

MARK TITMARSH

Painting and Time

2011 | *Institute of Contemporary Art Newtown*

Painting and Time was the name of a two person exhibition, featuring myself and Justin Trendall at the *Institute of Contemporary Art Newtown* (ICAN) in June 2011. The exhibition was the third in a series of collaborations between the two artists based on a shared interest in the writings of the German philosopher Martin Heidegger and its application to critical theory and contemporary art practice.

The works in the show which featured painted dustjackets by Titmarsh and embroidered photographs by Trendall highlighted the forgotten temporal aspects of painting and image making. Time as such, has various dimensions, from lived time such as the time it takes to make a work, through to historical time that stretches out beyond the confines of the studio and individual existence.

The work in this show was supplemented by a catalogue essay entitled “Timing and Paint” in which the discussion of various types of time was linked to the temporality of paint as a medium and as a historical discipline. This essay, combined with the luminous works in the show, was also the beginning of a new discourse on colour, how bright colours in contemporary art are associated with, what David Batchelor calls ‘chromophilia’, an excess of colour that conflicts with the usual equation of good taste with reduced use of colours.

Image view, detail

MARK TITMARSH
Painting and Time



Installation shot of work in gallery



**Mark Titmarsh
Justin Trendall**

Images:

(front) Mark Titmarsh, *Colour for Websites*, 2011
Acrylic on paper (dust jacket)
(centre) Justin Trendall, *A House for
Duke Frank and Bill Dinkler*, 2009
Digital print and embroidery
(inside panels) Justin Trendall, *Untitled*, 2011
Digital print and embroidery

Institute of Contemporary Art Newtown (ICAN)
15 Fowler St
Camperdown NSW 2050
Australia

Saturday 11 June to Sunday 26 June 2011

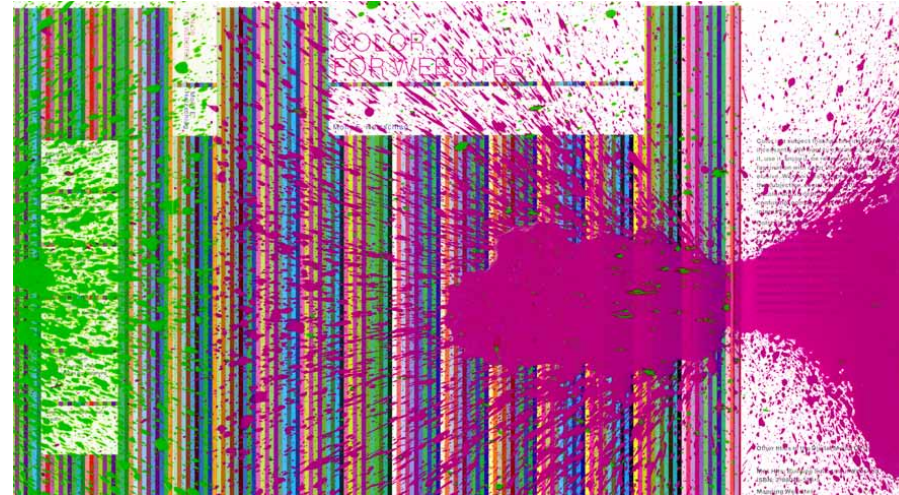
Opening Hours: Thursday to Sunday 12 – 5pm
Directors: Carla Geeson, Scott Donoran
and Alex Gawronski
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<http://icanart.wordpress.com>

Painting and Time

Mark Titmarsh (Editor)
Published by Mark Titmarsh and Justin Trendall
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Sydney, Australia, June 2011

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through the Australia Council, its arts funding and advisory body.*



painting and time

Timing and Paint

This exhibition is the third in a series of collaborative shows by Mark Titmarsh and Justin Trendall that have been based on a shared interest in the writings of Martin Heidegger. *Painting and Time* extends a conversation begun in their earlier exhibitions that circled the question of critical theory and its relationship to art practice. This time it takes a casual turn towards time itself and the way temporality registers in the work of both artists.

Time was a central thematic of Heidegger's work. His interest in finding new ways of describing its subtle centrality never waned. These shows are not a commentary on Heidegger's long and complex writings but rather act as a series of experimental responses to ideas arising from discussions of his texts.

Mark Titmarsh's work takes up the idea of lived time, the kind of time that we understand intuitively, the time that is revealed through the acts of making and thinking. Justin Trendall's work is more concerned with history and Heidegger's interest in historicity, with the kind of time that exists in our imagination and which stretches itself out beyond the confines of our individual existences.

The artists discussed these ideas in more detail in the following manner:

Mark Titmarsh: The timing of paint is literally the time it takes for paint to dry, to change its material state from a wet reflective fluid in dynamic movement, to a dry, hardened, static object. When paint dries, time passes, and there is a time the painter must wait until drying has completed. It is an incubation period, where paint is sequestered, placed in confinement, protected, left untouched, so that which is coming to be, can arrive un-interrupted. There is another timing of paint that is beyond clock time, its temporality is now subjective, as in the saying, "it is like watching paint dry", that is, time stretches out into interminability, into an existential boredom that reveals the previously hidden presence of time.

The temporalisation of painting begins with the touch of paint to a surface, when the hairs of the brush meet the absorbing canvas or the

thrown paint impacts like a miniature explosion against an unmoving surface. Paint colours time, and since synthetic colour is the colour of our contemporary experience, everything solid melts into colour. What was once earth colours, steel grey, sienna brown, coal black is now the colours of the sun, radiant fluorescent pink, red, orange and purple. Paint as medium of colour can be added to a tube of paint, or the mould of a car, or a picnic fork, it moves beyond mere surface to fill every available space in a world of colour.

The time of painting is also the moment of vision, the time of seeing, the time it takes to see a painting, which is not the same as being seen in its fullness. I see a painting in an instant, there it is, unchanging in the moment, and unchanged over vast periods of time. Even though I glimpse all of it at once, my time in front of a painting can vary by sitting with it, gazing, thinking, leaving, returning always to something new, always finding more.

The time of painting is also the time from Lascaux to Pollock, from origin to end of historical time for painting. Painting originates, in the cave, in the studio, in the artist or as Heidegger argues, in art itself. As such painting continuously begins and ends, dies and rebirths, each time gathering up, like a twister, like an insatiable child, something that once belonged to sculpture or philosophy or shopping, always ready for more, always moving on with a broader girth, a deeper ground, and a more fluent yaw.

The moraine of painting contains sculpture, installation, photography, video performance and text. Bookcovers, dustjackets, slipjackets, those things that contain a book, are wrapped around it, protecting it from time, keeping the memory of its shape in the folds of paper and cardboard. If we judge the book by its cover then the cover is a signal, a summary, a trace of what is to be found inside, in the pages, in the words, between the lines and the extended environment that keeps the book alive in the world of ideas and images. The paint obscures the cover and leaves a trace, it intensifies what is not obscured, what is not eclipsed by the trace of paint. The book cover takes me into the imagined space of writing and ideas, the paint brings me back to the phenomenal world of body, skin, eye, here and now. The paint works against the grid based format of graphic design with a flick of the wrist, letting loose an informal aleatory moment of liquid turbulence. The timeliness of



painting makes the spatiality of book and conceptuality of idea present and possible.

The bookcovers placed next to each in space, on the gallery wall, call out to each other, jostle and form differences and alliances, coming together sometimes as generic clusters of art, artists, design, architecture, philosophy, film theory, social issues, politics, theory, and visual culture. The grouping of books form a library of congress that questions what is possible as painting, revealing an ontology of painting that shows how paintings are said to be or not to be, held in tension between the referentiality of text, the elemental nature of materials and the phenomenal experience of colour.

Justin Trendall: The embroidered photos in this show are sketches, part of an experimental body of work produced in parallel to the large Lego buildings and screen prints that I've been exhibiting in recent years. They operate around the same intermingling of Modernist and industrial architecture, Neo-Classical reference and textile design that animates other areas of my work. As is the case with much of this other work, a tiling system attempts to transform them into monumental dwellings, houses to be shared by a range of figures taken from different histories.

It is this direct but surreal referencing of history that connect these pieces to ideas raised in Heidegger's writings, and in particular to his interest in the ways in which various kinds of time structure our thinking. 'Historicity', a term he deployed in his attempts to theorise how the deep time of history connects to the lived time of our daily existence is a concept that has influenced the way I think about my own work. Historicity has to do with the idea of history, with the historical imagination itself, rather than the specifics of an actual history.

Sometimes it's the people I get to live in my buildings that makes them historical. Other times it's a case of ordinary people being made to live inside of abstract colourfields, about history's erasure. In both instances it's art about history and its other. Or perhaps art about the history of art's dealings with history and its other, because there are many things in my work that are there primarily because they have to do with earlier relationships between art and history. The Classical and Neo-Classical elements, for instance, have made their way into my work because they are styles that were unequivocally

concerned with deep historical time. Neo-Classical codes were aesthetic codes constructed specifically around the idea of historical continuity, transcendent values and political authority. This made them the perfect subject matter for the aesthetics of ruins that evolved over the course of the early Modern period and which peaked with Romanticism. These two entwined codes, the neoclassical exploration of monumental architecture and the aesthetics of ruins, grew out of the same soil of the Renaissance's new relationship to history. As key sites of art's engagement with historical time, bits and pieces of both traditions have been redeployed in my work.

The aesthetics of ruins is an aesthetics that foregrounds the corrosive effects of time on the things we create. An aesthetic that Modernism was never quite able to banish from its confident optimism, its core concerns are still being rehearsed within a surprisingly wide range of contemporary art practices. From lyrical explorations of industrial wasteland to casual infatuations with recently obsolete camera technology, artists are everywhere still quietly tinkering with the no longer new, the second hand and the abandoned. In short, with an updated and temporally compressed aesthetics of ruins, an aesthetic that now operates around timescales of months, years and decades rather than centuries, eras and eons.

The modern aesthetics of ruins takes up the randomness generated by the new conditions of construction, both social and material, that mark our daily environment. In the randomness of our 'always under construction' world we recognise a similar entropic effect to that of nature. We sense that the production processes and administrative systems of the modern world are in the process of taking something back into their own hands in a way that borders on the sublime that once resided so firmly in nature. In my work information is used as a building material, gathered together and shaped into complex structures that acquire an architectural logic. It is a metaphorical shift that allows it to share a little of the aesthetics of ruins. Through their tiling, the works in this show explore the idea that an aesthetic of ruins animates debates about the End of Painting.

Mark Titmarsh and Justin Trendall, June 2011

Painting and Time Mark Titmarsh & Justin Trendall

Saturday 11 June to Sunday 26 June 2011

Institute of Contemporary Art Newtown
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15 Fowler St, Camperdown NSW 2050
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The Institute of Contemporary
Art Newtown

MARK TITMARSH - JUSTIN TRENDALL

'Painting and Time'



Mark Titmarsh: Phenomenological Interpretations of Aristotle, acrylic on paper (dust jacket), 2011

June 11 - 26, 2011 Opening: SAT June 11, 4 - 6pm

The Institute of Contemporary Art Newtown (I.C.A.N.)

Directors: Carla Cescon, Scott Donovan, Alex Gawronski

15 Fowler St, Camperdown, 2050

Opening hours: Thursday-Sunday, 12-5 pm

www.icanart.wordpress.com

Floorsheet: works are numbered anti clockwise from the door

Justin Trendall

1. A House for Georgina Rinehart and Yala Yala Gibbs Tjunggurrayi, 2010
Unique state screen print on BFK paper
image 61x41cm, framed 78x58cm \$1,800

2. A House for Sylvève Lotringer and Louise Hearman, 2009
Digital print, image 28x39cm, framed 35x46cm \$500
(edition of 5)

3. A House for Rudi Dutschke and Peter Doig, 2011
Unique state screen print on BFK paper, image 111x78cm,
paper 146x108cm
\$3,300

4. The Tombs of Cimabue, Giotto, Cezanne and Cindy Sherman, 2009
Digital print and embroidery, image 12x24cm, paper
14.6x26.6cm

5. A House for Edvard Munch and Tulla Larsen, 2010
Digital print and embroidery, image 18x25cm, paper
20.6x27.6

6. A House for Dale Frank and Bill Dunbar, 2009
Digital print and embroidery, image 18x27cm, paper
20.6x29.6

Works 4, 5, and 6 are p.o.a

All Justin Trendall works are courtesy Sarah Cottier Gallery,
Sydney

Mark Titmarsh

7. Colour for Websites, 2011
acrylic on paper (dust jacket), 90 x 66.5 cm

8. Phenomenological Investigations of Aristotle, 2011
acrylic on paper (dust jacket), 30.5 x 52.5 cm

9. Star of Hope, 2011
acrylic on paper (dust jacket), 27.5 x 78 cm

10. Library of Congress, 2011
acrylic on paper (slip jackets), on plastic (dust jackets) aluco-
bond, foam core, book and wooden table, 125 x 180 x 33 cm
10. (a) Pharmacopoeia 1, 2011

This project has been assisted by the Australian Government through the Australia
Council, its arts funding and advisory body

(b) digital painting, 2011
acrylic on paper (slip jacket), 22.5 x 30.5 x 2.2 cm

(c) Thomas Phifer, 2011
acrylic paint on plastic (slip jacket) on acrylic glass, variable
dimensions

(d) Graphic, 2011
acrylic on paper (slip jacket), 31.3 x 22.4 x 4.6 cm

(e) form, 2011
acrylic paint on plastic (slip jacket) on acrylic glass, variable
dimensions

(f) Roni Horn, 2011
acrylic on paper (slip jacket), 19.9 x 28.8 x 4 cm

(g) Ralph Lauren, 2011
acrylic on paper (slip jacket), 40 x 31 x 6.5 cm

(h) architecture for the future, 2011
acrylic on plastic (dust jacket), dimensions variable

(i) hkda, 2011
acrylic on paper (slip jacket), 26.1 x 20 x 5 cm

(j) Grace, 2011
acrylic on paper (slip jacket), 28.7 x 37.2 x 6.4 cm

(k) 7, 2011
acrylic on paper (book), 26.5 x 19.4 x 4.3 cm

(l) 9780810982475
acrylic on paper (slip jacket), 32.2x 24.8 x 5.9 cm

(m) Pharmacopoeia 2, 2011
acrylic on paper (slip jacket), 31 x 28.8 x 6.2 cm

(n) FANATICISM, 2011
acrylic on paper (dust jacket) on alucobond, variable dimen-
sions

11. Book of Light, 2011
acrylic paint on acrylic glass, 17.8 x 14.7 x 3.7 cm

all Titmarsh works \$750 except "Library of Congress", full set,
\$7,500



Written by icanart
June 29, 2011 at 11:58

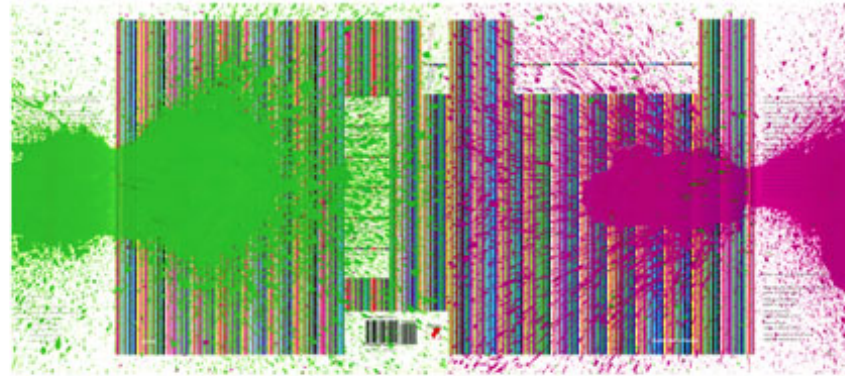
Posted in [Video # 22 etc.](#)

June 2011, "Painting and Time"



1.

Mark Titmarsh exhibits: Painting and Time



Mark Titmarsh, with Justin Rendall, currently has an exhibition at the Institute of Contemporary Art Newtown (ICAN), (15 Fowler St, Camperdown from Saturday 11 June to Sunday 26 June 2011)

This exhibition is the third in a series of collaborative shows by Mark and Justin that have been based on a shared interest in the writings of Martin Heidegger. 'Painting and Time' extends a conversation begun in their earlier exhibitions that circled the question of critical theory and its relationship to art practice. This time it takes a casual turn towards time itself and the way temporality registers in the work of both artists.

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2.

Supporting evidence

1. ICAN web page archive

2. Exhibition mentioned in UTS DAB In Brief June 2011

Weblink:

<http://icanart.wordpress.com/2011/06/>