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Nora Eccles Harrison Museum of Art

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2001

## Patrick Hogan

Anne Ayres

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### Recommended Citation

Ayres, Anne, "Patrick Hogan" (2001). *Exhibit Catalogues*. 18.  
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# Patrick Hogan

Nora Eccles Harrison Museum of Art





*Patrick Hogan, 1979*

## Patrick Hogan

March 27 - May 5, 2001

Nora Eccles Harrison Museum of Art

Patrick Hogan's life was a model of courage. He suffered from a rare neuromuscular affliction that weakens the signals between the brain and muscles. At age 9 he was confined to a wheelchair, and in his late 20s he totally lost the use of his arms. Determined to overcome the severe physical obstacles to his art making, Hogan used a "mouth stick" to make works on paper and employed assistants to construct the well-known "rope paintings" according to his precise directions. In 1986, he acquired a complex mechanical easel/mouth stick that freed him from assistants and the use of rope and allowed him to make his final light-filled paintings completely on his own. Hogan's gallant life and spirit are justly celebrated. At the same time, as the artist would have wished, it is the compelling visual content of his art that continues to inspire admiration.

Hogan was a modernist all his life, believing that the vocabulary of art—color, shape, space, line, material—spoke for itself, either as visual propositions or as expressive form referring to nothing outside of itself. Formally, his paintings are a triumph of rapprochement, fusing gestural abstract expressionism with planned geometry. Although Hogan admitted that "bodily" references were inevitable, he insisted that such interpretations were subordinate to his formal intention and to the enjoyment of the works.

The circumstances of Hogan's physical limitations came together with the experimental vitality and the fascination with unusual materials and processes of the early 1970s. These investigations were primarily in the service of breaking down rigid boundaries between painting and sculpture, between illusion and material "presence." For instance, Hogan's early-1970s works "take apart" the elements of painting: the

pre-formed strips of colored paint he used in the “weaves” (ca. 1969-1970) and the translucent brushstrokes he applied to the “fabric paintings” (ca. 1971-1974) separate brushstroke from ground and pictorial space from actual space. The result is a tension between utter physicality and painterly visual experience. The energetic formalism of the subsequent “rope paintings”—from “zigzag” emblems and concentric polygons (1975-78) to abstract “impressionist” topographies (ca. 1980-1984)—relates to wider art-world currents such as “material abstraction” and “pattern and decoration.”

But in arguing that Hogan’s paintings cannot be reduced to psycho/physical autobiography, it is also true that intimations of the body—and, surely, the body in pain—are not foreign to our strong visceral response to the work. His characteristic images (webs, connective tissue, muscle-like striations, concentric cells, lightning bolts and galaxies of energy) resonate in our own bodies, suggesting an “inner body” of feeling. Then, too, their actual *materiality*—the juicy brushstrokes and shredded grounds of the “fabric paintings,” the viscose slathers of acrylic and the jagged texture of the “rope paintings”—provides plausible equivalents for a drama of body fluids, flayed skin, and abused flesh.

Yet Hogan’s work also celebrates light and color and takes joy in the senses and in the natural world. Many of the abstract paintings suggest cool deserts, radiant sunsets, or kaleidoscopic views that are not so much “abstracted” as made immediate to experience. Hogan’s landscapes seem to modulate and become commensurate with our bodies. Thus, his truncated “torsos” breathe into landscapes and the landscapes themselves suggest spheres animated by unseen energy. Entering our bodies and mind through the visual sense, the paintings—so profoundly “out there”—are felt deeply within. These images were a way for Hogan to situate himself in the larger world—just as the intensely concentrated activity of art making was a way for him stay in the present moment. Rather than read against a background of severe physical constriction, Hogan’s painting and works on paper are more persuasively experienced as emblems of freedom and intense visual rapture.

Anne Ayres, Director of Otis Gallery, Otis College of Art and Design

*The exhibition Patrick Hogan has been organized by the Otis Gallery*

*Otis College of Art and Design*

*Los Angeles, California*



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**Utah State  
UNIVERSITY**

**Museum Hours:**

- Monday through Friday,  
10:30 a.m. to 8:00 p.m.
- Wednesday,  
10:30 a.m. to 8:00 p.m.
- Museum is closed on  
weekends due to major  
construction project on  
USU campus.
- Museum info-line:  
435-797-0163



**EXHIBITION CHECK LIST**

UNTITLED, 1968

acrylic on canvas  
Collection of Bob Gino/Orlando  
Gallery, Tarzana

UNTITLED, ca. 1969

acrylic paint on vinyl and styrene and  
grommets  
Robert V. Fullerton Art Museum,  
California State University, San  
Bernardino, Gift of Sabato Fiorello

UNTITLED, ca. 1972

acrylic and shredded fabric  
LAM/OCMA Art Collection Trust,  
Gift of Murray and Ruth Gribin

UNTITLED, 1972

acrylic and shredded fabric  
Collection of Sydney Littenberg

DEVIL'S TATOO, 1972-73

acrylic and kapok  
The Museum of Contemporary Art,  
San Diego, Gift of Alfred and Arlene  
Exley

UNTITLED, 1974

acrylic and kapok  
Collection of Karen Carson

UNTITLED, 1974

acrylic and kapok  
Private Collection

UNTITLED, 1974

acrylic on industrial felt mounted on  
cardboard  
University Art Museum, University of  
California, Santa Barbara, Estate of  
the Artist

UNTITLED, ca. 1975

rope and acrylic on canvas on wood  
panel  
Collection of Margaret Nielsen

UNTITLED, ca. 1976

rope and acrylic on wood panel  
Collection of Jean Barth

UNTITLED, 1976

rope and acrylic on canvas on wood  
panel  
Collection of the Grinstein Family

UNTITLED, 1976

rope and acrylic on canvas on wood  
panel  
Laguna Art Museum,  
Gift of Michael S. Hogan

UNTITLED, ca. 1977

rope and acrylic on canvas on wood  
panel  
Private Collection

UNTITLED, 1978

rope and acrylic on wood panel  
courtesy of the artist's estate and  
Rosamund Felsen Gallery

UNTITLED, 1978

rope and acrylic on canvas on wood  
panel  
Cedars-Siani Medical Center  
Advisory Council for the Arts,  
Gift of Ann Harmson

UNTITLED, 1978

acrylic on wood panel  
Collection of Louis Leithold

UNTITLED #6, 1978

rope and acrylic on canvas  
mounted on wood panel  
Collection of Robert Smith and  
Barbara Davenport

UNTITLED, 1978

rope and acrylic on wood panel  
Fredrick R. Weisman Museum of  
Art, Pepperdine University, Malibu,  
Estate of the Artist

UNTITLED, 1981

rope and acrylic on wood panel  
Collection of Louis Leithold

UNTITLED, 1982

rope and acrylic on wood panel  
Collection of Ellen and Jimmy  
Isenson

UNTITLED, 1982

rope and acrylic on wood panel  
Collection of Louis Leithold

UNTITLED, 1982

rope and acrylic on wood panel  
Los Angeles County Museum of Art,  
Janet and Morley Benjamin Fund

UNTITLED, 1983

Rope and acrylic on wood panel  
Frederick R. Weisman Museum of  
Art, Pepperdine University, Malibu,  
Estate of the Artist

UNTITLED, 1984

rope and acrylic on wood panel  
Collection of Sydney Littenberg

UNTITLED, 1984

rope and acrylic on wood panel  
Collection of Norman Solomon

UNTITLED, 1986

mixed media on matboard  
Collection of Charles and Katie  
Arnoldi

UNTITLED, 1986

mixed media on matboard  
Nora Eccles Harrison Museum of  
Art, Utah State University, Logan,  
Utah, Gift of Michael A. Hogan

UNTITLED, 1986

mixed media on matboard  
Courtesy of the artist's estate  
and Rosamund Felsen Gallery

**FRAMED WORKS OF ART**

Two pages from a sketchbook  
n.d.  
ink and watercolor; ink  
Collection of David Deutsch

UNTITLED (X-74), 1970

watercolor  
Grunwald Center for the Graphic  
Arts, UCLA, Gift of Michael A.  
Hogan

UNTITLED, 1980

ink  
Collection of Tom Knechtel

UNTITLED (X-33), 1980

ink  
Collection of Donna and Ira Josephs

UNTITLED (X-34), 1980

ink  
Collection of Robin Mitchell

UNTITLED (X-8), 1981

ball point pen on paper  
Collection of Michael A. Hogan

UNTITLED (X-39), 1981

watercolor  
Nora Eccles Harrison Museum of Art,  
Utah State University, Logan, Utah,  
Gift of Michael A. Hogan

UNTITLED (X-60), 1981

watercolor  
University Art Museum, University of  
California, Santa Barbara, Estate of  
the Artist

UNTITLED (X-61), 1981

watercolor  
Courtesy of the artist's estate and  
Rosamund Felsen Gallery

UNTITLED (X-62), 1981

watercolor  
Collection of the Grinstein Family

UNTITLED (X-73), 1981

watercolor  
University Art Museum, University of  
California, Santa Barbara, Estate of  
the Artist

UNTITLED (X-39), 1981

watercolor  
Collection of the Nora Eccles  
Harrison Museum of Art, gift of  
Michael A. Hogan

UNTITLED (K-2), 1974

Acrylic and paper  
Nora Eccles Harrison Museum of Art,  
gift of Michael A. Hogan

UNTITLED (X-6), 1982

watercolor  
Grunwald Center for the Graphic  
Arts, UCLA, Gift of Michael A.  
Hogan

UNTITLED (X-19), watercolor

The Museum of Contemporary Art,  
Los Angeles, Gift of Michael A.  
Hogan from the Patrick Hogan Estate

UNTITLED (X-20), 1982

watercolor  
Courtesy of the artist's estate  
and Rosamund Felsen Gallery

UNTITLED (X-36), 1982

watercolor  
The Museum of Contemporary Art,  
Los Angeles, Gift of Michael A.  
Hogan from the Patrick Hogan Estate

UNTITLED #2, 1982

watercolor  
Private collection

UNTITLED #3, 1982

watercolor and ink  
Collection of Alex Smith and Scott  
Grieger

UNTITLED #5, 1982

watercolor and ink  
Collection of Robin Mitchell

UNTITLED #6, 1982

watercolor and ink  
Collection of Donna Pittman

UNTITLED, 1986

Mixed media on matboard mounted  
on wood panel  
Collection of the Nora Eccles  
Harrison Museum of Art, gift of  
Michael A. Hogan

UNTITLED #9, 1982

watercolor and ink  
Collection of Torene Svtil

UNTITLED #11, 1983

watercolor and ink  
Collection of Linda Burnham

UNTITLED #34, 1983

watercolor and ink  
Courtesy of the artist's estate and  
Rosamund Felsen Gallery

UNTITLED (X-4), 1983

watercolor and ink  
Private collection

UNTITLED #8, 1983

gouache and ink  
Collection of Donna Pittman

UNTITLED #13, 1983

gouache and ink  
Collection of Sydney Littenberg

UNTITLED #26, 1983

gouache and ink on paper  
Collection of James Griffith

UNTITLED #28, 1983

gouache and ink  
Collection of Charles and Katie  
Arnoldi

UNTITLED #29, 1983

gouache and ink  
Collection of Michael A. Hogan

UNTITLED #37, 1983

gouache and ink  
Private Collection

UNTITLED, 1984

gouache and watercolor  
Collection of Tom Knechtel

UNTITLED, 1985

watercolor  
Collection of Sydney Littenberg

UNTITLED, 1985

watercolor  
Collection of Margaret Nielsen

UNTITLED (X-57), 1985

watercolor  
The Museum of Contemporary Art,  
Los Angeles, Gift of Michael A.  
Hogan from the Patrick Hogan Estate

UNTITLED (X-64), 1985

watercolor  
Collection of William Nettles and  
Candace Lee

UNTITLED, ca. 1986

mixed media  
Collection of Jack Barth

UNTITLED, ca. 1986

mixed media  
Collection of Roy Dowell and Lari  
Pittman

UNTITLED, ca. 1986

mixed media  
Collection of Melanie and Tom Wudl

Front Cover:

UNTITLED, 1986

Mixed media on matboard mounted on  
wood panel  
Collection of the Nora Eccles Harrison  
Museum of Art, gift of Michael A. Hogan