LONDON – CADOGAN GALLERY is pleased to announce Elise Ansel's ninth solo exhibition with the gallery, featuring new paintings that add fresh chapters to her sustained engagement with the work of Johannes Vermeer. Accompanying the exhibition is a fully illustrated publication with a poem by Robin Tremblay-McGaw.

In *wall window table light*, Elise Ansel extends her signature practice of translating Old Master painting into a contemporary visual language by focusing on Vermeer's images of women near windows immersed in light. The exhibition title refers to both the visible subject matter of Vermeer's paintings and the tension between the contemporary concept of painting as tangible object, self-contained in its own wall-like flat materiality, and the early modern idea of painting as a window or portal into illusory space.

Ansel goes beyond the physical by examining the shifting representations of the spiritual in art, moving from Titian's interpretations of religious and mythological narratives to Vermeer's seemingly secular images of women. Andrew Graham-Dixon, in *Vermeer: A Life Lost and Found*, argues that Vermeer's domestic interiors were deliberately created as contemplative aids for a Christian sect that existed outside traditional institutional structures. Light is a focus, a metaphor, and an intellectual element in these paintings, which were created with the assistance of a camera obscura.

Ansel extends Vermeer's implementation of the camera obscura into the present moment by deploying digital tools in her preparatory sketches. She crops, tips, and elongates images in Photoshop, before turning to a haptic practice, working with her hands, stretching and pulling filmic layers of transparent paint on a physical substrate. Ansel's paintings fuse painting and lens-based technology. She applies the tools of both analog and digital photographic praxis to the craft of painting: blurring, cropping, burning, dodging, enlarging, layering multiple exposures and creating new iterations or variants of each image. The re-scaling devices of the Fifteenth Century, based on the use of a grid, and the camera obscura of the Seventeenth Century, reliant on a lens, find their contemporary equivalent in the

digital files Ansel finds online while searching for source material; or creates in museums while standing before Vermeer's paintings. The pixelated images they provide are in essence grids.

The series in the exhibition engage the seriality of not only photography but also Minimalism. Working with a limited palette (predominantly transparent red, green, blue, akin to photo's RGB) and a consistent compositional structure, they explore the multiplicity of plastic permutations possible within a constrained set of variables: limits and renewals.

Ansel is an alchemist. Her painting is simultaneously invention and interpretation. The aleatory nature of her practice carves space for chance. As she puts it, "It is in the slippage between intention and execution, the incidental accidents that occur during the painting process, the failure to translate correctly, the curvature of time, that new territory is gained and a deeper connection with the Old Master source is forged."