Lyrical Abstraction
the Aldrich Museum of contemporary art
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Lyrical Abstraction
Helene Aylon: One Sunday, 1969

the Aldrich Museum of Contemporary Art

Lyrical Abstraction

exhibition: April 5 through June 7, 1970
museum hours: saturday and sunday from 2 to 5 p.m.
gallery tours: saturday at 2:30 and 3:30 p.m.
History of The Aldrich Museum

The Aldrich Museum of Contemporary Art is located in a post-revolutionary mansion on Main Street in Ridgefield, Connecticut. The building was completely renovated in 1964 by Mr. and Mrs. Larry Aldrich to provide a country museum for the exhibition of contemporary art, and to house the Aldrich collection of art. The first exhibition opened in October 1964, and since then four exhibitions have been held each year.

The Aldrich Museum building was built in 1783 by King and Dole, two lieutenants in the Revolutionary War. The building is nicknamed "Old Hundred" because it was used from 1783 to 1883 — one hundred years — as a grocery and hardware store, and in the evenings served the townsmen as a meeting place for discussions of local and national issues.

In 1883, Grace King Ingersoll, a descendant of Lt. King, remodeled the building and it became her home. In 1929, it became the First Church of Christ, Scientist, Ridgefield, Connecticut. Extensive alterations were made in the summer and fall of 1964 by the Aldriches to convert the interior of the building into a contemporary museum while preserving the historical exterior features of the old landmark.

Seminars on the history of contemporary art are held throughout the year. Guided tours through the galleries are conducted on Saturdays at 2:30 and 3:30 p.m., and by appointment for schools and groups. The contemporary art reference library is open on Wednesday through Friday from 1 to 4 p.m., and during the regular museum hours on Saturday and Sunday from 2 to 5 p.m. A library of catalogs of one-man shows from the U.S. and abroad for the past six years is available for study and reference.

$100 memberships are available under the Friends of the Aldrich Museum. Activities for the Friends include special preview openings with the artists, admission passes, free catalogs, admission to special symposia and events as planned. Membership forms are available at the museum. The museum is a 30% tax deductible non-profit making institution.
Statement of the exhibition

Early last season, it became apparent that in painting there was a movement away from the geometric, hard-edge, and minimal, toward more lyrical, sensuous, romantic abstractions in colors which were softer and more vibrant. Painters were creating, in significant numbers, works that were visually "beautiful" — up to then, in the art world of the sixties, a dirty word. Though they were not going back to any previous style, these new young painters related to men who have been doing painting of a painterly nature for twenty years or more — Mark Rothko, Robert Motherwell and others. The artist's touch is always visible in this type of painting, even when the paintings are done with spray guns, sponges or other objects. Surfaces are never anonymous as in minimal paintings; they are delicately nuanced and often suggestive of cloudy voids. These paintings all represent a distinct shift to an expressive interest. As I researched this lyrical trend, I found many young artists whose paintings appealed to me so much that I was impelled to acquire many of them. The majority of the paintings in the Lyrical Abstraction exhibition were created in 1969, and all are a part of my collection now.

Larry Aldrich
April 1970

Helene Aylon
Victoria Barr
James Beres
Jake Berthot
Dan Christensen
David Cummings
Carl Glicko
John Grieffen
Carol Haerer
Gary Hudson
Jane Kaufman
Don Kaufman
Vitor Kord
Ronne Landfield
Pat Lipsky
Ralph Moseley
Herbert Perr
William Pettet
Murray Reich
Garry Rich
Ken Showell
Alan Siegel
Lawrence Stafford
James Sullivan
John Seery
Herbert Schiffrin
Shirley Smith
John Torreano
Jeff Way
Thornton Willis
Philip Wofford
Robert Zakanych
Lyrical Abstraction

dimensions are given in inches, height precedes width

1 HELENE AYLON, born 1935.
   One Sunday, 1969.
   acrylic and spray enamel on
   plexiglass layers over aluminum. 36 x 36.

VICTORIA BARR, born 1937.
2 Untitled, 1969.
   acrylic on canvas. 62 x 92.

JAMES BERES, born 1942.
3 Spoon Whistle, 1969.
   acrylic on canvas. 84 x 94.

JAKE BERTHOT, born 1939.
4 Untitled, 1969.
   acrylic on canvas. 70 x 47.

DAN CHRISTENSEN, born 1942.
5 Hitchhike, 1969.
   acrylic on canvas. 76 x 96.
DAVID CUMMINGS. born 1937.
6 Untitled. 1966.
acrylic on canvas. 64 x 129.
7 Untitled. 1969.
acrylic on canvas. 96 x 132.

CARL GLICKO. born 1941.
acrylic on canvas. 89 x 65.

JOHN GRIEVEN. born 1942.
9 Untitled. 1986.
oil on canvas. 44 x 94.
Jake Berthot: Untitled, 1969

CAROL HAERER. born 1933.

10 Abiquiu, 1969.
acrylic on canvas. 72 x 120.

GARY HUDSON. born 1936.

acrylic on canvas. 84 x 120.

VICTOR KORD. born 1935.

12 Untitled, 1969.
acrylic on canvas. 72 x 72.
DON KAUFMAN. born 1935.
Hawthorne. 1969.
acrylic on canvas. 58 x 68.

JANE KAUFMAN. born 1938.
Untitled. 1969.
acrylic on canvas. 36 x 90.

Dan Christensen: Hitchhike, 1969

Gary Hudson: Reflex, 1969
RONNIE LANDFIELD, born 1947.

acrylic on canvas, 106 x 120.

Any Day Now, 1969.
acrylic on canvas, 108 x 88.

PAT LIPSKY, born 1941.

Undistributed, 1969.
acrylic on canvas, 78 x 84.

RALPH MOSELEY, born 1941.

acrylic on canvas, 47 x 79.
MURRAY REICH. born 1932.

23 Cave Creek. 1969.
   acrylic on canvas. 78 x 108.

GARRY RICH. born 1943.

24 Potawatomi II. 1969.
   acrylic on canvas. 88½ x 159½.

JOHN SEERY.

   acrylic on canvas. 111 x 46½.
HERBERT SCHIFFRIN. born 1944.
26 Canal. 1969.
acrylic on canvas. 76 x 65.

KEN SHOWELL. born 1939.
acrylic on canvas. 84 x 116.
SHIRLEY SMITH. born 1931.
Encounter II, 1969.
acrylic on canvas. 66 x 66.

LAWRENCE STAFFORD. born 1938.
Untitled, 1969.
acrylic on canvas. 72 x 96.

WILLIAM STAPLES. born 1934.
12769, 1969.
oil on canvas. 72 x 72.
Lawrence Stafford: Untitled, 1969

JAMES SULLIVAN. born 1939.
33 Trastevere. 1969.
acrylic on canvas. 86 x 100.

JOHN TORREANO. born 1941.
34 Earth View. 1969.
acrylic on canvas. 84 x 130.

JEFF WAY. born 1942.
acrylic on canvas. 84 x 144.
THORNTON WILLIS. born 1938.
Wall. 1969.
acrylic on canvas. 96 x 114.

PHILIP WOFFORD. born 1935.
Acmea filling. 1969.
acrylic on canvas. 87 x 105.

ROBERT ZAKANYCH. born 1935.
Rosedout. 1969.
acrylic on canvas. 80 x 144.
Thornton Willis: Wall, 1969

Philip Wolford: Acacoma Relwin, 1969

all of the paintings in the exhibition are from the Aldrich Collection
museum hours: saturday and sunday 2 to 5 p.m.
gallery tours: saturday at 2:30 and 3:30 p.m.
library hours: wednesday through friday 1 to 4 p.m.
museum office hours: wednesday through friday 10 to 4 p.m.
saturday and sunday 2 to 5 p.m.

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Carlos Dyer curator of exhibitions
Martin Wallerstein assistant to the director
Jacqueline Moss curator of education
Noel Frackman lecturer
Frank Shaw custodian

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