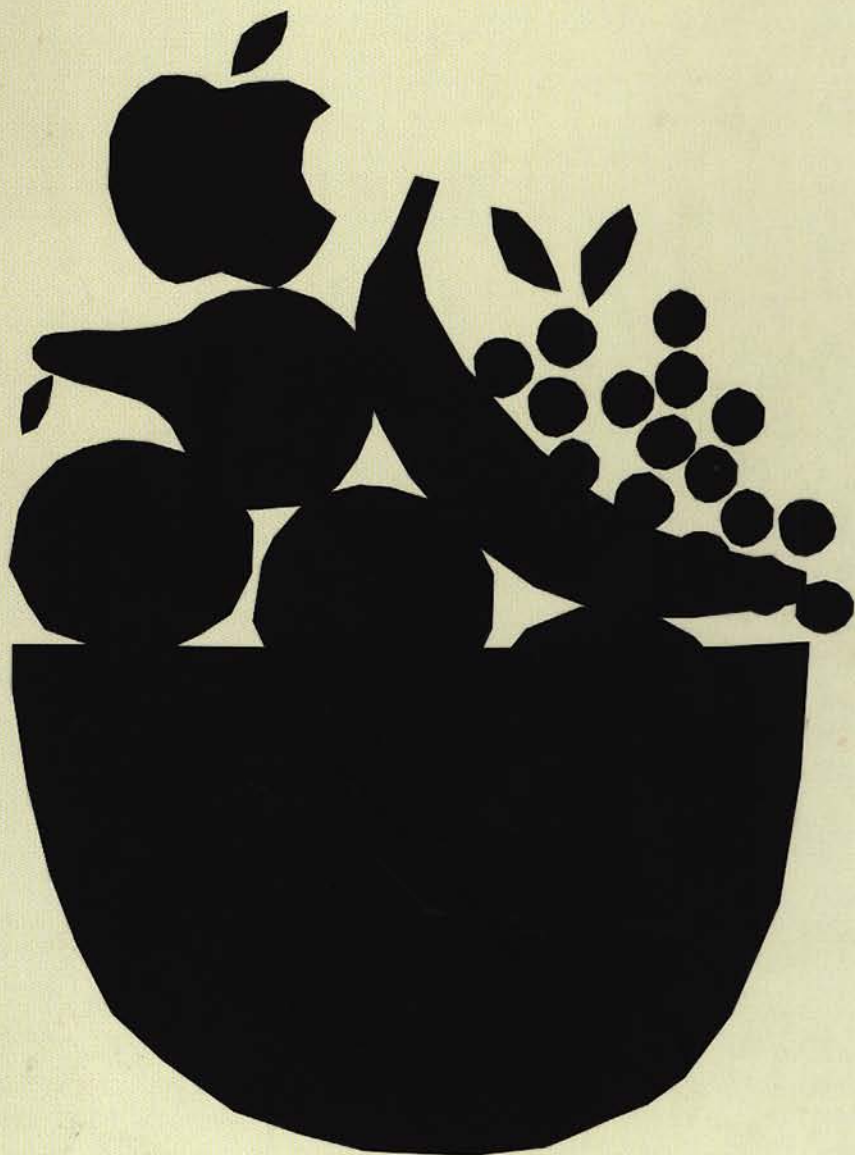


UNCERTAIN STATES OF AMERICA

American Art in the 3rd Millennium



GUYTON \ WALKER

Wade Guyton; born 1972 in Hammond, IN
 Kelley Walker; born 1969 in Columbus, GA
 Live and work in New York, NY

Dear Gunnar,

Glad you like the pictures we sent.

Sorry to be so late on this statement. We just finished several new paintings for your show and we're surprised but the work has changed a lot.

Of course many of the components—the images, iconography, text—are the same as the last body of paintings: scanned knives, Fischli and Weiss chairs, Ketel One vodka ads, sticks, bars and blobs. But we're noticing how the paintings have taken on very different characteristics than the last show you saw at GreeneNaftali. That show dealt with a number of problems—some rudimentary and material like how to physically make a painting, others more speculative like the question of Content, the issue of Context, and whether the paintings were in fact paintings, or some kind of hybrid objects.

Also really important to us was the act of collaborating—or playing together—disrupting our respective ways of working, and experimenting with ideas and processes that our own bodies of work didn't really allow.

So here, after working for a few weeks straight on this new work day and night, some surprising things have happened. We actually worked on 50 canvases at a time—more than we thought we could handle.

But this systematic and labor-intensive process didn't, contrary to what you'd assume, produce a homogenous group, but a bunch of very different paintings that are competitive and antagonistic to each other.

Some are cocky, some moody, others garish and a little crazy, some are like the coldest modern design. Some act like they are anti-paintings, and yet they're not un-painterly at all.

And when a yellow "Hello again." pops up in one of the knife paintings, there is a weird breach that happens—a violation of what seemed to be the rule of red and black. Suddenly the system becomes completely evident and disrupted, but that painting seems to become very self-aware through this mutation. They have started playing with different identities, anticipating alternating contexts—implicating the producers and viewers in other ways.

Lots of stuff. We're pretty excited about it. It's hard to determine exactly what will happen when they are installed in Oslo, but we think it's great to be in the Matthew Barney room, because undoubtedly even though you'll have walled up his stuff the ghosts will still be present.

But anyway, we're looking forward to talking more with you about it then.

See you soon.

Yours,

Kelley and Wade

1. Dear Ketel One Drinker Hello again. The Failure of Judgement Part IV., 2005

