MARK TITMARSH
Chromo-man
2013 | Verge Gallery, Intra-sections
(Silly) String Theory 2
2013 | Marrickville Garage, Some Rooms

These exhibitions are located in the field of image making and expanded painting with a specific focus on the spatialisation of traditional craft based skills in the visual art disciplines of painting and drawing. The works question the nature of static imagery in an age of convergent media and multimodal practices.

The aesthetic premise of these works is that the artist or designer can you use any coloured thing to create work and is not restricted to traditional mark making tools like the pen, pencil, brush or even the virtual presentation of those devices on image making software like photoshop or illustrator. Furthermore in these two works performance is used as a time-based event in which the artist can become the surface on which colour is applied rather than the director of marks beyond his own body. As Stephen Melville (2001) argues “painting has no essence outside of history, gathering and dispersing itself at every moment”, in this case dispersing away from brush and easel to gather around string and the body.

These works offer alternate models of practice that move beyond the traditional presumptions suggested by the apparatus of historical mark making devices. They engage an impetus subtly suggested by the digital era in which individuals are compelled to use more than one skill and any available device must also move across several technical boundaries. Intrassections was reviewed by Andrew Frost, Sydney Morning Herald (Saturday 31 August 2013) and by Leanne Richards, City News (5 September 2013).
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Installation views
The installation Intra-sections asks the artists involved to put their entire gallery space up for negotiation in order to create a network of interactivity for the artists installation and over-and-extend each other. Works want to be created in keeping with this theme, which is a conglomeration of everything, all around, - a network of interactivity between the spatial and visual experience. The concept of Intra-sections is to be experienced in the moment, to drift through everyday activities where the emphasis is on personal maintenance and routine interactivity as the artists’ installations spill over and encroach upon each other. Works start to blend creating a reading of the works, through an open understanding to the currents, vortexes and experiences of the city.

In this way, Intra-sections forms in an ordinary event, settings and activities with projects and collective spaces, in which happens constantly, constantly and in a simultaneous. This is the foundation. Both the relational aesthetic is where the artists and visitors understanding come from the space of interaction and social context. The exhibition therefore is to be experienced in everyday visual and social experience and how it new background our contemporary understanding of space and things. In installing works in this collective way rather than in an artist grouping of the work, the proximity of contrasting elements creates complex relationships between disparate objects and alters the meanings of things just as in life.

Intra-sections responds to a lecture by British independent curator and writer Olafur Eliasson at Artzpace Visual Arts Centre in Sydney (OEH) discussing his approach to installation space as background, middle ground and foreground and to group exhibitions as site for experimentation and collaboration between artists. Intra-sections puts into practice Eliasson’s ideas through the ways in which a field in which artists work and engage in the space and the artists around them. The artwork engages empathy to each artists work, as each artist must imagine the possibility of their work interacting and connecting with the space and the artists around them. The artwork’s response to contemporary is the first and foremost through a conscious engagement by all artists with the formal properties of their chosen material. Interactions between a material is its intended everyday use is altered.

Jane Foss Russell Plaza
City Road
Verge Gallery

Edition of 200

Biljana Jancic, The Twilight Girls
Newall, Nuha Saad, Mark Titmarsh
Sally Clarke, Kim Connerton, Sarah Newall

Vienna: Actarus Verlag, 2013

Biljana Jancic’s ‘Spill’ relates to the notion of a personal relationship to domestic space. It becomes an intense situation of potential collapse and self-ingesting, to the extent that individual domesticity inherent to the material. In stacking the traditional situation and places it within the sphere of architecture. Gold in art holds form, amorphous yet structured, perhaps materialising into a work in its own right. The exhibition therefore is interested in everyday life’s visual language – the contemporary visual experience. Art as we experience it, and we need to deconstruct its visual systems. All that time as things overlap, converge and dissipate community appears solid, a building and time. A single iteration of detritus, of new and preservational advertising, data leaves, bricks and telephone booths, where video co-exists with the latest technology, in the field of肥胖 pinning visual presence into the everyday. We feel that everyday experience is a confluence of layered objects, playful behaviour. Lived experience then becomes an interplay of relationships, activities, emotions and frivolous negotiation in order to create a site of aesthetic. Everyday life also involves campaigns, elements, dead leaves, bricks and broken structures and environments from various eras that informs our common understanding of place and our contemporary understanding of space and things. Works in this collective way rather than in an artist grouping of the work, the proximity of contrasting elements creates complex relationships between disparate objects and alters the meanings of things just as in life.

Intra-sections catalogue
1. City News review

2. Spectrum review

Weblinks:
http://verge-gallery.net/2013/08/13/intra-sections/

http://marrickvillagegarage.com/2013/10/29/november-projects/