Sometimes how we are known by others—often in spite of how we know ourselves or set out to be known—becomes a fact. Such is the case with the Aspen Art Museum: we never intended for it to be iconic. Yet, everyone falls in love with people, places, and buildings for their own highly personalized needs and reasons. Consequently, how we are known evolves.

On one of their early visits to Aspen together, Peter Fischli and Wade Guyton picked up on this anomaly and set out to create an exhibition that would call attention to how people know and love the museum. However, their intention is unexpected, and at its core, deprives us of full access so that a greater awareness—if not also appreciation—might result once the normal state of the building has returned. It is a concept found in texts stemming from classical literature all the way up to contemporary pop songs, and like all enduring ages, it rings true: we don’t know what we have until it’s gone.

For their Aspen Art Museum exhibition, Guyton and Fischli have collaborated on numerous aspects of the show—both aesthetic and banal. Most prominent are their wall sculptures, placed in various spaces around the museum, outside and within the galleries. These works—of varied heights and widths—ask visitors to physically orient themselves in relation to the objects, which, in some cases, function as barriers to what lies ahead. Interspersed among and placed in relation to these collaborative sculptures are significant pieces from Guyton’s as well as Fischli’s and his late collaborator David Weiss’s respective practices.
ELECTION 2016

Trump and Obama Meet at White House

Senate

48 Dem.
51 Rep.

House

193 Dem.
23 Rep.

3:04 PM ET

3:04 PM ET

OPINION

Being American in the Trump Years

By THE EDITORIAL BOARD

After the graceful concession of Hillary Clinton, we must turn our attention to causes that still need fighting for.

CHARLES M. BLOW

America Elects a Bigot