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Eraser

Elizabeth McAlpine, Kate Newby, Karthik Pandian, Will Rogan,
Allyson Vieira

JANUARY 11–FEBRUARY 15, 2015
OPENING RECEPTION SUNDAY, JANUARY 11, 6–8PM

Laurel Gitlen is thrilled to present *Eraser*, an exhibition presenting major new works by three gallery artists—Elizabeth McAlpine, Will Rogan, and Allyson Vieira—in dialogue with works by Kate Newby and Karthik Pandian, two artists whose work reconciles shifting relationships between time, architecture and chance.

The exhibition takes its title from a video by Will Rogan, which premiered in the artist's 2014 solo exhibition at the Berkeley Art Museum. Recorded at 6900 frames per second using a scientific camera, Rogan captured the explosion of a white hearse, extending the brief moment into a slow, cosmic event visualized in minute detail. Where Rogan's work expands filmic time to capture invisible phenomena, McAlpine's sculpture, *The Raid (101 Minutes)* transforms a duration into a static physical object. In this work, each celluloid frame of a film has been cut and stacked vertically in seven lengths, so that the typical physical experience of the film (moving image, time, and light) is reduced to an immediate, dark physical mass.

Two site-specific works by Kate Newby circumnavigate the exhibition space, simultaneously avoiding the theater of the gallery, while re-articulating its margins. Her work calls for an openness in perception, subtly altering, extending, and renegotiating space as a medium and foregrounding present-ness. A long piece of fabric, stained over the holiday at the beach and on the artist's kitchen floor, delineates an intimate and temporary passage along one perimeter of the gallery. In the second gallery, office and entryway, a ceramic wind chime and rope punctuates walls and doorways, completing a hypothetical loop.

Both Allyson Vieira and Karthik Pandian use architecture to revisit the past, and to presage the present as a ruin of the future. Pandian's *Shards* are remnants from forms used to create rammed-earth sculptures in his solo exhibition at The Whitney Museum of American Art (2010–11), a project that investigated archaeological and architectural remnants of the Native American Cahokia Mounds in southern Illinois. The works bear traces of Pandian's past, but also suggest geological striations of history turned in on itself. Vieira's work similarly compresses time, rendering it as a continuum between the ancient and contemporary. In *Bearing Walls I*, figures carved from cinderblocks support a scrim of construction netting in a simple post-and-lintel structure. Vieira's new series of photographs, *Construction (45 Seconds)*, reiterates the temporary-ness of all construction, as elemental forms of building slip into a deep blue shadow.

The gallery is open Wednesday through Sunday, 11am–6pm, and by appointment. Please call 212.274.0761 or email galler@laurelgitlen.com for additional information or images.