

Q & A WITH ANDREW HOSNER



Reflecting on nearly 20 years of LA's Thinkspace Projects, Andrew Hosner spoke with Fine Art Specialist Leon Benrimon about the history of the gallery, the collection he built with his wife Shawn Hosner, the evolution of LA art scene, and more.

SHAWN & ANDREW HOSNER
IN THEIR HOME, LOS ANGELES

ANDREW HOSNER:

I'm Andrew Hosner. I'm, one of the owners of ThinkSpace Projects here in Los Angeles, and coming up in early 2025, we'll be celebrating our 20th anniversary as a gallery.

LEON BENRIMON:

I've read that you and Shawn really considered yourselves art collectors first and gallery owners second. Could you describe how you began collecting?

AH: When I first came out to Los Angeles to be with Shawn, we knew that we wanted to have a couple hobbies and we were always both kind of into antiques due to our parents, especially the mothers on both sides. We had started going to flea markets pretty early on, Rose Bowl being a favorite, and were collecting the old early acrylic radios from the fifties and sixties, just because we felt it was a connection to both of us being in the music industry. From there, that led us into slowly starting to go out to gallery openings. Shawn was already a regular of Merry Karnowsky and a few other galleries back then, like Corpo Gallery and some others. We eventually bought our first print together and then not too long after that, we bought our first little original from BLK/MRKT Gallery, which was Dave Kinsey's gallery who had started Studio No. 1 with Shepard Fairey back in the day, and we had been going to his gallery. So when he opened BLK/MRKT we were excited to go check that out and support it. And it was the second solo show from Jeff Soto after he had had his big first solo with Marsea over at New Image Art. That was the first little original we had bought, I think it was a little 6-by-9 for \$300. I've actually held on to that one, couldn't let that one go.

LB: Do you remember what your first print purchase was?

AH: I was trying to as I was saying that. I know Shawn's first print purchase of any significance was Mark Ryden, Balloon Boy. A friend of hers encouraged her to get it on a credit card and that still hangs in the house, too. I think our first print that we bought together, I want to say was a Joe Sorren. But there's a part of me that thinks that might have been Ryden, too. Actually no, it was Camille Rose Garcia, it just popped into my head. It was a big print that's in the auction actually, hand-embellished with lots of glitter and things of that. That was the first piece where we found out that some dealers are Satan and will actually let you pay on payments, which we do now too. You always see the look in the person's face, like, I thought I talked to myself out of buying it, damn it. But then they're like, you're gonna let me pay for it over the next six months?

That's really kind of what opened up the world of art to us was knowing that you didn't have to be rich. That you could get by, you know, putting three or four hundred down a month over the course of six, seven, eight months and get a little \$2,000 or \$3,000 piece—which for the first many years we collected, I don't think we ever went too north of \$2,000 or \$3,000, just because that was our comfort zone.

LB: Along those lines, what draws you in or appeals to you when you're looking at artworks?

AH: The first rule of buying for us, and myself moving forward, will always be you have to like it. We've never really tried to buy simply because of a name. When you're just buying because of name, it seems like you're almost collecting bugs or something. Like, you don't care what the art is, you just want to have that person in your specimen realm. And I get that, and a lot of that's driven by different facets of the art world and such like that. But we've always had to make sure that we really wanted to live with it for the rest of our lives, if we could.

LB: How would you describe the aesthetic that draws you in?

AH: I've been asked that question a lot over the years and we've always just said we show and buy what we like, and then when people try to drill into it, I would say that there's stuff that I've bought in the last few years that I don't think I would've ever bought 20 years ago and vice versa. So I think, as with everything in life, tastes change and you also just grow when you get exposed to more travels and exposed to more people and exposed to more, I guess just outlets of creativity. By and large, if it's got a cat in it, that's always going to win, just because we're cat folks.

Past that, we've purchased everything from abstract to super-realism to all manner of sculpture. I think the only thing we never really delved too far down was video art, even though we do have one little piece. There's no real way to pigeonhole it. We definitely like things that capture a time, but we're also not looking to be too time-specific. I mean, definitely figurative always wins, I guess. That might be the best way to put it, we're definitely more figurative, and I myself as a curator have always geared our vision a bit more towards the figurative-driven than the abstract.

LB: Can you talk about how your own collecting has informed Thinkspace's approach as a gallery and vice versa?

AH: We've always tried to maintain that we won't exhibit or impress upon you, as a patron or as a collector of the arts, to buy something if we're not willing to get behind the person in some capacity. Honestly, that's kind of the reason why we're having this conversation—we believe that philosophy a little bit too much, and now we have so much art it's rather insane. We've always believed in the notion that we should be right there on the front lines as a patron of any artist that we're pushing if we're expecting other people to push them and support them. As we've gotten older, as I've gotten older, it's obvious that that can't always be the case. We don't live in a huge mansion out in Malibu or anything like that.

We really want to know that the artist is driven but not overly driven, so to speak, because sometimes you can show too much and that's a problem too. Sometimes we're there to help the artist learn that delicate balance. As we get more and more established, sometimes that's a little harder to have the time to do, and it's also harder to deal with super super fresh artists because you have to worry a little bit about overhead and things of that nature.

I think, by and large, there just has to be that special something that we see, that we know and we can put into words to share with our patrons that this is somebody special. Even if we're not gonna work with them long term, it's nice to give them a little bit of a diving board to jump off into the bigger pool, so to speak, and get some bigger eyes on them.

**LB: How do you see Thinkspace's role in the broader Los Angeles art ecosystem?
Or, how do you see the gallery's position in the LA art world specifically?**

AH: Interesting question. Twenty years in, I still think there are huge facets of the LA art community that just don't give us any respect. It's kind of mindblowing to me, and it always got under Shawn's skin. I mean, she was probably one of only a handful of really strong female figures in the LA art world and she just never got any respect or any airtime or press, even when she passed. And we tried, hard. And then, you know, white male dealers will pass after three or four years and get, you know, ten paragraphs in ARTnews, when they've really done nothing. So yeah, I've got a little chip on my shoulder when it comes to things like this.

But in terms of how we see ourselves...we have always seen ourselves as just being an outlet minus the bullshit, I guess, a place to build community and to just come and feel normal and to let loose. We've always strived for community. That's going back to our partner LC's early days with Cannibal Flower and creating something that's a little bit different, a little bit that you don't expect when you walk into an art gallery. When you walk into an art gallery in general, you're kind of walking into, like, a tomb and you're barely acknowledged, a lot of times, not acknowledged. And, you know, you check out the show and you leave. We try to come out and chat and see if you got any questions. We've always got music playing—if we don't, you caught us, say something. But odds are if you caught us without music playing, it's just in-between figuring out what to play next, because we're all big lovers of music. That was something that Shawn felt was so important, having a vibe in the gallery.

LB: Thinking back over the last twenty years of the gallery, can you tell us a bit more about how the gallery evolved, or something like a greatest hits of the gallery's history?

AH: Like I had mentioned earlier, we started getting heavily into the underground of the LA scene back in the early 2000s, simply because past a handful of galleries everything else was super plastic. Not much different than it is now, I guess. There definitely weren't as many galleries then, by any means. There's tenfold more galleries now in LA twenty years later. But we started going to Create:Fixate and also, the mother of all art pop-ups, Cannibal Flower. That's where we met our now-partner, Leonard Croskey, known to most affectionately as LC. So we're going pretty religiously to about every pop-up he did for a couple years, and then he had eventually stumbled into this small little space that couldn't have been more than, like, 200 square feet right off of Melrose, when Melrose was like the shopping epicenter of the world, almost. And he got this little place to be able to show the work on a weekly basis instead of a once-a-month pop-up basis, which Cannibal Flower was.

Ultimately, we checked it out one day and we went over and he was calling it Art Annex at the time, I think. We sat down and were having a smoke with him and an artist friend of his, Nathan Spoor, who actually did the Cannibal Flower logo way back in the day. We were all just shooting the shit, and at the time, we had been doing our art blog Sour Harvest for maybe six months or maybe a little bit longer...it's still our news page on our gallery website to this day.

We started Sour Harvest when the old graphics guy at my record label job—he was an art lover too—would ask on Mondays, What'd you do this weekend? And I'd be like, oh, check out this, that, and other thing. And he started noticing that I was going to a lot of cool stuff that he never heard about. So I started sharing with him my little anal retentive list of openings that I would put together, because back then there weren't really websites hyping it. You kinda had to really dig around or go to like two or three key postcard drop points back then. I used to always go by Giant Robot. We always used to have a lot of postcards dropped off of what was going on and also, La Luz de Jesus, and, you know, compile everything into a little list and eventually started sharing it with maybe 15, 20 friends and friends of friends that were getting it as an email. And then one day, this chap was just like, Hey man, I can build a pretty simple little blog-type website for you to start sharing this stuff, and maybe we can start doing an artist interview once a month.

That was kind of the launch of Sour Harvest. Eventually, within a course of a few months, we had almost 1,000 people on the mailing list and it was really starting to grow. There were a couple little galleries around town, like Gallery1988 and a few others, that started putting our little logo that a local artist, Brendan Monroe, had made for us in the website on the back of their postcards. Kind of telling people like, Hey, for all the latest underground cool shit, check out Sour Harvest. And, so we were constantly hyping up Cannibal Flower and Create Fixate and all those on our site.

So the day we were sitting there hanging out with LC and Nathan, Nathan threw out the notion, What if we teamed up with Cannibal Flower in some regard? I don't think Shawn or I can remember the exact roll of things, but we were there for a few hours and a couple fancy cigarettes and some beers later, we were talking about taking that little space and doing more with it. Nathan actually proposed the name of Thinkspace, and we all kinda looked at each other and we're like, that's got a pretty fucking cool ring about it. You know, just a place where you can go and sit down and think about art and hopefully make some new friends and find your place, so to speak. Find your people. Which in a place like LA is kinda hard, so we were happy to be able to do that.

Something we've never lost sight of every opening, every month, every year that we've been around, is that there are a thousand things to do in LA any night of the week. The fact that these people came out and chose us for their activity that night, we never lose sight of that. We always really cherish anyone that comes through. One thing led to another and a month or two later, we had our first show there, which was wild and historic and people still talk about it to this day. We had Mear One painting live on the outside and Buff Monster painting live on the backside. We had taken over the parking lot, we closed down the street there, Slauson, that ran into Melrose. A couple of the guys in Lincoln Park came out because they were getting ready to open up a

little hipster clothing boutique right next to us called SURU, who we later on ended up partnering with and doing a whole lot with. And Brooklyn Projects was right there, which was run by Dom, who's kind of like the mayor of Melrose. We were able to hit the ground running in a pretty big capacity right away because we had the collector base from LC having done Cannibal Flower for a few years. We already had a pretty good patron base, and people following us from Sour Harvest being the "it" kind of thing to find out what was going on in LA. We were lucky enough to be in the black from show two or three moving forward. About six months in, we found out that we had to leave that small space due to some schism with LC's friend who was letting us have it. We never even really had anything really official on paper, it was more of a handshake deal. None of us really knew what we were doing, had any gallery experience or any kind of official art experience. We just knew that we wanted to help creatives. We knew that we wanted to one day get out from under the nine-to-five, and if we could make some magic in the meantime and make something special happen, we would.

Eventually, we were lucky enough to find a spot right out in Silver Lake, which was the spot that really kind of put us on the map. We were right around the corner from the 4100 Bar, which to this day is still a pretty popular bar. We were known as the gear-up-for-the-evening type spot. We had a sponsorship from Dewar's, we had a sponsorship from Grolsch. You could come out and get pretty lit up for free and then walk right up the street to the 4100 Bar and continue on into the evening. We had lawless parties back then, taking over the entire block, probably three, four, or five-hundred people showing up into a gallery that inside could maybe hold fifty.

Those were the days, and we eventually had to grow up and move over to the Culver City Arts District when that started developing. I think that was right around year three or four of the gallery, and we were starting to get some pretty established artists showing with us. But at that same time, they were starting to get cherry-picked by some of the galleries that were now over in this new epicenter of LA, the Culver City Arts District. And that's when we moved over there. Coincidentally, we oddly enough took residence in the building that I mentioned earlier, BLK/MRKT, one of the first galleries that we had bought an original from. They had decided to move on and when the building went on the market, it was right around the time that we were looking to move over there. It was just kind of kismet. We had always loved the space. The person that owned the building was willing to let us add a couple of walls to make it our own so that we weren't just putting on somebody else's shoes, so to speak. And we hit the ground running.

We became a really big part of that arts district for a number of years and took part in some of their early art walks. That's when we started doing a whole lot of collaborating with galleries around the world, as well as local institutions, which we've really prided ourselves on over the years. I think we've worked with more local institutions here in LA on the regular than anyone else. I mean, countless, countless places that we've done special shows at over the years to help build community and help bring people together and just realize what art can do when you let it.

LB: That's fantastic. I think it's a really nice kinda timeline overview. Related to that, what are some of the highlights of your accomplishments that stand out, things that you can really say you're proud of having done at the gallery?

AH: To try to list our accomplishments, I think you'd have to look at it from a couple different viewpoints, a couple different wearings-of-hats. I know for Shawn, due to everything that she did on a weekly basis—working with Nourish LA and getting underrepresented families food, running around food all over town with Meals on Wheels to people that were too old and too tired and too medically challenged to do anything—it would be much more of the community involvement aspects and the special shows we've done over the years to help with voter rights and marriage rights in LA, back in the day. The two girls that helped us really get established and get our dotcom locked in and figure out our website and all that, that was right on the precipice of when the marriage equality fight was happening. We did a big show to raise attention for that. We've always been super vocal when it comes to rights, victims rights, and anything to do with voting and making sure your voice is heard, as well as strong tie-ins with Keep A Breast and other things over the years. Things like that are definitely paramount for us.

In terms of the greater art world and things of that nature...being entrusted to help curate and host the 20th anniversary for JUXTAPOZ ten years ago was a big deal for us. It was also tied in with the first major kind of traveling institutional level show for the founder of JUXTAPOZ, Robert Williams, which I think personally I will always hold as my proudest moment—making sure that he really got his just due before it was time for him to pass on. He's a legend and that man has enough stories in him to fill twenty books. So, that was pretty amazing. And being able to work with the Urban Nation Museum for Urban Contemporary Art over in Berlin and help get that situated and launched off the ground was very special. And, gosh, just everything we've done from a local perspective, with all the Beyond Eden events that we did back in the day with LA Municipal Art Gallery (LAMAG) and the Barnsdall Park. I think those were historic on a number of levels and really cemented us as someone to watch—and, I guess, for a lot of people, someone to hate. We seem to be the folks that a lot of people love to hate on, just because I don't think they can figure out why we've gotten to be as successful as we are since we've not followed any of the guidelines and rules. We don't follow any perceived notions and we've never chased trends. If anything, I feel we've blazed trails over following trails. But then there's not a whole lot of people out there that would tip their hat and tell us that, either. We always joke that in 15, 20 years, that'll all happen...who knows? I guess the bittersweet thing of it is that now, if it does happen, Shawn won't be there to see it.

LB: We're offering almost 500 works in total and it's just been so incredible to work on the collection because there's such a diversity of property, both in terms of the artists, what thematic category they could potentially fall under, and the different kinds of mediums. You have an incredible collection of contemporary ceramicists, for example, and the gallery itself has also been really well-known for having pioneered a few movements or micro-movements that, maybe when the dust settles in 20 to 30 years, we'll look back on and say, Wow, that was a real thing that was happening, you know, at this time. I think a lot of people associate the gallery with a lot of Neo-Pop artists. I know that Ronnie Pirovino really feels like you've been at the tip of the spear for a lot of

Latinx artists and Chicano artists that are coming out of Los Angeles. Could you expand on any of those categories and talk about how intentional that was, or maybe unintentional it was, or what kind of role you feel like you've played in those thematic areas?

AH: Ronnie has always been very kind in that regard. It's funny how many people will give me a tip of the hat if they're forced to...That's one of the problems of being a curator or a gallerist in a space that's known as an incubator gallery. There's kind of the lower tier, there's the middle tier, and then there's blue chip, and the blue chips all love to have a couple of strong incubator folks that they like to keep an eye on. The Hole out there in New York is historically one of the most well-known, and I would argue that they're almost blue chip. I mean, they are now. They might not have been when they started, but they definitely are now.

Up here in LA, probably the bigger incubators that a lot of people at the blue chip level watch are The Pit and Charlie James. Though I would argue that compared to us, those spaces almost are blue chip. Some people would argue that we're bigger than them, but we're definitely not. We don't deal with anywhere near the level of client or price point that either of them do. In terms of a lot of the young LatinX and Chicano artists that are here in LA, I don't know if I would take credit for that, other than maybe having helped get some of them into some institutions and put a little bit of a bigger spotlight on them these past few years.

Ozzie Juarez is a really good friend and his umbrella, his network of creatives that he knows is...I mean, I've been out here in LA for twenty-some years, back when Ryden, and Bikup and Basman and Camille, and everybody was really coming up as a group and it doesn't hold a candle to what's going on right now with this movement. They all uplift each other and think of each other and put each other in front of each other's bases and fans on such a regular basis that it's been reinvigorating to me on a number of levels. Not that we ever got tired of building community, but it's just opened up a whole new set of avenues to be able to do that, I think. It's just so damn inspiring to watch. It's pretty incredible. And Charlie [James] is now really kind of stepping up and offering those next graduation-type shows for a lot of the folks that we've been able to help put a little bit more of a spotlight on. And then now with this help, they're really going to become key players in the movement. And if we can continue to help build those bridges, that's ultimately what is the most rewarding.

It is kind of funny sometimes when we will show folks and no one will care, [but] everyone will talk about it and then the following year those people got shows with Charlie's and everyone's buying them up when they're twice as much...I'm kinda like, pay attention to what we're doing over here. It's like, we got a pretty good track record. You don't have to wait until the person that you follow on Instagram tells you it's cool. Why don't you try to be the person on Instagram that posts it first, and then maybe somebody else will actually start to follow you? I never understand for the life of me and I never will what makes a certain person cool and somebody else feel that this person knows more than them, when 95% of the time they don't. But I know that's human nature, and if we can be a small proponent in changing human nature, I guess, over the course of exposure and repeat showings and stuff like that, that's all part of it and we're happy to do it. As long as I'm able to pay myself and my crew a living wage, that's ultimately all we want. None of us have dreams of trying to drive around Bentleys and delivering Picassos and stuff like that in our trunk.

It's fun to be able to lead, like you were saying, or at least try to knock down doors. Looking back with hyperrealism like, gosh, fifteen years ago—we were all over that. And then about two, three years after we pulled back on it, it was everywhere. And there was a number of people, even JUXTAPOZ and other people, would definitely give us a nod, like hey, you guys definitely helped with that. Little things like that mean a lot and go a long ways. Right now, I think our focus in recent years has just been trying to bring more exposure to the burgeoning kind of explosion that's coming out of Southeast Asia. We've had a lot of strong artists really start to take off in that area who we've worked with for a while, and through them and through the galleries that they work with there, we're continually exposed on a monthly basis to more and more new talent.

I've always really tried to keep my finger on the pulse as best I can. With the rise and popularity in recent years of ceramicists and sculpture artists, I know from talking to a lot of collectors, and one of the main things that led me down that path was the simple notion that our walls were full and had been for some years. We had already been playing Sophie's Choice with every new piece we bought, something had to come down and go into storage in our garage. We realized that we had quite a few bookcases and tables and things around the house that didn't have art on them. We had always shied away from ceramics being out here in Los Angeles. With that said, during my years of collecting and visiting other collectors' homes and delivering works and such like that, I started seeing quite a few people that had pretty substantial ceramic collections. We just started doing a whole lot of studio visits, especially right before COVID hit. We were seeing quite a few local ceramic artists, just going by their studios and they'd be like, Oh, hey, do you know these 2 people? And they'd show me a couple pieces in their studio and be like, holy fuck. These guys are amazing. Two, three days later, I'd be going over to see them and just connect the dots. Before we knew it, we had local gallerists that were finding out that we had a pretty amazing ceramics collection. Sitting back and cataloging was like, Oh, man, I guess we do have about 200 really amazing ceramic pieces. They're small and easy to obtain quickly. But more than anything, I just think we really fell in love with the notion that [ceramics] almost comes a little bit more out of somebody than painting. I'm not in any way, shape, or form belittling painters with that statement by any means—there's just something to be said for getting your hands into some clay.

LB: I think there are a few artists in the auction whose careers you've really helped launch like Roby Dwi Antono, Audrey Kawasaki, Alex Face, Josh Keyes, Kayla Mahaffey, Brian M. Viveros and Amy Sol...is there anything you'd like to highlight about these artists or their works?

AH: That's tough because you never wanna claim too much, everyone's got different perceptions of things. I know Audrey definitely feels that we're an important part of her early stage, also as collectors because we were there buying a work from every show of any kind of magnitude that she's had over the years, especially the early ones.

We've definitely been integral in providing institutional level opportunities for some artists that we support greatly and have always felt an important connection to, either

through collecting or just friendship. We were able to provide Hebru Brantley with one of his first major museum showings in the Midwest and, through that, we were able to acquire a piece from that show, which we were super excited to add to our collection and to be connected to an important moment in his career. Much like the work that we have from Julio Anaya Cabanding. With someone like Julio, we were, I think, integral in making sure that he got exposed here properly in the States by putting together his first US solo museum exhibition a couple of years ago. There have been a couple of works from that show that have since gone to aftermarket that have really helped establish him as someone to reckon with. That was a really special show. We were excited to be able to take a piece from that exhibition and have it in our collection, which is now in the auction with you all.

LB: Two of the highlights of the sale are two incredibly rare Banksy objects, for lack of a better word. Could you tell us the story of both of them?

AH: We should all thank Banksy for being super active again right before the auction. Now if he could just bring back the Parachuting Rat...Yes, a couple of the marquee works in the auction are a couple of works from the UK artist Banksy. The first is a really special piece, since there's really not been too many to come to market over the years: his iconic Parachuting Rat image, which, by and large, he really only did on the streets. And it could be referenced in a number of his early books. Back when Shawn and I got married in 2005, we did a really simple ceremony because that was Shawn in a nutshell. We actually had asked my mom to marry us and she ordained herself online. It was pretty much Shawn's mom and stepdad and my mom and dad and us, and we went out to Point Mugu, a big rock out in Malibu and trespassed, which was pretty funny making our parents do that. The following week we decided to have a little soiree at the house to celebrate. We probably had about 100 people come over to our house throughout the course of the day and everyone had brought very nice little knickknacks and gifts, even though we told them not to. Definitely the coolest thing that we had gotten was gifted to us by our close friends, who at the time owned and operated the Lab 101 Gallery. They were definitely right there at the precipice of street art mattering, right there alongside Zero One Gallery, Merry Karnowsky, and New Image, just on a much more underground level. So Evan and Freddie brought us over a work on cardboard of the parachuting rat from Banksy, who at the time was super cool and underground. It was well before Barely Legal changed the landscape of his career, not to mention the landscape of art in general in a lot of ways. They brought it over and they were like, Hey, this is from a time not too long ago when Banksy was in town and he did that little, pop up show here in LA with the music store and stuff. And we're like, Oh, yeah. And they're like, Well, he stayed with us and bombed on some pieces, and this is actually on a piece of cardboard from where Evan used to work.

As for the second piece, maybe about 10 years ago, I remember seeing an auction result for this really left-of-center type piece from Banksy, but it was tied into our world of the music world. I mentioned to Shawn, Oh my god there's this crazy little fucking Banksy box that was part of an art sampler type promo thing that only went out to people in the industry, I think it just went for \$10,000 or something like that. She's just like, What? Let me see it. I showed it to her and within a nanosecond she quips, I've got that. At this point, we've been married, like, ten years or so and been living together for

fifteen and I'm like, that's funny, I've never seen it. Where is it? And she's convinced that it is in her archives of things from when she used to work back in the day at Caroline Distribution. And she vividly remembers, you know, promoting and distributing the label that did the compilation and, you know, pretty much described it to a tee. So I was just like, wow, man, let's see if we can find this thing. We went out to the garage that weekend and after a couple hours of digging through boxes, we found it. And it was in absolutely pristine mint condition. The CD was still wrapped and everything. It's a tried and true 100% original but doesn't have Pest Control certification—you can't get Pest Control certification for something that was a promotional item or given away, that's just how they are.

But there's enough historical evidence out there on it and it's actually signed with a spray tagged Banksy, which most works that are official aren't. So it's the Flower Thrower, and it's a pretty iconic piece. I feel it's a little cooler kept in the the box, but, if you unfolded it and had it framed and flattened in all its glory, you've got the the Flower Thrower on your wall. It's a pretty incredible piece with a pretty cool little story behind it. It sat in a box unloved and unknown for a good probably twenty years between sitting at Shawn's work in a box, then coming home and sitting in her garage in a box, and then us discovering it.

LB: Would you like to touch upon your choice to auction the collection and how the auction fits into the future of Thinkspace?

AH: Ultimately what's led me down this path to having this conversation and putting this auction together is the fact that I had to say goodbye to Shawn. We had always felt that our collection would be our legacy. Unfortunately we were never really able to have a lot of those final talks that we were putting off. I was left to soul search and decide what was best, and talk with LC and a lot of her friends. I felt that it was more important to keep the gallery going and all that comes with it: the community, our extended gallery family, and all of our "children" that are the artists that we've supported over the years, that they continue to have a place to exist and nurture and grow and support each other—and to support me because that's all I got. By doing this, the collection becomes something that everyone can share. And if I was to let the gallery go and just hold onto the collection tight, I feel that it would kind of hurt a lot of what we set out to build in the first place. I think if helping let some of this go enables me to keep our home and also keep the gallery surging and growing and moving forward, that ultimately is the best legacy that I could ask for for Shawn.