



PARRISH ART MUSEUM

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PARRISH ART MUSEUM Exhibition Schedule 2013–2014

Alice Aycock Drawings: Some Stories Are Worth Repeating

April 21–July 13, 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.

Platform: Josephine Meckseper

July 4–October 14, 2013



Acclaimed artist Josephine Meckseper, known for her film, photography, and installations that conflate art objects with commodities, responds to the Museum's architecture and collection with five sculptural works installed in the outdoor gallery, lobby, and permanent collection. Combining materials and signifiers from the worlds of fashion, retail, consumerism, and fine art, Meckseper calls into question the underlying power dynamics that affect and shape prominent aspects of our culture. "My works in themselves are referring to display 'platforms' to create a critical dialogue about our consumer society," Meckseper has said. "By employing shelves, window displays, mirrored platforms, and retail slatwalls as a literal platform to display objects and images, my installations question the paradox inherent in manic consumption and advertising language." Organized by Parrish Art Museum's Curator of Special Projects Andrea Grover, Platform involves ongoing projects that consider the entire Museum as a potential canvas for works that transcend disciplinary boundaries.

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

July 21–October 27, 2013



Angels, Demons, and Savages is the first exhibition to explore the cross-cultural artistic dialogue among American painter Jackson Pollock, Philippines-born artist and art patron Alfonso Ossorio, and French painter and sculptor Jean Dubuffet. Focused on the years 1948 to 1952 and consisting of more than 50 paintings and works on paper, the exhibition reunites a number of works by Pollock and Dubuffet from Ossorio's former collection. Heir to a vast Philippine sugar fortune, Alfonso Ossorio began exhibiting in New York City in 1941. In 1949, after forming friendships with Pollock and Dubuffet and acquiring their work, he visited Pollock and Lee Krasner in Springs and spent the summer in East Hampton. Two years later he purchased The Creeks, a 57-acre estate on Georgica Pond in East Hampton, where he lived until his death. The Creeks was a cultural hub where friends such as Pollock, Dubuffet, Krasner, Willem de Kooning, Mark Rothko, and Costantino Nivola gathered. The exhibition has been curated by Klaus Ottmann, Phillips curator at large and former Robert Lehman Curator at the Parrish, and Phillips Director Dorothy Kozinski.

Michelle Stuart: Drawn from Nature

July 21–October 27, 2013



Since the 1960s, Michelle Stuart has created large-scale earthworks, complex multi-media installations, earth drawings, encaustic paintings, sculptural objects, drawings, and prints. Stuart's engagement with landscape and the natural environment, her use of unconventional, humble materials, and her passion for collecting has infused a rich and diverse body of work, which is a subtle and responsive dialogue with the natural world, distinct from the epic gestures of contemporaneous Land Art. Her work references a range of influences, from history, astronomy, botany, and her extensive travels to ancient archaeological sites. The exhibition includes more than sixty works from 1968 to the present. *Michelle Stuart: Drawn from Nature* has been curated by Anna Lovatt and organized and toured by the Djanogly Art Gallery, Lakeside Arts Center, UK.

Parrish Road Show: Sydney Albertini and Almond Zigmund

August 2013



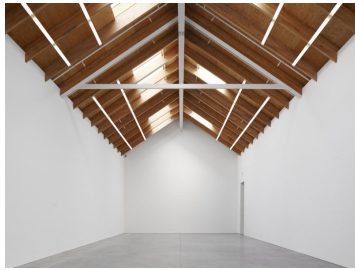
Parrish Road Show is the Museum's offsite exhibition series featuring artists' projects in unexpected places across the East End, bridging art and everyday environments. Sydney Albertini's *And Also, I Have No Idea* creates a quasi-theater set of her soft sculptures and costumes at the former home and studio of the late painter and textile designer John Little. Visitors will be assisted in trying on the artist's costumes and sculptural heads and then photographed against the backdrop of the site.



Interruptions Repeated is a formal comingling of objects from Almond Zigmund's studio, compiled into sculptural forms and relocated to the nineteenth-century Sag Harbor Whaling Museum. By moving contemporary objects and personal affects to an historic structure, Zigmund teases out the relationship between past and present social structures, rituals, and behaviors.

Artists Choose Artists

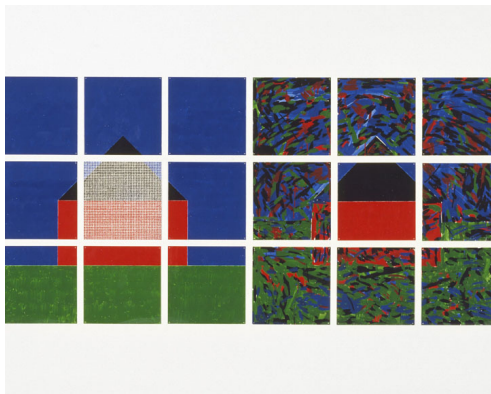
November 10, 2013–January 19, 2014



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. Juried by Laurie Anderson, Judith Hudson, Mel Kendrick, David Salle, Ned Smythe, Keith Sonnier, and Robert Wilson

Jennifer Bartlett: History of the Universe—Works 1970-2011

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

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 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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