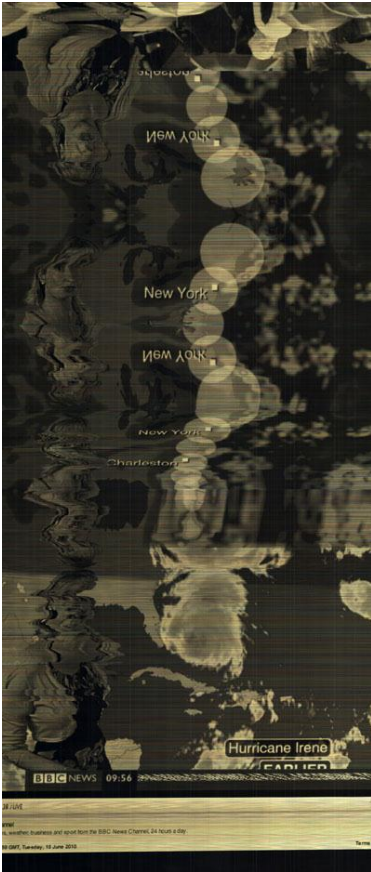


04.11.2011 - 24.11.2011

Elizabeth Gossling - Horizontal Vision

Private View: 03.11.2011 6-9 pm



B&N gallery is proud to present Elizabeth Gossling's first solo show.

In *Horizontal Vision*, Gossling will look at the relationship between print and the technical image.

Horizontal Vision has extended from a period of research into the history of the Telesnap, developed by John Cura in the 1950's. Produced by a modified camera, the Telesnap was a photographic image that documented a moment of a televised broadcast. Cura was capturing raster images - a set of parallel lines that played host for each technical image to reveal itself onto the television screen as broadcast. In the same way that Cura's camera photographed the emissions of the television screen, Gossling's own techniques also generate raster images, which offer us a new form of documentation. Using a hand held recording instrument, Gossling scans the screen of her computer, gathering 'excitations', emitted from live streams of information such as news, weather and entertainment channels.

The formalisation of Gossling's own images appear alongside the reproduction of three Telesnaps in the exhibition through the medium of print. Gossling attempts to trap the evanescence of the technical image in material form. There is a paradox that exists in the final representation of this work between the immobile nature of print and the technical image as an experience of temporality. This is pushed further through a play on the evidence of line within these images as an indicator of spectrality.

Gossling's scans represent 'line hosting image', on an exaggerated scale, falling up to 3.5 metres from ceiling to floor. Allowing the viewer to identify the micro-line as macro, she brings forward the fleetingness of the technical image. For Gossling, ultimately, *Horizontal Vision* is proposed as a condition of viewing the technical image. Raster lines are played out as a

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series of horizon lines, a point of entry and exit for the image bordering between the visible and the invisible; a vanishing point.

Gossling has also developed an innovative technique, in collaboration with a commercial print house, to transpose three of Cura's Telesnaps onto the sides of paper stacks. Although these images are static, their composition is made through animation, each sheet of printed paper is shifted slightly, allowing the image to appear to slip from the face of the paper to its edge.

A short text has been commissioned to accompany Gossling's work, which will be installed within the show. John Dummett's response to *Horizontal Vision* identifies 'provisional depictions of programmable particles', through the analogy of the contemporary image as a ventriloquist's dummy and, also, in the broader context of contemporary art. This collaboration is to be published concurrently in the next issue of the University of Dundee's gallery periodical, *3 Label* magazine, which will be on sale in the gallery following its release.

Elizabeth Gossling completed her BA in Fine Art at Central Saint Martins in 2006 is currently studying a Masters in Fine Art at London's distinguished RCA.

The production of this show would not have been possible without the kind support of Connekt Colour, Materials Technology, Lumi and Paper Co,



Mason's Paper

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