

ART

## Marc Hundley Explains His Solo Show at Team Gallery

By Scott Indrisek , September 18, 2013



We love Marc Hundley's work even when we don't understand it. There's something so deeply personal about it—closed off and enigmatic—yet completely unpretentious at the same time. His recently opened exhibition at Team Gallery, "**The Waves, The Body Alone**," is no exception. It appears, at first, to be a series of nicely designed posters culled from found imagery—portraits of Glenn Gould or Donovan—and grainy photography (an image of Hundley himself, working in the glow of his laptop). The artist himself describes many of these works as "advertisements."

There are wooden benches installed in the center of the space, giving plenty of room to kick back and ponder. In some ways, we didn't want to ruin the effect it had on us by expecting something so *déclassé* as a key to unlock the works' meaning, but after running into the artist himself at the gallery's Delancey after-party—during which he told a stirring story about his love for Donovan, and the current state of the small-but-plucky Donovan fan club in America—*BlackBook* decided to ask Hundley to explain himself. Just a bit.

Here's Marc:

"The idea for the space at Team I've had for some time. Somewhere you wait for something. A bus station, a train station, subways, some lobby, anywhere we wait for something and where we take the

opportunity to advertise. Because I am more or less using advertising as a way to communicate something of my experience, I thought that this made sense. Having benches to sit on is something I usually do when showing my work. Since most of my work is language-based, and I really would like you to read and look and read and look. I'd like the benches to be saying, STAY, for whatever reason. "So there are advertisements mounted with black frames and without



glass to mimic wheatpasted advertisements. The vertical ads are all the same size with a couple larger, horizontal ones. There is also on a smaller wall with a cork board/bulletin board with event postings.

"I had two pieces in mind when beginning to think about the content of the show. The first being an advertisement for the Thornton Wilder book *The Bridge of San Luis Rey*. The quote I used to advertise reads, 'She saw that the people of this world moved about in an armor of egotism, drunk with self-gazing, athirst for compliments, hearing little of what was said to them, unmoved by the accidents that befell their closest friends, in dread of all appeals that might interrupt their long communion with their own desires.' Am I this person? Do I see the people of this world this way? I titled it *She Knew, For She Too*, another quote found on the next page of the book.

"Another piece, *Lily Leaves*, is the name of an advertisement for Vera Andrus. She's a poet and visual artist with whom I'm acquainted through finding a book of her images and poems at Housing Works on Crosby St. It being spring/summer at the time, and feeling done with the city and longing for anywhere out of the city without all the people and words, I sexualized and romanticized the lily leaves which I found, and went back to it and back to it.

"The second piece I had in mind when beginning to think about the show was the Donovan ad, *When You Feel You Just Can't Make It Anymore*. The song "To Sing For You" is a song I go to for its simple message: When you need someone, I'll sing a song for you. The gesture is the thing I really like. The sentiment of this beautiful song. Whether we feel like the reference is irrelevant (for someone had said that about Donovan while showing a real interest in his music) or of the day, it makes no difference. The idea that something 'works' or doesn't is a personal thing, not a truth when speaking about art. Irrelevance and relevance are interesting to me. The date and location that is being advertised is the gallery (Team) and the date the show opened. Donovan sang and will sing for you, as I am with this show. I'm concerned with the audience and wanted this to directly talk to the viewer in this way. For why do anything if not for the thing we need and want—people—even if we don't feel it?

"The cork board in the show is called *Summer* and the time and places in the postings on it are my summer. I wanted to have an ad describing people as terrible, to have pieces that show the places I turn to when done with it all, like running to the Canadian woods and grazing the green (the first line of a free poem in the show) as I do in the summers, and eventually longing again for people and society."



Above: installation view of Marc Hundley's solo exhibition, "The Waves, The Body Alone," at Team Gallery

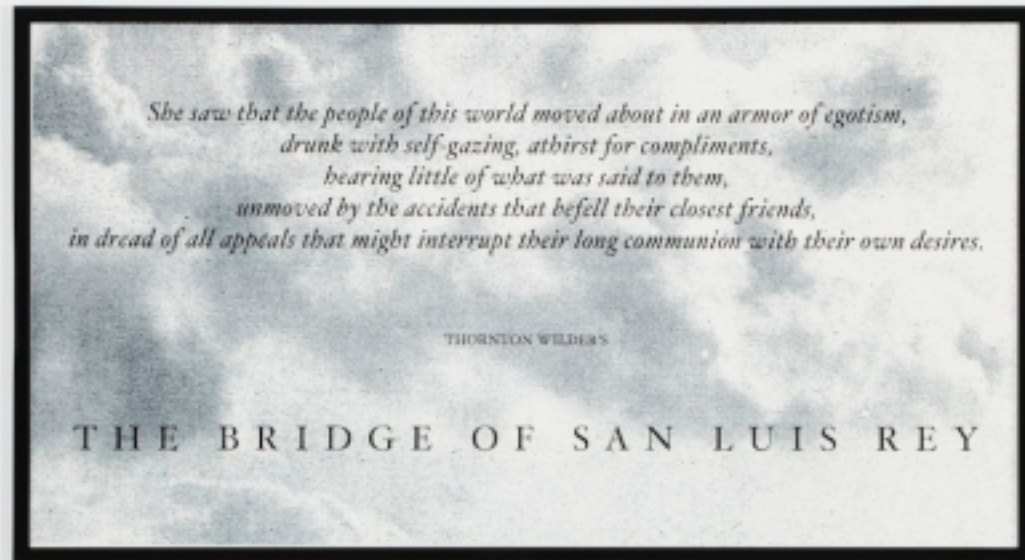




Above: Marc Hundley, *Summer* (mixed media, 52.35" x 38")



Above: Marc Hundley, *When you feel you just can't make it anymore* (48" x 98")



Above: Marc Hundley, *She Knew, For She Too* (48" x 90")