

THE GRAMERCY INTERNATIONAL PRIZE PRESENTATION

Paige K. B.

*VERY BEAUTIFUL IMAGES
WITH QUITE A BIT OF CONCERNING TEXT
LAID OVER THE ARTWORK*

September 5 — 8, 2024



**VERY BEAUTIFUL
IMAGES**

**WITH QUITE A BIT
OF CONCERNING
TEXT LAID OVER THE
ARTWORK**

Paige K. B.

Paige K. B. is an artist and writer from Los Angeles based in New York.

She studied at the California Institute of the Arts, the National College of Art & Design in Dublin, Ireland, and the Rhode Island School of Design, where she received a BFA in Printmaking with honors.

She has staged solo exhibitions at Blade Study, KAJE, and Lubov, and group exhibitions at Somerset House, Simone Subal, Theta, and Kai Matsumiya. She also contributed to Canal Street Research Association's installation for the most recent iteration of "Greater New York" at MoMA PS1.

Her work has been featured and written about in *Artforum*, *The New Yorker*, *Cultured*, *e-flux Criticism*, and featured numerous times on Contemporary Art Daily. Her writing has also been featured in many publications and online platforms for over a decade, including *Artforum*, *Frieze*, *Texte Zur Kunst*, *The New York Review of Books*, *Spike*, *Viscose*, *Topical Cream*, and *Triple Canopy*. Other published works include the art historical monograph *SUELLEN ROCCA: In Dreams, The Last Works* (Matthew Marks Gallery in 2022), and a book of long-form art criticism, *Drive It All Over Me* (S*I*G 2023).

Over the past two years, she has been included in readings at the Drawing Center, organized by art historian and critic Alex Kitnick, and at Artists Space, as part of the prestigious Segue Reading Series for poetry organized by curators Jay Sanders and Stella Cilman.



CHECK LIST



Jester's Privilege / Proud Punk Split EP,
2024
32" x 18" x 1 1/2"

Rosebuds, wax, acrylic, gouache, graphite, bookbinding net, PVA, book cloth, cork, charms, collage, gampi paper, rice starch paste, cotton and polyester embroidery, dye sublimation print on polyester voile, oil, flashe, acrylic marker, phosphorescent acrylic, and transparent gesso on linen

\$15,000



Friendly Merger, 2024
11 3/4" x 8 1/4" x 2"

Latex paint on wood panel with acrylic

\$3,500



Hostile Tender Offer, 2024
11 3/4" x 8 1/4" x 3"

Latex paint on wood panel with acrylic

\$3,500



Only in a world of pure (imagination) speculation, 2024
60" x 36" x 1 1/4"

Gouache, cotton embroidery, acrylic, handmade abaca paper and printed paper collage, preserved cherry blossoms, PVA, bookbinding net, pigment marker, gesso, oil, charcoal, phosphorescent acrylic, and graphite on linen with muslin, acrylic, and paper mache object

\$25,000



It's a privilege..., 2024
8" x 16" x 1"

Gesso, marble dust, gouache, acrylic, beeswax, and latex paint on panel

\$3,500

CHECK LIST



Stay Neutral Gray, 2024
8" x 14" x 1"

Gesso, marble dust, pearlescent pigment, acrylic, document repair tape, gampi paper, colored pencil, and gouache on panel

\$3,500



Shaker (Re)Gift Drawing, 2024
3.21" x 4.86" x 0.4"

Gesso, marble dust, acrylic, colored pencil, gouache, egg tempera, oil pastel, latex paint, and pearlescent pigment on shaped panel

\$3,500



fools.doc, 2024
12" x 23" x 2"

Acrylic, gesso, pearlescent pigment, latex paint, flashe, carbon pencil, acrylic marker, phosphorescent acrylic, and oil on shaped panel

\$5,000



Responsible Dog Owner, 2024
18 1/2" x 6 1/2" x 4 1/2"

BPA-free, non-toxic plastic with silk organza, preserved cherry blossoms, plum stones, apple seed, and latex painted screw

\$2,000



Accelerate Dog, 2024
7" x 7" x 1"

Gesso, marble dust, acrylic, pearlescent pigment, egg tempera, watercolor, gouache, oil, oil pastel, water-soluble colored pencil, and latex paint on panel

\$3,500



Landing Pad, 2024
15" x 10 3/4" x 15" (receptacle),
dimensions variable overall.

Found object with plastic, paper, and muslin in acrylic with paper and acrylic collage

\$4,000

CONTACT



Sales Inquiries
bladestudy@bladestudy.net

Press Inquiries
press@bladestudy.net

www.bladestudy.net
[@blade_study](https://www.instagram.com/blade_study)

BLADE STUDY

Presentation Description

In the early text-based internet of BBS boards, a user primarily created representations of themselves through text. With the progression of technology came the predominately visual internet, but the gesture of collating and collaging material onto boards carried over—from moderator operated forums to posting on social media. Even John Berger once wondered whether corkboards of idiosyncratically arranged reproductions might logically replace museums.

With this history as context, the artist and writer Paige K. B. locates her installations of oil, acrylic, embroidered, printed, and decoupaged paintings at the nexus of visual representation and textual discourse. For The Armory Show's Gramercy International Prize-winning booth, Blade Study is proud to present the artist's new body of work titled after one potential answer to the question "What is a meme?" The installation stages a conspiratorial encounter between an origami crane, in-development D.A.R.P.A. aircraft models, the "jester's privilege" meme, modernist poetry, and the Pantone color of the year for 2024: Peach Fuzz.

Proposing a similar critical relation between source and reproduction, text and picture, past and present, craft and technology, sign and imagination, nine paintings of various scale will include shaped panels depicting a used iPhone case, a servile missive from a bank, and the artist's old business card along with a suite of personal photographs and several readymade sculptural elements.

At the center of the installation is a ready-made children's training toilet appearing to flush the reference material that informed the wall works. The Prussian blue shade of the acrylic medium, or toilet water, is an allusion to Ludwig Wittgenstein's postulation that the word for the color is its original and a sample of the hue is a mere copy. With distinctions between original and copy already blurred in a digitally mediated economy of images, the physical exhibit will become a site of production, reproduction, and circulation of visual puzzle pieces in an analog culture of the digital.



Jester's Privilege / Proud Punk Split EP, 2024
32" x 18" x 1 1/2"

Rosebuds, wax, acrylic, gouache, graphite,
bookbinding net, PVA, book cloth, cork,
charms, collage, gampi paper, rice starch paste,
cotton and polyester embroidery, dye
sublimation print on polyester voile, oil, flashe,
acrylic marker, phosphorescent acrylic, and
transparent gesso on linen

\$15,000





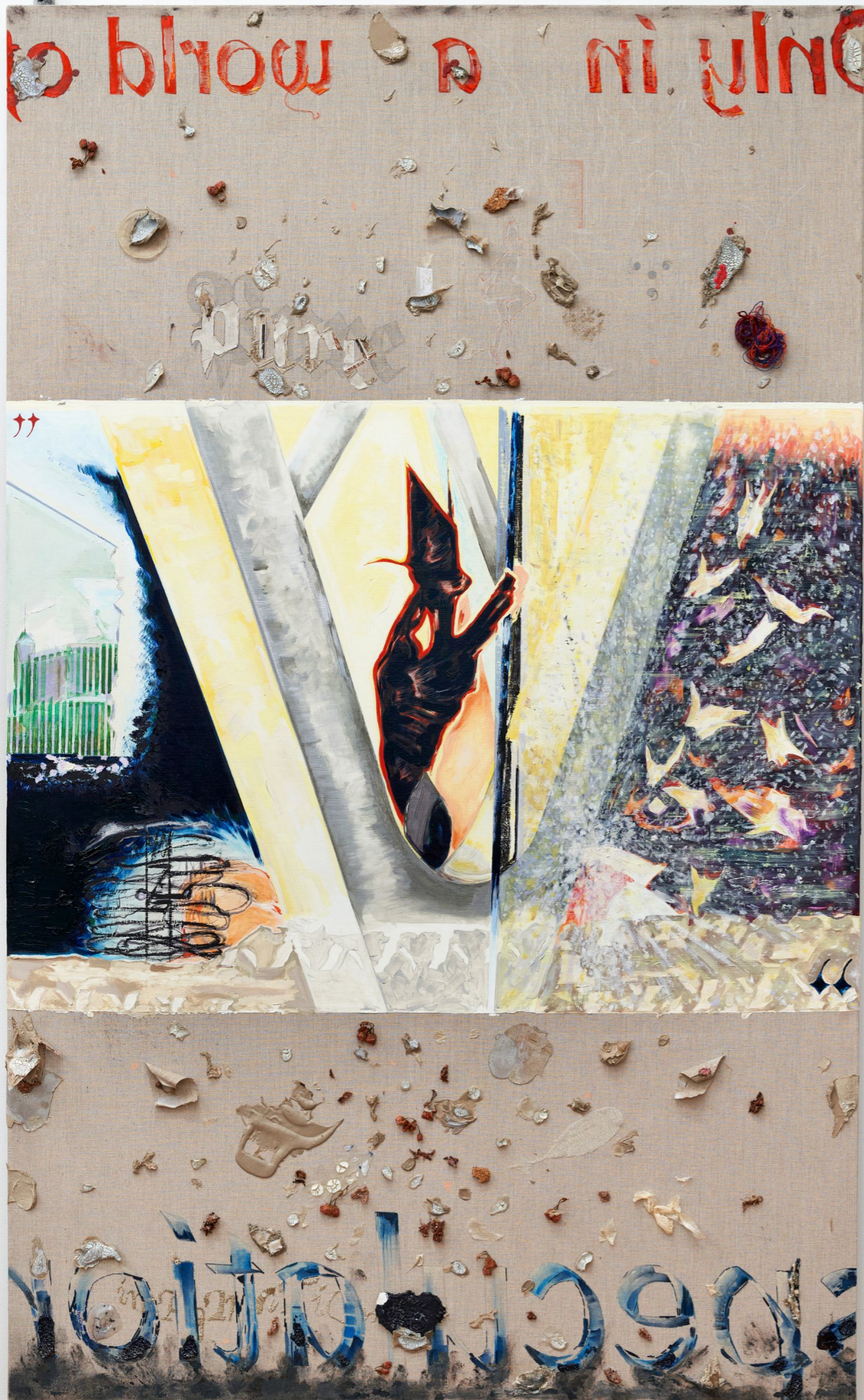


Jester's Privilege / Proud Punk Split EP

Though formally inspired by Marc Chagall's work in stained glass—particularly his windows for the Hadassah-Hebrew University Medical Center in Jerusalem—this painting primarily engages with the recently popular meme of “jester's privilege”—the right to mock the powerful or engage in a range of generally socially unacceptable behaviors for the sake of comedy—by deploying an inversion of the jester logo of a children's bookstore that the artist visited while growing up in Los Angeles. The juggled books are hand-embroidered, and the sections in oil appear to be lit from within, while textured acrylics are “collaged” to the margins as a decentering of the passionate qualities associated with impasto and visible brushstrokes.

The left side of the painting is like the spine of a book by way of its material treatment (Prussian blue book cloth and binding net), but its center of gravity is revealed to be on the right when the lights go out—the oval surrounding the human hand and the linen strips hanging from the painting glow in the dark.





Only in a world of pure (imagination) speculation, 2024
60" x 36" x 1 1/4"

Gouache, cotton embroidery, acrylic, handmade abaca paper and printed paper collage, preserved cherry blossoms, PVA, bookbinding net, pigment marker, gesso, oil, charcoal, phosphorescent acrylic, and graphite on linen with muslin, acrylic, and paper mache object

\$25,000







Only in a world of pure (imagination) speculation

This stretched-linen painting features lines excerpted from T. S. Eliot's 1943 poetry collection *Four Quartets*, run through with words borrowed from the 1971 song "Pure Imagination" sung by Gene Wilder as Willy Wonka. The artist has been collaging these textual excerpts in various fonts and handmade and digital processes since 2021. Here, the text is rendered in Lydian and Fraktur fonts with gouache and handmade abaca paper collaged directly on and embroidery in the weave of the linen. The prepared gesso center of the composition—with its borders resembling a torn paper edge—features an oil painting of the silver arches of an Apple store containing a shadow-puppet outline of a hand holding an origami crane and a lighter, among other motifs. Gestural acrylic marks of craquelure adhere to the raw linen areas along with preserved cherry blossom buds so that all appear to be falling down behind the oil painting. The origami crane is a key motif: like the flowers, it is commonly associated with Japanese culture, even though in reality origami gained popularity in the region through the importation of Friedrich Froebel's nineteenth-century German kindergarten pedagogy.

More recently, the U.S. federal agency DARPA (Defense Advanced Research Projects Agency) is developing a military plane based on the form of an origami crane—the Control of Revolutionary Aircraft with Novel Effectors (CRANE). Given that DARPA was a 1972 rebranding of ARPA, the research organization that created the earliest model for the internet (ARPANET, 1969), **K. B.'s use of the origami crane is a visually compressed way of addressing the intersection of the internet and military technology.** The fact that the song "Pure Imagination" debuted around the same time as the groundwork for the internet, and served as the title for the artist's *Artforum* essay about QAnon—an internet-borne phenomenon with militaristic overtones in the January 6 conflagration—threads the needle of her interest in little-known through lines between supposedly new political crises, the historical context that actually underlies it, and the ambivalent powers of human imagination to invent machines of progress that can also be used to engineer new conflicts.

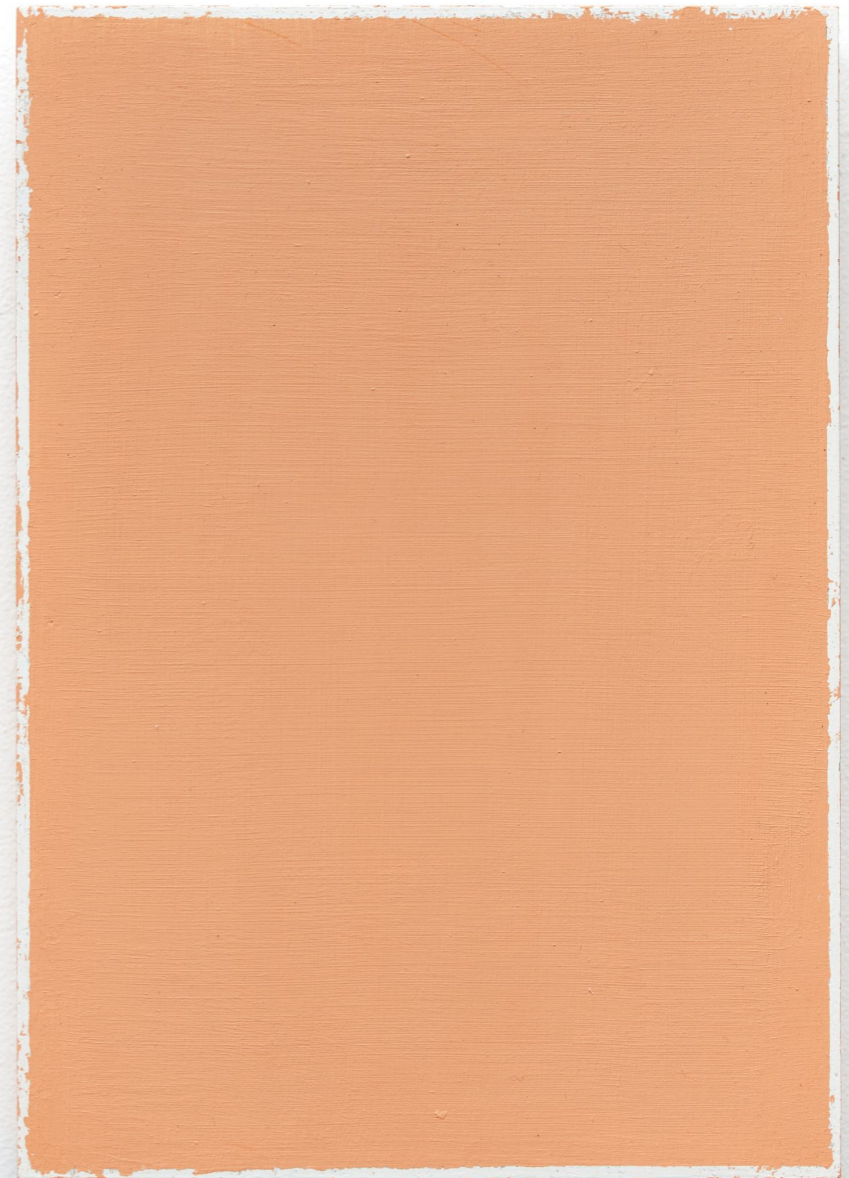
The top and bottom portions featuring the Eliot poetry have graphite applied so as to appear scorched at both ends, which is also an allusion to Edna St. Vincent Millay's poem "First Fig" (1920).

Friendly Merger

By matching the color and finish of the central wall but appearing in an unexpected place the piece will be a three-dimensional extension to alter a viewer's perception of both the space and their place in it.

This painting is a kind of document, an A4-sized color swatch of the 2024 Pantone color of the year, Peach Fuzz, installed at half the standard museum hang height in an approximation of the viewing perspective of a young child or dog.

The title derives from finance writer Matt Levine's summary of the "friendly merger" business strategy in relation to the American mall chain store The Children's Place having the majority of its stock shares acquired by a family that founded Saudi Arabia's largest private bank.



Friendly Merger, 2024

11 3/4" x 8 1/4" x 2"

Latex paint on wood panel with acrylic

\$3,500

Hostile Tender Offer

This painting is a doppelganger of the previous one—an A4-sized swatch of the Pantone color Peach Fuzz installed at a dog or child’s eye level exactly opposite *Friendly Merger* but with a different richly applied texture instead of a smooth one. A viewer can stand between the two pieces, suggesting that each painting’s distinct qualities represent choices or forking paths.

By matching the color but clashing with the finish of the walls via a sensuously glossy and thickened texture, the piece will both seem akin to and at odds with its environment, thus turning its endearing surface into a note of dissonance. The title derives from a business takeover strategy utterly different to that of a friendly merger.



Hostile Tender Offer, 2024

11 3/4" x 8 1/4" x 3"

Latex paint on wood panel with acrylic

\$3,500

ARTFORUM

INTERNATIONAL

350 SEVENTH AVE

NEW YORK 10001

T 212 475 4000

F 212 529 1257

www.artforum.com

~~PAIGE K. BRADLEY~~

paige@artforum.com

Stay Neutral Gray, 2024

8" x 14" x 1"

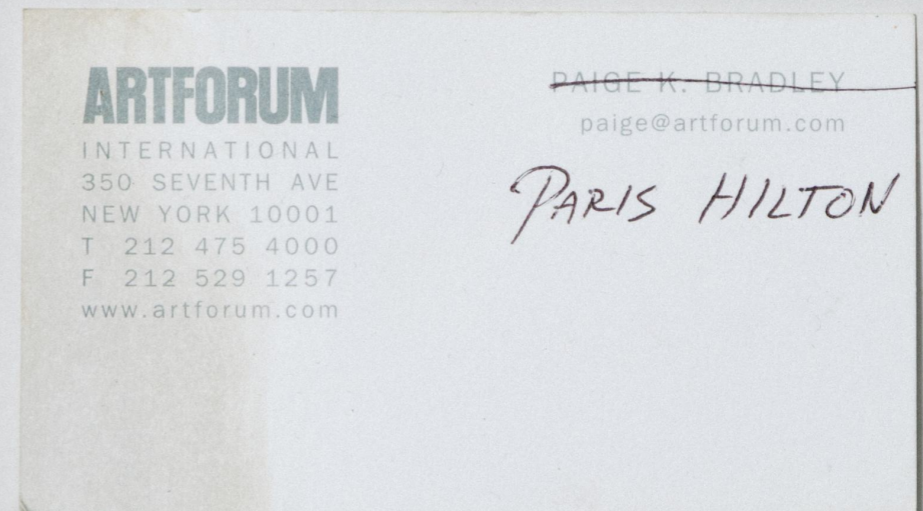
Gesso, marble dust, pearlescent pigment, acrylic,
document repair tape, gampi paper, colored pencil, and
gouache on panel

\$3,500

Stay Neutral Gray

This painting will replicate the artist's last remaining business card from her former place of employment (*Artforum*) to become a **new original**, with the card itself subsumed into another *Landing Pad*, 2024 a congealed mass of acrylic medium and reference materials related to the paintings in the presentation, effectively destroying it.

By creating a unique version from her own imagination in regards to how its surface, rendering, and color composition should look, the artist reasserts ownership over and the value of her own contribution to art history in a way that also poses an open-ended question about the associated institution's authority.





fools.doc, 2024
12" x 23" x 2"

Acrylic, gesso, pearlescent pigment, latex paint, flashe, carbon pencil,
acrylic marker, phosphorescent acrylic, and oil on shaped panel

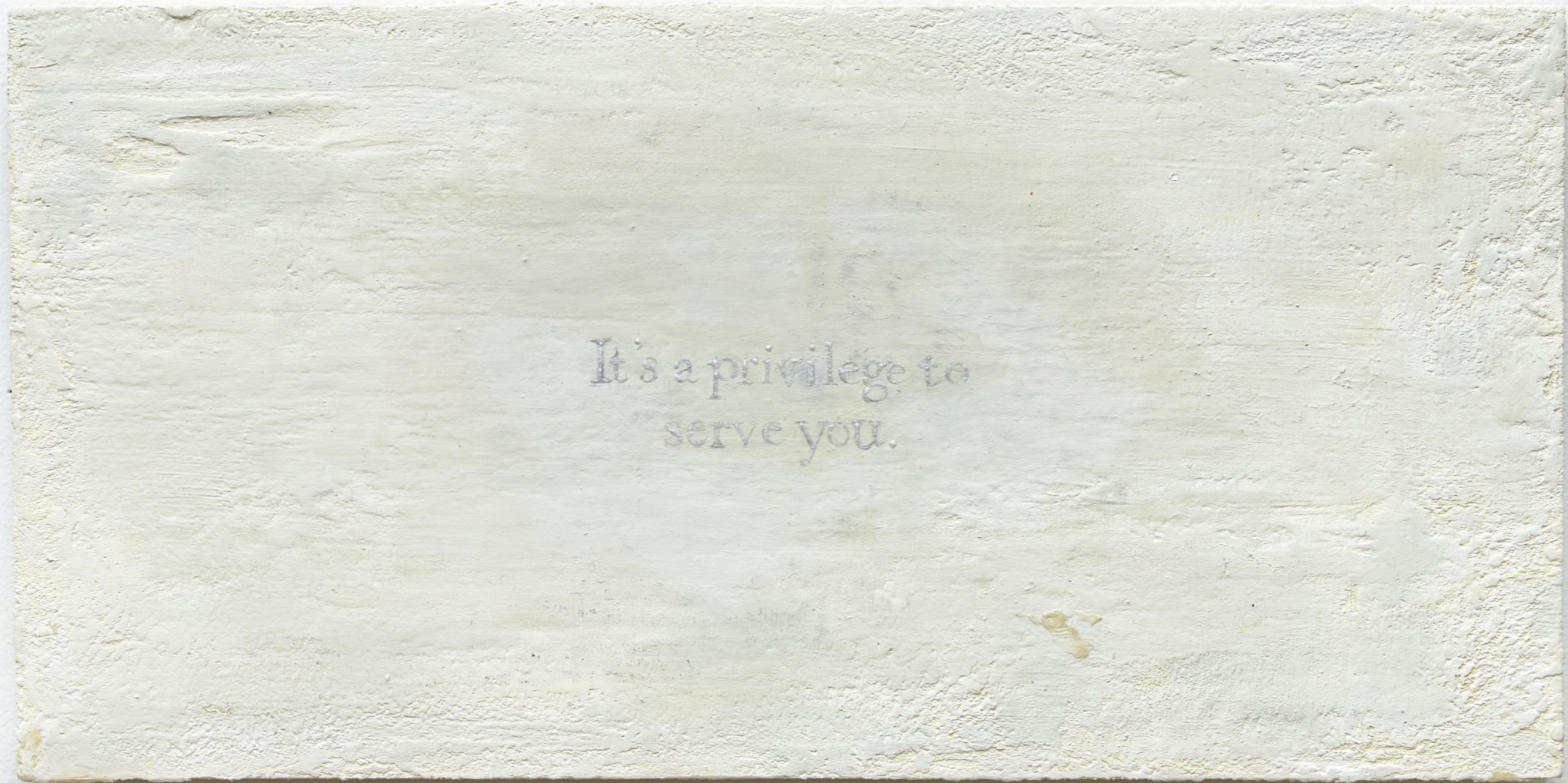
\$5,000

Fools.doc

The panel is a 4:1 scale mockup of the artist's old iPhone X case. When the phone disappears, the status of this formerly vital protective object becomes ambiguous. The "fools.doc" sticker, in Barbara Kruger/Supreme streetwear font, was originally affixed to the case as decor. This new copy of it, ambivalent about whether it is an object or a picture of an object, complements the forms of and ideas in her other paintings, most notably the "fool" of *Jester's Privilege / Proud Punk Split EP*, 2024 and the graphic-design element of *It's a privilege...*, 2024.

K. B. used an iPhone in her first solo show with Blade Study as a display device, part of her interest in engaging a digital environment in which artworks' rich IRL qualities are compressed into low-res images for circulation in an online attention economy.





It's a privilege..., 2024.

8" x 16" x 1"

Gesso, marble dust, gouache, acrylic, beeswax, and latex paint on panel

\$3,500

It's a privilege...

The work mimics the smooth texture and iridescent lettering of an envelope that contained a fawning missive from First Republic Bank, which famously entered FDIC receivership in 2023, the very same week the artist's solo exhibition with us opened.

The artist has previously used the First Republic eagle logo in her work—both in her show with us and as a part of the Canal Street Research Association installation at MoMA PS1 for the most recent edition of “Greater New York”—to conflate the financial institution with Marcel Broodthaers's seminal gesture of institutional critique *Musée d'Art Moderne, Département des Aigles* (1968–72). The playfully abstruse and deadpan qualities of Broodthaers's project as an outgrowth of both his writing and pioneering efforts in installation art are an influence on Paige's approach to art making.

The painting of the word “privilege” on this painting will be a strategic formal callback to the visual appearance of the jester in *Jester's Privilege / Proud Punk Split EP*, 2024, completing a word-and-image articulation of the phrase “jester's privilege” across the works.



Accelerate Dog

In creating this new variation on a once-popular meme, the phrase “accelerate” as uttered by an adorable dog—who generally appears in the meme as blithely trapped in a house on fire—becomes a callback to some of the artist’s previously exhibited drawings and readymade sculptures, namely *NO STEP, but cornered, so I take ownership of it—I turn tail and leave a memorable line in the wake*, 2023, from her solo show at Blade Study; *Nobody Puts Baby in a corner (like so!) But otherwise, I’m Lover, I’m ZERO, I Leap Through Time*, 2022, at KAJE in Brooklyn; and *Jack*, 2020, at Theta in New York.

Theories of “acceleration” are also relevant to the artist’s practice generally, particularly in light of recent books that consider it in relation to the emergent critical topics of “cute” and “girl,” e.g. Sianne Ngai’s *Our Aesthetic Categories: Zany, Cute, Interesting* (2012), Heather Warren-Crow’s *Girlhood and the Plastic Image* (2014), and Amy Ireland and Maya B. Kronic’s *Cute Accelerationism* (2024). This painting also incorporates the same craquelure texture as the appliqué acrylic brushstroke marks from *Only in a world of pure (imagination) speculation* and *Jester’s Privilege / Proud Punk Split EP*.



Accelerate Dog, 2024.
7 x 7 x 1”

Gesso, marble dust, acrylic, pearlescent pigment, egg tempera, watercolor, gouache, oil, oil pastel, water-soluble colored pencil, and latex paint on panel

\$3,500



Shaker (Re)Gift Drawing, 2024

3.21" x 4.86" x 0.4"

Gesso, marble dust, acrylic, colored pencil, gouache, egg tempera, oil pastel, latex paint, and pearlescent pigment on shaped panel

\$3,500

Shaker (Re)Gift Drawing

The smallest painting in this presentation corresponds closely to the shape and scale of its source: a keychain bought in the gift shop of a Shaker village site in Massachusetts. Founded in the eighteenth century, the Shakers are known for developing a highly refined aesthetic and material culture that is prized in both antique and artistic collections.

K. B. is especially interested in what are known in folk-art history as Shaker gift drawings, which were often made by young women or girls in Shaker communities. The artist was struck by the coincidental resemblance of the colors in the drawing reproduced here, Hannah Cohoon's 1854 *Tree of Life*, to two hues that she's used in her work, Pantone's color of the year for 2012, Tangerine Tango (which the artist deployed in her solo show at the gallery), and Prussian blue.

The scratched charm will be added into the readymade of collated material references for all the paintings, *Landing Pad*, 2024.

Meanwhile, the original Cohoon drawing will coincidentally be on view at the American Folk Art Museum in New York this September as well.



Shaker (Re)Gift Drawing, 2024, Reference Material

Responsible Dog Owner

The artist has been collecting and preserving cherry blossoms from a park in New York every spring since 2020 and uses her inventory of them as a material in her work.

This piece is a silk organza bag containing some of her supplies from 2021, 2022, and 2023's harvests hung from a device invented to hold bags of dog waste on walks. Since blossoms from her 2021 harvest will be applied to the painting *Only in a world of pure (imagination) speculation, 2024*, the time lapse of three years between these callings speaks to the time-intensive nature of the artist's practice while also ironically extending the life of a blossoming that generally serves as a metaphor for the fleeting nature of life.



Responsible Dog Owner, 2024

18 ½" x 6 ½" x 4 ½"

BPA-free, non-toxic plastic with silk organza, preserved cherry blossoms, plum stones, apple seed, and latex painted screw

Landing Pad

This is the readymade sculptural base wherein the original material artifacts being referenced in the smaller paintings are collated and submerged into acrylic medium.

Textured acrylic craquelure origami cranes are also scattered around the base. The collation of reference materials into a repository that's exhibited in the same space as the paintings sets up an interrogation of what constitutes an original or a copy at this point in a digitally mediated economy of images.

True to the artist's core conceptual concern with reworking and iterations, the physical exhibit becomes a site of production, reproduction, and circulation of visual puzzle pieces in an analog culture of the digital.

Landing Pad, 2024

15" x 10 3/4" x 15" (receptacle), dimensions variable overall

Found object with plastic, paper, and muslin in acrylic with paper and acrylic collage





ARTFORUM

06

PAIGE K. B. (BLADE STUDY, NEW YORK)



Paige K. B., *Chair Does Not Care :D* feat. “*Drive It All Over Me*”, 2023, Rowland 40/4 chair, book snakes, artists’s proof of a booklet, preserved cherry blossoms, pair of Di Gi Charat slippers. Installation view, Blade Study, New York.

TOP TEN: The Best of 2023

By Josh Kline

DECEMBER 2023

VOL. 62, NO. 4

“It’s such a joy to watch Paige K. B. experiment with media—all the media—as she pulls associations, conspiracies, memes, religious references/substances, anime characters, this season’s taste in color and fonts—basically, everything including the kitchen sink—into her densely packed art and exhibitions. If people keep giving her solo shows and the space to work out her ideas about installations, she might become a new Kai Althoff for our age of internet-driven disinformation. The paintings in her show at Blade Study had a day and a night mode. After hours, they glowed in the dark.”

Full Article:

<https://www.artforum.com/lists/josh-kline-top-ten-2023/paige-k-b-blade-study-new-york/>



CULTURED



Paige K. B., "Of Course, You Realize, This Means War" (Installation View), 2023.

How Ketamine and Ivermectin, Two Drugs Intended for Horses, Not Humans, Reflect the Art World's Anxieties

By Travis Diehl

DECEMBER 18, 2023

“As in previous periods of tumult, artists play their role as soothsayers and deconstructionists, holding a mirror to the absurdities and contradictions of the moment. Paige K. Bradley, a writer and artist, provides cryptic fields of signs, inviting us to connect the dots with little pieces of red yarn ... This October, Bradley published *Drive It All Over Me*, a long, spiraling essay in response to 'Bad Driver,' a 2021 show by the artist duo Jay Chung & Q Takeki Maeda at Maxwell Graham in New York.

...Bradley does what she was tasked with, then takes things a step farther, invoking conceptual artist Jack Goldstein and his impenetrable late artist books—typewritten binders of quotes arranged like concrete poems. Goldstein—who once spent a night buried underground as a performance piece, and did heroin alone in his trailer until he suicided—is a saint in the sub-rosa canon of paranoid art. His biographer, Richard Hertz, coined the phrase 'CalArts Mafia' to describe the artist's cohort. Bradley and I are both CalArts alumni. Goldstein and I share a birthday. These are the sorts of discursive connections prized by conspiracy theorists and artists—the type of thinking that makes ivermectin seem like a good idea.”

Full Article:

<https://www.culturedmag.com/article/2023/12/18/anxiety-art-world-drugs-horses>



e-flux



Paige K. B., *Face Value*, 2023. Seiko world clock with latex-painted brackets, 6.5" x 8.5" x 2.75."



Paige K.B.'s "Of Course, You Realize, This Means War"
By Travis Diehl

JUNE 14, 2023

"The show has an inflated sense of humor—from its belletristic, belligerent title *Of Course, You Realize, This Means War* (widely attributed to Bugs Bunny) to the Sugar Daddy candy offered at the desk (how's a young artist supposed to make ends meet?). K.B. prompts me to laugh at myself for placing too much faith in the dire project of analysis or critique. Indeed, I'm guilty of pinning my red yarn to various sociocultural monuments—January 6, September 11, 30 Under 30—as if that's a personality, as if there's a there there. I see that now."

Full Article:

<https://www.e-flux.com/criticism/545544/paige-k-b-s-of-course-you-realize-this-means-war>



Detail of Paige K. B., *Only in a world of pure (imagination) speculation*, 2024.

Brooke Nicholas and Ian Glover on
Blade Study's Gramercy International Prize-winning
Presentation

Founded by The Armory Show in 2019, the Gramercy International Prize awards a young, bold New York gallery a complimentary booth at the fair. The winner embodies the spirit of the fair's founders in supporting and celebrating the avant garde.

At the fair, Blade Study will present a solo booth by Paige K.B. that will explore the blurred lines between source material and their reproductions in an increasingly digitized world. How do the methodologies of Paige K.B.'s practice reflect the ethos of Blade Study's mission?

IG: We are interested in artists who interrogate the role of the artist and art itself in contemporary conditions. Paige's interest in stretching and examining the strain between the original, the 'authentic', and reproductions and how they are valued and communicate information is a vital one made more pressing by the de-contextualizing forces of the internet. Her work is insightful about connecting the past and the future of art production and how conceptual art touches other mediums like writing, photography, sculpture, and painting.

Full Article:

<https://www.thearmoryshow.com/news/blade-study>

BLADE STUDY

Directed by Brooke Nicholas and Ian Glover with a purposeful, anarchic ethic, Blade Study develops an audience for conceptually rigorous work that might ordinarily be deemed too experimental or niche for the market. Our gallery's mandate is to create value around such art. We aim to create an environment where emergent artists can build foundations for careers of forward-thinking exhibitions that speak to our times.

Our shows and artists have been featured in *Artforum* and *Cultured's* best of 2023 print issues, while positive reviews have been published in *e-flux*, *Nylon*, and *Office* online. Recently, the gallery's program was surveyed in major critical essays about post-internet art in *Spike*, and spirituality in art for *The New York Times*. The gallery was recently selected to participate in the NADA New York 2024 fair as part of art critic Simon Wu's Curated Spotlight.



Ian Glover and Brooke Nicholas
Photography by Eric Helgas

Thank You