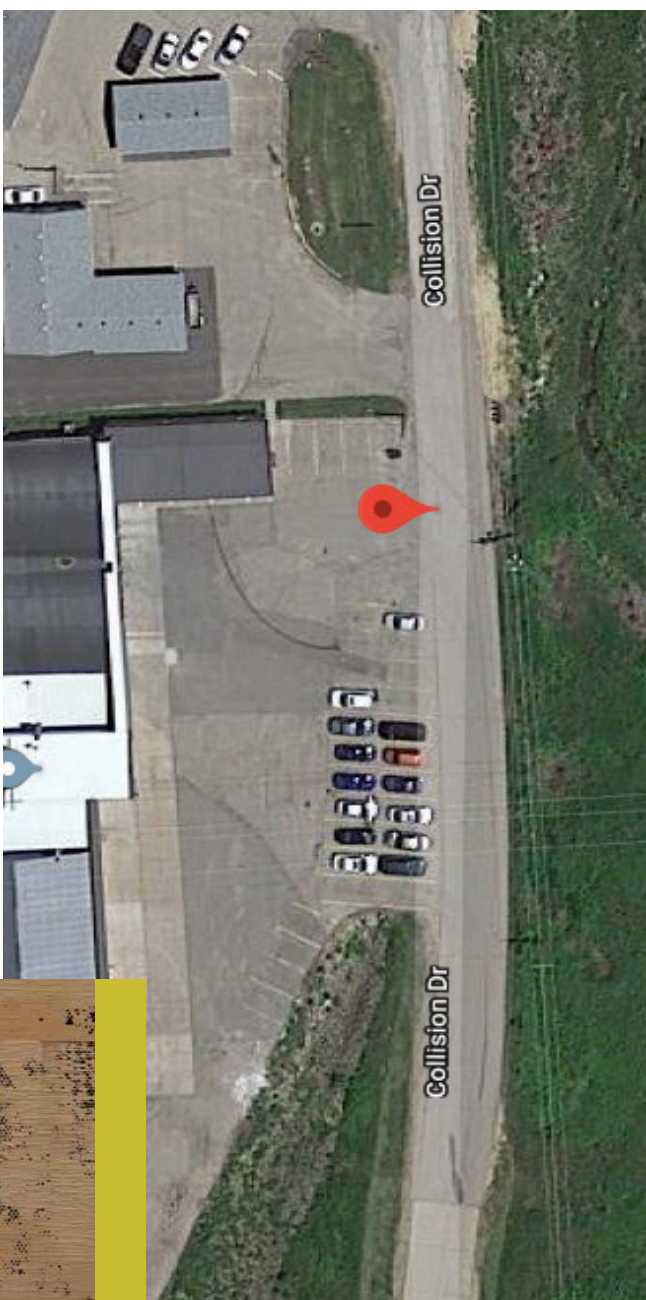
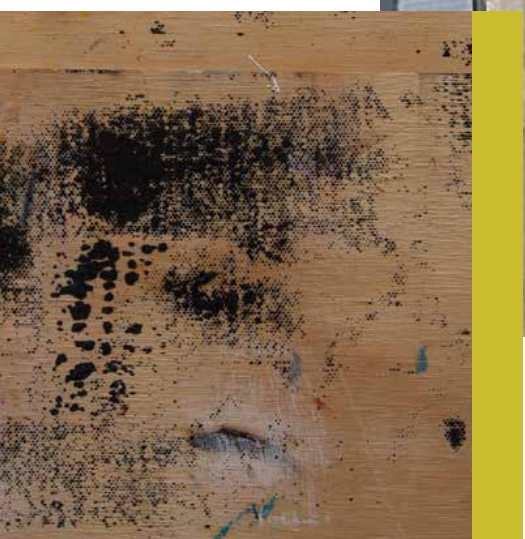


C D 3





Andrea Medjesi-Jones, *Bearded Triangle 1*, 2015, Canvas
fringing, acrylic and spray paint on canvas, Image courtesy
of the artist and Backerstrasse 4 Gallery, Vienna

COLLISION DRIVE

Hello Steven,

Nice to see you last week in the studio.

I have been thinking a lot about your exhibition and the text, and I must say it is a little tricky because the text Phil King wrote really does explore the idea very well. Not to mention that your concept of a “collision” fits so well, that just by having it in the shows title is nearly enough for people to start running with ideas. So I keep thinking what I can add...

I have been left ruminating about what happens before a collision. Leading me to explore the idea of conflict, specifically how the conflict is the cause, while the collision is the effect. This can be looked at from a psychological perspective and then extend into the physical. It has a kind of ethical framework, one of hierarchies and weighing up the good and bad, specifically in relation to the effect/result/collision. Kind of like the dilemma of the superhero who wants to save his love interest, but of course is always in a situation between saving her and kids on a bus or some such. That psychological conflict is really interesting and I think it would be nice way to explore another (yet similar) aspect of this exhibition and the artists in it.

What are your thoughts regarding this?

Not sure how it would look as yet, whether it talks directly about art/exhibitions or is more general in its scope.

Looking forward to hearing your thoughts.

Speak soon,
Jack

Hello Jack,

Borges: “There is a concept which corrupts and upsets all others. I refer not to Evil, whose limited realm is that of ethics; I refer to the infinite.”

We often read that images are proliferating, possibly (to our minds anyway) verging on the infinite, at least in potential. What might the infinitude of images corrupt and upset?

We often read about the relationship between Painting and the proliferation of images (well I hear this comment from students a lot... & there's that whole ████████ 'slow things down' tendency)

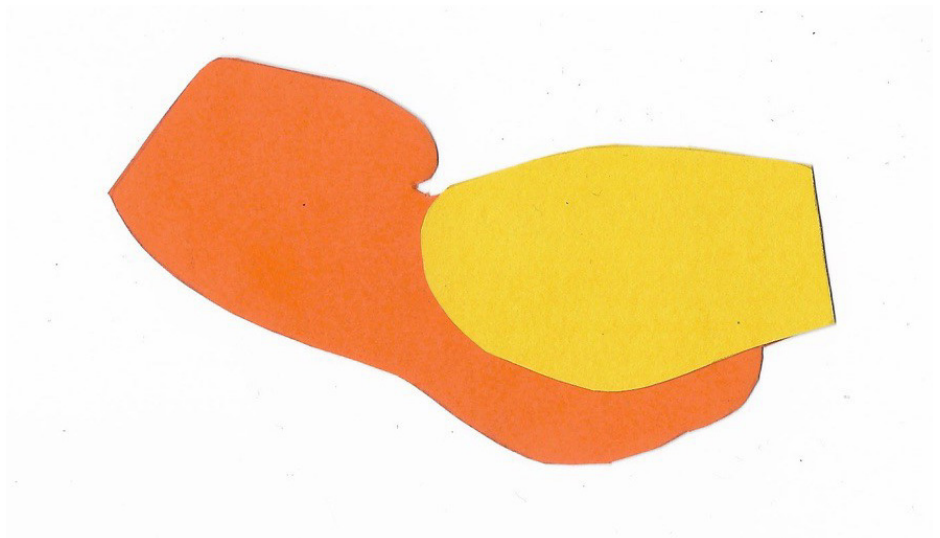
Yet paintings can also be images

Which, to borrow Comaroff and Ker-Shing's use of the term, puts Painting into a bipolar condition: it supposed to be critical of the infinite potential of image proliferation yet contributes to that same infinitude.

Or, Painting is expected to comply with the infinite hydra like proliferation of images (through obsession with its documentation and the jpg) but isn't actually up to the task, therefore setting up another bipolar condition

Which might explain why some of the works in Collision Drive look like they do

Steven



Stephania Leigh, *paper-cut study*, 2019, Paper scan, Image courtesy of the artist

Hello Steven,

Thanks for these thoughts.

Funnily, I still see a larger idea of conflict surrounding much of this, especially in regarding to a bipolar condition, or in reference to the Hydra — many heads (minds, images) fighting to direct the body (purpose, action, articulation). Art is kind of like an endless headed Hydra trying to make sense of things through one body.

For me much of this comes back to the singular conflict, that then gets out of control, namely the tale of Dr. Jekyll and Mr. Hyde. I think their tale could be a nice metaphor to explore the larger ideas you have spoken about here and earlier. Again not to speak about the works or show directly, but to touch on things that you mention when we first started talking about collage, accumulation, clashes within the works, and hierarchal structures.

Whilst I am very excited to write about themes of horror, it does have to come naturally though links I personally see. Sadly I am not at all familiar with Comaroff and Ker-Shing. If you're feeling that our ideas are not aligning, then I really think that the ideas you are discussing so well would be a much better text than what I could write.

Please let me know.

Hope you're enjoying the sun :)
Jack

Hello Jack

I'm not that concerned about alignment, sometimes misalignment is better...
& thanks for saying my ideas would work well but they are merely fragments
& I don't hold out much hope for them to be much more than that. I think your
ideas will be stronger

Hope that makes sense

Cheers
Steven

Hello Steven,

Sorry I didn't get to say hello today at RMIT. A new adventure for me, I have never really spoken to a group like that — so please excuse my disjointed mumblings.

This all sounds perfect, I will start rolling along with more speed now and will get in touch in the coming weeks with some words :)

Speak soon,
Jack

Hello Jack

I enjoyed the talk

It is a minor project of mine this semester to ask the students about the various references made during the talks... whether they connected to said references etc. Last week Phillip Adams/BalletLab mentioned Ken Russell, Logan's Run, THX 1138 & Close Encounters. One student had watched Russell's Altered States & another mentioned that they had glimmerings of these references via Futurama & The Simpsons. Today I asked them if they had encountered Reza Negerastani or William Gibson. A couple had read Neuromancer... Negerastani is a little less published after all. There is no judgement in this I'm just interested in how the references connect/don't connect/might connect

Anyway...

On Collision Drive & its abstractions, specifically in relation to the term 'collision' - this in relation to a recent Negerastani collaboration/publication: 'Approaching the comic medium as a supercollider for achieving maximum abstraction'

<https://mitpress.mit.edu/contributors/reza-negarestani>

Looking forward to some words

Cheers,
Steven

Hello Steven,

Great to see you at the opening last week, thank you very much for coming by and seeing the show.

Please find the text I have come up with attached, I really do hope you like the line of inquiry I took. Rather than go into it here I will simply let you have a read and get back to me if you have any questions etc. But I will just note that the title links back to a line in The Strange Case of Dr Jekyll and Mr Hyde, where a friend of Jekyll notes: "If he be Mr. Hyde ... I shall be Mr. Seek." I think this works well with the ideas of openness to collision that I have talked about.

All the best with your works in Sydney too — are you up there at all this week?

Kind regards,
Jack



Kez Hughes, *Ronnie van Hout, Punk on a Bed*, 2015, TCB Inc, 2018, Oil on linen, Image courtesy of Matthew Stanton

“I shall be Mr. Seek”—An openness to collision

To collide is a wilful act of violence, a savage union evermore altering agencies (for example forms, beings or theories) whose magnetism could not avoid the inevitable. Whether it manifests as craquelure upon a façade, or ruptures the existence of the collided irrevocably, it nonetheless offers a force beyond propulsion, one able to produce the new, the avant-garde, the other.

As inescapable as the violence of colliding agencies are, so too are the results, creating defining moments in history, ruptures for the new world to flow from. Be they good or bad, present a victor or a stalemate, these moments of impact afford greatness. But how do we lay the groundwork for collisions to produce such accelerated monumental phenomenon? Perhaps there is an ability to facilitate these momentous impacts more frequently and with greater result if these agencies were to be open, freely welcoming the moment of impact (and with it the prospect of immediate and severe damage), paying sacrifice to allow the new to emerge. To be open to the violence, even to openly seek it out.

Openness at its most extreme is a calling to the other, or the outside. From the pre-Islamic Zoroastrian mages to the writings of Nietzsche, Bataille and Deleuze, openness has enticed.* But first, as philosopher and writer Reza Negarestani notes, we have to become a good meal, to be wanting with our openness. For Negarestani,

To become open or to experience the chemistry of openness is not possible through ‘opening yourself’... but it can be affirmed by entrapping yourself within a strategic alignment with the outside, becoming a lure for its exterior forces. Radical openness can be invoked by becoming more of a target for the outside. In order to be opened by the outside rather than being economically open to the system’s environment, one must seduce the exterior forces of the outside.†

Negarestani’s total, or radical, openness has a lacerating effect, suicidal to the benefit of cosmic otherly forces. But to be open to the more materialistic, earthly and human does not have to be so total in its violence and destruction. To be open to collisions associated with the human condition is a search for the new or the avant-garde—whether artistic, revolutionary, or philosophical. Being open to this tellurian collision affords us an attempt to combine, in a world riddled with tragic incompatibility. For example, here we are able to propel that of man into that of the world, offering the opportunity for “being” in the world. A state that is not found in one thing or the other, but in their presence, together, creating a uniting bond. But in order to achieve this, there must be (or we must be) drivers of openness, to position ourselves openly to the impending collision and the results it creates. But these drivers of openness must not pass the point of no return, they cannot welcome the other and the outside, but must remain earthly bound to create moments of greatness in the interest of mankind, not to be annihilated in the name of God-like forces.

These open driving forces which facilitate the wilful act of agencies colliding are an extension of said agencies: the arm that grasps the ball, who builds the momentum to throw, and then releases, to collide with the bat attached to another arm etc. So too are they charged, passionate, inspired and intense, acting with love to produce a kind of beautiful greatness—both the magnificent and the monstrous. Love, because of its extremity, its violence, and its universal application; beauty, because it always walks hand-in-hand with creation (collision). The extremity and violence associated with love also holds the power of madness and/or mania, a crazed desire and expectation for the greatness collision produces. Whether they be artistic, revolutionary, or philosophical forms of greatness (as well as a myriad of other examples), it is perhaps the sweeping concept of knowledge that sits best as an overarching term.

It could be stated that a thirst for knowledge is a thirst for, or openness to, collision, and through this desire—being fuelled by a loving madness—it drives agencies to collide in order to create. Concepts that are well articulated within tales attributed to gothic horror, many of which present collided creations of monstrous beauty. Using this inquiry, was not the vivisected creature created by Dr. Victor Frankenstein an act of openness to collision in order to obtain knowledge—the new? So too is the tale of Dr. Henry Jekyll, his serum and alter ego Mr. Edward Hyde. Where Jekyll attempts to contain the violence within himself through a greater act of violence and openness by means of self-medicating (colliding) with his mysterious serum, to only allow for the greatness of Hyde to fully manifest. Perhaps even Dorian Gray's Faustian-like pact with an uncredited Mephistopheles is an act of open collision, propelled by drivers of love (self-love), to the result of monstrous beauty. As these tales exhibit, greatness comes in many forms and the reverberations they leave echo in equally dissimilar ways, but none of this uncertainty lessens the overarching brightly burning genius.

It is clear that there are three elements required to lay the foundations to create these collisions, those that lead to greatness, or an accelerated phenomenon, the new, or avant-garde. Firstly, there must be the inspired and willing drivers; secondly and most significantly, agencies (forms, beings or theories) must wilfully open themselves; and finally, there must of course be the collision. That great violence with the beautiful power to create, whether the magnificent or the monstrous.

Jack Willet, 2019

* Negarestani, Reza: 'Death as a Perversion: Openness and Germinal Death'; CTheory (online), http://ctheory.net/ctheory_wp/death-as-a-perversion-openness-and-germinal-death/, 2003

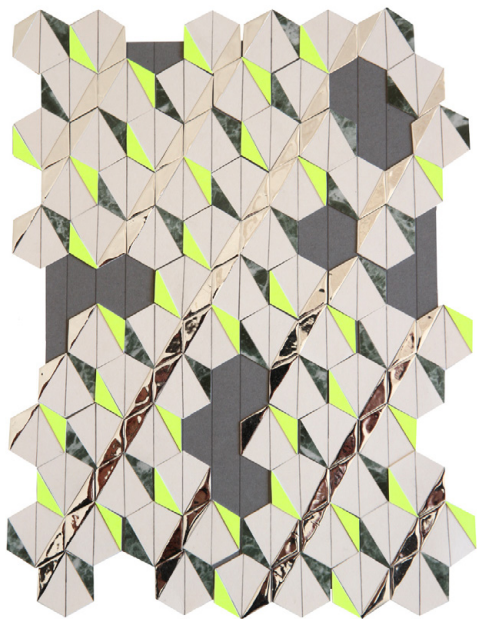
† Negarestani, Reza: 'Cyclonopedia: Complexity with Anonymous Materials'; Melbourne: re. press, 2008, p. 199



(above) Bronte Mae Webster, *Soft borders, unbound*, 2019, Oil on canvas, Image courtesy of the artist

(right-top) Hiroe Komai, *Thunderstorm*, 2010, Paper, vinyl, pencil, Image courtesy of the artist

(right-bottom) Benet Spencer, *Museum Interior II*, 2019, Oil and acrylic on canvas, Image courtesy of the artist





(left-top) Steven Rendall, *New Policy Suite*, 2019, Oil on linen, Image courtesy the artist and Niagara Galleries, Melbourne

(left-bottom) Laurence Noga, *Soft white floating silver*, 2016, Acrylic collage and steel in three parts, Image courtesy of the artist

Kez Hughes [AUS]

Focusing on the art community around her, Kez Hughes makes art about art, realist paintings that document exhibitions of her contemporaries. These paintings of paintings, sculptures or installations elaborate on issues of authenticity, subjectivity and cultural and social economies.

After graduating from the Victorian College of the Arts and Music in 2015 with a Bachelor of Fine Art Painting, Kez has gone on to lecture at the Ian Potter Centre for Cultural Materials Conservation at Melbourne University and the Victorian College of Arts and Music. In 2015 along with artist Storm Gold, Kez opened CAVES, a curated, not-for-profit gallery located at the Nicholas Building in Melbourne, Australia.

Hiroe Komai [UK]

The collages of London-based artist Hiroe Komai use layers of cheap veneer to present cellular geometric lattices, which are developed into shallow spaces. These include wood-grain flooring sheets that are used to cover up less aesthetic building structures and give homes a more cosy atmosphere, along with other materials associated with the British obsession with DIY. Repeated 1970s to 80s style hexagons and parallelograms play on those innocuous home decorations that look “arty” but were likely manufactured with no meaning.

Hiroe was born in Kyoto, Japan. She studied at Goldsmiths College and Camberwell College of Art. Her selected solo exhibitions include: *Hiroe Komai Japanese Artist Lived and Worked in Košice*, Šopa Gallery, Košice, Slovakia, (2016); *Naapurini / My Neighbours*, Nature Centre Ukko, Koli, Finland (2016); *The Style*, C&C Gallery, London, (2013); and *Visible Fractals*, Slaughterhouse, Valencia, Spain (2011).

Stephanie Leigh [AUS]

Stephanie Leigh is a Jewish Australian, Polish, artist. Working with painting, sculpture, installation and collage, Leigh’s work draws on tropes of the historical and modernist canon such as the reclining pose, ideas about beauty, the naked fetish and cultural and political oppression. These concepts in her works are reconfigured in her contemporary practice to uncover modes of resistance and change that renegotiate female objectification.

Stephanie has achieved critical success as an emerging artist. In mid 2019, Leigh was invited to exhibit *Ich Piersi, Moje Piersi (Their breasts, My Breasts)* as part of FestivALT - New Currents in Contemporary Jewish Art, in Kraków, Poland. Leigh is now in the process of engaging with spaces to reimagine this work in Ukraine and other parts of Poland.

Andrea Medjesi-Jones [UK]

The work of Andrea Medjesi-Jones is concerned with the nature of painterly image in relation to material processes, distribution and value assessment of image production, underlined by different cultures and traditions of painting. At the very base of her practice lies collage as a methodology and a fragmented system of representations and actions that are in continual flux.

Andrea based in London. She studied Fine Art at Goldsmiths College and has completed her practice-based PhD in contemporary painting at Cambridge School of Art in 2012. She has shown her work extensively in the UK, Europe and the USA. She was a recipient of the Abbey Fellowship in Painting at the British School in Rome in 2013. Her work was selected for the Bloomberg New Contemporaries in 2014. She is MA Fine Art Course Leader at Bath School of Art and Design and a Senior Lecturer in Fine Art at CASS, London Metropolitan University. She is featured in major art collections including Simmons Contemporary and David Roberts collection and is represented by Backerstrasse 4 Gallery, Vienna.

Laurence Noga [UK]

Laurence Noga's work is a process of systematic assemblage. He intuitively selects and arranges strips of paint and found material into a panoramic format that combines personal visual references with a strong geometric sensibility. These multi-layered images immerse the viewer in a universe of imperfect geometry. Noga uses a variety of materials, including acrylic, oil, collage, powdered pigment and enamel. Highly saturated colour is essential to the pieces and is intended to disorientate the viewer. Although colour is applied in ordered segments, it creates an odd field of depth that calls into question notions of order and disorder.

Noga was born in London 1961 and currently lives and works on London. He studied at Wimbledon School of Art and Post Graduate at Byam Shaw / Central St Martins and graduated in 1991. He lectures at Camberwell College of Arts, University of the Arts London.

Steven Rendall [AUS]

Rendall's practice oscillates between representational painting and the audio-visual realm in the form of digital-process-based lms and VHS-based videos. These approaches are used to search for different ways to scavenge images and materials and disrupt the flow of images and technologies.

Steven Rendall was born in the UK in 1969. He moved to Melbourne in 2000 where he currently lives and works. He completed a Bachelor of Visual Art (Honours) at De Montfort University in Leicester (1993), undertook post-graduate studies at the Royal Academy Schools in London (1996) and completed a PhD at Monash University in 2015. Rendall has exhibited works in solo and group projects and also co-organized and curated a number of exhibitions. His work is in various collections in Australia and the UK including The National Gallery of Victoria, The Monash University Collection, The RMIT University Collection, Artbank, The City of Melbourne, St. Vincent's Hospital, Melbourne and St. Helier Hospital, London. His work is represented by Niagara Galleries, Melbourne, and currently teaches at RMIT University.

Benet Spencer [UK]

Benet Spencer's current practice concerns architecture as an emblematic form, with paintings evolving out of various stages of production—preparatory drawing and the collection of photographs; the transformation of images into fictitious collaged spaces; and the resulting canvases, which are usually large scale and built up in layers.

Born in St Albans in 1969, Spencer lives and works on London. He studied BA (hons) Fine Art at Birmingham Polytechnic and a Post Graduate Diploma in Painting at the Royal Academy Schools, London, where he graduated in 1995. He is Course Leader in BA Fine Art at Anglia Ruskin University in Cambridge.

Exhibitions include: *Phase III – le moduler*, HLM, Marseille (forthcoming 2019); *Fully Awake*, Edinburgh College of Art (2019); *Collision Drive 1*, Wimbledon School of Art, London (2019); *Collision Drive 2*, Project Space Plus, University of Lincoln (2019); and *Phase II: Imagining Architecture*, isdaT, Toulouse (2018). Curatorial projects include: *Phase I: Painting, Drawing, Architecture*, (2016-present, co-curated with David Ryan); and *The Thing is the Thing*, ASC Gallery, London (2011).

Bronte Mae Webster [AUS]

Bronte Mae Webster is a Melbourne/Naarm-based artist exploring collage techniques in the formation of a painting to reconcile the complex issues of contemporaneity, where differing fields of knowledge collide and coalesce. The painted space can hold in suspension fragments from disparate sources, brought together via new compositions. Her work draws upon art historical imagery, found material, biomorphic forms and a visceral personal iconography.

Bronte graduated from a Bachelor of Fine Art at RMIT in 2017 and is currently undertaking Honours. Recently she has shown at the Crowther Contemporary, C3, Soma Gallery, Arts Inc. Gallery and has had solo exhibitions at Bus Projects (2018) and First Site Gallery (2017).

Jack Willet [AUS]

Jack Willet is a Melbourne-based writer and curator. He has a particular fascination in horror, nihilism, hauntology, hyperstitious systems and speculative philosophies. Currently, he is a PhD candidate in art history and theory at the Faculty of Art, Design and Architecture at Monash University, Melbourne. His research is focused on the practice of the late New York-based artist Steven Parrino, explored through the lens of historic and contemporary nihilist philosophies.

Collision Drive 3

11 October to 9 November 2019

PROJECT SPACE / SPARE ROOM gallery

23-27 Cardigan Street, Carlton, VIC, 3053

Open Wed to Fri 10AM-5PM, Sat 12PM-4PM

The artists and contributors would like to thank the following for their assistance and support: Andrew Tetzlaff, Verity Hayward, Kit Scott, Ceri Hann, Raphael Buttonshaw, Tegan Sanderson and Zitian Wang.

Collision Drive 3 is an international project. Previous iterations include: *Collision Drive 1* at Wimbeldon Space, Wimbeldon College of Arts [UK] from 15 April to 21 May 2019; and *Collision Drive 2* at Project Space Plus, University of Lincoln [UK] from 27 June to 18 July 2019.

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The RMIT University School of Art manages INTERSECT—six creative projects that together form a dynamic program of exhibitions, residencies, creative laboratories, talks and events. These projects consider and use contemporary art as a means of intersecting with and enriching our University community, as well as our broader local and global ones. They are PROJECT SPACE, SPARE ROOM, SITUATE, SITE EIGHT, the LIGHTSCAPES and SPEAKER.

