

selections from

the

**John G. Powers
Collection**

presented by

the

**Larry Aldrich
Museum**

MUSEUM COPY

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Exhibition: September 25 thru December 11, 1966

Museum Hours: Friday, Saturday and Sunday from 2 to 6 p.m.

Ridgefield, Connecticut

THE LARRY ALDRICH MUSEUM

The Larry Aldrich Museum 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 Aldrich 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 Aldrichs to convert the interior of "Old Hundred" into a contemporary museum, while still preserving the exterior features of the old landmark.

Four exhibitions of contemporary art are held each year at the Aldrich Museum. The museum is open Friday, Saturday and Sunday from 2 to 6 p.m. and the art reference library is open during the week, Wednesday through Friday, from noon to 4 p.m. for use by art students, teachers and those interested in art. Special groups, clubs and art classes may arrange tours during the week by contacting the museum director. The Museum is closed on Monday and Tuesday.

INTRODUCTION

Since October 1964, The Larry Aldrich Museum has been dedicated to the exhibition of the most recent developments in the visual arts of our time. The Museum has striven always to maintain the highest standard of excellence in the quality of its exhibitions. Therefore, I am extremely pleased, grateful and fortunate to present the John G. Powers Collection of Contemporary Art this fall.

John Powers' taste in collecting is impeccable, highly sensitive and astoundingly comprehensive — the twenty-one works by Willem DeKooning brilliantly portray this fact. His courage in exploring innovations and new modes of expression is enviable. His interest in helping to promote the work of young unknown artists struggling for recognition has been of inestimable value to the New York art scene.

I am indeed honored to present the exciting John G. Powers Collection which portrays so poignantly the varied aspects of the living art of today.

Larry Aldrich
September, 1966



photo by Conway Studios, New York City

SELECTIONS FROM THE JOHN G. POWERS COLLECTION

Art collectors seem to respond to a multitude of different motivations. If a collector is encountered, it is interesting to find out why he collects. But whatever the reason for collecting, there seems to be one characteristic they share in common — most are compulsive collectors.

If a collector does his selecting personally, he inevitably trains his eye if only by constant exposure. In doing so he develops a certain expertise within his own standards. At one time I asked a leading art expert of Japan to guide me by giving me advice on how to select the best ancient Japanese art. He replied with only one piece of advice, "Look and look and look and look."

It was disappointing to get this answer for surely he must have known many key things to look for. But years later it is apparent that this was the most valuable advice anyone could get.

Familiarity with a variety of art schools is a great help in collecting—and wide contact with the work within a school chosen for collecting is the foundation for enjoyment. It follows that art collecting is a very personal experience and it is a thrill beyond explanation to see a new work that you know is really right.

My friend and one of the leading collectors of contemporary art, Harry N. Abrams (the art book publisher), started me in collecting modern art. Looking at the traditional works I collected, he said, "But where is the art being done today—why

live in the 20th Century and surround yourself only with a style of art that could have been done a century or more ago?"

His position seemed incontrovertible. But agreement does not bridge the gap of required familiarity with the work. The earlier advice, to look and look and look, was equally valid here. At first contemporary work offended me. Then a few pieces became acceptable. And so on a later day when I saw a painting by Jack Wesley in Harry Abram's collection, I said "I have learned to like some new art, but I will never like that one." He came to the rescue again by advising me never to make such a decision, "because what you dislike today you will come to enjoy tomorrow." Again he was entirely correct.

That is the way it goes with all new ideas to which man is exposed. We always distrust the new and, fearing to be deceived, we take refuge in belittling.

Another satisfaction in collecting art is to share its enjoyment with others. If you own a bond you have a sense of security but you cannot have it and share it. If you turn the bond in for a work of art, you can both enjoy it yourself and enjoy sharing it. When fellow collector Larry Aldrich proposed exhibiting these works I was pleased. His museum is a magnificent example of sharing year after year.

One need be only mildly cynical to suggest that exhibiting relates to exhibitionism and is done for personal prestige. But the fact is that of the people who visit a show of contemporary art, more by far leave with scoffing remarks than the number who admire. So it is from the minority who truly appreciate that the satisfaction comes.

Art is an extension of man's spirit and to view it with a really open mind is a spiritual experience beyond compare.

— John G. Powers

SELECTIONS FROM THE JOHN G. POWERS COLLECTION

Catalog dimensions given in inches, Height precedes width

Richard Artschwager, American
Born Washington, D.C., 1924; lives in New York City

1. TRACT HOME, 1964
Liquitex on cellotex, 48¼ x 68½

Edward Avedisian, American
Born Lowell, Massachusetts, 1936; lives in New York City

2. SALLY GO ROUND THE ROSES, TWO, 1963
Liquitex on canvas, 68 x 68

Pol Bury, Belgian
Born Belgium, 1922; lives in Paris

3. 66 BOULES ET LEUR CYLINDRE, 1965
Wood and tinted cork, 57 x 25½ x 25½

Chryssa, Greek
Born Athens, Greece, 1933; lives in New York City

4. AMPERSAND IV, 1965
Neon and plexiglass construction,
13¾ x 11 7/8 x 30¼
Blue: two part Division, Negative Space

Allan D'Arcangelo, American
Born Buffalo, N.Y., 1930; lives in New York City

5. FULL MOON, 1963
Acrylic on canvas, 64 x 61

Allan D'Arcangelo

6. BOX CONSTRUCTION (ROAD SERIES), 1964
Three dimensional, painted wood, approximately
18 x 24



photo courtesy of John G. Powers

WILLEM DeKOONING, Two Women, 1965 (left)

Willem DeKooning, American
Born Rotterdam, The Netherlands, 1904; lives in
New York City

7. TWO WOMEN, 1951-1952
Pencil, charcoal and pastel on paper, 22 x 29

Willem DeKooning

8. RECLINING NUDE, 1963
Charcoal drawing, 18 x 22

Willem DeKooning

9. BIG GAINS, 1964
Oil on newspaper with collage, 45 x 30

Willem DeKooning

10. LEAGUE, 1964
Oil on newspaper, 14½ x 18½

Willem DeKooning

11. BELLE BAY, 1964
Oil and collage on vellum, 37 x 27

Willem DeKooning

12. WOMAN – BLUE EYES, 1965
Oil drawing on paper, 14½ x 18½

Willem DeKooning

13. WOMAN, HAND BEFORE FACE, 1965
Oil on paper mounted on board, 36 x 23

Willem DeKooning

14. WOMAN, 1965
Oil on paper mounted on board, 24 x 20

Willem DeKooning

15. SINGING WOMAN, 1965
Oil on paper mounted on board, 88 x 24

Willem DeKooning

16. WOMAN, 1965
Oil on paper mounted on board, 31 x 19

Willem DeKooning

17. TWO WOMEN, 1965
Oil on paper mounted on board, 29 x 22



photo by Diamond

WILLEM DeKOONING, Woman, 1965

- Willem DeKooning
18. WOMAN, 1965
Charcoal on vellum, 85½ x 45½
- Willem DeKooning
19. WOMAN IN THE WATER, 1965
Oil on paper mounted on board, 28½ x 22½
- Willem DeKooning
20. WOMAN, 1965
Oil on vellum, 51 x 30¼
- Willem DeKooning
21. Study for "TWO WOMEN" painting, 1965
Pencil on photographic paper, 24 x 20
- Willem DeKooning
22. Second Study for "TWO WOMEN" painting, 1965
Pencil on photographic paper, 24 x 20
- Willem DeKooning
23. WOMAN, 1965
Pencil drawing on paper, 14 x 16
Autographed "To John from Bill"
- Willem DeKooning
24. WOMAN, 1965
Pencil drawing on paper, 14 x 16
Autographed "To Kimiko from Bill"
- Willem DeKooning
25. WOMAN, 1966
Pencil drawing on paper, 14 x 16
- Willem DeKooning
26. KNEELING WOMAN, 1966
Oil on paper, 22 x 11
- Willem DeKooning
27. THE ARTIST IN HIS STUDIO, 1966
(self-portrait)
Oil and collage on paper mounted on board, 42 x 24

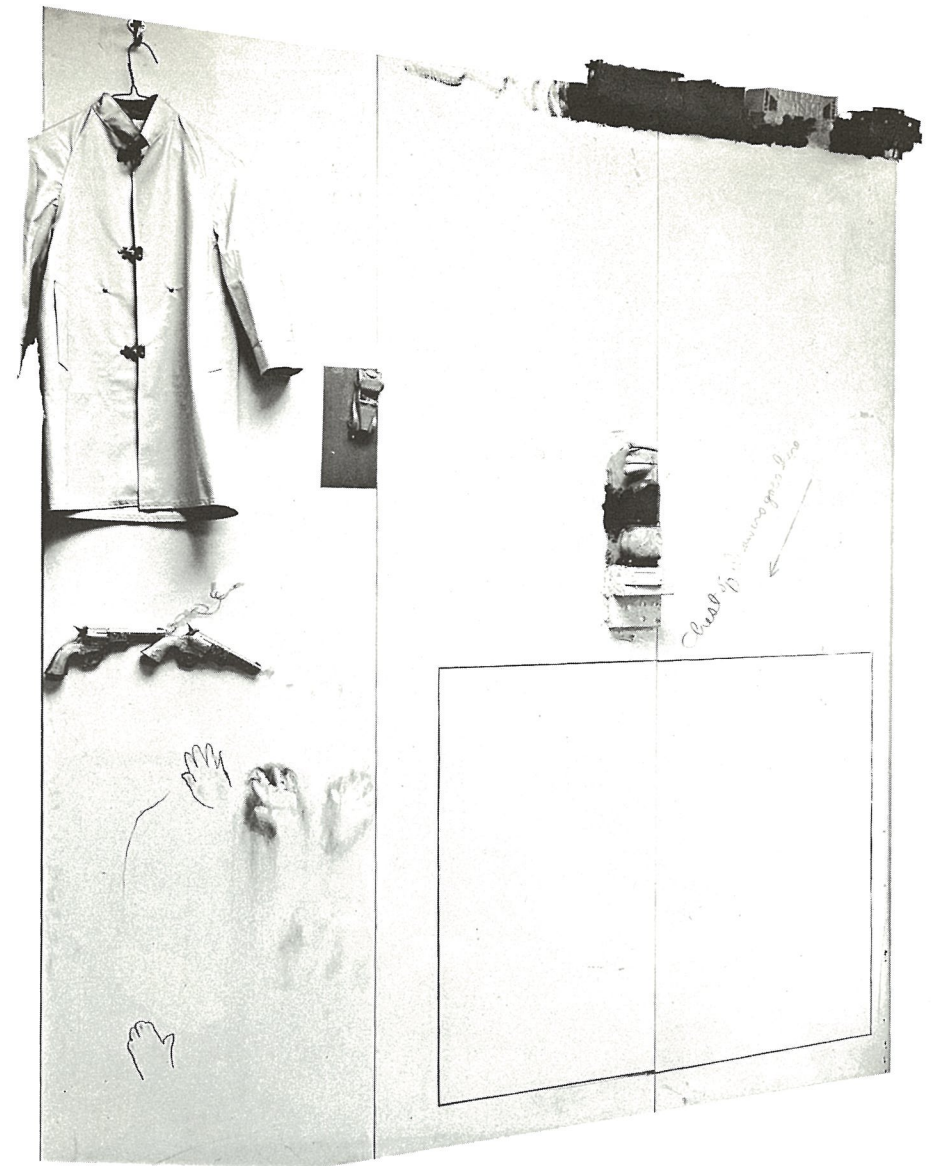


photo by Howard Harrison, New York City

JIM DINE, Three Panel Study for Child's Room, 1962

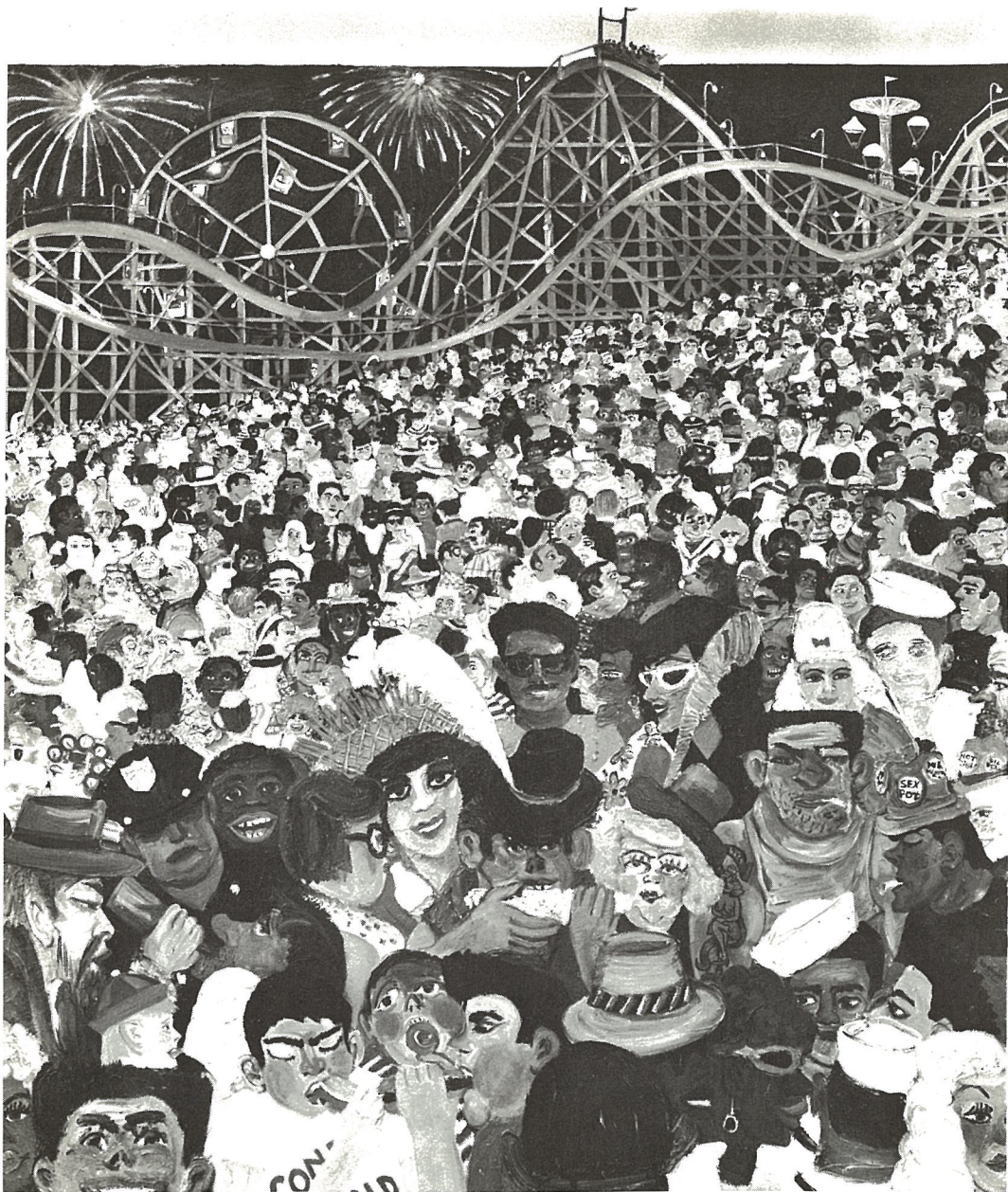


photo by O. E. Nelson, New York City



DOROTHY GREBENAK, My Fair Lady, 1965

Jim Dine, American

Born Cincinnati, Ohio, 1935; lives in New York City

28. THREE PANEL STUDY FOR CHILD'S ROOM, 1962

Oil on canvas, metal, plastic and cloth, 84 x 72

Red Grooms, American

Born Nashville, Tennessee, 1937; lives in New York City

29. CONEY ISLAND, 1963

Oil, cardboard, canvas, collage, 80 x 70

Dorothy Grebenak, American

Born 1920; lives in Brooklyn, N.Y.

30. TWO DOLLAR BILL, 1965

Hooked rug, wool, 35½ x 73

Dorothy Grebenak

31. MY FAIR LADY, 1965

Hooked rug, wool, 28¾ x 71½

Dorothy Grebenak

32. CON EDISON MANHOLE COVER, 1965

Hooked rug, wool, 46 x 41

Dorothy Grebenak

33. D.P.W. MANHOLE COVER, 1965

Hooked rug, wool, 39 x 30

RED GROOMS, Coney Island, 1963 (left)

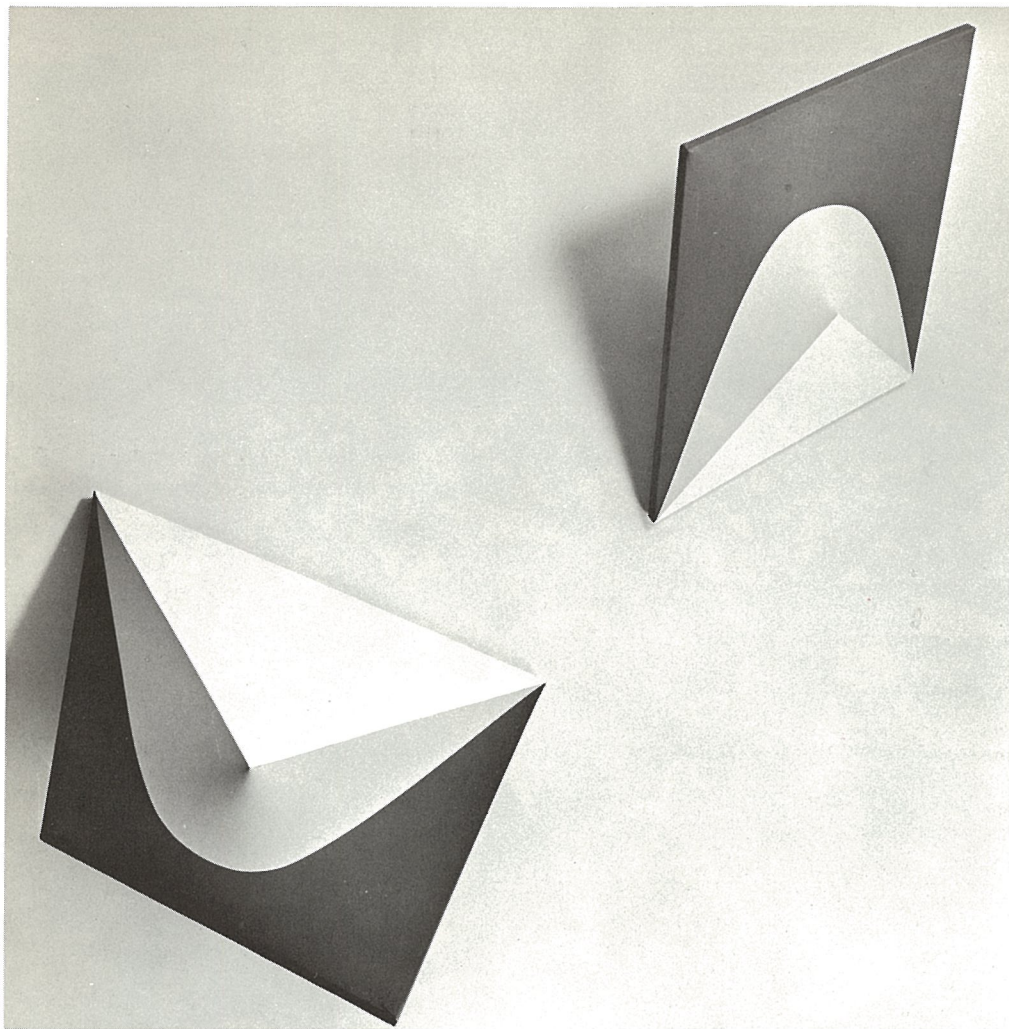


photo by Geoffrey Clements, New York City

CHARLES HINMAN, *Intersection*, 1965

ALLAN D'ARCANGELO, *Full Moon*, 1963

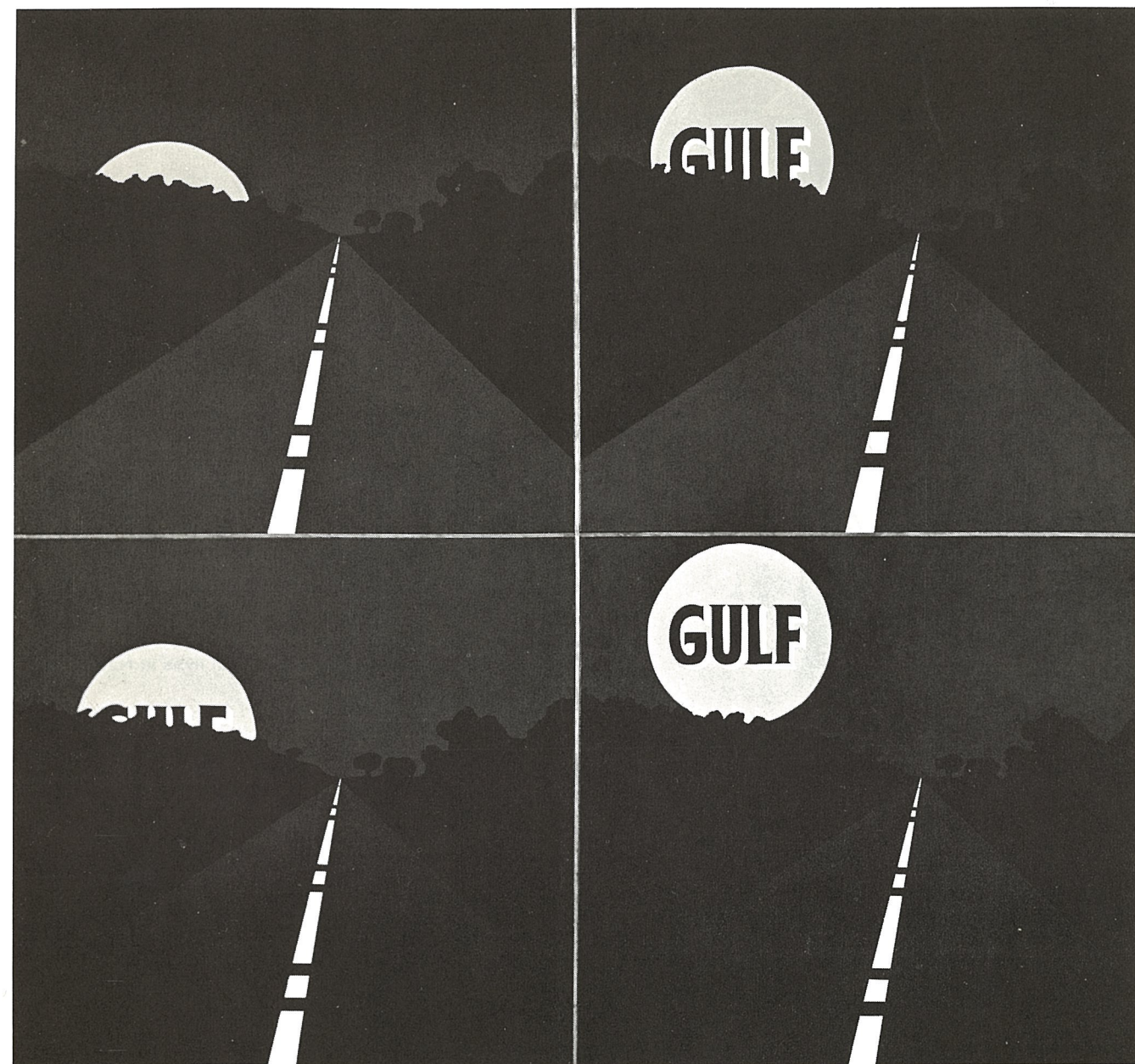


photo by O. E. Nelson, New York City



photo courtesy of John G. Powers

ROBERT INDIANA, *Six*, 1960-1962

Charles Hinman, American
Born Syracuse, N.Y., 1932; lives in New York City

34. *SENTINEL*, 1964
Acrylic emulsion on canvas, 91 x 41½

Charles Hinman

35. *INTERSECTION*, 1965
Acrylic emulsion on canvas, two parts, 96 x 108 x 23

Robert Indiana, American
Born Newcastle, Indiana, 1928; lives in New York City

36. *SIX*, 1960-1962
Wood, 61¾" high

Alfred Jensen, American
Born Guatemala City, 1903 of Danish parents; lives in New York City

37. *THE INTEGER RULES THE UNIVERSE*, 1960
Oil on canvas, 76 x 50

Jasper Johns, American
Born Allendale, South Carolina, 1930; lives in New York City

38. "MAP", 1965
Mixed media, 43¾ x 70¼

Jasper Johns

39. *NUMBERS*, undated
Ink, graphite, and wash on paper, 30 x 22½

ALFRED JENSEN,

The Integer Rules the Universe, 1960

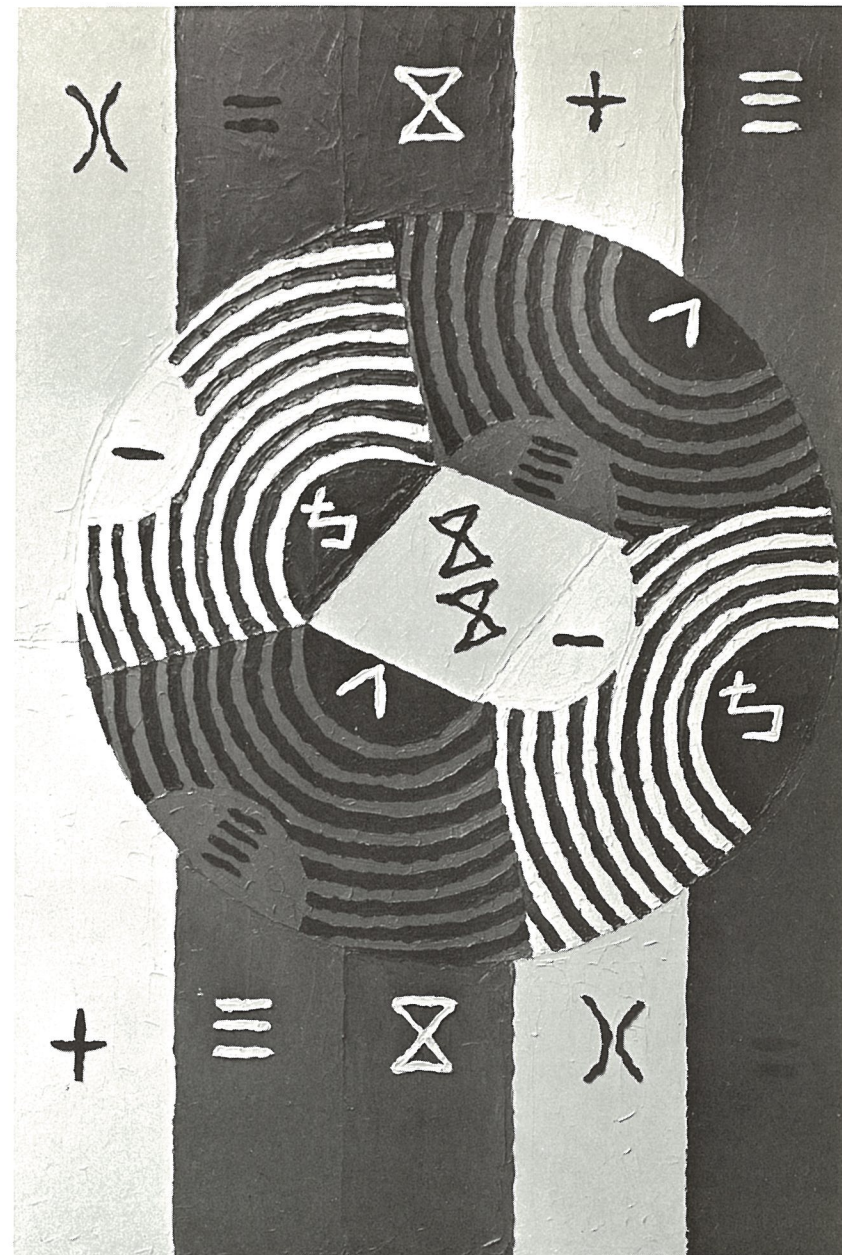


photo by Adolf Studley, New York City



photo by John D. Schiff, New York City

FREDERICK J. KIESLER,

The Marriage of Heaven and Earth, 1961-1964 (left)

Lester Johnson, American
Born Minneapolis, Minnesota, 1919; lives in New York City

40. THE BOWERY TRIO, 1963
Oil on canvas, 60 x 80

Allen Jones, British
Born Southampton, England, 1937; lives in London

41. SECOND MAN, 1964
Painted wood and plexiglass, 69½ x 30 x 16

Gary Kuehn, American
Born Plainfield, New Jersey, 1939; lives in Somerville, New Jersey

42. STRUCTURE, untitled, No. 28, 1966
Enamel on wood with aluminum nuts and bolts, 48 x 24 x 24

Gary Kuehn

43. STRUCTURE, untitled, No. 29, 1966
Enamel on wood
Three pieces, 48 x 24 x 24

Gary Kuehn

44. STRUCTURE, untitled, No. 24, 1966
Enamel on wood with aluminum nuts and bolts, 36 x 24 x 7½

Frederick J. Kiesler, Austrian
Born Vienna, Austria, 1896; died New York 1965

45. "BONE I", 1962
Bronze, gold leaf, stone, wood,

Frederick Kiesler

46. STONEHENGE IN BRONZE, 1964
Bronze, glass, plastic and stone, 36" high

Frederick Kiesler

47. MARRIAGE OF HEAVEN AND EARTH, 1961-64
Bronze, 73¼ x 63½ x 25¼, first cast

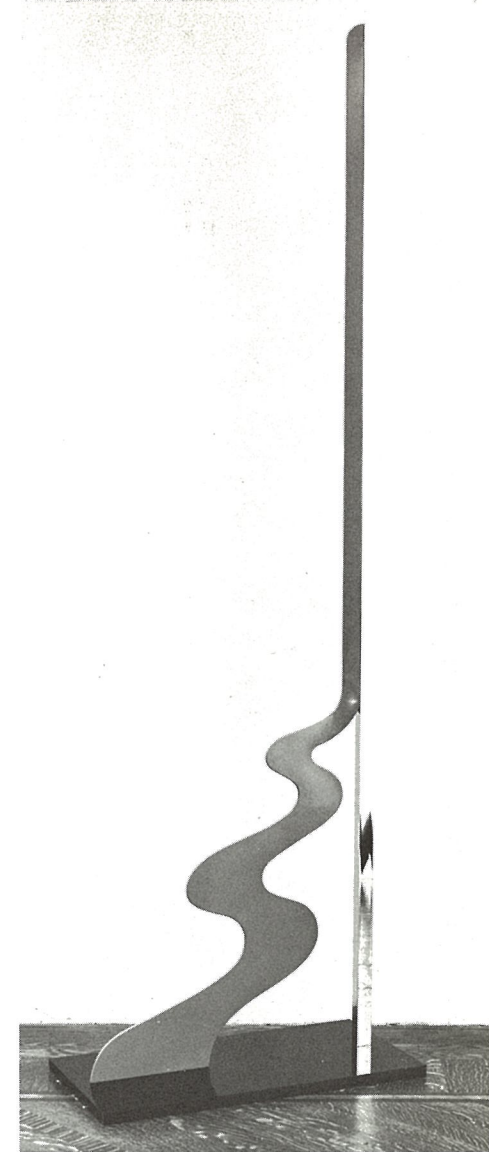


photo by Geoffrey Clements

GERALD LAING, Freestanding Trace, 1966



photo courtesy of John G. Powers

ROY LICHTENSTEIN, Varoom, Wall Explosion, 1965

Gerald Laing, British
Born Newcastle-on-Tyne, England, 1936; lives in
New York City

48. JEAN HARLOW, 1964
Oil on canvas, 49½ x 72¼

Gerald Laing

49. STAB I, 1965
Liquitex and chromium plate on aluminum,
27 x 94

Gerald Laing and Peter Phillips

50. HYBRID, 1965
Aluminum, plexiglass, plastic, brass,
20½ x 27 x 6½.
Interview kit and framed blueprint

Gerald Laing

51. FREESTANDING TRACE, 1966
Acrylic lacquer on aluminum, chrome on brass,
96" high

Gerald Laing

52. SMALL LOVE MACHINE, 1964
Construction, 15¼ x 12 x 9

Gerald Laing

53. DRAGSTER, 1963
Oil on canvas, 60¼ x 52

Roy Lichtenstein, American
Born New York City, 1923; lives in New York City

54. GIRL IN MIRROR, 1964
Enamel on steel, 42 x 42

Roy Lichtenstein

55. PERFORATED LAND AND SEA, 1965
Enamel on steel, 28½ x 42

Roy Lichtenstein

56. WALL EXPLOSION I, 1965
Enamel on steel, 80 x 84

Roy Lichtenstein

57. VAROOM – Wall Explosion, 1965
Liquitex on canvas, approx. 59 x 59



photo courtesy of John G. Powers

GERALD LAING, Stab I, 1965

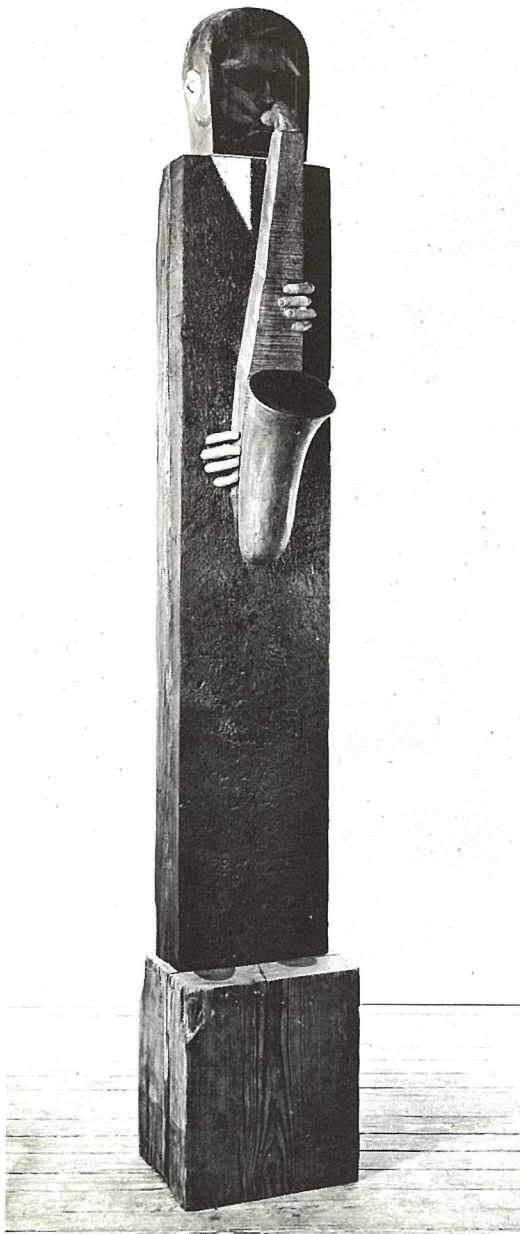


photo by Rudolf Burckhardt

MARISOL, Zoot, 1961-1962

Morris Louis, American
Born in Baltimore, Maryland, 1912. Died Washington, D.C. 1962

58. **APPROACH, 1961**
Acrylic on canvas, 83½ x 28

Marisol (Escobar), Venezuelan
Born in Paris of Venezuelan parents, 1930; lives in New York City

59. **ZOOT, 1961-62**
Wood and mixed mediums, 83 x 11½ x 15

Marisol

60. **Untitled, 1960**
Drawing (#10408), 40 x 27

Kenneth Noland, American
Born Asheville, North Carolina, 1924; lives in South Shaftsbury, Vermont

61. **SWING, 1964**
Acrylic resin on canvas, 100" diam., 69 x 69

Kenneth Noland

62. **MARGIN, 1966**
Acrylic resin on canvas, 90" diam., 72 x 72

Claes Oldenburg, American
Born Stockholm, Sweden, 1929; lives in New York City

63. **GHOST TELEPHONE, 1963**
Muslin and foam rubber, 48 x 17 x 11



photo by Baur Studios, Englewood, N.J.

KENNETH NOLAND, Reverberation (not in the exhibition)

MORRIS LOUIS, Approach, 1961

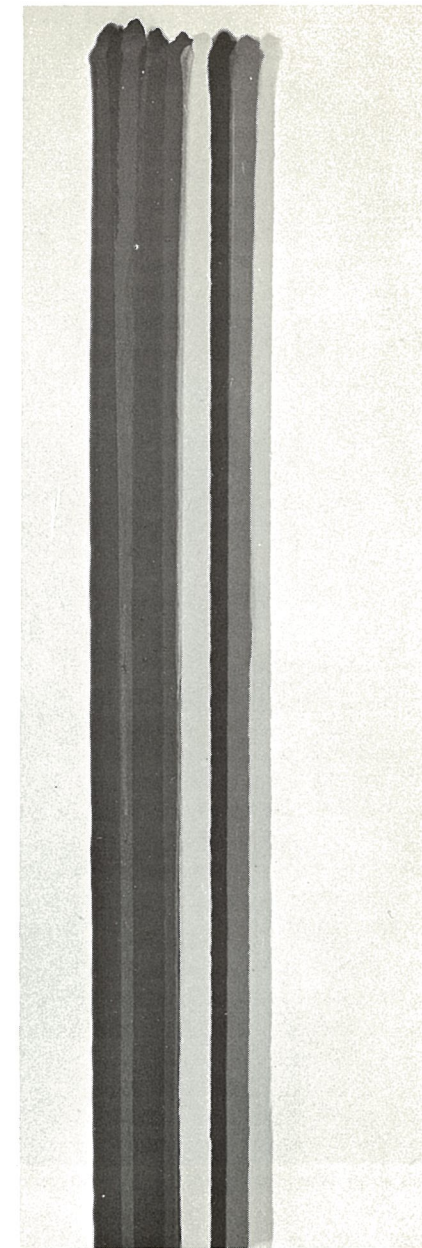


photo courtesy Andre Emmerich Gallery

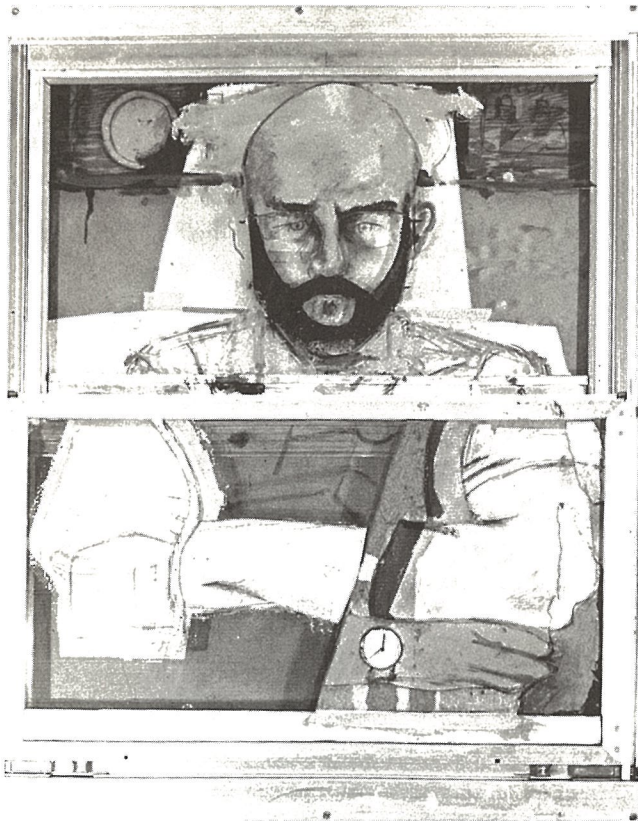


photo courtesy of John G. Powers

LARRY RIVERS, Portrait of Jim Dine, 1964

- Michelangelo Pistoletto, Italian
Born Biella, Italy, 1933; lives in Turin, Italy
64. HOMME DEBOUT DE $\frac{3}{4}$ EN NOIR, 1963
Collage on metal with mirror, 67 x 39 $\frac{1}{4}$
- Leo Rabkin, American
Born Cincinnati, Ohio, 1919; lives in New York City
65. Untitled, 1965
Plexiglass, construction with mirrors, 14 x 14 x 14
- Mel Ramos, American
Born Sacramento, California, 1935; lives in Sacramento
66. MISS CORNFLAKES, 1964
Oil on canvas, 72 x 60
- George Ricky, American
Born South Bend, Indiana, 1907; lives in East Chatham, N.Y.
67. SIX LINES HORIZONTAL, 1964
Stainless steel, approx. 18 x 24
- Bridget Riley, British
Born London, 1931; lives in London
68. INTAKE, 1964
Acrylic emulsion on canvas, 70 $\frac{1}{4}$ x 70 $\frac{1}{4}$
- Larry Rivers, American
Born New York City, 1923; lives in New York City
69. PORTRAIT OF JIM DINE II, 1964
Mixed media on storm window, 30 x 25
- James Rosenquist, American
Born Grand Forks, North Dakota, 1933; lives in New York City
70. LANAI, 1964
Oil on canvas, 62 x 186, three panels
- Bob Stanley, American
Born Yonkers, New York, 1932; lives in New York City
71. RAY BERRY, 1965
Liquitex on canvas, 24 x 24

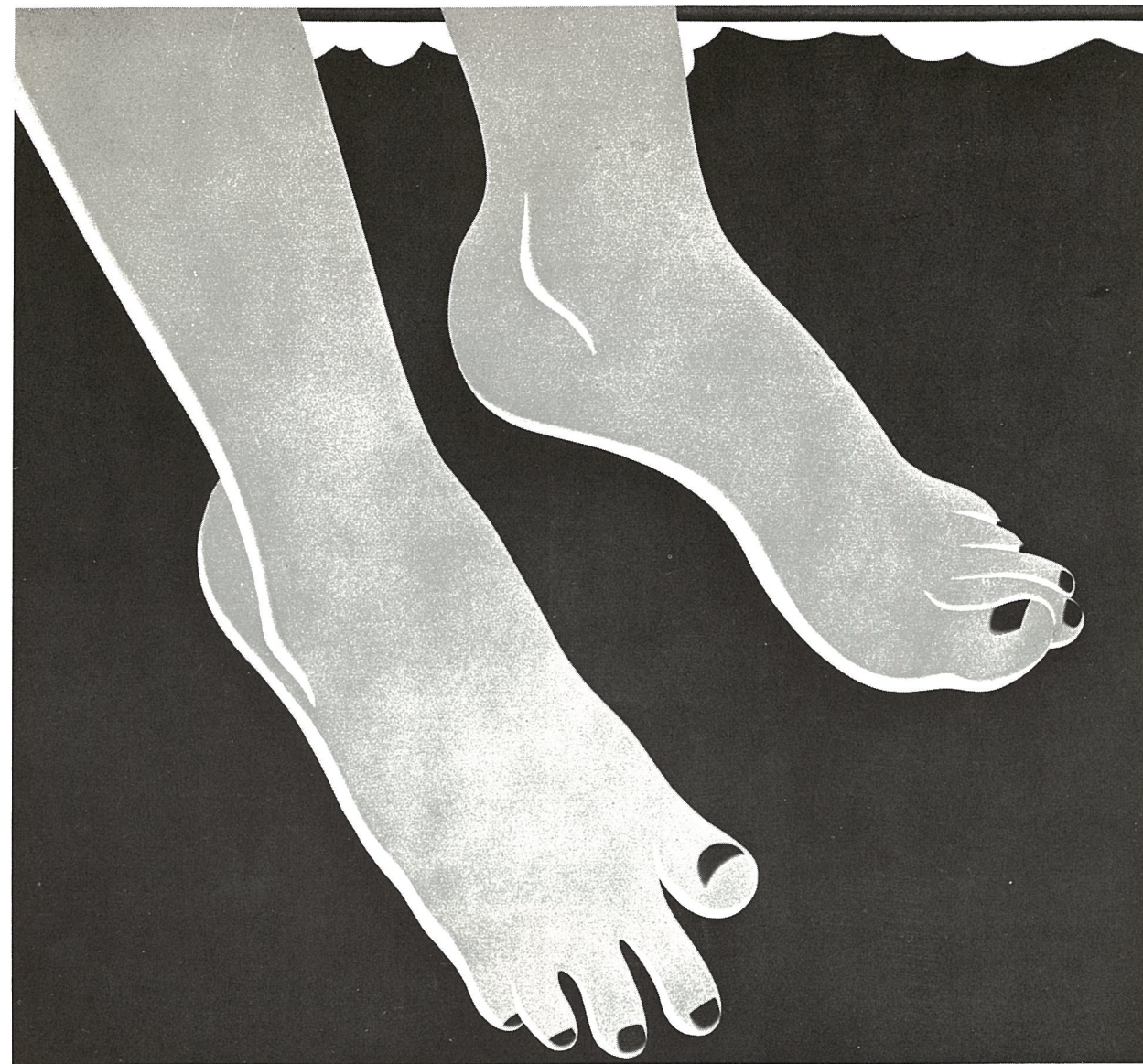


photo by Geoffrey Clements, New York City

TOM WESSELMAN, Seascape No. 6, 1965



photo by Howard Harrison, New York City

BOB STANLEY, *The Beatles*, 1965

VICTOR VASARELY, *Aran*, 1964 (right)

ERNEST TROVA, *Six Figures in a Cube*, Study for the *Falling Man Series*, 1954 (below)

Bob Stanley
72. *BEATLES*, 1965
Liquitex on canvas, 78 x 60

Ernest Trova, American
Born St. Louis, Missouri, 1927; lives in St. Louis
73. *SIX FIGURES IN A CUBE*, 1964
Chrome plated bronze, 16½ x 21½ x 19

Ernest Trova
74. *FOUR CARS*, 1964
Cast aluminum, plastic, rubber, canvas,
11½ x 52½ x 20½

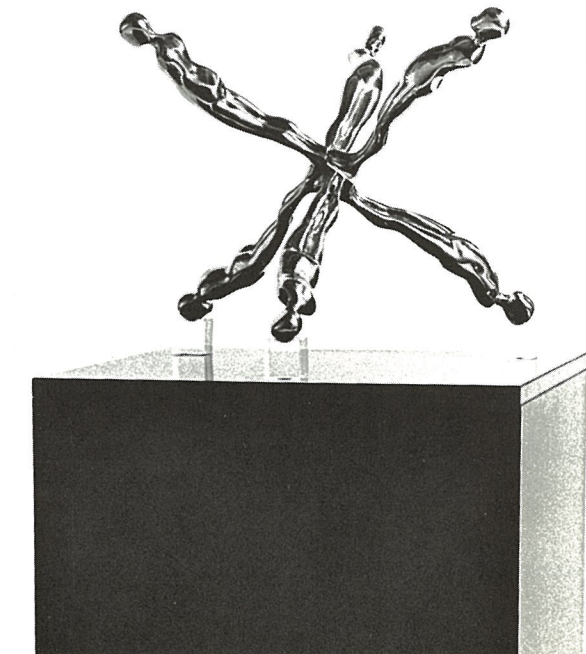
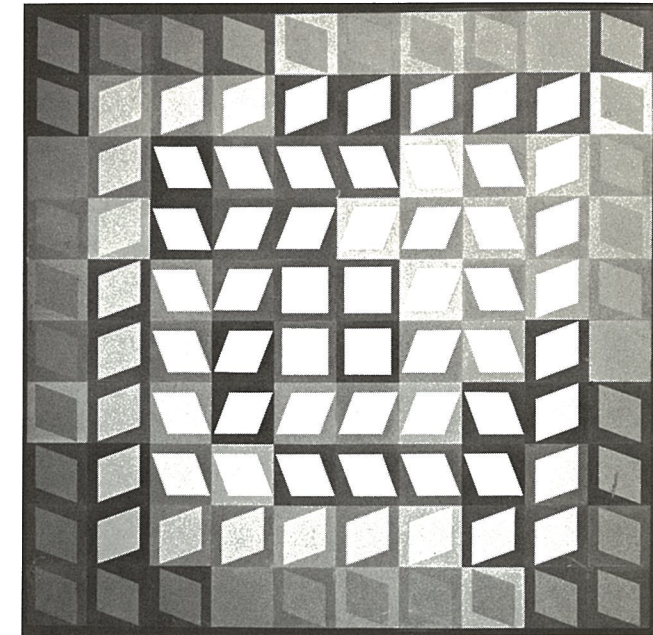
Ernest Trova
75. *STUDY: FALLING MAN SERIES NO. 97*, 1963
Liquitex on canvas, 37 x 37

Victor Vasarely, French
Born Pecs, Hungary, 1908; lives in Arcueil (Seine), France
76. *ARAN*, 1964
Casein on ragboard, 31⅞ x 31⅞

Victor Vasarely
77. *OETA II*, 1958
Oil on cardboard mounted on panel, 22 x 14½

Victor Vasarely
78. *OUR T*, 1964
Paper collage, 108 x 74

Leo Valledor, American
Born San Francisco, 1936; lives in New York City
79. *EVIDENCE*, 1964
Liquitex on shaped masonite panel, 23¾ x 23¾



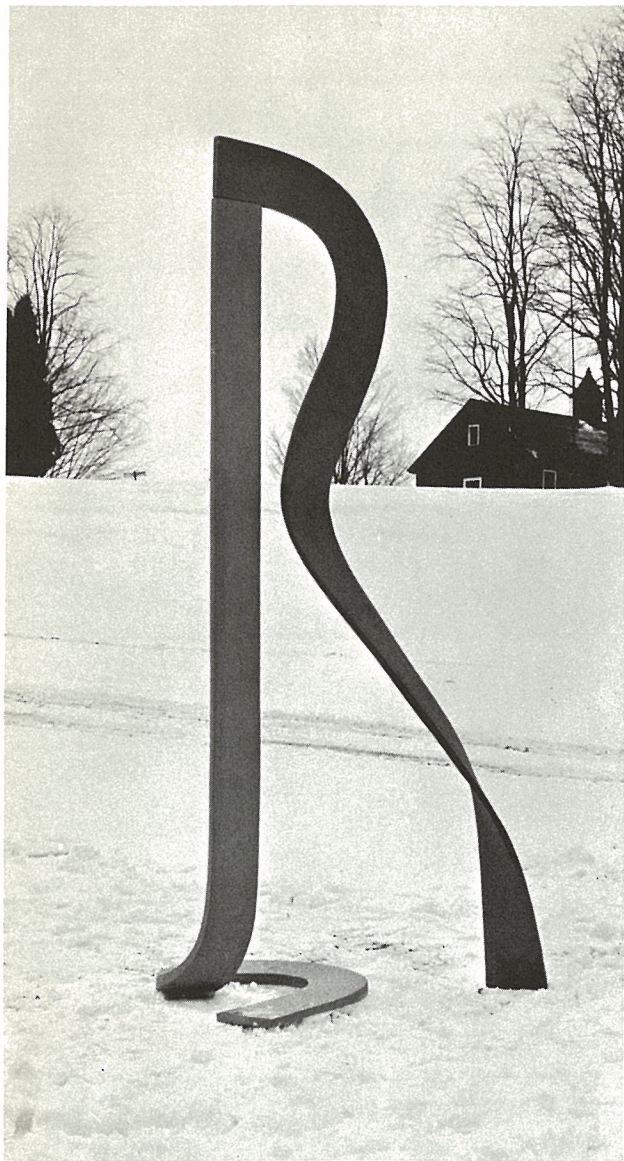


photo by Cora Ward

ISAAC WITKIN, Untitled, 1966

Andy Warhol, American
Born Philadelphia, Pennsylvania, 1930;
lives in New York City

80. FLOWERS, 1964
Silkscreen on canvas, 82 x 82

John Wesley, American
Born Los Angeles, California, 1928; lives in New
York City

81. PIONEER AIRMAN, 1963
Oil on canvas, 66 x 55

Tom Wesselman, American
Born Cincinnati, Ohio, 1931; lives in New York
City

82. INTERIOR NO. 2, 1964
Working electric fan, light and clock, painted
wood and metal, 60½ x 28½ x 7

Tom Wesselman

83. SEASCAPE, NO. 6, 1965
Liquitex on canvas, 54¼ x 64¼

John Willenbecher, American
Born Macungie, Pennsylvania, 1936; lives in New
York City

84. GOLD AND BLUE, 1964
Construction: light box, illuminated with trans-
lucent lights, metal, gold leaf, wooden balls,
25½ x 18¾ x 6½

John Willenbecher

85. ALLEGORICAL SYSTEM: NIGHT, 1965
Construction of wood and glass,
19½ x 57½ x 4½

Neil Williams, American
Born Bluff, Utah, 1934; lives in New York City

86. CULAFROY KISSES, 1964
Industrial enamel on canvas, two parts, 55 x 107
6 x 12 feet, overall dimension

Isaac Witkin, American
Born Johannesburg, South Africa, 1936; Teaches
at Bennington College, Vermont

87. Untitled, 1966
Fiberglass, 84" high



photo courtesy of Leo Castelli Gallery, New York

ANDY WARHOL, Flowers, 1964

Exhibition Direction and Catalog Research: Dorothy Mayhall

Exhibition Design and Installation: Carlus Dyer

Museum Hours: Friday, Saturday and Sunday 2 to 6 p.m.

Closed Monday and Tuesday

Library Hours and Special Tours:

Wednesday, Thursday and Friday

11 a.m. to 4 p.m.

THE LARRY ALDRICH MUSEUM FOUNDATION, INC.

45 Main Street, Ridgefield, Connecticut 203-438-4519

Cover & Typographic Design: Carlus Dyer

Typesetting by norType of Norwalk

Printing in offset lithography by the Review Corporation of Darien

