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digital images available upon request  
(see last page of release)



## **EXHIBITION TO HAVE IT ABOUT YOU: THE DOROTHY AND HERBERT VOGEL COLLECTION SHOWCASES A MAJOR NEW GIFT TO THE WEISMAN**

Minneapolis, MN—The Weisman Art Museum (WAM) presents *To Have it About You: The Herbert and Dorothy Vogel Collection*, opening October 23, 2009 and running through January 10, 2010. The exhibition showcases a gift to the Weisman of fifty works of art from New York collectors Dorothy and Herbert Vogel, with the help of the National Gallery of Art, the National Endowment for the Arts, and the Institute of Museum and Library Services. The gift is part of a national gifts program entitled *The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States*. The program has distributed 2,500 works from the Vogels' collection of contemporary art throughout the nation, with fifty works going to a selected art institution in each of the fifty states. The Weisman was chosen as the Minnesota institution. Artists whose work is being donated to the Weisman include Mark Kostabi, Lucio Pozzi, Alan Shields, Edda Renouf, Richard Tuttle, and many others.

"We're honored to have been chosen as the repository for this collection in the state of Minnesota," said WAM director Lyndel King. "The work represents a time of incredible creativity in American art. It will be an inspiration for students at the University and people all over the United States."

The best-known aspects of the Vogel Collection are minimal and conceptual art, but these donations also explore numerous directions of the post-minimalist period, including works of a figurative and expressionist nature. Primarily a collection of drawings, the Vogel Collection also includes paintings, sculptures, photographs, and prints by more than 170 contemporary artists, mainly working in the United States. With the exception of the collection formed by the Vogels' friend, artist Sol LeWitt, no other known private collection of similar work in Europe or America rivals the range, complexity, and quality of the art the Vogels acquired.

The complete list of museums that received these gifts is available at [www.nga.gov/press/2008/vogel50x50\\_a.shtm](http://www.nga.gov/press/2008/vogel50x50_a.shtm).

The National Gallery of Art has worked closely with Dorothy and Herbert Vogel since 1991, when it acquired a portion of their collection through partial purchase and gift from the Vogels. Since the couple formed their association with the National Gallery, the Vogels' collection has continued to grow to include some 4,000 works, far more than can appropriately be placed in a single institution.

The Vogel Collection has been characterized as unique among collections of contemporary art, both for the character and breadth of the objects and for the individuals who created it. Herbert Vogel (b. 1922) spent most of his working life as an employee of the United States Postal Service, and Dorothy Vogel (b. 1935) was a reference librarian at the Brooklyn Public Library. Setting their collecting priorities above those of personal comfort, the couple used Dorothy's salary to cover the expenses of daily life and devoted Herbert's salary to the acquisition of contemporary art.

As the first collectors to buy work by many artists who were then unknown to a wide audience, the Vogels offered encouragement at the start of the careers of several figures who went on to achieve considerable acclaim. Owing to these artists' continuing close relationship with the collectors, many works of art collected by the Vogels were gifts, marking special occasions—such as Dorothy and Herbert's birthdays and wedding anniversary—and often personally inscribed. In this sense the Vogels' collection is a keen reflection of their friendships with artists.

For information on additional exhibitions currently at the Weisman, see page 3 of this release.

## ART AND THE EVERYDAY: A YEAR-LONG EXPLORATION AT THE WEISMAN

For four decades, the Vogels lived with their massive collection in their one-bedroom Manhattan apartment, believing in the importance of having the work around them every day. Inspired by the Vogels, the Weisman has chosen "art and the everyday" as the theme of the Weisman's entire 2009-2010 exhibition season. Popular social and cultural trends (home videos posted on YouTube; personal photos shared with the world on Flickr; the widespread appeal of the Do-It-Yourself cable channel) indicate a pervasive interest in "everyday" life in America.

"The status of the art object has, since classical times, been understood as transcendental and separate from common experience," curator Diane Mullin explained. "The moment seems ripe to think about what our definition of everyday life is. A new global culture, a shifting economic situation, our new political realities—how do those forces shape our collective notion of the everyday? WAM as an art museum can look at how artists have thought about this problem. WAM's strength in modern American art makes us uniquely qualified to explore this tangle of the everyday." Upcoming exhibitions exploring this theme include:

### COMMON SENSE: ART AND THE QUOTIDIAN

February 6–May 23, 2010

The problem of "the everyday" is central to much of the most enduring and challenging twentieth-century art, design, and craft. This exhibition will feature works from the Weisman collection that reveal how of this period engaged, celebrated, and investigated the ideas of the everyday and the common. Works will include Joseph Beuys's *Eraser*; Warren MacKenzie's functional pottery; the work of American pop artists such as Lichtenstein, Warhol, Rosenquist, Oldenburg, and Dine; and the documentary photography of Walker Evans.

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## weisman art museum

### **ORDINARILY HERE**

June 19–September\* 2010

\*closing date TBD

To close the year-long series, the Weisman will present an exhibition of Minnesota artists whose work addresses the issue of art and everyday life. Artists will include Diane Willow, Vince Leo, and Max Schollette, among others. Programs will include artist tours in the galleries and a WAM Chatter with selected artists moderated by curator Diane Mullin.

### **OTHER EXHIBITIONS**

#### **A REVERENCE FOR MATERIALS: WOODWORKERS LOOK AT TRADITIONAL KOREAN FURNITURE**

September 12, 2009–February 7, 2010

#### **SURFACE QUALITY**

September 12, 2009–February 7, 2010

#### **XAVIER TAVERA: FARSAS**

September 19, 2009–January 3, 2010

#### **EVERYDAY LIFE AT THE CROSSROADS OF THE ANCIENT MEDITERRANEAN**

March 6–June 13, 2010

#### **ART(ISTS) ON THE VERGE [NORTHERN LIGHTS]**

July 3–September 2010

### **ABOUT THE WEISMAN**

Since its origin in 1934, the Weisman Art Museum has been a teaching museum for the University of Minnesota. Today, education remains central to the museum's mission to make the arts accessible – intellectually, emotionally, and physically – to the University and public communities.

The Weisman Art Museum is located at 333 East River Road, Minneapolis, on the University of Minnesota campus. Admission to exhibition galleries is always free. For more information on museum hours, driving directions, and parking options, visit [weisman.umn.edu](http://weisman.umn.edu).

**Weisman Art Museum**

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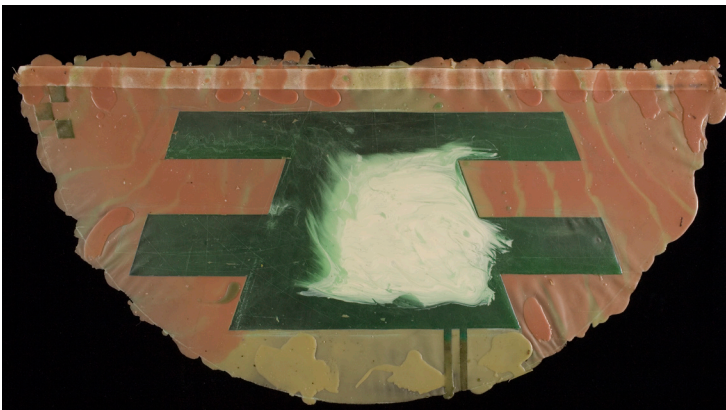
# WAM

weisman art museum

## **TO HAVE IT ABOUT YOU: THE DOROTHY AND HERBERT VOGEL COLLECTION**

Digital images available upon request. Email Christopher James at james052@umn.edu or call 612-625-9685.

REPRESENTATIVE IMAGES:



### IMAGE CREDITS

**Michael Lash, Simon's a Sissy, 1988, ball point pen and crayon on mat board (top left)**

**Alan Shields, Untitled, 1972, painted and stitched canvas over plywood and twine base (top right)**

**Gary Stephan, Untitled, 1969, pigment and polyvinyl chloride with crayon on verso (bottom left)**

**Claudia de Monte, Claudia with Snake, 1980, handmade paper (paper mache; celluclay), acrylic and glitter (bottom right)**