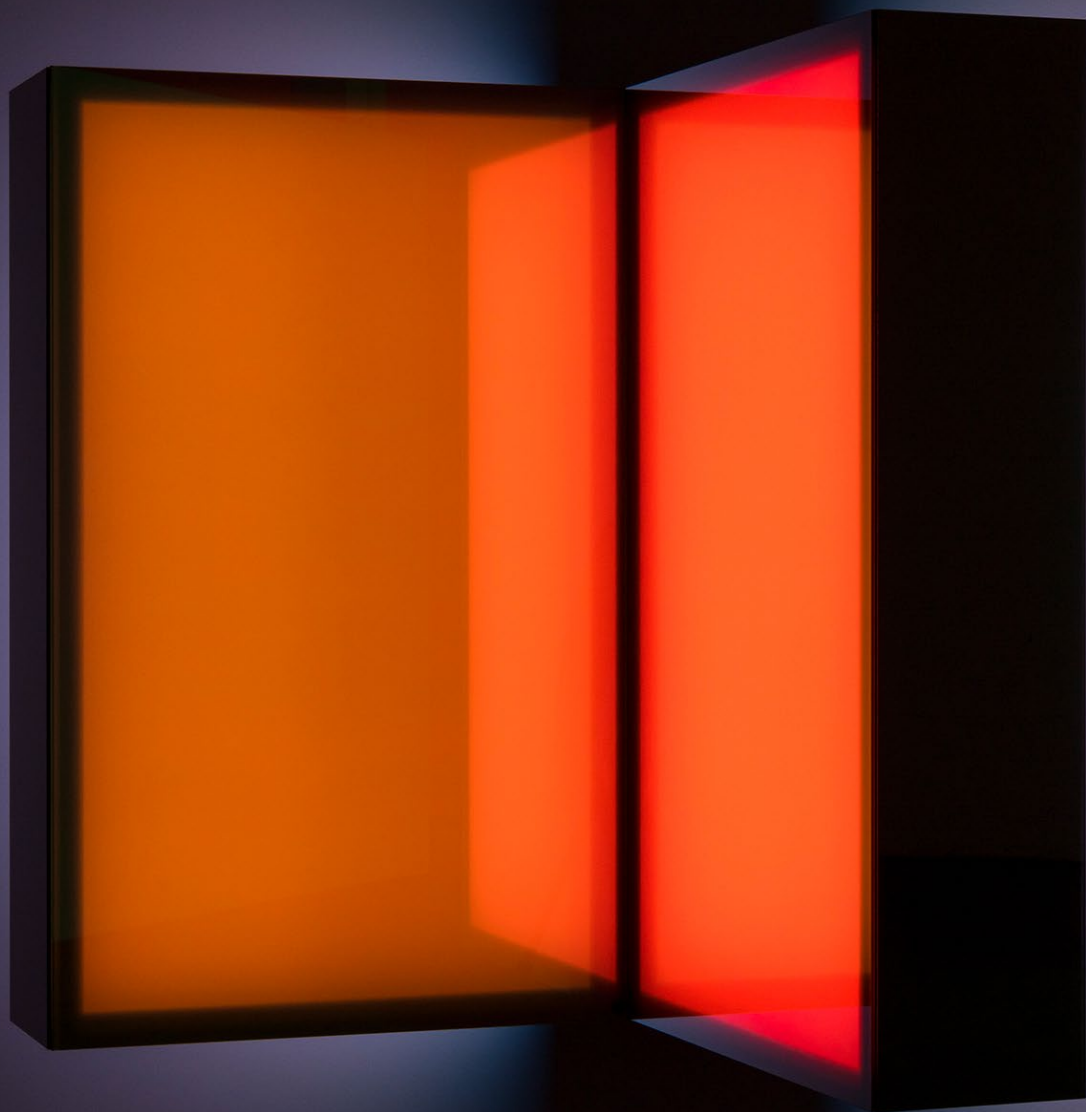


HEXTON

modern | contemporary



300 DAYS OF SUN
WINTER/SPRING '23 EXHIBITION

The exhibition title *300 Days of Sun* is derived from Colorado's consistent sunshine, being one of the only states to have 300 days of sun per year. While the sunlight is nearly constant here, Colorado's changing topography, altitude, and temperature bends light in different ways so that one's perspective is continually shifting depending upon the location and time of year. This exhibition explores these changing points of view as a metaphor for the way in which contemporary artists look at light and harness it in their work.

Liz Markus paints work informed by her experience growing up as a Gen-Xer and influenced by the rawness of punk and grunge music. Her process is intuitive but often inspired by continuing points of interest including hippies, dinosaurs, and socialites. Guided by the subconscious, and informed by the unstructured strokes of the abstract expressionists and color-field painters, her bold paintings speak to the non-verbal mind, tackling a generation that can recognize the symbols of an era. Her washed out canvases featured here suggest a particularly shaped face that is both someone and no one at the same time. The archetype of a hippie finds its way in just enough to hint at a modern American narrative rooted in the mystique of California's West Coast. With more intuition than intention, Markus' figures emerge like a scent that lingers in the air long after it's gone.

Liz Nielsen uses pure light to create photographs without a camera. Her light paintings are born in an analog darkroom by exposing light sensitive paper and processing it through traditional color chemistry. Like Liz Markus, her process is guided by intuition and cemented by trust. Trust in the process and in the unpredictability of its outcome. Nielsen composes her images in complete darkness. While she conceives her compositions ahead of making the work, anything can happen in the darkroom to pull it in a different direction. Much like life itself, we can plan our desired path but chance will always intervene. Rather than rejecting this idea, Nielsen embraces what can be perceived as imperfections with grace and authority, making the unknown a part of the process. Much like the Japanese technique of Kintsugi, where broken ceramics are joined back together with gold exposing the history of an object, there is a celebration in welcoming risk into the journey.

300 DAYS OF SUN
WINTER/SPRING '23 EXHIBITION

Akin to Nielsen's spirit, **Terri Loewenthal** pushes the boundaries of the photographic medium through a device of her creation that bends light and perspective into a harmonious symphony of kaleidoscopic effects. Rather than confine her practice to the lab, Loewenthal seeks inspiration from the great outdoors by immersing herself in remote landscapes far away from any human trace. Her pilgrimage to find such locations is almost ritualistic. Her equipment, worthy of a high-mountain sherpa, does not prevent her from reaching the edge of society in search of what the romantics called the Sublime. Her approach to landscape photography is a simple byproduct of her journey - whereby the journey itself becomes the true focal point of her work.

In contrast, **Phillip K. Smith III** creates spaces that exist in an ethereal parallel to our seen world. True to his origins as an architect, he builds areas that are enhanced by the presence of light- inviting an expansiveness that we could not access otherwise. The shifting colors in his light sculptures interact in mid air to transform our experience and open up a luminescent portal where before, there was a void. This window invites us into a new existence that taps into our emotional memory, enhancing the senses beyond our physical perception. There is a relationship with these objects that opens us to new ways of seeing and feeling, much the way meeting someone new can provide access to a place and experience we could not have otherwise. The reflective quality of his surfaces adds yet another layer to this awareness, involving ourselves as we are seen by the outside world.

Ryan Crotty's paintings oscillate between stillness and movement. His layered neon canvases, rooted in the tradition of mixed media printmaking, glow under the right light as if they were frozen in time. Layers of color reveal themselves, projected towards the edges of the painting and dripping the excess while keeping just the bare minimum. This thinness, like a bright veil, exposes dramatic segments of color that are only exposed because of this gesture. Crotty's work glows from the inside out, illuminating the heart of each color and reflecting back to us the possibility of shining in our best light.

300 DAYS OF SUN
WINTER/SPRING '23 EXHIBITION

LIZ MARKUS

LIZ NIELSEN

TERRI LOEWENTHAL

PHILLIP K. SMITH III

RYAN CROTTY

300 DAYS OF SUN
WINTER/SPRING '23 EXHIBITION





LIZ MARKUS

(b.1967)



LIZ MARKUS

Liz Markus (b. Buffalo, NY 1967) paints work informed by her experience growing up as a Gen-Xer and influenced by the rawness of punk and grunge music. Her process is intuitive but often inspired by continuing points of interest including hippies, dinosaurs, and social-ites. She believes the non-verbal mind makes the best paintings and, as a result, allows the subconscious to guide her work as much as possible.

Markus uses bold and colorful washes of acrylic paint usually on unprimed canvas. Her technique and thoughts about art evolved from her extensive time spent at the Albright-Knox Art Gallery while growing up in Buffalo NY. There she was able to immerse herself in the work of Abstract Expressionists, Stain Painters, and Pop Artists so prominent in the museum's collection.



The artist earned her MFA from the Tyler School of Art in Philadelphia in 1997, and her BFA at School of Visual Arts in New York in 1989. She has mounted solo exhibitions internationally at The Pit (Los Angeles), Maruani Mercier (Brussels), Unit (London), Nathalie Karg (New York), White Columns (New York), and Loyal Gallery (Stockholm) among many others. Markus was also awarded an artist residency at the Elaine DeKooning House, East Hampton, NY.

Museum exhibitions include "A New Subjectivity" curated by Jason Stopa with Katherine Bernhardt, Kathy Bradford, Rose Wiley, and Jackie Gendel at Pratt Manhattan Gallery in New York, Fine Arts Center Gallery at University of Arkansas, The Reece Museum at East Tennessee State University, and "Domestic Seen", curated by Bruce Hartman at the Nerman Museum of Contemporary Art in Kansas City.

Liz Markus lives and works in Los Angeles, CA.



LIZ MARKUS

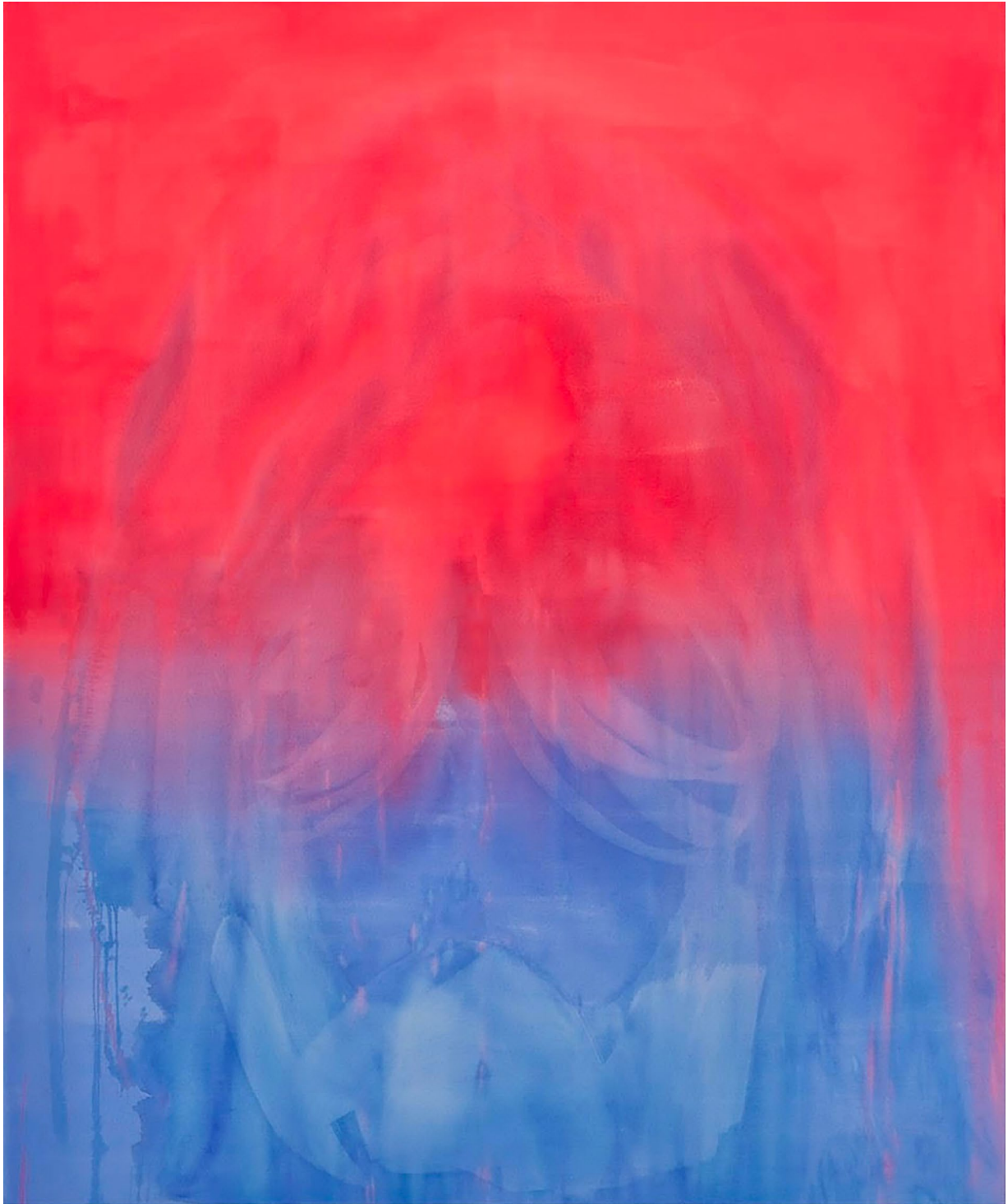
Frequency, 2022
Acrylic on Canvas
72 × 60 in
182.9 × 152.4 cm





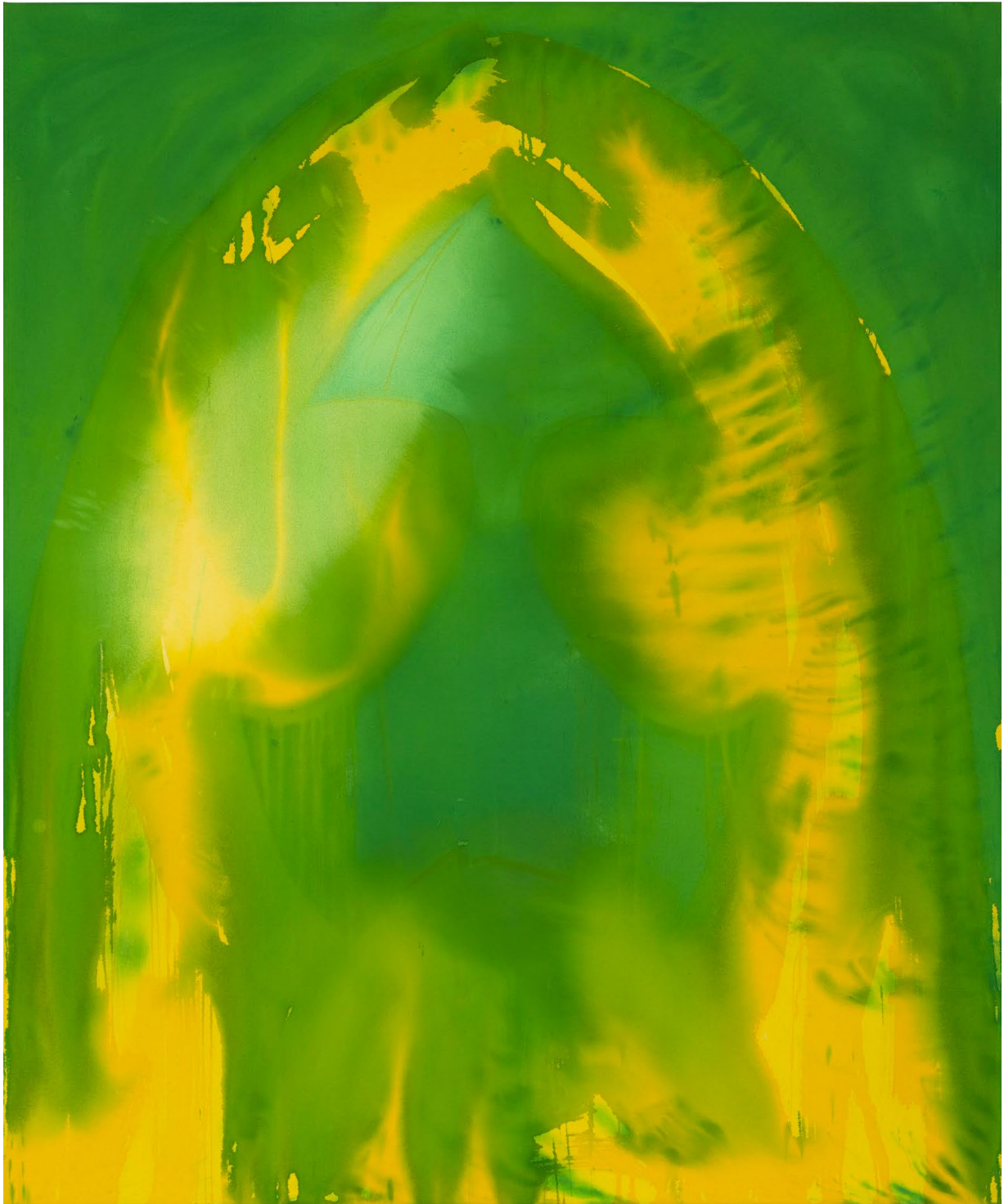
LIZ MARKUS

Subterranean, 2022
Acrylic on canvas
60 × 48 in
152.4 × 121.9 cm



LIZ MARKUS

Transparent Photon, 2022
Acrylic on Canvas
72 × 60 in
182.9 × 152.4 cm



LIZ MARKUS

Ascension, 2021
Acrylic on canvas
72 x 60 inches
182.9 x 152.4 cm



LIZ MARKUS

Vedic Rising, 2022
Acrylic on Canvas
60 x 48 in
152.4 x 121.9 cm



LIZ MARKUS

Ambrite, 2022
Acrylic on Canvas
60 × 48 in
152.4 × 121.9 cm



LIZ NIELSEN

(b.1975)



LIZ NIELSEN

Liz Nielsen (b. Ashland, WI 1975) is an experimental photographer who explores the boundaries of photography beyond traditional representation or documentary form. Her analog photographs are made without a camera and can be described as light paintings. They are created using a technique developed over the years through experimentation. The works are produced in an analog color darkroom, exposing light sensitive paper and processing it through traditional photographic chemicals, often layering dozens of exposures in a single work. Her work is about harnessing photography's incredible power to shape space and collapse time, merging a multiplicity of realities into a finite yet dynamic form. Each photograph is unique and ranges in size from 8" x 8" to 100" x 100". Nielsen's imagined forests, totems, moons, and other forms bring to mind Georgia O'Keeffe's quote that "I found I could say things with color and shapes that I couldn't say any other way - things I had no words for."



Nielsen's photographs have been featured at international art fairs such as Paris Photo, Photo London, AIPAD New York, Unseen Amsterdam, and Landskrona Foto in Sweden. Nielsen's works have been reviewed in Artforum, The Wall Street Journal, The New Yorker, The London Financial Times, The British Journal of Photography, The New York Times, LensCulture, FOAM Magazine, and ArtSlant, among others.

The artist lives and works in Brooklyn and Newburgh, NY. She received an MFA from the University of Illinois, Chicago in 2004, her BFA from the School of the Art Institute of Chicago in 2002, and her BA in Philosophy and Spanish from Seattle University in 1997.

Nielsen has had residencies at the McColl Center for Arts + Innovation, Charlotte, NC (2020), and the Budapest Art Factory, Budapest, Hungary (2016). She was a finalist for the Meijburg Art Prize at Unseen, Amsterdam (2019).

Nielsen has exhibited in solo and group exhibitions nationally and internationally, including the Dorsky Museum, New Paltz, NY (2021), Landskrona Foto, Public Art Installation, Landskrona, Sweden (2020), Virginia Commonwealth University, Doha, Qatar (2020), Mai Manó Ház, Budapest, Hungary (2019).



LIZ NIELSEN

Swan Landscape, 2021
Analog Chromogenic Photogram, on
Fujiflex, Unique
Image Dimensions:
50 x 72 in
127 x 182.9 cm
Framed Dimensions:
52 1/2 x 78 1/2 in
133 x 199 cm



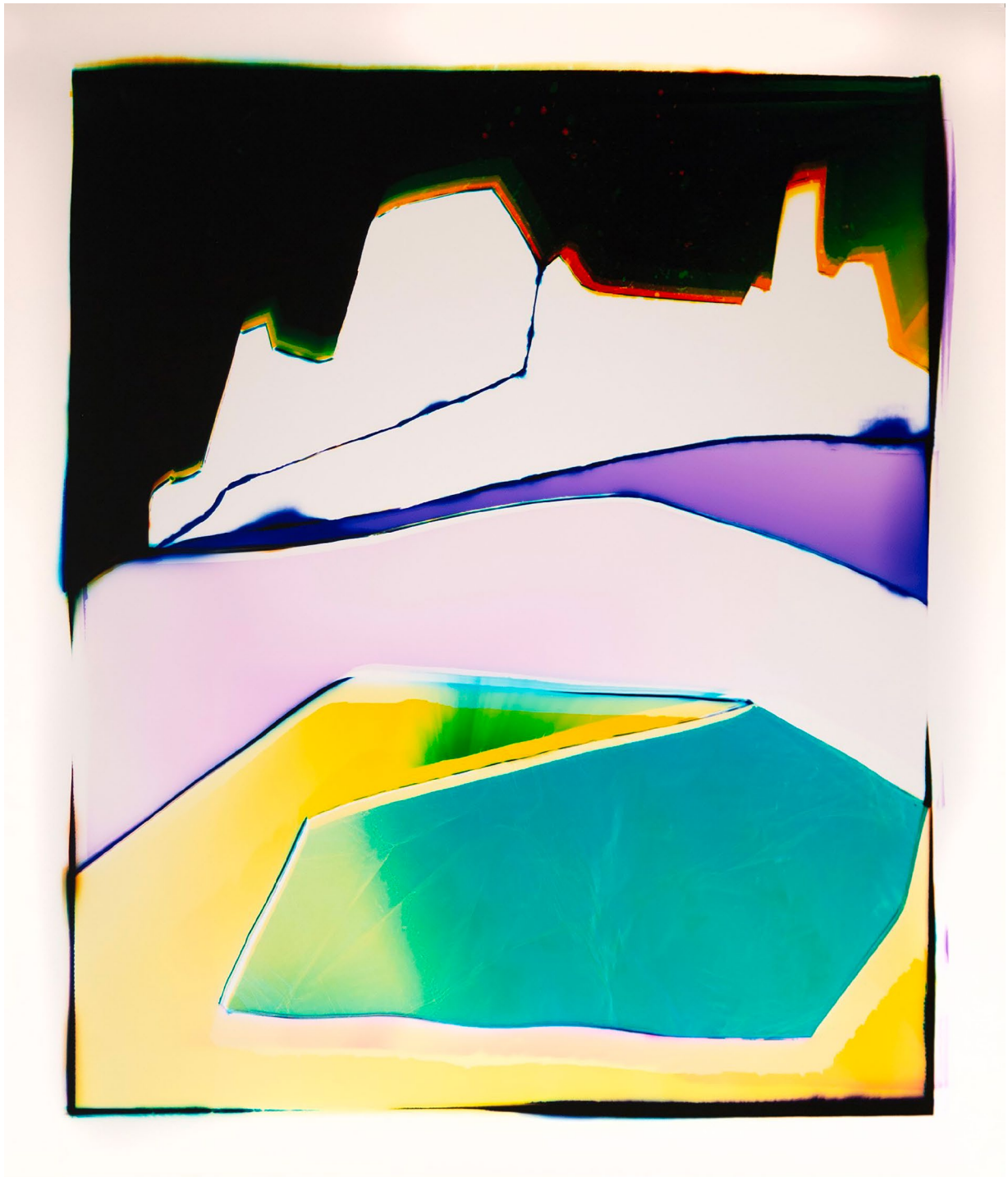
LIZ NIELSEN

Ice Mountain, 2021
Analog Chromogenic Photogram, on
Fujiflex, Unique
Image Dimensions:
23 x 28 1/2 in
58.4 x 72.4 cm



LIZ NIELSEN

Being with You, 2022
Analog Chromogenic Photogram, on
Fujiflex, Unique
Image Dimensions:
50 x 73 in
127 x 185.4 cm
Framed Dimensions:
52 1/2 x 79 in
133.3 x 200.6 cm



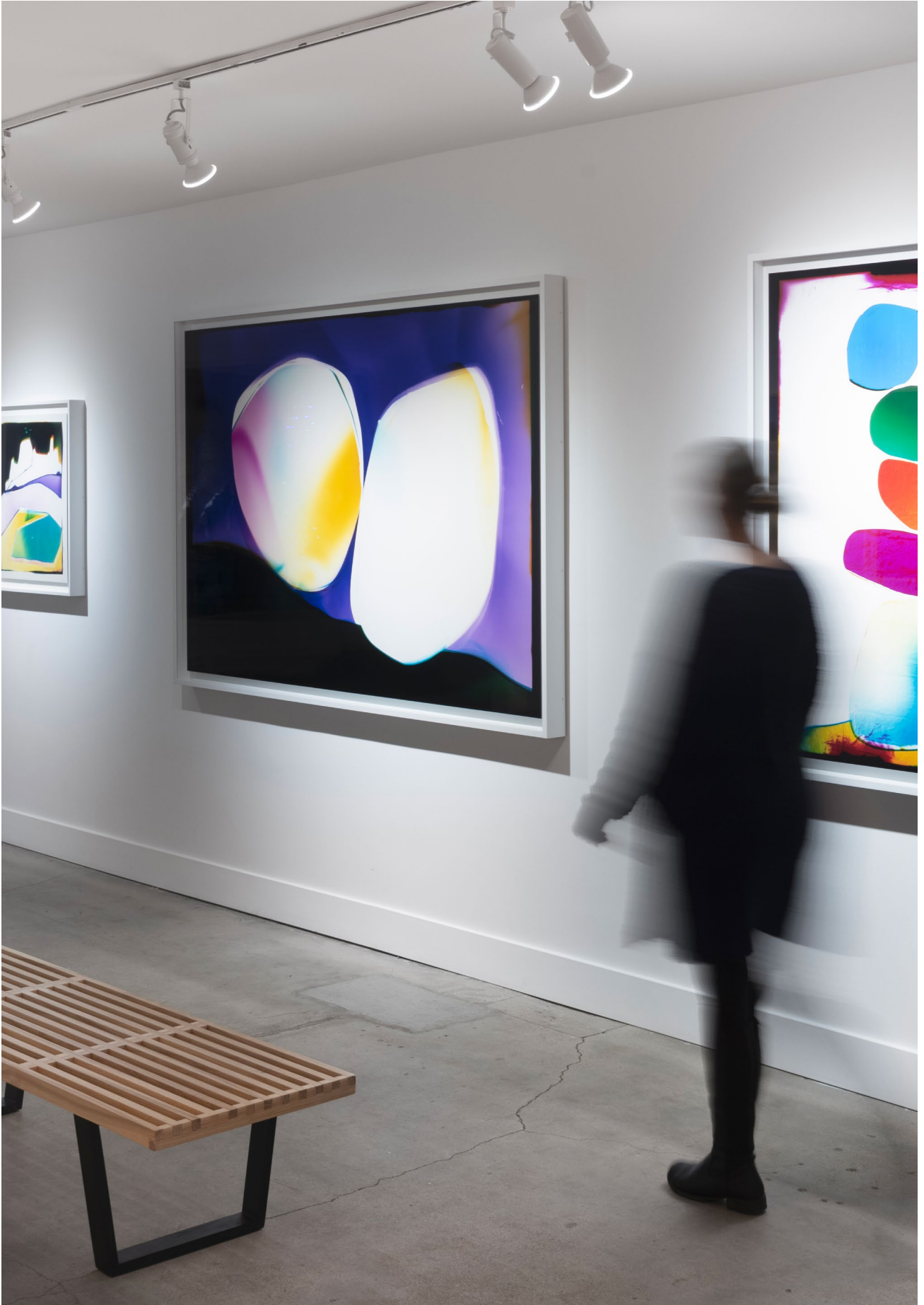
LIZ NIELSEN

Dream World, 2021
Analog Chromogenic Photogram, on
Fujiflex, Unique
Image Dimensions:
27 1/2 x 23 1/2 in
69.8 x 59.7 cm
Framed Dimensions:
31 x 27 in
68.5 x 78.7 cm



LIZ NIELSEN

Fashion Stone Stack, 2022
Analog Chromogenic Photogram. on
Fujiflex, Unique
Image Dimensions:
50 x 36 in
127 x 91.4 cm
Image Dimensions:
53 3/8 x 38 1/4 in
135.57 x 97 cm



TERRI LOEWENTHAL

(b.1972)



TERRI LOEWENTHAL

The history of landscape photography is rife with men behind cameras attempting to offer the definitive view of a particular land feature. (Think of Ansel Adams' iconic images of Half Dome and Carleton Watkins' famous compositions of Yosemite Valley.) This kind of image-making seeks to capture, as in "possess," an objective version of the natural world that does not (and has never) existed. As a woman seeking to reimagine the genre of landscape photography, my work overlaps multiple vantage points and shifts colors into oversaturated hues, exposing the fallacy of a single objective view and offering a rich, sublime subjectivity in its place that is faithful to the lived complexity of human-and-land interactions. Each of my images is a single exposure, in-camera composition that utilizes special optics I developed. The result is not a "made-up" image, but rather one that reflects



the truth of countless multiplicities: the human capacity for intimacy with land; our connection to a reality that is not merely factual but also arises from emotion and imagination; and our longing for wild, transformative experiences within and without the psyche.

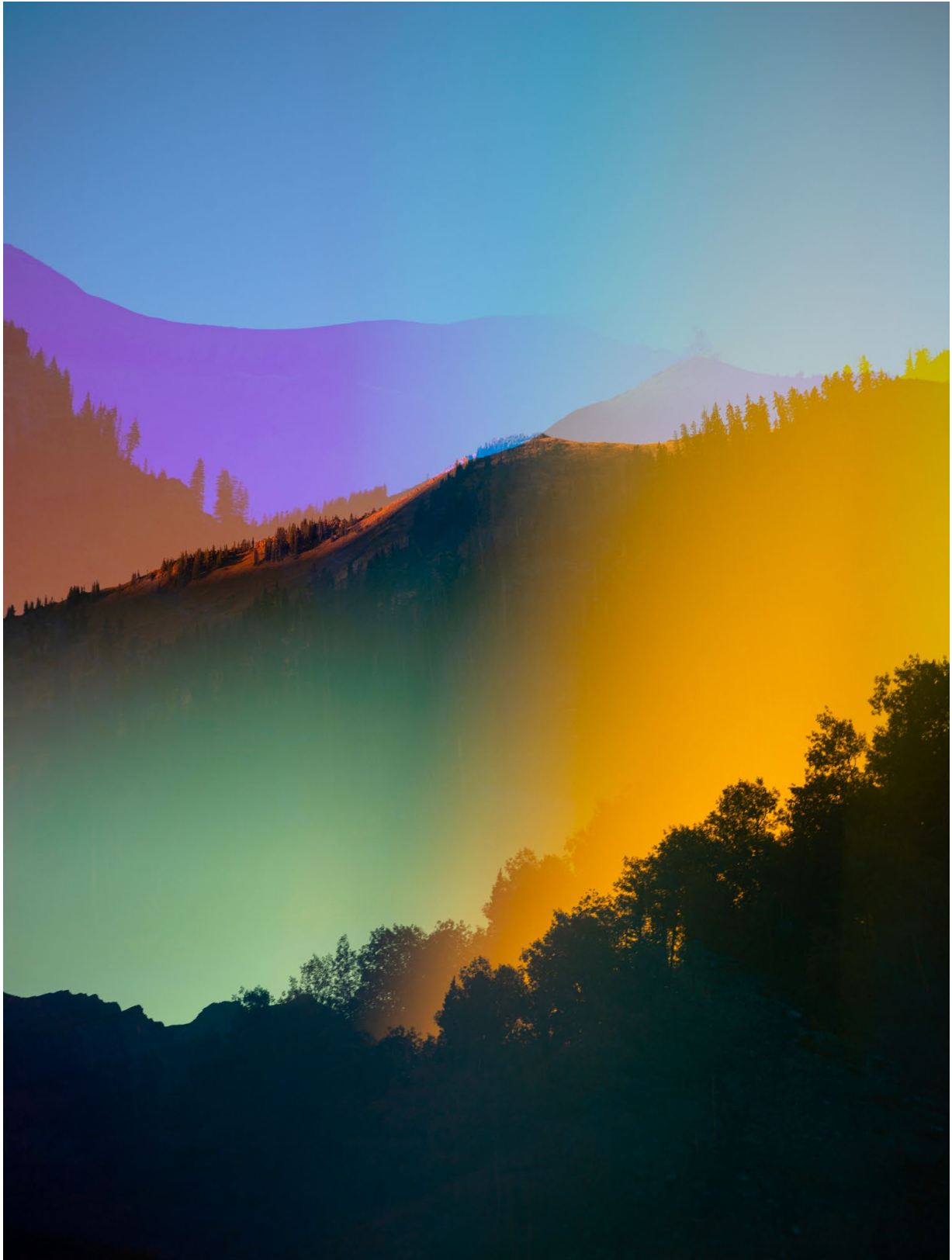
Terri Loewenthal has exhibited at diverse venues including Yerba Buena Center for the Arts (San Francisco, California), Berkeley Art Museum and Pacific Film Archive (Berkeley, California), San Jose Institute of Contemporary Art (San Jose, California) and Booth Western Art Museum (Cartersville, Georgia). Her work is included in many collections, public and private, including the City of San Francisco, McEvoy Foundation for the Arts, Fidelity Investments, Facebook and Instagram. She has been featured in many publications including Aperture, Harper's and Wired. She is also founder of The Chetwood, a residency program that provides housing for artists visiting the Bay Area, allowing them to create lasting community with supportive peer networks outside of typical art-making structures. Loewenthal is a frequent collaborator with many Bay Area arts organizations including Creative Growth (Oakland, California) and has been an active musician for over a decade; her bands Call and Response, Rubies and Shock have performed extensively nationally and internationally. Terri has a Bachelor of Arts from Rice University in Houston, Texas and is originally from Washington, D.C. and South Florida.



TERRI LOEWENTHAL *Psychscape 901 (Cathedral Lake, CO),
Psychscape 170 (Rustler Gulch, CO),
Psychscape 544 (Pyramid Peak, CO),
Psychscape 845 (Maroon Bells, CO), 2022*
Archival Pigment Print
Ed 1/5
30 x 40 in, ea
76.2 x 101.6 cm, ea



TERRI LOEWENTHAL *Psychscape 901 (Cathedral Lake, CO),*
2022
Archival Pigment Print
Ed 2/5
40 x 30 in
101.6 x 76.2 cm



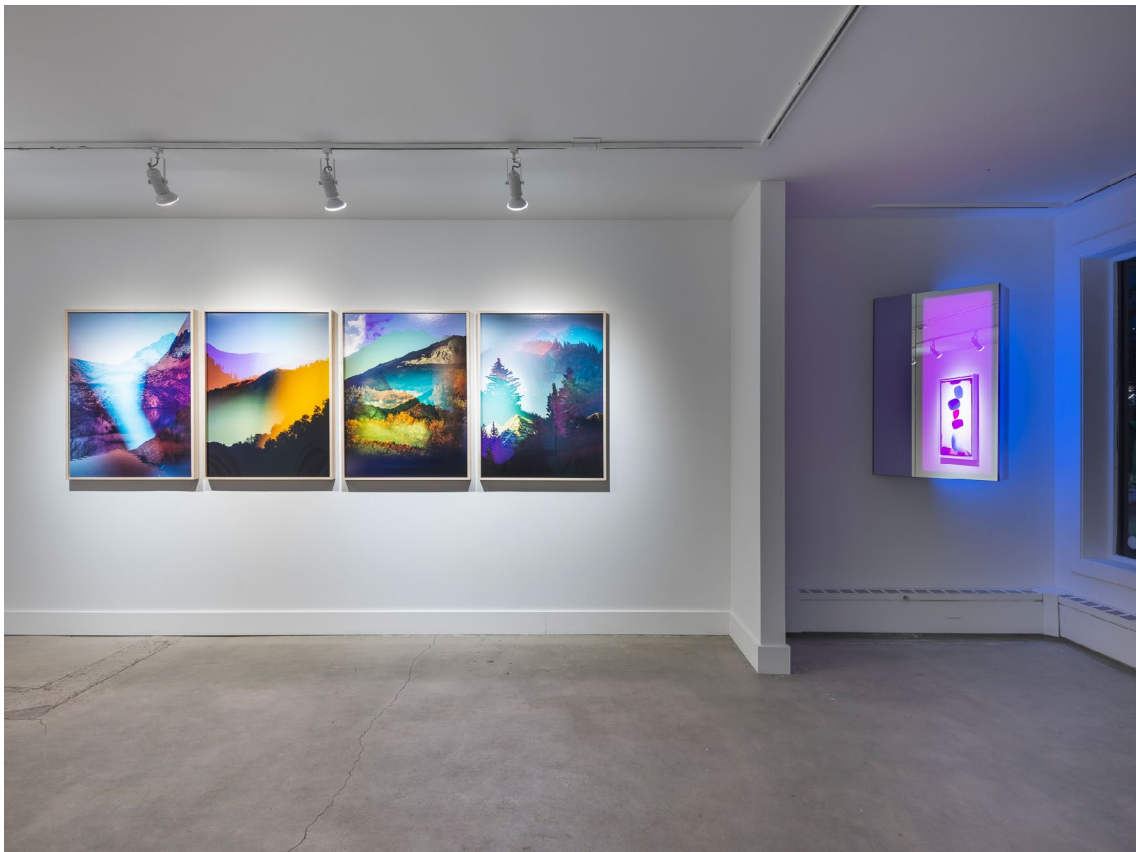
TERRI LOEWENTHAL *Psychscape 170 (Rustler Gulch, CO), 2022*
Archival Pigment Print
Ed 2/5
40 x 30 in
101.6 x 76.2 cm



TERRI LOEWENTHAL *Psychscape 544 (Pyramid Peak, CO)*, 2022
Archival Pigment Print
Ed 2/5
40 x 30 in
101.6 x 76.2 cm

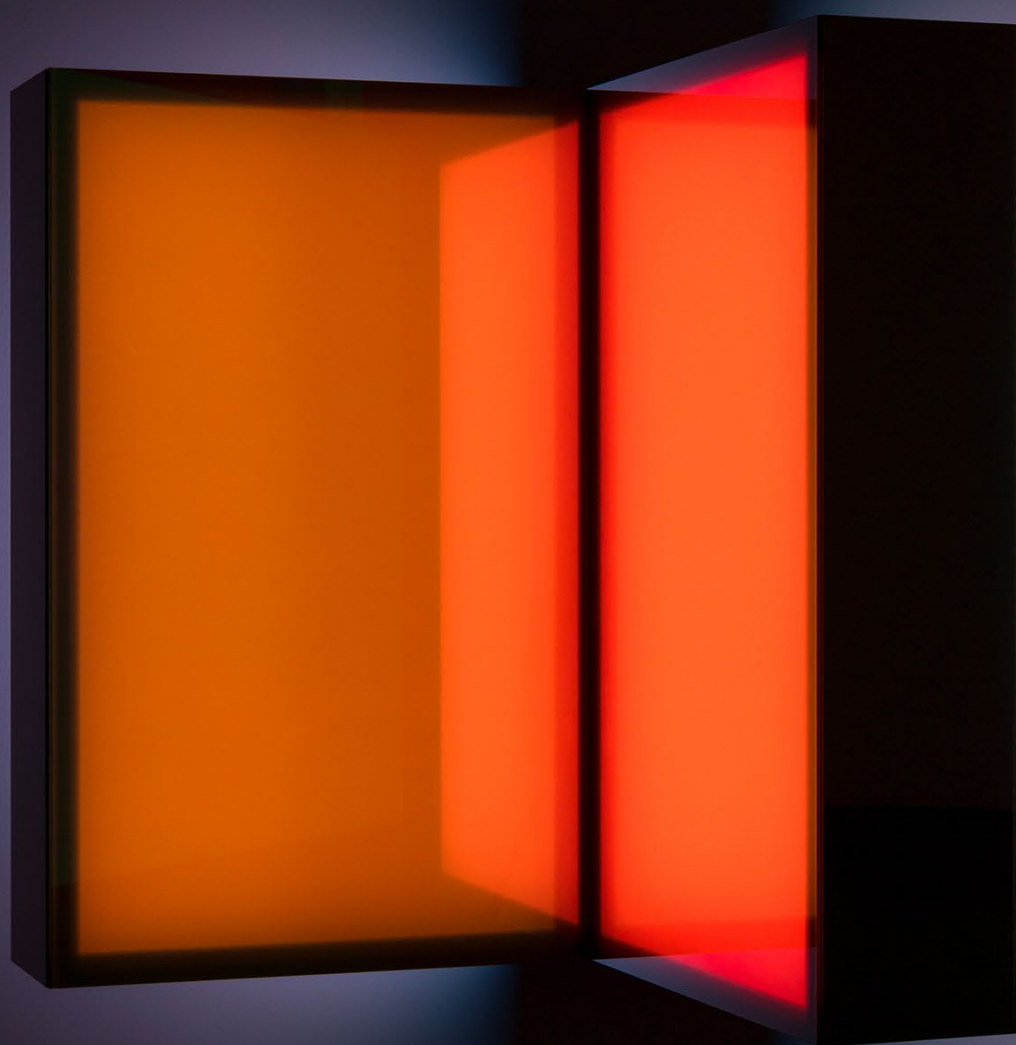


TERRI LOEWENTHAL *Psychscape 845 (Maroon Bells, CO)*, 2022
Archival Pigment Print
Ed 2/5
40 x 30 in
101.6 x 76.2 cm



PHILLIP K. SMITH III

(b.1972)



PHILLIP K. SMITH III

American artist Phillip K. Smith III (b. Calif., 1972) uses light as a medium to create optically shifting sculptures and site-specific installations. His minimal but imposing interventions into vast outdoor landscapes and more discretely scaled sculptures are nuanced perceptual encounters in response to the unique conditions of site and context. Expansile and living, Smith's boundary dissolving sculptures use mirrors and LED technology to alter the interplay of light, color, and surface in an expanded field, proposing shifts in experiential pace to modify the viewer's physical encounter. Trained as an artist and an architect at Rhode Island School of Design, Smith incorporates the site-specificity of architecture, with its reliance on scale, and its capacity to physically impact the human interaction it supports, to create immersive viewing experiences.



Recent projects include The Circle of Land and Sky (2017), part of the inaugural Desert X, the critically acclaimed Coachella Valley desert-wide, site-specific exhibition; Open Sky (2018), commissioned by Scandinavian fashion house COS for Italy's Salone del Mobile, Milan; Detroit Skybridge (2018), a 100-foot-long LED installation commissioned as part of Detroit's Library Street Collective city-wide revitalization effort; Three Half Lozenges, a permanent acquisition activating the three two-story high windows on the 1920's façade of the Newark Museum of Art in Newark, NJ; and Parallel Perpendicular, a series of 5 freestanding reflective and color-based volumes for the new West Hollywood Park in Los Angeles, CA. Upcoming public projects include a 50' high all white, torqued light and shadow work in North Scottsdale, AZ (2023), and Four Corners Extruded, a 42' high reflective and light-based work for Seattle Sound Transit (2023).

Smith currently has two solo exhibitions on view; Phillip K. Smith III: LIGHT + CHANGE at Palm Springs Art Museum and Three Parallels at Scottsdale Museum of Contemporary Art. He has been the subject of solo exhibitions at the Toledo Art Museum, Laguna Art Museum, Sonoma Valley Museum of Art, and the Palm Springs Art Museum. His work is in the permanent collections of the Museum of Fine Arts Boston, Toledo Museum of Art, Palm Springs Art Museum, Denver Art Museum, and Newark Museum of Art, and has been featured in hundreds of print and online publications, including Architectural Digest, artnet, ARTnews, Forbes, The Guardian, Los Angeles Times, Wallpaper*, Yatzter, and Whitehot Magazine, among others.



PHILLIP K. SMITH III

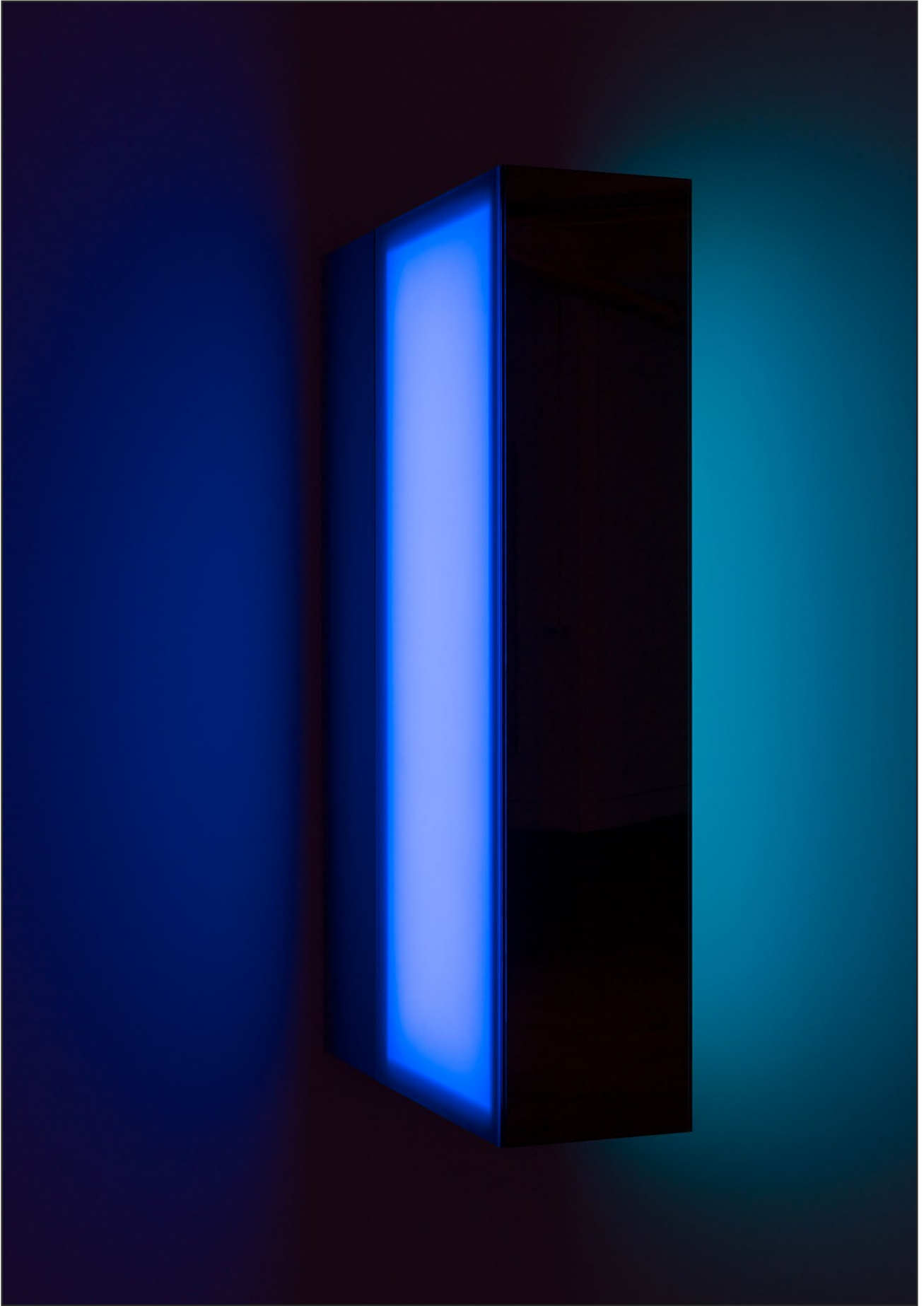
10 Columns: Small, 2019

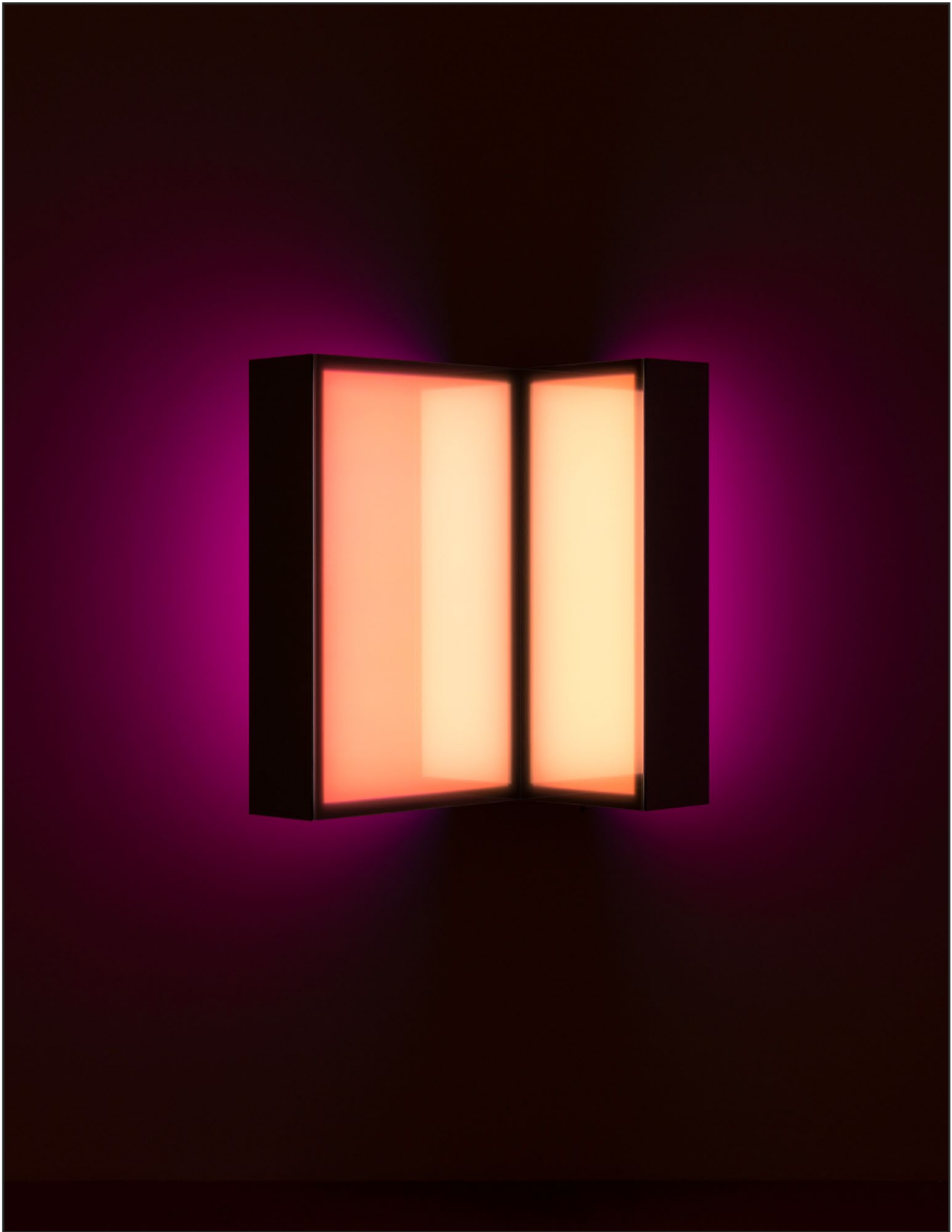
Aluminum glass, LED lighting, electronic components, unique color program.

Edition 1 of 2

42 1/8 x 23 5/8 x 17 3/4 in

107 x 60 x 45.1 cm

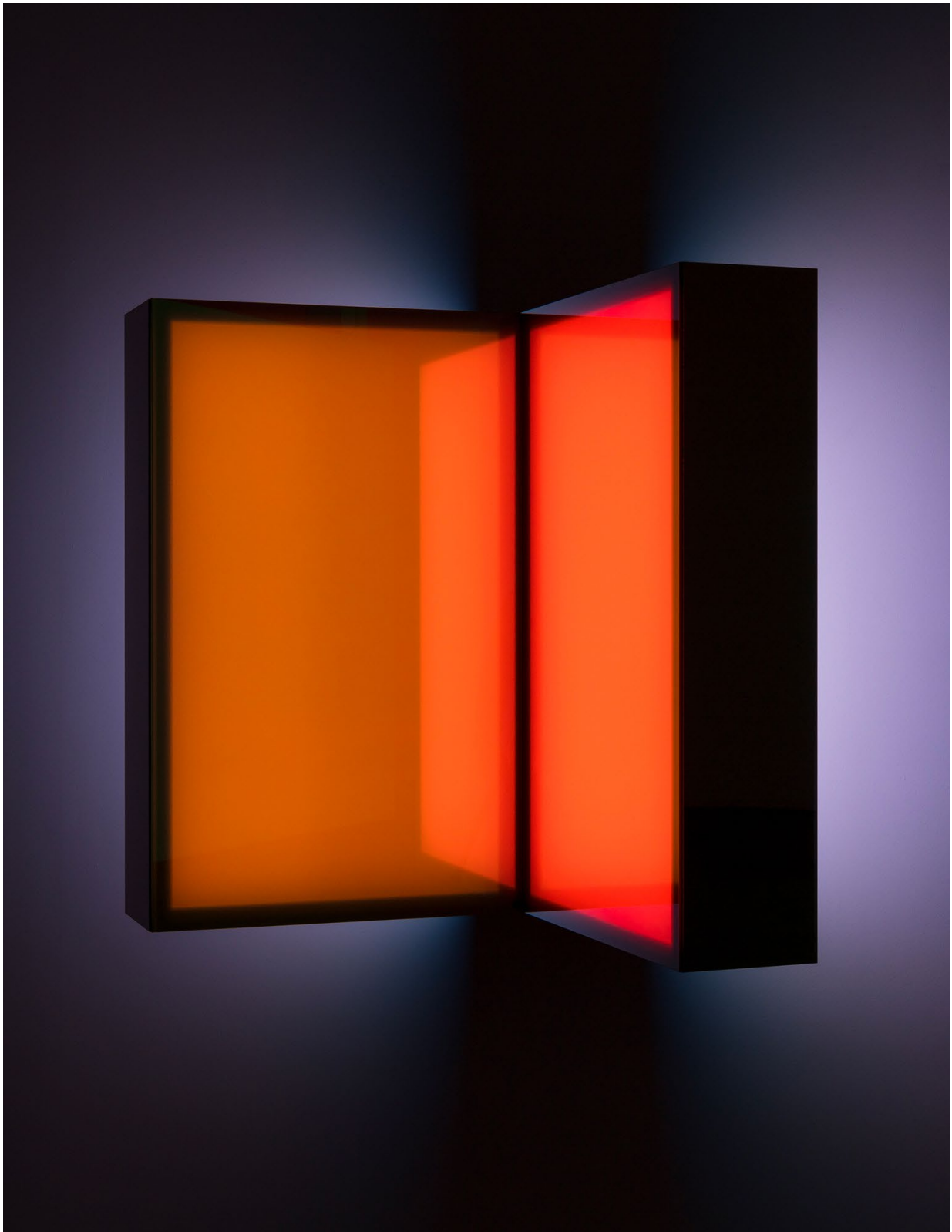




PHILLIP K. SMITH III

10 Columns: Small-Medium, 2019
Aluminum glass, LED lighting, electronic
components, unique color program.
Edition 1 of 2
42 1/8 x 42 1/8 x 24 3/4 in
107 x 109 x 63 cm



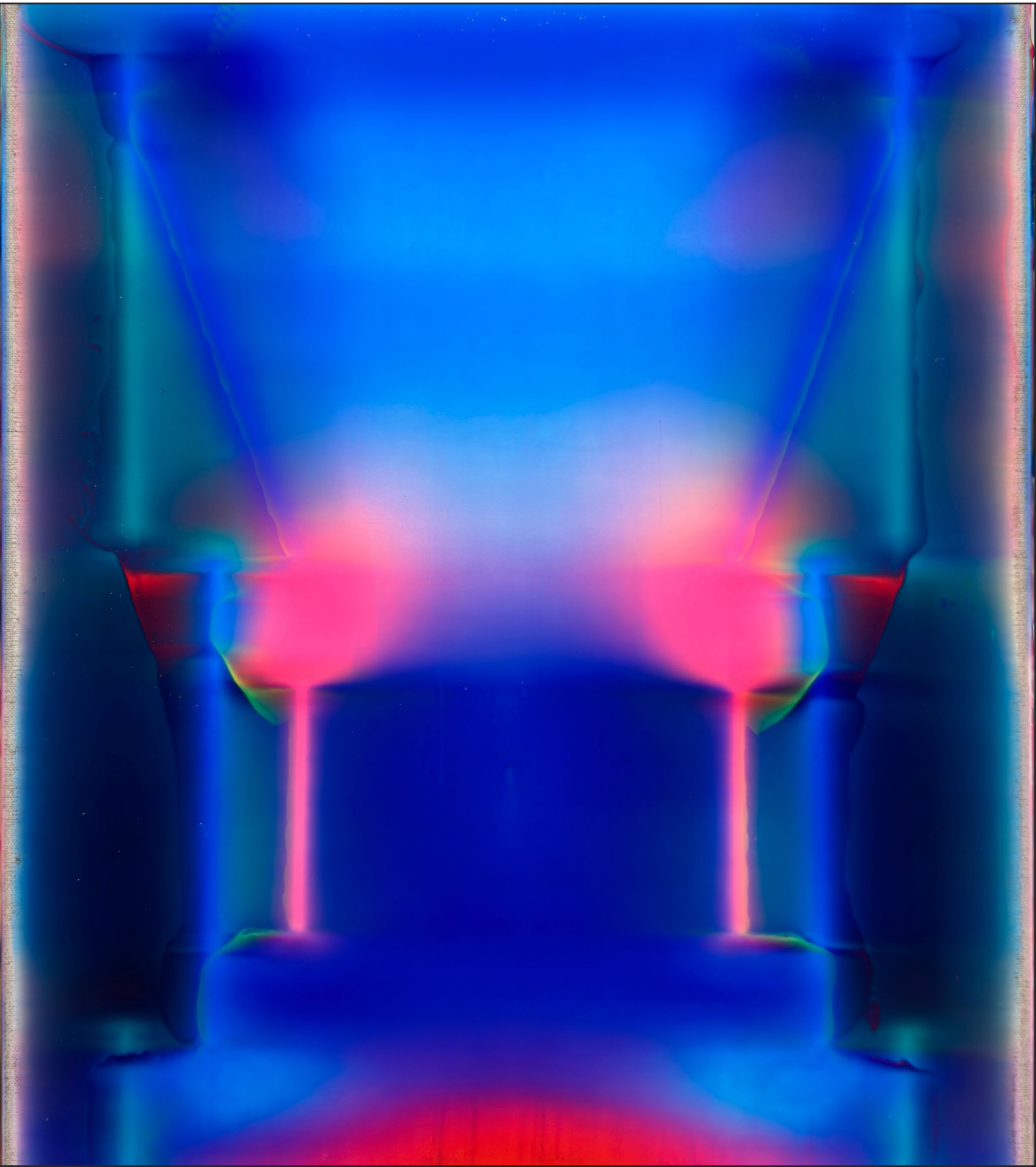


PHILLIP K. SMITH III

10 Columns: Medium-Medium, 2019
Aluminum glass, LED lighting, electronic
components, unique color program.
Edition 1 of 2
42 1/8 x 42 1/8 x 24 3/4 in
107 x 109 x 63 cm

RYAN CROTTY

(b.1977)



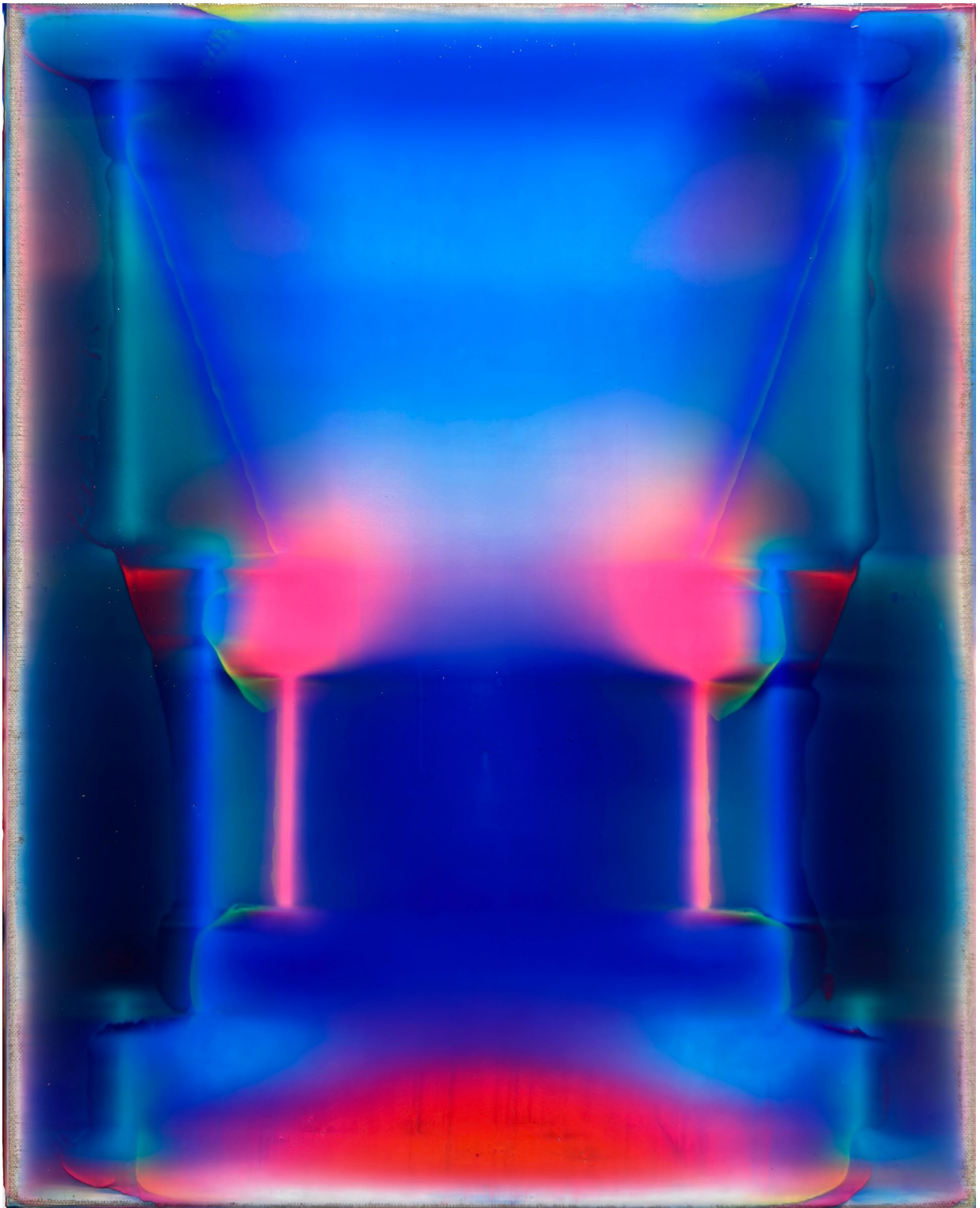
RYAN CROTTY

Ryan Crotty's (b. 1977, Auburn, NE) unconventional images employ compositions that spread out beyond the edges of the canvas, resulting in process-intensive paintings that investigate formal relationships of color and material. Crotty's work highlights visual evidence of the canvas support structure, surface imperfections, and materiality through his use of translucent paint. His unique layering technique generates a striking interplay of light and color that challenges visual interpretation of a two-dimensional surface.

Crotty is most known for primary colors that blend together to create secondary and tertiary color field paintings with luminous reflective surfaces that glow with meditative calm. Some works appear to glow and could be mistaken for lightboxes. However, they reveal their true form at their canvas's edges, which Crotty leaves bare except for the rivulets of paint that collect over the course of their making. The artist continually experiments with the materiality of paint, repurposing plexiglass sheets as squeegees to spread pigments, and coaxing tonal interactions that bewilder the eye.

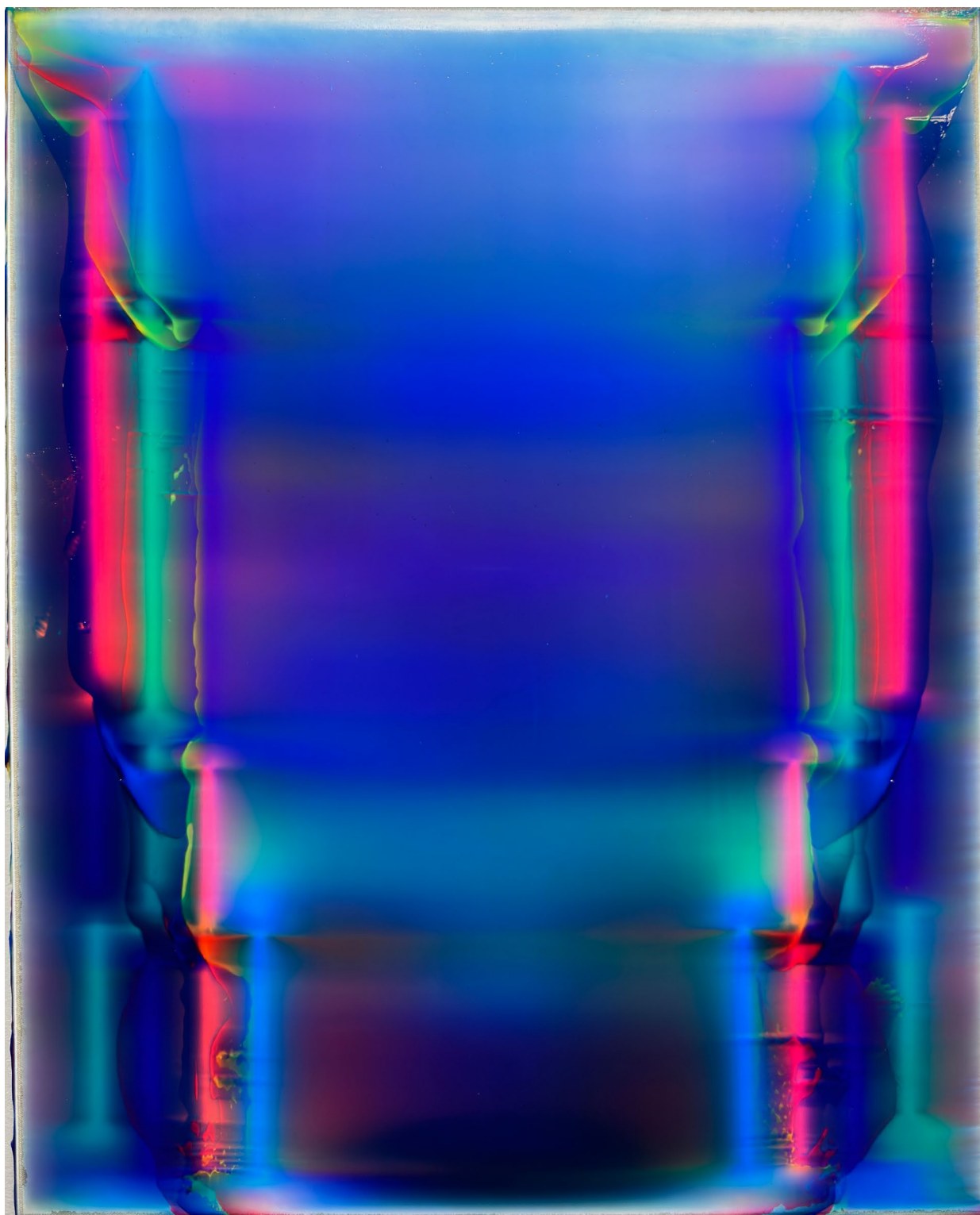
Crotty earned a BFA in painting from the University of Nebraska-Lincoln and a MFA in painting from Syracuse University. His work has been featured in gallery exhibitions internationally, the NADA art fair New York, and select institutional shows including the Museum of Nebraska Art, University of Nebraska (Kearney, NE) and the Eisentrager-Howard Art Gallery, University of Nebraska (Lincoln, NE). Crotty has been featured in publications such as *The New York Times*, *Hyperallergic*, *Design Milk* and the *Washington Post* among others.





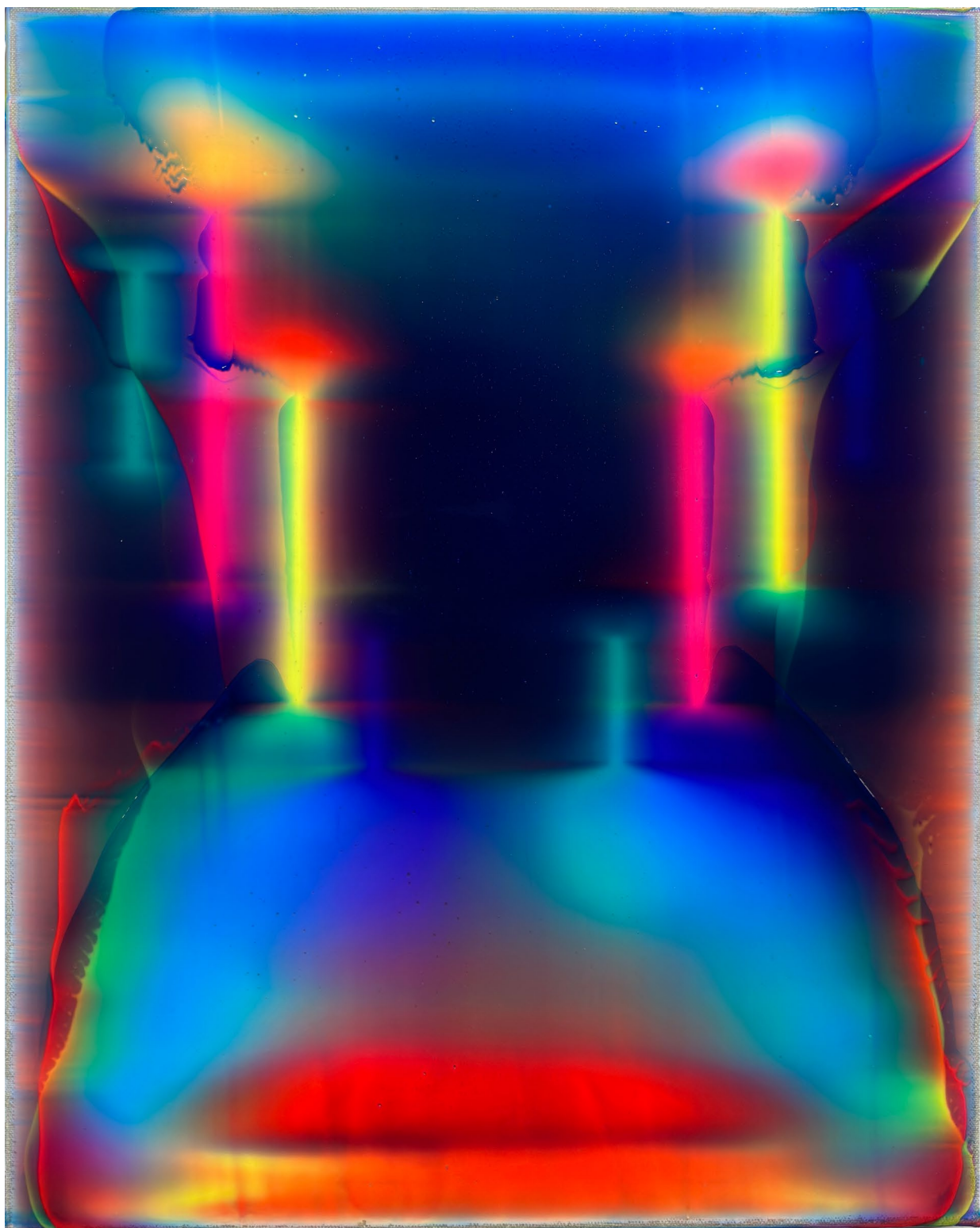
RYAN CROTTY

Waved So Softly, 2023,
Acrylic, gloss gel, and modeling paste on
linen
20 x 16 in
50.8 x 40.6 cm



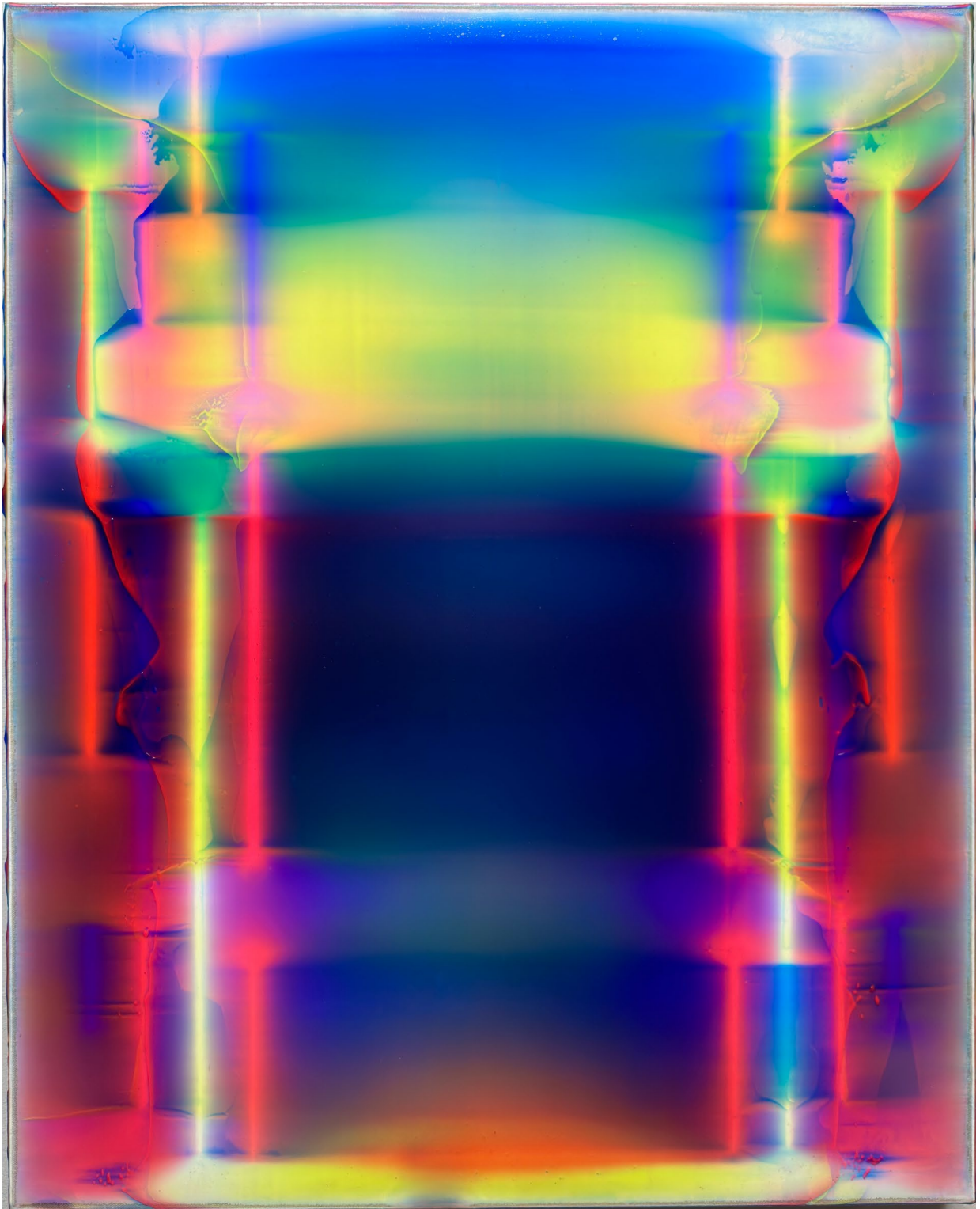
RYAN CROTTY

An Element, 2023
Acrylic, gloss gel and modelling paste on
canvas
30 x 24 in
76.2 x 61 cm



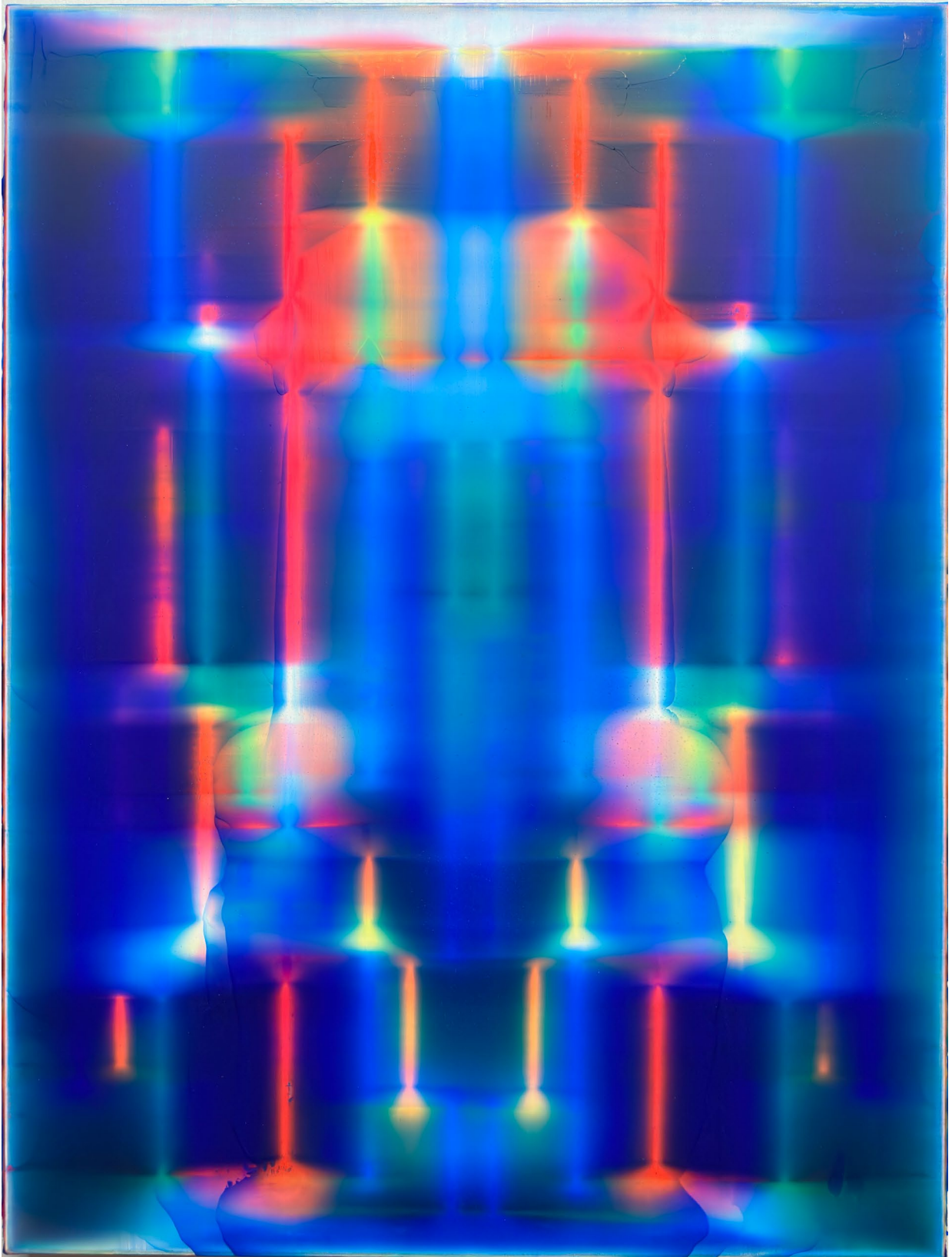
RYAN CROTTY

Seeker, 2023
Acrylic, gloss gel and modelling paste on
canvas
20 x 16 in
50.8 x 40.6 cm



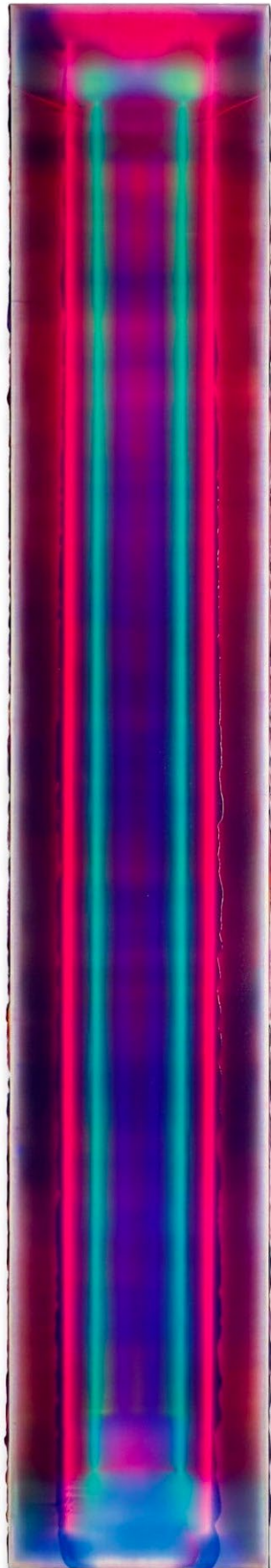
RYAN CROTTY

Upper Crust, 2023
Acrylic, gloss gel and modelling paste on
canvas
30 x 24 in
76.2 x 61 cm



RYAN CROTTY

Mind Meld, 2023
Acrylic, gloss gel and modelling paste on
canvas
40 x 30 in
101.6 x 76.2 cm



RYAN CROTTY

LT-VH56, 2023

Acrylic, gloss gel and modelling paste on
canvas

70 x 12 in

177.8 x 30.5 cm



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