



School: School of Art

Researcher: Dr Andrea Medjesi-Jones

Project Title: The Project of Abstraction

UOA: D32 Art and Design - History, Practice and Theory

Research Timeline

Date	Rationale of research activities and decisions undertaken
January 2015	<p>At the Point of Gesture, group exhibition, curated by David Ryan</p> <p>The exhibition "At the Point of Gesture" is a starting exercise in identifying relevant methods of making that correspond to ethnology of Post-Yugoslav space, Slavonia in particular. The ethnographic patterns and textiles, also rituals around work (field and factory) are combined with a more formal traditions in painting (formalism and minimalism) to identify a place of gesture in painting. The paintings made for this exhibition are tied into a process of canvas unpicking and fringing, sawing and painting as a means of reenacting social and cultural rituals of the area and its relevance within a specific economic environment. The exhibition was curated by David Ryan and the participating artist included Clem Crosby, Gabriel Hartley, David Ryan and Alaena Turner.</p>
March 2015	<p>At the Point of Gesture Panel Discussion, Wimbledon College of Art</p> <p>A panel discussion was organized by the curator David Ryan at Wimbledon School of Art. It examined the potential of gesture and materiality in painting, in the context of the exhibition. Chaired by Daniel Sturgis, Fine Art Programme Director, Camberwell College of Arts.</p>
October 2017	<p>Painting and Structure, The Kennington Residency, London</p> <p>Artists: James Campion, Andrea Medjesi-Jones, Mali Morris, Daniel Sturgis, Sophia Starling and Kes Richardson.</p> <p>The ritualistic gestures of canvas unpicking and folding are framed in a more formal way, constructing a site-specific response to a domestic environment of The Kennington Residency. Medjesi-Jones questions the structural conditions of painting, exploring the interplay between inner and</p>

outer systems of its construction and content. This is activated by the explicit and deliberate employment of decorative and ritualistic motifs and devices, arrived at through processes of canvas unpicking, sewing and collaging. The boundaries between art and craft are deliberately blurred, challenging paintings' autonomy in relation to its practice and socially and historically informed modes of production.

October 2017 **Make_Shift, group exhibition, Collyer Bristow Gallery, curated by Rosalind Davis**

In a group exhibition "Make_Shift" the ritualistic gestures are taken further, and applied to objects identified as "painting tools". The tools are brought into a dialogue with the abstract painting adjacent to it, forming an installation specially commissioned for the Collyer Bristow gallery. The installation "Pink Painting Machine" expands on the function of the ritualistic and ethnographic motifs sited in the previous exhibition by assimilating two different conceptual environments (factory and the field) into a system of production that is shared between industrial and agrarian modes and socio-economic interactions in the post war Yugoslavia. The exhibition was curated by Rosalind Davies and the participating artist included Jake Clark, Fiona Curran, Gemma Cossey, Otto Ford, Neill Fuller, Fran Gordon, Asger Harbou Gjerdvik, Günther Herbst, Helen Johannessen, Peter Jones, Alan Magee, Richard McVeitis, Milena Michalski, Michaela Nettell, Laurence Noga, Michael Samuels, Silvina Soria, Charles Stiven, Rachel Wilberforce and Andrea V Wright.

October 2017 **Make_Shift, artist talks, Collyer Bristow Gallery**

A talk was organized by the curator Rosalind Davis. It included artist presentations and artist talks by Andrea Medjesi-Jones, Günther Herbst, Fran Gordon, Laurence Noga, Silvina Soria and Andrea V Wright.

February 2017 **Make_Shift, exhibition catalogue, Collyer Bristow Gallery**

The online exhibition catalogue was launched on the Collyer Bristow Gallery website.

February 2018 **Destroyed by Shadows, Cornerstone Gallery, Liverpool Hope University**

Artists: Dominic Beatty, John Bunker, Neil Gall, Peter Lamb, Andrea Medjesi-Jones, Harland Miller, Selma Parlour, DJ Simpson, Michael Stubbs, Shaan Syed, Clare Woods, Vicky Wright

In collaboration with Liverpool Hope University, a group exhibition "Destroyed by Shadows" was organised by Dr Michael Stubbs (Glasgow School of Art) and artist John Bunker. It explores the past histories of abstract painting as a template and a frame for making. Medjesi-Jones's painting "Graph" was offset against the ritualistic pole, making a connection between formalist language of abstraction and its more

spiritual underpinnings and histories.

September
2019

Notes on Painting, The Koppel Project Hive, curated by Amelia Bowles.

For the exhibition “Notes on painting” the narrative conceived through ethnographic and ritualistic, also ideological objects of painting are reassembled into an installation titled “Fatherland/Motherland”. The piece consists of the traditional peasant outerwear called “jelek”, made in felt using the same formal shapes and gestures as the paintings in the exhibition “At the point of gesture”. The garment was placed in relationship to weaving yarn, referencing the textile industry of Vukovar (Slavonia). A specially fabricated oak frames that refer to oak industry of the area, whose dimensions echoed the length and the width of the lines in the paintings, were used to display the work. The exhibition was curated by Amelia Bowles and the participating artists included Amelia Bowles, Honor Carter, Robert Davis, Moyra Derby, Fiona Grady, Callum Green, Benjamin Jones, Antoine Langenieux-Villard, Hannah Luxton, Andrea Medjesi-Jones, Charley Peters, Anna Salamon and Andrea V Wright.

May 2019

The Inhuman/ difficult transition/

The Inhuman /difficult transition/ is a research project developed by Medjesi-Jones. It deals with a question of representation in contemporary painting practice, considered in relationship to 10 international artists. The exhibition curated by Medjesi-Jones was held at Thames Side Studios, London in May 2019. The question of how *the inhuman* translates into visual strategy is here considered through multiple means and processes: formal abstraction, spatial referencing, collage, material presence also restraint, fragmentary compositions and interrupted gestures, temporal thinking, painting performance and labour.

The research contribution proposes deeper analysis and readings of painting, based on its presence and the acknowledgement of its content which is not tied into representation alone but a complex set of conceptual, performative and global interests and interactions that articulate paintings multiplicity and plurality.

The talk with the curator was held at the Thames Side Studios. It was open to public and a special study trip was organised by the curator for the students from Bath School of Art. The artists included are: Alice Browne, Gunther Herbst, Robert Holyhead, Rannva Kunoy, Scott McCracken, Andrea Medjesi-Jones, Selma Parlour, Yelena Popova, Kes Richardson, Josh Pye and Shaan Syed.

October 2019

BAUHAUS: Utopia in Crisis, Camberwell Space, Camberwell College of Arts, UAL, curated by Professor Daniel Sturgis.

In this multidisciplinary group exhibition 15 contemporary artists respond to the aspects of social, utopian and transgressive history of Bauhaus to mark the centenary of its art and design school. The exhibition reframes the modernist legacy of Bauhaus to include political and subjective resistances whilst connecting to contemporary concerns and the

intertwining of different position developed in the school.

The works selected for this exhibition respond to the earlier narratives of paintings as tools and convey more ritualistic, mystical approaches that connect to the spirituality of Weimar. The artists included are: Juan Bolivar, David Diao, Liam Gillick, Interactive Media Foundation and Filmtank, with Artificial Rome, Marie Laet, Andrea Medjesi-Jones, Ad Minoliti, Sadie Murdoch, Judith Raum, Helen Robertson, Eva Sajovic, SAVVY Contemporary, Schroeter und Berger, Alexis Taplin and Ian Whittlesea.

October 2019

Collision Drive 3, RMIT Project Space, RMIT University, Melbourne, Australia

Artists: Stephanie Leigh, Andrea Medjesi-Jones, Laurence Noga, Bronte Webster and Hiroe Komai.

In collaboration with Fine Art Research Unit at Anglia Ruskin University and RMIT University, Melbourne, Australia the painting "Bearded Triangle" was selected for the third installment of the Collision Drive Project, organized and curated by Benet Spencer and Steven Rendall. The project considers the relationship between painting and collage.