



Mary Temple / April, 2011, from the *Currency* series, 2007-present, 30 pages / each 16.5 x 13 in.

Time-Lapse February 18 – May 20, 2012 *Time-Lapse* challenges the notion that an exhibition is a fixed entity with artworks that remain consistent throughout the time the exhibition is on view. *Time-Lapse* explores the possibility of a more dynamic exhibition environment by including artworks that change over time and utilizing curatorial structures that are based on change. With hourly, daily, and weekly alterations to the works in the show, no two days of *Time-Lapse* will be the same. Questioning the nature of time is a subtext for some of the works in the exhibition; other works question the nature of current curatorial practice by exploiting alternative time-based exhibition platforms such as the performance series or the Internet. *Time-Lapse* consists of works of art in which the notion of change over time is integral to the structure of the artwork itself. Mary Temple's *Currency* is a drawing project the artist began on September 24, 2007 and has continued every day since. Temple creates a new drawing from images and headlines from various Internet news sites. She makes a portrait

of a political figure depicted in the news and creates accompanying text that is an amalgam of the headline and the image caption. During the run of *Time-Lapse*, Temple will scan her daily drawings and send a digital image to SITE, where the image will be printed out and added to a growing grid of drawings on the gallery walls. Byron Kim's *Sunday Painting* is a project he has been engaged in since 2001. Each Sunday, Kim creates a painting of the sky from wherever in the world he finds himself. The skylines are coupled with diaristic text, creating a dialogue between the infinite and the everyday. Each week of *Time-Lapse*, Kim will send a new *Sunday Painting* to SITE. Rafael Lozano-Hemmer will present a selection from a body of technological-based artworks he refers to as *Recorders*, which depend upon audience participation to take form. *Pulse Index*, for example, is an interactive installation in which participants' fingerprints and heartbeats are recorded and become the visual and sonic material of the artwork. Eve Sussman and Rufus Corporation's *whiteonwhitealgorithmicnoir* is an experimental film noir set in a dystopian "future-opolis" named City A. The film is edited in real time through a custom-designed computer algorithm that draws on 3,000 film clips, 80 voice-overs and 150 pieces of music. The film runs continuously with a constantly changing narrative that never presents the same juxtapositions of images, words, or music. *Time-Lapse* also incorporates curatorial models that emphasize the daily, weekly, or monthly changing of the artworks in the exhibition. These are epitomized by the *March 2012 project* and the *Time Capsule Lounge*. *Time-Lapse* is co-curated by Irene Hofmann, Phillips Director and Chief Curator, and Janet Dees, Assistant Curator. Special thanks to David Merrill for the design of the *Time Capsule Lounge*; Joanne Lefrak, Director of Education and Outreach and Juliet Myers, Curator of Public Programs for organizing programming in the *Time Capsule Lounge*; and to Jason Silverman, Director of CCA's Cinematheque for organizing the film series in the *Time Capsule Lounge*.