

COME IN NUMBER 51, YOUR TIME IS UP

Adrian Hobbs

April 30 – May 16. Aggregate artist talks /crit on Saturday May 16 from 1-3pm.

Historically chaos has been considered the inferior and negligible opposite of order. Either an incoherent melange of disparate elements and forces that preceded the existence of the universe, or an undesired state of confusion and disarray. A lot of contemporary thought however, from mathematics to physics and philosophy, has negated this traditional conception by recognizing the essential role chaos plays in all existence. Rather than just a diminished state of matter or circumstance, chaos is now seen as a vital and necessarily productive omnipresence that results in change, innovation - the new, and many, intrinsically mutual, and coexisting orders as opposed to a single, regulatory and universal order. In this sense chaos can be positioned to critically address any institutional tradition that has positioned the eternal, static, unchanging and universal as the highest forms of truth and knowledge. A notion writ large through Western history that began when Plato first argued that Being was the only truth and Becoming or change a deceptive illusion.

My work is an exploration of chaos as a generative medium that presents many, unprescribed futures or meanings as opposed to an explicit and determined meaning. Through the use of unresolved form, non-linear perspective, blurring, liminality, or generic/simplified motifs I attempt to present work that isn't fixed but continues to generate a plethora of interpretations. In this sense it stands against those histories that favor the universal above the subjective or the static and eternal above the liminal and fleeting.

'Come In Number 51, Your Time Is Up' refers to the same-titled song by the band Pink Floyd that plays over the closing sequence of the 1971 Michaelangelo Antonioni film *Zabriskie Point*. This sequence has had a massive influence upon my practice, and in this show several of the paintings have been adapted from stills taken from it.

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Works listed clockwise from left of the room

The Face On Mars, 2013, oil on board, 900 x 600 mm, (on loan).

Mimesis' Nemesis, 2015, oil on canvas, 1500 x 1000 mm, \$2800.

Would I Play With My Band?, 2009-2015, oil, acrylic, enamel, plaster, and dirt on unbleached cotton mounted on canvas, 1500 x 1000 mm, \$2800.

The Argo, 2015, oil on canvas, 1500 x 1000 mm, \$2800.

The Bottom Line, 2011, oil on board, 520 x 400 mm, (on loan).

Apophenia and Fact, 2014, oil on canvas, 1500 x 2300 mm, (on loan).

Hello Hadron I and II, 2009, oil on canvas, 460 x 350 mm, (on loan).

Big Bang, 2011-2015, oil on canvas, 900 x 1200 mm, \$1500.

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