

FOR IMMEDIATE RELEASE



ROBERT LAZZARINI DRAWINGS April 6 - April 29, 2006 76 GRAND STREET

Deitch Projects is pleased to present an exhibition of work by Robert Lazzarini, featuring drawings on paper and canted panels as well as a two-part wall drawing. These new works build on Lazzarini's existing vocabulary of compound planar and sine wave distortion with increasing complexity. Incorporating convoluted structure and an insistent physicality, his work addresses phenomenology, spatial disorientation, perception, and new types of vision.

In the main gallery, a series of drawings on large wood panels are hung at oblique angles from the wall, heightening the viewer's physical relationship to them and the surrounding space. A large wall mural is executed in two parts so that it lies both inside and outside of the gallery. Viewing the elements simultaneously visually collapses the space between the two. In the front gallery, smaller drawings on paper present a variety of manipulated forms in graphite, chalk and ink wash.

At times the legibility of Lazzarini's images is obscured, allowing only glimpses of the recognizable. Lines are layered, knotted, tangled, and even frenzied. Figures slip into and out of form, denying materiality. Conflating layered density and motion, these images resist vision.

Although sculpture and drawing are separate endeavors for Lazzarini, the two reuse, combine, and revisit common subjects. Skulls, guns, knives, and funerary statuary exemplify a fundamental theme for the artist: the contemplation and fear of death.

Lazzarini's multiplication of subjects, both within a single piece and across series, reflects his ongoing engagement with variation and repetition. This serial approach builds an extended meditation on ideas. For him, Warhol serves simultaneously as an influence and a point of departure.

The alteration between the legible and the confusing echoes a range of emotional states, from quiet reflection to panicked fear. Shifting back and forth between tangibly modeled forms and abstracted line, Lazzarini makes connections between moments of quietude and violence.

Lazzarini first achieved notoriety with his installation of four skewed *skulls* in *Bit Streams* at the Whitney Museum of American Art in 2001 and *payphone* in the 2002 Whitney Biennial. His first solo museum survey was exhibited at the Virginia Museum of Fine Arts in 2003. This presentation of drawings at Deitch Projects is an expanded version of *Untitled - Robert Lazzarini Works on Paper* held at Davidson College earlier this spring.

An accompanying catalog for that show includes a conversation between Lazzarini and Chuck Close. A solo exhibition of Lazzarini's sculpture is currently on view through July 16, 2006 at the Mint

Museum of Art in Charlotte, NC, featuring a full-color catalogue with essays by Carla Hanzal, Joanna Marsh and Ian Berry.

**FOR ADDITIONAL INFORMATION CONTACT JASMINE LEVETT AT
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