

The Lanterra Art Project



## Building is our craft, Art is our passion.

We founded Lanterra Developments nearly twenty years ago. Both of us spent the better part of our careers engaged in a wide variety of real estate activities: land development, residential building, and commercial and industrial projects. But what drove the creation of Lanterra Developments was our observation that Toronto was ready to embrace an international level of architecture and design in the context of downtown high rise living.

Demographic shifts signalled a new era in the Greater Toronto Area. The age-old dream of living in a single family home with a two car garage and a backyard gave way to a vision of convenient living - close to work, play, the best restaurants, transit and everything downtown living has to offer. Best of all, condo living was an affordable option and made home ownership, once again, available to first time home buyers and empty nesters.

The change in lifestyle brought with it enormous opportunities to create housing that was not just functional but beautiful and stylish. Your home was no longer just where you lived, it became an expression of your personality, your individuality and personal style.

It was in this milieu that our craft merged with our passion.

The creation of a high rise residential building provides a canvas for the latest architectural and interior design trends to create homes that become, in a sense, the City's public art gallery.

Lanterra seized the opportunity to use their landmark projects to showcase this emerging phenomenon.

We were joined in the pursuit of design excellence with our good friend, Alessandro Munge who, with great pride, we believe has emerged as one of Canada's most internationally renowned designers. Alessandro shares our passion for the arts and together we have joined to create Lanterra's magnum opus, Artists' Alley.

This book, *The Lanterra Art Project* is being published to celebrate our journey. It chronicles both of our individual approaches and tastes in art and what inspired us to share our passion with the people who will eventually call Artists' Alley home.

**Mark Mandelbaum and Barry Fenton**

The Lanterra Art Project is a private publication published by Lanterra Developments to celebrate Lanterra’s founders commitments to the Arts.

Creative and Design: Montana Steele Strategic Marketing

Photography: Gus Sarino

Art advisor: Emma Richan

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## Dedication

The Lanterra Art Project  
is being published by Lanterra Developments  
to celebrate the launch of  
Artists' Alley

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Artists' Alley







One Bedford

## Introduction

Mark Mandelbaum and Barry Fenton joined forces to create Lanterra Developments in the late 1990's. It was an interesting time to start a fledgling real estate development company because Toronto was finally recovering from a devastating downturn in the real estate industry that began in the late 1980's. Mark and Barry recognized compelling signs that revealed demographic shifts were heralding in a new era of housing options for the Greater Toronto Area.

The first post war housing boom was a result of Torontonians embracing the dream of single home ownership with a backyard in the quieter suburbs, and such a dream became the goal of every baby boomer. Great new communities were formed, first in Don Mills and then on to Scarborough, Mississauga, Oakville, Vaughan, Markham and beyond. As Toronto's population grew, the new hot neighbourhoods grew further and further from Toronto's downtown core. It took longer to commute to work, go to school or enjoy the finer restaurants and entertainment venues downtown Toronto had to offer.

As the GTA expanded, all levels of government woke up to the fact that suburban housing built at typical suburban densities were expensive and not particularly environmentally friendly. Distant neighbourhoods were not well served by public transit so residents became dependent on cars and the massive highways, road systems and servicing facilities required to support these new neighbourhoods were costly and left a dismal carbon footprint. The Government actively tried to promote denser developments, particularly in larger urban cores. Downtown Toronto as a residential destination was reborn.

Both Mark and Barry spent the better part of their careers in real estate development, primarily in suburban areas, and crossed paths during the acquisition of their very first project together, One Bedford. Each concluded independently that it

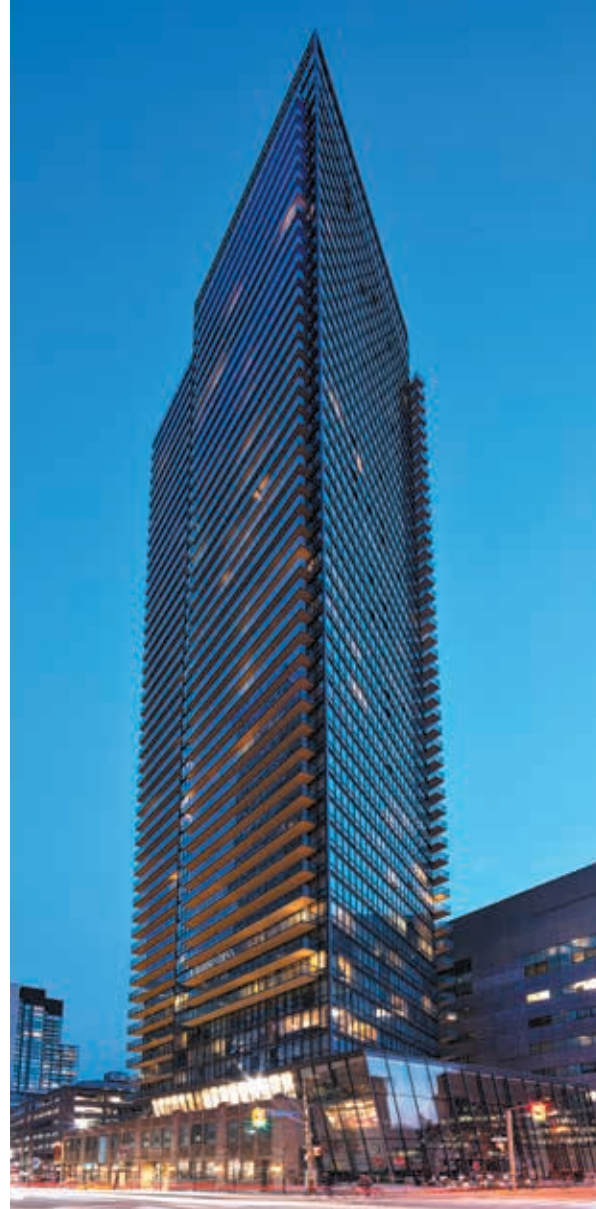


Old Mill





18 Yonge



Burano

was the right time to shift focus and capture what ultimately developed into a dramatic and permanent social shift in Toronto's housing industry.

Although quite different in many ways, Mark and Barry's individual skill sets complemented each other. Soon enough, Mark and Barry's partnership crystallized into the formation of Lanterra Developments. Lanterra, almost exclusively, focused on significant downtown landmark projects. The first condominium community to be launched was Waterparkcity, followed by 18 Yonge, as well as Murano and Burano.

High rise residential buildings, particularly in great locations, provided the opportunity to infuse actual artistry into the design and architecture of the project. The structure of the building, in a sense, became its canvas and architectural detail and the clever use of materials can metamorphize a very plain building into a thing of beauty. The business of building condominium towers resonated with Mark and Barry's creative instincts.

The rest is history. By 2017, Lanterra has become one of the leading condo developers in the GTA and has led the industry in creating many innovative and landmark projects. Of course, great buildings get designed by great architects and designers. Lanterra reached out to the very best Canadian architects. Bruce Kuwabara and Shirley Blumberg of KPMB, perhaps one of the most distinguished firms in Canada, designed One Bedford, Maple Leaf Square and 11 Wellesley. Lanterra started its long-standing association with Peter Clewes of Architects Alliance at 22 Wellesley but then went on to collaborate on Murano, Burano, the Teahouse and, of course, Ice, which was recently named one of the 10 best tall residential buildings in the world. Lanterra also reached out to Sol Wassermuhl and Vlad Losner of IBI in its first project at Waterparkcity and continued with Old Mill, 18 Yonge,



22 Wellesley





Treviso and most notably the Britt, which, we believe, when finished, will become one of Toronto's truly great buildings. IBI also collaborated with KPMB in Maple Leaf Square, One Bedford and 11 Wellesley.

Lanterra started working with David Pontarini of Hariri Pontarini Architects at 3018 Yonge Street. Lanterra studied David's works for years and thought he would be the perfect choice to redefine the traditional architecture typical of Lawrence Park into a contemporary masterpiece while respecting the dignity of this distinguished neighbourhood. The building turned out spectacularly and Lanterra forged a close relationship that continued with Rodeo Drive, Lanterra's partnership with CF Cadillac Fairview in the CF Shops of Don Mills.

David was Lanterra's natural choice for Artists' Alley. It's a large site, close to Dundas Street West and University Avenue, right in middle of Toronto's celebrated arts district straddling St. Patrick Street and Simcoe Street. The connection to the art world was irresistible and David, who recently completed the Shangri La, Hotel and Residences, was the perfect candidate to bring his dream to reality.

Most of Lanterra's buildings tell a tale. The Toy Factory in Liberty Village celebrated the resurgence of this newly regentrified industrial area. Ice brought the very best of Scandinavian Design to Toronto. Maple Leaf Square, our most complex project by far, almost single handedly anchored the now bustling South Financial Core. It took the concept of a mixed use space to a new level and expanded the Maple Leafs and Raptors presence for blocks around.





Burano



Ice



Maple Leaf Square





Looking back, Murano was Lanterra's first project in which architecture and artistry merged. Peter Clewes' intricate glass wall design was inspired by the famed glass artisans of the quaint island near Venice, which gave the building its very name. It was followed by its sister building across the street, Burano, which celebrated its own namesake known for its vibrant colours and lace. It did so while simultaneously paying respect to the very significant heritage building it grew out of.

While Murano and Burano sported cutting edge Italian design, Treviso, at the corner of Lawrence Avenue West and Dufferin Street in the heart of Toronto's original Italian community, paid homage to the great Italian flavour of time honoured stateliness.

The particular theme of each building is not just manifested in its architecture. It infuses almost all aspects of the projects, even the choice of amenities, suite layouts, finishes, and naturally, the manner in which the project is marketed. Nothing, however, is as important in giving life to the theme as its interior design.

Mark and Barry first started working with Alessandro Munge of Studio Munge in the second phase of Waterparkcity. It was almost at the very beginning of Lanterra's business and was one of Alessandro's first projects in his own fledgling interior design firm. Mark, Barry and Alessandro formed an instant bond and Alessandro has since designed every one of Lanterra's projects. It is a great source of pride to see Alessandro developing as one of Canada's great internationally renowned interior designers.

Alessandro's exceptional talents in design lie in the uniqueness and personality he infuses each of his projects with. His worldliness and understanding of design gave One Bedford its distinct character in the Annex while Ice remarkably embodies the essence of Scandinavian design philoso-







phies. Even the subtle nuances that define the different flavours of Italian design from Murano to Burano to Treviso are seamlessly transposed. Probably the best example of masterfully infusing a project with cultural references can be found at the Britt which Alessandro transformed from the relatively stodgy Sutton Place Hotel to a truly great edifice reflective of the finest and best of British hotels.

Alessandro shares a passion for art with Mark and Barry and Artists' Alley is the culmination of their great and enduring partnership. It did not take long to anoint the 234 Simcoe project with its new name. Artists' Alley is a large-scale project with three large buildings and a municipal park. The two larger towers are separated by a grand concourse which connects St. Patrick Street to Simcoe Street and is designed on a slight angle to facilitate the pedestrian connection and walking patterns from St. Patrick to the Dundas and University intersection and TTC station. The concourse will be open to the public and connect to the park. It is designed to be lined with restaurants and cafes and become a great

peoples' place. It is somewhat modeled after Central St. Giles, an internationally renowned complex in central London designed by Renzo Piano. It too has a magnificent concourse surrounded by outstanding and exquisitely designed buildings, lined with great restaurants and public art. Hence, the name Artists' Alley was born.

When Lanterra brands a project, it is a holistic exercise. It is pointless to give a project a distinctive name without imbuing it with all of the features and characteristics that are reflected in the name. If 234 Simcoe was going to be called Artists' Alley, it was going to deserve the name. This book is dedicated to tell the story of Artists' Alley. It soon became apparent that the Artists' Alley story is unique among Lanterra's projects. The art theme merged with Mark and Barry's own passion for the arts so the project became a personal mission, an opportunity for Mark and Barry to tell their own stories and share their experiences, expertise and tastes with folks who will one day call Artists' Alley home. This book is a chronicle of that mission.











## Barry Fenton

Art has been a part of my life for as long as I can remember. My parents were avid collectors so I grew up immersed in a culture of genuine and passionate art appreciation. As a child, I was both inspired by my parents' art collection and moved by their admiration for artists so I tried my hand at creating art, too. I was especially fascinated by representations of people and I found my start in drawing self-portraits. Funnily enough, I saved two such self-portraits: one I drew when I was five and the other when I was seven. Both exhibit some of the eccentricities that characterize me to this day. I keep these drawings from my childhood as a special keepsake of my early passion for art.

I had my next major revelation upon visiting an exhibition at the Museum of Modern Art in New York City about thirty-five years ago. The exhibit highlighted the range and depth of twentieth-century artists, and demonstrated how they used different styles and subjects to express their distinct perspectives on life. This show was a powerful reminder to me that art offers us much more than an aesthetic experience;

it keeps us human. This exhibit inspired me to purchase a painting by Canadian artist Jack Bush, who passed away shortly thereafter. Another early acquisition was a work by Andy Warhol from his Mick Jagger series. I was captivated by Warhol's story, his fearlessness, and our mutual reverence for portraiture.

I use a two-pronged strategy when collecting art. First, and quite simply, I must love it. I fall in love with individual works of art, the artist who creates it, and their stories. I have always considered myself eccentric, so I collect eccentric artists whose stories personally resonate with me. My collecting style is adventurous; I seek out artists who break with tradition, make a statement, and are unapologetically themselves. Andy Warhol, for example, went against the grain and was steadfast in his convictions even when doubted. His transgender series in particular, was very risky to produce at that time and I admire that he did not follow the beaten path to success. I am also attracted to work by Julian Opie because of his creativity in depicting non-literal portraits and self-portraits,









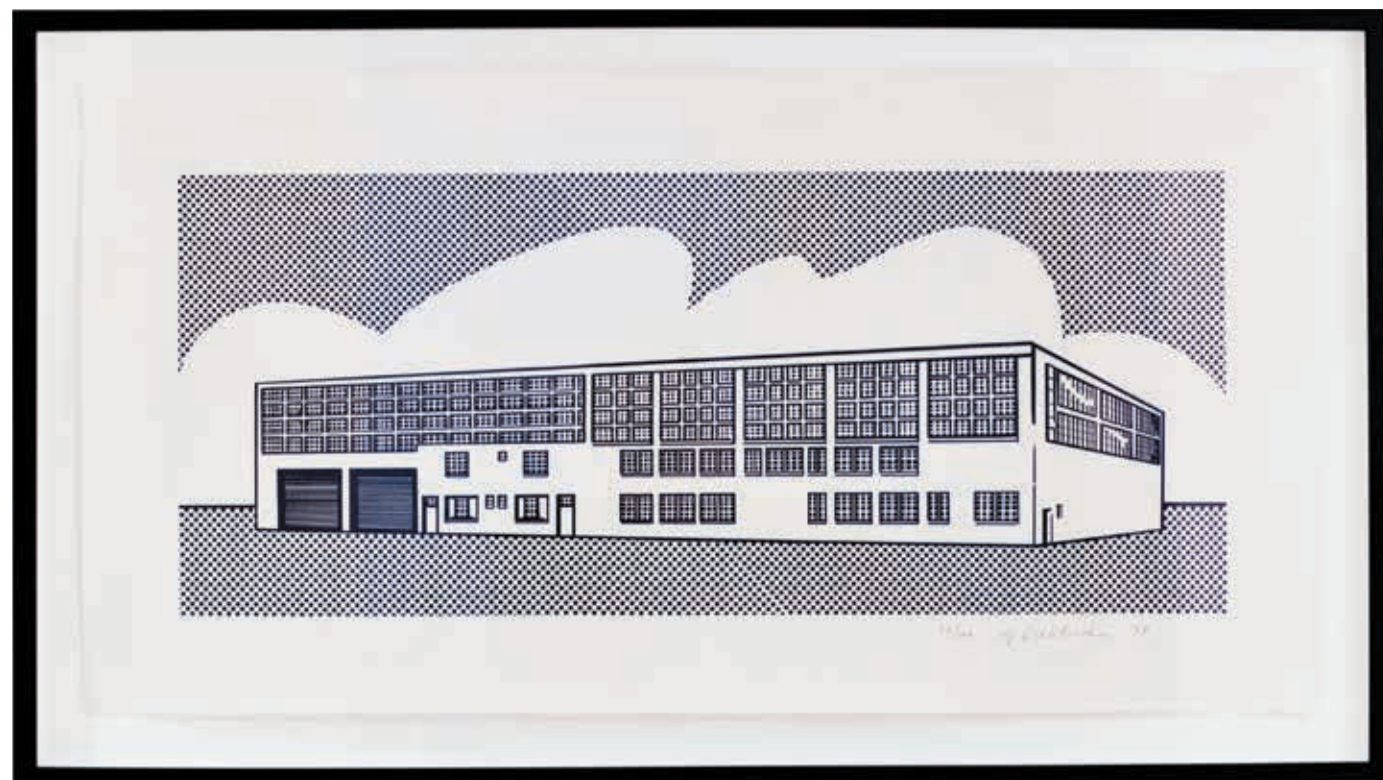
which has been a lifelong fascination of mine. In my most recent acquisition, from Christie's auction house in New York City, I purchased a powerful Lichtenstein called "Reflections on Crash." I was impressed by the scale of the artwork and intrigued by its representation of the future.

The second prong of my collecting strategy is driven by my entrepreneurial spirit. I love to collect art that other people do not yet see the value in, which requires discovering artists who will rise in global esteem and appreciate over time. Keith Haring is another artist that I collect whose work comes with an inspirational story. Despite his intelligence and affinity for art, he spent his teenage years as a drug-addicted vagabond. Eventually he made it to New York City and enrolled in high school, but his avant-garde style and interest in social activism were condemned by his teachers. He faced many turbulent years, but by the 1980s Haring was actively a part of the vibrant New York City art scene, befriending Andy Warhol, Jean-Michel Basquiat, Madonna and Kenny Scharf along the way to worldwide success. What has always struck me about Haring was his exemplary strength in overcoming tremendous adversity.

I started collecting seriously in the early 1980s and my discipline in acquiring multiple pieces per year has led to my current collection of over 100 artworks. I rarely trade or sell any of the artworks as each piece has its own story and personal connection to me. Many of the artists in my collection are regarded as the most significant contributors to twentieth-century art, have been exhibited worldwide and are actively sought by international collectors and institutions. I prefer buying art at auction because there is more availability of the twentieth-century art that I typically like to purchase, but I also work directly with galleries because of their close relationships with contemporary artists.















Regardless of venue, when the right work of art is available, I go for it. That being said, there really is nothing quite like the thrill of a live auction.

A large collection allows me to regularly re-curate both my home and office. By hanging artworks in different locations and pairings I create changing contexts for the work, which opens me up to new art-viewing experiences and interpretations. Ultimately, I love to build contrast into my collection by acquiring a wide range of styles: realistic and abstract, bright and sombre, flat and three-dimensional. My eclectic collection represents my journey as an art collector and the constant evolution of my taste.

While not as recognized internationally, the Canadian art in my collection is very important to me, beginning with my first major art purchase, Jack Bush. He is now one of the most celebrated artists in Canada. I have a number of paintings by William Pehudoff, another of my favourite Canadian artists, who, like Bush, was a Colour Field painter. I foresee Pehudoff's reputation and values rising up to meet Jack Bush's place in the art market.

I have made my living in real estate development, but my true passion is art. Collecting is a lifelong journey that has taught me a great deal about the duality of discipline and passion and I am committed to the legacies and long-term international importance of the artists I collect. Mark and I are excited to introduce Artists' Alley as a truly unique condominium imbued with our individual collecting tastes and a mutual desire to contribute to the flourishing Canadian art scene. Artists' Alley is a project that we hold dear to our hearts and is our way of sharing the joy of art with the broader community.















## Mark Mandelbaum

I am a relative latecomer to the art world. My wife Lindy and I were always attracted to art but it wasn't until we purchased a vacation home in Israel that we started to actively collect. Our apartment in Jerusalem is particularly suited to display artwork.

It is an old heritage home fronting on a single-lane rustic street with high vaulted ceilings and lots of curved arched doorways. It is right in the centre of town and many of the city's famed medieval tourist sites are a short walk away.

Countless renowned Israeli artists started their careers in the streets and alleys of old Jerusalem or on top of the scenic hillsides surrounding it. Israel's own Bezalel Academy, the internationally acclaimed art institute at which most of Israel's accomplished artists trained is just down the street.

Our favourite pastime is to go gallery hopping in Jerusalem and Tel Aviv and over time we have developed interest in several particular artists. Israel is a country in the Middle East and its geopolitical situation makes it a very vibrant, passionate and colourful country and all that is reflected in its art. The artists who defined the Israeli art scene were by and large immigrants to Israel in the early part of the twentieth century from Eastern Europe and they were all drawn to Israel's dramatic landscapes and socio-political environment.



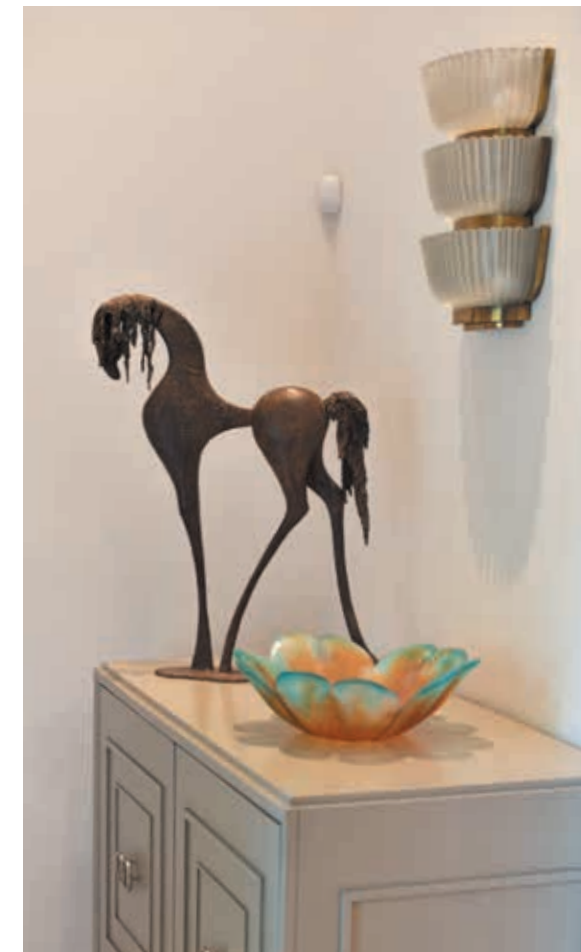
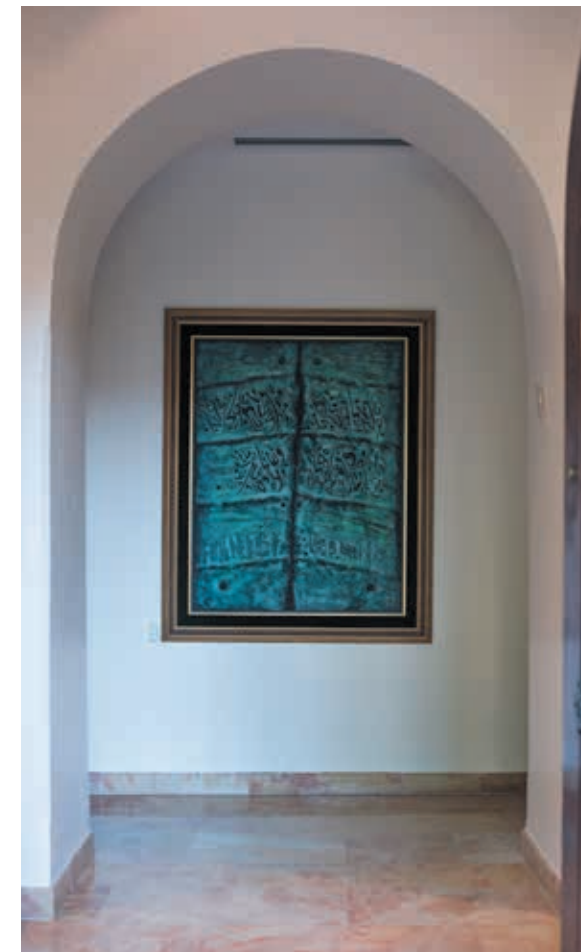




We started collecting works by Moshe Castel, Pinhas Yakov Litvinovsky, Anna Ticho, Shmuel Charuvi, and Ludwig Blum and then worked our way up to the more internationally known Reuvain Ruben, Agam and Nachum Gutmann. It was a pretty cool experience when David Rakia, who has unfortunately since passed away, came to install one of his own works. David lived around the corner and was a member of the Bezalel Academy in its early days.

The house has serious historical significance as it used to belong to the first mayor of Jerusalem. It is unique in that the house's exterior is stucco and has a very distinct Moorish architectural style, whereas every other building in town is legally required to be clad with Jerusalem limestone. After owning this house for about 10 years, we brought Alessandro over to Israel to redesign the interior and it turned out to be a beautiful blend of contemporary design wholly comfortable in the architectural and neighbourhood context of the house. The walls and alcoves were tailor made for art and we took full advantage. Alessandro actually became our partner as every time we saw a painting in a gallery, we emailed the image to Alessandro to ask his opinion.

The Israeli art scene is, however, relatively small by international standards but some of the galleries we frequented, particularly in Tel Aviv, try to bring in artists from around the world. Soon we were introduced to Alex Katz, and Julian Opie and others, and had broadened our perspective of the arts.







While Israeli art is specially well suited to our apartment in Israel, Lindy and I decided that our condo in Toronto needed a more eclectic mix with a particular emphasis on Canadian art. Barry shared with us his love of Jack Bush and William Perehudoff, both known for their abstract style. It didn't take long until we started acquiring some of their art as well. Original Jack Bushes were out of our price range at that point but we did invest in a Perehudoff and purchased a few works by Charles Robb, Jack's son who is very much influenced by his father's style. On a trip to London, we acquired an abstract painting by James Pichette, a leading French post war artist. It is one of our favourite pieces.

Barry, in many respects, has much more experience in the art world and distinctly different tastes. Nevertheless, he and I managed to find common ground. We started collecting











Alex Katz's and Julian Opie's, at first separately, and then in partnership for our head office. We also partnered in the acquisition of a particularly attractive Jack Bush for the office from a Christie's auction last year.

That's what makes art collecting so interesting. We each display our own individual art preferences in our own offices. Barry's office is adorned by several prints by Andy Warhol, Roy Lichtenstein and Keith Haring. My office features works by Canadian artists Charles Robb, Rita Letendre and some Aboriginal art by Alex Janvier. Recently, during the art shopping trip to London for Artists' Alley, I aquired a sculpture by Etienne Pirot.

Besides the Jack Bush, we bought an Opie in Israel. This actually inspired us to buy another one for the St. Patrick Street lobby in Artists' Alley. Opie is a very well known artist in Toronto. Rogers sponsored the installation of a large scale video board by Opie in front of its head office on Bloor Street East. The walking video installation on Carnaby Street in London is one of the City's favourite tourist destinations.

Although we didn't own any artwork by Damien Hirst until recently, we were always impressed by the popularity of his works which have become quite iconic. Once, during a trip to London to scout hotels as an inspiration for the Britt, we attended a Hirst exhibit at the Tate with Alessandro. It inspired Alessandro enough to acquire some of Hirst's works to install on the wall in his head office reception area. That convinced us to acquire a pair of Hirst Mickey and Minnie prints at the Taglialatella Galleries in New York City to install in the party room at Artists' Alley. We also purchased the Katz at this gallery which will be featured on the wall behind the concierge desk.

Actually, our most ambitious acquisition worked the other way. While shopping for art for Artists' Alley in New York, we visited the Gagosian Gallery on 24th Street. The Gagosian was showing a special exhibit of works by Katharina Grosse, an internationally acclaimed artist known for large scale abstract art. Katharina is familiar to the Toronto art community as she was commissioned to do a major art installation in Toronto's Pearson Airport Terminal 1. We were so drawn to the works that we bought a painting on the spot for the main entry lobby of the 39 story tower on Simcoe Street in Artists' Alley. We liked the painting so much that we bought another one for the entry lobby of our corporate head office on Dufferin Street.

When we decided to infuse Artists' Alley with a substantial art presence, it became a distinctly personal mission. Apart from the Grosse, the Opie and the Katz that will be our gift to the project for permanent display in the ground floor common areas, we agreed to design an art gallery space on the second floor that would be available to the condo board to display art. There will also be opportunities to install sculptural elements in various locations, including the exterior second floor deck. Given the location of Artists' Alley in the art district of Toronto, we anticipate that many of the condominium residents will have a strong affinity for the arts.

To celebrate the gallery, Barry and I decided to curate a personal collection of some of our favourite artists to kick off the exhibit for a period of one year after the completion of the project. We are truly excited to share our passion with our purchasers.









## Public Art

By Mark Mandelbaum

There is no better example of how a real estate developer's love of art is manifested in his projects than in the area of Public Art. Toronto, like some other major urban areas, introduced private developer funded public art as part of its planning process. This is a testament to the cultural and social value of public art that is reflected in city building. The "Percent for Public Art for Private Development Policy" generally applies to larger projects and in such cases, 1% of the hard costs of construction needs to be applied to a public art project. A developer generally has a choice of whether to simply contribute the amount into the city's general public art fund and be done with it or take on a specific project in conjunction with the project they are building.

There are quite a few rules. The artist must usually have a significant national or international profile and be qualified by virtue of the work they exhibit in public galleries or museums. The artist is chosen by a jury consisting of a representative of the developer, sometimes a local resident with art expertise, an artist and another art expert with proven knowledge or experience of public art (such as a Curator or Professor of Art). The art must be within the public realm or visually accessible to the public and fit the context of the building. From the developer's point of view, the art should enhance the aesthetics and value of the project. Lanterra took on public art policy with great enthusiasm.

Our first experience with public art occurred during the construction of 18 Yonge. 18 Yonge at the corner of Yonge Street and Lake Shore Boulevard was a particularly challenging development as the lands are located right where the Gardiner Expressway splits from the downtown rail corridor. It is at the very eastern tip of the Southtown Precinct Planning District and one of the Secondary Plan's requirement was public art. The

area is now best known as the Southern Financial Core.

It was my first experience as a member of an art jury. It was a fascinating exercise and a great learning experience. A number of known and qualified artists were invited to submit proposals and the choices were narrowed down to three for consideration by the Jury. Tom Otterness was one of the candidates. Tom was particularly well known for large whimsical, almost cartoonish, bronze sculptures. His works are prominently displayed in many public areas in North America and across the world and has made many well received exhibits in leading galleries. Tom is quite well-known for his political commentary and many of his works target issues around class and capitalism. His work is charming and engaging while also being witty and sometimes biting.

True to form, Tom's initial proposal conceptualized a sculpture that focused on his own depiction of a downtown business district as a mecca for capitalism. The art was intriguing and the jury was drawn to Tom's work but the concept evolved as the group started taking a closer look at the subject location.

Toronto is one of the great multicultural centers and its population is largely comprised of immigrants or descendants of immigrants. In fact, my own in-laws immigrated after their own experiences in the Holocaust and arrived in Toronto, for the very first time, by train, from Halifax where the boat that carried them from war-torn Europe docked. That inspired the sculpture to evolve into Immigrant Family, a tribute to all of Toronto's immigrant community who landed in Toronto with new dreams and hopes for the future. This work was very well received and is a favourite with residents in the building and also with tourists and even motorists who can see it from Lake Shore Boulevard.





By the time we were in production of the Otterness sculpture, we were also in the middle of selecting the art for our Waterparkcity project. Waterparkcity was an enormous project and had a substantial budget. Waterparkcity consisted of four phases but the art budget was consolidated so that we could afford a truly great installation. Unfortunately, our first invitation to artists did not produce a proposal which was acceptable to anyone on the jury.

As it happens, I had the opportunity to travel to New York with Karen Mills, our public art consultant to visit Tom in his studio in Brooklyn to see how he actually makes the molds to produce bronze sculptures. It was a fascinating experience. Tom's studio was in the Williamsburg neighbourhood right across the street from the studio of Vito Acconci, who is one of the great innovators in art and is recognized as one of North America's great artists.

Vito had originally been invited to submit a proposal for Waterparkcity but did not respond. Karen thought it would be a good idea to drop into his office and personally introduce ourselves. It was great to meet Vito and listen to his views on art and specifically his ideas relating to public art. He is a strong proponent that public art in the context of a building should be part and parcel of the initial planning and architecture of the project as opposed to being an afterthought once the final building design is set. In the end, we managed to convince him to submit a proposal in a second round of proposals. Karen said that his mind was made up after she asked me what I loved about the development business and I spoke about my love of building – that seems to be the moment that we found common cause. Needless to say, the jury didn't take long to select Vito's proposal and we were all thrilled to have the opportunity to introduce Toronto to an artist of Vito's international status.











Vito's artwork was complex and very difficult to fabricate and install. It took quite a few years to design, find a local fabricator and install the art. By the end of the project, we had spent more than our regulatory budget but Barry and I were extremely proud. Karen spoke to the Director of the Museum of Modern Art in New York City, Dr. Glenn Lowry, about Vito's work in Toronto and not long after that, MoMA made a significant purchase of work from Vito's archives. As this book is going to print, we learned that Vito just passed away. His enormous influence will be missed.

Our next public art installation was for our Murano project on Bay Street. Murano is one of my favourite buildings. It is entirely glass and the design of its glass façade is the defining feature of its simple but elegant architecture. The Murano name invokes the artistry of glass for which the island of Murano near Venice is known.

The jury picked Barbara Astman's proposal for the public art installation. Barbara is a Canadian artist and Professor at OCAD University. In fact, she was the only Canadian artist in Lanterra's public art portfolio at the time. In addition to an important solo exhibition at the Art Gallery of Hamilton, Barbara has shown widely in museums and art galleries across Canada. She is best known for her photo-based work often taking a unique approach to subject matter, composition and materials.

Barbara proposed a series of photographic images of trees embedded on film within the window panes of the party room within the second floor podium. The effect can be clearly seen by pedestrians on Bay Street but is best experienced by guests of events in the room enhancing the view of Bay Street through the prism of trees in a forest.







Our companion project to Murano is just across the street on Bay. We named it Burano after a little island adjacent to Murano. While Murano is known for glass artistry, Burano is famous for its colourful buildings and lace. The Public Art Committee gave us permission to do something unique for Burano. Inspired by Vito's remarks, we asked to secure an artist to collaborate in the design of the project from its initial stages. Given the Italian theme, we were successful in finding Sandro Martini from Milan who agreed to help us with the project. In that case, the jury was authorized to approve the particular art work.

Having Sandro from day one gave us the inspiration to design a huge glass case, almost 40 feet high, on the north

end of the building to encase the art. Sandro's philosophy envisioned his artwork as an experience that would engage the public as part of an every-day experience, so we decided to design a restaurant around the art. It is a truly inspiring artwork consisting of an immense fresco painting mounted on the back wall of the space with related inscribed glass elements either hanging from the ceiling or positioned on the ground. This works as a cohesive art scheme with inter-related components and shows differently as the sun moves throughout the day. We are very proud of this artwork and of the friendship we forged with Sandro as he spent a considerable period of time in Toronto personally drawing the art on the back wall.





Maple Leaf Square will always be Lanterra's most famous example of city building. It is a large complex containing two residential condominium towers on top of a large podium containing an office building, a hotel and a retail centre. It owes its name to its connection to the Air Canada Centre and is home to a large well-known sports bar and sporting goods apparel store operated by Maple Leaf Sports and Entertainment, the owners of the Maple Leafs and Raptors as well as part-owners of the complex. The public art needed to be special and reflect the landmark nature of the project.

The public art team reached out to a number of candidates and the jury focused on the work of UVA, a group of cutting edge artists in the United Kingdom specializing in complex digital lighting effects and design. The art installation, an intricate design of LED lights in maple leaf recurring patterns is installed under the canopy along York Street. Another installation of lights was installed in the pedestrian PTH bridge connecting the ACC and Maple Leaf Square. The lights react as people walk by and is a very immersive experience.







In many ways, we are most proud of the most recent public art installation, “Dream House” at Ice Condominiums. Ice, which was recently named one of the top ten residential towers in the world, is Lanterra’s largest and, in many respects, most noteworthy building. Its two residential towers, at 67 and 57 stories respectively, will soon be joined by an 850,000 square foot office building constructed by CF Cadillac Fairview. The complex is centered around a large open landscaped square.

The jury chose Turner Prize nominee Vong Phaophanit teamed with his wife, artist Claire Oboussier, a couple living in the London as the winner. Phaophanit has three major installations in the permanent collection of Tate Britain and the couple has completed major joint commissions for the London Olympics and one now in progress with Cambridge University, to name only two. Their work often explores the notion of “home” as a place of security and refuge. This draws from intense personal experiences from their past. “Dream House” is in many ways, a simple icon that nestles in the heart of the Ice Development – it states quite simply that this is a place of “homes.” This simple, almost Lego-like, yellow house perches on stilts and peeks above the courtyard canopy. Lanterra is proud to add this work to the impressive collection of art which we have brought into being. As part of this project, we also engaged Dave Trautrimas, an emerging Canadian artist, to design functional art elements within the space. His beautiful benches will enable everyone visiting the site to sit and look up into our “Dream House”.







## Alessandro Munge

Through the years and along my journeys around the world, many precious moments and emotions have inspired my designs, from a traditional potter in the streets of central China, to the iron gates of a classic London townhouse, a crystal icicle on Fogo Island, or a bustling tapas bar in Barcelona. But nothing has ever quite informed my designs and elevated my soul as much as art. In fact, I literally married art, a Venus and brilliant curator.

Just like Mark and Barry, my wife and I too have been collecting for years. We are driven by our desire to patron artists, to celebrate their lives, better understand their perspectives and of course, at times, selfishly curate our lives with beautiful objects. Split between our home and our studio, our private collection of modern art rotates and engages the viewer in an open dialogue. This bond creates beautiful moments where you can lose yourself in an introspective journey of discovery.

This is a quest I nurture every day in my work; I always envisioned a studio that could grow with me, where disciplines were free to think for themselves as long as they were driven by curiosity and passion.

Partnering with Lanterra Developments on projects for over 12 years is a true testament to our individual growth and a prime example of our symbiotic passion to surpass ourselves, to always create new and exciting developments for the city we all love so much.

After so many successful collaborations, working on Artists' Alley was the perfect excuse to get together once again to reiterate our vows of excellency to Toronto. It was the perfect storm to merge our passions for design and art in one holistic concept. A fantastic opportunity to apply all that we've learned working with our top-tier clients from New York to Hong Kong and deliver a world-class project in the city we call home.

Alessandro Munge,  
Principal, Studio Munge.







## Curating the Artists' Alley Collection

By Mark Mandelbaum

Once Barry and I decided that 234 Simcoe would be branded as Artists' Alley, we agreed that the name would not just pay lip service to the theme. We were very influenced by some of the great hotels that invested enormously in art of international stature to adorn its lobbies and public spaces. There are great examples which come to mind, such as the *W* in South Beach which features some remarkable Hirsts, and the *Méridien Chambers* in Minneapolis which features work by Ellsworth Kelly and Tracy Emin. On one of Lanterra's famous agent trips, we stayed for a couple of nights in the Dolder Grand in Zurich. The Dolder Grand is on every list of ten best hotels in the world. It is a five star hotel with a world class art collection and actually gives guided tours of its art.

Our first decision was to purchase, as a gift to the condominium, the art to be permanently displayed in the lobby and behind the concierge desk. Although it would still take several years to actually construct the building, we embarked on a mission to shop for art. We looked for art for the lobbies of the larger tower fronting on Simcoe and the West Wing fronting on

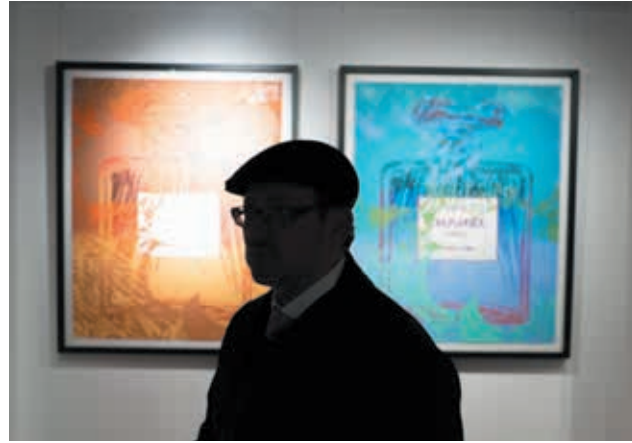
St. Patrick, and for the wall behind the concierge desk ideally suited for displaying art. The art will also be displayed in the sales office so that prospective purchasers can get a real sense of how the project will live up to its name.

Barry and I have quite specific tastes in art. Nevertheless, we wanted to ensure that the art curated for the project would carry universal appeal, enhance the living experience of our purchasers as they ultimately move into the condo and, of course, provide enduring and hopefully increasing value for the future condominium corporations. In addition to these goals, the art also needed to be of a certain scale and medium and, to a certain extent, iconic enough to resonate with our purchasers.

We decided that to do it right, we needed to shop and consult with the best art curators and galleries. Anyone in the art world would tell you that if you are serious about buying art, you must head to New York and London. So, accompanied by our good friend and colleague Alessandro, Barry and I embarked on a mission of love.







We first went to New York and visited the famous auction houses of Sotheby's and Christie's, perhaps the most storied of art institutions. We visited the MoMA and the Whitney Museum to check out the latest art scene and spent the better part of our trip gallery hopping along 10<sup>th</sup> and 24<sup>th</sup>, the centre of the Chelsea art scene.

Our next trip was to London, where we visited the Tate Museum and many of the leading galleries on Bond Street and discussed the project with a number of very knowledgeable experts. We visited the walking Opie video in Carnaby on Broadwick Street and toured Central St. Giles, one of the great architectural inspirations for Artists' Alley.

The trips were extremely educational. We solicited the opinions of some of the most respected art experts in the world and actually accomplished what we set out to do. The only problem was that there was just too much to choose from. In order to develop a cohesive art strategy, we ultimately decided to focus on several artists who were all well known, instantly recognized by the iconic nature of their work, demonstrated

the ability to hold and increase their values and who would appeal to a broad section of homeowners.

We couldn't accommodate very much art on the ground level, so Barry and I decided that we would create an art gallery on the second-floor amenity area lobby. We agreed that besides the art to be gifted to the condominium upon registration, Barry and I would curate an exhibit of art from our focus group of artists to loan for a period of one year after registration, to be exhibited on the second floor art gallery and other common areas on the second floor.

Interestingly enough, the artwork we are most excited about is an original large scale canvas by Katharina Grosse. We came upon the Gagosian Gallery on 24th Street which was in the middle an extraordinary exhibit of Katharina's works. We learned later on that Katharina was already quite familiar in Toronto as one of her major works is installed at Pearson International Airport. The piece was striking and by virtue of its size and vibrancy, it was just the perfect choice for the main entry lobby. In fact, we so liked Katharina's work that we bought





another canvas for the entry lobby of Lanterra’s head office. By her international stature and through the representation of a gallery of the Gagosian’s reputation, we are confident that the Grosse will be a major attraction.

On our trip to London, we found an Opie at the Opera Gallery on Bond Street with which we fell in love. We already owned a couple of Opie’s both at the Lanterra head office and in our individual homes but we felt the artwork by virtue of its size, image and pallet was perfect for the St. Patrick lobby.

Lastly, we came across a pair of Hirst prints at the Taglialatella Galleries in New York that just were meant for the wall in the party room. The wall behind the front desk at Alessandro’s office features a number of large scale Hirst’s and we could do no better.

We were pretty much done with the ground floor areas so we then started to concentrate on the second floor. It will take several years to curate the second floor collection but we determined that the collection should include representation of our own favourite artists, including Andy Warhol, Roy Lichtenstein, Alex Katz and perhaps some others. We did manage to start with the acquisition of a beautiful Katz print which will be displayed on the wall behind the concierge desk.

Both Barry and I feel that a collection of this nature should include Canadian representation. We have added Jack Bush, William Perehudoff and Alex Janvier to the list as important examples. We would like to explore the addition of some Aboriginal art as well.

Another component of the Artists’ Alley art strategy is sculpture. Art comes in many mediums and for the most part, we have come to associate art with a painting or print that hangs on a wall. But art as a cultural experience is significantly more pervasive and impacts our lives in many ways. For example, the public art installation at Maple Leaf Square is a

digital lighting art form that engages the pedestrian as he or she walks along the bridge or beneath the York street Canopy. Barbara Astmans window panes is a virtual forest, a prism which redefines the view over Bay Street.

Sculpture is perhaps the most recognizable form of art and adds a third dimension and a spatial element to its message. Lanterra embraced sculpture in several instances in its public art portfolio. Both Otterness’s and Acconci’s works as well as the “Dream House” are examples of significant sculpture artworks that seek to express a message to the public at large.

Barry and I started to dabble in a number of sculptural pieces for our office. On a trip to Israel, we acquired two bronze figures, a male and female sitting on a bench by Ruth Bloch, which now graces our reception area. At a recent office holiday party, we asked our staff to propose names for the figures. They are now affectionately referred to by our team as Lance and Terra. That’s how they are greeted by our staff every morning and, in a sense joined the Lanterra family. We followed that with Bronze apples by Isaac Kahn, which is a spectacular feature of our newly designed décor centre.

At our recent trip to London, I invested in a bronze sculpture by Etienne Pirot, one of the most popular current French artists. And of course, nobody who visits my condo at One Bedford isn’t taken by Charley, a cobalt gorilla figure created by Richard Orlinski.

Barry and I intend to introduce sculptural elements in Artists’ Alley as well, particularly on the second floor exterior landscaped deck and perhaps in some of the ground floor lobby areas.

The full art strategy for Artists’ Alley will evolve over time as the building develops and we continue to discover new and exciting opportunities. Barry and I are looking forward to the challenge.





## Andy Warhol (1928-1987, USA)

By Emma Richan

Andy Warhol (born Andrew Warhola) was raised in the industrial environs of Depression-era Pittsburgh to working class Lemko emigrants from Slovakia. His childhood was fraught with anxiety; he was constantly ill, gay in an era of extreme intolerance toward homosexuality, and had few friends. To compound matters, his father died while Andy was still attending high school. Throughout his adolescent struggles, he became extremely attached to his mother and spent much of his time at home drawing or fantasizing about celebrity.

When he graduated Schenley High School in 1945, Andy fulfilled his father's dying wish by attending postsecondary school. Upon graduating high school, Andy won the Scholastic Art and Writing Award and was 51<sup>st</sup> of 278 students in his class. This positioned him well to succeed at the Carnegie Institute of Technology (now Carnegie-Mellon University), yet this was not an easy transition for him. He nearly failed out in the first year of the program, but a sympathetic professor and significant extra-credit work during the summer rewarded him a scholarship before graduating with a Bachelor of Fine Arts in pictorial design in 1949. The summer he worked in visual merchandising for a luxury department store introduced him to fashion and non-academic art forms. This was a pivotal moment in Warhol's life, as he was exposed to alternate sources of visual inspiration and gave him a sense of professional direction. His early reported career aspirations were modestly geared toward becoming an art teacher, but growing confidence in his skills and a desire to succeed took him to New York City the year following his graduation.

His education and ingenuity helped him build a highly successful early career in magazine illustration and advertising. After leaving Carnegie Institute of Technology and throughout the 1950s, Warhol was in-demand by companies of all sizes for his whimsical ink drawings and silkscreens. His







interest in design, textiles, patterns and fashion combined with this early success in a commercial realm of the arts prepared him to become the Pop art icon that is so familiar to the world today.

In the 1960s, Warhol's art became much more experimental as he ventured into more complicated subject matter and created work using different media. Warhol's style evolved over several decades of his career and there was almost no medium that he did not try. Yet his art retained a close link to fashion in various ways throughout the years. At the most fundamental, he worked in visual merchandising and created advertisements for retailers. Beyond that, however, he applied holistic fashion concepts to his work, such as his use of patterns, colour, repetition, pre-constructed materials, celebrity and branding a lifestyle. Similar to a fashion designer, Warhol produced original works of art that could be made into multiples (as silkscreens), and he achieved the ultimate goal of designers: to create timeless work.

Warhol is best known for changing the face of art by introducing the world to Pop art. In 1962, he opened his infamous studio, The Factory, which became the epicentre of the cutting edge art movement and the underground gay culture in New York, years before the gay liberation movement gained traction in the US. He was initially dismissed by art dealers for his homosexuality but he did not falter.

Warhol experimented with almost every artistic medium, including film, theatre, fashion, photography, printmaking, painting, and found-objects and contributed significantly in

every area he pursued. Among his most famous works are 32 *Campbell's Soup Cans*, the silk screens of celebrities such as Marilyn Monroe, Mick Jagger, and US Presidents, as well as his *Brillo Boxes*.

*The Soup Cans* (1962) series was among the first of his work to be sold at Eleanor Ward's Stable Gallery. He was rejected by many galleries before Stable Gallery risked including him in their roster, yet during his first solo show the public's reception of his work was surprisingly positive. This series marks the point when Warhol truly began teasing out the rules of cultural production by conceptually bridging mass consumerism and high art. His work awoke the public to the ills of capitalism and simultaneously celebrated it.

The celebrity silkscreens carry some of the same themes and playfulness as the Soup Cans series. Warhol would often photograph celebrities, create silkscreens with overlaid vibrant colours and sometimes create a grid of the same portrait slightly changed, as he did with *Marilyn Diptych* (1962). Repetition was a major motif in Warhol's work, which he used to demonstrate the desensitizing effects of mass media and our insatiable need for novelty. He chose some of the most controversial figures for his portraits, including unpopular presidents and political figures such as Ted Kennedy and Mao Zedong, rock and roller Mick Jagger, and the quintessential victim of celebrity: Marilyn Monroe. Warhol brilliantly captured the likeness of these popular culture icons and soaked their image in the emotional context of the times.







Warhol's *Brillo Boxes* (1964) are among the most daring artworks of the twentieth-century, art historically bracketed by Marcel Duchamp's urinal *Fountain* of 1917 and Damien Hirst's *The Physical Impossibility of Death in the Mind of Someone Living* of 1991. Warhol took a popular household item, the Brillo soap box, emptied its contents, and placed several in a grouping within the gallery setting. This installation both delighted and offended art patrons. Those who understood Warhol's provocative attitude knew that this was a highly effective method for eliciting emotional responses from viewers. With this work, he asked his audience fundamental questions: what is art? And what is art for? Unceasingly, Warhol took major risks in creating art that ultimately rewarded him.

Warhol has become one of the biggest icons of twentieth century art, with dozens of documentaries, books,

and educational programs across the globe dedicated to his legacy. Warhol was successful at reaching many demographics during his lifetime and his work continues to fascinate and inspire high and low art forms, including social media filters that apply his celebrity silkscreen style to millennial selfies, as well as prestigious exhibitions around the world and extravagant evening auctions and galas. One of the highest selling Warhol artworks, *Silver Car Crash (Double Disaster)*, fetched \$105.4 million USD in 2013.

Warhol was a daring artist, an early leader in the gay community, and a symbol of the outsider who overcame great obstacles to become the ultimate insider. His persona and artwork have re-shaped our understanding of the meaning of art and have nurtured the minds of generations of later artists.



## Roy Lichtenstein (1923-1997, USA)

By Emma Richan

Roy Lichtenstein was born and raised in Manhattan with a younger sister and two supportive parents. He enjoyed listening to jazz, science-fiction radio programs, learning about natural history, building model airplanes, and drawing. He started a jazz band with friends in high school and nurtured his interest in fine arts by taking watercolour classes. As an avid lover of jazz music he often attended performances at the historic Apollo Theatre in Harlem. Jazz earned an unsavory reputation for its association with speak-easies during the era of prohibition but social misconceptions did not deter Lichtenstein. He was inspired by the daring creativity of these music artists and the lessons he absorbed from the jazz world guided his approach to creating fine art.

In 1939, Lichtenstein attended the famous Art Students League of New York where he worked under the guidance of urban scene painter Reginald Marsh. The school was attended by some of America's greatest artists, including James Rosenquist, Mark Rothko, Frank Stella, Clyfford Still, Donald Judd, Barnett Newman, Georgia O'Keeffe, Lee Krasner, Cy Twombly and others.

Lichtenstein interrupted his studies at Ohio State University in 1943 to enlist in the US army during WWII. When the war was over, he returned to school to study under Hoyt L. Sherman whose theories of organized perception greatly influenced the development of Lichtenstein's work. Despite the trauma of war freshly behind him, Lichtenstein graduated in 1949 with a Master of Fine Arts and went on to work there intermittently as an instructor for the next ten years.

During the 1950s, Lichtenstein pursued a personal style by experimenting with Cubism and Expressionism out of admiration for Pablo Picasso and Georges Braque. His work garnered some early success evidenced by his first solo show at Ten-Thirty Gallery in Cleveland only two years after his graduation. That same year, he met his first wife at the gallery where he exhibited his work. Together they moved back to New York in 1957 as he prepared for the next step in his career. Ironically, it was not until he repositioned himself to the center of the Abstract Expressionist movement that he abandoned formal abstraction altogether. It was then, in 1958, that he was able to make significant progress towards developing his own style.







His career flourished beyond the success of the previous decade when he started adopting advertising imagery into his art in 1960. Soon after he started using this new imagery he became friendly with fellow professor Allan Kaprow of Rutgers University with whom he shared lively conversations about the hierarchies and traditional boundaries of art. Lichtenstein began drawing source material from comics and design, and took to using oil and magna (early acrylic) to create the look of the Ben-Day dots visible in newspapers and old printing methods. His new visual style often included romantic dramas paired with text bubbles. His snappy, tongue-in-cheek approach dramatically broke with the established mold of the previous generation of artists and paved the way for a new line of thinking.

Lichtenstein's Pop art questions the categories of high and low art. He deliberately selected outdated comic strips, and magnified single images to sharpen the audience's awareness of accelerated economic progress and the novelty of a consumerist lifestyle. Artists such as Jasper Johns, James Rosenquist, Andy Warhol, Robert Indiana, and Tom Wesselmann were similarly interested in creating simplified abstract forms by drawing on popular culture and mass communications media. In a pithy explanation of this new style, Lichtenstein said, "The real brushstrokes are just as pre-determined







as the cartoon brushstrokes.” While the aforementioned Pop artists were often misinterpreted as anti-individualistic and documentarian rather than ironic and discriminating, Lichtenstein’s work carried a fresh conversation about the meaning of American art and its significance as distinct from European modern art. Lichtenstein sought to express a similar conceptual realism as artistic predecessors Jackson Pollock, Mark Rothko, Clyfford Still and Barnett Newman, but distanced himself from them by engaging with new a wave that rose up to challenge the aesthetics of the Abstract Expressionist movement.

Common themes in Lichtenstein’s oeuvre include illusion, perception, and reflection. He explored these ideas by creating flat images of mirrors, architecture, and relationships between people and the world around them. The mirror is a site for physical and personal reflection and has been used symbolically in artworks since the Renaissance period to denote vanity, skewed self-perception, but also agency and independence. Doorways and windows are also important motifs as they bridge the artist’s interior and exterior worlds. Lichtenstein’s seemingly simple style required technical precision that is aptly demonstrated by his depictions of architecture as they create a sense of three-dimensionality that lives with the viewer. Another emblematic component of his work is text, which

he used as an anti-aesthetic tool for highlighting the malleability of meaning based on context. René Magritte’s *Treachery of Images* (1928), in which the words “Ceci n’est pas une pipe” are famously painted, is considered a point of germination for the inclusion of text in Pop art.

*Drowning Girl* (1963), now in Museum of Modern Art, New York is one of his most famous works of art and was inspired by the DC Comic *Secret Hears #83*. From the same year, *Whaam!*, now housed at The Tate Gallery in London, is another coveted piece. These two artworks highlight Lichtenstein’s adeptness in re-imagining popular culture through the lens of traditional art history. In so doing, Lichtenstein’s work resonated with later generations of artists who used his oeuvre as a source for developing Postmodernism. Values of Lichtenstein’s artworks have risen dramatically since his lifetime and he rivals only Andy Warhol for the most recognized style in the Pop art movement.

Lichtenstein is undoubtedly an icon of twentieth century art and his oeuvre serves as a locus of scholarly, and popular critical discourse. His artworks have been exhibited at museums and galleries to critical acclaim across the globe, including Germany, Los Angeles, Chicago, Washington, Italy, Lisbon, New York, Beverly Hills, Denmark, Madrid, London, Austria, Sao Paulo, Spain, Portland, Rio de Janeiro, Düsseldorf, Paris and Hong Kong.



## Damien Hirst (b.1965, England)

By Emma Richan

Internationally notorious contemporary artist Damien Hirst was a rebellious child. He pushed boundaries at home and school to the dismay of his single mother and teachers. Art class, a few compassionate mentors and his own persistence shaped the course of his future. Hirst despised that others might ignore him so he committed to proving himself against his detractors. Like so many other times in his life, Hirst was initially rejected from Fine Art at Goldsmiths, University of London but undeterred, he was accepted upon submitting a second application in 1986. His artistic turning point was, much like Andy Warhol, a result of summer work experience. Hirst's placement at a mortuary impacted him to such an extent that death and the life cycle became major themes of his oeuvre. During this early period, he was also influenced by Francis Davison, a pre-eminent British multi-media artist known for large scale collages. Hirst graduated from the program in 1989 determined to become a standout career artist.

He took the initiative to orchestrate *Freeze*, a group exhibition of his work and that of sixteen peers from Goldsmith who were dedicated to creating Postmodernist art. Leading up to this show, Hirst actively sought gallery representation with an unparalleled fervour but was met with the familiar sting of rejection. Hirst's professor Michael Craig-Martin fortunately convinced three important figures in the British art scene to attend the exhibition, including Norman Rosenthal

of the British Academy, Nicholas Serota of the Tate museums, and Charles Saatchi, art dealer and then-owner of the world's largest advertising firm.

*Freeze* was a pivotal moment in his career as it directly resulted in an invitation from Charles Saatchi to join his roster of artists. Saatchi was captivated by the brazen nature of the work and his loyalty shot Hirst to international fame within three years. He was awarded shows in numerous galleries in 1991 and Saatchi committed to completely fund his new work for an exhibition in 1992 of Young British Artists. That year, he placed as a runner-up for the prestigious Turner Prize, was invited to exhibit at Venice Biennale in 1993, and then in 1995 he eclipsed his earlier achievements by winning The Turner Prize.

Hirst is now the best recognized of the Young British Artists who rose to fame in the 1980s for their shocking new aesthetics and contrarian attitudes. Hirst's success was cemented when he wrote an autobiography in 1997 called *I Want To Spend the Rest of My Life Everywhere, with Everyone, One to One, Always, Forever, Now*. He is often compared to Andy Warhol and Japanese contemporary artist Takashi Murakami because of their mass appeal, preference for large scale artworks, bustling studios of keen assistants, and their frequent use of startling honesty regarding taboo subject matter. All three of these artists create work of a performative nature and, to varying degrees, use their lives as an extension of their oeuvre.









One of Hirst’s most famous artworks is an installation called *The Physical Impossibility of Death in the Mind of Someone Living*. In this work, a 14-foot deceased tiger shark floats in a tank of formaldehyde. Saatchi sold this artwork for 50,000 British pounds at the beginning of Hirst’s career and it is now used as a key example for discussing ethical art conservation methods when preserving contemporary art. Hirst has become a household name for his series of “spot” paintings. The spot paintings, also known as *The Pharmaceutical Paintings*, express his established themes of death and mortality. Here, he specifically addresses the implications of pharmaceutical addictions. The endless brightly coloured spots and the thousands of paintings in this series represent Hirst’s confrontation with Big Pharma’s perceived encouragement of general practitioners to overprescribe medication. His concerns about consumerism

and socio-normative behaviour is shared with Pop art but he has always considered himself a colourist in the tradition of his artistic influences, Mark Rothko and Gerhard Richter.

The Mickey Mouse artworks were a collaboration between Hirst and Disney. This project took one of Hirst’s main conceptual interests in a new direction by enabling him to explore the life cycle of a fantasy rather than a physical being. “Mickey” is recognizable in all its iterations and maintains a timeless symbolic significance to audiences the world-over.

Although Hirst has been accused of creating art for the sake of shock value, even his most grotesque works fit within certain established art historical modes of thinking. Northern European Renaissance paintings often included highly realistic depictions of skulls and other overt symbols of death to remind the viewer of the fragility of life and the inevitability of death. It was intended as both a reassurance and a warning: regardless

of your class, race, gender, or other, we will all be reduced to bones yet also have the opportunity to earn a better after-life. These reminders were called *memento mori*, and this long-standing tradition is an entry point for the reluctant into Hirst’s work. Other late twentieth-century artists who explored the precariousness of life and death were Robert Rauschenberg, who taxidermied animals, Carolee Schneemann, who covered herself in raw meat, and Joseph Beuys, who constructed sculptures made of fat.

Hirst has come to represent the best and most notorious of global contemporary artists who push art to its absolute limits and force art viewers to reconsider the foundational definitions of art and its value. Despite criticism from some artists who claim his work is overrated, many globally recognized contemporary artists such as Jeff Koons, Cindy Sherman, Sarah Lucas and Tracey Emin have all credited Hirst as a significant influence on their work.

In creating a new art form and earning worldwide recognition that extended beyond the insular art community, he single-handedly raised global interest in British products and recreated the image of “Cool Britannica.” Hirst has been involved in high profile collaborations including the Beagle 2 probe, and with Alex James of Blur and actor Keith Allen. His controversial style is a subject of debate in art, philosophy and economics. One of the highest recorded auction values for a work by Hirst was \$12,744,190.00 for *The Golden Calf*, an animal with 18-carat gold horns and hooves, preserved in formaldehyde.

In 2002, the death of close friend, Joe Strummer (former lead singer of The Clash) caused Hirst to refocus the broad theme of death and the life cycle to consider his own personal mortality. As a result, he founded the charity Strummerville to help young musicians and is an active supporter of the Indigenous rights organization, Survival International.



Alex Katz (b.1927, USA)

By Emma Richan

Alex Katz is a painter and printmaker born in Brooklyn to Russian-Jewish parents on the eve of the Great Depression. He was raised in St. Albans in the tumultuous years that followed and, despite volatile social and economic conditions and his mother’s concern over his career prospects in the arts, Katz’s parents encouraged his early passion and talent. He attended Woodrow Wilson High School so that he could study advertising and design, drawing, and antique casting in the afternoons. In 1945, he was drafted into the US armed forces and served in the navy for a year. When he returned he was admitted into the prestigious Cooper Union art school as part of his plan to become a commercial artist and illustrator. Although he initially struggled in the program, he far exceeded the expectations of his teachers and found guidance in Russian-born artist Morris Kantor, who gave him the confidence to set higher aspirations for his art career. The traditional curriculum was enhanced by exposing students to a wide range of art forms outside of fine art. Katz was particularly inspired by poetry, jazz, and dance, which are visible influences in the grace, skill and energy of his style and subject matter.

By the mid-1950s, Katz moved toward a more monochromatic style and experimented by creating collages from hand-coloured strips of delicate paper. This experimentation built on techniques that follow the Matissian cut-out tradition of art making. During this time, Katz had a large circle of artist friends that included figurative painters Larry Rivers and Fairfield Porter, photographer Rudolph Burckhardt, and poets John Ashbery, Edwin Denby, Frank O’Hara, and James Schuyler. These engaging and diverse artists inspired Katz to develop an unequivocal style that was free from association with a specific art movement.

Katz’s oeuvre is recognizable by its large scale, dense colours, strong contoured lines and minimal aesthetic that he developed in the 1960s. His monumentally large paintings force the viewer to concentrate on single details at a time and slow down the viewing process. Much like the work of Pop artists, Katz’s work celebrates middle class America but he does so by introducing its people one-by-one. Katz’s models are distinguishable as individuals, yet his technique of deliberate flattening alleviates the weight of reality from their portraits. His paintings capture real and ordinary people, who







he sometimes personally knows, but often includes those he met serendipitously. He concedes that the mystery of an unknown person gives him more creative license and that it can be challenging to paint those with whom he is emotionally connected.

Portraits of Katz's wife, Ada, are particularly coveted because of the relationship she shares with the artist. As demonstrated in the well-known *Blue Umbrella #2*, there is a purified intimacy communicated in these portraits that is nearly impossible to replicate. Katz is also known for the less traditional group portraits such as *Cocktail Party* (1965) and *Paul Taylor Dance Company* (1969). His so called group portraits reveal the associated personality and character of particular art subcultures. Katz's respect for dance in general and choreographer Paul Taylor in particular became an

ongoing source of inspiration. Aside from the aforementioned painting, Katz also designed sets and costumes for Taylor in the 1960s and painted many other images of dancers throughout his career. As a result of these collaborations, Katz looked to fashion models and designer clothing for creative fodder in the 1980s. In addition to portraiture, Katz is also a successful landscape artist of the same style. He started painting his flower series on a rainy day when he was stuck indoors. He painted a vase of flowers from his home and enjoyed the results so much that he started seeking subjects for his work in the fields when the weather was agreeable.

Katz's style has many similarities with a movement called New Realism, which captured the transition from Abstract Expressionism and Pop art by shifting the conversation from the interior world to the exterior world. Social commentary

was avoided in New Realist works and photography was often used as part of the creative process. Artists involved in the New Realism movement included Howard Kanovitz, Philip Pearlstein, Jack Beal and Malcolm Morley, among others. Katz, however, prefers to avoid labels and direct affiliation with a specific art movement and sees his work as valiant against other visual media such as television, movies and photography. Like Edgar Degas, Katz sometimes uses a technique of cropping a portrait so that part of the person is hidden. In this way, his work challenges popular notions of realism and subverts compositional norms.

His artwork influenced the development of the Photo-realist movement, in which artists continue exploring themes of illusion, perception, and reflection but use a hyper-realistic style to create palpable and experiential energy. Chuck Close





is one of the most famous contemporary artists working in the Photorealist style who has drawn inspiration from Katz. Richard Prince, Peter Doig and Julian Schnabel are other world-renowned artists who cite Katz as an important influence on their aesthetics and philosophy.

Since the mid-2000s, Katz's work regularly sells at auction for more than \$400,000. In 2007, *Red Tulips* sold for \$690,600 at Sotheby's New York, and in 2011, *Blue Umbrella #2* sold for \$666,000 at Christie's. Most recently, Katz has been working on sculptural cut-outs of people that play with the viewer's conceptualization of two and three-dimensional space.

Among countless accolades, Katz has been awarded the Lifetime Achievement Award from the National Academy Museum, an Honorary Doctorate of Fine Arts from Colgate University, an Honorary Doctorate from Colby College, the

Cooper Union Annual Artist of the City Award, Pratt Institute's Mary Buckley Award for achievement, the Queens Museum of Art Award for Lifetime Achievement, The Chicago Bar Association's Award for Art in Public Places, and the John Simon Guggenheim Memorial Fellowship for Painting. His work can be found in public collections worldwide, including Austria, Finland, Spain, Japan, Germany, England, and elsewhere. In the US, his work is housed in some of the country's most prestigious institutions, including The Albright-Knox Art Gallery, Buffalo; The Art Institute of Chicago; The Metropolitan Museum of Art, New York; The Museum of Fine Arts, Boston; The Museum of Modern Art, New York; The National Gallery of Art, Washington, D.C.; National Museum of American Art, Smithsonian Institute, Washington, D.C.; and The Whitney Museum of American Art, New York.





## Katharina Grosse (b. 1961, Germany)

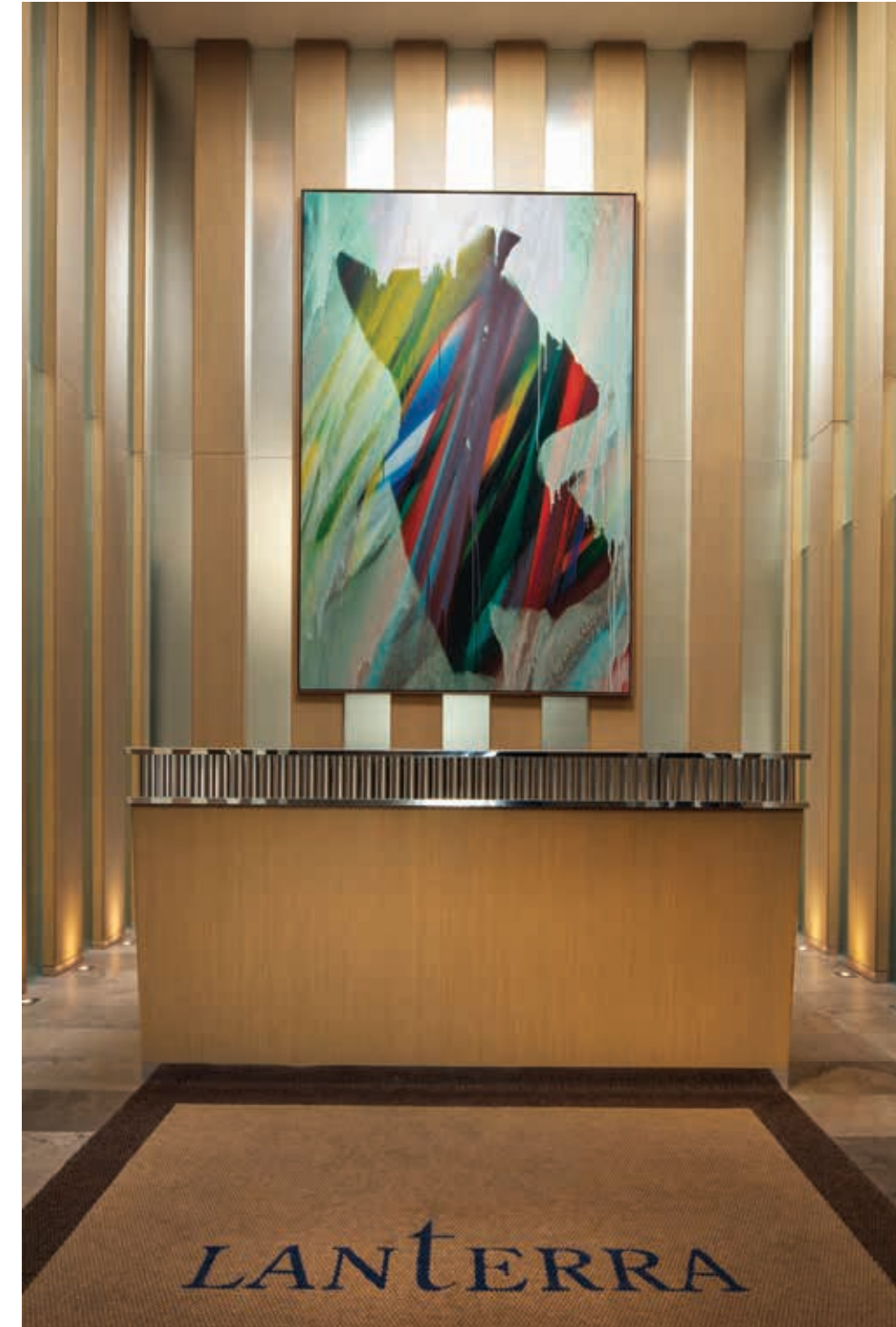
By Emma Richan

Katharina Grosse was born in Freiburg, Germany and would fall asleep as a child by imagining a paintbrush tracing and erasing the outlines of objects in her room. She was raised listening to classical music and playing sports despite a lack of natural athleticism. Recognizing that her strengths fell within the arts, her mother suggested she enrol in a watercolour course where she spent eight gruelling hours per day painting landscapes. Grosse was frustrated by this course but it led her to a revelation about the way she perceives her surroundings. Grosse realized that she does not see the world as constrained by outlines but as an illusion with unbounded possibilities. This epiphany was a decisive moment in her artistic career.

Her struggle with watercolours and resultant self-reflection propelled her to the Art Academy in Münster where she studied between 1982 and 1986. There, she was a pupil of Norbert Tadeusz and John Brus from whom she learned

about the spiritual disciplines of various cultures. With their guidance, she also contemplated the significance of exclusion in the process of inclusion, and of the potential ramifications of her visual and intellectual decisions. She then studied at the Academy in Düsseldorf as a Master's student until 1990.

She drew her early inspiration from the Neo-Expressionists, a group of artists also referred to as the *Neue Wilden*. Neo-Expressionism was a global art movement that included artists from Germany, the US, the UK, parts of South America, Australia and other countries, and emerged in the late 1970s as a reaction against Minimalism. The movement is visually characterized by its vivid colours, rough application of paint and emotionally-charged treatment of figurative subject matter. Contrary to Pop art's contemporaneous attempt to break from Abstract Expressionism, New-Expressionism is regarded as a progression from it.







Grosse is one of the world's most successful contemporary female artists and art teachers. From 2000-2010 she mentored countless emerging artists as a professor at the Kunsthochschule Berlin-Weissensee and has continued to do so in her latest appointment as a professor at the Kunstakademie Düsseldorf since 2010. For ten years, Grosse was immersed in the edgy Berlin art scene, which is now considered one of the top centres of Western art alongside Paris and New York. Young artists often opt to seek inspiration in Berlin over Paris and New York because it is a more economical option and the art community is considered more accessible to traveling artists. Germany is also the birthplace of modern art history, with scholar Heinrich Wölfflin (1864–1945) at the forefront of the discipline's development. Grosse's work thus emerged from an environment imbued with a rich theoretical history as well cutting edge aesthetics. Her success as an artist comes largely from her ability to create aesthetically stunning art that carries on the theoretical tradition without being pedantic.

Her art-making is a spiritual process that results in daring, bright, and monumental installations and works on canvas. The installations range from colourful felled trees, houses, and rubble, while her paintings are often massive canvases

or murals. She prefers to work on many different projects at the same time to keep her inspiration charged, and does so in large, white, well-lit rooms where she creates models for her installations and prepares multiple canvases at once. The presence of light in her workspace is a significant contributor to the solace and clarity she requires when creating art. Grosse's emphasis on the importance of light comes from the notion that light and thought are voluminous, performative and active projectors of space.

She believes an image can be detached from its original meaning and invests herself in the exploration of the impassivity of landscapes. Along the same theme, she perceives memories as a hindrance due to our compulsion to reenact old yet familiar experiences despite the fact that those experiences can never truly be relived. To Grosse, the perception of time is displayed differently in painting than other mediums and she explores this by layering bright colours to create illusion and eradicate borders. She values every colour for performing a particular role, each of which is immediately attractive but never settled and always part of a larger whole. The contrast of design, forms, colour and layers evoke a sense of tension and change that enlivens Grosse's work. Conceptually, she engages with the big themes of falling in love, sexuality, aggression, and



pain, ideas which she concretizes through creating art just as Mark Rothko did before her.

Grosse is a truly international artist represented by five galleries worldwide, including the renowned Gagosian Gallery in New York and London. Since 2002, Grosse has exhibited in galleries and major institutions in Paris, Modena, Madrid, Munich, Istanbul, New York, The Netherlands, the United Kingdom, Dallas, Moscow, Philadelphia, Wiesbaden, Düsseldorf, Berlin, Zurich, and Stuttgart among many others. Her work "Untitled" (2003) is on permanent display in Toronto's Lester B. Pearson International Airport. She spray-painted and brushed acrylic directly onto two adjacent walls that float above a walk-way and retail spaces, thereby enhancing the vibrancy and energy of this transient space.

She has over twenty-five publications dedicated to her work and over ten international awards to her name. Grosse's massive success has brought her work to auction far earlier and with greater success than most contemporary artists achieve in a lifetime. In 2015, her work fetched \$ 42,575 USD at auction and was displayed alongside the likes of Cy Twombly and Keith Haring. This level of success at auction for a living artist speaks volumes to her place within the contemporary art world and her potential art historical legacy.







## Julien Opie (b.1958, England)

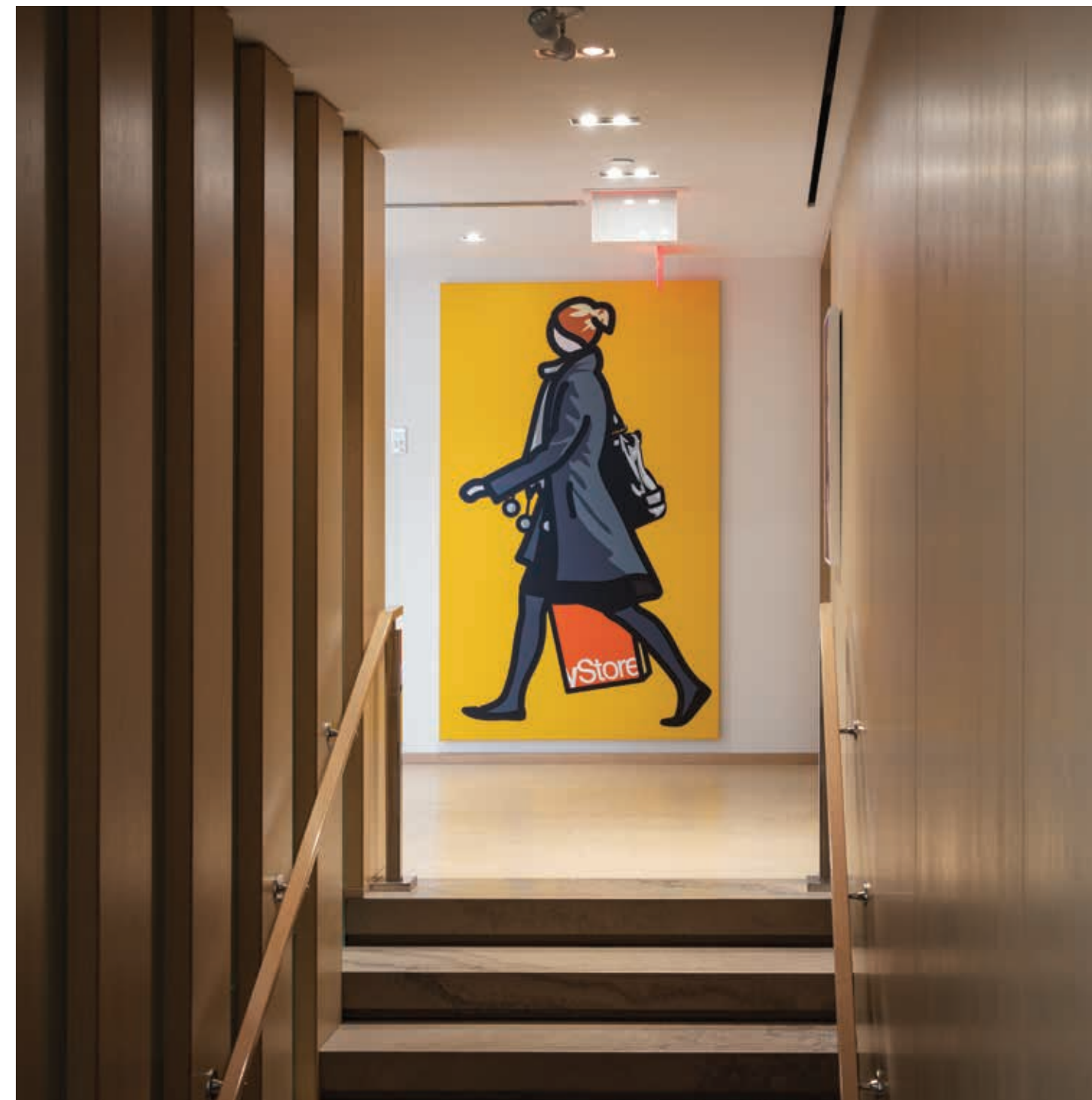
By Emma Richan

Julian Opie was born in London, England, raised in Oxford, and his work is now publicly displayed in cities all over the world. He compulsively practiced drawing every day throughout his adolescence and, despite an initial skepticism about attending a specialized art school, his mother encouraged him to enrol at the Chelsea School of Art in 1978. A year later, he enrolled in Goldsmiths, University of London just a few years before Damien Hirst. There, Opie was taught by conceptual artist and painter Michael Craig-Martin and Richard Wentworth and was influenced by Pop artists Andy Warhol and Roy Lichtenstein.

After graduating from Goldsmiths in 1982, Opie embodied the punk philosophy of his era by squatting at a friend's house without a plan. At this moment, Opie realized that he had to reframe his raw artistic energy into a productive career. He learned to channel his creativity into the development of a specific art style and his talent was quickly recognized by the

high-end Lisson Gallery, who offered to host a solo exhibition of his work that year. With the support of Lisson Gallery, Opie rose to international acclaim in the 1980s and his loyal patrons have recently seen his work, *Red Socks and Chanel Bag*, sell for \$99,510 in 2015 at Sotheby's.

Opie's paintings and sculptures are of minimal yet animated portraits instantly recognizable for their block colours and a strong black contouring that is reminiscent of Japanese woodcuts. Many of his digital and sculptural artworks are considered studies of how people move and interact through and around architecture which makes them ideal as installations in public urban environments. His art best addresses the gap between our sentient and constructed worlds when in these public contexts. Opie uses a cyclical creative process rather than linear by revisiting themes from different perspectives and with new interests. His work is a nexus of historical and contemporary art by expanding the tradition of figure studies,







portraiture and landscape with the use of new media and a sharp visual style. A sense of immediacy and a precise pictorial language are hallmarks of his work.

Portraiture comprises the majority of his oeuvre, but he successfully re-engages the subject by concentrating on one aspect of the portrait at a time. Some of his work is focused on the modeling of hair, the clothes, relationships between figures, or the relationship between the compositional elements, all within the umbrella interest of figure studies. Regardless of his focus, the portraits remain essentialized versions of the people he portrays. Artwork titles retain the minimalism of his style by adopting only the first name of the model and their occupation. This practice hints at the derogatorily reductive nature of labels in both art and reality.

The second largest subject of Opie's oeuvre is the natural world. Many of these hypnotic images come from a place of nostalgia in the artist's European train travel. He connects the longing and escapism that journeying outside the city provides, while simultaneously poking fun at the comfort we find in the manufactured landscape of farmlands. Inspiration for his landscape paintings are also partly derived

from children's train sets and the backdrops that came with them. He captures a childlike sense of promise and hope in his work by editing away superfluous details and focusing on the horizon line. Furthermore, Opie consciously uses paint as the medium for expressing journeys instead of a digital media because he seeks to challenge our notions of time and space.

His unbridled creativity is demonstrated by his collaborative work, in which his art often exemplifies the contemporary intersection between artistic expression and the commodification of the advertising industry. Opie partnered with the bands U2 and Blur for their album covers and LED light projections for tours. He also created a set design for Wayne McGregor's ballet *Infra* for The Royal Opera House in London. By bringing his art outside the proverbial box, Opie has reached an extensive audience.

Opie's digital sculptures can be found in downtown Toronto and as major public art projects around the world, including Tokyo, New York, Prague, Phoenix, London, Calgary, Dublin, Seoul, and elsewhere. Since 2014 alone, he has had solo exhibitions in Geneva, Berlin, Vienna, Tokyo, Madrid, London, Helsinki, Seoul, Oslo, Braga and Birmingham.





## Jack Bush, William Pehudoff, Charles Robb, Alex Janvier

By Emma Richan

**William Pehudoff (1918-2013, Canada)** was a prominent colour field painter based out of Langham, Saskatchewan during some of the most productive and lively years of the Emma Lake Artists' Workshops. He was affectionately referred to as "Bill" by friends and family, and is warmly remembered as having old world charm and new world ambition. Pehudoff loyally lived in the prairies throughout the Dust Bowl and Great Depression of the 1930s and expressed his resilience through painting. His work ethic was apparent in his ambitious commitment to maintain a productive farm while he simultaneously pursuing a career as an artist. After saving enough of his hard earned money, Pehudoff traveled to Colorado Springs and New York to study art. He also visited London, England, where he proposed to Dorothy Knowles, a fellow painter with a successful art career of her own. The two artists wed in France in 1951 before moving back to Saskatchewan.

Pehudoff's work was informed by the study of art history and criticism, Greek history and philosophy, the Russian classics and his own Doukhobor heritage. He was passionate in his pursuit of colour theory and is now one of the best recognized Colour Field painters in Canada alongside Jack Bush. He is revered for large scale, soft glowing colours, and focus on linear forms, all of which New York art critic Clement Greenberg praised and encouraged in his work.

The Emma Lake Artists' Workshops were one of the vital ways that Canadian artists stayed connected with the New York art scene, which had by the 1950s superseded Paris as the art centre of the world. Until the late twentieth-century, North American national borders were fluid and artists from the US and Canada actively shared ideas and worked together. Pehudoff developed professional relationships with Kenneth Noland and other prominent American Abstractionists who traveled to the area specifically for the Emma Lake Artists' Workshops.

Pehudoff was awarded the Order of Canada, the Saskatchewan Order of Merit, and the Queen Elizabeth II Diamond Jubilee Medal. He was a member of the Royal Canadian Academy of Arts and his work is displayed in major museums across the country, including the Art Gallery of Ontario, the National Gallery of Canada, the Mendel Art Gallery, the Glenbow Museum and the Montreal Museum of Fine Art.

Auction results continue to soar for Pehudoff as more collectors learn his contribution to Canadian art. In May 2014, a horizontal painting sold for \$46,000 in an online auction, but many other larger paintings in corporate and private collections have yet to resurface on the secondary market. He has become a staple at the Toronto International Art Fair and a must-know for Canadian artists, scholars and connoisseurs alike.







As mentioned, **John Hamilton "Jack" Bush (1909-1977, Canada)** was a leading Colour Field painter and contemporary of William Perehudoff. He is one of Canada's most coveted artists for his bold aesthetic style and his pivotal role in reshaping the Toronto art scene with fellow Painters Eleven members. The Painters Eleven group was founded in 1953 by fellow Canadian abstractionist William Ronald, and joined by Oscar Cahén, Tom Hodgson, Ray Mead, and other daring artists of the time. Early in his career, Bush was influenced by the Group of Seven and the Beaver Hall Group, and studied under the latter group's own Adam Sheriff Scott, but his abstract art was a conscious and radical break from these older painting traditions. It was after visiting New York City and absorbing the intensity of Abstract Expressionism that his work dramatically changed toward the style for which he is best known. Leading New York art critic Clement Greenberg publicly praised Bush's new abstract work thus immediately elevating him to international repute.







Jack Bush's son, **Charles Robb (b.1938, Canada)** is a successful contemporary abstract painter in his own right. Born in Toronto in 1938, he grew up within the Canadian art scene and with ties to New York artists and critics such as Kenneth Noland, Tony Caro, and Clement Greenberg. Given his early immersion to the art world, Robb was prepared for a life of rigorous art training. He attended the Ontario College of Art (now OCADU) and graduated in 1959, thereafter traveling across Europe for artistic inspiration and learning. During school he concentrated on landscape painting but gradually turned to abstraction, earning his first solo show in New York in 1963 and by 1981 was featured by CBC in a documentary series called "Seeing It Our Way." Music is central to Robb's life and painting process as he always paints while listening. His dedication and talent has successfully carried on the tradition of the Colour Field painting movement in Canada.

Recently acknowledged as one of Canada's most ground-breaking contemporary abstract artists, **Alex Janvier (b.1935, Canada)** formally joins the ranks of Perehudoff, Bush and Robb. Janvier, an Aboriginal artist of the Cold Lake First Nations, overcame his traumas from attending residential school and earned a degree from the Alberta College of Art and Design in 1960, making him one of the first Aboriginal artists in Canada to graduate from this school.

He exhibited work at the radical Indians of Canada Pavilion at Expo 67 in Montreal. Expo 67 represents a significant shift in Aboriginal art in Canada because it was the first time such a large number of Aboriginal artists and officials from across the country were together to collaborate and share experiences in a formal way. By actively participating in this show, Janvier became a key figure in the transition from traditional to contemporary Indigenous art forms.

Janvier is known for his boldly colourful and authentic style which distinguishes him within his associated peers of the so-called "Indian Group of Seven," also known as the Professional Native Indian Artists Incorporated Inc. (PNIAI). He co-founded PNIAI in 1973 to highlight the significance of contemporary Indigenous art and related socio-economic issues in Canada. His renown has grown dramatically over the past several years to join other well known Indigenous artists including Norval Morrisseau, Jane Ash Poitras, Carl Beam, Robert Houle, Brian Jungen, Daphne Odjig, Allen Sapp, and others. Recently, over 150 of Janvier's artworks were exhibited in a major retrospective at the National Gallery of Canada.





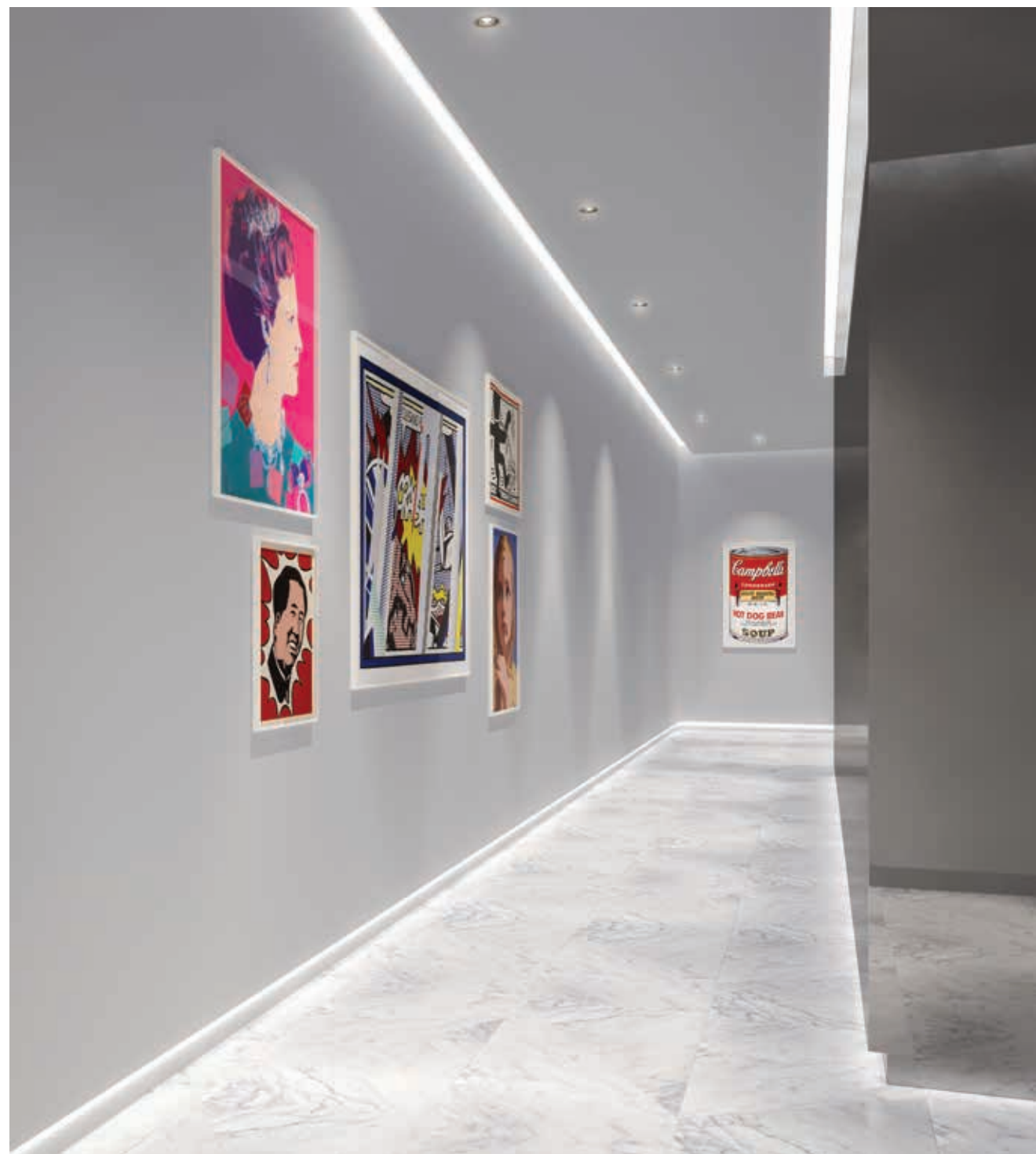
## The Artists' Alley Vision

























Artwork Details

20



(Left to right)

Andy Warhol, *Jimmy Carter*, Screenprint, 39.25" x 29.5"

Keith Haring, *Free South Africa*, Colour Lithograph, 31.75" x 39.5"

Andy Warhol, *Edward Kennedy*, Screenprint, 40" x 32"


Andy Warhol, *Mao*, Screenprint, 40" x 32"

22



Childhood self-portraits  
by Barry Fenton

23




(Left to right)

Jack Bush, *Untitled*, Gouache on paper laid on board, 21" x 15"

Andy Warhol, *Liz*, Offset Lithograph, 23" x 23"

Jack Bush, *Untitled (Landscape)*, Oil on Board

24




Alex Katz, *Ada in Hat*  
Screenprint, 24.25" x 36"

25



Gershon Iskowitz, *McKellar Island*  
Oil on Canvas Board, 22" x 30"

26



(Left) René Marcil

(Centre) Andy Warhol, *Mick Jagger*, Screenprint, 43.5" x 29"

(Right) Roy Lichtenstein, *Reflections on Crash*,  
Lithograph and Screenprint, 53" x 69"

27



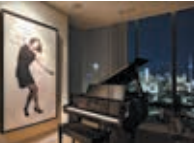
Jack Bush

28



Roy Lichtenstein, *Real State*,  
Lithography 19.5" x 38.5"

29



Robert Longo  
Lithograph

30



(Left) Alex Katz, *Swamp Maple 1*,  
Colour Lithograph


(Right) Roy Lichtenstein, *Reflections on Crash*,  
Lithograph and Screenprint, 53" x 69"

31



Jack Bush, *Untitled (Landscape)*  
Oil on Board

32




René Marcil

32




Andy Warhol, *Mao: White and Purple*  
Colour Lithograph, 27" x 34"

33



Roy Lichtenstein, *Knock Knock*  
Linocut, 22.5" x 15.75"


34



(Left) Andy Warhol, *Queen Ntombi Twala of Swaziland*,  
Screenprint, 42" x 41"


(Right) Andy Warhol, *Vote McGovern*,  
Screenprint, 42" x 41"

35



Jack Bush, *Untitled*,  
Gouache on Paper Laid on Board, 21" x 15"

36



(Left to right)

Etienne Pirot, *Conversation*, bronze, 25.5" high

Rita Letendre, *Going On and On*, Oil on Canvas, 24" x 84"

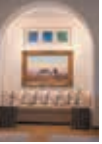
Charles Robb, *English Garden*, Acrylic on Canvas, 48" x 80"

Alex Janvier, *Jet Trace*, Acrylic on Linen, 30" x 24"

Julian Opie, *Woman Using Her Mobile  
Phone as an Umbrella*,  
Vinyl on Wooden Stretcher, 213.8" x 111"


Alex Janvier, *The Balance*, Acrylic on Canvas, 48" x 36"

38



Ludwig Blum, (1939),  
Oil on Canvas

39




(Left to right)

Shmuel Charuvi

Reuven Rubin

Pinchas Litvinovsky

40




(Left to right)

Moshe Castel

Yakov Agam


Moshe Castel

41



Moshe Castel

41



Tolla Inbar

42



(Left to right)

Alex Katz, *Ulla in Black Hat*, Lithograph, 72" x 101"


Charles Robb, *Steps*, Acrylic on Canvas, 68 "x 24"

Julian Opie, Lily, *Eyes Straight, Head Right*  
Inkjet on Paper on Aluminum, 39.5"x 26"

Alex Katz, *Brisk Day III*, Original Silkscreen, 35" x 28"



43




(Left to right)

Reuven Rubin, *Biblical Vision*, Oil on Canvas, 18.1" x 14.9"

James Pichette, *Rythmes Portruaires*, Oil on Canvas, 59" x 53"

Reuven Rubin, *Oil on Canvas*

44




(Left to right)

Aaron Feldman


David Rakia, *"Letters in Grey,"* Oil on Canvas, 39.4" x 47.2"

44



Ruth Bloch, *Tall Duo*  
Bronze, 8" x 74"

46

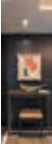


(Left to right)

William Perehudoff, *AC-87-93*  
Oil on Canvas, 58" x 46"

Richard Orlinski, *Blue Wild Kong - Daum (Chaim)*  
Cristal Resin, 20.28" height

47




Reuven Rubin, *Biblical Vision*  
Oil on Canvas, 18" x 15"

48




Dale Chihuly, *St-Croix Drawing*  
Oil on Paper, 47.2" x 35"

49




Robert Marchessault, *Blue Lake*  
Oil on Panel, 40" x 40"

70




Etienne Pirot, *Conversation*  
bronze, 25.5" high

71




Ruth Block, *Harmony (Lance and Terra)*  
Bronze, 52.5" x 59" x 32"

71



Itzik Khan, *Bronze Apples*  
Bronze, 75" x 15.5" x 32"

72




(Left to right)

Andy Warhol, *Edward Kennedy*  
Screenprint, 40" x 32"


Andy Warhol, *Mao*  
Lithograph, 40" x 32"

74



Andy Warhol, *Mao*  
Lithograph, 40" x 32"

75




(Left to right)

Andy Warhol, *Campbell's Soup: Hot Dog Beam*  
Screenprint, 35" x 23"

Gershon Iskowitz, *Untitled*  
Watercolour on Paper

76




Andy Warhol, *Queen Margrete II of Denmark*  
Screenprint, 39" x 31.5"

79




Roy Lichtenstein, *Reflections on Crash*  
Lithograph and Screenprint, 53" x 69"

80




Roy Lichtenstein, *I Say No...Make Sure. Huh?*  
Screenprint, 41.5" x 27.7"

81




Roy Lichtenstein, *Still Life with Portrait*  
Lithograph and Screenprint, 26" x 20"

82



Roy Lichtenstein, *The Adventures of Mao on the Long March*  
Lithograph, 26" x 20"

84

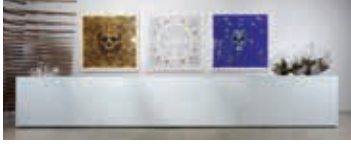


Barry Fenton standing with

Damien Hirst, *Mickey (Blue Glitter)*,  
Silkscreen, 60" x 48" (left); and

Damien Hirst, *Minnie (Pink Glitter)*  
Silkscreen, 60" x 48" (right)

86




(Left to right)

Damien Hirst

Damien Hirst

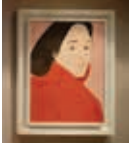
Damien Hirst

91



Alex Katz, *Sophie*  
Original Silkscreen, 39 x 41 ins

92



Alex Katz, *Brisk Day III*  
Original Silkscreen, 35 x 28 ins

93



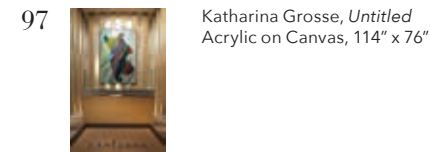
Alex Katz, *Green Jacket*  
Colour Silkscreen, 36" x 24"

95



Alex Katz, *Ulla in Black Hat*  
Lithograph, 72" x 101"





Katharina Grosse, *Untitled*  
Acrylic on Canvas, 114" x 76"



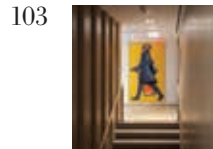
Katharina Grosse, *Untitled*  
Installation at Toronto Pearson International  
Airport, Terminal 1



Katharina Grosse, *Untitled*  
Acrylic on Canvas, 114" x 76"



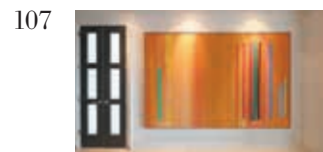
Julian Opie, *Ruth Smoking*  
LCD Screen, 43" x 26"



Julian Opie, *Woman with Shopping Bag and Scarf*  
Vinyl on Wooden Stretcher, 86.75 x 54.20 ins



Julian Opie, *Lily, Eyes Straight, Head Right*  
Inkjet on Paper on Aluminum, 39.5 x 26 ins



William Perehudoff  
Acrylic on Canvas



Jack Bush, *Lincoln Centre*



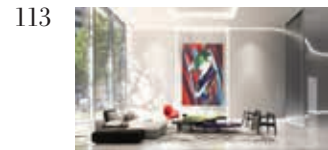
Jack Bush, *Spin-Off-Blue*  
Acrylic on Canvas, 89" x 43"



Charles Robb, *Trampin*  
ACrylci on Canvas, 48 x 72 ins



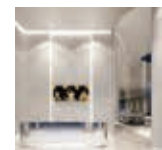
Alex Janvier, *The Balance*  
Acrylic on Canvas, 48 x 36 ins



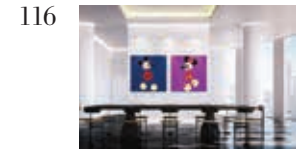
Katharina Grosse, *Untitled*  
Acrylic on Canvas, 114" x 76"



Julian Opie, *Woman Using Her Mobile  
Phone as an Umbrella*  
Vinyl on Wooden Stretcher, 213.8" x 111"



Alex Katz, *Black Hat IV*  
Screenprint, 28.75" x 72"



(Left to right)  
Damien Hirst, *Mickey (Blue Glitter)*  
Silkscreen, 60" x 48"  
Damien Hirst, *Minnie (Pink Glitter)*  
Silkscreen, 60" x 48"



Katharina Grosse, *Untitled*  
Acrylic on Canvas, 114" x 76"



# Biography



## Emma Richan

Emma Richan is a Toronto-based art consultant currently pursuing her PhD in Art History at the University of Victoria with a specialization in modern and contemporary art. Her research is focused on the little-known early work of Clyfford Still, a leading Abstract Expressionist. Emma earned her Master of Arts in Visual Studies at the University of Western Ontario and her Bachelor of Arts (Honours) in Art History from Queen’s University. She has worked in commercial art galleries, auction houses, and museums across Canada.

Her extensive academic and industry experience bridges the gap between these two related, yet often separated worlds, presenting a unique perspective on the process of building and maintaining an art collection. Through her consulting practice, she provides services relating to acquisitions, appraisals, collection management, and research-based projects.

Emma is passionate about connecting her clients with artwork they fall in love with to build stunning collections that tell their unique story.

In addition, Emma is an active member of the International Society of Appraisers, the Art Gallery of Ontario, the Art Gallery of Greater Victoria, Universities Art Association of Canada, and National Ballet of Canada’s Turnout programme.



## Alessandro Munge

Alessandro Munge was born to design. Early on, he began sketching designs for his mother’s drapery business, later expanding his visions to incorporate different elements of a room to create a comprehensive and holistic space. His enthusiasm for architecture and interior design grew throughout high school and university, leading him to spearhead retail and hospitality projects for a renowned Toronto-based interior design firm. Alessandro instills the design process with a balanced approach that captures the essence of each client’s vision from both a creative and financial perspective. His international travels, expertise and cultural exposure allow Studio Munge the ability to create and sculpt spaces into distinctive, signature experiences that reflect the essence and vibrancy of their inhabitants while incorporating elements from each project’s architecture, sense of place, history and heritage.

*“Travel inspires me. I love different cultures, different countries. I love to people-watch. I love to study and understand human behaviour and emotion.”*

As Studio Munge’s charismatic leader, Alessandro inspires the firm’s diverse design teams with passion and creativity to produce exceptional, interactive and immersive design.

*“I always envisioned a studio that could grow with me, where disciplines were free to think for themselves as long as they were driven by curiosity and passion.”*

With more than 20 years of experience in the industry, Alessandro’s global perspective, inquisitive nature and unfailing quest for the perfect solution have propelled Studio Munge to become a global design leader.