



GALERIE
CHANTAL CROUSEL

Wade Guyton

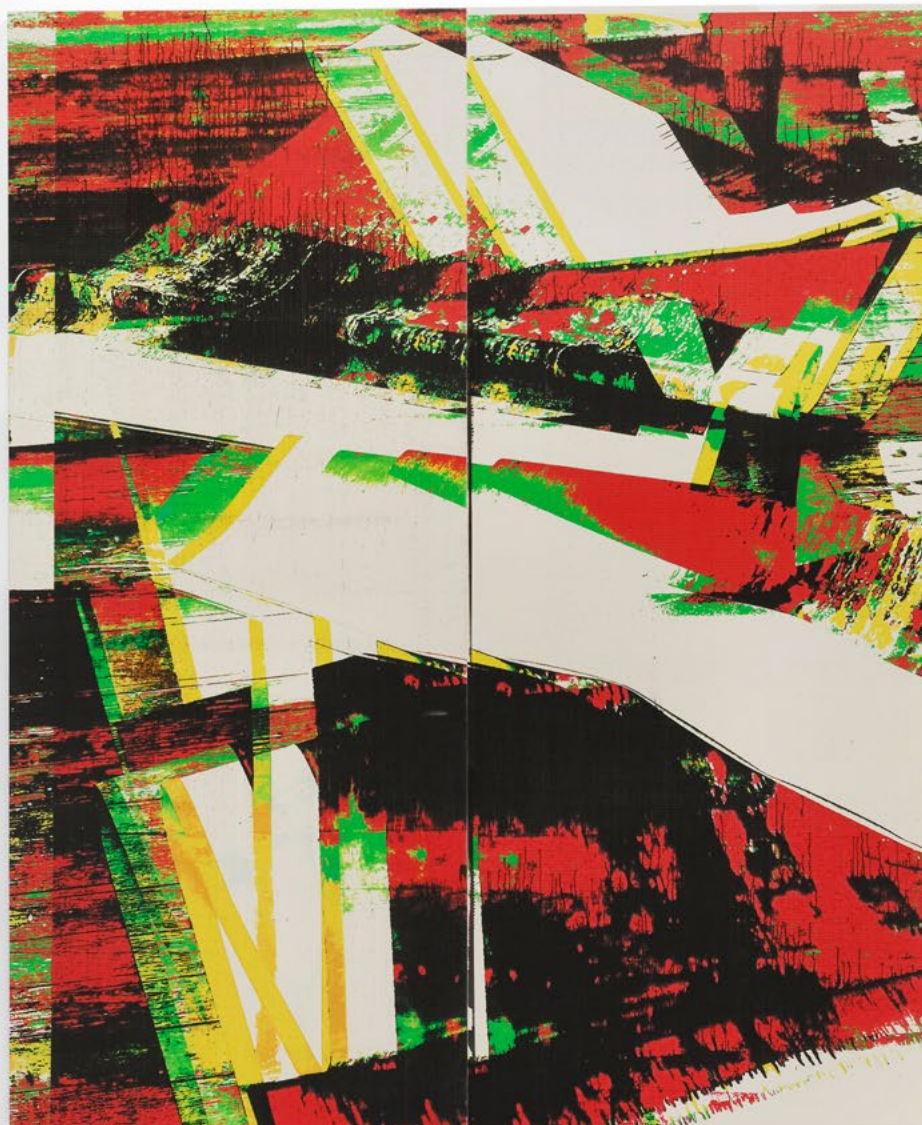
Art Basel Hong Kong | Booth 1C05
March 26 — 30, 2025

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The five paintings presented here are Guyton's signature motifs and themes of image-making: the studio floor, the Manhattan view from the studio window, screenshot of products ads and finally abstracts paintings, which are close-ups of bitmap files.

“It's gone against everything we think of as a painting. Pollock flung it; Rauschenberg silkscreened it; Richter took a squeegee; Polke used chemicals. Wade is working in what by now is a pretty venerable tradition, against the conventional idea of painting.”

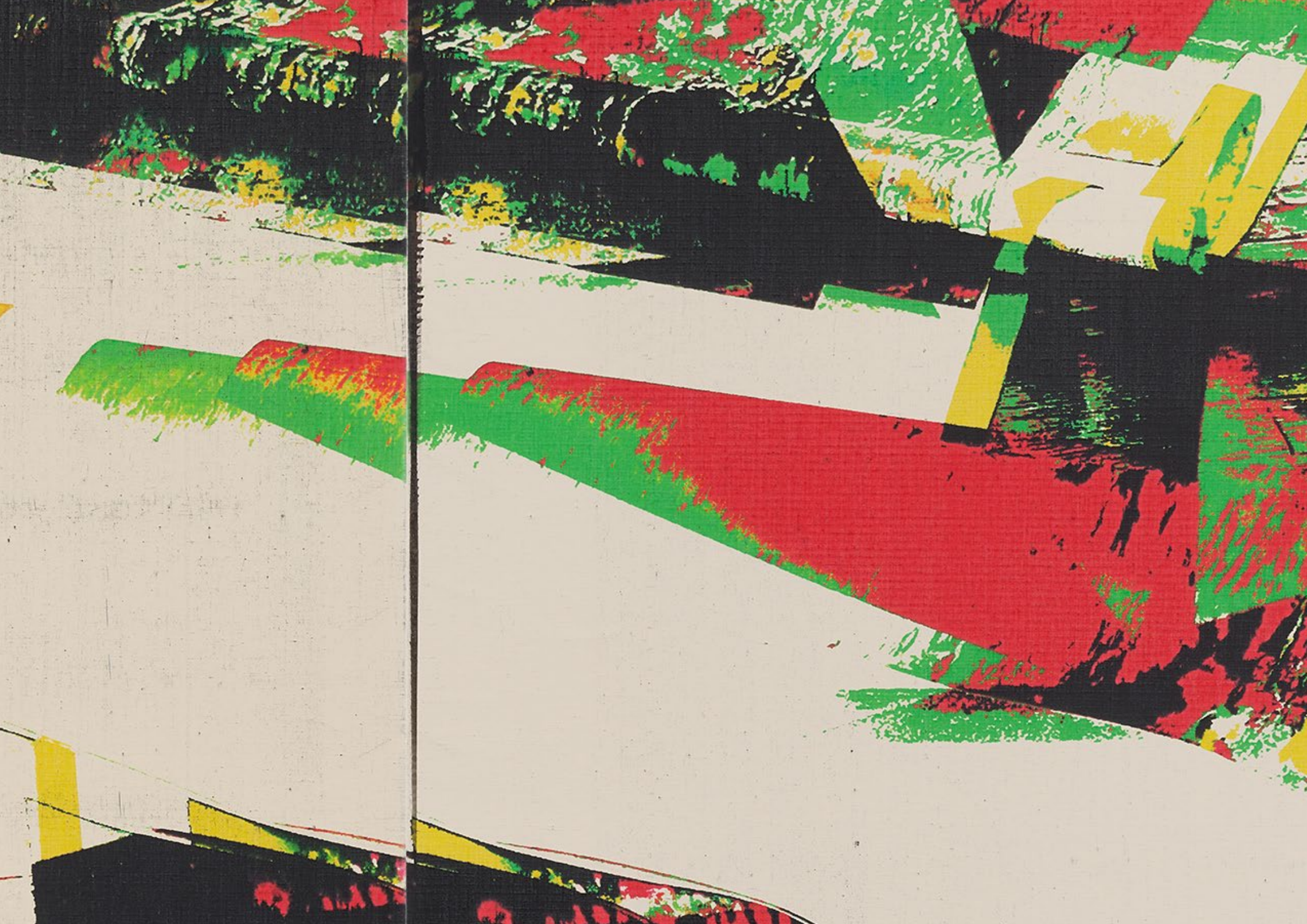
—Ann Temkin, Chief Curator of Painting and Sculpture,
Museum of Modern Art, New York, USA.

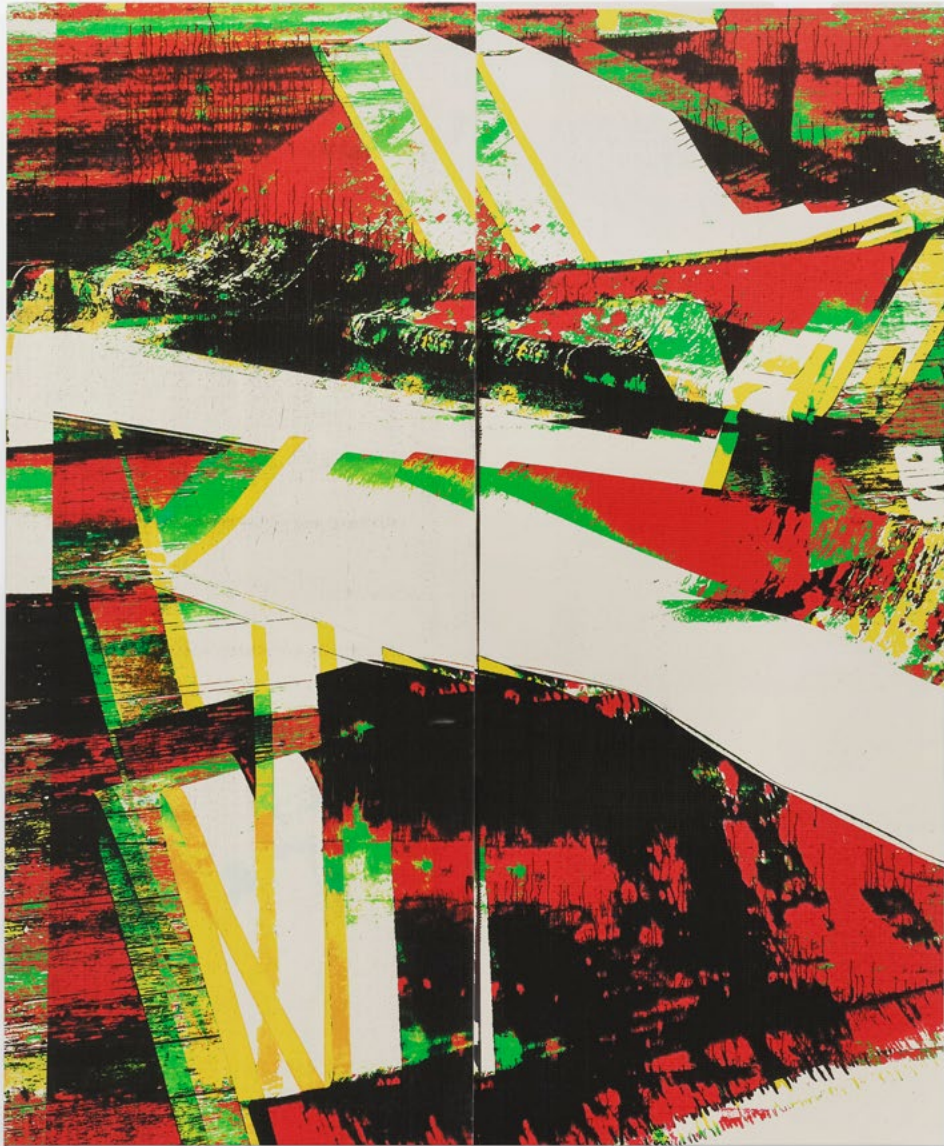


Wade Guyton
Untitled, 2022

Epson UltraChrome HDX inkjet on linen
213,4 × 175,3 cm | 84 × 69 in.

EUR 550,000 excl. VAT





The work represents freshly printed canvases having come out of the printer and unceremoniously fallen onto the studio floor. Captured by the artist with his mobile phone camera, the image was then digitally transformed, thus blurring its figurative subject.

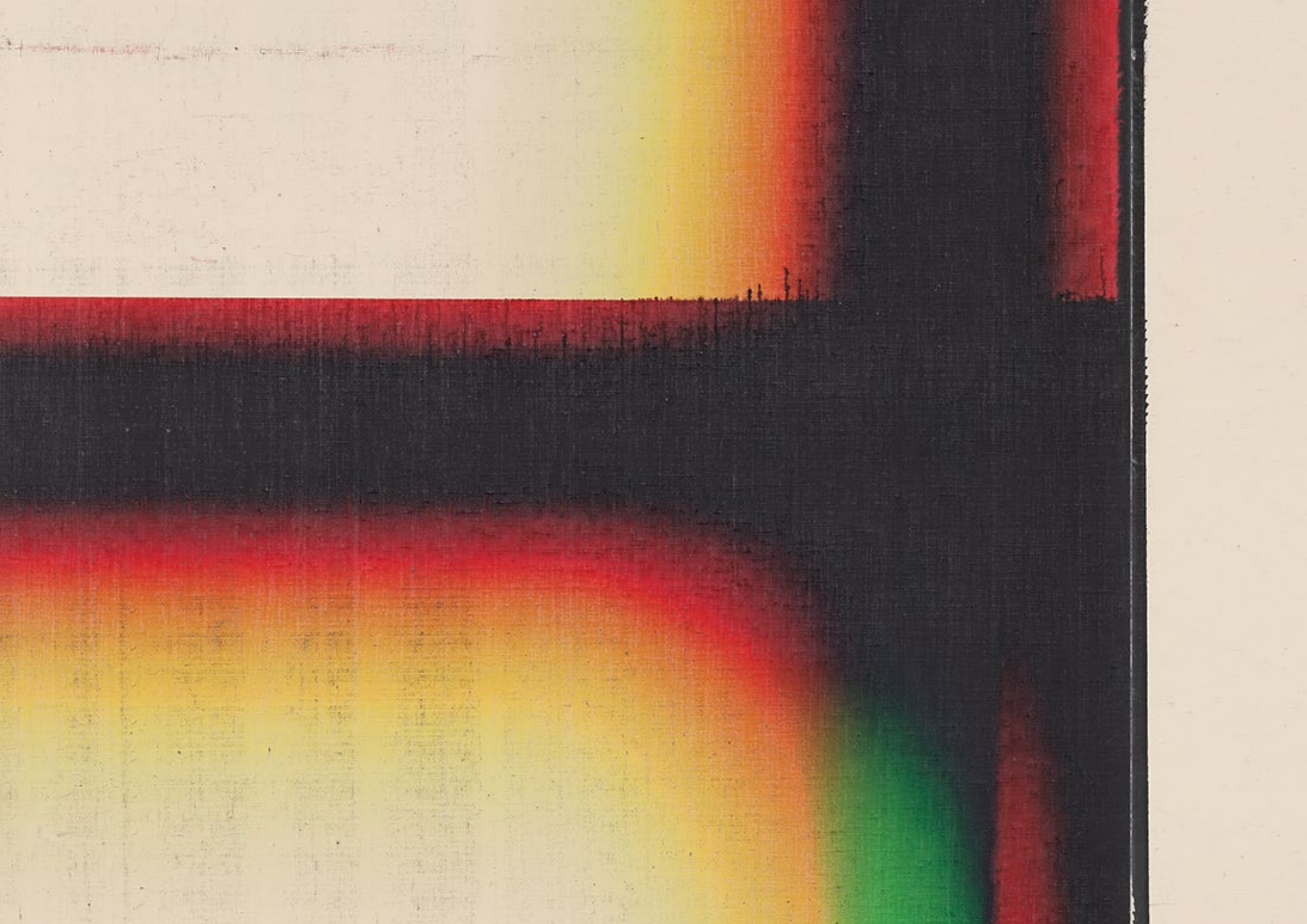
The interplay between control and chance is central to Guyton's work, invoking the legacy of artist like Marcel Duchamp, Jasper Johns, and Andy Warhol—figures who similarly questioned the boundaries of artistic production.



Wade Guyton
Untitled, 2022

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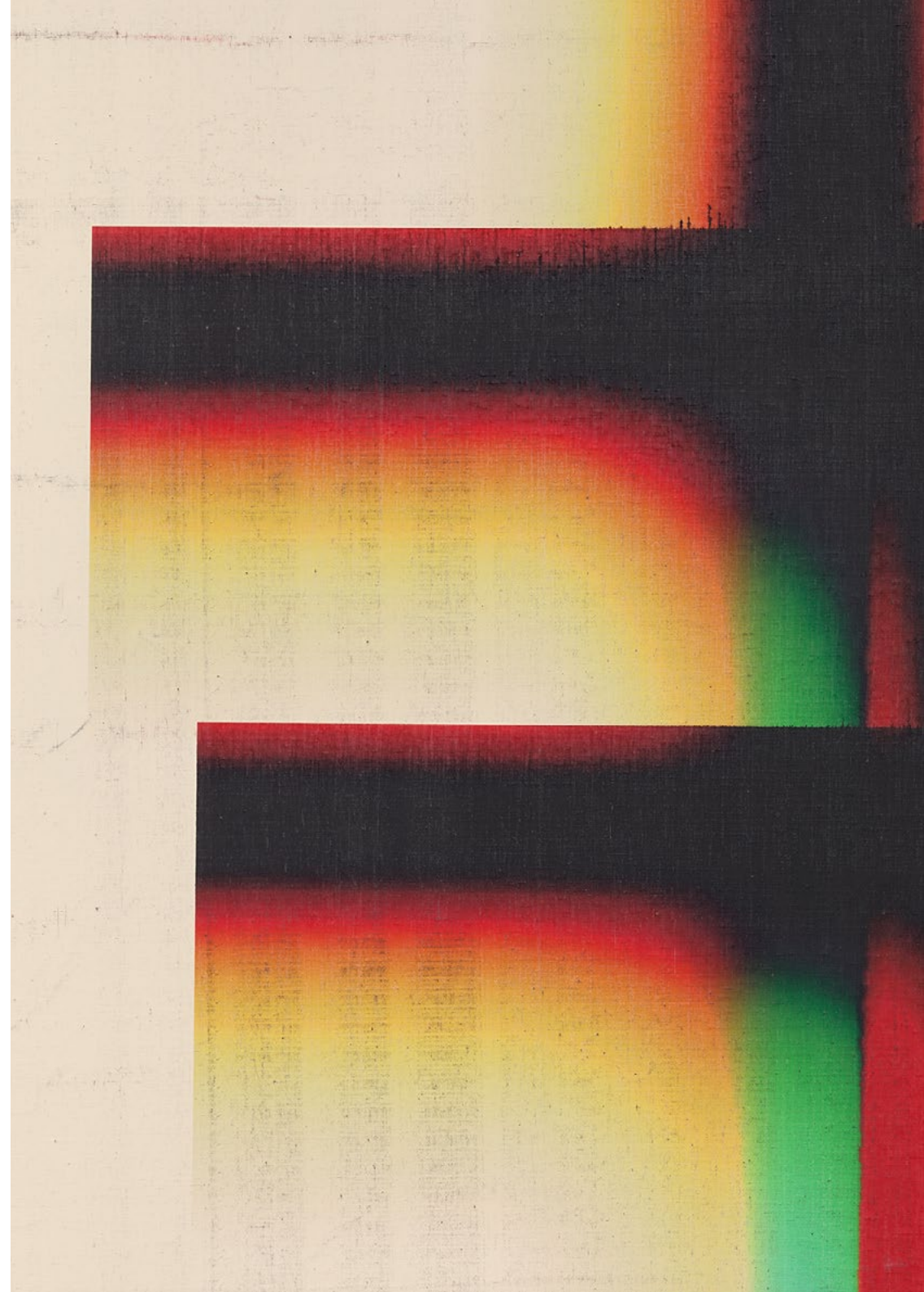


Starting with the extraction of a digital photograph's bitmap—the smallest cell, the DNA of an image file—Guyton enlarges the pixels as much as possible and prints them onto the canvas.

At the core of Guyton's *Bitmap* series is the movement of zooming in towards the smallest element of the image, followed by the action of printing and enlarging to the biggest possible dimensions allowing the bitmap to remain identifiable.

Guyton questions the integrity of the digital image: “What happens to ‘painting’ when it’s being eaten away from the inside?”

—Johanna Burton, Director, MOCA, Los Angeles, USA.



“The interplay between painting, photography, and printmaking has a long history in modernism, from Pablo Picasso to Rauschenberg and Jasper Johns up to artists like Gerhard Richter. Artists were always aware about the transitions and interplays between the various media. They are sliding through those notions all the time.”

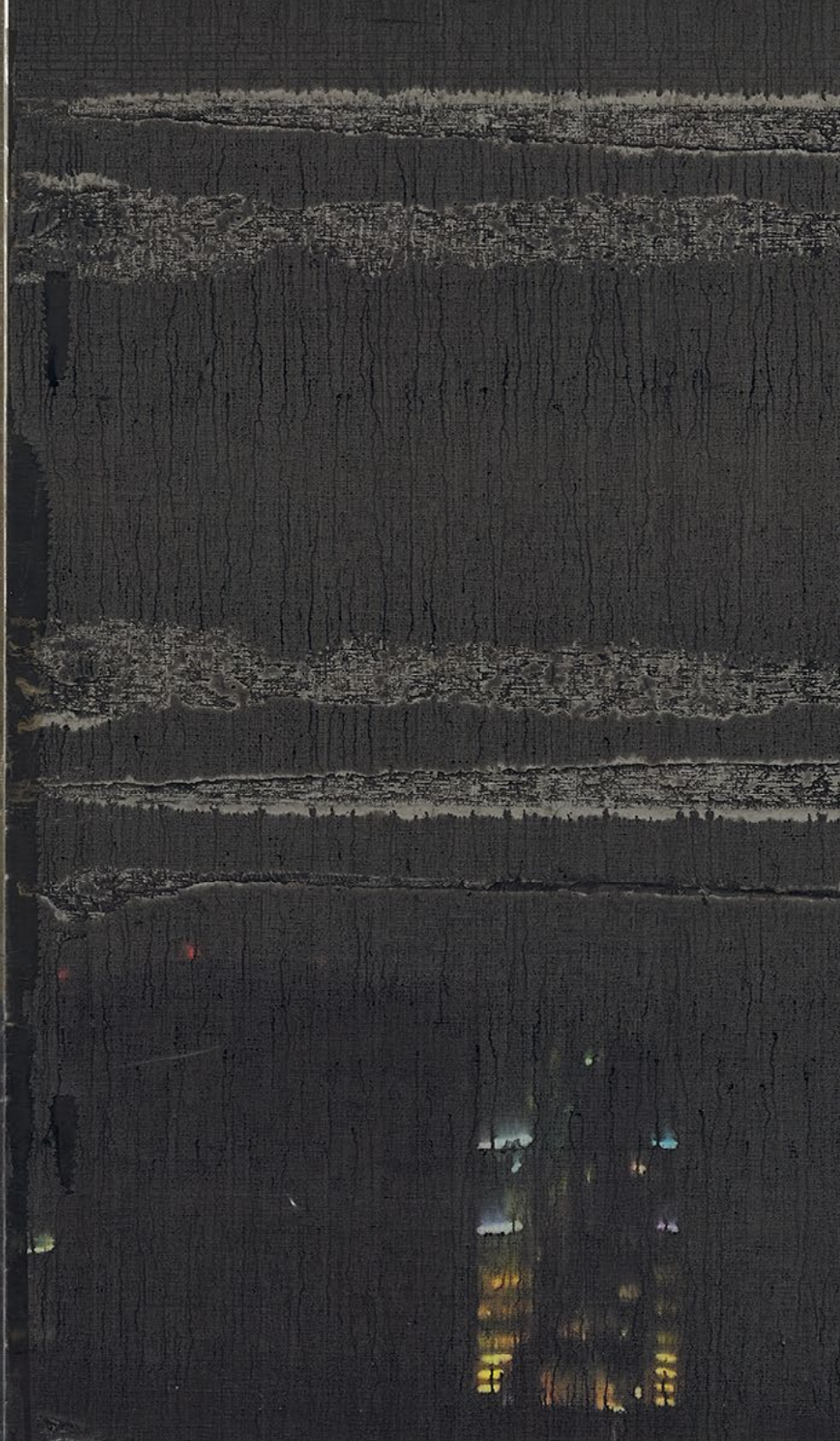
—Achim Hochdörfer, Director, Museum Brandhorst, Munich, Germany.



Wade Guyton
Untitled, 2021

Epson UltraChrome HDX inkjet on linen
213,4 × 175,3 cm | 84 × 69 in.

EUR 550,000 excl. VAT



Taken from the window of Wade Guyton's studio, this view of the Manhattan skyline seems to conform to a traditional definition of painting as a window onto the world.

Pointing to the early 20th century celebrations of New York's modernist architecture, it also reflects on the artist's position within the outside world.

Far from a simple snapshot taken from his studio, the work brings to the fore the outside world, making the artist's studio a social-political space.

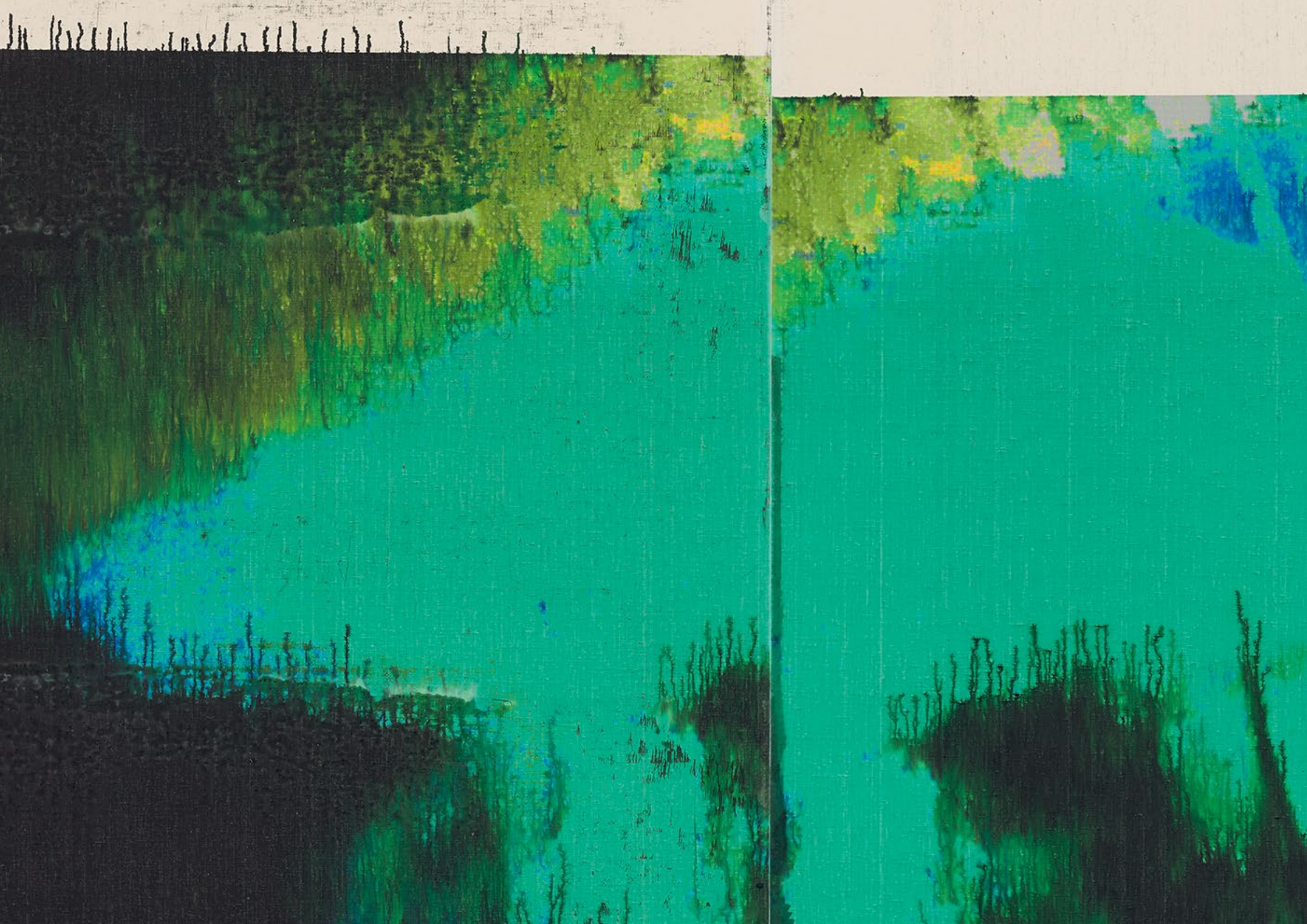




Wade Guyton
Untitled, 2022

Epson UltraChrome HDX inkjet on linen
213,4 × 175,3 cm | 84 × 69 in.

EUR 550,000 excl. VAT





The work, as usual in Wade Guyton's practice, results mostly from the mechanical action of the inkjet printer. The artist explains his canvases' appearance thus:

"The drips, the accidents, the ink runs out, the canvases pile up on the floor. I'm rough with them because they're bigger than I am, and often it's just me working alone, so I'm dragging them around. Whatever happens when I'm making them is part of the work."

—Wade Guyton.



Wade Guyton
Untitled, 2018

Epson UltraChrome HDX inkjet on linen
213,4 × 175,3 cm | 84 × 69 in.

EUR 550,000 excl. VAT



iPhone (s)

Welcome to the
big screens.



Screenshots of online advertisements are a recurrent theme in Wade Guyton's oeuvre.

The slogan "Welcome to the big screens" sounds like a self-referential phrase, citing the 'big screen' of Guyton's paintings. Indeed, "the digital snapshot is blown up into a tableau-like format. It's turned into a monument, enriched with the symbolic power of history painting [...]."

An advertisement is conceived to be seductive and immediately legible, but Guyton's painting undermines the commercial message by blurring the image and interrupting the slogan.

Wade Guyton

Born in Hammond, Indiana, USA, in 1972.
Lives and works in New York.

Since the early 2000s, Wade Guyton has pursued an investigation into the conditions and impact of digital image production. Guyton's paintings are realized by running folded pre-primed canvases several times through huge inkjet printers to print blown-up motifs, letterings, photographs. The errors, gaps and drips are part of the composition, they are sometimes deliberately looked for or made to happen by the artist.

Guyton thus purposely misuses his printer by challenging its technical limitations and by using materials unsuited to its specifications. The tension between the artist's will and the machine's capabilities is at the core of his work, as is our evolving relationship with images.

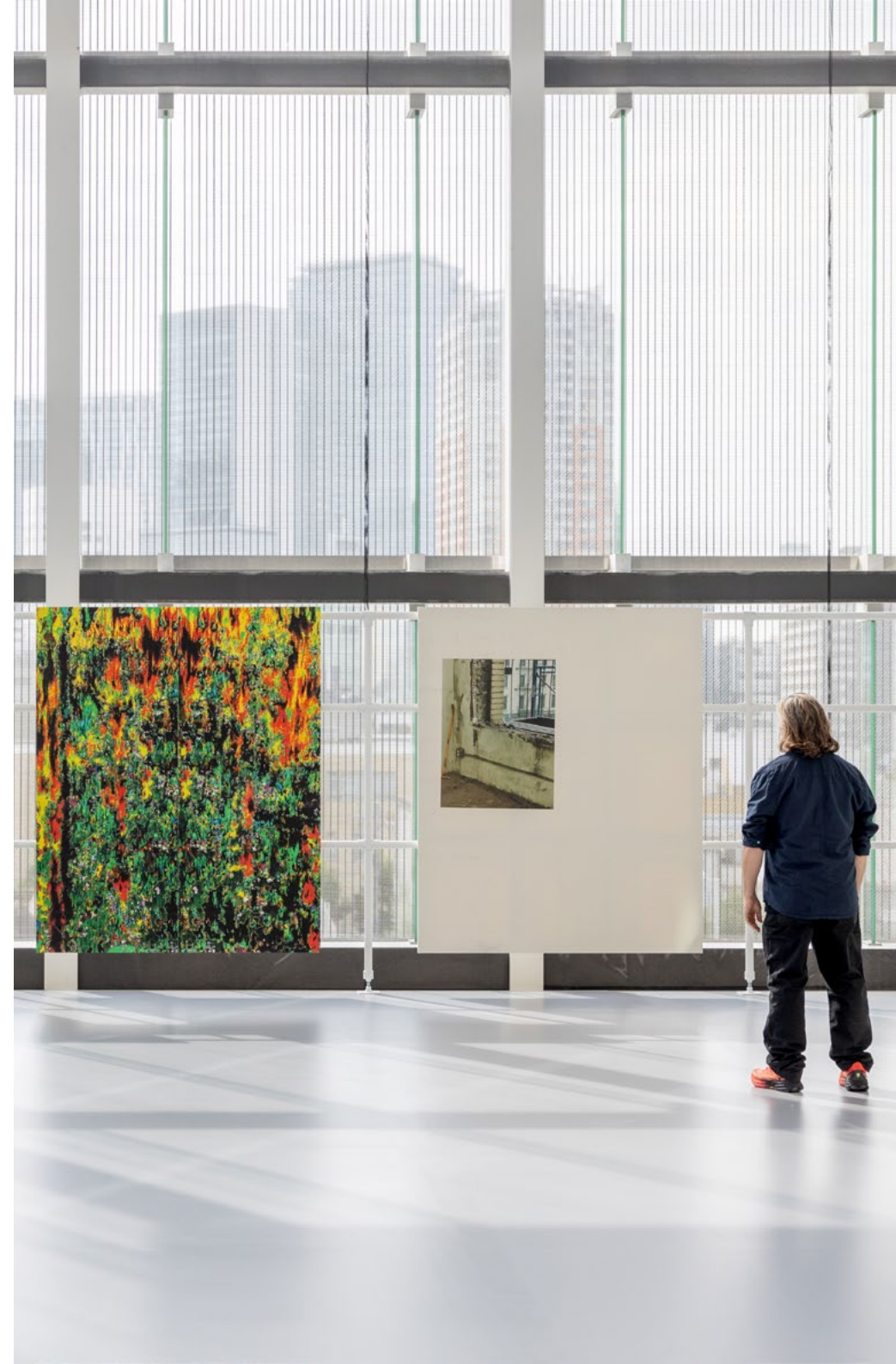
Pursuing the historical quest of producing painting while erasing the creator's expressive gesture and brushstrokes, Wade Guyton follows the path opened by artists such as Andy Warhol. The latter's silkscreen paintings can be likened to the imperfect application of ink in Guyton's paintings. Yet, the screen printing technique was used by Warhol to compare high art with consumer products and to eventually let the image be consumed into erasure, while Guyton endeavors to reveal the inherent materiality of digital images, through the exaggerated blowing-up of printed pixels and the resulting unprinted canvas.

Guyton has also recognized the influence on his work of the Pictures Generation, whose artists had a greater concern for how a picture functioned than for what it represented. Unlike them, Guyton does not erase the temporal, spatial and authorial gap between the image he borrows and the work he creates, he exaggerates it. Instead of appropriating an image and erasing its context, he clearly emphasizes the apparatus of citation (computer toolbars and icons, website pages, newspaper dates,...), thus keeping the picture at a distance, further emphasized by the glitches in printing.



Museum Collections

Art Institute of Chicago, Chicago
Aïshti Foundation, Beirut
Collection Pinault, Paris
Dallas Museum of Art, Dallas
Fondation Beyeler, Basel
Fondation Louis Vuitton, Paris
Fondazione Prada, Milan
FRAC Île-de-France, Le Plateau, Paris
FRAC Normandie, Sotteville-lès-Rouen
Glenstone, Potomac
Knoxville Museum of Art, Tennessee
Kunsthaus Zürich, Zürich
Kunstmuseum Basel, Basel
Los Angeles County Museum of Art, Los Angeles
Museum Ludwig, Cologne
Musée d'art Moderne et Contemporain (MAMCO), Geneva
Musée d'Art Moderne de la Ville de Paris
Musée National d'Art Moderne, Centre Georges Pompidou, Paris
Museum Brandhorst, Munich
Museum of Contemporary Art, Chicago
Museum of Contemporary Art, Los Angeles
Museum of Modern Art, New York
Pinakothek der Moderne, München
Princeton University Art Museum, Princeton
San Francisco Museum of Modern Art, San Francisco
Tate Modern, London
Walker Art Center, Minneapolis
Whitney Museum of American Art, New York



Selected solo exhibitions

2024

Thirteen Paintings, Espace Louis Vuitton Tokyo, Shibuya-ku, Japan.

2023

Galerie Matthiesen, Ausstellung, Edouard Manet, 1928, 6. Februar bis 18. März, Vol. II, Crousel+1, Galerie Chantal Crousel, Paris, France.

Five Paintings, 2013-2015, Musée d'Art Moderne de la Ville de Paris, Paris, France.

Wade Guyton, Galerie Chantal Crousel, Paris, France.

2019

WADE GUYTON, ZWEI DEKADEN MCMXCIX–MMXIX, Ludwig Museum, Köln, Germany.

Natural Wine, Galerie Chantal Crousel, Paris, France.

2017

Das New Yorker Atelier, Abridged, Serpentine Gallery, London, United Kingdom.

Schultze Projects 1, Museum Ludwig, Cologne, Germany.

Wade Guyton Peter Fischli David Weiss, Aspen Art Museum, Aspen, USA.

Siamo Arrivati, Museo MADRE, Naples, Italy.

Das New Yorker Atelier, Museum Brandhorst, Munich, Germany.

2016

Wade Guyton, Mamco, Geneva, Switzerland.

Wade Guyton, Le Consortium, Dijon & Académie Conti, Vosne-Romanée, France.

Wade Guyton, Le Mur - 8 rue Saint-Bon, Paris, France.

2014

25/25/25, Josef Albers Museum, Bottrop, Germany.

Zeichnungen für ein kleines Zimmer, Fondation François Pinault, In the Cube of Punta Della Dogana, Venice, Italy.

26 avril - 7 juin 2008, Galerie Chantal Crousel, Paris, France.

2013

Wade Guyton, Kunsthalle Zürich, Zürich, Switzerland.

Wade Guyton, Guyton\Walker, Kelley Walker, Kunsthaus Bregenz, Bregenz, Austria.

2012

OS, Whitney Museum of American Art, New York, USA.

2011

Zeichnungen für ein kleines Zimmer, Grafisches Kabinett, Secession, Vienna, Austria.

An American in Tbilisi (with Trisha Donnelly), Georgian National Museum, Tbilisi, Georgia.

2010

Zeichnungen für ein grosses Bild, Museum Ludwig, Cologne, Germany.

Whitney on Site: New Commissions Downtown. Guyton\Walker, Whitney Museum of American Art, New York, USA.

Front Room: Guyton/Walker, Baltimore Museum of Art, Baltimore, USA.

2009

Wade Guyton, Museum Dhondt-Dhaenens, Deurle, Belgium.

2008

Wade Guyton, Portikus, Frankfurt, Germany.

Wade Guyton, Galerie Chantal Crousel, Paris, France.

Guyton\Walker, LAX Art, Los Angeles, USA.

Guyton\Walker, Museum d'Arte Moderna Bologna (MAMbo), Bologna, Italy.

2007

Wade Guyton: Objects Are Much More Familiar, Power House, Memphis, USA.

2006

Wade Guyton, Haubrok Foundation, Berlin, Germany.

U Stencil, Hard Hat, Geneva, Switzerland.

Paintings, Westlondonprojects, London, United Kingdom.

Guyton\Walker: Empire Strikes Back, Carpenter Center, Harvard University, Cambridge, USA.

Wade Guyton, La Salle de Bains, Lyon, France.

2005

Wade Guyton, Gavlak, West Palm Beach, USA.

Color, Power & Style, Kunstverein Hamburg, Germany.

2004

Objects are Much More Familiar, Power House, Memphis, USA.

XXXXX BBB XXXXXFFFFFF FFFF, (with Kelley Walker), Midway Contemporary, St. Paul, USA.

2003

Elements of an Incomplete Map, Artists Space, New York, USA.

1998

Wade Guyton, M.F.A. exhibition, Hunter College, New York, USA.

An abstract painting featuring bold, geometric shapes in red, green, yellow, and black on a white background. The composition is divided into several sections by these shapes, which appear to be layered or overlapping. The colors are vibrant and saturated, with some areas showing texture or brushwork. The overall effect is one of dynamic movement and strong contrast.

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