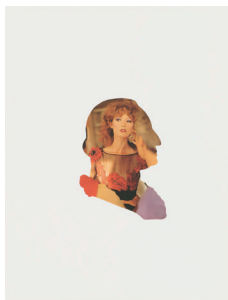


Sherrie Levine: 1977–1988

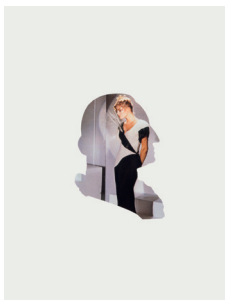
Sherrie Levine: 1977–1988 is curated by Scott Portnoy, guest curator.

Aspen Art Museum exhibitions are made possible by the Marx Exhibition Fund. Support for artists is made possible by the Beckmann Kotzubei Artist Residency Fund. Major support is provided by the Aspen Art Museum Exhibition Circle, with special thanks to H. Gael Neeson and Allison Rose. General exhibition support is provided by the Toby Devan Lewis Visiting Artist Fund. Additional support is provided by the Aspen Art Museum National Council.

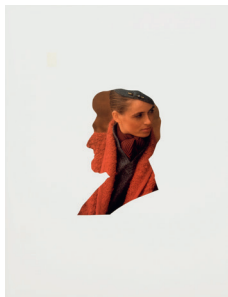
Checklist



President Collage: 1, 1979
Cut-and-pasted printed paper on paper
24 × 18 in.
The Museum of Modern Art, New York



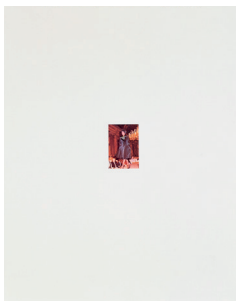
President Collage: 2, 1979
Cut-and-pasted printed paper on paper
24 × 18 in.
The Museum of Contemporary Art, Los Angeles



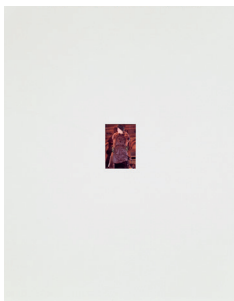
President Collage: 5, 1979
Cut-and-pasted printed paper on paper
24 × 18 in.
The Museum of Contemporary Art, Los Angeles



President Collage: 6, 1979
Cut-and-pasted printed paper on paper
24 × 18 in.
Collection of Eleanor Heyman Propp, New York



Fashion Collage: 1, 1979
Cut-and-pasted printed paper on paper
28 × 22 in.
San Francisco Museum of Modern Art



Fashion Collage: 2, 1979
Cut-and-pasted printed paper on paper
28 × 22 in.
San Francisco Museum of Modern Art



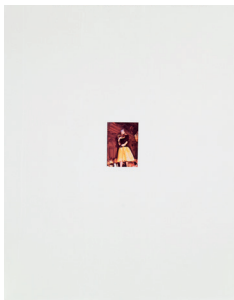
Fashion Collage: 3, 1979
Cut-and-pasted printed paper on paper
28 × 22 in.
San Francisco Museum of Modern Art



Fashion Collage: 4, 1979
Cut-and-pasted printed paper on paper
28 × 22 in.
San Francisco Museum of Modern Art



Fashion Collage: 5, 1979
Cut-and-pasted printed paper on paper
28 × 22 in.
San Francisco Museum of Modern Art



Fashion Collage: 6, 1979
Cut-and-pasted printed paper on paper
28 × 22 in.
San Francisco Museum of Modern Art



After Willem de Kooning: 5, 1981
Charcoal on paper
14 × 11 in.
Courtesy the artist, New York



After Willem de Kooning: 7, 1981
Charcoal on paper
14 × 11 in.
Courtesy the artist, New York



After Willem de Kooning: 8, 1981
Charcoal on paper
14 × 11 in.
Courtesy the artist, New York



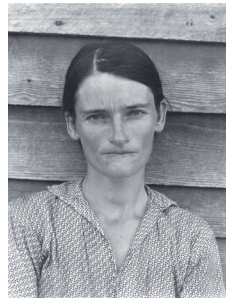
After Walker Evans: 1, 1981
Gelatin silver print
8 × 10 in.
Courtesy the artist and David Zwirner, New York



After Walker Evans: 2, 1981
Gelatin silver print
8 × 10 in.
Courtesy the artist and David Zwirner, New York



After Walker Evans: 3, 1981
Gelatin silver print
10 × 8 in.
Courtesy the artist and David Zwirner, New York



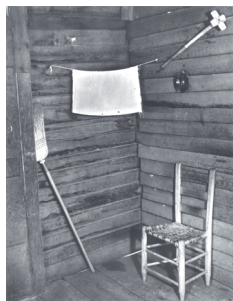
After Walker Evans: 4, 1981
Gelatin silver print
10 × 8 in.
Courtesy the artist and David Zwirner, New York



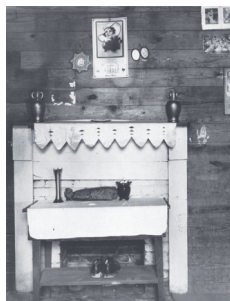
After Walker Evans: 5, 1981
Gelatin silver print
10 × 8 in.
Courtesy the artist and David Zwirner, New York



After Walker Evans: 6, 1981
Gelatin silver print
8 × 10 in.
Courtesy the artist and David Zwirner, New York



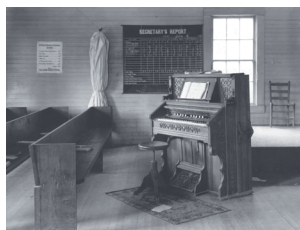
After Walker Evans: 7, 1981
Gelatin silver print
10 × 8 in.
Courtesy the artist and David Zwirner, New York



After Walker Evans: 8, 1981
Gelatin silver print
10 × 8 in.
Courtesy the artist and David Zwirner, New York



After Walker Evans: 9, 1981
Gelatin silver print
10 × 8 in.
Courtesy the artist and David Zwirner, New York



After Walker Evans: 10, 1981
Gelatin silver print
8 × 10 in.
Courtesy the artist and David Zwirner, New York



After Walker Evans: 11, 1981
Gelatin silver print
10 × 8 in.
Courtesy the artist and David Zwirner, New York



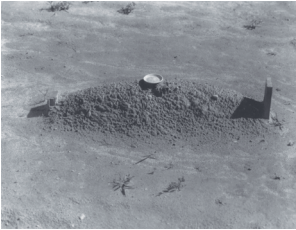
After Walker Evans: 12, 1981
Gelatin silver print
8 × 10 in.
Courtesy the artist and David Zwirner, New York



After Walker Evans: 13, 1981
Gelatin silver print
10 × 8 in.
Courtesy the artist and David Zwirner, New York



After Walker Evans: 14, 1981
Gelatin silver print
8 × 10 in.
Courtesy the artist and David Zwirner, New York



After Walker Evans: 15, 1981
Gelatin silver print
8 × 10 in.
Courtesy the artist and David Zwirner, New York



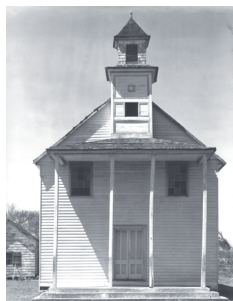
After Walker Evans: 16, 1981
Gelatin silver print
8 × 10 in.
Courtesy the artist and David Zwirner, New York



After Walker Evans: 17, 1981
Gelatin silver print
8 × 10 in.
Courtesy the artist and David Zwirner, New York



After Walker Evans: 18, 1981
Gelatin silver print
8 × 10 in.
Courtesy the artist and David Zwirner, New York



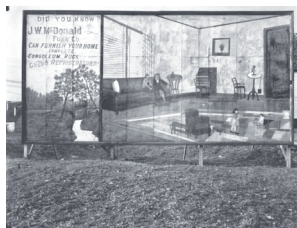
After Walker Evans: 19, 1981
Gelatin silver print
10 × 8 in.
Courtesy the artist and David Zwirner, New York



After Walker Evans: 20, 1981
Gelatin silver print
8 × 10 in.
Courtesy the artist and David Zwirner, New York



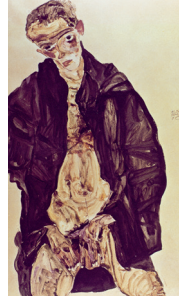
After Walker Evans: 21, 1981
Gelatin silver print
10 × 8 in.
Courtesy the artist and David Zwirner, New York



After Walker Evans: 22, 1981
Gelatin silver print
8 × 10 in.
Courtesy the artist and David Zwirner, New York



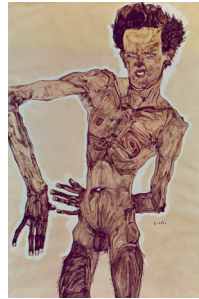
After Egon Schiele: 1, 1982
C-print
14 × 11 in.
Collection Walker Art Center, Minneapolis



After Egon Schiele: 2, 1982
C-print
14 × 11 in.
Collection Walker Art Center, Minneapolis



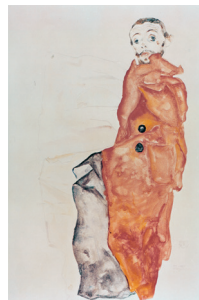
After Egon Schiele: 3, 1982
C-print
14 × 11 in.
Collection Walker Art Center, Minneapolis



After Egon Schiele: 4, 1982
C-print
14 × 11 in.
Collection Walker Art Center, Minneapolis



After Egon Schiele: 5, 1982
C-print
14 × 11 in.
Collection Walker Art Center, Minneapolis



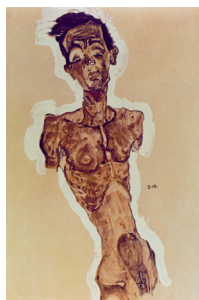
After Egon Schiele: 6, 1982
C-print
14 × 11 in.
Collection Walker Art Center, Minneapolis



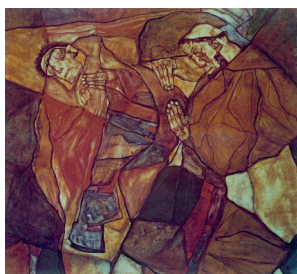
After Egon Schiele: 7, 1982
C-print
14 × 11 in.
Collection Walker Art Center, Minneapolis



After Egon Schiele: 8, 1982
C-print
14 × 11 in.
Collection Walker Art Center, Minneapolis



After Egon Schiele: 9, 1982
C-print
14 × 11 in.
Collection Walker Art Center, Minneapolis



After Egon Schiele: 10, 1982
C-print
14 × 11 in.
Collection Walker Art Center, Minneapolis



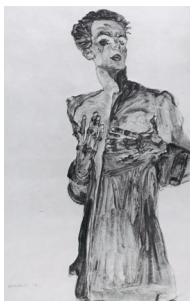
After Egon Schiele: 11, 1982
C-print
14 × 11 in.
Collection Walker Art Center, Minneapolis



After Egon Schiele: 12, 1982
C-print
14 × 11 in.
Collection Walker Art Center, Minneapolis



After Egon Schiele: 13, 1982
C-print
14 × 11 in.
Collection Walker Art Center, Minneapolis



After Egon Schiele: 14, 1982
C-print
14 × 11 in.
Collection Walker Art Center, Minneapolis



After Egon Schiele: 15, 1982
C-print
14 × 11 in.
Collection Walker Art Center, Minneapolis



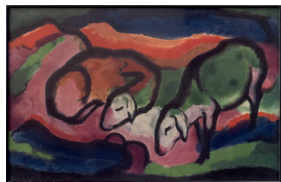
After Egon Schiele: 16, 1982
C-print
14 × 11 in.
Collection Walker Art Center, Minneapolis



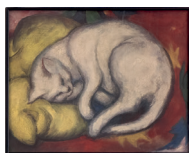
After Egon Schiele: 17, 1982
C-print
14 × 11 in.
Collection Walker Art Center, Minneapolis



After Egon Schiele: 18, 1982
C-print
14 × 11 in.
Collection Walker Art Center, Minneapolis



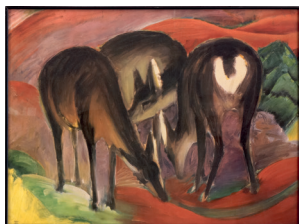
After Franz Marc, 1982
Offset lithograph in artist's frame
19 × 30 in.
The Art Institute of Chicago



After Franz Marc, 1982
Offset lithograph in artist's frame
16 × 20 in.
The Art Institute of Chicago



After Franz Marc, 1982
Offset lithograph in artist's frame
18 × 21 in.
The Art Institute of Chicago



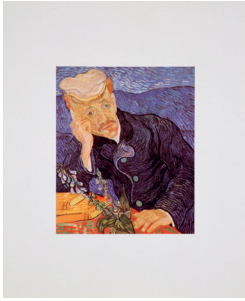
After Franz Marc, 1982
Offset lithograph in artist's frame
24 × 32 in.
The Art Institute of Chicago



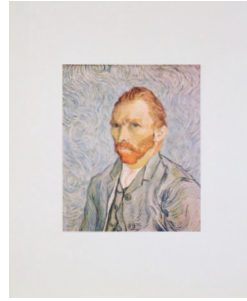
After Franz Marc, 1982
Offset lithograph in artist's frame
21 × 28 in.
The Art Institute of Chicago



After Franz Marc, 1982
Offset lithograph in artist's frame
25 × 25 in.
The Art Institute of Chicago



After Vincent van Gogh: 1, 1983
Cut-and-pasted printed paper on paper
20 × 16 in.
Courtesy the artist, New York



After Vincent van Gogh: 2, 1983
Cut-and-pasted printed paper on paper
20 × 16 in.
Courtesy the artist, New York



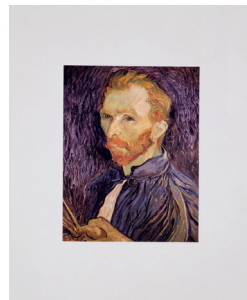
After Vincent van Gogh: 4, 1983
Cut-and-pasted printed paper on paper
20 × 16 in.
Courtesy the artist, New York



After Vincent van Gogh: 8, 1983
Cut-and-pasted printed paper on paper
20 × 16 in.
Courtesy the artist, New York



After Vincent van Gogh: 10, 1983
Cut-and-pasted printed paper on paper
20 × 16 in.
Courtesy the artist, New York



After Vincent van Gogh: 11, 1983
Cut-and-pasted printed paper on paper
20 × 16 in.
Courtesy the artist, New York



After Vincent van Gogh: 12, 1983
 Cut-and-pasted printed paper on paper
 20 × 16 in.
 Courtesy the artist, New York



After Vincent van Gogh: 13, 1983
 Cut-and-pasted printed paper on paper
 20 × 16 in.
 Courtesy the artist, New York



After Vincent van Gogh: 16, 1983
 Cut-and-pasted printed paper on paper
 20 × 16 in.
 Courtesy the artist, New York



After Egon Schiele, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



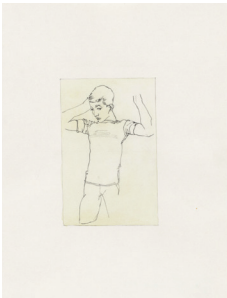
After Egon Schiele, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



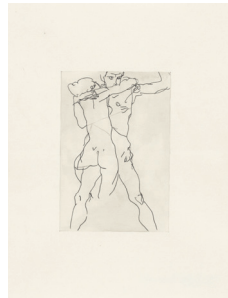
After Egon Schiele, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



After Egon Schiele, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



After Egon Schiele, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



After Egon Schiele, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



After Egon Schiele, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



After Egon Schiele, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



After Egon Schiele, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



After Egon Schiele, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



After Egon Schiele, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



After Egon Schiele, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



After Egon Schiele, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



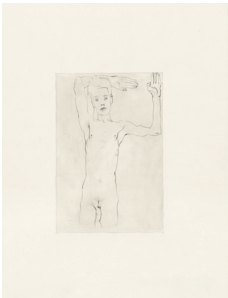
After Egon Schiele, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



After Egon Schiele, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



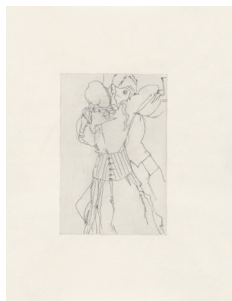
After Egon Schiele, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



After Egon Schiele, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



After Egon Schiele, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



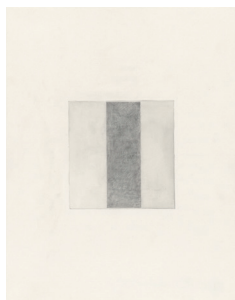
After Egon Schiele, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



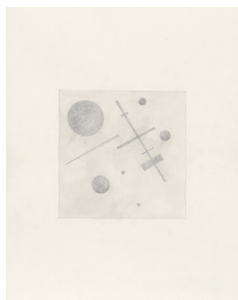
After Egon Schiele, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



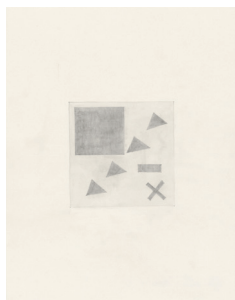
After Kasimir Malevich, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



After Kasimir Malevich, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



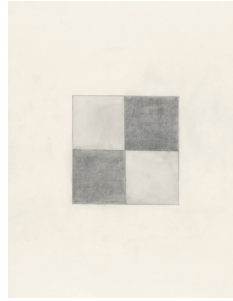
After Kasimir Malevich, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



After Kasimir Malevich, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



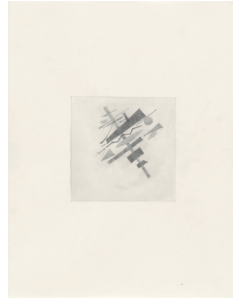
After Kasimir Malevich, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



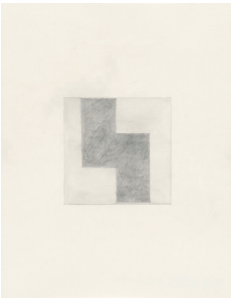
After Kasimir Malevich, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



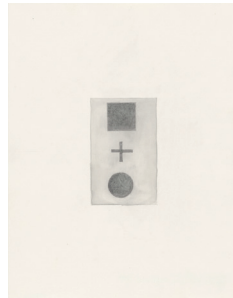
After Kasimir Malevich, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



After Kasimir Malevich, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



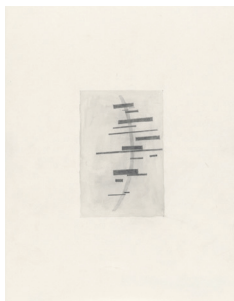
After Kasimir Malevich, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



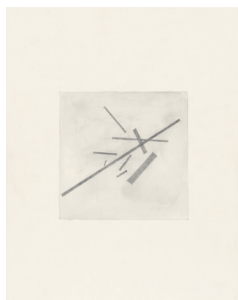
After Kasimir Malevich, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



After Kasimir Malevich, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



After Kasimir Malevich, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



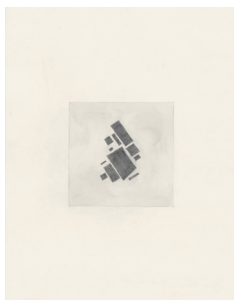
After Kasimir Malevich, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



After Kasimir Malevich, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



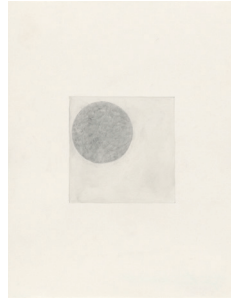
After Kasimir Malevich, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



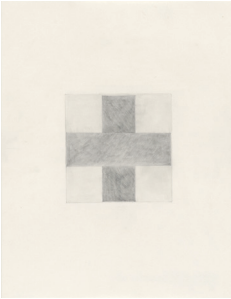
After Kasimir Malevich, 1984
Pencil and watercolor on paper
14 × 11 in.
The Museum of Modern Art, New York



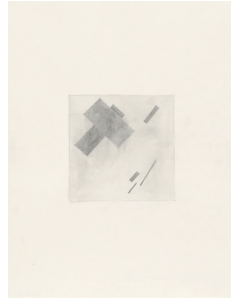
After Kasimir Malevich, 1984
 Pencil and watercolor on paper
 14 × 11 in.
 The Museum of Modern Art, New York



After Kasimir Malevich, 1984
 Pencil and watercolor on paper
 14 × 11 in.
 The Museum of Modern Art, New York



After Kasimir Malevich, 1984
 Pencil and watercolor on paper
 14 × 11 in.
 The Museum of Modern Art, New York



After Kasimir Malevich, 1984
 Pencil and watercolor on paper
 14 × 11 in.
 The Museum of Modern Art, New York



Shoe Sale, 1977

Pair of black leather children's shoes

7 × 3 × 3 in.

Collection of Marc Freidus and Sandra Gilbert Freidus,
New York

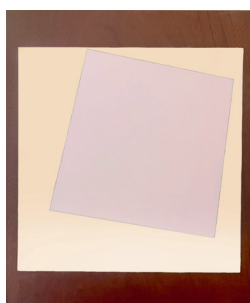


After Ilya Chashnik, 1984

Casein and wax on mahogany

24 × 20 in.

Courtesy the artist, New York



After Kasimir Malevich, 1984/2025

Casein and wax on mahogany

24 × 20 in.

Courtesy the artist, New York



After Alexander Rodchenko: 1, 1987
Gelatin silver print
8 × 6 in.
Solomon R. Guggenheim Museum, New York



After Alexander Rodchenko: 2, 1987
Gelatin silver print
8 × 6 in.
Solomon R. Guggenheim Museum, New York



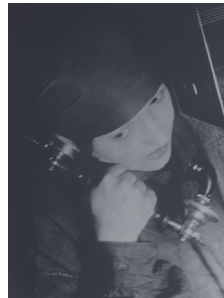
After Alexander Rodchenko: 3, 1987
Gelatin silver print
8 × 6 in.
Solomon R. Guggenheim Museum, New York



After Alexander Rodchenko: 4, 1987
Gelatin silver print
8 × 6 in.
Solomon R. Guggenheim Museum, New York



After Alexander Rodchenko: 5, 1987
Gelatin silver print
8 × 6 in.
Solomon R. Guggenheim Museum, New York



After Alexander Rodchenko: 6, 1987
Gelatin silver print
8 × 6 in.
Solomon R. Guggenheim Museum, New York

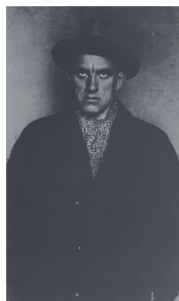


After Alexander Rodchenko: 7, 1987

Gelatin silver print

8 × 6 in.

Solomon R. Guggenheim Museum, New York



After Alexander Rodchenko: 8, 1987

Gelatin silver print

8 × 6 in.

Solomon R. Guggenheim Museum, New York



After Alexander Rodchenko: 9, 1987

Gelatin silver print

8 × 6 in.

Solomon R. Guggenheim Museum, New York



After Alexander Rodchenko: 10, 1987

Gelatin silver print

8 × 6 in.

Solomon R. Guggenheim Museum, New York



After Alexander Rodchenko: 11, 1987

Gelatin silver print

8 × 6 in.

Solomon R. Guggenheim Museum, New York

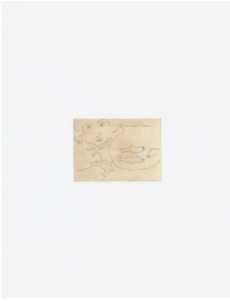


After Alexander Rodchenko: 12, 1987

Gelatin silver print

8 × 6 in.

Solomon R. Guggenheim Museum, New York



After Henri Matisse: 2, 1985
Pencil and watercolor on paper
14 × 11 in.
Courtesy the artist, New York



After Henri Matisse: 3, 1985
Pencil and watercolor on paper
14 × 11 in.
Courtesy the artist, New York



After Henri Matisse: 6, 1985
Pencil and watercolor on paper
14 × 11 in.
Courtesy the artist, New York



After Paul Klee: 2, 1986
Pencil and watercolor on paper
14 × 11 in.
Courtesy the artist, New York



After Paul Klee: 5, 1986
Pencil and watercolor on paper
14 × 11 in.
Courtesy the artist, New York



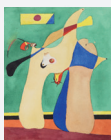
After Paul Klee: 6, 1986
Pencil and watercolor on paper
14 × 11 in.
Courtesy the artist, New York



After Joan Miró, 1985
Pencil and watercolor on paper
14 × 11 in.
Collection of Ronnie F. Heyman, New York



After Joan Miró, 1983
Pencil and watercolor on paper
14 × 11 in.
Collection of Eleanor Heyman Propp, New York



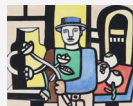
After Joan Miró, 1983
Pencil and watercolor on paper
14 × 11 in.
High Museum of Art, Atlanta



After Fernand Léger, 1983
Pencil and watercolor on paper
14 × 11 in.
Collection of Eleanor Heyman Propp, New York



After Fernand Léger, 1983
Pencil and watercolor on paper
14 × 11 in.
Hall Collection



After Fernand Léger, 1983
Pencil and watercolor on paper
14 × 11 in.
High Museum of Art, Atlanta



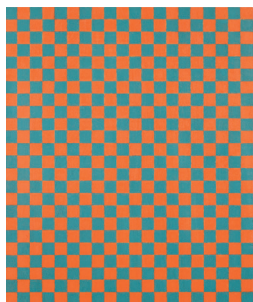
After Piet Mondrian, 1983
 Pencil and watercolor on paper
 14 × 11 in.
 Whitney Museum of American Art, New York



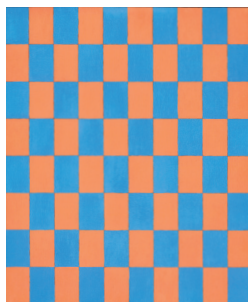
After Piet Mondrian, 1983
 Pencil and watercolor on paper
 14 × 11 in.
 Hall Collection



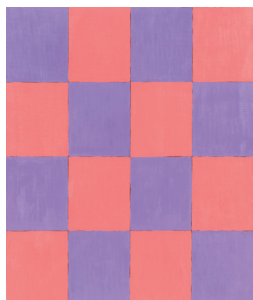
After Piet Mondrian, 1983
 Watercolor on paper
 14 × 11 in.
 Collection of Stan Cohen, Atlanta



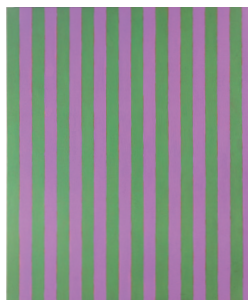
Small Check: 3, 1986
Casein and wax on mahogany
24 × 20 in.
Glenstone Museum, Potomac



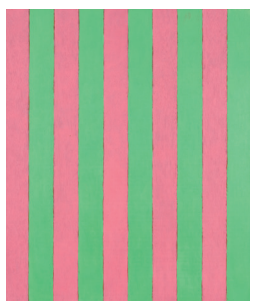
Medium Check: 2, 1985
Casein and wax on mahogany
24 × 20 in.
The Art Institute of Chicago



Large Check: 1, 1987
Casein and wax on mahogany
24 × 20 in.
The Museum of Modern Art, New York



Thin Stripe: 2, 1985
Casein and wax on mahogany
24 × 20 in.
Whitney Museum of American Art, New York



Medium Stripe: 3, 1986
Casein and wax on mahogany
20 × 24 in.
Private collection



Broad Stripe: 6, 1985
Casein and wax on mahogany
24 × 20 in.
Collection of Eleanor Heyman Propp, New York



Small Gold Knot: 2, 1985
Metallic paint on plywood
21 × 17 in.
Collection of Ronnie F. Heyman, New York



Small Gold Knot: 12, 1985
Metallic paint on plywood
21 × 17 in.
Collection of Ronnie F. Heyman, New York



Small White Knot: 6, 1986
Casein on plywood
31 × 25 in.
The Museum of Contemporary Art, Los Angeles



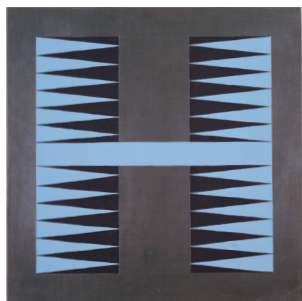
Large Gold Knot: 1, 1987
Metallic paint on plywood
63 × 51 in.
Whitney Museum of American Art, New York



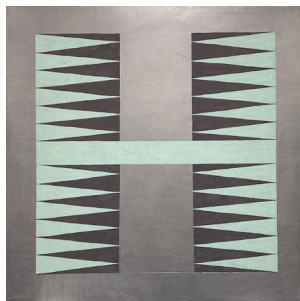
Yellow Knot Prototype, 1985
Casein on plywood
21 × 17 in.
Collection Walker Art Center, Minneapolis



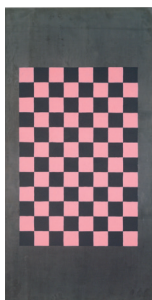
President Profile, 1979
Slide projection
Dimensions variable
Courtesy the artist, New York



Lead Chevron: 4, 1987
Casein on lead
20 × 20 in.
Glenstone Museum, Potomac



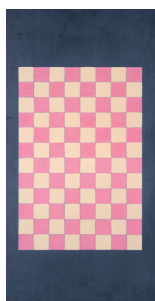
Lead Chevron: 6, 1987
Casein on lead
20 × 20 in.
Collection of Joel Wachs



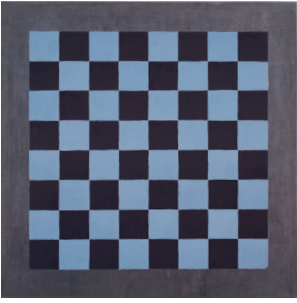
Double Lead Check: 5, 1988
Casein on lead
40 × 20 in.
Collection of Charles and Barbara Wright



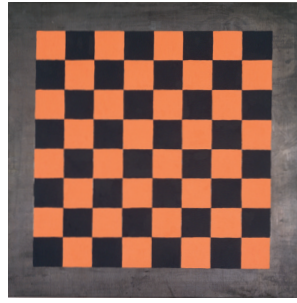
Double Lead Check: 3, 1989
Casein on lead
40 × 20 in.
Hall Collection



Double Lead Check: 6, 1988
Casein on lead
40 × 20 in.
The Broad Art Foundation, Los Angeles



Lead Check: 4, 1987
Casein on lead
20 × 20 in.
Collection of Jim Cahn and Jeremiah Collatz



Lead Check: 8, 1988
Casein on lead
20 × 20 in.
Glenstone Museum, Potomac



Black Splattered: API, 1991
Casein on mahogany
24 × 20 in.
Collection of Joel Wachs

Note: Dimensions refer to overall object size

Credits:

President Collage: 1, 1979
The Museum of Modern Art, New York
The Judith Rothschild Foundation
Contemporary Drawings Collection Gift, 2005

President Collage: 2, 1979
The Museum of Contemporary Art, Los Angeles
Purchase with funds provided by Councilman Joel Wachs

President Collage: 5, 1979
The Museum of Contemporary Art, Los Angeles
Purchase with funds provided by Councilman Joel Wachs

Fashion Collage: 1–6, 1979
San Francisco Museum of Modern Art
Ruth and Moses Lasky Fund purchase

After Egon Schiele: 1–18, 1982
Walker Art Center, Minneapolis
T. B. Walker Acquisition Fund, 2002

After Franz Marc, 1982
The Art Institute of Chicago
Gift of Mr. and Mrs. Stanley M. Freehling, 1984.1558a-f

After Piet Mondrian, 1983
Whitney Museum of American Art, New York;
Purchase, with funds from The Norman and Rosita
Winston Foundation, Inc. and the Drawing Committee

After Fernand Léger, 1983
High Museum of Art, Atlanta; Purchase

After Egon Schiele, 1984
The Museum of Modern Art, New York
Gift of Constance B. Cartwright, Roger S. and
Brook Berlind, Marshall S. Cogan and purchase, 1992

After Kasimir Malevich, 1984
The Museum of Modern Art, New York
Gift of Constance B. Cartwright, Roger S. and
Brook Berlind, Marshall S. Cogan and purchase, 1992

Medium Check: 2, 1985
The Art Institute of Chicago, Gift of Lannan Foundation,
1997.148

Large Check: 1, 1987
The Museum of Modern Art, New York. Purchase, 2004

Thin Stripe: 2, 1985
Whitney Museum of American Art, New York;
Gift from the Emily Fisher Landau Collection

Small White Knot: 6, 1986
The Museum of Contemporary Art, Los Angeles
Gift of Daniel Weinberg

Large Gold Knot: 1, 1987
Whitney Museum of American Art, New York;
Purchase, with funds from the Painting and
Sculpture Committee

Yellow Knot Prototype, 1985
Collection Walker Art Center, Minneapolis
T. B. Walker Acquisition Fund, 2002

Sherrie Levine
Selected Artist Statements:
1979–2010

I have become interested in issues of authenticity, identity and property—that is to say, What do we own? What is the same?

(1979)

Instead of taking photographs of trees or nudes, I take photographs of photographs. I choose pictures that manifest the desire that nature and culture provide us with a sense of order and meaning. I appropriate these images to express my own simultaneous longing for the passion of engagement and the sublimity of aloofness. I hope that in my photographs of photographs an uneasy peace will be made between my attraction to the ideals these pictures exemplify and my desire to have no ideals or fetters whatsoever. It is my aspiration that my photographs, which contain their own contradiction, would represent the best of both worlds.

(1980)

The world is filled to suffocating. Man has placed his token on every stone. Every word, every image, is leased and mortgaged. We know that a picture is but a space in which a variety of images, none of them original, blend and clash. A picture is a tissue of quotations drawn from the innumerable centers of culture. Similar to those eternal copyists Bouvard and Pécuchet, we indicate the profound ridiculousness that is precisely the truth of painting. We can only imitate a gesture that is always anterior, never original. Succeeding the painter, the plagiarist no longer bears within him passions, humours, feelings, impressions, but rather this immense encyclopedia from which he draws. The viewer is the tablet on which all the quotations that make up a painting are inscribed without any of them being lost. A painting's meaning lies not in its origin, but in its destination. The birth of the viewer must be at the cost of the painter.

(1981)

In the seventeenth century, Miguel de Cervantes published *Don Quixote*. In 1962, Jorge Luis Borges published "Pierre Menard, Author of the Quixote," the story of a man who rewrites the ninth and thirty-eighth chapters of *Don Quixote*. His aim was never to produce a mechanical transcription of the original, he did not want to copy it. His ambition was to propose pages which would coincide with those of Cervantes, to continue being Pierre Menard and to arrive at *Don Quixote* through the experience of Pierre Menard. Like Menard, I have allowed myself variants of a formal and psychological nature.

(1983)

We like to imagine the future as a place where people loved abstraction before they encountered sentimentality.

(1984)

I consider myself a still-life artist—with the bookplate as my subject. I want to make pictures that maintain their reference to the bookplates. And I want my pictures to have a material presence that is as interesting as, but quite different from the originals.

(1984)

The pictures I make are really ghosts of ghosts; their relationship to the original images is tertiary, i.e., three or four times removed. By the time a picture becomes a bookplate it's already been re-photographed several times. When I started doing this work, I wanted to make a picture that contradicted itself. I wanted to put a picture on top of a picture so that there are times when both pictures disappear and other times when they're both manifest; that vibration is basically what the work's about for me—that space in the middle where there's no picture, rather an emptiness, an oblivion.

(1985)

I like to think of my paintings as membranes permeable from both sides so there is an easy flow between the past and the future, between my history and yours.

(1985)

I try to make art which celebrates doubt and uncertainty. Which provokes answers but doesn't give them. Which withholds absolute meaning by incorporating parasite meanings. Which suspends meaning while perpetually dispatching you toward interpretation, urging you beyond dogmatism, beyond doctrine, beyond ideology, beyond authority.

(1987)

I put one image on top of another, hopefully creating an interesting gap between the original and the new one. This allegorical procedure seems to me a good method to produce a paradigm of historical movement, a sort of history of influence.

(1992)

I am interested in the physical and the sensory. I am also interested in the contingent and the unstable. I like the aura of happenstance. I like repetition, because it implies an endless succession of substitutes and missed encounters. I want to maximize the historical references and the metaphorical possibilities. I would like you to experience one of those privileged moments of aesthetic negation, when high art and popular culture coalesce. I would like high art to shake hands with its cynical nemesis—kitsch, which in its sentimentality makes a mockery of desire. I would like the meaning of my work to become so over determined and congealed that it implodes and brokers a new paradigm.

(1993)

I am interested in repetition because it constitutes the most radical diversity. It also denies the accidental, implies intentionality and meaning. Doubling is a preservation against extinction, an assurance of immortality. A ghostly harbinger of death, the double stands at the porous border between life and death, allowing one side to contaminate the other.

(1994)

I like to collapse the distinction between the allographic and the autographic. I aspire to the condition of music and poetry, where there is no such thing as a forgery, every performance, every reading, every photograph, every sculpture, every drawing, every painting is an original—genuine, the authentic, the same. I like a situation where notation becomes content and style. All the different manifestations equally represent the work.

(1994)

I like transgressional boundaries, leaky distinctions, dualisms, fractured identities, monstrosity and perversity. I like contamination. I like miscegenation. I like a fly in the soup, a pie in the face. I like the territory of slapstick, where amid general laughter neither death nor crime exists. I like the world of burlesque with its pure gesticularity. In this guiltless world, where everyone gives and receives blows at will, buildings fall down, bricks fly, the protagonists are immortal and violence is universal, without consequence.

(1995)

I'm interested in representing two opposing, idealized notions of nature—one that nature is ordered and the other that it is chaotic. I'm always trying to collapse the utopian and dystopian.

(1996)

I don't think it's useful now to see dominant culture as monolithic. I'd rather see it as polyphonic with unconscious voices, which may be at odds with one another. If we are attentive to these voices, we can collaborate with them to create something almost new.

(1997)

I am basically more interested in questions than answers—questions larger than the sum of their answers, questions all of whose possible answers would never exhaust them.

(2001)

I like my paintings to vibrate. One of the things that painters have known all along is that you build energy by the interaction between things, that one and one don't always make two, but sometimes five or eight or ten, depending on the number of interactions you can get going in a situation. Like the burlesque comedian, I am abnormally fond of that precision which creates movement: Would you hit a woman with a child?—No, I'd hit her with a brick. Or—A hotdog walks into a bar and asks the bartender for a beer. The bartender says, I'm sorry sir, we don't serve food here.

(2001)

A short story by Franz Kafka reads in its entirety, "Leopards break into the temple and drink to the dregs what is in the sacrificial pitchers; this is repeated over and over again; finally it can be calculated in advance, and it becomes a part of the ceremony."

(2010)

637 East Hyman Avenue
Aspen, Colorado 81611
aspenartmuseum.org
(970) 925-8050

Hours

Tuesday–Sunday, 10 AM–6 PM
Closed Mondays

Admission to AAM is free courtesy of Amy and John Phelan.

Aspen Art Museum