

FOR
IMMEDIATE
RELEASE

76 GRAND STREET NEW YORK NY 10013



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TRUNK OF HUMOURS

October 9 - November 12th, 2004
26 WOOSTER STREET

MATT LEINES
TAYLOR MCKIMENS
MISAKI KAWAI

JULES DE BALINCOURT
JIM DRAIN

Deitch Projects is pleased to present *Trunk of Humours*, a group exhibition curated by Kathy Grayson investigating new trends in painting and sculpture. The show will feature substantial installations by these five participants exploring their highly personal and idiosyncratic visual languages in both 2D and 3D works. Hopefully suggesting some of the Falstaffian wit from which the title is derived, the work in this show asks us to think back to the spirit of the carnivalesque by using humor to upend traditional beliefs and make social ills writ large and in a common hand.

Besides the pervasive influence of comic book culture, folk art, and craft, these artists also share an interest in the expansion of a 2D visual language into the 3D, one method by which they can literally invite the viewer into their world of wit and critique. While internally rigorous, these systems are also generous and accessible, legibly crafted by hand with a sincerity whose primary aim is to communicate.

Taylor McKimens paintings and installations blur the line between drawing and sculpture, taking a graphic sensibility and expanding it into clever and subtle environments. Deadbeats and derelicts roam sparse, harshly lit worlds of soggy bread and Band-Aids, bologna and tangled garden hose. Strong comic book influences, which may bring R. Crumb to mind, evoke an underground sort of roughness to the tragico-comic energy of his pieces, and the moments of elegant painterliness lend even the ugliest image a complex beauty.

Whether in his lushly hued paintings or diverse sculptural installations, Jules de Balincourt builds worlds of strange occurrence and serious commentary. From an aurora borealis in a shopping mall's food court, a rainbow global media outpost amidst arctic tundra, to skiers blissfully traversing a snowy mountain of post-consumer waste, Jules' wit and elegance are never far from a pointed and sincere critique of

the cultural. Rendered in a folk idiom familiar to recent San Francisco tendencies but fleshed out with a formally attentive precision and unique outlook, Jules remains very of the earth while seeking the transcendental.

Misaki Kawai's installations are both whimsical and puzzling, their construction and purpose suggestive but mysterious. Who are the beings that populate her worlds and what, exactly, are they up to? A skilled and loving construction out of humble materials is of particular interest in her work, part of a childhood that included making puppets and clothing with her seamstress mother in Osaka. Often inhabited by herself and her friends, Misaki also expands her miniature universe to include all manner of cultural icons and whimsical beings.

Matt Leines' pieces share a similar intensity and highly personal iconography, implying instead narratives of power and manipulation. Matt's pieces tend to focus on exploitation and technology in forgotten civilizations, weaving strange analog circuits and crafting quasi-organic architectural objects with breathtaking precision. Hair, wires, blood, tears and trees all share a pulsating circuitry of interconnection, animating an alternative reality full of humor and insight into contemporary experience. Reconstructing the world of Matt's creatures from the artifacts he leaves us, we infer

situations that enlarge and reflect upon our own social world, often to surprising ends.

Jim Drain will be filling the basement with a complex installation explorable only with a flashlight. Lurking beneath the floors at 26 Wooster will be a strange world occupied by unknown beings. Whether in elaborate dissonant knitwear or smooth enamel paint, Jim's sculptures share a mythic beauty that is decidedly inter-dimensional. Recent projects at the Mattress Factory, Greene Naftali, PS. 1, and the 2002 Whitney Biennial (with the group Forcefield) are testament to the diversity of Jim's vision, while a precision of execution and a clever disruption of museum or gallery space are ever-present. Privileging found materials and handmade patterns, Jim's disruptions reinvest the ordinary with a sense of the uncanny.

Kathy Grayson is a writer and curator living in New York whose recent projects include the cult-favorite *Dirt Wizards* show at Brooklyn Fire Proof, a two-door installation of Keegan McHargue and Matt Leines at the Wrong Gallery January 2004, and celebrated group show *Majority Whip* this May at White Box that benefited voter registration. She is editor of *Live Through This: New York 2004*, a forthcoming sourcebook to new art-making in New York.

GALLERY HOURS 12 - 6, TUESDAY THROUGH SATURDAY
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