

# LAURA BARTLETT GALLERY

From *Art Forum* online, March 2009

ARTISTS SPACE  
2009 SPRING BENEFIT

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- Arnold Mesches
- "Tango with Cows: Book Art of the Russian Avant-Garde, 1910-1917"
- "Looking into Andy Warhol's Photographic Practice"

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- Shepard Fairey

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- "Gateways: Space, Place, and the Transformative"

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## London

**Elizabeth McAlpine**  
LAURA BARTLETT GALLERY  
10 Northington Street,  
March 21–May 16

Drawing the title of her exhibition from Edwin A. Abbott's novel *Flatland*, originally published in 1884, Elizabeth McAlpine evokes the author's romantic narrative regarding the hierarchy of spatial dimensions, a metaphor for the British social system. In the vein of structuralist films of the 1960s and '70s, such as those by Paul Sharits, McAlpine's work privileges the materiality of the medium—creating a poetic dualism between permanence and fragility. For *Tilt (in 6 parts)* (all works 2009), McAlpine stacks six 8-mm film projectors within a steel tower, while a single reel of Super 8 film on a single motor-powered chain loops through all the projectors. Projected onto a white wall, the frames align vertically in a column of flickering rectangles. Matching the number of projectors, the film has six red frames—all others are blank—which continuously cycle through the humming system. Meanwhile, #4 (*Tilt/Red*) and #5 (*Tilt/Red*) still the visual punctuation of the film in small color photographs.

Downstairs, *Pan (in 2 parts)* places two film projectors side by side on a steel stand. Again, a single film reel loops through both machines, projecting a thin black line that attempts to extend horizontally across the frame. Unchanging, the line links the diptych illumination—and draws a visual parallel to the mechanical arrangement. McAlpine's work, while foregrounding the hulking apparatus of the film projector, seems deeply feminine. We come to see the projector as a gently pulsing system that is draped in soft coils of film; over time, due to the work's vulnerable presentation, the projected frames gradually reveal scratches and dust—testaments to physicality and imperfection.

— Lillian Davies



Elizabeth McAlpine, *Tilt (in 6 Parts)* (detail), 2009, steel, six 8-mm projectors, chain, motor, Super 8 film, 90 1/2 x 16 x 6".

Victoria Miro

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