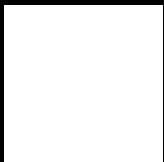


BLACKARTPROJECTS & JEREMY BLINCOE PRESENT

THE FRAGILE SKIN OF THE WORLD



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THE FRAGILE SKIN OF THE WORLD

Linden Projects Space
26 Acland Street
St Kilda, Naarm/Melbourne, Australia
13 October - 13 November, 2022



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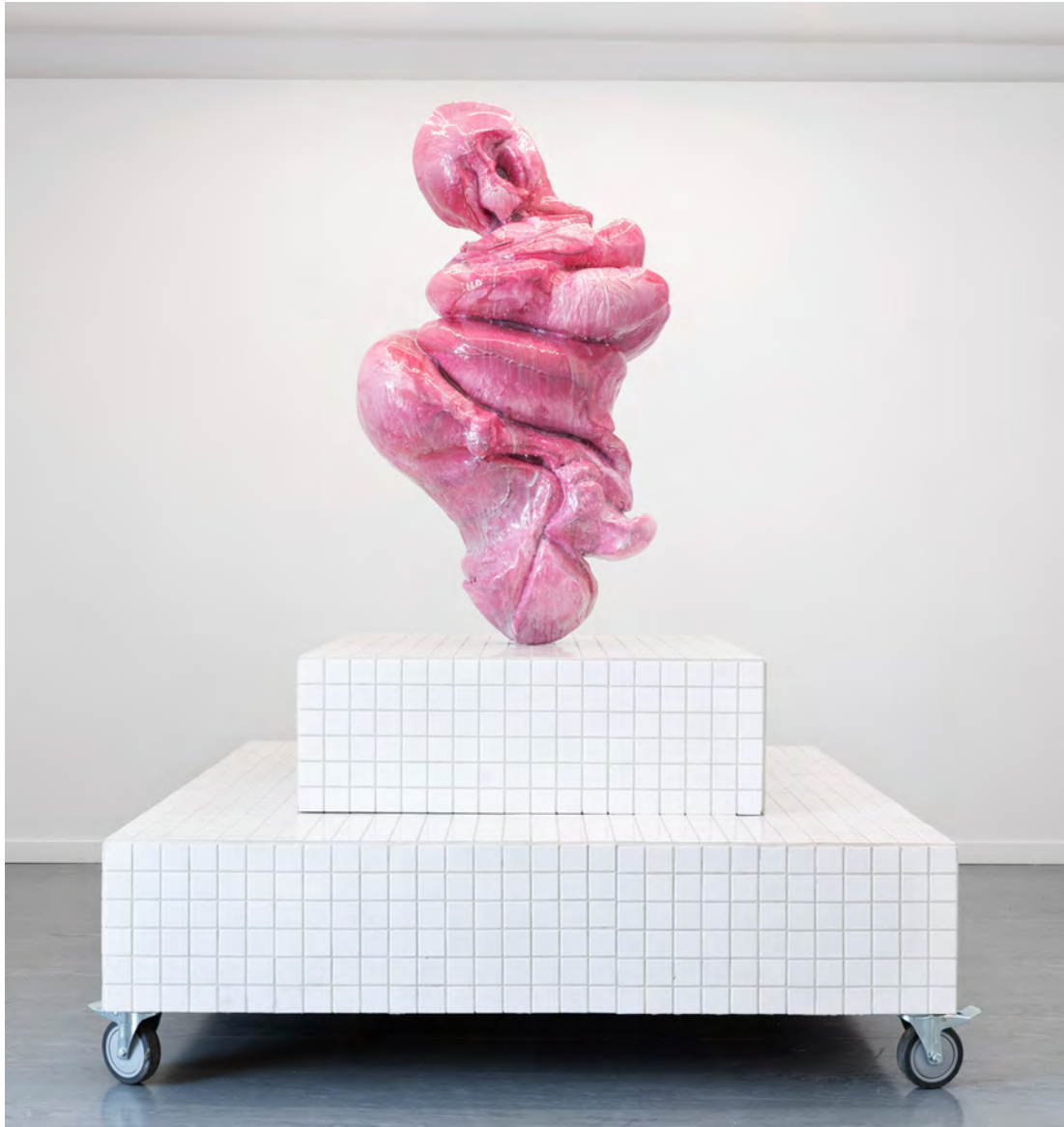
Taking its title from an essay by French philosopher Jean-Luc Nancy, *The Fragile Skin of the World* is an exhibition exploring what Blincoe calls the “porousness of boundaries” and its material implications. The constructs of history and language have organised our comprehension of the world into false dualities: nature/culture, organic/geometric, past/present, within/without.

Yet, for Blincoe, this way of thinking contradicts the complex web of relations that connects all things, as nothing exists in absolute isolation and not everything falls neatly into binary opposition. This is becoming especially true of the human body too, as recent innovations in virtual reality technology, artificial intelligence and digital prosthesis prompt us to rethink and perhaps even abolish the limits that define who and what we are. It is here, in this shifting, hybrid arena of fluid forms that *The Fragile Skin of the World* unfolds, a liminal space where silicon and glass meet, antiquity and future merge, the observer becomes a participant, and ambiguity acts in the service of clarity.

Blincoe writes: *“It is impossible to demarcate the boundaries where one and another, human and non-human, begin and end. We are a mesh of tangled threads that affect and are affected by the surrounding world. It is the joining of threads between the multiplicity of porous bodies that I feel drawn to. Our skin and pupils dilate letting in the world, cracked concrete from the probing rhizomatic roots of a fig tree cause a misstep, our technology are bodily extensions which shape and alter our behaviour, the past and present burning of fossil fuels alters the climate.*

Each shimmering thread vibrates, ripples and alters another in often unforeseen ways – a weave of immense complexity teetering this way and that. We are but one porous organism shrouded within the fragile skin of the world.”

Karl Halliday
Linden Projects Space Coordinator
September, 2022



River of absolute intimacy, 2022
Epoxy resin, fibreglass, foam, stainless steel, mdf, tiles
200 x 150 x 150 cm





An opening to all possible outsides, 2022
stainless steel, silicone
156 x 88.4 x 20 cm



RIPPING ENDLESSLY

Rippling endlessly.

Harsh lines absorb into a fluid landscape as we zoom out.

Moving further and further away, a new cube forms out of a substance so soft and loose we cannot touch it.

The form is defined.

*But as we move further away.
Away, although never without.*

More and more cubes appear to assemble.

Until a pink fleshy mass emerges.

We are tethered to it.

*But we always were.
Only now, does it become clear because it looks like us.*

– Sophie Prince

I was compelled to respond to Jeremy Blincoe's exhibition *The Fragile Skin of the World* with an automatic poem. It felt like the best way to let the forces of the work move through the layers of their materiality and let them permeate matter organically to gradually take on a new form – moving through my fingertips, landing, for a moment, as words. And the journey of this stream of impact is by no means complete – indeed, as a reader the rippling out of material and mental vibration continues through you now.

Reflecting on the impulse, this response is in many ways a testament to the thinking behind the works, in that they are born out of considerations and processes that dissolve dualisms and distinctions – registering infinite interconnectivity.

Blincoe's approach to material is generally guided by non-hierarchical curiosity, and for *The Fragile Skin of the World* he has harnessed this principle and applied it to unifying disparate materials, disciplines, textures and moments in time – alluding to the mysterious thread that weaves through space and time, defying definition and human comprehension. Capacities for connection and form are boundless but Blincoe has seemingly drawn some lines in the sand through these pieces that offer moments of cohesiveness and thereby invite reflection on the vastness. *When flesh melts to rock and a giant passes* (2022) is a work that very much took me to this place. A sculptural piece, *When flesh melts to rock and a giant passes* is loaded with trickery of the senses and the unhooking time – a masterful combination found often in the work of science fiction writers (a genre of writing that is of enduring interest and inspiration to Blincoe), whereby novel combinations reveal the very absurdity of reality. In this work, the fluidity and at times iridescent shimmering of the

thermoplastic are at odds with the reality of the material, which is in fact dense, sturdy and man-made. The thermoplastic cocoons a photograph from the artist's archive – taken years ago in Iceland – it depicts a decaying beached whale. No longer recognisable in this work, the whale collapses into the layering of time, matter, nature and the man-made. A form of abstraction that on deeper thought, is perhaps closer to reality than any framed portrait.

From *Unruliness at the heart* – the carved wooden tableaux that negotiate nature and technology through combining CNC routing technology with organic materials; as well as the perceptual sensibilities of the hard and the soft – to sculptural pieces such as *An opening to all possible outsides* – a commanding piece comprised of steel scaffolding and mirrors that are uncannily placed in that they sever your head when you peer at them; skin-like silicon drapery instead topping the life-size work – the exhibition presents seemingly disparate fragments that function to probe at the slipperiness of separateness. Take also the grand sculpture *River of absolute intimacy* (2022) that slowly reveals itself as you move through the exhibition. Composed of sleek, uniform white cubes that make up a plinth that grounds an almost Baroque swirl of fuchsia and white foam – frozen in time by a slick coat of fibreglass and resin – again we see on first glance, elements such as material, colour and form in contrast. But, in the same way that we can see geometric fractals in the softest of flowers, I return to reframe these forms as only being separated for a moment by one lens of perception.

Sophie Prince
October, 2022



Unruliness at the heart #1, 2022
Monterey Cypress
60 x 60 x 10 cm



Unruliness at the heart #2, 2022
Monterey Cypress
60 x 60 x 10 cm



Unruliness at the heart #3, 2022
Monterey Cypress
60 x 60 x 10 cm





The forest was a place of rainbows, 2022
glass
40 x 10 x 10 cm





When flesh melts to rock and a giant passes, 2022
photographic fabric, acrylic
215 x 145 x 50 cm



JEREMY BLINCOE

Jeremy Blincoe is a Naarm / Melbourne based artist with a multi-disciplinary practice focusing on sculpture and photography. In 2020, Blincoe graduated with a Masters of Contemporary Art from the Victorian College of the Arts, Melbourne. Since 2010, Blincoe has exhibited extensively, including eighteen solo showings across Australia and in New Zealand, Switzerland and Korea.

Blincoe has been the recipient of several prestigious art prizes, winning the Fiona Myer Award at VCA (2020), the Brisbane Art Prize (2017), the Fisher's Ghost Arts Award (2017) and the Kaipara Wallace Arts Trust Award, New Zealand (2016). His work is held in the collections of the National Arboretum Canberra, Gippsland Art Gallery, M Collection and Wallace Arts Trust Collection, New Zealand.



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