

Egan Frantz

Paintings

team (gallery, inc.)

tel. +1 212 279 9219 - www.teamgal.com

Egan Frantz
Paintings
05 September – 05 October 2019
83 Grand Street

Team (gallery, inc.) is pleased to announce a solo show of new paintings by Egan Frantz. The exhibition will run from 05 September through 05 October 2019. The gallery is located at 83 Grand Street, cross streets Greene and Wooster, on the ground floor.

Good paintings, those with intrigue, appeal and tension, ask us to hold competing and simultaneous understandings in mind, and contend with synchronized yet oppositional forces. At odds with the unexpectedness and complexity of Egan Frantz's works is an effortlessness, an instinctive ease, vital in producing an image that is at once seemingly familiar and impossible to place. This is a show of new images, adamantly straightforward yet enigmatic, that manifest a proprietary power and charged presence.

Frantz employs ubiquitous and non-specialized equipment – a 3 and $\frac{1}{2}$ inch housepainter's brush and synthetic polymer paint – in a practice marked by invention and experimentation. In this regard, one might find similarity in the restless and predacious abstractions of Charline von Heyl or Mary Heilmann, and the playful seriousness of Alfred Jarry's "pataphysics", a (pseudo-)science of imaginary solutions and unreasoned order.

Frantz formulates a limiting and self-perpetuating procedure and vocabulary, with composition emanating from an exigent, graduated calibration of color, structure and form that makes visible and tangible the vectors by which the components of a painting act through and upon one other. Deft, methodical marks accumulate into bursting asterisks of vivid color that directly register the relationship between user and tool; the blocky edges and wet-on-wet strokes witness the formation of these ambiguous yet forthright elements, revealing agency, ontology and the rift between calculation, intuition and outcome through an oddly satisfying juxtaposition of rational and irrational processes. Synthesizing these paradoxical forces, Frantz follows where painting leads: images full of event and emotion, communication and signification, gesture and activity.

Vertical stripes reappear throughout the works in the show, an ordered visual device that evokes a musical staff and establishes a foundational relationship between line and space upon which other elements are registered. There is considerable variation in how the stripes are rendered – their level of aestheticization, and the measurement of the intervals – and how they are

compositionally integrated, altering both their conceptual character and the tempo of the paintings. Frantz calibrates a pacing and cadence that is insistent and catchy, an architectonic and visual rhythm section elemental of the paintings' speed and heat.

The artist frequently utilizes a portrait-orientation format just narrow enough to impose a degree of compression, effecting the sense of scale and proportion as well the perception of space within the picture plane. Setting the compositions on edge and evoking a sense of the unheimlich, the artist compels a sustained second-guessing to reconcile the paintings' resolution with the feeling that things are ever-so-slightly-off. This sensibility extends to the palette, which pairs high-keyed primaries and microwaved pastels, syrupy pinks and buttery greens. Frantz choreographs color relationships – soft edges and vibrating boundaries, optical shifts and spasms in tone and vibrancy – that would make a fan of Albers or Knoebel. Dynamic part-whole relationships unify the pictures while positioning them on the cusp of imbalance.

Despite the paintings sharing a common genome, perhaps the artist's most significant achievement is in not repeating himself, maintaining a committed enthusiasm for surprise, anomaly and tangent. These electrifying paintings share an experimental core and broad appeal, in which incongruity and invention pull the familiar into new territory. Frantz positions dissonance and harmony as complementary ingredients in the coherent variety of the works on view, which detail a reckoning with agency, limitation and the possibilities that come with ceding control and uncovering something comfortably strange in the process.

Egan Frantz was born in Connecticut where he lives and works. He has exhibited widely stateside and abroad, having mounted solo shows and projects at such galleries as Nagel Draxler in both Berlin and Köln, Roberts & Tilton in Los Angeles and at Tilton Gallery, Miguel Abreu and CLEARING, all in New York. Frantz was the subject of a recent solo at Germany's Neuer Aachener Kunstverein. This is his first solo with Team.

The gallery is open from Tuesday through Saturday, 10am to 6pm. For further information and/or photographs, please call 212 279 9219.

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Egan Frantz

Köln -> NY Connection, 2019

Synthetic polymer on canvas

79 x 54 inches; 200 x 136 cm

sold





Egan Frantz

Twentieth Century Guitar Music (For Lira), 2019

Synthetic polymer on canvas

79 x 54 inches; 200 x 136 cm





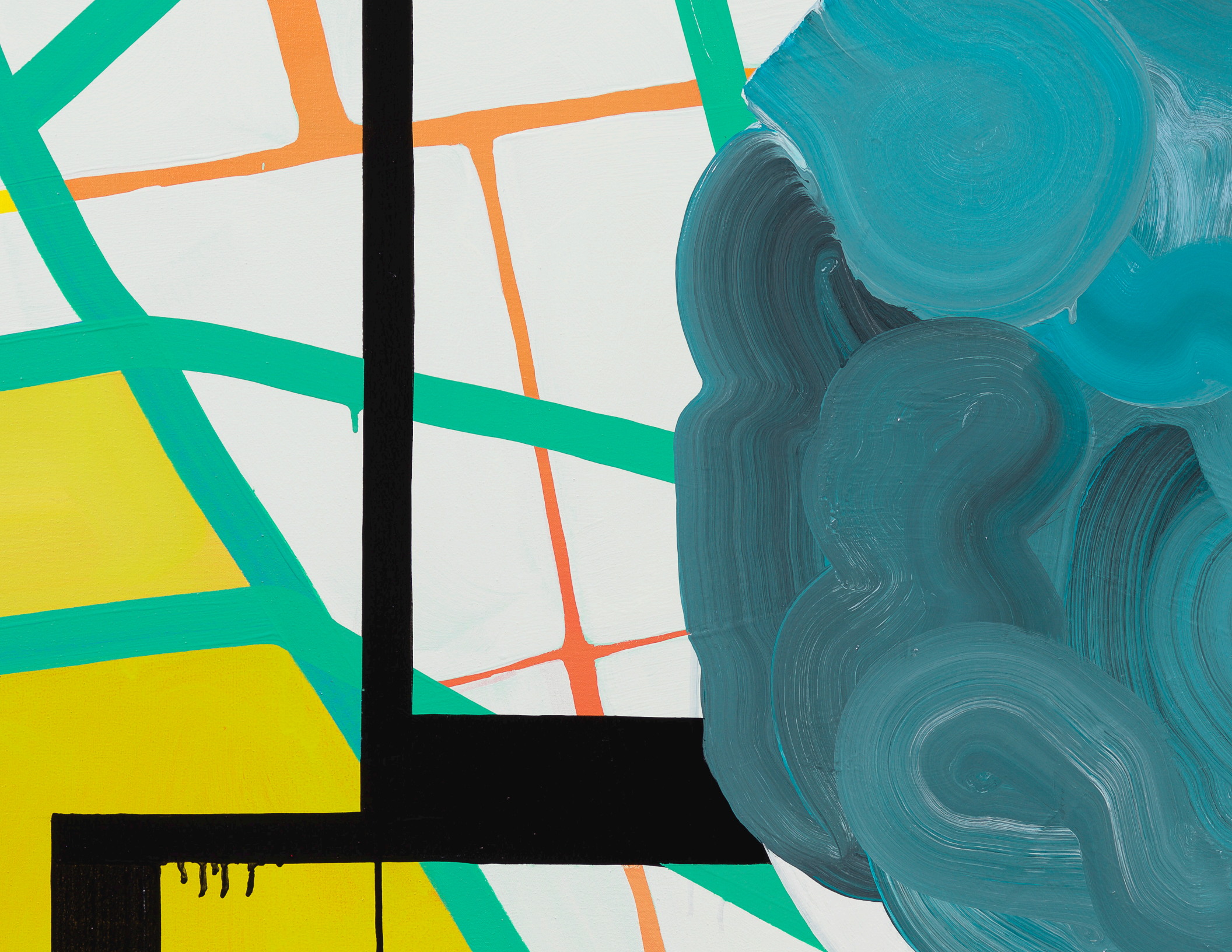
Egan Frantz

Night Drive, 2019

Synthetic polymer on canvas

79 x 54 inches; 200 x 136 cm

sold





Egan Frantz

The Angelic Doctor, 2019

Synthetic polymer on canvas

79 x 54 inches; 200 x 136 cm

sold



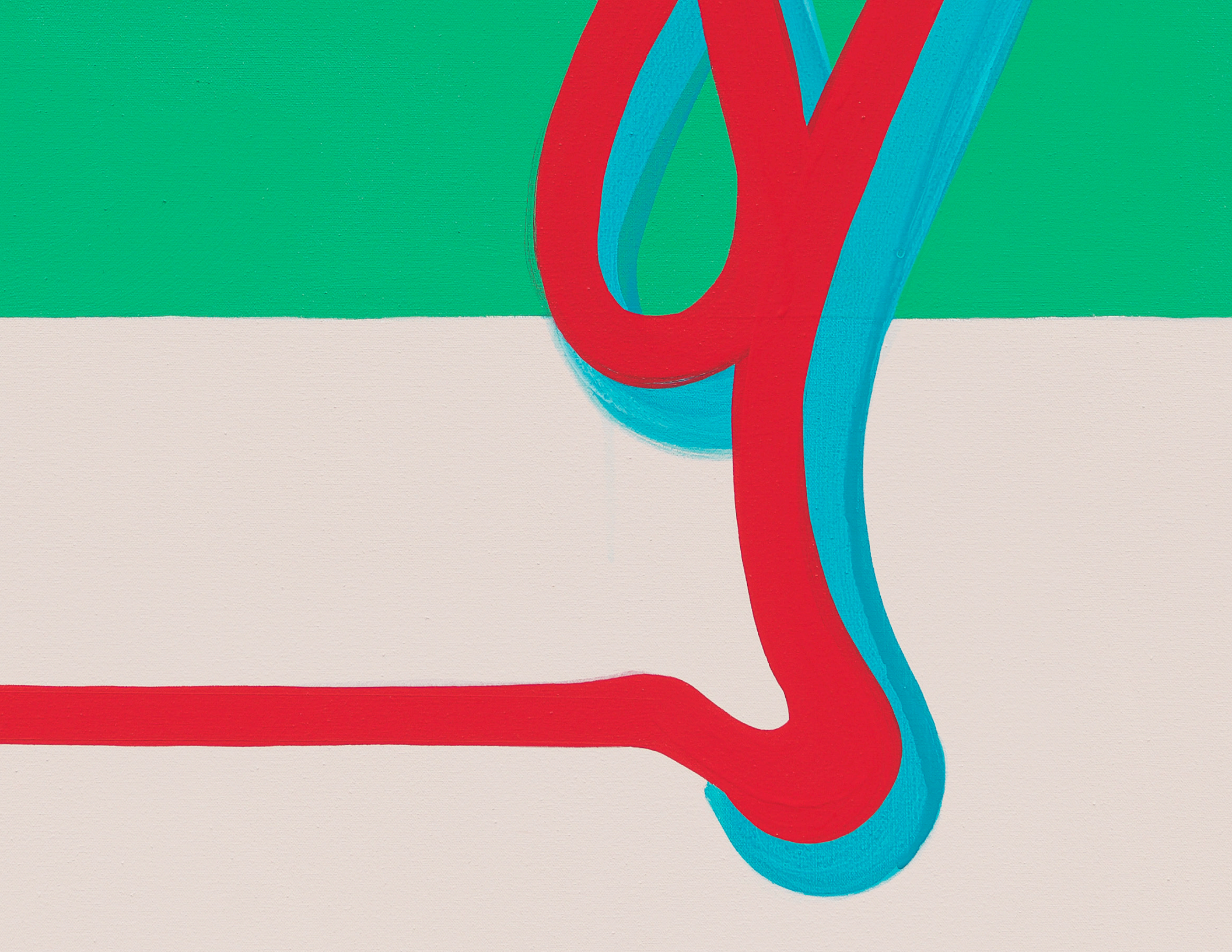


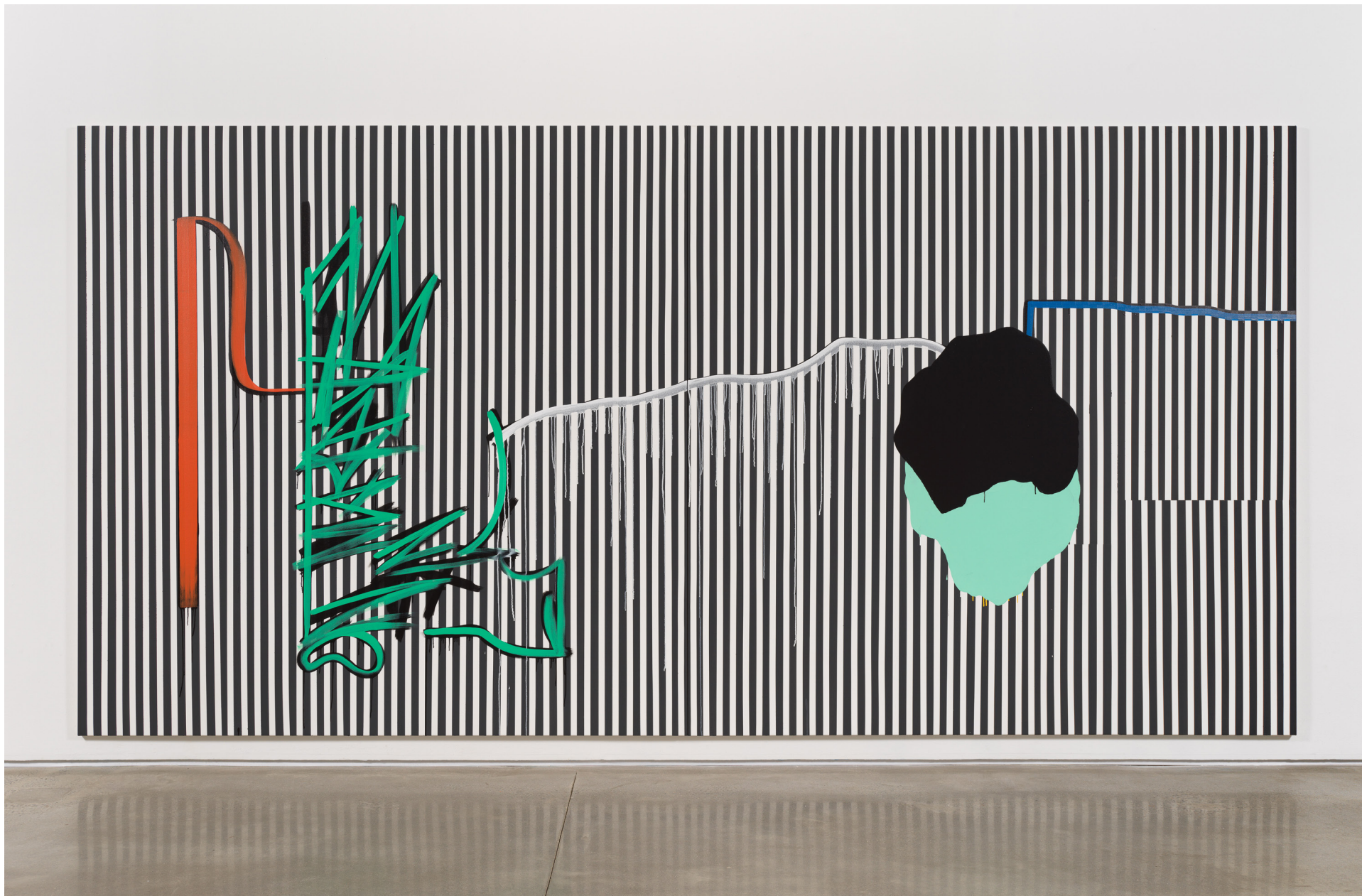
Egan Frantz

Morning (After Kolbe), 2019

Synthetic polymer on canvas

79 x 54 inches; 200 x 136 cm





Egan Frantz

Lady in the Radiator, 2019

Synthetic polymer on canvas

two panels: 94 x 94 inches; 240 x 240 cm (each), 94 x 189 inches; 240 x 480 cm (total)





Installation view: *Paintings*, 2019, team (gallery, inc.), 83 Grand St, NY, NY, 10013



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EGAN FRANTZ

1986

born in Norwalk, Connecticut

lives and works in Brooklyn, New York and Connecticut

Education:

2009

BA, Hampshire College, Amherst, MA

Solo Exhibitions:

2019

Team Gallery, New York, NY, *Egan Frantz, Paintings (forthcoming)*

Neuer Aachener Kunstverein, Aachen, Germany, *Egan Frantz*

2018

Galerie Nagel Draxler, Cologne, Germany, *Not yet no longer Speaking to the void, in spite of Prefigured monumental ruin.*

2017

Roberts & Tilton, Los Angeles, CA, *The Oat Paintings*

2016

Galerie Nagel Draxler, Berlin, Germany, *Dark Tongues, Ghostly Apparitions and Tax Avoidance*

2015

Jack Tilton Gallery, New York, NY, *Magickal Materialism*

fused space, San Francisco, CA, *Captive Vocabulary*

Art Basel Miami Beach, Miami, FL, *(Art) Nova*

Bank Merck Finck & Co., Cologne, Germany, *Dialogue of Abstraction, with Stefan Müller* (curated by Chantal Blatzheim)

2014

Michael Jon Gallery, Miami, FL, *Monday & Friday, Tuesday & Friday, Wednesday & Friday, Thursday & Friday, Friday & Friday*

Galerie Nagel Draxler, Cologne, Germany, *Monday & Friday, Tuesday & Friday, Wednesday & Friday, Thursday & Friday, Friday & Friday*

2013

Art Basel, Basel, Switzerland, *Art Statements*

Brand New Gallery, Milano, Italy, *Tails*

Jack Tilton Gallery, New York, NY, *MULTIPLES*

2012

Roberts & Tilton, Los Angeles, CA, *Room Temperature*

Tomorrow Gallery, Toronto, Canada, *The Serial Poem 1 & 2 & 3 & 4 & 5 & 6*

2011

Miguel Abreu Gallery, New York, NY, *Sequence 3*

C L E A R I N G, New York, NY, *Clearly Addressed*

2008

Cueto Project, New York, *REVISION 1: ALL QUIET ON THE WESTERN FRONT*

Selected Group Exhibitions:

2018

Tyler Wood Gallery, New York, NY, *Egan Frantz & Alan Vega via Grégoire Bonnet*

2017

Bahamas Biennale, Detroit, MI, *faire l'anduille, w/ Hannah Levy & Carlos Reyes*

2015

Kavita B Schmid, New York, NY, *Egan Frantz & Liz Wendelbo*

Galerie Nagel Draxler Projects, Los Angeles, CA, *Very good abstraction, a sculpture and a video*

2014

Michael Jon Gallery, Detroit, MI & Miami, FL, *Summer & SUMMER*

Roberts & Tilton, Culver City, CA, *Infinitude*

Tilton Gallery, New York, NY, *but that joke isn't funny anymore...*

Robert Blumenthal, New York, NY, *Ain'tings*

2013

James Fuentes, New York, NY, *Conor Beckman, Egan Frantz, Ross Iannatti, Parker Ito, Alison Knowles, Niall Macdonald, Asher Penn, John Rippenhoff with Emily Sundblad, Roman Schramm*

2012

Roberts & Tilton, Culver City, CA, *The Road Ahead*

Essl Museum, Vienna, New. New York

NADA, New York, NY, *Tomorrow*

2011

C L E A R I N G, Miami Beach, FL, *Royal Rumble*

C L E A R I N G, New York, NY, *Clearly Addressed*

NYCAMS, New York, NY, *Coming and Going: Works from the collection of Peter Kang*

Cage, New York, NY, *Combine No. 1*

Andrew Roth, New York, NY, *Form Less Painting*

e-flux, Basel, Switzerland, *Kaupfbau*

Miguel Abreu Gallery, New York, NY, *Used Youth: Egan Frantz and Cindy Hinant* (curated by Nicolás Guagnini)

Miguel Abreu Gallery, New York, NY, *Commodity / Fetish* (curated by Nicolás Guagnini)

The Emily Harvey Foundation, New York, NY, *Tax Day News & Smoke* (curated by Roger van Vorhees)

Bibliography:

2018

Cournoyer, Bill: "The Hot List. Advisor Bill Cournoyer's 9 Art Basel Miami Beach Highlights", **Artspace**, 6. Dezember

Alexiou, Konstantin: "Der Roboter als Assistent. Werke von Egan Frantz in der Galerie Nagel und Draxler", **Kölner Kultur**, Nummer 95, Seite 12, 24. April 2018.

"Nagel Draxler announces new space in Cologne", **randian**, 13. April 2018.

2017

"Egan Frantz: Anagram Paintings", **My Art Guide**, May 2017.

Black, Ezra Jean: "EGAN FRANTZ / MICHAEL DOPP. Roberts & Tilton Gallery", March 2017

Eckardt, Stephanie: "The Frenchiest Art to Instagram for Bastille Day", **WMagazine**, July 14, 2017.

"Independent Collectors: Chantal Blatzheim", **Independent Collectors**, 2017.

2016

Cordray, Julianne: "Gallery Weekend // The Mitte Walkabout", **Berlin Art Link**, 30. April 2016.

2015

"10 Picks From Independent Art Fair 2015", 2015.

"UbuWeb Top 10: Egan Frantz & Liz Wendelbo", March 2015.

Steadman, Ryan: "These Are the 7 Must-See Booths at Art Basel Miami 2015", 30.11.2015.

2014

Diack, Heather: "Egan Frantz", Critic's picks, **Artforum**, November 2014.

monopol Blog: "Egan Frantz – ,Monday & Friday, Tuesday & Friday, Wednesday & Friday, Thursday & Friday, Friday & Friday", September 2014.

2013

Bedard, Matthew: "Egan Frantz", ***Flaunt Magazine***, January 2013

"Egan Frantz focuses his attention on artist multiples in exhibition at Tilton Gallery", 2013.

2012

Wood, Eve: "Egan Frantz/Room Temperature", November 2012.

Williams, Maxwell: "Discovery: Egan Frantz" ***Interview Magazine***, October 2012.

Nader, Miriam: "Poetic License: Egan Frantz" ***Canadian Art***, May 2012.

"Egan Frantz at Tomorrow," ***Contemporary Art Daily***, May 2012.

2011

Neustein, Andrea: "Form Less Painting," ***Flash Art***, November - December 2011.

Rosenberg, Karen. "Rising and Regrouping on Lower East Side," ***The New York Times***, April 22 2011

"The Symptom: Egan Frantz reads Barthes' >The Neutral<", ***lacan.com***, Lacanian Ink #37: New York, Spring 2011.

"Actuality: Patient's Belongings", ***lacan.com***, 2011.

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