fourth annual

contemporary
temporary

reflections

1974-75

the aldrich museum of contemporary art
ridgefield, connecticut
fourth annual contemporary reflections 1974-1975

exhibition: april 27 through august 31, 1975

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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 distinguished 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 The last "Highlights" exhibition was held surveying the 1970-71 art season and has been replaced by the new annual spring and summer feature exhibition "Contemporary Reflections" representing a new approach to collecting and exhibiting, alternating with fall showings of selections from the museum collection.

From 1964 to 1975 the museum has presented thirty-one 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, Swann-Morse Hills, Harland 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 Bарт, Robert Gravenor, Alexander Liberman, Robert Morris, Anthony Pasiniano, Ambito Ponzodor and others have been installed as a permanent feature. During the spring of 1975 an important large scale garden sculpture by Forrest Myers will be installed, the generous gift of Lionel R. Bascom, a Trustee and Patron of the museum.

The Aldrich Museum building was constructed in 1785 by King and Dale, two lieutenant in the Revolutionary War. The building was nicknamed "Old Hundred" because it was used from 1732 to 1883—one hundred years— as a grocer and hardware store, and in the evenings served the township as a meeting place for discussions of local and national issues. In 1883, Grace King Ingalls, a descendant of Lt. King remodelled the building and it became her home. From 1909 to 1964 it served as the First Church of Christ Scientist.

The Aldrich Museum is sponsoring the Sobe Center for Visual Artists at 110-114 Prince Street in New York City.

The Center is comprised of a unique art-library and reading room for the exclusive use of artists and a special Exhibition Center at 114 Prince Street devoted to group exhibitions of artists without gallery representation. The Exhibition Center is free to the artists and no commission is charged for possible sales. It is open to the public, admission free, Wednesday through Friday from 1-5 p.m. and Saturdays from 11-5 p.m.

The museum is open to the public on Saturday and Sunday from 9 to 5 p.m. with an admission charge of $1 to adults (50c for students and children). Gallery talks on Saturdays at 2:30 and 3:30 are included in the price of admission. Group tours may be arranged during the week by appointment.

Museum Membership: $100 memberships are available in the Friends of the Aldrich Museum. Privileges include special preview openings with the artists, unlimited admission to the Aldrich Museum, receipt of all catalogs, announcements and invitations to the monthly group exhibition openings at the Sobe Center, including complimentary passes for the Artists’ Library.
Introduction

The Fourth Annual Contemporary Reflections Exhibition continues the innovative program of the Aldrich Museum for presenting recent works by new artists, selected directly from their studio. During the past four years, the museum program has steadily developed and many valuable contacts have been established between the artists represented and collectors and between a significant number of artists and galleries. To our knowledge, over twenty-five artists, shown in the Contemporary Reflections Annals, have already been given their first solo exhibition in a New York gallery and some have received a second showing.

A primary aim of the exhibition is to become an authentic reflection of contemporary trends as seen through the works of young talent or the emerging artists of any age who is making a fresh statement. It is also the aim of the Aldrich Museum to take a decisive step towards the encouragement of emerging artists by providing the opportunity for the public to see their work in a formal museum at a time when it may make an important difference in their careers. This aim has been expanded by the inauguration of a new program to give a selected number of artists New York City exposure for their work in a well-appointed exhibition space, sponsored by the Aldrich Museum.

Within the past year, since the museum announced the acquisition of a one-story building at 110 Prince Street and the ground floor of the adjacent building at 112-114 Prince Street, the development of the Soho Center for Visual Artists has initially taken place. The first stage was accomplished on February 11, 1974 when the Aldrich Museum opened the Artists' Library, a special adjunct of the Center for the exclusive use of working artists and as a pilot program for a unique art-library directly responsive to artists' interests and needs. On October 8, 1974 The Exhibition Center at 114 Prince Street presented its inaugural exhibition to the public, thus beginning a program of monthly group exhibitions of artists without gallery representation who are significantly developed and ready for wider recognition. The exhibition program of the Soho Center in New York is directly allied to the Contemporary Reflections program at the Aldrich Museum in Ridgefield, since all artists to be chosen for the Center will have been initially shown in one of the Contemporary Reflections exhibitions. Thus, from among the artists in this Fourth Annual who are represented by a single work, a selected number will be awarded the opportunity of showing between four and six of their most outstanding works in a group exhibition at the Soho Center some time in the near future.

We believe that the Contemporary Reflections exhibition activity has now become a fascinating and provocative focus for the artists presented and for our attendant public and that the coming year will be of exceptional interest. Already our program is gaining increasing recognition and we are convinced that it is performing a valid service. A base collection has been formed by the Aldrich Museum alighting from the first three Annals which we are expanding annually with selective new acquisitions. This collection is forming an important resource for loan exhibitions of new artists to other art institutions and is already fulfilling this function. Last year two New England museums featured loan exhibitions selected from the Contemporary Reflections exhibitions and for the next two years a major travelling exhibition of twenty-two paintings, also selected from the first three Annals, will be circulated nationally by the American Federation of Arts. Such an abundance of vital work was submitted this year that we regret that the limitations of space did not permit us to give the opportunity to all to an even greater number of artists who would have contributed importantly to the scope and quality of this annual survey.

Contemporary Reflections will continue as the annual spring exhibition at the Aldrich Museum.

Larry Aldrich
April 1975
Carol Alongs: Sand Pyramid, 1975  sand and vinyl, 36 x 72
Photo: The Booth Museum

Lois Baron: Green Warm-up Suit, 1974  oil on canvas, 42 x 72
Photo: Nathan Rebin, New York, N.Y.

Curt Barnes: Untitled, 1974  aluminum on canvas, 70 x 64

Rochelle Bass: Untitled (diagonal), 1973  wood, cotton rope, acrylic, 74 x 72
Aryle Bayer:  Untitled, 1974
oil on canvas, 64½ x 84

Bette A. Berger:  In the Beginning, 1974
acrylic on canvas, 68 x 84½

Ross Bleckner:  Abscess, 1974  acrylic on canvas, 85 x 66
Gordon Bruce:  
**Cold Self-portrait, 1974**
acrylic, xerography, found objects. 64½ x 73

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Fred Bult:  
**Nine Pines in the Catskills, 1974**
acrylic on canvas. 72 x 72

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Fred Brandes:  
**Green Dancer, 1974**  
bulletin color on canvas. 72 x 100
Susan M. Bush: Biomorphic Red, 1974
acrylic, linen, foam, 96 x 96

Steve Conley: Sip Sip Sip, 1973-74
acrylic on linen canvas, 50 x 50 (3 units)

Stoney Conley: Targets, 1974
plaster and pigment on plywood, 20 x 20 (6 units)

William DaLottle: Untitled, 1974
acrylic on canvas, 70 x 60
Carol Keefer Davidson: Jericho, 1975  neoprene cord, aluminium, nails, 74 x 94 x 14

Wendy Ward Ehlers: Three Inches Equals One Week of Laundry, 1973-74  dryer lint and acrylic. 8 pieces, 36 x 12 x 11

Photo: The Artisti Museum
Peter Fiacco: Untitled, 1974 acrylic on canvas. 72 x 64

Marly Greenbaum: Book Collection, 1974-75 mixed media

George Giusti: Explorer V, 1975 stainless steel. 117 x 16 (diameter of column)
Maxwell Gimbliett: Crossover 32, 1973-74 acrylic on canvas. 72 x 84½

Michele Grillo: Self-portrait, 1974 oil and pencil on canvas. 72 x 44

Fred Gutzeit: Composition with Reflection, 1973-74 acrylic on canvas. 72 x 120
Hisa Hanafusa: 7th Avenue, 1974  
Oil on canvas, 96 x 73½

Photo: Courtesy of the artist

Lawren Hanover:  
Two in the Afternoon, 1974  
Acrylic on canvas, 45⅞ x 76¼

Don Hazlitt: Untitled, 1974  
Latex, chalk, glitter on paper, 84 x 84⅛

Photo: Courtesy of the artist
Scott Kahn:  *Three*, 1974  acrylic on canvas, 96 x 96

Robert Kane:  *Stargate*, 1974  enamel on gessoed canvas, 96 x 78

Diane Kaiser:  *Battalion*, 1974  terra cotta, 3 x 93 x 96
Margal Kramer: Cadmium Orange over Cobalt Blue, 1974
synthetic polymer on canvas. 100 x 76

Barbara Joy Levine: Untitled, 1974
acrylic on canvas. 48 x 90

Inverna Lockpez: Untitled, 1975
pencil and board. 96 x 180
Patricia Lay: Untitled (floor piece), 1974  
Fired clay, sand, rock, raw clay, water. 77 1/2 x 82

Photo: The Albright Museum

Russell F. Lewis: Untitled, 1973  
Acrylic on canvas. 72 x 40

Photo: The Albright Museum

Pedro Lujan: Directions, 1974  
Cedar, rope, paint. 84 x 60 x 14

Photo: The Albright Museum
Sam Ogden, Jr: Interlocking Cubes, 1974
painted steel. 39 x 52 x 18

James Norman: Untitled, 1974 acrylic on canvas. 60 x 36
Earl Powell:  *Summer Street Electric #37, 1974*  acrylic on canvas, 50 x 90

Richard Pugliese:  *Otsquago IV 1974*  acrylic on canvas, 76 (diometer)

Tomaso Puliafito:  *Untitled #2, 1975*  paper and hologra, 96 x 96
Tony Robbin: *No Title*, 1974  acrylic on canvas. 54 x 70

David Reed:  64, 1974  oil, wax and acrylic on canvas. 76 x 56

Kate Rehek:  *Fragments #45*, 1974  crushed chalk and acrylic on canvas. 82 x 71
Mark Saltz:  
*Untitled, 1974*

rhoplex, raw pigment on canvas. 72 x 93

Charles J. Seplowin:  
*Rigid-Flexible, 1974*

pex/grass and rubber. 48 x 36 x 4

Susan Smith:  
*Pink Wall, 1974*

acrylic and pastel on foamcore board. 96 x 96
Lucy Sellick: Unfinished needlepoint, 1974
oil on canvas. 46 x 56

Lesley Schiff: Water, 1974
oil on canvas. 72 x 96

David F. Stephens: Ijo, 1973-74 acrylic on canvas. 72 x 120
Robert Straight: Untitled, 1974  acrylic and cheesecloth, 84 x 84

Joseph P. Stephens: Untitled, 1974
acrylic on canvas, 69 1/2 x 42

John M. Thompson: Ruthie, 1974  acrylic on wood, 48 x 48
Kay WalkingStick: (Apron Series, 1974)
acrylic on canvas.

Susan Tunick: Road to Austin, 1974 acrylic on canvas, 61 x 48
Photo: Courtesy of the artist

A Sensual Sensation, 1974 42 x 48

April Apron, 1974 40 x 48

Apron Agitato, 1974 42 x 48

Walti Weissman: Rigger, 1974
wood, rope, metal, 65 x 36 x 36

Photo: The Aldrich Museum

Photo: Courtesy of the artist
The Artists:

CAROL ALONGE. born N.Y.C. 1943
39 Walker Street, New York NY 10013
212 226 0047

ALLEN ATWELL. born Pennsylvania 1925
432 N. Tioga Street, Ithaca NY 14850
607 273 3253

CURT BARNES. born California 1943
114 West Houston Street, New York NY 10012
212 254 7065

LOIS BARON. born Illinois 1935
38 East 21st Street, New York NY 10010
212 922 0500

ROCHELLE BASS. born Illinois 1948
98 Maiden Lane, New York NY 10036
212 226 1033

ARLYNE BAYER. born Washington D.C. 1949
2104 Canton Avenue, Brooklyn NY 11226
212 469 7264

BETTE A. BERGER. born N.Y.C. 1938
103 Reade Street, New York NY 10013
212 962 0227

ROSS BLECKNER. born New York 1949
77 White Street, New York NY 10013
212 964 1489

FRED BRANDENBURG. born Brooklyn, NY 1944
156 Bowery, New York NY 10012
212 925 5924

GORDON BRUCE. born Canada 1947
45 West Lane, Ridgefield CT 06877
203 456 7902

FRED BULL. born New York 1942
140 Grand Street, New York NY 10013
212 925 6594

SUSAN BUSH. born Connecticut 1948
320 Farm Lane, Westwood MA 02090
617 209 0372

STEVE CONLEY. born N.Y.C. 1957
84 Forsyth Street, New York NY 10002
212 628 0508 or 212 882 0659

STONEY CONLEY. born Georgia 1950
655 Atlantic Avenue, Boston MA 02111

CAROL KREGER. born Michigan 1931
21 Glenwood Road, W. Hartford CT 06107
203 561 3513

WILLIAM DELOTTI. born Connecticut 1942
P.O. Box 252, Eastford CT 06027
203 974 9169

WENDY WARD EHLERS. born Connecticut 1929
17 Elm Sea Lane, Paddoam Manor NY, 11030
516 767 5196

PETER FLACCUS. born Montana 1947
16 Crosby Street, New York NY 10013
212 966 2489

MAXWELL GIBB. born New Zealand 1905
231 Bowery, New York NY 10002
212 674 5746

GEORGE GIUSTI. born Italy
20 Calabria Road, West Redding CT 06896
203 838 3330

MARTY GREENBAUM. born N.Y.C. 1934
99 Maiden Lane, New York NY 10038
212 925 1039

MICHELA GRIFFO. born New York 1946
36 Gramercy Park East, New York NY 10003
212 264 5347

James Zver: Rod Thrust, 1974 acrylic and photo silk screen. 67 x 93