

TANDEM is a three part project. It is made up of the photographic work of Robert Flynt, the paintings of Nicolas Spinosa, and (primarily) the recently created collaborative works on paper that the two have been developing over the past year under the series title "Tandem". This taken from the sense of both "working in tandem" (i.e. on parallel tracks) as well as the more prosaic idea of the tandem bicycle: two traveling in the same direction, generally synchronized, but with the potential of alternating steering and powering.

Pragmatically, the project manifests itself as an exhibition/installation and/or residency. It focuses on the work the two artists have made together since early 2009, but would also feature their independent production, both prior to their meeting and subsequent, curated in a fashion to inform the central collaborative imagery, and the particular qualities (conceptual/cultural/practical) of the presenting institution. Flynt's work are either light-jet or ink-jet photographic pieces, ranging from 5x7" (12.7 x 17.7 cm) to 30x40" (76.2 x 101.6 cm) or larger multiple panels. Spinosa's paintings and works on paper are in an equally broad range, tending towards life size (exact examples at individual websites: [www.nicolasspinosa.com](http://www.nicolasspinosa.com) and [www.robertflynt.com](http://www.robertflynt.com)). The collaborative work is generally at a scale of 16.5x12" (42x30 cm) or approximately 80x44" (1.1 x 2 m) or multiple panels. The resulting paintings on paper from the collaborative process described below (essentially Spinosa's production, influenced by Flynt's photographic technique and presence), have been as large as 5 x 25' (1.5 x 7.6 m). All large scale work can be pinned directly to the walls (necessitating walls that can have paper based work directly adhered); smaller scale work can be conventionally framed.

Robert Flynt and Nicolas Spinosa met in April of 2009 to see how a collaborative body of work could be made between a photographer and painter, work that would expand their individual vocabularies yet also combine to create an integrated synthesis that would be entirely independent of the solo artist paradigm.

The artists share a strong interest in the performative act in relation to the making of visual art, with an intensive focus on the body and its re-presentation. This new collaborative production investigates the myriad ways of marking presence and absence, the corporeal and the ethereal, using a wide range of marking technologies, foregrounding the primal instinct to mark with the hand, to follow the light.

Flynt, the photographer, works extensively with performance artists and dancers, both as models for his work and as a collaborator with many dance and theater projects. This is his first collaboration with another visual artist.

Spinosa, the painter, works in an extremely performative, quasi-ritualistic fashion, using his own body as the primary carrier of pigment, subsequently altered with hand applied elements.

Their initial meeting consisted of three intensive photo shoots built around Spinosa's practice: initially he served as a model for Flynt's idiosyncratic shooting technique: tracing the body with flashlights in a completely dark room over relatively long exposure periods. Then Flynt traced Spinosa during the "performing" of his painting creations, following the body as it was painting, imprinted, traced and drawn on large sheets of paper on the studio floor. Additional shooting with completed earlier paintings on both the walls and floor of the studio created additional imagery, and Spinosa was also actively engaged in the making of the photographs through drawing with light (via other flashlights), as well as through conventional mark making.

Flynt subsequently edited the photographic images, using many for his own work, often layered or sequenced with found imagery. The modified digital files were emailed to Spinosa, who had them printed out as light-jet prints and then further drew and painted on these already collaborative images.

The final products are naturally unique images, neither entirely photographs nor paintings, the result of a multifaceted "conversation" between the two artists, where the line between one individual's aesthetic (and mark), and the other's has become almost completely blurred.