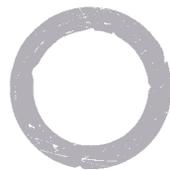


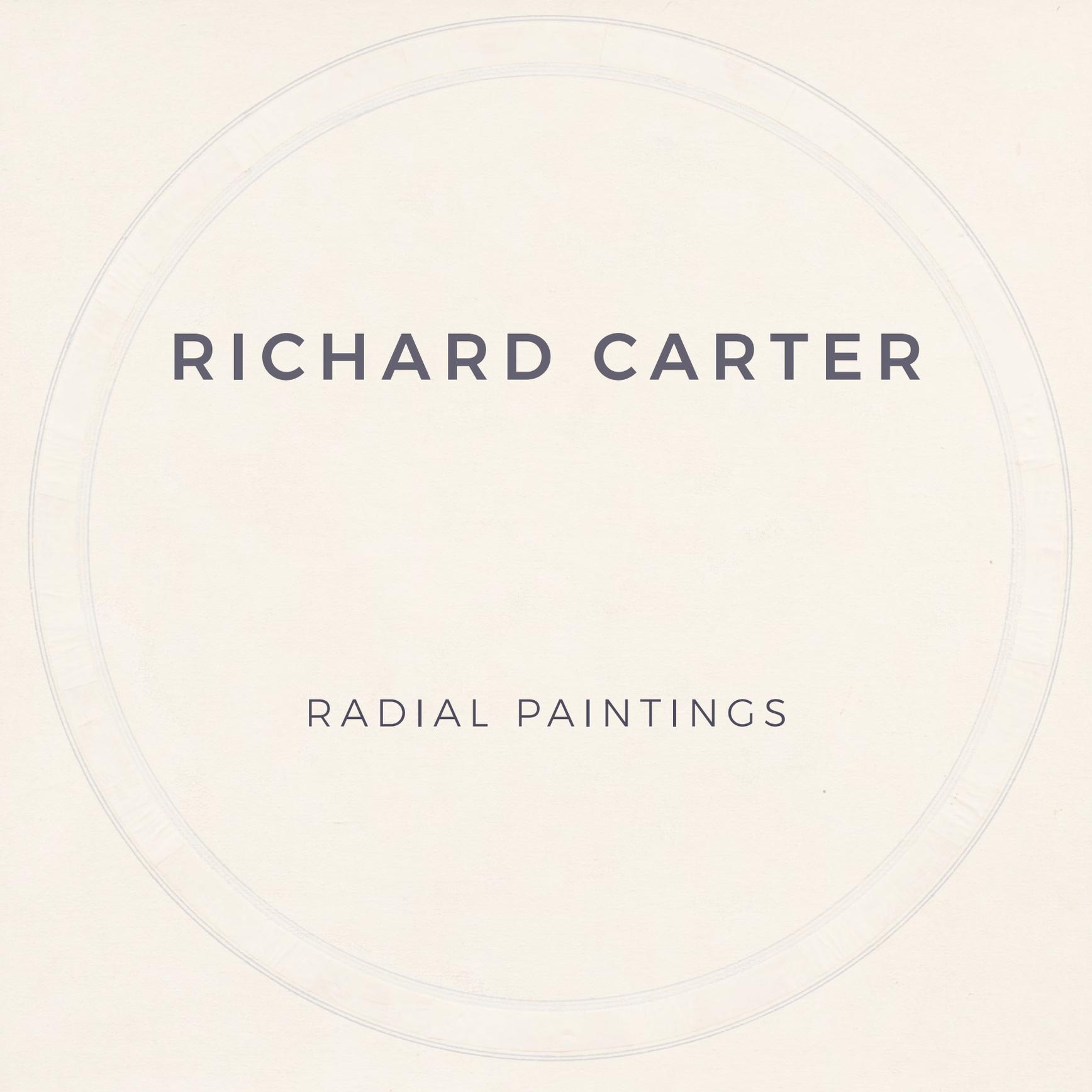
RICHARD CARTER

RADIAL PAINTINGS



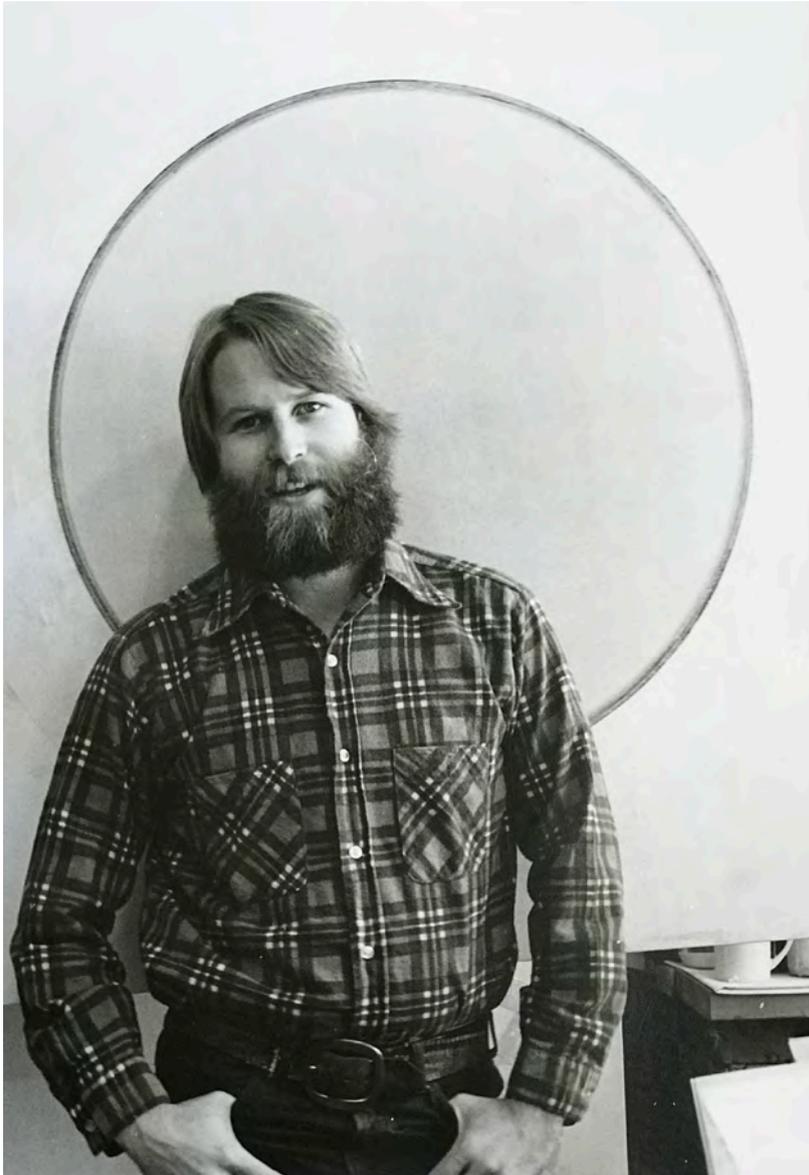
COVER | LYNN'S POOL COOL | 48 X 48 | MIXED MEDIA | 1973

ALL PAINTINGS ARE MIXED MEDIA ON CANVAS



RICHARD CARTER

RADIAL PAINTINGS



CARTER CIRCA 1973

ARTIST STATEMENT

IN APRIL OF 1971, my wife Claudette, a pair of cats, and I drove into Aspen in a 30-foot U-Haul with all our earthly possessions. A friend had procured an apartment, a studio, and a job for me. We immediately became immersed in the Aspen of the wild and crazy 1970's. I worked construction and spent long days in my new studio, a dilapidated barn in the West End with no heat, no running water, and scant electricity. I was in heaven.

I had been painting for about four years by 1971 and I felt I was progressing nicely. By a stroke of luck I found myself being interviewed by Herbert Bayer for an assistant's position in his Red Mountain studio. I got the job and was scared shitless about working for this Bauhaus master. I had no formal art-school education and was unsure if I could measure up. I mean, this was the vaunted Bauhaus.

He assured me that I would learn by doing. For the next 6 years, I drove up Red Mountain five days a week and worked in that beautiful hidden studio on a multitude of projects. My main focus was executing the paintings based on the maquettes that Bayer designed. I also worked on prints, tapestries, sculptural maquettes, and architectural projects.

Evenings and weekends were my own to paint. It was an intensive and super productive period. I became a much more self-confident and adventurous painter as I mastered the technique of working in acrylic on canvas and paper. I also used Bayer's library to deepened my knowledge of color theory and my chosen area of interest, Constructivism. And, of course, I learned much about the Bauhaus.

In 1973 I started a new series of paintings based on an experimental palette of muted, desaturated color, a looser handling of the paint, and, crucially, the use of masking tape as a material that stayed on the finished works. The paintings were all in the form of a centered, radially symmetric circle created by carving the masking tape on the surface. This exploration of the circle represented a major change for me. I felt an electric excitement as I produced a diverse range of work: large and smaller canvases, and many works on paper. I arranged for an exhibition in my Aspen dealer's gallery. A fair number of the works were acquired for other collections, but a sizable number also went into storage. I have always had at least one in my home and I believe they are still as powerful today as they were in 1973.

When I was asked to participate in a show to celebrate the 100th anniversary of the Bauhaus in the Roaring Fork Valley, I was happy to accept. I thought it would be interesting to collect a good number of these Radial paintings that were produced in the heady days of my early time in Aspen when still working in Bayer's studio. It is extremely gratifying to exhibit them as a group again forty-five years after their making. This was a seminal body of work and I am thrilled to see them on a gallery wall and in the pages of this catalogue.

RICHARD CARTER
BASALT COLORADO
MAY 2019

THE RADIAL SERIES

RICHARD CARTER BEGAN the Radial series in 1973 when he still painted in a bedroom of a West End Aspen cabin. He was just 26. A job as Herbert Bayer's assistant had saved him from pouring concrete in the summers and odd-jobbing at the Hotel Jerome in the winters. These were the first years of his working life as an artist, but Carter somehow began with a mid-career maturity. This series possesses a confidence in concept and execution that belied his youth. Viewed decades after their making, they do not evoke jejune beginnings but a disciplined and informed practice. It can only be that Carter had already internalized a great deal about art and art making, and that he was ready to engage in a conversation taking place mostly in New York but that had historical roots in the Europe of the early century.

Carter's introduction to modern art began as a grade schooler when his older brother, Don, a commercial artist, took him into Manhattan to see museum shows. As a college student, Carter continued his self-education at Villanova's library. By the time he was married and living in Weehawken, NJ, in the late 1960s, he had established a studio practice. The flashy, late-night, counter-culture Pop scene might have distracted the young Carter. But he had no interest in basing his art on the visual landscape of consumerism or mass culture. Neither were the emerging media of video and performance and conceptualism for him. He had already identified with a different strain in modern and contemporary art, that of geometric abstraction. In museum shows, art magazines, and exhibition catalogues, Carter followed this thread of abstraction through the century and into his own moment in such artists as Kenneth Noland and Frank Stella. A gallery owner directed him to the work of the Hungarian Constructivist and Bauhaus

teacher László Moholy-Nagy, and Carter found in this seminal modernist an aesthetic progenitor. Then, the landmark 1970 Metropolitan Museum exhibition, “New York Painting and Sculpture, 1940-1970,” curated by the late Henry Geldzahler, crystalized his resolve. His mission would be to carry forward abstract painting.

A restless, searching intellect helps also to explain the precocious performance of the Radial series. Carter was and remains a voracious collector of ideas from diverse fields of science, history, and visual culture. Books three and four deep cover most available surfaces in his home and studio. Carter was from the beginning an autodidact, and he found it natural to translate book knowledge into the non-verbal language of painting, and especially to extract from science and mathematics motifs for his own work. With this ranging curiosity, an active exploration of art history, and the acquisition of technique in Bayer’s studio, Carter never had need of or thought for art school. He now identifies a high-school class in mechanical drafting as his most useful dose of formal education.

With the circle-in-square format, Carter adopted an elemental composition, a familiar phrase from the idiom of visual abstraction. Its archetypal quality allowed him the opportunity to develop a limitless number of inflections and intonations. The thirteen paintings of 1973 shown here represent only a fraction of the whole series, which also includes works on paper. The choice of the circle, however, was not without cultural associations. It carried the risk, even if he didn’t think about it at the time, of evoking a realm of woo-woo metaphysical associations far from his own sensibility. The circle, after all, lends itself to a lot of dreamy claptrap. Carter evaded this hazard in his iterations of the form, keeping it on this side of mysticism. That said, there is in these paintings a reverence for the circle, an acknowledgement of its status as a fundamental truth. It is a shape that we recognize as irreducible, like an element from a visual periodic table. In the vocabulary of two-dimensional geometry, it is the most rudimentary, the least constructed by a rational mind. There are no angles to fret over. The brain is hardwired to recognize it in the same way that it recognizes the composition of a human face.

Carter takes all this seriously, but stops short of piety. The perfection of the circle is something that only mathematical theorems assert, and then not always, given the infinity of decimals in the number π . Only in concept, but never in its physical manifestation is the circle perfect. In Carter’s paintings it is accordingly distressed and variegated. Some have dents in the circumference, some are at risk of fading into the color

field. Some are broken into segments by bands of alternating colors. And if a purity of form survives all this, many of Carter's circles are three dimensional, palpably constructed from a material, masking tape, that sits on top of the picture plane. Here is a bit of cheeky heterodoxy, not just in contradiction to a puritanical notion of the circle but in defiance of the Greenbergian idea that the painter was to stay within the two-dimensionality of the canvas.

Here we must say a word about masking tape. According to conventional practice, tape is not a raw material for the making of art. It is a disposable tool for achieving a desired effect, say a crisp, straight delineation between one color and another. Masking is a trick of the trade; it is an aspect of technique that need not concern the viewer once the painting is finished and hung on the gallery wall. Carter begs to differ. He finds the physical qualities of tape, with its industrial, blue-collar origins, inherently interesting, and so allows it to remain on the canvas alongside, and even upstage of, the paint and graphite and the other high-born, fine art materials. The ridges created by layering one piece over another, just nanometers high, catch enough pigment, as in *Fundamental Radial Grey*, to create a complex of rectilinear shapes, with those troublesome angles complicating the circle's purity. In other pieces the tape bubbles up, as if willfully defying the well-manner background. Carter surrenders a degree of control, just a little, by allowing the tape this unruliness, creating a tension between the precision of idealized geometry and the unpredictable behavior of the materials. Here Carter gives a nod to the found-object, low-brow playfulness of a Robert Rauschenberg or Jasper Johns assemblage. As an aside, it is also worth noting that when Carter uses tape more conventionally as a masking tool, it does not always end up in the trash after it is removed from the painting. Carter rolls the used tape into softball spheres, which then live in the nooks and crannies of his studio. Even Carter's byproducts result in Euclidean forms.

Carter exploits the tape judiciously but enough that the pieces need a 'mixed media' label description. A moderation also prevails with his use of color. These works have an emotional equanimity that is due to not just their compositional symmetry but also a calm, modulated palette. As he became more skilled in the mixing of hues for Bayer's chromatic progressions, Carter was able to achieve the subtle effects that he desired for his own work. In contrast to what he was seeing in Bayer's studio, Carter uses gray and off-white to bring down the saturation of reds and yellows. He is not afraid of taupes and, dare we say, beiges. The softening in his own palette imbues the series with a quietness which invites the viewer to remain a little longer in the experience. Unexpectedly, in the comparison of Bayer to Carter, it is younger artist's color

relationships that have a warmth which embraces the viewer, while the work of the older artist holds off the viewer at arms length with a technical coldness.

It is notable that we have come this far before referencing Bayer, and do so only to draw a contrast. But there is more to be said about that relationship. By serendipity Carter found out in 1972 that Bayer, of whom he had no prior knowledge, needed an assistant. Carter would work for him full-time until health issues forced Bayer to move to California in 1975, and then part time until 1978. This exposure to the artistic practice of the old Bauhaus master, a giant in the history of twentieth-century graphic and typographic design, and a seminal figure in the renaissance of post-war Aspen, inevitably influenced Carter. First, Bayer showed the young painter what was required to be successful in terms of sweat equity. Carter did not fail to notice that Bayer was already in the studio when he arrived for the day and would continue after he left. Bayer exemplified a discipline and rigor that Carter recreated in his own practice.

Carter also observed Bayer's method of exploring a theme by working in series. The repetition of a motif in preliminary studies and in fully realized artworks seems no longer a common approach in contemporary art. Nowadays there is an ambient pressure to produce wholly distinct pieces each time the artist goes into the studio. Carter, however, saw in Bayer and in other modernists a methodical progression of an idea over many pieces and over a long period. Because Carter's content came not from the incidental world, such as transient emotions or events, but rather from universal and timeless principles, the series was a natural means of evolving sometimes subtle and sometimes radical permutations. The series allowed him to play with multiple variables, while retaining the circle-in-square as the constant.

Bayer's exemplification of a work ethic and the careful mining of a thematic vein were important contributions to Carter's education. But he did not want or need to paint like Bayer. As an assistant, Carter stretched canvas and prepared materials and even replicated the master's hand. But Carter had no desire to ride out his career as a Bayer legacy. To the extent that they both worked with geometric abstraction, there is an aesthetic relationship. Bayer in this period also used the circle-in-square, but so had Kenneth Noland throughout the 1960s and so did a thousand years of mandalas. Carter diverged from Bayer by infusing his work with a painterly humanism, a groundedness in this world that was absent from Bayer's more analytical, philosophical paintings. While Bayer explored the Fibonacci sequence with a mechanical

rigor, Carter's mathematics accommodated the vagaries of the physical, lived world. It is indicative that while Bayer's titles from this period named famous astronomers or gave formalist descriptions, Carter's *Claudette's Radial Blue* refers to his wife. He allows the viewer to see his hand at work while Bayer's pieces never let the materials upstage what they are representing. Carter is more tolerant of the inconsistencies inherent the processes. In *Thick Sweet*, the fine red lines describing the inner circles thin and disappear as the stylist runs out of pigment. There is even a cool expressionism in a few of the Radial paintings, as in *Lynn's Pool Cool*. Its gestural brushwork goes farthest in imposing the messy realm of human affairs on the pristine kingdom of geometry.

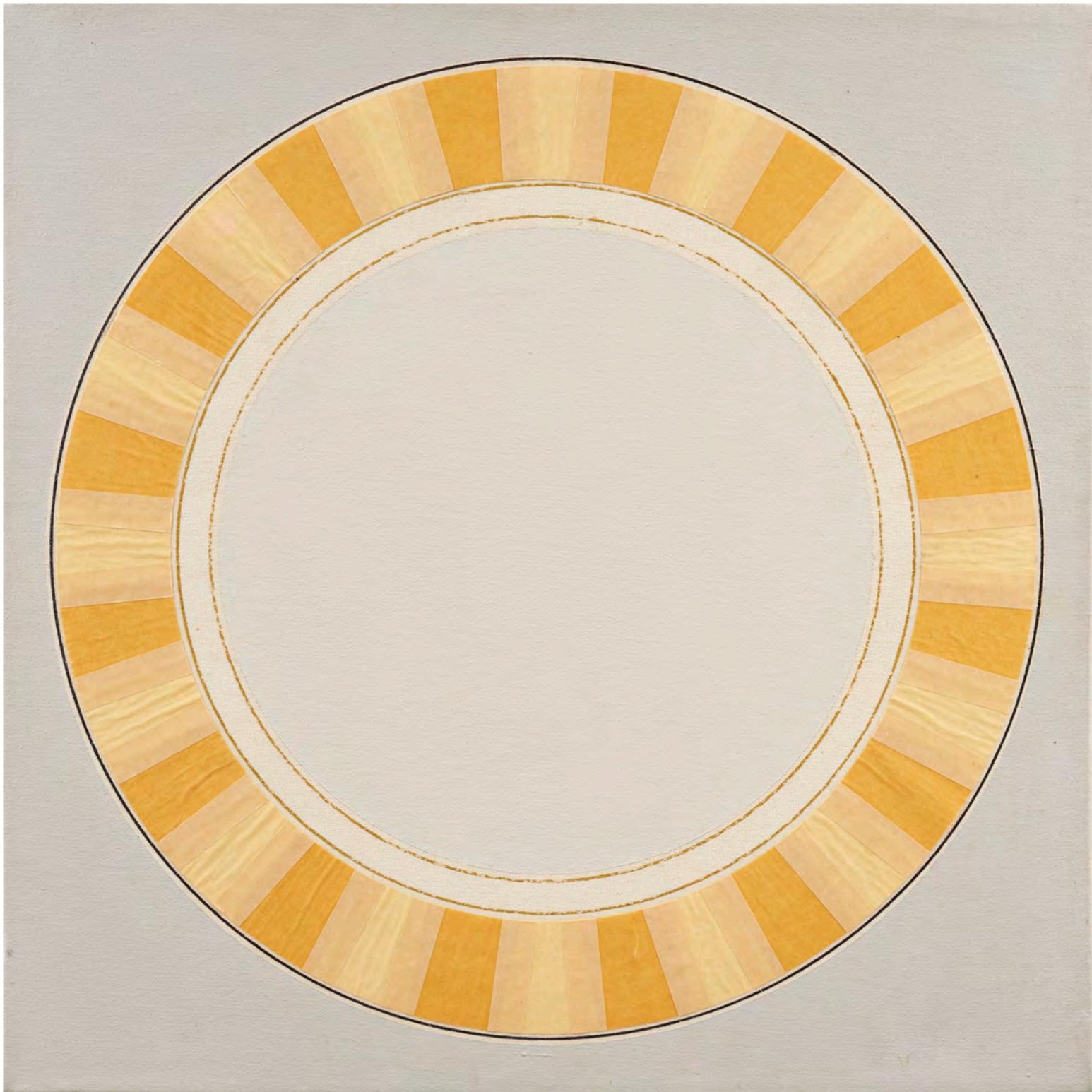
The centenary of the Bauhaus founding provided the impetus for again bringing to light these paintings. There is Bauhaus DNA via Bayer and Mology-Nagy in the Radial paintings, but it manifests only in a synthesis with the techniques and the processes that are unique to Carter. As with the making of most good art, a dialectic of influence and originality operates throughout his work. He carries on a dialogue with the art historical past and with science and with mathematics. They visit Carter's studio and leave traces on the works in progress. Carter is happy to give voice to these influences but will not be burdened by them. He is too much propelled by his own creative drive.

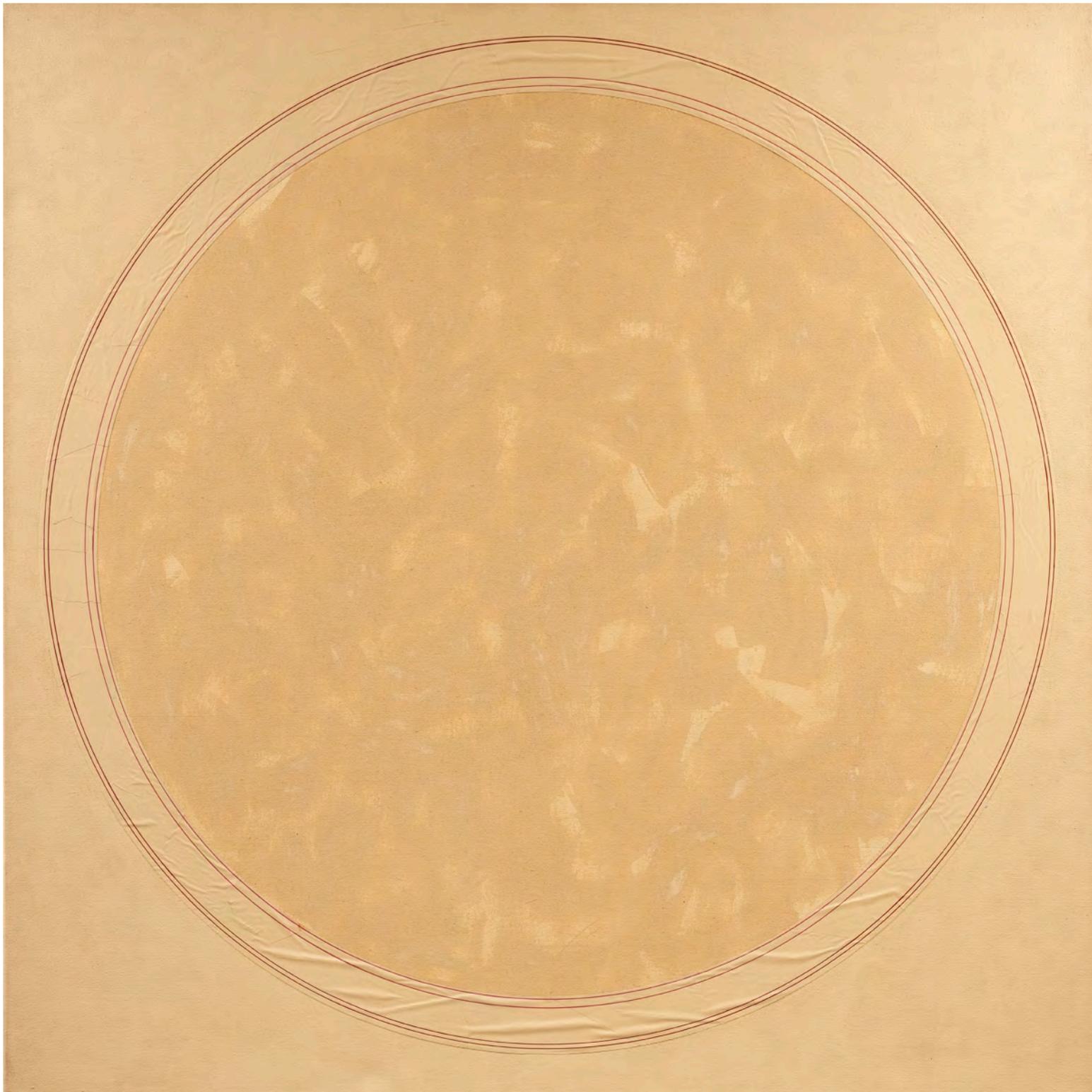
TIM BROWN
SNOWMASS COLORADO
MAY 2019

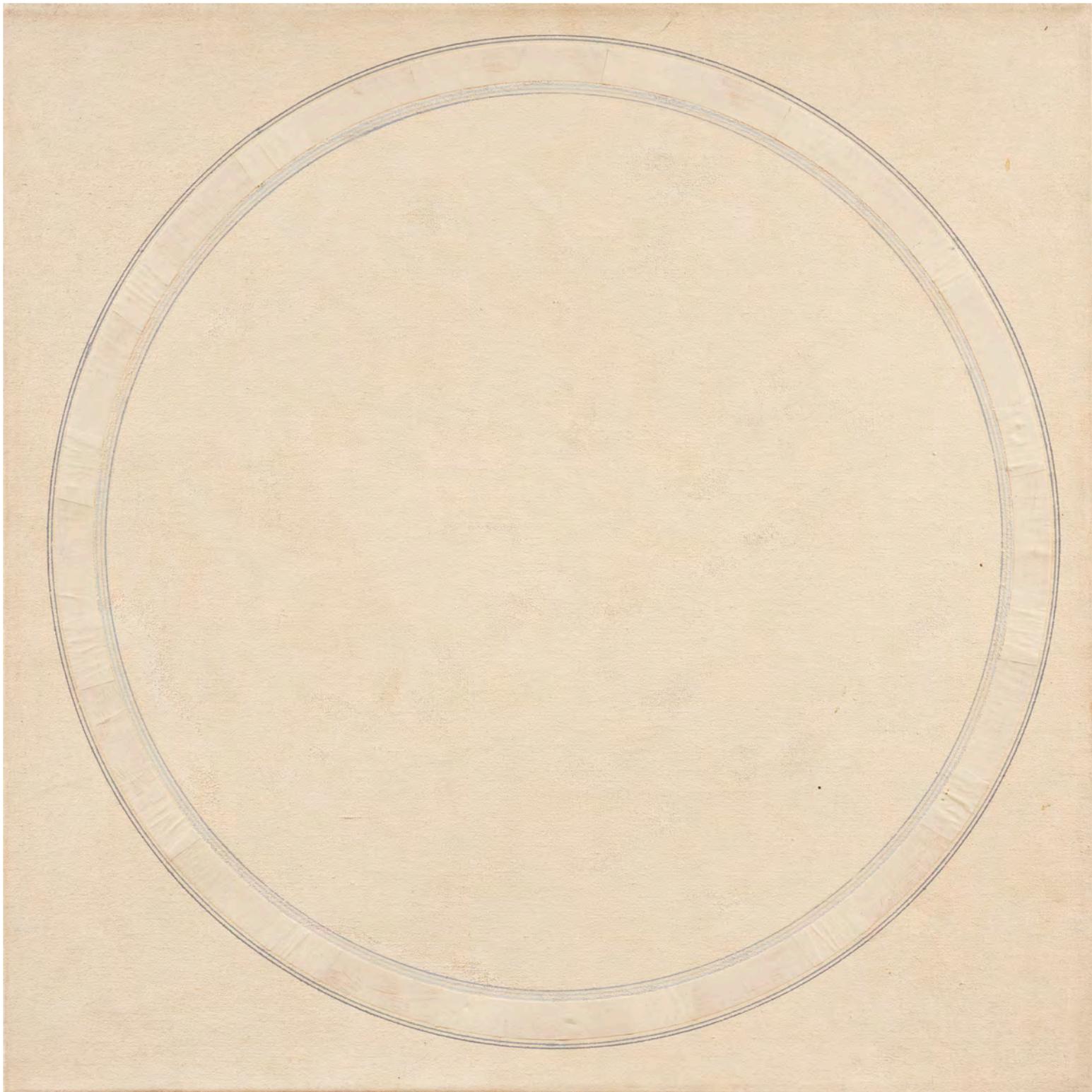




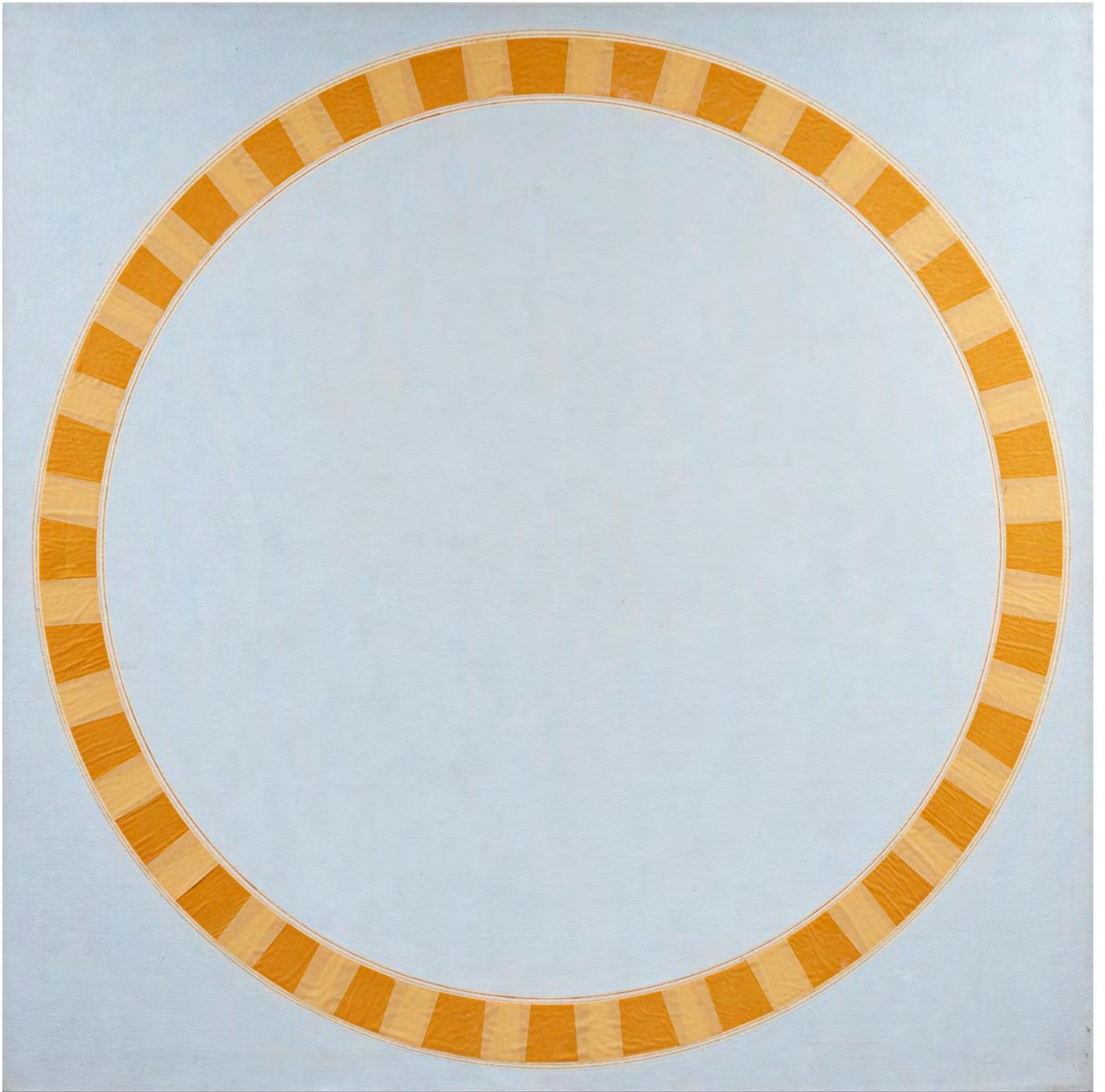


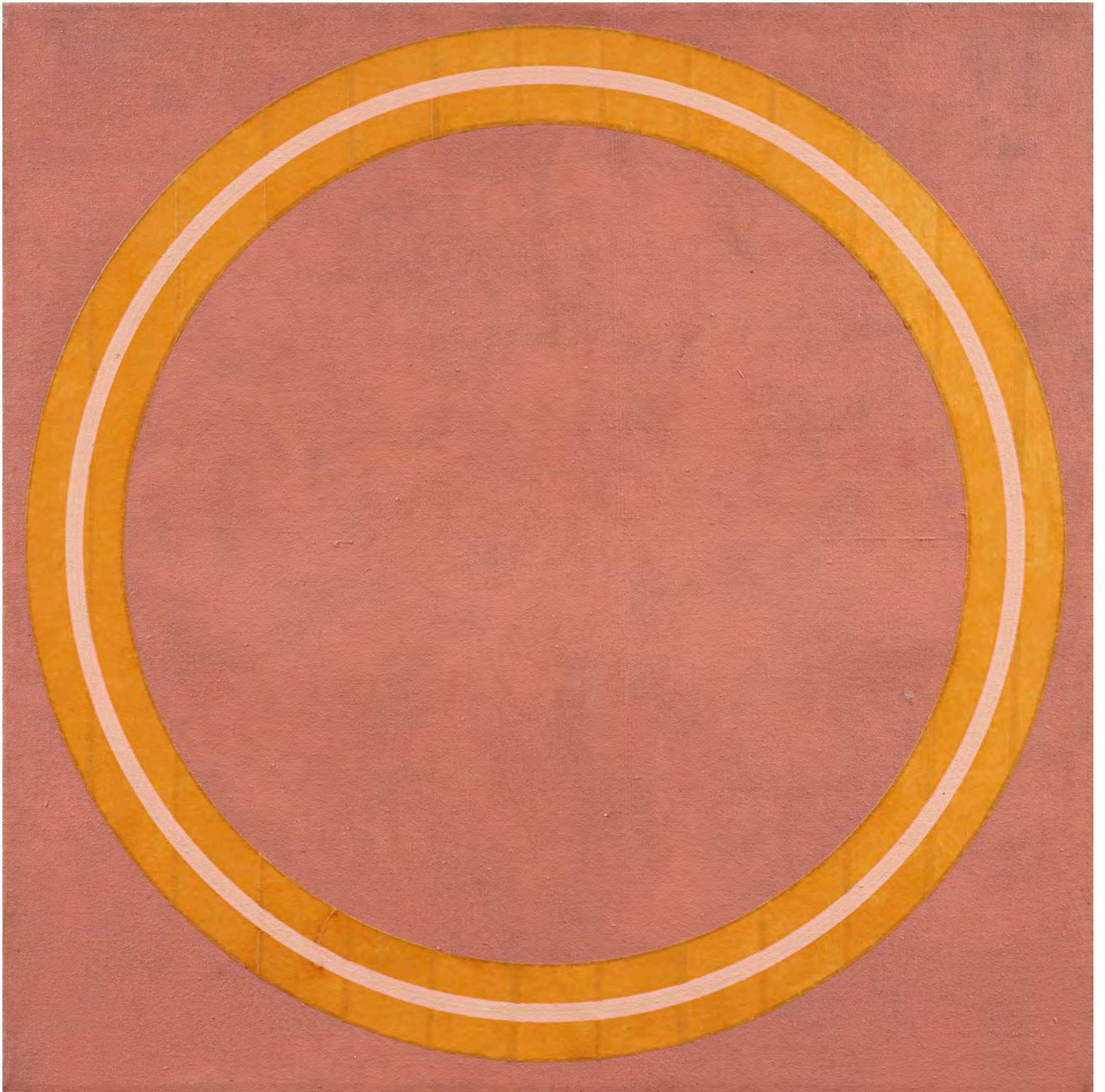


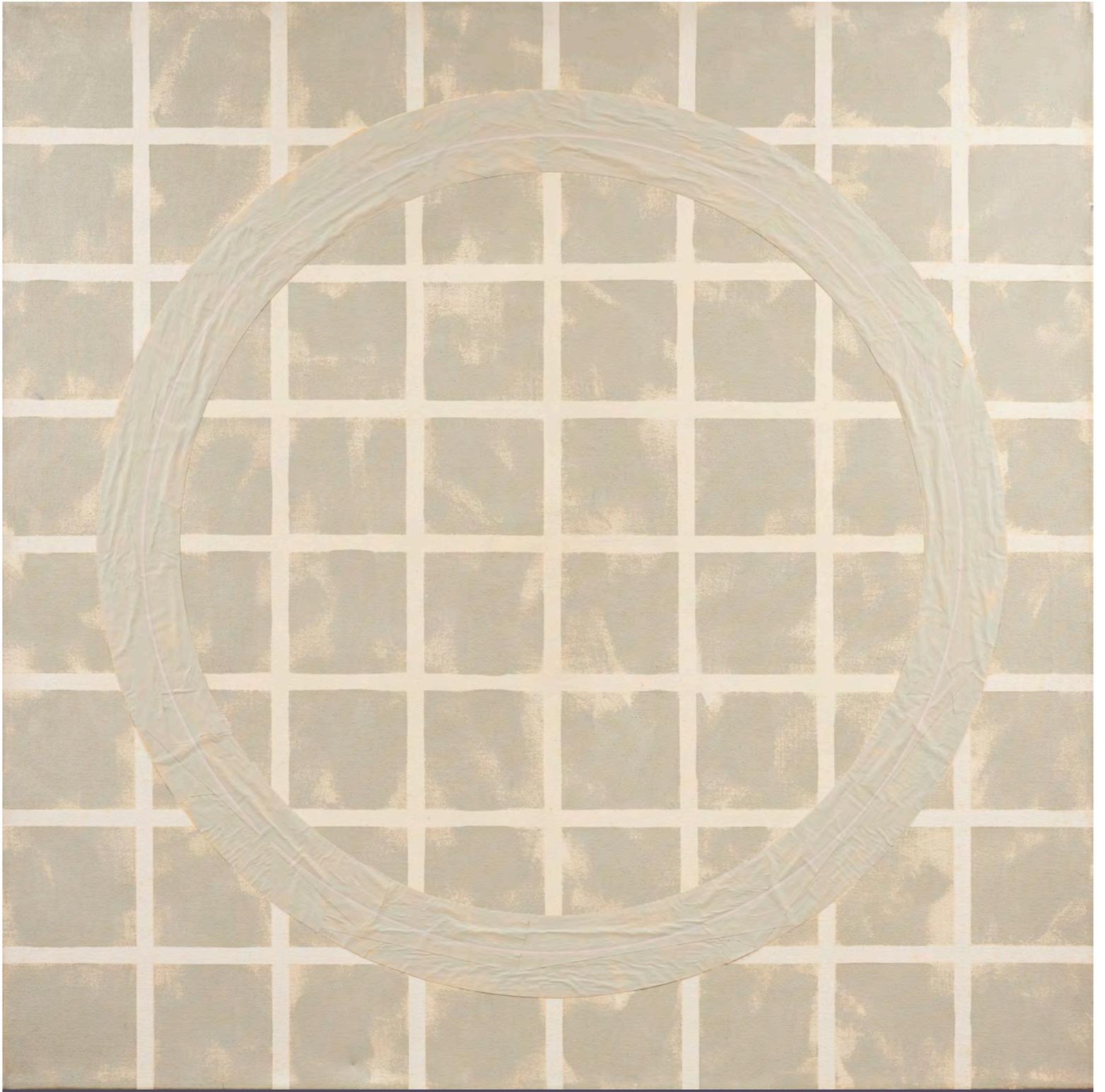


















VITAE

SOLO EXHIBITIONS

2016 WILLIAM HAVU GALLERY, DENVER CO. "NEW PAINTING"
2016 CARBONDALE COUNCIL FOR THE ARTS & HUMANITES,
"NEW PAINTINGS:MANDALAS CONSIDERED"
2013 ARTWORKS GALLERY BASALT COLO. " NEW PAINTINGS"
2013 ART WORKS GALLERY, BASALT COLO. "ROAD WORKS"
2010 DAVID FL ORIA GALLERY, ASPEN, COLO.
"FUTURE BEAUTY-FIRE"
2010 BASALT REGIONAL LIBRARY, BASALT, COLO. "DRAWINGS"
2009 DAVID FLORIA GALLERY, ASPEN, COLO.
"LIGHTNING DRAWINGS"
2007 SANTA MONICA MUSEUM OF ART, SANTA MONICA, CA.
"ICEBERGS"
2004 KATHLEEN EWING GALLERY, WASHINGTON DC " ICEBERGS"
2006 OFF MAIN GALLERY, SANTA MONICA, CA "THE NIGHT SKY"
2003 MAGIDSON GALLERY, ASPEN, COLO. "COSMIC VISIONS "
2001 MARY BELL GALLERY, CHICAGO, ILL.
2000 MAGIDSON GALLERY, ASPEN, COLO.
1998 MAGIDSON GALLERY, ASPEN COLO.
1998 MARY BELL GALLERY, CHICAGO, ILL.
1997 DAVID FLORIA GALLERY, WOODY CREEK, COLO.
1995 DAVID FLORIA GALLERY, WOODY CREEK, COLO.
1993 MARY BELL GALLERY, CHICAGO, ILL.
1993 MILL STREET GALLERY, ASPEN COLO.
1990 SANDY CARSON GALLERY, DENVER, COLO.
1990 MARY BELL GALLERY, CHICAGO, ILL.
1987 MILL STREET GALLERY, ASPEN, COLO.
1984 MILL STREET GALLERY, ASPEN, COLO.
1984 NIMBUS GALLERY, DALLAS, TEXAS
1984 VIRGINIA MILLER ART SPACE, CORAL GABLES, FLA.
1983 ASPEN INSTITUTE FOR HUMANISTIC STUDIES, ASPEN, COLO.
1983 IMAGE SOUTH GALLERY, ATLANTA, GA.
1982 COLORADO SPRINGS FINE ART CENTER,
COLO. SPRINGS, COLO.
1981 ANDERSON RANCH ART CENTER, SNOWMASS, COLO.
1980 CARSON-SAPIRO GALLERY, DENVER, COLO.
1980 IMAGE SOUTH GALLERY, ATLANTA, GA.

1980 PUTNEY GALLERY, ASPEN, COLO.
1979 HEYDT-BAIR GALLERY, SANTA FE, NM.
1979 CARSON-SAPIRO GALLERY, DENVER , COLO.
1979 MARY BELL GALLERY, CHICAGO, ILL.
1979 VORPAL GALLERY, NEW YORK, NEW YORK
1978 PUTNEY GALLERY, ASPEN, COLO.
1977 CARSON-LEVINE GALLERY, DENVER, COLO.
1976 GARGOYLE GALLERY, ASPEN, COLO.
1975 GARGOYLE GALLERY, ASPEN, COLO.
1975 ASPEN INSTITUTE FOR HUMANISTIC STUDIES, ASPEN, COLO.
1975 GARGOYLE GALLERY, ASPEN, COLO.
1974 BRENA GALLERY, DENVER COLO.
1972 GARGOYLE GALLERY, ASPEN, COLO.
1969 GARGOYLE GALLERY, ASPEN, COLO.
1968 GALLERY 267, LEONIA, NJ.
1968 VILLANOVA UNIVERSITY, UNIVERSITY GALLERY,
VILLANOVA, PA

TWO-PERSON AND GROUP EXHIBITIONS

2019 "BAUHAUS SEEN" R2 GALLERY CARBONDALE ARTS,
CARBONDALE CO.
2018 INCOGNITO, INSTITUTE OF ART LA LA,CA.
2016 "DRAWINGS X4" ARTBASE, BASALT CO.
2015 "COLLECTIONS: DRAWINGS" DENVER ART MUSEUM,
DENVER CO
2014 INCOGNITO, SANTA MONICA MUSEUM OF ART,
SANTA MONICA CA
2013 BLACK & WHITE RED BRICK ART CENTER ASPEN CO.
2013 INCOGNITO, SANTA MONICA MUSEUM OF ART,
SANTA MONICA CA
2012 INCOGNITO, SANTA MONICA MUSEUM OF ART,
SANTA MONICA CA
2011 RFO, ASPEN ART MUSEUM , ASPEN CO.
2011 INCOGNITO, SANTA MONICA MUSEUM OF ART,
SANTA MONICA CA

2010	970.ORG, ASPEN ART MUSEUM, ASPEN CO.	1986	ART IN CORPORATE COLLECTIONS, NORTH MIAMI MUSEUM, MIAMI, FLA.
2010	INCOGNITO, SANTA MONICA MUSEUM OF ART, SANTA MONICA CA.	1985	KINGSLEY- CROCKER ANNUAL, CROCKER ART MUSEUM. SACRAMENTO, CA.
2010	SUBLIME TRANSIENCE, ICEBERG DRAWINGS, UNIVERSITY OF ALASKA, ANCHORAGE	1985	RICHARD CARTER- BRIAN BLOUNT, MILL STREET GALLERY, ASPEN, COLO.
2009	"MELTING POINT",(ICEBERGS,) EL CAMINO COLLEGE, LA CA.	1984	COLORADO INVITATIONAL PAINTING SHOW, ARVADA CENTER FOR THE ARTS, ARVADA, COLO.
2009	INCOGNITO, SANTA MONICA MUSEUM OF ART, SANTA MONICA CA.	1984	RICHARD CARTER- ANN CURRIER, CARSON-SAPIRO GALLERY, DENVER, COLO.
2008	INCOGNITO, SANTA MONICA MUSEUM OF ART, SANTA MONICA CA.	1984	COLORADO STATE FAIR INVITATIONAL, PUEBLO. COLO.
2007	DAVID FLORIA GALLERY, ASPEN COLO.	1984	LARRY BELL- SAL PECORARO- RICHARD CARTER, UNICORN GALLERY, ASPEN, COLO.
2006	INCOGNITO, SANTA MONICA MUSEUM OF ART, SANTA MONICA CA.	1982	STATE OF THE ARTS, DENVER ART MUSEUM, DENVER, COLO.
2005	INCOGNITO, SANTA MONICA MUSEUM OF ART, SANTA MONICA, CA.	1981	HEYDT-BAIR GALLERY, SANTA, FE NM. "LARRY BELL-RICHARD CARTER"
2004	INCOGNITO, SANTA MONICA MUSEUM OF ART, SANTA MONICA, CA.	1981	COLORADO BIENNIAL, COLORADO SPRINGS ART CENTER, COLORADO SPRINGS, COLO.
2003	MAGIDSON FINE ART , ASPEN, CO.	1979	HEYDT-BAIR GALLERY, SANTA FE, NM.
2000	CARSON GALLERY, DENVER, COLO.	1979	ROARING FORK VALLEY ARTS FESTIVAL, ASPEN COLO.
1999	RUTH BACHOFNER GALLERY, LA, CA.	1978	ANDERSON RANCH ART CENTER, SNOWMASS, COLO.
1999	RUTH BACHOFNER GALLERY, LA, CA.	1977	WRIGHT- INGRHAM INSTITUTE INVITATIONAL, PARKER, COLO.
1997	MARGOT JACOBSEN GALLERY, PORTLAND, ORE.	1977	"ASPEN COMES TO BOULDER" BOULDER CENTER FOR THE ARTS, BOULDER, COLO.
1996	DAVID FLORIA GALLERY, ASPEN, COLO.	1976	COLORADO CELEBRATION OF THE ARTS, SPREE INVITATIONAL, DENVER, COLO.
1995	"ART AND POLITICS" OBERE GALERIE, BERLIN, GERMANY	1975	ASPEN FOUNDATION FOR THE ARTS, ANNUAL ART FESTIVAL
1994	MARGOT JACOBSEN GALLERY, PORTLAND, ORE.	1974	DENVER ART MUSEUM,2ND ALL- COLORADO, DENVER, COLO.
1993	MILL STREET GALLERY, ASPEN, COLO.	1972	RICHARD CARTER- SALLY HENDERSON, GARGOYLE GALLERY ASPEN, COLO.
1992	EVELYN SIEGAL GALLERY, FORT WORTH, TEXAS	1970	FAIRLIEGH DICKENSON UNIVERSITY METROPOLITAN SHOW, TEANECK, NJ.
1992	MILL STREET GALLERY, ASPEN, COLO.	1969	ALL PHILADELPHIA REGIONAL SHOW, VILLANOVA UNIVERSITY, VILLANOVA, PA.
1990	SANDY CARSON GALLERY, DENVER, COLO.		
1988	RICHARD CARTER-TIM BERRY, SANDY CARSON GALLERY, DENVER, CO.		
1988	RICHARD CARTER- GEORGE KOZMAN, MARY BELL GALLERY, CHICAGO, ILL.		
1987	RICHARD CARTER-JESUS MORALES, VIRGINIA MILLER ART SPACE, CORAL GABLES, FLA,		
1989	"ART AND THE WEST; TRADITION AND INNOVATION", UNIVERSITY OF WYOMING ART MUSEUM, LARAMIE, WY.		

EDUCATION AND ART ADVOCACY

1984-PRESENT	PRODUCTION DESIGN AND FILM ART DIRECTION
2011-PRESENT	BOARD MEMBER, THE ART CAMPUS AT WILLITS
2017	DESIGNER OF THE TEMPORARY THEATER
2010-PRESENT	THE ARTBASE BASALT CO., BOARD AND NATIONAL BOARD OF DIRECTORS
1980-1985	ANDERSON RANCH ART CENTER, BOARD OF DIRECTORS
1978	CURATOR, ROCKY MOUNTAIN INVITATIONAL, NON- FUNCTIONAL CLAY, 14 CERAMACISTS
1977	CURATOR, ROCKY MOUNTAIN INVITATIONAL, PAINTING AND DRAWING, ASPEN, COLO.
1976	CURATOR, ROCKY MOUNTAIN INVITATIONAL. PAINTING AND SCULPTURE, ASPEN COLO.
1976-1982	FOUNDER, ASPEN ART MUSEUM, BOARD OF DIRECTORS
1977-1978	GALLERY DIRECTOR, ASPEN, COLO.
1972-1978	ASSISTANT TO BAUHAUS MASTER HERBERT BAYER, PAINTING, SCULPTURE, ARCHITECTURE, DESIGN AND OTHER MEDIA
1964-1968	VILLANOVA UNIVERSITY, VILLANOVA, PA. BA.,SOC. SCI.



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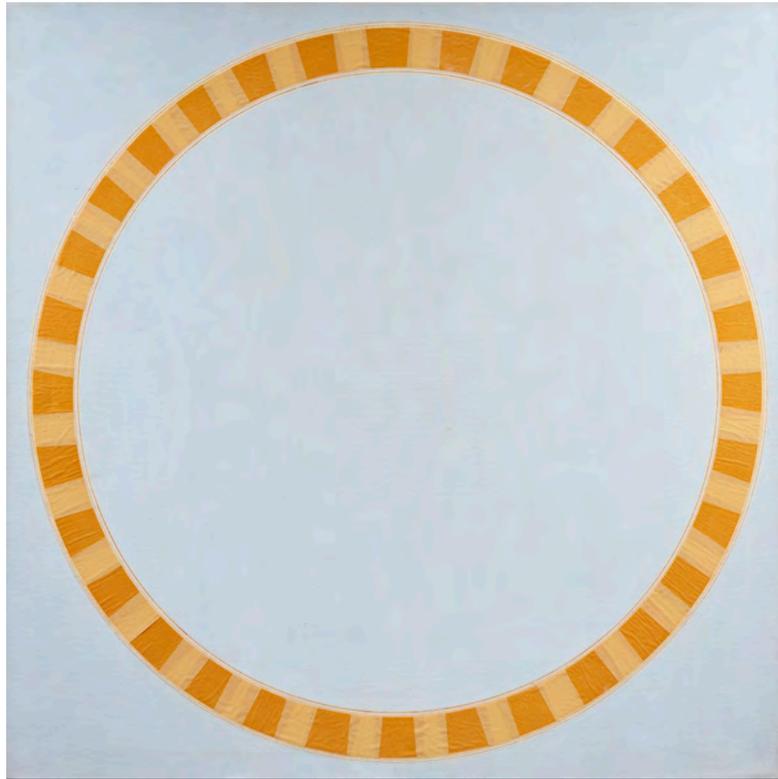
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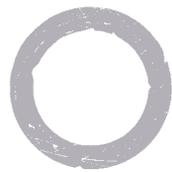
GALLERY

carbondale arts | the launchpad R2 gallery | carbondale colorado

WITH THANKS

bauhaus 100 committee | aspen colorado





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The image features a large, circular, textured ring or wreath-like structure. The ring is composed of multiple overlapping layers of material, possibly fabric or paper, in a palette of soft pinks, whites, and muted golds. The texture is intricate, with visible fibers and some darker, more saturated gold spots scattered throughout. The ring is centered on a plain, light beige or off-white background. In the middle of the ring, the text "RICHARDCARTERART.COM" is printed in a dark, sans-serif font.

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