

ART IN REVIEW

'Old Black'

By Karen Rosenberg

July 11, 2013

Team Gallery

47 Wooster Street, between Broome and Grand Streets,

SoHo

Through July 26

This concise but powerful summer show is named for Neil Young's [favorite ax](#) (a customized 1953 Gibson Les Paul Goldtop), and finds much beauty in distortion.

It includes a few striking large-scale works, foremost among them Banks Violette's untitled sculpture of powder-coated steel, which could be a crushed highway guardrail or, better yet, the neck of a smashed guitar. (It has an air of controlled violence.)



Robert Janitz's "Collateral Damage I," from "Old Black."
Courtesy of the artist and Team Gallery, New York

It looks especially powerful next to Harold Ancart's intervention of charcoal dust, thickly applied to the top edge of a gallery wall; the streaks and smudges evoke thundershowers and, perhaps, Ann Hamilton's installation of [falling fuchsia powder](#).

Mariah Robertson's giant, colorful cascade of photo-chemicals and Robert Janitz's wide vertical brush strokes of white oil and wax on black linen seem to be on the same wavelength, oscillating between painting and photography. Edith Dekyndt's draped blanket, covered in shimmering palladium leaf, and Jack Pierson's folded print of a roiled ocean do the same with photography and sculpture.

The show (organized by Todd von Ammon) has a dystopian subtheme, with a nod to Cormac McCarthy in the news release, but that hardly seems necessary; Mr. Young's Old Black is a more original reference point for the moody, genre-crossing riffs here.

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