

re: 2008001361

Mark Titmarsh

Staff Reference: - ~~990384~~ 224

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Level: Lecturer E

Status: Employed

Function: Teaching and Research

SUPPORTING EVIDENCE

**Nothing changes,
changes everything**

3 June – 4 July 2008
Opening 3 June 6-8pm

Mark Titmarsh
Justin Trendall

POSTAGE
PAID
AUSTRALIA

Free public event - Friday 20 June 1-2 pm
Lunchtime artist talk in the gallery

Image: Justin Trendall, *A House for Joseph Beuys and Maria Cruz* (detail)
2008. Screenprint on acetate, wood, UV lights. Courtesy of the artist.

UTS:GALLERY
Level 4, 702 Harris Street Ultimo
Monday – Friday 12-6pm | 02 9514 1652
www.utsgallery.uts.edu.au

UTS
GALLERY

NOTHING CHANGES, CHANGES EVERYTHING

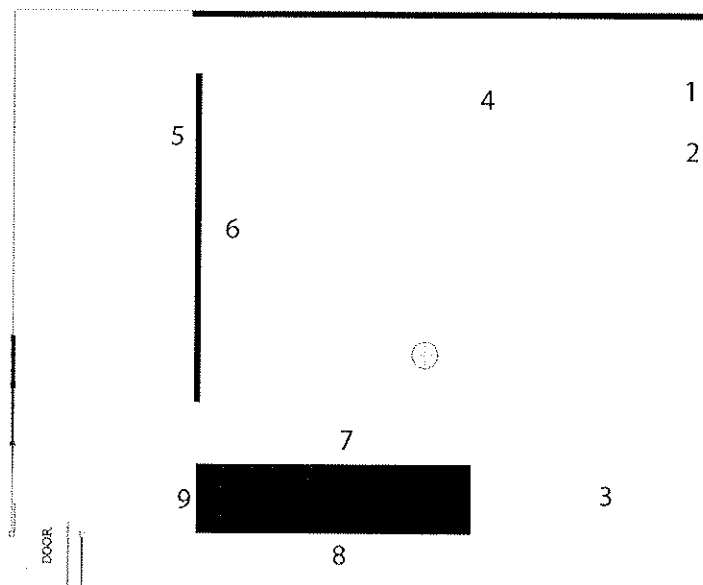
3 June – 4 July 2008

Mark Titmarsh

1. *self unfolding*, 2006
acrylic and resin on aluminium
200 x 110 cms
2. *self unfolding 2*, 2007
acrylic on anodised aluminium
200 x 110 cms
3. *citing nonsights*, 2008
acrylic mirror, coloured Perspex, mirror ball
20 x 120 x 192 cm
4. *Temple*, 2008
acrylic glass, acrylic paint
44cm cube
5. *(Silly) String Theory*, 2008
video, 5 mins
Performers: Sam Bjorndahl, Simeon Bryan, Dante Bryan,
Maureen Chin, Kim Connerton, Jenny Curtis, Ryszard
Dabek, Sunday Francis-Reiss, Andrew Frost, Jessie
Jones, Anne Kay, Nathan Kenna, Sue Lewis, Leah
McPherson, Karen Mahood, Andrew Newman, Jane
Polkinghorne, Kiwi Qin, Mark Titmarsh, Philipa Veitch.
Camera: Mark Titmarsh, Ian Jones, Ryszard Dabek, Anne
Kay, Jane Polkinghorne
Stills: Reina Tamagaki

Justin Trendall

6. *Nothing Lasts Forever II*, 2008
Screen print on fabric
219 x 450cm
7. *Human Freedom*, 2008
Lego and MDF board
72 x 154cm
8. *Reification*, 2008
Screen print on fabric
102 x 74cm
9. *New Babylon Yellow Sector Memorial*, 2008
Screen print on acetate, wood, magnets,
blacklights, electrical cables



THINGCHANGES

change this world

change from day to day under the principle that the world can be changed by human intention. So comes a procession and illustration of egalitarian politics, urbanism and architectural design. As these ideas are realised around us in art and action, there is a transition from 'elite' cultural concerns to mainstream everyday culture propagated by globalised information and constructed digital identity.

change by another name

The practice begins as painting, then a total erasure of painting, finally a loving restoration of painting in a totally deconstructed form. It is painting's ability to relate dynamically to the world that is without home.

Elements of painting, rectangularity, colour, line, image, paint, have been blasted away and painting into the components of an art that can be named. In Thierry de Duve's words "it is the pact in relation to what painting was established in relation to what painting is. Between the two, painting has no being."

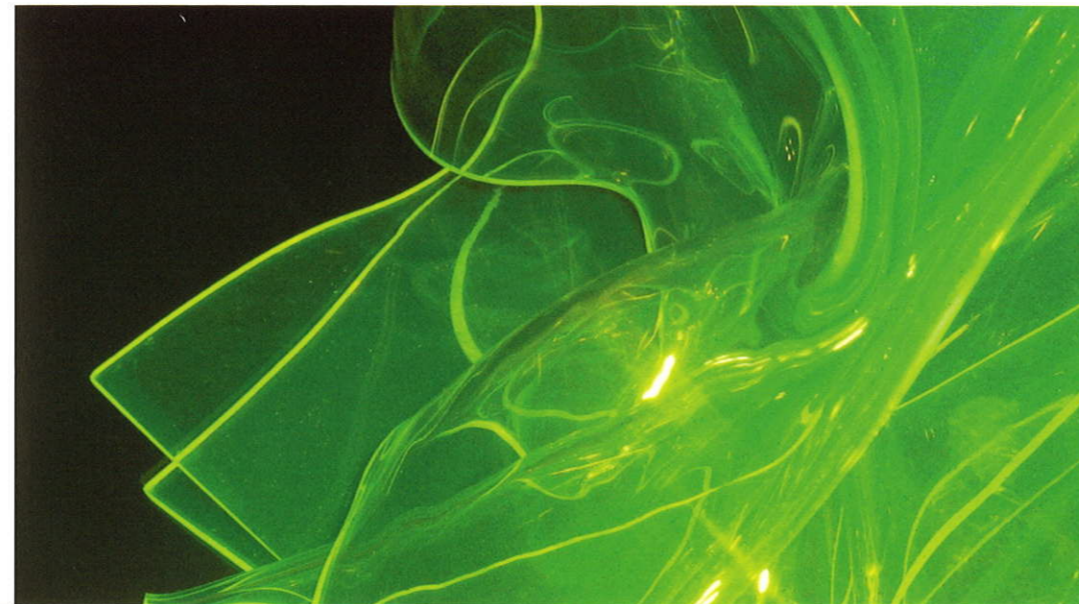
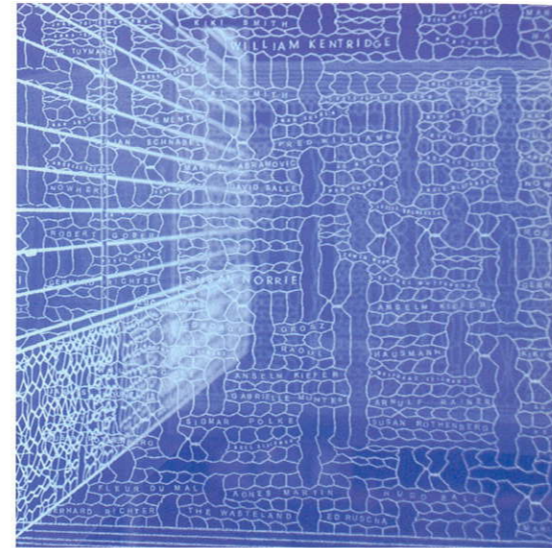


monuments

To make imaginary buildings that give cultural events a visual form, to build map like structures made out of names, where all the names essentialise a cultural event, such as music of the last forty years, or art history since the Rococo or the story of urban revolt.

politics of painting

The introspective way of painting-not-being-itself is a way of painting showing the nothing, showing the inherent strangeness that lies at the heart of all things. It is this very strangeness that is the politics of painting as such. Painting as something that is no longer recognisable as painting, attests to the radical power of the marginal object. In our current global world order everything must conform to the common sense of rational presence in a technological economy. Everything outside this system is a marginal object, on the verge of being purged or assimilated back into the system. In that brief moment between marginality and assimilation painting reveals all.



applied heidegger

Theory is intrinsically an attempt to transform the world. In his essay "Building, Dwelling, Thinking" Heidegger takes up the idea that the ways in which we inhabit the world are changing under the advent of Technology. Using the idea of shelter as its starting point, the essay asks us to consider ways in which constructing a building might be connected to our sense of feeling at home in that building and, through this sense of belonging, at home in the larger world. He goes on to suggest that we are all enmeshed in a revolution of technology which is loosening our traditional ties to place and the cultural grounding which gives us a meaningful relationship to earth.



political aesthetics

It is the counter politics of art and the autonomy of marginal objects that creates a radical 'democracy', where differences can be staged, where the meaning of things and the strangeness of the nothing can all have a sense of possibility. As Ranciere puts it, "denouncing the fatal capture of art by discourse, the pervasiveness of the spectacle, the death of the image, the battle of emancipation continues today on an aesthetic terrain."

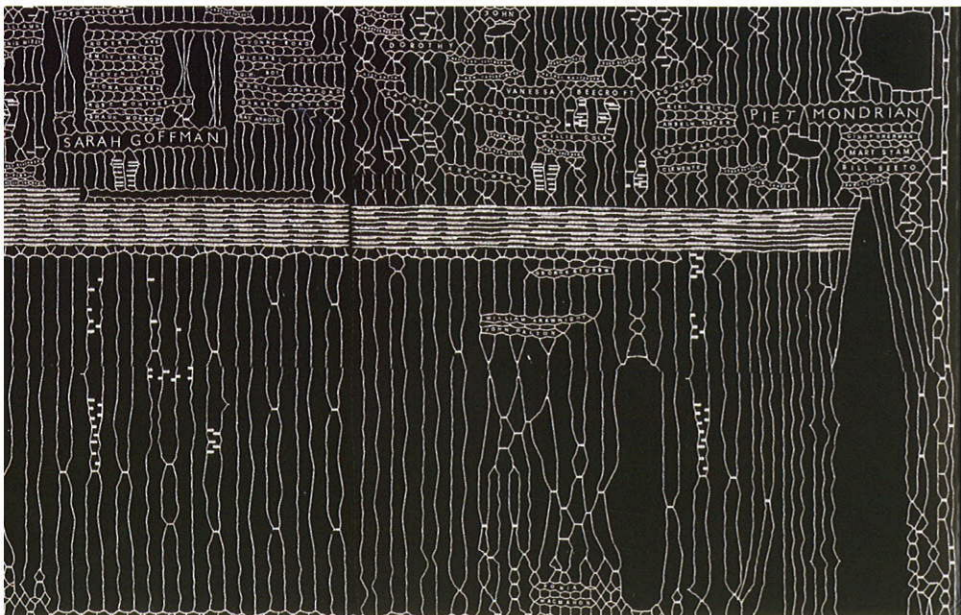
of painting

multiple deaths of painting could be
rised as a series of re-births or transitions
ature of painting. The end of painting,
a petit-mort, becomes the story of
g's ecstatic mutation by degrees. By
g free of the logic of the end, a new
adless possibilities is released in relation
ng.

hing

g changes, not because everything stays
e but because nothing in its absolute
ge-ability, is the source of all change.
'is' unthinkable, unsayable, the ground
ing, to all hope and human activity.

Titmarsh and Justin Trendall
2008



NOTHING CHANGES, CHANGES EVERYTHING

Mark Titmarsh and Justin Trendall

3 June to 4 July 2008

IMAGES

Front Justin Trendall *Untitled* 2008 Lego and
MDF board

Inside left Mark Titmarsh (*Silly*) *String Theory* 2008
video 5 mins Photograph: Reina Tamagaki

Inside centre (top) Justin Trendall *Untitled* 2008
Screen print on acetate

(bottom) Mark Titmarsh *citing nonsights* 2008 acrylic
mirror, coloured Perspex, mirror ball 20 x 120 x 192 cm

Inside right Mark Titmarsh *Temple* 2008 acrylic glass,
acrylic paint 44cm cube Photograph: Paul Pavlou

Back (top) Mark Titmarsh *self unfolding 2* 2007 acrylic
and resin on aluminium, 200 x 110 cm

(bottom) Justin Trendall *A House For Sarah Goffman and
Susan Renouf* 2008 Screen print on fabric 53 x 74cm

Special thanks to Corinne Sellers, Stephen Harrop, John
Denison, Tania Creighton and Holly Williams.

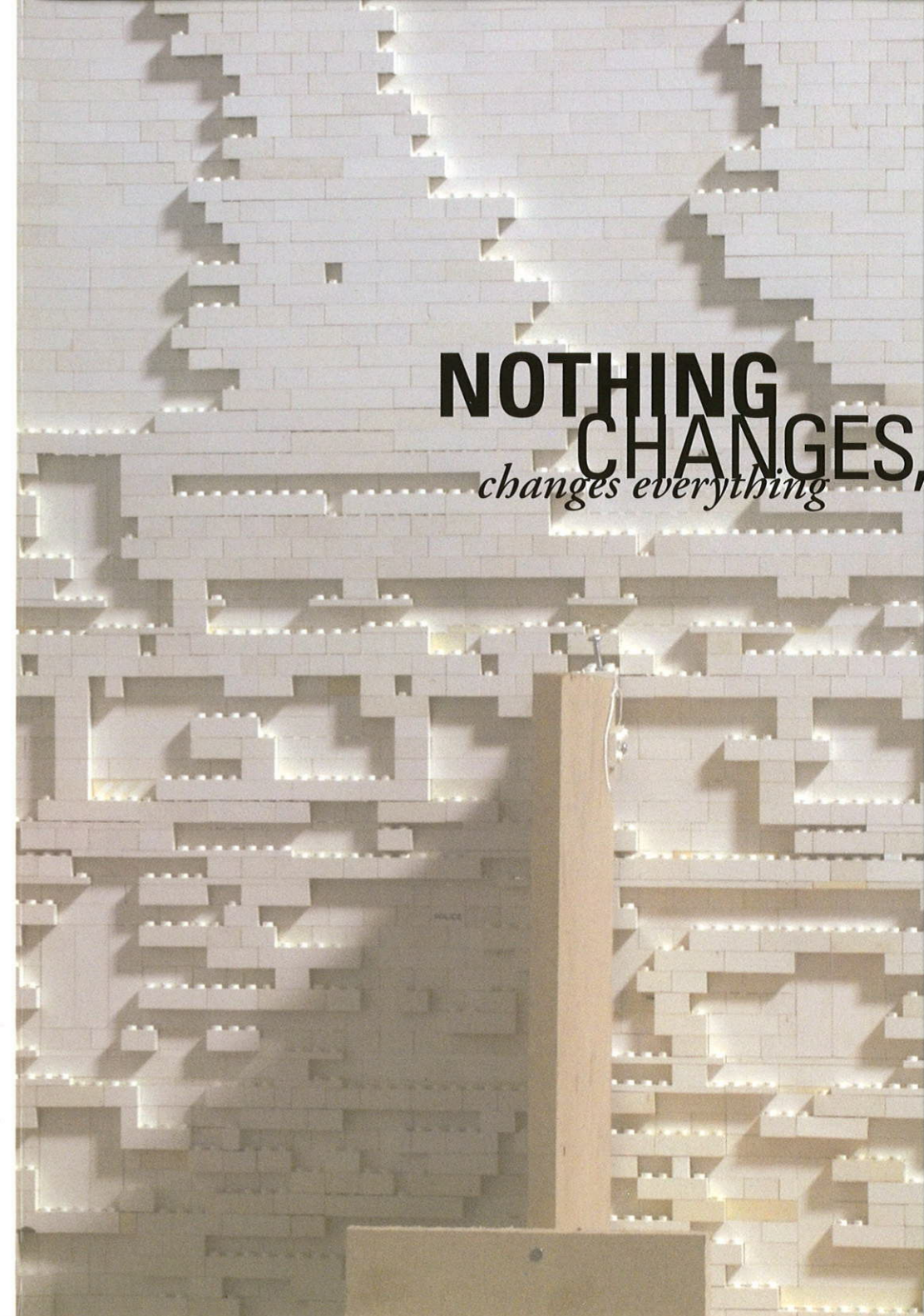
Catalogue designed by Erin Turner

UTS:GALLERY

Level 4, 702 Harris St
Ultimo NSW 2007

Gallery hours: Mon - Fri 12 - 6pm

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PRESS RELEASE

FOR IMMEDIATE RELEASE: 28 MAY 2008

JUST GALLERY

Nothing changes, Changes everything

3 June - 4 July 2008

Opening Tuesday 3 June 6-8pm

Mark Titmarsh
Justin Trendall



This two-person exhibition creates a dialogue between works that reflect on what has changed and what remains the same amidst the revolutions wrought by technology. Working across painting, installation, video and printing, the artists explore the proposition that 'nothing changes and everything changes'.

In Mark Titmarsh's work this is articulated around the idea of expanded painting, where painting and not-painting overlap. By contrast, Justin Trendall takes up these themes of transformation and return through the construction of imaginary monuments that collapse the present into the past.

Theory is intrinsically an attempt to transform the world. In his essay "Building, Dwelling, Thinking" Heidegger takes up the idea that the ways in which we inhabit the world are changing under the advent of Technology. Using the idea of shelter as its starting point, the essay asks us to consider ways in which constructing a building might be connected to our sense of feeling at home in that building and, through this sense of belonging, at home in the larger world.

Both artists in this show have used his writings as a touchstone for thinking their work. Both heed his suggestion that what is most needed is to think carefully about what has changed and what remains the same amidst the revolution.

In Titmarsh's work this is articulated around the idea of expanded painting, where painting and not-painting overlap. This practice begins as painting, becomes a total rejection of painting, then results in a loving restoration of painting in a totally deconstructed form. It shows painting's ability to change totally from cave, to church to easel to expanded painting, to relate dynamically to a ground that is without home. The fragments of painting, rectangularity, colour, surface, image, object, have been blasted away from painting into the components of installation, but viewed from a great height, from time itself, they call out to each other, in fact hold each other together in an ecological field of dynamic interrelations.

Trendall's work takes up these themes of transformation and return through the construction of imaginary monuments that collapse the present into the past. Using names as a type of building material his work memorialises cultural histories that have been closely bound up with our collective response to the changes wrought by technology. Cultural events covered in his work include the histories of modern art, utopian politics, architectural design and rock/pop music.

Artist Lunchtime Floor Talk - Friday 20 June 1-2pm
with Mark Titmarsh and Justin Trendall

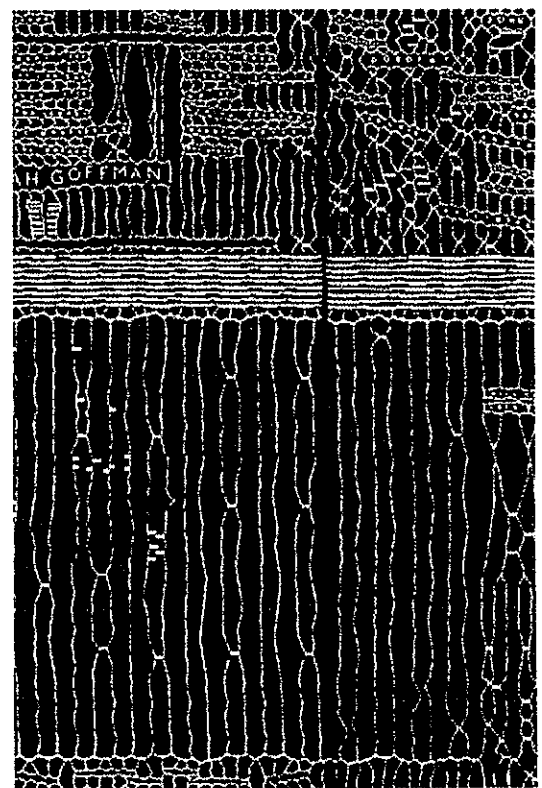


Image top: Mark Titmarsh (Silly String Theory 2008 video 5 mins Photograph: Reina Tamagaki
Performers: Sam Barendse, Simon Bryan, Danie Bryan, Marenn Chie, Kim Conneran, Jony Cottle, Ryszard Dabek, Andrew Frost, Jessie Jones, Anna Kay, Nathan Keena, Andrea Klein, Sue Lewis, Liam McPherson, Karen Mahood, Andrew Newman, Jane Polkinghorne, Roy Qin, Mark Titmarsh, Philipp Weiler-Gunemann, Mark Titmarsh, Ian Jones, Ryszard Dabek, Anne Fay, Janine Woodhame
Courtesy the artist

Image bottom: Justin Trendall (A House For Sarah Gifford and Susan Reed 2008 detail) Some rights reserved CC BY-NC-ND
Courtesy the artist

Who let the dogs out ★ Over 90 sculptural, ceramics, glass, video and works on paper inspired by our best canine friend – the dog. Featuring the wool, er, works of 67 artists including Adam Cullen, Rick Amor, Narelle Autio, Noel McKenna and Michael Bell. *Until 29 Jun*

Ivan Dougherty Gallery

Cnr Albion Avenue & Selwyn St, Paddington 2021. (02 9385 0726 www.cofa.unsw.edu.au/galleries/ivd). Mon–Sat 10am–5pm.
Concrete Culture ★ Examines relationships between art and architecture in rapidly evolving cities, revealing how Asian and Australian art can engender community, regional and international dialogue. Featuring Australian and Asian artists and architects. *Until 5 Jul*

Manly Art Gallery and Museum

West Esplanade, Manly 2095. (02 9976 1420 www.manly.nsw.gov.au/gallery). Tue–Sun 10am–5pm.
Cuisine and Country ★ A gastronomic venture in Australian art celebrating the role food and it's associated activities have played in the story of Australia. Curated Gavin Wilson, Cuisine & Country is the first major touring exhibition based on work inspired by food-related matters. Includes work by Brett Whiteley, William Dobell, Anne Zahalka and Ben Quilty, amongst others. *Until 15 Jun*

Museum of Contemporary Art (MCA)

140 George St, The Rocks 2000. (02 9245 2400 www.mca.com.au). Daily 10am–5pm.
Everything's Here: Jeff Koons and his experience of Chicago Jeff Koons Collection of works by the American conceptual artist as well as pieces of inspiration during his early career while living in Chicago. Includes artworks by Roger Brown, Robert Rauschenberg, Robert Rauschenberg, Robert Rauschenberg. *Until 26 Oct*
They Are Meditating: Bark Paintings from the MCA's Arnotts Collection A survey of 271 bark paintings from 1960s to 1980s by artists from Australia's north (Mawalan, Malangi, Yirawala & Nabarrayal). The collection was donated by Arnotts Biscuit Ltd. in 1993. *Until 3 Aug*

S H Ervin Gallery

Watson Rd, Observatory Hill, The Rocks 2000. (02 9258 0173 www.shernationaltrust.org.au). Tue–Sun 11am–5pm. Adult \$6; child & concs \$4.
John R Walker ★ *Journey Through Landscape* A survey of five time Archibald Prize finalist, Walker's landscape paintings, gouaches and artist books over the past decade. *Until 15 Jun*

Sherman Contemporary Art Foundation

16–20 Goodhope Street, Paddington 2021. (02 9331 1112 www.sherman.sca.org.au).
Al Weibel: Under Construction ★ See Campbelltown Arts Centre. *Until 26 Jun*

State Library of NSW

Macquarie St, Sydney 2000. (9273 1414 www.sl.nsw.gov.au). Mon–Thu 9am–8pm; Fri 9am–5pm; Sat & Sun 10am–5pm.
Dockside: Sydney's working harbour, 1840–1875 Watercolours, oils and photographs reveal the the Harbour's history as a focal point for trade in the nineteenth century. *Until 10 Aug*

University of Sydney Art Gallery

Btw Quadrangle & Macleay Building, Science Road, University of Sydney, Camperdown 2006. (02 9351 6883 www.usyd.edu.au/museums). Mon–Fri 10am–4.30pm; Sat 12 noon–4pm.
David Sequiera Books displayed them on shelves, sewn them shut, dissected and re-assembled them, cut out pictures from



Sprinkles for Tinkerbell Sex Death at Chalk Horse

them, glued pictures and coloured shapes inside them; rebound them and read them. Presented in association with Sydney Writers' Festival. *Until 22 Jun*

UTS Gallery

Level 4, 702 Harris St, Ultimo 2007. (02 9514 1284 www.uts.gallery.uts.edu.au). Mon–Fri 12 noon–6pm.
Nothing changes, changes everything This Mark Timmarsh, Justin Trendall exhibition reflects on what has changed and what remains the same amidst the revolutions wrought by technology. A series of works in painting, installation, video and printing. *Until 4 Jul*

Galleries

Annandale Galleries

110 Trafalgar St, Annandale 2038. (02 9552 1699 www.annandalegalleries.com.au). Tue–Sat 11am–5pm.
William Kentridge ★ *Telegrams From the Nose* Arguably the best known South African artist of our time, Kentridge's work is informed by his life and surroundings in Johannesburg – legacy of apartheid and colonialism. Innovative films, drawings, sculpture, tapestry and etchings that have been used as theatre backdrops and as the material for animated films. *From 11 Jun until 19 Jul*

At the Vanishing Point

565 King Street, Newtown 2042. (02 9519 2340 www.atthevanishingpoint.com.au). Thu 10am–8pm, Fri 10am–6pm, Sat–Sun 10am–5pm or by app.
George Kurtelov *Posterior Terrains* Landscape and figurative paintings by

this European artist who now lives in Thirroul, north of Wollongong. *From 12 June until 22 Jun*
Goran Tomic *How can I go forward when I don't know which way I'm facing?* Collage works and video installations that explore the notion of life being like running on a treadmill, the illusion and reality of moving. *From 12 June until 22 Jun*
Holly Schulte Two large scale photographs of an innocuous bar scene and bathroom scene digitally manipulated – disassembled and reassembled. *Until 22 Jun*

Australian Galleries

15 Royston Rd, Paddington 2021. (02 9360 5177 www.austriangalleries.com.au). Mon–Sat 10am–6pm.
Bruce Latimer ★ Extraordinarily detailed paper works that explore the themes of decay and permanence in the suburban landscape. *From 12 Jun until 29 Jun*
Michael Snape New work from Snape who specialises in creating outdoor sculptures featuring a series of graphic, flat steel tableaux vivants and inspired by the human figures. *Until 28 Jun*

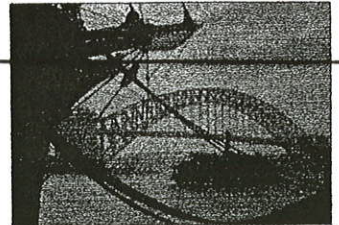
Black & Blue Gallery

302/267–271 Cleveland St, Redfern 2016. (02 96996038 www.blackandbluegallery.com.au)
Group Show *Neverness pt.1* Featuring the work of 13 artists including the Conor O'Brien, Ray Potes and Per Englund. *Until 22 Jun*

Blender Gallery

16 Elizabeth St, Paddington 2021. (02 9380 7080 www.blender.com.au) Tue–Sat 10am–6pm.
Nell Duncan ★ *Ships in the Night A*

Critics' choice



Harold Cazneaux
AGNSW
A retrospective of Australia's greatest Pictorialist photographer who "placed Australia photographically on the map of the world"

Adam Norton Big Science
Gallery 9
Large paintings of industrial landscapes shown with drawings and hand-made inventions offering a modest means of self protection or escape, like 'Camouflage Suit' or 'Reverse Shoes'

Joe Furlonger & Jun Chen China
Ray Hughes Gallery
Expressionistic landscapes and figurative paintings inspired by China by these consummate painters

Max Lieberman
Robin Gibson
Domestic objects are imbued with an air of importance

Concrete Culture
Ivan Dougherty Gallery
Australian and Asian artists and architects examines relationships between art and architecture in rapidly evolving cities, revealing how Asian and Australian art can engender community, regional and international dialogue

former press photographer, Duncan now specialises in location photography for a range of corporate and industrial clients, who have flown him as far afield as France, Italy, Austria, the UK, Vietnam, Tahiti and Singapore to capture images for them. See preview p36. *Until 24 Jun*

Boutwell Draper

82–84 George St, Redfern 2016. (02 9310 5662 www.boutwelldrapergallery.com.au). Wed–Sat 11am–5pm or by app.
Group Exhibition Multiplex featuring artists eX de Medici, Pamela Mei Leng See, Ingo Kleiner, Ken Unsworth, Gavin Hurley, Anne Morrison. *Until 19 Jul*

Chalk Horse

56 Cooper St, Surry Hills 2010. (02 9699 8999 www.chalkhorse.com.au). Wed–Sat 12 noon–6pm.
Tim Gregory & Elle Dixon Video installation *Sex Death* seizes on fundamental (if unpalatable) truths about the quagmire that defines relationships – they formate and advance through minefields of misunderstanding accusation, jealousy and sado-masochistic *joissance*.
Christian Thompson Self portrait photographs. *From 12 Jun until 5 Jul*

Charles Hewitt

335 South Dowling St, Darlinghurst 2010. (02 9331 4988 www.charleshewitt.com.au). Mon–Sat 10am–6pm.
Catherine Hickson Still life paintings inspired by the historical tradition set by the Italian masters of the 15th & 16th centuries. *Until 24 Jun*

China Heights

Lvl 3, 16–28 Foster St, Surry Hills 2010. (Phone www.chinaheights.com). Fri 6pm–9pm; Sat & Sun 12 noon–4pm.



UTS:GALLERY

Nothing changes,
changes everything

3 June - 4 July 2008

Mark Timmarsh
Justin Trendall

Roma Publications

29 July - 29 August 2008

Roma Publications is an independent editorial project founded by Roger Willemis and Mark Manders. This exhibition presents a survey of Roma Publications collaborations with numerous artists, designers, curators, writers and poets since its inception in 1998. Curated by Warren Taylor & Matt Hinkley.

UTS Gallery, Level 4, 702 Harris St, Ultimo NSW 2007
Mon-Fri 12-6pm, T +612 9514 1652, www.utsgallery.uts.edu.au
Image: Mark Timmarsh, *gazette for disclosure 2, 2008*, mixed media. Courtesy the artist.