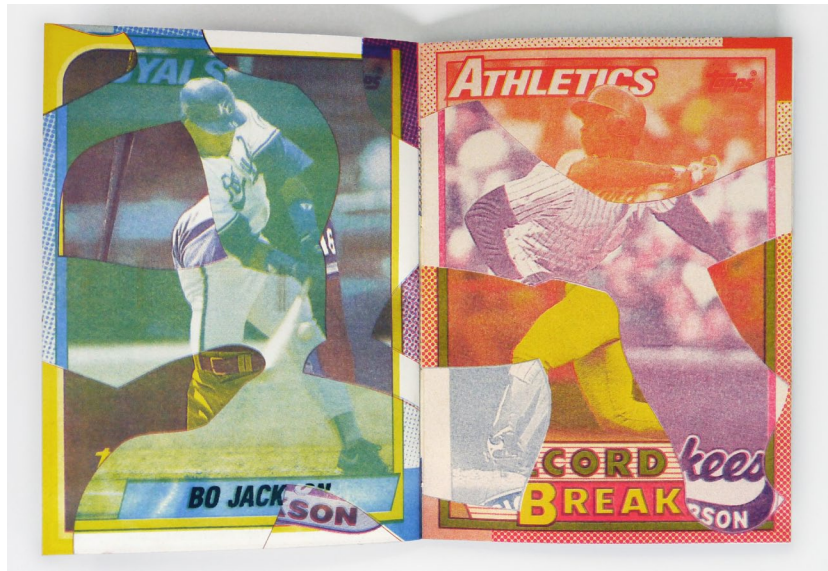


## New Editions 2015

### Noah Breuer

#### *Team Set* (2015)

Artist's book, 4-color risographs, perfect-bound in green faux leather, 10 x 7 x 3/16 inches (44 pages). Edition of 100. Printed by the artist. Published and bound by Small Editions, Brooklyn, New York. \$44.



Noah Breuer, *Team Set* (2015).

Noah Breuer often dissects the mechanics of the printed image—particularly the common commercial variety—to investigate its function in pop culture. He has frequently turned to baseball cards as subject, deconstructing this popular printed object on a number of levels. Breuer scans imagery from the cards (photos, stats, team logos, manufacturers' insignias) and reassembles them into jumbled pastiches that resemble mismatched jigsaw puzzles. He then prints the work in a variety of techniques and formats, from large print-based installations to the current handheld book. Most of the source material dates from the late 1980s and early '90s, a time when “there was an explosion of production . . . which resulted in a near total devaluation of the cards from that era,” the artist explains.

In *Team Set*, Breuer presents a dream team of 36 All Star players (four for each position) from 1989–90 cards published by Topps—an exercise in retro “fantasy baseball.” Eschewing any front matter, the book begins with Dennis Eckersley and marches through to Darryl Strawberry; each page intercuts between two different cards of the player in question, clashing in a dissonant mashup. As with his prior works in this vein, Breuer amplifies the visual artifacts of the offset lithography used to print the original cards, emphasizing the halftone dot as “a central element.” The low-brow effect is exaggerated by his decision to print the pages as risographs, a precursor to contemporary color photocopies related to the mimeograph that was in wide use at that time. The book closes with a diagram of a baseball field and a table of contents naming each player.

The kelly-green leatherette cover is emblazoned with the book's title in the golden yellow used for team colors; a foil-stamped baseball diamond graces the lower left corner of the back cover.

Breuer confesses there is an element of “hero-worship and childhood nostalgia” in the work, but the “Frankenstein-ed” imagery reveals a certain level of “disappointment that my childhood idols are not (were not) the great men they once appeared to be when I was a pre-teen.” The disjointed images recall a lost era of baseball-hero worship seen through a jaded 21st-century eye, reflecting a broader loss of cultural innocence. ■

—Sarah Kirk Hanley