Skin Carpet

FOS

22.10.2021 - 19.12.2021

Curator: Diana Baldon

Le Bicolore

EN

The Large Lung

Enter and take part, pass through the door, viewing from within.
In this changing pattern: a space with self-producing openings.
Dive in to see the work, but don't swim too far away.
Gnarled and knotty, the thrusting body scrapes up the floor.
Crumbs and morsels veil the door.
The scraps dirty the water – dive in.

Not hitting the bottom removes the dimension of height.
Limits are weightless, the byproduct border-materials,
walling off other bodyparts, and embankments erected.
Outside, borders are on the line.
Inside, borders become the line.

Breathing out drains the inner space of the hierarchical pillar.
Breathing in refills the empty chambers with components,
building blocks and other goods. Like the high and low tide of a machine.

The scale shifts with every breath,
sediment turns membrane into wall
in the soft architecture.

One elastic space thus presses sideways through the next,
and each time the elastic wall resists, until it can stretch no longer and
snaps with a short crack, like an eyeball held between two fingers.

FOS

Interview

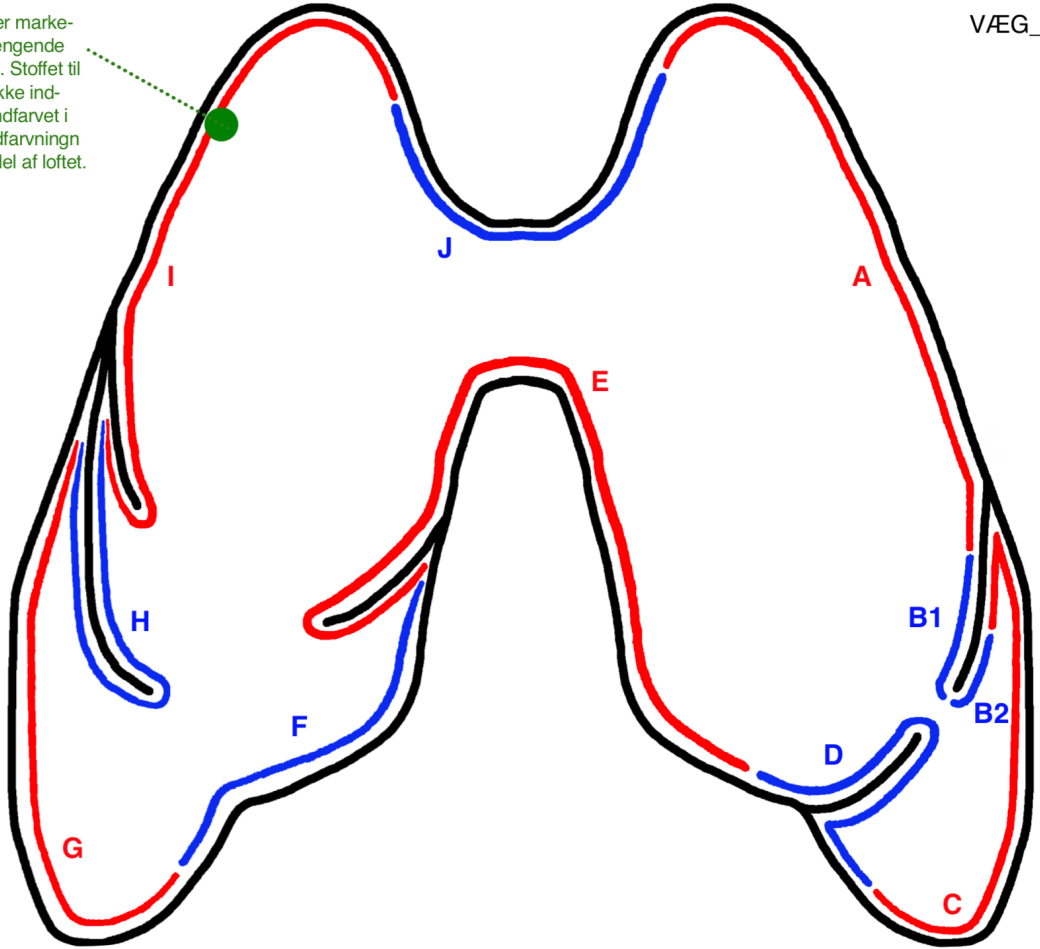
Between FOS and Diana Baldon

DB *Skin Carpet stands out first of all as a monumental sculptural interior in the form of an oversized pair of human lungs. You combine the dominant and colourful surfaces of this space with other sculptural works to examine the depths of our bodies – in particular, of human and non-human breath, without which there is no life on Earth. Your works bear a sort of 'haptic vision', seeking to activate our senses by capturing sounds and thermographic images of heat. What motivated these ideas?*

FOS The world is constituted by bridging things, from one state to another, from internal to the external, from reaction to action – for the most part seamlessly, like breathing. In constant evolution, things are merging in a sea of relentless in-betweens. We contain and are surrounded by these complexities, impossible to grasp. Art is one of the few practices through which we are able to perceive and negotiate this ocean. Similar to religion, art is not something we take from the outside in, they are both part of the inner human DNA, like limbs growing out of the foetus (soup), reaching out to grab the world. Art is an expression of this, a tool questioning and performing these in-betweens. This rationale has enabled us to transform such subjective perspectives into abstract thinking. From the beginning, in caves, artworks differentiated themselves from the 'other'. Ever since then, we've been dividing up the world to 'get it'. Now we've reached a time when some parts have to move back, into unifying differences, towards all the different parts of this breathing planet....again. So I guess what motivated the show is this movement of bridging.

På vægstykke [I] er markeret hvor den løsthængende lomme skal påsyes. Stoffet til lommen er endnu ikke indfarvet, men bliver indfarvet i forbindelse med indfarvningn af den resterende del af loftet.

VÆG_____oversigt



DB *What does the wordplay of the title – Skin Carpet – refer to?*

FOS It refers to the elasticity that both the human body and all architectural spaces possess, like a sort of arm growing out of a primordial soup to hold a croissant. Altogether, the works re-enact the action of taking a breath – although that never stops. They produce a perpetual movement of expansion within a flexible texture resembling organic tissue. The continuous inhalation keeps on distending, penetrating other organs, bones and skin, expanding onto the outside from an internal chamber, onto a larger interior space. A sort of metabolizing chamber that becomes a kind of soft architecture, combining those two spaces in one.

DB *The fleshly stained cloth can be perceived as a sort of a visual figure of speech, signaling that we are about to enter a stage that conveys an illusion of how we normally experience enveloping spaces, making us feel in contact to each other. The Italian word "contatto" can be also read as "con-tatto", i.e. with-feel. From such perspective, your exhibition visualises an interior process that wanders from the surface to the depths of our senses. Would you agree?*

FOS Yes.

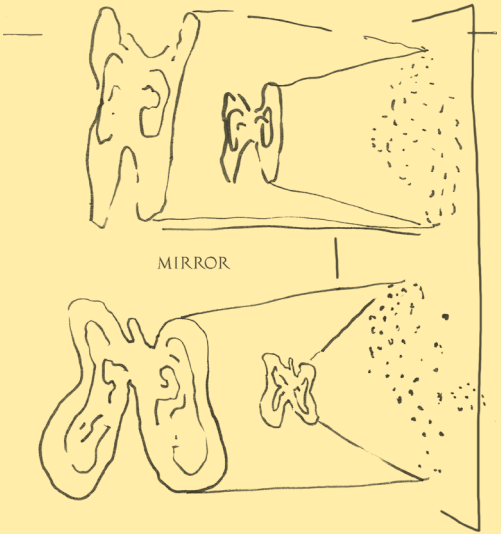
DB *Your artistic practice is characterized by a layered method of connecting and producing artworks. As in many previous instances, this process is also evident in Skin Carpet. How does the particular meaning carried by each work connect them all together?*

FOS On the one hand, it shows a certain restlessness, but, regardless of the method, I have a general interest in connecting genres, circumscribing areas of exploration and ideas with a view to identifying a core that links all the different works. For example, the works presented in my 2018 solo exhibition Palimpsest, held at Nils Stærk Gallery in Copenhagen, were related to works presented in 2019 in the show Hands Smoothed By Coin, at the SCAD Museum of Art in Savannah, Georgia.Both exhibitions dealt with how materials move across genres – as in Skin Carpet, a space moves through us. I recently visited my brother, and there I found an old painting of mine called The surface is history, the line the story. Someone might find this old title relevant – for someone with a restless soul, it's acceptable to notice some kind of coherence.

DB *Shadows play a key role in your most recent body of works. This motif was also an initial starting point for the exhibition at Maison du Danemark. What is your interest in what is, essentially, the consequence of light without which the veil of traces wouldn't exist? By shifting our attention to them, are you trying to shed light onto that which cannot be seen?*

FOS We mirror ourselves in materials that, in return, reflect us back. But what do we see when a mirror hides its reflection? This shadowplay in the show indicates our digital world and what it represents for me. We can all see parts of our everyday lives being hidden behind algorithms and blankets of QR codes, and underneath their black-and-white micro-patterns lie infrastructure, bridges of transactions, conversations and

systems around productions, hidden from our physical world. Like a voyager stepping backwards into the shadows of the alley. The most intimate messages disappear with him, and through this digital universe of black holes, meteorites and stars with odd compositions of expectations and executions, it is all out of reach, because there is no air to breathe. Then to re-appear once, delivering the message, saying ‘sleep tight ☺’. The materials are visible glass batteries and other components, but the full shape is hidden here, its form only revealed as a shadow, but what genre does it represent?



FOS

Danish artist FOS (Thomas Poulsen, b. 1971) lives and works in Copenhagen. Educated from The Royal Danish Art Academy 1993- 1999.

FOS artistic practice is diverse and moves through many genres and materials. It encompasses, in the broadest sense, sculpture, installation, music, architecture, and design. FOS' works explore how the language of objects and space define us as social beings.

The social aspect has been an invisible centre in the work of the artist FOS. A centre that becomes visible through his artworks. The statement "art is a model of doubt" has been part of his production, a doubt lying between the "us" and the "I".

This "between" is part of his practise, which moves in and out, crossing the borders between art, design and architecture. Genres creates frames around us, and especially around the social body. As seen in exhibitions, designs, interior and performances. The work has the unique ability to make the complicated understandable, while challenging himself, the audience and the art world.

Diana Baldon

Diana Baldon (born 1974 in Padua, Italy) is an Italian art critic, teacher and curator specialized in contemporary art and museology. She is the Artistic Director of Kunsthal Aarhus, Denmark and was formerly the director of Modena Arti Visive Foundation (Galleria Civica di Modena and Museo della Figurina, Fondazione Fotografia Modena), director and curator at Kunsthall Malmö and director of The Swedish Contemporary Art Foundation.

She hold an MA in Creative Curating from Goldsmiths, University of London 2002 and a BA in art history from Università di Bologna 1998.

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