

Alex Seton & Victoria Reichelt

Lossless

29 October – 16 November 2013

'Lossless' is a data compression format without any loss of quality, often used for archiving or production purposes. The exhibition *Lossless* brings together two artists who make work about the idea of loss under digital advancements.

What are we losing in the conversion of the world's information and production from analogue to digital? Digital technologies have made our lives easier and quicker with the rapid sharing and storing of information, but this exhibition explores the idea that the richness of our stories and information is being lost in the telling. The digital world does not entirely account for the complexity of smells, textures and flaws that make up the character and the tangibility of our world and its stories. Both artists explore this small but important loss in their unique way in this exhibition.

Victoria Reichelt's paintings continue her investigations into books, specifically examining library spaces. These larger scale works document the quiet beauty and dignity of the library space, and ponder the changes these institutions face, as researchers work less with the physical, in favour of the digital. The works use the subtle juxtaposition of animals within the library environment to consider the changing roles of these spaces. Animals lurk within stacks and shelves as they would a forest, tentatively interacting with these foreign environments. They hint at the alien way, we too, may feel about rooms full of books in years to come, as the world around us changes and the way we research and learn adjusts to keep up with new technologies. As the animals move in to occupy these uninhabited spaces, we are left to wonder what we would lose with their absence, and what a future without the tactile beauty of these spaces might feel like.

Alex Seton's sculptures and video explore the notion that there are still powerful emotions attached to the idea of the hand made. Having sustained a contemporary marble carving practice for the last decade, Seton is well placed to compare the hand made object with the digitally controlled, mechanically-produced object. Using a crumpled ball of paper that unique symbol of experimentation, draftsmanship, thinking and error as his subject, Seton carves, crumples, scans, prints and burns these paper rosettes to highlight the difference of the clinical digital eye with the warm and subjective human hand.