

NEVER THE SAME FILM TWICE

Eve Sussman and Rufus Corporation's new film, *whiteonwhite:algorithmicnoir* presents a nebulous narrative about a code-writing geophysicist who goes on a job interview at an oil company in a futuristic city. Set in post-Soviet Central Asia, the "story" is knit together from thousands of clips that are continuously remixed by custom software to create an ever-changing, never-ending story.

Sussman says that the film is inspired by Kazimir Malevich's quest for transcendence in his stark Suprematist works. But *whiteonwhite* seems to draw more on film than art history, unlike her two best-known works—*89 Seconds at Alcazar* (2004), a short piece that brought



Eve Sussman/Rufus Corporation, still from *whiteonwhite:algorithmicnoir*, 2009-11.

to life an imagined scene around the making of Velázquez's *Las Meninas*, and *Rape of the Sabine Women* (2006-07), a feature-length film based on the violent event depicted by Poussin and David.

Like Terrence Malick's *Tree of Life*, the over-reaching Brad Pitt-Sean Penn vehicle that won the Palme d'Or at Cannes, Sussman's piece alternates between color and black-and-white, using snatches of narrative and slippery chronology to tease and thwart viewers' attempts at comprehension.

Whiteonwhite appears at Cristin Tierney Gallery in New York, Sept. 8-Oct. 22, and the Toronto International Film Festival beginning Sept. 8.



CACHE

193

works in the show

TEAMWORK

100

lenders to the exhibition



HUSH-HUSH

30

lenders wishing to remain anonymous



GLOBAL AFFAIR

8

artworks' countries of origin, including the U.S.

MoMA'S DE KOONING RETROSPECTIVE BY THE NUMBERS*



LONGEST TREK
BY ONE PAINTING

10,000

miles from Canberra,
Australia to NYC



LOCAVORE

80

works from NYC-
area collectors and
museums

KEEPING IT
IN THE FAMILY

13

paintings from MoMA's
permanent collection

*All statistics contributed by MoMA's John Elderfield, chief curator emeritus, and Lauren Mahony, curatorial assistant of modern art. Most figures are approximate. "De Kooning: A Retrospective" is on view Sept. 18, 2011-Jan. 9, 2012. See article p. 67.

WASHINGTON, D.C., EMERGING AS ART CAPITAL?

Known for creative politicking more than artistic production, the U.S. capital is evolving into a contemporary art destination. A new event that adds to the mix is **(e)merge**, a fair featuring up-and-coming artists without gallery representation and galleries that show emerging artists, launching Sept. 22-25.

Unrepresented artists show for free and (e)merge will not take a cut of any sales. Participants have been vetted



Maria José Aronja, photo of a 2010 performance, at Galerie Anita Beckers.

by committee members, including Matthew Higgs, Mera Rubell and Yvonne Force Villareal.

As with the cozy hotel fairs of yore, exhibitors will set up shop in guest rooms and throughout the public areas and grounds of the groovy Morris Lapidus-designed **Capitol Skyline Hotel**, owned by the art-collecting Rubell Family (who plan to open their own museum in the city). Among the 80 participants—about half are galleries and half unrepresented artists—are White Columns and Josée Bienvenu (New York), Galerie Anita Beckers (Frankfurt), Amstel Gallery (Amsterdam), Goya Contemporary (Baltimore) and Trans-former (Washington, D.C.).

Founded by **Helen Allen**, who also established the PULSE art fair, and **Leigh Conner** and **Jamie Smith** of the district's Conner Contemporary Art, the fair grew out of the latter's ongoing series of panel discussions aimed at emerging artists and galleries.