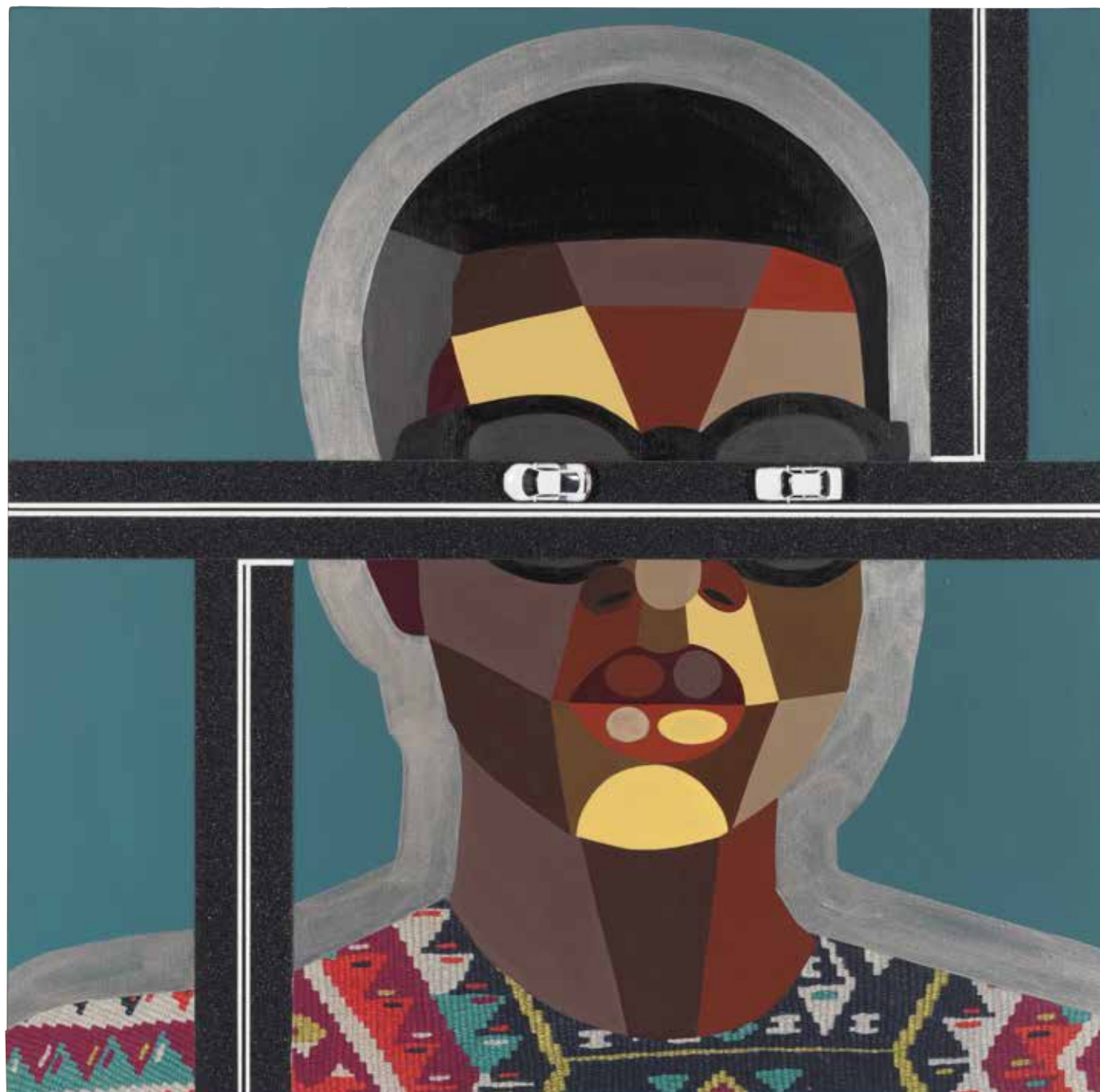




CRITICAL VOICES: SELECTIONS FROM THE HALL COLLECTION

OAKLAND UNIVERSITY ART GALLERY

COVER

DERRICK ADAMS
Figure in the Urban Landscape 40, 2019
acrylic paint, ink, graphite, grip tape, model cars, fabric on paper collage, on wood panel
25 x 25 x 3 in (63.5 x 63.5 x 7.5 cm)
Hall Collection. Courtesy Hall Art Foundation
©Derrick Adams

OAKLAND UNIVERSITY ART GALLERY | CURATED BY LEO BARNES

CRITICAL VOICES: SELECTIONS FROM THE HALL COLLECTION

FEATURING		
DERRICK ADAMS	GEORG HEROLD	CARLOS MOTTA
JOSEPH BEUYS	BARBARA KRUGER	ROBIN RHODE
KATHERINE BRADFORD	ROBERT LONGO	WILHELM SASNAL
EDWARD BURTYNSKY	DAVID MAISEL	DAVID SHRIGLEY
NAOYA HATAKEYAMA	TONY MATELLI	AI WEIWEI

HALL ART FOUNDATION

The Hall Art Foundation was founded in 2007 and makes available postwar and contemporary art works from its own collection and that of Andrew and Christine Hall for the enjoyment and education of the public. The collections comprise over 5,000 works by several hundred artists including Georg Baselitz, Joseph Beuys, Nicole Eisenman, Olafur Eliasson, Eric Fischl, Anselm Kiefer, Barbara Kruger, Ed Ruscha, Julian Schnabel, Andy Warhol and Franz West.

Foreword

My relationship with the Hall Art Foundation developed over the five years I worked there from 2012 to 2017. The artworks, collected by Andrew and Christine Hall, present a unique index of the best contemporary art of the late 20th and early 21st centuries. The collection, heavily infused in particular with the work of German and American artists, is a fascinating entrée into the contemporary visual arts in both cultures. As such, it provides a window onto the complementary social conditions prevailing in two distinct continental spheres. It reflects the refractions of postwar German society, with its established infrastructure of publicly supported arts initiatives. In contrast, it reveals the American model of a more independently funded, vibrant art scene operating in New York, Los Angeles and other significant centers of art production and exchange. Above all, however, my intention in curating this exhibition is to show how artists, always on the forefront of change, react with their vigilant and diverse voices to the unfolding drama of social and technological transformation.■

– Leo Barnes, September 2022

ARTISTIC VOICES IN THE INFORMATION AGE

“I think art is the only political power, the only revolutionary power, the only evolutionary power, the only power to free humankind from all repression. I say not that art has already realized this, on the contrary, and because it has not, it has to be developed as a weapon, at first there are radical levels, then you can speak about special details.”

– Joseph Beuys

Quoted in: Robert C. Morgan (1978). The Role of Documentation in Conceptual Art: An Aesthetic Inquiry. p. 176.
- ‘I Am Searching for Field Character,’ 1973/74

Joseph Beuys, speaking powerfully for art to enact social change, presents a clear articulation of the prescient way artists react to, and foresee, the ramifications of change. Beuys lived before the internet and all its associated clamor of public discourse, which we are bombarded with every day. His drive and world-view are shared by the artists of today; even if today, everything seems more mediated by technology. The “special conditions” he speaks of, in this case, the ease and fast flow of information, are one of the primary spheres of interest surrounding this exhibition.

The novel circumstances of working beneath an unfolding umbrella of instantly accessible information presented a pattern connecting the various concerns of artists working at the beginning of the new millennia. A burgeoning boom era, looking back, for us, the growth of the internet and expansion of information technology provides a distinctive lens through which to observe artistic transformation. Using their creative platforms, much like Joseph Beuys, these artists were at once intrigued, skeptical, and critical of the formation of this new and unprecedented information bubble.

“So my message is very clear: to fight for individual freedom, to fight for democracy, and by doing so, to clearly inform a society and become someone for others to reflect on.”

– Ai Weiwei

Quoted in: By En Liang Khong: An artist’s duty: an interview with Ai Weiwei: January 6, 2014: www.opendemocracy.net

“All art is inherently political. As an artist, I feel a moral imperative to preserve the images of our history with the hope that something will change.”

– Robert Longo

Quoted in: By James Ambrose: In the Studio with Robert Longo: March 16, 2021: émergent Magazine

Dominated by social media, the 24-hour news cycle, and instantaneous political rhetoric, the artists in this exhibition are not distracted by the mass of visual and contextual noise. Rather, they filter and focus their attention. Employing the same techniques used in other media to push through that noise, Edward Burtynsky talks of taking back ownership of the landscape. He reminds us that landscapes existed before information technology polluted our perception of their sublimity. In parallel, panoramically, he refocuses our attention to reveal the devastating impact of the industrial machine on the environment.

What I am trying to do with my images is to take back ownership of those landscapes. We need to understand them as much as we need to embrace our cities. At the end of the day I am trying to make the connection through visual images that these are our landscapes, and that we own landscapes. We could choose to call them terrible, or just disastrous – that’s your prerogative, but then you should also turn around and look at the city and call it terrible and disastrous. They are equivalents as far as I’m concerned.

– Edward Burtynsky

Quoted in: By Fatema Ahmed: “It’s hard at this particular moment to be optimistic”
– Edward Burtynsky on the future of the planet: October 12, 2018: Apollo Magazine

In contrast to the critical, dialectical imagery of Burtynsky, other artists take a satirical approach. For example, with David Shrigley, whose work appropriates the simplicity of cartooning, we experience a succinct visual, sensory short circuit, stoking controversy. Using the banality of block capitals, he transcends the message by juxtaposing text and image, creating an urgent distillation of sardonic form and content.

In commandeering the tools of commercial media in her work, Barbara Kruger exposes both gender hypocrisy and the perils of late capitalism in her agile compositions. Her anti-bigotry agenda is deftly distilled in strident works which both simulate and appropriate transgressive propaganda.

Regardless of the medium, another commonality of the artists in this exhibition is the bluntness of their conveyed messages. Their work tends to be monolithic rather than comprehensive. Again, it is their ability to sieve and distill the massed, unregulated flow of diffused, saturated data. In a sense, it channels the straightforwardness of pop art, but without any veneer of aping commerciality. Deadpan, punchy headlines and imagery grab our attention in an effective antidote to the polish of pervasive haute-media messaging.

The chaos of media dissimulation, as it has come to be parsed and condensed in the mean space of smartphone screens, has an isolating effect. Consumers have become removed and anti-social. But the white cube of the contemporary gallery space provides a social antithesis to this paradigm. In fact, it is the perfect arena for the shared exploration of what Beuys described as the “radical levels” of his “special details.”

Art exhibitions do not start revolutions, but they do shed light on our perceptions of recent history. The development of the internet and technology is our social fabric and has greatly impacted how contemporary artists visualize the world. Art is a mirror and so a tool of social change. It helps us re-perceive our calibration of the world around us. The dialectic is the message.■

– Leo Barnes, September 2022

DERRICK ADAMS
B.1970, BALTIMORE, M.D.

BFA from the Pratt Institute and MFA Columbia University. Exhibited at The Gallery in Baltimore City Hall, Baltimore, MD, Museum of Arts and Design, New York; Museum of Contemporary Art, Denver, CO; National Underground Railroad Freedom Center, Cincinnati, OH; The Studio Museum in Harlem, New York; Brooklyn Academy of Music, New York, MoMA PS1, New York; Brooklyn Museum, New York.

"We need a counter-conversation about what's been achieved within this constant struggle."

Quoted in: Transforming the View: Derrick Adams interviewed by Monica Uszerowicz: Jan 5, 2018: www.bombmagazine.com

Figure in the Urban Landscape 40, 2019 acrylic paint, ink, graphite, grip tape, model cars, fabric on paper collage, on wood panel 25 x 25 x 3 in (63.5 x 63.5 x 7.5 cm) Hall Collection. Courtesy Hall Art Foundation ©Derrick Adams



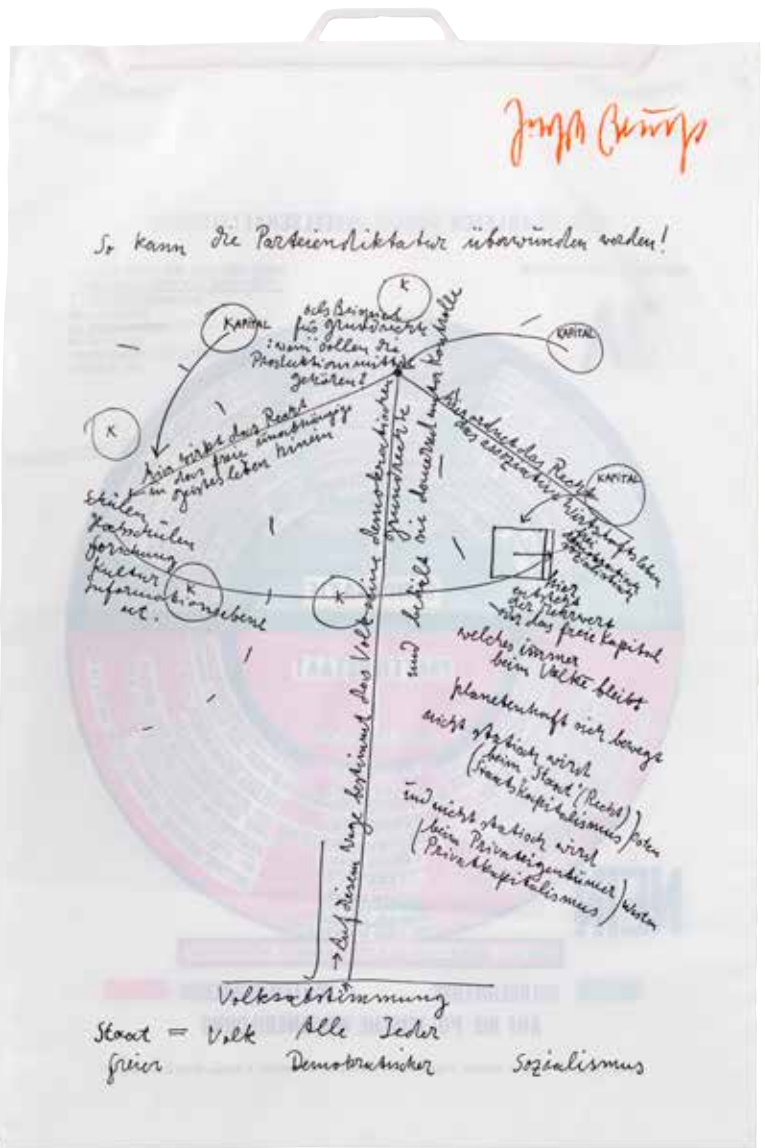
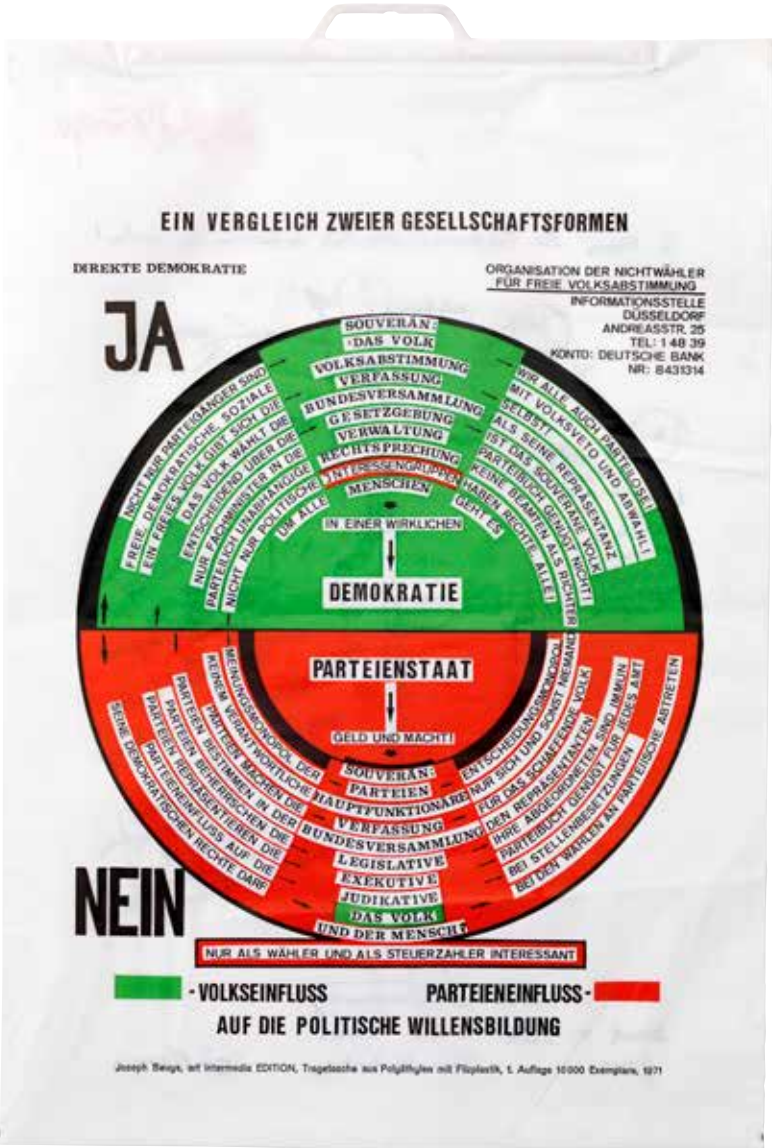
JOSEPH BEUYS
1921-1986, KREFELD, GERMANY

Studied at the Staatliche Kunstakademie Düsseldorf. Exhibitions: Galerie Schmela; Düsseldorf, Germany; Kassel, Germany, Modern Art Agency, Naples, Italy; Museum of Modern Art, Oxford, UK; Feldman Gallery, New York; Solomon R. Guggenheim Museum, New York; Seibu Museum of Art, Tokyo, Japan; Royal Academy of Arts, London, Ashmolean Museum; Oxford, UK, Tate Modern, London.

"Only a conception of art revolutionized to this degree can turn into a politically productive force, coursing through each person, and shaping history."

Quoted in: Robert C. Morgan (1978). The Role of Documentation in Conceptual Art: An Aesthetic Inquiry.- 'I Am Searching for Field Character,' 1973/74

How the Dictatorship of the Parties Can be Overcome, 1971 printed polyethylene shopping bag 29.5 x 20 in (75 x 51.5 cm) Hall Collection. Courtesy Hall Art Foundation



KATHERINE BRADFORD

B.1942, NEW YORK, NY

BA, Bryn Mawr College; MFA, State University of New York. Exhibitions: Canada, New York, Carpenter Center for Visual Arts; Harvard University, Cambridge, MA; Portland Museum of Art Portland, ME; Campoli Presti, London, Galerie Haverkamp, Berlin, Germany; Modern Art Museum of Fort Worth, Fort Worth, TX; Sperone Westwater, New York; Icon Contemporary Art, Brunswick, ME; University of Maine Museum, Bangor, ME; Hall Art Foundation, Reading, VT.

“I feel that in this moment in the art world, people are responding to social and political issues. I want to be part of that conversation, but I don’t think I am enough.”

Quoted in: By Loney Abrams: I’m not going to fool around: An Interview with Painter Katherine Bradford: July 12, 2019: www.artspace.com

Beautiful Lake, 2009
oil on canvas
57 x 48 in (145 x 122 cm)
Hall Collection. Courtesy Hall Art Foundation
©Katherine Bradford



EDWARD BURTYNSKY

B.1955, ST. CATHARINES, CANADA

Diploma from Niagara College and BA, Ryerson Polytechnical Institute. Exhibitions: The Cleveland Museum of Art, Cleveland, OH; Museum London, London, Ontario; Hall Art Foundation, Reading, VT; the Corcoran Gallery of Art, Washington D.C.

“As an artist, the meaning isn’t fixed, it isn’t either good or bad. It places you in an uncomfortable moment where you may be enjoying something but also saying I shouldn’t be enjoying it because these are tragic devastated landscapes. That tension is interesting.”

Quoted in: Edward Burtynsky “I’ve become hardened like a war photographer”:52 Insights: October 26, 2018: www.52-insights.com



Oil Fields #19ab, Belridge, California, USA, 2003
digital chromogenic print
40 x 50 in (102 x 127 cm) each
Hall Collection. Courtesy Hall Art Foundation
©Edward Burtynsky

NAOYA HATAKEYAMA

B.1958, IWATE, JAPAN

Studied at the University of Tsukuba, School of Art and Design and completed postgraduate studies at University of Tsukuba. Exhibitions: the San Francisco Museum of Modern Art, San Francisco, CA; Metropolitan Museum of Photography, Huis Marseille, Amsterdam; Kamakura Architecture Gallery, Columbia University, NY and can be found in public collections including National Museum of Modern Art, Osaka, Japan; National Museum of Modern Art, Tokyo, Japan; Museum of Fine Arts, Houston, TX; Yale University Art Gallery, New Haven, CT.

“The relationship between society and nature is, in a word, complex. For instance, if we think about who or what corporation is to blame for global warming due to carbon dioxide emissions, anyone can see that the answer is not a simple one.”

Quoted in: Artist Talk: About My Work: From a talk presented at Photo Alliance, San Francisco, September 15, 2006



Atmos, 2003
lambda print mounted to Dibond
37 x 45 in (94 x 114.5 cm)
Hall Collection. Courtesy Hall Art Foundation
©Naoya Hatakeyama

GEORG HEROLD

B.1947, JENA, GERMANY

Studied at the Academy of Fine Arts.
Exhibitions: MoMa, New York; Gerhardsen Gerner, Oslo, Norway; Galerie Bärbel Grässlin, Frankfurt, Germany; Sadie Coles HQ Gallery, London; Gabriele Senn Galerie, Vienna, Austria; Galerie Max Hetzler, Berlin, Germany; Sabine Knust Galerie and Maximilianverlag, Munich, Germany; Brooke Alexander Gallery, New York; Villa Arson Gallery, Nice, France; Air de Paris Gallery, Nice, France.

‘I have decided to observe, that is to say, to derive my experiences and views from questioning phenomena, rather than posing questions to others. That means I reject any catering service in matters of the mind.’

Quoted in: Contemporary Art Daily: Georg Herold at Contemporary Fine Arts: May 14, 2009



adieu homme (techno), 2009/2013
lath, screws, pure new wool
89 x 29.5 x 21.5 in (226 x 75 x 55 cm)
Hall Collection. Courtesy Hall Art Foundation
©Georg Herold

BARBARA KRUGER

B.1945, NEWARK, NJ

Studied at Syracuse University and Parsons School of Design. Exhibitions: Museum of Contemporary Art, Los Angeles, CA; Mary Boone Gallery, New York; Guild Hall, East Hampton, NY; Museum of Modern Art, New York, National Gallery of Australia, Canberra, Australia; Whitney Museum, New York; Gallery of Modern Art, Glasgow, Scotland; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Tate, London; Art Institute of Chicago, Chicago, IL; MoMA PS1, New York; Los Angeles County Museum of Art, Los Angeles, CA.

“I think that art is still a site for resistance and for the telling of various stories, for validating certain subjectivities we normally overlook. I’m trying to be effective, to suggest changes, and to resist what I feel are the tyrannies of social life on a certain level.”

Quoted in: By Eli Anapur: Barbara Kruger is Back-Our Artist of the Month! November 3, 2016: www.widewalls.ch

Untitled (Justice I am Blind), 1989
photostat print in artist’s frame
31 x 19.75 in (78.5 x 50 cm)
Hall Collection. Courtesy Hall Art Foundation
©Barbara Kruger



ROBERT LONGO

B.1953, NEW YORK, NY

BFA, University College in Buffalo. Exhibitions: Pace Gallery, New York; Palm Springs Art Museum, Palm Springs, CA; Brooklyn Museum, New York; Kunstmuseum Schloss Derneburg, Derneburg, Germany; The Aldrich Museum, Ridgefield, CT.

“Impactful art is both highly personal and socially relevant. And the most effective work convinces the audience to spend time seeing what they are looking at. Artists make so that people can see.”

Quoted in: by James Ambrose: In the Studio with Robert Longo: March 16, 2021, émergent Magazine



Study for Dog Test (Bomb), 2004
ink and charcoal on vellum
20 x 12 in (50 x 31 cm)
Hall Collection. Courtesy Hall Art Foundation
©Robert Longo



ROBERT LONGO
Icarus Rising, 2019
 single channel video projection with sound
 Duration: 9 minutes 44 seconds
 Edition 1/3, 2AP
 Hall Collection. Courtesy Hall Art Foundation
 ©Robert Longo



DAVID MAISEL B.1961, NEW YORK, NY

BA, Princeton University; MFA, California College of the Arts, in addition to study at the Harvard University Graduate School of Design. Exhibitions: Denver Art Museum, Denver CO; Raleigh Contemporary Art Museum, Raleigh NC; American Academy, Rome; Yale University Art Gallery, New Haven, CT; Memorial Art Gallery, Rochester, NY; Museum of Photographic Arts, San Diego, CA; Museum of Contemporary Art, Toronto; the National Gallery of Art, Ottawa.

“Photography provides a link – however tenuous – to reality and the representation of reality that interests me the most.”

Quoted in: By Nicholas Pollack: A Conversation with David Maisel: February 23, 2010: www.daylightbooks.org

Terminal Mirage 4, 2004
 C-print; Edition 3/5
 48 x 48 in (122 x 122 cm)
 Hall Collection. Courtesy Hall Art Foundation
 ©David Maisel

TONY MATELLI

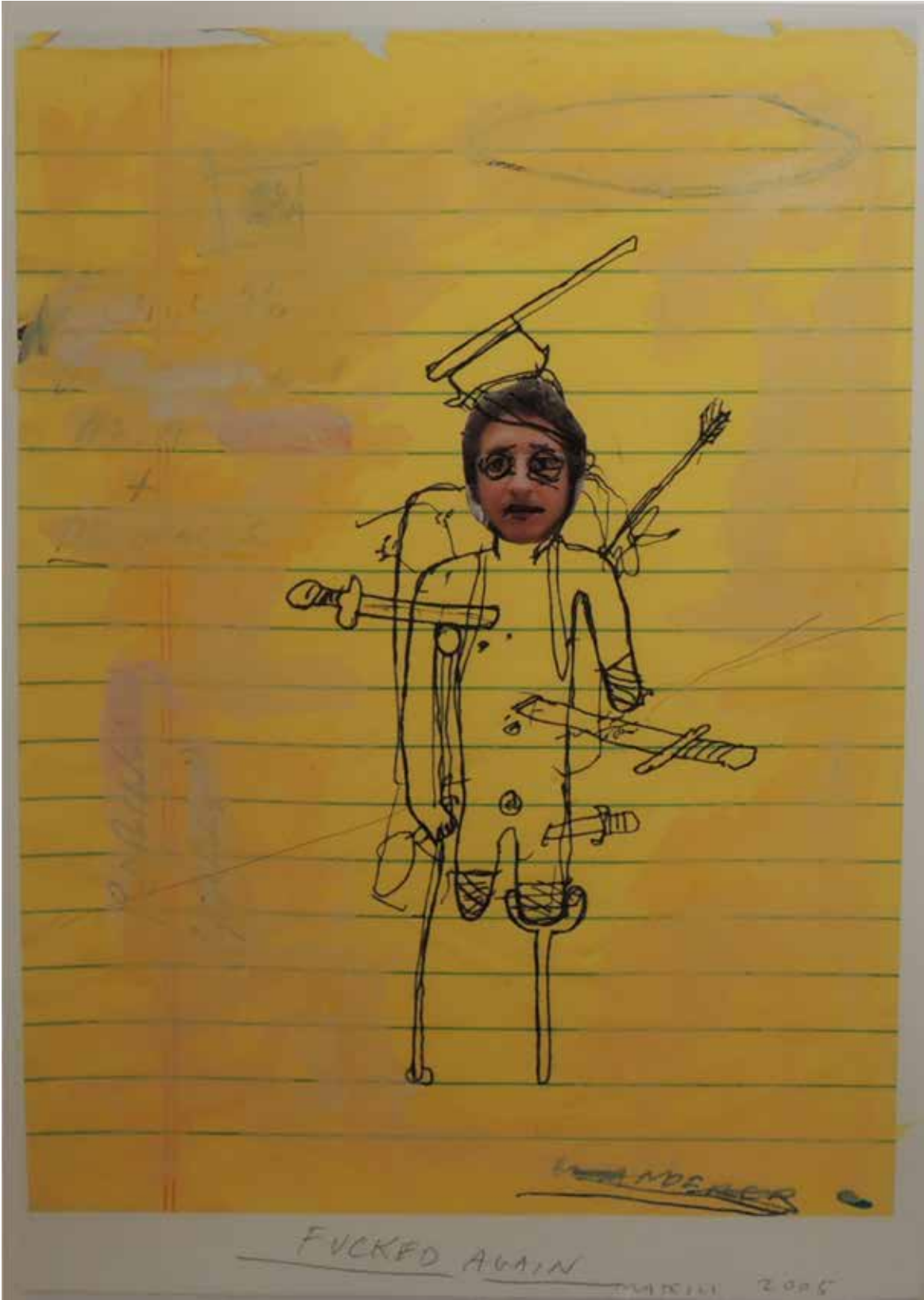
B.1971, CHICAGO, IL

BFA, Milwaukee Institute of Art and Design; MFA, Cranbrook Academy of Art. Exhibitions: Marlborough Contemporary, London; The Aldrich Contemporary, Ridgefield, CT; The Davis Museum Wellesley College, MA.

“I want someone to look at a sculpture of mine and know that everything is intentional, and to do that in a way that’s not academic or fussy. And I think that someone can really feel that in a work, you know, you just feel when something is realized and when it’s not. You need a kind of philosophical distance from the work because these are objects of philosophy.”

Quoted in: By Howie Chen: Glass of Water 2011: www.artbook.com

Fucked Again, 2005
mixed media on paper
19 x 13 in (48 x 32 cm)
Hall Collection. Courtesy Hall Art Foundation
©Tony Matelli



Fuck'd, 2004
mixed media sculpture; Ed. 1/3
dimensions vary with installation
Hall Collection. Courtesy Hall Art Foundation
©Tony Matelli

CARLOS MOTTA
B.1978, BOGOTA, COLOMBIA

BFA, School of Visual Arts; MFA, Milton Avery Graduate School of the Arts at Bard College. Exhibitions:
New Museum, New York; Tate Modern, London; Charpentier Galerie, Paris; Pérez Art Museum, Miami, FL;
P.P.O.W Gallery, New York; Judd Foundation, New York; Portland Institute of Contemporary Art, Portland, OR.

"I am interested in acknowledging that silencing has been one of the most successful strategies of oppressive
power; in silence lie histories of fear, of untold stories of death, subjugation, and destruction. Pushing
silence into discourse, into language and into action is thus a revolutionary act. When things are spoken,
echoed and repeated they start to exist in ways that disrupt power."

Quoted in: By Heather Love: Public Culture (2017) 29 (1 (81)): 113–127.



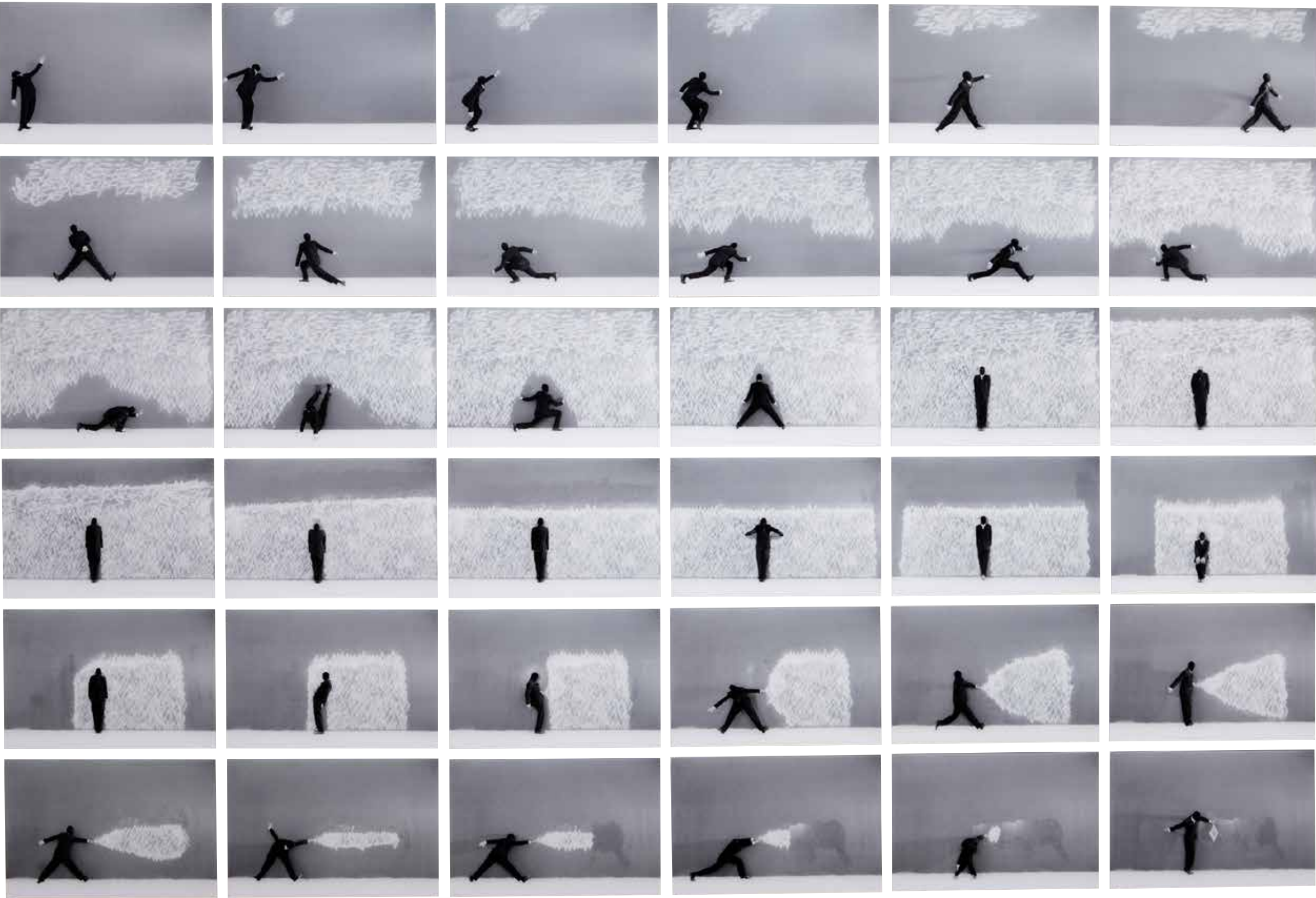
Public Domain #4, #6, #9, #14, 2004
archival pigment print
each: 20 x 30 in (51 x 76.5 cm)
Hall Collection. Courtesy Hall Art Foundation
©Carlos Motta

ROBIN RHODE
B.1976, CAPE TOWN, SOUTH AFRICA

Studied fine art at the University of Johannesburg followed by postgraduate work at the South African School of Motion Picture Medium and Live Performance. Exhibitions: Artists Space, New York; Haus der Kunst, Munich, Germany; Mori Art Museum, Tokyo, Japan; Hayward Gallery, London; The Wexner Center for the Arts, Columbus, OH; Los Angeles County Museum of Art, Los Angeles, CA; Neuberger Museum of Art, Purchase College, State University of New York, NY; Tel Aviv Museum of Art, Israel; Haus Konstruktiv, Zurich, Switzerland; National Gallery of Victoria, Melbourne, Australia.

“From the start, it was my intention to address those kinds of political issues, but in a very subtle way—a very playful, very funny, very humorous approach. I’m not a strikingly political artist as such, but I try to do it in a very subtle, unassuming and humorous way.”

Quoted in: By Dylan Kerr: Art for the Post-Apartheid Kids: South African Artist Robin Rhode on Drawing a New Future on the Street: November 10, 2016: www.artspace.com



Promenade, 2008
36 c-prints face mounted with Plexiglas on aluminum panels
overall: 84 x 126 in (213.5 x 320 cm)
Hall Collection. Courtesy Hall Art Foundation
©Robin Rhode

WILHELM SASNAL

B.1972, TARNOW, POLAND

Studied architecture at the Kraków Polytechnic and studied painting at the Academy of Fine Arts in Kraków. Exhibitions: Anton Kern Gallery, New York; Hauser and Wirth, Zurich, Switzerland; Haus der Kunst, Munich, Germany; Whitechapel Art Gallery, London; Rat Hole Gallery, Tokyo, Japan.

“I often realize that my views were behind my decision to paint something, but it’s never intentional. My critical attitude to something doesn’t make me paint the way I do—that is, it does, but later, unconsciously.”

Quoted in: By Artspace Editors, “Feel the Proximity of Evil”, Wilhelm Sasnal on How Painters Can Fight Fascism, December 17, 2016



Untitled, 2007
oil on canvas
22 x 27.5 in (55 x 70 cm)
Hall Collection. Courtesy Hall Art Foundation
©Wilhelm Sasnal



DAVID SHRIGLEY

B.1968, MACCLESFIELD, UK

Studied at the Glasgow School of Art. Exhibitions: Copenhagen Contemporary, Denmark; Anton Kern Gallery, New York; Rose Art Museum, Waltham, MA.

“I think it’s the job of the artist to try to tell the truth and not hide behind bad politics.”

Quoted in: David Shrigley on his artistic interpretation of maison ruinart: www.designboom.com

Untitled (we are all in jail), 2012
acrylic on paper
29.75 x 22.25 in (75.5 x 56.5 cm)
Hall Collection. Courtesy Hall Art Foundation
©David Shrigley



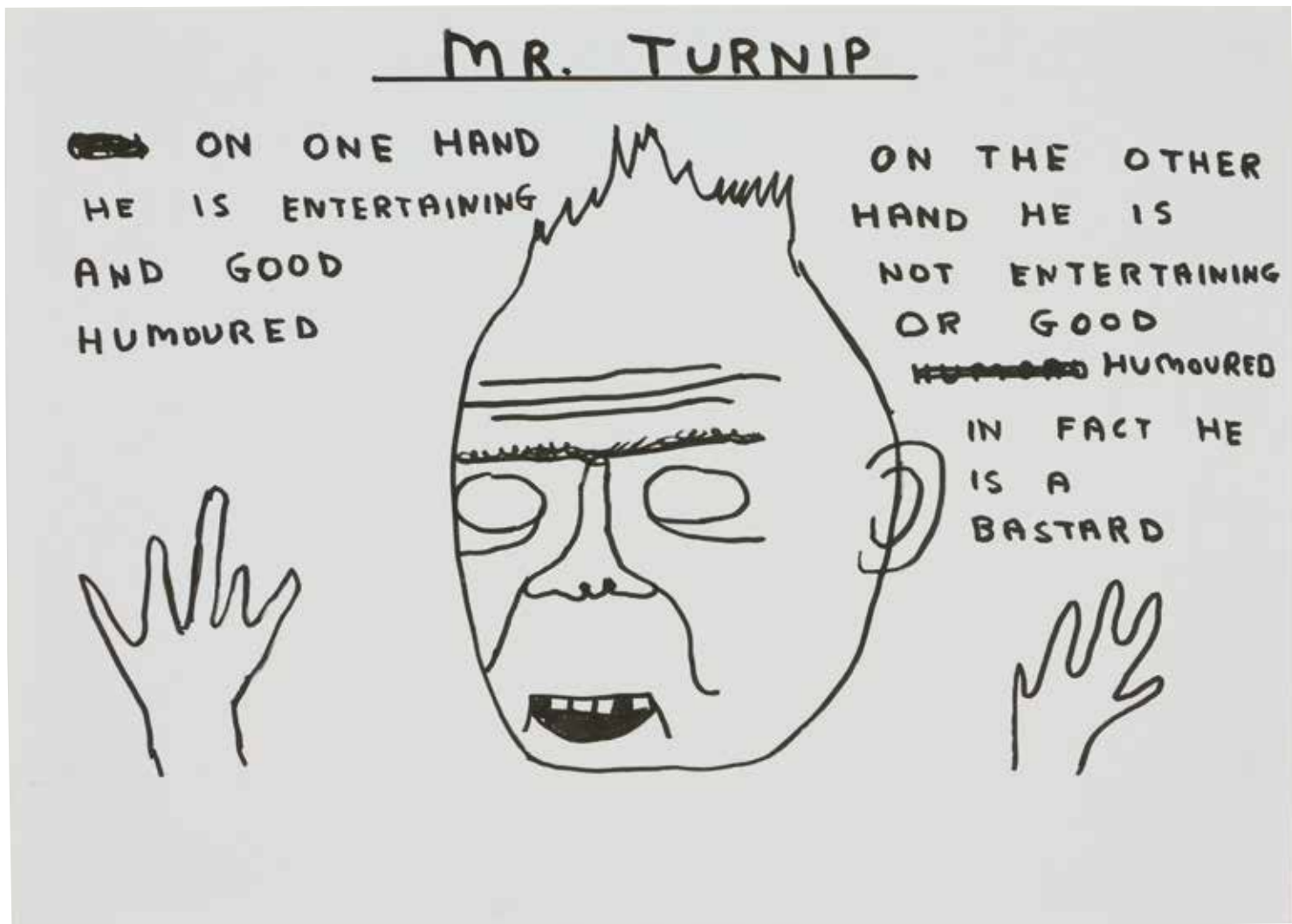
DAVID SHRIGLEY
Horror, 2008
 acrylic on canvas
 40 x 40 in (101.5 x 101.5 cm)
 Hall Collection. Courtesy Hall Art Foundation
 ©David Shrigley



DAVID SHRIGLEY
Untitled, 2005
 ink on paper
 8.25 x 11.5 in (21 x 29 cm)
 Hall Collection. Courtesy Hall Art Foundation
 ©David Shrigley

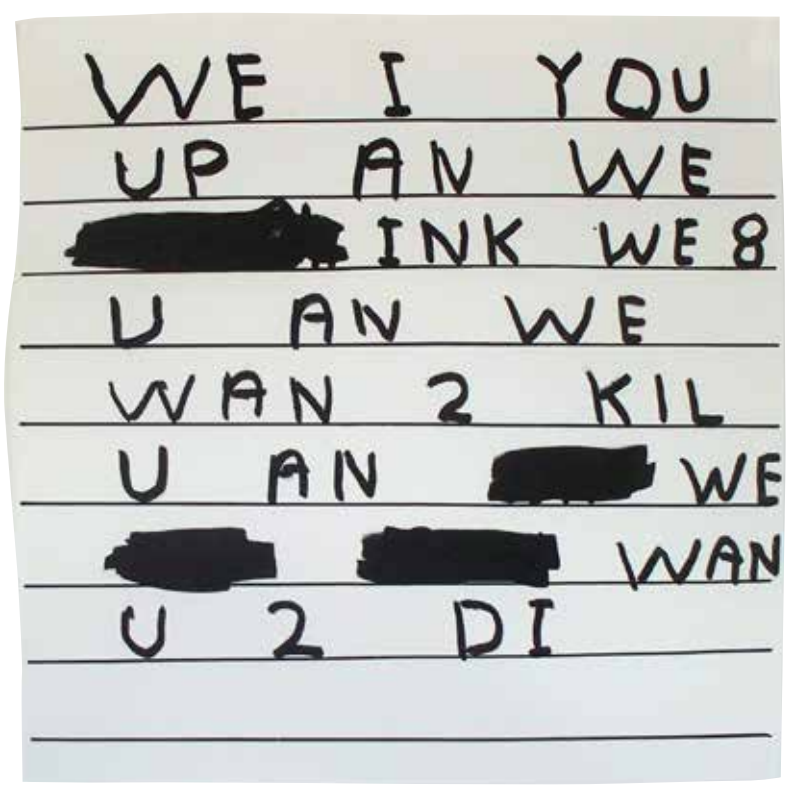
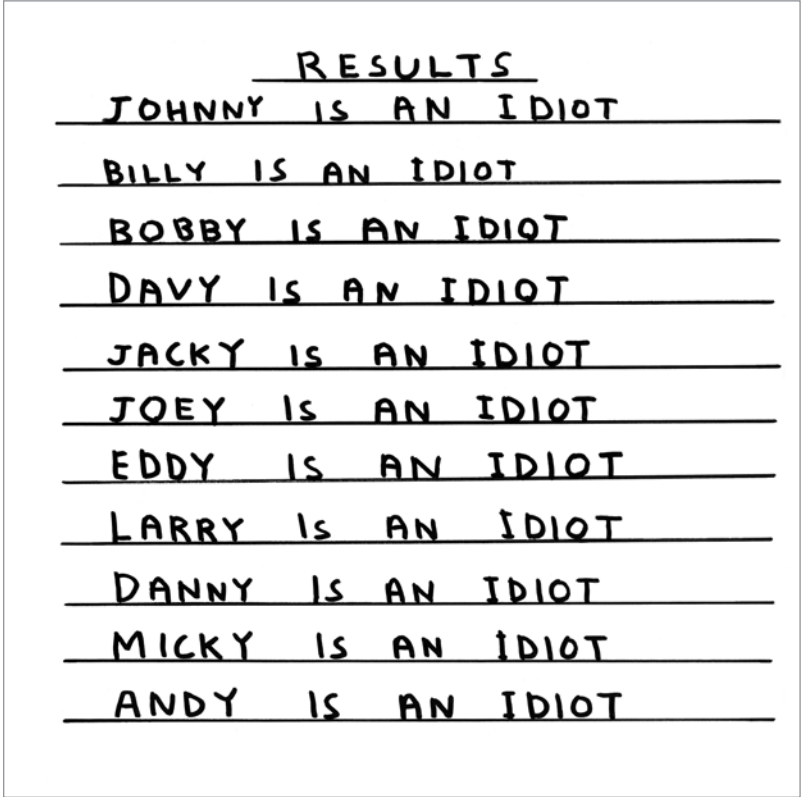


DAVID SHRIGLEY
Untitled, 2005
 ink on paper
 8.25 x 11.5 in (21 x 29 cm)
 Hall Collection. Courtesy Hall Art Foundation
 ©David Shrigley



DAVID SHRIGLEY
Untitled, 2005
 ink on paper
 8.25 x 11.5 in (21 x 29 cm)
 Hall Collection. Courtesy Hall Art Foundation
 ©David Shrigley

DAVID SHRIGLEY
Untitled, 2009
ink on paper
11.5 x 8.25 in (29 x 21 cm)
Hall Collection. Courtesy Hall Art Foundation
©David Shrigley



DAVID SHRIGLEY
Untitled, 2005
Suite of 4
Ink on paper
Each 12 x 12 in (30 x 30 cm)
Hall Collection. Courtesy Hall Art Foundation
©David Shrigley

AI WEIWEI

B.1957, BEIJING, CHINA

Studied at the Beijing Film Academy and Parsons School of Design. Exhibitions: National Museum of Modern and Contemporary Art Korea, Seoul, Korea; Architecture Forum, Berlin, Germany; Imperial War Museum, London; Lisson Gallery, London; Marciano Art Foundation, Los Angeles, CA; Jeffrey Deitch, Hollywood, CA; Hirshhorn Museum, Washington, DC; Frederik Meijer Gardens and Sculpture Park, Grand Rapids, MI; Mary Boone Gallery, New York; Carnegie Museum of Art, Pittsburg, PA; Royal Academy, London; Brooklyn Museum, New York; Cleveland Museum of Art, Cleveland, OH; The Andy Warhol Museum, Pittsburg, PA; Solomon R. Guggenheim Museum, New York.

“I believe that to think of art as not related to reality, humanity and even human struggle is simply not art. At least, it is not the kind of art I would appreciate or even understand. Otherwise, why do we need art? Nature is much more impressive. If you look at anything from nature, from a leaf to water, you would notice it is much more complex and much more beautiful than anything an artist can create. Artists must create emotions and an understanding of who we are and what kind of society we are living in. Just like literature and poetry, there is always some kind of hidden intention. It is not just a string of empty words and vocabulary, that is impossible. Art has always been misunderstood as a decorative tool, as if it is trying to decorate some type of life, but that is nothing more than a misunderstanding of the function of art.”

Quoted in:by Elena Cue, “Interview with Ai Weiwei,” June 21, 2021, www.alejandradeargos.com

Oil Spills, 2006
(10 pieces), porcelain
Size varies with installation
Hall Collection. Courtesy Hall Art Foundation
©Ai Weiwei



The Hall Art Foundation operates two museum spaces:

Kunstmuseum Schloss Derneburg presents exhibitions of contemporary art for the enjoyment of the public in a unique and historic setting. The Schloss, situated near Hannover, has a history that stretches back almost 1,000 years. For centuries it was a convent and later a monastery. In the 19th century it became the residence of the Dukes of Münster who commissioned the renowned Hanoverian architect Georg Ludwig Laves to convert it to a stately home. Artist Georg Baselitz acquired the property in the 1970s, and it became his residence and studio for approximately 30 years until its sale in 2006. Since then, the Schloss has been reunited with the adjacent domain and both have undergone extensive renovations to become one of the largest privately owned public museums for contemporary art in Europe.

Hall Art Foundation, Reading Vermont, is situated on a former dairy farm in Vermont. The site consists of a converted 19th-century stone farmhouse and three barns located in the village of Reading. The farmhouse and barns sit next to a waterfall on a tributary of the Black River, and are surrounded by approximately 400 acres of pastures, hayfields and extensive woodland. The campus of converted galleries has recently been expanded with a new reception center and cafe in a 19th century clapboard home. Exhibitions are held seasonally from May through November.

The Hall Art Foundation also has an exhibition partnership with the Massachusetts Museum of Contemporary Art, in North Adams, Massachusetts, the largest contemporary art museum in North America. In September of 2013, the Foundation opened a long-term

installation of sculpture and paintings by Anselm Kiefer in a specifically repurposed, 10,000 square-foot building on the MASS MoCA campus. In 2014, the Foundation landscaped the area surrounding this building in order to present long-term installations of outdoor sculpture.

The Hall Art Foundation collaborates with other public institutions around the world to organize exhibitions and facilitate loans from its own collection and that of the Halls. As part of its educational activities, it has published, co-published and/or provided substantial financial support for the publication of about a dozen books relating to the exhibitions it has organized and co-organized.

The Hall Art Foundation is committed to supporting the Black community in America. In 2020, it partnered with the Alexander W. Dreyfoos School of the Arts in West Palm Beach, Florida, a tuition-free magnet public high school for Palm Beach County's most talented and disciplined students in the arts. The Hall Art Foundation has established an endowment of over \$1.5 million to provide scholarships to deserving students of color graduating from Dreyfoos who wish to pursue a degree in the visual or performing arts at an accredited college, university or conservatory or who wish to attend an accredited summer arts program. Separately, the Hall Art Foundation also supports Dreyfoos' Adjunct Artist Program, providing funding that allows the school to engage artists of color as guest artists, artists in residence and artist consultants for its students.■

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OAKLAND UNIVERSITY ART GALLERY | CURATED BY LEO BARNES

Featuring

DERRICK ADAMS	GEORG HEROLD	CARLOS MOTTA
JOSEPH BEUYS	BARBARA KRUGER	ROBIN RHODE
KATHERINE BRADFORD	ROBERT LONGO	WILHELM SASNAL
EDWARD BURTYNSKY	DAVID MAISEL	DAVID SHRIGLEY
NAOYA HATAKEYAMA	TONY MATELLI	AI WEIWEI

Oakland University Art Gallery
College of Arts and Sciences
Department of Art and Art History
Wilson Hall, Room 208
371 Wilson Boulevard
Rochester, Michigan 48309-4486
(248) 370-3006 | ouartgallery.org

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