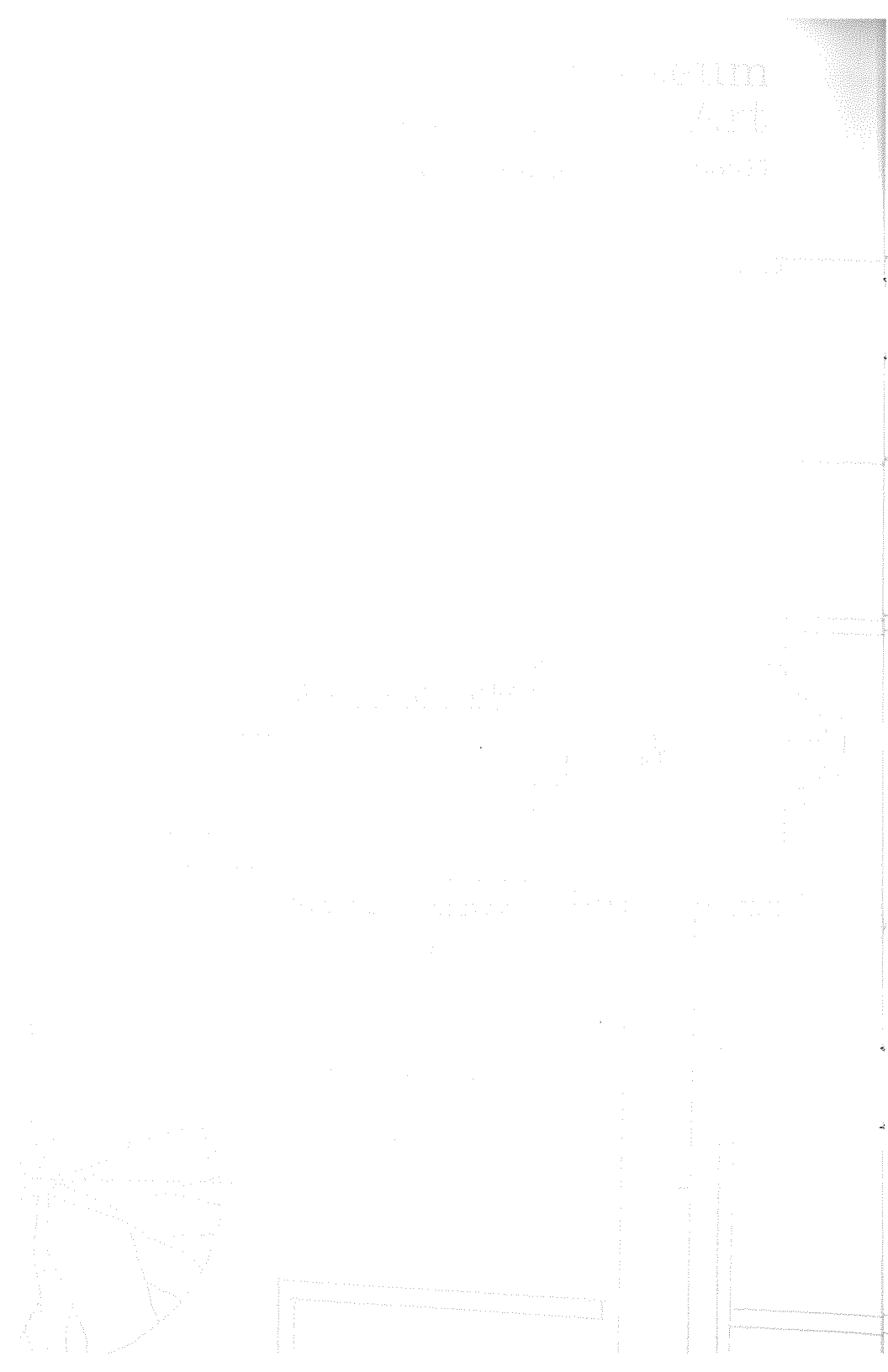


# HERE

**ARTISTS' INTERVENTIONS  
AT THE ALDRICH MUSEUM  
OF CONTEMPORARY ART**



Aldrich Museum  
Art  
1998

# HERE

ARTISTS' INTERVENTIONS  
AT THE ALDRICH MUSEUM  
SEPT 13, 1998 - JAN 3, 1999

One of the most idiosyncratic qualities of The Aldrich Museum is our building. Originally built in 1783, the structure has been expanded and modified many times during its two hundred years as a home, shop, church, and ultimately, contemporary art museum. This quirky, domestic-scale building, with its hidden windows, vestigial fireplaces, and scarred wooden floors is a defining characteristic of The Aldrich, exerting a subtle and pervasive influence on all the exhibitions we mount. That influence usually extends only as far as the installation of an exhibition, not its content; in the case of *Here: Artists' Interventions at The Aldrich Museum*, the invited artists have taken great advantage of our building, exploiting its unique character in their work.

The twelve artists included in *Here* work in a variety of media, and in a variety of places: California, Connecticut, England, Minnesota, New York, and Wales. All of them have responded to our building and its grounds, creating work which is often domestic in scale or reference, or sited to take advantage of the specifics of this location. One of my greatest joys as director of The Aldrich

is our tradition of facilitating the creation of new work: *Here* celebrates that tradition through the creation of projects that relate closely to our singular building.

I would like to thank those people and organizations who have helped make individual projects possible, including Beth Fisher of Performance Textiles and Marian Griffiths of the Sculpture Center for their help with Lee Boroson's project; Kimberly-Clark Corporation, The British Council, the University of East London, and the Wimbledon School of Art for their help with Susan Stockwell's project; and Michael J. Lambrese of Dryvit Systems, Inc. and S. John Campagna of Architectural Wall Systems for their help with Brian Tolle's project. My special pleasure is to work with a talented staff and a dynamic board, both equally dedicated to the art and artists of our time: my profound thanks to them for realizing this exhibition. Our deepest gratitude goes to the participating artists who have worked with such diligence and skill to create work which delights and provokes.

HARRY PHILBRICK



## ROBERLEY BELL

**R**oberley Bell uses the Museum's sculpture garden as an examination of the human desire to order and control nature. By placing synthetic objects—such as Astroturf, plastic flowers and chain-link fencing—in an organic environment, Bell juxtaposes artificial against natural. From the perspective of the window on the second floor of the Museum, Bell's *Nature and Its Other* installation adds to the sense of a formally designed outdoor space. Simultaneously her installation emphasizes the garden as a controlled environment—a way to make sense and order of the space around the home. Bell's choice of objects and their placement reflect her view of the interior home as a female space and the exterior as male territory. Giant vase-like vessels typically perceived as fertile garden forms are placed in the manicured outdoor garden; one poised invitingly at the entrance, and the other protected but trapped inside a chain-link house.



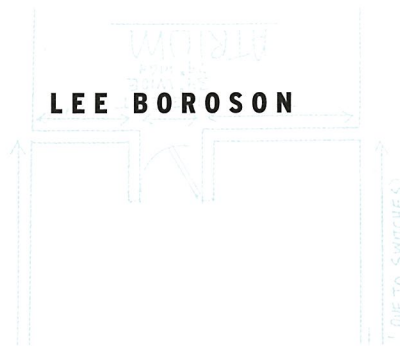
GARDEN PROJECT, 1997

## LEE BOROSON

**T**he architecture of the Museum's lobby space inspired Lee Boroson to create a new environment within the lobby. Boroson's impulse upon viewing his site was to try to create an insulating layer, forming a more intimate surrounding than the complex lobby space. The lobby was added to the original colonial structure of the Museum in 1987. Boroson discovered that in the original building a balcony used to be located directly under what is now the lobby skylight. By recreating this balcony, Boroson has made a bridge from old to new. His inflatable sculpture *Cake Walk*, made from nylon parachute fabric and a motorized blower, covers the pitched ceiling with an inflated drop ceiling—diffusing the light into a newly created space. From the reconstructed balcony at the second floor level, one can look through an inflated "view tube"—an appendage of the inflated ceiling—and catch a glimpse of the original view of the sky through the skylight. In this way, Boroson focuses our attention on the history of the building and exposes the viewer to previously inaccessible and perhaps unnoticed spaces.

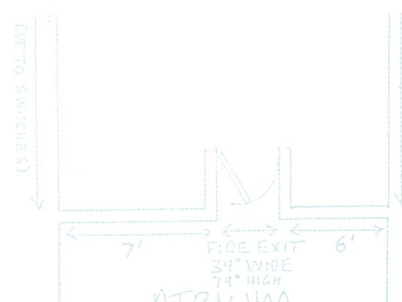


CAKE WALK, 1998. ALTERED PHOTOGRAPHS OF ALDRICH SITE SHOWING INSTALLATION.



SQUARE FOOTAGE

SQUARE FOOTAGE  
 AREA 6 - 532  
 AREA 7 - 252  
 AREA 8 - 266



5  
 SMALL (4'-9")  
 OP MAINTENANCE TO FLOOR  
 OP MAINTENANCE TO TOP OF CASECA

## MARY ESCH

Mary Esch has reacted to the domestic architecture of the Museum by wall-papering a gallery with a recent work entitled *The Hyena Repeat*. At first glance the piece appears to be a brightly colored rhythmic pattern for decorative purposes. Upon closer examination figures become apparent. Esch's characters exist in a teal green Dr. Seuss-like world. By following a trail of spilt liquid and scraggly trees a repetitious story begins to appear, involving both idle human behavior and violent encounters. The cartoon style in which it is rendered gives the narrative a fairy-tale feeling similar to Little Red Riding Hood. By drawing a parallel to French eighteenth century toile de Jouy wallpaper, Esch's tableau provides a parody of the behavior which takes place in a domestic setting.



THE HYENA REPEAT (DETAIL), 1997

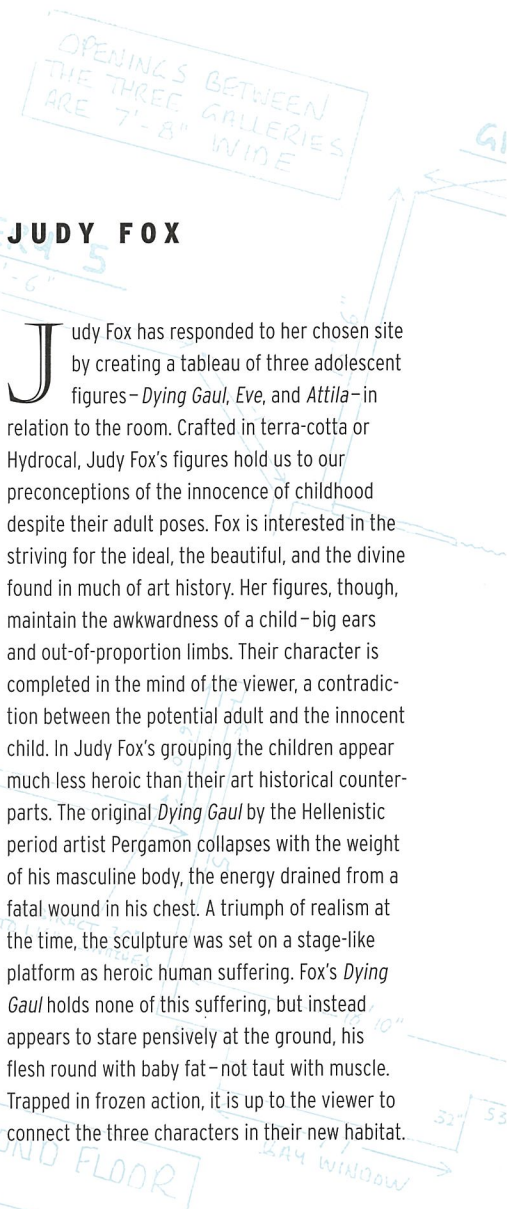
## JUDY FOX

Judy Fox has responded to her chosen site by creating a tableau of three adolescent figures – *Dying Gaul*, *Eve*, and *Attila* – in relation to the room. Crafted in terra-cotta or Hydrocal, Judy Fox's figures hold us to our preconceptions of the innocence of childhood despite their adult poses. Fox is interested in the striving for the ideal, the beautiful, and the divine found in much of art history. Her figures, though, maintain the awkwardness of a child – big ears and out-of-proportion limbs. Their character is completed in the mind of the viewer, a contradiction between the potential adult and the innocent child. In Judy Fox's grouping the children appear much less heroic than their art historical counterparts. The original *Dying Gaul* by the Hellenistic period artist Pergamon collapses with the weight of his masculine body, the energy drained from a fatal wound in his chest. A triumph of realism at the time, the sculpture was set on a stage-like platform as heroic human suffering. Fox's *Dying Gaul* holds none of this suffering, but instead appears to stare pensively at the ground, his flesh round with baby fat – not taut with muscle. Trapped in frozen action, it is up to the viewer to connect the three characters in their new habitat.



DYING GAUL, 1995

ALDRICH MUSEUM - SECOND FLOOR  
OLD BUILDING





## DAVID GELFMAN

**R**idgefield sculptor David Gelfman creates works that are a realization of his boyhood fantasies. *Lungfish* is a long-delayed riposte to his being told as a child not to climb on the sculpture in the Museum's sculpture garden. Rather than create a piece that responds to the site by conforming to it, Gelfman reacted by creating an object foreign to its setting. His hand-made three-ton fully-equipped submarine sits beached on the front lawn of the Museum as if left behind at low tide. The hull of the ship is made from an old salvaged water tank. Then, using pre-nuclear military submarines from World War I and World War II as a reference, he attached the required nautical accoutrements—a maneuverable rudder, rotating propeller blades, conning tower, escape hatch, and a net cutter—all of which he fabricated by hand from sheets of steel. A computer rigged to control its mechanical features allows the passerby to hear *Lungfish's* clanging motor as well as the distinct buzz of a diving alarm.



LUNGFISH, 1998

PHOTO: JENNIFER MILLETT-BARRETT

## JUSTEN LADDA

**N**ew York artist Justen Ladda has used the towering pines in the Museum's sculpture garden as the site for his installation. In the midst of these trees we find an elegant evening dress made of welded steel, shimmering with acrylic chandelier beads. Depending on the time of day, the season, or the weather, Ladda's dress changes its appearance. The chandelier beads reflect the color of the trees as the light changes throughout the day. This new work examines nature as a reflection of change by drawing a parallel to fashion—both being a reflection of constant change in their surroundings. Ladda's dress is true to the consequences of fashion—we clothe ourselves to create a desirable identity, which changes as does our choice of attire. Fashion conceals one's true identity behind its outward look, just as nature puts on seasons—changing its appearance, but not its character.



DRESS, 1998

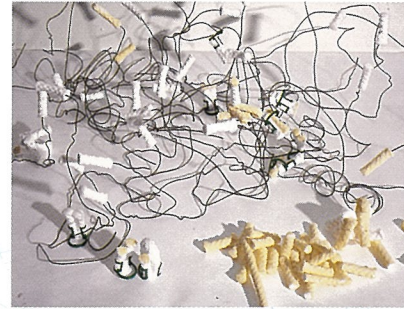
## LIZA LOU

Liza Lou's "three-dimensional alternate realities" are created in response to having grown up in the suburbs. After returning from a trip to Italy when she was 18, Lou became frustrated with the homogeneity of suburban life. She decided to alter typical domestic scenes by mimicking the obsessive processes that create and maintain the American Dream. By covering sculptures of domestic objects entirely with tiny glass beads, Lou "counters the relative pointlessness of her existence with what she considers to be an effective use of her time." For her installation at The Aldrich, Lou has recreated the cramped contents of an actual kitchen closet, complete with all the discarded sporting goods and cleaning supplies of a contemporary household.

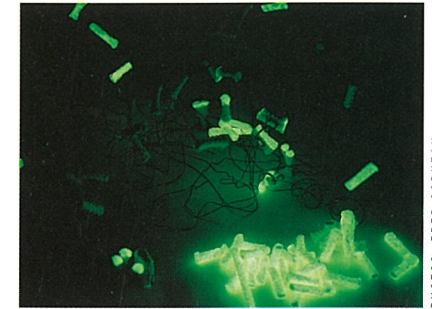


THE PLUNGER (DETAIL OF CLOSET INSTALLATION), 1998

## SHARON LOUDEN



TIPS (DETAIL OF INSTALLATION), 1998



PHOTOS: FRED SCRUTON

Sharon Louden's installation process began with her first trip to the Museum. After studying her chosen gallery, Louden created drawings inspired by the small, low-ceilinged space. Louden maintains the freshness of these gesture drawings in her sculptural installation. The flexibility of the materials she chooses—5,000 braided cotton dental rolls dipped in luminous paint and threaded on steel wire—allows her the freedom to explore the space inside the gallery with the ease of a pencil on a sheet of paper. The parallel between drawing and sculpture is again made apparent when the lights go out and, charged by high intensity bulbs, the sculpture defines space in a new way. With the lights on, shadows accentuate the movement in Louden's gestures as her forms appear to dance up off the floor.



## DAVID NASH

**B**ritish artist David Nash travelled from North Wales to create his installation for The Aldrich. Using naturally-felled maple trees from the New York Catskills, Nash was able to realize a project seeded ten years ago. While working on multiple charred-wood pieces in the mid-eighties, Nash saw a photograph of a demolished village full of roofless, burnt, human dwellings. The sight of the war-torn village left him wanting to create works that contained that "presence of loss." He made drawings based on the charred works at that time, and was reminded of the forms while visiting The Aldrich last year. As with all of Nash's work, the wood is transformed first by his own hand—gouging and slicing with a chainsaw and then torching it. The process of change is continued long into the exhibition by the natural drying, cracking, and warping inherent to the material.



DAVID NASH WORKING ON BLACK THRONE, 1997

## MICHELLE SEGRE

**A** domestic scenario is played out in the Museum's gallery seven by New York artist Michelle Segre. By following a trail of scattered bread crumbs, chicken bones, and aging orange peels, one arrives at an enormous slice of bread. The scale is such that the visitor is like a mouse who happens upon the treasures behind the kitchen garbage can. These hyper-real constructions are made of plaster, acrylic paint, foam, beeswax, and papier mâché. The trail of deteriorating food is as captivatingly abstract as it is realistic. Our eyes are slowed down by the pockmarked surfaces and the subtle variants of color. This combination of size, material, realism, and subject matter present a dichotomy at once huggable, banal, frightening, and playful.



WORKING DRAWING OF A FEMUR BONE, 1998

## SUSAN STOCKWELL

Travelling from London, England, Susan Stockwell has prepared an installation of quilts that responds to the domestic nature of her site. Suspended in front of the exposed bay windows on the second floor of the Museum, each quilt is sewn from recycled domestic containers such as coffee filters, tea bags, and flattened paper cups. Following the tradition of a community of women making quilts together, Stockwell invited friends to help hand-sew her pieces. On the opposite side of her gallery, hanging from the ceiling, are several industrial-size rolls of tissue paper supplied by the Kimberly-Clark Corporation, New Milford, CT. Daylight filters through holes in the paper and is absorbed—causing the space between sheets to glow in a meditative state. The tranquility of the piece is upset by the fact that the tunnels of light were created by bullets ripping through the sheets of tissue.



TEA QUILT (DETAIL), 1998

## BRIAN TOLLE

Brian Tolle's *WitchCatcher* plays off the colonial architecture of the Museum. In his installation for The Aldrich, Tolle created a chimney stack that is inspired by one that he saw on a colonial revival house featured in a magazine. Starting on the roof of the Museum, *WitchCatcher* consists of four flues joined by arches which seemingly pass through the building and into the gallery below, where they twist into a knot which separates before coming to a halt at floor level. The title *WitchCatcher* implies a creative expression of a superstition. Here lies one of the paradoxes of the *WitchCatcher*—the comforting notion of a fireplace is taken over by fear. Tolle's piece blends into its environment so well that we forget it is an illusion—a foam construction based on an historical image. Artifice and artifact, comfort and fear, history and fantasy, all manifest themselves in this daunting installation.



WITCHCATCHER, 1998. DIGITALLY RENDERED IMAGES OF ALDRICH INSTALLATION.



**Works in the Exhibition**

*Attila*, 1996  
Original terra-cotta, casein  
31 1/2" x 21" x 11"

**Roberley Bell**

*Nature and Its Other*, 1998  
Astroturf, steel, chain-link  
fencing, artificial flowers  
Installation in the  
Museum's sculpture garden,  
dimensions variable  
Courtesy of the artist

Collection of Stephen  
and Pamela Hootkin

*Eve*, 1987  
Hydrostone and casein  
Edition of 2  
32" x 14" x 7"  
Courtesy of the artist  
All works courtesy of  
P.P.O.W., New York

**Lee Boroson**

*Cake Walk*, 1998  
Nylon parachute fabric,  
blower, steel, wood,  
rope, hardware  
Installation in the  
Museum's atrium,  
dimensions variable  
Courtesy of the artist

**David Gelfman**

*Lungfish*, 1998  
Steel and machinery  
with computer control  
Installation at the  
Museum's entrance,  
300" x 60" x 54"  
Courtesy of the artist

**Mary Esch**

*The Hyena Repeat*, 1997  
Vinyl wallpaper  
Dimensions variable  
Courtesy Bronwyn Keenan  
Gallery, New York

**Justen Ladda**

*Dress*, 1998  
Painted steel, acrylic  
chandelier beads,  
spotlights  
Installation in the  
Museum's sculpture  
garden, 60" x 15" x 12"

**Judy Fox**

*Dying Gail*, 1995  
Hydrostone, casein  
Edition of 2  
18 1/2" x 24 1/2" x 16 1/2"  
Collection of Morton  
Swinsky

**Liza Lou**

*Closest*, 1998  
Glass beads, mixed media  
22 1/2" x 33" x 96"  
Private collection

Courtesy of the artist  
and Haines Gallery,  
San Francisco

**Sharon Louden**

*Tips*, 1998  
Braided cotton dental rolls,  
cotton roll holders,  
steel wire, glue, pins,  
luminous paint  
Dimensions variable  
Courtesy of the artist  
and Thomas Healy Gallery,  
New York

**David Nash**

*Village Husk*, 1998  
Maple  
Dimensions variable  
Courtesy of the artist  
and Haines Gallery,  
San Francisco

**Michelle Segre**

*Detritus Cumulus*, 1998  
Foam, beeswax, paint,  
papier mâché, hydrocal  
Dimensions variable  
Courtesy of the artist

**Susan Stockwell**

*Tea Quilt*, 1998  
Tea bags, cotton thread  
72" x 72" x 2"

*Filter Drawing*, 1998

Paper coffee filters, coffee,

pins, cotton thread  
Dimensions variable

*Cup Quilt*, 1998

Paper portion cups,  
coffee, cotton thread  
Dimensions variable

*Fairy Cake Quilt*, 1998

Paper cupcake holders,  
glue  
Dimensions variable

*Stria*, 1998

Tissue paper, bullet holes  
Dimensions variable

*Bathroom Painting*, 1998

Toilet paper rolls, toilet  
roll holders  
Dimensions variable  
All works courtesy of  
the artist

**Brian Tolle**

*WitchCatcher*, 1998

Interior section:  
66" x 66" x 117"  
Exterior section:  
57" x 57" x 66"  
Styrofoam, acrylic paint,  
Dryvit, urethane  
elastomer  
Courtesy the artist  
and Basilio Fine Arts,  
New York

**CHAIRMAN'S CIRCLE**

Mr. and Mrs. Larry Aldrich  
Alexander Julian  
Foundation for Aesthetic  
Understanding &  
Appreciation  
Dede and James Bartlett  
Emily and Richard  
Buckingham  
Connecticut Commission  
on the Arts  
Teresa and Jeffrey  
Furman - Fortrend  
International, LLC  
Anna-Maria and  
Stephen M. Kellen  
Mr. Henry Leir  
Ms. Shelby White and  
Mr. Leon Levy  
Lini and Louis J. Lipton  
Sherry Hope and  
Joel Mallin  
Mr. Douglas F. Maxwell  
The Miller Family  
Foundation  
O'Grady Family Foundation  
RJR Nabisco, Inc.  
Martin and Toni Sosnoff  
Foundation  
Drs. Livia and Marc J.  
Straus  
Genevieve and  
Richard Tucker  
Judy and Peter Wasserman  
**BENEFACTOR**  
Ann and Steven Ames  
Walter H. Annenberg,  
Harriett Ames  
Charitable Trust  
étant données, The French  
American Endowment  
for Contemporary Art  
Sunny and Brad Goldberg  
Sandy and Leonard Gubar  
Ms. Basha Szymanska  
and Mr. Perry J. Lewis  
Ms. Vera List  
Pepsi-Cola Co.

Perrin Family Foundation  
Ronald Feldman Fine Arts,  
Inc.  
Workbench, Inc. of  
Greenwich, Westport,  
Scarsdale & Danbury  
Dr. and Mrs. Harvey Sadow

**PATRON**

Caroline and Richard  
Anderson  
Atalanta/Sosnoff Capital  
Corp.  
Boehringer Ingelheim Corp.  
Susan and Edward  
Bralower  
Alice Saligman and  
Klaus Brinkman  
Mr. Stephen B. Brown  
David R. Collens - Storm  
King Art Center  
Patton R. Corrigan -  
The Stamford Capital  
Group, Inc.  
Mr. Helmut N. Friedlaender  
Mindy and Laurence  
Friedman  
Carol and Arthur Goldberg  
The Gordon F Linke  
and Jocelyn B Linke  
Foundation  
Ms. Agnes Gund  
Mr. and Mrs. Gregory Holt,  
Daybrook Resources,  
Corp.  
Housatonic Valley Travel  
Commission  
Jill and Ken Iscol  
Katonah Art Museum  
Mr. and Mrs. Harlan  
P. Kleiman  
Jo Carole and Ronald  
S. Lauder  
Mr. Peter Malkin  
Marianne Boesky Fine Art  
Marian Goodman Gallery  
Marlborough Gallery  
Carol and Raymond Merritt

Deanne and Richard Mincer  
Mr. and Mrs. Jerry Minsky  
Mr. and Mrs. Lester Morse,  
Jr. - Morse Family  
Foundation  
Nash Family Foundation,  
Inc.  
Ellen and Robert Perless  
Ann and Martin Rabinowitz  
Mr. and Mrs. F. F. Randolph,  
Jr.  
Ridgefield Bank  
The Richard and Hinda  
Rosenthal Foundation  
Ursula von Rydinsvard  
Samuel Zell Foundation  
Hannelore and  
R.B. Schulhof  
Renate and Sidney Shapiro  
Dr. and Mrs. Robert Soley  
Mr. H. Peter Stern -  
Storm King Art Center  
Mr. and Mrs. Anthony  
Ullmann  
Mr. and Mrs. Mark Wheelless  
**DIRECTOR'S CIRCLE**  
Mr. and Mrs. Ralph Ablon  
Jill Weinberg Adams and  
Thomas Adams, Lennson,  
Weinberg, Inc.  
Andre Emmerich Gallery  
Glenn Bailey  
Barbara Gladstone Gallery  
Madeleine and Jay Bennett  
Mr. Henry Buhl, III  
Christie's, Inc.  
Eileen and Michael Cohen  
Zoe and Joel Dictrow  
Phyllis and Donald  
Duberstein  
Mr. Martin Edelston  
-Boardroom, Inc.  
Jody and Stuart Eichner  
Gail and Al Engelberg  
Ursula and Peter Evans  
Nancy and A. Robert Faesy

Cheryl and Robert  
Fishko - Forum Gallery  
Mr. and Mrs. Joel Freedman  
Eve and Theodore  
Friedman  
Galerie LeLong  
Robert Gober  
Mr. and Mrs. Stuart Green  
Mr. Leo Guthman  
Mr. Andrew Hall  
Mr. and Mrs. Rod R.  
Hamachek  
Barbara Handman -  
People for the  
American Way  
Rolf Heitmeyer  
Mr. Peter Hoffman, Duracell  
International Inc.  
Mr. and Mrs. Paul L. Herring  
Mr. and Mrs. Harry Huberth  
Ms. Nash Hyon  
Mr. Robert Kidder  
Hedy and Kent Klineman  
Luhring Augustine Gallery  
Susan and David Marco  
Mr. Roger Mudre -  
The Ridgefield Guild  
of Artists  
Mr. and Mrs. Walter  
Northup  
PaceWildenstein  
People's Bank  
Yvonne and Leslie Pollack  
Marianne and Ed Pollak  
Robert Miller Gallery  
Mr. and Mrs. Alan Safir  
Stephen Haller Gallery, Inc.  
St. Onge, Steward,  
Johnston & Reens  
Barbara Schwartz  
Stephanie and Abram  
Shnay  
Sheila and Ramsey Siegel  
Sotheby's  
Mark Theran

**Board of Trustees**

Larry Aldrich  
*Founder and Chairman Emeritus*  
Joel Mallin  
*Chairman*  
Marc J. Straus  
*President*  
Peter Wasserman  
*Treasurer/Secretary*  
Leon Levy  
*Honorary Trustee*  
Louis J. Lipton  
*Honorary Trustee*  
Richard Anderson  
Dede Thompson Bartlett  
Meagan Julian  
Stephen M. Kellen  
Perry J. Lewis  
Sherry Hope Mallin  
Douglas F. Maxwell  
Deanne K. Mincer  
Sheila Perrin  
Martin Sosnoff  
Richard Tucker

**Museum Staff**

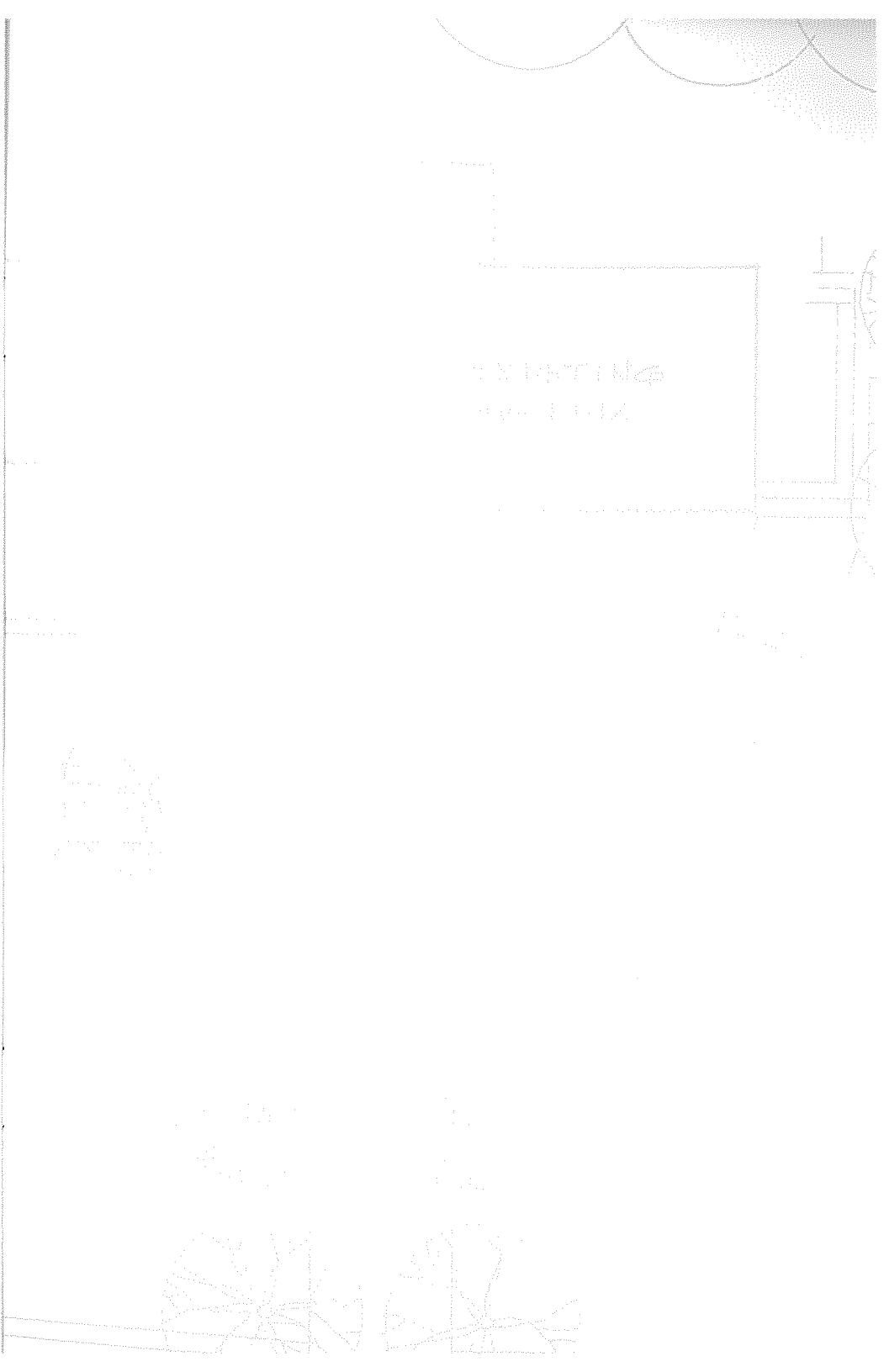
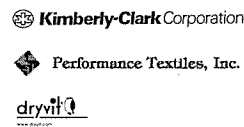
Jonathan Bodge  
*Head Preparator*  
Nancy Bradbury  
*Office Assistant*  
Nina Carlson  
*Curator of Education*  
Lynda James Carroll  
*Associate Curator of Education*  
Rafe Churchill  
*Education Assistant*  
Suzanne Enser-Ryan  
*Music Coordinator*  
Trish Freer  
*Event and Gallery Manager*  
Paul Harrick  
*Facilities Manager*  
Heide Hendricks  
*Public Affairs*  
Jessica Hough  
*Curatorial Assistant*  
Richard Klein  
*Assistant Director*

Eva Lee  
*Curatorial Intern*  
Jennifer Millett-Barrett  
*Membership Coordinator*  
Wendy Northup Moran  
*Volunteer Coordinator*  
Sherean Nezhad  
*Intern*  
Harry Philbrick  
*Director*  
Robin G. Phillips  
*Accounting*  
Barbara Toplin  
*Volunteer Museum Store Manager*  
Kay Usher  
*Museum Secretary*  
Dawne B. Williams  
*Assistant to Director*  
  
Design: DesignWorks  
Meghan Barbour, Chris Choyce,  
Sara Cohen, Cindy Fand, Janet  
Rutledge, and Judith Tucker  
Design Consultation: Lisa Feldman

A portion of The Aldrich Museum's general operating funds has been provided through a grant from the Institute of Museum and Library Services, a Federal agency serving the public by strengthening museums and libraries.  
Exhibition and education

funding also provided, in part, by the Connecticut Commission on the Arts.  
Education funding provided by The Fairfield County Community Foundation, The Alexander Julian Foundation for Aesthetic Understanding and Appreciation,

The O'Grady Family Foundation, The Perrin Family Foundation, and The RJR Nabisco Foundation.





the **a**ldrich  
museum of  
contemporary  
art

258 Main Street  
Ridgefield, CT 06877  
tel 203 438-4519