

Exhibition Schedule 2013–2014

2013 Student Exhibition

February 2–March 3, 2013

Alice Aycock Drawings: Some Stories are Worth Repeating

April 21–July 14, 2013



Known primarily for room-filling installations and massive outdoor sculptures, Alice Aycock has, since the early 1970s, used drawing as the laboratory for developing the multi-layered complexities of her three-dimensional work. The Parrish Art Museum, in collaboration with the Grey Art Gallery at New York University, is presenting *Alice Aycock Drawings*, the first comprehensive exploration of this vital aspect of the renowned sculptor's creative process. Organized by Jonathan Fineberg, Gutgsell Professor of Art History at the University of Illinois, and accompanied by a fully-illustrated catalogue, the exhibition consists of two parts. Part I, comprising works from 1971–1983, will be on view at the Grey Art Gallery

from April 23–July 13, 2013. The Parrish installation will cover the years 1983–2012. The full exhibition will then travel to the Santa Barbara Museum of Art and the Art, Design & Architecture Museum, University of California, Santa Barbara.

Angels, Demons, and Savages: Pollock, Ossorio, Dubuffet

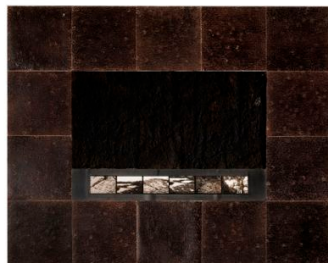
July 21–October 27, 2013



Co-organized by The Phillips Collection, Washington, D.C., and the Parrish Art Museum, this exhibition reveals a rare cross-cultural artistic dialogue among three prominent artists—American painter Jackson Pollock; Filipino-American artist and patron of European and American postwar art Alfonso Ossorio; and French painter Jean Dubuffet. Approximately 50 paintings and works on paper, focusing on the period from 1948 to 1952 highlight visual affinities among the three artists at pivotal moments in their careers. Curated by Klaus Ottmann, Director of the Center for the Study of Modern Art and Curator at Large at The Phillips Collection, the exhibition is accompanied by a fully-illustrated 140-page catalogue, published by Yale University Press.

Michelle Stuart: Drawn from Nature

July 21–October 27, 2013



Since the late 1960s, Michelle Stuart has become internationally known for a rich and diverse body of work engendered by her lifelong interest in the natural world and the cosmos. Working in drawing, sculpture, photography, video, installation, and site-specific earthworks, she has pursued a subtle and responsive dialogue with the natural world, distinct from the epic gestures of contemporaneous Land Art. Works range in date from 1968 to 2010. The exhibition has been organized by the Djanogly Art Gallery, Lakeside Arts Center, University of Nottingham, England.

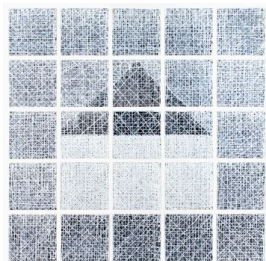
Artist Choose Artists

November 3–January 12, 2014

The Parrish Art Museum's third juried exhibition is designed to encourage engagement and mentorship among local artists and to celebrate the region's endurance as an art colony. For this exhibition, a panel of distinguished East End artists makes selections from online submissions and subsequent studio visits. Jurors' works are shown together with those of selected artists.

Jennifer Bartlett: Place—A Survey of Paintings and Sculpture

April 27–July 13, 2014



Jennifer Bartlett is an artist whose radical and pioneering thematic and stylistic innovations have had a significant impact on contemporary American art of the last three decades. This first major museum survey of Bartlett's work, organized by Klaus Ottmann, former Parrish Art Museum adjunct curator and now Director of the Center for the Study of Modern Art and Curator at Large at The Phillips Collection, will be accompanied by a fully-illustrated catalogue published by the Parrish Art Museum and distributed by Yale University Press. The exhibition will be on view at the Pennsylvania Academy of Fine Arts from June 27–October 13, 2013.

William Glackens: A Retrospective

July 27–October 19, 2014



Co-organized with the Barnes Collection, Philadelphia, and the Museum of Art, Fort Lauderdale, this long overdue survey of William Glackens's work will include some 75 works loaned by private collections and leading museums across the U.S. The exhibition will trace the artist's career from the mid-1890s to the 1930s, his achievements as a member of the radical American painters group known as The Eight, and also his thorough embrace of Modernism, including his role as advisor to Dr. Albert Barnes in amassing his stellar art collection. Glackens's paintings of Long Island's Bellport Harbor will also be featured.

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