

**HERE**

**ARTISTS' INTERVENTIONS  
AT THE ALDRICH MUSEUM  
OF CONTEMPORARY ART**

# HERE

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SEPT 13, 1998 - JAN 3, 1999

One of the most idiosyncratic qualities of The Aldrich Museum is our building. Originally built in 1783, the structure has been expanded and modified many times during its two hundred years as a home, shop, church, and ultimately, contemporary art museum. This quirky, domestic-scale building, with its hidden windows, vestigial fireplaces, and scarred wooden floors is a defining characteristic of The Aldrich, exerting a subtle and pervasive influence on all the exhibitions we mount. That influence usually extends only as far as the installation of an exhibition, not its content; in the case of *Here: Artists' Interventions at The Aldrich Museum*, the invited artists have taken great advantage of our building, exploiting its unique character in their work.

The twelve artists included in *Here* work in a variety of media, and in a variety of places: California, Connecticut, England, Minnesota, New York, and Wales. All of them have responded to our building and its grounds, creating work which is often domestic in scale or reference, or sited to take advantage of the specifics of this location. One of my greatest joys as director of The Aldrich

is our tradition of facilitating the creation of new work: *Here* celebrates that tradition through the creation of projects that relate closely to our singular building.

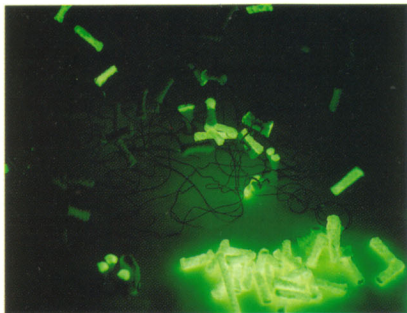
I would like to thank those people and organizations who have helped make individual projects possible, including Beth Fisher of Performance Textiles and Marian Griffiths of the Sculpture Center for their help with Lee Boroson's project; Kimberly-Clark Corporation, The British Council, the University of East London, and the Wimbledon School of Art for their help with Susan Stockwell's project; and Michael J. Lambrese of Dryvit Systems, Inc. and S. John Campagna of Architectural Wall Systems for their help with Brian Tolle's project. My special pleasure is to work with a talented staff and a dynamic board, both equally dedicated to the art and artists of our time: my profound thanks to them for realizing this exhibition. Our deepest gratitude goes to the participating artists who have worked with such diligence and skill to create work which delights and provokes.

HARRY PHILBRICK

## SHARON LOUDEN



TIPS (DETAIL OF INSTALLATION), 1998



PHOTOS: FRED SCRUTON

Sharon Loudon's installation process began with her first trip to the Museum. After studying her chosen gallery, Loudon created drawings inspired by the small, low-ceilinged space. Loudon maintains the freshness of these gesture drawings in her sculptural installation. The flexibility of the materials she chooses—5,000 braided cotton dental rolls dipped in luminous paint and threaded on steel wire—allows her the freedom to explore the space inside the gallery with the ease of a pencil on a sheet of paper. The parallel between drawing and sculpture is again made apparent when the lights go out and, charged by high intensity bulbs, the sculpture defines space in a new way. With the lights on, shadows accentuate the movement in Loudon's gestures as her forms appear to dance up off the floor.