

Elizabeth McAlpine *cinematic sediments*



Elizabeth McAlpine, *Ends (sprayed Sound)*, 2015, C-Type print, 85x120 cm

Rita Urso is pleased to present the first solo show in Italy of English artist Elizabeth McAlpine (London, 1973). After the exhibition projects dedicated to the relationship between time and the film-photographic image, held in the gallery over the course of the last two years (*The Image of Time*, 2014, *Ophelia*, 2015) Rita Urso is bringing to Milan one of the artists who has explored this relationship with the most conviction and insight in the last decade. Often making use of film as a means of expression in and of itself, McAlpine has always stood out among artists who work with moving images and cinematic practices for her attention to the material itself, to the medium of film as film, and for her stratigraphic conception of time, often made of overlaps and superimpositions rather than scrolling, of depth rather than length. This is why much of her work has been featured both at film festivals (in Canada, Scotland, Norway, etc.) as well as in group shows on the theme in prestigious galleries around the world: at the Metropolitan Museum of Art in New York (2013), at the Perth Institute of Contemporary Art in Australia (2012 and 2013) at the Tate Modern in London and the Museum of the Moving Image in New York (2008), and at Art Basel (2006, 2010). Among her solo shows, moreover, particularly distinguished for their continuity are those realized for the Laura Bartlett Gallery in London (from 2005) and for Laurel Gitlen in New York (from 2012).

The solo show entitled *cinematic sediments* features for the first time a selection of works by the artist which best attest to her interest in this special "film geology". The selection includes six type prints from the cycle *The Ends*, begun in 2013: a series of single images

based on the residual photographs that makes up the physical, rather than the narrative, end of film time. Taken from 35mm film, these end strips have recorded the accidental treatment of man and time (scratches, dust, overexposures, etc.) and are superimposed over one another by the artist, in a geology of optics and time, which (finally) leads to a single image that is often broken down into an aniconic apparition: a central void lined at the sides by smears and bright chromatic rings that are defined in the so-called soundtrack of the film. A second paradigmatic work on display is the very recent *The Raid* from 2015 in which the artist rearranges the film of the eponymous video into seven strips, so that the photograms are physically superimposed upon each other, thus creating a narration by means of their very materiality; it follows a method which McAlpine has adopted for other works: "I am interested in the materiality of film, but not nostalgia, I am drawn to the materiality of film, as it is the only medium where you are able to witness time as a real physical material, time as a length, to be able to see a second of time as a real physical length to hold it in my hand is appealing to me in the same way that to look at a cliff face and to see a millennia of time in the layers of stone and material of our landscape is".

The show will open Thursday 18 February 2016 at 7pm and will run until 28 April 2016, from Tuesday to Friday from 3pm to 7pm, and Monday and Saturday by appointment. The catalogue dedicated to the show is accompanied by a text by Denis Viva, art historian and professor at the universities of Trento and Udine.