



Romantic
Conceptualism

ROMANTIC CONCEPTUALISM

SCOT COTTERELL



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Published by Scot Cotterell and Contemporary Art Tasmania
for the exhibition Romantic Conceptualism.

The author would like thank Contemporary Art Tasmania; Michael Edwards, Kylie Johnson, Colin Langridge, Joybelle Frasson, Pip Stafford for their engagement with and support of this project. Elisa Knezevic and Jasmine, Alice and Dalziel Hall-Cotterell for their ongoing support. My friends and colleagues for their support and input into this work. Victor Medrano-Bonilla, Ede Strong, Janssen Herr and Colin Langridge for their texts.



Sheik Yer Bouti

I listened to We Love Mashup Feb 2014 on Youtube to get a sense of recent examples of the genre and hated it. The frenetic jumble of pop bits appeared to me as a potential form of aural torture. Romantic Conceptualism – is it a mashup?

Remixing material from separate and often disparate sources to form something new is not so unusual, but the result is often surprising. Combining the ideas behind Romanticism and Conceptualism in the visual arts Jorg Heiser, curator of the 2007 exhibition Romantic Conceptualism, does not necessarily mash-up the two art genres as much as argue for the surprising overlaps between them – particularly the way that in both genres the intimate is made public.

Frank Zappa developed the technique of 'xenochrony' by extracting previously recorded musical parts from different songs and then combining them to create a new song, for example, the song Rubber Shirt on the Sheik Yerbouti album where the drums and bass come from completely different recordings and have different tempos; interesting, in a good way.

Making an art of appropriation Scot Cotterell's exhibition, also titled Romantic Conceptualism, uses videos made by willing participants for \$5 (USD) sourced from websites such as 'Fiverr' that reveal unintended moments of intimacy as they respond to Scot's instructions. It is the moments when they are not performing that do this, often between the end of the performance and them switching off the camera. There is a moment of vulnerability revealed that invites wonder. Who is this person making this video for a complete stranger for \$5? Another slippage is the backdrop to the video, each revealing something of their environment; clothes hanging, discarded items, neatly stacked stuff, a backyard...

There are two groups of work: In one group the words 'Romantic Conceptualism' are represented through their online videos. Even though one assumes they have no idea what the term Romantic Conceptualism implies, and probably did not intend intimacy, they respond with almost unbelievable enthusiasm. I was amazed at how emotionally charged some of the videos are. Seeing the people and the snippet of their life behind them and hearing their voice made me squirm at times. It might be the seemingly solitary act we witness that does this, perhaps there is a touch of voyeurism involved? Accreting across the globe according to an impersonal conceptual system the artwork remains highly subjective. The intimate made public.

The other group of work is generated by Scot's request that the online performer do the opposite of their (routine) signature performance. He asks this with a brief instruction that leaves considerable room for interpretation. With this group of work, Scot has a collection of strange videos that express disconnection as much as anything and consistency comes through the conceptual structure. As a result the exhibition is a xenochronic mashup that leaves me wondering WTF? A chaotic state of mind that is familiar. The artwork reflects our world, its complexity, the amazing potential for immediate intimacy with strangers provided by the internet and, for me, a lingering tinge of melancholy for those lone performers.

Colin Langridge
Exhibitions and Touring
Contemporary Art Tasmania



Romantic Conceptualism 8
commissioned photograph, India

Today, after more than a century of electric technology, we have extended our central nervous system itself in a global embrace, abolishing both space and time as far as our planet is concerned.

- Marshall McLuhan, Understanding Media, 1964.

On the first viewing of the videos and imagery in this exhibition I feel slightly uneasy and uncomfortable. These videos are engaging and confronting in their clumsy awkwardness. In these sets of videos the performance is raw and bare always alluding to the ever pervasive text: Romantic conceptualism.

How do I find a common reference to a man painted as a Clown bouncing around the screen repeating a seemingly nonsensical expression? A woman smokes a joint and blows smoke in front of the camera, semi-seductively repeating the phrase 'Romantic Conceptualism'. I can't, there is no deliberate link apart from the text. It is only in the text 'Romantic Conceptualism' that links all of the players together.

Art as a unifier of experience but not a clarifier of one.

This is a world of webcams and mobile phone cameras. The world of a small sensor camera compressed and uploaded, then downloaded for consumption. If anything, I might be able to see this collection as a parallel universe to the type of social media that is tweeted, Facebooked, Intsagrammed and Youtubed. The world of social media content can be just as random, just as intimate. A man is filmed successfully making a backflip and then shows the words Romantic Conceptualism to the camera.

Multiple views of the content draw me in. Voyeurism instead of embarrassment as the cringe factor lessens due to familiarity. I start to become comfortable with even the strangest videos. I begin to wish to know the story behind the image, video and situation.

After passing through a handful of the videos and images I begin to ask some more extended questions: Which part of the world was the video created? Who are the people in front of the lens? How did these people get involved with this project and how are they involving me in their own truth?

Increasingly questions arise, like some corrupted frame of digital imagery heavily glitched and full of artifacts. I have to search for the truth from behind the screen. I may have no fuller insight into the term and implications of all these interpretations of Romantic Conceptualism. I do however feel like what I am watching is some cathartic Youtube-esque conceptual playlist of members from a global village interpreting, commenting and communicating with one another by way of the lens and the digital sensor.

Janssen Herr
Director of Photography
Malmo, Sweden
October 2014





Précis Two: the Macaque Monkey and Romantic Conceptualism.

Any user of the social network entity Google +, can expect the unexpected. On this particular occasion, I was riveted to the screen by the spectacular image of the grinning face of a Celebes crested black macaque monkey from the tropical forests of Sulawesi, Indonesia. My initial reaction was 'what a Glorious Smile!' Sadly though, this article from the Daily Beast had the distressing and absurd title, Monkey Selfie Can't Be Copyrighted. What? Had this vainglorious act of self-adoration infiltrated the world of our not too distant cousins? However, unlike the human selfies which pollute the World Wide Web from Facebook to Tumblr and Pinterest in between, this image, this photograph, looks more like a self-portrait than a mere selfie.

The story behind the creation of this image, or at least one version of it, is a tale of altruism, economic loss and authorship. In the summer of 2011 British wildlife photographer David J. Slater undertook a photographic journey into the tropical forests of Sulawesi where he, as the story goes, spent several days 'shadowing' a troop of these macaques. As the primates became comfortable with his presence, a couple began to pay him more attention and even commenced grooming him. At this stage Slater decided to set up his photographic equipment. After a few hiccups the camera was set on a tripod with an ultra-wide angle lens and all the techno wizardry that goes with operating such an expensive toy. As he informs us, the monkeys began to play with this new curiosity and as they grinned and grimaced at their reflection, a few shots were taken. Throughout all of this Slater reassures us that he kept one hand on the tripod but not on the camera!

Although Slater's expedition was originally planned to showcase the perilous plight of these primates, the tale took an unexpected turn after some of the images were published in the British tabloid the Daily Mail, who informed their readership of the wonders of capturing the perfect wildlife image, accompanied by the added news that the photographer wasn't even there! Interpreting this statement to mean that the photos belonged in the public domain, an editor from Wikipedia decided to upload two images, making them part of Wikimedia Commons. Realising this, Slater requested their removal. In response, the Wikimedia Foundation not only rejected the request but informed him that 'copyright cannot vest in non-human authors' and furthermore, that 'when a work's copyright cannot vest in a human, it falls into the public domain'. This set of innocuous events has laid the scene for what seems to become a big legal barney in the near future.

Of greater importance however, I believe is the declaration by the U.S. Copyright Office that it will not register works created or produced by 'nature, animals or plants'; but even more distressing is the notification that they cannot 'register a work purportedly created by divine or supernatural beings'. This news caused me great sadness it may be the romantic in me, which had hoped for a more enlightened approach. However, would a deity or a supernatural being, or for that matter any non-human entity, want to be reduced to the status of producers and consumers in our omnipresent and at times omnipotent market economy. Instead, they would probably relish the freedom bestowed on the image they have created as been unshackled by the commercial laws of society.

Another part me also understands that it is important to safeguard the rights of copyright holders, such as those of individuals involved in the creative industries. However, in reality we inhabit a virtualised and globalised world in which the creation of the image, both in its moving and still form, are not only reused, remixed, altered or even appropriated. This is even more applicable to the creation of works of art and, as posited by Boris Groys, 'since Duchamp there is no longer any difference between an object one produces oneself and one produced by someone else both have to be selected in order to be considered artworks. Today an author is someone who selects, who authorizes'.

This process of art making is the core tenet that informs and shapes Scot Cotterell's solo exhibition, Romantic Conceptualism, in which he used the services of the online marketplace Fiverr a global online entity made of freelancers who offer tasks and services, i.e. 'Gigs' to use their parlance, at a starting price of five dollars.

The artworks which form the exhibition are grouped into two distinct 'streams'. In one stream, the sellers are asked to do the opposite to what the Gig instructs, one such example are the videos produced by Crazy Ideas, in which he states that he will 'Dance for 50 seconds to any song like crazy'. Under Cotterell's direction the video showcases the image of an individual dressed in a leopard skin costume with a plastic tiger's mask, as he awkwardly stands still.

In the second streams, sellers who provide the service 'your message on' works, are Gigs that promote a brand or a business name which in turn appears on a sign, a person's body or face, in this instance they are instructed to showcase the words, Romantic Conceptualism. An example of this is the still image of a smiling woman in mid-jump holding a cardboard sign which has the exhibition's title written on it. In its video format, we see a classroom of students who are been instructed by their primary school teacher to spell and read aloud the two words on the blackboard. Although having no real difficulty with the first word, the young pupils struggle, but cheerfully persist with the pronunciation of the second strange and foreign word conceptualism. In Romantic Conceptualism, Scot Cotterell has played with the various concepts of art production and authorship, indirectly highlighting the ambiguities and absurdities which exist in contemporary image-making in both its still and moving forms.

Victor Medrano-Bonilla

Victor Manuel Medrano-Bonilla is an emerging independent curator based in Hobart. He is currently undertaking a Master of Curatorial Studies in Fine Arts at the University of Western Australia.



Romantic Conceptualism 19
commissioned video, Greece



Romantic Conceptualism 31
commissioned video, Macedonia



We're all in this together.

When Scot first shared the images and video for his upcoming show, what instantly appealed to me was the way he had connected with people all around the globe, across geographical and cultural boundaries. That we're connected isn't remarkable in itself these days, but it led me to reflect on how I'm connected to others and what kind of connections these are, no matter how subtle, and what they might mean.

I had some downtime recently and I wound up playing an online first person shooter called Red Crucible. It was a shoot 'em up where players from anywhere in the world would join battles, red team vs. blue team kind of stuff, with the body count deciding which team won. It was a dumb way to pass the time, a passive activity to engage in whilst my life ebbed away, but all the same, I kind of got into it. I'd find myself stalking through pixelated airport terminals or running around a constructed autobahn shooting at other players, or, as was more often the case, being shot at and killed myself. When I was killed, before the level reset, where my cammo-clad, shaven-headed soldier (they all looked like eastern-Euro militiamen) reverted back to the battle's entry point, as my view turned violently skywards, my avatar shaking a death rattle, the name of the triumphant warrior would be displayed, the kill notched up to them on the scoreboard. Similarly, each time I'd kill another player, my name would be displayed as the victor, and if I was particularly skilful, the method of dispatch would also come up. "Suntanner killed BadDude666 with a headshot!"

My latent adolescent imagination was captured, recalling the summers spent racing around the bush in the Launceston suburbs with the most machine-gun looking stick I could scavenge, emulating the warriors of the R-rated '80s films watched clandestinely at my friends' houses, thanks to their older brothers. Hamburger Hill, Predator and Commando the most memorable. So in the artificial theatres of online war I found the nostalgic habitats of my youth, but instead of shooting at Rowan, Brett or one of my other boyhood friends, now when I blew another player away, the name appearing was UmutAnkara77, BrandonSC, or names in Hebrew or Arabic that I couldn't read or recognise. I was engaging in combat with strangers who's motivations for playing didn't necessarily mirror my own inane escapism, which got me questioning their motives and thinking about what those motivations might be, and what I might be implicated in through my connection with them.

All of this let me to think about what's going on in the Middle East at the moment, particularly with the ISIS movement and the visual rhetoric they're appropriating and implementing to great effect. Their proficiency and success using Facebook, Twitter and Instagram to build support and recruit new members is as astute and effective as any corporate marketing team, utilising the hashtags and memes used on social media and deploying them to great effect to further their agendas and recruit followers. Here in London the news is filled daily with quotes from bewildered parents in the suburbs and commuter towns who's adult children have run away to join the ranks of the extremists, unable to comprehend how their children could have been influenced so powerfully.

The extremists' use of familiar platforms, those same ones we use to connect with each other has had incredible influencing effect on people to join their rallying cry. In the past, people running off to join extremist groups were a psychological anomaly, an enigma (as to how they were contacted, groomed and influenced to make those decisions) whereas now, those being recruited are being done so through the same platforms that I use daily to connect with others, platforms that are used to influence my decisions about what to do or what to buy. The difference is whereas when Facebook uses Call of Duty imagery to influence me to buy Call of Duty, the people being encouraged to join ISIS' jihad are done so through the adaptation of Call of Duty imagery, the digitised soldiers replaced with actual jihadis, and the adaptation of terms like YOLO becomes YODO - You Only Die Once (so why not make it martyrdom?) in the hands of these media-savvy idealists.

And so I'm thinking that I'm playing this game as a bit of a whimsy, but the people I'm fighting might actually be the same people who are killing Iraqi soldiers as part of their jihad, or they

might be neo-con ex-marine assholes in the U.S. or Israeli soldiers fresh from the West Bank.

I'm connected to them and we're all experiencing this romanticised combat where you never really die but you do get a genuine rush when you bag someone with a headshot. And we all use Facebook and Instagram for essentially the same reason; to influence each others' decisions and opinions.

Scot went out and connected with a bunch of people who he got to contribute to his work. I love the parkour guy and the opera singing luchador, the horse-headed woman in her underwear I find confusingly erotic. My sexual proclivities aside, his connection to those people is really open and lovely and engaging. And my connection to the people I'm blasting away at in a Soviet tank on my laptop is pretty aggressive, but they're two sides of the same way we're connected. I don't play Red Crucible any more, and every time I hear someone say 'YOLO!' I think about dudes running around the Levant with AK47s and RPGs saying the same thing. I also think harder about my connections with others and how that operates in the larger world, which I suppose is a positive outcome of my brief foray into simulated geopolitical warfare.

Ede Strong

Ede Strong lives in London and, is the editor of AINT Magazine, a photography and interview publication.



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ACTIONS

- hold your custom message with skydiving and give you HD photo
- make a 3D cinematic car transform with your logo
- design Epic Cinematic Trailer in full HD
- make you an Awesome splash Intro
- send You 3 HD Underwater Photos Holding Your Custom Message
- hold your sign in front of the taj mahal which is one of 7 wonders of the world
- take a picture holding your name in front of the Dome of the Rock
- smoke your message, website name or other tipe text
- write 5 minutes speech
- create a ClubDJ, Fashion intro video
- record a natural HD video testimonial or commercial in English or Spanish
- sing any song or message in operatic style for 30 seconds as the masked muchacho
- make A Detailed Painting Of Your Photo
- dress as a creepy zombie, hold a sign advertising
- put your message in my reaction machine ala Rube Goldberg
- promote you as an Evil Clown
- play harmonium with your logo or Text and Send video
- create anonymous video
- do a backflip and show your message on my fists
- deliver your Halloween message as The Devil
- make a stop motion VIDEO of my Dolls talking
- destroy something with your message with a baseball bat
- daNCE like a horse by holding a sign
- put Your Message On My Drums And Play A Solo
- I will record an eye catching video with your message dressed as a sexy schoolgirl, naughty secretary or a hot vampire
- I will give a video of teaching my students with your message in our under tree school
- I will write any message on a paper at the sphinx or the great Egyptian pyramids
- say your name while exhaling smoke from My cigar
- hold your sign or message in my bikini
- dance for 50 seconds to any song as crazy tiger
- says your message with Lion Man
- hold a sign while jumping in the air



LOCATIONS

Australia

Bulgaria

Germany

Israel

Egypt

India

Argentina

Romania

Greece

South Africa

Serbia

Peru

United Kingdom

European Union

United States



Romantic Conceptualism 30
commissioned video, India

CURRICULUM VITAE

SELECTED SOLO EXHIBITIONS

- 2014 - Romantic Conceptualism, Contemporary Art Tasmania. Aus.
Everything All at Once Now (and then some), Speedy Grandma, Bangkok.
- 2013 - Trademarks, Penny Contemporary Gallery. Tas.
Everything All at Once Now (and then some), Format Collective. S.A.
Flicker, Wyndham Cultural Centre, Mezzanine Gallery, Vic.
Standing Piece, Brunswick St Gallery Video Space, Melb.
- 2011- The Urge to Appropriate, MFA exhibition, Plimsoll Gallery Utas.
- 2010- Torrent, Bett Gallery/Raincheck, Hobart.
- 2009- Medium Frequency, DF Arte Contemporaneo, Galicia, Spain.
- 2008- The Fall, MONA FOMA Festival, Salamanca Arts Centre, Hobart.
Guitar Burn, Inflight Rooftop, Hobart.
- 2006- FLEETING, Platform 2 ARI, Melbourne.
The Life Death Oppositional, Inflight ARI, Hobart.
- 2005- HOARD:chronology, Entrepot Gallery, Tasmania.
FEEDBACK, Fine Art Gallery, University of Tasmania, Sandy Bay.

SELECTED GROUP EXHIBITIONS

- 2014 - Devil's Encounter, Teufelsberg NSA Field Station. Germany
I married a dead icecream, LABoral cur. Julia Drouhin. Spain
- 2013 - Ghost Hunters, Plimsoll Gallery, University of Tasmania.
120 Seconds, Federation Square, Melbourne.
- 2012- Regret is for Chemists, Paradise Hills, Melbourne.
Nightmare Harvest Program, H, YSW Gallery, Hobart.
Foreplay, Plimsoll Gallery, University of Tasmania.
Taxonomy@ Establishment, CAST Gallery, Hobart.
37th Annual Alice Prize, Araluen Arts Centre, Alice Springs.
Chance, Sawtooth ARI, Launceston, curator Victor Medrano.
- 2011- The Rest Is Silence, Death Be Kind, Melbourne.
Best Show! Felt Space, Adelaide.
Pirate Radio (and other Hauntologies), Poimena Gallery, Launceston.
If I had more bullets I'd have taken Warhol with me, Rat Palace, Hobart.
Kill Conquer Kill, Milk of Magnesia, Melbourne.
Panoply, Sawtooth ARI, Launceston.
- 2010- I AM SATAN, HELL Gallery, Melbourne.
SHOTGUN, CAST Gallery suppt. by Detached Cultural Foundation.
Conceptual, Contemporary Art Services Tasmania, CAST Gallery.
Prosopography, Academy Gallery, School of Arts, Launceston.
- 2009- O.N.O Project 2, Hobart CBD, Tasmania.
SRL (Stigma Research Laboratory), Moonah Arts Centre, Tasmania.
- 2008- O.N.O (One Night Only), Tepid Baths, Hobart .
- 2007- Your Call is Important to us..., Tasmanian Museum and Art Gallery, Hobart.
Board of Inflight, FirstDraft Gallery, Arts Alive Gallery, Inflight Gallery. (Touring exhibition)
- 2006- 'Text Me...', Devonport Regional Gallery. Curator Dr. Ellie Ray.
Less Everything, More Something. Sabotage Gallery, Hobart, Curated by Hellavate
My Reality, Federation Gallery, Cube 37, Frankston Arts Centre, Melbourne.
Come With Me, Royal Tasmanian Botanical Gardens. Curated by James Newitt.
Folie a Trois, Bus Gallery, Melbourne.
Next Wave Festival: 100 Points of Light, Melbourne.
ST5K Festival, Adelaide.
- 2005- Resonator, Long Gallery, Hobart. Curated by Derek Hart.
Cinema Solubile, experimental film, Melkweg Theatre, Amsterdam.

SELECTED PERFORMANCES

- 2013- Klapperstein: Le Placard Headphone Festival. Aus/Fr/Ger. MONA
FORMAT ARI, No Input Solo.
MONA FOMA 2013. No Input Solo.
- 2012- Sound Klub V, Inflight ARI, Hobart.
MoMa Market, Solo sound performance.
- 2011 - CAST 18th Celebration, Live a/v commission.
MONA, Opening weekend, MONA Museum, Tasmania.
- 2010 - STL - Sound To Light, Peacock Theatre, Hobart.
- 2009- RUIDO 8, DF Arte Contemporaneo, Galicia, Spain.
BLACK SUNDAY, Presented by SoundKlub, Salamanca Arts Centre, Hobart.
ONO Project 2, Hobart CBD – support for Lightning Bolt Australian Tour.
TRIAD Australian Tour, Tas, Syd, Melb, Per, Bris. Supported by Sound
Travellers.
Damo Suzuki Network, Brisbane Hotel .
- 2008- The Wednesday Project, Guilford Lane Gallery, Melbourne.
- 2007- Salon Bruit, Lichtblick-Kino, Kastanianalee, Berlin .
Odd Ozz cabaret, AUXXX Amsterdam, Overtoom301, Amsterdam.
DataHack, WORM/PZI mdma grad exhibition, Achterhaven, Rotterdam.
- 2005- Elec~Sonic bbq, ElectroFringe Festival, Newcastle.
Liquid Architecture 6, opening night, North Melbourne Town Hall Artshouse.
Fringe Cabaret, Pacific Crystal Palace, Ten Days on the Island Festival.
- 2004- 'If you like improvised music...', Knott Gallery. Surry Hills NSW.

SCREENINGS

- 2013 - Gertrude Street Projection Festival Finale, Melb.
The Penguin Pool, Federation Square, ARUP.
10 Loops, Faux Mo Festival Club, mofo.net.au.
Standing Piece, NOW!! Brunswick Street Gallery. Melb.
- 2011 - Industrial Revolution, A Brief Encounter mini-fest. Tas. Aus.
- 2010 - The Fall/The Hunt, public projection. Santiago De Compostela, Spain.
- 2007 - Footscray Audio Visual Social Club, selected works. Melb.
- 2006 - Parallax Error, 8mm transfer. Analog Digital Brawl. Tas. Aus.

AWARDS/GRANTS

- 2013 Arts Tasmania Assistance to Individuals Grant.
- 2012 Gordon Darling Foundation Professional Development Grant.
- 2009-11 Australian Post-Graduate Award Scholarship recipient.
- 2010- Nominee – Qantas Foundation Contemporary Art Award.
- 2009- Australia Council for the Arts, Sound Travellers Grant.
Australia Council for the Arts, Presentation and Promotion Grant.

EDUCATION

- 2009-11 MFA (Research), University of Tasmania.
- 2008- Bachelor of Fine Arts with Honours, First Class. University of Tasmania
- 2007- Bachelor of Fine Arts, University of Tasmania; Centre for the Arts.

CURATORIAL

- 2012 ILK a Taxonomy Publishing project w/ Pip Stafford
- 2011-12 Antipodean Ruido, co-curated audio cd w/ Francisco Alvarez
- 2010- Prosopography. Academy Gallery. UTAS. Launceston.
- 2009- Auto/Graphic, Inflight ARI, Hobart, co-curation and catalogue text.
- 2008- Encoding Experience, Plimsoll Gallery, University of Tasmania. Facilitator.
SITE, web gallery. Search Theory. Contemporary Art Services Tasmania.

2007- Sex and the City, BUS Gallery Melbourne. w/ Benjamin Kluss.
2005- SURFACE, CAST Gallery, Hobart, screen based works and accompanying catalogue.
Boiler Room: national improvisation laboratory, IS Theatre Ltd. Backspace Theatre.

SELECTED BIBLIOGRAPHY

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Medrano-Bonilla V, Information, Technology and the loss of meaning. Cat.
Schilling A, Everything All at Once Now (and then some), thethousands.com
Harper A, A guide to Tasmania's Art Scene, Babes at the Museum.com 2013.
Wasil A, Scot Cotterell, SODA Magazine, Hobart. 2012.
Machen M, Exploration of ghost broadcasts, The Examiner. Jun 25, 2011.
McCrinkle A, Insight into the Work of Scot Cotterell, WARP Magazine. 2010.
Watkins P, A Matter of Life and Death, Photofile Magazine: the archive issue.
Issue 78. 2006 Australian Centre for Photography.
Warren M., HOARD:chronology, Togatus Magazine.
Iten M. The curator with a pop aesthetic, The program.net.au.
Watkins P. 'Out There: Scot Cotterell', Australian Art Collector magazine
issue 34 oct-dec. Gadfly media.
Priest G. Liquid Architecture 6: celebrating sound', RealTime Magazine
no68 Sept 05. RealTime.
Ratcliffe F. Surface. Un Magazine. Issue 4.p.53.

BIOGRAPHY

Scot Cotterell was born in Victoria, Australia in 1979, and holds an MFA from the University of Tasmania School of Art. Scot is a nationally renowned young inter-disciplinary artist known for his works concerned with the experience of mediated environments. His work uses mixtures of sound, video, images and objects in gallery and live contexts to create experiences that reflect upon cultural phenomena. Scot has chaired Hobart's influential Artist-Run Space Inflight, sat on the boards of Contemporary Art Services Tasmania, The Plimsoll Gallery Committee, and the advisory panel for We Are Here International Artist-Run Initiative Symposium. Scot has been state representative for the ElectroFringe festival and has written commissioned essays and reviews for Cyclic Defrost, Devonport Regional Gallery and Wyndham Regional Gallery. Scot has curated exhibitions and releases for CAST Gallery, Boiler Room: National Improvisation Laboratory and The Academy Gallery UTAS, and co-curated exhibitions at BUS Gallery, The Plimsoll Gallery and Inflight ARI. Scot was nominated for the Qantas Foundation Contemporary Arts Award and The Alice Springs Art Prize and awarded the Shotgun 2010 commission by Detached Cultural Foundation and CAST, a Sound Travellers national touring grant, and several state and national funding opportunities through the Australia Council for the Arts and Arts Tasmania including projects in the Netherlands, Germany, Spain and Thailand. Scot has also received the Jim Bacon Foundation Honours Scholarship, and Australian Post-Graduate Award Scholarship and a Gordon Darling Foundation professional development grant. Cotterell's work has been performed and exhibited nationally and internationally.

www.contemporaryarttasmania.org.au

www.scotcotterell.com



Contemporary Art Tasmania is supported by the Australian Government through the Australia Council, its principal arts funding body, and by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments and is assisted through Arts Tasmania by the Minister for the Arts.

