

Kevin Hanley, *Given Time*, 2003, single-channel video projection, 4.17 min.

“What light is to painting, time is to video and film.” This was the opening statement by curator Amy Cappellazzo in the exhibition brochure for a major video retrospective that showed in Palm Beach and Los Angeles in 2000 entitled *Making Time*. I found this statement to be both true and false in reference to Kevin Hanley’s video **Given Time**.

False in that light plays as important a role in this work as it does in painting, even an Impressionist painting. The bright light of the Los Angeles sun, the flickering light of the each frame passing, and the red, green, and blue colored light that make up a video image, all become the co-stars to Hanley’s star attraction—a bikini model lounging in a pool.

True in that time also plays a crucial role in the success of this work. The work is an experiment in articulating two distinct manifestations of time with video. By separating each frame into a monochrome image, Hanley points to the fact that a video can only be experienced fully with the passage of time. Our mind's eye synthesizes the three colors so that, given time, the image looks natural (except for the rapid strobe effect). For the artist, this means introducing a second overall and unrelated articulation of time to accompany the basic articulation of movement inherent in video. The title, *Given Time*, refers to the color we see over time, as well as the fact that over time, the model is herself changing color as she tans in the sun.

Mary-Kay Lombino, Curator