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.
MARK TITMARSH
Painting and Time

Installation shot of work in gallery
Exhibition catalogue

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 Cescon, Scott Donovan and Alex Gawronski
icanart@gmail.com
http://icanart.wordpress.com

Publication and Text
Mark Titmarsh
Published by Mark Titmarsh and Justin Trendall in conjunction with ICAN Gallery, Sydney, Australia, June 2011

Designed by Brittany Denes

This project has been assisted by the Australian Government through the Australian Research Council's Linkage and Discovery funding programs.

Mark Titmarsh
Justin Trendall
Timing and Paint

This exhibition is the third in a series of collabcative shows by Mark Titmarsh and Justin Trendall that have been based on a shared interest in the writings of Martin Heidegger. Painting and Time is concerned with the imaginative and reflexive, temporal activities of the artist and its relationship to art practice. This time it takes a visual form round time itself and the ways temporality registers in the work of both artists.

Time was a central theme of Heidegger's work, his interest in finding new ways of describing its subtle complexity is seen. These shows are our attempt to develop Heidegger's long and complex writings but create an art in a series of conceptual responses to time arising from Philip Metzger's pioneering research on the Time of Seeing and he is the primary concern is with history and the relationship to the art practice. This time it takes the form of intuitive, the time that is revealed through the "things" that have been made: the "times" and its relationship to art practice. Justin Trendall's "things" are there primarily because they are there. They are generated by an aesthetic that seems to be or not to be, held in tension between the times it takes to make and think. This exhibition is the third in a series of collaborating in collaborative and collaborative works of art. They make reference to both art forms that are represented in their work.

"Historic" is a term he deployed in his monumental dwellings, houses to be shared by a future generation. The Classical and Neo-Classical elements, for instance, have made their way into my work because they are styles that were unequivocally 18th century and have been redeployed in my work. Historical continuity, transcendent values and the twentieth-century experience, everything old melts away, everything solid melts into fluid. The aesthetics of ruins is an aesthetics that foregrounds the corrosive effects of time and its confident optimisms. The aesthetics of ruins is an aesthetics that foregrounds the corrosive effects of time.

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Floorsheet: works are numbered anti-clockwise from the door.

Justin Trendall
1. A House for Georgina Randhart and Yale Yala Gibbs Tyman, 2010
Unique silkscreen print on SFK paper
image 40 x 41cm, framed 78 x 82cm $1,000

Digital print, image 28 x 39cm, framed 35 x 46cm $500

3. A House for Bill Deutsch and Peter Deitg, 2011
Unique silkscreen print on SFK paper, image 111 x 79cm,
paper 146 x 106cm $3,500

4. The Tombs of Cimabue, Giotto, Cezanne and Cindy Sherman, 2009
Digital print and embroidery, image 121 x 43cm,
paper 14 x 26cm $6

5. A House for Edouard Munch and Tilda Larson, 2010
Digital print and embroidery, image 10 x 25cm,
paper 20 x 427/6

6. A House for Dale Frank and Bill Dusab, 2009
Digital print and embroidery, image 10 x 27cm,
paper 20 x 427/6

Works 4.5, and 6 are p.o.a.
All Justin Trendall works are courtesy Sarah Cottier Gallery, Sydney.

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

acrylic on paper (dust jacket), 30 x 52.5 cm

9. Star of Hope, 2011
acrylic on paper (dust jacket), 27 x 78 cm

acrylic on paper (dust jacket), on plastic (dust jackets) acrylic
board, foam core, book and wooden table, 12 x 180 x 53 cm

Supporting evidence
1. Gallery floor sheet listing 19 works on display
2. Gallery invitation

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

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June 2011, “Painting and Time”

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.

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 Rendall’s work is more concerned with history and Heidegger’s interest in historicality, with the kind of time that exists in our imagination and which stretches itself out beyond the confines of our individual existences.