

PARRISH ART MUSEUM

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PARRISH TO OPEN NEW BUILDING IN WATER MILL WITH MALCOLM MORLEY EXHIBITION

***Three Decades of the Artist's Explorations of Paper
To be Featured in Temporary Exhibition Galleries***

**First-Ever Installation of Permanent Collection
Will Debut Simultaneously**

SOUTHAMPTON, NY 9/5/2012 — *Malcolm Morley: Paper and Process*, an exhibition of some 50 works from the 1980s to the present, will inaugurate the temporary exhibition galleries of the new Parrish Art Museum when it opens to the public Saturday, November 10, 2012, in Water Mill, NY. Organized by Alicia G. Longwell, Lewis B. and Dorothy Cullman Chief Curator, Art and Education, the exhibition will remain on view through January 13, 2013.

At the same time, the Museum will unveil an installation of works from its outstanding permanent collection for the first time in its 115-year history. Ranging in date from the 19th century to the present, the Parrish's holdings include more than 2,600 paintings, sculptures, and works on paper by many of America's most influential artists. Selections will be installed in the 7,600 square-foot collection galleries.

For more than 40 years, the art of Malcolm Morley has heightened viewers' perceptions and expanded the possibilities for ways of seeing. Little explored until now is the seminal role of paper in his art-making process, whether as watercolors that serve as sources for paintings, scale models made of paper and attached to the canvas, or in the dimensionality of free-standing paper sculpture. Explains Longwell, "*Paper and Process* will illustrate the artist's working method while underscoring the seamless transition among paper mediums, including watercolor, lithography, etching, and monotype, and the dazzling passages of these inventive forays."

In the mid-1960s, Morley, newly arrived in New York from his native England, resolved to take on a big subject and chose to paint a large ocean liner berthed at a West Side pier. Attempting to set up a canvas, he realized that it was impossible to take in the enormous ship from one viewpoint, and he wound up buying a postcard of the subject to use as the model. "I went down with a canvas to paint a ship from life," he recalled. "Then I got a postcard of a ship. The postcard was the object."

In this way, Morley resolved for himself the issue of *what* to paint. Throughout his career, he has recognized that ready-made images drawn from sources as disparate as newspaper, glossy magazine, and his own watercolors, and paper models that he often fabricates himself, furnish ready inspiration. Images appear and reappear in his work, surfacing in different contexts, as Morley cycles through an ever-changing lexicon—in a way defying the viewer to focus on the subject of the work. Consequently, Morley has never been known for what could be called a signature style. He explains, "As soon as something I do is accepted and successful, I have to change it. You only really succeed by taking risks, and the artist who's interesting has to invent them."

Malcolm Morley: Paper and Process brings together works that have rarely been seen together and includes such diverse images as idyllic beach scenes; the artist's beloved black and white border collie, Elsa, in play and repose; and knights in armor, WWII flying aces, and their present day inheritors, the sports stars who carry on the legacy of derring do. "I decided that this was contemporary mythology, and the sports stars were the heroes," Morley says. "To be a hero, you have to take a risk, so of course the best ones are those that risk their lives—NASCAR drivers and people like that." *Ring of Fire* (2009), the life-size, freestanding sculpture of a

Motocross rider, is composed of heavyweight watercolor paper on an armature of plastic plumbing pipe. The “mud” on the piece is a mixture of paint and papier mâché flung with a toilet brush. “You can do a lot of things with paper,” Morley has said, “and I always think of sculpture as something in two dimensions that’s folded.”

The presentation of *Malcolm Morley: Paper and Process* is made possible in part by The Broad Art Foundation, Gael Neeson and Stefan Edlis, Sue Scott, Charles-Antoine Van Campenhout and Ristead Keating, Angela Westwater/Sperone Westwater, and Xavier Hufkens.

About Malcolm Morley

Born in London in 1931, Malcolm Morley attended the Camberwell School of Arts and Crafts and the Royal College of Art before moving to New York in 1958. Initially drawn to Abstract Expressionism, by 1967 he was working representationally and became associated with the Photorealists, among them Ralph Goings and Richard Estes. Morley, however, prefers the term Superrealism. “My interest,” he has said, “was on a much bigger issue than so called ‘copying,’ and I would always cringe when ‘copying’ would come up because I always thought of [my work] as an interpretation, of translating the thing into a painterly invention.”

Since his first exhibition in New York, Morley has had numerous shows in Europe and North America and has participated in many international exhibitions, including Documenta 5 and 6. Following his 1983 retrospective at the Whitechapel Art Gallery, Morley was the first artist awarded the Turner Prize for British artists. Subsequent presentations of his work include a survey of watercolors at the Tate Gallery, Liverpool (1991), a one-artist show at the Musée national d'art moderne—Centre Georges Pompidou, Paris (1993), and a retrospective at The Hayward Gallery, London (2001). Morley’s work can be found in museum collections worldwide. He has maintained a house and studio in Brookhaven on the East End of Long Island since 1983.

About the Parrish Art Museum

The Parrish Art Museum is located in Southampton, New York. Founded in 1897, the Museum celebrates the artistic legacy of Long Island’s East End, one of America’s most vital creative centers. Since the mid-1950s the Museum has grown from a small village art gallery into an important art museum with a collection of more than 2,600 works of art from the nineteenth century to the present. It includes such contemporary painters and sculptors as John Chamberlain, Chuck Close, Eric Fischl, April Gornik, Elizabeth Peyton, as well as such masters as Dan Flavin, Roy Lichtenstein, Jackson Pollock, Esteban Vicente, Lee Krasner, and Willem de Kooning. The Parrish houses important collections of works by the American Impressionist William Merritt Chase and the post-war American realist Fairfield Porter. A vital cultural resource serving a diverse audience, the Parrish organizes and presents changing exhibitions and offers a dynamic schedule of creative and engaging public programs including lectures, films, performances, concerts, and studio classes for all ages. On July 19, 2010, the Parrish broke ground on a new building designed by internationally acclaimed Swiss architects Herzog & de Meuron. The 34,400-square-foot facility will triple the Museum’s current exhibition space and allow for the simultaneous presentation of loan exhibitions and installations drawn from the permanent collection. The new building will open November 10, 2012.

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.

Image captions, left to right:

Malcolm Morley, *Ring of Fire*, 2009. Mixed media, 113 x 77 ½ x 87 inches. Courtesy the artist and Sperone Westwater, New York. © Malcolm Morley.

Malcolm Morley, *Flight of Icarus*, 1995. Mixed media, 80 x 113 x 92 inches. Collection Timothy Egert, Bethesda, MD. © Malcolm Morley.

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