

**FOR
IMMEDIATE
RELEASE**

76 GRAND STREET NEW YORK NY 10013



**BARRY MCGEE
ONE MORE THING
MAY 7 – AUGUST 13, 2005
18 WOOSTER STREET**

Deitch Projects is pleased to present *One More Thing* a museum scale exhibition of new work by Barry McGee. Deitch Projects is the third venue of a project that began at the Rose Art Museum in April 2004 with an exhibition curated by Raphaela Platow and proceeded to Melbourne Australia in November 2004 with a project curated by John Kaldor. Barry McGee works cumulatively folding one body of work into the next.

The vitality and chaos of the street are always present in Barry McGee's exhibitions. The visitor is greeted by over turned trucks, overflowing dumpsters, and dozens of discarded Thunderbird and Night Train bottles. Animated drawings flickering on piles of television sets surrounded by hundreds of geometrically painted panels create a cacophonous environment. McGee brings his own world into the gallery: his community of friends (an important presence in the exhibition through photos, drawings, mannequins, and their active participation in the installation process itself), the haunting presence of hobos and outcasts, whose sagging faces appear on the walls or cover empty bottles, the cast-off material from the street where graffiti artists go out to leave their marks.

The ills of contemporary urban life, with its burden of homelessness, addiction, and social inequalities can be felt in McGee's installations. The intuitive manner in which the artist works on-site celebrates the act of making and the philosophy of a "do-it-yourself" culture. McGee's installations incarnate the artist's very personal response to the mass-produced

advertising, corporate logos, and inescapable billboards that bombard us in the consumer society we live in.

McGee's street art first appeared under his tag *Twist* in the 1980s on the walls and tunnels of San Francisco. McGee draws on a variety of influences, ranging from Mexican muralist painting, San Francisco Beat poets, and pivotal artistic forefathers such as Jean-Michel Basquiat, Keith Haring, and Philip Guston. Interwoven with his large scale graphics and comic-strip works are found materials such as empty bottles, discarded syringes, abandoned cars, old sheet metal, and other fragments from the street, remade into sculptural installations. The artist's sad-eyed characters, painted as large-scale figures on the walls or as miniature versions on his found objects, voice the burden of deep existential uncertainty in a culture organized around economic and ethnic inequality.

Barry McGee's work has been an essential part of Deitch Projects's program since his first solo exhibition at the gallery, *The Buddy System*, in 1999. Since then his work has been featured in the legendary *Street Market* in 2000, *Widely Unknown* in 2001 and *Session The Bowl* in 2003. The *Street Market* exhibition with Todd James and Steve Powers was included in the 2001 Venice Biennale. McGee had a solo exhibition at the *Fondazione Prada* in 2002 and was included in *Drawing Now* at the Museum of Modern Art in 2002. The publication that The Rose Art Museum produced in collaboration with the artist will be available at the gallery.

**FOR ADDITIONAL INFORMATION CONTACT JASMINE LEVETT AT
212 343 7300 WWW.DEITCH.COM**