

**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 townspeople as a meeting place for discussions of local and national issues.

In 1883, Grace King Ingersoll, a descendent 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 1964 by the Aldrichs 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 absolute. 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 1969

## STATEMENT

I started collecting when I was 18, 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 Cezanne, 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 1959 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. Collections 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 ever 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



Photo by Andrea Loomis, Consolidated Diamond Mind, Ltd.

YOUNG ARTISTS FROM THE COLLECTION OF CHARLES COWLES

all dimensions are given in inches, height precedes width

ARLO ACTON

born 1933.

1. Pop Off. 1963.  
wood and metal. 42 x 26½.

PETER ALEXANDER

born 1939.

2. Untitled (wedge). 1968.  
polyester resin. 7½ x 7 13/16 x 7½.

JOHN ALTOON

1925-1969.

3. Hyperion Lady and E.B. 1963.  
ink and pastel on paper. 60 x 40.

EDWARD AVEDISIAN

born 1936

4. Flying Luck. 1965.  
acrylic on canvas. 66 x 66.
5. Untitled. 1969.  
acrylic on canvas. 67 x 102.

DARBY BANNARD

born 1934.

6. Yellow Rose. 1965.

BILLY AL BENGSTON

born 1934.

7. Angel and the Badman. 1967.  
polyurethane lacquer on aluminum. 60 x 58.

DAVID BRADSHAW

born 1946.

8. Untitled. 1968-69.  
lacquer and paint on unstretched canvas. 51½ x 83½.

DAVID BUDD

born 1923.

9. Untitled. 1968.  
oil on canvas.





3.

Photo by Frank J. Thomas

**JAMES DINE**

born 1935.

14. **Four Ties.** 1961.  
charcoal and watercolor on paper. 18 x 24.

**RICHARD DIEBENKORN**

born 1922.

15. **Reclining Nude.** 1962.  
lithograph, printer's proof. 22 x 16.
16. **Reclining Nude.** 1962.  
lithograph in color, printer's proof. 26 x 19½.

**RON DAVIS**

born 1937.

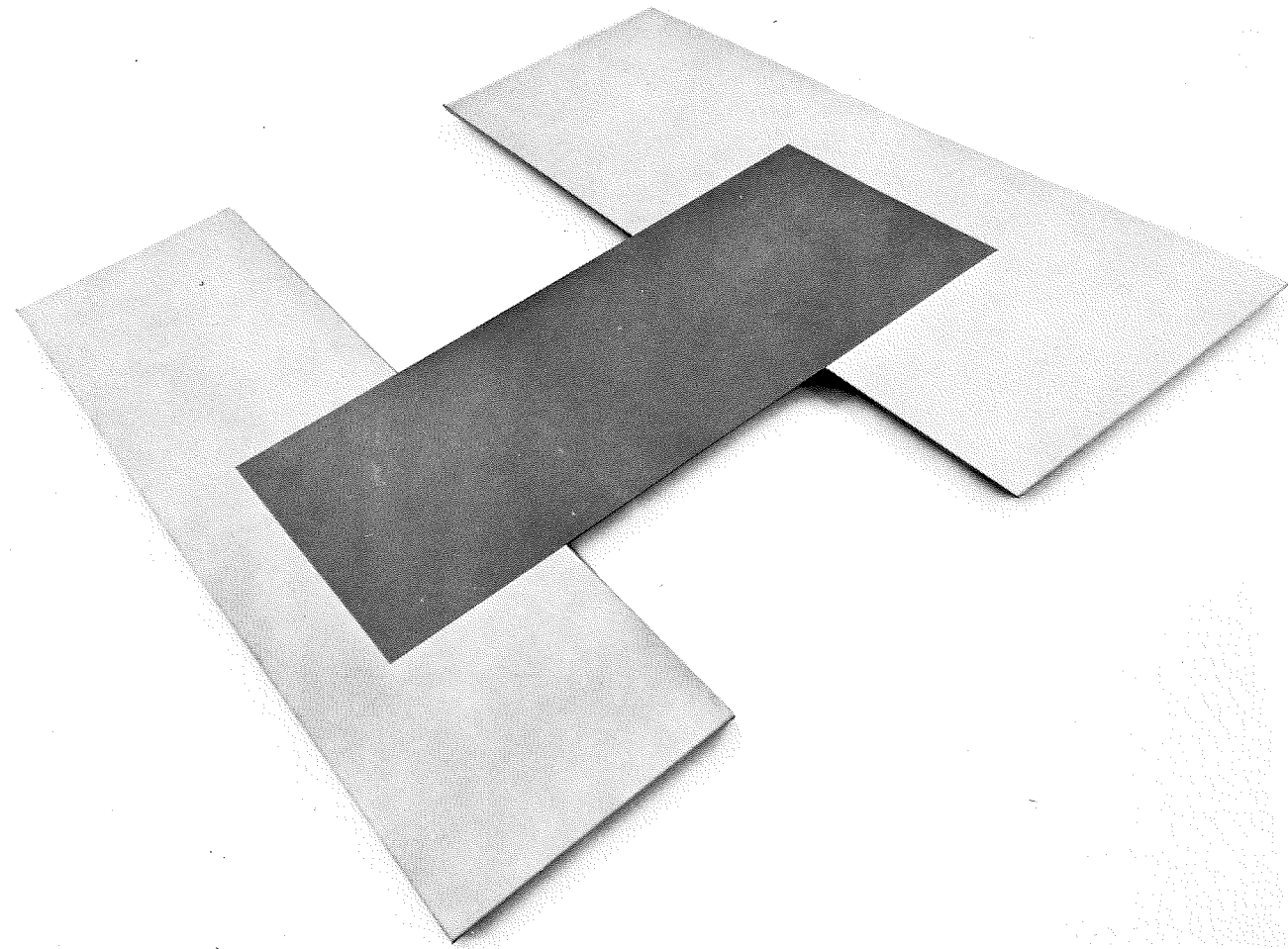
17. **Black Trapezoid.** 1965.  
serigraph 2/16. 21¼ x 22¼.
18. **Silver Skew.** 1966.  
acrylic on shaped canvas. 78 x 110.
19. **Silver Slab.** 1969.  
polyester and fiberglass. 51 x 140.
20. **12 A.** 1967.  
ink on acetate. 10⅞ x 18¾.
21. **Untitled.** 1967.  
paint on plastic. 8½ x 20.

**LLYN FOULKES**

born 1934.

22. **Honda Point.** 1964.  
oil on canvas. 18 x 18.
23. **Landscape.** 1964.  
oil on paper. 14 x 17.
24. **Postcard.** 1964.  
oil on canvas. 68¾ x 64⅞.

17.



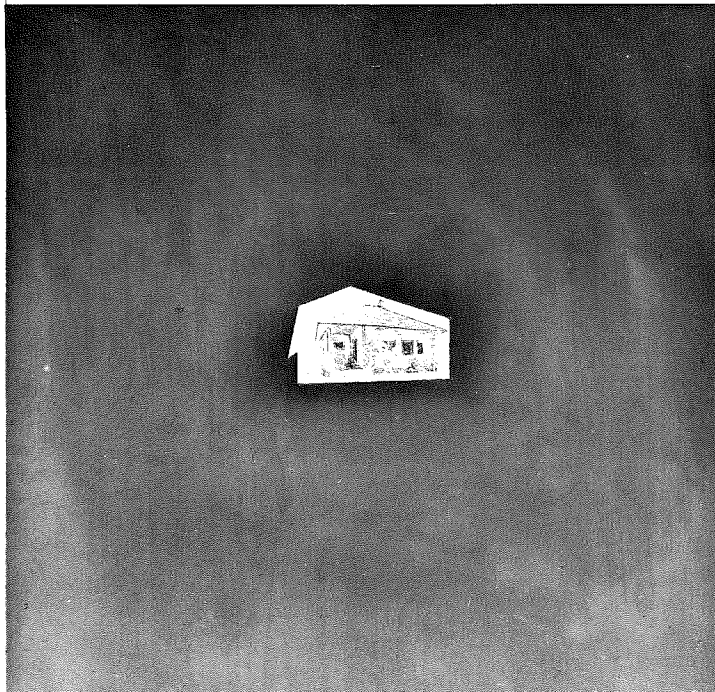


Photo courtesy of Rolf Nelson Gallery

27.

**JOE GOODE**

born 1937.

- 25. Canoga Park. (Milk bottle painting). 1962.  
oil on canvas with bottle. 66¾ x 67.
- 26. Home is Where You Hang Your Coat. 1963.  
oil on masonite. 23¾ x 23¾.
- 27. The Most of It. 1963.  
oil on masonite. 23¾ x 23¾.
- 28. Untitled. (Blue Window Painting). 1965.  
oil on canvas. 35½ x 35½.
- 29. Untitled. (Unmade Bed). 1967.  
pencil on paper. 19½ x 25.

**ROBERT GRAHAM**

born 1938.

- 30. Untitled. (Boy and Girl). 1968.  
(plexiglass, wood, wax and other things).

**NIGEL HALL**

born 1946.

- 31. Untitled. 1968.  
wood. 24 x 24 x 96.

**PHILLIP HEFFERTON**

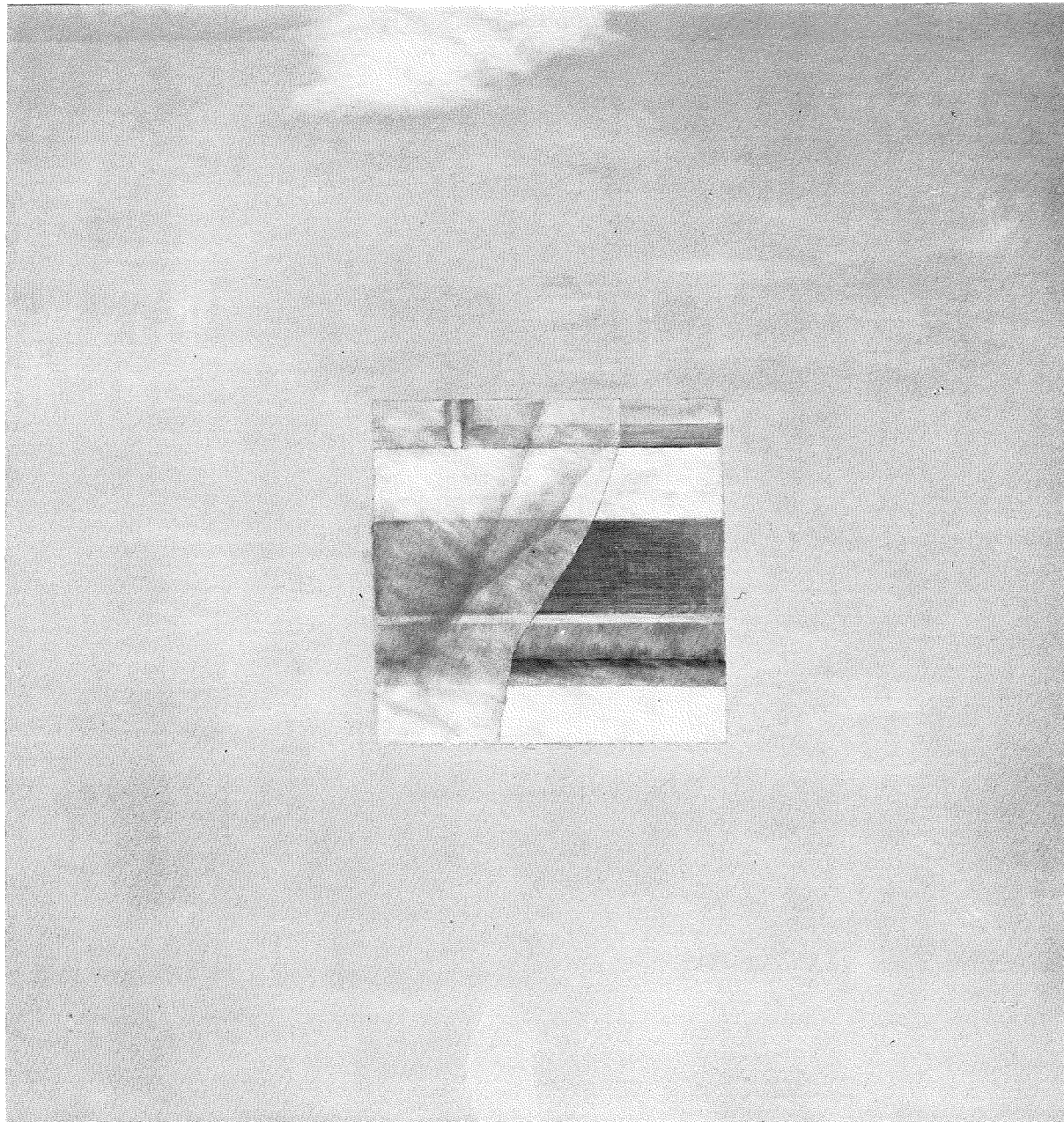
born 1933.

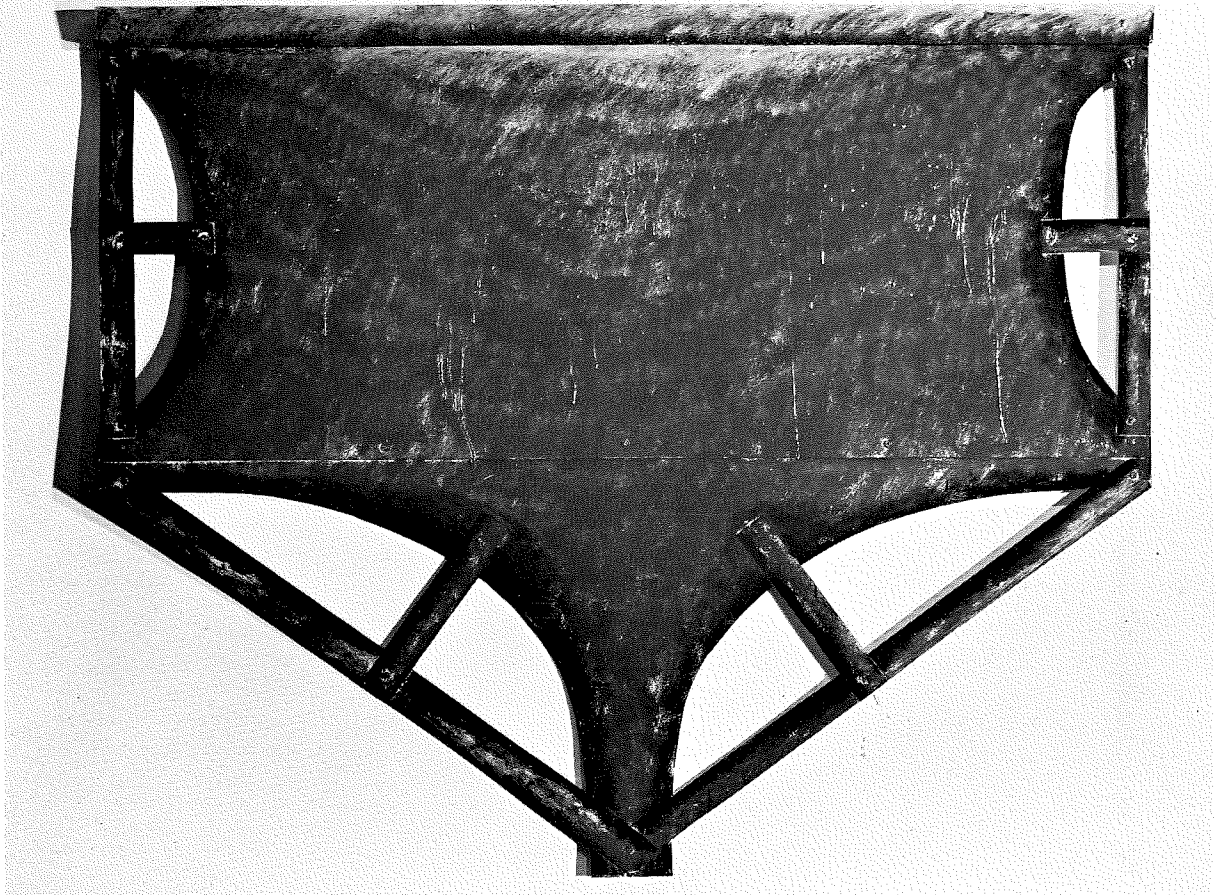
- 32. Self Portrait. 1963.  
oil on canvas. 89¼ x 64¼.

**TOM HOLLAND**

born 1936.

- 33. Blue Thought. c. 1966.  
mixed media. 73 x 57 x 29.
- 34. Feather River. 1966.  
oil and acrylic on canvas. 56¼ x 64¼.
- 35. Untitled. (blue). 1968.

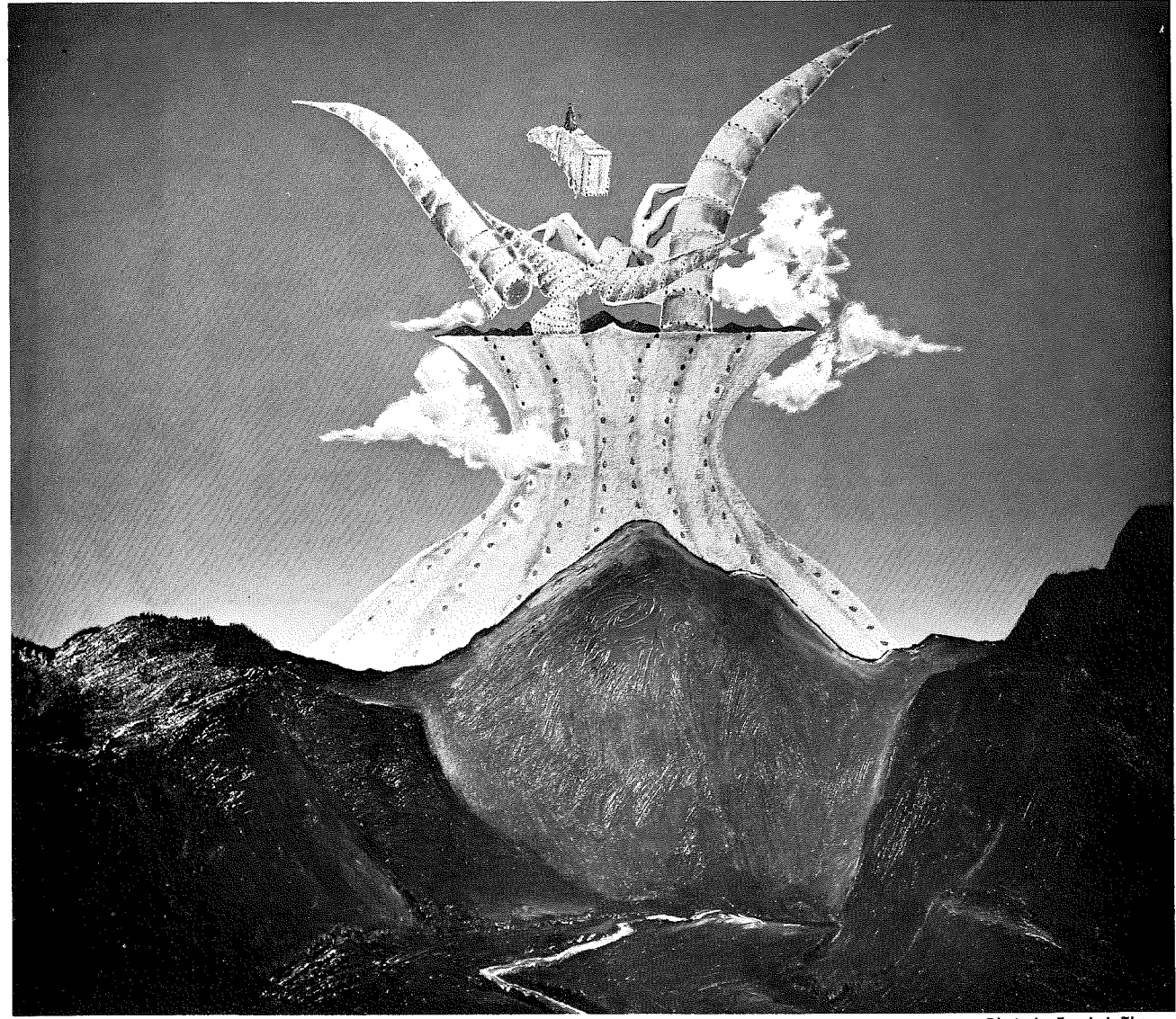




35.

*Photo by Frank J. Thomas*

34.





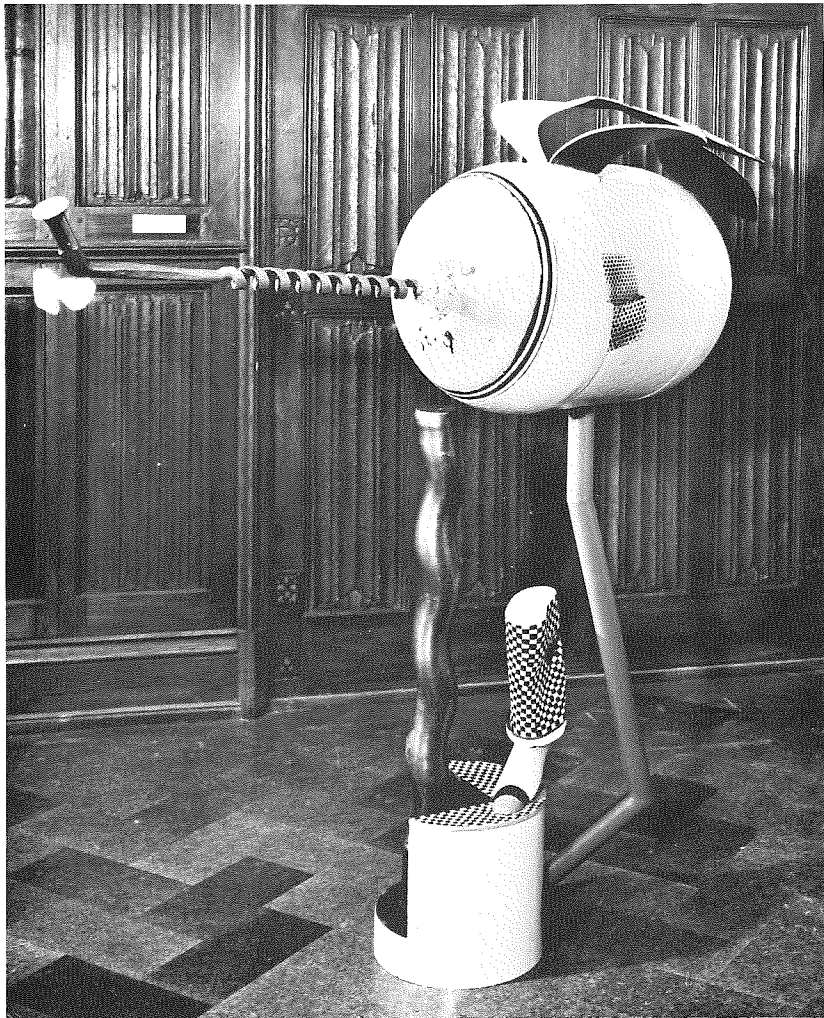


Photo by Frank J. Thomas

36. **ROBERT HUDSON**  
born 1938.  
**Fat Knot. 1964.**  
painted steel. 55 x 51 x 16.

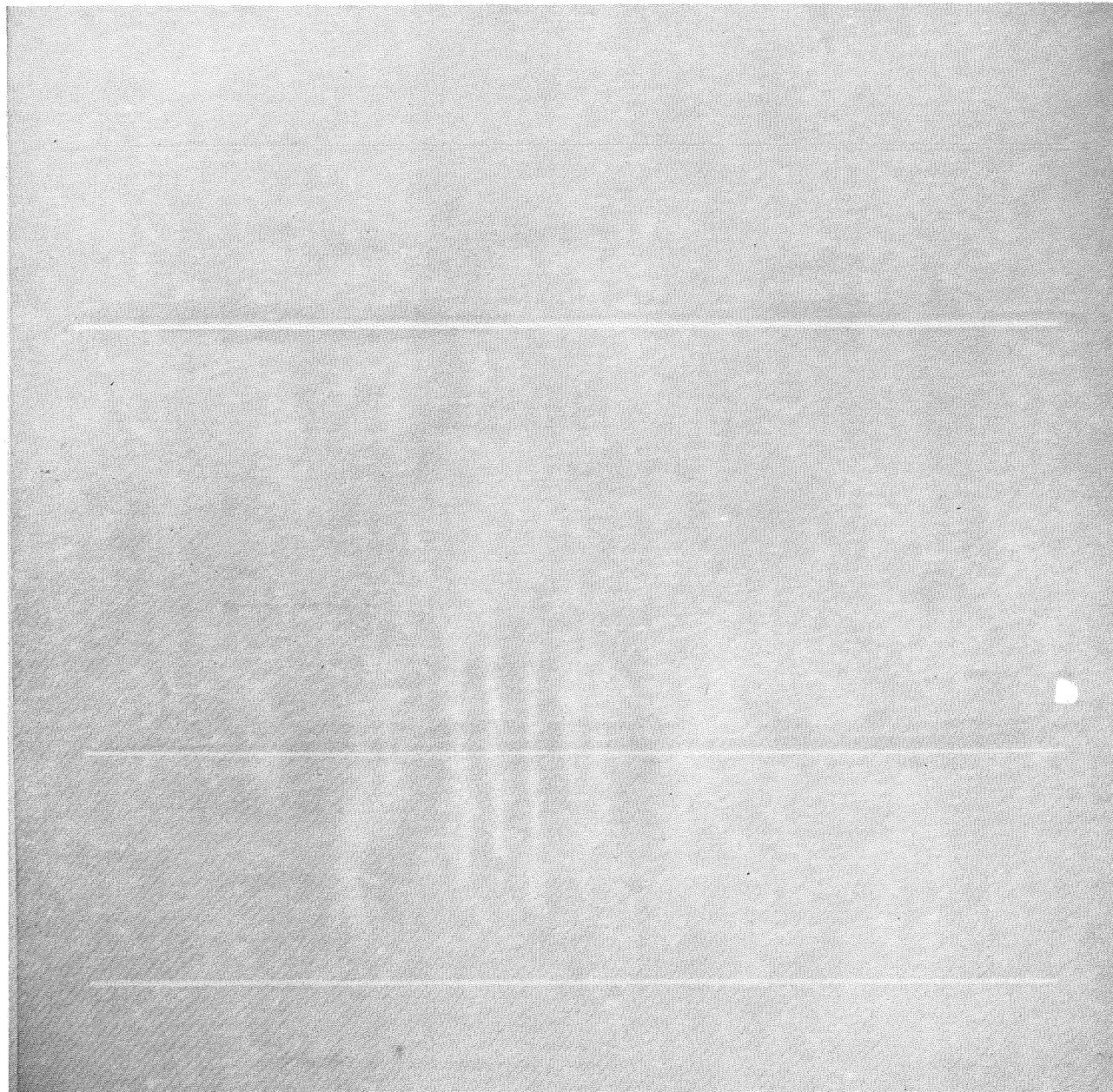
37. **ROBERT IRWIN**  
born 1928.  
**A Way Out West. 1963.**  
oil on canvas. 66 x 65.

38. **GARY KUEHN**  
born 1939.  
**Untitled. (four cubes). 1966.**  
painted wood, fiberglass, steel  
rods and bolts. 15 x 62 x 27.

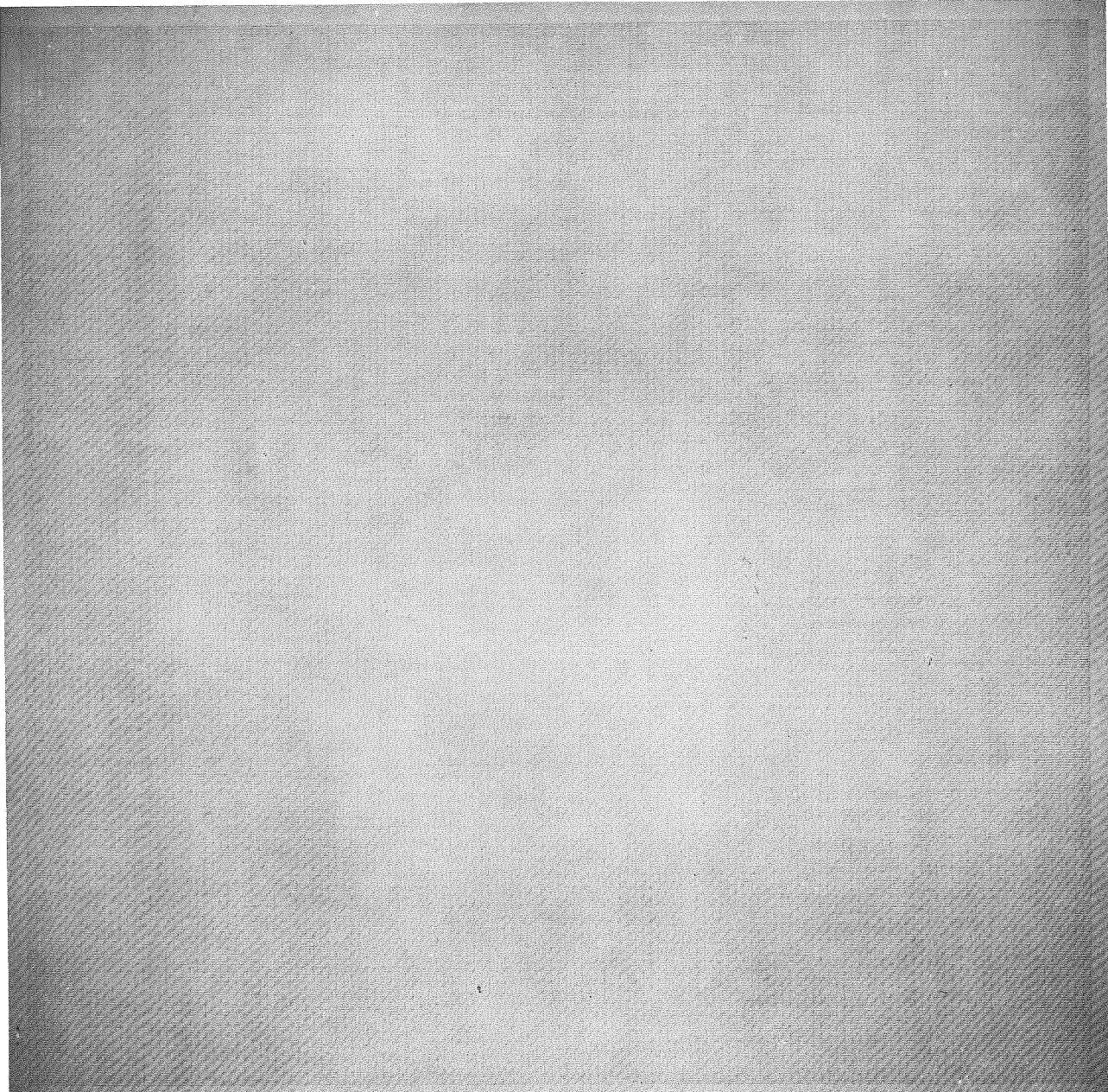
39. **STANLEY LANDSMAN**  
born 1930.  
**The Kiss. 1965.**  
acrylic on canvas. 50 x 50.

40. **RONNIE LANDFIELD**  
born 1947.  
**Untitled. 1968.**  
acrylic on canvas. 70 x 100.

37.







**PHILIP PEARLSTEIN**

born 1924.

47. Male and Female Reclining on Tan Drape. 1965.  
oil on canvas. 22 x 28½.

**WILLIAM PETTET**

born 1942.

48. Greyhound. 1966.  
acrylic on canvas. 70¾ x 70¾.  
49. Untitled. 1968.  
acrylic on canvas. 88½ x 120.

**DAVID PRENTICE**

born 1945.

50. Untitled. 1967.  
acrylic on canvas. 83 x 141 (five panels).

**KEN PRICE**

born 1935.

51. Cup. 1968.  
glazed ceramic. 2¾ x 5 x 2⅞.  
52. Pill and Bottle. 1963.  
glazed ceramic and bottle ¾ x 2⅞ x ½.  
53. Pill and Bottle. 1963.  
glazed ceramic and bottle. 1⅞ x 2 x ½.  
54. Specimen 1616.07. 1965.  
fired and painted clay with stand. 8 x 13¾ x 10¾.

**MEL RAMOS**

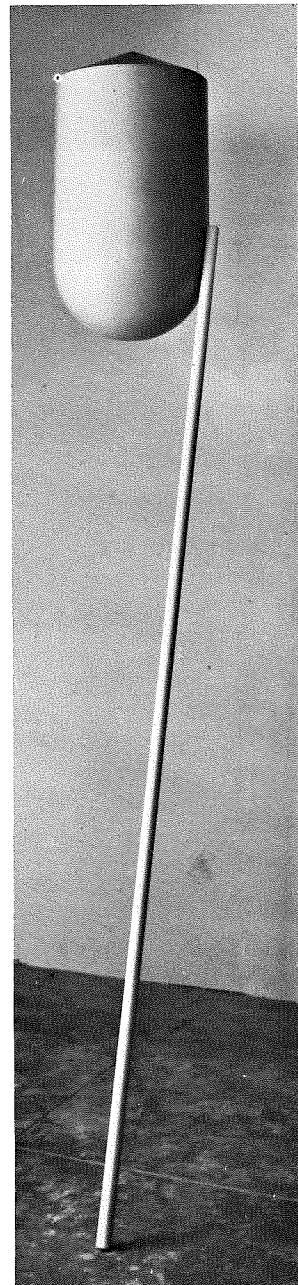
born 1935.

55. The Pause That Refreshes. 1967.  
oil on canvas. 41 x 41.

**PETER REGINATO**

born 1945.

56. Five Sculptures. 1969.  
metal. size variable as arranged.  
57. Untitled. 1968.



**ED RUSHA**

born 1937.

- 58. Apartment House: Doheny. 1965.  
pencil on paper. 15¼ x 23½.
- 59. Dimple. 1964.  
oil on canvas. 28 x 30.
- 60. Honk. 1964.  
pencil on paper. 15½ x 23½.
- 61. Respect. 1966.  
pencil on paper. 15¼ x 23½.
- 62. Smash. 1963.  
oil on canvas. 72 x 67.
- 63. Standard Station. 1966.  
lithograph 37/50. 26 x 40½.
- 64. Standard Station in Flames. 1969.  
oil on canvas. 20¼ x 39.
- 65. 20th Century Fox. 1963.  
oil on canvas. 67 x 98.

**LARRY STANTON**

born 1947.

- 66. Chris. 1969.  
pen and chalk on paper. 18 x 24.

**LEWIS STEIN**

born 1947.

- 67. Untitled. 1968.  
oil on canvas. 60 x 144.

**FRANK STELLA**

born 1936.

- 68. Star of Persia I. 1967.  
lithograph 49/98. 26 x 32.
- 69. Star of Persia II. 1967.  
lithograph 49/92. 26 x 32.
- 70. Star of Persia III. 1967.

44.

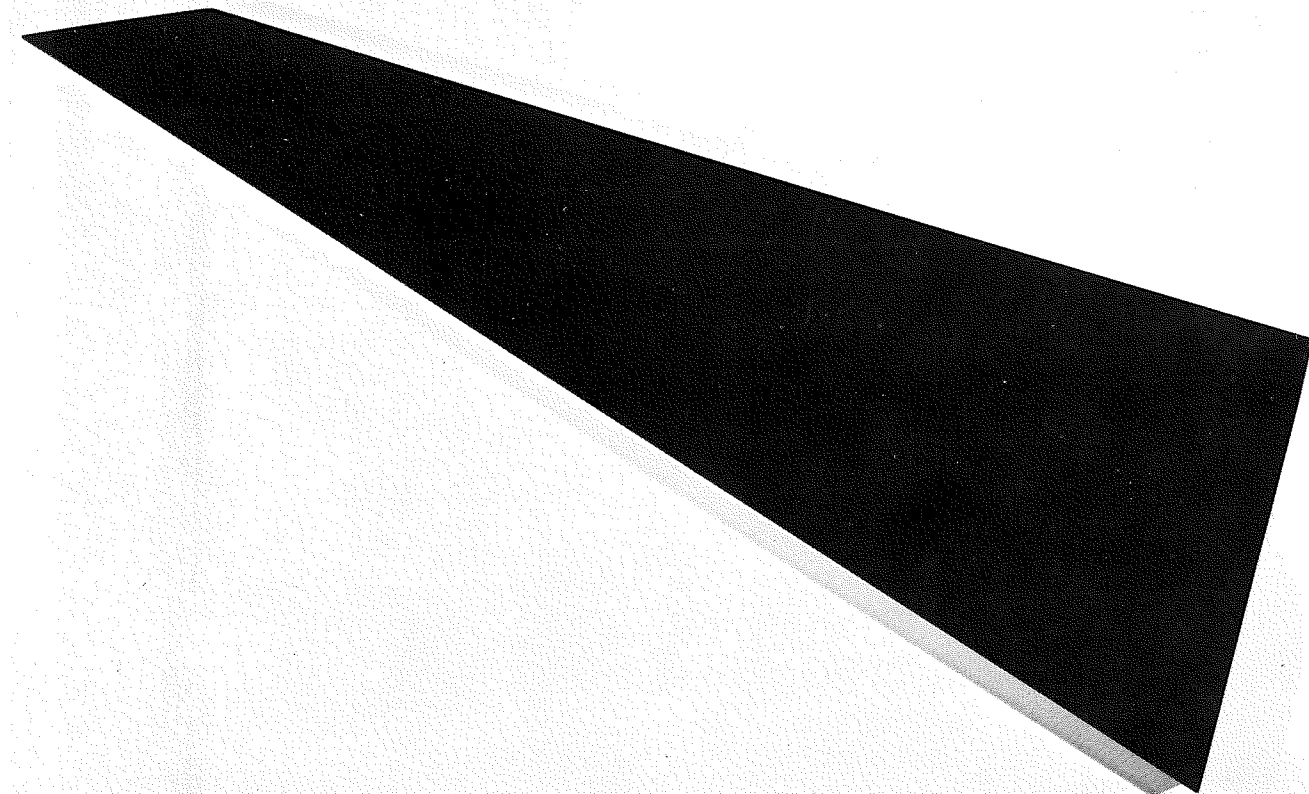


Photo by Frank J. Thomas



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