

boston.com

The Boston Globe

• HOME > A&E > THEATER/ARTS



The title of Jules de Balincourt's abstract runs at the bottom of the piece: ALLWEWERESAYINGWASGIVEPEACEACHANCE. He is known for biting social critiques. (Courtesy of the Mario Diacono Gallery at Ars Libri)

The Boston Globe
GALLERIES

From intimacy to abstraction

Quiet images of NYC; a loud plea for peace

By Cate McQuaid, Globe Correspondent | January 25, 2007

Abstract, angry, exciting

Jules de Balincourt is a young artist with a hot reputation, known for his biting social critiques and a style that has the roughed-up, naïve quality of outsider art. He's no outsider, though, having gotten his master's in fine arts from Hunter College in 2005. His show at Mario Diacono at Ars Libri is exciting and angry. It's a large abstract painting on panel. Pure abstraction is a departure for de Balincourt, who is known for images of giant conference tables and maps of the United States, among other things.

Note the past tense in the title, which runs in a rush of capital letters across the bottom: "ALLWEWERESAYINGWASGIVEPEACEACHANCE." The suggestion is that it's too late, and that the image somehow represents the implosion of hope. But the design can be seen more than one way. The work is scuffed and awkward looking, but visually and geometrically sophisticated: It's a looping series of figure-eights in rainbow colors. The juncture in the middle of the panel could be either a black hole, sucking in all the light and matter around it, or a big-bang moment of creation. It's a searing and ambitious painting.