

**La Salle de bains**  
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## Wade Guyton

Exposition du 1er avril au 28 mai 2006

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W. Guyton est né en 1972. Ses expositions personnelles les plus récentes ont eu lieu à la galerie Friedrich Peltzer (hiver 2006) et au Kunstverein de Hambourg (automne 2005). Il a réalisé différentes expositions en collaboration avec Kelley Walker, la plus récente se tenant en ce moment au centre culturel de l'université d'Harvard. Il participera également en avril à une exposition de groupe à la Kunsthalle de Zürich. L'exposition de la Salle de bains est la première exposition monographique consacrée à l'artiste en France. Un catalogue édité par l'association devrait (information encore sous réserve) prolonger l'exposition à l'automne.

Pour la Salle de bains, W. Guyton a réalisé une nouvelle série de « dessins » (précisément, des « printer drawings ») répartis dans trois ensembles de cadres transparents. L'artiste appelle ainsi ses impressions numériques de motifs abstraits, de flammes ou de lettres sur des pages de livres. Une sculpture, elle-même tirée de l'une de ses peintures imprimées, complète l'exposition. L'univers agencé par W. Guyton peut évoquer celui du LA County Museum en flammes peint par Ruscha. Imaginez simplement que vous êtes à l'intérieur du tableau, et que les flammes viennent lécher les précieuses compositions abstraites ou les photographies de la collection du-dit musée... Mais le musée de W. Guyton est à vrai dire un peu différent : c'est le musée sans murs, imaginaire, de Malraux. Le musée réunissant l'ensemble des images reproduites ou reproductibles. Un monde d'images imprimées sur lesquelles Guyton superpose ses propres compositions numériques. Les « printer drawings » sont en fait des images réalisées à partir d'illustrations de livres d'art ou d'architecture. Les pages illustrées sont arrachées pour être présentées isolément. Par la suite, W. Guyton rehausse les planches de reproductions de motifs géométriques à l'aide d'une imprimante de bureau standard. Le procédé utilisé est délibérément « low-fi », à une époque de surenchère dans la superproduction artistique, qui accentue chaque jour un peu plus la convergence de l'art et des moyens de l'industrie de l'entertainment. Les aplats noirs ou rouges sous forme de points, de barres, de quadrilatères recouvrent parfois presque totalement l'image, formant plusieurs « couches » abstraites. Ce goût pour les palimpsestes pourrait apparaître comme une concession au anything goes ambient — à cette idée d'une équivalence généralisée des formes historiques. Il n'en est rien ; il s'agit bien plutôt, pour W. Guyton d'une manière personnelle, de se confronter à cette situation culturelle commune qui est celle du basculement de l'abstraction en imagerie — de sa transformation en printed matter, en « matière imprimée », et d'intégrer dans la conception de son travail ce nouveau statut ou cette nouvelle condition de l'œuvre d'art à l'ère de sa reproduction numérique.

## BIOGRAPHIE

born 1972, Hammond, Indiana  
lives and works in New York City

### Education

1996 - 1998 Hunter College, New York City  
1990 - 1995 BA, University of Tennessee, Knoxville

### Solo Exhibitions

2006

*Color, Power & Style*, Friedrich Petzel Gallery, New York City  
Carpenter Center, Harvard University, Cambridge

2005

Gavlak, West Palm Beach  
*Color, Power & Style*, Kunstverein Hamburg, Germany  
Galerie Francesca Pia, Bern, Switzerland  
Art 36 Statements, Galerie Francesca Pia, Basel  
*The Failever of Judgement, Part III*, Guyton\Walker collaboration, Greene Naftali Gallery, New York City

2004

*Objects are Much More Familiar*, Power House, Memphis, TN  
*The Failever of Judgement*, Guyton\Walker collaboration, presented by Greene Naftali, Reinschau, Cologne  
*XXXXX BBB XXXXXFFFFFF FFFF*, Guyton\Walker collaboration, Midway Contemporary, St. Paul, MN

2003

*Elements of an Incomplete Map*, Artists Space, New York City

1999

Andrew Kreps Gallery Project Space, New York City

1998

MFA exhibition, Hunter College, New York City

### Selected Group Exhibitions

2006

Kunsthalle Zurich  
*Delete/How to Make a Perfect Ghost*, Anton Kern Gallery, New York United Artists, Ltd., Marfa

2005

*Uncertain States of America*, Astrup Fearnley Musset for Moderne Kunst, Oslo, Norway  
*Unburied/Reburied*, Kunstbunker, Nürnberg  
*Make It Now: New Sculpture in New York*, SculptureCenter, New York  
*Grey Flags*, Friedrich Petzel Gallery, New York  
*Greater New York*, P.S. 1-MOMA, Long Island City  
*New York Twice*, Air de Paris, Paris  
*Tête à Tête*, Greenberg van Doren Gallery, New York  
*Die Gute Form*, curated by Gerold Miller, Mehdi Chouakri Galerie, Berlin  
*Dead/Undead*, curated by Hans-Jürgen Hafner, Galerie Six Friedrich Lisa Ungar, Munich

*Principles of Construction*, curated by Friederike Nymphius, Kunsthalle Andratx, Mallorca

*Meet me at the Corner*, Fortescue Avenue / Jonathan Viner, London

2004

*Last one on is a soft Jimmy*, Paula Cooper Gallery, New York City

*Formalismus. moderne kunst, heute*, Kunstverein in Hamburg, Germany

*Real World: The Dissolving Space of Experience*, curated by Suzanne Cotter, Modern Art Oxford, Oxford, UK.

*Whitney Biennial*, Whitney Museum of American Art, New York City

*Tuesday is Gone*, curated by Daniel Baumann, Karvasla, Tbilisi

*The Age of Optimism*, curated by Fabrice Stroun, Galerie Peter Kilchmann, Zurich

*Circa Circe*, curated by Julien Fronsacq, Forde espace d'art contemporain, Geneva

*2004 Summer program*, curated by Cay-Sophie Rabinowitz, apexart, New York City

*Unplugged Architecture*, curated by Max Henry, Frederieke Taylor Gallery, New York City

*Notes on Renewed Appropriationisms*, curated by Lauri Firstenberg, The Project, Los Angeles

2003

*Junge Szene. (Form, Kontext, Troja)*, curated by Daniel Baumann, Secession, Vienna

*Le Rayon Noir*, curated by Fabrice Stroun and Mai-Thu Perret, Circuit, Lausanne, Switzerland

*In the Public Domain*, Greene Naftali, New York City

*All that was not then, Year*, New York City

*Corporate Profits vs. Labor Costs*, D'Amelio Terras, New York City

*High Desert Test Sites #2*, Joshua Tree, CA

*Snowblind*, (with Mungo Thomson and Matthew Brannon), John Connelly Presents, New York City

*88.7 89.3 103.9* (with Kelley Walker and Seth Price), Brooklyn, NY

*Welcome Home*, Gavin Brown's enterprise, New York City

2002

*Building Structures*, PS1, Long Island City

*Brewster Project*, curated by Mari Spirito, Brewster NY

*Second Sight: Hunter College MFA Alumni Exhibition 1991 – 2001*, Hunter College Time Square Gallery, NY,

*Lucky DeBellevue, Wade Guyton, Richard Hawkins, Jeff Ono*, PHIL, Los Angeles

*Retrofit*, curated by Lauri Firstenberg, Lombard-Freid Gallery, New York City

2001

*David Brody, Mark Grotjahn, Wade Guyton, Siobahn Liddell*, Gorney, Bravin, + Lee, New York City

*The Love of Look*, curated by Kirsty Bell, Kerstin Engholm Galerie, Vienna, Austria

*After the Diagram*, curated by Lauri Firstenberg and Douglas Cooper, Whitebox, New York City

*Group Show (Spring 2001)*, curated by Michele Maccarone and Chivas Clem, The Fifth International, NY, NY

2000

*New York Projects*, Delfina, London, UK

*21st Century Group Show... or it's only just begun*, Gavin Brown's enterprise, New York City

*Kosmobiologie*, curated by Nancy Chaikin, Bellwether, Brooklyn

1999

*Answer Yes, No, or Don't Know – Quadrants*, curated by Ricci Albenda, Andrew Kreps Gallery, NYC

*A Radiant Future*, (with Lothar Hempel, Simon Periton, Daniel Roth, Richard Wright) Forde, Geneva, Switzerland

1998

*Sacrifizio dell' intelletto 5.0*, (with Omer Fast, Andrew Mount, James Dawson-Hollis), 289 Hudson, NYC

1997

*Cambio*, curated by Kenny Schachter, New York City

## BIBLIOGRAPHY

2005

Spiegler, Marc, "Why experience pays off", *The Art Newspaper*, December 3, 2005, pp. 1, 8

Molon, Dominic, "Future Greats 2005", *ArtReview*, December, 2005, p. 94.

Respini, Eva, *Greater New York*, 2005, pp. 172-173.

Buck, Louisa, "Young Germans take over De la Cruz Mansion", *The Art Newspaper*, December 3, 2005, p. 6 (ill.)

Smith, Roberta, "A Carnival of Art, Money, Surf, and Sand", *New York Times*, December 3, 2005

"Future Greats", *Artreview*, December 2005, p. 94

"Guyton/Walker", *Uncertain States of America: American Art in the 3<sup>rd</sup> Millennium*, Astrup Fearnley

Museet for Moderne Kunst, 2005, pp. 52-53

Asthoff, Jens (trans. Jane Brodie), "Wade Guyton: Kunstverein in Hamburg", *artforum.com*,

November 2005

Ceruti, Mary, "Guyton/Walker", *Make it Now: New Sculpture in New York (cat.)*, 2005, pp. 46-47

Burton, Johanna, "Go Nuts!", *V Magazine*, September 2005, p. 130 (illus)

Frieze, September 2005, p. 9 (illus)

Bell, Kirsty, "New forms of Modernism; ambivalence and ambiguity; 'an art of processing'", *Frieze*,

September 2005, p. 121 (illus)

Catrin Lorch, "Am harten Rand der etablierten Kunst," *Frankfurter Allgemeine Zeitung*, June 2005,

B7, (illus)

John Kelsey, "Guyton\Walker," *Artforum*, May 2005, p 249, (illus)

Diedrich Diederichsen, "Formalismus," *Artforum*, March 2005, p 231, (illus)

Michael Kimmelman, "Youth and the Market: Love at First Sight," *The New York Times*, March 18,

2005

Max Henry "Guyton\Walker: The Failever of Judgement," *Time Out New York*, March 16, 2005 (illus)

Ken Johnson, "Wade Guyton and Kelley Walker," *The New York Times*, March 18, 2005

2004

Michael Archer, "Next to Nothing," catalog essay for *Real World*, Modern Art Oxford, UK

Johanna Burton, "The 'Urmaterial' Urge," *Parkett*, No. 70, (illus)

Johanna Burton, "Such Uneventful Events: The Work of Wade Guyton," catalog essay for

*Formalismus. Moderne kunst, heute*, Kunstverein Hamburg, Germany

Johanna Burton, "How Does the Verb Work When One Speaks of Collaboration?: On Recent Work

by Wade Guyton and Kelley Walker," catalog essay for *The Failever of Judgement*, JRP|Ringier.

Holland Cotter, "Duck! It's Whitney Biennial Season Again", *The New York Times*, March 7, 2004

(illus)

Suzanne Cotter, "Soul Delay," catalog essay for *Real World*, Modern Art Oxford, UK

Manami Fujimori, "Artforum Sees and Talks: Art in the early 2000's, (interview with Tim Griffin)"

*Bijutsu Techo (BT)*, July 2004, (illus)

Blake Gopnik, "Whitney Highlights," *Washington Post*, March 14, 2004, (illus)

Eleanor Heartney, "The Well-Tempered Biennial," *Art in America*, June/July 2004

Bruce Hainley, "Notes on Renewed Appropriationisms," *Artforum*, May, 2004

(illus)

Michael Kimmelman, "Touching All Bases at the Biennial," *The New York Times*, March 12, 2004

(illus)

"Out of the Past: Tim Griffin talks with Whitney Biennial Curators," *Artforum*, January 2004, p 57

(illus)

Walter Robinson, "Building Codes," *Artnet Magazine*, January 2004, (illus)

Debra Singer, "The Way Things Never Were: The Way Things Never Were and the Unpredictable Past", catalog essay for *Whitney Biennial*, Whitney Museum, NY

2003

Tim Griffin, "First Take: Tim Griffin on Wade Guyton", *Artforum*, January 2003, p 126 (illus)

Lauri Firstenberg, "Notes on Renewed Appropriationisms", *Parkett*, No. 67, (illus)

Nico Israel, "Under the Sun (...on High Desert Test Sites)," *Artforum*, September 2003, p 47-50

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David Rimanelli, "Entries: May 11", *Artforum*, Summer 2003

Jerry Saltz, "Babylon Rising," *The Village Voice*, September 5, 2003

"Sculpture Forever Part 2", *FlashArt*, July 2003 (illus)

"Project Spaces," *The New Yorker*, March 31, 2003

2002

Christopher Bollen, "Retrofit," *Time Out New York*, April 25, 2002 (illus)

Holland Cotter, "Second Sight," *The New York Times*, March 22, 2002

2001

"Group Show," (Gorney, Bravin + Lee), *The New Yorker*, February 5, 2001

"Mirror Moves: Wade Guyton," *V Magazine*, January 2001, (illus)

2000

"Kosmobiologie," *The New Yorker*, July 10, 2000.

Duncan McLaren, "New York Projects," *The Independent*, August 6, 2000

Laura Moffatt, "New York Projects," *Art Monthly*, No. 239, September 2000, p 48-49 (illus)

1999

Bill Arning, "Multiple Choice," *Village Voice*, February 16, 1999

Bill Arning, "Wade Guyton," *BOMB*, Summer 1999, (illus)

Ken Johnson, "Wade Guyton," *The New York Times*, July 17, 1999

Jerry Saltz, "Drive Time: Saint Clair Cemin, Wade Guyton, Pedro Barbeitos," *Village Voice*, July 13, 1999

Sarah Schmerler, "Answer Yes, No, or Don't Know," *Time Out New York*, February 18, 1999, (illus)

Sarah Schmerler, "Wade Guyton, Against the new Passeism...," *Time Out New York*, July 15, 1999,

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## **PUBLIC COLLECTIONS**

WHITNEY MUSEUM OF AMERICAN ART, NEW YORK CITY

MAMCO, MUSÉE D'ART MODERNE ET CONTEMPORAIN, GENEVA, SWITZERLAND

## **Catalogues and Publications**

*The Failever of Judgement*, JRP editions, Zurich, 2005  
*Real World: The Dissolving Space of Experience*, Modern Art Oxford, 2004  
*Formalismus. Moderne Kunst, heute*, Kunstverein in Hamburg, 2004  
2004 *Whitney Biennial*, Whitney Museum of American Art, New York, 2004  
*X\_Minimal*, edited by Friederike Nymphius, Kehrer Verlag, Heidelberg, 2004  
*Helvetica*, catalogue for "Kontext, Form, Troja," Secession, Vienna, 2003  
*Second Sight: Hunter College Alumni 1991- 2001*, Hunter College, New York, 2002  
*Charley*, 01, edited by Maurizio Cattelan, Bettina Funcke, Massimiliano Gioni, Ali Subotnick 2002.  
*Daily News*, edited by Aleksandra Mir, 2002.  
*Charley*, 02, 2002  
*Zingmagazine*, issue 8, "Recipes" by John Connelly, 1999.

## **Lectures and Artist Writings**

*On Dan Flavin*, V Magazine, October 2004  
Modern Art Oxford, Will Bradley in conversation with Wade Guyton and Bojan Sarcevic, October 13, 2004  
Apexart, Cay-Sophie Rabinowitz in conversation with Wade Guyton, July 12, 2004  
Power House, *Artist Talk*, July 13, 2003.  
Whitney Museum of American Art, *Initial Public Offerings: Lauri Firstenberg and Wade Guyton*, November 22, 2002  
University of Tennessee, Knoxville, *Artist Talk/Slide Show*, March 2002

## **Grants and Residencies**

Foundation for Contemporary Performance Arts, Inc., 2004  
Socrates Sculpture Park Emerging Artist Grant, 2003  
Artists Space Independent Projects Grant, 2002  
Delfina Studio Trust, London, 2000