



5 October - 23 November, 2024

1. Ella Rose Flood, *Our Generous Donor*, 2024, oil on linen

Victorian pearl Charles Dickens asserts a famously transformed miser as foundational to the trust. To our benefactor, who in death gave the greatest gift of life to the museum.

2. Graham Wiebe, *Our Generous Donor*, 2024, aluminium foil, oil paint, nails, plexiglass

3. Boz Deseo Garden, *To Reconcile the Sunset*, 2024, housing intended for J.M.W. Turner's *Slave Ship* (1840) and materials intended for conservation at the Museum of Fine Arts, Boston; oil on mahogany, metal hook, tree resin, engraved Flamex electric lighter

John Ruskin, the first owner of *Slave Ship*, said of the painting: "If I were reduced to rest Turner's immortality upon a single work, I should choose this." [*Modern Painters Vol. 1*] In customary archival practice, mahogany cabinets house a variety of painting media for transport or storage. This particular cabinet will be used for the painting at the Museum of Fine Arts, Boston after the run of this particular exhibition with the trust.

4. Graham Wiebe, *To Reconcile the Sunset*, 2024, aluminium foil, oil paint, nails, plexiglass

5. Ella Rose Flood, *Prototype of Museum Bench for Jacob Marley*, 2024, oil on linen

The Phantasmal Painting Gallery of the Trust would not be possible without the damages of trustee member Jacob Marley. We honour him here.

6. Graham Wiebe, *Prototype of Museum Bench for Jacob Marley*, 2024, aluminium foil, oil paint, nails, plexiglass

7. Ella Rose Flood and Boz Deseo Garden, *Untitled (The Triumph of Restoration)*, 2024, oil and fumage on linen on wood, antique reading table, 80 gsm printer paper, contact cement, conservation brush, eyeshadow, charcoal, glue, ball chain, mustard seed pendant

In an attempt to expand the collection of the museum and rehabilitate brutalised objects, many artifacts including paintings must be worked on extensively through the restoration efforts of our staff. Represented in this display is the antecedent process of compiling a condition report before the painting can be processed by our conservators. This display model includes a typical *burn problem*, something of particular importance to Spectral Fine Arts Trust personnel. Through forthcoming restoration efforts, this painting will adorn the walls of the museum with the rest of the acquisitions as our team moves on to their next rehabilitation.

8. Boz Deseo Garden, *Ruskin's Paradise*, 2024, Walnut, archival inkjet on Hahnemühle Photo Rag 308

In 1844, John Ruskin received *Slave Ship* as a New Year's gift from his father, who purchased the painting around Christmastime. In laudation of its transcendent beauty, Ruskin's father set the painting in his son's bed, where he insisted it was slept with for three days before hanging. In the midst of this dalliance, while musing on his former flame *Adele*, Ruskin wrote in his diary that the coldness of her dismissal was—referencing his newest acquisition—comparable to the fetters of Atlantic slavery. In 1843, Ruskin embarked on writing his seminal project *Modern Painters*, and his personal experience with Turner's own magnum opus served as artistic kindling for the text. However, it would be the heartbreak of learning that object of his desire married a French count that inspired an avoidant determination to complete the first volume of *Modern Painters*. This photograph depicts the park trail where Ruskin's appeal to Adele (whose true name was Clothilde) was dismissed.

9. Graham Wiebe, *Ruskin's Paradise*, 2024, aluminium foil, oil paint, nails, plexiglass

Ella Rose Flood (b. 1999) lives and works in Chicago. Recent exhibitions include Simone Subal Gallery, New York (with Dominick Di Meo); Bodenrader, Chicago; Galerie Hussenot, Paris; in lieu, Los Angeles; Lubov, New York; Jargon Projects, Chicago; Roberts Projects, Los Angeles; Harkawik, New York; and Palazzo San Giuseppe, Polignano a Mare.

Boz Deseo Garden (b. 1997) lives and works in Los Angeles. Recent exhibitions and workshops include Heidi, Berlin; Timeshare, Los Angeles; Petrine, Paris; Fellows of Contemporary Art, Los Angeles; Bergen Kunsthall; and Jargon Projects, Chicago. Garden has a forthcoming two-person exhibition at Petrine, Paris.

Graham Wiebe (b. 1994) lives and works in Winnipeg. Recent exhibitions include Final Hot Desert, London; Franz Kaka, Toronto; Disneyland Paris, Perth; Utah Museum of Contemporary Art, Salt Lake City; Final Hot Desert, Great Basin Desert; Jargon Projects, Chicago; Palazzo San Giuseppe, Polignano a Mare; and The Living Art Museum, Reykjavik; Wiebe has a forthcoming two-person exhibition at Petrine, Paris.