

flats

Steven Baldi, Carina Brandes, Bruce Conner, Robert Cumming,
Brice Dellsperger, Evan Eisel, Melanie Gilligan,
Bradley Kronz, Larry Sultan and Wolfgang Tillmans
83 Grand Street
18 January – 15 February 2015

Team (gallery, inc.) is pleased to announce a group show featuring work by Steven Baldi, Carina Brandes, Bruce Conner, Robert Cumming, Brice Dellsperger, Evan Eisel, Melanie Gilligan, Bradley Kronz, Larry Sultan and Wolfgang Tillmans. Entitled *flats*, the exhibition will run from 18 January through 15 February 2015. Team is located at 83 Grand Street, between Wooster and Greene. Concurrently, our 47 Wooster Street space will house *Everyone Has Two Places*, a solo show by New York-based artist Tam Ochiai.

In stage productions, scenery is traditionally provided by moveable open frames covered in lightweight material – usually painted or printed fabric – which represent walls or nature, interiors or exteriors as necessary. These theatrical flats, instead of striving for realism, serve merely to evoke and symbolize the world, maximally efficient indicators of space intended to present rather than undergo scrutiny.

This exhibition features the work of artists who generate meaning via cracks in mimesis, delving into the intermediary spaces where the illusory meets the actual in order to examine the understood but oft-unacknowledged gulf between the real and the reproduced, as well as the knowable functional reality of the artifice's construction, the evidence of tremor in the Trompe-l'œil painter's hand. By emphasizing the rudiment, the seams, the backstage, the works in this show trigger the voyeuristic pleasure and heartbreak of witnessing a cultural monument depleted of its austerity, an artifact characterized by its own degradation, by a void begging to be filled with meaning by artist and viewer alike.

An artist who employs an alienation effect, pointing out to the audience the screen or the camera or the stage, does not necessarily sacrifice his work's humanity. In watching a film, for example, the audience often does so deconstructively, searching for indications of its making – the use of a camera technique, the consistency of a set's design, the style of a performance – which might also be regarded as chinks in the mimetic armor; however, this knowledge does not attenuate the work's capacity to effect emotion – the tear-jerking power of romantic storytelling may remain intact, unscathed by the audience's expertise.

A photograph is, despite a strong resemblance to its referent world, quite essentially distinct from reality – it constructs an impenetrable temporal fourth wall by accomplishing a real-life impossibility: the repetition ad infinitum of a moment, a single encounter, tantamount to the chronological isolation of a contingency. In this exhibition, the camera is consistently turned towards the proverbial mirror, foregrounding and interrogating the inherent falseness of the still image.

Although largely photographic in nature, *flats* is quietly multi-disciplinary, while its roster of artists, ranging from gallery debuts to works by museum stalwarts, remains decidedly multi-generational.

Gallery hours are Tuesday through Saturday, 10am to 6pm and Sunday, Noon to 6pm. For further information and/or photographs, please call 212 279 9219.

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flats

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Gallery A, clockwise from left:



WOLFGANG TILLMANS

cladding, 2009

inkjet print mounted on aluminum in artist's
frame

41 x 31 inches; 104.5 x 79 cm



BRADLEY KRONZ

Untitled, 2015

mat board, acrylic paint, brass fasteners, color
photograph

41.5 x 20 x 2 inches; 105 x 51 x 5 cm



STEVEN BALDI

AH 1: Camera-ready, version 2, 2013

oil, acrylic and colored pencil on linen
32 x 48 inches; 81 x 122 cm

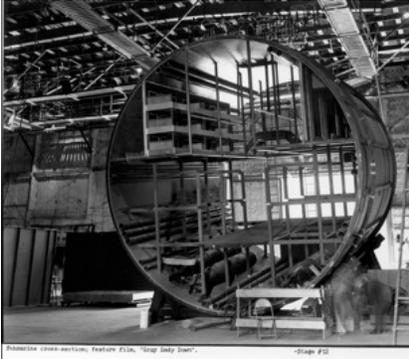


LARRY SULTAN

Boxers, Mission Hills, 1999

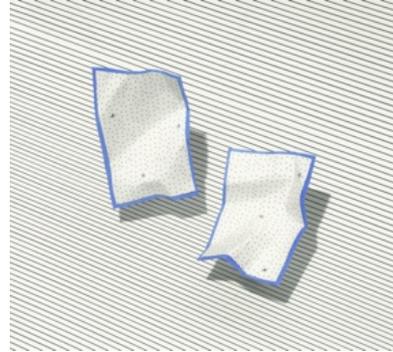
c-print

30 x 40 inches; 76 x 102 cm
edition of ten



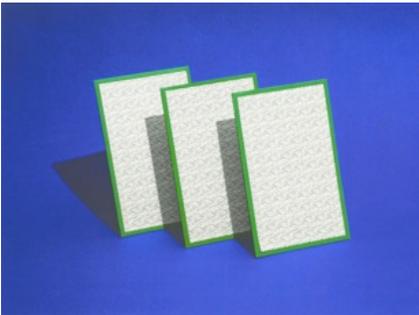
ROBERT CUMMING

*Submarine Cross Section; Feature Film "Gray Lady Down," Stage #12, March 14, 1977
Universal Studios, 1977
iris print on rag paper
30 x 40 inches; 76 x 102 cm*



EVAN EISEL

*2C, 2014
inkjet print mounted on aluminum
18 x 24 inches; 46 x 61 cm*



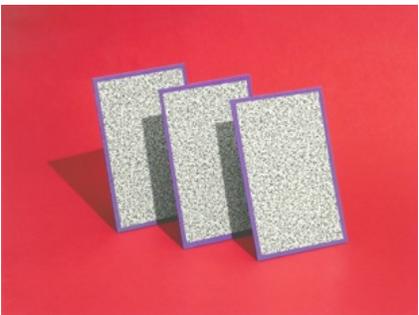
EVAN EISEL

*3A, 2014
inkjet print mounted on aluminum
18 x 24 inches; 46 x 61 cm*



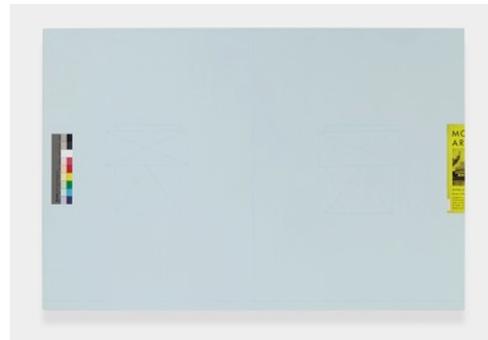
EVAN EISEL

*2B, 2014
inkjet print mounted on aluminum
18 x 24 inches; 46 x 61 cm*



EVAN EISEL

*3B, 2014
inkjet print mounted on aluminum
18 x 24 inches; 46 x 61 cm*



STEVEN BALDI

*AH 2: Camera-ready, version 2, 2013
oil, acrylic & colored pencil on linen
32 x 48 inches; 81 x 121 cm*



BRADLEY KRONZ

Untitled, 2015

acrylic, mat board, brass fasteners, color photograph

62 x 42 x 32 inches; 158 x 107 x 81 cm

Gallery B, installation:



MELANIE GILLIGAN

A Preference for Abstraction 1: Sensation, 2015

animation, production stills, flatscreen

televisions, digital picture frame

dimensions variable

Gallery C:



CARINA BRANDES

Untitled / CB 161, 2014

black and white photograph on baryta paper

13.5 x 17.75 inches; 34 x 45 cm

edition of four



CARINA BRANDES

Untitled / CB 162, 2014

black and white photograph on baryta paper

14 x 18.5 inches; 36 x 47 cm

edition of four



CARINA BRANDES

Untitled / CB 163, 2014

black and white photograph on baryta paper

10 x 9.5 inches; 25 x 24 cm

edition of four



CARINA BRANDES

Untitled / CB 164, 2014

black and white photograph on baryta paper

16.5 x 12 inches; 42 x 30 cm

edition of four



CARINA BRANDES

Untitled / CB 165, 2014

black and white photograph on baryta paper
13.75 x 10.25 inches; 35 x 26 cm
edition of four



CARINA BRANDES

Untitled / CB 168, 2014

black and white photograph on baryta paper
11.5 x 13.5 inches; 29 x 34 cm
edition of four



CARINA BRANDES

Untitled / CB 166, 2014

black and white photograph on baryta paper
17.75 x 13.75 inches; 45 x 35 cm
edition of four



CARINA BRANDES

Untitled / CB 169, 2014

black and white photograph on baryta paper
7.25 x 9.5 inches; 18.5 x 24 cm
edition of four



CARINA BRANDES

Untitled / CB 167, 2014

black and white photograph on baryta paper
11.5 x 9 inches; 29 x 23 cm
edition of four



CARINA BRANDES

Untitled / CB 170, 2014

black and white photograph on baryta paper
8.75 x 12.5 inches; 22 x 32 cm
edition of four



CARINA BRANDES

Untitled / CB 171, 2014
black and white photograph on baryta paper
23.25 x 18.5 inches; 59 x 47 cm
edition of four



BRUCE CONNER

ROZ = NEGATIVE TREND, 1987
gelatin silver print
40 1/2 x 30 inches; 103 x 76 cm



CARINA BRANDES

Untitled / CB 172, 2014
black and white photograph on baryta paper
12.5 x 17.75 inches; 32 x 45 cm
edition of four



LARRY SULTAN

Tasha's Third Film, 1998
c-print
30 x 40 inches; 76 x 102 cm
edition of ten



CARINA BRANDES

Untitled / CB 159, 2014
black and white photograph on baryta paper
17.5 x 14 inches; 44 x 36 cm
edition of four



ROBERT CUMMING

Drugstore and Street, Feature Film, "The Great Gift," Stage #12, June 1, 1977 Universal Studios, 1977
iris print on rag paper
30 x 40 inches; 76 x 102 cm



BRADLEY KRONZ

Untitled, 2015

wood, paint, mat board, adhesive acetate
37 x 20 x 17 inches; 94 x 51 x 43 cm

Theater:



BRICE DELLSPERGER

Body Double 33 (After Passion), 2015

single channel video projection, sound
5 minutes, 5 seconds