

10 Sep–27 Sep  
2014

Images:

Cover

'Position Point (California Stars)' #41 2014,  
Kyle Jenkins, acrylic, paper on canvas,  
100 x 77cm

Inside

1: 'Position Point (Which Side Are You On)' #43 2014,  
Kyle Jenkins, acrylic, paper on canvas,  
100 x 77cm

2: 'Position Point (Cocaine Blues)' #42 2014,  
Kyle Jenkins, acrylic, paper on canvas,  
77 x 100cm

All works courtesy of Minus Space, New York.

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# BLINDSIDIS

Nicholas Building, Level 7, Room 14, 37 Swanston St, Melbourne, VIC, Australia, 3000  
T: (+61 3) 9650 0093 E: [info@BLINDSIDE.org.au](mailto:info@BLINDSIDE.org.au) W: [BLINDSIDE.org.au](http://BLINDSIDE.org.au)

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KYLE JENKINS



SMASH YOUR  
HEAD ON  
THE PUNK  
ROCK

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1:

#### Artist talk:

Saturday 20 September 2.30pm

In their album *Smash Your Head on The Punk Rock*, American Indie rock band Sebadoh use low-fidelity recording techniques whereby heavier songs are recorded like folk songs and folk songs are recorded like heavier songs. For painter Kyle Jenkins this process of sonic displacement creates simultaneity that results in works that are difficult to listen to, where parts are collapsed and smashed together creating an evolving movement in the music. Thus Sebadoh's album becomes a series of fractured sound collisions that erupt, discord and create a new field of reality within their fractured compositions. Jenkins interprets these mechanisms into psychedelic geometric shards that pulsate within and against grainy suggestions of past musical realities. The body of paintings are constructed collages that deal with the idea of truth and immediacy, like the notion of simultaneousness where two opposite things come together to create a new relationship or language. Jenkins adopts this form of thinking in terms of cultural references as points of departure for combining two dialects (that of geometric abstraction with printed Xerox images) that don't traditionally appear to be linked within painting but could be considered a keyed reference to the DIY punk fanzine culture of the 70's and 80's.

Musicians Woody Guthrie, Dave Van Ronk, Pete Seeger, Bob Dylan and John Fahey each deal with the idea of truth and immediacy through their personal and individual art forms. Although they are thought of as folk singers (historically), their music is invested in complex forms of production resulting in influential outcomes that were/are transitional in scope. Through representing the solo image Jenkins investigates a search for identity through the idea of abstraction and the way forms come together, resulting in a starting point that erupts with colour and then intuitively evolves.



2:

Jenkins' practice can be read as a shifting arena of expanded conceptual outcomes across multidisciplinary fields and discourses, including photography, sculpture, music and video yet all retain theoretical intentions related to his painting practice. Simultaneity might formally imply a complex friction between opposites and for an artistic practice this could be suggested that an individual can't expand intensions from one discourse to another. The works are related to the idea of the construct and reference a fabricated world which is manifested and explored in multiple ways, resulting in fragmented outcomes that are all interconnected. When Jenkins thinks about punk he considers the concept of DIY and the constructed systematic, intuitive and focused approach to making. The title of the show *Smash Your Head On The Punk Rock* places emphasis on the 'The' in that it represents an 'ideal' rather than the individual. The chosen musicians in this exhibition are seminal in initiating original collisions of complex form but in turn, through Jenkins' interpretation believe they are the forefathers of punk that informs a social ideology.

For example Woody Guthrie's pedagogy and working methodology (and the subsequent music he produced) insist on a response due to conflict and immediacy, and this is mirrored in the fragmented complexities existing within the coloured compositions of the paintings. Each musician in the exhibition is distinct (in what he has produced), but in the end they all evolved in subtle and multifaceted ways, and looking at them requires an instantaneous reflection of what do we see and/or reference first in the paintings? Is it the colour that recedes into the picture, or is it the broken fracture that becomes the positive in that it reveals another side or part to that particular subject? The paintings are presented as an evolving truth of disruptions that collapse, rupture and reappear within an alternate truth.

The idea of the simultaneous may be used as a metaphor to describe Jenkins as a painter and Jenkins as musician (as lead singer/guitarist of the band Suicide Swans). Both his worlds are counterbalanced with a visual investigation, which in this show are constructed from a punk reference point, resulting in works that reflect a chaotic embrace of the interconnected. His idea of an abstract or concept-based painting practice is representational as it is based in reality, a reality of the abstract. Alternatively we could consider the so called 'real' of these works as the Xerox copies of the photos; however to Jenkins the photos are not real but an artificial proposition, a capturing of a subject that exists in a reality we are distanced from. He sees these collisions of fractured ideas as a way to remember everything forgotten.

Tarn McLean 2014