

Educator Notes

Gravity & Grace

March 10–June 11, 2017



Installation view: *Gravity & Grace*, 2017. Photo: Tony Prıkryl

About the exhibition

Taking its title from French mystic, philosopher, and activist Simone Weil, *Gravity & Grace* examines how objects can function as physical traces and intangible links between the visible and invisible. Featuring six artworks by six artists, this exhibition explores a human desire to capture our experiences of time and life, and the material and immaterial.

These works reveal the possibilities for objects to communicate, such as the radio-like antennas on Isa Genzken's concrete sculpture *Weltempfänger* [World Receiver], or Alice Channer's responsiveness to the museum's architecture in *//Every///Separation///Is///A///Link//*. Many of these works invite us to think about how extraordinary some ordinary acts really are. For example, On Kawara's series *I Got Up* consists of postcards that the artist would send to friends every day, stamped with the date, his name, his address, the recipient's name and address, and the phrase "I GOT UP AT" followed by the exact time he arose. This gesture is simple, yet has been imbued with purpose and intention by the artist. This exhibition reminds us of the significance we place in objects for their ability to transport us across time, space, and experiences.

About the artists

Alice Channer (b. 1977, Oxford, UK) lives and works in London. She studied at Goldsmiths College, London, and the Royal College of Art, London. Recent exhibitions have taken place at: Museum Kurhaus Kleve, Germany, Whitworth Art Gallery, Manchester, and Nottingham Castle Museum & Art Gallery, United Kingdom (all 2016); Aishti Foundation, Beirut (2015); Fridericianum, Kassel, Kestnergesellschaft, Hanover, and Künstlerhaus, Halle für Kunst & Medien, Graz (all 2014); Kunstverein Freiburg, Germany, Hepworth Wakefield, West Yorkshire, and the 55th Venice Biennale, Italy (all 2013).

Isa Genzken (b. 1948, Bad Oldesloe, Germany) lives and works in Berlin. She studied at the Universität zu Köln, Cologne, and at Kunstakademie Düsseldorf. Recent solo exhibitions have taken place at: Bundeskunsthalle, Bonn, Germany (2016); Institute of Contemporary Arts, London, Stedelijk Museum, Amsterdam (both 2015); Museum der Moderne Salzburg, Austria (2014); and Museum of Modern Art, New York (2013).

Felix Gonzalez-Torres (b. 1957, Guáimaro, Cuba; d. 1996) studied at Pratt Institute, New York, Whitney Museum Independent Study Program, New York, and the International Center of Photography, New York University. Recent exhibitions have taken place at: the Whitney Museum of American Art, New York, Pulitzer Arts Foundation, St. Louis (both 2016); Metropolitan Arts Centre, Belfast, Tacoma Art Museum, Washington, Wadsworth Atheneum, Hartford (all 2015); Garage Center for Contemporary Culture, Moscow, Centre Pompidou, Paris (both 2014); and Samsung Museum of Art, Seoul (2012).

On Kawara (b. 1933, Kariya, Japan; d. 2014). Recent exhibitions have taken place at: Museu de Arte Moderna de São Paulo, Brazil, Kunstmuseum Solothurn, Switzerland (both 2016); Museum Dhondt-Dhaenens, Deurle, Solomon R. Guggenheim Museum, New York (both 2015); Museo de Arte Zapopan, Guadalajara (2014); Palais des Beaux-Arts, Brussels, and Museo Jumex, Mexico City (both 2013).

Fred Sandback (b. 1943, Bronxville, New York; d. 2003) studied at Yale University, New Haven. Recent exhibitions have taken place at: National Gallery of Art, Washington, DC, BOZAR/Centre for Fine Arts, Brussels (both 2016); Pulitzer Arts Foundation, Saint Louis, Glenstone, Potomac, Kunstmuseum Liechtenstein, Vaduz (all 2015); Kunstmuseum Winterthur, Switzerland (2014); Kunsthalle Mannheim, Germany, and Fondazione Prada, Venice (both 2013).

Francesca Woodman (b. 1958, Denver; d. 1981) studied at Rhode Island School of Design, Providence. Recent exhibitions have taken place at: Tate Modern, London, Whitworth Art Gallery, Manchester (both 2016); Moderna Museet, Stockholm, the Whitney Museum of American Art, New York (both 2015); Palais des Beaux-Arts, Brussels (2014); and Museo Nacional Centro de Arte Reina Sofía, Madrid (2013).

Questions for discussion

- I Do you have an object at home that connects you to another place and/or time?
- I What are everyday actions you take, like getting up, which with another perspective can seem extraordinary?
- I How can artists help us discover the unexpected?

Suggested activities

(Extra)ordinary Postcards

Gather pencils, color pencils, permanent markers, and enough blank four-by-six-inch postcards to give each student one for each day of the school week, and postage stamps.

Have a conversation with students about what is special about the everyday act of eating lunch. Ask students to identify someone in their life (a best friend, family member, teacher, etc.) that they would like to share this experience with.

For one week following the lunch period, ask students to record what they ate on a postcard using the format below.

On the back:

I ate _____ for lunch.

Ask students to record the day of the week, date, and time on this side.

On the front:

A drawing of one lunch item, i.e., a peanut butter and jelly sandwich.

Finish each day's postcard activity by having students address, stamp, and send the postcard to the same person everyday.

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

Following page: On Kawara, *I Got Up*, 1968–76. Thirty-nine postcards, 4 x 5 3/4 in (10.2 x 14.6 cm). Private collection. © On Kawara. Courtesy David Zwirner, New York/London

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