

# **UNTITLED**

**Anthony Pearson / Jonas Wood**

April 10 - May 8, 2011

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# INTERVIEW

Anthony Pearson, Jonas Wood and Joel Mesler in conversation  
Recorded at UNTITLED, New York, on April 10th 2011.

AP Is it working?

CC Yes.

AP Go ahead and do what you did, you were asking us about...

JM Well... you guys are friends, yes?

AP / JW Yes very good friends.

JM And your studios are very close together...

AP That's correct.

JM Down the street.

AP About eight doors apart.



JW Eight doors down.

JM And the first project you guys did together was with Shane Campbell's booth at NADA...

AP / JW Yeah

JM What year was that?

AP December 2008.

JW And the idea behind that project was that we both

wanted to make an amazing booth. The goal was to have the best booth at NADA.

AP And the thing is that a lot of people don't see the commonalities in our work because we actually are such different artists but there are these common threads that Jonas and I knew were there and Shane obviously knew were there and we just tried to work off of that. So it was not quite a collaboration but a special kind of project. And this show is the grand combination of that.

JW Three years later.

JM On a larger scale.

JW And we put more time into thinking about it, about putting it together. I mean, a lot of commonalities that were working in 2008 we already had talked about. For instance color, or lack of color, was the first thing that we were thinking about. At least for me and bringing my work into it.



JM And coming off your recent show at Anton Kern's which was full of color.

JW Exactly. So that show was full of color and layered. What is interesting about getting our works closer together for both of us is that there is this commonality even in basic things like, the repetition of the rectangle or the verticality of some of the work. So those were the elements that we were throwing around when we first decided that we wanted to do this, when we started making

the work for the show.

AP You know there is this thing in Jonas's practice where so much of the work is coming out of using photography, his own photography, photography of his family etcetera which springboards into drawing and then into painting. I am doing a very similar thing, I am taking drawing and pushing it through photography, eventually coming to sculpture. So there is this trajectory that happens in both of the artists' work that is similar.

JM So we could say that this exhibition reveals the similarity of how you guys begin to work. A similar source.

JW Exactly and as Anthony mentioned, with drawing too. Anthony's photographs that are in the show, are about this drawing practice that he has to get him into photography just like part of my drawing practice gets me into painting. So the vehicle of drawing and the mark making - we were seeing that commonality too. I think that this is something that we weren't thinking about the first time. The first time it was really more specifically about color and lack of color - black and white - and about objects. There wasn't much thinking going into it the first time. It just was a gut reaction about how we wanted to put things together. Now we are much more conscious about each other's work. I know much more about him as a person three years later and as a friend and also about his practice. Since our studios are so close, for the last couple of months we've been going back and forth from each other's studios and sort of communicating without being like "you need

to go this way or you need to go that way". And we made some changes to our work, like I made some things that had a little bit of color in them and we thought we were going to be able to pull them off but then we decided that actually it would be better to have a complete lack of color to accentuate the differences and the similarities in our practices.



AP Jonas is also working off this idea that he's using antiquity and the museological as a subject in these drawings with the pots and plants and object as image, and once again, I'm using the same exact notions in my work in a more personal language.

JW Yes and elevating the object too. That's another thing that we talked about. There are a couple of specific examples in this show where Anthony elevates the sculptures that he makes on these beautiful wood plinths - actually on two tiers. There's one, and then another, bringing it up even

higher and saying “this is important to look at.” And he is saying it with photographs as well, to accentuate it. And with me this happens when I am making a pot drawing, especially the three “antiquities” ones. I’m accentuating this object I am saying this object is important. Even with some of my wife’s pots, it’s the same way – like “I’m trying to tell you that this is an important object”. Even though I’m doing it in two dimensions and Anthony is actually making the physical object.

JM Yes, I think this does start to reveal the similarities in your foundations and the fact that then you have different paths. You start from a similar place but then go in both your different directions.

JW Yes. And Anthony, I wanted to ask you too – you started making these wall hanging sculptures maybe five or six months ago, and I was interested in that, because I felt like you were taking these objects out of your drawings in a way, or figuring out a way to draw with sculptural elements; with the clay. So that was interesting to me because I use a similar process in terms of culling a lot of information through drawing and transferring that into a painting or another drawing. You basically started making these three dimensional versions of your drawings. And then, instead of photographs, they became their own objects on the wall.

AP Right, and the converse of that is taking the sculpture from the plinth, and taking the sculpture from its pairing with the photograph, removing it from its upright position and putting it on the wall so that it becomes comparable with the pictures in terms of scale. And as you said, it actually is about drawing, because it’s usually all about the line.

JW Anthony makes a lot of work that he doesn’t show, And I feel like I go through a lot of ways to try to figure out what the right composition would be. Actually that black painting, I originally did it as a partially color painting, flipped with a color orchid. And we were talking about it and we were like “this is a cool painting but it’s not going to work for this show,” because of the color that I was using. So then I flipped it and reversed it and made it in black and white. I used that first step to get closer to what we were trying to achieve in this show. And what I think we were trying to achieve is this really subtle difference in each of the pieces, but still maintaining the cohesiveness of the show. So it didn’t feel like one thing was jumping off of the wall, and something else was hiding back and so that there was this sort of unity about the vibe that the space was creating. Through, as we said, black and white, the line, the rectangle, and through scale.

AP Activity within the practice is not necessarily indicative of the final outcome. The final outcome, as Jonas is saying, is this highly edited highly conceived thing. But whatever activity that we each use to get to where we’re going is quite separate from the final result. You know, when people come to my studio they see what I refer to as “positives.” Which is all my drawings on foil, and pieces of clay and plaster. And it’s often very confusing for people because they can’t see that everything becomes formalized through casting, through the design of the framing, and the sort of way of presentation.

JM And scale shifts.



AP And scale shifts, exactly.

JW Because you can take a small thing and make it bigger or vice-versa, something big and make it smaller. So you have this whole editing process that you go through. You make way more than you need because you know that you are going to go through all this mechanism, where some of it is going to work and some of it is not.

AP Exactly. And it also is a way of taking away the pressure of trying to make something

perfect. When I'm making things, I'm not trying to be good and I'm not attaching a false notion of labor to art, where I feel like I have to really dwell over something perfected. I'm just in flux; I'm moving, I'm working. The real artistic part comes in how I put it together and what I deem to be the

right pieces.

JW The hierarchy.

AP The hierarchy. It's a connoisseurship, and it's not an egalitarian thing. It's a really snobbish sort of connoisseurship. And I think that's the case with both of us; how we work doesn't dictate how we present.

JW That's interesting too in spending more time in Anthony's studio. So we met in 2006. I had just had a show in Chinatown, and then I had moved to this neighborhood where Anthony lived three blocks away from me. Our friendship started then, in 2006. And I actually was friends with him for two or three years and saw his work without actually seeing much of how he made his work. So what's been really cool in the last year and a half of having studios really near each other's is that we both have sort of this intense practice of making a lot of stuff and figuring out what makes sense. Like what he was just saying about hierarchy. What is important what is not so important. And another thing that I've noticed about his practice that's really cool, which happens in mine too is how I'm always repeating myself, he makes a lot of the same thing over and over as if he is trying to figure it out. And there's only this slight difference between a line here and a line there. And I'm always repeating these pots, like the Greek pot series. I've been making those for like four or five years, sort of repetitively, and things have been changing very slowly within that. And also these other sub-groups of stuff that I make. So that's another thing that's really interesting too,

being around Anthony. And I think another thing we should talk about was that in putting the show together, we never were really like “OK, all this work needs to go together this way or that way.” We just knew that it was going to work after seeing each other’s studios. So that fun part about coming here to New York and putting it together was that it was about figuring out a way to have these things sort of “sing” to each other without feeling like they were butting up against each other. But they were working cohesively. I mean I think there are some points in the show where things are subtly working against each other, but I think it’s more about this cohesion and how they “sing” in the space in a really formal way. And the reason why I think that’s working is because we’ve sort of simmered down all the variables and there are only a couple of variables that we are dealing with right here in the work. Especially by eliminating all color, and eliminating some other elements of the works that we each make, because we knew that those weren’t going to work. Like I’m not going to have some figurative paintings in this show. Even in black and white, it still wouldn’t have made sense. So I sort of eliminated that. He eliminated a couple of things, like these bigger structures that he’s been making that we thought wouldn’t be in the right context. So we sort of paired it down already. And I think that that’s what made it really easier or fun to put together as a puzzle when we got here, we knew that it was going to work together. And we sent enough stuff where we had enough room to test things out and see how they would work together.

JM And hopefully an exhibition like this not only helps to inform you guys as to a different aspect or point in your work, but also helps other people that follow your work to have a different point of entry into your individual practices.

AP Yes. Each of us is a sole proprietor of our work. People ask me is this a collaboration, is it a collaborative piece? You know, it is certainly a collaboration but it’s not a collaborative work. Artists have big intentions, and most good artists have substantial egos and want to assert their work, but to be in a situation where you can harmonize with somebody teaches you a lot about your own work. You know, to be able to be in concert with someone. And it’s fun too.

JW And I think that’s the other thing that we haven’t really touched on. Like the first thing we said working with Joel, “let’s not talk about what the work means, or what the meaning of all this is.” I think it’s good that we didn’t fixate





on trying to develop a meaning for the viewer to understand why we were doing this together. It was more about, like I was saying, these formal qualities within the work that we saw the first time in 2008. Shane's idea was "this is really going to work, if you guys simmer down the variables and put it together". And so, the good thing about it was that it wasn't like Shane was walking around telling everybody about the meaning and why we put this thing together. It was just that the formal qualities and aspects of the work were in unison already. The same things that we were seeing then and that now we are pushing even harder by spending more time on. Because the art fair thing was a little bit of like a vapid experience; it was very quick, and it sort of came together very late. Whereas with this we spent a lot more time - we've known about doing this for a while. Even right after the project in 2008 we were like "we should do this again sometime" at a place where there's more time for people to spend there, where there's a context. You and Carol have this great new space on the Lower East Side and it's awesome to be able to do it here and now. And it's cool to be able to hear what people have been saying so far too. It was never my fear that people were going to have a hard time understanding why we were doing this, but it's really cool what we've been hearing - "I didn't know how this was going to work, and it's really cool to see how it works together". Because of peoples' expectations of what my work is and what Anthony's work is, this is not what first comes to mind when you think of our work together.

AP It's really useful because, as an artist you want to be in motion, you want to be in flux. You don't want to be stagnant. You don't want to sum up the expectation of yourself so that you become boring and conservative. You want to keep surprising yourself and do things in a different way. My

work can be read as somber, bleak and photo-conceptual, and Jonas's work can be read as extremely fanciful, colorful and personal. But to bring them together in this way, allows for ourselves to reach farther individually.

JM And a shout out to Shane Campbell!

JW Yeah Shane Campbell, Anton Kern, Marianne Boesky and Dave Kordansky. All those people are super cool! **|**

# INSTALLATION























# WORKS

**Anthony Pearson**

*Untitled (Tablet)* 2011

Bronze relief with cobalt patina 18.5 x 17 x 1.25 inches 47 x 43.2 x 3.2 cm





**Jonas Wood**  
*Black Plant With Grey Orchid* 2011  
Acrylic and oil on linen 72 x 48 inches **182.9 x 121.9 cm**

**Anthony Pearson**

*Untitled (Tablet)* 2011

Bronze relief with cobalt patina 14.5 x 7.5 x .75 inches 36.8 x 19.1 x 1.9 cm





**Jonas Wood**

*Big BW 7 2009*

Ink and colored pencil on paper 60 x 40 inches 152.4 x 101.6 cm



**Anthony Pearson**  
*Untitled (Tablet)* 2011  
Bronze relief with silver nitrate patina 13 x 6 x 1 inches 33 x 15.2 x 2.5 cm





**Jonas Wood**

*Grey Flowers* 2011

Acrylic and oil on canvas 48 x 28 inches 121.9 x 71.1 cm

**Anthony Pearson**

*Untitled (Tablet)* 2011

Bronze relief with silver nitrate patina 19.5 x 3.75 x .50 inches 49.5 x 9.5 x 1.3 cm





**Jonas Wood**  
*Black Plant With Beige Pot* 2011  
Acrylic and oil on linen 96 x 48 inches 243.8 x 121.9 cm

**Anthony Pearson**  
*Untitled (White Flare)* 2011  
C-print in artist's frame 97 x 18 x 1.5 inches 246.4 x 45.7 x 3.8 cm





**Anthony Pearson**

*Untitled (Solarization Diptych)* 2011

Solarized silver gelatin photographs in artist's frames

Installation: 17.5 x 28 x .75 inches / 44.5 x 71.1 x 1.9 cm

Photographs: 17.5 x 13.25 x .75 inches / 44.5 x 33.7 x 1.9 c

WHITE FACE THEN BLACK  
BLACK HORSES  
BACK GROUND WHITE



jan 2010



jan 9

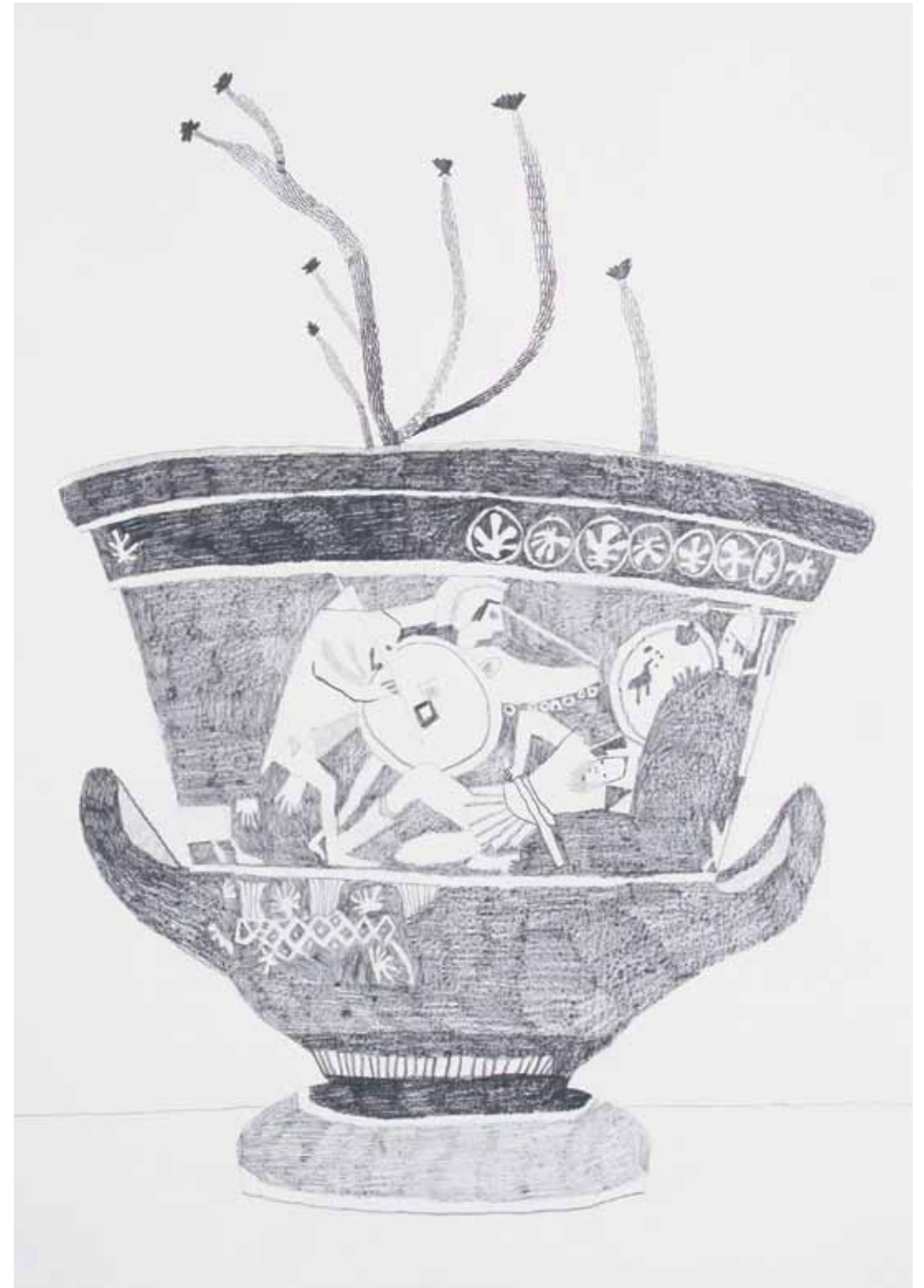
(previous spread left)  
**Jonas Wood**  
*Untitled (White Face Then Black)* 2010  
Charcoal on paper 44 x 30 inches 111.8 x 76.2 cm

(previous spread right)  
**Jonas Wood**  
*Untitled* 2009  
Charcoal on paper 39.5 x 29.75 inches 100.3 x 75.6 cm

(right)  
**Jonas Wood**  
*Euphronios 1* 2007  
Graphite on paper 44 x 30 inches 111.8 x 76.2 cm

(following spread left)  
**Jonas Wood**  
*Untitled (White Plant)* 2010  
Charcoal on paper 30 x 22.5 inches 76.2 x 57.2 cm

(following spread right)  
**Jonas Wood**  
*Untitled (Black Horse With Plant)* 2010  
Graphite on paper 44 x 30 inches 111.8 x 76.2 cm









**Anthony Pearson**

*Untitled (Solarization Diptych)* 2011

Solarized silver gelatin photographs in artist's frames

Installation: 17.5 x 28 x .75 inches / 44.5 x 71.1 x 1.9 cm

Photographs each: 17.5 x 13.25 x .75 inches / 44.5 x 33.7 x 1.9 cm

**Anthony Pearson**

*Untitled (slip cast slab arrangement)* 2009

Bronze sculpture with cobalt patina, base, pedestal, two framed solarized photographs

Installation: 72 x 52 x 15 inches / 182.9 x 132.1 x 38.1 cm

Bronze: 43 x 3.25 x 2.5 inches / 109.2 x 8.3 x 6.4 cm

Pedestal: 30 x 13.5 x 11.5 inches / 76.2 x 34.3 x 29.2 cm

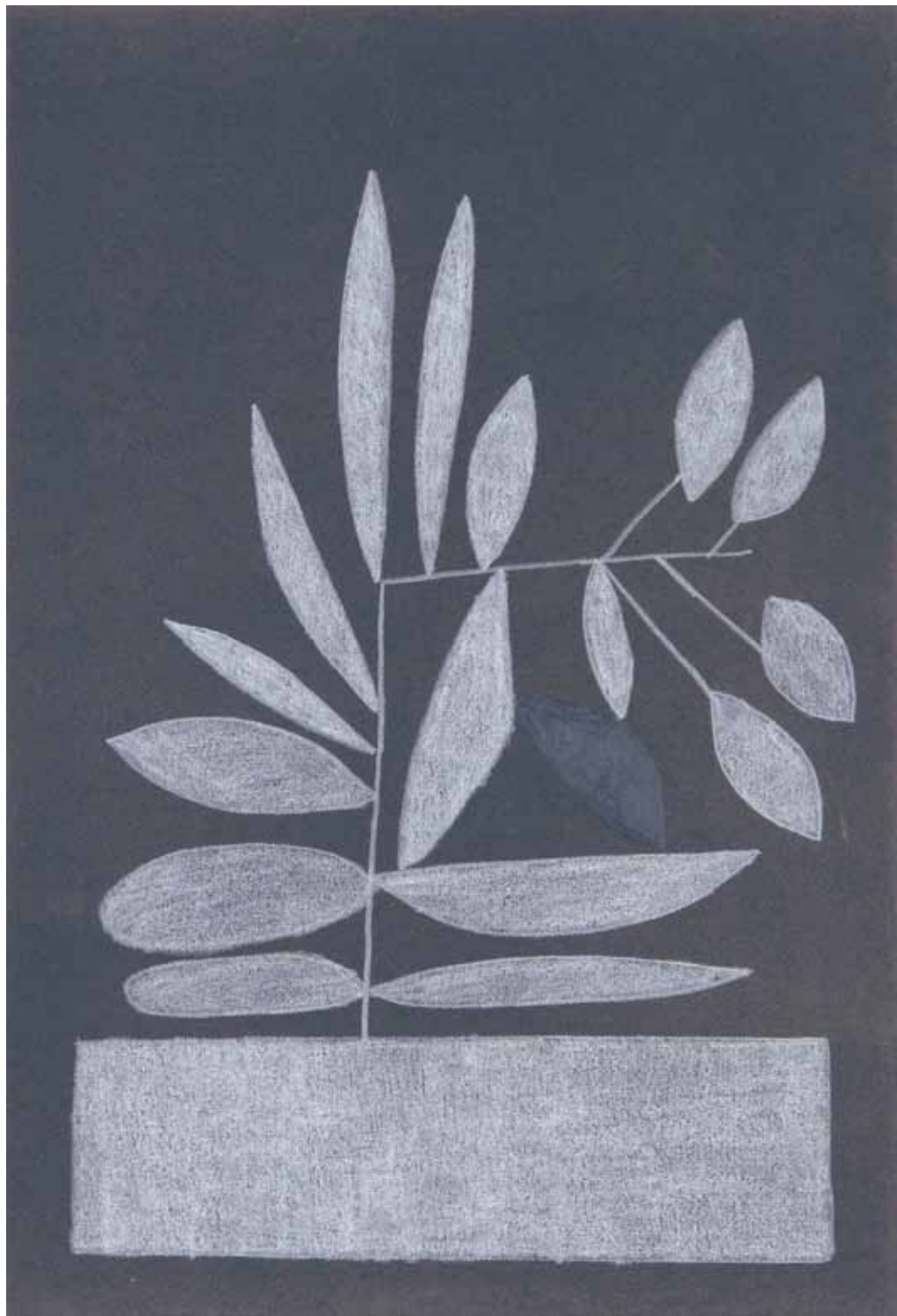
Photographs: 19.5 x 14.25 x .75 / 49.5 x 36.2 x 1.9 cm

(following spread)

detail *Untitled (slip cast slab arrangement)*







**Jonas Wood**  
*Untitled (Tilted White)* 2011  
Ink and colored pencil on paper 14.5 x 10 inches 36.8 x 25.4 cm



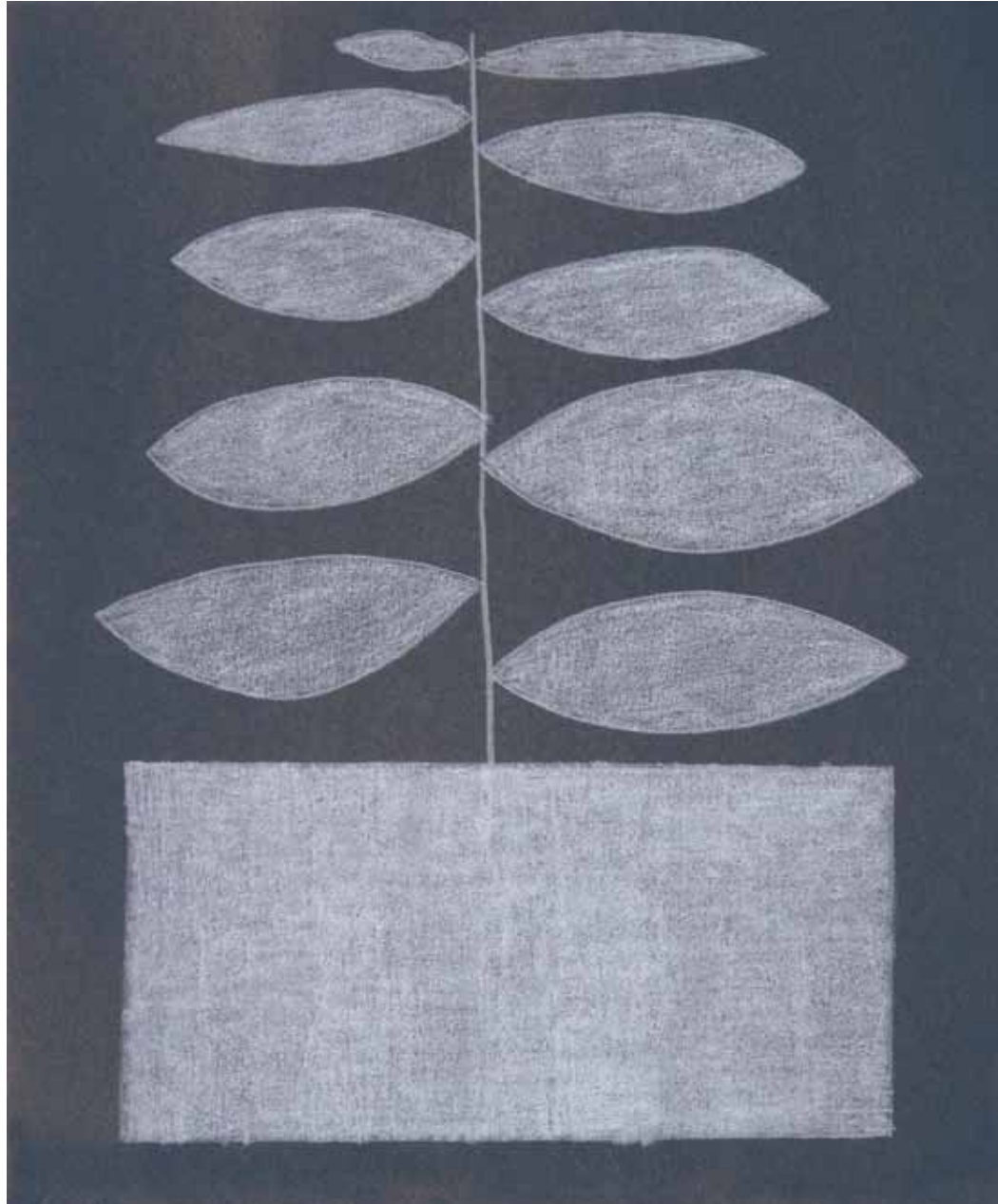
**Anthony Pearson**

*Untitled (Solarization Triptych)* 2011

Solarized silver gelatin photographs in artist's frames

Installation: 17.5 x 42.5 x .75 inches / 44.5 x 108 x 1.9 cm

Photographs: 17.5 x 13.25 x .75 inches / 44.5 x 33.7 x 1.9 cm



**Jonas Wood**  
*Untitled (Straight White)* 2011  
Ink and colored pencil on paper 12.5 x 10.25 inches 31.8 x 26 cm



**Anthony Pearson**

*Untitled (Solarization Triptych)* 2011

Solarized silver gelatin photographs in artist's frames

Installation: 17.5 x 42.5 x .75 inches / 44.5 x 34.3 x 1.9 cm

Photographs each: 17.5 x 13.25 x .75 inches / 44.5 x 33.7 x 1.9 cm

(following spread)

detail *Untitled (Solarization Triptych)*





**Jonas Wood**

*Black Palm Plant* 2011

Ink and colored pencil on paper 60 x 41.5 inches 152.4 x 105.4 cm

(previous spread)

**Anthony Pearson**

*Untitled (Pour Arrangement) 2011*

Bronze sculpture with cobalt patina, base, pedestal, two framed solarized gelatin photographs

Installation: 58 x 47 x 13.33 inches / 147.3 x 119.4 x 33.9 cm

Bronze: 15.5 x 11.5 x 1.5 inches / 39.4 x 29.2 x 3.8 cm

Pedestal: 39.5 x 18 x 11.5 inches / 100.3 x 45.7 x 29.2 cm

Photographs each: 17.5 x 14.25 x .75 / 44.5 x 36.2 x 1.9 cm

(following spread)

detail *Untitled (Pour Arrangement)*







**Jonas Wood**

*Shio Pots With Black Plant* 2011

Ink, colored pencil and collaged paper on paper 60 x 41.5 inches 152.4 x 105.4 cm

**Anthony Pearson**

*Untitled (Arrangement)* 2011

Bronze sculpture with cobalt patina, base, pedestal, two framed solarized gelatin photographs

Installation: 58 x 47 x 13.33 inches / 147.3 x 119.4 x 33.9 cm

Bronze: 15.5 x 11.5 x 1.5 inches / 39.4 x 29.2 x 3.8 cm

Pedestal: **39.5 x 18 x 11.5 inches / 100.3 x 45.7 x 29.2 cm**

**Photographs each: 17.5 x 14.25 x .75 / 44.5 x 36.2 x 1.9 cm**

(following spread)

detail *Untitled (Arrangement)*





# C.V.

## JONAS WOOD

Born 1977, Boston, MA  
Lives and works in Los Angeles

### Education

MFA University of Washington, 2002  
BA Hobart and William Smith Colleges, 1999

### Solo and Two-Person Exhibitions

- 2011** Anthony Pearson / Jonas Wood, UNTITLED, New York, NY  
Anton Kern Gallery, New York, NY
- 2010** *Jonas Wood: Prints*, Cirrus Gallery, Los Angeles, CA  
La Montagne Gallery, Boston, MA  
Hammer Projects: Jonas Wood, Hammer Museum, Los Angeles, CA
- 2009** MinMin Gallery, Tokyo, JP  
Jonas Wood and Mark Grotjahn, 'Collaborative Works', T&S n' Kreps, New York, NY  
Shane Campbell Gallery, Chicago, IL
- 2008** Anton Kern Gallery, New York, NY
- 2007** Anton Kern Gallery, New York, NY  
Shane Campbell Gallery, Chicago, IL
- 2006** Black Dragon Society, Los Angeles, CA
- 2005** RAW & CO, Cleveland, OH

### Group Exhibitions

- 2011** *Greater LA*, New York, NY (forthcoming)  
*The Shortest Distance Between 2 Points is Often Intolerable*, Brand New Gallery, Milan, IT  
*Dwelling*, Marianne Boesky Gallery, New York, NY
- 2010** *Not Extractions, but Abstractions (Part 2)*, Clifton Benevento, New York, NY  
*The Fifth Genre Considering the Contemporary Still Life*, Galerie Lelong, New York, NY  
*Mixed Signals: Artists Consider Masculinity in Sports*, Wexner Center for the Arts, Columbus, OH  
*Newtonland: Orbits, Ellipses and other Places of Activity*, White Flag Projects, St. Louis, MO  
*Not Extractions, but Abstractions*, Karma International, Zurich, CH  
*The Road to Here*, John Berggruen Gallery, San Francisco, CA
- 2009** *Wild Group Show*, Karma International, Zurich, CH  
*Copy*, White Columns, New York, NY  
*1999*, China Art Objects, Los Angeles, CA  
Group Exhibition, Galerie Daniel Blau, Munich, DE  
*Abstract America*, Saatchi Gallery, London  
*No Shoes on the Carpet*, Cirrus Gallery, Los Angeles, CA  
*Prose pour des Esseintes*, Karma International, Zurich, CH  
*Collectors Days*, Hotel Castell, Zouz, Switzerland
- 2008** *Friends and Family*, Anton Kern Gallery, New York, NY  
*Psych!* Galerie Dennis Kimmerich, Dusseldorf, DE  
The Black Dragon Society, Black Dragon Society, Los Angeles, CA
- 2007** *Warhol and...*, Kantor / Feuer Gallery, Los Angeles, CA  
*Primitives*, Cereal Art, Philadelphia, PA  
*So Wrong, I'm Right*, Blum & Poe, Los Angeles, CA  
*So Wrong, I'm Right*, MinMin Gallery, Tokyo, JP  
*Modern Lovers*, Glendale College Art Gallery, Glendale, CA  
*Kairos!* Kantor / Feuer, Los Angeles, CA  
*This Palindromic Life*, South La Brea Gallery, Los Angeles, CA
- 2006** *Then & Now & Again*, Black Dragon Society, Los Angeles, CA  
*Boat Show*, High Energy Constructs, Chinatown, CA  
Group Exhibition, Cirrus Gallery, Los Angeles, CA
- 2005** *Christmas in July*, Black Dragon Society, Chinatown, CA
- 2004** *Walking on Elbows*, Anna Helwing, Culver City, CA

*Faith*, Champion Fine Art, Culver City, CA  
*LA Painters*, Raid Projects, Los Angeles, CA  
*Stay Inside*, Shoshana Wayne Gallery, Santa Monica, CA  
*164 ½ Group Show*, Los Angeles, CA

**2003** Ethrington Fine Arts, Vineyard Haven, MA

**2002** Re/order, Houghton House Gallery, Geneva, NY  
Seed, Soil Gallery, Seattle WA

**Notable and Public Collections**

Cleveland Clinic, Cleveland, OH

Hammer Museum, Los Angeles, CA

Saatchi, London, UK

Wake Forest University, Salem, NC

Museum of Contemporary Art, Chicago, IL



**ANTHONY PEARSON**

Born 1969, Los Angeles, CA  
Lives and works in Los Angeles

**Education**

MFA University of California Los Angeles, Los Angeles, CA  
BFA California College of the Arts, Oakland, CA

**Solo and Two-Person exhibitions**

- 2011** Anthony Pearson / Jonas Wood, UNTITLED, New York, NY  
**2010** David Kordansky Gallery, Los Angeles, CA  
Shane Campbell Gallery, Chicago, IL  
**2009** Marianne Boesky Gallery, New York, NY  
**2008** Midway Contemporary Art, Minneapolis, MN (catalogue)  
**2007** David Kordansky Gallery, Los Angeles, CA  
Shane Campbell Gallery, Chicago, IL  
**2003** *Wooden Glass*, Shae Campbell Gallery, Chicago, IL

**Selected group exhibitions**

- 2011** *The Anxiety of Photography*, Aspen Art Museum, Aspen, CO (forthcoming)  
*The Shortest Distance Between 2 Points is Often Intolerable*, Brand New Gallery, Milan, IT  
**2010** *At Home/Not At Home: Works from the Collection of Martin and Rebecca Eisenberg*, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY  
*Terminus Ante Quem*, Shane Campbell Gallery, Chicago, IL (catalogue)  
**2009** *Oltras Voces Otros Ambitos*, Galerie Marta Cervera, Madrid, ES  
Group Exhibition, China Art Objects, Los Angeles, CA  
*Xerox Prints*, Shane Campbell Gallery, Chicago, IL  
*A Twilight Art*, Harris Lieberman, New York, NY  
*Constructivisms*, Almine Rech Gallery, Brussels, BE  
Group Exhibition, Lisa Cooley Fine Art, New York, NY  
**2008** *Photography as Sculpture*, California Museum of Photography, Riverside, CA (catalogue)  
*The Possible Document*, Herald St., London, UK  
*Seriality*, Shane Campbell Gallery, Chicago, IL  
**2007** Group Exhibition, Marianne Boesky Gallery, New York, NY  
*Stuff: International Contemporary Art from the Collection of Burt Aaron*, Museum of Contemporary Art, Detroit, MI  
*Radiant City*, Cherry and Martin, Los Angeles, CA  
*Distinctive Messengers, Curated by Simon Watson and Craig Hensala of Scenic*, West Hollywood, CA  
*Aspects, Forms and Figures, Curated by Joao Ribas*, Bellwether Gallery, New York, NY  
**2006** Modern Primitivism, Shane Campbell Gallery, Chicago, IL  
**2005** The Disillusion of Illusion, Curated by Shane Campbell, Paul Mesaros Gallery, West Virginia University, Morgantown, WV  
**2004** Group Exhibition, Mixture Contemporary Art, Houston, TX  
*Brown Constructions, Organized by Amir Zaki*, Lemon Sky Projects, Miami, FL  
*8 Artists*, Acuna-Hansen Gallery, Los Angeles, CA  
**2001** *A Show that Will Show...*, Curated by Jens Hoffman, The Project, Los Angeles, CA  
**1999** *Bloodiness*, Roberts & Tilton Gallery, Los Angeles, CA  
*Thesis Exhibition #2*, New Wight Gallery UCLA, Los Angeles, CA  
**1996** *The Face of Home*, Oliver Art Center, Oakland, CA

**Notable and Public Collections**

The Hammer Museum, Los Angeles, CA  
Walker Art Center, Minneapolis, MN  
The Museum of Contemporary Art, Los Angeles, CA

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Marianne Boesky,  
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David Kordansky

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30 Orchard St, NY, NY 10002 [nyuntitled.com](http://nyuntitled.com)