

The image is a minimalist landscape. The top half is a solid, light blue sky. Below the sky is a dark green, undulating hill that spans the width of the image. The bottom portion of the image is a solid, dark blue horizontal band. Centered within this dark blue band is the text "A CONTEMPORARY VIEW OF NATURE" in a white, serif, all-caps font. Below this main title, also centered, is the text "THE ALDRICH MUSEUM OF CONTEMPORARY ART" in a smaller, white, serif, all-caps font.

A CONTEMPORARY VIEW OF NATURE

THE ALDRICH MUSEUM OF CONTEMPORARY ART

A CONTEMPORARY VIEW OF NATURE

ANTHONY
AWALT
BASSETT
BOSHIER
CONNELLY
COYNE
DAVIS
DEESE
DEUTSCH
DRISCOLL
DWORKIN

FLEPS
GARET
GERMAN
GORNICK
GRAY
HANSELL
HORN
HUNTER
KAHN
KATZ
KEIFER

KNOWLTON
LAU
LEES
LESLIE
LONG
LYMAN
MANGOLD
MATTHIASDOTTIR
MEYER
NICE
OBERST

PALMIERI
PELS
PROVISOR
SAITO
SHASHATY
SHATTER
SNYDER
WELLIVER
WHITE
WIZON
ZAGO

DECEMBER 6, 1986 THROUGH FEBRUARY 15, 1987

MUSEUM COPY



THE ALDRICH MUSEUM OF CONTEMPORARY ART was founded by Larry Aldrich of New York City and Ridgefield. A well-known art collector and patron, he began to collect European art in Paris in the 1940's. After World War II as New York City became the center of international art he developed an increasing interest in contemporary art. During this time he was instrumental in acquiring numerous important paintings and sculptures for The Museum of Modern Art and The Whitney Museum of American Art.

Convinced of the need for a museum devoted to contemporary art he acquired and renovated an historic building on Ridgefield's Main Street known as "Old Hundred." Built in 1783 by King and Dole, two lieutenants in the Revolutionary War, it was used for 100 years as a grocery and hardware store during the day and as a town meeting place in the evenings. In 1883 Grace King Ingersoll remodeled the building for her home and in 1929 it became the Ridgefield Christian Science Church. The building provides a unique space for the exhibition of a wide range of contemporary art.

The most extensive renovation and expansion in the history of the building has just been completed. "A CONTEMPORARY VIEW OF NATURE" is the inaugural exhibition in this new and

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revitalized space. The New Aldrich Museum includes a central atrium entrance area, a multi-purpose gallery with a stage, and a large main gallery with a vaulted ceiling. The project was undertaken to enable the museum to keep pace with its increased audience and activities.

The grounds have been landscaped to create a sculpture garden containing large-scale work by many of today's leading sculptors.

In 1964 The Aldrich Museum began its highly acclaimed schedule of exhibitions. The museum became recognized as a champion of new talent through such series as the "HIGHLIGHTS OF THE ART SEASON" exhibitions, 1965 through 1971, and the "CONTEMPORARY REFLECTIONS" exhibition, 1972 through 1978. The Aldrich Museum has a reputation for exhibiting highly innovative works by outstanding contemporary artists and presenting experimental new trends, often for the first time. Numerous grants making these exhibitions possible have been received from private corporations, The Connecticut Commission on the Arts, and The National Endowment for the Arts.

During the year the Aldrich Museum presents a wide variety of cultural events including concerts, films, poetry readings, and talks by and about today's leading artists.

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PREFACE AND ACKNOWLEDGEMENTS

Throughout history nature has been a subject for artists. Yet, it wasn't until the 18th century that landscape and nature became an acceptable primary subject for their work. Prior to the 18th century, the use of landscapes as a subject was limited to a backdrop for the more important human dramas.

In 19th century America, when our forebears built a new society on the east coast and then expanded westward, a turn toward nature and the landscape occurred in painting. Today, artistic preoccupation with the subject of nature abounds.

A CONTEMPORARY VIEW OF NATURE, features the work of 44 artists responding to and interpreting the natural environment. These contemporary interpretations of the natural environment reflect the many ways that artists view the world around them. Although nature is respectfully acknowledged as the primary subject in all of the works in the exhibition, the 19th century vision of the bucolic landscape is not. Some artists have chosen to depict the environment as apocalyptic or hostile, others as sacred or sublime. These artists' response to nature is as varied as the media, styles, and techniques used by them.

The organization of this exhibition and the production of its accompanying catalog involved the support and assistance of a great many individuals and galleries. To the following I am grateful: Victoria Munroe Gallery, Stephen Haller Fine Art, Triangle Gallery, Albert Totah, Annina Nosei, Holly Solomon Gallery, Jack Shainman, O. K. Harris Works of Art, Edward Thorpe Gallery, Piezo Electric, Nancy Hoffman and Sique Spence, Blum Helman Gallery, Althea Viafora Gallery, Jack Mognaz and Marlborough Gallery, Caroline and Richard Anderson, David Beitzel, Ruth Siegel Ltd., Dick Bellamy of Oil and Steel Gallery, Brooke Alexander Gallery, Robert Schoelkopf Gallery, R. C. Erpf Gallery, Stux Gallery, Randolpho Rocha, Oscarsson Siegeltuch, Pietrasanta Fine Arts, Fischbach Gallery, Hirschl and Adler Modern, Toni and Martin Sosnoff and Tony Goldman. Finally, I am most grateful to the artists for their participation in this exhibition.

Ellen M. O'Donnell
Director

INTRODUCTION

By John Yau

As the 20th Century draws to a close, it is increasingly apparent that we have never learned how to live in harmony with each other or with nature. Recognizing the degree to which we have become alienated from both ourselves and nature, the artists represented in this exhibition have attempted to discover what connects their inner being with the natural world. Thus, whether the work is realistic or symbolic, sculpture or painting, the source of it all is the natural world seen, experienced, remembered, or transformed. Nature can provoke in us a wide range of feelings, sometimes to the point of inarticulateness. The desire to come to terms with and in some way understand these often inchoate feelings is just one of the attitudes many of these artists share. This desire is more poignant than ever before because, at this critical moment in our history, nature is more threatened than threatening, more captive than wild.

This shift in the way we experience nature is a central issue in the paintings of Sylvia Plimack Mangold and Don Nice. Modern civilization has both advanced against and circumscribed nature at a destructive rate. The work of Mangold and Nice argues that our experience of nature is, at best, received and secondary rather than direct and primary. Both artists confront the viewer with acutely registered senses of loss. Their paintings make us aware of nature's fragility and diminished status.

The various kinds of visual statements the artists have evolved, as well as their overlapping concerns, suggest there are ways of making configurations that have little to do with the by now useless binary opposition of abstraction and representation. Aren't Melissa Meyer's panel painting and Takao Saito's shaped painting a convincing synthesis of these two modes of perception? Don't their admirable accomplishments force us to discover other kinds of relationships the paintings and sculptures in this exhibition might have?

For example, is it simply coincidence that the works of Chuck Connelly, Rupert Deese, Alfred Leslie, Susan Shatter, and Tod Wizon depict landscapes seen from a vast distance? Hasn't it become clear to anyone familiar with contemporary art that formal concerns no longer play the dominant role they once did? Common to all of the artists in this exhibition is their integration of formal concerns with the mind's response—one that values improvisation, sensuality, playfulness, imagination, and spontaneity. Understood in this way, the differences between Tod Wizon's imaginary landscape and Alfred Leslie's aerial view of a pinkish veil of clouds become less radical than one might initially expect. In their very different ways both paintings are concerned with the passage from one place to another, one realm of consciousness to another.

Whether they are sculptors or painters, all of the artists are concerned with passage. This passage can be one of transformation, as in Melissa Meyer's painting, where the artist uses a gestural approach to record the relationship between the topography of ocean and land. On the other hand, Cleve Gray and Elizabeth Dworkin employ gestural marks and abstract shapes to disclose the introspective journey nature has inspired them to make, while Freya Hansell and Joan Snyder use painterly gesture to discover the relationship between themselves and the world around them. Anselm Kiefer's painterly dramas and his manipulations of space confront the viewer with a highly personal, bold revision of history. For them expressivity is reflective. It responds to the world, rather than annexing it into viscous paint. Although abstraction is an aspect of these artists' works, none of them is purely formal in their approach.

In the work of Elizabeth Awalt, Jedd Garet, April Gornik, Tobi Kahn, Yolanda Shashaty, Takao Saito, and Tod Wizon the mind's response, particularly as an act of the imagination, becomes the central focus of the work. Consequently their paintings are speculative in intention, while theatrical in presentation. Nature is a place that is imagined or an experience that has been radically transformed. The timelessness of their landscapes is timely in its concerns. Their vision of nature anticipates either a humanless future or a present filled with absences.

While these painters speculate on our future, many of the sculptors attempt to restore the primal power that has for so long been an integral fact of nature. Petah Coyne, Susan Lyman, and Ellen Driscoll use natural wood, such as branches, to make figural sculptures. Their personages embody specific identities and yet the viewer finds it difficult to name them. Like the work of these sculptors, Richard Long's arrangements of stone suggest ritual and an ordering that is based on pre-rational perception. By making work that escapes conventional language, these sculptors restore to nature some of its original mystery.

The strongest, most sustained tradition in American art is that of landscape. In their concern with light and their belief in a transcendent moment, many of the painters of the Hudson River School chose to depict dramatic subjects at an extreme moment, such as dawn or sunset. John Lees is a contemporary painter who has a strong interest in light. However, in contrast to the painters of the Hudson River School or the Luminist movement, Lees is far less optimistic. In fact, one feels that the flickering light radiating from the depths of Lees' painting may be all that is left of a pure, spiritual presence. For Neil Welliver who lives in Maine, light is also a major concern. Lush painterlyness combined with contrast of color and tone boldly interprets patterns of light and dark, reflections and shadows.

John Lees and painters such as David Deutsch, Louisa Mathiasdottir, and Janis Provisor and sculptors such as Richard Bassett, Peter Fleps, and Paul Oberst cannot be associated with any recent stylistic tendency. They are further proof that we have entered a pluralistic time when nothing is central and no direction holds more promise than any other. And yet, all the artists in this exhibition have found ways to make strong, convincing work.

The focus of the exhibition is the theme of nature in contemporary art. Given the pluralism of today's art world, it is to my mind a subject that raises a number of important issues. The balance between humanity and their surroundings is not only askew, but radically so. The dream of a utopian future has become a nightmare. Rather than ignoring this part of our lives, many of the artists included in this exhibition try to address it.

In both the paintings and sculptures the viewer senses the artists' entanglement with subject matter. Objectivity and imagination are combined. The emotions range from harsh to tender, acerbic to mysterious. Nature is various, and so are the artists' responses to it.



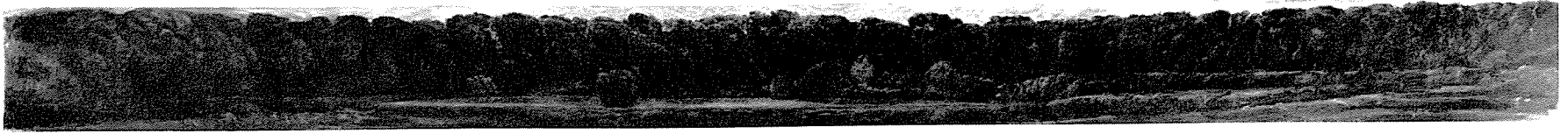
Chuck CONNELLY
WEATHER OF THE WORLD, 1986
Oil on canvas, 90 x 226 (7-1/2' x 18')
Courtesy of Annina Nosei Gallery



Petah COYNE
UNTITLED, 1985
Mixed media, 61 x 48 x 50
Courtesy of the artist.

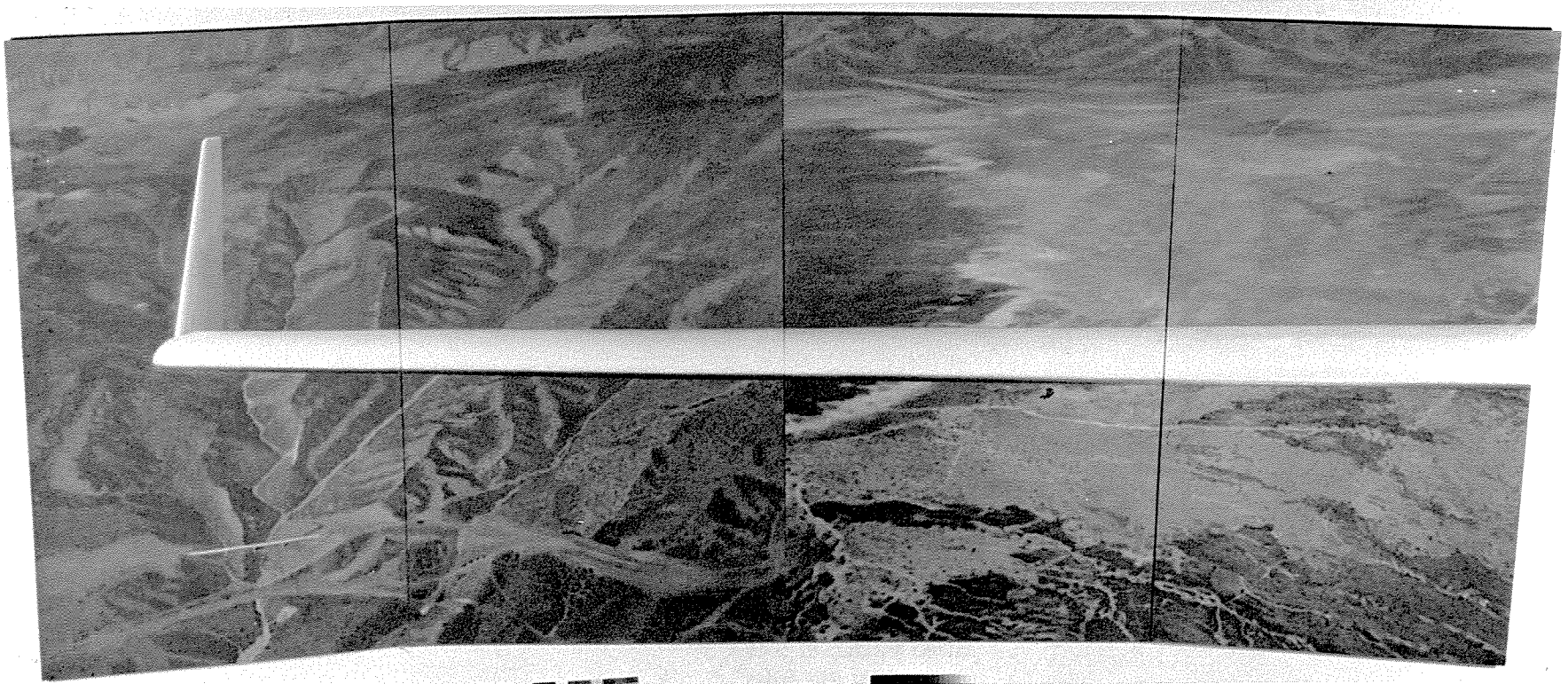


Brad DAVIS
HANGING ROCK FALLS II, 1986
Acrylic on canvas, 52 x 56
Courtesy of the Holly Solomon Gallery



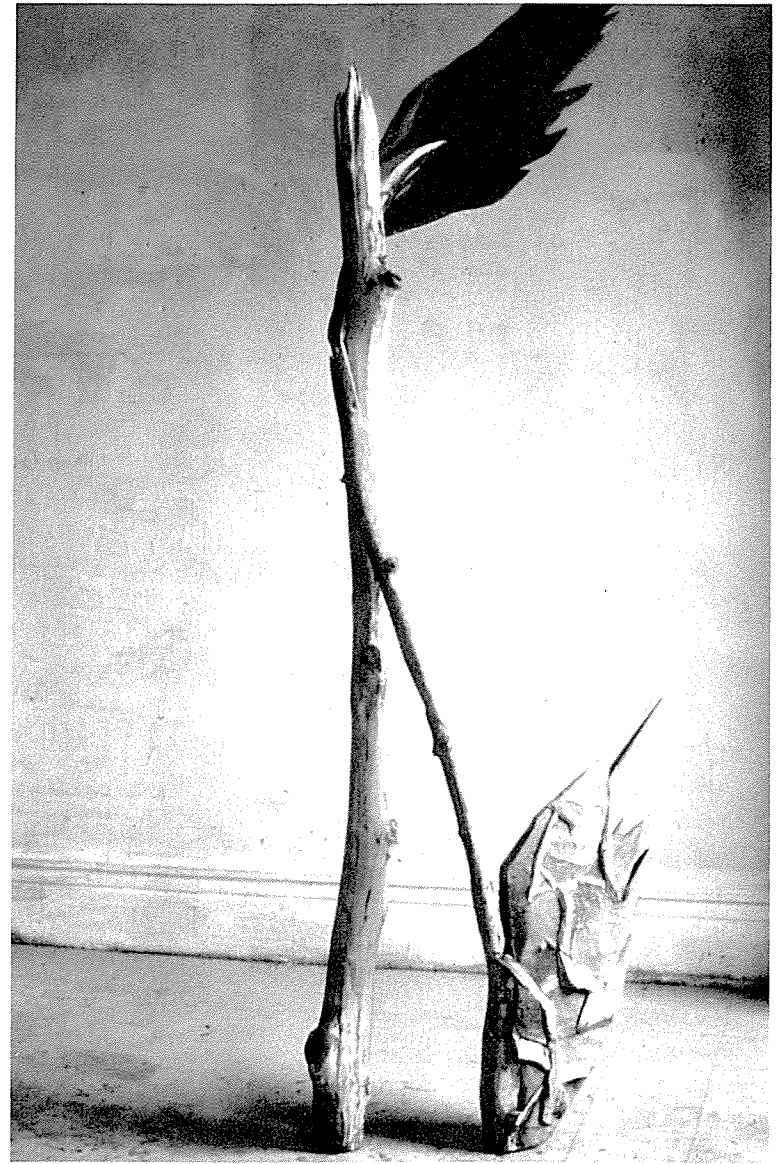
Rupert DEESE
BASIN AND RANGE, 1985
Oil on canvas, 88-1/2 x 203
Private Collection, Courtesy of the Nancy Hoffman Gallery

David DEUTSCH
PARK WITH POOL, 1985
Acrylic and gouache on paper mounted on canvas,
6-1/8 x 71-3/4 x 3-1/8
Courtesy of Joseph A. Helman
(Blum Helman Gallery)





Ellen DRISCOLL
NIGHT SHADE, 1985
Wood, encaustic, treated brass, 38 x 10 x 10
Courtesy of the artist

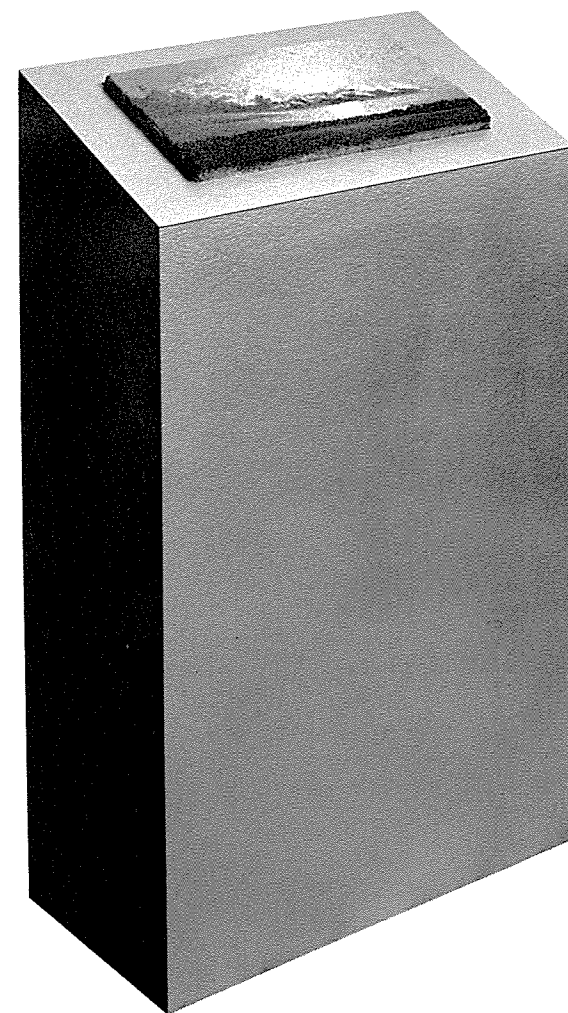


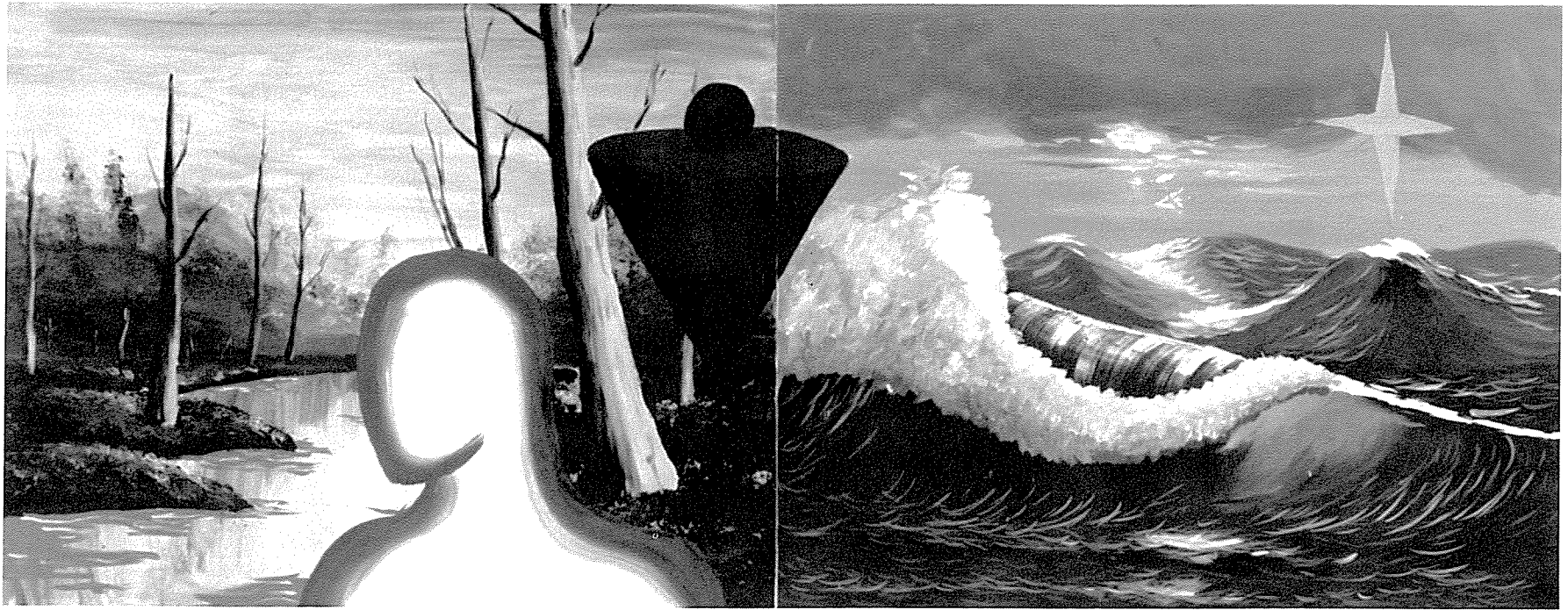
Ellen DRISCOLL
TRAVEL LOG, 1985
Wood, encaustic, birch bark, 96 x 24 x 19
Courtesy of the artist



Elizabeth DWORKIN
RIVINGTON STREET, 1986
Oil on canvas, 72 x 84
Courtesy of Victoria Monroe Gallery

Peter FLEPS
LAW, 1986
Oil on cinderblock, metal laminate on plywood, 37 x 22 x 11
Courtesy Jack Shainman Gallery



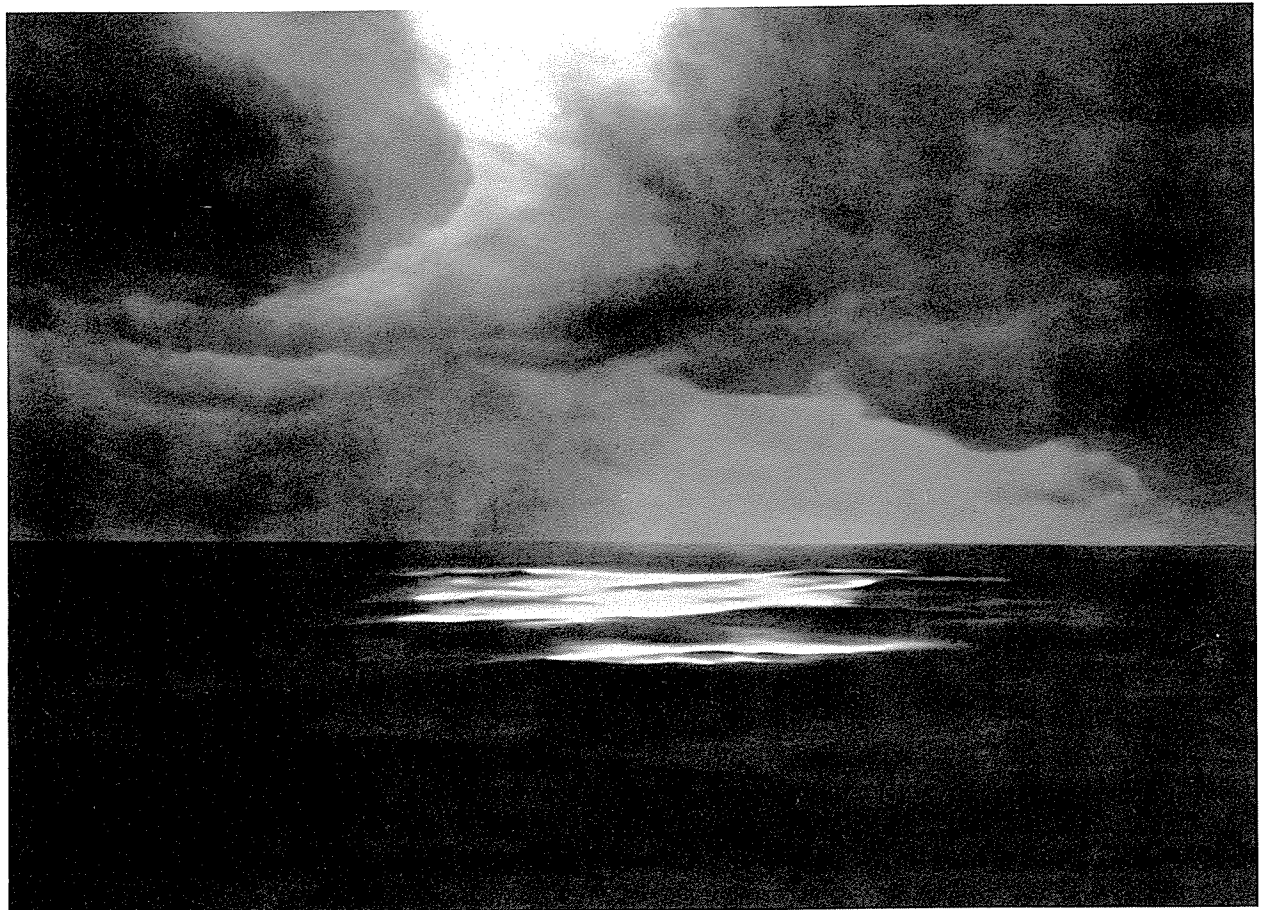


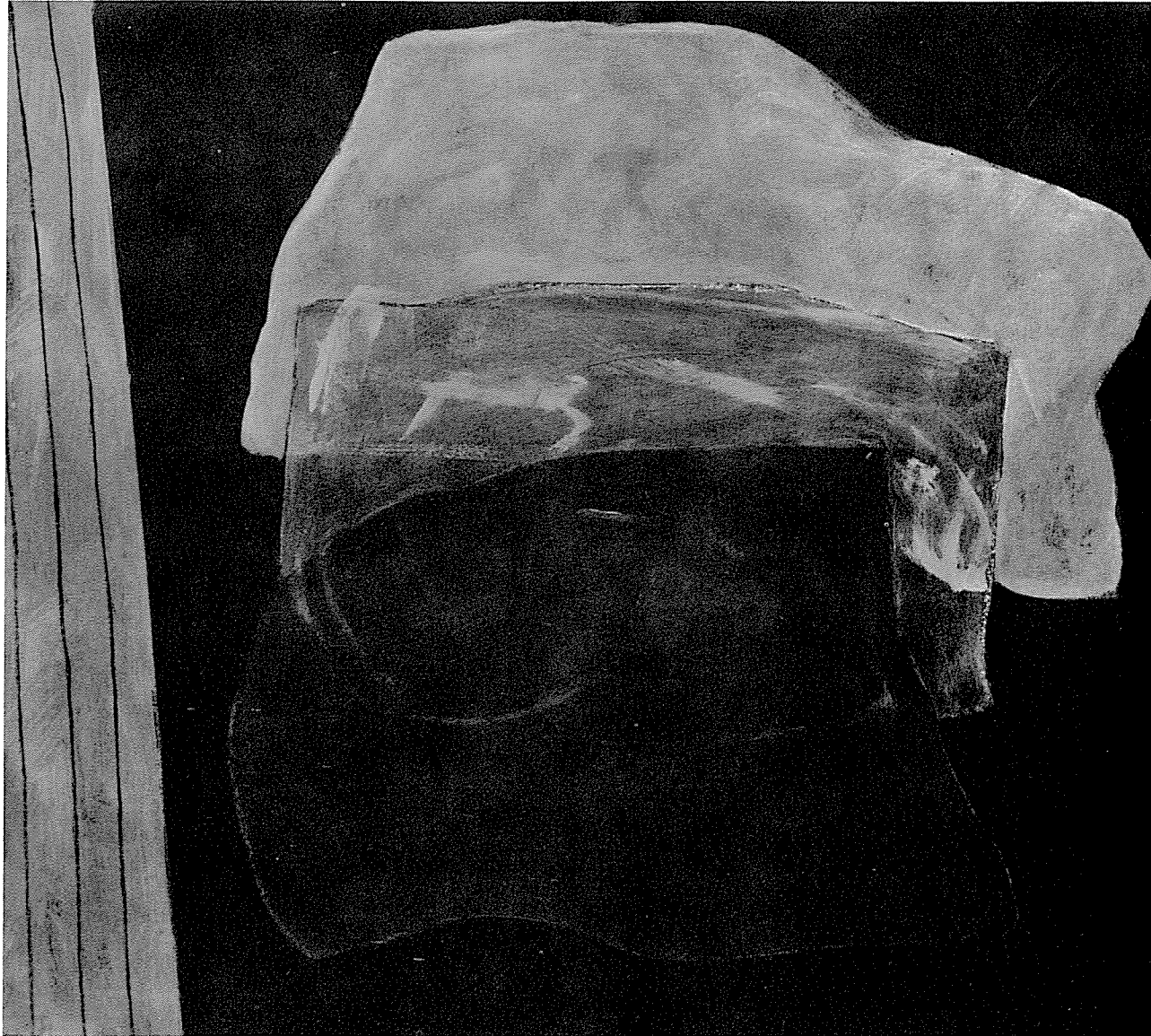
Jedd GARET
THE TROUBLE WITH PICNICS, 1985
Acrylic on canvas, 57 x 146
Courtesy of Albert Totah Gallery



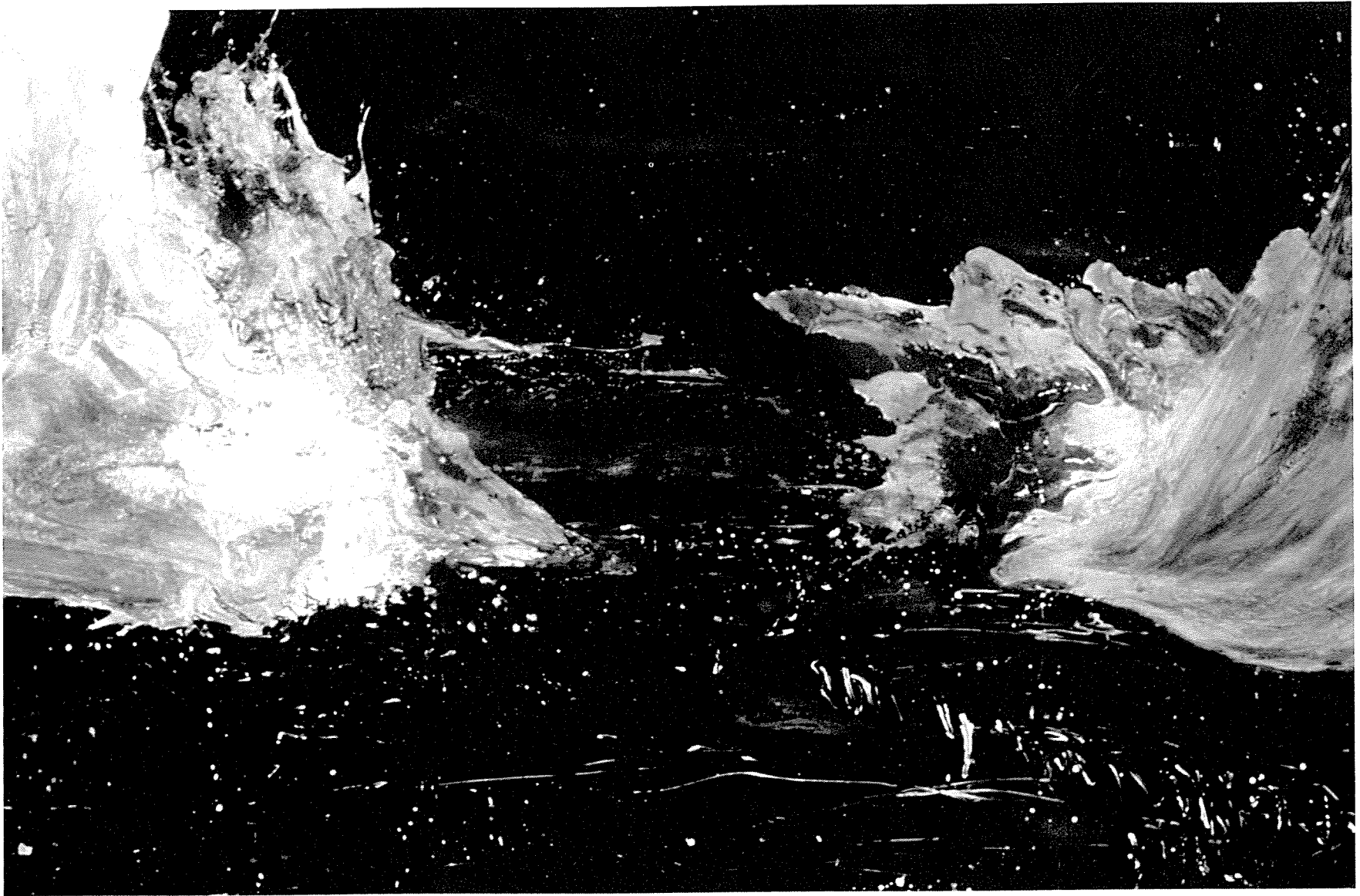
Vladimir GERMAN
UNTITLED, 1985
Oil on paper, 6 x 15
Courtesy of O.K. Harris Works of Art

April GORNIK
ONE, 1986
Oil on linen, 72 x 98
Courtesy of Edward Thorpe Gallery





Cleve GRAY
ZEN GARDENS #119, 1983
Acrylic on canvas, 60 x 68
Courtesy of the artist



Freya HANSELL

THE RED SEA, 1985

Oil, acrylic, rocks and sand, 72 x 108

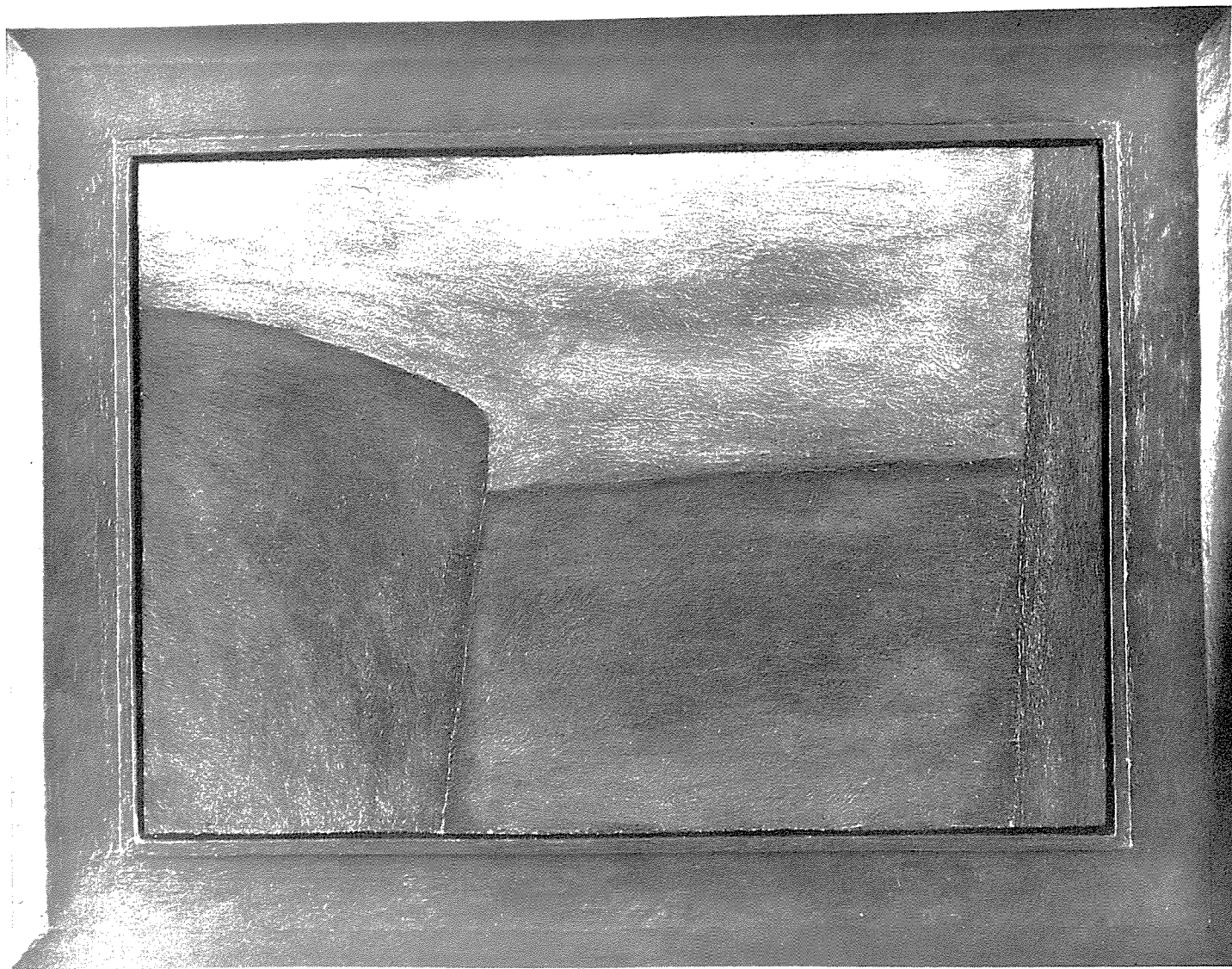
Courtesy of Piezo Electric Gallery



Gerald HORN
TRUE SIZE (II), 1986
Gouache on paper, 65-5/8 x 63-1/4
Courtesy of the artist



Alexis HUNTER
CLOUDS OF UXMAL, 1986
Oil on canvas, 66 x 84
Courtesy of Albert Totah Gallery



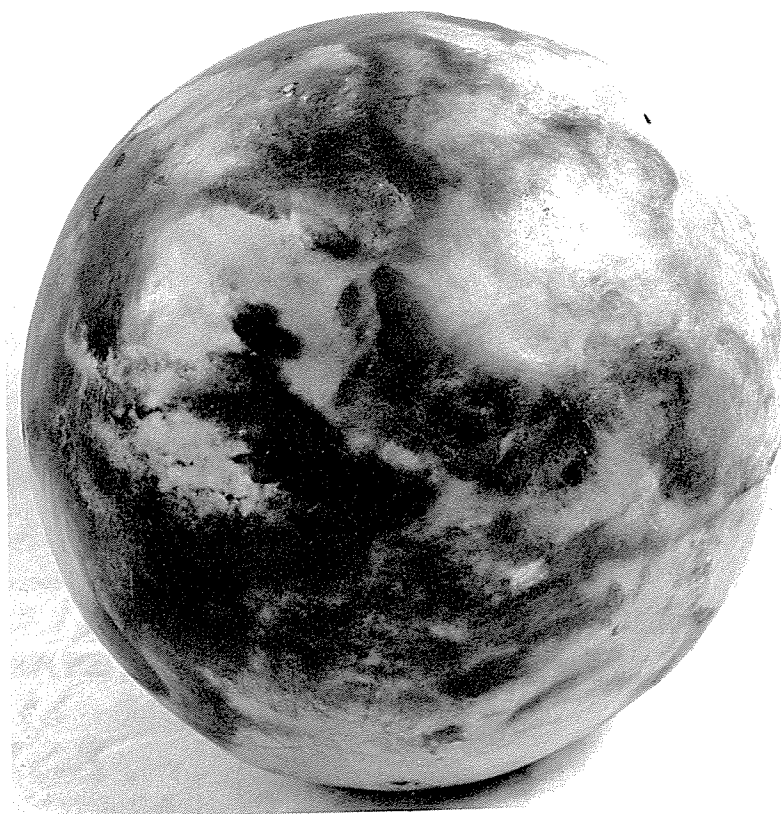
Tobi KAHN
IMBA, 1984
Acrylic on wood, 27 x 35
Courtesy of Althea Viafora Gallery



Alex KATZ
SUGAR MAPLE, 1979
Oil on canvas, 72 x 96
Courtesy of Marlborough Gallery



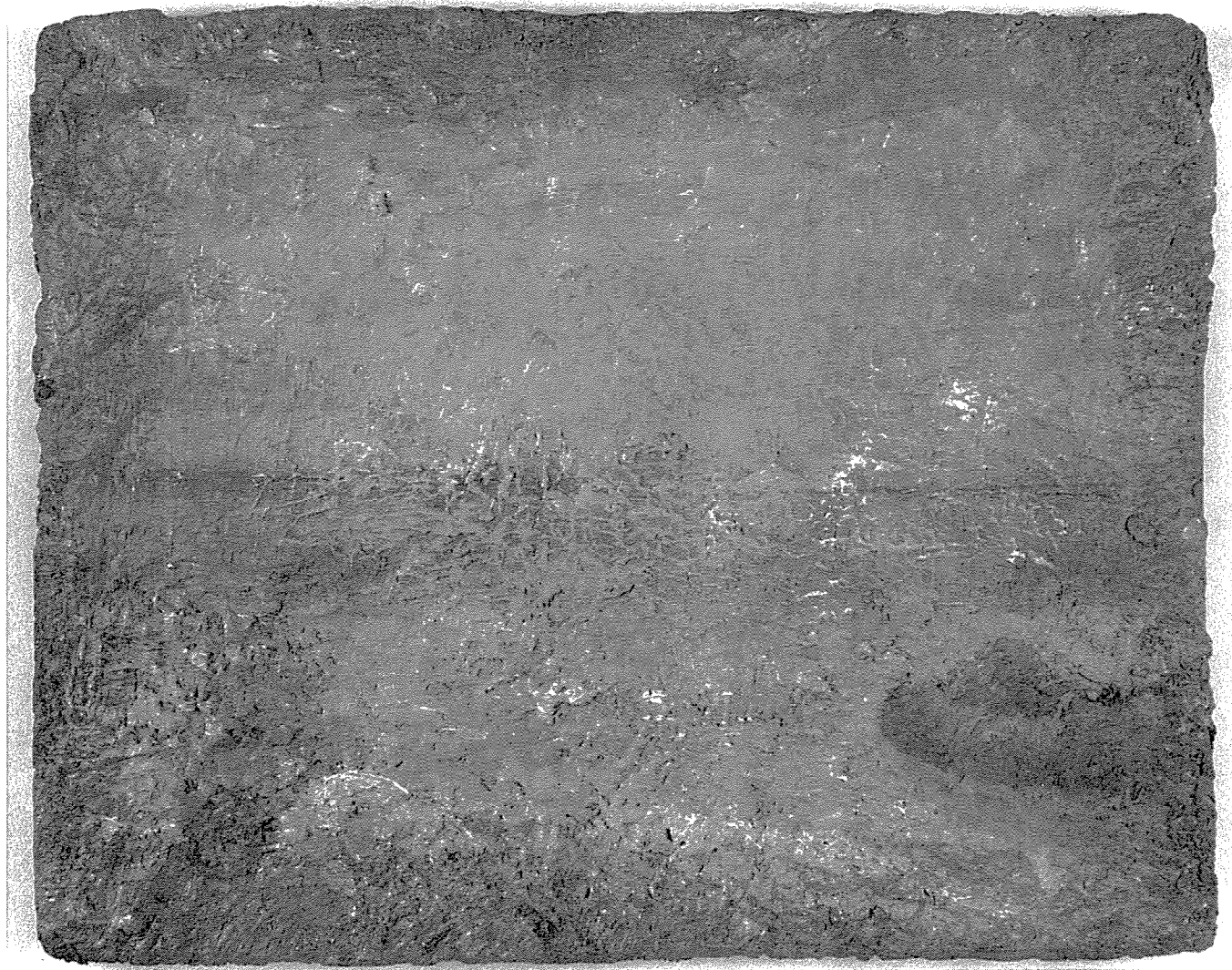
Anselm KEIFER
SIEGFRIED VERGIST (FORGERS) BRUNHILDA, 1976
Oil on paper mounted on canvas, 33-1/2 x 43-1/8
Collection of Caroline and Richard Anderson



Grace KNOWLTON
UNTITLED, 1985
Ceramic, 22 diameter
Collection of David N. Beitzel



Rex LAU
UNTITLED LANDSCAPE, 1985
Oil on carved Hydro-stone, 72 x 63
Courtesy of Ruth Siegel, Ltd



John LEES

LANDSCAPE, 1980-85

Oil on canvas, 16-1/2 x 20-1/2

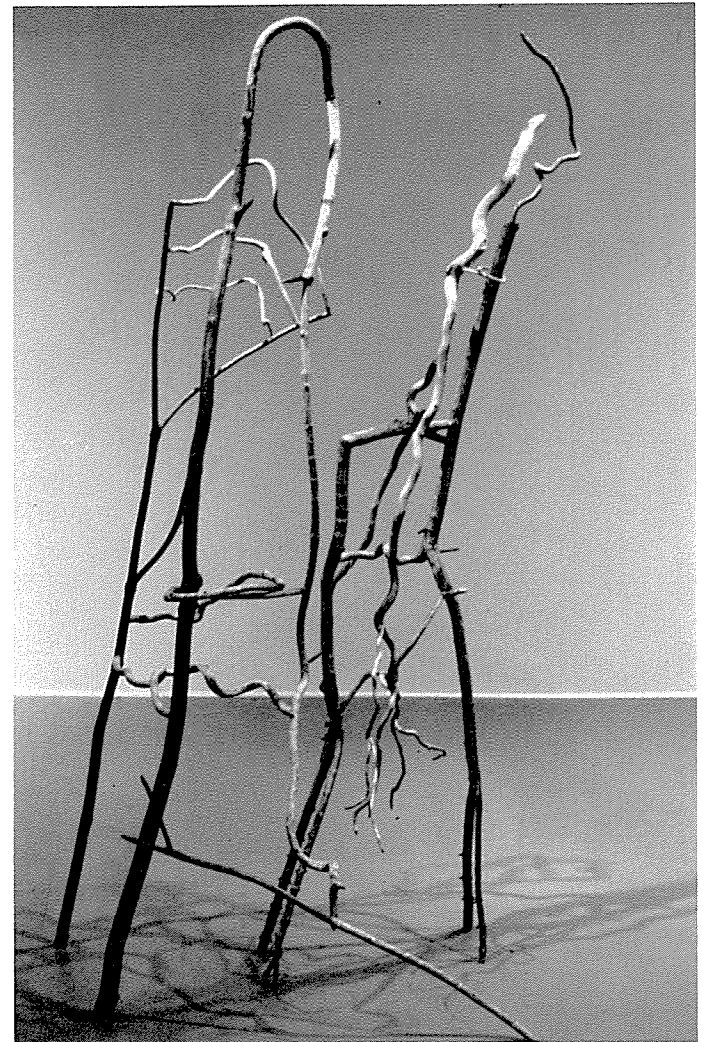
Courtesy of Hirschl and Alder Modern



Alfred LESLIE
MOUNT GREYLOCK, 1974-86
Oil on canvas, 108 x 131 (9' x 11')
Courtesy of the artist and Oil and Steel Gallery



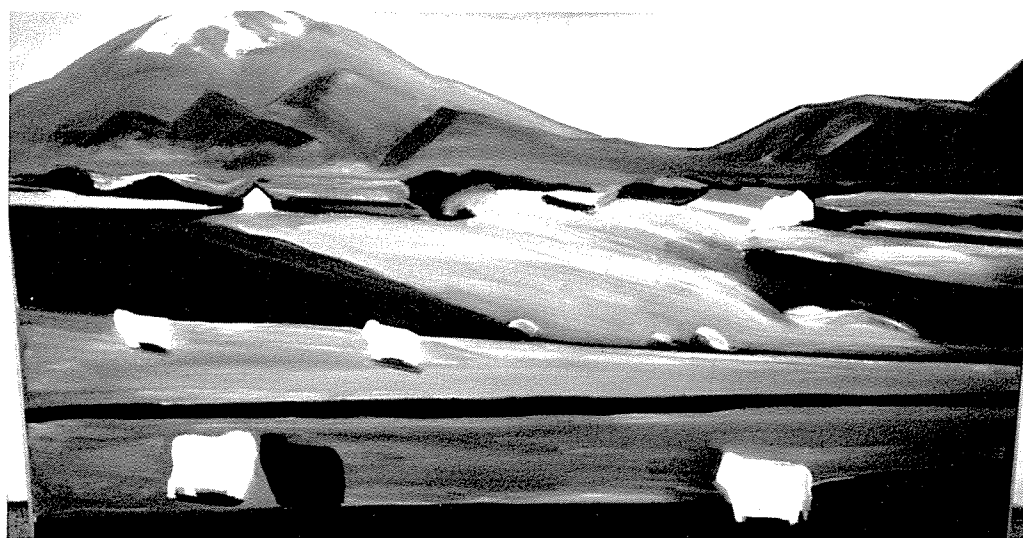
Richard LONG
GRAY SLATE CIRCLE, 1981
18 stones, 8 x 60 diameter
Collection of Caroline and Richard Anderson



Susan LYMAN
FAMILY MATTERS, 1986
Cherry, willow, privet and bittersweet, 108 x 25 x 32
Courtesy of the artist



Sylvia Plimack MANGOLD
TREES AT THE POND, 1983
Oil on linen, 60 x 60
Collection of the artist
Courtesy Brooke Alexander Gallery



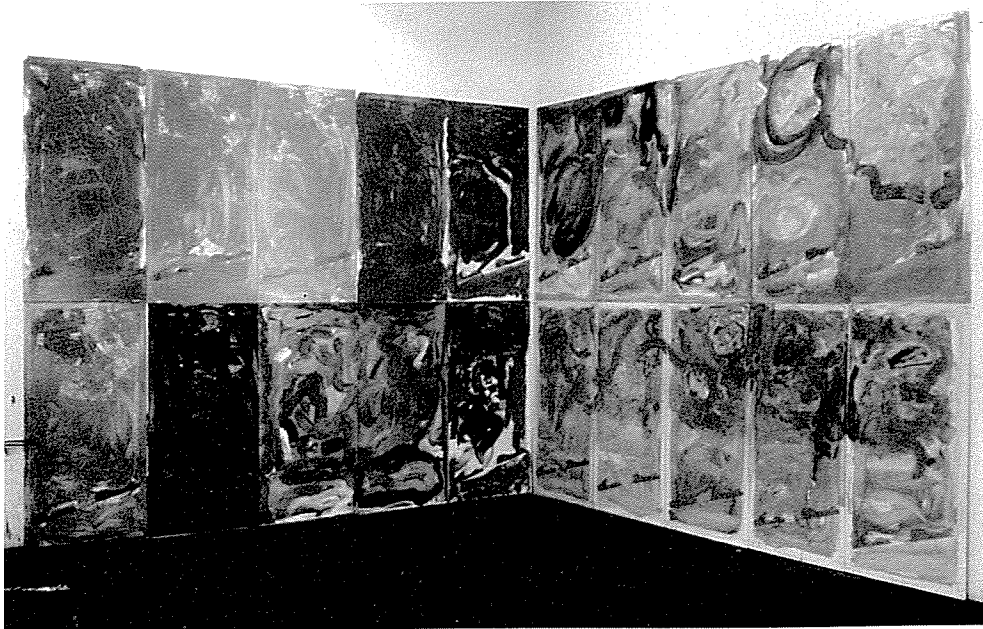
Louisa MATTHIASDOTTIR
ROOF AND SHEEP, 1985
Oil on canvas, 30 x 54
Courtesy of Robert Schoelkopf Gallery, Ltd.

Melissa MEYER

OCEAN/LAND, 1985

Oil on silkscreened masonite, 96 x 240

Courtesy of R.C. Erpf Gallery and John Nichols Print-makers; Art on the Beach collaboration, "Sea Sightings," for Creative Time, Inc. with architects Leslie Gill and Karen Bausman, Summer, 1985



Don NICE

INDIAN BROOK FALLS - SEPTEMBER, 1984

Watercolor, 59-1/4 x 39-1/4

Courtesy of the artist



Paul OBERST
NIGHT WALK, 1984
Powdered graphite, pencil, colored pencil, acrylic on wood
96 x 24 x 24
From the collection of Randolph Rocha
Courtesy of Stux Gallery



Caludio PALMIERI
COLLINA NERA, 1986
Oil on canvas, 35 x 65 (90 cm x 170 cm)
Courtesy of Annina Nosei Gallery



Janis PROVISOR
BRANCH, 1985
Acrylic, metal leaf on paper, 29 x 41
Courtesy of Holly Solomon Gallery



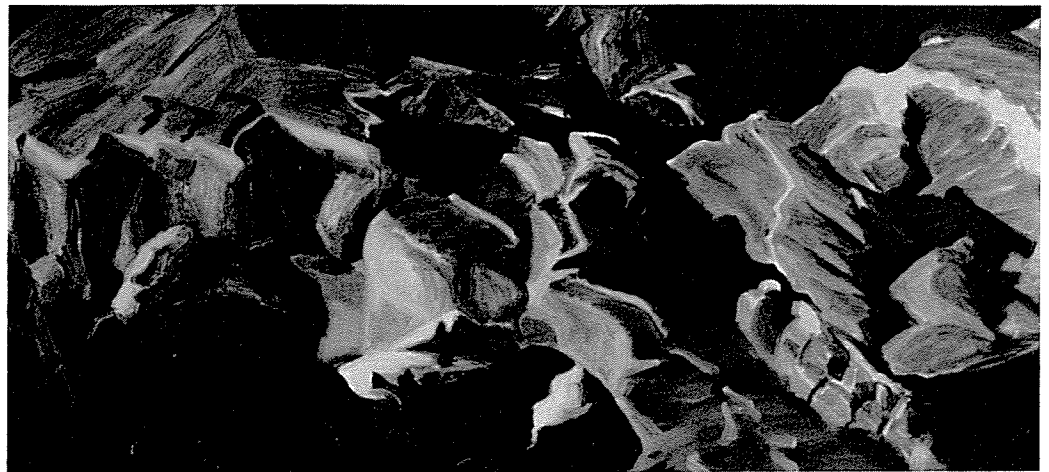
Marsha PELS
SAXARUBRA, 1985
Patined bronze, Roman laurel, 77 x 32 x 12
Courtesy of Oscarsson Siegeltuch Gallery



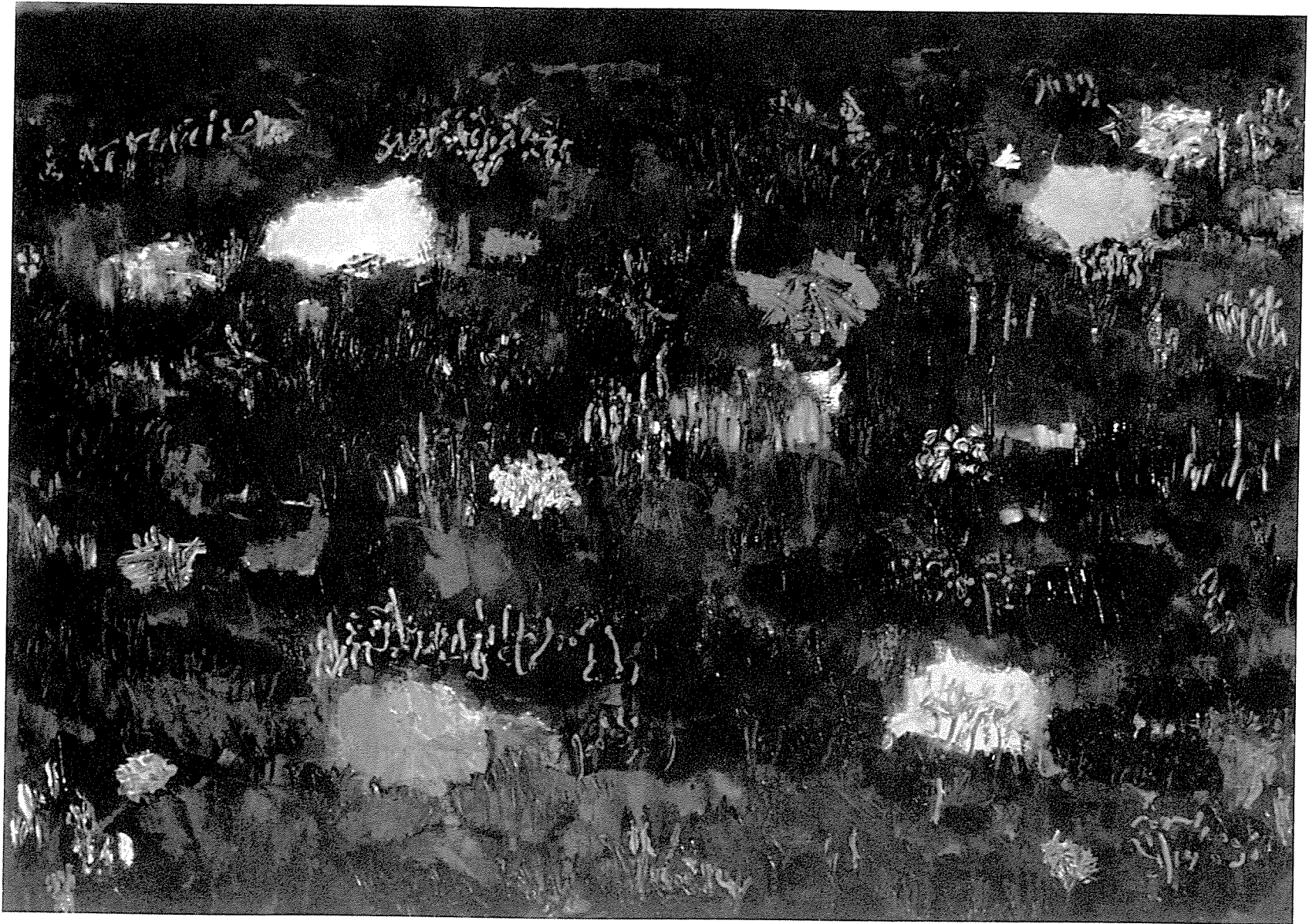
Takao SAITO
FRAGMENTAL LANDSCAPE # 5, 1986
Oil, mirror, copper leaf on canvas on plywood, 60 x 95
Courtesy of Pietrasanta Fine Arts



Yolanda SHASHATY
GOTHIC, 1986
Oil on canvas, 66 x 72
Courtesy of Jack Shainman Gallery



Susan SHATTER
MARICOPA, SUNSET, 1984
Oil on canvas, 17-3/4 x 37-1/2
Courtesy of Fischbach Gallery



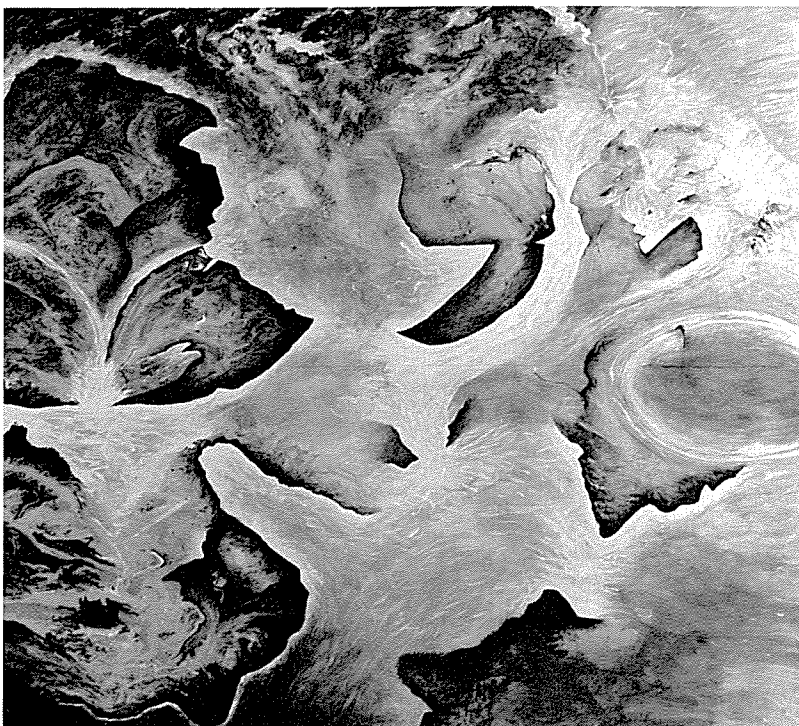
Joan SNYDER
THE FIELD IN JUNE, 1985
Oil on canvas, 60 x 84
Courtesy of Hirschl and Adler Modern



Neil WELLIVER
ABANDONED BEAVER FLOWAGE, 1981
Oil on canvas, 96 x 96
Collection of Martin Sosnoff



Peter WHITE
SANCTUARY, 1984
Oil and wax on wood, 96 x 116
Collection of Tony Goldman



Tod WIZON
MEMORY OF PLACES, 1985
Acrylic on wood, 72 x 80
Courtesy of Annina Nosei Gallery



Tino ZAGO
SEQUE TIME 1, 1986
Acrylic on canvas, 70 x 70
Courtesy of O.K. Harris Works of Art

CAROL ANTHONY

BORN: New York City 1943
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STUDIED: University of California at Santa Barbara, MFA, 1976; University of California.
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STUDIED: Columbia University, New York, NY, MFA, 1980; Wesleyan University, BA, 1974.
CURRENTLY LIVES AND WORKS: New York, NY.

DAVID DEUTSCH

BORN: Los Angeles, CA, 1943
STUDIED: University of California, BA, 1966, California Institute of Arts, 1968.
CURRENTLY LIVES AND WORKS: New York, NY.

ELIZABETH DWORKIN

BORN: Rochester, NY, 1943
STUDIED: Cornell University, Ithaca, NY, BA, 1965.
CURRENTLY LIVES AND WORKS: New York, NY.

PETER FLEPS

BORN: Montgomery, AL, 1955.
STUDIED: Nova Scotia College of Art & Design, Halifax, Nova Scotia, BFA, 1977.
CURRENTLY LIVES AND WORKS: Washington, DC.

JEDD GARET

BORN: Los Angeles, CA, 1955
STUDIED: Rhode Island School of Design, 1973-1975; School of Visual Arts, 1975-1977.
CURRENTLY LIVES AND WORKS: New York, NY.

VLADIMIR GERMAN

BORN: Kiev, USSR, 1940
STUDIED: Stroganov Academy of Art and Design, Moscow USSR, received degree, 1963.
CURRENTLY LIVES AND WORKS: New York, NY.

APRIL GORNIK

BORN: Cleveland, OH, 1953
STUDIED: Nova Scotia College of Art and Design, BFA, 1976; Cleveland Institute of Art, Cleveland, OH, 1971-1975.
CURRENTLY LIVES AND WORKS: New York, NY.

CLEVE GRAY

BORN: New York, NY, 1918
STUDIED: Princeton University, BA, 1940.
CURRENTLY LIVES AND WORKS: Cornwall Bridge, CT.

FREYA HANSELL

BORN: 1947, Detroit, MI
STUDIED: School of the Art Institute of Chicago, IL, Northwestern University, Chicago, IL, MFA, 1974; Wayne State University, Detroit, MI, BA, 1972.
CURRENTLY LIVES AND WORKS: New York, NY.

GERALD HORN

BORN: Detroit, MI, 1941
STUDIED: Hunter College, NY, MA, 1972; Assistant to Tony Smith, 1971; Wayne State University, Detroit, MI, BFA, 1970; Center for Creative Studies, Detroit, MI, 1961-1963.
CURRENTLY LIVES AND WORKS: Lake Hill, NY and New York, NY.

ALEXIS HUNTER

BORN: Auckland, New Zealand, 1948
STUDIED: Elam School of Fine Arts, Auckland, New Zealand, received diploma 1969; City and Guilds, London, England, 1972.
CURRENTLY LIVES AND WORKS: London, England.

TOBI KAHN

BORN: New York, 1952
STUDIED: Pratt Institute, New York, NY, MFA, 1978; Hunter College, New York, NY, BA, 1976.
CURRENTLY LIVES AND WORKS: Long Island City, NY.

ALEX KATZ

BORN: New York, NY, 1927
STUDIED: Cooper Union Art School, New York, NY, 1946-1949; Skowhegan School of Painting and Sculpture, Skowhegan, ME, 1949-1950.
CURRENTLY LIVES AND WORKS: New York, NY and Lincolnville, ME.

ANSELM M. KEIFER

BORN: Donaueschingen, Germany, 1945
STUDIED: State Academy of Arts, Karlsruhe; State Academy of Arts, Dusseldorf.
CURRENTLY LIVES AND WORKS: Horn-Odenwald, Germany.

GRACE KNOWLTON

BORN: Buffalo, New York, 1932
STUDIED: Columbia University Teachers College, NY, MA, 1981; Smith College, Northampton, MA, BA, 1954.
CURRENTLY LIVES AND WORKS: Palisades, NY.

REX LAU

BORN: Trenton, NJ, 1947
STUDIED: School of Visual Arts, New York, NY, 1966-1969.
CURRENTLY LIVES AND WORKS: Montauk, NY.

JOHN LEES

BORN: Denville, NY, 1943
STUDIED: Los Angeles City College, Los Angeles, CA, 1961-1963; Otis Art Institute, Los Angeles, CA, 1963-1967.
CURRENTLY LIVES AND WORKS: West New York, NJ.

ALFRED LESLIE

BORN: Bronx, NY, 1927
STUDIED: With John McPherson, Art Students League, 1947; New York University, NY, 1947-1949.
CURRENTLY LIVES AND WORKS: Amherst, MA.

RICHARD LONG

BORN: Bristol, England, 1945
STUDIED: St. Martins School of Art, London, England, 1967; West of England College of Art, 1962-1965.
CURRENTLY LIVES AND WORKS: Bristol, England.

SUSAN LYMAN

BORN: Boston, MA, 1949
STUDIED: University of Michigan, Ann Arbor, MI, MFA, 1976; University of Michigan, Ann Arbor, MI, BFA, 1971; Rhode Island School of Design, Providence, RI, 1967-1969.
CURRENTLY LIVES AND WORKS: Provincetown, MA.

LOUISA MATTIASDOTTER

BORN: Reykjavik, Iceland, 1917
STUDIED: In Denmark; and with Marcel Gromaire in Paris; Hans Hofmann School, NY, 1941.
CURRENTLY LIVES AND WORKS: New York, NY and Iceland.

MELISSA MEYER

BORN: New York, NY
STUDIED: New York University, MA, 1975; New York University, BS, 1968.
CURRENTLY LIVES AND WORKS: New York, NY.

SYLVIA PLIMACK MANGOLD

BORN: New York, NY, 1938
STUDIED: Yale University, New Haven, CT, BFA, 1961; Cooper Union, New York, NY, 1956-1959.
CURRENTLY LIVES AND WORKS: Washingtonville, NY.

DON NICE

BORN: Visalia, CA, 1932
STUDIED: Yale University, New Haven, CT, 1962-1964; University of Florence, Florence, Italy, 1957-1959; University of Southern California, 1950-1954.
CURRENTLY LIVES AND WORKS: Garrison, NY.

PAUL OBERST

BORN: Frankfurt, KY, 1955
STUDIED: Center College, Danville, KY, BA, 1977.
CURRENTLY LIVES AND WORKS: Boston, MA.

CLAUDIO PALMIERI

BORN: Rome, Italy, 1955
CURRENTLY LIVES AND WORKS: Rome, Italy.

MARCIA PELS

BORN: New York, NY, 1950
STUDIED: Syracuse University, Syracuse, NY, MFA, 1974; Rhode Island School of Design, Providence, RI, BFA, 1972; Tyler School of Art, Rome, Italy, 1971.
CURRENTLY LIVES AND WORKS: Brooklyn, NY.

JANIS PROVISOR

BORN: Brooklyn, NY, 1946
STUDIED: San Francisco Art Institute, San Francisco, CA, MFA, 1971, San Francisco Art Institute, San Francisco, CA, BFA, 1969, College of Design, Art and Architecture, University of Cincinnati, Cincinnati, OH, 1966-1978, School of Architecture and Design, University of Michigan, Ann Arbor, MI, 1964-1966.
CURRENTLY LIVES AND WORKS: Carbondale, CO.

TAKAO SAITO

BORN: Nagoya, Japan, 1949
STUDIED: Art Institute of Chicago, Chicago, IL, MFA, 1977; Osaka Art University, Osaka, Japan, BFA, 1974.
CURRENTLY LIVES AND WORKS: New York, NY.

YOLANDA SHASHATY

BORN: East Chicago, IN, 1950
STUDIED: University of Wisconsin, Madison, WI, MA, 1974; Oberlin College, Oberlin, OH, BA, 1972.
CURRENTLY LIVES AND WORKS: New York, NY.

SUSAN SHATTER

BORN: New York, NY, 1943
STUDIED: Boston University, Boston, MA, 1972, Pratt Institute, New York, NY, BFA, 1965; Skowhegan School of Painting and Sculpture, Skowhegan, ME, 1964; University of Wisconsin, Madison, WI.
CURRENTLY LIVES AND WORKS: New York, NY.

JOAN SNYDER

BORN: Highland Park, NJ, 1940
STUDIED: Rutgers University, New Brunswick, NJ, MFA, 1966; Douglas College, New Brunswick, NJ, BA, 1962.
CURRENTLY LIVES AND WORKS: Eastport, NY.

NEIL WELLIVER

BORN: Millville, PA, 1929
STUDIED: Philadelphia Museum College of Art, Philadelphia, PA, BA, 1953; Yale School of Art, Yale University, New Haven, CT, MFA, 1955.
CURRENTLY LIVES AND WORKS: Lincolnville, ME.

PETER WHITE

BORN: Sunderland, Co. Durham, England, 1949
STUDIED: Hornsey College of Art, London, England, BA, Diploma A.D., LSIA, 1973; Luton Art School, 1966-1968.
CURRENTLY LIVES AND WORKS: New York, NY.

TOD WIZON

BORN: Newark, NJ, 1952
STUDIED: School of Visual Arts, New York, NY, BFA, 1977.
CURRENTLY LIVES AND WORKS: Ridgefield, CT.

TINO ZAGO

BORN: Crespano Del Grappa, Italy, 1937
STUDIED: Yale University, New Haven, CT, 1969; Cranbrook Academy of Art, Bloomfield Hills, MI, MFA, 1965; Lawrence Institute of Technology, Southfield, MI, BS, 1960.
CURRENTLY LIVES AND WORKS: New York, NY.

STAFF

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Christopher White	Assistant Director
Martha B. Scott	Curator of Education
Dawne Williams	Administrative Assistant
Jill Clapes	Public Relations
Ingrid Ellis	Bookkeeper
Buzz McCall	Weekend Manager

GALLERY HOURS

Friday	12:00-2:30 P.M.
Saturday and Sunday	1:00-5:00 P.M.

ADMISSION

Adults	\$2.00
Students and Seniors	\$1.00

OFFICE HOURS

Weekdays	9:00 A.M.-5:00 P.M.
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For information regarding group visits, membership, special events, and other museum activities, contact the museum office.

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