

John Vincler, 'What to See in N.Y.C. Galleries Right Now: Ellie Ga,' *The New York Times*, July 6 2022

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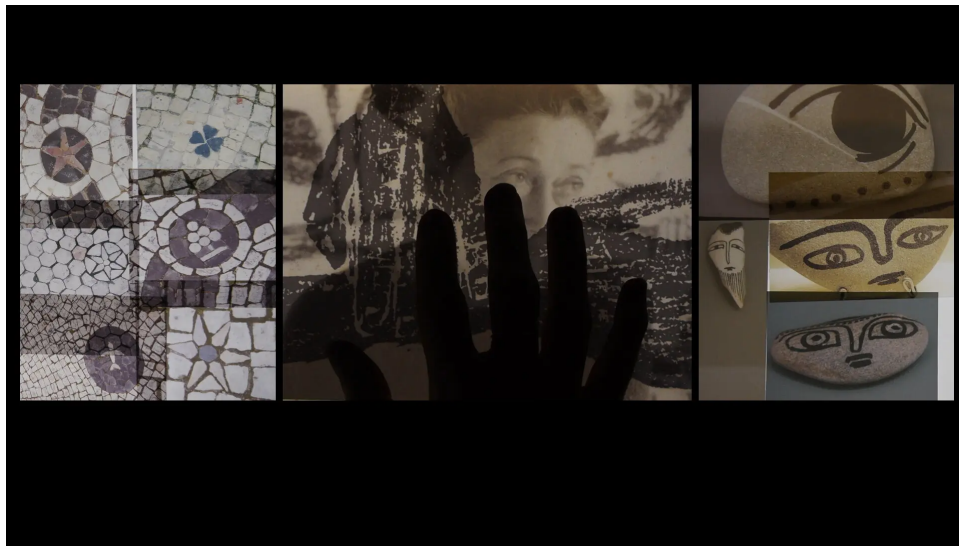
What to See in N.Y.C. Galleries Right Now

July 6, 2022

LOWER EAST SIDE

Ellie Ga

Through July 23. Bureau, 178 Norfolk Street, Manhattan; 212-227-2783, bureau-inc.com.



Ellie Ga's "Quarries," 2022, HD video. Ellie Ga

Ellie Ga creates precise wanderings. Ga's video work extends from the cinematic-essay tradition of Agnès Varda and Chris Marker. "Quarries" begins on a ferry in New York Harbor during a heat wave and ends in Lisbon with a final image of two patterns of waves; the bottom half in bands of black and white made from *calçada*, traditional Portuguese paving stones in a plaza at the edge of the undulating sea, which occupies the upper half. What connects these images and places? A sense of drift, but also, a rigorous documentary stitch work. Along the way, the narrative binds together the artist's brother, paralyzed with a crushed hand; a Greek island inhabited only by bees and the ruins of a re-education camp; and a laboratory teeming with thousands of mosquitoes.

"We're getting close to identifying what intentions look like in the brain," the chief scientist who studies neurons in flies tells us in the voice-over narration. So too does "Quarries" make visible the process of the artist's mind at work, chasing — intentionally — after connections, accruing into a work that is philosophical, playful and surprising, with the artist's hands often shown handling projected transparencies, sorting through images as a scholar might organize footnoted citations. Ga's work recalls artists I love, like the films of Tacita Dean and the video work of Moyra Davey. The only problem is watching the 40 minutes of "Quarries" once just isn't enough.

JOHN VINCLER