Art and Media Temporalities: Speed, Slowness, and “Capturing” Time

Syracuse University Art Museum Teaching Guide

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Introducing Art and Media Temporalities

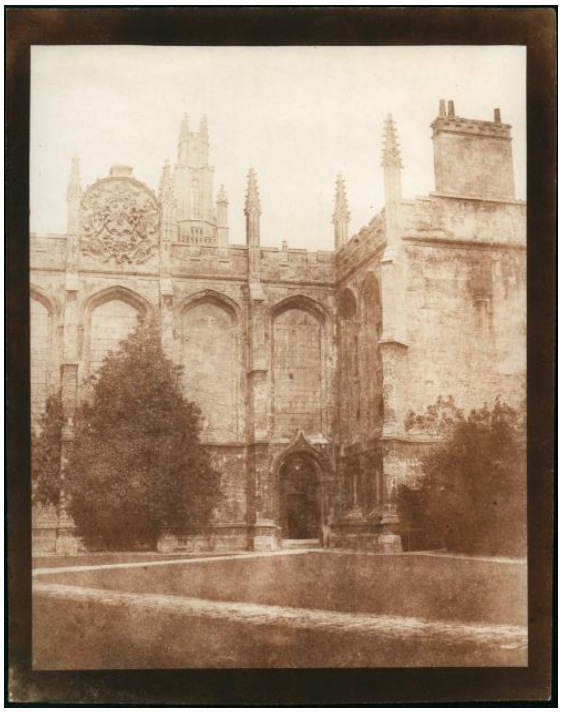
Robert Kipniss, *Lament*, 1981, SUAM 2017.0696.01

All art and media are inseparably entwined with the passage of time. Temporality, or our understanding and experience of time and its passage, is therefore a meaningful lens through which we can consider art and media texts. Individual works, for example, emerge from specific times and places—informed by their particular cultural moments in history—and are themselves products of temporal processes of artistic labor. Our encounters with artworks are similarly framed within temporal contexts that inform how we view and interpret them. This can include the temporal culture which informs our worldview, the framing influence of the exhibition space, our available time, and more. This teaching guide considers the temporal cultures we inhabit, how art arises from and responds to these temporal cultures, and how time itself has been represented across art history. Ultimately, this guide illustrates various ways that temporality can serve as a lens through which we can discuss and analyze visual art.

All recorded and communications media function in relation to spatial and temporal contexts, particularly in their most common application: the transmission of sensory information across time and space. Recorded media such as writing, sound recording, photography, and visual art preserve information from the moment of its recording or creation to be communicated at a later time. As such, art and media forms are always concerned with time and the transmission of information across it, even if they employ different methods in doing so.

Late eighteenth-century philosopher and art critic Gotthold Ephraim Lessing worked to define the differences between various media forms based on several factors, including their relationship to time and space. In one such exploration, Lessing sought to differentiate between the qualities of poetry, which he saw as a primarily temporal medium, and visual art, which he saw as a primarily spatial medium. He argues that the visual arts, whose primary mode of communication is the arrangement of forms in space, are not capable of capturing time or its progression. He contrasts the stillness of visual media with the narrative framing of plot events in a play or novel, which he considers to be more directly representative of time because of their sequential, chronological unfolding (Lessing). Lessing's approach to media distinction suggests a clear divide between spatial and temporal media: visual art is capable of representing only singular narrative moments frozen in time—and is therefore inherently spatial—while poetry, literature, and theater are inherently temporal because of their ability to represent time's dynamic unfolding.

In the nineteenth century, however, this simple division between media temporalities would become complicated, as would cultural conceptions of space and time more generally—particularly within Europe and the United States. The emergence of more sophisticated recording media, communications technology, and methods of transportation changed the world's relationship with time and space, giving a sense of access and control that was historically unknown. Using artworks from Syracuse University Art Museum's collection in conversation with examples of nineteenth-century technology, the following paragraphs will trace a few of these cultural shifts and highlight various lenses through which we might consider complex media temporalities in artwork.



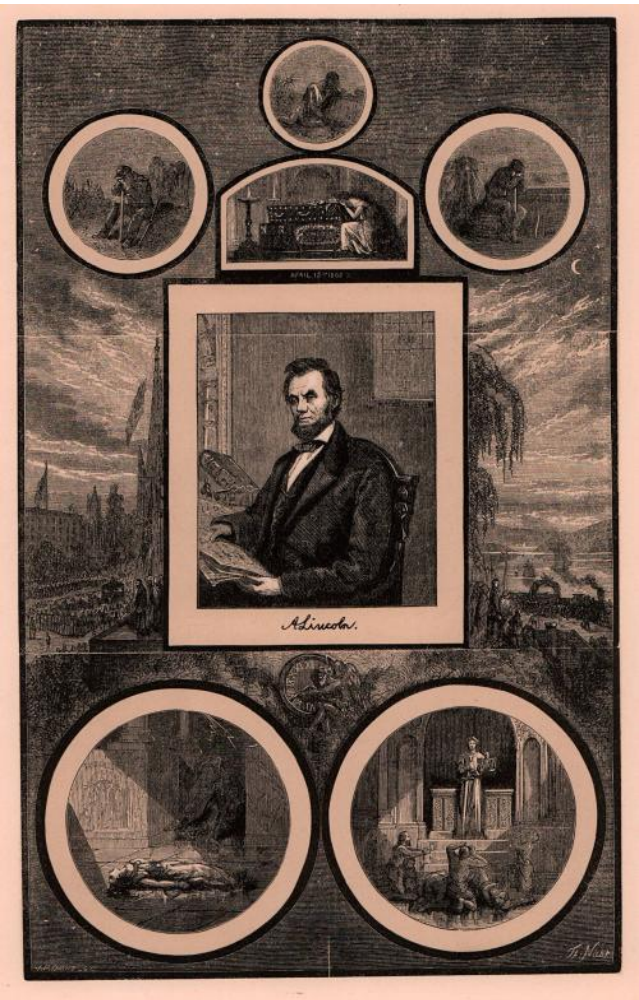
William Henry Fox Talbot, *All Souls College Chapel, Oxford*, circa 1840\s, SUAM 2018.0317

Early photography, including William Henry Fox Talbot's salt prints, were used to record the light-image of a real moment in time and space, allowing for a kind of reproducible vision. This was performed by treating paper with photoreactive chemicals and exposing it to sunlight. When exposed, the chemicals on the paper would darken, creating a negative light-image which could then be used to print a photograph. The emergence of photography in the 1840s enabled moments in time to be captured and reproduced for future reference, even when detached from their temporal and geographical origin. As a result, sights that were normally only possible to experience in ephemeral, passing moments could be preserved through analog recording rather than artistic representation. Talbot's photograph to the right, for example, shows an accurate view of All Souls College on the day and time when the exposure was taken in the 1840s. Unlike modern photography which can capture such images near instantaneously, early photographic methods often required several minutes, and sometimes up to an hour of exposure time to develop adequate detail. As such, early photographs contain not one temporal moment—a brief "snapshot" of time and space—but an extended exposure to light, allowing the reactions to take place over a longer period of time. As a result, Talbot's *All Souls College Chapel, Oxford* challenges our perception of mediated time. While this image might appear as a flattened, singular moment when represented before us, the creation of this photograph is the result of an extended temporal process, layered with an extended chronological imprint of real time and space. Often, our encounters with photographs and artworks are brief, and that brevity sometimes reduces these works to status of ephemeral objects. This photograph highlights the temporal processes that contribute to the production of an artwork or media object, challenging the impulse to see these works as "ready-made" objects for our consumption.

Around the same time that photography emerged as a regular practice, telegraphy began to facilitate communication over long distances. In telegraphy, electronic impulses were sent via wire, using patterned impulses to communicate information. The efficiency and speed of electrical

transmission allowed information to travel great lengths in a fraction of the time that it might take to send a physical message, creating a sense of near-instantaneous communication between distant places. As such, the experience of distance seemed to condense as methods of communication allowed geographically distant spaces to seem more accessible. As a result, information became more accessible and transmissible, resulting in increased speed and volume in communications and information transfer between distant places.

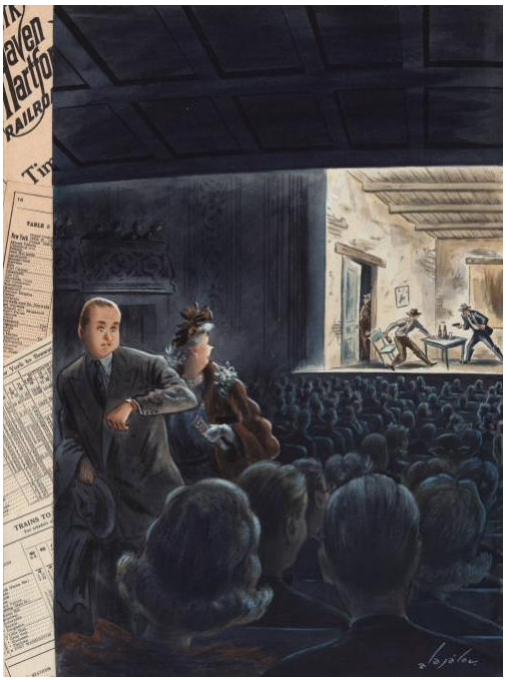
The publication of periodicals arose around the same time, with increasingly accessible information allowing printers to compile information from various places more quickly. As such, these publications centralized their focus around the temporal proximity of events rather than just geographic or thematic relevance. As such, mass publication aided in creating the perception of mediated simultaneity with distant places, individuals having access to "new(s)" information that was "up to date" with the world. Benedict Anderson argues that such information helped engender a sense of national community, allowing individuals to feel that they were aware of and experiencing events in conjunction with other parts of their country (Anderson 33-36). Made for such mass-distributed print materials, John Parker Davis's engraving made from a Thomas Nast drawing, *A. Lincoln,* exemplifies a sense of unity, expressing a national, simultaneous sense of mourning after President Lincoln's assassination. In this image Davis and Nast depict various coexisting temporal and spatial realities. A clock located just under Lincoln's portrait notes the time of his death at 7:22 am—the moment around which the nation's mourning is synchronized—but this is not necessarily the time depicted in the rest of the image. We see both Lincoln's living portrait and his coffin as well as multiple stages of his funeral procession (likely in Washington D.C. to the left of the portrait, and his funeral train procession to the right). The background of the image also contains both sunlit clouds and a starry night sky while various mourners in different times and places are represented in the five roundels (three above and two below Lincoln's portrait) and the cartouche (immediately above Lincoln's portrait). As such, the mourning of Lincoln is made not only spatial in its spread across the nation, but also temporal as it lingers among the people. This artwork represents both multiple spaces experiencing the same temporal moment and multiple temporalities playing out in the same representative space, bypassing both spatial and temporal distinctions to reveal the perceived simultaneity of the nation's grief.



Thomas Nast, *A. Lincoln circa* 1865, SUAM 1976.93

As such, it challenges the divide which some might perceive between "spatial" and "temporal" media forms.

Just as telegraphy and newspapers created a sense of accessibility and simultaneity, the railroad made rapid transit and trade an increasing possibility—giving access to distant places in a distinctly compacted timeframe. As the railroad became an increasingly centralized part of trade and transportation, railroad companies had difficulty maintaining routine schedules that accounted for local times. As a result, they advocated for national and, eventually, global standardization of time with an international conference at Washington D.C., agreeing on the standardization of the twenty-four time zones in 1884 (Doane 5). This standardization of time, and the framing of universalized time around schedules and transit, created a unified scheduling of modern temporal experience, particularly in the United States. In Constantin Alajalov's *Commuter's Time Table*, a couple rushes out of a theater to catch their train. Alajalov juxtaposes this scene with renderings of railroad timetables, contextualizing the couple's rush within larger scheduling frameworks. Using contrast, Alajalov highlights the timetables and the stage, positioning two distinct temporalities at either side of the painting to evoke a sense of tension between them. As the man looks at his watch, the woman, positioned behind him, glances back toward the stage while also moving toward the exit, caught between these two temporal realities. She seems to long for one while being compelled by the other. This mid twentieth-century image highlights the conflict between personal, experiential time and the rigidity of unified schedules that arose from the modern universalization of time. In essence, the couple must forego their presence and immersion within the play—an ephemeral art performance that can never be experienced the same way twice—in deference to the scheduled, external temporality that rushes them to catch their ride home. Alajalov both represents and interrogates this cultural shift, considering how this new temporal framework affects those within it. When looking at such artworks, we can think about how these scenes reflect naturalized ideological and cultural norms, or how they might challenge, satirize, or think outside of those norms.



Constantin Alajalov, *Commuter's Time Table*, 1949, SUAM 1965.0364

As these examples make apparent, cultural understandings of space and time shift and change as a result of technological change and media accessibility. As these changes proliferate throughout society, representations of temporal culture similarly shift and change to reflect the newly informed temporal norms and expectations, resulting in a feedback loop of cultural change.

We continue to experience the repercussions of these technological developments as well as the continual unfolding of contemporary technologies and cultural shifts. As we grapple with the emergence and development of high-speed internet, streaming, online shopping, AI, social media, and more, considerations of media temporality—and how various media forms shape, facilitate, and normalize modern temporal experience—continue to be relevant. (For a closer look at twenty- and twenty-first-century technological developments through the lens of electronic infrastructure

and network aesthetics—including mass media proliferation, television use, and online video gaming culture—refer to the Museum's "Play, Electronics, & Social Connection" teaching guide.)

We can take a critical stance in thinking about how media facilitate our modernized temporalities, observing how they are constructed and how they inform our sense of time. As such, part of our consideration when thinking about the temporality of art should be not only how time is represented in a spatial medium or how art is made, but also how cultural influences, such as modern expectations for media speed and efficiency, inform how we engage with, observe, and interpret art.

Many critiques of modern speed include concerns about sustainability, inequality, and access. Overproduction, overconsumption, and overwhelm are, in turn, increasingly present in our considerations of the ecological future. With the speeding-up of our technological and globalized world, proliferation of speed in media, and the increasing ubiquity of such media texts, we should consider how to respond to these normalized relationships with speed, media, and time. In this vein, some advocate for ways of being that work counter to the hegemonic speed of modern temporality, offering alternative practices.

"Slow" cultural movements like slow food, slow fashion, and slow tourism, for example, advocate for more thoughtful behaviors toward the consumption of both media and resources. Slow media culture, specifically, advocates for an examination of how we produce, consume, and think about media, asking viewers to be more thoughtful and intentional about what and how they consume. Art historian Jennifer Roberts takes a similar stance regarding art, advocating for patient engagement when looking at an artwork. She argues that "access is not synonymous with learning," that merely encountering art is not the same as understanding it (Roberts). She further suggests that slow, patient, and prolonged looking at artworks allows us to find details, associations, and meanings that might not be readily apparent at first glance. She ultimately concludes that while living in a culture in which "one need *not* wait for things, patience becomes an active and positive cognitive state [, …] a form of control over the tempo of contemporary life that otherwise controls us" (Roberts). In considering the temporality of an artwork, or a piece of media, we can think not only about how it represents time, but also how spending time with it is an opportunity to practice intentional, productive slowness. In line with Roberts' approach, the ways of looking proposed in the following sections can become part of our discussion of art and media temporalities, encouraging us to utilize pedagogical slowness when engaging with cultural texts.

Michiel Simons, *[Still life with fruit and lobster]*, 1650, SUAM 1982.019

In helping students take time to focus on the details of an artwork, consider the process and labor of producing an artwork, and reflect on how a work is in dialogue with our cultural frameworks, we can teach productive patience and challenge the modern impulse to reduce art to a quickly

consumable commodity. When we take into consideration an artwork's physical properties, historical context, and preservation (and deterioration) across time, we experience a tangible connection with people from the past. As we stand where the artist once stood while creating a work, we can experience a relation across tens, hundreds, or thousands of years.

Approaches to Observing & Discussing Art

Visual analysis is the foundational practice of the field of art history. Before investigating historic contexts, exploring cultural relevance, or doing biographical research on artists, it's best to begin thinking about a work of art with straightforward questions about its visual qualities, focusing on the art object itself and approaching it on its own terms.

Asa Simon Mittman's open access online textbook *Look At This!: An Introduction to Art Appreciation* provides guidelines for visual analysis as a two-step process: analyzing the constitutive elements of an artwork, and then considering how the artwork's composition brings those elements together. Mittman first suggests focusing on the following visual elements of an artwork:

1. **Line**: A path either represented or implied
2. **Shape**: The property of a two-dimensional form, usually defined by a line around it
3. **Color**: The light reflecting off objects, divided into hue, value and intensity
4. **Space**: Depth, real or represented, as well as the general area within a work
5. **Form**: The property of a three-dimensional object
6. **Texture**: The feeling of a surface, real or represented

During initial observations, consider how each element appears in the artwork. For example, are lines rigid or curved, narrow or thick? Are colors abundant, varied, and saturated, or muted and restrained? Does the space of the artwork appear vast or confined? Do these qualities appear in one way consistently throughout the artwork, or do they change from area to area? During this initial stage of visual analysis, focus on each element in as much isolation as possible to gain an understanding of how the artwork's individual components operate. For an example, we'll look at Louisa Chase's *Untitled* (1988), pictured below.

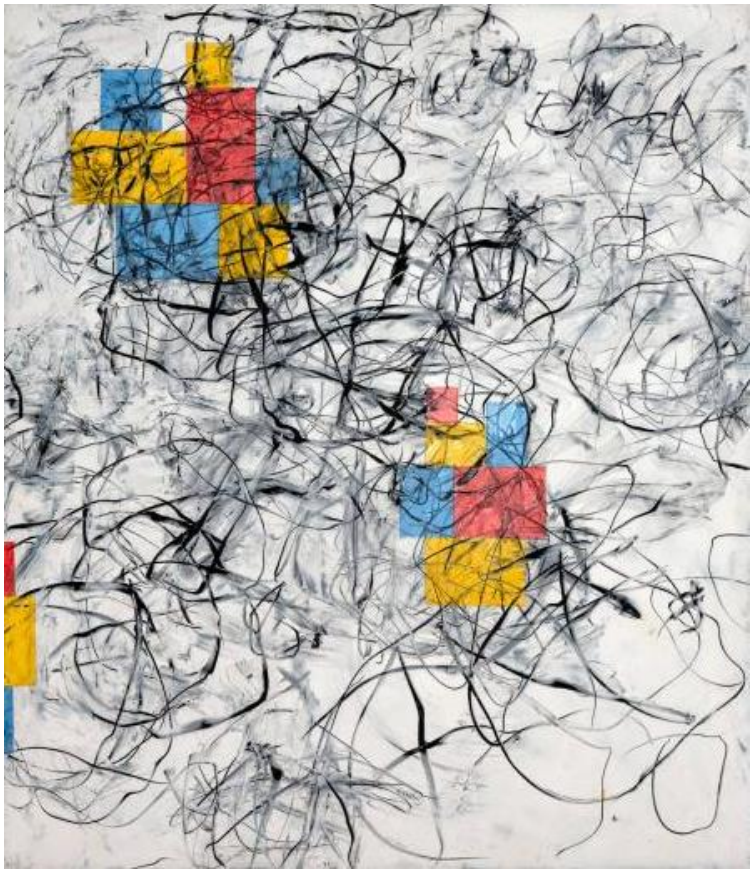
Line: While the rectangular shapes in the image are geometric and angular, Chase's most dramatic use of line emerges in the topmost layer of the painting, with gestural "scribbles" dominating the composition. Chase incised these lines into the painting while the paint was still wet, removing white paint from the canvas with a palate knife to expose the black layer beneath. These lines allow the viewer to trace, or even reenact, Chase's movements and gestures.

Shape: The red, yellow, and blue rectangular shapes are composed in ordered clusters, in contrast with the looser, more abstract formulations of the black lines.

Color: Chase uses a restrained palate of primary colors: red, yellow, blue, black, and white. While primary colors are often blended to create secondary colors, Chase keeps these colors distinct and separate, creating individual shapes that are distinguished by their color, while the stark contrast between black and white makes the scribbled lines stand out against the white layer.

Space: Chase intentionally flattens space in this painting, avoiding dimensionality to create the sensation of a flat image. Within this space, however, the use of densely compacted lines creates a space that feels congested and chaotic, contrasted with the ordered groupings within it.

Form: Because the gestural scribbles were carved from a wet canvas, ridges of paint arise at the edges of these lines, creating a sense of depth and giving form to an otherwise two-dimensional object.



Louisa Chase, *Untitled*, 1988, SUAM 2007.0101

Texture: The flatness of the image is broken up by the ridges of paint which gather as a result of Chase's incising technique. These ridges grant a sense of physicality to the paint, allowing it to arise from the canvas and gather in perceptible swaths. Many of Chase's lines also leave translucent layers behind, the thinness of the paint creating a textured effect, exposing two layers visible atop one another.

After becoming familiar with the visual elements of an artwork, turn your attention to how those elements operate together to form a complete work. How do the various elements function together to create a sense of balance (or imbalance) or of pattern and rhythm? Do they evoke a feeling of movement? How do they relate to each other in terms of proportion and scale? What kind of emotional responses does the artwork prompt? Regarding Chase's *Untitled*, the contrasting order and disorder of the painting's lines and shapes create a sense of contrast that is striking, and which challenges the presumed order of abstract geometric painting. The use of both order and disorder allows Chase's process to be perceptible, injecting a sense of movement, energy, and process into what would otherwise be a static and stable image. As a result, the viewer can trace Chase's lines and imagine her movements, following her body through time and space. In addition, the red, yellow, and blue building block-like structures, layered with gestural scribbles carved into the

painting, embrace an aesthetic often associated with children and childhood to evoke a sense of memory and nostalgia.

From here, adopting other contextual or disciplinary lenses can further focus your analysis and expand your discussion. For example, you might ask who made the artwork and why, how it was made and what it is made of, how a particular form of scholarship may interpret the artwork, how it reflects a particular historical moment, or how it communicates a set of cultural values.

Below are several approaches accompanied by suggested groupings of artworks from the Museum's collection that can help you explore ideas around media temporality, artistic process, and speed/slowness. You'll also find questions to help focus your engagement and discussion. The suggested groupings are only starting points; you are encouraged to further explore artists and artworks you find especially conducive to your discussion or relevant to your teaching.

Materials & Production

Materials (such as wood, clay, stone, and pigments) root artwork in time and place. Likewise, studying artists' processes and techniques can help to understand their motivations, choices, access to technology, and cultural traditions.

- What materials is the artwork made of, and what visual and physical qualities are unique to those materials? Were these materials readily available to the artist, or difficult to acquire?
- Is the process of creation for a given work of art clearly visible through observation alone? Or, does the process seem unclear without conducting further research?
- Are the materials considered difficult to work with? Easy to work with?
- Why would the artist choose to work in this specific medium?
- Does knowing the process or technique behind a work of art contribute to or change its meaning(s)?
- How might the artwork change over time? Was it made with permanence in mind? Do the materials deteriorate easily?
- Is there anything strange or unexpected about how this artwork appears to be assembled?
- When viewing art digitally (or viewing digital art): what elements of materiality can screens successfully communicate, and what limitations are there? How does digitization alter viewers' experiences with art?

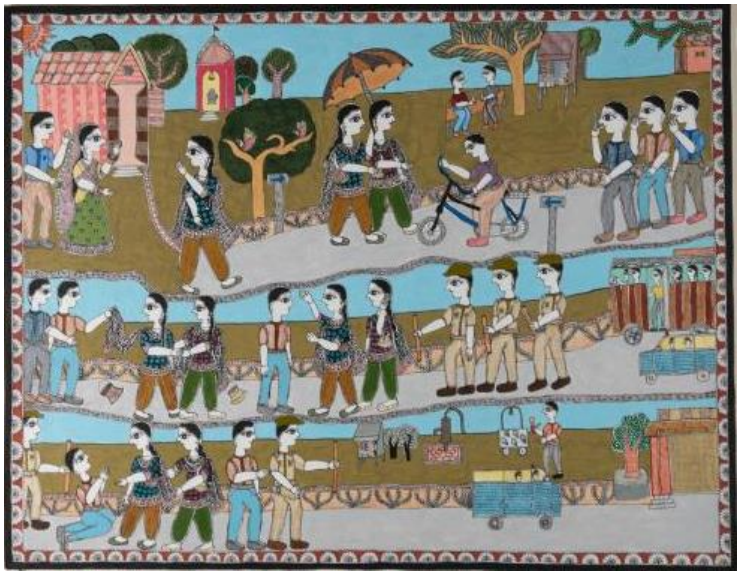
Suggested Artwork:

- Ferdinando Vichi, *Sleeping Ariadne*, circa 1900, marble, SUAM 0019.044
- Unidentified Indigenous Andean artist, *[Kero]*, 17th-18th century, wood and pigmented resin, SUAM 0040.125
- Kusakabe Kimbei, *[Child with a parasol stands outside a clothing shop in Yokohama]*, circa 1890, hand-painted albumen print, SUAM 1987.106

- Luise Clayborn Kaish, *Monadnock IV,* 1976-1979, burnt canvas collage, SUAM 2024.6
- O. Winston Link, *The Popes watch the last steam powered passenger train, Max Meadows*, 1957, gelatin silver print, SUAM 2006.0051
- Peter B. Jones. *Haudenosaunee Pot*, 2014, glazed stoneware clay, SUAM 2023.252
- Richard Bernstein, *Stella at MOMA*, 1971, oil, SUAM 1992.161
- Ronni-leigh Goeman and Stonehorse Goeman, *Words that Come Before All Else – Thanksgiving Address*, 2021, black ash, sweet grass, moose hair, and moose antler, SUAM 2022.0001
- Stephanie H. Shih, *Extra Fancy Botan Calrose Rice*, 2022, ceramic, SUAM 2022.0010

Mediating Temporality / Representing Time

This group of artworks calls attention to the ways that artists have sought to capture multiple temporal realities within a singular representative space. While visual art is often perceived as recording or representing only a singular moment, these works challenge this perceived singularity of art-time.



Ayushi Priya, *A Girl Fights for Her Self Respect*, 2016, SUAM 2023.12

- How does this artwork represent time and its passage? Does it seem to capture a singular temporal moment or multiple moments?
- Is there a specific narrative or set of events being depicted in the artwork? If so, what is the relationship between the spatial elements of the artwork and the temporal framework of the story being told?
- How might the characteristics and affordances of the artist's chosen medium influence their representation of this subject, theme, narrative, phenomenon, etc.?

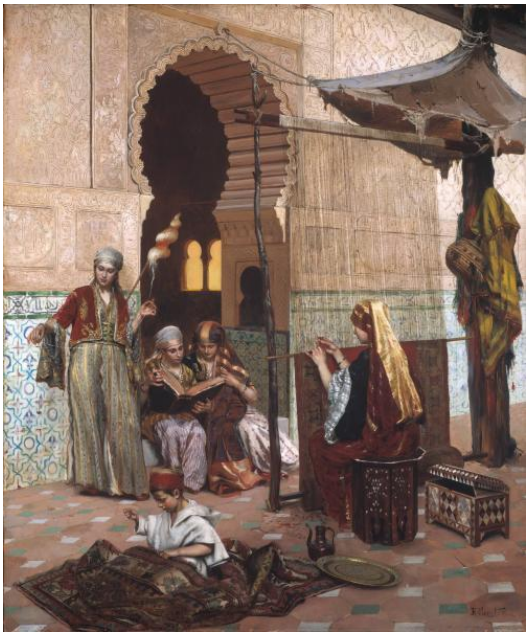
Suggested Artwork:

- Ayushi Priya, *A Girl Fights for Her Self Respect*, 2016, acrylic, SUAM 2023.12
- Barbara Morgan, *Emanation*, 1940, printed circa 1980, gelatin silver print, SUAM 1984.700b

- Barbara Morgan, *José Limón--Cowboy Song*, 1944, gelatin silver print, SUAM 1984.151
- Ben Shahn, *The Passion of Sacco and Vanzetti*, 1967, mosaic, SUAM 1967.0217
- Eadweard Muybridge, *[Horse and rider]*, 1887, collotype, SUAM 2018.0286
- Thomas Nast, engraved by John Parker Davis, *A. Lincoln,*, circa 1865, wood engraving, SUAM 1976.93
- Louisa Chase, *Icarus*, 1991, color lithograph and relief, SUAM 2019.0062
- Nick Brandt, *Construction Site with Giraffes*, 2015, printed 2020, archival pigment print, SUAM 2023.440

Art Making as a Temporal Process

When we encounter an artwork, it can often seem complete and singular—a finished product encountered at a particular moment and made for our enjoyment. All artworks, however, are the result of extended labor, iterative processes, and both deterioration and preservation. The art objects below call attention to how we might reimagine art and media objects as the result of various processes of production, transmission, preservation, and exhibition.



Rudolf Ernst, *Occupations of the Seraglio*, c. 1885, SUAM 0040.022

- How does this work depict or represent labor, process, or production?
- For completed artworks, are there elements of the work where we can glimpse the artist's process through visible brushstrokes, imperfections, or other medium-specific qualities?
- For iterative works (such as Dunn's cartoon drafts or Gottlieb's and Frankenthaler's proofs), what differences do you notice between the various versions of the work? How might looking at various iterations of the same work help us think differently about the process of creating an artwork?
- How might these art objects ask us to reconsider the "instantaneity" of media experience and challenge the cultural impulse to commodify visual art? Can they challenge the urge to consume and move forward quickly?

Suggested Artwork:

- Alan Dunn, *"Hey, you poor fool, can't you read!?"*, 1927, crayon, SUAM 1979.1711

- Alan Dunn, *"I have to be careful what I read. Doctor Craft says my pituitary might run away with me."*, 1931, crayon, SUAM 1979.0520
- Brandon Stahlman, *Long Distance*, 2007, woodcut, SUAM 2008.0008.23
- Harry Gottlieb, *The Long Island Ducks*, circa 1940, screenprint, SUAM 1966.2131
  - For individual screenprint color proofs, see SUAM 1966.2720-2732
- Helen Frankenthaler, *Nepenthe*, 1972, soft-ground etching, spit bite aquatint, sugar-lift aquatint, and drypoint, SUAM 2023.428
  - For trial and working proofs, see SUAM 2023.428.1-428.6
- Rudolf Ernst, *Occupations of the Seraglio*, circa 1885, oil, SUAM 0040.022
- Walt Disney Studios, [Donald Duck swings from a rope], circa 1970, gouache, SUAM 1994.382
- Winslow Homer, *Art Students and Copyists in the Louvre Gallery, Paris*, 1868, wood engraving, SUAM 1997.0077
- William Henry Fox Talbot, *All Souls College Chapel, Oxford*, circa 1840's, salt print, SUAM 2018.0317

Speed, Slowness, and "Unproductive" Time

In relation to modernity, media, and technology, delay is often seen as a failing—something that only occurs when things don't function as intended. While recognizing the amenities of living in a culture that values speed, efficiency, and productivity, it can be helpful to think about the potential benefit of slower, more intentional, and more sustainable modes of being. Can we shift our perception of delay, considering it instead as an opportunity to practice intentional slowness, to rest, and to benefit from "unproductive" time?

Mark Steinmetz, *Athens, GA,* 1996, SUAM 2023.265

- How is speed represented in this artwork? Slowness? Can both be present at the same time?
- How are individuals depicted in relation to the movement around them? Are they moving, rushing, standing, resting, etc.?
- Does the artwork seem to associate any values with either the individual, their movement (or lack of movement), or the pace of the environment around them?

- What does this artwork communicate about the temporal culture in which it arose? Does it seem to embody hegemonic cultural norms? Or does it seem to satirize, critique, or propose alternative norms?

Suggested Artwork:

- Adriane Herman, *Go to the Gym*, 2009, color screenprint with puff ink, SUAM 2011.0261
- Alan Dunn, [People on street corner waiting for light to change], 1958, crayon and ink, SUAM 1979.1304
- Alan Dunn, ["Yield Right of Way" sign at intersection], 1958, crayon and ink, SUAM 1979.1305
- Constantin Alajalov, *Back from Palm Beach*, 1945, gouache, SUAM 1965.0361
- Constantin Alajalov, *New Year's Eve*, 1949, gouache, SUAM 1965.0356
- Ferruccio Crovatto, *People sleeping in waiting room under boat mural*, circa 1960, ferrotyped gelatin silver print, SUAM 2021.0145
- Ken Heyman, *Haiti, By the Docks*, 1983, gelatin silver print, SUAM 2020.0057
- Mark Steinmetz, *Athens, GA*, 1996, gelatin silver prints, SUAM 2023.256, 265, 286
- Reginald Marsh, *Subway-Three People,* 1934, etching, SUAM 1971.563

Additional Resources

Citations

- **Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism.* Verso, 2016.**
- **Doane, Mary Ann. *The Emergence of Cinematic Time: Modernity, Contingency, the Archive*. Harvard University Press, 2002.**
- **Lessing, Gotthold Ephraim. *Laocoön: An Essay Upon the Limits of Painting and Poetry.* Roberts Brothers, 1887.**
- **Roberts, Jennifer L. "The Power of Patience." *Harvard Magazine*, November 2013.**

Further Reading

- **Barthes, Roland. *Camera Lucida: Reflections on Photography*. Hill and Wang, 1981.** Barthes thinks about photography from a variety of angles, but core to his discussion of the photographic image is the temporality of photography as a medium. Barthes argues that photography captures time that has passed but can also act as a specter—calling up the past to exist in the present.
- **Crary, Jonathan. *24/7: Late Capitalism and the Ends of Sleep*. Verso, 2013.** Crary's discussion of modern speed focuses primarily on the capitalist fixation with non-stop production and the costs of pursuing such a goal. His discussion of the "24/7" mentality raises questions about the status of rest and sleep in an age where we have settled into working around-the-clock.
- **Freeman, Elizabeth. *Time Binds: Queer Temporalities, Queer Histories, Perverse Modernities*. Duke University Press, 2010.** Freeman focuses on capitalist culture's obsession with productivity, regularity, and progress, thinking through how such uses of normative temporal expectation are ideologically informed. She examines what it might look like to think outside of what she calls "chrononormativity"—the projection of scheduled expectations onto the individual, including how we work, how we sleep, our life milestones, etc.
- **Hanson, Christopher. *Game Time: Understanding Temporality in Video Games*. Indiana University Press, 2018.** Hanson discusses shifting conceptions of media temporality through the lens of video game temporalities, such as the ability to pause, rewind, slow, save, and play with time in a digital space. His discussion traces video games' inspiration from other media forms and questions how "game time" may further influence our cultural conceptions of time.
- **Keightley, Emily. *Time, Media and Modernity*. Palgrave Macmillan, 2012.** Keightley broaches the relationship between new media technologies and modern speed, challenging the conception that speed and immediacy are the dominant temporal mode of modernity. She argues for a more nuanced consideration of modern time, taking into

account the various intermedial temporalities which inform the textual, cultural, social, and political timeframes which we inhabit in a globalized, modern world.

- **Kittler, Friedrich. *Gramophone, Film, Typewriter.* Stanford University Press, 1999.** Kittler discusses the nineteenth-century transition from semiotic communication to analog media recording. He examines how such shifts transformed cultural conceptions of media and its ability to record and capture time. He discusses various media forms and their distinct relationships with time, including the various ways that they record chronological and ephemeral information.
- **Rauch, Jennifer. *Slow Media: Why "Slow" is Satisfying, Sustainable, and Smart*. Oxford University Press, 2018.** In *Slow Media*, Rauch thinks not only about the temporality of media, but the temporality of media cultures more generally. She argues for alternative, slower modes of both the production and consumption of media that are more sustainable for both the environment and for the individual. Ultimately, she thinks about how we might engage differently with the variously mediated aspects of modern life.
- **Tovías, Blanca. "The Right to Possess Memory: Winter Counts of the Blackfoot, 1830–1937," *Ethnohistory*, No. 61, Vol. 1, 2014, pp. 99-122.** Tovías analyzes four Indigenous winter counts—communally kept annual histories that were recorded using illustration on animal pelts. In doing so, she highlights alternative modes of recorded memory-keeping that functioned outside of nineteenth-century communications infrastructure, media forms, and technological developments.

Art History Resources

- **CAMEO (Conservation & Art Materials Encyclopedia Online):** This online encyclopedia contains a wealth of information on various art materials, as well as how they work and how to handle them.
- **Look At This!: An Introduction to Art Appreciation:** This online textbook, written by Asa Simon Mittman, provides an entry-level guide to visual analysis followed by extensive analyses of various artistic traditions.
- **Heilbrunn Timeline of Art History:** This website provides an extensive timeline of art production across global art cultures as well as well-researched essays.
- **SmartHistory:** This website provides accessible tools for studying art history, including peer reviewed lessons on various art forms written by over 800 contributing scholars.
- **The Getty Research Institute:** The Institute's research website includes an array of tools and databases covering a range of subject matter including collecting and provenance research, conservation, art vocabularies, and more.
- **Syracuse University Library:** The library provides access to 39 databases under the subject of Art, Design, and Photography, making available a wide variety of artwork itself alongside critical writing.
- **ARTstor:** A vast archive providing images of artwork.
- **Grove Art Online:** Contains introductory essays and bibliographies on various art topics, as well as encyclopedic information on key art terms.

Artwork Illustrated in Guide

In order of appearance:

- Walt Disney Studios (American, founded 1923), *[Donald Duck swings from a rope]*, circa 1970, gouache, Gift of Jeffrey Lottman, 1994.382
- Robert Kipniss (American, born 1931), *Lament*, 1981, color lithograph, 6 5/8 x 3 5/8 in., Gift of James F. White, 2017.0696.01
- William Henry Fox Talbot (British, 1800-1877), *All Souls College Chapel, Oxford*, circa 1840s, salt print, 8 x 6 1/2 in., Gift of Robert B. Menschel ’51, H’91, 2018.0317
- Thomas Nast (American, born Germany, 1840-1902), engraved by John Parker Davis (American, 1832-1910), *A. Lincoln,* , circa 1865, wood engraving, 7 11/16 x 4 13/16 in. , Gift of George H. Smyser, 1976.93
- Constantin Alajalov (American, born Russia, 1900-1987), *Commuter's Time Table*, 1949, gouache, 14 15/16 x 10 15/16 in., Gift of the artist, 1965.0364
- Michiel Simons (Dutch, 1620-1673), [Still life with fruit and lobster], 1650, oil, 24 3/4 x 20 7/8 in., Museum purchase, Louise ’44 and Bernard Palitz Purchase Fund, 1982.019
- Louisa Chase (American, born Panama, 1951-2016), *Untitled*, 1988, oil, 60 x 52 in., Gift of the Ames Collection. Conserved with support from the NYSCA/GHHN Conservation Treatment Grant Program. 2007.0101
- Ayushi Priya (Indian, born 1990s), *A Girl Fights for Her Self Respect*, 2016, acrylic, 22 7/8 x 30 1/8 in, Gift of Susan Snow Wadley, 2023.12
- Rudolf Ernst (Austrian, 1854-1932), *Occupations of the Seraglio*, circa 1885, oil, 38 3/8 x 32 3/4 in., Annie Walter Arents Collection, Gift of George Arents, 0040.022
- Mark Steinmetz (American born 1961), *Athens, GA*, 1997, gelatin silver print, 8 5/8 x 12 3/16 in., Gift of Joy of Giving Something, Inc., 2023.265