



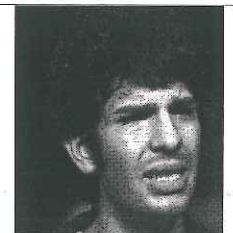
the broken silence



zachery moe



agnes vaag



steve williams

Heart Of Texas
Museum Of Contemporary and Historical Art

Zachery Moe

"Landscape I," 2005
Acrylic emulsion and wax on canvas
On loan from the Sidney Rubin Gallery

"Landscape II," 2005
Acrylic emulsion and wax on canvas
On loan from the Sidney Rubin Gallery

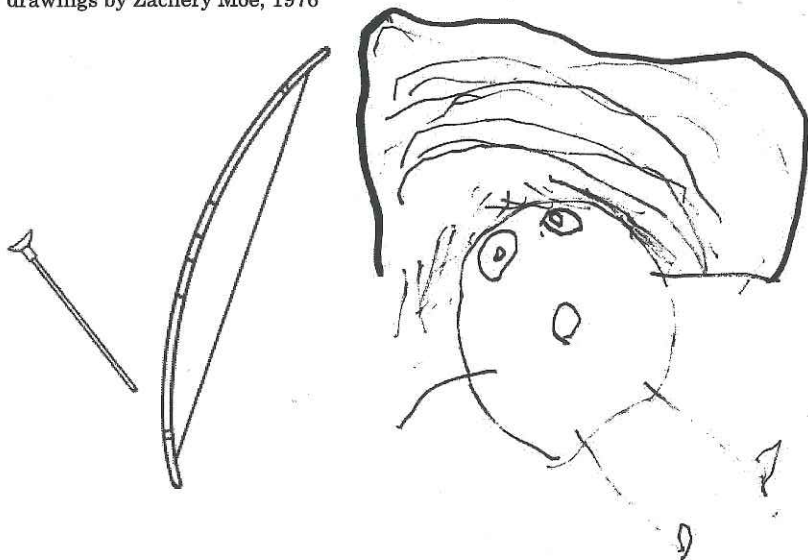
"Seascape VII," 1998
Acrylic emulsion and wax on canvas
On loan from the Sidney Rubin Gallery

"Starscape 19," 1996
Acrylic emulsion and wax on canvas
On loan from the Sidney Rubin Gallery



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."

Two drawings by Zachery Moe, 1976



Agnes Vaag

Constructions of animal teeth, feathers, fur, claws, bone, shell, wings, horn, scales, sponge, and antennae.

"Sacred Inquisition, Daylight Savings Time," 1999
On loan from the Minneapolis Institute of Fine Arts

"When the Archangels Abandon Their Grace," 1999
On loan from the Minneapolis Institute of Fine Arts

"Prometheus Singed," 2000
On loan from the Minneapolis Institute of Fine Arts

"Socratic Dialogue," 2001
On loan from The Corcoran Gallery of Art

"The Temptation and Corruption of William Blake," 2004
On loan from the Whitney Museum of American Art

"The Holy Wars of Babylon Rage Through the Night," 2006
On loan from the private collection of Igmar Vaag

"Ode to Emily Dickinson," 2005
On loan from the Rhode Island School of Design



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 exposed to and 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.

Museum Map:

