

New title information

Writings on Wade Guyton



"Tradition ... involves, in the first place, the historical sense ... a perception, not only of the pastness of the past, but of its presence." —T.S. Eliot, Tradition and the Individual Talent, 1922

Individual Talent, 1922
With its citations from the history of Modernism, the pastness of the past is as much apparent in Wade Guyton's work, as the past's continued presence rearticulated with an awareness of the critical strategies of Postmodernism, Guyton's Untiled Atlon Sculpture (Breuzel (2004) could be seen as an emblematic sculpture. The tubular steel frame of a Marcel Breuzer chair is partially un-bent and stretched out to form a tall freestanding abstract sculpture. Enough of its distinctive original shape remains for it to still be recognizable, but its new form implies a random indeterminacy at odds with the structural utilitarianism of its origins. The Modernist fetish object is translated into an essentially useless art object that

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£16.00

Few figures have had an impact as important on our understanding of artistic production after the turn of the millennium as Wade Guyton, whose practice has widely prompted reconsiderations of longstanding models of medium-specificity, appropriation, and critical engagement—and, perhaps more provocatively, performativity and readymade gesture—in art.

This volume takes stock of critical perspectives on Guyton's work over the course of the artist's career, assembling both expansive, scholarly essays and more concise, journalistic assessments by an international array of authors including Daniel Baumann, Kirsty Bell, Bettina Funcke, Tim Griffin (editor), and John Kelsey.

Just as significantly, this book holds up a mirror to the rapidly changing context for Guyton's work, which in a few short years shifted from discussions of the widespread use of modernist motifs in art during the early 2000s to others revolving around the artwork, anticipating its continuous circulation as digital media became ubiquitous in art and culture alike.

Published with the Kunsthalle Zürich. This book is part of the JRP|Ringier Documents series.

Key Selling Points

Wade Guyton (b.1972, Hammond, USA)

- Solo exhibitions include: Serpentine Gallery, London (2017); Kunsthalle Zurich (2013); Whitney Museum of American Art, New York (2012); and The Secession, Vienna (2011)
- His work is held in major museum collections including: TATE Modern (London), Centre Georges Pompidou (Paris), and Museum of Contemporary Art (Los Angeles)

Product Details

Artist(s) Wade Guyton

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