

Joumana Medlej

STUDIO-VACATING SALE



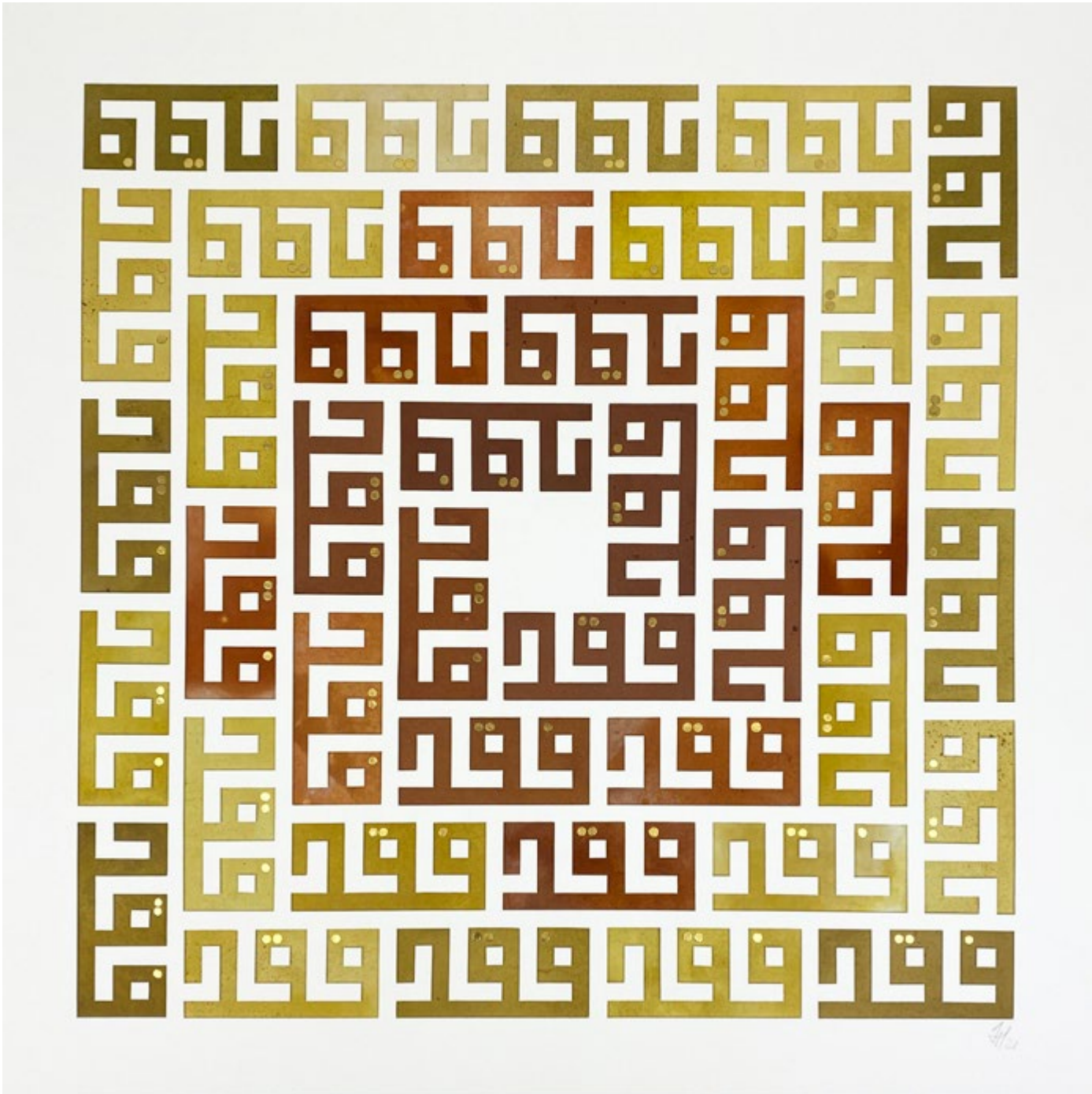
I have to leave my studio and work from home, but have very little space to store pieces. So I'm having an exceptional sale to find homes for older art: 40 to 60% off marked price for recent work, and the rest (including XL pieces) open to offers. **This sale ends in mid-March!**

Artist statement and CV at the end of the pdf.

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Recent work (2021-2022): 40-60%
off marked price. Please contact me
with your chosen piece(s).

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Loss فُقْد

Plant-dyed paper, gold leaf and handcut card, 50x50 cm.
2021-22. Framed. £2,000

Loss is illustrated here by a composition that will fade over time. The paper is dyed with plants gathered as summer was starting to wane. The piece was then left exposed to natural light for a year. The organic colours fade, each in its own way — but the genuine gold of the seed-like dots will neither fade nor tarnish.



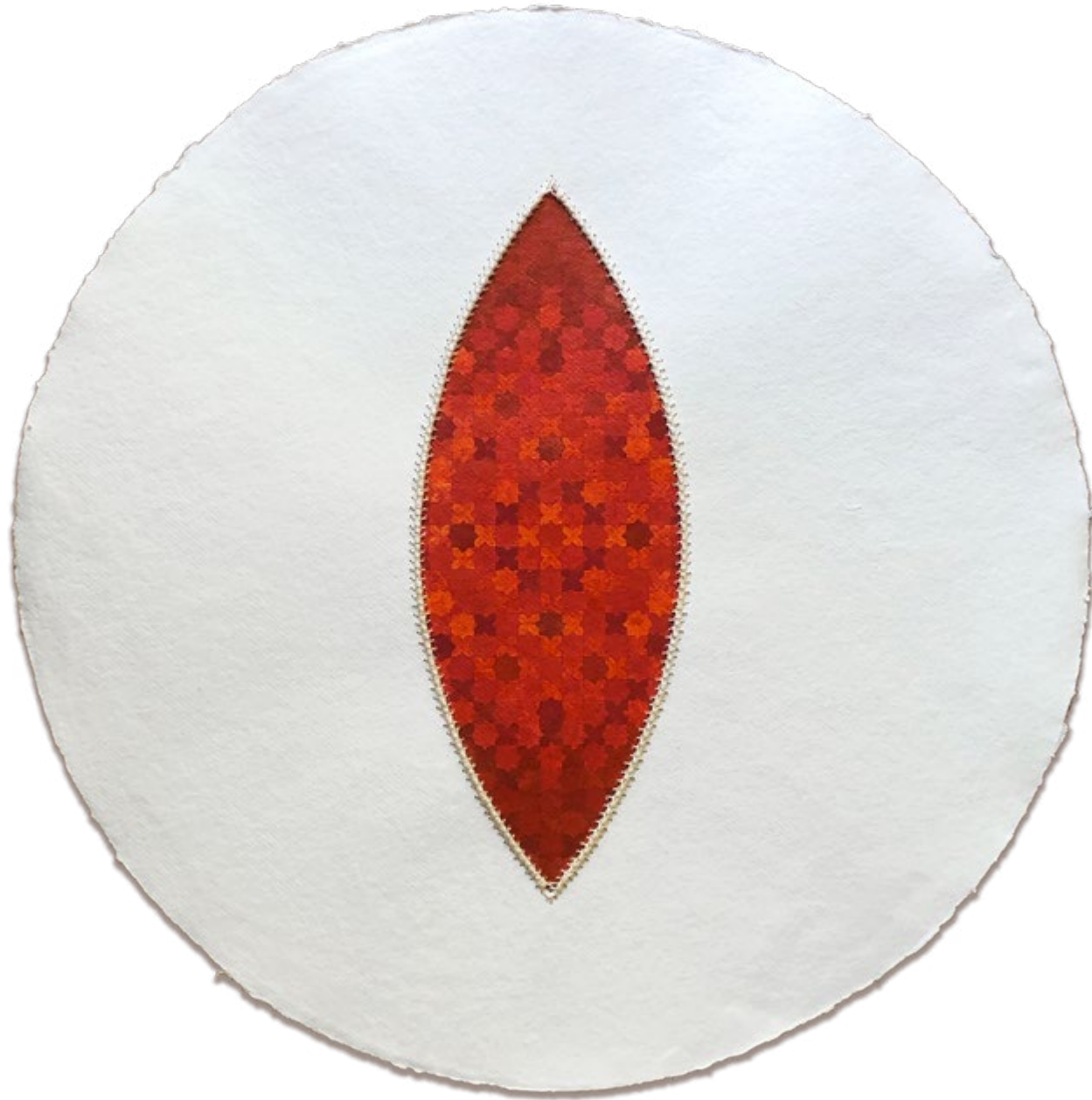
Older work: Prices removed, please
get in touch with your chosen
piece(s) and how much you'd like
to spend. Don't feel shy! We'll
discuss, no judgement.

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Birthing

Historical pigments in egg tempera, silk thread on Khadi paper. Ø 56 cm. 2020.

Something between an image and a feeling, but less tangible than either, pushes through its way into my consciousness. I then endeavour to translate it materially, without losing that original signature of which the only record is a sensation. There is something self-referential about this image, describing the very process by which it came into being. Where previously there was Nothing, Something is suddenly there, striving to come into existence, pulsating with irresistible life force that will destroy what doesn't make way. The vesica shape is the intersection of two circles, two worlds, through which something can be born. The caterpillar binding stitch is a solid boundary that does much to convey the impression of a passage opening in the paper. Though beautiful, it is uncomfortable, evoking stitches on a wound.



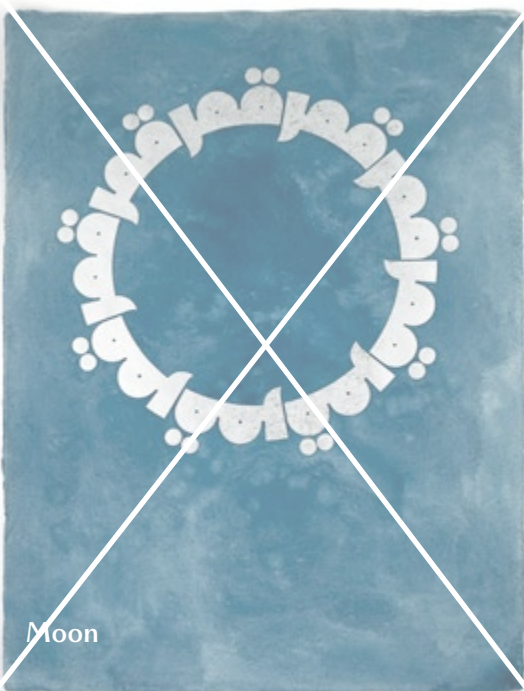
Emptiness i, ii, iii

Pencil, mineral pigments, linen thread and gold on circular Khadi paper. ø 56 cm. 2019.

How can you paint emptiness? These pieces attempt to depict what is not there, each with a different energy to the emptiness. The tiny five-pointed star, symbolising a human being, transforms the piece completely by creating a sensation of scale that grabs the viewer with almost physical impact.







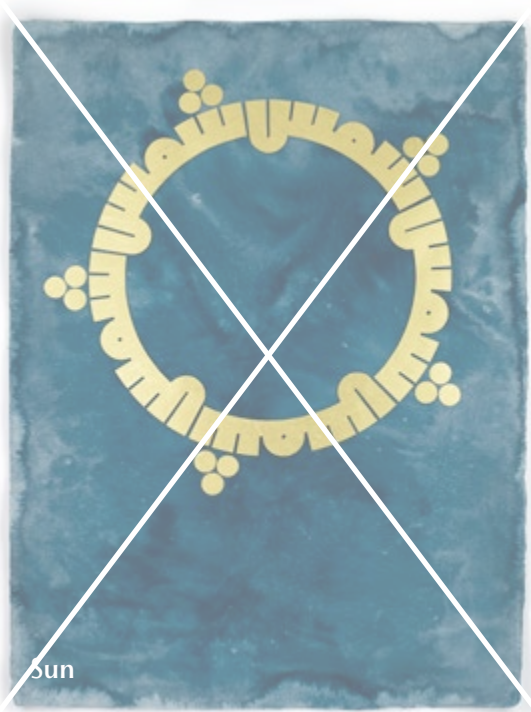
Planetary Spheres كواكب

Acrylic or watercolour on cut paper, assembled on Khadi paper 650gsm, 56x76 cm each. 2016.

In the context of my work on cosmological themes, I decided to create a series for the planets individually, so they could be seen as individual bodies in their own right. Because the last three planets (Uranus, Neptune, Pluto) did not have proper Arabic names, I had to assign ones that carry on the pattern of the much older Arabic astronomical names, which correspond to pre-Islamic deities.

The number 10 also brings the solar system to a perfect completion, being, in Pythagorean thought, the all-embracing, all-limiting "mother". A full discussion of the research and symbolism behind this series can be found on majnouna.com/portfolio/planets.





Sun



Jupiter



Saturn



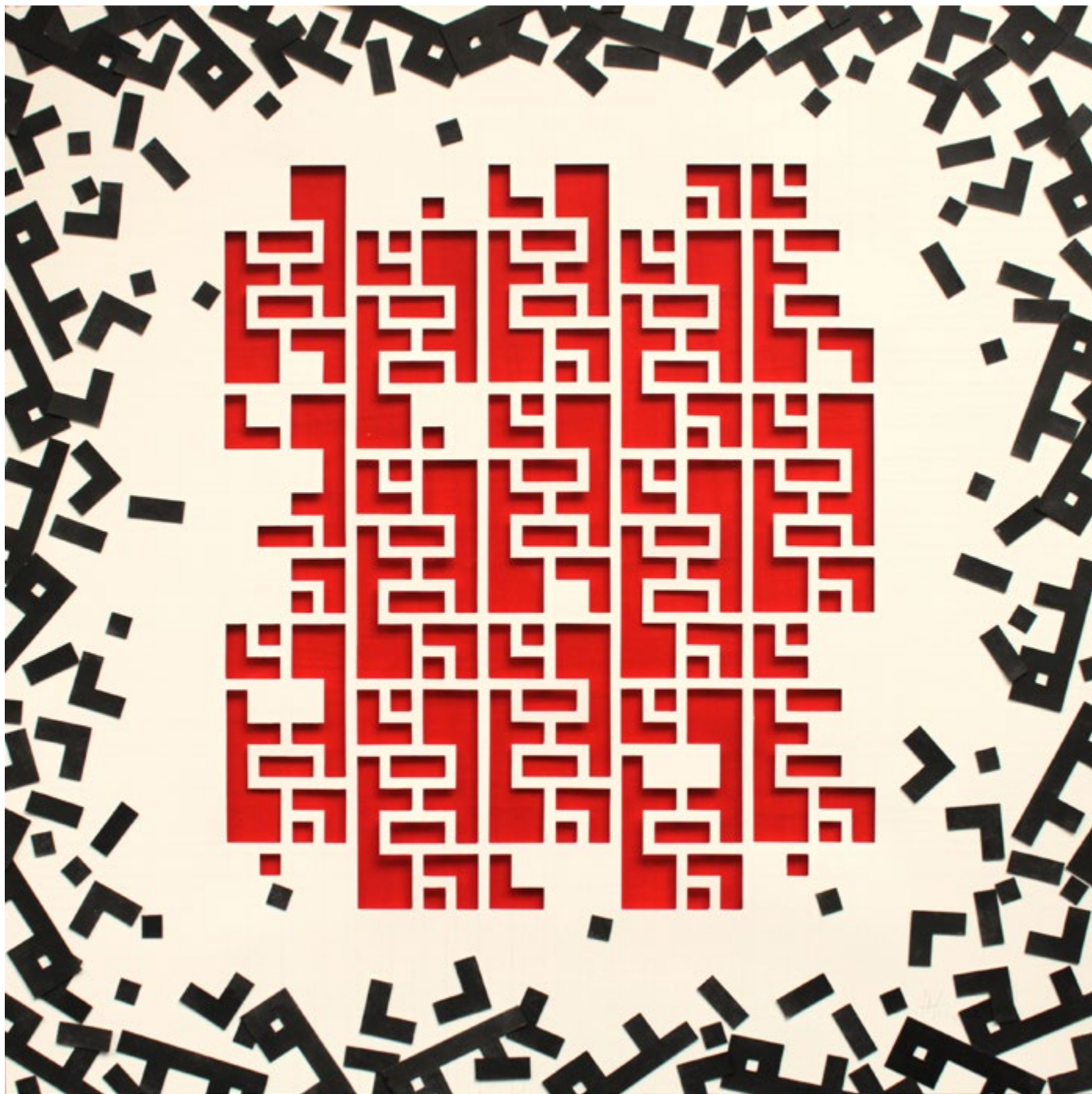
Uranus



Neptune



Pluto

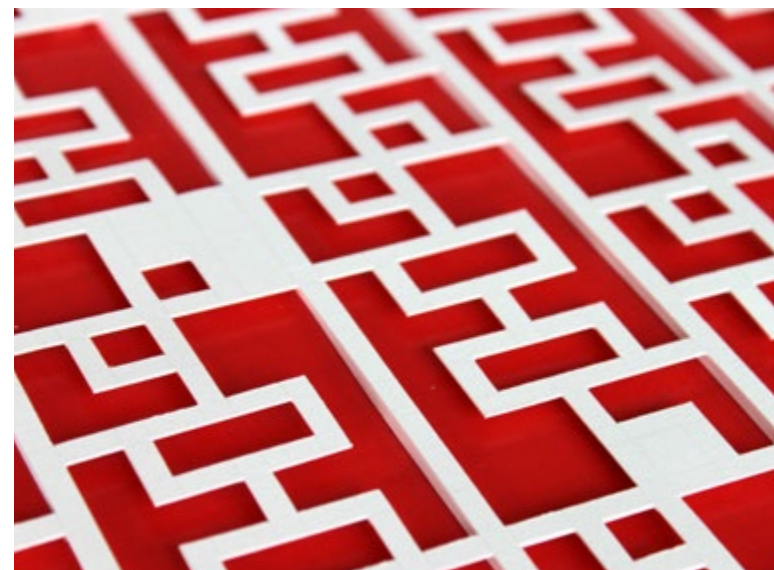


Flight & Refuge

Diptych. Acrylic and sumi ink on Saunders Waterford paper, hand-cut, assembled on mount board. 55x55 cm framed each. 2017. Sold together.

A response to the ongoing refugee tragedy. As is my practice, the work doesn't specifically refer to the current situation but reflects back to the timeless story of fleeing and seeking refuge, enacted continually through human history.

Flight **فرار**: Chunks of paper are cut out of the gentle pencil grid of peaceful society, and moving away in such a disorderly manner it feels like there has been an explosion. They leave behind a gutted grid, evoking gutted buildings with the red of fire and blood. The more pieces are removed, the more fragile the grid left behind.





Refuge **لِيَاذ**: The word evokes to me ships finding a safe harbour. This is expressed here with lost letters finding a space to moor - a space that is available and reserved for them, being left by the cut out letter. The fragmented space of Flight has given way to the circle of wholeness. The previously threatening red now radiates at the heart of the composition like a warm sun or hearth fire.





Lovesickness ۛۛ

Watercolour and metal leaf on paper. 50x50 cm. 2017.

"Sweeter than this poison I did not see any drink,
Lovelier than this illness I did not see any health."

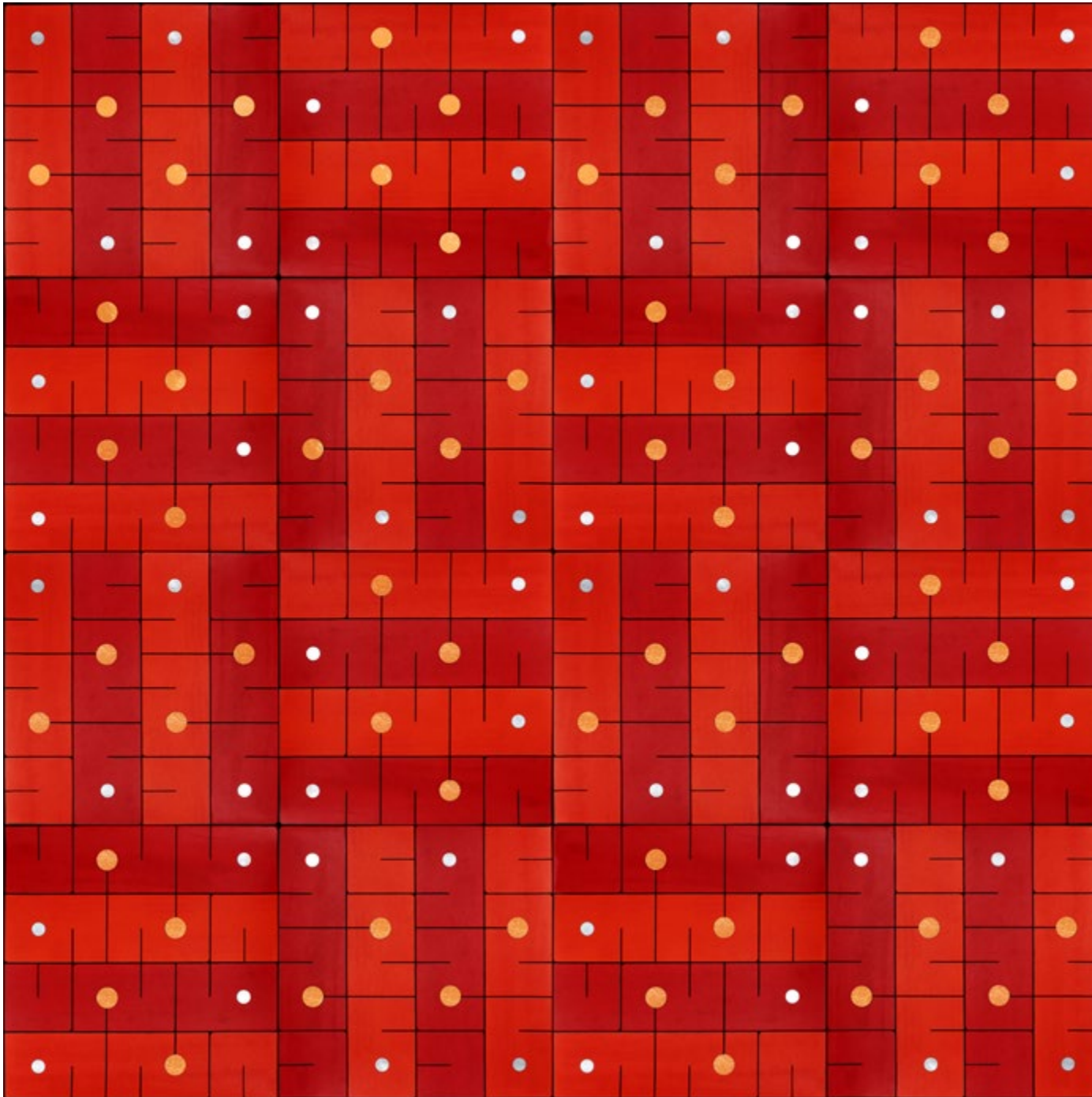
— Rûmi



Fancy هوى

Watercolour and metal leaf on paper. 50x50 cm. 2017.

The Arabic word *Hawâ* shares with the English "fancy" the double meaning of "infatuation, sudden passion" and "whim, caprice".



Ecstasy عَجْز

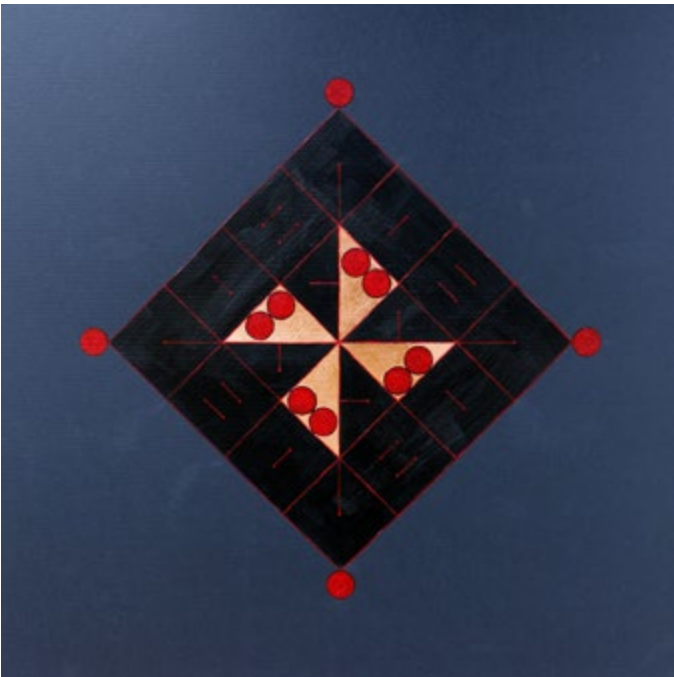
Acrylic and metal leaf on paper. 192 x 192 cm (made up of 16 pieces of 48 x 48 cm each). 2015.

The word stylised here in Kufic, a geometric style of arabic calligraphy, is Ecstasy (*wajd*). While the design appears static at first, movement comes from contemplation: then swirling patterns appear and begin their dance, with the dots seeming to float over the paper from which they are lifted by their metallic sheen.

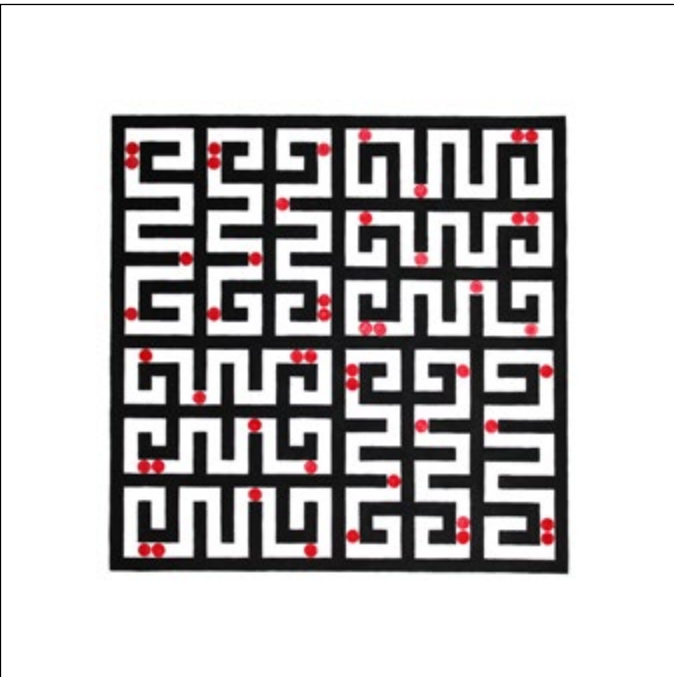
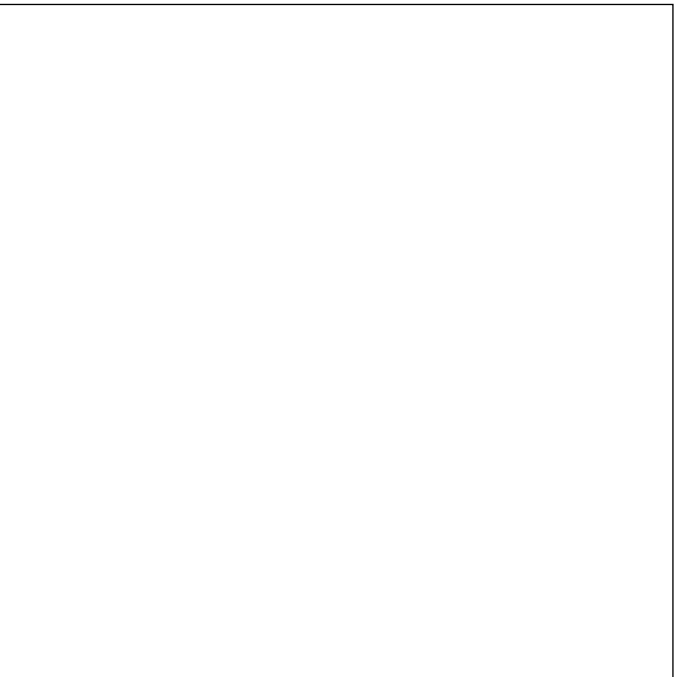
Please note this piece is made up of 16 pieces measuring 48x48cm each. This makes it simple to ship but they need to be mounted or framed before the piece can be hung.



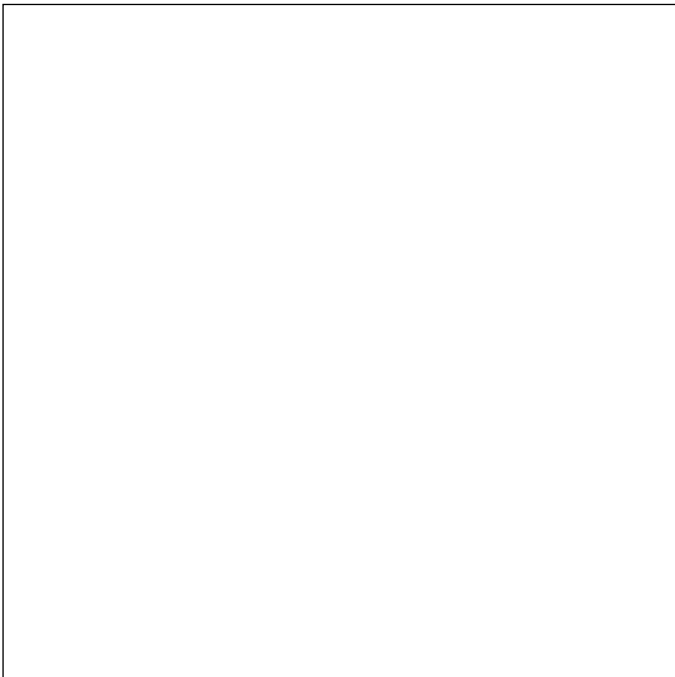
Early works (2011-2013) in acrylic or watercolour with metal leaf on paper, 50x50.

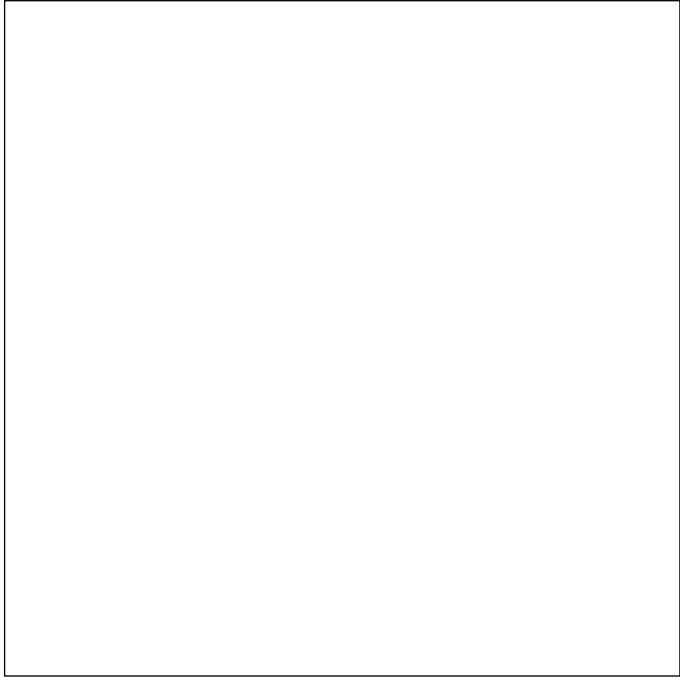


Dread رهبة

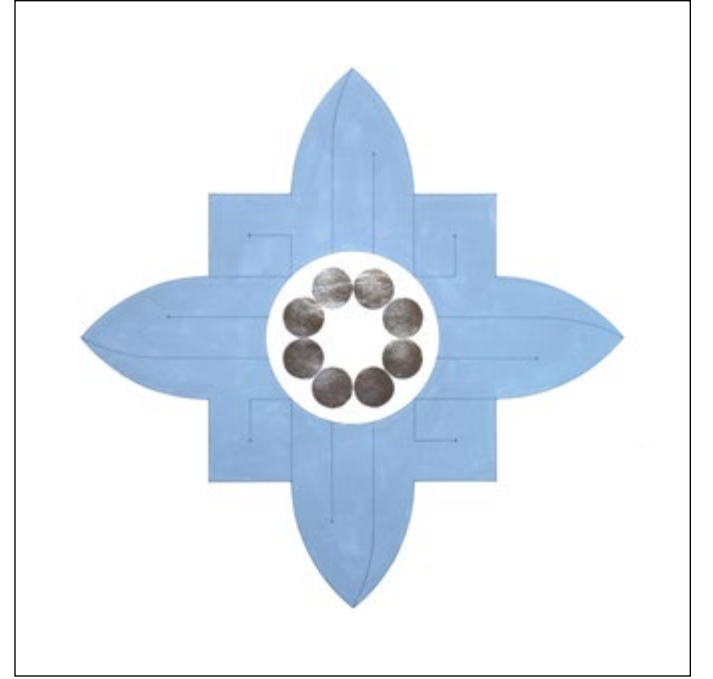


Jinn جنّ





Poverty of the Heart فقر



Sorrow حزن