

LAURA BARTLETT GALLERY

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Martin Herbert



Elizabeth McAlpine

Laura Bartlett *Elsewhere*

An archaeologist and grammatologist of film, recent Slade graduate Elizabeth McAlpine constructs videos out of chopped-up sections from existing movies. The seven-minute opener in her debut show features all the footage missed, due to blinking, by a subject watching – aptly enough – Nicolas Roeg's 1973 thriller 'Don't Look Now'. Montaged together chronologically, the shots (Donald Sutherland racing around Venice, mysterious street signs, nuns) fuse into a spasmodic trailer. Seven out of 110 minutes feels like a lot to miss, but then even Roeg's famously jerky shots tend to last longer than a blink, so what's lost is debatable. Still, that's not McAlpine's primary concern. Rather, her accidental edit exposes the generic structure of chases and denouements disguised by the film's

arty carapace.

This deconstructive drift pervades the other two works. 'Light Reading' is a minute-long suture of tiny cinematic fragments: the moments in films when an explosion turns the screen whitest. Though the soundtrack is a storm of glitches, visually it's almost seamless: the occasional smear of yellow and the barely visible crown of the Empire State Building are all that disturb its cloudy consistency. 'Kiss Kiss Bang Bang' is more intricate: 196 feature films are projected on a long wall, but those on the left-hand side only appear when there's a love scene; those on the right only when there's a vehicular crash. So sometimes there's nothing at all, then one or several febrile rectangles will appear; occasionally the wall is aglow with these filmic flashpoints. Predictable machinations make up the content; but the result, while dutifully critical, vivifies them within an airy, chancy structure. *Martin Herbert*