

# Laura Lancaster

## ELLIPSIS

Preview: 6pm – 9pm Friday 18<sup>th</sup> September 2015

Exhibition continues: 19<sup>th</sup> September – 31<sup>st</sup> October 2015

Tuesday – Saturday

11am – 5pm or by appointment

Workplace Gallery

The Old Post Office

19-21 West Street

Gateshead NE8 1AD

Workplace is delighted to present *Ellipsis*, Laura Lancaster's 4<sup>th</sup> solo exhibition at our Gateshead gallery.

Lancaster's recent paintings are based upon her collection of found anonymous home movies. The incorporation of moving image into her work marks a significant departure for Lancaster. Her new paintings explore the cinematic and the temporal contained within the found image whilst, simultaneously, the depiction of the physical film as object opens up the painting process itself allowing for a deeper investigation into the mechanics of images, and the way in which they are created and consumed.

*In all the works, evidence of the film as an object is visible, in the sprocket holes and marks left on the film, referring to its mechanical, functional characteristics. These elements disrupt the coherence of the images highlighting their constructed nature. These devices also force the abstract and the figurative to exist on the same picture plane and allow for this dialogue to take place more overtly within my practice.*" (Laura Lancaster, 2015)

The exhibition title *Ellipsis* refers to a continuity-editing device used in filmmaking. An ellipsis in narrative leaves out a portion of the story, often to condense time, or to allow the viewer to fill in the missing narrative with their imagination. Lancaster's series of large diptychs extract the first and last frame from a film and place them one above the other, literally only showing the beginning and the end. The notion of movement and time is also present in Lancaster's recent painting installations comprised of multiple images taken from a sequence of frames from a film. *Threshold* 2015 is made up of 24 individual paintings, with a single super-8 film frame as its source. Hung sequentially, the paintings represent one second of footage based on the cinematic frame rate of 24 frames per second. *Threshold* focuses upon the dichotomy of stillness and movement, the animate and the inanimate inherent within the painted film still.

*The repetition of the figure in this work restates its own artificial, constructed nature over and over again... This split second of recorded time is analyzed and revisited throughout the painting process and as a result my presence is woven into the temporality of the film, as an unseen observer.*  
(Laura Lancaster, 2015)

Laura Lancaster was born in Hartlepool, UK in 1979. She lives and works in Newcastle Upon Tyne, UK. Forthcoming exhibitions include: Musee d'art Moderne St Etienne, France and New Art Gallery Walsall, UK. Selected exhibitions include: *DISMALAND*, Weston-super-Mare, UK, *A Stranger's Dream*, Sargents Daughters, New York, USA, *Private Utopia: Contemporary Art from the British Council Collection* Tokyo Station Gallery, Itami City Museum of Art, the Museum of Art, Kochi and Okayama Prefectural Museum of Art, *Laura Lancaster* Wooson Gallery, Deagu, Korea, *Painting past Present* Laing Art Gallery, Newcastle, UK, *40 Years of Women Artists from the Private Collection* New Art Gallery Walsall, UK, *John Moores Painting Prize* Walker Art Gallery, Liverpool, *Ego Documents The Autobiographical in Contemporary Art* Kunstmuseum Bern, Switzerland, *Micro Narratives* Musee d'Art Moderne de Saint-Etienne, *Incontri*, in the Accademia d'Ungheria a Roma, *Past as Present* York Art Gallery, *Giardino Luoghi Della Piccola Realta* Palazzo Della Arte Napoli, *Local Stories* Museum of Modern Art Oxford, *Blue Star Red Wedge* Glasgow International, *When I Lived in Modern Times* Northern Gallery for Contemporary Art, UK, *Laura Lancaster* DLI Museum, Durham, UK, *New Works on Paper by Laura Lancaster* MIMA, UK.

Collections include: British Council, The Government Art Collection UK, UBS Bank, Simmons & Simmons, Ernst & Young, Unilever PLC, The Hort Collection, The Lodeveans Collection, The Cartin Collection USA, Girl's Club Collection, USA, The Zabudowicz Collection, Nerman Museum of Contemporary Art USA, Tyne and Wear Museums Collection UK, New Art Gallery Walsall UK, and numerous international Private Collections.

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