

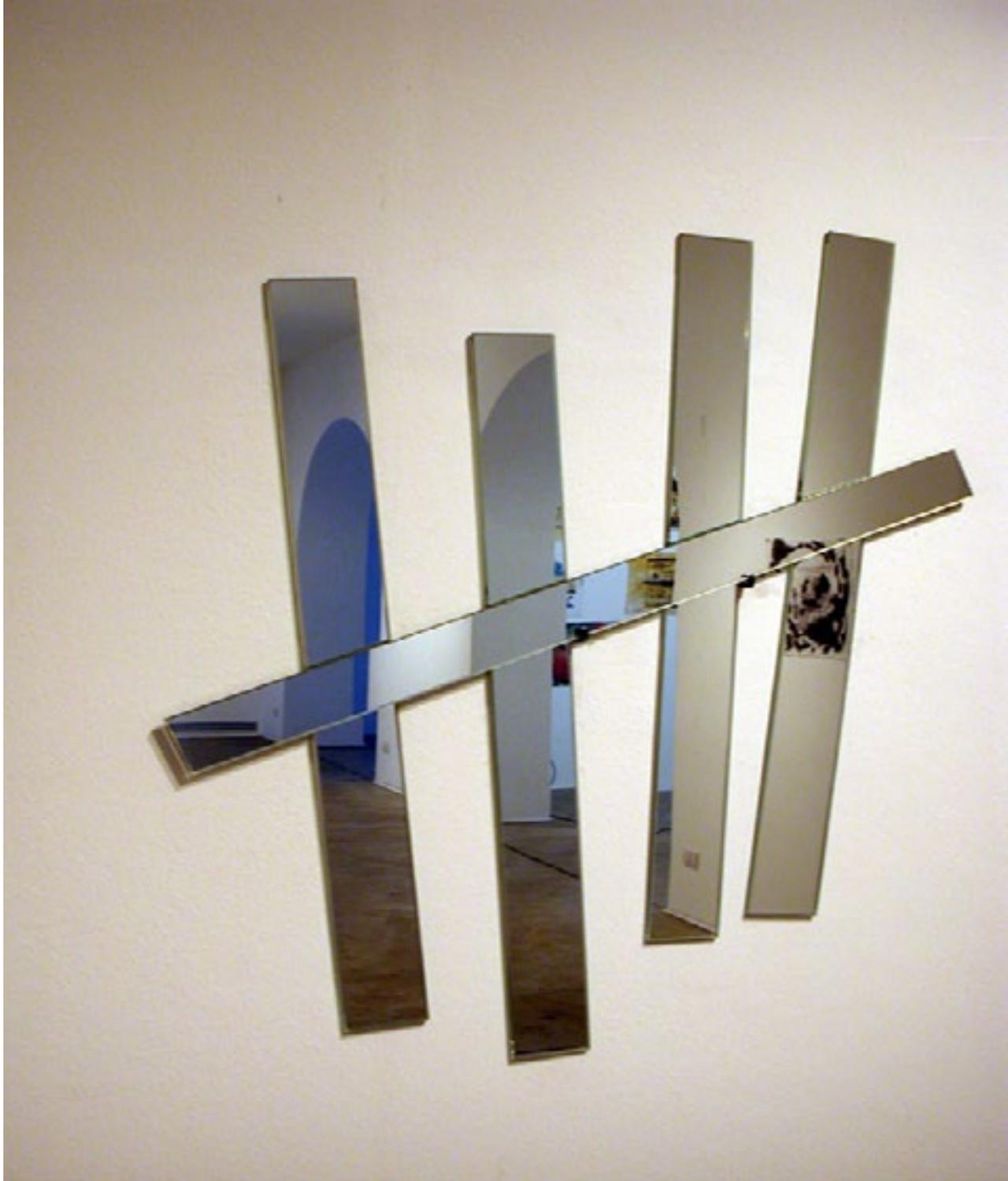
*Jay Batlle*

EXCELLENT NAPKINS



Jay Batlle 2005

*Please Scroll Down*



The Sorting That Evens Things Out



Money See Money D0



Excellent Napkins Installation



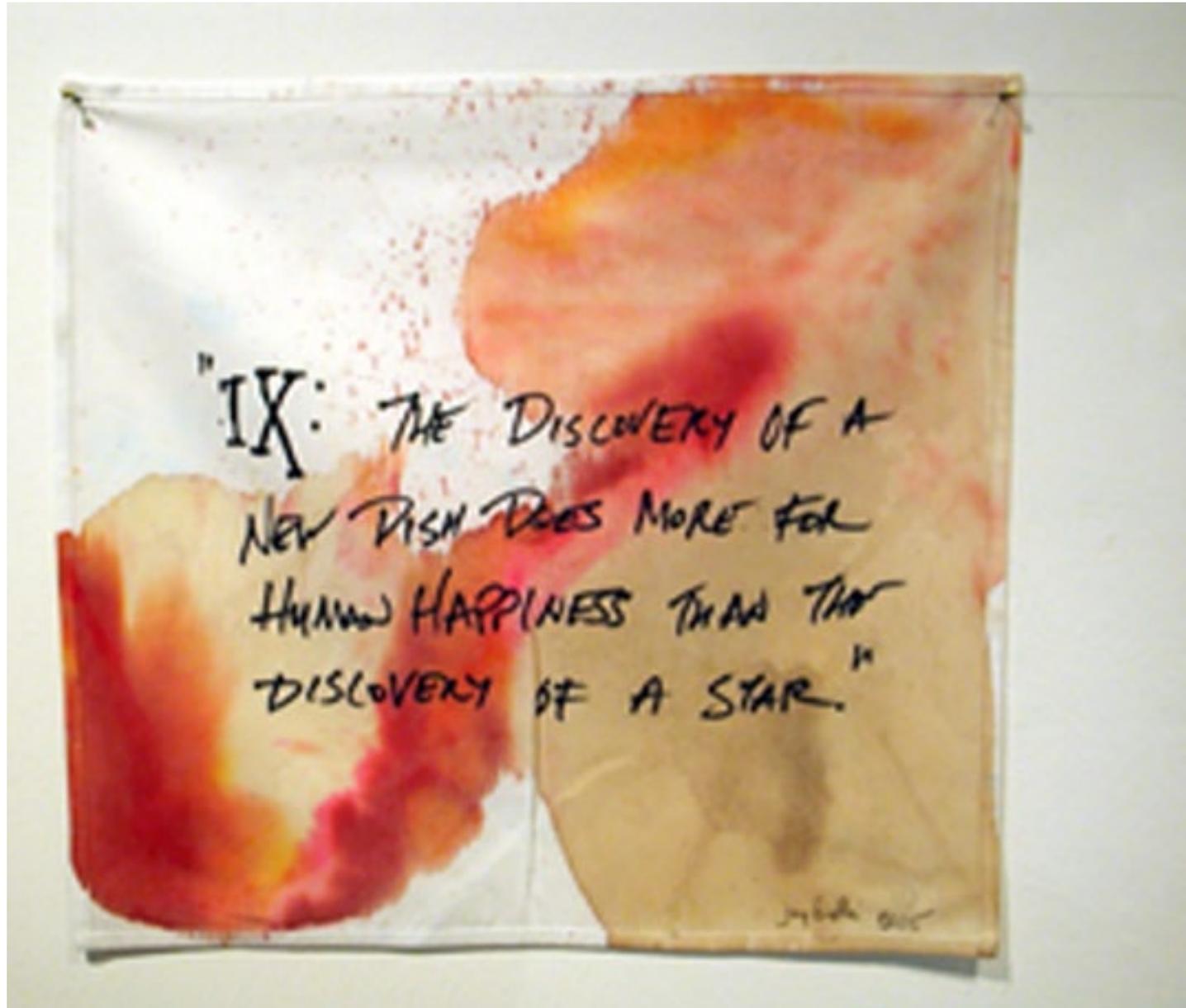
Excellent Napkins Installation



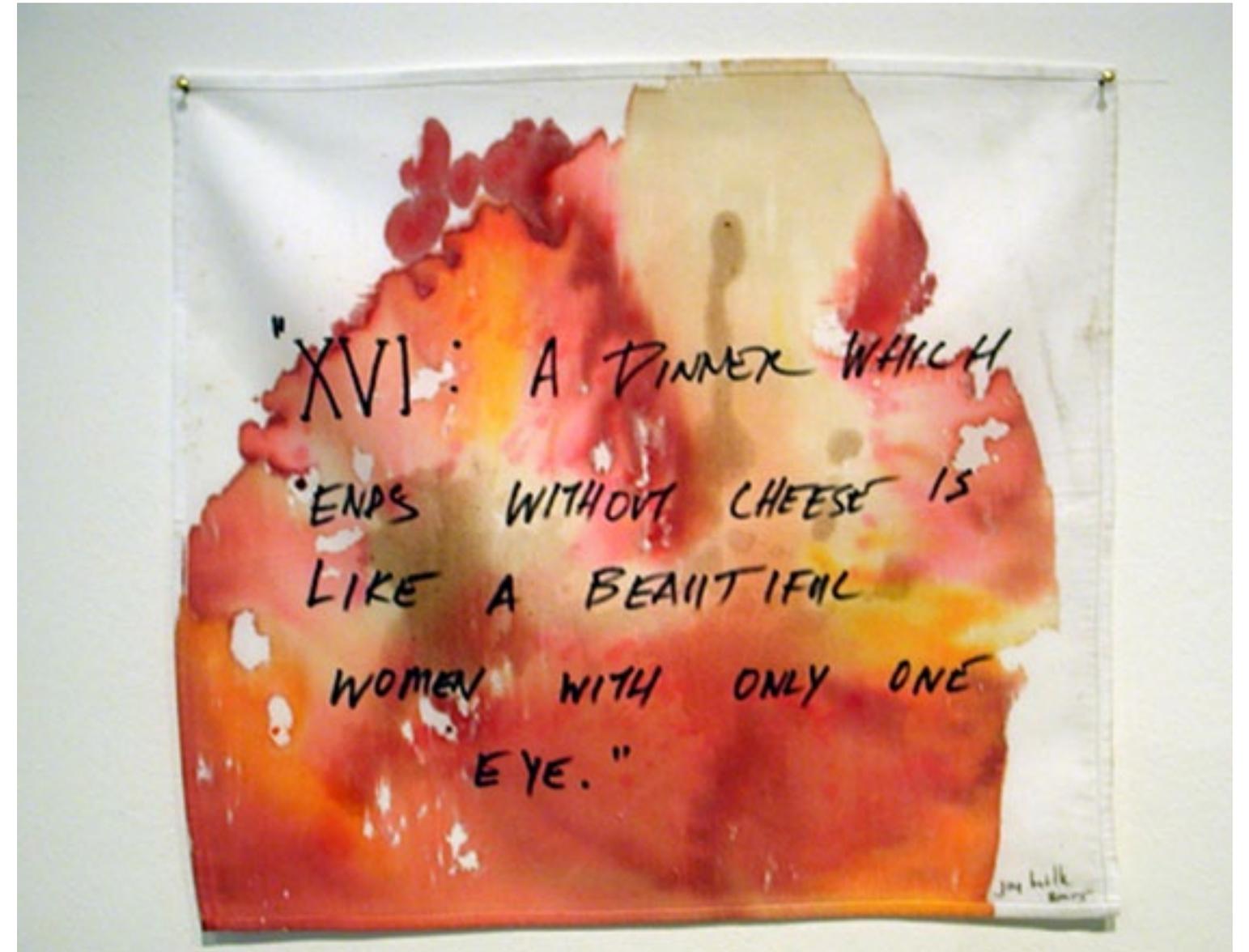
Individual Napkins



Individual Napkins



Individual Napkins



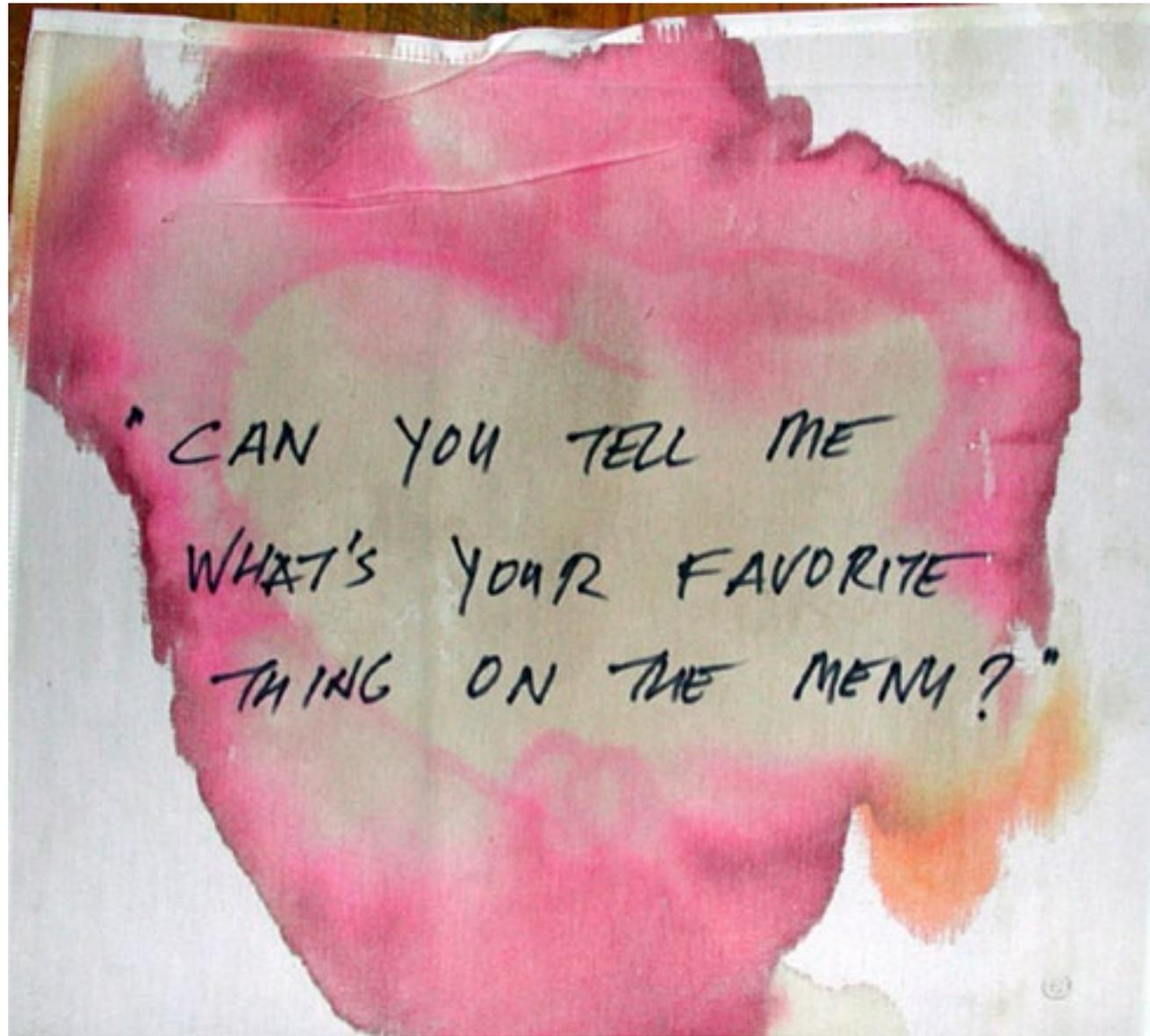
Individual Napkins



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For Immediate Release

Gallery 1000Eventi is pleased to present Jay Battle's second solo show in Milan. For this exhibition, "Excellent Napkins," Battle presents drawings inspired by his proletariat experiences working at French Restaurants in New York. Being trapped ideologically by the American Dream, Battle's work continues to expose the black humor and melancholy of daily life.

"Excellent Napkins," uses text and images on restaurant napkins to create a memoir of bits and pieces, which are more Orwell's life as a dishwasher than Picasso's legendary bill paying doodles on napkins. Because of Battle's continuing interest in the epicurean, works are rendered with coffee, red wine and food coloring. The napkins can be seen through many formal frames used in pictorial space: the handmade, the commercially decorative, and the handwritten are styles to break up any sort of coherent read of the works. Conceptually the works can be sorted into two social circles: the proletariat and/or the space of aristocracy. Simply the works are an individual's fight against the weight of social norms, or a track of History, which is just a blurred record of time in a certain place.

Strategically, some of the works are hand drawn images inspired from personal sources (snapshots, magazine articles, and artworks), while others use text to adopt the voice of some unknown narrator, together, these two groups create various sentimental & grotesque memories. In contrast, a third series of napkins are silk screens representing maps of the sixteen varietals of the Rhône wine region; they mimic generic decorations commonly found hanging in the kitchen in middle-class American homes, that come from the time of landownership and family names, bloodlines and Aristocracy. Each drawing holds a dark center, the original seam of the book, which suggests a void – a commentary on the cultural void in America that is a focal point of Battle's work. Together these "Excellent Napkins," question the disposability of ideas and experiences, and how "with a change of clothes and make-up the servitors might often just as well have been masters. Many of those who lounged in the deep wicker chairs, smoking their cigarettes, might have played waiter. It was pure accident that the reverse was the fact, an accident of wealth; for an aristocracy of money is an accidental and interchangeable aristocracy (Thomas Mann)."

Battle's work has been included in group and one-person exhibitions in Europe and the US. In 2005 Battle had a solo at Roth Gallery, NY, titled Epicurean Drawings, In 2004, his work was included in "Relentless Proselytizers" at Feigen Contemporary, curated by David Hunt and, "I, Assassin", curated by Slater Bradley at Wallspace in New York; in 2003 he had a one-person exhibition of his sculptures "The Trouble with Having an Interior Designer for a Mother," at 1000eventi in Milan, Italy; and in 2002 he presented "Ten Sculptures" at Esso Gallery in New York.