Bonfils-Stanton Foundation partnered with NINE dot ARTS, a Denver-based art consulting and curating firm, to curate a collection for the foundation’s new office space in Denver. The two organizations worked collaboratively to create a vision and criteria for the collection. This memorable new art experience features both emerging and established local artists with diverse backgrounds. The foundation’s existing art collection was also incorporated, bridging historic works with contemporary pieces to tell the full story of Bonfils-Stanton Foundation’s important mission and work in the arts and culture community. The goal of the artwork at the Bonfils-Stanton Foundation is to reflect the **artistic and creative community** the foundation serves. The artwork will enhance the new space and convey the **forward thinking, community focused and relational values of Bonfils-Stanton**.

Ramón Bonilla’s work examines the concept of place through landscape and architecture by integrating minimalism, geometry and low poly art. Bonilla is a Denver based artist recently featured in 5280’s Home magazine as one of the “The Five Local Artists To Watch And Collect”. His mural work has been commissioned for The Gates Building, Nexus BSP in Denver as well as Stanley Marketplace in Aurora. Bonilla has presented his installation work at The Foothills Art Center in Golden, and the Understudy experimental space in Denver. His work has been included in numerous group exhibitions locally and regionally. Bonilla completed an artist residency at RedLine Denver and has a BFA from Escuela de Artes Plásticas de San Juan, Puerto Rico.

Paolo Buggiani
*Colloquio; Canto Della Mia Pietra*
oil on canvas, 1958

Paolo Buggiani was born in 1933 in Florence, Italy. He moved to New York in 1962 and in 1968 received the Guggenheim Fellowship for Sculpture in America. Buggiani continued his exploration of contemporary art in Italy during the next 10 years and returned to New York in 1978 when he started his research on Mechanical Reptiles and Urban Mythology. These images placed into the urban environment brought him popularity as one of the most important members of the Street Art Movement. Today Buggiani is regarded as one of the most independent contemporary artists and is internationally recognized for his installations of fire sculptures. *Colloquio and Canto Della Mia Pietra* are significant for the foundation as they were in Ed Stanton’s personal collection.

Sandra Fettingis
*Untitled*
Vinyl, 2020

Sandra Fettingis is known for her iconic, geometric style featured in her site-specific murals and installations. She has created more than 40 large-scale artworks for public and private collections, and her work has been exhibited locally at the Denver Art Museum, nationally as part of several mural festivals, and internationally at the Sharjah Festival in the United Arab Emirates. Her projects include extensive large-scale murals as well as glass windscreens and integrated LED and aluminum wall sculptures. Now a Denver resident, Fettingis was born and raised in Chicago, studied at the Art Center College of Design and earned a BA from Columbia College. She is an alumni of RedLine Denver’s artist residency program.
Carlos Fresquez  
*Mi Sangre Nueva*  
Acrylic on canvas  
1991  
Carlos Frésquez has spent his career offering a unique perspective on culture in Denver and the Chicano community’s impact on the city’s evolution. His early artistic vision was inspired by the Chicano civil rights movement and today his works explore the significant issues of our time while maintaining his cultural roots. He has exhibited his drawings, sculptures, prints, installations and paintings in at least 30 U.S. states and over a dozen different countries. A Denver native, Fresquez received a BA from Metropolitan State University of Denver (where he is currently a full-time professor) and an MFA from the University of Colorado, Boulder.

Anuar Maauad  
*Share*  
hand-cut bronze  
edition of 100 (*Share* was produced by Black Cube Nomadic Art Museum), 2019  
Anuar Maauad uses sculpture and interactive pieces to examine the representation, perceptive experience and the concepts of the body and the individual. Maauad’s recent work explores the relationship between the political identity and social memory, and the subject of the perceptive experience. His work can be found in significant collections, including the Jumex Foundation in Mexico, as well as the Costantini Collection in Argentina. He received his BS in Architecture from the Universidad de Las Américas, Puebla, and a BFA from La Esmeralda (Escuela Nacional de Pintura, Escultura y Grabado), Mexico City. In 2010, he founded Casa Maauad, a nonprofit residency program based in Mexico City. Maauad lives and works in Mexico City.

Deb Rosenbaum  
*Brown Step House with Flower; Looking East; Letter from Laura; A Fight in the Mountains; Spring Ready to Wear; Birds with Polka Dot House*  
Collage on paper, 2018  
There is a story behind everything Deb Rosenbaum creates. Constructed wood sculptures, paintings and collages offer contemporary narratives. A Denver native, Rosenbaum’s art has been influenced by the many places she has lived. She received her BA in art history from University of California Berkeley, and certification in Art Education from Florida International University. Rosenbaum recently retired as Visual Arts Director at Denver School of the Arts after a 35-year career in art education. She currently devotes her time to her own studio work and teaches adult classes in drawing, watercolor and printmaking.

Jodi Stuart  
*Forma Futura #3*  
3D-pen formed ABS Plastic, Digital Print on Adhesive  
2020  
Through her art, Jodi Stuart explores notions of our virtual culture in relation to its aesthetic of hyper-stimulation and sensory overload. Her works play on aspects of the virtual versus the physical, using the tools and materials of high-tech/digital culture juxtaposed with the handmade and tactile. Stuart was born and raised in New Zealand. She received a Bachelor of Visual Arts from Manukau Institute of Technology, Auckland and an MFA from Auckland University in 2001. Stuart moved to the United States with her family in 2010 and currently lives in Denver. She is an alumni of RedLine Denver’s artist residency program. Her work has been exhibited across the US and in New Zealand.
Jane Guthridge
*Passing of the Clouds*
Limited edition print on canvas

'I do not paint literally what I see, but the emotion it produces in me. I express these emotions through color, line and texture.'

Jane Goethel Guthridge resides in the scenic state of Colorado. She was educated at Kent State University where she received a Bachelor of Arts degree. After graduating, Jane continued her studies with Armin Hoffman and Paul Rand in Brissago, Switzerland and later in her career she attended the Art Students League of Denver. Jane has been included in many group and solo exhibitions and has received numerous awards. She was recently selected to exhibit her work in 'The International Biennale of Contemporary Art' in Florence, Italy, M.I.A.D Venado Tuerto in Argentina, and the book 'American Art Collector'. Her work is contained in the collections of Colorado State Bank and Trust, Kaiser Permanente, Morgan-Charles, Peak Public Relations, and Sigler Communications.

Sarah Winkler
*Shifting Terrains*
Limited edition print on paper

Sarah Winkler’s artwork is inspired by landscape formation; the geology of place and environments in a state of flux. Since moving "out West" in 1998, her work has focused on Sarah’s adopted homeland - the deserts, alpine summits and ocean reefs - their geological features, biological structures, vivid light, saturated colors, textures and the climate forces that sculpt them. She is interested in both a scientific and artistic description of landscape - finding the truth of human perception and our connection to nature.

Sarah’s painting process involves sketching out potential ideas on a small scale using paint and collage. Interesting concepts are taken into a larger scale using painted and/or collage abstract textures to form naturalistic landscapes. She formats and prints her own designed collage papers using pigmented inks on archival art paper to guarantee light-fastness. Sarah’s custom built archival painting supports are fabricated in house from top grade Russian Birch and Maple woods; Sarah uses professional fine art paint media by Holbein and Golden brands. Each painting is finished with a UV protective varnish or wax coating. She works on larger sizes for special commissions. Her largest work to date was a 9 x 16 feet commission now hanging in Las Vegas.
Karen Kirkpatrick
*Out West #3,* 10/10
Limited edition photograph
Gift of Colorado Photographic Arts Center

"I find that each image has a story, sometimes obvious and other times hidden. My goal is to bring that story to life, to give a viewer reason to pause and be touched by a thought, a memory or an emotion."

Karen makes her images into her own creations through camera techniques and digital manipulation allowing her to have control of the image to express mood and emotion. Among her main photographic interests are nature and the way in which humans fit into and alter the natural world. Often using the landscape, she builds images that hold a story, a feeling or a suggestion of human connection to parts of nature that we might take for granted. She infuses her work with the unseen — often touching on the psychological or emotional and sometimes the ethereal. There is a human presence in each of the images, which is often implied rather than obvious.

Thomas Evans (Detour)
*The Monk in the blue hat*
Limited edition print on paper

Thomas Evans, a.k.a. Detour, is an all-around creative specializing in large scale public art, interactive visuals, portraiture, immersive spaces, and creative directing. His focus is to create work where art and innovation meet. A born collaborator and “military brat,” Detour pulls from every conceivable experience that shapes his landscapes and perspectives. Explaining Detour’s work is no easy task, as ongoing experimentations in visual art, music, and interactive technologies have his practice continually expanding. With his ever-evolving approach to art, Detour’s focus is on expanding customary views of creativity and challenging fine-art paradigms by mixing traditional mediums with new approaches—all the while opening up the creative process from that of a singular artist, to one that thrives on multi-layered collaboration and viewer participation.

Diego Rodriguez-Warner
*Bathing Gypsy*, 7/60
Limited edition print on paper
Gift of Museum of Contemporary Art Denver

Diego Rodriguez-Warner was born in Managua, Nicaragua in 1986 and moved to Denver, Colorado in 1990. Trained as a printmaker in Havana, Cuba and at the Rhode Island School of Design, Rodriguez-Warner has developed a manner of painting that is informed by woodblock printing and characterized by *tromp l’oeil*, collage, and art historical references. He enhances the *tromp l’oeil* by carving into and staining the plywood panels on which he works. Painted shadows and subtly carved ones confuse the eye. This sensation—that of the possibility of depth—is amplified by the layering of forms, figures, and patterns that twist around, melt into, and overlap one another. Some of these familiar fragments might be cribbed from ukiyo-e master Yoshitoshi, or master painters such as Henri Matisse and George Grosz, while others elude identification even as simple shapes.
Gregg Deal  
*Indigenous Flag #2 (Red, White and Blue)*  
acrylic and ink on white cotton tag paper  
22"x 30", 2021

There is an intersection of Indigenous communities that serve in the military and carry a sense of pride with the settler colonialist power structure that is America. This is not meant to belittle or take away from that very real feeling but is meant to honor the intersection of these things. While the existence of this may contradict the Indigenous struggle, the complexities of military service, Indigeneity and the effort to find a place to fit in the space we occupy now is very real. Indigenous people have more people serving than any other ethnic group or minority per capita, and to abandon this truth is to dishonor those that believe they are serving for the greater good of the United States, and the sacrifice that comes with that. The iconography used here are patterns used in baskets and some pottery, something appropriate and recognizable to both Native and non-Native. Using the original United States flag is meant to keep the integrity of the original flag intact, keeping in place the familiar colors and layout that exist.

Jandel Allen-Davis  
*Minding the Cycles*  
quilted fabric, felt, hand-dyed & metallic painted silk triptych , 2021

Where are we and how do we know? We are experiencing some of the greatest turmoil we have in centuries, perhaps millennia. The sense of insecurity that this evokes can leave us unsettled and unmoored. We can take some comfort in knowing that the planet and living things endure, not every living thing of course, but life continues. Our task is to discern where we are and what is required of us at the time, as there are no guarantees of our survival.

Samsara... * Kintsugi... * Ihe na-ada... * Tikkun olam... * Ouroboros...

Creation. Destruction. Rebirth. We adapt and respond. The rebirth contains incredible beauty and goodness, as well as terrible atrocities and evil. How we respond to the cycles in whatever epoch we are born determines the next cycle. We can choose.

Suchitra Mattai  
*I’ve never seen a shooting star but I’ve felt the love of a 1000 years*  
vintage saris, wire, fabric  
50” x 80”, 2020

Suchitra Mattai, a multi-disciplinary artist, was born in Guyana, South America. Her work communicates the complexities of living amidst multiple cultural spheres and explores how individual and collective memory allows us to unravel dominant historical narratives. Through painting, fiber, drawing, collage, installation, video, and sculpture, she weaves narratives of “the other,” invoking fractured landscapes and reclaiming cultural artifacts (often colonial and domestic in nature). Suchitra received an MFA in Painting and Drawing and an MA in South Asian art, both from the University of Pennsylvania, Philadelphia. Her work is in museums and private collections including Crystal Bridges Museum, the Denver Art Museum, and the TIA Collection.