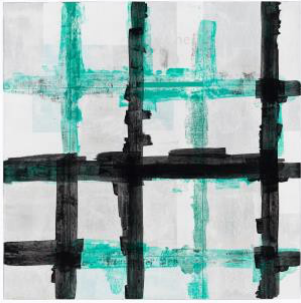


Gaylen Gerber

Left from entrance



Gaylen Gerber with Donelle Woolford

Support/Ding Dang Dong, n.d., 2011

Bic pen, acrylic paint, and aqueous ink jet on paper pva-mounted on oil paint on canvas, United States

Dimensions vary with installation (3 panels, 96.5 x 96.5 cm, 38 x 38 inches)



Gaylen Gerber

Support, n.d.

Oil paint on Culver's restaurant chain disposable paper soft drink cup with plastic lid and straw, United States, 21st century

22 x 9 x 9 cm (8 $\frac{3}{4}$ x 3 $\frac{1}{2}$ x 3 $\frac{1}{2}$ inches)



Gaylen Gerber

Support, n.d.

Medium-density unfinished fiberboard Dimensions vary with installation

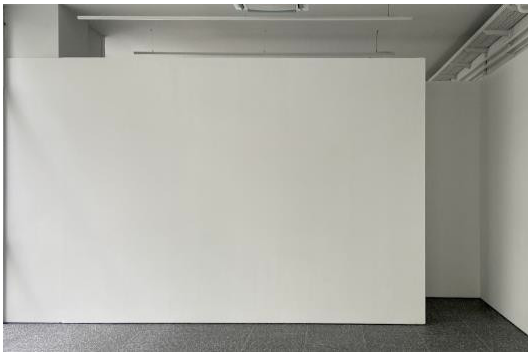
In previous exhibitions at Layr, the plinths addressed a structural hierarchy in the gallery.



Gaylen Gerber

Support, n.d.

Ray Royce archive photograph, Germany, ca. 1935, ink on WallArt non-woven-wallpaper, Dimensions vary with installation



Dividing walls

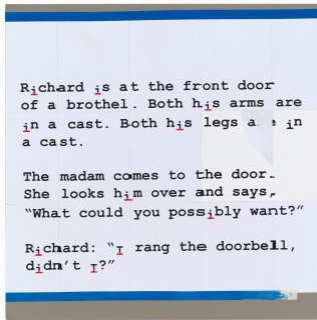
Galvanized steel framing,
plasterboard, latex paint 300 x 480
cm (118 x 157½ inches) each



Gaylen Gerber

Support, n.d.

Oil paint on *The Toy*, Charles Eames, Tigrett Enterprises, United States, 1951, cardstock, plastic coated paper, wooden dowels, pipe cleaners, printed paper, (unused) 76 x 9 x 9 cm (30 x 3½ x 3½ inches)



Gaylen Gerber with Donelle Woolford
Support/Ding Dang Dong, n.d., 2011
Bic pen, acrylic paint, and aqueous ink jet on paper pva-mounted
on oil paint on canvas, United States
Dimensions vary with installation (3 panels, 96.5 x 96.5 cm, 38 x 38
inches)



Gaylen Gerber
Support, n.d.
Excerpts from *Backdrop/A Staged Exhibition (Une exposition mise en scène)*, n.d., 2021 Latex paint on theatrical props from La Ferme du Buisson, Noisiel, France
Dimensions vary with installation
Photo: Emile Ouroumov

Theatrical props selected from La Ferme du Buisson's theatrical storage were painted gray and served as the ground for an exhibition performed at the venue in 2021. In pursuit of revealing the nature of an exhibition, curator Mathieu Copeland transposed an exhibition to the stage for the duration of a show. After the show, portions of *Backdrop/A Staged Exhibition* were saved.



Gaylen Gerber

Support, n.d.

Oil paint on hand mirror, United States, 20th century

14.3 x 12.6 x 9.1 cm (5½ x 5 x 3½ inches)



Gaylen Gerber

Support, n.d.

Oil paint on clown shoes (leather, cloth, and metal) unmarked, United States, early 20th century Dimensions vary with installation



Gaylen Gerber

Support, n.d.

Excerpts, *Backdrop/On Platforming*, n.d. 2006, background paper, Locust Projects, Miami, FL, Dimensions vary with installation

Intended as the ground for a cooperative exhibition organized by Nicholas Frank, *Backdrop* was co-opted by the audience during the opening reception.



Gaylen Gerber

Support, n.d. 2012

Damage, *Support*, n.d., oil paint on *Pogo the Clown*, John Wayne Gacy, acrylic on canvas board, United States, ca. 1980s, (not conserved)

45.5 x 35.7 x 1 cm (18 x 14 x $\frac{3}{8}$ inches)

Two white *Supports* were presented in the fall of 2012 as part of Frieze Art Fair

London, each one is oil paint on a portrait of Pogo the Clown painted by American serial killer and sex offender John Wayne Gacy, who regularly entertained as Pogo the Clown. Shortly afterward, the *Supports* were flooded in Hurricane Sandy, which inundated much of New York City.



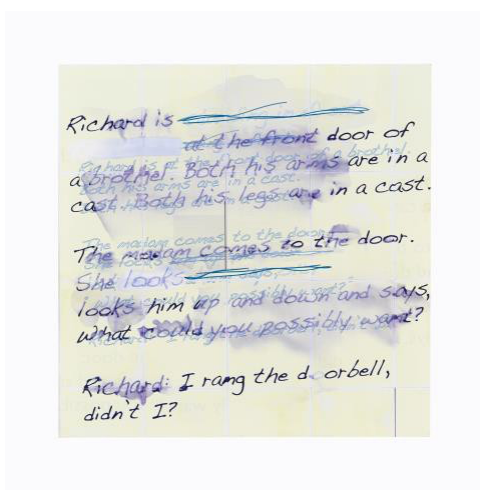
Gaylen Gerber

Support, n.d.

Damage, Gaylen Gerber, *Untitled*, n.d., oil on canvas, (conservation 2023)

96.5 x 96.5 cm (38 x 38 inches)

The painting was one of two paintings damaged in transit and later conserved. The incorporation of the change to aspects of the artworks during their conservation recognizes that while the characterizations - damaged and undamaged - feel real, they infer that the world is oppositional in nature. In this work, neither one nor the other version of the work bears more significance but it is the movement back and forth between perceptions that is of importance.



Gaylen Gerber with Donelle Woolford
Support/Ding Dang Dong, n.d., 2011
Bic pen, acrylic paint, and aqueous ink jet on paper pva-mounted
on oil paint on canvas, United States
Dimensions vary with installation (3 panels, 96.5 x 96.5 cm, 38 x 38
inches each)



Gaylen Gerber
Support, n.d.
Oil paint on portrait of a woman, Italy or Austria, late 19th Century
91.4 x 52.7 x 7 cm (36 x 20 $\frac{3}{4}$ x 2 $\frac{3}{4}$ inches)



Gaylen Gerber

Support, n.d.

Unicycle from entertainer Ray Royce's nightclub and television act, Persons Majestic Manufacturing Company, United States, mid-20th century, on base

112.3 x 61 x 43 cm (44¼ x 24 x 17 inches)



Gaylen Gerber

Sella stool, n.d.

Sella stool, Achille and Pier Giacomo Castiglioni, manufactured by Zanotta, Italy, 1957, enameled steel, stainless steel, leather, chrome plated steel

76 x 28 x 30 cm (30 x 11 x 12 inches)



Gaylen Gerber

Support, n.d.

Oil paint on icon of Saint George and the Dragon,
Russia, 19th century 71 x 55 x 2.5 cm (28 x 21 $\frac{3}{4}$ x 1
inches)

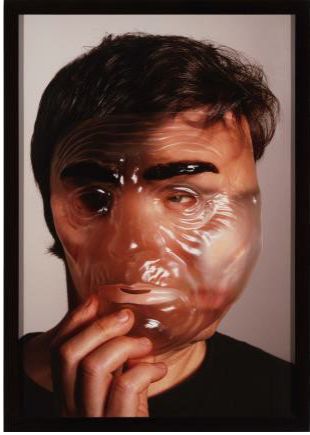
After his third-century martyrdom, the life of Saint George, a Roman soldier, was depicted to evoke Biblical symbolism. Typically, the martyr is shown receiving Christ's blessing from above as he slays a serpent-like dragon emerging from below—and in the process ego-fear and inhibition of action. This early devotional icon has, over time, come to represent many contradictory associations, most notably Western imperialism and far-right political militarism.



Gaylen Gerber

Support, n.d.

Oil paint on distortion mirror,
Germany, ca. 1920 59.6 x 38.7 x 6.5
cm (23 $\frac{1}{2}$ x 15 $\frac{1}{4}$ x 2 $\frac{1}{2}$ inches)



Jeanne Dunning
Untitled, 2004

Epson Ultrachrome inks on Hahnemühle paper and frame, United States
72.3 x 51.4 cm (28½ x 20¼ inches)