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Parrish Art Museum Announces 2011 Exhibitions:

Esteban Vicente, February 6 – April 10

Julião Sarmiento, April 17 – June 12

First Retrospective of Dorothea Rockburne, June 19 – August 14

**Multigenerational Showing Of "Artists Choose Artists,"
August 21– October 9**

**Portraits From Parrish's Permanent Collection,
October 16 – November 27**

SOUTHAMPTON, NY— The Parrish Art Museum announces its 2011 exhibition schedule featuring solo exhibitions of work by **Esteban Vicente**, **Julião Sarmiento**, and the first career retrospective of **Dorothea Rockburne**, followed by two thematic exhibitions: the multigenerational **Artists Choose Artists**, and **American Portraits: Treasures from the Parrish Art Museum**. The 2011 programming reflects the Museum's two-fold mission: to celebrate the artistic legacy of Long Island's East End and its influence throughout the world, and to illuminate the creative process.



Esteban Vicente. *Countryside*,
1999. Oil on canvas. 52 x 42
inches. Parrish Art Museum.

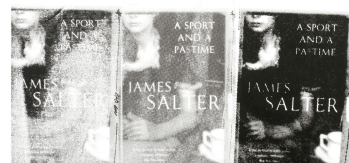
Esteban Vicente: Portrait of the Artist, February 6 through April 10, will offer a gathering of paintings and works on paper from the 1940s through the 1990s, featuring creations by both the artist and his contemporaries for an insightful look into Vicente's life, work, and creative process. In addition to more than twenty works by Vicente, who lived in Bridgehampton from 1963 until his death in 2001, the Parrish exhibition will highlight the artist's working process with a suite of vibrant color photographs made in Vicente's studio by photographer Laurie Lambrecht in 1993.

A selection of some twenty-five works on paper by his friends, fellow artists, and students will create an expansive portrait of the artist and will include works by James Brooks, Chuck Close, Willem de Kooning, Robert De Niro, John Graham, Balcomb Greene, Harry Kramer, Lee Krasner, Ibram Lassaw, Conrad Marca-Relli, Brice Marden, Mercedes Matter, Robert Motherwell, Alfonso Ossorio, Charlotte Park, Ray Parker, Philip Pavia,

Jackson Pollock, and Wilfrid Zogbaum, among others. All works included in the exhibition, which is being organized by Alicia Longwell, Lewis B. and Dorothy Cullman Chief Curator, Art and Education, are drawn from the holdings of the Parrish Art Museum, the Grey Art Gallery, and private collections.

Esteban Vicente: Portrait of the Artist at the Parrish Art Museum will run concurrently with an exhibition of Vicente's collage and sculpture at the Grey Art Gallery, New York University, January 11–March 26, 2011.

Organized by Parrish Director Terrie Sultan, **Julião Sarmento: Artists and Writers/House and Home, April 17 through June 12**, will offer a solo exhibition of the artist's work that underscores Sarmento's long engagement with themes of language, writing, and sense of place. *Artists and Writers/House and Home* will be Sarmento's first solo exhibition in an American museum since 1999. In the decade since, Sarmento has experienced a remarkable period of aesthetic and intellectual growth in his art. The exhibition comprises more than forty paintings and works on paper, including *Heavy Load* (2009), which features a repeating image of the cover of *A Sport and a Pastime*, the erotic 1967 novel by renowned author and Bridgehampton resident James Salter; the monumentally scaled mixed media works on canvas *Anything To Fill In The Long Silences* (1998) and *Where Speech Could Have Been Transcribed* (2001); and the intimately scaled paintings on paper from the 2000 series *What Makes a Writer Great*. Also featured are large enamel, collage, and graphite on paper drawings from *Women and Houses and Plants* and *House of Games*, both from 2009, and the provocative etching and aquatint edition *Seven Houses and Six Flats* (2006). In a special collaboration, James Salter will author a new short story on the occasion of the exhibition, which will be included in the accompanying, illustrated publication.



Julião Sarmento. *Heavy Load*, 2009. Polyvinyl acetate, pigments, acrylic gesso, water based enamel, graphite and silkscreen print on cotton canvas. 49 ¼ x 35 ⅜ x 2 ⅜ inches. Sean Kelly Gallery, New York.



Dorothea Rockburne. *Capernaum Gate*, 1984. Oil and gold leaf on gessoed linen. 92 x 85 x 4 inches (two panels). Collection of Citigroup, Inc.

Dorothea Rockburne: In My Mind's Eye, June 19 through August 14, is the artist's first career retrospective. Born and raised in Montreal, Rockburne attended the city's École des Beaux-Arts before studying at the legendary Black Mountain College in Asheville, North Carolina, where classes with Merce Cunningham, John Cage, and, perhaps most significantly, the mathematician Max Dehn had a seminal influence on her work. Upon her move to New York, she carried with her this sense of exchange and cross-disciplinary collaboration, participating in renowned early dance and performance pieces with Rauschenberg, Claes Oldenburg, and Carolee Schneemann, among many others. Rockburne's work, incorporating materials such as cardboard, sheet metal, and crude oil, began receiving wide attention in

New York in the 1960s. In 1971 she had her first solo exhibition at the famed Bykert Gallery. From this early minimalist vocabulary, Rockburne has expanded the discourse to include investigations of, among other themes, the Golden Section, the solar system, and the writings of Pascal—all seamlessly joined in an ongoing synthesis of rigorous intellect and ardent pursuit.

The Rockburne exhibition will be accompanied by a lavishly illustrated catalogue. An introductory essay by exhibition curator Alicia Longwell will provide an overview of the artist's life and work and deep engagement with art history. Four contributors will investigate salient aspects of Rockburne's career: Stéphane Aquin, Curator of Contemporary Art, Musée des Beaux-Arts de Montréal, will write about Rockburne's early years in Montreal and the cultural and artistic climate that shaped her future development as an artist; art historian David Anfam will examine Rockburne's work within the context of art world strategies of the 1960s, 70s and 80s; Robert Lawlor, author of *Sacred Geometry: Philosophy and Practice*, will explore Rockburne's engagement with these ideas; and, in an interview with the artist, Bill Goldbloom Bloch, professor of mathematics at Wheaton College, will probe her life-long involvement with mathematics, including set theory and topology. The catalogue will also include a selected chronology of the artist's life and work.

Artists Choose Artists on the East End, August 21 through October 9, will be the second in a series of exhibitions that celebrate the region's long tradition of artistic creativity and innovation. This singular history inspired the Parrish to promote a sense of community among artists and provide new access to the wealth of activity that occurs every day behind the closed doors of the artists' studios. Prominent East End artists will be invited to each select an emerging artist to mentor and with whom to exhibit. By exhibiting the work of jurors and selected artists together, *Artists Choose Artists* will provide a special opportunity to showcase gifted artists in all career stages.

American Portraits: Treasures from the Parrish Art Museum, October 16 through November 27, is the fourth in a series of special exhibitions drawn exclusively from the Parrish's collection. The exhibition will showcase some of the truly exceptional works of art that illustrate the many ways artists approach portraiture. Featuring some forty-five



Dawoud Bey. *Anthony*, 1999. Four Polacolor P-6 prints. 28 x 88 inches (20 x 24 inches each). Parrish Art Museum, Museum Purchase, Don Orlando Cord Fund and Mrs. Norman Hickman Fund.

works ranging from the nineteenth century to the present, *American Portraits* will present important works by Mary Abbott, Richard Avedon, Peggy Bacon, Tina Barney, Adam Bartos, Reynolds Beal, David Burliuk, Chuck Close, Alex Katz, Frederick Kiesler, William King, Robert De Niro, Lydia Field Emmet, Marisol, Mary Ellen Mark, Elie Nadelman, Fairfield Porter, Larry Rivers, Eugene Speicher, and James McNeill Whistler.

Highlights from the exhibition will include William Sidney Mount's *Portrait of Mrs. Manice* (1833), the earliest painting in the Museum's collection and a prime example of the socio-cultural and socio-political importance of portraiture in early America as a means of conferring both status and prominence to the sitter through

painting. While William Merritt Chase made his reputation in portrait painting in the late nineteenth century, later becoming the most highly regarded painter of his time, the intimate portraits of his family remain his finest achievements. Artists' affinity for focusing on friends and family as subjects is further reflected in Fairfield Porter's mid-twentieth-century depictions of his wife and children in domestic settings. Additional works of note include Daywoud Bey's four-part 20 x 24 inch Polaroid portrait *Anthony* (1999), which brings multiple facets of the sitter, a teenage boy, into focus; and Elizabeth Peyton's colored-pencil sketch on hotel stationery of *Ben Drawing* (2001), which deftly captures her friend, the artist Ben Brunnemer.

Organized by Alicia G. Longwell, Lewis B. and Dorothy Cullman Chief Curator, Art and Education, *American Portraits: Treasures from the Parrish Art Museum* is preceded by: *American Still Life: Treasures from the Parrish Art Museum*; *Fairfield Porter: Raw—The Creative Process of an American Master*; and *American Landscapes: Treasures from the Parrish Art Museum*.

The Museum's programs are made possible, in part, with public funds from the New York State Council on the Arts, celebrating 50 years of building strong, creative communities in New York State's 62 counties, and the property taxpayers from the Southampton School District and the Tuckahoe Common School District.

About the Parrish Art Museum

The Parrish Art Museum is an American art museum located in Southampton, New York. Founded in 1897, the museum celebrates the artistic legacy of Long Island's East End, one of America's most vital creative centers. Since the mid 1950s the Museum has grown from a small village art gallery into an important art museum with a collection of more than 2,600 works of art from the nineteenth century to the present. It includes such contemporary painters and sculptors as John Chamberlain, Chuck Close, Eric Fischl, April Gornik, Elizabeth Peyton, as well as such masters as Dan Flavin, Roy Lichtenstein, Jackson Pollock, Lee Krasner, and Willem de Kooning. The Parrish houses among of the world's most important collections of works by the preeminent American Impressionist William Merritt Chase and by the groundbreaking post-war American realist painter Fairfield Porter. A vital cultural resource serving a diverse audience, the Parrish organizes and presents changing exhibitions and offers a dynamic schedule of creative and engaging public programs including lectures, films, performances, concerts, and studio classes for all ages. In July 2010, the Parrish broke ground on a new building designed by internationally acclaimed architects Herzog & de Meuron. The 34,500-square-foot facility will triple the Museum's current exhibition space and allow for the simultaneous presentation of loan exhibitions and installations drawn from the permanent collection.

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PARRISH ART MUSEUM SCHEDULE OF 2011 EXHIBITIONS

February 5–April 10, 2011

Esteban Vicente: Portrait of the Artist

April 17-June 12, 2011

Julião Sarmiento: Artists and Writers/House and Home

June 19 – August 14, 2011

Dorothea Rockburne: In My Mind's Eye

August 21 – Oct 9, 2011

Artists Choose Artists on the East End

Oct 16-Dec 4, 2011

American Portraits: Treasures from the Parrish Art Museum