

UPCOMING EXHIBITIONS — FALL AND WINTER 2013/14



HOLT QUENTEL

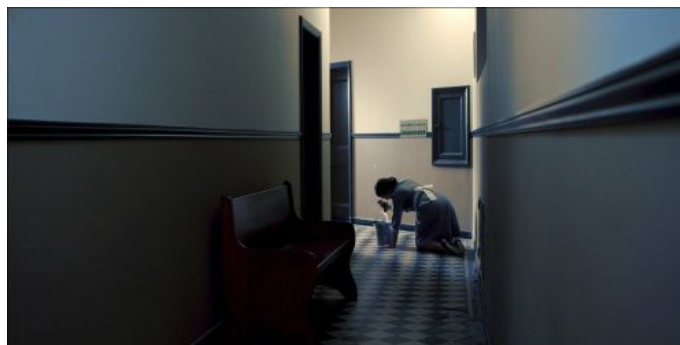
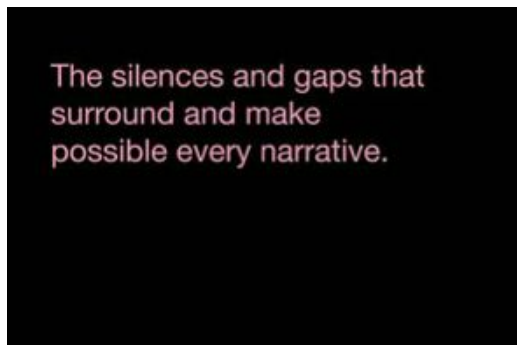
November 15, 2013–January 19, 2014

Reception: Thursday, December 19, 2013

Holt Quentel, *Orange Plastic Armchair Steel Tube Base, Eames for Herman Miller/Grateful Dead Decal*. 1989. Image courtesy of the artist.

Holt Quentel achieved recognition in the late 1980s for paintings made from distressed tarpaulins stenciled with letters and symbols. At Stux Gallery in New York in 1990, Quentel presented an exhibition of 21 modified side chairs, designed by Charles Eames and mass-produced by Herman Miller, embellished by kitschy fabric coverings, Grateful Dead stickers, and other decals. Falling somewhere between the readymade and found object assemblage, Quentel's sculptures personalized these highly uniform icons of modern design, touching on what she described as "the contradictions inherent in the utopian desire to create a universal commodity" and ironically addressing the social implications of the modernist aesthetic. Shortly after this exhibition, the artist absented herself from the art world.

Despite the mystery surrounding her exile, Quentel and her works have maintained a vital, if underground, presence. Now, 23 years later, the Aspen Art Museum brings these objects back together for the artist's first solo museum presentation, reopening this little known body of work to new discourse and new evaluation.



TRAPPING LIONS IN THE SCOTTISH HIGHLANDS

November 15, 2013–February 2, 2014

Reception: Thursday, December 19, 2013

Alejandro Cesarco, *The Reader*, 2011. 35mm color slide installation, sound. 17 min. Courtesy of the artist and Murray Guy, New York.
Kerry Tribe, *There Will Be _____ / Greystone*, 2012. Single-channel HD video, sound. 30 min. Courtesy of the artist and 1301PE, Los Angeles.

Including Mac Adams, Matthew Brannon, Katarina Burin, Gerard Byrne, Alejandro Cesarco, Saskia Olde Wolbers, John Smith, and Kerry Tribe

Borrowing its title from Alfred Hitchcock's explanation of the MacGuffin, the seemingly indispensable but ultimately arbitrary device by which narrative is propelled, *Trapping Lions in the Scottish Highlands* examines questions of narrative complexity, disjunction, and ambiguity in recent art. Often combining fictional narration with seemingly archival or documentary footage, the works in the exhibition employ a range of tactics to blur the line between fiction and reality, weaving fragmentary stories around elusive or even entirely absent centers. From the elegant parsing of sound and image to the complex aesthetics of the murder mystery, these works employ a range of tactics to create narrative tension even while casting doubt on their own credibility. At the same time that the viewer is often put in the position of a kind of detective, oftentimes narrative itself ultimately becomes a kind of MacGuffin, important not so much for itself but for the formal and conceptual moves it makes possible.



AMY SILLMAN: *one lump or two*
February 14–May 18, 2014

Amy Sillman, *The Plumbing*, 2006. Courtesy of the Artist and Sikkema Jenkins & Co, New York

The first museum survey of New York-based painter Amy Sillman will contain drawings, paintings, 'zines, as well as the artist's recent forays into animated film. Curated by Helen Molesworth and presented at the ICA Boston, and coordinated by AAM curator Jacob Proctor, *Amy Sillman: one lump or two*, covers the period from 1995 to the present and traces the development in Sillman's work from her early use of cartoon figures and a vivacious palette, through to her exploration of the diagrammatic line, the history of abstract expressionism, and a growing concern with the bodily and the erotic dimensions of paint. The exhibition will focus on the importance of drawing in Sillman's practice, as well as the intensity with which she has embraced the dichotomy between figuration and abstraction.



ERNESTO NETO
June 6–September 2, 2014

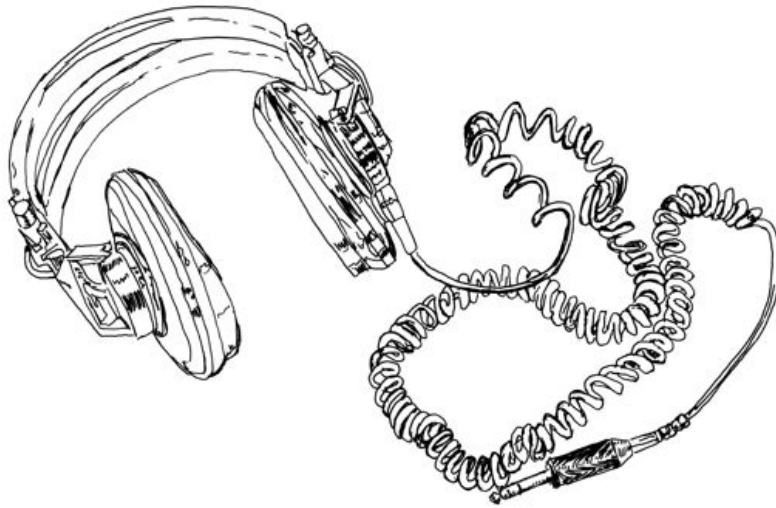
Ernesto Neto, *Mother body emotional densities, for alive temple time baby son*, 2007. Mixed media. Installed in MCASD's new Jacobs Building. Museum purchase, International and Contemporary Collectors Funds. Photograph by Pablo Mason.

Brazilian artist Ernesto Neto (born 1964) has achieved international acclaim for his large-scale, immersive environments that alter and heighten our perceptions of our surroundings. Often involving stretchy, semitransparent fabric, aromatic spices, and, more recently, crochet, Neto's installations have an organic, biomorphic character evoking skin and interior

bodily systems. Neto's work challenges the notion of sculpture as static object and investigates the ways that alterations to space, and environment in turn, transform the relations between people. In this, he draws on and extends both the abstract modernism of Alexander Calder, Hans Arp, and Constantin Brancusi and the sensuous, performative practices of such Brazilian predecessors as Lygia Clark and Hélio Oiticica. Spanning both AAM upper and lower galleries, Neto's exhibition will present visitors with an opportunity to slow down, pause, and rediscover the essential qualities of sensory experience.

ART IN UNEXPECTED PLACES | 2013/14

A core element of the AAM's innovative programming is the exhibition of art in a variety of environments. From installations in local businesses to ambitious on-mountain projects, the AAM has developed a reputation as an incubator for the arts and creativity in the Aspen community.



DAVE MULLER

Dave Muller, *A Few of My Favorite Things – Aspen Three-Day Weekend* (project detail), 2013. Image courtesy of the artist, Aspen Art Museum, and Blum & Poe, Los Angeles.

AAM Future Home South Spring Street and East Hyman Avenue, Aspen On View Through Construction of New AAM

Known for his wall drawings and large-scale works on paper that employ iconic structures such as the top-ten list to create uniquely personal portraits based on the musical passions of their subjects Los Angeles-based artist Dave Muller is creating a new work for the covered walkways on the site of the New Aspen Art Museum. The new

mural will incorporate imagery from Muller's *Three Day Weekend* held in Aspen over Presidents' Day weekend 2013. Visitors were invited to bring a favorite object to the museum for Muller to translate into a one-of-a-kind T-shirt. On one covered walkway, passersby will encounter some of Muller's favorite things, while the other will feature some of Aspen's favorite things. The project follows on the success of Kay Rosen's *Construction Zone*, exhibited on the site from June 2012–June 2013.



TOM SACHS

Miffy Fountain and My Melody February 20, 2013–April 20, 2014 Location: Westin Snowmass Resort

Tom Sachs, *Miffy Fountain*, 2008. Installation view at The Westin Snowmass Resort, CO. Image courtesy of the artist; Baldwin Gallery, Aspen; Sperone Westwater, New York; and Galerie Thaddeus Ropac, Paris.

Two large-scale sculptures by internationally renowned contemporary visual artist Tom Sachs are on view outside the main entrance of the Westin Snowmass Resort. Sachs's *Miffy Fountain* and *My Melody* (both 2008) represent his take on iconic fictional cartoon characters—"Miffy," created by Dutch artist Dick Bruna, and "My Melody" by Japanese company Sanrio—and both are painted cast bronzes, with *Miffy Fountain* functioning as an outdoor fountain.

Honored with the Aspen Award for Art at ArtCrush in 2012, Tom Sachs is a sculptor, installation artist, and painter whose practice calls special attention to the way commodities can be reexamined and recontextualized through their representation

as art objects. First modeled from small, mass-produced toy prototypes of each of the characters, the works on view were created in part to comment on, as Sachs relates, "this merchandising icon that exists only as a licensed character." By rendering these characters "in a 'fine' material like bronze," he adds, "it's re-contextualizing and shifting it back to a high level."

ART IN UNEXPECTED PLACES (CONT.) | 2013/14

A key partner in building our program of Art in Unexpected Places has been the Aspen Skiing Company. Since 2005, the AAM and SkiCo have invited artists to design lift tickets and to create installations, performances, and events around Aspen and Snowmass.



TERESITA FERNÁNDEZ November 22, 2013–September 2, 2014

Image courtesy of the artist and Lehmann Maupin Gallery, New York and Hong Kong.

Also in collaboration with the ASC, esteemed artist Teresita Fernández will create a new mural for the 2013-14 winter season at the new restaurant at Elk Camp. Renowned for her experiential, site-specific sculptural installations, including the permanent works *Starfield* (2008) at the Dallas Cowboys Stadium in Texas, and *Seattle Cloud Cover* (2006), commissioned by the Seattle Art Museum for the Olympic Sculpture Park, Fernández is inspired by both landscape and place, as well as varied historical and cultural references. Fernández's new work will replace

artist Dave Muller's 2012-13 inaugural year Elk Camp project—a site-specific wall drawing entitled *Aspen Skiing Company Music Survey Results and Generated Topography (The Hills Are Alive...)*. The drawing is based on the results of a brief questionnaire given to ASC employees in which Muller inquired about their top-10 favorite albums of all time, as well as their height.



MARK BRADFORD AAM and ASPEN SKIING COMPANY LIFT TICKET PROJECT 2013–2014

Mark Bradford, 1 of 5 lift ticket images for the 2013/14 Aspen winter season. Image courtesy of the artist and the Aspen Skiing Company.

In celebration of the ninth year of partnership with the Aspen Skiing Company to place art in unexpected places, the AAM and ASC present lift tickets featuring the artwork of internationally recognized artist Mark Bradford. Bradford, whose compelling and varied artistic practice has garnered him such accolades as a 2009 MacArthur Genius Award, has designed five different lift tickets especially for the 2013-14 skiing and snowboarding season, each featuring a text-based artwork reminiscent of his famous Merchant Posters series—works created from community-oriented billboards, advertising posters, and signs removed from chain link fences in his Los Angeles neighborhood.

The Merchant Posters series was the subject of a 2010 AAM exhibition; the only exhibition to focus exclusively on this body of work.

SPECIAL EVENTS



Photos by MarySue Bonetti and Ross Daniels.

FREESTYLE

Saturday, December 28, 2013 | 4:30–7:30 pm

Sponsored by: Loro Piana, Phillips, JP Morgan, St. Regis Aspen Resort, Paddle8, Aspen Magazine

The Aspen Art Museum's annual Freestyle winter benefit is the season's most-anticipated annual après ski event. Freestyle is a no-holds-barred evening of champagne, fine caviar, fashion, and a top-shelf bar all benefitting the AAM and featuring amazing auction items. The evening highlight is a fabulous live auction of must-have luxury items and travel packages that can't be found anywhere else.



THE NEW AAM



Rendering of New Aspen Art Museum slated for grand opening in August 2014. Image courtesy of Shigeru Ban Architects.

Construction of a new 33,000-square-foot Shigeru Ban-designed Aspen Art Museum (AAM) facility is underway. The new AAM is located at 637 East Hyman Avenue in downtown Aspen. It opens during the AAM's 35th year of presenting internationally important contemporary art, with a dynamic slate of exhibitions in six gallery spaces throughout the four-level building. The grand opening celebration will take place on Saturday, August 9, 2014 with a free, 24-hour celebration, following the Museum's 10th annual ArtCrush summer benefit on August 1 and a members' opening on August 2, 2014.

About the New Aspen Art Museum

Located a few blocks from Aspen's main skiing/snowboarding mountain, Ajax Mountain, the new AAM is Shigeru Ban's first U.S. museum. Of its design, Ban states: "Designing the Aspen Art Museum presented a very exciting opportunity to create a harmony between architecture and Aspen's surrounding beauty while also responding to the need for the dialogue between artwork, audience, and the space itself." Ban's vision for the new AAM is based on transparency and open view planes—inviting those outside to engage with the building's interior, and providing those within the opportunity to see their exterior surroundings as part of a uniquely Aspen Art Museum experience. The new Museum features 12,500 square feet of flexible exhibition space in six primary gallery spaces spread over the museum's four levels—more than tripling the amount of exhibition space in the museum's current facility. The galleries have a ceiling height of fourteen feet, most infused with natural light.

Visitors will enter the new AAM through a main public entry on the north side of the building along East Hyman Avenue, which allows access to the main reception area, as well as the new AAM's two ground floor galleries. From there, visitors may choose their path through museum spaces—ascending to upper levels either via Ban's "moving room" glass elevator in the northeast corner of the new facility, or the grand staircase on the east side of the facility perpendicular to South Spring Street. The grand staircase—an interstitial three-level passageway situated between the building's woven composite exterior grid and interior structure—is intersected by a glass wall dividing the stairway into a ten-foot-wide exterior space and a six-foot-wide interior space. The unique passage allows for the natural blending of outdoor and indoor spaces and will feature mobile pedestals where art will be exhibited.

After climbing the grand staircase to the roof deck sculpture garden, visitors will enjoy unparalleled, sweeping vistas of Aspen's internationally recognized environment. This will be the only unobstructed public rooftop view anywhere in town of the iconic Ajax Mountain. The roof deck will also be an activated exhibition and event space, with a café and bar and outdoor screening space. Shigeru Ban envisioned that visitors would navigate the new AAM the way a mountain is navigated when skiing or snowboarding—by proceeding to the very top of the building and descending from floor to floor. Other features of the museum's architecture include: "walkable" skylights that will assist in illuminating the single main gallery on the second level; two galleries, an education space, bookstore/museum shop and on-site artist apartment on the ground floor; and, on the new AAM's lower level, three galleries, art storage and art preparation spaces.

About The Building Project

International construction team Turner Construction is the project's general contractor. Construction of the new AAM facility is 100% privately funded. To date, over \$58 million has been raised, including the \$20 million for the Museum's endowment, and \$38 million + toward the building project.

NEW AAM INAUGURAL EXHIBITIONS | SUMMER 2014

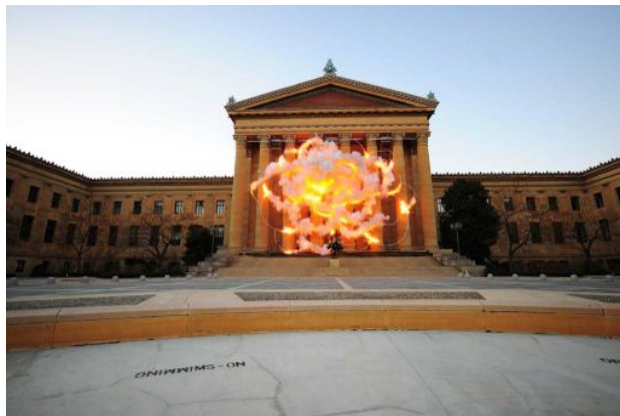


CAI GUO-QIANG

[Roof Deck Sculpture Garden]

Drawing upon Eastern philosophy and contemporary social issues as a conceptual basis, Cai Guo-Qiang's projects and events aim to establish an exchange between viewers and the larger universe around them utilizing a site-specific approach to culture and history. Trained in stage design at the Shanghai Theater Academy, Cai Guo-Qiang's work has since expanded to include drawing, installation, video, and performance art. While living in Japan from 1986 to 1995, he explored the properties of gunpowder in his drawings, an inquiry that eventually led to his experimentation with explosives on a massive scale and to the development of his signature explosion events. Cai Guo-Qiang is developing a new project specifically for the roof deck sculpture garden of the New AAM.

Top: Cai Guo-Qiang, *An Arbitrary History* (2001), Musée d'Art Contemporain de Lyon, France. Courtesy of the artist. Left to right below: Cai Guo-Qiang, *Fallen Blossoms* (2009), Philadelphia Museum of Art and Fabric Workshop and Museum Philadelphia, Penn; Cai Guo-Qiang, *The Sky Within My House: Contemporary Art in 16 Patios of Cordoba*, Municipal Archive of Cordoba (organized by Cordoba City of Culture Foundation), 2000. Images courtesy of the artist.





SHIGERU BAN:
Humanitarian Architecture
[Gallery 1 — Second Level]

Photos courtesy of Shigeru Ban Architects.

Beginning with his pioneering designs for United Nations refugee shelters in the mid-1990s, architect Shigeru Ban has devoted himself to humanitarian efforts in the wake of some of the most devastating natural and manmade disasters of the past two decades. With projects jointly selected by Shigeru Ban and AAM Nancy and Bob Magoon CEO and Director Heidi Zuckerman Jacobson, and the exhibition design done by the architect himself, *Shigeru Ban: Humanitarian Architecture* will broadly explore this fascinating and inspiring component of the architect's practice. Unlike traditional architecture exhibitions, where structures and concepts are communicated primarily through drawings, renderings, and scale models, *Shigeru Ban: Humanitarian Architecture* will center on full-scale examples of Ban's groundbreaking designs, allowing the viewer to walk around as well as enter into these structures.

The exhibition will include full-scale examples of the following projects: *Paper Emergency Shelter for United Nations High Commission on Refugees [UNHCR]* (1995-1999)—originally designed for refugees of the Rwandan genocide, variants of this structure have also been designed for use in Sri Lanka and Haiti; *Paper Log House* (1995)—originally designed as emergency housing for victims of the 1995 earthquake in Kobe, Japan, and variants designed/constructed for victims of earthquakes in Kaynasli, Turkey (2000) and Bhuj, India (2001); *Paper Partition System 4* (2006)—designed for victims of the earthquake in Kanagawa, Japan; and *Hualin Temporary Elementary School* (2008)—designed for use after the 2008 Sichuan earthquake in China.

NEW AAM INAUGURAL EXHIBITIONS | SUMMER 2014

YVES KLEIN/DAVID HAMMONS

[Galleries 2 & 3 — Street/Ground Floor Level]

An unprecedented coupling of two of the most significant artists of our time, *Yves Klein/David Hammons* will consist of selected bodies of work by each artist in order to explore points of aesthetic harmony between their practices. The exhibition is organized according to three concerns that are central to both artists' work: Ritual, Process, and Transformation. Although there is significant conceptual overlap between the three organizational categories, Ritual will examine points of resonance between Hammons' Basketball and Kool-Aid Drawings and Klein's Fire Paintings; Process will consider the different types of body prints that the two artists have created; and Transformation will focus on the elevation of humble objects and materials, including Klein's seminal monochromes and Hammons' use of the found object, as well as ephemeral performances and interventions in the public arena. It is not the intention of the exhibition to draw out any notion of "influence" or direct correlations between these bodies of work but, rather, to focus on two artists who can both be understood as performing a kind of aesthetic alchemy—investing the humblest of everyday materials with deep aesthetic significance.



TOMMA ABTS

[Galleries 4 & 5 — Lower Level]

Image for reference only. Courtesy of the artist and Green Grassi, London.

Tomma Abts' paintings and drawings are created through a rigorous working process that combines the rational with the intuitive. Starting with no external source material and no preconceived idea of the final result, Abts' complex abstract compositions ultimately take as their subject the process of their own creation. Abts' AAM exhibition will be the first to survey the artist's drawing practice, including new works created specifically for the exhibition. Winner of the prestigious 2006 Turner Prize awarded by Tate Britain, Abts has exhibited widely, including solo exhibitions at the Kunsthalle Basel, Switzerland; New Museum, New York; Hammer Museum, Los Angeles; and Kunsthalle Düsseldorf, among many other institutions.



ROSEMARIE TROCKEL

[Gallery 6 — Lower Level]

Images for reference only. Left to right:
Less Sauvages than Others, 2006
Pot, 2008
Louvre I, 2009
Images courtesy of the artist.

One of the most influential artists of the last thirty years, Rosemarie Trockel is renowned for the diversity of her oeuvre and for her sustained engagement with questions of

feminism, the shifting historical relationship between the fine and applied arts, the professional and the amateur creator, and the relationship between humans and the natural world. Rosemarie Trockel has been the subject of numerous large-scale survey exhibitions, as well as such international platforms as Documenta and the Venice Biennale, where she represented Germany in 1999. Trockel's exhibition at the Aspen Art Museum will offer a focused look at her groundbreaking and multifaceted engagement with the medium of ceramics.

NEW AAM INAUGURAL EXHIBITIONS | SUMMER 2014



Rendering of Jim Hodges' installation *With Liberty and Justice For All* for the New Aspen Art Museum. Image courtesy of the artist and the Aspen Art Museum.

JIM HODGES

[Street-level Plaza—Exterior of AAM]

With a history of creating text-based art, New York-based Jim Hodges has exhibited widely throughout the U.S. and abroad with work featured in the permanent collections of the world's leading museums of modern and contemporary art. Hodges's solo exhibition *you will see these things* was on view at the Aspen Art Museum in 2009, the same year he designed the Aspen Skiing Company lift ticket featuring the phrase "Give More Than You Take" that posed essential questions on what role we each want to play in society — and whether and how we want to contribute to the greater good. In 2004, Hodges collaborated with representatives from all member-nations of the United Nations, each of whom wrote down the phrase "don't be afraid" in their native language. Hodges combined the resulting contributions into a composition and printed it as a billboard.

For the New AAM, Hodges will premiere *With Liberty and Justice For All*, a new text-based outdoor installation on the street level plaza running along the Spring Street and Hyman Avenue sides of the building. Like many of Hodges' works, *With Liberty...* will allow the viewer to ponder their personal relationship to a familiar yet powerfully charged philosophical notion, writ large in this vibrant public space.

AAM exhibitions are funded in part by the AAM National Council.

The Aspen Art Museum is a noncollecting institution presenting the newest, most important evolutions in international contemporary art. Our innovative and timely exhibitions, education and public programs, immersive activities, and community happenings actively engage audiences in thought-provoking experiences of art, culture, and society.

AAM MUSEUM HOURS:

Tuesday - Saturday, 10:00 a.m. – 6:00 p.m.; Thursdays 10:00 a.m. – 7:00 p.m.
Sunday, noon to 6:00 p.m.; Closed Mondays and major holidays

AAM ADMISSION IS FREE courtesy of Amy and John Phelan

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