

**RICHARD
CARTER**

THE ERRATIC SERIES

PAINTINGS + DRAWINGS



COVER | BABEL RISING | 48 X 48 | MIXED MEDIA/MDF | 2018

ALL PAINTINGS ARE MIXED MEDIA

**RICHARD
CARTER**

THE ERRATIC SERIES

PAINTINGS + DRAWINGS



MATHEW PAUL JINKS

RICHARD CARTER ART WORK IN HIS STUDIO

ARTIST STATEMENT

WHERE DOES AN IDEA COME FROM? What experiences, or intellectual activity, what knowledge, or what dreams give rise to an idea? And when do we know when we have an idea? For me it can happen anywhere, anytime. Sometime it sneaks up slowly and at other times it hits like a bolt of lightning. Suddenly, it's there like a piece of film projecting on your eyes.

How does an idea evolve from a foggy, dreamlike image in the mind and eye to a form on canvas, or paper or in a 3-D format ... or in whatever medium? And what events or thoughts in our lives contribute to the formation of the idea? Maybe the question is academic because it happens regardless of our understanding of the phenomenon. For those who are makers, and I include myself in that tribe, we depend on that steady, or maybe not so steady, stream of consciousness to feed the beast. The desire, the need to create.

Artists seem to be subject to new and stimulating image-storms. If they are alert, they can translate that material into a physical or maybe conceptual form. In my case paintings and drawings.

ART. That's what we call the result of all this. The idea appears and the impulse is immediate to convert that foggy impression in your head into a form visible to you and everyone. For many, it is the path to a meaningful, if strange, driven life.

So when the idea for this series of paintings arrived it was like a welcome shock. It was suddenly just there. Unlike the ideas that had come to me before, this time they had more of a narrative quality. I could see that images grounded in the idea of instability could serve as the creative premise. And I responded because I was experiencing instability in my personal circumstances. This pressing sense of fragility had to find expression in my art, and so it pushed way the more abstract thoughts that normally inform my work.

We live in a time of instability and conflict and an unreal expectation that we might create and maintain an ordered civilization. I evolved forms, symbols, in these paintings that embody that idea for me. I had been reading a lot about geology recently and I was fascinated by the idea of the *Erratic*.

In geologic terms, the erratic is a rock that has been moved by a glacier to a place where it is distinct from the geology of its final resting place.... it's out of place. It's disconcerting because it is different and doesn't logically fit its environment. The term seemed a fine metaphor for the dislocated world that appears around us today and our place in it.

It also served as an outstanding example of the monument, both in its form and in the reverence its monumentality demands. The juxtaposition of seemingly impervious forms in unstable environments was key to the idea of the *Erratic* work.

More visual ideas that expressed this disconnection came to me as the series progressed. What you find here in this exhibition and this catalog are the results of my acting on those ideas.

Erratics, that's the idea.

RICHARD CARTER
BASALT COLORADO
JUNE 2019

THE ERRATIC SERIES

IN GEOLOGIC TERMS, an erratic is a boulder that has been picked up by a flowing glacier and then deposited in another location. Long after the disappearance of the ice, the erratic object sits in its new resting place far from its point of origin. It is a foreign immigrant unrelated to its surroundings. Seen without a geologic understanding, an erratic may present as a puzzling anomaly, an unexplained presence. Its isolation on a valley floor produces a sense of mystery but may also be arresting for its singular monumentality.

Richard Carter has adopted this natural phenomenon as an allegory of dislocation, alienation, instability, and intrigue. Begun in 2017 and continued into 2019, the *Erratic* series reflects a diffuse sense of disjointedness in this historical moment. While a general malaise around politics, environmental degradation, and the fracturing of American society into warring tribes provides the immediate impetus, Carter's series explores a more profound truth, that entropic forces, especially human nature, are working at all times to confound the desire to create stability and security. While humanity experiences phases of real achievement and advancement, it is also thwarted by its own self-defeating tendencies as well as the whims of an impersonal universe.

Carter is especially attuned to disruptions that are of man's own making. The builders of Carter's precarious towers in *Babel Rising*, *Erratic Monument*, and *Erratic Trio* are seduced by their own skill, and so erect structures with a narcissistic disregard for natural law. Rather than painting these objects, Carter uses his signature technique of building shapes out of layered

tape, a material akin in its physicality to actual construction materials. The implied builders stack tier upon tier in a reckless assertion of architectural bravado over gravity. The towers' design contains the inevitability of their collapse, and that failure is shown in *Erratic Event*, where the structure has fallen, or is falling through space. Carter has built into this painting the viewer's anticipation of the tower's impact with the earth. While the upright towers portend their own demise, here the catastrophe is captured in progress.

Not all of the paintings represent impending failure. Some of the forms, while still architectural, are grounded more securely in their environment, as if Carter wants to indicate degrees of risk and the greater durability of more modest human endeavors. Some, like *Erratic II* and *Erratic III* are more geomorphic than architectural. These pieces seen against the failing towers remind us that geologic/historical change happens on two distinct time scales, one that is measured in eons and whose transformations are imperceptible within the span of a human life, and the other in the cataclysmic seconds of a volcano irruption or an earthquake or an avalanche and which have a dramatic impact on the human sphere. At other moments of his career Carter has emphasized the first; in this series, he is preoccupied with the threat posed by the second.

The boat, represented here in a platonic, idealized simplicity, is another vehicle for Carter to pursue his theme of insecurity. These are modest vessels, sometimes without oars and never with a rudder. They are hardly worthy of an existential voyage. As a technology, their capacity is limited, and they are quickly overburdened with the tasks assigned to them. The diminutive boat in *Erratic Cargo* is made to carry two towers, unreliable in themselves but all the more shaky away from solid ground. It is an untenable arrangement and bound to capsize. And the vessels' headings are equally uncertain, for none of them manages to find water. Like the erratic object, the boats are removed from a context in which their form and function make sense. Instead the boats are becalmed as they float through the air or sit in the middle

of a grass field. If we had hoped to use this technology to chart a course to somewhere else, Carter's fleet going nowhere reminds us that we have no choice but to reckon with our immediate circumstances.

In other *Erratic* works Carter returns to a motif that has appeared throughout his fifty years of painting, and that is the geometric circle. It is the least obviously symbolic element of the *Erratic* series, but it is eloquent in expressing the movement from order to disorder. Carter has never used the circle as a pure abstraction; his geometric forms get knocked around and dented and scratched. But here the circle has suffered a catastrophic accident. The form in *Incomplete Erratic* lies in fragments. Something unforeseen has broken to pieces a mathematical abstraction that should be immune from such insults. That which should exist apart from the depredations of time and circumstance has been defiled in a violation of natural law. The extent of the destruction is, however, limited. The circle fragments sit on top of a careful grid of lines, a kind of map or chart, whose meaning, its portion of understanding, remains intact. The painting contains both an undoing and an affirmation; it juxtaposes two orders of truth, one attesting to impermanence and the other to immutability. The emotional emphasis lies, however, on the sundering of the circle.

Carter in this series demonstrates a sensitivity to the fragile nature of existence even when at other times he has connected with an equally valid but opposite conception of a well-ordered, law-abiding universe. That worldview was manifest in the *Mandala* series that preceded the *Erratics*. Unlike the precarious tensions in the more recent paintings, the mandalas were grounded in timeless principles. There is, however, a similar, trans-historical constant within the *Erratic* series, and that is the representation in pencil marks of a field of particles around each of the objects. With painstaking care, Carter has made visible an invisible ether of molecules, or photons, or subatomic particles, or an otherwise undefined form of energy that emanates from the structures but that also connects them to their

setting. These particles move with an easy fluidity. They swirl and eddy, murmurate and diverge. They disregard the severe lines of the structures. They are weightless and fleeting while the structures are heavy and uncompromising. They are living and affirmative of life while the structures are inhospitable. There is an optimism in the revelation of this energy, an assurance that their presence will continue to unconditionally animate the universe through all time. They comfort the viewer in revealing a transcendent order of beauty.

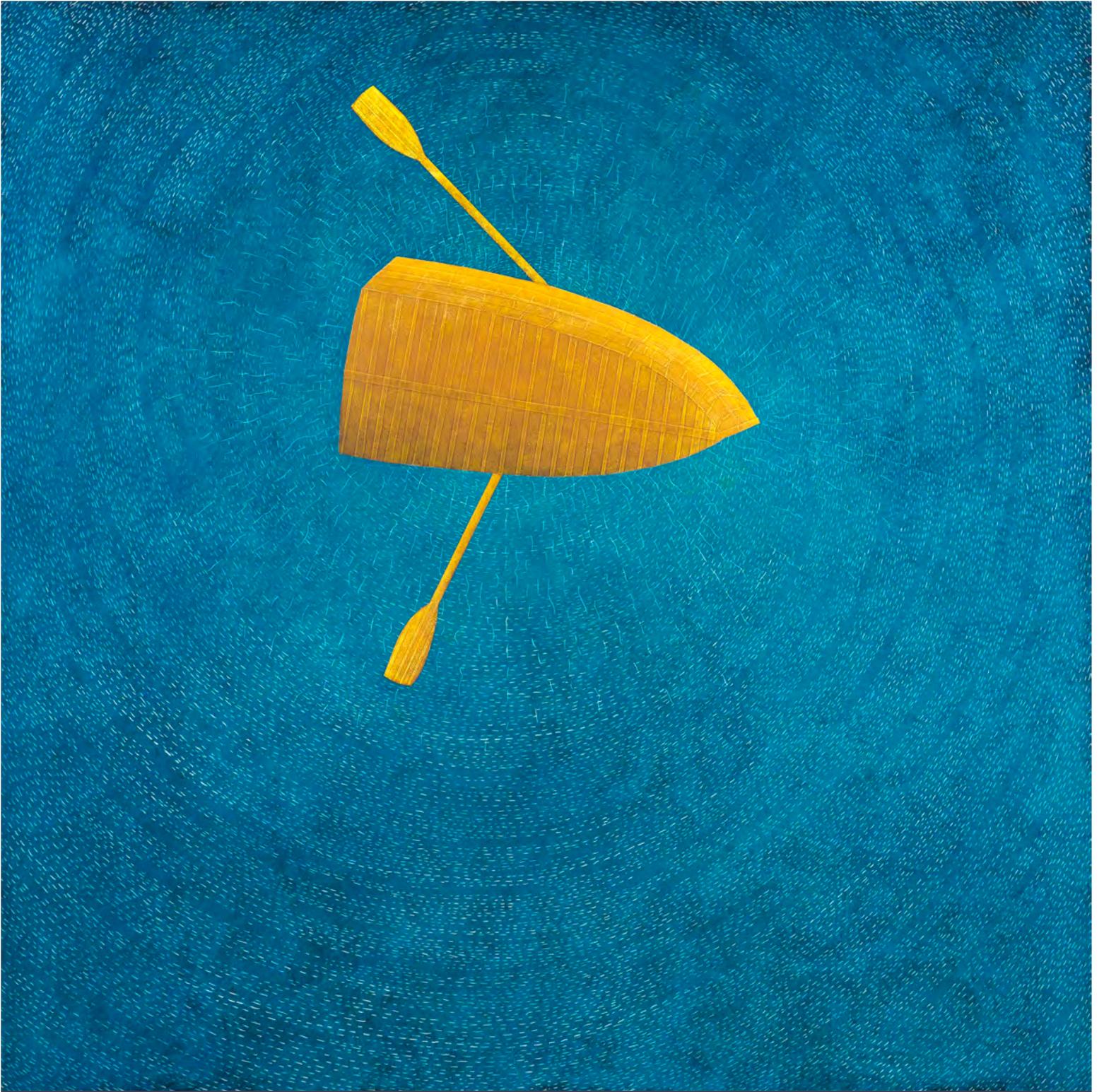
Of Carter's many series, the *Erratics* develop one of the most deliberate systems of symbols: the impossible towers, the boats that don't touch water, the geomorphic shapes, and the particles. In moving toward more narrative content, Carter allows himself a response to aspects of his own personal history and developments in the public sphere. Whereas some of the older series were more objective in their interest in abstraction, Carter has imbued the *Erratics* series with a particular mood, one that is attuned to a Zeitgeist but that doesn't succumb to polemics or fatalism. There are still in these paintings aspects of his long-time interest in phenomena that transcend human affairs: astronomy, geology, particle physics, cosmology, and mathematics. These elements provide a perspective in which human affairs hardly figure. At the same time, Carter seizes this as the appropriate moment to register a generalized sense that our highest values, whether pertaining to community, politics, or the environment, are fragile.

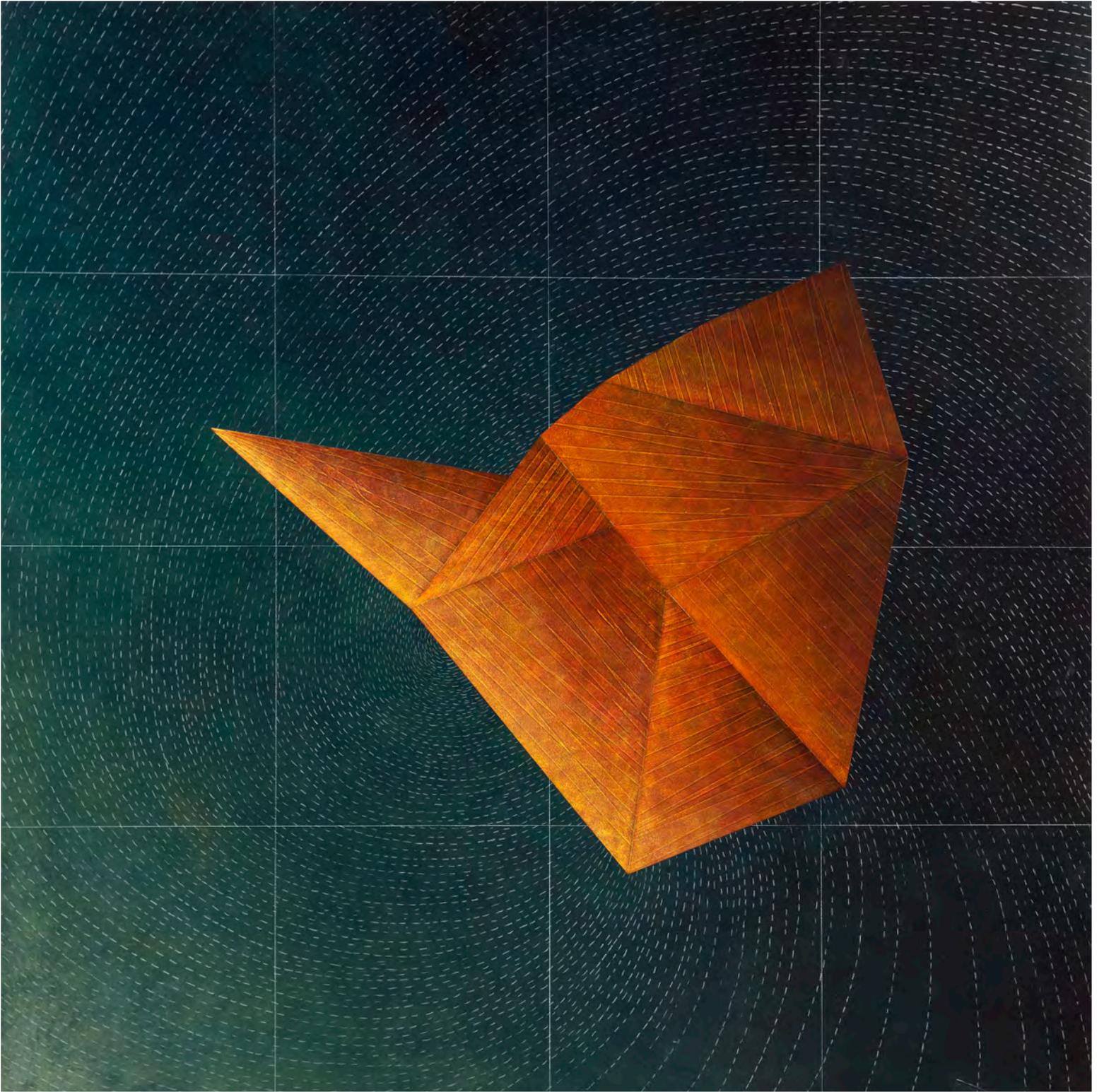
TIMOTHY BROWN

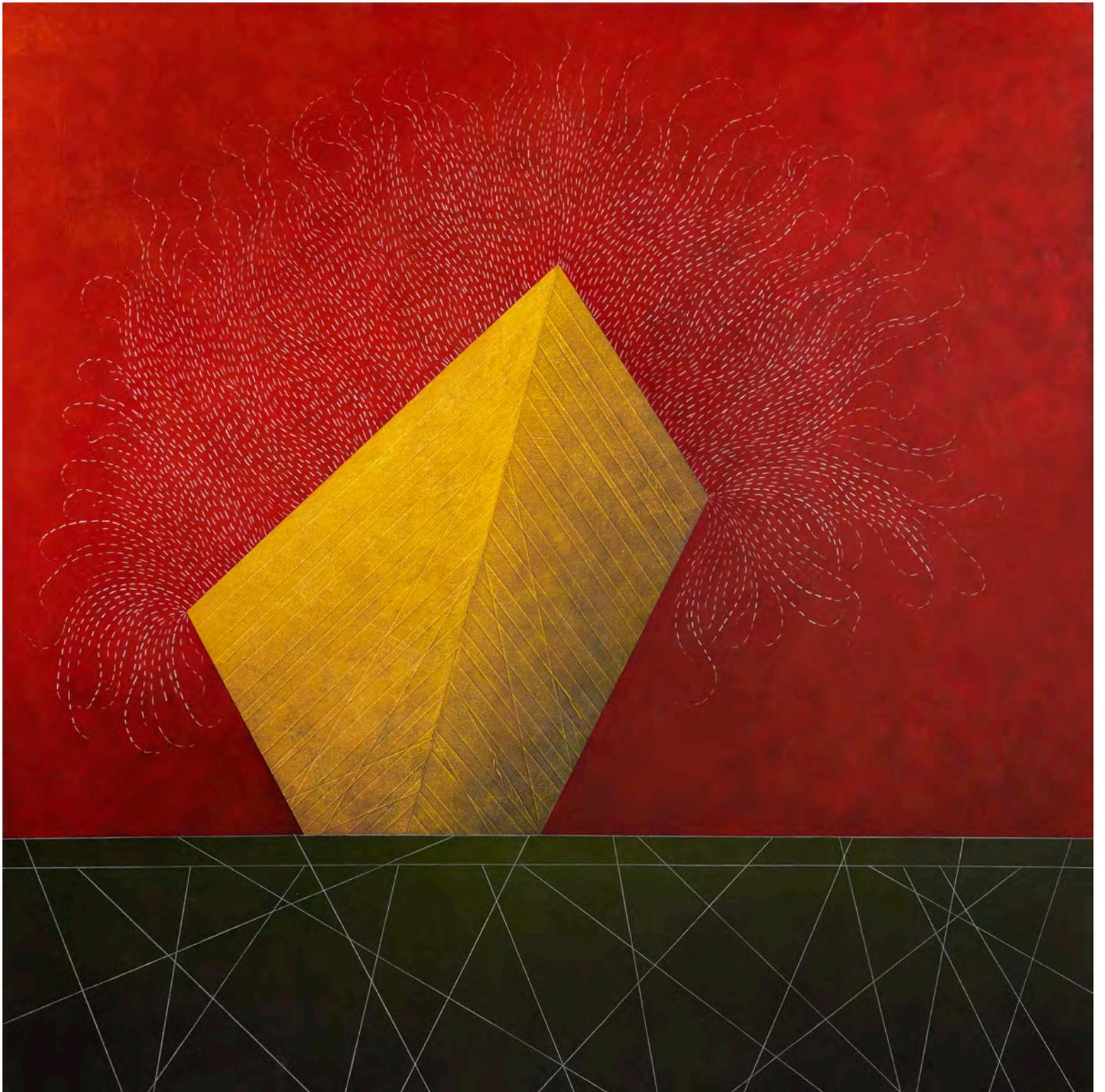
MAY 2019



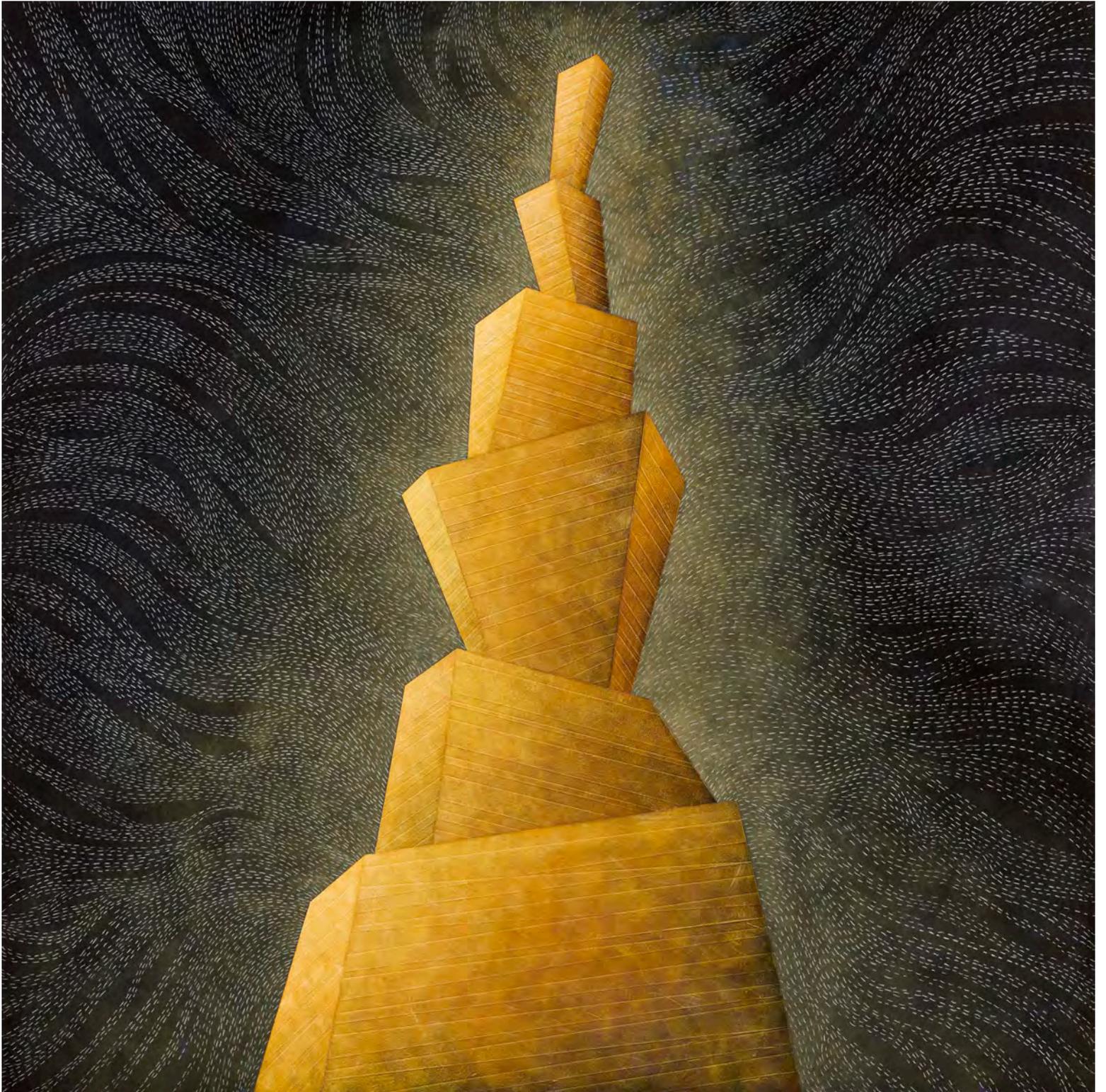






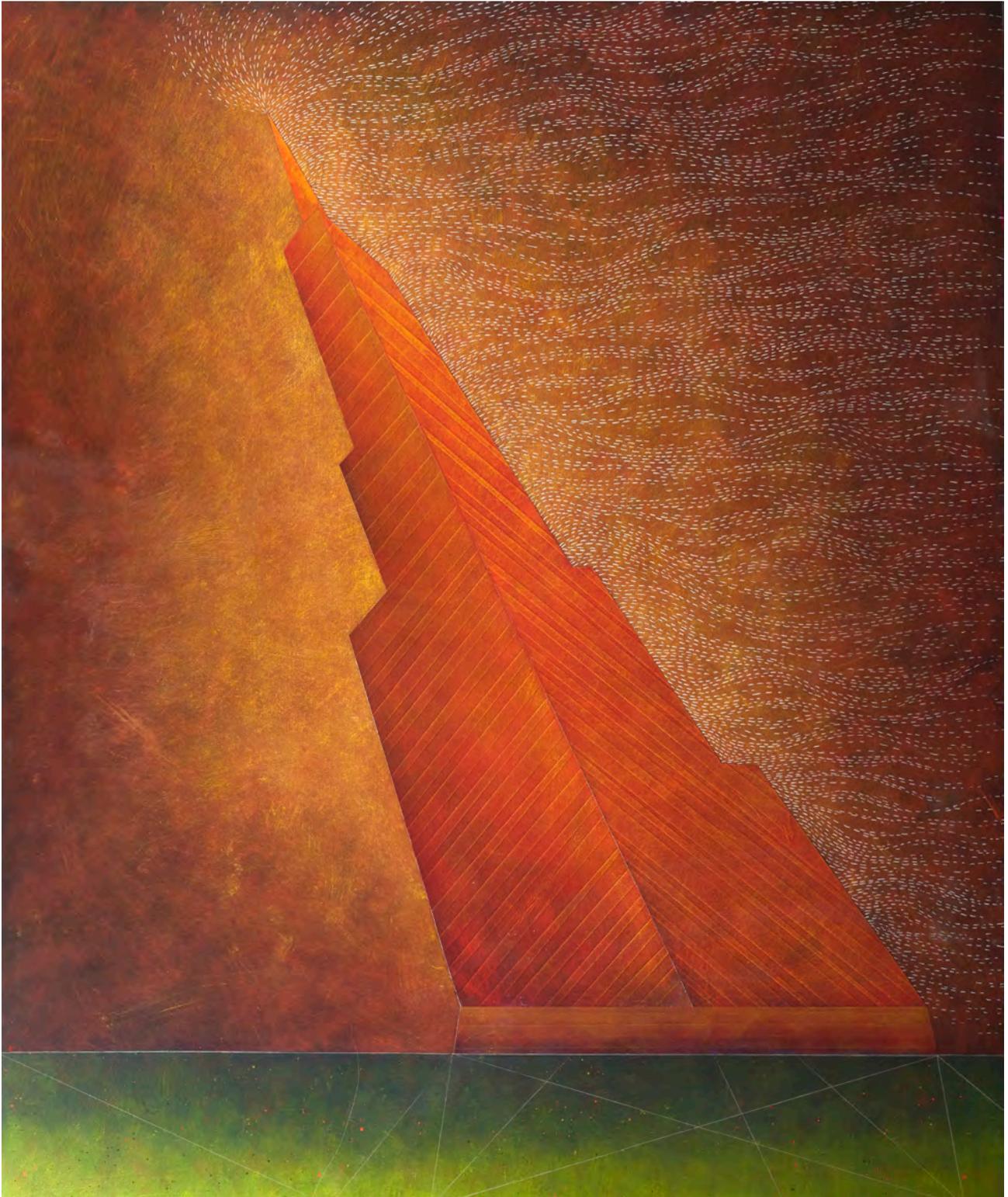






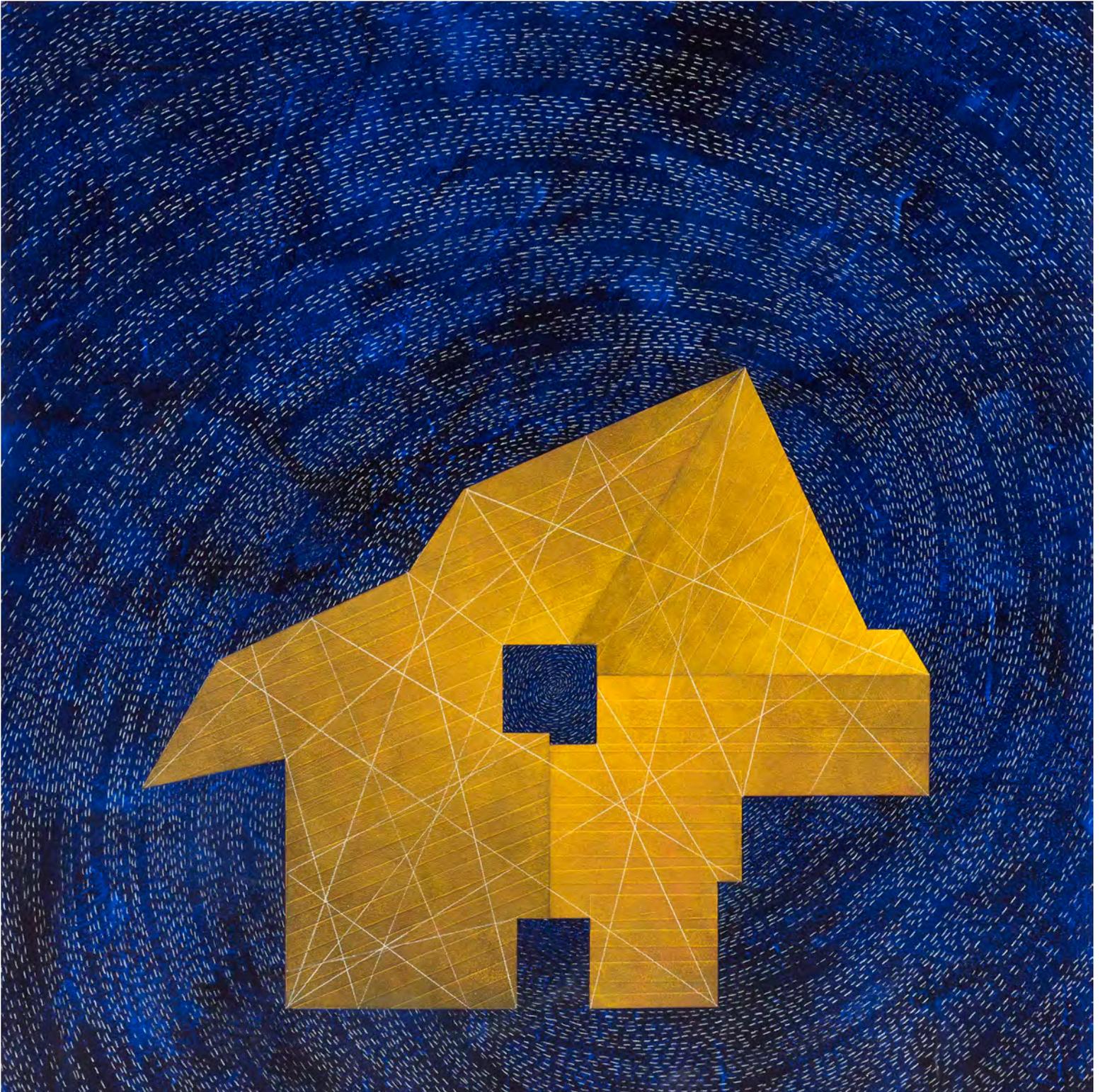




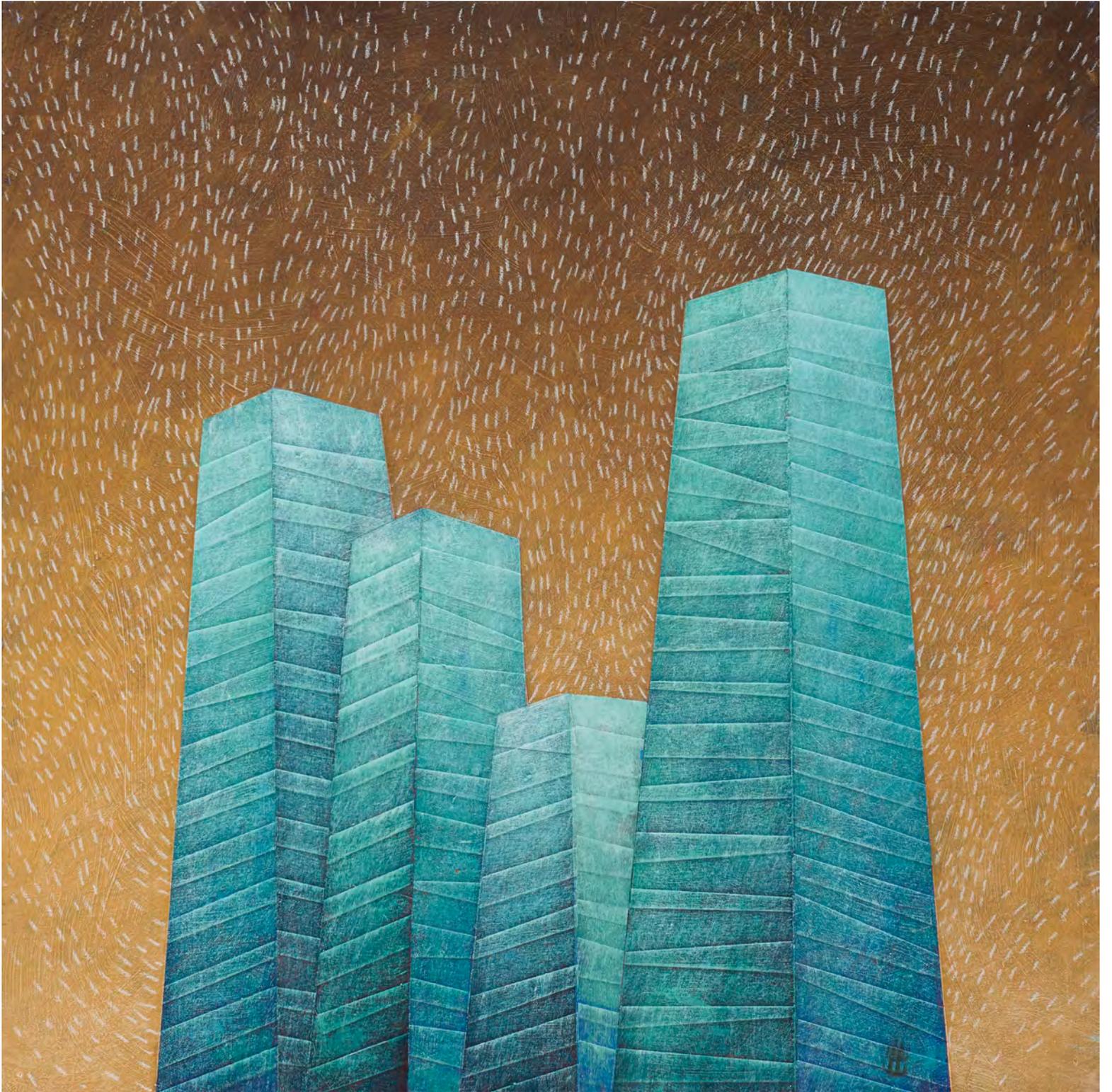


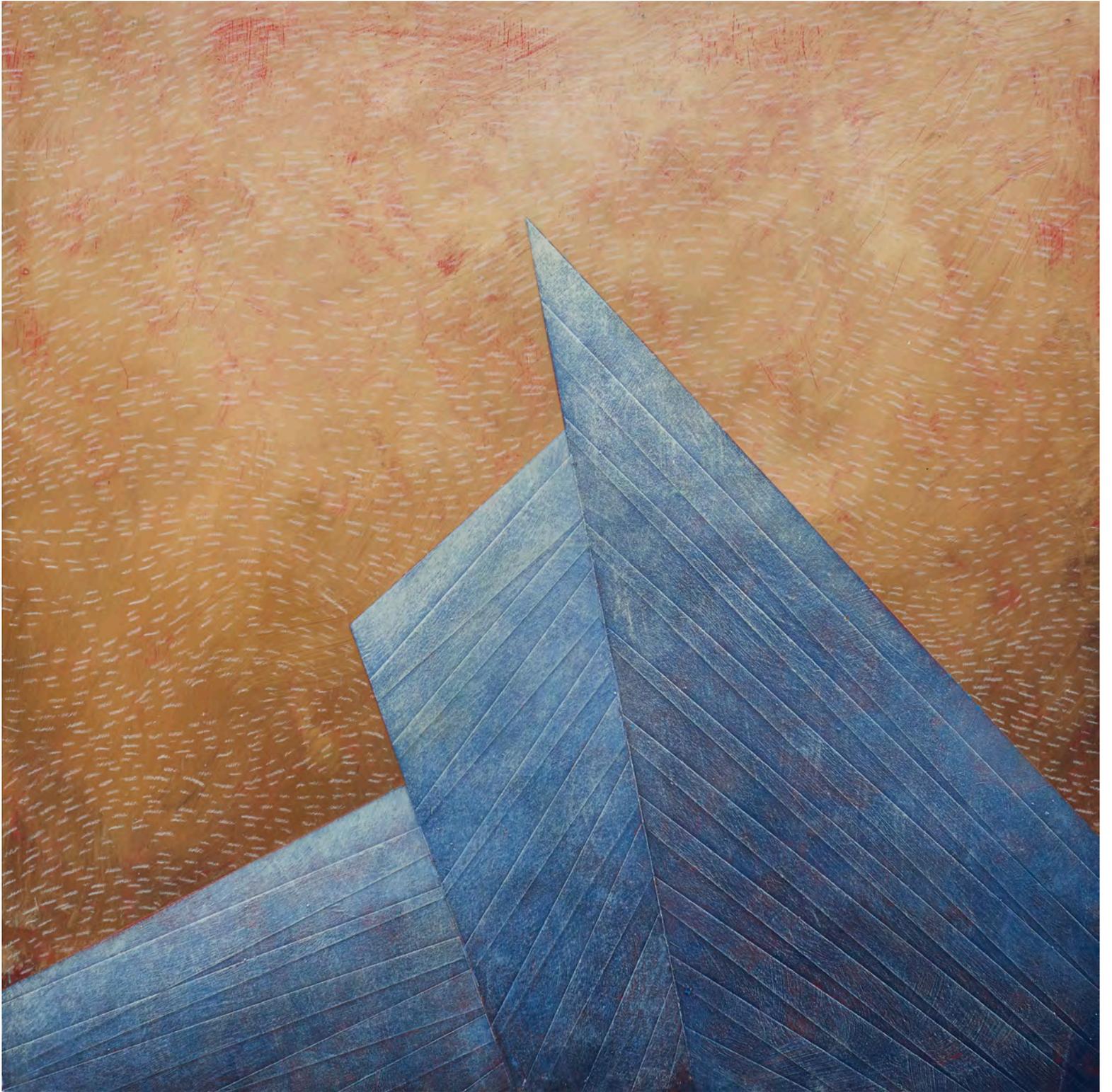


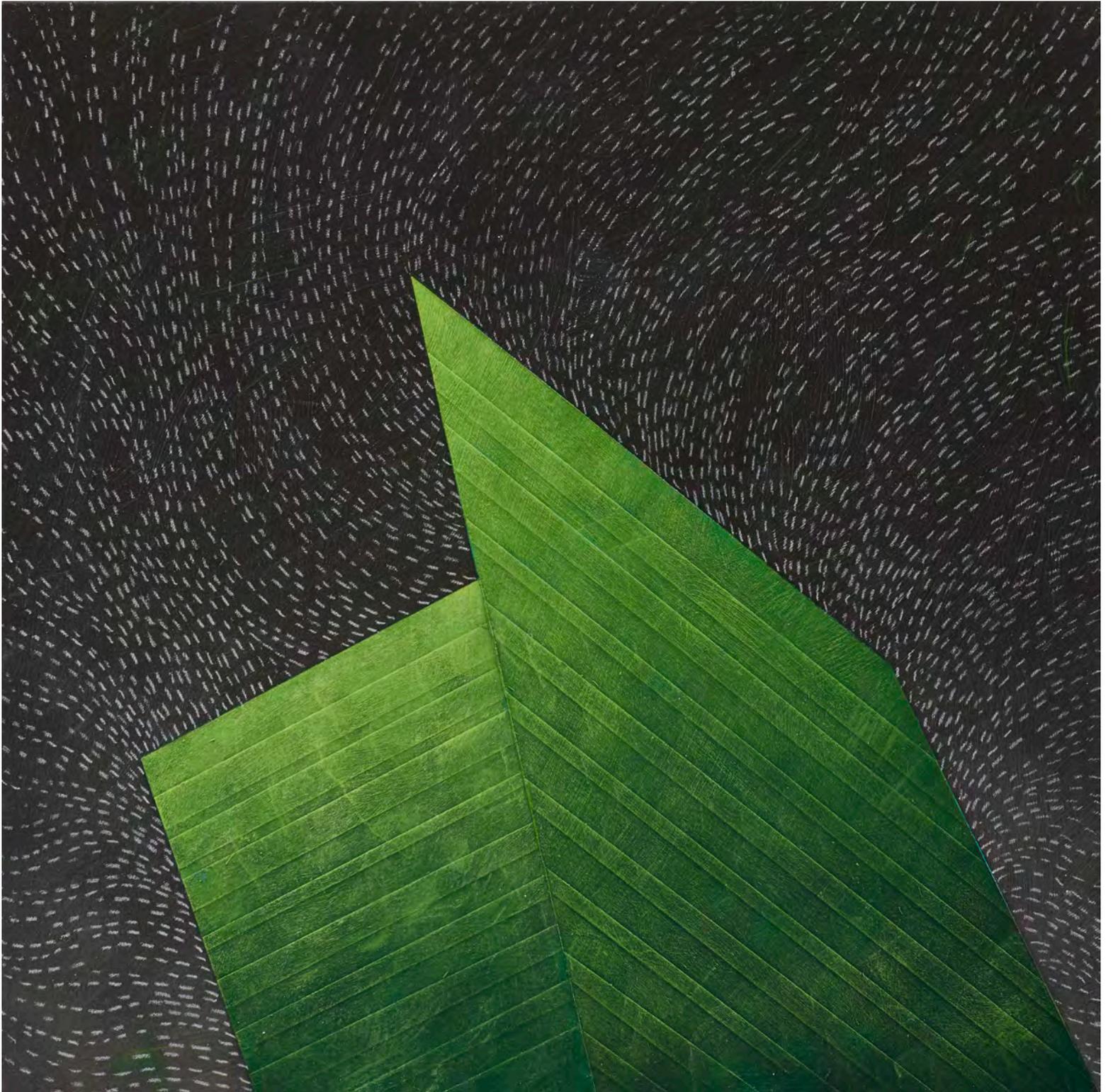


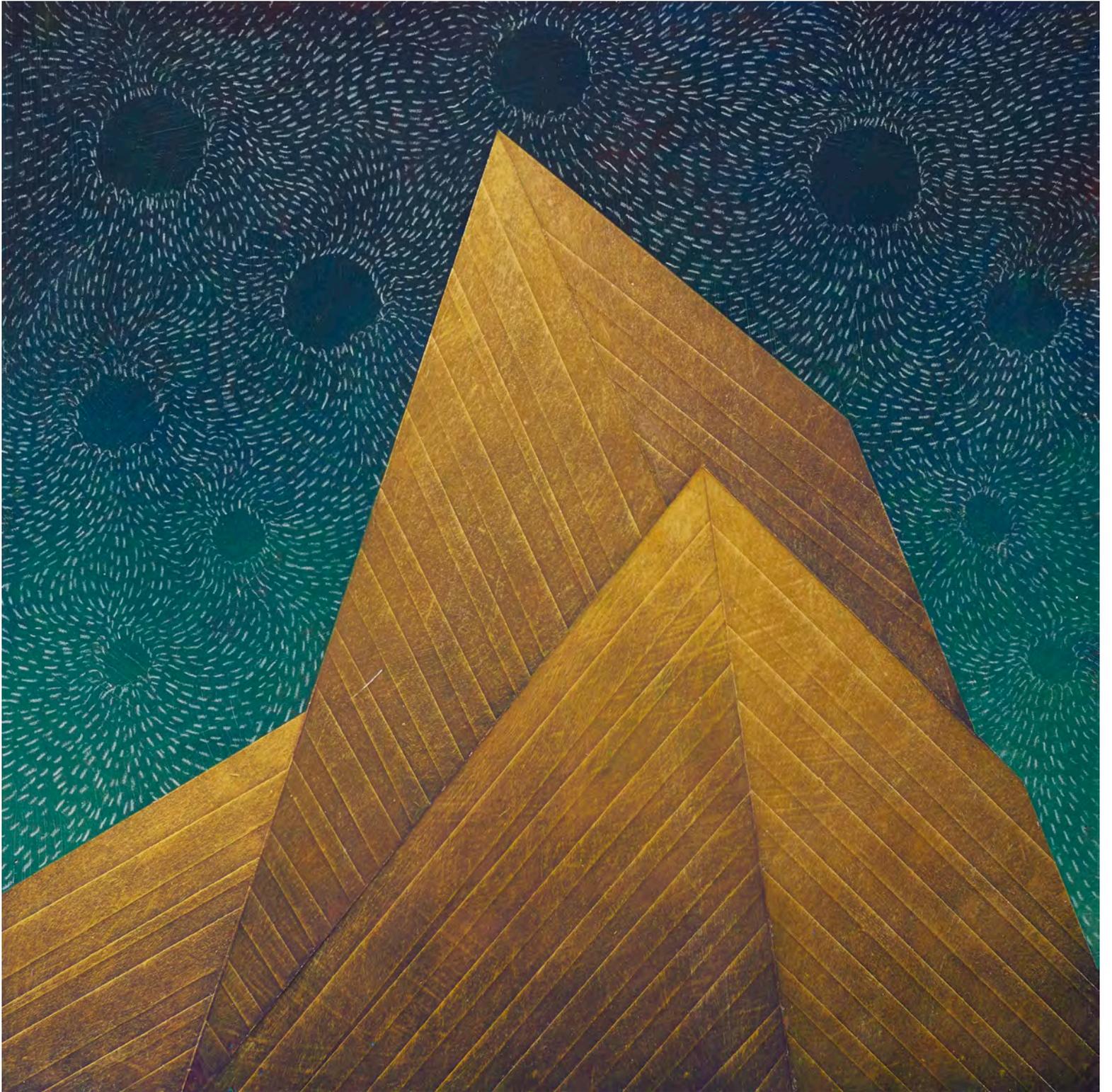














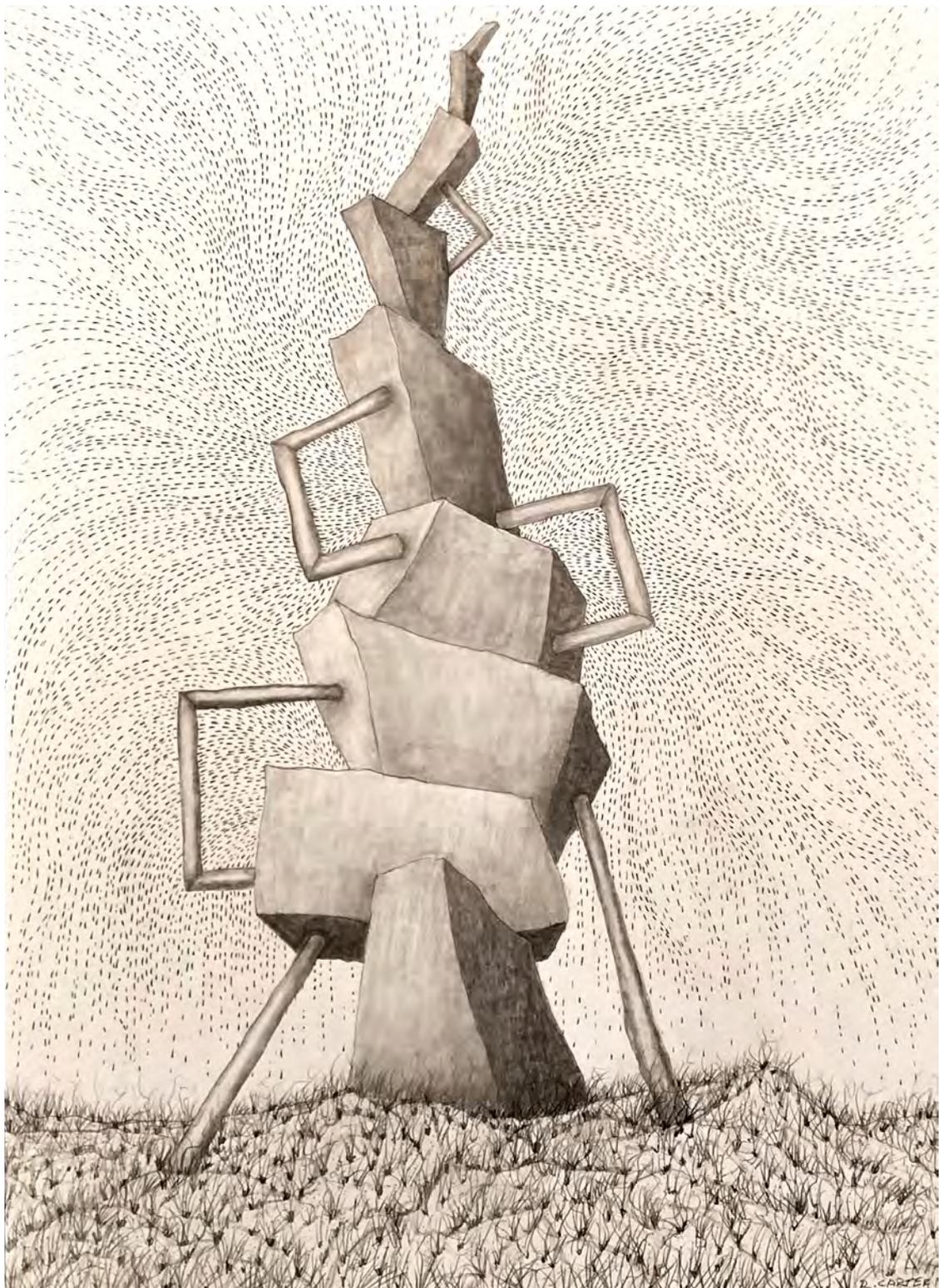


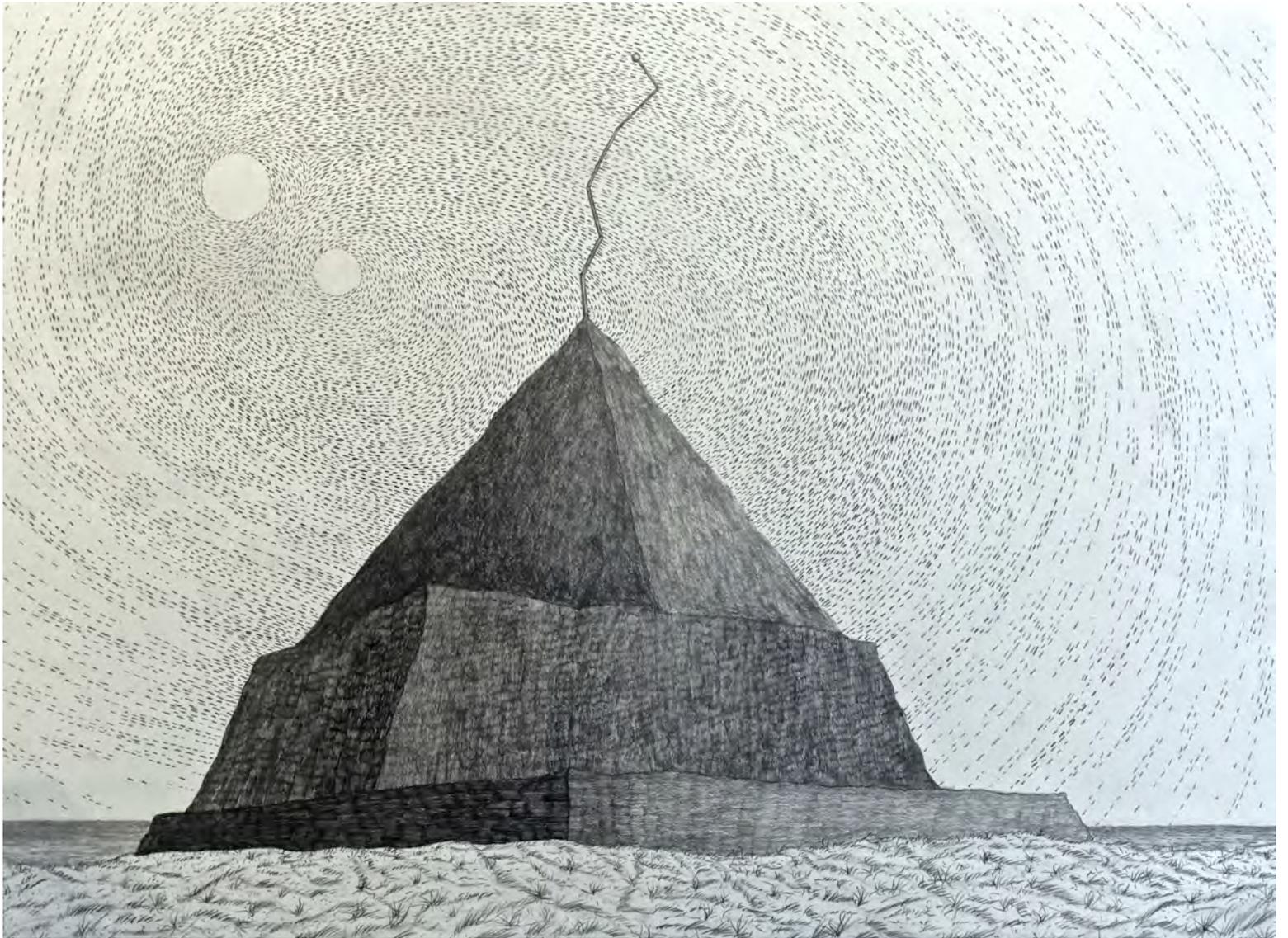




ABOVE **ERRATIC CARGO II** | 22 X 30 | GRAPHITE/PAPER | 2019

RIGHT **ERRATIC TOWER** | 30 X 22 | GRAPHITE/PAPER | 2018

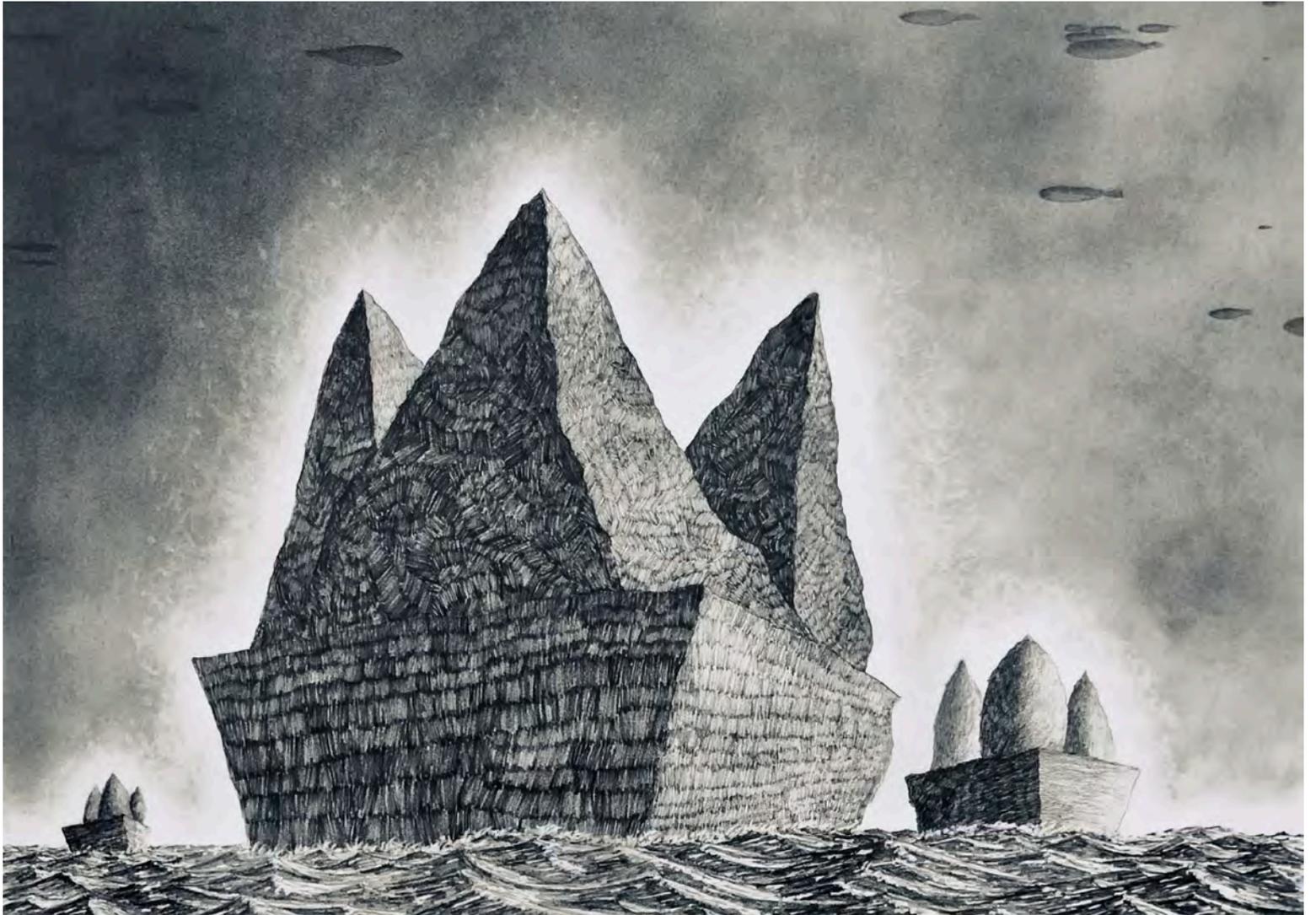




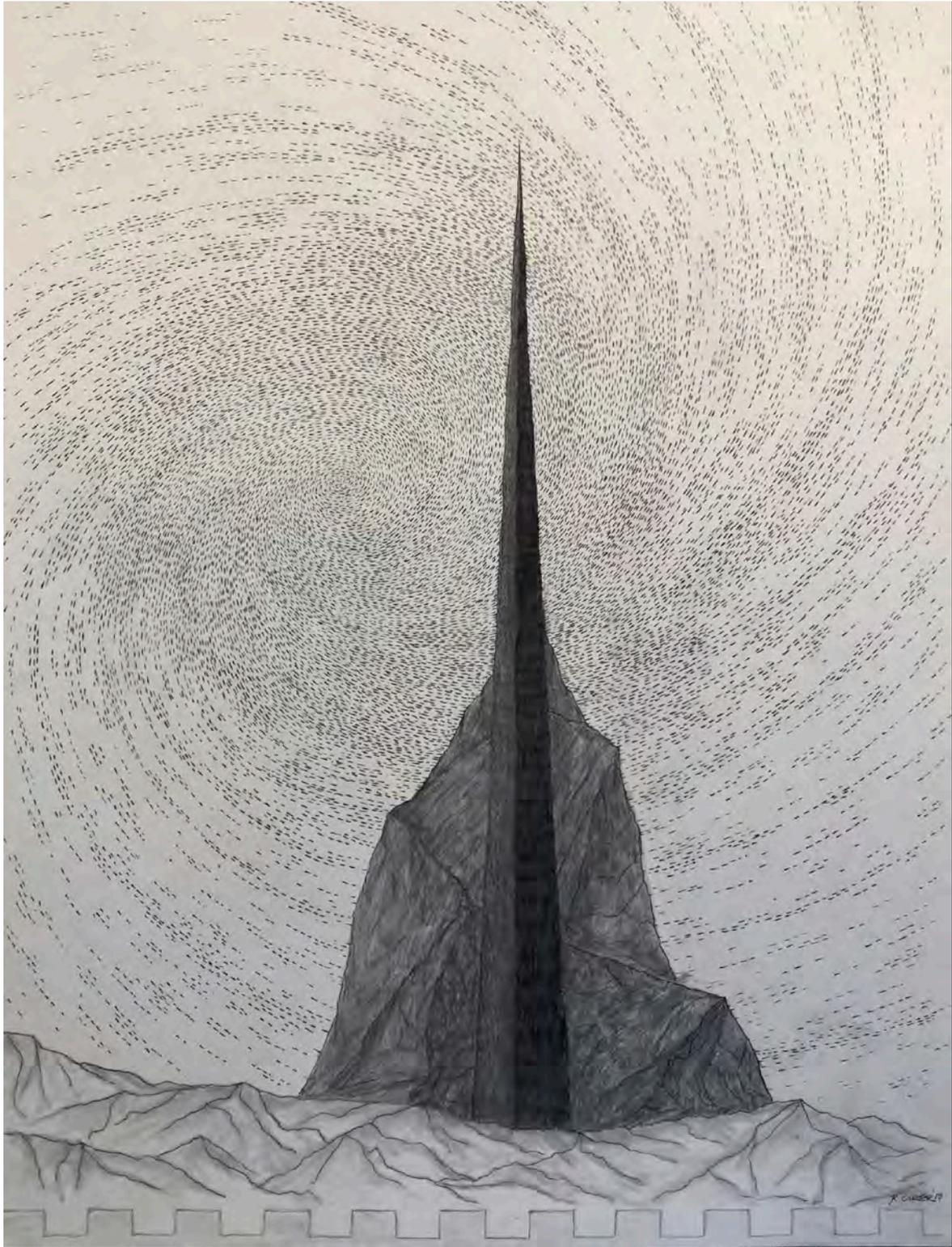
ABOVE ERRATIC MONUMENT I | 22 X 30 | GRAPHITE/PAPER | 2019

RIGHT ERRATIC VESSEL II | 22 X 30 | GRAPHITE/PAPER | 2019





ABOVE ERRATIC CARGO III | 22 X 30 | GRAPHITE/PAPER | 2019
RIGHT ERRATIC MONUMENT II | 30 X 22 | GRAPHITE/PAPER | 2019





ABOVE ERRATIC RAMPART | 22 X 30 | MIXED MEDIA/PAPER | 2019

RIGHT 30 DEGREE E | 30 X 22 | MIXED MEDIA/PAPER | 2019







LEFT ERRATIC SENTINAL | 30 X 22 | MIXED MEDIA/PAPER | 2019

ABOVE GETTING STARTED | 18 X 18 | GRAPHITE/PAPER | 2016



ABOVE THE PLACE I'VE NEVER BEEN BEFORE | 18 X 18 | GRAPHITE/PAPER | 2016

RIGHT HATCH II | 18 X 18 | GRAPHITE/PAPER | 2016



Q+A WITH LOREN JENKINS

LOREN JENKINS I'm always interested how artists become artists. What made you make the commitment to a life in art?

DICK CARTER I grew with two brothers, one of which, Don, was seven years older than me, and was a student at the School of Visual Arts in New York City when I was growing up in New Jersey. He had a painting studio in our basement where he would do assignments. It was very exotic to me, but somewhere along the way it took. I always had a facility to draw and my brother Don would take me to the city occasionally to visit museums – the Whitney and the Museum of Modern Art in particular. So, the by the time I was in eighth grade, I was pretty familiar with and interested in contemporary art.

LJ Did that lead you to art school?

DC No. When I was getting ready to go to college, I had a counselor whom I told I was thinking of either going to engineering school or art school. He looked at my grades which were pretty shitty in science and math but strong in the humanities and said you will make a great engineer. So, I went to engineering school at Villanova, which was a mistake.

Up to that point the only art course I had taken was mechanical drawing in high school. But I found engineering so boring in college that I started painting on my own. My brother Don encouraged me with gifts of art supplies he would give me.

But my real awakening as an artist came in 1970 shortly after I got out of college. Henry Geldzahler curated a landmark show at the MET titled "The New York School: 1940 to 1970." The show just blew my socks off. It was about that was happening in contemporary art in New York when the city was the world capital of modern art: Abstract Expressionism, Pop, Minimalism, you name it. The whole show was so powerful and intense.

That was the moment I said to myself this is what I'm going to do. That was where my commitment to art really started. From that moment, I started to make art seriously.

LJ What were your first aesthetic concerns when you made that commitment to a life in art?

DC At the time my real interest was Constructivism, the Russian Supremacists Kazimir Malevich and Wassily Kandinsky, the French-American Conceptualist Marcel Duchamp, and the Bauhaus movement, especially the work of the Hungarian Laszlo Moholy-Nagy. But the New York School exhibition at the Met broadened by art education and focused me on Mark Rothko, Jackson Pollock, Robert Motherwell, Andy Warhol, Adolph Gottlieb, among others.

I was also greatly taken by the modernist works of Charles Sheeler and Charles Demuth; both known as Precisionists. These two painted narrative paintings, but they were very well defined. There is no real romance in their work, very analytical. I liked that.

LJ What type of art were you doing at the time?

DC I was doing these geometric constructions out of chunks of small wood, industrial waste, that I organized on canvas. My brother turned me on to the discarded wood that he would bring me in garbage bags. Out of these pieces I built very modern constructions. I spent a year and half doing these pieces because I had the materials and they were free. That was my start as an artist. It got me my first real gallery show in 1970 in Fort Lee New Jersey.

Like so much of my work over the years, these early pieces were clean-edged geometric work that I've always related to Constructivism. The early works were very colorful, real, geometric, centered-image kind of painting.

LJ Which brings us to your move out West in 1971. How did that affect your art?

DC Absolutely! What was great about coming here is that it got me out of the pressure cooker of New York. When we got here, oh my God, the attitude of the people out here was so different, so open. It was a place where anything goes, not just in art, but in life. In the East it was like everyone lived in box; out here I was freed from the box. That had a huge effect on me and my art. It suddenly allowed me to think I could do anything. It was very liberating.

Then there was the factor of the natural beauty of the Mountain West here. The colors, the landscapes. Even though I was doing abstract geometric works, the daily visions were inspirational and obviously helped shape my aesthetic and my palette. There was a period in the early 80s when I was doing more color investigations in the landscape of Utah. Red-hot mesas and desert, cobalt skies, variations of green river trees. Yes, moving west was a big deal for my art – and my soul.

LJ This being the 100th anniversary of the Bauhaus School, how did you come to work for Herbert Bayer in Aspen?

DC I was in Aspen for about a year working a construction job and painting in a studio I had in the West End. At an opening in town I met a reporter from the Aspen Times and when she learned I was a painter, she said you ought to talk to Herbert Bayer whose assistant just left town and he was desperate for help.

I said who is Herbert Bayer? I wasn't familiar with the name. So, I went to the library and looked him up and, wow, I discovered he had been a master at the Bauhaus who was now living and working in Aspen. He was a rather imposing figure in the art world and, as a young 25-year-old, I was nervous. During the interview I told him I had not been to art school and had no formal training but that I had been painting on my own since college. But I showed some of my work, the geometric constructions I had been making. We discovered we had similar interests in the influence of Russian Supremacists and later Constructionists movements that were pivotal in simplifying and spiritualizing geometry. He hired me as his new assistant and the five years I worked for him turned out to one of the great career experiences of my life.

LJ What was working for Herbert Buyer like?

DC It was an immersive art experience. Suddenly I was painting eight hours a day for him up at his studio on Red Mountain and doing my own work at night and on the weekends. The job was primarily painting. I would stretch and size the canvases. He would give me a maquette of the painting he wanted done. I would lay it out to the scale of his choosing, would sketch out the images on the canvas, and when he would give me the okay, I would start painting. Normally I would mix all the colors and show him the samples. This is the red and this is the blue and these are these are the transitions from one to the next. He was doing a lot chromatic color progression works at the time and the colors mixed had to be precise.

I learned a lot from Herbert about being artist. I saw how an artist works. He was 72 when I started working for him and he worked really hard, constantly from morning to night. I learned what it takes to be a good artist: the discipline, the mechanics of painting, the importance of color theory, and, not least of all, being open to all sort of design work and art because Herbert believed strongly in the Bauhaus credo that all artists should get out in society and do everything possible with their sense of design.

Herbert was first and all a painter, but he did not confine himself to that. He did a lot of commercial work on the side in all sorts of media – architecture, graphics, tapestry and carpet design, sculpture, advertising, photography, and more.

So yes, I was influenced by all that, though I was influenced more by other Bauhaus painters than by Herbert Bayer's actual works. We shared a sensitivity and certainly in my early work when I was working for him was in Bauhaus style. But when I had my first show while working for him people would compare my work to that of Moholy-Nagy's work and that was certainly true. But the Bauhaus was never about one style, one aesthetic. It always encouraged experimentation and diversity of creativity.

You have to remember that the Bauhaus school that was born 100 years ago became the model for most university-level art schools functioning today, certainly in the West. It is the model for teaching art: diverse primary courses but always dabbling in diverse media and styles. So, yes, I was influenced by that, but I had a lot of other influences, different influences. So, my work today reflects who I am, where I have been and what I have done, what I have visualized and imagined.

Over the years, I've become a bit more narrative in the work than maybe I was at one time. I'm no longer as rigorously geometric as I was. I've done a lot of film making along with my painting. And increasingly science – astronomy, natural science, geology – have moved the work beyond the purely abstract.

LJ How did you come to this new *Erratic Series* you are exhibiting this summer?

DC For a long time throughout the 90s I was doing the very abstract works that resembled geometric still lifes. To me they had some sort abstract mathematical and scientific foundation. The thing about composing geometric forms, the compositions had depth, the figures were lit with a constant light sources emitting from the objects or to them. It was successful, and I developed a good gallery network.

But then, I was living in LA because of my work as a production designer for films and commercials, and I just decided I needed to expand my horizons and do something else beyond the geometric compositions that I had been focused on.

I was always a great fan of astronomy and the geometry of the 88 constellations that make up our night skies. I started to paint these constellations blowing up the maps of the stars into various sized paintings. These gave way to seas below the night skies, then white icebergs floating on these seas and, eventually, waterscapes. After two years of night skies, I got interested in more natural phenomenon and did drawings of lightning strikes over mountain landscapes. After decades of focusing on the harmonious, mathematic-based abstractions of my formative years as a painter, I was now doing work that was no longer strictly geometrical, but strictly influenced by the science around me. stars, seas, birds, atmospherics, and geology. It was very liberating to discover I was able to do just what interested me in an artistic way.

LJ So how did you come to this new Erratic Series you are introducing to the public this summer?

DC Well living in the mountains, I became interested in the geology of the landscapes around me. I got interested in what geologists call Erratic Rocks, boulders of all types and sizes, that were carved out of the mountains by ancient glaciers and carried into valleys where they never belonged. I started sketching these boulders where I found them in the upper Frying Valley, some were as big as houses. This led me be impressed by their monumentality and, in turn, how they existed in indeterminate and out-of-place locations that weren't natural and predictable.

This combined with the general malaise of our times, my personal reflection of the chaos and instability that everyone, here and around the world, seems to feel. It is in the air, a sense that something is wrong, and everything is teetering, out of balance. It's not Trump or Brexit. It is basic. Not a political thing so much as a social and emotional thing. Whether its political or economic doesn't matter to me as much as it's a disturbance and these new works reflect that things are askew.

So where in the past much of my work was about stability and harmony, this new series is just the opposite. They represent the potential instability and disharmony that is all around us. We have forms in places they shouldn't be or are just weird. And often it is unclear whether they will stand or collapse. There is a slightly surreal quality running through these works.

But not all is about uncertainty. There is something positive going on. Despite the overall implications of the whole Erratic Series, there are particles of energy emanating from the monumental forms in the paintings, particles of energy that flow out to fill the room, as these particles fill and flow through the universe. In a world of chaos and uncertainty, there is positive energy everywhere.

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.



ACKNOWLEDGMENTS

GRAPHIC DESIGN

kelly alford | basalt colorado

ESSAY

tim brown | snowmass colorado

INTERVIEW

loren jenkins | old snowmass colorado

PHOTOGRAPHY

tony prikryl | white room imaging | aspen colorado

PRINTING

peczuh printing company | price utah





PUBLISHED BY RICHARD CARTER INC 2019

A tall, golden, stepped tower, resembling a stylized skyscraper or monument, is the central focus. The tower is composed of several rectangular blocks of varying heights, stacked vertically. The background is a dark, textured surface with a wavy, undulating pattern, reminiscent of a starry night sky or a deep-sea environment. The overall composition is vertical and symmetrical.

RICHARDCARTERART.COM