

Elisa Storelli – statement, selection of works

My artistic research is dedicated to observe how our view on the phenomenon of time changes and how this concept interacts with social structures; I named the research Chronomorphology. My interest lies in studying how time has been measured and calculated, how aspects such as perceptions, feelings, biology and languages influence it: I research how time developed through the centuries and among various cultures.

Each artwork playfully associate a set of time's various properties to make experienceable a new constellation of its meaning. My work assembles in an anarchic and poetic format the discovered facts to open up new perspectives on this abstract everyday phenomenon.

Because time soaks everything we experience, the works process and are to be felt through durations. They are performative.



Atomistic

Time Piece (Seconds)

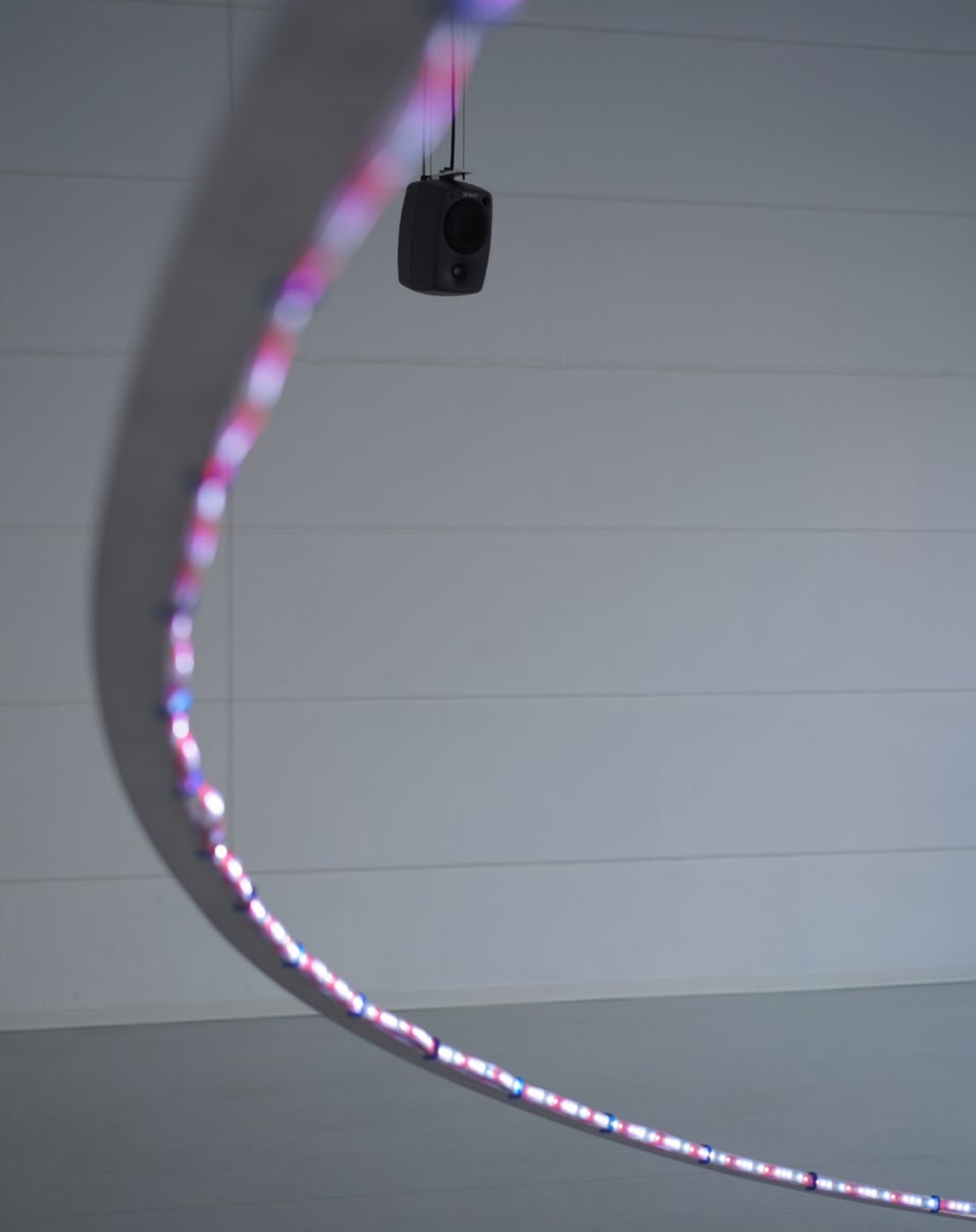
2017 – aluminium, led lights and electronic components (8 x 5 m)

The ellipse is an archive of pulsating archaeological time durations in the proximity of the second.

An archive of pulsating colourful lights, each colour represents a relic of time unit within the realm of the second. The flickering lights are arranged into an a ellipse, a symbolic section of a light cone: the three

dimensional representation of an instant in four dimensional spacetime. The work is an invitation to understand time as ever evolving in both the past and future.





BLUE 1000ms the standard of the second in use until 1960: tacitly and universally defined as the duration of $1/86,400$ of a mean solar day.

or

BLUE 1000ms - the standard of the second in use between 1960 and 1967: equal to $1 / 31,556,925,9747$ of the tropical year for 1900 January 0 at 12 hours ephemeris time.

PURPLE 864ms - the second measured in accordance with the time system developed during the French Revolution: one day of 10 hours, each consisting of 100 minutes which, in turn, had 100 seconds each.

In ancient China the day, understood as the interval between two successive midnights, was divided into 12 equal parts. Those "double hours" were further divided into Ke, and each Ke consisted of Fen. Apart from certain exceptional periods, throughout history the "double hour" would be divided into 100 Ke. The length of Fen, though, depended on the dynasty.

WHITE 8640ms - the Fen of the Sui dynasty

PINK 5978ms - the Fen of the Song dynasty

YELLOW 10286ms - Byo, an ancient Japanese unit similar to the Fen. Between the years 862 and 1684, within the Xuanmingli calendar, each day was divided into 12 "double hours" composed, in turn, of 100 Koku. The Koku comprised 84 Byo.

In the Vedic time system Prana represents the duration of a complete breath. Nimesha is a single wink of an eye.

RED 4000ms - an approximation of Prana

LIGHT BLUE 88ms - an approximation of Nimesha

Neocortex

2017 — sound performance, four channels, duration approx 30 min.
In collaboration with Constantin Engelmann

<https://vimeo.com/242453859>

password: warsaw

The sound piece explores the illusion of auditory continuity and the phenomenon of spoken language becoming just sounds.

Auditory stimuli are perceptually organised, for sounds are either heard as a whole or divided into individual components and made into streams. Neocortex explore this neurological phenomenon and take advan-

tage of the glitches in our auditory system, leaving it undecided on which components of the sound should be joined together into a continuous stream or perceived as discrete units.



Temporal Clusters

2021 – watercolor, yarn installed on painted steel

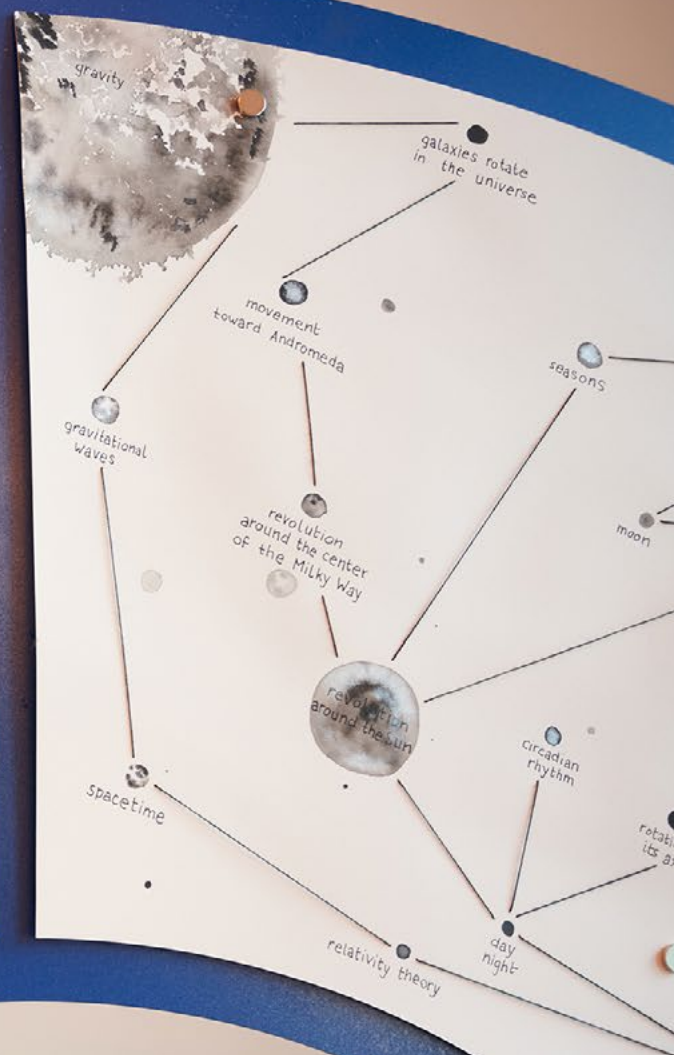


Temporal clusters are mind maps of Storelli's artistic practice and are used as a tool in her artistic research *chronomorphology*: the study of how time changes shape. One cluster is a di-

agram of notions. Concepts are positioned and connected in relation to one another to create a resonance of meanings. This form of diagrammatic writing is used by the artist to nav-

igate through her thinking and to describe a possible correlation of ideas. Sometimes these associations have developed into artworks; sometimes they could become one.





One Sunray through the Earth

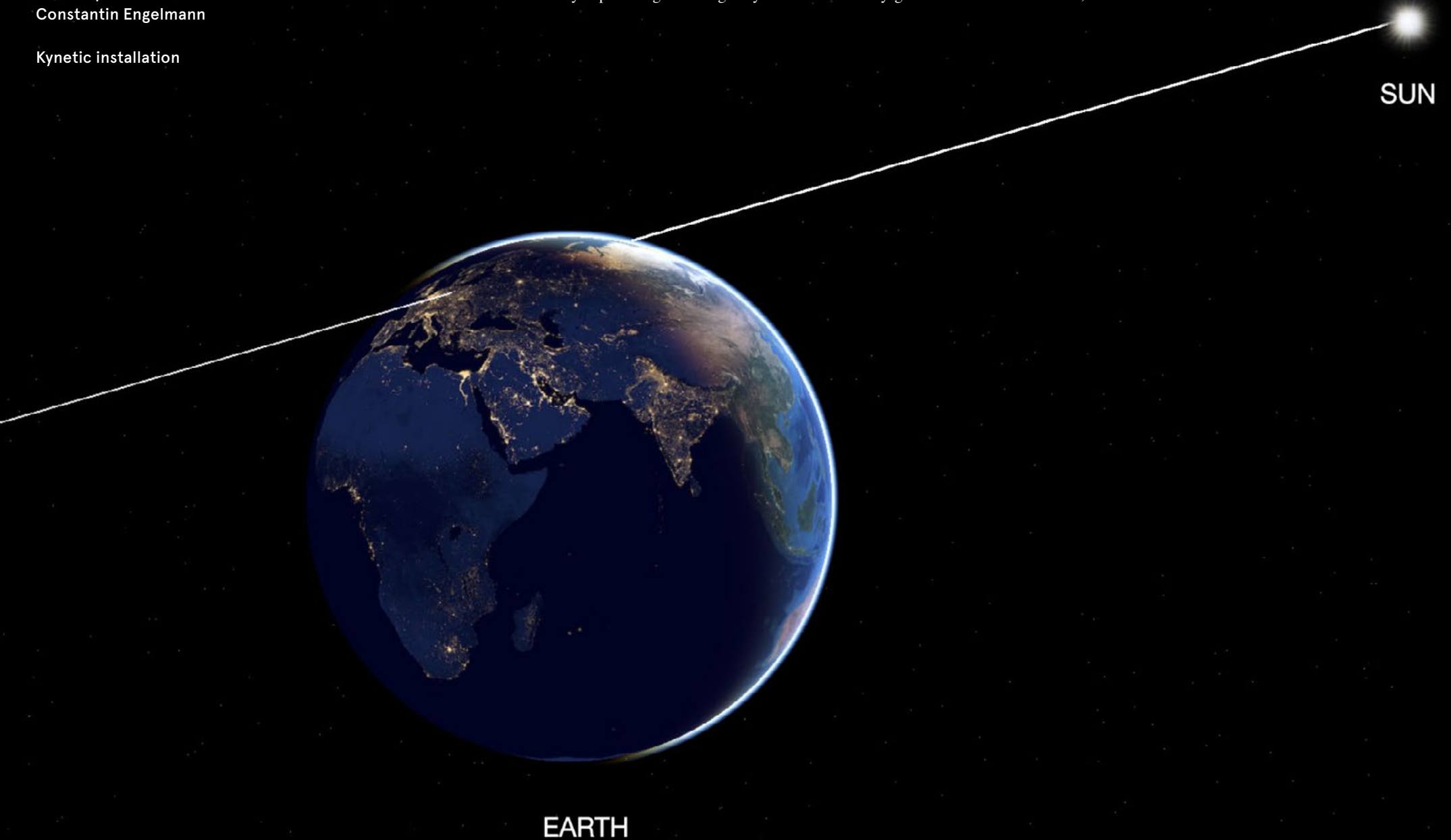
2019 — light, electronic and mechanical components. In collaboration with Constantin Engelmann

Kynetic installation

Every evening one ray of sunlight shines fleetingly into the dark sky. The appearance of this phenomenon where the artwork is installed coincides with local noon on the exact opposite side of the planet. The sunray slips through an imaginary slit in Earth's

blue sphere, reappearing to reach out into the middle of the night. The artwork is inspired by astronomical instruments that connect the earth to the sky. It makes use of calculations and observations acquired over the centuries by great astronomers. However, the artwork

twists the observation point around. It is not an instrument to study the sky, but rather it uses the sky to bring the attention back to Earth and to remind us playfully of our modest position in the solar system.



Every evening near Alexanderplatz one ray of sunlight shines fleetingly into the dark sky. The sunray slips through an imaginary slit in Earth's blue sphere, reappearing to reach out into the middle of the Berlin night.



Alte Munze, Berlin (D)

Time Piece (Martian Deadbeat)

2018 — aluminium, stainless steel, steel, electronic and mechanical components (50 x 50 x 170 cm)



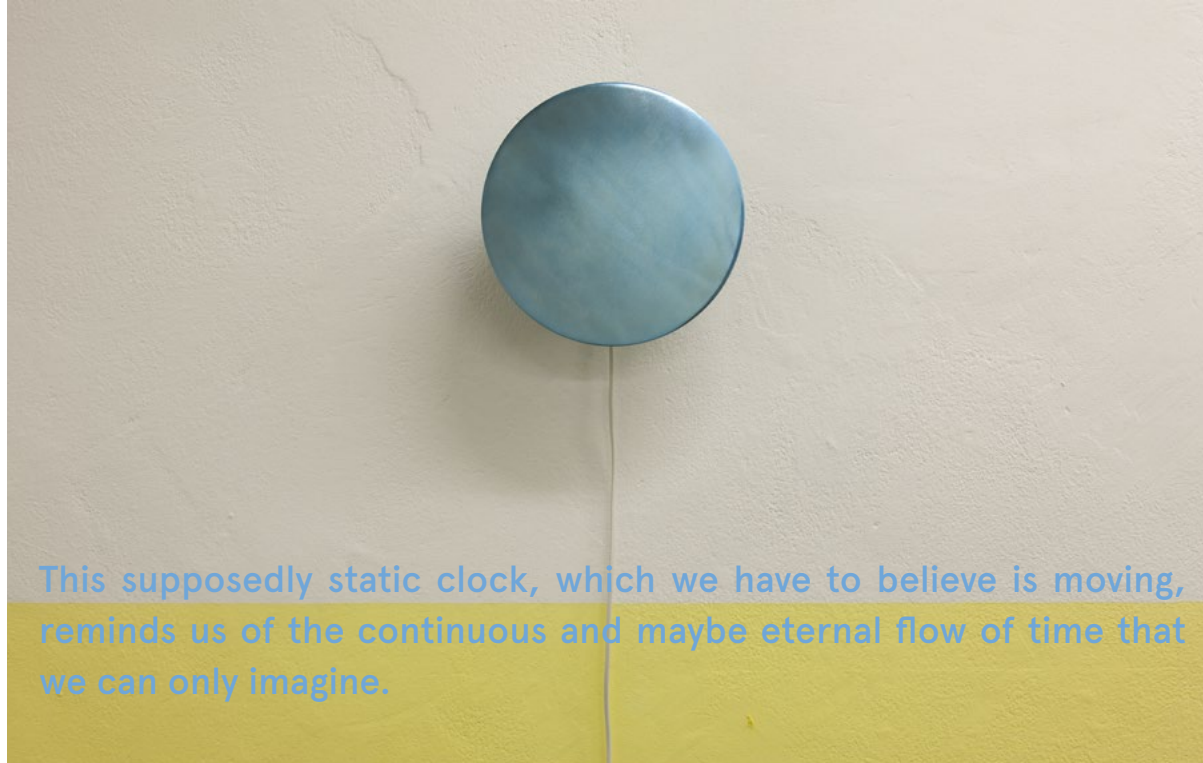
Time Piece (Martian Deadbeat) is a clock built to tick with every Earth Second. Yet the pendulum is manipulated to swing as it would on Mars: because the gravity on Mars is weaker, the ticking is about 20% slower. The work is inspired by sci-fi. Mars is a metaphoric planet; many stories take place on its fantasized ground, with the intent to paraphrase terrestrial situations or dreams. The sculpture therefore beats to the time of imagination, transferring the martian ticktocking to Earth. It also reminds us that a time standard such as the Second is relative and that the shape of time we are used to, made of minutes and hours of a fixed duration, is nothing else but a convention.

The clock beats to the time of imagination, transferring a martian ticktocking to Earth.

Time Piece (All The Time Of The World)

2014 — aluminium, transparent color coating, electronic and mechanical components (30 x 30 x 15 cm)

Kynetic installation



This supposedly static clock, which we have to believe is moving, reminds us of the continuous and maybe eternal flow of time that we can only imagine.

The sculpture is wall mounted at about a two-meter height and has the size of a common wall clock.

The azure disk turns imperceptibly slowly clock-wise on itself, though the motor and gears are noisy and visibly moving. One complete rotation of the disk is the same duration of the sidereal day of the earth: 23 hours, 56 minutes and 4 seconds, the time that our planet needs to make one rotation along its axis.

Time Piece (Beginning)

2015 — aluminium, plexiglas, electronic components (25 x 10 x 5 cm)



The stroboscopic clock blinks the contrast of micro and macro time concepts, joking with the arbitrariness of the day's beginning.

Time Piece (Beginning) merges three time systems together; all share the same division of the day into 24 hours of equal length. The sculpture displays Babylonian, local and Italian time and blinks each system in alteration every 100 milliseconds.

The Babylonian time system has its day starting at sunrise, and it is blinked yellow. Local time, in our well-known UTC system, is white, and its day starts at midnight. Finally, the Italian time system starts at sunset and is shown in red.

Chronomorphology lectures

Lecture performances

How do we study a phenomenon that changes its shape over a long time? This series of lectures, is born from my artistic production, it tells playful oral stories about the change of time over time The lectures meander between scientific facts, non-western concept of reality, microhistories and speculations.



The relationship between the human and the clocks

Humanity used clocks to structure time for society, triggering many technological and sociological developments. Their relationship has been changing since the beginning, as they grew and got old together. What, then, is becoming of time?



Iteration: dreams and ticktocks

During this lecture a diagram drawn on the floor is performed. Through one iteration on the map, the artist tells a diagrammatic story of associations.



Atomistic leaps

A tale based on true facts, playfully associating them for the sake of a poetic experience. The topic are the construction of a computer timer, the history of the unit Second, IBN AL-'ARABI' vision of time.

The Mysterious Island

2016 – *Time Piece (The Mysterious Island)* – light, steel, electronic and mechanical components

Time Piece (UTC -10h) – bell, aluminium, electronic and mechanical components

35°60'S, 150°38'W – poem on postcard

Dial – yellow paint on floor



The beam moves through the night,
light becomes so the shadow of a neverland.

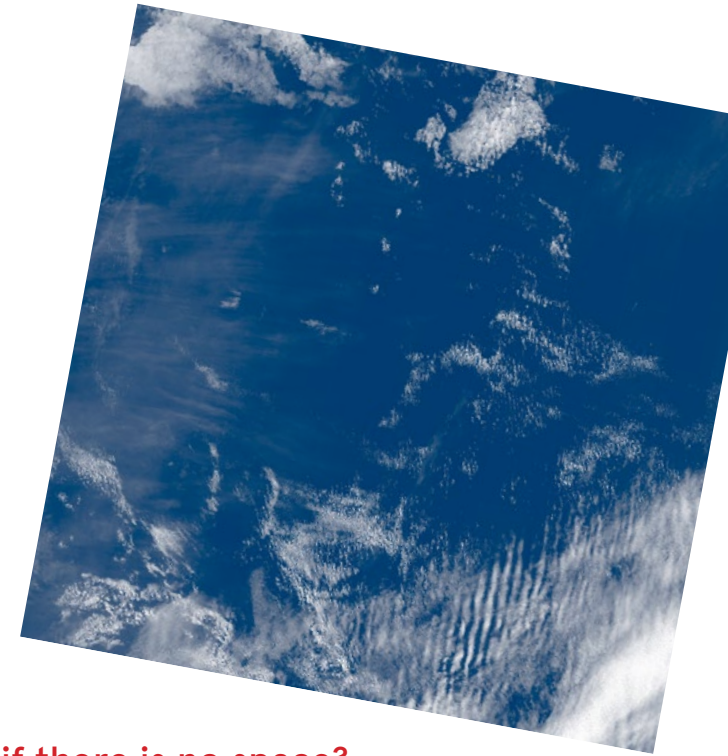


La Rada, Locarno (CH)



Time Piece (The Mysterious Island) is a night sundial that shows the time with a beam of light, representing the shadow that a vertical sundial would produce on the island.
Time Piece (UTC -10h) strikes every full

hour with the time in the mysterious island's time zone.
35°60'S, 150°38'W is a poem accompanied by the satellite image of the location where the island should be found.



What is time if there is no space?

The work relocates to Locarno the passing of time on Ernest-Legouvé Reef. Discovered in the beginning of the 20th century, near the location of the fictitious Lincoln island of Jules Verne's book 'The Mysterious Island', the reef has since been reported in many atlases, even though it doesn't appear to exist (anymore?)

What is time?

2017 — sound installation

The questions are played back in an aleathoric order. Between each questions there is an interval spanning between 1 and 3 minutes.

<https://vimeo.com/246764418>

What is time? is a series of hundreds of questions about one of the most common nouns used in the English language. The work deals with the variety of meanings, projections and speculations relating to time by asking questions about it ad absurdum. The interrogation itself becomes a paraphrase of this complex concept.

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Why do we need it?

Why do we use it?

How do we measure it?

Can we change it?

Is time real?

Why do we say so often that we have no time?

Do we own time?

Do we live in time or of time?

Is time life?

What is duration?

Is rhythm a pattern?

Can we actually perceive it?

Do I make time when I breathe?

Can I feel time when I sleep?

Is time in me or outside?

Is time an arrow?

Can I play in time?

Do animals feel it?

Do animals know about past, present and future?

Can time be dangerous?

...



Mars Song

2019 – concert, six-channel sound composition, synth, voice

In collaboration with Constantin Engelmann. Canonic practice and Synth: Augustin Maurs. Voice: Amelie Baier.

The imaginary field recording coming from the speakers reproduces a windy atmosphere. The sound is based on algorithms derived from the weather model by Laboratoire de Météorologie Dynamique, IPSL - the Mars Climate Database. From the wind emerges a genderless voice, describing an imaginary stay on the planet.

Live, a voice and a synth interact and dialogue with each other based on a canonic exercise by Augustin Maurs: the singer should

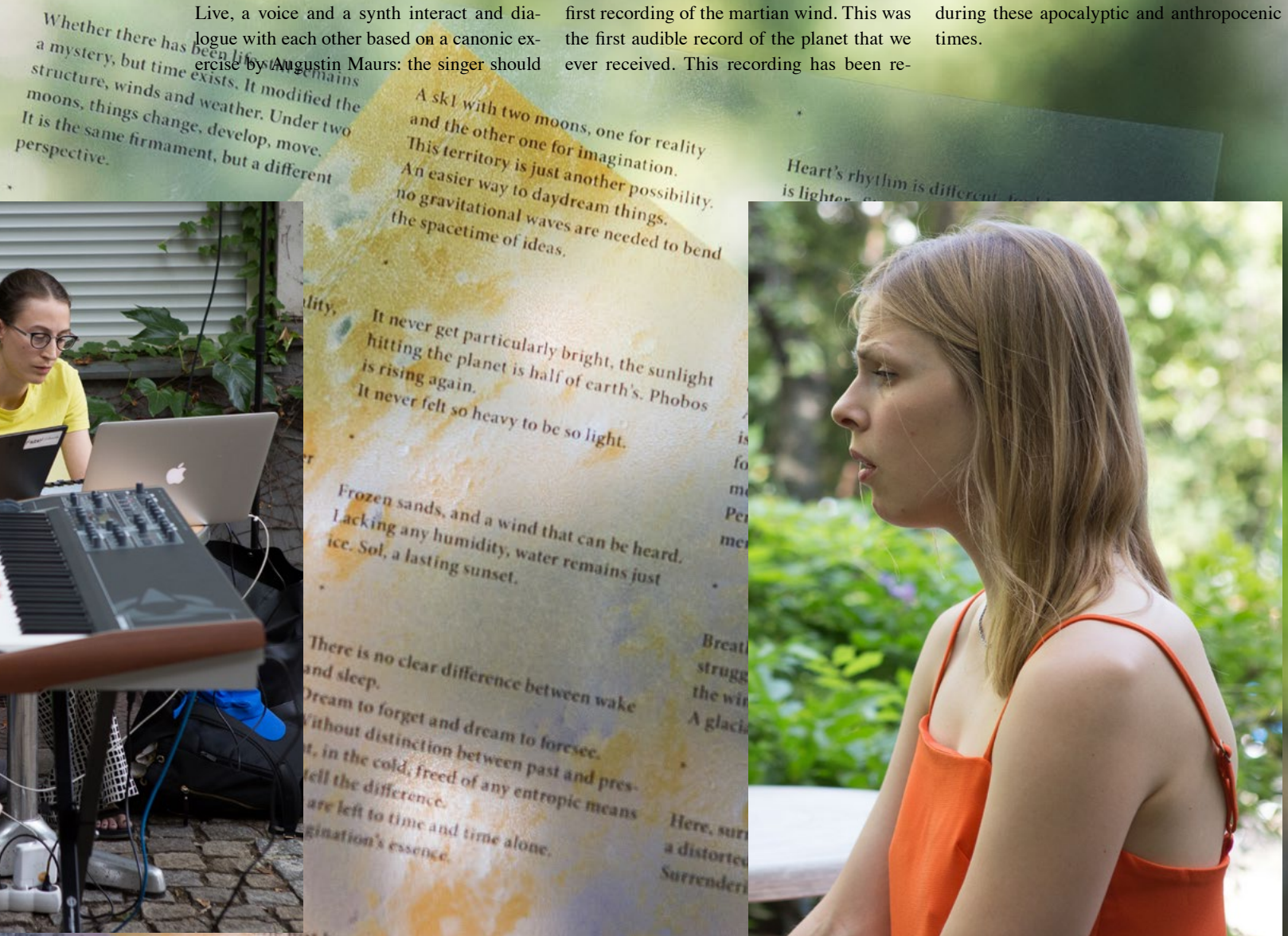
reproduce three times, as accurately as she can, the sounds and pauses emitted by the synth. However, as the synth player plays more sounds than she could actually remember, this creates a composition based on human error, or imagination.

In 2018 the InSight rover from Nasa, shortly after being landed on the planet, sent us the first recording of the martian wind. This was the first audible record of the planet that we ever received. This recording has been re-

garded as inspiration for the piece. Mars is the land of dreams; we have never visited it, seen it or heard its sound, nevertheless throughout centuries and cultures the planet has inspired countless ideas of parallel realities. Even if it has been discovered through telescopes, satellites and machines it still fosters the imagination of many, also during these apocalyptic and anthropocenic times.



Haus am Lützowplatz, Berlin (D)



EXP: j'aimerais commencer par sauter

2018 — performance 3h

Concept in collaboration with Francesca Sproccati (choreography), Elena Boillat (dramaturgy), Elisa Storelli (sound and atmosphere), Benjamin Burger (performance)



In the face of the common feeling of a constant impossible race against time, the piece *EXP: je voudrais commencer par sauter* ponders time as a place of infinite possibilities. This experience encourages an osmosis between the audience and the performers and aims to create practices for integrating the contemplative life with the active one.

EXP: je voudrais commencer par sauter connects the language of the installation with that of the performance, so as to create a place that is time and that changes as it flows. The staging is a sound and visual landscape, a performative framework that, by translating the chosen abstract concept, itself becomes dramaturgy.



LAC, Lugano (CH)

The time that this piece deals with is real time, absurdly diachronic, fragmented, and difficult to grasp. Here, spectators share the stage space with three performers, and everybody is invited to travel.



vorstellen.network

since 2020 – webperformance, online platform for artistic research. Development in collaboration with Axelle Stiefel, Philipp Klein and many more artists operators

<https://beta.vorstellen.network>

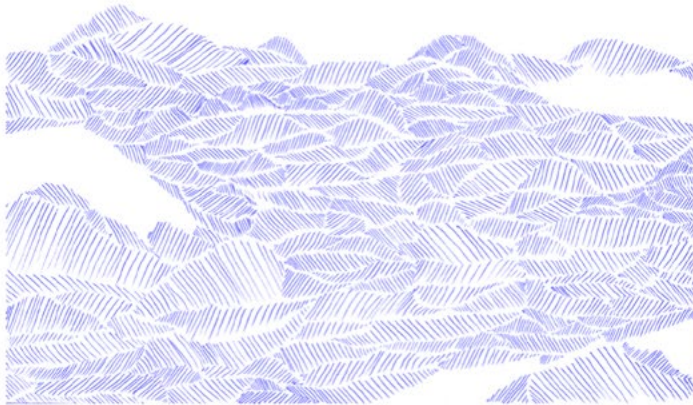
During the first shut down in 2020, inspired by various technique used in mail art, we decided to create a situation in the digital realm where the sole purpose is sharing knowledge

in poetic forms. We were interested in developing an online tool that could canalise artistic exchange outside of corporate interests and market driven economies.

vorstellen.network x Changwon Sculpture Biennale 2022

Original: 49140C21 - by Elisa Storelli

bic - blue - light - line



In the spirit of mail art and as an operator of vorstellen.network I invited the other operators to fork a fragment for the online exhibition of the biennial.

I hope you enjoy what we assembled together and you are curious to discover more of the fragment-thoughts present on the platform.

I invite you to click!

Elisa

• line



"Although the thread has different applications in its absence in [Agnes] Martin's work and presence in [Lenore] Tawney's, respectively, the interplay of the two techniques within one exhibition allowed us to experience how the tactile-textile and optical-drawing properties of thread interact to become a haptic-visual form; how sensual experience - the affirming close-up view of the sense of touch and the objectifying distant view of the sense of sight described by Alois Riegl - is equally important for perception and the are equally needed for perception and knowledge production."

Source: Textiles – Open Letter. Frank, Rike and Wilson, Grant.

Changwon Sculpture Biennale 2022
Changwon (K)

During the duration of the Biennial, we distributed 8 printed compositions of fragments from the platform in form of “Fliegende Blätter” - flying leaves. The one page paper sheet was assembled each time by a another operator of the platform.

