

ART PAIR

These artists are showing their work and pairing it with a piece they selected by another artist from their personal collection .

(artist choosing/artist chosen):

Lynda Benglis / Maria Jose Duran
Peggy Cyphers / Sol LeWitt
Stefan Eins / Keith Haring
Jane Fire / Sue de Beer
Ruth Hardinger / Nick Ghiz
David Moriarty / Tracy Grayson
Lucio Pozzi / Linda Schrank
Bradley Rubenstein / Liz Bonaventura
Gary Stephan / Suzanne Joelson
Lynn Umlauf / Troyan Tecau

The exhibition is open for only three days during
the Tribeca Open Arts Studio Tour

Friday - April 29, 6 to 9 pm.

Saturday - April 30, 1 to 6 pm.

Sunday - May 1, 1 to 6 pm.

CREON Gallery pop-up exhibition
315 Broadway, 5th Floor (near Duane St.)

*Special thanks to Peggy Cyphers for the use of the
space and the idea for the show!*

Lynda Benglis / Maria Jose Duran



Maria Jose Duran
UNTITLED, 2010
clothes, yarn and wool
27 x 11 x 7 inches

Lynda Benglis
CRUSHED ICE, 1985
Glass
16 x 8 1/2 x 5 1/2 inches
11 x 7 x 6 inches
courtesy of the Artist

Peggy Cyphers / Sol LeWitt



ART PAIR

Stefan Eins / Keith Haring



This is a blueprint of a drawing by Keith Haring. Stefan Eins curated Haring in exhibitions of FASHION 時裝 MODA МОДА at the New Museum (1980/81) in New York, at documenta 7 (1982) in Kassel, Germany and at other occasions. This blueprint is a testimony to their professional relationship early in Haring's career.

Stefan Eins, SEEING AS IN X-RAY, \$5,000.

Keith Haring, FOR STEFAN EINS, 24 x 46 in., 1981, signed: FOR STEFAN EINS, \$3,300.

Jane Fire / Sue de Beer



Sue de Beer's UNTITLED (PINK GUITAR) is from her rock star fantasy video installation. The UNTITLED (Pink Rock) installation mimics hers and here the music video of a recent live the band Veneration Spread with me as the lead singer, is the realization of my rock star dreams.

Both videos are about, among other things, Fantasies. They inspire us to do things but when they actually become reality the results may be not always be what we dreamed of (even if, in my case, the rest of the band is great.).

Jane Fire, Veneration Spread, unlimited edition DVD, 2011, \$10.

Sue de Beer, UNTITLED (PINK GUITAR)

ART PAIR



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Ruth Hardinger / Nick Ghiz



Envoys: emptying and containing I test the cardboard box converting this disposable item into a concrete form. The 14th Envoy becomes an active moment captured in a fixed state. Because of these inversions and changes, I selected Nick Ghiz sculpture, *Mystery/Paradox/Conundrum*, with its opened and closed hands to 'pair' with my work.

Ruth Hardinger, *14th Envoy*, 15 x 22 x 11 in, concrete, 2009. (A)

Nick Ghiz, *Mystery/Paradox/Conundrum*, wood, ink and acrylic, 7" x 32" x 16", 1998-1999. (B)

David Moriarty / Tracy Grayson



I lived with Tracy's untitled boat painting for over twenty years and it still seems to have a timeless quality about it. It is an easy painting to live with. Its small, non-offensive, rather introverted and quiet. It is also monumental, enigmatic and mysterious. The painting seems to be about form as much as anything else and is but one painting in an artist's lifetime.

David Moriarty, *Red Beer Can H.T.*, Oil on canvas, 59 x 29 in, 2009, \$7,500.

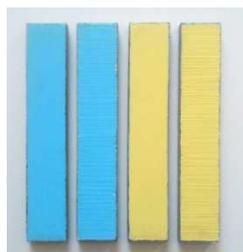
Tracy Grayson, *Untitled (barge)*, Oil on panel, 11 ¼ x 18 in, 1989. NFS

ART PAIR



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Lucio Pozzi / Linda Schrank



The empty and the full are intertwined so much that it all depends on how you telescope in and out of them. From very near, the eye sees fields of color, while zooming out, the network of colors and marks bustles like the path of ants in a field. Now so many people seem to need to explain their art, but I am more and more attracted by the unfathomable.

Lucio Pozzi "*Untitled 4 Panels*" - Jan 1978, Oil on Canvas glued to Board - 10.75" x 9.5"

THE SPACE CATCHER, mixed media on paper, 10" x 10" (framed: 18" x 18"), 2004.

Bradley Rubenstein / Liz Bonaventura



Bradley Rubenstein, *Gish*, 2011. (A)

Liz Bonaventura, *Tempest*, Casein on board. 47 x 66" 2011. (B)

ART PAIR

Gary Stephan / Suzanne Joelson



This painting of mine has very little "incident."
Suzanne's work is on first seeing all incident.

Get below differences and harmonics, internal references, cruciforms bind them.

You can start to see how the objects we use, the way we process structure tells what we care about.

Gary Stephan (A)

Suzanne Joelson (B)

Lynn Umlauf / Troyan Tecau



A group show can be invigorating, in my own work, I try never to duplicate the image, so that the experience can remain with oneself.

I chose Troyan's piece from my collection, because I enjoy being surprised, by the way he thinks visually.

Troyan Tecau has had the 210 Gallery in Brooklyn for two years, and he a full-time painting instructor and artist, as well as a friend.

Troy Teccau "*Soft Machine, Bill Burroughs 1960*" - 2008, Acrylic on Paper - 30" x 22.5"

Lynn Umlauf "*Cosmos III*" - Jan 2002, Chrome Steel, Phosphorescent Plexi and Iron Wire - 54 x 26 x 18"

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