

DE LA CRUZ COLLECTION

**GROUND FLOOR
2017 - 2018 EXHIBITION**

Force and Form

December, 2017 - November, 2018

Force and Form, further explores shifts in contemporary visual culture, as revealed through the vision of collectors, Rosa and Carlos de la Cruz.

“We always try to build relationships with the artists in the collection. Our exhibitions are a collective effort that includes the voice of the artists. This exchange helps us build possibilities that extend beyond our understanding of current art practices, and allows for the inclusion of the artists’ vision.”
– Rosa de la Cruz

In response to the acceleration of communication and global technological advancements, new modes of production are reshaping the way in which artists employ inventive mark making, digital language, and the use of non-traditional and commercial fabrication. In this context, media is freely deconstructed, pushing the boundaries of high-art and presenting new possibilities.

Force and Form brings together pivotal works from artists in the collection whose practices respond to issues of identity, gender, class, power, and the values that contribute to our social fabric. Challenging traditional practices of sculpture, installation, and painting, familiar materials and found imagery address the innate conflicts of the mechanical gesture and human intention found within commodities and popular culture.

Museum hours: Tuesday through Saturday, from 10:00AM to 4:00PM.

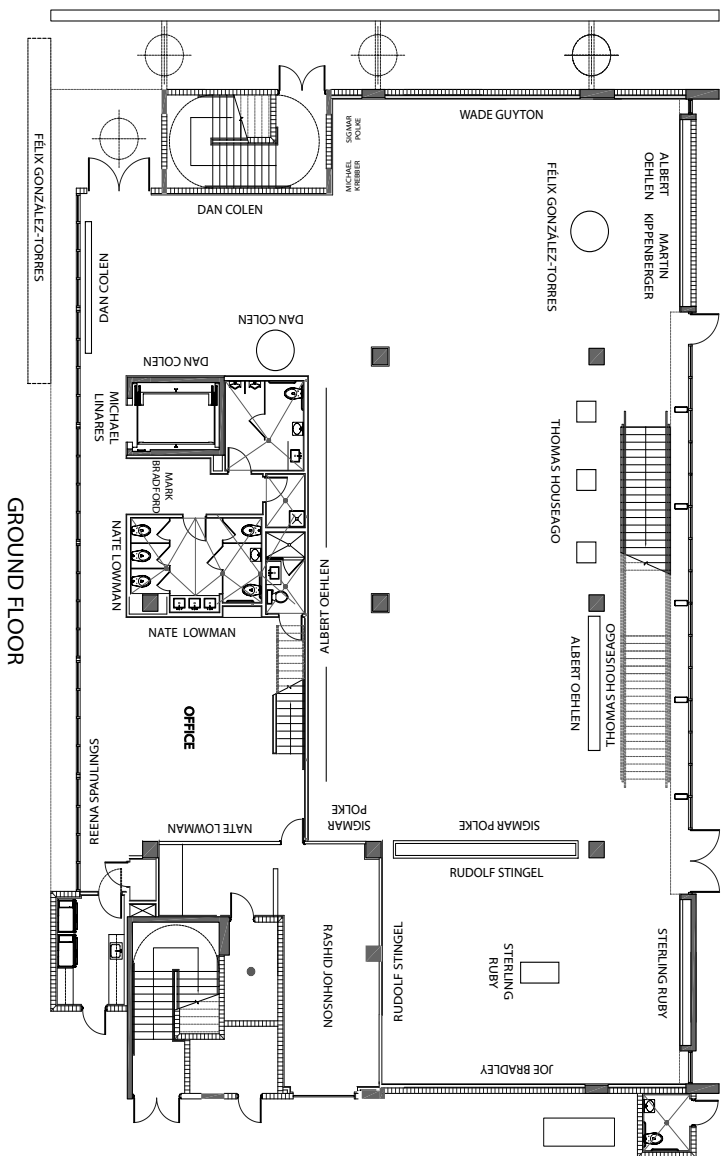
Admission free: Including lectures, events, and all educational programs.

Artists in the exhibition:

Kathryn Andrews
Tauba Auerbach
Hernan Bas
Walead Beshty
Mark Bradford
Joe Bradley
Dan Colen
Martin Creed
Aaron Curry
Salvador Dalí
Peter Doig
Isa Genzken
Félix González-Torres
Mark Grotjahn
Wade Guyton
Guyton/Walker
Rachel Harrison

Arturo Herrera
Jim Hodges
Evan Holloway
Thomas Houseago
Alex Israel
Rashid Johnson
Alex Katz
Martin Kippenberger
Michael Krebber
Wifredo Lam
Glenn Ligon
Michael Linares
Nate Lowman
Adam McEwen
Ana Mendieta
Albert Oehlen
Laura Owens

Jorge Pardo
Manfred Pernice
Sigmar Polke
Seth Price
Sterling Ruby
Analia Saban
Josh Smith
Reena Spaulings
Rudolf Stingel
Rufino Tamayo
Kelley Walker
Christopher Wool



FAÇADE

Félix González-Torres

Born in Guáimaro, Cuba 1957. Died in Miami, Florida 1996.

"Untitled", 1995

Billboard

Dimensions vary with installation

Located on the façade of the building, Félix González-Torres' image of a lone bird flying in a vast sky welcomes visitors to the collection. The billboard, *"Untitled"*, 1995, was exhibited at the Guggenheim Museum during González-Torres' 1995 retrospective curated by Nancy Spector.

During the 52nd Venice Biennial in 2007, González-Torres represented the United States. The exhibition included a series of twelve outdoor billboards of the same image of a bird in flight, installed throughout the city of Venice. "Presented without identifying text, these billboard images exist as lyrical spaces for contemplation amid the bustle of urban life." ("Felix Gonzalez-Torres at the 52nd Venice Biennale.", E-Flux, 5 June 2007")



Billboard:
Félix González-Torres
"Untitled", 1995
de la Cruz Collection, Miami, FL

"Without the public these works are nothing. I need the public to complete the work. I ask the public to help me, to take responsibility, to become part of my work, to join in."

- Félix González-Torres, 1990

Dan Colen

Born in Leonia, New Jersey, 1979. Lives and works in New York.

I'm Gonna be Sick, 2015

Flowers on bleached Belgian linen

110 x 89 inches

Vengeance, 2015-2016

Oil on canvas

90 x 119 inches

A Hot Day For a Hanging, 2015-2016

Oil on canvas

89 x 119 inches

The Big Dipper, 2013

Glass backboard and aluminum

93 x 42 inches

Dan Colen's method of painting pays close consideration to the ephemera of everyday life; using materials that might otherwise be overlooked, he creates contemplative works full of vibrant color. "Using flowers, dirt, grass, tar, feathers, Mylar confetti, street trash, and readymade metal studs, he relinquished his controlling approach to painting, instead allowing the final result to be guided in large part by the behavior of the given material." ("Dan Colen - Gagosian Gallery." *Dan Colen - Gagosian Gallery*. Gagosian Gallery, 2015. Web.)

I'm Gonna be Sick, 2015 is the result of a ritualistic process, in which Dan Colen compulsively threw flowers, covered in paint, against the canvas. For this series of paintings, rather than introducing a narrative or representational character, Colen employs an obsessive gestural process, resulting in poetic color fields reminiscent of the work of the post-war Abstract Expressionists.

"Colen's 'Desert Series', began in 2015. These images of the strangely lunar Wild West are inspired by stills from Looney Tunes cartoons of Wile E. Coyote and *The Road Runner*. The animated shorts followed the template of the already-popular mid-20th Century 'chase cartoons,' such as *Tom & Jerry*, as well as playing to post-war cowboy conquest pride, and the soon-to-be tested outlandish advancements of rocket engineering. Wile E. Coyote tries and tries again, unleashing every offense imaginable to successfully trap his prey – in spite of the fact that each attempt inevitably ends instead in self-destruction. Colen's compositions lean on these metaphorical notions of hope, discovery, and failure, redirecting them with equal gusto toward the artist's own deployment of paint on canvas.

As with his 'Viscera Paintings', the 'Desert Works' are built with undiluted tube paint, making for a more (light) absorbent surface. In keeping with his usual approach of ridding the source images of the cartoon characters themselves, the desert landscapes are left defined by their bizarre referents to depth of space. In as much as these works are symbols of the vastness of the American West, they are also utterly flattened spaces – pushing out toward the viewer far more than they ever allow for a prospective ride off into the sunset. That gratification is replaced by Colen's recurring interest in what individual paint marks are capable of describing, how little or how much is required of them as stand-ins for a dusty rock or an alien succulent dancing upon the mesa. With this new series, Colen explores the 'objectness' of a painting, pushing the material beyond image and allowing the paint to communicate it's material essence.

The 'Desert Paintings' reveal, too, their reliance on Colen's early American modernist predecessors, such as Georgia O'Keeffe and Arthur Dove, whose canvases teetered between natural representation and the abstract. Perhaps that realm, between nature and abstraction, exists as a kind of forfeiture – an acceptance of art's shortcomings as a competitor with the natural world, and a hope that instead art can transcend our reality and find its own material sublimity."

(Dan Colen Studio, 2017)

"*The Big Dipper*, 2013, is the first of Colen's basketball backboard sculptures bent to form a complete circle. The backboards are shattered and yet frozen in place—echoing both the sublimity of crystalline ice formations and the explosive moment of an NBA slam dunk powerful enough to break 1/2 inch-thick tempered glass..."

(Dan Colen Studio, 2013)



Dan Colen
A Hot Day For a Hanging, 2015 - 2016
 de la Cruz Collection, Miami, FL



Dan Colen
Vengeance, 2015 - 2016
 de la Cruz Collection, Miami, FL

Michael Krebber

Born in Cologne, Germany 1954. Lives and works in Cologne, Germany.

MK.314, 2015

Acrylic on canvas

47 x 35 inches

"Michael Krebber has a conceptual approach to painting that questions the fundamental roots of the medium. Using the briefest of gestures and brushstrokes, Krebber often declares a work complete at the first available opportunity. Believing that there is now little new that can be done with painting, Krebber is engaged in the medium's endgame, playing the final moves again and again without ever reaching its conclusion: 'I do not believe I can invent something new in art or painting, because whatever I would want to invent already exists.' Rather than invent something new, Krebber's restrained brushstrokes leave a canvas open and full of possibilities. Like an unfinished sentence, his works leave the viewer guessing what might happen next."

("Rhinegold: Art from Cologne, Michael Krebber." Tate, n.d. Web.)

"*MK.314* is an iteration of a snail painting made by the Duchess of Cambridge while visiting an L.A. charity. The authority of painting can be assumed by virtually anyone, and —with more or less enthusiasm —propel a social media storm."

(Hochdorfer, Achim. "Fine Young Cannibals." Introduction. FYC Fine Young Cannibals. New York: Petzel, 2016. N. pag. Print.)



Kate Middleton, Duchess of Cambridge
Los Angeles, 2011



Michael Krebber
MK.314, 2015
de la Cruz Collection, Miami, FL

Sigmar Polke

Born in Oels, Silesia, Poland 1941. Died in Cologne, Germany 2010.

Irraufer (Misdirected), 1983

Acrylic on fabric

70 x 59 inches

Sigmar Polke is considered one of the most influential contemporary artists of our time. Much like the patterned works by Christopher Wool and Rudolf Stingel, there is a calculated disruption of traditional painting methods and techniques in his work. Polke's compositions are riddled with a critique of consumerist values, Germany's economic instabilities, and a fascination with American Pop Culture. Polke was a tireless experimenter and a critical observer of our times.

For the painting *Irraufer*, 1983, Sigmar Polke uses, as in many of his other works, commercial patterned fabric. The sketched heads seem to be revolving in a whirlpool. Polke was once quoted for his attributing Spanish painter Fransico Goya as an inspiration for his work. In *Irraufer*, 1983, we can see the similarities to Goya's frescoed dome in the Church of San Antonio de la Florida in Madrid.



Sigmar Polke
Irraufer (Misdirected), 1983
de la Cruz Collection, Miami, FL



Goya's Dome depicting Saint Anthony's Miracle
La Ermita de San Antonio de la Florida, 1798
Madrid, Spain

Wade Guyton

Born in Hammond, Indiana 1972. Lives and works in New York.

Untitled, 2012

Epson UltraChrome inkjet on linen

198 x 414 inches

Wade Guyton's monumental six-panel vertical work, *Untitled*, 2012, was commissioned for the exhibition "The Painting Factory", organized by Jeffrey Deitch at The Los Angeles Museum of Contemporary Art. To create this work, Guyton used the same forty-four inch Epson printer that he has used since 2004. However, for this work, by intervening in the process of printing, much of the canvas is left unfinished and traces of ink appear on the white areas.

"Yes, the linen is folded in half and taped together. I'll flip it and print on both sides, from the same TIFF file I used for the black paintings. But for those, I cropped the canvas down to just the printed image. This time I'm going to stretch it as tall as the wall will allow – eighteen feet – leaving all the excess blank space intact... Actually, for the MOCA paintings, you can tell that the quality of the printing is different from this one. Here you can see horizontal banding that comes from 'economy' printing. You know when you're printing on your regular printer, you have all these options? I thought for the MOCA work I would use 'quality' printing... There's a trace of each painting that travels from canvas to canvas. They get piled up or dragged around, and it seems like ink is always leaking out of somewhere... There is something totally obnoxious about making such huge work. People make these spectacular things at this scale, and this is going to be so unspectacular. But I'm also not convinced that they're paintings, anyway. They're not really installations either. They're something else, so it's fine for them to expand, to take on different shapes..." - Wade Guyton, 2012

(Deitch, Jeffrey, and Nikki Columbus. *The Painting Factory: Abstraction after Warhol*. New York, NY: Skira Rizzoli, 2012. Print.)

"‘It seemed like a big challenge,’ Wade Guyton remarked, with some trepidation. He needed a way to ‘deal with’ the space. Guyton uses this phrase often, usually in reference to the givens – whether technological or architectural – that have come to define his work. It connotes a certain attitude... He never builds walls or paints them or tries to ‘fix’ the architecture, but is instead drawn to awkward situations precisely because of how they pressure his work and move it forward according to factors beyond his control."

(Rothkopf, Scott, and Wade Guyton. *Wade Guyton OS*. New York: Whitney Museum of American, 2012. Print.)

Félix González-Torres

Born in Guáimaro, Cuba 1957. Died in Miami, Florida 1996.

"Untitled" (America #3), 1992

42 light bulbs, extension cords, and porcelain light sockets

Overall size varies with installation

Félix González-Torres' simple string of 42 light bulbs illuminates the main exhibition room. This minimal gesture gives a feeling of monumentality similar to Wade Guyton's six-panel painting, *Untitled*, 2012.

González-Torres invites the viewer to contribute his or her own experiences when confronting the work which provides a poetic participatory aspect. As the light bulbs burn out they are replaced, which resonates with the idea of loss and renewal. The form that the work takes can change dramatically depending on how the piece is installed.

"...I think more than anything else I'm just an extension of certain practices, Minimalism or Conceptualism. I don't like this idea of having to undermine your ancestors, of ridiculing them, undermining them, and making less out of them. I think we're part of a historical process and I think that this attitude that you have to murder your father in order to start something new is bullshit. We are part of this culture, we don't come from outer space, so whatever I do is already something that has entered my brain from some other sources and is then synthesized into something new. I respect my elders and I learn from them. There's nothing wrong with accepting that. I'm secure enough to accept those influences. I don't have anxiety about originality, I really don't."

(Félix González-Torres, quoted in Robert Storr, "Interview with Félix González-Torres." "ArtPress" [January 1995], pp. 24–32)



Félix González-Torres
"Untitled" (America #3), 1992
de la Cruz Collection, Miami, FL

Wade Guyton
Untitled, 2012
de la Cruz Collection, Miami, FL

Albert Oehlen

Born in Krefeld, Germany 1954. Lives and works in Spain and Switzerland.

Untitled (Baum 33), 2015

Oil on dibond

120 x 81 inches

Untitled (Baum 56), 2015

Oil on dibond

98 x 49 inches

“Albert Oehlen creates tree-like forms as vehicles for a methodical deflation of content. Like Piet Mondrian and Georg Baselitz before him, the tree has been a recurring motif for Oehlen since the 1980s.

In the ‘Baum Series’, the isolated, literally described trees undermine the common role of identifiable images through ‘bad painting’. In the new schematic, forms—rendered in non-naturalistic contrasts of vivid red, black, white and blue—trunks and branches become pure silhouettes that suggest the digital marks of art and design software, even though they have been meticulously hand-painted in oil.”
 (“Albert Oehlen - February 5 - March 24, 2016.” Gagosian. Web.)



Albert Oehlen
Untitled (Baum 33), 2015
de la Cruz Collection, Miami, FL



Albert Oehlen
Untitled (Baum 56), 2015
de la Cruz Collection, Miami, FL

Martin Kippenberger

Born in Dortmund, Germany 1953. Died in Vienna, Austria 1997.

Nicht Wissen Warum, Aber Wissen Wozu
(*Not Knowing Why, But Knowing What For*), 1984
Oil and silicon on canvas
63 x 53 inches

Martin Kippenberger's most poetic paintings include *Not Knowing Why But Knowing What For*, 1984, featuring geometrical shapes overlaid with the title's script written in clear silicone. This work was featured in his 2009 retrospective, "The Problem Perspective", at Museum of Modern Art, MoMA, New York.

"Kippenberger was not interested in producing works of quality," observed artist Mike Kelley, "In fact, he strove to create works that had an aura of failure about them." Martin Kippenberger was not alone in staking a new generational position in Germany. Together with one of his closest colleagues, Albert Oehlen, whom he met in Hamburg during the late 1970s, Kippenberger was driven to formally and conceptually explore the most distasteful, degraded and banal sides of Pop-Culture.

"Nicht Wissen Warum, Aber Wissen Wozu (Not Knowing Why, But Knowing What for), 1984, with its careful displacements and drippings is indeed a beautiful abstract picture. However, for Kippenberger, without his courageous kick against art fashions which were on their way in just at this time, it would only have been an amputated means of communication."

(Hermas, Manfred, "Nacht Kippenberger". Eindhoven, Netherlands: Van Abbe Museum, 2003. Print. pp.77)



Martin Kippenberger
Nicht Wissen Warum, Aber Wissen Wozu
(*Not Knowing Why, But Knowing What For*), 1984
de la Cruz Collection, Miami, FL

Thomas Houseago

Born in Leeds, England 1972. Lives and works in Los Angeles, California.

Dancer II, 2010

Tuf-Cal, hemp, iron rebar,
graphite, and wood
81 x 47 x 41 inches

Lamp / Head, 2010

Tuf-Cal, hemp, iron rebar,
redwood
38 x 30 x 23 inches
Base: 50 x 24 x 24 inches

Giant Baby, 2010

Tuf-Cal, iron rebar, hemp, wood,
graphite, oil and crayon
82 x 48 x 104 inches

S-Mask (Clay) I, 2011

Tuf-Cal, hemp, iron rebar
51 x 40 x 9.5 inches

Construction Mask II, 2012

Tuf-Cal, hemp, iron rebar
39 x 28 x 10 inches

Untitled (Mask 3), 2011

Tuf-Cal, hemp, iron rebar, wood,
graphite, oil, crayon
48.5 x 33 x 2 inches

Thomas Houseago's work references primitive forms, Cubism, and Futurism. He often uses plaster, plywood, and rebar to make his sculptures. "Houseago has created a body of primarily sculptural work that simultaneously exudes a sense of physical strength and emotional vulnerability. His works are raw, energetic and surprising, revealing unlikely shifts in depth and representational strategies when seen from different viewing angles. While his works are not strictly realistic, Houseago takes cues from the world around him. As he once said, 'In my approach to making sculpture, I try to be honest to the experience of looking and recording.'"

("Thomas Houseago: As I Went Out One Morning, May 4–November 11, 2013." Storm King Art Center, 4 May 2013. Web.)

"I've never really been concerned with being cool. I was born in the seventies, and like every other kid, I watched all the cartoons and movies and it was great; it was paradise. Spiderman all this stuff... these are amazing images. And then all the music – David Bowie. You know, I remember seeing all those videos like Ziggy Stardust when I was a kid. I was hugely impressed by it. They were looking at fine art and that was a really weird thing. I am a product of a time."

("Thomas Houseago" Interview by Ali Fillippelli. Thomas Houseago. YouTube. Nasher Museum of Art, 2012. Web.)

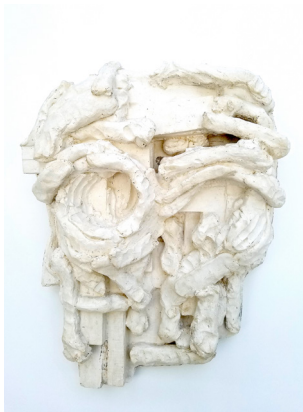
At the age of fourteen, Thomas Houseago traveled from his hometown of Leeds to London. This one-day trip was memorable as he had never visited London before. During his visit, Houseago also had the opportunity to see a late Picasso exhibition. Houseago noted, "It really, really freaked me out. I mean I was very young. It just completely blew me away, this Picasso show, and I came back from that show determined to be an artist."

("Thomas Houseago in Hong Kong - Picasso as Recurring Influence | COBO Social." COBO Social. N.p., 15 July 2016. Web.)



Thomas Houseago
S-Mask (Clay) I, 2011

de la Cruz Collection, Miami, FL



Thomas Houseago
Construction Mask II, 2012

de la Cruz Collection, Miami, FL



Thomas Houseago
Untitled (Mask 3), 2011

de la Cruz Collection, Miami, FL



Thomas Houseago
Dancer II, 2010

de la Cruz Collection, Miami, FL

"I dreamt I met Picasso on a boat and he told me to become an artist!" -Thomas Houseago.

Albert Oehlen

Born in Krefeld, Germany 1954. Lives and works in Spain and Switzerland.

Conduction 3, 2009

Charcoal and acrylic on canvas
106 x 122 inches

Understanding, 2004

Oil on canvas
112 x 120 inches

Dose, 2003

Oil on canvas
110 x 118 inches

/ 36, 2013

Paper on canvas
2 parts: 91 x 142 inches

Fish, 2008

Oil and paper on canvas
106 x 122 inches

“Albert Oehlen’s large oils at times combine silk-screened digital imagery with painting... His handling of paint, at times with his fingers, yaws between gesture and smear. Canvases in shrieking reds and greens alternate with ones in muddy hues or just grays...A black and white series, begun in 1992, deploys hectic designs created with primitive drawing software on a Texas Instruments computer; it made him the first significant artist to exploit, and incidentally to burlesque, the emergent lingua franca of computer graphics....Oehlen has said that he was fascinated, early in his career, by American Action painting of the nineteen-fifties a histrionic mode of pictorial rhetoric, superficially imitative of de Kooning, whom Oehlen cites as a hero...Oehlen offers an insight into why digital pictorial mediums can be exciting—and certainly are triumphant in global visual culture.”

(Schjeldahl, Peter. “Painting’s Point Man.” *The New Yorker*. N.p., 15 June 2015. Web.)

As a student in Hamburg in the late seventies, Oehlen’s teacher was Sigmar Polke whose technique he both revered and criticized. He was also a friend of Martin Kippenberger who like him, embraced failure as a strategy. When asked by Peter Schjeldahl, who was his favorite musician, Oehlen responded “the Free Jazz revolutionary, Ornette Coleman.” Like Oehlen, Coleman’s music was composed of a crying sound that drew heavily on blues music.

“It was during a now-legendary trip to Spain in 1988, accompanied by his comrade Martin Kippenberger, that Oehlen made the leap from figurative to abstract registers, thereby launching the free-flowing cacophony of forms and colors that would come to define his practice. Described by the artist as ‘electric mud,’ Oehlen’s computer generated works played an important role within his trajectory, probing the relationship between hand and machine—a concept first interrogated by Andy Warhol, and later by Oehlen’s contemporaries Christopher Wool and Wade Guyton.” (Christie’s Post-War and Contemporary Auction, 06 October 2016, London, pg. 132. Print.)



Albert Oehlen
Dose, 2003
 de la Cruz Collection, Miami, FL



Edouard Manet
The Railway, 1873
 National Gallery of Art, Washington, DC

“...Albert Oehlen’s painting *Dose (Can)*, 2003, suggests that the stakes of
 visibility have changed.

The shape-shifting and impalpability of Manet’s steam could be applied more broadly to Oehlen’s enigmatic painting. Vaporous grays now dominate, with suggestion of form and figure blurrily implied beneath veils of paint. The artist has offered the following account of his subject; ‘the picture shows an animal guard in a zoo putting a horseshoe or something similar that he took from a can (Dose) on a stork’s foot. As the stork (supervisor) is hiding behind grey paint he is represented by the webcam, while the can is near the bottom of the picture (underdose).’ The railing that keeps Manet’s little girl from the train tracks has become the bars of the zoo enclosure. *Dose* creates an atmosphere that is claustrophobic and artificial as the over-nine-feet-high painting looms in front of us. This zoo appears to have moved indoors, as if lit only by fluorescent light. Manet’s governess looks straight out at us, sharing with us her modernist public space. In Oehlen’s enclosure no human face addresses the viewer. Rather, a web cam hovers in the upper foreground, the only clearly depicted object in the image, an anthropomorphic digital eyeball peering out at us, fellow inmates of ‘the can’... Between Manet’s industrial past and Oehlen’s technological present lies more than a century of rapid social and cultural change, not least in the technologies of vision. While the disembodiment of vision has come to characterize contemporary visibility in new and powerful ways, it is a theme that has developed over more than a century.” (Baume, Nicholas. “Super Vision.” Cambridge, MA: MIT Press, 2006. Print.)

Sigmar Polke

Born in Oels, Silesia, Poland 1941. Died in Cologne, Germany 2010.

*I Live in My Own World, but Its Ok,
They Know Me Here*, 2002

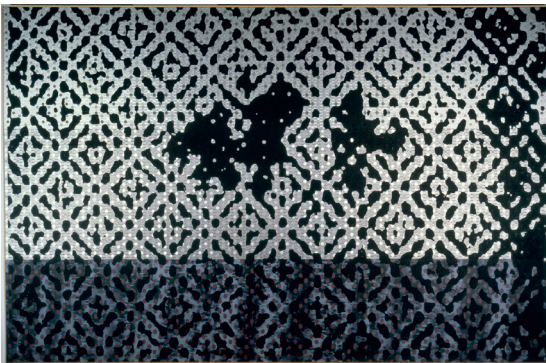
Mixed media on fabric
118 x 196 inches

Taste Leaders, 1998
Mixed media on fabric
51 x 59 inches

The painting, *I Live in My Own World, but Its OK, They Know Me Here*, 2002, is one of sixty-three paintings from the exhibition, *Sigmar Polke*, organized by the Dallas Museum of Art in 2003. This large fabric work makes reference to recent global politics and the surveillance of superpowers. Polke appropriated an image taken by an American Predator plane flying over Afghanistan that was published by a German newspaper. By blowing up this image of Afghan horseback riders and painting it in black over a fabric half tie-dye blue, and half silver with dots (batik), Sigmar Polke creates a visual smudge that pushes the boundaries between painting and reproduction, changing their significance and meaning.

“Throughout his career, Sigmar Polke has used newspapers as a source of inspiration for his work. They have provided subject matter for paintings and drawings, and have also inspired a technique of imitating the ‘dotted,’ half-tone process of commercial printing. In the mid-1990s Polke began to work on a new series called *Druckfehler*, or ‘printing mistakes’, inspired by printing errors found in newspapers. Fascinated by the relationship between the random mistake and the original image, Polke would enlarge and manipulate the distorted newsprint. In *Taste Leaders*, 1998, Polke employs the half-tone printing process to manipulate the existing image and creates an abstraction that is subject to personal interpretation.”

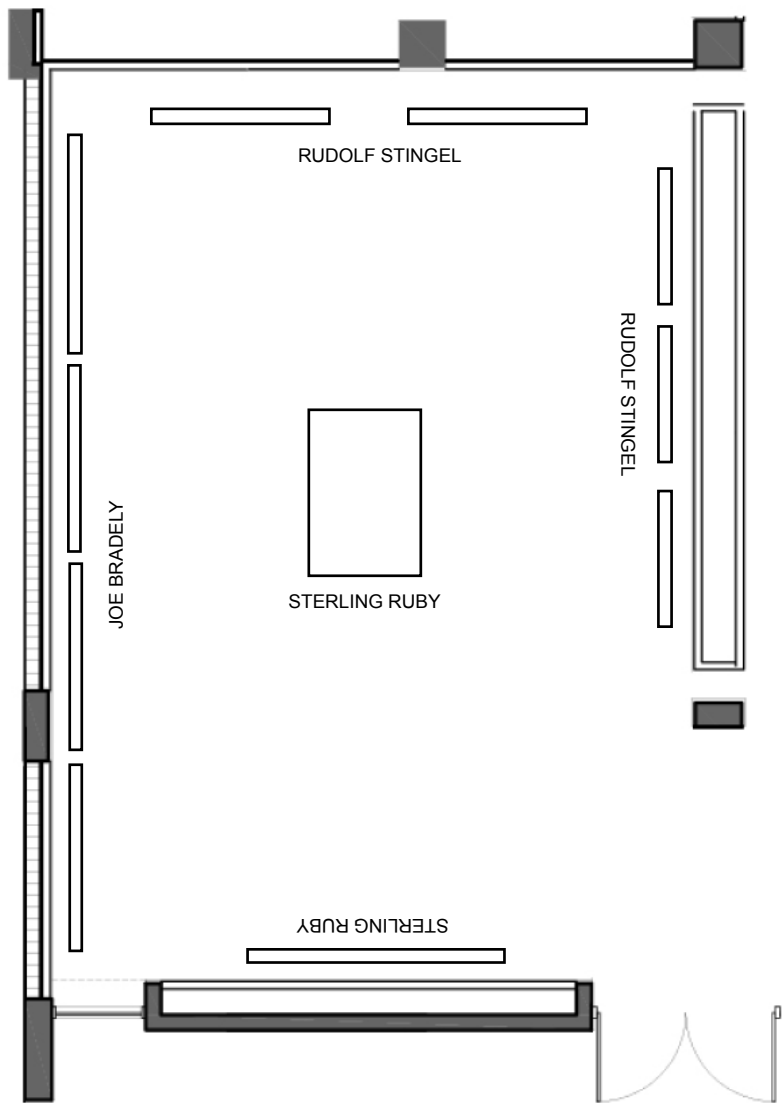
(“*Sigmar Polke: History of Everything: An Introduction to Sigmar Polke: Printing Mistakes*.” Tate. Tate Modern, 2015. Web.)



Sigmar Polke

I Live in My Own World, but Its Ok, They Know Me Here, 2002
de la Cruz Collection, Miami, FL

EAST ROOM



Sterling Ruby

Born in Bitburg, Germany 1972. Lives and works in Los Angeles, California.

SP175, 2011

Spray paint on canvas

160 x 160 inches

Monument Stalagmite/CDC SHIV, 2010

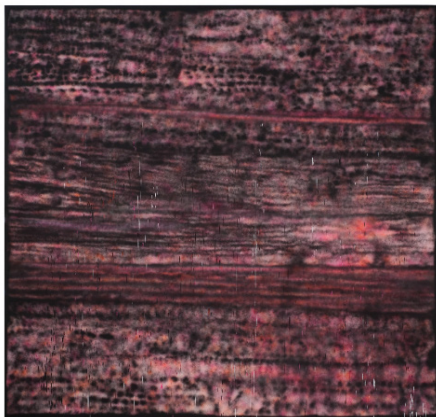
PVC pipe, foam, urethane, wood, spray paint and Formica

219 x 60 x 36 inches

Sterling Ruby's work focuses on themes dealing with American subcultures, among them, gang violence, graffiti, hip-hop culture, vandalism, social constraints, and the need of these cultural groups to create their own language.

Professor Robert Hobbs writes in the publication *Sterling Ruby*, printed on the occasion of Ruby's exhibition at Galleria d'Arte Moderna e Contemporanea di Bergamo, 2009: "Closer to Stella's early paintings in terms of their self-referentiality and removed from Rothko's transcendent and Burkean sublime aspirations, Ruby's canvases are particularly subversive since they employ spray paint with its semiotic connections of vandalized surfaces to destabilize the elitism of both Stella's and Rothko's work."

Sterling Ruby's *Monument Stalagmite/CDC SHIV*, 2010, is the product of an inverted process in which the artist pours urethane and paint from above, allowing the drops to accumulate, creating a colored stained stalactite. The wooden plank with the inscribed text CDC/SHIV, synonymous with the word "knife" in prison culture, acts as the contrapposto. The text CDC/SHIV, written on the wooden plank, refers to California Detention Center (CDC). Ironically, the wooden plank serves as a support mechanism, at the same time, piercing the structure.



Sterling Ruby

SP175, 2011

de la Cruz Collection, Miami, FL

Joe Bradley

Born in Kittery, Maine 1975. Lives and works in New York.

Waster #2, 2011

Oil on Canvas

87 x 77 inches

TBT, 2014

Acrylic on canvas

90 x 105 inches

Heavy Depper, 2014

Oil on canvas

130 x 144 inches

Egyptian Freek, 2010

Oil on canvas

110 x 86 inches

"Bradley's works have moved through a variety of styles, from his bright monochromatic pieces, a series of simultaneously abstract and figurative works that challenged the canonical definition of painting itself, to his bold 'one-shot' doodles in the 'Schmagoo paintings', direct in their conceptual derivation and a celebration of the artist's immersion in popular culture."

(Bradley, Joe. London: Phillips, 5, October 2016. Lot 23. Print. 20th Century and Contemporary Art, Evening Sale.)

Joe Bradley in a conversation with MoMA curator, Laura Hoptman, in *Interview Magazine* in 2013, explained "I always like being surprised and sort of caught off guard by other people's work. So it doesn't cause me any anxiety to explore different avenues".

"I think that painting relates very neatly to inner travel and the exploration of inner worlds. With painting, I always get the impression that you're sort of entering into a shared space. There's everyone who has painted in the past, and everyone who is painting in the present."

("Press Release." Joe Bradley KRASDALE - April 2 - May 3, 2016, Gagosian, 2016)

Egyptian Freek, 2010, depicts a black silhouetted figure in sharp contrast to the pale background 'in kind of ridiculous Egyptian-style poses', as the artist himself explains in a 2011 interview with Yasha Wallin of *Art in America*.

Bradley draws on the connection between this work and Egyptian art, and cave paintings, to emphasize the evolution of painting as slower than the rest of the world, and to start a discussion with those men and women in the caves - it's like yesterday, you know? I think that time moves slower in painting."

(Joe Bradley, *Interview Magazine*, March 29, 2013.)

Q & A with Ryan Steadman and Joe Bradley

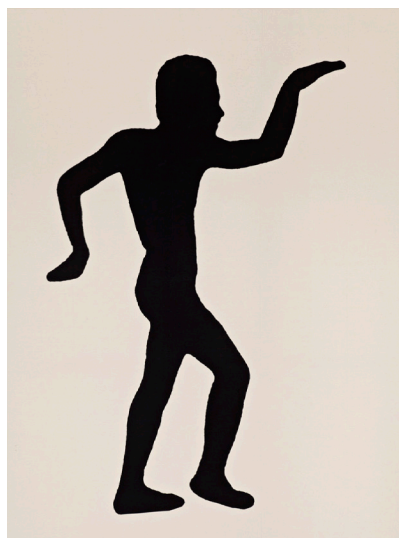
“Q - Do you feel like you're going for an inscrutability when you paint? Is that your goal? To keep the viewer—or yourself—wondering about a painting?”

A- That's in there for sure. I think it hopefully escapes language and kind of stops a linguistic read. I don't think the idea is to be evasive or tricky, but I think one thing that painting does well is to broadcast contradictory content in a single view, as opposed to a book or movie that leads you through. Good painting sort of stops time and jams up the works—in a good way.”

(Steadman, Ryan. “The Full Bradley: A Painter's Painter Talks About Painting.” *Observer*, 04 Apr. 2016. Web.)



Joe Bradley
Waster #2, 2011
de la Cruz Collection, Miami, FL



Joe Bradley
Egyptian Freek, 2010
de la Cruz Collection, Miami, FL

Rudolf Stingel

Born in Merano, Italy 1956. Lives and works in New York.

Untitled, 2010

Oil and enamel on canvas
120 x 96 inches

Untitled, 2008

Oil and enamel on linen
95 x 76 inches

Untitled, 2010

Oil and enamel on canvas
120 x 96 inches

Untitled, 2008

Oil and enamel on linen
95 x 76 inches

Untitled, 2009

Oil and enamel on linen
95 x 76 inches

Rudolf Stingel's monochromatic silver paintings are saturated with a sense of opulence. There is a highly tactile quality in the textures of these paintings that make them sensual to the viewer. Stingel silkscreens oil and enamel paint through fabric, which produces delicate images, as well as creating works that act like ghostly mirrors. While being visually seductive, these canvases challenge the notion of what constitutes a painting.

"Rudolf Stingel's work has been straddling the poles of conceptual deadpan-ness and aesthetic gratification for more than two decades. He is a painter whose work often takes the form of all-over interventions in architectural space, broadening and destabilizing the definition of traditional painting."

(Paula Cooper Gallery. Exhibition. Rudolf Stingel: Paintings 1987- 2007. Press Release, New York, 2009.Web.)



Rudolf Stingel
Untitled, 2010
de la Cruz Collection, Miami, FL



Rudolf Stingel
Untitled, 2010
de la Cruz Collection, Miami, FL

OFFICE AREA

Michael Linares

Born in Bayamón, Puerto Rico 1979.

Lives and works in San Juan, Puerto Rico.

Jamais Original, 2007

Neon

7 x 48 inches

Jamais Original, 2007, references French literary critic and theorist, Roland Barthes' *Death of the Author*. By modifying an excerpt taken directly from the text, Linares questions authorship and the validity of the works being referenced when taken out of context. The brightly lit yellow neon explores the production of meaning and the diverse relationship between concept and the object form. Moreover, the viewer has an opportunity to revisit the position of the author and derive new interpretations and readings.

Mark Bradford

Born in Los Angeles, California 1961.

Lives and works in Los Angeles, California.

Untitled, 2012

Etching, photogravure, and chine-collé

Suite of 6 prints, 20 x 16 inches each

Edition 8/25

"This suite of 6 prints exhibits Bradford's continued interest in found materials, with central text-based imagery borrowed from a body of work known as *Merchant Posters*—small, collaged works using real advertising signs gathered from the street around the artist's Los Angeles studio and surrounding border the result of using discarded etching plates."

("Mark Bradford *Untitled* (Suite of 6)." *Sikkema Jenkins & Co.*

Sikkema Jenkins & Co., 2012. Web.)

Nate Lowman

Born in Las Vegas, Nevada 1979. Lives and works in New York.

Axis of Evil, 2011

Alkyd, sugar and dirt on canvas
78 x 34 inches

"Swiss Cheese (Cyclops)", 2012

Oil, Alkyd, dirt, silkscreen ink,
aluminum on canvas
92 x 77 inches

White Maxima, 2005

Silkscreen ink on canvas
38 inches in diameter

My Favorite Park of My

Favorite Painting, 2011

Archival Inkjet print on canvas
40 x 32 inches

Mellow Yellow, 2014

Oil, dirt and dental floss
on canvas
57 x 28 inches

Pink Escalade, 2005

Silkscreen ink on canvas
80 inches across, irregular

Horizontal Green Heart, 2014

Oil and Alkyd on canvas
19 x 41 x 11 inches

Small Blue Flower, 2015

Oil on canvas
20 x 16 inches

Statue of Liberty, 2014

Oil on canvas
40 x 19 inches

Mask, 2011

Alkyd enamel on linen
34 x 29 inches

54 Franklin St. #16, 2016

Latex on linen
60 x 44 inches

30 Million Dollar Smile, 2011

Alkyd on linen
57 x 81 inches

Nate Lowman's longtime use of found images remains present, but recently such materials have found their way into his work in more subtle, personal ways. His works find meaning in their reference and observations of American Pop-culture. The grouping selected for *Force and Form* are a combination of Lowman's earlier practice, where the exploration of iconic images and shapes would materialize themselves with canvases illustrating American Pop-History. Here, Lowman creates a vocabulary that straddles between painting and sculpture as these canvases create forms relating to both the body and landscape. Manipulating found imagery much like Sigmar Polke, Lowman challenges the notion of originality and authorship in contemporary culture.

Nate Lowman

Born in Las Vegas, Nevada 1979. Lives and works in New York.

In Pieces And In Stitches, 2017

Mixed media on canvas

84 x 144 inches

“The view of continental bodies from above, as though one’s point of view were from a fixed satellite—dead center in the middle of atmospheric nowhere looking down—yields bowing shapes that bend and flex, while seeming simultaneously concave and robust.

If the map of the world were stretched on the t shirt of a man with a beer gut, his navel would be located somewhere on the equator. The latitudinal lines and the northern contours (borders) of the continents and countries would follow the same curvilinear course as the crew neck. The flat, graphic rendering of America as it would be wrapped around the globe of Earth, is both icon and template for how we receive weather predictions, purchase cell phone plans, and view our flight patterns when we’ve run out of things to read on an airplane. It is an oversimplified lie, but a lie so useful and tangible that it is shorthand for the truth. In other words, it is nothing, but we know exactly what we need it to mean. I always keep canvas drop cloths on the floor of my studio. In a vein attempt to keep the floor clean, the canvases also record the history of the studio from below. For many years I even had drop cloths in the studios of some of my close friends. The canvases collect the spills, footprints, wipes, and over-sprays of the studio processes. Over time and with the help of gravity emerge the automatic marks and accidental gestures on the horizontal axis. I set out to make this painting because I was curious if it would be interesting to engage these languages of painterly abstraction by transposing 49 smaller compositions onto such a readymade graphic icon.”
-Nate Lowman, 2017



Nate Lowman
In Pieces and In Stitches, 2017
de la Cruz Collection, Miami, FL

Reena Spaulings

Founded in 2004. Collective based in New York.

Flag 17, 2005

Acrylic, mirrored shards on cloth, aluminum pole, and vinyl eagle
36 x 60 inches

Flag 14, 2005

Crayon, neon thread on wool, and aluminum pole
36 x 60 inches

Flag 6, 2005

Mussel shells on Poly-Wool, aluminum pole, and vinyl eagle
36 x 60 inches

Flag 1, 2005

Acrylic on canvas and aluminum pole
60 x 96 inches

Reena Spaulings is a pseudo-artist collaborative, performer, and art dealer. This artist collaborative is interested in the idea of individual authorship and artistic authenticity. They have even gone so far as to present their solo show in the gallery of a dealer other than their own.

“Reena Spaulings presented a series of hybrid painting/sculptures in the form of wall-mounted flags. Using the kind of readymade flagpoles commonly seen on suburban American house fronts and small New York business-fronts, this gesture could be read as more of an occupation than an installation, claiming a territory in another dealer’s Chelsea gallery in order to problematize the protocols by which dealers represent artists and their work.”

(“REENA SPAULINGS - Campoli Presti”. N.p., n.d. Web.)

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