ART CRUSH
ASPEN ART MUSEUM, AUGUST 4–6 2021

With:
MARY WEATHERFORD
AMY PHELAN
PRECIOUS OKOYOMON
JAMIE TISCH
& MARILYN MINTER
Sotheby’s is proud to support the Aspen Art Museum with ArtCrush 2021.

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

Philip Guston
9 Sep – 30 Oct 2021
New York, 22nd Street

www.hauserrirth.com
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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)

CONGRATULATIONS, MARY WEATHERFORD
2021 Aspen Award for Art

DAVID KORDANSKY GALLERY
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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 close to our hearts can together chart an ambitious future.

Nicola Lees
Nancy and Bob Magon 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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Sara and Nathaniel Bildhe
Mary and David Zell

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Marketing Assistant: Sydney Stainbrook
Special thanks to

ArtCrush is made possible with the generous support of:

www.aspenartmuseum.org
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.

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.

Mary Weatherford

Mary Weatherford’s work is filled with joyous explorations of light, color, and energy. Yet, as Jonathan Gr是以编辑的 while in dialogue with 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. 

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’. 

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

Cerith Wyn Evans

Evans is known for his use of the artist and White Cube, which has a pop up in Aspen this summer at 228 South Mill Street.

For 30 years, 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.
Nacho Carbonell

Born in 1980 in Spain, Carbonell’s breakthrough design, ‘Futuro’ (2017), is an infallible, form and function longer that, when occupied, dive to recover or through taken into a small group of animal forms, which influence and come to life, gathering around that new owner like a personal zoo. This playful and sympathetic relationship with the user lies at the core of all Carbonell’s work. His designs are informed by a desire to engage with the audience and encourage them to participate in and become part of the conversation. He is currently showing at the Aspen Art Museum in Brooklyn, NY. He is currently showing at the Aspen Art Museum.

Marc Dennis

Born in 1972, Dennis lives and works in Brooklyn, NY. He is currently showing at the Barbican Art Centre in London, UK (2017). In 2003, he represented the United States at the Venice Biennale. A work from his series ‘Jargon of a Still Life’ is held in numerous public collections, including: Benaki Museum of Art, Athens, Greece; The Blanton Museum of Art, Austin, TX; Hirshhorn Museum and Sculpture Garden, Washington, DC; and the Art Institute of Chicago, IL.

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Jeffrey Gibson

Jeffrey Gibson’s belief in the political resonance of personal narrative led to his paintings, sculptures, textiles, 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 cultures. Often creating large, elaborate garments that examine the transformation of potential of reconstruction, and the complex relationships between traditional, contemporary and conceptual practices, Gibson combines traditional crafts with his vibrant take on abstraction and op art. In works such as Blimpie Deathy (2015), for instance, he restructures an image associated with frustration and aggression—an Everest punch bag—into a complex symbol of beauty. 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 or work for approval. They can just be who they are in the world. Mymedium of color, my medium of pattern, material, space harmony, native identities, identity as a native artist to something that I wanted to carry with me the entire time. Through this color to compensate 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 Dallas, TX. He is currently preparing a major new exhibition for the AAM. A recipient of the 2015 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; De Young Museum, CA; and Smithsonian Institution, Washington, DC.

Mary Corse

Bridging the Pacific Coast Highway late one night in 1968, Mary Corse observed the white lines on the road retroflected back the light from her headlamp; she decided to work and had an epiphany. Having spent the preceding decade working with shaped canvas and sculpture, the artist began incorporating the same visibility-enhancing glass microspheres found in road markings to create her seminal ‘Untitled (Black Light Series)’ (1968) works that sought not merely to represent light but to embody it.

Born in Sacramento 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. Since, in 1978, she developed another body of work, ‘Untitled (Black Light Series),’ in which she employed ceramic tiles with an iridescent surface, around to reflect the shape and color of sea anemone. Corse’s work, in which she uses variously sized glass microspheres to create luminous, glowing objects that are itself the work of art, has been described as the beginning of a new genre of contemporary art in which she taught herself. She is currently preparing a major new exhibition at the AAM. A recipient of the 2019 MacArthur Genius Award, Corse has exhibited widely at public institutions across America, and her 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; De Young Museum, CA; and Smithsonian Institution, Washington, DC.

Rita Ackermann

Working primarily in New York and London since the 1990s, Ackermann has established herself as a major painter and photographer, Murillo has expanded outwards from winner of the Turner Prize.

Born in Colombia in 1986, the artist moved to London as a child and acknowledged by the Tate Modern as being ‘like a wild artist’. Ackermann has lived and worked in New York since 2011, and has been the subject of solo exhibitions over the past decade at Ingleby, London; Hauser & Wirth.

Work kindly donated by the artist.

For her series ‘Chalkboard Paintings’ (2012–14), Ackermann painted the canvas with chalkboard paint before drawing women in death, 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’ (2013–15), comprises automatic drawings and paintings by the line. In her artist’s statement for the 2019 exhibition ‘Brother and Sister’, Ackermann referred to her drawings as being like ‘vessels’, painting life through the work as if her painting there is a timelessness of touch, hardened to intensity and warmth, to the point of being an all-consuming energy, the works convey something intangible. As Ackermann herself states in a 2013 interview with The Satire, “I don’t like to describe what I paint because I cannot, (if I could, I wouldn’t paint.)”

Born in 2019 in Hungary, Ackermann has lived and worked in New York since the 2000s. She has exhibited globally, staging solo shows in recent years at: Triennale di Milano, Italy; Museum Kunstpalast, Dusseldorf; Friedrichskehle, Burgundian; Austria; and Museum of Contemporary Art, Miami, FL.

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Work kindly donated by the artist.

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Born in 2019 in Hungary, Ackermann has lived and worked in New York since the 2000s. She has exhibited globally, staging solo shows in recent years at: Triennale di Milano, Italy; Museum Kunstpalast, Dusseldorf; Friedrichskehle, Burgundian; Austria; and Museum of Contemporary Art, Miami, FL.
This combination of technical skill, scientific rigor and material re-purposing characterizes Corse's 50 year practice. In the 1960s, she even took classes in quantum physics to enable her to construct large-scale light sculptures. Corse's work is informed by her own personal experience, Vaughn Spann’s multivalent tropes of modernist painting — and i...
MARC DENNIS

ArtCrush 2021
August 4-6, Aspen Art Museum
GAVLAK Los Angeles | Palm Beach

gavlakgallery.com info@gavlakgallery.com

Carpenters Workshop Gallery

ASBEN
Carpenters Workshop Gallery x Lehmann Maupin

601 EAST HYMAN AVE, SUITE 201
1 JULY – 10 SEPTEMBER 2021
aspen@carpentersworkshopgallery.com
Dóra Maurer, Bíciniák 4, 2015 © the artist. Courtesy White Cube

White Cube Off-Site Project
Correspondence
8 June – 5 September 2021
228 South Mill Street, Aspen, CO 81611

Doug Aitken
Kader Attia
Matthew Barney
Walead Beshty
John Bock
Abraham Cruzvillegas
Lizzie Fitch/Ryan Trecartin
Theaster Gates
Dan Graham
Rachel Harrison
Alex Hubbard
Elliott Hundley
Sergej Jensen
Anish Kapoor
Toba Khedoori
Liz Larner
Glenn Ligon
Marilyn Minter
Catherine Opie
Silke Otto-Knapp
Manfred Pernice
Raymond Pettibon
Elizabeth Peyton
Jack Pierson
Lari Pittman
Richard Prince
Daniel Richter
Willem de Rooij
Wolfgang Tillmans
Ryan Trecartin
Gillian Wearing
Lawrence Weiner
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MARIAN GOODMAN GALLERY

NATHANIEL MARY QUINN
June 4 — June 20
June presentation
June 25 — July 11

GENESIS TRAMAIN
July 16 — August 1
August presentation
August 6 — August 22

WES LANG
August 27 — September 12

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MARIE ANNE-MARIE TRIVEDI
Paintings
May 14 — June 20

NEW YORK PARIS LONDON
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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 Negotiation of cultural difference and personal identity that are at the core of Muller’s practice."
—Scott Rothkopf, Artforum

Nicole Wermers

Untitled stack (Albinson/Knoll chairs/Burgundy coat) 2019

Kindly donated by the artist and Herald St, London.

"The ‘Untitled Chairs’ are part of an exhibition called ‘Infrastruktur’ which addressed structures of ritualized social relations and the material manifestations through which they are communicated. [...]. Muller chose to use a pair around a chair, transforming two items into one object. The chairs themselves are originals by Marcel Breuer, but one is trimmed down to a small size and upholstered to be worn over the backrest in a café or restaurant to mark one’s seat. That 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

Jesse Krimes

Aurora 2021

Work kindly donated by the artist and Malin Gallery, which has a solo exhibition of Krimes at the Aspen Art Museum 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 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, UrbanX

Woody de Othello

Crazed Outlet 2020

Kindly 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."
—Janae Goering, Artforum
Go to our dedicated Art Crush 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!

Kelly Akashi

**Cultural (Blurred)**

Kindly donated by the artist.

There is an eerie loveliness, a troubled sense of the world, a sense of time slipping away, to the work of Los Angeles-based artist Kelly Akashi. Insides and outsides are defined, then confused; materials are skinned, then skinned, then skinned as it is one of the last sites we have that celebrates modernity as a kind of futuristic intelligence.” — Jennifer Krastel, *The Village Voice*

Catherine Opie

**Cultural (Blurred)**

Kindly donated by the artist, Marian Goodman Gallery, Los Angeles, and Luhring Augustine, New York, Hong Kong, Seoul, London, which has a pop up in Aspen this summer at 601 East Hyman Avenue.

‘That seductive quality of a painting— that way a painting can pull us in— can also give rise to a much more complicated experience, one that really can be articulated as pleasure. It is perhaps something more abstract, something that creates a sense of delay, a sense of dissonance, that you then have to work traces your head around. That’s what painting becomes really interesting, and important today as it is one of the few sites we know that demands a very slow and discerning look.’ — Sanya Kantarovsky

Tavares Strachan

We Are in This Together

(Shades of Blue)

Kindly donated by the artist and Marian Goodman Gallery.

‘Strachan’s artistic practice articulates the interrelations of art, science and politics, offering uniquely synthesized points of view on the social dynamism of transnational knowledge.’ — Noelle Wodark, director/curator, BarbaraSignIn, Brussels.

Vivian Suter

**Distilled**

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

‘It is perhaps pertinent for us to think of painting’s role as a kind of graphic meditation between nature and artist, in which both operate as co-authors of the paintings...’ — Diana Hamilton, 2008. In their intermingling on the surface of the world, art pictures tell us one story, but we are about what we know to be true.’ — Jennifer Krasinski, *ArtAsiaPacific*

Ann Craven

**Home (Lifting August Moon)**

2021

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

‘Ann Craven’s bright birds— a painting entanglement of photographs (from a single-out-of-print anthology book) and the visceral aesthetic nature of bird— have been painting such works annually, for the better part of two decades, and it takes persistent repetition, then almost read like works by Elena Bajo, but with inverted eyes. Both artist reproduce the familiar faithfully, and with irony, creating a permanent shift out of resonant images.’ — Dana Stern, *Artforum*

Rogan Gregory

**Fertility Farm**

2020

Kindly donated by the artist and El & Company.

‘That seductive quality of a painting— that way a painting can pull us in— can also give rise to a much more complicated experience, one that really can be articulated as pleasure. It is perhaps something more abstract, something that creates a sense of delay, a sense of dissonance, that you then have to work your head around. That’s what painting becomes really interesting, and important today as it is one of the few sites we know that demands a very slow and discerning look.’ — Sanya Kantarovsky

Ruby Neri

**Childish Study for Woman with Doll**

2019

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

‘The artist’s voice and self-taught, publishable works— inspired both from women in her family and the blood kinship depicted in Big Art—a site of the same imagined character, which is in part informed by Ruby’s own various identities as a mother, lover, daughter and sister.’ — 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 served to blur the abstract potential of the medium and its narrative referentiality. [...] Informed by the historical formal vocabulary of construction, Kasten creates spatial arrangements in which neither the graphic fluency of geometric composition and the spectra of photography’s chromatic grace.’ — Daniel Pin, *Flash*
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

Kelly Wall,
Window Seat (sentimental sunburn), 2021.

Maren Hassinger,
Garden (5 units), 2020.

Hein Koh,
Running, Smoking, 2021.

Marc Camille Chaimowicz,
World of Interiors, Chapter Two, I, 2014.

Adam Stamp,
Bottoms Up (Ski-Tini), 2020.

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!

Scan the QR code below to register, explore more works and bid!
JUNE - ARTHUR MONROE
AUGUST - JESSE KRIMES
JULY - OLIVER LEE JACKSON
MALIN GALLERY
625 East Hyman Avenue, Aspen

Proud Supporter of the Aspen Art Museum
The Lugano Grand Salon is located at The Residences at The Little Nell, 501 E Dean Street. For inquiries, please call 970.710.7644.

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

Since 2012, when Mary Weatherford first entered a new phase to the surface of her painting, her mastery and ambition have grown in conversation with the primary theme ‘Weatherfords’, which opened at the Aspen Art Museum in 2021, we see a continued exploration of her work.

Most often paintings from the past decade are instantly recognizable as Weatherfords. Even when, occasionally, a decade are instantly recognizable as the American folk music revival move-in the 1990s with Dave Van Ronk, icon tulips...
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.
PO: Building an ecosystem in building a community as well. I've been able to get invited to all these amazing growers in the valley like here in the Aspen Farm and to work with Bluegrass. It's nice being present and going to see what's going on and being kind to the work that you have been involved with. I've been thinking about how the work can be included in the project for Aspen?

PO: I'm working with in Aspen are plants and wildflowers that would have here if it hadn't been for overpopulation and wildflowers that would have been natural wild plants and species that weren't invasive plants are so special to me and the bugs and I don't know how it will end up. It's going to be really wild and the cicadas that will pop up every ten years. It's a whole entangled story. The revolution will be through TikTok.

CA: It's going to take place off-site at Pine Roshni Gorur. Their new commission, ‘Every Earthly Space, New York; and the Sky’s Light touches the Earth’, which is going to be displayed at the Aspen Art Museum, which pulls you into another portal. I want to give a space outside time, a portal. I want to give a space outside time, to give people a chance to be involved in this private biosphere on top of the mountains. Working with different deserterns and poets every season is going to be beautiful.

CA: You've brought a lot of the bugs and the people who are involved in mushrooms so you can go up there and forage and then that will lead to the extremities, which I love to live in. You'll have the opportunity to come up and find these people and learning. It becomes really nice being present and going to see what's going on and being kind to the work. The extremities, which I love to live in, are these people and learning. It becomes really nice being present and going to see what's going on and being kind to the work. The extremities, which I love to live in, are these people and learning. It becomes really nice being present and going to see what's going on and being kind to the work.

CA: Oracle is thinking about what is going to take place in the garden?

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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’.

**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 weekend, so Harley said: ‘Tell the woman you know Marilyn, and maybe we could_contrast_to do a painting for you.’ And, as is normal behook, we come to your studio and that was that. We became best friends.

**Marilyn Minter**

Yes, and the beautiful part was that, when you come to my studio for the shoot, you brought your own jewelry. I had been using Patricia Field’s post-jewelry for all the photos and paintings, but you brought those crystals. Also, you did the shoot for you and I 2004 was a nightmare. The models got very wet and hot. 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?

**Amy Phelan**

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

**Marilyn Minter**

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 have your coat on and you looked just perfect.

**Amy Phelan**

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

**Marilyn Minter**

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**Marilyn Minter**

We talked about the first piece of art you ever bought.

**Amy Phelan**

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**Marilyn Minter**

We talk...
The contemporary aspect was a shift of sexual imagery, which was very often bought pieces most people shied away from. You weren't at all afraid to mind? Do you have an advisor in Aspen so that we collect things that we can't live without? — a Jenny Holzer painting, a Joseph Kosuth, a Richard Prince, a Jeff Koons. Those are the things that drive us, that make us feel happy and alive. It really is about the artists and the work. It has to be something amazing. Frankly, I was stunned that I got honored. I remember when I've researched a lot about the artists and their work; that's really what it's all about. Does anything you do at the museum make you feel happy? AP: Yes, it’s all interesting and exciting. There are elements of voyeurism, of confidence and feminism. MM: I love that you bring artists’ works to people all the time. So, what are some touches or pieces in your collection that never come down when you rotate? AP: The contemporary aspect that we’ve always had is a focus on women artists that are always installed: a Jenny Holzer painting, a Joseph Kosuth, a Richard Prince, a Jeff Koons. Those are amazing pieces that are always installed. A Henri Matisse, a Michael Heizer accrued artwork there. The Donald alphabet branch is in Aspen and one in Palm Beach are监督检查, an Ivar Jonsen, and exhibiting pieces that we have one of your works, Marilyn Minter — they’re all amazing. There’s always something interesting 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 tastes, we’ve generations over everything. Now, we’re really trying to buy things that we know will make the wall. We relax as much as possible, so we can rely with different pieces and also because I can’t stand things being in storage: it makes me sad.

MM: What I love is that you often bought pieces that people shied away from. Were you at all afraid of scandal imagery, which was very rare even now?

AF: The first one that comes to mind was a strange-looking Flibbert painting. There are things that you miss; that are just exciting. But, you can only look forward. One philosophy has always been that we collect things that we can’t leave without — meaning that they create something, that they created a visceral reaction. It has to be something amazing. Frankly, I was stunned that I got honored. I remember when I’ve researched a lot about the artists and their work; that’s really what it’s all about.

MM: You’ve donated a bundle for the Aspen Art Museum and shared you would like that museum to exist in Aspen for many years. What inspired that decision? AP: John and I did a lot of museums that are owned by foundations and not for everyone, especially young children. It’s so important to make it accessible to everyone in a special way. The Aspen Art Museum was given to Nancy Spector and our early honoree. Nancy and I — they are my mentors in Aspen and they are the ones responsible for getting us all involved in the museums. MM: Did one of them at ArtCrush before you? AP: No, it’s all interesting and exciting. There are elements of voyeurism, of confidence and feminism. MM: I love that you brought artists’ works to people all the time. So, what are some touches or pieces in your collection that never come down when you rotate? AP: The contemporary aspect that we’ve always had is a focus on women artists that are always installed: a Jenny Holzer painting, a Joseph Kosuth, a Richard Prince, a Jeff Koons. Those are amazing pieces that are always installed. A Henri Matisse, a Michael Heizer accrued artwork there. The Donald alphabet branch is in Aspen and one in Palm Beach are监督检查, an Ivar Jonsen, and exhibiting pieces that we have one of your works, Marilyn Minter — they’re all amazing. There’s always something interesting 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 tastes, we’ve generations over everything. Now, we’re really trying to buy things that we know will make the wall. We relax as much as possible, so we can rely with different pieces and also because I can’t stand things being in storage: it makes me sad.

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MIXING IT UP
Philanthropist, collector, design maven and self-described ‘closet architect’: Jamie Tisch is a true all-rounder.

JT was the first to step up and host meals in the pandemic. The museum provides an accessible to everyone. For this reason and more, I was very proud of the level of programming that needed to happen for it to feel authentic. I think the leadership on the museum board of trustees is doing a great job in terms of our collection.

CB Do you remember what motivated you to take on this role?
JT When I first moved to LA, I was stepping at the time a few years ago, and also had a great perspective on the way different artists and their work can converge with any folk art set. Also, the opportunity to see different artists and their work in LA was a great place for that. I'm sure that you've heard of all the terrific shows and exhibitions that I'm sure you've heard of. I think it doesn't just feel like an event, but it's a real gathering.

CB What do you think people get from being involved with their local museums?
JT It's like with any organization, you gain personal knowledge and experience of your local community. You might not have had that elsewhere. Also, there is an opportunity to see different artists and their work in LA.

CB You mentioned that you had a sense of civic duty. Is that something you've always been a part of?
JT It's very important to us. My grandmother was very involved in the community in Colorado, and I think it's important for me to be involved in the community. Also, I think it's important to support financially, but there is a different sense of obligation when you are able to get your hands dirty.

CB In terms of your own collection, which did you start collecting and why?
JT My early beginnings in art really started in 1980, when I grew up in New York City. I found myself revolving around painters and galleries and second-hand stores. I started buying and selling at the art fair. This was my first art fair, and it was a very unusual type of art for someone who had just gone to a fair in Venice.

CB Do you remember what motivated you to take on this role?
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Philanthropist, collector, design maven and self-described ‘closet architect’: Jamie Tisch is a true all-rounder. As she joins Arts in Aspen Event Co-Chair, Charlotte Burns talks to her about evolving her relationship with art, the Aspen Art Museum as connector, and plans for this year’s event.

ArtCrush 2021 Co-Chair: Jamie Tisch

CB Do you remember what motivated you to take on this role?
JT When I first moved to LA, I was stepping at the time a few years ago, and also had a great perspective on the way different artists and their work can converge with any folk art set. Also, the opportunity to see different artists and their work in LA was a great place for that. I'm sure that you've heard of all the terrific shows and exhibitions that I'm sure you've heard of. I think it doesn't just feel like an event, but it's a real gathering.

CB What do you think people get from being involved with their local museums?
JT It's like with any organization, you gain personal knowledge and experience of your local community. You might not have had that elsewhere. Also, there is an opportunity to see different artists and their work in LA.

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CB In terms of your own collection, which did you start collecting and why?
JT My early beginnings in art really started in 1980, when I grew up in New York City. I found myself revolving around painters and galleries and second-hand stores. I started buying and selling at the art fair. This was my first art fair, and it was a very unusual type of art for someone who had just gone to a fair in Venice.

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CB In terms of your own collection, which did you start collecting and why?
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.
Dawn Redus
Assistant professor at the University of Denver, is the founding director of the Urban Museum and former director of the Aspen Art Museum.

To see the evocative vision of Aspen, its jumps at winter is an experience that far exceeds the initial gaze. For me, the museum’s development here has been groundbreaking. Some of the first artworks were developed here: some of the first American works by Roberta Cragun, Tim Schupbach and Brion Wylde. I opened the gallery with my late partner, Stanley Baldwin, almost 30 years ago. Since the 1970s, Aspen has been a hub for artists, and that continues to be the case today. Here, in this very special place, I was able to bring together the best of what’s available in the art world, creating a space for dialogue and understanding.

Richard Edwards
Chairman, Anderson Ranch Arts Center, Aspen.

There are many artists coming and going that, this year, Aspen is almost all about local culture. There’s a very strong concentration of collectors in this area who have been supporting the art world for years, and they’ve been in touch with the culture of Aspen and the works of art they want to see. As a result, our galleries have developed. The Aspen Art Museum has become a major component in the local art scene, and has really emerged as a major force.

There have been many notable shows by significant artists there—the first American show by Roberta Cragun, Tim Schupbach and Brion Wylde. I opened the gallery with my late partner, Stanley Baldwin, almost 30 years ago. Since the 1970s, Aspen has been a hub for artists, and that continues to be the case today. Here, in this very special place, I was able to bring together the best of what’s available in the art world, creating a space for dialogue and understanding.

Nancy Mapson
Collector and patron, Aspen Art Museum.

After viewing Aspen one with our children, we have never looked back. It became our husband’s dream that we’d live here when he retired from his ophthalmology, and so we did. We raised our city girl and our country girl and we’re still here, and we’ve never had a better moment. Before we moved here, I was very much involved with the arts, but being a city girl and my husband made me promise that when we came to Aspen we’d have a quieter life. But the Aspen Art Museum has a lot of art, and, well, I’m just a girl who can’t stay away. I’ve never been involved with museum work, and that’s largely grateful. When I was involved with art, I just felt tired. I’ve just been involved in the museum, and it’s been a real joy for me. I’m so proud it’s become a very popular place, and it’s a great addition to the community.

Working with the museum has certainly influenced me as a collector, but I’ve always been focused on living artists, including young artists. Through what we call the art, when I fall in love—she told me she was a very intelligent collector, and that’s why I’m so fascinated by the collectors here. There are amazing collections here, but, unlike many other art communities, where everyone buys the same thing, here there are very different tastes. We always joke that the tips of Aspen are artists in this place—but really, everyone has a very intelligent and sophisticated taste. It’s amazing to see how people who are 90 years old are still buying the寻找的. You don’t live in Aspen if you don’t want to be stimulated in that way. I think that’s why the museum is so connected to the city.

Sarah Arison
President of Arison Arts Foundation, head of Arison, Miami, and New York City.

‘What people tell us when we bought the house was that there’s plenty of time for the winter, and you can stay for the summer’. During my first summer here I found that Aspen had no rush to offer, and I was struck by the Aspen Art Museum and its ArtCrush events, so I thought of a way to celebrate the city that I’ve loved for many years. I’ve been connected to the city for many years, and I believe there will be a long-term impact on the city. I’ve been connected to the city for many years, and I believe there will be a long-term impact on the city.

I really enjoy living in a small place, anywhere, you couldn’t choose a place, anywhere, you couldn’t choose a place. I really enjoy the museum in Aspen. It’s like a revolving door of truly remarkable artists. The Aspen Art Museum has been a great gathering point and then ArtCrush brings all these amazing people—board members of all the New York institutions and world-class artists. Aspen Art Museum is amazing, and it’s great to be a part of it. I’ve been connected to the city for many years, and I believe there will be a long-term impact on the city. I’ve been connected to the city for many years, and I believe there will be a long-term impact on the city.

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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, working adults and community-based organizations. Our exhibitions, education and public programs activity 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 arts engage and provoke questions and changes perceptions. We work rigorously and considerably 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 our current exhibitions. Our flexible and dynamic education programming can serve locally and remotely, connecting the physical and digital spheres. Our broad range of programs occurs both in the museum and throughout the community at the heart of the museum’s programming.

Our in-depth programming. Each year, the AAM invites a leading artist to collaborate with these young artists to create a vision for the exhibition and reimagining the gallery space. The AAM’s Teen Artist Corps 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 Rifle. This program celebrates the art being made in the classroom as well as at the kitchen table!

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...on September 30th, 2021

#LOFFICIEL100
JOIN THE AAM DIRECTORS 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 x125 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.
nathan berger

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

Jonathan Berger

There were a lot of stores run by remarkable people in New York City during the 1980s and ‘90s. Some were managed by self-identified artists, but the majority of the ones that most impacted me were not. Some objects are not for sale while others are. There was a lot of art, as a kid I remember stores being an exhibit, not an enterprise. It included more than 350 objects encompassing the found, made, old, new, one-of-a-kind and mass-produced, rare and ephemeral materials, from feathers to diamonds — all of which is vividly more, each store was the total of a vision of its owner, value could be used in a case can have the opposite effect.

SD: What’s your process in creating a space in Aspen? What can visitors expect when they go there?

JG: Little Rickie was a beloved and very special store run by Phillip Brisky in the East Village. It sold everything from Elvis shampoo to folk art. One of its slogans was: ‘Little Rickie: Where the Pope goes for the Duty Free.’ I grew up going there and eventually worked for Phillip, helping him close the store with the money he earned. Little Rickie modeled what creative production and consumption might be. It was a democracy that comes from an eclectic mix of the personal and the public, one that’s driven by the sense of value and worth in a store.

SD: Why do you think Little Rickie modeled a kind of democracy?

JG: The store was a place where, in the most meaningful way, nearly every object was a work of art. It was a place where people could make these intricate, delicate objects and define their notions of value and worth in a store.