

## ARTTALK

### On Time

From the point of view of the artworks, an exhibition is usually a static experience. Visitors may come and go, but the pieces stay in place. "Time-Lapse," presented at Site Santa Fe in New Mexico, "challenges the idea of an exhibition as a fixed entity" by showcasing "works that change over time," says **Janet Dees**, who curated the show with **Irene Hofmann**.

Traditional paintings and drawings with time-sensitive components fill many of the galleries. **Mary Temple** has been making portrait drawings, based on Internet news photos, of a world leader every day since 2007. She starts by skimming the headlines. "By midnight," says Temple, "I've chosen the story and make up a portrait of that leader with a short line of text on what the person did in the



*Lera in Yuri's Office, a still from whiteonwhite:algorithmic noir, 2010, by Eve Sussman and Rufus Corporation.*

world on that day." For this exhibition, which is up through May 20, she scans and e-mails a digital image of a drawing each morning, and Site Santa Fe posts a printout of the drawing on a wall. "It turns the museum into a kind of Twitter feed," Temple says.

**Byron Kim**'s contribution is more personal. He has been

making acrylic paintings of the sky once a week, usually on a Sunday, since 2001. The spare, elegant canvases, each 14 by 14 inches, include short texts written directly on the surface. "These are just thoughts of what's going on, either in my mind or in my life. Or even just the weather," Kim says. Each

week during the show, the artist plans to ship a new painting to Site Santa Fe until a total of 38 are in place.

There's also a "Time Capsule Lounge," which Dees describes as "a space for a looser series of performances, film screenings, lectures, and discussions." Among the films is **Eve Sussman** and **Rufus Corporation**'s *whiteonwhite:algorithmic noir* (2010), a dystopian vision that draws on the collaborators' travels through former Soviet countries along the Caspian Sea, encompassing 3,000 video clips, 80 voiceovers, and 150 pieces of music fed into a computer program.

"When you're in the gallery," says Dees, "it's a continuous film that never has the same combination of voice, music, or images twice." —**Ann Landi**