

MARK TITMARSH

Library of Congress 5

2012 | *Re-extended Painting, MOP Projects*

Re-extended Painting was a group exhibition of five artists working multi-modally that asked the question, What is painting? Why is it meaningful to claim that an artwork is still a painting within the interdisciplinary and pluralist cultural landscapes of the early 21st century? What can the idea of painting offer us in a time dominated by post-conceptual, dematerialised, digital, and performative tendencies in advanced art practice? Unlike the stylistic permutations that defined the evolution of painting within modernism, more recent art histories have increasingly traded discipline specific categorisation for critically or conceptually defined genealogies.

‘Library of Congress 5’ is located in the field of expanded painting with a specific focus on the spatialisation of colour in the visual art disciplines of painting and installation. The works question the nature of visual imagery in an age of electronic media especially the presumption that image making is solely a two dimensional practice.

The aesthetic premise of these works is developed in relation to the writings of Deleuze and Guattari who argue that a work of art is like subjectivity itself, existing in a state of becoming not characterised by fixed substrates. The matter and idea of painting is never simply a homogeneous substance, rather it emerges from a negotiation of creative materials and tendencies.

These works contribute to the field of contemporary painting by offering alternate models of practice that move beyond the material constitution of the work of art which has become increasingly relative to the means, location and context of display, with the ‘visual’ aspect becoming inexplicit, and in some cases not even ‘apparent’.

Installation view, detail





Installation view



André Brodyk
Sean Lowry
Tom Loveday
Mark Shorter
Mark Titmarsh

Affiliations

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The University of Newcastle

Mark Shorter
Special thanks to Jade Carden
Australia Council of the Arts
Queen Street Studios

Mark Titmarsh
Special thanks to Corinne Sellers

MOP Projects
2/39 Abercrombie St
Chippendale
Sydney, NSW 2008

Wednesday 25 January to
Sunday 12 February 2012

Gallery hours
Thursday to Sunday 1–6 pm

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Mark Titmarsh (Editor)
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Mark Shorter, Mark Titmarsh
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Re-extended Painting

UNBECOMING PAINTING

Andr  Brodyk, Sean Lowry,
Tom Loveday, Mark Shorter,
Mark Titmarsh

What is painting? Why is it meaningful to claim that an artwork is still a painting within the interdisciplinary and pluralist cultural landscapes of the early 21st century? What can the idea of painting offer us in a time dominated by post-conceptual, dematerialised, digital, and performative tendencies in contemporary art practice? Unlike the stylistic permutations that defined the evolution of painting within modernism, more recent art histories have increasingly traded discipline specific categorisation for critically or conceptually defined genealogies.

As Costello and Vickery note, 'the medium or material constitution of the work of art has tended to become increasingly relative to the means, location and context of utterance; and the 'visual' aspect of that act and that context need not be dominant or explicit, and in some cases is not even apparent'.

However painting was never simply mute matter since it emerged from a negotiation of autopoietic material or matter as an event in time. The dimension of time quite simply allows things that are, to be other than they are, to change or become. So becoming underpins the material and ideological basis of what we nominate as 're-extended painting'. It suggests an anticipatory quality, where something might yet be gained from painting in all of its guises, in its traditional sense, and how it is yet to be understood.

This exhibition argues that painting, which is to say the idea of painting, is a valuable and effective mode of framing for various media in relation to the presence and absence of paint applied to canvas.

This idea of painting is now potentially instantiated as a structural place, a performative action, or a remediated form containing no independent essence. Is there any space in this idea of painting for the traditional wall-hung pigment on flat canvas?



In the preface to *The Tradition of the New*, Harold Rosenberg responded to a criticism of his writing that claimed that he had only considered wall-hung paintings in his schema. Rosenberg argued that he had not thereby excluded 'events', for modernist painting, especially Abstract Expressionism, also constituted an event. While not specifically explained by him, this means that the event of painting was in some way independent of its medium and the idea of painting is furthermore released from its adherence to traditional easel based conventions.

The idea of painting does not rest within any medium specific location or stylistic permutation. Once the cultural legacy of Greenbergian 'purity' was discarded, painting was free to mutate into heterogeneous and individually developed multiplicities. Strategic repetition is arguably easier to transpose to new cultural and technological contexts than material or stylistic nostalgia. As critic Jan Verwoert recently asked: 'Why are conceptual artists painting again? Because they think it's a good idea.'

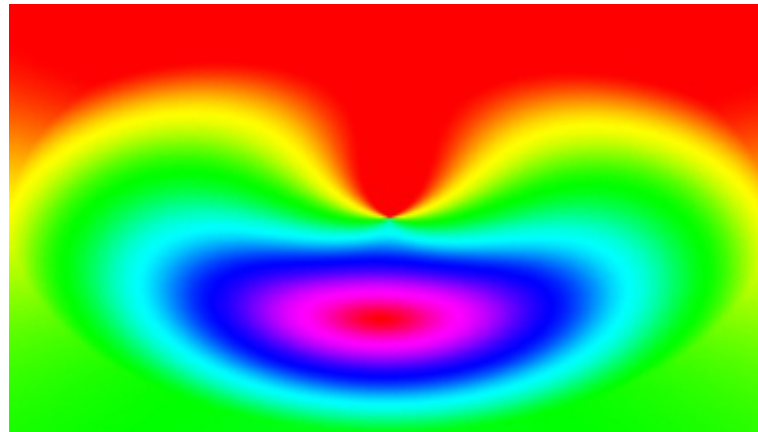
This exhibition pursues painting's extension into other media contexts in order to demonstrate how painting can become something other than itself. Underlying this extension is a fundamental recognition that painters do 'think-work' through the performance of painting and the agency of thoughtful making. So we might say that the 'death' of painting was never pathological since it continues to work as a homeopathic prescription for the serialised rebirth of painting in ever varying monstrations.

1. Jan Verwoert, 'Why are Conceptual Artists Painting Again? Because They think it's a Good Idea', *Alterall* 12, Winter 2005, http://www.alterall.org/journal/issue.12/why_are_conceptual_artists_painting_again_because.

Images: Front cover: Mark Shorter, *Song for Heysen*, still from digital video, 2012
Inside fold: Mark Titmarsh, *Music*, acrylic paint on paper (dustjackets), Photo by Arthur Georgeson 2011, 120 x 80.5 cm. Inside panel: (Top) Andr  Brodyk, *Peripatetic Painting*, Genetically modified (gene silenced), emergent painting (dimensions emergent & temporal), 2012 (Middle) Tom Loveday, *The Eyes of Yayoi Kusama #15*, acrylic on canvas, 2012, 60 x 45 cm (Bottom) Sean Lowry, *Silent Republic*, design for overpainted wall painting (dimensions variable), 2012

Exhibition catalogue

Extended Painting



When: Wednesday, 25 January – Sunday, 12 February

Where: MOP , 2/39 Abercrombie St, Chippendale

How much: FREE

"Painting, like art, attempts to fill holes in hearts and minds wrought by life, work, politics and culture." Okay? So, yeah, the basis of this show is a bit, um, 'hol[e]y shit'. Forgive me for that, but honestly? A concept that presumes that painting has been "repeatedly killed by the middle of the 20th century" sounds a little bit risible. But this is actually a legit, serious issue given that it is striking at the basis of what painting is, is about, and might be for.

The works in Extended Painting, by artists Tom Loveday, Mark Titmarsh, Sean Lowry, Mark Shorter and Andre Brodyk, collectively consider the act of painting itself by way of works of which some are paintings and some are not. The issues at stake are of the purpose and function of painting as techne rather than how a painting manifests a technique. What did Minimalism do to painting? What about Abstract Expressionism? How does appropriation as a thing change the status of the art object and how does the difference in the way we can represent and experience duration via newer media impact upon what it is to look at a painted work? Again: holey shit.

http://sydney.concreteplayground.com.au/event/45207/extended-pa...30b14-Newsletter_124_31_January_20121_31_2012&utm_medium=ema

Extended Painting at MOP – Art events – Concrete Playground Sydney

Image: Tom Loveday, Video Stills "Polar Bear 002," 2011

By Bethany Small

Will You Be Attending?

Extended Painting at MOP, Art events, Concrete Playground Sydney