

DRAWINGS FROM THE  
COLLECTION OF  
DOROTHY AND  
HERBERT VOGEL

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An exhibition organized by the  
University of Arkansas at Little Rock  
Department of Art Galleries

The University of Arkansas at Little Rock  
Department of Art Galleries  
September 7 - November 16, 1986

The University of Alabama  
Moody Gallery of Art  
February 2 - February 27, 1987

The Pennsylvania State University  
Museum of Art  
March 15 - May 10, 1987

Cover: Robert Mangold  
*Four Color Frame Painting #1*, 1984  
acrylic on paper  
18½"x17½" (47 x 44.5)

Design and Art Direction: Marjorie Williams-Smith

Photography: George Chambers

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## DEDICATION

We are dedicating this catalogue to Dr. James H. Young, Chancellor of the University of Arkansas at Little Rock, in appreciation and gratitude for making this exhibition possible.

Dorothy and Herbert Vogel  
September 7, 1986

## ACKNOWLEDGEMENTS

*Drawings from the Collection of Dorothy and Herbert Vogel* is the result of a cooperative effort involving many dedicated and talented people. This catalogue and the exhibition it documents would not have been possible without the generosity of Dorothy and Herbert Vogel and Dr. James H. Young, Chancellor of the University of Arkansas at Little Rock. Herb and Dorothy lent important drawings from their collection and provided their special guidance to insure the best possible exhibition. I thank them for their cooperation, hospitality, assistance and patience throughout the process of curating the exhibition and the production of the catalogue. Chancellor Young originally proposed the exhibition and provided unwavering moral and financial support. I want to thank him for allowing me the opportunity to be involved in this project.

I am privileged to acknowledge the contribution of Vivian Endicott Barnett, Curator at the Solomon R. Guggenheim Museum. Ms. Barnett shares her knowledge of the Vogel Collection in her introductory essay printed in this catalogue.

Within the College of Fine Arts at the University of Arkansas at Little Rock there are many who gave of their time and expertise toward the completion of this catalogue. Dean Lloyd W. Benjamin III assisted with many of the arrangements in organizing the exhibition, the opening events and the catalogue. Dean Benjamin and Dr. Floyd W. Martin contributed essays and assisted with editing the catalogue. Graduate students Julie McGuire and Steve Stennet conducted research and wrote essays. Laura Grace assisted in research. Beatrice (Petie) Bortel, Anne Kramer, Nancy Martin and Cathy Plunkett typed manuscripts. Ellen Bard typed manuscripts and gave able assistance in the organization of the exhibition and the catalogue. Susan Chambers should be recognized for graciously taking on the difficult task of framing and preparing works for exhibition upon short notice. Thanks also to Jack Harrington, Art Department Chairman, for his support.

Others who volunteered their services include Dr. Michael Kleine of the English Department and Susan Smith of Little Rock who provided editorial guidance, and Mark Herdter who photographed Lawrence Weiner's *Sentence Fragment* in the Vogel apartment.

I want to thank Angelo Granata of the University of Alabama Moody Gallery of Art and Sanford Sivitz Shaman and Dr. Olga Preisner of the Pennsylvania State University Museum of Art for their cooperation in scheduling the exhibition.

Randy J. Ploog  
Curator of the Exhibition

Randy J. Ploog is the former Gallery Director of the University of Arkansas at Little Rock Department of Art Galleries. He is currently Assistant Curator at the Pennsylvania State Museum of Art.

## PREFACE

Herb and Dorothy Vogel have been hailed at home and abroad for their pioneering spirit, as major patrons of the visual arts, and as prime examples of what individuals can accomplish with courage, conviction, and persistence. Over the years they have searched out artists with special, yet unproven, talents on the New York City art scene.

Through constant encouragement and by "marketing" artists with their friends and gallery associates, more often than not, they have helped their protégés become major successes in the visual arts. Such support and interest is quite rare — but not for Herb and Dorothy Vogel. It has been their avocation for several decades.

The Vogels are warm and caring people who have given much to young artists, to the art world, and to their friends — and are loved by each in return. As such, they serve as prime examples for others to follow. We are grateful for the relationship which has enabled the Vogel's collection of drawings to illumine Gallery I at UALR.

Dr. James H. Young  
Chancellor  
University of Arkansas at Little Rock

## INTRODUCTION: THE VOGEL COLLECTION

Every collection reflects the collector and gives us clues about the collector's predilections and intentions. Is the collector confident about his own eye or does he follow the recommendations of others? Does he specialize in one stylistic movement or one art form? Does he know the artists whose work he collects? Does the collection have depth or only breadth? Has the collector selected the best works available so that we recognize his examples to be of the highest quality? How strongly do we sense the collector's presence?

Even presented in the relative anonymity of a museum, the collector's taste pervades the exhibition. The one hundred and five works included in the present exhibition express the character and indicate the strengths of Herbert and Dorothy Vogel's collection, but they constitute only one selection, only a fraction of its totality. Over the past twenty years, the Vogels' collection has grown more than Herb and Dorothy ever imagined it would. The collection really began a little more than twenty years ago in the summer of 1965 when they purchased a wall sculpture by Sol LeWitt. Significantly, it was one of the first works LeWitt sold after his show at the Daniels Gallery in New York. Since that time the Vogels have acquired over fifty works by LeWitt. In the current show, the range of his work is suggested by a wall drawing that dates from 1969 to a small ink drawing of *Two Pyramids* that dates from 1985. Over the past twenty years, Herbert and Dorothy Vogel's entire collection has grown to over fifteen hundred works. And it has not stopped growing.

Through LeWitt, Dan Graham and other dealers sympathetic to the avant-garde, the Vogels came into contact with many artists and, during the late 1960s, became friends with Robert and Sylvia Mangold, Robert Ryman, Jo Baer, Carl Andre, Robert Smithson, On Kawara and Eva Hesse. The moment in time, the year in which a collection comes into being, always affects the collector's taste.

Although the Vogel collection is famous for its extensive holdings of Minimalist and Conceptual works by Robert Barry, Sol LeWitt, Robert Mangold, Richard Nonas, Lucio Pozzi, Edda Renouf and Richard Tuttle, it is by no means limited to a Minimalist aesthetic. We need only look at the present exhibition to find works by artists as diverse as Will Barnett, Philip Pearlstein, Claes Oldenburg, Sylvia Plimack Mangold, Michael Goldberg, Michael Lucero, Lynda Benglis and Charles Clough. Although there is a predominance of work from the later 1960s through the 1970s, recent examples by younger artists such as Joseph Nechvatal, Mark Kostabi and Daryl Trivieri stand out.

Herbert and Dorothy Vogel's commitment to the artists whose work they collect is extraordinary and legendary; it sets them apart from other collectors. When they see work they like, the Vogels get to know the artist, visit his or her studio, look carefully at and talk about a wide range of work before they make a selection. They continue to follow each artist's work and often develop personal friendships with the artist. Herb and Dorothy speak of "their artists"; they believe in the artists whose work they collect. As Richard Francisco has said, "Unlike every other collector I've come across, they remain loyal across one's ups and downs." This loyalty extends to their decision never to sell works from their collection.

Herb and Dorothy Vogel acquire an object basically because they like it and because it challenges them. Many of the works in their collection are not easy to understand: one responds first on a visual level and finds it difficult to grapple with the intellectual levels. With his disarming honesty, Herb said: "Most of the things we have we bought because we *didn't* understand them — we like them. A real work of art you never entirely understand, and anyway, if I had waited until I thought I understood I'd never have bought anything."



In looking at art in their collection, we sense the need to know more about the artist's ideas and to grasp the artist's point of view. We sense Herb and Dorothy's involvement with the art and the artists and we learn from their knowledgeable perspective. The Vogels understand the artist's point of view; as Loren Callaway has said, "they have as much of a commitment to the art as an artist has." Both Herb and Dorothy studied painting and drawing at New York University in the early sixties and were artists before they became so active as collectors.

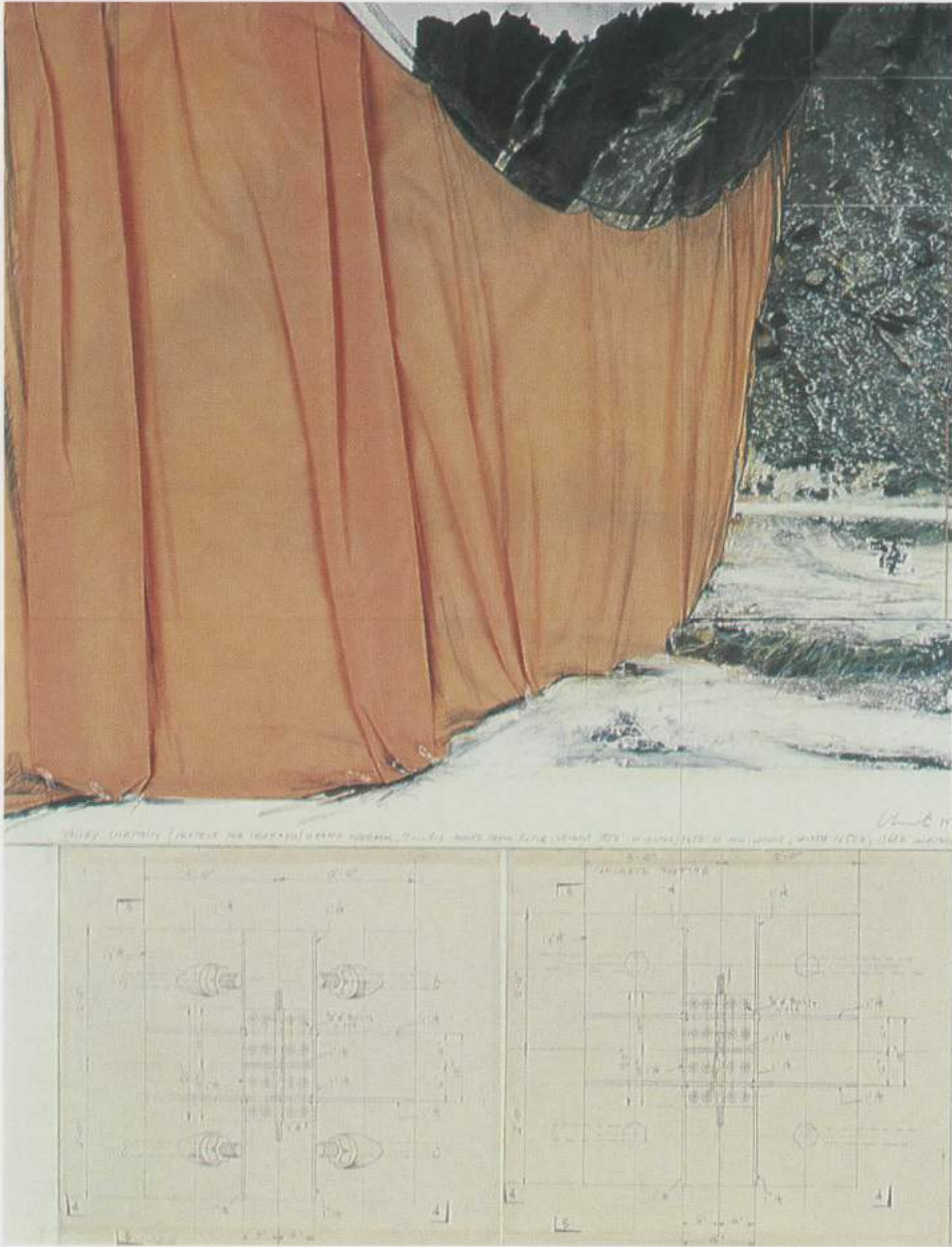
The Vogel collection is distinguished by its concentrations of several artists' work. They possess not only the largest but also the best collection of Richard Tuttle's art anywhere: they have acquired over a hundred of his works that date from 1964 to 1986. Robert Mangold's work from 1964 to 1986 is represented in depth as is Sylvia Plimack Mangold's from 1966 to 1982. We find a full range of art by Richard Francisco from 1971 to 1986, by Lucio Pozzi from 1972 to 1986 and by Edda Renouf from 1973 to 1986. The Vogels own many examples that date from 1963 to 1985 by Bob Barry, who has stated: "They have a survey of my work. Looking through the things they've purchased over the years gives a sense of the way my work has developed. It's true of many artists in the collection and so important. They have many smaller, more intimate pieces — the personal things artists don't always show in a gallery." Or as Charlie Clough has expressed it: "They have more of my work than anybody else except me, and they have some example of everything I've done of importance. Even if my studio burned down tomorrow, there is a representation of everything."

All the works in the present exhibition can be considered drawings and at least two thirds of the Vogels' entire collection consists of drawings. Even LeWitt's sculptures and Robert Mangold's paintings rely essentially upon line. In Minimal art, the placement of a line on paper or an object in space acquires larger meaning and subtle differentiations are intensified. Herb and Dorothy are sensitive to finely calibrated differences, minute variations and subtle details. In looking at drawings, Herb and Dorothy respond to the incisiveness of line and intimacy of works on paper. Their eyes are quick to perceive the extraordinary whether the drawing is by Dürer, Klee or a relatively unknown young artist. When the three of us look at drawings together, our conversation focuses upon quality. Out of ten drawings by one artist, which is the best? We always look at work by a single artist and find contrasts and directions within a group of closely related works. The field is defined and we concentrate on what we see.

Herb does not limit what he sees to modern art but he cares always about the quality of the object. He spends many hours every day looking at art in studios, galleries and museums. And by no means all of it is modern art: he has studied the Caravaggio show at the Metropolitan Museum, the Rembrandts and Turners at the Morgan Library and Japanese art at the New York Public Library. Herb sees where others merely look; he trusts his eye and his opinions. The one hundred and five drawings in this exhibition reveal the extraordinary vision of Herb and Dorothy Vogel. But there must be one thousand and five other works of equally high quality within their exceptional, personal collection. The Vogel collection has integrity and individuality and its superb quality is a tribute to the collectors' eye.

Vivian Endicott Barnett  
Curator, The Solomon R. Guggenheim Museum  
New York, March 1986

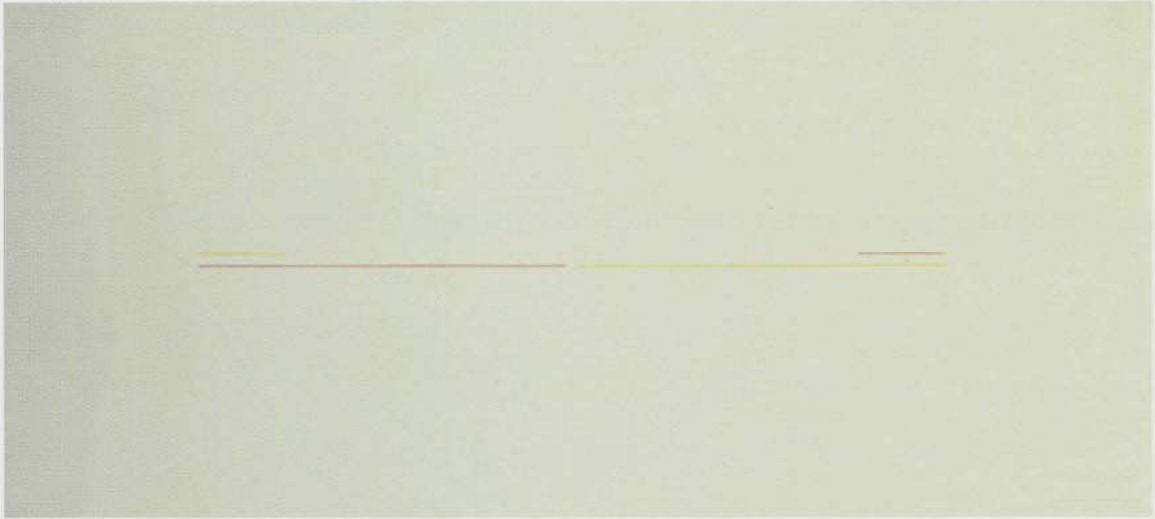
## COLORPLATES



Christo  
*Valley Curtain, Program for Rifle, Colorado 1971*

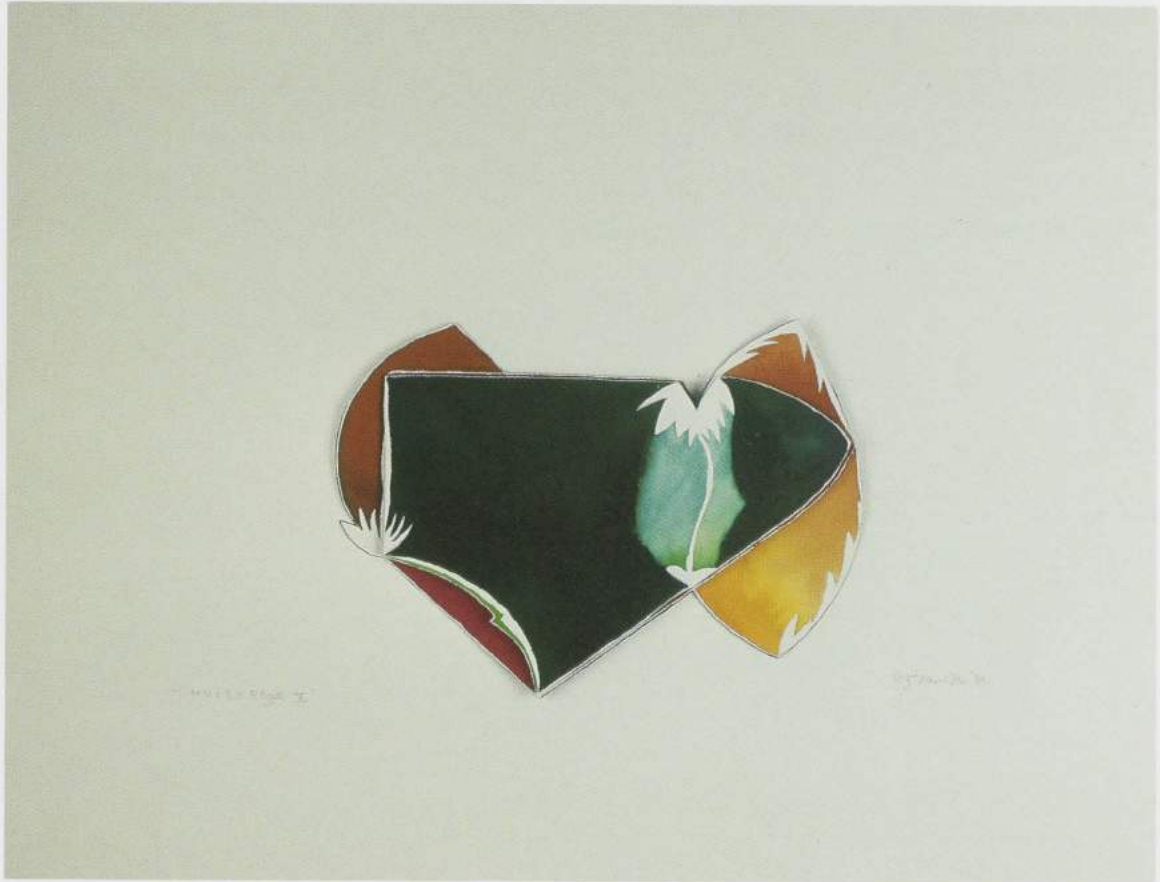


Charles Clough  
*Venous Plexus 2* 1983



Dan Flavin

*Variations on a Proposition from Diagram 10 of January 22, 1964 1965*



Richard Francisco  
*H. V. and D. V. Rogue X 1984*



Michael Goldberg  
*Mesura di Ventura* 1980

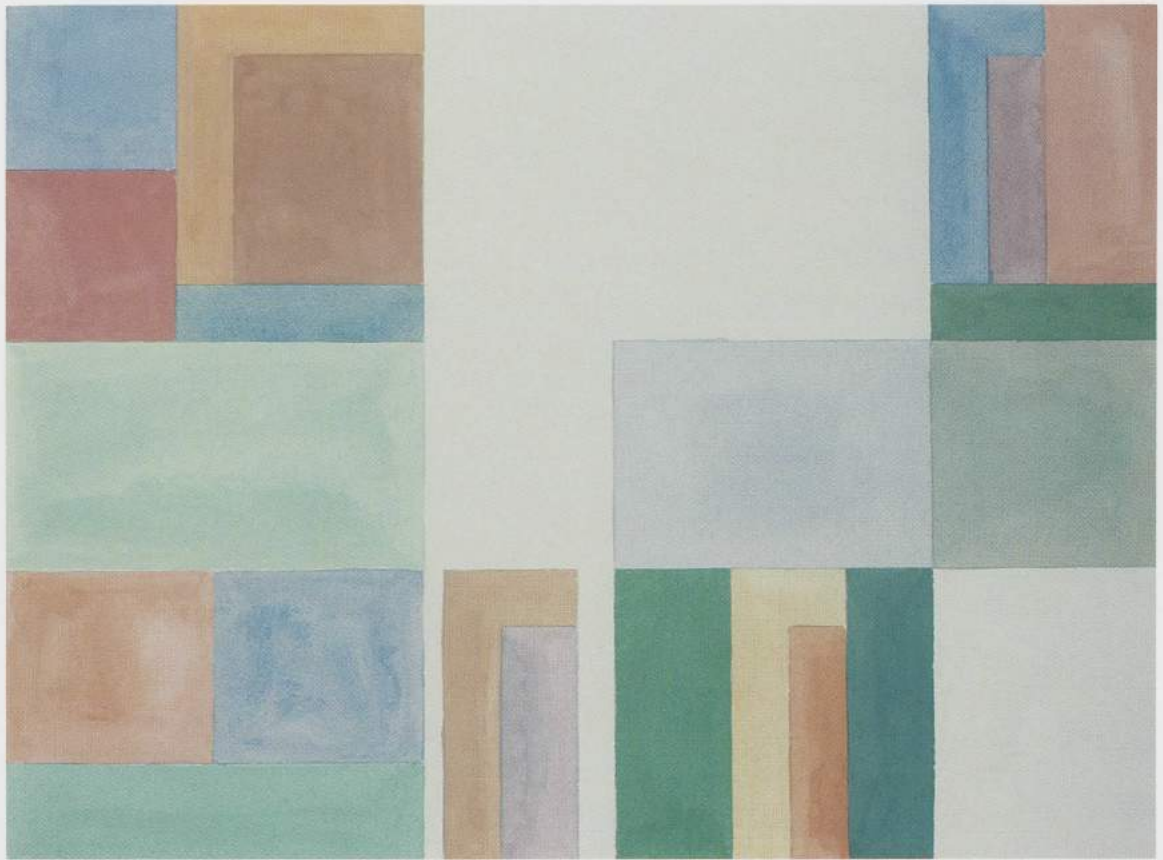


Stewart Hitch  
*Untitled* 1984





Michael Lucero  
*Untitled (figure with airplanes)* 1981



David Novros  
*Untitled 1970*



Lucio Pozzi  
*Starting with Four Colors* 1978

## THE CATALOGUE

# CARL ANDRE

b. 1935

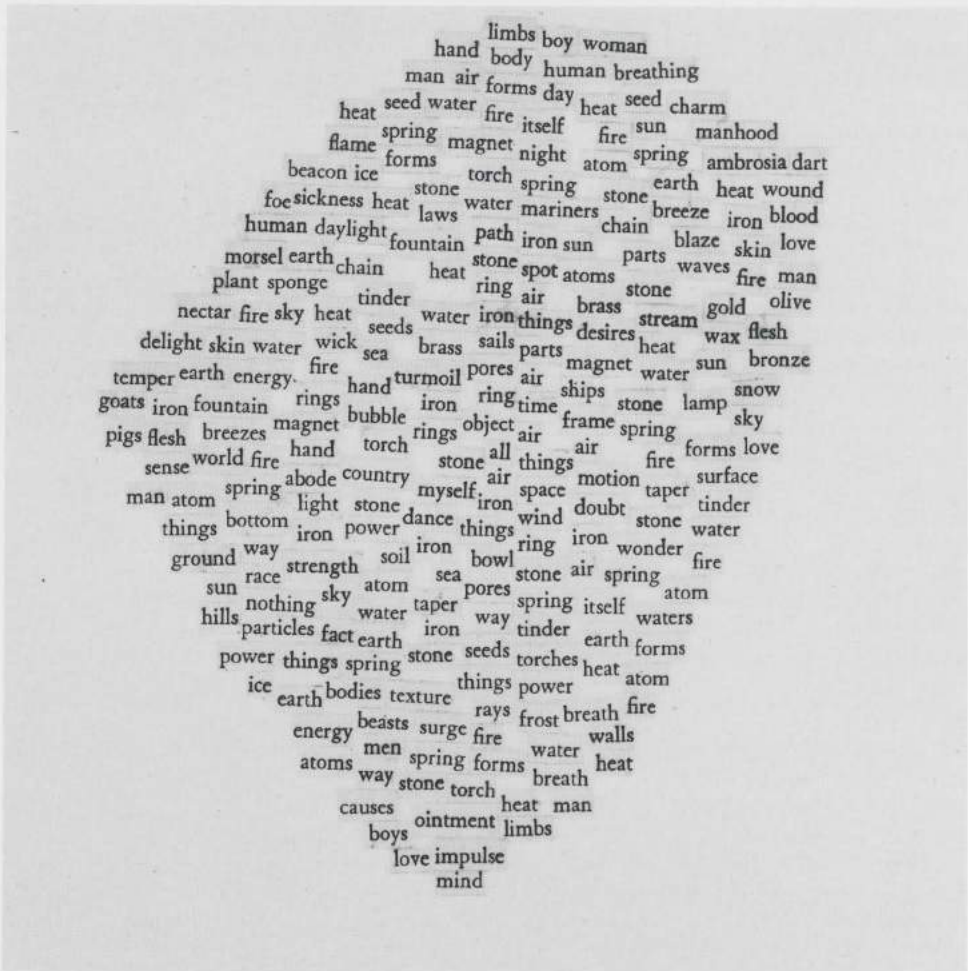
Carl Andre is one of the leading figures of Minimalism in sculpture. He studied in both the United States and Europe, was an editorial assistant, and worked as a freight brakeman and conductor on a railroad before he reached high success as an artist. Works such as *Lever* (1966) made of nine feet of firebrick, or *Steel Rod Run* (1969), 150 inches of steel reinforcing rods are typical experiences of Andre. He once defined sculpture as FORM-STRUCTURE-PLACE, and has been consistent in denying the conventional attitude that sculpture is a precious object that maintains its integrity in any space. Instead, for Andre there is a close relationship between the object and the environment. The setting up and arrangement of that relationship is what is important, not the execution of the work, which is a perfunctory activity. For Andre, each installation is a critical mass at a certain point in space and time. Each work is assembled from things not intended for use as art objects — bricks, metal plates, steel rods, cedar timbers. The work is not modeled, drawn, painted, or carved. The relationship of the viewer's body to the installed works is an important part of the viewing experience, which really becomes more than simply viewing, it is a coexisting with the work.

The emphasis on seriality, mass produced parts, size, clean edges, and environment is

seen in Andre's collage *Limbs* (1965). Words are cut and placed in a roughly round shape in this small (6½ x 7") and intriguing piece. The words can be read in a number of ways — across, down, around edges — and patterns are formed by negative space as well as by letter shapes and word repetitions. The viewer can also create clusters of related words such as, at the top, *limbs, boy, hand, woman, man, human*; or elsewhere *atom, fire, heat, earth*. The words used mostly relate to bodies, elements, parts of the earth, and human emotions or activities. Andre's fascination with mechanically produced forms gives some personality to what is also a work that strives to deny the uniqueness of the art object, reducing it to a common, minimal, denominator.

F.M.

*Limbs* 1965  
printed paper collage on paper  
6½ x 7 (16.5 x 17.8)



# RICHARD ARTSCHWAGER

b. 1924

Artschwager studied biology and chemistry at Cornell before moving to New York in 1950. There, he studied with Amedee Ozenfant, an influence apparent in his structured appreciation of the objective world. During the 1950s, he made furniture. This prepared him technically to undertake his wood constructions of early 1960s.

Robert Artschwager might be labeled an American Surrealist — America's answer to Marcel Duchamp. His drawings, paintings, and constructions all appear to exhibit a distinct and pleasurable equivocation. What relation does represented reality have to reality? How do painted images relate to named things? These are enduring philosophical questions posed in Artschwager's works as well as those by other minimalist artists with whom he also shares an affinity.

In the mid 1960s, Artschwager presented a number of "furniture environments" in a pop idiom. In the late 1960s, his work became more ambiguous and abstract (*Diptych*, 1967, Nelson Gallery.) Paintings produced then were generally in a grisaille technique. The paintings were not as insistently objectively present as were his installations. His drawings, like his paintings, provided an opportunity to investigate thematically formal ideas.

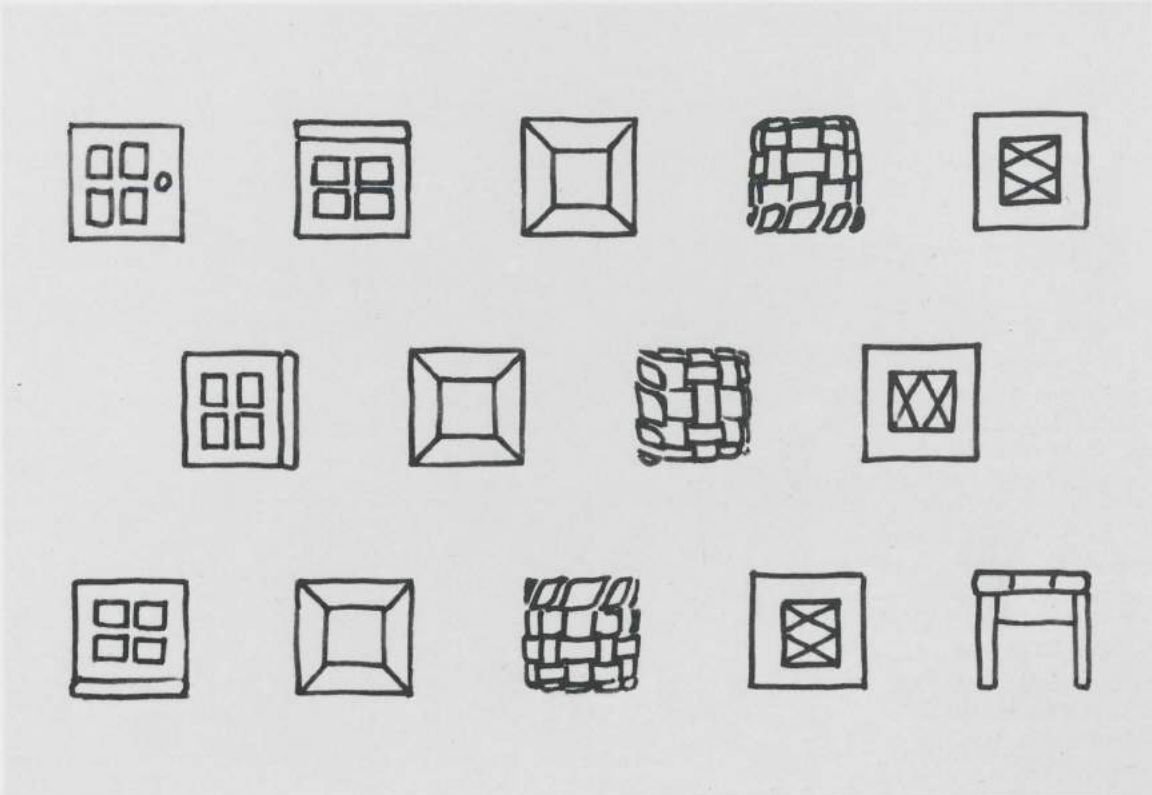
This drawing by Artschwager exemplifies his interests in the late series. His subjects constitute a theme treated in three varia-

tions. The subjects, in essence, are benignly neutral, but through the assumption of roles as signs subjected to metamorphosis they take on a surrealist/conceptual aura in this piece.

Artschwager questions assumptions about objectivity and order, indeed, he appears to be distrustful of re-presentation. It is ironic how quickly one perceives the sensitivity of his thoughts through so quotidienne and economical a language. This, however, reflects Artschwager's interest in exact notation or a language of symbols that could convey content precisely. It is the dual ability of the visual image to convince and question simultaneously that appears to interest Artschwager.

L.B.

*Basket, Table, Door, Window,  
Mirror, Rug #29* 1974  
ink and pencil on paper  
7/8 x 11 3/4 (20 x 29.9)





# JOHN BALDESSARI

b. 1931

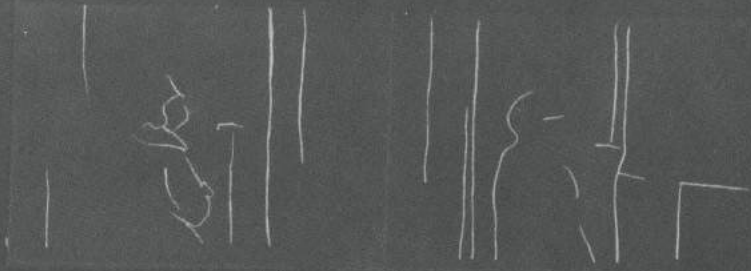
John Baldessari is considered a conceptual artist, but his works have a comic element that is often absent from the work of other Conceptualists. The common denominators of Baldessari's work are humor, photographs, words and everyday subjects. He often works in series, as a means of emphasizing a particular aspect or quality of life. The execution of the work is of less importance than the idea behind it. This attitude was well-illustrated during his first solo show in New York, when he showed paintings based on his photographs, done for him by a number of "Sunday" painters. Baldessari's 1972 work *Ball Alignment* was a series of nine photographs each of which showed a ball in the air at various distances in various settings. In the gallery all the photographs were aligned so that the balls within were aligned on an imaginary horizontal line. Thus, the work encompassed the ideas of repeated forms and imposed an organization on the individual photographs. Often, too, Baldessari's work has evocative qualities within the work. Unlike other Conceptualists who may entirely reject imagery, Baldessari mixes words and images in ways that refer to familiar emotions, states of mind or historical data. The seven photographs that make up *Good-bye to Boats (Sailing In)* (1972-73) show the artist waving at different boats passing by.

Certainly the idea of departure or loss is present, as are other concrete emotions in this work with patently comic qualities as well. The figure of the artist is mostly constant in his pose and wave, even as the boats change.

*Prototype for Stereoram Series: Lady in Street* shows a retouched ordinary photograph, with red and green lines. Above, on cardboard are drawings repeating, on the left, the red lines from below, and on the right, the green lines. The upper set becomes something like a nineteenth-century stereo card, and presumably if viewed as planned, the photograph could appear more illusionistic. As is true with so many of his pieces in *Prototype* Baldessari has gathered, sorted, recorded and reorganized information.

F.M.

*Prototype for Stereoram Series:  
Lady in Street* 1975  
photograph and colored ink on paper  
14 x 13 (35.6 x 33)



PROTOTYPE FOR STEREOGRAM SERIES: LADY IN STREET  
(FOR DOROTHY AND HERB VOELZ) - J. BALDESSARI '75

## WILL BARNET

b. 1911

The Vogels possess two drawings by Will Barnet: a portrait of Herb and Dorothy Vogel (1977); and the work illustrated in this catalogue, a study for *The Lesson* (1984). The latter is vintage Barnet and bears all of the characteristics of his refined figurative style.

A New Englander by birth, Barnet began his study of art under Philip Hale at the conservative Boston Museum School. Classes there were taught following the rigid Beaux Arts rules of the French Academy (one still senses the cool classicism of Ingres in his work). When he was nineteen, Barnet went to New York. He worked briefly for the WPA and then as a lithographic printer. In 1934, Barnet joined the faculty of the Art Students' League in New York teaching graphics. Later in his career he taught at Cornell, Yale, the University of Wisconsin and Montana State University. Throughout his teaching career Barnet forcefully maintained the importance of an honest and educated approach to art. With regard to design he pronounced, "The canvas is flat. We design up and across, no perspectives. No transparencies. No overlapping planes."<sup>1</sup> He also stressed the importance of his students having an adequate knowledge of technical skills and art history in order to manipulate intelligently their materials toward a worthy philosophical and aesthetic objective.

In this preparatory drawing for *The Lesson*, mother and child are defined by heavily and firmly drawn contours in profile. The child's hands appear to be positioned for playing a key board. The profile pose and straight-forward glances of the figures (the child does not focus on the task at hand) lend the scene an aura of cool classicism reminiscent of the quiet, warm pathos of classical Greek grave stele. The figures here appear both accessible and remote — the specific embodiment of an ideal. The masses of the figures are rendered in broad

areas of undeveloped, undisturbed surface. The economy of means is indicative of Barnet's mature drawing. The undefined nature of some of the forms suggests this is a preparatory drawing.

Women in Barnet's works generally appear to express strength, endurance, hope and resolve. In this drawing, the piano is absent, thus, the lesson is not merely a prosaic moment of musical instruction. This lesson could as well be the private musings of a mother shared with her child not so much through words as through her upright enclosing form. In its quiet domesticity the drawing recalls the interests of earlier French artists such as Chardin. The early influence of his Boston training persists.

<sup>1</sup>Terry Trucco, "Will Barnet: A Part of and Apart from His Times,"  
*Art News* 81 (December 1982): 98.

L.B.

*Study for the "Lesson"* 1984  
graphite on paper  
24 x 19 (61 x 48.3)



## ROBERT BARRY

b. 1936

Robert Barry has been called a conceptual artist whose important early works include the release of two cubic feet of inert gas in the Mojave Desert, filling a gallery with radio waves, and hanging a sign reading "For the exhibition the Gallery will be closed" on several gallery doors. His work, when it requires an object, usually includes words and deals with the conceptual nature of language.

Barry's untitled drawing from 1975 in the Vogel Collection consists of a vertical list of five transfer type words separated by five symbols of trees (such as used by architects) made of the same material. By juxtaposing the two, the artist points out that both the words and the tree symbols refer to something outside themselves. Since all language has symbolic meaning, and since all depictions of objects stand for something other than themselves, the selection of the words in the drawing and the use of trees have significance. Barry chooses his words for their emotional interest. The words he uses are active words — he never uses nouns — meant to engage the observer.

Barry's recent work consists of two-word phrases drawn in graphite on monochromatic paper. He uses only phrases that have meaning when read forward or backward, such as LOOK OUT / OUT LOOK or COME OUT / OUT COME, and then inverts one of the words to help facilitate the double read-

ing. Furthermore, he uses only words which contain the letter O. In his drawings the Os are perfect circles and the remaining letters are similarly proportional.

It is important to note that all of Barry's recent drawings on paper are preparatory sketches. Each work is conceived and intended as a larger wall mural. Two such murals exist on doors in the Vogel's apartment.

R.P.

*Untitled* 1975  
transfer type on drafting cloth  
30 x 15 (76.2 x 38.1)

LATE



ADULT



YOUNG



INFANT



REGULAR



PAST



# LYNDA BENGLIS

b. 1941

Lynda Benglis belongs to the generation that reacted against the formal conventions of Minimalism. Instead of abstract and regular forms, such as Donald Judd's boxes or Carl Andre's squares, she chose to make works that were abstract and wildly irregular.

Benglis's drawings in the Vogel Collection are examples of work produced soon after her move from Louisiana to New York in 1964. They reveal her interests in various media. The arrangements of brightly colored strips alternated with thick applications of wax are punctuated by drips, splatters and red spray painted splotches. Her interest in piling image on image indicates the direction in which she moved in the 1970s.

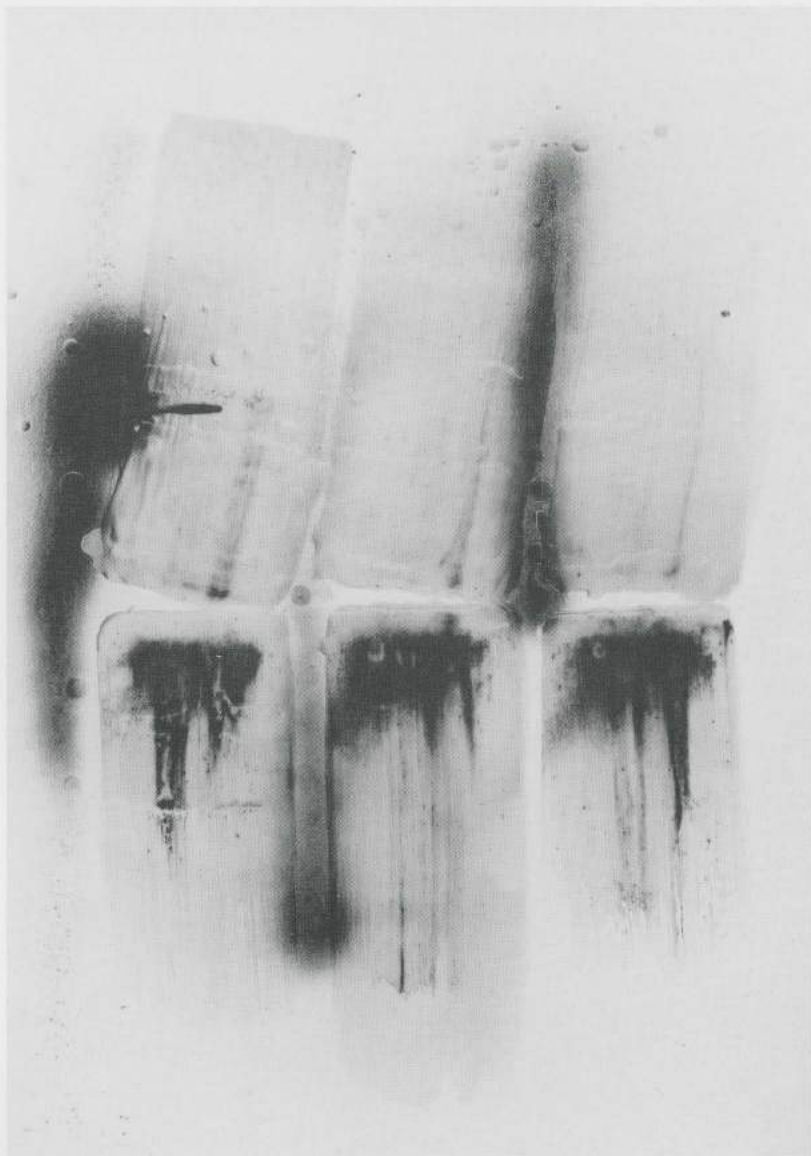
Benglis was most influenced by the Abstract Expressionist artists who transposed the easel tradition into an environmental adventure. Mixing fluorescent oranges, chartreuses, day-glo pinks and blues, she spilled stains of liquid rubber in a freely flowing, turning mass directly onto the floor of the exhibition space. She allowed the accidents and puddlings of the material to harden into a viscous mass. Other poured pieces are grotto-like forms that seem to seep out of the wall into the space of the viewer.

Benglis has also participated in conceptual work, performances, experimented with video, and explored a variety of different ar-

tistic issues. With her poured pieces and wax works, she investigated the potential of different media, and work in what was considered a feminist idiom became part of a movement towards new political concerns in art. Benglis refers to her works as frozen gestures and this is central to her art.

J.M.

*Untitled* 1967-68  
wax and paint on paper  
22½ x 30½ (57.2 x 77.5)





# MEL BOCHNER

b. 1940

Phrases, numbers, and points repeated characterize many of the works of Mel Bochner. He is usually labeled a Post-Minimalist, because his work has qualities of both Minimalism and of Conceptual Art. Bochner's art is Minimalist due to his concern with stripping art down to basic ideas. Geometric shapes often appear and they are shown in ways that suggest acute analysis and synthesizing by the artist. Since so many of Bochner's works of the late 1960s and early 1970s involve words, numerals written on the walls, and do not have any significant technical aspects, the artist can also be considered a Conceptualist. *Language is Not Transparent* (1970) was that phrase written on the wall of a New York Gallery in paint and chalk. *Three Ideas and Seven Procedures* (1971) defined seven methods that give visibility (beginning, adding, repeating, exhausting, reversing, canceling, and stopping) to three numerical expressions (zero, number, and line). The work, installed at the Museum of Modern Art, involved several spaces with white walls, with a strip of masking tape all around the rooms. Arabic numerals in black were written on the tape from left to right; superimposed numerals in red moved from right to left. Installations such as these involve conceptual activity that is not only read, but perceived. The space such works encompass involve the viewers'

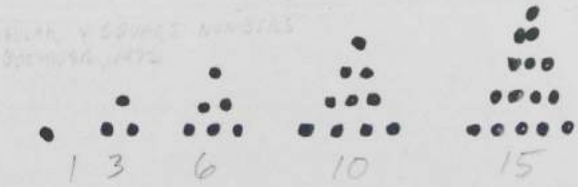
bodies and visual perceptions as much as their minds.

*Triangular and Square Numbers* (1972) is a sketch on paper cut into the shape of an L. Brown ink dots delineate triangles on the top and squares along the side, with penciled numbers referring to the number of dots in each geometric shape. Procedures of counting, analysing, and repeating are clear in this sketch which is typical of Bochner's work of the early 1970s.

F.M.

*Triangular and Square Numbers* 1972  
graphite and ink on paper  
7<sup>3</sup>/<sub>4</sub> x 7<sup>1</sup>/<sub>2</sub> (19.7 x 19)

TRIANGULAR Y SQUARE NUMBERS  
1954, 2000, 1972



# JOHN CAGE

b. 1912

John Cage's importance to the world of music is enormous, for in the years since the second World War, he has been a leader in avant-garde composition and in influencing younger figures. Happenings, chance music, piano manipulation, and the expressive use of silence all are aspects of Cage's art. Through such means, he has made the experience of music something of the living present unburdened with expectations of past and future. Cage's influence on the visual arts is equally important, particularly in the use of random imagery, mathematical processes, or happenings.

The score of the 1958 *Concert for Piano and Orchestra* was boxed, each sheet printed on a card. The Vogel Collection's *Solo for Piano* is page 16 of this work and shows two areas of the score marked "T" and "U". The latter, smaller, section has geometric shapes around the notes with numbers within each shape. The upper right "T" section is larger with organic shapes surrounding the notes, again with an apparently random sequence of numbers. The organic "islands" around the notes suggest that the performer is to improvise around the note. The chance numbers can be related to the *I Ching*, or *Book of Changes*, a Chinese text that employs a complex series of sixty-four hexagrams (or oracles) that may be interpreted by consulting written commentaries. Random coin tosses determine which hexagram is to be consulted. It is not the commentary, but the technique which most interests Cage. This procedure symbolizes the constant change that underlies every aspect of life. Indeed, the *Solo* is not rigid or permanent either in its composition or its performance. Each solo part of the piece is designed to be played alone, or in combination with other solo parts, or simultaneously with other Cage compositions.

In recent years Cage has collaborated with others in producing prints based on chance operations. Superficially, the emphasis on chance may be seen to be an abdication of the artist's power, but, as Cage has noted, in fact he is able to choose what questions to ask. For Cage art in all its forms is a life-affirming process, pointing the listener or viewer to previously unnoticed aspects of existence not yet heard or seen.<sup>1</sup>

F.M.

<sup>1</sup> Jane Bell, "John Cage" *Art News* 79 (March 79) 64.

*Solo for Piano and Orchestra, Page 16* n.d.  
ink on paper  
17½ x 12½ (43.8 x 30.5)



## LOREN CALAWAY

b. 1950

Loren Calaway is a sculptor who makes freestanding and wall-mounted wooden constructions that resemble furniture. The wood is finely finished and lacquered, the drawers are lined with felt, and doors swing on brass hinges. Calaway's sculpture, however, differs from actual furniture in many ways. They are small, around one-half to three-quarters the scale of practical cabinets or secretaries. Braces between supports restrict comfortable access to the desk tops. The drawers and compartments are empty except for mysterious lead bars carefully positioned on some shelves. Certain pieces incorporate acrylic drawings, and each piece includes a brass plaque and title card. The artist's titles are schematic pencil drawings consisting of geometric shapes resembling hieroglyphic characters.

Calaway received his B.A. and an M.A. degree in Sculpture from California State University at Fresno. Influenced by Terry Allen, one of his instructors there, he attempted to incorporate written narrative into his sculpture. He continues to relate his sculpture to writing by comparing it to fiction. Good fiction should seem real and it is that illusion that he hopes to achieve in his current work.

The form of his sculpture implies utility and, therefore, a purpose, human presence and a history. Each element — the felt lined drawers, the brass fittings, the lead bars,

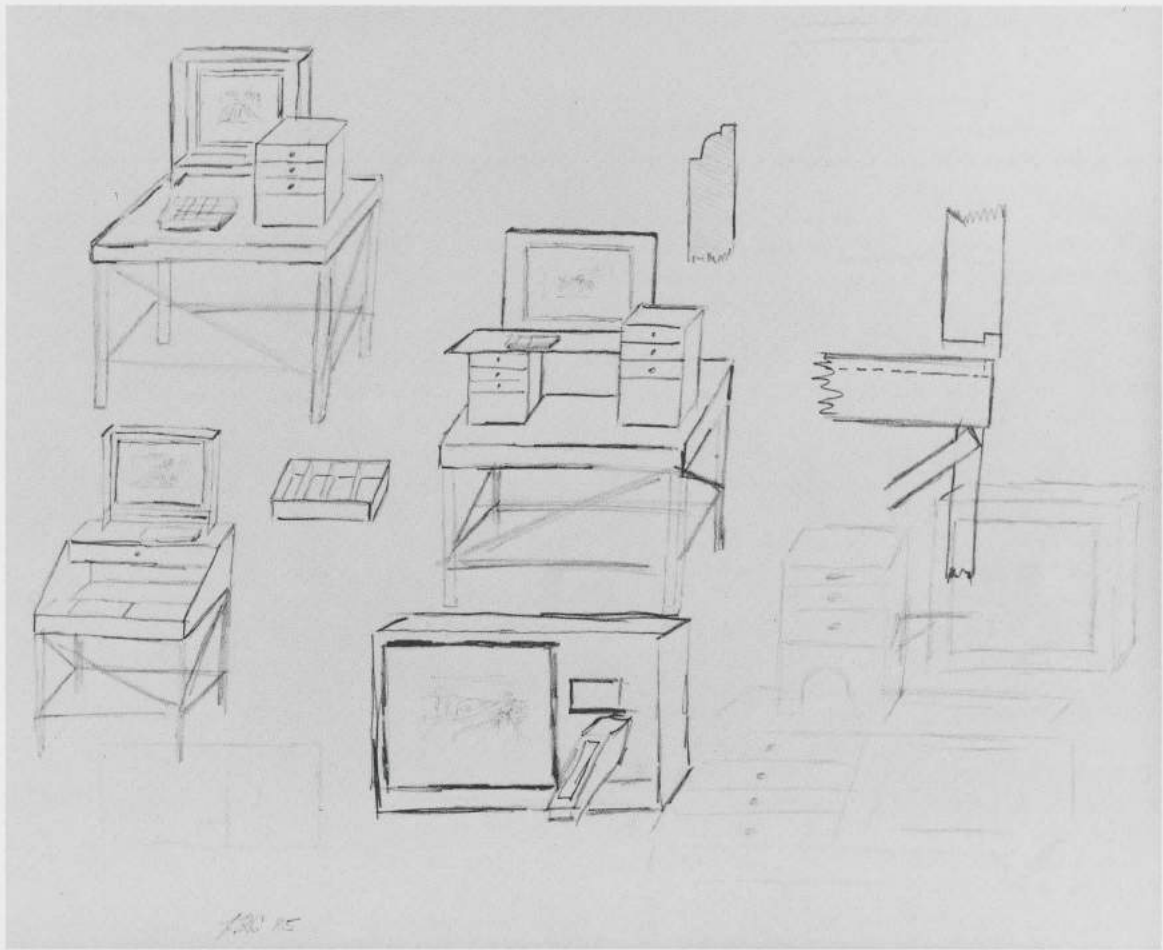
the schematic titles, the scale, even their positioning — leads the viewer toward a conclusion that according to Calaway, does not exist. The sculpture is fiction, but its familiarity, its resemblance to common articles of furniture, makes it seem real.

Calaway does not pre-plan his sculpture in great detail before he begins construction. Rather, he allows himself the opportunity for adjustments and modifications while he works. The untitled drawing in the Vogel Collection is as detailed as he makes his preparatory sketches.

Calaway does not try to impress the viewer with elegance of design or craftsmanship. The beauty of the wood and the diminished scale make his sculptures appear precious, but their design is functional and unassuming. It is the mystery of their purpose, not the craftsmanship of their construction, that makes them fascinating.

R.P.

*Untitled* 1985  
graphite on paper  
11 x 14 (28 x 35.6)



# CHRISTO (CHRISTO JAVACHEFF)

b. 1935

Christo was born in Gabrovo, Bulgaria. He studied art at academies in Sofia and Vienna before moving to Paris in 1958. He began wrapping objects in 1958.

In 1964, Christo moved to New York and, four years later, wrapped his first public building in Spoleto, Italy. It was, however, in the 1970s that Christo expanded his wrapping to a colossal scale. Between 1970 and 1972, he suspended 200,000 square feet of orange nylon polyamide 1,250 feet across the Grand Hogback between two sandstone cliffs in Rifle, Colorado. It is the orange nylon and representation of this site that constitute the main elements in the Vogel's *Valley Curtain* collage drawing. It is a custom of Christo's to sell the drawings and collages that describe his projects and provide the only permanent record of the work's existence in order to finance its installation.

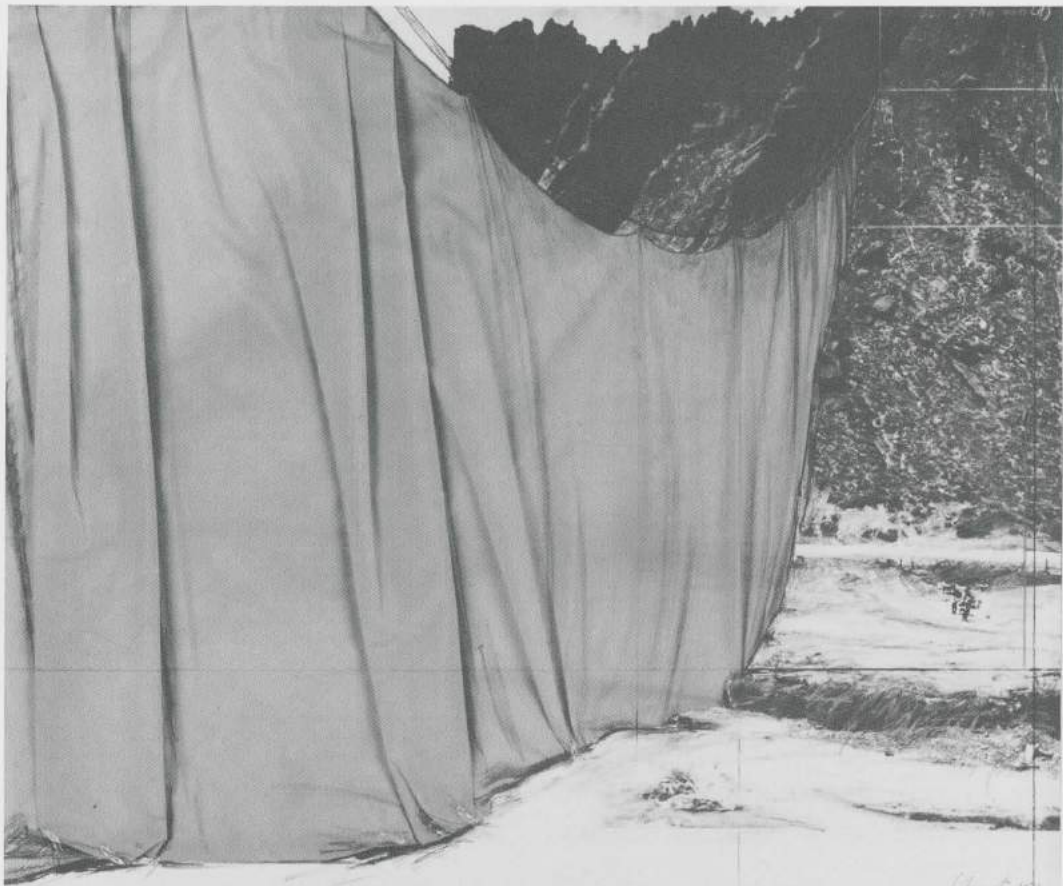
What is the significance of these wrapped installations? On the one hand, it appears this is the point at which art apes a book of world records. Drawings, photographs and other paraphernalia associated with a work document the impossible has been done. On the other hand, these works ask probing questions of our society. Is a wrapped coast in Australia more or less megalomaniac than our society's distressing desecration and despoiling of nature? Perhaps these pieces remind us, on a heretofore unknown scale, of our own mortality and the ironic futility of permanence.

These installations also evoke something of the sublime through scale. Because of our lack of previous experience, how can one explain the beauty of what appears to be an effortlessly supported brilliant orange curtain suspended between craggy mountains undulating sensuously in the breeze? Finally, in an age of abstract expressionism and social turmoil, it is interesting to note that in Christo's wrappings — the

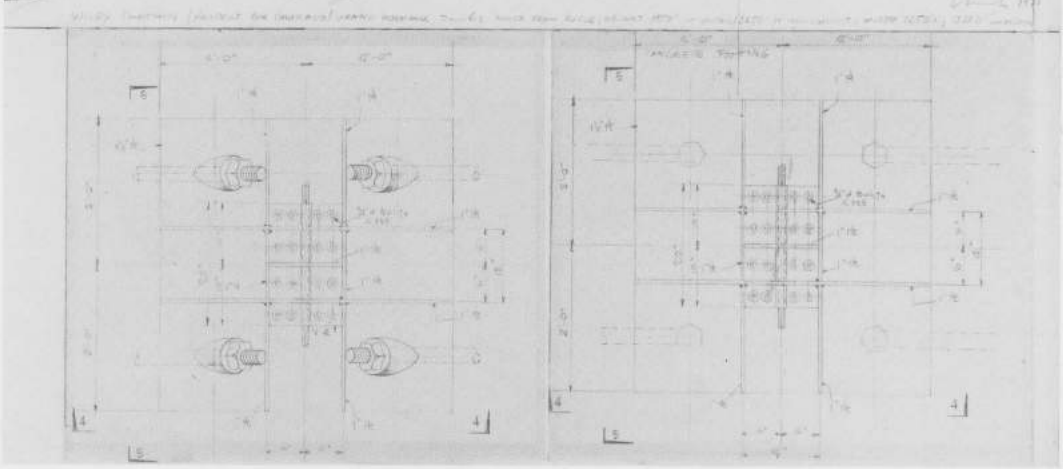
packaging of reality — the artist is by necessity drawn to society and demonstrates skills of organization, diplomacy and calculation that relate this work to earlier collective achievements like the cathedrals and pyramids. Indeed, there may be more art in the preparation, installation and documentation than in the virtually momentary effect of the event. In contrast to the earth art movement that seems so typically American, Christo introduces a decidedly European romantic aesthetic wrapped up in a kind of societal *gesamtkunstwerk*.

L.B.

*Valley Curtain, Project for Rifle, Colorado* 1971  
collage, photostat, fabric, graphite, crayon  
and blueprint on paper  
28 x 22 (71.1 x 55.9)



6-2-1951





# CHUCK CLOSE

b. 1940

Combining traditions of portraiture, bigness, and love of detail that are fundamental to American art, Chuck Close has produced numerous nine by seven foot head-on images of his friends. Sometimes labeled a Photo-Realist because of the obvious debt his work has to photography, Close nevertheless prefers to think of himself as a Minimalist. His dealer Arnold Glimcher has said, "Although Close's work has superficial affinities with the new realists, his fundamental concerns are those of visual perception, specifically the transmission of information by the most minimal means."<sup>1</sup>

A typical painting will be based on a photograph made by Close of his friends. Through the use of grids, he then enlarges the image on canvas. He uses a forklift in painting his large canvases, and typically will spend about four months on each. Because he uses an airbrush with acrylic paint, often he will use only one or two spoonfuls of paint per canvas.

As a working sketch, *Study for Keith* (1970) clearly shows Close's procedures. Masking tape frames the face in two rectangular shapes, suggesting that the artist's first thought was for the outside border, later the inner one. A grid on clear plastic was taped over the image, and the numbers and letters placed on the edges guided the artist as he worked on the can-

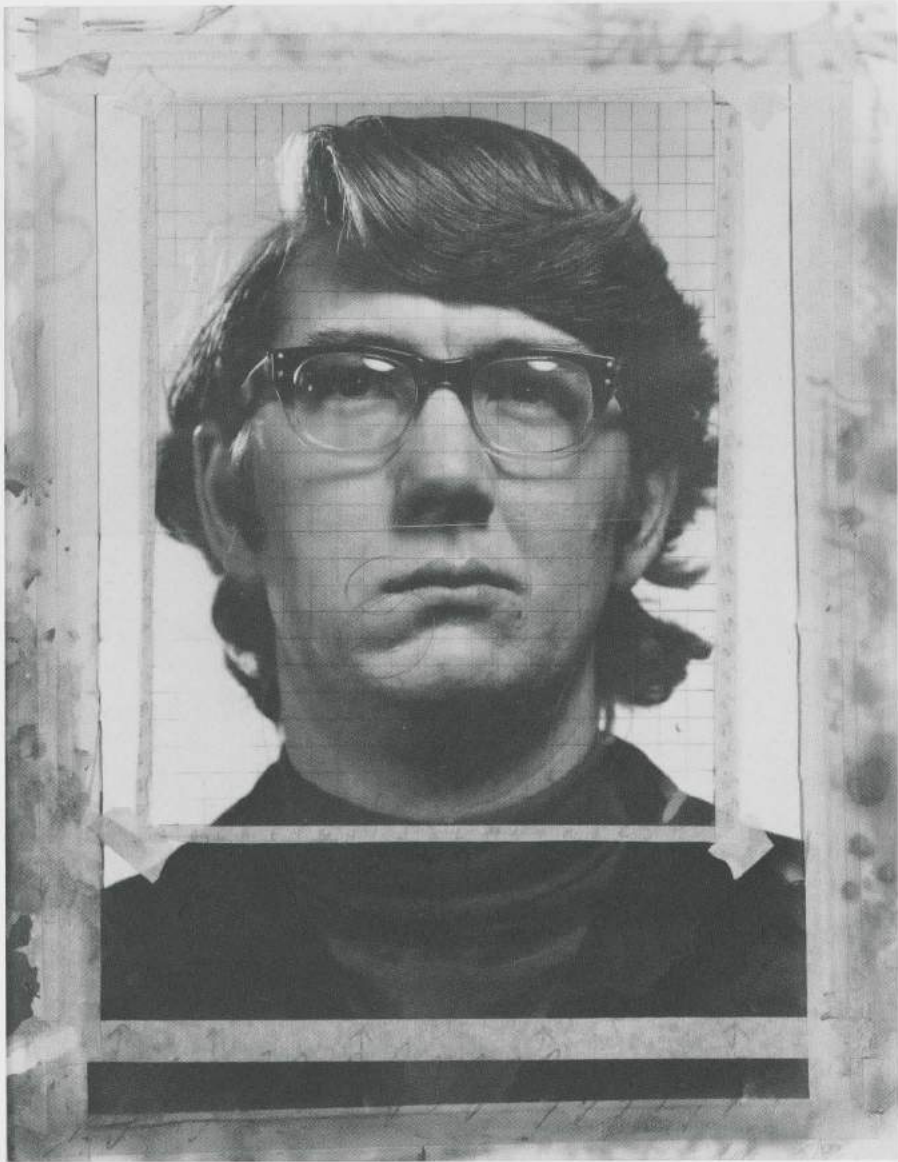
vas. Finally, the splotches of paint around the edges make clear that Close had this study close by as he completed the painting *Keith*.

Close's paintings have sometimes been described as landscapes and they do show the human face with the detail and scale often associated with that genre. The transformation of ordinary images into things meticulously considered and produced place Close at the forefront of American artists of recent years.

F.M.

<sup>1</sup> Barbaralee Diamonstein, "Chuck Close" *Art News* 79 (Summer 1980): 115.

*Drawing for Painting of Keith* 1970  
tape, pen, graphite and paint on  
photograph  
22" x 17" (55.9 x 43.2)



# CHARLES CLOUGH

b. 1915

Charles Clough is a native of Buffalo, New York, where in 1973 he and Robert Longo founded Hallwalls, an alternative artist's space. Aside from one year each at the Pratt Institute in Brooklyn and the Ontario College of Art in Toronto, Clough has very little formal training. He credits his experience at Hallwalls for providing the basis of his artistic training. In seeking the most interesting exhibitions and visiting artists for Hallwalls, he immersed himself in art journals and made monthly trips to New York City to see the latest exhibitions.

During his involvement with Hallwalls from 1973 to 1978, Clough was producing his own work in photography and painting. Since then he has tried to unify the two interests into a singular direction. He manipulates enamel paint with his fingertips on illustrations cut from art magazines, art books or his own photographs. The painted reproduction is photographed; the photograph is collaged with parts of other paintings or reproductions; it is then rephotographed, enlarged and perhaps painted once again. The process can be interrupted at any point or repeated until Clough is happy with the result. The final product is usually an ambiguous layering of painted photograph and photographed paint.

The ambiguity of his work being at once a photograph and a painting excites Clough. He enjoys the appearance of paint combined with the glossy, smooth surface of a photograph. He considers paint and photograph metaphorical opposites. He has written,

the photo reveals and the paint conceals  
the photo, a representation, is memory  
the paint, an abstraction, is imagination  
The illustrations Clough paints over range from old masters' paintings to illustrations of his own work. He does not see this activity as a form of defacing but of possessing. He wets his fingers with paint and runs them over an illustration of an admired

painting to possess it, to make it his own. In the process Clough responds to the illustration, its color and composition. He frequently leaves glimpses of the illustration exposed as clues to the original composition.

In *Venous Plexous 2*, for example, areas of the illustration left uncovered along the edges and between strokes of paint make Edouard Manet's *Concert in the Tuileries* recognizable. The general color and scheme and many of the compositional elements in Clough's painting reflect those of Manet's. Clough reduces these components to abstract gestures which make his paintings resemble those of Willem de Kooning.

All of Clough's paintings produced by fingertips tend to be small in size. He has recently attempted larger paintings on canvas using "fingers" fabricated from foam rubber wrapped in polyethylene material.

R.P.

*Venous Plexus 2* 1983  
enamel collage on masonite  
14 x 28 (35.5 x 71.1)



# JAN DIBBETS

b. 1941

Jan Dibbets is a Dutch artist born in Weert in The Netherlands. He studied art at the Tilburg Academy and also privately with the painter Jan Gregor (1959-63). He gave up painting in 1967, the same year in which he went to England to study at the St. Martin's School of Art in London. There he met Richard Long and Barry Flanagan. These events had a decided influence on his artistic development. In the same year, 1967, Dibbets made his first *Perspective Correction*, a trapezium section of turf cut out of a lawn. When viewed from the appropriate angle, the trapezium appeared to be a square. Future works in this series he recorded photographically. Dibbets abandoned the *Perspective Correction* series in 1969. Nevertheless, this body of works marked Dibbets as one of Holland's first and foremost conceptual artists. His work was held in such high esteem that he was selected to be the sole Dutch artist invited to represent The Netherlands in the 1972 Venice Biennale.

Dibbets, perhaps as a characteristically Dutch artist, focuses intently upon landscape. In a country known for its smallness, and in view of the rigorous planning programs for maximum use of the land, it comes as no surprise that Dibbets, like a modern Dutch cartographer, is busy with measuring and defining the land.

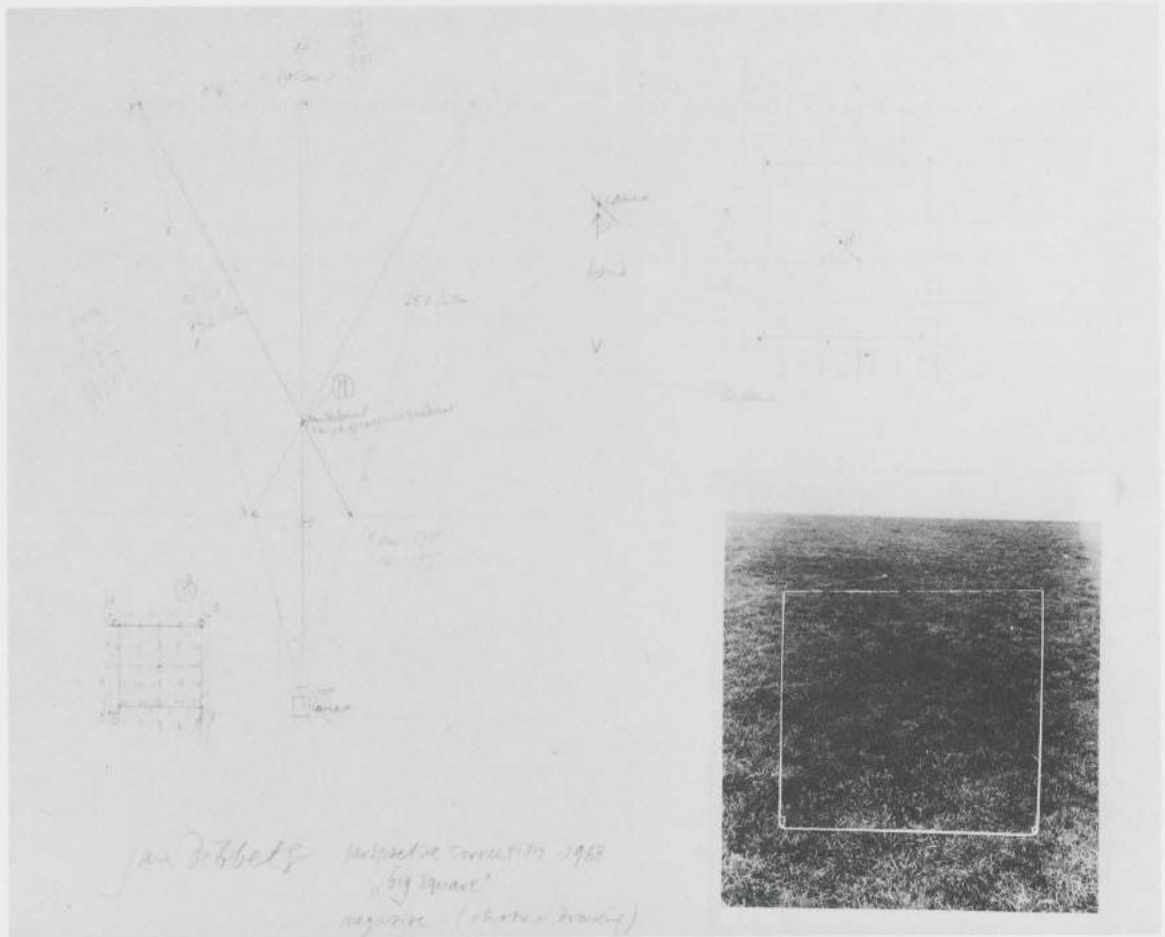
Like his predecessors of the seventeenth century, his images show an intense investigation of how we see landscape, how the observer relates to it, and a careful observation of details or parts that, additively, constitute the whole. The whole is literally the sum of the observed parts that are not merely recognized, but are seen. In effect, Dibbets works in a classical tradition.

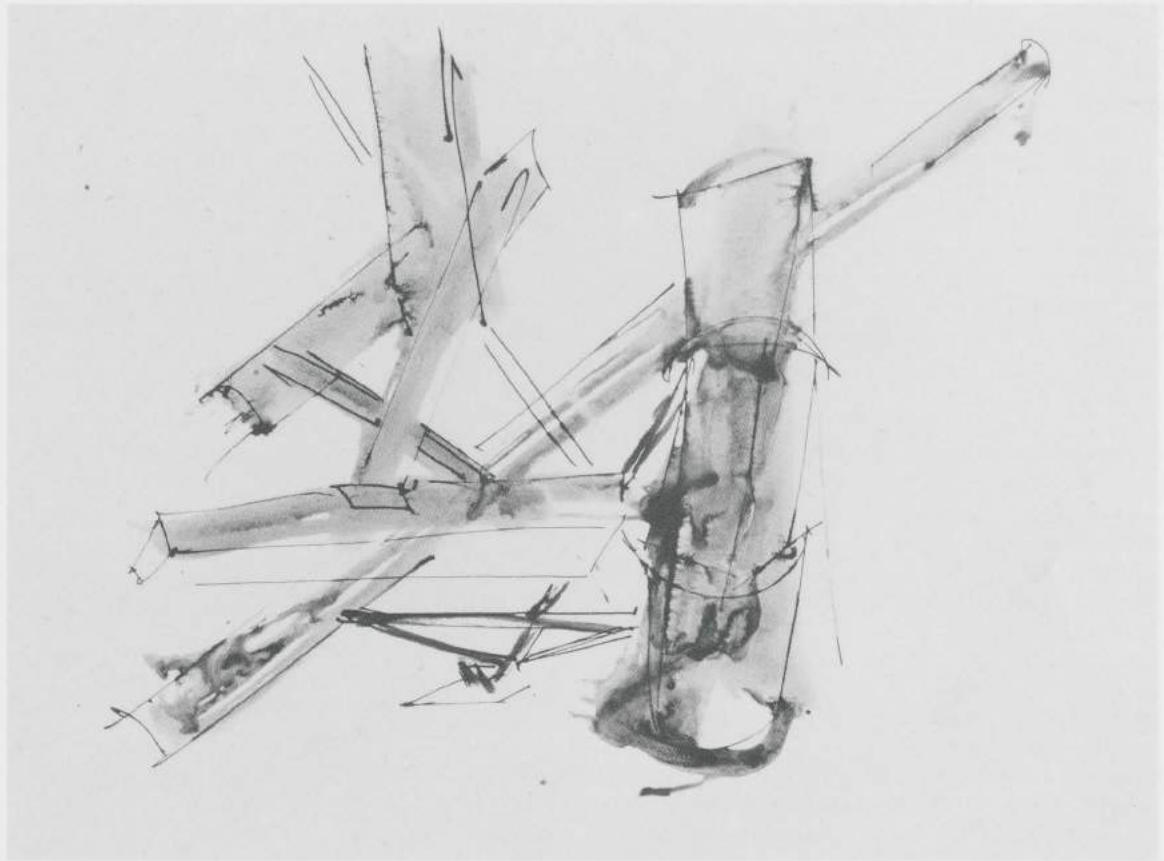
Dibbets work is also marked by an understated wit. Dibbets understands, and through his *Perspective Corrections* works demonstrates, that our perception of the objective world is largely contingent upon

subjective knowledge. His photographs do not document specific areas, rather, they record a phenomenological experience in which the artist manipulates visual data for specific purposes. In contrast to the Renaissance artist who tricked the eye into seeing reality through illusion, Dibbets's *trompe l'oeil* forms convince us of the reality of illusion. In this work what appears to be a square in the landscape is, in truth, a carefully laid out trapezium photographed from an appropriate position. The photograph is so readily accepted as an objective recorder of what is seen, we tend not to grasp the deception inherent in the work.

L.B.

*Perspective Correction: Big Square* 1968  
graphite and photograph on paper  
21 x 26½ (53.3 x 67.3)





# DAN FLAVIN

b. 1933

Since 1961, Dan Flavin has been installing neon sculpture as a means of achieving the most pure and vivid experience of color. Working with fluorescent tubes, he defines architectural spaces by the geometric placement of light. Flavin tends to be seen as a Minimalist because of his use of limited and clear forms in simple and self-explanatory arrangements. His colored pencil drawing *Variations on a Proposition from Diagram 10 of January 22, 1964* exemplifies the manner in which he uses light to create icons (as he calls them) with a minimum of compositional effects. Flavin has said, "My icons do not raise up the Blessed Saviour in elaborate cathedrals. They are constricted concentrations celebrating barren rooms."

Striving for anonymity in craftsmanship, Flavin uses standardized commercial fluorescent tubes in a completely straightforward and unsentimental manner. The rods of light are usually angled off the wall or presealed in constructions of rectangular symmetry, as demonstrated in his drawing. In exhibition spaces, the arrangements of light create an illumination which bleaches out the room's shadow and dissolves the silhouettes of the enclosed glass tubes.

Flavin uses fluorescent lights as found objects and he uses light conceptually. His

artistic act is the placement of the elements. He can repeat his fluorescent light system by altering elements in different installations.

<sup>1</sup> Mel Bochner, "Art in Process — Structure," *Arts Magazine* 40 (September 1966): 38.

J.M.

*Variations on a Proposition from Diagram 10 of January 22, 1964* 1965  
colored pencil on paper  
12 x 25½ (30.5 x 64.8)





# RICHARD FRANCISCO

b. 1942

Richard Francisco's career has been a continual process of exploring. Having been on his own since high school he is entirely self-taught. His art explores the formal concerns of shape, space, color and texture. His paintings combine rectangular and irregular shapes, some of which are made to hover just off the background in three-dimensional relief. These constructions, some wood, others paper, employ recession and layering, both actual and implied, to create a visual maze of depth. His colors, usually watercolor, are vivid and sensuous.

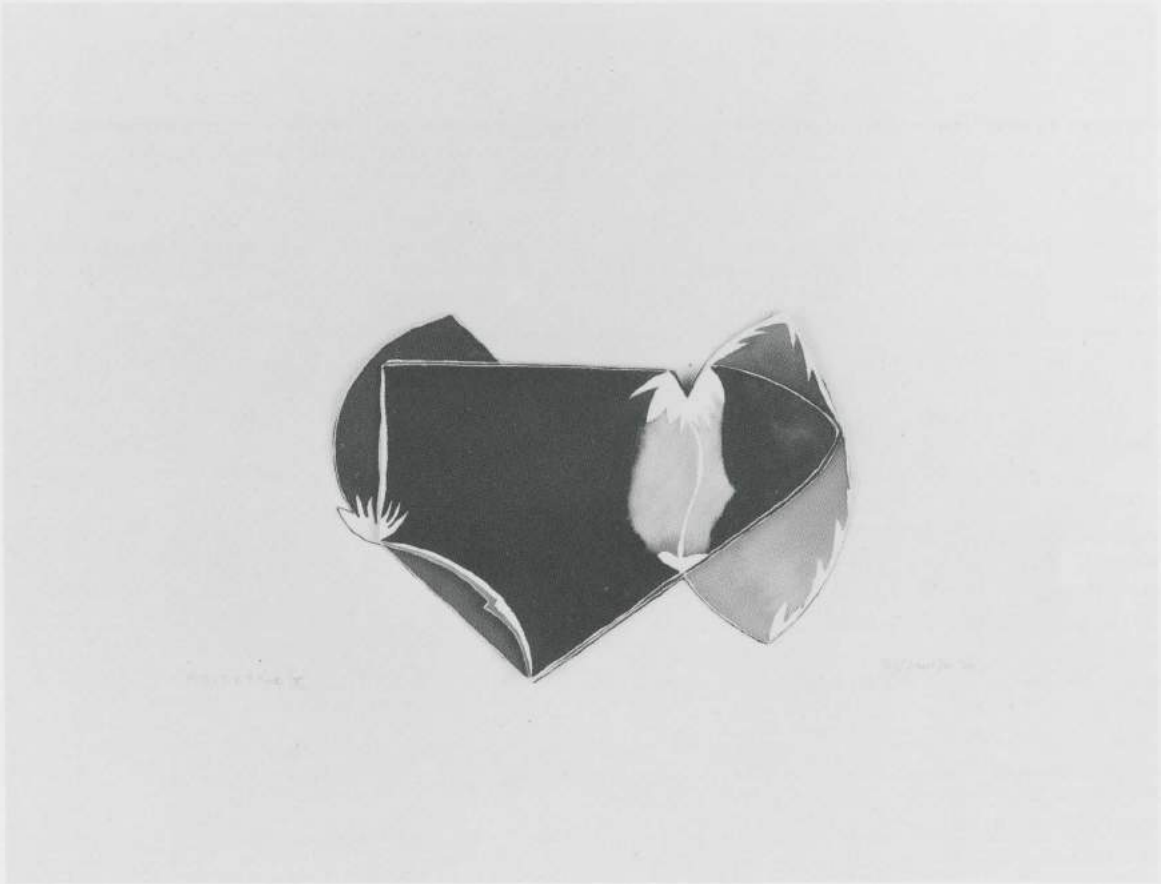
Francisco's art is purely formal in its concerns with no apparent relationship to nature. *H. V. and D. V. Rogue X*, for example, with a shape resembling a palm tree and its generally tropical colors, could relate to the artist's native California. He insists, however, that any such relationship is purely subliminal. His colors are chosen for aesthetic reasons and he says the palm tree shape is the result of dissecting a section of a circle and rearranging the pieces. Most of his constructions are worked and reworked until he likes what he sees, with no conceptual ideology to guide him or to limit him. In that sense, each painting is an exploring process and the layers in relief reflect the history of its evolution.

As might be expected, Francisco has little interest in academic art; what he calls "art encumbered with self-consciousness and art history." However he does admit to affinities with two influences, Frank Stella and the Russian constructivists. His work has been constantly associated with Stella's throughout his career. Both artists produce painted reliefs, and both use deep, bold colors. Like Stella, Francisco's work is precise, allowing neither style nor materials to reveal his process. On the other hand, an obvious difference is the scale of their work. Stella's paintings are invariably large; Francisco's work is intimate, almost precious, in comparison. His largest constructions rarely exceed one foot by two feet.

Francisco's affinities to Russian Constructivism are based on his interest in formal concerns in the abstract, and on the fact that his work is not two-dimensional but "constructed." Francisco nevertheless distances himself from the Constructivists on two points. First, Constructivism was a school with well-established conceptual ideas, and Francisco admits to working toward no preconceived ideas except his own taste. As a second difference Francisco points out the beauty of his work which is an important factor. Unlike most Russian Constructivist pieces, Francisco's paintings are indeed a delight to the eye.

R.P.

*H. V. and D. V. Rogue X* 1984  
watercolor on paper  
22½ x 30 (57.1 x 76.2)



# MICHAEL GOLDBERG

b. 1924

In terms of art historical classification Michael Goldberg is a "second generation" Abstract Expressionist. He is a younger follower of the "first generation" New York school which included Jackson Pollock, Willem de Kooning, Mark Rothko, and Robert Motherwell among others. Goldberg attended classes at the Art Student League beginning in 1938 and at the Hans Hofmann School in 1941 and 1942. His development as an artist was interrupted by service as a paratrooper in World War II, but upon his return he became an admiring friend of many of the New York painters.

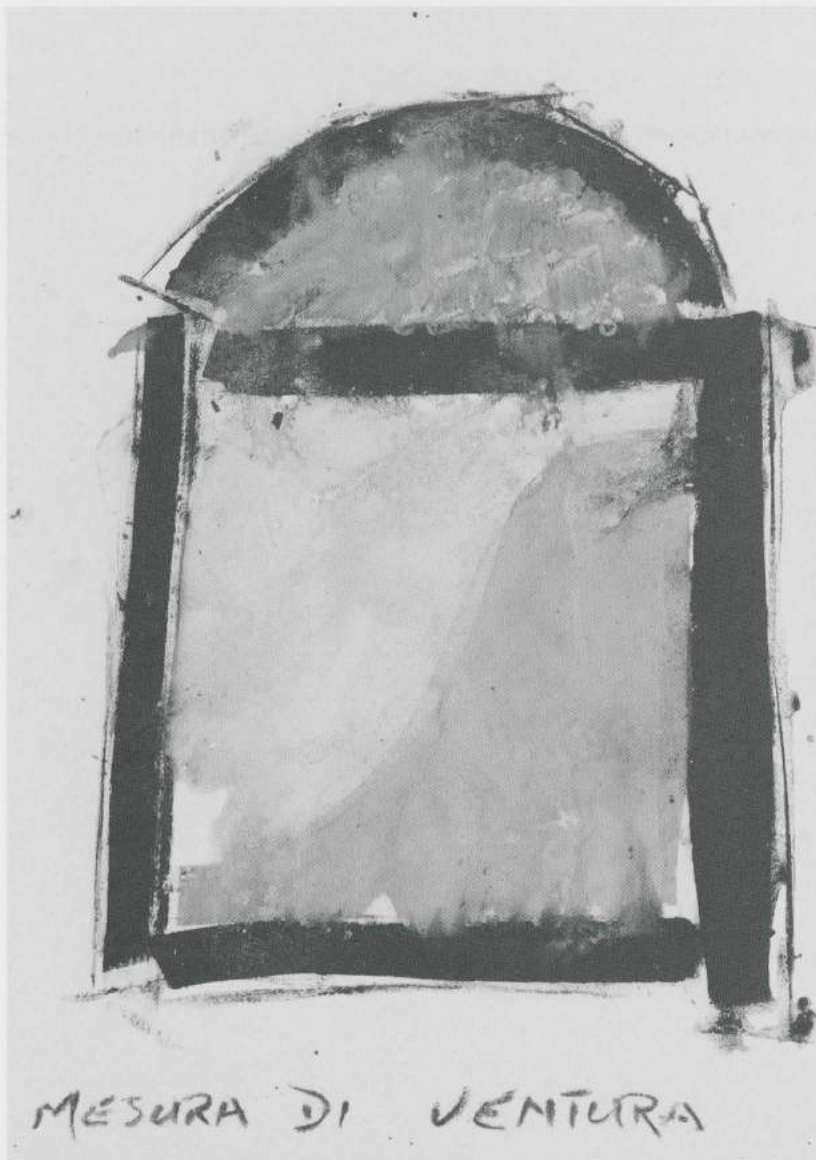
Goldberg's painting has gone through many phases in the past forty years. It has always been gesturally abstract but varied in degrees of structure. His very early work reflects the influence of Hans Hofmann, Sebastian Antonio Matta Echaurren, and Arshile Gorky. Perhaps his greatest single influence was William de Kooning whom he admired the most.

In the late 1970s Goldberg took an interest in Italian Renaissance architecture, especially that of Leon Battista Alberti. Many of his paintings of this period reflect his architectural interest through the use of verticals and upwardly tapering forms suggestive of columns or pediments. In 1978, he titled many of his paintings after Renaissance buildings, such as *Santa Maria Novella*, *Palazzo Rucellai*, *San Miniato*, and *Palazzo Medici*.

*Mesura de Ventura*, completed in Italy in the summer of 1980, also has its compositional origins in architecture. The square and semi-circle configuration relates to a post and lintel arrangement capped by an arch, dome or barrel vault. The title, too, is an architectural term which Goldberg has taken from a sixteenth-century book in the Vatican Library. The *Codex Coner* describes an architectural system of measurement based on parts of the human anatomy, such as the foot and the forearm. Therefore, Goldberg's titles, such as *Codex Coner Braccia* (arm) and *Codex Coner Pied* (foot) refer to these units of measure used by the Italian Renaissance architects. *Mesura di Ventura*, according to Goldberg, was a measure of chance used to adjust for error when, for example, a facade and a side wall did not meet.

R.P.

*Mesura di ventura* 1980  
chalk on pastel on paper  
19½ x 14 (49.5 x 35.6)



## DON HAZLITT

b. 1948

Don Hazlitt's art is an interesting blend of the abstract and the representational. A native of Stockton, California, he was exposed to the work of William T. Wiley and California's figurative tradition. As a student of Sacramento State University he had Hairy Who veterans Jim Nutt and Karl Wirsum as instructors. Hazlitt developed a reductive style in reaction to these figurative influences. When he moved to New York in 1974 the work of the Post-Minimalists such as Brice Marden was still in vogue. To assert his individuality Hazlitt consciously changed his style to representational. Since then he has alternated between abstraction and representation and, at times, a fusion of the two. His most recent drawings and painted constructions have progressed toward total abstraction.

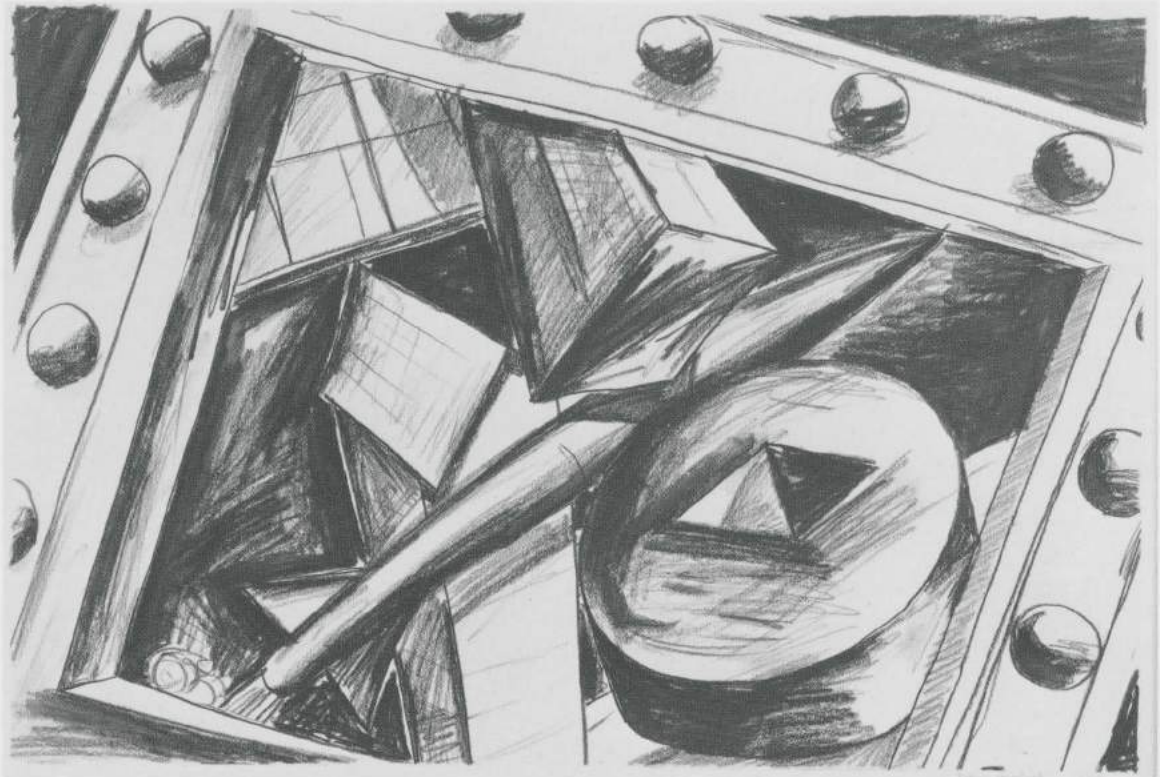
A quality common to all of Hazlitt's compositions is the angular juxtaposition of the cubes and planes. His reductive work of 1980 demonstrated interest in pierced forms and receding space. Similar formal concerns are evident in some of his representational works. For example, the 1983 untitled drawing in the Vogel collection includes a slightly askew rectangular frame open in the center to reveal overlapping blocks, cylinders and a missile in the background.

Missiles and jet planes are prevalent in Hazlitt's representational work. For him they symbolize mankind's fear of death by plane crash and nuclear war. In a recent interview he recalled the eerie, almost surreal, quality of news photographs picturing dazed survivors wandering among the wreckage of two Boeing 747s moments after they collided on a runway in the Canary Islands in 1977. He has been fascinated by the potential of nuclear war since he witnessed a nuclear test in Nevada as a child. He says he has grown up in ". . . this atomic nightmare — always afraid of that immediate snuff."

Hazlitt's constructions are similar to his drawings in their formal concerns; some drawings are even studies for three dimensional pieces. His recent constructions are shallow roughly rectangular wooden boxes filled with blocks of wood and criss-crossed with laths to produce actual layering of shapes. He incorporates found materials with interesting textures such as plaster laths and ceramic tile. He paints his constructions with bright colors freely applied.

R.P.

*Untitled* 1983  
conté crayon, terpenine, enamel on paper  
15 x 22 (38.1 x 55.9)



# EVA HESSE

b. 1936 d. 1970

Process and Expressionism are terms that can be used to describe the art of Eva Hesse. Her tragic personal life provides a background for her work. Born in Nazi Germany in 1936, she came to the United States in 1939, and experienced in childhood the divorce of her parents and the suicide of her mother. As a mature woman she suffered a failed marriage, anxieties about her place as an artist (recorded in surviving diaries), and she died in 1970 after a battle with cancer. Her personal problems may have fueled the emphasis she placed on a particularly personal and intense quality in her art. Unlike the cool and detached Minimalism practiced by her friend Sol LeWitt, for example, Hesse's work is organic and presents the viewer with unexpected irrational or absurd aspects. Her *Laocoon* (1965-66) contains LeWitt-like open cubes, but it is presented in cord, wire, papier-mache and paint, all materials which make quite evident the hand of the artist.

Later sculptural works contained fiberglass, rubber hoses, or cheesecloth elements arranged in irregular ways. For Hesse everything was process, and it was the way materials sustained a presence alone or together that was the foundation of her work.

Her drawings also show her presence. The 1967 untitled example is one of a number on graph paper with repeated *x*s or *o*s. The *Vogel* example contains a framed area with each tiny square *x*-ed in ink. Due to differences in the amount of ink in the pen or the pressure of the artist's hand, different patterns and textures begin to appear on the surface.

The lines are of different thicknesses, and this also contributes to the intricate and detailed character of the work. This drawing, like many others, while not specifically a preparatory one, does point to the textured and spatial complexities of Hesse's

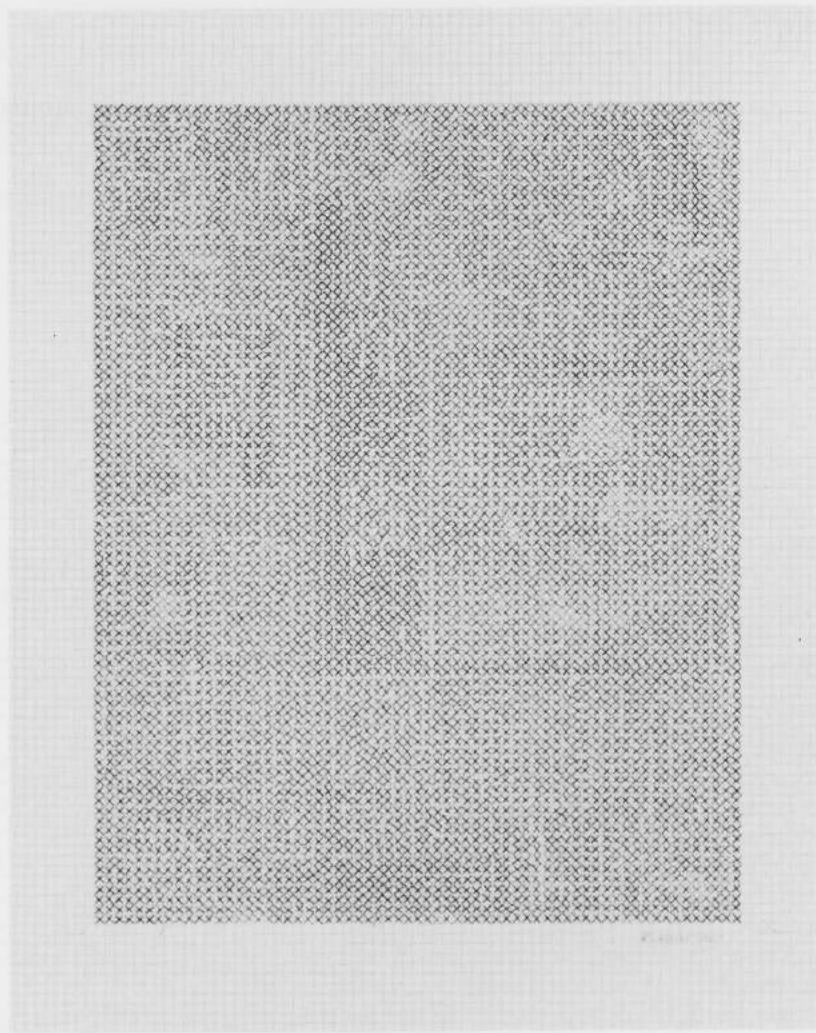
sculptures. In 1969, Hesse made a statement about her work *Contigent*, made of fiberglass and rubberized cheesecloth. She noted that the parts of the piece "are tight and formal but very ethereal, sensitive, fragile, see through mostly."<sup>1</sup> These qualities seem to be fundamental to Hesse's work.

F.M.

<sup>1</sup> Ellen H. Johnson, ed., "Order and Chaos: From the Diaries of Eva Hesse," *Art in America* 71 (Summer 1983): 117.

*Untitled* 1967  
ink on graph paper  
11 x 8½ (28 x 21.6)





# STEWART HITCH

b. 1940

Stewart Hitch was born in Lincoln, Nebraska and received his B.F.A. and M.F.A. degrees from the University of Nebraska. His academic training and his early paintings are profoundly influenced by Abstract Expressionism. After moving to New York in 1969 he was exposed to other styles of painting, most significantly color field painting and Pop Art. He soon developed his personal style of a single geometric image which dominated the picture plane. Within a few years the artist settled on an irregular star shape that has become a trademark of his work.

Hitch does not use the star as a symbolic reference to any specific object in nature but for the explosive energy the form conveys. He is attracted to natural forms similar to the star, such as starfish and the radiating branches of palm trees; but he admits that his interest in the star shape probably originated from the stars on the front of cereal boxes, in newspaper advertisements and in Marvel comic books. Hitch is fascinated by the positive/negative, figure/ground relationship the star sets up with the remainder of the picture plane.

Hitch sees the star only as a shape but he treats it with the weight of something more important. As a result some of his stars have been interpreted as monsters or barking dogs, while others convey activities such as dancing or running. Hitch's stars are irregular; each is unique. The artist likes the star's versatility and non-specificity which allows viewers to see in it what they will.

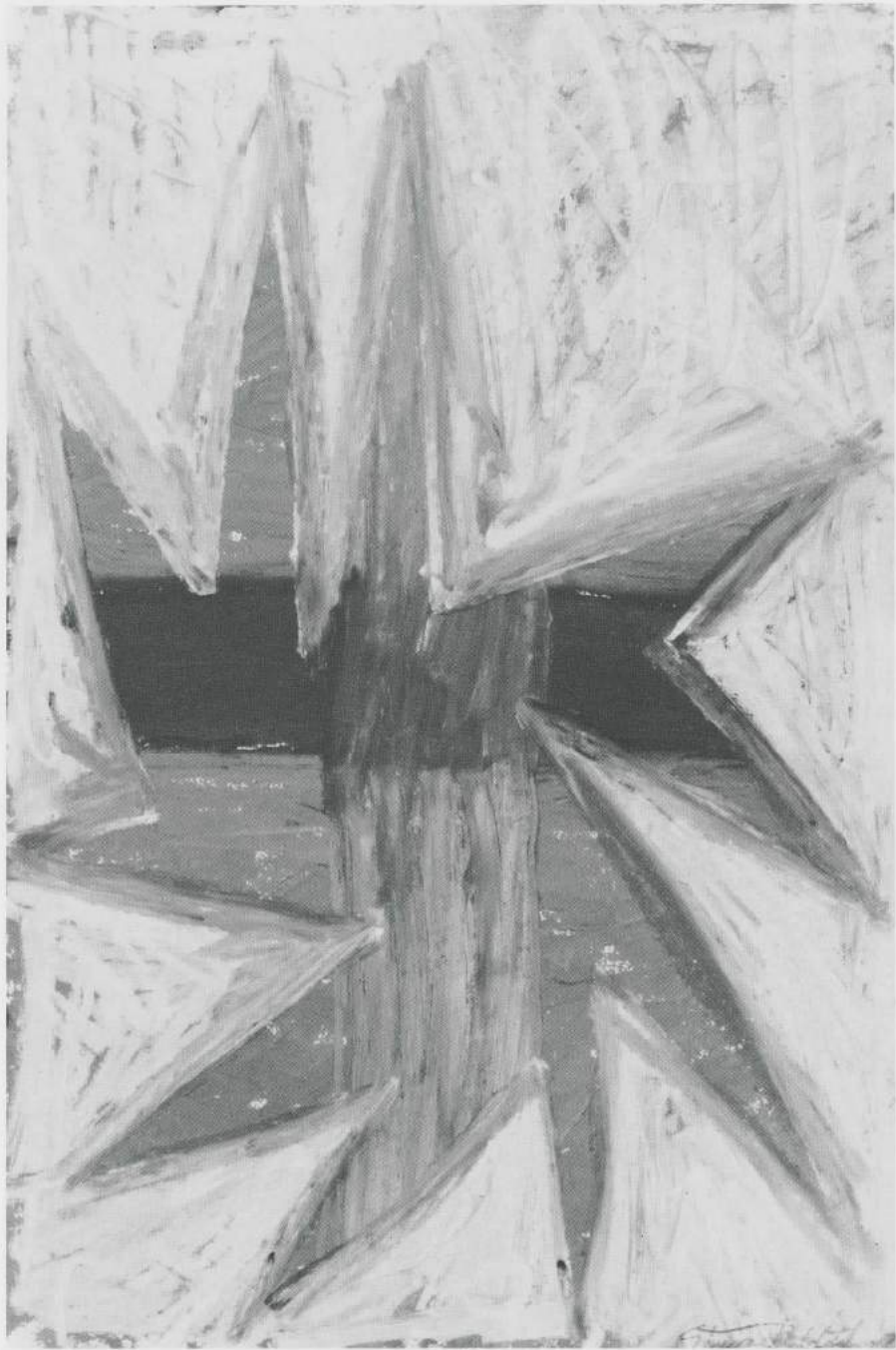
Hitch's art is very much a product of the 1960s, as a result of the combined influence of Abstract Expressionism, color field painting, Pop Art and Marvel comic books. The explosive energy which Hitch sees in the star shape can also be seen as a metaphor for violent change, protest and rebellion associated with the 1960s. Hitch denies any intended symbolic meaning but his titles

for paintings are frequently political in nature or taken directly from the lyrics of 1960s rock and roll music.

Since 1984, his work is marked by vertical or horizontal bands of color spanning the picture plane. The untitled drawing from 1984 in the Vogel Collection has a horizontal stripe of blue and a vertical stripe of pale yellow on an otherwise red field. The star in this drawing is defined by white oil stick applied over the blue and red, subduing the colors in the outer regions of the paper. As a result the star appears as a void revealing the vivid red and blue of the background.

R.P.

*Untitled* 1984  
oil stick on pastel on paper  
22¼ x 15 (56.5 x 38.1)



# MARTIN JOHNSON

b. 1951

Martin Johnson is a native of New Jersey. He received his B.A. degree in architecture from the Virginia Polytechnic Institute before moving to New York.

His art is a curious blend of the visual, the linguistic, and the conceptual. His media encompass everything from the English language to found objects. He produces paintings, drawings, constructions, environments, poetry and puns. The one consistent element in all of his work is his novel use of the English language.

In 1979, for example, he developed a personal iconography based on the word FOR, which according to Johnson, is a combination of OF and OR. OF represents the visual in art, or the object, and OR represents the conceptual, or the artist. Combined they become FOR, which stands for the artist and the art work; that is the concept merged with the object, implying communication. Furthermore, he has assigned the visual symbols for each letter of the word FOR enabling him to express the word without actually writing it. The F is represented by a red square or "feel frame," the O is a blue circle symbolizing "order," and the R stands for "rhythm" in the form of a yellow triangle.<sup>1</sup>

Other examples in Johnson's linguistic exercises include his "cosmic puns" such as "avoidance — a void dance," "a metabeing — met a being," "apocalypse — a pack of lips," and "mysticism — missed his ism."<sup>2</sup> Recently he has taken to inserting extraneous letters and rearranging syllables within words and stenciling the resulting phrases in capitol block letters on the lower edge of his paintings and drawings. Examples include "REREFLECTIFLECTI," "HOME WORKING OUT," and "SHOW DOWEFFEC LIC"<sup>3</sup> These phrases are not meant as titles for the accompanying image but as part of the image.

The untitled drawing in the Vogel collection includes the phrases "WHEN THEN THEY ARE JOINED INSEPERABCAGED."

Even though this series of words suggest some meaning it is only mildly interesting until certain letter patterns are observed. For example, the third letter of each of the first four words is an E. The first two words have a three letter series, HEN, in common. Similarly, the second and third words have the three letter series, THE, in common. The final word, or set of letters, INSEPERABCAGED, appears at first glance to be nonsensical; however, the first nine letters in the set suggest the word "inseparable," and the final five letters spell "caged." Johnson's merging of the two creates a familiar series of the three letters ABC, as they occur in the alphabet.

What this has to do with the accompanying image, if anything, is not clear, but their juxtaposition invited the viewer to look for associations. In this drawing the chicken, apparently a rooster with human legs is flanked on either side by symmetrically identical geometric structures, in effect creating a square around the figure. Perhaps the three letter series common to the first two words in the phrase is meant to spell the word "hen," in reference to the chicken figure. And the square around the figure may represent the cage mentioned in the final word of the phrase.

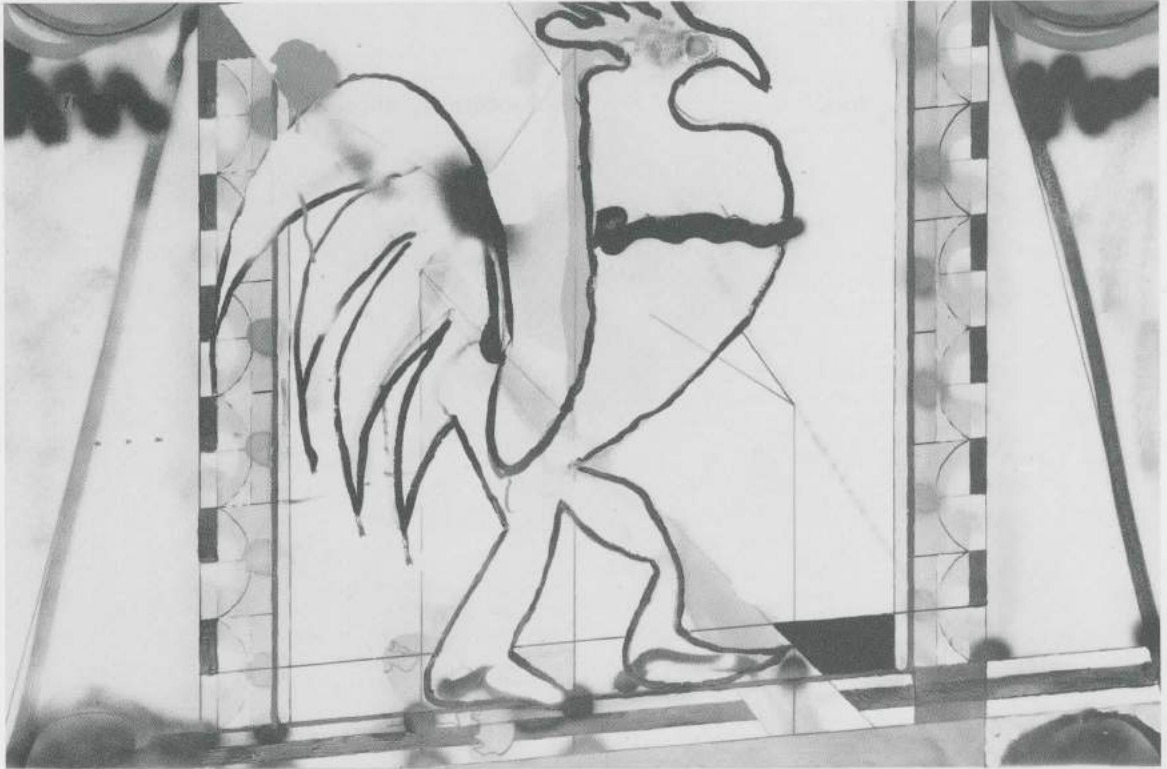
R.P.

<sup>1</sup> Allan Schwartzman, "Martin Johnson," *Arts Magazine* 54 (January 1980): 6.

<sup>2</sup> *Ibid.*

<sup>3</sup> "Group Show," *Arts Magazine* 59 (September 1984): 33.

*Untitled #4* 1983  
acrylic and enamel on paper  
30 x 40 (76.2 x 101.7)



WHEN THEN THEY ARE JOINED INSEPERABCAGED -

## DONALD JUDD

b. 1928

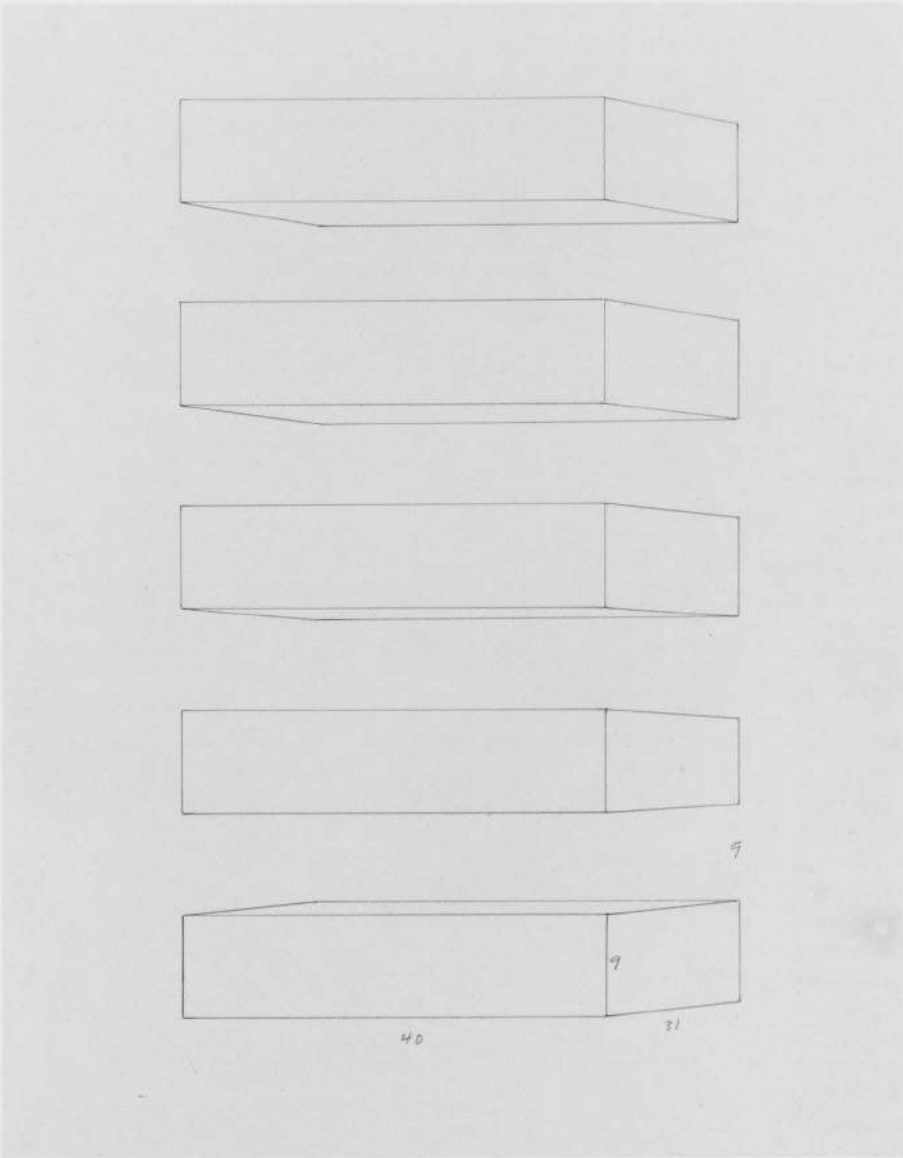
The drawing by Donald Judd illustrated here is characteristic of his designs for the austere box-like constructions done in the 1960s and 1970s. Judd was born in Excelsior Springs, Missouri. His plain and austere boxes perhaps reflect a certain American attitude met frequently in the applied arts. Judd was educated in many quarters of this country, having studied privately in Omaha and at the Art Students' League in New York, the College of William and Mary, and Columbia University.

Judd's work belongs decidedly to what is characterized as primary or minimal sculpture. His sculpture is composed of the simplest of forms, devoid of "compositional effects," generally arranged in a series of repeated elements such as this drawing illustrates. Judd's art seems to reflect the social ethos of public sculpture in recent decades. Rendered in large scale in a public space, his pieces communicate with the startling clarity and purity found only in the geometric language of forms and intervals. His work does not bear the stamp of insistent individualism. It is not shocking or surprising. It does not appear to be the result of a victory of labor forcing material into submission. Rather, his work exhibits a forthright austerity somehow reminiscent of Shaker furniture. His work is composed forms unified in a lucid total design. The rigor of his conviction revealed through his

work calls to mind the ascetic ordering of Mondrian's geometric paintings (although Judd at one time preferred a reference to Vasarely). Judd's pieces, however, exhibit a quieter symmetry or equilibrium in comparison.

L.B.

*Untitled* 1965  
ink on paper  
11 x 13½ (28 x 34.3)



# ALAIN KIRILI

b. 1946

Born in France, Alain Kirili realized at an early age that he wanted to be an artist. He never attended a university or art school because he knew no one in France could teach him about the modern American masters he admired. Instead, he learned English in order to educate himself about artists such as Jackson Pollock, Barnett Newman, and David Smith. He also knew that he must ultimately come to the United States, which he did first for a visit in 1965, and to take up residence in 1968.

A sculptor, Kirili works primarily in forged iron. His recent works consist of one or two rectangular iron bars folded or crimped together to produce a single free-standing vertical element. Kirili sees these pieces as being firmly rooted in the tradition of western art; for him they represent statuary figures with an "almost classical virtue."

Kirili's drawings in the Vogel collection are stylistically related to his sculpture, but they do not resemble specific pieces, as they are not preparatory sketches. Kirili never makes sketches or models of his sculpture — he always works directly and spontaneously. In that sense, the charcoal drawings and forged iron sculpture have much in common; both have a gestural quality resulting from the speed of execution. His sculpture must be shaped quickly while the iron is hot, and his drawings are produced through a few quick deliberate strokes of the charcoal. Both processes are unforgiving in that mistakes are impossible to correct.

Kirili imbues all of his art with a scriptural quality. This is most apparent in a series of small freestanding iron glyphs he made from 1980 to 1982. Arranged side by side in rows, these pieces resemble strange alphabetic characters. Kirili related his *Commandment* series to medieval Hebrew script.

The application of the scriptural context to an otherwise abstract configuration makes a symbol out of what could be considered purely aesthetic. The combination of the aesthetic and the symbolic is a major interest of Kirili's and is the underlying theme of his published articles. In "Lingaistics" he discusses the symbolic Hindu *linga* in terms of its aesthetic qualities.<sup>1</sup> A *linga* is an erect shaft, usually stone and usually free of decoration. It is one form in which the Hindu god, Shiva, is worshipped, a phallic symbol for the origin of life. Kirili compares the *linga*, which in form is not unlike his recent sculpture, to modern sculpture in terms of its abstract nature and presence within its setting. In another article, "Statuary Versus Idols," Kirili traces the "cosmopolitanism and ecumenicism" in modern art, exemplified by the Mark Rothko chapel in Houston and Barnett Newman's *Broken Obelisk*, back to the Old Testament.<sup>2</sup> In "Virgins and Totems" he compares the work of the two modern sculptors he most admires, Julio Gonzales and David Smith, focusing on the effect their religious backgrounds had on their depictions of women.<sup>3</sup>

R.P.

<sup>1</sup> Alain Kirili, "Lingaistics," *Art in America* 70 (May 1982): 123-127.

<sup>2</sup> Alain Kirili, "Statuary Versus Idols," *Art Forum* 21 (February 1983): 58-63.

<sup>3</sup> Alain Kirili, "Virgins and Totems," *Art in America* 71 (October 1983): 156-161.

Untitled 1984  
charcoal on paper  
30 x 22 (76.2 x 55.9)





# MARK KOSTABI

b. 1960

Mark Kostabi has been described as the quintessential artist of the 1980s. Since moving to New York from his native Whittier, California four years ago he has developed a reputation as one of the shrewdest marketers in the New York art world. He has sought and received commissions for murals in night clubs, including the Palladium in New York and the Limelight in Chicago. His design appears on the 1986 Bloomingdale's shopping bag; he has recently published a book about his work; and at one point his work was represented in more than one hundred exhibitions in a single season.

Kostabi's paintings and drawings parody politics, business, art and the human condition in the 1980s. His works are frequently satirical, witty, and sometimes poignant. They depict faceless mannequins with no specific characteristics except props to identify their circumstances. The figures are usually entangled in a human relationship or controlled by technology; even parts of the human anatomy are replaced by electrical or mechanical devices. His androgynous "corporate robots" seated in a board room meeting seem trapped in the self-perpetuating world of chaos they have created. Hats, televisions, telephones, cash registers, plungers and headphones all become attributes with symbolic meaning.

Kostabi has developed a polished style that seems appropriate for the mechanized world he depicts. The line drawings are simple contour studies with amazing economy of line. In his paintings he combines the stark linear qualities of the drawings with the addition of accentuated modeling.

The titles for Kostabi's paintings and drawings are frequently as witty and satirical as his compositions, and provide insight into the artist's work and philosophy. Read alone these titles become "Kostabisms." Most are bad puns, but some are clever

witticisms about the art world. Examples of "Kostabisms" include:

Take the R out of FREE.

Take the L out of PLAY.

Amateurs imitate — professionals steal.  
Paintings are doorways into collectors' homes.

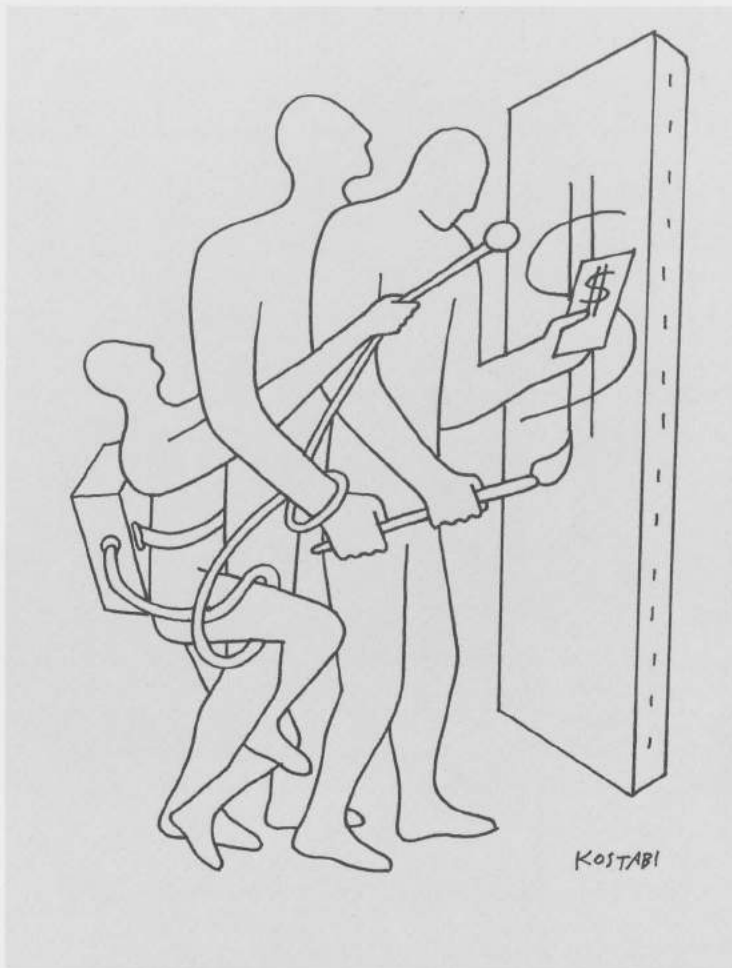
Great art must have intelligence in front of it as well as behind it.

Kostabi's *Package Deal* is an autobiographical look at the art world. The artist stands before the canvas with brush in hand. The dealer, immediately behind the artist, passes him money with one hand while guiding the brush with the other. A representative of the news media is shown entangled with the dealer, thrusting a microphone in front of the artist. All the while, the artist paints what he sees in front of him.

Kostabi is fascinated with hypocrisy and enjoys exposing it. He refers to his own role in the materialistic art scene with equal candor and humor. In a recent interview he said, "I'd like to be a prophet. You can spell that any way you want."

R.P.

*Package Deal (The Big Picture)* 1985  
ink on paper  
12 x 9 (30.5 x 22.9)



# SOL LeWITT

b. 1928

Sol LeWitt's reputation derives from his role as one of the major progenitors of Minimalism. Minimalism might be considered the visual equivalent of the "less is more" aesthetic in architecture. (It might come as no surprise that LeWitt had some training with I.M. Pei.) LeWitt's real importance, however, lay in the translation of Minimalism into Conceptualism. Central to Conceptualism was the importance of seriality. A cube, for example, could be manipulated into a series of proportionally sized units in such a way that one understands that the composition results from the ordered repetition of a simple form. This aesthetic stood in marked contrast to Abstract Expressionism in which shape and color appealed to the senses and the art object served as a vehicle for the artist's self-expression. Conceptualism, in essence, appeals to the mind in its quest for an intellectually ordered harmony.

The *Incomplete Cube* drawings reveal LeWitt's attention to the formal structure of art, seriality and process. Process is an important element in Conceptual Art. When a form such as the cube (complete or incomplete) is seen projected in a series, the process of formally developing the figure causes the observer to see not so much distinct forms but a *relationship* among forms.

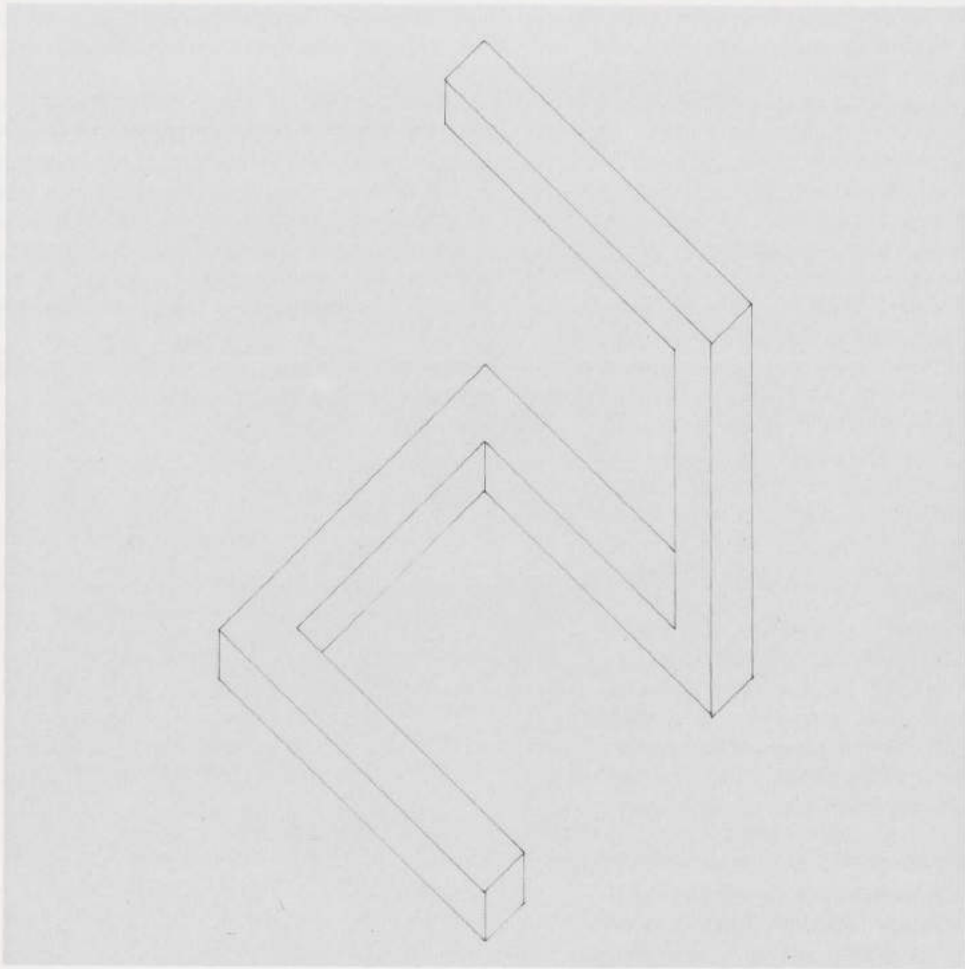
The essence of the forms is the outline. It is significant that the forms are colorless

and exist in an undefined space. The spartan setting also serves to focus attention on the permutations of the form in an almost "clinical" manner. It is of no great importance that an incomplete cube is drawn. LeWitt wrote, "Since no form is intrinsically superior to another, the artist may use any form . . ." Later in his "Sentences" he stated, "The concept of a work of art may involve the matter of the piece or the process in which it is made."<sup>1</sup> One might compare LeWitt to the composer Philip Glass who also employs a repetitive module or simple theme that is repeated through a series of variations. The work of both stimulates a rarified intellectual appreciation that borders on the sensual.

L.B.

<sup>1</sup> Sol LeWitt, "Sentences on Conceptual Art" (1969), cited by Ellen H. Johnson, in *American Artists on Art from 1940 to 1980*. (Harper and Row, 1982): 126-127.

*Incomplete Cube* 1974  
ink on paper  
12 x 12 (30.5 x 30.5)



# ROY LICHTENSTEIN

b. 1923

Roy Lichtenstein was one of the leaders in the Pop Art movement in the United States in the early 1960s. Using images from comic books and painting with benday dots (part of a mechanical process of color reproduction), Lichtenstein raised ordinary imagery and processes to the level of high art. Throughout his career, Lichtenstein has shown an understanding of elements of early twentieth-century modernism. The limitations of technique and imagery, and the non-illusionistic approach show his debt to Cubism and to the related movement of Purism, in which there is an emphasis on pristine and particular shapes. The dominance of linearity and geometric shapes further suggests Art Deco shapes and forms. Acknowledging this as an inspiration for Lichtenstein makes several points for the viewer. First, the artist is turning to shapes and forms used more in popular arts, such as fashion, decorative items, industrial and graphic design, and films, than in high art. Second, Art Deco designs emphasize geometry and flattened forms. Finally, it is a classical mode, in terms of both using classical details literally, and establishing strict parameters for the artist.

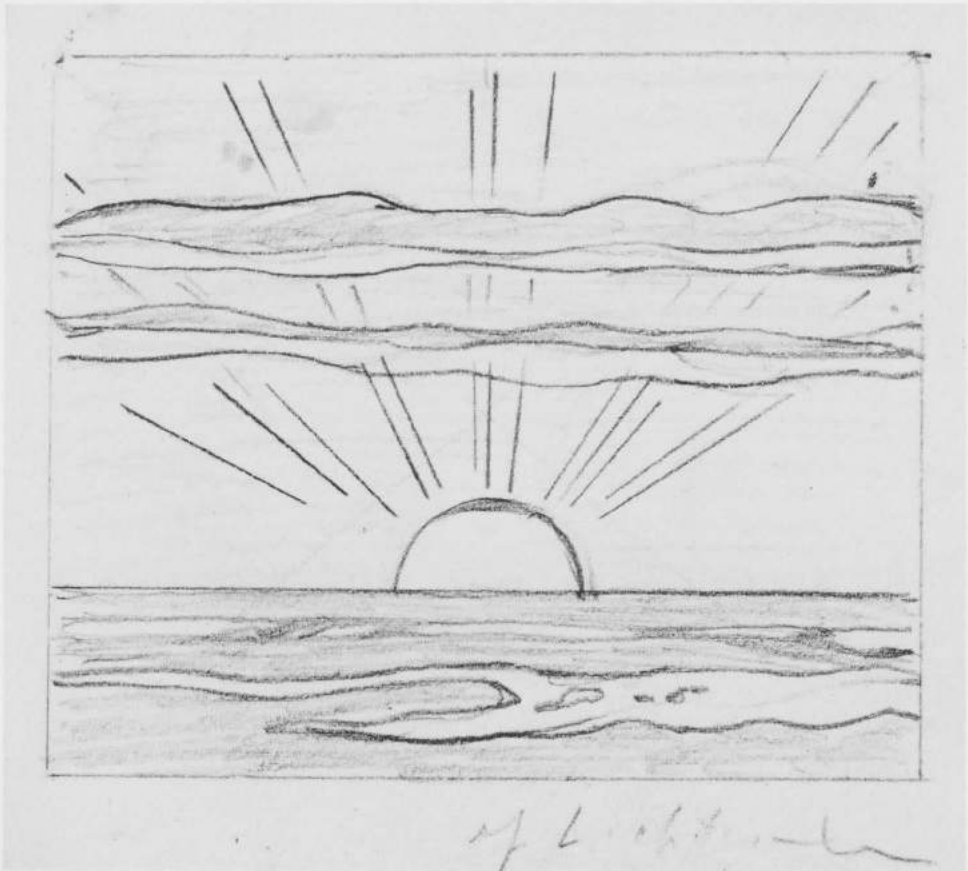
The pencil sketch of a sunrise from 1964 illustrates Lichtenstein's classicism well. Water and clouds become stylized wavy lines across the composition. Close inspection reveals that the nearly square sheet is divided into four triangles and that the shape of the sun is fitted precisely into the top of the lower one. The result is an extremely stable and simplified composition. As is typical of Lichtenstein's work of this period, the moment shown is both stereotypical and potentially explosive. The rising or setting sun is an image common to both readers of classical myths and romance novels, and to viewers of Old Master landscapes or motel wall paintings. Furthermore, the moment that the sun is partially

visible on the horizon is one that is deemed special for reflection, for new beginnings, or for romance.

Much as Matisse remained faithful to a Fauvist point of view throughout his career, so has Lichtenstein maintained his emphasis on familiar imagery, strong linear qualities, and primary colors. In the 1970s, however, he turned less to comic books and popular culture for subjects than to the history of art, particularly that of the twentieth century. He has maintained in his art a virtuosic quality, as well as a witty perception of icons of modernism.

F.M.

*Untitled* 1964  
graphite on paper  
4½ x 5 (11.4 x 12.2)



## MICHAEL LUCERO

b. 1953

Michael Lucero received his B.A. degree from Humbolt State College in California and an M.F.A. degree from the University of Washington in Seattle. Throughout his career he has worked primarily in clay. Between 1978, when he moved to New York, and 1981, however, he made wax crayon drawings whenever he was unable to fire his kiln. The dominant figure in these drawings relates directly to his three-dimensional work of the time. That work consisted of tall slender "shardpeople" constructed of ceramic shards broken from slabs of clay before firing. The fired and painted shards were attached to a metal rod armature with colorful plastic coated electrical wire. Suspended from above, these shardpeople are meant to hover inches from the floor, free to turn and spin. Those figures, some of which are nine feet tall, resemble emaciated furry or scaly monsters. One critic has likened them to giant pipe cleaner figures. The figure in Lucero's drawings is similar to his shardpeople in proportion, texture and spirit.

The medium used in Lucero's drawings is that of crayon engraving, a technique commonly used in elementary schools. The sheet of paper is randomly covered with brightly colored wax crayon. A thick layer of black crayon is then applied over the

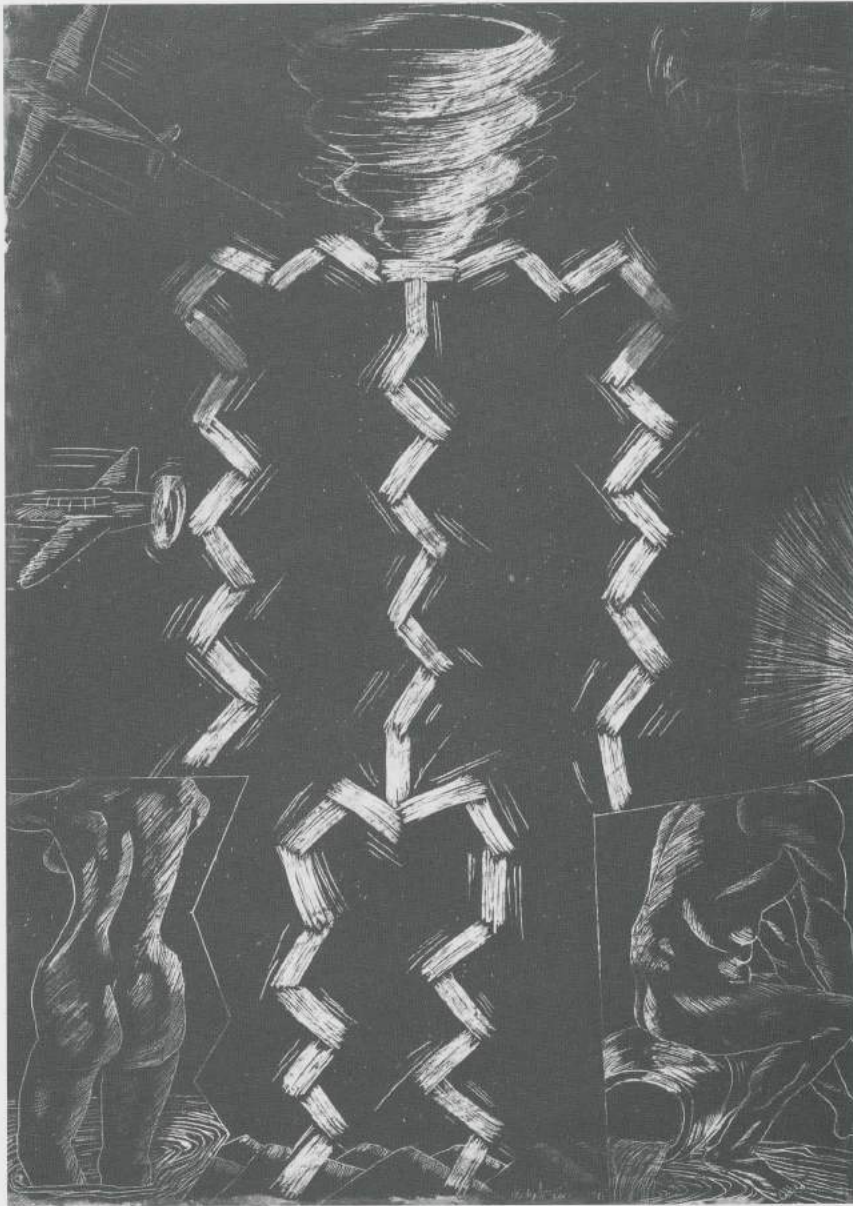
areas of color to blacken the entire paper, and then the drawing is produced by scratching through the layer of black to expose the color beneath.

A similar technique is used in Lucero's recent three-dimensional work. Since 1984, Lucero has been producing colossal ceramic heads. Facial features are present in the heads in contour but are overlapped by landscapes, seascapes, or other scenes painted or incised into the surface glaze. Incising through unfired glaze to produce lines of white clay on the heads is, in essence, similar to the process of scratching through the layer of black crayon in his drawings.

R.P.

*Untitled (figure with airplanes)* 1981  
colored crayon on paper  
31¼ x 22½ (79.4 x 57.1)





# ROBERT MANGOLD

b. 1937

Perhaps the most constant, least well-known but well-worth knowing Minimalist/Precisionist artist for the last quarter century is Robert Mangold. His work is modest in the sense that he respects his material and the stylistic formal language he uses. A view back through the development of his oeuvre will reveal an artist who has avoided the quixotic values of fashion. Rather, his work shows a studied, attentive awareness of materials, formal design choices, and art history. Each of his works will reveal to the interested observer a caring and thoughtful presence — something akin to what one senses in the cool distilled architectural worlds engineered by Piero della Francesca.

Mangold was born in North Tonawanda, N.Y. He attended the Cleveland Art Institute and Yale University. His professional career began following a move to New York in 1962 at a time when, in the mid-1960s, the art scene was dominated by romantic-activist Abstract Expressionism, meditative Color Field painting and the surface iconography of Pop.

Each of these movements had some degree of influence on his work. From Willem de Kooning, Mark Rothko, and especially Barnett Newman, he gained a strong and abiding appreciation for materials, scale, monumentality, emotional rigor and seriousness. From the Pop movement he was led to the use of alternate materials drawn from the industrial world, such as masonite and plywood.

From the Color Field artists one sees an appreciation again of scale, but also an appreciation for breadth, flatness and great economy. Clearly, however, one cannot underestimate the value Matisse, Frank Stella, and Kenneth Noland had on his work. Noland's shaped canvasses that confront one more as prosaic objects than bearers of poetic possibilities and Stella's paintings-turned-three-dimensional reliefs, look like forerunners of Mangold's constructions.

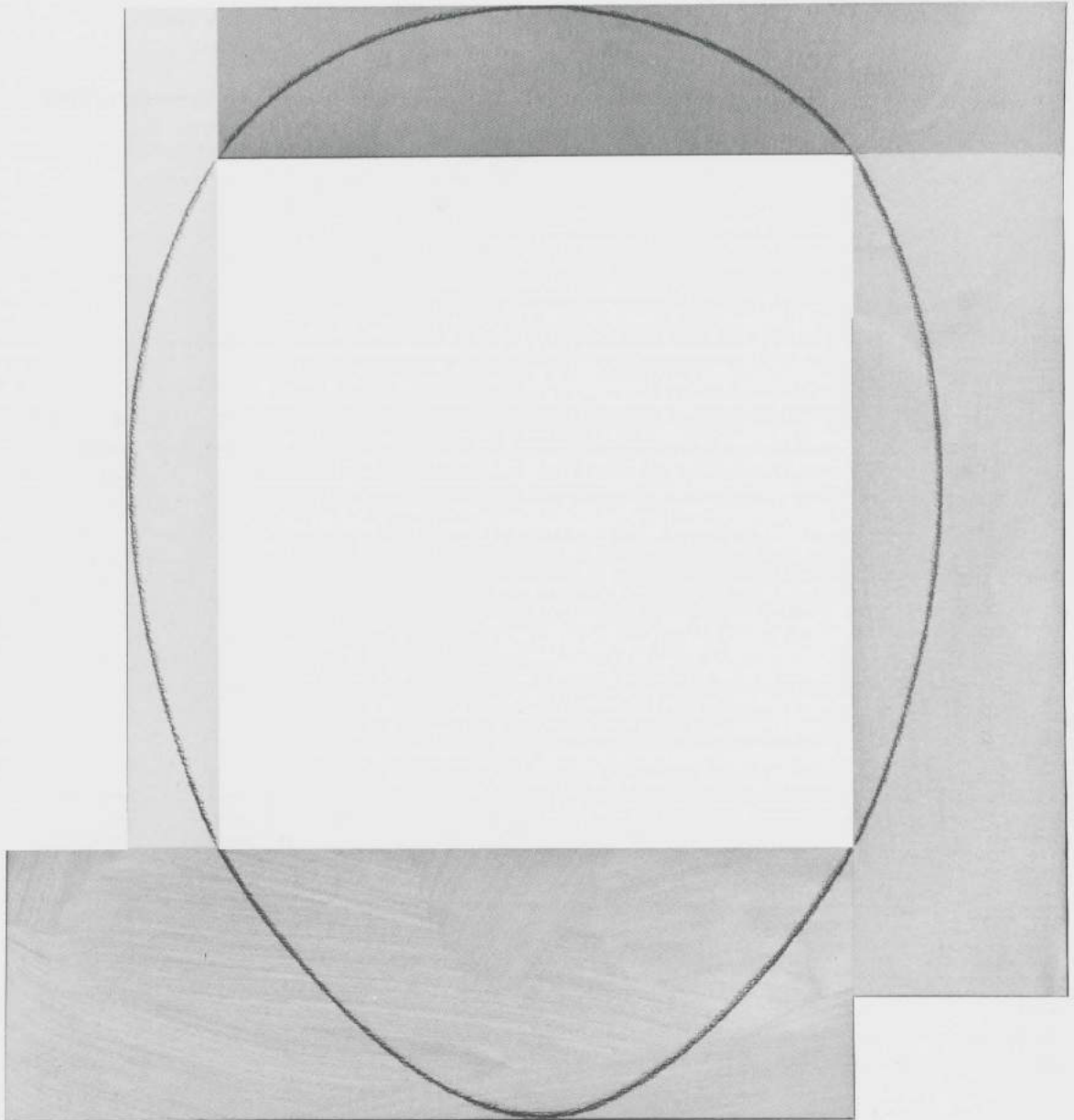
Among his more recent works is the series *Four Color Frame Paintings Numbers*

1-5. The Vogel piece is a preparatory drawing for the first painting in the series. Each painting is comprised of four narrow rectangular canvases joined to form a frame about a reserved white wall space. Then canvases move clockwise and become progressively wider. The canvas panels move about each other asymmetrically. The colors are more acidic than his work of the 1970s, ranging from high-keyed red and yellow to aqua and a "pushed" green. Superimposed on the four color fields is a drawn oval that serves to bind the four colored areas together. The oval touches the perimeter of three panels at the top, left and bottom and intersects the four-interior corners of the interior rectangle. From the relative simplicity of these descriptive observations, one can begin to appreciate the complexity of the interrelationship of the parts. The perimeter, for example, is regular at the top and right side but not at the bottom or left. The oval is centrally positioned but is asymmetrically positioned on the right panel. One usually associates a painting's content with the center of a work. In this drawing the oval forces one's attention to the perimeter.

If the entire series were viewed at one time, one would see the oval, for centuries appearing in painting and architecture as an immutable form, varying throughout. Clearly, Mangold suggests what and how we see carries the potential for metaphorical interpretation. We are at the opposite end of the formalist spectrum represented by Stella's statement that so ably sums up the Minimalist aesthetic, "What you see is what you see."

L.B.

*Four Color Frame Painting #1* 1984  
acrylic on paper  
18½ x 17½ (47 x 44.5)



## SYLVIA PLIMACK MANGOLD

b. 1938

Sylvia Plimack Mangold lives in Washingtonville, N.Y. about two hours from New York City. She met Robert Mangold, her husband, at the Yale University School of Art as a graduate student. Her undergraduate work was completed at Copper Union School of Art. Much of her subject matter she draws from life around her and, like most contemporary artists, a significant aspect of her art is its making. Similar to other conceptualist and minimalist artists of the 1970s, she questions the essence of painting: how we perceive and understand what we see. In contrast to non-figurative artists' works, Mangold's works are representational, often displaying a painting within a painting, convincingly suggested through flawless *trompe l'oeil*. *Opposite Corners* is one of a series of works done by Mangold in the early 1970s. She began with pieces of laundry set against detailed renderings of characterful hardwood floors. As she progressed, she eliminated much of the content and concentrated on floors, doors and mirrors rendering them as heightened realities.

The introduction of the mirror calls to mind a long tradition in western art in which comparisons were drawn between reflections of reality on the flat mirror surface and nature re-presented on the flat surface of the support. The mirror, according to Leonardo, could be used to advantage to test the exactness of a rendering and the skill of the artist. Mangold, however, in this work, has internalized the mirror in much of the same way as Jan van Eyck did in the *Arnolfini Wedding* or Velazquez in *Las Meninas*. In one sense, the internalization of the mirror suggests the artist holds a mirror up to nature. It is a kind of conceit which, at the same time, provides the observer more information than one could see without the mirror and often serves to include the observer in the space of the painting thus heightening the verism of the simula-

tion. In the *Opposite Corners* however Mangold paints "an illusion of an illusion." One is invited to accept the illusion as real. The mirror or reflection, however, cannot be true because both artist and observer are not reflected as they should be. The precise emptiness of the room, devoid of human presence, is mysterious and evocative. The details of the floor are rendered with the specificity one would expect from one standing and observing in the room but, ironically, the mirror reflects only empty space. We see the room once again as though it were painted in the mind. Clearly Mangold's interest in this work is not the simple matter of tricking the eye but rather asking serious questions about the relation of art to reality.

L.B.

*Opposite Corners* 1973  
watercolor on paper  
29 x 23 (73.2 x 58.4)



# BRICE MARDEN

b. 1938

Brice Marden was born in Bronxville, N.Y. He attended Florida Southern College, Boston University (1957-61); and Yale University (until 1963). His Yale experience reveals Joseph Albers's impact on the school's design curriculum — especially evident are the planar studies of color and value. For four years (late 1966-1970) he worked as an assistant to Robert Rauschenberg. There are strong personal relationships between the two. Both take a passionate interest in their times and the place or meaning of art as an expression of their perceptions and individuality. It was among the New York abstractionists that the mental and physical acts of painting were intensified and art, while not a life or death matter, was concerned with being alive or dead. However, in contrast to Rauschenberg, Clyfford Still, Jackson Pollock and Mark Rothko, Marden takes his place with Robert Mangold in the tradition of pure geometric abstraction characteristic of the "Post-Abstractionists."

When one looks at Marden's works of the 1960s, one might remember him as the author of *Suicide Notes* (1974) written with the Vietnam War in the background. While his paintings at the time were not about death, there was a reflection of it. Artists like Rauschenberg or Marden work in such a way that art and life are inextricably united in an unceasing stream of new forms.

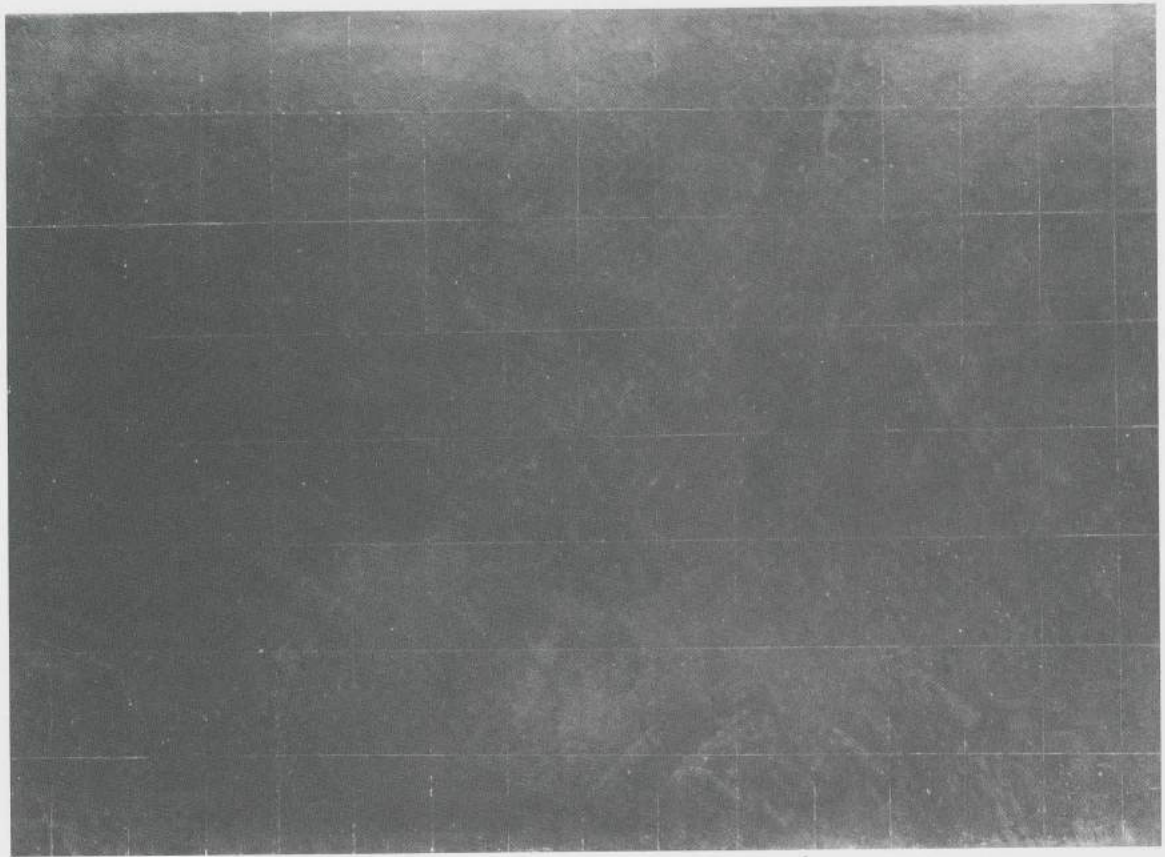
Marden, because he became known in the 1960s, is often aligned with Minimalists of the time such as Donald Judd, Robert Morris and Carl Andre and the general tendency for anti-illusionism. Marden's monochromes with their waxy, soft, luminous surfaces were conveniently included under the Minimalist rubric. Marden, however, is more than a reductivist whose works' surfaces refused to open on to imaginary spaces. He is a Post-Abstractionist.

In the work illustrated, one will note the lustrous monochrome surface. When several similar pieces are juxtaposed, one has, at first sight, the rudiments of Minimalism: process, seriality and the simultaneity of form and content. On closer examination, however, one sees a complexity in the quixotic monochrome that results from the character of the medium and the artist's touch. The monochrome becomes, as it were, the total color of the painting. Color is not, however, the singular subject of the work. It is, at the same time, a painterly surface onto which a grid has been surgically incised. (Marden once compared paint to flesh.) The overall grid imposes a soft but rigid ordering of the surface. It verifies that the color is both surface and substance. Color is both the essence and substance of the work.

Marden honored the rich painterly tradition of Franz Kline and Edouard Manet, yet, living in an age of reductivism in which the value and perpetuation of that tradition were everywhere challenged, these works might have signaled the end of painting. Monochrome, so preciously etched, is the last irreducible icon of centuries of art.

L.B.

*Untitled* 1970  
graphite and wax on paper  
10½ x 14½ (26.2 x 36.9)



# ROBERT MORRIS

b. 1931

The primary message of Robert Morris's sculpture is the idea of unity. His artistic career began with works in the Pop idiom. These were fairly complex pieces in both material and form but still possessing an underlying sense of oneness. Since his first solo show in San Francisco in 1957, his work has shown an increasing economy in material and form with a stronger sense of self-containment. Morris's mature work may seem deceptively simple, but through its form and presentation the viewer may perceive a dynamic energy.

After 1968, his work was constructed in raw materials of heavy felt, earthmounds, timber, and steel. With these, Morris created simple forms that he stated were not sculpture or art; they were part of daily life experiences and human physical encounters. Morris worked to create a total integrity with his forms and leave no characteristics of illusion. By the way his work was constructed, the process of building was obvious, not obscured. When a work had served its purpose as an art form it could be disassembled and put back into the stock pile for use in future sculptures.

In 1966 Morris sent only sculpture plans to the 68th Annual Contemporary Americans show. Local craftsmen had to construct the sculptures without the artist's help. As viewers, we are a small step beyond this. With a plan before us, we must visualize

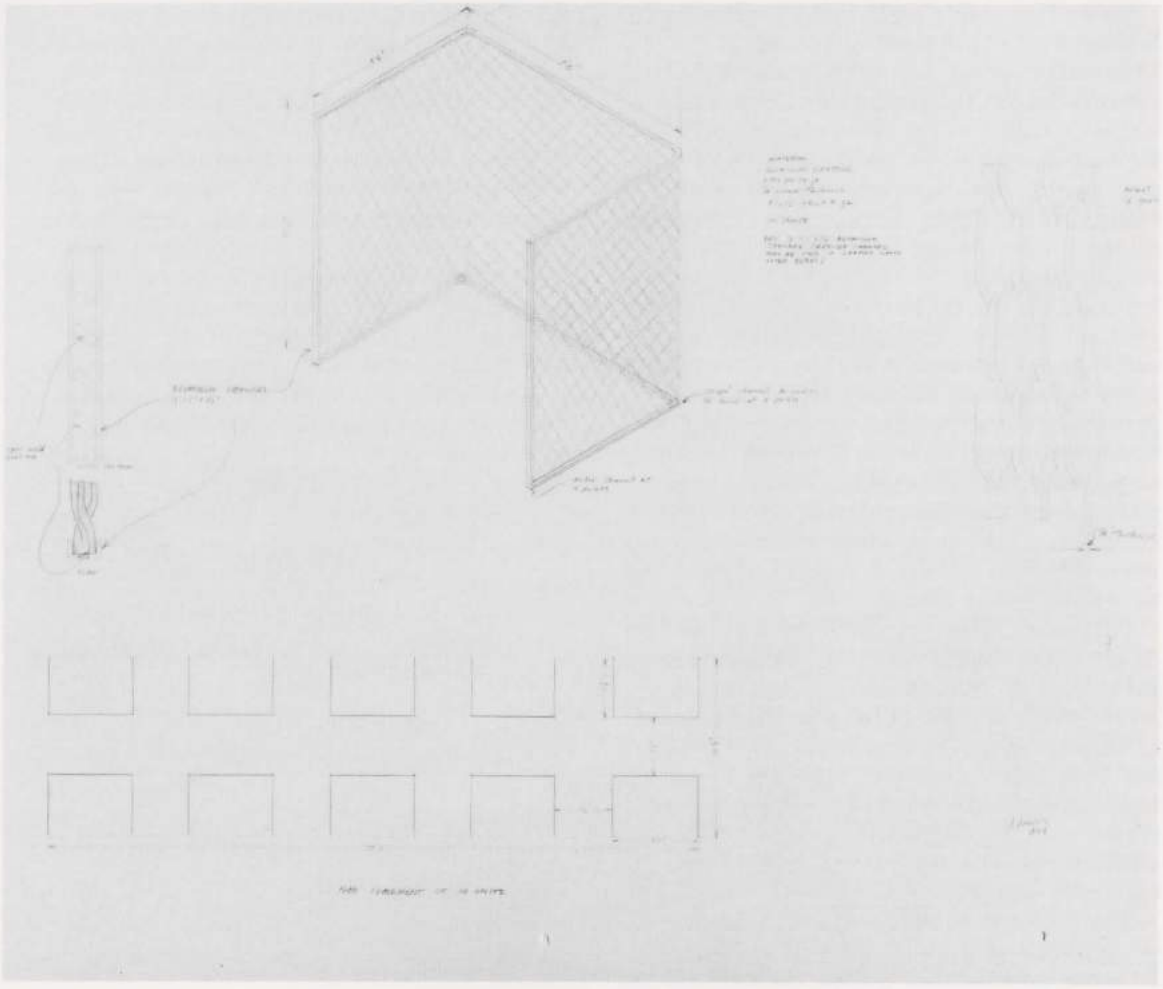
the resulting sculpture in three dimensions as Morris did.

The work that is shown in the blueprint is an excellent example of Morris's ideas and objectives. The blueprint shows how Morris could express unity with U-shaped screen forms. Consistent use of screen wire unifies the work and the use of a material normally used for fencing purposes can be associated with containment. The wire also allows the viewer to see and experience the whole work from one vantage point. The repeated use of the U-shape gives the work unity, and the symmetrical arrangement of the forms provides a uniform spatial organization. Morris's sculptures reveal both a formal independence and a thoughtful relationship to the environment.

S.S.

*Untitled* 1968  
graphite on graph paper  
30¼ x 37 (76.8 x 94)





# BRUCE NAUMAN

b. 1941

Bruce Nauman's work is sometimes labeled Post-Minimalist. Like that of Minimalist artists, his work shows little concern for traditional values of craft and technique. His work, however, relies heavily on punning titles, on the artist's physical self, and on the experience of the viewer. Nauman rarely interprets or represents phenomena, but sets up situations for the viewer's experience. The box-like forms in his untitled crayon and pencil drawing from 1971 are shown in perspective, with one set colored and one not. Nauman's drawing gives no sense of the scale of the forms, providing some freedom in interpreting the final experience. In the colored set, he does suggest by the placement of the red and green areas that the central block has the capability of different placements, either to continue or to reverse the color scheme set up by the larger forms.

Situations set up by the artist for a variety of experiences also occur in Nauman's work involving the human body. Some of his work involves casts of his own body (*Hand to Mouth*, *Neon Templates of the Left Half of My Body Taken at 10 Inch Intervals*), video tapes of his body parts (*Bouncing Balls*), or conceptual pieces involving dancers. In addition to the artist's body, that of the viewer is essential.

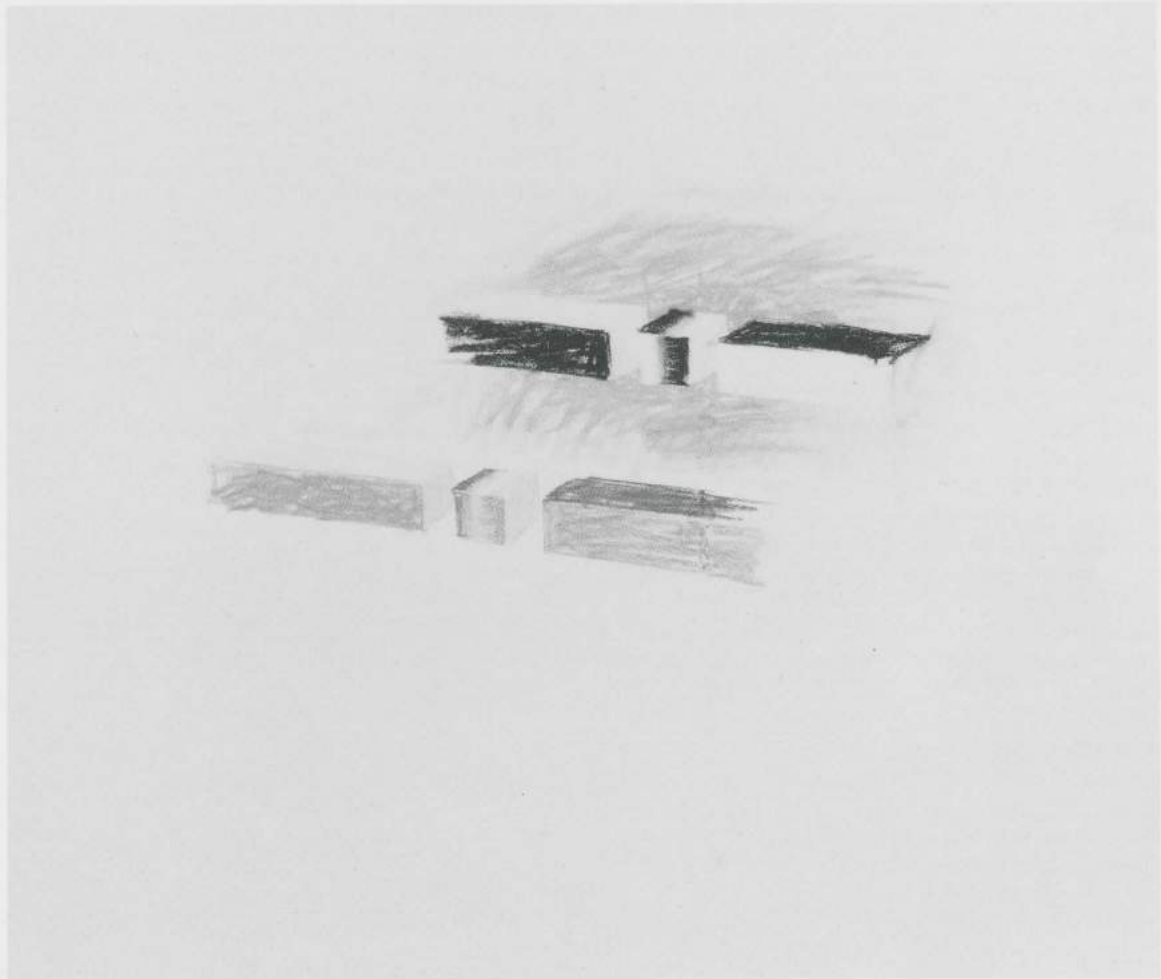
The passage of time and our changing perceptions of it are of interest to Nauman. In some performance pieces, dancers are required to lengthen or curl the body next to a wall or in a corner. Nauman specifies an hour performance, but the changes in that hour are imperceptible to the audience. The time of the piece is really the unspecified time the performer must spend training to do the activities — "Body as a Cylinder" or "Body as a Sphere". Nauman also has envisioned a piece in which a person would live in a room with a mirror-like room beside it. The person could see into the "image" room, but time in that place would

fall behind, until the person could no longer relate his own activities to that in the other room.

Nauman believes that art may add information to a situation, and that the removal of information may also produce art. Thus sometimes the "thing" of Nauman's pieces is something not present, only suggested by what is present. His use of punning titles does much the same thing since puns suggest meaning and information without actually providing it. Nauman's work is filled with unclear references, linguistic games, some jabs at good taste, and experimentation with time and the expectations of the viewer.

F.M.

*Untitled 1971*  
crayon and graphite on paper  
23 x 29 (58.4 x 68.6)



# JOSEPH NECHVATAL

b. 1951

Unlike many artists, Joseph Nechvatal's primary medium is graphite on paper. He has photographically enlarged his drawings into murals and incorporated them into videos and performances, but they are not studies for, or secondary in importance to, a body of larger work such as painting or sculpture.

Each of Nechvatal's drawings is a jumble of overlapping contour-line depictions of figures, animals, buildings, and objects of indiscriminant scale. Further obscuring the images is a layer of graphite rubbed over the entire paper, producing the appearance of a dirty, overworked surface. Many of the images have a nostalgic quality, resembling line drawings in children's coloring books. The content, however, is usually more ominous than it first appears.

Nechvatal develops his imagery from what he calls ". . . the visual datapool."<sup>1</sup> He collects illustrations from magazines and other publications, and he takes photographs of television programming and of human models. To produce a drawing he sorts through his collection, cuts out and juxtaposes images that work well together. He then draws from this arrangement of illustrations and photographs. Finally, he rubs the entire surface of the paper with a block of graphite in a "frottage" technique to add the overall texture. As a result, the viewer must study the compositions care-

fully to discern their content. Nechvatal includes guns, missiles, jet fighters, skulls and skeletons as images of death, destruction, insanity and holocaust. He contrasts these images with churches, biblical figures, children, businessmen and nude figures which represent salvation, innocence, security, normality and pleasure. Interspersed through all of this is technology. Nechvatal blurs his imagery through rubbing them with graphite to provide the viewer with a tabula rasa, a blank area where the viewer's imagination can take over. He provides images to contemplate and space for contemplation.

R.P.

<sup>1</sup> Willoughby Sharp and Joseph Nechvatal, *Joseph Nechvatal*, (New York: Machine Language Books, 1984): 28.

*Lets Be Logical* 1982  
graphite on paper  
11 x 14 (28 x 35.6)



# DAVID NOVROS

b. 1941

David Novros takes his place with several other "withdrawn" and quiet artists of the 1960s and 1970s, among them Brice Marden, Donald Judd and Carl Andre. Each of these artists, in a unique manner, contributed to the minimalist aesthetic. Novros, as a painter, has gone further than Marden in developing his architectonic work on a scale appropriate for large interiors.

Novros was born in Los Angeles. He attended the University of Southern California and then moved to New York in 1964. Like Marden, he was first exhibited at the Bykert gallery. In 1963, Novros made his first trip to Italy where the frescoes by Giotto in the Arena Chapel in Padua made strong impressions on him for two reasons: the integration of monumental art in an architectural context and the spiritual relationship of the art to the building and the observer. It comes as no surprise that Novros discounts formalist painting. On the contrary, he traces his lineage to the romantic expressive painters of the 1950s: Franz Kline, Mark Rothko and Jackson Pollock.

Novros painted his first fresco in 1969 in Don Judd's studio loft. It was a work of squares and rectangles spread across a thirteen by seventeen foot area. He continued his interest in monumental painting in specific architectural sites in the 1970s.

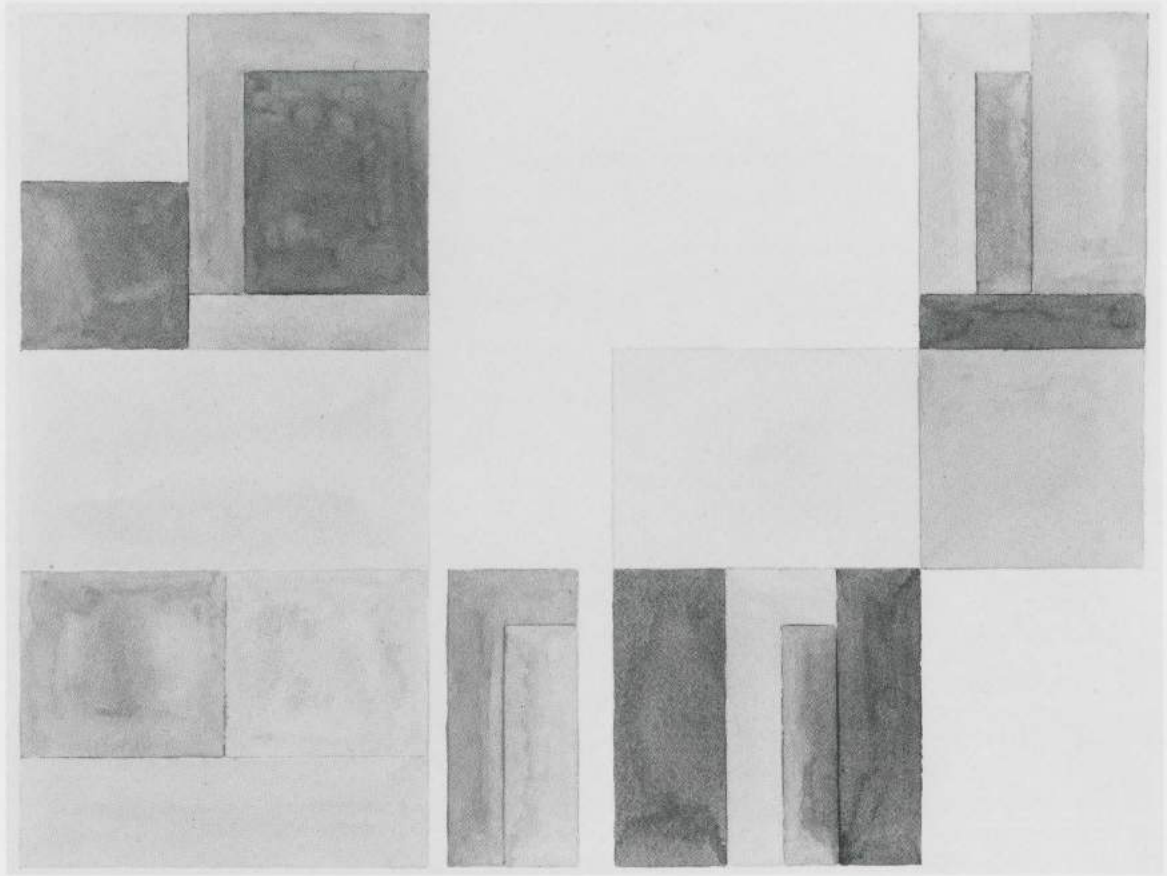
For example, at a "Marden, Novros, Rothko" exhibit at the Institute of Arts at Rice University, he painted three environments meant to be read as a whole. These formally integrated rooms suggest clearly the influence of De Stijl artists such as Theo van Doesburg and Vilmos Huszar. Additional frescoes were painted at the United Gas Pipeline Company, Houston, Gooch Auditorium at the University of Texas Health Science Center at Dallas, Old Federal Court House, Miami, the Newark Pennsylvania Station, and Doumani House, Marina del Rey. In the latter he also designed stained glass panels which again

call to mind earlier interiors in The Netherlands.

In the works in this exhibition, one will note the basic elements of Novros's design vocabulary. These include a "complex" ground and support or rectangles and squares of variegated color that one reads in a cumulative or serial manner across the work. Variations in shape, color and placement create rhythmic patterns and subtle interactions of colored planes reminiscent of Albers or the above mentioned De Stijl artists. In contrast to Marden's somber, introverted works, Novros's appear both sensuous and delicately poetic.

L.B.

*Untitled* 1970  
watercolor on paper  
12 x 16 (30.5 x 40.6)



# CLAES OLDENBURG

b. 1929

As one of the founding fathers of the Pop Art movement, Claes Oldenburg presented everyday objects in forms that were in complete contrast to expected perceptions. Sweden is his homeland, but since his family immigrated to Chicago when he was seven, Oldenburg is considered an American sculptor.

Oldenburg creates tension between everyday objects and their presentation as sculptural forms. Tension occurs when a common subject is constructed in a monumental size or soft material. Oldenburg set trends with the presentation of the *Giant Three-Way Plug* (1969; 116"x78"x57"), *Trowel Stuck in Ground* (1971; 40' high) and *Bat Column* (1977; 100' high). These sculptures were fabricated in wood or steel, then painted. In his best known gallery works, for example *Soft Toilet* (1966), *Soft Drum* (1967), and *Giant Soft Fan* (1967), Oldenburg took normally solid objects and presented them to the viewer as soft pillows.

The piece shown here is a preparatory sketch for his *Inverted Q* sculptures. The line quality reflects some of Oldenburg's early figurative drawings, such as *Pat Bent Forward Shaking Her Hair Down* (1959) and *Pat Lying With Legs Apart In Slip* (1959). Those crayon figure studies show a nude or partially clothed model (who later became his wife) presented by simple lines and marks. There is the sensual feeling of a moment

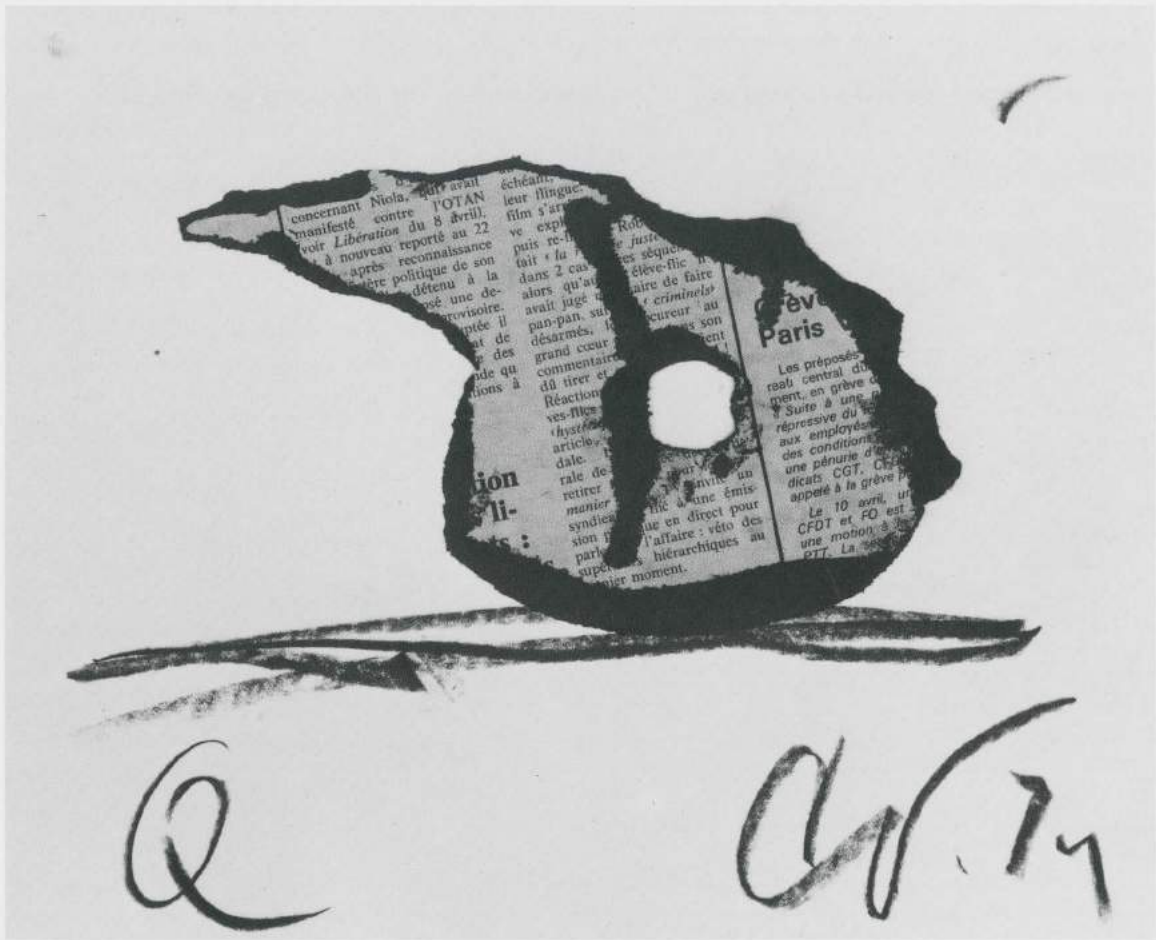
captured. The Qs, when built, became the middle ground between the early figure studies and the later monumental sculptures. The displayed drawing expresses a sensitivity to a captured instant that is transferred to the sculptural forms. They appear almost organic and able to move at any moment. The removal of the *Inverted Qs* from an alphabet line brings them out of a normal context. A child-like fantasy seems to be the source for these Qs that are three dimensional, upside down and without the central penetration. When Oldenburg completed these works, they were constructed with concrete or plastic in various sizes.

Claes Oldenburg as a leading Pop artist has taken trivial modern implements and given them new properties of grandeur. He has taken from his inner-child-like fantasies and outer environment and created new art forms that truly have never existed before.

S.S.

*Inverted Q* 1974  
newspaper and oil crayon on paper  
8 x 10 (20.3 x 25.4)





# NAM JUNE PAIK

b. 1932

*Dream TV* (1973) well represents the art of Nam June Paik. This pencil drawing shows the mysterious and fascinating patterns and the glowing quality of a television screen, and it has been largely due to Nam June Paik that video has become an accepted art form. The Korean-born artist studied in Tokyo and Munich, primarily concentrating on philosophy, aesthetics, art history and music. He was greatly influenced by the work of avant-garde artists and musicians, such as John Cage, in Germany in the 1950s. His *Hommage à John Cage* (1958) was a performance piece with dadaist qualities, including tipping over an upright piano. *Etude for Pianoforte* included Paik playing Chopin on a piano, throwing himself upon a broken-up piano on the floor and cutting off Cage's tie with oversized scissors.

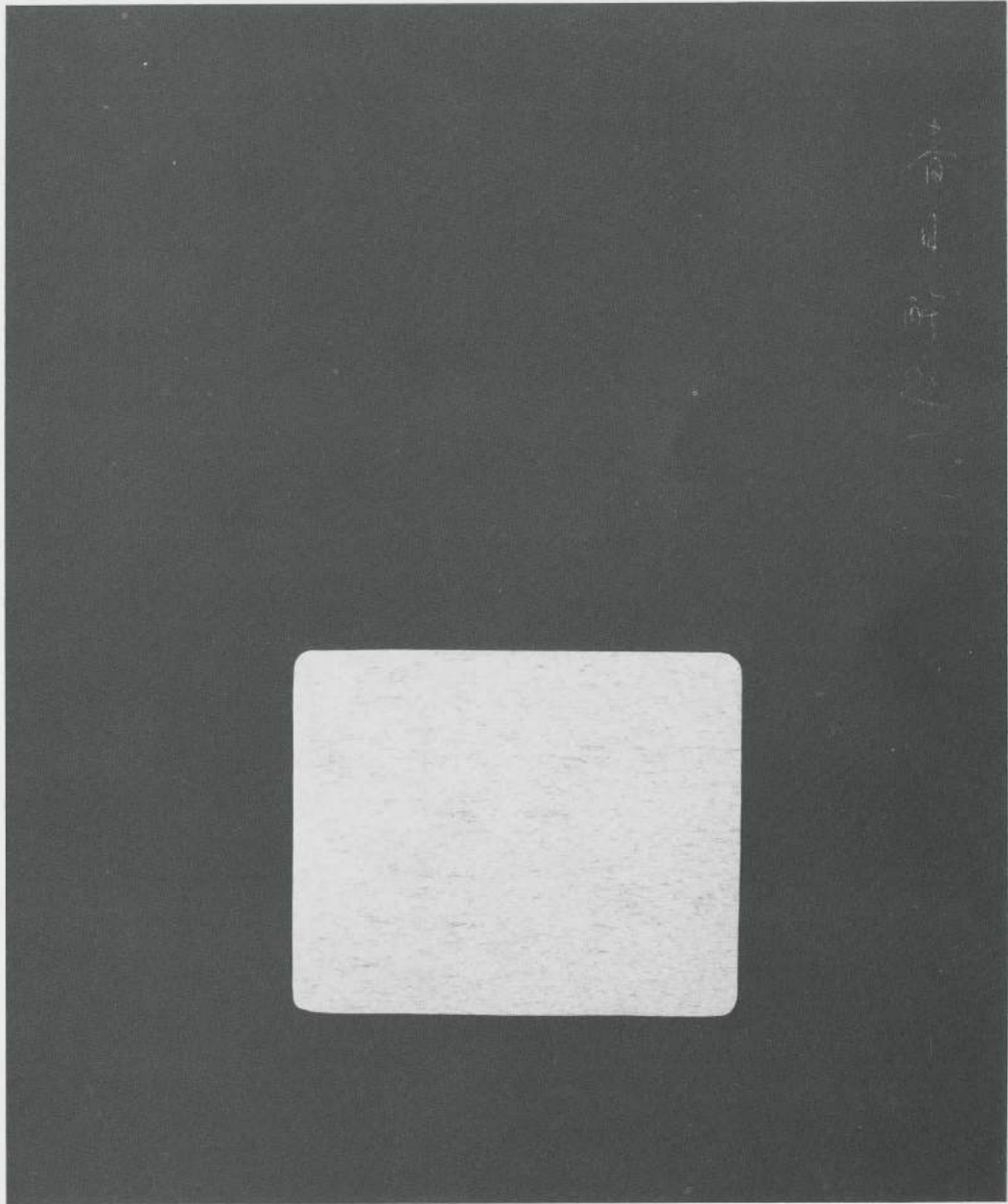
In the early 1960s Paik moved to New York and turned his attention to television sets. He also began collaborating with Charlotte Moorman, a classically-trained cellist interested in the avant-garde. Convinced that sexual innuendo was needed in music as in art or literature, they produced *Cello Sonata No. 1 for Adults Only* (1969), which involved Moorman performing in various states of undress. Their most famous work was the *TV Bra* (1969), a work that had Moorman wearing two three-inch television sets in lieu of a bra, as she

played the cello. The premier was on the day Americans first walked on the moon, so that was broadcast over the televisions. Paik later made Moorman a *TV Cello* and a *TV Bed*, both constructed of multiple television sets.

In Paik's work in the 1970s the nature of the performance aspect has changed. Rather than the actions of the artist, the performance quality of an operating television is integral to the work. *Video Fish* has live fish in tanks lined up before television screens with images of videotaped fish. *TV Garden* involves dozens of face-up televisions with videotapes running entangled in live plants. *TV Buddah* is an antique Buddah sitting on a table contemplating its own television reflection via a video monitor. Paik's video and television installations take what has become a commonplace object or way of seeing life, and through ingenious juxtapositions and arrangements, enhance the viewer's perception of the world.

F.M.

*Dream TV* 1973  
graphite on paper  
25½ x 20 (64.8 x 50.8)



# PHILIP PEARLSTEIN

b. 1924

Philip Pearlstein, painting figures in interiors, has maintained strongly the tradition of Realism and figural art. Pearlstein's training was not in the Beaux-Arts tradition. He had commercial art training, then studied art history, and began his artistic career painting landscapes and portraits in an expressionistic manner. In the early 1960s, Pearlstein began painting the figure from life, an interest not shared by many artists in a period dominated by Abstract Expressionism. The latter artists employed a shifting point of view, employed a flat picture plane, and with only a few exceptions such as de Kooning, never used the human figure. Pearlstein soon developed a basic manner of working. He chose a single viewpoint and directly observed his subject, usually one or two nudes in an indoor setting. He also stressed clarity of rendering, so that every detail became clear, and he avoided flashy brushwork or extraneous shapes caused by loose paint. Most characteristic of Pearlstein's attitude is his equal scrutiny and treatment of settings as well as the figure.

The Vogels have two Pearlstein drawings from 1963. Typical of his work of the 1960s, both drawings show two females with parts of the figures cropped. The drawings, made on sheets of a sketch pad, appear to be fairly quick and informal studies. A sure hand in the making of outlines and in the

use of dotted lines and washes to create shadows is evident. Drawings like this make very clear why Pearlstein cannot be labeled a Photo-Realist. He works from models, not photographs, and he brings to the human figure and the props around it an eye sensitive to detail. Pearlstein has said that one of his major interests is surface divisions and he finds them in models as well as chairs, patterned drapery, and architectural details.<sup>1</sup> His emphasis is on giving monumentality to ordinary models, by means of firm technique and execution.

F.M.

<sup>1</sup> Leland Wallin, "The Evolution of Philip Pearlstein: Part II" *Arts International* 23 (September 1979): 61

*Untitled* 1963  
watercolor wash and raw umbre on paper  
13¾ x 16½ (35 x 41.4)



# LARRY POONS

b. 1937

Larry Poons is a major artist of this century. His oeuvre, viewed retrospectively, shows a remarkable strength, tenaciousness and breadth ranging from the highly structured serialized paintings such as the *Fugue* series to the thoroughly textured "elephant-skinned" and poured paintings of the early 1970s.

The pieces in the Vogel Collection are drawings dating from 1967 done in pencil on graph paper. As drawing, they are studies, a means to imagine what is possible. In the illustrated piece, one can discern a legend in the upper right. This describes the basic thematic material which is serialized in the work. The drawing is meant to be read rather than simply seen, an idea manifest in one form as an intention to be executed in other materials. The drawing suggests an idea placed in a crucible. The graph paper demands and enables precision while the pencil provides an instrument spontaneously and directly tied to an emerging idea.

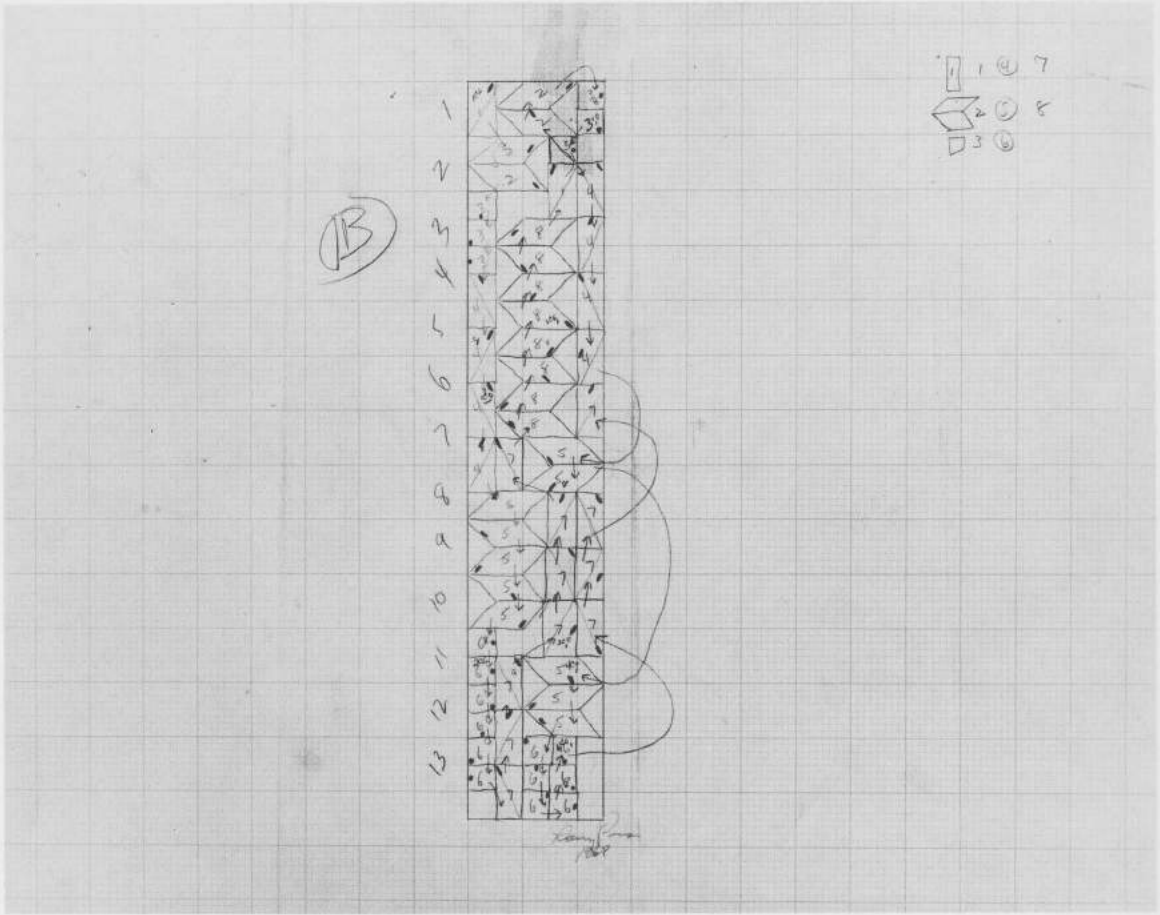
Poons's painting in the late 1960s has been characterized as systemic painting. It consisted of serial repetition of oval shapes across a colored field. Poons joined such other artists as Stella, Warhol, Lichtenstein, and Judd in a common rejection of Abstract Expressionism in the mid-1960s.

Seriality was a common response. A serial order, such as one sees articulated

in the two works by Poons in the exhibit, is a most elementary expression of order. One finds it in rows, ranks, numerical sets and time. In art, seriality is not so much a style as it is a method selected to order material form or a design. It is an expression of man-made order expressed through forms, numbers, pattern variations, musical composition and sound and ideas. It strikes a neo-platonic chord in us. An order, once stated, seems immutable and resonates within us while it directs our thoughts to a transcending, non-material principle. In this drawing by Poons, the serialized order of the whole is based upon such factors as position, direction, shape and color.

L.B.

*Untitled* 1968  
graphite on graph paper  
16¾ x 22 (42.1 x 55.9)



# LUCIO POZZI

b. 1935

Lucio Pozzi's works in the exhibition are, perhaps, the most nettlesome and European. They cannot be readily assigned to any stylistic stable, for they exhibit an elegance and sophisticated notion of irony that suggests they are born of a personal history and intellectual manner. Still living periodically in New York (when not in Italy) Pozzi must be seen in the context of Conceptual and Post-Minimalist art. He, also, was bound up in the theatrical equivalence of these movements: Happenings and Performance Art. In addition to his interest in avant-garde theater, he wrote poetry as well as a series of important articles in the 1970s in *Bolaffi Arte*. During this activist period of the 1970s, Pozzi expressed his thoughts on art, politics, and life in general, through a variety of media juxtaposing one with the other. In his own way, Pozzi also attacked the object-hood of painting but not with the result that he evolved a consistent formal vocabulary or body of work. Painting was for him one activity — but not the only valid expressive activity. At a time when the deconstructionists proclaimed painting as being dead, Pozzi and friends continued painting. Pozzi expounded no single style because a style denotes formal intentionality, norms and, in the end, the demise of art. Pozzi's understanding of American art was idomatic and pragmatic. His

Italianate origins, high birth and varied and learned background lead him to see art in a relative, if not flirtatious, way as only one among many forms of expression.

It also conditioned him to see art as something intensely personal and existential. Coherency, whether iconographic, methodological or formal is for Pozzi cliché. While many major figures of the 1960s were busy "deconstructing the object," Pozzi took aim at the more important issue of style itself. The absence of coherency in his work is intended to relativize the importance of style and, indirectly, call into question the art market and the motives for making art in general.

L.B.

*Starting with Four Colors* 1978  
watercolor on paper  
18 x 24 (45.7 x 61)





## EDDA RENOUF

b. 1943

Edda Renouf was born in Mexico City. She came to the United States in 1957. Between 1961 and 1972 she studied art in New York, Munich, and Paris.

The unique characteristic of Renouf's work is in how she treats the surface of her materials. She snips and removes threads from her canvases and incises lines in her drawing paper with needles. Her interest in the structure of her materials increased in 1971 when she observed that by holding canvas up to a light the weave of the canvas became filled with light. She reasoned that instead of imposing an image onto the canvas, she could let an image come out of the weave itself by removing selected threads.

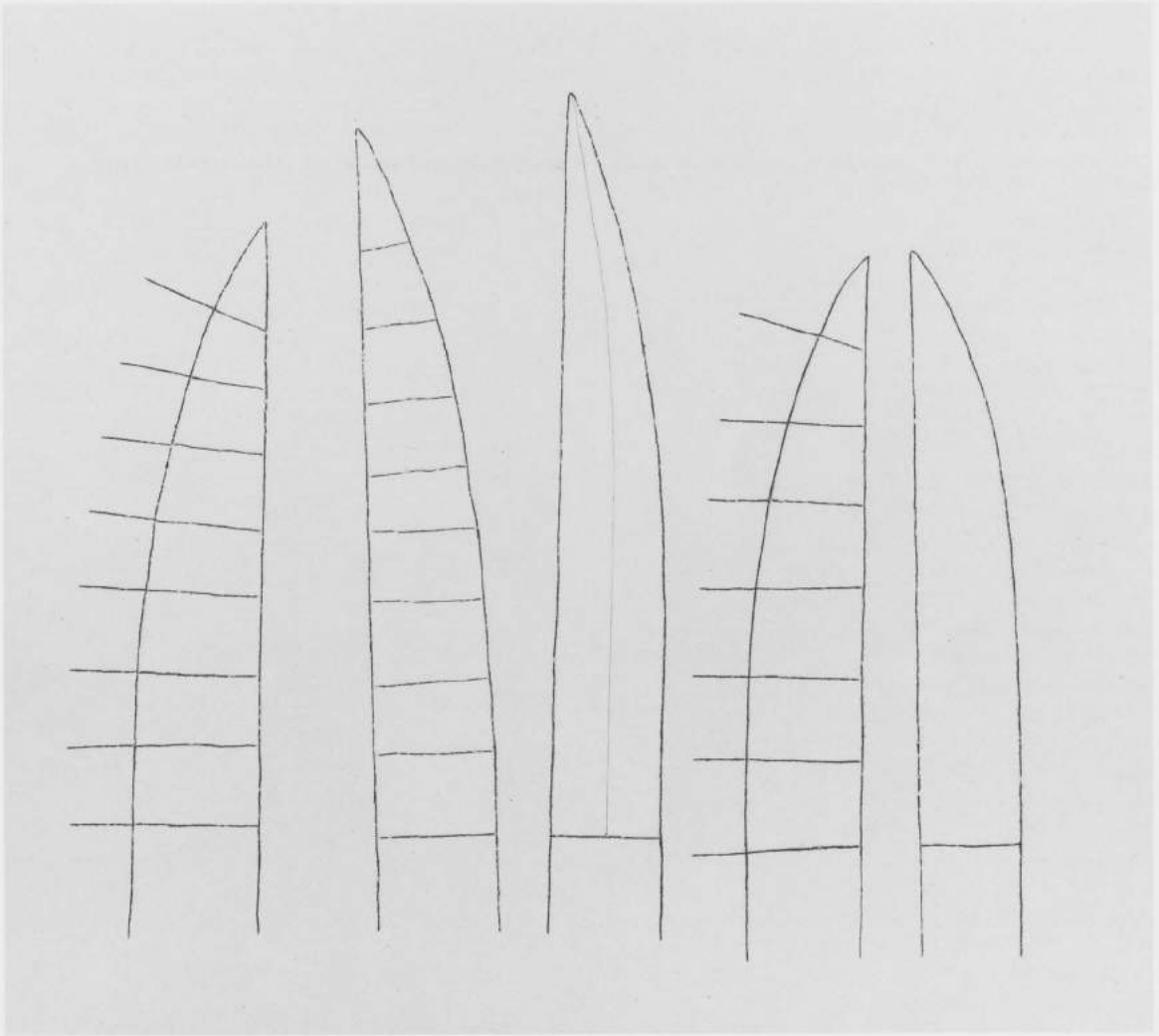
Renouf translates this process into works on paper by scratching or incising the surface of the paper with a needle. In some cases she incises the paper before applying the pigment. By rubbing pastel or chalk onto the paper the color accumulates in the incisions producing areas slightly darker than the surrounding paper. In other cases she first applies watercolor to the paper and then incises through the areas of color to produce jagged scratches of clean white paper. By working in this manner she appeases her desire to return to the most primitive, the most essential means of marking something.

Renouf's choice of imagery has also been influenced by her interest in the structure

of the canvas weave. For many years she limited her imagery to variations on lines arranged in regiments, reflecting the grid pattern inherent in the weave of canvas. More recently she has moved to a blade-like shape, exemplified by *News Years*. This shape also has its origin in the weave of the canvas. By snipping a thread in the lower region of a canvas, working a length of thread loose from its weft, and allowing it to lie to the side, the blade shape is created. The straight line is caused by the gap left by the missing thread and the curved line by the thread itself. Renouf likes this shape because of its juxtaposition of the organic curve and the geometric line.

R.P.

*News Years* 1985  
incised oil pastel and graphite on paper  
21 x 23 (53.4 x 58.4)



# EDWARD RUSCHA

b. 1937

Subjects of works from the mid-1960s by Edward Ruscha are from popular culture. His isometric renderings, such as *Standard Station* (1966), may be categorized as Pop Art, not only because of the subject, but also because of the precise and colorful rendering. The large oil painting *The Los Angeles County Museum on Fire* (1965-68), however, reveals a dada-like aspect of Ruscha's art not always part of the definition of Pop Art.

By 1970, Ruscha was producing a number of screenprints that made use of organic media. The earliest examples were placed under the general title "News, Mews, Pews, Brews, and Dues." Over the next decade, works were produced using such disparate media as beans, blackberry juice, chutney, pulverized spinach, axle grease, ketchup, cherry pie filling and blood. Works may be on paper or on materials like moiré fabric. These images of unusual media usually show a word-image. For example, egg yolk was used for *Vanishing Cream* (1973), a work that in fact crumbles and is slowly disappearing before the viewer's eyes. The Vogel Collection's *Colorfast?* (1970) poses that one-word question in the media of beet juice, a substance that is fading rapidly on the surface of the work.

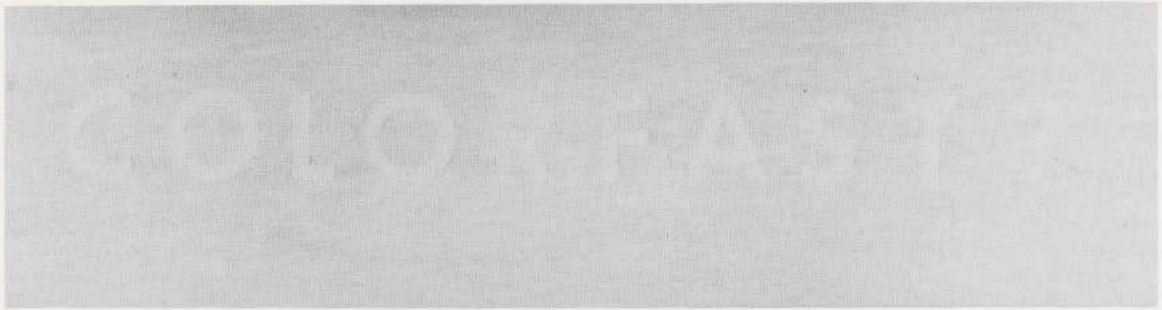
Ruscha has produced several books with sequences of images. *Twentysix Gasoline*

*Stations* (1963), *Some Los Angeles Apartments* (1965), and *A Few Palm Trees* (1971) are made up of photographs of commonplace objects in American culture. Ruscha generally is interested more in photographically treated images and print, than in those based on a painting tradition. For the cover of the catalog of the 1982-83 exhibition "The Works of Edward Ruscha," the artist selected his 1979 pastel *I Dont Want No Retro Spective*. This selection was appropriate since it indicated his interest with contemporary events, word games, and cliches.

F.M.

*Colorfast?* 1975  
beet juice on paper  
7 $\frac{3}{8}$  x 29 $\frac{1}{8}$  (18.7 x 74)

HERNANDEZ ESCOBAR



## GEORGE SEGAL

b. 1924

George Segal is best known for his sculptures of plaster figures placed in an environment. In the early 1960s he developed the process he has continued to use in which models — usually his friends or acquaintances — are covered with plaster in sections, so that the images eventually produced have a literalness not often associated with figural art. The silent and static quality makes these figures enormously expressive of certain situations.

The 1965 drawing of a nude was made at a time when Segal was refining procedures in his sculptural work. Segal has described how drawing was an important exercise for him in stressing clarity of edges, a quality he hoped to have in his sculptures at the time.<sup>1</sup> The highly simplified areas of the body are clearly defined by lines that are sure, yet expressive. Segal has noted his admiration for the solidity of figures by Giotto, and while this drawing is very different in subject than any by Giotto, it does have qualities of stability and of volume suggested by line. The brightness of the background red, particularly as it surrounds the head, is notable since it particularly enlivens the whole composition. Segal, whose earliest work was in painting, has admired the enveloping quality of color in the works of Mark Rothko, and, in a small way, seeks the same end in this drawing.

The figural interest Segal has always had makes his drawing similar in many ways to

those of Philip Pearlstein, who often crops figures and simplifies parts. Indeed it is worthwhile to compare the Vogel Collection Pearlstein drawings to the Segal nude, because of these similarities and the fact that all were done in the early 1960s.

Although not a preparatory drawing for a sculpture, the Segal *Nude* does show qualities that the artist has developed in his sculptural works. There is a strong emphasis on the human form, careful attention to its environment, and concern for the expressive handling of materials.

F.M.

<sup>1</sup> Barbaralee Diamonstein, *Inside New York's Art World* (Rizzoli, 1979): 354-366.

*Untitled* 1965  
crayon on paper  
17¾ x 11¾ (45.1 x 29.9)



# RICHARD SERRA

b. 1939

California-born sculptor Richard Serra entered the New York art world in 1966 in a group exhibition that emphasized the process of making art. This was six years after he completed his graduate studies at Yale University.

With Minimalist sculptors of the 1960s, Serra shared the desire to create art that was non-metaphorical, non-depictive and non-illusionistic — art that was its own investigation. Serra wanted to liberate art from the private individualistic content of previous art. His experience in steel mills provided a strong technical background. A commitment to investigating a medium by examining its material potential continues to characterize Serra's art. Placement and location are also major concerns for Serra.

Serra described his approach in sculpture in his verb and phrase list of 1967. Representing Serra's attempt to identify the various creative processes and constraints, the list begins with verbs: "to roll, to create, to fold, to store, to tear, to bend, to shorten, to twist, to dapple, to crumble, to shave." The phrases "of tension, of gravity, of entropy, of nature, of location, of content, of time," indicate factors that may determine or control the form of the work.<sup>1</sup>

Some of the first pieces for which Serra received critical attention were lead sculptures that illustrated the potential of his list as a practical manual. These were

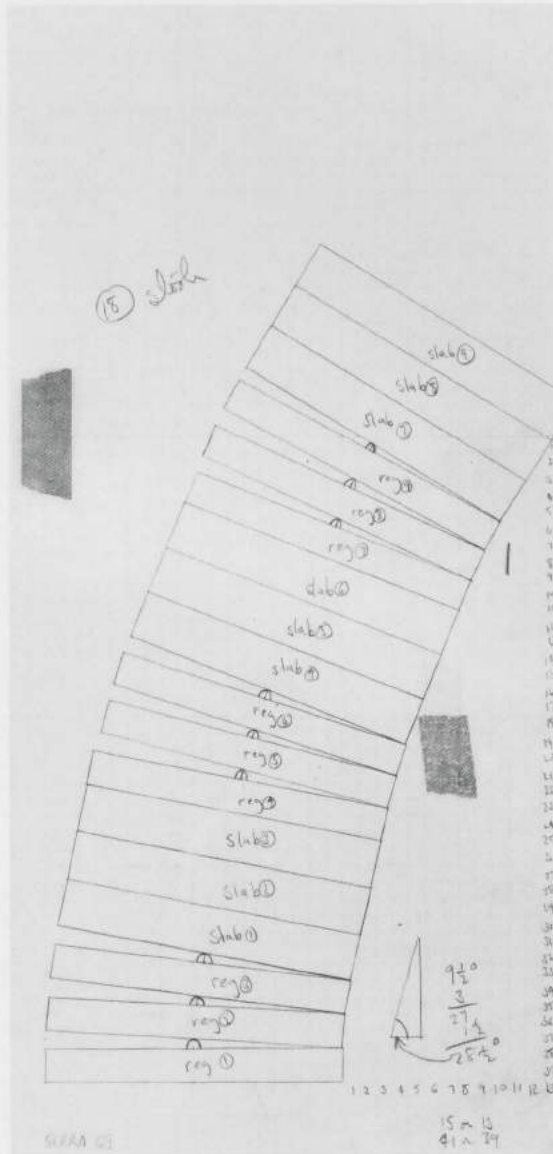
*Tearing Lead* and *Cutting Device* from the late 1960s in which the material was manipulated in a variety of ways and then related through placement — either dispersed horizontally, in apparently random patterns, or stacked vertically. His stacked pieces involve a sense of precariousness as in *Stacked Steel Slabs* (1969). The Vogel collection drawing is a preparatory one for this work. In the finished sculpture the apparent instability introduced an element of drama and tension, and viewers tended to keep their distance. These monumental balancing acts were the precursors of large outdoor pieces produced in the following decade.

J.M.

<sup>1</sup> Liz Bear, "Interview with Richard Serra," *Art in America* 64 (May 1976): 82-86.

*Untitled* 1969  
graphite and masking tape on graph paper  
18 x 8½ (45.7 x 21.6)





# TONY SMITH

b. 1912 d. 1980

Tony Smith's early interest in architecture and geometric shapes pointed him to his large-scale sculpture presentations. When Smith was fifty-five years old, he had his first solo show of the large works. He related his art to the city environment much as had the Egyptians with their temples and obelisks and the Athenian Greeks with their Acropolis. Smith did not like the small scale some of his peers were using as it was a deviation from historical dimensions; he insisted on and called for monumental works.

When a sculpture was completed, it was not just an object but a structure interacting with its environment. Smith preferred his works to be displayed outdoors so each could exist free of walls and other sculptures. Because Smith's sculptural forms were large enough to involve the spectator, both the form and the viewer became part of the environment together.

Using geometric shapes derived from a polyhedra form, Smith departed from the frontal scheme of many previous sculptures through history. The polyhedra is defined as a solid figure with multiple faces much like a crystal. The large geometric forms put on loose axes create tensions, and the relationships between the masses cause a sense of movement. The sculptural forms are not oriented statically, but jumbled similar to children's

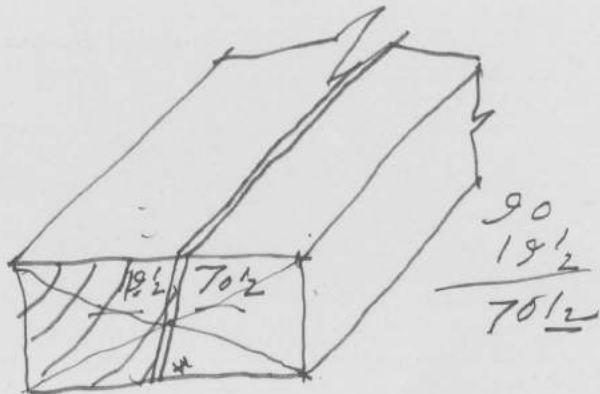
blocks. Typical pieces have wood or metal surfaces painted black to separate them from the environment.

The 1973 drawing in the Vogel Collection (with the note "Resin Coated Box Nails") shows a work to be constructed resting on the ground. This is different from most Smith sculptures which rise to fill vertical spaces. The form is in two sections separated by a narrow void. The space gives a chance for light and shadow to play inside the black forms and bring the monolithic forms to life. The artist saw his work "as needs or germs that could spread growth or disease."<sup>1</sup> The sketch in the Vogel Collection when put in this perspective seems to be the seed of a sculpture.

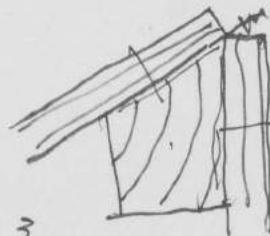
S.S.

<sup>1</sup> "Master of the Monumentalists," *Time* 90 (October 13, 1967): 84.

*Resin Coated Box Nails* 1973  
crayon on paper  
8½ x 13¾ (21.6 x 34.9)



Tony Smith  
12/4/73



RESIN  
COATED  
BOX NAILS

# ROBERT SMITHSON

b. 1939 d. 1973

New Jersey-born artist Robert Smithson was not gallery-bound by his work. The earth's crust was his medium, illustrated by his best known earthwork, *Spiral Jetty* (1971) in the Great Salt Lake.

Earthworks as land reclamation was the last phase of his artistic life. He proposed using art to help bring life to areas that had been destroyed by industry and reckless land use. Smithson died during this stage of his work so many of his ideas exist only on paper. *Asphalt Rundown*, however, was actually completed.

Strip mines, in his eyes, were the negative space after the ore and earth had been removed. When Smithson used these spaces along with undisturbed land his works became one with the earth. Unlike Smithson, most earthwork sculptors tried to dominate the landscape with their ideas. His work is passive and acknowledges the forces of gravity and nature.

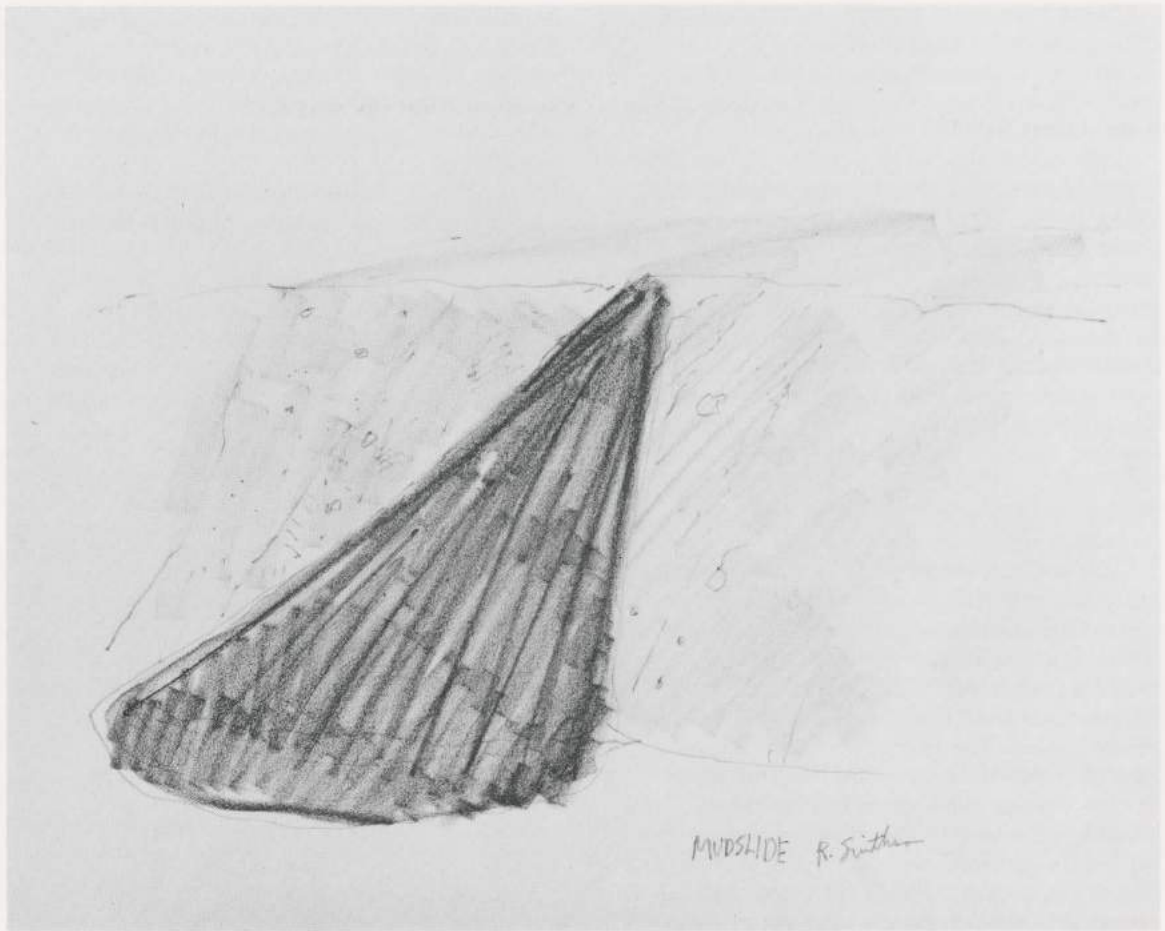
Smithson created *Asphalt Rundown* in 1969 by pouring asphalt from a dump truck and allowing it to flow freely down an eroded hillside in Rome. When the work was completed, a cast was covered that moment in the history of the hillside's erosion. The texture and black color of the asphalt contrasted with the pink surface of the cliff to emphasize the presence of mankind's intervention in the landscape.

The ruin that an industrial society can perpetuate on the land was further emphasized by using a petroleum product, itself extracted from the earth.

Smithson's technique comments on the physical and mental erosion of society. He also used industrial waste, wastelands, and natural rubble to create expressions of his ideas.

S.S.

*Mudslide* 1969  
crayon on paper  
19¾ x 24½ (50.2 x 62.2)



## DARYL TRIVIERI

b. 1957

Daryl Trivieri is a native of Utica, New York where he briefly attended the Munson-Williams-Proctor Institute. He has been drawing since his childhood, however, and considers himself self-taught.

Like all artists, Trivieri reflects the culture of his time. By watching television as he grew up he has developed what he calls "media vision," in which time is pliable; it can be compressed or warped at will. He was especially impressed by the adventures of the animated clay figure Gumby, and his horse Pokey. Trivieri was intrigued by the strange sense of locomotion of these characters, and the stark, apparently endless space in which they lived. This influence is evident in some of the artist's drawings which depict figures in a vast horizonless expanse.

Trivieri has invented a mythology that he illustrates in his drawings, paintings, and sculpture. The main characters are reptilian gremlins. He stops short of developing individual personalities and histories for each of these creatures, but has divided them into three types. The tallest, as seen in the untitled drawing from 1985 in the Vogel Collection, are the most intelligent and are "always looking." The shorter ones are not as intellectually developed. Those with a large protruding mouth and eyes are trouble-makers who are capable of flying and shooting lasers from their eyes.

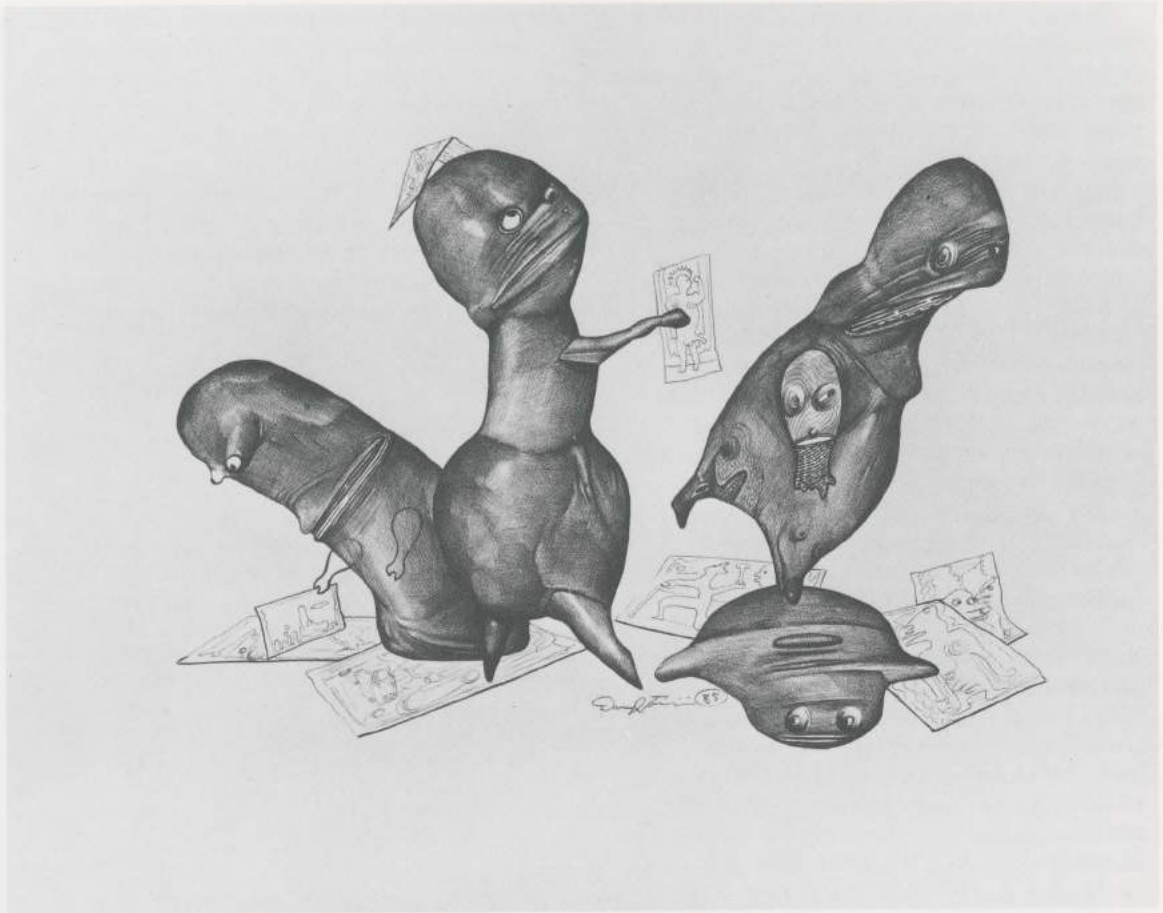
In sculpture Trivieri's "little beasties" are made of papier-mache'. They stand twelve to eighteen inches tall and are painted fluorescent green, highlighted in yellow and pink with glass marbles for eyes. In his paintings, which are black and white or monochromatic, the creatures are depicted in a photorealistic air-brush technique. The draftsmanship of his monsters and other figures (including Michelangelo's *Moses in As Moses Sat Upon His Throne, Two Aliens Attacked Ancient Rome*) is astonishing considering they are done free-hand. The

combination of highly accomplished air-brush technique and the monochromatic color scheme make Trivieri's paintings look photographic, except for the addition of squiggles and splatters of brightly colored paint.

Trivieri's technical facility is also demonstrated in his drawings even though they depict few recognizable objects. Most of the drawings, including those in the Vogel Collection, employ modeling so subtle they resemble lithographs or mezzotints; but the effect is achieved by a cross-hatching technique using light rapid strokes of a simple ball-point pen.

R.P.

*Untitled 1985*  
ink on paper  
11½ x 15 (29.2 x 38.1)



# RICHARD TUTTLE

b. 1941

Richard Tuttle's art is not easily accessible. Viewers and critics are either enchanted or infuriated by it. Those who appreciate his work consider him a genius, years ahead of his time; others consider his work a joke.

The dichotomy of response to Tuttle's work results from its enigmatic quality. His drawings provide few clues to their reasons for existing. The minimal strokes of pale watercolor accentuated by graphite lines might vaguely suggest objects from nature; fruit, leaves, butterflies, flowers, umbrellas and pyramids have been seen in some drawings. However, such mundane objects can not convey the thoughts, feelings and concepts present in Richard Tuttle. As Marcia Tucker has written, "Looking at Tuttle's work is like reading a friend's diary; the work is full of secrets hidden among the facts."<sup>1</sup>

Tuttle's *India* series, represented in the Vogel collection by six drawings, was completed during a six week visit to India in 1980. The purpose of the trip was to discover the essence of the country and to learn more about himself. His India experience was marked by the daily life and death struggle of the poverty-stricken Indian people and a serious illness that he contracted while there. He has described the drawings in the series as a stroke of creativity against the destruction he saw around him.

Tuttle's drawings are highly personal both in content and in appearance. They are small, intimate, and informal. Every thing about them is understated. Their materials are simple watercolor and pencil usually on ordinary notebook paper. His colors are applied in pale washes and lines are light and sensitive. The subtlety of the compositions make the viewer aware of even the most minute elements. Tuttle seeks to heighten the one-on-one experience between the viewer and the work of

art by exhibiting his drawings noticeably above or below average eye level, making the viewer conscious of participating in the viewing process. The *India* series, for example, is designated to be hung at 64 inches, well above the normal viewing height.

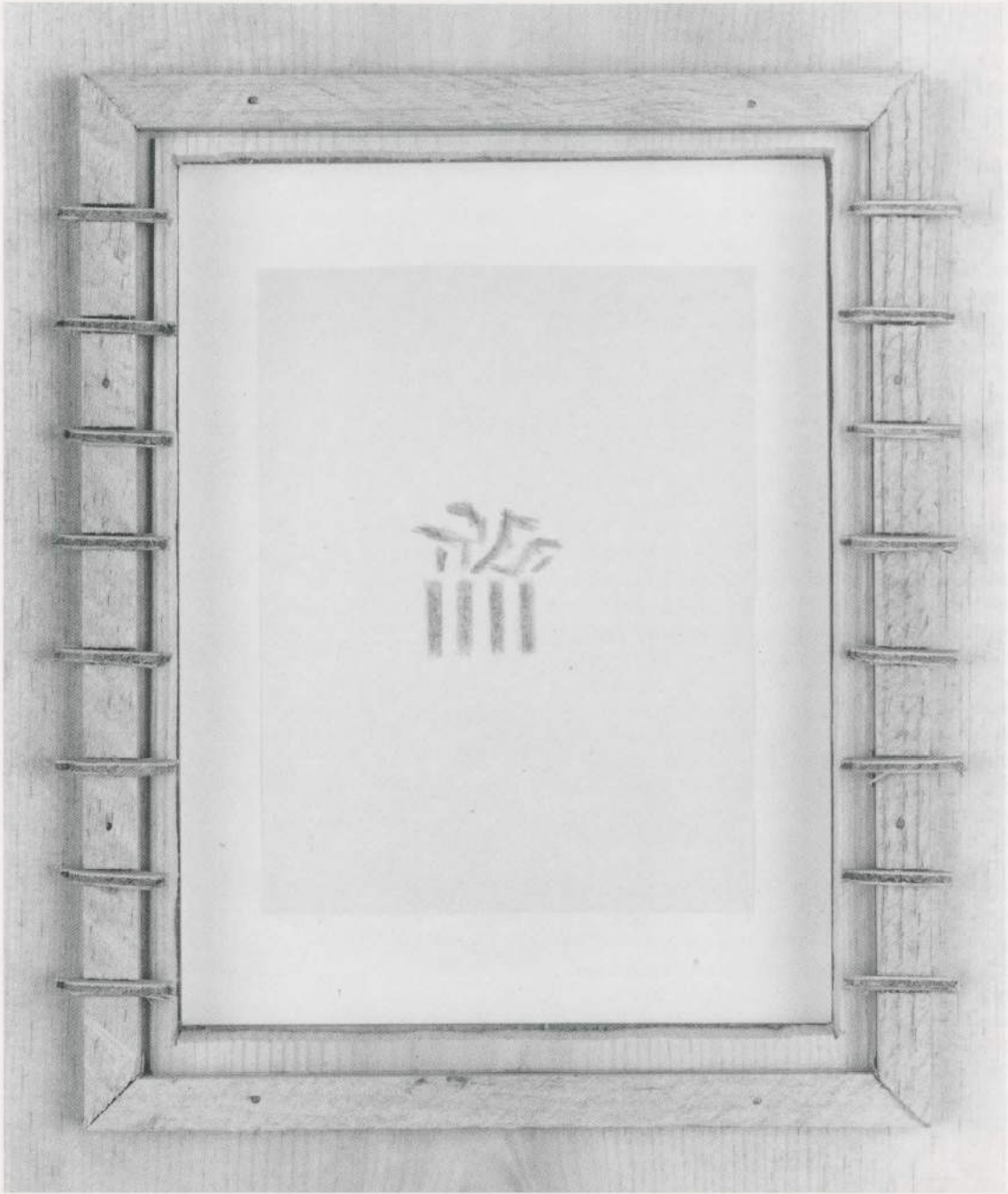
Tuttle makes little distinction between his drawings and sculpture. He builds frames for his drawings, making them more sculptural, however, he prefers to think of the frames as a finish for the drawings, like a coat of varnish on a painting.

R.P.

<sup>1</sup> Marcia Tucker, *Richard Tuttle* (New York: Whitney Museum of American Art, 1975) cited by Jorg Zutter, "Holland: Letters to Amsterdam," *Flash Art* 88-89 (March-April 1979): 12.

*India* 26 1980  
watercolor on Indian notebook paper and  
pine wood frame  
11 x 9¼ x 1 7/16 (28 x 23.5 x 18)





## RUTH VOLLMER

b. 1903 d. 1982

Despite the fact that she was years older, Ruth Vollmer was an admired and inspiring peer of Minimalist artists Sol LeWitt, Donald Judd, Mel Bochner, Dan Flavin, Eva Hesse, Richard Tuttle, Robert Smithson and others. She is considered by some to have been crucial to the development of Minimalism, yet her name and work are not well known.

Vollmer was born in Germany. Her father, Ludwig Landshoff, was a musicologist and conductor who regularly travelled throughout Europe. For this reason Ruth's education was informal, but culturally enriching. In 1930 she married Herman Vollmer, a doctor, with whom she moved to New York five years later. They quickly became involved in the New York art scene, collecting art and entertaining artists in their apartment.

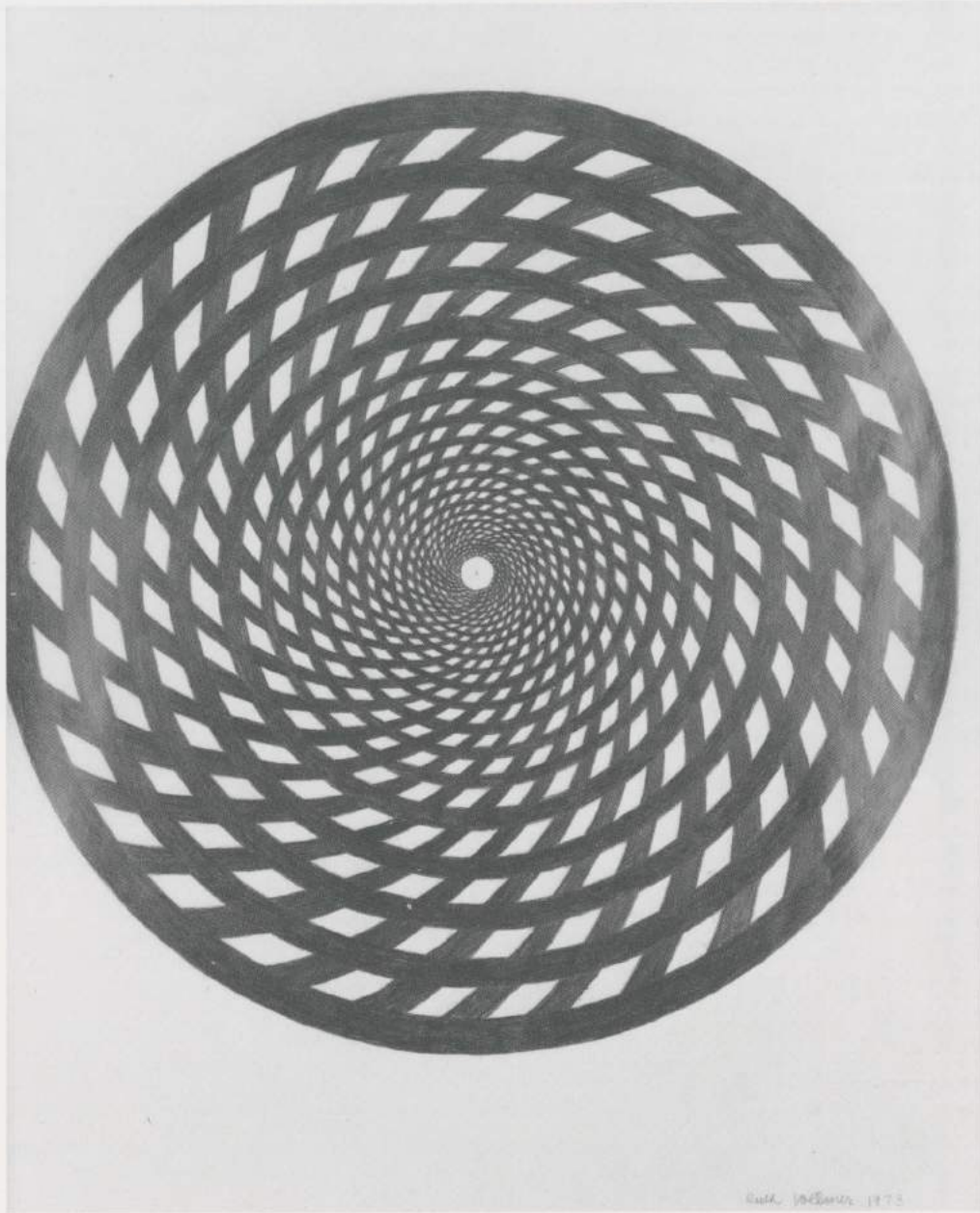
She shared with the Minimalists an interest in geometry and systemics; much of her work, however, is marked by a keen sense of observation of nature. She studied plant and animal life and was fascinated by the mathematical progressions and symmetry she found.

Many of her works incorporate the mathematically consistent spiral inherent to shells such as the nautilus and conch, and in the rows of seeds in the head of a sunflower. Her *Shell* series accurately reflects the expanding spiral of a conch shell in conical layers of molded acrylic. Similarly, the drawing in the Vogel Collection from her *Sunflower Series* demonstrates the spiral and concentric circles created by sunflower seeds. The diamond shape automatically created by the crossing lines echoes the shape of sunflower seeds, which allows them to grow side by side in this pattern. The bold spiraling and circular lines in the drawing create a dizzying optical effect, like a swirling whirlpool or a receding tunnel.

Other important works by Vollmer demonstrate her interest in pure physics and geometry. Her *Pseudospheres* (1965) consists of an eighty inch long cylinder which is small in diameter at either end but expands in a parabolic curve to forty inches in the middle. *Intersecting Ovals* (1970) combines six ovals piercing each other to come together at one central point, creating a mathematically precise trilateral pyramidal form. Similar in structure are her *Steiner Surface* pieces which envelope the intersecting ovals in a stretched fabric drawn together at the central point to produce four concave surfaces.

R.P.

*Sunflower Head Series* 1973  
graphite on tracing paper  
24 x 18 (61 x 45.7)



# LAWRENCE WEINER

b. 1940

Lawrence Weiner is a Conceptual artist who deals with verbal and written language. His work ranges from phrases written repeatedly on a sheet of paper to single words spoken at substantial intervals. Such treatment of language encourages viewers or audience members to reconsider familiar words. Repetition tends to render words meaningless while isolation of single words allows new and different associations to be made.

Weiner justifies this art form, and any other means of expression, in a statement which itself can be considered a work of art. The following is a portion of that statement reproduced as Weiner intended it:

IF AND WHEN A PRESENTATIONAL SITUATION  
CANNOT ACCOMMODATE BY VIRTUE OF SELF-  
PROTECTION (CONFLICT OF BASIC IDEOLOGIES)  
A WORK OF ART  
IT (THE WORK OF ART) THEN MUST ERECT A  
STRUCTURE CAPABLE OF SUPPORTING ITSELF  
(THE WORK OF ART) BUT WHATSOEVER SUPPORT  
IS FOUND CAPABLE BECOMES IN EFFECT  
LEGITIMIZED

One of Weiner's works in the Vogel Collection exists as a sentence fragment in

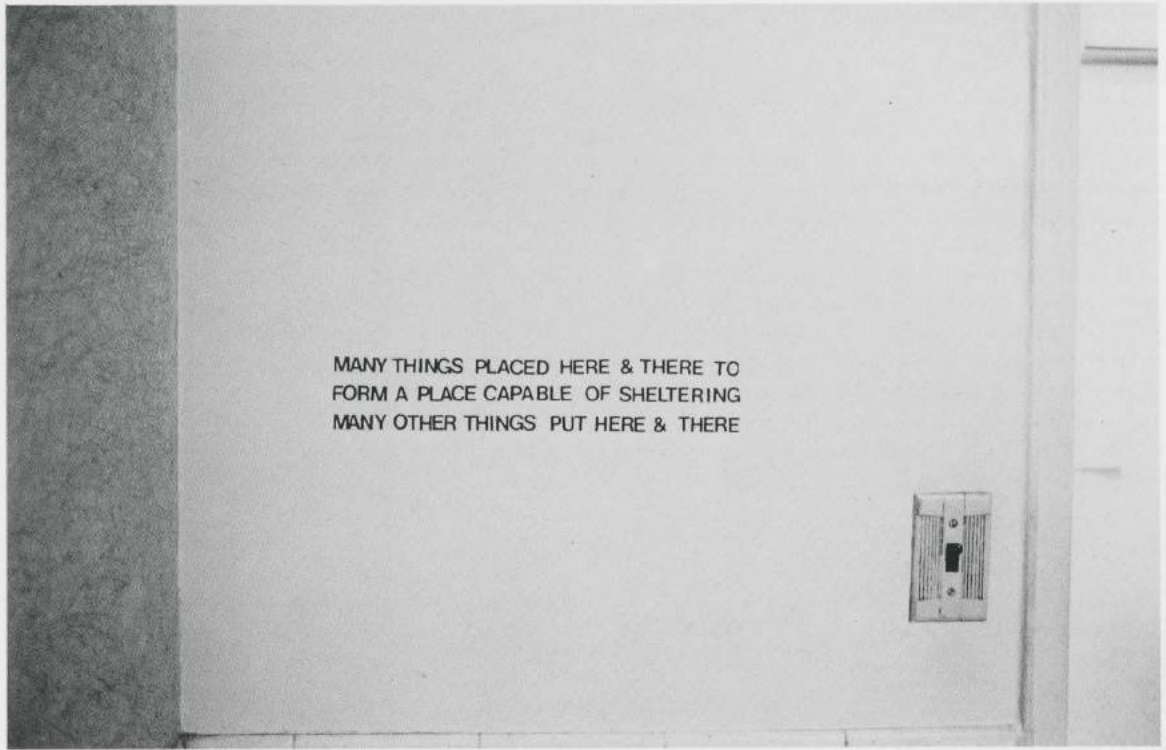
transfer type on the bathroom wall of the Vogel's apartment. The statement reads,

MANY THINGS PLACED HERE & THERE TO  
FORM A PLACE CAPABLE OF SHELTERING  
MANY OTHER THINGS PUT HERE & THERE

The phrase was written especially for the Vogels as a description of their art-filled home where stacked crates, boxes and portfolios support and protect each other. Outside the context of the Vogel's apartment it has little meaning. Nonetheless, it has been included in gallery exhibitions, and it appears in this exhibition in 1½ inch tall plastic letters on a stationary wall as designated by the artist.

R.P.

*Sentence Fragment* 1980  
1 (2.5) plastic letters



MANY THINGS PLACED HERE & THERE TO  
FORM A PLACE CAPABLE OF SHELTERING  
MANY OTHER THINGS PUT HERE & THERE

## TOM WESSELMAN

b. 1931

Frankly erotic subjects painted in lush, sensuous colors with attention to shapes characterize the work of Tom Wesselman. The Cincinnati-born painter had a career as a cartoonist and art teacher in New York in the late 1950s. His first major successes were a series of paintings of the *Great American Nude* begun in 1963. These works usually showed a nude female figure reclining, in the tradition of Titian's *Venus of Urbino* or Manet's *Olympia*, but surrounded by elements of contemporary style.

Typically, Wesselman's subject is the female nude presented with erotic qualities. Until quite recently, the figures would be faceless, and the whole composition would be painted with little attention to texture. Stylistically, this could be related to billboard imagery which normally shows minimal detail. Wesselman's subjects certainly can be related to the contents of adult magazines or movies, aspects of popular culture less common in the early 1960s than in the present. In addition to the *Great American Nude* paintings, Wesselman has produced a *Still Life* series, showing the nude figure in environments that incorporate real parts of sinks, stoves, or other objects; and a *Smoker* series, showing combinations of lips, cigarettes, fingernails, and smoke.

Wesselman keeps a file of photographs, advertisements, and other materials he

could use in future paintings. He also uses many small sketches to get down ideas and to prepare specific paintings. The small drawing in the Vogel Collection precedes the *Great American Nude* series, and undoubtedly is one of the early renderings of that idea. Purple and orange are the dominant colors. The figure's body is a warm flesh-orange, except the breasts which are white, making this female relate more to a not-completely-tanned centerfold model undressed for the occasion than to an academic model idealized. Equally suggestive is the use of similar shape and color for both the figure's nipples and the grapes in the still-life beside her. The dimensions of this drawing are small, but the image has the aggressiveness and monumentality that are the hallmarks of Wesselman's art.

F.M.

*Nude* c. 1962  
ink and colored pencil on paper  
2<sup>3</sup>/<sub>8</sub> x 2<sup>3</sup>/<sub>4</sub> (6 x 9.5)



## WILLIAM T. WILEY

b. 1937

William T. Wiley was born in Bedford, Indiana but has made his home in California since receiving his B.F.A. and M.F.A. degrees from the San Francisco Art Institute in the early 1960s. His art is unique and personal; it does not reflect any art style or trend as much as it does his own personality. The pieces are replete with his own personal iconography of objects, symbols and phrases. Motifs frequently present in Wiley's paintings, drawings, and sculpture are the traditional artist's palette, the country school writing slate, the black and white surveyor's staff and the dunce cap, which usually denotes a self-portrait. Two of his most common symbols are the horizontal figure eight (or infinity sign) and the black and white quartered square.

His most popular images are maps — paintings and drawings resembling the contour lines of geographic land formations. Within these land forms, however, the maps become faint line drawings of interior scenes or spaceous landscapes that reflect the artist's western environment. These scenes are usually disjointed or overlapped with another scene, other objects or written phrases making them difficult to discern.

Concealed in Wiley's iconography and his maze of images is a humorous down-home philosophy which usually requires an intimate knowledge of the artist and

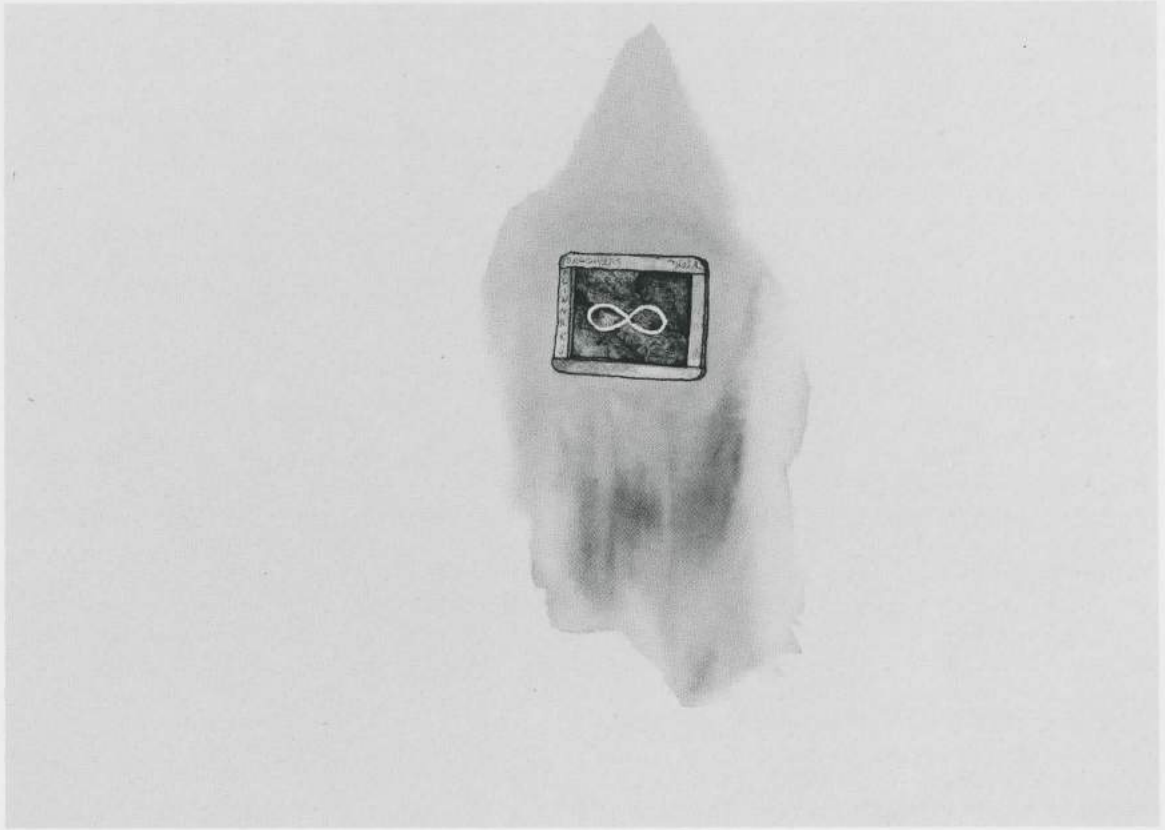
sometimes even the details of a specific event to appreciate. Many of his works are inspired by actual experiences which makes them inaccessible to the outsider, but to hear the artist relate the stories behind his images is a delight.

Wiley's drawing in the Vogel Collection incorporates two of his favorite motifs, the slate and the infinity symbol. Around the frame of the slate is written, BEGGINERS, YIELD, BEGINNERS, BIND and BEGINER-SLATE. Written in the black area of the slate in graphite making it nearly unnoticeable is CORRECT SCALE. The combination of the slate, the infinity symbol, and the phrase BEGINERSLATE might suggest the unlimited potential of the young mind. In other works, however, Wiley has positioned the infinity symbol with the dunce cap. When considered with the phrase CORRECT SCALE and the small size of the slate, this might suggest a very different interpretation.

R.P.

*Beginnerslate* 1976  
ink on paper  
14 x 20 (35.6 x 50.8)





# CHECKLIST OF THE EXHIBITION

Artists are listed alphabetically. Measurements are in inches, centimeters are given in parenthesis. Height precedes width.

- Carl Andre**  
1. *Limbs* 1965  
printed paper collage on paper  
6½ x 7 (16.5 x 17.8)
- Richard Artschwager**  
2. *Basket, Table, Door, Window, Mirror, Rug #29* 1974  
ink and graphite on paper  
7⅞ x 11¼ (20 x 29.9)
- John Baldessari**  
3. *Prototype for Stereoram Series: Lady in Street* 1975  
photograph and colored ink on paper  
14 x 13 (35.6 x 33)
- Will Barnet**  
4. *The Collectors* 1977  
graphite on paper  
28¼ x 41¼ (71.8 x 104.8)
5. *Study for the "Lesson"* 1984  
graphite on paper  
24 x 19 (61 x 48.3)
- Robert Barry**  
6. *Untitled* 1975  
transfer type on drafting cloth  
30 x 15 (76.2 x 38.1)
7. *Untitled* 1975  
transfer type on drafting cloth  
21 x 13½ (53.3 x 34.3)
8. *Untitled* 1984  
silver pencil and graphite on black painted paper  
15½ x 15½ (39.4 x 39.4)
9. *Untitled* 1985  
silver pencil and graphite on black painted paper  
18 x 36 (45.7 x 91.5)
- Lynda Benglis**  
10. *Untitled* 1967-68  
wax and paint on paper  
22½ x 30½ (57.2 x 77.5)
11. *Untitled* 1967-68  
wax and paint on paper  
30½ x 22½ (77.5 x 57.2)
- Mel Bochner**  
12. *Triangular and Square Numbers* 1972  
graphite and ink on paper  
7¼ x 7½ (19.7 x 19)
- John Cage**  
13. *Solo for Piano and Orchestra, Page 16* n.d.  
ink on paper  
17½ x 12½ (43.8 x 30.5)
- Loren Calaway**  
14. *Untitled* 1985  
graphite on paper  
11 x 14 (28 x 35.6)
- Christo (Christo Javacheff)**  
15. *Valley Curtain, Project for Rifle, Colorado* 1971  
collage, photostat, fabric, graphite, crayon and  
blueprint on paper  
28 x 22 (71.1 x 55.9)
16. *Running Fence (Project for the West Coast)* 1972  
crayon and graphite on paper  
20¼ x 13 (51.4 x 33)
- Chuck Close**  
17. *Drawing for Painting of Keith* 1970  
tape, pen, graphite and paint on photograph  
22" x 17" (55.9 x 43.2)
- Charles Clough**  
18. *Untitled* 1981  
enamel on paper  
14 x 15⅝ (35.6 x 39.7)
19. *Figures: (Chinese Boys) Nos. 4, 5, 6* 1981  
enamel and collage on paper on muslin  
16 x 18½ (40.6 x 47)
20. *Untitled* c 1981  
enamel and collage on paper on muslin  
16 x 18½ (40.6 x 47)
21. *Venous Plexus 2* 1983  
enamel collage on masonite  
14 x 28 (35.5 x 71.1)

22. *Untitled* n.d.  
enamel on photograph  
8½ x 11 (21.6 x 28)
23. *Untitled C Note* n.d.  
enamel and ink on paper  
7½ x 7¼ (19.1 x 18.4)
24. *Untitled Black and White C Note* n.d.  
enamel and ink on mat board  
6⅞ x 8 (15.6 x 20.3)
25. *Ingres/Delacroix* n.d.  
enamel and collage on paper  
9¼ x 12¾ (23.5 x 32.4)
- Jan Dibbets**
26. *Perspective Correction: Big Square* 1968  
graphite and photograph on paper  
2 x 26½ (53.3 x 67.3)
- Mark DiSuvero**
27. *Untitled* 1965  
ink on paper  
17½ x 23½ (44.4 x 59.7)
- Dan Flavin**
28. *Variations on a Proposition from Diagram 10 of January 22, 1964* 1965  
colored pencil on paper  
12 x 25½ (30.5 x 64.8)
- Richard Francisco**
29. *Time and Place* 1973  
watercolor and enamel on paper  
11¼ x 8⅞ (29.9 x 21.9)
30. *H.V. and D.V. Rogue X* 1984  
watercolor on paper  
22½ x 30 (57.1 x 76.2)
- Michael Goldberg**
31. *Mesura di ventura* 1980  
chalk on pastel on paper  
19½ x 14 (49.5 x 35.6)
32. *Piede Contadino VII* 1982  
chalk on pastel on paper  
22½ x 30¼ (57.2 x 76.8)
- Don Hazlitt**
33. *Untitled* 1980  
oil stick, crayon, graphite and watercolor on paper  
12 x 9 (30.5 x 22.9)
34. *Untitled* 1983  
conte crayon, turpentine, enamel on paper  
15 x 22 (38.1 x 55.9)
35. *Untitled* 1984  
graphite on paper  
10 x 8 (25.4 x 20.3)
- Eva Hesse**
36. *Untitled* 1967  
ink on graph paper  
11 x 8½ (28 x 21.6)
- Stewart Hitch**
37. *Untitled* 1984  
oil stick on pastel on paper  
22¼ x 15 (56.5 x 38.1)
- Martin Johnson**
38. *Untitled #4* 1983  
acrylic and enamel on paper  
30 x 40 (76.2 x 101.7)
- Donald Judd**
39. *Untitled* 1965  
ink on paper  
11 x 13½ (28 x 34.3)
40. *Untitled* 1968  
ink on paper  
23 x 18 (58.4 x 45.7)
- Alain Kirili**
41. *Untitled* 1983-84  
charcoal on paper  
12 x 9 (30.5 x 22.9)
42. *Untitled* 1983-84  
charcoal on paper  
12 x 9 (30.5 x 22.9)

43. *Untitled* 1984  
charcoal on paper  
30 x 22 (76.2 x 55.9)

**Mark Kostabi**

44. *Hat Attack* 1984  
ink on paper  
18 x 24 (45.7 x 61)

45. *Package Deal (The Big Picture)* 1985  
ink on paper  
12 x 9 (30.5 x 22.9)

46. *Trickle Down Effect* 1985  
ink on paper  
12 x 9 (30.5 x 22.9)

**Sol LeWitt**

47. *Wall Drawing No. 26* 1969  
graphite on wall  
36 x 36 (91.5 x 91.5)

48. *Red Grid, Blue Circles, Black Arcs From Four Sides, and Yellow Arcs from Four Corners* 1972  
ink on paper  
13 x 13 (33 x 33)

49. *Untitled* 1972  
ink on paper  
13 x 13 (33 x 33)

50. *Incomplete Cube* 1974  
ink on paper  
12 x 12 (30.5 x 30.5)

51. *Incomplete Cube* 1974  
ink on paper  
12 x 12 (30.5 x 30.5)

52. *Two Pyramids* 1985  
colored ink on paper  
6½ x 22¼ (16.5 x 26)

**Roy Lichtenstein**

53. *Untitled* 1964  
graphite on paper  
4½ x 5 (11.4 x 12.2)

**Michael Lucero**

54. *Untitled (figure with airplanes)* 1981  
colored crayon on paper  
31¼ x 22½ (79.4 x 57.1)

55. *Untitled (figure with talking skull)* 1981  
colored crayon on paper  
31¼ x 22½ (79.4 x 57.1)

56. *Untitled (figure with spinning head)* 1981  
colored crayon on paper  
31¼ x 22½ (79.4 x 57.1)

**Robert Mangold**

57. *WVX Series* 1970  
ink and graphite on paper  
22 x 18¼ (55.9 x 47.6)

58. *Distorted Square — Circle Series* 1971  
graphite and acrylic on paper  
16 x 29 (40.6 x 73.7)

59. *Two Variations on Blue-Gray Painting with Light and Dark Lines* 1974  
graphite on paper  
10 x 11¼ (25.4 x 29.9)

60. *Four Color Frame Painting #1* 1984  
acrylic on paper  
18½ x 17½ (47 x 44.5)

**Sylvia Plimack Mangold**

61. *Studio Corner in the Morning with Window Light Across the Floor* 1972  
watercolor and graphite on paper  
9 x 12 (22.9 x 30.5)

62. *Opposite Corners* 1973  
watercolor on paper  
29 x 23 (73.2 x 58.4)

63. *Untitled* 1975  
acrylic on paper  
14 x 20 (35.6 x 50.9)

**Brice Marden**

64. *Untitled* 1964-70  
graphite and wax on paper  
10½ x 14½ (26.2 x 36.9)

65. *Untitled* 1970  
graphite and wax on paper  
10½ x 14½ (26.2 x 36.9)
- Robert Morris**
66. *Untitled* 1968  
graphite on graph paper  
30¼ x 37 (76.8 x 94)
- Bruce Nauman**
67. *Untitled* 1971  
crayon and graphite on paper  
23 x 29 (58.4 x 68.6)
- Joseph Nechvatal**
68. *Butch* 1979  
graphite on paper  
11 x 14 (28 x 35.6)
69. *Lets Be Logical* 1982  
graphite on paper  
11 x 14 (28 x 35.6)
70. *Viva la Life* 1983  
graphite on paper  
11 x 14 (28 x 35.6)
71. *Not Too Far from Toast* 1983  
graphite on paper  
10½ x 10¾ (26.7 x 26.4)
- David Novros**
72. *Untitled* 1970  
watercolor on paper  
12 x 16 (30.5 x 40.6)
73. *Untitled* 1972  
watercolor on paper  
10 x 24 (25.4 x 61)
- Claes Oldenburg**
74. *Inverted Q* 1974  
newspaper and oil crayon on paper  
8 x 10 (20.3 x 25.4)
- Nam June Paik**
75. *Dream TV* 1973  
graphite on paper  
25½ x 20 (64.8 x 50.8)
- Philip Pearlstein**
76. *Untitled* 1963  
watercolor wash and raw umbre on paper  
13¾ x 16½ (35 x 41.4)
77. *Untitled* 1963  
watercolor wash and raw umber on paper  
13¾ x 16½ (35 x 41.4)
- Larry Poons**
78. *Untitled* 1968  
graphite on graph paper  
16¾ x 22 (42.1 x 55.9)
79. *Untitled* n.d.  
graphite on graph paper  
8½ x 10¾ (21.6 x 27.8)
- Lucio Pozzi**
80. *Starting with Four Colors* 1978  
watercolor on paper  
18 x 24 (45.7 x 61)
81. *Heirs* 1980  
egg tempera, graphite, and photocollage  
(relocation collage on museum board)  
40 x 30¼ (94 x 76.8)
82. *Window Face* 1981  
egg tempera and graphite on paper  
32 x 26 (81.3 x 66)
- Edda Renouf**
83. *Letter 1* 1974  
incised lines and pastel chalk on paper  
13 x 13 (33 x 33)
84. *Letter 4* 1975  
incised lines and pastel chalk on paper  
13 x 13 (33 x 33)
85. *Watercolor marks #4 — (Earth)* 1981  
watercolor on paper  
15½ x 15½ (39.4 x 39.4)
86. *News Years* 1985  
incised oil paste and graphite on paper  
21 x 23 (53.4 x 58.4)

- Edward Ruscha**  
87. *Colorfast?* 1975  
beet juice on paper  
7¾ x 29¼ (18.7 x 74)
- George Segal**  
88. *Untitled* 1965  
crayon on paper  
17¾ x 11¾ (45.1 x 29.9)
- Richard Serra**  
89. *Untitled* 1969  
graphite and masking tape on graph paper  
18 x 8½ (45.7 x 21.6)
- Tony Smith**  
90. *Resin Coated Box Nails* 1973  
crayon on paper  
8½ x 13¾ (21.6 x 34.9)
- Robert Smithson**  
91. *Mudslide* 1969  
crayon on paper  
19¾ x 24½ (50.2 x 62.2)
- Daryl Trivieri**  
92. *Untitled* 1985  
ink on paper  
11½ x 15 (29.2 x 38.1)
93. *Untitled* 1985  
ink on paper  
11½ x 15 (29.2 x 38.1)
94. *Untitled* 1985  
ink on paper  
11½ x 15 (29.2 x 38.1)
- Richard Tuttle**  
95. *India 9* 1980  
watercolor on Indian notebook paper and pine wood frame  
11 x 9¼ x 1 7/16 (28 x 23.5 x 18)
96. *India 10* 1980  
watercolor on Indian notebook paper and pine wood frame  
11 x 9¼ x 1 7/16 (28 x 23.5 x 18)
97. *India 11* 1980  
watercolor on Indian notebook paper and pine wood frame  
11 x 9¼ x 1 7/16 (28 x 23.5 x 18)
98. *India 17* 1980  
watercolor on Indian notebook paper and pine wood frame  
11 x 9¼ x 1 7/16 (28 x 23.5 x 18)
99. *India 18* 1980  
watercolor on Indian notebook paper and pine wood frame  
11 x 9¼ x 1 7/16 (28 x 23.5 x 18)
100. *India 26* 1980  
watercolor on Indian notebook paper and pine wood frame  
11 x 9¼ x 1 7/16 (28 x 23.5 x 18)
- Ruth Vollmer**  
101. *Sunflower Head Series* 1973  
graphite on tracing paper  
24 x 18 (61 x 45.7)
- Lawrence Weiner**  
102. *Structure Poem* 1968  
ink on graph paper  
11 x 8½ (28 x 21.6)
103. *Sentence Fragment* 1980  
1 (2.5) plastic letters
- Tom Wesselman**  
104. *Nude* c. 1962  
ink and colored pencil on paper  
2⅔ x 2¾ (6 x 9.5)
- William T. Wiley**  
105. *Beginnerslate* 1976  
ink on paper  
14 x 20 (35.6 x 50.8)