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the aldrich museum of contemporary art ridgefield, connecticut

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exhibition: april 23 through september 3, 1972

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About the Aldrich Museum

The Aldrich Museum of Contemporary Art was founded in 1964 by Mr and Mrs Larry Aldrich. Located in a post-revolutionary mansion on Main Street in Ridgefield, Connecticut, the completely renovated interior provides a unique country museum for the exhibition of contemporary art.

The first exhibition in October 1964 presented selections from the collection of the museum's founder and President, Larry Aldrich, well known dress manufacturer and art collector. Since then four exhibitions have been held each year alternating between the showing of selections from the growing and changing Aldrich Collection with special exhibitions, loans of important contemporary collections and the annual "Highlights" exhibition, a group exhibition of invited artists who had significant one-man shows in New York City galleries during the art season of each year. (The last "Highlights" exhibition was held surveying the 1970-71 art season and will be replaced by a new annual feature exhibition.)

From 1964 to 1972 the museum has presented twenty-four full scale exhibitions utilizing all of its galleries. The special exhibitions have included *Brandeis University Creative Art Awards 1957-67*; *Aldrich Fund Acquisitions for the Museum of Modern Art*; *Twenty-six Contemporary Women Artists selected by Lucy Lippard*. Selections from the collections of Richard Brown Baker, John G. Powers, Susan Morse Hilles, Hanford Yang and Charles Cowles have contributed to a distinguished series of exhibitions.

The grounds of the museum have been gradually developed and landscaped to create a sculpture garden. To date important works by Robert Bart, Robert Grosvenor, Alexander Liberman, Robert Morris, Anthony Padovano,

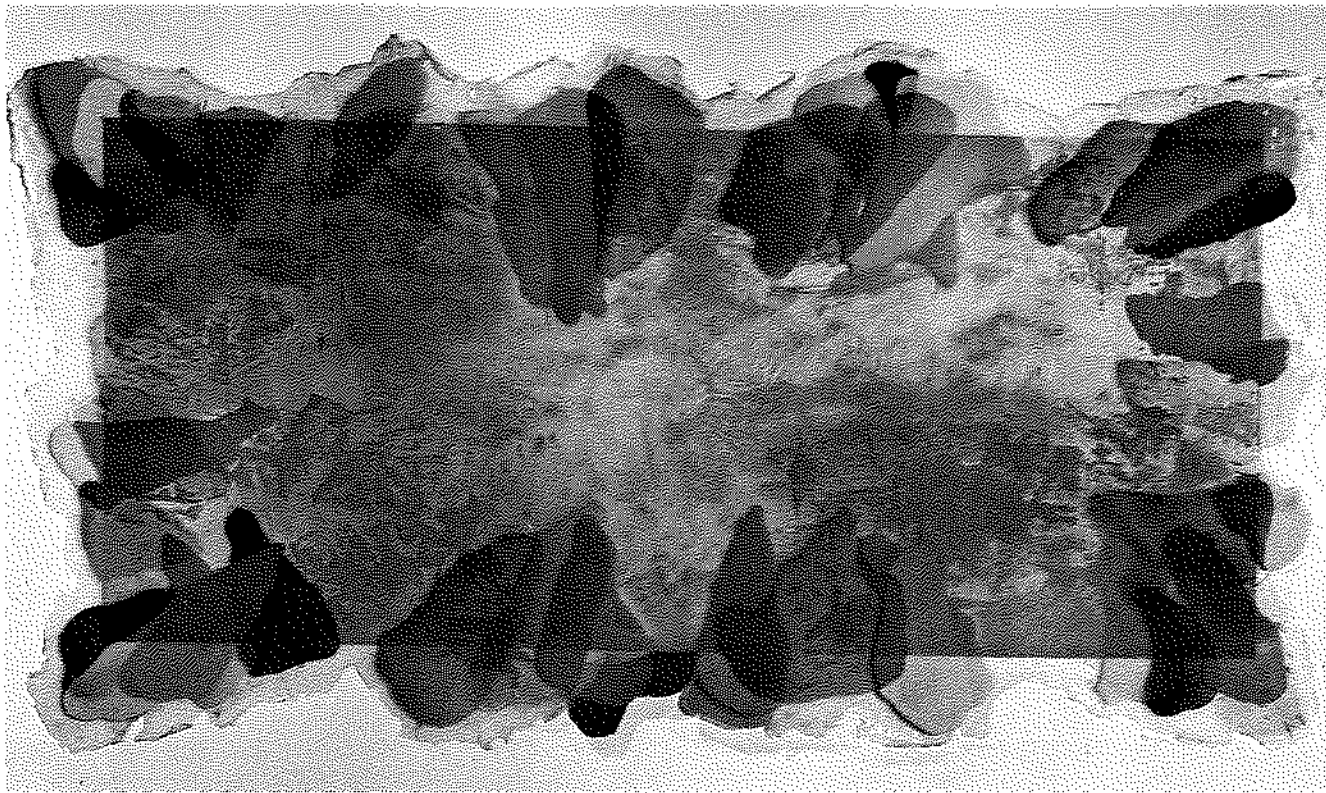
Arnaldo Pomodoro and others have been installed as a permanent feature of the museum.

The Aldrich Museum building was constructed in 1783 by King and Dole, two lieutenants in the Revolutionary War. The building was nicknamed "Old Hundred" because it was used from 1783 to 1883 — one hundred years — as a grocery and hardware store, and in the evenings served the townspeople as a meeting place for discussions of local and national issues. In 1883, Grace King Ingersoll, a descendant of Lt. King remodeled the building and it became her home. From 1929 to 1964 it served as the First Church of Christ Scientist.

The museum is open to the public on Saturday and Sunday from 2 to 5 p.m. with an admission charge of 50¢. Conducted gallery tours are given Saturday at 2:30 and 3:30 p.m. Group tours may be arranged during the week by appointment. The contemporary art reference library is open Wednesday, Thursday and Friday from 1 to 4 p.m. and during regular museum hours Saturday and Sunday from 2 to 5 p.m. The library includes catalogs of one-man shows from the U.S. and abroad for the past seven years, the art magazines and a broad selection of monographs on artists, critical surveys and other art books for study and reference.

\$100 memberships are available under the *Friends of the Aldrich Museum*. Activities for the *Friends* include special preview openings with the artists, admission passes, free catalogs, admission to special symposia and events as planned.

The museum is an approved non-profit making institution and all contributions are tax deductible.



Dennis Ashbaugh: *Untitled*, 1972 fiberglass and polyester resin. 60 x 114.

Introduction

Contemporary Reflections 1971-72 inaugurates a new policy for the museum's exhibition schedule. Instead of loan exhibitions purchased works will be shown, following my keen interest in contemporary trends and my desire to encourage young talent or the significantly emerging artist of any age who is making a fresh statement.

The work in this exhibition has been acquired by me from artists who do not have gallery representation and who have not had one-man gallery exhibitions.

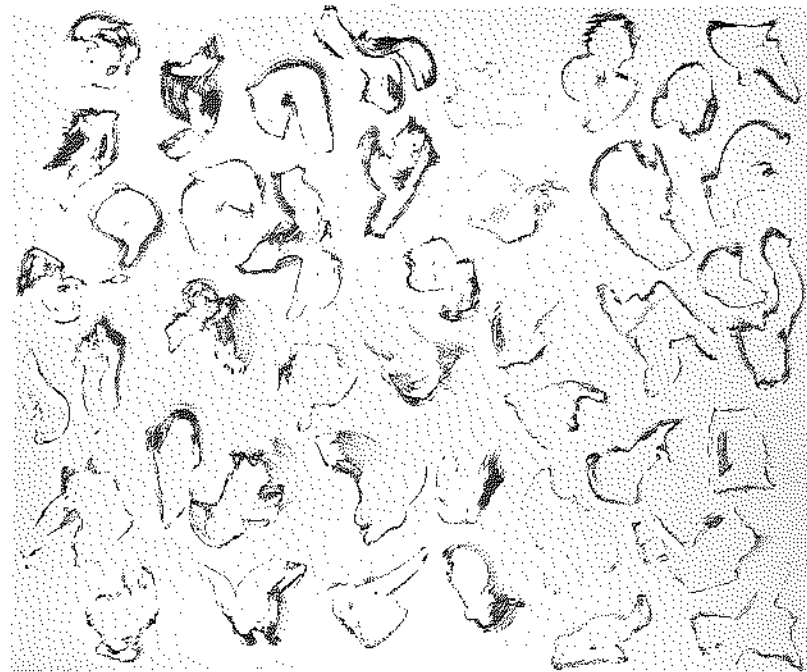
Among the several factors which have contributed to the formulation of a new policy is the desire to aid the new and talented artist in some definite way. Purchasing work, providing the exposure of a well-appointed museum exhibition and creating a catalog are ways a museum can help while offering the art community the exciting opportunity to see the most immediate developments in contemporary art.

Contemporary Reflections will be an annual Spring exhibition.

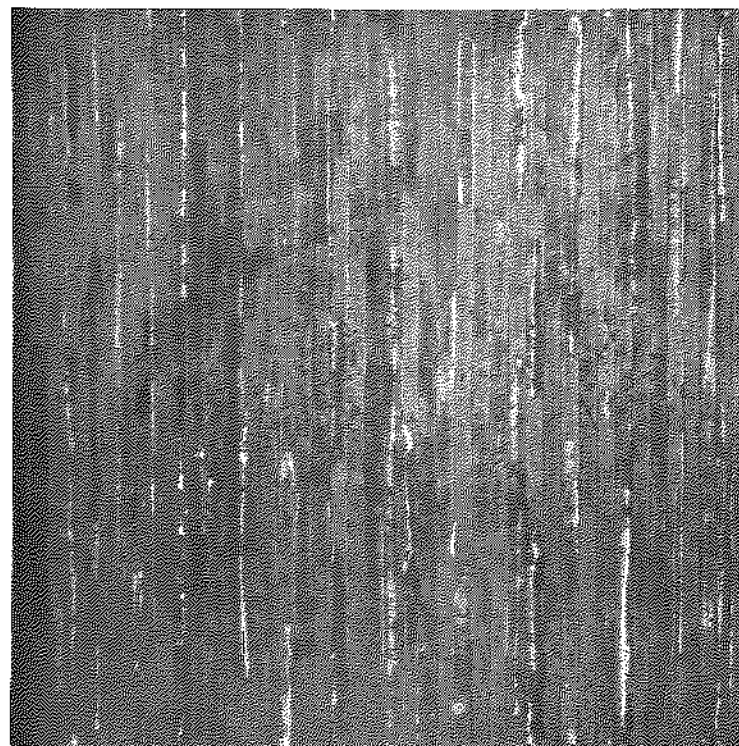
Larry Aldrich
April 1972



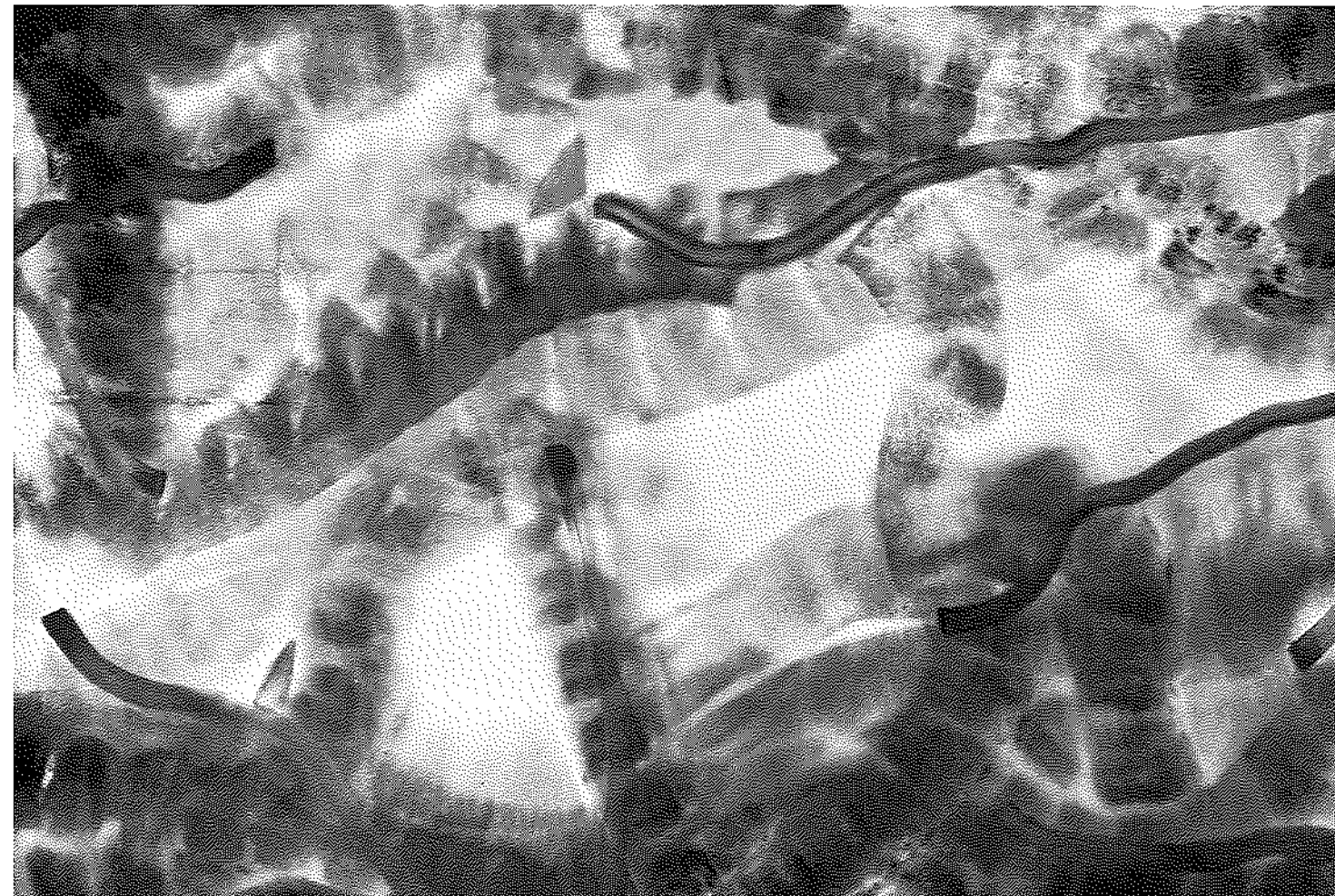
James Beres: *Painting*, 1971 acrylic on canvas. 84 x 66.



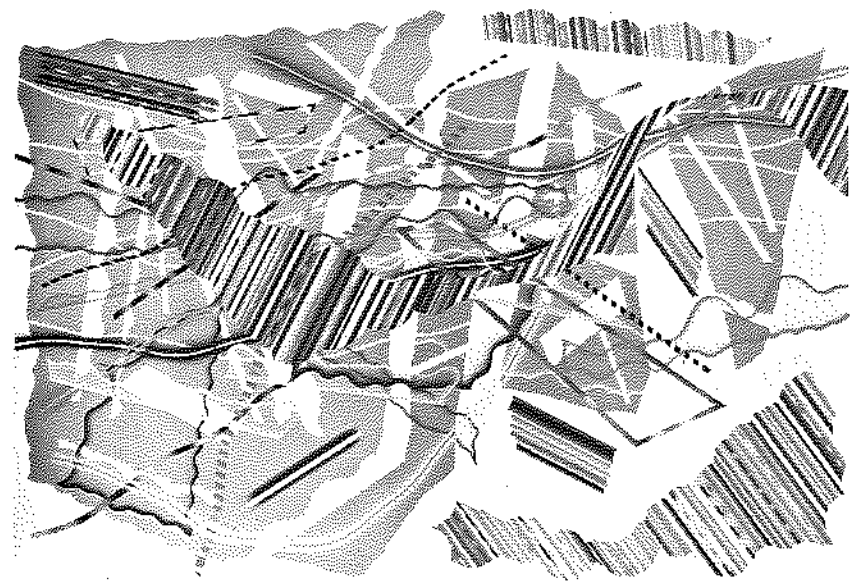
Blythe Bohnen: Untitled, 1971
acrylic on canvas. 60 x 72.



William Brunson: Concord Red, 1972
acrylic on canvas. 72 x 72.



Karen Chaplin: Sherbert, 1972 acrylic on canvas. 72 x 108.



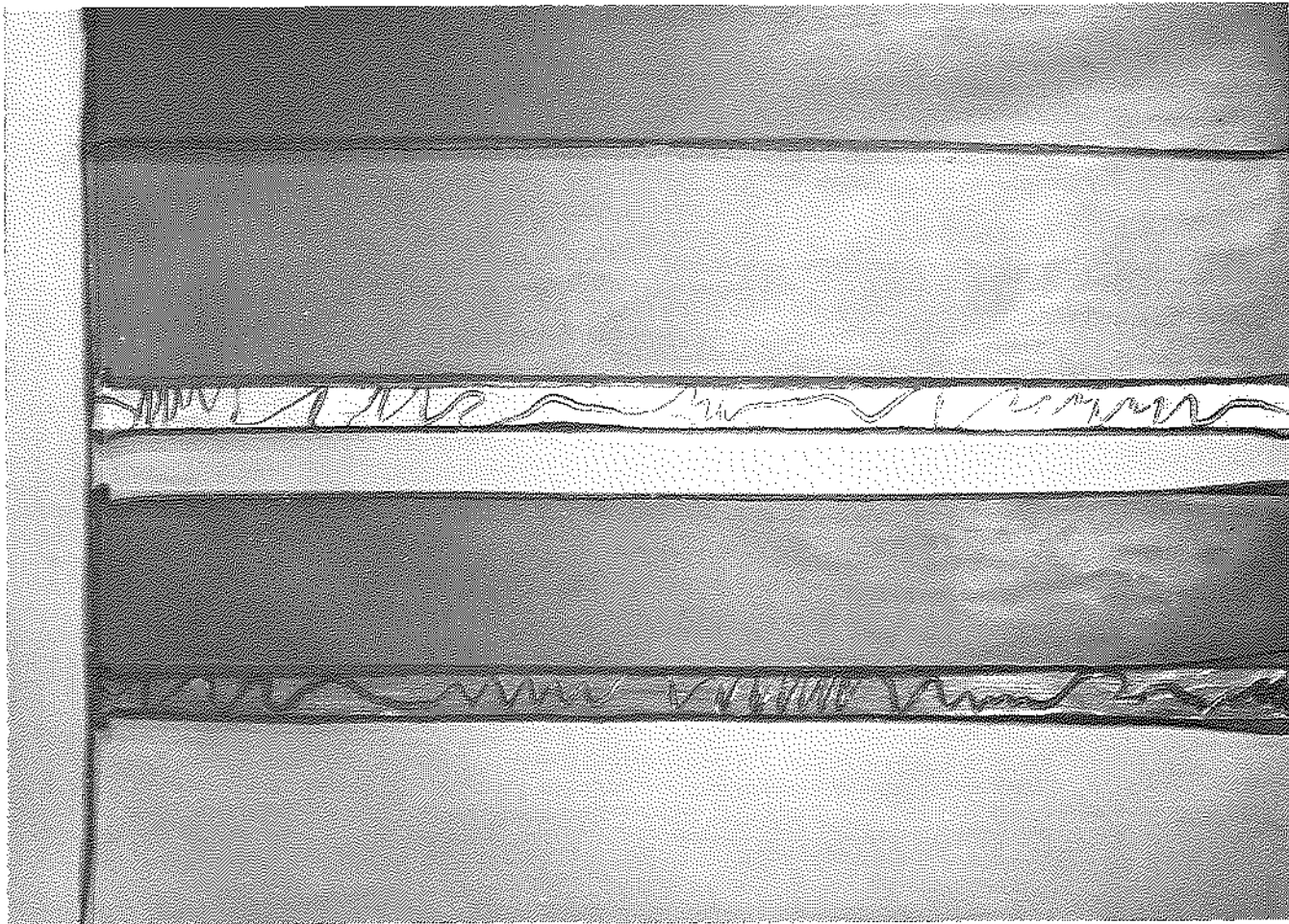
Jordan Davies: Untitled 1971 acrylic on canvas. 60 x 85.



Chiaki Endo: Untitled, 1972 acrylic on canvas. 72 x 50.

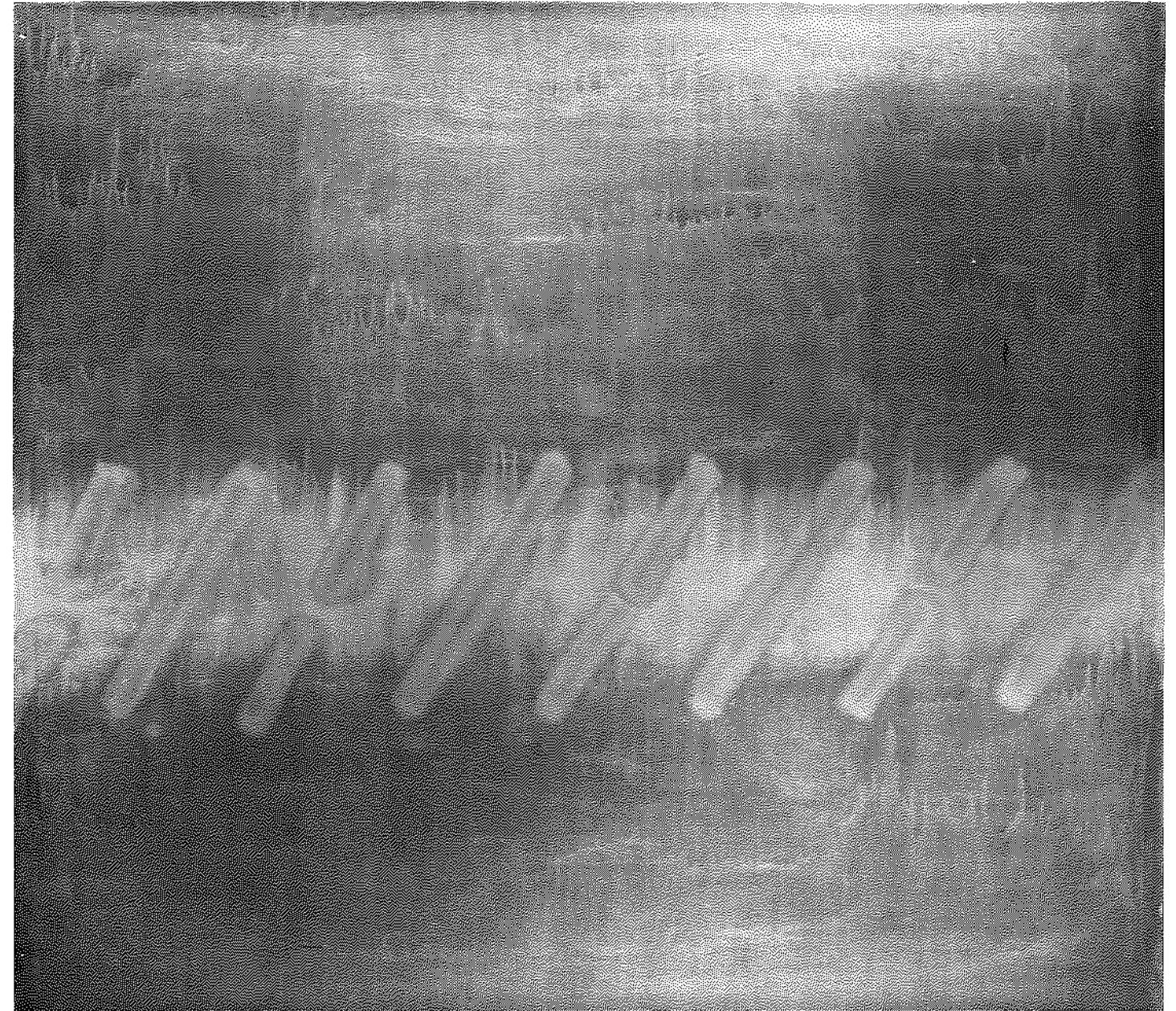


Tom Evans: Untitled, 1971 oil and enamel on canvas. 96 x 72.



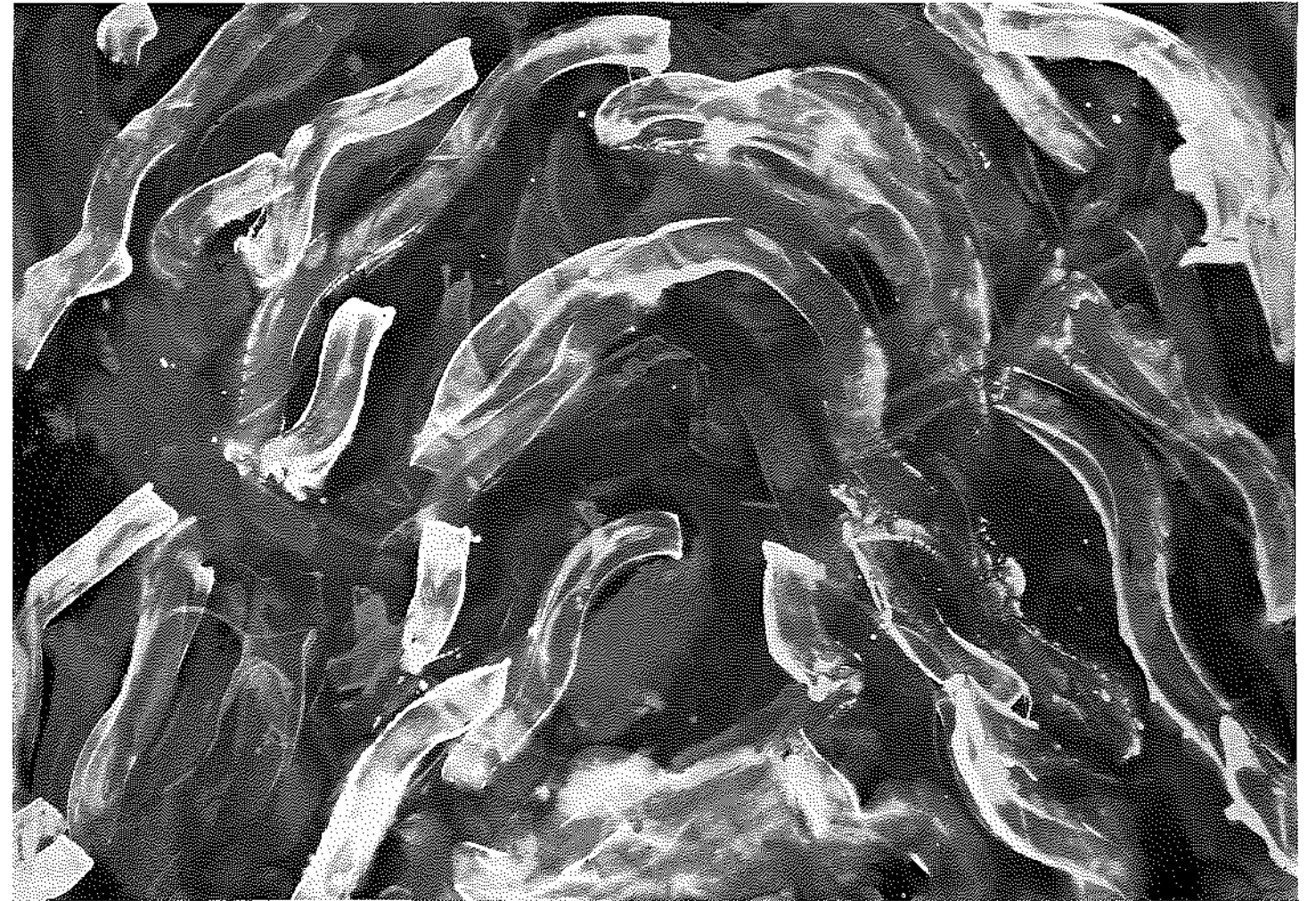
Emily Fuller: **Landscape Map #9, 1971** acrylic on sewn canvas. 61 x 82.

J. Nebraska Gifford: **No-Ho, 1972** acrylic on canvas. 84 x 96.

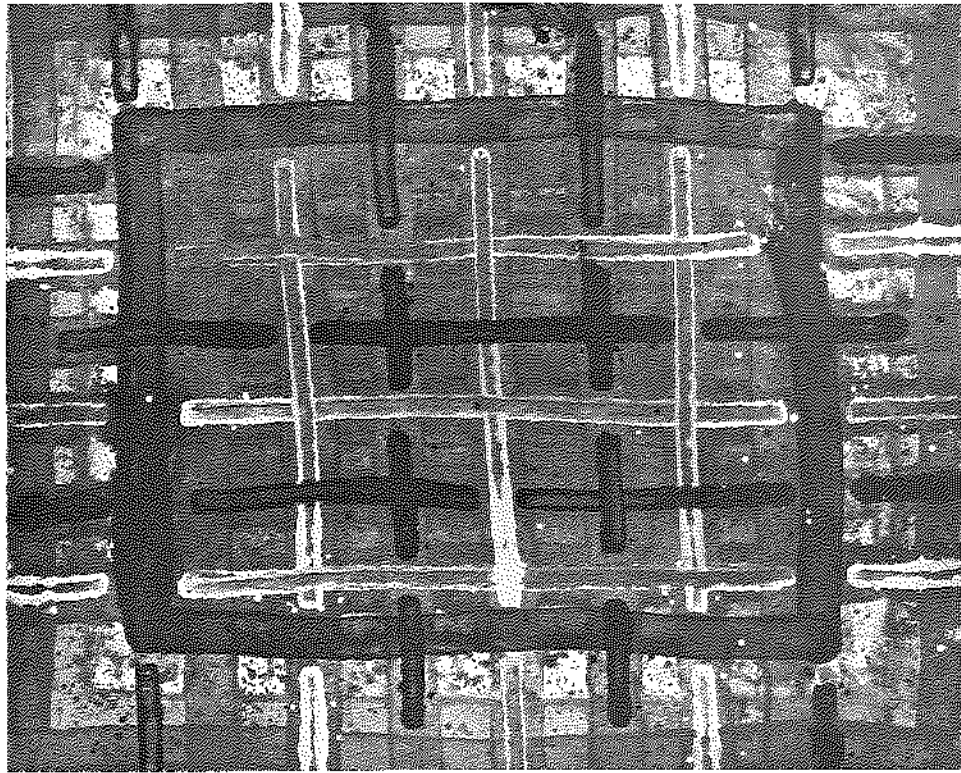




Patrick Gorman: **Untitled, 1972** acrylic on canvas. 96 x 76.



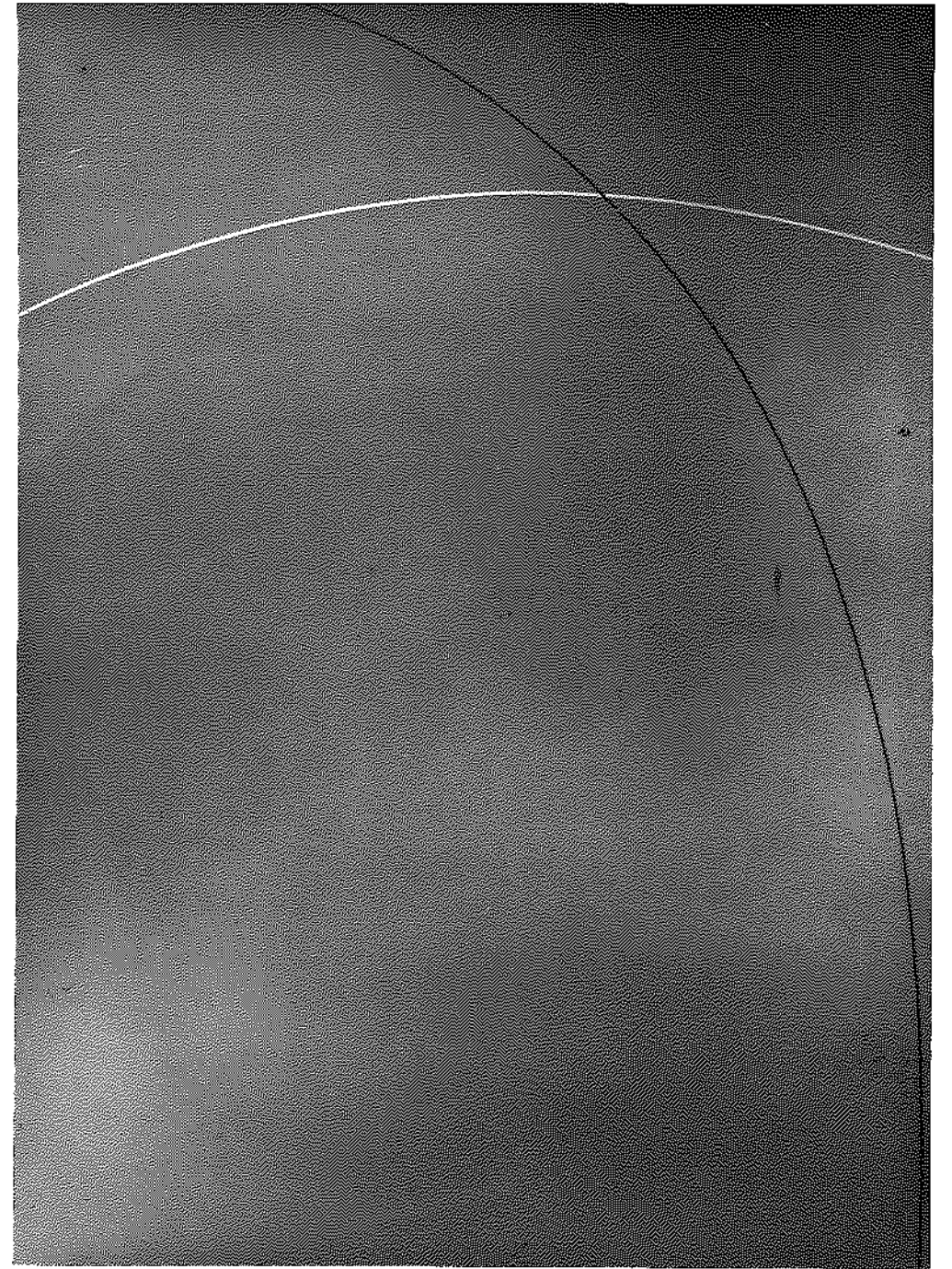
Edith Gwathmey: **Untitled, 1972** acrylic on canvas. 68 x 96.



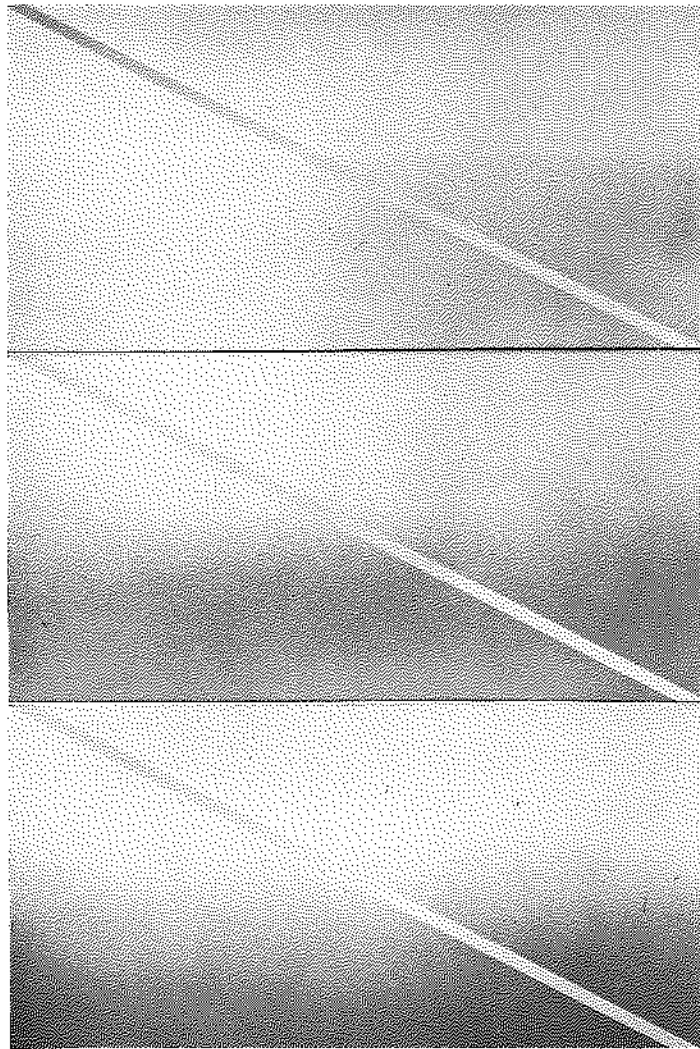
Stewart Hitch: **Hogfire**, 1971 acrylic on canvas. 60 x 80.



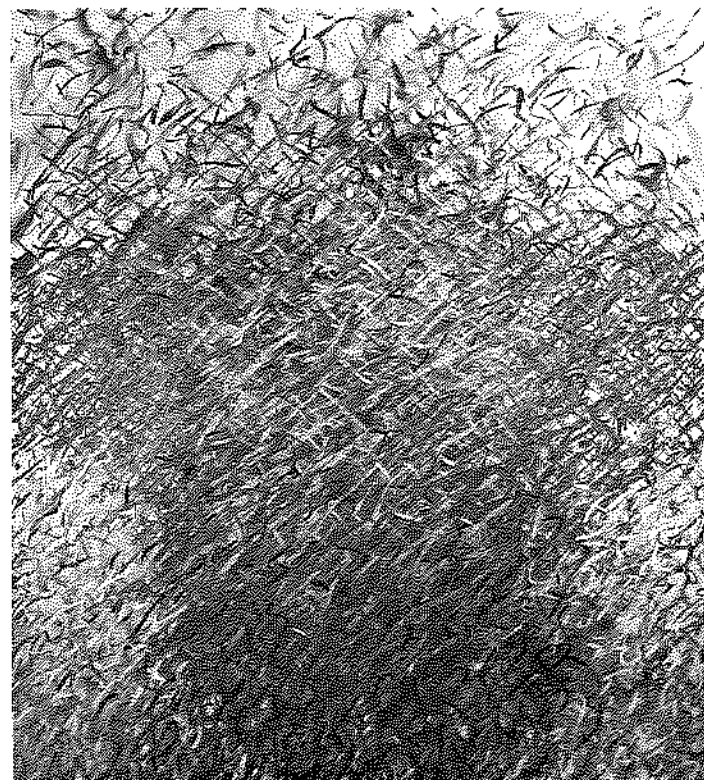
Ron Janowich: **Untitled**, 1971 acrylic on canvas. 92 x 32½.



Virginia Jaramillo: **Untitled**, 1971 acrylic on canvas. 84 x 66.



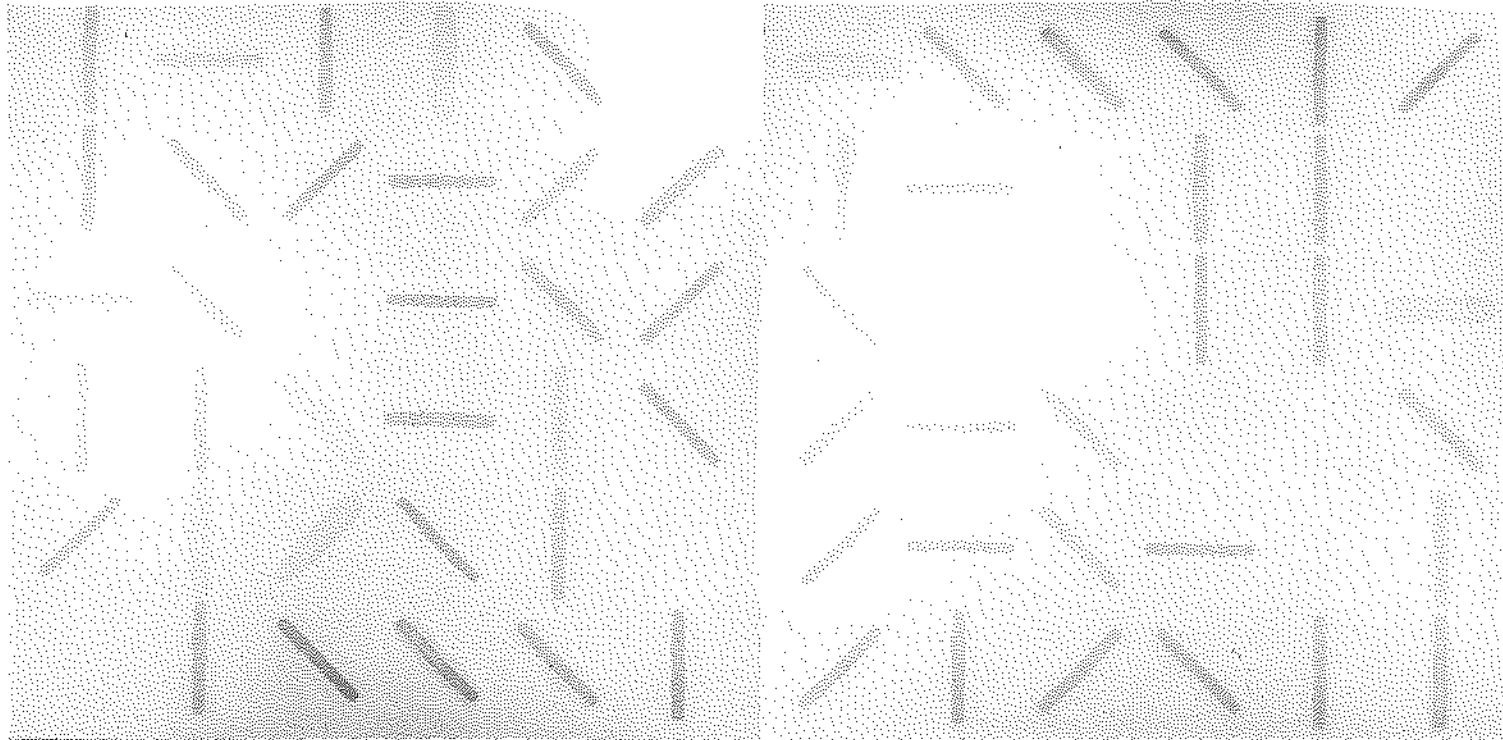
Tatsuo Kondo: Three Diagonal Stripes, 1971
acrylic on canvas. 72 x 49.



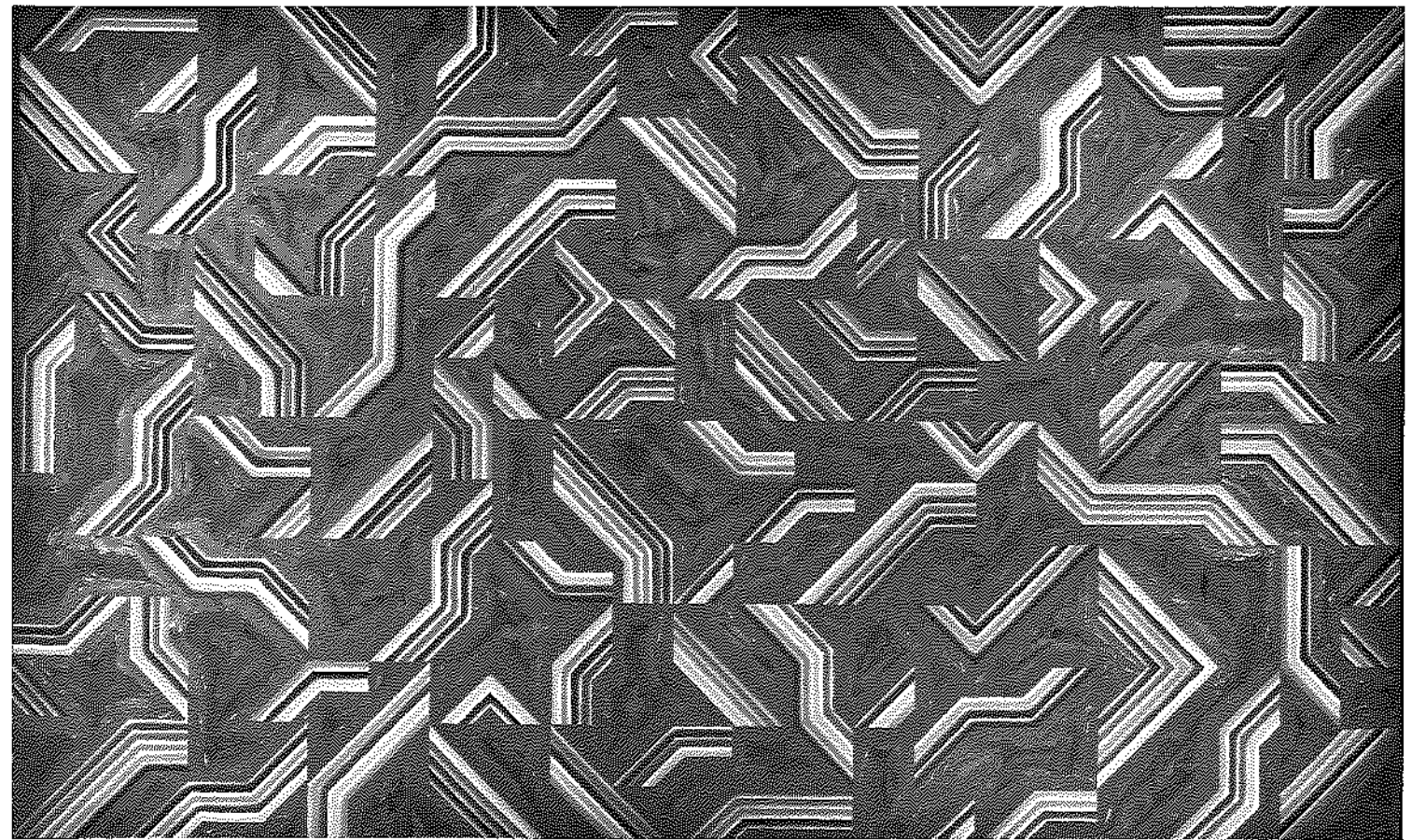
Ed Kerns: Summer, 1971 acrylic on canvas. 66 x 60.



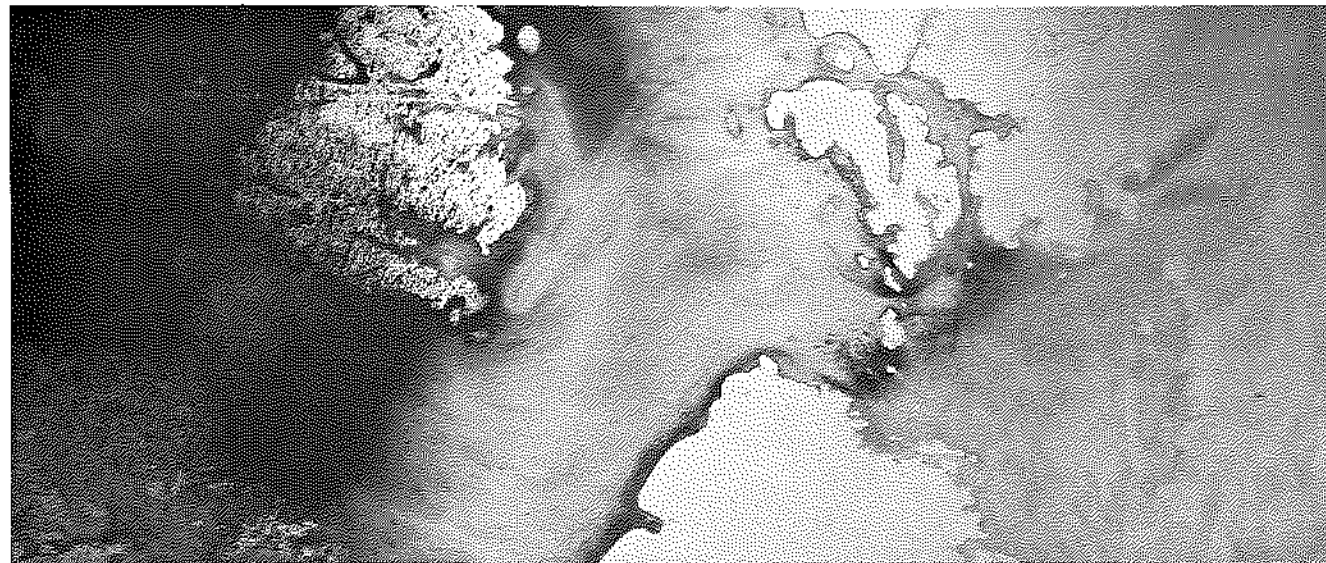
Ray Lewis: Untitled, 1972 acrylic on canvas. 96 x 144.



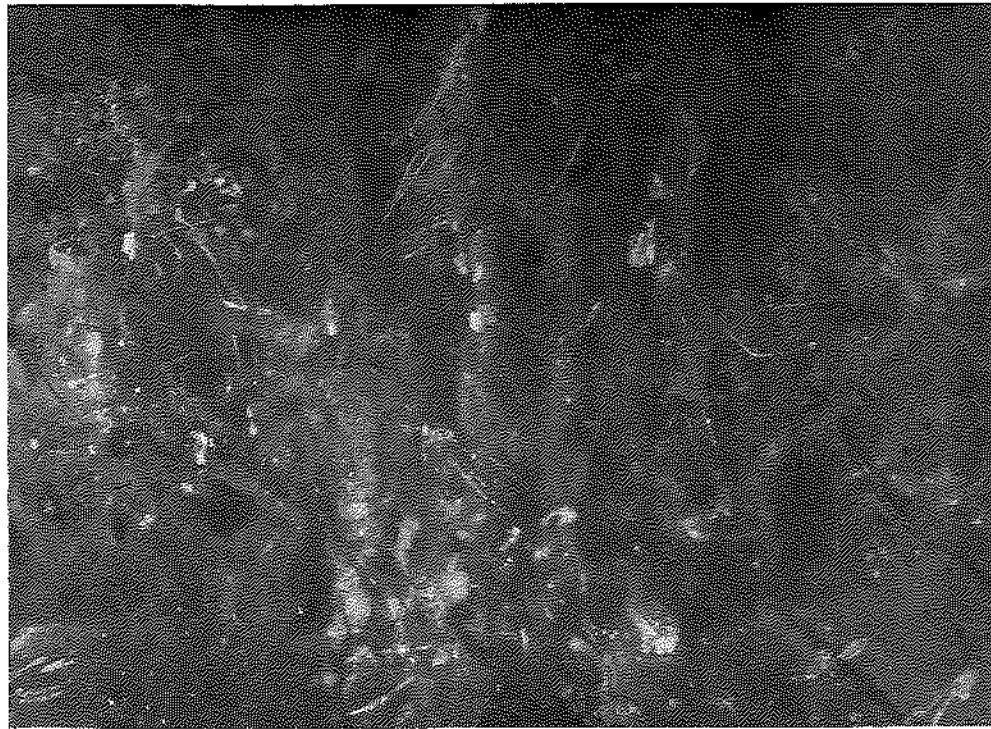
Carol Kinne: Un Coup de Dè #6, 1971 oil on canvas. Two units. 64 x 64.



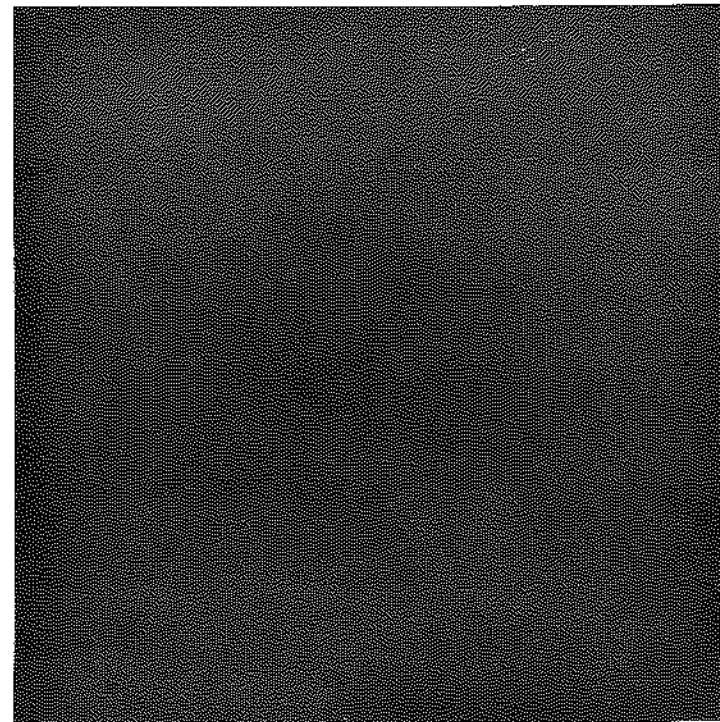
Hiroshi Murata: Untitled, 1972 acrylic on canvas. 84 x 138.



Constance Marton: Mardu, 1971 acrylic on canvas. 46 x 108.



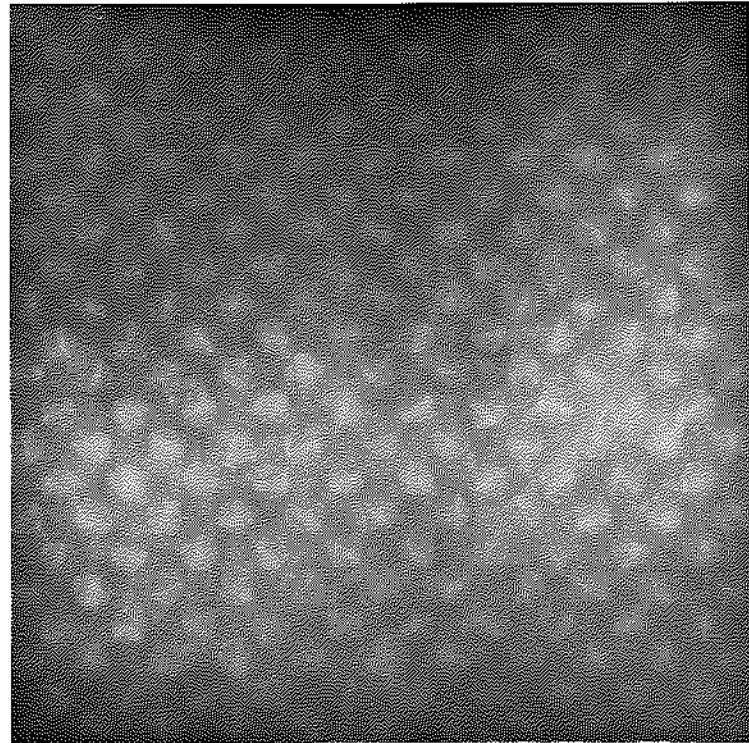
Kikuo Saito: Shimanto, 1971 acrylic on canvas. 66 x 78.



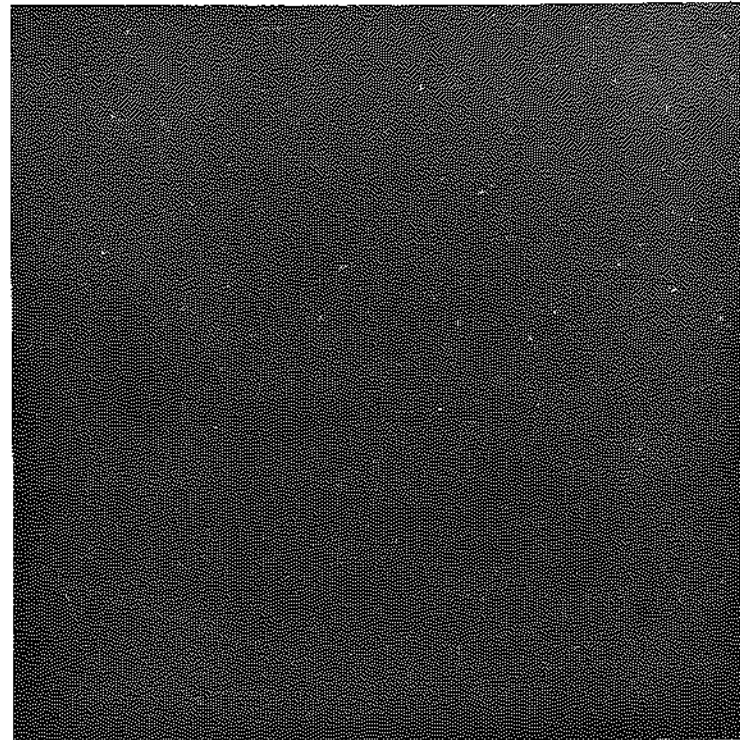
Jim Parker: Burnt Umber, 1971 acrylic on canvas. 72 x 72.



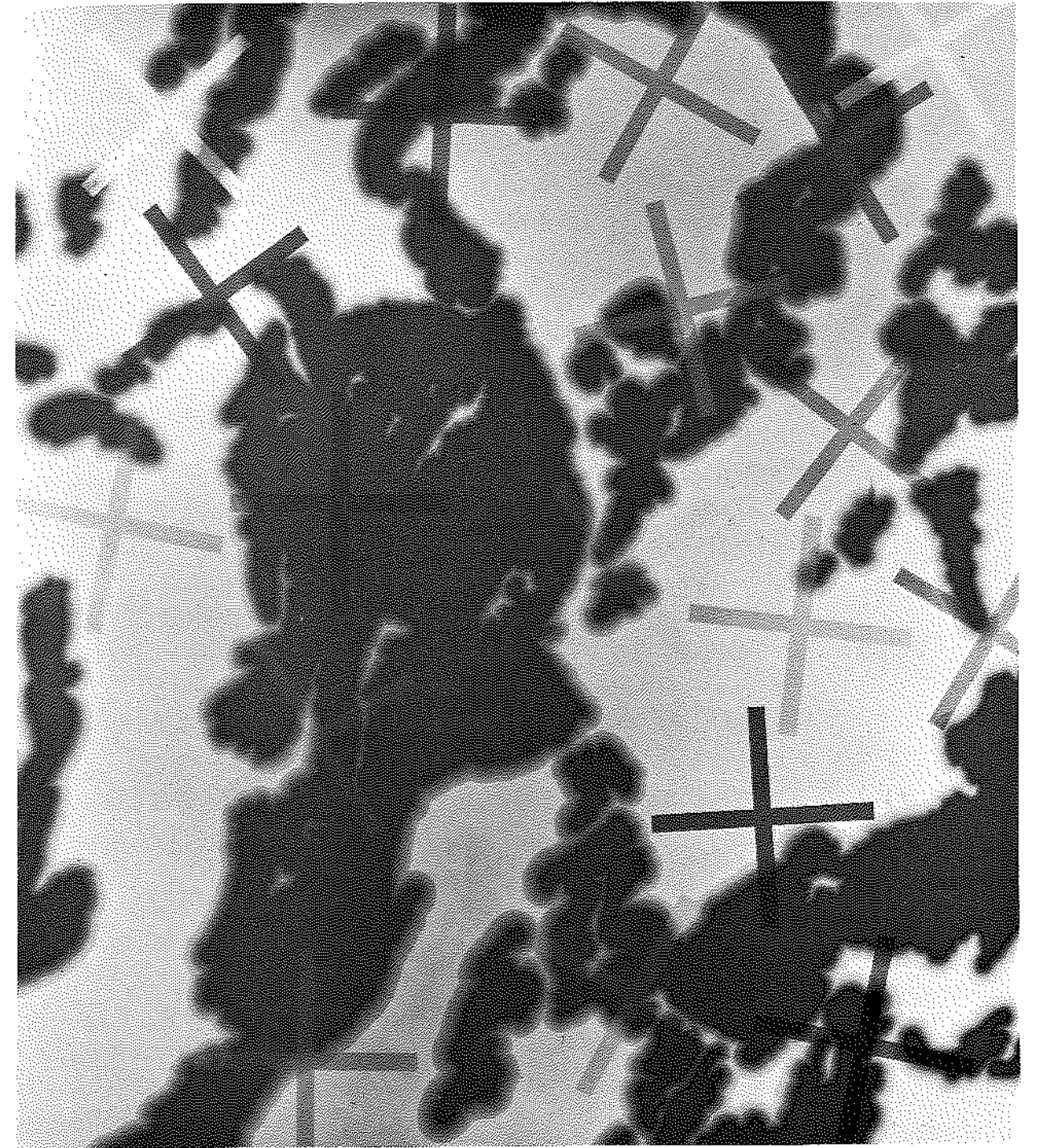
Arleen Schloss: Arleen's Dance, 1971 acrylic on canvas. 112 x 90.



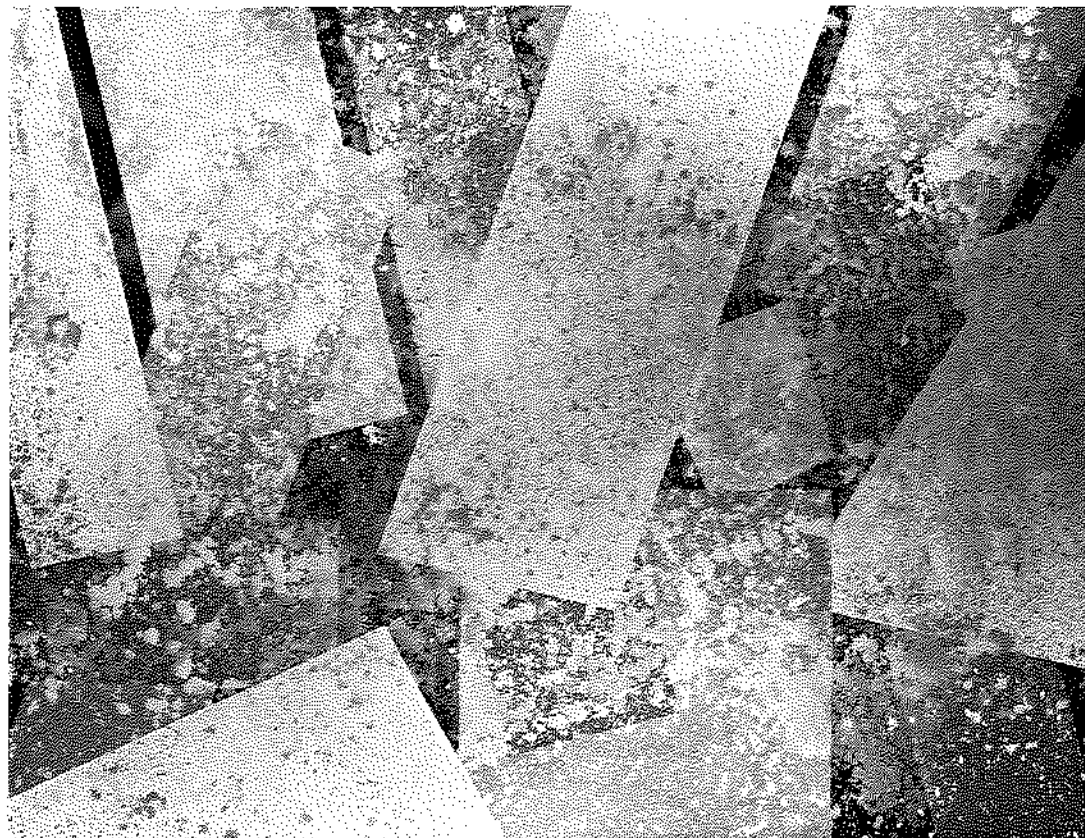
Stuart Shedletsky: Her Suits Sequence 13, 1971
acrylic on canvas. 62 x 62.



Robert Schecter: Black Painting #4, 1971
oil on canvas. 60 x 60.



John Schnell: Pull Tight Springs, 1971 acrylic on canvas. 90 x 81.



Gary Smith: Grey River Break-up, 1972
acrylic on canvas. 72 x 96.

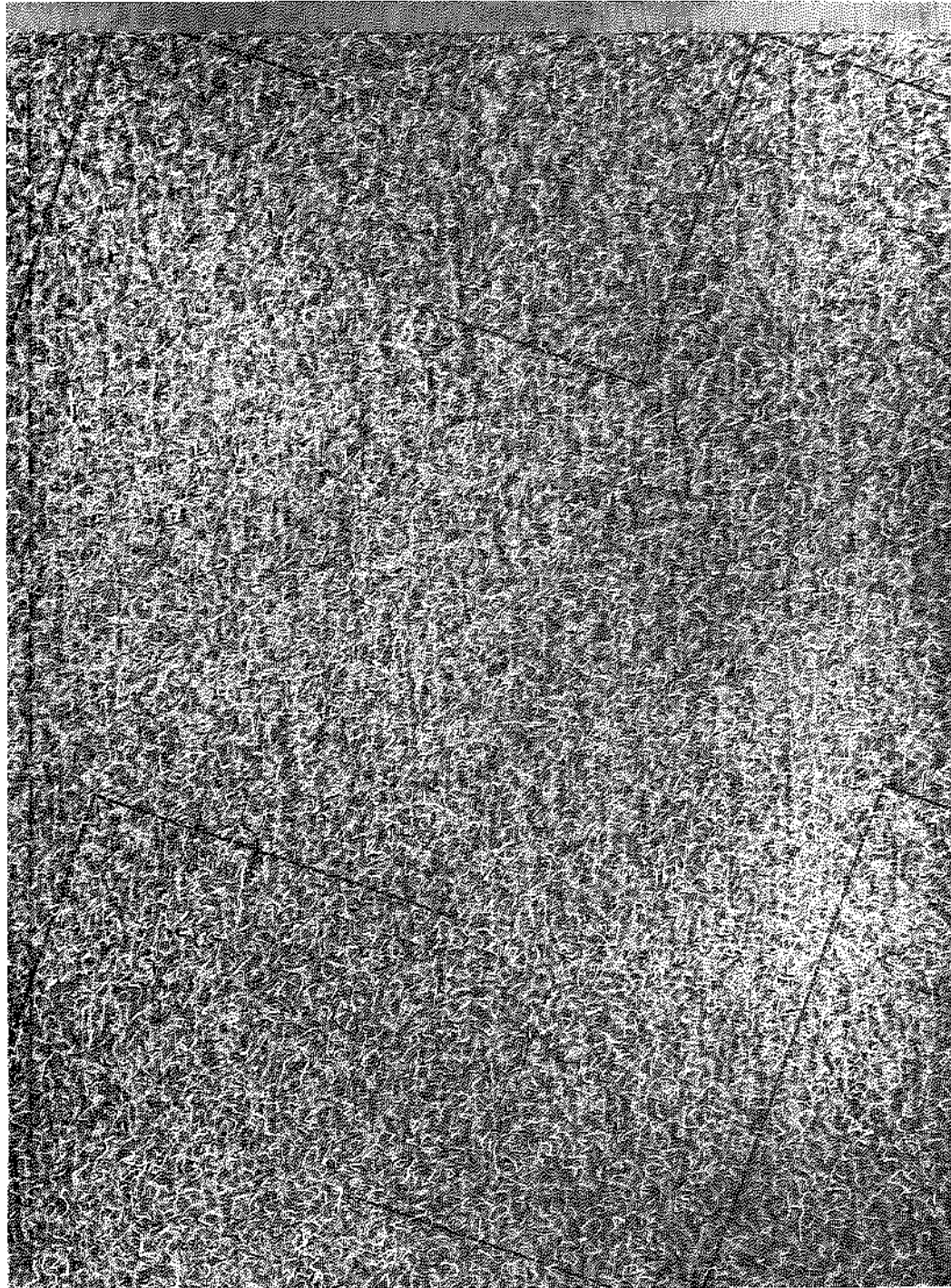


William Staples: Passing on the Right, 1971
oil on canvas. 56½ x 80.



Ted Stamm: Sugarbush, 1971 acrylic on canvas. 84 x 90.

Ted Stamm: On You, 1971 acrylic on canvas. 84 x 29. (not shown in catalog)



James A. Starrett: Untitled, 1971 acrylic on canvas. 93 x 69.

Gary Tenenbaum: Unruly Sun, 1971 acrylic on canvas. 84 x 84.



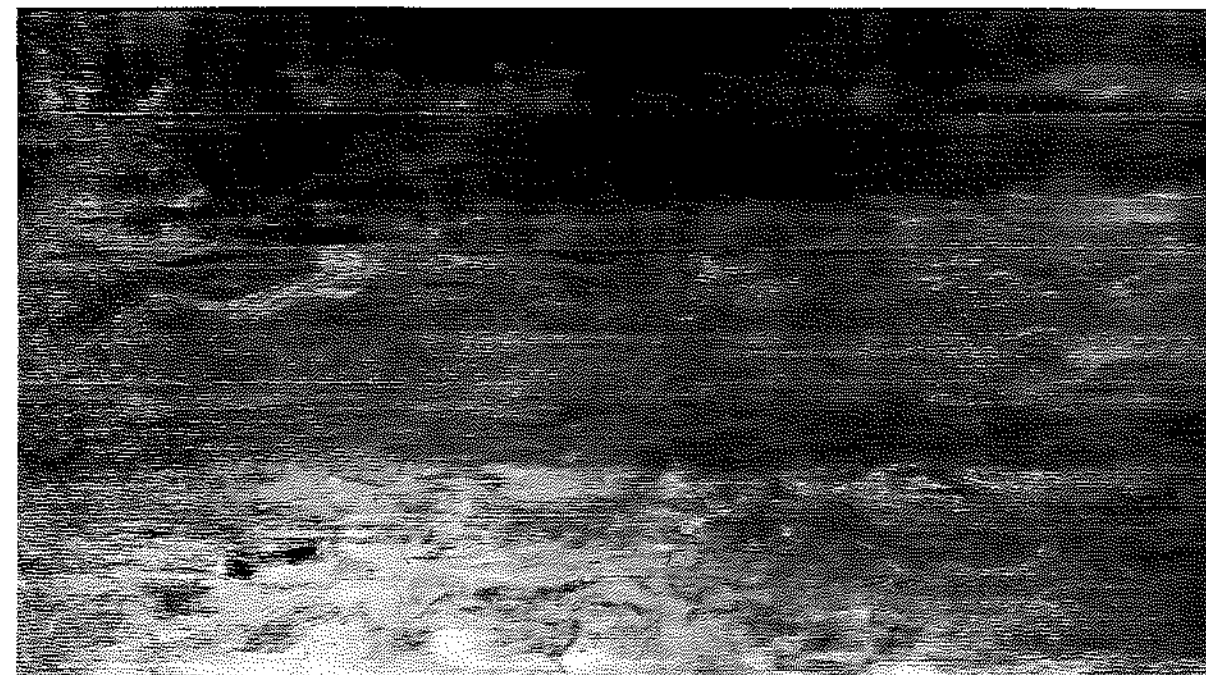


Joan Thorne: Untitled, 1971 acrylic on canvas. 93 x 68½.

Michael Torlen: Chapaqua, 1971
acrylic on canvas. 66 x 96.



Jack Whitten: Shadows, 1971 acrylic in canvas. 58 x 105.



The Artists:

DENNIS ASHBAUGH. born 1946.
51 West 9th Street, New York, N.Y.
260 2814

JAMES BERES. born 1942.
109 Mercer Street, New York, N.Y.
966 4188

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571 1429

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982 8163

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431 9464

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966 2997

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55 Leonard Street, New York, N.Y.
431 3896

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431 4528

TED STAMM. born 1944.
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226 1954

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c/o Frances Williams,
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674 2716

JAMES A. STARRETT. born 1937.
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982 8163

JOAN THORNE. born 1943.
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349 4988

MICHAEL TORLEN. born 1940.
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431 9467

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Ruth Dyer co-director
Jacqueline Moss curator of education
Noel Frackman lecturer
Martha Scott lecturer
Frank Shaw custodian

museum hours: saturday and sunday 2 to 5 p.m.
gallery tours: saturday at 2:30 and 3:30 p.m.
library hours: wednesday through friday 1 to 4 p.m.
 saturday and sunday 2 to 5 p.m.
museum office hours: wednesday through friday 10 to 4 p.m.
 saturday and sunday 2 to 5 p.m.

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