

GLADSTONE GALLERY

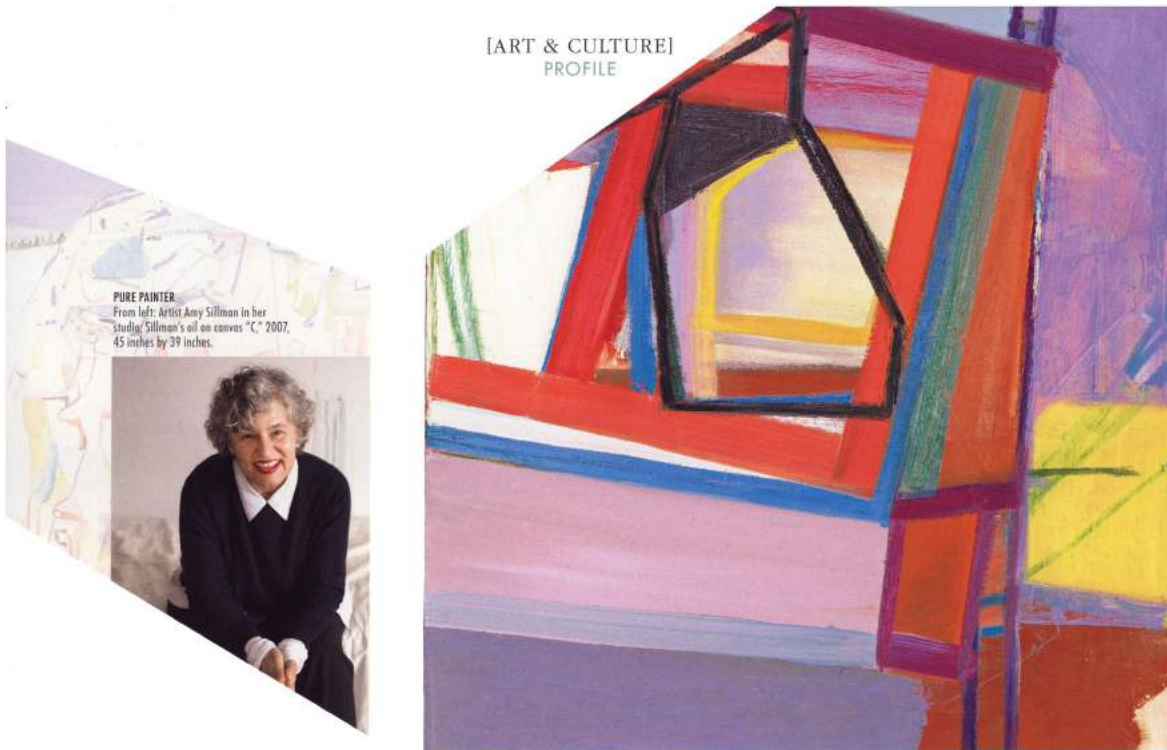
Hannah Flegelman, "Bold Strokes," Aspen Magazine, Winter / Spring 2014.

MODERN LUXURY

ASPEN

MAGAZINE

[ART & CULTURE]
PROFILE



PURE PAINTER

From left: Artist Amy Sillman in her studio; Sillman's oil on canvas "C," 2007, 45 inches by 39 inches.



BOLD STROKES

AMY SILLMAN: ONE LUMP OR TWO—ITS NAMESAKE ARTIST'S FIRST MUSEUM SURVEY—BRINGS NEW DIMENSION TO THE ASPEN ART MUSEUM.

By Hannah Flegelman

As its name, *Amy Sillman: one lump or two*, suggests, artist Amy Sillman's (amysillman.com) upcoming exhibition at the Aspen Art Museum, on view from Feb. 14 to May 18, toys with contradictions. Her work captures seemingly opposing forces—figuration and abstraction, fine line and gestural stroke—in unexpected harmony.

The traveling exhibition curated by Helen Molesworth from The Institute of Contemporary Art/Boston traces Sillman's oeuvre from the mid-1990s to the present. "We are incredibly excited to be presenting Amy's first museum survey exhibition... and to be bringing Amy and her work to Aspen," says Heidi Zuckerman Jacobson, CEO and director of the beloved museum. "This is another truly unique opportunity to engage with a career-long look at the work of a significant contemporary artist through the museum's mission of providing access to the most important evolutions of the art of our time," she adds.

As such, the exhibition spotlights Sillman's wide spectrum of media drawings, collage, gouache and zines, alongside signature paintings and examples of her foray into animation, which incorporates the iPhone. "I'm looking forward to seeing Aspen and how the show looks in a new layout," says Sillman—whose vibrant color palette is instrumental in setting the mood for her forms—of her local showing. Whether beginning as a diagram or figuration, her surfaces contain various juxtapositions that throw each subject off-kilter. A landscape, for example, might be interrupted by a body part and then invaded by geometric shapes and broad brushstrokes. But the intrusions work—Sillman's paintings have a visual and emotional depth that appear as anything but accidental.

This palimpsest is the core of Sillman's process. The artist can spend nearly a year on a piece, manipulating layers of paint and rotating the orientation of the canvas in such a way as to allow the work to come into itself. The progression of developing a gesture, shape or sentiment, and following it as it transforms into another, is a very personal and involved act.

And though Sillman's paintings flirt with viewers without overexposure, all contain a sense of humor that adds to their charm. Her multifaceted subjects prove that one's assumptions of aesthetic distinctions do not have to be contradictions at all—in fact, the amalgamation of opposing elements only enhances the works' aesthetic and intellectual appeal. *Aspen Art Museum*, 590 N. Mill St., 970.925.8050, aspenartmuseum.org

PHOTOGRAPH BY NATHAN PEREZ/ICM FOR THE ASPEN ART MUSEUM