



Hardware

12 September - 13 October 2006

Paul Donald
John Nicholson
Nuha Saad
Huseyin Sami
Mark Titmarsh
Mimi Tong

Coordinated by Nuha Saad



Hardware

Images

Front John Nicholson *Surge #1* 2006, plastic.
Courtesy of the artist, Harrison Galleries and
Sophie Gannon Gallery.

Inside left Paul Donald *Untitled (sideboard),
Untitled (column), Untitled (altar)* 2006, acrylic
on MDF and wood.

Inside centre (l-r) Nuha Saad *Model Scape*
(detail) 2006, acrylic on wood
Mimi Tong *The Mountaineering Project* (detail)
2006, wool, nails. Supported by Australian Coun-
try Spinners.

Inside right Huseyin Sami *Gone Missing*
2006, household acrylic on canvas.

Back Mark Titmarsh *Moraine* 2006, wheelbar-
row, carpet, synthetic flowers, natural flowers.

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from UTS Gallery.

Catalogue design by Emma White.

UTS:GALLERY

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Creimas Rectangle is a systematic, mathematical diagram that can be used to make a representation of semantic space. Krauss used the Greimas rectangle to develop a diagram of the expanded field of sculpture that defined sculpture in relation to what it was not, namely architecture and landscape. Yet sculpture in its postmodern form began to absorb what it wasn't. Similarly, we could define the semantic space of painting as determined by its opposites, multi-dimensional things (including sculpture and architecture), temporal things (including video and performance). Likewise from a certain moment painting began to converge upon and absorb all of its opposites, to procreate in the form of installation art, video installation, conceptual architecture, digital media hybrids and so on.

The Fragrance of Painting It's not that it is painting, it's not that it isn't painting, it's not that it is and isn't painting, and it's not that it neither is nor isn't painting.

Mark Titmarsh
September 2006



The Fourfold Negation

Hardware For some artists hardware stores are like a museum of possibilities, a place to go to find inspiration from the latest brightly coloured mass produced object. Hardware usually means the physical artefacts of a technology, such as hand tools associated with domestic maintenance, machine parts and computer equipment. Hardware is opposed to software and wetware, yet fully integrated with it, either as a productive tool or conceptual partner.

What are artists for? What an artist does is no longer defined by the usual reference to a studio discipline, such as painting, sculpture, photography, video and so on. This is because of the almost irresistible drive towards 'convergence' in every area from economics and telecommunications to art.

Everything that was once separate now converges in a new singular domain of hybridity. Consequently, much of the work in this show appears in the overlapping domains of painting, sculpture, installation and architecture. At first glance the only common factor seems to be that some material has been formed by artists, given colour and placed in a space for exhibition.

Bas-relief is a method of sculpting which entails carving or etching away the surface of a flat piece of stone or metal. It is a sculpture portrayed as a picture, a sculpture becoming a painting. It is most commonly used for the architectural adornment of building surfaces and also demonstrates a desire for sculpture-becoming-painting to also become architecture.

An ontology of Making Is there a difference between making something in particular and the universal nature of all making? When I make a painting is there something common to this kind of making as when I am making a fuss? In one case I am making an object and in the other an emotional event in process. In both cases I am bringing something into being by virtue of my engagement with the world. I make things in the studio, I make headway with this essay, I make time for meetings. There are simply too many ways to make. It is a verb that can be applied to almost any kind of doing from love to war, from material things to immaterial events. 'To make' is as primordial as 'to do' and 'to be'. In fact my fundamental way of being is a way of making worlds. When I make something I disclose a particular world which establishes

that made thing within a particular set of relations. When I make something I also take an ontological perspective on a world of possibilities. An ontology of making coincides with a making of ontologies. Yet I can't make anything in just any way. I can't make a wooden frame in such a way that it is weightless or that it reveals a world of utopian relations. The world is already established and I must conform to it even if I wish to challenge it. The resistance of the world, the friction and grain of things, reciprocates by shaping and making me.

Painted Installation The moment Greenberg defined flatness as the essence of painting rather than the brushstroke, there began an immediate reaction on two fronts. Firstly the object nature of painting and secondly the

majesty of colour began to assert themselves as independent and primordial phenomena. For a while sculpture became coloured and there was a crossover between painted sculpture and painting as a dimensional thing. As painters rejected flat painting as an avant garde domain they moved into a spatial domain that would be called installation art. However, most of the early practitioners of this form, and those who continue it today, are escapees from the painting studio, who leave in their work the powerful trace of the absence of painting.

King Colour Fontana's slashed and penetrated canvases stand as a symbolic exit wound for the disappearance of painting. This wound, like lips on a body, can be eternally examined for signs of healing and for the

stimulation of pleasure. What was once can never be again, and again. Painting celebrates its own disappearance by dissimulating into things, objects, zones, shapes, matter, materials, hardware. Yet like a fragrance that springs back to life every time you enter that same room, so the trace of painting resonates in plastic sheets, architectural mouldings, fabrics, toys, any shape or thing imbued with colour. And so colour in its disembodied state, comes to rest, to enter, to envelop any thing. In doing so each thing becomes the last trace of painting. Is it possible to make colour exist entirely on its own, disembodied? Colour is always in or on a thing. Even a rainbow or the blue sky is a thing, albeit a weightless thing constituted by light refracting through air and water molecules.