



## PARRISH ART MUSEUM

### **PARRISH ART MUSEUM PRESENTS THE FIRST COMPREHENSIVE SURVEY SINCE 1966 OF THE WORK OF WILLIAM GLACKENS**

***Exhibition Includes More than 85 Works—Some on Public View for the First Time—by the American Artist and Champion of the Avant-Garde***



Installation view of *William Glackens*. Parrish Art Museum, Water Mill, New York. July 20–October 13, 2014.  
Photo: Gary Mamay

**WATER MILL, NY 10/1/2014**—Opening Sunday, July 20, and remaining on view through October 13, the Parrish Art Museum presents *William Glackens*—the first comprehensive survey of the artist’s work since 1966. The exhibition spans Glackens’s career from the 1890s through the 1930s, with more than 85 important paintings and works on paper from some of America’s finest private and public collections, including the Corcoran Gallery of Art, Fine Arts Museum of San Francisco, the Metropolitan Museum of Art, the National Gallery of Art, and the Cleveland Museum, among others. Several works in the exhibition are on view to the public for the first time since 1966.

*William Glackens*, co-organized and presented by the Parrish Art Museum; the NSU Museum of Art, Fort Lauderdale (where it was on view from February 23–June 1, 2014); and the Barnes Foundation, Philadelphia (where it will be on view from November 8, 2014–February 2, 2015) spans the full career of the artist, who painted on Long Island from 1911–1915. Curated by writer and art historian Avis Berman, the exhibition focuses on Glackens’s most distinctive and adventurous works.

“This exhibition allows the Parrish Art Museum the unique opportunity to collaborate with two like-minded institutions, sharing resources and scholarship to explore Glackens’s career and impact on art history,” said Parrish Art Museum Director Terrie Sultan. “With masterful work that resonates with our oceanside community, a profound attachment to our region, and a significant contribution to the story of American art, *William Glackens* reinforces and advances the mission of the Parrish.”

The long-overdue survey introduces Glackens to a new generation of viewers and invites further scholarship on this pivotal figure in the history of American art. The exhibition features touchstones of American art such as Glackens's *Girl with Apple* (1909–1910), *Family Group* (1910–1911), and *The Green Car* (1910) alongside other key pieces from each decade of his career such as *La Villette* (ca. 1895), *Cape Cod Pier* (1908), and *The Soda Fountain* (1935). These important paintings reveal Glackens's matchless ability to capture people and their surroundings with spontaneity and spirit.

*William Glackens* explores the wide range of motifs that run throughout the artist's work. In addition to a fascination for the urban spectacle of New York City, a love for travel led him to sunny landscapes and shorelines, including the beaches of Cape Cod, Connecticut, and Bellport, Long Island. A gifted painter and draftsman, Glackens also successfully mastered portraits, figure studies and still lifes—all genres that are presented in the exhibition.

Born in Philadelphia in 1870, Glackens studied at the Pennsylvania Academy of the Fine Arts. At the Academy and as an artist for the *Philadelphia Press*, he became friends with fellow artists Robert Henri, George Luks, Everett Shinn, and John Sloan, the core of the group that would later form The Eight as a reaction against the National Academy of Design's hidebound exhibition policies. The Eight exhibited together only once, in 1908, creating a wedge in the struggle to democratize the process by which artists could show and sell their work. Glackens was on the selection committee of the 1910 Exhibition of Independent Artists, the first large-scale invitational show of progressive artists, and was chairman of the American section of the epochal Armory Show, which introduced European vanguard art to this country in 1913. With these roles Glackens became a powerful advocate for landmark exhibitions of the American and European avant-garde.

Glackens was also a tastemaker, influencing Albert C. Barnes, the Philadelphia chemist who became a self-made millionaire in the early twentieth century and wanted to collect great art. He attended Philadelphia's prestigious Central High School with Barnes, and when they renewed their friendship in 1911, Glackens became his first advisor and guided him toward an appreciation of modern French painting. The artist traveled to Paris on a buying trip for Barnes in 1912 and returned with works by Paul Cézanne, Maurice Denis, Vincent van Gogh, Pablo Picasso, Camille Pissarro and Pierre Auguste Renoir. These purchases became the nucleus of Barnes's fabled collection. The two men remained close, and Barnes became his loyal and most important patron. Barnes found Glackens indispensable, stating, "The most valuable single educational factor to me has been my frequent association with a life-long friend who combines greatness as an artist with a big man's mind."

### **Exhibition Catalogue**

A fully illustrated exhibition catalogue, published by Skira Rizzoli, was edited by Avis Berman, who also contributed several essays to the publication. Alicia G. Longwell, The Lewis B. and Dorothy Cullman Chief Curator, Parrish Art Museum, contributed the essay, "Scenes at the Shore: Glackens's Summers by the Sea," to the catalogue. Other essays were contributed by Elizabeth Thompson Colleary, Heather Campbell Coyle, Judith F. Dolkart, Martha Lucy, Patricia Mears, Carol Troyen, and Emily C. Wood. Issues previously unexamined in the literature about Glackens and The Eight are considered throughout the text, including: the artist's sophisticated absorption of contemporaneous French painting, his sense of social observation, his depiction of women, his interest in costume and fashion, his portrayals of women and urban life, and his role as a tastemaker.

In addition to essays and entries on select works, the publication includes the first complete exhibition history on the artist, a critical contribution to Glackens scholarship.

### **Exhibition Tour Schedule**

NSU Museum of Art, Fort Lauderdale, Florida	February 23 - June 1, 2014
Parrish Art Museum, Water Mill, New York	July 20 - October 13, 2014
Barnes Foundation, Philadelphia, Pennsylvania	November 8, 2014 - February 2, 2015

### **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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#### **MEDIA CONTACTS:**

Jenny Isakowitz  
FITZ & CO  
Tel: 212-627-1455 x0923  
E-mail: [jenny@fitzandco.com](mailto:jenny@fitzandco.com)

Meg Blackburn  
FITZ & CO  
Tel: 212-627-1455 x7390  
E-mail: [meg@fitzandco.com](mailto:meg@fitzandco.com)