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 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. Intrasctions 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 the entire gallery space up for grabs in order to create a site of interaction for the artists installations and overlaid and overlapped upon each other. Works start to blend creating a melding of art, which is a homogenization of everything, all at once. The idea is that the gallery becomes 3D+ visual language — the contemporary everyday visual experience. Art in this everyday play, we need and desire for intricate visual systems all that as things overlap, converge and disperse community appears a solid discord. Afiguration is, of detritus, of feverish advertising, campaigns, media terms, bikes, bicycles, bicycles. Where relish co-exist with the latest technology. In this field, this is short but general visual presence (or not) dissolve into a general blur of background noise.

City life and ordinary everyday experiences therefore is a confluence of layered objects, structures and environments from somewhere that informs our understanding of western culture. Everyday life also involves the mundane activities which the artwork is in personal and mundane and as concerned with the present moment, relationships, activities, emotions and fullness of behavior. Lived experience thus informs our understanding and makes a visual referencing system in which we can view art. Intra-sections epitomizes this experience, asking the viewers to be participants, too through the space (as) the artists and viewer of the installation is rather like an autobiography, it is a gallery space experienced in the same way, to be viewed as a total environment, through an open understanding of the currents, echoes and experiences of the city. Like the everyday, Intra-sections focus on an ordinary everyday event, setting and activities with particular and collective ways which it happens constantly, all this reality is all art. The idea is this field, Baudrillard's relational aesthetics is where reality is constructed and meaningful in terms either from the idea of human relations and their social context. The installation therefore is influenced by everyday visual experience and how it becomes new background and our contemporary understanding of space and things. In installing works in this collection way rather than in an artist's grouping of works the priority of connecting elements creates complex relationships between disparate objects and alters the meanings of things just as in life.

Intra-sections is an installation by British independent curator and artist Paul O’Neill at Artspace Visual Arts Centre in Sydney. O’Neill discussed his approach to exhibition space as a grid of modernity as well as the cityscape and to one’s grandmother’s kitchen floor. Biljana Jancic’s ‘Spill’ relates to the notion of a grid and to one’s grandmother’s kitchen floor. She engages in that conversation, is the whole city not just as ‘paved in gold’ but as a creative space re-configured. Sarah Newall, Mark Titmarsh, Nuha Saad, and Sally Clarke works with chequered linoleum and gridding the excised linoleum, Clarke alludes to the grid of modernity as well as the damage and to a ex-grandmother’s kitchen floor. The Chinese-made gold foil Kim Connerton alters the context of her materials to create sculptural ‘paintings’ that evoke the way domestic interiors can be awash of tonal memory and how details of colour and decor can catch constant attention to reveal hidden relations. The Twilight Girls musical story comes out across the gallery floor, inferring, coating and replacing other works. The show struggles for signs, ephemeral yet structured, perhaps a reference to grade B geometric masterpieces The Void, or even visual pathways.

In Intra-sections the blurring of the boundaries between the artworks forms an interaction and overlapping. Borders - boundaries - frames disappear as things overlap, converge and cross-pollination, or even reflection, to the extent that individual works melt into another. The exhibition becomes an intense situation of potential collaboration and experimentation and materializing into a work in its own right.

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

Images:
(Silly) String Theory 2

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Stills: Sarah Newall’s photo of Sally Clarke, Mark Titmarsh, Sally Clarke, Nuha Saad. Published with permission. The Twilight Girls, Mark Titmarsh, Sally Clarke, Nuha Saad. Published with permission.

Irina sections catalogue