

# LAUREL GITLEN

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Elizabeth McAlpine

## *With Time on My Hands*

APRIL 4–MAY 10, 2015

OPENING RECEPTION SATURDAY, APRIL 4, 6–8PM

Elizabeth McAlpine's practice locates the most resolutely human moments within the mechanical language of filmic media. Revealing the implicit poetics of the recording apparatus itself, the surprising texture of media in her hands elicits the associative and emotional potential of photographic reproduction. An inner logic of indexical mapping—through light, line, and touch—informs much of her practice, collapsing real and representational space, and opening up interstitial readings of the spaces between things. In her most recent work, physical experimentation with photographic alchemy yields new architectures of material and personal memory.

*With Time on My Hands*, the artist's second solo exhibition with the gallery, takes the dichotomy between human touch, or presence, and technological support as a point of departure, presenting major new works that engage the process of recording as an experiential transfer of information. The exhibition debuts a new two-channel film titled, *A journey around a noise machine* and *A journey around a noise machine: Score* (2015) and two architecturally scaled, two-sided photographic prints, *Curtain* and *Pieta* (both 2014–2015).

The film is a radical and subtle form of documentation, where the urban landscape is transcribed as a physical and audible surface instead of an image. In a surreal performance, a young woman, wearing an amplifying cone wheat-pasted with pages of a phone book, attempts to play the grooves in the sidewalk as though it were a record. Different registers of her meander are captured in two channels: one image-based, pointing to film's mimesis as illusionistic; the other tactile, depicting an abstract animation of marks and sounds made from a physical rubbing of the sidewalk cracks and then transferred to contact print, the length of film corresponding to the length of the original rubbing.

McAlpine's fidelity to origin is also palpable in *Curtain* and *Pieta*, where her rendering of the surface of a stone wall becomes a new architecture in the gallery: a two-sided photographic print unfolds across the space, transcribing the wall's face in minute detail and at full-scale, the varied grains of the aggregate echoing the grain of photography. Made again from a rubbing used as a negative to produce a contact print, these photograms fix the impression of the shape between paper and stone, or of the skin between two surfaces with light and chemistry. Smaller folded works, held tenuously to the wall between steel

plates and magnets, describe in grayscale the epidermal image of paving stones, a braille image of the places where stones were set this way or that atop the contours of the earth below.

In McAlpine's work, reproduction is not a lesser version of the original, but rather a parallel construction that makes visible both literal and hidden elements of landscape. Simultaneously concrete and immaterial—a mental construct, sensorial impression, and cultural overlay—landscape is brought to the fore as a synthesis of human activity and physical matter that is altered and formed over millennia through use, passage, and habitation. In McAlpine's depiction of landscape, an indexical mark or line becomes a duration, an abstract score becomes a set of instructions for movement and sound, and the phonebook becomes a series of coded coordinates—a printed white noise of place. In her search for an improbable language to describe a landscape more fully, photography and film become a repository for touch, vibration, and memory in the absence of a pictorial image.

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