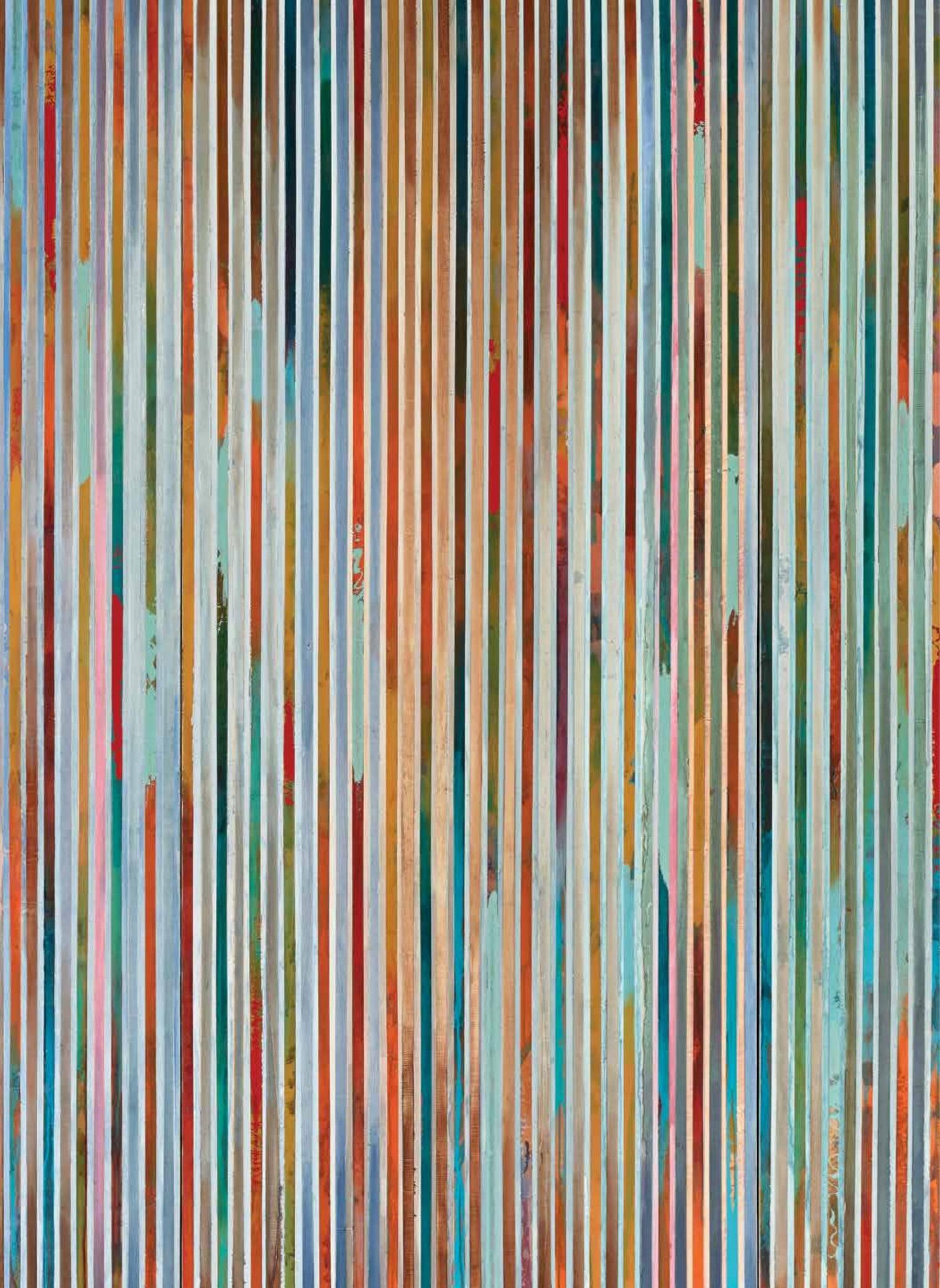




The Gordish Collection

VOLUME ONE



CORDISH
COLLECTION



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SUZI CORDISH

THE THEME CONNECTING THE DIVERSE WORKS SUZI CORDISH CURATED FOR THE FIRST EDITION OF THE CORDISH COLLECTION IS A SIMPLE ONE: **FUN**. Fun is what entices Live! Casino & Hotel guests to return again and again. This multi-disciplined exhibit of artworks displayed throughout the hotel and casino convey this same sense of playfulness, energy and excitement. The works unify our community of guests with joy, wonder and beauty.

I WANT EVERYONE TO EXPERIENCE THE JOY OF ART.

Mrs. Cordish believes art can transform one's spirit and outlook, and with that conviction in mind she set out to assemble an exhibit for the newly expanded Live! Casino Hotel. Her first find was \$(9) : one plate, by Andy Warhol. She procured this screen monoprint in 2015 at an auction in New York. The playful dollar signs against a bright red background offer a nice wink to casino goers, as well as to the brand's signature red color. The piece is perfect for the setting.

From there she collected other works, juxtaposing local Baltimore artists like Chul-Hyun Ayn with international based sculptors and painters. Though the collection features some of the most important contemporary artists working today, relevance to the art world was not the driving standard behind her selections. The conveyance of humor and fun influenced all acquisitions so that together they would represent the Cordish family's inherent energy and happiness.

An art history major, Mrs. Cordish hopes that patrons will share in the joy of her collection. Nothing means more to the Cordish Family than surprising and delighting their guests.



*“ART TO ME IS A
WAY TO SHARE
THE HUMAN
EXPERIENCE.”*



*ANDY
WARHOL* (b. 1948)

\$(9) : ONE PLATE, 1982

Screen monoprint on Lenox museum board, signed in pencil.

In Andy Warhol's *\$(9) : one plate*, the pop artist erodes the distinction between fine art and commerce. The familiar dollar sign is rendered with a dazzling variety of colors against a red hot background, an example of the genius that made Warhol one of the most celebrated artists of the twentieth century.

Andy Warhol: *\$(9) : one plate* Screen monoprint on Lenox museum board, signed in pencil.

*CARI
GUERIN* (b. 1962)
San Juan Capistrano, California

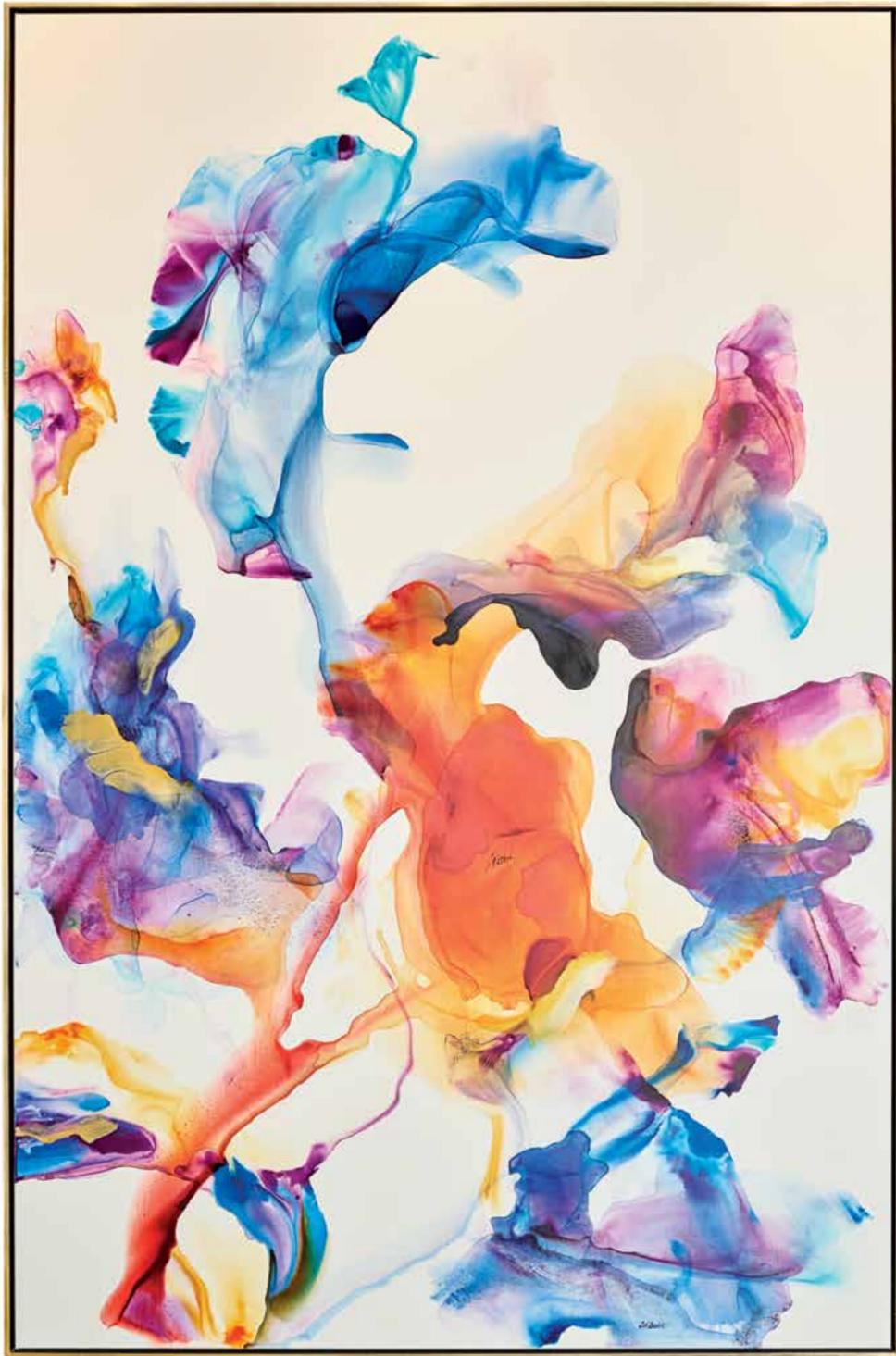
RELEASE III, 2018

Acrylic on canvas

Cari Guerin's practice, encompassing painting, printmaking and photography, is firmly rooted in her classical artistic training. Characterized by ethereal compositions and luminous color harmonies, Guerin's work reflects a high degree of technical virtuosity. In her two paintings here, diaphanous veils of color and cascading forms are reminiscent of floral motifs and evoke a profound sense of tranquility and aesthetic harmony.



Cari Guerin: Release III *Acrylic on canvas*



Cari Guerin: Release IV *Acrylic on canvas*

CARI
GUERIN (b. 1962)
San Juan Capistrano, California

RELEASE IV, 2018

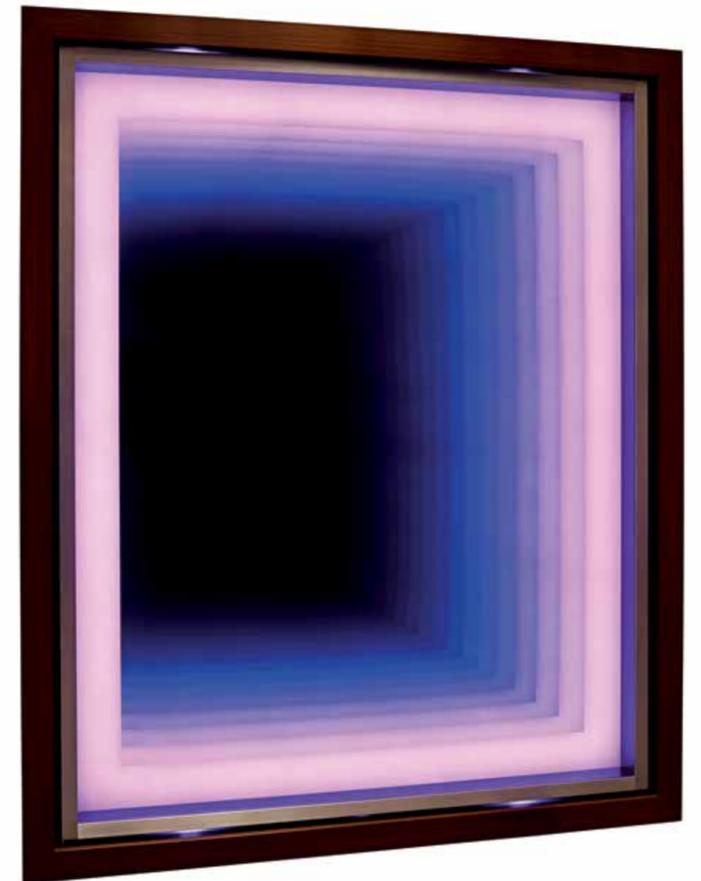
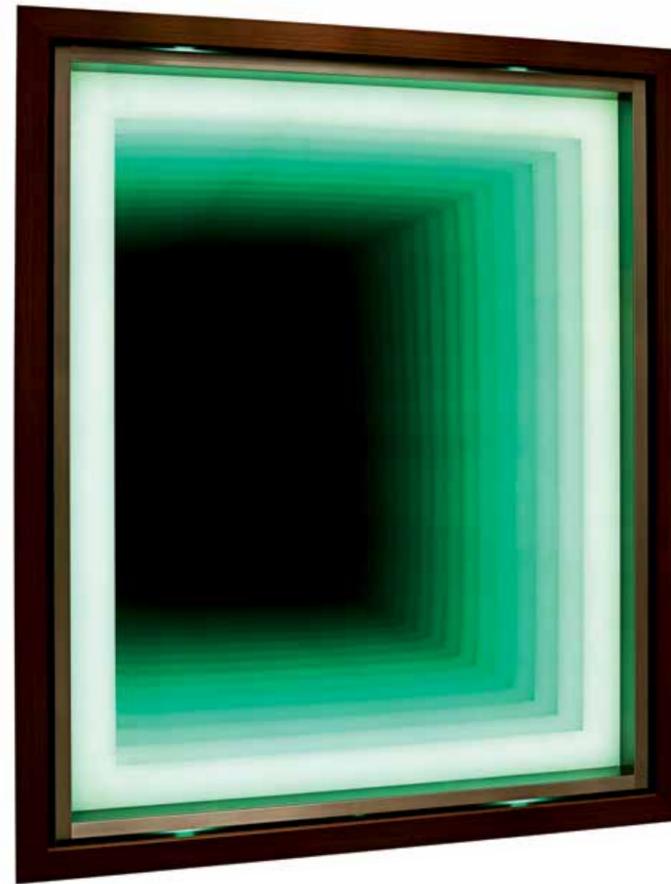
Acrylic on canvas

*CHUL-HYUN
AHN* (b. 1971)
Baltimore, Maryland

VOID, 2013

Plywood, acrylic, LED lights, mirrors

South Korean artist Chul-Hyun Ahn investigates infinite space through his use of light, color and illusion. In *Void*, Ahn uses LED lights and mirrors to create an optical illusion of infinity through apparent limitless space. The sculpture urges the viewer to consider man's boundless ability for physical and spiritual travel while exploring notions of infinity and poetic emptiness.



Chul-Hyun Ahn: *Void*
*Plywood, acrylic,
LED lights, mirrors*



Mark Garry: *Did You Think Of* Acrylic with oil on canvas

*MARK
GARRY* (b. 1963)
Laguna Beach, California

DID YOU THINK OF, 2018

Acrylic with oil on canvas

Mark Garry is fascinated by the subjectivity of perception. In his site-specific installations of colored thread, Garry highlights the structure of the space with taut, multi-hued strands. He uses a similar vocabulary of colored lines in his painting, *Did You Think Of*, alternating gestural mark-making with vertical bars of color, challenging his viewer's perception of depth and movement.

*JENNIFER
STEINKAMP'S
VIDEO IS
ALL THAT
I WANTED
IT TO BE-
BEAUTIFUL,
UPLIFTING,
SURPRISING
AND
MESMERIZING!*

-Suzi Cordish





Jennifer Steinkamp: *Botanic 3* Video art installation

*JENNIFER
STEINKAMP* (b. 1958)
Los Angeles, California

BOTANIC 3, 2015

Video art installation

Fascinated by the ephemerality of beauty, American artist Jennifer Steinkamp creates floral still lifes for the digital age. In her *Botanic 3*, flowers lay orderly across a dark background. Slowly, the arrangement is obliterated, sending clouds of loose petals dancing across the frame. Then, the flowers collect themselves and reassemble to begin the cycle again.

JIM DINE (b. 1935)
New York, New York - Paris, France
Walla Walla, Washington

20 SECOND DREAM OF AFRICA, 2016

Hand-painted woodcut

Cincinnati-born Jim Dine is inspired by the power of familiar images. These works, with their strong graphic style, bright colors and popular objects, are celebrations of his memories.



Jim Dine: 20 Second Dream of Africa *Hand-painted woodcut*



Jim Dine: Big Arms, Big Shoulders *Hand-painted woodcut*

JIM DINE (b. 1935)
New York, New York - Paris, France
Walla Walla, Washington

BIG ARMS, BIG SHOULDERS, 2015

Hand-painted woodcut

JIM DINE (b. 1935)
New York, New York - Paris, France
Walla Walla, Washington

CHEVAL BLANC POEM, 2015

Hand-painted woodcut



Jim Dine: Cheval Blanc Poem *Hand-painted woodcut*



Sylvie Fleury: YES TO ALL, *Installation, lighting, neon*

*SYLVIE
FLEURY* (b. 1961)
Geneva, Switzerland

YES TO ALL, 2009

Installation, lighting, neon

Sylvie Fleury's artwork defies categorization. *YES TO ALL* is an image that is generous yet restrained, and intense yet minimal. This neon work invites us to reflect on the complicated times in which we live and our relationships with one another.

*ODILI DONALD
ODITA (b. 1966)
Philadelphia, Pennsylvania*

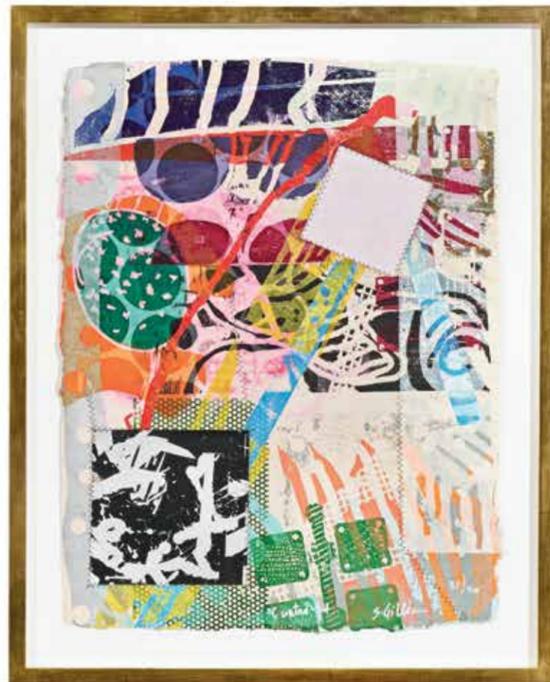
TIME MACHINE, 2016

Acrylic latex on laminated panel

Nigerian born artist Odili Donald Odita organizes his distinct color abstractions through repetition of form and manipulation of scale. His thought provoking and dynamic colors are inspired by traditional African textiles with internal and external landscapes. His colorful patterns focus on the physical aspects of color vibrations and scale on perception.



Odili Donald Odita: Time Machine *Acrylic latex on laminated panel*



*SAM
GILLIAM* (b. 1933)
Washington, DC

ICHI; TWO; TRE; AND CUATRO, 1994

Four monoprints with screenprint, collage, acrylic, stitching and embossing on handmade paper.

Gilliam tests the boundaries of color, form and texture using deeply saturated color with layers of expressionistic brushstrokes, both subtle and bold. These innovations have become a defining part of Gilliam's works of art.

Sam Gilliam: Ichi; Two; Tre; and Cuatro, 1994 *Four monoprints with screenprint, collage, acrylic, stitching and embossing on handmade paper*



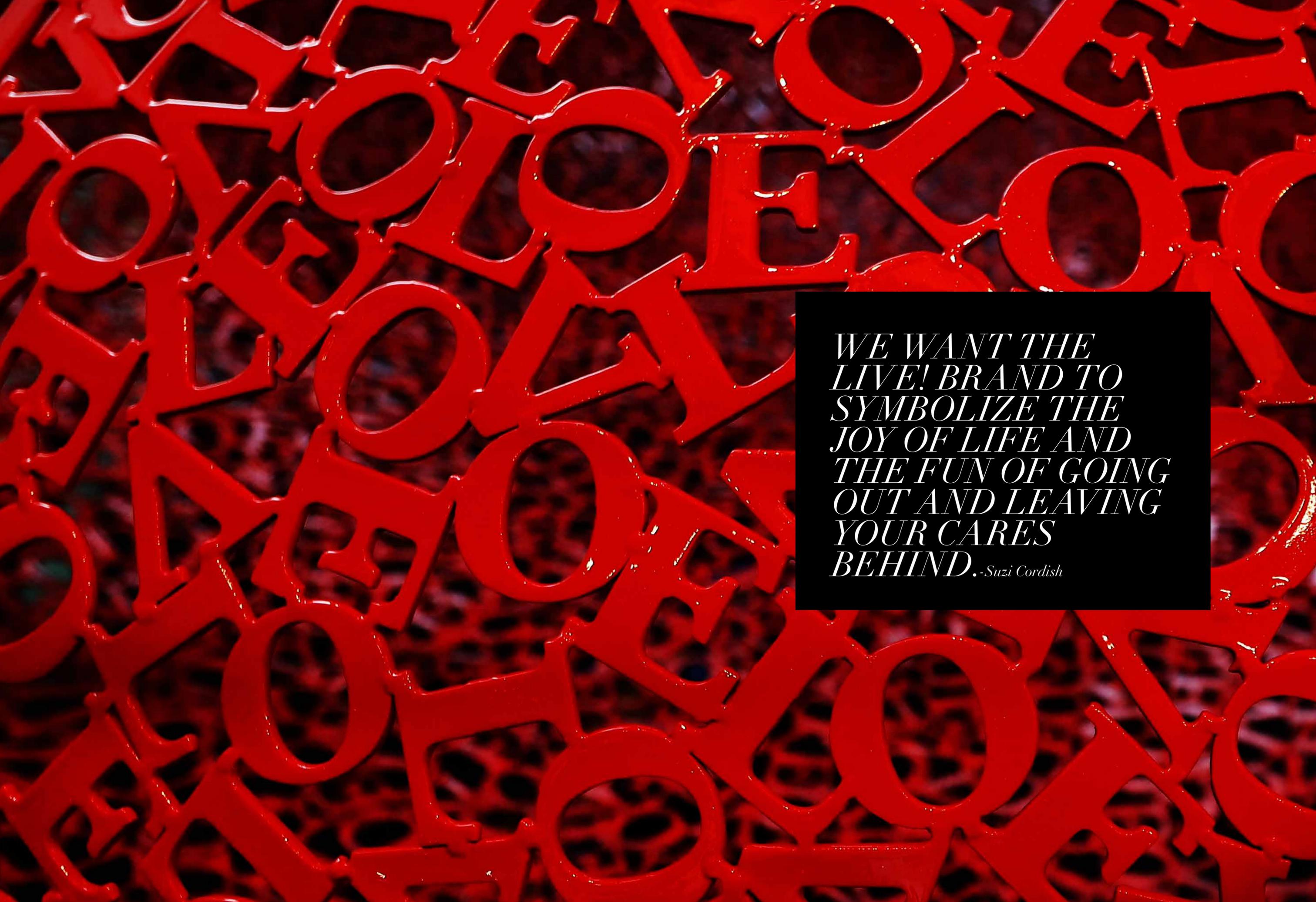
Not Vital: HEAD (Dong Xu) Stainless steel with PVD coating

NOT
VITAL (b. 1948)
Sent, Switzerland

HEAD (DONG XU), 2014

Stainless steel with PVD coating

Grounded in motifs drawn from natural and organic sources, Not Vital's sculptures evoke dream-like, otherworldly presences. In *HEAD (Dong Xu)*, he reduces the human anatomy to its purest formal element, defying the boundaries of abstraction and representation. The sculpture's sleek stainless steel construction is thoroughly contemporary yet simultaneously reminiscent of archaic sculpture.



*WE WANT THE
LIVE! BRAND TO
SYMBOLIZE THE
JOY OF LIFE AND
THE FUN OF GOING
OUT AND LEAVING
YOUR CARES
BEHIND. -Suzi Cordish*



Byung-Jin Kim: LOVE-Love *Stainless steel and automotive paint*

*BYUNG-JIN
KIM* (b. 1974)
Seoul, South Korea

LOVE-Love, 2018

Stainless steel and automotive paint

Steel latticeworks of letters, shapes and logos, Byung-Jin Kim's sculptures exhibit a delicate elegance that belies the painstaking, labor-intensive process of their creation. In this sculpture, the letters of the word "LOVE" are duplicated hundreds of times and interwoven into the shape of a heart, rendering an expressive syntheses of image and text.

*NICK
CAVE* (b. 1959)
Chicago, Illinois

TONDO, 2012

Mixed media, beaded and sequined garments, fabric and wood

Nick Cave is a fabric sculptor, dancer and performance artist. *Tondo* incorporates ornate objects to evoke his childhood memories of stargazing on summer nights. Here, Cave allows us to gaze upon his own cosmos made up of the elements of his artistic universe.



Nick Cave: *Tondo* Mixed media, beaded and sequined garments, fabric and wood



*MEI-LING
HOM* (b. 1951)
Philadelphia, Pennsylvania

NINE GOLD MEDAL CLOUDS, 2018

Steel hex netting

Chinese-American artist Mei-ling Hom creates sculptures that explore cycles of growth and death. In *Nine Gold Medal Clouds*, Hom uses steel hex netting to create dynamic shapes that engage with the environment. Due to their suspension and the medium's reflective relationship with light, Hom's clouds appear not as fixed objects but infinitely generative forms.

Mei-ling Hom: *Nine Gold Medal Clouds* *Steel hex netting*

*DONALD
SULTAN* (b. 1951)
New York, New York

FIVE REDS, FIVE WHITES, FIVE BLUES, 2008

Silkscreen inks and flocking on 4-ply museum board

Donald Sultan creates works that are simultaneously abstract and representational, expressionist and minimal, simplifying forms to their most essential elements. In *Five Reds*, Sultan accentuates the vibrant beauty of the poppy in a juicy crimson atop a black background. In *Five Whites*, the flowers are transformed into ghostly voids. In *Five Blues*, the poppies take on a deep sapphire hue, evocative of their sleep-inducing power.



Donald Sultan: *Five Reds, Five Whites, Five Blues*
Silkscreen inks and flocking on 4-ply museum board



Michael Owen: Uplift, 2018 *Acrylic, latex and spray paint*

*MICHAEL
OWEN* (b. 1982)
Baltimore, Maryland

UPLIFT, 2018

Acrylic, latex and spray paint

Michael Owen is a contemporary American painter and muralist based in Baltimore, Maryland. Hundreds of his large-scale works are spread across the country, exploring social, relational, and spiritual issues through metaphors and paint strokes.



*I WANT ART TO BE ENJOYED BY EVERYONE
AND SEEN IN UNEXPECTED PLACES.* -Suzi Cordish





Yves Oppenheim: Untitled (1301 L) *Acrylic on canvas*

*YVES
OPPENHEIM* (b. 1948)
Paris, France

UNTITLED (1301 L), 2013

Acrylic on canvas

Yves Oppenheim's paintings balance rigorous technique with a sense of fluidity and boundless momentum, constructing a pictorial dialogue that explores the possibilities of repetition and recapitulation. The Madagascar-born artist likens the experience of viewing his work to "walking in a jungle," and the triptych, *Untitled (1301 L)*, represents a layered network of complex colors and shapes that invite interpretation and engagement.

TROY
ABBOTT (b. 1967)
Miami, Florida

TIANANMEN, 2016

Birdcage of lacquered wood, ABS, video, mixed media

Multidisciplinary artist Troy Abbott focuses on the interaction between humans and technology. In *Tiananmen*, Abbott places a video of a bird inside of a wooden shrine, contrasting the material and the digital. The architecture evokes Beijing's famous Gate of Heavenly Peace in Tiananmen Square—a site of protests for political freedom—while the bird suggests the fragility of the demonstrators.



Troy Abbott: *Tiananmen Birdcage* of lacquered wood, ABS, video, mixed media



*ROBERT
INDIANA* (b. 1928)
New York, New York

**THE AMERICAN DREAM #2:
EAT, JACK, JUKE, 1982**

Complete set of initialed screen prints

Using stenciled text and the repetition of simple, familiar shapes, Robert Indiana references classic Americana reminiscent of billboards along the highway. The title alludes to the search for simple pleasures while on a long journey, as well as the quest for the seductive promise of the American dream.

Robert Indiana: The American Dream #2: Eat, Jack, Juke *Complete set of initialed screen prints*

*FELICITY
AYLIEFF* (b. 1954)
London, England

BLUE & WHITE LIDDED VASE, 2016

Thrown and glazed porcelain, cobalt blue oxide

Felicity Aylieff reinterprets traditional Chinese techniques of porcelain production and decoration in her ceramic work. Her blue and white lidded vase illustrates her experience living in Jingdezhen, China. She layers color with broad and gestural strokes rather than intricate, traditional motifs making the work modern and expressive.



Felicity Aylieff: Blue & White Lidded Vase *Thrown and glazed porcelain, cobalt blue oxide*

*CHRIS
DOYLE* (b. 1960)
Brooklyn, New York

GAME OF SKILL AND CHANCE, 2017

Digital animation

For the commissioned animation, *Game of Skill and Chance*, artist Chris Doyle imagines a deck of cards in constant motion. As the cards shuffle and fold, their geometric patterns morph into various games of chance. The energetic and unpredictable sequence offers guests a playful transformation.



Chris Doyle: *Game of Skill and Chance* *Digital animation*

EMILY
YOUNG (b. 1951)
London, England

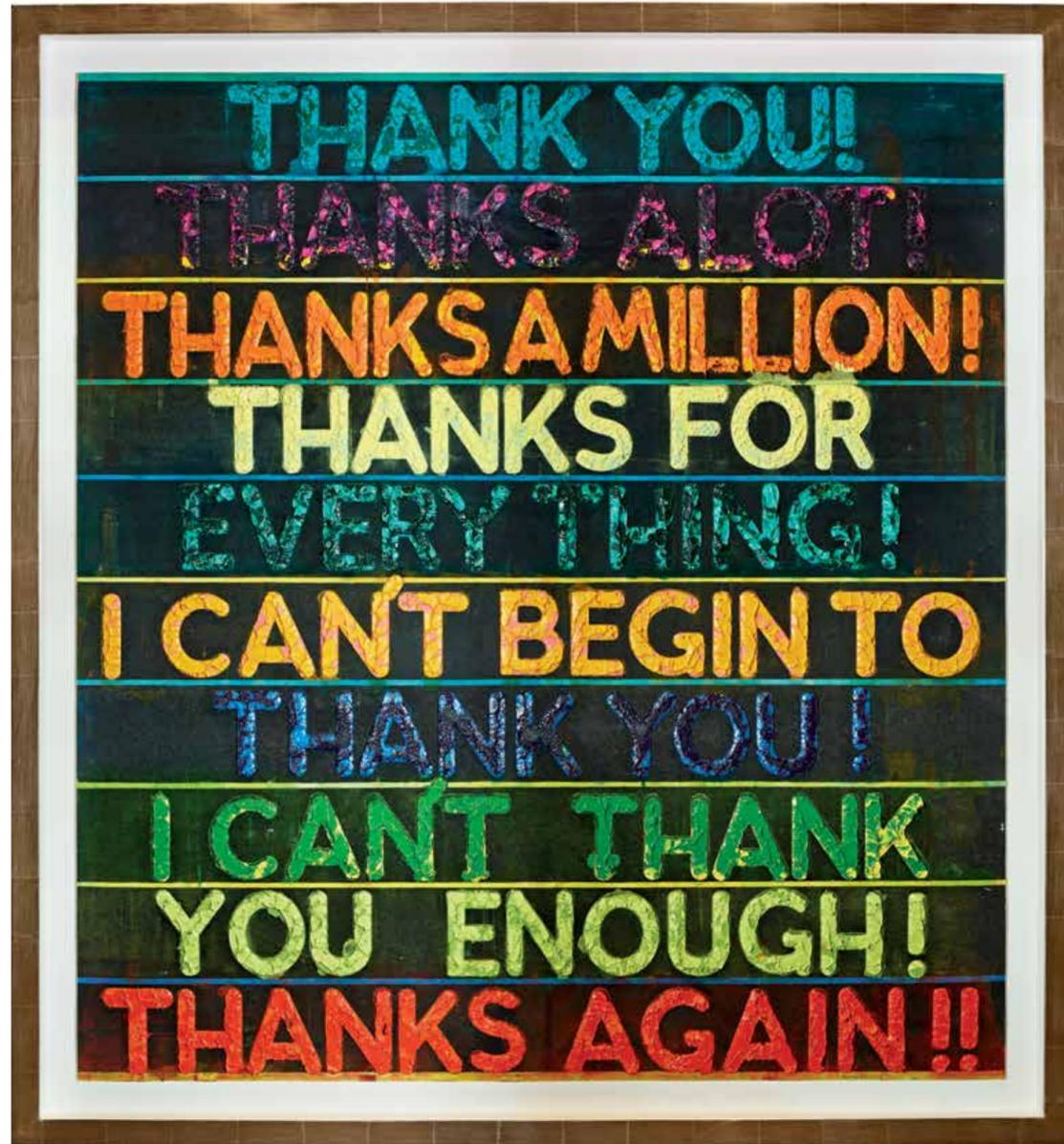
**TORSO (FALL), CONCEIVED IN 2016,
CAST IN 2017**

Bronze

Emily Young's sculptures have unique characters due to each individual stone's geological history and geographical source, but they are bound as kin by their earthly origins. Her approach allows the viewer to comprehend a deep grounding across time, land and cultures.



Emily Young: Torso (Fall) *Bronze*



Mel Bochner: Thank You! Monoprint with collage, engraving and embossing on hand-dyed Twinrocker handmade paper

MEL
BOCHNER (b. 1940)
New York, New York

THANK YOU!, 2016

*Monoprint with collage, engraving and embossing on hand-dyed
 Twinrocker handmade paper*

American artist Mel Bochner uses language and color to illustrate joy and expression. *Thank You!* is a flashing sign of words conveying the sentiment integral to its environment.

THANKS A LOT!

THANKS A MILLION!

THANKS FOR

EVERYTHING!

I CAN'T BEGIN TO

THANK YOU!