

Educator Notes

Wade Guyton Peter Fischli David Weiss

June 22–November 26, 2017

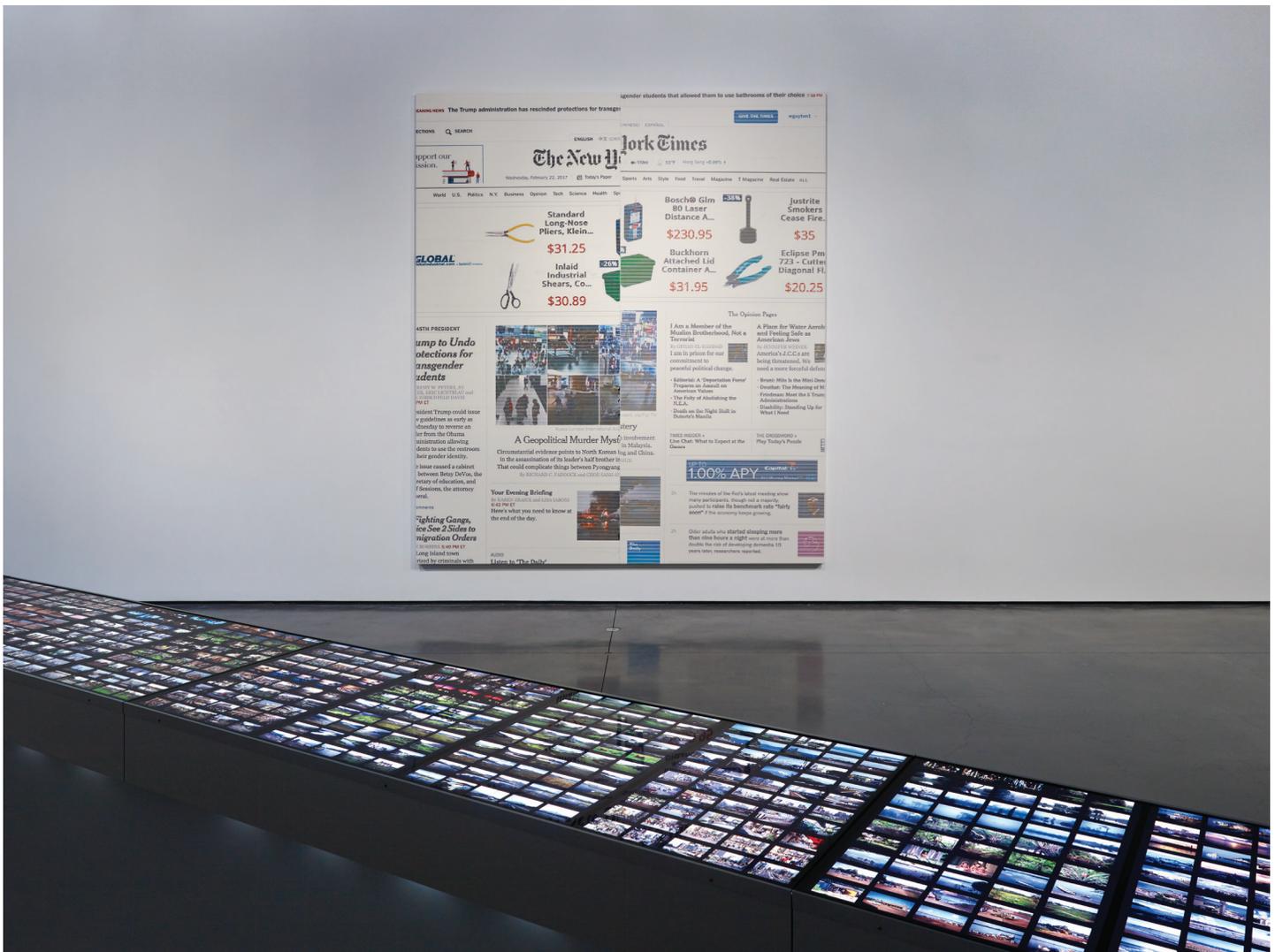


Installation view: *Wade Guyton Peter Fischli David Weiss, 2017*. Photo: Tony Prıkryl

About the Artists

Peter Fischli was born in 1952 and David Weiss was born in 1946, both in Zurich, Switzerland. They began to collaborate in 1979 and have had recent solo exhibitions at the Art Institute of Chicago, Solomon R. Guggenheim Museum, New York, Serpentine Gallery, London, Tate Modern, London, and more. Their work explores the often overlooked possibilities of the everyday and adopts a dry sense of humor across various media. Weiss died in 2012 in Zurich, where Fischli continues to live and work.

Wade Guyton was born in Hammond, Indiana, in 1972. He received a BA from the University of Tennessee and his MFA from Hunter College. Guyton makes large-scale artworks that “act like” paintings and drawings, but are created using flatbed scanners, desktop computers, and Epson inkjet printers. Recent solo exhibitions have taken place at: Museo d’arte contemporanea Donnaregina, Naples, Museum Brandhorst, Munich, Musée d’art moderne et contemporain, Geneva, Le Consortium, Dijon, Art Institute of Chicago, Kunsthalle Zürich, and the Whitney Museum of American Art, New York.



Installation view: *Wade Guyton Peter Fischli David Weiss, 2017*. Photo: Tony Prikryl

About the Exhibition

The Aspen Art Museum's exhibition *Wade Guyton Peter Fischli David Weiss* is a collaboration between American artist Wade Guyton and Swiss artists Peter Fischli and David Weiss—a duo known during their thirty-three-year collaboration as Fischli and Weiss. The exhibition explores how our perception of space affects our understanding of objects and images, thereby transforming the seemingly ordinary into the gloriously extraordinary.

Guyton and Fischli have collaborated on numerous aspects of this show, which encompasses all six galleries as well as the Commons, Roof Deck Sculpture Garden, and other previously non-art-defined spaces. Most prominent are their wall sculptures, placed in various spaces around the museum—outside and within the galleries. These works ask visitors to physically orient themselves in relation to the objects, which, in some cases, function as barriers to what lies ahead.

Interspersed among and placed in relation to these collaborative sculptures are significant pieces from Guyton's as well as Fischli and his late collaborator David Weiss's respective practices. Guyton's paintings are created using files made in Photoshop or Word, imported from a scanner, his iPhone, or captured from the internet, and printed with manual manipulation through an inkjet printer. Embracing chance and repetition, Guyton pushes the printer to perform a nontraditional process that engages with the history of painting and the artist's own process.

The Fischli and Weiss works in the exhibition include a selection of untitled polyurethane installations that resemble mundane objects found throughout their studio that have been carefully carved and painted to resemble the originals. The artists also transformed the humble materials of a rotating disc, plastic cup, and bicycle flashlight into the kinetic sculpture *Son et lumière*, which projects a spectacular show onto the gallery wall. These and other works by Fischli and Weiss balance the banal with the fantastic, the familiar with the unfamiliar. The results of the conversation between the three artists' works continue their respective interests in the adaptation of everyday objects, the inherently playful nature of art making, and their willingness to actively and repetitively engage in what it means to be an artist.

Questions for Discussion

- I Recall an object or ability that you once had and have now lost. How did you adapt to this loss? How might you feel if it returned?
- I How do our daily experiences with an object impact our understanding of its purpose?
- I What everyday object would you like to manipulate into an artwork?

Suggested Activity

Unfamiliar Familiar

Gather together a group of small, everyday objects, one for each student. The objects should have interesting and varied contours and textures. Place each item in a brown paper bag and fold it so the object inside remains fully concealed. Students will also need paper and pencil.

Invite students to explore the object in their bag through touch alone, taking time to notice all of the details their hands can record. From their tactile impressions alone, ask the students to make a pencil drawing of their object. Prior to removing the object from the bag, ask students to reflect on their experience of being introduced to a new object without their sight. Were they able to identify the object eventually and, if so, how much did they rely on their memory to make the drawing? What was unexpected about the experience?

Allow students to remove their object from the bag. Once again, have the students make a drawing of the object, this time using their sight. Compare the experiences. How do the drawings differ? What did the hands notice that the eyes might not have? Would the second drawing be the same without the first?

For more information, please contact the Education Department at 970.925.8050 ext. 133 or email education@aspenartmuseum.org

Following page: Installation view: *Wade Guyton Peter Fischli David Weiss*, 2017. Photo: Tony Prikryl

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