

Judith Abell is a sculptor and designer based in Hobart. She has an ongoing interest in working with existing materials in all of her work. Outcomes range in scale from one-off jewellery pieces to large, permanent public art installations. She has just completed a 9 week residency at with LARQ in Queenstown on the west coast of Tasmania.

Scot Cotterell's work is inter-disciplinary and concerned with responses to technology and media. Scot has exhibited Nationally and Internationally. He lives and works in Hobart.

Claire Krouzecky is an MFA candidate at the Tasmanian School of Art exploring a contemporary re-thinking and re-practicing of Romanticism, its principles and subject matter.

Jacob Leary is a Hobart based artist who in 2011 completed a Master's degree at the Tasmanian School of Art. Jacob's practise spans numerous mediums, and currently utilises invented visual and informational systems which are extended through each medium creating fictional worlds which generate their own logic and rules.

Kevin Leong is a site-specific artist whose practice alternates between creating absurd but plausible, highly-conceptualised, socially-engaged, situational works and ones that are aesthetic, distant, delicate, sensory, and spatial.

Sara Maher completed an MFAD at UTAS (2005). She has undertaken Art and Wilderness residencies at Maria Island and Lake St Clair. In 2010, she was an exhibiting artist in Shotgun (C.A.S.T.).

Amanda Shone is a Hobart based artist whose solo and collaborative practice is multi-disciplinary but based within sculptural installation. Interested in the idea that reality is contingent on the perceiver; Shone's work explores the differences between actual experience and pre-conceived ideas.

The exhibition has been curated by **Victor Medrano**. He is currently undertaking a PhD in Art History from the University of Western Australia.

Acknowledgment: The curator wishes to thank the participating artists, Mel for her generous assistance & the board of Sawtooth ARI for their assistance.

Cover Image. Scot Cotterell, *Mixtape*, 2010, performance installation.

Opening 6 pm Friday 25 of May 2012

Exhibition from 26 of May to 16th June 2012

Chance



Participating Artists

Judith Abell, Scot Cotterell, Claire Krouzecky, Jacob Leary, Kevin Leong, Sarah Maher and Amanda Shone.

Curator

Victor Medrano



Chance

'It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair..'

(*A Tale of Two Cities* by Charles Dickens)

In the opening passage to *A Tale of Two Cities*, Charles Dickens portrays an environment not dissimilar to our own - a world of chaos and contradictions. Within this world, one is beholden to a period of history described by Art Historian Thomas McEvilly as an 'age of doubt'. McEvilly asserts that this concept 'strikes many beholders as confusing and undefined; so accustomed are they to boundaries and markers that without such indicators, they feel there is no frame for meaning'.¹

Yet chance admits no certainty. Flourishing in this environment of chaos, the process of chance is given its most vibrant form by the Surrealist writer and polemic provocateur Georges Bataille who declares that, 'Chance arises from disorder, not regularity. It demands randomness - its light sparkles in dark obscurity. We fail it when we shield it from misfortune, and its sparkle abandons it when failed'.²

In ages of doubt, like our own, artists have integrated and embraced the unexpected effects that chance can bring to their art practice. The participating artists Judith Abell, Scot Cotterell, Claire Krouzecky, Jacob Leary, Kevin Leong, Sarah Maher and Amanda Shone have been invited, to embrace the possibilities that chance can bring to their art practice in the medium of their choice.

Victor Medrano

This work came about entirely as a result of an artist's residency in Queenstown, which has just come to a close. As such, it is born of chance. Residencies are a kind of alchemical experiment, where an artist places themselves within a context of interest, with some materials of interest, perhaps some people of interest, to see what happens.

In a long series of looping walks around the town, I chanced upon an image of myself cast in shadow on a chain link fence. Salvaging for material, I went back for one last look and got my foot caught in a long roll of wire, which I extracted from the tip at the mine. I tripped on a beautiful irony really, copper wire, taken from the waste pile of a mine, which extracts copper. These things came together in a work that has caused a quiet shift in my practice. Chance has been my friend and collaborator in this work.

Judith Abell

Semi-precious, 2012, communications wire, steel strap.

Unlike a linear string of information, the *Torrent* protocol for downloading files gathers its particles from disparate sources in a much more nebulous fashion, there is no one 'origin'. One can imagine it metaphorically to be more of a dust cloud than a river. By ceasing the torrent part way through portions of the image in its intended original form are obscured, changed, cut-through or smeared.

A folder full of images, discard the broken ones, discard the unbroken ones. These are the remains.

Scot Cotterell

Scot Cotterell, *Torrent*, 2010 digital prints frame.

¹ McEvilly, T. (1999) *Sculpture in the Age of Doubt*, Allworth Press, New York. p. 3

² Bataille, G. 'Chance', 1944 in Iversen, E. ed. (2010) *Chance*, Documents of Contemporary Art, Whitechapel Gallery Ventures Ltd. London. p. 32

Sky Watching Instruments is an experiment that investigates how my own personal aesthetic encounter with the sky, via a self-built instrument, might be extended to involve other people. The work is an invitation to literally *explore* the poetic and romantic within ordinary circumstances - through a familiar, but perhaps forgotten, apparatus. *Sky Watching Instruments* will develop over the duration of the exhibition, as the six participants return in their own time with evidence of their unique expedition. The potential for differences and correlations, dialogues and personalities to be revealed will (with any luck) emerge as the work takes its course.

Claire Krouzecky

Sky Watching Instruments, 2012, mixed media, dimensions variable, edition of 6.

This work deals with chance in a simultaneously direct and abstract way. Somewhat comical in its use of everyday materials and its heavily saturated colour scheme the installation works as an absurdist simulated model of the role algorithm's and formula's play within the structure of the nature and the entities that form within it - (genes, memes, the growth of technology etc.). Playing with the idea of modelling the world through a scientific vocabulary and the role contingency plays in defining outcomes throughout history; this work responds in an ambivalent way to explanations of meta-processes defined by scientific discourse controlling... um, well....everything.

Jacob Leary

Game of life, 2012 dimensions variable 2 screens, mixed media

What if we gave chance no credence?

What if we believed, as self-help gurus and motivational speakers proclaim, that we are masters of our own destiny - that we make our own luck?

What if we believed, as insurance brokers suggest, that there are no unmitigated disasters?

What if the solution to adversity really was litigation?

Can tragedy exist in such an environment?

What exactly would be happy in a "happy ending?"

How would we regard Shakespeare in a world that doesn't believe in chance?

Kevin Leong

Shakespeare in the Age of Self-Determination, 2012 Seven paperback publications of Shakespearean plays, modified book covers, bulldog clips 80 x 110 x 20 mm (Each Book)

This assemblage of seemingly disconnected images and objects attempts to show a creation on the verge of collapse, but also in the process of formation.

It evolved like a conversation; a back and forth of ideas, tensions, directions and possible outcomes.

The paradox in my making is that in order to get somewhere I have to not know where I am going.

Through chance, uncanny links can be made between materials and objects, and across mediums.

It's about bringing everything to a threshold, to a tenuous new whole.

Sarah Maher

Sleeping Memory, 2012, Mixed media approx. 6 meters long.

To make a work about chance, I asked a Psychic what my next artwork would be. She came to my house, sat at the kitchen table and conducted a reading using her Tarot Cards and psychic ability to see into the future and consequently my present. Attempting to grasp chance, and form it into something solid, I used her words to direct an outcome and investigate the nature of conversation, and process of art making.

Amanda Shone

The Art Reading, 2012, Single channel DVD, framed text.