
4x7 selections
from the
vogel collection

GALLERY CURATOR
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PRINTER
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introduction

The Ben Shahn Galleries of the department of art of the William Paterson College mount and document exhibitions of contemporary art and make these available to the northern New Jersey area. It is our conviction that theories learned in the studio classroom must be evaluated against the realities of artistic production outside the academic setting. We wish these exhibitions to reflect the points of view of the practicing artist, dealer, critic and collector and in this vein are grateful to the members of the Gallery Advisory Council: Milton Brumen and Helen Hartock, Chuck Close, Peter Frank, Ivan Karp, Lucio Pozzi, David Shapiro, Dorothy and Herbert Vogel and John Weber. The Ben Shahn Galleries, with the help of these professionals, can bridge the gap between theory and practice.

The success of the gallery program is due, in large part, to the efforts of Alan Lazarus, Chairman of the department of art, because of his complete support in every aspect of every project. I am also grateful to the Gallery Workshop students and the Design Workshop students for their hard work.

The Gallery program was made possible in part by a William Paterson College Academic Development grant.

Exhibition information may be obtained by writing or calling Ben Shahn Gallery, William Paterson College, 300 Pompton Road, Wayne, New Jersey 07470—telephone (201) 585-2654.

Nancy Eisenhofer
Gallery Director

4x7 from the vogel collection

4 x 7 From the Vogel Collection: Robert Barry, Michael Goldberg, Richard Francese, Sylvia Plimack Mangold, Richard Monas, Lucia Pozzi, Edda Renouf

The seven artists included in this exhibit are the artists whose work has been collected in depth by Herbert and Dorothy Vogel during the last eight to ten years. Thus the premise for this exhibition at once links the artists and their work to the Vogels and their collection within a specific time frame. The purpose for this exhibit is not a study of the work of these seven artists, since all are quite well known and documented, but rather it is an illustration of a small, but significant section of a unique collection and of the collectors.

Who are the Vogels and what is the Vogel collection? One can say, as a matter of fact, that Dorothy Vogel is a sweet, soft-spoken woman, originally from Elmira, New York, who works as a librarian in Brooklyn. Herbert, now retired from the Post Office, is more animated and quite outspoken. Together they live in a small three room apartment in Manhattan.

These are facts, and the Vogels are, at least on the surface, ordinary, middle-class people. But when speaking of the Vogels, one must speak also of the collection. "They are people of little money and little sophistication" says Richard Monas "and yet they have, amazingly, put together, through passion and trust in their own judgement, an extraordinary collection."

Unlike most "ordinary" people, the Vogels have made it their business to know the contemporary New York art scene. They read the art journals, they attend the museum and gallery openings (sometimes seven nights a week) and perhaps most important, they visit artists' studios.

One of the first studio visits made was to see the work of Sol LeWitt, an artist who played a key role in the beginning of the collecting process. Herbert Vogel and Sol LeWitt first met in the Cedar Bar. LeWitt remembers "it was in the late Fifties. Herbert was painting at the time. He was interested in seeing my work, so I invited him to my studio. He was then as he is now—enthusiastic."

They met again in 1966 when LeWitt had his first exhibition at the John Daniels Gallery. During those interesting years Herb and Dorothy had met and married and settled into their apartment on the East Side. Although they had purchased a few works of art during those years, the acquisition in 1966 of a LeWitt sculpture seems, in retrospect, the beginning of the collection as it is known today.

Sell LeWitt was relatively unknown at the time and the Vogel purchase was the first work LeWitt sold. He appreciated their enthusiasm: "It's real, that's what they're like," and introduced them to his artist friends: Robert Mangold, Mel Bochner, Robert Smithson, Robert Rymann, Carl Andre. These and other introductions made by Dan Graham, Director of the Daniels Gallery, led to studio visits, acquisitions and more introductions.

This was the New York avant garde of the later 1960's and it provided for the Vogels the experience of seeing and thinking about art in new ways. They moved into the world of art openings and parties, a world where new ideas were fermenting. Their support was welcome and their sense of adventure was in keeping with the times. "I can see them getting up on a Saturday morning" Bob Barry imagines, "getting dressed and ready to visit the galleries, all excited by the anticipation of discovering something new."

The development of the friendship with Robert Mangold naturally included Sylvia (Pimack) Mangold. "We met the Vogels in 1965. They had bought a work from Bob and I remember we had a car, so Bob helped Bob move the piece and install it in their apartment. Herb and Dorothy were particularly interested in the direction Bob's work was taking. It wasn't until about 1970 that they developed a feeling for my work. It was about that time it seemed the collection opened up to include realism. My paintings are concerned with ideas about geometry, the picture plane, perspective, but I'm a painter using those ideas. In the end the painting is more important."

The friendship between the Vogels and the Mangolds has continued and deepened over the years. "We think of Herb and Dorothy as family. They thrive on getting involved. . . . and they are a real audience for the work. You have to respond when you feel that happening."

The Vogels share a close relationship with many of the artists whose work they collect. Richard Francuska says: "They are the closest thing to family that I have. We share the trials and triumphs of life. It's not like that with other collectors; it's like a long term relationship versus an affair."

Francisco first met the Vogels in the early Seventies while working at the Betty Parsons Gallery. "They are absolutely committed and intense. They look at everything you're willing to show and they look at stuff as a complete experience. The studio visit is hard work. I don't want to disappoint them; to see them delighted pleases me. I wouldn't waste their time on something I don't feel good about."

The "eyes" of the Vogels is a subject agreed upon by all the artists including Michael Goldberg: "I don't think Herbie reads much. I think he keeps his ear to the ground, his nose to the wind and his eye on art. They do have good eyes. They are connoisseurs of a certain attitude."

Lucie Poggi sees Dorothy as the sedate and rational one, and Herbie as more daring and intuitive. This according to Poggi, is a perfect combination.

Richard Monas believes there is a point " . . . when everybody else backs up. But Herb and Dorothy don't care what museum people or critics say, they trust their own eyes."

Monas met the Vogels in 1971 during an exhibition of his work at 112 Green Street. "Herbie got excited, started jumping and pointing and they bought a piece." They have continued to purchase works by Monas throughout the past ten years. "Herbie comes to visit me once a month, he's consistent. The collection is a real life commitment for them, the works are their children, their pride. Herbie has always said that nothing will be sold and that someday it will be a public collection. That's a big responsibility and it's the reason they have the work. We see ourselves as feeding into an archive, a record of American art during these twenty years."

Because of the limited space in the Vogel apartment, the collection is difficult to see. Works cover every inch of every wall and even occupy such unlikely spaces as doors and ceilings. The collection is, however, so vast that the majority of works are stored in crates and boxes. The apartment has literally become a storage rather than living space. "When curators came from Europe they visit the Museum of Modern Art, the Whitney, and the Vogels' apartment," Monas is smiling. "But they can't see the collection because most of it is under Herbie's bed!"

"Even though the work is tucked away, we know it won't be lost," Bob Barry believes that "Ultimately, it will be seen."

"They have a deep interest in their collection. They don't collect to speculate or for fashion. It's a sincere interest in art and in the artists." Solita Renouf met the Vogels through Richard Tuttle in 1994. "I was living in Paris at the time, just visiting New York. I had some drawings and small paintings with me. They bought one. I moved to New York the following year and Herb and Dorothy helped me in getting acquainted with the city. They've always been very supportive. They come to all my openings because they really care."

It was at an opening at 58 Mercer in 1971 when Lucio Poon first met the Vogels. He was writing for the Italian magazine *Dolci's Arte* and interviewed the Vogels in their apartment. "I was impressed by the collection but most of all by their unassuming, nonart world behavior. I felt they were as creative as artists who care more about art than their own careers." Subsequently they visited his studio and eventually purchased a drawing. "They have followed my pattern of permanent change and own a few pieces from each set of works, a total of sixty or more."

This method of collecting "in depth" is an important aspect of the Vogel collection. Bob Barry says "They have a survey of my work. Looking through the things they've purchased over the years gives a sense of the way my work has developed. It's true of many artists in the collection and so important. They have many smaller, more intimate pieces—the personal things artists don't always show in a gallery. I like that quality and that sense of adventure. I take them seriously and other artists do too. I remember Sol LeWitt saying to me 'I think they have the best collection in the country'."

Michael Goldberg agrees "It is a collection of mostly smaller works, but over all the quality is high. And Herb and Dorothy—they're a treat. I enjoy them; I think they're crazy, obsessed! And you can quote me."

The shift within each artist's conversation from a discussion of the collection to a discussion of the collectors is evidence of Richard Ninas' comment, "It's hard, maybe impossible, to talk about the collection without talking about Herb and Dorothy." The collection, after all, is not an objective documentation of a period in art history but a series of personal choices made by two not-so-ordinary people.

Nancy Einselester
Gallery Director



Herb and Dorothy Vogel and artist
 friends from upper left: Lynda and
 Robert Mangati, Michael Goldberg,
 Robert Bary, Richard Korus, Richard
 Francisco, Lucie Poon, Jeremy Folia
 Reissel

A COLLECTION OF THOUGHTS ON THE VOGEL COLLECTION

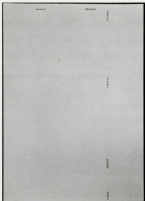
Collecting is not just buying art works but it is also the whole experience of being part of the art world. It means going to artists' studios, openings, galleries, and museums, and seeing, reading, talking and thinking about art every spare moment of the day. It means rushing through dinner to go to an opening, continually firing out list forms, clipping articles from newspapers and magazines for our archives, constantly meeting new people, strangers stopping us in the street because we met them years ago at a lecture or an opening, missing a movie or a play because there is no time, getting up early on Sunday morning because there is no time, and having to schedule supermarket visits or else we would have no food in the house. Our life is indeed hectic, but we love it. We are constantly seeking new art and artists and have so far been able to find and collect it. For twenty years our collection has grown from a small John Chamberlain-crashed car piece to over a thousand works by one hundred and seventy five artists. It is most gratifying to be a part of the art world of our time, to inspire some artists, collectors and curators.

We have traveled to Denver, Buffalo, Potsdam, New York, Seattle, Portland, and Vancouver, Canada to lecture about the collection. We have met many people from all over the world: artists, art historians, curators and collectors from Japan, Switzerland, Poland, France, Italy, Holland, Belgium, Denmark, Spain, Germany, Argentina and Canada in addition to people from all over the United States. Portions of the collection have been exhibited at the Institute of Contemporary Art in Philadelphia, the Contemporary Arts Center in Cincinnati, the University of Michigan Museum of Art, and the Clocktower in New York City. This particular show at the Ben Shahn Gallery is a selection of twenty eight works by seven artists whose works are in our collection in depth. We would like to thank Nancy Einsholzer for the opportunity to have the show here and for all her work, interest, and support; David Horton for the wonderful photographs in the catalog; and Lucie Poole who introduced us to the Ben Shahn gallery in the first place. Last but not least we want to thank all the artists for their generosity in making it possible for us to buy their work and for their moral support.

Dorothy and Herbert Vogel
October 1991



Photos by Dorothy Alexander, David Ames, Diane Arndt, David Burton, Janet Ryan, and Bill Weber

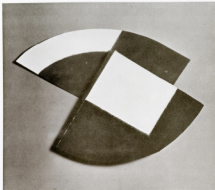




Robert Barry "vertical drawing" 1975, binder tape on printing cloth, 18" x 18"



Richard Harrison: "Black & White" 1981, watercolor on paper, 8" x 7 1/2" x 7 1/2"



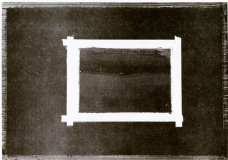
Richard Parnis: "Eye (Overhead)" 1981, watercolor, 7 1/2" x 11" x 5"



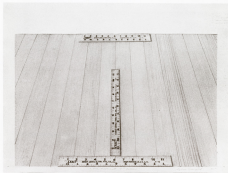
Michael Gottburg, "Eaton/KY Measure of Change" 1991, shell or paper fabric on paper, 44" x 30"



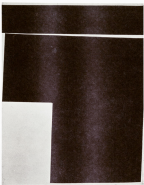
Michael Sauter: "Studie des Portals des Tempels" 1888, Studie des Portals des Tempels, 44 x 50 cm



Byron Pinnock Morgan. "Landscape" 1976, oil on canvas, 68 1/2" x 48 1/2"



John W. W. W. W. W. "Three Different Types of Rulers" 1875, watercolor (pencil) and crayon on paper 18" x 24"



Michael Harris United U.S. Series, 1967 cotton-muslin on paper 14" x 10"



Richard Serra "Big Box" 1986, wood, 12' x 12' x 12'



Lorna Reid "The Tong Pooki" (Step 6, 1981) graphite, colored crayons, egg tempera, 82" x 40"



Lucien Price "Window View" (1981) graphic, egg tempera on museum board, 37" x 37"



Estate of the Artist. "Harvest" 1979, acrylic on canvas, 60" x 60"



Eada Renouf	"Winged", 1979, acrylic on linen, 18" x 10"
	"Watercolor Marks #8 (Fire)", Aug. 1981, watercolor on arches paper, 15½" x 15½"
	"Watercolor Marks #5 (water)", Aug. 1981, watercolor on arches paper, 15½" x 15½"
	"Watercolor Marks #4 (Earth)", Aug. 1981, watercolor on arches paper, 15½" x 15½"
Michael Goldberg	"Codex Morales Braccio Serrugnano", 1981, chalk on pastel fixative on paper, 44" x 30"
	"Codex Morales Braccio Serrugnano", 1981, chalk on pastel fixative on paper, 44" x 30"
	"Codex R.Y. Measure of Change", 1981, chalk on pastel fixative on paper, 44" x 30"
	"Codex Morales Braccio Serrugnano", 1981, chalk on pastel fixative on paper, 44" x 30"
Richard Franciaco	"Erie (Quarters)", 1981, watercolor 7½" x 18" x ½"
	"Perspective (Quarters)", 1981, watercolor on paper on wood, 5½" x 8½" x ½"
	"Eclipse (Quarters)", 1981, watercolor on paper, 8½" x 8½" x ½"
	"H.B.M. (Quarters)", 1981, watercolor on paper, 8" x 7½" x ½"
Richard Nones	Untitled (J.B. Series), 1973, oil crayon on paper, 8½" x 5"
	"Big Toe", 1981, wood, 12" x 10" x 10"
	"Short Line Series—Vogel Short Line", 1973, steel 3 units each, 1" x 68" x ½"
	"Dry Creek Shorty", 1972, wood, 7" x 58" x 34"
Robert Barry	"Untitled Drawing", 1973, transfer type and ink on drafting cloth, 27" x 14"
	"Untitled Drawing", 1973, transfer type on drafting cloth, 38" x 18"
	"Wall Paper", 1973, executed 1981, 188" x 84"
	"Loviness", 1991, pencil, acrylic and ink on paper and aluminum, 18" x 10"
Lucio Pozzi	"The Other Track", Sept. 3, 1981, graphite, relocation collage, egg tempers on museum board, 14" x 14"
	"My Wind", Sept. 5, 1981, graphite, silver grayon, industrial enamel spray, egg tempers on museum board, 48" x 30"
	"Window Face", Sept. 4, 1981, graphite, egg tempers on museum board, 33" x 38"
	"The Tong Portal", Sept. 6, 1981, graphite, colored crayons, egg tempers, 60" x 40½", photo collage on museum board
Sylvia Plimack Mangold	"Untitled", 1979, oil on masonite, 12½" x 17½"
	"Three Different Twelve Inch Rulers", 1973, watercolor, pencil, and crayon on paper, 18" x 24"
	"Untitled", 1977, pencil and acrylic on paper, 33½" x 43½"
	"Opposite Corners", 1973, watercolor and pencil on paper, 28½" x 23½"

installation view



robert barry

Born in New York City, March 9, 1930.

SELECTED ONE PERSON EXHIBITIONS

- 1964 Westery Gallery, New York
1968 Seth Siegrest, Los Angeles, California
Galleria Sperone, Turin, Italy
1970 Eugenia Butler Gallery, Los Angeles, California
1971 Art and Project, Amsterdam, Holland
Yvon Lambert, Paris, France
Leo Castelli, New York
1972 Paul Maenz, Cologne, Germany
Tate Gallery, London, England
1973 Yvon Lambert, Paris, France
Galleria Toselli, Milan, Italy
Paul Maenz, Cologne, Germany
Sperone Gian Enzo & Fischer Korred, Roma, Italy
1974 Yvon Lambert, Paris, France
Leo Castelli, New York
Stedelijk Museum, Amsterdam, Holland
1975 Gian Enzo Sperone, New York City
Cusack Gallery, Houston, Texas
1976 Leo Castelli, New York City
Paul Maenz, Cologne, Germany
1977 Paul Maenz, Cologne, Germany "Almost"
Robert Self LTD, London, England "Endless Celebrations"
Leo Castelli Gallery, New York City "A Wall Drawing"
1978 Paul Maenz, Cologne, West Germany
Francoise Lambert Gallery, Milan, Italy
Galerie Rolf Prewig, Basel, Switzerland
Leo Castelli Gallery, New York City "Again and Again"
1980 Leo Castelli Gallery, New York City "Wallpiece"
Jodyn Art Museum, Omaha, Nebraska
Galerie Paul Maenz, Cologne, Germany
1981 "Robert Barry," Yvon Lambert, Paris
"All the Time" (in collaboration with Carole Gallagher)
Leo Castelli Gallery, New York

richard francisco

ONE PERSON EXHIBITIONS

- 1973 Betty Parsons Gallery, NYC
Drew University Madison, NJ
- 1974 Daniel Webster Gallery, San Francisco, CA
Heller-Dostal Art Center, Colo. Norway
- 1974-75 Gentofte Kunststokker, Denmark (and traveling)
- 1975 Galleria dell'Arte, Milano, Italy
Betty Parsons Gallery, NYC
- 1977 Betty Parsons Gallery, NYC
- 1978 Galleria Bonomo, Bari, Italy
- 1979 Betty Parsons Gallery, NYC
"ART '79" (invitation) A. Verna, "Perspective" Basel, Switzerland
- 1980 Stedelijk Museum, Amsterdam, Holland
Annoemarie Isma, Zurich, Switzerland
Linda Farris Gallery, Seattle, WA
- 1981 Thomas Bateer Gallery, La Jolla, CA
Betty Parsons Gallery, NYC

SELECTED GROUP EXHIBITIONS

- 1975 "A Collection in Progress", Clocktower, NYC
- 1976 "New Work/New York", California State University, Los Angeles, CA
- 1977 "It Arrives A New York", Gallery Layte Oppenstein Nylén (Switzerland)
- 1978 "Art at Work: Recent Art from Corporate Collections", Downtown Whitney, NYC
- 1977-78 "Works from the collections of Dorothy and Herb Vogel", University of Michigan Museum of Art, MI Indianapolis Museum Indianapolis, Phoenix Museum, Phoenix, AZ
- 1979-80 "Small Objects" (invited), Freeman Gallery, Albright College, Reading, PA
- 1980 Syracuse University, Syracuse, NY
IOC Cultural Center, Antwerpen, Belgium
- 1981 Whitney Biennial, Whitney Museum NYC
"New York Showcase", Oklahoma Art Center, Oklahoma City, OK
"Current/New York", Joe & Emily Lowe Art Gallery, Syracuse University, Syracuse, NY

michael goldberg

Born in New York City, 1924

Presently living in New York City

ONE PERSON EXHIBITIONS

- 1953 Tibor de Nagy, New York
1956 Pindexter Gallery, New York
1958 Pindexter Gallery, New York
1959 Martha Jackson Gallery, New York
Kantor Gallery, California
Holland-Goldowsky, Chicago, two-man show
1961 Holland-Goldowsky, Chicago
1963 Galerie Anderson-Maget, Paris
Martha Jackson Gallery, New York
1964 Martha Jackson Gallery, New York
1966 Martha Jackson Gallery, New York
1971 Paley & Lowe Gallery, New York
1972 Paley & Lowe Gallery, New York
1973 Paley & Lowe Gallery, New York
Queen Gallery, Norfolk, Virginia
1975 Cunningham-Ward Gallery, New York
Galerie Hecate, Paris
1976 Cunningham-Ward Gallery, New York
1977 Galerie Denise Rene, New York
1978 Galerie Sonnabend, Paris
Galerie December, Düsseldorf
Young-Hoffman Gallery, Chicago
Leyse Van Oppeheim, Seefeld
1979-76 Daniel Weinberg Gallery, San Francisco
1979 Sonnabend Gallery, New York
Thomas Segal Gallery, Boston
1980 Artline, Den Haag, The Netherlands
Galerie Art in Progress, Düsseldorf
Sonnabend Gallery, New York, N.Y.
Sonnabend Gallery, New York, N.Y.
1981 L.A. Leuwer Gallery, Venice, California

sylvia plimack mangold

Born in New York in 1928.

ONE PERSON EXHIBITIONS

- 1974 Daniel Weinberg Gallery, San Francisco
California; Fischback Gallery, New York
1975 Fischback Gallery, New York
1978 Annamaria Berna, Zurich
Gross/Kolbert Gallery, New York
1980 Young Hoffman Gallery, Chicago
Ohio State University, Columbus, Ohio
Gross/Kolbert Gallery, New York
1981 Matrix Gallery, Wedgworth Athenaeum, Hartford, Connecticut
"Perspectives", Contemporary Arts Museum, Houston, Texas

SELECTED GROUP EXHIBITIONS

- 1979-79 "American Painting in the 70's", Albright-Knox Gallery, Buffalo, N.Y., Newport Harbor Art Museum, Oakland, Ca., Cincinnati Art Museum, Cincinnati, Ohio; Art of Museum of South Texas, Corpus Christi, Texas
1979 "The Reality of Illusion", Denver Art Museum, Denver, Colorado; University of Southern California, Los Angeles; Honolulu Academy of Art, Honolulu, Hawaii; Oakland Museum, Oakland, California; Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York; The Walker Art Center, Minneapolis, Minnesota
1980 "Drawings to Benefit the Foundation for Contemporary Performance Arts, Inc.", Leo Castelli, New York
"Selection from a Colorado Collection", University of Colorado Art Galleries, Boulder, Colorado
"20 Artists: Yale School of Art 1950-1970, Yale University Art Gallery, New Haven, Connecticut
"Drawings: The Pluralist Decade", United States Pavilion, Venice Biennial, Venice; Institute of Contemporary Art, University of Pennsylvania, Philadelphia; Henie Onstad Museum, Hovikodden, Norway; Biblioteca Nacional, Madrid; Guggenheim Museum, Lisbon, Spain
1981 "Fast, Really, Fast, Super Fast: Directions in Contemporary American Realism", San Antonio Museum of Art, Texas; Indianapolis Museum of Art, Indiana; Tappan Museum of Art, Arizona; Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania

ONE PERSON EXHIBITIONS

- 1972 18 Bleecker Street, NY
112 Greene Street, NY
- 1973 The Clocktower, NY
112 Greene Street, NY
- 1974 Galleriaforma, Genoa, Italy
Galleria d'Alessandro, Rome, Italy
Galerie Schottle, Munich, Germany
Daniel Weinberg Gallery, San Francisco, CA
583 West Broadway, NY
- 1975 Martina Bonomo Gallery, Bari, Italy
The Idea Warehouse, NY
Holly Solomon Gallery, NY
- 1976 "New Work in an Old Tower," Spoleto, Italy
Galleria (S. Filato, Milan, Italy
Art Gallery, Hopkins Center, Dartmouth College, Hanover, NH
Galerie Heider-Keller, Stuttgart, Germany
Art Gallery, Wright State University, Dayton, OH
- 1977 P.S.1, Long Island City, NY
- 1978 John Weber Gallery, NY
Walker Art Center, Minneapolis, MN
Joan Paul Rajat, Paris
Ugo Fersani, Rome, Italy
Albert Boniniani, Brussels, Belgium
Annemarie Verra, Zurich, Switzerland
- 1979 John Weber Gallery, NY
Ina, Zurich, Switzerland
Young Hoffman Gallery, Chicago, Illinois
Ravenna Ala, Milano, Italy
- 1980 Oil & Steel Gallery, New York

lucio pizzi

Born in Milan, Italy, in 1935. Immigrated to the United States in 1962.

SELECTED ONE PERSON EXHIBITIONS

- 1961 Topazio Allasio Gallery, Rome, Italy
1963 Topazio Allasio Gallery, Rome, Italy
1964 New York Six Gallery, New York
1968 XXX Century West Galleries Ltd., New York
1971 Galleria dell'Arte, Milano, Italy
1973 Marian Lucks Gallery, Philadelphia, Penna.
1974 John Weber Gallery, New York
1975 Galleria Speranza, Turin, Italy
Kazuo Akao Art Agency Co. Ltd, Tokyo, Japan
1976 Galerie Yves Lambert, Paris, France
Francoise Lambert, Milano, Italy
Galerie Albert Baronian, Brussels, Belgium
Julian Pardo Gallery, New York
Institute for Art & Urban Resources, New York
1977 Dartmouth Art Galleries, Hanover, New Hampshire
Galerie Marika Matarozzi, Geneva, Switzerland
P.S.1, Queens, New York
1978 John Weber Gallery, New York
Julian Pardo Gallery, New York
Hal Branson Gallery, New York
Museum of Modern Art, New York, "Projects: Lucio Pizzi"
Mario Diacono, Bologna, Italy
1979 Young Hoffman Gallery, Chicago, Illinois
Galerie Parizien Cadot, Paris, France
Galerie Albert Baronian, Brussels, Belgium
1980 Texas Gallery, Houston, Texas
P.S.1, Queens, New York
John Weber Gallery, New York
Musée du port de la Boverie, Liège, Belgium
Marian Lucks Gallery, Philadelphia, Penna.
University Gallery, University of Massachusetts, Amherst
1981 Anete Grattola, Milan, Italy
Carol Taylor Art, Dallas, Texas
Galleria Peccolo, Livorno, Italy
John Weber Gallery, New York

edda renouf

Born in Mexico City, Mexico in 1943.

Moved from Mexico City to United States in 1967

ONE PERSON EXHIBITIONS

- 1972 Yvon Lambert, Paris
1973 Francoise Lambert, Milan
1974 Yvon Lambert, Paris
Konrad Fischer, Düsseldorf
MTL Gallery, Brussels
1975 Francoise Lambert, Milan
Martina Bonomo, Bari, Italy
Yvon Lambert, Paris
1976 Rolf Prelog, Basel
D'Alessandro Ferranti, Rome
Julian Prelo, New York City
Francoise Lambert, Milan
1977 Daniel Weinberg Gallery, San Francisco
Kathryn Markel Gallery, New York City
MTL Gallery, Brussels
1978 Matrix E&E, Gallery at Middeworth Athenium, Hartford, CT.
Blum Helman Gallery, New York City
Ugo Ferranti, Rome
Yvon Lambert, Paris
Graeme Murray, Edinburgh, Scotland
Margo Leavin Gallery, Los Angeles
Young Hoffman Gallery, Chicago
1979 Francoise Lambert, Milan
Konrad Fischer, Düsseldorf
Daniel Weinberg, San Francisco
1979-80 Blum Helman Gallery, New York City
1980 Ronald Greenberg Gallery, St. Louis
Yvon Lambert, Paris
Margo Leavin Gallery, Los Angeles
Thomas Segal Gallery, Boston
1981 Young Hoffman Gallery, Chicago
Graeme Murray Gallery, Edinburgh, Scotland

