

TIME FRAMES MARKING TIME

"The separation between past, present, and future is only an illusion, although a convincing one."
– Albert Einstein

"Time Frames Marking Time," a multi-media exhibition curated by Elisa Decker and Barbara Lubliner, features the work of 19 artists who engage time as a palpable presence. Each artwork tells its own story, bringing attention to the temporal nature of life and inviting dialogue and contemplation about our relationship to time.

Past, present and future come together throughout the different themes that weave in and out of the exhibition. Some of the artists follow a structured daily practice, observing discreet moments of time that blend into a continuum when taken as a whole. Linda Stillman paints a small panel of the sky each day. Elisa Decker shoots the scene below her balcony every morning. Fran Beallor draws a self-portrait each day for a year and Barbara Lubliner photographs herself every day during the year she stopped dyeing her hair.

Other artists combine different time frames, exploring poetic connections. Using old worn shoes as her canvas, Ronnie Moss paints portraits of living souls, joining them with people who previously walked in those shoes. On one sheet, Gwen Fabricant juxtaposes her carefully observed and rendered drawings of natural specimens with quick scans she makes of other gleanings from nature. Elaine Norman pastes drawings, photographs and other collage elements onto pages of the Metropolitan Museum of Art Engagement calendar, creating a visual diary of the quirky items that cross her path each week.

Being in the moment is a key concern for several of the artists. Ellen Grossman takes account of her own time flow by recording the date, hour, and minute at the start and end of each line she draws across the page, creating a luminous web of lines. Tony Foster immerses himself in the wilderness landscapes that he paints on site, making large-scale watercolors that also include objects, talismans, maps, and notes commenting on the milieu in which the pieces are made. Gwyneth Leech draws and paints on used paper coffee cups, recording her daily observations on these ubiquitous surfaces in real time. Mara Alper slows images down in her video "Sacred Waters of Bali," offering a window into the timeless bliss of ceremonies alive with flowing beauty.

Another group of artists conjures abstract visions of time and space through cumulative repetition. John Mendelsohn's fluidly painted crisscrossing lines suggest a progression that can continue endlessly. Suzanne Kelsner draws hundreds of lines to visualize the flow of electronic data that can vanish in an instant. Drew Shiflett builds up her constructed drawings through labor-intensive repetitive processes, using grids as underlying structures to explore compressed space and time.

These artists' works are meditations on the passage of time and the natural process of decay. Finding beauty and poetry in urban wastelands, Stefan Beltzig captures the "ghostly and desolate shells of buildings" poised between their bustling industrial past and future development. Inspired by the fragility and strength of iconic balancing stones weathered by time, Liza Folman makes drawings and monotypes of these remains of ancient burial sites that have endured through the millennia. Jeffrey Allen Price harnesses the natural processes of decay. For his Absorption Modules, he layers papers stained with coffee, tea or wine, and exposes the piles to the elements outside his studio; in another series, he experiments with the chemical reactions of rust on paper.

The last two artists make contact body prints that mark the moment as they leave specific traces for posterity. Valerie Huhn uses her right index finger to repeatedly mark her own presence. She dates each fingerprint and expresses her mutable identity by varying the color, shape, and pressure of every print she makes. Tamara Wyndham works primarily with the handprints of others, including one or more prints in a piece. She uses a variety of techniques to apply layers of paint over the image and color around it, "building up a glow, so that the aura becomes luminous."

– Elisa Decker and Barbara Lubliner

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Mara Alper Fran Beallor Stefan Beltzig
Elisa Decker Gwen Fabricant Liza Folman
Tony Foster Ellen Grossman Valerie Huhn
Suzanne Kelser Gwyneth Leech
Barbara Lubliner John Mendelsohn
Elaine Norman Jeffrey Allen Price
Ronnie Seiden-Moss Drew Schiflett
Linda Stillman Tamara Wyndham

Image: Blood Hand © Tamara Wyndham

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