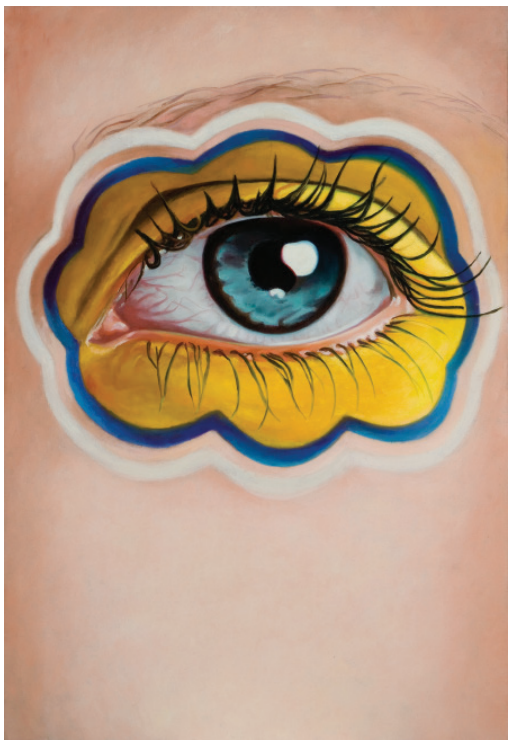


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ART COLLECTION



Richard Phillips

Eye Flower, 1996

Oil on linen

72 x 50 inches

Richard Phillips (American, b. 1962) engages the complex web of human obsessions to do with sexuality, politics, power, and death that are constantly exploited in mainstream media.



Arturo Herrera

#61 BB3/BB5, 2006

Cut-out collage and mixed media on paper

98 x 48 inches

Arturo Herrera (Venezuelan , b. 1959) creates colorful abstract paintings using the strategies of fragmentation and layering. Often utilizing found material and sourced elements, Herrera's work incorporates discrete iconography and familiar imagery to provoke a multiplicity of references and reading interpreted by the viewer.



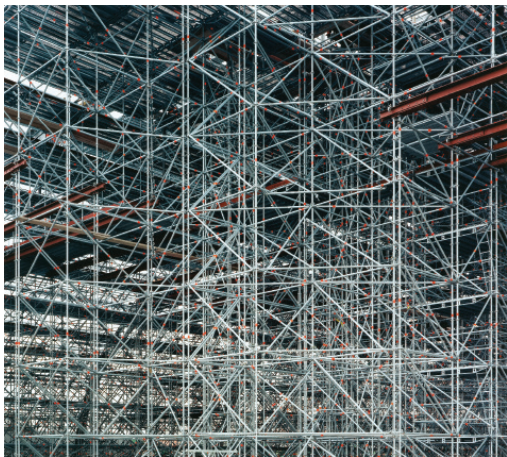
Erika Verzutti

Bikini, 2015

Bronze and acrylic

24 $\frac{1}{8}$ x 15 $\frac{3}{4}$ x 3 $\frac{1}{2}$ inches

Erika Verzutti (Brazilian, b. 1971) cultivates a visual language in which painting and sculpture are united. The playful, humorous objects she creates inhabit a spectrum of shapes and scales, and evolve from a core set of materials that include bronze, concrete, clay and papier-mâché.



Frank Thiel

Stadt 10/07 (Berlin), 2002

Chromogenic print face mounted to Plexiglas

41 x 44 ½ inches (framed)

Frank Thiel (German, b. 1966) is widely known for photographing the architectural spaces of Berlin, reflecting a turbulent social and political history.



Mungo Thomson

Waves (February), 2021

Double-sided UV-cured print on samba fabric, custom LED
lightbox
68 x 88 x 4 inches

Mungo Thomson (American, b. 1969) is a multi-media artist whose work approaches mass culture and everyday experience. *Waves (February)* displays a calendar page as if held up to the sun, allowing the reverse side of the page to show through.



Mindy Shapero

Portal Scar, welcome back after being here all along, 2022

Acrylic, gold and silver leaf on linen

90 x 72 inches

Mindy Shapero (American, b. 1974) creates lively, meticulous sculptural and canvas works comprised of materials as various as studio scraps, spray paint, gold, copper, and silver leaf. Shapero's repeating motifs—irregular rectangles and ovals that resemble “scars” or ruptures in the surface—are highlighted through the artist's application of delicate gold leaf, an adornment dating back more than 8,000 years in the canon of art history.



Mungo Thomson

September 3, 1984 (Ferrero Fights Back), 2020

Enamel on low-iron mirror, poplar and aluminum

74 x 56 x 2 ½ inches

Mungo Thomson (American, b. 1969) is a multi-media artist whose work approaches mass culture and everyday experience. This work is part of the 'TIME' series consisting of person sized silkscreened mirrors bearing the red border and logo of the 100-year-old international weekly news magazine.



Eileen Quinlan

The Kid, 2012

Chromogenic print mounted on aluminum

40 x 30 inches

42 x 32 inches framed

Eileen Quinlan (American, b. 1972) makes photographic images through unusual processes, stripping the medium down to its essentials, and working experimentally with light, lenses, chemicals, reflections, and shadows. While the invention of photograph enabled people to capture images of the real world, Quinlan turns the medium back in on itself, in some ways, using the camera, liquids, mirrors, and lights to play with the apparatus and process itself, photographing photography itself.



Nicholas Hatfull

Shepherd's Warning - Early Train, 2022

Acrylic and gouache on canvas

74 $\frac{3}{4}$ x 55 inches

Nicholas Hatfull (Japanese, b. 1984) is a painter of modern life primarily concerned with containers, textures, stains, fabrics and symbols. His paintings are synecdoches and trifles at the same time, a slideshow of impressions slowly fusing into a larger form.



Jorge Galindo

*Sacromonte 51, 2022; Sacromonte 3, 2022;
Sacromonte 5, 2022; Sacromonte 50, 2022*

Oil on paper

43 ¼ x 31 ½ inches (framed)

Jorge Galindo (Spanish, b. 1965) studied under Julian Schnabel in the workshops of the Círculo de Bellas Artes in Madrid. After working in collage and photomontage, the artist developed his adroit painterly style. The artist's works include bold, expressive brushstrokes, splatters, and marks, that cultivate a sense of layered lushness and frenzy. Amidst his gestures, glimmers of formal recognition appear – most frequently, of flowers. Galindo is fascinated by unreal depictions of these plants, full of metaphoric potential.



Ryan Mosley

Gustave and the Siren, 2022

Oil on linen

83 $\frac{3}{4}$ x 72 $\frac{1}{4}$ inches

Ryan Mosley (British, b. 1980) is a narrative painter who uses pictorial cues – from bears to brick walls to top hats – as triggers for art historical reference, class commentary, and pure formalism.



Hubert Schmalix
Flowers, “To The Right, Big”, 2022
Oil on linen
68 7/8 x 51 1/8 inches

Hubert Schmalix (Austrian, b. 1952) focuses on color as the prime subject. A devout colorist, Schmalix favors deep, heavy colors to portray abundant foliage and dense arrangements of flowers. “I’m not a painter who paints the light. I create light through color. This is what defines painting,” describes Schmalix, “One could also say I produce a light that does not exist in reality.”



Robert Lazzarini

M60, 2016

Acrylic on canvas

60 x 55 inches

Robert Lazzarini (American, b. 1965) is known for his precise illusionistic distortion. He pushes the boundaries of how the realm of the visual plays into our understanding of the world.



Roger Hiorns

Untitled, 2013

Steel, engines, nylons and copper sulphate

106 $\frac{1}{4}$ x 35 $\frac{3}{8}$ x 35 $\frac{3}{8}$ inches

Roger Hiorns (British, b. 1975) created the engine covered in bright blue copper sulphate crystals by placing the engine parts inside a tank filled with copper sulphate solution to initiate a chemical reaction that produced the brilliant blue surface accretion. Over time the color will lose its saturation as the crystals dehydrate. The artist is fascinated by unpredictable and uncontrollable growth patterns of organic substances and the interstices between construction and destruction.