

76 GRAND STREET NEW YORK NY 10013



PHONE (212) 343 7300 WWW.DEITCH.COM

JIM ISERMANN

VINYL SMASH-UP, 1999-2007

JUNE 28 - AUGUST 4, 2007

18 WOOSTER STREET

Vinyl Smash Up, 1999-2007, an exhibition of Jim Isermann's decal works will open on June 28th at Deitch Projects. Six different vinyl pieces, made between 1999-2007 and executed in Los Angeles, Grenoble, Paris, and Frankfurt, will cover the interior walls of the gallery's 18 Wooster Street space from floor to ceiling.

Working with the subtle variations in shape and light of the gallery walls, and its various levels, Isermann adapts his vinyl designs to create a dynamic choreography of space. His vinyl wall decals give form to surfaces by means of colors, patterns, reflections, and various other haptic and optic qualities. A bright pop palette of deceptively simple forms repeat rigorously over the walls and are reflected in the large Mylar adhesive on the north wall. This illusion seems to free the patterns from the walls optically and protrude them into space.

The loft wall features *Untitled (P.S. I love you)*, 1999, the first vinyl decal Isermann executed. It was designed to accompany a survey exhibition of his work and was intended to have artwork hung on top of it. The sixteen-inch square size refers to the standard decorative concrete block. *Vega (0699)*, 1999, which

runs along the large platform, was designed for an enormous 10,000 square-foot space and is based on two competing and overlapped patterns. Although both patterns repeat, the shape of the six decals and the color assignments will never line up the same way twice. Their 23.5 x 23.5" size pragmatically takes full advantage of the 24 x 24" vinyl size.

Untitled (0300), 2000, which runs from the ceiling of the gallery to its lowest level was created for a very tall gallery space and can repeat endlessly in width. *Untitled (0700)* behind the front desk area was designed originally for a domestic height wall and comes in three different colors. The large Mylar piece, *Untitled (0900)*, 2000, was created for the Portikus in Frankfurt and the proportions and width of the repeat was based on its dimensions, which were in turn based on that of the standard shipping container. The mirrored vinyl both reflects the room and takes on the texture of a given space, often showing the history of previous exhibitions in its topography. Finally, *Untitled (0107)*, 2007 was designed for this exhibition to be installed alongside a small staircase.

Isermann's twenty-five years of art practice have fixated on the exchange of visual information between

high art and post war industrial design. While his influences certainly include Op Art, “supergraphics” and mid-century interior design, Isermann is an artist more in the tradition of a Renaissance architect—using simplicity, elegance, industry, and economy to chase utopian ideals of harmonious form and mathematical proportion.

Informed by these ideals, Isermann straightforwardly approaches this exhibition with a strong pop palette of industrial colors and the most economical and efficient materials. Thus without mystification or waste, Isermann adapts the formal language of fine-artists like Donald Judd or Bridget Riley to the utilitarian prescriptions of contemporary design. Here, Isermann has selected self-adhesive die-cut vinyl as the simplest way to cover sprawling walls with vibrant, even color.

Though many contemporary artists are mining the reservoirs of American design history for direction in their fine art practice, Jim Isermann has long been at the forefront of these concerns. Through wall hangings, hand-woven rugs, fabric-covered sculptural cubes and vinyl-patterned murals he embraces the possibility of utopia in all its aesthetic and functional forms.

Born in 1955 in Kenosha, Wisconsin, Jim Isermann lives and works in Palm Springs, California. Recent solo exhibitions include Corvi-Mora, London (2005); Richard Telles Fine Art, Los Angeles (2006); Feature, New York (2001); RISD Museum, Providence (2000); Portikus, Frankfurt 2000); and Camden Art Centre, London (1999). In 1998 David Pagel organized the survey *Fifteen: Jim Isermann* for the Institute of Visual Arts, University of Wisconsin, Milwaukee. Isermann also collaborated with Adam Kalkin for *Suburban House Kit* at Deitch Projects in Winter 2004. His most recent exhibition at Deitch Projects was presented in September, 2006 and featured a 2,700-piece vacuum-formed plastic mural. The entire work was acquired by the Museum of Contemporary Art, Chicago. He is currently a professor of art at University of California, Riverside. His most recent international exhibit is an ambitious project using the Piccadilly line of the London Underground. Through Platform for Art's *Thin Cities* project, Isermann has wrapped the tube in digitally-printed 3M Controltac vinyl whose illusionistically sunken cube design subtly distorts the traditional blue and red exterior.

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