# THE BLACK ALBUM

27 November 2004 – 23 January 2005

*private view: 6 - 8 pm Saturday 27 November 2004*

Maureen Paley  Interim Art is pleased to present an exhibition of works by David Casini, Nick Evans, Folkert de Jong, Terence KOH, Seb Patane, Giles Round, Donald Urquhart and Banks Violette

## BANKS VIOLETTE

Banks Violette is an odd case -- something of a cross between Delacroix and Cady Noland. A consummate craftsman equally proficient at painting and sculpture, Violette is a present day history painter rendering the social landscape in which we live and the way the signs of our times breed and contain stories of violence. Violette's installations investigate the truly dark corners of American culture in a vernacular that weds an appreciation of high art forms to a kitsch Gothic sensibility. A consistent bearer of bad news, Violette here explores a recent horrific case with both passionate obsession and clinical detachment.  The artist was recently featured in the 2004 Whitney Biennial and will have a solo show at the Whitney Museum in 2005.

## TERENCE KOH

Terence KOH (formerly known as Asian Punk Boy) also featured in the Whitney Biennial. His work has been published in numerous publications including The New York Times, ArtForum, and Arts Asia Pacific.

KOH is best known for his self-titled magazine which in his own words is "filled with an infusion of gentle surfaces, dissident eruptions, haikus, mapped pictures, dirty illustrations, moist cum, decadent artificial words, love and all manners of faggy filth". His work is entrenched in self-exploration through a process that is directed by his personal sensitivity; his are statements that speak of fragility embodied by an aesthetic equilibrium between frail beauty and virtual banal kitsch. Part thief, part provocateur, KOH is an originator of new ideas that invite us to come along in a journey into a super exclusive all boys club.

## FOLKERT DE JONG

Folkert de Jong (Born 1972, The Netherlands) creates chaotic figurative scenes using polyurethane foam and paint. His works convey an uncanny and dreamlike quality where the perverse collides with the familiar.

Previous installations by de Jong, such as *The Iceman Cometh* (2001) have been influenced by artists such as George Grosz, Otto Dix and James Ensor in evoking both humour and violence. Through exploring the more disruptive and disturbing side of the unconscious de Jong's sculptural characters appear at times brutal, playful, mutilated, hybridised, power-crazed or deranged.
De Jong is fascinated by the way in which some people can be consumed by obsession.  He immerses himself in imagining the thoughts and motives of existing or fictitious characters: witch hunters, religious maniacs, political fanatics, militarists and serial killers. He investigates and reconstructs the manner in which these people mark their environment with language, signs, symbols and rituals.
Many of his sculptural figures have limbs missing and are situated in a curious world of symbolic props, also made from styrofoam, including industrial pallets, a legless horse, radiators and junk food detritus. De Jong's works metaphorically explore the fragile barrier that separates security from chaos and play from violence. His chosen materials are skilfully manipulated to convey this sense of fragility

while emphasising the gravity and disruptive power of what he shows us unfolding nightmarishly in his work.

**SEB PATANE**

Seb Patane (born 1970, Sicily) likes to juxtapose readily available elements of visual culture together to propose new narratives and ideas of twisted customisation and contamination.
In his new series of drawings *Sadako!* delicate 'ink interventions' are applied on late 19ᵗʰ Century art magazine pages to suggest a different unfolding of the 'story'. This gentle 'defacing' is inspired by gothic tales and illustrations, as well as, more directly, by the Japanese horror movie *Ring*.

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