



PETER EATON GURNZ

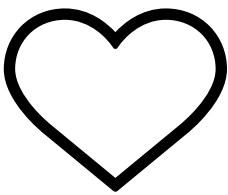
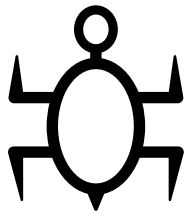
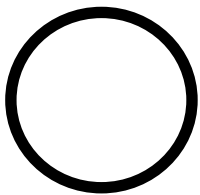
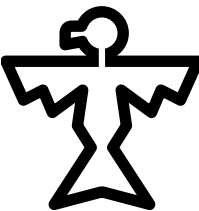


HAND-MADE INDUSTRIAL WORKS OF ART

2018 CATALOG

“At a certain moment, the canvas began to appear to one American painter after another as an arena in which to act—rather than as a space in which to reproduce, re-design, analyze, or ‘express’ an object, actual or imagined. What was to go on the canvas was not a picture but an event.”

—Harold Rosenberg



“IT WILL BE LOVE IN THE END”

P E T E R E A T O N G U R N Z



F O R E W O R D
BY
DAHLIA SCHWEITZER

To consider Peter's work, you must begin from the perspective of design which is informed by the fundamental ideas of beauty and truth. He achieves this through industrial design processes working with materials built to last and using his photography as a base from which to create. His work communicates the worldview of a man whose purpose is to reflect the beauty of this world. His labor is one of love to document magical moments and exceptional experiences. The detail and design of his products are the work of a man unwilling to sacrifice beautiful form in creating functional items.

Abstract Expressionism may have emerged from a desire to move past the literal, to break free of the confines of the rectangular plane, but in this contemporary era of screens, we are more confined by the rectangular plane than ever before. We experience life through the two-dimensional rectangles of our screens, held captive within one rectangular plane after another.

Peter Eaton Gurnz does more than enlarge this frame. He smashes it. His work provides (literally) a back to the front of our screens. Multi-faceted, his work is more than three-dimensional. It does not just exist in the space around it; it engages with the space around it. Is it a painting? Yes. Is it a photograph? Yes. Is it a sculpture? Yes. Is it an installation? Yes. It actively has a history and a future. It exists in time, in defiance of the past-less present facilitated by our Internet age. They are objects that not only hold their space physically, they exist in time, and illuminate the memory they were built around..

Considering Peter's architectural installations to giant narrative exhibitions. His work emphasizes craft with its intricate knots out of handmade rope, imprecise metal brackets customized by hand, the nautical smell of his canvas sails, layers of resin poured, shaped and carved and crafted with an artisans' touch. His images are messages from another era, reminding us of when things moved slower, lasted longer, and when we actually took the time to appreciate beauty. These are not pieces you can ever own. They own you.

—Dahlia Schweitzer



INSTALLATIONS

INTEGRATED ARCHITECTURAL
WORKS

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LEAVES

LIGHT SCULPTURE

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PANELS

ASSEMBLED WOODEN PANELS

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WALLS

LARGE SCALE CANVAS WORKS

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SAILS

CANVAS WALL WORKS

PAGE 51

FORM

Form / Noun

- The visible shape or configuration of something.
- A mold, frame, or block in or on which something is shaped.
- A particular way in which a thing exists or appears; a manifestation.
- A type or variety of something.
- The customary or correct method or procedure; what is usually done.

V S

FUNCTION

Function / Noun

- An activity or purpose natural to or intended for a person or thing.
- A relationship or expression involving one or more variables.
- A thing dependent on another factor or factors.



CASTS

CAST FORMS IN ENGLISH
PORCELAIN & CONCRETE

PAGE 62



PRODUCTS

FUNCTIONAL WORKS OF ART

PAGE 68



PRINTS

VARIOUS SIZES & EDITIONS

PAGE 80

PROCESS

Traditionally in the world of Photography the presentation of work has been framed and exhibited in many ways. Photography is installed in further commercial applications in marketing and advertisements. Sometimes Installed like a civic drapery of images being presented in a place like Times Square in New York City, peters home.

The frame to a photograph exists to protect and display it, It has little to do with the image or memory of the picture. In Peter's frames you can see the fascination with materials and manufacturing techniques that are the fundamentals of his process and education of Industrial Design. Photography and Industrial Design being the paramount artistic mediums when considering his work. the frames are necessary elements for the work to even exist and have form in most cases. They are not seperate from the work of art at all. They all have an architecturally consistent identity that is unique to his works.This provides endless installation possibilities, which is what Peter finds the most rewarding and challenging of his craft.

Process is the result for Peter. A tangible object that you more than hold in your hand or tape to a wall, it becomes the wall.



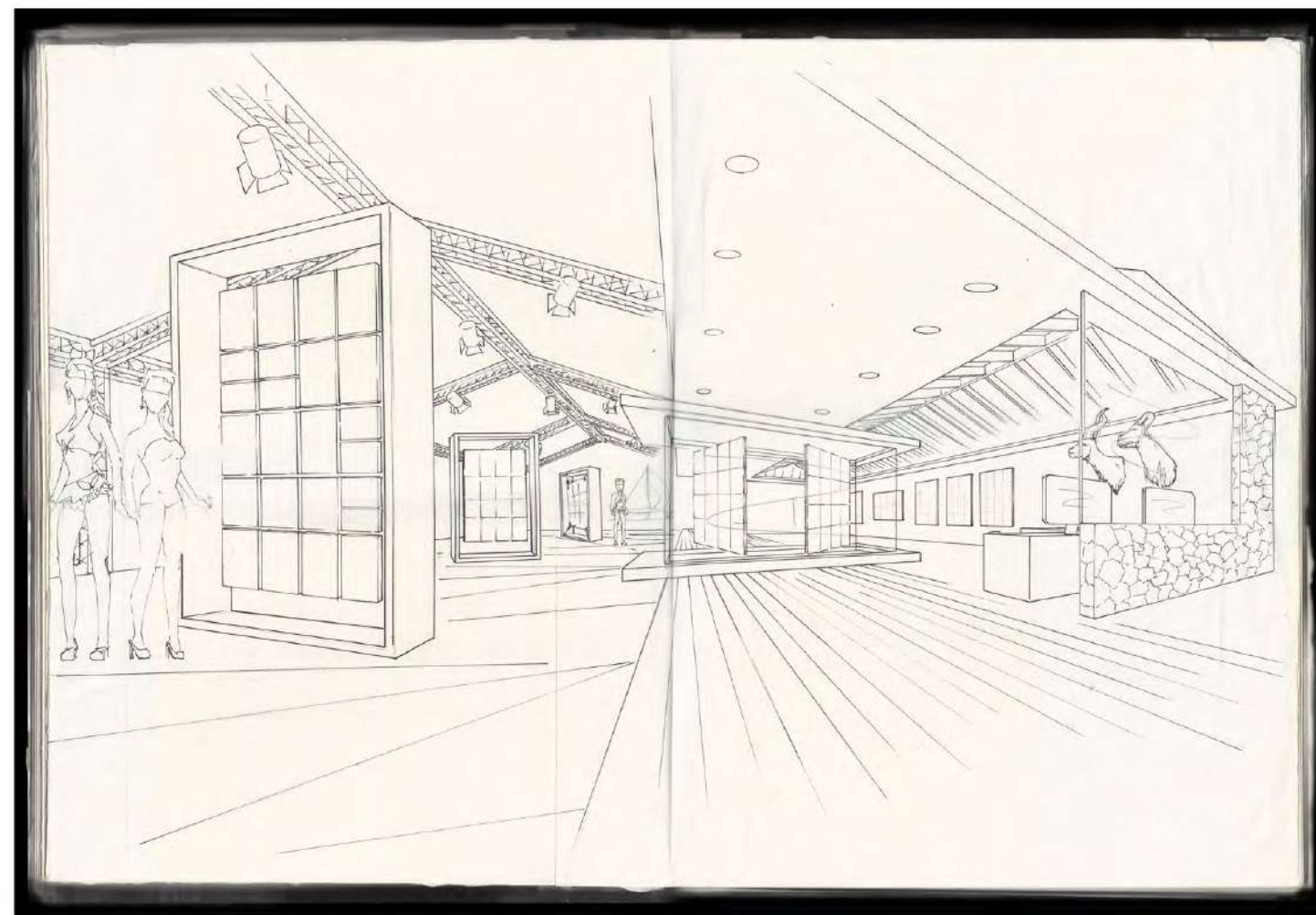
“LOVE WE MAKE ART WE CREATE”

PHOTOGRAPHY

Some time between the very first photo ever taken and now, we have seemingly forgotten the journey a photograph must embark on from the moment it is taken to the second it reaches our eyes. In this age we have forgotten the feeling of holding a photograph between our fingertips and the vibrancy of printed ink; this has become all too foreign in this era of intangible media. Perhaps our generation has subconsciously strayed so far from holding a printed image, out of fear it might have an affect on us. Each of these images tell the story of a moment in time, but the picture itself has a narrative of its own. They have been shot and printed, scratched and torn, taped and scanned, composited and processed. They have traveled with emotion in hopes that you might meet me half way and remember what a photograph actually is and to carry their story. Afterall, photographs are one of the few mediums that are flat and 2D with the ability to still be seen thousands of different ways.

Process is the result for Peter. A tangible object that you more than hold in your hand or tape to a wall, it becomes the wall.

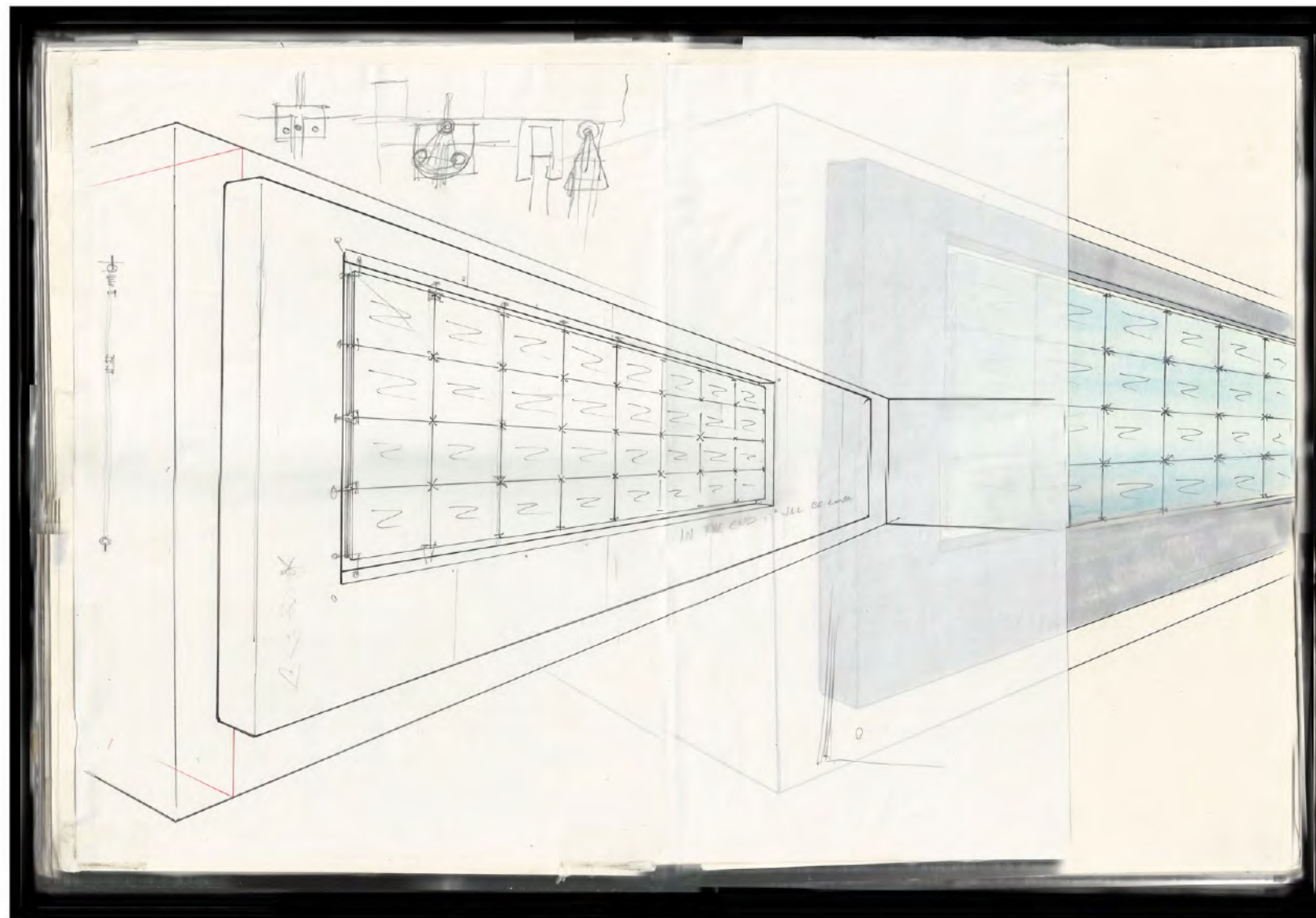




ARCHITECTURAL INSTALLATIONS

As the central window of a cathedral becomes the defining heart of that structure, the goal of Peter's work is to do the same for contemporary environments. Allow us to work with your architects and designers to produce works that are integrated into the physical architecture of your home, business, or gallery. As one speaks of the heart or soul of your house, we hope that our work can help showcase who you are and provide light around what speaks to you and to all those who sit amongst it.

To define a space, one must define what is within it. This is our greatest challenge and pleasure—to be the defining heart of an environment demands great consideration and thought. To fully define a space is to speak to that space, encouraging its intent and contributing to its environment.



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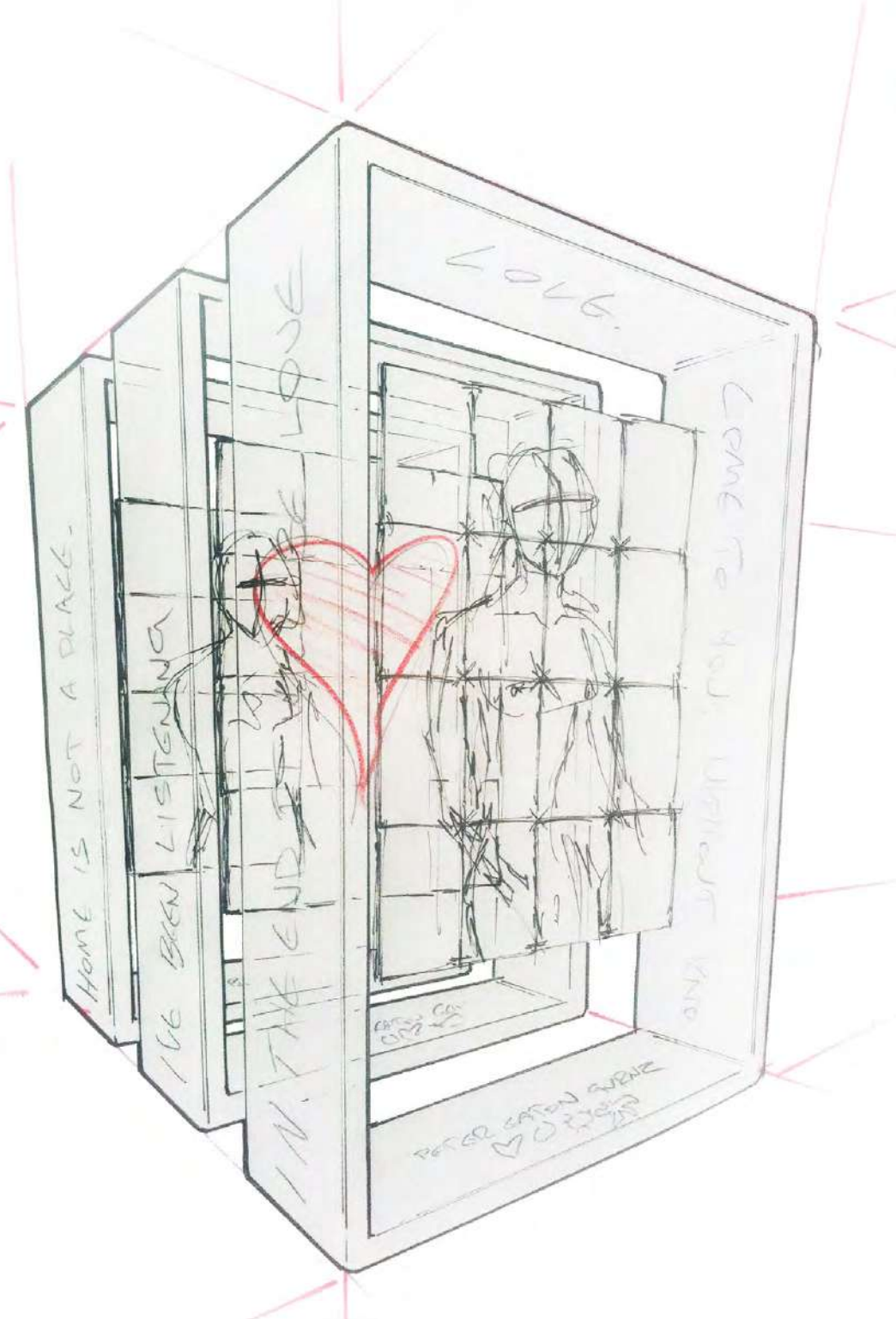


L E A V E S

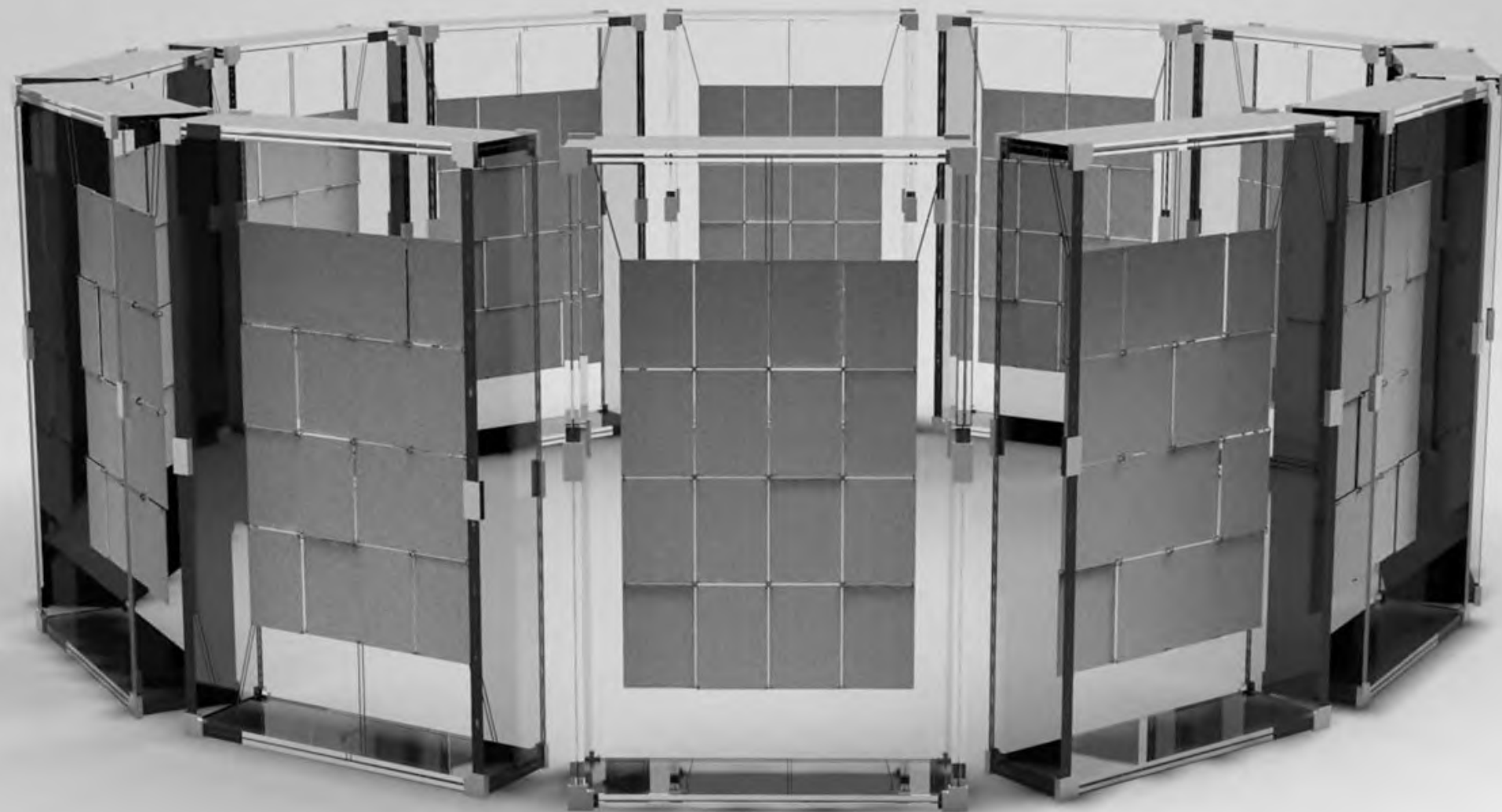
One must first consider Peter's work from a place of Form and Function, the basic definition of Industrial Design. The form or artistic purpose of Peter's work is to be functional by its physical nature, as well as illuminating the memory or connection one has to a photograph. His work allows that combined experience to be something seamlessly incomprehensible but simplistic enough not to ask more of it, creating an unquestioned totem of spiritual and evocative presence that feels a part of its environment, narrating the space and the actions of anyone amongst it.

As a functional artist, his work uses a constructed and deconstructed photographic emulsion process that, over time, manufacturing techniques, and application of industrial and painter's mediums, transcends its original moment, memory—even an understanding of traditional photography. His works become physical objects, walls, or dividers of space and light that simply ask the viewer to act and assimilate its beauty in their actions, defining the intention of the space and what is expected of those within it.

The most well known and prominent of Peter's work are undoubtedly what are referred to as Leaves or Gels. They are created through a unique process, the result of experimentation and evolution of technique, an accumulation of his life's work and education in the arts. Simply put, they are intended to be indefinable by medium or artistic category, seamlessly integrating multitudes of artistic crafts and industrial processes into a singular narrative experience that asks the viewer to participate in its light, love and inspiration.











LARGE LEAF IN LARGE ACRYLIC FRAME





LARGE LEAF IN LARGE ACRYLIC FRAME.



SMALL LEAF IN LARGE ACRYLIC FRAME.



WOOD / ACRYLIC / RECYCLED



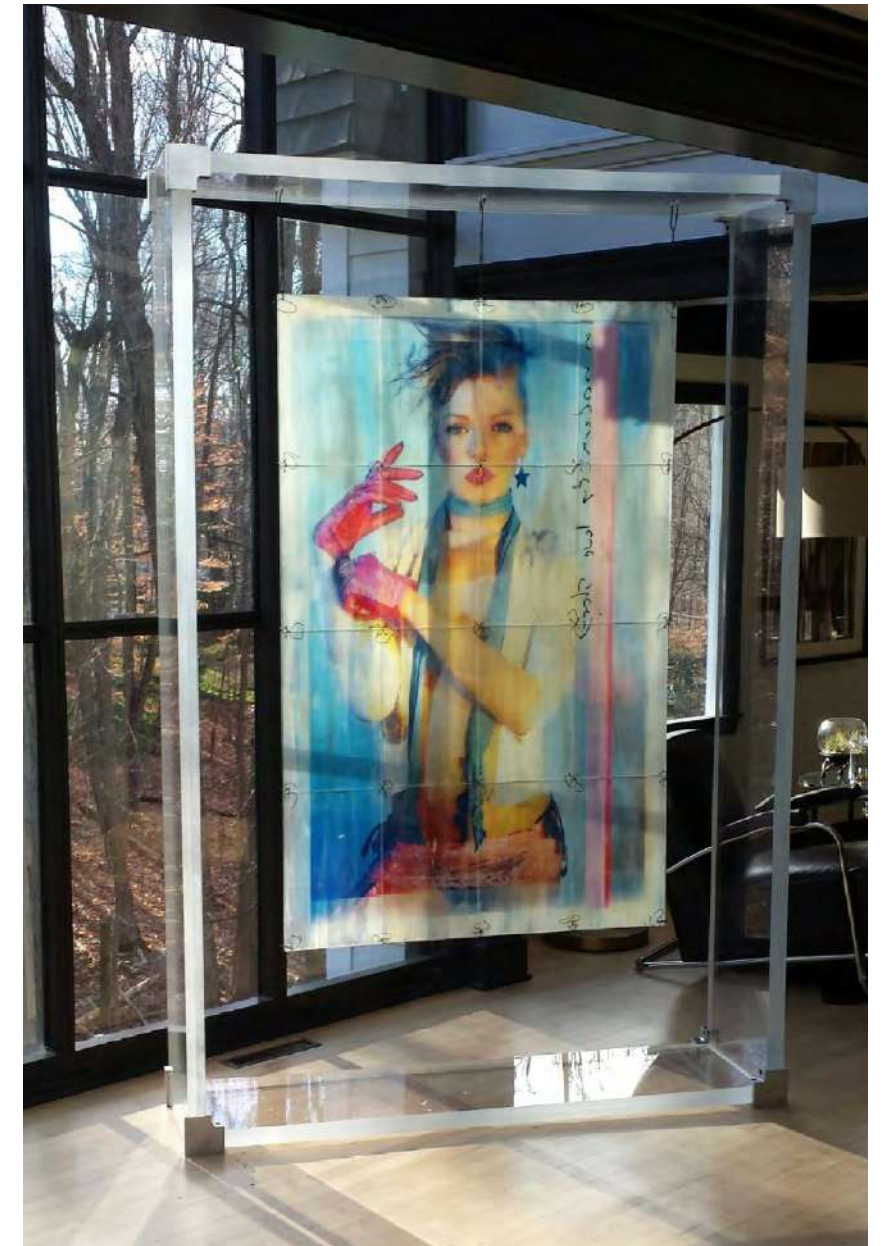
Acknowledging the expectations of collectors in the 21st Century, Gurnz applies his mastery of multiple industrial techniques to provide a variety of customized art objects.

Printing photographs on canvas references the sails of his families historical shipbuilding; as does the handmade rope, tarred marlin line that stretches, taut as a sail, held by the winds that sweep across the wide-open sea, that Peter summons to create his creative world.

Gel prints suspended in space, evoke swimming through an opaque underwater paradise, both visually and in their formal aspects. Choices of materials reflect equally on the mindset of the creator as well as the audience, the circuit that connects the world to itself. Only needing the switch to be flipped by an experienced and discipline craftsman as Gurnz is, will flood the world with beauty and light.

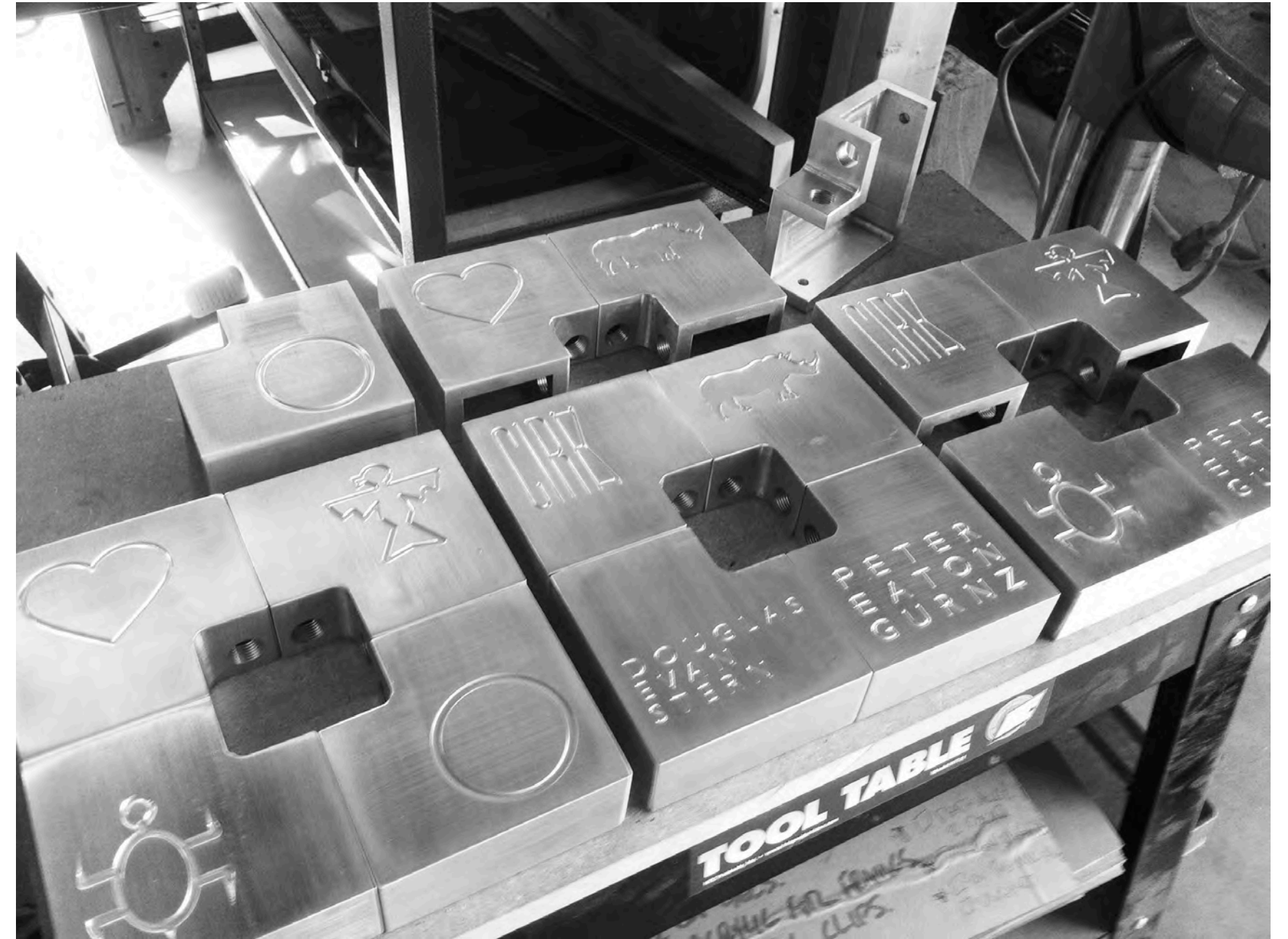
Through the precise administrations of form and content in equal amounts, the process Gurnz engages to create his monuments to Art and Design, is both time-tested and fresh. It exceeds expectations by having nothing beyond the creation of a singular, customized art experience as its central element. The process culminates in shimmering moments of visual bliss that, like most great art, exceed language and are best experienced in person.

Please contact BOXeight Studios for any number, of the one-of-a-kind creative manifestations by Peter Eaton Gurnz.









CUSTOM ALUMINUM MILLED BRACKETS THAT ALLOW LEAVES TO EXIST IN SPACE



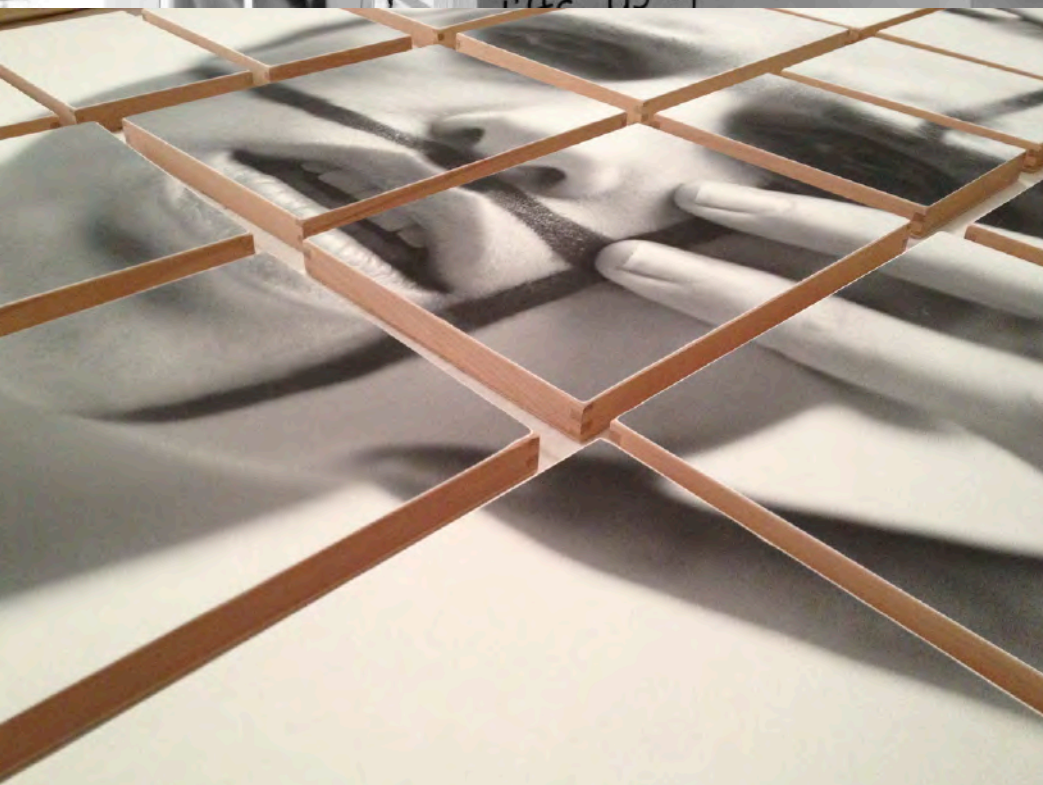
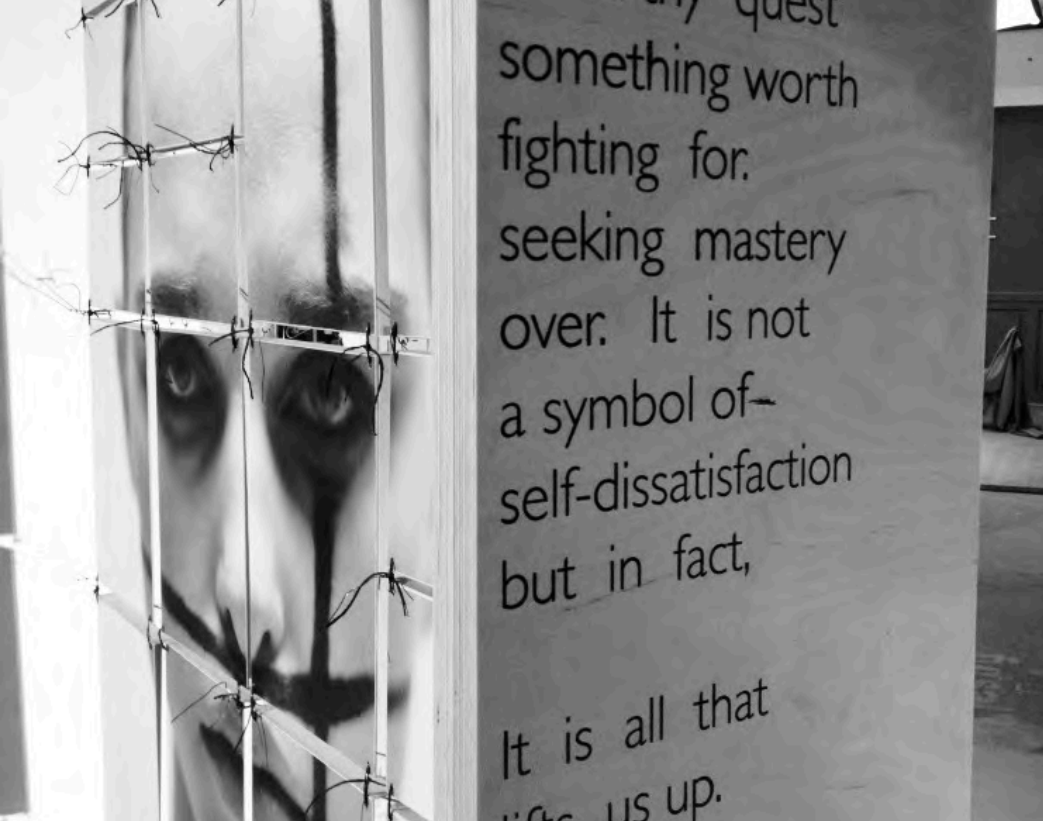
P A N E L S

Traditionally focused around portraiture, the Panels are 2 framed. They have a front and a back, dissimilar to the Leaves, which are 3 dimensional works using 1 image. The Panels tell a story that the Leaves do not. They are a sculptural locomotion in photography terms. They are opaque and far simpler in process and technique, yet carry the same sculptural interaction as their sister Leaves.

Some influences artistically are meant to quietly influence rather than take the stage. The Panels are reminiscent physically in their presentation and execution to some of Peter's other works, yet they explore a different process. The opportunity of 2 dimensions is that of the locomotion and the time old question of photography: What is the next frame?



WOOD PANEL IN LARGE MAHOGANY FRAME



Love is our
only true
reward It
deserves the
attention of
our ambitions
How can we
be so lost
when happiness
is so easily
given.







CUSTOM WALLS WITH WALNUT FRAMING.

W A L L S

The depiction of the large-scale works here is meant to show how Peter's technique can be applied to engulf a space through art.

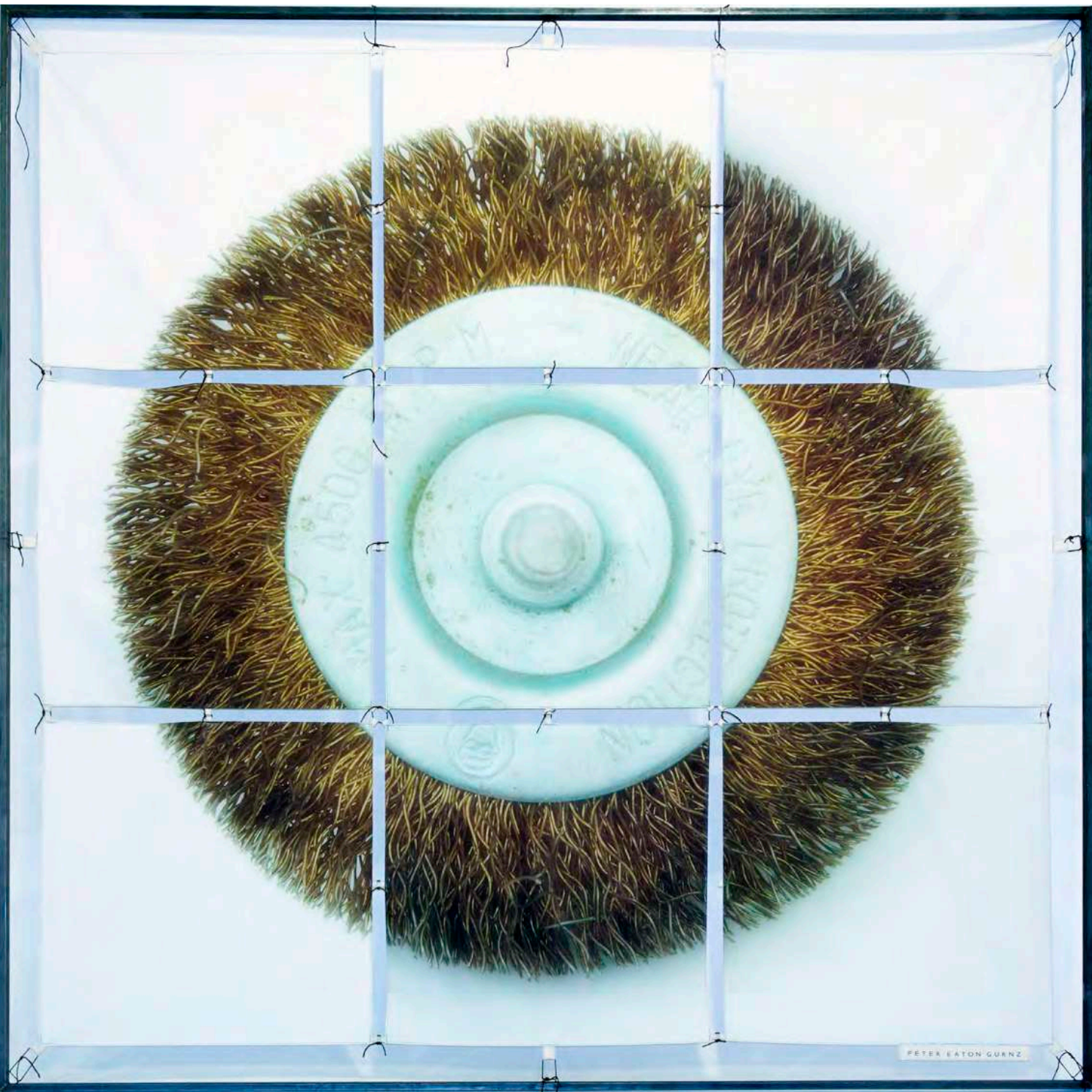
Through scale and repetition of process, Peter's work can be not only the singular sculptural focus of one's attention but can also define the physical constraints of a room or area. In the interest of creating complete narrative environments, walls can set the stage for his images, defining the emotional setting from which to consider the works. These immense assemblages, designed for either exhibitions or commercial application, provide sanctuary, introduction, or a platform from which to embark upon what brought you there in the beginning, perhaps grounding that interaction in a natural state of perception of life.

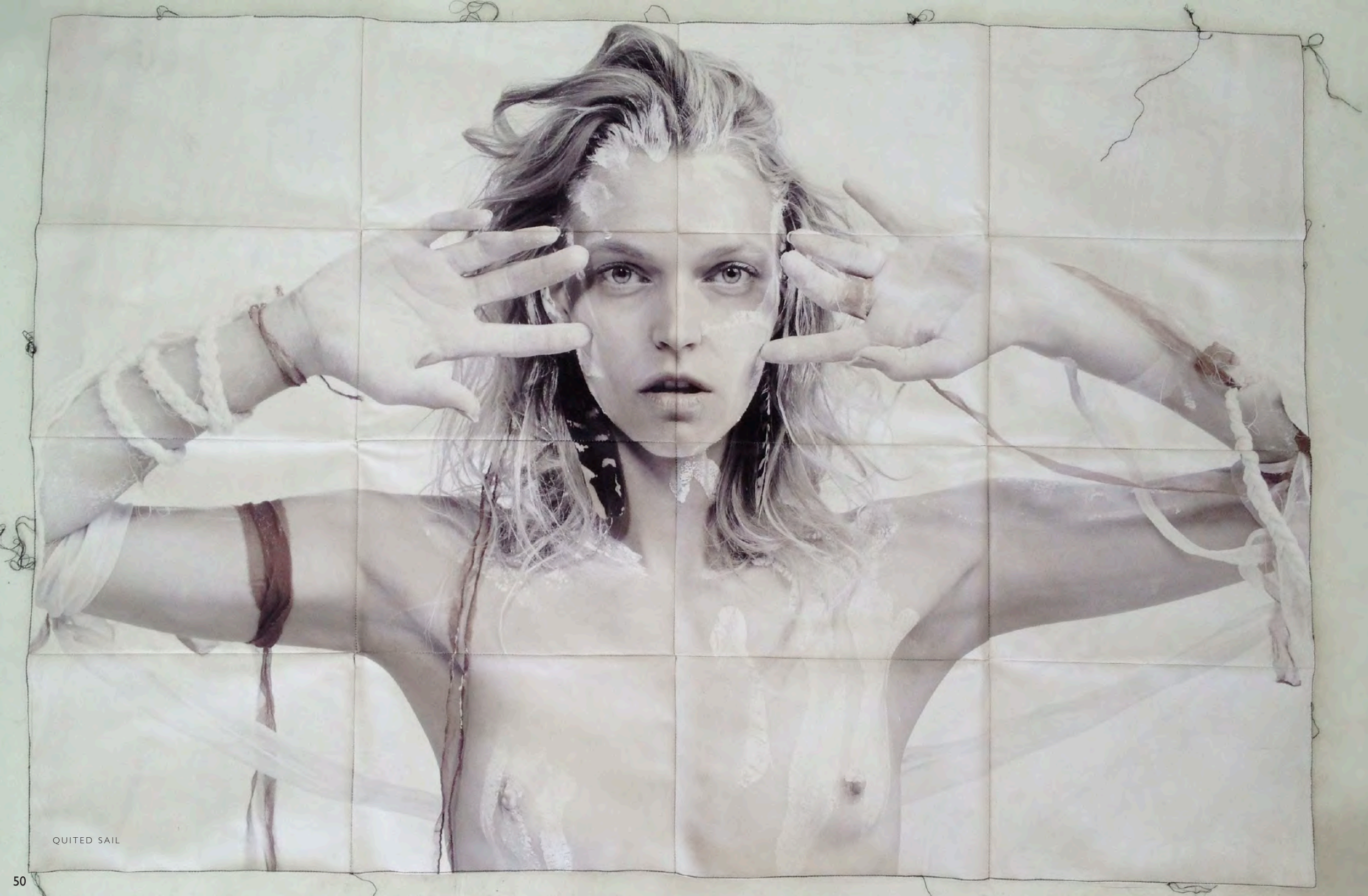
FORM



CUSTOM 12'X12' WALLS WITH
STEEL FRAMING

FUNCTION





QUITED SAIL

S A I L S

Peter, born Peter Eaton Guernsey III of Edgartown Massachusetts, is a descendent of carpenters and boat builders. His sensibility to his craft, and the 100% handmade perfection that he asks of himself and his products, are a result of the mastery asked of his family. Sails, made of ink and canvas, are one of the platforms on which he presents his images. Their images and framing are essential to their presentation. Like sails are essential to a boat to create movement, Peter's wall works literally move with the wind yet hold a wall.

Traditionally, photography is presented in frames that have no relation to the work itself. In Peter's work, the frames are essential for the works and are made of materials intrinsic to his past and the memory of not only the image, but also his own story as an artist. They are one and the same, unique to Peter and his craft.



SAIL WITH STEEL FRAME



QUILTED SAIL WITH WALNUT FRAME

CALL TO SCHEDULE STUDIO VISITS OR WITH ANY QUESTIONS ABOUT EDITIONS, MATERIALS, OR INSTALLATION OPTIONS | +1 518 556 8081



SAMPLE OF FRAMING OPTIONS | STEEL, RECLAIMED WOOD, & WALNUT



QUILTED SAILS DIPTIC WITH STEEL FRAMES



WALL MOUNTED SAIL (GHOST FRAME)



HANDMADE DOWN TO EVERY LAST DETAIL



5X5FT "FORM" SAIL IN THE RISING GLEN RESIDENCE, LOS ANGELES CA



SAIL IN RECLAIMED WOOD FRAME
BERLIN 2012



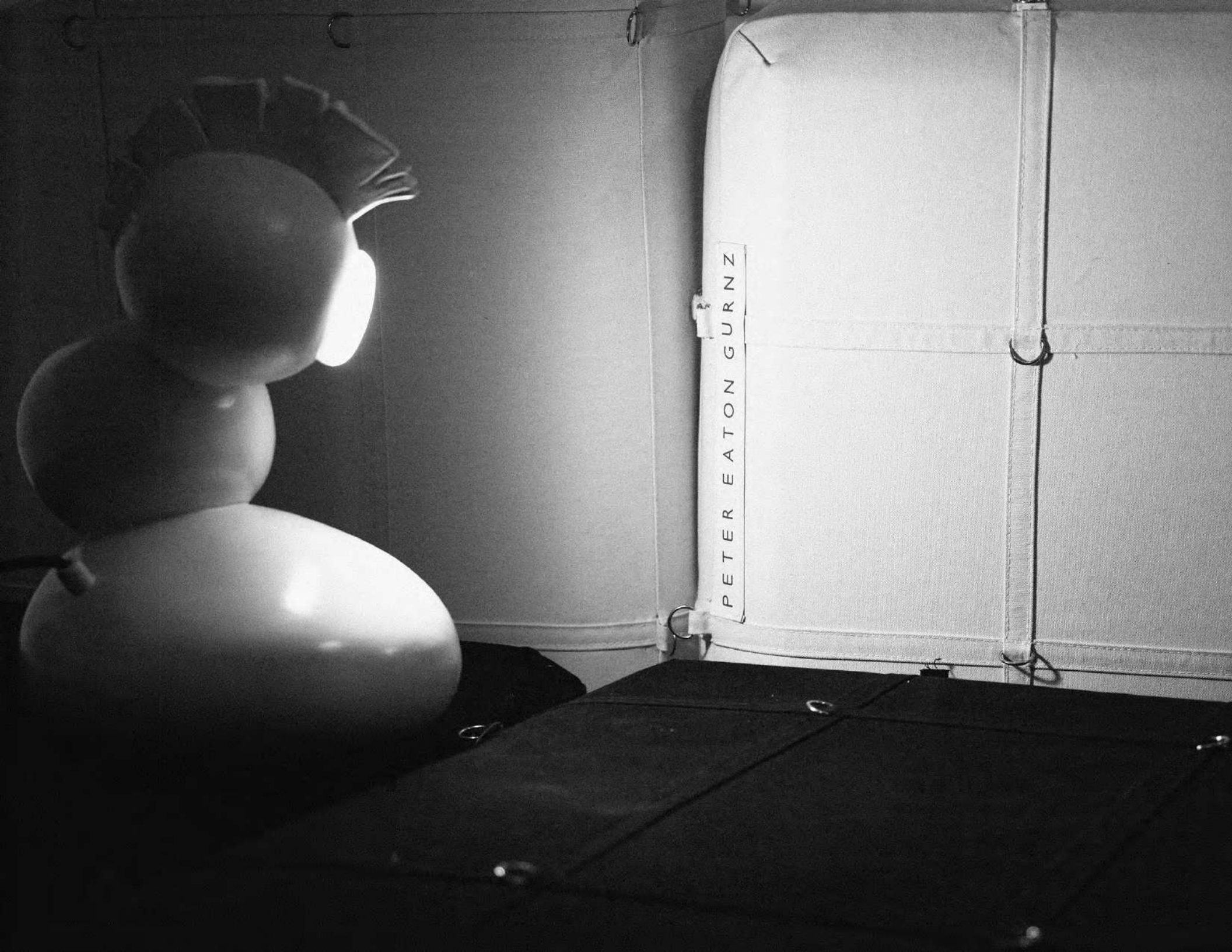
SAIL IN RECLAIMED FLAME CHARRED
WOOD FRAME
BERLIN 2012



C A S T S

Ceramics have always been Peter's root into sculpture. The dedication to the handmade that he holds paramount is seen most clearly here. His works are all meant to enhance an environment, big or small, to transform and define it. The Form and Function of all the elements present shape the space down to the smallest vase or tea light.

Casts to Peter are no different than that of a photograph. They are a moment or body frozen in time and age, never to have that experience or shape again, a singular moment that can never be recreated.



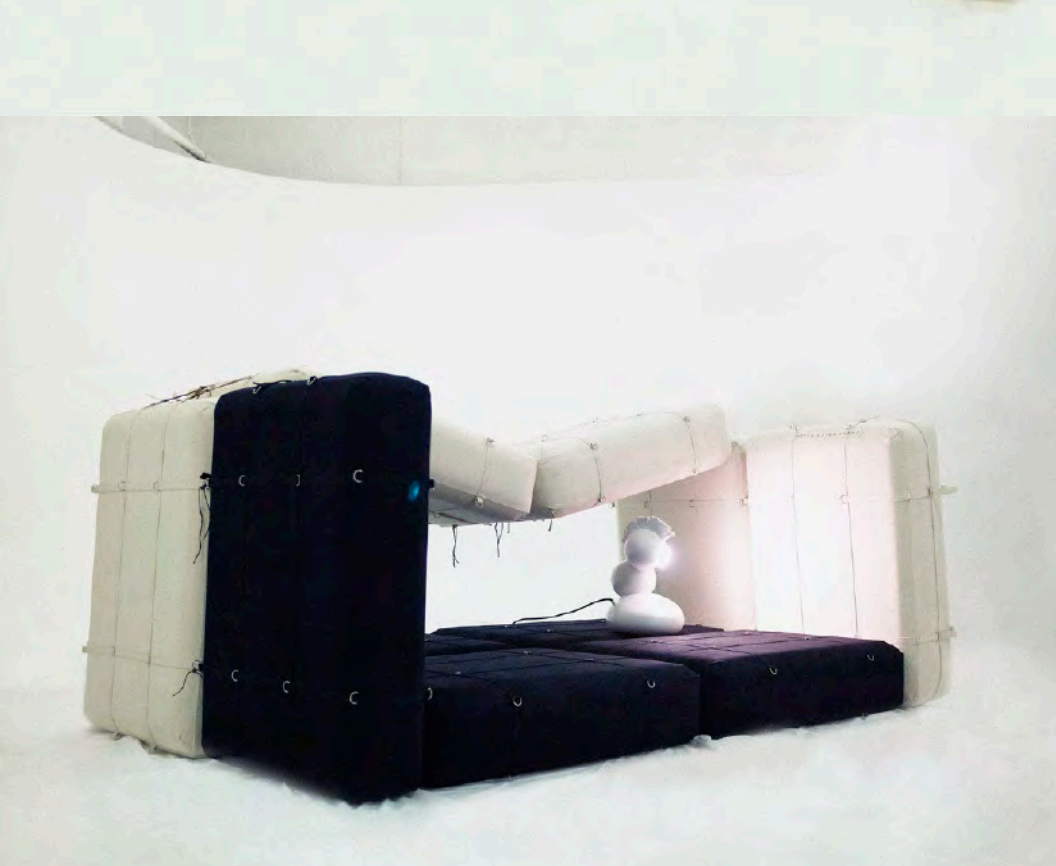




P R O D U C T S

100% ENGLISH PORCELAIN

CONTACT THE STUDIO FOR INQUIRIES +1 518 556 8081



FORT is a design of Peters that provides a modular environment for one to participate in, and too relax. its based on the Fibonacci sequence and mathmatical rule of 1,3, 4. Allowing Fort to be an infinitely creative solution for those who might enjoy a fort more than a couch.

FORT, is also made of the same canvas that Peters sails are printed on. This opens many windows or possibilities to incorporate photography onto your functional elements like your couch in your home or business.

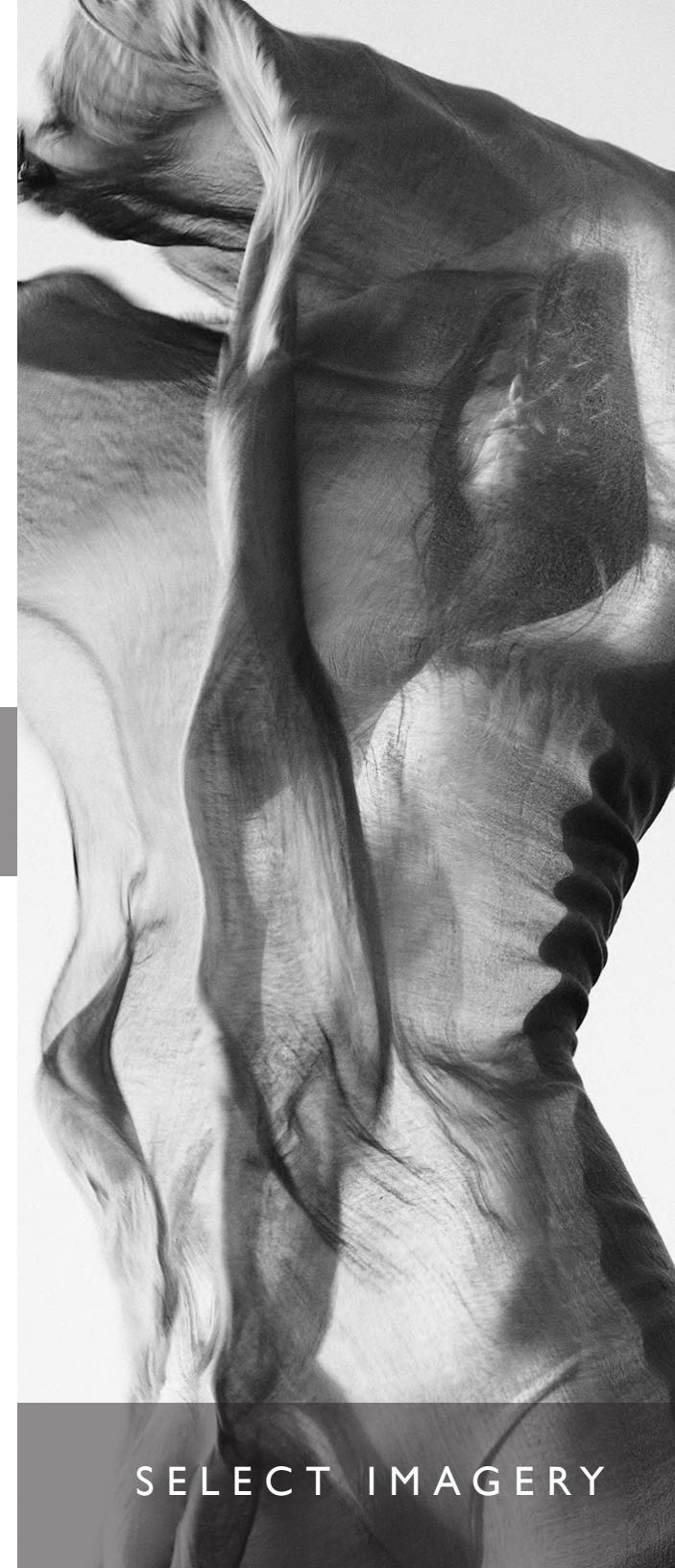
R E Q U E S T I N G A R T

ALL WORKS ARE ONE-OF-A-KIND AND DESIGNED TO FIT YOUR SPACE. CONTACT OUR DESIGN TEAM TO TALK ABOUT YOU PROJECT. ALLOW US TO CREATE A ONE-OF-A-KIND PEACE DESIGNED SPECIFICALLY FOR YOU.

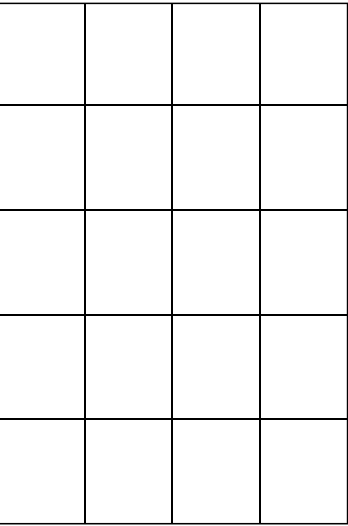
SELECT IMAGERY

SELECT MEDIUM

SELECT FRAME

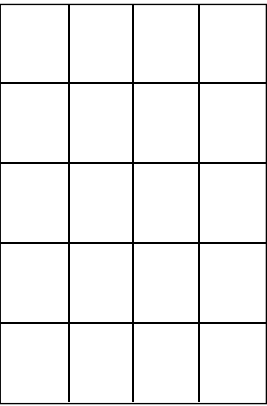


S E L E C T
M E D I U M



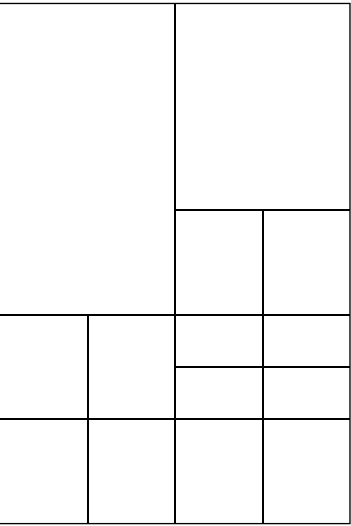
LARGE LEAF
86”x 58”

Acrylic



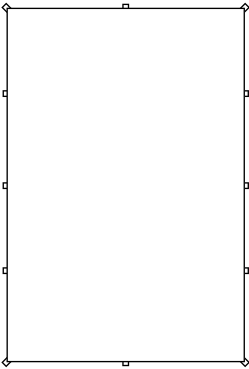
SMALL LEAF
44”x 66”

Acrylic



WOOD PANELS
86”x 58”

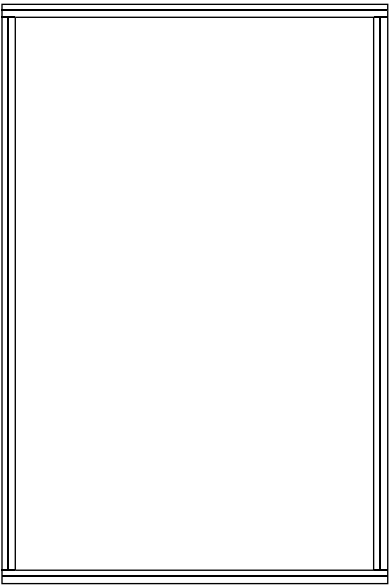
Wood



SAIL
44”x 64”

Canvas

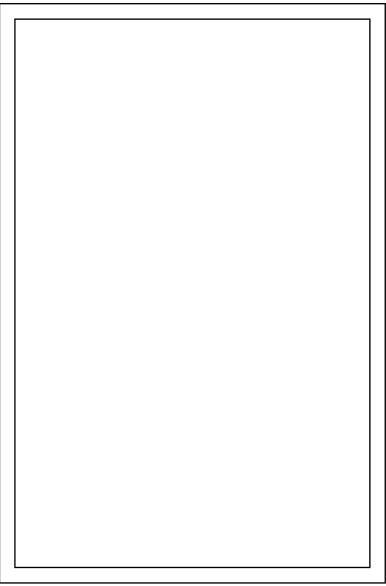
S E L E C T
F R A M E



LARGE WOOD
STANDING FRAME
96”x 64”

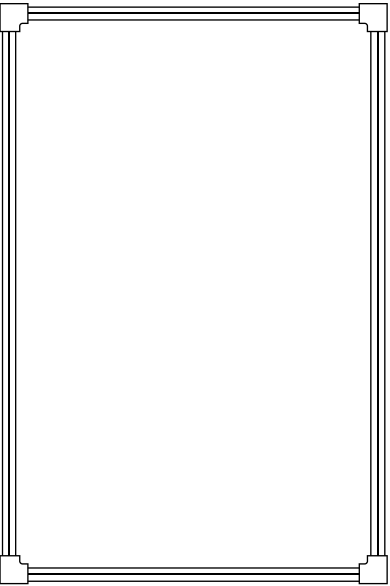
For Leaves & Panels

Comes in Mahogany, Walnut,
or reclaimed materials



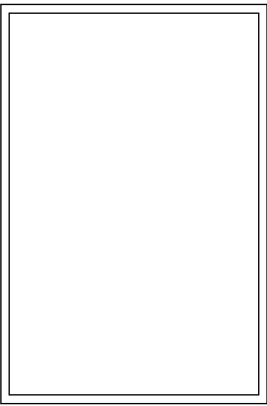
LARGE STEEL
STANDING FRAME
96”x 64”

For Leaves & Panels



LARGE ACRYLIC
STANDING FRAME
96”x 64”

For Leaves & Panels



MEDIUM FRAME
44”x 64”

Comes in Steel,
Walnut or wood of
your preference.



All images are available in print form in a variety of sizes. They are editioned, rolled and shipped from the studio with certificates of authenticity.. See next page for sizes.

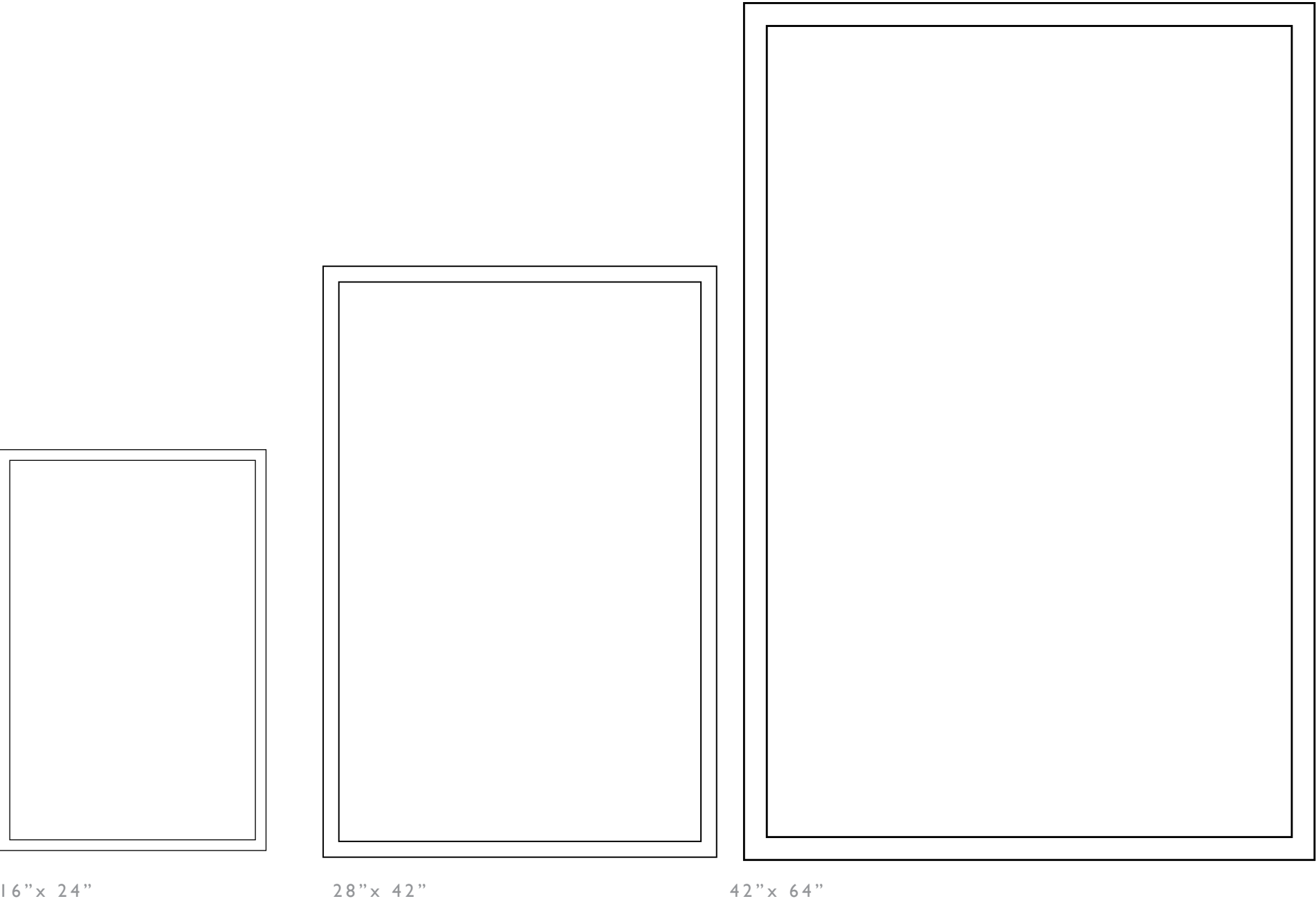
P R I N T S

Peter’s mentor, Peter Beard, defined photography as “a device, not a paintbrush; it’s silly not to take pictures.” By this, Peter believes his old friend is speaking of memory. Who does not want to record their time here, or make their own moments to be remembered?

The moment or memory of a photograph is powerful. So, too, are the words of a timeless novel that can be assembled to describe a moment, bringing people back to that moment to experience it on their terms. A photograph is a moment in time that can be measured by the rapid blink of a shutter speed, yet it can carry the impact of the same timelessness.

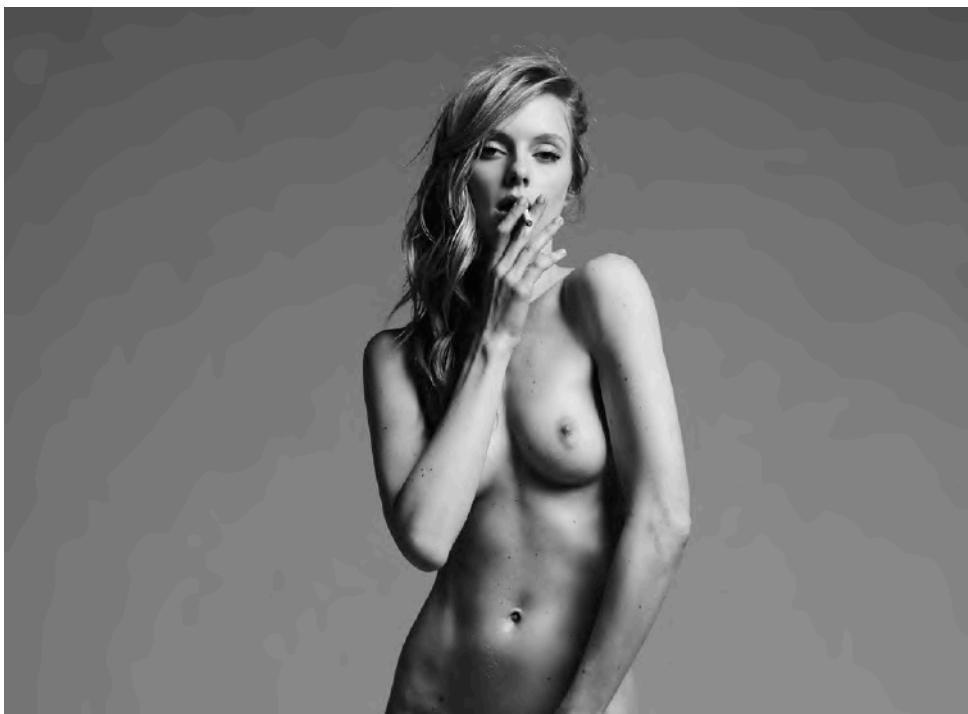
Any traditional industrial designer is concerned with product, as is Peter. The simple printed form of photography un-adulterated by process or destination is not without merit. We offer a variety of sizes that are a wonderful way to begin collecting Peter’s works, to define the ancillary spaces of your architectural project, or to enhance the rooms of hotels, conference rooms, or corporations.

Contact the studio for available editions and prices.

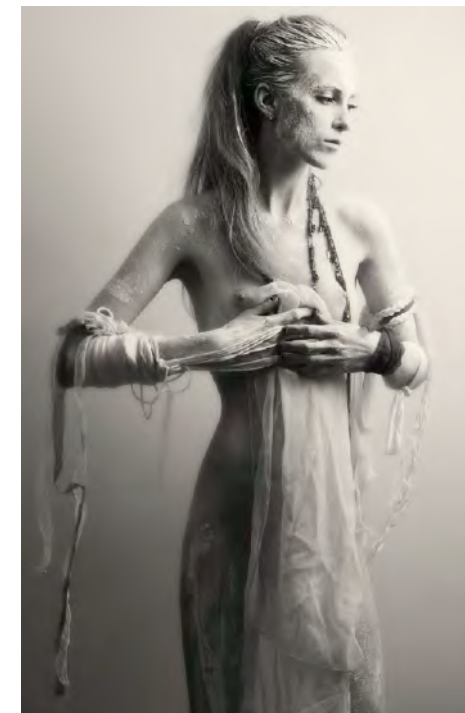
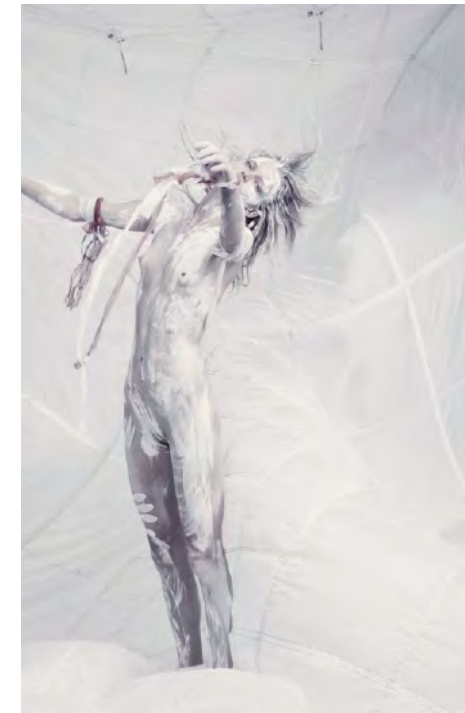
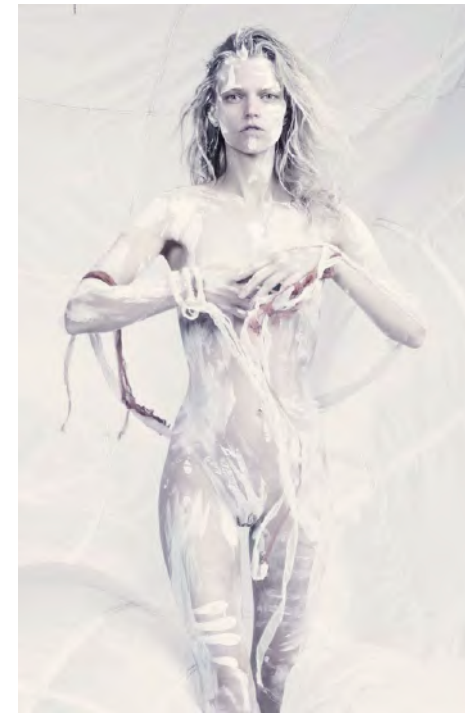
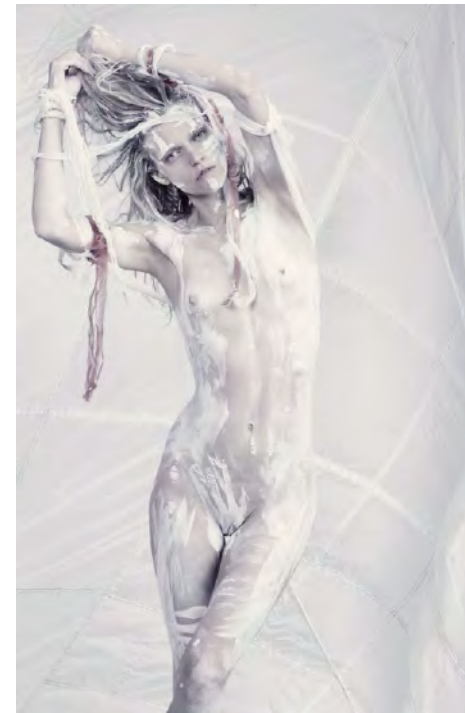


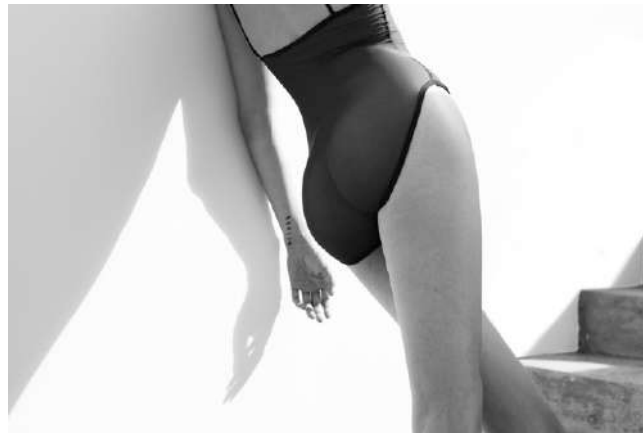
















Sails with steel frame





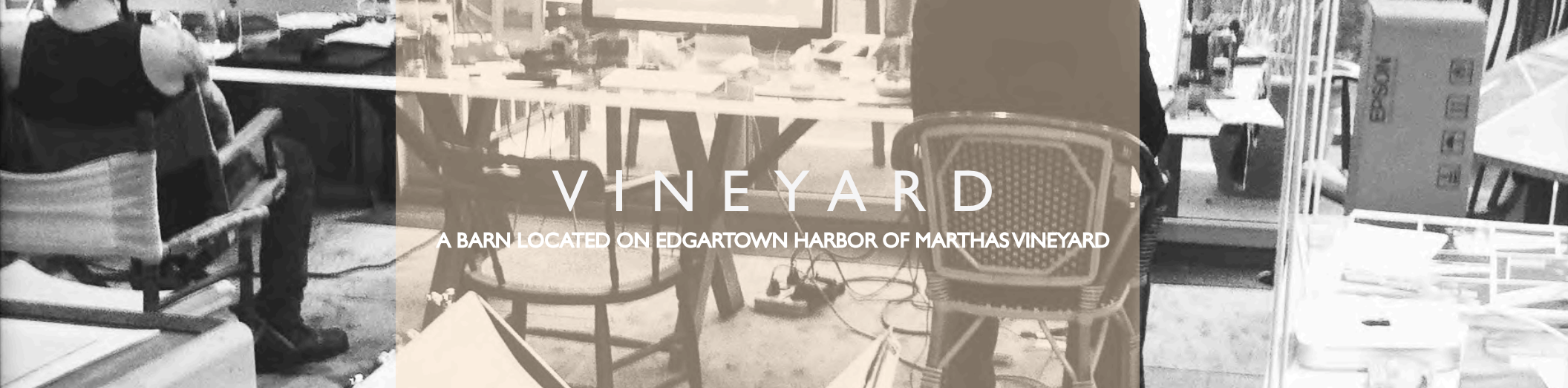
L A N D S C A P E
A R C H I V E

VISIT WWW.GURNZ.COM FOR FULL ARCHIVE OF IMAGES





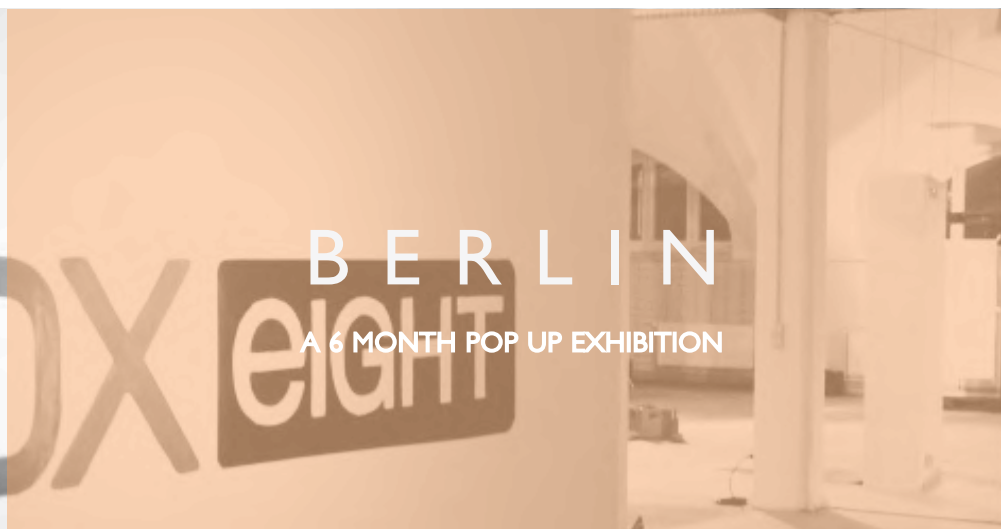




VINEYARD

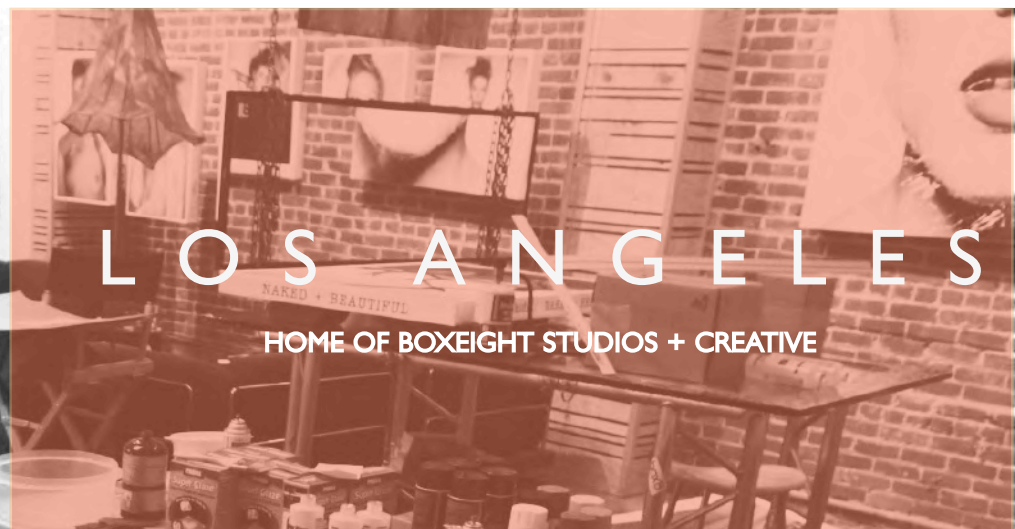
A BARN LOCATED ON EDGARTOWN HARBOR OF MARTHAS VINEYARD

THE STUDIOS



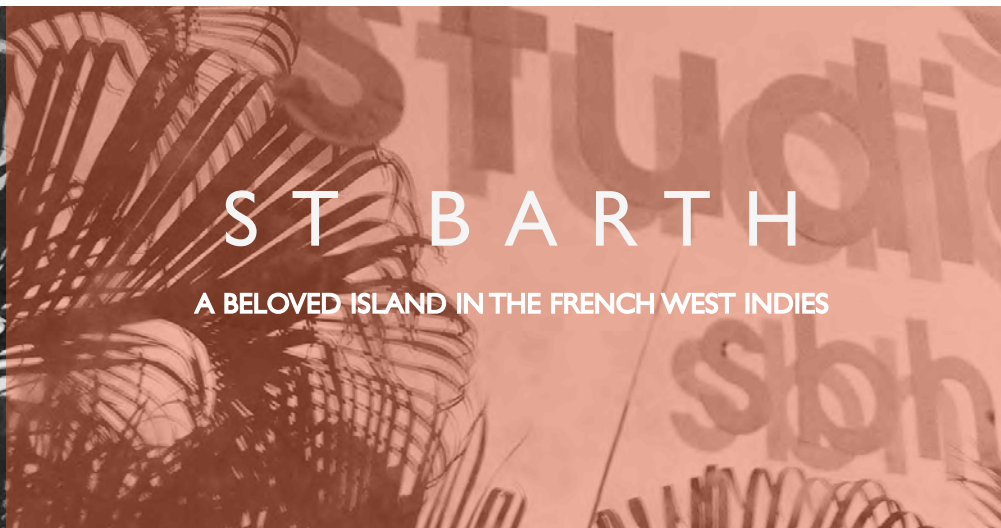
BERLIN

A 6 MONTH POP UP EXHIBITION



LOS ANGELES

HOME OF BOXEIGHT STUDIOS + CREATIVE



ST BARTH

A BELOVED ISLAND IN THE FRENCH WEST INDIES



BOXeight studios are production facilities where art is created, a community of artists collaborate together and construct space for events that celebrate music, fashion and art.

The studios have thrived because the atmosphere of creativity present there in each location whether a large city like Berlin or an island oasis like St. Barth's. Other artists witnessing Mr. Gurnz's process has been a catalyst to see other artists inspired to create.

THE VINEYARD

Martha's Vineyard is a very special place due in large part to its community of farmers, artists, fisherman, musicians and tourists as well as its natural beauty. Mr. Gurnz is a native of the island and the BOXeight studio there has produced a number of his notable work including the Five Leaves Left exhibition which debuted at Art Basel in Miami.

Because of the local contingent of musical collaborators, the studio in the Vineyard has been a hub for recording artful musical videos with well-known and influential musicians.

The studio itself is a barn affectionately called the Art Barn designed by Mr. Gurnz in a style that gives homage to his ancestral boat building, nautical family roots but functions as a production facility to create works in the salty air environment.



S T . B A R T H

A tropical paradise situated at the northern end of the Leeward Islands, St Barthelemy, or St. Barth as is it called by those who know it well, has provided Gurnz and BOXeight with a lifetime supply of vacation and inspiration.

As a child, Gurnz spent his winter holiday on the shores of this former French Colony. As an adult, he has consistently returned to foster the same relaxed, free wheeling island lifestyle that provided so much joy. This in turn informs the artwork he produces and exhibits,, both on the island and around the world.



B E R L I N

Berlin, in all its glory, is internationally renowned, as a creative utopia for the 21st century's multi-media artists. BOXeight, operating, as always at the cutting edge of art, fashion, photography and the future, has found, a second, or is it a third home, in the capital of Germany.

After a six month residency in 2002, Gurnz has consistently been drawn back to the Platz's and Strasse's that he lived on and helped with the art and creative ferment that is such a staple of the BOXeight experience.

The initial bridges built between Europe and Gurnz have become a consistent path, enabling unique visual and formal discourses to emerge, articulate their beauty and then absorb back into the German locale that is held above almost any other city as a capital of the art world.



OUR COMMUNITY SPANS
THE GLOBE, CONNECTED BY
OUR COMMON VISION THAT
CREATIVITY PURGES THE
SOUL OF ANYTHING DEVOID
OF LOVE.



As the flagship of the BOXeight studio and primary production environment for Peter Eaton Gurnz, BOXeight Los Angeles is the BOX referred to by the name. A 4,000 sq ft photography studio, industrial manufacturing facility, event space and Factory-like creative playground, for 8 years running, BOXeight has been known throughout the LA art and fashion world as a dynamic engine of creation.

With any number of diverse productions happening simultaneously, a visitor to BOXeight LA finds Gurnz's massive photographs being printed on acrylic, hung in fiberglass architecture, with handmade rope, mounted in custom welded steel frames, next to a commercial fashion shoot, while aspiring filmmakers cut rough edits in the backroom, providing a constant flow of people, ideas, energy and magic.

It is the kind of facility that many people dream of but few have the vision, and follow through to craft into the reality. Gurnz has spent 8 years building BOXeight LA into an exciting, and rapidly expanding universe of creativity, wonder, fun, and pretty much anything else you can imagine.

LOS ANGELES



S H I P P I N G



I N S T A L L A T I O N

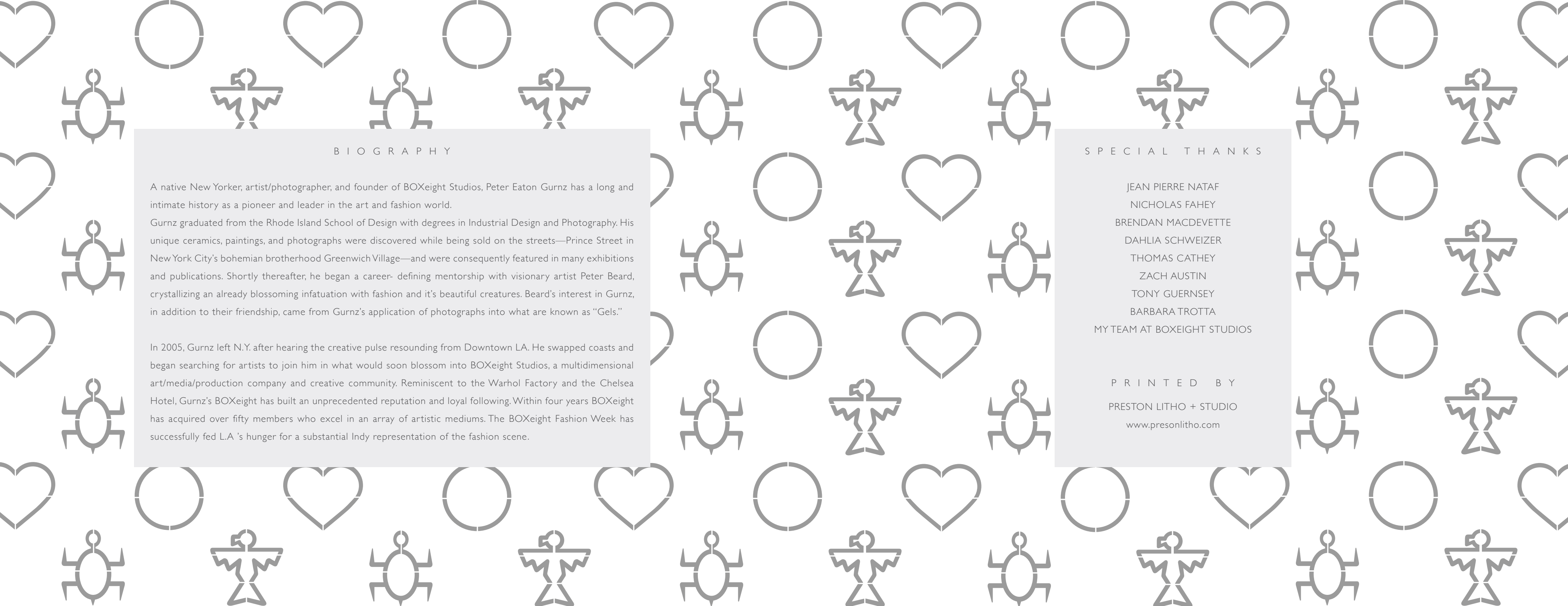
CONATACT THE STUDIO FOR INQUIRIES +1 518 556 8081

M A T E R I A L S



E P S O N





B I O G R A P H Y

A native New Yorker, artist/photographer, and founder of BOXeight Studios, Peter Eaton Gurnz has a long and intimate history as a pioneer and leader in the art and fashion world.

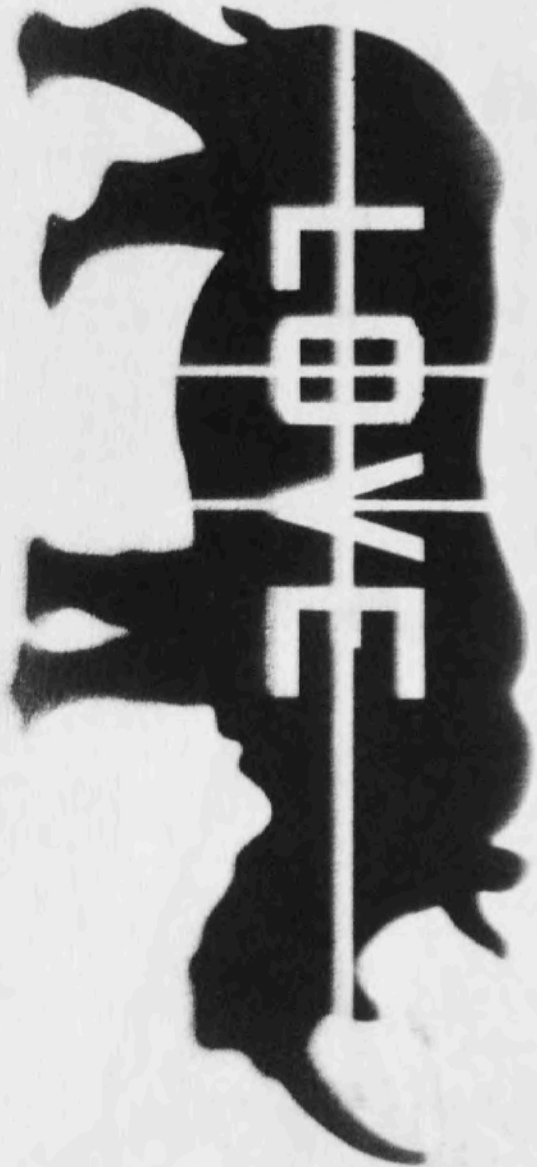
Gurnz graduated from the Rhode Island School of Design with degrees in Industrial Design and Photography. His unique ceramics, paintings, and photographs were discovered while being sold on the streets—Prince Street in New York City's bohemian brotherhood Greenwich Village—and were consequently featured in many exhibitions and publications. Shortly thereafter, he began a career- defining mentorship with visionary artist Peter Beard, crystallizing an already blossoming infatuation with fashion and it's beautiful creatures. Beard's interest in Gurnz, in addition to their friendship, came from Gurnz's application of photographs into what are known as "Gels."

In 2005, Gurnz left N.Y. after hearing the creative pulse resounding from Downtown LA. He swapped coasts and began searching for artists to join him in what would soon blossom into BOXeight Studios, a multidimensional art/media/production company and creative community. Reminiscent to the Warhol Factory and the Chelsea Hotel, Gurnz's BOXeight has built an unprecedented reputation and loyal following. Within four years BOXeight has acquired over fifty members who excel in an array of artistic mediums. The BOXeight Fashion Week has successfully fed L.A 's hunger for a substantial Indy representation of the fashion scene.

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