the broken silence

zachery moe  agnes vaag  steve williams

Heart Of Texas
Museum Of Contemporary and Historical Art
Zachery Moe was born in 1973 in Fort Wayne, Indiana. Moe says, "The public who is interested in art is tempted to only see chaos in the abundance of styles in contemporary painting." Too close to differentiate between real and imitation, Moe is a passionate witness of the frenzy to be different, peculiar to the artists of our time. He is troubled by the overproduction of painted subject matter. "It is one of the most comical singularities of our century which abounds in deception of all sorts."

Agnes Vaag was born in 1984 in St. Cloud, Minnesota. Her sometimes menacing, sometimes lurid (but always evocative) constructions serve as a commentary on contemporary society in that they are created of found materials, cast off or overlooked by society itself.

A notorious recluse, little is known of the artist. "She's always been a bit of an odd duck," says her father, Igmar Vaag.
Steve Williams

"Wet Dream Left Out to Dry." 2007
Construction of rope, cloth, paper mache,
wire, leather, wood, plaster, and fiber glass.
On loan from the Los Angeles County Museum of Art

Steve Williams was born October 30, 1976,
in Santa Rosa, California. He studied at the
Glue Factory, and had his first one man show
in 1992 at the Cul de Sac Gallery in San
Francisco, an exhibition of animal heads in
cement, which in their open framework and
pitted surfaces, were a powerful refutation of the
prevailing modern traditions of neat forms,
clean surfaces, and truth to materials. Williams
lived in Paris from 1992 through 1998 where he
exhibited in a group show at the Galerie Poubelle,
visited Paul Lot, and was impressed by the works of Francois Blanc,
Ignantz Prudenskaja, and Zizi Stendahl.
His sculpture thereafter presented anguished
images of the anonymity of modern man, using
cast-off objects assembled according to an
indisputably human framework. Since 2001,
Williams' sculpture, although still governed by
the principles of assemblage, comprise more
simply structured monumental components,
incorporated with technological precision into
quite different icons of modernity.