

*Gaylen Gerber: Supports*  
Sep 20–Dec 21, 2018



*Support*, n.d.  
Oil paint on ceramic cup or container with relief depicting Ai Apec (god of the underworld), late Moche to early Sican/Lambayeque cultures, north coast of Peru, ca. 800–900 CE  
5 x 3 x 3 inches (12.7 x 7.6 x 7.6 cm)



*Support*, n.d.  
Oil paint on mirror with gilt frame from the Kennedy Winter White House, Palm Beach, Florida, mid-20th century  
34 ½ x 30 x 1 inches (86.4 x 76.2 x 2.5 cm)



*Support*, n.d.

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

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 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.



*Support*, n.d.

Oil paint on canvas (originally *Support/Loehr Slide Show*, n.d., 2003)  
50 x 50 inches (127 x 127 cm)

This piece began in 2003 as a collaboration with Cindy Loehr, an artist and intimate of Gerber who later worked as a poet under the name Cynthia Gray. The projection of Loehr's personal images onto Gerber's *Support* has been absent since her death, leaving only the white of the initial *Support*. As a gesture, it recognizes the longing for the miraculous that characterized so much of Loehr's life and artistic practice.



*Support*, n.d.

Oil paint on wooden tent post, Tuareg peoples, Niger, 20th Century, on base  
106 x 14 x 14 inches (269.2 x 35.6 35.6 cm)



*Support*, n.d.

Oil paint on *Concetto Spaziale Cratere* by Lucio Fontana, cast and  
hand-punctured porcelain, 1968  
15 x 11 ½ x 3 inches (38.1 x 29.2 x 7.6 cm)



*Support*, n.d.

Oil paint on *Attica* chair (polyurethane foam) by Studio 65, produced by Gufram, Italy, 1972

24 ½ x 27 ½ x 27 ½ inches (61 x 69.8 x 69.8 cm)



*Support*, n.d.

Oil paint on sandstone standing multi-arm male deity, Khmer, Cambodia, Angkor-Wat period, 13th century CE, on base

32 ½ x 13 x 6 inches (82.5 x 33 x 15.2 cm)



*Support, n.d.*

Oil paint on metal film canister with paper labels for Walt Disney Productions' *Pinocchio*, mid-20th century

16 x 17 x 7 inches (40.6 x 40.2 x 17.8 cm)

Pinocchio is a fictional character and the protagonist of Carlo Collodi's serial novel *The Adventures of Pinocchio* (1883). He is also the subject of a feature-length animated film by Walt Disney Productions (1940), which tells the narrative of a wooden puppet brought to life by a blue fairy. Through many trials and encounters, Pinocchio dreams of becoming a real boy.



*Support, n.d.*

Oil paint on wood ceremonial bowl, New Hebrides, coast of New Guinea, late 19th century, on base

45 x 10 x 9 inches (114.3 x 25.4 x 23.8 cm)



*Support*, n. d.

Oil paint on iron ceremonial hoe currency, Afo peoples, northern Nigeria,  
18th–19th century, on base

29 ½ x 20 ½ x 10 inches (73.7 x 52.1 x 25.4 cm)



*Support*, n.d.

Oil paint on glazed porcelain *Euphrates* vase by Ettore Sottsass, executed by  
Porcellano San Marco for Memphis Milano, 1983

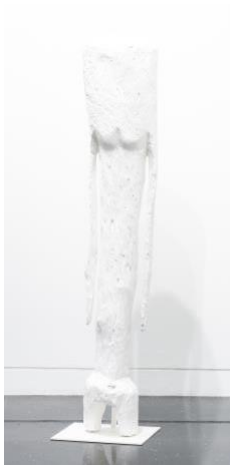
15 ½ x 8 ½ x 7 inches (39.4 x 21.6 x 17.8 cm)



*Support*, n.d.

Oil paint on lacquered beech, plywood, and leather Footstool (model H1121), Adolf Loos (attribution), manufactured by Jacob and Josef Kohn, Vienna, ca., 1905  
12 ½ x 9 x 16 ½ inches (37.7 x 22.8 x 41.9 cm)

The Viennese architect Adolf Loos (1870–1933) championed simple and elegant utilitarian forms. His design work connected progress with a lack of ornamentation, and he made a distinction between functionality and superfluous decoration. This footrest is an early representation of such principles.



*Support*, n.d.

Oil paint on wood *Tchitcheri Sakwa* (protective figure), Moba, Togo, and Ghana, 20th century, on base  
56 x 12 ½ x 14 inches (142.2 x 31.7 x 35.6 cm)

Moba diviners influence and direct the planning, design, and ritual use of *Tchitcheri*, which are protective figures promoting health and prosperity. This sculpture's scale and relatively abstract form suggest that it was likely owned by an extended family or clan. It would have been associated with their origins and played a vital role in assuring their collective well-being.



*Support*, n.d.

Oil paint on earthenware ewer with floral medallions, Persia and the eastern Mediterranean area, Abbasid period, 750–1258 CE, ca. 9th century CE, on base 8 x 6  $\frac{3}{8}$  x 6  $\frac{1}{4}$  inches (20.3 x 16.2 x 15.9 cm)



*Support*, n.d.

Oil paint on attendant figure (glazed ceramic), China, Ming Dynasty, 15th century 23 x 6  $\frac{1}{2}$  x 5  $\frac{1}{4}$  inches (58.9 x 16.5 x 13.3 cm)

This attendant figure is an example of Mingqi or ming-ch'i funerary objects that were placed in Chinese tombs to provide a material afterlife equivalent to the one enjoyed during life. Ming-ch'i objects are highly regarded for their technical and artistic qualities—including rich glazes—and fidelity to the human form.





*Support*, n.d.

Oil paint on seated female figure (ceramic, pigment), Nayarit, Mexico, Chinesco Type D, Proto-Classic Lagunillas Style, ca. 100 BCE–250 CE  
12 x 7 x 6  $\frac{3}{4}$  inches (30.5 x 17.8 x 16.5 cm)



*Support*, n.d.

Oil paint on wood *Tchitcheri Sakwa* (protective figure), Moba, Togo, and Ghana, 20th century, on base  
43 x 8  $\frac{1}{2}$  x 7 inches (109.3 x 21.6 x 17.8 cm)



*Support*, n.d.

Oil paint on flip-top printed cardboard cigarette box (Marlboro Red Label, Philip Morris), 21st century  
4 x 2  $\frac{1}{2}$  x 2  $\frac{3}{8}$  inches (10.2 x 6.3 x 6 cm)



*Support*, n.d.

Oil paint on mummy mask or false head (wood, textile, hair, cinnabar), Chancay culture, Peru, ca. 1000–1450 CE

12 x 9  $\frac{3}{8}$  x 8  $\frac{1}{2}$  inches (30.5 x 23.8 x 21.6 cm)



*Support*, n.d.

Oil paint on liquor bottle (200 mL) with paper bag, United States, 21st century

7  $\frac{3}{4}$  x 4  $\frac{1}{2}$  x 2  $\frac{1}{4}$  inches (19.7 x 11.4 x 6.4 cm)



*Support*, n.d.

Oil paint on concrete fragment found in Grant Park, Chicago, on November 4, 2008, on base

3 x 4  $\frac{1}{2}$  x 3  $\frac{1}{2}$  inches (7.6 x 11.4 x 8.9 cm)



*Support, n.d.*

Oil paint on Foo Dog (guardian figure; Bizen ware), Okayama Prefecture, Japan, Edo period, ca. 1835

10 ½ x 8 ¼ x 9 ¾ inches (27 x 29.8 x 24.8 cm)



*Support, n.d.*

Oil paint on wood and bamboo ikebana vase, Japan, early 20th century

14 ¾ x 8 x 7 inches (37.5 x 20.5 x 7.7 cm)



*Support, n.d.*

Oil paint on porcelain parrot figurine, Dresden, Germany, 20th century

12 ¾ x 4 ¾ x 5 ½ inches (32.4 x 12 x 14.3 cm)



*Support, n.d.*

Oil paint on Dehua porcelain figure of Guanyin or Guanshiyin (the One who perceives the sounds of the world), China, 19th century

9 ¾ x 3 ¼ x 2 ½ inches (24.7 x 8.2 x 6.3 cm)



*Support*, n.d.

Oil paint on wood *Tchitcheri Sakwa* (protective figure), Moba, Togo, and Ghana peoples, 20th century, on base

52 x 9 x 8 inches (132.1 x 22.9 x 20.3 cm)



*Support*, n.d.

Oil paint on *A-mantsho-na-tshol* or *Inap* (snake headdress; wood and pigment), Baga, Nalu, Landuma, Pakur, or Bulunits, Guinea, 20th century, on base  
72 x 17 ½ x 13 ½ inches (182.9 x 44.5 x 34.3 cm)



*Support*, n.d.

Oil paint on earthenware bowl, Hohokam cultures, Arizona, ca. 200–1450 CE  
7 x 23 x 19 ¼ inches (17.8 x 58.4 x 48.9 cm)



*Support*, n.d.

Oil paint on bone hairpin, Roman Imperial Period, ca. 1st–3rd century CE, on base  
7 x 2 x 2 inches (17.8 x 51 x 51cm)



*Support*, n.d.

Oil paint on wood *Tchitcheri* (protective figure), Gurma peoples, Togo and Ghana, 20th century, on base

36 x 9 x 10 inches (91.5 x 22.9 x 25.4 cm)



*Support*, n.d.

Oil paint on ceramic *Menissa insalatiera* (tableware) by Joe Colombo, produced by Pozzi Ceramiche, Italy, 1970

3 ¾ x 12 ¾ inches (9.5 x 32 cm)

Colombo developed the *Menissa insalatiera* as part of a series of reversible forms that can be used in multiple orientations.



*Support*, n.d.

Oil paint on painted wood anthropoid sarcophagus mask, Egypt, Late Period, 664–332 BCE, on base

9 ¾ x 5 ½ x 4 inches (24.8 x 14 x 10.2 cm)

The youthful features on this sarcophagus mask were intended to project an idealized image for the deceased individual's existence in the afterlife. During the Egyptian Late Period, such masks were rarely representational portraits.



*Support*, n.d.

Oil paint on cinematic prop of Nazi scalp from Quentin Tarantino's *Inglourious Basterds* (2009), spontaneous bleeding, 2015

½ x 6 ½ x 4 inches (1 x 16.5 x 10 cm)

In the fall of 2015, as part of the second of two contiguous exhibitions at Studio for Propositional Cinema, Düsseldorf, Gerber presented two *Supports*, each involving oil paint on a cinematic prop, specifically a Nazi scalp from Quentin Tarantino's *Inglourious Basterds*. Shortly after the exhibition's close, one of these *Supports* demonstrated spontaneous bleeding, associated with stigmata.



*Support*, n.d.

Oil paint on stucco female head, Gandharan, North-West Frontier Province, Pakistan, 4th–5th century CE, on base

12 x 6 ½ x 6 ½ inches (30.5 x 16.5 x 16.5 cm)



*Support*, n.d.

Oil paint on bronze commemorative head by Edo peoples, Nigeria, early 20th century, on base

17 x 6 ¾ x 8 ½ inches (43.2 x 17.1 x 21.6 cm)

Rulers in the Kingdom of Benin (present day Nigeria) commissioned bronze heads to honor their immediate predecessors. Although these heads represent specific individuals, they are idealized depictions that emphasize the nobility of the position.





*Support*, n.d.

Oil paint on *Otafuku* mask (painted wood), Japan, Edo period, on base  
8 ½ x 6 ½ x 4 ½ inches (21.6 x 16.5 x 10.4 cm)



*Support*, n.d.

Oil paint on Bactrian gray stone idol, northern Afghanistan, ca. 2500–1500 BCE, on base  
40 ¼ x 7 x 7 inches (102.2 x 17.8 x 17.8 cm)



*Support*, n.d.

Oil paint on Sueki earthenware, Japan, Heian era, 794–1185 CE  
4 ¾ x 3 ¼ x 3 ¼ inches (12.1 x 8.2 x 8.2 cm)



*Support, n.d.*

Oil paint on painted wood Buddhist figure of Bato Kannon (Hayagriva), Japan, Edo period, 18th–19th century

24  $\frac{3}{4}$  x 11  $\frac{1}{4}$  x 7  $\frac{1}{2}$  inches (62.9 x 28.6 x 19 cm)



*Support, n.d.*

Oil paint on olla (storage basket made of plant fibers [Salix and Martynia]), Native American (Apache), southwest United States, 19th century

19 x 15  $\frac{3}{4}$  x 15  $\frac{1}{4}$  inches (48.3 x 40 x 38.1 cm)



*Support, n.d.*

Oil paint on limestone head of a provincial male figure, northern Europe (likely Gaul or Britannia), late Roman Empire, ca. 3rd–5th century CE, on base

11  $\frac{1}{4}$  x 7  $\frac{3}{4}$  x 9  $\frac{1}{8}$  inches (28.6 x 19.6 x 17.5 cm)



*Support*, n.d.

Oil paint on *Concetto Spaziale Cratere* by Lucio Fontana, cast and hand-punctured porcelain, 1968

15 x 11 ½ x 3 inches (38.1 x 29.2 x 7.6 cm)



*Support*, n.d.

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

Dimensions vary with installation



*Support*, n.d.

Oil paint on terra-cotta *milagre* (ex-voto) of a head with an abnormal growth, Sertão region, Brazil, early 20th century

4  $\frac{3}{4}$  x 3  $\frac{1}{4}$  x 3  $\frac{1}{4}$  inches (12.1 x 8.2 x 8.2 cm)

The belief systems held by the peoples of the Sertão region in Brazil reflect indigenous, European, and African cultures. There, an ex-voto may represent a physical *milagre* (miracle) in response to a petitioner's prayer, or the fulfillment of a vow or promise made in return for a favor granted, often in combination with a special pilgrimage. It sometimes takes the form of a body part, and often represents the nature of the problem as well as the fact that the favor sought was granted. This ex-voto represents a head with an abnormal growth.



*Support*, n.d.

Oil paint on cardboard promotional ephemera from the Goldwater presidential campaign (Barry's View Mine Too), HRB Suppliers, Tucson, Arizona, 1964

3  $\frac{1}{4}$  x 6  $\frac{1}{2}$  x 5  $\frac{1}{8}$  inches (8.3 x 15.8 x 13 cm)



*Support*, n.d.

Oil paint on earthenware smudging pipe, Native American (Navajo), Arizona, before 1910

2 x 4 x 1 ½ inches (5.1 x 10.1 x 3.9 cm)



*Support*, n.d.

Oil paint on *Puffo* (polyurethane foam), Gruppo Sturm (Giorgio Ceretti, Piero Derossi, Riccardo Rosso), produced by Gufram, Italy, 1970

18 x 20 x 20 inches (45.7 x 50.8 x 50.8 cm)

Gruppo Sturm was one among a number of Italian architectural and design groups established in opposition to the functionalism of International Style in the 1960s and 1970s. Working primarily in Torino between 1966 and 1975, the group's name is an abbreviation of *architettura strumentale*, or "instrumental architecture." Its members were important to the development of anti-design and radical architecture movements.



*Support*, n.d.

Oil paint on corrugated terra-cotta pot, Ancestral Pueblo culture, Utah, Arizona, New Mexico, and Colorado, 800–1200 CE

11 ¼ x 11 x 10 ⅞ inches (29.8 x 27.9 x 27.6 cm)



*Support*, n.d.

Oil paint on porcelain seated figure of Mao Zedong, China, Great Proletariat Cultural Revolution, 1966–1976

16 ½ x 10 x 11 ½ inches (41.9 x 25.4 x 29.2 cm)



*Support*, n.d.

Oil on rubber chicken (latex with pigment), United States, 20th century

3 x 17 ½ x 4 inches (7.6 x 44.5 x 10.2 cm)



*Support*, n.d.

Oil paint on bronze stand for oil lamp in form of a tree, Rome, Imperial Period, 1st–4th century CE

12  $\frac{3}{4}$  x 5  $\frac{1}{2}$  x 4  $\frac{1}{8}$  inches (32.5 x 10.8 cm)



*Support*, n.d.

Oil paint on mirror with face, glass, and gypsum, Syro-Hittite (Luwian-, Aramaic-, and Phoenician- speaking political entities), northern Syria and southern Anatolia, 2nd century BCE, on base

5  $\frac{3}{4}$  x 4  $\frac{1}{2}$  x 2  $\frac{3}{8}$  inches (11.4 x 11.9 x 5.8 cm)

Mirrors like this were often used in prophesizing, as a way to perceive the divine.



*Support*, n.d.

Oil paint on 12 fl. oz. printed aluminum can (Anheuser-Busch), United States, 21st century

5 1/8 x 3 x 2 1/2 inches (13 x 7.6 x 6.3 cm)



*Support*, n.d.

Oil paint on cinematic prop of severed ear from the Hughes Brothers' *Dead Presidents*, 1995

3/4 x 2 3/8 x 1 1/2 inches (2 x 6 x 4 cm)



*Support*, n.d.

Oil paint on female figure (bone) Egypt, Roman period, ca. 2nd–3rd century CE, on base

6 x 2 1/8 x 1 1/4 inches (15.2 x 5.4 x 3.2 cm)





*Support, n.d.*

Oil paint on fiber and pitch water basket, Native American (Paiute or Washoe), Great Basin Area, United States, 19th century

15 ½ x 13 ½ x 12 inches (39.4 x 34.3 x 30.5 cm)



*Support, n.d.*

Oil paint on taxidermy pheasants, United States, 20th century

44 ½ x 9 x 8 inches (113 x 22.9 x 22.3 cm)



*Support*, n.d.

Oil paint on bone idol of standing woman, Egypt, Roman period to Coptic culture, ca.

1st century BCE, on base

4  $\frac{7}{8}$  x 1  $\frac{3}{8}$  x 1 inches (12.4 x 30.5 x 2.5 cm)



*Support*, n.d.

Cake fondant, donut, food coloring, and insect feces on cardboard, acrylic frame, Das Institut and Allison Katz's *Scattered A*, *Scattered K*, 2012

48  $\frac{1}{2}$  x 96  $\frac{7}{8}$  (2485.8 x 123.2 cm)