Gaylen Gurber
Support, not dated
Oil on painting of uncertain attribution
8 x 10 inches

Gaylen Gurber (1955, McAllen, TX) is an artist and
educator whose work uses painting, or more
precisely the act of painting, as a tool to build
artworks whose multilayered authorship questions
the notion of authenticity and our understanding
of this very notion within the field of contemporary
art. Twisting the Surrealist method called "exquisite
corpse," Gurber creates exhibitions, which
ingredients—the artworks—are a mixture between
found artworks, artworks he made and artworks
other people made for him. For his 2013 show at
Wallspace in New York, Gurber exhibited a work
consisting of an Optimal Model 121 by Joe Colombo,
on which he applied thick paint, so that it
resembles the pipe of René Magritte's masterpiece
La Trahison des Images [The Treachery of Images]
(1928-29); a series of works called Support, where
he painted on top of two versions of Lucio
Fontana's Concetto Spaziale Cratere [Spatial
Concept Formation] (1968); a work he made and
then gave to Heimo Zobernig who painted it; a
photograph of Gurber's backdrop by Liz Deschenes.
For this exhibition at Night Club, Gurber presents
Support, a work consisting of an undated painting
of uncertain attribution on which the artist applied
oil paint.