

FIELD OF DREAMS

In this inaugural installation of sculpture in the Parrish landscape, each work, while sited within its own space, engages in the continuing interplay among the architecture, nature, and the art on view. Newly created paths invite the visitor to wander and experience this exceptional assembly of twentieth- and twenty-first century sculpture—inspiring wonder, reverie, and awe.

As you walk from the parking area toward the Museum's entrance, you will encounter the first two sculptures. On the right is **Joel Perlman's *Eastgate*** (1989), a work from his *Portal* series in which solid forms swing through the steel frame, inviting the viewer to examine what lies beyond. Facing is **Jim Dine's *The Hooligan*** (2019). Throughout his career, Dine has been inspired by classical antiquity. When he purchased a small souvenir plaster of the Louvre's famed *Venus de Milo* in 1982, his first gesture was to break off the head, then scrape and roughen the surface, launching a half-century reflection on and reinterpretation of this iconic image.

Enter the Museum building, designed by Swiss architects Herzog & de Meuron and completed in 2012, through the main entrance or continue to the right around the building to the Terrace Meadow, where you will be greeted by **Max Ernst's** three figures, ***Séraphine-chérubin***, ***Big Brother***, and ***Séraphin le néophyte*** (1967). An artist who witnessed two horrific World Wars, he often used biting humor and razor-sharp wit to skewer those in power. The three bronze figures, a nod to George Orwell's dystopian novel *1984*, are an anti-monument to false authority and corrupt political order. Continue to the ramp that slopes to the Great Meadow and meet **Ernst's *Grand Grenouille*** (1967), a bronze frog whose jauntily assembled geometric shapes add up to a charmingly comical sentry.

Untitled (2014), a bronze sculpture by **Joel Shapiro**, anchors a new network of pathways through the Great Meadow and beckons museum visitors to enjoy the full expanse of the landscape. Shapiro creates abstract geometric sculptures that convey a sense of movement and engage the viewer, disrupting distinctions between abstraction and representation, and introducing a reconsideration of the modern figurative tradition.

Over the past 35 years, **Jaume Plensa** has created sculpture, most often destined for public spaces, that speaks to our common humanity. With ***Carlota (oak)***, ***Julia (oak)***, ***Laura Asia (oak) and Wilsis (oak)***, all from 2019, the artist unites his four best known monumental heads of young women reimagined as contemporary Dryads, the compassionate nymphs in Greek mythology who shape-shifted between human form and that of oak trees. Carved from oak trunk and cast in bronze, these works invite the viewer to join their quiet meditation and closed-eye reverie.

Theaster Gates is a Chicago-based artist whose practice ranges across a broad field that includes painting, urbanism, performance, music, sculpture, community outreach and the simple desire to make things that would never fit inside a museum. *Monument in Waiting*, (2020) is the artist's response to the national reckoning over monuments and what historical figures and narratives are celebrated there—particularly as they relate to the preservation of Black cultural and social histories. Using repurposed stone plinths and granite tiles, Gates has created a public square of vacant pedestals and a toppled column that summon our resolute attention: carved into one base are the words “UNTIL REAL HEROES BLOOM/THIS DUSTY PLINTH WILL WAIT.”

Jim Dine's *The Wheatfield (Agincourt)*, 1989–2019) expands the scope of the artist's work into a monumental assemblage comprising an extended farm machine axle bedecked with some of the iconic objects that have populated Dine's life work: a *Venus de Milo*, the skull, myriad tools, and his alter ego, the puppet Pinocchio—for the artist, all metaphors for artistic creation. The recent addition of “Agincourt” to the title may refer to the decisive battle of the Hundred Years' War in 1415, when the English King Henry V's forces defeated the French on the recently plowed wheatfields of Agincourt.

Bernar Venet identifies each of his works by indicating the degree of the arc and the number of elements to, in the artist's words “. . . insist on the very nature I am presenting.” *Arcs in Disorder: 220.5° x 15* (2006) is not symbolic nor does it refer to anything outside of its material fact: 15 arcs, each a portion of a 360° circle.

Roy Lichtenstein's *Tokyo Brushstroke I & II* (1994) has graced the Museum's entrance since 2014, a beacon and a landmark for all who pass by. The work questions the contradictions between the ephemeral nature of the artist's brushstroke and the monumentality and permanence of art: “It's a symbol of something it isn't,” Lichtenstein said “and that is part of the irony I'm interested in.”

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