

The Performativity of Painting A choreographed meeting.

16 January – 16 February 2018, The Stephen Lawrence Gallery, University of Greenwich Galleries.

Artists: Tobias Buckel, Liz Elton, David Lock, J.A. Nicholls, Selma Parlour, James Pimperton, Rebecca Molloy, Alex Roberts

Painting – the performance of structures, fragments and use of space within the perceived painted frame, and the relating inherent surround.

'An experience of an artwork is an embodiment of space, within the work and around the work - the experience of the temporal' [1].

Lindsay Seers summarizes (above) what is intangible about engaging with art, and shares similar concerns with painting's concentration. Although Seers works predominantly in film and installation, her point accentuates a parallel movement that seems to be presently trending in painting - the re-questioning of how paintings are formed and displayed.

In bringing together these artists, through their distinct individual accounts and methodologies, the exhibition, The Performativity of Painting offers the opportunity to consider site-specificity, theatrical tropes, depicted surfaces, staging and the interconnectedness of the artwork's context (in the works' content and proximity). In this sense, the exhibition will seek to address painting's embodiment of the performative space. **Curator:** Alex Roberts

Opening hours: Tuesday-Friday: 11am-5pm, Saturday: 11am-4pm

Private view: Friday 19 January, 6-8pm **Artists' Talk:** Saturday 10 February: 1.30-4pm

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Tobias Buckel: The work of Tobias Buckel is created slowly and meticulously and hence it is to be ingested the same way. It is a patient practice that often requires the painter to start over and use the discarded painting as a base for the new development of the work. Buckels' paintings reproduce space: rooms, windows, walls ... which originate in the experience of some sort of reality, that being literally what is before the eyes of the painter, spaces retained in his memory, or even recovered from photographs. The represented images are stripped of anecdotal or narrative elements underlining their state of undress: the result is what is essential to the representation.

Buckel (b.1978) studied painting at the Academy of Fine Arts in Nuremberg and received his MA Fine Art at Chelsea College of Arts, London. He has had solo exhibitions at García Galería (Madrid), Kunsthau L6 (Freiburg), Galerie Sturm (Nuremberg) and at Peter von Kant Gallery (London). Group exhibitions include Goethe-Institut Paris, Kreuzbergpavillon Berlin, and Archiv Massiv Leipzig.

Liz Elton's painterly works are concerned with our materiality, materials and a need to step lightly on the earth. She frequently takes her works out into the environment so they become part of the landscape they reference, floating in the wind and water. Some of her paintings are on compostable material, left to gradually become damaged and broken, anticipating that they will eventually disappear. She favours remote landscapes, places in transition, the edge of a field or sea, waste lands and areas of urban change. Her work is in constant process, documented from time to time through prints and video.

Elton completed her MAFA at Chelsea College of Arts, London in 2012. Recent projects include: Control to Collapse, Blyth Gallery, London; PIY PaintLounge, Sluice Biennial, London; ZeroGravity, MC3 Project Space, Sussex; 51% Remember, The Tower Gallery, London (all 2017); Pool, The Griffin Gallery, London; Bothy Project Residency, Small Isles of Scotland (supported by Winsor and Newton) (2016). Her work has been shown at the Gate Cinema, Notting Hill in connection with a showing of the film 'Mr. Turner', and has been included in the John Moores Painting Competition, Walker Art Gallery, Liverpool.

David Lock: For the exhibition David Lock will be showing 'Looted', 2017 an inkjet collage which pays homage to Joe Orton and Kenneth Halliwell's wall collage from the early 1960's.

Lock is interested in the collages performative nature, how it has the potential to reorientate itself, both in its internal structure and content, and in its variable dimensions which allow it to question its new place and context.

The collage celebrates gay history and gay icons.

On the collage Lock has hung three small colour paintings (all 2017) that celebrate male desire and the male body.

The 'Looted' collage suggests history and the past, whilst the paintings suggest the present. In this way, it invites the viewer to think about the way that contemporary gay lives grow out of a shared gay history.

Lock graduated from Goldsmiths, London with an MA in Fine Art following a BA (Hons) in Fine Art from The University of Reading. He is a recipient of the prestigious Abbey Award at the British School at Rome. He was shortlisted for entry in the book 100 Painters of Tomorrow, (Thames & Hudson, 2016).

[1] Lindsay Seer's commentary, elevated from the final panel discussion of the conference, 'Folds in Time: Artists' Responses to the Temporal and the Uncanny', hosted by The Freud Museum, 4th July 2015. Part of The Freud Museum's Festival of the Unconscious.

J.A. Nicholls: Made entirely of paint on a single canvas, with brushes and whatever will make the mark, Nicholls' paintings look like collage. Cover versions, mash-ups and other fusions, which carry the whiff of a previous life get her going. She is after new life formed in paint from an alliance of different images and styles. Acting something like metaphor, awkward and shifting figures emerge from the encounter.

It's not so much a subject that's of interest as the 'feel' of the thing - the making sense itself. Collectively, fragments of depiction operate as equivalents for a mood, an inarticulate quality. The work evolves as a wholly more adventurous proposition of what's possible. Making itself again and again, this thing, a felt reality.

Intimate paintings of figures on wallpaper hang alongside the collage paintings. Speaking with one voice, they are immediately intimate and unashamed in their fragility, transience and vulnerability. They are careless in coming into being.

Nicholls studied painting at Chelsea College of Art and the Royal College, London. Exhibitions include Creative London, at Space_K, Gwacheon in Korea, Jerwood Contemporary Painters, the Ruth Borchard Prize and the Royal Academy Summer Exhibition.

Selma Parlour's paintings are meticulously rendered through soft films of oil to look as though they are drawn, dyed or printed. Her interest is in painting's in/extrinsic conventions and the technical problems of the medium. Parlour frequently conceives of painting as a two-dimensional stage space that curtails fictive distance as it represents it.

Selma Parlour completed her PhD in Art at Goldsmiths, University of London in 2014. In 2017, Parlour was the recipient of the *Sunny Dupree Family Award for a Woman Artist* at the Summer Exhibition, Royal Academy of Arts, London; and in 2016, was a Prizewinner at the *John Moores Painting Prize*, Walker Gallery, Liverpool. Her solo show *Upright Animal*, curated by Sacha Craddock, is Parlour's first exhibition at Pi Artworks, London, 5th January – 10th February 2018.

James Pimperton's work makes a performance of the acts of translation and circulation. Each work quotes from or relates to the others; they become riddles of reference and referent. They modulate between two and three dimensions, object and image, representation and abstraction. Information is lost, compressed or amplified, and is replaced by unplanned and unfamiliar material.

Intimate in scale and contemplative in character, the work questions the notion of what constitutes finished work or preparatory study and asks what worth, if any, there is in such rigid demarcations. The overtly referenced forms of production, deconstruction and reconstruction, evident in both paintings and objects, allude to the cyclical patterns apparent within nature itself.

Pimperton (b. 1984) lives and works in London. He graduated with an MA Fine Art from Chelsea College of Art in 2015. He has exhibited work across the UK with recent shows at St. Paul's Cathedral, George & Jorgen Gallery, and Husk Gallery in London, Campden Gallery in Gloucestershire, and The Exchange in Penzance. In 2014 he received the Zsuzsi Roboz Scholarship. He has five years teaching experience as Associate Lecturer in Fine Art at Manchester Metropolitan University.

Rebecca Molloy's practice embraces film, painting, sculpture, and installation as a way to explore what it is to exist as a human today. In 'The Cactus Dance' Molloy tenderly caresses and seduces artificial cactuses and rocks to explore if it's possible to induce moments of love, tenderness and lust with inanimate objects. These encounters for Molloy are an ode to the physical world and pay homage to her love of painting and sculpture.

Molloy (b. 1985, Leicester) lives and works in London. Molloy graduated with an MA Fine Art, Chelsea College of Arts (2014). Recent solo exhibitions include, Bad Limbs, Block 336, London (2016) and Till Death do us Party, Vitrine Gallery, London (2015). Molloy was the recipient of the Eaton Fund Award (2017) and the Elizabeth Greenshields Award (2015) and was shortlisted for the Vordemberge-Gildewart Foundation Prize (2016). Molloy was artist in residence at the Refugio Amazons, Trelex Residency, Peru (2017) and The City and Guilds of London Art School (2015).

Alex Roberts works with paint and translucence, addressing paintings' surface and spatial depth. Testing the sliding scale of figuration and abstraction, her focus is how we perceive identity and change – encounters.

Investigating the relationship between what we see and what we feel, the work invites the viewer to question their own perceptions, while hinting at a narrative, or capturing moments in the lives of others.

She is exploring the tensions between what is public and private: how, in today's digital world, appearance often contrasts with reality and sociability belies intimacy. Performativity, and how painting beholds the viewer is part of this exploration.

Roberts completed her MAFA at Chelsea College of Arts, 2015 and continues to work at the University of Bath, plus Drawing Projects UK as an Artist Tutor. Recent exhibitions, Control to Collapse, Blyth Gallery, London; Stations of Water, St. Paul's Cathedral, London; What Hat am I Wearing Today? Paul Abbott and Alex Roberts, MOCA London, 2017. Awards, The Eaton Fund 2017; Arts Council England & British Council Grant: The Artists' International Development Fund; finalist - HIX Award; shortlisted - The Red Mansion Art Prize (all 2016); Contemporary Visions VI, Beers London, 2015.

Roberts's curating and facilitating visual art projects is a research method, an extension of her studio practice's investigations. Recent examples: Arts Council England & British Council Grant funded, Connect: Katowice, Rondo Gallery, Katowice, Poland – a British-Polish, year-long exchange, collaboration and series of exhibitions involving thirty-five artists; Housed, Cookhouse, Chelsea College of Arts 2015; Transient Façades, The Well exhibition space, London College of Communication 2012.

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