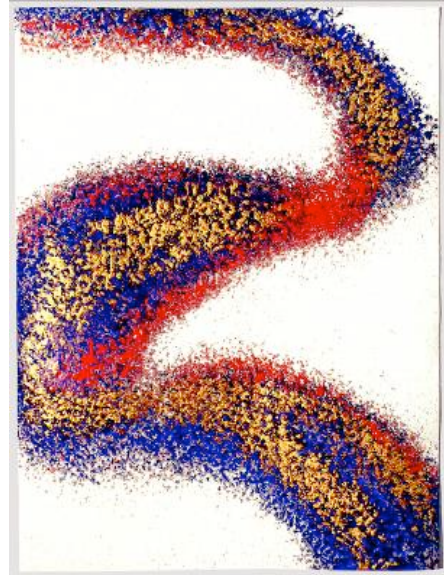


FOR IMMEDIATE RELEASE

**FIRST-EVER DOROTHEA ROCKBURNE
RETROSPECTIVE
TO OPEN AT PARRISH ART MUSEUM
JUNE 19, 2011**

***IN MY MIND'S EYE* TO FEATURE
MORE THAN 50 WORKS FROM COURSE OF
ARTIST'S 40-YEAR CAREER AS
ACCOMPANIED BY FULLY ILLUSTRATED
CATALOGUE**

**MUSEUM'S SUMMER GALA 2011 EXHIBITON
TO REMAIN ON VIEW THROUGH
AUGUST 14, 2011**



SOUTHAMPTON, NY 3/14/2011 —The Parrish Art Museum announces ***Dorothea Rockburne: In My Mind's Eye***, the first career retrospective of this important and influential artist, to open at the Parrish, Sunday, June 19, 2011. Organized by Alicia Longwell, Lewis B. and Dorothy Cullman Chief Curator, Art and Education, *In My Mind's Eye* will survey Rockburne's extensive body of work from the late 1960s to the present, ranging from early iconic installation including the notable *Scalar* (1971), to the more recent lushly painted *Astronomy Drawings* from 2009-2010. The exhibition will be accompanied by a 144-page catalogue with 52 full-color illustrations, and will remain on view through August 14 as the gala exhibition of the Parrish Art Museum's 2011 Midsummer Party, held annually each July.

Underlining elements of continuity throughout Rockburne's career, the exhibition installation follows a nonlinear trajectory, emphasizing the themes and variations that appear and reappear throughout the history of her oeuvre. Groupings will highlight these affinities while underscoring the artist's meticulous explorations of surface, transparency, and permutation—all essential investigations in the process of her art making. Among the more than fifty works to be presented

in the exhibition are the monumentally-scaled wrinkle finish paint on steel *Tropical Tan* (1967–1968); the seminal crude oil, paper, chipboard, and plastic installation *Intersection* (1971); the remarkable shaped canvases such as *I am Pascal* (1986); the more intimate folded paper *Locus Etchings* (1972); and the recent watercolor on Dura-lar works such as *Three Point Manifold*, 2008.

Born and raised in Montreal, Rockburne received classical training at the *École des Beaux-Arts de Montréal* and later at the Montreal Museum School. Beginning in 1950 she attended Black Mountain College in Asheville, North Carolina, where she studied under Merce Cunningham and John Cage in addition to mathematician Max Dehn. Among her fellow students were Robert Rauschenberg, Cy Twombly, and John Chamberlain. When she moved to New York, she participated in early dance and performance pieces with Rauschenberg, Claes Oldenburg, and Carolee Schneemann, among many others. Rockburne's work, with the use of materials such as cardboard, sheet metal, and crude oil, began to gain wide attention in New York in the 1960s, with her first solo exhibition in 1971 at the famed Bykert Gallery.

In a recent interview, Dorothea Rockburne expressed, "The way art works for me is a combination of thought, research, intuition, and very hard work. I don't think things out in words; instead I see it in my mind's eye." Over the course of the artist's more than 40-year career, her vision has been informed by such wide-ranging sources as mathematics, Renaissance art, astronomy, archeology, and philosophy. Mathematics has been an especially persistent component of her work. According to David Anfam, author of the essay "The Harmony of the World," included in the Parrish Art Museum exhibition catalogue, "Underpinning Rockburne's early maneuvers and continuing as a leitmotif through her output to the present is a fixation, sparked by Max Dehn at Black Mountain, on an array of mathematical systems and theories, ranging from topology and set theory to the golden ratio and Fibonacci numbers and other, more esoteric scientific fields of inquiry. Although these suggest a daunting obstacle to the non-specialist viewer, Rockburne stresses that scientific expertise is unnecessary to appreciate what she attains: 'The work is a visual experience. You don't have to know the composition of water to swim in water.'"

Dorothea Rockburne's work is included in more than 100 public and private collections, including those of the prestigious Museum of Modern Art, New York; the

Whitney Museum of American Art; the Metropolitan Museum of Art; the Parrish Art Museum; the High Museum of Art; and the Philadelphia Museum of Art. She has exhibited in museums and galleries internationally for more than forty years. Her list of honors includes the National Academy Museum & School of Fine Arts, Lifetime Achievement Award; the American Academy of Arts and Letters, Jimmy Ernst Lifetime Achievement Award in Art; a Guggenheim Fellowship; and a grant from the National Endowment for the Arts.

The accompanying catalogue of *Dorothea Rockburne: In My Mind's Eye* will include essays by Alicia Longwell; Stéphane Aquin, Curator of Contemporary Art, Musée des Beaux-Arts de Montréal; art historian David Anfam; and Robert Lawlor, author of *Sacred Geometry: Philosophy and Practice*.

The Parrish Art Museum exhibition will travel to the Musée des Beaux-Arts de Montréal, where it will be on view from September 20, 2011 through January 15, 2012. The opening of the museum's new pavilion for Canadian Art occasions this long overdue look at Rockburne's entire career in the city of her birth.

The presentation of *Dorothea Rockburne: In My Mind's Eye* and its accompanying programs are made possible, in part, with generous support from Agnes Gund, Dorothy Lichtenstein, Diane Recanati, Linda Munson, Barbara Slifka, James Goodman, Greenberg Van Doren Gallery, Barbara Grodd, Penny Dammann Johnston-Foote, Gillis MacGil Addison, and Jacqueline Brody.

Image: Dorothea Rockburne, Geometry of Stardust: A Chemical Wedding, 2009-2010, Lascaux Aquacryl and Perlacryl, Golden High Load Titanium, White acrylic, and gold leaf on Strathmore 140 lb cold press, watercolor paper, 14 ½ x 11, Collection of the Artist, New York

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 important collections of works by the American Impressionist William Merritt Chase and the post-war American realist 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.

On July 19, 2010, the Parrish broke ground on a new building designed by internationally acclaimed Swiss 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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