

لندن نو ۲۱ ج
110 - 116 کینگسگیت روڈ
کینگسگیت گالری

۷ جون ~ ۱۴ ژوئی ۲۰۱۳

www.kaznet.org

Exhibition in 3 parts floating world

The title of the exhibition, *floating world*, is a literal translation of a Japanese word 'ukiyo', alluding to the nature of this world where everything is fleeting, as if floating away on a river. The word also refers to the everyday life and pleasure-seeking aspects of the Edo-period of Japan (1600-1867) with its understanding and even acceptance of transience, where one is led to an attitude of defiance.

In the present day, as the technological advancement gathers pace and provides us with means to transcend time and space more easily and rapidly, the fluid nature of the world is becoming more apparent, presenting us with an increasing sense of uncertainty. An exploration of the ideas associated with 'ukiyo' or the floating world seems relevant and timely under such circumstances.

In order to reflect the theme of impermanence, the exhibition will transform over the course of six weeks with the exhibited works changing every two weeks.

Each part will engage with different aspects of the ideas presented by the term 'ukiyo', including a fundamental transient state underlying the everyday, as well as the implication of such a state on our subjectivity and our responses to it. Another aspect which will be addressed is the effect of impermanence on the notion of time, both linear and non-linear.

Always Untitled, a site specific video installation work using the white noise of an analogue television and rotating mirrorballs will be exhibited in the first two weeks, providing a constantly shifting immersive visual landscape. The use of mirrorballs in the space suggests both cosmic transience and hedonistic pleasure.

In the following two weeks, a two-channel video projection work, *Nozomi*, made in collaboration with the poet, Peter Jaeger, will provide the main focus. The work introduces movement, which is both linear and cyclical, in the form of a train journey and the constant stream of text running across the bottom of the screen, which raises the question of where the movement is taking us.

The final phase of the exhibition will be in the form of a two person exhibition. The Italian artist, Stefano W. Pasquini, based in Bologna, is invited to exhibit a selection of works made using a wide range of media in response to his experience of everyday life. These will be exhibited alongside Kaz's untitled minimalist, site-specific installation work consisting of sheets of A4 paper and UV lighting. These two contrasting styles of work provide an insight into different ways of attempting to impose order on reality.

7 June ~ 14 July

Exhibition open: Friday and Saturday 12 - 6pm, Sunday 1 - 5pm
(or by appointment: contact 07986 355075)

Part 1: 7~16 June

opening night: Thursday 6 June, 6 - 9pm
a performative response to the exhibition by Lisa Skuret at 7.30pm

Part 2: 21~30 June

opening night: Thursday 20 June, 6 - 9pm
poetry reading/performance by Holly Pester and Peter Jaeger at 7.30pm

Part 3: 5~14 July

with Stefano W. Pasquini
opening night: Thursday 4 July, 6 - 9pm
performance by Stefano W. Pasquini at 7.30pm

S.E. Barnet will be reader in residence during the exhibition period. She will be reading work related texts on request between 12 - 6pm on 15, 29 June and 13 July.

Kingsgate Gallery

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For more info on the exhibition and the events, visit: www.kaznet.org

Kaz lives in London, working with video and installation as well as photography to examine how temporality and spatiality are closely linked to our subjectivity. He has exhibited widely both in the UK and abroad. Solo exhibitions include: *multiplicity* (2009) and *moving still* (2007) both at the Kingsgate Gallery; and *UK 06* (2006), which toured to Kyoto, Osaka and Kobe, Japan. Recent exhibitions include *Time Capsules and Conditions of Now*, David Roberts Art Foundation, London (2012), *Bury Text Festival*, UK (2011), and *Curioser and curioser*, The Old Vic Tunnels, London (2010).

Peter Jaeger is a Canadian poet, literary critic and text-based artist living in the UK. His published work includes *The Persons* (2012) and *Rapid Eye Movement* (2009). A critical monograph on John Cage is scheduled to be published September 2013.

Stefano W. Pasquini is an artist/curator/writer living in Bologna, Italy. He employs wide range of media as a way of making social commentary on the proliferation of 'non-sense' and contradictions that he experiences on a daily basis. He has exhibited extensively internationally. Recent exhibitions include: Glupo Galerija Št. Rijeka, Croatia (2012), *The End of the 90s and the Impressionists*, Melepera, Verona, Italy (2010) and *Power to the people*, Feature Inc., New York (2010).

Figure 1 (always untitled) or Figure 1 (empathically untitled):

Using real-time technologies, this figure shows a live retinal scan path - the patterns of movement made by our subject's eyes while viewing herself in a mirror for an unspecified duration.

Movements of the eyes give to things a familiar *Ukiyo*, or means of seeing. Let us designate this variable u . This act of alluding is achieved by 'fleeting the eyes to the world'¹, and is also a way of re-directing the everyday axes of orientation, balance and semiosis.

In Figure 1, the pleasure of seeking a response to the *Edo*-period (historically located between 1600-1867) maps to the action of the eyes as a durational range of between 0.536 to 0.600 mPKs⁻¹ (milli Peeks per second). This is an example of the process of SubPersonal Parallax (SPP), which was recently quantified by the Dutch physiologist Smeding van der Peek (2013) from whose name the unit of measurement is taken².

Proceeding from the methodology inherent in SPP, let us continue with our example. Let (x,y) define a point. The expanding technical body determines the location and pace of the subject's sight at point (x,y) over duration ΔT . This reflects natural, everyday movements, to which we may be consciously blind, but that feel familiar. This is perhaps similar to that of looking at space by means of a mental representation. However, the main difference relates to the function as well as to the method of seeing, in a movement known as 'exploration eyes'. Exploration eyes are like ideas; they have rapid *Ukiyo* rotation. Floating the more stationary, pictorial aspects of sight with the aide of exploration eyes, patterns of knowledge function as unknown aspects or movements, producing the visual seen in Figure 1.

Due to its ongoing and experimental nature, the outcome of Figure 1 is as yet unknown. We are not attempting to measure or contain the elapsing field produced. The subject will continue her exercise everyday in a room, until her immersive vision fails and is over-taken by a successive fixation point. This room is linked simultaneously and internationally to various exhibitions and everyday spaces. As a visitor to one of the installations, you may come and go as you please and are welcome to participate by actively engaging the subject's eye

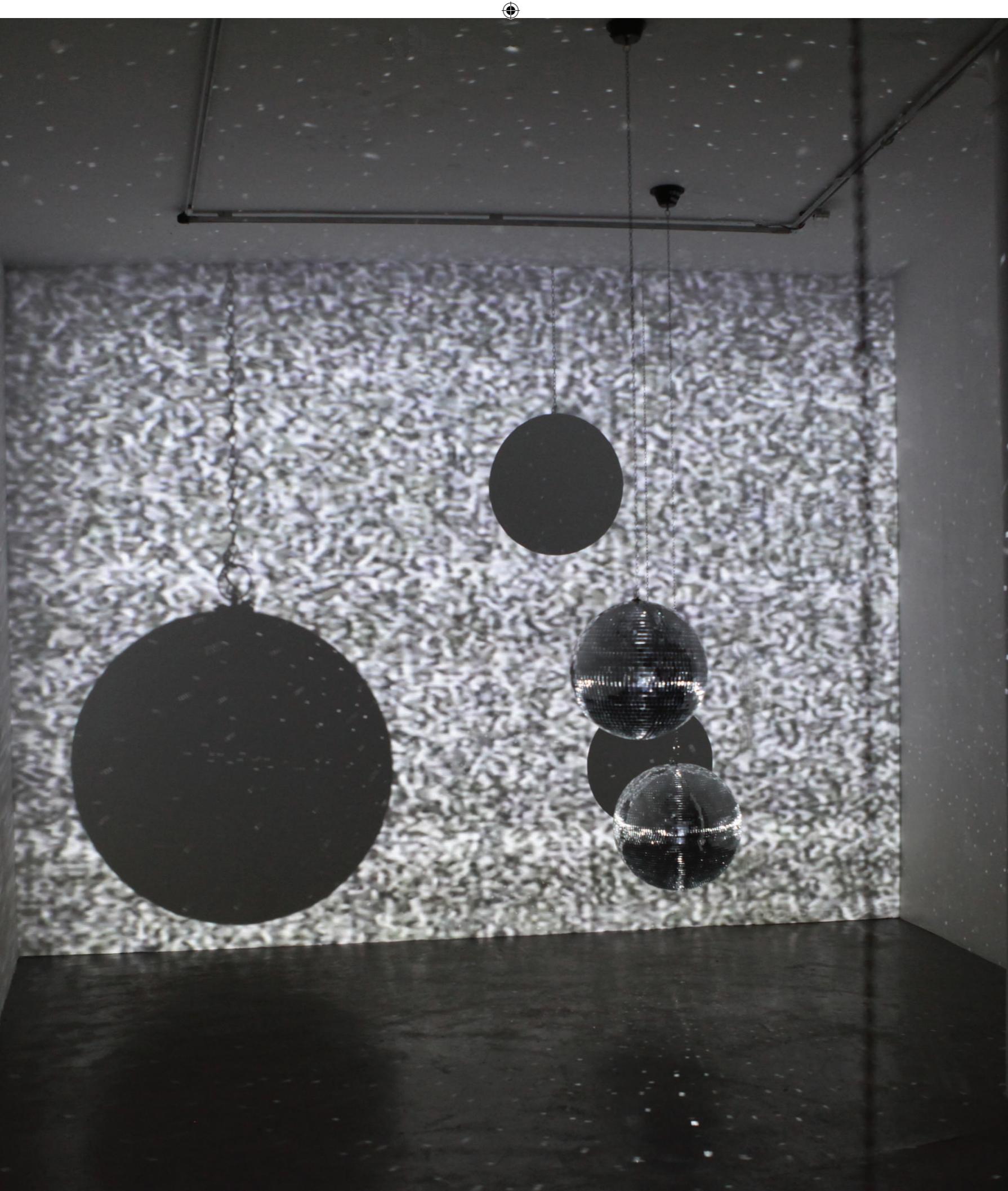
Lisa Skuret

Lisa Skuret is an artist and writer whose practice explores interdisciplinary and micropolitical strategies. Fiction writing is a component of both her live and installed work in which she creates performative responses to exhibitions, artworks, and everyday spaces. Recent exhibitions and live events have taken place at a Swedenborgian Church in London; a Museum of Work in Sweden; Spike Island, Bristol; and David Roberts Art Foundation, London.

She will be performing in response to the exhibition on Thursday 6 June at 7:30pm.

1. Merlot, P., *Eye and Mind*, Cambridge, MA: MITINTERACTION Press, 2013, p.102.

2. 'SubPersonal Parallax: An integrative framework for saccadic pursuit eye generation', van der Peek, S., *EPJ Nonlinear Biomedical Physics* 2013, 1:2 (12 May 2013).



Nozomi, Kaz with Peter Jaeger
2010, Still image from two-channel video



Untitled (316), Kaz
2011, UV light and A4 printing paper



US0901, Stefano W. Pasquini
2009, Rock, tape and santino, 29 x 27 x 38cm

Main image: Always Untitled, Kaz
2013, Single video projection installation with
3 mirrorballs and motors