

Summer 2012

The Dorothy and Herbert Vogel Collection: Fifty Works for Rhode Island

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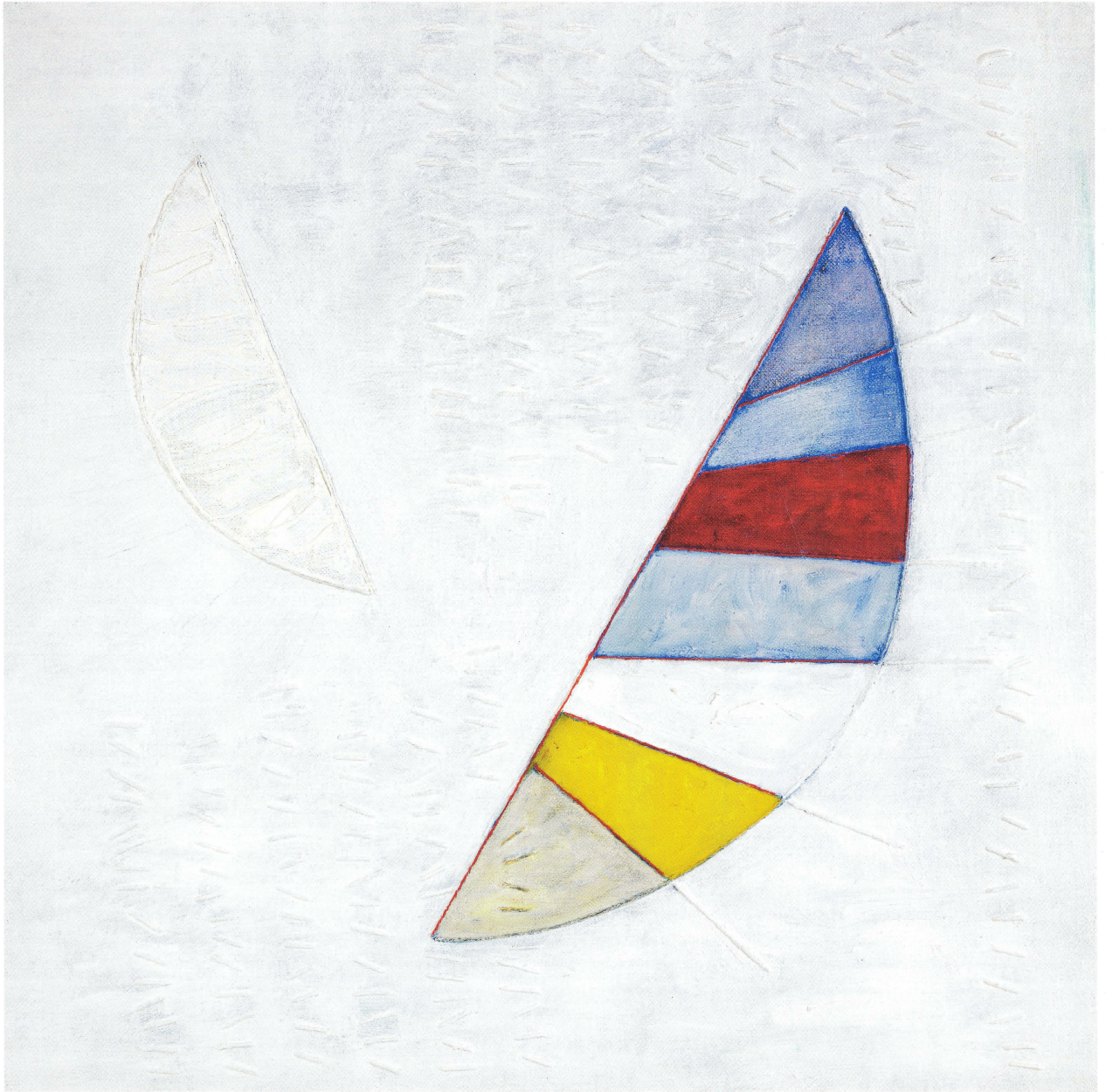
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Museum of Art, Rhode Island School of Design

Exhibition Notes 41 Summer 2012



**THE DOROTHY AND HERBERT
VOGEL COLLECTION**

Fifty Works for Rhode Island

FIFTY WORKS FOR RHODE ISLAND

OVER THE LAST FIFTY YEARS, Dorothy and Herbert Vogel have collected more than 4,000 works of art, assembling one of the most significant private collections of contemporary art in the United States. Civil servants by profession, they lived on Dorothy's earnings from her job as a librarian at the Brooklyn Public Library and used Herbert's postal clerk salary to acquire art. Herb, as he is known among friends, began cultivating his love of art in the 1950s while taking night courses in art history at New York University's Institute of Fine Arts, and later tried his hand at painting. Dorothy had no prior experience with visual art, but was a classical music and theater aficionado. The couple met in 1960 and married in 1962. During their honeymoon in Washington, DC, they visited the National Gallery of Art, where Dorothy received her first education in art history. Herb's passion for art was contagious; in her spare time, Dorothy also took up painting, and soon artwork covered the walls of their modest apartment.

The couple made their first purchase one month after their wedding: a sculpture by John Chamberlain. Collecting began in earnest in 1965, when the Vogels bought their first piece by Sol LeWitt, an artist who would become a lifelong friend. According to Dorothy, knowing the artists personally enriched their collection and gave the works greater meaning.¹ As the Vogels became increasingly integrated in the New York art scene, meeting artists and collecting their work became the center of their social life. They gradually substituted their weekend and evening painting time with gallery openings and artist studio visits, attending as many as twenty-five shows a week. Slowly their own paintings were replaced with works by other artists.

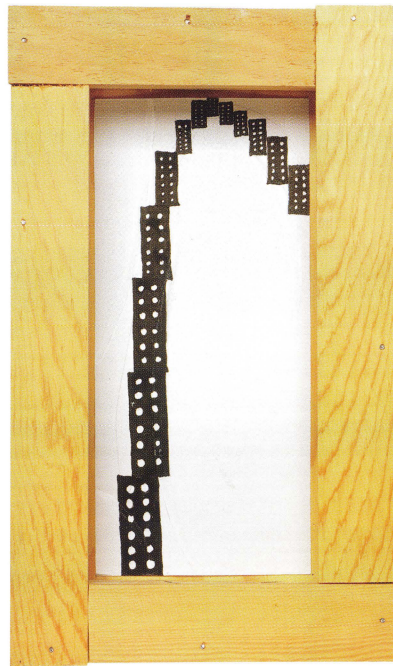
1. In conversation with the author, April 16, 2012.



Dorothy and Herbert Vogel
with Edda Renouf, 1982
Photograph by Bret Waller



The Vogels with Richard
Tuttle in his New York studio,
early 1980s
Photograph by Dorothy Alexander



Once the Vogels became acquainted with an artist, they would make regular studio visits to discuss and view work, closely following the trajectory of an artist's career. The Vogels befriended and patronized many of the artists whose work is on view in this exhibition—including Robert Barry, Lynda Benglis, Lucio Pozzi, Edda Renouf, and Richard Tuttle—early in their careers, often providing both financial and moral support to emerging artists.

The Vogels's gravitation toward the work of young artists who are now among the most significant of their time is due, in part, to their keen eyes. Artists such as Steve Keister, Jill Levine, Renouf, and Pozzi have all commented on the couple's ability to select works of art. In recalling Herb's monthly visits to his studio, Pozzi said, "[Herb's] attention was mythical. I wish other art people would look and see the way he and Dorothy look and see.... [Herb] searched in the studio like a truffle hound and would never leave without mining the joint, adding to his bag the last trophies of the day."² The Vogels's relationship with Richard Tuttle verged on an artistic collaboration. Together, Tuttle and Herb selected nine components of Tuttle's series *How It Goes Around the Corner*, 1996 [above], and, according to Tuttle, "as such, the group is a work of art of Herb's."³

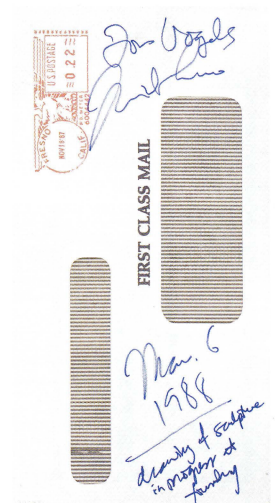
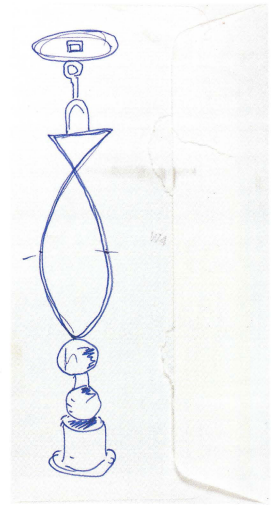
Richard Tuttle, *How It Goes Around the Corner*
#3, #4, #12, 1996
2009.59.41, 48, 42

2. E-mail to the author, March 12, 2012.

3. E-mail to the author, April 16, 2012.

In addition to connecting to the art and the artist on a personal level, the Vogels long had two criteria when it came to purchasing art: it had to be affordable, and it had to fit in their one-bedroom Manhattan apartment. Drawings presented the perfect solution, and indeed works on paper make up approximately two-thirds of the Vogel collection. Often considered a more intimate medium than painting or sculpture, drawings were also appealing to the Vogels because they directly record the artist's initial idea. Because Dorothy and Herb were often engaged with an artist's process, they gained access to preparatory drawings and small-scale works that would not have been available for sale at a gallery, and were often offered as gifts from the artists. Steve Keister felt that the Vogels's desire to collect his drawings "signaled their intention to collect his work 'in depth.'"⁴ Sculptors' working drawings were of particular interest. Michael Lucero's *Untitled (drawing of sculpture in progress at foundry)*, 1988 [right], for example, while a quick sketch on the back of an envelope that would traditionally be considered ephemera, was a powerful and immediate register of the artist's idea for Dorothy and Herb. With artists such as Joel Shapiro and Wendy Lehman, who usually worked at a larger scale, Dorothy and Herb would acquire smaller works or studies that carried the same energy.

Often referred to as collectors of Minimalist and Conceptual art, the Vogels's aesthetic reached well beyond those boundaries, including art built upon Abstract Expressionism, as exemplified by the work of Charles Clough, and a variety of Post-Minimalist approaches by artists such as Richard Francisco [p.7], Judy Rifka [p.7], and Shapiro. First coined by art historian and critic Robert Pincus-Witten, Post-Minimalism is a term used to describe work that is influenced by or attempts to further develop the aesthetic or conceptual foundations of Minimalism. Many Post-Minimalist artists reacted against the movement's rigidity and impassivity and sought to imbue their works with an expressive quality. Stylistically, this took on many different forms. Lynda Benglis's corporeal, sensual artwork, which the Vogels collected starting in the late 1960s, rejects the structure and geometry of the Minimalist movement [p.9]. Richard Tuttle responds to the monumentality characteristic of Minimalism by creating diminutive works



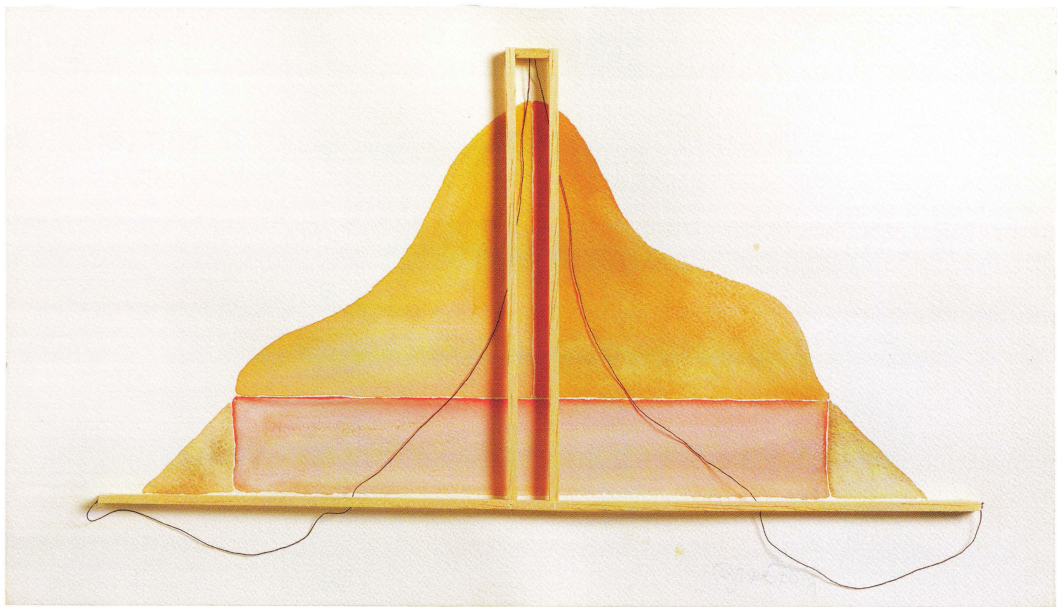
Michael Lucero, *Untitled (drawing of sculpture in progress at foundry)*, 1988
2009.59.18

4. E-mail to the author, August 3, 2011.

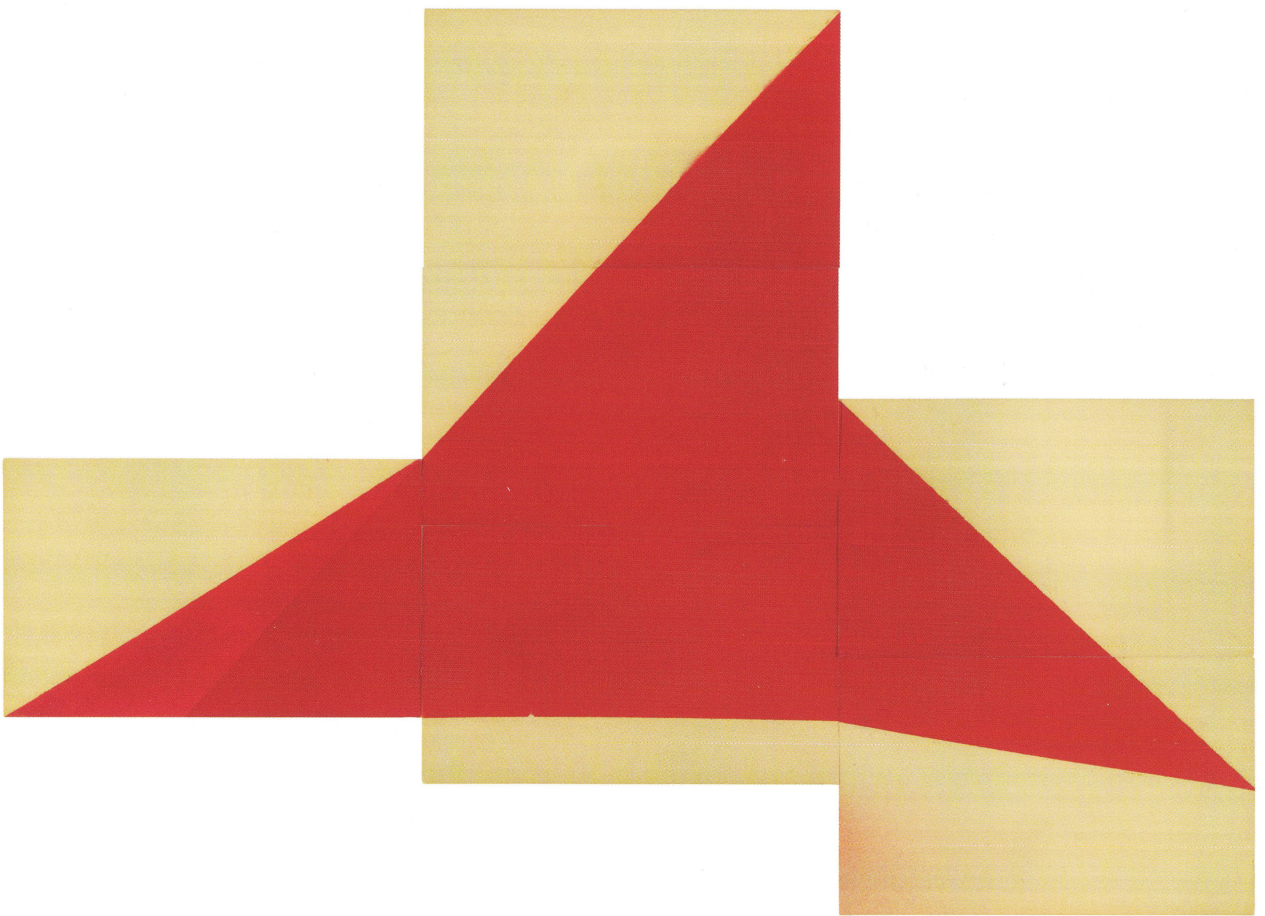
with delicate, fleeting forms that invite close, introspective examination.

As the Vogels's collection grew, so did its renown among artists, collectors, curators, and scholars. Throughout the 1970s and 1980s, requests to see the collection and to exhibit the works increased. Eager to spread the appreciation for artists they admired, the Vogels happily obliged. This, however, placed a strain on the space in their apartment. Drawings returned from exhibition framed for gallery presentation. Shipping crates filled with works of art replaced furniture, transforming the apartment into an art-storage warehouse. This crowding prompted the couple to search for a more permanent home for their collection, and they eventually settled on the National Gallery of Art in Washington, DC, the institution they visited on their honeymoon. Continuing to collect even after they had given the National Gallery an initial gift of over one thousand works, they decided to engage in a philanthropic effort reaching a wide audience by donating fifty works to a single institution in each state. Their gift to the nation, *The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States*, has thus enriched the collections of fifty museums across the country with works by Clough, Tuttle, Renouf, Francisco, Barry, and Daryl Trivieri—all artists the Vogels collected in great depth. The Vogels and curators from the National Gallery selected the works given to each institution. Their choices took into account the scope of the institution's collection and, when possible, included objects that hold local significance.

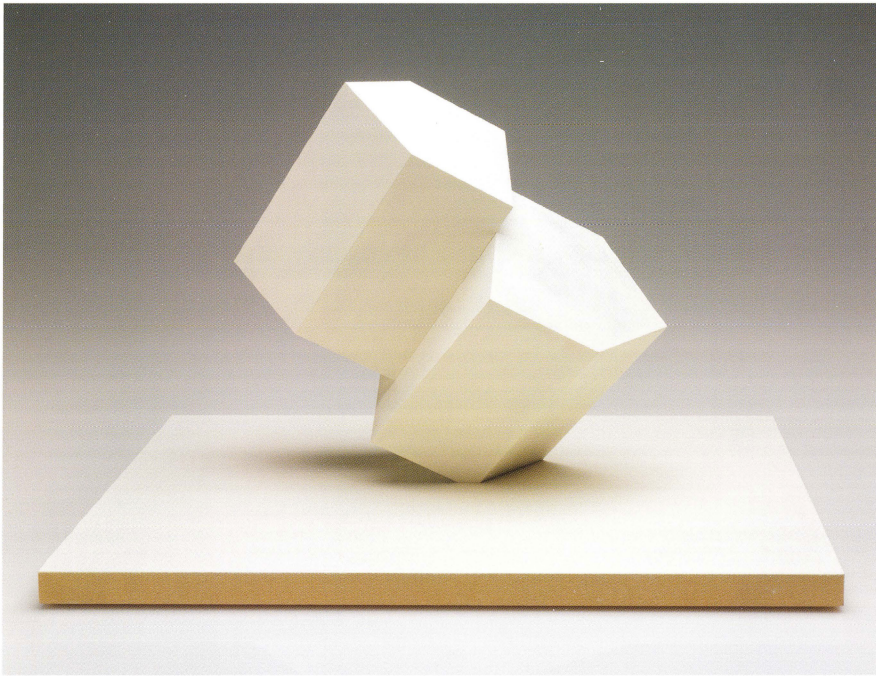
The Vogel gift adds both breadth and depth to the RISD Museum's collection. Many of the artists are new to the collection, including Barry, Francisco, Lehman, Michael Lucero, and Nam June Paik. *Model for Two Houses*, 2000 [p.8], is the first work by the well-known sculptor Joel Shapiro to enter the collection, and it was the only piece by Shapiro given to one of the fifty institutions. The gift also includes sixteen works by Richard Tuttle, which quadrupled the Museum's holdings of his work and added objects from a wider span of his career. The two Lynda Benglis ink drawings complement the Museum's two sculptures and multiple video pieces, enabling us to show the wide range of media in which she works. Two artists have local connections: William Bollinger graduated from Brown University



Richard Francisco,
Place, 1974–1975
2009.59.6



Judy Rifka, *Untitled*
(six pieces), 1974
2009.59.33



Joel Shapiro, *Model
for Two Houses*, 2000
2009.59.34

in 1961 with a degree in aeronautical engineering, and his studies there had a direct effect on his artwork [p.9]. *August 12 (#21)*, 1985 [p.10], is by Clough, a resident of Westerly, RI. The RISD Museum is proud to represent Rhode Island and to share this gift. After the exhibition, the works will be housed in the departments of Contemporary Art and Prints, Drawings, and Photographs, where the Vogels's gift to Rhode Island will continue to educate, inspire, and inform for generations to come.

Alison W. Chang

Andrew W. Mellon Curatorial Fellow

Department of Prints, Drawings, and Photographs

SELECTED REFERENCES

The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States

(National Endowment for the Arts, Washington, DC, 2008)

From Minimal to Conceptual Art: Works from the Dorothy and Herbert Vogel

Collection (National Gallery of Art, Washington, DC, 1994)

Herb & Dorothy. Directed by Megumi Sasaki. 2008. Fine Line Media, Inc.



Lynda Benglis,
Untitled, 1993
2009.59.2



William Bollinger,
Untitled, 1969
2009.59.4



Charles Clough, *August 12 (#21)*, 1985

2009.59.5

WORKS IN THE EXHIBITION

In all dimensions, height precedes width precedes depth. For works on paper, dimensions represent sheet size unless otherwise noted.

All works are a part of *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.

ROBERT BARRY

American, b. 1936

Study for Wallpiece, 1983

Acrylic and graphite on wove paper,

13¹/₈ × 12³/₈ in.

2009.59.1

LYNDA BENGLIS

American, b. 1941

Untitled, 1993

Graphite and ink on wove paper,

9 × 12 in.

2009.59.2 [p. 9]

Untitled, 1993

Graphite and ink on wove paper,

9 × 11¹⁵/₁₆ in.

2009.59.3

WILLIAM BOLLINGER

American, 1938–1988

Untitled, 1969

Graphite (sprayed) on wove paper,

14¹/₄ × 22⁷/₈ in.

2009.59.4 [p. 9]

CHARLES CLOUGH

American, b. 1951

August 12 (#21), 1985

Enamel on board, 27⁵/₈ × 24¹/₈ in.

2009.59.5 [p. 10]

RICHARD FRANCISCO

American, b. 1942

Place, 1974–1975

Watercolor, balsa wood, thread,

nails, and glue on wove paper,

8¹/₁₆ × 14¹/₈ × 1¹/₄ in.

2009.59.6 [p. 7]

DON HAZLITT

American, b. 1948

Untitled, 1979

Oil on corrugated cardboard, papier-

mâché, and wood, 6 × 6¹/₂ × 2 in.

2009.59.7 [p. 12]

Untitled, 1980

Gouache, graphite, and oil stick

on wove paper, 11⁷/₈ × 8⁷/₈ in.

2009.59.8

Shaped Edge, 1980

Oil on corrugated cardboard, wood

dowels, and wire, 26¹/₄ × 10 × 1³/₄ in.

2009.59.9

STEWART HITCH

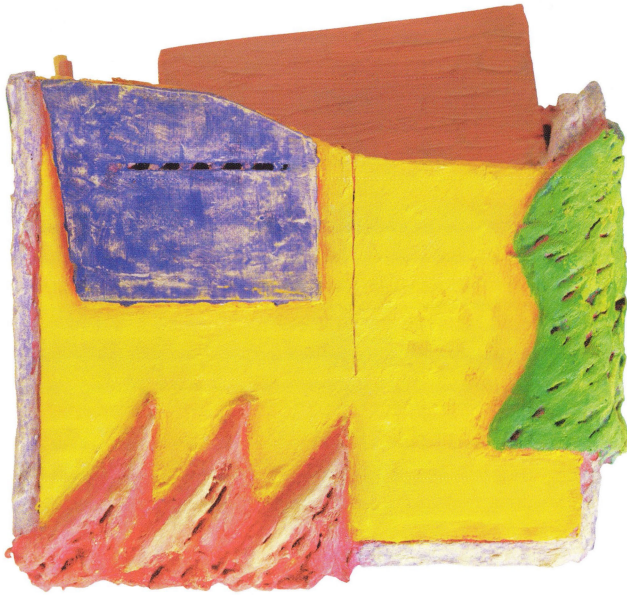
American, 1940–2002

Big Leg, 1981

Pastel and oil stick on wove paper,

6¹/₈ × 7 in.

2009.59.10 [back cover]



Don Hazlitt, *Untitled*, 1979
2009.59.7

MARTIN JOHNSON

American, b. 1951

He She He She He She, 1991
Mixed media on wood, 16 × 18 in.
2009.59.11

STEVE KEISTER

American, b. 1949

Untitled, 1983
Oil pastel on wove paper,
18¹/₈ × 14¹⁵/₁₆ in.
2009.59.13

Diamond, 1991
Corrugated plastic,
16¹/₂ × 16¹/₄ × 11 in.
2009.59.12

ALAIN KIRILI

French, b. 1946

C102, 1983
Charcoal on wove paper (newsprint),
23⁷/₈ × 17¹³/₁₆ in.
2009.59.14

CHERYL LAEMMLE

American, b. 1947

Self-Portrait with Bottle and Cage, 1988
Oil on canvas, 24 × 30 in.
2009.59.15 [p.13]

WENDY LEHMAN

American, b. 1945

Going Dotty, 1981
Acrylic on wood, 23 × 16¹/₂ × 6¹/₄ in.
2009.59.16

JILL LEVINE

American, b. 1953

Untitled, 1988
Watercolor on wove paper,
12³/₁₆ × 9¹/₁₆ in.
2009.59.17

MICHAEL LUCERO

American, b. 1953

Untitled (drawing of sculpture in progress at foundry), 1988
Ink on paper envelope, 7³/₄ × 4 in.
2009.59.18 [p.5]

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,
9 × 12 in. (each sheet)
2009.59.19

End of the Valley Elf, 1984
Graphite on wove paper, 11 × 13⁷/₈ in.
2009.59.20

NAM JUNE PAIK

American, b. Korea, 1932–2006

Untitled, 1976
Graphite on wove paper,
14¹/₁₆ × 16¹³/₁₆ in.
2009.59.21

Untitled, 1978
Graphite on wove paper, 14 × 17 in.
2009.59.22

LUCIO POZZI

American, b. Italy, 1935

Untitled, 1975
Acrylic on wove (Fabriano) paper,
3¹/₂ × 10³/₁₆ in.
2009.59.28

My Wind, 1981

Graphite, silver crayon, industrial enamel spray, and egg tempera on museum board, $40\frac{1}{8} \times 51\frac{7}{8}$ in.

2009.59.23

Untitled, 1982

Offset lithograph on wove paper, $10\frac{5}{8} \times 8\frac{1}{8}$ in.

2009.59.24

Untitled, 1982

Offset lithograph on wove paper, $10\frac{3}{8} \times 8\frac{1}{4}$ in.

2009.59.25

Untitled, 1982

Offset lithograph on wove paper, $11 \times 8\frac{7}{16}$ in.

2009.59.26

Untitled, 1982

Offset lithograph on wove paper, $11\frac{5}{8} \times 8\frac{3}{16}$ in.

2009.59.27 [p.14]

EDDA RENOUF

American, b. 1943

First Day—1 (Spring 87), 1987

Acrylic and oil on linen with cotton thread, 16×16 in.

2009.59.29 [front cover]

Air—2, 1991

Pastel (incised) on wove (Rives BFK) paper, $20\frac{1}{16} \times 19\frac{13}{16}$ in.

2009.59.30

Desert Rhythms, 1991

Pastel (incised) and ink on wove (Rives BFK) paper, $21\frac{1}{16} \times 7\frac{1}{8}$ in.

2009.59.31

Indian Lily, 2001

Oil pastel (incised and scraped) and ink on wove paper, $7\frac{7}{16} \times 7\frac{5}{8}$ in.

2009.59.32

JUDY RIFKA

American, b. 1945

Untitled (six pieces), 1974

Enamel on wove paper, $14\frac{7}{8} \times 24$ in. overall (irregular)

2009.59.33 [p.7]

JOEL SHAPIRO

American, b. 1941

Model for Two Houses, 2000

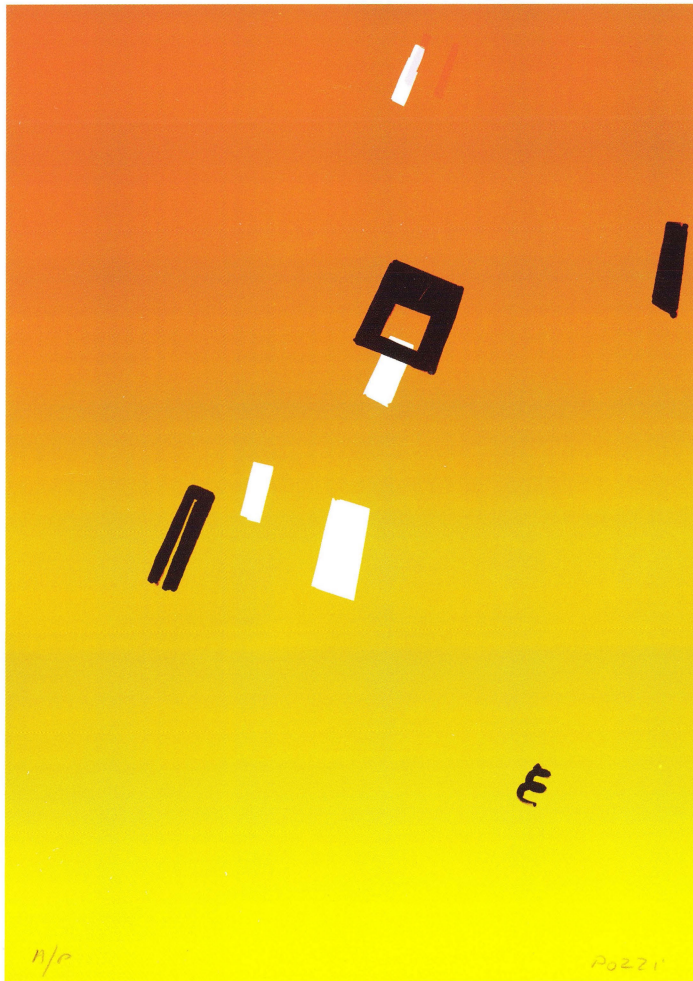
White primer on wood, $10\frac{1}{2} \times 16\frac{3}{4} \times 15\frac{3}{4}$ in.

2009.59.34 [p.8]



Cheryl Laemmle, *Self-Portrait with Bottle and Cage*, 1988

2009.59.15



Lucio Pozzi, *Untitled*, 1982
2009.59.27

ALAN SHIELDS

American, 1944–2005

Untitled, 1972

Acrylic on wood, $8\frac{3}{4} \times 21\frac{1}{4} \times 2$ in.

2009.59.35 [p.15]

HAP TIVEY

American, b. 1946

Study for "AO GATE" #1, 1978

Wood, canvas, aluminum screen,
and Polacoat, $18 \times 12\frac{1}{8} \times 3\frac{1}{4}$ in.

2009.59.3

DARYL TRIVIERI

American, b. 1957

Sketchbook (12 drawings), 1990

Mixed media on paper, $17\frac{1}{4} \times 12$ in.
(each sheet)

2009.59.37

Bound Sketchbook with 24 Drawings, 1990

Mixed media on paper,
 $11\frac{7}{8} \times 15\frac{9}{16} \times 15\frac{1}{16}$ in.

2009.59.38

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, $4\frac{5}{16} \times 8$ in.

2009.59.44

Untitled (white tape/red and yellow), 1978

Graphite, watercolor, and collage
on paper, 24×18 in.

2009.59.45

Loose Leaf Notebook Drawings, 1980–82

Watercolor on five sheets of wove paper,
 $10\frac{1}{2} \times 8$ in. (each sheet)

2009.59.50

How It Goes Around the Corner #2, 1996

Silver pencil and silver marker on paper
in wood box, $14\frac{1}{8} \times 8\frac{5}{8} \times 2\frac{3}{4}$ in.

2009.59.47



Alan Shields, *Untitled*, 1972

2009.59.35

How It Goes Around the Corner #3, 1996
India ink, acrylic, and colored
crayon on paper in wood box,
 $14\frac{3}{8} \times 8\frac{1}{2} \times 2\frac{3}{4}$ in.

2009.59.41 [p. 4]

How It Goes Around the Corner #4, 1996
India ink, gouache, and pencil on
paper in wood box, $14\frac{1}{2} \times 8\frac{1}{2} \times 2\frac{3}{4}$ in.

2009.59.48 [p. 4]

How It Goes Around the Corner #5, 1996
Gouache and pencil on paper in
wood box, $14\frac{1}{2} \times 8\frac{1}{2} \times 2\frac{3}{4}$ in.

2009.59.43

How It Goes Around the Corner #12, 1996
Pencil, crayon, and glue on paper
in wood box, $14\frac{1}{2} \times 8\frac{1}{2} \times 2\frac{3}{4}$ in.

2009.59.42 [p. 4]

How It Goes Around the Corner #19, 1996
Toothpaste and crayon on paper in
wood box, $14\frac{1}{2} \times 8\frac{1}{2} \times 2\frac{3}{4}$ in.

2009.59.40

How It Goes Around the Corner #22, 1996
Pencil and crayon on paper in wood
box, $14\frac{1}{2} \times 8\frac{1}{2} \times 2\frac{3}{4}$ in.

2009.59.39

How It Goes Around the Corner #28, 1996
Pencil, wood, paper, and glue on
paper in wood box, $14\frac{1}{2} \times 8\frac{1}{2} \times 2\frac{3}{4}$ in.

2009.59.49

How It Goes Around the Corner #30, 1996
Silver pencil and marker on paper
in wood box, $14\frac{1}{2} \times 8\frac{5}{8} \times 2\frac{3}{4}$ in.

2009.59.46

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otherwise noted. Photographs
on p. 3 courtesy Dorothy and Herbert
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FRONT COVER

Edda Renouf, *First Day—1*
(*Spring 87*), 1987

2009.59.29

BACK COVER

Stewart Hitch, *Big Leg*, 1981

2009.59.10



MUSEUM OF ART
RHODE ISLAND SCHOOL OF DESIGN

July 20 – December 2, 2012