

HEXTON

modern | contemporary



RIPPLE
WINTER '23 EXHIBITION

There is an ongoing force that has pulled some of the most brilliant minds of the 20th and 21st century to Aspen, inspiring them to create and connect through what would eventually become known as the Aspen Idea (the unification of mind, body and spirit). It may be that this pull is related to the abundant silver reserve that was buried beneath the ground, with its magnetic force drawing ambitious dreamers all the way back to the Silver Rush of the 1800's. There was a fascination with this place even into the "Quiet Years" of the early 20th century. However, it took the strength and vision of Chicago's Elizabeth and Walter Paepcke to thrust modern Aspen into the cultural zeitgeist, and once again bring it back to life as a destination to explore the human condition.

Ever since that period, a steady stream of artists, photographers, philosophers, dancers, musicians, scientists, and philanthropists have sought sanctuary in the combination of solitude and vibrancy that this town provides. They have come to hone their craft or speak at Anderson Ranch Arts Center. They have discussed art and its place within modern society via The Aspen Institute, or shown work at the internationally recognized Aspen Art Museum. Collectors too have flocked here and, upon arrival, invited artists to join them and witness the unspoiled majesty that has pulled so many to this destination.

Patrons such as John Powers' not only invited the likes of Christo and Jeanne-Claude, Robert Rauschenberg, and Jasper Johns to Aspen, but also went as far as establishing a permanent exhibition space for his collection tucked beneath the peaks of the Roaring Fork Valley. This dedication to the arts seems sparked by the Paepcke family's foresight to commission a group of groundbreaking artists to infuse Aspen with a sense of cultural purpose, including Eero Saarinen, Buckminster Fuller, and Herbert Bayer.

This exhibition, the first in Hexton Gallery's ongoing exploration of Aspen's historic impact on the visual arts, reveals a ripple effect. Important contemporary artists continue to be drawn to this mountain paradise, adding to the town's artistic heritage.

Herbert Bayer sits at the forefront of these historic luminaries, single-handedly shaping the Aspen Institute campus, and now the subject of his own museum on the Institute's grounds. Bayer had already been aligned with the Surrealists as well as the Bauhaus when he arrived in Aspen from Austria in 1945. Bayer's multifaceted career had a profound impact on design, architecture and art. As such, his influence on younger generations of artists has found its way across many artistic genres.

Friedel Dzugas, a German abstract painter, worked alongside many colorfield painters of the time. Dzugas, who shared a studio with Helen Frankenthaler for many years, arrived in Aspen in the mid-60's to lecture at the Aspen Institute. The work featured in this exhibition is titled Ute, likely in reference to the Ute Indians that occupied the Aspen area originally, and whose name gave rise to Aspen's original moniker, Ute City.

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The exhibition also highlights work from Christo and Jeanne-Claude, the conceptual art duo who explored the region and staged one of their first major US installations only 40 miles from Aspen, the “Valley Curtain”. The two would return multiple times over the following decades to work on additional projects and collaborate at Anderson Ranch, establishing a strong connection to Colorado.

Richard Carter, Bayer’s studio assistant– now a legendary fixture in the Roaring Fork Valley and beyond– is featured here. His geometric paintings simultaneously synthesize a constructivist vision paired with an organic connection to nature and its processes.

Contemporary painter and designer Evan Hecox also found deep inspiration from Herbert Bayer’s landscapes. Hecox visited Aspen as a young child with his artist parents. They attended the International Design Conference in the mid 70s and early 80s, and coexisted with an impressive list of artists visiting and working in the valley around the same time. Inspired by what he saw, his reinterpretations of iconic elements from both the urban and natural settings embody the Aspen Idea.

Linked to visual cues found in Bayer’s strong geometric forms and mid-century design, Rachel Garrard (who will be the subject of an Aspen solo-exhibition at Hexton Gallery, June 2023) finds inspiration from the land and mines it into paintings, totems, and iconography of mystic and seemingly bygone eras.

Rebecca Sharp is an artist and musician by way of Brazil, whose intimate works “quietly update Surrealism,” as noted by Roberta Smith in her New York Times article covering the 2022 Frieze NY edition. Upon closer examination, one learns of the multiple planes in which the artist operates; base layers referencing the natural world are seen subverted by layers of humanity’s interaction with (or appropriation of) the land. Sharp will be an Artist in Residence at Anderson Ranch during the Spring of 2023, and also the subject of a Hexton Gallery solo exhibition later this Summer.

Aspen has always embodied a pioneering spirit, and the artists who find their way here are no exception. Venturing into unknown territories, both physically and spiritually, involves taking risks. Every artist who dared to push forward to create something new affected many of those who came after. Oftentimes these reverberations are deliberate, however, in some cases they can be inadvertent. Like throwing a rock in the water and watching its ripples cross over to shore, the inspiration required to activate creativity is unbroken, everflowing, and deserves to be explored.

RIPPLE
WINTER '23 EXHIBITION

HERBERT BAYER

FRIEDEL DZUBAS

CHRISTO

RICHARD CARTER

EVAN HECOX

REBECCA SHARP

RACHEL GARRARD

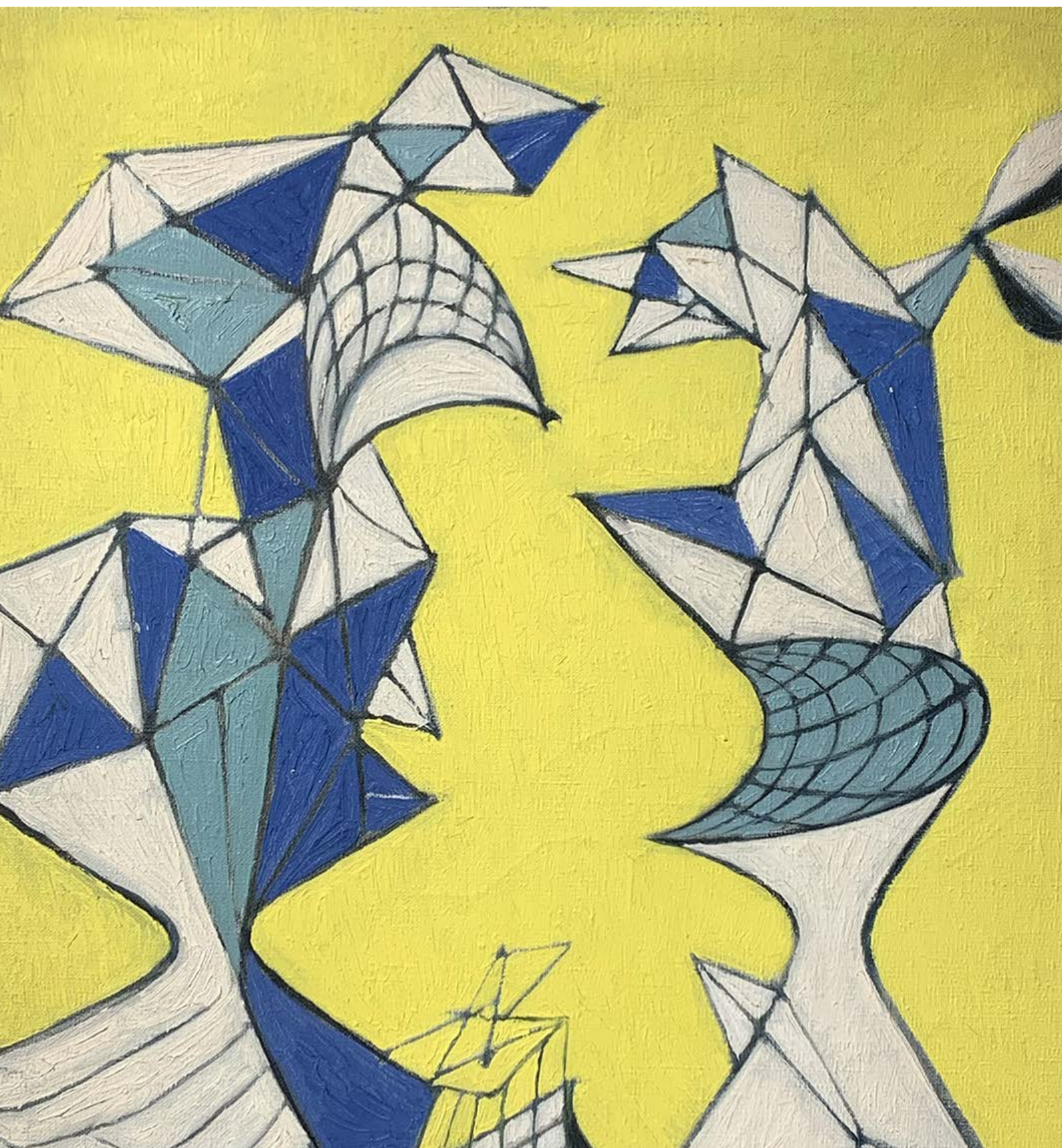
RIPPLE

WINTER '23 EXHIBITION



HERBERT BAYER

(1900–1985)



HERBERT BAYER

Herbert Bayer (1900-1985) was an Austrian-American graphic artist, painter, and architect, influential in spreading European principles of art and advertising in the United States. Bayer was first trained as an architect, but from 1921 to 1923 he studied typography and mural painting at the Bauhaus, then Germany's most advanced school of design. He became a master of typography and advertising at the Bauhaus and simultaneously was an art director with Vogue. In 1928 he moved to Berlin, where he worked in advertising, painting, exhibition design, typography, and photography. Although never formally connected with Surrealism, Bayer was fascinated by dream imagery and embraced photomontage as a means of visualizing the psychological realities of modernity. He moved to New York City in 1938 where he concentrated on advertising design.



Aspen Historical Society, Cassatt Collection

His story developing Aspen, CO into a major cultural center began in 1946. Bayer became chairman of the department of design of the Container Corporation of America and design consultant for Aspen Development, a corporation that staged an annual festival of the arts. In the latter capacity he designed many architectural projects, such as the Aspen Institute for Humanistic Studies and the Music Tent used during the annual music festival. He also experimented in environmental sculpture, such as Marble Garden and Beyond the Wall, while continuing his work in painting and the graphic arts. His footprint remains very much alive in Aspen today, as demonstrated by the recent opening of the Resnick Center for Herbert Bayer Studies on the campus of the Aspen Institute. His driving force here has inspired artists from around the world for generations.

He received a gold medal from the American Institute of Graphic Arts in 1970. Bayer is featured in many important museum collections including: Cooper Hewitt Smithsonian Design Museum, New York City; Museum of Modern Art, New York City; Museum of Fine Arts, Houston; The Metropolitan Museum of Art, New York City; National Gallery of Art, Washington DC; Tate Britain, London, UK; Guggenheim Museum, New York City and the Denver Art Museum among others.



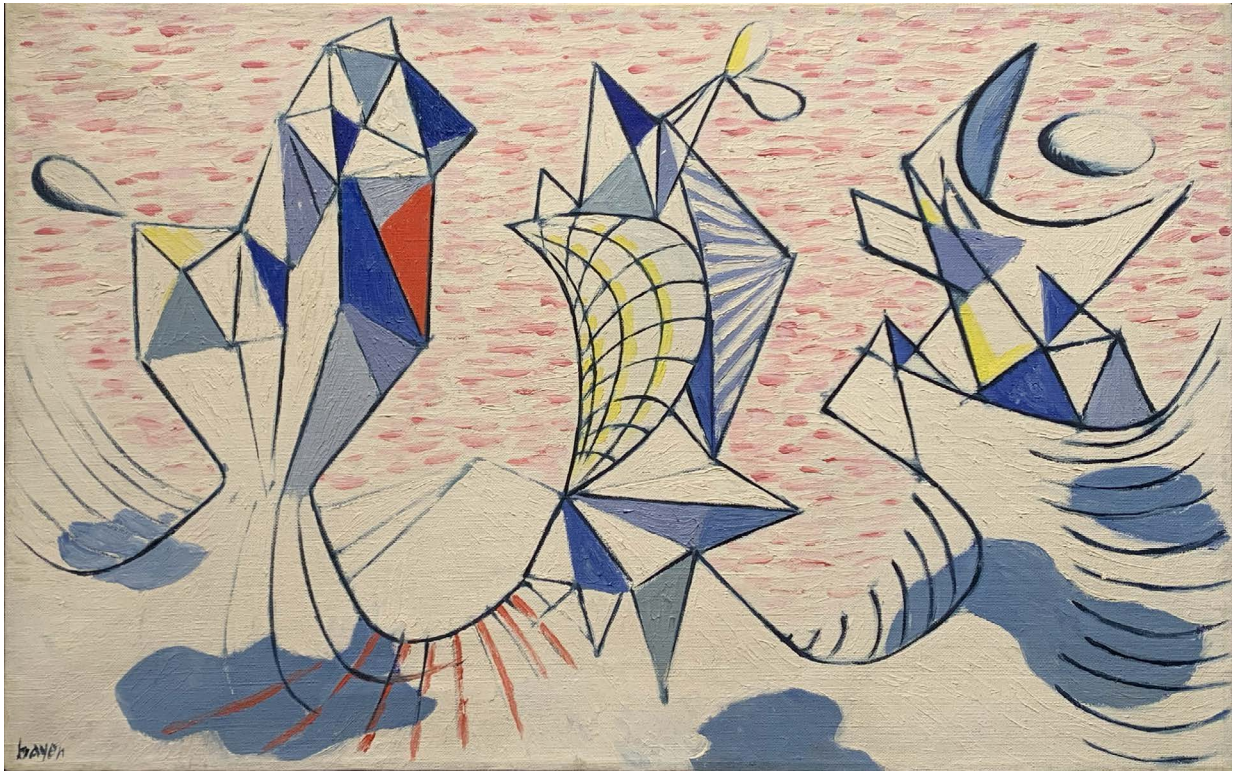
HERBERT BAYER

Untitled, 1944-1948

Oil on Canvas

24 x 20 in

61 x 50.8 cm



HERBERT BAYER

Untitled, 1944-1948
Oil on Canvas
15 1/2 x 23 1/2 in
39.4 x 59.7 cm



FRIEDEL DZUBAS

(1915-1994)



FRIEDEL DZUBAS

Friedel Dzupas (1915-1994) displays a mastery of color, light and scale. A painter who emphasized simplified forms and color as a means of expression, he is often presented alongside other Color Field artists of the time and, in fact, shared a studio with Helen Frankenthaler. However, Dzupas displays singular ties to historic painterly handling and pictorial structure. His 1976 painting, *Ute*, seems to honor the history and soul of the Ute peoples whose ancestral lands cover the majority of Colorado, a connection that likely emerged from his mid-60's visit to lecture at the Aspen Institute. This spiritual realm and its landscapes are central to his inspiration, and this painting is a perfect example of what sets him apart from his contemporaries. It highlights an independent style.



His colorsapes are celebrated for their dynamic shapes and dramatic coloration. His use of Magna paint in *Ute* is an integral feature in his work, and creates a different effect than the stain painting techniques used by many of his peers. Using this medium, Dzupas creates a unique form of abstraction with rolling flights of color that have texture and opacity, hinting at the land in which they portray. His work incorporates into its surfaces floating, luminous spaces all referencing the spirit of the land.

With representation in America (Lawrence Rubin, Knoedler, and Emmerich, New York and Nicholas Wilder, Los Angeles, among others), the United Kingdom (Kasmin Ltd., London), Canada (David Mirvish Gallery, Toronto) and Germany (Hans Strelow) in the 1960s and 70s, Dzupas's career was assured. He left New York City in 1967 for a teaching position at Cornell University and then moved to Cambridge, Massachusetts, as the visiting artist at the School of the Museum of Fine Arts in Boston from 1976 to 1983. While in Boston, Dzupas was commissioned by Shawmut Bank of Boston to create what became his magnum opus, *Crossing (Apocalypse Cum Figurais)*, 1975, a mural painting for the lobby, the largest abstract painting in America to date.



FRIEDEL DZUBAS

Ute, 1976
Magna on canvas
33 1/8 x 62 in
84.1 x 157.5 cm



Friedel Dzubas, who shared a studio with Helen Frankenthaler for many years, arrived in Aspen in the mid-60's to lecture at the Aspen Institute. The work featured in this exhibition is titled *Ute*, likely in reference to the Ute Indians that occupied the Aspen area originally, and whose name gave rise to Aspen's original moniker, Ute City.

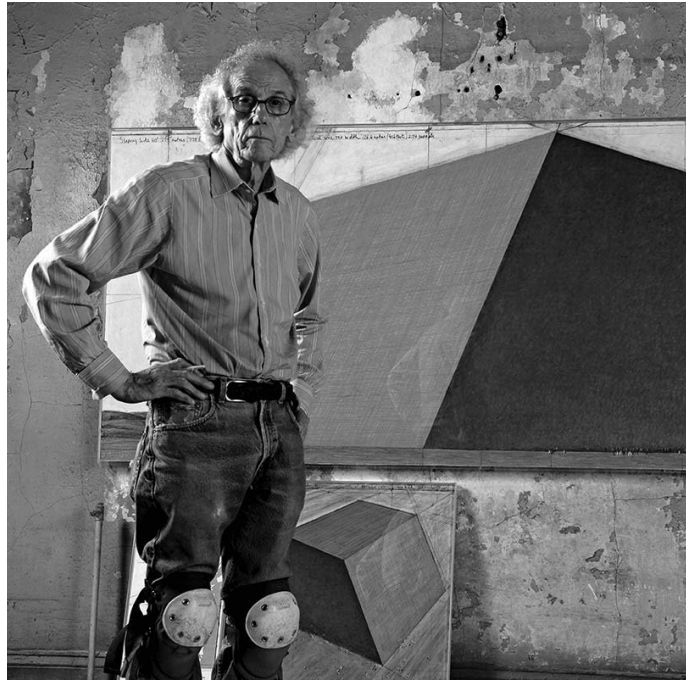
CHRISTO

(1935-2020)



CHRISTO

Christo was born in Bulgaria in 1935, and went on to establish himself as a renowned artist in several other countries over his lifetime. He met and began collaborating with his wife Jeanne-Claude in Paris, where the two endeavored to make art accessible to everyone, not just to the elite few in established museums and galleries. From his earliest wrapped projects to the more monumental outdoor undertakings he completed with Jeanne-Claude, Christo's art transcended both limitation and expectation to achieve what most would have considered impossible. In an effort to change the way people perceive their everyday objects and surroundings, Christo spent his career calling attention to places and things by concealing them or highlighting the negative spaces within them. He was a pioneer of environmental art, and the purpose of his work was always meant to be its fleeting nature, a moment in time to be experienced first-hand and cherished in memory alone.



Over a career that spanned five decades, Christo and Jeanne-Claude conceived and executed transformative outdoor installations that encouraged their viewers to feel, question, and often physically interact with the work they saw. With an artistic mission that offered "revelation through concealment," they were legendary for their large-scale environmental projects such as *The Gates*, in which they transformed New York's Central Park, and *Floating Piers*, a 1.9-mile-long walkway across the water of Lake Iseo, Italy, among other feats. For their massive art projects, many of which took several years to complete and included the carefully orchestrated convincing of government officials, judges, environmental groups, and landowners, Christo and Jeanne-Claude never accepted grant funding and always returned their projects' spaces in pristine condition once the temporary exhibitions came to a close. They believed that the entire journey to completing each work, permits and government negotiations included, was just as much a part of the artistic process as the finished impact itself.



CHRISTO

*Valley Curtain (Project for Aspen,
Colorado), 1970*
Pencil, fabric, photostat and charcoal
28 x 22 in
71.1 x 55.9 cm



CHRISTO

Wrapped Magazines, 1964
Polyethylene, rope, twine and Esquire
magazines on wooden board
16 x 12 1/4 x 5 3/4 in
wooden board: 19 x 14 3/4 x 2 in
40.6 x 31.1 x 14.6 cm
wooden board: 48.3 x 37.5 x 5.1 cm





CHRISTO

Valley Curtain (Project for Colorado), 1972
 Fabric, staples, paint, wax crayon, pencil
 and ball point pen
 28 x 22 in
 71.1 x 55.9 cm

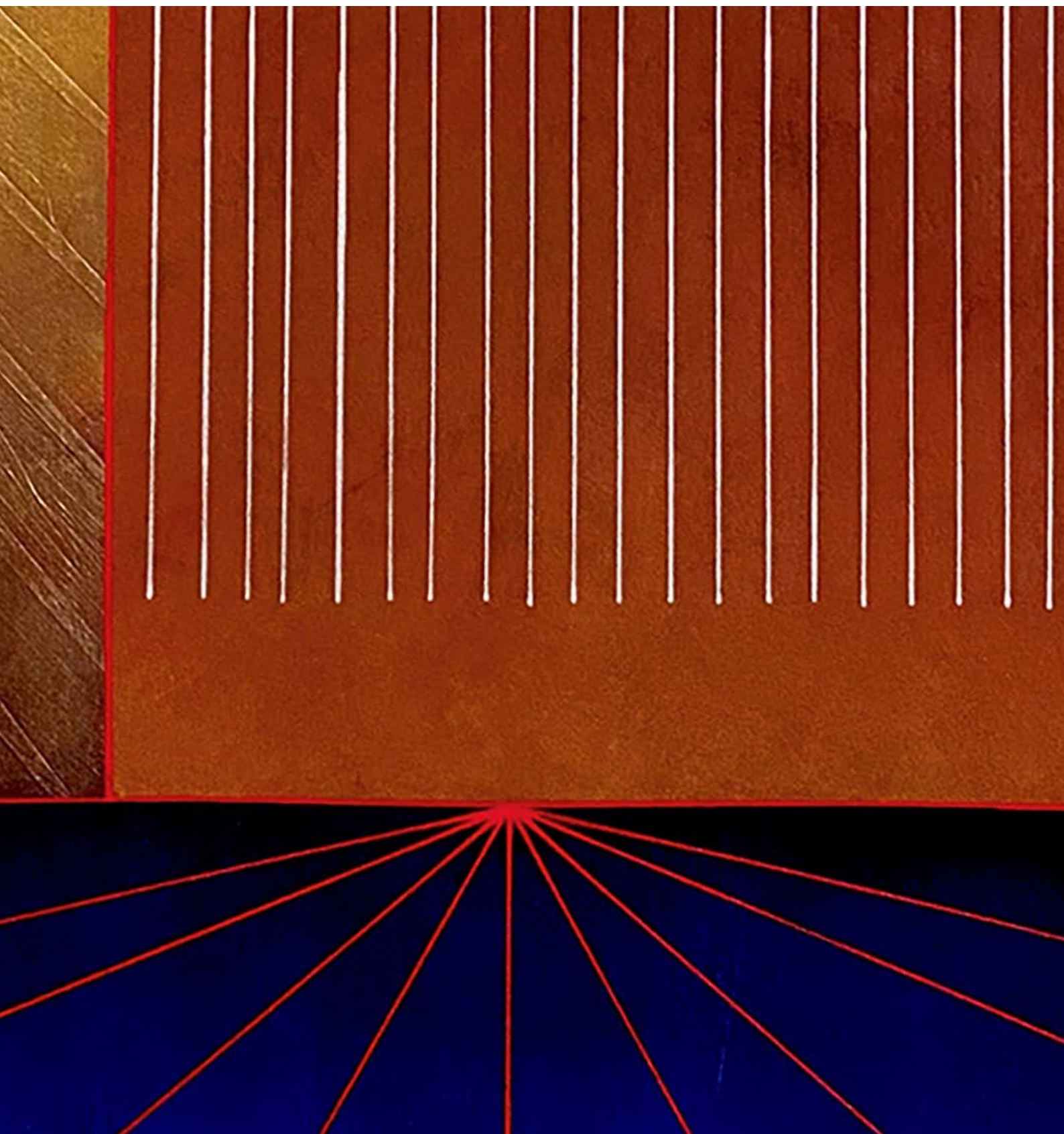


The *Valley Curtain* project was originally conceived in Aspen, CO prior to its execution in Rifle Gap. There are only a handful of collages depicting the Aspen location, including the rare *Valley Curtain (Project for Aspen, Colorado)* featured in this exhibition. This collage was sold to Beyeler Gallery, Basel, in the early 1970s and exhibited at James Goodman Gallery, New York, in 1985 where Christo and Jeanne-Claude bought it back. It has remained in the artist's possession ever since.

This work is featured in Dean Sobel's seminal book, *One Hour Ahead, The Avant Garde in Aspen, 1945-2004* (page 73)

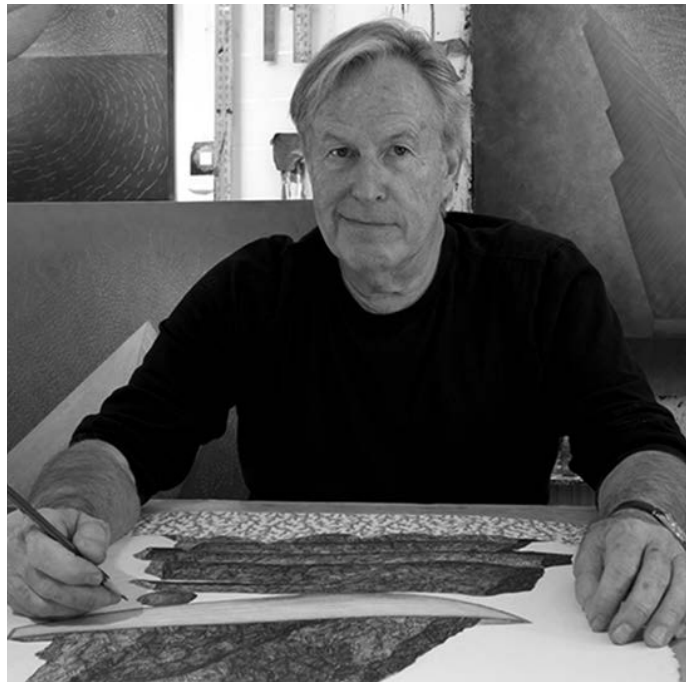
RICHARD CARTER

(b.1946)



RICHARD CARTER

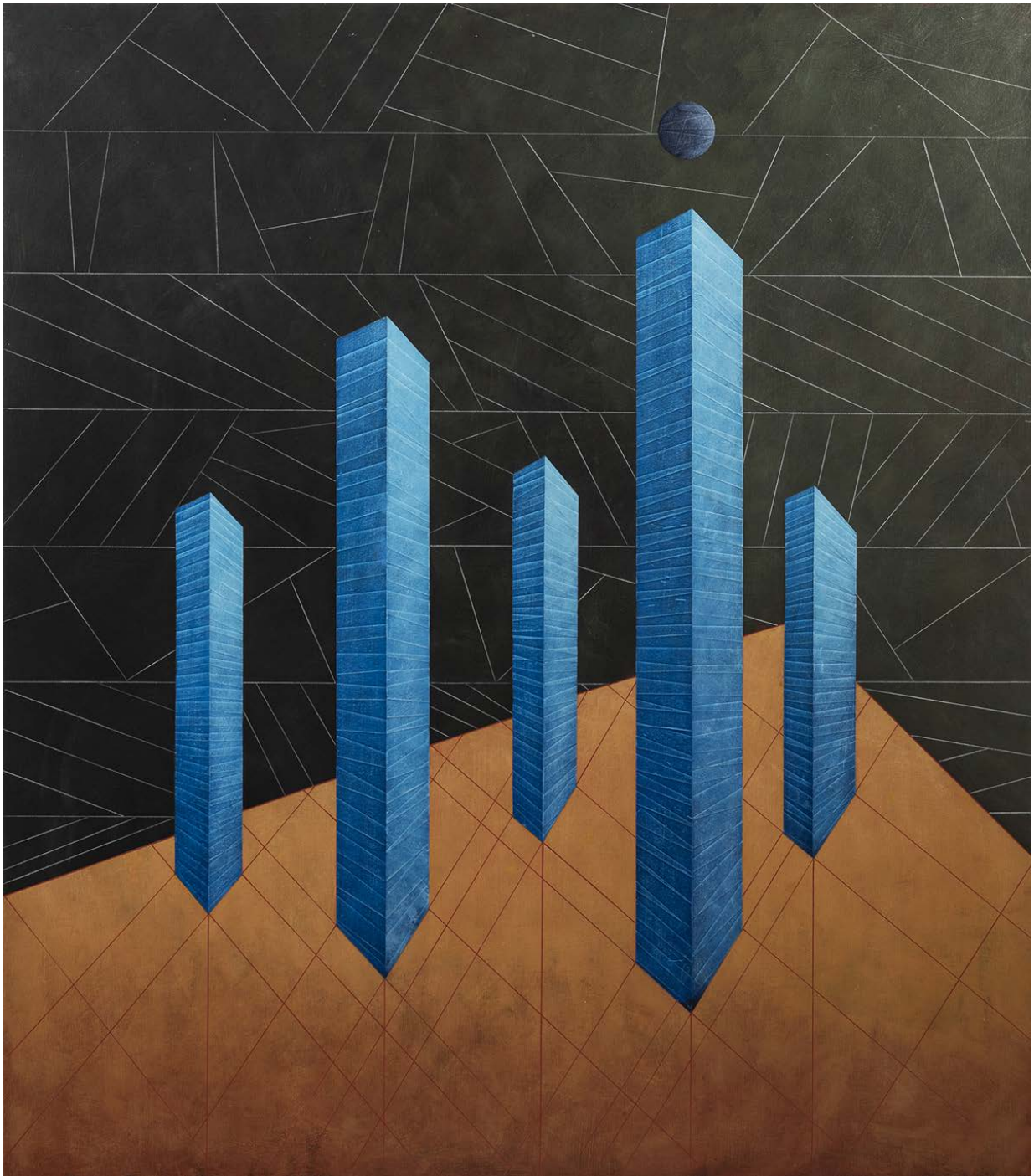
Richard Carter (b. 1946) arrived in the Roaring Fork Valley in 1971 from New Jersey after graduating from Villanova University in 1969. From 1972 to 1978, the self-taught painter worked as the studio assistant to former Bauhaus master Herbert Bayer in Bayer's Red Mountain studio. Carter spent the next six years working on Bayer projects, including painting, printmaking, tapestry design, architectural models, interior design, and exhibition design. Meanwhile, Carter was working on his own series of paintings and began exhibiting around the United States.



Heavily influenced by his time under Bayer, Carter's geometric paintings simultaneously synthesize a constructivist vision paired with an organic connection to nature and its processes.

His work explores ideas related to the natural sciences, geology, weather, cosmology, and the natural sciences such as icebergs, lightning, water, particle physics, and atmosphere. While a prolific painter, Carter also produces a great number of drawings in graphite that complement his work on these various subjects. His drawings have been shown widely in museums, galleries, and university shows. He has had enumerable one-person and group exhibitions in museums and galleries around the country and maintains a robust exhibition schedule.

Additionally, he was the primary founder and a board member of what is now the Aspen Art Museum. Stints on the boards of the Aspen Foundation for the Arts, Aspen Community School, The Anderson Ranch, The ArtBase, and currently The Arts Campus at Willits and the Aspen Institute have demonstrated his commitment to improving the Cultural climate for the community in the Roaring Fork Valley. He currently maintains a home and a separate studio on the river in Basalt, CO.



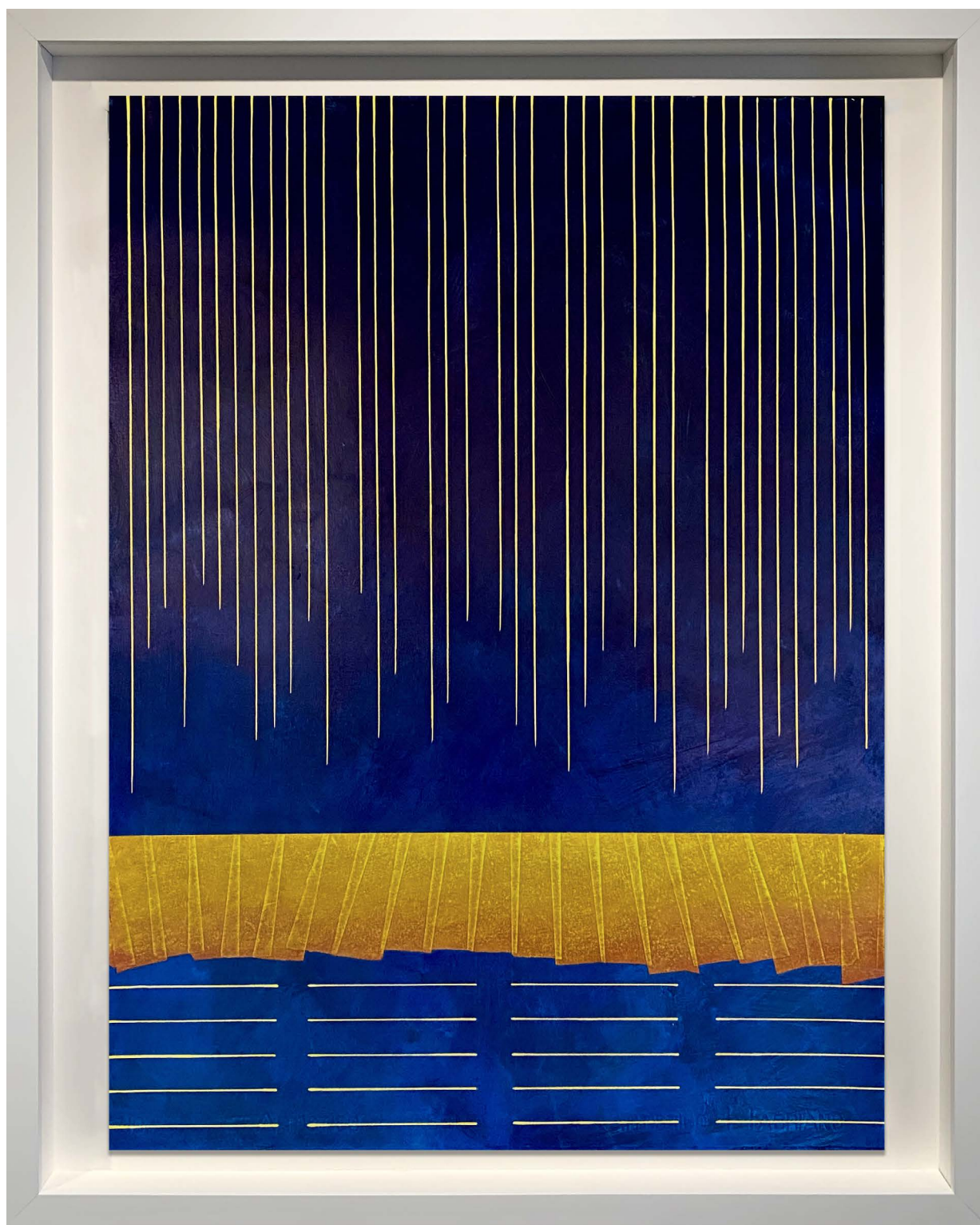
RICHARD CARTER

Blue Strata Sequence, 2021

Mixed media on panel

48 x 42 in

121.9 x 106.7 cm



RICHARD CARTER

Fossil Anomaly I, 2021
Mixed media on paper
30 × 22 in
76.2 × 55.9 cm



RICHARD CARTER

Fossil VII, 2021
Mixed media on paper
30 1/4 x 22 1/2 in
76.8 x 57.1 cm



RICHARD CARTER

Hot Spot Variation IV, 2021
Acrylic and mixed media on paper
30 1/4 x 23 1/2 in
76.8 x 59.7 cm



EVAN HECOX

(b.1970)



EVAN HECOX

Evan Hecox (b. 1970) is a multi-disciplinary artist and designer. Over the past two decades, Hecox's work has included drawing, painting, printmaking, graphic design, and illustration. The media of his work extends from small drawings to gallery installations and large murals. Much of his work takes inspiration from travel, with imagery ranging from major cities to remote desert scenes, all united by a keen eye for the mood and feeling of a particular place and moment in time.

Hecox and his family spent summers throughout the '70s and '80s in a small mining cabin near the deserted town of Ashcroft, Colorado. His mother was a weaver, and his father an artist; together, they would attend the Aspen Institute's International Design Conference each year. The mining cabin no

longer exists, and the design conference ended nearly twenty years ago. However, like the ghost town of Ashcroft itself, the nostalgia of bygone eras feels alive and well within Hecox's decidedly modern images. His reinterpretation of iconic elements from urban and natural settings embodies the Aspen Idea through the lens of passing time. Both precise in his compositions yet ethereal in his narratives, Hecox is able to pull us in just enough to set the wheels of mystery, nostalgia, and intrigue in motion.

He has shown his work in solo and group exhibitions throughout the United States, as well as Europe, Australia, Japan, and Hong Kong. His work in the realm of design has references from Japanese prints, European poster design, 1960's era illustration, Bauhaus typography, and folk art. For more than twenty years, he has created graphics for the brand Chocolate Skateboards, with hundreds of his designs in use on streets and skateparks, as well as in many private collections. Projects also include collaborations with clients such as Hermes, Herschel, Vans, Yardsbird, Burton Snowboards, Monster Children, Nike, Volkswagen, and the State of Colorado. He currently lives and works in Denver, Colorado.





EVAN HECOX

Open Sky, Open Land, River Bend, 2022
acrylic and paper collage on wood panel,
triptych
36 x 36 in, each
91.4 x 91.4 cm, each

REBECCA SHARP

(b.1976)



REBECCA SHARP

Rebecca Sharp (b. 1976) is an artist and musician by way of Brazil, whose intimate works “quietly update Surrealism,” as noted by Roberta Smith in her *New York Times* article covering the 2022 Frieze NY edition. Formerly known for her energetic, large-scale oil paintings, Sharp recently discovered a new visual language when shifting to small-scale canvases. This dramatic switch resulted in delicately constructed surreal compositions inspired by her internal voyages and decades of meditation practice. The artist shrouds such narratives in an unseen world, like her ongoing meditation practice, transforming her adept craftsmanship into the metaphysical realm. These compositions present bold yet delicate visualizations of multiple planes of existence, filled with symbolist imagery and cosmic connotations.



Perhaps the most important reoccurring symbol found in Sharp's works is a multicolored pole, found balancing against a wall in the painting “Time Makes Reality Stick.” For the artist, the pole represents an antenna that connects Earth to the cosmos- the power and pathway to something beyond the human mind. These paintings, as if tiny portals, transform the everyday world and the objects within them so that we may see a place inaccessible without her guidance.

Sharp gained a BA in Drama and Theatre at Goldsmith's College, London, and an MA in Buddhist Philosophy at Sunderland University, UK. She has trained extensively in Teatro Oficina in Brazil and Comedia Dell'Arte with John Rudlin in Centre Sélavy, France. She has been awarded residencies at the California Institute of the Arts (2019) and Grace Studios (2016), as well as an upcoming residency at Anderson Ranch in Aspen, Colorado (2023). As a musician, she released and toured the album *Hello Again for the First Time* in Brazil. Her work has been exhibited publicly at the 33rd Bienal in Sao Paulo, Afinidades, curated by Sofia Borges (2018), and in the 2nd Biennial of the End of the World in Ushuaia, Argentina (2009).



REBECCA SHARP

Coherence, 2022
Oil on canvas
12 x 12 in
30.5 x 30.5 cm



REBECCA SHARP

Time Makes Reality Stick, 2022

Oil on canvas

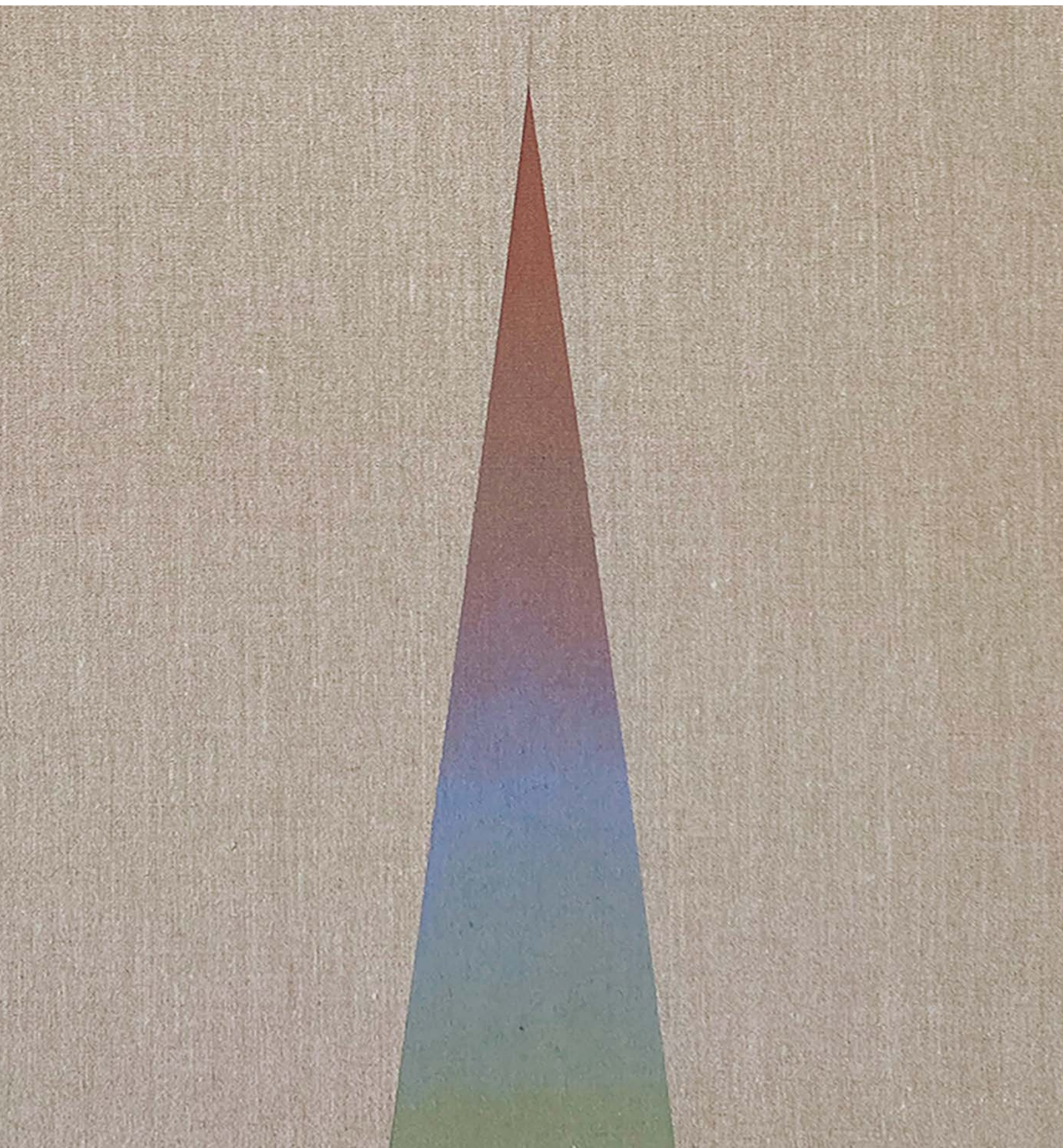
12 x 12 in

30.5 x 30.5 cm



RACHEL GARRARD

(b.1984)



RACHEL GARRARD

Rachel Garrard's (b.1984) paintings move between the liminal space of the physical and the esoteric worlds. Her multi-disciplinary practice encompasses painting, sculpture, video, performance, installation, and holographic projection. Garrard incorporates natural elements in her works through pigments and earth materials, establishing a relational dynamic with her natural surroundings.

Garrard's journey begins with the land. The Earth and its physical elements form the underlying base of her work, whereby the artist creates her pigments ground from the land she rears. These handmade hues are then transferred to canvas in subtle shapes and iconography that both honor the origin of the material while illuminating the spiritual aura found in one's connection to the natural world.

Tapping into a spiritual, mental space, Garrard activates these narratives through meditative states that reveal a visual language rooted in the metaphysical.

Garrard gained a BFA and MFA at Central Saint Martins, London. She has been awarded artist residencies at Casa Wabi, Oaxaca (2022), Andratx, Mallorca (2022), the Josef and Anni Albers Foundation, CT (2018) Yaddo, NY (2018) and Millay Colony, NY (2018), the Center for the Holographic Arts at Ohio State University (2012) and the Atacama Telescope Farm in Chile (2011). Her work has been exhibited at the Hammond Museum, NY (2019), Kraftwerk, Berlin (2017), Pioneer Works, NY (2016), the National Academy Museum, NY (2015), Métropole Musée d'Art Moderne, France (2015), Museo Universitario del Chopo, Mexico City (2014), Eyebeam Art and Technology Center (2012), Participant Inc. (2010), Yota Space Digital Arts Festival, St Petersburg (2010), and ICA, London (2009).





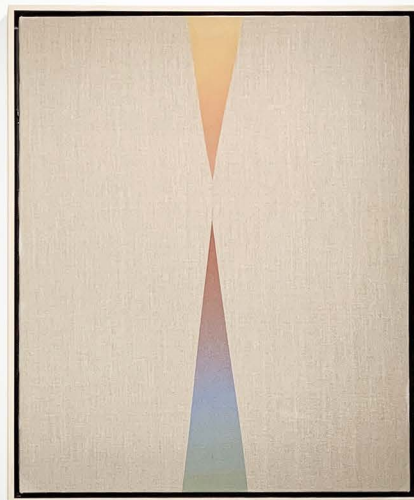
RACHEL GARRARD

Slide, 2021
Quartz and rock powder pigment
on linen
33 1/2 x 27 1/2 in
85.1 x 69.8 cm



RACHEL GARRARD

Together, 2021
Rock powder pigment on linen
33 1/2 x 27 1/2 in
85.1 x 69.8 cm





RACHEL GARRARD

Point, 2021
Quartz and rock powder pigment
on linen
70 1/8 x 55 7/8 in
178 x 142 cm



RACHEL GARRARD

Uprise, 2021
Quartz and rock powder pigment
on linen
70 1/8 x 55 7/8 in
178 x 142 cm



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