

# QUINT



**Lee Materazzi**

*Googly Eyes (20/50), 2019*

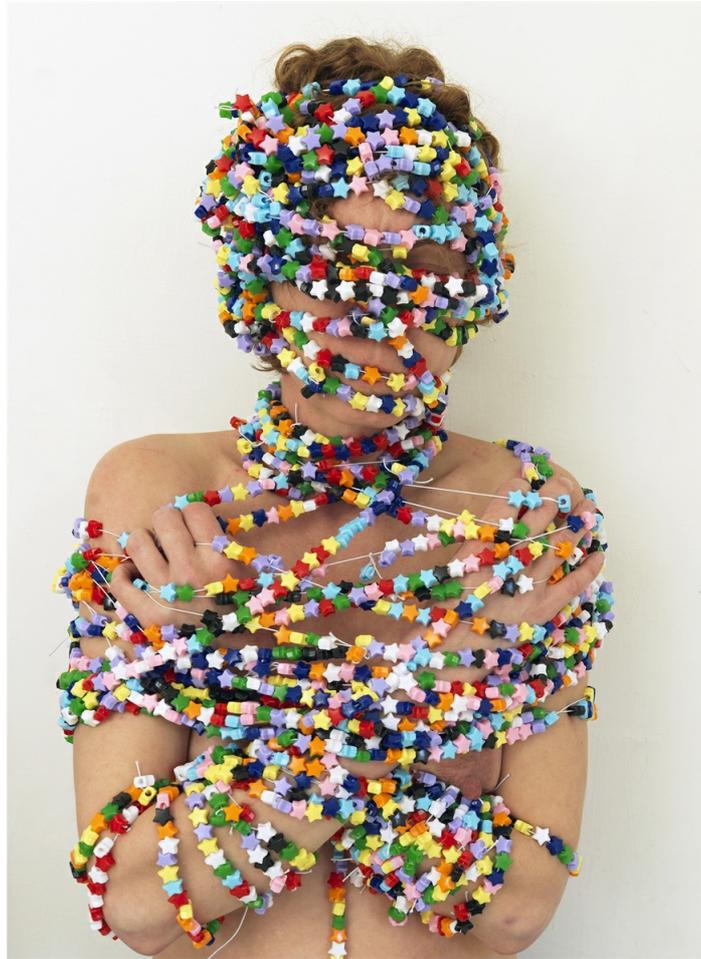
c-print

5.38 x 4 in

\$100.00

Lee Materazzi's photographs have a sculptural quality and are based in everyday life, though Materazzi transcends the documentarian quality of life to elevated concepts about living. Her series of artworks are composed in an everyday setting and layered with meaning. The photographs take the mundane tasks and chores of our existence and express the way in which they affect our consciousness.

# QUINT



**Lee Materazzi**  
*Star Beads (13/50)*, 2019  
c-print  
5.38 x 4 in  
\$100.00

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# QUINT



**Lee Materazzi**

*Untitled, Feathers (13/50), 2019*

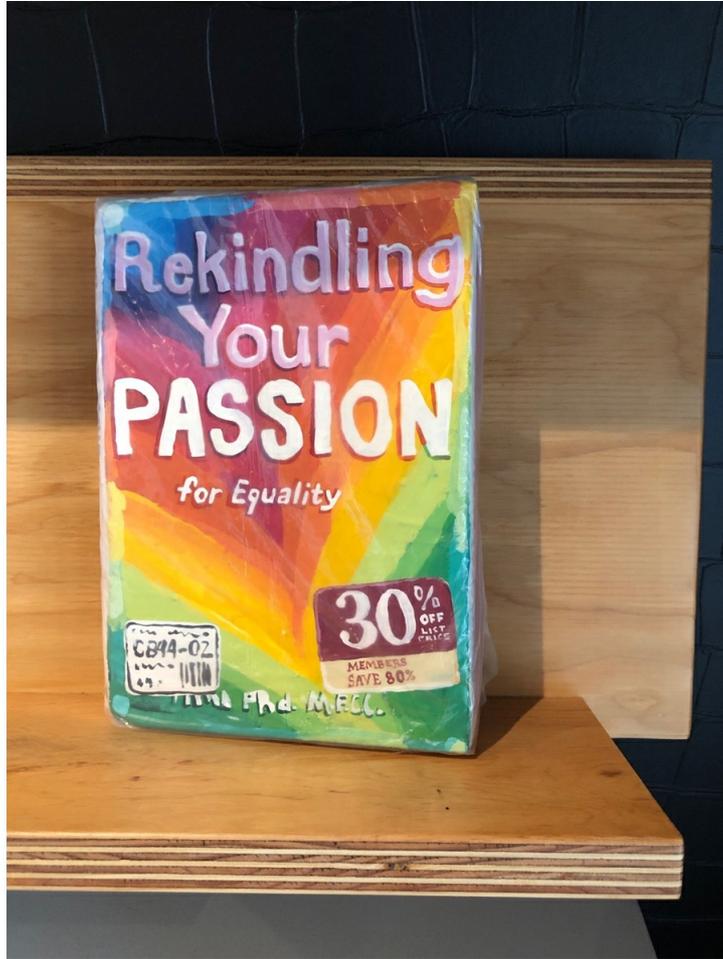
c-print

5.38 x 4 in

\$100.00

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# QUINT



**Jean Lowe**

*Rekindling Your Passion for Equality* (3/26), 2010

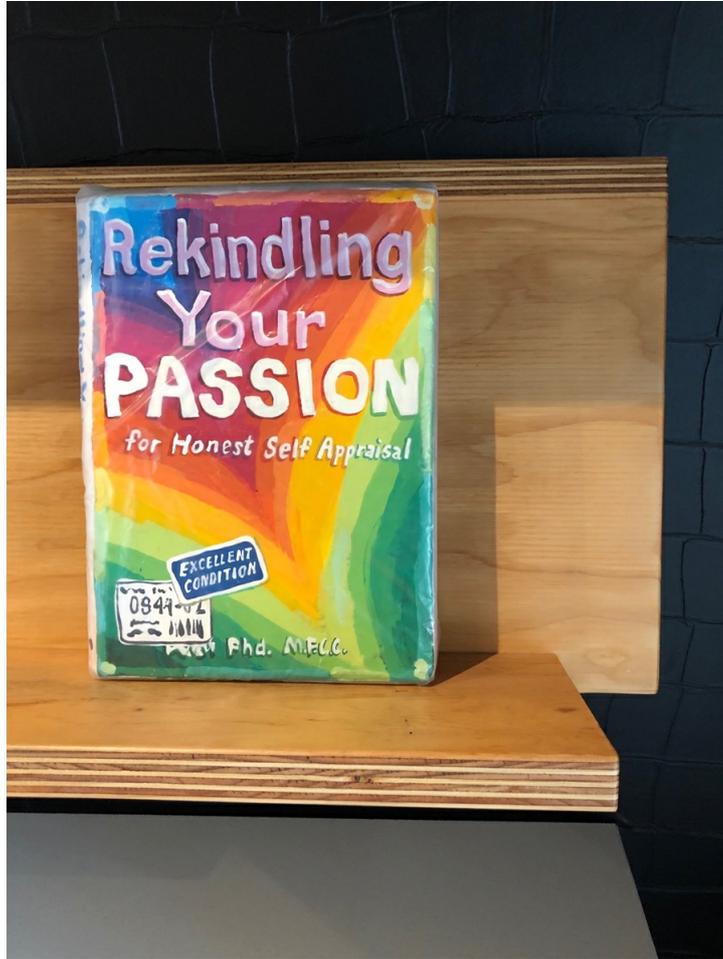
enamel on papier mache

10.25 x 8 x 2.50 in

\$800.00

Jean Lowe's figurative paintings denounce the piled-high fire sale of our historical capital in a society turned consumerist zoo. All is not lost though: her humorous papier-maché books offer self-help solutions to all ailments. Lowe's work manages to be fun and inviting, even within all of her social critique. Although often large in size, the work never overshadows the viewer; rather it makes one rethink their place in this consumer culture and question society as a whole. By incorporating traditional styles with extra-ordinary techniques, the works tend to speak to a sensibility of beauty, while also offering food for thought.

# QUINT



**Jean Lowe**

*Rekindling Your Passion for Honest Self Appraisal* (4/26), 2010

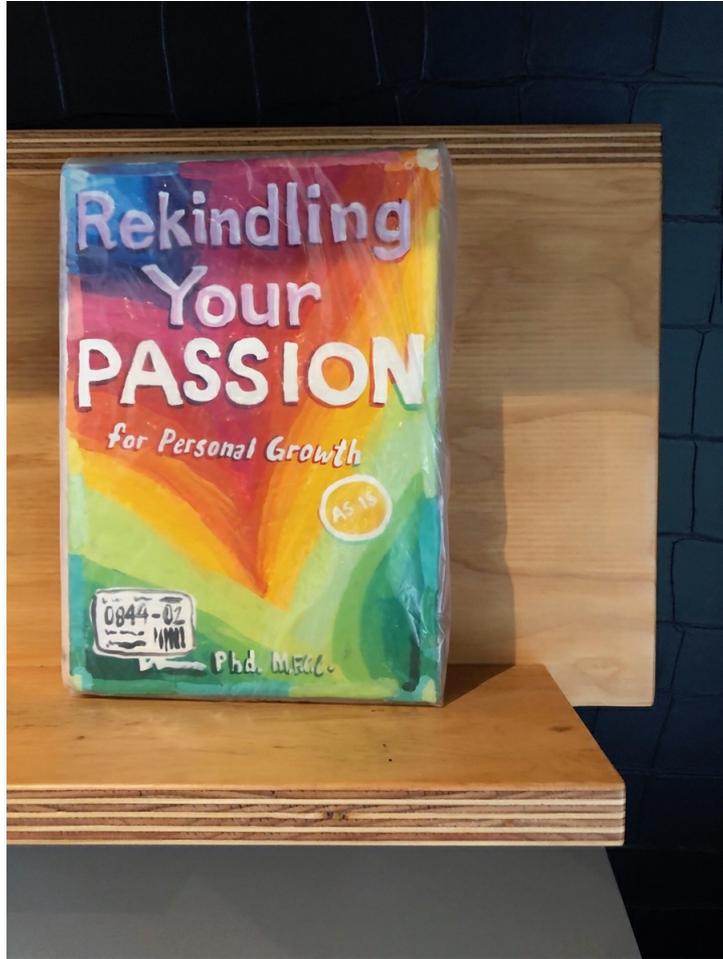
enamel on papier mache

10.25 x 8 x 2.50 in

\$800.00

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# QUINT



**Jean Lowe**

*Rekindling Your Passion for Personal Growth* (9/26), 2010

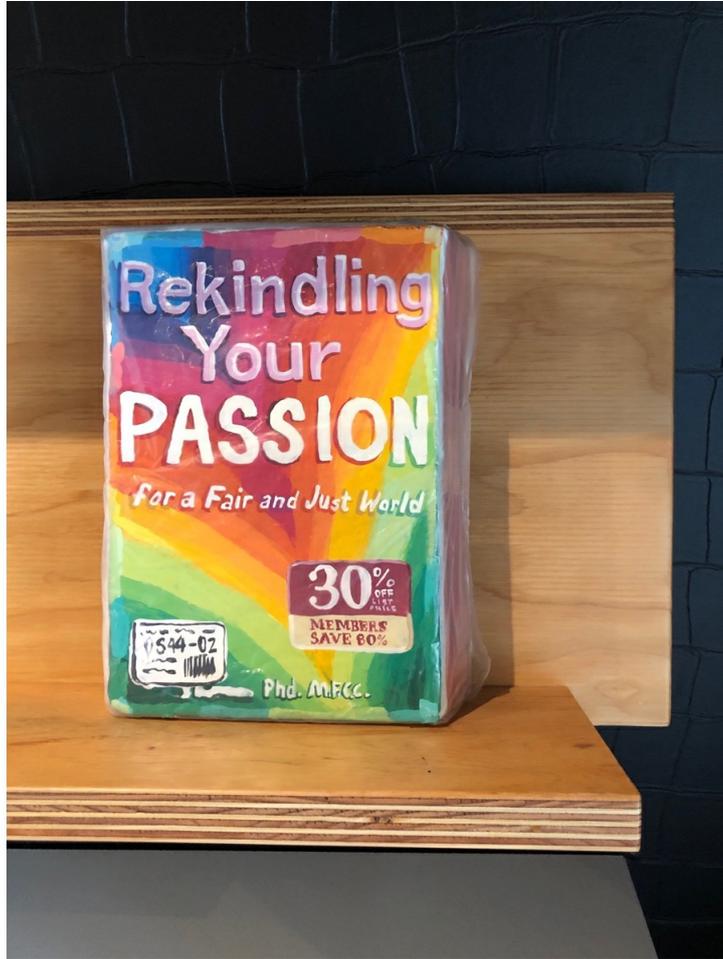
enamel on papier mache

10.25 x 8 x 2.50 in

\$800.00

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# QUINT



**Jean Lowe**

*Rekindling Your Passion for a Fair and Just World* (12/26), 2010

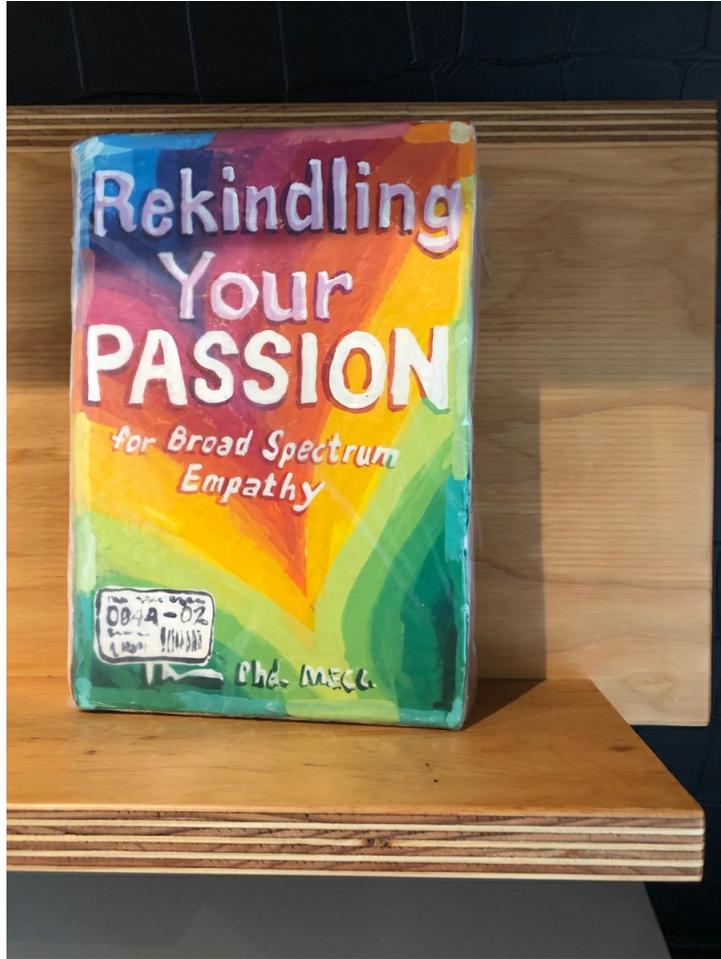
enamel on papier mache

10.25 x 8 x 2.50 in

\$800.00

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# QUINT



**Jean Lowe**

*Rekindling Your Passion for Broad Spectrum Empathy* (16/26), 2010

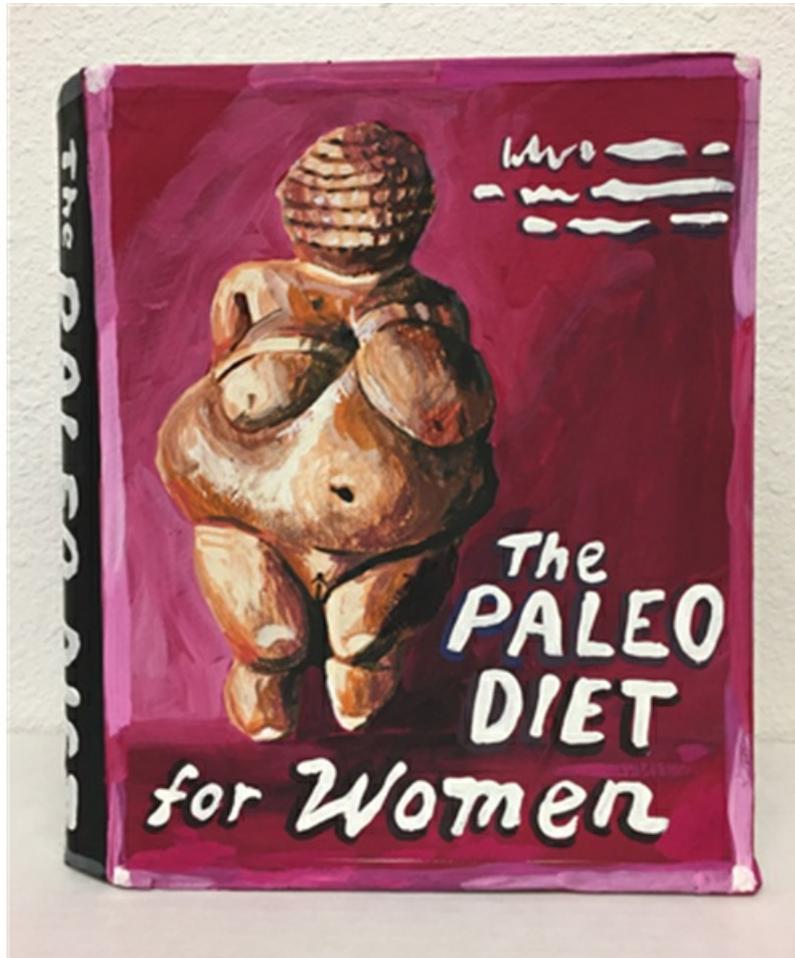
enamel on papier mache

10.25 x 8 x 2.50 in

\$800.00

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**Jean Lowe**

*The Paleo Diet for Women*, 2014

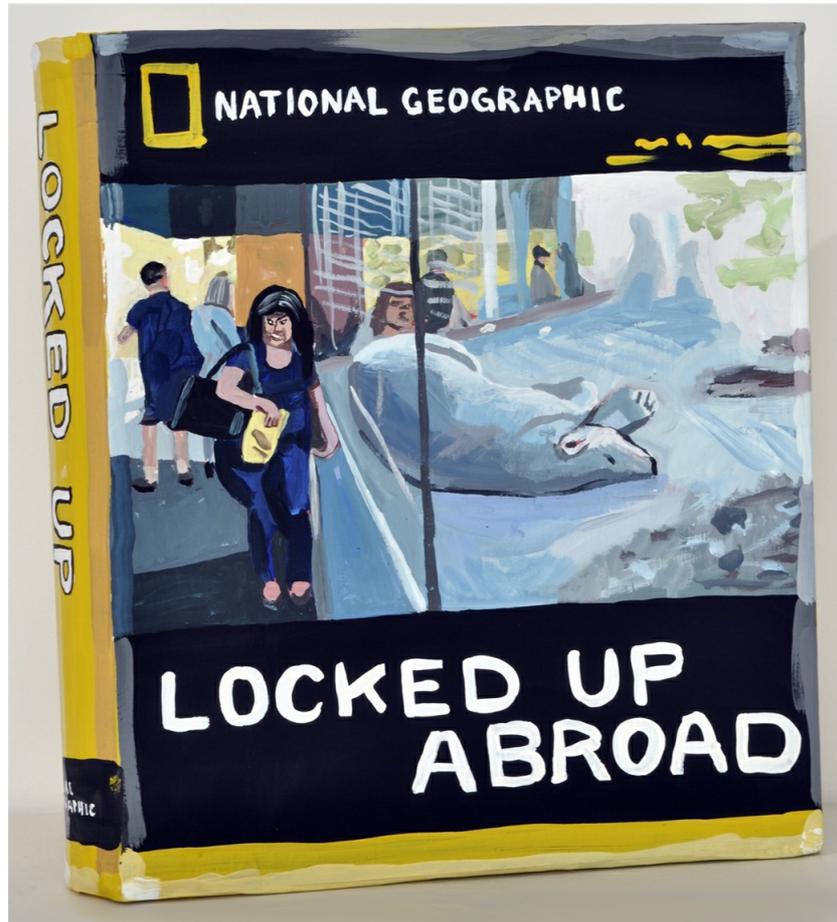
casein on acid free foamboard

10.50 x 9.25 x 3.25 in

\$1,200.00

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**Jean Lowe**

*Locked Up Abroad*, 2015

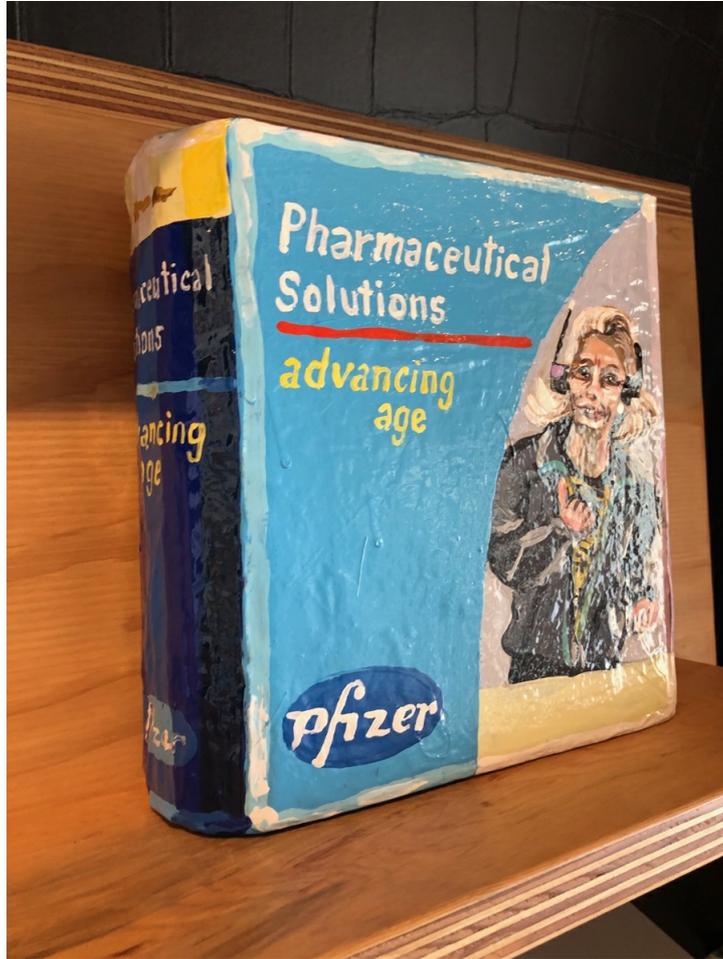
casein on acid free foamboard

11.37 x 9.50 x 2.87 in

\$1,500.00

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**Jean Lowe**

*Pharmaceutical Solutions - Advancing Age, 2006*

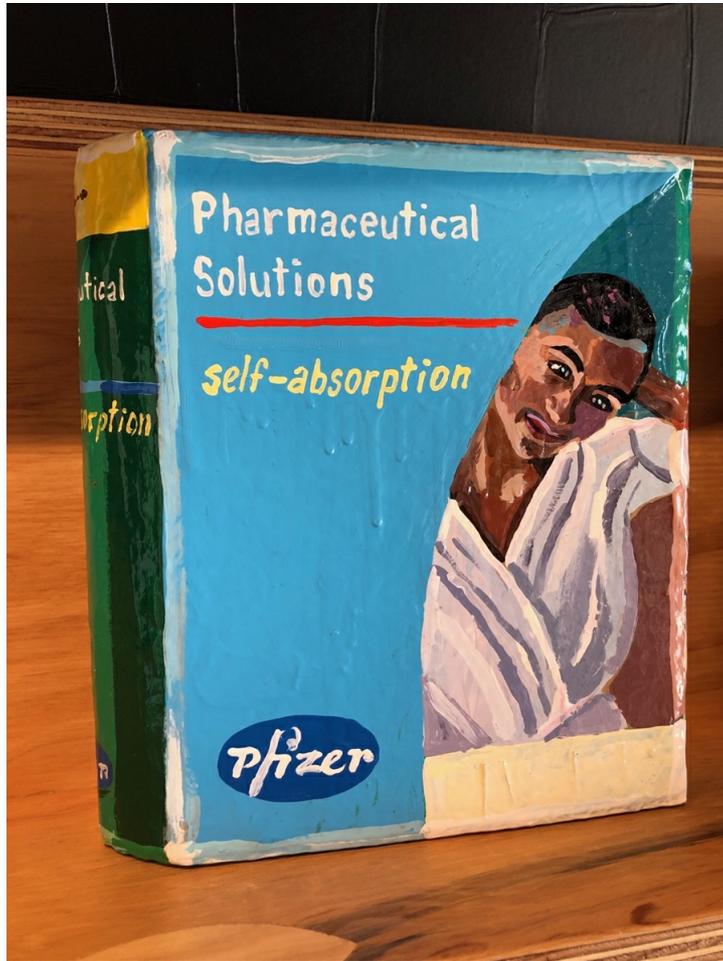
enamel on papier mache

9.60 x 9 x 3.50 in

\$1,500.00

Jean Lowe's figurative paintings denounce the piled-high fire sale of our historical capital in a society turned consumerist zoo. All is not lost though: her humorous papier-mâché books offer self-help solutions to all ailments. Lowe's work manages to be fun and inviting, even within all of her social critique. Although often large in size, the work never overshadows the viewer; rather it makes one rethink their place in this consumer culture and question society as a whole. By incorporating traditional styles with extra-ordinary techniques, the works tend to speak to a sensibility of beauty, while also offering food for thought.

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**Jean Lowe**

*Pharmaceutical Solutions - Self-Absorption*, 2006-2009

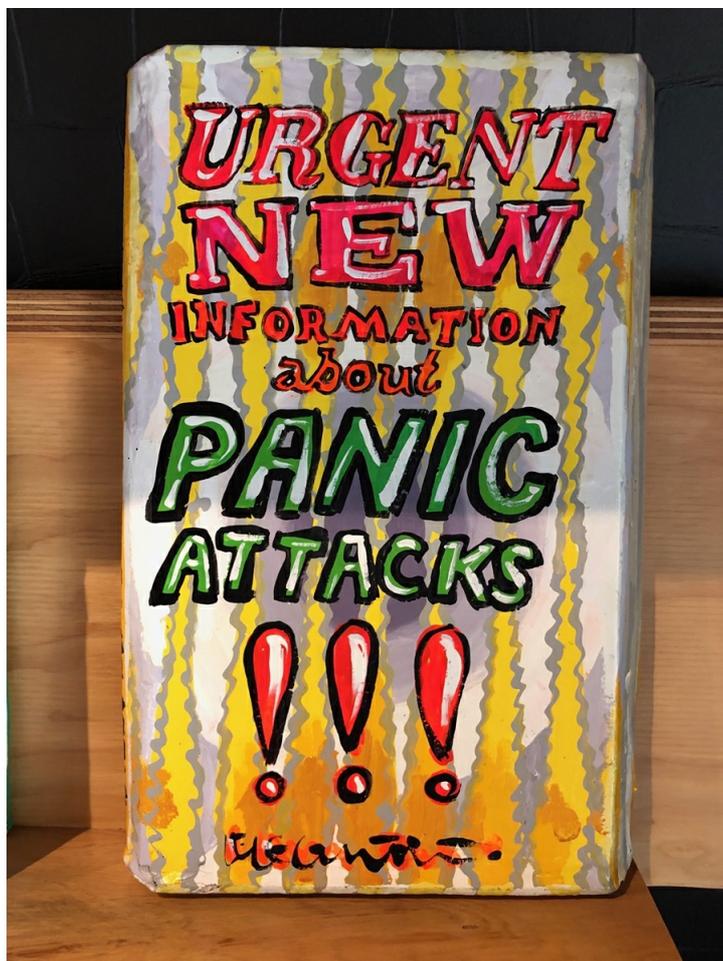
enamel on papier mache

9.25 x 10.25 x 3.25 in

\$1,500.00

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**Jean Lowe**

*Urgent New Information About Panic Attacks!!!*, 2003

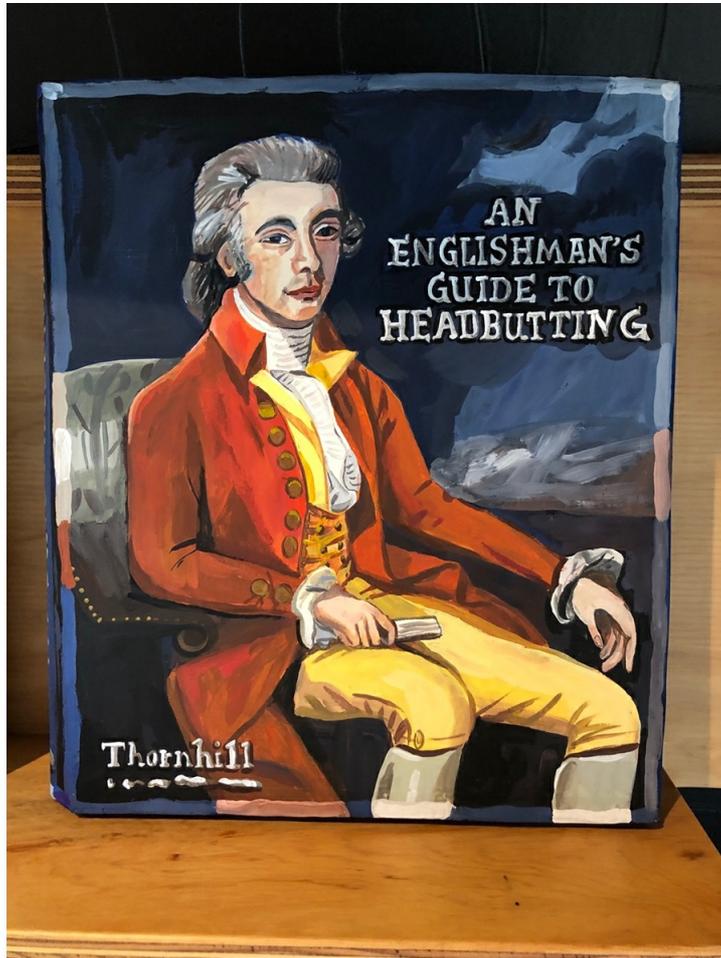
enamel on papier mache

16.25 x 10.50 x 2 in

\$1,800.00

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**Jean Lowe**

*An Englishman's Guide to Headbutting*, 2020

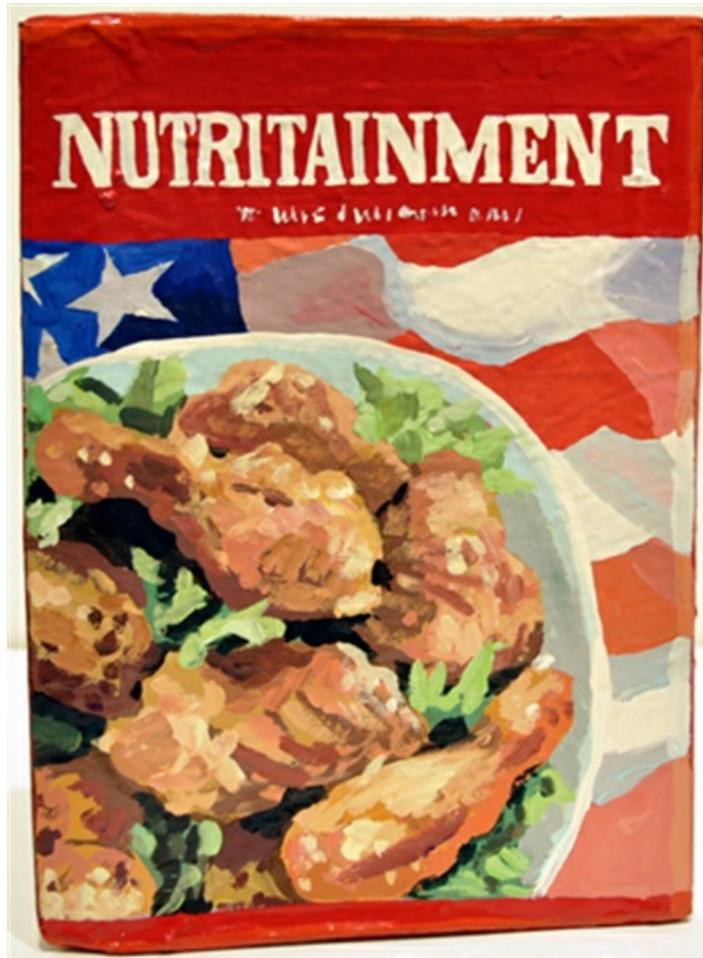
enamel on papier mache

12.50 x 11 x 3.50 in

\$2,000.00

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# QUINT



**Jean Lowe**

*Nutritainment*, 2009

enamel on papier mache

12.75 x 9.75 x 2 in

\$2,000.00

Jean Lowe's art lies in the realm of the conceptual, highlighting and destroying the line between high and low art. The paper mache falling into a gender-specific tradition of craftwork is overwhelmed by the witty titles assigned to the books. Tackling issues from the environment, to the decorative arts tradition, to gender; Lowe's works are provocative and tongue-in-cheek without losing their intellectual value. Lowe currently lives and works in Encinitas, and is a professor at UCSD.

# QUINT



**Jean Lowe**

*Special Occasion Vegan Delights, 2006*

enamel on papier mache

12.50 x 11 x 3.50 in

\$2,000.00

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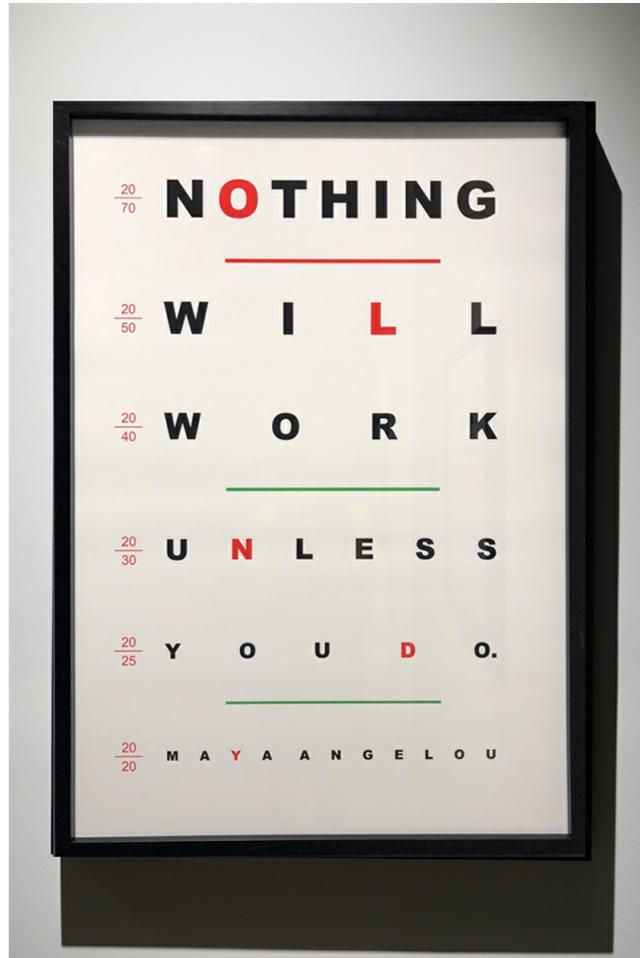
# QUINT



**Lee Materazzi**  
*Body Press (8/10)*, 2019  
c-print  
25 x 18.50 in  
\$2,000.00

Lee Materazzi brings photographic tension between surrealist abundance and self-negation, forcing attention on the space we occupy, the space from which we see the art that takes us further. Materazzi's work is based in everyday life. Though Materazzi transcends the documentarian quality of life to elevated concepts about living. The photographs take the mundane tasks and chores of our existence and express the way in which they affect our consciousness.

# QUINT



**Marcos Ramírez ERRE**

*Nothing will work unless you do. Maya Angelou (1/5), 2007*

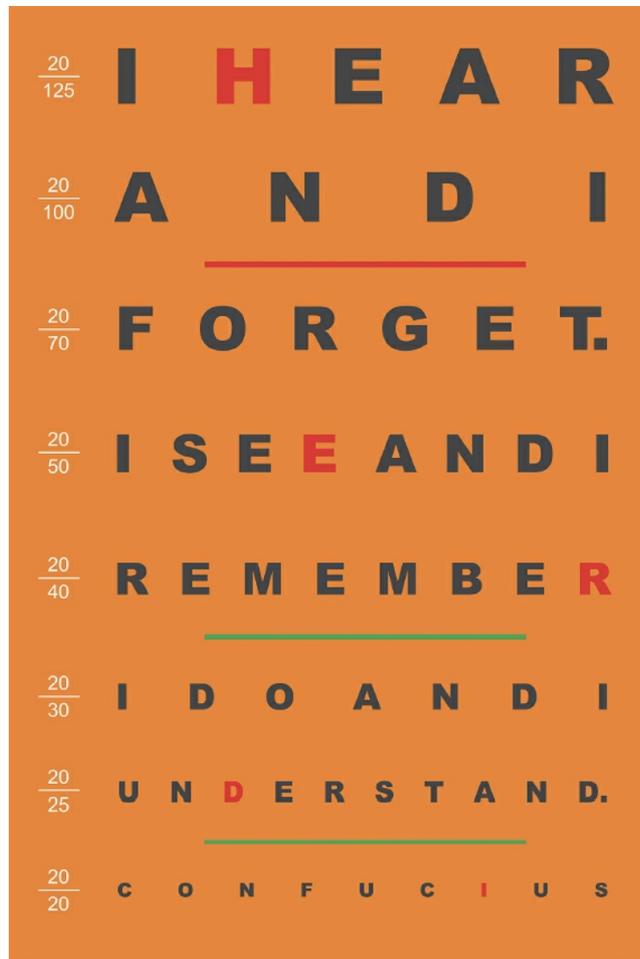
digital print

40 x 28 in

\$2,500.00

Marcos Ramírez ERRE's witty Eye Charts bring critical wisdom to ensure the disastrous typo of his 'Democracy' does not become a dictionary staple. Language and word play are central to ERRE's sculptural and conceptual practice. ERRE, who lives and works between Tijuana and San Diego, has made the border a central part of his work for over two decades, examining its oft-forgotten history and shifting contours, as well as its current social, economic, and political implications. This piece is a model for a billboard that I designed for the Open Walls annual billboard event in San Diego last year. That event runs parallel to the Art Fair and my two designs for that event were censored by the owner of the billboards structure.

# QUINT



**Marcos Ramírez ERRE**

*I Hear and I Forget, I See and I Remember, I Do and I Understand - Confucius (1/5), 2007*

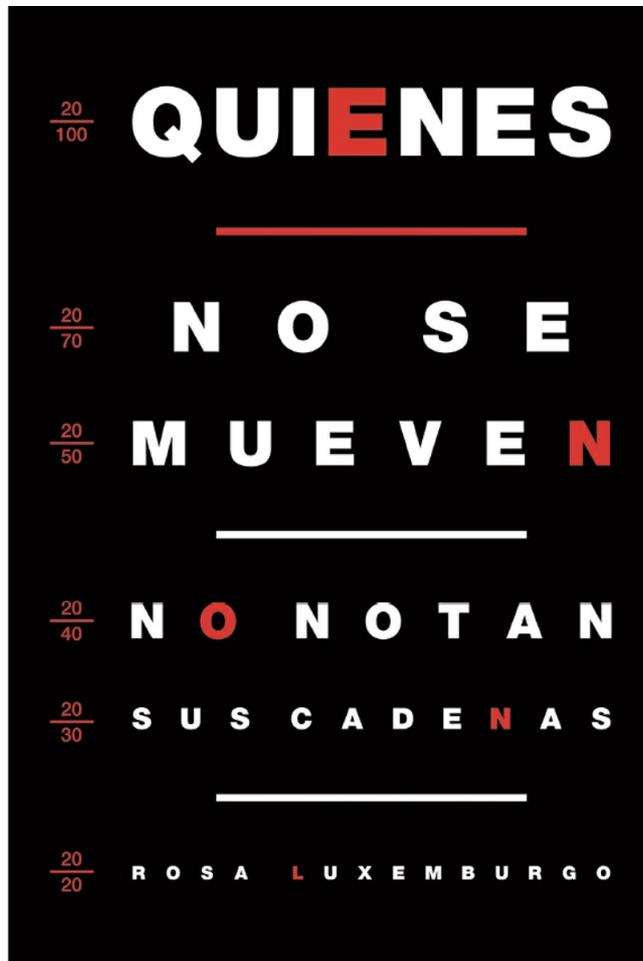
digital print

40 x 28 in

\$2,500.00

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# QUINT



Marcos Ramírez ERRE

*Quienes no se mueven no notan sus cadenas - Rosa Luxemburgo (2/5), 2019*

digital print

40 x 28 in

\$2,500.00

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# QUINT



**Marcos Ramírez ERRE**

*We don't See Things as They Are, We See Them as We Are - Anais Nin (1/5), 2007*

digital print on aluminum

36 x 24 in

\$3,500.00

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# QUINT



**Marcos Ramírez ERRE**

*The Most Violent Element in Society is Ignorance - Emma Goldman (1/5), 2007*

digital print on aluminum

36 x 24 in

\$3,500.00

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# QUINT



**Jean Lowe**  
*Solutions*, 2006  
enamel on papier mache  
14.60 x 22.50 in  
\$4,500.00

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# QUINT



**Jean Lowe**

*It Won't Last*, 2009

enamel on panel

36 x 36 in

\$5,000.00

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# QUINT



**Lee Materazzi**

*Hiding Under my Mother's Dress (1)*, 2011

c-print

40 x 54 in

\$0.00

Lee Materazzi brings photographic tension between surrealist abundance and self-negation, forcing attention on the space we occupy, the space from which we see the art that takes us further. Materazzi's work is based in everyday life. Though Materazzi transcends the documentarian quality of life to elevated concepts about living. The photographs take the mundane tasks and chores of our existence and express the way in which they affect our consciousness.

# QUINT



Jean Lowe  
*You're Awesome*, 2011  
enamel on wood panel  
48 x 32.50 in  
\$7,000.00

# QUINT



**Adrien Couvrat**  
*Lyre (retable n°6)*, 2020  
acrylic on canvas  
31.50 x 23.62 in  
\$8,000.00

Exhibited for the first time in the U.S., Adrien Couvrat's optical painted wonders will make you doubt what your eyes truly see, yet empower you to conjure up colors out of black and white. Using simple tools, Adrien Couvrat obtains an optical materialization close to a screen by working directly on the materiality of the pictorial layer, without artifice or effects. Only a chemistry or even an alchemy of colors is at work. The pigment turns into light when it is projected onto the screen-surface. The artist proceeds by crossing between two painted images and by projecting color onto streaks that make up the canvas.

# QUINT



**Adrien Couvrat**  
*Lyre (retable n°3)*, 2020  
acrylic on canvas  
31.50 x 23.62 in  
\$8,000.00

Exhibited for the first time in the U.S., Adrien Couvrat's optical painted wonders will make you doubt what your eyes truly see, yet empower you to conjure up colors out of black and white. Using simple tools, Adrien Couvrat obtains an optical materialization close to a screen by working directly on the materiality of the pictorial layer, without artifice or effects. Only a chemistry or even an alchemy of colors is at work. The pigment turns into light when it is projected onto the screen-surface. The artist proceeds by crossing between two painted images and by projecting color onto streaks that make up the canvas.

# QUINT



**Adrien Couvrat**  
*Lyre (retable n°5)*, 2020  
acrylic on canvas  
31.50 x 23.62 in  
\$8,000.00

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# QUINT



**Adrien Couvrat**  
*Lyre(jaune)*, 2020  
acrylic on canvas  
31.50 x 23.62 in  
\$8,000.00

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# QUINT



**Kim MacConnel**

*13 Dove*, 2012

enamel on wood panel

36 x 36 x 2.50 in

\$8,000.00

Kim MacConnel's sensibility and talent has created a unique language using color and composition. He persuades the viewer to appreciate the appeal and conceptual property of patterns and draws inspiration from such wide-ranging and multicultural resources as the textile arts of numerous world regions, found graphic images, Henri Matisse, and Pablo Picasso.

# QUINT



**Kim MacConnel**

*19 Dove*, 2012

enamel on wood panel

36 x 36 x 2.50 in

\$8,000.00

Kim MacConnel's sensibility and talent has created a unique language using color and composition. He persuades the viewer to appreciate the appeal and conceptual property of patterns and draws inspiration from such wide-ranging and multicultural resources as the textile arts of numerous world regions, found graphic images, Henri Matisse, and Pablo Picasso.

# QUINT



**Kim MacConnel**  
*25 Dove*, 2014  
enamel on wood panel  
36 x 36 x 2.50 in  
\$8,000.00

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# QUINT



**Kim MacConnel**  
*24 Dove*, 2012  
enamel on wood panel  
36 x 36 x 2.50 in  
\$8,000.00

Kim MacConnel's sensibility and talent has created a unique language using color and composition. He persuades the viewer to appreciate the appeal and conceptual property of patterns and draws inspiration from such wide-ranging and multicultural resources as the textile arts of numerous world regions, found graphic images, Henri Matisse, and Pablo Picasso.

# QUINT



**David Adey**

*Rebecca Romjin for Bebe, 2008*

Bebe bus-shelter poster manipulated with craft punches and pinned to Styrofoam

68 x 47.50 x 3.25 in

\$10,000.00

David Adey's critically acclaimed earlier projects dissected the objectification of the female form in advertising and used new technology to represent the body in novel ways. His work is characterized by a seductive formal complexity and a thematic sophistication. Adey is a professor of art at Point Loma Nazarene University and has been featured in major exhibitions such as Here Not There: San Diego Art Now at the Museum of Contemporary Art San Diego (2010), The 2010 California Biennial at the Orange County Museum of Art, State of the Art: Discovering American Art Now at the Crystal Bridges Museum of American Art in Arkansas (2014), and a permanent sculpture commissioned by the County of San Diego (2016).

# QUINT



**Marcos Ramírez ERRE**

*Democracy*, 2018

aluminum, automotive finish, rust

54 x 72.25 x 2 in

\$15,000.00

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# QUINT



**Jean Lowe**

*Clearance (Baby Dolls)*, 2009

enamel on wood panel

95.50 x 75 in

\$18,000.00

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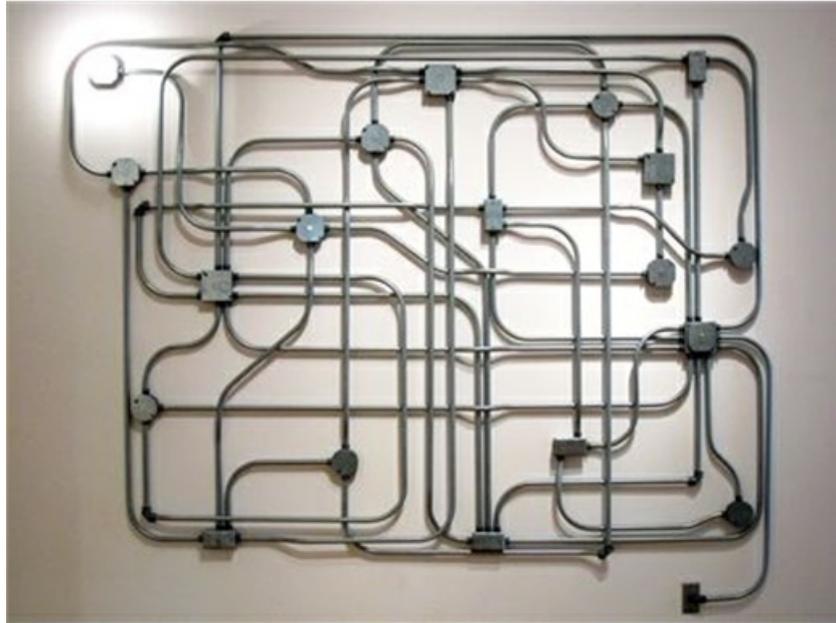
# QUINT



**Thomas Glassford**  
*Vanity X Cyclops*, 2017  
gold plated mirrors and metal stand  
90 x 25 x 25 in  
\$20,000.00

Thomas Glassford studied art at The University of Texas at Austin, where he received his BFA. He moved to Mexico City in 1990, and joined a young avant-garde of Mexican, European, and American artists living in the city. Since the early 1990s, Glassford has used everyday materials--ranging from gourds to broomsticks, anodized aluminum to melamine plates--to create architectural or installation-scale works. He transforms these materials into rhythmic and often abstract creations, reminiscent of Minimalist sculpture and Op Art paintings of the 1960s.

# QUINT



**Roman de Salvo**

*Power Maze, 1996*

electrical conduit, boxes, wiring, light bulb and light switch

70 x 93 in

\$30,000.00

Roman de Salvo considers himself a sculptor, but to be more specific, a conceptual artist who works well with his hands. As a sculptor, conceptual and installation artist, he works with the ordinary and familiar in an infusion of surprise, intrigue, and visual poetry. He makes generic and vernacular objects into peculiar and often humorous sculptures. Employing materials normally associated with prosaic domestic construction and decoration, de Salvo fashions art and anti-art objects that continually question the meaning of things. Fireplaces made of combustible wood, electrified conduit power puzzles, home furnishings altered slightly and hilariously; all these describe a restless, curious intellect, fused with impeccable craft and technical skill.

# QUINT



**Gisela Colon**

*Spheroid (Blue)*, 2017

blow-molded acrylic

26 x 42 x 8 in

\$30,000.00

Gisela Colon, who was born in Canada and raised in Puerto Rico, has been associated with West Coast Minimalism and Light & Space artists like Peter Alexander and DeWain Valentine, focusing her practice on brightly colored, blow-molded plastic sculptures. These "Glo-Pods" feature irregular, curvaceous contours, referencing biomorphic forms like larvae, amoebas, and other living organisms, and everything from the human body to the visual language of advertising.

# QUINT



## **Manny Farber**

*Jazzy*, 1999  
oil on board  
21 x 72 in  
\$35,000.00

Born in Douglas, Arizona in 1917, Farber began painting in the 1930s. Before joining the faculty at the University of California, San Diego Visual Arts Department in 1969, he was a film critic in New York, writing for the *New Republic*, the *Nation* and *ARTFORUM*. Known in the 1950s and 1960s for his shaped canvas abstractions, Farber began painting still-lives in 1974. He retired from teaching in 1987 and continued painting at his studio in Leucadia, California until his death in 2008. Since 1982, Farber has had solo exhibitions at The Museum of Contemporary Art, Los Angeles; Gagosian Gallery, Los Angeles; The Museum of Contemporary Art San Diego; The Carnegie Museum of Art, Pittsburg; PS1, New York and The Rose Art Museum, Brandeis University, Waltham, MA.

# QUINT



**Thomas Glassford**  
*Magna Zebra*, 2015  
mirrored plexiglass and anodized aluminum  
69.75 x 59.75 x 318 in  
\$42,000.00

Thomas Glassford studied art at The University of Texas at Austin, where he received his BFA. He moved to Mexico City in 1990, and joined a young avant-garde of Mexican, European, and American artists living in the city. Since the early 1990s, Glassford has used everyday materials--ranging from gourds to broomsticks, anodized aluminum to melamine plates--to create architectural or installation-scale works. He transforms these materials into rhythmic and often abstract creations, reminiscent of Minimalist sculpture and Op Art paintings of the 1960s.