



BravinLee Editions

About BravinLee

BravinLee Editions produces limited edition hand-knotted rugs designed by the world's most recognized artists. Produced in Nepal from all natural Highland wools and Chinese silks, the production process is entirely artisanal, from the yarn spinning and dyeing to the weaving and finishing.





John Post Lee and Karin Bravin opened their first space in Soho in 1991. In 1997 they moved to Chelsea forming Gorney Bravin + Lee and in 2006 opened BravinLee Programs, a multifaceted platform producing gallery exhibitions, curating public art and exhibiting artist books. In 2009, they launched BravinLee Editions, making luxury, limited edition hand-knotted carpets in the Kathmandu Valley designed by the world's leading artists. The carpets possess the characteristics of each artist's vision and aesthetic, but the transformative process and result rests partially in the creative hands of the dye-master, and the weavers. The process is collaborative and alchemistic. The translation of the artist's image by the graph-makers, the dye-master, the weavers, and the finishers provides a BravinLee Editions carpet owner with a new entry point into the experience and enjoyment of each artist's singular aesthetic.



BravinLee and GoodWeave

Each rug contains GoodWeave certified label. This insures that no child labor was used in the production of our rugs. GoodWeave conducts unannounced random inspections of the factory and makes sure all adult weavers are paid fair wages. Their overall mission is to end child labor in the carpet industry and to offer educational opportunities to children in South Asia. More information can be found on their website, www.goodweave.org.





Louise Bourgeois

Ray of Hope

Wool/silk, 150 knots/sq in
144 x 108 inches (366 x 274 cm)
Edition of 12 + 2 APs



Louise Bourgeois came from a long line of tapestry restorers and grew up in a bustling atelier, where she witnessed the washing and dyeing of fibers for the restoration of old tapestries. Occasionally, she assisted by drawing in missing areas of the scenes for weavers to fill in with thread. In the final two decades of her life, Bourgeois seemingly revisited her past by using the textiles she had long safeguarded as materials for her art. Bourgeois interpreted weaving and sewing as reparative acts that could metaphorically mend fractured relationships and soothe psychological trauma, themes that long preoccupied her. During this highly inventive period, she hung nightgowns and dresses in her installations, sewed and stuffed fabric busts that grimace in pain, and printed etchings on monogrammed handkerchiefs. Bourgeois harnessed the tactility and sensory nature of fabric to great effect in these late works.

This image is selected from a suite of 24 watercolor and pencil drawings on embossed paper titled *Ray of Hope* (2006). At the same time she was working in fabric, Bourgeois made hundreds of red gouache drawings on the themes of nature, pregnancy, and motherhood. Here, Bourgeois exercised tight control over the lines, while in other works, she allowed the watery blood-red paint to move freely on the surface of damp paper. Bourgeois saw abstraction as a means of understanding and coping with her feelings and used verbs like “calming,” “caressing,” or “stabbing” to describe strokes. Rays of hope burst from the center of the composition, strong and insistent, for as Bourgeois remarked, “Red is an affirmation at any cost—regardless of the dangers in fighting—of contradiction, of aggression. It’s symbolic of the intensity of the emotions involved.”

Louise Bourgeois was born in Paris in 1911. Using the body as a primary form, Bourgeois explored

the full range of the human condition. From poetic drawings to room-size installations, she expressed psychological states through a visual vocabulary of formal and symbolic equivalents. Memories, sexuality, love, and abandonment form the core of her complex oeuvre. Bourgeois’s work appears in collections worldwide, and in 2007-2008 she was the subject of a major travelling retrospective organized by the Tate Modern in London and the Centre Georges Pompidou in Paris. Recent solo exhibitions have been on view at the Hayward Gallery, London; Kunstmuseum Basel, Switzerland; Gropius Bau, Berlin; and the Metropolitan Museum of Art, New York. Shows at the Nasjonalmuseet, Oslo, and the Belvedere, Vienna, are forthcoming.

[Ray of Hope Short Film](#)

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**Jonas
Wood**

Jungle Rug

Hemp/Wool/Silk, 100 knots/sq in
120 x 96 inches (305 x 244 cm)
Edition of 30 + 4 APs



**Jonas
Wood**

Green Pattern Rug

150 knots/inch, 100% silk
108 x 108 inches (274 x 274 cm)
Edition 30 + 3 APs



**Jonas
Wood**

**Yellow and
Orange Orchid
Clipping**

Hand-knotted silk, 150 knots/inch, made in Nepal
66 x 48 inches (167.6 cm x 121.9 cm)
Edition 30 + 3APs

The Jungle Rug is Wood's third with BravinLee Editions. The pattern is based on a shower curtain that the artist grew up with. This same image also appears in a large-scale painting, drawing and etching. In this rug, the mark making used in the etching process is translated into hemp, wool and silk.

Jungle Rug is made from hand-spun wool, silk, and hemp. The background is 100% natural hemp and the motif is a mix of black wool and silk with over 1.15 million knots. Whereas most carpets are washed with toxic chemicals, BravinLee carpets are made with environmentally friendly dyes and washed with only soap and water.

Jonas Wood is represented by David Kordansky Gallery and Gagosian. He has been the subject of solo and two-person exhibitions at the Dallas Museum of Art, Museum Voorlinden, the Netherlands (with Shio Kusaka), Lever House, New York and Hammer Museum, Los Angeles. Other solo projects include a mural covering the façade of the Museum of Contemporary Art, Los Angeles, the High Line in New York, and LAXART Billboard/Façade, Los Angeles. Recent group exhibitions include The Broad Los Angeles, The Warehouse, Dallas, The Museum of Contemporary Art, Los Angeles, The Astrup Fearnley, Oslo, and Musée d'art contemporain de Lyon, France. His work is in the permanent collections of many institutions, including the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Hammer Museum, Los Angeles; Metropolitan Museum of Art, New York; San Francisco Museum of Modern Art; Guggenheim Museum, New York; The Broad, Los Angeles; Museum of Modern Art, New York; and Whitney Museum of American Art, New York. Phaidon published the first monograph dedicated to Wood's paintings and drawings. Wood lives and works in Los Angeles.





House plants and flowers have long been a subject of Jonas Wood's work, whether on their own, within paintings of interiors or alongside portraits of people. In his rug, *Yellow and Orange Orchid Clipping*, Wood renders a segment of a beautifully flowering orchid in the colorful, graphic flatness that has become synonymous with his painting style.

The hyper-graphic bravura of Jonas Wood's style has one foot in the no-nonsense Anglo-American

tradition of hard-edged realism—with an affinity to artists such as Stuart Davis, Charles Demuth and Charles Sheeler and the other foot in the European Modernists such as Henry Matisse. Wood's images contain a quirky oblique romanticism that he reveals from within everyday simple situations and objects. His graphically and deceptively unpretentious spot-on draughtsmanship, and his rejection of stodgy atmospheric painterly effects is ideally suited for translating into a gorgeous hand-knotted silk rug.



**Wangechi
Mutu**

Bloody Rug

100% Silk 150 knots/in
142 x 103 inches (360.5 x 261.5 cm)
Edition of 30 + 4APs



Wangechi Mutu's work deals with the very idea of human representation; how we perceive and reproduce images of what we think we are, how we view others and create images of what we think of them. In her ongoing conversations with figuration, what Mutu's work looks at are value systems in Art and beyond, that either obscure or elevate our image and reflections.

In her collage-paintings, sculptures, films and performance rituals, Mutu uses ink, soil, ash, bronze, driftwood, horn, pigments, wine, hair

ultimately keeping the figure as the focus, always seeking to find out more about who we are, what we mean to each other and why we continue to recreate ourselves for millennia through art.

Mutu has participated in several major solo exhibitions in institutions worldwide, currently "Wangechi Mutu" at Storm King Art Center and most recently at The Metropolitan Museum of Art "The Façade Commission: Wangechi Mutu, The NewOnes, will free Us" and at The Fine Arts Museums of San Francisco Legion of Honor Museum "Wangechi Mutu: I Am Speaking, Are You listening?".

The Wangechi Mutu Bloody Rug measures 106 x 144 inches and is woven with 11 colors of 15-ply silk. The knot-count is 150 knots per inch, (34 million strands of silk and 2.2 million knots).





**Philip
Taaffe**

**Nocturne with
Architectural
Fragments**

150 knots/inch, 100% silk
145 x 108 inches (368 x 274 cm)
Edition 20 + 2 APs



Nocturne with Architectural Fragments is one of BravinLee Editions most complex, beautiful, and challenging carpets. It presents the artist's signature techniques: a melding of print, staining, silkscreen and other applications of pigment that produce a unique and decorative image, translated into weaving.

Taaffe says, "I visited the Syrian city of Aleppo once a long time ago, and I've been quite disturbed by its destruction due to the conflict there and other parts of the Middle East. I've dedicated one painting, Nocturne with Architectural Fragments, to the people in Aleppo who've suffered such a decimation of their cultural and historical heritage."

Philip Taaffe's first solo exhibition was in New York in 1982 and he has traveled widely in the Middle East, India, South America, and Morocco. He has been included in numerous museum exhibitions, including the Carnegie International, two Sydney Biennials, and three Whitney Biennials. Taaffe's work is in numerous public collections, including the Museum of Modern Art, New York; Philadelphia Museum of Art; Whitney Museum of American Art, New York; and Museo Nacional Centro de Arte Reina Sofía, Madrid.





**Charline
von Heyl**

After Zenge

150 knots/inch, Tibetan wool + linen
108 x 90 inches (274 x 228.5 cm)
Edition 20 + 3 APs



Charline von Heyl is internationally acclaimed for her dynamic and often enigmatic paintings. von Heyl is inspired by folk-art, popular culture and art-historical references. Her carpet is inspired by an ethnographic textile pattern woven by the Zenge Tribe in Zimbabwe.

“My paintings usually hide their traces and their own history,” she has said of her work. “They have weird shifts where you don’t expect them, and at their best they will have an auratic presence despite themselves. It’s not about mystifying anything; it’s

about lengthening the time of pleasure. Or torture. The images are built on top of a background already activated by the visual energy of patterns, the tension of line and shape and the alchemy of unusual materials. There is never a direct link to found material at the beginning. Once I recognize a resemblance to stuff I have been looking at I might swing with it further, but not as a quotation or even a reference. Input goes through a labyrinth of associations and mutations before it appears on the canvas ...where it gets further subjected to the rules and riddles of action and instinct”

Charline von Heyl’s work has been exhibited at many museums including The Tate, Liverpool, The Kunsthalle Nurnberg, Nurnberg, The Bonner Kunstverein, Bonn, The ICA Philadelphia, The ICA Boston, The Dallas Museum of Art and in the Vienna Secession. Von Heyl’s paintings are in the permanent collections of the Tate, London, The Museum of Modern Art, The MCA Chicago, The Musée d’Art Moderne de la Ville de Paris, The MCA Los Angeles; and The San Francisco Museum of Modern Art.

von Heyl is represented by Petzel Gallery in New York and Galerie Gisela Capitain in Koln.





Christopher Wool

Rug #3

150 knots/inch, 100% silk
108 x 96 inches (274 x 244 cm)
Edition 30 + 3 APs

Christopher Wool is one of the most influential American painters of his generation. Wool has forged an agile, highly focused practice that incorporates a variety of processes and mediums, paying special attention to the complexities of painting.

Wool's creative output also incorporates photography, sculpture, artist books, and printmaking and our BravinLee Edition carpets. Wool's work has been presented at museums around the world. Among the institutions that have held major solo exhibitions of his work are the Museum of Contemporary Art, Los Angeles; Musée d'Art Moderne de la Ville de Paris; Solomon R. Guggenheim Museum, New York; and Art Institute of Chicago. Wool's carpets are collected by many of the most important collectors and gallerists in the world.





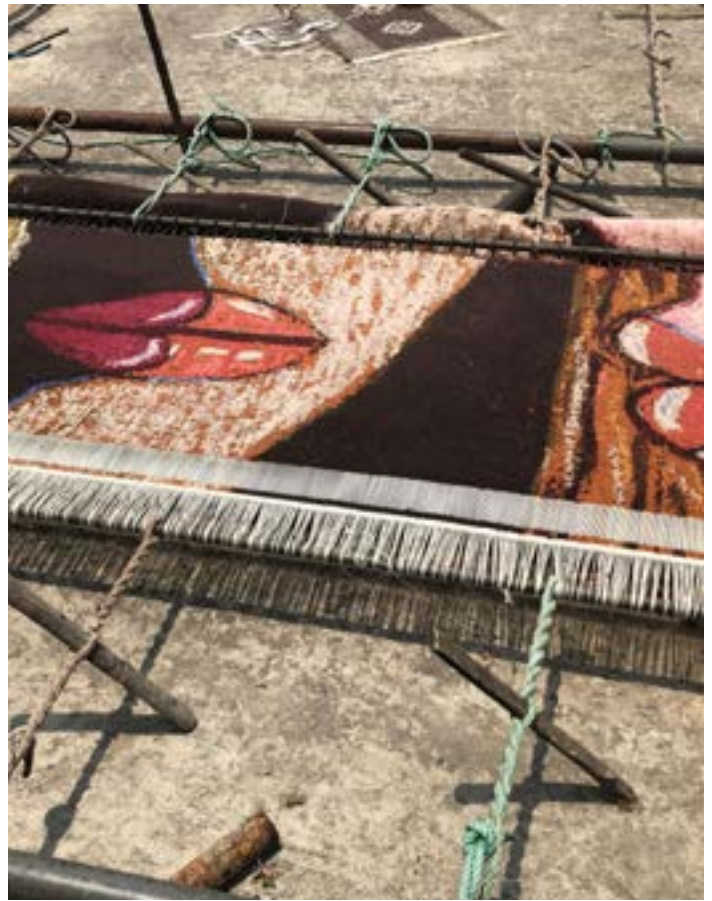
**Brian
Calvin**

Beneath The Sun

150 knots per inch, Wool & Silk
87 x 108 inches (221 x 274 cm)
Edition of 20 + 2APs

Brian Calvin's disarmingly low-key paintings explore a world populated with androgynous bohemians, skinnies in groups and trippy teenage characters coolly detached and aimlessly gazing out from a sundrenched, Southern Californian backdrop. Something of a celebration of slackerdom, they also reveal the artist's keen powers of observation, rigorous approach to his craft and attention to the formal dimensions of his medium. The Calvin rug captures the subtle gradients of his pastel images miraculously. Brian Calvin lives and works in Ojai, CA and is represented by Almine Rech and Anton Kern Gallery.

Group exhibitions have included Blum & Poe, and the Gladstone Gallery.





**Willie
Cole**

Hot Spot

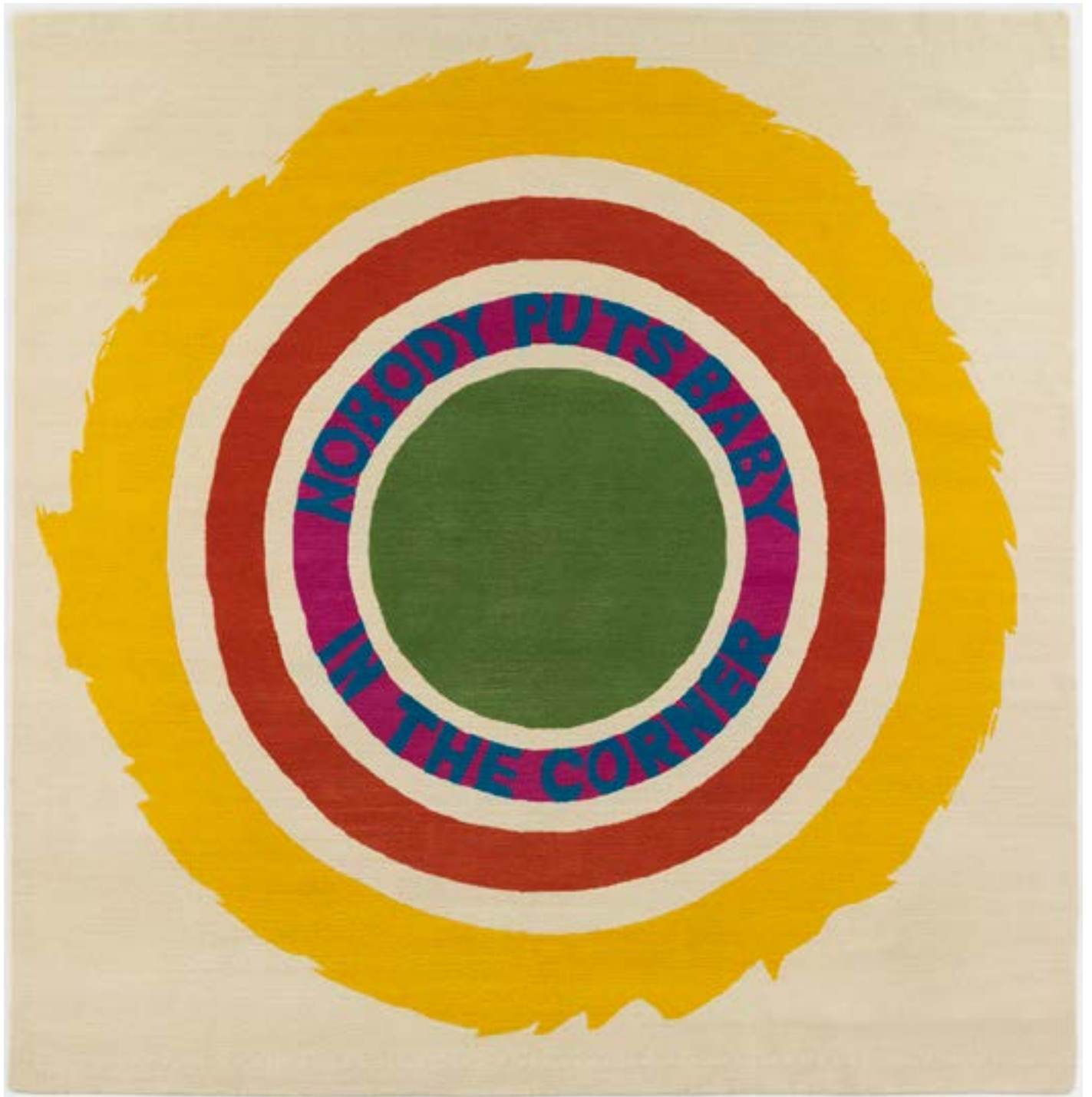
150 knots per inch, hand-spun and
hand-dyed New Zealand Wool
72 x 50^{5/8} inches (183 x 128 cm)
Edition of 18 + 2 APs



Willie Cole is best known for assembling and transforming ordinary domestic and used objects such as irons, ironing boards, high-heeled shoes and other discarded appliances and hardware, into imaginative and powerful works of art and installations. Cole's widely recurring symbolic and artistic object that was initially brought to the attention of the art world has been the steam iron. While Cole's unique approach of imprinting the steam iron's marks on a variety of media result in a wide-ranging decorative potential of his scorchings, they are also to be viewed as a reference to his African American heritage.



Willie Cole's work is included in numerous private and public collections including the Museum of Modern Art, the Whitney Museum of American Art and the Metropolitan Museum of Art in New York City, New York; the Birmingham Museum of Art in Birmingham, Alabama; the High Museum in Atlanta, Georgia among many others. He has had a one-person exhibition at the Museum of Modern Art, New York.



**Deborah
Kass**

**Nobody Puts Baby
in the Corner**

150 knots per inch, New
Zealand Wool
72 x 72 inches (183 x 183 cm)
Edition of 24 + 2 APs



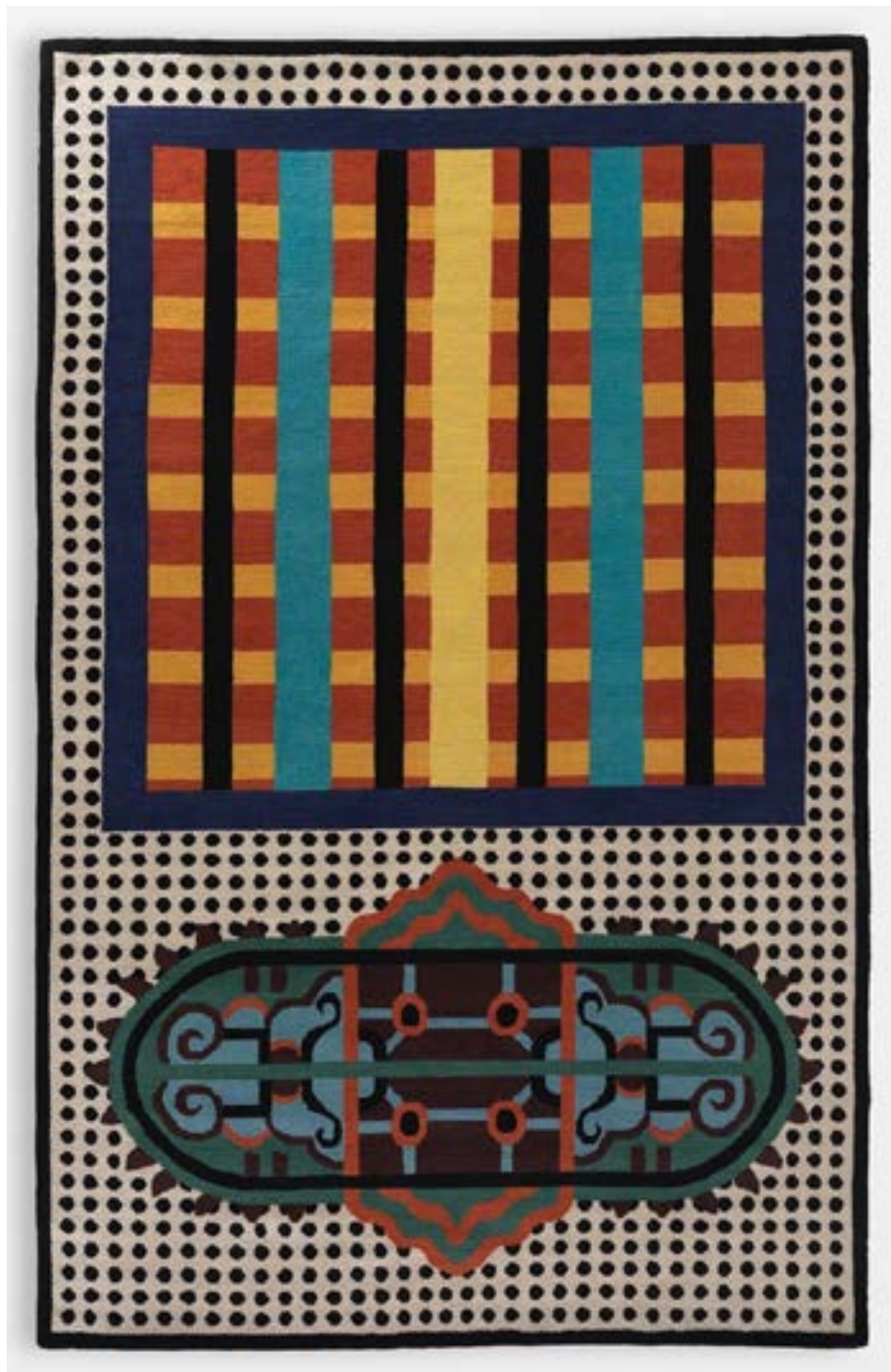
Deborah Kass examines the intersection of art history, popular culture, and the construction of self. Examining issues of power and identity her work speaks to issues of broad humanist importance. Her work is in the collections of The Metropolitan Museum of Art, The Museum of Modern Art, The Whitney Museum of Art, The Solomon Guggenheim Museum, The Jewish Museum NY, The Museum of Fine Art, Boston, The Cincinnati Museum, The New Orleans Museum, The National Portrait Gallery, Smithsonian Institute, Fogg/Harvard Museum, as well as other museums and private collections.

Kass's work has been shown nationally and internationally including at the Venice Biennale, the Istanbul Biennale, and the Museum Ludwig, Cologne. The Andy Warhol Museum presented "Deborah Kass, Before and Happily Ever After, Mid-Career Retrospective" in 2012, accompanied by a catalogue published by Rizzoli, with essays by Irving Sandler, Griselda Pollack, John Waters and others.

Her monumental sculpture OY/YO installed in Brooklyn Bridge Park became an instant icon. It is now at home in front of the Brooklyn Museum.

In 2014, Kass was inducted into the New York Foundation for the Arts Hall of Fame. She was honored with the Passionate Artist Award by the Neuberger Museum in 2016 and was the Cultural Honoree at the Jewish Museum in 2017. In 2018 Kass was inducted into the National Academy. She is a member of the Board of the Sharpe-Walentas Studio Program and the Andy Warhol Foundation for the Visual Arts.





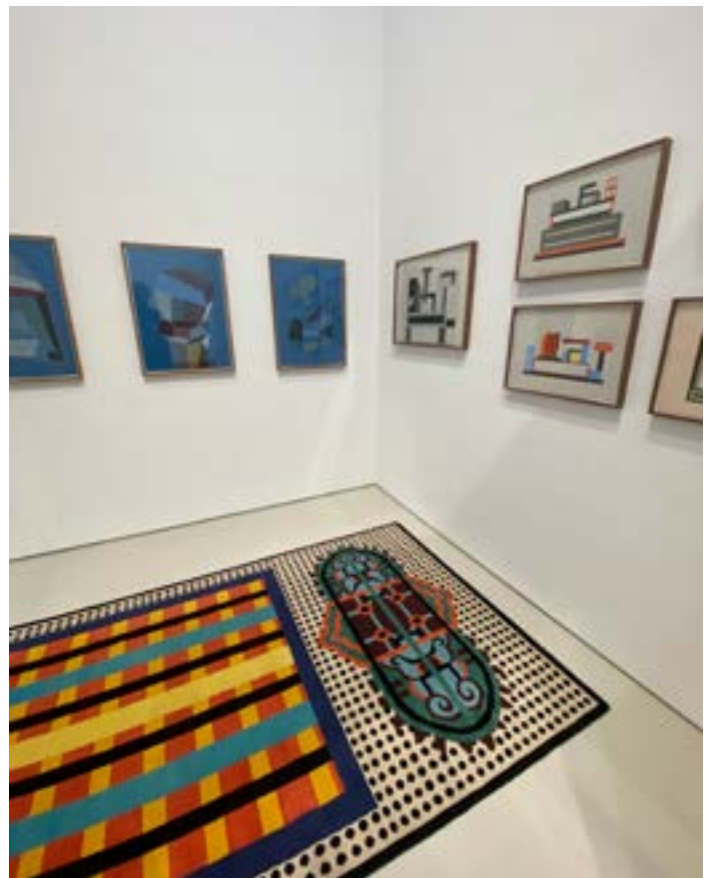
**Nathalie du
Pasquier**

America 1

150 knots, New Zealand wool
95 x 59 inches (241 x 150 cm)
Edition 20 + 2APs



Artist and designer Nathalie du Pasquier is a founding member of the influential and decade-defining Memphis Group which created patterns for decorated surfaces, such as textiles and furniture. Her paintings and works on paper feature geometric furniture, lamps, and the unexpected and energetic color relationships for which the Memphis group is known. She shows with Anton Kern Gallery in New York. Her BravinLee carpet is incredibly unique and highly recognizable. Bright colors mix with bold lines to create a one of a kind pattern.





**Keltie
Ferris**

Orchard

150 knots/inch, 100% silk
44 x 27 inches (112 x 68.5 cm)
Edition 20 + 3 APs



In Keltie Ferris' ongoing series of body prints, he uses his own body like a brush, covering it with natural oils and pigments and pressing it against a canvas, to literalize the relationship of an artists' identity to the work that he or she produces. Since his body prints are made horizontally on the floor by doing a push up on paper, a floor rug was a natural extension of this process. His carpet is meant to evoke a prayer rug or a mystical shroud.

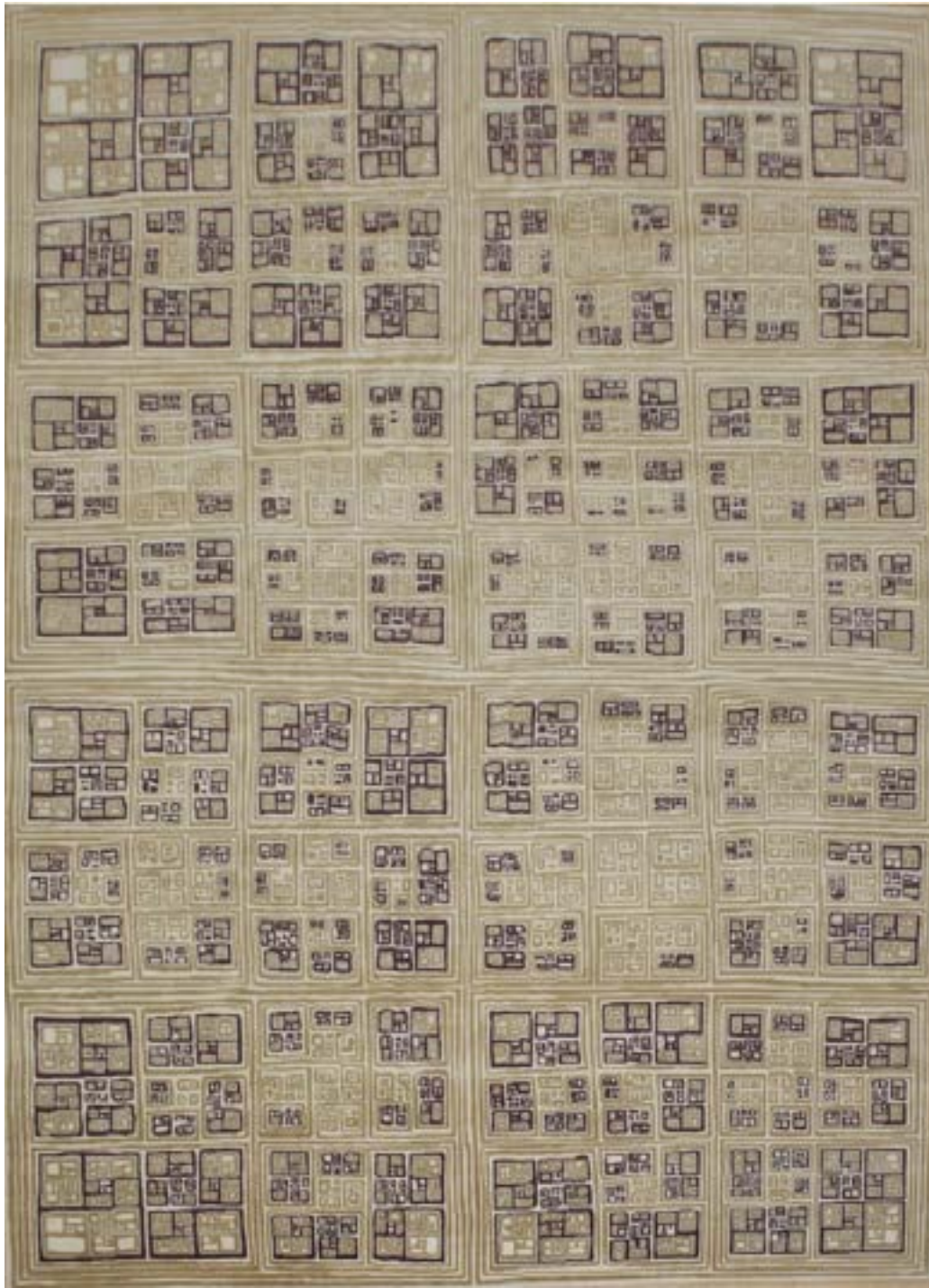
Ferris' works have been included in group exhibitions at institutions, including Saatchi Gallery, London; Contemporary Arts Museum of Houston, Texas; The Academy of Arts and Letters, New York; Brooklyn Museum, New York; the Indianapolis Museum of Contemporary Art, Indianapolis; and The Kitchen, New York. He was recently awarded the Rosenthal Family Foundation Award in Painting by the Academy of Arts and Letters. Keltie Ferris is represented by Mitchell-Innes & Nash in New York



**James
Siena**

**Nine Constant
Windows**

150 knots/inch, 100% Tibetan wool
92 x 72 inches (233.5 x 183 cm)
Edition 18 + 2 APs



James Siena

Global Key

150 knots/inch, 100% Tibetan wool
144 x 108 inches (366 x 274 cm)
Edition 18 + 4 APs

James Siena is a New York painter/printmaker who was for many years an artist's artist and a well kept secret of the New York art scene. But in recent years Siena's reputation has soared and his paintings and drawings are sought after by the most respected art collectors and museums in the world. Siena builds complex quirky geometries based on defined instruction sets (algorithms) that amount to a kind of cowboy visual mathematics. In this carpet *Global Key*, Siena follows the characteristics of a Fibonacci Sequence, in which the acute angles and lines progressively divide the composition. As in the original painting, the rug maintains exact mathematical sequencing and proportion. Our intention in *Global Key* was to preserve the characteristics that make James Siena's work so singular and compelling. Yet, we are pleased that there is a point at which the results rest in the hands of the weavers and the final product is collaborative and almost alchemistic. The translation of Siena's image by the weavers, the shift in scale, and the addition of materiality, provide the viewer with a new entry point to experience and enjoy Siena's aesthetic.

"Mr. Siena's paintings transcend painting to encroach on mathematics, puzzles, manuscript illumination and maps. They elude Western art to evoke Andean textiles, Chinese bronzes, African bark paintings, Persian screens, jewelry and glass-making and calligraphy. These disparate associations, more carefully isolated and combined in individual works than previously in Mr. Siena's art, make this savvy re-arrival the best show of his career." Roberta Smith, *The New York Times*

James Siena has enjoyed many solo exhibitions including *Gorney Bravin + Lee*, *Pierogi 2000*, *Daniel Weinberg* in Los Angeles and *Pace Gallery*. Siena was include in the 2004 *Whitney Biennial*.

James Siena's work can be found in numerous public collections including the *Des Moines Art Center*, *Iowa*, *The Herbert F. Johnson Museum of Art*, *Cornell University*, *The Museum of Fine Art*, *Boston*, *The Museum of Contemporary Art*, *Sedalia, Missouri*, *The McNay Art Museum*, *San Antonio*, *The Met*, *New York*, *The Museum of Modern Art*, *New York*, *The Philip Morris Collection*, *The SF MOMA*, *The Hammer Museum*, *Los Angeles* and the *Whitney Museum*.





Thomas Nozkowski

P-52

150 knots/inch, Tibetan wool + allo
72 x 98 inches (183 x 249 cm)
Edition 15 + 4 APs

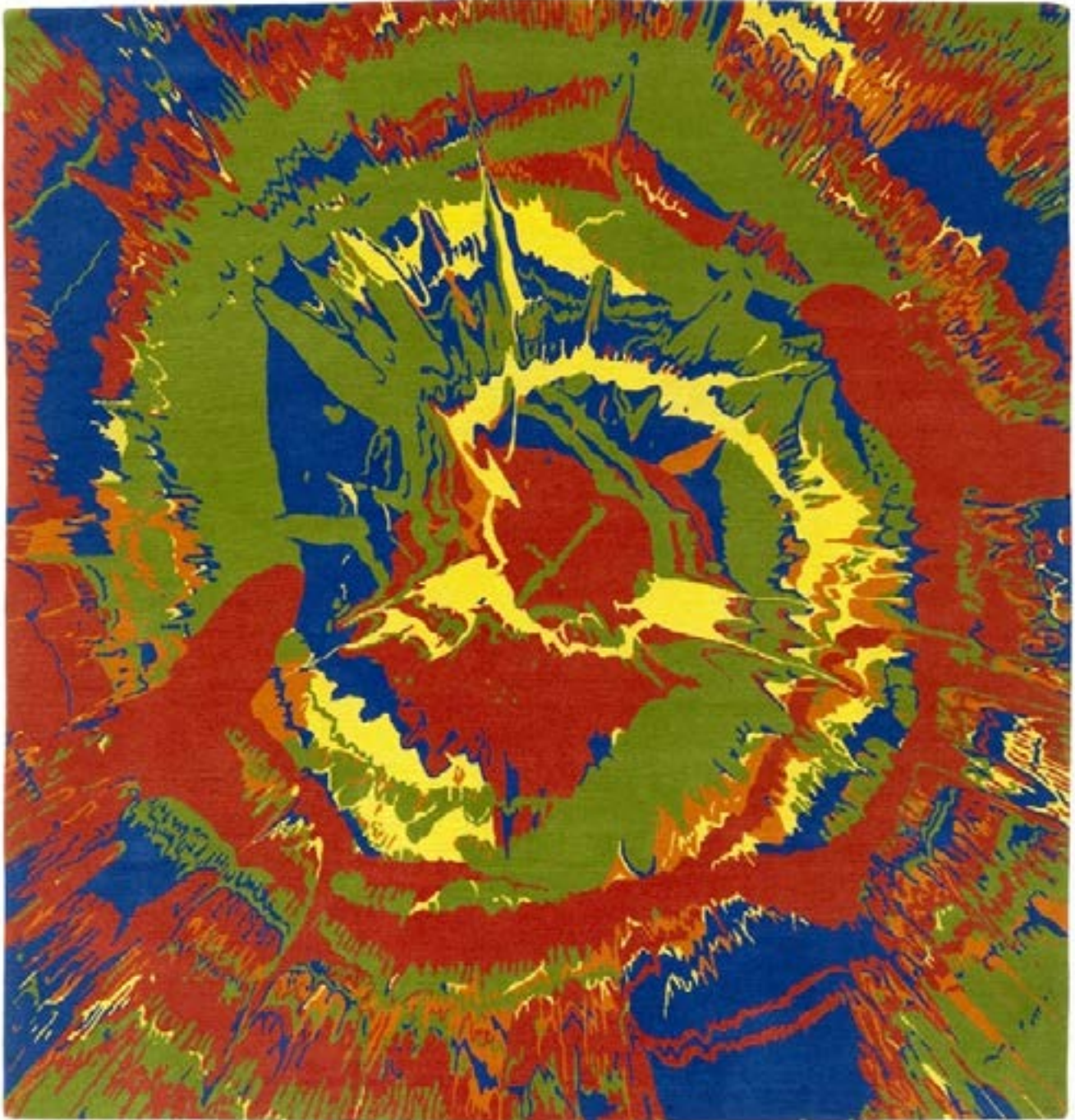


Thomas Nozkowski (1944-2019) is represented by Pace Gallery and is recognized and beloved for his richly colored, easel scaled abstract paintings and drawings that push the limits of painting. Nozkowski worked extensively on his carpet and the decision was made to use a yarn made from the Nepalese Allo plant, known for its great rugged beauty and natural variations in color to achieve the desired effects in the background. The colored squares, made of New Zealand wool pop off the surface in a beautiful way.

His paintings and drawings reflect on specific places and experiences—from the deeply symbolic to the notational—translating sensations and memories into abstract compositions.

To date, Nozkowski's paintings have been featured in more than 300 museum and gallery exhibitions worldwide, including over 80 solo shows.

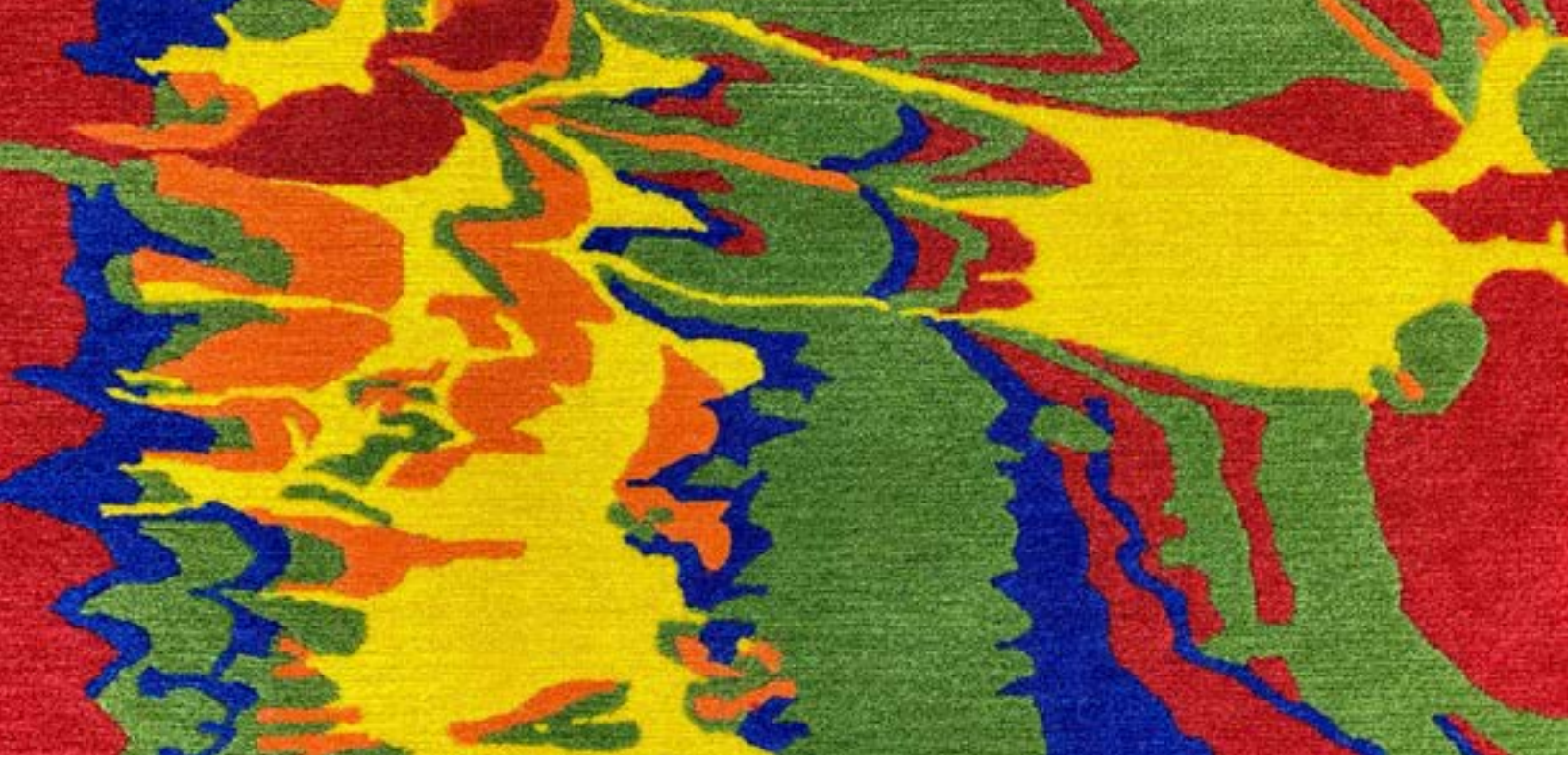




**Walter
Robinson**

Tumultuous Heart

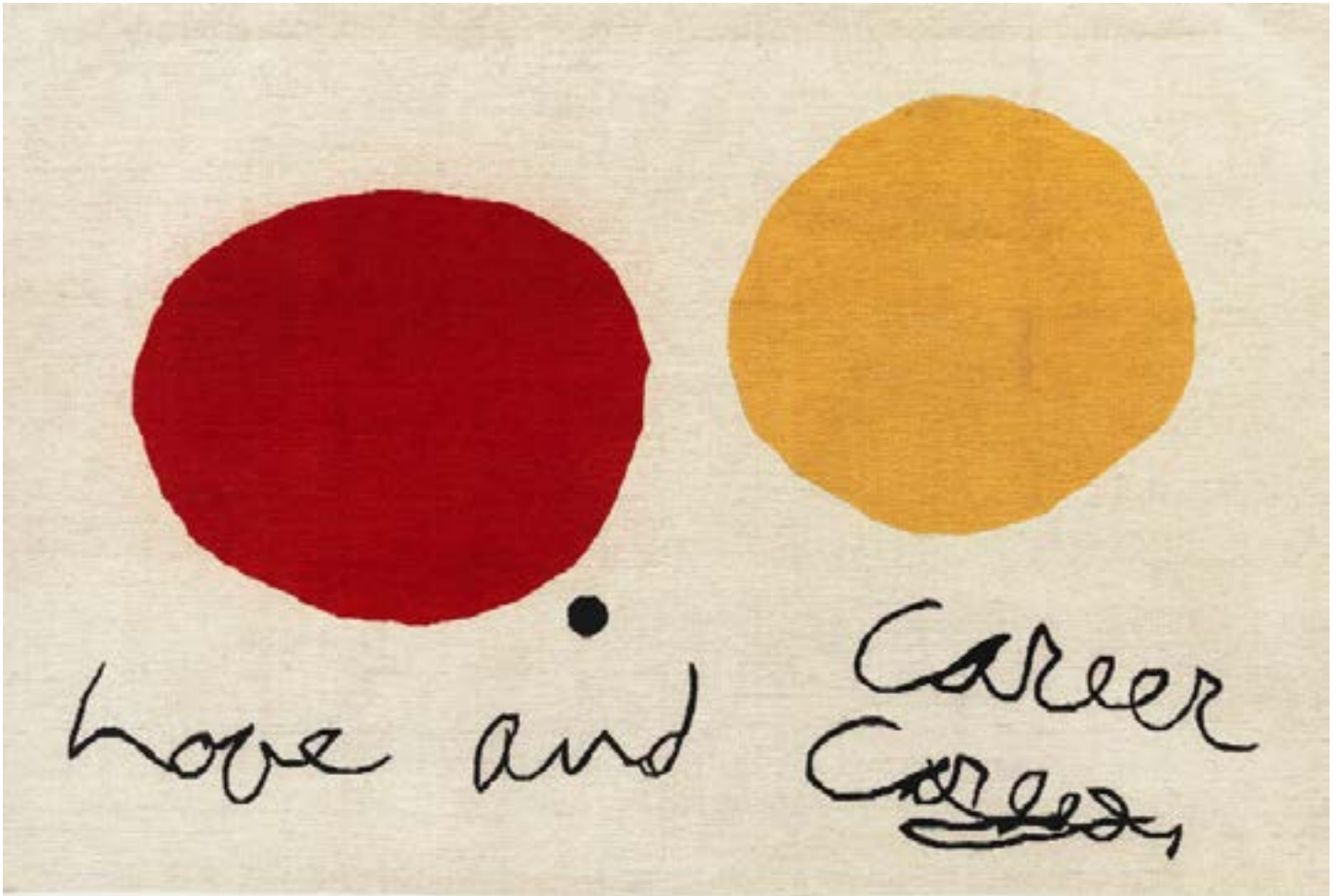
150 knots/inch, 100% New Zealand wool
72 x 72 inches (183 x 183 cm)
Edition 15 + 3 APs



Walter Robinson's psychedelic carpet is based on a series of spin-art paintings he executed in 1985. Robinson's original spin-art paintings were done with One-Step sign painter's enamel -- a brilliantly hued, high-gloss set of colors using a jerry-rigged machine assembled from a Canal Street electric motor and pulley set horizontally in a bin made of wood lathe and plastic sheeting. The spin art canvases made their debut in 1986 in the downstairs gallery at Metro Pictures on Greene Street in SoHo, where they were celebrated by art critic Kim Levin in the Village Voice as providing a "post-modernist frisson."

Walter Robinson was born in 1950 in Wilmington, DE. He grew up in Tulsa, OK, and moved to New

York City to attend college at Columbia University. In 1973 he co-founded Art-Rite magazine, which featured covers designed by artists and was distributed free of charge in New York galleries. At the same time, he began working at Art in America magazine, where he compiled its monthly art newsletter and later became the magazine's News Editor. In the late 1970s, Robinson began painting the pulp romance imagery he is known for, showing his work in exhibitions organized by Collaborative Projects, the artist collective that put on the Times Square Show in 1980. He also began exhibiting his paintings with Metro Pictures, and had his first solo show at the gallery in 1982. In addition, he exhibited at several East Village galleries during the short-lived East Village art scene of the early 1980s, and served as Art Editor of the East Village Eye. After 1986 Robinson partially withdrew from exhibiting, and focused instead on art criticism and his duties as a single parent. In the 1990s he was the correspondent for the weekly cable television show Art TV Gallery Beat, and in 1996 he became the Founding Editor of Artnet magazine, a post he held until 2012. He subsequently became a columnist for the website Artspace, where he introduced the notion of "Zombie Formalism". Robinson began exhibiting his paintings again in earnest after a successful 2008 exhibition of early works from the 1980s at Metro Pictures. A retrospective exhibition of 80 paintings was organized in 2014 by Barry Blinderman for the University Galleries at Illinois State University in Normal, IL. The show traveled to the Moore College of Art and Design in Philadelphia before making its final stop at Jeffrey Deitch in New York.



**John
Ashbery
and
Kenneth
Goldsmith**

Love and Career

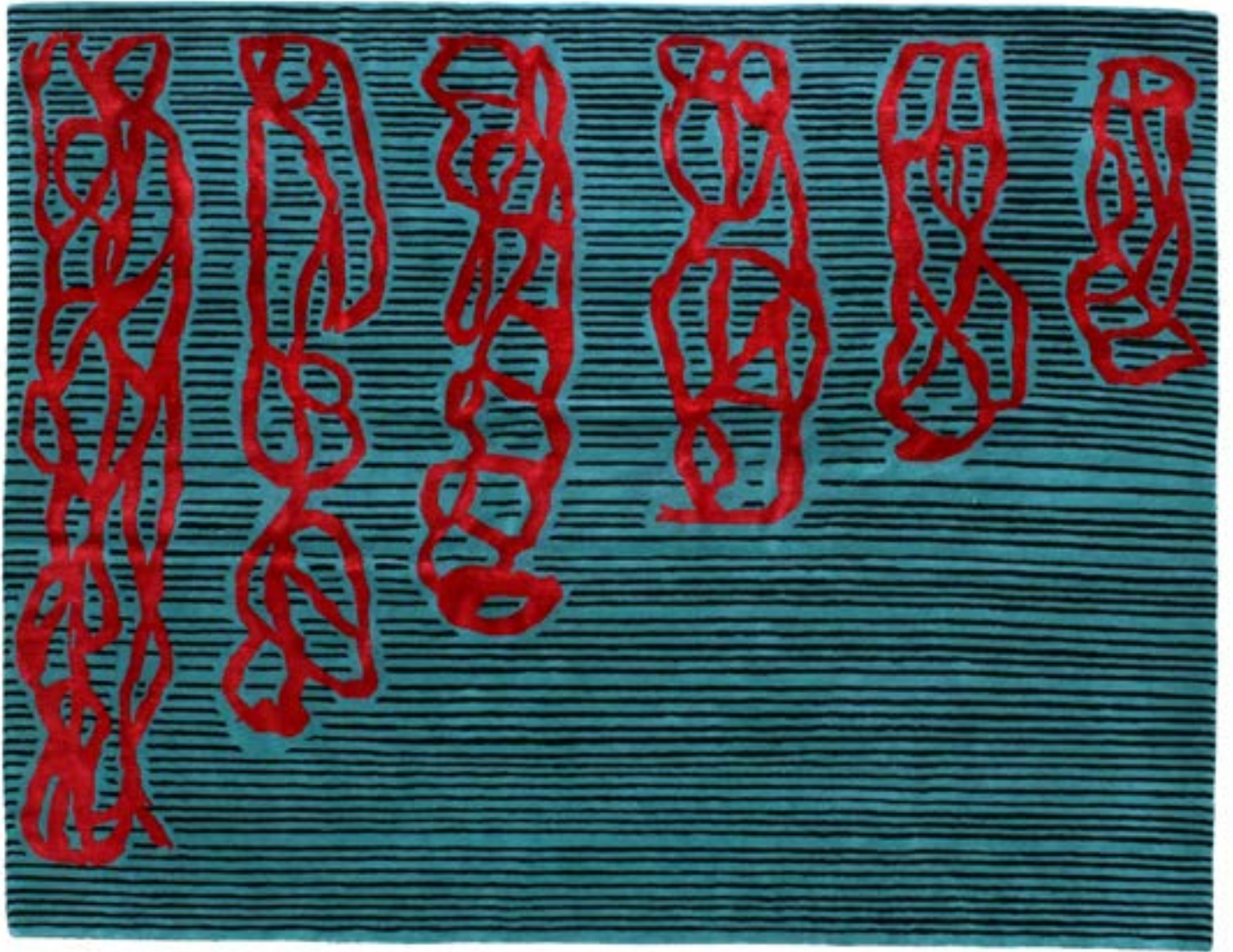
150 knots/inch, 100% Tibetan wool
48 x 72 inches (122 x 183 cm)
Edition 15 + 4 APs

John Ashbery is among the most pivotal English language poets in the Modern era. He was the author of more than twenty books of poetry, including *Breezeway* (Ecco, 2015); *Quick Question* (Ecco, 2012); *Planisphere* (HarperCollins, 2009); *A Worldly Country* (Ecco, 2007); *Where Shall I Wander* (HarperCollins, 2005); *Chinese Whispers* (Farrar, Straus and Giroux, 2002); *Your Name Here* (Farrar, Straus and Giroux, 2000); *Girls on the Run: A Poem* (Farrar, Straus and Giroux, 1999); *Wakefulness* (Farrar, Straus and Giroux, 1998); *Can You Hear, Bird* (Farrar, Straus and Giroux, 1995); *And the Stars Were Shining* (Farrar, Straus and Giroux, 1994); *Hotel Lautrémont* (Alfred A. Knopf, 1992); *Flow Chart* (Alfred A. Knopf, 1991); and *April Galleons* (Penguin, 1987). During his career, Ashbery received nearly every major American award for poetry. His collection *A Wave* (Viking, 1984) won the Lenore Marshall Poetry Prize; *Self-Portrait in a Convex Mirror* (Viking, 1975) received the Pulitzer Prize for Poetry, the National Book Critics Circle Award, and the National Book Award; and *Some Trees* (Yale University Press, 1956) was selected by W. H. Auden for the Yale Younger Poets Series. He also published *Collected French Translations: Poetry* (Farrar, Straus and Giroux, 2014); *Collected French Translations: Prose* (Farrar, Straus and Giroux, 2014); *Other Traditions: the Charles Eliot Norton Lectures* (Harvard University Press, 2000); *Reported Sightings* (Alfred A. Knopf, 1989), a book of art criticism; a collection of plays; a novel, *A Nest of Ninnies* (Dutton, 1969), with James Schuyler; and edited *The Best American Poetry 1988*. Ashbery served as the poet laureate of New

York State from 2001 to 2003. He was the first English-language poet to win the Grand Prix de Biennales Internationales de Poésie (Brussels), and also received the Bollingen Prize, the English Speaking Union Prize, the Feltrinelli Prize, the Ruth Lilly Poetry Prize, two Ingram Merrill Foundation grants, the MLA Common Wealth Award in Literature, the Harriet Monroe Memorial Prize, the Frank O'Hara Prize, the Shelley Memorial Award, and fellowships from the Academy of American Poets, the Fulbright Foundation, the Guggenheim Foundation, the MacArthur Foundation, and the National Endowment for the Arts.

Kenneth Goldsmith (born 1961) is an American poet and critic. He is the founding editor of UbuWeb and since 2020 is the ongoing artist-in-residence at the Center for Programs in Contemporary Writing (CPCW) at the University of Pennsylvania, where he teaches. He is also a senior editor of PennSound at the University of Pennsylvania. He hosted a weekly radio show at WFMU from 1995 until June 2010. He has published ten books of poetry, notably *Fidget* (2000), *Soliloquy* (2001), *Day* (2003) and his American trilogy, *The Weather* (2005), *Traffic* (2007), and *Sports* (2008). He is the author of three books of essays, *Uncreative Writing: Managing Language in the Digital Age* (2011), *Wasting Time on The Internet* (2016), and *Duchamp Is My Lawyer: The Polemics, Pragmatics, and Poetics of UbuWeb* (2020). In 2013, he was appointed the Museum of Modern Art's first poet laureate.





**Jonathan
Lasker**

Untitled

150 knots/inch, 100% New Zealand wool & silk
45 x 60 inches (114 x 152.5 cm)
Edition 15 + 2 APs

Since the late 1970s, Jonathan Lasker has developed a distinctive formal vocabulary based on different mark-making processes, including structural grids, graphic scribbled lines and thick impasto strokes of paint. Although he creates these forms intuitively, the compositions themselves are highly structured and controlled. At the forefront of artists who re-established the possibilities of painting after Minimalism and Conceptualism emptied the picture-plane, he has mounted a challenge to the medium's status quo, creating a unique system of painting based on a figure-ground relationship, in which the figure and ground stand in a dialectical relationship to one another.

In his BravinLee carpet, Lasker uses repeated, transposed forms to create an image composed of distinct, clearly defined elements. The viewer is encouraged to experience the image for themselves through the act of viewing and, in the end, they become the subject of Lasker's carpet. Jonathan Lasker has enjoyed solo exhibitions at Greene Naftali, Cheim & Read, Sperone Westwater and at institutions including the Reina Sofia, Madrid; K20 Kunstsammlung Nordrhein-Westfalen, Düsseldorf, The Power Plant Toronto, The Stedelijk Amsterdam; and the ICA Philadelphia, among many others. His work is held in numerous public collections in Europe and North America, including the Albright-Knox Gallery, Buffalo; Centre Pompidou, Paris; Hirshhorn Museum Washington, DC; LACMA; The Metropolitan Museum New York, The Moderna Museet, Stockholm, The Reina Sofia, Madrid, MOMA, New York, The Museum Ludwig, Cologne, The NGA Washington, DC, The National Gallery of Canada, and the Whitney Museum New York.





**James
Welling**

**New Abstraction
1A**

100 knots/inch Wool/silk ply
108 x 72 inches (274 x 183 cm)
Edition 15 + 4 APs



**James
Welling**

**New Abstraction
No. 59 (Red Stripe)**

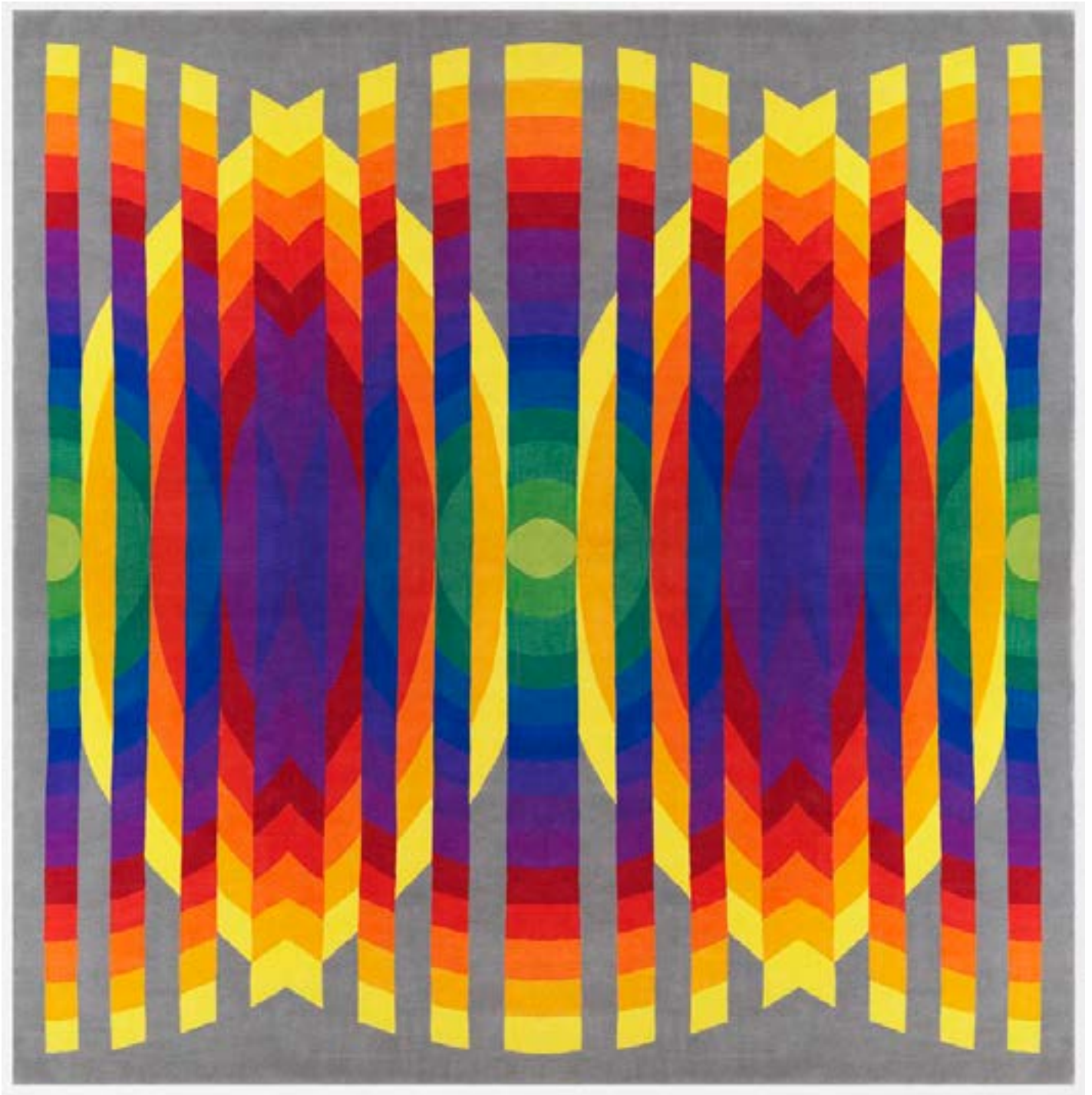
150 knots/inch, 100% silk
72 x 57 inches (183 x 145 cm)
Edition 15 + 4 APs



James Welling is represented by David Zwirner in New York and Regen Projects in Los Angeles. Welling's work is an integral part of the critical re-evaluation of photography exploring conceptual photographic issues. Other artists in this group known as the 'Picture Generation' include James Casebere, Sarah Charlesworth, Barbara Ess, Louise Lawler, Sherrie Levine, Barbara Kruger, Allan McCollum, Richard Prince, Cindy Sherman, and Laurie Simmons.

After Welling moved to Los Angeles, he began a sequence of photograms, starting with New Abstractions (which are the inspiration for both of the Welling Carpets). These New Abstractions were exhibited widely including the the 2008 Whitney Biennial, David Zwirner,

New York; Regen Projects, Los Angeles and Nachst St. Stephan, Vienna.



**Julio
le Parc**

**Série 14 - 2 Cercles
fractionnés**

150 knots, New Zealand wool
118 x 118 inches (300 x 300 cm)
Edition 30 + 3APs



Julio Le Parc (born 1928) is a legendary artist who focuses on both Op and kinetic art. He is a founding member of Groupe de Recherche d'Art Visuel (GRAV) and is a pivotal figure in Argentinian Modernism and has enjoyed exhibitions at the world's leading museums and art galleries. He shows regularly at Galerie Perrotin and recently had a one-person exhibition at The Metropolitan Museum in NY.

Fuzzy Thinking

Graphic rugs have become a place for artists to extend their practice.

By TIM MCKEOUGH

As the line between art and design becomes increasingly blurry, one type of product is emerging as fertile turf for cross-disciplinary collaboration: rugs by artists.

A Manhattan gallery, BravinLee programs, is making bold, graphic rugs from hand-knotted wool and silk by artists such as Christopher Wool, Jonas Wood and James Welling, with more in the pipeline from Deborah Kass, Julio Le Parc and Wangchhi Mats.

Joseph Carini Carpets has collaborated on painterly rugs with the ceramic artist Yuki Hayama and graffiti-inspired floor coverings with street artists like DAIN, RAE and Jim Joe. Brittons developed a collection of rugs with the multimedia artist Sherad Dawood last year. The Rug Company, which frequently works with fashion and interior designers, introduced a collection by Jaime Gill this summer.

The rug manufacturer Christopher Farr, which has been working with artists for years, made a limited-edition rug with Howard Hodgkin as part of the painter and printmaker's exhibition at the Higworth Wakefield art gallery in England last year. Now it is at work on limited-edition rugs with Gary Hume, Anish Kapoor, Maya Lin and Kiki Smith for "Tomorrow's Tigers," a fund-raising exhibition organized by Artwise and the World Wildlife Foundation, which will be presented at Sotheby's London in January. Produced in editions of 10, the rugs will start at about \$33,000 each.

"The appeal is to match the particular practice of an artist with the complexities and subtleties of weaving," said Christo-



'There's an awful lot of fiddling about, which is very creative and exciting.'



Christopher Farr when he wanted to create a one-off rug as part of an art installation for the 1996 Biennial de São Paulo. More recently, he has developed a series of rugs based on his paintings of doors, as well as a new design for "Tomorrow's Tigers."

The process of making rugs is "so physical and elemental," Mr. Hume said. "You have to decide on the length, the cut, the technique of weaving to get what you want," he said. "There's an awful lot of fiddling about, which is very creative and exciting."

Manufacturers say most artist rugs currently sell to art dealers and art collectors. Bill Arning, director of the Contemporary Arts Museum Houston, for instance, bought a white rug with intersecting black lines by James Welling from BravinLee after seeing it at an art fair in Miami.

"I love his work, but I've never been able to afford a painting, so I said, 'This is my chance,'" Mr. Arning said. "The image is really powerful and super graphic. I love having it on the floor."

At first, he installed it in his master bedroom. But, later, worried that it was getting worn, he moved it into the guest apartment above his garage. "With two dogs and two

Selected Press

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Texture and Textiles: Inspiration From an Art Fair; Katja Zigerlig, Berkley One

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