



Laura lancaster facebook

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We are currently printing runs of 6,000 every three months. Our publication is distributed locally through galleries and art related businesses, providing a direct outlet to reaching a specific demographic with art related interests and concerns.

You don't have to be a woman who's terrified of the future to appreciate Laura Lancaster's paintings, but it helps. Her pastel-colored canvases, wherein she uses water-based pigments to create frantic, disarticulating landscapes and portraits of disappearing women, evoke erasures of all kinds. Her work invokes death, aging, the fading of memory, and even the falseness of social roles.

Other images show bodies splintering during storms whose winds blow away existential landmarks, such as place and time. In *Afterglow* (2019), a dark-skinned figure in a feathered hat submerges in a pool of multihued confetti, as if she is descending into a cosmic version of a McDonald's ball pit. In *Nowhere* (2019), Lancaster floats a genderless suggestion of a person (with a red howling mouth) in a cataract of sherbet swirls.

The lovely pink, green, and opaline tones of Lancaster's palette offer her hard truths as if in a delicious layer of fondant; her strategy recalls how some women shore themselves up against catastrophe by leaning on accepted brands of femininity. Lancaster performs a subtle critique of femme culture by merging prettiness with harbingers of getting older, perishing, and buckling under aphasia. Her art creates a gendered memento mori, reminding us of how the certainties we rely on the most (from delimited social identities to family) cannot protect us against havoc, because they are either built on lies, or just can't last.

Laura Lancaster: *Running Towards Nothing* runs from April 25-May 26, 2019 at Night Gallery (2276 E. 16th St., Los Angeles, CA 90021).

If you've ever wielded a paintbrush in the service of art, you'll appreciate the fluidity and deftness of Laura Lancaster's brushwork. The British artist, in her first L.A. solo exhibition at Night Gallery, makes big, lush paintings that teeter between figuration and abstraction.

Her subjects are classic -- women, paired with mirrors or water -- but the results feel more like Abstract Expressionism, or perhaps a more extreme form of Impressionism. Whichever "-ism" you prefer, the works

are moving meditations on the vicissitudes of vision, memory and time.

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The works begin as photographs, from which Lancaster makes pastel drawings. The final paintings are created from the pastels, representing two stages of abstraction. If a photograph is a snapshot of a moment, these paintings are like an echo: a memory only faintly recalled.

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