

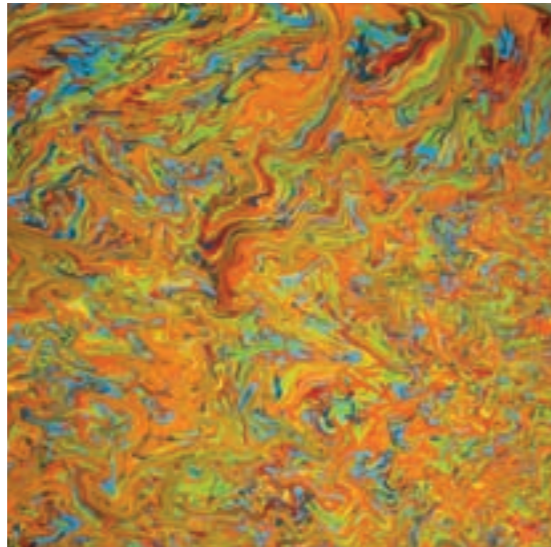
death of painting

So the multiple deaths of painting could be characterised as a series of re-births or transitions in the nature of painting. The end of painting, seen as a petit-mort, becomes the story of painting's ecstatic mutation by degrees. By breaking free of the logic of the end, a new set of endless possibilities is released in relation to painting.

the nothing

Nothing changes, not because everything stays the same but because nothing in its absolute unchange-ability, is the source of all change. There it 'is' unthinkable, unsayable, the ground to all being, to all hope and human activity.

Mark Titmarsh and Justin Trendall
May 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.

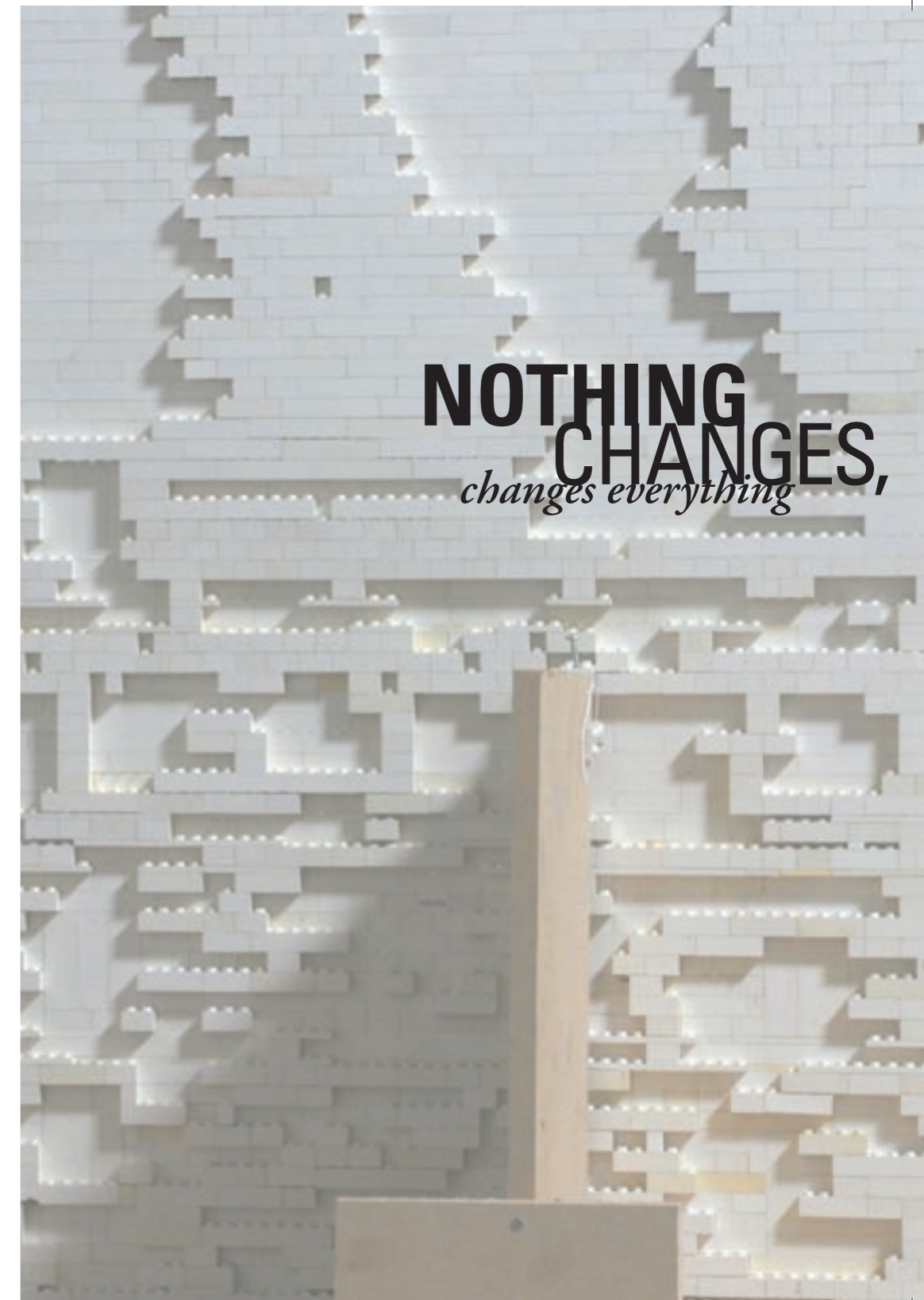
Catalogue designed by Erin Turner

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NOTHINGCHANGES

change this world

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

painting by another name

This practice begins as painting, then a total rejection of painting, finally a loving restoration of painting in a totally deconstructed form. It shows painting's ability to relate dynamically to a ground that is without home.

The fragments of painting, rectangularity, colour, surface, image, paint, have been blasted away from painting into the components of an art yet to be named. In Thierry de Duve's words "it breaks the pact in relation to what painting was and re-establishes it in relation to what painting will be. Between the two, painting has no being."

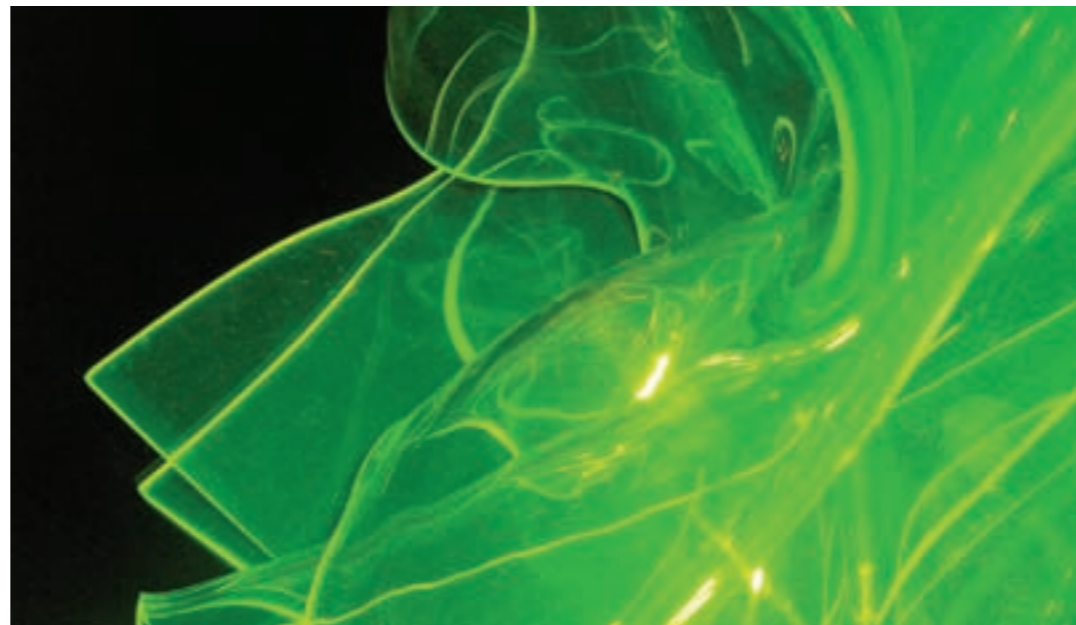
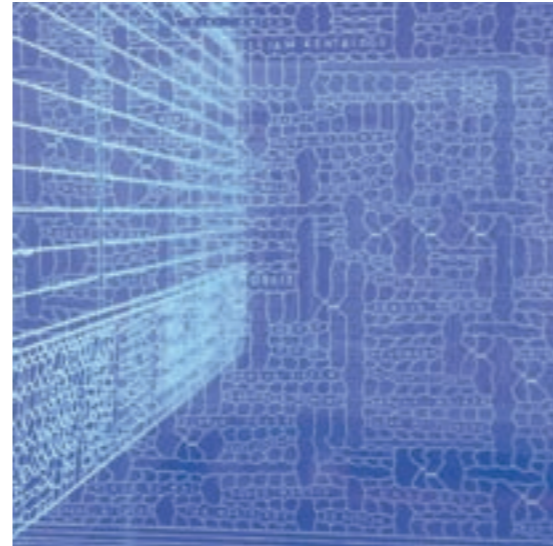


monuments

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."