

# Flash Art

## Old Black, at Team (gallery, inc.)

Katy Diamond Hamer

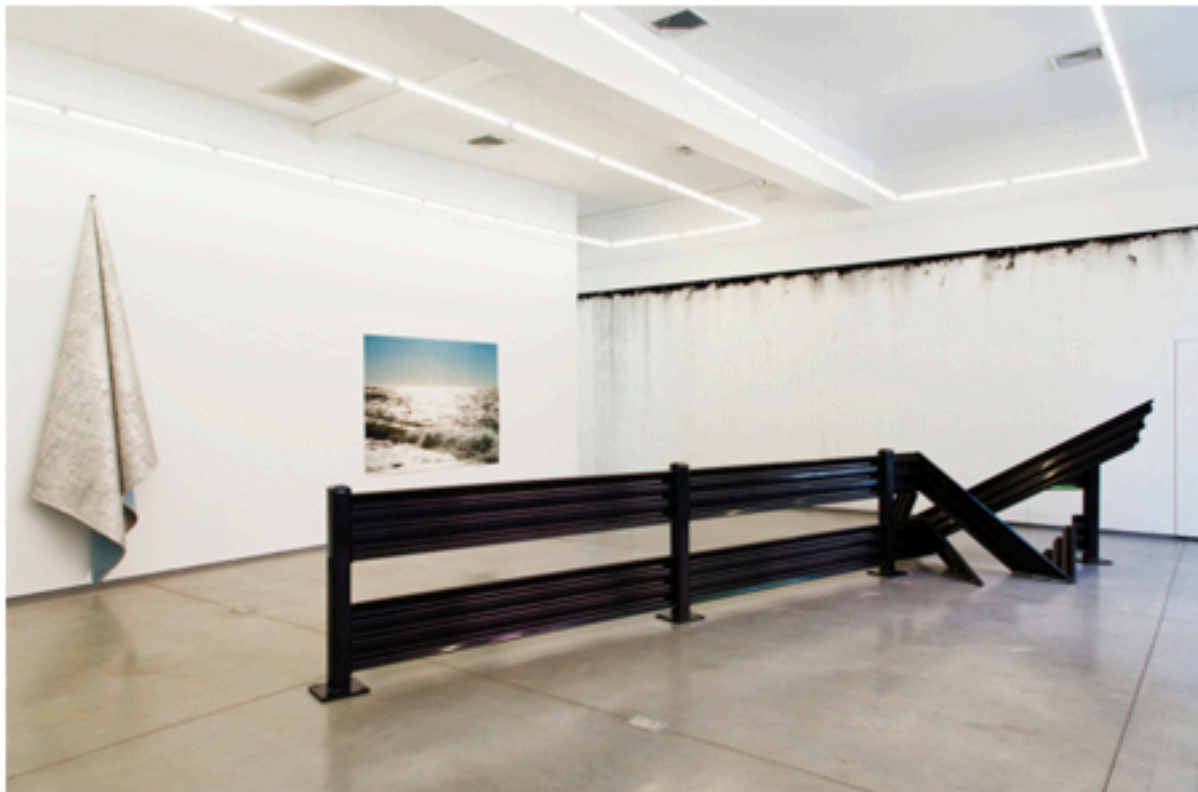


New York Tales...

15.07.2013

On view June 6<sup>th</sup> – July 26<sup>th</sup>, 2013

The summer in New York is when most galleries choose to focus on group exhibitions. In the recent past these shows would fill the gallery while most art lovers were on vacation or busy staying cool in air conditioned offices. However, this summer seems to prove differently and *Old Black* at Team (gallery, inc.) is leading the pack. Organized by Todd von Ammon, the exhibition skillfully brings together a group of artists who all tend to focus on the darker side of life, transferring and imposing upon a reality that some see as idealistic and others see as truth. The latter being a word that carries double it's weight in presence alone, truth is subjective if also factual. Life isn't perfect.



*Old Black*, Installation view, Banks Violette, *Not Yet Titled*, 2011 in foreground, Jack Pierson, *WHERE WAS THOU*, 2009 in background right, Edith Dekyndt, *Untitled*, *Palladium & Blue Blanket NY*, 2013 background left.

All Images Courtesy of Team (gallery, inc.), New York, 2013



What Von Ammon has done is create an abstract visual phrase. Something that is void yet informative at the same time. Combining gallery artists such as Banks Violette with others such as Harold Ancart, each work is aesthetically satisfying as it is challenging. Nothing is certain and the viewer is allowed to fill in his or her own implications or come to his or her own conclusions. The slate is empty yet full. It is something not often discovered but when it is the mind is given a place to rest and ponder. An anchor to the show is a large installational sculpture by Banks Violette. The work, *Not Yet Titled* (2011), appears to be a fence, or road block after a car crash, bent as it emerges out of the gallery floor. Each piece somehow is visually or metaphorically tied to this piece with invisible strings. Beyond Violette's work which presents a precision and austerity, the other artworks while ripe with intention also appear to be built on happenstance. Harold Ancart, could be considered a draftsman of sorts, often working with charcoal powder. For *Old Black*, the artist has installed a drawing that consists of black charcoal powder deliberately piled onto the wall in a delineated shape that bisects the gallery close to the ceiling. The drawn line, if you will, is active, alive, unfixed. It's medium is in a constant, if slow, state of change as the dust falls from the white surface onto nearby artworks and the floor below. Static, yet also based on reactive circumstance is *16* (2013) a unique color print by Mariah Robertson. While photographic, the work is very painterly and color forms ooze into each other black being the dominant overall tonality along with bright surface white, blue and golden yellow coming in second. If one is unhappy with the non-didactic surface, as with many abstracts, there is room for visual dissection. The viewer can attempt to decipher what could be an aerial landscape, clear ocean view below and all encompassing black storm cloud hovering above.



*Old Black*, Installation view, Mariah Robertson, *16*, 2013 (left), Robert Janitz, *Collateral Damage I*, 2013 (right)



*Old Black* takes its title from the name of well-used guitar of Neil Young's, a 1953 Gibson Les Paul Goldtop. Von Ammon draws a parallel between the guitar, one of the musicians favorites, and the non-traditional use of materials by artists in the exhibition. Also commenting on painting is Edith Dekyndt's *Untitled, Palladium & Blue Blanket NY* (2013), a large, ordinary blue blanket, installed on the wall and collapsing into itself, after having been painted with palladium silver leaf. The work is a painting, a sculpture, an installation removing the purpose of the blanket in what that name implies, but by painstakingly placing gold leaf over the entire front facing surface area of the blanket, the object as a whole becomes elevated and sexy. The press release states that "*Old Black is an ensemble of works by artists whose shared tactic is the abuse, distortion and misuse of standardized methods of making. The collaborative strategy of the show is to evoke a mood that ricochets between an abject melancholy and a jagged tension as commonly reflected in filmic visions of dystopia.*"



*Old Black*, Installation view, Banks Violette, *Not Yet Titled*, 2011 (detail) in foreground, Harold Ancart, *Untitled*, 2013 (detail) in background.

*Old Black* extracts the time honored presence of craft and leaves us wondering, if the song would sound the same if played with a brand new instrument.

Artists in the exhibition include Harold Ancart, Edith Dekyndt, Robert Janitz, Donald Moffett, Jack Pierson, Mariah Robertson and Banks Violette. Team (gallery, inc.) is located at 47 Wooster Street and has another location nearby at 83 Grand Street, both in New York's Soho neighborhood.



Donald Moffett, Lot 122611 (the extended hole, black), 2011-12  
oil on linen with wood panel support with cast iron flanges, black common pipe, hardware, 17 x  
17 x 15 inches, featured in Old Black, 2013





Harold Ancart Untitled, 2013 charcoal powder dimensions variable unique, featured in Old Black, 2013



Edith Dekyndt, Untitled, Palladium & Blue Blanket NY, 2013 blanket with finest palladium leaf, 71 x 87 inches, 180 x 220 cm, featured in Old Black, 2013



*Old Black*, Installation view, Banks Violette, *Not Yet Titled*, 2011 (detail) in foreground, Robert Janitz, *Collateral Damage I*, 2013 (left) and Jack Pierson, *WHERE WAS THOU*, 2009 in background right



Team (gallery, inc.) Wooster Street view, 2013  
 Donald Moffett, Lot 122611 (the extended hole, black), 2011-12  
 oil on linen with wood panel support with cast iron flanges, black common pipe, hardware, 17 x 17 x 15 inches, featured in *Old Black*, 2013