

WORKPLACE

DALLAS ART FAIR

Booth D7

Eric Bainbridge
Hugo Canoilas
Marcus Coates
Jennifer Douglas
Laura Lancaster
Rachel Lancaster



WORKPLACE

WORKPLACE was founded by Miles Thurlow and Paul Moss in 2002. Emerging out of post - industrial Gateshead in the North of England in the early 2000's, WORKPLACE seeks to connect artists living and working in the North of England, with the international art world at its highest level.

Workplace Gallery is a commercial contemporary art gallery founded in Gateshead in the North of England in 2005 and with a gallery in Mayfair, London since 2013. Originally situated far from any of the UK's major cultural centres, the Gallery has worked vigorously over the past decade to access the international artworld. With the objective of working with artists to achieve critical acclaim, Workplace Gallery has become an important and integral part of the UK's cultural landscape, through a respected programme of exhibitions, taking part in leading international art fairs, and through long-term partnerships with highly esteemed international artists and galleries. Workplace Gallery has forged meaningful connections to a new generation of artists, collectors and curators worldwide.

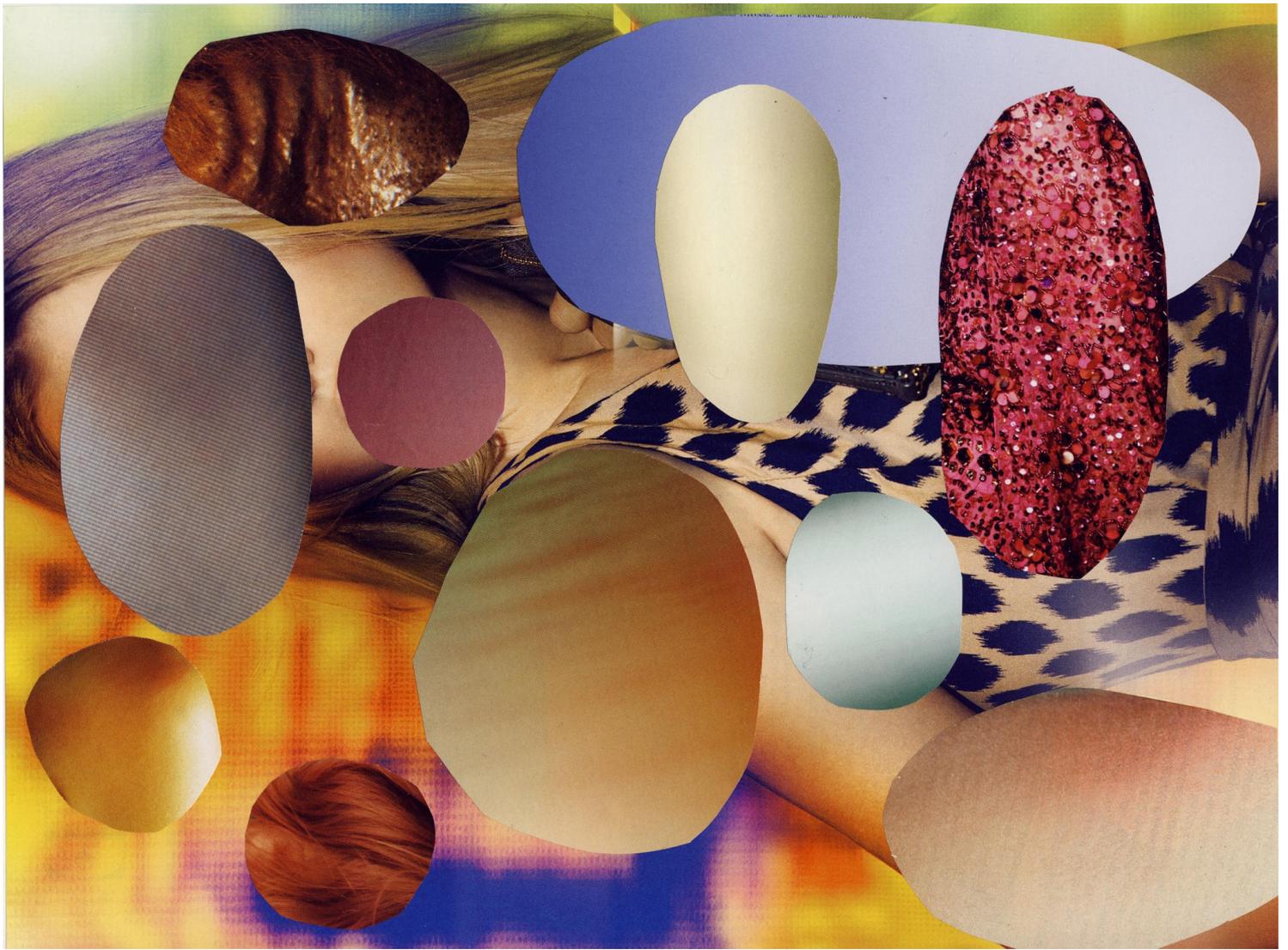
Workplace Foundation is a new Charitable Foundation that promotes Contemporary Art for public benefit and supports under-represented and emerging Contemporary art practice through a rigorous and engaging programme of exhibitions and events. The Foundation aims to enrich the cultural life of the North of England by creating opportunities for the public to engage with art of exceptional quality, and to create a much larger audience for art through the Foundation's local and international networks. Workplace Foundation serves the communities of Gateshead and the North of England and aims to contribute to the regional art scene and establish the area as a vital cultural centre within the UK. Charitable giving to Workplace Foundation can be made through CAF America. www.cafamerica.org



Eric Bainbridge

Eric Bainbridge was born in Consett, County Durham, UK in 1955. He studied at Newcastle Polytechnic and completed a Masters in Sculpture from the Royal College of Art, London in 1981. Initially recognized in the 1980s for his object-based works covered in synthetic fur, Eric Bainbridge has evolved an extensive sculptural practice addressing existential themes on an everyday level through playful assemblages. Constructed out of commonplace objects and inexpensive building materials, his pieces continuously re-contextualize Modernist principles through a reconsideration of the found object using DIY home-repair and improvement supplies as well as kitschy consumer products. Carefully staged, Bainbridge's assemblages investigate the domestic and the everyday whilst reflexively engaging with traditional sculptural concerns.

Bainbridge has exhibited Internationally in significant group and solo exhibitions and is considered an influential figure to a younger generation of established British artists. Throughout the 1980's and 1990's he showed in important group exhibitions such as "Material Culture" at the Hayward Gallery, London and solo exhibitions including "View Points" The Walker Art Centre, Minnieapolis, "Eric Bainbridge" at The ICA, Boston, "Style, Space, Elegance" at The Stedelijk Museum, Amsterdam. Bainbridge was included in "Modern British Sculpture" at the Royal Academy, London – the most significant exhibition on British Sculpture in recent years, curated by Penelope Curtis and Keith Wilson.



Eric Bainbridge
Untitled, 2010
Collage on paper
31.3 x 40 cm
12 3/8 x 15 3/4 in
(EB0368)



Eric Bainbridge
Untitled, 2010
Collage on paper
28 x 21.4 cm
11 1/8 x 8 3/8 in
(EB0369)

Exhibitions

2009 Supercollage, Salvatore+Caroline Ala Gallery, Milan, Italy

4 May - 21 July 2012 □ Eric Bainbridge: Collages, The New Art Gallery, Walsall, UK

Literature

Art Review, Issue 39, 2010 "*Supercollage*" Review, by *Barbara Casavecchia*

Frieze Magazine, Issue 123, May 2009 "*Tales of Everyday Madness*" Artist Feature by *Jonathan Griffin*

Description

"....There is, however, another possible reading of Bainbridge's collages – and of collage in general – which proposes that when a piece of paper is glued onto another pictorial surface, it creates not an addition but a permanent subtraction, by occluding what is underneath. In this sense, a collage is an amalgam of holes or voids.

Writing about Picasso, Rosalind Krauss observed that a collaged element stands in for – and so becomes a depiction of – the ground that it covers up. 'It is this eradication of the original surface and the reconstitution of it through the figure of its own absence that is the master term of the entire condition of collage as a system of signifiers.' In this formalist light, Bainbridge's floating blobs might be seen as a flotilla of ghostly absences, blindspots that are only deceptively solid and that are actually formless swatches of pure colour, texture or pattern. They can also become gags and blindfolds for the faces (their grounds) beneath. 'A thing is a hole in a thing it is not', as Carl Andre famously had it.

Perhaps it is most useful to approach Bainbridge's collages as a synthesis of these two readings. They are simultaneously gas, and liquid, and solid. If his blobs are vacant of everything except luscious colour or pattern, then that is the nature of the intrusion that pushes fatty into the real spaces he positions them within. If, on the other hand, they are fleshy, physical masses, then their interruption is into the dematerialised, amorphous world of digital representation.

Both interpretations work, and both add up to more or less the same thing. They show voids as solid facts, and bodies as empty fictions. They show the promise of decay that seeps through our attempts to maintain images of permanent newness, and the absurdity of even the most glorious, transcendent beauty.

They are the truth in the void, and they are all we have."

excerpt from 'Cover-Up and Show-Through: The Collages of Eric Bainbridge' by Jonathan Griffin published in Eric Bainbridge 'Collages'

Publications

Eric Bainbridge: Collages Publisher: The New Art Gallery, Walsall, UK , Text by Jonathan Griffin, Stephen Snoddy, ISBN 978-1-907363-01-6



Hugo Canoilas

Working in the light of popular aesthetics channelled through politics and ideas from philosophy and poetry, Canoilas' practice intertwines itself with art history and the evolution of art during the first period of Modernism. Drawing upon the thought of 20th century philosophers and writers including Derrida, Heidegger and Fernando Pessoa, the art and painting of Hugo Canoilas maintains a nuanced dialogue between abstraction and social realism. By focusing on painting as a material and metaphor Canoilas has found an intimate and visually seductive way to register the 'signals of the world', and a powerful means to sensitize ourselves to this world.

Hugo Canoilas was born in 1977, in Lisbon, Portugal. He studied Fine Art at ESAD, Caldas da Rainha, Portugal and received his MA in Painting from Royal College of Art, UK in 2006. Canoilas has exhibited his work widely internationally, most recently at: Under the Volcano, MNAC, Lisbon, Portugal; I'll devour your eyes, Galerie Andreas Hueber, Vienna; Someone a long time ago now, curated by Sophia Hao. Cooper Gallery, Dundee, UK; Pássaros do Paraíso, 30th São Paulo Biennial, São Paulo, Brazil; Endless Killing, Huarte - Centro de Arte Contemporaneo, Huarte, Spain. Vota Octávio Pato - Ten reasons to be a member, Kunstverein, Frankfurt, Germany.



Hugo Canoilas
In my dream, you, 2013
Collage on canvas
89 x 59 cm
35 1/8 x 23 1/4 in
(HC0032)

Exhibitions

Unfaithful to daydreams - Hugo Canoilas, 29th September - 5th November 2016 Workplace Gallery, London

Description

'In My Dream, You,' is a reworking of an iconic image from the thriller Gloria (1980 dir. John Cassavetes) of Gena Rowlands gazing into the middle distance in-front of a mirror.

Collaged from a poster obtained by the artist after a Cassavetes season at a local cinema; and ripped, turned, and pasted together onto a sheet of raw canvas, Canoilas' simple kaleidoscopic intervention disconnects the cinematic moment from its narrative, rendering it surreal and enigmatic, emulating a fragment of a memory or a dream.



Marcus Coates

At the core of Marcus Coates' work is a relationship to the unknowable. From his attempts to become animal to his vicarious experiences on behalf of individuals he seeks to uncover degrees of understanding and knowing, testing our definitions and boundaries of autonomy. Coates devises processes to explore the pragmatism and insight that empathetic perspectives and imagined realities can offer, explicitly addressing a need to create functional and inclusive languages where conventional strategies of understanding and rationalisation prove inadequate.

The form and purpose of his work continues to develop in consideration to society's needs which he responds to by working with individuals, communities, institutions, organisations and the general public. In this way he sees the role of art practice as a necessary and pragmatic service to counter the limitations of cultural tools. Coates has collaborated with people from a wide range of disciplines including anthropologists, ornithologists, wildlife sound recordists, choreographers, politicians, gallerists, curators, psychiatrists, palliative care consultants, musicians, primatologists amongst others.

Marcus Coates was born in London in 1968. He lives and works in London, UK

Exhibitions and performances include: *The Land We Live In*, *The Land We Left Behind*, Hauser & Wirth Somerset, 2018; *Functional Improvisation* with percussionist Terry Day, William Morris Museum, 2017; *As Above, So Below*, IMMA, Dublin, 2017; *Ape Culture*, HKW Berlin, 2015; *The Trip*, Serpentine Gallery, London and *Implicit Sound*, Fundació Joan Miró, Barcelona, 2011; *Psychopomp*, Milton Keynes Gallery, 2010; *Marcus Coates*, Kunsthalle, Zurich, Switzerland, 2009; *Altermodern*, Tate Triennial, Tate Britain, London, 2009. In 2008 he was the recipient of a Paul Hamlyn Award and in 2009 he won the Daiwa Art Prize.



Marcus Coates
Extinct Animals (Irish Elk), 2018
Plaster of Paris, cast from the artist's hands whilst performing the extinct animal's shadow
31 x 20 x 21 cm
12 1/4 x 7 7/8 x 8 1/4 in

(MC0246)

Description

This sculpture is an individual and unique artwork. This pose has also been re-performed and cast as a contributing part of a full set of 16, which has been designated by the artist to be a separate and unique artwork.

The collection of cast hands depicts different animal species whose extinctions were caused by humans. The artist has cast his own hands in poses that playfully recreate an approximation of the animal in shadow. They are a memorial but also remnants of a detached and futile resurrection.

The Irish elk (*Megaloceros giganteus*) also called the giant deer or Irish giant deer, is an extinct species of deer in the genus *Megaloceros* and is one of the largest deer that ever lived. Its range extended across Eurasia during the Pleistocene, from Ireland to Siberia to China. A related form is recorded in China during the Late Pleistocene. The most recent remains of the species have been carbon dated to about 7,700 years ago in Siberia. Although most skeletons have been found in bogs in Ireland, the animal was not exclusive to Ireland and was not closely related to either of the living species currently called elk). For this reason, the name "Giant deer" is used in some publications, instead of "Irish elk". Traditionally, discussion of the cause of their extinction has focused on the antler size (rather than on their overall body size), which may be due more to their impact on the observer than any actual property. Some have suggested hunting by humans was a contributing factor in the demise of the Irish elk.



Marcus Coates

Extinct Animals (Labrador Duck), 2018

Plaster of Paris, cast from the artist's hands whilst performing the extinct animal's shadow

21 x 14 x 10 cm

8 1/4 x 5 1/2 x 4 in

(MC0247)

Description

This sculpture is an individual and unique artwork. This pose has also been re-performed and cast as a contributing part of a full set of 16, which has been designated by the artist to be a separate and unique artwork.

The collection of cast hands depicts different animal species whose extinctions were caused by humans. The artist has cast his own hands in poses that playfully recreate an approximation of the animal in shadow. They are a memorial but also remnants of a detached and futile resurrection.

The Labrador duck (*Camptorhynchus labradorius*) was a North American bird; it has the distinction of being the first endemic North American bird species to become extinct after the Columbian Exchange, with the last known sighting occurring in 1878 in Elmira, New York. The Labrador duck is thought to have been always rare, but between 1850 and 1870, populations waned further.^[9] Its extinction (some time after 1878)^[11] is still not fully explained. Although hunted for food, this duck was considered to taste bad, rotted quickly, and fetched a low price. Consequently, it was not sought much by hunters. However, the eggs may have been overharvested, and it may have been subject to depredations by the feather trade in its breeding area, as well. Another possible factor in the bird's extinction was the decline in mussels and other shellfish on which they are believed to have fed in their winter quarters, due to growth of population and industry on the Eastern Seaboard. Although all sea ducks readily feed on shallow-water molluscs, no Western Atlantic bird species seems to have been as dependent on such food as the Labrador duck.

Another theory that was said to lead to their extinction was a huge increase of human influence on the coastal ecosystems in North America, causing the birds to flee their niches and find another habitat. These ducks were the only birds whose range was limited to the American coast of the North Atlantic, so changing niches was a difficult task.^mThe Labrador duck became extinct in the late 19th century. The duck soon disappeared after the first wave of European settlement.



Marcus Coates

Extinct Animals (Atlas Bear), 2018

Plaster of Paris, cast from the artist's hands whilst performing the extinct animal's shadow

17 x 14 x 13 cm

6 3/4 x 5 1/2 x 5 1/8 in

(MC0248)

WORKPLACE

Description

This sculpture is an individual and unique artwork. This pose has also been re-performed and cast as a contributing part of a full set of 16, which has been designated by the artist to be a separate and unique artwork.

This collection of cast hands depicts different animal species whose extinctions were caused by humans. The artist has cast his own hands in poses that playfully recreate an approximation of the animal in shadow. They are a memorial but also remnants of a detached and futile resurrection.

The Atlas bear was Africa's only native bear that survived into modern times. Once inhabiting the Atlas Mountains and neighbouring areas, from Morocco to Libya, the animal is now thought to be extinct. The Atlas bear was brownish black in colour, and lacked a white mark on the muzzle. The fur on the underparts was reddish orange. The fur was 4–5 inches (100–130 mm) long. The muzzle and claws were shorter than those of the American black bear, though it was stouter and thicker in body. The Atlas bear was said to have been 9 feet long and weighed up to 1,000 pounds (450 kg).[5] It apparently fed on roots, acorns and nuts. The Atlas bear was said to have been mostly herbivorous, but since most bears today are omnivores, the Atlas bear is believed to have been able to eat meat as well. The decline of the Atlas bear can be partly attributed to the Roman Empire; as the empire expanded into Northern Africa, the Romans intensely hunted and captured the Atlas bear and many other animals and used them as sport for many of their games. This went on for centuries, during which time thousands of bears were used in the arenas to fight against gladiators, lions, tigers and other animals. They were cruelly treated, often starved and malnourished to increase their desperation and hence their aggression within the arena. Thousands of these bears were also hunted for sport, venatio games, or execution of criminals ad bestias. The Atlas bear became extinct shortly after modern firearms were developed. Over-hunting may have contributed to their decline. Pressure from zoo collectors sealed their fate, with the animals being taken away from one another and unable to reproduce and flourish. The Atlas bear finally became extinct in the late 19th century; the last one recorded to be killed by hunters was in 1870 in the Tetouan Mountains in northern Morocco.



Marcus Coates

Extinct Animals (Auroch), 2018

Plaster of Paris, cast from the artist's hands whilst performing the extinct animal's shadow

12 x 26 x 11 cm

4 3/4 x 10 1/4 x 4 3/8 in

(MC0249)

Description

This sculpture is an individual and unique artwork. This pose has also been re-performed and cast as a contributing part of a full set of 16, which has been designated by the artist to be a separate and unique artwork.

The collection of cast hands depicts different animal species whose extinctions were caused by humans. The artist has cast his own hands in poses that playfully recreate an approximation of the animal in shadow. They are a memorial but also remnants of a detached and futile resurrection.

The Auroch, is an extinct species of large wild cattle that inhabited Europe, Asia, and North Africa. It is the ancestor of domestic cattle and the European bison, crossbred with Steppe bison. The species survived in Europe until the last recorded aurochs died in the Jaktorów Forest, Poland, in 1627.

Already in the times of Herodotus (fifth century BC), aurochs had disappeared from southern Greece, but remained common in the area north and east of Echedorus River close to modern Thessaloniki. Last reports of the species in the southern tip of the Balkans date to the first century BC when Varro reported that fierce wild oxen live in Dardania (southern Serbia) and Thrace. By the 13th century AD, the aurochs' range was restricted to Poland, Lithuania, Moldavia, Transylvania, and East Prussia. The right to hunt large animals on any land was restricted first to nobles, and then gradually, to only the royal households. As the population of aurochs declined, hunting ceased, and the royal court used gamekeepers to provide open fields for grazing for the aurochs. The gamekeepers were exempted from local taxes in exchange for their service. Poaching aurochs was punishable by death.

According to a Polish royal survey in 1564, the gamekeepers knew of 38 animals. The last recorded live aurochs, a female, died in 1627 in the Jaktorów Forest, Poland, from natural causes. The causes of extinction were unrestricted hunting, a narrowing of habitat due to the development of farming, and diseases transmitted by domesticated cattle.



Marcus Coates

Extinct Animals (Javan Tiger), 2018

Plaster of Paris, cast from the artist's hands whilst performing the extinct animal's shadow

14 x 23 x 15 cm

5 1/2 x 9 1/8 x 5 7/8 in

(MC0250)

Description

This sculpture is an individual and unique artwork. This pose has also been re-performed and cast as a contributing part of a full set of 16, which has been designated by the artist to be a separate and unique artwork.

The collection of cast hands depicts different animal species whose extinctions were caused by humans. The artist has cast his own hands in poses that playfully recreate an approximation of the animal in shadow. They are a memorial but also remnants of a detached and futile resurrection.

The Javan tiger (*Panthera tigris sondaica*) is an extinct tiger population that lived in the Indonesian island of Java until the mid 1970s. It was one of the three tiger populations limited to the Sunda Islands.

At the beginning of the 20th century, 28 million people lived on the island of Java. The annual production of rice was insufficient to adequately supply the growing human population, so that within 15 years, 150% more land was cleared for rice fields. In 1938, natural forest covered 23% of the island. By 1975, only 8% forest stand remained, and the human population had increased to 85 million people. In this human-dominated landscape, the extirpation of the Javan tiger was intensified by the conjunction of several circumstances and events: Tigers and their prey were poisoned in many places during the period when their habitat was rapidly being reduced. Natural forests were increasingly fragmented after World War II for plantations of teak, coffee, and rubber, which were unsuitable habitat for wildlife. Rusa deer, the tiger's most important prey species, was lost to disease in several reserves and forests during the 1960s. During the period of civil unrest after 1965, armed groups retreated to reserves, where they killed the remaining tigers.



Jennifer Douglas

Jennifer Douglas' work references the working environments of heavy and light industry and their painterly equivalents within the history of modern and contemporary art. Recent paintings on canvas reference both the Buchi and Tagli (holes and slashes) of Lucio Fontana, and more specifically refer back to the artists aesthetic revelation at the battered, drilled and overpainted walls of an abandoned factory in post industrial Teesside (an area of Northern England subject to successive years of economic decline and dis-investment since the 1980's). Using proletarian materials such as industrial floor paint or carbon paper (a redundant material she associates with her Grandmother's generation of women working en-masse in typing pools for the civil service) Douglas creates serene monochromatic canvases which she then works 'blind' - repeatedly puncturing and scratching the surface to create works that are both violent and painterly and refer back to the accidental beauty of toil and labour. A recent shift in her practice sees Douglas inverting this order of materials, using gold and silver leaf to cover her surfaces, and then using chemical reactions to destabilise and heavily tarnish the works creating paintings that resist the symbolism of wealth and point back, earth-bound, to the elemental properties of materials and their inevitable decline.

Jennifer Douglas was born in 1975 in Amersham, UK. She studied Fine Art at Newcastle University and completed her MFA at Glasgow School of Art in 2005. Exhibitions include *Crab Walk*, NGCA, Northern Gallery for Contemporary Art, Sunderland, UK; *Confusion in her eyes that says it all*, Maria Stenfors, London, UK; *Tip of the Iceberg*, Contemporary Art Society, London, UK; *From Acanthus to Zebrawood* Cooper Gallery, University of Dundee, UK; *Beijing/Glasgow*, Museum of the Central Academy of Fine Arts, Beijing; *Exit Strategy*, Tramway, Glasgow, UK; *The Games we Play*, Barcsay Sala, Budapest; *VANE Export*, Tensta Konsthall, Stockholm, Sweden; *You Shall Know Our Velocity*, Baltic Centre for Contemporary Art, Gateshead, UK. Her work is represented in collections such as The Government Art Collection UK; Tyne and Wear Museums Collection, UK. Simmons and Simmons, UK Jennifer Douglas lives and works in Gateshead and Newcastle UK



Jennifer Douglas

Entropic Paradise, 2018

Floor paint and silver leaf on linen, punctured and scratched

50 x 40 cm

19 3/4 x 15 3/4 in

(JD0197)



Jennifer Douglas
Entropic Paradise, 2018
Floor paint and 23ct gold leaf on linen, slashed
50 x 40 cm
19 3/4 x 15 3/4 in
(JD0198)



Jennifer Douglas
A Tacit Understanding (23ct gold) , 2017
Gold leaf, floor paint on canvas.
70 x 60 cm
27 1/2 x 23 5/8 in
(JD0172)



Jennifer Douglas
Untitled (Carbon drawing II), 2016
Carbon paper on canvas, scratched
21 x 30 cm
8 1/4 x 11 3/4 in
(JD0189)



Jennifer Douglas

Slate, 2016

Carbon paper pigment, floor paint and corrector pen on canvas, punctured

21 x 30 cm

8 1/4 x 11 3/4 in

(JD0191)

Description

Jennifer Douglas' recent work references the working environments of heavy and light industry and their painterly equivalents within the history of modern and contemporary art. Recent painting on canvas reference both the Buchi and Tagli (holes and slashes) of Lucio Fontana's paintings and more specifically refer back to the artists aesthetic revelation at the battered, drilled and overpainted walls of an abandoned factory in post industrial Teesside (an area of Northern England subject to successive years of economic decline and disinvestment since the 1980's).

Using proletarian materials such as industrial floor paint or carbon paper (a redundant material she associates with her Grandmother's generation of women working en-masse in typing pools for the civil service) Douglas creates serene monochromatic canvases which she then works 'blind' - repeatedly puncturing and scratching the surface creating works that are both violent and painterly and refer back to the accidental beauty of toil and labour.

A recent shift in her practice sees Douglas inverting this logic, using gold leaf and silver to cover her surfaces, and then using chemical reactions to destabilise and heavily tarnish the works to create paintings that resist the symbolism of wealth and point back, earth-bound, to the elemental properties of materials and their inevitable decline.



Laura Lancaster

Laura Lancaster makes paintings from an ongoing archive of photographs and cine film found at thrift stores and flea markets, or bought on ebay. Her work transposes the discarded and forgotten snap-shots of anonymous strangers into an ambiguous and uncanny territory between abstraction and figuration. Divorcing her subjects from their specific context and time, Lancaster renders these images uncanny and strange. Shifting between the sentimental, the grotesque and the monstrous, she relocates them to a place of collective memory and subconscious experience. Confronting a male history of painting, Lancaster draws upon a range of influences including the work of Francis Bacon, Willem DeKooning, Gerhard Richter, Frank Auerbach, Georg Baselitz, Lovis Corinth, and James Ensor. Whilst restating the primacy of painting, she subverts the notion of authorial autonomy, allowing her work to become a conduit through which the lives of the lost and the nameless are connected with our own.

Laura Lancaster was born in Hartlepool, UK in 1979. She lives and works in Newcastle Upon Tyne, UK. She has shown her work in exhibitions worldwide including Laura Lancaster, New Art Gallery Walsall; A Stranger's Dream, Sargent's Daughters, New York; Laura Lancaster, Wooson Gallery, Korea. Group Exhibitions include: Dismaland, Weston-super-Mare, UK; Private Utopia, Tokyo Station Gallery, Japan; Museum of Art, Kochi, Japan; Kunstmuseum Bern, Switzerland; Museum of Modern Art St Etienne; Glasgow International; October - Salon, Belgrade, Palazzo Della Arte, Napoli; Accademia d'Ungheria a Roma; John Moores Prize, Liverpool, UK. Lancaster's work is represented in numerous international collections including The British Council Collection; New Art Gallery, Walsall, UK; The Government Art Collection, UK and numerous private collections worldwide. Her work has recently been published in Vitamin P3: New Perspectives in Painting by Phaidon Press, and Picturing People by Charlotte Mullins for Thames and Hudson.



Laura Lancaster
Untitled, 2017
oil and linen on canvas
70 x 60 cm
27 1/2 x 23 5/8 in
(LL0744)

Description

Laura Lancaster's recent portraits of women in silhouettes and mirrors are based upon found anonymous analogue photographs collected by the artist. Selected from 'bad' and 'accidental' images Lancaster purposefully restages the imagery as powerful, provocative investigations of the male gaze. Through the Shadow series figures are further reduced to an abstracted object, Lancaster's loose and gestural impasto paintwork echoing the heroic male painters of the 20th Century (DeKooning, Baselitz, Bacon, Auerbach...) and pushing the image further towards the corporeal and closer to the physical mud-like substance of paint. Lancaster references the problematic contemporary debate around the politics of the veil, as well as the historical idea of the Golem in Jewish mythology – a creature created from mud, but with the potential to be more powerful, and chaotic, than its creator.



Laura Lancaster

Head, 2017

Oil and acrylic on linen

100 x 80 cm

39 3/8 x 31 1/2 in

(LL0769)

WORKPLACE

Description

This painting by Lancaster, of a found anonymous photographic portrait, is deliberately ambiguous. The subject shifts between figure and object. It could be a depiction of a young girl, a sculpted head or a skull. The use of shadow and darkness lend the work a solidity and physicality as well as a psychologically potent resonance, which is emphasised by the painterly brushwork of the foliage surrounding and in the background. This seemingly mundane subject takes on an otherworldly, uncanny quality consistent with Lancaster's practice, and her exploration of the potential for portraiture and traditional tropes of painting to achieve a renewed contemporaneity.



Laura Lancaster

Dracula, 2014

Oil and acrylic on linen

200 x 200 cm

78 3/4 x 78 3/4 in

(LL0554)

Exhibitions

Laura Lancaster, Workplace London - March 27 - May 17 2014

Literature

CRITIC'S PICKS - JOHN - PAUL STONARD, ARTFORUM, MARCH 27, 2014

Description

"Laura Lancaster makes seductive paintings from found snapshots, showing people and places she does not know. The anonymous figures in these works are rendered even more obscure by the welter of brushstrokes that cover them like swaths of bandages, through which only glimpses of eyes and mouths can be seen. *Dracula*, 2014, shows what appears to be a young boy, perhaps wearing a mask, standing in front of thick foliage. Another figure in *Untitled*, 2014, is plastered in white marks, like a fattened version of the Invisible Man. The subjects of her paintings are adrift, their identities irrevocably lost, allowing Lancaster to bury them in the act of painting. Her skill in doing so gives her work fascination and value as it takes on a baroque lushness that contrasts with the oftentimes monstrous and generally perplexing subject matter.

Lancaster's earlier paintings from 2001 are photographic in appearance and small in size and resemble oil sketch studies. The larger canvases of her latest paintings have allowed a great deal more freedom with effect—the broad strokes and drips of the painting *Contact*, 2014, for example, suggest the unguarded carelessness of the photographic source. One thinks of the photo-paintings of Gerhard Richter, particularly his townscape paintings, but the result is more the model of painterly autonomy provided by Georg Baselitz. (Lancaster's surfaces look a little like Baselitz's recent homage paintings to de Kooning.) The harshness of her subject matter, derived from the unguarded snapshots that she uses as source material, suggests a more distant connection with Expressionism, above all to the late works of Lovis Corinth, with their wild yet unerringly accurate stabs of paint.

A series of paintings made in 2013, "Conversations Behind Glass," took photographs of gravestones as source images. The artist has also copied inscriptions on the back of the photographs, often pathetic in sentiment and with poor grammar. Beneath the vivid, luscious structures of paint marks there is a feeling for human frailty, an empathetic sensibility that reaches further into the act of painting than Lancaster has before."

excerpt from CRITIC'S PICKS - JOHN - PAUL STONARD, ARTFORUM, MARCH 27, 2014

Publications

VITAMIN P3 - NEW PERSPECTIVES IN PAINTING, 2016, Hardback 352 pages, Publisher: Phaidon ISBN: 9780714871455



Laura Lancaster
Untitled, 2012
Oil on Linen
180 x 230 cm
70 7/8 x 90 1/2 in
(LL0463)

Description

Untitled, 2012 is one of Laura Lancaster's very first large scale paintings, and marks a dramatic shift in her practice away from the very small and portable paintings that she was becoming known for at that point.

In this work a familiar celebratory scene of a bouquet being caught at a wedding becomes an abstracted baroque mass of flesh and paint. The painting is divided diagonally from the bouquet in the top left corner down through the arm of a lurching figure to the bottom right. The harsh shadows and high contrast between foreground and background caused by the flash of the found, anonymous snapshot used as source material, flattens the figures into a triangular wedge form. Counter to this is an opposing diagonal consisting of bunting and a small decorative blue bell that pushes the scene into perspective both visually and temporally - revealing the commonplace ordinary nature of the event. The image captures a heightened moment of dynamism, yet is also reminiscent of cult horror and Zombie movies.

The twee and the sentimental are favourite subject matter of Lancaster. Her loose and seductive painterly style pushing such scenes into a dynamic tension between everyday moments of familial history, and darker psychologically potent images from our subconscious desires and fears. The ambiguities of Lancaster's painting dissociate the subject from narrative context, bringing together the kitsch and the banal to an uncanny shared territory with the carnal and the moribund.



Rachel Lancaster

Rachel Lancaster's practice has focused on taking numerous photographic stills from found moving imagery, which are then translated into paintings and drawings. Taken from her home television set with a digital camera whilst watching popular movies and TV (such as Madmen, The Horror Channel or The Thing) Lancaster uses the process of photography as a filter through which images are selected and seen afresh, dissociated from their origin.

The cult film and television images that Lancaster captures evade the typical themes with which these movies are associated. Instead, Lancaster is drawn to seemingly insignificant passing shots, extreme close-ups of inanimate objects, and commonplace domestic interiors. Lancaster interrogates the mundane fragments of a greater narrative, focusing on the split second moments that are in-between – an empty chair in a room from Network, a chequered blanket from Chinatown or a bed from The Day of the Triffids. These apparently disparate source materials are brought together and unified through scale and isolation. The resulting, often blurred or pixelated, photographs are then used as the source material for a series of oil paintings.

Mediated by the poor resolution of affordable technology and divorced physically from their position within a narrative structure these paintings become abstract and ambiguous. Yet instead of diminishing their meaning, Lancaster's fetishisation of these images enables them to accrue status and power whilst signifying the unknown 'event' that precedes or follows. Lancaster's work draws upon the uncanny through the psychological charge of the selected image compounded by its cinematic monumentality; the reproduction or 'doubling' of an image in common cultural parlance; and in the subliminal evocations dependent on our familiarity with the language and conventions of Hollywood.

Rachel Lancaster was born in 1979 in Hartlepool, UK and Born 1979 Hartlepool, UK and studied Fine Art at Northumbria University, before completing her MFA at Newcastle University. Lancaster is also an accomplished musician playing with bands such as Gravenhurst and Silver Fox as well as writing and performing solo. She lives and works in Newcastle upon Tyne.



Rachel Lancaster
Explosion, 2008
Oil on Canvas
45 x 60 cms
17.73 x 23.64 inches
(RL0038)



Rachel Lancaster
Sink, 2008
Oil on Canvas
35 x 46 cms
13.79 x 18.12 inches
(RL0044)



Rachel Lancaster
White Flowers, 2008
Oil on canvas
35 x 46 cm
13 3/4 x 18 1/8 in
(RL0068)



Rachel Lancaster
Tape, 2007
Oil on Canvas
45.5 x 61 cm
(RL0002)

Description

Rachel Lancaster's practice has focused on taking numerous photographic stills from found moving imagery, which are then translated into paintings and drawings. Taken from her home television set with a digital camera whilst watching popular movies and TV (such as *Madmen*, *The Horror Channel* or *The Thing*) Lancaster uses the process of photography as a filter through which images are selected and seen afresh, dissociated from their origin.

The cult film and television images that Lancaster captures evade the typical themes with which these movies are associated. Instead, Lancaster is drawn to seemingly insignificant passing shots, extreme close-ups of inanimate objects, and commonplace domestic interiors. Lancaster interrogates the mundane fragments of a greater narrative, focusing on the split second moments that are in-between – an empty chair in a room from *Network*, a chequered blanket from *Chinatown* or a bed from *The Day of the Triffids*. These apparently disparate source materials are brought together and unified through scale and isolation. The resulting, often blurred or pixelated, photographs are then used as the source material for a series of oil paintings.

Mediated by the poor resolution of affordable technology and divorced physically from their position within a narrative structure these paintings become abstract and ambiguous. Yet instead of diminishing their meaning, Lancaster's fetishisation of these images enables them to accrue status and power whilst signifying the unknown 'event' that precedes or follows.

Lancaster's work draws upon the uncanny through the psychological charge of the selected image compounded by its cinematic monumentality; the reproduction or 'doubling' of an image in common cultural parlance; and in the subliminal evocations dependent on our familiarity with the language and conventions of Hollywood.