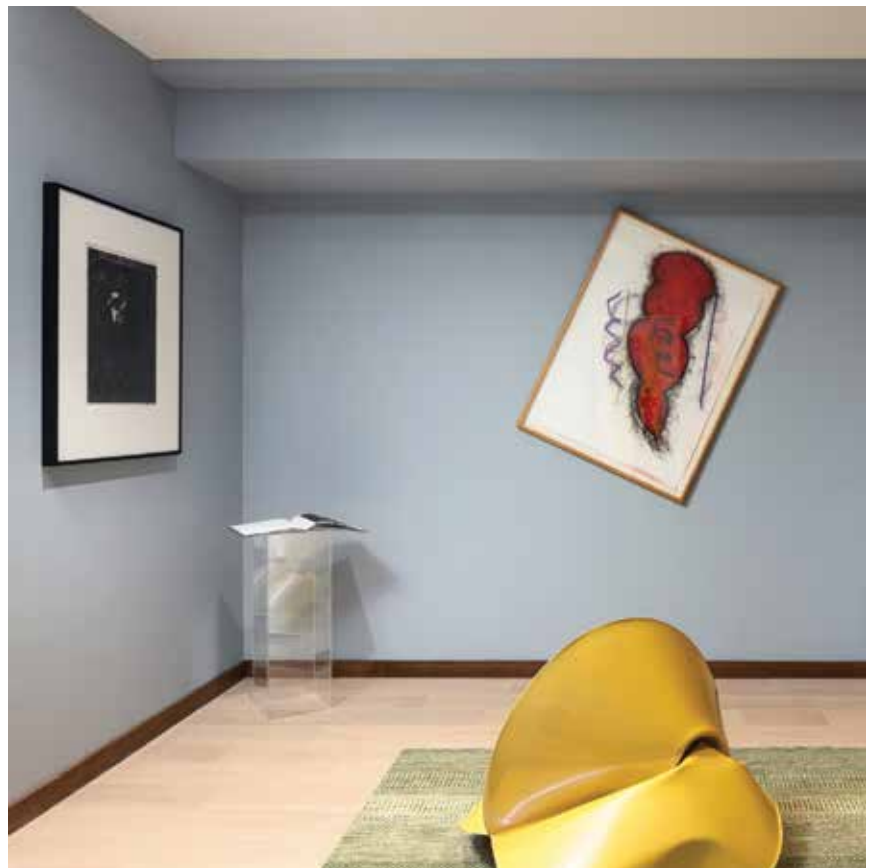




DONALD CHRISTIANSEN

Chelsea Art Group

The Pop Art Gallery Don Christiansen, president of Chelsea Art Group—experts at dealing with museum collected artists—was very excited to be invited to participate in the Aspire House Princeton project. The Gallery space was populated with leading artists in the genre. “We wanted something exceptional to fill the large space,” he says. TOP LEFT: “We were very lucky to have available the Roy Lichtenstein.” TOP, RIGHT: “The large yellow works were done by Pat Steir,” explains Christiansen. “She is best known for her abstract dripped, splashed and poured Waterfall paintings.” BOTTOM, LEFT: “Also in the room was a large work on paper by Elizabeth Murray,” he adds. “Her cartoonish paintings, prints and drawings bridge the gap between surrealism, conceptualism and pop art.” BOTTOM RIGHT: Canadian artist David Craven “includes text in his paintings, which were inspired by conversations he heard as people walked by the studio,” says Christiansen. “We decided to have a little fun and make a David Craven room which featured several of these works on one wall so that they, too, may be in conversation.”





"We worked with the designers and provided modern and contemporary artworks from Jaume Plensa, Roy Lichtenstein, Willem de Kooning, Julian Schnabel, Andy Warhol, Jim Dine, Jeff Koons, Cristo, Donald Sultan, Milton Glaser, John Cage, Jesús Morales and Sebastian Vallejo."

– Donald Christiansen



**DONALD CHRISTIANSEN**

Chelsea Art Group

Jeanne Silverthorne emerged into an art world dominated by men and minimalism. Her preferred medium: hand-crafted rubber. "Rubber has many connotations for her: material that is not always used in art, something common, durable, flexible—all qualities Silverthorne thinks are important in life," explains Christiansen. Chelsea Art Group chose to include her piece "Exit Sign with Fan," made of phosphorescent neoprene that charged daily and glowed at night, to "show how the use of unusual, unexpected art objects can liven a room." The piece was also featured in Silverthorne's exhibition at the Whitney Museum of American Art.