

STEPHEN ANTONAKOS

American, Born 1926

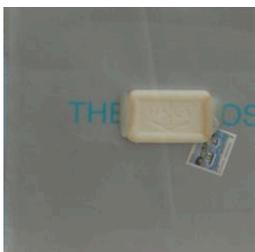
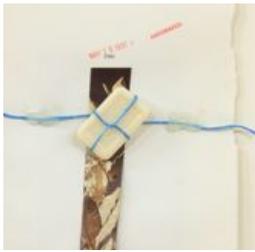
Stephen Antonakos was born in Lanconia, Greece. A few years later his family migrated to the United States. He grew up in New York. Released from the army after World War II he graduated from Brooklyn Community College in 1947 with a Certificate in Art and the qualifications for a job in advertising illustration. On his own, talking to artists and attending exhibitions, he educated himself in modern art. His choice of medium changed from painting to collage after he saw Alberto Burri's work at a New York gallery in the mid-1950s. "[S]ince oil painting was too slow for me to keep up with all of the ideas that were racing through my mind, I felt the physical and spontaneous process of putting various objects together was more suitable to what I needed to get done in those years," he told Brooklyn Rail when the magazine interviewed him in 2007. Those new works were shown for the first time in 1957 at the Artist's Gallery. The Martha Jackson Gallery featured him in its two overviews of assemblage work, *New Forms -- New Media I and II*, in 1960. He received positive reviews for his series of sewn pieces -- he nicknamed them the 'Sewlages' -- but it was not until two years later that he discovered the medium that came to dominate and define his career. "It was with the neons of 1962 that I felt that neon was a medium that I could explore endlessly." A series of major neon exhibitions at the Fischbach Studios between 1967 and 1970 was followed by more installations, shows, and site-specific commissions -- "real things in real spaces," he says. His art has appeared at the Venice Biennale, in Japan, across the United States, and many times in Greece.

Deanne Sole, UNLV Marjorie Barrick Museum 2013

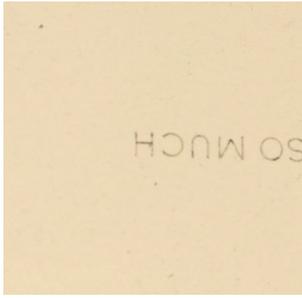
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The artist's website: <http://www.stephenantonakos.com>

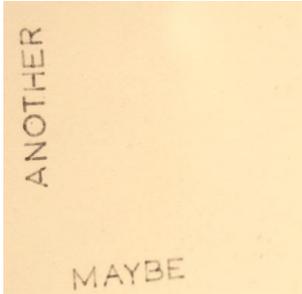
Phong Bui, *Stephen Antonakos in Conversation with Phong Bui*, Brooklyn Rail



Stephen Antonakos
Untitled Travel Collages
1989-2000



Robert Barry
Untitled, 1978
Diluted ink and graphite
on paper



Robert Barry
Untitled, 1978
Diluted ink and graphite
on paper

ROBERT BARRY

American, Born 1938

Born in New York, Robert Barry graduated from Hunter College with an MFA in 1963. He held his first solo exhibition a year later at the Westery Gallery, NYC. In spite of early success with painting -- his acrylic on canvas appeared in 1966 at the Guggenheim's Systemic Painting exhibition -- he began to develop away from traditional media into the area of art that would be named Conceptualism. A residency at a disused racehorse farm in 1967 produced the film projection piece that appeared in the Museum of Modern Art's first exhibition of Conceptual art, *Information*, in 1970. In interviews he stresses his interest in the physicality of artworks, their placement in space. He has worked with invisible media, sound waves for example, in his 1969 piece, *Carrier Waves*, and gases in the *Inert Gas Series*. Individual words, carefully selected and arranged, have been one of his motifs since the 1960s. In a 2011 interview with *Flash Art* he said that the development of Conceptual art "was about the unknown, and about putting that very condition out there, so that people would have to deal with it along with us. I always said that whatever the meaning of the art is, it's left up to the audience." One exhibition consisted of three invitations announcing that the gallery was closed. The wording on each invitation was slightly different. Years later the Vogels bought all three. "We have," said Herbert Vogel to *New York Magazine*, "without a doubt the greatest piece of conceptual art that was ever done in the world. We have the *Closed Gallery* piece by Bob Barry!"

Deanne Sole, UNLV Marjorie Barrick Museum, 2013

Bibliography:

Peter Eleey, *Robert Barry*, *Flash Art*
Specific Object, *Closed Gallery Redux*



Lynda Benglis
Untitled, 1978
Wax and pigment on paper

LYNDA BENGLIS

American, Born 1941

Lynda Benglis grew up in Lake Charles, Louisiana and obtained her MFA in 1964 at Newcomb College in New Orleans. By the end of the decade she had moved to New York City. The Bykert Gallery, where she worked, was the first to display her art, and it was at this gallery that she encountered the Vogels. Between 1969 and 1974 she held fifteen solo shows. Life gave her a double-page photo spread in 1970. Her sculptures were unorthodox, the materials dripped or poured, encaustic and latex built up in colored lumps and mounds, or tipped in streams across the floor and labeled *Odalisque*, a riff on the traditional wall-mounted canvas painting. The size and color of her works stood out in a period of minimalism. A teaching position at the University of Rochester brought her into contact with the school's video equipment and in 1972 she began a series of pioneering video works. Recently she has experimented with ceramics. "Benglis's willingness to mix up gendered tropes (e.g., heroic scale and sparkly finishes) and to laugh at credos of every ideological stripe set her apart from both the orthodoxies of feminism and the sexism of the mainstream art world," reported Art in America during a traveling retrospective in 2009. "Looking back now, we see that her work, for all its variety, always remains grounded in process and materials." The Guggenheim Museum has her work in its collection, as does the Museum of Modern Art, NYC, the Tate Modern, the Whitney Museum, and the National Gallery of Art. Benglis has received a Guggenheim Fellowship and two National Endowment of the Arts grants.

Deanne Sole, UNLV Marjorie Barrick Museum, 2013

Bibliography:

Hilarie M. Sheets, *A Life of Melting the Status Quo*, The New York Times:
Julian Kreimer, *Shape Shifter: Lynda Benglis*, Art in America



Charles Clough
Barbcon
1993
Enamel on masonite



Charles Clough
Agrynia
1989-1991
Enamel on masonite

CHARLES CLOUGH

American, Born 1951

Charles Clough was born in Buffalo, New York. In 1969 he began his art studies at Pratt Institute in Brooklyn, moving on to the Ontario College of Art, Toronto, and the State University of New York at Buffalo. In 1973 he was introduced to another young Buffalo artist, Robert Longo, and together with a group of their peers they founded the Hallwalls Center, a gallery and studio space that still survives today. Commentary for a 2012 retrospective argued "that aspects of postmodern and contemporary art were seeded during this time, and that Buffalo ... provided fertile ground for these concepts and methodologies." That retrospective exhibition took place at the Albright-Knox Gallery, the same place that the Vogels had come to Buffalo to see when they met Clough. Over the ensuing decades they collected at least six hundred of his works. He appears in every part of the 50x50 bequest. His association with Longo and Cindy Sherman led to his inclusion in the loose group of artists labeled 'The Pictures Generation,' though his painterly sensibility is distinct from their figuration and photography. In the early 1980s he swirled paint over reproductions of Abstract Expressionist paintings. Eventually the swirls became the works, the reference was subsumed, and his 'Big Finger' tool, a sponge on a stick, winked at Abstract Expressionism's idealistic notions of closeness between artist and materials. "[O]ne's po-mo-ab-ex-post-imp-fauvish dreampix," he says. In 1982 he received a National Endowment for the Arts Painting Fellowship. His work has appeared at the Brooklyn Museum, Albright-Knox, and the Leo Castelli Gallery.

Deanne Sole, UNLV Marjorie Barrick Museum, 2013

Bibliography:

Charles Clough's website: <http://www.cluff.com>

Elizabeth Licata, *Charles Clough's Dreampix*, Art in America

Heather Pisanti, *Wish You Were Here*, Albright-Knox Gallery



Richard Francisco
Untitled, 1983
Graphite and watercolor on on board

RICHARD FRANCISCO

American, Born 1942

Richard Francisco grew up in Napa Valley, California, and spent his post-school years travelling through Europe. In the Netherlands he decided to start pursuing art seriously. Moving back to the United States in 1967 he established himself in New York City and began a period of self-education and experimentation among the artists there. During 1972 he met the Vogels who befriended him. Over the next decades of this friendship they would assemble a large collection of his work. Like Richard Tuttle, he is represented in every branch of the Vogel 50x50 collection. By 1973 he was holding his first solo show at the Betty Parsons Gallery. Initially working in flat wood sculpture and watercolor on paper, he came over time to combine the two media, though he still refers to the works as drawings or paintings. "I would rather build a drawing than draw a drawing," he explained in a catalogue for an exhibition at the Stedelijk Museum in Amsterdam in 1980. Ruth Fine, writing about the 50x50 project, refers to his "innovative post-minimalist approach." His works have been exhibited in the United States and Europe, particularly at the Annemarie Verna Galerie in Switzerland where he has been holding group and solo shows since 1979. Norway staged a Francisco retrospective at the Stavanger Kunstmuseum in 2007. The San Francisco Museum of Modern Art, the Delaware Art Museum, and the Museum of Contemporary Art in Los Angeles, all have his work in their collections.

Deanne Sole, UNLV Marjorie Barrick Museum, 2013

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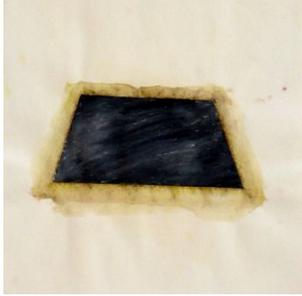
Heather Campbell Coyle, *Richard Francisco*, Delaware Art Museum

Ruth Fine, *Building a Collection: Every Spare Moment of the Day*, National Endowment for the Arts

Annemarie Verna Galerie, *Richard Francisco*, Annemarie Verna Galerie



Don Hazlitt
Untitled, 1987
Mixed media on wood and
cardboard



Don Hazlitt
Untitled, 1978
Mixed media on paper

DON HAZLITT

American, Born 1948

Don Hazlitt was born in Stockton, California. In 1971 he received a BA Art at Sonoma State University and in 1973 he received an MA Art at California State University. By 1975 he was exhibiting in New York City, with a solo show at the Soho Center for the Visual Artists and an appearance in the Whitney Museum's Biennial of Contemporary Art. The softly angular shapes that appeared in his small-scale watercolor paintings during the 1970s developed a sharper and more insistent graphic edge when he began to experiment with chunky mixed media and sculpture in the 1980s. His style lost its minimalism. Dee Shapiro, writing about him for *Frigate* in the late 1990s, referred to the "Deft recapitulations of Renaissance perspective, energetic forms, and bursts of spatial play, never heavily metaphysical or surreal ... subtly deployed in the modernist arrangements that characterize Hazlitt's paintings." The Andre Zarre Gallery has been one of his longstanding supporters, incorporating him in group exhibitions and hosting five solo shows between 1995 and 2005. He has also appeared in one-man shows at the Rosa Esman Gallery, the Gallerie Vostadt in Basel, Switzerland, and the Musée de Toulon in France. The Yale Art Gallery, the Butler Art Institute, and the Musée de Toulon all have his works in their collections. Currently he lectures at Molloy College, New York, where he chairs the institution's MFA program.

Deanne Sole, UNLV Marjorie Barrick Museum, 2013

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Dee Shapiro, *The Cadaques Paintings of Don Hazlitt*, *Frigate*:



Martin Johnson
*Take a Chance on Being Here,
Appeal to Appear*
1979-2002
Collage and acrylic mounted
on wood

MARTIN JOHNSON

American, Born 1951

Martin Johnson was born in New Jersey and raised from the age of five in Richmond, Virginia. Graduating from the Virginia Polytechnic Institute and State University with a Bachelor of Architecture degree in 1974, he went on to the University of North Carolina at Chapel Hill and obtained an MFA in Studio Art. At school "Johnson wove words and patterns together in a manner that expresses a genuine kinship with outsider artists," states a retrospective 2011 article in the Folk Art Messenger. In 1977 he graduated and moved to New York City. There he took up a studio space at PS1 where he met the Vogels. By 1979 he was being represented by the Phyllis Kind Gallery. He held seven solo shows at Phyllis Kind over the next decade. In 1988 he moved back to Virginia to take over the family business, a marketer and supplier of plumbing products. His artistic activity became gradually less public; between 1995 and 2011 he had no exhibitions, though his personal gallery ForInstance fills two floors of a house in Richmond, and his artworks overflow into storage rooms. His pieces -- he works both in sculpture and in two-dimensional paintings or collages -- often look agglomerated -- objects or marks are fixed together among series of totemic points, a smiling mouth, or a single word, often the word "For," which came to him "impulsively" in 1974. "For seemed to mean For Us," he told the Folk Art Messenger. "Then I saw the words For is Force For Us. The word For, when broken down, is a symbol for composition: Feel-Frame, Order and Rhythm. When they join together, I make my art."

Deanne Sole, UNLV Marjorie Barrick Museum, 2013

Bibliography:

Ray Kass, *Martin Johnson's ForInstance*, Folk Art Messenger



Steve Keister
Untitled
1987
Charcoal and pencil on paper



Steve Keister
Untitled
1998
Gouache on paper

STEVE KEISTER

American, Born 1949

Born in Pennsylvania, Steve Keister obtained his BFA and MFA from the Tyler School of Art, graduating in 1973 and moving to New York City where he works and lives today. Every year he visits Mexico. "I first visited Mexico in 1979," he says, "and have returned with increasing frequency since then, resulting in an enduring fascination with the manifestations of Pre-Columbian civilization. I have a predilection for geometric order embodied in tactile form." He works primarily in sculpture, assembling found objects and making three-dimensional casts of their shapes, "resuming," he says, the "formal sequences" of geometric arrangement that characterize Mesoamerican art. In the mid-nineties he became interested in ceramics and his subsequent work has developed a strong focus on that medium. Keister has been awarded the John Simon Guggenheim Memorial Fellowship, a National Endowment for the Arts Fellowship, and an Adolph and Esther Gottlieb Foundation Grant. He has held one-man shows at the Gagosian Gallery, the Nina Freudenheim Gallery in Buffalo, and the Museum of Contemporary Art, Chicago. His work has appeared in group shows at the Birmingham Museum of Art, the Rhode Island School of Design, and the Indianapolis Museum of Art. He was part of the Whitney Biennial in 1981.

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Steve Keister's website: <http://www.stevekeister.com>

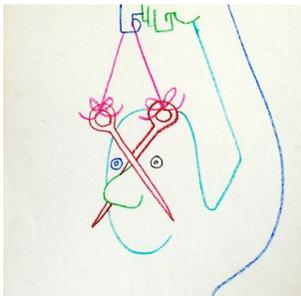
Penn Museum, *Ceramic Interactions: Steve Keister*, Penn Museum



Mark Kostabi
The New Irascibles
1985
Marker on paper



Mark Kostabi
I Owe, I Owe, Off To Work I Go
1980
Pastel on paper



Mark Kostabi
Nose Off - Self Portrait
1980
Pastel on paper

MARK KOSTABI

American, Born 1945

Born in Whittier, California to Estonian immigrant parents, Mark Kostabi studied art at the California State University campus at Fullerton and moved to New York's East Village in 1982 to begin a career as a painter, a composer, and a source of provocative quotes. "Modern art is a con," he said. "I am the world's greatest con artist." Writes the *New York Times*: "In his relentless spoofing of the unholy relationship between art and commerce he is, in his own words, 'a social satirist.'" Currently, along with his art career, he writes an advice column for aspiring artists on artnet.com, and oversees a public-access cable game show called "Title This" in which celebrity contestants and art critics invent names for his artworks. The assistants employed by his New York studio, *Kostabi World*, have been producing these works since 1988. His paintings have been acquired by the Metropolitan Museum of Art, the Guggenheim Museum, the National Gallery of Art, the Brooklyn Museum of Art, and the Museum of Tirana in Albania. In the wake of the 1990 art crash he established a second reputation in Italy where his sculpture of Pope John Paul II was unveiled in 2007. The film director Michael Sladek made him the subject of a biographical documentary, *Con Artist*, released in 2009. "I feel," he wrote in one of his columns on *artnet*, "a magical pleasure when watching my left hand handing over a freshly finished painting while my right hand accepts a wad of cash. There's something beautiful about it. Like a wedding or something." His current oil paintings tend to feature mannequin-like figures, typically faceless, in colorful and stylized urban settings. His two albums, *Songs for Sumera* and *I Did It Steinway*, can be purchased online.

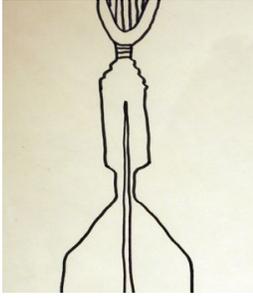
Deanne Sole, UNLV Marjorie Barrick Museum, 2013

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Stephen Holden, The (Un)Making of an Art World Satirist, *The New York Times*

Mark Kostabi, Ask Mark Kostabi, *artnet*

Mark Kostabi website: <http://id3480.securedata.net/kostabi/>



Wendy Lehman
Untitled
1996
Ink on paper

WENDY LEHMAN

American, Born 1945

Born in California and raised in New York and Florida, Wendy Lehman taught herself painting and sculpture. She did not have a lot of contact with other artists. "My children were at school," she explained in an interview with Dujour magazine in 2012. "When they came home, I came home. I couldn't go downtown and hang out and be tribal as I would have wanted to." She produced her first work in 1964. It was a watercolor painting. She noted it in a ledger. In 1980 she transitioned to sculpture and in 1983 she held her first solo show, at the Kouros Gallery in New York. Today she works both in sculpture and in two-dimensional painting and drawing. Her work has been acquired by the National Gallery of Art, the Albright-Knox Gallery of Art in Buffalo, and the New Mexico Museum of Art. On her website she refers to herself as an intuitive artist. "My aim is to communicate with the viewer primarily on a subconscious level and secondarily an intellectual one. Generally I work in a series and only much later when the work is finished do I analyze the choices I made and try to discover why the work took the form it did and what the psychological or intellectual content might be." Her sculptures, which are usually brightly colored, made of aluminum, and taller than a human, can be found outdoors in sculpture parks around the country. Each one, she explains, has its birth in small drawings -- "small line drawings of shapes."

Deanne Sole, UNLV Marjorie Barrick Museum, 2013

Bibliography:

Wendy Lehman's website: <http://www.wendylehman.com>

Michael Martin, Artist Wendy Vanderbilt Lehman, Dujour



Michael Lucero
Untitled
1985-87
Watercolor on paper

MICHAEL LUCERO

American, Born 1953

Born in Tracy, California, Michael Lucero discovered the possibilities of clay in the early 1970s while he was studying for a BA at Humboldt State University. Graduating in 1975 he went on to study for an MFA in ceramics at the University of Washington. He credits his career to his lecturers. "Howard Kottler and Patty Warashina. I was very lucky to have met them and had their encouragement, which directed me to be the artist I am today." In 1978 he moved to New York City where he began showing his work in galleries. Childhood excursions to his maternal grandparents' home in rural New Mexico had left him with a fascination for Native American culture and by now that fascination had grown into an appetite for art from indigenous groups around the globe, which he hybridized with found objects and references to pop culture. In the late 1980s he turned from polychrome clay to cast metal and began working with both mediums. Lucero describes his approach to art as a "reverence for high art, affection for folk art, nostalgia for nature, and curiosity about other cultures," an attitude that has remained steady even while his sculptures have changed from tall thin humanlike figures to shorter conglomerate masses. "As for creative recharge, it usually comes from the process of working itself. I always discover when I search." His work is represented in the collections of the American Craft Museum, the Metropolitan Museum of Art, the Seattle Art Museum, and the National Gallery of Art in Washington, DC.

Deanne Sole, UNLV Marjorie Barrick Museum, 2013

Bibliography:

AskArt, *Biography for Michael Lucero*, AskArt

Ceramics Monthly, *Michael Lucero*, New York, New York, Ceramic Arts Daily



Joseph Nechvatal
Information is Not Wisdom
1986
Pencil and pastel on paper

JOSEPH NECHVATAL

American, Born 1951

Joseph Nechvatal was born in Chicago. He earned a BFA at Southern Illinois University and went on to study for a Master of Philosophy at Columbia University, New York. In the mid-1980s after he had been working with drawing and photomechanical blow-ups he began to move into computer-assisted painting and robotics. "For me," he says, "to make contemporary art it is necessary to utilize contemporary tools and materials in conjunction with contemporary social and spiritual issues. The attraction to the computer - both as form and content for my art - was primarily a result of my working with ideologies of power." Moving to Europe in the late 1990s he pursued a Ph.D. in the philosophy of art and new technology at The University of Wales College. From 1991-1993 he worked as artist-in-residence at the Louis Pasteur Atelier and the Saline Royale / Ledoux Foundation's computer lab in Arbois, France on The Computer Virus Project, an experiment with computer viruses as a creative stratagem. In 2002, he extended that artistic research into the field of viral artificial life through his collaboration with the programmer Stéphane Sikora. Nechvatal has held solo shows in Germany, France, Italy, Belgium and Sweden as well as the United States. Currently he teaches at the School of Visual Arts in New York. Ideas from his 2011 book, *Immersion Into Noise*, were developed into a work for the 55th Venice Biennale in 2013.

Deanne Sole, UNLV Marjorie Barrick Museum, 2013

Bibliography:

Tom Barbalet, Joseph Nechvatal Interview, Biota

Joseph Nechvatal website: <http://www.nechvatal.net>



Lucio Pozzi
Twin Doors
1993
Graphite and watercolor



Lucio Pozzi
Untitled
1973
Mixed media on paper



Lucio Pozzi
Dama di Compagnia
1985
Graphite and watercolor



Lucio Pozzi
Decoration 1
1993
Ink on paper

LUCIO POZZI

American, Born 1935

Lucio Pozzi was born in Milan. He studied architecture in Rome. In 1962 he came to the United States as a guest of Henry Kissinger's Harvard International Summer Seminar. He settled in New York. In 1968 he developed *The Inventory Game*, a hand-drawn grid of elements that could be combined in an artwork. Forty years later he wrote, "My interest was not so much in the actual ingredients themselves, as in the idea that the artwork might be created and viewed in the context of the most varied ecology of artistic research ... and not in the shadow of restrictive theories." Most of his public statements revolve around ideas about freedom of materials and expression. "The materials, the processes, the concepts I work with are not to be put at the service of goals that are outside their substance," he wrote in his 8 Aphorisms. "Rather, they are the quarry from which I draw the ingredients I make things with. My main quarry is the language of painting." The *Vogels* met Pozzi in New York at an opening at 55 Mercer Gallery in 1971. In May 1976 he participated in the inaugural exhibition, *Rooms*, at P.S.1. In 1983 he received a National Endowment for the Arts Visual Artist Fellowship. His artworks -- objects, installations, other constructs, but usually paintings and drawings -- have appeared at galleries in Europe as well as the United States; he exhibits frequently in Italy and his work is held in the collections of the Whitney Museum of American Art, the Museum of Contemporary Art, Chicago, and the Museum of Modern Art, New York, as well as the Kunstmuseum in Basel and the Civica Galleria d'Arte in Gallarate, Italy. Pozzi has taught at Princeton University and Cooper Union.

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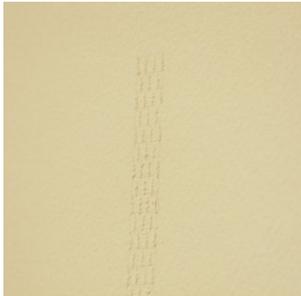
Bibliography:

Lucio Pozzi (translated by Liam Mac Gabhann), *The Inventory Game (Art Without Fear or Theme)*, Bomb

Lucio Pozzi website: <http://www.luciopozzi.com>



Edda Renouf
To Mahan-Iran 2
1975
Graphite and incised marks
on paper



Edda Renouf
To Mahan-Iran 3
1975
Graphite and incised marks
on paper

EDDA RENOUF

American, Born 1943

Born in Mexico City where her father was working with the Austrian Surrealist Wolfgang Paalen, Edda Renouf moved back to the United States in 1961 to attend the Sarah Lawrence College in New York, from which she graduated with a BA in 1965, with additional study at the Académie Julian in France. Between 1968 and 1971 she was a student at Columbia University, New York, graduating with an MFA. Returning to France, with a painting fellowship she held her first exhibition at the Galerie Yvon Lambert in 1972. Back in New York by 1974 she met the Vogels through Richard Tuttle and joined their group of artist-friends. She was quoted in the 50x50 catalogue: "They took their time ... looking at my work with full attention [which was] very inspiring to me, and the beginning of our life-long friendship based above all on our mutual devotion and understanding of art." In 1997 the Staatliche Kunsthalle in Germany held a retrospective, Edda Renouf - Werke 1972-1997, accompanied by music from her husband, the composer Alain Middleton, with whom she collaborated on a joint work of etchings and cassette tapes in 1977: *Overtones*. The National Museum of Women in the Arts, Whitney Museum of American Art, and the Museum of Modern Art, New York, all have her work in their collections. In a statement on her website she describes her technique as a "silent conversation" between herself and her materials. "Breaking away from the traditional approach to linen and paper, which are usually used as grounds on which to paint an image, my working process reveals and uncovers the organic life and abstract energy within the materials."

Deanne Sole, UNLV Marjorie Barrick Museum, 2013

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Ruth Fine, Building an Art Collection: "Every Spare Moment of the Day", National Endowment for the Arts

Edda Renouf.com: <http://www.eddarenouf.com>



Edward Renouf
Untitled
1973
Oil on board

EDWARD RENOUF

American, 1906 - 1999

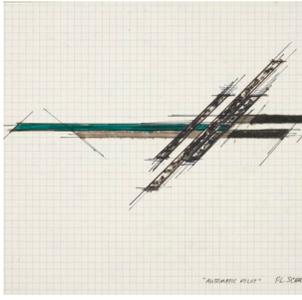
Edward Renouf was born in Hsiku, China. As an adult he studied art in New York City and practised Surrealism until a gallery owner recommended that he travel south and collaborate with the Austrian artist Wolfgang Paalen who was developing a breakaway group of Surrealists in Mexico City. In Mexico Renouf worked with Paalen on the group's journal, DYN, which was published in six instalments between 1942 and 1944. His first published DYN art appeared in DYN no. 2. This was Hellbird, an ink drawing blocky with Mexican iconography. Most of the artists in Paalen's orbit were Europeans who had been fleeing the war but representatives of the New York art world visited regularly, among them Robert Motherwell. Motherwell, Alexander Calder, Marc Chagall and Jackson Pollock all contributed to DYN. Renouf's artwork was influenced by Paalen's attempts to merge European art techniques with ideas from science, nature, and indigenous non-European cultures. He eventually returned to the United States and moved to Connecticut where he joined the Washington Art Association. The Association's website notes that during the 1950s he "was prolific and worked in a broad range of media. He was most noted for his assemblages." By 1973 he was working on canvases covered with dense scribbled scratches worked through black paint. Renouf was introduced to the Vogels by his daughter Edda, whose work also appears in their collection. He died in Connecticut at the age of ninety-three.

Deanne Sole, UNLV Marjorie Barrick Museum, 2013

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Annette Leddy and Donna Conwell, Farewell to Surrealism: The DYN Circle in Mexico, Getty Publications

Washington Art Association website: <http://www.washingtonartassociation.org/exhibitions/pastmaingallery/exhibitionswevehos/2012/60years60artists/1950s/edwardrenouf/>



Frank Schröder
Automatic Pilot
1979
Ink and marker on graph
paper

F.L. SCHRÖDER

American, Born 1950

Frank Schröder was born in St Louis, Missouri. He studied art in Philadelphia at the Tyler School of Art and Temple University, and at the Cooper Union in New York. In 1979 his work began to appear in group shows. In 1981 he took part in the first all-sculptor show at the Hallwalls Center, whose catalogue noted, "Schröder is a formalist, but also a stylist who renounces volume in favor of achieving an illusion of velocity." The artwork owned by the Vogels is a two-dimensional representation of one of those early sculptures. His first solo exhibitions took place during 1982, at the Robert Stefanotti Gallery in New York and the Galerie M. Szajcer in Antwerp, Belgium. Since 1988 Schröder has divided his time between Germany and the United States, holding shows in both countries. His works have been exhibited in the Phillip Brillet Gallery, the John Gibson Gallery, American Fine Arts, and the Nordanstad - Skarstedt Gallery in Stockholm. By the late '00s he was painting figurative oils on canvas, sometimes making them part of larger sculptures. "Frank Schröder," explained a press release for a 2007 show that he curated at Thrust Projects, "uses his own work as both a comment on the problems inherent in any decision about displaying a work of art and a wry allegory of the plight of the modern artist, whose sincere expression is commodified by others."

Deanne Sole, UNLV Marjorie Barrick Museum, 2013

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G. Roger Denson, Hallwalls: Color Light and Mass: Ten Sculptors, Hallwalls

Jane Kim/Thrust Projects, Inside the Pale press release, Jane Kim/Thrust Projects



Daryl Trivieri
A Clown Loache
1990
Acrylic on canvas



Daryl Trivieri
Yellow Warbler
1990
Acrylic on canvas

DARYL TRIVIERI

American, Born 1957

Completing his art education at the Munson-Williams-Proctor Arts Institute and Mohawk Valley Community College in Utica, New York, Daryl Trivieri shifted to New York City at the end of the 1970s. He joined the artistic upsurge in the East Village and made friends with Mark Kostabi. The friendship is commemorated in a 1985 Vogel Collection drawing titled *My First Visit With Mark Kostabi*, now in the possession of the Portland Museum of Art in Maine. Trivieri's airbrush paintings and pen or pencil drawings, operating from a bedrock of photorealism, are not at all like Kostabi's cartoon outlines. "His highly personal style reflects his interest in scientific illustrations and nineteenth-century photographs, as well as his desire to push past the photorealism of the 1970s," writes Heather Campbell Coyle of the Delaware Art Museum. His work began appearing in shows during the early 1980s, and members of his former band Earthstar composed music to support one of his exhibitions at the Semaphore East Gallery in 1985. When he received critical attention most of it focused on the two-dimensional works, but the critic and curator Carlo McCormick made a rare reference to his sculptures: "the goofy paper mache monsters of Daryl Trivieri are huggably cute." As for his paintings: "escapist fantasy, and the psyche of Romanticism are tenuously coexistent." In 1985 McCormick co-wrote the catalogue for a traveling exhibition, *Psycho Pueblo*, that brought samples of Trivieri's art, along with the work of Kostabi and other East Village artists, to Spain. In 1987 he exhibited at the Pete Miller Gallery in Chicago. "[T]he feel of the output is awfully close to the campy photographs of William Mortensen," wrote Alan G. Artner at the Chicago Tribune, "and I don't know what to make of it."

Deanne Sole, UNLV Marjorie Barrick Museum, 2013

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Carlo McCormick, *The East Village and the Fantasy of the Sublime Spectacle*



Richard Tuttle
Happy Birthday Herb #18
1997
Graphite and colored
pencil on paper



Richard Tuttle
Happy Birthday Herb #20
1997
Graphite and colored
pencil on paper



Richard Tuttle
Happy Birthday Herb #19
1997
Graphite and colored
pencil on paper



Richard Tuttle
Happy Birthday Herb #17
1997
Graphite and colored
pencil on paper

RICHARD TUTTLE

American, Born 1941

Richard Tuttle was born in Rahway, New Jersey. He graduated from Trinity College, Hartford, in 1963, with a BA in studio arts. Once in New York he took classes at Cooper Union and Pratt Institute, and began to work at the Betty Parsons Gallery, where he held his first solo show in 1965. Married to the Language poet Mei-Mei Berssenbrugge, he sees his work underpinned by words. "On the first real painting that I made in New York, I wrote out three different texts from the philosopher, Alfred North Whitehead, and then painted them out," he told Bomb magazine in 1992. "At the time I thought, okay, I'm going to eliminate language from my efforts to communicate. But as I went on I saw that there had to be words there before I painted them out. In a way, words were the structure in which I made the decision not to use words." Space and site are important to his works -- the precise arrangement of a length of string on a concrete floor near a pillar, or the height of the piece on the wall. His materials are humble: twigs, cloth, cheap paper. The Vogels met him at a solo exhibition in 1968 and they became lifelong friends. Dorothy, in *The Art of Richard Tuttle*, was quoted on "days spent looking with Tuttle." "We would focus on very slight details," she said. Tuttle said of the couple: "Most of us go through the world never seeing anything. Then you meet somebody like Herb and Dorothy, who have eyes that see. Something goes from the eye to the soul without going through the brain." His work has appeared in a large number of group shows, solo shows, and retrospective shows from the 1960s to the present day.

Deanne Sole, UNLV Marjorie Barrick Museum, 2013

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Bob Holman, Richard Tuttle, Bomb

Megumi Sasaki, Herb & Dorothy, Fine Line Media

Richard Schiff, It Shows from *The Art of Richard Tuttle*, San Francisco Museum of Modern Art



Bettina Werner
Campi Neri de Pensieri
1991
Salt, resin and pigment on
plastic panel

BETTINA WERNER

American-Italian, Born 1965

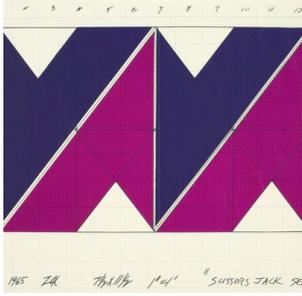
Born in Milan where she studied at the Brera Academy of Fine Art, Bettina Werner moved to the United States in 1989. By this point she had already decided that colored salt was going to be her medium of choice. The coloring process is her own invention; she paints the crystals onto canvas or coats them on the surfaces of sculptures. Naming herself 'the Salt Queen,' she refers to her work as a spiritual and cathartic exercise. "I want to share each grain of salt and its radiance with the world," she told the magazine *il Democratico*. "Less is more," she said: "and when experiencing my art, one is able to fully appreciate the texture and shades of color at its heightened dimension." In 1990 she signed a five-year contract with the Marisa Del Re Gallery in New York where she was shown alongside Calder and Miro. In 2002 Werner created the Salt Queen Foundation, a non-profit organization dedicated to the furtherance and protection of her own salt-based art methods along with other "innovative artistic techniques and extraordinary media." One section of her oeuvre is dedicated to her dalmatian, Tibino, who died in 2005. Her work has appeared at the Whitney Museum, the Pushkin Museum in Moscow, the Detroit Institute of Art, and the Portofino Museum in Italy. In 2010 she adopted American citizenship and held a 25-year career retrospective at 7 World Trade Center in New York.

Deanne Sole, UNLV Marjorie Barrick Museum 2013

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Bettina Werner.com: <http://www.bettina-werner.com>

Alessio Consorte and Paola Coppa, A Tea With Bettina Werner, *il Democratico*



Larry Zox
Scissors Jack Series
1965
Print on paper

LARRY ZOX

American, 1937–2006

Lawrence Zox was born in Des Moines, Iowa. Part of his childhood was spent in New York City, then he left to attend Oklahoma University and returned to Iowa to study at Drake University. In 1958 he returned to New York, where he made rough-textured collages, sheets of painted paper stapled to cardboard, not like the clean lines that characterised the work of his mature career, but already showing an intense interest in the relationship of shape to shape. This early work developed -- possibly through the proximity of Frank Stella and Kenneth Noland -- into the cleaner asymmetrical arrangements of geometric shapes for which he became known. "He was privy to and developed out of the shared body of thinking and feeling which had formed during the abstract-expressionist period (the mid-1940s through 1962)," explained James Monte in an essay for the Whitney Museum's Zox retrospective in 1973. "Zox responded to the challenge by accepting the premise that a painting could be called that without alluding to any traditional subject, whether it be sky, water, still life, nude or historical incident, and that indeed the very process of form-making inherent in the act of moving paint across canvas had become the new subject matter for many of the best abstract-expressionist artists." He was Artist-in Residence at the University of North Carolina at Greensboro, Dartmouth College, and Yale University. Zox was awarded a Guggenheim Fellowship and received grants from the National Council of the Arts and the Esther and Adolph Gottlieb Foundation. During his last years he moved to Colchester in Connecticut where he died of cancer in December 2006. Some of his final shows appeared at the Stephen Haller Gallery in New York, which continues to represent him and offer memorial exhibitions.

Deanne Sole, UNLV Marjorie Barrick Museum 2013

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Larry Zox, Larry Zox, Whitney Museum of American Art



Claudia DeMonte
Untitled (Claudia Watching
TV)
1986
Paper-mache, acrylic and
glue

CLAUDIA DEMONTE

American, 1947

Born in Astoria, New York, Claudia DeMonte received a BA at the College of Notre Dame in Maryland in 1969 and an MFA from the Catholic University of Washington in 1971. "First grade through graduate school a Catholic education," she said when Liza Kirwin interviewed her in 1991. "Tons of my stuff comes from about being Catholic and the ritual around being Catholic and the colors of the shrines and the lavishness of benedictions." Successful in Washington, DC, she moved to New York City in 1976 to join the larger art community there. In the same year she took part in Jane Livingstone's international touring show, Liberation: 14 Women Artists "the really first big exposure I had on that level." Her doll-making began at about the same time. "I loved making the [first] doll, and it was made to represent me ... it's evolved to being very universal." Sometimes the dolls are washing dishes or vacuuming, "things that art wasn't made about." Irons, high-heeled shoes, and other stereotypically "womanly" objects recur in her work. She has collected and curated folk art, outsider art, and handmade dolls from different parts of the world. She puts neglected objects on display. New York's East Village scene in the 1980s was sympathetic to her ethos, she told Kirwin, "the breakdown between high art and low art" suited her, and the Gracie Mansion Gallery was particularly supportive. The Vogels saw one of her early shows at the Pam Adler Gallery and Herbert telephoned her afterwards, asking if they could visit her studio. "They have great eyes," she says, "they buy what they love and they pay better than any rich person I've ever dealt with." DeMonte taught at the University of Maryland from 1972 to 2005 and her work has been collected by numerous museums.

Deanne Sole, UNLV Marjorie Barrick Museum 2013

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