

CURRENT EXHIBITIONS



HUMA BHABHA | NEW LARGE-SCALE, PHOTO-BASED WORKS December 9, 2011 – February 5, 2012

Huma Bhabha, *Untitled*, 2011. Image courtesy of the artist and Salon 94, New York.

Huma Bhabha is well known for her visceral, assemblage-based representational sculptures. Her AAM exhibition focuses exclusively on a recent (2010-11) series of large-scale, over-painted and collaged photographs that begin with images she took of desolate landscapes and abandoned construction sites in disparate locations. To these, Bhabha has added layers of hallucinatory streaks of ink in saturated colors and sharp, gestural figuration that lend the works the same spontaneity and raw materiality as her sculptures. Often combining figuration and landscape, Bhabha offers the viewer a state of ruin that is neither past, present, nor future; the materials within her work both alluding to decay and trauma while connoting reuse and rebirth through the creative process.

Huma Bhabha was born in 1962 in Karachi, Pakistan, and currently lives and works in Poughkeepsie, New York. Most recently, she was included in the 2010 Whitney Biennial and participated in an exhibition of sculpture at City Hall Park in New York organized by the Public Art Fund.

More information: http://aspenartmuseum.org/huma_bhabha.html



SLATER BRADLEY AND ED LACHMAN: *LOOK UP AND STAY IN TOUCH* December 9, 2011 – February 5, 2012

Slater Bradley and Ed Lachman, production still from *Shadow*, 2010. Collection of the artists; courtesy Galeria Helga de Alvear, Madrid; Max Wigram Gallery, London; Blum & Poe Gallery, Los Angeles; and Team Gallery, New York.

Slater Bradley and Ed Lachman's *Look Up and Stay in Touch* is a collaborative exhibition between renowned visual artist Bradley and Academy Award-nominated cinematographer Lachman, director of photography for *Dark Blood*, an unfinished and unreleased 1993 film starring River Phoenix in production at the time of the actor's death. *Look Up and Stay in Touch* includes excerpts from *Dark Blood*, photographs taken by Bradley off-set, and also represents the final series of videos in Bradley's doppelganger project—a series of video works that explore the psychologically charged space between the self and one's double. *Look Up and Stay in Touch* also includes *Dead Ringer* (2011)—a three-channel video installation that simultaneously presents three different takes of the same shot and marks the first time in the series that Bradley appears as himself, effectively “killing” the *doppelganger*—as well as Lachman's *Shadow* (2010), which is based on his memories of working on *Dark Blood* some seventeen years prior and referencing the original film production, including snapshots of Phoenix and Lachman working on the film.

Look Up and Stay in Touch is accompanied by a fully illustrated exhibition catalogue, including newly commissioned essays by Whitney Museum of American Art curator Chrissie Iles, and *ArtReview* editor Mark Rappolt, as well as an interview with Bradley and Lachman by AAM CEO and Director, Chief Curator Heidi Zuckerman Jacobson. The catalogue is designed by Bradley collaborator John Weir in consultation with legendary graphic designer Peter Saville.

Slater Bradley was born in San Francisco, California in 1975 and currently lives and works in New York. He received a BA from the University of California at Los Angeles in 1998. Bradley has been featured in solo exhibitions at MoMA PS1 in New York (2000), the Solomon R. Guggenheim in New York (2005), Berkeley Art Museum and Pacific Film Archive (2005), and Contemporary Art Museum St. Louis (2007), among others.

Ed Lachman was born in 1948 in Morristown, New Jersey, and studied at Harvard and Ohio University, Athens, where he received a BFA in painting. His film credits include *The Virgin Suicides* (1999) and *I'm Not There* (2006), on which he partnered with director Todd Haynes, with whom he worked on *Far From Heaven* (2002), garnering an Academy Award nomination and an Independent Spirit Award. Lachman's film credits also include *Desperately Seeking Susan* (1985), *Less Than Zero* (1987), and *Erin Brokovich* (2000), and such indie successes as *Mississippi Masala* (1992), *The Limey* (1999), and others.

More information: http://www.aspenartmuseum.org/bradley_and_lachman.html



MARK GROTJAHN | A SURVEY FROM THE 1990s to NOW

AAM and ASPEN SKIING COMPANY LIFT TICKET PROJECT

February 17 – April 29, 2012

(l to r) Mark Grotjahn, *Untitled (Red Face 773)*, 2007-08. Image courtesy of the artist. Photo: Douglas M. Parker Studio. Mark Grotjahn, *2011-2012 Aspen Skiing Company Lift Ticket (1 of 5)*, 2011. Image courtesy of the artist and the Aspen Skiing Company.

A comprehensive survey of paintings and drawings by artist Mark Grotjahn dating from the late 1990s to the present. Grotjahn makes conceptually grounded works that collide abstract and figurative elements to unsettle the conventions of each medium. By continuously combining these seemingly

incompatible poles, as well as those of mimesis and expressionism, rational logic and intuitive process, Grotjahn stakes a claim for the continued vitality of abstraction and of painting itself. A fully illustrated catalogue will accompany the exhibition, featuring texts by Aspen Art Museum CEO, Director, and Chief Curator Heidi Zuckerman Jacobson and distinguished critic Barry Schwabsky.

For the 2011–2012 ski season in Aspen, Grotjahn has also designed five limited-edition lift tickets that feature images of his exuberant mask sculptures. Four of the sculptures will be on public display at the peaks of each of the Aspen Skiing Company's four mountains, allowing skiers to make the connection between the images on their lift tickets and the actual artworks. The fifth sculpture will be on view at the Aspen Art Museum in conjunction with the exhibition.

Mark Grotjahn was born in 1968 in Pasadena, California, and lives and works in Los Angeles. He has had one-person exhibitions at the Hammer Museum, Los Angeles; Whitney Museum of American Art, New York; Kunstmuseum Thun, Switzerland; and the Portland Art Museum, Oregon.

More information: http://aspenartmuseum.org/mark_grotjahn.html



IAN KIAER | FIRST ONE-PERSON U.S MUSEUM EXHIBITION

February 17 – April 22, 2012

Ian Kiaer, *Il bacimano (A Nobleman Kissing a Lady's Hand)*, installation view (detail) at the Venice Biennale, 54th International Art Exhibition, 2011. Courtesy of the artist; Tanya Bonakdar Gallery, New York; and Alison Jacques Gallery, London. Photo: Simona Cupoli.

Ian Kiaer's AAM exhibition will focus on his investigations of the life and work of late Irish novelist and playwright Samuel Beckett. Kiaer creates groupings of ephemeral sculptures that form carefully composed landscapes of found objects and materials, architectural models, and paintings. His installations are comprised of spare objects that compel viewers to look closely and question their perception of historical narratives, and encourage them to construct their own.

Ian Kiaer was born in London in 1971, where he currently lives and works. He has had solo exhibitions at the Galleria Civica d'Arte Moderna e Contemporanea, Turin, Italy; Kunstverein Munich; Fondazione Maramotti, Milan; and Tate Britain, London. His work has been exhibited in numerous international group exhibitions, including Manifesta 3 (2000), the 50th Venice Biennale (2003); the 4th Berlin Biennial (2006); and the 10th Biennale de Lyon (2009).

More information: http://www.aspenartmuseum.org/ian_kiaer.html



THE RESIDUE OF MEMORY | GROUP EXHIBITION EXPLORES WAYS IN WHICH EVENTS LEAVE THEIR MARK

May 11 – July 15, 2012

John Baldessari, *Goodbye to Boats (Sailing In)*, 1972–73. Collection of Craig Robins, Miami, FL.

Memory is a paradoxical thing—central to the formation of the self, yet fugitive and difficult to pin down. Memories become attenuated with the passage of time, yet can come rushing back in an instant under certain conditions. From the simple act of marking time to the recording of complex events, *The Residue of Memory* examines the diverse ways events can leave their mark, and how objects and experiences can function as physical traces or intangible points of contact to the past. Whether personal or public, illustrative or evocative, ephemeral or concrete, the works included in this exhibition collectively engage with, and complicate, such apparent dichotomies as distance and proximity, loss and remembrance, the individual and the universal.

Artists include: Kristoffer Aksebo, John Baldessari, Andrea Bowers, Phil Collins, Bruce Conner, Roberto Cuoghi, Simon Evans, Lara Favaretto, Paul Graham, Karl Haendel, Susan Hiller, Pierre Huyghe, Friedrich Kunath, Glenn Ligon, Teresa Margolles, Richard Misrach, Richard Prince, Paul Ramirez Jonas, Doris Salcedo, Kaari Upson, Anna Von Mertens, and Jeff Wall.



SIMON DENNY | MEDIA IN THE AGE OF RELENTLESS CULTURAL OVERPRODUCTION **May 11 – July 15, 2012**

Deep Sea Vaudeo, installation view, Galerie Daniel Buchholz, Köln, 2009

Employing a hybrid methodology located somewhere between research project, retail display, and promotional campaign, Simon Denny's diverse artistic practice reflects on the production, distribution, and consumption of media in an age of accelerated technological obsolescence and relentless cultural overproduction. Through a variety of media, including photographs, sculpture, video, and printed ephemera, Denny invites us to reflect on the relationship between form and content in relation to the evolution of television and video as both technology and cultural form.

Denny's recent works have included investigations into the form and "architecture" of the TV set itself (the physical depth of which, we are reminded, has shrunk along with the medium's loss of dominance as a content provider), the genre conventions of documentary, and the myriad processes by which content is translated from one medium to another. Other works explore the aesthetics of the glitch, moments of interference where the smooth flow of content breaks down, while still others mine the seemingly banal world of trade shows and industry publications.

Simon Denny (born 1982, Auckland, New Zealand) graduated from the Staatliche Hochschule für Bildende Künste (Städelschule) in Frankfurt am Main. Recent solo exhibitions include *Cruise Line*, NAK Neuer Aachener Kunstverein, Aachen; *7 Unreachable Elevators*, IMO, Copenhagen; *Chronic Expectation: CFS/ME Documentary Restoration*, T293, Rome; *Corporate Video Decisions*, Michael Lett, Auckland, and Friedrich Petzel Gallery, New York (2011); *Negative Headroom: The Broadcast Signal Intrusion Incident*, Halle für Kunst, Lüneburg, and Contemporary Art Museum, St. Louis (2010).



LUCIO FONTANA

July 27 – October 7, 2012

Dolphins, 1944

One of the most innovative artists of the twentieth century, Argentine-Italian artist Lucio Fontana (1899-1968) continually challenged the boundaries of art making and the role of the artist, using a rich vocabulary of material, form, and action. Although best known for his Concetti Spaziale, spatial environments and slashed canvases he created in the 1950s and 1960s, clay modeling and ceramic work have always been central to his process. Beginning in the 1930s, Fontana produced a body of baroque ceramic work that bleeds painting and sculpture. While ostensibly figurative, with subject matter as varied as battle scenes and flowers, these expressive works gain a raw immediacy from Fontana's vigorous hand-modeling.

Comprising approximately twenty works from the early '30s through the 1960s, Lucio Fontana: *Ceramics* will be the first museum exhibition dedicated solely to the artist's groundbreaking ceramic work, and will also include a selection of key paintings to emphasize the signature style of the artist.

AMELIE VON WULFFEN | 2012 JANE & MARC NATHANSON DISTINGUISHED ARTISTS IN RESIDENCE

July 27 – October 7, 2012

Founded in 2008 by AAM National Council members Jane and Marc Nathanson, the Aspen Art Museum's Jane and Marc Nathanson Distinguished Artist in Residence program furthers the museum's goal of engaging the larger community with contemporary art. Each residency results in a new body of work produced by and exhibited at the AAM. Past Jane and Marc Nathanson Distinguished Artists are British-born Phil Collins, American artist Peter Coffin (2009), New York-based artist Marlo Pascual (2010), and Korean-born Haegue Yang.

AAM FUTURE HOME EXHIBITION PROGRAMMING

MIKA TAJIMA | *PINEAPPLES AND PYRAMIDS PROJECT* | November 20, 2011 – February 12, 2012

Created as part of the New Aspen Art Museum Site commissions, Mika Tajima's multifaceted artistic practice explores the intersections between architecture and design, visual art, and performance. Connecting geometric abstraction to the contemporary built environment, Tajima's structures delineate how social space is constructed and hint at its possible reconfigurations. Taking its title from two otherwise dissimilar objects whose shapes both exhibit the golden ratio, *Pineapples and Pyramids* alludes to the importance of geometry in the history of Western aesthetics.

Tajima has current solo exhibitions on view at the Seattle Art Museum and the Visual Arts Center at the University of Texas, Austin. She has been featured in solo exhibitions at South London Gallery, San Francisco Museum of Modern Art, and The Kitchen in New York, among other institutions.

JAY HEIKES | February 17 – May 27, 2012

Jay Heikes creates drawings, sculptures, videos, and installations that often include images and tropes from past pop-culture sources that comment on the relationship between word and imagery or "attempt to purge the artist of past cultural obsessions and influences."

Born in 1975 in Princeton, New Jersey, Heikes lives in Brooklyn, New York, and Minneapolis, Minnesota. His work has been exhibited at the Artist Space, New York; the 2006 Whitney Biennial; the ICA Philadelphia; the Walker Art Center, Minneapolis; the Museum of Contemporary Art, Chicago, among others.

KAY ROSEN | June 8 – September 9, 2012

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AAM ANNUAL BENEFIT EVENTS

ARTCRUSH | ANNUAL AAM SUMMER BENEFIT | Friday, August 3, 2012



On Friday, August 3, 2012, the Aspen Art Museum will host its eighth annual **ArtCrush** summer benefit. The gala marks the culmination of the museum's annual three-day ArtCrush benefit, which hosts 350 of the world's most influential art collectors, wine connoisseurs, artists, gallery owners, museum directors, curators, and global business leaders.

For the 6th consecutive year, the AAM will partner with presenting sponsor Sotheby's, whose Principal Auctioneer and Worldwide Head of Contemporary Art **Tobias Meyer** will once again preside over the evening's live auction.

The 2011 ArtCrush Live Auction raised a total of \$842K, which, along with a host of silent auction lots of fine art and wine—helped set the evening's record-setting total, an all time best of \$1.7 million in support of the museum's contemporary art programming. Each year, ArtCrush is preceded by associated events **WineCrush**, a private wine tasting and dinner, and **PreviewCrush**, a public viewing of donated artworks featured in the ArtCrush live auction.

FREESTYLE | ANNUAL AAM WINTER BENEFIT | Friday, December 28, 2012



Each year, FREESTYLE begins with champagne, cocktails, caviar, delectable hors d'oeuvres, and an elaborate array of silent auction items of fashion accessories, trip packages to exotic locales, signature luxury items and experiences, and a host of other unique opportunities donated for the cause.

AAM ADMISSION IS FREE courtesy of John and Amy Phelan
Visit the AAM online: www.aspenartmuseum.org

MEDIA CONTACT: Jeff Murcko

jmurcko@aspenartmuseum.org | 970.925.8050 p. | www.aspenartmuseum.org

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