



1 6-48 O	7 12-18 OO	13 24-30 ORO	19 36-42 BOR
2 24-46 O	8 10-36 BOBO	14 22-48 BOGORG	20 12-34 BOBGBBO
3 20-33 BOO	9 32-45 OOBOR	15 9-44 BOGORG	21 8-21 BOBROBO
4 25-47 BOO	10 11-37 BOBBO	16 1-23 BOBORG	22 13-35 BOBGBBO
5 24-42 BOB	11 6-36 BOBO	17 18-48 BOBBO	23 12-30 BOBROBO
6 13-42 BOB	12 6-25 BOBO	18 18-37 BOBBO	24 1-30 BOBGBBO

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
O	O	R	O	R	O	R	O	R	O	R	O	R	O	R	O	R
O	R	O	R	O	R	O	R	O	R	O	R	O	R	O	R	O
O	R	O	R	O	R	O	R	O	R	O	R	O	R	O	R	O
18	19	20	21	22	23	24										
O	O	R	O	R	O	R	O	R	O	R	O	R	O	R	O	R
O	R	O	R	O	R	O	R	O	R	O	R	O	R	O	R	O
O	R	O	R	O	R	O	R	O	R	O	R	O	R	O	R	O

PAINTING

6-48 O	8-12 OR	30-24 ORO	42-36 ORO
46-24 O	10-36 ORO	22-48 OROBGO	34-12 OROBGO
33-20 OR	45-32 ORO	9-44 OROBGO	21-8 OROBGO
25-47 ORO	37-11 OROB	1-23 OROBGO	13-35 OROBGO
42-24 ORO	6-36 OROB	18-48 OROBGO	30-12 OROBGO
42-13 OR	6-25 OROB	18-37 OROBGO	30-1 OROBGO

Yvonne Hellmark 1981

Chance, Order, Change Drawing

Kenneth Martin

Not on display

Title/Description: Chance, Order, Change Drawing

Artist/Maker: Kenneth Martin

Born: 1981

Object Type: Drawing

Materials: Gouache, Paper, Pencil

Accession Number: 31609

Historic Period: 20th century

Production Place: Britain, England, Europe

Copyright: © Estate of Kenneth and Mary Martin

Credit Line: Bequeathed by Joyce and Michael Morris, 2014

In 1969 Kenneth Martin began working on a series of drawings, prints and paintings which he titled Chance and Order. In these works, Martin began by marking out a grid of squares and a set of rules for connecting the intersecting points, which were determined by randomly selected cards. Martin was fascinated by the unpredictable activity set in motion by these guiding rules and the tension between chance and order in the artworks that they generated.

Martin wrote and lectured about the Chance and Order series in the 1970s and early 1980s and the works were the focus of his exhibitions in the final years of his life. He described his process of constructing the Chance and Order works in detail in 1973:

'Recently I have made works which combine chance and programming in the time sequence of activity. The drawings and their resulting paintings and prints I have called *Chance and order*. Not only does chance define position, it gives sequence also. The points of intersection on a grid of squares are numbered and the numbers are written on small cards and then picked at random. A line is made between each successive pair of numbers as they are picked out. In early drawings, to show and use the fact that each direction was drawn in sequence, a system of parallel lines was invented. They were always on the same side of the direction throughout a work. Chance determined the sequence and also the number of parallel lines to each. 1 line would serve for the first drawn, 2 for the second, 3 for the third and so on. Each block of lines and spaces was drawn underneath the preceding ones and did not pass through them.' [1]

In later works, such as *Chance Order Change Drawing*, Martin introduced 'Change' into the series title. In a lecture in 1982 he clarified how the three elements of chance, order and change informed his working process: 'Chance gives me a primary order, a number sequence. This is my 'motif'. The order I can develop. Change is what can take place subsequently within the work.' [2]

Lisa Newby, December 2020

[1] Kenneth Martin, 'Chance and Order', *One*, October 1973. The article is reproduced in *Kenneth Martin*, Tate Gallery, London, 14th May - 29th June, 1975, exhibition catalogue, pp.45-6, (p.46).

[2] Notes from a lecture given at the Ruskin School of Drawing, Oxford in May 1982. Reproduced in *Kenneth Martin: Chance, Order, Change*, Kimberlin Exhibition Hall, Leicester Polytechnic, 13th-29th January 1983, exhibition catalogue, unpaginated. Copy available in the Sainsbury Centre archive.

Exhibitions

Kenneth and Mary Martin, Annely Juda Fine Art, London, 1987

'Rhythm and Geometry: Constructivist art in Britain since 1951', Sainsbury Centre, UK, 02/10/2021 - 17/07/2022

'Rhythm and Geometry: Constructivist art in Britain since 1951', Djanogly Art Gallery, UK, 07/03/2023 - 23/07/2023

Provenance

In October 1984, the University of East Anglia accepted a planned bequest from Joyce and Michael Morris (UEA Alumni). Michael died in 2009 and Joyce in December 2014 when the couple's wishes were implemented.
