

Atelier by Studio Zung



Collector's Art

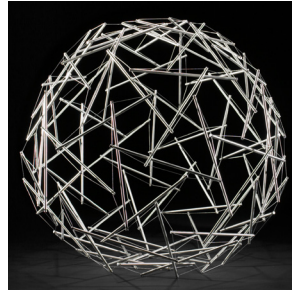
A way of living for the curious and creative

Collector's Art

The art works presented for the view [and purchase] are tailored to highlight the unique potential of the living space of Atelier by Studio Zung. Crowning the union of architecture and design, they invite the future owner of the estate to take a personal art-journey, indulge in it and make it their own. Taken from private collections as well as commissioned specifically for the project, they speak about expansion – both visual and conceptual. We invited established and upcoming artists to translate our understanding of the interconnection between thought, objects and life.

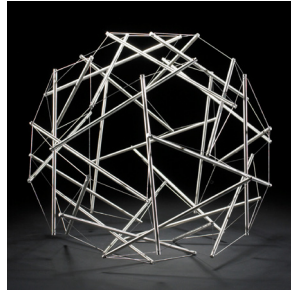


Buckminster Fuller



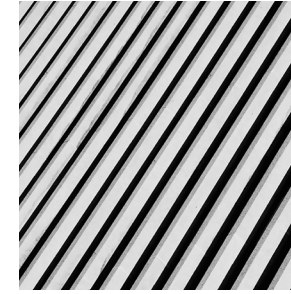
Title: Ninety Strut Tensegrity Dome
Year: 1981
Description: Stainless steel rods and stainless wire tendons, signed on strut.
Dimensions: 21 in. diameter (54 cm diameter)
Price: \$100,000.00 / 90,500,00 €

Buckminster Fuller



Title: Thirty Strut Tensegrity Dome
Year: 1981
Description: Stainless steel rods and stainless wire tendons. Edition of 10.
Dimensions: 16 in. diameter (41 cm diameter)
Price: \$50,000.00 / 45,500,00 €

Adrian Gaut



Title: Wilshire Blvd
Year: 2017
Description: Digital Pigment Print on Archival Paper
Dimensions: 24 x 36 in. (60 x 90 cm.)
Price: \$1,500.00 / 1,300,00 €

Adrian Gaut



Title: Wilshire Blvd
Year: 2017
Description: Digital Pigment Print on Archival Paper
Dimensions: 40 x 50 in. (100 x 125 cm.)
Price: \$2,000.00 / 1,800,00 €

Buckminster Fuller



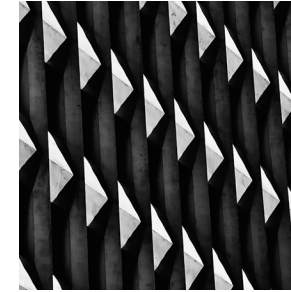
Title: Six Part Push/Pull Tensegrity, 1979 (Triad Museum Series)
Description: Stainless steel rods and coated stainless steel tendons, signed on strut.
Dimensions: 24 in. diameter (61 cm diameter)
Price: \$100,000.00 / 90,500,00 €

Buckminster Fuller



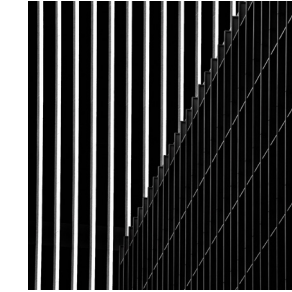
Title: Twelve Degrees of Freedom, 1980 (Triad Museum Series)
Description: Stainless steel rods and coated stainless steel tendons, ball. Signed on strut.
Dimensions: 20. x 25. x 25 in. (50.8 X 63.5 X 63.5 cm)
Price: \$100,000.00 / 90,500,00 €

Adrian Gaut



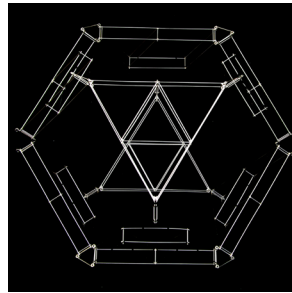
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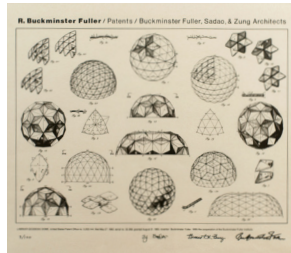
Title: Wilshire Blvd
Year: 2017
Description: Digital Pigment Print on Archival Paper
Dimensions: 44 x 60 in. (110 x 150 cm.)
Price: \$2,250.00 / 2,050,00 €

Buckminster Fuller

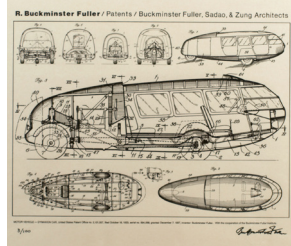


Title: Vector Equilibrium Jitterbug Duo, 1980/2008 Editions
Year: 1980
Description: Stainless steel rods and stainless steel hinges. Edition of 10.
Dimensions: 21 in. diameter (54 cm diameter)
Price: \$15,000.00 / 13,500,00 €

Buckminster Fuller



Title: Dymaxion Car and Geodesic Structure; set of two prints, edition of 100, with only 50 for sale, rest on reserve.
Year: 1981
Description: Laser on Mulberry; Kozo paper
Dimensions: 24 x 18 in. (45 x 61 cm)
Price: \$5,000.00 / 4,400,00 €



Wade Guyton & Kelley Walker



Title: Untitled (from the series: Guyton/Walker: Empire Strikes Back)
Year: 2006
Description: Silkscreen and digital inkjet print on canvas
Dimensions: 2 paintings, 24 x 36 in., 6 paint cans with print
Price: \$170,000.00 / 156,000,00 € (seperately \$90,000.00 / 83,000,00 €)

Toke Lauridsen



Title: Time Mobile
Year: 2012
Description: Copper, Brass, Zinc
Price: \$6,500.00/ 5,500,00 €

Richard Dupont



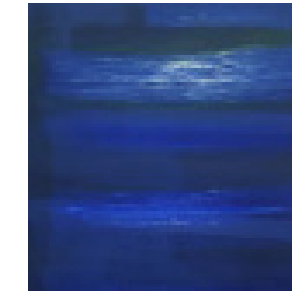
Title: Untitled (Black and White hands touching)
Year: 2005
Description: Ink, collage on paper. Unique, Signed and Dated
Dimensions: 24 x 36 in. (61 x 91 cm)
Price: \$6,500.00 / 6,000,00 €

Rosy Keyser



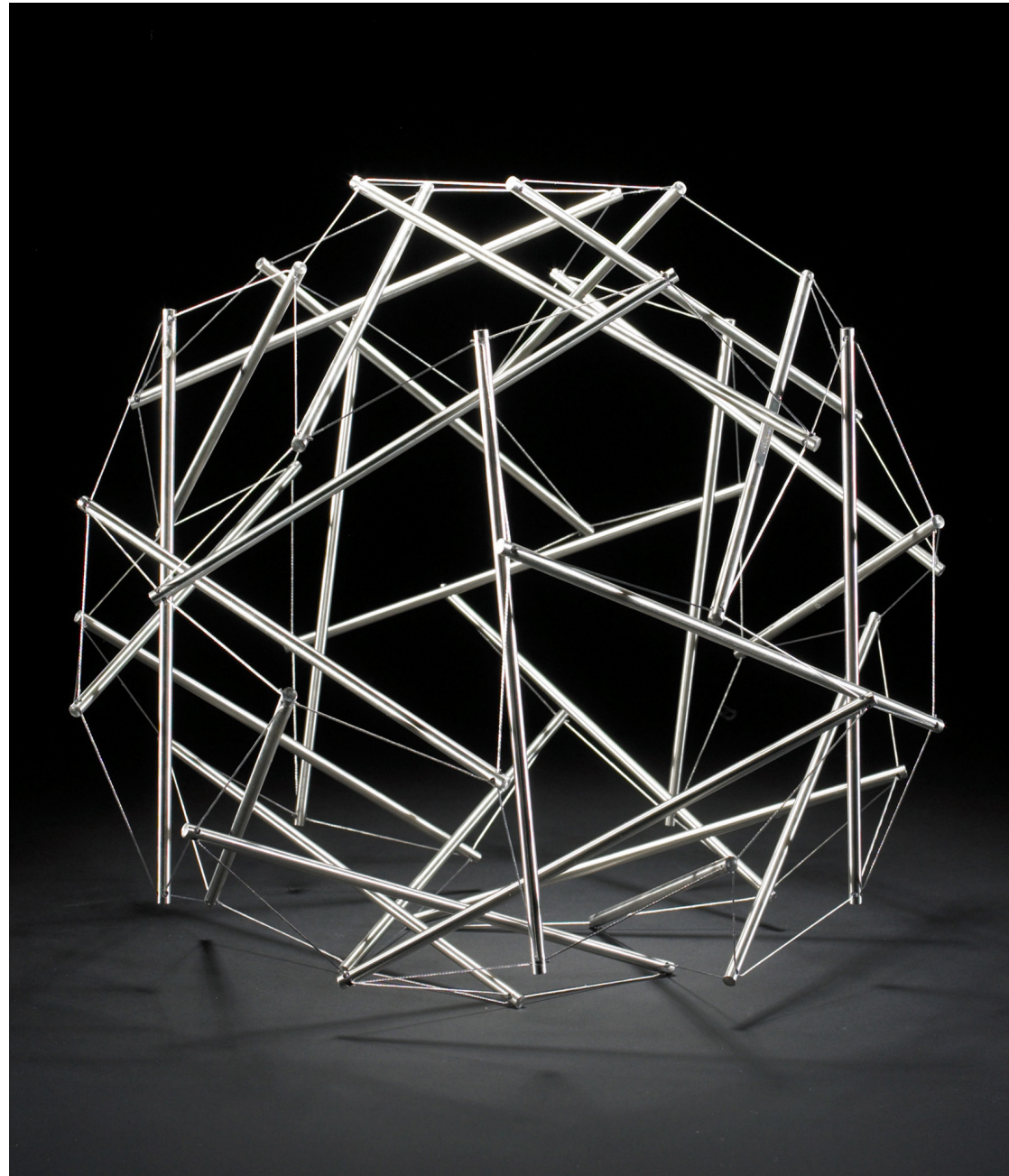
Title: Untitled
Year: 2008
Description: Enamel, obsidian and sawdust on linen
Dimensions: 55 x 76 in.
Price: \$38,000.00 / 35,000,00 €

Jon Pestoni

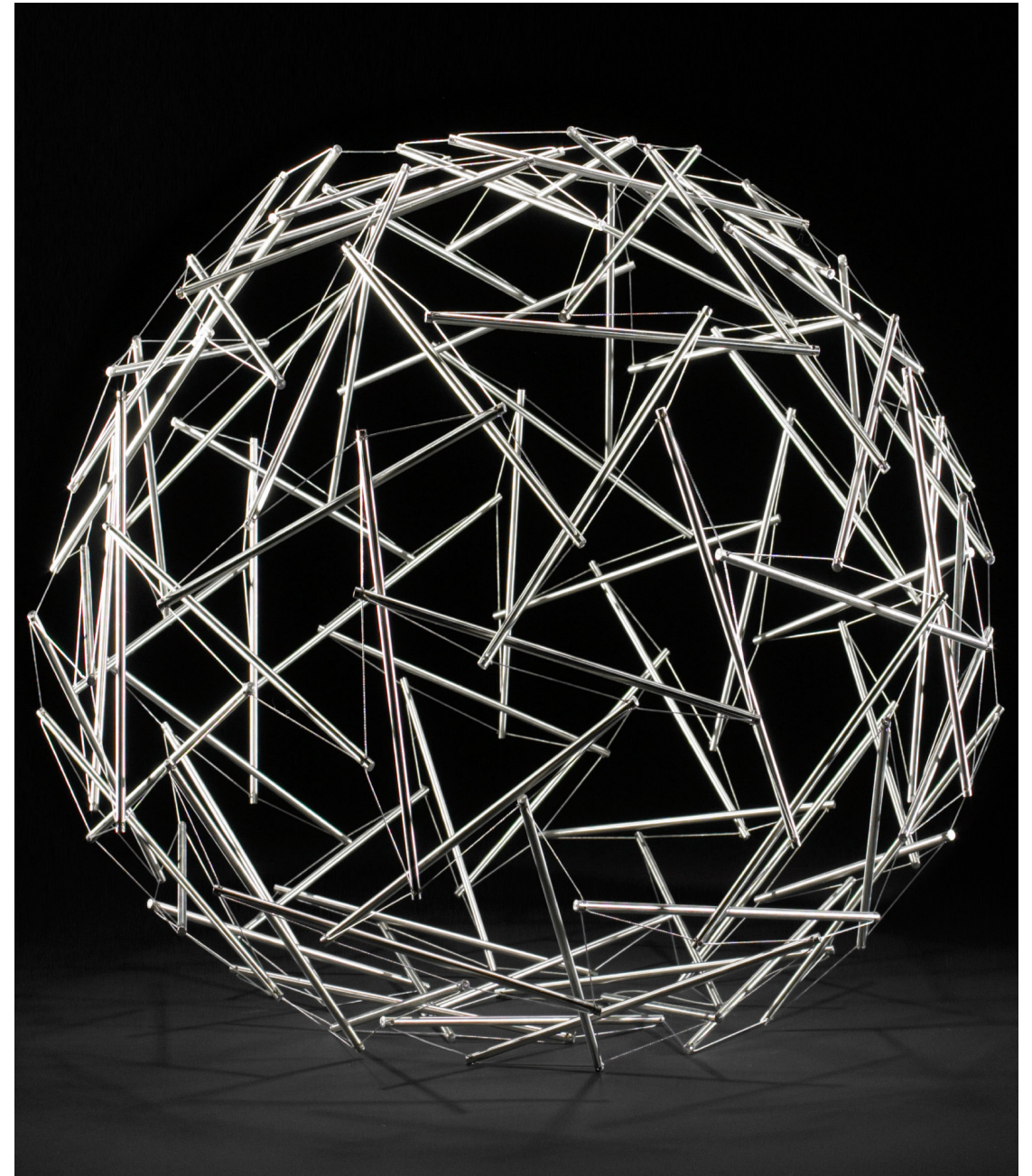


Title: Undercurrent
Year: 2010
Description: Oil on Canvas
Dimensions: 32 x 45 in. (81 x 114 cm)
Price: \$15,000.00 / 13,800,00 €

Buckminster Fuller



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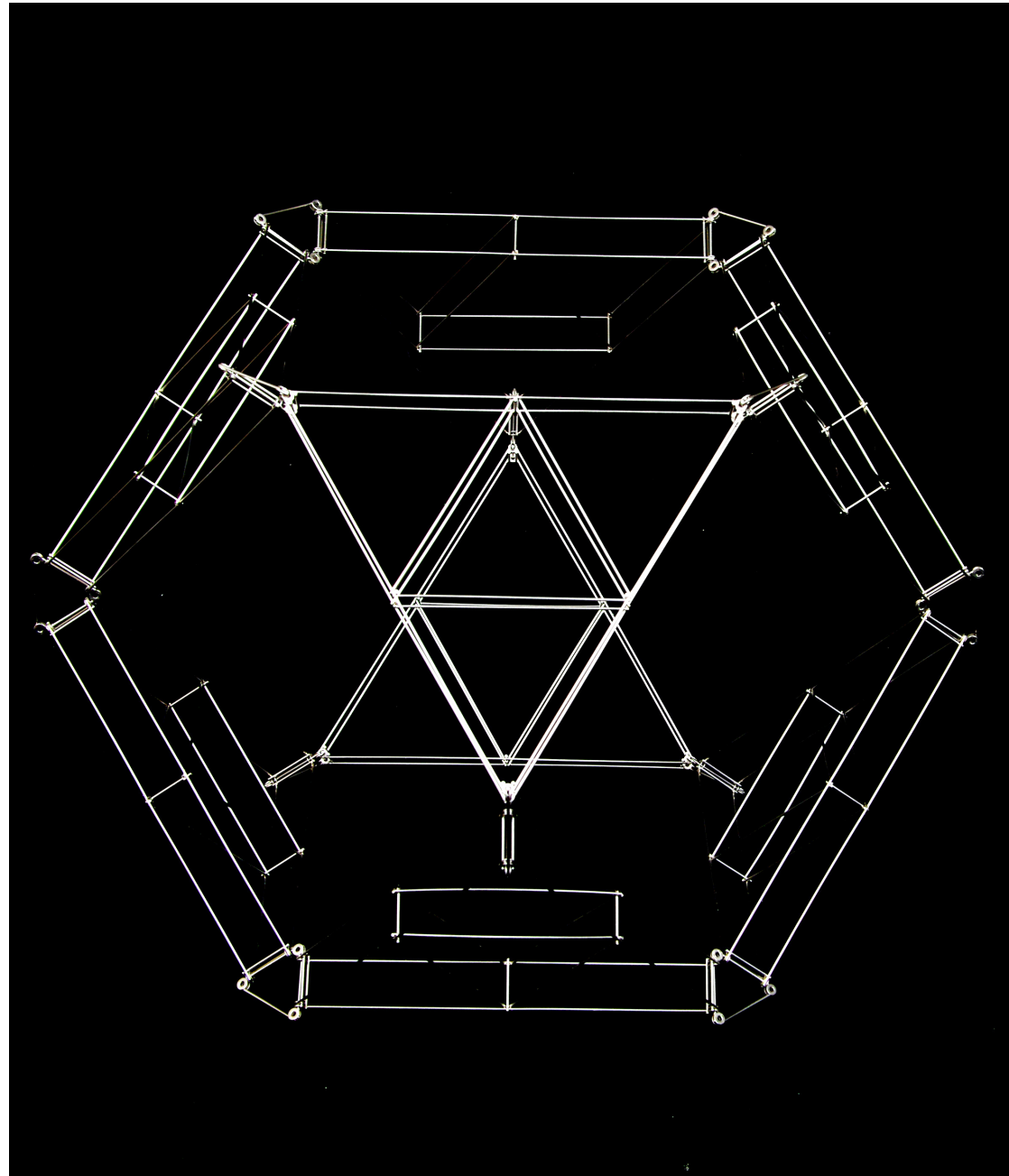
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Dimensions: 21 in. diameter (54 cm diameter)
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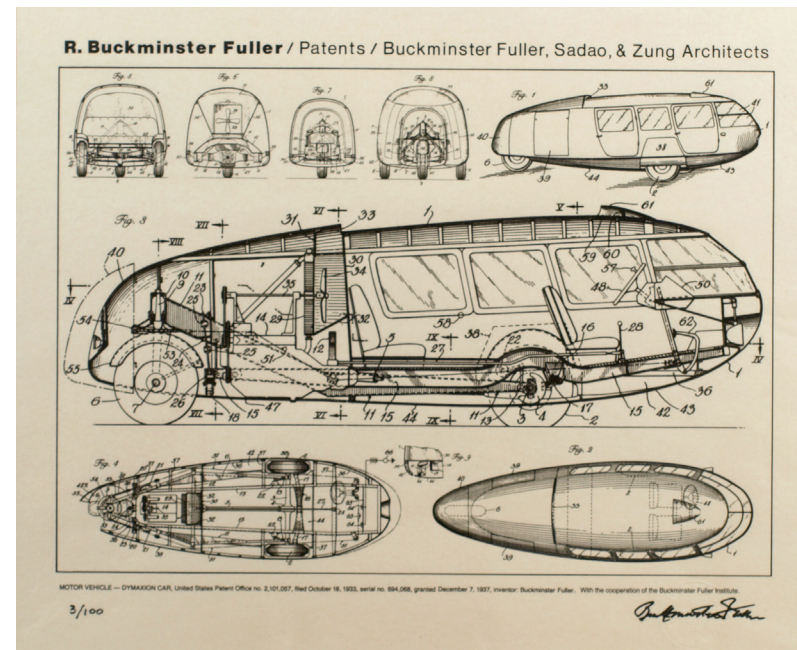
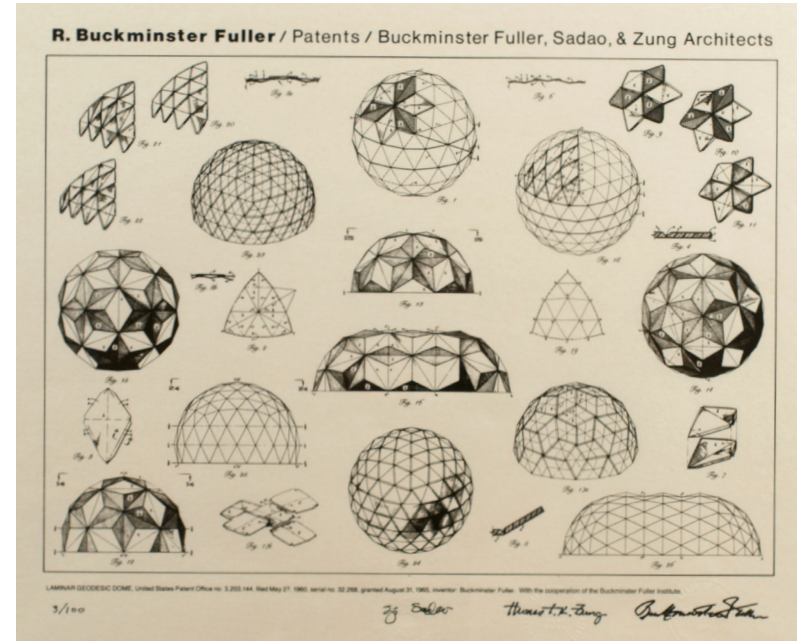
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Price: \$100,000.00 / 90,500,00 €



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Year: 1980/2008 Editions
Description: Stainless steel rods and stainless steel hinges
Dimensions: 21 in. diameter (54 cm diameter)
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Title: Dymaxion Car and Geodesic Structure; set of two prints, edition of 100, with only 50 for sale, rest on reserve.
Year: 1981
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Notes

Calvin Tomkins, while examining some Bucky models during a Buckminster Fuller interview for The New Yorker 'Profile', suggested that Fuller consider stronger materials for his visionary artifacts. Most of the works consisted of toothpicks, rubber bands, paper, wood dowels; longevity was not a priority. From 1975 to 1980, Fuller began what he named the Museum Triad Series using metals - aluminum, stainless steel, and steel wires. The series was limited to ten for museums and prepared by his Buckminster Fuller, Sadao & Zung Cleveland office with Thomas T.K. Zung and Shoji Sadao, then executive director of the Isamu Noguchi Museum and Gardens.

The first metal prototype was the Six Part Push Pull Tensegrity. The signed artifact was referred to by Fuller as the E=mc² Tensegrity, inspired when Fuller encountered Dr. Albert Einstein for his 'Nine Chains to the Moon', a book reviewed by Frank Lloyd Wright in 1937. The artist edition of Six Part Push Pull was gifted to Yousuf Karsh as acknowledgement for the Karsh portrait of Fuller, and later generously donated by Mrs. Estrellita Karsh to the RISOMuseum. The second sculpture was the Twelve Degrees of Freedom, and the third tensegrity unit was the 90 Strut Geodesic Dome. In 1996, three scientists, Kroto, Curl & Smalley were awarded the Nobel Prize for their discovery of C₆₀, and they named C₆₀, after Fuller, the 'buckminsterfullerene,' or buckyball.

Buckminster Fuller

Born Milton, MA

Died in Los Angeles, CA

Inventor, architect, design scientist, engineer, mathematician, cartographer, poet, author, and educator, he has been called "the Leonardo of our time." He has received 48 honorary doctorates and scores of major awards, been invited to lecture at over 500 colleges and universities on every inhabited continent of our planet, and been nominated for the Nobel Peace Prize. Fuller's life, described by Calvin Tomkins, art editor of The New Yorker, as "one of this century's most astonishing works of art" has been devoted to exploring how nature really works. Radically innovative prototypes for mass-producible housing and a unique three-wheeled automobile and the non-distorting flat map of the whole world are practical applications of general principles inherent in nature. He would not describe himself as an artist, although his work is in the permanent collections of major museums around the world, including New York's Museum of Modern Art, London's Victoria and Albert Museum, and the Staatliche Museum in Berlin. He says: "I never work with aesthetic considerations in mind, but I have a test: If something isn't beautiful when I get finished with it, it's not good." Whether or not Fuller considers himself to be an artist, his work has been hailed by artists since his days in Greenwich Village in the 1930's, including: Isamu Noguchi, still a close friend after more than half a century; Alexander Calder, to whom Fuller suggested the idea of the mobile; Arshile Gorky, Stuart Davis, Martha Graham, Edward Hopper, Diego Rivera, Ben Shahn, Joseph Stella, Edward Steichen, Georgia O'Keeffe; Alfred Stieglitz, Edgard Varese, Marcel Duchamp, Josef Albers, William deKooning and Jasper Johns. John Cage has said that he believes that the 20th century will be remembered as the era of Buckminster Fuller.

Education

Milton Academy in Massachusetts

Selected Solo / Two Person Exhibitions

Tensegrity Provenance: The Museum Triad Series exhibited in 90's at Zurich-SW Museum, London Design Museum, UK, the Bauhaus, Germany, Kamakura, Osaka and Tokyo, Japan; Bard College, New York, NY; Whitney Museum, New York, NY; Miami, FL; 'Best of Friends', Bucky & Noguchi at Noguchi Museum, Queens, NY; Design Museum at Chicago, IL; the Henry Ford Museum, MI; and others.

The Fuller Museum Triad Series was exhibited in 2010 by Lord Norman Foster; 'Spaceship Earth' in Madrid, Spain; 2016 Mori Museum, Japan; MARTa Herford Museum, Germany, a museum designed by Frank Gehry.

Selected Private / Public Collections

The limited Museum Triad Series currently at institutions related to Fuller's work, Stanford University, Henry Ford Museum, Isamu Noguchi Museum, BFSZ Gallery, Carl Solway Gallery, Rhode Island School of Design Museum and selected pieces at Museum of Modern Art, New York.

Richard Dupont



Title: Untitled (Black and White hands touching)
Year: 2005
Description: Ink, collage on paper
Dimensions: 24 x 36 in. Unique, Signed and Dated
Price: \$6,500.00 / 6000,00 €
Provenance: Tracy Williams, Ltd., New York Private collection, New York/Paris

Provenance

Tracy Williams, Ltd., New York
Acquired from the above by the present owner

Literature

J. Westcott, "In the Studio: Richard Dupont," *Artinfo*, September 2005

Exhibited

New York, Tracy Williams, Ltd., Richard Dupont, September-October 2005

Notes

Untitled (Black and White hands touching) (2005) is part of Richard Dupont's signature approach to the exploration of human figure. He began the work with a rigorous digital mapping of his own body. He used a full body scanner at the Wright-Patterson Air Force Base in Ohio, where it was used to produce military gear, to receive a full three-dimensional photograph of the surface of his body. Then after the image of the hand was stretched using simple 3D software, it was transferred onto a copper plate via screenprinting.

This way, that the project began with a 3D scan technology and concluded with an etched plate, producing a bridge between contemporary technology and an ancient process. The work represents a metamorphosis: from the physical body to the intangibility of the digital image back to a tactile "hand-made" presence. "I was interested in examining myself from the outside, in an anthropological sense – like so much information – and then building the body back into space out of that information," says Dupont.

Untitled (Black and White hands touching) is a magnified and accurate representation of the artist's slightly warped hand, mirrored and superimposed so that it appears as there are two hands slightly touching. The precise network of thin black lines are done with so much attention and concentration that they immediately bring about the association with the 3D technology. This etching was among the artist's earliest print projects. Similar to *Phantom* (2007), recently acquired by MoMA, it has the same ghostly effect. The hands seem to be floating in the nothingness, highlighting its conceptual nature. It's a remark on copying and reproduction as much as on originality and the value of the unique.

Richard Dupont

Born 1968, New York, NY
Lives and works in New York, NY

Known for his work in sculpture, printmaking and drawing, Richard Dupont explores issues of the human body, self-perception, and identity. Human figure is the center of his work and its main subject, through which he is able to access such issues as manifestations of power and control. In 2001, Dupont began a project in which he scanned and replicated his body in smaller scale, a process that led to several independent projects, including outsized nude polyurethane figures of himself, as well as a series of bodiless heads. Interested in the way we objectify and scrutinize ourselves, Dupont creates reproductions of the human figure as a way to call attention to the way we approach the self, study it and oversee it. The idea of "self-surveillance" reveals the issues of self-control and self-policing, that unavoidably brings about distancing and objectification.

Dupont has had solo exhibitions at Lever House in New York and Middlebury College Museum of Art, and has been included in group exhibitions at institutions such as the Flag Art Foundation, the Museum of Arts and Design, and the International Print Center New York.

Education

1991 Princeton University Departments of Visual Art and Art and Archeology, AB

Selected Solo Exhibitions

2015 Sobriquets, Tracy Williams Ltd, New York, NY

2014 Queens Museum (Bulova), Queens, NY Eduardo Secci Contemporary, Florence, Italy

2013 Tracy Williams, Ltd. New York, NY;
Carolina Nitsch Project Room, New York, NY

2011 Carolina Nitsch Project Room, New York, NY;
MC Gallery, Seoul, Korea

2009 Independent Special Project for The Armory Show, New York, NY

2008 Lever House, New York, NY;
Carolina Nitsch Project Room, New York, NY;
Hudson Valley Center for Contemporary Art (HVCCA), Peekskill, NY

2007 Tracy Williams, Ltd., New York, NY

2005 Art Positions, Solo Project, Art Basel Miami, Miami, FL;
Tracy Williams, Ltd., New York, NY

Selected Group Exhibitions

2015 Why Can't It Be Everlasting?, Tracy Williams, Ltd., New York, NY;
Beautiful Beast, The New York Academy of Art, New York, NY;
Beyond the Buzz: New Forms, Realities, and Environments in Digital Fabrication,
Minneapolis College of Art and Design, Minneapolis, MN

2014 Out of Hand: Materializing the Postdigital, Museum of Arts and Design (MAD), New York, NY

2013 Amor Fati, Pioneer Works, Brooklyn, NY;
Memory Theater 2013, Memorial Art Gallery, University of Rochester, Rochester, NY;
Prints and Paper (prints and works on paper from the Richard Massey Collection),
[Curated by Peter Makebish], The Richard Massey Foundation for the Arts and Sciences, NY;

2012 Cerebral Spirits: Stalking the Self, William Paterson University Art Museum, NJ;
System ic. Carolina Nitsch Project Room, New York, NY;
2x2: ESKFF, Mana Contemporary, Jersey City, NJ

2010 Ways of Seeing: E.V Day, Richard Dupont and Alyson Shotz, Carolina Nitsch Project Room,
New York, NY;
Size DOES Matter, The Flag Art Foundation, New York, NY;
Ten Years: Carolina Nitsch Editions 2000-2010, Carolina Nitsch Project Room, New York, NY;
Comedy and Tragedy, Marvelli Gallery, New York, NY;
The Exquisite Corpse Drawing Project, Klemens Gasser & Tanja Grunert, Inc., New York, NY

2009 New Prints Spring 2009, International Print Center, New York, NY

2007 New Prints Autumn 2007, International Print Center, New York, NY

2006 Six Degrees of Separation, Stux Gallery, New York, NY

2004 Me, Myself and I, Schmidt Center Gallery at FAU, Boca Raton, FL (catalogue)

2003 The Burnt Orange Heresy, Space 101, Brooklyn, NY

2002 Bootleg Identity, Caren Golden Fine Art, New York, NY Proper Villains, Untitled (Space),
New Haven, CT (catalogue)

2001 Colaboratory, Gale Gates Gallery, New York, NY;
Superimposition, (curated by David Hunt), Caren Golden Fine Art, New York, NY

Projects

2010 Roy Newell, The Private Myth, Carolina Nitsch Project Room, New York, NY

Selected Public Collections

The Museum of Modern Art, New York

The Whitney Museum of American Art, New York

Museum of Fine Arts Boston

The New York Public Library Print Collection

The Cleveland Museum of Art

The Brooklyn Museum

The Yale University Art Gallery

The Hammer Museum

The San Francisco Museum of Modern Art

The Tang Museum

The Neuberger Museum of Art

The Pennsylvania Academy of the Fine Arts

The Williams College Museum of Art

The Vera List Center, New School

The Chazen Museum of Art, University of Wisconsin

The Richmond Center for Visual Arts

The Pickler Art Gallery, Colgate University

The RISD Museum of Art

The Art, Design and Architecture Museum, University of California, Santa Barbara

Berkeley Art Museum and Pacific Film Archive, The University of California

The Zimmerli Art Museum, Rutgers University

The Mills College Art Museum

The Middlebury College Museum of Art

The Estee Lauder Collection

The Lever House Art Collection

The Richard Massey Foundation Collection

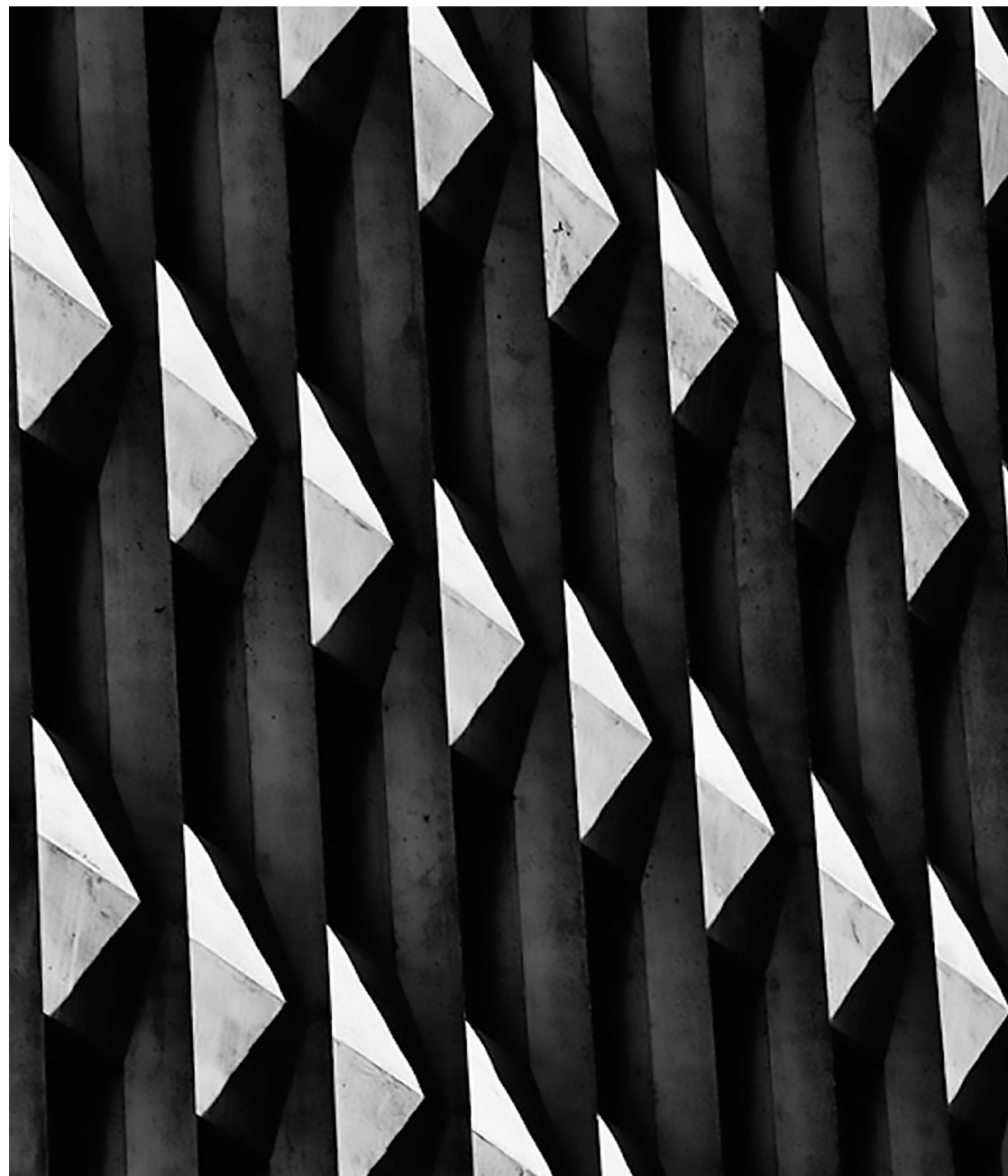
JP Morgan Chase Art Collection

The Progressive Collection

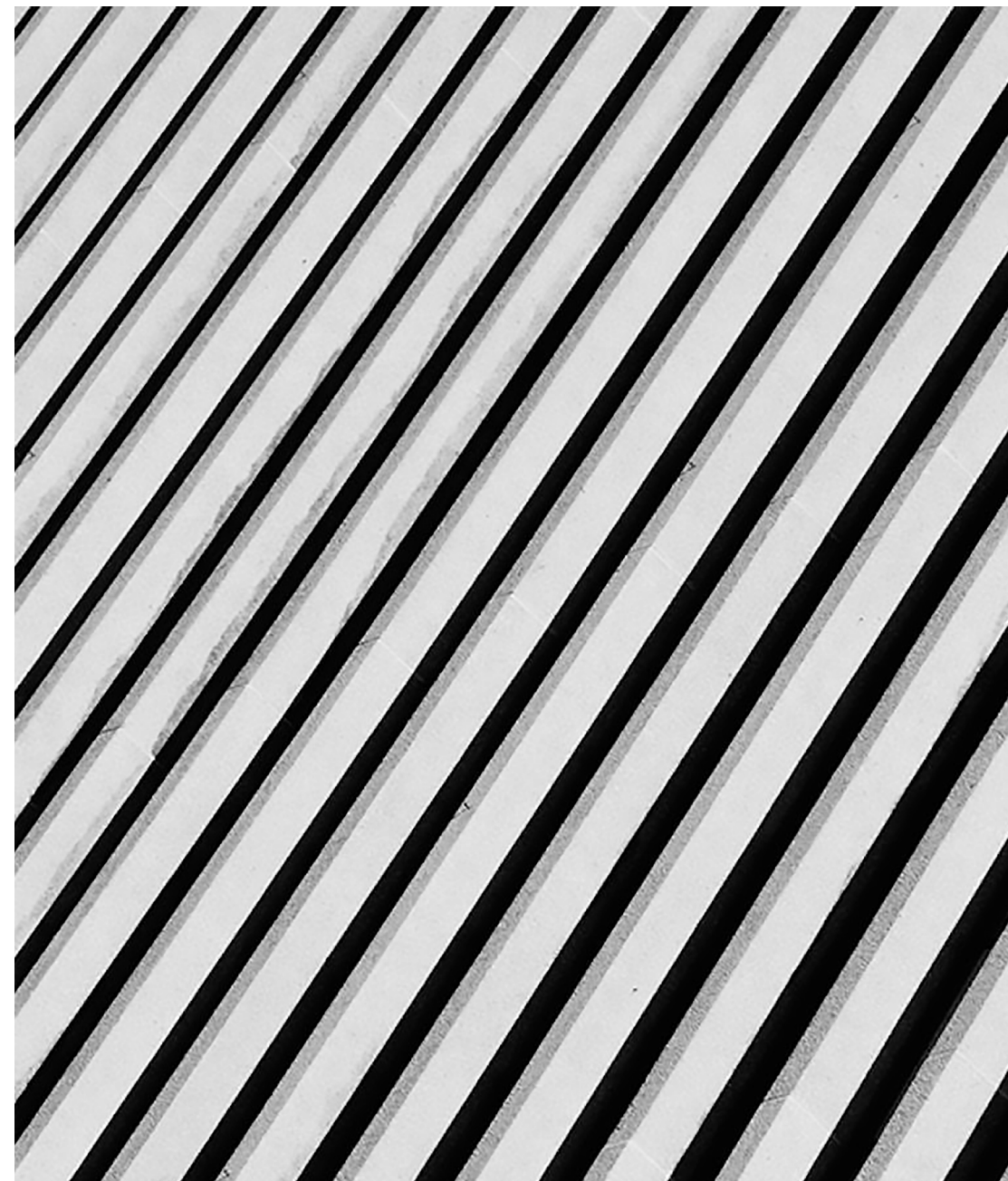
The Skaaden Arps Collection

Kunst en Complex Foundation, Rotterdam

Adrian Gaut



Title: Untitled (from the series: Wilshire Blvd)
Year: 2017
Description: Digital Pigment Print on Archival Paper
Dimensions: 24 x 36 in. (60 x 90 cm.)
Price: \$1,500.00 / 1,300,00 €



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Year: 2017
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Description: Digital Pigment Print on Archival Paper
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Price: \$2,250.00 / 2,050,00 €

Literature

A. Gaut, *Wilshire Blvd*, August Editions, 2017

Notes

Wilshire Boulevard is one of Los Angeles's transportation lifelines, and as close as one gets in the sprawling metropolis to a Main Street. Running east-to-west from downtown to the ocean, Wilshire is a link from late-nineteenth-century L.A. to the explosive growth of this city in the 1950s, 60s and 70s. Fascinated by its history, New York-based photographer Adrian Gaut pays tribute to L.A.'s most famous strip in his unique framing of architectural details. Gaut's photographs evoke the 100-year-plus history of L.A.'s growth through rigorous documentation of the boulevard starting with One Wilshire in downtown L.A. and ending with traffic cones that divide the Pacific Coast Highway. In between the Art Deco details of Miracle Mile, the 1980s reflective glass facades of Century City and the mid-century modern architecture omnipresent throughout the entire strip is captured in more than 100 color and black-and-white semi-abstract compositions. A brilliant way to mark a time and place in Southern California in the early 21st century.

Adrian Gaut

Born in Portland, Oregon

Lives and works in New York, NY

Adrian Gaut took up photography after originally studying as a painter. As a student he found inspiration in the rich tradition of minimalism in 20th century painting, which informed his early photographic explorations of architecture. While his architectural work still rests at the foundation of his oeuvre, his subject matter now encompasses anything and everything from cars, planes and space-ships to landscapes, still life and portraits. Despite the wildly diverse assignments, there remains a dedication to the power and graphic simplicity established in those early photographs.

Wade Guyton / Kelley Walker



Title: Untitled (from the series: Guyton\Walker: Empire Strikes Back)
Year: 2006
Description: Silkscreen and digital inkjet print on canvas
Dimensions: 2 paintings 24 x 36 in. 6 paint cans with print
Price: \$170,000.00 / 156,000,00 € (separately \$90,000.00 / 83,000,00 €)
Provenance: Greene Naftali, New York. Private collection, New York/Paris

Provenance

Greene Naftali, New York, NY

Acquired from the above by the present owner

Notes

The present work belongs to the series of works Guyton\Walker: Empire Strikes Back. Produced by the high-profile duo, it is done in their signature style of appropriated imagery, everyday objects and DIY aesthetic. Untitled is an installation piece composed of two canvases featuring layers of printed Ketel One Vodka ads superimposed with images of kitchen knives and six paint cans, reminiscent of Warhol's Brillo boxes. The canvases harmoniously work together but can be viewed and presented separately. In any case, they are equally powerful in conveying a comfortable, unpretentious mindset towards contemporary culture and lifestyle as they juxtapose the easy air of street-style and mass production with sophistication that comes with the knowledge of art canons and the medium.

The red painting features the word "Enjoy" resonating with the popular political philosopher and cultural critic Slavoj Žižek's analysis of the contemporary hegemony of pleasure and joy over wisdom. Ironic in its content but subtle in its execution, the painting makes a critical, yet quiet, social statement. Ads, consumer products and mass production are ways through which we encounter the world today. As in the black painting, the stains of the inkjet paint produce an atmospheric, almost painterly effect. In both works, the artist's hand is concealed through the use of unconventional production technologies, such as computers and flatbed scanners. The use of found imagery and objects further emulates Guyton\Walker's interest in popular culture.

When asked if they drank Ketel One Vodka, Guyton gave a quintessentially Warholian answer: "Actually I do drink Ketel One, but only since we started using the advertisements in our work. I think it's important to be a good consumer. I like to give back." (Guyton\Walker in conversation with Rainald Schumacher, "What's inside a can? A Conversation via E-mail with Wade Guyton and Kelley Walker, April 2006", Exhibition Catalogue, Munich, Goetz Collection, Imagination Becomes Reality Part IV: Borrowed Images, 2006, n.p.).

Guyton\Walker

Since 2004, the collaboration of Tennessee born, New York based artists Wade Guyton and Kelley Walker has been delivering an array of artworks that delude the line between sculpture and painting, objectification and internalization. The two artists consider their duo as a single artistic voice. Drawing on the legacy of Pop art, Guyton\Walker's work is characterized by appropriation of objects and images, digital reproduction, and obsessive repetition. The collective uses ink-jet printer and scanner to produce poster-like images both with text and without. A middle ground between these two men's distinct artistic practices, Guyton\Walker's output expresses their shared interest in contemporary values of fast image-production and commercial purposes of the majority of visual material we see in the media.

Guyton\Walker's work is in the collections of Albright-Knox Art Gallery, Buffalo, NY; Astrup-Fearnley Museum of Modern Art, Oslo, Norway; Baltimore Museum of Art, Baltimore, MD; Centre Georges Pompidou, Paris, France; and Museum of Modern Art, New York, NY.

Wade Guyton

Born 1972, Hammond, IN
Lives and works in New York, NY

Education

1998 Attended the M.F.A. Program at Hunter College, New York, NY
1995 B.A., University of Tennessee, Knoxville, TN

Selected One And Two-Person Exhibitions

2015 Wade Guyton and Stephen Prina, Petzel Gallery, New York, NY

2014 25/25/25, Josef Albers Museum Quadrat Bottrop, Bottrop, Germany;
Gallery 291, Art Institute of Chicago, Chicago, IL;
Petzel Gallery, New York, NY

2013 Kunsthalle Zürich, Zürich, Switzerland;
Wade Guyton and Stephen Prina, Petzel Gallery, New York, NY

2012 Wade Guyton OS, Whitney Museum of American Art, New York, NY;
Wade Guyton and Stephen Prina, Friedrich Petzel Gallery, New York, NY

2011 An American in Tbilisi [with Trisha Donnelly], Georgian National Museum, Tbilisi, Georgia;
Guyton Guyton\Walker Walker [with Kelley Walker], Modern Collections, London, UK;
Wade Guyton and Stephen Prina, Friedrich Petzel Gallery, New York, NY;
Zeichnungen für ein grosses Bild, V. 1.2, Now in More Space, But Without the Bild,
Capitain Petzel, Berlin

2010 Front Room: Guyton\Walker [with Kelley Walker], Baltimore Museum of Art, Baltimore, MD;
Whitney on Site: New Commissions Downtown – Guyton\Walker [with Kelley Walker],
Whitney Museum of American Art, New York, NY;
Museum Ludwig, Cologne, Germany;
Wade Guyton and Stephen Prina, Friedrich Petzel Gallery, New York, NY

2009 Guyton\Walker [with Kelley Walker], Greene Naftali, New York, NY;
Guyton\Walker [with Kelley Walker], Air de Paris Museum, Paris, France

2008 Portikus, Frankfurt am Main, Germany;
Galerie Chantal Crousel, Paris, France;
Guyton\Walker [with Kelley Walker], LAXART, Los Angeles, CA;
Guyton\Walker [with Kelley Walker], MAMbo, Museo d'Arte Moderna di Bologna, Italy

2007 Friedrich Petzel Gallery, New York, NY;
15 Galerie Francesca Pia, Zürich, Switzerland;
Galerie Gisela Capitain, Cologne, Germany;
The Suburban, Chicago, IL

2006 Paintings, westlondonprojects, London, UK;
La Salle de Bains, Lyon, France;
U Stencil, Hard Hat, Geneva Guyton\Walker: Empire Strikes Back [with Kelley Walker],
Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA;
Color, Power & Style, Friedrich Petzel Gallery, New York, NY

2005 Color, Power & Style, Kunstverein in Hamburg, Germany;
Guyton\Walker: The Failever of Judgement Part III [with Kelley Walker], Greene Naftali,
New York, NY

2004 Guyton\Walker: The Failever of Judgement [with Kelley Walker], Rheinschau Art Cologne
projects, Cologne, Germany;
Guyton\Walker: XXXXX BBB XXXXXXXXXX FF [with Kelley Walker], Midway Contemporary Art,
Minneapolis, MN;
Objects are Much More Familiar, Power House, Memphis, TN

2003 Elements of an Incomplete Map, part of Project Spaces, Artists Space, New York, NY

1999 Against the new Passeism. Understanding that this is only the beginning, Hope for the end.
Build, Destroy, Do nothing., Project Space Andrew Kreps, New York, NY

1998 Stranded, Hunter College/Times Square Gallery, New York, NY

Selected Public Collections

Art Institute of Chicago, Chicago, IL
Knoxville Museum of Art, TN
Kunstmuseum Basel, Basel, Switzerland
Musée d'art Moderne et Contemporain, Geneva, Switzerland
Museo di Arte Moderna e Contemporanea di Trento e Rovereto Moderna Museet, Stockholm, Sweden
Museum of Contemporary Art, Los Angeles, CA
Museum Ludwig, Cologne, Germany
Museum of Modern Art, New York, NY
Centre Georges Pompidou, Paris, France
Pinakothek der Moderne, München, Germany
Princeton University Art Museum, Princeton, NJ
San Francisco Museum of Modern Art Tate Museum, London, UK
Whitney Museum of American Art, New York, NY
Kunsthau Zürich, Zürich, Switzerland

Kelley Walker

Born in 1969 Columbus, GA
Lives and works in New York, NY

Education

1995 BFA, University of Tennessee, Knoxville, TN

Selected One And Two Persons Shows

- 2015 Dissolving Margins, Paula Cooper Gallery, New York, NY
- 2014 Walead Beshty + Kelley Walker, Paula Cooper Gallery, New York, NY
- 2012 Kelley Walker, Galerie Catherine Bastide, Brussels, Belgium
- 2011 Untitled, 2011, Redling Fine Art, Los Angeles, CA
- 2010 Kelley Walker, Thomas Dane Gallery, London, UK;
Front Room [Guyton\Walker], The Baltimore museum of Art, Baltimore, MD;
Kelley Walker, Capitain Petzel, Berlin, Germany;
Whitney on Site: New Commissions Downtown [with Guyton], Whitney Museum of American Art, New York, NY
- 2009 Kelley Walker, Capitain Petzel, Berlin, Germany;
Guyton\Walker, Greene Naftali, New York, NY;
Guyton\Walker, Air de Paris, Paris, France;
Kelley Walker and Steven Claydon, Massimo De Carlo, Milan, Italy
- 2008 Kelley Walker, Paula Cooper Gallery, New York, NY;
Kelley Walker, Wiels-Centre d'art Contemporain, Brussels, Belgium;
Guyton\Walker: LAXART, Los Angeles, CA;
Museo d'Arte Moderna di Bologna (MAMbo), Bologna, Italy
- 2007 Kelley Walker, Le Magasin-Centre National d'Art Contemporain, Grenoble, France;
Kelley Walker, Continuous Project [with Seth Price], Modern Art Oxford, curated by Suzanne Cotter, Oxford, UK;
Guyton\Walker: Empire Strikes Back, Carpenter Center, Harvard University, Cambridge, MA;
I am Scared of America [with Erik van Lieshout], Museum De Hallen Haarlem, Haarlem, Netherlands
- 2006 Kelley Walker, Galerie Catherine Bastide, Brussels, Belgium;
Black Star Press, Power House Memphis, Memphis, TN;
Andy Warhol and Sonny Liston Fly on Braniff (When you got it, flaunt it.)
Paula Cooper Gallery, New York, NY
- 2005 La Salle de Bains, Lyon, France;
Guyton\Walker The Failever of Judgment, Part III, Greene Naftali, New York, NY

2004 Guyton\Walker The Failever of Judgment, Greene Naftali, Reinschau, Cologne, Germany;
Guyton\Walker, XXXXX BBB XXXXXXXXXX FFFF, Midway Contemporary Art, Minneapolis, MN

2003 Paula Cooper Gallery, New York, NY

Selected Public/Private Collections

Albright-Knox Art Gallery, Buffalo, NY
CAPC Musée d'art contemporain, Bordeaux, France
Carnegie Museum of Art, Pittsburgh, PA
Cranford Collection, London, UK
Dimitris Daskalopoulos, Greece
FRAC- Franche-Comté, Besançon, France
FRAC-Limousin, Limoges, France
Hessel Foundation, Annandale-on-Hudson, NY
Musée des Beaux-Arts, Dole, France
Museum of Modern Art, New York, NY
Rubell Collection, Miami, FL
Saatchi Collection, London, UK
Sammlung Goetz, Munich, Germany
Skylark Foundation, Los Angeles, CA
Speyer Collection, New York, NY
Tate Collection, London, UK
Whitney Museum of American Art, New York, NY
Zabludowicz Collection, London, UK

Toke Lauridsen



Title: Time Mobile
Year: 2012
Description: Copper, Brass, Zinc
Price: \$5,500.00 / 4,800,00 €

Toke Lauridsen

Toke Lauridsen is a Danish metalsmith and artisan. He works from his workshop in the Copenhagen, located in the vibrant meatpacking district, where he produces furniture, prototypes and metal bespoke objects. Toke Lauridsen is the designer behind the Adam Stool, designed in 2010 and produced by Framo. Named after his first born son, as well as having an A-structure, the stool has become very successful due to its versatility and democratic expression.

The bespoke pieces by Toke Lauridsen have timeless character and are often based on traditional geometric forms where balance plays a big role. His use of varied metals – brass, copper, untreated, and polished – adds an interesting dynamic to any space its placed in.

Rosy Keyser



Title: Untitled
Year: 2008
Description: Enamel, obsidian and sawdust on linen
Dimensions: 55 x 76 in.
Price: \$38,000.00 / 35,000,00 €
Provenance: Peter Blum Gallery, New York Private collection, New York/Paris

Provenance

Peter Blum Gallery, New York
Acquired from the above by the present owner

Notes

Untitled is a large monochrome painting in black, with patches of light-reflective surfaces, parts paved with small crystals, opaque black in color, and matte sawdust areas. These elements construct a meditative, yet lively, composition. All the parts of the painting are constantly in a dialogue, guided by a relationship of cause and effect. The work unifies two opposite – yet inseparable concepts – of submission and control in relationship to artistic process. Keyser works with the force of gravity, directing the layering of paint so that its center is lost. Largely a process driven work, the painting tells a story of its own making. There's the element of chance and the potential for motion in the work's very basic components.

Untitled is part of Keyser's "Neo Brut" series, that evokes the European tradition of artists like Jean Dubuffet and Antoni Tàpies, devoted to exploration of the medium of painting and its possibilities. It is a reaction to the sleek and flawless surfaces of commercial ads and utilitarian objects that surround us daily and to which we have grown accustomed in the last decades. It is characterized by "raw" compositions with the artist's hand clearly visible. Nature and art making are two subjects examined equally well in this work. Playing with the meeting of rationality with emotions, the artist juxtaposes predictable and safe choices (the choice of the medium itself and the monotone composition) with the unconventional (materials such as obsidian and sawdust). Keyser references many genres: Abstract Expressionism with its large gestures, Pop art with the materials such as sawdust, the tradition of "assemblage" as well as the 1950s concept of action painting, Minimalism with its laconic visual language and Constructivism with the use of builder's materials and approach.

Rosy Keyser

Born 1974 Baltimore, MD
Lives and works in Brooklyn, NY and Medusa, NY

Education

MFA The School of the Art Institute of Chicago, Chicago, IL
BFA Cornell University, Ithaca, NY

Selected Solo Exhibitions

- 2015 The Hell Bitch, Macarone, New York, NY
- 2014 My Heads Are My Hands, Karma, New York, NY
- 2013 Medusa Pie Country, Peter Blum Gallery, New York, NY
- 2011 Promethean Dub, Peter Blum Chelsea, New York, NY
- 2009 The Moon Ate Me, Peter Blum Chelsea, New York, NY
- 2008 Rivers Burn and Run Backward, Peter Blum Chelsea, New York, NY

Selected Group Exhibitions

- 2013 The New Sincerity, Lora Reynolds Gallery, Austin, TX;
Painter Painter, curated by Eric Crosby and Bartholomew Ryan, The Walker Art Center,
Minneapolis, MN;
Painting from the Zabłudowicz Collection: Part II, The Zabłudowicz Collection, London, UK
- 2012 Hue and Cry, Sotheby's S2 Gallery, New York, NY;
Heat Waves, Peter Blum Chelsea, New York, NY;
Pink Caviar, Louisiana Museum of Modern Art, Humlebæk, Denmark;
Science on the back end, Hauser and Wirth, New York, NY, curated by Matthew Day Jackson;
- 2011 Miriam Bohm, Rosy Keyser, Erin Shirreff, Lisa Cooley, New York, NY;
A Painting Show, Harris Lieberman, New York, NY
- 2010 I Can't Forget, But I Don't Remember What, Freymond Guth Fine Art, Zurich, Switzerland;
Black and White, Jason McCoy Gallery, New York, NY;
Spray, D'Amelio Terras, New York, NY;
Immaterial, Ballroom Marfa, TX, curated by Fairfax Dorn;
Reflection, Peter Blum Soho, New York, NY
- 2009 Almost, Nicelle Beauchene Gallery, New York, NY, curated by Lance Goldsmith;
New Work, Reynolds Gallery, Richmond, VA;
Hi, Low, and In Between, Grimm Fine Art, Amsterdam, The Netherlands
- 2008 Sack of Bones, Peres Projects, Los Angeles, CA;
Zero Zone, Tracy Williams Ltd., New York, NY
- 2007 Stubborn Materials, Peter Blum Chelsea, New York, NY
- 2006 Durer re-enactment, Laeso, Denmark/Baltimore, MD
- 2005 Family Portraits and Energetic Blueprints, Rensselaerville, NY;
7-Year Installation, Track House (Remote Back Side), Marble, CO
- 2004 The Stray Show, Track house, Chicago, IL;
On A Wave, Jessica Murray Projects, Brooklyn, NY;
Yard Sale, Track House, Chicago, IL
- 2003 Sulcata Solves, Track House, Oak Park, IL;
Depiction, Gallery 400 at The University of Illinois at Chicago, Chicago, IL;
The Impotent Landscape, The Pond, Chicago, IL

Selected Public Collections

The Louisiana Museum of Modern Art, Denmark
The Maxine and Stuart Frankel Foundation
The Portland Museum of Art
The Zabłudowicz Collection

Family Portraits and Energetic Blueprints, Rensselaerville, NY
7-Year Installation, Track House (Remote Back Side), Marble, CO
The Stray Show, Track house, Chicago, IL
On A Wave, Jessica Murray Projects, Brooklyn, NY

Jon Pestoni



Title: Undercurrent
Year: 2010
Description: Oil on Canvas
Dimensions: 32 x 45 in.
Price: \$15,000.00 / 13,800,00 €

Provenance

Lisa Cooley Gallery, New York, NY
Acquired from the above by the present owner

Notes

In this small painting on panel, patches of dry-brushed yellow paint hover over the fields of glaring blue. Characteristic of Pestoni's work, different modes of paint application are used together to create varied, textured surfaces that emphasize the materiality of paint and the process of laying it onto canvas.

The simplicity of the pallet is quite illusionary as it contains a wide variety of distinct tones and hues. As layers and layers of paint play with each other, seemingly monochrome field reveals colorful underpainting. The blues vary throughout the composition: from electric blue to ultramarine and Prussian blue.

Pestoni brushes the paint across the canvas in wide sweeping strokes. The gestures are controlled but the work preserves a kind of poetic sensibility that adds complexity to the effect without overwhelming the viewer. As in most of his works, Undercurrent has a rich surface featuring simple geometric forms suspended in delicate, painterly fields, referencing quintessential American abstractions of the 1950s and 1960s. Yet his focus is not so much on the tradition as it is on the idea of the artist's hand and the artistic choice to complete the painting. "I don't necessarily know how to finish a painting except by repeatedly trying to," Pestoni says, "I try to introduce problems into my practice."

Jon Pestoni

Born in 1969, St. Helena, CA
Lives and works in Los Angeles, CA

"Pestoni layers different actions on top of each other to create a harmony, or a two-dimensional three-dimensional space. How far back do these go? How many layers are there? That number seems infinite, but you can't go on forever—at some point you stop, and then you get a fleeting glimpse of something."

- Joanne Greenbaum, 'Art: Artists on Artists. Jon Pestoni by Joanne Greenbaum',
BOMB - Artists in Conversation, Winter 2014, no. 126, online resource

Jon Pestoni is a Los Angeles-based artist, whose work is concentrated on exploration of the medium of painting. In his abstract compositions, he explores the possibilities inherent in the basic elements of this form of art – surface, texture, color, and line – as well as a painting's ability to communicate ideas on philosophical, emotional, psychological, and scientific levels. The artist's practice is based on the experience of abstract painting's basic elements: color, gesture, scale, and surface.

His expressive abstract canvases bear references to a multitude of postmodern practices that deal with the creative process. Combining a variety of painterly techniques and modes of application, from thick drips to patchy dry-brush strokes, he brings attention to the processes and materials of painting itself.

He received his MFA from UCLA in 1996 and has exhibited throughout the United States and Europe. He had his first solo show at Lisa Cooley in 2011. Same year, his work was featured in the book "Vitamin P2" published by Phaidon in 2011.

Education

- 1996 MFA, University of California, Los Angeles, CA
- 1992 BA, University of California, Berkeley, CA

Selected Solo / Two Person Exhibitions

- 2015 David Kordansky Gallery, Los Angeles, CA
- 2014 Alex Hubbard, Jon Pestoni, Eleni Koroneou Gallery, Athens, Greece;
Shane Campbell Gallery, Chicago, IL
- 2013 Real Fine Arts, Brooklyn, NY;
Shane Campbell Gallery, Chicago, IL
- 2012 David Kordansky Gallery, Los Angeles, CA;
Drawings, Shane Campbell Gallery, Oak Park, IL
- 2011 Jon Pestoni, Lisa Cooley, New York, NY
- 2010 Alex Hubbard, Jon Pestoni, Shane Campbell Gallery, Chicago, IL
- 2009 Jon Pestoni and Zak Prekop, Lisa Cooley, New York, NY

Selected Group Exhibitions

- 2014 Another Cats Show, 365 Mission, Los Angeles, CA;
The Outlanders, The Pit, Los Angeles, CA;
Day-For-Night Nuit Américaine, Office Baroque, Brussels, Belgium;
The Motorman, Richard Telles Fine Art, Los Angeles, CA
- 2013 Abstraction (sound and vision), Todd Madigan Gallery, California State, Bakersfield, CA;
Federica Schiavo Gallery, organized by Shane Campbell, Rome, Italy;
Alone Together, Rubell Family Collection, Miami, FL
- 2012 The Friendly Summer Painting Show, Ellen de Bruijne Projects, Amsterdam, The Netherlands;
Context Message, Zach Feuer Gallery, New York, NY;
Simple, selections from the collection of Martin and Rebecca Eisenberg;
Riverview School, East Sandwich, MA
- 2011 Real Simple, selections from the collection of Martin and Rebecca Eisenberg,
Riverview School, East Sandwich, MA;
Stirrings, Nieuw Dakota, Amsterdam, The Netherlands;
Six Pack, Richard Telles Fine Art, Los Angeles, CA
- 2010 Drawing, Shane Campbell Gallery, Chicago, IL;
The Pursuer, Greene Naftali, New York, NY;
Ma, Taxter and Spengemann, New York, NY;
Ann Craven, Peter Halley, Jon Pestoni, Painting Panel Exhibition in Conjunction with the
College Art Association, organized by Michelle Grabner, Shane Campbell Gallery, Chicago, IL
- 2009 Alex Hubbard, Charlemagne Palestine, Anthony Pearson, Jon Pestoni, China;
Art Objects Galleries, Los Angeles, CA

- 2008 Looking Back, White Columns Annual, New York, NY;
Call the Interruptions Days, Leo Koenig Gallery, New York, NY
- 2005 Apocalypse Soon, QED Gallery, Los Angeles, CA
- 2004 Seeing Other People, Marianne Boesky Gallery, New York, NY;
Include Me Out, Kevin Bruk Gallery, Miami, FL;
North Room, Derek Eller Gallery, New York, NY
- 2003 Works on Paper, Derek Eller Gallery, New York, NY
- 1999 VasquezSarkisianPestoniLattuHughes, 870 Virgil, Los Angeles, CA;
Life In Space, Three Day Weekend, California College of Arts and Crafts, San Francisco, CA
- 1998 HughesLattuPestoniSarkisian, 870 Virgil, Los Angeles, CA
- 1997 Malibu Sex Party, Purple Gallery, Los Angeles, CA

Selected Collections

- The Rubell Family Collection
- The Hort Family Collection

Buying Inquiries

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