

# VIVIENNE ROBERTS PROJECTS

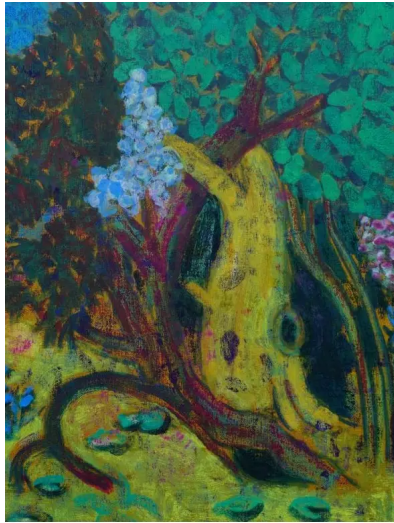
We are pleased to present

**James Fisher / Phil Goss**

*AFTER-IMAGE*

Curated by Emma Hill and Vivienne Roberts

Preview Wed 26 June from 2pm - 8pm



James Fisher (detail)



Phil Goss (detail)

*Understand a painting as a sum of chords and once and for all break away from any naturalist idea. ~ Edouard Vuillard*

**Dates:** Exhibition runs from 27 June - 7 August 2024, Tue - Fri 11am - 5pm

**Location:** The Bindery, 53 Hatton Garden, London EC1N 8HN

## **About the exhibition:**

*After-Image* explores an overarching theme of imagined landscape in an installation that features large scale paintings on paper, oils on panel, ceramics and sculpture.

Fisher and Goss share affinities. Both draw on multiple references outside themselves to construct their own discrete imaginative spaces. Their images present places of the mind – conjectured worlds – where reality coincides with motifs taken from art, literature, music and manga.

Both artists work in sequences or series, employing a back and forth approach in which a painted canvas or wooden support acts as the template for ghosted iterations. The paintings, like poetry, combine abstract and representational elements, to become the visual equivalents for thoughts.

## **About the artists:**

James Fisher's ostensibly bucolic scenes mesh reality with pictorial details from different eras and cultures. His images combine landscape schematics from Rajput and Persian miniatures, Japanese print and kigurumi characters, worked over gold grounds and decorative fabrics that he lays down on the surface of the supports. Executed in a vivid palette that is reminiscent of the virtual world of computer games, the paintings carry a heightened sense of atmosphere in which the shifting panoramas of figures, pattern and lustre leave ambiguous undercurrents.

Phil Goss investigates the resonance of a single image, unpacking its meaning through a sequence of manoeuvres. Prompted by a line of poetry or a film still, he begins work from observational drawings that are developed as carved woodblock prints. Multiple impressions enable him to calibrate an emotional charge through shifts in tone or texture. Ultimately he chooses a single impression and returns to the wooden matrix, using it as the basis to make a new painting in which echoes of mark-making remain imbedded.

James Fisher trained at the Royal College of Art (1995-97) and was awarded a PHD in Fine Art at the University of Gloucestershire in 2009. He has exhibited nationally and internationally since the early 2000's with solo exhibitions at Aldeburgh Music, Rochester Art Gallery, Eagle Gallery, London and White Conduit Projects. His work is held in collections including DLA Piper; FIL, London and the Jerwood Foundation.

Phil Goss studied English Literature at Edinburgh University and Visual Communication at the Royal College of Art, London. He is the Director of the Centre for Recent Drawing, London and has shown in numerous exhibitions including The Art of British Printmaking, Rye Art Gallery; Happy Days, Snetha Gallery, Athens; Preparing for What, Josh Lilley Gallery, London and the V&A, London.

**About Emma Hill:**

Emma Hill established Eagle Gallery / EMH Arts in 1991, to promote the work of contemporary artists through exhibitions, artist/writer collaborations and off-site installations. Recognised as one of London's first alternative art spaces, a founding principle of the gallery and its associated imprint, was to support the work of emerging artists. Over the last 32 years she has exhibited and published work by many artists who are now recognised internationally. She has initiated projects to bring artists together with musicians, composers, writers and filmmakers and has collaborated with institutions and arts organisations including Aldeburgh Music, Almeida Opera, the British Library, Kettle's Yard, Sadler's Wells Theatre, TATE, the Wallace Collection and the Venice Biennale.

**About Vivienne Roberts Projects**

Vivienne Roberts Projects is dedicated to showcasing groundbreaking contemporary art that pushes boundaries and sparks conversations. With a commitment to fostering artistic dialogue, the gallery aims to connect artists with diverse audiences and create memorable and transformative experiences.

In 2019, Vivienne established Aleph Contemporary, organising exhibitions at various London locations including the Piccadilly Arcade, the In and Out Club, and the London Art Fair. Additionally, she curated online exhibitions during the pandemic. By June 2022, The Bindery became her exclusive exhibition venue, and in 2023, it underwent a name change to Vivienne Roberts Projects.