

THE SUPERA COLLECTION



Collection curation and advisement, acquisitions, collection management and project management: Beauty & Brawn: Lindsey Meyers and Simone Garcia
www.beautyandbrawngallery.com

Book design: Beauty & Brawn and Sandra Mars

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Lynn Basa
Contemplator 17
Encaustic painting on paper, 14 x 22 in.

Contemplator 2
Encaustic painting on paper, 14 x 22 in.



Black and White #52
Encaustic painting on paper, 22 x 30 in.

Black and White #49
Encaustic painting on paper, 22 x 30 in.



Katy Ann Gilmore
Topographical Glitch
Ink on paper, 16 x 32 in.



Garrett Hardy
Supera Neighborhood Cups
Ink and watercolor on paper cups
16 oz., 12 oz., 8 oz.

**BE KINDER THAN
PREVIOUS DAY.**

- MANAGEMENT

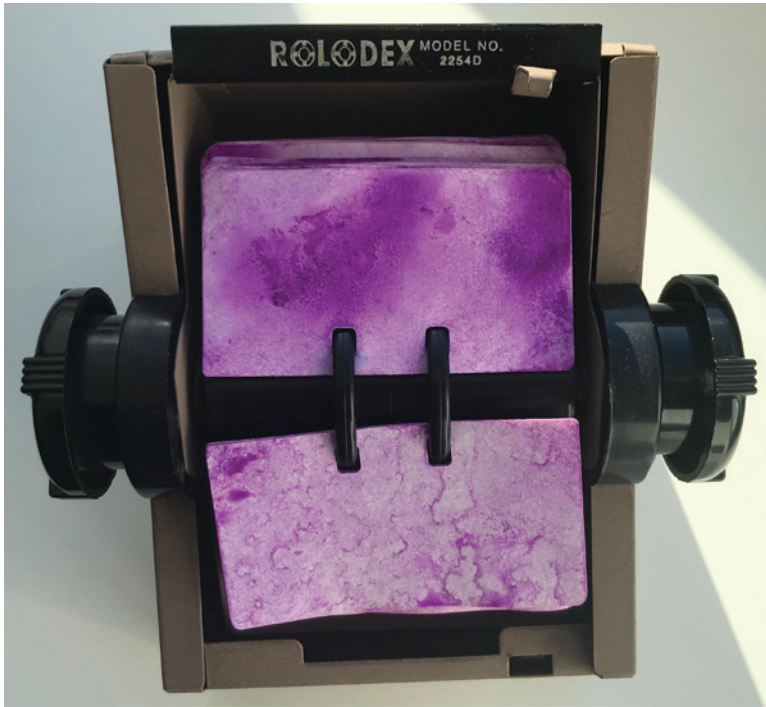
Matthew Hoffman
Be Kinder
Laser cut on wood, 36 x 48 in.



Joe Iurato
Boy
Photograph, 20 x 30 in.



Gabe Lanza
Cans
Textile/Fiber, 4 x 6 in.



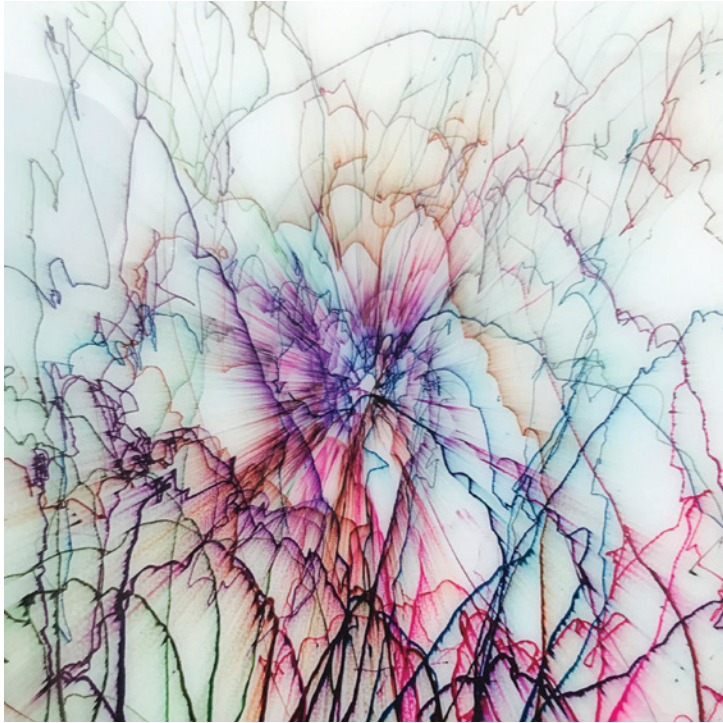
Benjamin Larose
Chromodex 12
Rolodex and watercolor, 5.5 x 7 ¼ x 7 in.



Jin Lee
Untitled Head #1
Photogram, 11 x 14 in.

Untitled Heads #2
Photogram, 11 x 14 in.

Untitled Head #3
Photogram, 11 x 14 in.



Shane McAdams

Penblow 122

Ballpoint pen and resin on panel, 12 x 12 in.

Penblow 123

Ballpoint pen and resin on panel, 12 x 12 in.



Morley
Penny for your Thoughts
Shadowbox cardboard and spray paint mural remnant, 36 x 48 in.



Elsa Muñoz
Wave Vignette
Oil on panel, 30 x 30 in.



Lindsay Olson

Cape Horn

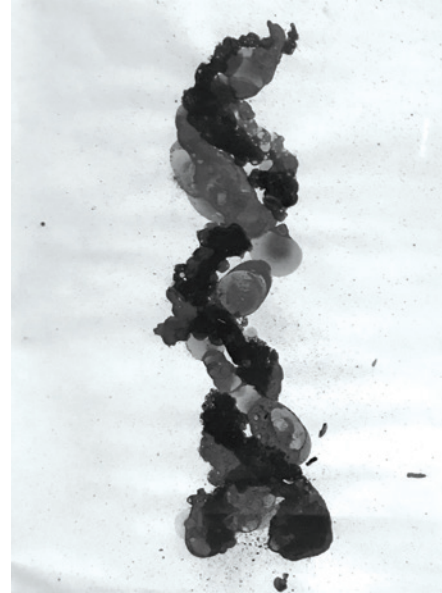
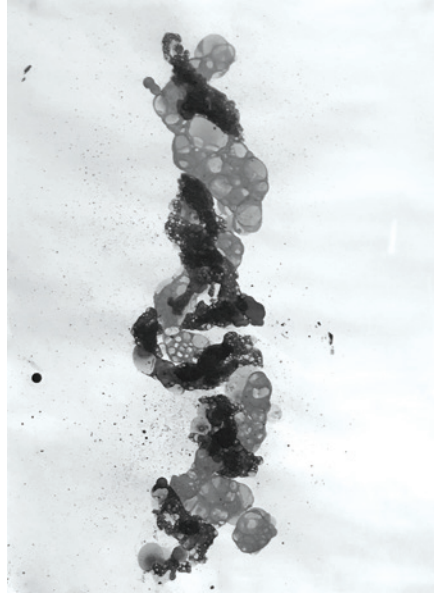
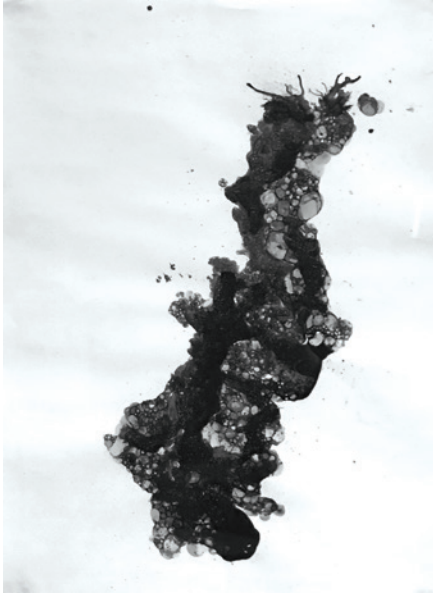
Metallic and cotton embroidery threads on dyed velvet, 16 x 20 in.

Coastal Brittany

Metallic and cotton embroidery threads on dyed velvet, 16 x 20 in.

Burns Bo

Metallic and cotton embroidery threads on dyed velvet, 16 x 20 in.



Sherwin Ovid

#22

Ink blown on paper, 13 x 11 in.

#25

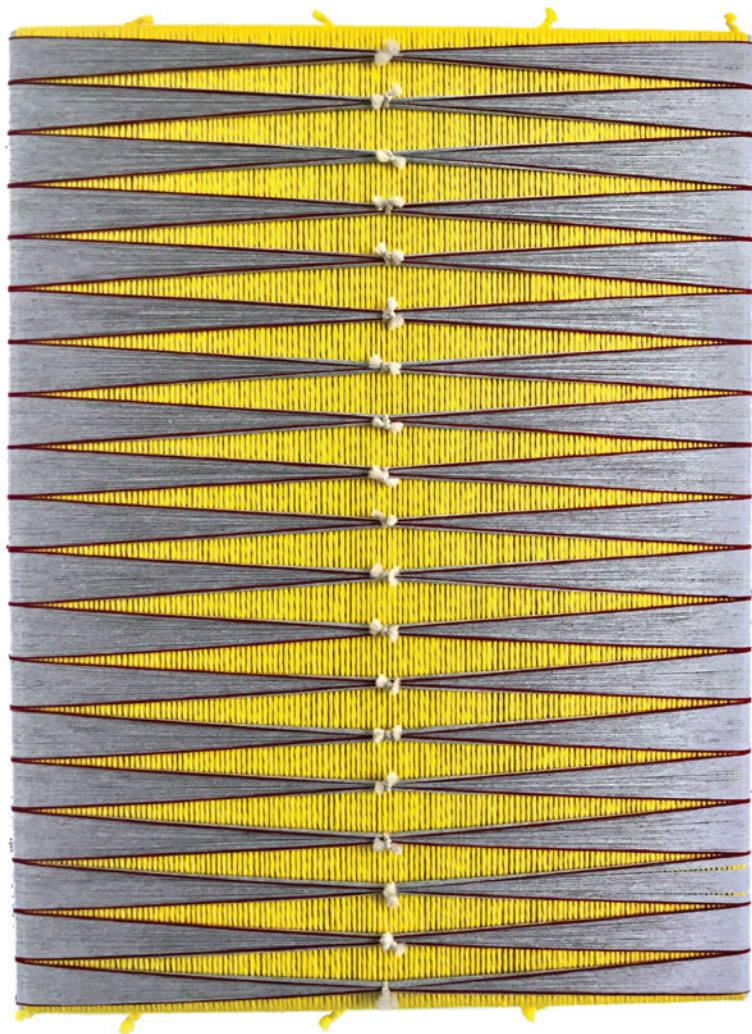
Ink blown on paper, 13 x 11 in.

#23

Ink blown on paper, 13 x 11 in.

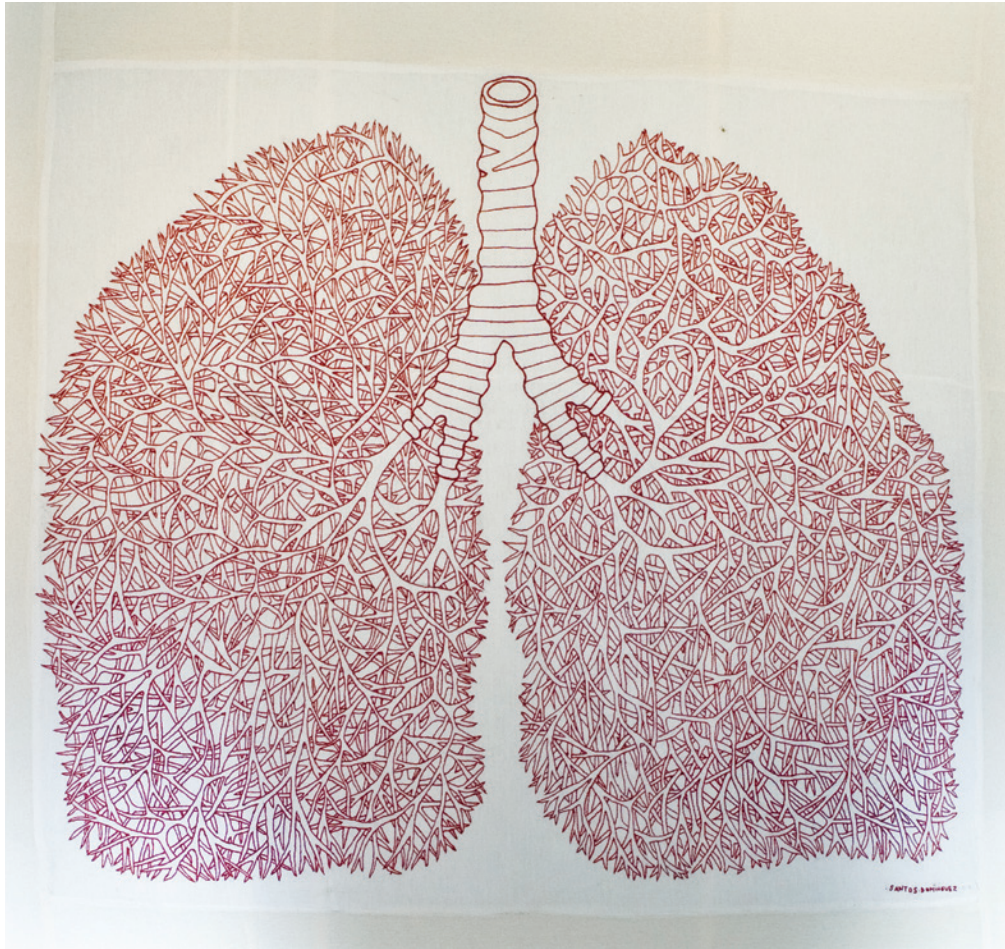


Pizza In The Rain (PITR)
Man with the gold tooth
Wheatpaste on plywood, 40 x 66 in.



Marco Querin
POW

Wool, cotton and cashmere, 36 x 48 in.



Carlos Santos
Lungs
Embroidery on canvas, 54 x 63 in.



Marketa Sivek
Dusk Sweet Home
Oil on canvas, 48 x 96 in.



David Sprecher
Ball in Space
Feather installation



Allison Svoboda
Mandala Erythronian Propullans
Ink painted collage on paper, 42 x 42 in.

Lynn Basa (*pg. 2*)

Lynn Basa is a full-time artist with a studio in an old Polish sausage shop in Chicago's Avondale neighborhood. She has completed numerous public art commissions around the country in mosaic, glass, steel, terrazzo, and light and she paints with an ancient medium called encaustic that is a mix of beeswax and oil pigment. Basa is the founder of the Milwaukee Avenue Alliance, a community organization dedicated to the equitable cultural and economic reawakening of three blocks of the vintage, working-class main street where her storefront studio is located.

Basa has an MFA from the School of the Art Institute of Chicago, a MPA in public art policy from the University of Washington and an undergraduate degree in Ceramics from Indiana University.

The *Contemplator* and *Black and White* paintings are from a series where I painted automatically, where the outcome was determined by variations in the pressure of my brush, the wobbles in my wrist, the thickness of the wax and distractions in my concentration as I applied the heat. It's part of an approach I call "painting without thinking" where I try to remove as much of my subjective self from the process to let the material do its thing.

Katy Ann Gilmore (*pg. 2*)

Katy Ann Gilmore (1989) is an artist living and working in Los Angeles, CA. She received her BA in Art and Mathematics from Greenville University in 2011 and her MFA from Azusa Pacific University in 2014.

Katy has exhibited both nationally and internationally in galleries such as DENK Gallery (Los Angeles, CA) and Galerie Wenger (Zurich, Switzerland). She attended the Red Bull House of Art Residency in 2016 and has placed work in corporate collections such as:

Google, Vans, Facebook, Uber, Northeastern University and TrueCar.

Katy also completed store window commissions for Hermes in Kuwait City, Kuwait, and has been included in publications such as: Design Milk, High Fructose, The Creators Project, and others. Her work has also been featured at Art Market San Francisco, Seattle Art Fair, Art Palm Springs, VOLTA in Basel, Switzerland and VOLTA in New York City.

For this piece, I was thinking about topography being represented as a woven grid that's dissolving and shifting. I wanted to convey the ethereal and non-static nature of landscape over time, representing a form that is in movement through dashes and an unraveling grid.

Garrett Hardy (*pg. 2*)

Garrett is an engineer by trade, but started sketching in 2018 as a creative hobby. He works in pen and watercolour, with a focus on "urban sketching"; sketching on location as a means to intimately connect with the people, places, and things around us. Garrett has contributed artwork to local businesses in his home city of Toronto, including clothing stores, cafes, and the Toronto Transit Commission.

This collection of cups builds off of Garrett's project "Flat White," where he sketched scenes at independent cafes on their own disposable coffee cups. Each cafe's influence and personality is found in the decor, the local clientele, and the stamp design emblazoned on every cup. Flat White serves to unify cafes across Toronto, while highlighting their individual charm that makes them unique.

The cups feature prominent architectural structures from across the United States, including five structures from Chicago. They represent a variety of architectural styles from diverse periods in American history. To give the true feel of an independent cafe cup, a stamp was created based on a retro Supera logo and applied to each cup.

Matthew Hoffman (*pg. 2*)

Matthew Hoffman is a Chicago based artist & designer whose public works have been exhibited internationally. He is the Custodian of You Are Beautiful, a project to better the world in little ways. The message has reached every corner of the globe, with over 5 million stickers shared by the community.

Matthew's ideas and work have been included in Good, the New York Times Magazine, and Ready Made. He has been published in books by Gestalten, Droog, and Taschen, and was featured in a segment on the Oprah network. Matthew has created large scale public installations for the City of Chicago, Rose Fitzgerald Kennedy Greenway Conservancy, Albright Knox Gallery, as well as companies like Apple, Facebook, Zappos, & Cards Against Humanity.

Joe Iurato (*pg. 2*)

Joe Iurato is a multidisciplinary artist whose works are built on a foundation of stencils and aerosol. He has also established himself as a commercial artist, with a list of clients that include: The NFL, Kenneth Cole, GQ, Red Bull, Adidas, Mike Tyson's Iron Mike Productions, The New York Racing Association, Nike's House of Hoops, ESPN, the NBA, NBC's Sunday Night Football, Sprite, USA Network, Nusret Steakhouses, Nickelodeon, and Paramount Pictures.

While Iurato's murals have adorned neighborhoods along the east coast United States for years, he's more recently become noted for the unique placement and photography of miniature painted wood cutouts in public spaces. Utilizing the outdoor environment to create site-specific installations, Iurato creates windows into a narrative formed by personal experiences. Each individual work of art highlights the potential for interaction and storytelling within public

space and transforms common land/cityscapes into carefully crafted scenes. The photographs offer specific and intentional viewpoints of the artwork in relation to its surroundings, manipulating our perception of scale and dimensionality.

"Boy" – A lot of my work examines and revisits the curiosities we hold as children. For me, it's a way to reconnect with that part of my life and to keep the imagination light bulb burning. This piece was inspired by my youngest son having been intrigued by and thus lifting up a blue tarp sprawled out in my friend's yard, which turned out to be nothing more than a pool cover. I snapped a photo and later made him into a painted wood cutout, knowing I wanted to have this little kid now peeking under all sorts of stuff throughout the city. While I was painting my annual mural at Welling Court in Queens, there was a green construction fence along the corner, with the bottom corner of the fence warped enough to allow a glimpse through to the other side. And it turned out to be the perfect placement for the story I wanted to tell.

Gabe Lanza (*pg. 2*)

As a multidisciplinary artist, my paintings, mixed media works and fiber studies introduce a simple story that freezes the dialogue while allowing the viewer to imagine what's happening before and after. While drawing inspiration from my travels around the world due to my job at a rug manufacturer, my interest in folk and textile art offers an aesthetic richness full of colors, narratives and textures.

Challenging the judgement between textiles and fine art, my new direction in fibers embraces a technique that in the United States is traditionally called "womens crafts" and often pushed into other craft disciplines like sewing and quilting. I investigate what this practice means and how it is possible to renew this traditional craft for a con-

temporary and modern audience. Regardless of media or artistic discipline, all my work is a materialization of my nostalgia for cartoons and toys of the past, blending my own delicate balance of humour, beauty and awkwardness.

Benjamin Larose (pg. 2)

Benjamin Larose is a Québécois artist and Assistant Professor in Fashion Design at the School of the Art Institute of Chicago. In addition to holding a Master of Design in Fashion, Body and Garment from SAIC, Larose was the recipient of the New Artist Society Scholarship and the distinguished RumChata Foundation Fellowship. In the last year, he presented two solo exhibitions, including a solo booth at EXPO Chicago. Since 2018, he has completed the BOLT residency program at the Chicago Artists Coalition and showed in several group exhibitions at venues such as 6018|North, Ralph Arnold Gallery, Illinois State Museum and John Michael Kohler Art Center in Wisconsin.

As an artist, my goal is to engage people in conversations about identity, normality and material culture. It is to question how we become who we are, what it means to be normal and how commodity and material culture impact our sense of self and our perception of each other. My practice consists of a deep and personal inquiry of these things. I collect everyday objects and put them through a variety of material manipulations to create sculpture. My work subverts the meaning of these normative objects and makes them tell a different story, transporting viewers to a place where difference is no longer seen as threatening but rather depicted as epic and triumphant.

Jin Lee (pg. 2)

Jin Lee is a Chicago based photographer whose project centers on

forming a deeper relationship to places through close examination of their landscapes and built environments. She has received the John Simon Guggenheim Fellowship and the Illinois Arts Council grant, and her works are included in the permanent collection of the Art Institute of Chicago, Los Angeles County Museum of Art, Madison Art Center, and Museum of Contemporary Photography. Jin is also a Professor of Art at Illinois State University and is represented by Devening Projects in Chicago.

“Untitled Heads” is a series of silhouette profiles of women made from photographs where an individual’s physical presence is directly recorded on photographic paper upon exposure to light. When grouped together as a series, these silhouettes emphasize the differences among the individuals, offering details that give clues as to the sitter’s gender, race, and age. However, these differences are also the product of the viewer’s interpretation and imagination; in the process of attaching meaning to the shadow images, the viewer becomes more conscious of their system of visual language and becomes responsible for what they know and understand.

Shane McAdams (pg. 2)

Shane McAdams is artist, writer, curator, and educator residing in Cedarburg, WI. His artwork has been exhibited at Allegra LaViola Gallery, Elizabeth Leach Gallery, Scream London, Artistree, The Schneider Museum, The Haggerty Museum of Art and The Kohler Art Center, as well as other venues. His work has been reviewed in *Vogue Magazine*, *The New York Times*, *The New York Observer*, *The Huffington Post*, and *The Village Voice*.

Shane is a three-time Creative Capital, Andy Warhol Writers Grant finalist, and his writing appeared regularly in the *Brooklyn Rail* from 2002 to 2012. He has also contributed to *The Milwaukee Jour-*

nal Sentinel and currently writes for the *Shepherd Express* for which he received the Visual Arts Achievement in Arts Writing from the Wisconsin Academy of Arts and Letters. Shane has taught at the Rhode Island School of Design and Marian University and is currently a co-partner in REAL TINSEL, an art space on the Southside of Milwaukee, Wisconsin.

Morley (pg. 2)

Morley is a Los Angeles-based street artist. Blending humor, hope and his unique perspective on life, he specializes in bold, typographic posters which he wheatpastes within the urban landscape. His work has been featured in *The LA Times*, *The Huffington Post*, *Fast Company*, *LA Magazine* and on television networks such as ABC, CBS, Netflix, Comedy Central and Showtime.

Morley was the focus of a national commercial for Toyota, as well as an original docu-series from Verizon, and designed advertising campaigns for Smirnoff Vodka, The Mortified Guide, The Los Angeles Children's Hospital and the anti-smoking campaign Truth. He has also toured the country with his books *If You're Reading This*, *There's Still Time* and *Let's Burn This Moment Down to the Filter*, exhibited in galleries around the world and lectured at numerous universities, LACMA and The Artisphere in Washington DC.

In 2015, Beauty & Brawn hosted Morley's work for a two-time sold out exhibition at their gallery space titled "The Writings on the Wall", and curated, produced and facilitated his *Penny for your Thoughts* mural on the Wabash Arts Corridor.

This piece is a gift to John Supera from Lindsey Meyers and Simone Garcia of Beauty & Brawn.

Elsa Muñoz (pg. 2)

Elsa Muñoz is a Mexican-American artist born and raised in Chicago (1983). She received her BFA in oil painting from the American Academy of Art in 2006 and has since had eight solo shows at various venues including the National Museum of Mexican Art and at the prestigious Union League Club of Chicago. Elsa has also participated in several group shows throughout the United States and was recently awarded the Helen and Tim Meier Foundation For The Arts Achievement Award (2019). Notable collections include the National Museum of Mexican Art (Chicago), North Park University (Chicago), and the private collections of Martin Castro, Chairman of the U.S. Commission on Civil Rights (2011-) and Dolores Kunda, former president and CEO of Leo Burnett P.R. and Lápiz.

Lindsay Olson (pg. 2)

Lindsay's artistic practice grows out of an intense curiosity about the ways our society is supported by science and technology. Her current work grows out of a three-week research cruise with the RV Endeavor where she collaborated with scientists and used acoustics to study the ocean soundscape. Lindsay partnered with the Fermilab National Accelerator as their first artist in residence, as well as with the Metropolitan Water Reclamation District of Greater Chicago, the Field Museum and the Chicago Botanic Garden. Lindsay's work is currently touring in Europe and the US will be shown in June 2021 at the Smithsonian in Washington DC.

Boundary Layer: The top few inches of the earth's crust is home to some of the most fascinating and necessary micro habitats on the planet. Mosses provide a home for the water-loving hyphae of fungi and a microscopic zoo of creatures and these small organisms form the necessary foundation for a succession of larger vasculaplants to thrive.

Medieval Reliquaries from the Art Institute of Chicago inspired the creation of this work. These bejeweled receptacles housed the venerated bones of saints and provided an apt metaphor for valuing and celebrating this community of diminutive plants and organisms. Using dyed velvet, and rich embellishments, I've created work that celebrates these diverse, micro habitats.

Sherwin Ovid (pg. 2)

Sherwin Ovid earned his B.A. from the School of the Art Institute of Chicago and his M.F.A. from the University of Illinois at Chicago. Currently, he teaches as an adjunct associate professor at Northwestern University and at the University of Illinois at Chicago. In 2020, Sherwin contributed artwork to Lena Waithe's Showtime drama *The Chi* and was commissioned to make a set of original artworks featured in the Jordan Peele-produced remake of the movie *Candyman*, directed by Nia DaCosta.

Sherwin has also participated in group shows at the Chicago Cultural Center; the Lubeznik Center for the Arts; UIS Visual Arts Gallery; 6018North; Gallery 400; Prison Neighborhood Arts Project (PNAP); the University of Wisconsin; the Cleve Carney Art Gallery; Julius Caesar; the Haitian American Museum of Chicago and Iceberg Projects. He has appeared twice in the juried publication *New American Paintings* (Midwest #149, August/September 2020, and MFA Annual #123, April/May 2016) and was named a "Breakout Artist" by *New City* magazine in 2018. A solo show titled "Blanch Jet Maneuvers" is slated to take place at Demon Leg Gallery in East Harlem, NY in 2020/2021.

Pizza In The Rain (pg. 2)

Pizza In The Rain (or PITR) is a self-taught, Chicago based artist

who revels in collaborating with other artists and working on intensive annual projects, most of which involve putting up multiple pieces of unsanctioned figurative work on walls across Chicago, the US and overseas.

PITR was interested in illustration at a young age, but never received any formal art training. He finds inspiration in the concept of public art and the underlying deviance that goes along with creating and painting anywhere, regardless of permission. The tranquil early morning hours, while the city is just beginning to stir and awaken, is when PITR finds himself painting on the street. His pieces are often site-specific as he likes his work to harmoniously interact with the surrounding area. In addition to Chicago, PITR has done work in Miami, New Orleans, Portland, New York, LA, Paris, London and a smattering of other European cities.

Marco Querin (pg. 2)

Marco Querin was born in Milan in 1978. He moved to Chicago at the age of 19, which is where he would spend a long and important period of his life. It was in Chicago that he began his artistic endeavors, first experimenting with the use of various natural materials like poppy seeds, cinnamon powder, saffron, and vanilla tea. Eventually, Marco's explorations would evolve into the exclusive use of wool, cotton, metal wire and plastics and these basic materials on canvas have become Marco's "recognized artistic signature."

My life has been one of constant change and adaptation- marked by both unsettling and exciting conditions. Yet even in an environment in which one can still grow and thrive, it can be difficult to anticipate outcome and overall direction. Consequently, I am intrigued by all that can be controlled. My fiber-based work has, in itself, characteristics derived from this reality, such as: fragility, tension, elastic-

ity and equilibrium. And only through a precision-based controlled execution, can my work come to life and tell a story that has both a clear beginning and an end in sight.

Carlos Santos (pg. 2)

Throughout my creative process, I have been dedicated to decontextualizing and recontextualizing objects, materials and stories by utilizing different concepts and techniques such as: drawing, sculpture, installation, embroidery and photography. Many of the materials I use bleed into the space as a figurative extension of structures and objects found in the area where I live. The participation of my relatives in my work is something that is always present in the process, seeking to question the authorship of the resulting works.

Oftentimes topics in my work are recurrent to my identity: medicine/death (body) and environment/social condition (space) where I explore the symbolic materiality of the human or animal body as it pertains to constant change and transformation. In the last decade, I have used the carving and drafting of animal skulls and embroidery on fabric as representations of the anatomy of the human body. I have also drawn the evocation of hospital X-rays, as in the Mental Landscape series, where eye corneas are depicted with spices and fruit seeds and mixed with marbles, sands and inks.

The key element in my artistic production is to unify the different materials that are extracted from my environment and the daily activities of my life, thus making connections between myself and context and bringing art into my own territories. These actions allow me to intertwine my past, present and future into the experience of my personal artistic process—one which is permanently modified as time goes on.

Marketa Sivek (pg. 2)

Czech born artist Marketa Sivek has been living and working in Chicago for over 20 years. Established as one of the leading artists in her community, her work has been featured in *Elle Decor*, *American Art Collector* and *Fine Art Connoisseur* publications and was featured on the *Rachael Ray Show*. Sivek has numerous private and corporate collectors in the U.S, Australia and Europe and her pieces are part of the private collections of both Oprah Winfrey and Tom Hamilton of Aerosmith.

The narrative of Sivek's multifaceted work is deeply rooted in her childhood. Having grown up in the authoritarian regime of communist Czechoslovakia, amidst grey apartment buildings where the color was sparse and a sense of safety absent, her desire for color tells its own story. She features structures and houses as a recurring theme in her work—a metaphor for shelter and thus circumstances that can change suddenly. Lost in the infinity of the clear and vast sapphire sky and yet grounded by a moon or planet, complexity meets simplicity with the unity of heavy layers of paint and finely graded brushstrokes.

David Sprecher (pg. 2)

David Sprecher is an artist based in Chicago. As a sculptor and writer, he makes augmented realities that conflate architectural and literary interiors. Sprecher often combines the embodied wildness of non-human animals with idealized geometries in his work and is interested in probing the grey area between what we consider virtual and what we consider actual; the hazy boundary between ideas and things. He has published writing in *The Brooklyn Rail* and has exhibited installations in New York, Chicago, Baltimore, Berlin, Sapporo, and Los Angeles.

Ball in Space plays off of Constantin Brancusi's famous sculpture,

Bird in Space. Brancusi was perpetually trying to render the essential geometry of his subjects and considered his work a realist pursuit, stating: "...what they call abstract is what is most realistic. What is real is not the appearance, but the idea, the essence of things." *Ball in Space* muddles Brancusi's distinction between essence and appearance by isolating the symbol of flight, the feather, the surface of a bird, and applying it to the platonic geometry of an ellipse.

Allison Svoboda (pg. 2)

Allison Svoboda creates large-scale and ethereal ink painted collage works. Her pieces are composed of intricate brush strokes which are then layered to construct sculptural installations on metal, glass and cut paper. For Svoboda, the organic patterns, forms and energy found in nature have an instinctive draw. The theory of fractal geometry; infinite layers of self-similar shapes repeated in every living thing has always been a fascination of hers, as is finding the edge between intuitive and deliberate mark-making.

Svoboda works intuitively using thousands of brushstrokes and thus creating hundreds of small paintings. She often incorporates plants, feathers, skeletons into her complex compositions and then collates the work, tearing out images that work together and compiling them. When the composition is complete, the ephemeral quality of the paper and meditative aspect of the brushwork unify to evoke a Buddhist mandala and/or meditative, dream-like state. As with Japanese *Suiseki* or a Chinese Scholar's rock, each viewer can have a unique experience, as new images emerge from the completed arrangement.

In 2015, Svoboda received the Hemera fellowship to study Zen Buddhism in Japan, and in 2017, she completed *Vortice*, a hand-cut Tyvek installation in Nashville Airport's Terminal C skylight. Svo-

boda's sculptural commissions include: Helical Om, the City of Chicago, Helix Labyrinth and the Carnegie Art Center Sculpture Biennial. In addition, her wall-mounted sculptural mandalas have been commissioned for numerous commercial and residential installations throughout the world including: Hilton, London House, Ritz Carlton and Intercontinental. In 2021, she was selected as artist in residence for Peace Hotel in Shanghai, China.

Beauty & Brawn (collection curators)

Beauty & Brawn is a unique curatorial partnership based in Chicago that specializes in custom art and mural creation, collection building, and project management. Partners, Lindsey Meyers and Simone Garcia, are themselves artists, gallerists and activists who believe "art is for everyone". With a focus on local, national and global artists, Meyers and Garcia love to tackle creative challenges that lead to memorable experiences, iconic public-facing art and culturally inclusive dialogue. Additionally, the duo has diverse backgrounds in arts education, fabrication and programming and production for both public and private initiatives.

Meyers and Garcia are responsible for some of the most renowned murals and events in Chicago and beyond. Their breadth of clients include: the City of Chicago, Soho House, International Women's Forum, Ritz-Carlton Key Biscayne, Hyatt Centric, Mastercard, Supera Asset Management, Peak Properties, The Chicago Yacht Club, the Flint Public Art Project and more. In addition to showcasing Chicago artists such as Jennifer Cronin, CERA, Dovie Golden, Joe Miller, Eric Lee and Darryl Schiff, Meyers and Garcia have worked with artists from Berlin (Onur), Brazil (Kobra and Fernando Chamarelli), Argentina (Marina Zumi), South Africa (Ricky Lee Gordon), France (Mateo Wallpainter) and Mexico (Libre HEM).