

future-present

CONTEMPORARY PHOTOGRAPHS OF CHILDREN
FROM THE READER'S DIGEST COLLECTION



JANUARY 24 - MARCH 14, 1999

THE ALDRICH MUSEUM OF CONTEMPORARY ART

introduction

The Aldrich Museum is privileged to have the opportunity to present *Future-Present: Contemporary Photographs of Children from the Reader's Digest Collection*. The works included in this exhibition represent only a part of the vintage, modern, and contemporary photographic images of children owned by Reader's Digest. The acquisition of nearly three hundred such works since 1966 represents the company's most recent endeavor in expanding its renowned corporate art collection. The subject of children and childhood is of special interest to the Reader's Digest because it reflects many of the company's humanitarian ideals and concerns: it expresses a sense of hope, a belief in community, and—as the title *Future-Present* suggests—the importance of each generation to the next.

The collection was started in the early 1940s by Ula Adelson Wallace, who co-founded the Reader's Digest with her husband, DeWitt. Having grown to over 8,000 pieces during the ensuing years, the collection now includes works in a variety of media, ranging from paintings, drawings, and prints to photography and sculpture. Following Mrs. Wallace's vision, the Reader's Digest collecting policy continues to be twofold to enhance the corporate working environment and to support the arts by acquiring works by established and emerging artists from the United States and abroad. The philosophy underlying the Reader's Digest Collection and the mission of The Aldrich Museum—to present important contemporary visual art—made a perfect match for our collaboration on *Future-Present*. This exhibition marks the first time that a significant portion of the Reader's Digest photography collection has been assembled for public view.

Future-Present focuses on seventy-three works produced since 1980 by some of the most significant photographers of the last two decades. It is interesting to note how many well-known photographers, especially those not recognized for their work with children, are represented in this exhibition. On reflection this seems natural given children's ubiquitous role in life. Young people have consistently been important subject matter for photographers since the medium's inception in the nineteenth century. Of the over seventeen billion snapshots taken in the United States each year, it is estimated that fifty percent portray young people. *Future-Present* makes a case for the view that

photography has become the most important vehicle for the depiction of children and childhood in the modern world—an argument borne out by the complex range of ideas and emotions encountered in looking through the works in this exhibition.

Besides the collaboration of Reader's Digest and the Museum, this exhibition brought about a unique partnership between the Museum's curatorial and education departments. Early in the summer of 1998, Anne Higonnet, whose recent scholarship has focused on the depiction of children in art and popular culture, was approached to contribute an essay for this project. Anne not only responded enthusiastically, but also became intrigued with the Museum's *Art Advocates* program—an educational program that brings area high school students to the Museum to learn about writing on visual art from professionals in the field. At the first meeting the thoughts of Anne and The Aldrich's staff crystallized: for an exhibition about children and childhood, whose voices were more necessary than those of young people themselves? The thought-provoking essay that follows is the result of an exciting collaboration between Anne and *Art Advocates* students. Another Museum education program, *DesignWorks*, contributed significantly to this project. The mission of *DesignWorks* is to involve students in practical problem solving in design through their involvement in the real-world design issues faced by the Museum. The *DesignWorks* students, working with graphic designer Lisa Feldman, are responsible for the handsome design of this brochure.

For their enthusiastic encouragement and support of the exhibition, we extend very special appreciation to Marianne Brunson Frisch, curator, and Jill DeVoyntz-Zansky, associate curator, of the Corporate Art department of Reader's Digest. Without their vision, this vital collection would not have been assembled. Special thanks go to Lynda Carroll, the Museum's associate curator of education, for organizing the involvement of both *Art Advocates* and *DesignWorks* in this project. My gratitude also goes to Anne Higonnet, for her thoughtful and considered contribution to this exhibition.

— RICHARD KLEIN

future-present

The seventy-three photographs by forty-nine artists in *Future-Present* were not easy to make. Before a photographer even picks up a camera, the idea of the Child is already invested with cherished beliefs and hopes, as well as with dreaded fears. It is hard for anyone to see a child without seeing what all children stand for but a photographer must also contend with the countless pictures of children that furnish our visual imaginations and daily experience, for if the rules of society demand the idealization of childhood, the rules of art demand invention. Today's photographers of children steer a tricky path between worn stereotypes and pointless novelty. When they succeed, as they do in the works of art in this exhibition, they allow us to see through the accumulated layers of our visual memories toward a new idea of childhood.

None of the *Future-Present* photographs are "Kodak moments"—not one of them reproduces the simple ideal of Romantic childhood innocence that gained credence throughout the western world beginning in the mid-eighteenth century. Before that, children were represented as small and usually aristocratic adults or else as omniscient gods and just-incipient cupids. The great British portrait painters of the eighteenth century, emphasizing differences between children and adults, casting children as psychically, sexually, and socially free of fault. The Romantic idealization of childhood protected children in many ways, but it did entail some costs. Children who were completely innocent could not be fully considered as individuals and ran the risk of becoming blank slates onto which adults could project almost any fantasy—adoring, benevolent, or insidious. In any case, the Romantic ideal of childhood spread rapidly,



JOEL STERNHEIM BOY ON A CAR. KAMAS, 1983. COLOR. COURTESY PREMIERHERITIMES/STILL, NEW YORK

popularized first by paintings, and then, on a much greater scale, by mass-reproduced prints and illustrations.

Once the Romantic ideal of childhood became an axiomatic assumption of the popular visual imagination, it was easily transposed into photography. Though the camera is a mechanical instrument, the photograph is a product of human choice, or more often, of human habit. The overwhelming majority of photographs of children taken since the end of the nineteenth century conform to the Romantic ideal of childhood because that ideal is what we want to see. Many of the vintage photographs in the Reader's Digest collection, for instance, reflect our longing for a perfect childhood. Photographs of children hard at the easy work of learning lessons or playing games, of children associated with patriotic symbols, of children whose physical and emotional differences from adults have been tenderly

observed—all express the most appealing values of their time.

But times have changed. And so, necessarily, have pictures of children. Major changes in family patterns, in the exposure of children to information technologies, and in our culture's fascination with personal confession—among other factors—have contributed to a new concept of childhood, one I call the Knowing Child. Photographs of children made in the last few decades confront children's awareness of the adult world around them. They also heed how knowledge of that world—which is so complex—differentiates children from each other. In the best new photographs we no longer see the Child but individual children. Moreover, as the subject of the child is released from the limitations of the Romantic ideal, with its reputation for commercial promise and cloying sentimentality, it begins to attract an increasing

BY ANNE HIGONNET



PAUL D'AMATO BOSTON, 1988. EXHIBITION PRINT

number of gifted and distinctive photographers. It has become unfair to dwell on generalities about photographs of children because neither their subject nor their style fits into one mold.

The photographs in the Reader's Digest Collection avoid the extremes of today's pictures of children. When considered together, these photographs tend to emphasize the renewal or shifting of traditions rather than their flat contradiction or their replication. Keith Carter's *Frighias* (1992), for instance, updates the Victorianist tradition of associating children with nature. Soft focus and subtle black and white printing merge the bodies of two boys with plants and water, while the bottle they hold is filled with the same white as sky and reflected sunlight. A photograph like Paul D'Amato's *Boston* (1986) can be placed in the lineage of denunciatory documentary photography, for his urban scene contrasts painfully with the affluence of a setting like Tina Barney's *Marianda's Room* (1987), and we may read future adversity into the race of his subject. D'Amato, however, declines paths in favor of dignity and hope. Ambitious portraits of children, like Joel Sternfeld's *Boy on a Car, Kansas City, Kansas* (1983), situate children in noticeably contemporary environments. Abeirardo Morell's *Laura and Brady in the Shadow of Our House* (1994) shares with older photographs—notably those by Helen Levitt—an interest in the signs of children's creativity, but Morell, typically for his time, feels free to stage those signs. Similarly, Tina Barney, among others, consciously orchestrates her neo-snapshot scenes, and she magnifies their resonance with sophisticated color—printing technologies.

In every case, some twist on tradition, some introduction of manifest artifice into the image, makes us take a critical distance from what the photograph represents. These are not photographs that encourage an easy empathetic projection onto childhood. They make us take into account the very contemporary individuality of the children they represent. Yet they remain adult conceptions of what childhood means. Pictures of children are almost always, necessarily, pictures of what adults think about children, because children are physiologically and developmentally incapable of making photographs as artistically and technically sophisticated as the ones in this exhibition. Small children hardly even have the conceptual or language skills to explain to adults what they think about the pictures adults make of them.

Teenagers, however, who may or may not be children, have a lot to say for themselves. I seized the opportunity offered to me by The Aldrich Museum's *Art Advocate* program to listen to forty-two high school juniors. Twenty-six boys and sixteen girls from Willton High School spent several hours learning about the history of the image of childhood and examining six original photographs (five of which are illustrated in this brochure). Each *Art Advocate* then composed and polished a paragraph on the photograph of her or his choice, with the guidance of their writing teacher, Dr. Joanna Ecke.

"A photo that at first looks simple and dull can actually be deeper and more complex." (Arshian Shtrani on Sternfeld's *Boy on a Car*). Photographs, like any other art form, can resist easy access. Basic compositional features—like the location of a horizon or the placement of figures in space—are, in effect, invisible until they are pointed out. Photographs pose their own particular obstacle to close looking. Because almost all westerners, especially Americans, take amateur snapshot themselves, and look at them for *what* they represent rather than *how* they represent, it can

strangers to their surroundings

A small girl reaches for a group of bright red roses, the only element of nature in her urban surroundings. As if to escape the drab colors of urban life, the young girl reaches on an old green pole to grasp the fresh red roses resting on an old rickety lattice. Every element in this photograph, taken by Paul D'Amato and entitled *Boston*, presents a contrast of some sort. The roses with their electric red coloring and beauty especially contrast with the greens and grays of the old worn neighborhood surrounding them. Similarly, the girl too stands out as young and beautiful as she reaches for the roses. The reach she makes is very apparent not only from her position, but against the division of the background; her feet in front of a dark green background and her hand extends to the white background; she is the only object connecting the two areas of the picture. It truly portrays a study in contrast: a dark-skinned girl dressed in white stockings and light clothing reaches from the dark side of the photograph to the light side. Obviously, she does not belong in this urban background. Perhaps that is why she struggles to reach for the roses; they are both strangers to her surroundings and the young girl can find true beauty in the natural red of the roses.

— J A N E T R U T L E D G E

content at home

Oblivious to the wide world around them, these two children sleep soundly in the shaded protection of their "house." Bathed in the darkness of the shadow, lying among their childish renditions of windows, doors, and a picket fence, they are frozen in time as the serenely innocent cherubs that they are. Dirt strewn around, sloppy clothes on their backs, and misshapen, stylized drawings – undoubtedly this photo presents a spine-tingling scene to any adult preoccupied with cleanliness. Still, it is the innocence of childhood, which pays no attention to the dirt, the sloppy drawings, or imperfections of life. Instead, these two find joy in dirt, perfection in scribbles, and probably a palace in even the most ordinary of homes. Indeed, remembrances of childhood are almost always flecked with images of home and the feelings they evoke. Although these children probably chalked up the concrete on some creative afternoon within, it is clear that their afternoon fun home runs much deeper than the mere doodles we see here. Home represents a safe haven to these children, a refuge from the outside world which threatens their innocence. Shining brilliantly beyond the cool darkness of the shadow beckons a wide hand of sunshine, contrasted sharply to the apparent gloom. Yet the sleeping children are content to remain as they are, where they are, in the shadow of their home. They are not ready to face the truths of the real world, the truths which they will one day be associated with as they stumble blindly from the dark protection into the bright light. For now though, their innocence protects them. They are unaware that like chubb on cement, this perfect house, this ideal life, cannot last forever.

- ALLIE SPIRO - WINK

enjoying the moment

The photo Laura and Brady in the Shadow of Our House by Abelardo Morell, shows two children lying in the shade of their own home. The shade of the house makes a house-shaped shadow in which the little kids draw in a door, a rail, and windows to give the impression of a real house. The two children are not just lying down but sleeping as if they are in their own rooms and beds. Brady is sleeping in what seems to be the attic of the house, Laura is sleeping near the door, gripping her stuffed animal. The door and the rail are drawn at the bottom of the shade, and the lines are not straight. Four windows, three on the second floor and one on the first floor, are also imperfect. The non-straight lines and the seeming awkwardness of the windows and doors reflect the children's instinctive thoughts. The design of the house is natural, just like their minds. That does not matter to the kids, who sleep on as if the detective house is really protecting them. The house and the shadows secure Laura and Brady – the house keeps them safe from the outside world and the shade protects them from the glaring sunlight at this moment. This cover gives the two a sense of peace to let them sleep. But as the protection from the sun and outside world will go away, so will their childhood. Their instincts and natural behavior will not be there. The door, the rail, and the windows will become perfect straight lines. The door, the rail, and the windows will not even be there once they grow up. The picture signifies enjoying the childhood moment, because Laura and Brady will never again be this age, have this kind of creativity, and be able to relax this way.

- NAKI YAOUCHI

ABELARDO MORELL LAURA AND BRADY IN THE SHADOW OF OUR HOUSE. 1994 GELATIN SILVER PRINT



take a second or third look before a photographer's decisions and technique become apparent. But once the *Art Advocates* became cognizant of the formal features of a photograph, they had a basis on which to interpret, and they used what they had seen with acuity. One way the *Art Advocates* signaled their awareness of photography's artistic potential was a recurring reference to the photograph having been "painted," or the photograph having been made by a "painter" or "illustrator." They were also very attentive to detail. Observing a tiny sign within a photograph, one *Art Advocate* wrote, "Even the security sticker fails to portray protection because the front door is wide open" (Erin Lawlor on D'Annato's *Boston*).

At their best, the *Art Advocates* turned description directly into analysis: "Out of focus and in the background, the younger sister is admiring her older sister's treasures" (Kerry O'Mahoney on Barney's *Mariana's Room*). Having seized the tools of interpretation, the *Art Advocates* wanted to use them. Most of them chose to write about photographs rich in symbolism or with implications of stories outside the picture frame, rather than about images of a documentary nature. While Keith Carter's *Frigflies* appealed to their imaginations, with its suggestive manipulation of form, light, and space, the *Art Advocates* were more drawn to the ostensibly transparent forms of D'Annato's *Boston*, Barney's *Mariana's Room*, and Morell's *Laura and Brady*. They searched for the significance of the photographic moment, reaching beyond the photograph to work through major issues. "The flower is like the median between these two zones and it's almost as if the girl is trying to reach her way over to the light zone...the photographer is trying to convey the struggle an African-American city girl has to endure" (Tim McGovern).

The theme of the ideally sheltering childhood home came up time and again, if only because photographs suggested how difficult that ideal is to reach. In the ideal home, according to the *Art Advocates*, mother and father should each play a unique role, but often they can't. "The father seems to be playing mother to his daughter and is trying to have a loving moment with her, but to no avail" (Matt Weidner on *Mariana's Room*). The ideal home is threatened by poverty and also by confusion between material affluence and emotional richness. Many of the *Art Advocates* chose to write about this theme through *Mariana's Room*, every single one of them concluding with a sentence about the contrast between the opulence of the photograph's setting and the troubling relationship between the people it represents. "After analyzing this picture for a while, I get a feeling of a single father who works hard to please his daughters, sometimes even spoil them, but no matter how hard he tries,

he can't always please both daughters." (Luis Lara) "It tells us that spoiling kids will not make them happy. These two girls possess a room full of treasures yet still have no real joy in their lives." (Kerry O'Mahoney) "Perhaps this one moment in time depicts the rest of their lives, the father constantly trying to reach out to his daughter, lovingly, yet unsuccessfully." (Katie Speights).

The *Art Advocates* treasure childhood. They also mourn its passing. Both Carter's *Frigflies* and Morell's *Laura and Brady in the Shadow of Our House* almost unanimously elicited comments on the enduring message of a transient innocence. In the case of Morell's photograph, this consistent interpretation is all the more striking because it does not, strictly speaking, correspond with either the factual circumstances of the photograph's making or its interpretation by one of the children it represents. Morell himself drew the house within the shadow house. When his daughter, then aged about three, looked at her brother in the photograph, she said: "He's going to fall." All interpretation, however, is subject to revision. Looking at the photograph again later, Laura said: "He's not going to fall because it's a dream." No single interpretation is necessarily "correct." The *Art Advocates* saw in Morell's and in Carter's photograph what it meant to them. "The realization that the viewer comes upon is that when all is said and done, the things we hold most dear to us in life are not major events and achievements, but rather our innocent acts of childhood." (Mike McLaughlin on *Frigflies*) It is a tribute to the quality of a photograph that it should be able to mean many things to different people.

For adults, photographs of childhood can become exercises in nostalgia, perpetually backwards-looking rear-view glances. For the *Art Advocates*, photographs of childhood were also about looking forward. The passing of childhood is still happening in their presents; time passing is still for them a promise, not just a loss. With this in mind, I was struck by one of the photographs in the exhibition taken by Eugene Richards in 1991. A woman hugs a child as the school bus arrives, still dressed in her robe and holding a coffee mug, while two dogs too by. At first I fixated on the dark backward curve of what I saw as a mother's parting embrace. Why do I think the adult is pulling back? I asked myself. Because the energy of the photograph's composition drives from behind the adult toward the child: road, school bus, and two dogs all advancing on the same diagonal. The picture is titled *Alpha, Alpha and Omega*, the start and the end. The child is beginning her day. The photograph moves us in her direction.

Anne Higonnet is associate professor of art history at Wellesley College. She is author of *Berthe Morisot's Images of Women and Berthe Morisot: A Biography*. Her most recent book *Pictures of Innocence: the History and Crisis of Ideal Childhood* was published in 1998 by Thames and Hudson.



TINA BARNEY MARIANA'S ROOM, 1981
CHROMOGENIC COLOR PRINT

**works in the exhibition
(all dimensions h x w)**

- Keith Carter
Junior, 1993
Selection toned silver print,
edition # 7/50
15 x 15 inches
- Dag Alberg
Boy with Glasses
(New York City), 1994
Gelatin silver print
20 x 24 inches
- Larry Barnes
Ted on Table on Shelter Island,
1994
Selection-toned gelatin silver
print
11 x 14 inches
- Tina Barney
Marinate's Room, 1987
Chromogenic color print,
edition of 10
40 x 48 inches
- Adam Bartos
*Untitled (Hither Hills State Park,
Montauk, NY)*, 1993
Chromogenic color print,
edition # 2/10
24 x 20 inches
- Ellen Brooks
Untitled (Ternage Series), 1994
Chromogenic color print,
edition of 9
20 x 24 inches
- Steven Brock
Rickshaw Girls, India, 1989
Gelatin silver print,
edition # 10/40
20 x 16 inches
- Suzanne Camp Crosby
Enchanted Forest, 1989
Blackchrome print
16 x 20 inches
- Keith Carter
Junior, 1993
Selection toned silver print,
edition # 7/50
15 x 15 inches
- Fingifles, 1992
Selection toned silver print,
edition # 29/50
15 x 15 inches
- Rachel, 1995
Selection toned silver print,
edition # 12/50
15 x 15 inches
- Vince Gianni
*After the NYC Marathon,
Bedford Avenue, Williamsburg,
Brooklyn*, 1995
(from the series "South
Side Portraits")
Gelatin silver print from
Polaroid negative, edition # 1/25
11 x 14 inches
- Robert Rauschenberg
Mermaid, 1994
Gelatin silver print from
Polaroid negative, edition # 1/25
11 x 14 inches
- Richard Avedon
*Untitled (Halter Hills State Park,
Montauk, NY)*, 1993
Chromogenic color print,
edition # 1/10
20 x 30 inches
- Marianne Courville
You, 1964/1994
Blackchrome print, edition # 1/10
20 x 16 inches
- Bruce Crastley
Isaac in Mark, 1991
Gelatin silver print
10 x 10 inches
- Freddie-Faced Nick, 1991
Gelatin silver print
15 x 15 inches
- Gerald Cyrus
Untitled, 1995
Gelatin silver print
16 x 20 inches
- Adam Fuss
Untitled, 1995
Unique photograph
24 x 20 inches
- Andrea Gentl
Mama, Lily Pad, Wendel, MA,
1995
Gelatin silver print,
edition # 1/25
20 x 16 inches
- New Orleans, 1995
Gelatin silver print
16 x 20 inches
- Paul D'Amato
Boston, 1986
Etchacolour print, edition # 1/10
23 x 35
- Boy with Raining Tube*, 1997
Etchacolour print
20 x 16
- David Goldes
David Goldes, 1994
Gelatin silver print,
edition # 3/25
24 x 20 inches
- Paul D'Amato
Boston, 1986
Etchacolour print, edition # 1/10
23 x 35
- Boy with Raining Tube*, 1997
Etchacolour print
20 x 16
- David Graham
Marsfield Drive, 1985
Etchacolour print, edition # 3/25
20 x 24 inches
- Lauren Greenfield
Game Boy at Graduation, 1992
Blackchrome print, edition # 2/5
16 x 20 inches
- Jan Groover
Untitled (holding baby's hand),
1990
Platinum palladium contact
print, edition # 2/15
10 x 8 inches
- Charles Hagan
Anna in Her Princess Costume,
Brooklyn, New York, 1996
Chromogenic color print
24 x 20 inches
- Anna with Magpies, Brooklyn,
New York, 1997
Chromogenic color print
20 x 24 inches
- Henry Horsten
Cheerleaders on the Bus, 1987
Gelatin silver print,
edition # 4/20
20 x 24 inches
- Len Janshel
Alice in Wonderland Statue,
Central Park, New York, 1996
Chromogenic color print,
edition # 1/25
30 x 40 inches
- Sally Mann
Virginia Asleep, 1988
Gelatin silver print,
edition # 3/25
8 x 10 inches
- Odeissique*, 1989
Gelatin silver print,
edition # 5/25
8 x 10 inches
- Robert Mapplethorpe
Bruno Bischofberger's Daughter,
1985
Fine gelatin silver print
20 x 16 inches
- Joel Meyerowitz
Paulette (plate 23), 1981
Etchacolour print
24 x 20 inches
- Howard Seth Miller
*"Albert's Face" (School,
Long Island)*, 1982
Brown toned gelatin silver
print, edition # 2/6
16 x 20 inches
- "This is Me" (Schoolroom,
Chicago), 1996
Brown toned gelatin silver
print, edition # 2/3
20 x 16 inches
- Andrea Modica
Colorist-Hudson, 1986
Platinum palladium print,
edition # 4/10
10 x 8 inches
- Baldwin, New York, 1987
Platinum palladium print,
edition # 3/10
10 x 8 inches
- Abelardo Morell
Brady Looking at His Shadow,
1990
Gelatin silver print,
edition # 2/30
24 x 20 inches
- Subasio Salgado
Three Communion Girls,
Brazil, 1981
Gelatin silver print
16 x 20 inches
- Laura and Brady in the Shadow
of Our House, 1994
Gelatin silver print,
edition # 5/30
20 x 24 inches
- Nicholas Nixon
Elm Street, East Cambridge, 1981
Gelatin silver print, edition
28/50
8 x 10 inches
- Cherrill Street,
Louisville, 1982
Gelatin silver print, edition
#15/50
8 x 10 inches
- Nina Prantis
Charles's Hands,
Staten Island, New York, 1994
Etchacolour print
20 x 24 inches
- Greta Pratt
Griggs County Fair,
Coopersstown, North Dakota,
1989
Gelatin silver print
15 x 15 inches
- Eugene Richards
Alpha, Oregon, 1991
Gelatin silver print
16 x 20 inches
- Judith Ross
Untitled, 1982
(from the series
"Eutana Park")
Gelatin silver print
8 x 10 inches
- Untitled, Eastern*,
Pennywainia, 1989
Gelatin silver print
24 x 20 inches
- John Patrick Salisbury
Untitled, no. 5,
Autumn 1991
Gelatin silver print,
edition 3/25
20 x 16 inches
- Untitled, no. 10*,
Spring 1992
Gelatin silver print,
edition 3/25
20 x 16 inches
- Stephen Scheer
Jacob Rice Park, Queens,
New York, 1983
Dye transfer print,
edition # 1/5
16 x 20 inches
- Gundula Schulz El Dowy
Dresden, 1989
Chromogenic color print,
edition # 2/18
20 x 24 inches
- Gordon Smith
Annula with Masked Barbie,
1993
(from the series "About
the Family")
Gelatin silver print
11 x 14 inches
- Does Up Time, 1993
(from the series "About
the Family")
Gelatin silver print
11 x 14 inches
- Christine Brown, Camk's Creek,
Kentucky, 1994 "Kentucky Coal
County--The Criss Continues"
Gelatin silver print
11 x 14 inches
- Charlie Porter and Grandson
(Michael Lee), Jackson,
Kentucky, 1994
(from the series "Kentucky Coal
County--The Criss Continues")
Gelatin silver print
11 x 14 inches
- Mark Steinmetz
Jacksonville, Illinois, 1988
Gelatin silver print, edition of 15
14 x 20 inches
- Chicago 1989*, 1989
Gelatin silver print, edition of 15
14 x 20 inches
- Joel Sternfeld
Boy on a Car, Kansas City,
Kansas, 1983
Color coupler print
16 x 20 inches
- Jane Alden Stevens
Bathing Beauties # 2, 1988
Gelatin silver print, edition of 35
5 x 14 inches
- Maeckel Girl, 1993
Gelatin silver print, edition of 35
5 x 14 inches
- Katherine Turzani
Elana Lichtenz, Student,
Kron, 1995
Gelatin silver print,
edition of 10
24 x 20 inches
- Nick Waplington
Superman and Rabbit, 1987
C-Print
10 x 15 inches
- Untitled (girls vacuuming
the lawn)*, 1990
(from the series "The Living
Room")
C-Print, edition # 2/5
30 x 40 inches
- Carrie Mae Weems
Untitled (tripoli), 1990
Gelatin silver print,
edition # 3/5
28 1/4 x 28 1/4 inches (each)
- Neil Winokur
Baby, 1990
Blackchrome print,
edition # 1/3
40 x 30 inches

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