

Sundial: Night Watch

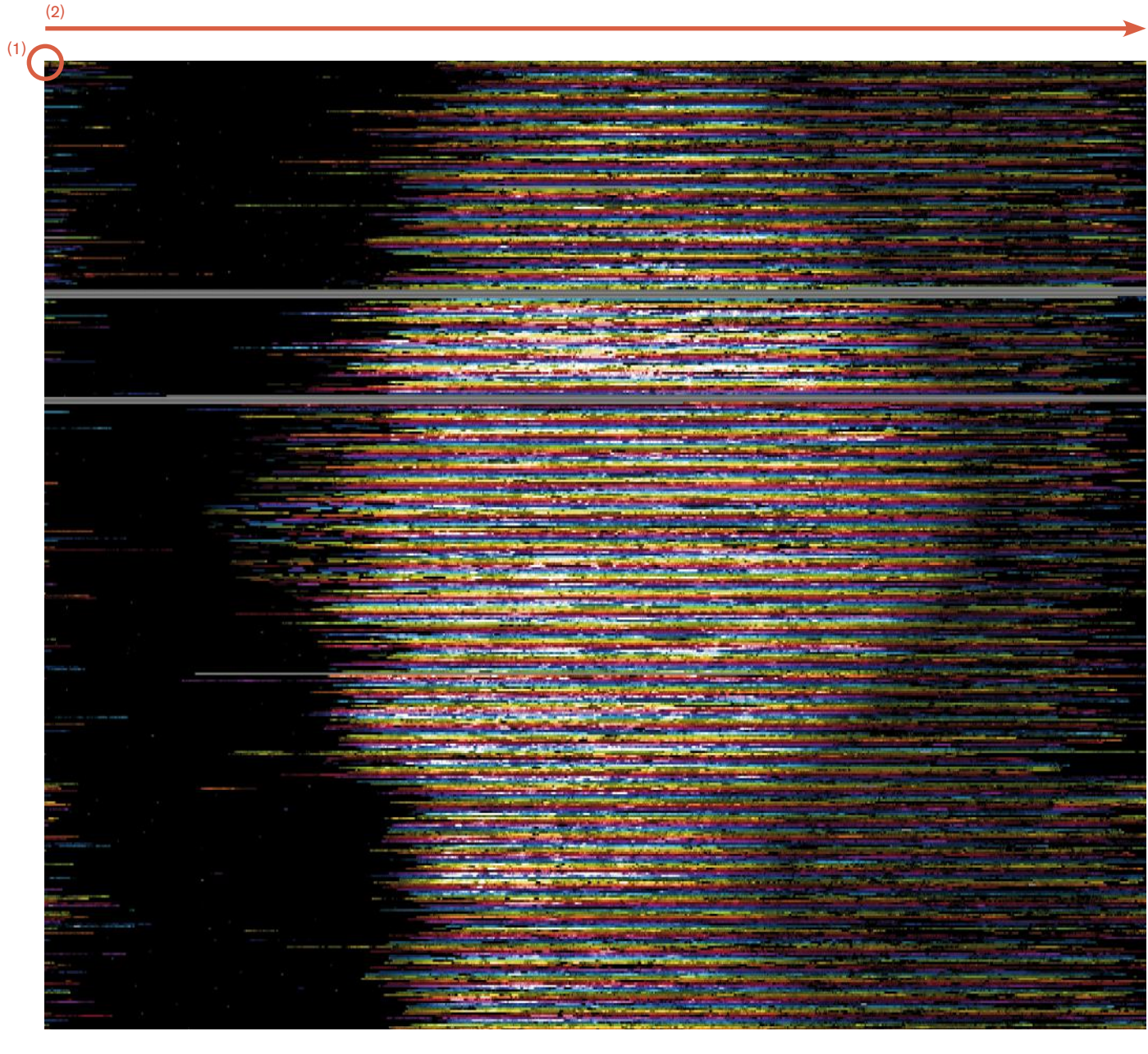
The large print in this stairwell – *Long Exposure: 2010-2012 (Test piece for Tapestry)* – is derived from ambient light levels recorded in the artist's immediate environment every day over a period of three years.

The data, organized so that 00:00hrs on January 1st 2010⁽¹⁾ begins at the top left hand corner of the drawing, has been rendered to address the specific scale and size of the stairwell of St Clements Hospital. The artist has used a special digital printing process to put the drawing directly onto wallpaper.

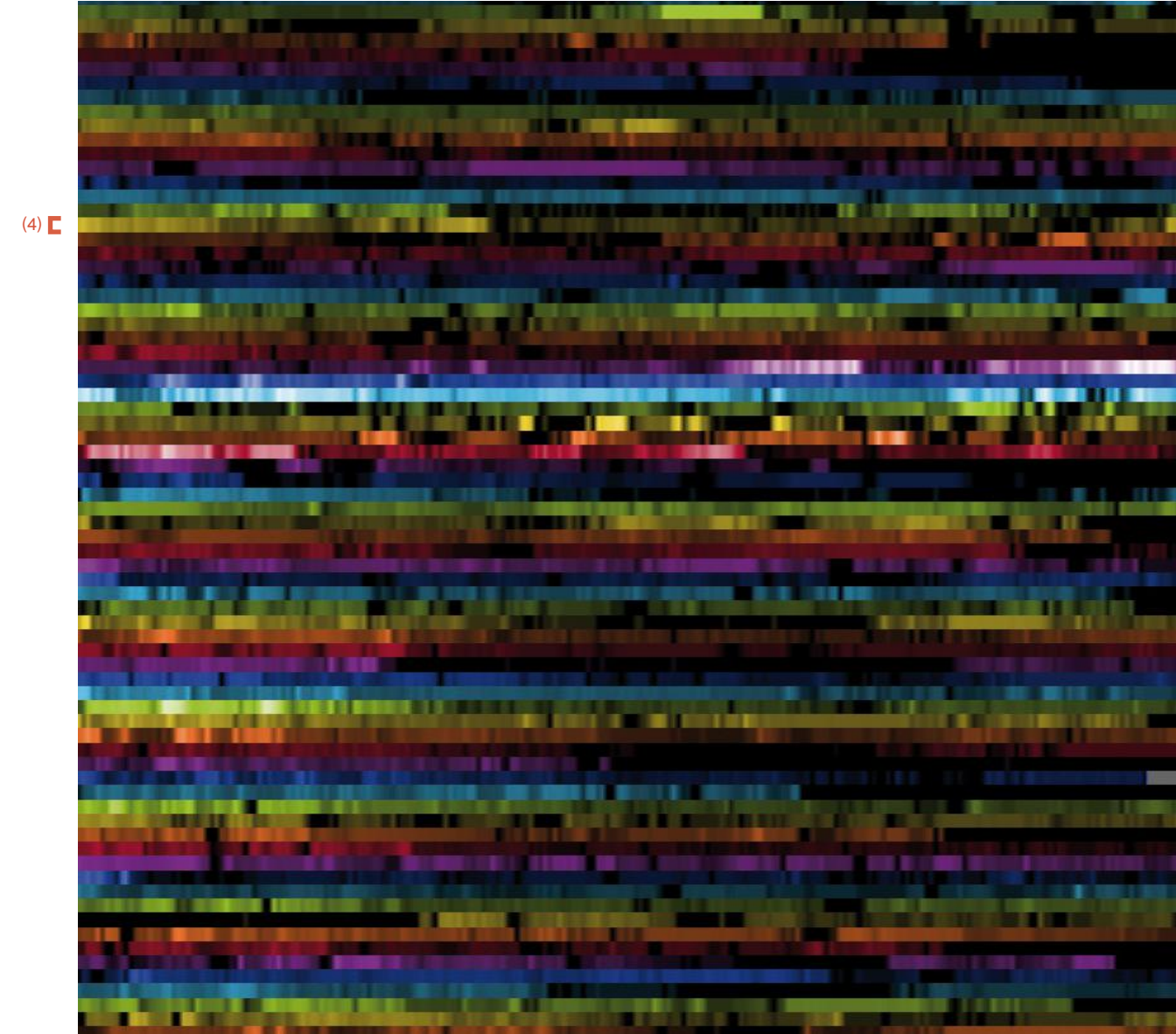
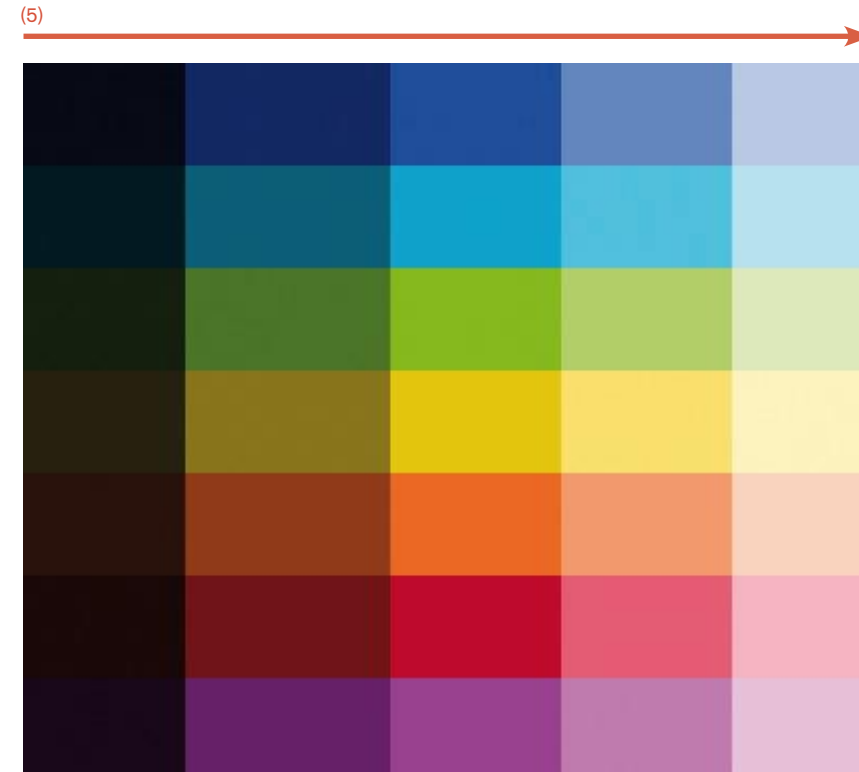
Time runs horizontally across the drawing⁽²⁾ as the days count down⁽³⁾, so that midday occurs down the centre of the piece and midnight along the far right edge.

There were 1,096 days in the three year period of recording (2012 was a leap year). Each day is represented by a line of the drawing⁽⁴⁾, with 1,440 values per day (every minute of the three years).

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Different colours have been allocated to each day of the week: Monday is blue; Tuesday is turquoise; Wednesday green; Thursday yellow; Friday orange and Saturday red, with Sunday pretty in pink. The variations in the levels of light are shown across the 1,440 minutes of each day, going from black for darkness to white for intense (sun)light, with a gradient scale of each hue indicating the variables between light and darkness⁽⁵⁾.



You can see the changes of light intensity across the seasons as we go from January (at the top of the drawing) through spring into autumn and winter, passing through three summers⁽⁶⁾. You can also see the difference between natural⁽⁷⁾ and artificial light⁽⁸⁾.

As the artist notes, 'living mainly in London I am exposed to a lot of light pollution, plus I tend to work late into the night under electric lighting – in this way the time for sleeping is slowly eaten up by work and social pressures.' You can see this in the dark side of the drawing on the left⁽⁹⁾ – only about a third of the artist's time is spent in what the philosopher Hannah Arendt has described as "the darkness of sheltered existence, [a] twilight that suffuses our private and intimate lives." Without this time or space for privacy, as Jonathan Crary argues, the singularity of selfhood is eroded – a self that "could make a substantive contribution to exchanges about the common good."*

Other more personal incidents revealed by the recording include two trips to NYC where the artist passed into a different time zone⁽¹⁰⁾, and two occasions when she lost data during a stressful house move⁽¹¹⁾.

*Crary, J, (2013), *24/7: Late Capitalism and the Ends of Sleep*, Verso, New York

