

Selections from the collection of

# Susan Morse Hilles

The Aldrich Museum of Contemporary Art

MUSEUM COPY

*Selections from the collection of*

**Susan Morse Hilles**

*Exhibition: September 17 through December 3, 1967*

*Museum open Friday, Saturday and Sunday from 2 to 5 p.m.*

*gallery tours each Friday at 2 p.m.*

*Ridgefield, Connecticut*

***The Aldrich Museum of Contemporary Art***

## The Aldrich Museum of Contemporary Art

*The Aldrich Museum of Contemporary Art is a post-revolutionary mansion on Main Street in Ridgefield, Connecticut. The building was completely renovated by Mr. and Mrs. Aldrich to provide a museum for the exhibition of contemporary art, and to house the Larry Aldrich Collection of Art. The first exhibition opened in October 1964.*

*The museum was built in 1783 by King and Dole, two lieutenants in the Revolutionary War. The building is nicknamed "Old Hundred" because it was used until 1883 as a grocery and hardware store, and in the evenings it served the townspeople as a meeting place for discussions of local and national issues.*

*In 1883, Grace King Ingersoll, a descendent of one of the founders of the store, converted the building into her residence. In 1929, it became the First Church of Christ, Scientist. Extensive alterations were made in 1964 by*

*the Aldrich's to convert the interior of "Old Hundred" into a contemporary museum, while still preserving the exterior features of the old landmark.*

*Seminars on the history of contemporary art are held throughout the year. Special tours through the galleries are conducted every Friday at 2 p.m. The contemporary art reference library is open on Wednesday through Friday from noon to 4 p.m. and during the regular museum hours on Saturday and Sunday, 2 to 5 p.m. A library of one-man show catalogs from New York City art galleries for the past three years is proving of great value as a reference source.*

*\$100 memberships are available under the newly organized Friends Of The Larry Aldrich Museum. Activities for the Friends include special preview openings with the artists, admission passes, free catalogs, admission to all seminars and classes, special symposia and events as planned.*

## Introduction

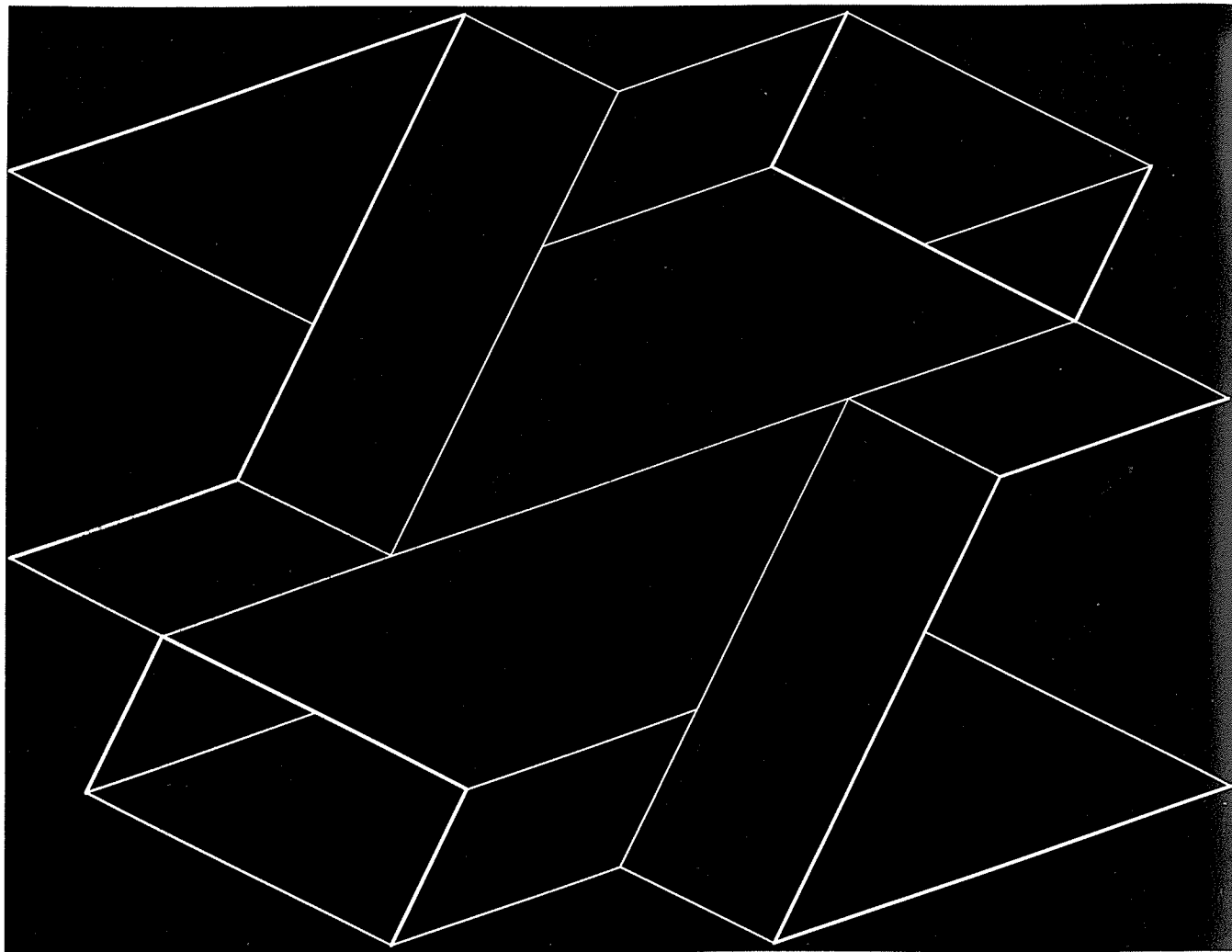
*Since we opened The Aldrich Museum of Contemporary Art in October 1964, our exhibitions have been dedicated to the more recent developments in today's visual arts. We have tried always to maintain the highest standard of excellence in our exhibitions. Therefore, I am delighted to present these outstanding selections from the collection of Susan Morse Hilles — a collection consistently rich in its sensitivity and good taste.*

*Most of the works are from the past decade. Many of the artists are now well-known, but were not when first acquired. Mrs. Hilles adventurously collected new media and forms before they received status. She was able to encourage many painters and sculptors to continue and develop their own personal idioms. Her sculpture collection is a most exhilarating one.*

*The Aldrich Museum adds its name to the long list of American museums grateful to Mrs. Hilles for her interest and unselfish generosity. We appreciate the cooperation of The Yale University Art Gallery and The Wadsworth Atheneum for loaning us works from the Hilles Collection.*

*Larry Aldrich  
September 1967*





Joseph Albers: Structural Constellation, N-30, 1964

Courtesy Museum of Fine Arts, Boston

## Statement

*A potent influence upon art collections is the space available for exhibition. A few lucky people have museums in which to display their collections. Storage racks are the more general solution to a surplus of works of art. Richard Brown Baker has given up part of his bedroom to storage racks. Philip Johnson whisks his visitors around his two circular storage panel-wheels. There is a third solution to dead storage, either hang or display everything or loan some out temporarily. For those collectors who believe in showing all their collections, a moment of saturation arrives when there is no more room. What influence this stalemate situation (no extra nail available) produces is predictable. A collector will stop enlarging his collection or he will shift his field of interest. Perhaps he will move from purchasing large paintings to buying smaller ones. Or he might switch his interest from painting to sculpture. After all you can take sculpture with you if you move to a smaller house or apartment. Few people care to buy a larger house in order to accommodate a growing collection.*

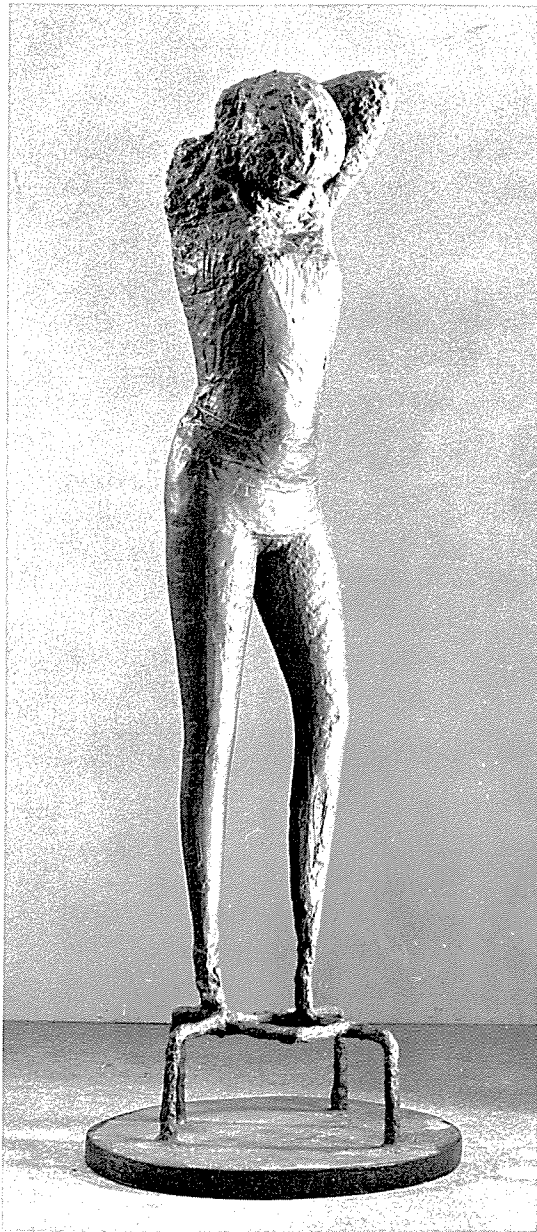
*A native New Yorker's collection will have a different character from an out-of-towner's. A commuter from the more isolated reaches of Connecticut really has to work at seeing art. He must either be a good driver to battle the traffic or impervious to the dirt, inconvenience and cigarette smoke inherent in railroad travel. Of course you can always read on a train, but can you think? An*

*out-of-town collector must schedule his New York visits within a three weeks cycle in order to "catch" the changing art shows. Keeping up with the "art scene" is hard work.*

*Is the formation of an art collection governed by chance? Does the purchase of sculpture and painting depend upon the convenience of reaching certain galleries easily instead of climbing flights of stairs in frustration against the slow arrival of archaic elevators? Does the geographic location of galleries influence a collector in what shows he sees? A way to beat the geographic problem is to hire a taxi for several hours. If you can afford art, you can afford taxis! Clever planning of route and the promise of a liberal tip will produce time to see numerous exhibitions. An added advantage is the built-in escape clause: "The taxi is waiting!"*

*In reality, an art collection is formed from the knowledge and experience of dealers. They have discovered the talented artists. They have sifted the gold from the dross in their choice of artist's work to exhibit. A good "clutch" of dealers is essential to variety in a collection. The more diverse the art fare, the more avid grows the appetite. Confusion can overwhelm a neophyte. But perseverance in looking at exhibitions, as well as a shrinking pocketbook, will eventually produce "a selective eye."*

Susan Morse Hilles  
September 1967



Reg Butler: Girl, 1958

all dimensions are given in inches, height precedes width.

JOSEF ALBERS. *American, born Germany 1888.*

1. Preparedness. 1959. *oil on board, 30 x 30.*
2. Gay Desert. 1947-54. *oil on board, 20½ x 36.*
3. Structural Constellation: N-30. 1964. *engraving in laminated plastic, 19½ x 25¾.*

RICHARD ANUSZKIEWICZ. *American, born Pennsylvania 1930.*

4. Union of the Four. 1963. *oil on canvas, 52¼ x 50¼.*
5. Divisible. 1965. *liquitex on canvas, 36 x 36.*

KENNETH ARMITAGE. *English, born 1916.*

6. Two Seated Figures. 1957. *bronze, 12½ high.*

OLLE BAERTLING. *Swedish, born 1911.*

7. Karabk! 1958. *welded iron, 80½ high.*

JAMES BROOKS. *American, born Missouri 1906.*

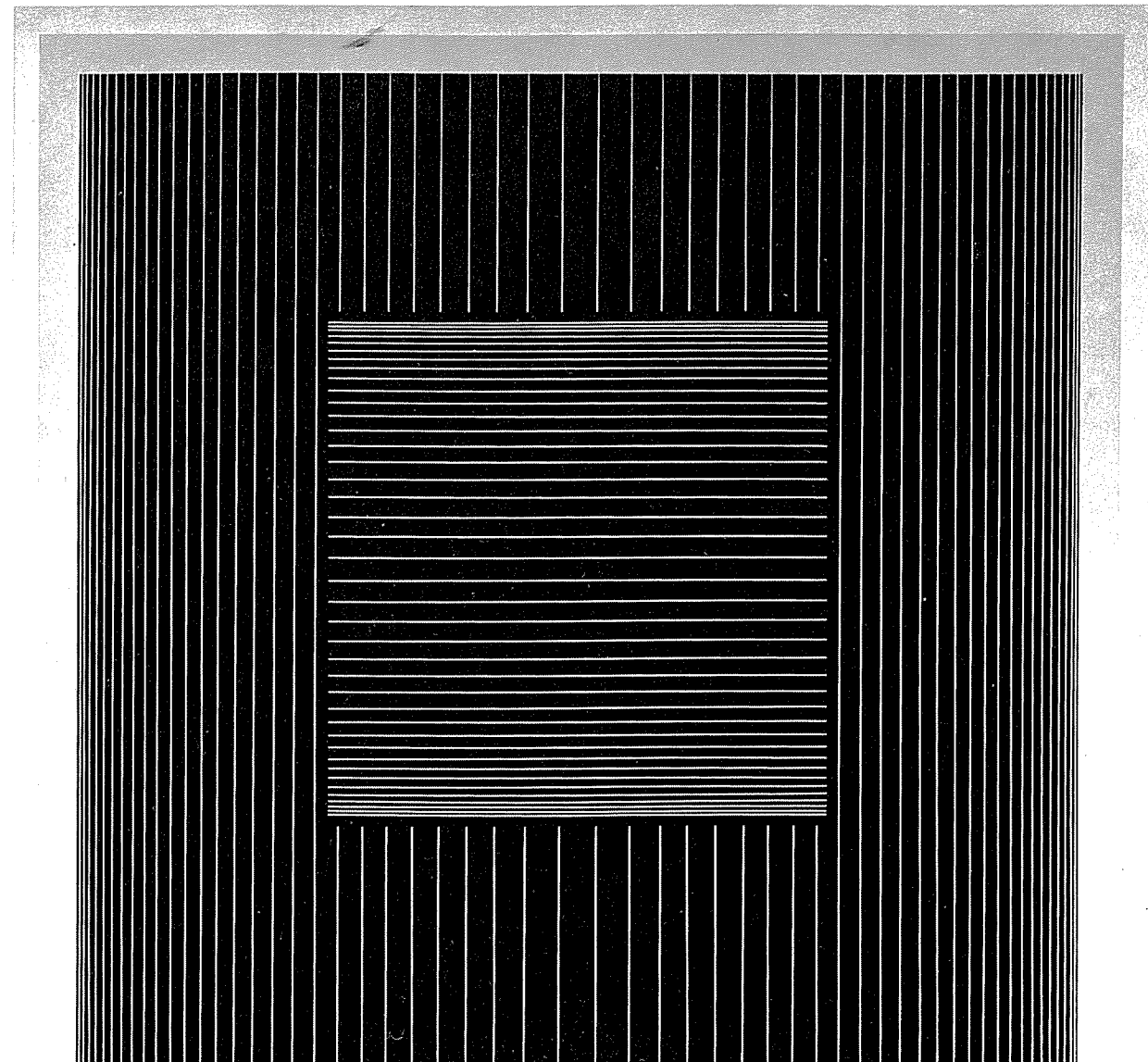
8. Pask. 1961. *oil on canvas, 46 x 67.*
9. Perraloo. 1956. *oil on canvas, 48¼ x 67½.* *collection Wadsworth Atheneum, Hartford, Conn.*

REG BUTLER. *English, born 1913.*

10. Girl. 1958. *bronze, 70 high.* *collection Wadsworth Atheneum*

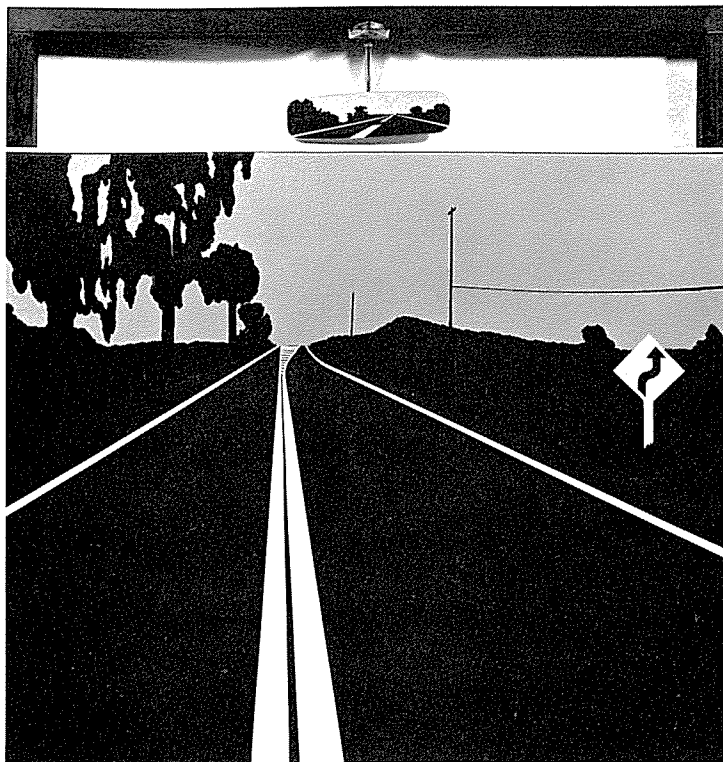
ALEXANDER CALDER. *American, born Pennsylvania 1898.*

11. The Onion. 1965. *metal stabile, c. 6 ft. cube*
12. Multicolore. 1962. *steel plate, 59 x 80 x 40.*



Richard Anuskiewicz: Divisible, 1965

Courtesy Museum of Fine Arts, Boston



Allan D'Arcangelo: Here and Now, 1963

Courtesy Museum of Fine Arts, Boston

Alexander Calder: The Onion, 1965

JOHN CHAMBERLAIN. *American, born Indiana 1927.*

13. Red Ryder. 1964.  
*welded and painted automobile metal, 19 high.*

WILLIAM CONGDON. *American, born Rhode Island 1912.*

14. Positano No. 1-1958. 1958.  
*oil on board, 47¼ x 55.*

PIETRO CONSAGRA. *Italian, born 1920.*

15. Mirraggio Mediterraneo. 1961. 17 x 13.

EDWARD CORBETT. *American, born Illinois 1919.*

16. Mt. Holyoke. 1959.  
*oil on canvas, 58-13/16 x 53¼. collection Wadsworth Atheneum*

NASSOS DAPHNIS. *American, born in Greece of American parents 1914.*

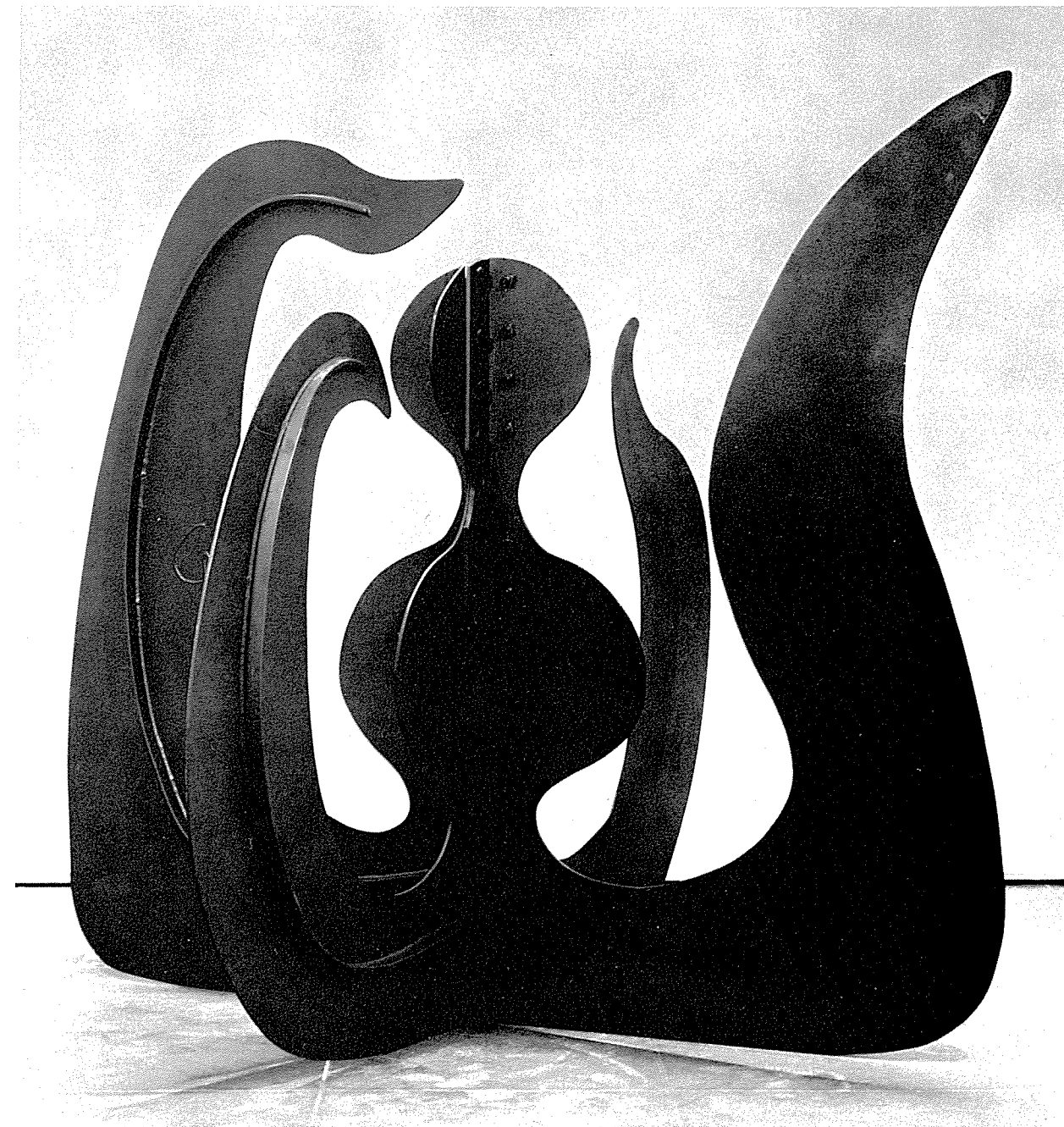
17. 7-64-5. 1964.  
*enamel on wood, 41¾ diameter.*

ALLAN D'ARCANGELO. *American, born New York 1930.*

18. Here and Now. 1963.  
*liquitex on canvas and rearview mirror, 39 x 37¼.*

DOROTHY DEHNER. *American, born Ohio 1908.*

19. Low Landscape. 1961. *bronze, 24 x 36.*



Courtesy Museum of Fine Arts, Boston



Courtesy Museum of Fine Arts, Boston

Enrico Donati: Lagash II, 1961

RICHARD DIEBENKORN. *American, born Oregon 1922.*

20. Bather on Sand. 1960. *oil on canvas, 32 x 28.*

ENRICO DONATI. *American, born Italy 1909.*

21. Urbau (Priest of Akkad). 1958. *oil and mixed media on canvas, 58 x 46. collection Yale University Art Gallery*

22. Lagash II. 1961. *mixed media on canvas, 50 x 40.*

THOMAS DOWNING. *American, born Virginia 1928.*

23. Green Melt. 1964. *acrylic on canvas, 77 x 77.*

ROBERT ENGMAN. *American, born Massachusetts 1927.*

24. Manta Number Two. 1961. *bronze, 33 x 33.*

JIMMY ERNST. *American, born Germany 1920.*

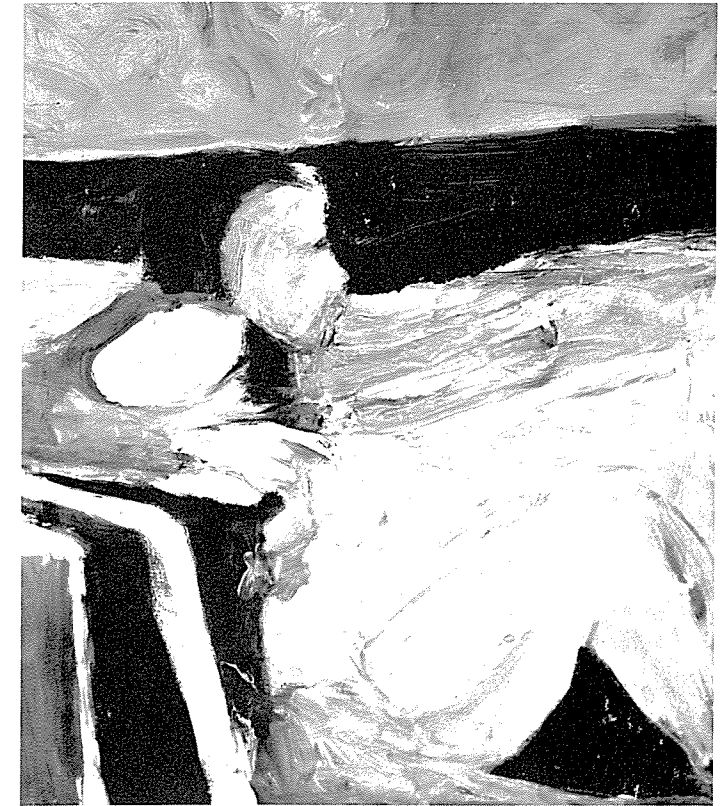
25. Rock Painting No. 2. 1959. *oil on canvas, 43 x 48.*

SOREL ETROG. *Roumanian, born 1933.*

26. Calligraphic Figure. 1962. *bronze, 50 high.*

CLAIRE FALKENSTEIN. *American, born Oregon 1908.*

27. Floating Structure. 1959. *brazed iron, 53 high.*



Courtesy Museum of Fine Arts, Boston

Richard Diebenkorn: Bather on the Sand, 1960





Helen Frankenthaler: Low Tide, 1963

PAUL FEELEY. *American, born Iowa 1913-1965.*

28. Arneb. 1964. *oil on canvas, 30 x 30.*

HERBERT FERBER. *American, born New York City 1906.*

29. Gray Sculpture. 1955. *copper and lead, 20 high.*

HELEN FRANKENTHALER. *American, born New York City 1928.*

30. Low Tide. 1963. *oil on canvas, 81¼ x 84. collection Yale University Art Gallery*

31. Sea Picture with Black. 1959. *oil on canvas, 84½ x 57. collection Wadsworth Atheneum*

GERALD D. GARSTON. *American, born 1925.*

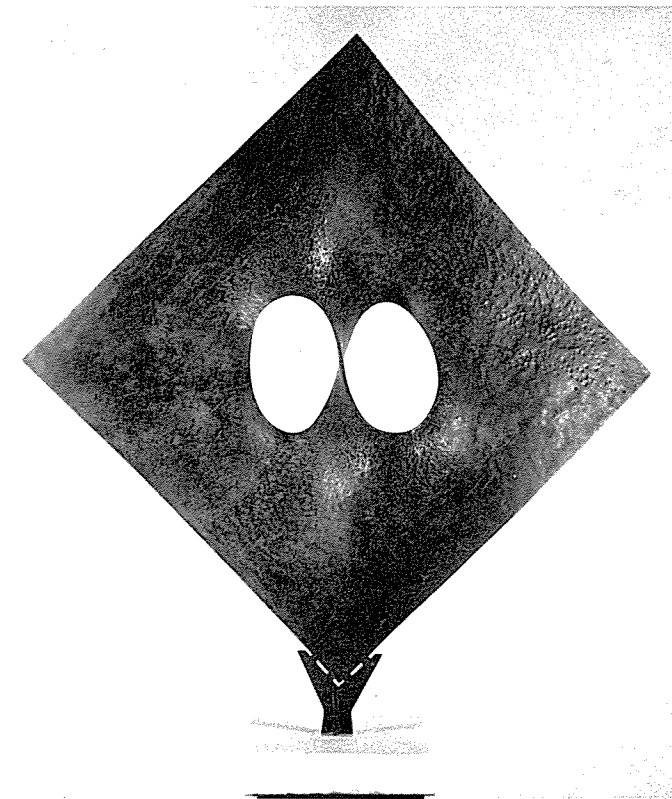
32. Namskaket. 1961. *oil on canvas, 48 x 60.*

THOMAS GEORGE. *American, born New York 1918.*

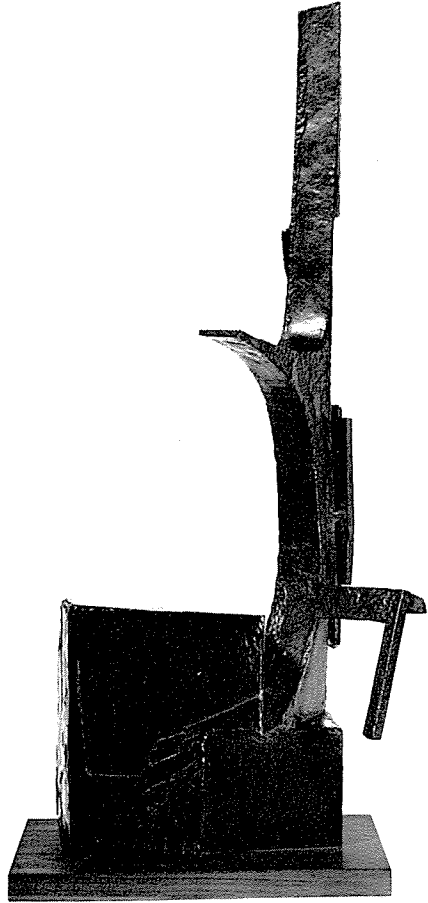
33. Gorge of Toja. 1959. *oil on canvas, 70 x 60.*

ILSE GETZ. *American, born Germany 1917.*

34. Greek Maidens. 1965. *collage and paint on board, 17 x 20.*



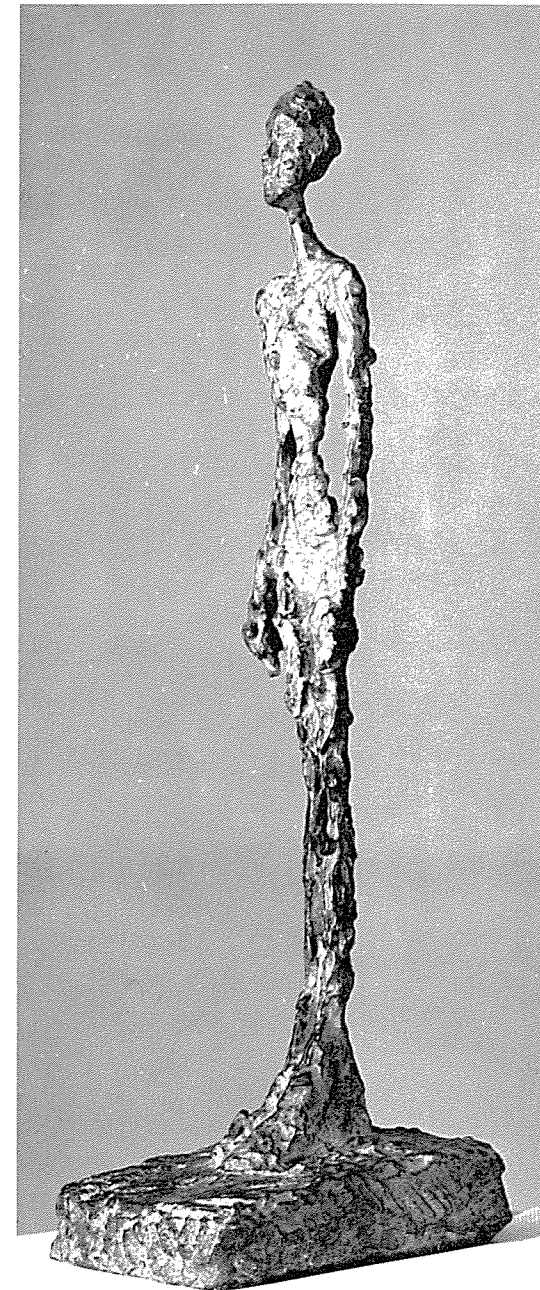
Robert Engman: Manta Number Two, 1961



Courtesy Museum of Fine Arts, Boston

Julio Gonzalez: Seated Woman II, 1935

- ALBERTO GIACOMETTI. *Swiss, 1901-1965.*
35. Standing Figure. 1956. *bronze, 28½ high.*
36. Buste de Diego. 1961. *bronze, 13¾ high.*
- EMIL GILIOLI. *French, born 1911.*
37. Nefertiti. *bronze, 13 high.*
- JULIO GONZALEZ. *Spanish, 1876-1942.*
38. Seated Woman II. 1935.  
*bronze, cast from iron original, 34 high.*
- ADOLPH GOTTLIEB. *American, born New York City 1903.*
39. Red and Green. 1961.  
*oil on canvas, 72 x 41¼.*
- ROY GUSSOW. *American, born 1918.*
40. Mutual. 1963. *stainless steel, 21 high.*
- HANS HARTUNG. *French, born Germany 1904.*
41. T 56/6. 1956. *oil on canvas, 64 x 48.*
- STANLEY WILLIAM HAYTER. *English, born 1901.*
42. Clear Water. 1961. *oil on canvas, 82½ x 59.*
- JOHN HELIKER. *American, born New York 1909.*
43. Morning Landscape. 1959.  
*oil on canvas, 50 x 50.*



Courtesy Museum of Fine Arts, Boston

Stanley William Hayter: Clear Water, 1961

Alberto Giacometti: Standing Figure, 1956





*Courtesy Museum of Fine Arts, Boston*

Lester Johnson: Dark Portrait #1, 1965

Hans Hofmann: Art — Like Love is Dedication, 1965

EDWARD HIGGINS. *American, born South Carolina 1930.*

44. Untitled. 1965.  
*welded steel and epoxy, 20-5/16 high.*

HANS HOFMANN. *American, born Germany 1880-1966.*

45. Art — Like Love is Dedication. 1965.  
*oil on canvas, 60 x 52.*

WILL HORWITT. *American, born 1934.*

46. Fast Force. 1963-4. *bronze, 1 of 4, 50¼ high.*

RALPH HUMPHREY. *American, born Ohio 1932.*

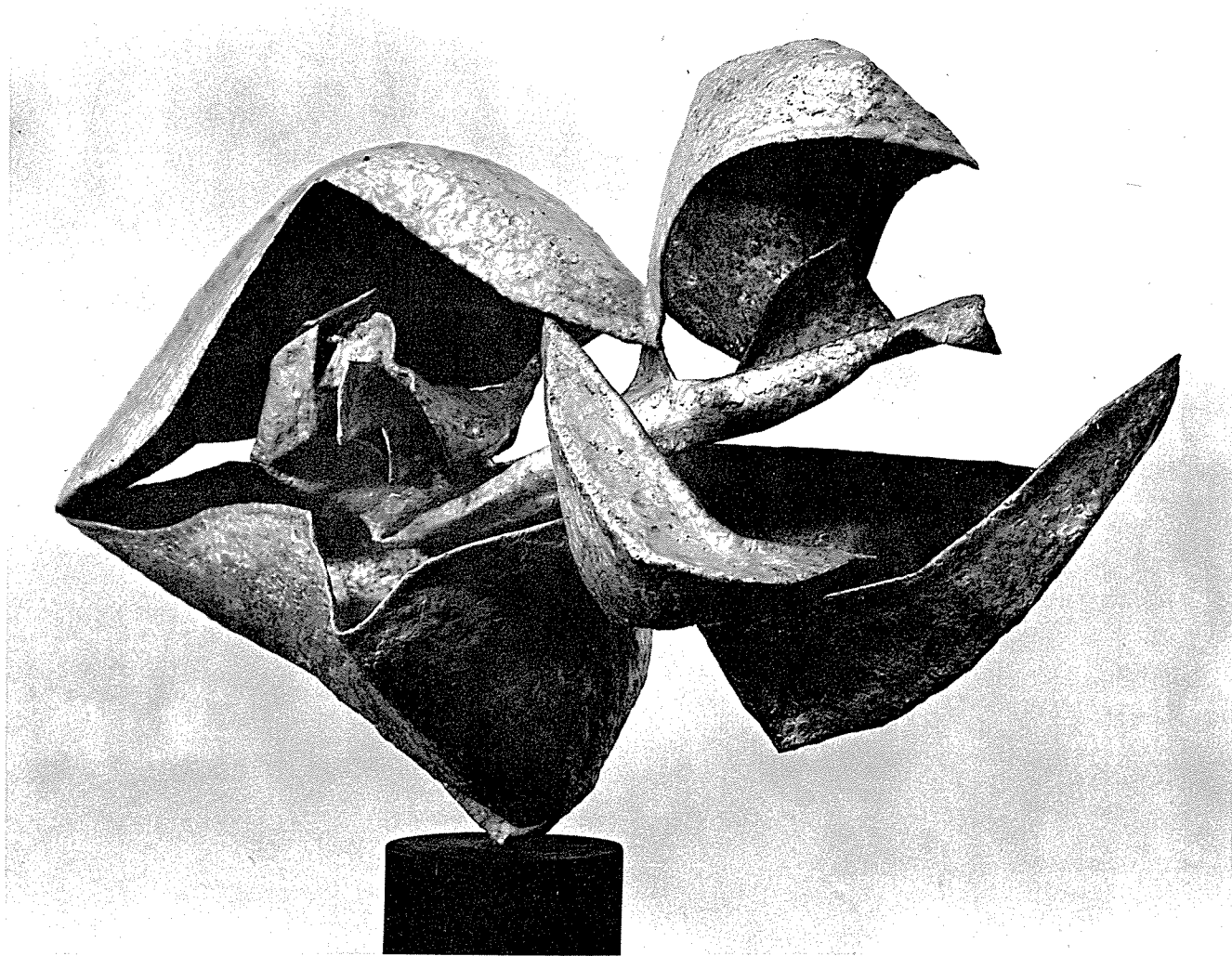
47. Columbia. 1958. *oil on canvas.*

LESTER JOHNSON. *American, born Minnesota 1919.*

48. Dark Portrait. Number 1. 1965.  
*oil on canvas, 49 x 42.*



*Photo by Edward Saxe, Hartford*



Seymour Lipton: Jungle Bloom, 1953

Photo by Oliver Baker, New York

- JOHN KACERE. *American, born Iowa 1920.*
49. Deluxe. 1962. *oil on canvas, 79½ x 66.*  
*collection Wadsworth Atheneum*

- GYORGY KEPES. *American, born Hungary 1906.*
50. Sheen of Order. 1959.  
*oil on canvas, 48 x 47¾.*

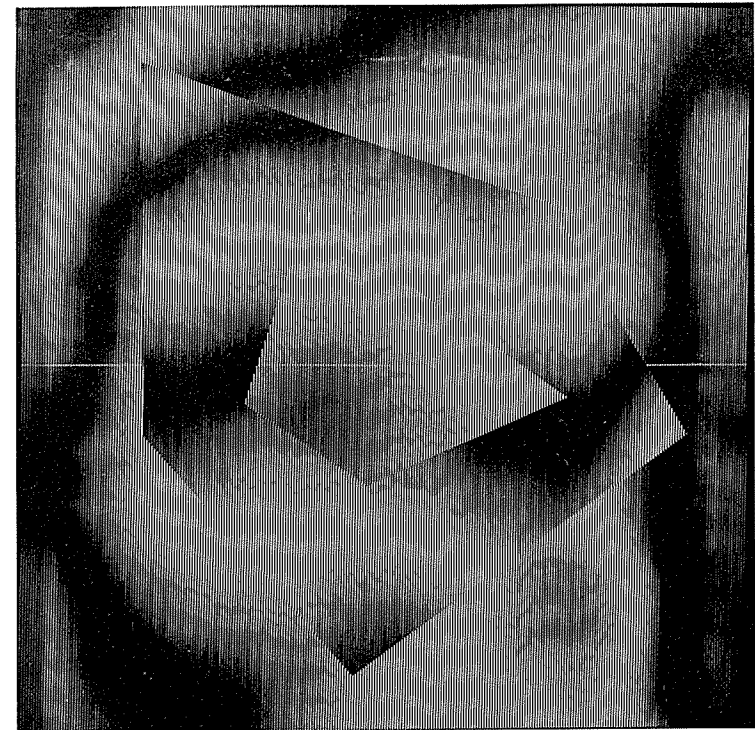
- LYMAN KIPP. *American, born New York 1929.*
51. Lewp II. 1963. *unique bronze, 20¾ high.*

- BILL KOMODORE. *American, born Greece 1932.*
52. Federal Pavilion. 1964.  
*liquitex on canvas, 60 x 60.*

- JOSEPH KONZAL. *American, born Minnesota 1905.*
53. Benediction. 1959. *iron nails, 30 high.*

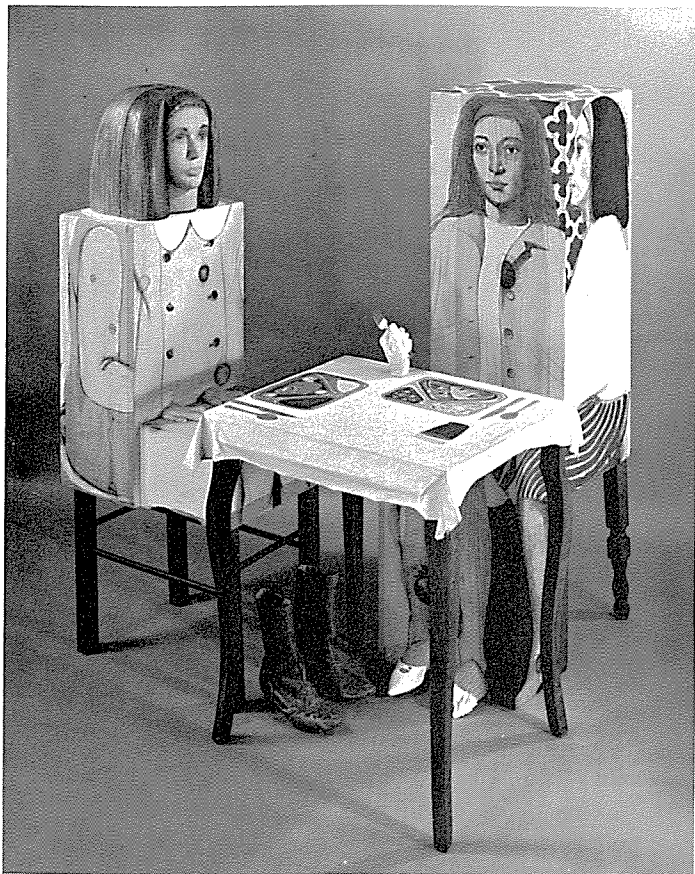
- IBRAM LASSAW. *American, born Egypt 1913.*
54. Variations. 1960.  
*bronze and copper, 20 high.*
55. The Awakened One. 1956-7.  
*constructions in various welded metals, 84¼ high.*  
*collection Wadsworth Atheneum*

Mon Levinson: Positive Moving Plane I, 1965



Courtesy Museum of Fine Arts, Boston





Marisol (Escobar): Dinner Date, 1963

Courtesy Museum of Fine Arts, Boston

MON LEVINSON. *American, born New York City 1926.*

56. Positive Moving Plane I. 1965.  
*acetate and plexiglass, 21¾ x 21¾.*

SEYMOUR LIPTON. *American, born New York City 1903.*

57. Jungle Bloom. 1953. *bronze, 33 long.*  
*collection Yale University Art Gallery*
58. Jungle Bloom No. 2. 1957-58.  
*nickel and silver on iron, 30 long.*

CONRAD MARCA-RELLI. *American, born Massachusetts 1913.*

59. Untitled. 1955.  
*oil and canvas collage, 28¾ x 23.*
60. Ransforms. 1957.  
*oil and canvas collage, 54¼ x 68¼.*

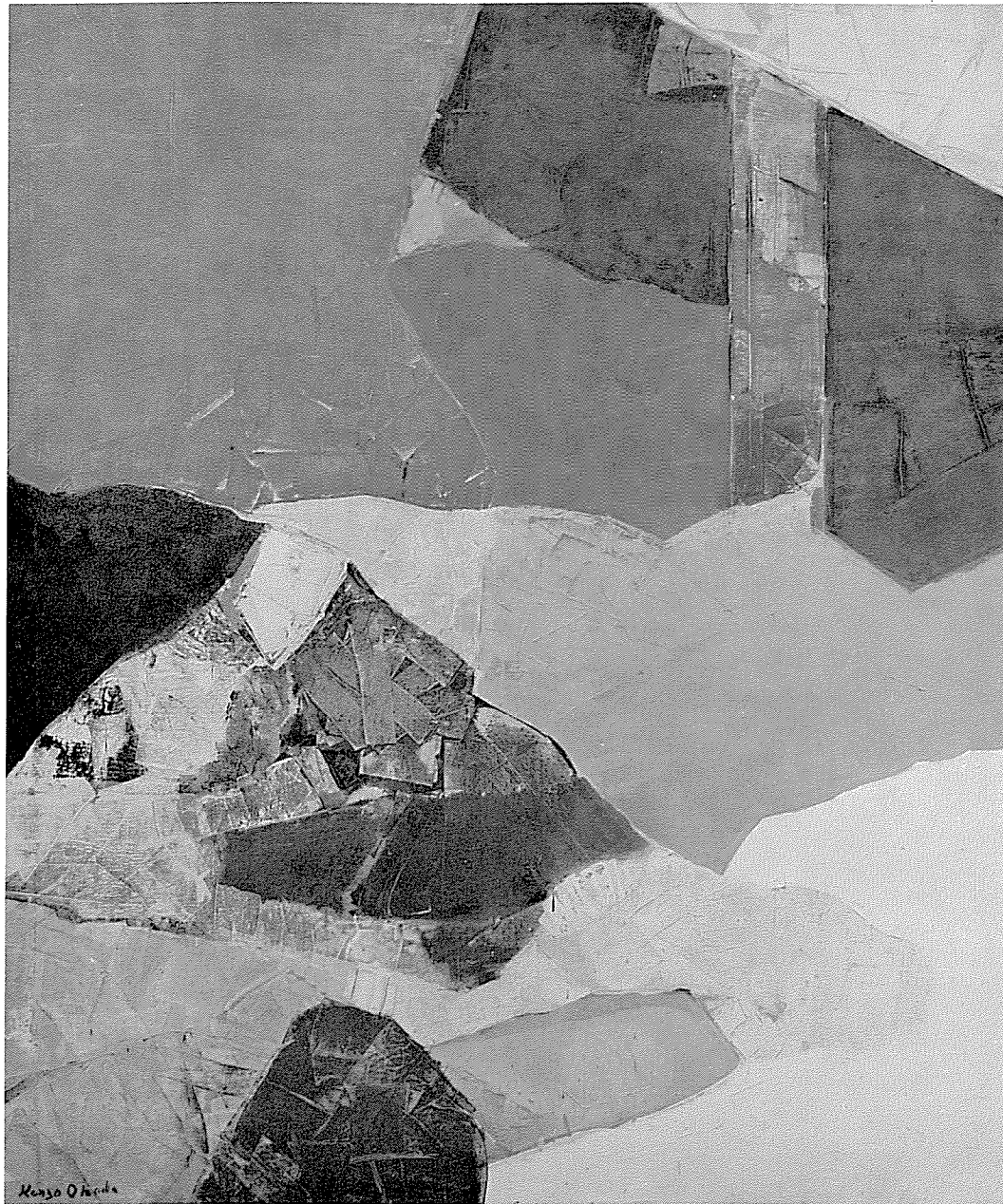
MARISOL (Escobar). *Venezuelian, born Paris 1930.*

61. Dinner Date. 1963.  
*wood and mixed media, 55 high.*



Conrad Marca-Relli: Ransforms, 1957

Courtesy Museum of Fine Arts, Boston



Courtesy Museum of Fine Arts, Boston

Kenzo Okada: Spring, 1963-65

GEORGES MATHIEU. *French, born 1921.*

62. Paul Diacre. 1956. *oil on canvas, 32 x 51.*  
collection Wadsworth Atheneum

KYLE MORRIS. *American, born Iowa 1918.*

63. White Flow. 1959. *oil on canvas, 54 x 48.*

ISAMU NOGUCHI. *American,  
born California 1904.*

64. Study in the Classical. 1958.  
*Greek marble, 18½ high.*

KENZO OKADA. *American,  
born Japan 1902.*

65. Decision. 1956. *oil on canvas, 68 x 80.*  
66. Spring. 1963-65. *oil on canvas, 50 x 45.*

ALFONSO OSSORIO. *American, born 1916.*

67. Fire and Ice. 1954. *oil on canvas, 36 x 28.*

RAYMOND PARKER. *American,  
born South Dakota 1922.*

68. Untitled. 1964. *oil on canvas, 40 x 46.*  
collection Wadsworth Atheneum



Photo by Rudolf Burckhardt, New York

Isamu Noguchi: Study in the Classical, 1958





Paul Wonner: Woman Reading, 1962

Courtesy Museum of Fine Arts, Boston

HENRY C. PEARSON. *American, born North Carolina 1914.*

69. Gyros I. 1964. *synthetic polymer on canvas, 28 x 28.*

ARNALDO POMODORO. *Italian, born 1926.*

70. Box No. 1. 1964. *bronze, 31 x 27½ x 8½.*

RICHARD POUSETTE-DART. *American, born Minnesota 1916-1966.*

71. Blue Presence Number 1. 1960. *oil on canvas, 75¼ x 56.*

ROBERT RAUSCHENBERG. *American, born Texas 1925.*

72. Retroactive 1. 1963. *oil on canvas, 84 x 60¼. collection Wadsworth Atheneum*

AD REINHARDT. *American, born New York 1913.*

73. Abstract Painting, Blue. 1953. *oil on canvas, 50 x 28.*

Robert Rauschenberg: Retroactive I, 1963



Courtesy Museum of Fine Arts, Boston



Jack Youngerman: Rose of Latakia, 1957

Courtesy Museum of Fine Arts, Boston

David Smith: Three Circles Related, 1958-59

JOSE DE RIVERA. American, born 1904.

74. Construction 31. bronze forged rods, 9 high.

GEORGE RICKY. American,  
born Indiana 1913.

75. Crucifera. 1962. stainless steel, 84 high.

BERNARD ROSENTHAL. American,  
born Illinois 1914.

76. Epiphany. 1962. bronze direct, 10½ high.

DAVID SMITH. American, 1906-1965.

77. Man and Woman in Cathedral. 1955-56.  
steel, 85½ high.

collection Yale University Art Gallery

78. Three Circles Related. 1958-59.  
stainless steel, 69½ high.

FRANCISCO SOBRINO. Spanish, born 1932.

79. Transformation Instable No. 18. 1963.  
plastic, 21½ x 21½ x 8¼.

HYDE SOLOMON. American,  
born New York City 1911.

80. Estuary. 1963. oil on canvas, 60 x 54.

PIERRE SOULAGES. French, born 1919.

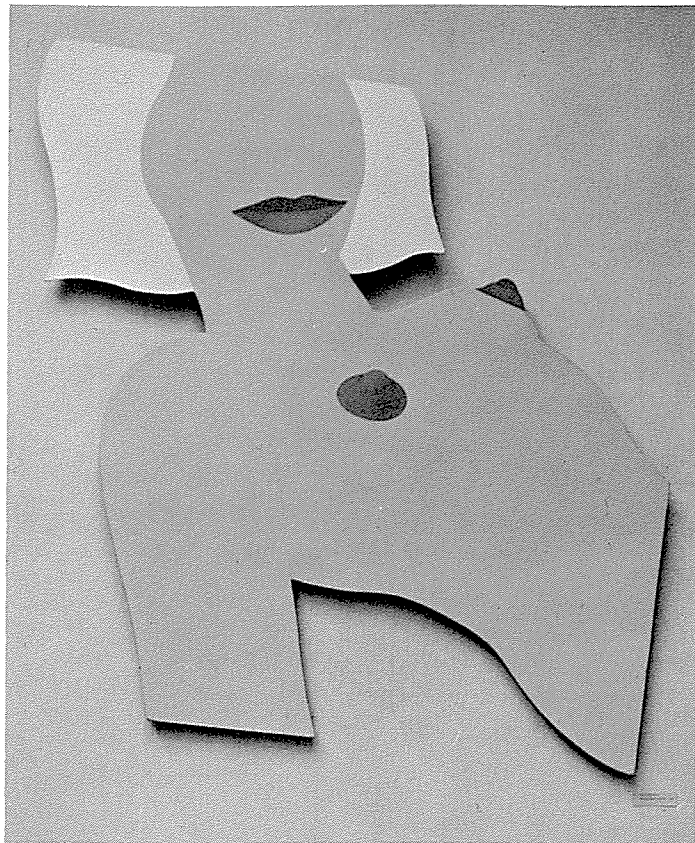
81. 21 August 1957. 1957.  
oil on canvas, 51 x 31¼.

HEDDA STERNE. American,  
born Roumania 1916.

82. New York, No. 1-1957. 1957.  
oil on canvas, 76½ x 51¼.  
collection Wadsworth Atheneum

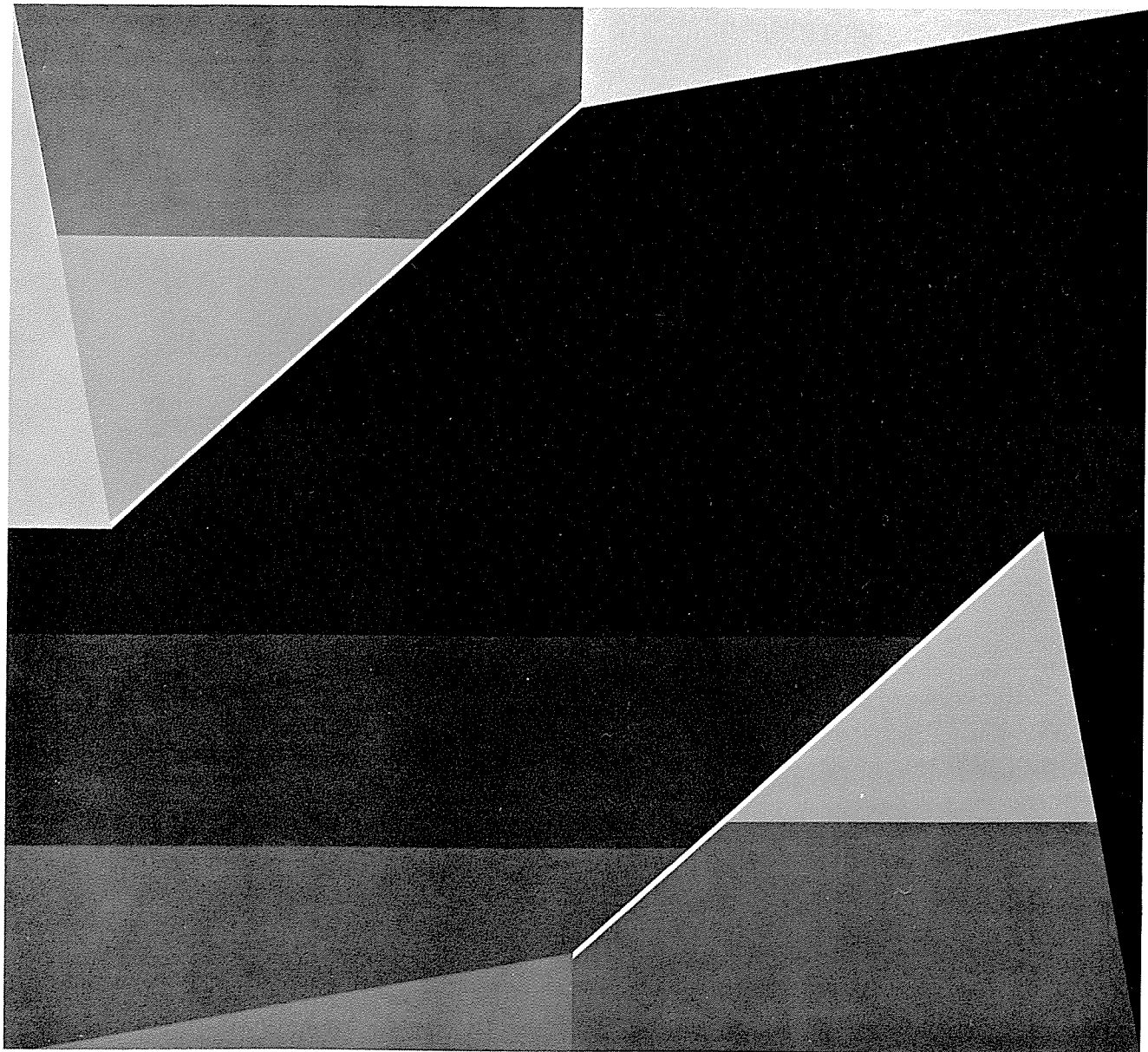






Tom Wesselmann: Great American Nude #69, 1965

- WAYNE THIEBAUD. *American, born Arizona 1920.*
83. Twin Portions. 1962.  
*oil on canvas, 6½ x 14½.*
84. Candysticks. 1964.  
*watercolor on paper, 10 x 14.*
- VICTOR VASARELY. *French, born Hungary 1908.*
85. Untitled. 1955. *oil on canvas, 42½ x 39½.*
- ESTEBAN VICENTE. *American, born Spain 1906.*
86. Merida. 1963. *oil on canvas, 60 x 72.*  
*collection Wadsworth Atheneum*
- TOM WESSELMANN. *American, born Ohio 1931.*
87. The Great American Nude Number 69. 1965.  
*acrylic on canvas, 64 x 66.*
- PAUL WONNER. *American, born Arizona 1920.*
88. Woman Reading. 1962.  
*oil on canvas, 38 x 32½.*
- JACK YOUNGERMAN. *American, born Kentucky 1926.*
89. Rose of Latakia. 1957.  
*oil on canvas, 48⅞ x 49-1/16.*  
*collection Wadsworth Atheneum*
- LARRY ZOX. *American, born Iowa 1936.*
90. Iron Hawk. 1965. *liquitex on canvas, 40 x 44.*



Larry Zox: Iron Hawk, 1965

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Special Tours For School and Study Groups Wednesday and Thursday By Appointment

THE ALDRICH MUSEUM OF CONTEMPORARY ART

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