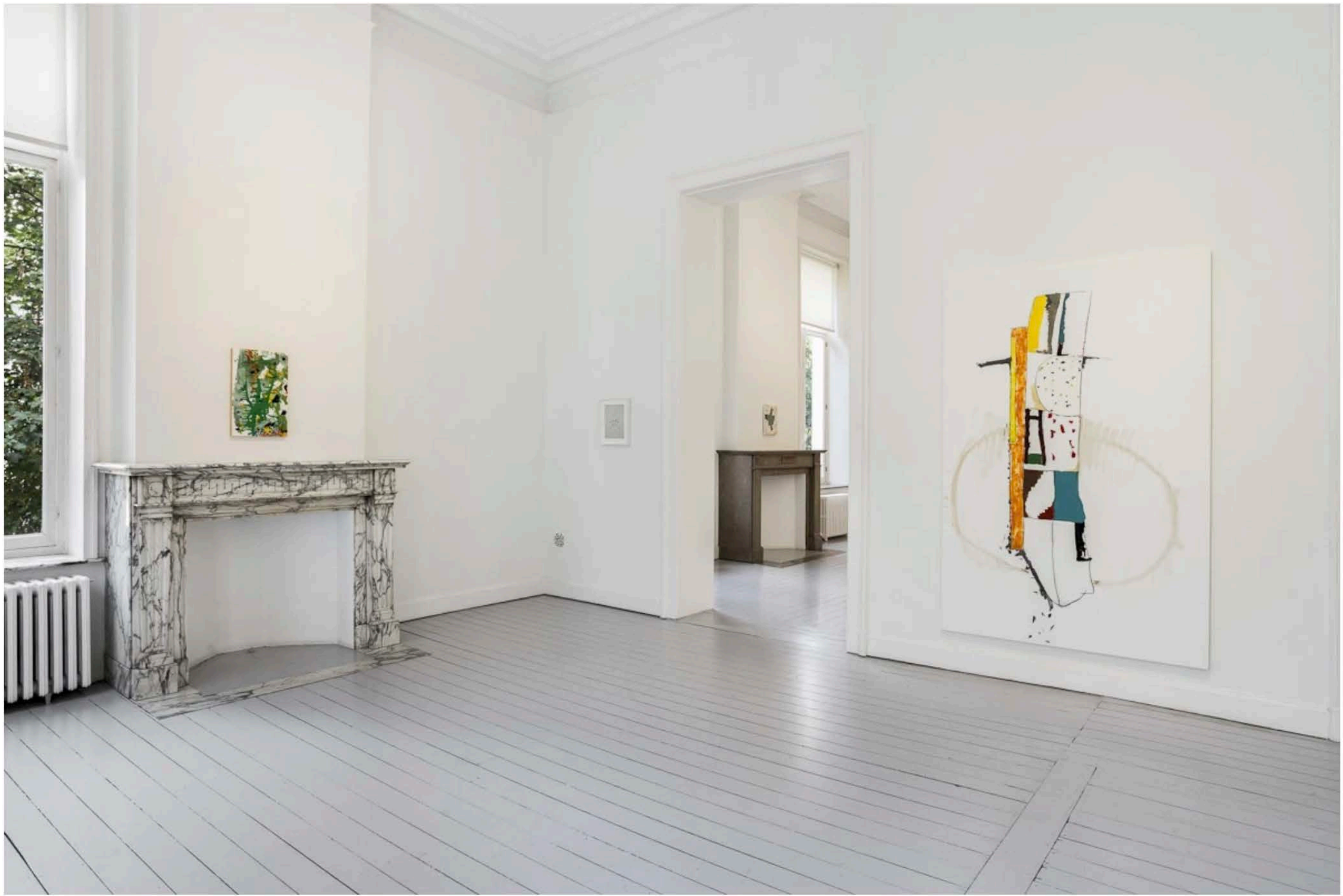


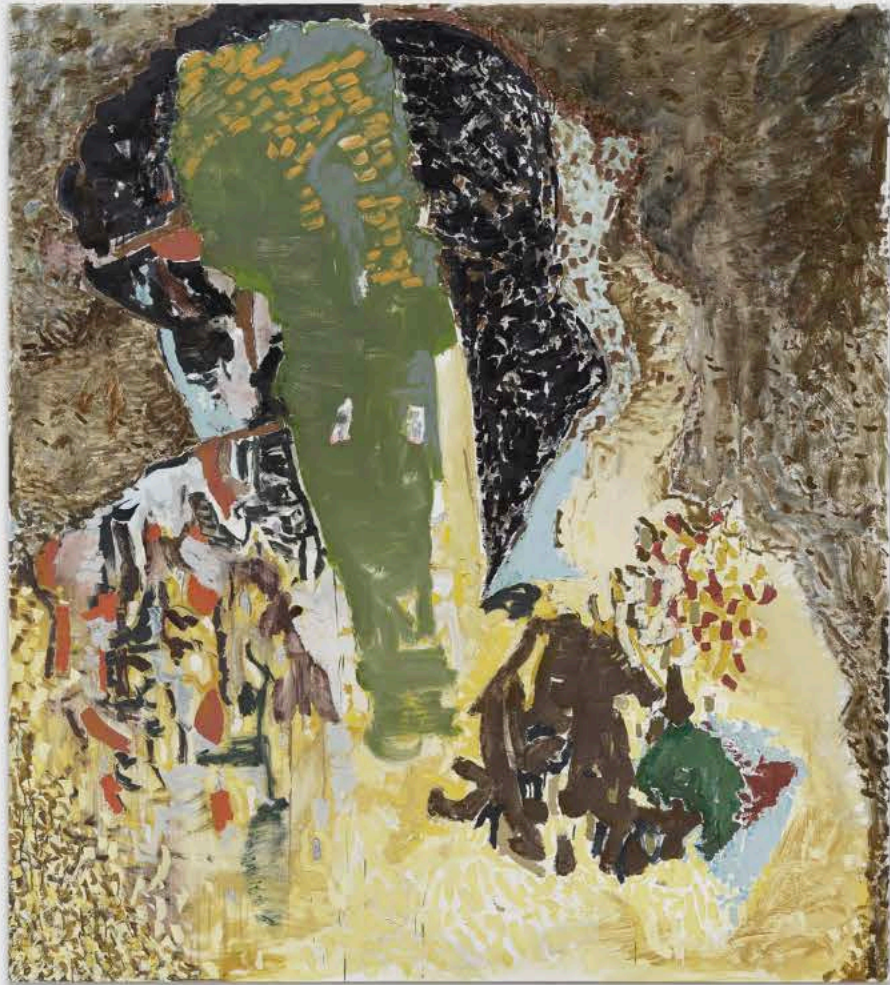
Richard Aldrich

Gladstone Gallery, Brussels, September 3 - October 3, 2020

For this online presentation, Richard Aldrich shares rare insights into the new and historic works currently on view in his exhibition at Gladstone Gallery in Brussels. Discussing the significance of the imagery and the myriad of references that appear throughout these works, Aldrich provides the viewer with a unique view into his artistic practice. Using images, symbols, language, painting, and music to evoke a variety of reference points and experiences, Aldrich proposes a series of complex and intertwined relationships through the ineffable visual language he has developed over the last two decades.

All text by Richard Aldrich.





Beast

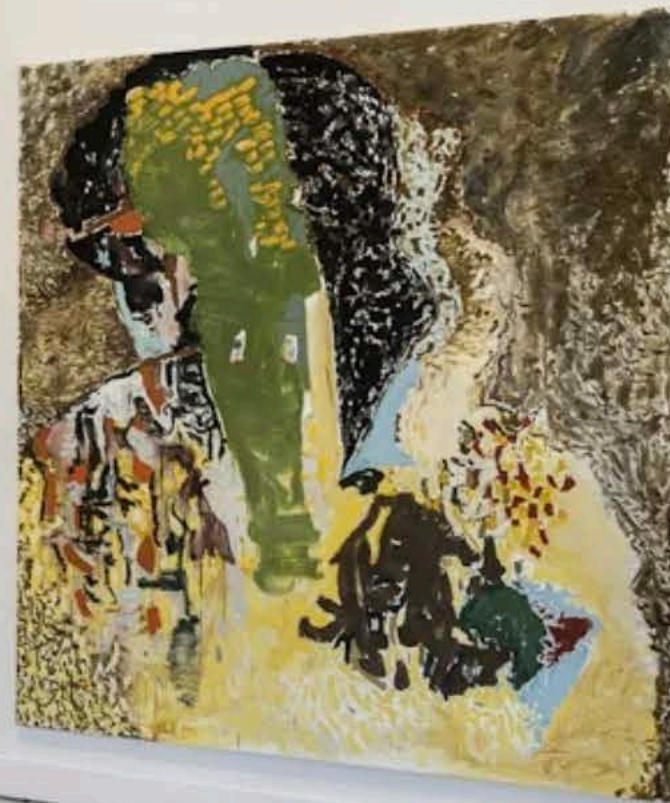
2019

Oil, wax, and enamel on linen

82 x 74 inches (208.3 x 188 cm)

This was from the first group of this new wider size painting I worked on. The green shape started off abstract but then seemed like an alligator or alien head. It also reminded me of Sir Jacob Epstein's "Rock Drill," which was a very proto sci-fi figure. So, I went with it, filling in space around the edges, and creating somewhat of a body for it. When people first saw it they said, "I love the figure," and I said, "Yeah, I like this green alien." And they said, "No, it's the woman that you see looking over her shoulder." I thought it was interesting that the woman was quite similar to the iconic Gestalt drawing of the old woman/young woman.

INQUIRE



Untitled

2019

Oil and wax on linen

82 x 53 inches (208.3 x 134.6 cm)

This is based off of a painting from 2011 that was based on my memory of the maps of Manhattan that were in the backs of taxi-cabs that showed the borders between all the various neighborhoods. This was late 90s and early 2000s and was when I first moved to NY. I made each neighborhood a painting, some were paintings I had already done. One was based from Mary Heilman's painting *Rosebud*, one of my favorite paintings of all time. They were all done very quickly, but I felt it needed something else, so I made the circle. But that didn't seem to be it, so I tried to wipe it out, which didn't work. But then I thought with this, it caught some sort of authentic gesture that completed it.

SOLD



It's an issue of macro and micro; there are bits of information—the paintings or sculptures, and what their impetuses or intentions are, but there is also how the information is presented to be processed by the viewer, and by presented, I mean in the encompassing holistic sense, not just how things are installed in a room. And it's important that the information can be intriguing or interesting, but it may also be boring and flat, but regardless of how one may relate to this or that piece, the organization and logic of the presentation will still be there. The "expressing myself" is the presentation of the whole just as much as it is an individual artwork.







Night of the Assassin / Lucy in the Sky

2019

Oil, wax and enamel on linen

82 x 53 inches (208.3 x 134.6 cm)

When I first did this, it was everything but the black enamel, and it immediately struck me as some sort of 60s psychedelic drawing which made me think, as a joke, of the Beatles song "Lucy in the Sky with Diamonds." When I painted the matte black enamel, it seemed a little less playful, with the floating figure seeming to be more sinister. Then, also as a joke, I thought to use as a title the song by Japanese band Les Raillez de Nudes "Night of the Assassin".

SOLD

Print Out of Space Child

2010

Inkjet print on paper

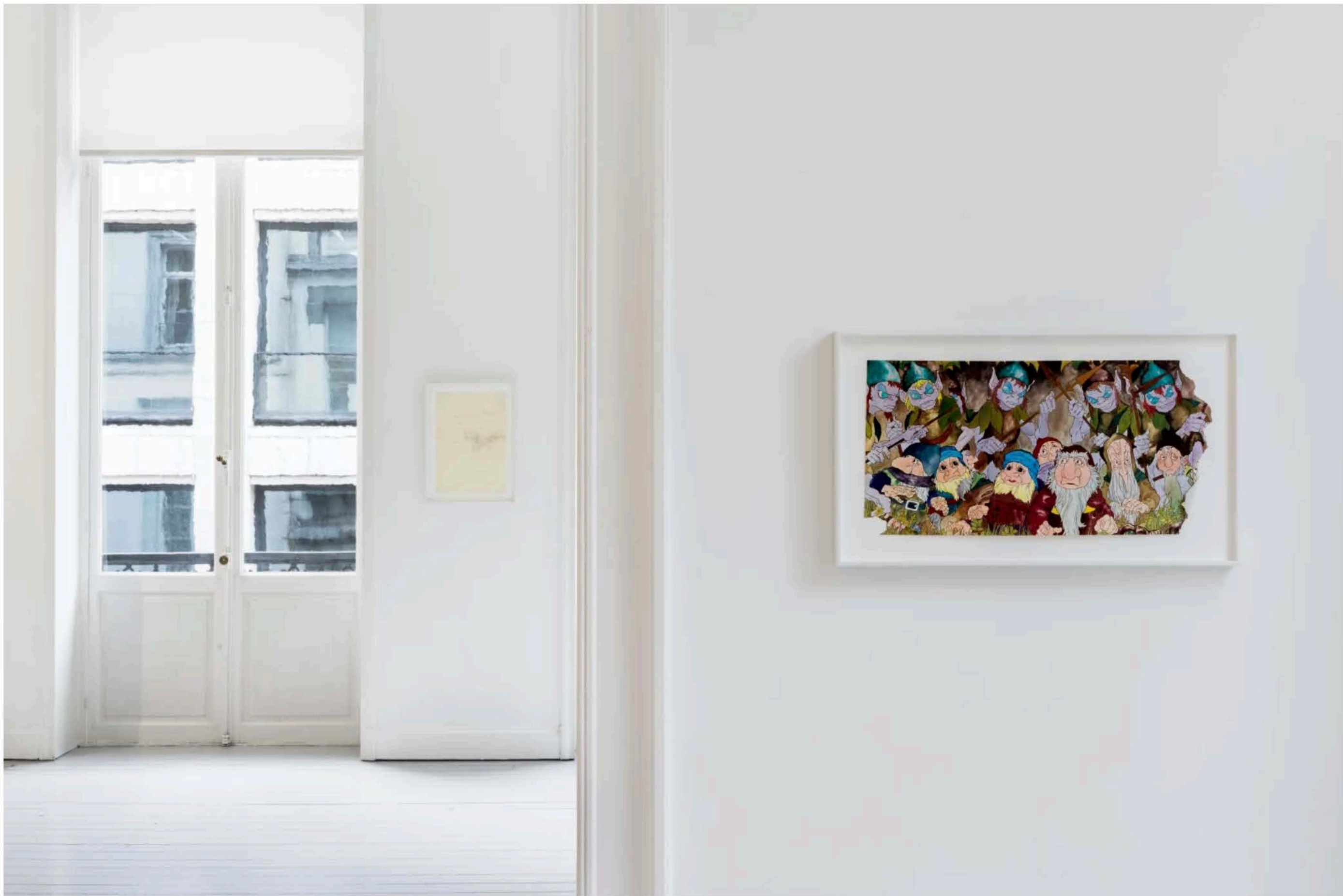
11 x 8 1/2 inches (27.9 x 21.6 cm)

14 5/8 x 12 1/8 x 1 3/8 inches (37.1 x 30.8 x 3.5 cm) framed

I am not sure why this was printed out, but it is a glossy print out of “Stanger In a Strange Land,” the [painting I had in the Whitney Biennial 2010](#). The painting itself was a giant silkscreen, and I did three editions, one stretched in 2009, one in 2010, and one in 2011. It is based on a drawing from the early 2000s, so there is a drawing, three paintings, and a print-out of the painting.

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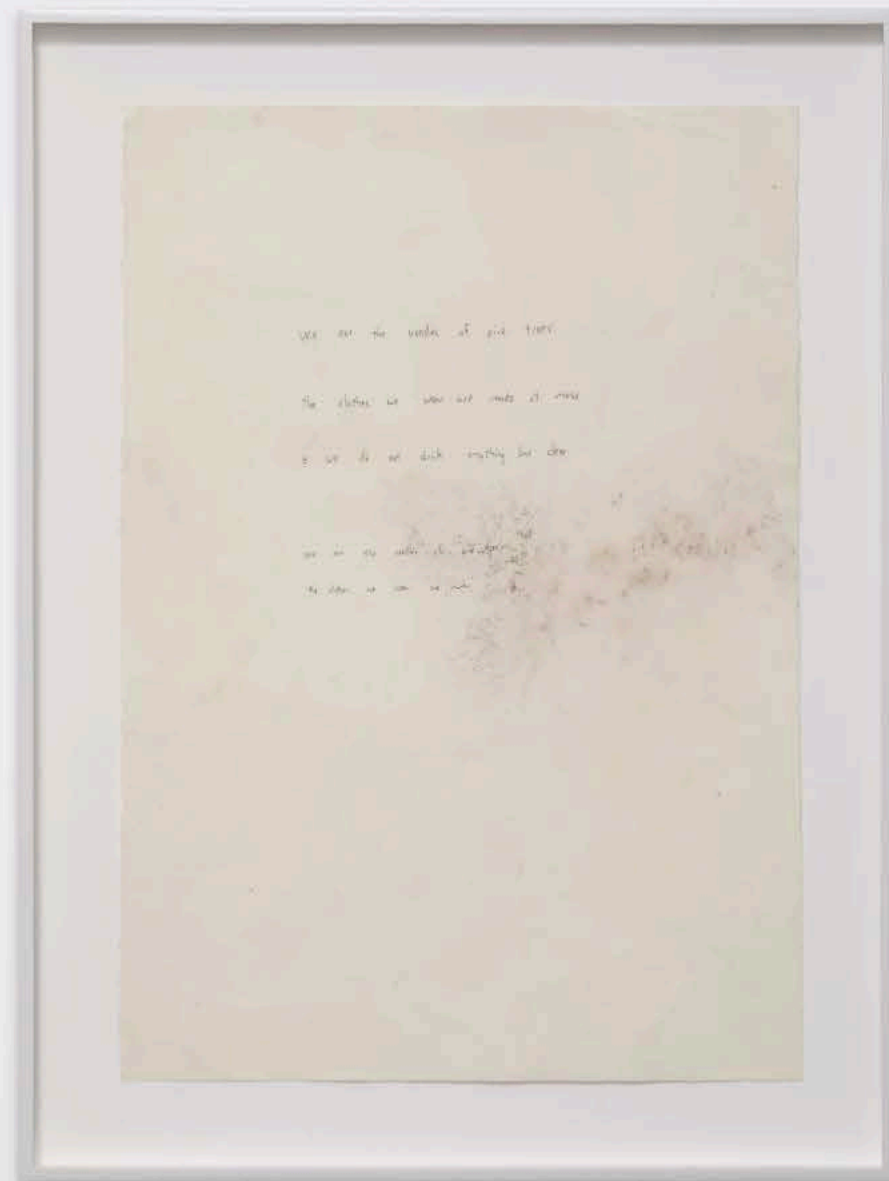


Psychedelia, 2018-2019 •

Oil, wax and enamel on panel

20 1/2 x 13 1/4 inches (52.1 x 33.7 cm)

SOLD



We Eat the Needles of Pine Trees, 2001

Pen on paper

18 7/8 x 13 1/4 inches (47.9 x 33.7 cm)

22 1/2 x 16 7/8 x 1 3/8 inches (57.2 x 42.9 x 3.5 cm) framed

INQUIRE



REC. 2002

RA EA
REC. 2002



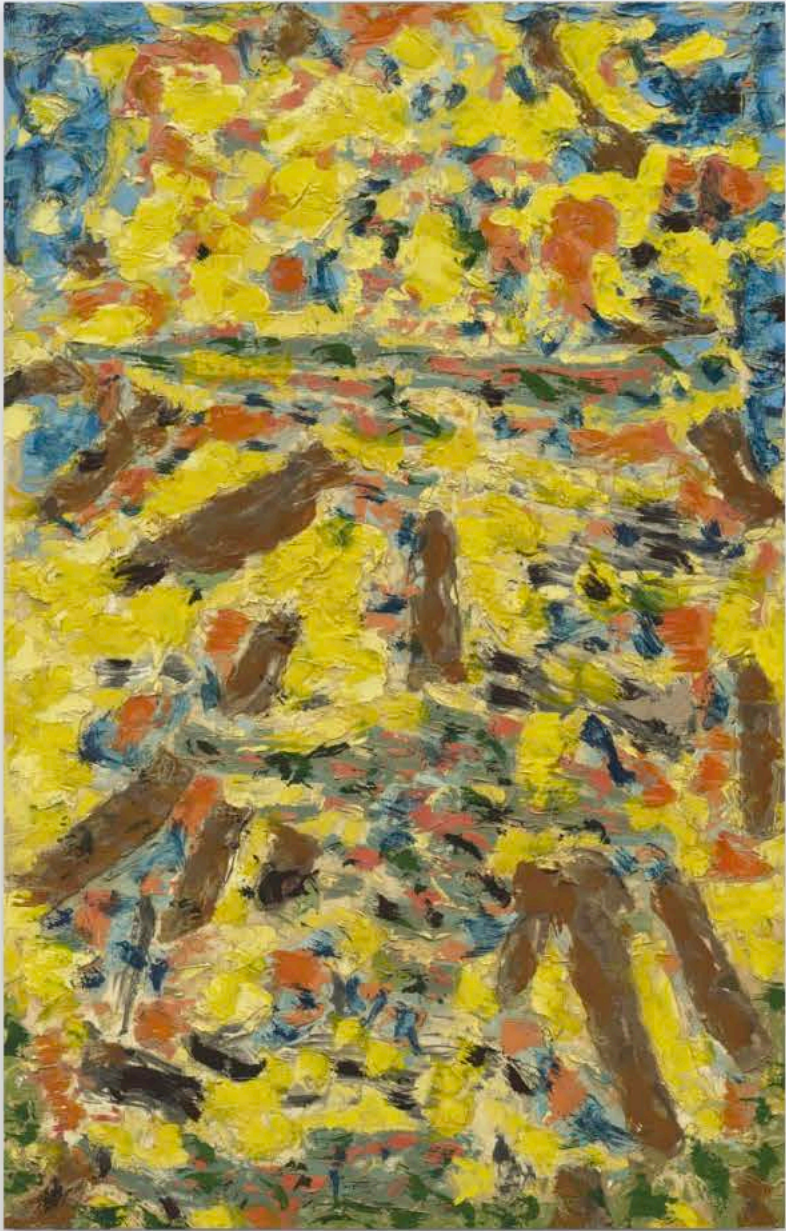
Hobbit Collage, 2008

Collage

10 5/8 x 20 3/4 inches (27 x 52.7 cm)

14 1/4 x 24 3/8 x 1 3/8 inches (36.2 x 61.9 x 3.5 cm) framed

INQUIRE



Untitled, 2019

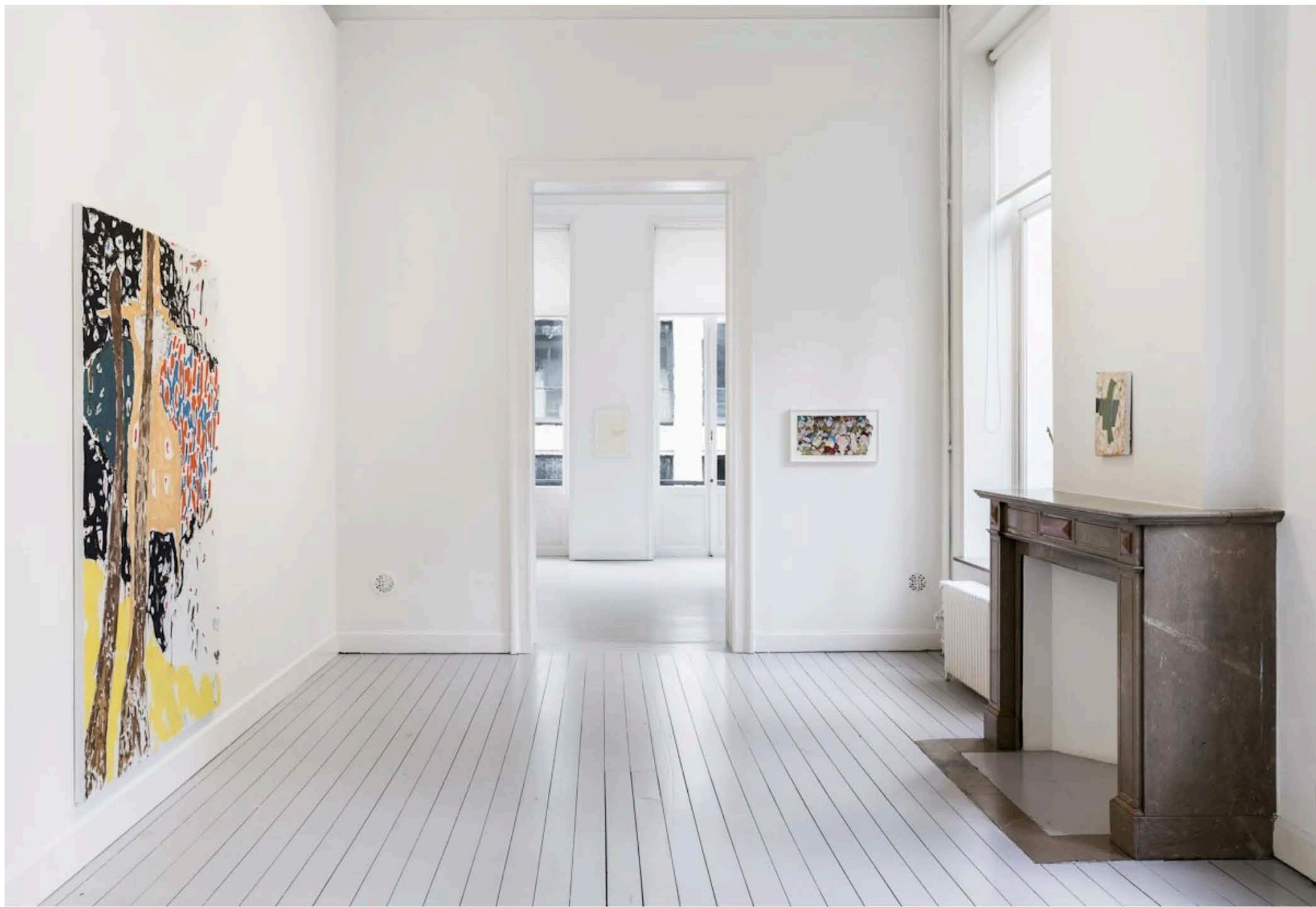
Oil and wax on panel

20 1/2 x 13 inches (52.1 x 33 cm)

SOLD

These drawings, and others from the 1977 illustrated book, have often served as interest for me after seeing the animated movie of the same year, from which the illustrated images are from, when I was in the 2nd grade. This drawing is actually the page cut up and collaged together, even though, because of the density and repetition of the figures that makes up the image, it is difficult to tell.





Untitled (Twin)

2017-2018

Oil and wax on linen on artist stretcher

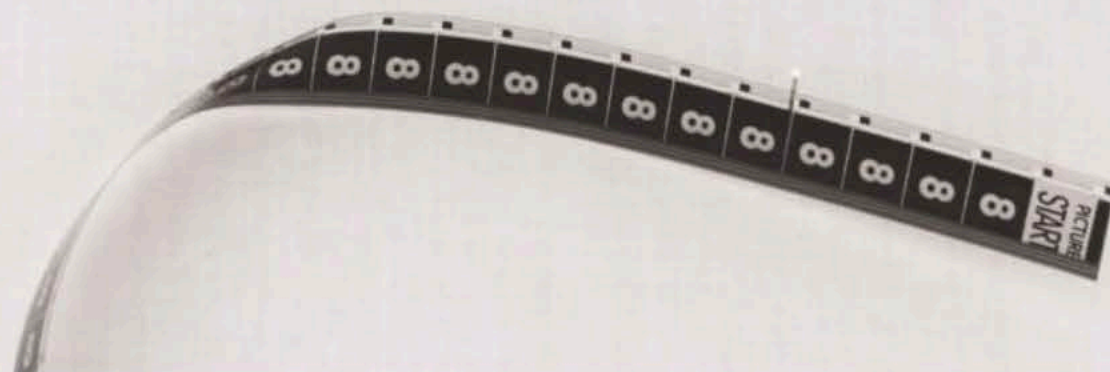
14 1/4 x 11 inches (36.2 x 27.9 cm)

15 years ago, when I was buying the stretcher bars to construct a canvas, I accidentally had bought mismatched length bars. This led to making a misshaped canvas, which I thought was quite nice. A few years back, after having not made a painting on store bought stretchers, I thought to make another. I remembered, fondly, how, 15 years earlier, I had made the misshaped canvas. It wasn't my intention this time, but when I got back to my studio, I had gotten mismatched bars again! This is actually quite easy to do, because each size is in one box, but when people take one out, oftentimes they will put it back into the wrong box. Maybe because I felt I needed to further develop this style of mismatched canvases, I made multiple folds of the already quite thick linen, so that the bottom sticks out from the wall more so than the top.

SOLD



For me I like all of it. I like just looking at a painting, I like deep dives into a specific history. I think it is all good, and you can do one and not the other, or you can like them all. The viewer decides for themselves what they want out of art.





Vitrine with Objects

2006, 2011, 2016

At some point, the paper towel was used to clean a paint brush, and then I noticed that the mark it left looked like a good set of eyes. This made me think of the scene from *Forrest Gump*. The glass box was done when I made a [sculpture that was in the show at Museum Dhondt Dhaenens](#). I had made boxes of different kinds of glass, as I didn't want to have the green edge that comes with standard glass. This version was made with what is known as space glass, which is what is used by NASA. It has no green edge, but then I thought it looked too much like plexiglass so I didn't use it. The wooden block is from a time that I was gluing pieces of wood together just for fun. One of these wood constructions was used in the [Whitney Biennial in 2010](#). The film is the leader to a film of Manon de Boer, who I met when we both had a show at the [Contemporary Art Museum St. Louis](#) in 2011. She had trimmed the leader off of her film *Attica* in order to load it into the film looper.

INQUIRE

Circle of Life

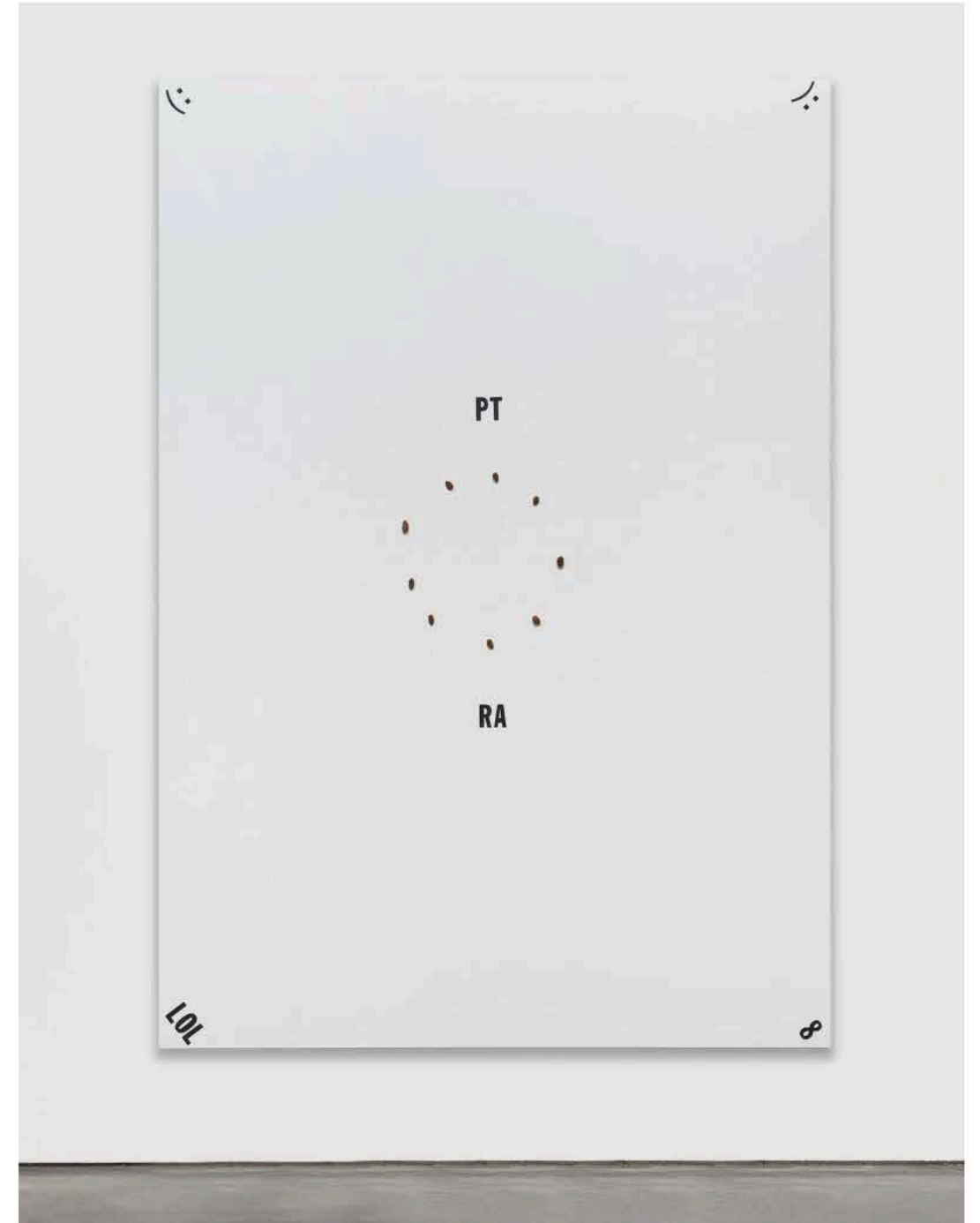
2008

Oil, wax and almonds on linen

84 x 58 inches (213.4 x 147.3 cm)

In 2007, I started playing World of Warcraft. In many ways World of Warcraft was the bridge from the very insular chatroom culture to a somewhat mainstream culture. Since 2010 gaming culture on the whole has become more and more mainstream, and with Twitter, Instagram, and etc., chatroom culture is now pretty much just culture. I remember seeing “LOL” being used in game and being like “what does this mean?” I feel like I knew “LOL” before pretty much every one of my friends in the art world. Not quite as dramatic but also the use of :) or :(. PT is the initials of my girlfriend at this time, and RA is me. This painting, done in 2008, was an homage to our somewhat laborious and consuming relationship.

INQUIRE





Untitled (from Symbolist)

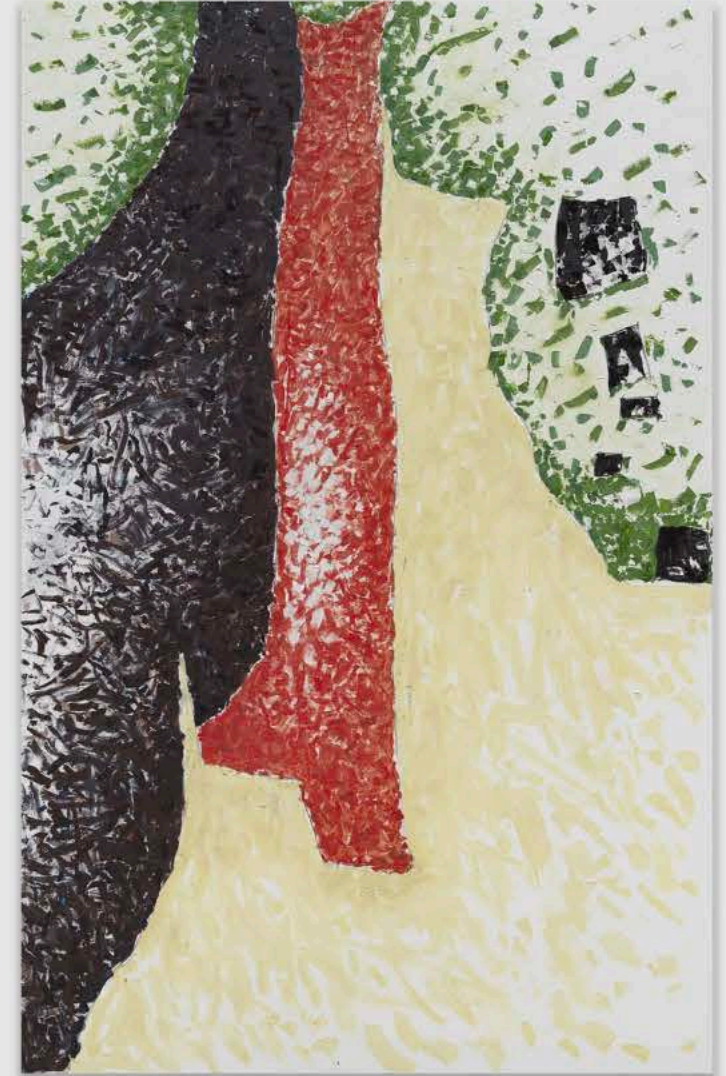
2019-2020

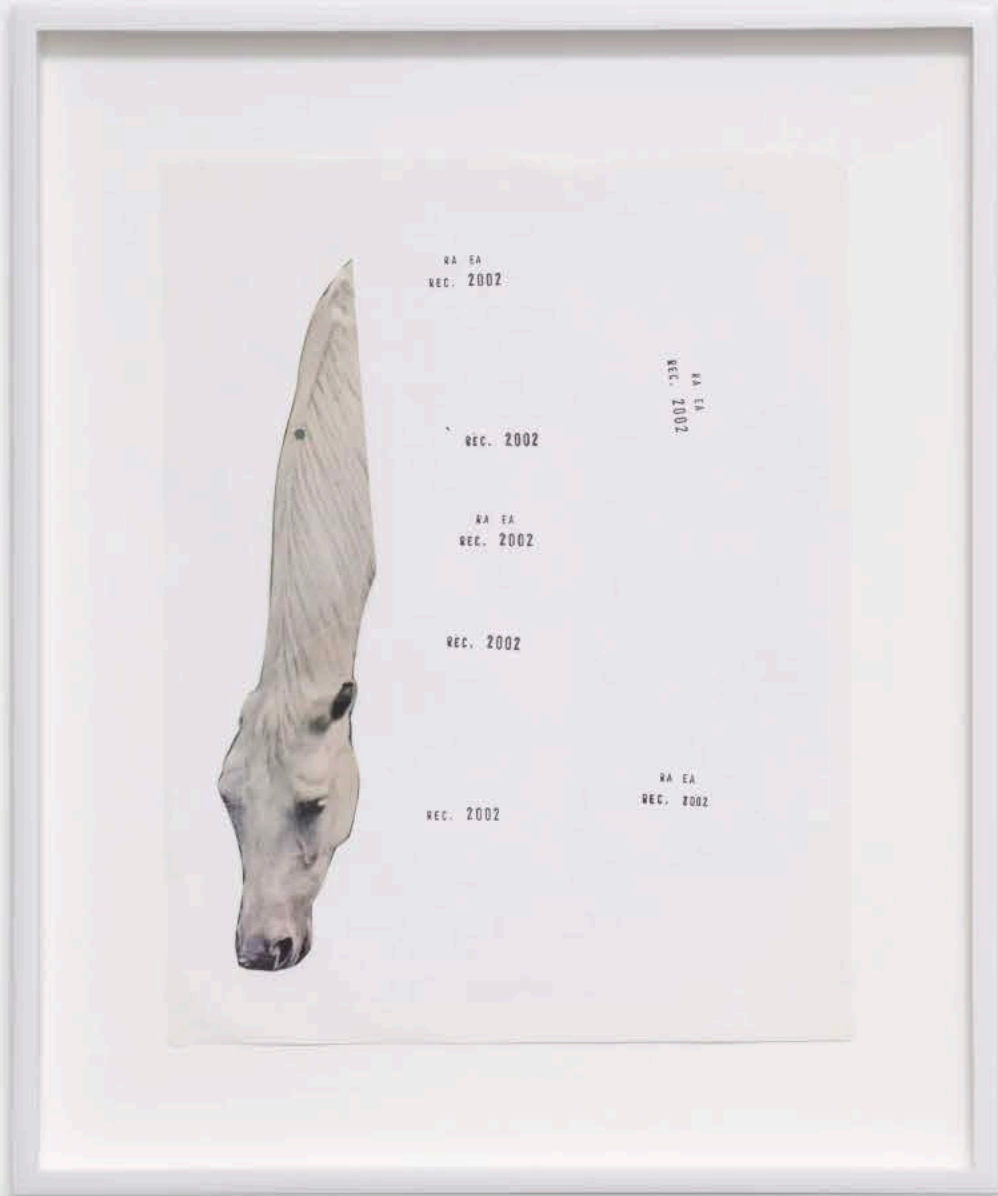
Oil and wax on linen

82 x 53 inches (208.3 x 134.6 cm)

This is based off of a smaller painting I did probably six months before it. The layers, particularly in the red and purple, are built up with 1000s of little brushstrokes, which makes for a kind of shimmering effect that is very difficult to photograph.

INQUIRE





RA EA Collage

2002

Collage and ink stamp on paper

11 x 8 1/2 inches (27.9 x 21.6 cm)

14 5/8 x 12 1/8 x 1 3/8 inches (37.1 x 30.8 x 3.5 cm) framed

In 2002 Ei Arakawa and I made a 7" vinyl record from a recording we had made, for fun, a year or so prior. We had an ink stamp for the label and were trying out various ways that it could look. I kept this paper just because I keep everything and at some point collaged this cut-out photo, from Time Life book, of a horse onto it.





Cabinet

2019-2020

This is a multiyear project in which the same sculptural form is made in 4 different countries, (so far in Japan and the UK), and each time a different object is placed inside. The form itself is based on a cabinet that was given to me. This is the third project, and conceivably at some point all four sculptures could be seen together, comparing not only the objects but also the craftsmanship of each cabinet.

INQUIRE

Vitrine with Books

2002, 2019 (2000), 2019

One is a book of the Dutch artist Bas Jan Ader that I altered to say Jandek, who is an obscure musician from Texas. This was in the early 2000s. The other two are sketchbooks that I initially got as dummies of books I had done in the past. One has a sketch collaged onto it that I made while working at Dia. This was made on the back of our daily schedule. Eventually I used the figure in the drawing as reference for a painting I eventually made in 2008. There is also a sketch for my presentation at Basel Unlimited in 2014. The other has the postcard from my show at Dependance in 2012 that features a Photoshopped version of a Daan van Golden Jackson Pollock detail painting (which, unbeknownst to me) that happened to be showing at WIELS at the time of the show. The painting was only on the postcard, not in the show, it was exhibited in 2004 in New York.

INQUIRE





JAN DIEK

[Press Release »](#)

[Checklist »](#)

Richard Aldrich

Primarily working between the mediums of painting, sculpture, installation, and drawing, Richard Aldrich's practice defies categorization by a particular method of execution. The seemingly impulsive, abstracted forms that appear throughout his works often contradict the complexity of their origins, and reference motifs from his own practice in both direct and indirect ways. His installations of new and existing works transform disparate elements from separate units of matter into a single, larger entity that constitutes an investigation into the objecthood of the materials he selects. Often referencing a myriad of concepts and visual language from art history and popular culture, Aldrich's inventive paintings, drawings, and sculptures are tied together by his incisive approach to visualizing immaterial concepts such as time and memory. Teetering between abstract and representational, conceptual and material, and macro and micro, Aldrich presents an interconnected network of systems with each exhibition, and the works in this presentation continue this tradition while inviting new techniques, subjects, and scales to permeate his practice.

Richard Aldrich was born in 1975 in Hampton, VA, and currently lives and works in New York. Solo exhibitions of Aldrich's work have taken place at such institutions as Museum Dhont-Dhaenens, Deurle, Belgium (2017); the San Francisco Museum of Modern Art, San Francisco, USA (2011); and the Contemporary Art Museum, St. Louis, USA (2011). His work has been included in group exhibitions at museums including The Museum of Modern Art, New York; Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain; and the Whitney Museum of American Art, New York. His work is in the collections of the Museum of Modern Art; the Whitney Museum; the San Francisco Museum of Modern Art; The Whitworth Art Gallery, University of Manchester; The National Museum of Art, Osaka, Japan; The Dallas Museum of Art; and the Smithsonian.