

COOL CHANGE CONTEMPORARY

28 SEPTEMBER - 21 OCTOBER, 2018

MATT BROWN

VOLIM

ASH TOWER



MATT BROWN: WORLD SHOWCASE ADVENTURE

GALLERY 1

[https://zippy.gfycat.com/FaithfulOrnateAltiplanochinchillamouse.
webm](https://zippy.gfycat.com/FaithfulOrnateAltiplanochinchillamouse.webm)

ZFS COMBINED FILE SYSTEM _

funny photo that 100% to make you laugh every time

casinos hate when you do this; but it's not illegal!

vodka.com -

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-
-
Fluorescent Cave * * *

[Collapse]

World Showcase

- Mexico Pavilion•
- Norway Pavilion•
- Frozen•
- China Pavilion•
- Reflections of China•
- Germany Pavilion•
- Italy Pavilion•
- The American•
- Japan Pavilion•
- Morocco Pavilion•
- France Pavilion•
- Gateway•
- United Kingdom Pavilion•
- Canada Pavilion•
- O Canada!•
- Illuminations•
- Russian Pavilion•

The road to tomorrow on the Odyssey Bridge

' MATTERHORN BOBSLEDS '

* ** The Holy Angel is the subject of a card; BO – 24v

TOWN:

Ariel (Pink) recently visited the town and was nice enough to create a jukebox in the restaurant

VILLAGE:

Tony the Tiger sometimes lurks around the village; he appears rarely and once defeated inhabits the club penguin curling rink

CATATASTROPH(FF)E** the rapid expansion of super-compressed data leading to the beginning of a mass reformatting and the spread of the old net sea

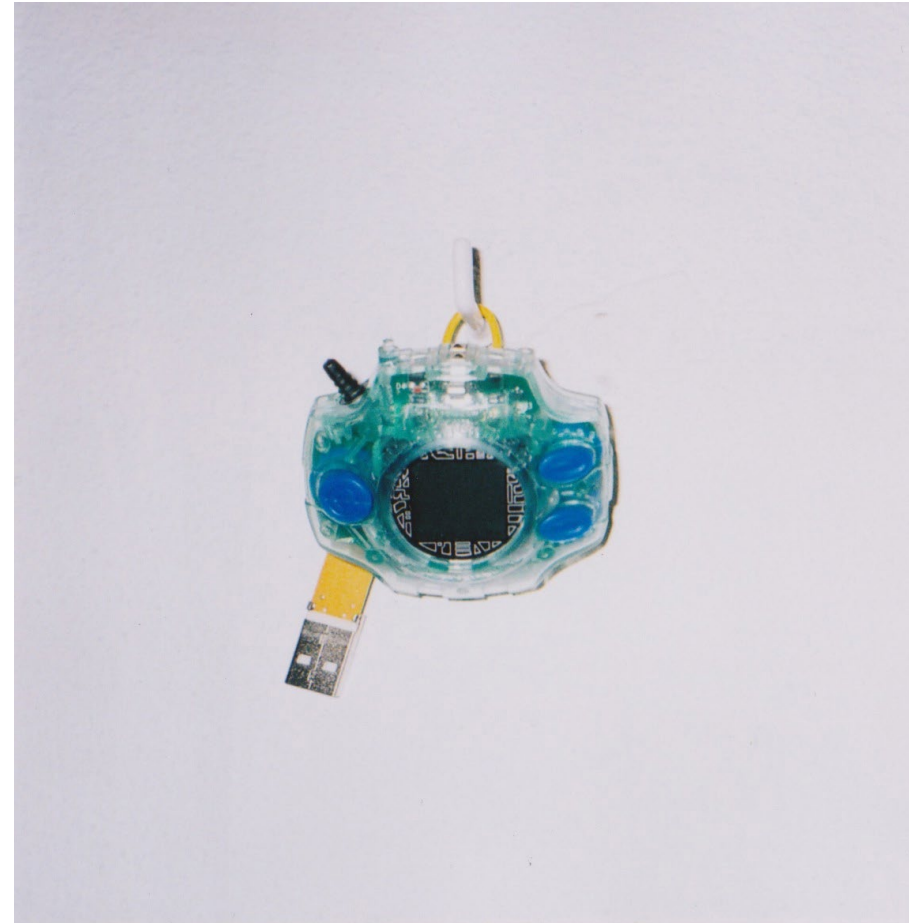
COLOSSEUM

blue-white-dragon-fighters

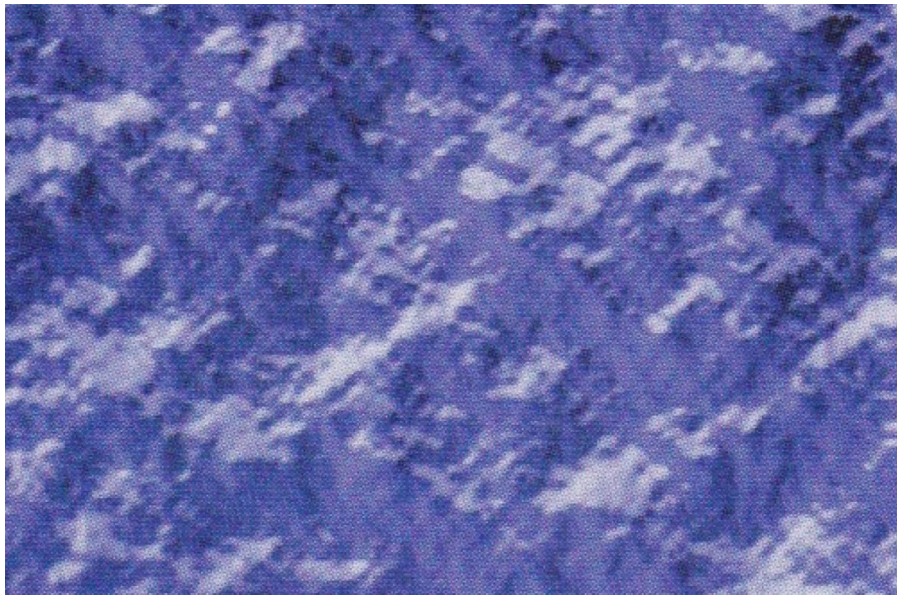
meet my best friend; we both became millionaires in under three months

Boat River Mansion
Cave Town
Beach Black Hole
Vending Machines Infinity Mountain
Cliff Edge Lake The Hotel
Trolley Car Little Freezeland
Great Savanna Great Canyon The Peak Big Freezeland
Fountain Dino Ruins
Factory Whirlpool
Ocean Cemetery
Sewer Convenience Store
Secret Exit

flameboy - - - - - wetwilly



Matt Brown, *Digi-RAZR*, 2018, D2 Digivice and USB Adaption Cable, 7 x 6.5 x 3 cm



Matt Brown, *The Ol' Net Sea*, 2018, WWW Screenshot as 35mm Slide. Dimensions Variable.

A worldwide hit for kids and families, “Disney’s Kim Possible” is an

Emmy Award-winning animated series from creators/executive producers Bob Schooley and Mark McCorkle and

Walt Disney Television Animation.

It tells the story of an average high school cheerleader, Kim Possible, who, in her spare time, happens to save the world from super villains. With the aid of her enthusiastic pals, this contemporary heroine is capable in ways few high school students ever imagine. On the flipside,

she realizes that defeating the bad guys comes easier than coping with the typical teen pressures of schooling and socializing.

Viewers’ connection to Kim

Possible led to a successful off-TV franchise for The Walt Disney Company including Kim Possible and Ron

Stoppable characters at Disney Parks & Resorts, DVDs, books,

video games and Disney Consumer Product’s line of Kim Possible-branded products available at mass retailers worldwide.

World Showcase Adventure examines the non-authoritative potential of multivalent informational systems. The exhibition includes a combination of both hand-rendered and printed materials which together form an encompassing installation and archive. This archive is a taxonomy of visual data; ambient pieces of image and text which have been retrieved from the digital plane and then stored as physical formats. The archive is not intended to communicate cohesive outcomes; rather, Brown is interested in exploring the ambiguity that such groupings of data can create, as well as the decisions that this polysemy then passes on to an audience.

Matt Brown is an early career visual artist currently living and working in Perth. His practice involves research into analog formats of archive - intending to challenge normalised processes of the visually informative. Today, due to a democratization of data and knowledge, historically appropriate methods of archiving and presenting information have become somewhat strange and absurd. Brown's practice involves a process of applying these analog and absurd methods to subjects that cause them to be broken down and become poetic rather than informative and authoritative.

Brown graduated from Curtin University in 2017 with a Bachelor of Fine Art. He was the winner of the City of South Perth Emerging Artist Award in 2017 and has previously exhibited at Smart Casual (WA) and has an upcoming solo show at FELTspace (SA). He is currently an Artist in Residence at Fremantle Arts Centre.

TRUE MORELS

The parlance of natural form and imperfection relays a native dialogue conveyed by the elements.

In the intimate process of forming clay I find one's thoughts become an expression upon the piece. If one is mentally distracted the disconnect is reflected in their piece, overworked and unbalanced clay becomes unusable.

This can be compared to approaching with a clearer mentality when one is able to synchronize with the clay's elements with hands feeling, listening one is entwined in a delicate direction of movement.

In creating these ceramics I was guided by the *Morchella*, *Morel fungi*

It is said after a raging fire one can commonly find *Morchella*, *the true morels fungi* growing. In an unexplained phenomenon, the birth of a new life forms from the decay in an otherwise unexpected environment.

Through my work I hope to give a window into my relationship with nature's forms and philosophies, Interpreting from the soil into an artificial environment.

Lauren Jane Salt

“Pollution is nothing but the resources we are not harvesting. We allow them to disperse because we’ve been ignorant of their value.”

– Buckminster Fuller.

The way we dress emphasises a feeling about who we are. But who are we, when we buy a first-hand garment without contemplating its source? How can consumers be more mindful about their product choices, while still enjoying personal expression?

Are synthetic fibres unhealthy for our environment?

Is Cotton?

Yes.

Not only for bio-chemical interference, but also a long-term hyper-production and absence of recycling.

In our indulgence, many of us take these fibres for granted. Experience teaches us that we cannot expect profit-based corporations to be honest about their resources and exploitations; i.e. water, land, labour and fuel.

[Recommended reading: *No Logo*, 1999 by Naomi Klein]

Approximately 15% of fabric is discarded during the cutting and assembly stages of manufacturing. Using only these scraps, Tia Tokic exhibits wearable garments made from what is often mistaken as waste. She ignores “rules” about grain-line and finishing to create flexible and unique silhouettes. These garments open a door for people curious to explore, disguise and distort



Tia Tokic, Haos, 2018.



Lauren Jane Salt, 2018.

their bodies rather than expose them. The construction technique allows for easy repair and freedom to modify according to individual preference. These creations are here to encourage us to consider our consumer choices.

What and who are we supporting?

Amy Ruth Gibbs & Tia Tokic

VOLIM 02 explores the current mindset and works of two collaborative artists: Tia Tokic and Lauren Jane Salt (*VOLIM*). Through different backgrounds *VOLIM* are able to synchronize their philosophies of form and method by creating a continuous dialogue within their materials.

Tokic exhibits her waste accumulated from 12 months of small-scale manufacturing. Her scraps are reconstructed into wearable items to create a “zero waste” cycle. These garments ignore rules about grain-line and finishing. This creates a unique silhouette that disguises the body and can be easily modified or repaired.

Salt shares her relationship with natural forms in the gestures and impressions embedded in her clay pieces and botanical illustrations. Continuously inspired by plants, she wishes to bring small intimate details within nature to an artificial environment respectfully. Salt takes only key elements of form to exhibit in each piece, whether it be the texture of the *Morel Fungi* replicated in her ceramics, or the still of a leaf half ravaged by a caterpillar.

Lauren Jane Salt is a multidisciplinary artist based in Perth, Western Australia. In 2013 Salt finalised her floristry studies at the Flowers Design School and TAFE. She continued her studies in Bad Neuenahr-Ahrweiler, Germany, studying flower design with Gregor Lersch. In 2016 Salt won the *Florist of the Future* title for Western Australia in the national Interflora competition. Since then she has taken an interest in the form and texture of ceramics, taking up classes in 2016 she went on to complete Advanced Ceramics at North Metropolitan TAFE in Perth.

Tia Tokic is a fashion designer based in Perth, Western Australia. In 2014 Tokic finished her Bachelor of Fashion Design from Curtin University. She was awarded the Innovation and Academic awards. She established "Volim" as a clothing label in 2008, and has since developed designs and methods to enforce her own ethics.

Tokic and Salt met in 2014 and joined to make 'VOLIM' a collaborative label, which explores the many facets of form and sustainability. Since then they have exhibited in five collaborative exhibitions and one solo exhibition *VOLIM 01* at Beyond Skate Gallery. VOLIM co-directed and designed the play *Bacterium* which featured in the series *A night of* at The Blue Room Theatre as a part of Fringe Festival 2018.

Q&A WITH ASH TOWER & COOL CHANGE

The two works in this exhibition examine the importance of recognising that errors in scientific practice can be beneficial, through the context of artistic experimentation. What interests you in how artists engage with laboratories, especially as the laboratory exists as an arena traditionally closed off to artists?

Laboratories are commonly understood as spaces that are designed to exclude and contain. It's exciting to think about labs as 'pocket dimensions' where parts of the world can be sequestered and studied in isolation; broken down and pulled apart to reveal some scientific claim. I believe artists are drawn to laboratories because of this narrative (never mind that the reality is somewhat more complex).

What do you find compelling about current and historical sociological practices of scientific communities?

I think it began with my interest in knowledge systems, and my belief that science was just one big system for digesting the world and turning it into theories, papers and PowerPoints. As I read more, however, I became fascinated by the construction of scientific facts. The transformation of an idle thought into a fact is so interesting because of the authority it accumulates on its journey. I came to realise that everything we know as 'scientific' is inextricably connected to the social and the political.

How did the idea come to you to memorialise retracted scientific papers as we can see in *Studies of Nature*?

Scientific communities revere high standards of quality and verifiability. These standards are how science accumulates its authority and social value. As a result of this standard-keeping, however, there are documents that don't make the cut. The reasons for this vary greatly, but they can often be attributed to error as opposed to deliberate deception. Many of the people who retract papers are the authors themselves, retrospectively realising an error or mistake. For this reason, I wanted to memorialise the papers as both artefacts of scientific labour, as well as artefacts of the community's values of standard-keeping.

Through creating a memorial to information that is now considered worthless in the eyes of the scientific community, you have conceived a way of archiving narratives that shifts the observational tone of these papers from retracted scientific journal articles to those of historical documents. Why do you think that physically historicising these papers as part of a physical work is so important?

The need for physicality in this work comes from so many places, but mostly from a need to invoke 'monumentality.' The 'monumental' describes something that is both significant and vast, as well as something worth memorialising (in the Western architectural tradition, 'memorial' and 'monument' are almost synonymous). I also wanted to shift these documents from one authoritative canon (scientific publishing) to another (historical documents) in a way that avoided 'calling out' scientific malpractice. This work is about commemorating the labour and craft of the papers, regardless of their relationship to knowledge. These papers are 'science fictions' (to abuse



Ash Tower, *Studies of Nature*, 2017, Honour board, lectern, bound book, dimensions variable.



Ash Tower, Studies of Nature, 2017, Honour board, lectern, bound book, dimensions variable.

the term); descriptions of the world that simply never attained scientific consensus.

***Lab Hands* can be interpreted as a documentation of memory. What do you find valuable about commemorating mistakes, and through this, how does the idea of failure play an important part in your practice?**

Failure is a fascinating idea because it describes agency or intent in the negative (you have to have a goal in mind in order to fail). Failure describes a situation where events deviate from what is 'expected'. *Lab Hands* interested me because they're just slips or miniature versions of this. They are moments in which the hand fails to execute the action that the mind conceives. This, in itself, is made even more interesting in the accumulation of these slips onto the same documents; year after year, experiment after experiment. Failure in an arts practice is important because it's this moment where the artist doesn't get their way; something has interceded or invaded. The invasions into practice are the most interesting.

In what ways can you see yourself exploring the tension created through departures from 'acceptable' scientific practices in the future?

I'm interested in any standardised attempt to organise what is 'known'. These organising systems (the library, the archive, the museum) present themselves as ordered; governed by one set of principles of rules. The tensions that emerge from these systems are so rich because they shatter this façade of order and reveal these systems as sites of contested histories that are mutually constituted by different agencies across time and space. As for the future, there are lots of systems like this. I think there's a lot more work in continuing to document the breaks.

Protocol examines different errors in scientific practice, and how these errors might be considered valuable despite their deviation from scientific protocol. Two individual artworks *Lab Hands* and *Studies of Nature* describe different procedures (and deviations from procedures) in scientific practice. They both inhabit a tension between institutional authority and error, which is played out differently in each work. Each work, while distinct in its appearance, probes the arbitrary boundaries that are constructed around scientific facts and practices.

Protocol appears as part of Unhallowed Arts Festival presented by SymbioticA.

Ash Tower is an artist and researcher based in Adelaide, South Australia. His work examines systems of knowledge; means by which information is ordered and stored. By drawing on existing conventions that classify, consign and codify, Ash's work interrupts these systems, revealing the internal architecture of an otherwise closed, unseen system. He is currently undertaking a PhD at the University of South Australia in the sociology of scientific knowledge. His doctoral research focuses on laboratories in art/science work, particularly how the cultural practices of artistic and scientific communities are performed within laboratory space.

Cool Change Contemporary acknowledges the Whadjuk people of the Noongar nation, the traditional and rightful custodians of the land on which we operate. We pay respect to Elders past, present and emerging.

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