

The Architecture of Time



an exhibition by **Bill Zima**

In 'The Architecture of Time' complexities of memory, identity, and myth are explored.

Repetition and mark-making inspire a dialogue between the physical and the spiritual.

Mark making often mimics the cycles of life, where thought has a rhythm and a cadence.

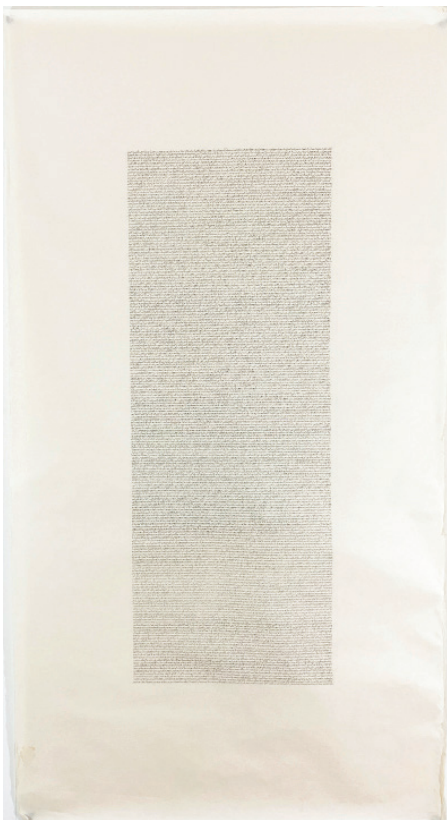
The beauty and dynamics of linear relationships suggests a metaphysical connection

between the tangible and intangible.

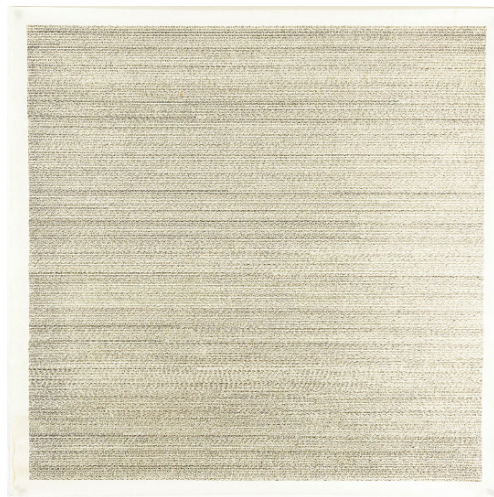
The power of symbols and language evolve into a visual meditation on mortality.

In early 2023 I was formally diagnosed as Autistic and my lifelong musings on time came out of storage.

These large drawings, sculpture, installation and soundscapes are being exhibited for the first time.



Forty Years



A Reflection of Time



All of the Time in a Second

The backbone of this exhibition is 'The Sirens', three large scale drawings.

'Forty Years', 'All of the Time in a Second', and 'A Reflection of Time' contemplate the scale of time.

These installations are based on letter, word or number.

Forty Years

Count all the days in my life age of forty (14,610)

Each day spelled out, written, starting with one.two...and continue until fourteenthusandsixhundredten

16 sheets Kozuke paper 39" by 60"



'Forty Years' demonstrates the passing of time through the visualization of everyday life.

Taking two years to complete this piece was a quantification of life (14,610 days at age 40).

The number of days was written out starting with 'one.two.three.four' and ending with 'fourteenthusandsixhundredten'.

'Forty Years' has a vast physical scale using sixteen pieces of Kozuke paper (2 meters high by 1 meter wide).

The enormity of a lifetime is captured by writing the days out in a small font (1/4 inch).

Through this piece, the fragility of life and the inevitability of mortality is reflected.

Notions of memory, identity, and language and how they shape our understanding of life's cycles are considered.

All of the Time in a Second

1 second to the 5th decimal point

Count from .00001.00002 to .99998.99999

16 sheets Kozuke paper 39" by 60"



'All The Time in a Second' can be seen as an exploration of the concept of time.

By writing out one second from .00001 through .99999 the enormity of a second is captured.

'All The Time in a Second' expanded the exploration of the idea of scale of time...quantifying time...as an ever-shifting and fleeting concept...

...and there is an emphasis on the idea of time as a finite resource.

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A Reflection of Time

1 second to the 5th decimal point

Numbers written in mirror image .00001 through .99999

7 sheets Kozuke paper 38" by 38"



'A Reflection of Time' is a continued exploration of the concept of time and with the added complexity regarding the idea of reflection.

Writing out one second to the fifth decimal point from .00001 through .99999 in mirror image embraces myth.

The use of a mirror image serves to highlight the power of memory, as it is through our memories that we are able to look back on the past and reflect on our identity.

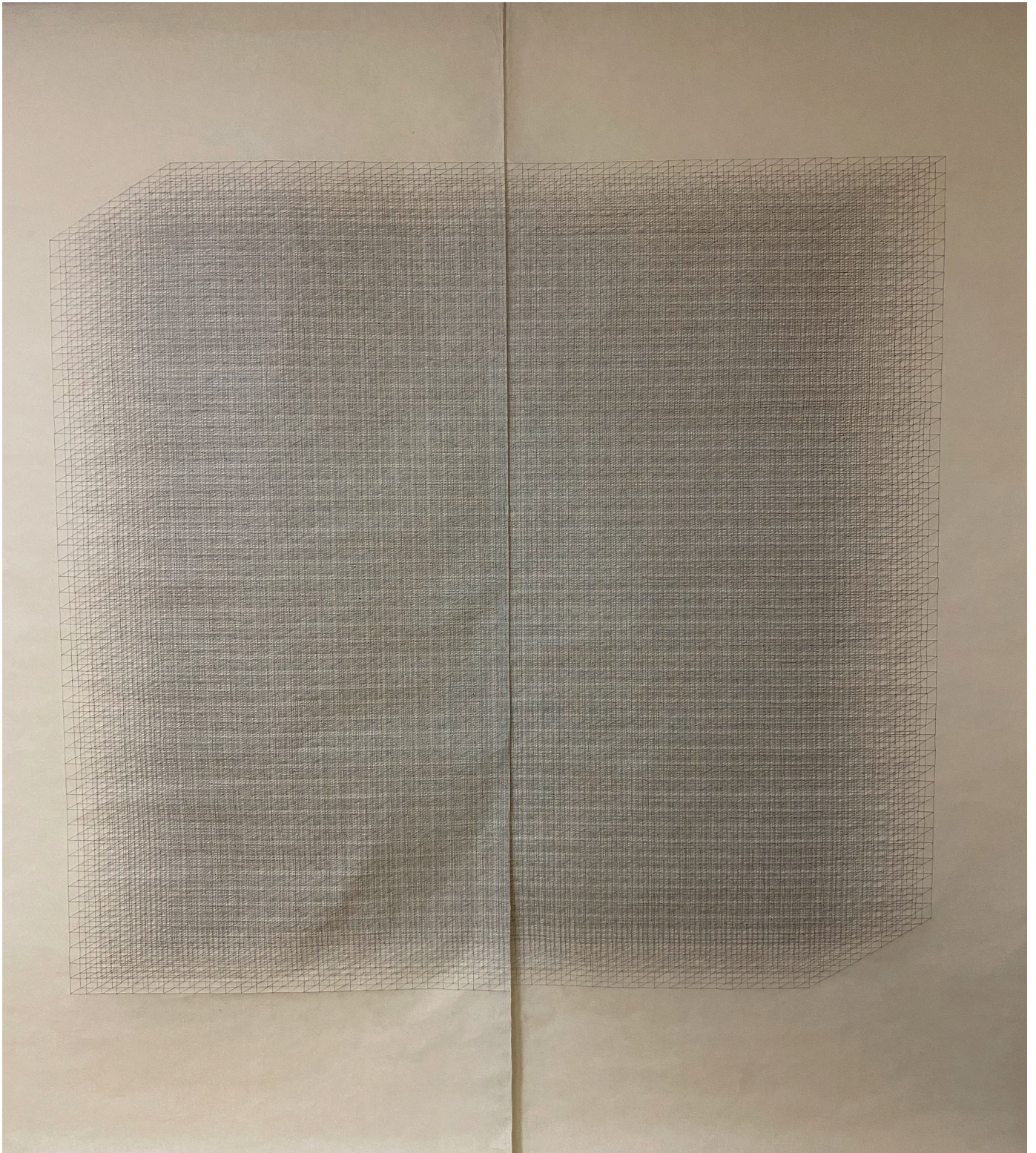
The drawings become symbolic of the cycles of life and allows an exploration of the concept of mortality in a unique way.

It serves as a reminder of the fragility of life.

Handwritten text in a cursive script, likely a form of shorthand or a specific dialect. The text is organized into approximately 20 horizontal lines, filling most of the page. The characters are dense and interconnected, characteristic of shorthand systems. The paper is off-white and shows some signs of age.



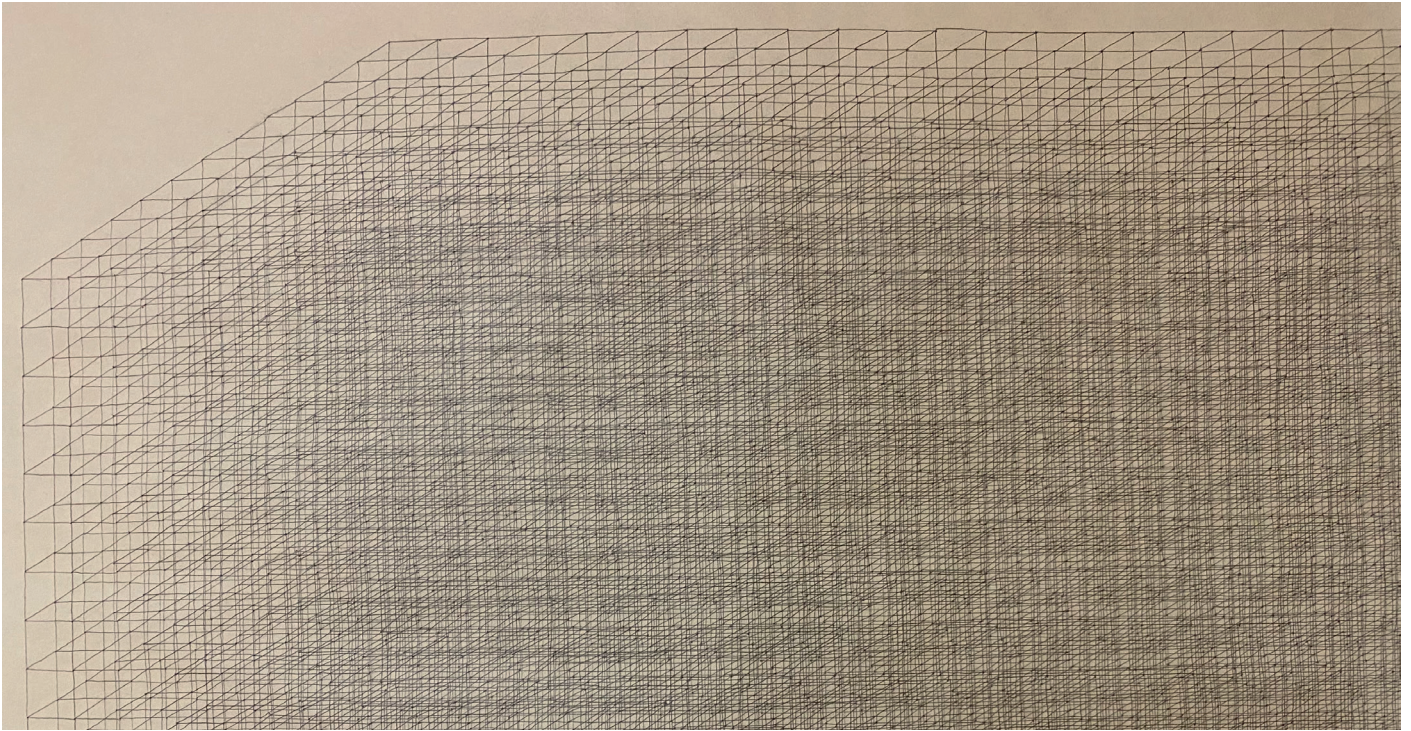
Tower of Babel



'Tower of Babel' is a symmetrical labyrinth, a large grid structure, drawn at an angle of 30 degrees and containing 48 squares high, 48 squares wide and 12 squares deep. The squares are each 1 inch by 1 inch.

'Tower of Babel' is a representation of language and is symbolic of the ordering of language by humans...

...a universal language that can be used to which is how we convey meaning and order and understand the world.

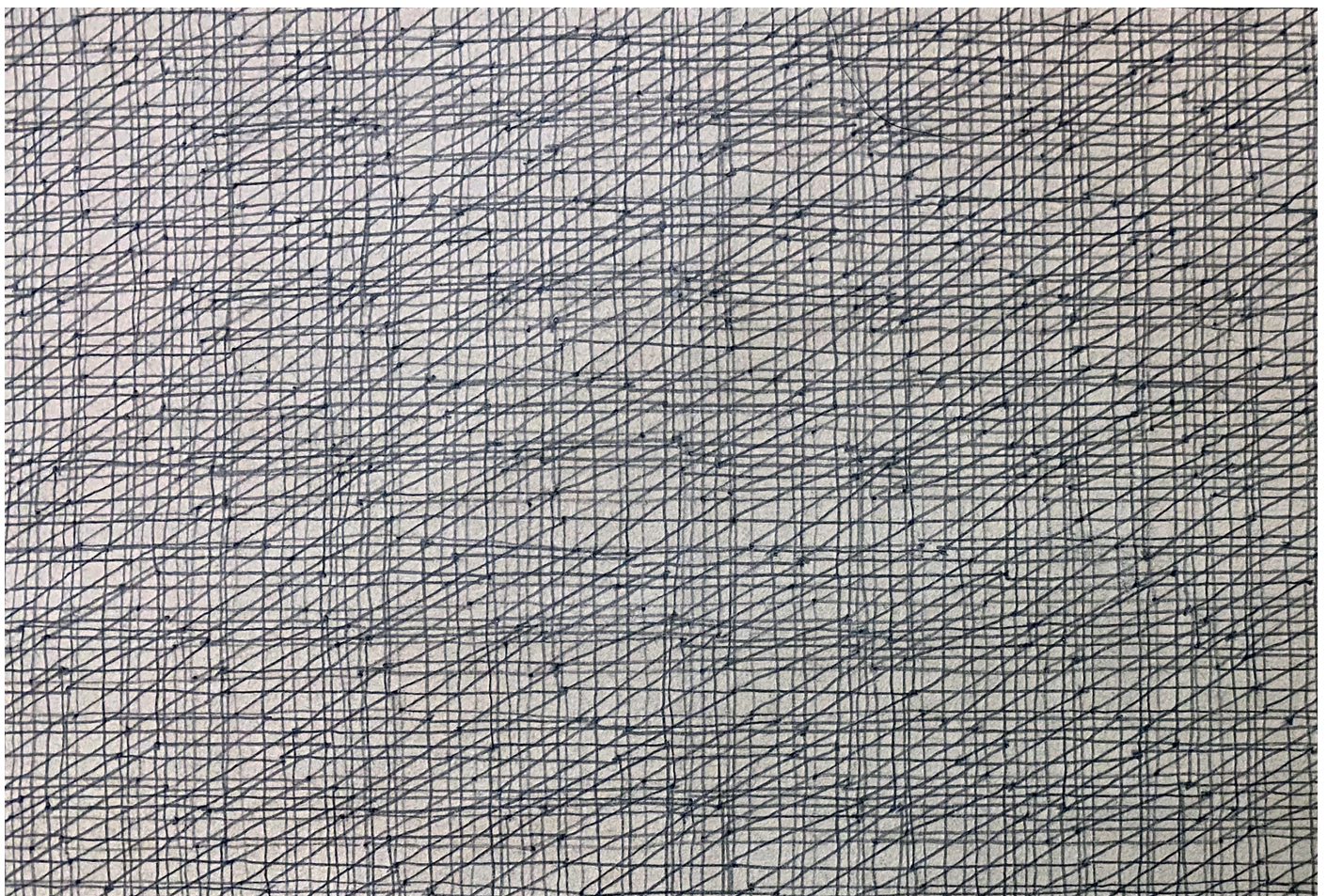


The simplest mark making components of a universal visual language are a dot...and a dash.

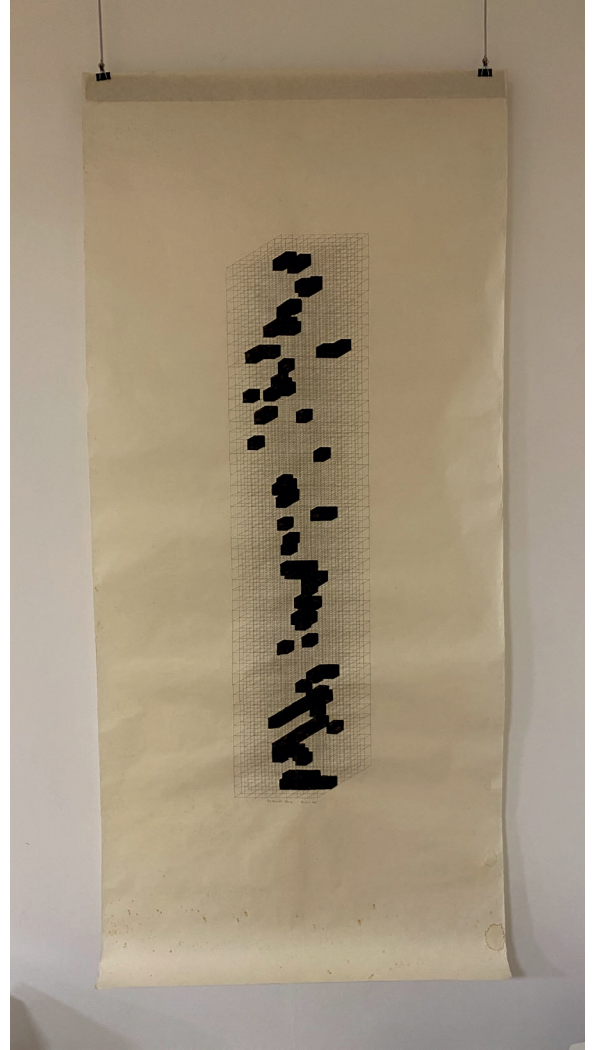
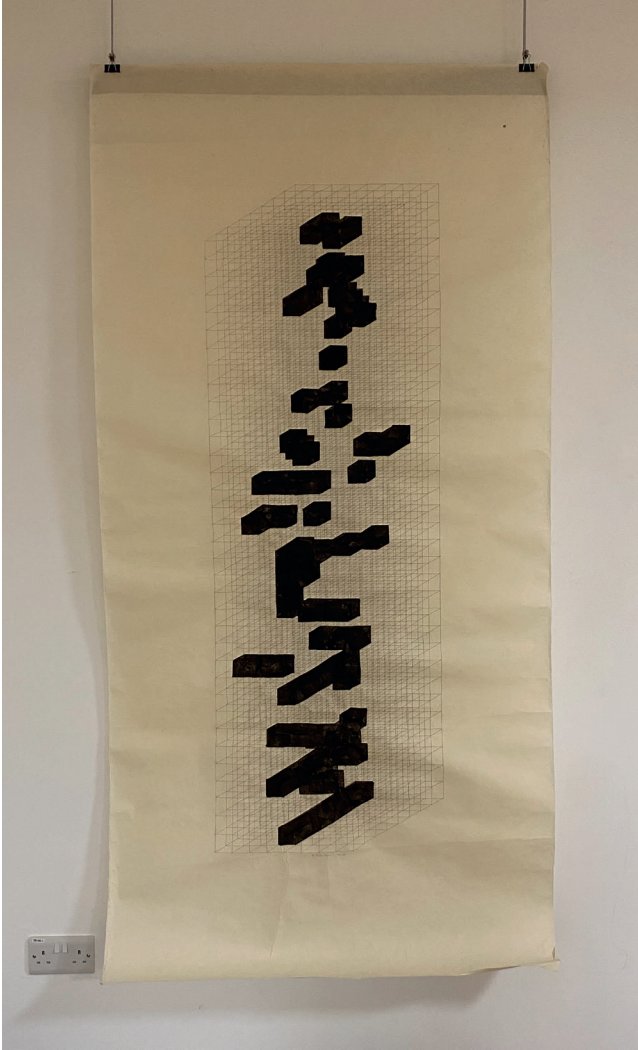
Dot dash dot dash dot dash dot dash - nothing else.

What became psychologically enveloping was the different directions orders of magnitude could go.

This piece echoed elements of communication...



Vertical Labyrinths



These grid structures are 8 squares by 8 squares, each 1 inch by 1 inch and 1 inch deep.

The grid is a chessboard and the whole structure is drawn at a 30 degree angle which is symbolic of the struggle between order and chaos, as the grid is both structured and chaotic.

They are reflections of the complexities of life. The chessboard grid serves to symbolize the power of decision-making, as each move one makes has the potential to change the course of the game and ultimately, one's life.

The drawing also suggests tactics and strategy and other ideas regarding duality.

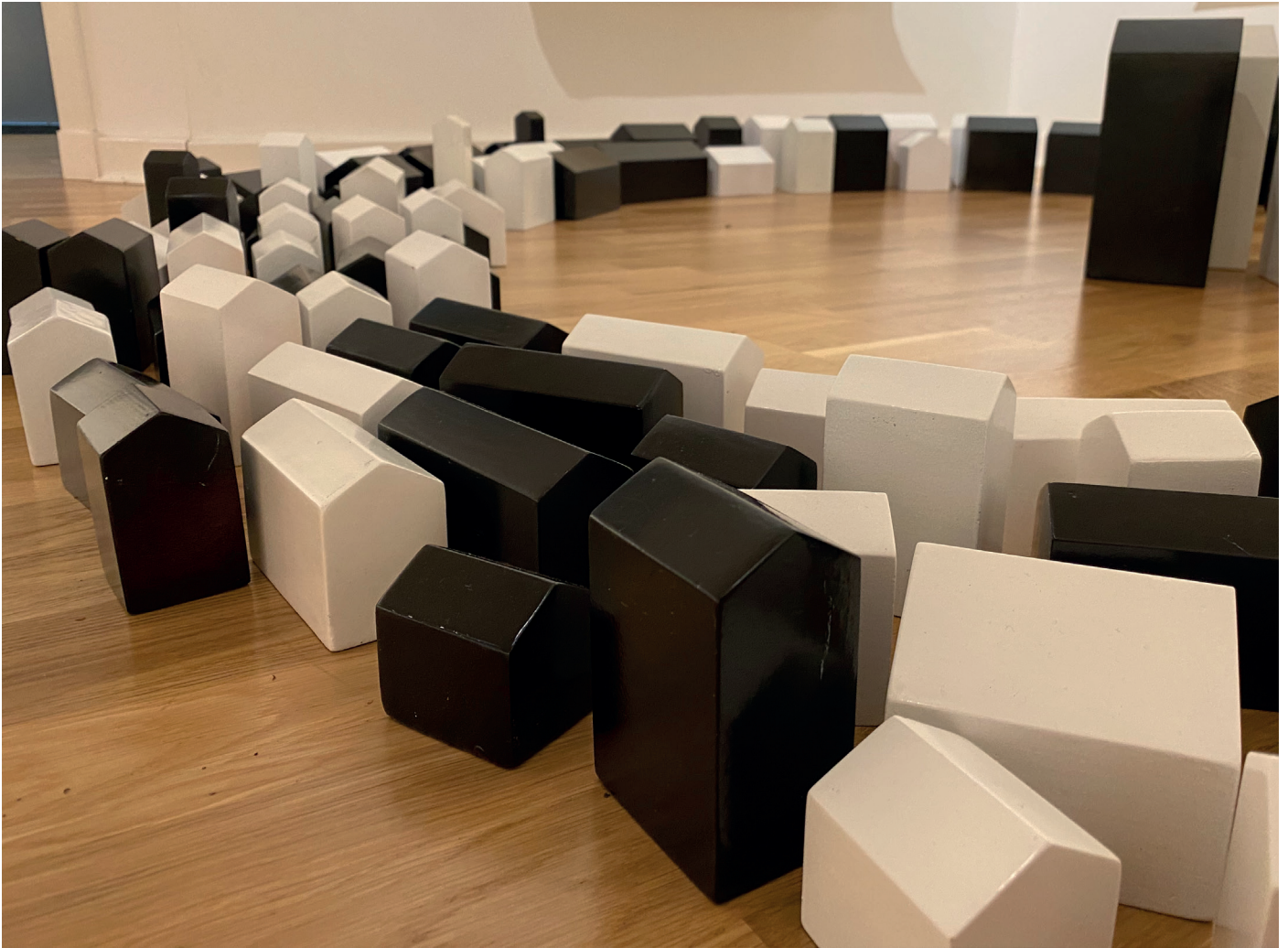
Each square traversed by both players has been colored in and this can be seen as a representation of the ever-changing nature of life, as no matter what choices one makes, there will always be a path that has been traversed and a path that remains untrodden.

The squares that are colored in are done so using squid ink, a natural defense mechanism. The chess games are known for their defense.

The use of squid ink in the artwork is symbolic of the fragility of life.

Squid ink is a reminder of the power of nature.

City Blocks



This installation reflects the complexity of the human condition.

It is symbolic of the human journey through life.

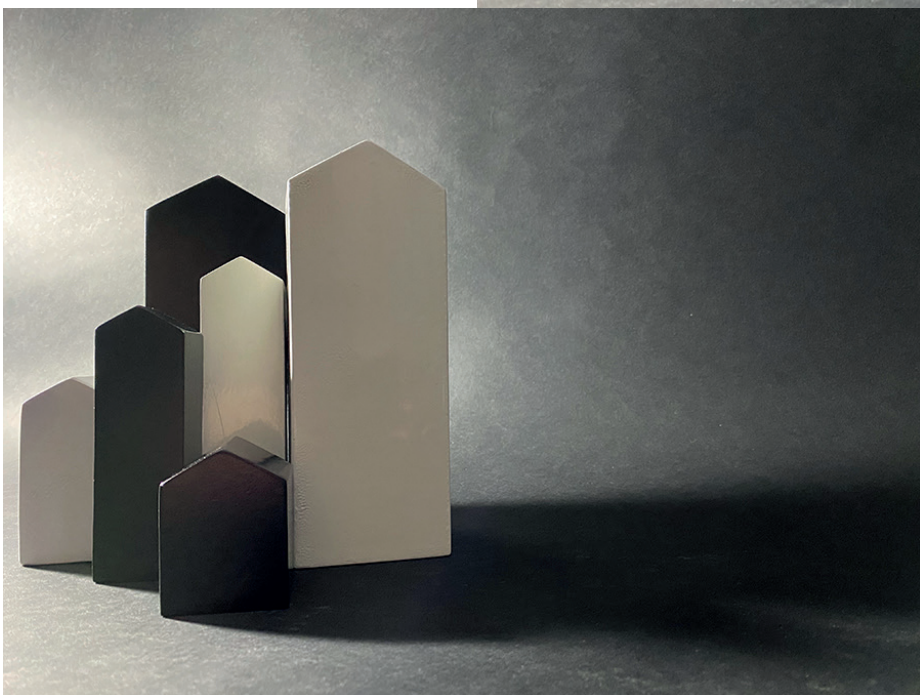
The blocks themselves represent a physical manifestation of the journey, with their size and shape representing the different stages of life.

The movement of the blocks is also symbolic, as it speaks to the ever-changing nature of life, and how each moment is part of an ongoing cycle, a constantly shifting and changing process.

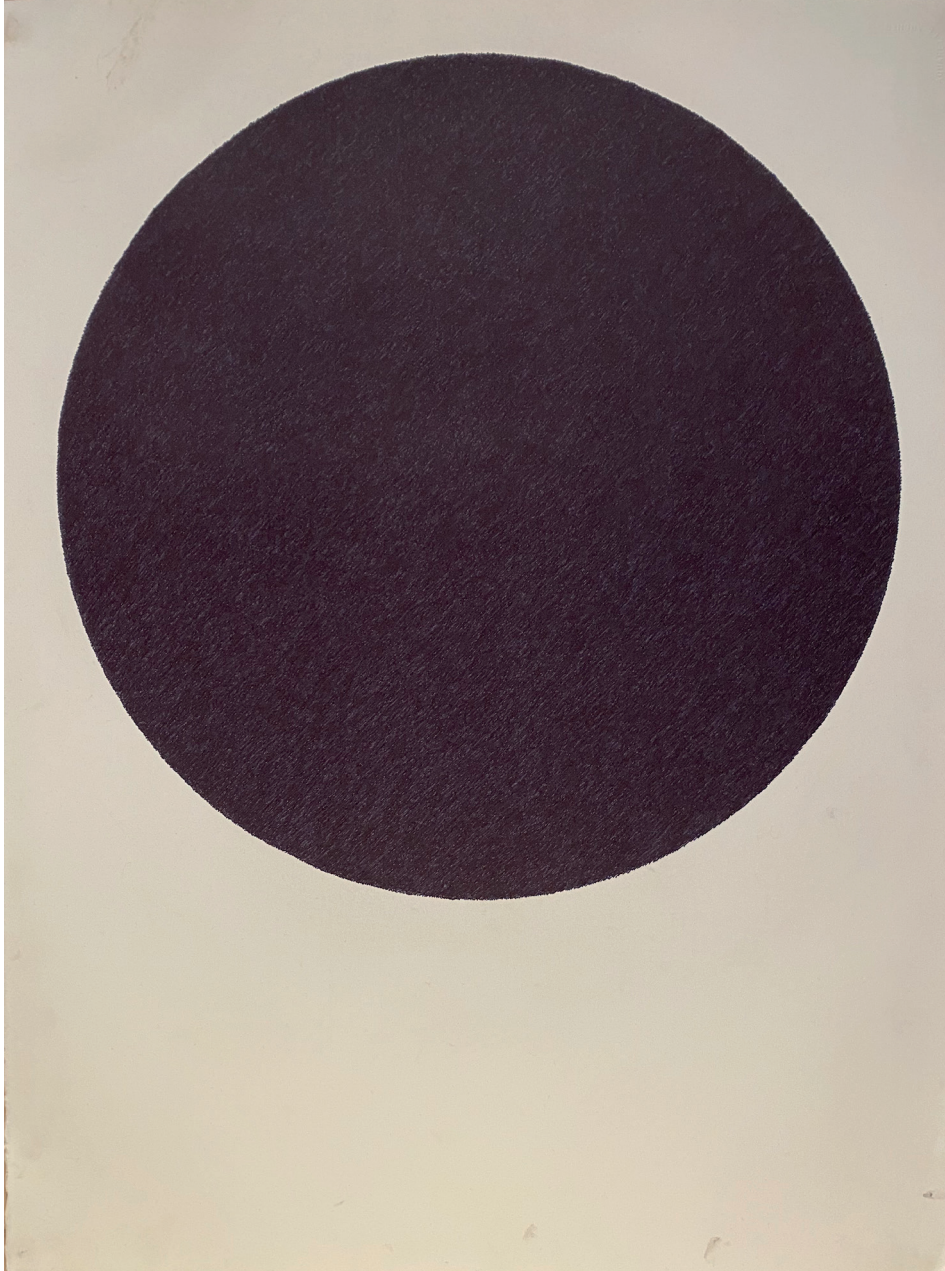
The use of black and white blocks further emphasizes the idea of duality and suggests...

...that there is often complexity in dichotomies and introduces the dialogue between physical and spiritual elements.





The Hours



Incorporating a symbolic language allows for an exploration of complex ideas in a more abstract way. These drawings are heavily reliant on language, both literal and symbolic.

'The Hours' (large circles) were drawn in Morse Code...but it also is Morse Code.

Morse Code allows a concept to be conveyed without having to use literal language and by incorporating the language of Morse Code, a long history of communication and symbolism is drawn upon, furthering the complexity.

Time morphs into the literal expansion of the dots...one of the two visual elements in Morse Code.



On entering the space of The Architecture of Time, I had the same sensation that I had on wandering into a Japanese Zen garden: an openness created by intricate meticulous arrangements that quietens the mind.

When you pay attention to that intricacy you are mesmerised by the colossal nature of the work.

You are surrounded by a second slowed into a hundred thousand parts represented on a series of scrolls in a count of numbers beautifully inscribed from .00001 to .99999.

Then more scrolls with the same back to front in a mirror image.

Then scrolls with line after line of the same written in words.

The sense of time taken to create this work is powerful and almost overwhelming.

And yet, when you give yourself time, and you must, to just be at the centre of it, it has the sensation of being intimately at the still centre of the vastness of time.

Time almost stops. It is both daunting and haunting.

It is also immensely peaceful.

Angus Ogilvy 2023



The Architecture of Time

an exhibition by **Bill Zima**

The Scott Gallery Hawick Museum

MARCH: Fri-Mon 11:00-15:00 (closed Tues-Thurs)

APRIL & MAY: Wed-Mon 11:00-16:00 (closed Tues)

19 MARCH: Artist talk / Q & A
1:00 - 3:00

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