

*Tomorrow, and tomorrow,
and tomorrow*

27 August - 19 September 2009

Opening drinks Thursday 27 August 6pm - 8pm

Artists: James and Eleanor Avery, Laresa Kosloff,
Sanné Mestrom, Dorota Mytych, Izabela Pluta,
Amélie Scalerio and Matthew Watts

Curated by Olivia Poloni

• **nellie castan gallery**

12 River St Sth Yarra VIC 3141
www.nelliecastangallery.com



Izabela Pluta, *Untitled (float)*, 2009, photo mural on adshell paper, 212 x 310 cm

The mechanical beating of time - An exchange between artists and curator
(Monday 29 June - Wednesday 29 July, 2009)

Monday, 29 June 10:07am

Olivia Poloni > Laresa Kosloff > 'Giant', in *Tomorrow, and tomorrow, and tomorrow* presents a sense of duration and anticipation. When making this work what was your point of departure?

Tuesday, 30 June 8:49am

Laresa Kosloff > My Super 8 films document 'found' situations, usually events or activities that occur in urban space. 'Giant' is a bit different to my other works, because it is set in a natural environment. I made it on a miniature train ride in Eltham, and I remember waiting to find the 'right' person to film, and then scrambling to sit behind this man as he rode the train. Later on I thought to myself, why did you want to film that man? When I saw the footage it reminded me of being carried as a child, moving through space in that way, and the close proximity. It's not important that this memory is recoverable in the work, although I think that the film has an uncanny quality, which relates to the texture, repetition, ambiguity, and lack of narrative resolve.

Laresa Kosloff > Sanne Mestrom > If you could be an artist at any point in time, when would this be, and who would you share a studio with?



Laresa Kosloff, *Giant*, 2001, 50 sec (looped). Still image from Super 8 transferred to dvd

Thursday, 2 July 12:41pm

Sanné Mestrom > Winter in New York, 1987. Sharing a studio with Roni Horn and Felix Gonzalez Torres. I can see myself there now... It's snowing outside.

Sanné Mestrom > Dorota Mytych > There is a macro and a micro cosmos in your detailed graphite drawings. Right up close we see the intimate world of personal gatherings: people with a common goal or shared interest. Yet from afar the drawings loosely resemble the amassed leaves at the base of a tea cup when a reading is being made (and yes, I see that you've had an exhibition so aptly referenced).

It would seem that tea leaf reading is not an application of magic, but rather a tool for tapping into the subconscious by applying thought to pattern recognition and symbolism. And it's because abstract pattern recognition keys into our subconscious that tea leaf reading is a highly personal and subjective process.

This suggests that what we see in a reading tells us as much about ourselves (or our subconscious) as it does about another person we may be reading for. It seems to work a lot like a Rorschach Test where we are most likely to recognise symbols that have a bearing on - or connection with - a matter close to hand.

Still Moving

Movement vs. stasis in the body (& the mind) ... considered through anthropocentric qualities of material (bronze, resin, paper, video, clay) ... to form odd sculptural juxtapositions ... bringing together both psychological and material concerns // expressions of tension // moving at a glacial pace, gravity-defying // 'Still Moving' - a continuum of motion, also a paradox: still (motionless) vs. moving (mobile) 'still' - up to and including the present (ie. "even now"); also - to quieten, become still // stasis as a kind of personal hell // 'Pause' - momentary suspension,



Are the compositions in your detailed drawing works premeditated or do they emerge as you create them in a more stream-of-consciousness kind of way? And with this in mind, reviewing your current or recent works (ie Inclined 2006, or Perpetuum Mobile (X Anniversary) 2007), what would you say such drawings reveal about you?

Wednesday 8 July, 1.24am
Dorota Mytych > The composition of the crowds (actually I'd like to call them audience's) in my drawings happen for different reasons and in different ways every time I work.

The composition, is a result of a specific subject-matter, aim. For example, in the work Jester, which I prepared for an exhibition in Poland, the pattern of a face was planned ahead very carefully so the viewer would recognize it. In fact, this specific head/face of Jester is a very well known figure in Polish history. I made it precisely for a specific place and audience, so the whole exhibition would create a more personal/ close experience for the viewers.



In the work *Perpetuum Mobile*, my approach was different. This drawing was created as part of an animation and speaking formally, the composition started from two corners and evolved inward as I made connections while drawing.

In the work *Inclined*, the main focus was the subject matter and the composition evolved freely with it, very much growing as connections were made. I was looking for patterns that were more organic and not necessarily recognizable or easy to name.

What would the drawing reveal about me? I think it's really a question for the viewer to ponder. If I say this or that, I close the options for a potential viewer to ponder.

Sunday, 19 July, 5.38pm

Dorota Mytych > Matthew Watts
> What is the fundamental, reoccurring question/ concern that your art practice focuses on, regardless of changes in the medium and subject matter you choose to work with?

Matthew Watts >
Essentially, my work focuses on questions arising from individuals' perceptions of their society, be it ancient or modern. Why these questions arise for them and how, by contrast, their own ideologies give rise to subcultures that are often wilfully utopian in their nature.



Monday, 20 July, 2.08pm

Matthew Watts > Amélie Scalerchio > What paths have you taken to maintain personal integrity in the face of the commercialisation and commodification of contemporary art?

Amélie Scalerchio > I have to say, i don't really think much about the two factors you mention. I suppose because they are not aspects i feel i need to address in relation to the idea of personal integrity. This for me is more about pursuing my practice in a way that is truthful and enjoyable. i guess i don't find myself making work "in the face of the commercialisation and commodification of contemporary art" because isn't there so much more out there (and in people's heads)to contend and be concerned with?

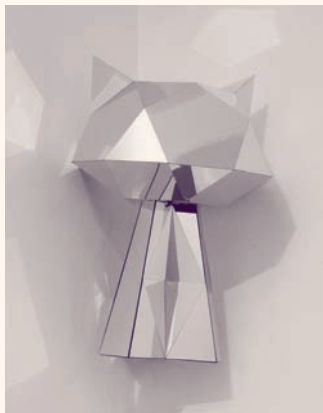
Sunday, 26 July, 5.40pm

Amélie Scalerchio > James & Eleanor Avery > What is the unknown for you and how do you define it individually? Where is the unknown placed in the context of your collaborative practice and how does it affect the work you make together?

James & Eleanor Avery > Individually and collaboratively we rarely consider the unknown. Our concerns lie within knowledge and experience. Most of our collaborative projects are propelled by what we already know, and a striving to know more through research and experimentation. The unknown for us can reside in the undiscovered but it can also be within the possibilities of the familiar.

Tuesday, 26 July, 12:59pm

James & Eleanor Avery > **Izabela Pluta** > Your works are generally uninhabited by humans but they suggest a trace of human habitation. Do you consider nostalgia a key element in your work, or are they more concerned with anticipation and desire?



Izabela Pluta > I see nostalgia and desire to be intertwined... the desire to be somewhere else: as migrants or travellers, or simply as people traversing places. I consider the sites to allude to a desire for and loss of place; the looking for and finding of place; or the imagined place and the reality. In these concerns I guess the idea of anticipation is slightly played upon, but my interest is in the notion of moving and searching for another place - the cliché of the grass being greener elsewhere. I deliberate on how an empty site may evoke a longing for a place... how images void of human presence become distant but at the same time are familiar, and how images can provoke us to feel a longing for what is no longer there - so yes, there is nostalgia there somewhere...

Wednesday, 29 July, 1.26pm

Izabela Pluta > It seems inevitable to ask a curator about their intensions, rational or creative vision for the exhibition! Perhaps it's more appropriate in an informal way to simply ask from where the initial idea stemmed and the interests of your own creative inquiry?

Olivia Poloni > I was actually thinking about your work when I was brainstorming the concept of the exhibition. I was interested at looking into work that considered the notion of time passing, duration, memory, desire and anticipation. I am often attracted to putting together artists that explore a central idea is differing mediums, or abstracts ways. I enjoy work that forces you to approach it laterally to get answers, and even more when there are no answers. The title of the show comes from a Shakespeare quote from Macbeth,

*To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player,
That struts and frets his hour upon the stage,
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.*

(Act 5, scene 5, 19-28)

Izabela Pluta's project was developed during a residency at the Cité International des Arts studio in Paris through The College of Fine Arts UNSW, and funded by a Freedman Foundation Travelling Scholarship for Emerging Artists and an Ian Potter Foundation Cultural Trust Grant.

Sanné Mestrom's work was developed through the generosity of Arts Victoria.

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