

Hardware at UTS Gallery

Background

Current international developments in painting have tended towards an expanded or three-dimensional form as a way of showing painting's relevance in the context of both installation art and convergent digital media.

Contribution

My installation in this show addresses an ongoing concern for painting's evolutionary path from a flat surface on the wall towards objects that occupy the floor and installations that establish an encompassing environment. The work arrives at a new benchmark whereby any object that carries colour can be named an expanded form of painting, provided it also addresses the question of the essence of painting.

Significance

The significance of this research is that colour in painting is rendered as a formal element that can be detached from paint and applied to any material object. Painting as expanded painting becomes more than an aesthetic issue, but a question of ontology, how painting is, how it comes to be and what is the nature of its presence or being.

SUPPORTING EVIDENCE

1. Invitation to Hardware exhibition at UTS Gallery featuring the work of Mark Titmarsh



UTS:GALLERY

Level 4, 702 Harris St Ultimo
Mon - Fri 12 - 6pm utsgallery@uts.edu.au
02 9514 1652 www.utsgallery.uts.edu.au

Hardware

Opening Monday 11 September 6-8pm

12 September - 13 October 2006

Paul Donald
John Nicholson
Nuha Saad
Huseyin Sami
Mark Titmarsh
Mimi Tong



Image: Nuha Saad, Model Scape (detail), 2006, acrylic on wood

2. UTS Gallery Calendar announcing Hardware and featuring an image from the show on the cover



HARDWARE
12 September — 13 October

Hardware brings together six Sydney artists working in the junction between sculpture and painting. These artists consider the relationship between the physical matter that forms a work and the 'matter' or idea that informs it. Each artist uses materials not commonly applied to art making, such as prefabricated interior moulding, sheets of poured house paint, plastic and resin. Colour is also a vital textural and aesthetic element. *Hardware* investigates the role of materiality in the process of art making and tests the limits of what can be called painting.

Paul Donald, John Nicholson, Nuha Saad, Huseyin Sami, Mimi Tong and Mark Titmarsh

Right: John Nicholson
Seismic Article #4 [detail] 2006
synthetic polymer

The image shows a detail of a red and white striped artwork. The stripes are vertical and curve inward towards the center, creating a funnel-like or cylindrical shape. The stripes are of varying widths and are set against a white background.

5. Art Almanac advertisement for Hardware exhibition

Profiles

Hardware
UTS Galleries
September 12 to October 13
Sydney



Hardware brings together six Sydney artists: Paul Donald, John Nicholson, Naha Saad, Husayn Sami, Mark Timmarsh, and Mimi Tong, working in the junction between sculpture and painting. These artists examine the relationship between the physical matter that forms a work and the 'matter' or idea that informs it. Hardware investigates the role of materiality in the process of an making and how the limits of what can be called painting.

Naha Saad, Milder Super (detail), 2006, acrylic on wood, 240 x 180 x 15 cm.

Paul Atkin
Milan de Mandicville
Factory 49
September 27 to October 7
Sydney



This work is based on starting points gathered from a recent Milan Studio Residency (Art Council) for the Arts, in Milan, buildings and were often under renovation, the windows and walls covered with a very light white material. The result of this investigation is a painting installation consisting of 9 large white interlocking panels. Light, combined with the considerations of architecture and material helps to prime ideas, strongly influence the work. An investigation into the most simple drawing (a straight line) continues into the grid, and this leads the viewer into infinity.

Paul Atkin, untitled/detail, from the series White wall/line, 2006, 21 x 16 cm.

THE ESSENTIAL GUIDE TO AUSTRALIA'S GALLERIES
ESTABLISHED 1974


Art Almanac

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\$3.00
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OCTOBER 2006



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6. Australian Art Collector magazine advertisement for Hardware exhibition



Australian ART Collector
Leaders of the pack

AUSTRALIA'S ART MARKET MAGAZINE

ISSUE 18 • OCTOBER • DECEMBER 2006

Edward Colless on Del Kathryn Barton • Rex Butler on Richard Bell • Andrew Frost on Hany Armanious • Ingrid Periz on Bernhard Sachs and Niki Naranjos • Ashley Crawford on Nick Mangan • Alain de Botton on collecting art • Bill and Anna Gregory on the move • Collecting Fred Cross • Andrew Cameron's art collection • Previews of exhibitions this quarter and much more

UTS:GALLERY

HARDWARE
12 September - 13 October

Paul Donald
John Nicholson
Naha Saad
Husayn Sami
Mimi Tong
Mark Timmarsh

ARTIFICIAL NATURE 1
31 October - 24 November


Post-digital architecture

Level 4, 702 Harris St
Ultimo NSW
02 9514 1652
www.utsgallery.uts.edu.au

Mon-Fri 12-6pm

Image: Hussein Sami (Date Missing), 2005, Handmade acrylic on canvas, 100 x 100 cm

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MAJOR EXHIBITION
30th Sept - 24th Oct 2006

Exhibition opened by
Peter Rushforth, Tues
10th October 8pm

JOHN HENSHAW Artist, Well known Teacher, Writer and Art Critic

7. Sydney magazine review of Hardware exhibition

Ground Components

Their unique blend of full-on rock, R&B, reggae and bluegrass has already made Ground Components hot property in their hometown. Now this energetic Melbourne four-piece (below) are about to launch their eagerly awaited debut album at a one-off gig in Sydney. Described by one critic as "a mysterious, intoxicating mix of Nick Cave, Fugazi and the primal scream of Wolfmother", their repertoire includes original songs and some oddball covers, from punk classics to Otis Redding and Bob Dylan.

Annandale Hotel, October 12. Tickets: \$12.90. Phone: 9550 1078.



Robyn Hitchcock

Born in London in 1953, Hitchcock picked up where the late, great Syd Barrett left off. An English madcap whose songs delight in titles such as *Sounds Great When You're Dead* and *The Man With The Upright Head*, he is the undisputed king of acid-tinged folk-rock eccentricity. His '70s band, the Soft Boys, are still held in great regard by the likes of REM. A string of wonderfully warped albums with another band, the Egyptians, kept the cut alive. He's touring with the Venus 3, a band that includes REM guitarist Peter Buck.

The Basement, October 18. Tickets: \$37. Phone: 9251 2797.

Tim Storrier

The paintings and drawings of Tim Storrier define the untugging harshness of the Australian landscape. Storrier's work has been described by other artists as romantic but it's not romantic in the traditional sense; rather in the way he feels an empathy with the changing moods of the landscape. Storrier, who has been awarded the Order of Australia for his services to art, crystallises this into strikingly poetic and sometimes eerie images. A newspaper is folded into a paper aeroplane and sails through a cloud-streaked sky in *Boys Own Modern* (right); a torson dog is chained to a hunk of meat that seems somehow out of reach, and a pile of logs burns ominously on parched earth. Hauntingly beautiful.

Sherman Galleries, 16-20 Goodhope Street, Paddington, until October 14. Admission: free. Phone: 9331 1112.

Murray Bird

Still-life painting can make the ordinary look extraordinary and few do this with more conviction than Murray Bird. Using ropes, pulleys, fruit and vegetables, Bird's surrealist images capture tension and emotion, then raise the stakes with dramatic tonal effects. A scholarship winner and teacher at the Julian Ashton Art School, Bird lists Rembrandt, Chardin and Braque among his influences.

Dickerson Gallery, 34 Queen Street, Woollahra, October 11 to November 12. Admission: free. Phone: 9363 3358.



Dwight Yoakam

Country neo-traditionalist Yoakam has sold more than 23 million albums since his 1986 debut, *Guitars, Cadillacs, Etc.* Etc. He's also forged a credible acting career, been publicly abused by Sharon Stone – she called him a "dirt sandwich" after their unhappy break-up – and notched up more than 20 Grammy nominations. This fall is promoting the stime *The Van* album, his first self-produced effort since splitting with producer/guitarist/bandleader Pete Anderson.

Capitol Theatre, October 31. Tickets: \$102. Phone: 13 6100.

Hardware

The works in this exhibition are unlikely to be found on the shelves of a Bunnings store but the materials that went into making them might be. Hardware brings together six Sydney artists – Paul Donald, John Nicholson, Nuha Saad (detail from *Model Scape*, above), Huseyin Sami, Mimi Tong and Mark Tlmarsh – working in the intersection between sculpture, painting and 2D. The artists use prefabricated interior moulding, house paint, plastic and resin.

UTS Gallery, University of Technology Sydney, Level 4, 702 Harris Street, Ultimo, until October 13. Admission: free. Phone: 9514 1652.

the (sydney) magazine



Special Food Issue Breaking bread with Iceberg's Maurice Terzini

Hot spots: The top 10 new restaurants

The beef on wagyu: What makes a steak worth \$170?

Glass act: Our best sommeliers reveal their favourite wines

8. Triple J Radio transcript of review on Jcrew website

The Program - Features

<http://www.theprogram.net.au/featuresSub.asp?id=4161&state=1>

NAVIGATION

Features

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J ARTS CREW :: Hardware
By Claire Frost
NSW | 17.05.2006

It could be the making of a shambolic renovation, but this is industrial art.

Blocks of wood, carpet, sheets of MDF, architraves, a wheelbarrow, wool, rebar, house paint.

It could be the making of a shambolic renovation, but this is industrial art in an exhibition at Sydney's **University of Technology**.

The show, fittingly titled **Hardware**, features work from six local artists who have needed hardware stores to create artworks that push the boundaries between painting, sculpture and installation.

"I thought all the artists were working in a really interesting way in that the materials they were using to make their work were just as important to them as the ideas and the concept behind their work," says **Nuha Saad**, who coordinated **Hardware** and whose work is also featured in the show.

"All the artists are trying to push their work into space, so most of the pieces are three-dimensional and most of the artists are working in quite a sculptural way. Even though some of the works may be hanging on a wall, they are still very much about space."

The show is tough, bright and tactile. The hard, plain, angular surfaces of the gallery are contrasted with drapes, painted soccer balls, swivelchairs of loud perches, spider-webbed wool, and sculpted, plastic paint - poured in layers on the ground, dried, rolled and fed into large pretzel-like knots.

The paint-based pieces are **Hussein Samir's** handiwork. "The way he works is just to pour paint. I mean it's house paint, so it's not precious. Nothing is painted with a brush. It's that real down and dirty approach where all the canvas that we're standing in front of is composed of various series of poured paint." There's a childish temptation to reach out and start peeling away the elasticity layers. "I like its material quality. I see that he's taking the paint away from the support, into a new dimension."

Mimi Tong has painted a rugged, mountainous scene on one of the end walls of the gallery, with tones of cream, navy, blue and grey wool. "What she's trying to do on this wall is, working with the architecture of the gallery as well as the landscape, create this 'Mountaineering Project' (the title of her work) for herself. She's played in the dimensions of the mountain range that she's going to climb, and then in a very considered way she's started to wind the wool around the rails and 'spray' paint in or under, with the wool as her medium - rather than a paintbrush or palette."

Mimi's woolen painting is more abstracted than **Mark Stenmark's** work - a looped-over wheelbarrow on a piece of carpet with a dozens of small, plastic beauty balls and mirror balls spilling out of it - but the concept is similar. "Mark's really also trying to get away from the idea of objects on canvas (hanging) on the wall. He's sort of questioning, well, what is painting? What is sculpture? What is an installation work? Can I work in the intersection between those areas?"

Nuha Saad says she was drawn to the medium of sculpture through her frustrations with expressing creative ideas on just a single plane. "I tried to be a painter, but I just hated it. I couldn't stand the constraint of that two-dimensional surface. And I mean, not all painting is about illusion, but it seemed to me about creating a pretend world, and that's not what I wanted to do. So that's when I actually started to make real objects in real space."

Her contribution to the **Hardware** exhibition, 'Model Space', is made up of hundreds of small, geometric, penneknives cut, multicoloured blocks of wood which she has pinned individually to hang on a 'floating' wall in the centre of the gallery looking like large-marble game of tetris. "At the moment, I seem to be making works that are representations of new spaces, so in a way I see this as a model for a city."

"This kind of in-between painting", **Nuha** suggests. "Is it a painting? It's not really a painting. Is it a sculpture? Well it's on the wall."

For more info visit www.utsgallery.uts.edu.au/gallery

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The J Arts Crew is a joint initiative of the Australia Council, the Australian Government's arts funding body, and Triple J.

CREATIVE ORGANISATION PROFILE:
Claire Frost :: J Arts Crew

AUDIO:
J Arts Crew - Hardware | WMA | 0 |

THE PROGRAM is an initiative of the Australia Council's Community Partnerships & Market Development Division
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IMAGES OF EXHIBITION / WORK

1. Moraine 3, 2006, wheelbarrow, coloured balls, mirror balls, carpet, dimensions variable



2. Moraine 3, 2006, wheelbarrow, coloured balls, mirror balls, carpet, dimensions variable



3. detail of Moraine 3, 2006, wheelbarrow, coloured balls, mirror balls, carpet, dimensions variable

