

WORKPLACE GALLERY

GRANPALAZZO - LAURA LANCASTER

LAURA LANCASTER

GRANPALAZZO 2017

Palazzo Chigi
Arrigia (Rome), Italy
27 - 28th May
<http://www.granpalazzo.org/fiera/>

For full details and larger images, please see the end of this document.



Laura Lancaster
Disappearance, 2017
Oil and acrylic on linen
150 x 120 cm
59 1/8 x 47 1/4 in
(LL0759)

[View detail](#)



Laura Lancaster
Reject, 2017
Oil and acrylic on linen
150 x 120 cm
59 1/8 x 47 1/4 in
(LL0767)

[View detail](#)



Laura Lancaster
Revenant, 2017
Oil and acrylic on linen
180 x 140 cm
70 7/8 x 55 1/8 in
(LL0755)

[View detail](#)



Laura Lancaster
Distant Fingers, 2017
Oil and Acrylic on linen
150 x 120 cm
59 1/8 x 47 1/4 in
(LL0763)

[View detail](#)



Laura Lancaster
Scry, 2017
Oil and acrylic on linen
100 x 80 cm
39 3/8 x 31 1/2 in
(LL0764)

[View detail](#)



Laura Lancaster
Scry II, 2017
Oil and acrylic on linen
100 x 80 cm
39 3/8 x 31 1/2 in
(LL0762)

[View detail](#)



Laura Lancaster
Vestige, 2017
Oil and Acrylic on Linen
150 x 120 cm
59 1/8 x 47 1/4 in
(LL0761)

[View detail](#)



Laura Lancaster
Head, 2017
Oil and acrylic
100 x 80 cm
39 3/8 x 31 1/2 in
(LL0769)

[View detail](#)

LAURA LANCASTER
Disappearer, 2017



Oil and acrylic on linen
150 x 120 cm
59 1/8 x 47 1/4 in
(LL0759)

Description

This painting is from an ongoing series of recent paintings in which shadows are used as a compositional device and abstracting force. This seemingly mundane image takes on a new power when painted. The cropping emphasises the body language of the woman depicted, she poses for the viewer in a way that beckons them into the image, whilst the shadowy face resists easy interpretation. The subject matter, scale and paint handling come together to create a psychologically charged encounter.

LAURA LANCASTER

Reject, 2017



Oil and acrylic on linen

150 x 120 cm

59 1/8 x 47 1/4 in

(LL0767)

Description

'Reject' can be used as both a noun or a verb. To reject is to cast out, and in many ways all the images Lancaster selects to make paintings from are all outcasts, images that have been rejected or seen as inadequate. A reject is also a derogatory term to describe someone or something as useless. "I find it interesting to think of the idea of uselessness in relation to painting. The ambiguity of this image struck me and I wanted to explore how painting would expand the meaning of this image. The painting hovers between the pathetic and the monstrous or grotesque, a tension which is brought forward through the painting process. This ambiguity comes from an uncertainty as to where the face of the figure ends and where the mask/bandages/appendage begins." Viewers are left uncertain as to the function or context of this image, which allows this

mundane image take on a powerful presence as a painting.

LAURA LANCASTER
Revenant, 2017



Oil and acrylic on linen
180 x 140 cm
70 7/8 x 55 1/8 in
(LL0755)

Description

The title refers to the idea of a visible ghost or someone who has died and returned to haunt the living. The reanimation of “dead” images has been an ongoing concern in Lancaster’s work for some time. The word ‘revenant’ derives from the old french word meaning ‘to return’. Lancaster is interested in reinvigorating “dead” images with life, allowing hidden, discarded, or repressed images to take on a new power and poignance. In this work the subject turns to address the viewer in an atmosphere of strained intimacy. We know the subjects’ gaze is not meant for us, but for a stranger long gone.

The coloration and lighting of this image was a key concern for Lancaster. The backlit image allowed an opportunity for the figure to take on an

ambiguous, almost monstrous quality which becomes apparent over time. As the viewer approaches the painting the silhouette of the figure breaks down into increasingly abstracted and viscous paint, creating a tension between both presence and absence.

LAURA LANCASTER
Distant Fingers, 2017



Oil and Acrylic on linen
150 x 120 cm
59 1/8 x 47 1/4 in
(LL0763)

Description

This painting depicts a sunbathing figure. Are they guarding their face from the sun or hiding from the viewer/photographer? The ambiguity of the context, combined with the close cropping of the image isolates the figure. The resulting painting moves from the specific to the realm of the emblematic.

The figure abstracts their own face using their own hand. Lancaster is interested in body language in painting both in terms of the subjects that are painted, and her own physicality. Painting as a language emanating 'from the body' during the making of the works. The nature and meaning of gesture in painting is central to her practice. In this work the lighting and shine of the skin enables the subject takes on a sculptural quality which

extends into the paint handling itself. This strong physical presence combined with the subjects' gaze continually staring back at the viewer creates a powerful psychological effect. In this work the painting stares the viewer down, and the viewer will always look away first. In this work the voyeurism of the viewer is reversed. The viewer is being watched by the painting.

LAURA LANCASTER
Scry, 2017



Oil and acrylic on linen
100 x 80 cm
39 3/8 x 31 1/2 in
(LL0764)

Description

These paintings come from an ongoing series of images based on figures interacting with mirrors. Scrying is the occult or magical practice of looking into a reflective surface in order to obtain visions, which may provide guidance inspiration or revelation. In these images Lancaster imagines the figures as gazing into the mirrors, locked in a moment of possible revelation. The Golem like figures are preening themselves locked in an ambiguous, unsolved moment, longing for themselves.

The mirror is a pictorial device used throughout the history of painting. Lancaster am interested in exploring this theme and how it can tease out various concerns within her practice. A mirror can be used as a device to play around with the space in a painting, exploring depth and flatness,

and abstracting space. It allows to subject to be turned away from the viewer yet there is also the possibility that the subject can still "see" the viewer. This creates an interesting dynamic - who is watching who? There is a sense of voyeurism in watching someone who is facing away yet an ambiguity as to whether they are "aware" of the viewers presence or not. This game of presence and absence and the psychological interaction between viewer and subject are key, ongoing concerns within Lancaster's work.

LAURA LANCASTER
Scry II, 2017



Oil and acrylic on linen
100 x 80 cm
39 3/8 x 31 1/2 in
(LL0762)

Description

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LAURA LANCASTER
Vestige, 2017



Oil and Acrylic on Linen
150 x 120 cm
59 1/8 x 47 1/4 in
(LL0761)

Description

'Vestige' depicts a figure in ambiguous costume. A vestige is "a mark, trace, or visible evidence of something that is no longer present or in existence". This temporary guise or alias has been immortalised in the photograph and then embellished in paint. The subject peers from behind an ambiguous painted mask. The gender and age of the figure are consciously non-specific as a way of purposefully heightening the sense of ambiguity.

LAURA LANCASTER
Head, 2017



Oil and acrylic
100 x 80 cm
39 3/8 x 31 1/2 in
(LL0769)