

[•] Outside

Selected artworks by Robert Luzar

Preview: Thursday, March, 28th 6:00 – 9:00pm.

March 29th – April 14th, 2013.

Open Thursday to Sunday, 12 – 6pm.

Live performances will be presented on the evening of the preview.

A performance of Details Through Pointing will be made on Saturday, April 6th, between 2:00 and 4:00pm.

Kingsgate Gallery presents [•] Outside, an exhibition by Robert Luzar of selected artworks from 2009 to 2012. The performances, objects, photographs and videos being exhibited have been produced over a four year period in which Luzar has explored physicality and gesture in relation to a notion of ‘the point’ or, more accurately, ‘ • ’.

In this exhibition the point is proposed as ‘ • ’. What we see is a graphic mark which, in one way, relates to notation. Distinct from gestural, spontaneous and direct marking (drawing a line on paper, for example), notational marks are more functional and perfunctory. These marks can structure letters, numbers, propositions or words – such as in the title here: ‘ • ’, ‘ [] ’ or ‘ . ’. A period is also presented as an ellipsis [...] – this pause or rest at the end of the sentence definitive of the direction which ‘ • ’ suggests, namely toward a certain ‘outside’.

In artworks throughout this exhibition these marks help structure physiological activities or bodily gestures, as in: turning around and passing through a sequence of chalk–marked brackets (Passages, 2009–2010), kneeling and, at eye–level, aligning with two punctuated dots (Placing A Pause By Kneeling and Staring At Two Holes In The Wall – Try and Make One Whole From Two, 2011), or pointing the forefinger and, using a digital drawing tablet attached to a projector, casting dots–as–digital–pixels onto a clear blue image – a photograph of the sky in daylight – that fills the rear of the gallery (Details Through Pointing, 2011–2012).

Since 2009 Luzar has used his practice to research a PhD, entitled Drawing Upon Multiplicity: Body, Mark, and a Trace of Thought (taking place at Central Saint Martins College of Art and Design, UAL). His thesis examines the conceptual quality of performance–drawing and asks: What is thinking thought, or multiplicity, in contemporary drawing practices? Contextually, Luzar relates his practice to artists such as Robert Morris or Trisha Brown, who explore live

mark-making to not only index their actions but also intellectually engage with the motif of line and marks on paper. For this exhibition Luzar will be exploring a different form of mark based around '•' and notation; and a mark-making activity that is interrupted by passive positions of kneeling, standing, or pointing. In this way, Luzar proposes a more conceptual and physiological approach to performance-drawing.

Robert Luzar lives and works in London. Since completing a Masters degree at Chelsea College of Art & Design in 2005 he has taken part in the residency Rojaraku (Latvia, 2006), been short listed for art prizes such as The Open West (2009), and The Creekside Open (2011), exhibited in the UK project Openended with Castlefield Gallery (2009), commissioned to create a performance for the conference, supported by philosopher Jean-Luc Nancy, Making Sense (Cambridge University, 2009), and selected for exhibitions curated by Franko B (Can You Here It, Nunnery Gallery, 2010), and Edward Lucie Smith (London International, 2011). In 2012 Luzar also co-exhibited with artist Martin Lewis at Kingsgate Gallery in Insisting Over Skin, Drawing After Surface.

Kingsgate Gallery, Kingsgate Workshops Trust, 110–116 Kingsgate Road, London, NW6 2JG

Tel: +44 (0) 20 7328 7878, Email: mail@kingsgateworkshops.org.uk

Web: www.kingsgateworkshops.org.uk