



*Time To Start Over*

Lauren Hall

Jennifer Rose Sciarrino

Leisure (Meredith Carruthers & Susannah Wesley)





*...the moon gazed on my midnight labours, while, with unrelaxed and  
breathless eagerness, I pursued nature to her hiding places.*

-- Mary Shelley, *Frankenstein*, 1818





↵↵ William Dyce (1806-1864)

*Pegwell Bay, Kent - a Recollection of October 5th 1858.*

Oil paint on canvals

950x1200x125mm

1858 - 1860 (?)

Tate Britain

**Time To Start Over** occasions works of sculpture, installation and video as emblems of nature from an unfamiliar age. Scientists suggest that we are entering a geological epoch, termed “the Anthropocene,” in which the natural world bears the unmistakable mark of the human hand.<sup>[1]</sup> At the advent of this new history, I have cast three works of art in the indefinite light of our unnatural epoch: how can “nature” be new, lost, exacted, falsified or re-born?

Many of the above are lingering questions of the eighteenth and nineteenth-century Romantics. At the dawn of the Industrial Revolution in Europe – a period of massive scientific as well as socio-cultural-economic transformation – Romanticism flourished across the literary and visual arts as the first aesthetic critique of modernity and the mechanical rationalization of nature. The Romantics were a wide ranging group of artists, poets and thinkers who, with deep trepidation, yearned to return to, or somehow recover, an awe-inspiring, pure, and unspoiled (and thus illusory and at times symbolic) version of natural world – the unquantifiable home of the imagination.

In *Time To Start Over*, three late-capitalist artistic representations of nature are in one way or another caught adrift, or aglow, in the new complex aesthetic undercurrents of anxiety and longing. For the present-day artist, what are the emerging representational terms of a technology-driven, trash-filled world? Where does nature hide in the scientific or psychological actuality of a human made world? A statement as impudent as it is oblique, *Time To Start Over* implores nature as a thing half-real, half-fake – a hybrid object, glinting, glowing and unearthly, now beginning to wash up on new shores of terminology, materiality, and artifice.

Accordingly, the three artworks in this exhibition befall the question of nature through history, make-believe, simulation and



speculation.<sup>[2]</sup> In the mix-media assemblage *A thing wherein we feel there is some hidden want* (2013) Glasgow-based artist **Lauren Hall** places dyed salt, beads, shells, microwaved soap, and a SAD lamp on glass serving dish.<sup>[3]</sup> Hall's miniature shoreline is an uncanny offering, a hobby collection of an alien beachcomber. In drawing the work's title from the poet Percy Bysshe Shelley, Hall endears nature to trash and kitsch.

*Mineral Specimen 12* (2011), by Toronto-based artist **Jennifer Rose Sciarrino**, possesses its own concerns of mimicry, material and surface. The work is plastic cast, a tromp de l'oeil of an earthly treasure. The object, sculpted from Internet images, stands as a type of crystal carcass, an equivocal placeholder for the shape, size and texture of a real geological specimen. As an artifact of our advanced-digital age, *Mineral Specimen 12* challenges the beholder to deem it precious.

*Glow of the Going, Glow of the Gone* (2013) is a stop-motion animation video by Montreal-based duo **Leisure (Meredith Caruthers & Susannah Wesley)**. On a screen, the shadowy imprint of a hand moves over a plush, grey surface. Set beside a small clipping of a fur-lined, Modernist bedroom, Leisure's video domestic interior engenders a lunar exterior. Transmuting and procreant, the work's extraterrestrial imagery seduces and unsettles. Trapped in its own world, what does the human hand desire?

Beginning at the implausible moment of "now," *Time To Start Over* implicates each of these works as an imminent finding from the evolving surface layer of history.

Penelope Smart,  
Curator

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[1] Anthropocene (anthro=human, cene=new).

[2] This statement derives from writing on the exhibition "The Surface of Each Day is a Different Planet" by Raqs Media Collective. See [www.raqsmediacollective.net](http://www.raqsmediacollective.net).

[3] A SAD lamp is a light therapy device used to treat Seasonal Affective Disorder (SAD), a common condition in which a person experiences depressive symptoms or mood changes during the change of the seasons.

*Lauren Hall*



*A thing wherein we feel there is some hidden want*

SAD light, glass bowl, dyed salt, microwaved bar soap, shells, beads

2013

variable

*Courtesy of the artist*

*Images by Josh Fee Photography*







*Jennifer Rose Sciarrino*



*Mineral Specimen 12*

Resin and glass paint on acrylic mount

2011

6.5 x 6.5 x 5 cm (approx.)

*Courtesy of Private collection*

*Images by Josh Fee Photography*

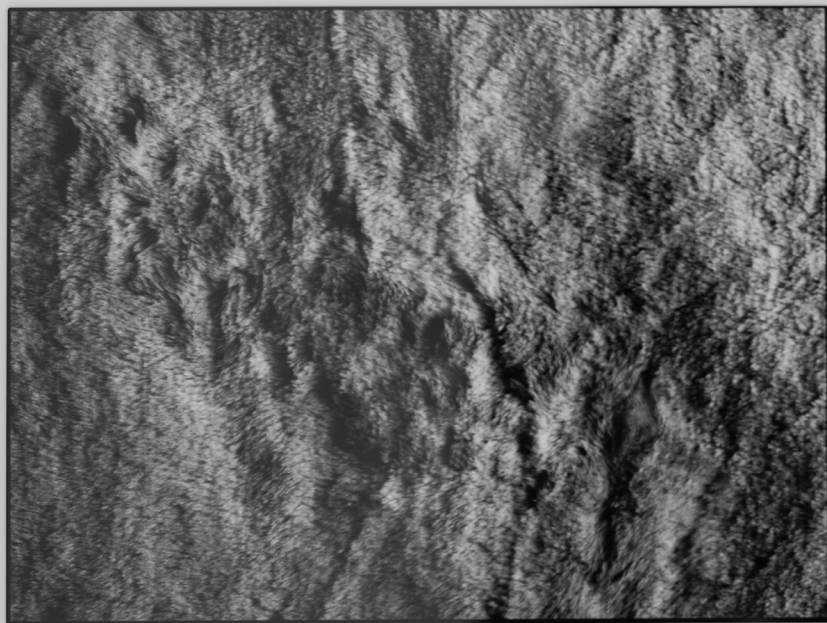








*Leisure* (Meredith Carruthers & Susannah Wesley)



*Glow of the Going, Glow of the Gone*

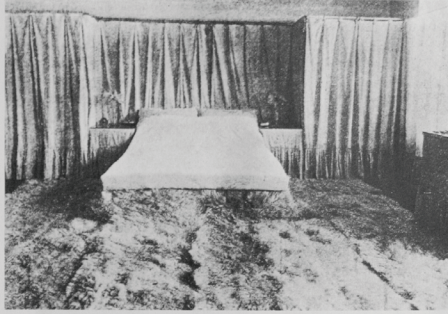
Stop-motion animation video, research clipping

2013

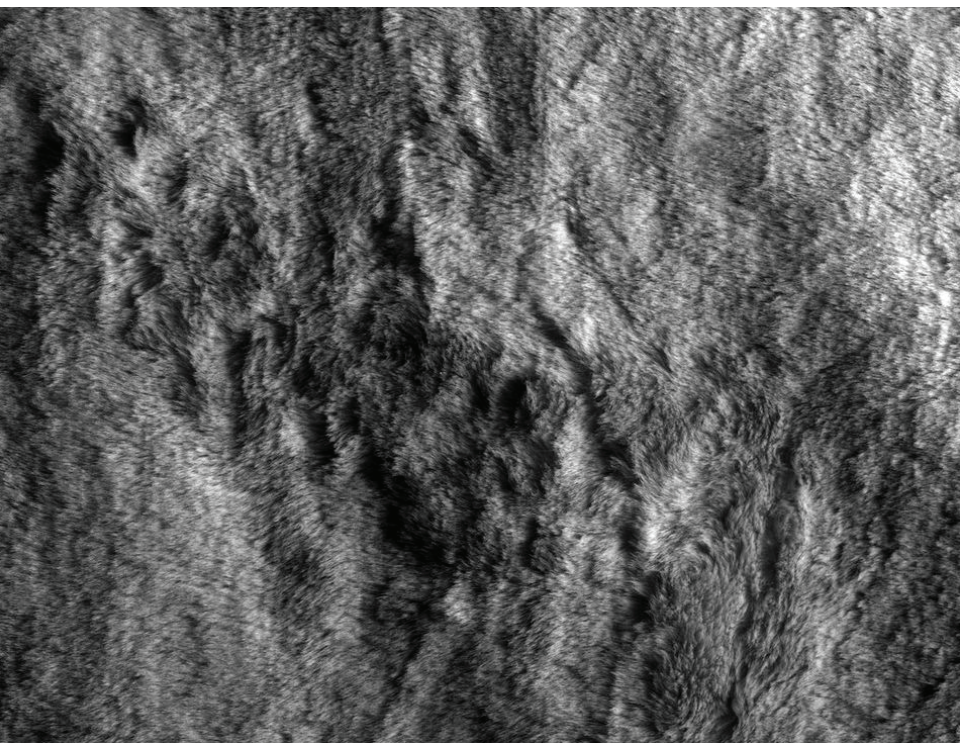
video duration 54 seconds, (28 sec forward, 28 sec looping back),  
clipping 10.5 x 14 cm unframed

*Courtesy of the artists*

*Image by Josh Fee Photography*



17 LOOS APARTMENT.  
Bedroom of Loos's wife, Lina. Photo: 1903.



*Glow of the Going, Glow of the Gone*

Stop-motion animation video, (video still)

2013

video duration 54 seconds, (28 sec forward, 28 sec looping back)

*Courtesy of the artists*



Gustave Moreau (1826-1898)  
*Les Chimères*, ("The Chimaeras")  
Oil on canvas  
Unfinished, 1884  
2.36m x 2.04m

# *Artist Biographies*



**Lauren Hall** is a Toronto-based artist currently pursuing an MFA at the Glasgow School of Art. Hall's work takes the form of sculptural installation with an affinity for postminimalism and abstraction. Occasionally, she collaborates with Toronto artist Susy Oliveira as SCULTURE CLUB. Recent exhibitions include: *Moisturizer: An Exhibition* at the Savoy Center (The Savoy, Centre, Glasgow, 2013), *superpositions: New Wight Biennial* (UCLA, Los Angeles, 2013), *Tropical Contact High* (Erin Stump Projects, Toronto, 2012). She is the recipient of emerging artist grants from the Toronto Arts Council and the Ontario Arts Council.



**Jennifer Rose Sciarrino** is a Toronto-based artist working in photography, sculpture and installation. Sciarrino's work engages forms in the natural environment, sculptural surface and mimicry. Sciarrino has exhibited work nationally and internationally in a number of group and solo shows. A selection of recent exhibitions include *From Nature* (Equinox Gallery, Vancouver, 2013), *x,y,z*, solo exhibition (Daniel Faria Gallery, Toronto, 2012), *trans/FORM* (The Museum of Contemporary Canadian Art, Toronto, 2012) and *To What Does This Sweet Cold Earth Belong?* (The Power Plant, Toronto, 2011). Sciarrino is represented by Daniel Faria Gallery in Toronto.





**Leisure** (Meredith Carruthers & Susannah Wesley) are artists and curators based in Montreal. Working together under the name “Leisure” since 2004, their collaborative practice explores the intersection between imaginary narrative and socio-historical research. Carruthers and Wesley have produced exhibitions and special projects in collaboration with venues in Canada and abroad, and have participated in residencies in Banff, Dawson City, Haliburton and Vienna. Recent projects include *Witch Trap* (Erin Stump Projects, Toronto, 2012) and *A Line / Aligner* (La Centrale Galerie, Montreal, 2013)





*Image by Josh Fee Photography*

TIME TO START OVER

LAUREN HALL, JENNIFER ROSE SCIARRINO, LEISURE (MEREDITH CARRUTHERS & SUSANNAH WESLEY)

CURATED BY PENELOPE SMART

APRIL 4 - 21, 2013

NO FOUNDATION

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