

MEDIA RELEASE

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JERRY KEARNS
BETWEEN HEAVEN AND EARTH

November 10th, 2007 through January 5th, 2008
Opening Reception: Saturday, November 10th, 6:00 to 9:00 PM

Deborah Colton Gallery is pleased to present ***Between Heaven and Earth***, a solo exhibition debut by New York based artist **Jerry Kearns**. The exhibition opening reception with the artist is **Saturday, November 10th, from 6:00 to 9:00 PM**. In addition to the twelve major works on canvas and works on wood, the artist will debut ***Killer Run***, a new video collaboration with artist Ben Pederson and singer Nora York, in the gallery's projection room.

Kearns' aesthetic voice is marked by social influence and underscored by his powerful wit aimed at the very nature of America. Distortions of all kinds are found throughout the artist's imagery. He creates a collision between location and dislocation, stability and instability. The images in his art originate in the commercial media: television, film, magazines, newspapers, and the Internet. Reproductions are collected, scanned and digitally manipulated to combine with other captured images. Their collaged forms function as parts of amalgam figures which are constructed with body fragments from weightlifting magazines, soft pornography, religious iconography, anatomy books, and so on. Perfectly chiseled, tanned hyper-masculine male figures have robotic limbs and feminine appendages. An altered female form bears futuristic phallic machinery crowned by an infant's head.

After witnessing the events of September 11, 2001, Kearns began a series of blue-sky paintings where peaceful abstract beach scenes are invaded by airplanes and falling bodies. Those works have evolved into a colorful dialogue about America in the wake of the turmoil visited by the War on Terror. Pop culture fossils that inform Kearns' visual alphabet, only recently inspired our celebrity driven sexualized culture. *Ripped*, 2005, portrays the head and halo of Jesus Christ on a flexing body builder's shoulders who is standing on a mountain in a field of delicate white poppy flowers. He appears to be reading a golden text in the cloudless sky above, **YOU WANT THE TRUTH...WHY?** A related collage series presents distorted characters dancing across details of Islamic mosque walls. The colorful geometry of the building fragments are multiplied, mirrored, and manipulated into architectural fields. Kearns repeated pairing of symmetry and disorder produces a dichotomy that partially reveals his response to current distortions in the ancient myth of innocence and perfection that unites American belief. "Our central myth, the one promising never ending rebirth back to a state of innocence, is being repeatedly shocked by deception, illusion, and distortion."

Jerry Kearns has exhibited his work in Australia, Cuba, England, Germany, Japan, Spain, Venezuela, and throughout the United States, including two appearances (with the Group Material Collective and the Peace Tower Project) in the Whitney Biennial. He cites his five-year collaboration with famed writer, activist, and curator, Lucy R. Lippard, 1980-1985, as an important experience in his career. Kearns' art is in numerous public collections including the Whitney Museum of American Art, the Museum of Modern Art, New York, the National Galerie, Berlin, Germany, the IVAM Center, Valencia, Spain, the San Francisco Museum of Modern Art, the Queensland Museum, Queensland, Australia, the Museum of Western Australia, and Perth, Australia.

Deborah Colton Gallery is an innovative showcase for the presentation and promotion of significant contemporary artists whose diverse practices include painting, works on paper, sculpture, photography, video and mixed media installations. The gallery aspires to provide a forum that connects Texas art with national and international artists that encourage and engage progressive understanding and change with their art.