

The Dorothy and Herbert Vogel Collection: Fifty Works for Rhode Island, July 20, 2012-
December 2, 2012

RISD Museum was the recipient of fifty contemporary works from the celebrated collectors Dorothy and Herb Vogel. Both worked as civil servants throughout their lives so they never had extraordinary means with which to build a collection, but acquired more than 4000 works since their marriage in 1962. Their commitment to minimal and conceptual art is well-known, but their taste was much broader and included work rooted in Abstract Expressionism as well as figurative compositions. Most of the collection was given to the National Gallery of Art. The gift to Rhode Island is part of a broader effort to spread their collection across the United States with fifty works going to one institution in each of the fifty states.

Since their marriage in 1962, Dorothy and Herbert Vogel have collected more than 4,000 works of art, assembling one of the most significant and unique private collections of contemporary art in the world. Civil servants by profession—she was a librarian at the Brooklyn Public Library and he was a postal clerk—they lived on Dorothy's earnings and used Herbert's to acquire art. Meeting artists and collecting their work became the center of the couple's social life. They spent weekends and evenings at gallery openings and studio visits, developing close friendships with artists and patronizing many early in their careers, often providing both financial and moral support. The breadth and depth of the Vogel collection is a testament to these relationships.

When purchasing a work of art, the Vogels had two criteria: it had to be affordable, and it had to fit in their one-bedroom Manhattan apartment. In addition to smaller canvases and sculptures, drawings presented the perfect solution, and, in fact, works on paper make up about two-thirds of the Vogel collection. Often considered a more intimate, immediate medium than painting or sculpture, drawings held a particular appeal for the Vogels because they were direct recordings of the artist's initial idea. The Vogels often selected a work of art for purchase after much examination, conversation, and discussion about artistic process. Thus, working sketches and models, particularly those by sculptors, held a particular appeal. Even if an artist traditionally worked in a larger scale, the Vogels sought smaller-scale works or studies that carried the same impact.

As their collection continued to grow throughout the 1970s and 1980s, outpacing available storage space in their apartment, the Vogels sought a permanent home for their collection, ultimately selecting the National Gallery of Art in Washington, DC. Wishing to also engage in a more expansive philanthropic effort so that people around the country could see and study the artwork they admire, the couple decided to give fifty works of art to one institution in each state, calling their project **The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States**. The RISD Museum is honored to represent Rhode Island and to share this generous gift.

All works in the exhibition courtesy The 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.

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CHECKLIST OF THE EXHIBITION

Robert Barry

American, b. 1936

Study for Wallpiece, 1983

Blue acrylic paint and graphite on paper

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The Vogels began buying Robert Barry's work in 1969 and have included it in the gifts to all fifty institutions in their project. This drawing from 1983 is a study for a full-scale work exhibited the same year at Leo Castelli Gallery in New York. At the center of the design is the image of a tree, barely perceptible under layers of brilliant blue paint. The words inscribed around the perimeter of the composition act as an extension of the branches and roots of the tree. The open-ended and tentative nature of these phrases—especially “seems,” “not often,” and “allowed to”—suggest undefined actions or an unknown state of being.



Stewart Hitch

American, 1940 - 2002

Big Leg, 1981

Pastel and oil stick on wove paper

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The Vogels developed a close relationship with Stewart Hitch in the 1970s. The artist dedicated a number of works to the couple, including *Big Leg*, which is inscribed on the back of the drawing, “for Herb.” The multi-pointed star was Hitch's signature shape, which he executed freehand, its rough edges giving the drawing a raw, explosive quality. Hitch's gestural strokes and dense application of oil stick create three distinct layers of the composition: the red star, an intricate web of thick, dark lines, and a bright background of orange, yellow, and blue.



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Martin Johnson

American, b. 1951

He She He She He She, 1991

Mixed media on wood

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The Vogels met Martin Johnson around 1979, during an open studios event at P.S.1 Contemporary Art Center (now MoMAPS1) in Long Island City, New York, where he was among the first artists granted workspace in the building. Throughout the 1980s and early 1990s, he created hundreds of small mixed-media “bricolage” reliefs that were installed floor-to-ceiling in densely packed salon-style exhibitions. His compositions incorporated found objects and cultural ephemera—including cake-topper figurines, taco shop bumper stickers, and other people’s discarded artworks—often including pun-like juxtapositions of words and image. In this work, four cheap plastic bride-and-groom ornaments are placed around the corners of an interior square frame containing a restaurant souvenir sticker slightly altered to read: “So of the Order.”



Steve Keister

American, b. 1949

Diamond, 1991

Corrugated plastic

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Between 1975 and 1985, Steve Keister created planar sculptures composed of brightly painted plywood joined at dynamic angles and affixed with what the artist calls “eccentric” materials, including animal skins, seashells, and mirrored Plexiglas. *Untitled*, 1983, is a study for one of these sculptures. The brown lines delineate the edges of the sculpture, while the black lines give the viewer an “x-ray” view through the piece. In *Diamond*, brown corrugated plastic is used to create a three-dimensional polygon suspended from the ceiling. Its overall shape seems in flux, as the interior and exterior planes are hard to distinguish from a single vantage point. Depending on the angle from which it is viewed, the sculpture’s subtle, dynamic form appears to be in varying stages of completion, giving vitality to a static object.



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Steve Keister

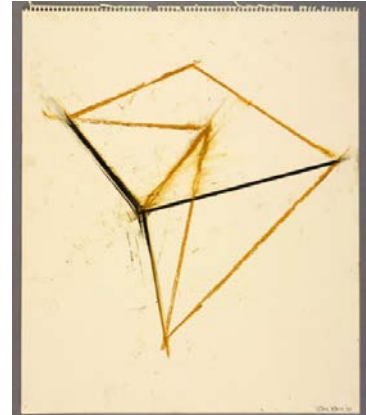
American, b. 1949

Untitled, 1983

Oil pastel on wove paper

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Alain Kirili

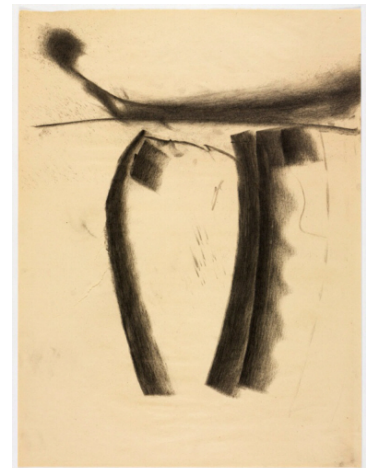
French, b. 1946

C102, 1983

Charcoal on wove paper (newsprint)

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Alain Kirili has characterized his sculpture as an "act of violation, of mutilation," and a similar aggressive, destructive energy is manifest in this drawing, with its marks literally torn into the sheet. Likewise, the monumentality characteristic of Kirili's sculpture is suggested in the drawing's broad, confident strokes and jagged edges.



Cheryl Laemmle

American, b. 1947

Self-Portrait with Bottle and Cage, 1988

Oil on canvas

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support from the National Endowment for the Arts and the Institute for Museum and Library Services 2009.59.15

Cheryl Laemmle's mysterious, surrealistic paintings contain private stories about the artist's inner life, often alluding to themes of melancholy, memory, and imperfection. Using personal symbolism drawn from childhood, dreams, and fairytales, this self-portrait is an allegorical still-life painting conjuring the psyche of the artist through the juxtaposition of metaphysical objects. The long, carefully painted, braided hair evokes fables of princesses in towers waiting to be set free, while the bottle and cage connote isolation and imprisonment.

Wendy Lehman
Going Dotty, 1981

Acrylic on wood

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Wendy Lehman's brightly painted sculptures are made from small line drawings that she fabricates into three-dimensional objects with the help of carpenters or metal smiths. Usually presented at a larger scale, Lehman's sculptures, often made of wood or aluminum, are playful and carefully considered translations of the intuitive process of her drawing. In this work the exuberant gesture of the artist's hand is deftly captured in the sculpture's abstract shape.

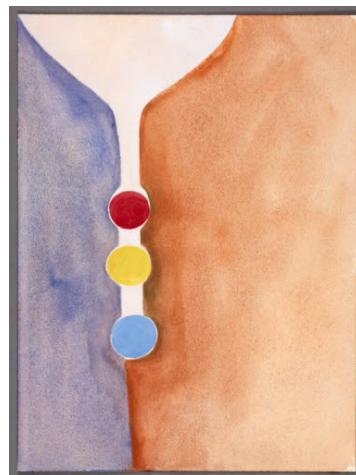


Jill Levine
American, b. 1953
Untitled, 1988

watercolor on wove paper

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In the late 1980s Jill Levine began experimenting with basic geometric shapes made out of Styrofoam to create the armature for her sculptures. Exploring the physical and spatial interplay between forms, Levine also created drawings such as this one, which shows three circles cradled between two larger forms. The circles appear to push the pink and blue forms apart, creating a tension between the strict geometry of the circles and the more organic forms that surround them, further heightened by Levine's contrasting paint



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application techniques. While the hard-edged circles are painted with a dry, opaque watercolor, the blue and pink forms are rendered in translucent washes of pigment that fade as they reach the edges of the composition.

Michael Lucero

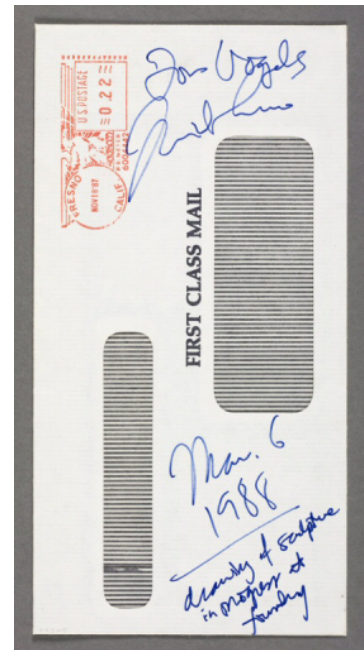
American, b. 1953

Untitled, (drawing of sculpture in progress at foundry), 1988

Ink on paper envelope

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The Vogels first saw Michael Lucero's sculptures at a fellow collector's house in Denver and avidly collected both the artist's sculptures and his drawings while also developing a friendship with him. This sketch is a study for *Magician*, a sculpture that Lucero created the same year. The Vogels were drawn to works that conveyed the immediacy of an artist's thought process, and this drawing demonstrates just that. Rather than sitting down to sketch, the artist used whatever was immediately available—here an ordinary envelope—to capture his ideas.



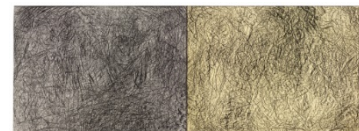
Joseph Nechvatal

American, b. 1951

Death of a Culture (No More Jacksons), 1984

Graphite diptych on one yellow and one off-white sheet of wove paper

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Joseph Nechvatal's drawings attempt to create a visual analog for some of the cultural, political, art historical, and philosophical aspects of noise. Upon close examination of these drawings, figures emerge from the chaos of the compositions. Each individual, however, appears trapped and alienated from the others while simultaneously being buried under a swirling vortex of lines and shading, seemingly lost among the visual "noise" of the composition.

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Lynda Benglis
American, b. 1941

Untitled, 1993

Graphite and ink on wove paper

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The Vogels met Lynda Benglis when she was a gallery assistant at the Bykert Gallery in the late 1960s and were among the artist's earliest supporters. These two untitled drawings from 1993 convey a sense of immediacy, physicality, and expressive exuberance that are characteristic of Benglis's better-known sculptural work. The radiating layered lines infuse both drawings with intense energy, while the irregular circular forms recall cells or living organisms. According to Benglis, "Sometimes, I realize that drawings predict what I am thinking. ... I only draw to release the idea in my consciousness, unconsciousness."

Joseph Nechvatal

American, b. 1951

End of the Valley Elf, 1984

Graphite on wove paper

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Nam June Paik

South Korean, 1932 - 2006

Untitled, 1976

graphite on wove paper

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for Museum and Library Services 2009.59.21

A pivotal figure in the development of video as a form of artistic expression, Nam June Paik sought to redefine the relationship between the viewer and the television set, often incorporating multiple televisions into a piece and combining video, performance, and sculpture. In these two untitled drawings from the late 1970s, Paik uses the borders of the page to mimic the sides of a television set, faintly rendering the rounded rectangular edges of a screen, and even including, in one drawing, a crescent-shaped reflection.

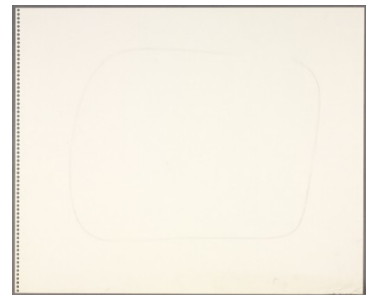
Nam June Paik

South Korean, 1932 - 2006

Untitled, 1978

Graphite on wove paper

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Lucio Pozzi

American, b. 1935

My Wind, 1981

Graphite, silver crayon, industrial enamel spray, egg tempera on museum board

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The Vogels met Lucio Pozzi in 1971 at the artist-run 55 Mercer Gallery. As their relationship grew, the couple visited Pozzi's studio at least once a month, eventually acquiring over four hundred of his works. For Pozzi, the physical, emotional, and psychological process that goes into the creation of the work of art holds equal importance to the final product. In the four untitled offset lithographs, he mixed

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Lucio Pozzi

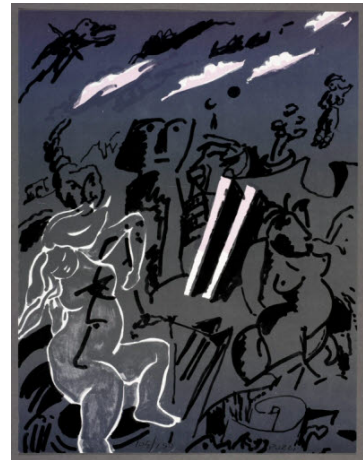
American, b. 1935

Untitled, 1982

Offset lithograph on wove paper

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Lucio Pozzi

American, b. 1935

Untitled, 1982

Offset lithograph on wove paper

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Lucio Pozzi

American, b. 1935

Untitled, 1982

Offset lithograph on wove paper

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Lucio Pozzi

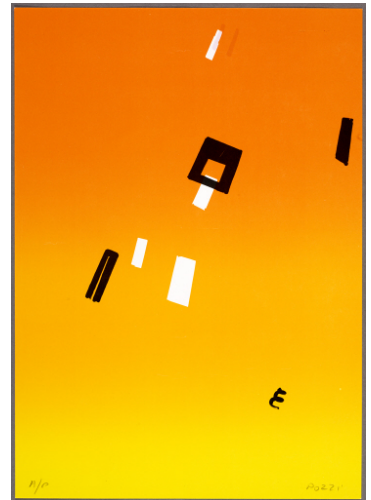
American, b. 1935

Untitled, 1982

Offset lithograph on wove paper

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Lucio Pozzi

American, b. 1935

Untitled, 1975

Acrylic on wove (Fabriano) paper

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Edda Renouf

American, b. 1943

First Day-1 (Spring 87), 1987

Acrylic and oil on linen with cotton thread

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In 1974 the Vogels met Edda Renouf through fellow artist Richard Tuttle, whose work is also on view in this gallery. Many of Renouf's works in the Vogels' collection are inscribed with personal messages commemorating special events, as is the case with *Indian Lily*, a drawing Renouf gave to Dorothy in 2001 for her 65th birthday. "Essential to my paintings and drawings is the revealing of an abstract structure and energy inherent to my materials, the linen canvas and cotton paper," the artist notes. Incising lines with an etching point to remove particles of paper or removing and adding threads into the weave of the canvas, Renouf mediates the surface of her works, highlighting her interests in the natural world.

Lynda Benglis

American, b. 1941

Untitled, 1993

Graphite and ink on wove paper

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This untitled drawing from 1993 conveys a sense of immediacy, physicality, and expressive exuberance that are characteristic of

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Benglis's better-known sculptural work. The radiating layered lines infuse this drawing with intense energy, while the irregular circular forms recall cells or living organisms. According to Benglis, "Sometimes, I realize that drawings predict what I am thinking. ... I only draw to release the idea in my consciousness, unconsciousness."

Edda Renouf

American, b. 1943

Air-2, 1991

Pastel chalk with incised lines on Arches paper

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Edda Renouf

American, b. 1943

Desert Rhythms, 1991

Pastel chalk with incised lines on Arches paper with fixative

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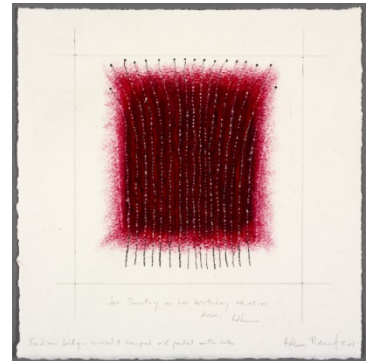
Edda Renouf

American, b. 1943

Indian Lily, 2001

Oil pastel (incised and scraped) and ink on wove paper

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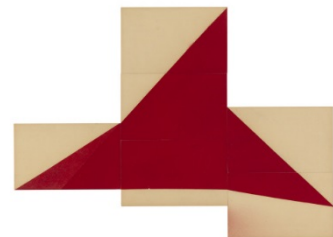
Judy Rifka

American, b. 1945

Untitled (six pieces), 1974

Enamel on wove paper

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In this multi-part composition Judy Rifka arranged identical independent paintings to form a larger continuous image. The artist added a personal touch to the artwork, installing it herself on the back of the Vogels' front door.

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Joel Shapiro

American, b. 1941

Model for Two Houses, 2000

White primer on wood

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In this study created for a commission in Orléans, France, two white houses are flipped on an angle and joined in a seemingly precarious balance, as if in permanent fall. The corner of the lower house is intersected by the base of the sculpture, its center of gravity hovering over the point of impact. Joel Shapiro, who has known the Vogels since the early 1970s, said the collectors “were early and serious enthusiasts of the work of my generation. ... When they acquired works, it wasn’t about money. They were deeply intelligent and had a strong point of view.”

Alan Shields

American, 1944-2005

Untitled, 1972

Acrylic on wood

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Alan Shields made an impression on the New York art world in the late 1960s with three-dimensional “paintings” made of brightly painted strips of canvas and other fabrics embellished with sewing-machine stitched patterns and psychedelic colors and affixed to armatures, woven over frames, and hung from the ceiling. The multi-colored dots, radiating lines, and concentric circles on this painted wooden bowl recall a mandala motif or a ritualistic folk object. Embodying what some critics called “counterculture modernism,” Shield’s work in a diverse range of materials was in sharp contrast to the cool austerity of 1960s Minimalism.

Hap Tivey

American, b.1946

Study for "AO GATE" #1, 1978

Wood, canvas, aluminum screen, and Polacoat

The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States, a joint initiative of the Trustees of the Dorothy and Herbert



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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 2009.59.36

Affiliated with Southern California's "Light and Space" movement, Hap Tivey created light sculptures and installations in the late 1960s while living and working in Los Angeles along with James Turrell, Robert Irwin, and Douglas Wheeler. After moving to New York in the 1970s, he continued to explore the perceptual qualities of light in his "rear-projection boxes" comprised of paintings behind sheets of reflective mesh and translucent polymer. Challenging the luminescent characteristics of traditional painting, Study for "AO Gate" #1 is one of these paintings-within-a painting, containing a stretched canvas embedded in a frame behind a sheet of industry-grade Polacoat, a material used for rear projection light and movie screens. Dependent on the viewer's position and the angle of light in the room, abstract shapes on the canvas appear like floating shadows barely visible behind the murky green screen.

Daryl Trivieri

American, b. 1957

Sketchbook (12 drawings), 1990

Mixed media on paper

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The Vogels were first attracted to Daryl Trivieri's work because of his facility with a ballpoint pen and airbrush, both unusual and unforgiving drawing tools. Trivieri achieved a wide variety of line and tone quality in both media. His use of airbrush, which creates a soft, blurry effect, is perfect for creating the dreamy, surreal effect in his works. Similarly, his ballpoint drawings are acutely descriptive, portraying fantastical hybrid animals, often seemingly in the process of transformation from one species to another.

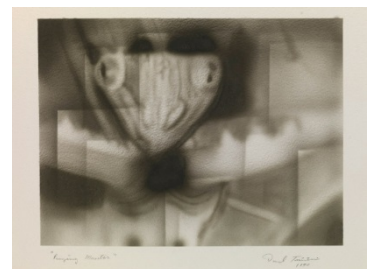
Daryl Trivieri

American, b. 1957

Bound sketchbook with 24 drawings, 1990

Mixed media on paper

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Richard Tuttle

American, b.1941

How It Goes Around the Corner #22, 1996

Pencil and crayon on paper in wood box

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Richard Tuttle and Herbert Vogel selected nine pieces from the series *How It Goes Around the Corner* for this assemblage. These intimate works demonstrate a remarkable economy of means, revealing the physical, often delicate qualities of the materials and the artist's construction process, which eschews illusion and embellishment. The drawings are understated, with minimal markings and alterations to the paper (graphite lines, slight folds, washes of color, crumpled tissue paper, and dried toothpaste), and they are glued to the backing board of the unfinished wood frames rather than mounted and matted. Central to Tuttle's work is the relationship between the object, the wall, and the viewer. His constructions function more like viewing boxes than traditional works on paper in glass-paned frames. The space typically occupied by a mat is converted into a gap, preserving the drawings' closeness to "reality" and the viewer. The frame is a part of the work of art, its borders essential to the viewing experience. Tuttle's method for joining the frames' strips of unfinished wood is transparent and highly considered (one nail for each connection), creating a counterclockwise movement around the center that recalls the series title.



William Bollinger

American, 1938-1988

Untitled, 1969

Graphite; sprayed

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Inspired by his study of aeronautical engineering at Brown University in the late 1950s, William Bollinger explored gravity, balance, and space in his work, most often in sculpture. In this drawing, the undulating areas of sprayed graphite create the sensation of being enveloped within the infinite expanse of the cosmos.

Richard Tuttle

American, b.1941

How It Goes Around the Corner #19, 1996

Toothpaste and crayon on paper in wood box

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Richard Tuttle
American, b.1941

How It Goes Around the Corner #3, 1996

India ink, acrylic, and colored crayon on paper in wood box

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Richard Tuttle
American, b.1941

How It Goes Around the Corner #12, 1996

Pencil, crayon and glue on paper in wood box

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Richard Tuttle

American, b.1941

How It Goes Around the Corner #5, 1996

Gouache and pencil on paper in wood box

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Richard Tuttle
American, b.1941

Sketch for Brown Univ. Announcement of Richard Tuttle, 1978

Watercolor, gouache and graphite on paper with copy of printed announcement

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Richard Tuttle
American, b.1941

Untitled (white tape/red and yellow), 1978

Graphite, watercolor and collage on wove paper

The 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 2009.59.45



The Vogels met Richard Tuttle more than forty years ago. Since then, the collectors and artist have forged a unique bond, a relationship closer to that of artistic collaborators. Art historian Jack Cowart has described Tuttle's work as "a kind of spiritual engine that drives a major part of [the Vogels'] broad collection." The Vogels have acquired over four hundred works by the artist, a testament to their deep connection.

Richard Tuttle
American, b.1941

How It Goes Around the Corner #30, 1996

Silver pencil and marker on paper in wood box

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Richard Tuttle

American, b.1941

How It Goes Around the Corner #2, 1996

Silver pencil and silver marker on paper in wood box

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Richard Tuttle

American, b.1941

How It Goes Around the Corner #4, 1996

India ink, gouache and pencil on paper in wood box

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Richard Tuttle

American, b.1941

How It Goes Around the Corner #28, 1996

Pencil, wood, paper and glue on paper in wood box

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Charles Clough

American, b. 1951

August 12 (#21), 1985

Enamel on board

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Charles Clough's paintings comprise many layers of appropriation and replication. Beginning with a photograph of an older artwork (his own as well as historical examples), he crops it, blows it up, alters it, and then uses it as a surface for painting. He then re-photographs the image and paints over it, often repeating the entire process again. This approach is devoted to what Clough calls the "the photographic epic of a painter as a film or a ghost." With its smears and swirls of color, *August 12 (#21)* is a highly gestural painting that retains impressions of the artist's fingers. Swathes of deep reds, ashy browns, and bright orange evoke the heat of summer and the onset of autumn foliage.

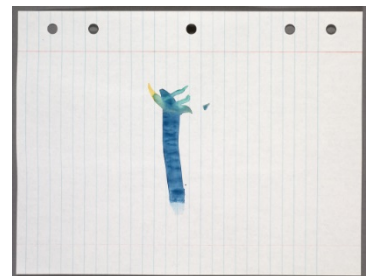
Richard Tuttle

American, b.1941

Loose Leaf Notebook Drawings, 1980-82

watercolor on five sheets of wove paper

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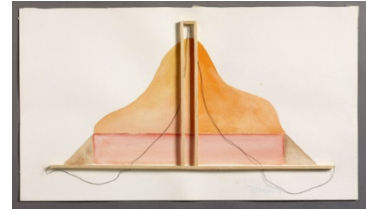
Richard Francisco

American, b. 1942

Place, 1974-1975

Watercolor, balsa wood, thread, nails, and glue on wove paper

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Richard Francisco caught Dorothy and Herbert's attention with his whimsical compositions in watercolor and balsa wood. Despite the inclusion of sturdy perpendicular planes of wood in *Place*, the delicate washes of warm watercolor, the softened pyramidal form, and the thin black thread that drapes loosely through the construction project a sense of fragility. The Vogels felt that Francisco, a California native, brought a fresh point of view to their collection, which was dominated by New York-based artists.

Don Hazlitt

American, b. 1948

Untitled, 1979

Oil on corrugated cardboard, papier-mâché, and wood

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The Vogels collected Don Hazlitt's work predominantly in the 1970s and 1980s, as the artist was gaining critical notice for reliefs that pushed the boundaries between painting, sculpture, and collage. His corrugated cardboard wall sculptures combine oil paint with Day-Glo pigments on discarded, industrially produced packaging material, giving the traditional medium of painting a vernacular aesthetic. The rough edges and hollow, irregular forms evoke the idea of fragments, and the artist's use of wooden dowels and hanging pieces of wire suggest an incomplete architecture or process of construction. Hazlitt's technique of working on the sheet laid on a piece of corrugated cardboard in *Untitled* (1979) creates a pattern of parallel lines. This texture changes direction and intensity in different areas of the composition, giving the sensation of layers of cardboard arranged at varying depths and angles beneath the surface of the page. The green patterning resembles patches of grass while also representing the abstraction of three-dimensional space on a flat surface.

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Don Hazlitt

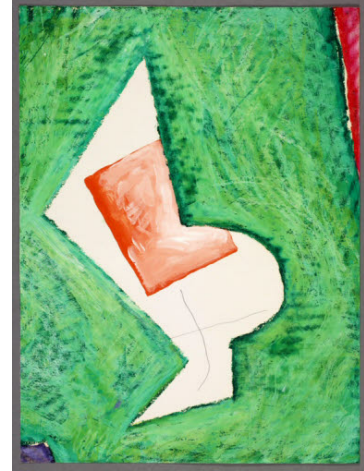
American, b. 1948

Untitled, 1980

Gouache, graphite, and oil stick on wove paper

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Don Hazlitt

American, b. 1948

Shaped Edge, 1980

Oil on corrugated cardboard, wood dowels, and wire

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