young artists

from the collection of

charles cowles
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exhibition: september 28 through december 14, 1969
museum hours: saturday and sunday from 2 to 5 p.m.
gallery tours: saturday at 2:30 and 3:30 p.m.
History of The Aldrich Museum

The Aldrich Museum of Contemporary Art is located in a post-revolutionary mansion on Main Street in Ridgefield, Connecticut. The building was completely renovated in 1964 by Mr. and Mrs. Larry Aldrich to provide a country museum for the exhibition of contemporary art, and to house the Aldrich collection of art. The first exhibition opened in October 1964, and since then four exhibitions have been held each year.

The Aldrich Museum building was built in 1783 by King and Dole, two lieutenants in the Revolutionary War. The building is 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 townpeople as a meeting place for discussions of local and national issues.

In 1932, Grace King Ingersoll, a descendant of Lt. King, remodeled the building and it became her home. In 1929, it became the First Church of Christ, Scientist, Ridgefield, Connecticut. Extensive alterations were made in the summer and fall of 1954 by the Aldrich to convert the interior of the building into a contemporary museum while preserving the historical exterior features of the old landmark. Seminars on the history of contemporary art are held throughout the year. Guided tours through the galleries are conducted on Saturdays at 2:30 and 3:30 p.m., and by appointment for schools and groups. The contemporary art reference library is open on Wednesday through Friday from 1 to 4 p.m., and during the regular museum hours on Saturday and Sunday from 2 to 5 p.m. A library of catalogs of one-man shows from the U.S. and abroad for the past five years is available 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. Membership forms are available at the museum.

INTRODUCTION

When the museum opened in October 1964, it was dedicated to the exhibition of the most recent developments in contemporary art. The museum strives to maintain the highest quality in its exhibitions, and I am therefore, extremely pleased this fall to show — Young Artists from the collection of Charles Cowles.

Charles Cowles, the publisher of ARTFORUM, has assembled a vibrant and dynamic collection of art. I am pleased that it includes several important young California artists that we have not exhibited previously. The Cowles collection is dramatic, daring, innovative, experimental, sensitive, and unconventional. It is very much of today, and often exquisitely beautiful.

Charles Cowles is dedicated to the advancement of American Art with emphasis on young painters and sculptors. His involvement is complete, his commitment absolutely. His contribution in assembling this show was essential. He not only selected the works to be exhibited, but also designed their installation in the galleries.

We have enjoyed working together, and hope you will enjoy the exhibition, too.

Larry Aldrich
September 1968
STATEMENT

I started collecting when I was 16, buying works of art out of my allowance and my first earnings. Of necessity the purchases were modest. Among the works were lithographs by such modern masters as Cézanne, Picasso and Braque. At that point I was primarily influenced by the collection of my parents. I was also affected by the public and private collections which I visited around New York—particularly the Museum of Modern Art.

In 1969 I went to Stanford. The experience of being on the West Coast was critical in my development. Little by little I discovered that the people who were interesting to me were the people connected with the world of art and I began to spend a great deal of time with dealers, artists and critics.

In the early 60's I became a friend of Nicholas Wilder who was championing the most radical and important artists. In 1964, after some hesitation, I bought my first contemporary works—a sculpture by Robert Hudson and a painting by Tom Holland.

About that time I became active in ARTFORUM. Shortly after I became the magazine's publisher, it moved to Los Angeles where my interest in the arts continued to expand. At the end of two years it became apparent that if ARTFORUM were to continue as the critical review of American art it would have to move to New York. This relocation once again broadened the scope of my collection.

During this period certain things about collecting became clearer to me. Art collecting is a personal experience. The eye is trained by constant exposure. Personal standards must prevail, often over professional advice. Yet no serious collection can be formed without the assistance and knowledge of first rate dealers and museum personnel. Their knowledge is invaluable.

The big problem is selectivity. Collectors result from a collector's need to collect. This compulsiveness is in constant battle with the need for selectivity. The balance between these two struggling forces provides the collection with its unique character.

Art takes all forms. All are valid. Everything has to be approached with an open mind. It is not necessary to like a work of art on first seeing it—or even for that matter. Works of art are about certain experiences which may or may not be "pleasant". I am primarily interested in contemporary art because it is there that I discovered the most intense expression of such experiences.

Charles Cowles
all dimensions are given in inches, height precedes width

ARLO ACTON
born 1933.
wood and metal. 42 x 26 1/2.

PETER ALEXANDER
born 1939.
polyester resin. 7 1/2 x 7 13/16 x 7 1/2.

JOHN ALTON
1925-1969.
ink and pastel on paper. 60 x 40.

EDWARD AVEDISIAN
born 1936
acrylic on canvas. 66 x 66.
acrylic on canvas. 67 x 102.

DARBY BANNARD
born 1934.

BILLY AL BENGSTON
born 1934.
polyurethane lacquer on aluminum. 60 x 58.

DAVID BRADSHAW
born 1946.
lacquer and paint on unstretched canvas. 51 1/2 x 83 1/2.

DAVID BUDD
born 1923.
oil on canvas.
JAMES DINE
born 1935.
charcoal and watercolor on paper. 18 x 24.

RICHARD DIEBENKORN
born 1922.
lithograph, printer’s proof. 22 x 16.
lithograph in color, printer’s proof. 26 x 19⅛.

RON DAVIS
born 1937.
serigraph 3/16, 21⅛ x 22⅛.
acrylic on shaped canvas. 78 x 110.
polyester and fiberglass. 51 x 140.
ink on acetate. 10½ x 18½.
paint on plastic. 8½ x 20.

LLYN FOUKES
born 1934.
oil on canvas. 18 x 18.
oil on paper. 14 x 17.
oil on canvas. 68¼ x 64¼.
JOE GOODE
born 1937.
   oil on canvas with bottle. 66 1/2 x 67.
   oil on masonite. 23 1/4 x 23 1/4.
27. The Most of It. 1963.
   oil on masonite. 23 1/4 x 23 1/4.
   oil on canvas. 35 1/2 x 35 1/2.
   pencil on paper. 19 1/2 x 25.

ROBERT GRAHAM
born 1938.
    (plexiglass, wood, wax and other things).

NIGEL HALL
born 1946.
    wood. 24 x 24 x 96.

PHILLIP HEFFERTON
born 1933.
    oil on canvas. 89 1/2 x 64 1/2.

TOM HOLLAND
born 1938.
    mixed media. 73 x 57 x 29.
34. Feather River. 1966.
    oil and acrylic on canvas. 56 1/2 x 64 1/4.
ROBERT HUDSON
born 1938.
painted steel. 55 x 51 x 16.

ROBERT IRWIN
born 1928.
oil on canvas. 66 x 65.

GARY KUEHN
born 1939.
painted wood, fiberglass, steel rods and bolts. 15 x 62 x 27.

STANLEY LANDSMAN
born 1930.
acrylic on canvas. 50 x 50.

RONNIE LANDFIELD
born 1947.
40. Untitled. 1968.
acrylic on canvas. 72 x 103.
AGNES MARTIN
born 1921.
acrylic and pencil on canvas. 72 x 72.

JOHN McCracken
born 1934.
42. Untitled, (blue planks), 1967.
wood, fiberglass and enamel. 95 x 111½ x 1.

ED MOSES
born 1926.
43. Artrorum Paste-up, 1967.
drawing on Artrorum production paper,
graphite and colored pencil. 13¾ x 16½.

CLARK MURRAY
born 1937.
44. Purple Wedge, 1966.
lacquer on steel. 109 x 36.

TANYA NEUFELD
born 1940.
45. Untitled. (Geometry Problem), 1967.
oil on canvas. 60 x 64.

DAVID NOVROS
born 1941.
46. 6:32, (six shaped canvases), 1966.
vinyl lacquer on canvas. 72 x 103½.
PHILIP PEARLSTEIN
born 1924.

47. Male and Female Reclining on Tan Drape. 1965.
oil on canvas, 22 x 26½.

WILLIAM PETTET
born 1942.

acrylic on canvas. 70½ x 70½.

acrylic on canvas. 88½ x 120.

DAVID PRENTICE
born 1945.

acrylic on canvas. 83 x 141 (five panels).

KEN PRICE
born 1935.

51. Cup. 1968.
glazed ceramic. 2½ x 5 x 2½.

52. Pill and Bottle. 1963.
glazed ceramic and bottle ½ x 2½ x ½.

glazed ceramic and bottle. 1½ x 2 x ½.

fired and painted clay with stand. 8 x 13½ x 10½.

MEL RAMOS
born 1935.

oil on canvas. 41 x 41.

PETER REGINATO
born 1945.

56. Five Sculptures. 1968.
metal, size variable as arranged.

57. Untitled. 1968.
ED RUSHA
born 1937.
pencil on paper. 15 1/4 x 23 1/2.
oil on canvas. 28 x 30.
60. Honk. 1964.
pencil on paper. 15 1/2 x 23 1/2.
pencil on paper. 15 1/4 x 23 1/2.
oil on canvas. 72 x 67.
lithograph 37/50. 26 x 40 1/2.
64. Standard Station in Flames. 1969.
oil on canvas. 20 1/2 x 39.
65. 20th Century Fox. 1963.
oil on canvas. 67 x 98.

LARRY STANTON
born 1947.
pen and chalk on paper. 18 x 24.

LEWIS STEIN
born 1947.
oil on canvas. 60 x 144.

FRANK STELLA
born 1938.
lithograph 49/98. 26 x 32.
lithograph 49/92. 26 x 32.
WAYNE THIEBAUD
born 1920.
oil on canvas. 9 15/16 x 14.

RICHARD TUTTLE
born 1945.
72. Untitled. 1968.
dyed canvas. 54 diameter.

DE WAIN VALENTINE
born 1936.
73. Untitled. 1967.
silkscreen. 11 x 5.5

H. C. WESTERMANN
born 1922.
74. Oil Can. 1964.
mixed media: oil can, rope, wood.
23 x 10 x 10.

WILLIAM T. WILLIAMS
born 1946.
75. Untitled. 1968.
acrylic on canvas. 84 x 168.

PETER YOUNG
born 1940.
76. Star Painting Number 2. 1967.
sand on canvas. 69 x 100.
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