

WIDE OPEN

by STEWART OKSENHORN

THE ROARING FORK OPEN 2013, which opened last week, has filled the Aspen Art Museum with some 125 works that represent the fullest range of artistic expression. The materials include ceramic and video, metal and fabric. There are landscapes and portraits, abstract work and functional pieces. The works have been made by full-time artists who are represented in galleries, people who have pursued their work seriously for decades, teachers whose primary job has been instructing others in creative expression, and those who are just beginning to work out their ideas in the visual arts. It makes for a telling group portrait — an examination of what is on the minds of the local art community, and just how many

NOTEWORTHY

Roaring Fork Open 2013
Showing through Oct. 27
Aspen Art Museum

A Local Taste of Art
Saturdays through Oct. 26 at 5 p.m.

residents of the Roaring Fork Valley are seriously pursuing this process of putting themselves into the visual medium.

The exhibition opening, on Oct. 3, drew a reported 680 people to view the work and listen to observations by James Surls, the Missouri Heights artist who served as guest curator of the Roaring Fork Open. The exhibition runs through Oct. 27, and on Saturday afternoons, from 5-6 p.m., throughout the show, the Aspen Art Museum will host A Local Taste of Art, with chefs serving dishes inspired by the artwork.

Aspen Times arts editor Stewart Oksenhorn asked people connected with the local arts community to select one piece from the exhibition and discuss it. Here are their choices and what they had to say about what they saw.



UNTITLED PHOTOGRAPH, BY DON STUBER

Selected by Barbara Berger, art advisor and collector, member of the National Council of the Aspen Art Museum

IT'S MUCH CREDIT TO HIM AS AN ARTIST that he did not use a traditional photo format presentation. Instead it's a bold presentation — large photo paper, without glass, with what looks like painted wood or metal bars, top and bottom, and attached with these clips. The presentation stopped you, made you look at the piece.

But that's not the main thing. It's the energy, the excitement. The crispness is surreal — it has the feeling of "Starry Night," van Gogh, a swirling energy. The structure of the picture plane is complex, with many circular patterns that bring out the energy of the snow and nature, these random patterns of the snow. It wasn't just a landscape of trees and snow. It has this randomness of nature — which is what nature has. The romance of snow.

It expanded the limitations of photography in several ways.



"TWIN LAKES," MIXED MEDIA, BY CARRIE TRIPPE

Selected by Annette Roberts-Gray, artist, whose piece "Quilt," junk mail, fabric and thread, is in the Roaring Fork Open

LIFE THROWS THINGS AT US. I identified with the tumultuous water, the way she angled the horizon line — it was a different horizon line than you'd expect. It sparked a physical reaction for me. It has this powerful sense of movement — the foreground of the water, the texture of the water, the splashes. It almost looks like ocean waves, but it's this lake that we all know, calm and peaceful. That was a head-twist.

I'm not sure how technically she achieved this — if something was taken away with a solvent or if she added something to the materials. But it's interesting for me to know how she achieved the work. I think she was successful in achieving a physical reaction in the viewer.