



PARRISH ART MUSEUM

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Parrish Art Museum. Photo © Hufton + Crow.

PARRISH ART MUSEUM CELEBRATES ONE-YEAR ANNIVERSARY OF ITS HERZOG & DE MEURON-DESIGNED BUILDING IN WATER MILL, NOVEMBER 9-10, 2013

New Installation of Permanent Collection Features Recent Acquisitions

Special Exhibition *Artists Choose Artists* Celebrates Contemporary Creativity on the East End

WATER MILL, NY 10/24/2013—The Parrish Art Museum celebrates the one-year anniversary of the opening of its Herzog & de Meuron-designed home in Water Mill on Saturday, November 9 and Sunday, November 10, 2013. With more than 12,200 square feet of exhibition space, the Museum will unveil seven newly installed permanent collection galleries, and will open its biennial juried exhibition *Artists Choose Artists*. A schedule of gallery talks and [special programs](#) including tours, live music, and “meet the artists” opportunities will take place throughout the weekend.

“Visitors to the Parrish Art Museum in November will be surprised—and I trust, delighted—to see a completely refreshed and renewed display of selections from the permanent collection,” noted Director Terrie Sultan. “With more than 2,800 paintings, sculptures, and works on paper by many of America’s most influential artists, we have the ability to provide a wonderful opportunity for seeing and experiencing master works by a group of extraordinarily creative people.”

The gateway to the permanent collection is the sky-lit introductory exhibition, *Look and Look Again: Contemporary Observation*. Large-scale contemporary works by Jennifer Bartlett, Ross Bleckner, John Chamberlain, Roy Lichtenstein, and Donald Sultan, among others, occupy the space and stimulate

dialogue between the pieces. Three additional galleries explore distinct themes and variations. *Changing Views: Expanding the Horizon* features landscape paintings that extend the traditional definition of the genre to include the cityscape and the built environment, highlighting works by Rackstraw Downes, Howard Kanovitz, John Marin, Fairfield Porter, and John Sloan, among others. *Portraits* contextualizes paintings by William Merritt Chase with prime examples of the work of his contemporaries. Chase's family and friends, students and colleagues, were his most frequent sitters, making these studies intimate and perceptive examples of the genre. *Esteban Vicente: In the Company of Friends* looks at how Vicente's career paralleled the arc of the 20th century, alongside drawings and prints by his many artist colleagues, students, and friends, including James Brooks, Chuck Close, Mercedes Matter, Robert Motherwell, and Dorothea Rockburne.

The relationship between artists and writers is an especially rich and abiding legacy of the East End of Long Island. *Poets and Painters*, installed in the Museum's central spine gallery, showcases collaborative works by artists and poets Robert Dash and James Schuyler, Michael Goldberg and Bill Berkson, Larry Rivers and John Ashbery, as well as visual tributes to Frank O'Hara poems by his many artist friends, and selections from a suite of screen prints by Esteban Vicente in homage to poets of Spain's Golden Age. Also featured are historic photographs of "The Artist in the Studio," including William Merritt Chase, Roy Lichtenstein, and Esteban Vicente.

Dennis Oppenheim (American, 1938–2007) was a trailblazer in the realms of earthworks, body art, and conceptual art. The last decades of his career are manifestly illustrated by monumental sculptures that present what he called "a parallel to the mental processing of a raw idea." In the exhibition *Dennis Oppenheim: Splash Buildings*, that idea is a series of sculptures that convey the outcome of an event—in this case the simple event of a drop of water splashing upwards. Accompanying the artist's working drawings for the series, the Parrish presents the first major work by Oppenheim to enter the permanent collection as a promised gift of the artist's estate.

These thematic presentations are rounded out by *House and Studio: The Spaces Between*, an exploration of the distance between domestic and creative spaces, a fluid and permeable factor in the creative process of many painters who lived and worked here. Fairfield Porter (American, 1907–1975) and Robert Dash (American, 1931–2013) both found the confluence of home and studio life vital to their painting practice. Selections from the Parrish's core collection of Porter's work brought together with three paintings that are promised gifts from the Dash Estate will illuminate this theme.

Concurrent with the unveiling of the new permanent collection galleries, the Museum will present the special exhibition *Artists Choose Artists*. The third iteration of the Museum's biennial juried exhibition celebrates the artists of the East End and the dynamic relationships that unite the area's creative community. Seven distinguished artists served as jurors, each making two selections from 300 online submissions and subsequent studio visits. The exhibition is comprised of work by the seven jurors and fourteen artists:

- Laurie Anderson with Elizabeth Dow and Mary McCormick

- Judith Hudson with Don Christensen and Christine Sciulli
- Mel Kendrick with Elise Ansel and Eva Faye
- David Salle with Carol Hayes and Virva Hinnemo
- Ned Smyth with Koichiro Kurita and Rick Liss
- Keith Sonnier with Rossa Cole and Brian Gaman
- Robert Wilson with Tucker Marder and Ezra Thompson

The Parrish continues to grow as an active center for cultural engagement, fulfilling its mission to nurture creativity and to celebrate the unique artistic legacy of Long Island's East End. The new building opened last fall, on November 10, 2012, with a three-day opening weekend, which drew more than 9,000 visitors to the Museum. Attendance over the first two months topped 20,000, and more than 65,000 people have visited the Museum since last November. Membership has doubled.

The reinstallation of the Museum's Permanent Collection has been made possible, in part, by Sally and Wynn Kramarsky and The Broad Art Foundation.

Artists Choose Artists is made possible, in part, by generous support of the Joseph and Sylvia Slifka Foundation, Linda Hackett/ CAL Foundation, the Nash Family Foundation, and Elisabeth and H. Peter Haveles, Jr. Research and development support was generously provided by The Werner and Maren Otto Fund for the Study of the Art of Eastern Long Island. Programs in support of artists living and working in the region are made possible, in part, by donors who wish to remain anonymous.

The 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.

Hampton Jitney is the Official Transportation Sponsor and an Official Media Sponsor of the Parrish Art Museum.

About the Parrish Art Museum

The Parrish Art Museum is the oldest cultural institution on the East End of Long Island, uniquely situated within one of the most concentrated creative communities in the United States. The Parrish is dedicated to the collection, preservation, interpretation, and dissemination of art from the nineteenth century to the present, with a particular focus on honoring the rich creative legacy of the East End, celebrating the region's enduring heritage as a vibrant art colony, telling the story of our area, our "sense of place," and its national—even global—impact on the world of art. The Parrish is committed to educational outreach, to serving as a dynamic cultural resource for its diverse community, and to celebrating artistic innovation for generations to come.

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