Aston F. Deane



TEMPORAL DRIFT

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Milan

Temporal Drift

The Drifts of Time

We live within a time we believe to be precise.

We measure it, divide it, organise it. We entrust it with our appointments, deadlines, memories and plans. A clock tells us that time moves in a single direction and that every instant occupies a precise position.

But the time we experience is never just the time shown by a clock.

Sometimes the same minutes can seem fleeting or endless, can stop or repeat themselves.

Temporal Drift emerges from this distance between measured time and perceived time, exploring the relationship between objective time, movement and perception.

The installation consists of four works, all starting from the same element: the clock, a symbol of humanity's need to give time a form.

The first work represents time in its most stable form: a real GMT watch, synchronised with actual time. It is the reference point, the zero point, the promise of an objective and shared time.

From that reference point, everything begins to deform.

In the second clock, time initially retains its precision, but gradually loses its regularity. The hands speed up, slow down, suddenly move forward and turn back. They return to position, only to begin drifting again. The hands are no longer synchronised: each seems to follow its own perception of time.

In the third work, the clock definitively loses its hands. The hour markers remain, but now they are the ones that move. The numbers shift, search for a position, abandon it and keep relocating without ever reaching a definitive order. The dial no longer indicates time: the dial itself is carried along by time.

In the fourth work, the disintegration becomes complete. All the hours are present simultaneously, while the clock alternates between moving forwards and backwards. The dial itself loses its stability: concentric circles rotate in different directions and at different speeds. Time no longer has a single direction, a single speed or a single centre.

Four clocks. Four conditions. Four ways of experiencing the same time.

From real time to the gradual loss of its reference points, the installation tells us something profoundly human: we do not experience time as a clock measures it.

We experience it as we move through it.

The sequence of the four works can be read as a gradual loss of certainty:

real time → altered time → time without a reference point → multiple time.

The clock gradually shifts from being an instrument of measurement to becoming an instrument of perception.

The installation therefore does not seek to represent time, but to challenge our belief that time must necessarily be linear, uniform, synchronised and irreversible.

Because in real life, time is not always what the clock says it is.

Sometimes it rushes.

Sometimes it slows down.

Sometimes it turns back.

Sometimes it seems never to pass.

Sometimes it starts all over again.

Perhaps the time we experience is not a line, but a drift.

Visit the artist's website: Aston F. Deane (https://astonfdeane.art/)

1. Moving Reference Real



The Correct Time

The first clock provides the reference point for the entire installation.

It is a real GMT watch and displays actual time. Its movement is regular, predictable and measurable.

It represents time as a shared frame of reference: the one we use to organise reality.

It is the time as it should be.

2. Moving Reference



Time Drifting

The second work starts from the same reference point, but alters it.

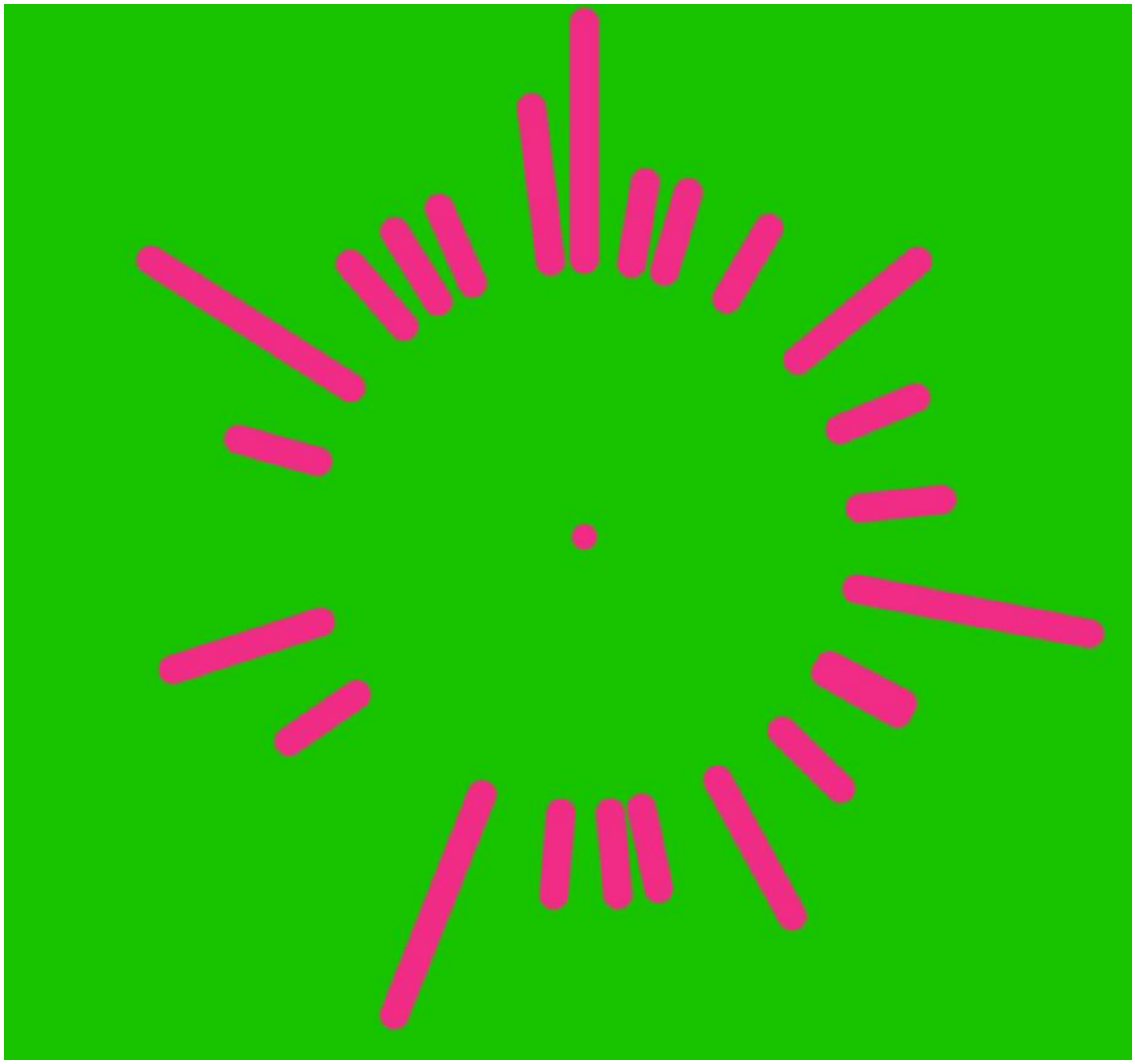
At first, the clock shows the correct time. Then something changes: the hands speed up, suddenly move forwards, turn back, realign and then diverge once again.

Time becomes irregular.

The hands can also move asynchronously, challenging the idea that a single mechanism must necessarily produce a single movement.

This is time as a subjective experience: it speeds up when we are absorbed in something, slows down when we are waiting, and seems to turn back when we are immersed in a memory.

3. Phase Drift



Time Without a Position

In the third work, what normally makes a clock readable disappears: the hands.

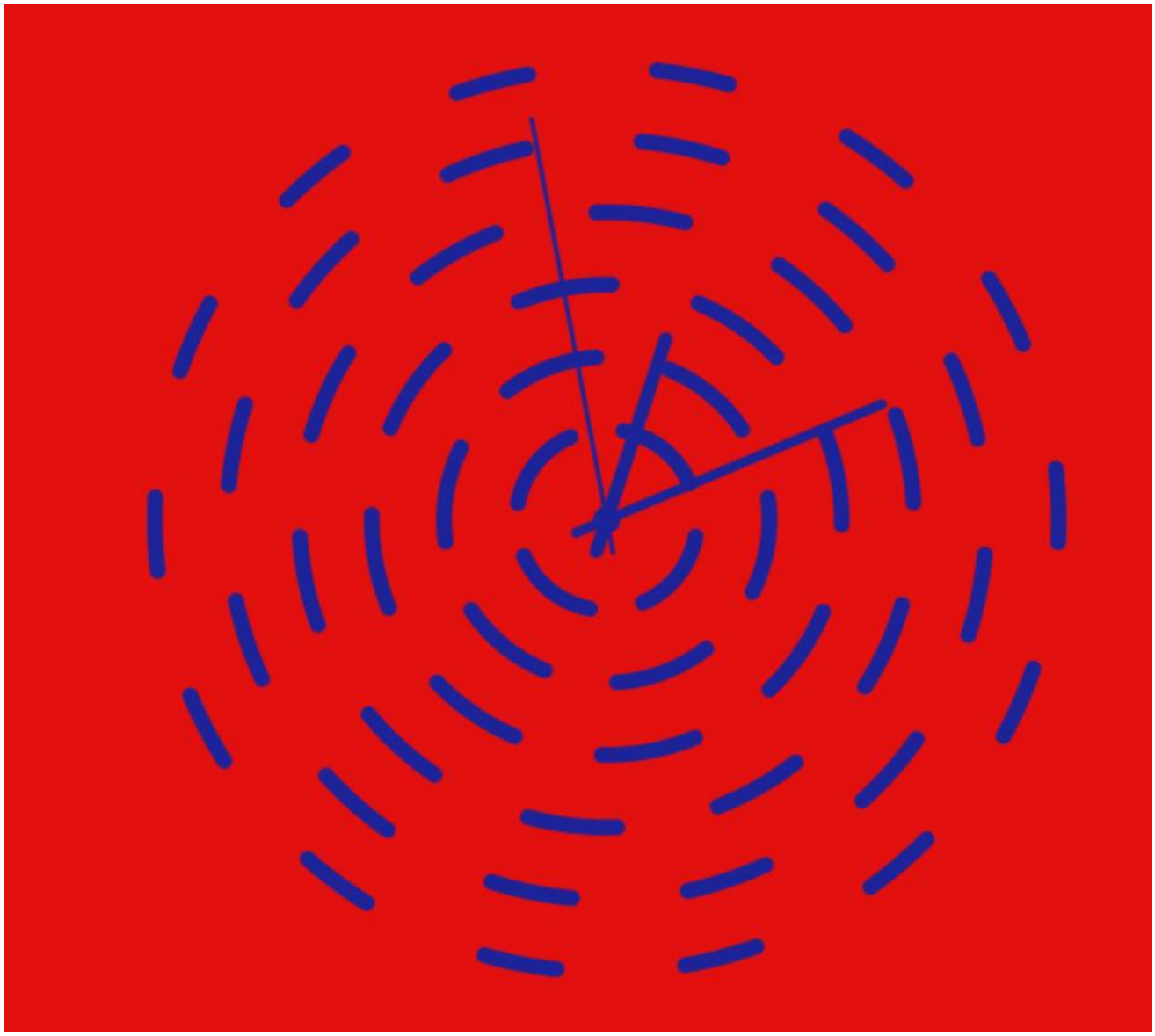
The hour markers remain.

But the hours, too, have lost their place.

The numbers move continuously around the centre, never finding a permanent position. The dial is no longer a stable structure on which time is represented: it becomes a moving system in its own right.

The concept of phase drift — the gradual loss of synchronisation — becomes a metaphor for our inability to keep the relationship between ourselves, time and reality consistently stable.

4. Temporal Interference Clock



Time Without a Direction

The final work takes disintegration to its limit.

The clock displays all the hours, while its movement continually alternates between going forwards and backwards.

The dial itself joins in the movement: the concentric circles rotate in different directions, some clockwise and others anticlockwise, at different speeds.

There is no longer a single time.

Different times coexist, overlapping, interfering with and contradicting one another.

It is a condition in which time seems to repeat itself indefinitely: it moves forward, returns and begins again.

Governance Advisors is hosting a selection of works by Aston F. Deane, an artist whose practice explores the tensions between identity, power and the structures of contemporary thought. The exhibition forms part of the company's broader commitment to fostering dialogue between culture, strategic vision and innovation.

Aston F. Deane

Aston F. Deane (astonfdeane.art) conceives his works as invitations to personal creation, intended to take on a life of their own and to engage with the spaces, light and desires of those who welcome them. Each collector becomes an integral part of the artistic process by choosing the medium and dimensions on which the image will take shape. Every work can be reproduced on different media and in customised sizes.

"Why limit a work of art to a wall when you can eat, drink, sleep, play with it … in short, live with it?"

Art and Governance

Like contemporary art, governance requires the ability to interpret complexity, a long-term vision and openness to change.

Hosting the work of Aston F. Deane means recognising critical thinking as a strategic resource and an integral part of Governance Advisors' identity.

The Works on Display

The selection presented on the Governance Advisors website is conceived as a concise journey in which the works engage with the professional environment and amplify its meaning.

This is more than a decorative backdrop: it is an opportunity for dialogue between artistic practice and governance culture. The works on display invite us to question the visible and invisible structures that surround us.