

WORKPLACE



Simeon Barclay (b.1975, Huddersfield) lives and works in West Yorkshire, UK. Barclay received his BA from Leeds Metropolitan University, Leeds in 2010 and an MFA from Goldsmiths College, London in 2014. In 2020 Barclay was selected to be included in the British Art Show 9. He has exhibited both nationally and internationally including at Southbank Centre, Tate Britain, South London Gallery, Workplace, Gathering, London; Liverpool Biennial, Liverpool; Baltic Centre for Contemporary Art, Workplace Foundation, Gateshead; Holden Gallery, Manchester; The Tetley, Leeds; Cubitt Gallery, London; The Bluecoat, Liverpool; Jerwood Space, London; Galerie Kandhofer, Vienna; Rodolphe Janssen, Brussels; Arcadia Missa, New York and W139, Amsterdam. His work is in the Arts Council Collection, London; Zabudowicz Collection, London; Manchester Art Gallery and Whitworth Art Gallery Collection, Manchester. In 2023, Barclay was included in Sculpture In The City, and Chester Contemporary. He is currently working on a major new commission for Deutsche Bank and The Robert's Institute.

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James Cabaniuk (b. 1987, Carlisle, UK) lives and works between Manchester and London. They received their Bachelors of Arts from Chelsea College of Art and Design in 2015 and graduated with Masters in Fine Arts from Goldsmiths University of London in 2023. Primarily working with large format painting, their practice uses personal and canonical histories to explore queer temporality and opacity. They started and ran horseshed, a queer archive and exhibition space in a rural shed and held online. They were commissioned by Lesbian and Gays Support the Miners to commemorate their 30th anniversary. Their ongoing curatorial project Archeology has been hosted at various locations with artists Jamie Bradley. During their MFA they transformed the men's toilets in the studios into the gay bar LIPS, hosting parties and installing a glory hole. Recent exhibitions include *In Holes and Corners*, The Italian Garden, Devon, UK (2024), *and still I may*, Workplace Gallery, London, UK (2024); *and in and out of weeks*, WORKPLACE, London, UK (2024); *There's a Hole in the Bucket*, Slugtown, Newcastle, UK (2023); *HERE*, IONE & MANN Gallery, London, UK (2023); *Des Bains presentation* for Minor Attractions/Cornershop, London, UK (2023); *UNANNOUNCED the other voices of silence*, ARTLAND Milano, Milan (2023); *Our Body Are Portal*, The Asylum Chapel, London, UK (2022); *The Cave You Fear To Enter Holds The Treasure You Seek*, Lima Zulu, London, UK (2018); *My Past is Not My Present, All Welcome*, Vilnius, Lithuania (2016).

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Sooim Jeong (b.1983) is a London based Korean artist who completed her MA in Fine Art at Chelsea College of Arts in 2010 and her BA in Fine Art at Kookmin University, Seoul in 2007. She has exhibited widely including Workplace (2023), Unit 1 Gallery (2021), Royal Academy (2020) in London, Mostyn in Llandudno (2019), Phoenix Gallery in Exeter (2017), SIM Gallery in Reykjavík (2017), Highlanes Gallery in Drogheda (2016), Block 336 in London (2016), Interview Room 11 in Edinburgh (2014) and The Lightbox Museum in Woking (2014). Her work has been included in public and private collections worldwide. She has been shortlisted for the Mostyn Open 21 in 2019, the Exeter Contemporary Open in 2017 and also the Marmite Prize for Painting V in 2016. Recent residencies include Radical Residency at Unit1 Gallery Workshop in London (2019) and Sirius Art Centre Artist in Residence Programme in Cork (2018).

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Laura Lancaster (b. 1979, Hartlepool, UK) makes paintings from found imagery, collected from anonymous analogue photographs and film. She transposes the lost and discarded memories of strangers into an ambiguous territory between abstraction and figuration. Divorced from their specific context and time Lancaster relocates the image to a place of collective memory. Shifting between the sentimental and the grotesque, Lancaster's paintings are uncanny and strange, dreamlike visions from a shared consciousness.

Confronting a gendered history of painting, Lancaster draws upon a range of influences including the work of Francis Bacon, Willem DeKooning, Lovis Corinth, and James Ensor. Lancaster 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.

She has shown her work in solo exhibitions worldwide including: *In Dreams*, Workplace, London, UK (2024); *Laura Lancaster: My Echo, My Shadow*, Northern Gallery for Contemporary Art, Sunderland, UK (2024); *Laura Lancaster: Closer and Further Away*, Workplace London (2021); *Running Towards Nothing*, Night Gallery, Los Angeles (2019); *Shadows and Mirrors*, Workplace, London (2018); *Laura Lancaster*, New Art Gallery Walsall (2016);

Shapeshifter, Workplace London, UK (2016); *A Stranger's Dream*, Sargent's Daughters, New York (2015); *Laura Lancaster*, Wooson Gallery, Korea (2014). Group Exhibitions include: *A Mirror to Vanity*, Brooke Bennington, London, UK (2024); *The Blue Hour*, Workplace, London (2023), *Works on Paper*, Hatton Gallery, Newcastle Upon Tyne, UK (2023), *Laura Lancaster & Rachel Lancaster: Cadence*, Workplace Gallery, London (2023), *Kaleidoscope*, Workplace, London (2022), *John Moore Painting Prize*, Walker Art Gallery, Liverpool, UK (2021); *Paint the Town*, Sunderland Museum and Winter Gardens (2020); *20:20 Twenty Years of Collecting Contemporary Art*, New Art Gallery Walsall (2020); *Royal Academy Summer Show*, London (2019); *Woman*, MA2 Gallery Tokyo, Japan (2019); *Legacy – 50 years of painting in Tees Valley*, The Auxilliary, Middlesbrough (2019); *Portrait*, Laing Art Gallery, Newcastle (2019); *ALAC*, Two-person presentation at Art Los Angeles Contemporary, Los Angeles (2016); *Dismaland*, Weston-super-Mare, UK (2015); *Private Utopia*, Tokyo Station Gallery, Japan, Museum of Art, Kochi, Japan; Itami City Museum of Art, Japan; Prefectural Museum of Art, Japan (2014).

Lancaster's work is represented in numerous international collections including The British Council Collection, UK; New Art Gallery, Walsall, UK; Nerman Museum, Kansas, USA; 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.

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Rachel Lancaster's practice is focused on painting and its intersections with the languages of cinema, music and photography. Photographic 'stills' from found moving imagery, alongside an archive of her own photographs are selected from, edited and then translated into oil paintings. Lancaster's paintings represent detailed fragments of a greater narrative. She is drawn to seemingly insignificant passing shots, extreme close ups of inanimate objects, common place domestic interiors; the split second moments that are "in-between" the action. Divorced physically from their position within a narrative structure, these paintings become abstract, ambiguous and open ended as to the unknown events which have preceded or may follow.

The process of remaking these images in paint is used to draw out the uncanny and the potential psychological charge within source imagery. The paintings are made by applying

successive thin glazes of translucent oil paint, many layers of colour and texture accrue over time. This technique encourages a dichotomy of definition and abstraction. The surface of the paint creates an array of optical effects; the anticipated details within the surface of the paint often give way to loose and minimal rendering on closer inspection by the viewer. Cropping, colour and mark making are manipulated in order to play upon the latent 'otherness' and dreamlike qualities often found in cinema and how this can be reflected in painting.

Rachel Lancaster (b.1979, Hartlepool, UK) lives and works in Newcastle upon Tyne, UK. She completed her MFA in Fine Art at Newcastle University in 2011 and her BA in Fine Art at Northumbria University in 2001. She has exhibited widely and taken part in numerous projects, performances and artist residencies both nationally and internationally. Selected solo exhibitions include *Beep Painting Prize Exhibition*, Elysium Gallery, Swansea, UK (2024); and *In The Wake*, Workplace, Newcastle upon Tyne, UK (2023). Selected group exhibitions include: *Episode II: Home and Away*, Matt Carey-Williams Gallery 2, Seoul, South Korea (2024); *Soft Focus*, Bradley Ertaskiran, Montreal, Canada (2024); *Gentle Again, The Shophouse, Hong Kong* (2024); *The Blue Hour*, Workplace, London (2023); *Cadence*, Workplace, London (2023); *Vitalistic Fantasies*, Elysium Gallery, Swansea, UK (2023); *Without Borders*, Art Spot Korin, Kyoto, Japan; Venice, Italy; Norway and US (2022); Royal Academy Summer Exhibition 2020, Royal Academy of Arts, London, UK (2020); and *Omnia Mea Mecum Porto*, Kotti-Shop, Berlin, Germany (2012). Lancaster is the recipient of Ares Mosaic Art Prize, BEEP Painting Prize, and was shortlisted for the Contemporary British Painting Prize. She was Artist-in-Residence at Alewife Brook Road in New York, the former residence and studio of Elaine De Kooning. Most recently, her work has been acquired by The Government Art Collection (2024). She also has work held in multiple private collections.

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Robin Megannity (b.1985, North-West, UK) is based in Greater Manchester, UK. He completed his MA in Painting at Manchester, School of Art in 2021 and received a BA in Fine Art at University of Wales Institute, Cardiff in 2007. Megannity has exhibited nationally and internationally, selected solo exhibitions include *Eating the Middle*, Galeria Fran Reus, Palma de Mallorca (2024); *Call of the Void*, Workplace, London, UK (2023); *ferme la fenêtre*, Kristian Day Gallery, London, UK (2021); *Goes Without Saying*, Bunker Gallery, Manchester, UK (2019); and *Compression*, Studios Gallery, New Mills, UK (2014). Selected Group exhibitions include *40 Years of the Future: Painting*, Castlefield Gallery, Manchester, UK (2024); *Gentle Again*, The Shophouse, Hong Kong (2024); *nicola ellis & robin megannity*, Pipeline, London, UK (2023); *Perfect Passive*, Xxijra Hii, London, UK (2023); *Fayre Share Fayre*, Whitworth Art Gallery, Manchester, UK (2022); *In Crystallized Time*, Museum Of Museums, Seattle, USA (2021); *ONE*, Subsidiary Projects, San Mei Gallery, London, UK (2021); *The Contact Layer*, curated by Ian Gonczarow, Stewart Hall, Montreal, CA (2020); and *Unfamiliar Handshake*, The Function Suite, curated by Brian Mountford, London, UK (2020).

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Meredith Sellers (b. 1988, Baltimore, USA) is an artist and writer living and working in Philadelphia. She holds a BFA from the Maryland Institute College of Art and an MFA from the University of Pennsylvania. Conflating the centuries-old concept of the painting as a window with the infinite windows of the digital screen, her works utilize images appropriated from digital advertisements, stock photography, art history and news media to examine systems of power and violence.

Sellers has exhibited at Workplace Gallery, London (2023), Young Space, Rosenwald-Wolf Gallery at UArts, ICA Philadelphia (2021), Lord Ludd (2016), Take It Easy (2022), Vox Populi (2016), Icebox Project Space (2016), and Pressure Club (2019), among others. Her work has been featured in *Art Papers*, *Maake Magazine*, and White Column's Curated Artist Registry. Curatorial projects include *Chewing the Scenery* at Crane Arts (2016), *The Midnight Sun* at Pilot Projects (both co-curated with Jonathan Santoro) (2018), and *Edith* at Esther Klein Gallery (2018). She is an editor for Philadelphia-based online art publication *Title Magazine*; her writing has appeared in publications including *Hyperallergic*, *The Philadelphia Inquirer*, ICA Philadelphia's *Notes*, *Pelican Bomb*, *ArtsJournal*, and *American Craft Magazine*.