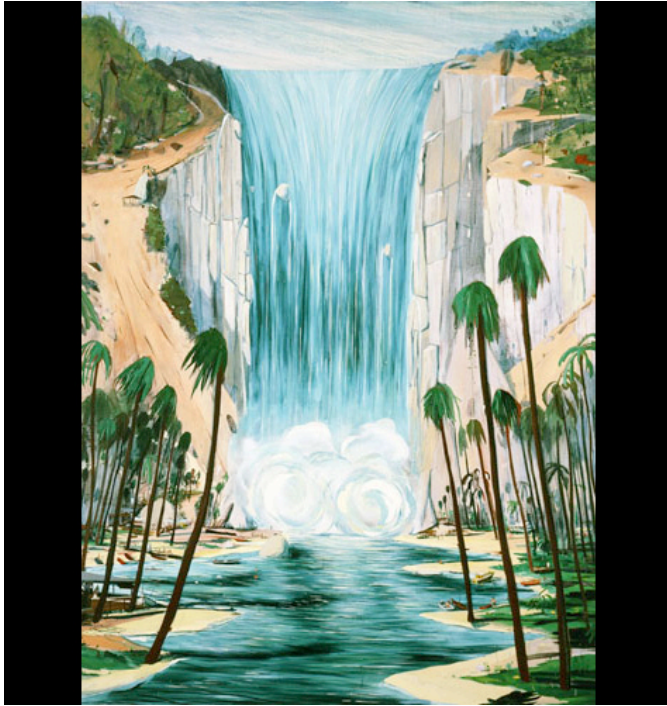


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Jules de Balincourt at STAGES



The first time I saw Jules de Balincourt's *Not Yet Titled* at the Brooklyn Museum, I thought the landscape must be what heaven looked like — a towering turquoise 2-D waterfall, spraying tiny white birds and diminutive boaters in the foreground. The artist, however, sees trouble in paradise: “there’s tension and vulnerability between the little people and the big waterfall.”

In his painting *Healing to Die You*, now on display at [Lance Armstrong's STAGES benefit](#), squiggly rays and pixelated blocks burst from a single point, also conveying the simultaneous strength and fragility of our nature.

Standing in front of that painting today at Deitch Projects, de Balincourt revealed he's experimenting with less representational work these days, preparing for his next show at [Zach Feuer Gallery](#).



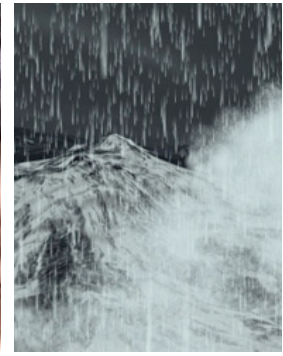
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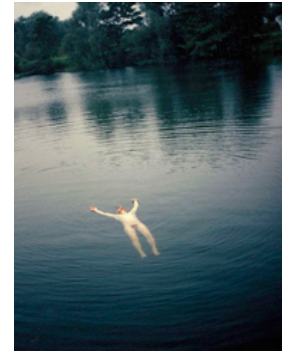
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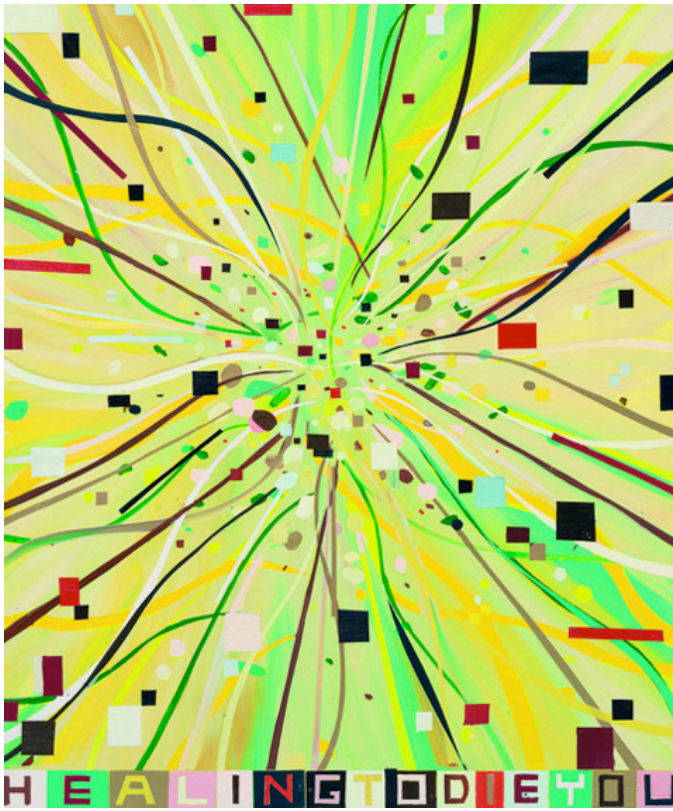
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"I'm trying to tap into something more metaphysical, transcendental — as cheesy as that sounds." It didn't sound that cheesy in a room of artwork to benefit, and in some cases, convey, the fight against cancer.

On the opposite wall, in a Catherine Opie photograph, a wet road stretched into an overcast horizon.



Working abstractly, said de Balincourt, "comes purely from intuition. You don't know where you're going."

This entry was written by Jenni Avins, posted on November 3, 2009 at 12:24 pm, filed under Art and tagged Deitch Projects, jules de balincourt, Lance Armstrong Foundation, STAGES. Bookmark the permalink. Follow any comments here with the RSS feed for this post. Post a comment or leave a [trackback](#): [Trackback URL](#).

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