

ART CRUSH

ASPEN ART MUSEUM, AUGUST 4-6 2021



With:
MARY WEATHERFORD
AMY PHELAN
PRECIOUS OKOYOMON
JAMIE TISCH
& MARILYN MINTER



AFRO
Il Mare Nella Conchiglia
[The Sea In The Seashell], 1957
To be sold in Contemporary Art,
14–21 July 2021

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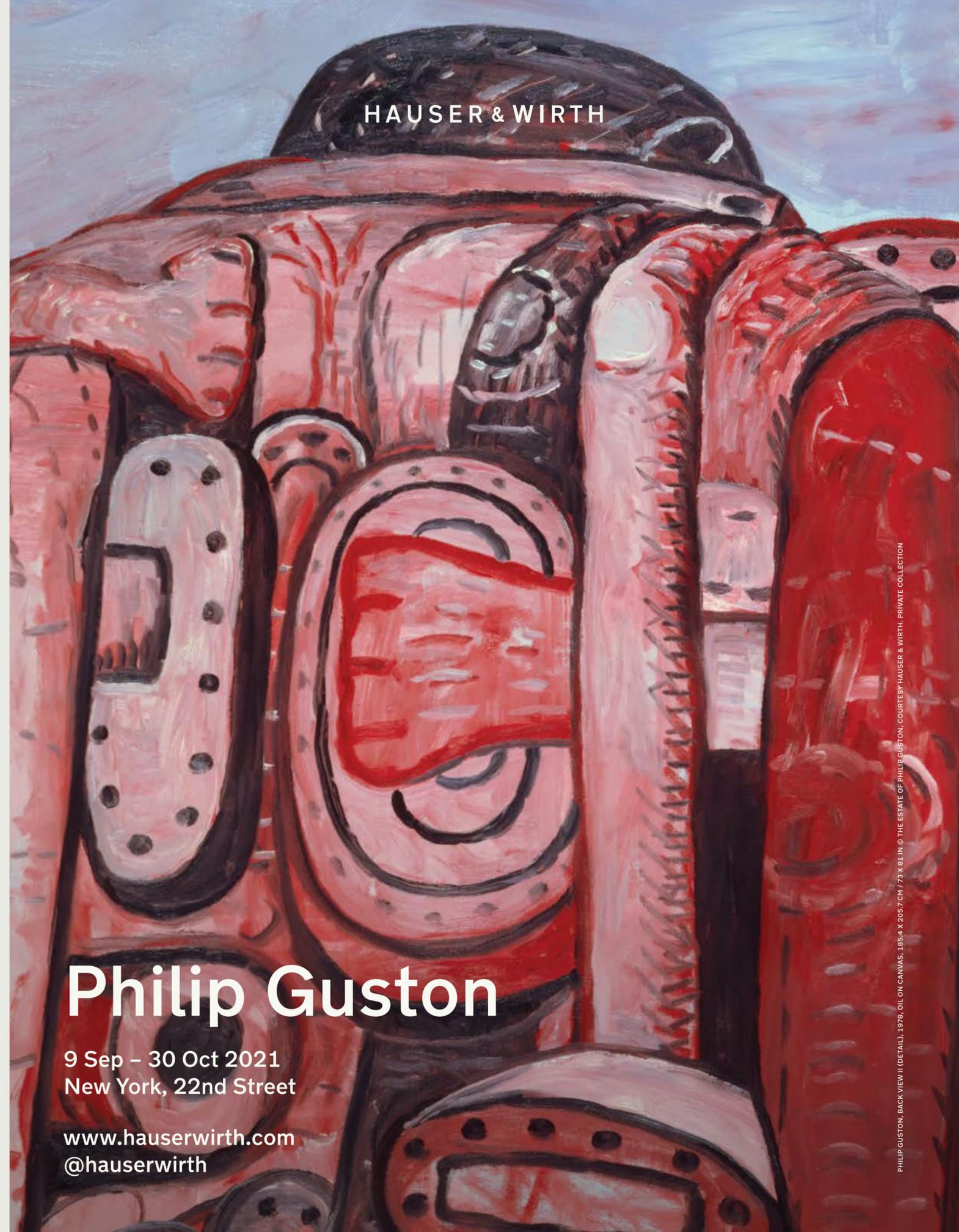
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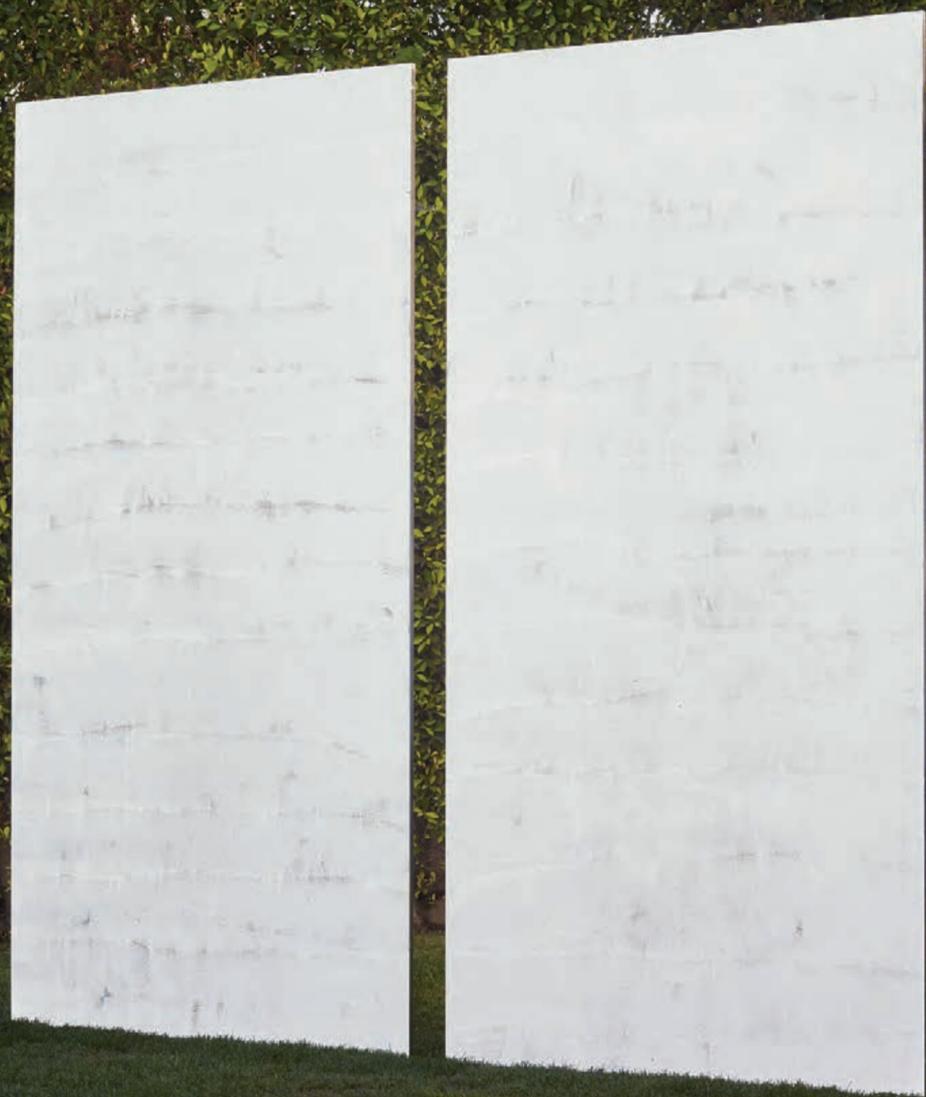
PHILIP GUSTON, BACK VIEW II (DETAIL), 1979, OIL ON CANVAS, 188.4 X 205.7 CM / 73 X 81 IN. © THE ESTATE OF PHILIP GUSTON, COURTESY HAUSER & WIRTH, PRIVATE COLLECTION

Kayne Griffin and Pace Gallery
congratulate Mary Corse on her
first survey exhibition in Asia

MARY CORSE

PAINTING WITH LIGHT

LONG MUSEUM, SHANGHAI • JULY 3 – SEPTEMBER 5, 2021



Mary Corse, *Untitled (Beams)*, 2019
Powder coated stainless steel with microspheres
143.5 x 149 x 1 in (364.5 x 378.5 x 2.5 cm)

Kayne Griffin PACE



CONGRATULATIONS, MARY WEATHERFORD

2021 Aspen Award for Art

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Photo by Antony Hoffman



Art, ideas and the environment define the experience of summer in Aspen. It has long been a time to convene innovators from creative disciplines in scores and at ArtCrush, we are reminded each year that it is the artists who are at the center of all that we do here at the Aspen Art Museum. ArtCrush 2021 is a testament to the legacy of this event and what it has helped the museum to build. This magazine focuses on the broad community of artists, collectors,

galleries and other dedicated supporters who make this week such a success. We are delighted to have features on Amy Phelan and Jamie Tisch, our co-chairs for the summer gala, and we look forward to celebrating all the artists and galleries that have supported the museum.

I am grateful to the people of Aspen and to the other community leaders who have been so generous and welcoming to me during my short time at the museum. They have inspired me to deepen the AAM's strong commitment to artist commissions, exhibitions and educational programming that respond to Aspen and the specific geography of the region.

At the AAM, artists lead. Taking inspiration from the rich cultural history of Aspen, we will work with artists from across the ecology of the art world and involve them in every aspect of our programming to creatively rethink and reinvent what the AAM can do. I look forward to continuing to build on the success of this week and I know that all of us who hold art and Aspen close to our hearts can together chart an ambitious future for the museum.

Nicola Lees
Nancy and Bob Magoon Director
Aspen Art Museum

The Aspen Art Museum would like to acknowledge the support of our Board of Trustees and National Council, Director's Circle and museum members.

Additional, special thanks for the hard work and dedication of our:

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with Jamie Tisch

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A project by Jonathan Berger

The New York-based artist has overseen a complete reimagining of the AAM shop, both in person and online, with everything on offer, from an Alice Waters egg spoon to a portrait by Vaginal Davis. Jonathan Berger talks to Saim Demircan about the project's origins and his idea of a store as a 'democracy.'



On the Cover from the top: Mary Weatherford, Nagasaki, 1989.

Mary Weatherford, Nagasaki, 1989.

Mary Weatherford, Madame Butterfly, 1989.

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FLORIAN KREVER, "SUN IN THE SKY," 2020, OIL ON LINEN, 102 1/2 X 86 1/2 INCHES

Raising funds for the Aspen Art Museum through the sale of works by major artists, the auction is a highlight of ArtCrush, and this year the artists featured are as visionary as ever. See below for full details of how to bid.

How to Bid at ArtCrush 2021

1. Go to www.sothebys.com/AspenArtMuseum or scan the QR code below with your smartphone and register as a bidder.
2. If you are in Aspen, visit the AAM where all lots will be on display July 27 - August 5 (10 a.m. - 6 p.m.). Staff will be on hand to help you register and show you how bidding works.
3. Browse the auction and identify the lots you wish to bid on.
4. Place your maximum bid and turn on notifications so you know when you've been outbid!

Online bidding will end on Friday, August 6 at 10 a.m. MT.

Bidding on the live auction lots will take place on Friday, August 6 at 8 p.m. MT at the Annual ArtCrush Summer Gala.

Register to bid in advance by emailing bid@aspenartmuseum.org or calling 970.925.8050 ext.125.



Mary Weatherford
Work kindly donated by the artist.

Filtered through a West Coast sensibility and a commitment to the outdoors, Mary Weatherford's work is filled with joyous explorations of light, color and energy. Yet, as Jonathan Griffin details in his profile of the artist (p.32), Weatherford's practice — which she acknowledges as being in dialogue with major art-historical figures like Georgia O'Keeffe, Willem de Kooning and Mark Rothko — represents a conceptual tussle with the essential questions of art and life. In a 2020 interview with *Gagosian* magazine, Weatherford remarked that she 'never wanted to shy away from making paintings about heavy topics — existence, mortality and morality'.

Weatherford's work is anchored in her experiences of places and in memories of specific locations. A turning point came in 2012 when, driving around Bakersfield in California, she was struck by the town's neon signs. This inspired her to incorporate neon tubing into the new series of six works she called 'The Bakersfield Paintings'. Batons of light were screwed onto the front of canvases; cables snaked their way across the surfaces. Eschewing oils in favor of a vinyl emulsion, Weatherford's choice of paint when applied to a white ground of gesso mixed with marble dust, gives the work a stunning luminous quality. *Ruby I, Thrifti Mart* (2012) looks lit from within, an effect doubled by the surface-mounted neon lights.

Born in Ojai, California, in 1963, Weatherford lives and works in Los Angeles, CA. Her 2020 exhibition at Aspen Art Museum, focused on her neon paintings, while her current survey at SITE Santa Fe, NM, spans 30 years of her practice. Her work is in the

Above
Mary Weatherford.
Photograph:
Antony Hoffman.
Courtesy: the artist
and Gagosian.

Below
Cerith Wyn Evans.
Photograph:
Lorenzo Palmieri.
Courtesy: Pirelli
HangarBicocca, Milan.

permanent collections of many renowned institutions, including: Los Angeles County Museum of Art; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; Hirshhorn Museum and Sculpture Garden, Washington D.C.; and Tate Modern, London, UK.

Cerith Wyn Evans

Work kindly donated by the artist and *White Cube*, which has a pop up in Aspen this summer at 228 South Mill Street.

For 30 years, Cerith Wyn Evans has explored language and its articulation in space across sculpture, installation, painting and photography. Drawing on a wide range of influences and sources — from film and music to literature and philosophy — his work finds unity in a brittle and poetic form.



Meet the Artists



Born in 1958 in Wales, UK, Wyn Evans came to London in the 1970s, where he collaborated with actress Tilda Swinton and director Derek Jarman on several films and joined the circle that included choreographer Michael Clark and performer Leigh Bowery. From the 1990s, he also began to produce sculptural works, including a dazzling series of 'Chandeliers' (2003), which were programmed to flash on and off in Morse code to transmit texts borrowed from philosophy and literature, lending

gravitas to the works' opulent, almost kitsch, appearance. In his short film *Firework Text (Pasolini)* (1998), a quote from the filmmaker, spelled out in pyrotechnics, fleetingly comes to life. The artist's spectacular series 'Neon Forms (After Noh)' (2015–19) comprises stunning, large-scale, suspended 'neon drawings': curved and twisting neon tubes whose lines trace in mid-air the codified movements of traditional Japanese Noh theatre. These intricate and visually complex works challenge the notions of communication and reception that lie at the core of Wyn Evans's practice: as he expands and reconfigures the possibilities for light and language, he sows seeds of doubt about our powers of perception, making our experience of the material world strange and new.

Wyn Evans is currently showing at the Aspen Art Museum. He has had solo shows throughout the world, including most recently at Pirelli HangarBicocca, Milan, Italy (2019); Museo Tamayo, Mexico City, Mexico (2018); and Tate Britain, London, UK (2017). In 2003, he represented Wales in the first Wales Pavilion at the Venice Biennale. A work from his series 'Neon Forms (after Noh)' is part of the permanent collection on view at the new American Embassy in London.

Nacho Carbonell

Work kindly donated by Carpenters Workshop Gallery, London, Paris, New York, which has a pop up in Aspen this summer at 601 East Hyman Avenue.

Nacho Carbonell's breakthrough design, *Pump it up* (2007), is an inflatable, foam-and-silicon lounger that, when occupied, diverts excess air through tubes into a small group of animal forms, which inflate and come to life, gathering around their new owner like a personal zoo. This playful and symbiotic relationship with the user lies at the core of all Carbonell's creations. His designs — which range from seating to lamps to tapestries — are, he says, 'communicative objects that can arouse one's sensations and imagination'.

Born in Spain in 1980, Carbonell relocated to Eindhoven to study and subsequently stayed in the city, where he keeps the studio he refers to as his 'laboratory'. He re-created part of this

Left
Nacho Carbonell.
Photograph:
Alex Grazioli.
Courtesy: Carpenters
Workshop Gallery.

Below
Marc Dennis.
Courtesy: the artist
and Intersect Aspen.



Meet the Artists



Left
Oscar Murillo, 2018.
Photograph:
Greg Lin Jiajie.
© Oscar Murillo.
Courtesy: the artist
and David Zwirner.

Marc Dennis

Work kindly donated by the artist and GAVLAK Los Angeles/ Palm Beach.

Marc Dennis's captivating hyperrealist paintings are virtuoso in their technical accomplishment and rich in narrative and humor. Working on the genres of still life and portraiture, Dennis blends art-historical references with pop culture, including celebrity portraits and Disney characters, as well as celebrating his love of the natural world. Throughout his practice, he playfully reconsiders ideas of beauty, creating a tension between the classical and the contemporary.

Set against a black background to create eye-popping vibrancy, the dense, elaborate arrangements of flora in Dennis's still lifes are subverted by additional elements — glorious Technicolor bugs, the odd wilting bloom or the inclusion of text. In his recent series, 'Love in the Time of Corona' (2021), alongside painstaking copies of works by masters both past and more recent, the artist includes an equally realistic painting of his studio wall, with its smears of paint and pinned-up reference images. In other works, the animal kingdom provides surreal disruptions: a group of penguins gathers approvingly in front of a still life (*Allegory of Admiration*, 2021); a dog jumps to catch a frisbee, partially obscuring Dennis's rendition of Jean-Auguste-Dominique Ingres's 1848 portrait of *Baronne de Rothschild (Where the Sun Hits the Water)*, 2021; while Gerhard Richter's iconic 1988 painting *Betty* is infiltrated by a leaping cat (*Richter's Cat*, 2021).

Born in 1972, Dennis lives and works in Brooklyn, NY. He is currently showing at the Berkshire Botanical Garden, Stockbridge, MA, and his work is held in numerous public collections, including: Blanton Museum of Art, Austin, TX; Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, CA; and Springfield Museum of Art, OH.

Oscar Murillo

Work kindly donated by the artist.

In conversation with Charles Henry Rowell on David Zwirner's 'Dialogues' podcast in 2019, Oscar Murillo described his art as 'first and foremost [...] a download of physical energy'. Incorporating video, installation and performance, the artist's ambitious and constantly evolving multi-disciplinary practice has seen him set up a fully functioning candy factory with a major food producer from his native Colombia, for the 2014 exhibition 'A Mercantile Novel' at David Zwirner in New York, and initiate 'Frequencies' (2013–ongoing) with political scientist Clara Dublane, which sends blank canvas to high schools across the world for children to draw on.

At the core of Murillo's work, however, lies painting, which he has spoken of as a vehicle for infiltration. His distinctive, large-scale canvases are characterized by bold, gestural marks; in some, found imagery, bearing fragments of text, is embedded within the vibrant abstraction. In both aesthetics and anarchic energy, works such as *HSBC: Pork Pashtuk* (2014–15) convey the influence of artists as different as Jean-Michel Basquiat, Jackson Pollock and Robert Rauschenberg. Each piece carries within it a visceral sense of its

studio in 2018 at The Armory Show in New York, alongside a selection of his 'Cocoon' lamps (2015–19), whose steel bases are carefully swathed in colored, highly textured metal mesh. In a 2018 interview with *Architectural Digest*, Carbonell described these pieces as 'plants that grow from difficult soil'. Organic and tactile yet refined, Carbonell's works have a rare vitality that almost renders them living organisms; as we flick a switch or take a seat, they come alive, drawing us into a realm of fantasy and play.

Named 'Designer of the Future' at Design Miami/Basel in 2010, Carbonell quickly gained international recognition for his collectable pieces that, spanning art and design, have been exhibited in and become part of the collections of museums around the world, including the Groninger Museum, Eindhoven, the Netherlands; San Francisco Museum of Modern Art, CA; and the Art Institute of Chicago, IL.

Remember to visit Sotheby's website to register, explore the works and bid! www.sothebys.com/AspenArtMuseum

Meet the Artists



Above
Rita Ackermann.
Photograph: Tanya
& Zhenya Posternak.
Courtesy: the artist.

Below
Jeffrey Gibson.
Photograph: Brian
Barlow. Courtesy:
Jeffrey Gibson Studio.



own making and retains—even on a monumental scale—traces of the intimate.

Rooted in his own experience, Murillo's practice expands outwards to examine cultural, social and political issues. Born in Colombia in 1986, the artist moved to London as a child—a reality that fuels his passionate exploration of migration, circulation, trade and family, as well as the economic and cultural effects of globalization. As the late curator Okwui Enwezor wrote in his introduction to the artist's 2017 monograph, Murillo has established a 'porous border between the studio and the real world'.

Murillo has had solo shows around the world, including at the Aspen Art Museum (2019) and Haus der Kunst, Munich, Germany (2017), as well as creating a significant presentation for the Venice Biennale, Italy (2015). His work is in the collections of major institutions, including The Broad and Museum of Contemporary Art, Los Angeles, CA; Museum of Modern Art, New York; Dallas Art Museum, TX; and Fondazione Prada, Milan, Italy. In 2019, he was a joint winner of the Turner Prize.

Rita Ackermann
Work kindly donated by the artist and Hauser & Wirth.

For Rita Ackermann, almost all of her paintings are about movement. Described by the artist, in a 2017 interview with *Bomb* magazine, as being 'like a wild dancer', Ackermann's canvases record the gestures and acts of making; the physical energy involved is palpable. Shifting back and forth between figuration and abstraction, the works are invested with a sense of flux that

compounds their dynamism. Human forms—usually female—fit in and out. Working with mixed materials—including oil and acrylic, pastel, wax pencil and raw pigment—Ackermann's colors are vibrant and uplifting. Within this dense, fluid imagery, the artist treads a fine line between over-painting and layering, allowing each step to remain at least partially visible, honoring its contribution and ensuring the work remains fresh. Embarking on more than one series at a time, Ackermann also exercises patience, allowing the pieces to evolve organically.

For her series 'Chalkboard Paintings' (2013–15), Ackermann primed the canvas with chalkboard paint before drawing scenes in chalk, which she then partly wiped away and redrew a number of times, making erasure and disappearance the subject of the work. Another recent series, 'Mama' (2019–20), comprises automatic drawings and paintings lead by the line. In her artist's statement for the 2019 exhibition 'Brother and Sister', Ackermann referred to her drawings as being like 'veins', pumping life through the work. In all her paintings there is a lightness of touch, harnessed to intensity and drama. Yet, beyond their tumultuous energy, the works convey something intangible. As Ackermann herself said in a 2020 interview with *The Talks*: 'I don't like to describe what I paint because I cannot; if I could, I wouldn't paint it.'

Born in Hungary in 1968, Ackermann has lived and worked in New York since the 1990s. She has exhibited globally, staging solo shows in recent years at: Triennale di Milano, Italy; Malmö Konsthall, Sweden; Sammlung Friedrichshof, Burgenland, Austria; and Museum of Contemporary Art, Miami, FL.

Meet the Artists

Jeffrey Gibson

Jeffrey Gibson's belief in the political resonance of personal narrative finds expression through his paintings, sculptures, textile works, performances and films. A member of the Choctaw and Cherokee nations, Gibson merges Native American traditions with the visual language of modernism and the materiality of contemporary culture. Often creating large, elaborate garments that examine the transformational potential of ceremonial dress, and the seductive qualities of labor and detail, Gibson combines traditional crafts with his vibrant take on abstraction and op art. In works such as *Manifest Destiny* (2016), for instance, he uses beading to transform an item associated with frustration and aggression—an Everlast punch bag—into a complex symbol of hybridity. For his recent exhibition at the Brooklyn Museum, Gibson presented his work alongside a selection of items from the museum's collection, both creating a context for his art and challenging the historic lack of institutional representation for Indigenous peoples.

Gibson has stated how important it is that non-mainstream artists 'don't feel the pressure to change our work and our cultural aesthetics to fit the art world. My embrace of color, my embrace of pattern, materials, queer histories, native histories, identifying as a native artist is something that I've wanted to carry with me this entire time.' Through this refusal to compromise or strip down the layers of his work, he has created powerful and uplifting objects of great beauty.

Born in 1972 in Colorado, Gibson lives and works in Hudson, NY. He is currently preparing a major new

Below
Mary Corse.
Photograph:
João Canziani.
Courtesy: the artist
and Kayne Griffin.

exhibition for the AAM. A recipient of the 2019 MacArthur Genius Award, he has exhibited widely at public institutions across America and his work is held in numerous museum collections, including: Museum of Fine Arts Boston, MA; National Gallery of Canada, Ottawa; Crystal Bridges Museum of American Art, Bentonville, AR; Denver Art Museum, CO; San Francisco Museum of Modern Art, CA; and Smithsonian Institution, Washington D.C.

Mary Corse
Work kindly donated by the artist.

Driving along the Pacific Coast Highway late one night in 1968, Mary Corse observed how the white lines on the road retroflected back the light from her headlamps to dazzling effect and had an epiphany. Having spent the preceding decade working with shaped canvases and sculpture, the artist began incorporating the same visibility-enhancing glass microspheres found in the road markings to create her seminal 'Untitled (First White Light Series)' (1968): works that sought not merely to represent light but to embody it.

Born in Berkeley, in 1945, Corse was one of the few women associated with the West Coast Light and Space Movement of the 1960s and '70s, which included artists such as Larry Bell and James Turrell. In 1970, she moved to Topanga in the Santa Monica Mountains, where she still works today. Here, in 1978, she developed another key body of work, 'Untitled (Black Earth Series)', in which she employed ceramic tiles with an iridescent surface, moulded to reflect the shape of the ground. Some were so large, Corse had to construct her own kiln in which to fire them.

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Meet the Artists



This combination of technical skill, scientific rigour and material experimentation characterizes Corse's 50-year practice: in the 1960s, she even took classes in quantum physics to enable her to construct large-scale light boxes. Her work, however, is never cold nor clinical. Corse combines the key tropes of modernist painting — the monochrome, the geometric — with her own innovations and subtle gesturalism to create paintings as beautiful as they are minimal.

In 2018, the artist's first museum solo show, 'Mary Corse: A Survey in Light', opened at the Whitney Museum of American Art, New York, before touring the following year to Los Angeles County Museum of Art, CA. Corse's work is on long-term display at Dia, Beacon, NY, and held in many major public collections including: Fondation Beyeler, Basel, Switzerland; Solomon R. Guggenheim Museum, New York; J. Paul Getty Museum, Los Angeles; Menil Collection, Houston, TX; and Museum of Contemporary Art, Los Angeles.

Vaughn Spann

Work kindly donated by the artist and Almine Rech, which has a pop up in Aspen this summer at 601 East Hyman Avenue.

Anchored in his own personal experience, Vaughn Spann's multivalent practice probes expansive social and political issues. For instance, in his series 'Marked Man' (2019-ongoing), he paints striking images of the letter 'x' emerging from and over vibrant mottled grounds. The works were born

Above
Vaughn Spann.
Courtesies:
Almine Rech.

Below
Florian Krewer.
Photograph: Landon
Speers. Courtesies:
Michael Werner
Gallery, New York,
London.

out of Spann's experience of being stopped and frisked by the police, with the 'x' functioning as a gesture of being marked — a condition that resonates with all Black people who have been victims of police harassment in the US and beyond — as well as a symbol of anonymity and the unknown. In this way, the works might also be read as self-portraits. Spann systematically evades categorization in his practice, refusing to settle on one particular aesthetic or style; his only constant is a commitment to the fluidity of his works' meaning.

Born in Florida, in 1992, and currently based in Newark, NY, Spann completed an MFA at Yale School of Art in 2018 and recently undertook a year-long fellowship at NXTHVN, the new national model for arts education cofounded by artist Titus Kaphar in New Haven, CT. Spann's work is held in several public collections, including: Pérez Art Museum, Miami, FL; High Museum of Art, Atlanta, GA; Rubell Museum, Miami; and the collections of Credit Suisse and UBS in Switzerland.

Florian Krewer

Work kindly donated by the artist and Michael Werner Gallery, New York, London.

Florian Krewer's paintings are inhabited by a nocturnal cast, who loiter alone, in pairs or in groups. Mainly men, their youth implied by their clothes and stances, they lounge laconically in interiors, but come to life on city streets, where, in works such as *Everybody Rise* (2019), they dance, pose, get high and get off. There is an undercurrent of menace to this band of edgy *flâneurs*, whose anonymity is protected by the mask-like rendering of their faces. Sometimes, as in *Give and Take* (2020), they are joined by more literal nocturnal creatures — owls, felines and other indeterminate, hybrid beasts. This prowling array exudes a certain rebellious elegance, enjoying a life without constraints, an enviable freedom tinged with a loss of innocence.

Working with oil, on a large scale, Krewer's paintings originate in photographs — both found images and ones he has taken himself. Now based in New York, the artist was born in Germany, where he apprenticed as a house painter before studying

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Aspen Art Museum
637 East Hyman Ave.
Aspen CO 81611

architecture. He enrolled at the Kunstakademie Düsseldorf to study under Peter Doig, whose influence is apparent in Krewer's dreamlike approach to figuration. Rooted in personal experience, Krewer's narratives draw us in while their meaning remains entirely ambiguous.

Born in 1986, Krewer has had several solo and joint exhibitions at Michael Werner Gallery, New York and London; TRAMPS, New York; and Tom, Dick or Harry, Düsseldorf, Germany.

Cy Gavin

Work kindly donated by the artist.

Cy Gavin often paints at night.

Interested in our perception of color as the light fades, his works toy with visibility and liminal states. For Gavin: 'It's not like I'm imposing ideas fully onto a painting. [...] It's like the formation of a crystal: it buds off and it gradually refines itself on its own.'

This open-ended, lyrical quality is evidence of Gavin's interest in poetry, and its use of cadence and rhythm.

Below
Cy Gavin.
Photograph:
Nathan Perkel.

In his landscapes and figures, the emphatic alternates with the delicate, just as his heavy use of black enhances the sharpness of his color palette.

Born in 1985 in Pittsburgh, Gavin currently lives and works in New York, though numerous visits to his father's homeland of Bermuda have been formative. Inspired by the island's abundant nature and stirred by its historic relation to colonialism and slavery, Gavin has embedded Bermudan sand and plants in his pigments (*Untitled: Gibbet Island*, 2019), as well as his own father's ashes (*Portrait of My Father*, 2014). In other works, he replaces canvas with denim, invoking the role this fabric has played in American history as well as the deep connection between cotton and the slave trade.

This year, Gavin has had a solo exhibition at the Aspen Art Museum. He has also participated in group shows at David Zwirner, New York (2020); UTA Artist Space, Los Angeles, CA (2019); the Whitney Museum of American Art, New York (2018); and MASS MoCA, North Adams, MA (2018). His work is part of the permanent collection of the Rubell Museum, Miami, FL.



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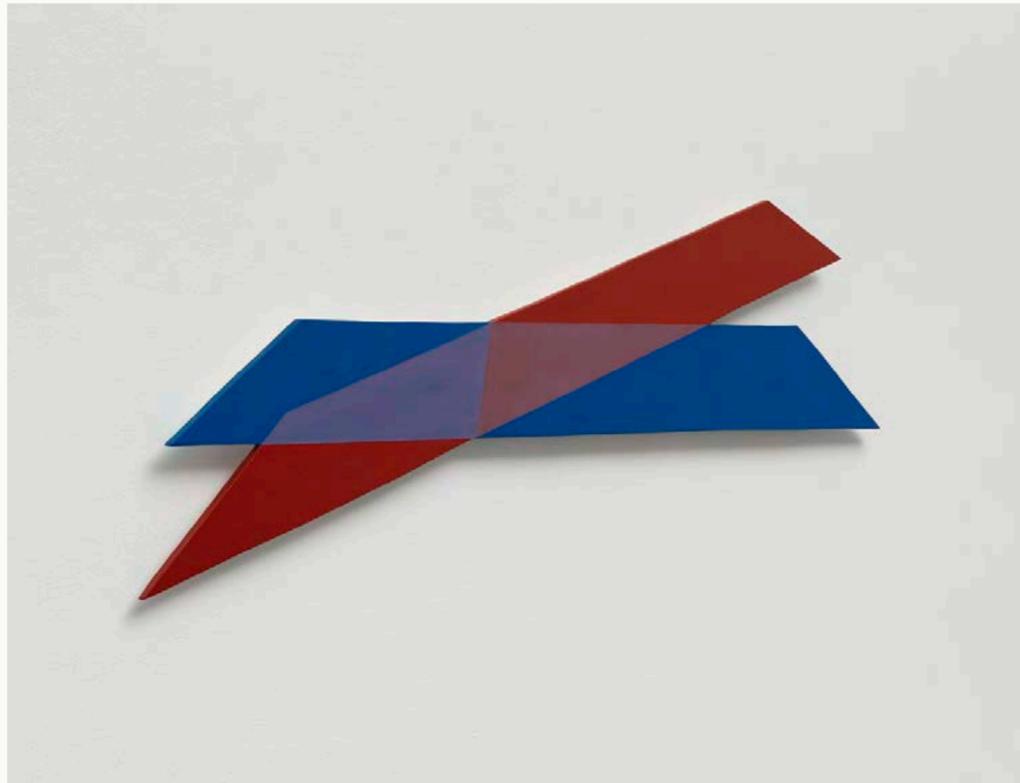
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WHITE CUBE



Dóra Maurer, *Biciniák 4*, 2015 © the artist. Courtesy White Cube

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- | | |
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| Walead Beshty | Raymond Pettibon |
| John Bock | Elizabeth Peyton |
| Abraham Cruzvillegas | Jack Pierson |
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Nathaniel Mary Quinn - *Look At Me Now, Mama!*, 2019 (detail) - Oil paint, paint stick, oil pastel, soft pastel, gouache on linen canvas stretched over wood panel - 126 x 126 x 4 cm - 49 5/8 x 49 5/8 x 1 5/8 in

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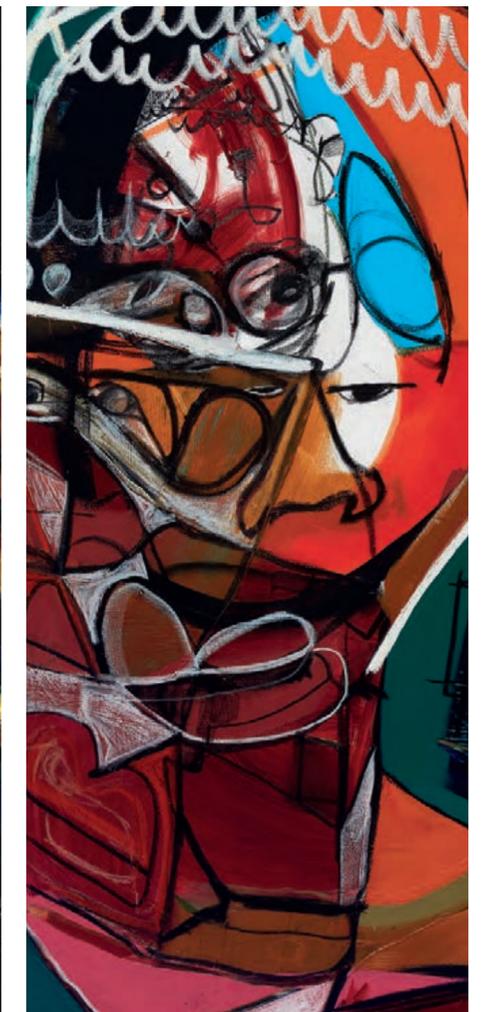
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Wes Lang - *A Sort Of Madness Part 2*, 2020 (detail) - Oil and acrylic on canvas - 152.4 x 122.5 cm - 60 x 48 in



Genesis Tramaine - *Fighting Demons*, 2020 (detail) - Acrylic, Gouache, oil Sticks, oil pastels, Yahweh! - 182.9 x 182.9 cm - 72 x 72 in

Nathaniel Mary Quinn

June 4 — June 20

June presentation

June 25 — July 11

Genesis Tramaine

July 16 — August 1

August presentation

August 6 — August 22

Wes Lang

August 27 — September 12

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X

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LEHMANN MAUPIN

McArthur Binion, *Modern-Ancient-Brown (Ovals)*, 2021 (detail)**Nicole Wermers***Untitled stack*
(Albinson/Knoll chairs/Burgundy coat)
2019Kindly donated by the artist
and Herald St, London.

'The 'Untitled Chairs' were part of an exhibition called 'Infrastruktur' which addressed structures of ritualized social relations and the material manifestations through which they are communicated. [...] Each coat was effectively sewn around a chair, transforming two items into one object. The chairs themselves are originals as well as variations of Marcel Breuer's Cesca chair, a Bauhaus design classic. What is usually a temporary ritual—placing one's coat over the backrest in a café or restaurant to mark one's seat—becomes an integral part of the sculpture. The coded appropriation and occupation of public space is now a feature of the object.'

— Nicole Wermers

Dave Muller

Dave Muller will create a 'Record Collection Portrait' for which the sitter chooses 10 favorite records for the artist to paint, with the height of the work matching the height of the sitter.

Kindly donated by the artist
and Nancy Rogers.

'Muller's jokey humor and breezy technical facility all but camouflage his Johnsian flair for scale shifts, internal reflections, and, above all, a sense of self-conscious pictorial discovery. These formal gambits underscore the complicated juggling of cultural registers and mythologies that are at the core of Muller's practice.'

— Scott Rothkopf, *Artforum*

Clockwise from top

1
Dave Muller,
Aspen Art Museum
Top Ten (To Each
Her or His Own), 2018.
Courtesy: the
artist and Blum
& Poe, Los Angeles.
This work is from
the same series as
the commission being
offered at auction.**2**
Woody de Othello,
Crazed Outlet, 2020.
Courtesy: the artist
and Jessica Silverman,
San Francisco.**3**
Nicole Wermers,
Untitled stack
(Albinson/Knoll chairs/
Burgundy coat), 2019.
Courtesy: the artist and
Herald St, London.

Remember to go
online to register,
explore these
works—plus
donations from
Dana Lok,
Forrest Kirk and
Precious Okoyomon
among many
others—and bid!
Go to our dedicated
ArtCrush 2021
auction page at:
[www.sothebys.com/
AspenArtMuseum](http://www.sothebys.com/AspenArtMuseum)

**Jesse Krimes***Aurora*
2021Work kindly donated by the artist and
Malin Gallery, which has a pop
up in Aspen this summer at 625 East
Hyman Avenue.

'Jesse is teaming up with people to create something called the 'Mass Incarceration Quilt', which will be a touring show of quilts with images made by prisoners, and that is really due to you. I was with a bunch of people visiting your studio, and I remember you honed in on him. Jesse and another man in the group, Russell Craig, were both artists who had recently been released from prison. You got both of them to talk. I hadn't known them to be very talkative in the past, but they were really open with you. Jesse and Russell are both Art for Justice grantees.'

— Agnes Gund in conversation with
Mark Bradford, *Ursula***Woody de Othello***Crazed Outlet*
2020Kindly donated by the artist and Jessica
Silverman, San Francisco.

'A graduate of San Francisco's California College of the Arts, de Othello channels a rich Bay Area legacy of large-scale, colorful ceramic sculptures of people [...] The medium, with its inevitable flaws, is uniquely suited to express the imperfect nature of the human condition.'

— Jeanne Gerrity, *Artforum*

EXPLORE AND BID

Explore and Bid

Kelly Akashi

Cultivator (Binatus)
2020

Kindly donated by the artist.

'There is an eerie loveliness, a troubled elegance, to the work of Los Angeles-based artist Kelly Akashi. Insides and outsides are defined, then confused; materials behave as themselves, then pose as something else; objects look familiar, but perform strangely. In other words, she's a sculptor in the classic California tradition that celebrates eccentricity as a kind of instinctive intelligence.'

— Jennifer Krasinski, *The Village Voice*

Tavares Strachan

We Are in This Together
(*Shades of Blue*)
2019

Kindly donated by the artist and Marian Goodman Gallery.

'Strachan's artistic practice activates the intersections of art, science and politics, offering uniquely synthesized points of view on the cultural dynamics of systematized knowledge.'

— Neville Wakefield, *ArtAsiaPacific*



6

Catherine Opie

Catherine Opie will create a portrait, of you or a loved one, taken by Opie herself in her L.A studio.

Kindly donated by the artist, Regen Projects, Los Angeles, and Lehmann Maupin, New York, Hong Kong, Seoul, London, which has a pop up in Aspen this summer at 601 East Hyman Avenue.

'Opie is so prominent in the Southern California art world that friends call her "the mayor of Los Angeles," but her photographs have remained quietly subversive [...] It is as if Opie were able to photograph aspects of people and mini-malls and Yosemite Falls that are invisible to the rest of the world. Her pictures ask how sure we are about what we know to be true.'

— Ariel Levy, *The New Yorker*

Go to our dedicated ArtCrush 2021 auction page at: www.sothebys.com/AspenArtMuseum

Register, explore these works—plus donations from Dana Lok, Forrest Kirk and Precious Okoyomon among many others—and bid!



4

4 Vivian Suter, *Untitled*, undated. Courtesy: the artist and Gladstone Gallery, New York and Brussels. Photograph: David Regen.

5 Tavares Strachan, *We Are in This Together (Shades of Blue)*, 2019. Courtesy: the artist and Marian Goodman Gallery.

6 Kelly Akashi, *Cultivator (Binatus)*, 2020. Courtesy: Tanya Bonakdar Gallery, New York and François Ghebaly Gallery, Los Angeles. Photograph: Paul Salvesson.

Vivian Suter

Untitled
undated

Kindly donated by the artist and Gladstone Gallery, New York and Brussels.

'It is perhaps pertinent for us to think of Suter's work as a kind of psychic embrace between nature and artist, in which both operate as co-authors of the paintings [...] In their intermingling on the surface of her canvases, the paintings point to the precarity of human dominion over nature, offering Suter's give-and-take relationship with her garden as a blueprint for how we might live with the planet.'

— Oliver Basciano, *ArtReview*



5

Explore and Bid



7

Ann Craven

Moon (Rising August Moon), 2021
2021

Kindly donated by the artist, Hannah Hoffman Gallery and Karma.

'Ann Craven's bright birds—oil painting enlargements of photographs from a single, out-of-print ornithology book—dare the viewer to accuse nature of kitsch. Craven has been painting such works annually for the better part of two decades, and in their persistent repetition, they almost read like works by Elaine Sturtevant, but with inverted aims: both artists reproduce the familiar faithfully and with-out irony, creating a personal style out of received images.'

— Diana Hamilton, *frieze*

Sanya Kantarovsky

Kindly donated by the artist and Lühring Augustine.

'That seductive quality of a painting—that way a painting can pull you in—can also give way to a much more complicated experience, one that couldn't be articulated as pleasure. It is perhaps something unnameable, something that creates a sense of delay, a sense of discord, that you then have to work to wrap your head around. That's when painting becomes really interesting, and important insofar as it is one of the last sites we have that demands a very slow and discerning look.'

— Sanya Kantarovsky



10

Rogan Gregory

Fertility Form
2021

Kindly donated by the artist and R & Company.



8

7 Ann Craven, *Moon (Rising August Moon)*, 2021, 2021. Courtesy: the artist, Hannah Hoffman Gallery and Karma.

8 Ruby Neri, *Untitled (Study for Woman with Doll)*, 2019. Courtesy: the artist and David Kordansky Gallery, Los Angeles. Photograph: Jeff McLane.

9 Barbara Kasten, *Progression 14*, 2019. Courtesy: the artist and Bortolami Gallery, New York. Photograph: courtesy the artist and the AAM.

10 Rogan Gregory, *Fertility Form*, 2021. Courtesy: the artist and R & Company. Photograph: Stephen Kent Johnson, Art Direction by Michael Reynolds, Courtesy R & Company.

Ruby Neri

Untitled (Study for Woman with Doll)
2019

Kindly donated by the artist and David Kordansky Gallery, Los Angeles.

'The artist views each yellow-haired, pink-skinned figure—inspired both by women in her family and the blond bombshells depicted in Pop Art—as a facet of the same imagined character, which is in part informed by Neri's own various identities as a mother, lover, daughter and maker.'

— Anna Furman, *T: The New York Times Style Magazine*

Barbara Kasten

Progression 14
2019

Kindly donated by the artist and Bortolami Gallery, New York.

'Since the late 1970s, Barbara Kasten's photographic works have toed a line between the abstract potential of the medium and its inescapable referentiality. [...] Schooled in the historical formal vocabulary of constructivism, Kasten creates spatial arrangements which oscillate between the graphic flatness of geometric composition and the spectre of photography's illusionistic space.'

— Daniel Pies, *frieze*



9

Scan the QR code below to register, explore more works and bid!



Explore and Bid



11

Kelly Wall

Window Seat (sentimental sunburn)
2021

Kindly donated by New Low.

Hein Koh

Running, Smoking
2021

Kindly donated by the artist and Anton Kern Gallery, New York.



15

Works from the 2021 ArtCrush auction will be on view at the Aspen Art Museum from July 27–August 5 (10 a.m.–6 p.m.). Staff will also be on hand to help you register and show you how bidding works.

Aspen Art Museum
637 East Hyman Ave.
Aspen CO 81611

Maren Hassinger

Garden (5 units)
2020

Kindly donated by the artist and Susan Inglett Gallery, New York.

'Behind each of Maren Hassinger's sculptures and drawings lies a multitude of invested hours. Often knotted, woven and twisted, and at times written upon, her works attest to the infinite possibilities of hand intensive artistic labour [...] Her quietly powerful works are faithful reminders that there is only one world, and we must work (and think) collectively to protect it.'
— Kojo Abudu, frieze

Go to our dedicated ArtCrush 2021 auction page at: www.sothebys.com/AspenArtMuseum

Register, explore these works—plus donations from Dana Lok, Forrest Kirk and Precious Okoyomon among many others—and bid!

11 Kelly Wall, *Window Seat (sentimental sunburn)*, 2021. Courtesy: the artist and New Low.

12 Maren Hassinger, *Garden (5 units)*, 2020. Courtesy: the artist and Susan Inglett Gallery, New York.

13 Marc Camille Chaimowicz, *World of Interiors, Chapter Two, I*, 2014. Courtesy: the artist and Andrew Kreps Gallery.

14 Adam Stamp, *Bottoms Up (Ski-Tini)*, 2020. Courtesy: the artist.

15 Hein Koh, *Running, Smoking*, 2021. Courtesy: the artist and Anton Kern Gallery, New York.



12



13

Marc Camille Chaimowicz

World of Interiors, Chapter Two, I
2014

Kindly donated by the artist and Andrew Kreps Gallery.

'During the 1970s, when more or less overt engagement with political and gender issues was the norm for those involved in performance, Chaimowicz's approach was notable for its lightness of touch and its play with a deliberately ambiguous sexuality.'
— Michael Archer, *Artforum*

Adam Stamp

Bottoms Up (Ski-Tini)
2020

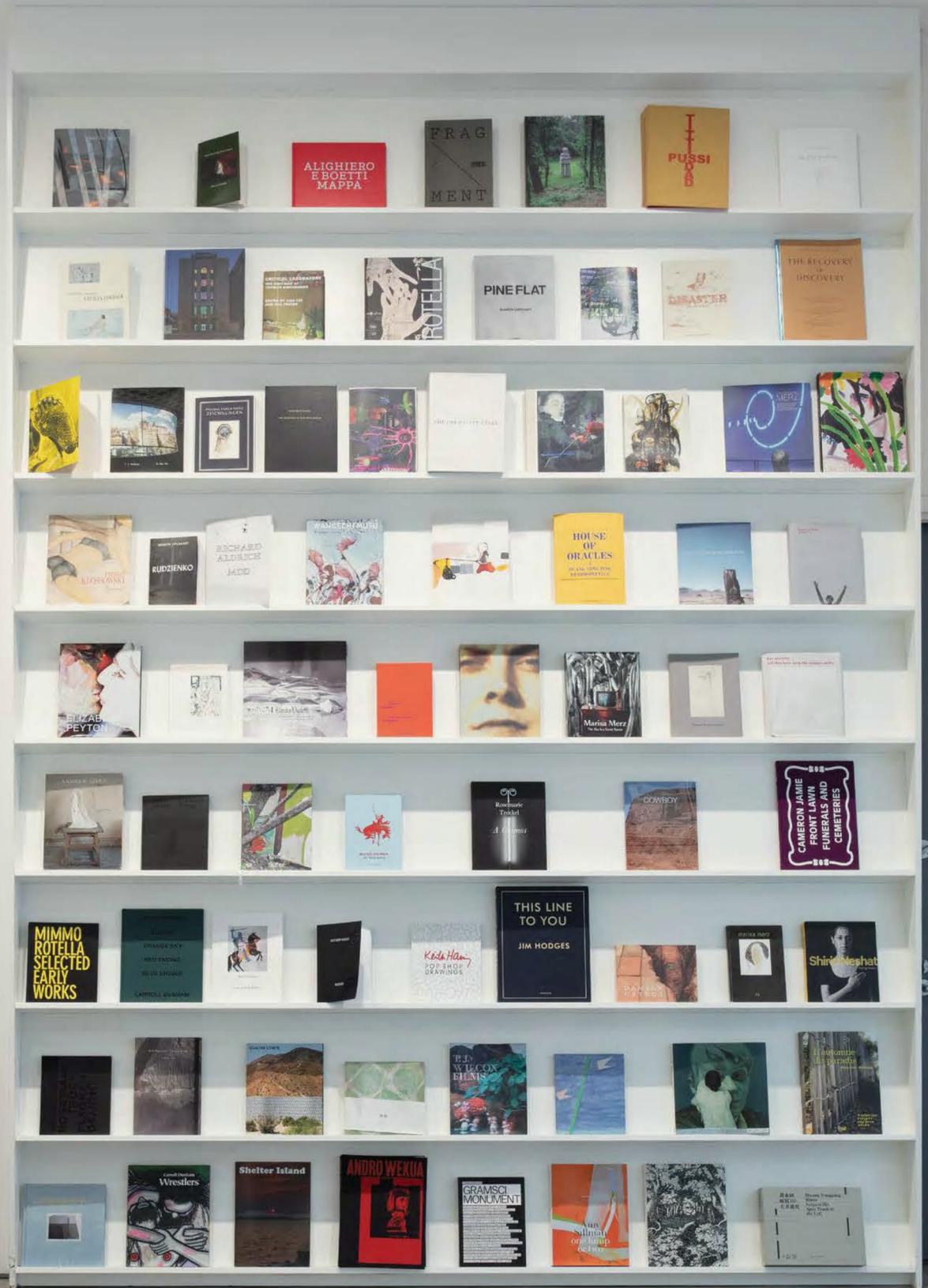
Kindly donated by the artist and O-Town House.

For the first time, works from the 2021 ArtCrush auction will be on view at the Aspen Art Museum from July 27–August 5.



14

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Ann Craven is represented by

Karma, New York
Hannah Hoffman, Los Angeles

Ann Craven, Moon (Rising August Moon), 2021, 2021, oil on linen, 40 x 30 inches (102 x 76 cm)



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Jonathan Griffin traces the artistic evolution of the 2021 Aspen Award for Art Honoree, Mary Weatherford



1



2



3

SENTIMENTAL JOURNEY

Since 2012, when Mary Weatherford first screwed a neon tube to the surface of a painting, her mastery and ambition has grown commensurate with her reputation. ‘Neon Paintings’, which opened at the Aspen Art Museum in 2020, was a tightly honed encapsulation of her recent work.

Most of her paintings from the past decade are instantly recognizable as Weatherfords. Even when, occasionally, she doesn’t use neon — as in the cerulean *The Sea, The Sea* (2018), from that show — Weatherford’s broad brush-marks, layered color, liquescent paint and confident handling of scale announce the work as her own.

There was a time, however, when Weatherford made paintings that looked quite different, both from this recent work and from each other. This is apparent in ‘Mary Weatherford: Canyon-Daisy-Eden’, the survey of her diverse oeuvre curated by Bill Arning and Ian Berry, which originated at the Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, and is now open at SITE Santa Fe. The exhibition allows for a deeper, often surprising view of an artist many people may think they know. Weatherford’s journey has not only led her through a heterogeneous array of painterly styles — from hard-edge abstraction to image-appropriation and collage to photography to landscape painting — but has indeed enabled her to trouble established notions of authorship and originality.

Among the many things most people probably will not know about Mary Weatherford is that she studied guitar in the 1990s with Dave Van Ronk, icon of the American folk music revival move-

Jonathan Griffin is a writer and a contributing editor of *Frieze*, based in Los Angeles.

ment. ‘It humanized my art,’ she recently revealed to curator Hamza Walker, ‘the reverence for storytelling and nuance, the human voice and improvisation.’ Also significant is folk and blues music’s relationship to time — to history and progression. Songs, riffs and patterns are traded between musicians so freely that ownership becomes moot, and brittle newness is supplanted by care and sustained engagement. ‘Studying with Van Ronk, there’s no advancement,’ said Weatherford. ‘There’s a betterment of beauty and artistry and depth of poetry.’

The earliest works in ‘Canyon-Daisy-Eden’ are two target paintings, both titled *Nagasaki* (1989). Weatherford began painting targets in 1984, while participating in the Whitney Independent Study Program. The device remains most widely associated with the work of Jasper Johns and Kenneth Noland, so in a sense, Weatherford’s embrace of it was a theft, or an occupation. (Sturtevant first remade Johns’s *Target with Four Faces* in 1986, three years before Weatherford publicly exhibited hers.)

Weatherford’s target paintings were inspired, in part, by the forest scene in Alfred Hitchcock’s *Vertigo* (1958), when Kim Novak points to the rings of a cross-section of a tree and tells James Stewart: ‘Somewhere here I was born, and there I died.’ Novak’s character, Judy, is pretending to be another woman who was supposedly reincarnated, but Weatherford saw in the scene ‘a model for a time line’; the concentric rings of a tree trunk visualizing how passing time can be less like an arrow through space than an accretive thickening or deepening.

Weatherford was thinking about how she might move forward from, and

simultaneously re-enter, the phallogocentric canon of American modernist painting, at a time when appropriationist artists such as Sherrie Levine and Barbara Kruger were rejecting the medium of paint altogether. In her paintings’ shared title, *Nagasaki* is not primarily a reference to the 1945 atomic bombing of the Japanese city (although the association is unavoidable), but to the setting of Giacomo Puccini’s *Madama Butterfly* (1904). Cio-Cio San, the eponymous protagonist who takes her own life at the climax of the opera, is one of countless tragic female characters in an art form dominated by male composers. It was the artist Elizabeth Murray who, in the mid-1980s, recommended to Weatherford the French philosopher Catherine Clément’s book *Opera, or The Undoing of Women* (1979). The ideas it contained catalyzed Weatherford’s explorations for years to come.

Weatherford stopped using oil paint in 1991. ‘I wanted to leave that history behind,’ she later reflected. Instead, she took up combinations of liquid acrylics and velvety-matte Flashe. At first, her stained canvas grounds carried silk-screened motifs — in the thinly stained *Third Riddle* (1991), whose title references Giacomo Puccini’s *Turandot* (1926), a chrysanthemum blossom — but later, she began simply to stick objects directly onto the paintings. In *IO* (1998), she fixed painted starfish on a subtly modulated sky-blue ground. Later, she wrote that she was thinking of the silkscreened and glued-on additions as ‘stickers on a sliding glass door that stopped you from flying through, stopped you at the surface.’

Weatherford first painted a cave in 2000, a year after she returned to her

native California from New York, where she’d lived since 1980. The small work *cave* (2000), titled in humble lower case, shows the moon (or perhaps the sun through haze) suspended in a smooth-edged oval. On the face of it, the piece has little in common with the large-scale, vigorously expressive canvases that Weatherford has produced in recent years, including many that depicted caves. Its focus, however, on the void framed by the rock walls was pivotal: it is one of the first of Weatherford’s paintings that describes the sensation of being in a space, rather than looking at it. While *cave* was informed by the memory of a sea cave Weatherford knew in San Diego, it soon led to a habitual practice of *plein air* painting that she continues today.

It might be a stretch to describe Weatherford’s neon paintings as landscapes, even if almost all are derived from the artist’s experience of particular places, some wild and some urban, many of which make their way into the paintings’ titles. What becomes abundantly clear from an exploration of the bodies of work that preceded them is that what makes her neon paintings so resonant — despite their apparent simplicity — is that they contain multitudes: figuration; gender politics; musical and literary references; appropriationist irony; a sincere reverence for art history; and, most of all, a defiant, celebratory insistence on the power of painting to generate newness. Neon, which should hinder transcendence, here only augments it. As Weatherford has said, ‘Electric light is always now — it has no past.’



4

1 Mary Weatherford, *Installation view, Neon Paintings*, 2020. Courtesy: Aspen Art Museum. Photograph: Carter Seddon.

2 Mary Weatherford, *Nagasaki*, 1989. Oil on canvas, 82 × 82 in. Collection of the artist.

3 Mary Weatherford, *Installation view, Neon Paintings*, 2020. Courtesy: Aspen Art Museum. Photograph: Carter Seddon.

4 Mary Weatherford, *Her Insomnia*, 1991. Flashe and silkscreen ink on canvas, 72 × 120 in. Museum of Contemporary Art San Diego, CA.

5 Mary Weatherford, *Third Riddle*, 1991. Acrylic and Flashe on canvas, 107 × 78 in. Collection of the artist.



5

AAM Rooftop Commission

RAISE THE ROOF

Opened this year, artist and poet Precious Okoyomon's commission has transformed the Aspen Art Museum rooftop into what they call a 'space outside time.' As they prepare a special ArtCrush event at Pine Creek Cookhouse, the artist discusses their work's intervention in the landscape with curator Claude Adjil.



AAM Rooftop Commission



This page:
Precious Okoyomon
'Making Me Blush',
exhibition view at
Quinn Harrelson/
Current Projects,
Miami, 2019. Courtesy:
the artist and Quinn
Harrelson Gallery.
Photograph: George
Echeverria.

CLAUDE ADJIL
We started talking about your project for the Aspen Art Museum last May or June, and thinking about how to move beyond the usual confines of an installation timeline and build something that could grow over 18 months. Can you tell me how you think about time in relationship to your work?

PRECIOUS OKOYOMON
To imagine a future of possible horizons, you need time outside of time. We're usually confined by how to make something happen quickly so that it can be absorbed. I'm trying to reassess how we think about time and I want everything to slow down a little bit more. We could

really allow ourselves more breathing space. That's why it feels so important to do a garden like this, because it gives me space to build soil, build community. It becomes a ritual and social practice of love. Everything that you put into time, space and air changes its frequency, changes the world. It's just about how much space we can take up and organize and play in and break and fall and tumble and grow and make all the magic stuff happen.

CA You make magic manifest in many different forms. People are often trying to pin you down. Are they a poet? Are they an artist? Are they a chef?

PO My work is a lived social practice of my everyday, it's about rituals. I can make an object, but it's more about the interpersonal relationships I have with people and the food I cook for people I love.

CA How does it feel to be making it beyond the white-cube walls in Aspen?
PO Oh, I've been excited. I've been waiting to break out of the room for a while, so it feels nice that I get to see the sky now. I believe that the work should be in places where you just bump into it. These are the first steps to freeing it.
CA Collaboration is always a key part of your work. Can you talk about some of the people that you're collaborating with on the project for Aspen?

PO One of the most fun parts about doing what I do is getting to play with people I love and make these projects together. You build new worlds with other people by imagining different horizons together. I'm working with my friend Gio from the band Standing on the Corner. We're going to do a soundscape, because the whole garden is like a soundboard, and as you walk through it, it plays to you. Working with different musicians and poets every season is going to be really special.

CA The garden will be on the roof of this beautiful museum, looking out over the Aspen mountains. Working within this very pristine environment, I feel like you're building on the themes of your work, which deal a lot with anti-blackness, racialization of the natural world, Christianity, eco-systems, rebirth and growth. How is that going to play out in the garden?

PO I believe that it's almost like a portal. I want to give a space outside time, because already Aspen feels outside regular time. Being here after New York, it's almost otherworldly. I'm getting to make this private biosphere on top of the museum, which pulls you into another daydream. I want people to go there and take a break from the world. You can just lose yourself — you can lie there, and look at the sky, eat all the flowers, talk to all the bugs and forget all the primordial fear and anxiety in the world.

CA Can you tell me about some of the plants that are going to feature in the garden and why invasive species are so important for you?

PO Invasive plants are so special — they have become weaponized. They symbolize poiesis. The plants that I'm working with in Aspen are plants and wildflowers that would have been here if it hadn't been for overpopulation and overcultivation. People like manicured, beautiful things, but there's just so much organic magic that I want to showcase.

CA The way we survey and police these plants is very symbolic and parallel to how we talk about bodies and viruses.

PO Yes, and how we police things that we can't control and are afraid of, like Black life. It becomes about 'how can we destroy this thing or how can we criminalize it to a place where it can't exist?'

CA I know you're a lover of TikTok and you have found some great farmers and soil growers there. Can you tell us about some of the accounts that you follow and how TikTok has become this space for queer foraging?

PO Foraging in the US was originally a way that African Americans survived post-slavery because they weren't allowed to buy food at grocery stores. Then it became criminalized to forage. So I think taking back the ownership of foraging and this return to understanding the land is a movement of survival and building that other world. Everyone's moving towards their new desired horizons or possibilities because everyone knows it's not working. I see and talk to so many young, Black, urban farmers and foragers on there. I love that the revolution will be through TikTok.

CA I know it was really important for you to connect to the community of local growers and not bring in plants and species that weren't natural to the area. How has it been getting to know the different farms in Aspen and why is it so important for you to focus on the local?

AAM Rooftop Commission



PO Building an ecosystem is building a community as well. It's been so fun to get to meet all of these amazing growers in the valley like Erin at Erin's Acres Farm and to work with Bluegreen. It's nice being present and going to see where the soil is being built and meeting these people and learning. It becomes a ritual of its own. I'm learning so much about Colorado's natural wild plants and what grows here. It's a very specific climate. It's not in the desert, but you're also really high in the mountains. It's the extremities, which I love to live in, so this is beautiful for me.

CA You've been back at Anderson Ranch for the last few weeks, where you are creating these angel-like figures that will be the guardians of the garden. It's important for you to mark the seasonal transformations. Can you tell us how the sculptures will change throughout the course of the installation?

PO Yes. Right now, what invokes the garden are these angel protectors, and slowly the garden will change. There will be an oven, a little wooden shack and a black, reflective algae pond that houses mysterious bacteria and fungus that will slowly evolve over the two years. It's a whole entangled story. The worms that will talk to the June bugs and the cicadas that will pop up every now and then. It's going to be really wild in there. I don't know how it will end up.

“I'm learning so much about Colorado's natural wild plants and what grows here.”

In winter I want the oven to be covered in mushrooms so you can go up there and pick, preserve or cook them and send me pictures of what you do. I want it to be a commune where there's a lot of life and love — for these to be comforting spaces where you can escape from the bullshit of the world. I want to cultivate the space for miracles and hope that they can happen.

CA Can you tell us about the offerings that you want to host in the garden?

PO I want different offerings for the different seasons. Summer feels more abundant, so my collective, Spiral Theory, and me, are going to do a dinner. In winter I want to have a Sunday sermon with Alexis Pauline Gumbs. I want to do a series of poetry readings. People will have the opportunity to come up there and forage and then that will lead into workshops with kids where they can come and press flowers. It's creating different relationships, it's not just an exhibition. It's a practice of ritual and new ways of being in the world.

CA The dinner with your cooking collective Spiral Theory Test Kitchen is going to take place off-site at Pine Creek Cookhouse. Can you tell us about what you are planning?

PO All the Spiral dinners have a theme or vibe. The theme for summer is abundance, and the dinner is under wraps right now, but we're going back to our gastronomic conceptual roots and

using a lot of local Aspen produce. I'm excited to partner with ACES for the next two years on different community projects and to provide donations. This feels like a gateway into that and to getting to know the community.

CA And what's going to happen after?

PO My fantasy is that the angels I make over these next two years can be permanently installed somewhere. I would love all of the soil I build to be donated to different gardens and for Aspen to be germinated with different types of flowers. I want a lot of the stuff to be donated to local community gardens, and something I'm thinking about is maybe making a little garden at ACES, where things can be transplanted. So, I'm thinking about how things can have a life past the show.
CA Lastly could you tell us about the title for the show, 'Every Earthly Morning the Sky's Light touches Ur Life is Unprecedented in its Beauty'?

PO How many miracles do you experience a day? Every single day you wake up is like a miracle. Every single day, the beautiful sun wakes up and touches your face. Exponential possibilities of horizons awake. I think we forget that. This time-space we are abducted into living in, constantly tries to make us forget that the miracles are all around us, buzzing. We just have to be in tune to it.

This page and opening spread:
Precious Okoyomon,
at Anderson Ranch, Aspen, preparing their commission for the Aspen Art Museum, Summer 2021.
Courtesy:
Anderson Ranch Arts Center.
Photograph:
Roshni Gorur.

Claude Adjil
is Curator at Large
at the Serpentine
Galleries, London, UK.

Precious Okoyomon
is an artist and poet based
in New York City. Recent
solo awards and exhibi-
tions include Frieze Artist
Award, supported by Luma
Foundation; Performance
Space, New York; and
MMK, Frankfurt, Germany.
Their new commission,
'Every Earthly Morning
the Sky's Light touches
Ur Life is Unprecedented
in its Beauty', opened
at the Aspen Art Museum
in June and is on view
until September 18, 2022.

ArtCrush 2021 Co-Chair: Amy Phelan

When an Aspen connection brought collector and patron Amy Phelan together with Marilyn Minter, it sparked not only a creative collaboration but a profound friendship. In celebration of Phelan's 15-year tenure as ArtCrush Event Chair, she spoke to Minter about her collection, her philosophy and the pleasure of keeping a 'little secret'.

THE MUSE & THE MUSEUM



“It’s important to give where you live.”

MARILYN MINTER

Well, where did we meet? OK, my recollection is that Harley Baldwin and Richard Edwards came to my studio. We were talking and I told them that I was looking for a woman with beautiful lips. At that time, I was stopping people in the street who I liked the look of, but they would say: ‘I don’t want to pose for you.’ I had no career then, you couldn’t google me or anything, so I was a total stranger. Anyway, Harley said: ‘I’ve got the perfect model for you.’ And the next thing I knew, you came to my studio. As soon as you walked in, I thought: ‘Oh my god, I’ve been looking for you for years!’ Is that how we met?

AMY PHELAN

That’s exactly how we met. I think it was in 2004. Harley had a show of yours up in Aspen. There were a few paintings and most were sold — including the one that we loved. So Harley said: ‘I’d love to introduce you to Marilyn, and maybe we could convince her to do a painting for you.’ And so, lo and behold, we came to your studio and that was that. We became best friends.

MM Yes, and the beautiful part was that, when you came to my studio for the shoot, you brought your own jewelry. I had been using Patricia Field’s paste jewelry for all the photos and paintings, but you brought those crystals. Also, posing for me in the year 2004 was a nightmare. The models got all greasy and wet. They had to put jewelry in their mouths and some of them would gag. But you, Amy, were the perfect model. You were sweating, you were hot, you were covered in glitter, and you were just such a trouper. I think all you did was ask for a glass of wine. That was it. I couldn’t believe it. Is that how you remember it?

AP One hundred percent. It was truly one of the best moments of my life.

MM I remember you had to clean yourself up and go to an auction right afterwards. All you did was wipe everything off your face, wash and leave. You put your coat on and you looked just perfect.

AP Well, I’m glad that’s how you remember me, Marilyn.

Opposite
Amy Phelan in the
games room of her
Stonefox-designed
home, Palm Beach,
Florida, May 2021.
At left, on wall:
Damien Hirst,
A Beautiful Thing,
2002.
All photography:
Jeremy Liebman

MM I definitely do. You were a young, beautiful blonde with beautiful lips, and so I got maybe five or six paintings and a whole bunch of photos. After the 2006 Whitney Biennial, I had a little more success, and I would see the photos of you when I went to collectors’ houses, and I always wondered if you ever had that experience? Did you ever walk into a collector’s house and see a photo or a painting of yourself?

AP I did, actually!

MM What was that like?

AP Like I had this little secret!

MM You didn’t tell anyone? You didn’t say: ‘That’s me!’?

AP I don’t think I did, because it would have been weird. But it was very cool.

MM So, I have always been curious about the first piece of art you ever bought.

AP Our initial direction wasn’t contemporary, it was more modern — Marc Chagall, Willem de Kooning and etchings by Pablo Picasso. Then, the first piece of contemporary art was a Thomas Ruff nude and it just made our previous direction feel less exciting.



“To quote the artist Jim Hodges: ‘Give more than you take.’”

“There are elements of voyeurism, of confidence and feminism.”

The contemporary aspect was a shift and it felt fresh and alive.

MM Did you have an advisor in those days?

AP Do you know what? We’ve never used an advisor.

MM That’s amazing. So did you take art history classes or did you study something? How did you know what to buy?

AP We just bought what we loved. I feel like the more you look and the more questions you ask, the more you learn and the more you appreciate.

[My husband] John and I want to live with things that are exciting and move us, that make us feel happy and alive. That’s really been how we’ve selected and purchased pieces.

MM What I loved is that you often bought pieces most people shied away from. You weren’t at all afraid of sexual imagery, which was very rare in those days.

AP No. It’s all interesting and exciting. There are elements of voyeurism, of confidence and feminism.

MM I love that you bought women artists all the time. So, what are some touchstone pieces in your collection that never come down when you rehang?

AP We have some permanent pieces that are always installed: a Jenny Holzer ‘Truism’ commission, some Lawrence Weiners, a Walead Beshty mirrored acrylic floor. The Donald Lipski branches (one in Aspen and one in Palm Beach) are chandeliers, so they stay, and I always love to have one of your works, Marilyn, because of our long-term relationship and because I just love them so much.

MM Is there anything you ever passed up and you really regretted it?

AP Oh my god, yes!

MM What’s the first one that comes to mind?

AP The first one that comes to mind was a large Gerhard Richter painting. There are things that you miss; that’s one of so many. But, you can’t look back; you can only look forward.

Our philosophy has always been that we collect things that we can’t live without — meaning that they create a visceral reaction. It has to be something that we can’t stop thinking about. Our collection is humorous, sexy, a little dark. There’s always something underlying in the work in some way. Those are the things that drive us, that really make us excited and the fun thing is that John and I have very similar taste, so we generally agree on everything. Now we’re really trying to buy things that we know will make the wall. We rehang as often as possible, so we can live with different pieces and also because I just can’t stand things being in storage: it makes me sad.

MM ArtCrush is such a big deal,

Above, left to right Main stairwell, with Tara Donovan, Untitled (Pins), 2004 (on floor); Spencer Finch, Sun Over the Sahara Desert on 1/2/11, 2013 (in centre, suspended); and Takashi Murakami, Panda Family-Happiness, 2014 (on wall).

Breakfast room, with Damien Hirst, Beautiful Lovely, My Little Ponies, Stardust Painting (Bleeding), 2003 (on wall).

Main stairwell, with Tara Donovan, Untitled (Pins), 2004 (on floor); and Subodh Gupta, Love, 2014 (on wall).

Main living room, with Ellsworth Kelly, Yellow Diagonal, 2008, (on wall).

Private nook, with Marilyn Minter, Reference Photo, Bullet, 2003 (on wall behind curtain).

and it’s such a lot of work. When do you start planning it?

AP Typically we start to plan in January.

MM Holy cow! So January, and it doesn’t happen until August?

AP That’s right. But when work is fun, it doesn’t seem like work.

MM How did you get involved with the Aspen Art Museum?

AP When John and I bought our house in Aspen, we had the pleasure of meeting the great collectors Nancy Magoon, and Larry and Susan Marx. I believe, at the time, Nancy was president of the museum. I greatly looked up to both Nancy and Susan — they are my mentors in Aspen and they are the ones responsible for getting us as involved in the museum as we are.

MM Did one of them do ArtCrush before you? Was there an ArtCrush?

AP The summer benefit before ArtCrush was called Howl at the Moon. I’m not sure I ever went or even knew

about it; it was before my time. When the former director, Heidi Zuckerman, came to the museum, she, together with Carolyn Powers and Maria Bell, decided to change the summer benefit and they created ArtCrush.

MM You’ve raised a bundle for the Aspen Art Museum and I know you have so many charities, I don’t even want to list them all.

AP It’s important to be philanthropic. It’s important to give where you live.

To quote the artist Jim Hodges: ‘Give more than you take.’

MM Where did the impulse to give come from for you?

AP John’s a self-made businessman and he has worked very hard for everything that we have. It’s important to show gratitude for things that you have in your life and do as much as you can for other people and other organizations that need your help. If you can do it, you should, in my opinion.

MM I feel the exact same way. I know that, in 2008, you created an endowment for the museum in Aspen so that admission is free. What inspired that decision?

AP John and I both feel that museums are vessels of knowledge and curiosity for everyone, especially young children. Giving people an opportunity to admire and discuss art, making it accessible to everyone is super important. I wish all museums were free. Not all of them are, but more and more are leaning towards suggesting a donation versus a real admission.

MM You’ve been doing ArtCrush for 15 years. Can you tell me about some of the highlights that have really meant a lot to you?

AP There are so many amazing moments because it’s such a special event — everybody relaxes and there’s a real sense of community. You get to go on hikes with great artists and collectors

and people who travel in from all over the world. Obviously, since we’re doing the interview and you’re my favorite person of all times, you were a very early honoree.

MM That was amazing. Frankly, I was stunned that I got honored.

AP I remember when we honored Roni Horn, she walked in circles on the stage and recited poetry. That was a special moment, probably never to be seen again. Then, when we honored Tom Sachs, we did these maple syrup fountains, and offered everybody bacon to dip in the syrup because that’s something Tom loves to eat. That was pretty fun. We always try to find something particular to the artist we are honoring and do our own little take on that.

It really is about the artists and the art. We want the artists to feel loved and appreciated — because, without their generosity, neither the museum nor the event would be what they are. So we

Amy Phelan is a collector and patron based in Aspen, New York City and Palm Beach. She is a member of the National Council of the Aspen Art Museum and this is her 15th time as ArtCrush Event Chair.

Marilyn Minter is an artist based in New York City. She has presented several solo exhibitions in Aspen at Baldwin Gallery. In 2021, she will have solo exhibitions at Montpellier, Contemporain Mo.Co, France and MoCA Westport, CT.

really try to make it a special weekend for the artists, patrons, gallerists and museum directors that come from all over. I feel like people are always their best when they’re away, and I think that’s one of the things this destination event provides. It’s like a mini cultural vacation.

MM What are you most excited about for this year’s ArtCrush?

AP I’m really excited to see artists and to reconnect with people I haven’t seen in a long time. Plus, I’m excited to celebrate Mary Weatherford.

MM So, this is your last year and we’re going to miss you so much. AP I’m not going anywhere, but it’s time. Fifteen years is a long time. I’m so delighted that Jamie Tisch is my Co-Chair this year and my hope is that she will continue on.

MM Congratulations on 15 years! AP Thank you, Marilyn. And thank you for being a part of it.

ArtCrush 2021 Co-Chair: Jamie Tisch

CHARLOTTE BURNS
The people at Aspen Art Museum were saying that you've been a huge supporter and really gracious in introducing lots of different people to the institution. Why do you personally enjoy that aspect of community-building?

JAMIE TISCH

Well, first of all, I like connecting people. I think it's important to share, and especially if you can recognize a need somewhere or maybe a good fit. I went on the board of the AAM a few years ago, and just joined the executive committee last year. I have spent a lot more time in Aspen recently, and I think the more you are in a place, you can see a need for things in a different way than when you're a part-time resident.

Just getting the museum built was an amazing success, but there were things that needed to happen for it to feel like something the entire community could be proud of. I think the leadership has really been a bright light during the pandemic. The museum provides an unmatched level of culture, community and educational support, to the valley and beyond, and, for example, the museum was the first to step up and host meals for frontline workers.

CB Do you think the museum can foster that sense of community? How key is the museum in playing the role of connector?

JT I think the team is doing a great job playing to people's interests and really listening to the community. I'm also particularly proud of the level of programming that the museum has been able to provide in the area. The kids' programs are exceptional. We have wonderful teachers. People may not be aware, but there are some pretty underserved communities in Colorado: for other things, but also for access to art. When you look at the entire radius the museum serves, there are many schools that wouldn't otherwise have access to art programs.

CB Yes, there are different communities in Aspen and bridging them is an ongoing project.

JT The museum is right in the middle of town. Admission is free, thanks to the

Phelans. We want everyone to feel that it's accessible and open for all to enjoy. Whether people want to come check out a show, browse the shop or just take in the view on the rooftop — I am hopeful that locals (if they don't already) will come to take pride and appreciate our local gem.

When Mary Weatherford was in Aspen last summer, she invited people to come see her show. For a major artist like that to say to the guy that rented her bikes, or anyone else she crossed paths with, 'Hey, come to my show, it's at the Aspen Art Museum', it feels very local and very welcoming. It says so much about her too — that she's appreciative of people visiting her work. It gave her great joy that the museum was open and accessible to everyone. For this reason and more, I am just so thrilled that she agreed to let us honor her at ArtCrush this year. She's been extremely generous, and has donated an incredible piece for the auction.

CB What do you think people get from being involved with their local museum?

JT Like with any organization, you gain personal knowledge and experience of your local community that you might not have had otherwise. Also you have an opportunity to use skills or knowledge you already have and learn at the same time.

CB You mentioned that you had a sense of civic duty. Is that something you were raised with? How important is it to you?

JT For me, it's very important to contribute. My grandmother was very involved in her community and that is something that was instilled in me at an early age. I think it's important to not just lend your name to boards, but to really try and nurture things that you care about, or to help people or organizations in need. I do feel the need to be involved in the community and give back. Of course it's important to support financially but there is a different sense of satisfaction when you are able to get your hands dirty.

CB In terms of your own collection, when did you start collecting and why?

JT My early beginnings in art really started in the South, where I grew up, and it was mainly folk art. My grandmother had friends who were artists, ranging from painters and quilters to woodworkers. She frequented and supported local art shows including a folk art festival called Kentuck. I used to go with her every year and I still love to go when I have the chance. It was, and still is, a very unconventional type of art fair compared to the fairs we go to today. There is live music, craft demonstrations and spoken word, and, of course, amazing Southern food. After college, when I first moved to Los Angeles, I was exposed more to contemporary art, and that really resonated with me.

CB Do you remember what resonated with you in particular?

JT When I first moved to LA, I was shopping at the Rose Bowl swap meet, where I would find vintage treasures that conversed with my folk-art past — alongside artists who were just trying to show their work anywhere they could. Over time, I became more interested and serious about learning and collecting, mainly because I got to know different artists and their work. LA was a great place for that: Ed Ruscha was one of the first artists I met and I was able to spend some time with him at his studio in Venice, which was quite a privilege. When I joined the MOCA board I got to experience working with wonderful artists like John Baldessari, Barbara Kruger and Catherine Opie. This was a long, long time ago, but it gave me a great perspective on the way different museums are run.

CB Now you're going to be Co-Chair of this year's ArtCrush gala. What are you hoping to achieve this year?

JT I was honored when Amy asked me to co-chair ArtCrush, but also quite apprehensive about the post-Covid fundraiser world. She and John are such a huge part of the success of the institution, and ArtCrush is the main fundraiser for the museum. So my number one priority is to raise funds to support the museum.

Opposite
Jamie Tisch overseeing renovations to her home, with a work by John Baldessari (on left), New York City, May 2021. Photograph: Jeremy Liebman

Of course, I also want people to leave having had a good time, and to possibly have learned something interesting, met some new people or maybe even have discovered a new artist they like. I think what's so nice about ArtCrush, is that it doesn't just feel like an event, but it's a weeklong gathering. I've been producing an event in LA for 20 years, for the Women's Cancer Research Fund, so I know what it takes to pull off something like this — a lot of favors and a lot of asks. I'm really so grateful to friends who have stepped up already and to our sponsors who showed great support in signing up when they did months ago.

CB Amy's been doing this for so long and has really shaped it. So, co-chairing it, how do you bring your own perspective?

JT I'm grateful and amazed by all the work that Amy's done and how she's done it. I'm happy to be able to support her. We have a great mix of friends and there are lots of new supporters since Nicola has come on board as director. We're mixing it up a little bit this year, with a series of smaller gatherings alongside the main programs, and we are encouraging donors and sponsors to host their own smaller satellite events leading up to the main gala. Like that, everyone will be included. Also, we're closing the silent auction the night before the gala. All of the works will be shown in the lower galleries a couple of weeks before, so that it's accessible for everyone to see the many great pieces that these amazing artists have so generously donated. Having the works in the museum is another way of including people whether they attend ArtCrush or not. Everyone is welcome.

Charlotte Burns is a journalist, editor and broadcaster based in the UK. She has previously served as US News and Market Editor for The Art Newspaper and created and hosted the podcast 'In Other Words' with Art Agency, Partners.

Jamie Tisch is a collector and patron based in Aspen, Los Angeles and New York City. She is Co-Founder of the Women's Cancer Research Fund, and this year joins ArtCrush as 2021 Event Co-Chair.

Philanthropist, collector, design maven and self-described 'closet architect': Jamie Tisch is a true all-rounder. As she joins ArtCrush as Event Co-Chair, Charlotte Burns talks to her about her evolving relationship with art, the Aspen Art Museum as connector, and plans for this year's event.

MIXING IT UP



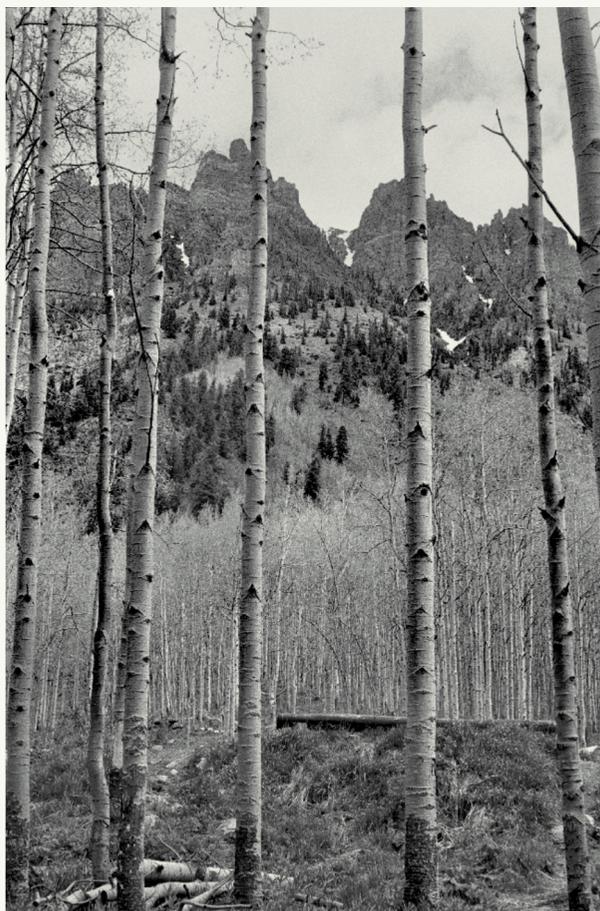
Local Perspectives

From the Bauhaus ideals channeled through Herbert Bayer's designs for the Aspen Institute campus; through its appeal as a destination for art titans like Daniel Buren, Christo, Roy Lichtenstein and Andy Warhol; to the ever ebullient cultural calendar of contemporary art, ballet, film and music festivals: Aspen's profound cultural credentials are apparent at every stage of its development. Five local luminaries reflect on what makes Aspen so different, and so special.



MY KIND OF TOWN

Local Perspectives



Dean Sobel

Associate professor at the University of Denver, is the founding director of the Clyfford Still Museum and former director of the Aspen Art Museum.

True to the utopian vision of Aspen Institute founder Walter Paepeke and Bauhaus designer Herbert Bayer, who created modern Aspen 75 years ago, Aspen has become a *Gesamtkunstwerk*. How many other small towns have incorporated, in such an extraordinary way, the fine and performing arts, film, architecture and design, art making and intellectual seminars, all activated within a stunning mountain setting with the bonus of culinary and wine treasures?

All of this, of course, is connected to the rich history of the city's founding, which bolsters—but also challenges—institutions like the Aspen Art Museum as it fulfills its mission. Aspen's visual arts scene became especially thrilling in the mid-1960s when the city emerged as a creative outpost through a residency program that lured artists to the valley. Artists including Claes Oldenburg, Roy Lichtenstein, Carl Andre and Bruce Nauman came, not only to make work, but also to share ideas with residents and visitors. This was echoed in the realm of photography through 'The Center of the Eye', founded in 1968, which hosted among others, Henri Cartier-Bresson, Minor White and Lee Friedlander. Consequently new artforms were developed here: some of the first Earthworks created anywhere (by Bayer and Andre), along with *Valley Curtain* (1972) by Christo and Jeanne-Claude, conceived in Aspen and realized in nearby Rifle.

A line can be drawn from these earlier activities to the ways in which the AAM engages with artists today. Always at the forefront of art and ideas, and now on an ever-larger international stage, the museum connects the region to the world and the world to the region, still thrilling its audiences along the way.

Richard Edwards

Founder of the Baldwin Gallery, Aspen.

There are so many artists coming and going that, these days, Aspen is almost like 'Artist Central'. There is such a concentration of collectors here who are heavily involved in the artists' careers and work, and they in turn attract museum people. A real art scene has developed. The Aspen Art Museum has become a major component in all this, and has really emerged as a major force.

“You don't live in Aspen if you don't want to be stimulated.”

Nancy Magoon

There have been so many debut shows by significant artists there—the first American shows by Roberto Cuoghi, Thea Djordjadze and Rose Wylie.

I opened the gallery with my late partner, Harley Baldwin, almost 30 years ago. Since the 1970s, Aspen has had a long history of wealth, and therefore artists came—Warhol and Lichtenstein for example—but we felt there had not been, at that point, a gallery presenting new bodies of work by distinguished living artists here. In 1995, we invited Jennifer Bartlett to consider doing something in the area, responding to the Aspen landscape. Jennifer was so interested in the idea, but she also wanted it to fit into the way she worked, using a grid, and she realized very few people had made square landscapes. She ended up doing a whole body of work: paintings, pastels, charcoals, all in square format, which really changed the way she thought about her work. It was an enormous success: people came to see that show ten times in a row. Openings in Aspen might not get a huge crowd, but the artists can expect a very informed and sophisticated audience, and they appreciate that.

I feel if you're going to live in a small place, anywhere, you couldn't choose a better one than here. It's got culture, nature, sports activities: I'm never bored in Aspen.

Nancy Magoon

Collector and patron, based in Aspen and New York City.

After visiting Aspen once with our children, we never looked back. It became my husband's dream that we'd live here when he retired from ophthalmology, and so we did. I was raised a city girl, so my friends told me I'd get bored; but I've never had a boring moment. Before I moved here, I was very involved with what was then the Miami Art Museum, and my husband made me promise that when we came to Aspen we'd have a quieter life. But the Aspen Art Museum got a hold of me, and, well, I'm just a girl who can't say no. I was very involved with raising money for the new building, and that was hugely gratifying. I remember when I first walked in there I just burst into tears. It was so many years of work, and it wasn't an easy ride. I'm so proud it's become a very popular place, and a great addition to this community.

Working with the museum has certainly influenced me as a collector.

I'm very focused on living artists, including young artists (though whatever the art, when I fall, I fall hard—like I did for an Alice Neel recently). Getting to know the other collectors in Aspen has been really inspiring. There are amazing collections here and, unlike in many other art communities, where everyone tends to buy the same things, each one is very different. They're strong people here, and strong in their tastes. We always joke that the type of people Aspen attracts is 'thin people'—but really, everyone here is just very intelligent—and athletic! It's amazing to see people who are 90 years old out hiking the trails. You don't live in Aspen if you don't want to be stimulated in that way. I think that's why the collectors here all have their own point of view. It's not a bunch of sheep, but a bunch of leaders.

Suzanna Lee

Co-Founder of Aspen Laboratories.

I come from a family of skiers, and I grew up skiing in Vail. One year, we did a week in Vail, and then a week in Aspen, and from then on we didn't go back to Vail. Building a community in Aspen is the easiest and most pleasurable thing on earth: we'd just hold a dinner twice a week and literally invite strangers off the street. We'd joke in my family that Aspen is like a college campus for adults.

The summer programming here is unmatched—you don't find this in the Hamptons, Malibu or anywhere. The Aspen Institute, the unbelievable music school, the jazz festival—all summer long it's like a revolving door of truly remarkable talent. The Aspen Art Museum is a great gathering point and then ArtCrush brings in all these amazing people—board members of all the New York institutions and world-class artists. Anderson Ranch is amazing with its studio programming.

I never thought of myself as an outdoor enthusiast, but the social life here revolves around that. Whenever someone comes to town, it's like you get an extra mini-vacation with them: hiking in the mountains and so on. After 17 summers in Aspen, I thought I had done it all, but when Covid hit, I did so many hikes, road trips and overnight stays to places I never even knew existed.

One thing I love about Aspen is that everyone is here by choice. People have real jobs and real stresses, but the quality of life is such that people are just so engaged and warm. You get to be so

close to people here, because doing things that you love brings you closer.

Sarah Arison

President of Arison Arts Foundation, based in Aspen, Miami and New York City.

What people told us when we bought our house here stays true: 'go for the winter, and stay for the summer'. During our first summer here I found that Aspen had so much to offer, and I dove straight in. The Aspen Art Museum and ArtCrush are central to that. This year, it's exciting to have new leadership with Nicola Lees as the AAM Director and Jamie Tisch stepping up as event Co-Chair. Mary Weatherford is extraordinary, and I'm excited to celebrate her achievements. Precious Okoyomon will have a new piece on the rooftop; they just did a commission at Performance Space in NYC, right around Frieze New York, and it was phenomenal, so I'm really keen to see what they do with the AAM roof. Organizations across the country have decided to rethink because of the pandemic, and I believe there will be a different vibe in Aspen too. There is something in the air that encourages change, and I imagine attendees will be pleasantly surprised.

ArtCrush is a very social week, but people who come are not in it just for the social aspect. They're the kind of people who are happy to be in workout clothes all day, rather than gowns—and to meet for hikes, instead of cocktails. The access to the outdoors here is really attractive to many people, and is part of what makes this an incredibly unique place. You can spend all day outside, doing all sorts of activities—it has the best hiking, white-water rafting, fly-fishing, whatever it is that you enjoy. And then you get to see what is genuinely world class programming—from art at the AAM or Anderson Ranch, to talks at the Aspen Institute, or concerts at the music festival.

This richness is why art lovers, patrons, philanthropists and supporters come over the mountains from all over the world for ArtCrush. And everyone wants to be here. For a recent ArtCrush, I had best friends from LA, NYC, Miami, all at my table. Having the opportunity to spend time with people from all over the country in this really special setting is just so rare and exciting. And let me tell you: we had a blast.

Opposite top:
Henri Cartier-Bresson
Aspen, Colorado, USA,
1971
© Fondation Henri
Cartier-Bresson/
Magnum Photos

Opposite bottom:
Martine Franck,
Aspen, Colorado, USA,
1992
© Martine Franck/
Magnum Photos

Overleaf:
Elliott Erwitt,
Aspen, Colorado,
USA, 1992.
© Elliott Erwitt/
Magnum Photos

Learning at the AAM

LEADING THE WAY IN EDUCATION

Why education and outreach programs are central to the AAM's mission, and how you can support this vital work

Throughout its history, the Aspen Art Museum (AAM) has focused on serving K-12 students and teachers, youth and families, working adults and community-based organizations. Our exhibitions, education and public programs actively engage audiences in producing and advancing diverse forms of knowledge. The AAM's education initiatives strive to redefine the role of the arts in connecting communities, artists and activists to generate responses to the world around us. At the AAM, learning encompasses the many ways in which the production and presentation of culture provokes questions and changes perceptions. We work rigorously and

considerately with the local community to put education, collaboration and community at the heart of the museum's programming.

Our broad range of programs occurs both in the museum and throughout the community, providing the opportunity for audiences to see and respond to contemporary art through hands-on workshops, artist-led projects, gallery talks and tours, lectures and innovative activities related to current exhibitions. Our flexible and dynamic education programming can move fluidly and readily between the physical and digital spheres. These programs loosely sit within three areas: 'Public Programs', encompassing

lectures, film screenings, performances and large-scale convenings; 'Research', often conducted with partner institutions such as universities, peer museums and local organizations; and 'Learning', focused on skill-sharing through the creative process between young people, artists and cultural leaders.

As the only art museum on the Western Slope accredited by the American Alliance of Museums, we provide critical access to art for individuals of all ages and backgrounds in an historically underrepresented region of our state. Along with our Rural Arts Connect initiative, the AAM empowers remote communities within a 100-mile

Below
Children participating
in Arte en Aire Libre
Photograph: Sierra
Jeter. Courtesy: Aspen
Art Museum.

radius to participate and celebrate art as a force for change and growth for all ages. Guided by the pillars of community and exploration, AAM education and programs ignite a lifelong engagement with the arts through our innovative approach to accessing contemporary art and artists. In 2022, we hope to continue to help participants recognize the value of the arts and see that they have a special place within it — now and into the future.

Arte en Aire Libre

The museum is deeply committed to a community-partnership model, which supports the needs of local organizations and their communities by incorporating art into existing infrastructures. Arte en Aire Libre, a partnership with Defiende Nuestra Tierra, sparks creativity and wonder through activities on public lands such as hikes and restoration projects. Alongside our partnership with LaTricolor, the local Spanish-speaking radio station, Arte en Aire Libre is emblematic of our commitment to long-term collaborations with leading organizations in the valley.

Roaring Fork Youth Expo

The AAM serves artists of all ages. The Roaring Fork Youth Expo gives K-12 student artists the opportunity to exhibit their work in the museum's galleries, turning the museum itself into a classroom and highlighting our in-depth programming. Each year, the AAM invites a leading artist to collaborate with these young artists on their first museum show, creating a vision for the exhibition and reimagining the gallery space. The AAM's Teen Artist Corp plays a leading role in planning all aspects of the exhibition. In 2021, over 400 artists shared their work, bringing together families, teachers and staff from Aspen to Rife. This program celebrates the art being made in the classroom as well as at the kitchen table!

AAM education programs are made possible by the Questrom Education Fund.

To support these and other programs at the AAM, donate here: shop.aspenartmuseum.org/products/donate



1921–2021



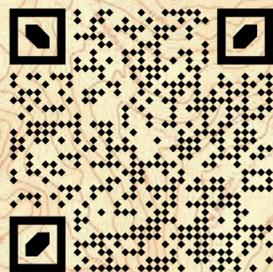
In celebration of its Centennial anniversary, L'Officiel invites you to
100 Dreams of Tomorrow

A virtual exhibition of 100 years of Fashion
An auction of 100 NFTs of the best covers of the Century
An evening celebrating 100 ideas in an interactive House of Dreams
A live finale from Paris' 100-year-old Théâtre Daunou on September 30th, 2021

#LOFFICIEL100

JOIN THE AAM DIRECTOR'S CIRCLE AND CONNECT TO THE ASPEN ART COMMUNITY.

Engage with artists, access exclusive events, and support our programming in the Roaring Fork Valley and beyond. Director's Circle memberships start at \$3,000.



Castle Peak
Pyramid Peak
Maroon Peak

ASPEN ART MUSEUM
637 East Hyman Avenue, Aspen, CO 81611
aspenartmuseum.org | 970.925.8050
Hours: 10 AM–6 PM, Closed Mondays
Admission to the AAM is free courtesy
of Amy and John Phelan

**For more information on how you can support the AAM,
please call 970.925.8050 x 125 or scan the QR code above
using your smartphone.**

THE ASPEN ART MUSEUM PRESENTS ANDY WARHOL DECEMBER 3, 2021–MARCH 27, 2022

Organized by Tate Modern and Museum Ludwig, in collaboration with the Art Gallery of Ontario and the Aspen Art Museum.



AAM exhibitions are made possible by the Marx Exhibition Fund.
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Shopping at the AAM



WHAT'S IN STORE

The Store is a total reimagining of the Aspen Art Museum's shop by artist Jonathan Berger. At once an exhibition, meeting point, archive and commercial enterprise, it includes more than 350 objects encompassing the found, made, old, new, one-of-a-kind and mass-produced, raw and ephemeral materials, from feather dusters to chandeliers — that which is widely acknowledged as art or design and that which is not. Some objects are not for sale while others range from free to US \$50,000.

Here, Jonathan Berger discusses its origins with AAM Curator at Large Saim Demircan.

SAIM DERMICAN

Your interest in stores started when you were growing up in New York, so perhaps we could begin with what drew you to them.

JONATHAN BERGER

There were a lot of stores run by remarkable people in NYC during the 1980s and '90s. Some were managed by self-identified artists, but the majority of the ones that most impacted me were not. I hesitate to define their owners' relationship to art, because a large part of their magic had to do with something so special just existing in the space of daily life. Even though I grew up around a lot of art, as a kid I remember stores more vividly than any artwork. I couldn't have articulated it at the time, but I think this was to do with the complete and unfiltered vision of the store owners that inspired me, and the ways in which this modeled what creative production and

being an artist could be. With a small business, the owner controls every aspect of what makes it what it is — from the concept to the wrapping paper. Nothing is mediated or decided by someone else and the format is inherently creative. Stores are both part of a shared daily life experience and things that ultimately, don't have rigid conventions attached to them. A store can be almost anything.

SD You also had a personal attachment with a shop called Little Rickie?

JG Little Rickie was a beloved and very special store run by Phillip Retsky in the East Village. It sold everything from Elvis shampoo to folk art. One of its slogans was: 'Little Rickie: Where the Pope shops for Dolly Parton'. I grew up going there and eventually worked for Phillip, helping him close the store in 1999 after its 15-year life.

SD Did these stores cultivate ideas around the value of things for you?

JB Many of the stores I went to were very successful at democratizing objects in culture: the idea that, in the most meaningful way, so-called high art objects could elevate so-called low-level commerce objects and that low-level commerce could make high art more accessible or approachable. In much the same way that each store was the total vision of its owner, value could be used to shape our relationship to an object.

SD In what way?

JB Display and pricing can define notions of value and worth in a store

context. One object might cost \$1,000 and another one \$1, but if you put the less expensive item in a display case with space around it in a way that gives it reverence, you can change or expand its worth. Likewise, taking something expensive and displaying it on the floor instead of in a case can have the opposite effect.

SD Your experience has fed into your store in Aspen. What can visitors expect when they go there?

JB I think Little Rickie modeled a kind of democracy that I want to permeate the experience of my store as well — a democracy that comes from an eclecticism of both contents and customers, unconventional notions of value and worth, and a care for objects that very much relates to how I believe people should care for each other. My hope is that someone visiting my store will form an unlikely relationship with an object they find — and, in doing so, learn more about themselves.

Saim Demircan is Curator at Large, Aspen Art Museum

Jonathan Berger's practice centers around exhibition making, encompassing sculpture, installation, performance, education, archival and curatorial projects. Recent solo exhibitions include 'An Introduction to Nameless Love' at Participant Inc., New York. He is based in New York City, where he is an Associate Professor at NYU.

Available from The Store



Tramp art is a form of folk art that flourished in late 19th and early 20th century America. Colorado artist Bob Olson learned how to make these intricate

pieces from his grandfather, Niels Pedersen. This variety of tramp art is known as the 'crown of thorns' style, in which pieces are chip-carved, layered and notched together without the use of glue or nails. Olsen is one of the few living artisans who continues to practice this craft, which is the most rare and coveted style for collectors of the art.

Redwood 'crown of thorns'-style frame by Bob Olson
US \$300



Artist Vaginal Davis has created a series of portraits in homage to fashion icon Michèle Lamy. She says: 'Michèle is not only forever the boss of me, but everyone

she comes into contact with. I first painted her portrait for a line of messy T-shirts sold at her Beverly Center flagship store. For my child of high art, Jonathan Berger's Aspen Art Museum installation, I have updated my Lamy portrait in my signature make-up, cosmetics and feminine beauty products DIY style.'

Vaginal Davis, *Michèle Lamy Too Soon to Know*, 2020
US \$1,750

Above
The Store at Aspen
Art Museum.

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