

Beginning with a free public reception with the artist at 6pm on Thursday, December 13, 2012, the Aspen Art Museum presents the first American museum exhibition to focus on the painting practice of Los Angeles-based artist and filmmaker Morgan Fisher. Entitled *Conversations*, the exhibition is structured around the conversations that take place between colors, objects, viewers, and the architectural spaces they occupy together. The centerpiece is the new painting installation *Six Variations on the Security Room*, in which systems of color relations play out across six modular structures based on the dimensions of the security office in the AAM's Shigeru Ban-designed future home—scheduled to open in 2014. The exhibition also includes an early and rarely seen two-screen video based on relations of complementarity both within and between the two projected images; a group of paintings whose form and structure challenges the idea of the painting as a singular object; and selections from the artist's extensive collection of books, charts, and ephemera on the subject of color.

On the occasion of this exhibition, the AAM will publish an invaluable sourcebook of interviews conducted with the artist over the last 25 years. The publication features a new essay by AAM Curator Jacob Proctor and conversations between Fisher and Walead Beshty, Yve-Alain Bois, Stuart Comer, Christophe Gallois and Jean-Philippe Antoine, Melissa Gronlund, William E. Jones, Scott MacDonald, Frances Stark, and Christopher Williams.

Morgan Fisher first achieved widespread recognition in the early 1970s for a body of experimental films that deconstructed the language of cinema, both as physical material and as a set of production methods and technical procedures. Fisher's films collectively reveal aspects of the medium that conventional films make a point of concealing including such elements as the camera and other equipment, the presence of production assistants and director, the editing process, even the standard length and gauge of the film stock itself.

Since the late 1990s, Fisher has focused his attention on the problems and possibilities of painting—questioning and reframing the subtle conventions of the medium with a rigorous self-reflexivity equal to that of his film work. Fisher's paintings and painting installations investigate systems of perspective and color relations; the shape, thickness, and orientation of each painting; the position of the viewer; and, especially, the relationships between paintings or groups of paintings and the architectural spaces that they occupy.

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