

For Collector Christine Mack, if You're Going To Put Your Art in Storage, Why Buy It?

Like most collectors, the founder of the Mack Foundation loves a big painting, but her interest goes far beyond what can fit on the wall.

WORDS

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PHOTOGRAPHY

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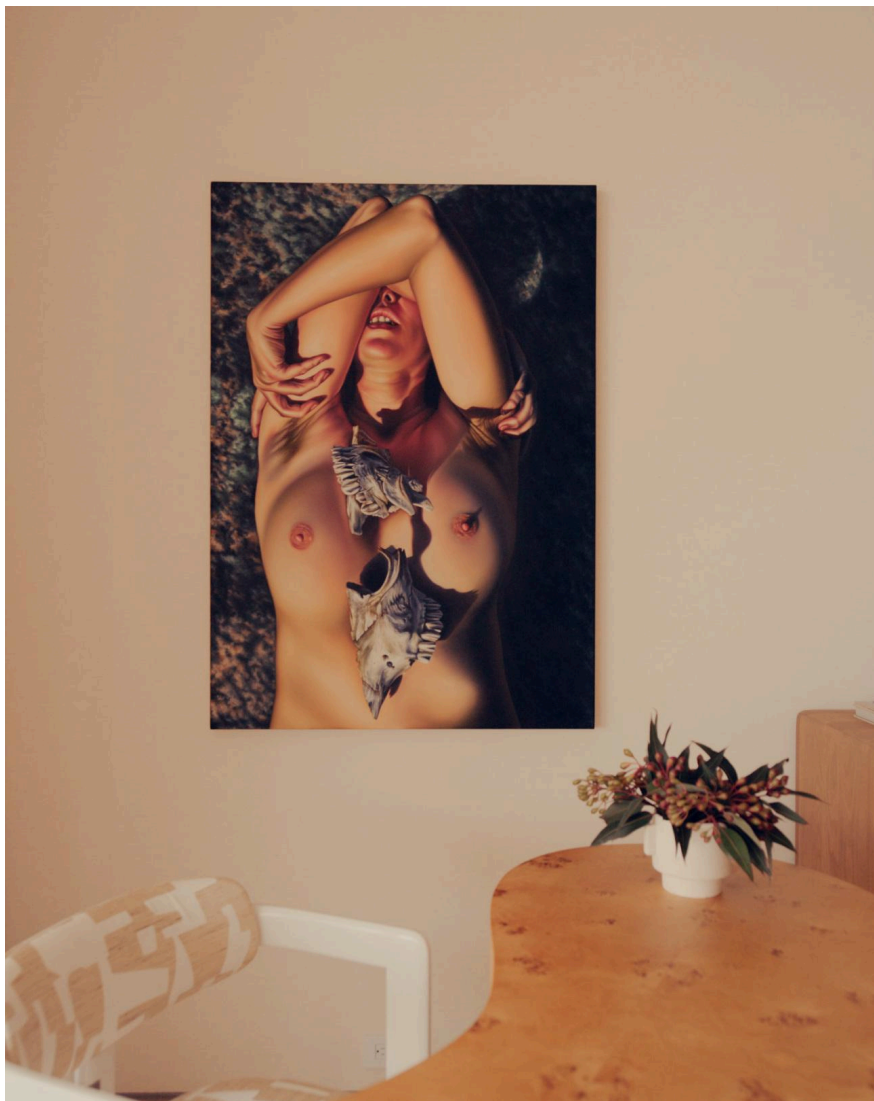
Christine Mack with Tania Marmolejo's *Remembering Camilla*, 2023. Interior design by Monica Fried Design.

For Christine Mack, collecting art is about bringing people together and sharing space—both ideologically and literally. A collector for nearly two decades, Mack founded her eponymous foundation and artist residency program in Brooklyn last year,



bringing artists from outside of New York to live in the center of it for periods of up to three months. In exchange for the space and opportunity to meet curators, collectors, and other artists, participants are asked to contribute one work to Mack's collection—which is driven by what she loves, above all else.

During a brief moment between studio visits and shuttling to her home in the [Hamptons](#), put together with Monica Fried Design, Mack sat down with *CULTURED* to talk about the importance of supporting living artists, her distaste for storage, and her must-see shows of the summer.



Chloe West, *Self Portrait with Teeth*, 2022–23.

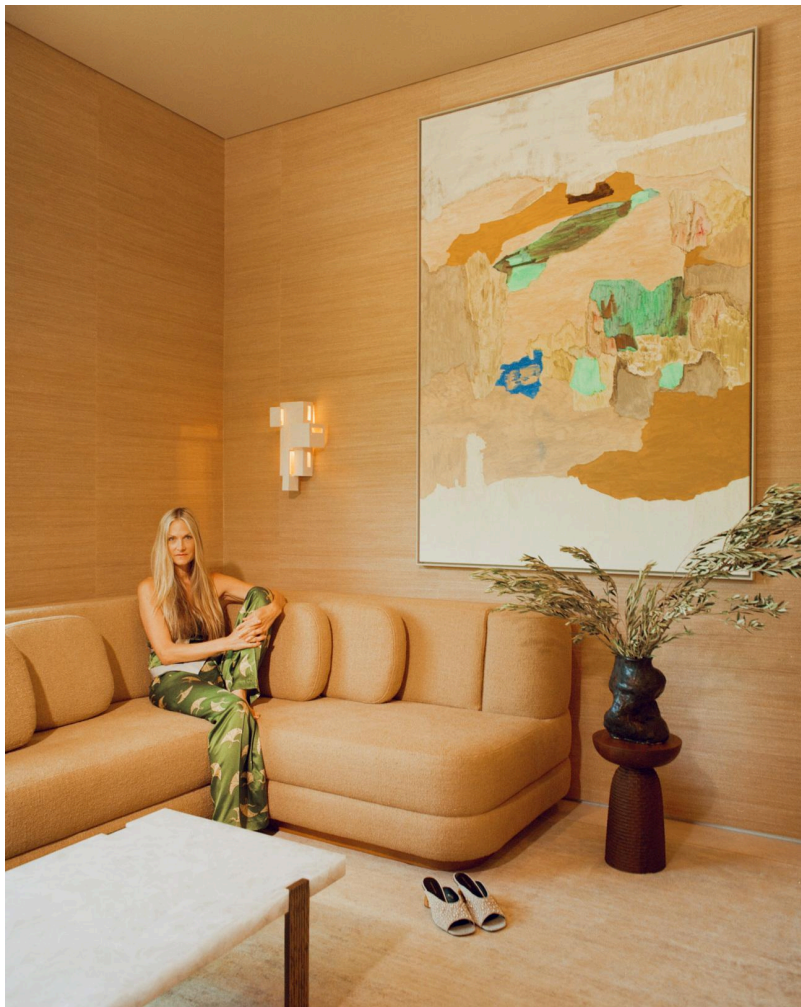
Where does the story of your personal collection begin?

I started collecting art around 20 years ago after attending my first art fair in Miami. I caught the art bug there and haven't stopped collecting since. To avoid storing too much art, I lend out as many pieces as I can. It's a shame to keep art in

storage when it should be appreciated by as many people as possible.

What is the first piece you ever bought?

The first artwork I bought was a large cosmic painting by [Amy Myers](#). I fell in love with it the moment I saw it, and it remains one of my favorite pieces in my collection. This painting has moved with me from my first apartment to our house in the city, and now it hangs in our new Hamptons house. It has never been in storage!



Andreas Eriksson, *Rotor*, 2023.

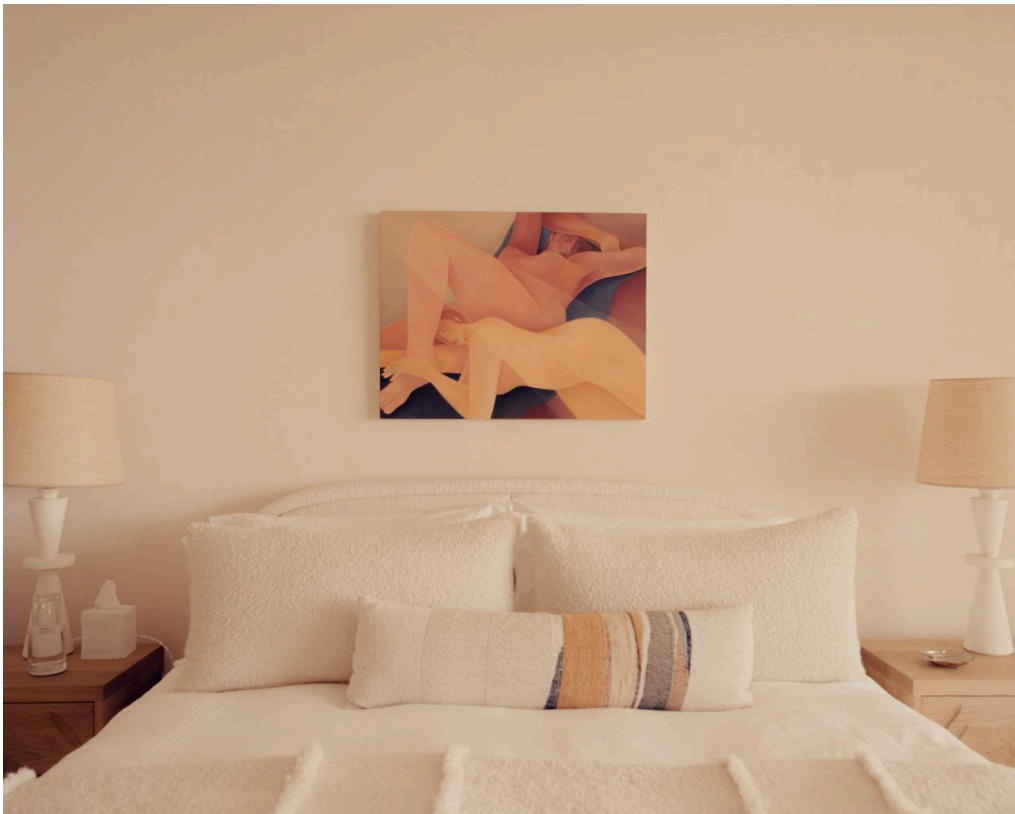
Which work in your home provokes the most conversation from visitors?

One of the first artworks I purchased by [Rashid Johnson](#) was a microphone wall sculpture. What intrigued me most was its built-in speaker, designed to capture real-time reactions or allow someone to speak, recite poetry, or play an instrument, broadcasting the sound throughout the house

via its integrated speaker. Maybe not too provoking, but it potentially could be when activated!

Does your background in graphic design and curation influence the way you view or acquire works?

My graphic design background has given me a solid understanding of various art movements. Working as an art director, I was responsible for generating ideas, themes, and identifying emerging trends, which has enabled me to collect artworks by emerging artists early in their careers. As a curator, I recognize thematic similarities among artists and strive to identify those who are true innovators with authentic styles, even when they reference the past.



Laura Berger, *Morning Light*, 2023.

How do you discover new artists?

I make it a point to attend as many shows as possible, both in person and digitally. [Group shows](#) are particularly

valuable, as galleries often introduce new artists before formally representing them. I've also discovered many talented artists through Instagram. I do as many studio visits as I can since it is important to meet the artists in person to hear them talk about their practice. Sometimes, I do virtual studio visits as well. Additionally, I receive numerous applications for [my artist residency](#), and former residents frequently introduce me to other artists who then apply. It's a wonderful community, and I love being a part of it.

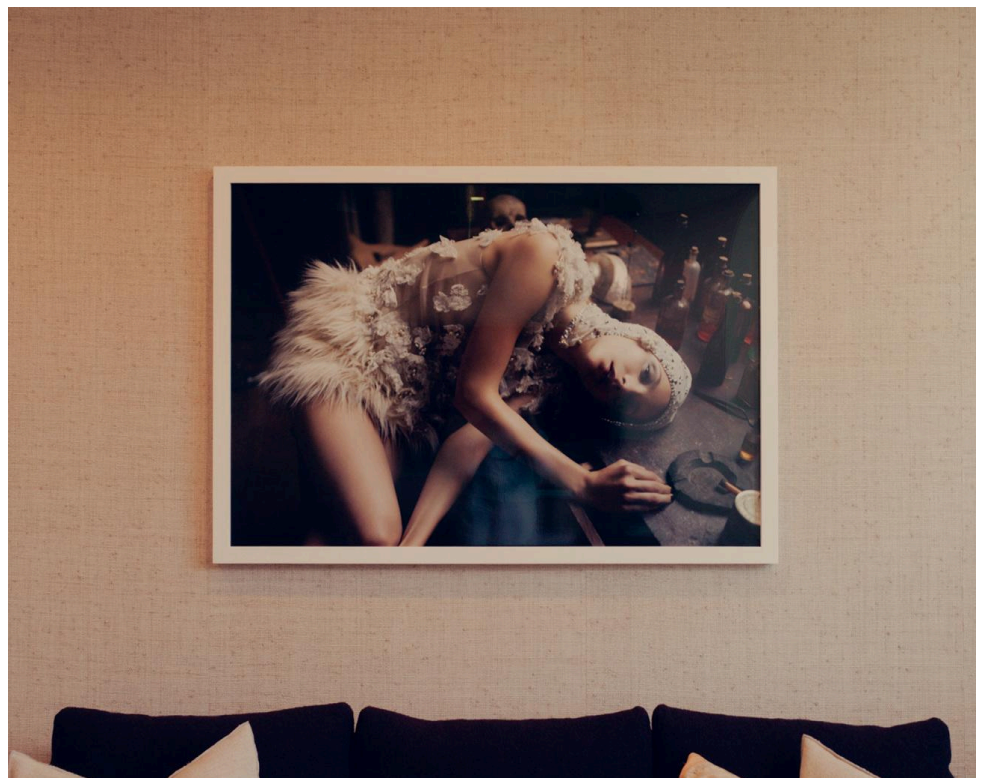
Which artist are you currently most excited about and why?

Currently, I'm very excited about British artist [George Rouy](#). He is an incredible abstract painter with a fluid, personal style that feels contemporary while also nodding to classical art. I recently purchased a large painting by him at Art Basel and hope to visit his studio in London soon. I'd also love to invite him to my residency in Brooklyn.

Peter Farago and Ingela
Klemetz Farago, *Dorothea
Resting*, 2023.

What factors do you consider when expanding your collection?

My collection is very personal, and I buy what I love. However, I always conduct



thorough research before making a purchase to avoid top-of-the-market prices. I enjoy discovering artists early in their careers and focus exclusively on contemporary artists. I'm not interested in artists who are no longer living; I want to support those who are creating today!

How has your collection changed as your home and space has changed?

I can now purchase larger works and bring out pieces from storage that I never had enough space for before. I've always loved bigger works, so I'm thrilled to have the new Hamptons house to display some of them.

Thomas Houseago, *Yosemite Day 4- Red Bear at Toulumne River*, 2022.

What are your favorite shows of the summer?

Jenny Holzer at the Guggenheim is a must-see. The exhibition "Overflow, Afterglow: New Work in Chromatic Figuration" at the Jewish Museum is also very exciting. In the Hamptons, I recommend ["Are You Joking? Women & Humor"](#) at the Church, Sag Harbor.

And, I'm co-curating a show in

September called "These Shoes Are Made for Walkin" at [Room 57 Gallery](#), featuring emerging artists and a few trailblazers from the past.

