

SEVEN REASONS

to Become a Collector of Art.

Seven Reasons to Become a Collector of Art

Lines of credit for adults and payment plans for children.

"(...) a great collection does not contain all the right names, but one in which each work has meaning to its owners and provides constant satisfaction and joy."

Michael Findlay



REASON 1

“Buying history as well as an investment: Artists are historians and strong representatives of their culture. Art is one of the best investments you can make, with substantial potential to value over time.”

JENA THOMAS

Surveyed Land

2022

Mixed media on paper

14" x 11"

35.56 x 27.94 cm

\$ 905, 52

Surveyed Land II
2022
Mixed media on paper
14" x 11"
35.56 x 27.94 cm
\$ 905,52

JENA THOMAS





JENA THOMAS

Surveyed Land III

2022

Mixed media on paper

14" x 11"

35.56 x 27.94 cm

\$ 905, 52





REASON 2

“Collect on any budget: Collecting is feasible at any budget, especially if you buy emerging art.”

EDUARDO VARGAS RICO

Cartografía Básica 34 (Mar Caribe, Cordillera de la Costa)

2020

Collage/Mixed Media. Photocopy on different types of cut-out paper and transparent adhesive tape cut out on perforated paper. (Book page)

17.32" x 24.60"

43.99 x 62.48 cm

\$ 800



Mapa Físico 166 (Hipsometría)

2020

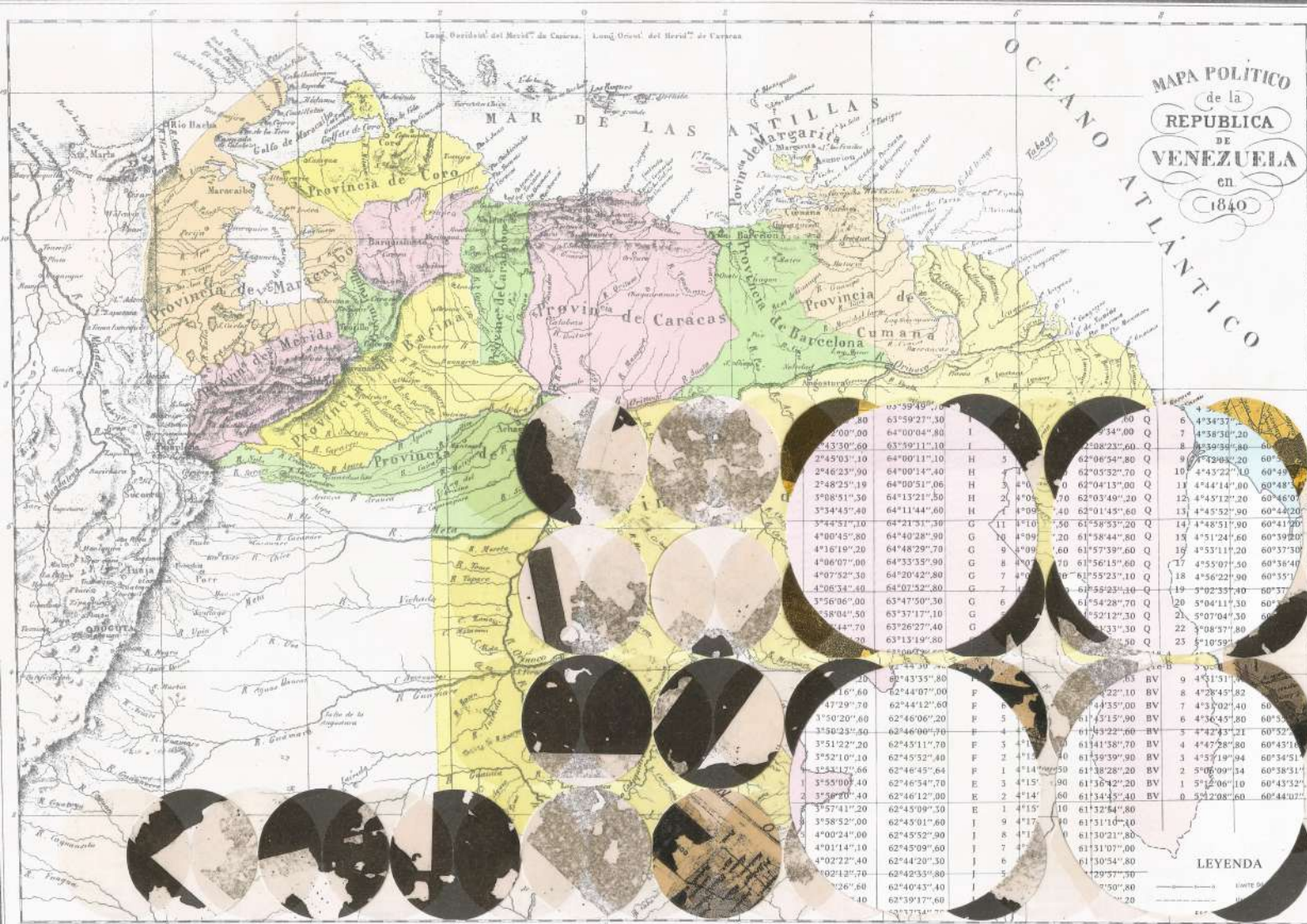
Collage/Mixed Media. Photocopy on different types of cut-out paper and transparent adhesive tape cut out on perforated paper. (Book page)

17.32" x 24.60"

43.99 x 62.48 cm

\$ 800

EDUARDO VARGAS RICO



EDUARDO VARGAS RICO

Mapa Político de la República de Venezuela (Leyenda 1840)

2020

Collage/Mixed Media. Photocopy on different types of cut-out paper and clear tape cut out on perforated paper

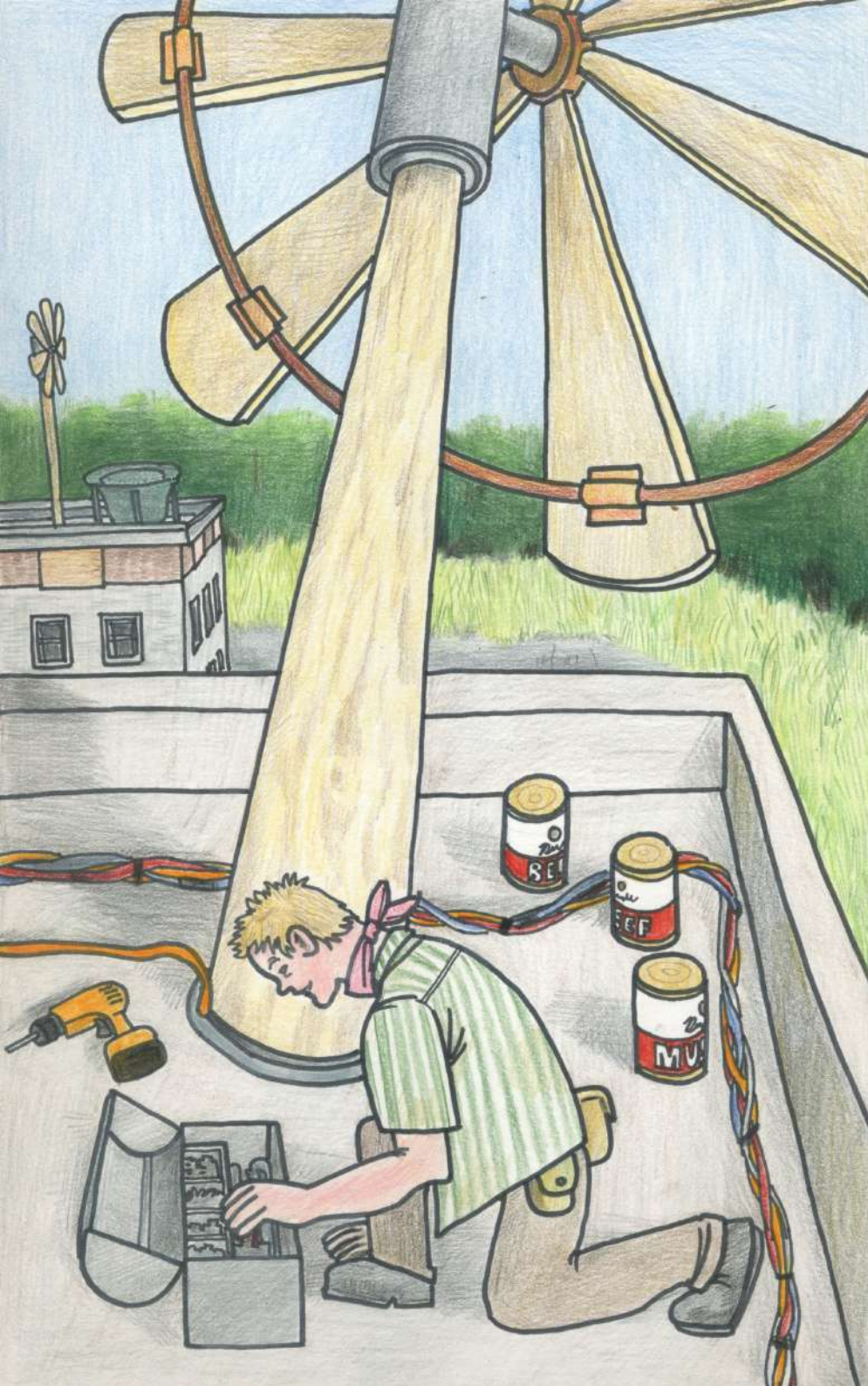
11.02" x 16.33"

28.44 x 41.47 cm

\$ 500

EDUARDO VARGAS RICO





REASON 3

“Support a dream: The purchase of original artwork encourages an artist to continue working and growing while supporting his or her dream.”

JOE BOGINSKI

OmegaLand: Three of Coins

2014

Colored pencil and ink on paper

14" x 11"

35.56 x 27.94 cm

\$ 616

JOE BOGINSKI

OmegaLand: Six of Coins

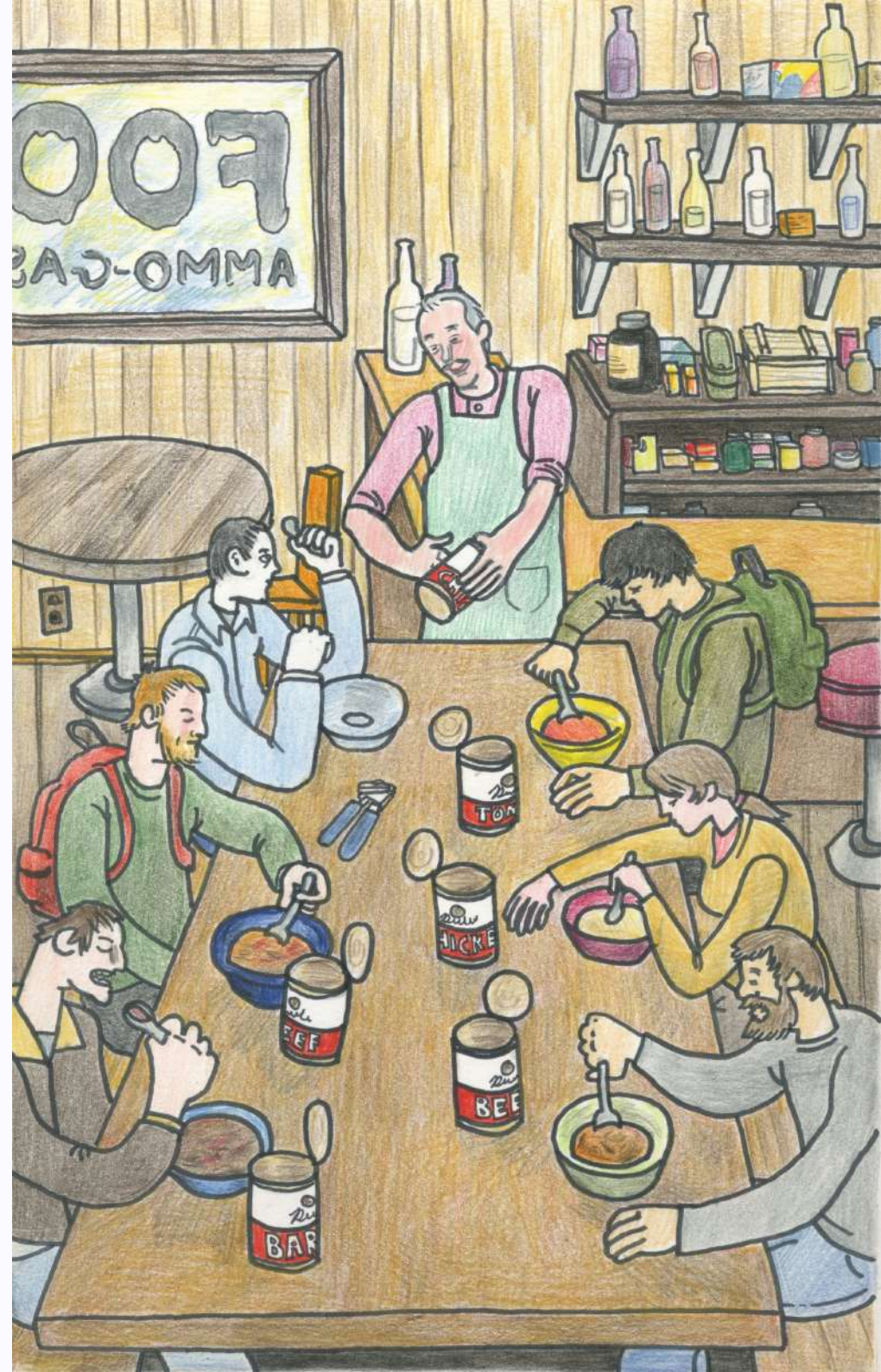
2014

Colored pencil and ink on paper

14" x 11"

35.56 x 27.94 cm

\$ 616





JOE BOGINSKI

OmegaLand: Seven of Coins

2014

Colored pencil and ink on paper

14" x 11"

35.56 x 27.94 cm

\$ 616

JOE BOGINSKI



REASON 4

“Discover yourself: The art you purchase unveils a side of yourself that you may not know exists.”



CARLOS B. BIERNNAY

Coronación

Embroidery

22" x 28"

55.8 x 71.12 cm

\$500

**CARLOS B.
BIERNNAY**

"Rossi"
Embroidery
13.77" x 11.81"
35 x 30 cm
\$800





CARLOS B. BIERNAY

The Good and the Bad

Embroidery

22" x 24"

55.88 x 60.96 cm

\$ 500

CARLOS B. BIERNNAY



REASON 5

“Learn in the process: Art collecting encourages you to be curious and delve deeper into intellectual research about its creator and his influences.”



VINCENT SERBIN

Elemental Toon

2023

Acrylic, oil and enamel on wood panel with attached aluminum pieces

22" x 24"

55.88 x 60.96 cm

\$1284

VINCENT SERBIN

Hypnotic Toon

2021

Oil on wood panel over oil and enamel over
wood panel with attached aluminum

sections

25" x 24"

63.5 x 60.96 cm

\$1341





VINCENT SERBIN

Unicorn Toon

2022

Oil on wood panel over oil and enamel on wood panel with attached aluminum sections

18" x 20"

45.72 x 50.8 cm

\$804.50

VINCENT SERBIN



REASON 6

“Give back: Collecting opens new opportunities to be charitable. Buy art at a community fundraiser or auction.”

REASON 7

“It’s universal: Anyone can become a collector!”



(1987-) has exhibited extensively in Florida and the Northeast, with exhibitions at the Alvarez Gallery, Boca Raton Museum of Art, Context New York, Art Palm Beach, and Crystal Bridges Museum of American Art. Featured in Creative Quarterly magazine and the art publication New American Painting, Thomas is a recipient of the Ruth Katzman Scholarship from the Art Students League of New York and winner of the 701 Center for Contemporary Art Prize. She was also a finalist in Miami University's Young Painters Competition. Thomas received her Bachelor of Fine Arts from Massachusetts College of Art and Design in Boston, MA, and her Master of Fine Arts from the University of Miami in Coral Gables, FL.

JENA THOMAS

Jena Thomas's work engages in a contemporary dialogue with concerns about land development. The artist assembles a perspective that concerns how human beings "idealize" what nature is and use this as a basis to create artificial environments for us to exist within. However, at times, these perfectly fabricated environments can be deceiving. It is no longer just an issue of

domesticating the land to make it livable. Instead, Thomas is concerned with the way we transform our world into a suburban theme park. Through synthetic colors and naturalistic landscapes, she seeks to capture the unnatural oddities of spaces such as swimming pools, miniature golf courses, and the medians used to decorate highways.

Jena Thomas is exclusively represented by Alvarez Gallery

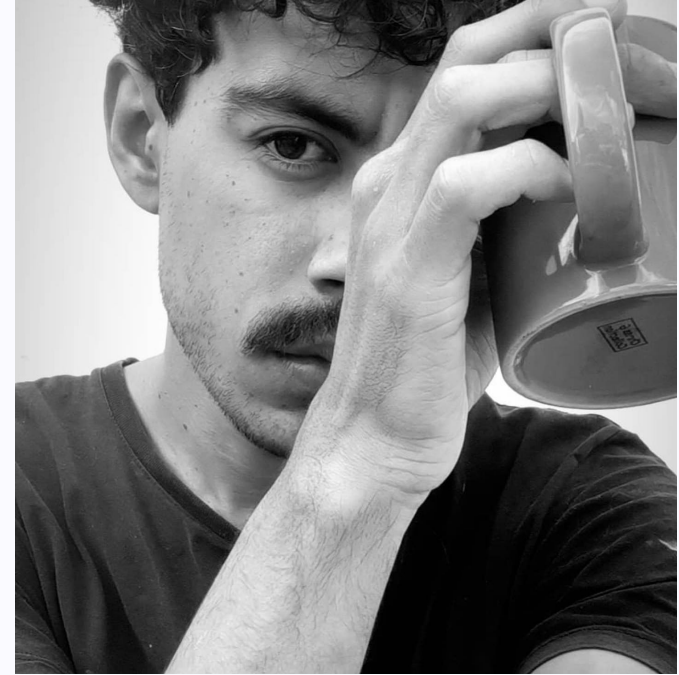
(1991-), since 2011 he has participated in the Venezuelan national art scene. He began his studies in Plastic Arts at the Universidad Centroccidental Lisandro Alvarado (UCLA).

He has developed a body of work that, understood from a geological point of view, explores the archive's conceptual possibilities through various media, supports, objects, and materials from which he seeks to understand specific processual logics in the materialization of his work. His lines of research have had different thematic approaches as indices of an archive open to interests of a social, cultural, political, and economic nature.

Utilitarian was the title of his first solo show, held in the city of Caracas, in the spaces of La Librería de la Sala Mendoza, in 2016. In that same year, he did his second solo show, at the Galería de D'Museo in the Centro de Arte Los Galpones, as part of the 3rd prize he earned with his work Protocolos de un inventario para nuevas mercancías (Protocols for an inventory of new merchandise) in the Salón Banesco de Jóvenes con FIA, XVIII edition.

He has exhibited his work in international collective exhibitions in Colombia, Miami, Madrid, Helsinki, France, Holguin, and Hamburg. His work is part of important private and institutional collections, and to date, he has had five solo exhibi-

EDUARDO VARGAS RICO



tions in Venezuela, and his virtual solo exhibition Archon at Alvarez Gallery.

Among his most recent collective participations are: Atlas Inconcluso de un paisaje en proceso (Unfinished Atlas of a Landscape in Process), at the Galería Abra Caracas, Centro de Arte Los Galpones, and the I Luis Ángel Duque Contemporary Art Award, at the Galería Freites, where he was awarded the Honorable Mention with his work Arqueologías para la Introducción Cartográfica al Atlas de Venezuela (Archaeologies for the Cartographic Introduction to the Atlas of Venezuela), 2022.

Eduardo Vargas Rico is exclusively represented by Alvarez Gallery



JOE BOGINSKI

pencil, the stylistic delicateness to the line-work and edges of Boginski's drawings generate an aura of intrigue.

His mind creeps into the far recesses of the imagination, finding that every stone may be overturned to reveal a world never before expected. Beneath floorboards, he finds entire worlds seeping with adventure and absurdity.

Talking with the artist, you can only imagine what his dreams must be like; indeed, the quiet power of his images must manifest themselves in a space outside of reality.

(1986-) Quiet and unassuming, graduate from the School of Visual Arts in New York, does not exude your "typical" artist personality.

His illustrative pieces contain a playfulness and vision that emulates some of the comic greats. There is a primitive yet expressive quality about Boginski's work; his drawings are constantly teasing with the viewer's mind, and each look unveils a new, humorous element. Working in pen and

Joe Boginski is exclusively represented by Alvarez Gallery

CARLOS B. BIERNNAY

(Chile, 1969-) lives between Chile and the United States; he works, manages, and unravels his work in both countries.

His beginnings as an artist are marked by the environment in which he grew up: a matriarchal family structure in which he learned to sew and to watch the women around him making clothes and household items through the use of the materials available to them.

Biernnay's work claims the right to life in the midst of its abundance, of its ironic survival in the face of the facts that affect it, and how these, despite the pain, are overcome to once again find reflective places out of simple elements from everyday existence, where he, in his intentional textile compositions, appears continuously as the turning point in a call not to forget.

Biernnay has studied at Portland Fiber Gallery (Portland, Maine), the Fashion Institute of New York (New York, New York), and the Catholic University of Chile, where he earned a Diploma in Painting and Restoration.

His works have been exhibited in Chile, Brazil, New York, Maine, and Connecti-



cut, in places such as ArtSpace New Haven, CT; Brooklyn Project Space, Stitch Gallery, and Portland Fiber Gallery in Portland, Maine; Galeria Arraial d'Ajuda in Salvador de Bahia, Brazil; Taller Emilio Vaisse 561 Barrio Italia, Santiago de Chile, and others.

His works are in private collections in New York, Connecticut, Florida, Maine, Washington, Brazil, Chile, and Hungary.

Carlos Bautista Biernnay is exclusively represented by Alvarez Gallery



VINCENT SERBIN

Is a New York-based artist currently living and working in the Catskills. His latest series of canvas works explore a new medium and technique for the artist, whose career began by developing a unique method of photomontage (what he calls the “negative collage”). Though spanning decades, for the last 12 years, Serbin has dedicated his practice to an approach that investigates the materiality of the medium. Influenced by the avant-garde strategies of artists such as Robert Ryman, Alberto Burri, and Frank Stella, Serbin is interested in the process of art than in its material realization.

The series of works on exhibition at the Gallery are a continuation of this development, wherein the artist has painted abstract canvases of varying sizes and shapes that are then covered over. Ropes and twine pull at the edges and folds, making the covering

take on an almost skin-like aesthetic. This process of concealing and revealing is described by the artist as an “evolutionary adventure.” Having started his career in photographic collage (wherein he had to literally cut and reform his photographs), this collection appears to be a progression from that, giving the corporeal effect of the canvas that conceals and reveals various aspects of the painting behind it, as if these spaces are incisions in the skin of the canvas itself.

However, the process of Serbin’s work may be even further thought of as indicative of the experience of the artist as a creator himself. In the creation of art there is always a giving and taking of oneself. The artist’s work lays bare an expression of the self for public viewing. Yet, it is not the full self, only an aspect that the artist desires one to see. It is a game that the artist plays with his works: at once devoted fully to their execution, but understanding the distance between their materialization and his own identity.

Serbin has exhibited extensively around the US including recent exhibitions at the University of Texas and at Pirate Contemporary Art in Denver. His photo works have been widely exhibited and collected by private individuals and institutions such as The Museum of Photographic Arts, The University of Maine Art Museum and the Museet for Fotokunst, in Denmark.

Vincent Serbin is exclusively represented by Alvarez Gallery

INQUIRE

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