

James Barron Art

Jules de Balincourt: Off the Beaten Path

June 3 - July 16, 2022



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Jules de Balincourt: *Off the Beaten Path*

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We are pleased to exhibit *Jules de Balincourt: Off the Beaten Path*, highlighting two significant early works. Painted at a moment when de Balincourt's visual vocabulary had come to full fruition, and his work had begun to garner worldwide acclaim, these works encapsulate the pervasive sense of paranoia at the time, when now-proven lies (weapons of mass destruction) were debated. *Off the Beaten Path and Other Miscommunications* and *Untitled (Top or Bottom?)* demonstrate de Balincourt's trademark use of flattened color and space to suggest a sense of alienation engendered by modern society.

“[In my work], you're suddenly seduced and then you realize there's something slightly uneasy... And that's the reality of our world. It's a fragile, unsettling place, especially in America after 9/11. There was a paradigm shift, there's no doubt about it.”

Jules de Balincourt



“Touted as ‘one of the leaders of the post 9/11 New York art scene,’ de Balincourt paints works that enchant on a level beyond trendiness — a kindred spirit of Toru Kuwakubo. The fake security camera is a mischievous touch, too.”

Artscape Japan

In *Off the Beaten Path and Other Miscommunications*, a billboard full of blank flyers speaks to the futility of communication, while a discarded backpack and pair of shoes point to an unseen and unheard person. An explosion of color and geometry surrounds a ghostly suggestion of a figure in *Untitled (Top or Bottom?)*, which, as indicated by the artist, can be hung with the figure pointing up or down. A pair of security cameras flanks the paintings, heightening the sense of unreality — they are facsimiles made from paper, convincing from a distance but obviously fake up close — and implying a constant state of surveillance.



JULES DE BALINCOURT

Off the Beaten Path and Other Miscommunications, 2006

oil on panel
48 x 56 inches
(121.9 x 142.2 cm)





"[De Balincourt's paintings] feel like the way things are in my dreams... The geography in a dream is so compressed. So even if you're in this beautiful place, there's an anxiety to this compressed geography."

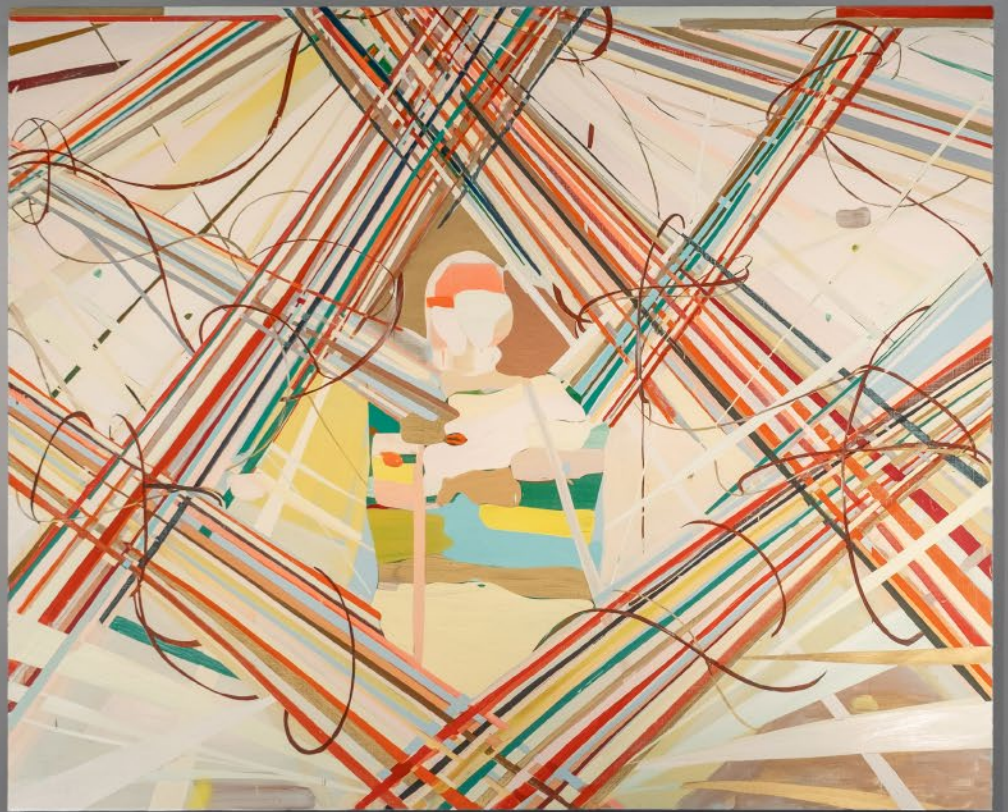
Spike Jonze

JULES DE BALINCOURT

Untitled (Top or Bottom?), 2007
oil and spray paint on panel
62 x 76 inches
(157.5 x 193 cm)







JULES DE BALINCOURT

Untitled (Security Camera), 2005
paper and mixed media
12 x 4 x 8 inches (30 x 10 x 20 cm)
Edition 12 of 25



JULES DE BALINCOURT

Untitled (Security Camera), 2005
paper and mixed media
12 x 4 x 8 inches (30 x 10 x 20 cm)
Edition 13 of 25





"Looking becomes bugging, a kind of god-like act of surveillance. The more you look, the more there is to see, but the anomalies of this world become even more insistent, as if the fiction can't sustain itself. The unreliable narrator becomes the unreliable painter."

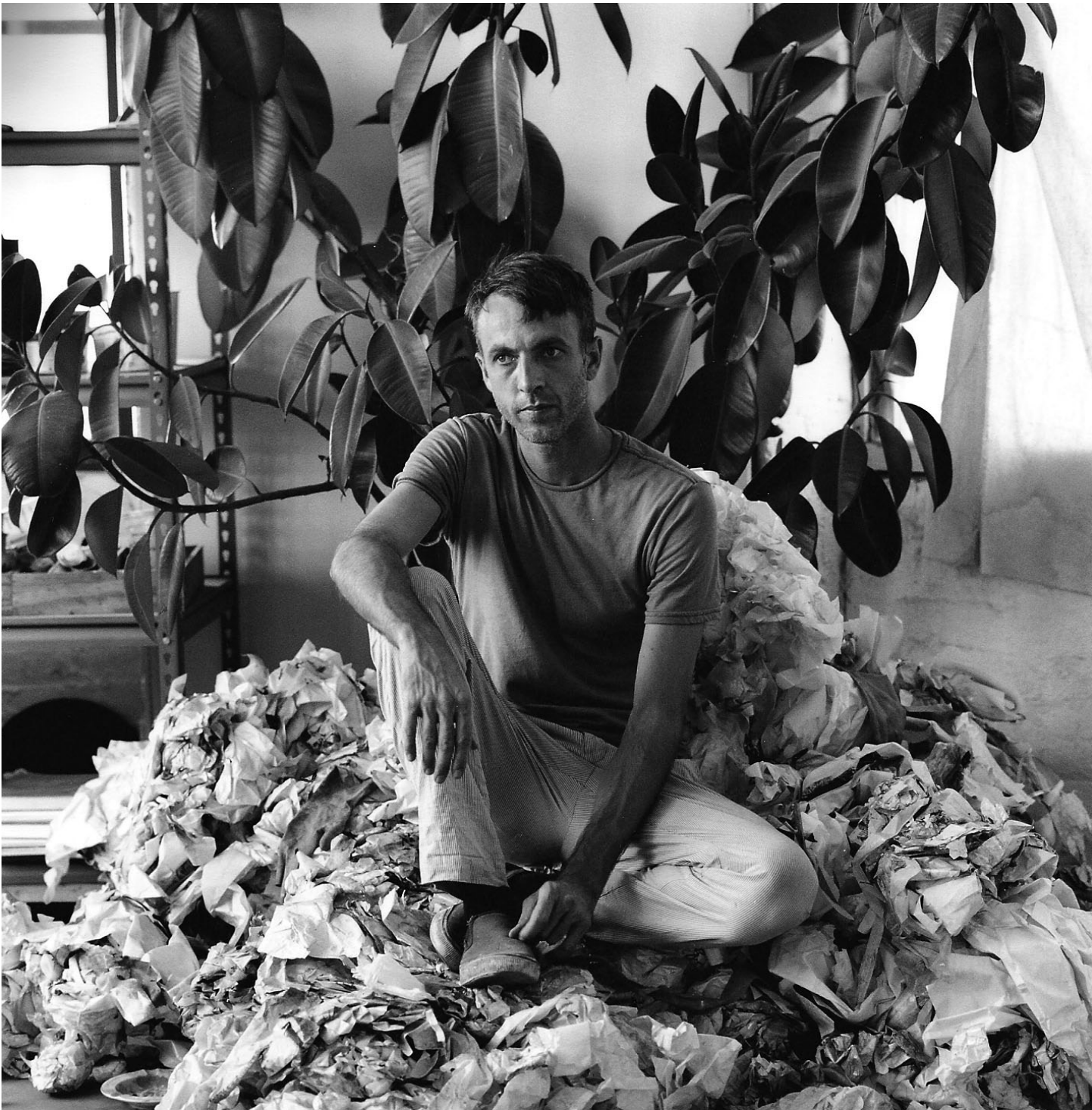
Adrian Searle



Off the Beaten Path and Other Miscommunications and both *Untitled (Security Camera)* works were exhibited at the Mori Art Museum in Tokyo as part of the solo exhibition *MAM Project 011: Jules de Balincourt* from March 20 to July 4, 2010. *Off the Beaten Path and Other Miscommunications* was reproduced in the exhibition catalogue.



Untitled (Top or Bottom?) and *Off the Beaten Path and Other Miscommunications* were exhibited in *Jules de Balincourt* at the Vanderbilt University Fine Art Gallery from October 23 to December 5, 2008.



Jules de Balincourt © Jeannette Montgomery Barron