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MARC HUNDLEY By SAM PARKER

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Not many can recall the last time a song by the Clash came on the stereo. Fewer can remember the date, and fewer still the name and address of the bar it played in. But the artist Marc Hundley makes note of these details, along with their significance in his personal history. In his first solo exhibition at Team Gallery, titled “Joan Baez is Alive,” Hundley built two double-sided benches for viewers to sit and contemplate his silkscreen prints. The minimal design of the space (two-toned walls and painted furniture) was inspired by “retirement facilities in Nova Scotia,” which may not mean much more than: clean, calm, cool, and quiet.

The emotional integrity of the show is packed into modest-sized silkscreened posters. One features a still from Cassavetes’ 1974 film *A Woman Under the Influence*, showing Gena Rowlands getting out of a car, captioned “Gena Rowlands Nov. 10 30 Lafayette Ave.” Another simply states “Little Wheel Spin and Spin Big Wheel Turn Around and Around 5776 Miller Ave. Buffy Sainte-Marie March 30th.” Behind each image, text, date, and address is a single moment in time. A moment significant enough to Hundley that he preserves it in print. A catalogue of minor epiphanies, his work feels at once private, public, and historical. The prints recall the concert poster, exhibition announcement, and picture postcard in their direct presentation, but are sensitively designed to be read between the lines. Hundley expresses the power of a lyric, a phrase, or an icon through a private moment writ large. By sharing an intimate encounter, he gives hope to the millions of recordings, texts, and images that live beyond their creators. Wait, watch, and listen patiently; the stars may align at any moment.

“Joan Baez is Alive” is on view through October 29th at Team Gallery, 83 Grand Street.

Image courtesy of Team Gallery, New York.