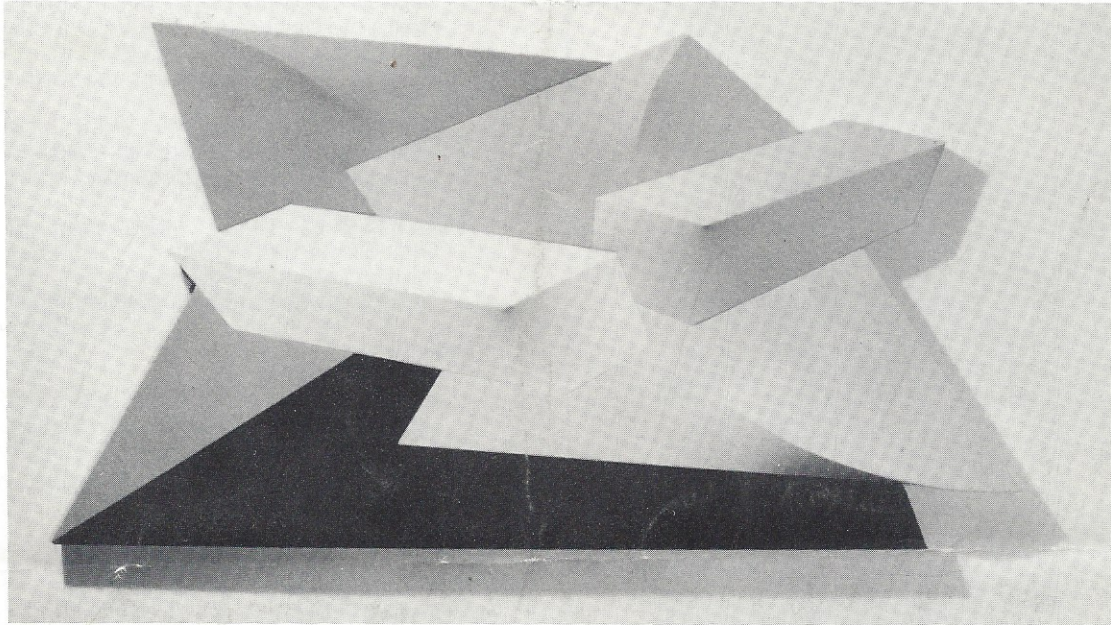


THE ALDRICH MUSEUM OF CONTEMPORARY ART, RIDGEFIELD, CONNECTICUT
JANUARY 14 through MAY 6, 1984

INTERMEDIA

Between Painting and Sculpture



CHARLES HINMAN. BLOCK ISLAND

INTRODUCTION

"INTERMEDIA" (Between Painting and Sculpture) spans approximately the past twenty years of art history which has certainly had its quota of sharp breaks with traditional painting. The revolt against the encompassing Abstract Expressionist school of the early post war period led to several movements, some of which burned themselves out quite rapidly. There were Op and Pop, Earthworks and Conceptual art, not to mention Minimal, Post-Minimal, Illusionist and finally Neo-Expressionism which has brought to the eighties an art of international scope.

There is the tie that binds work that is neither painting nor sculpture per se. In the broadest sense these artists are attempting to create total harmony out of disparate elements. They all seem to crave a high intensity of expression and there is a lot of free association that goes on in many of these pieces. The unspoken challenge into questioning the very nature of art resulted in a deeper involvement with symbolism along with the obvious break with the Abstract Expressionist movement.

It is no accident that all of this work dates back roughly twenty years, for two seminal figures started the ball rolling in the mid-fifties. Virtually simultaneously in 1955 Jasper Johns and Robert Rauschenberg broke out of the canvas mode. John's *Target with Four Faces* was an encaustic on newspaper on canvas surmounted by four tinted plaster heads in a wooden box. Nobody knew what Johns meant right away but by now scholarly books have come out that will tell you exactly what this piece means in 60,000 words. Robert Rauschenberg, also in 1955, came through with his "combine" painting *The Bed* which consisted on a real pillow and quilt splattered with paint. The follow up, in 1959, has by now made all the books on contemporary art. It is *Monogram*, the angora ram with the automobile tire around his tummy. Under the taxidermist's handywork is a lot of free brush painting which acts as the unifying element of the piece. Marcel Duchamp's innovative contributions of the 1920's adumbrated these works of Johns and Rauschenberg. Other sources for this work were the collages and constructions of Cubism, Constructivism, Dada, and Surrealism.

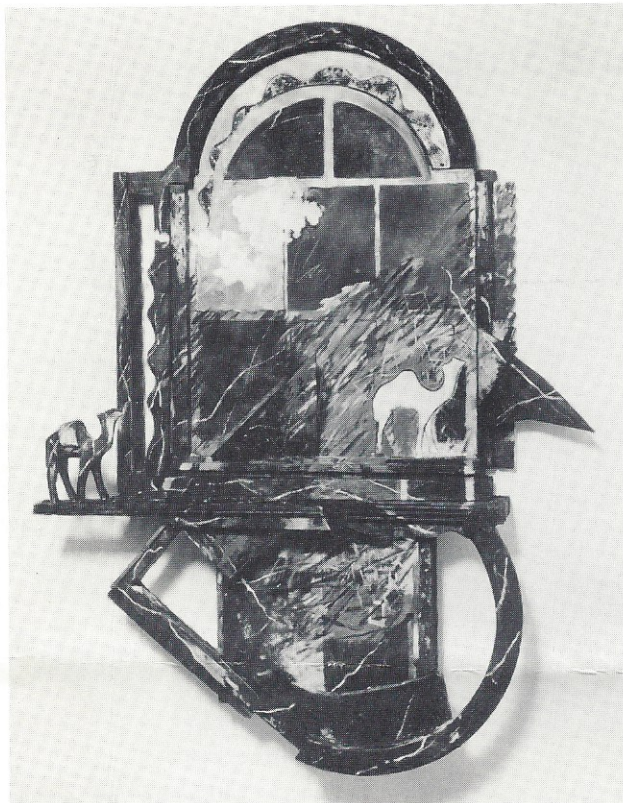
We have included in this show a broad cross section of work in many diverse materials. There is plenty of metal in Lynda Benglis' *Procyon* and oil on aluminum by Tim Woodman. Mixed media encompasses many pieces such as the Rauschenberg work, Stephen Antonakos' acrylic paint on canvas with neon, and Varujan Boghosian's mythological constellation *Apollo at Night*. Christo has *Wrapped Table with Package*, Niki De Saint Phalle has a painted polyester piece, *Mirror*. Red Grooms works in cloth and cardboard and Charles Hinman is at home either in paper or shaped canvas. There are sculptural geometric pieces like James Biederman's oil on wood and there is assemblage like Armand Arman's *Piranhas*—wood and metal saws in a fan-shaped pattern. Tom Holland works on fiberglass while Robert Morris' hydrocal piece is a sculptural relief. The painted wood geometrics of John Okulich are reminiscent of much abstract geometric painting as is Frank Stella's *Nogara II*—a mixed media piece on aluminum. George Segal takes a Cezanne still life and three dimensionalizes it in painted plaster, wood, and ceramic tile.

The colorist aspects of the exhibition are typified by the works of Jack Youngerman—an oil on carved polystyrene and by George Sugarman's painted aluminum piece *Orbits*. Practically every material known to man is pressed into service here. Color, geometry, painterly brush strokes are utilized but certainly not like the Abstract Expressionists who were tied to their canvasses and whose geometric work and biomorphic colorist paintings dominated the fifties and sixties. This later work is freer form, freer materials, and challenges the viewer with a more confronting aesthetic.

Martin Sosnoff

INTERMEDIA

Between Painting and Sculpture



CAROLEE THEA, CONFLIVER

ANTONAKOS, Stephen

Some Incomplete Circles (1983)
Acrylic paint on canvas with neon, 72 x 69¾
Lent by Bonnier Gallery

ARMAN

Piranhas (1981)
Steel and wood, 76 x 76
Lent by Gail and Louis Adler

BAUERMEISTER, Mary

Sex Angel (1970)
Mixed media, 72 x 69
From the permanent collection

BENGLIS, Lynda

Procyon (1983)
Bronze wire, zinc, copper, and aluminum
34 x 44 x 13¾
Lent by Paula Cooper Gallery

BIEDERMAN, James

Untitled (1982)
Oil on wood, 52¾ x 39⅛ x 16⅛
Lent by John Weber Gallery

BOGHOSIAN, Varujan

Apollo at Night (1982)
Mixed media, 30¾ x 43
Lent by a private collector

BOTERF, Check

Red and Blue No. 8 (1967)
Acrylic on canvas, 70½ x 35 x 10½
From the permanent collection

CHRISTO

Wrapped Table with Package (1976)
Mixed media, 23 x 29
Lent by a private collector

DE SAINT PHALLE, Niki

Mirror (1982)
Painted polyester, 17¾ x 11¼ x 2¾
Lent by Gimpel and Weitzenhoffer Gallery

FARHI, Jean-Claude

Mickey Mouse Chez Farhi (1983)
Plexiglass and wood, 61 x 76
Lent by the artist

FULLER, Sue

String Composition #130 (1965)
Nylon thread and metal, 24½ x 24½
From the permanent collection

GROOMS, Red

Girls Girls Girls (1975)
Mixed media, 113 x 186 x 9
Lent by Marlborough Gallery

HINMAN

Block Island (1983)
Acrylic on shaped canvas, 40½ x 75½ x 6
Lent by Galleri Bellman

HOLLAND, Tom

Roman (1983)
Epoxy on fiberglass, 78 x 54 x 3
Lent by Charles Cowles Gallery, Inc.

HUMPHREY, David

Tryst (1983)
Oil and construction on panel, 72 x 132 x 21½
Lent by David McKee Gallery

KALINA, Richard

Luquillo (1968)
Acrylic on fiberglass, 55 x 36 x 7
From the permanent collection

KOUNELLIS, John

Untitled (1982)
Steel, wood, mixed media, 57 5/8 x 95½ x 7½
Lent by Sonnabend Gallery

LA NOUE, Terence

Nadiya's Garden (1972)
Latex on tobacco cloth, 84 diameter
From the permanent collection

LEVI, Josef

Zenana VI (1965)
Steel, wood, and light, 33 x 44
From the permanent collection

LUKIN, Sven

Return (1973)
Enamel on wood, 66 x 81
From the permanent collection

MORRIS, Robert

Untitled—Hypnerotomachia Series (1982)
Hydrocal relief and metal frame, 52 x 40
Lent by Nadia Zilkha

MORTON, Ree

Untitled (1973)
Watercolor, canvas and woodblocks,
96 x 68½
From the permanent collection

NEW ACQUISITIONS OF EMERGING ARTISTS

- OKULICK, John
Topo (1983)
Painted wood, 60 x 80 x 5
Lent by Nancy Hoffman Gallery
- RAUSCHENBERG, Robert
World's Stream Chart
(Kabal American Zephyr) (1983)
Mixed media, 96 $\frac{3}{8}$ x 37 x 25 $\frac{3}{4}$
Lent by Sonnabend Gallery
- SCHLOSS, Arleen
Untitled (1972)
Natural fibers on linen, 84 x 72
From the permanent collection
- SEGAL, George
Cezanne Still Life #3 (1981)
Painted plaster, wood, plastic and ceramic tile
48 x 32 x 20
Lent by Sidney Janis Gallery
- SELTZER, Adele
Balance Reflections No. 4 (1982)
Mixed media, 50 x 76
Lent by the artist
- SHIELDS, Alan
Six Vestil Vurgins in Search of a Campfire (1973)
Acrylic and fiber on canvas, 84 x 84
From the permanent collection
- SMYTH, David
Man with a Capricious Nature (1981)
Mixed media, 30 $\frac{1}{2}$ x 23
Lent by a private collector
- STELLA, Frank
Nogaro II (1982)
Mixed media on aluminum, 115 x 120 x 24
Lent by a private collector
- SUGARMAN, George
Orbits (1979)
Painted aluminum, 46 x 64
Lent by Robert Miller Gallery
- THEA, Carolee
Confliver (1981)
Oil and mixed media, 108 x 72
Lent by the artist
- TUTTLE, Richard
Monkey's Recovery II -#6 (1983)
Acrylic and enamel on corrugated cardboard
and bond paper, 7 $\frac{1}{2}$ x 29 $\frac{1}{4}$ x 5 $\frac{1}{8}$
Lent by Peter Freeman
- WILLENBECHER, John
Allegorical System #1 (1965)
Mixed media, 19 $\frac{1}{2}$ x 38 $\frac{1}{2}$ x 4 $\frac{1}{2}$
From the permanent collection
- WOODMAN, Timothy
Phaeton (1982)
Oil on aluminum, 41 x 65 x 13
Lent by Martin Sosnoff
- YOUNGERMAN, Jack
Swirl (1985)
Oil on gesso over epoxy resin on carved polystyrene,
90 x 73 x 4
Lent by Washburn Gallery

ABRAMS, Vivien
Red Magnetic Fields (1982)
Enamel and assemblage on masonite, 72 x 84

ARAPOFF, Catherine
Time and Purity (1982)
Oil on canvas, 64 x 78

JINNAH, Nadiya
Sahajata (1982)
Acrylic and latex, 91 x 45 $\frac{1}{2}$

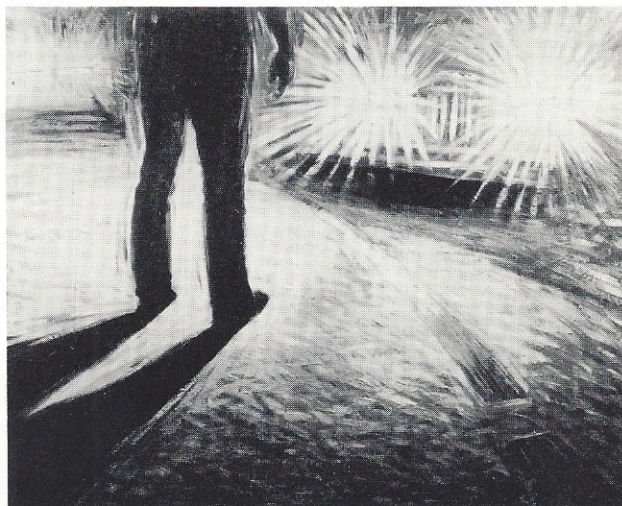
KINGETSU, Shoko
Modern Dancers (1982)
Oil and collage on canvas, 46 x 46

KLEINHAUT, Iona
Over the Edge (1983)
Oil on paper on masonite, 60 x 42

MARESCA, Joe
Steadfast II (1983)
Oil and wax on linen, 66 x 84

ROBERTS, Liam
Stage Palimpsest (1982)
Acrylic on canvas, 72 x 96

SPEAR, Duston
Scream Something (1983)
Acrylic and oil on canvas, 81 x 59 $\frac{1}{2}$

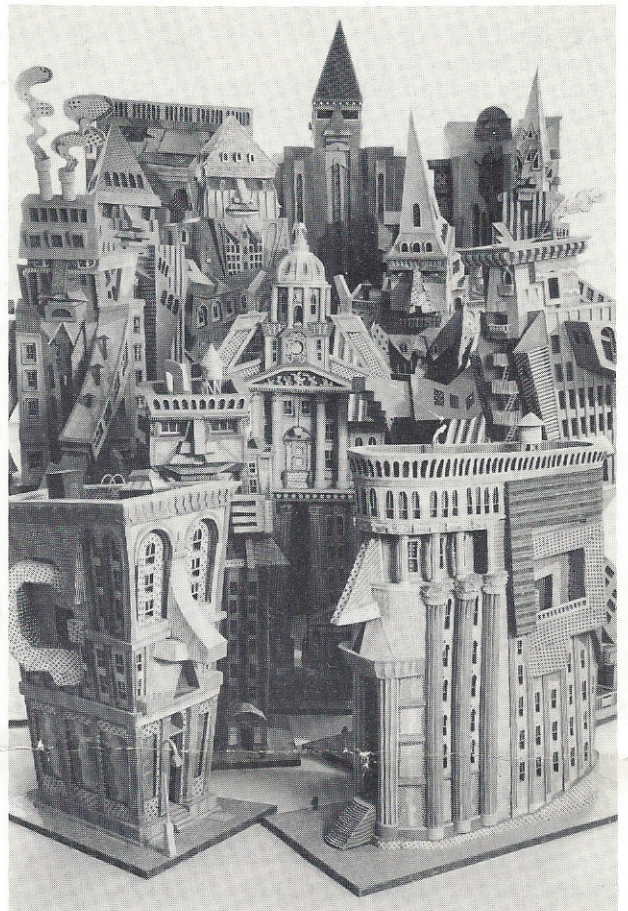


JOE MARESCA, STEADFAST

A CITY

by JAMES GRASHOW

A City by James Grashow is a unique sculptural environment which the artist revised with new elements specifically for installation at The Aldrich Museum. The work is of heroic scale and consists of thirteen anthropomorphic buildings which make a witty, yet deep, multi-layered commentary on contemporary man.



LIST OF LENDERS

Gail and Louis Adler
Galleri Bellman
Bonnier Gallery
Paula Cooper Gallery
Charles Cowles Gallery
Jean-Claude Farhi
Peter Freeman
Gimpel and Weitzenhoffer Gallery
Nancy Hoffman Gallery
Sidney Janis Gallery
Marlborough Gallery
David McKee Gallery
Robert Miller Gallery
Adele Seltzer
Sonnabend Gallery
Martin Sosnoff
Carolee Thea
Washburn Gallery
John Weber Gallery
Nadia Zihlka
private collectors

The Aldrich Museum Board of Trustees

Richard E. Anderson, President
Larry Aldrich, Honorary Chairman
Mrs. Ruth Roosevelt, Vice President
A. Robert Faesy, Jr., Vice President
Richard F. Fleischmann, Secretary
William B. Stoddard, Jr., Treasurer
Martin Karnoff
Joel Mallin
Mrs. Paula Reens
Burton S. Rubin
Martin T. Sosnoff

Museum Staff

Dr. Robert P. Metzger, Director
Martha B. Scott, Curator of Education
Christopher White,
Curatorial Assistant/Registrar
Tancy Gemza, Administrative Assistant
Ingrid Ellis, Bookkeeper
Delphine Marcus, Weekend Manager

Museum Hours

Friday 2:30-4:30 P.M.
Saturday & Sunday 1-5 P.M.
Office Hours Monday to Friday
9 A.M. to 5 P.M.