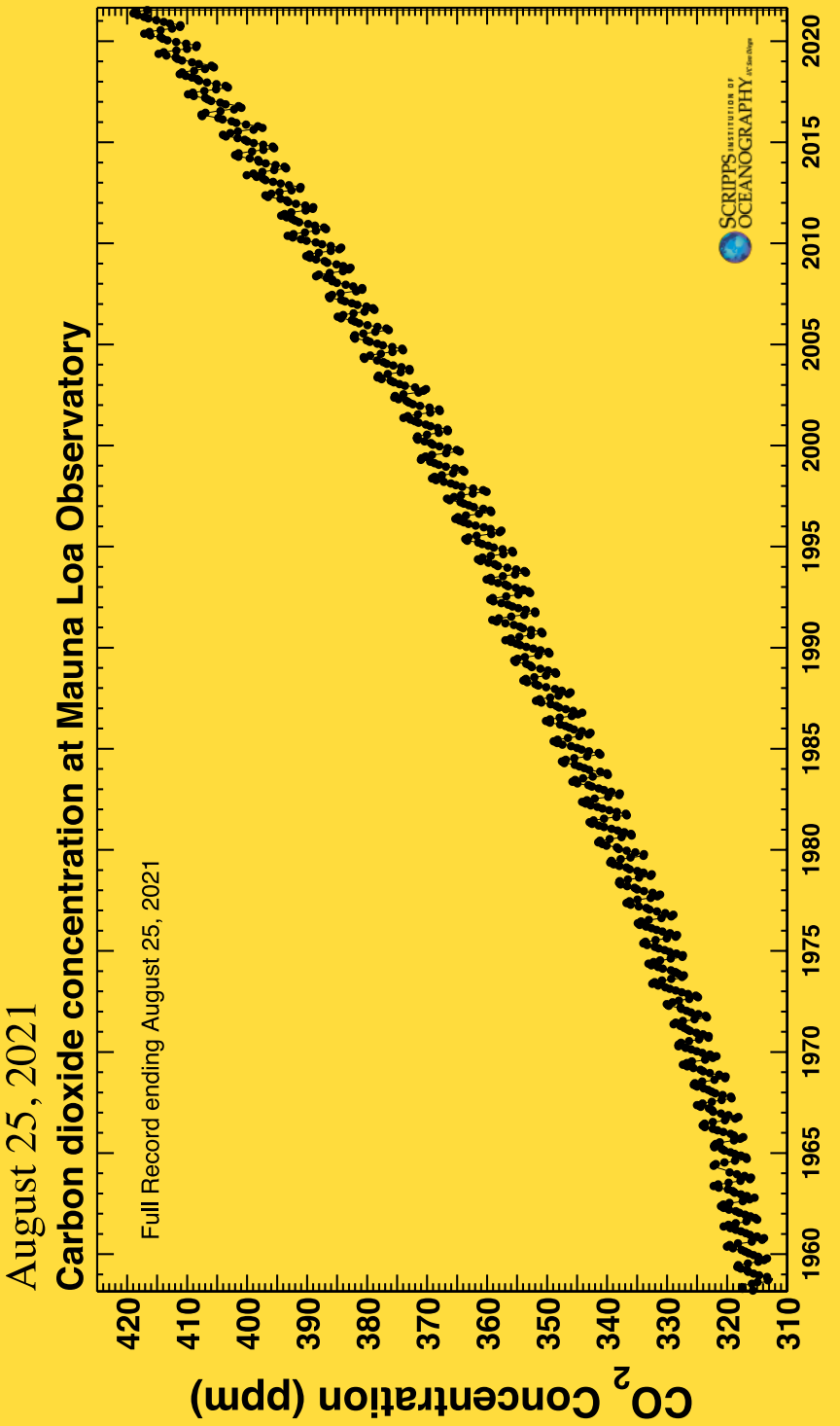
9

KEELING CURVE

SCRIPPS INSTITUTION OF OCEANOGRAPHY, MAUNA LOA OBSERVATORY, HAWAII, CURRENT AS OF AUGUST 2021; SOURCE: HTTPS://SCRIPPSCO2.UCSD.EDU/GRAPHICS_GALLERY/MAUNA_LOA_RECORD/MAUNA_LOA_RECORD.HTML

NOTE ON THE WALL TEXT:
IN 1970 PRIMO LEVI GAVE THE CO_2 CONTENT OF AIR AS 0.03 PERCENT (THE EQUIVALENT OF 300 PPM); HE GAVE THE WORLD POPULATION AS FOUR BILLION. CURRENTLY (AUGUST 2021) THE CO_2 CONTENT IS 414.91 PPM; EARTH IS INHABITED BY 7.8 BILLION PEOPLE.

The Keeling Curve is a graphic representation of the global CO_2 concentration in the atmosphere. It was named for Charles David Keeling (1928–2005). Recognizing the lack of dependable CO_2 measurements, Keeling developed a new method. In 1958 he began continuous measurements at the Mauna Loa Observatory on Hawaii. This allowed him to prove for the first time that the share of CO_2 (measured in ppm = parts per million) was rising continuously in the atmosphere. The graph also shows the characteristic effects of the vegetation cycle in the northern hemisphere: in spring and summer, plant absorption of CO_2 is increased; in autumn and winter, its concentration in the atmosphere rises again. In 2015 the curve was declared a *National Historic Chemical Landmark*, since Keeling's research was decisive in scientifically prov-ing human influence on the climate.



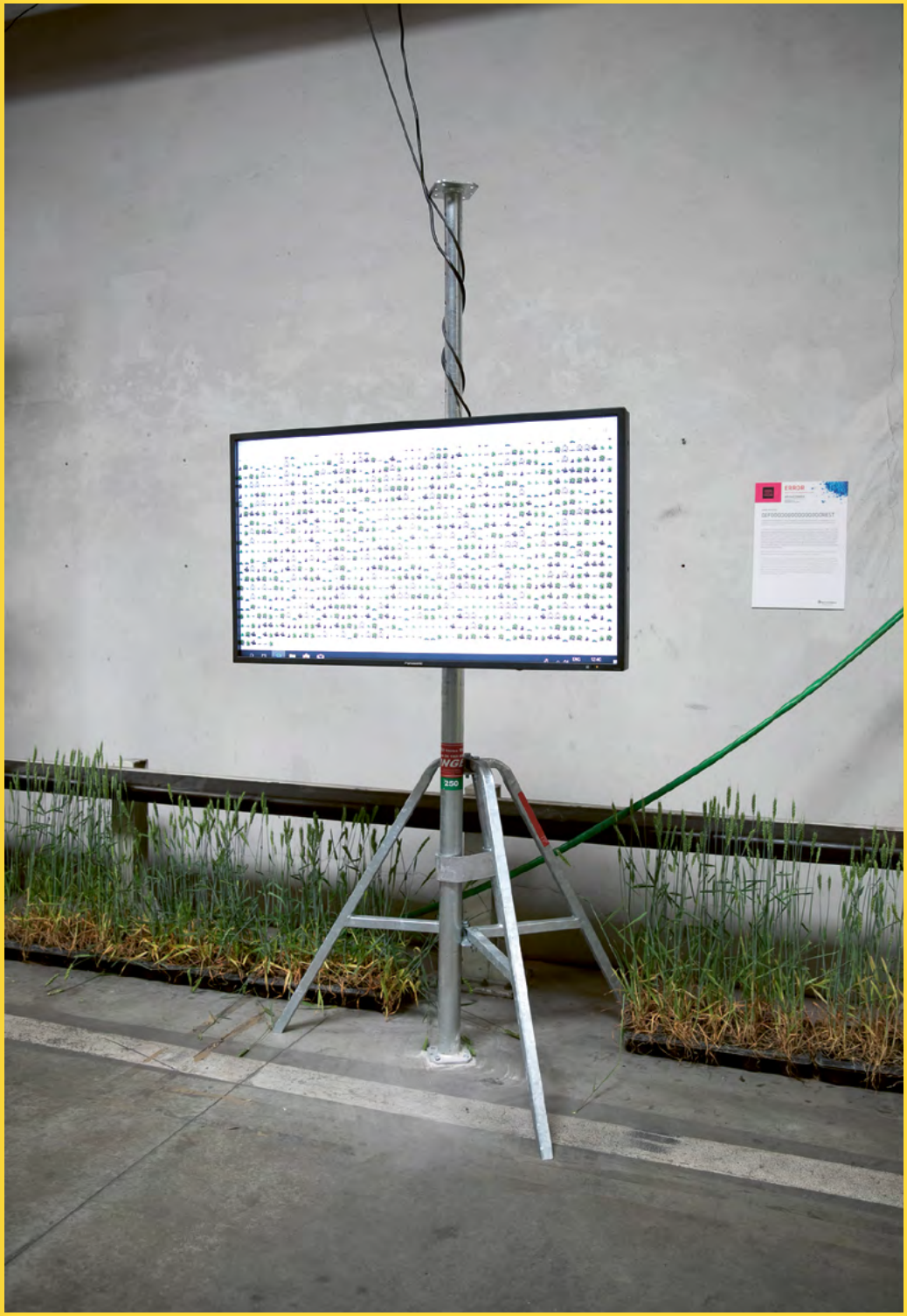
CO2GLE

JOANA MOLL (*1982), 2014, WEB-BASED WORK

DEF000000000REST

JOANA MOLL (*1982), 2016, WEB-BASED WORK
ON LOAN FROM THE ARTIST

Joana Moll translates user data of sites such as Google and Amazon into websites of her own, which might be considered the invisible "exhaust pipe" of the internet. One second of Google searching causes emissions of approximately 500 kg CO_2. Moll's work *CO2GLE* visualizes how much CO_2 surfing the website emits. The second work simulates the planting of 23 trees per second. This would be necessary to compensate its CO_2 emissions: one second of Google = 23 trees. At 52,000 visits per second, google.com is one of the most heavily used internet sites.



GOOGLE.COM EMITTED **2349811908.45** KG OF CO2 SINCE YOU OPENED THIS PAGE

11

CARBON CLOCK

WEBSITE (DATA VISUALISATION), SINCE 2017 (LAST UPDATED: AUGUST 2021)

In order to prevent grave consequences of climate change, the average worldwide temperature should not rise more than 1.5° C by 2100, compared to the reference period of 1850–1900 (the pre-industrial age). This goal was agreed by 195 states who signed the Paris Climate Accord in 2015. This means that only a limited "emissions budget" is available until humanity must achieve CO_2 neutrality. The MCC's *Carbon Clock* shows how much time remains until this budget is used up. The data is provided by the Intergovernmental Panel on Climate Change IPCC in its 2018 special report. According to the IPCC report published in August 2021, Earth is likely to reach the 1.5-degree warming limit in the 2030s.

From the MCC website on the significance of the Carbon Clock:
"While the Carbon Clock appears to be a precise measurement of the time left to ensure climate protection, many uncertainty factors remain, such as different definitions of the 1.5°C target as well as different assumptions about the climate sensitivity, the actually attained degree of global warming, and the future development of other greenhouse gases. Furthermore, for the time being, the calculation is based on the assumption that annual emissions, after a dip in the pandemic year of 2020, will remain at the 2019 level from 2021 onwards."
https://www.mcc-berlin.net/en/research/co2-budget.html (effective 15.10.21)

HOW CAN WE EXTRACT MORE CARBON DIOXIDE FROM THE AIR?

3 AUDIO TRACKS, CA. 3 MIN. EACH, TEXT: FRITZ HABEKUSS (*1990),
AUDIO PRODUCTION AND EDITING: LINON MEDIA, BERLIN;
MUSEUM SINCLAIR-HAUS 2021

DIRECT AIR CAPTURE

DAC FACILITY, SWITZERLAND
© CLIMEWORKS/JULIA DUNLOP

ROUND-LEAVED SUNDEW *(DROSERA ROTUNDIFOLIA)*

AT THE RECULTIVATED MARSH AT NANTESBUCH
© SINAN VON STIETENCRON, 2019

CAR-FREE SUNDAY

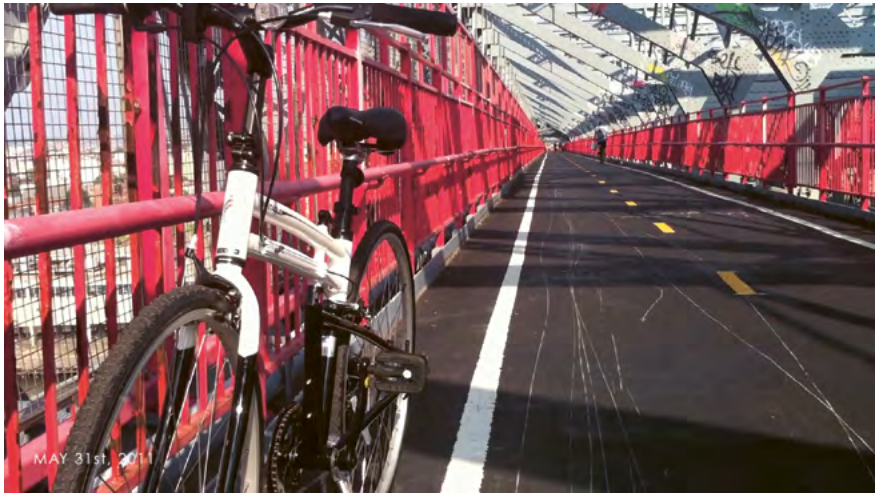
AVENUE DE TERVUEREN, BRUSSELS, 2014
© ISTOCK1179765969

Over the past 150 years, the average global temperature has risen by approximately 1.2° C, compared to the average of the period from 1850 to 1900. The global community has committed to emitting less CO_2 in order to slow further global warming. Furthermore, discussions are underway about how to bind more CO_2, decreasing the rate of this greenhouse gas in the air. Both technological and nature-based solutions are under discussion. Listen to the advantages and disadvantages of the main attempts at solutions.

1 SECOND EVERYDAY – AGE 30
1 SECOND EVERYDAY – AGE 39

CESAR KURIYAMA (*1981), 2 VIDEOS, 2012 AND 2021, 6:10 MIN. EACH
ON LOAN FROM THE ARTIST

Cesar Kuriyama worked in advertising for many years to make a living. This prevented him from pursuing his own artistic projects. He decided to work towards taking his entire 30th year of life off. So as not to forget this time, he embarked upon the project *1 Second Everyday*. He filmed one second of his life every single day – one entire year passes before your eyes in six minutes. Which moments would you like to capture?



“ALPENPOST” STAGECOACH ON THE STILFSER JOCH ROAD NEAR TRAFOI

CARL BÖSSENROTH (1862–1935), 1892, OIL ON CANVAS
MUSEUMSSTIFTUNG POST UND TELEKOMMUNIKATION,
SAMMLUNG FRANKFURT

The Stilfser Joch road in Southern Tyrol was built between 1820 and 1825; the painting was created during the heyday of stagecoaches. The stark contrast between the lofty mountain realm and the smooth “artificial road” illustrates the wish to design the world in such a way that it can be traversed rapidly. For merchants, as early as the Middle Ages it had become paramount to increase the circulation of goods and information continuously. Paths became roads, messengers became express couriers – time became money. In the early 19th century, roads were built enabling faster travel. Using these improved traffic modalities, stagecoaches in 1848 travelled at an average speed of 9.5 km/h (in the 17th century it had been 2.2 km/h). In 1835 the first steam locomotive made its maiden voyage in Germany. It reached a speed of 60 km/h. Today an airplane travels at 900 to 1,000 km/h – 80% of the speed of sound.

TEMPUS FUGIT

OLIVER GATHER (*1963), 2017, SOUND PIECE, 27:47 MIN. (LOOP)
ON LOAN FROM THE ARTIST

For a long time, radio stations announced traffic jams by length: “a 10-km traffic jam”. Since distance is hard to imagine, however, the announcements were altered to something that seemed easier to grasp: the loss of time caused by the traffic jam. Thus, the length of the line of cars was translated into minutes. The sound piece *Tempus Fugit* (Latin for “Time flies”) is a collage of these “losses of time” from various radio announcements. The announcements of loss of time was also changed again, as it had a negative connotation. Currently, traffic reports on most radio stations are accompanied by a “plus”: “plus 10 minutes”. Whether we have the impression of gaining or losing time in a traffic jam is up to us and has nothing to do with the passing of time or the velocity of motion.

Tempus fugit

SPRECHER 1
Zeitverlust etwa 10 Minuten
Zeitverlust etwa 10 Minuten
Zeitverlust etwa 10 Minuten
Zeitverlust etwa 10 Minuten
SPRECHER 2
Dort brauchen Sie etwa 10 Minuten länger
SPRECHERIN 1
Zeitverlust etwa10 Minuten
Zeitverlust auch hier etwa 10 Minuten
SPRECHER 2
auch hier etwa 10 Minuten mehr einplanen
SPRECHER 3
gut 10 Minuten länger
SPRECHER 4
Zeitverlust etwa 10 Minuten
SPRECHER 1
Zeitverlust etwa 10 Minuten
SPRECHERIN 2
Zeitverlust etwa 10 Minuten
SPRECHERIN 3
Zeitverlust etwa 10 Minuten
SPRECHERIN 1
Zeitverlust etwa 10 Minuten
Zeitverlust etwa 10 Minuten
SPRECHER 2
Zeitverlust nochmal 10 Minuten

SPRECHER 5
Zeitverlust mehr als 10 Minuten

SPRECHER 3
mehr als 10 Minuten
SPRECHER 2
mehr als 10 Minuten
SPRECHER 6
mehr als 10 Minuten
SPRECHERIN 1
mehr als 10 Minuten
SPRECHER 3
mehr als 10 Minuten
SPRECHER 5
Zeitverlust mehr als 10 Minuten
SPRECHER 4
der Zeitverlust mehr als 10 Minuten
SPRECHER 7
Zeitverlust mehr als 10 Minuten
SPRECHER 5
Zeitverlust mehr als 10 Minuten
SPRECHER 1
Zeitverlust mehr als 10 Minuten
SPRECHERIN 1
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Zeitverlust hier mehr als 10 Minuten
SPRECHERIN 3
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SPRECHER 2
Zeitverlust mehr als 10 Minuten
SPRECHER 6
Zeitverlust mehr als 10 Minuten
SPRECHER 2
Zeitverlust mehr als 10 Minuten
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Zeitverlust hier mehr als 12 Minuten
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Zeitverlust mehr als 10 Minuten
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SPRECHERIN 2
Zeitverlust etwa eine Viertelstunde
SPRECHERIN 3
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Zeitverlust hier etwa eine Viertelstunde
Zeitverlust etwa eine Viertelstunde
SPRECHERIN 2
Zeitverlust etwa eine Viertelstunde
auch hier
SPRECHERIN 4
Zeitverlust etwa eine Viertelstunde
Zeitverlust etwa eine Viertelstunde
SPRECHERIN 6
Zeitverlust etwa eine Viertelstunde
SPRECHERIN 2
Zeitverlust etwa eine Viertelstunde
SPRECHER 5
Zeitverlust etwa eine Viertelstunde

SPRECHER 5
Zwischen Hagen Hohenlimburg
und Kreuz
Hagen liegt ein großer Stein
auf der Straße

SPRECHERIN 1
Sie brauchen 20 Minuten länger
Zeitverlust etwa 20 Minuten
SPRECHER 3
Zeitverlust etwa 20 Minuten
SPRECHER 2
der Zeitverlust etwa 20 Minuten
SPRECHER 1
etwa 20 Minuten Zeitverlust
SPRECHERIN 1
Zeitverlust etwa 20 Minuten
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SPRECHER 4
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20 Minuten brauchen Sie dort länger
dort 20 Minuten mehr einrechnen
dort brauchen Sie 20 Minuten länger
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der Zeitverlust ungefähr 20 Minuten
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Zeitverlust etwa 20 Minuten
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20 Minuten
SPRECHER 4
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Zeitverlust etwa 20 Minuten
SPRECHER 3
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20 Minuten mehr einplanen
Zeitverlust etwa 20 Minuten
SPRECHERIN 2
und Sie brauchen etwa
20 Minuten länger
SPRECHERIN 4
Zeitverlust zurzeit etwa 20 Minuten
SPRECHER 3

der Zeitverlust etwa 20 Minuten
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da dauert es etwa 20 Minuten länger
Zeitverlust etwa 20 Minuten
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SPRECHERIN 4
Zeitverlust etwa 20 Minuten
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SPRECHER 6
Zeitverlust etwa 20 Minuten
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SPRECHER 2
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SPRECHER 6
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SPRECHERIN 1
20 Minuten länger

SPRECHERIN 3
mehr als 20 Minuten

SPRECHERIN 1
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als 20 Minuten länger
SPRECHER 5
der Zeitverlust hier
Sie brauchen mehr als 20 Minuten
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dies dauert mindestens
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Zeitverlust mehr als 20 Minuten
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SPRECHERIN 5
Zeitverlust mehr als 20 Minuten
SPRECHERIN 3
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Zeitverlust mehr als 20 Minuten
SPRECHER 5
Zeitverlust mehr als 20 Minuten
SPRECHERIN 5
Zeitverlust mehr als 20 Minuten
SPRECHER 2
Zeitverlust mehr als 20 Minuten

THE OLDEST LIVING THINGS IN THE WORLD

RACHEL SUSSMAN (*1975), FROM THE SERIES *THE OLDEST LIVING THINGS IN THE WORLD*, CONTINUOUS SINCE 2004, PHOTOGRAPHS
ON LOAN FROM THE ARTIST

Since 2004 Rachel Sussman has portrayed plants aged 2,000 years and more: the "oldest living things in the world." Her photographs capture a tiny moment from the existence of beings aged millennia, whose lifetime we share for a short while. Thus, the images invite us to imagine the depth of time and to put human activity into relation.

SPRUCE GRAN PICEA #0909-6B37
(9,550 YEARS OLD; FULUFJÄLLET, SWEDEN)

2009, PHOTOGRAPH

This pine tree *(Picea abies)* is considered the oldest in the world – at least its system of roots, which can keep producing new tree trunks. Over centuries, the current trunk developed very slowly in the rough mountain climate. However, during the last 50 years, it has shot upwards, as higher temperatures have made the tree grow faster.

PANDO, CLONAL COLONY OF QUAKING ASPENS #0906-4711
(80,000 YEARS OLD; FISH LAKE, UTAH, USA)

2006, PHOTOGRAPH

When autumn comes, these quaking aspens *(Populus tremuloides)* turn colour at the same time. What looks like a forest is actually one single tree: every trunk is the offshoot of a gigantic root system, known as *Pando* (Latin for: "I spread"). Pando includes approximately 47,000 genetically identical trunks covering about 43 hectares (60 football pitches). Like all colonies of clones, Pando is theoretically immortal. However, for several years no shoots appeared; Pando seemed to be dying. Today a disruption of the ecosystem caused by humans is considered the reason: there are too many deer in the vicinity eating Pando's young shoots.

LA LLARETA #0308-2B31
(UP TO 3,000 YEARS OLD; ATACAMA DESERT, CHILE)

2008, PHOTOGRAPH

The *llareta* (pronounced "yareta") is native to the High Andes. The dense bush grows extremely slowly, covering surfaces up to 35 square metres. With its dense branches, it is perfectly adapted to the extreme climate of high mountain ranges. The number of llaretas, however, has shrunk drastically because humans burn them as fuel.

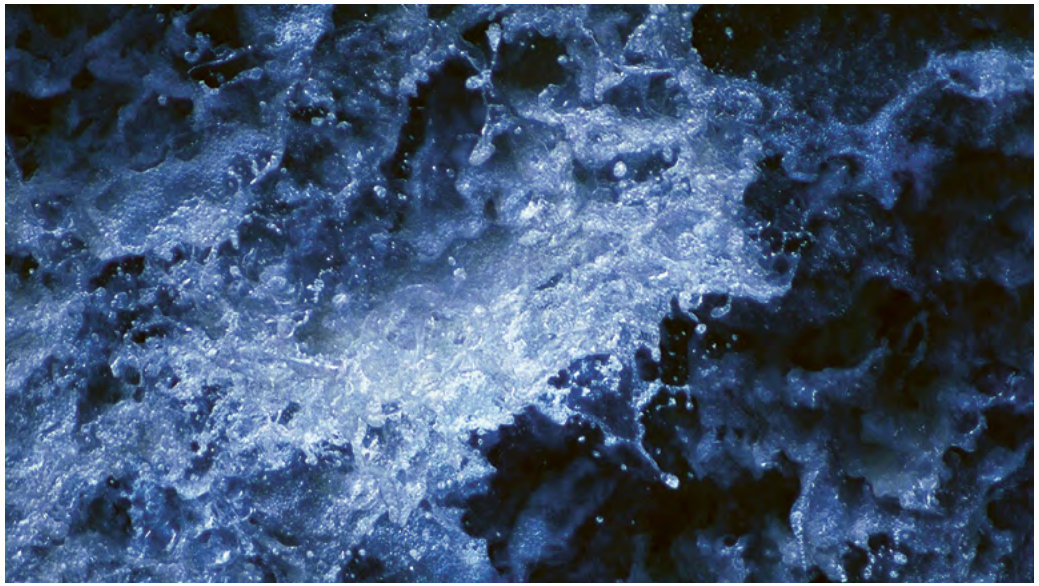
ERDZEIT (EARTH TIME)

SIMONE KESSLER (*1985), 2019, CLAY
(CA. 30 MILLION YEARS OLD), PLASTIC, STEEL TRAYS
ON LOAN FROM THE ARTIST

Preserved in vacuum-packed plastic, this clay was dug up in 2015 from the Westerwald soil. 400 million years ago, this was the site of a large ocean, the so-called Devonian Sea. Rivers carried rubble, sand and mud into this body of water, where they became sediment. Later, when the earth's crust rose, the sea became mainland. During the Tertiary Period (66 – 2.6 million years ago) the sediments in the earth were transformed into Westerwald clay. The clay Simone Kessler used is approximately 30 million years old. The artist wanted to preserve in the moist state in which she had found it. Therefore, it was vacuum-packed in transparent plastic sacks. Thus, the work looks back into the depths of time, yet also keeps the moment of excavation "fresh."

TURMOIL

MELANIE WIORA (*1969), 2018, VIDEO, 6:10 MIN.
ON LOAN FROM THE ARTIST



PLEASE NOTE: THE FILMS ARE SCREENED ALTERNATELY.

The video *Turmoil* was made on Iceland. In it, Melanie Wiora shows eruptive, foaming and splashing movements of water in extreme slow motion. She filmed them using a special high-speed camera, so that a process of only a few seconds expands to fill several minutes. This chronological elongation allows the human eye to discover minute details and changes it would normally never be able to perceive. The noises of water roaring, wind and occasional sinus tones which were added later to the film emphasize the enormous, primal power of water.

C'ÉTAIT UN RENDEZ-VOUS

CLAUDE LELOUCH (*1937), 1976, VIDEO, 8:49 MIN.
DISTRIBUTION: METROPOLITAN FILMEXPORT

A heartbeat, then a roaring motor, squealing, the streets of Paris, red lights ignored. Claude Lelouch retrofitted the film with the motor noise of a Ferrari 275 GTB – the sound of high velocity. In addition, he avoided all cuts, meaning we are present "live". Lelouch thereby created a work which makes the rush of velocity palpable through cinematic means.

ONE YEAR PERFORMANCE 1980–1981 (TIME CLOCK PIECE)

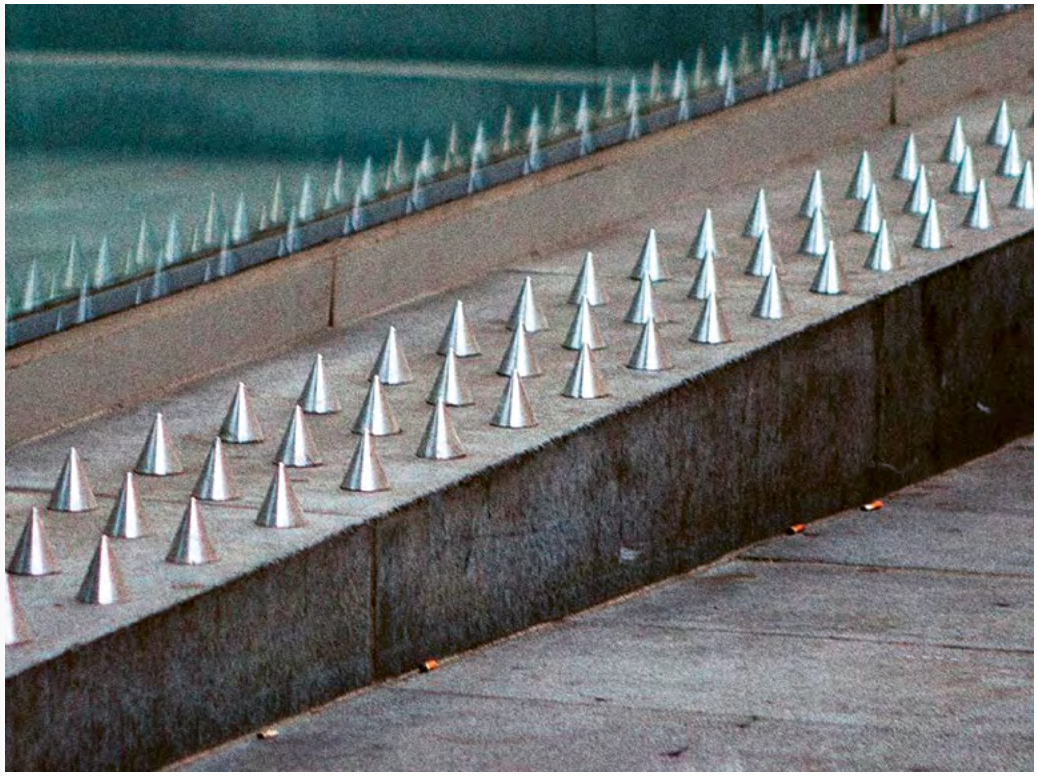
TEHCHING HSIEH (*1950), 1981, VIDEO (16MM"FILM TRANSFERRED
TO DIGITAL MEDIA), 6:08 MIN., WITHOUT SOUND
ON LOAN FROM THE ARTIST

Originally from Vietnam, the artist Tehching Hsieh created a series of performances, each of which lasted a year, focusing on one single activity. For his *Time Clock Piece*, his objective was to use an attendance clock once an hour, i.e. to "clock in" and capture himself doing so. During the course of the year, he could have used the time clock 8,760 times, but missed 133 of these occasions, mostly because he overslept. The six-minute film consists of all 8,627 recordings which Hsieh made over the course of 365 days of himself and the time clock, replayed at a speed of 24 images per second. The passing of time is also visible in the growth of his hair and the increasing signs of fatigue in his face. The artist subjected himself to an inhuman chronological rhythm which took to extremes the chasm between individual "personal time" and physical "world time".

YOU PROBABLY NEVER NOTICED BEFORE

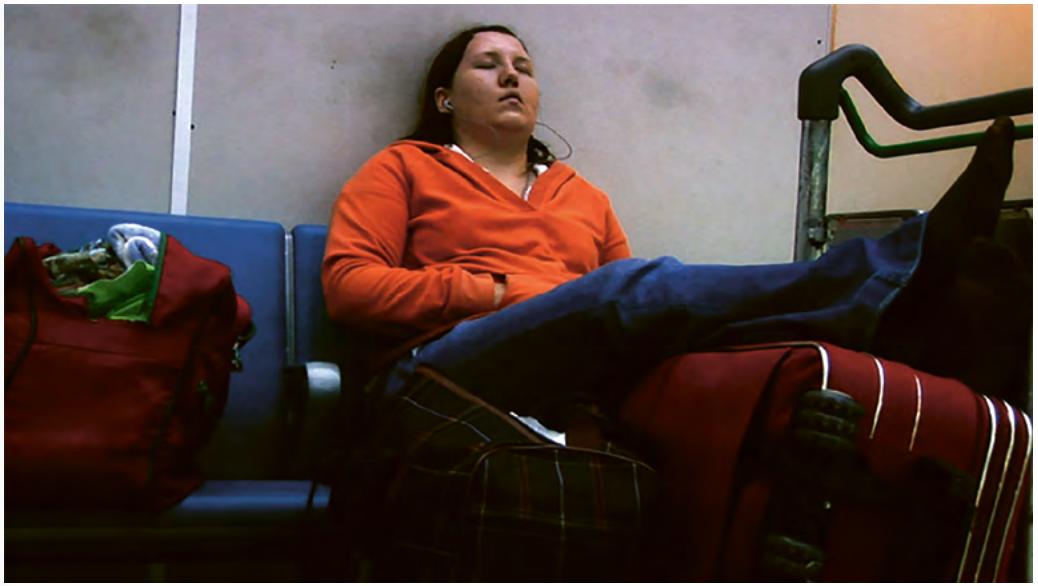
SANJA IVEKOVIĆ (*1949), 2019, PHOTOGRAPHS
ON LOAN FROM THE ARTIST

The photographs depict benches and various building features in the public space. They are designed so that sitting is only possible in certain places and lying down is impossible. Such contraptions are also known as "defensive architecture:" they are meant to keep the homeless away and generally control how and whether people can spend time in these spaces. The images raise our awareness of how objects and architecture can impact upon bodies: where are people wanted? Where are they unwanted and by which means? How do urban planners influence how quickly places must be traversed, how inhospitable they are and how people may use them?



SLEEPERS

JOHANNA DOMKE (*1978), 2007, VIDEO, 9:28 MIN.
ON LOAN FROM THE ARTIST



This video was made at night at Stanstead Airport near London. The airport is a hub for low-cost airlines. Due to the frequently early departure times, many travellers spend the night before their flight there. The camera moves through the entrance hall, showing sleeping people on chairs, benches or simply on the floor. Thus, the work explores the relationship between time, space and sleep in our globalized world. What are you willing to lose sleep for? And in which locations do you sleep?

COCK-A-DOODLE-DOO!

BARN FOWL *(GALLUS GALLUS DOMESTICUS)*, UNDATED, MOUNTED ANIMAL SPECIMEN, MUSEUM WIESBADEN

The loud cock-a-doodle-doo of the rooster was originally a mating call and a demarcation of territory. However, for humans the rooster's call also acquired significance as fowl became domesticated. Since Antiquity and for centuries, humans have used the rooster's call as a time-keeper, as roosters call mainly in the morning when the sun rises, at midday and in the evening. With increasing urbanization, however, the number of court cases due to noise molestation by roosters is rising. Now activists in France are trying to protect the rooster's call and other rural noises as cultural heritage. On January 30, 2020 the French Parliament voted on an initial draft bill.

BABY

JUNGHANS, , EARLY 20TH CENTURY, ALARM CLOCK
DEUTSCHES UHRENMUSEUM, FURTWANGEN IM SCHWARZWALD

Although alarm clocks were invented shortly after mechanical wheel clocks, they only found their way into people's houses during the age of industrialization. Work in factories and shifts led to the chronological disciplining of people: the hour of the alarm clock had struck. In clock factories in the USA, this niche was first recognized. In 1871 the young factory heir Arthur Junghans travelled to the USA from the Black Forest. Once returned, in 1881 he introduced the clock type which became a sales hit in Germany: the "Baby" alarm clock. During the first three decades of the 20th century, Junghans must have sold several ten million of these. They fundamentally changed social life.

MEGA alarm 2 – ATOMIC TIME FOR YOUR BEDROOM

JUNGHANS, 1991, RADIO-CONTROLLED ALARM CLOCK
DEUTSCHES UHRENMUSEUM, FURTWANGEN IM SCHWARZWALD

Clocks become more accurate the more regularly their pulse generator swings: in wheel clocks, this is the pendulum. Developed around 1949, atomic clocks, on the other hand, use the characteristics of atoms which emit and absorb electromagnetic waves at a stable frequency. Atomic clocks are currently the most precise clocks available. Therefore, atomic time is the international standard for the second. In the early 1970s, the first prototypes of the atomic clock were developed: they receive a signal from a large atomic clock. Some clocks are even synchronized every minute with the radio signal of the atomic clock, for example the main clocks at German train stations. Private consumers have been able to purchase radio-controlled clocks and alarm clocks since the early 1980s; these receive a signal from an atomic clock approximately once a day. The model "MEGA alarm 2" was the first analogous, digital alarm clock offered by the radio-controlled clock pioneer Junghans and came out in 1991.

IS THE ALARM CLOCK OBSOLESCENT?

ARRANGED FROM LEFT TO RIGHT IN THE EXHIBITION:

1. ALARM CLOCK EMES, MÜLLER-SCHLENKER, (VILLINGEN-)SCHWENNINGEN, 1920s | **2. ALARM CLOCK EMES**, MÜLLER-SCHLENKER, (VILLINGEN-)SCHWENNINGEN, CA. 1935 | **3. ALARM CLOCK „COLIBRETTA“**, MAUTHE, (VILLINGEN-)SCHWENNINGEN, CA. 1955 | **4. ALARM CLOCK WITH REAR-WALL BELL**, MAUTHE, (VILLINGEN-)SCHWENNINGEN, CA. 1960 | **5. ALARM CLOCK WITH REAR-WALL BELL**, KIENZLE, (VILLINGEN-)SCHWENNINGEN, CA. 1965 | **6. ALARM CLOCK “BLESSING”**, WALDKIRCH, FIRST HALF OF THE 1970s | **7. ALARM CLOCK WITH SYNCHRONOUS CLOCKWORK**, STAIGER, ST. GEORGEN, FIRST HALF OF THE 1970s | **8. ALARM CLOCK „CAVALIER“**, JUNGHANS, SCHRAMBERG, CA. 1975 | **9. ALARM CLOCK „VICTORIA“**, RUMÄNIEN, 1970s | **10. RADIO ALARM CLOCK „TIMETON“**, SOLD BY TCHIBO, 1990 | **11. TRAVEL ALARM CLOCK MODEL AB 320 (TYPE 3832)**, BRAUN, GERMANY, CA. 1990

DEUTSCHES UHRENMUSEUM, FURTWANGEN IM SCHWARZWALD

As industrialization increased, the look of the “Baby” alarm clocks hardly changed at first – alarm clocks by all makers were similar and affordable. Over time, however, clockmakers and factories began to vary their designs. The eleven alarm clocks exhibited here represent a journey through the heyday of alarm clocks, from the inter-war period to the 1990s: from the EMES alarm clock of the 1920s to the Romanian model “Victoria” with a tulip foot, a cult object in the GDR, to the apple-shaped alarm clock in the typical 1970s colour “reseda green.” Today, “normal” alarm clocks are going out of fashion – mobile phones have taken on the alarm clock function.

AS LONG AS YOU'RE AWAKE!

ALARM CLOCKS

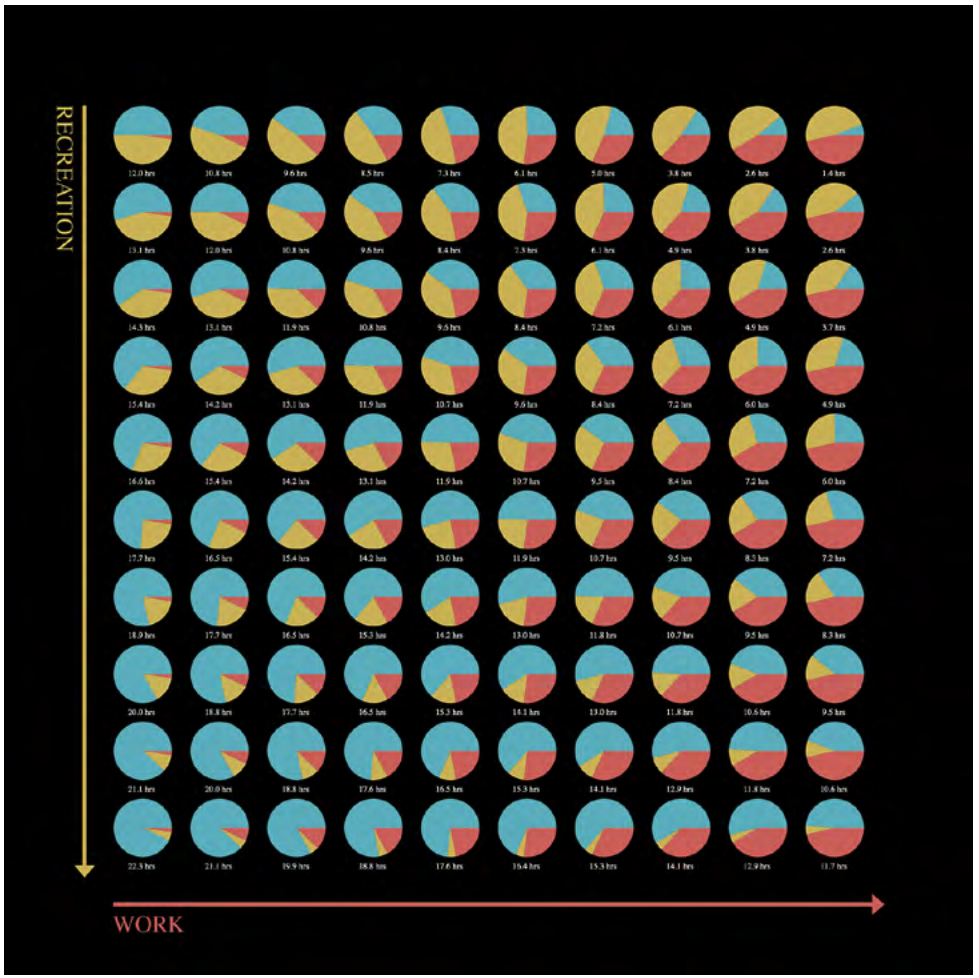
1. BIRDHOUSE ALARM CLOCK, DIGITAL ALARM CLOCK WITH INFRARED PISTOL, 2010s | **2. PHILIPS WAKE UP LIGHT HF3510/01**, DIGITAL ALARM CLOCK WITH LIGHT AND RADIO FUNCTION, 2012 | **3. CLOCKY 8162**, DIGITAL ALARM CLOCK WITH ESCAPE FUNCTION, 2000s | **4. XIAOMI MI BAND 3**, FITNESS TRACKER WITH ALARM CLOCK FUNCTION, 2018

PRIVATE COLLECTION

Humans are the only creatures which allow themselves to be awakened artificially – whether by day or night. Loud ringtones, alarm clocks that run away or forced early morning exercise: there are no limits on creativity when it comes to waking us up. Some devices imitate natural phenomena, such as sunrises, birdsong or fragrances. Digital tracking devices that find the moments when we are nearly awake anyway promise to get us out of bed refreshed. Sleep is a rare, precious good for many, always endangered by the wake-up call initiating yet another day lived by the clock. What woke you up today?

SLEEP STUDY

TEGA BRAIN AND SAM LAVIGNE, 2021, INSTALLATION AND APP
"THE PERFECT SLEEP APP"
ON LOAN FROM THE ARTISTS
THE APP IS AVAILABLE FOR IOS AND ANDROID VIA THE APP STORE
AND GOOGLE PLAY STORE.



Sleep Study is a multi-part work exploring sleep, non-work, algorithmic agency and the climate crisis. Taking the form of an immersive installation and sleep app, it investigates sleep and dreaming as a potential climate engineering technology. By inviting participants to experiment with their own sleep cycles, the work explores how lack of sleep and climate change are both products of the same extractivist capitalist system where regeneration, rest and natural limits go unvalued. "The Perfect Sleep App" allows users to adjust their sleep schedule, slowly increasing their sleep time over the course of three years until they achieve "total sleep."

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Kunst
und Natur

Tempo!
All the Time in the World

26.9.2021–6.2.2022

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