

GED QUINN

in conversation with Marquard Smith



Ged Quinn, *Bela Forgets the Scissors*, 2016, Oil on linen, 200 x 331cm

ged quinn

Ged Quinn is celebrated for his densely layered paintings that transform art historical techniques into contemporary experience. He works in meticulous detail and executes with extraordinary technical skill. Under the artist's hand, the pastoral landscape and the domestic still life are transformed from the familiar to the fantastic. Multiple histories, narratives and mythological emblems collide. The interplay of elements drawn from Western cultural history, mythology, philosophy and the imagination create an engagement with the viewer that challenges and plays with preconceived notions of beauty and art.

**LECTURE THEATRE,
WIMBLEDON COLLEGE
OF ARTS**

31 JANUARY

5PM

organised by Zoë Mendelson



marquard smith

Marquard Smith is founder and Editor-in-Chief, *Journal of Visual Culture*; Programme Leader, MA Museums & Galleries in Education in Art, Design & Museology at UCL Institute of Education; and Professor of Artistic Research at Vilnius Academy of Arts, Lithuania. As a curator, Marq's recent and forthcoming exhibitions, all archive-related in one way or another, include 'How We Became Metadata' (2010), 'The Global Archive' (2012), 'How to Construct a Time Machine' (MK Gallery, 2014), 'Solitary Pleasures' (Freud Museum, 2018), and 'Blood & Bones' (The Street Gallery, UCLH, 2019).

Marq writes on artistic research, arts education and archives, and recent publications are on experimentality (*MaHKUscript: Journal of Fine Art Research*, 2016), 'the seminar' as a space for radical pedagogies (*Metropolis M Books*, 2017) and *Exhibitionary Cultures: A Journal of Visual Culture Reader* (2017).

paintingresearch & ruin

paintingresearch, at Wimbledon College of Arts involves a community of researchers whose specialisms are reflected, maintained and diverted through ongoing dialogue. Our annual themes are ways of responding to prevelances we witness among our students' work and activating debate catalysed by painting students' own collective interests. Paintingresearch at Wimbledon is a space for networked painting that extends its reach to the social and to an expanded idea of image circulation and specialist models of production.

In 2018-19 we are interrogating Ruin as a collapsing of time, as a recording of a non-fixed and transitory state determined by circumstance, environment, politics and nature. There is an urgency to this subject - politically, bodily and environmentally. We will test the destabilising of our inhabited world through the idea of ruin as an apparition (a tangible but ghostly residue) via narrative, conflict, transience and scientific (dis)order.