



PARRISH ART MUSEUM

PARRISH ART MUSEUM Exhibition Schedule 2015 – 2017

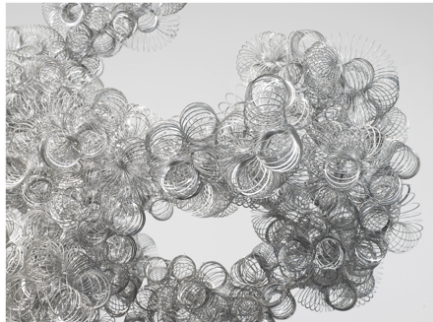
Chuck Close Photographs May 10–July 26, 2015



This comprehensive survey explores how Chuck Close—perhaps one of the most important figures in contemporary art—has stretched the boundaries of photographic means, methods, and approaches. The photographic origin of each Close painting is well known; however, Close's exploration of the medium extends far beyond the use of photographs as a programmatic tool. For the first time in his extensive exhibition history, this project delves into the full range of his photographic works, presenting over 90 works spanning 1968 to the present, ranging from straightforward black and white portraits to monumentally scaled, composite Polaroids to the intimately scaled daguerreotypes. The exhibition is accompanied by a fully illustrated book published by Prestel, authored by co-curators Colin Westerbeck and Terrie Sultan. (Chuck Close: *Self-Portrait Composite, Six Parts*, 1979)

Platform: Tara Donovan July 4–October 12, 2015

Platform is an open-ended invitation to a single artist per year to present a project within the building and grounds of the Parrish Art Museum. Platform invites artists to consider the entire Museum as a potential site for works that transcend disciplinary boundaries, encouraging new ways to experience art, architecture, and the landscape.



Tara Donovan creates large-scale installations and sculptures made from everyday objects. Known for her commitment to process, she has earned acclaim for her ability to discover the inherent physical properties of a material and transform that material into art. In her hands, accumulated objects such as drinking straws, pins, toothpicks, index cards, or wire springs, take on forms that appear geological, biological, or otherwise naturally occurring. As the Parrish Art Museum's 2015 *Platform* artist, Donovan will transform hundreds of Slinkys® into three new works that relate to the space, context, and environmental conditions of the Museum. (Tara Donovan: *Untitled (detail)*, 2015, Photograph by Kerry Ryan McFate, courtesy Pace Gallery © Tara Donovan)

Andreas Gursky: Landscapes August 2–October 18, 2015



German visual artist Andreas Gursky is renowned for his monumentally scaled photographs—grand urban and natural landscape vistas and large format architecture—created from a dispassionate, omniscient point of view. Highly detailed, Gursky's images are at once dead-pan observational and transcendent. He rigorously composes his expansive views to envelop viewers with dizzying scale, detail, and color—effects he often heightens through digital manipulation of the image. Gursky has been instrumental in

defining contemporary German art in the 1990s. The exhibition focuses on some of his most enigmatic images of landscape, water, and architectural detail. (Andreas Gursky: *Engadin I*, 1995, Inkjet-print, 207 x 218.9 x 6.2cm. © Andreas Gursky, VG BILD-KUNST, Bonn./ARS, 2015. Courtesy Gagosian Gallery)

Jane Freilicher and Jane Wilson: Seen and Unseen

October 25, 2015–January 18, 2016



This exhibition brings together paintings and works on paper by Jane Freilicher and Jane Wilson—two notable figures in American art who emerged from the pursuit of rigorous abstraction to develop highly individual and beautifully compelling approaches to representation, fundamentally reinventing traditional definitions of landscape and still life painting. Their lives shared many parallels, yet it was in their distinctive approaches to painting that the two diverged. Freilicher abandoned abstraction early in her career, citing a need for what she termed the “seen” and her keen observation skirted realism in favor of an informal, fluidly vernacular kind of painting. Wilson, too, steered away from literal transcription, seeking to convey, in her words, those unseen “moments of strong sensation” in

paint. It was here on the East End of Long Island that, over time, these two groundbreaking artists emphatically claimed their artistic territory, and, after decades-long careers, leave their enduring legacies. (Left, Jane Wilson: *Trees at Mecox*, 1958. Right, Jane Freilicher: *Grey Day*, 1963)



Alexis Rockman: East End Field Drawings

October 25, 2015–January 18, 2016



For more than twenty years, Alexis Rockman has traveled the world, collaborating with scientists and field researchers to see, experience, and learn about a region’s ecology as inspiration for his drawings. Rockman’s works on paper combine an unconventional, ancient use of materials found in a specific place with a form of pictorialism related to the tradition of a naturalist’s diary and field guide. The resulting drawings, using materials that capture the specificity and intimacy of a region, are akin to calligraphy, pictograms, or fossils. The ninety-three works in *East End*

Field Drawings, created in various sites in eastern Long Island, depict the flora and fauna of each site rendered in the organic material collected there. (Alexis Rockman: *Piping Plover*, 2014)

Student Exhibition

January 30–February 28, 2016

For over 60 years, the Parrish has reserved a spot in its annual exhibition schedule for student artwork, providing an exceptional opportunity for the students to experience their work on view in a professional museum. More than 1,000 young artists from private, public, parochial, and home schools participate.

Parrish Perspectives

March 13–April 24, 2016

Parrish Perspectives is a series of concentrated exhibitions that offers the Museum opportunities to respond spontaneously and directly to unique ways of thinking about art, artists, and the creative process.

Radical Seafaring

May 8–July 24, 2016



Radical Seafaring features 25 artists (historical to emerging) whose works illuminate a significant new direction in contemporary creative practice: artist-initiated waterborne projects—journeys on the water, speculative designs for communities at sea, field work, and performance. This practice serves as a means to thoroughly understand, appreciate, and examine the increasingly complex relationship between humans and the environment. The exhibition will survey artists' direct engagement with the water from mid-20th-century conceptual and performance works to contemporary artistic research.

Radical Seafaring is envisioned as a multidisciplinary exhibition, publication, and program initiative that will include two-dimensional works, sculptural objects, film, and video, on- and off-site installations and actions, boat trips, and artist-led experiences around the East End's waterways. (Mary Mattingly: *The Waterpod Project at Brooklyn Bridge Park Pier 5*, 2009)

Unfinished Business: **Paintings from the 80s by Ross Bleckner, Eric Fischl, and David Salle**

July 31–October 16, 2016



Unfinished Business presents the work of American painters Ross Bleckner, Eric Fischl, and David Salle who, during the 1980s, established their reputations as internationally recognized artists at a time when the relevance of painting was questioned in light of new media. The exhibition, organized by Parrish adjunct curator David Pagel, features riveting, large-scale images that reveal the artists' own ambivalence and inquiry, as evidenced in Bleckner's and Fischl's multilayered pictures of disparate worlds and Salle's mix-and-match compositions where social codes collide. These sustained explorations, which began 40 years ago, remain relevant today, and resonate as unfinished business. (Ross Bleckner: *Life of a Lonely Dragon*, 1981)

Artists Choose Artists

October 30, 2016–January 16, 2017

Artists Choose Artists is the Parrish Art Museum's ongoing, juried exhibition that celebrates artists on the East End and the dynamic relationships uniting the area's creative community. For this exhibition, seven distinguished East End artists serve as jurors, each making two selections from hundreds of online submissions and subsequent studio visits. A reflection of the region's unique heritage as an artist colony, *Artists Choose Artists* initiates introductions and fellowship among today's expanded, multi-generational network of artists. Video interviews with each artist demonstrate the diversity of contemporary practice and the evolving, yet interconnected history of artists on the East End.

Student Exhibition

January 28–February 26, 2017

For over 60 years, the Parrish has reserved a spot in its annual exhibition schedule for student artwork, providing an exceptional opportunity for the students to experience their work on view in a professional museum. More than 1,000 young artists from private, public, parochial, and home schools participate.

Parrish Perspectives

March 12–April 23, 2017

Parrish Perspectives is a series of concentrated exhibitions that offers the Museum opportunities to respond spontaneously and directly to unique ways of thinking about art, artists, and the creative process.

John Graham: Maverick Modernist

May 7–July 23, 2017



John Graham: Maverick Modernist is a comprehensive survey of significant scope and scholarship. It explores how the artist became an influential figure in the development of a distinctly American approach to art-making in the first half of the 20th century and in what ways Graham's own self-reinvention as an artist mirrors the resourcefulness and ambition of American artists defining a new direction. Featuring approximately 55 paintings and a selection of important works on paper from the entire expanse of Graham's four-decade career, the exhibition is accompanied by a fully-illustrated, 150-page catalogue with interpretive essays by organizer Alicia Longwell, the Parrish's Lewis B. and Dorothy Cullman Chief Curator and co-curator Karen Wilkin. (John Graham: *Self-Portrait*, 1958)

Image Building: How Photography Transforms Architecture

July 30–October 15, 2017

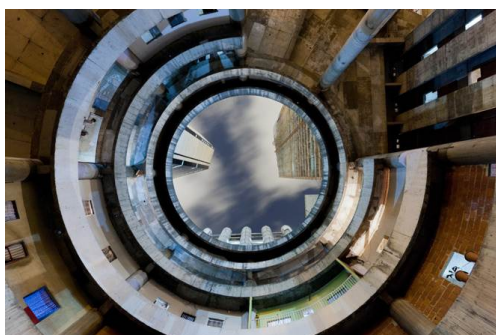


Image Building explores the complex and dynamic relationship among the spectator, photography, architecture, and time through the lens of architectural photography in America and Europe from the 1920s to the present. Organized by guest curator Therese Lichtenstein, *Image Building* will survey the ways in which historical and contemporary photographers explore the relationship between architecture and identity, featuring contemporary photographers Iwan Baan, Hiroshi Sugimoto, Andreas Gursky, Candida Höfer, Thomas Ruff, Stephen Shore, and Lewis Baltz, and earlier modernist architectural photographers like Julius Shulman, Ezra Stoller, Samuel Gottscho, and Berenice Abbott. The influential works of all these photographers transformed our vision and concept of architecture. (Iwan Baan, *Torre David #2*, 2011)

The Parrish Art Museum's programs are made possible, in part, by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and the property taxpayers from the Southampton School District and the Tuckahoe Common School District.

About the Parrish Art Museum

Inspired by the natural setting and artistic life of Long Island's East End, the Parrish Art Museum illuminates the creative process and how art and artists transform our experiences and understanding of the world and how we live in it. The Museum fosters connections among individuals, art, and artists through care and interpretation of the collection, presentation of exhibitions, publications, educational initiatives, programs, and artists-in residence. The Parrish is a center for cultural engagement, an inspiration and destination for the region, the nation, and the world.

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