

Flash Art

Greene Naftali Gallery

Wade Guyton and Kelley Walker

Wade Guyton and Kelley Walker are the art world equivalents of Torvill & Dean, infused with an illegal Surya Bonaly backflip. "The Failever of Judgement Part III," Guyton & Walker's New York collaborative debut at Greene Naftali, is organized in four sections. *Painting Installation* (2004-05), a suite of 26 silk-screen and inkjet hybrid paintings co-opts imagery from a Swiss electrical appliance brand, a Dutch furniture company and a British interior design firm. *Coconut Corridor* consists of a two-way Plexiglas mirror and six paintings that juxtapose advertising slogans with digital scans of sliced coconuts. To make these works, heavily layered oil and acrylic paints are never allowed to form a stable emulsion. The surface is alive, perpetually reacting — bubbling, cracking, pitting and flaking off the canvases, leaving the viewer to imagine what has been obscured and erased in the process.

Flag Installation recycles the silk screens the artists used to print the paintings, here produced as banners that unabashedly herald their processes. The artists secured these familiar, nostalgic and decidedly American flags to their posts with white industrial twist-ties evocative of the plastic handcuffs used by police during civil riots. *Paint Can Installation with Coconuts* consists of approximately 250 paint cans with custom labels and makeshift coconut light fixtures. The labels depict scanned halved fruit, such as bananas, kiwis, coconuts and strawberries, laid directly on the scanner bed. The artists' recycling of imagery through scanning reveals the subject without bias, questioning the inherent neutrality and duplicity of mechanical reproduction.

—Jeffrey Uslip

GUYTON & WALKER, *The Failever of Judgement Part III*, 2005. Mixed media installation. Courtesy of Greene Naftali Gallery. Photo: Oren Slor.

