

Works List

Rodrigo Lara Zendejas

Untitled (Bust 7)

2022, Glazed ceramic 6 x 6.25 x 11.5 in.

LIST: \$2600



Kazuki Guzman

Kotsu-Kotsu

2020, Ash, brass, and stainless steel 1 x 1.75 x 11.5 in.

LIST: \$2200

Guzman's "Hammer Study" series is a collection of sculptures whose titles and forms are tied to Japanese onomatopoeia. This work, titled "Kotsu-Kotsu," was created while thinking of a light, persistent tapping, evoking the rhythm of careful chiseling or testing the surface of wood. The awkward proportion of this hammer makes one sensitive to the materiality and weight balance, suggesting the use with care and mindfulness. Inspired by Japanese tea ceremony tools, where every object has a deep significance, "Kotsu-Kotsu" is designed to live and be used in a space where a hammer is used ritualistically.



Works List

Kazuki Guzman

Kan-Kan

2020, Ash, brass, and stainless steel 1.125 x 1 x 9 in.

LIST: \$2000

One of Guzman's "Hammer Study" series, this sculpture draws on Japanese onomatopoeia for title and form. Inspired and titled after "Kan-Kan," the sculpture is meant to evoke a bright metallic ring, recalling the sound of ironwork, blacksmithing, or industrial construction. "Kan-Kan" is an alternative form of the modern claw hammer. The cylinder that supports the body functions as a hammerhead as well as a fulcrum that provides leverage to pull out nails. Reminiscent of a seesaw, while unidentified as a hammer at first look, the simple form suggests how to make use of the tool intuitively.



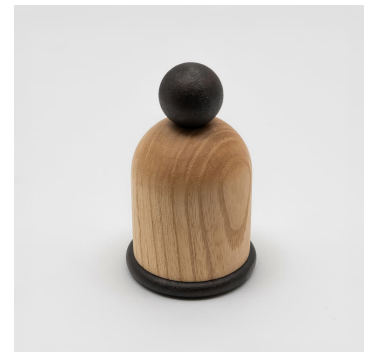
Kazuki Guzman

Gan-Gan

2020, Ash, brass, and stainless steel 2.75 x 2.75 x 3.5 in.

LIST: \$1400

This work is part of Guzman's "Hammer Study" series, a collection of objects drawing on Japanese onomatopoeia for titles and form. This piece, titled "Gan-Gan," imagines a form consistent with a heavy, forceful pounding, connoting intensity, exertion, and physical endurance. Inspired by one of the oldest and simplest tools, "Gan-Gan" is used in a similar fashion to a hammerstone. By gripping on the wooden part, the whole arm becomes a handle, allowing one to experience more intuitive use of a hammer. The top part not only provides a better grip, but it could also be used as a ball-peen hammer.



Works List

Kazuki Guzman

Kon-Kon

2020, Ash, brass, and stainless steel 1.5 x 1.5 x 7 in.

LIST: \$1800

Part of Guzman's "Hammer Study" series, where each work is titled and formed in reference to Japanese onomatopoeia. This work, titled "Kon-Kon," imagines a form consistent with a clear, hollow knock, reminiscent of polite door-knocking or measured strikes on resonant material. The domestic usage of the hammer has diminished drastically over a period of time, and this light-weight hammer, "Kon-Kon," is more than enough for daily use, such as putting up picture frames on a wall. Inspired by a cross-peen hammer, the top part is used for starting tacks without the risk of hitting one's fingers.



Kazuki Guzman

Ton-Ton

2020, Ash, brass, and stainless steel 1.25 x 3 x 8.5 in.

LIST: \$2000

Selected from Guzman's "Hammer Study" series, which derives forms and titles from Japanese onomatopoeia. "Ton-Ton" means to evoke a soft, rhythmic thud, suggestive of gentle carpentry or the repetitive labor of everyday craft. Probably the form most recognizable as a hammer, "Ton-Ton" takes inspiration from a Japanese two-faced hammer, "gennou." Gennou is used primarily for woodworking with a flat face on one side and a slightly rounded face on the other. The convex face is used in the last stage of setting a nail, so as to avoid damaging the surface.



Works List

ESSAY

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2024, Porcelain, glaze, pigment 2 1/2 x 2 1/2 x 2 3/8 in.

LIST: \$200

This 2 layer "Rhyming Jar" is part of a limited series produced by ESSAY for ro art services. The limited series features bare porcelain exterior surface and glazed interior, with color coming from pigmented porcelain. Vessels are priced per layer.



ESSAY

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2024, Porcelain, glaze, pigment 2 1/2 x 2 1/2 x 4 7/8 in.

LIST: \$400

This 4 layer "Rhyming Jar" is part of a limited series produced by ESSAY for ro art services. The limited series features bare porcelain exterior surface and glazed interior, with color coming from pigmented porcelain. Vessels are priced per layer.



ESSAY

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2024, Porcelain, glaze, pigment 2 1/8 x 3 1/2 x 11/4 in.

LIST: \$100

This single layer "Rhyming Jar" is part of a limited series produced by ESSAY for ro art services. The limited series features bare porcelain exterior surface and glazed interior, with color coming from pigmented porcelain. Vessels are priced per layer.



Works List

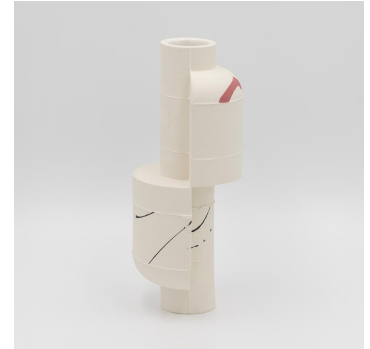
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2024, Porcelain, glaze, pigment 2 1/2 x 2 1/2 x 6 in.

LIST: \$500

This 5 layer "Rhyming Jar" is part of a limited series produced by ESSAY for ro art services. The limited series features bare porcelain exterior surface and glazed interior, with color coming from pigmented porcelain. Vessels are priced per layer.



ESSAY

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2024, Gypsum, polymer, wire, bulb 12 x 15 x 18 in.

LIST: \$2400

ESSAY's "Lamp" series arises from their exhibition "Glossolalia," inspired by a section of Franny Choi's poem "How to Let Go of the World." They translated each phoneme of the excerpt into an object-based interpretation of textural affinities or poetic resonances, and then cast the objects. After "Glossolalia" ended, ESSAY was left with an array of casts, some of which became part of their "Lamp" series. The light found resonance with the ghostly quality of the powdery white plaster forms.



ESSAY

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2024, Porcelain, glaze, pigment 2 1/2 x 2 1/2 x 2 3/8 in.

LIST: \$300

This 3 layer "Rhyming Jar" is part of a limited series produced by ESSAY for ro art services. The limited series features bare porcelain exterior surface and glazed interior, with color coming from pigmented porcelain. Vessels are priced per layer.

