

THOMAS DUNCAN GALLERY

PRESS RELEASE

SEAN PAUL

“SERVICE RELATIONS”

JANUARY 25 – MARCH 1, 2014

Thomas Duncan Gallery is pleased to announce its first exhibition with New York-based artist Sean Paul.

A space filling tessellation, a hextille, a planar structure, a textile. An old technology of manufacture made new, remade to be new. Old geometries servicing new ones. A material made from threads or wires, evenly spaced holes allowing light, or air, or water to pass through. Dark servicing light. A material with the ability to simultaneously conceal and reveal. An exhibition that services, focuses on the photographic and filmic techniques and materials, examines use and congruity between industries and modes of image making, enveloped forms, manipulation of lighting values through the use of mesh filter, shoot-through and backdrop. Transitional space servicing static space. The rule services the transgression. These applied uses. Exhibition is a bracketing of these states of existence, a traversing of the spaces between background and foreground, high and low production values.

These works employ, make use of the services provided by other people, other imagery (snipped from the back pages of free weeklies, publications whose back pages are dedicated to advertising varied services). The Internet has serviced the “freelance” individual. The corporate structure in America has serviced. Benefits disappear money dwindles. One must service someone else to exist in this world. Body sold. Basic offerings of bodily connections. Freelancers, and indentured slaves. Loosely defined notions of manual labor. Modern slavery. The viewer infers exactly what kind of service is offered, though it is wholly defined and stipulated by the advertiser.

The movement from a produced then printed photographic image to body-to-body interaction is an integral aspect of the series. The artist references movement by employing the filmic use of the wipe; used to indicate a transition from one scene to another by imposing a vertical or horizontal line which slides from one side of the screen to the other. Two splices represent an alternate form of interaction with the images, graphic elements, with people behind listings. Still fraught with problems.

Eighteen high-resolution images: composited, overprinted, filtered - photographed by the artist in his studio - printed onto canvas; mounted on stretchers. Service.

Sean Paul is a graduate of Columbia University, New York. Recent solo exhibitions include: Campoli Presti, Paris, France; Front Desk Apparatus, New York, NY; Coma, Berlin, Germany. Recent group exhibitions include: *Avant de Rentrer, Il Faut Incendier la Maison*, Thomas Duncan Gallery, Los Angeles, CA; *Blueprints*, Hessel Museum of Art, Annandale-on-Hudson, NY; *Snout To Tail*, JTT Gallery, New York, NY; *Standard Operating Procedures*, Blum&Poe, Los Angeles, CA; *New York: Directions, Points of Interest*, Massimo de Carlo, Milan, Italy.

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