

SEVERAL OPTIONS

Opening 19 November
18-22h

On view by appointment
20 November - 10 December

MATT AGER
ZEBEDEE ARMSTRONG
DAN BASEN
MIKE CALWAY-FAGEN
SARA GILLIES
KRISTER KLASSMAN
MARGAUX OGDEN
GUY RUSHA
MARIANNE SPURR
SAM WINDETT



HORSEANDPONY Fine Arts is pleased to present *Several Options*, an exhibition organized by Matt Ager and Guy Rasha. *Several Options* began with the coming together of work by two artists, Dan Basen and Zebedee Armstrong. Although these artists made work in different contexts, they shared a similar attitude toward materials. This initial pairing prompted Ager and Rasha to search for a group of artists that, while driven by various agendas, have an eye for the discarded and overlooked.

Dan Basen (1939-1970) continually used ready-mades to assemble categorization assemblages, collage and painting in 60's New York. His conceptual rigor led him to make figurative and abstract paintings, including *Color Wheel* (1964) that was made from oil and found pasted packaging fragments.

In 1972, an angel visited Zebedee Armstrong (1911-1993) and warned him of the end of the world. Armstrong went on to construct almost 1,500 box calendars to determine the exact date of doomsday. The wooden sculptures have hand-drawn calendars and clocks on every seen and unseen surface.

The works in *Several Options* have cultural value and personal significance; they are rooted in material investment, nurture and faith. The rough edges, torn images and found materials highlight an attraction to the unfinished, removing the hierarchy between materials through attention to detail.

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Selected artist information



Matt Ager, *Untitled*, 2017. Shoe Horn and plaster. 30 x 20 x 20 cm.

Matt Ager (1985, London) graduated from the Royal Academy Schools in 2015 and attended Skowhegan School of Painting and Sculpture in 2011. Recent and forthcoming exhibitions include: *The Sleeping Procession*, Cass Sculpture Foundation, UK (2017); *GUSTO*, Studio Leigh, London (2016); *Closer to the Veg*, London (2016); *Maybe Your Lens is Scratched*, Averard Hotel, London (2016); *Either Those Curtains, Fold* (2016); *Wrongguns*, Agency Agency, Brussels (2016); *Is it Heavy or Is it Light*, Assembly Point, London (2016); *Sunday School #11* curated by Amanprit Sandhu (2015); *Studio Leigh Inaugural Exhibition*, London (2015); *Sheer Like*, Lokaal 01, Antwerp, Belgium (2014); *Suzuki Montage*, Space in Between (2015); *Duck Rabbit*, Anat Ebgi, LA (2014); *Chromatic Leak*, NAM Project, Milan (2014); *Camel Blues*, Kinman, London (2014); *Wearing Potentiality* (curated by Attilia Fattori Franchini), Paradise Row, London (2014); *Premiums*, Royal Academy Schools, London (2014); *Open Cube* (curated by Adriano Pedrosa), White Cube, London (2013).

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Zebedee Armstrong, *Doomsday Clock*, ca 1980. Pen on wood. 23 x 25 x 15 cm.

Zebedee Armstrong (1911 – 1993, Georgia) lived his entire life in Thomson, Georgia. It was only in his late sixties, following the death of his wife, that Armstrong began fashioning wood constructions and modifying readymade objects into sculptures, to which he would add a coat of white paint before overlaying with an intricate grid with permanent marker. He referred to these lines as "taping with time". Some of Armstrong's calendars are constructed from wood, paper or cardboard. The artist also painted on reclaimed objects such as mailboxes, urns, and vending machines. The calendars contain lettered segments and divisions representing the past or the future and are colored mostly with black, red, white and blue. He has been shown at the High Museum of Art in Atlanta, Georgia.

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Dan Basen, *Color Wheel*, 1964. Oil and paper on canvas. 40 x 40 cm.

Dan Basen (1939 – 1970, Poughkeepsie) received his undergraduate in Art Education from State University of New York at New Paltz in 1961, and an MFA from the Rinehart School of Sculpture at the Maryland Institute College of Art in 1963. He briefly continued his studies at the Brooklyn Museum of Art School in 1963-64. During his brief career, Basen received numerous accolades, including an annual fellowship at the Rinehart School of Sculpture (1961-63), a Hamburger Award for Sculpture from the Baltimore Museum of Art (1962), a Peabody Fellowship of the Peabody Institute of the City of Baltimore (1962) and a Museum Purchase Prize from the Baltimore Museum of Art (1963). Basen's work has been featured in numerous museum exhibitions, including shows at the Baltimore Museum of Art and the Whitney Museum Downtown, both of which own the artist's work, as well as the Institute of Contemporary Art in Boston, the Museum of the Rhode Island School of Design and the San Francisco Museum of Modern Art. Basen had solo exhibitions at Allan Stone Gallery, and was featured in group exhibitions at Betty Parsons Gallery, Byron Gallery, and Matthew Marks Gallery.

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Mike Calway-Fagen, *In Full Sight Series*, 2010-17. Mixed-media collage on bristol paper. 35 x 28 cm.

Mike Calway-Fagen (1981, Tennessee) is an artist, writer, and curator. He graduated with an MFA from the University of California, San Diego in 2012 and holds a BFA in sculpture from the University of Tennessee. Recent and upcoming solo exhibitions include: University of Arkansas (2018); Banana Strings, University of Nevada in Las Vegas (2016); Now Here, Nowhere, Soo Visual Arts Center, Minnesota (2016); Third Meaning, Ditch Projects, Oregon (2015); You Are Your Own Area, Butler University, Indiana (2015); Story Breakers, Lipscomb University, Tennessee (2015). Recent residencies attended include: the Skowhegan School of Painting and Sculpture, Maine (2011); The Bemis Center for Contemporary Art, Nebraska (2014); The Fine Arts Work Center, Massachusetts (2012); Sculpture Space, New York (2009).

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Sara Gillies, *Untitled*, 2014. Oil on board. 31.5 x 45 cm.

Sara Gillies (1982, London) lives and works in London and Iceland and graduated from the Royal College of Art in 2007. Recent and forthcoming exhibitions include; Memes, Harbinger Gallery, Reykjavik (2018); Beast Turfs Projects, London (2016); Mask Gedes Gallery, London (2016); Performance for Neruphyt magazine launch, London (2015); The postal Project, Curated by Ralph Dorey, (2014-2016); II Hardy Tree Gallery, Curated by Ralph Dorey (2015); Way Way Over There, Hnusknes, Iceland Við Dauðans Dyr, Iceland (2012); The Salon of the Vernacular, Fishmarket Gallery Northampton (2011); School Play a performance, Kingsgate Gallery, London (2010); Perfect Answers for Perfect Questions, The Perfume Factory, London, (2008); Sequences art festival, Reykjavik (2009); 7 Wonders of the Ancient World, The Crypt, London, (2008).

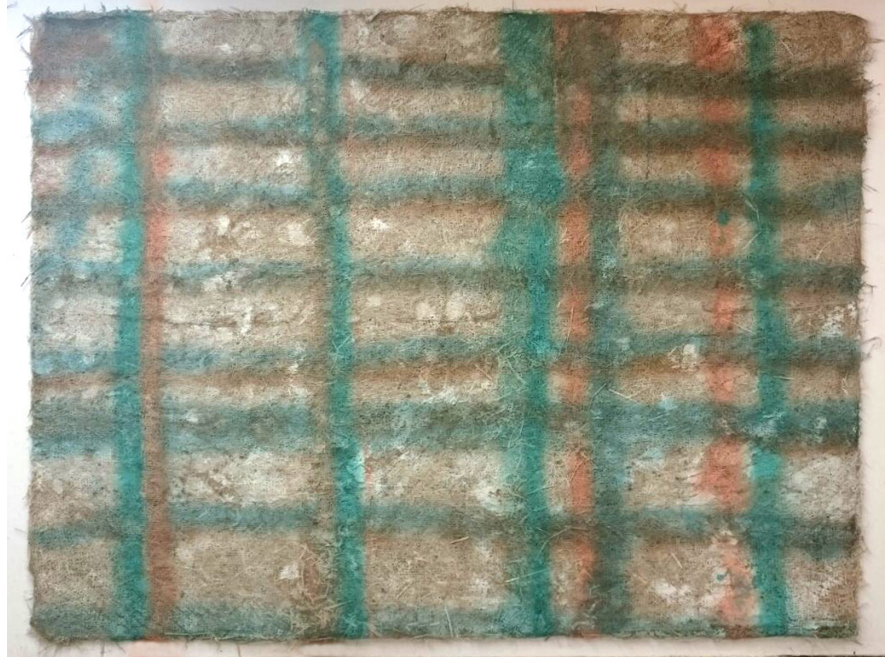
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Krister Klassman, *Festival*, 2017. Straw, household paint, ink, hessian. 190 x 230cm.

Krister Klassman (1981, Stockholm) lives and works in London. Recent exhibitions include: *Seasons*, Maxilla project space, (2017); *Pocket Stones*, Cole Gallery, (2014); *Tachensteine*, Mars! Munich, (2014); *Hausfrau*, COLE, London (2013); *This Glitch*, Blythe Gallery, London, (2013); *Krister Klässman*, COLE, London, (2012); *Only A Suggestion*, Galerie Flute Douce, Frankfurt, (2012); *Arab Spring*, Plaza Plaza, London, (2011); *New Contemporaries*, A Foundation, Liverpool/ICA, London, (2010); *Bold Tendencies III*, London, (2009).

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Margaux Ogden, *Recensere (Peach)*, 2017. Acrylic on raw canvas. 50 x 45 cm.

Margaux Ogden (1983, Boston) lives and works in Brooklyn. She received a BA from Bard College in 2005, a Post-Baccalaureate in Fine Arts from Brandeis University in 2010, and an MFA in Painting from Boston University in 2012. She attended Skowhegan School of Painting and Sculpture in 2011, Auroboros in Sun Valley, Idaho in 2016, and most recently Yaddo in Saratoga Springs, New York. Recent solo exhibitions include: *Nothing Had Yet Been Sacrificed* at Embajada, San Juan (2016); *Chekhov's Gun* at Itd Los Angeles (2015); and *Down the Rabbit Hole* at Freight & Volume, New York (2015). Recent group exhibitions include: *215 Orleans* in Beaumont, Texas, Trestle Gallery in Brooklyn, New York, Storefront Ten Eyck in Brooklyn, New York, David Shelton Gallery in Houston, Texas; *Johannes Vogt* in East Hampton, New York; *Lesley Heller, Arts & Leisure*, and *Eddy's Room and Bannerette*, New York. She recently published *Flooded Penthouse*, a collaborative book with Hunter Braithwaite.

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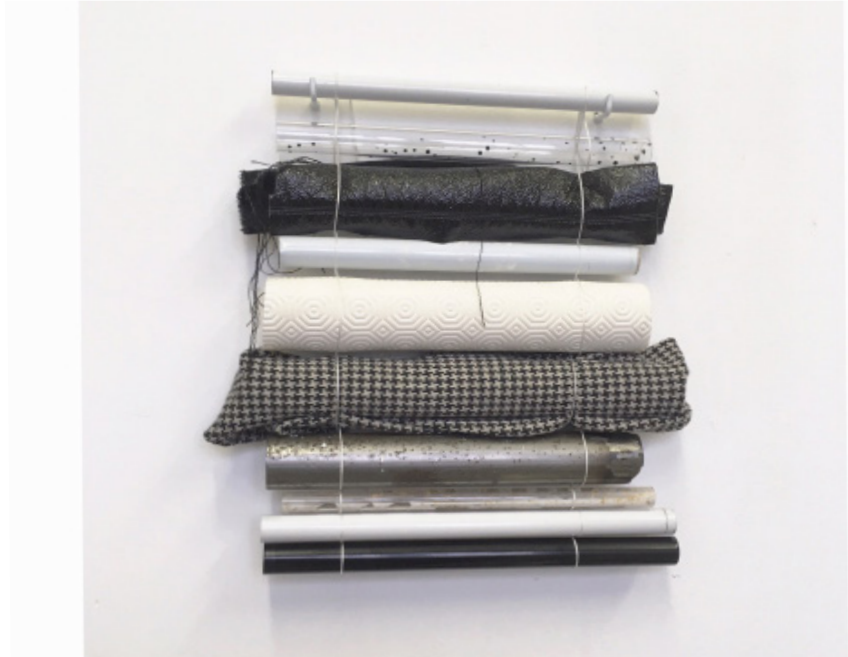
Guy Rusha, *Baby Mama*, 2017. Oil on cotton towel, walnut. 32.7 x 25.1 x 3.8cm

Guy Rusha (1983, London) lives and works Los Angeles. Exhibitions include: Open Air Prisons, L.A.C.E, Los Angeles (2016); Spore, The Kennington Residency, London (2016); Eva, Pamela, Victoria..., Galleri Bo Bjerggaard, Copenhagen (2015); The Museum of Love and Devotion, Fairview Museum of History and Art, Fairview, Utah (2014); Dreamland, Garis and Hahn, New York (2014); Art Britannia, North Miami Avenue, Miami (2013); The Collective, House of St Barnabas, London (2013); New Order Part 1, Saatchi Gallery, London (2013); Modern and Compact Atmosphere, Studio 1.1, London (2013); She Looks Nice, The Sunday Painter, London (2012); Her, Horton Gallery, New York (2011); A Momentary Stay Against Confusion, Horton Gallery, Berlin (2011); A Painting Show curated by Aaron Moulton, Autocenter, Berlin (2011); Hinterland, Rag Factory, London (2010); Painting and Sculpture, IIHSA, Athens (2009); Middlemarch, Autoitalia, London (2009); Greek Works, BSA, Athens (2009); The Hex A Retrospective, Limoncello, London (2008); Practical Treatises, The Hex, London (2008); An experiment in collaboration, Jerwood Space, London (2008); Aquarium, Centre for Recent Drawing, London (2007); The Later Notice Show, Cavell Street, London (2007); The Late Notice Show, Mill Row, London (2007).

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Marianne Spurr, *Untitled (raft) I*, 2017. Metal, plastic tubing, paint, fabrics, foam, cord. 33 x 30 cm

Marianne Spurr (1981, London) lives and works in London. Exhibitions include Sunday Art fair (with Brad Grievson, Supplement Gallery, 2017); On Cold Spring Lane, Assembly Point, London (2017); Further Material, White Crypt, London, (2017); Tracks, Supplement Gallery, London (2016); Nomadic Vitrine, recent activity, Birmingham (2016); Studio Leigh collaboration with France-Lise Mcgurn (2015), Today, And/Or Gallery, London (2015); Last Night, Parallel // Oaxaca at Material Art Fair (2015); A Union of Voices, Horatio Junior (2014); Mystic Fire, Paradise Row London (2014); Open Heart Surgery, The Moving Museum, London (2013); Young London, V22 (2013); Pop Tarts, James Fuentes Gallery, New York (2013); Managing Bounces, Cell Project Space, London (2013); Paradise Garage, Kinman, London (2013); Plenitude, Carl Freedman Gallery London (2012); LOT, Cul de Sac Gallery London (2012); Samara Scott and Marianne Spurr, Seventeen Gallery London (2012); Heat, Twelve around One Gallery London (2012); Performing Surfaces, Cass Gallery London (2012); A project for the Sun, Blythe Gallery, Imperial college London (2012).

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Sam Windett, *Dated Form Destroyer M-IV*, 2017. Oil, acrylic, charcoal and collage on canvas. 40 x 28cm.

Sam Windett (1977, Kent, UK) lives and works in London. Recent solo exhibitions include; *Motorway IV*, *The Approach*, London, UK (2017); *Sam Windett*, Marc Foxx, Los Angeles, USA (2015); *THIS PANEL IS THAT PAINTING*, *The Approach*, London, UK (2014); *Billion Watt Bulb*, Marc Foxx, Los Angeles, USA (2010); *Zephyr*, Sies + Höke Galerie, Düsseldorf, Germany (2010). Group exhibitions include *Imagine*, Brand New Gallery, Milan, Italy (2016); *Background / Foreground*, Galerie Nordenhake, Stockholm, Sweden (2016); *Modest Villa Immense Versailles*, Kinman, London, UK (2016); *The Grantchester Pottery paints the stage*, Jerwood Space, London, UK (2015); *Inside Arrangement*, Mary Mary, Glasgow, UK (2014); *Intersection-Contemporary Abstraction And Figuration*, Online Exhibition curated by Steve Gibson, The Torrance Art Museum, Torrance, CA, USA (2013).

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About HORSEANDPONY Fine Arts

HORSEANDPONY Fine Arts is an artist-run project space founded by artists Carrick Bell and Michael Rocco Ruglio-Misurell in 2013, and located near Körnerpark in Neukölln. The mission of the space is to provide artists, curators, and other project spaces with the opportunity to extend existing practices, or act with disregard to their typical roles, leading to artist-curated projects, or hosted exhibitions and events put on by other projects that don't fit the constraints of their typical programming objectives.