

POSTMASTERS

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January 30 – March 12, 2016

this one is smaller than this one.

curated by Paulina Bębecka



Gregg Louis
Untitled (Bronze Nose), 2014
bronze
7 x 5 x 3 inches (17.8 x 12.7 x 7.6 cm)
edition 2 of 3 + AP



John Byam
airplane, ND
wood, glue, sawdust
1 1/2 x 4 1/4 x 6 1/2 inches (3.8 x 10.8 x 16.5 cm)

Born in Oneonta, New York in 1929, Byam spent a large part of his life assisting his parents in the daily operations of the family-owned trailer court. In the late 1940s Byam went to work for the Delaware and Hudson Railway, then served two years with the U.S. military stationed in Japan during the Korean War. In 1952 he returned home to his parents and took several jobs, including one as a part-time gravedigger for a local cemetery. Working from memory, John Byam created dozens of boats, airplanes, helicopters, figures, architectural elements, and other carved subjects during his lifetime.



John Byam
Untitled, n.d.
wood, glue, sawdust
2 3/4 x 10 x 4 1/2 inches (7 x 25.4 x 11.4 cm)



John Byam
Untitled, n.d.
wood, glue, sawdust
2.75 x 5 x 2.5 inches (7 x 12.7 x 6.4 cm)



John Byam
Untitled, n.d.
wood, glue, sawdust
5 x 7.5 x 3 inches (12.7 x 19.1 x 7.6 cm)



John Byam
Untitled, n.d.
wood, glue, sawdust
8.5 x 3 x 2 inches (21.6 x 7.6 x 5.1 cm)



John Byam
Untitled, n.d.
wood, glue, sawdust
5 x 1 x 1.5 inches (12.7 x 2.5 x 3.8 cm)



John Byam
Untitled, n.d.
wood, glue, sawdust
2 x 3.5 x 1.5 inches (5.1 x 8.9 x 3.8 cm)



John Byam
Untitled, n.d.
wood, glue, sawdust
3 x 4 x 1.5 inches (7.6 x 10.2 x 3.8 cm)



John Byam
Untitled, n.d.
wood, glue, sawdust
1 x 3 x 1 inches (2.5 x 7.6 x 2.5 cm)



John Byam
Untitled, n.d.
wood, glue, sawdust
12 x 5 x 2 inches (30.5 x 12.7 x 5.1 cm)



John Byam
Untitled, n.d.
wood, glue, sawdust
3 x 1 x 2 inches (7.6 x 2.5 x 5.1 cm)



John Byam
Untitled, n.d.
wood, glue, sawdust
1.5 x 3 x 2 inches (3.8 x 7.6 x 5.1 cm)



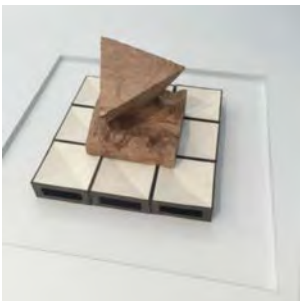
John Byam
Untitled, n.d.
wood, glue, sawdust
2 x 9 x 1 inches (5.1 x 22.9 x 2.5 cm)



John Byam
Untitled, n.d.
wood, glue, sawdust
4 x 2 x 1.5 inches (10.2 x 5.1 x 3.8 cm)



Radek Szlaga
BOZIA, 2016
melted plastic, toy cars, bulldozers, tractors
12 x 8 x 3.5 inches



Harriet Salmon
Tetrahedron, 2016
hand-carved maple, ceramic, felt, Velcro.
From the series "Platonic Solids,"
25 x 25 x 25 inches

Tetrahedron, 2016 is the first in a series of sculptures that investigate the Ancient Greek theory of Platonic Solids. It was believed that five geometric shapes built all matter in the universe and each one symbolized ancient themes. For me they hold unrealistic hopes of idealized form and a desire for the strict control and compartmentalization of nature. I hope that each work in the series reflects a heightened sense of masculinity through its making as well as a reference to science fiction movies and props, giving the object in my mind an ominous presence.



Jen Catron and Paul Outlaw
In the Future the Past will be different. (Part 2), 2016
 wood, ceramic, fabric
 28 x 28 x 10 inches

The crime scene of Heaven's Gate deliberate mass suicide, complete with the distinct black-and-white Nike Decades standing beside each of the sect member's 39 miniscule bunk beds.



Hugh Hayden
Zelig, 2013
 sharptail grouse feathers on logs
 10.5 x 18.5 x 15 inches



Hugh Hayden
Untitled, 2016
 human hair embedded in silicone on panel
 12 x 6 x 5 inches
 edition of 3 + AP



Jenny Morgan
Devotion, 2015
 Balsa wood and wire
 7 x 4 x 2 inches



Narcissister
Soft Sculpture 1 (long fingers, left hand), 2005-2016
 fabric, batting, thread, plastic nails
 1 x 15 x 6 inches



Narcissister
Soft Sculpture 2 (blue nails), 2005-2016
 fabric, batting, thread, plastic nails
 1 x 6.5 x 8.5 inches



Narcissister
Performance Gloves, 2009-2016
 various materials
 dimensions variable



Kristen Jensen
Idle Rice, 2011-2016, unglazed porcelain
Long cig, 2012, unglazed porcelain with luster
Untitled, 2015, oversize jawbreaker with gold leaf
Smile III, 2014, glazed porcelain
Bottlecap, 2015, porcelain with iron oxide
 2 x 12 x 18.5 inches overall installation



Nick van Woert
Untitled, 2015
 nickel plated electroformed copper, plastic statue,
 stainless steel base
 14.5 x 6 x 4 inches



Nick van Woert
Untitled, 2015
 nickel plated electroformed copper, plastic statue,
 stainless steel base
 12 x 9 x 5 inches



Olaf Breuning
Kaboom, 2015
wood, paint
9 x 3 x 10 inches



Olaf Breuning
Life Sucks, 2015
wood, paint
22 x 11.5 x 5 inches



Daria Irincheeva
Spawn, 2015
found rusted spray paint container, found asphalt, found piece of a road,
epoxy
14 x 11 x 7 inches



Agathe Snow
Suck-Hole, 2016
rubber plug, rubber cast breast, enamel, aluminum chain
4.5 x 4.5 x 3 inches



Xu Wang
Boat, 2016
sugar
7 x 4 x 3 inches



Richard Ibghy & Marilou Lemmens
The Fleming-Mundell Diagram, 2016
mixed media
7.75 x 6.75 x 3.5 inches



Richard Ibghy & Marilou Lemmens
The Free Multiplier of Statt, 2016
mixed media
6.5 x 6 x 2 inches



Richard Ibghy & Marilou Lemmens
Marginal Cost to Society, 2016
mixed media
6.25 x 7.25 x 2 inches



Richard Ibghy & Marilou Lemmens
Democracy as an Equilibrium a., 2016 and
Democracy as an Equilibrium b., 2016
mixed media
6.75 x 6 x 7 inches



Richard Ibghy & Marilou Lemmens
Perceived Profit Function of a Naïve Buyer, 2016
mixed media
6.25 x 8 x 7 inches



Richard Ibgby & Marilou Lemmens
Nash Equilibrium a., 2016
 mixed media
 6 x 7.5 x 2 inches



Richard Ibgby & Marilou Lemmens
Nash Equilibrium b., 2016
 mixed media
 6 x 7.5 x 2 inches



Richard Ibgby & Marilou Lemmens
Equilibrium in Monopolistic Competition, 2016
 mixed media
 7.5 x 5.75 x 2 inches



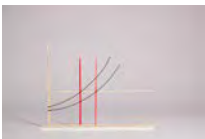
Richard Ibgby & Marilou Lemmens
Market Equilibrium, 2016
 mixed media
 6 x 6 x 6 inches



Richard Ibgby & Marilou Lemmens
Social Efficient Quantity, 2016
 mixed media
 7.5 x 5.5 x 2 inches



Richard Ibgby & Marilou Lemmens
Competitive Quantity, 2016
 mixed media
 6 x 8 x 2 inches



Richard Ibgby & Marilou Lemmens
Market Failure Arising from Negative Externalities, 2016
 mixed media
 6 x 8 x 2 inches



Richard Ibgby & Marilou Lemmens
Cournot Competition, 2016
 mixed media
 7 x 6 x .2 inches



Richard Ibgby & Marilou Lemmens
Equilibrium with Heterogeneous Workers and Homogeneous Firms, 2016
 mixed media
 7 x 7.5 x 2 inches



Richard Ibgby & Marilou Lemmens
Equilibrium with Heterogeneous Firms and Homogeneous Workers, 2016
 mixed media
 6 x 7.5 x 2 inches



Richard Ibgby & Marilou Lemmens
Hedonic Equilibrium, 2016
 mixed media
 6.6 x 4.5 x .2 inches



Richard Ibgby & Marilou Lemmens
Equilibrium Wage and Dismissal Process, 2016
 mixed media
 6 x 7.75 x 2 inches



Ryder Ripps
Rare Pepe, Or Why Post Internet Art is Stupid, 2015
 15 oz. 18 karat gold, website goldpepe.com
 3 x 4 x 3 inches
 unique

Ryder Ripps comments on the question of how does one commodify the popularity of digital ephemera by rarifying one of the most popular internet memes, Pepe The Frog, rendering it in 18kt solid gold – effectively creating the rarest Pepe in the world. This ubiquitous meme started in 2005 and has been seen on everywhere from your mom’s feed to Miley Cyrus’. <http://>



Jonathan Monaghan
Roy, 2015
 3D printed porcelain, 3D printed 18K gold plated brass
 4.6 x 2.5 x 7.5 inches (11.7 x 6.4 x 19.1 cm)
 edition 4 of 5 + 1 AP

Roy comes from the *Animus* series of sculptures, which evoke animals entombed in ornamented couch-like skins. *Agnus Dei (After Zurbarán)* derives its form from a [1635 painting](#) by Francisco de Zurbarán of a bound lamb. Rendered life-size in marble and with a luxurious leather-like skin, the piece conjures notions of a kind of bondage by technology and materialism.

AN ABRIGATION OF THE INHERENT DESTINY OF ANY OBJECT AT HAND

LAWRENCE WEINER
THE ABRIGATION OF THE INHERENT DESTINY OF ANY OBJECT AT HAND, 1998
 LANGUAGE + THE MATERIALS REFERRED TO



C.J. Chueca
Neal, 2015
 ceramic
 9.25 x 3.5 x 2 inches



C.J. Chueca
Brett
 2015
 ceramic
 9.25 x 4.5 x 2.75 inches



C.J. Chueca
Mia
 2015
 ceramic
 11.75 x 6 x 1.5 inches



C.J. Chueca
Carmen
 2015
 ceramic
 9 x 4.75 x 2.25 inches

These are portraits of the homeless men and women the artist works with through the Coalition For The Homeless or encounters on streets. Chueca arranges mundane objects, such as dice, erasers, sticks and cardboard to form a portrait, which she then carefully molds by hand into a precious porcelain wall relief, a portion of the sales of which will directly support the efforts of the [Coalition For The Homeless](#).



James Case-Leal
White lead teeth with extinct flowers, 2016
 Lead, lead carbonate, copper, pigment.
 7 x 4 x 2 inches



James Case-Leal
My parents teeth cast in lead in a box of horse shit turning white in the same way dutch masters made white pigment for paint, 2016
 Acrylic, lead, horse manure, white vinegar.
 10 x 10 x 10 inches

An old world 16th century Dutch technique for making white pigment. They would fill a box with a layer of fresh horse manure and earth, put a tray of vinegar on top of that and then put pieces of pure lead in pots suspended above the vinegar. The lead (Pb) uses the Co2 from the manure and the acetic acid CH3COOH from the vinegar to make white lead carbonate. $PbO + CO_2 \rightarrow PbCO_3$

Hugh Hayden
Woodpecker (new natives), 2012
 domestic Chinese ring neck pheasant feathers on found hammer
 6.5 x 3.5 x 1.5 inches



Elliott Young
Toxic, 2015
 ceramic
 1-2 inches in diameter each



Monica Cook
Brush and Comb Set, 2014
 brush and comb, porcupine quills, sweat band, magic sculpt
 9 x 5 x 2 inches



Serkan Ozkaya
Four Little Dicks On Plate, 2016
 lovely terra-cotta
 5 inches x 6 diameter inches



Laura Murray
1, 13, 17 Years, 2016
 cicada exuvia, gold paint
 dimensions variable, commissionable installation



Monica Cook
Cobra, 2015
 Stockings, acrylic paint, porcupine quills, baby nasal aspirator, wire, silicone
 12 x 8 x 9 in (30.5 x 20.3 x 22.9 cm)



Pussykrew
Spore 001, 2016
 1 x 1.2 x 1.35 inches (2,5 x 3,1 x 3,5 cm)
Spore 002, 2016
 1 x 1 x .75 inches (2,5 x 2,5 x 1,9 cm)
Spore 003, 2016
 1 x .9 x .9 inches (2,5 x 2,3 x 2,3 cm)
Spore 004, 2016
 .8 x .8 x .85 inches (2 x 2,1 x 2,2 cm)
 3D printed plastic
 edition of 12 + 2AP each

Spores are speculative future life forms - the one-inch, one-cell organisms, which result from mutations of biological organisms with machines and are made up of metal



particles, nano electronics and bio tissue. New nature. They feed on plastic debris, e-waste and stardust. Genderless, self-reproductive and modular, in bigger numbers they form a larger body / organism. they usually adopt a form of a cell, mineral or a plant, based on mathematical algorithms.

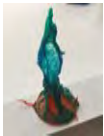


Andrew Thomas Huang
Hyperskins, 2015
animated digital sculpture
edition of 5 + AP

The virtual sculptures of Andrew Thomas Huang, cycle in an infinite loop through multiple surfaces, textural incarnations inspired by the philosophy of "hyper objects" by Timothy Morton - the idea that today's objects lack a "discreteness" and instead are pervasive, multidimensional and ever-changing throughout phases of time, space and relative orientation to other objects independent of human consciousness.



Bogyi Banovich
Corner, 2016
plastic
9 x 8 x 9 inches



Bogyi Banovich
Pawn, 2016
plastic
6 x 3 x 3 inches



Bogyi Banovich
Little Creeper, 2016
plastic
4 x 3 x 3 inches



Bogyi Banovich
3 Flowers, 2016
plastic
11 x 12 x 9 inches



Niki De Saint Phalle
BAIGNEURS OU DANSEURS - BATHERS OR DANCERS, 1980/1981
painted polyester with mat acrylic varnish
20 x 19 x 13 3/4 inches (51 x 48 x 35 cm)
edition 50 of 150