

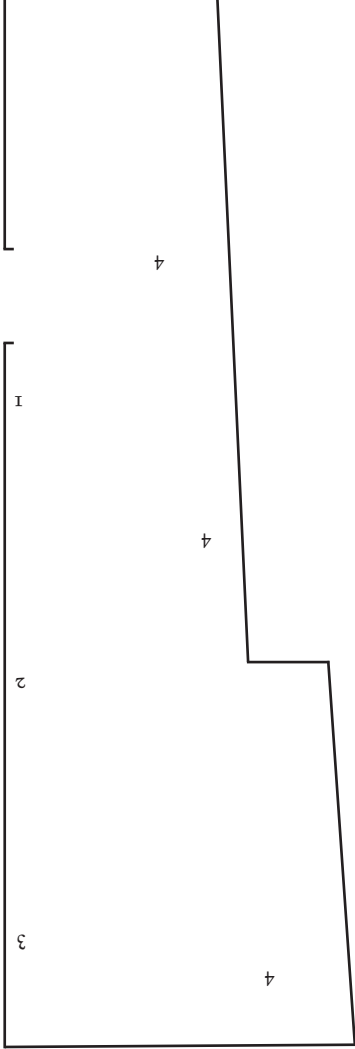
Jesse Darling is an artist working in sculpture, installation, video, drawing, text, sound and performance. Their work is broadly concerned with what it means to be a body in the world, though what that means is both politically charged and culturally determined. Their practice draws on their own experience as well as the narratives of history and counterhistory. To be a body is to be inherently vulnerable, which extends to the "mortal" quality of empires and ideas as a form of precarious optimism / nothing and noone is too big to fail, and this for JD is the starting point for a practice in which fallibility and fungibility are acknowledged as fundamental qualities in living beings, societies and technologies. Imagining the church of the modern' as a moveable or precarious tabernacle, JD's words and writing feature an array of free-floating consumer goods, liturgical devices, construction materials, fictional characters and mythical symbols detached from the architectures, hierarchies and taxonomies in which they have their place. JD's recent projects include the participation at 58th Venice Biennale, Venice (2019), a solo show 'Creve' at Triangle France / Astérides, Marseille (2019), a solo show as part of Art Now, Tate Britain, London (2018), a participation in 'A Cris Ouverts, Biennale d'art contemporain, Rennes (2018) and in 'Metarmoposeon, Galerie Sultana, Paris (2018).

JD has received commissions from MoMA Warsaw, The Serpentine Gallery and Volksbühne Berlin among others. Their past solo exhibitions include 'Support Level', Chapter, New York (2018), 'Armes Blanchés: History is Other People' at Galerie Sultana, Paris (2017) and 'The Great Near' at Arcadia Missa, London (2016), as well as duo exhibition 'Atrophilia' with Phoebe Collings-James at Company Gallery, New York (2016) and group exhibitions as part of 'Give Up the Ghost', Baltic Triennial 13, Tallin (2018), 'Docile Bodies, Vitrine, London (2018) and Glasgow International (2018). JD has published texts in print and online including The Best British Poetry 2015 (Salt Press); Mass Effect: Art and the Internet in the 21st Century (MIT Press, 2015); Art After the Internet (Cornerhouse Books, 2014).

Jesse Darling est une artiste qui travaille la sculpture, l'installation, la vidéo, le dessin, le texte, le son et la performance. Son travail s'intéresse largement à ce que signifie être un corps dans le monde, bien que celui-ci soit à la fois politiquement chargé et culturellement déterminé. Sa pratique s'appuie sur sa propre expérience en tant que narrateur de l'histoire mais aussi en tant que personnage extérieur à cette histoire. Être un corps, c'est être intrinsèquement vulnérable, ce qui s'étend à la qualité « mortelle » des empires et des idées comme une forme d'optimisme précaire - rien ni personne est trop grand pour échouer, et c'est pour JD le point de départ d'une pratique où la failibilité et la fungibilité sont reconnues comme des qualités fondamentales chez les êtres vivants, les sociétés et les technologies. Imaginant la « haute église de la modernité » comme un tabernacle mobile ou précaire, les œuvres et les écrits de JD présentent un éventail de biens de consommation, d'appareils liturgiques, de matériaux de construction, de personnages de fiction et de personnages mythiques en suspension libre. symboles détachés des architectures, des hiérarchies et des taxonomies dans lesquelles ils ont leur place. Les projets récents de JD incluent la participation à la 58ème Biennale de Venise, Venise (2019), une exposition personnelle dans le cadre d'Art Now, Tate Britain, Londres (2018), une participation à A Cris Ouverts, la Biennale d'art contemporain, Rennes (2018) et 'Metarmoposeon', Galerie Sultana, Paris (2018). JD a reçu des commandes du MoMA Varsovie, de la Serpentine Gallery et de Volksbühne Berlin entre autres. Ses expositions personnelles passées incluent 'Support Level', Chapter, New York (2018), 'Armes Blanchés : History is Other People' à la Galerie Sultana, Paris (2017) et 'The Great Near' à Arcadia Missa, Londres (2016), ainsi que l'exposition en duo 'Atrophilia' avec Phoebe Collings-James à la Company Gallery, New York (2016) et expositions collectives dans le cadre de « Give Up the Ghost », Baltic Triennial 13, Tallin (2018), 'Docile Bodies, Vitrine, Londres (2018) et Glasgow International (2018). JD a publié des textes en version imprimée et en ligne, y compris The Best British Poetry 2015 (Salt Press); Mass Effect : L'art et l'Internet dans l'espace 21st Century (MIT Press, 2015) ; Art After the Internet (Cornerhouse Books, 2014).

1 - 2 - 3 : Untitled, 2019, vitrine muséale et fleurs / Cabinet and flowers, dimension variable

4 - St-Jeromes in the wilderness, 2018, Acier, vernis, brosse de toilette, caoutchouc, embouys, classeur./ Steel, laquer, toilet brush, rubber, ferrules, archival blinder.



JESSE DARLING

'Selva Oscura'

13 Oct - 23 Nov 2019

Sun (Decrease). The days shorten and the leaves fall.

Life moves inward and outward in fixed rhythms. There is a period of flowering followed by decline, although what appears to be turning back is really turning inward as life continues to move forward.

Sun (Decrease) and energy save, store, decompose, decay. Visible blooming shrinks while the roots stay active, sensing deeper. With branches bare, the self has no foliage, no petals, to hide behind.

There is also a beginning to a time of decline.

The cyclical wisdom of the ancient Chinese Book of Changes, or I Ching, seems incompatible with the dualistic moral teachings of Christian theologian Saint Jerome, and author of The Divine Comedy, Dante Alighieri. Both Saint Jerome and Poet Dante, from whose opening canto of the Inferno the title 'selva oscura' is drawn, find themselves, at a certain point in their lives, cast out in the wild:

Midway upon the journey of our life  
I found myself within a forest dark,  
For the straightforward pathway had been lost.

Jerome exposes himself to the elements but remains hermetic and ascetic, dedicated to his books even outdoors. Dante as narrator expends his energy in dramatic ascent, out of hell's circles and into the skies where his lover dwells. The way of the holy scholar (coiling inward), the way of the heroic poet (striving outward) – but what if the paths do not divide in a neat fork of this way and that, life or death, salvation and downfall? What if the paths are winding, bending, tangled like ivy?

Decrease means biding your time.

Suspending external action can feel or fall out of sync with contemporary impulses for acceleration and demands for production. In nature, periods of dormancy allow for underground processes of maintenance, necessary for life to continue. In culture, the vitrine is far from the fields, and the flowers, now cut from their roots, have nowhere to grow.

Harvest comes from what is taken away.

You couldn't see the forest for the trees, or the light through the trees, until the leaves, once golden and beautiful – the leaves of the books, once rich with elaborate ideas – are turned upside down. Having fallen, having shed, the light through the thicket reappears.

Hannah Gregory