

MANY

THINGS

PLACED

HERE

AND

THE DOROTHY AND HERBERT VOGEL COLLECTION
AT THE YALE UNIVERSITY ART GALLERY

THERE

**Many Things Placed Here and There:
The Dorothy and Herbert Vogel Collection
at the Yale University Art Gallery**

Edited by Molleen Theodore

With an essay by Robert Liles and Molleen Theodore

And contributions by Bradley Bailey, Laura Indick,

Allegra Krasznakewicz, Nicholle Lamartina, Elena Light,

Audrey Sands, and Emma Sokoloff

Over several decades and with a modest income, New York collectors Dorothy and Herbert Vogel amassed a vast and uniquely perceptive collection of contemporary art. In 2008 the Vogels created a program called the Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States to distribute part of their collection throughout the nation, donating fifty objects to a selected art institution in each state. *Many Things Placed Here and There: The Dorothy and Herbert Vogel Collection at the Yale University Art Gallery* considers for the first time the Vogels' generous gift to Connecticut, which was placed in the care of the Yale University Art Gallery and includes work by artists such as Robert Barry, Lois Dodd, Sylvia Plimack Mangold, Lucio Pozzi, and Richard Tuttle. While the Vogel collection has been highly regarded for its Minimal, Conceptual, and Postminimal objects, the selection given to the Gallery reflects the broader variety of work produced in New York in the second half of the twentieth century and also tells the story of the Vogels' deeply personal engagement with artists.

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The Dorothy and Herbert Vogel Collection
at the Yale University Art Gallery

VIRGINIA COMMONWEALTH UNIVERSITY

Yale University Art Gallery
New Haven

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Director's Foreword

The Yale University Art Gallery was founded in 1832 with a gift from John Trumbull of over one hundred of his paintings. Since then, the collections have continued to grow through similarly generous donations. In 2008 Dorothy and Herbert Vogel, who over several decades and with a modest income had amassed a vast collection of contemporary art, created a program in conjunction with the National Gallery of Art in Washington, D.C., to distribute their collection throughout the nation. The Vogels donated 2,500 objects from their collection, offering fifty objects to a selected art institution in each of the fifty states. The gift to the Yale University Art Gallery, the Connecticut recipient of the Vogels' collection, is the basis for the present student-curated exhibition and catalogue.

The Vogels valued direct and meaningful engagement with original works of art, a central mission at this teaching museum. In collaboratively producing this exhibition and publication, the student curators have been offered the tremendous opportunity to present the Vogels' gift to our viewers—the University and the public at large—to create just such an experience. The student curators were responsible for all aspects of creating the exhibition: deciding to incorporate works from the Gallery's collection by artists that the Vogels collected; generating themes on which to focus the exhibition and organize objects; writing exhibition and publication texts; managing the installation; and conceiving the related educational programming.

The diverse group includes three recent History of Art graduates from Yale who have also participated in the museum's undergraduate Gallery Guides program and involved themselves with the Gallery in other respects: Laura Indick, B.A. 2013 in History of Art and History, who also served as a bursary student in the Department of Collections and Education; Elena Light, B.A. 2013 in History of Art and French, who for several years served as a bursary student in the Department of Publications and Editorial Services; and Emma Sokoloff, B.A. 2013 in History of Art, who was also a Frank Goodyear Intern in the Education Department and a bursary student in the Department of Prints, Drawings, and Photographs. Still pursuing her degree at Yale, Nicholle Lamartina, DC '14, also studies in the History of Art Department and is a bursary student in the Gallery's Education Department; as such, she took on additional, critical responsibilities to the preparation of the exhibition and catalogue. Finally, two graduate students rounded out the curatorial group: Bradley Bailey, B.A. 2005, M.B.A. 2010, and PH.D. candidate in History of Art, as well as the Rose Herrick Jackson Graduate Curatorial Intern in the Department of American Decorative Arts; and Audrey Sands, PH.D. student in History of Art. Additionally, Allegra Krasznegewicz, B.A. 2013 in History of Art, and Arielle Stambler, MC '14, participated in the early planning stages of the exhibition.

Robert Liles, B.A. 2012 in Philosophy, was a Fulbright Junior Researcher in South Korea for the 2012–13 academic year. As a Frank Goodyear Intern in the

Department of Prints, Drawings, and Photographs at the Gallery in 2011–12, Robert did significant research on the objects in the Vogel gift. He has stayed connected to the project by consulting with the students and coauthoring an essay in the catalogue.

Many of the artists represented in the Vogel Collection are still living, affording the students an opportunity to perform primary research. With Anne Gunnison, Assistant Conservator of Objects, the students conducted interviews with several of these artists that addressed the formal, historical, and conservation concerns of their work. We are grateful especially to Sylvia Plimack Mangold, Lucio Pozzi, and Richard Tuttle, as well as to Robert Barry, Charles Clough, Martin Johnson, Steve Keister, Mark Kostabi, Cheryl Laemmle, Michael Lucero, Richard Nonas, Edda Renouf, and Jack Youngerman. Dorothy Vogel, Carol LeWitt, and Janet Passehl all kindly and generously made themselves available to the students, enriching their experience in myriad ways.

Along the way, the students received help and guidance from members of the Gallery's staff. Molleen Theodore, the Lewis B. and Dorothy Cullman Fellow in the Education Department, ably shepherded the students through the curatorial process. Pamela Franks, Deputy Director for Collections and Education, offered her support, experience, and wisdom at critical moments. The Vogel Collection is largely comprised of works on paper so special thanks go to: Elisabeth (Lisa) Hodermarsky, the Sutphin Family Senior Associate Curator of Prints, Drawings, and Photographs, who regularly shared her knowledge with the students; Suzanne Greenawalt, Senior Museum Assistant; Alexa A. Greist, the Florence B. Selden Fellow; Diana Brownell, Senior Museum Technician/Preparator, who, with J. Kiku Langford McDonald, matted and framed the works on paper; and Theresa Fairbanks-Harris, Senior Conservator, Works on Paper.

When the students decided to add works from the larger Gallery collection, they put the collection of Dorothy and Herbert Vogel into dialogue with works gifted to the Gallery by Richard Brown Baker, B.A. 1935; Mr. and Mrs. Irving Blum; Dudley and Michael Del Balso, B.A. 1966; Richard Cohen; Frank Kolbert, B.A. 1970; Sally and Wynn Kramarsky; Joann and Gifford Phillips, Class of 1942; and Sylvia Plimack Mangold, B.F.A. 1961, and Robert Mangold, B.F.A. 1961, M.F.A. 1963. Curators from across the museum—including Suzanne Boorsch, the Robert L. Solley Curator of Prints, Drawings, and Photographs; Lisa Hodermarsky; Jennifer Gross, the Seymour H. Knox, Jr., Curator of Modern and Contemporary Art; Cathleen Chaffee, the Horace W. Goldsmith Assistant Curator of Modern and Contemporary Art; and John Stuart Gordon, the Benjamin Attmore Hewitt Assistant Curator of American Decorative Arts—generously fielded the students' requests to include these objects and helpfully shared their expertise. Anne Gunnison worked with the students to conserve and display the objects in the exhibition.

Jeffrey Yoshimine, Director of Exhibitions, and Clarkson Croluis, Exhibitions Production Manager, reassured and guided the students through the installation process. Thanks are also due to Anna Russell, Museum Assistant; the Gallery's art

handlers; and Amy Dowe, Senior Associate Registrar. Tiffany Sprague, Director of Publications and Editorial Services, and Stacey Wujcik, Editorial Assistant, led the students through the editorial process with skill and grace. Tiffany's respect for the students' ideas has been instrumental to the development of this project; Stacey's great patience and organization in acquiring reproduction permissions was remarkable. Christopher Sleboda, Director of Graphic Design, enthusiastically worked with the students to design the catalogue and exhibition texts. John French, Director of Visual Resources, diligently oversaw the photography of all works from the Vogel gift and the sharing of the images with the Vogel 50x50 website (www.vogel5050.org).

The entire staff of the Education Department offered their support to this project: Kate Ezra, the Nolen Curator of Education and Academic Affairs; Jessica Sack, the Jan and Frederick Mayer Senior Associate Curator of Public Education; David Odo, the Bradley Assistant Curator of Academic Affairs; Elizabeth Manekin, Museum Educator; John Balash, Senior Administrative Assistant, who provided key organizational support for the project on a weekly basis; and Elizabeth Harnett, Programs Coordinator. Other Gallery staff members also contributed their expertise in planning the exhibition and publication: Joellen Aday, Senior Administrative Assistant, Collections and Education; John Pfannenbecker, Chief of Security; Thomas Raich, Director of Information Technology; Maura Scanlon, Director of Public Relations; and Charlene Senical, Assistant Business Manager.

Many people at the National Gallery of Art in Washington, D.C., including Julie Blake, Mary Lee Corlett, Ruth Fine, and Kerry Rose, shared their insights with the students. Amelia Kahl Avdic and Kathy Hart at the Hood Museum at Dartmouth College, in Hanover, New Hampshire, and Alison Chang at the Museum of Art, Rhode Island School of Design, in Providence, generously shared their experience curating exhibitions of works from the Vogel Collection at their respective institutions.

The exhibition is enhanced by generous loans from the National Gallery of Art and the LeWitt Collection. We are also extremely grateful to the funders of the exhibition and publication, the Jane and Gerald Katcher Fund for Education and the John F. Wieland, Jr., B.A. 1988, Fund for Student Exhibitions.

Most significantly, this exhibition would not have been possible without Dorothy and Herbert's love of art, support of artists, drive to collect, and generous decision to share their collection. At the Gallery, gifts of objects from collectors become gifts of education and experience for students. Together, the Vogels' gift and this exhibition encourage the study of collections, a variety of media and modes of art making, and a historical period that is actively being reconsidered.

Jock Reynolds
The Henry J. Heinz II Director
Yale University Art Gallery



Robert Liles and Molleen Theodore

Unpacking the Vogel Collection

Every passion borders on the chaotic, but the collector's passion borders on the chaos of memories.

—Walter Benjamin, “Unpacking My Library”

In “Unpacking My Library,” Walter Benjamin describes what makes a *collection*, in the truest sense of the word, distinct from any other group of objects. A collection implies more than what is described by a catalogue of its contents; it is an entity born of a person's close relationship to his or her possessions. A true collector is not concerned with the utility of objects but is instead driven by the “mysterious relationship to ownership.” A collection possesses an intimate history formed by the collector's memories of acquiring and living with the objects that comprise it. However, Benjamin also remarks on how the dispersal of collections—moving from their original owners into the public sphere—fundamentally changes their character. Since the formation of a collection is tied up in the complicated nature of the owner's memories, once a collection has passed into the public world one must keep looking back to the owner and to the occasions that formed the collection to get a sense of what the unique, and sometimes chaotic, grouping of objects originally meant.

In 2008, together with the National Gallery of Art, in Washington, D.C., Dorothy and Herbert Vogel created a national gift campaign, the Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States. The program distributed 2,500 works from their collection to fifty American museums, one in each state; the Yale University Art Gallery was the Connecticut recipient.² This gift is the occasion for the present student-curated exhibition, *Many Things Placed Here and There: The Dorothy and Herbert Vogel Collection at the Yale University Art Gallery*, which has been developed over the course of the 2012–13 academic year by Yale University undergraduate and graduate students. Since this exhibition focuses first and foremost on a collection rather than a selection of artists or historical theme, it encourages viewers to consider the works of art in tandem with the

story of the people who collected them, just as Benjamin suggests. The exhibition and its accompanying publication thus present not only the individual objects but also the lives of the extraordinary couple that brought these objects together, the challenges posed by the passage of the collection into the public world, and finally, how the objects within it illuminate the couple's intimate relationship to art.

Building the Collection

Dorothy and Herbert Vogel began collecting art together in 1962, shortly after they were married and visited the National Gallery of Art on their honeymoon.³ Over the next several decades, the Vogels visited New York galleries and studios, formed close friendships with artists, and, in the process, acquired over four thousand pieces of contemporary art. The Vogels did this on a remarkably small budget, using Dorothy's salary as a librarian at the Brooklyn Public Library to pay bills and Herbert's salary as a postal worker to buy art. Unlike most collectors, the Vogels did not seek advice from art consultants or galleries; the New York-based collectors were self-made visionaries, providing early support to many artists, such as Sol LeWitt and Richard Tuttle, before these artists were readily accepted by the art world and the wider public. The Vogels were driven by passion, intuition, and persistence but were limited by two requirements: the work had to be affordable and it had to fit in their one-bedroom apartment.⁴

The Vogels established their collection while New York artists were exploring the use of geometric and abstract forms, questioning the conventions of different media, and emphasizing the idea behind a work rather than the work's material manifestation. Three groundbreaking New York exhibitions in the 1960s and 1970s—*Primary Structures: Young American and British Sculptors; January 5–31, 1969*; and *Amsterdam-Paris-Düsseldorf*—offered the Vogels a survey of contemporary art production and proved influential in shaping their collection, which is rich in Minimal, Conceptual, and Postminimal art.⁵

Curated by Kynaston McShine, the 1966 exhibition *Primary Structures* at the Jewish Museum showcased artists who were working in a minimal mode, such as Carl Andre, Donald Judd, and LeWitt.⁶ While the works exhibited by these artists were often quite large, their monumentality was not a necessary feature. In building their collection, the Vogels acquired many small-scale works, including twenty relatively compact metal sculptures and works on paper by Andre, an artist who explores weight and mass through the use of serially repeated units. These works were acquired first from Dwan Gallery, and later through the Hundred Dollar Gallery and from the John Weber Gallery; at auction; and from the artist directly.⁷

Seth Siegelau's *January 5–31, 1969*, held in 1969, emphasized the turn toward conceptually driven art, featuring work by Lawrence Weiner, Robert Barry, and others.⁸ Siegelau's exhibitions from this period signaled a critique of traditional notions of artistic skill, the gallery space, and the art object as a

confined, necessarily material entity. The eight works by Weiner in *January 5–31, 1969* perfectly illustrated these themes: two of the works were installed in the gallery, but the others appeared only in the catalogue, as a photograph or a title. For one exhibited work, Weiner poured bleach on the gallery carpet; the resulting shape comprised the work of art. The other was a "removal," with Weiner literally removing a 36 × 36-inch area from the gallery wall.⁹ The Vogels later acquired a text-based work by Weiner, *MANY THINGS PLACED HERE + THERE TO FORM A PLACE CAPABLE OF SHELTERING MANY OTHER THINGS PUT HERE + THERE* (cat. 74). The work—which consists solely of the words of the title—was installed on the wall of the bathroom in their apartment, where it remains today.¹⁰

Barry was also a leading figure in Siegelau's exhibition, and his work holds a prominent place in the Vogels' collection. The Vogels began collecting Barry's work in 1975; the untitled drawing from their collection (fig. 1) takes up the theme of language that had been emphasized in Siegelau's show.¹¹ The work is part of a series that the artist calls "omnidirectionals." It features a square drawn on a square piece of paper; between the square and the edge of the paper are words, isolated and objectified, three on each side. According to Barry:

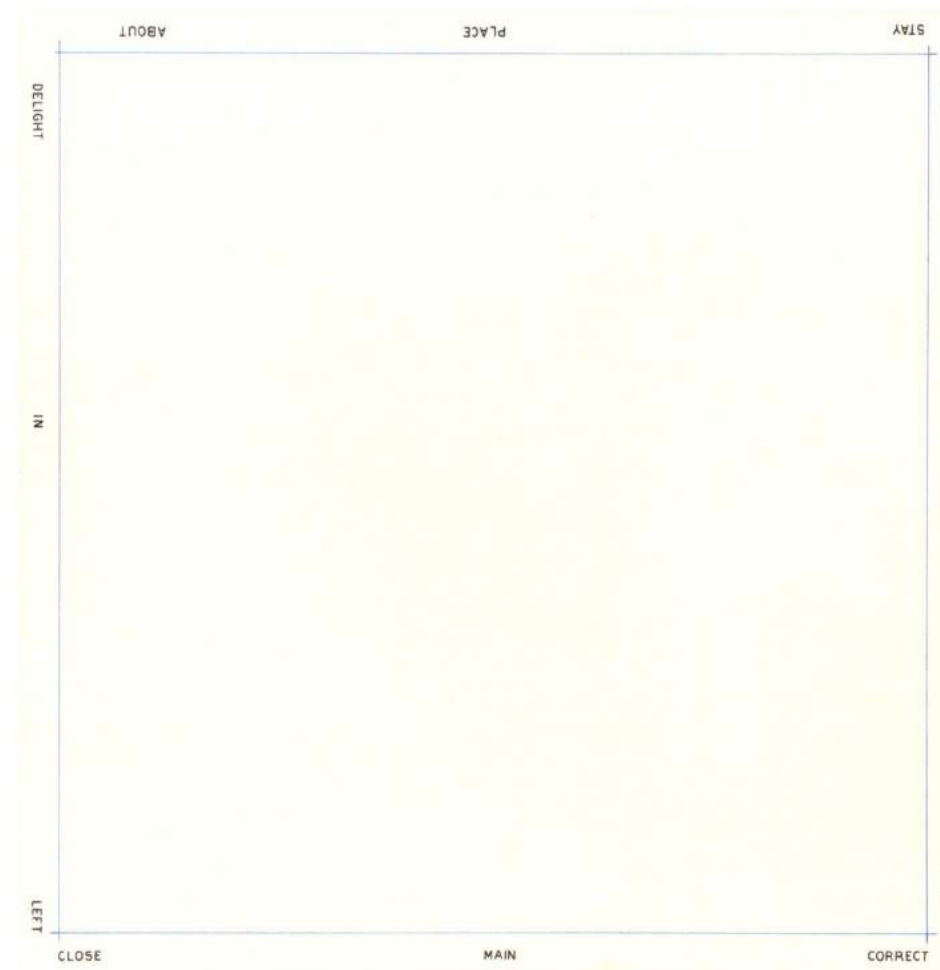


Fig. 1. Robert Barry, Untitled, 1975 (cat. 7)

[The omnidirectional works] are drawings and paintings that have no top or bottom. The top is determined by the owner, or whoever is hanging it. And it can be changed later.¹²

With this open approach to presentation, Barry acknowledges the life of a work beyond the studio, and by using single words not connected in a narrative, Barry positions the collector or viewer as a maker of meaning: each viewing reveals new meanings and associations. The Vogels acquired over fifty works by Barry, embracing his reconception of the art object and the emphasis he placed on the viewer's agency.

Finally, the controversial, international survey *Amsterdam-Paris-Düsseldorf* at the Solomon R. Guggenheim Museum in 1972 familiarized the Vogels—and much of the rest of New York—with the range of avant-garde art being produced in the three European cities of its title.¹³ The show featured the work of German artist Joseph Beuys, a shamanistic artist whose performances and other works often engaged with unconventional materials, such as felt and fat; Beuys claimed that “everyone is an artist” and aimed to see creativity in all acts. While the Vogels largely collected American artists,¹⁴ they purchased works by Beuys, as well as by the German artists Bernd and Hilla Becher and Klaus Rinke, and the French artists Daniel Buren and Bernar Venet. (The Vogels also acquired a sizable collection of work by On Kawara and one piece by Takashi Murakami, both of whom are from Japan, as well as several works by the Korean-born Nam June Paik.)

Thanks to the exposure that these three shows gave to Minimal and Conceptual art, works that engage these modes of art making are well represented in the Vogels' collection.¹⁵ But the Vogels' interest was not limited to these modes, and the collection was above all shaped by the Vogels' taste. As a result, it reflects the variety of work produced in New York during the five decades—from the 1960s to the 2000s—of the couple's collecting. Most notably, even at a time when artists experimenting with minimal and conceptual approaches sought to downplay or altogether eliminate the material properties of artworks, the Vogels seem to have remained interested in the artists' physical engagement with their objects. The Vogels had each tried their hand at painting, even renting studio space in which to work, before giving up the pastime to devote themselves fully to collecting in the mid-1960s. As they began to collect the work of other artists, they translated their early experience with art making and their connection to the materials, process, and struggles of the artist into an open attitude toward the very nature of creativity.

Their attitude toward creativity surely attracted them to Lucio Pozzi, an artist who approaches art making as a series of investigations—what he calls the “Inventory Game”—and creates work that is visually varied but conceptually steady. One such investigation is that of removal and relocation, a process that can be seen in the layered *Double Step 20* (fig. 2). In this work,

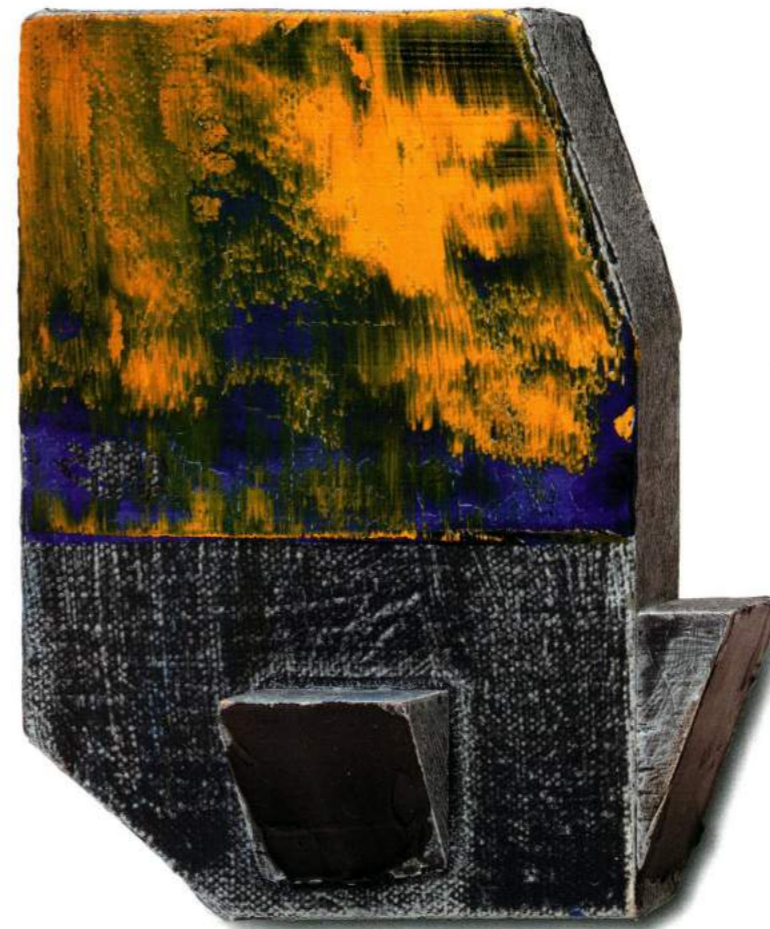


Fig. 2. Lucio Pozzi, *Double Step 20*, 1985 (cat. 45)

Pozzi cut two triangular shapes out of a small rectangle of plywood. He then covered the remains of the plywood rectangle with canvas and relocated the cut pieces to other areas of the object: one triangle protrudes from the side, the other juts out from the front. One face of each of the two triangles is covered in a thick layer of black paint, applied with a palette knife, in contrast to the thin application seen in most of the rest of the work. The process of the work's creation—the removal, relocation, and addition of paint, all markings of Pozzi's intellectual and physical presence—is evident in its final form. Pozzi refers to this work as “a souvenir of an operation” for the viewer to experience.¹⁶ The viewer can participate conceptually in the exercise that went into the creation of the work.¹⁷

In addition to relocation, accumulation through texture is another motif Pozzi has returned to throughout his career. *Fine Light* (fig. 3) is an accumulation of brushstrokes on a canvas. Here, Pozzi's process involved dabbing a square, paint-laden brush on a small canvas, onto which a thick layer of oil paint had been spread with a palette knife, to form uneven rows of varying color. The viewer can sense the pressure Pozzi applied to the brush and the order in which

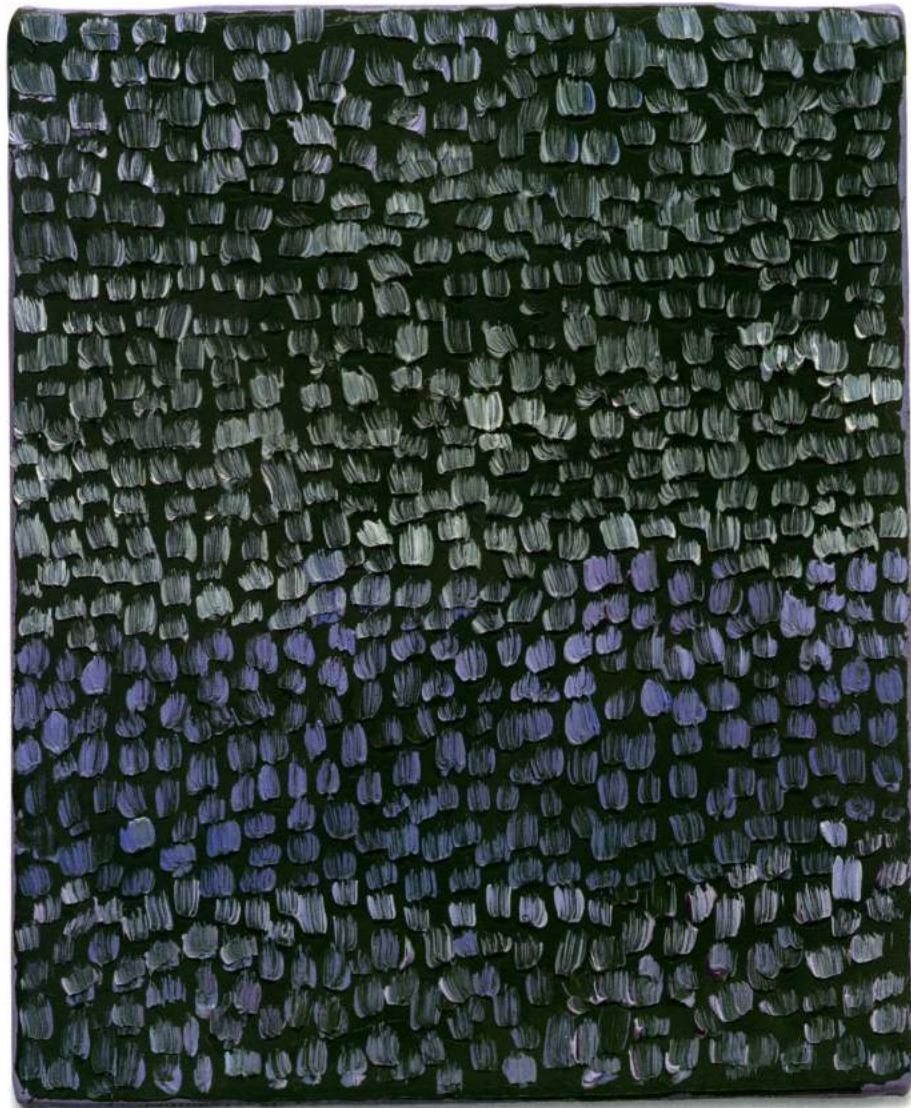


Fig. 3. Lucio Pozzi, *Fine Light*, 1990 (cat. 46)

the colors were applied, beginning in the upper-left corner. Pozzi allows the color on the brush to mix with the background color that had been applied with the palette knife: he starts with white on his brush, moves to blue, and then returns to white again, this time with specks of red. This work exemplifies the very act of painting, and once again, the viewer can perceive the process of the work's making. The result of Pozzi's strategies is an aesthetically varied oeuvre that, like the Vogels' collection, privileges the creative act.¹⁸

The Vogels' intense interest in contemporary art and the creative process drove them to seek out close relationships with the artists in their community. At the height of their collecting, the Vogels were known to frequent twenty-five exhibitions a week and visit artists' studios. They both engaged in direct, patient, and intense looking at art, though their individual proclivities were somewhat divergent; "Herb was more flamboyant in his choices," Dorothy has said, "and I was more cerebral, but usually we would view a gallery show separately and make the same choice."¹⁹ Herbert regularly spoke on the phone with artists, offering encouragement. LeWitt was one such artist who became a lifelong friend of the Vogels and whose insight, generosity, and artistic community in turn greatly influenced the Vogels' collection. The Vogels reportedly bought the only work that was sold from LeWitt's first solo show at the Daniels Gallery in 1965—an untitled, gold-painted sculpture—providing early recognition and support for LeWitt.²⁰ LeWitt delivered the untitled work with his friend and fellow artist Robert Mangold, whose work the Vogels later began collecting. The couple also collected the work of Mangold's wife, Sylvia Plimack Mangold (whose drawings are included in the Yale University Art Gallery's Vogel Collection), and of many other artists in LeWitt's circle. They collected certain artists deeply, which allowed them to watch artists develop their processes and ideas. This is perhaps what prompted LeWitt to reflect, "I think [the Vogels] have the best collection in the country."²¹

The Collection Dispersed

After several decades of collecting, the Vogels ran out of space in their apartment and began to look for a new home for their collection. From the end of 1990 to the beginning of 1991, the couple transferred about two thousand works to the National Gallery of Art, where the objects were inventoried under the direction of John Cowart, curator of twentieth-century art at the museum, and many were eventually accepted as a partial gift. During this time, the Vogels continued to collect art, acquiring an additional two thousand objects. Then, in 2008, working with Ruth Fine, curator of special projects in Modern Art at the National Gallery, the Vogels dispersed 2,500 works from their collection through the Fifty Works for Fifty States program. Prior to the initial partial gift to the National Gallery, the Vogels had never sold a work of art; with the creation of this program, the 2,500 objects once housed in the Vogels' small Manhattan apartment were reorganized and distributed across the country.²²

While all of these Vogel works can now be enjoyed by the public, their dispersal means that each group of objects provides only a glimpse into the larger collection and the context in which it was formed. All fragments invite one to imagine the whole, and the works in the Yale University Art Gallery's Vogel Collection—in part, perhaps, because of the distance from their original context—ask us to imagine the world of two of the most visionary collectors of the twentieth century. When viewing works from the Vogel Collection, one finds two lenses into the whole, both of which emphasize the Vogels' personal connection to the works of art and the artists. First, there are literal personal threads throughout the collection. Many of the works are accompanied by notes addressed directly to the Vogels, reminding us of the couple's intimate friendships with the artists whose work they collected. Edda Renouf's *Spring Poem* (fig. 4), for instance, is appended with the inscription, "for Herb and Dorothy." Likewise, *Pek for Herb—Happy Birthday* (cat. 27, see frontispiece to the director's foreword) by Cheryl Laemmle was made specifically for Herbert Vogel. With this colorful encaustic and oil

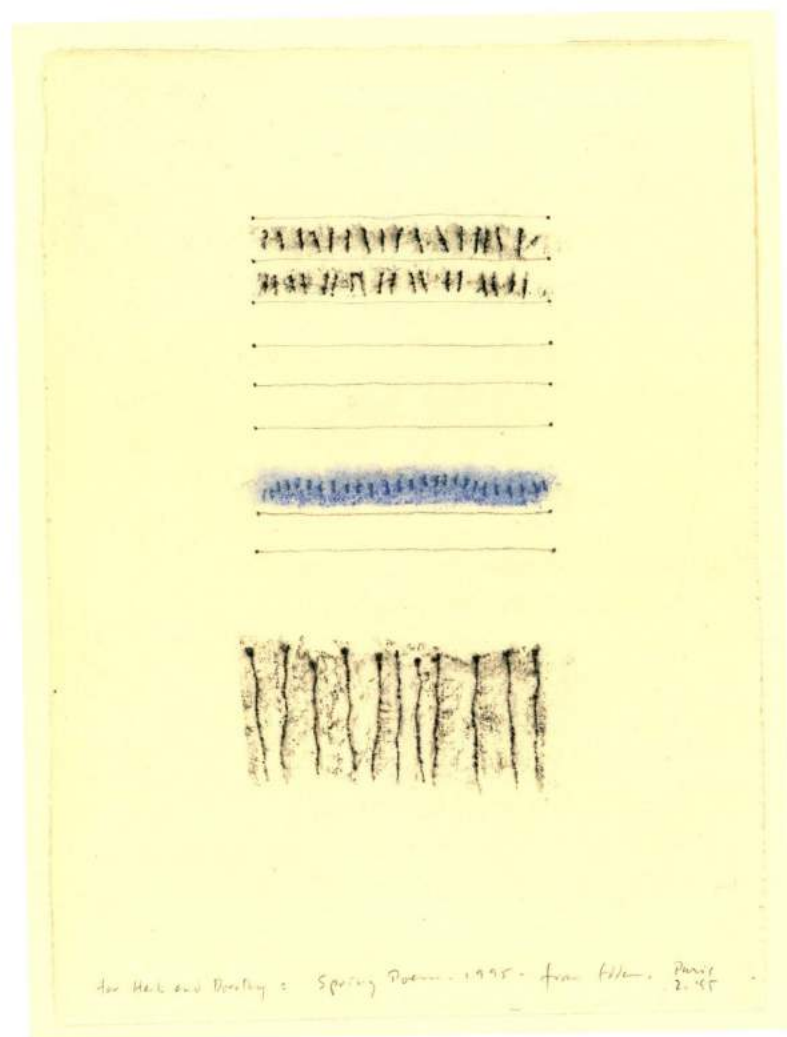


Fig. 4. Edda Renouf,
Spring Poem, 1995
(cat. 52)

painting of a Pekingese dog, Laemmle honored the collector's seventy-fifth birthday and paid tribute to Herbert's love of animals.

A second way of viewing the collection is through the aesthetic qualities of the objects themselves—many of which display traces of the artists and their working processes that connect the artists' formal innovations to the time and place of the creation of their works. This is a quality of the collection that the artists themselves often acknowledged: Barry has commented that his pieces in the Vogels' collection offer "a sense of the way my work has developed. . . . [The Vogels] have many smaller, more intimate pieces—the personal things artists don't always show in a gallery. I like that quality and that sense of adventure."²³ Barry's comment resonates with many of the works in the collection, often the smaller, more personal pieces from an artist's oeuvre. Steve Keister's abstract drawing (fig. 5) also shows evidence of its history on a formal level, calling on the viewer to envision the process of its creation. The work consists of confident, primary lines in charcoal and subsequent erasures and revisions. The artist's hand serves as an indexical sign—a mark that provides a "direct physical connection" to the artist.²⁴



Fig. 5. Steve Keister,
Untitled, 1986 (cat. 21)

The personal and formal details of these objects are not always so clearly distinct from one another; both handwritten notes and indices serve as forms of memory, connecting the viewer back to the works' original context. In this way, it seems that the fullest way to appreciate the Vogel Collection is not to limit oneself to either the details of biography or the austerity of formal analysis, but to remember that these modes of appreciation are connected. A work that exemplifies this connection is *Dorothy's Birthday Present* (fig. 6), which the artist Richard Tuttle presented to Dorothy on her fifty-sixth birthday.²⁵ The title of the work reminds the viewer that the piece is intimately tied to the time and occasion of its creation, and this temporality appears just as strongly in the formal qualities of the work itself. In the center of a page torn out of his sketchbook, Tuttle has drawn a few quick marks in graphite and watercolor that overlap but are distinct enough that the order, direction, and energy of each stroke remain visible, allowing no step of the work's creation to be obscured. A painted yellow border along the slightly warped surface of the paper focuses the viewer's eye on Tuttle's central marks, while also drawing attention to the torn edge of the page. Tuttle's decision to have the piece framed was deliberate, and the frame serves a crucial function: it holds the page, suspended, and denotes a space of silence that allows the viewer to look closely at every detail. Though the torn edges of the sheet suggest its history as part of a sketchbook, by framing it in this way, the page takes on a life of its own as both a work of art and a birthday present for a dear friend. The work thus becomes a legible record of Tuttle's motions and process—a collection of indices pointing us back to its origin.

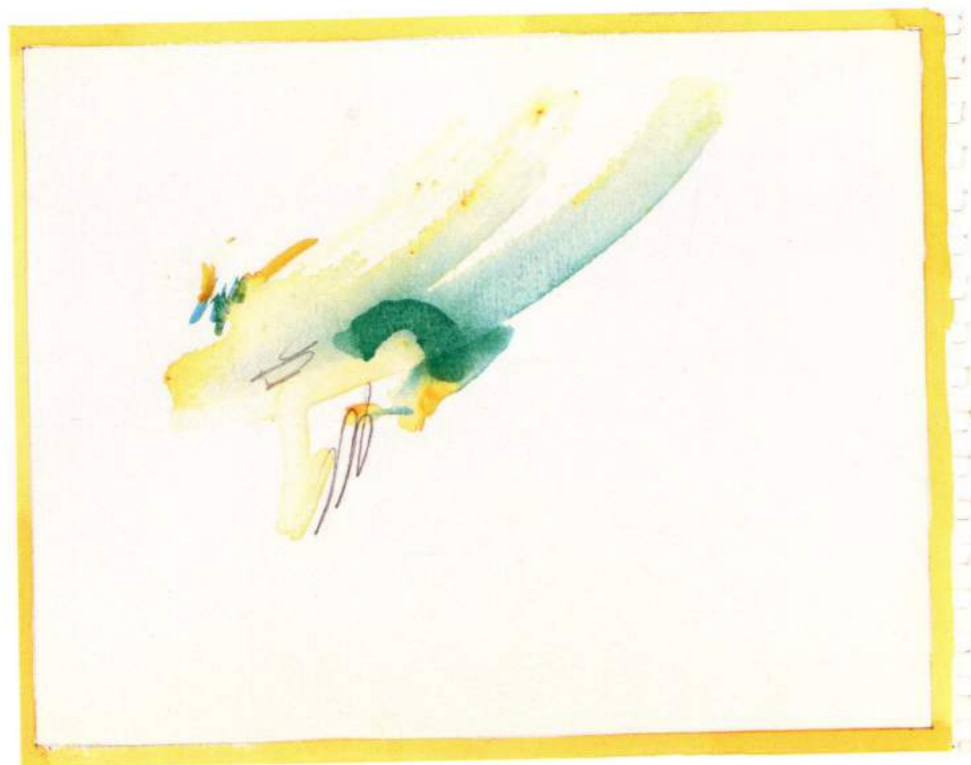


Fig. 6. Richard Tuttle, *Dorothy's Birthday Present*, 1991 (cat. 63)

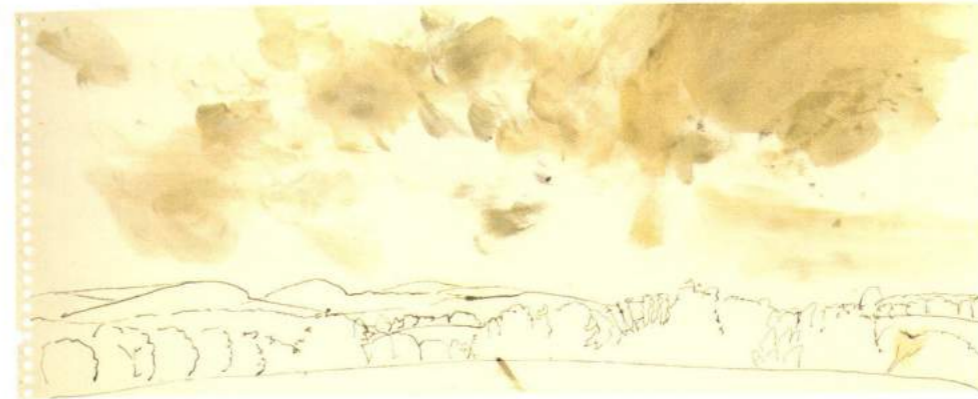


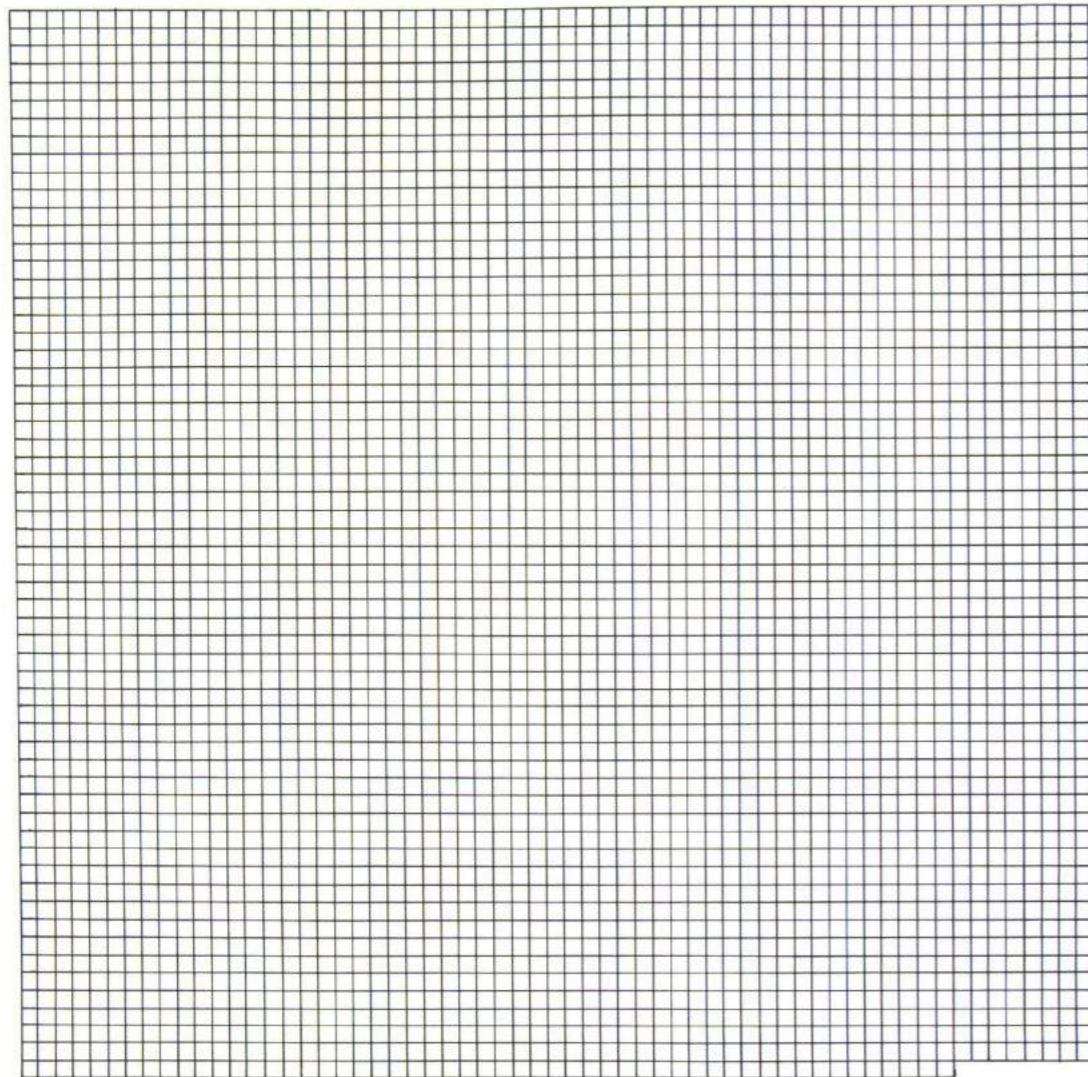
Fig. 7. Sylvia Plimack Mangold, *Untitled*, 1982 (cat. 40)

Just as the Vogel Collection at the Yale University Art Gallery is a fragment of a whole, the jagged edge of *Dorothy's Birthday Present* clearly indicates that it too is fragmentary, taken from a larger sketchbook. The work shares this quality with a handful of other pieces from the Gallery's Vogel Collection. Sylvia Plimack Mangold's drawings also appear to have been taken from sketchbooks (fig. 7). Though one impulse is to reassemble the sketchbook and see the complete progression of the artist's creative process, there is something to be said for looking at each individual piece, intensely, on its own terms—as the Vogels themselves must have done.

The Collection in Dialogue

To emphasize the diversity of the Vogels' collecting habits and their relationships with artists, the student curators of the present exhibition made a decision to reach beyond the fifty works in the Yale University Art Gallery's Vogel Collection and include additional works by artists that the Vogels collected who were already represented in the Gallery's permanent holdings.²⁶ Looking for works that reflected the Vogel spirit and responded visually to the Gallery's Vogel Collection, the students were drawn to the art of William Anastasi, Carl Andre, Donald Judd, and Robert Mangold, as well as, of course, LeWitt.²⁷

LeWitt's *A Square for Each Day of the Seventies* (fig. 8), an offset lithograph from an ink-drawn original, appeared in 1980 in *Artifacts at the End of a Decade*, a collaborative artist book.²⁸ The work, like much of LeWitt's practice, is based on a simple unit: the square. Here, the square is repeated to create an unfinished grid and therefore an imperfect square. Historian and critic Rosalind Krauss described the use of the grid in modern art as "an emblem of modernity." "[T]he grid," Krauss wrote, "states the autonomy of the realm of art. Flattened, geometricized, ordered. . . . It is what art looks like when it turns its back on nature . . . crowding out the dimensions of the real."²⁹ The grid as LeWitt renders it conforms to Krauss's description in its flatness, geometry, and order. But with each square of the grid corresponding to a single day from the 1970s, LeWitt's minimal, formal statement is more akin to the ordered system of the calendar. *A Square For Each Day of the Seventies* thus violates the other qualities Krauss tries to impose, reflecting on rather than rejecting "the dimensions of the real."



A SQUARE FOR EACH DAY OF THE SEVENTIES-SOL LEWITT 1980

Fig. 8. Sol LeWitt, *A Square for Each Day of the Seventies*, from the portfolio *Artifacts at the End of a Decade*, 1980 (cat. 30)

Defying Krauss's description, LeWitt's grid confronts the passage of time and is thus dependent on the outside world.

Coincidentally, the decade that the work encompasses is the one in which the Vogels' collection took shape and grew to prominence.³⁰ Though LeWitt did not make this work for the Vogels specifically, it nevertheless catalogues the individual days of a period of time important to the Vogels and the artists whose work they collected. Among the days documented by LeWitt's grid are those when the Vogels first acquired work by Robert Barry, Sylvia Plimack Mangold, and Lucio Pozzi. The time referenced by this grid also includes the days in which the Vogels' collection was presented as the subject of exhibitions at the Clocktower Gallery, New York; the Institute of Contemporary Art, Philadelphia; and the University of Michigan Museum of Art, Ann Arbor. Here, the grid that for Krauss was a statement of formality can be read as a record of time. The Vogels' shared aesthetic speaks to expressions of modernity while also refusing its insularity.

When the Vogels shared their collection with institutions across the United States, the works entered a new phase of their existence. Each of the museums in the large network that has been charged with caring for the Vogels' collection faces the challenge of keeping alive what makes this group of works a proper *collection*, in Benjamin's sense of the term—an entity that gains its identity through the memories of its owners. But the dispersal of the works has also created the opportunity to place them into new contexts and set the stage for fresh comparisons. The Yale University Art Gallery's broader collection is certainly different from the kind of collection that Benjamin describes. As a new home for the Vogel Collection, the Gallery allows us to bring the Vogels' unique vision into conversation with the history of art already on display here. As the Vogel Collection is integrated into the Gallery's collection, the works will be chosen by curators to appear in exhibitions, used by faculty to supplement course material, and put into dialogue with the rest of the collection by educators. Students and visitors will embark on their own new relationships with the works from the Vogel gift, the beginnings of which can be seen on the following pages. This process will enact what Herbert Vogel said reflectively of the couple's collection: "For me it's art history. What we did then is art history."³¹

Notes

An earlier version of this essay, "Thoughts on the Dorothy and Herbert Vogel Collection at the Yale University Art Gallery," was printed in the *Yale University Art Gallery Bulletin* (2012): 88–92.

1. Walter Benjamin, "Unpacking My Library," in *Illuminations*, ed. Hannah Arendt (New York: Schocken Books, 1969), 60.
2. This initiative was organized jointly by the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with support from the National Endowment for the Arts and the Institute of Museum and Library Services.
3. The Vogels' biography is covered in the book published to acknowledge the national gift, *The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States* (Washington D.C.: National Endowment for the Arts, 2008), as well as in the documentaries *Herb & Dorothy*, directed by Megumi Sasaki (2008; New York: New Video Group, 2009), DVD; and *Herb & Dorothy 50x50*, directed by Megumi Sasaki (2012).
4. For more on the couple's personal approach to collecting, and how their finances and space constraints affected their choices, see Bradley Bailey's "Atypical Collectors" in this catalogue.
5. The importance of these three shows to the Vogels' collection is noted in "The Vogels and Their Collection: A Time Line," Vogel 50x50, <http://vogel505.org/#about&page=9&image=8> (accessed April 18, 2013).
6. Kynaston McShine, *Primary Structures: Young American and British Sculptors*, exh. cat. (New York: Jewish Museum, 1966).
7. The variety of places the Vogels purchased Andre's work underscores the couple's persistence in collecting. After seeing a work they liked in an exhibition, the Vogels had a tendency to ask to visit an artist's studio, where they could see a larger selection of work; they would then try to buy directly from the artist, circumventing the gallery structure.
8. Seth Siegelaub, *January 5–31, 1969*, exh. cat. (New York: Seth Siegelaub, 1969).
9. For more on this work, see Alexander Alberro, *Conceptual Art and the Politics of Publicity* (Cambridge, Mass.: MIT Press, 2003), 98.
10. Dorothy installed the work herself with press type. Dorothy Vogel, e-mail to Molleen Theodore, January 30, 2013. (A wall drawing by LeWitt, also executed by Dorothy, is installed in the bathroom as well.) The Weiner piece so fittingly describes the Vogels' stewardship of their collection, as well as the joining of "many things" from the Vogel Collection and the larger collection of the Yale University Art Gallery, that the student curators of the present exhibition arranged to borrow the work and use a fragment of the text of the work in their exhibition title. For this, thanks are due to the artist and to the National Gallery of Art, Washington, D.C.
11. The 1975 drawing is one of two works by Barry in the Yale University Art Gallery's Vogel Collection—the first works by the artist to enter the Gallery's permanent holdings.
12. Robert Barry, e-mail to Molleen Theodore, January 13, 2013. Barry continued, "So, I guess Molleen [Theodore] will have to decide how to hang it. And all that implies . . ."
13. *Amsterdam-Paris-Düsseldorf*, exh. cat. (New York: Solomon R. Guggenheim Museum, 1972).
14. Their interest in American art was not solely relegated to New York-based artists; they also collected work by American artists who left New York to develop their practices elsewhere. For more on this topic, see Nicholle Lamartina's "Indigenous Influences" and Emma Sokoloff's "Intimate Practices" in this catalogue.
15. It should also be noted that much of this work was affordable at the time, a critical consideration given the Vogels' budget.
16. Lucio Pozzi, conversation with the curators, December 3, 2012.
17. Another example of Pozzi's investigation of relocation, an untitled work from the series *Artifacts at the End of a Decade* (cat. 48), also appears in the present exhibition.
18. According to Pozzi, "to participate in [the Vogels'] collection is a creative act"; Pozzi, quoted in Harriet Shapiro, "Using Modern Means, the Vogels Build a Major Collection," *People* (September 8, 1986), <http://www.people.com/people/archive/article/0,,20094471,00.html> (accessed March 16, 2013).
19. Dorothy Vogel, quoted in Carol Selman, "Contemporary Art World Stars Align in Montclair," *Montclair Patch* (October 8, 2010), <http://montclair.patch.com/articles/contemporary-art-world-stars-align-in-montclair> (accessed March 20, 2013).
20. When LeWitt asked the Vogels to exchange this work for a different one, the couple obliged but later regretted it. LeWitt destroyed the early untitled work, compounding the Vogels' regret.
21. Sol LeWitt, quoted in Ruth Fine, "Building a Collection: 'Every Spare Moment of the Day,'" in *The Dorothy and Herbert Vogel Collection*, 7.
22. The set of objects given to each state was designed to offer a sense of the larger collection. Each gift has a variety of works on paper, painting, and sculpture, and there are six artists—Robert Barry, Charles Clough, Richard Francisco, Edda Renouf, Daryl Trivieri, and Richard Tuttle—whose work appears in all fifty gifts.
23. Robert Barry, quoted in Nancy Einreinhofer, *4x7 Selections from the Vogel Collection*, exh. cat. (Wayne, N.J.: Ben Shahn Center for the Visual Arts Department of Art, William Paterson College, 1981), n.p.; and Fine, "Building a Collection," 7.
24. Charles Sanders Peirce, "One, Two, Three: Fundamental Categories of Thought and of Nature" (1885); reprinted in *Writings of Charles S. Peirce: A Chronological Edition*, ed. Christian J. W. Kloesel, vol. 5, 1884–1886 (Bloomington: Indiana University Press, 1993), 245.
25. For more on the relationship between Tuttle and the Vogels, see Allegra Krasznegewicz's "Stimulating Friendships" in this catalogue.
26. For more on this decision, see the curatorial statement and Laura Indick's "Introducing the Vogels" in this catalogue.
27. Though there are no LeWitts in the Gallery's Vogel Collection, the Gallery's larger collection has a sizable and growing number of works by the Connecticut-born artist. Carol LeWitt, the artist's widow, and Janet Passchl, curator of the LeWitt Collection, generously hosted the student curators at LeWitt's former studio and home in Chester, Connecticut, offering the students a fuller picture of LeWitt's practice and community. We also thank the LeWitt Collection for lending the maquette for *Standing Open Structure, Black* (cat. 28) and the sculpture 3 x 3 x 3 (cat. 31) to the exhibition. Fortunately, LeWitt's *Wall Drawing #91* (cat. 32) was recently gifted to the Gallery by Richard Cohen and has been executed for this exhibition.
28. The portfolio also includes a piece by Lucio Pozzi (cat. 48), which is on display in the present exhibition.
29. For "an emblem of modernity," see Rosalind E. Krauss, "Grids" (1978); reprinted in *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, Mass.: MIT Press, 1985), 10; for "the grid states the autonomy," see *ibid.*, 9.
30. For a description of the 1970s gallery scene, see Elena Light's "The New York Scene" in this catalogue.
31. Herbert Vogel, quoted in *Herb & Dorothy 50x50*.

Catalogue

Curatorial Statement

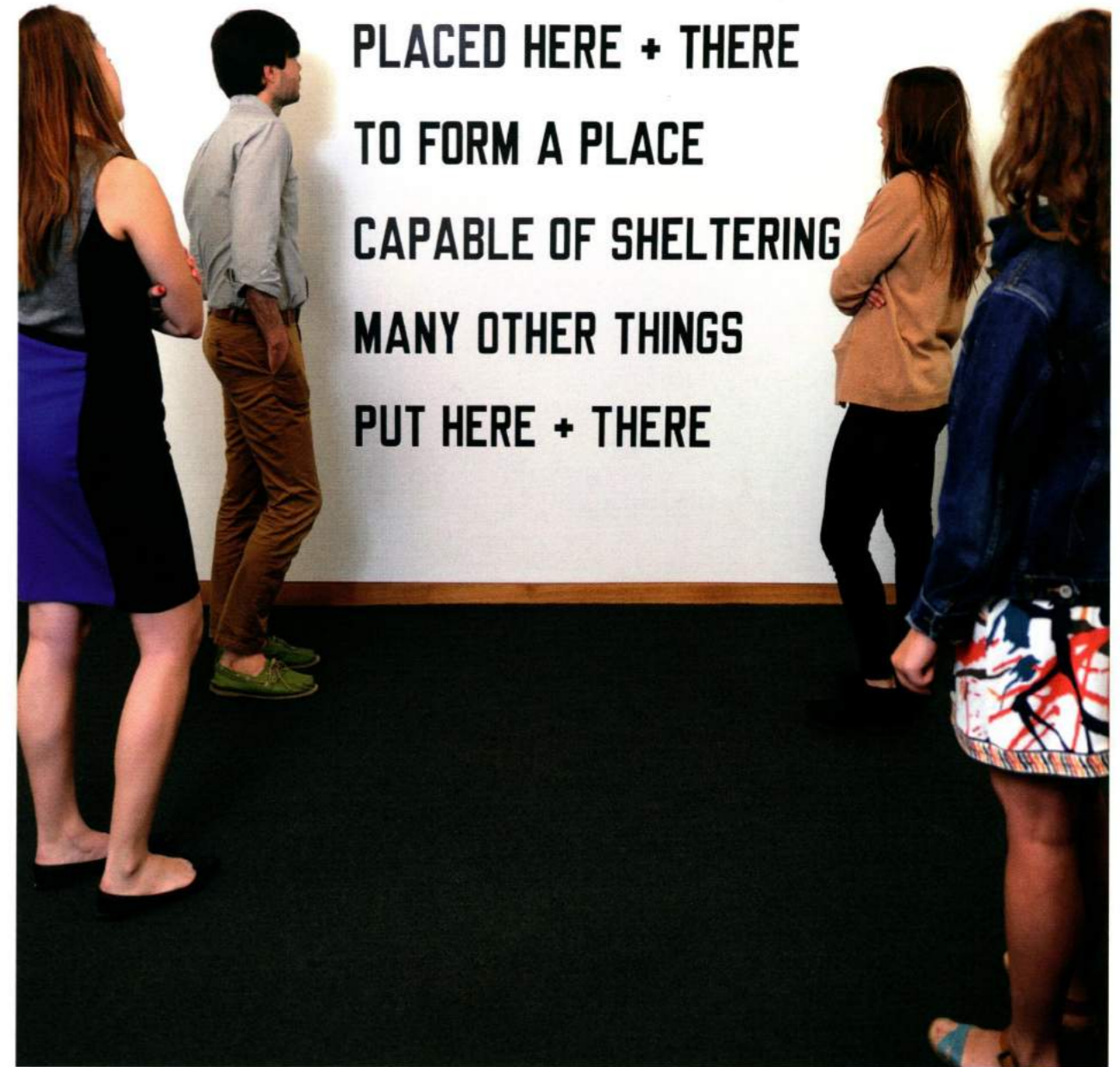
For junior curators, it is rare to have the opportunity to work with a collection of the caliber of the Dorothy and Herbert Vogel Collection. For student curators, it is practically unprecedented, and our group recognized this privilege. The Vogels' gift to the Yale University Art Gallery requires that the collection be displayed in an exhibition. Despite the difficulty in curating an exhibition of a preselected group of works, we were excited by the challenges that these parameters presented. In researching the artists in the Gallery's Vogel gift, we discovered a set of artistic concerns that complicates traditional histories of the New York art world during and after the 1960s. The collection well represents minimal and conceptual tendencies in art but with modestly sized objects that have a handmade, process-based quality. Furthermore, the collection is not focused on any particular style: the couple acquired work that appealed to their unique sensibilities and that represented the variety of work being made. Only figures as personally enmeshed in the art world as the Vogels were could capture this alternative perspective.

To expand this narrative, we included additional objects from the Gallery's holdings by artists whose work the Vogels collected. Our installation is organized around the formal qualities of line, space, and color, with an introductory section devoted to the Vogels and their personal relationships with artists. We were struck by the

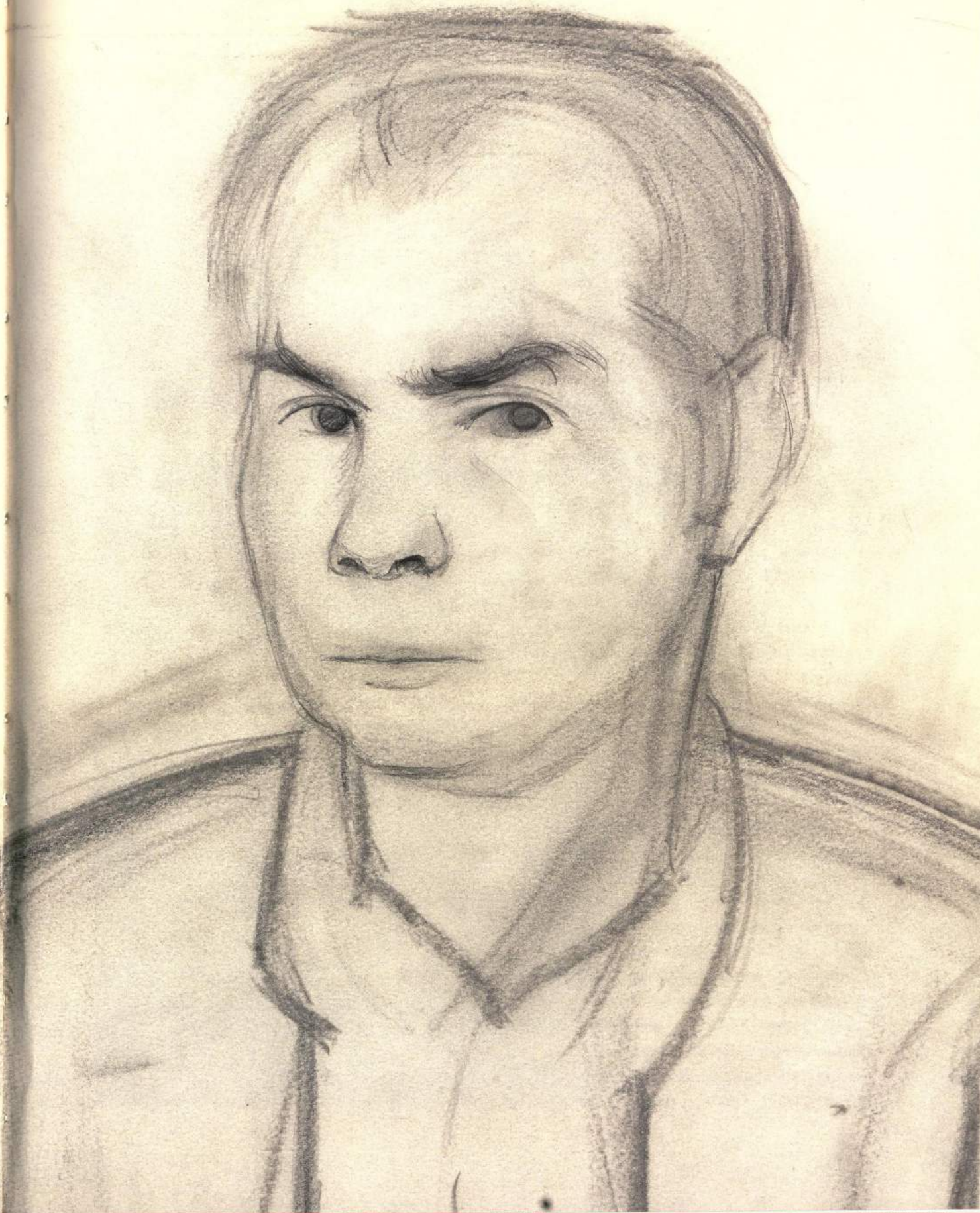
words in Lawrence Weiner's text-based work from the Vogels' collection, *MANY THINGS PLACED HERE + THERE TO FORM A PLACE CAPABLE OF SHELTERING MANY OTHER THINGS PUT HERE + THERE*, as a statement on the Vogels' collecting practice. Through the generosity of Weiner and the National Gallery of Art, we were able to borrow this work for our show and use the first few words of it in our title.

As first-time curators, we were grateful to learn directly from Gallery experts and to have the generous support of the Gallery's director, Jock Reynolds, who encouraged us to draw from the museum's extensive collection, including recently acquired works that will be presented at the Gallery for the first time in our exhibition. This realization of our vision would not have been possible without the direction of Molleen Theodore, whose support guided us in our curatorial decisions. Additionally, we are grateful to Dorothy Vogel and the many artists who patiently made time to answer our questions. The Vogels engaged directly, intimately, and intensely with works of art, and throughout our curatorial process, we were inspired to follow their lead. We encourage you to do the same.

**Bradley Bailey, Laura Indick,
Nicholle Lamartina, Elena Light,
Audrey Sands, and Emma Sokoloff**



Lawrence Weiner,
*MANY THINGS PLACED
HERE + THERE TO
FORM A PLACE CAPABLE
OF SHELTERING MANY
OTHER THINGS PUT
HERE + THERE*, 1980
(cat. 74)



Laura Indick

Introducing the Vogels

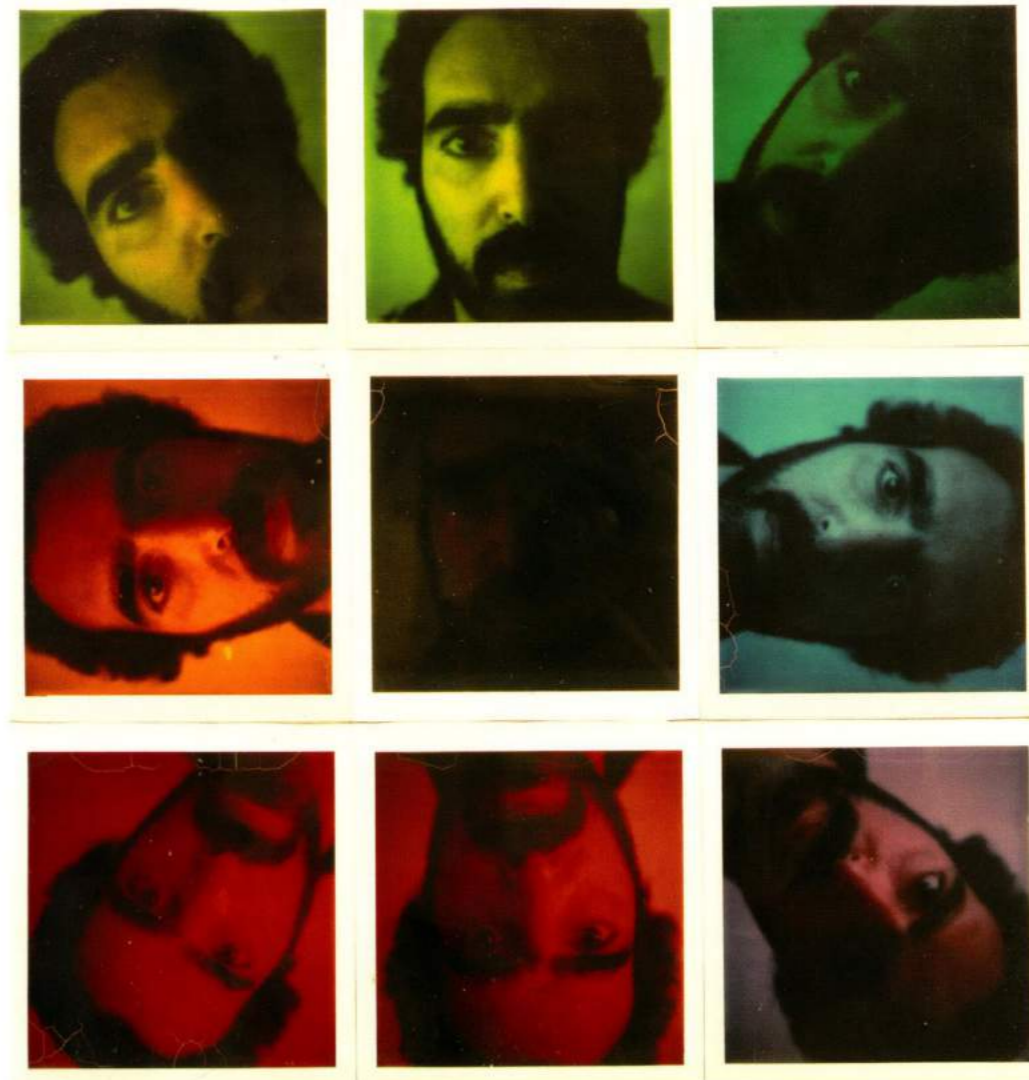
As student curators, our first job was to consider all fifty works that the Vogels gave to the Yale University Art Gallery. The variety within the gift was staggering: it includes small, muted drawings; large, bright paintings; a wooden chair; and ceramic sculptures. As we delved further into our research on the Vogels, we were also struck by photographs of their apartment, at least one of which depicts an object in the Gallery's gift. In this striking photograph, an untitled work by Peter Campus hangs—along with other works—on a slatted door that opens into the Vogels' kitchen. To call the arrangement "salon style" would be putting it mildly; these works are stacked and piled, covering nearly every square inch of the Vogels' home. Our challenge was clear from the outset: we wanted to convey something of the Vogels' personalities and collecting interests, while also bringing the works together into an aesthetic whole.

These difficulties were heightened by our own learning curve. Many of us were first-time curators, and we were all working in a new group, one that shared a background in art history but spanned a variety of specialties within the field. As we became more comfortable in this group setting, and once we had each researched a select group of artists, our newfound knowledge allowed us to advocate for where to include and how to display individual pieces. After many meetings, however, we still had not finalized the layout of

the exhibition. Finally, in one especially intense session, we pushed printed photographs of all fifty works around an enormous table and arrived at groupings that worked formally.

Still, as Richard Nonas, an artist featured in the exhibition, said, "It's hard, maybe impossible, to talk about the collection without talking about Herb and Dorothy."¹ We too kept returning to the Vogels themselves; despite the fact that we had decided to group the works formally, we were still fascinated by the images of their apartment and were eager to find a way to incorporate this personal dimension. We even contemplated recreating part of the apartment, but ultimately we decided to introduce viewers to the exhibition with a section that highlights works given to the Vogels by artists and displays these works in a manner reminiscent of the Vogels' home. We hope that this area gives viewers a sense of what the collectors themselves were like, and that it can also be used as a lens through which to view the rest of the works in the exhibition.

1. Richard Nonas, quoted in Nancy Einreinhofer, *4x7 Selections from the Vogel Collection*, exh. cat. (Wayne, N.J.: Ben Shahn Center for the Visual Arts Department of Art, William Paterson College, 1981), n.p.



Peter Campus, Untitled, 1974 (cat. 9)

The Vogels' apartment, looking into the kitchen, with Peter Campus's work hanging on the door at right (third from top)

Atypical Collectors

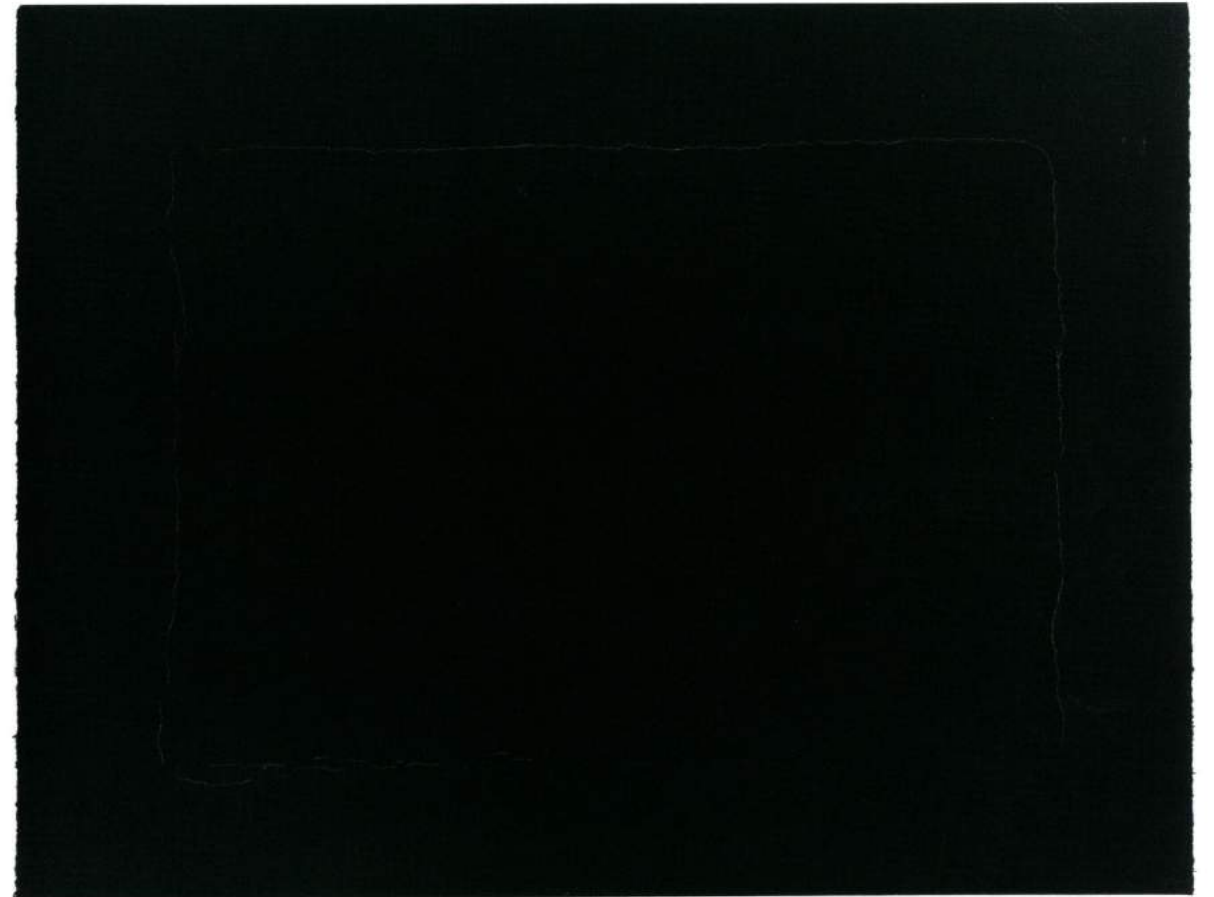
Herbert Vogel once stated, "If you're rich, it's easy to start a collection. But if you need your paycheck to pay the rent and phone bill, and you want to collect, you've got to depend on instinct. What you feel in your head and your heart. Wits and guts."¹ Those "wits and guts" led the Vogels to collect work in which the mainstream art world was not—or not yet—interested. The result is an eclectic collection that features many works created early in their makers' careers. The financial restraints on their collecting also led the Vogels to purchase less-expensive works on paper by artists traditionally known for other media.

The two drawings by American artist and self-styled "media persona" Mark Kostabi in this exhibition, for example, predate the establishment of "Kostabi World," the artist's Warhol-esque art production scheme that has resulted in widespread recognition and ever-increasing prices for his art. For "Kostabi World," which began in 1988, the artist outsourced not only the production of his pieces but also the inspiration for them, taking out classified ads and hiring assistants to design, execute, and even title works. In addition to escalating prices, "Kostabi World" also led to the artist losing, albeit deliberately, the intimate connection with art and studio practice in which the Vogels were so interested. The presence of Kostabi's early works in the Vogels' collection, rather than his later, more sensational objects, prove that personal preference, just as much as finances, influenced the Vogels' purchases.

Nam June Paik's untitled work from 1973 is an example of the artist's lesser-known drawing practice. The rectangle in the work references Paik's more well-known sculptural practice, which most often features television screens like that in *Real Plant/Live Plant* (cat. 43). Works like *Real Plant/Live Plant* likely would have been too expensive—and too large—for the couple to purchase. Paik's untitled drawing, with its focus on the gesture of an artist otherwise known for performance and installation, represents another aspect of the Vogels' collecting: their interest in artists' studio practice.²

The Vogels' desire to know and understand artists despite the restraints of their own financial circumstances led them to build a collection of great personal significance, one that includes rare and unusual works; that their holdings comprise a first-rate collection of Minimal and Conceptual art was actually almost a coincidence. For the Vogels, collecting was most of all about the visceral reaction to the object. "We never bought anything because we thought it was important," Herbert said in a 1992 *New York Times* article. "We bought things we liked. It's not about price. It's about feeling."³

1. Herbert Vogel, quoted in Paul Gardner, "An Extraordinary Gift of Art from Ordinary People," *Smithsonian* 23, no. 7 (October 1992): 125–26.
2. For more on the Vogels' interest in studio practice, see Tom Keating, "Couple Says Art Is Not Just a Hobby for the Rich," *Indianapolis Star*, November 29, 1982.
3. Herbert Vogel, quoted in Sara Rimer, "Collecting Priceless Art Just for the Love of It," *New York Times*, February 11, 1992.



Nam June Paik,
Untitled, 1973 (cat. 44)

Elena Light

The New York Scene

The gallery scene in the 1970s was eclectic—an eclecticism that is reflected in the collection of the Vogels, who often visited galleries throughout the city to view artwork and meet artists. Many of the dealers popular in the 1950s and 1960s remained relevant in the 1970s: In Midtown, the stalwart galleries of Leo Castelli, Tibor de Nagy, and Sidney Janis maintained their prominence, while Betty Parsons—herself an artist whose work the Vogels collected—showed a younger generation of American artists, including Richard Tuttle. In SoHo, Paula Cooper's gallery showed the work of Sol LeWitt, with whom the Vogels had a close relationship. The Vogels were known to frequent openings at all of these spaces and more. At the short-lived Bykert Gallery, which was open from 1966 to 1975, the Vogels met sculptor Lynda Benglis, then the gallery's secretary, among other artists. The John Weber Gallery, which opened in 1971, stood as an audacious outsider, presenting work by unconventional artists like Lucio Pozzi, whose work the Vogels collected.¹

Alternative spaces for visual art and performance in Lower Manhattan also offered opportunities for artists to exhibit their work—and for collectors to mingle with these artists. The artist-run collective 55 Mercer Gallery was a haven for its members; the Vogels met Pozzi there in 1971. Another alternative venue, Alanna Heiss's Clocktower Gallery, displayed the Vogels' collection in 1975. Heiss was a

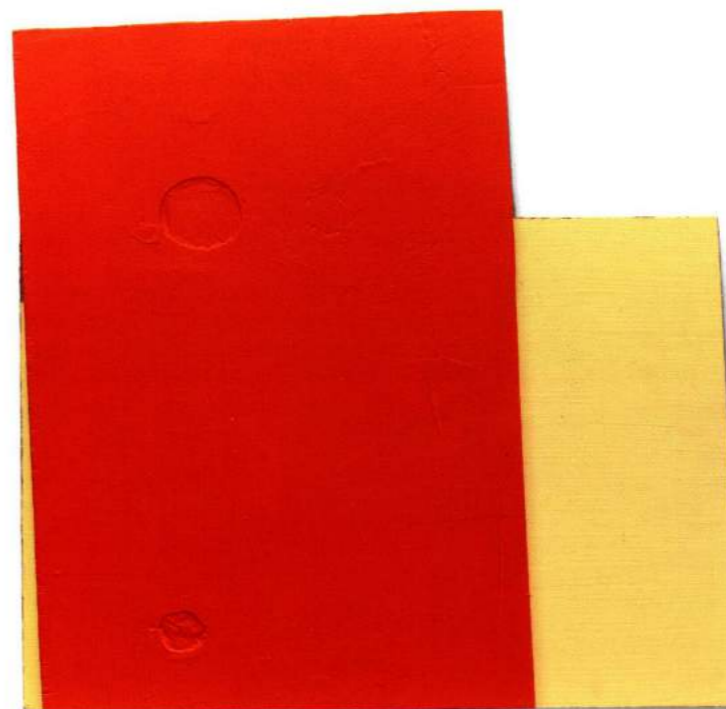
founder of P.S.1, the contemporary art space in Queens whose inaugural 1976 exhibition, *Rooms*, invited artists to create installations throughout a dilapidated building; the exhibition included the work of Richard Nonas, Pozzi, Tuttle, and Lawrence Weiner, all of whom were widely collected by the Vogels. For the exhibition opening, P.S.1 hosted a benefit gala, the P.S.1 Prom, with Herbert and Dorothy crowned as prom king and queen.²

A recent documentary film on the Vogels focused on their practice of circumventing galleries to collect art directly from artists' studios.³ Yet they frequented many spaces for the exhibition of contemporary art, from the 1970s up until the 2000s. For the Vogels, these were spaces not of consumerism but of community, where they could forge the kind of close relationships with both artists and artworks that would become essential to their collecting practice.

1. *The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States* (Washington, D.C.: National Endowment for the Arts, 2008), 3-4.
2. "Historical Note," MoMA PS1 Archives, Series II: Press and Communications Office Records, Series III: Publications Records in the Museum of Modern Art Archives, http://www.moma.org/learn/resources/archives/EAD/MoMAPS1_II_IIIb.html (accessed February 15, 2013).
3. *Herb & Dorothy*, directed by Megumi Sasaki (2008; New York: New Video Group, 2009), DVD.



Dorothy and Herbert Vogel at the opening of the exhibition of their collection at the Clocktower Gallery, 1975



Lucio Pozzi, *Thin Long Turnover—Model 26—Yellow*, 1978 (cat. 47)

Stimulating Friendships

As young collectors beginning to explore the New York art world, the Vogels learned about the American artist Richard Tuttle through Jock Truman. Truman was the director of the Betty Parsons Gallery, which had represented the artist since his first solo exhibition in September 1965. The Vogels attended Tuttle's 1968 solo show, *Ten Works by Richard Tuttle*, and were captivated by his work. The Vogels' development as collectors occurred in tandem with Tuttle's development as an artist; the couple visited Tuttle's studio for the first time when the artist was only twenty-nine years old. After the Vogels' first purchase of Tuttle's work, the three went out to dinner, and Dorothy recounted of the interaction, "Herbie found it very stimulating . . . I think the intellectual stimulation that they both received from each other was the basis of the entire relationship."¹ Thus began an intense lifelong friendship based on mutual support and interests.

The Vogels resolutely stood by their tastes and the artists that they collected in a rapidly changing and often fickle art world. Although today Tuttle is acknowledged as influential and renowned—his 2005 retrospective at New York's Whitney Museum of American Art received ecstatic reviews—he was not always perceived as such. His 1975 solo show at the Whitney was met with scorn and indignation from much of the New York art world, a response that pushed the artist into a self-imposed exile. Yet not only did the Vogels support Tuttle during this

onslaught of negativity—Dorothy described the Whitney show as a significant exhibition for the artist—but they also bought work that was displayed in the exhibition.

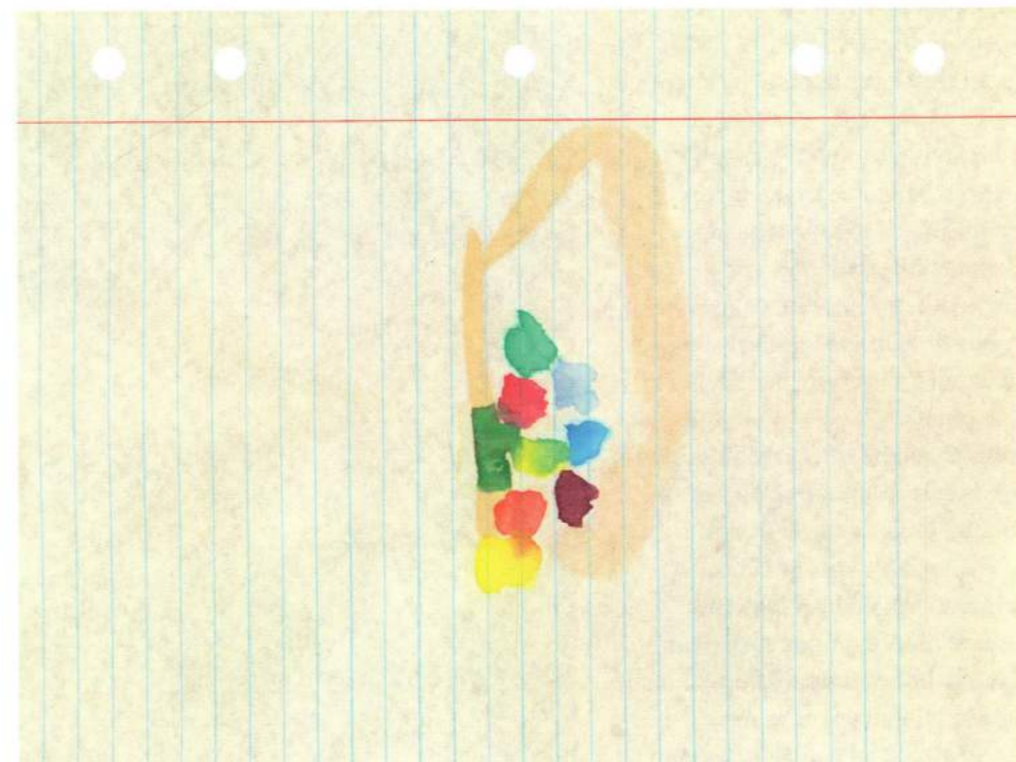
In addition to opening his studio to the Vogels, Tuttle introduced the collectors to many other artists, among them Richard Francisco and Edda Renouf, whose work the Vogels would later collect and with whom they would, in turn, become friends. This pattern represents a critical component of their unique collecting style: acquiring work was accompanied and enriched by the formation of personal and intellectual bonds. As Dorothy stated, "Above all the rewards we got from collecting art is knowing the artists and understanding them."²

1. Dorothy Vogel, quoted in Richard Marshall, "An Interview with Herbert and Dorothy Vogel," in Susan Harris et al., *Richard Tuttle* (Amsterdam: Institute of Contemporary Art, 1991), 68.
2. Dorothy Vogel, quoted in Kate Wilson, "For the Love of Art: Wisdom from Herb and Dorothy," *Art Aligned: inFocusblog*, November 11, 2011, <http://artaligned.com/for-the-love-of-art-wisdom-from-herb-dorothy/> (accessed April 18, 2013).



Richard Tuttle with Dorothy and Herbert Vogel in the artist's New York studio, early 1980s

Richard Tuttle, *Loose Leaf Notebook Drawing*, 1980–82 (cat. 68)



Nicholle Lamartina

Indigenous Influences

Though the Vogels are best known for their collection of Minimal and Conceptual art, they also boldly stepped outside the world of mainstream art and collected diverse works influenced by a variety of world cultures, with a particular interest in works related to Native American and Mesoamerican traditions. Steve Keister and Michael Lucero are two examples of artists in the Vogel Collection whose art forms and creative processes were influenced by indigenous American cultures.

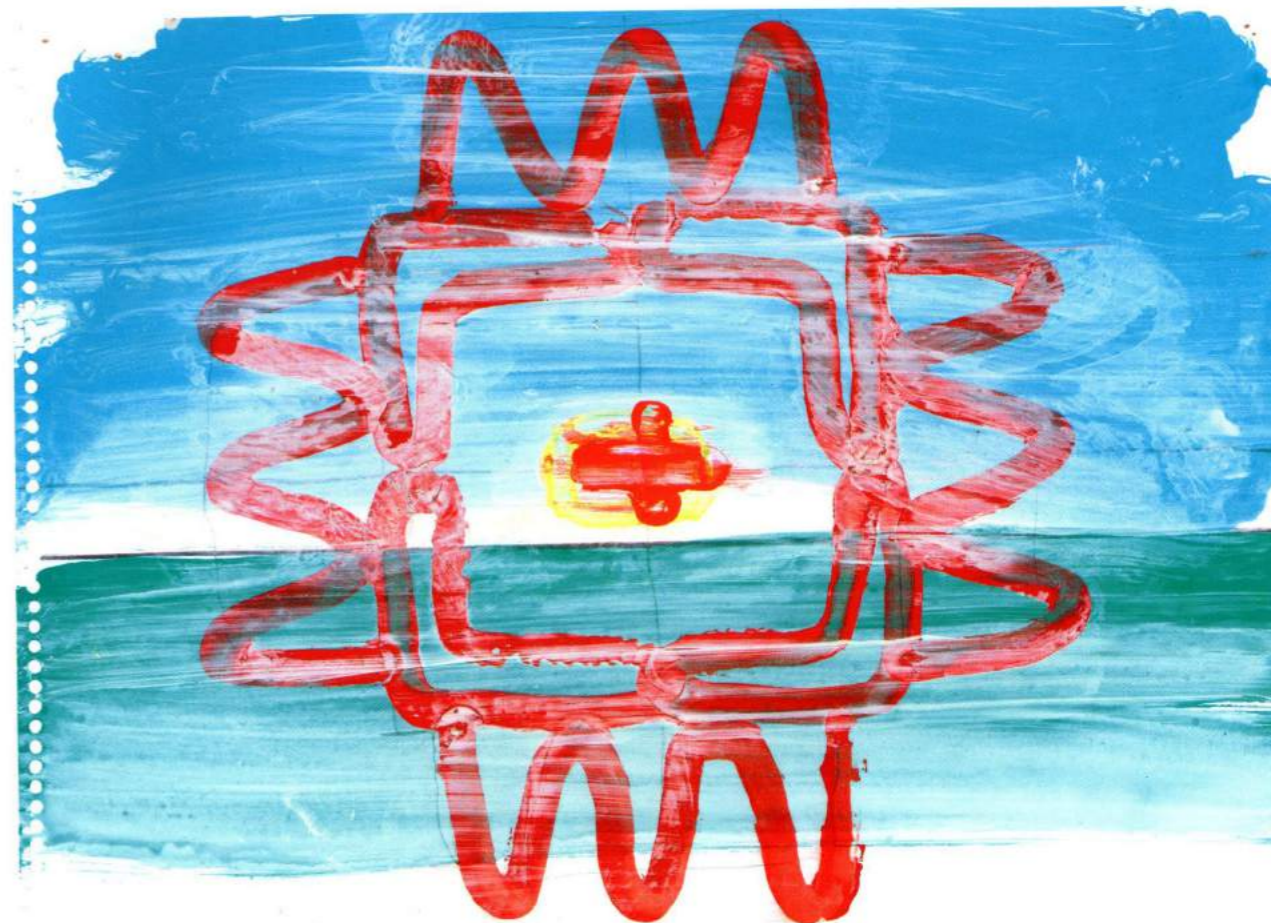
Steve Keister combines indigenous influences with modern processes and materials, often creating Mesoamerican-like casts with packaging from electronic products. The shapes in his three untitled works from 1996, for example, derive from Styrofoam pieces specifically chosen for their resemblance to the forms of Mayan and Aztec reliefs. The color schemes of these works, which include deep red and a color akin to Maya Blue, evoke Mexico's archaeological murals and pottery. Herbert regularly visited Keister's TriBeCa studio, climbing five flights of stairs to buy these pieces.¹

Michael Lucero's interest in Precolumbian American culture is exemplified in *Untitled (Turtle Face Head)*, in which a turtle's back is superimposed on a man's head, which the artist has painted with vivid colors and patterns reminiscent of indigenous American textiles. During his childhood and before moving to New York, Lucero spent many summers in New Mexico. The Native American

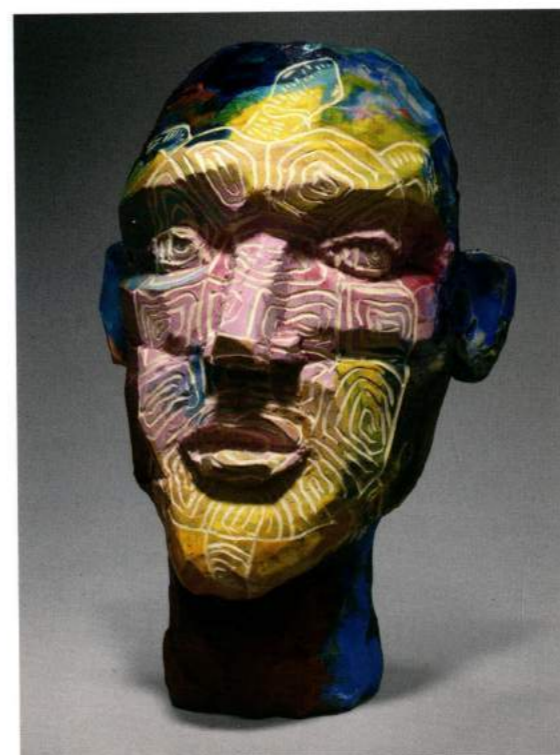
traditions, exotic landscapes, and variety of animals he observed there informed his sculptural practice. Like most of Lucero's sculptures, this work is made of clay, a material that evokes associations with archaeology and craft traditions, though the artist has imbued the work with a contemporary quality. Lucero's works, filled with an array of colors, history, and life, intrigued the Vogels so much that they collected his pieces on a monthly basis.

Keister and Lucero were both influenced by indigenous works, and the Vogels were receptive to artists who called on a variety of influences. The Vogels placed few limits on the type of work they collected, and the resulting collection—both in its complete state as well as the holdings at the Yale University Art Gallery—displays their willingness to embrace artists outside of the mainstream.

1. Steve Keister, e-mail to the author, November 6, 2012.



Steve Keister, *Untitled*, 1996 (cat. 22)



Michael Lucero, *Untitled (Turtle Face Head)*, 1982 (cat. 34)

Emma Sokoloff

Intimate Practices

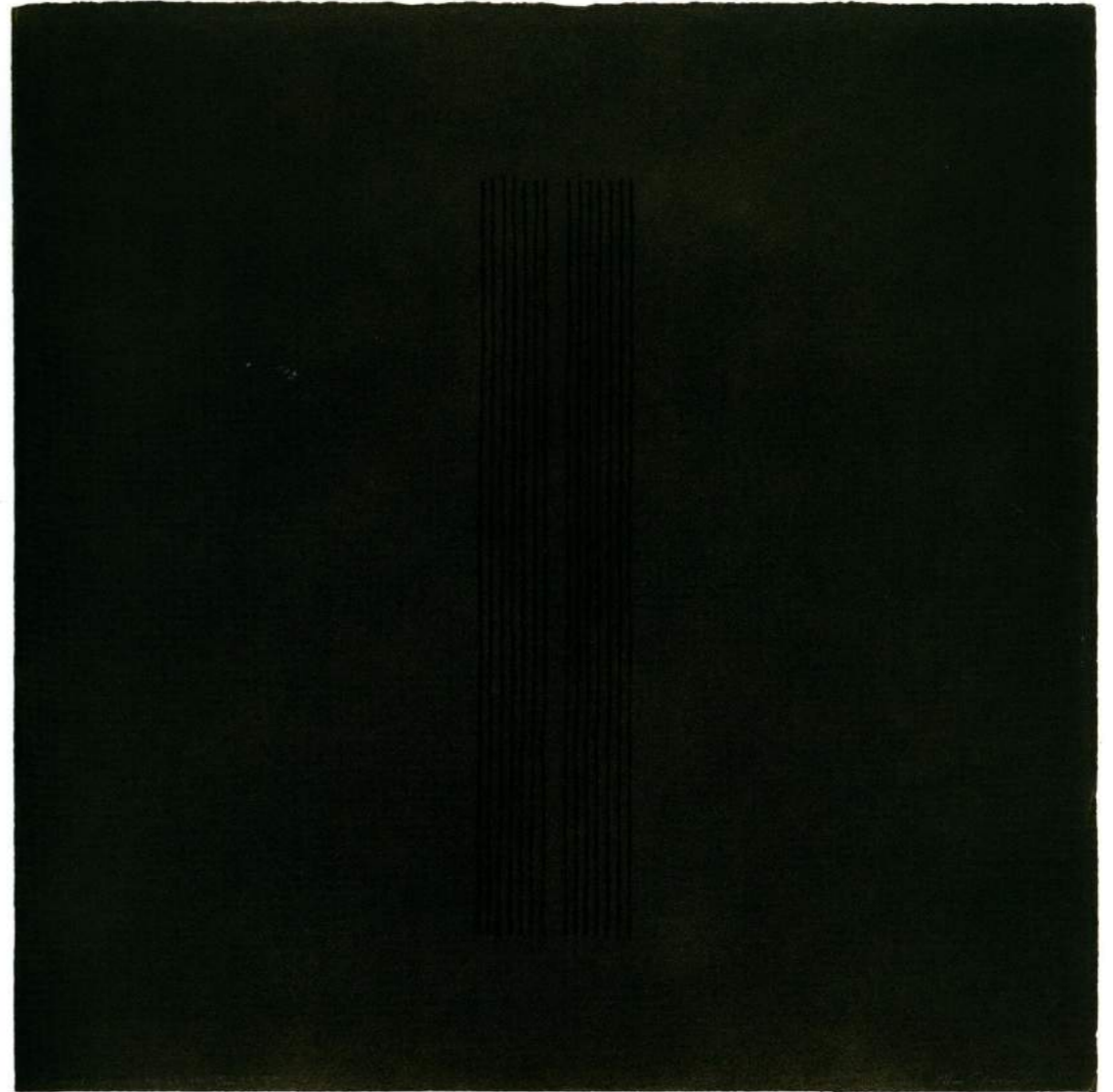
While the Vogels' physical location in Manhattan enabled many personal relationships and direct transactions with local artists, other artists whose work the Vogels purchased, including Edda Renouf and Sylvia Plimack Mangold, did not live in New York City. Despite the distance separating them, the Vogels shared with these artists a rootedness in intimate connections with works of art: the Vogels collected based on close-looking and visceral appreciation, and Renouf and Mangold's processes rhyme with those values.

While living in Paris in 1971, Renouf began to embrace the use of linen canvas for its structured yet energized materiality. Rather than immediately cover the canvas with paint, Renouf closely studied the way in which light was absorbed by and transmitted through the linen. Light enabled her to develop an understanding of the internal organization of the weave; by pulling select threads out from the taut fabric, then washing the canvas in radiant, acrylic glazes, she felt she released the material's dormant energy. Renouf traveled between Paris and New York throughout the 1970s and 1980s, noticing the different qualities of light in the two cities: in Paris, the soft light led her to use silver-gray and blue tones, but in New York, she employed more vibrant hues. Renouf also became intimately familiar with the material of cotton paper; in *14 Incised Lines*, for instance, she removed fibers from the paper

to create wavering clefts and filled them with chalk pastel.

Throughout the 1960s, Sylvia Plimack Mangold lived in Manhattan, where she painted images of the parquet flooring of her home. She moved to upstate New York in 1971, and the natural light of that rural setting made its way into her work, brightening her paintings with direct highlights and reflections. In 1977 Mangold began to focus her work on the outdoors, painting trees and landscapes. While the strict patterns of planked wood floors may seem at odds with the organic movement of trees, both series originate in direct observation of the artist's immediate and personal surroundings. In Manhattan, she mapped the intricate grains of the slats beneath her feet, and upstate, she traced the limbs of trees just outside her studio window; each of her paintings reflects a heightened familiarity with the artist's changing environment.

Renouf's and Mangold's distinct processes illustrate the importance of intimacy to the two artists' work: Renouf develops a physical closeness to her materials in order to understand their energy, and Mangold acutely studies and renders subjects from her everyday surroundings. Though the Vogels could not visit Renouf's or Mangold's studio via subway or a quick taxi ride, a shared intimate relationship to works of art linked the Vogels to these two physically distant artists.



Edda Renouf, *14 Incised Lines*, 1974–75 (cat. 50)



Sylvia Plimack Mangold, *Untitled (recto)*, 1980 (cat. 39)

Chronology

Note

This selected chronology focuses on the collecting history of Dorothy and Herbert Vogel and how it intersects with the artists and works represented in this exhibition.

1922

Herbert Vogel is born in New York City.

1935

Dorothy Faye Hoffman is born in Elmira, New York.

1960

Dorothy and Herbert meet in New York City.

1961

Dorothy and Herbert become engaged. To celebrate the occasion, Herbert gives Dorothy a ceramic vase by Pablo Picasso, which they pick out together at a store on Madison Avenue that specializes in items by the artist.

1962

Dorothy and Herbert marry in Elmira. On their honeymoon to Washington, D.C., they visit the National Gallery of Art.

One month later, the Vogels visit John Chamberlain's studio and purchase an untitled sculpture (now in the National Gallery of Art, Washington, D.C.), their first joint purchase.



John Chamberlain, *Untitled*, 1962. Crushed car metal, 11 1/2 × 13 × 13 in. (29.2 × 33 × 33 cm). National Gallery of Art, Washington, D.C., Dorothy and Herbert Vogel Collection, inv. no. 2007.6.96.

1963

The Vogels move into the Manhattan apartment in which Dorothy still lives today.

1965

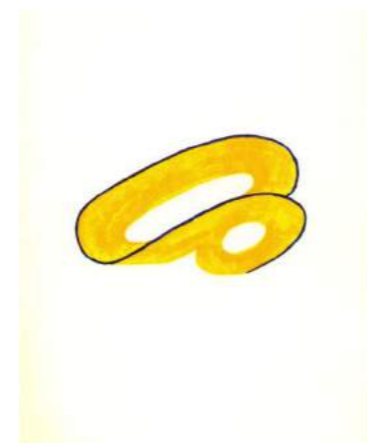
The Vogels buy a sculpture from Sol LeWitt (later destroyed), the artist's first sale of a work of art. LeWitt delivers the sculpture to the Vogels' apartment with the help of his friend and fellow artist Robert Mangold. Through visits to Mangold's studio, the Vogels meet the artist's wife, Sylvia Plimack Mangold, whose work they begin to collect in the 1970s.

1966

The Vogels visit the *Primary Structures: Young American and British Sculptors* exhibition at the Jewish Museum, in New York, which includes work by Carl Andre, Donald Judd, and Sol LeWitt, all of whom come to be represented in the Vogels' collection.

1968

The Vogels are introduced to Richard Tuttle's work at the *Ten New Works by Richard Tuttle* exhibition at the Betty Parsons Gallery, in New York.



Richard Tuttle, *Blue and Orange*, 1973 (cat. 61)

1969

The Vogels acquire their first Richard Tuttle work through the Betty Parsons Gallery. The Vogels meet Tuttle when he comes to their apartment to install the work, a relatively large paper piece that was intended to be a multiple. Tuttle traces the shape of the work onto paper and then affixes the paper to the wall of the Vogels' home. Over the next several years, the Vogels become one of the biggest collectors of Tuttle's work; by 1975, they have over one hundred pieces by him.

Seth Siegelaub's *January 5-31, 1969* exhibition introduces the Vogels to the work of Robert Barry and Lawrence Weiner.

The Vogels acquire their first work by Carl Andre, *Four Bent Pipe Run* (now in the National Gallery of Art, Washington, D.C.).

1970

The Vogels acquire their only work by Dorothea Rockburne, from her first solo show at the Bykert Gallery, in New York.

early 1970s

The Vogels meet Joel Shapiro and begin to visit the artist's studio.

1970s

Through the artist Christo, the Vogels meet Nam June Paik. Throughout the 1970s, they acquire several works by Paik directly from his studio in the Westbeth Artists Housing building in the West Village, including an untitled drawing (cat. 44).

The Vogels begin to acquire works by Don Hazlitt. Over two decades, they purchase over forty objects by the artist, encompassing a mix of painting, drawing, sculpture, and collage.

1971

The Vogels meet Lucio Pozzi at an opening at the artist-run collective 55 Mercer Gallery, in New York.

The Vogels meet Richard Nonas at his exhibition at 112 Greene Street, in New York.



Richard Nonas, *Chair*, 1973 (cat. 41)

1972

The Vogels visit the *Amsterdam-Paris-Düsseldorf* exhibition, a survey of contemporary European art that featured the work of Joseph Beuys, among others, at the Solomon R. Guggenheim Museum, in New York.

The Vogels meet Richard Francisco while he is working as an art handler at the Betty Parsons Gallery.



Richard Francisco, *Untitled*, 1978 (cat. 16)

1973

The Vogels meet Edda Renouf at the Leo Castelli Gallery, in New York; Renouf was visiting the gallery with fellow artist Richard Tuttle, who introduces her to the collectors. In 1974 they will acquire two of her paintings and several drawings; by 1976, the Vogels own over twenty works by Renouf. Later, through Renouf, the Vogels collect the work of the artist's father, Edward Renouf.

The Vogels purchase their first work by Sylvia Plimack Mangold.

1973-74

The Vogels visit Stephen Rosenthal's studio and purchase two works by the artist.

1974/75

The Vogels buy their only work by Peter Campus (cat. 9), at the Bykert Gallery, in New York.

1975

The Vogels begin collecting the work of Robert Barry.

Selections from the Collection of Dorothy and Herbert Vogel, the first exhibition of the Vogels' collection, is installed at the Clocktower Gallery, in New York. The exhibition focuses on the minimal and conceptual strengths of their collection.

Painting, Drawing, and Sculpture of the '60s and the '70s from the Dorothy and Herbert Vogel Collection, the first exhibition of the Vogels' collection outside New York, is held at the Institute of Contemporary Art, Philadelphia.

The Vogels meet Steve Keister while he is working at the Whitney Museum of American Art, in New York, during a Richard Tuttle exhibition, which includes work from the Vogels' collection.

1977

Will Barnet creates a graphite sketch of the Vogels (cat. 4, verso), which is preparatory for a painting of the couple, *The Collectors* (now in the National Gallery of Art, Washington, D.C.), completed the same year.

The University of Michigan Museum of Art, in Ann Arbor, presents *Works from the Collection of Dorothy and Herbert Vogel*. The diversity of the objects exhibited reveals the collection to be an eclectic representation of contemporary art.

1978

The Vogels meet Charles Clough at Hallwalls, the center for contemporary art that Clough founded in Buffalo, New York.



Charles Clough, *Caravel*, 1995 (cat. 12)

1979

In Denver, the Vogels see Michael Lucero's sculpture in a private collection. Upon returning to New York, they call Lucero to set up a studio visit. Subsequently, they begin to collect his work on an almost monthly basis.

The Vogels meet Cheryl Laemmle and begin acquiring her work. Throughout the 1980s, Herbert makes weekly visits to her studio.



Cheryl Laemmle, *Pek for Herb—Happy Birthday*, 1997 (cat. 27)

late 1970s

The Vogels meet Martin Johnson at Open Studios at P.S.1 (now MoMA PS1), in Long Island City, Queens. Johnson was one of the first artists given studio space in the building.

The Vogels are introduced to Loren Calaway's work in a group exhibition. Over the next decade, the Vogels begin collecting Calaway's drawings and mixed media sculptures. The sculptures, which resemble delicate pieces of furniture, are kept packed in crates in the Vogels' living room.



Loren Calaway, *Untitled*, 1982 (cat. 8)

early 1980s

The Vogels purchase Michael Goldberg's *Piede Vicentino* (cat. 17) out of his studio at 222 Bowery, in New York—the same studio once used by Mark Rothko. In total, the Vogels acquire over twenty works by Goldberg.

1981

The Vogels comment to Richard Nonas that they would like to eventually place their art in a public institution. As he later recounted in the publication *The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States*, Nonas considers his presence in the Vogels' collection to be "a big responsibility . . . [as part of] a record of American art during these twenty years."

mid-1980s

The Vogels begin to acquire works by Daryl Trivieri, through visits to his Lower East Side studio. By the early 1990s, they have purchased over one hundred works by the artist.

The Vogels begin to collect works by Lori Taschler. By the end of the 1990s, they have purchased more than ten drawings and paintings by the artist.

1987

Beyond the Picture: Works by Robert Barry, Sol LeWitt, Robert Mangold, Richard Tuttle from the Collection, Dorothy and Herbert Vogel, New York opens at the Kunsthalle Bielefeld, in Germany. It is the first time the Vogels' collection is displayed abroad as a whole.

1990

Dorothy retires from her job as a librarian at the Brooklyn Public Library. Meanwhile, Jack Cowart, curator of twentieth-century art at the National Gallery of Art, offers to inventory the Vogels' collection to determine if the museum wishes to accession it; the Vogels agree to this arrangement and, by the beginning of the next year, about two thousand works from the collection have been transferred to the museum. Eventually, many of these works will be accepted by the National Gallery as a partial gift.

early 1990s

After viewing an exhibition of Lois Dodd's work at Fischbach Gallery, in New York, and at a moment when they were consciously thinking about the works they had acquired as a collection, the Vogels decide to add a painting by Dodd to their holdings. *Butternut Branches* (cat. 14), the only Dodd work in the Vogels' collection, is purchased during a studio visit. The painting is also the first Dodd work to enter the Yale University Art Gallery's collection.



Lois Dodd, *Butternut Branches*, 1988 (cat. 14)

1990s

The Vogels visit William Anastasi's studio and begin to collect his work.

2008

With the support and guidance of the National Gallery of Art, and especially of curator Ruth Fine, the Vogels decide to donate 2,500 works from their collection, offering fifty works to an institution in each of the fifty states. The program is named the Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States. The Yale University Art Gallery becomes the Connecticut recipient of this gift.

2012

Herbert Vogel dies on July 22, 2012.

Dorothy continues to live in the Manhattan apartment that once housed her and Herbert's collection. Among the works of art still in the apartment are a wire construction by Richard Tuttle; a wall drawing by Sol LeWitt (executed by Dorothy); and *MANY THINGS PLACED HERE + THERE TO FORM A PLACE CAPABLE OF SHELTERING MANY OTHER THINGS PUT HERE + THERE* (cat. 74) by Lawrence Weiner (executed by Dorothy). Dorothy no longer collects art; in her words, it was "[Herbert] and me and that's it."

2013

Many Things Placed Here and There: The Dorothy and Herbert Vogel Collection at the Yale University Art Gallery opens.

Checklist of the Exhibition

Note

Unless otherwise noted, all objects are from the Yale University Art Gallery's Dorothy and Herbert Vogel Collection: *Fifty Works for Fifty States*, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support from the National Endowment for the Arts and the Institute for Museum and Library Services. For drawings, dimensions given are of the sheet; for relief and intaglio prints, the matrix; for planographic prints, the sheet; and for photographs, the image, unless otherwise noted.

1

William Anastasi
American, born 1933
Without Title (Pocket Drawing),
2002

Graphite on paper, 20 × 26½ in.
(50.8 × 67.3 cm)
Gift of Sally and Wynn
Kramarsky
2006.119.1

2

William Anastasi
American, born 1933
Without Title (Subway Drawing),
2004
Graphite on paper, 7¾ × 11 in.
(19.2 × 27.9 cm)
Gift of Sally and Wynn
Kramarsky
2006.119.2

3

Carl Andre
American, born 1935
76 Waterbody, 1973
Rusted steel, overall (installed)
4¼ × 57¼ in. (10.8 × 145.4 cm)
Gift of Sally and Wynn
Kramarsky
2004.26.1

4

Will Barnet
American, 1911–2012
Studies of Herb and Dorothy Vogel (recto); study for *The Collectors* (verso), 1977
Graphite on paper, 20¾ × 27¾ in. (52.2 × 69.4 cm)
2009.67.2

5

Will Barnet
American, 1911–2012
Woman, 1984
Carbon pencil on Canson
vellum, 20 × 26½ in. (50.8 ×
67.3 cm)
2009.67.1

6

Robert Barry
American, born 1936
Untitled, 1974
Graphite, pen, and transfer type
on drafting cloth, 8 × 72 in.
(20.3 × 182.9 cm)
2009.67.3

7

Robert Barry
American, born 1936
Untitled, 1975
Black and blue ink on paper,
12½ × 12½ in. (31.8 × 31.8 cm)
2009.67.4

8

Loren Calaway
American, born 1950
Untitled, 1982
Wood, oil, and crayon, 8 ft.
10 in. × 16¾ in. × 11 in. (269.2 ×
41.6 × 28 cm)
2009.67.5a–b

9

Peter Campus
American, born 1937
Untitled, 1974
9 color instant prints (Polaroid
SX-70), mounted and framed, 12 ×
11½ in. (30.5 × 29.2 cm)
2009.67.6

10

John Chamberlain
American, 1927–2011
Hawthorne, 1959
Painted metal, 16 × 21¾ × 11 in.
(40.6 × 55.2 × 27.9 cm)
Richard Brown Baker, B.A. 1935,
Collection
2008.19.124

11

Christo (Christo Vladimirov
Javacheff)
American, born Bulgaria 1935
*Surrounded Islands, Project for
Biscayne Bay, Greater Miami,
Florida*, 1981
Collage in 2 parts: fabric, pastel,
charcoal, enamel, paint, and
pencil, framed 11¼ × 28¾ in.
(28.5 × 72 cm) and 22¼ × 28¼ in.
(56.5 × 71.8 cm)
Given by subscription and chosen
by the Yale Undergraduate
Connoisseurship Seminar, 1981
1982.3.1a–b

12

Charles Clough
American, born 1951
Caravel, 1995
Enamel on Masonite, 33 × 49 in.
(83.8 × 124.5 cm)
2009.67.7

13

Charles Clough
American, born 1951
Vallate Papilla, ca. 1981–83
Enamel on photomechanical
reproduction, 10¼ × 12¼ in.
(26 × 30.8 cm)
2009.67.8

14

Lois Dodd
American, born 1927
Butternut Branches, 1988
Oil on Masonite, 11⅞ × 11⅞ in.
(30.2 × 30.2 cm)
2009.67.9

15

Richard Francisco
American, born 1942
Kinky, 1976–77
Paint on paper mounted on
balsa wood, 23 × 30 × ½ in.
(58.4 × 76.2 × 1.27 cm)
Richard Brown Baker, B.A. 1935,
Collection
2008.19.760

16

Richard Francisco
American, born 1942
Untitled, 1978
Watercolor on paper mounted
on balsa wood, 29¾ × 19⅞ ×
½ in. (75.6 × 50.5 × 1.27 cm)
2009.67.10

17

Michael Goldberg
American, 1924–2007
Piede Vicentino (Vicentine Foot),
from the series *Codex Coner*,
1980
Colored lecturer chalk and
charcoal on paper, 43⅞ ×
30¾ in. (110.8 × 77.7 cm)
2009.67.11

18

Don Hazlitt
American, born 1948
Untitled, 1983
Oil paint and charcoal on paper,
23¹⁵/₁₆ × 17⁷/₈ in. (60.8 × 45.4 cm)
2009.67.12

19

Martin Johnson
American, born 1951
Untitled, 1982
Felt-tip marker and black
ballpoint pen on paper, 11 ×
13⅞ in. (28 × 35.3 cm)
2009.67.13

20

Donald Judd
American, 1928–1994
Untitled, 1969
Folded galvanized iron,
4 × 26½ × 22½ in. (10.2 × 67.3 ×
57.2 cm)
Edition 55/65, with 15 artist's
proofs
Gift of Dudley and Michael Del
Balso, B.A. 1966
2001.116.1

21

Steve Keister
American, born 1949
Untitled, 1986
Charcoal on paper, 17 × 14 in.
(43.2 × 35.6 cm)
2009.67.14

22

Steve Keister
American, born 1949
Untitled, 1996
Graphite and acrylic on paper,
9½ × 12½ in. (24.1 × 31.8 cm)
2009.67.15

23

Steve Keister
American, born 1949
Untitled, 1996
Graphite and acrylic on paper,
9½ × 12½ in. (24.1 × 31.8 cm)
2009.67.16

24

Steve Keister
American, born 1949
Untitled (recto and verso), 1996
Graphite and acrylic on paper,
9½ × 12½ in. (24.1 × 31.8 cm)
2009.67.17

25

Mark Kostabi
American, born 1960
Economical Promotion Strategy,
1984
Felt-tip pen on paper, 11⅞ ×
8¹⁵/₁₆ in. (30.1 × 22.7 cm)
2009.67.19

- 26
Mark Kostabi
American, born 1960
More Smoke Gets in Your Eyes, 1984
Felt-tip pen and graphite on paper, 11 ¹/₁₆ × 9 in. (30 × 22.9 cm)
2009.67.18
- 27
Cheryl Laemmle
American, born 1947
Pek for Herb—Happy Birthday, 1997
Encaustic and pigment on canvas, 8 × 10 in. (20.3 × 25.4 cm)
2009.67.20
- 28
Sol LeWitt
American, 1928–2007
Maquette for *Standing Open Structure, Black*, early 1960s
Painted wood, 18 ¹/₂ × 5 × 5 in. (47 × 13 × 13 cm)
Lent by the LeWitt Collection, Chester, Conn.
- 29
Sol LeWitt
American, 1928–2007
Spiral, 1965–66
Painted wood, 23 ³/₄ × 19 × 1 in. (60.3 × 48.3 × 2.5 cm)
Gift of Robert Mangold, B.F.A. 1961, M.F.A. 1963, and Sylvia Plimack Mangold, B.F.A. 1961
2004.38.1
- 30
Sol LeWitt
American, 1928–2007
A Square for Each Day of the Seventies, from the portfolio *Artifacts at the End of a Decade*, 1980
Offset lithograph from an ink-drawn original, 13 ¹⁵/₁₆ × 16 ¹⁵/₁₆ in. (35.4 × 43.1 cm)
Purchased with funds from the National Endowment for the Arts, Robert D. Watson, and Arthur Fleischer, Jr., B.A. 1953, LL.B. 1958
1988.70.1.2
- 31
Sol LeWitt
American, 1928–2007
3 × 3 × 3, 1979
Painted steel, 11 ¹/₈ × 11 × 11 in. (28.3 × 27.9 × 27.9 cm)
Lent by the LeWitt Collection, Chester, Conn.
- 32
Sol LeWitt
American, 1928–2007
Wall Drawing #91, 1971
Colored pencil
Gift of Richard Cohen
2013.69.1
- 33
Michael Lucero
American, born 1953
Heart, 1990
Glazed ceramic, 17 ¹/₄ × 9 × 8 ¹/₂ in. (43.8 × 22.9 × 21.6 cm)
2009.67.22
- 34
Michael Lucero
American, born 1953
Untitled (Turtle Face Head), 1982
Glazed ceramic, 14 × 9 × 7 in. (35.6 × 22.9 × 17.8 cm)
2009.67.21
- 35
Robert Mangold
American, born 1937, B.F.A. 1961, M.F.A. 1963
A rectangle not totally within a triangle (orange) and *A square not totally within a triangle (beige)*, 1976
Acrylic and green pencil on paper; acrylic and white pencil on paper, 11 ³/₄ × 27 ¹/₁₆ in. (29.9 × 70.3 cm)
Gift of Robert Mangold, B.F.A. 1961, M.F.A. 1963, and Sylvia Plimack Mangold, B.F.A. 1961
2010.198.33–34
- 36
Robert Mangold
American, born 1937, B.F.A. 1961, M.F.A. 1963
Two Ellipses Divided, 1988
Etching printed from 2 plates, sheet 22 ⁵/₁₆ × 29 ¹/₁₆ in. (56.6 × 76 cm)
Gift of Joann and Gifford Phillips, Class of 1942
2008.115.19
- 37
Sylvia Plimack Mangold
American, born 1938, B.F.A. 1961
A Dark Corner, A Light Side, 1974
Watercolor and graphite on paper, sight in frame 17 ³/₄ × 23 ³/₄ in. (45.1 × 60.3 cm)
Richard Brown Baker, B.A. 1935, Collection
2008.19.668
- 38
Sylvia Plimack Mangold
American, born 1938, B.F.A. 1961
Untitled, 1977
Acrylic and graphite on wove paper, 11 × 14 in. (27.9 × 35.6 cm)
Gift of Frank Kolbert, B.A. 1970
1995.24.3
- 39
Sylvia Plimack Mangold
American, born 1938, B.F.A. 1961
Untitled (recto and verso), 1980
Black ink on paper, 11 ⁷/₈ × 9 in. (30.2 × 22.9 cm)
2009.67.23
- 40
Sylvia Plimack Mangold
American, born 1938, B.F.A. 1961
Untitled, 1982
Black ballpoint ink and watercolor on paper, 6 ¹/₁₆ × 17 in. (17.3 × 43.2 cm)
2009.67.24
- 41
Richard Nonas
American, born 1936
Chair, 1973
Wood, 45 ¹/₂ × 9 ¹/₂ × 19 ¹/₄ in. (115.6 × 24.1 × 48.9 cm)
2009.67.26
- 42
Richard Nonas
American, born 1936
Drawing for *Vogel Shortline Sculpture*, 1974
Graphite on 5 sheets of paper, ranging from 3 × 29 in. (7.5 × 73.7 cm) to 3 ³/₄ × 29 in. (9.6 × 73.7 cm)
2009.67.25
- 43
Nam June Paik
American, born Korea, 1932–2006
Real Plant/Live Plant, 1978–82
Closed-circuit, silent, color video with midcentury television casing, monitor, video camera with tripod, dirt, glass, and flowers; television, console, and flasks (without flowers): 26 ¹/₂ × 20 ¹/₂ × 23 ¹/₄ in. (67.3 × 52.1 × 59.1 cm)
Katharine Ordway Fund
2010.140.1
- 44
Nam June Paik
American, born Korea, 1932–2006
Untitled, 1973
White pencil on black paper mounted on board, 19 × 25 ³/₁₆ in. (48.3 × 63.9 cm)
2009.67.27
- 45
Lucio Pozzi
American, born Italy 1935
Double Step 20, 1985
Oil on canvas mounted on wood, 5 ¹/₂ × 4 × 2 ³/₄ in. (14 × 10.2 × 7 cm)
2009.67.28
- 46
Lucio Pozzi
American, born Italy 1935
Fine Light, 1990
Oil on canvas, 6 × 5 in. (15.2 × 12.7 cm)
2009.67.29
- 47
Lucio Pozzi
American, born Italy 1935
Thin Long Turnover—Model 26—Yellow, 1978
Acrylic on plywood, 22 ¹/₂ × 23 ¹/₄ in. (57.2 × 59.1 cm)
2009.67.30
- 48
Lucio Pozzi
American, born Italy 1935
Untitled, from the portfolio *Artifacts at the End of a Decade*, 1981
Offset lithograph from an original photograph, with paint additions, 16 ¹⁵/₁₆ × 14 in. (43.1 × 35.5 cm)
Purchased with Funds from the National Endowment for the Arts, Robert D. Watson, and Arthur Fleischer, Jr., B.A. 1953, LL.B. 1958
1988.70.1.41
- 49
Lucio Pozzi
American, born Italy 1935
Young King, 1988
Oil on canvas, 33 × 30 in. (83.8 × 76.2 cm)
2009.67.31
- 50
Edda Renouf
American, born 1943
14 Incised Lines, 1974–75
Pastel and incised lines with fixative on paper, 19 ³/₄ × 19 ³/₄ in. (50.2 × 50.2 cm)
2009.67.33
- 51
Edda Renouf
American, born 1943
Point Progression, 1973
Pastel with fixative on paper, 12 ¹⁵/₁₆ × 11 ³/₄ in. (32.8 × 29.9 cm)
2009.67.32
- 52
Edda Renouf
American, born 1943
Spring Poem, 1995
Graphite, pastel, and incised lines on paper, 9 ¹/₄ × 6 ³/₄ in. (23.5 × 17.1 cm)
2009.67.34
- 53
Edward Renouf
American, 1906–1999
Untitled, 1976
Graphite on paper, 24 ⁵/₁₆ × 18 ¹/₈ in. (62.4 × 46.1 cm)
2009.67.35
- 54
Edward Renouf
American, 1906–1999
Untitled, 1976
Graphite on paper, 25 ⁵/₈ × 19 ³/₄ in. (65.1 × 50.1 cm)
2009.67.36
- 55
Dorothea Rockburne
Canadian, active in the United States, born 1932
Locus, 1972
Etching with aquatint, printed on folded paper, from a suite of 6, sheet 40 × 30 in. (101.6 × 76.2 cm)
Arthur Fleischer, B.A. 1953, LL.B. 1958, Purchase Fund
1984.33.1.6
- 56
Stephen Rosenthal
American, born 1935, B.F.A. 1958, M.F.A. 1961
Arga, 1973
Oil and pencil on unstretched canvas, 21 × 24 ³/₈ in. (53.3 × 61.9 cm)
2009.67.37

57
Joel Shapiro
American, born 1941
Untitled, 2002
Painted wood and wire,
8 ft. 8 in. × 17 in. × 14 in. (264.2 ×
43.2 × 35.6 cm)
Janet and Simeon Braguin Fund
2005.98.1

58
Lori Taschler
American, born 1959
Untitled, 1984
Oil on wood panel, 15½ ×
15⅞ in. (39.4 × 39.5 cm)
2009.67.38

59
Daryl Trivieri
American, born 1957
 $A \times 3 \frac{1}{3} \times 9/2 = N$, 1990
Acrylic on canvas mounted
on board, 12¼ × 15 in. (30.8 ×
38.1 cm)
2009.67.39

60
Richard Tuttle
American, born 1941
Black Loop, 1973
Acrylic on paper, 19¼ × 16 in.
(50 × 40.6 cm)
2009.67.50

61
Richard Tuttle
American, born 1941
Blue and Orange, 1973
Acrylic with traces of graphite
on paper, 19¼ × 16 in. (50 ×
40.6 cm)
2009.67.49

62
Richard Tuttle
American, born 1941
Colors, 1969
Watercolor with traces of
graphite on paper, 12 × 9 in.
(30.5 × 22.9 cm)
Richard Brown Baker, B.A. 1935,
Collection
2008.19.730

63
Richard Tuttle
American, born 1941
Dorothy's Birthday Present,
1991
Watercolor and graphite on
paper, 8⅞ × 10⅝ in.
(21.5 × 27.8 cm)
2009.67.40.1

64
Richard Tuttle
American, born 1941
Drawing for Sculpture, 1964
Watercolor with traces of
graphite on paper, 13¾ × 16¾ in.
(34.9 × 42.6 cm)
Richard Brown Baker, B.A. 1935,
Collection
2008.19.310

65
Richard Tuttle
American, born 1941
IX-8, 1977
Collage: cut and pasted papers
with watercolor on wove paper,
14 × 11 in. (35.6 × 27.9 cm)
Gift of Mr. and Mrs. Irving Blum
2012.136.1.1-7

66-73
Richard Tuttle
American, born 1941
Loose Leaf Notebook Drawings,
1980-82
Watercolor on loose-leaf paper,
10½ × 7⅝ in. (26.6 × 20.2 cm)
2009.67.41.1-9, 2009.67.42.1-3,
2009.67.43.1-7, 2009.67.44.1-9,
2009.67.45.1-7, 2009.67.46.1-8,
2009.67.47.1-6, 2009.67.48.1-5

74
Lawrence Weiner
American, born 1942
*MANY THINGS PLACED HERE
+ THERE TO FORM A PLACE
CAPABLE OF SHELTERING MANY
OTHER THINGS PUT HERE +
THERE*, 1980
LANGUAGE + MATERIALS
REFERRED TO
Lent by the National Gallery of
Art, Washington, D.C.

75
Jack Youngerman
American, born 1926
August 2, 1968, 1968
Watercolor and acrylic on paper,
28 × 22 in. (71.1 × 55.9 cm)
Richard Brown Baker, B.A. 1935,
Collection
2008.19.393

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Minnesota, Minneapolis

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