



PARRISH ART MUSEUM

peter campus: when the hurly burly's done

John Torreano: Painting Outer Space/Inner Space, 1989 to Present

Virginia Jaramillo: The Harmony between Line and Space



peter campus, Virginia Jaramillo, John Torreano

November 7, 2021 to February 27, 2022

**THREE SOLO EXHIBITIONS BY PETER CAMPUS, VIRGINIA JARAMILLO,  
AND JOHN TORREANO—ARTISTS WITH DECADES-LONG CAREERS AND  
AT THE HEIGHT OF THEIR CREATIVE POWERS**

***New painting and video works by three  
East End artists will be on view November 7, 2021 to February 27, 2022***

**WATER MILL, NY. 10/27/2021**—The Parrish Art Museum presents three solo exhibitions of East End artists peter campus (American, b. 1937), Virginia Jaramillo (American, b. 1939), and John Torreano (American, b.1941), which will be on view November 7, 2021 to February 27, 2022. *peter campus: when the hurly burly's done; Virginia Jaramillo: The Harmony between Line and Space; and John Torreano: Painting Outer Space/Inner Space, 1989 to Present* feature predominantly new, never-before-seen work by artists in the seventh decade of their careers and at the top of their creative powers. The exhibitions are organized by Alicia G. Longwell, Ph.D., the Lewis B. and Dorothy Cullman Chief Curator at the Parrish Art Museum.

***John Torreano: Painting Outer Space/Inner Space, 1989 to Present***

John Torreano emerged as a painter in the late 1960s and has always charted his own course. With the universe as his muse, he combines realism infused with abstraction to create works that conflate time and space. ***Painting Outer Space/Inner Space, 1989 to Present*** will feature 10 large-scale paintings on plywood panels, studded with gems and wood balls. Torreano reflects on the mysteries and wonders of the cosmos in these works, which were inspired by images transmitted by the Hubble Space Telescope. Its scientific documentation of nebula and stars can also be read as pure abstraction—inspiring the artist to create imagery that contrasts the physical with the illusory.

***Virginia Jaramillo: The Harmony between Line and Space***

A pioneering minimalist who has practiced for more than six decades, Virginia Jaramillo creates her work from sources that span histories and cultures. *The Harmony between Line and Space* features five newly created paintings, which the artist completed in her Hampton Bays studio. The exhibition will feature two monumental works, *Quantum Entanglement* (2019–2020) and *Quanta* (2021), 12-foot canvases which will be installed face-to-face. In each painting, expansive fields of color are crisscrossed by impossibly uniform, razor-thin lines—the artist's visualization of communication between quantum particles across the vastness of space. Additional works (all created in 2021) include *Song of*

*Amergin*, which evokes the earliest spoken Irish poem, an incantation of man's identity with nature; *They Spoke without Talking* depicts an epic confrontation between technology and creativity; and in *Shaman's Dream*, Jaramillo explores the world of the unconscious mind.

***peter campus: when the hurly burly's done***

A pioneering new media and video artist, peter campus made his first video in 1971, using black-and-white, portable equipment. This marked the beginning of his life-long engagement with the medium. In a solitary pursuit over this past year, campus captured locations around the shores of Shinnecock Bay near his home in East Patchogue, NY, stationing his video camera to maintain a static point of view. Nine of these continuous video loops—which will be presented on separate screens—invite the viewer to experience the sublime beauty of the natural and the ordinary: a hunter's duck blind floats on the water, red plastic safety netting entwines a fence, beach grass and sparse leaves on a solitary tree blow in the wind. campus's visual meditations underscore the gap between what the viewer perceives, what the camera records, and what the artist brings to the fore.

**ABOUT THE ARTISTS**

**John Torreano** works across myriad mediums and methods including paint, sculpture, relief, furniture, and hand-blown glass. He is perhaps best known for investigating the properties of real and fake gemstones through "movement oriented perception," which employs differing contexts, lighting, and placements of gemstones and other materials. Torreano's work has been exhibited at the Whitney Museum of Art, New York and the Museum of Modern Art, New York; the Museum of Contemporary Art Chicago; The Corcoran Gallery of Art, Washington, DC; The Indianapolis Museum of Art, and many others. His series of paintings titled *TV Bulge* were featured in the 1969 Whitney Biennial. For three decades, Torreano taught at New York University's studio art program in Manhattan and at New York University, Abu Dhabi.

Born in Texas and raised in East Los Angeles, **Virginia Jaramillo** began her career while still an art student, when she was accepted into the Los Angeles County Museum of Art's Annual Exhibitions. From 1959 to 1961 her work was presented alongside established West Coast artists in the annual exhibitions under *V Jaramillo*—a name used by the artist to mask her gender. In the late 1970s Jaramillo focused on creating handmade paper and linoleum compositions before returning to painting in the '90s. She has been the subject of major solo exhibitions, including *Virginia Jaramillo: The Curvilinear Paintings*, 1969–1974,

Menil Collection, Houston, September 2020 to July 2021. In 2017, exhibitions of her work were presented at the Brooklyn Museum and Tate Modern, London. She was recently featured in a group show at the California African American Museum, Los Angeles. Jaramillo's work is in the permanent collections of the Parrish Art Museum, Water Mill; Metropolitan Museum of Art, New York; The Kemper Museum of Contemporary Art, Kansas City; and Museo Tamayo, Mexico City.

Born in 1937 in New York City, **peter campus** earned a Bachelor of Science in Experimental Psychology from Ohio State University in 1960, studied at The City College Film Institute, and participated in the experimental workshops at Boston's WGBH-TV. campus received the John Simon Guggenheim Fellowship in 1975 and the National Endowment for the Art Fellowship in 1976. He has exhibited widely throughout the U.S. and Europe and his work is in the permanent collections of The Parrish Art Museum, Water Mill; The Museum of Modern Art and Whitney Museum of American Art, New York; The Albright-Knox Art Gallery, Buffalo; Walker Art Center, Minnesota; Philadelphia Museum of Art; Centre Georges Pompidou, Paris; Hamburger Bahnhof, Berlin; Museo Nacional de Arte Reina Sofia, Madrid; and Tate Modern, London.

peter campus:  
when the hurly burly's done  
(draft wall text 11/4/2021)

peter campus (American, b. 1937) is a seminal artist in the canons of new media and video art. Over his five-decade career he has pioneered new ways of using video technologies in his art, including single-channel video, installation, and digital. In a solitary pursuit during the past year and a half, campus undertook a project that kept him close to his home in East Patchogue, New York and enabled him to continue his contemplative exploration of the waterways of Eastern Long Island. He positioned his camera in different locations along the shores of Shinnecock Bay. The resulting nine works, comprise the current installation, were created in much the same way a painter composes a landscape, by heightening, minimizing, and drawing the viewer's attention to specific aspects of nature. Campus has observed "My work is always a reflection of how I'm feeling," and in selecting a title for the exhibition, nothing less than the resounding incantations of the witches in Shakespeare's *Macbeth* could sum up for the artist the uncertainty, doubt, and anxiety of the Pandemic year: *When the hurly burly's done/when the battle's lost and won.*

artist statement

*The noble work is bright, but, being nobly bright, the work should brighten the minds, allowing them to travel through the lights.* abbot suger de saint-denis, 12th century

1. the video monitor casts light into the room. it is incident light... packets of quantum energy stimulating the screens, the same way light affects our retinas, causing pulses to stream across our optic nerves traveling to our brains.
2. the subject is the light around shinnecock bay during the pandemic: the light of the sky, the light reflected off of a duck blind, the light on the grasses along the shore of the bay.
3. these images are not real, they are electronic displacements, depictions of captured scenes. memories.
4. videographs are a combination of photography and videography. they reflect the relationship between energy and mass: converting the real into packets of light, delayed in glass.
5. the camera is independent of me, i walk away while it's recording. it sees in a way i can't: in greater detail, with more patience.
6. i am trying to find outside what is inside me at that moment. i am looking for a harmony. it is why i keep going back to the same places: to find the right resonance. those moments come over me like a swoon.



## PARRISH ART MUSEUM

***peter campus: when the hurly burly's done***

***November 6, 2021 – February 27, 2022***

All works by peter campus (American, born 1937).

1. *barrier*, 2020-21

videograph

6:26 minutes, looped

Edition of 3 plus 1 artist's

proof

Courtesy of the Artist and

Cristin Tierney Gallery



2. *dune tree*, 2021

videograph

8:00 minutes, looped

Edition of 3 plus 1 artist's

proof

Courtesy of the Artist and

Cristin Tierney Gallery



3. *entwined*, 2020

videograph

7:52 minutes, looped

Edition of 3 plus 1 artist's

proof

Courtesy of the Artist and

Cristin Tierney Gallery



4. *green blind*, 2021  
videograph  
6:03 minutes, looped  
Edition of 3 plus 1 artist's  
proof  
Courtesy of the Artist and  
Cristin Tierney Gallery



5. *hurly burly*, 2021  
videograph  
7:58 minutes, looped  
Edition of 3 plus 1 artist's  
proof  
Courtesy of the Artist and  
Cristin Tierney Gallery



6. *planktos*, 2020  
videograph  
5:32 minutes, looped  
Edition of 3 plus 1  
artist's proof  
Courtesy of the Artist and  
Cristin Tierney Gallery



7. *rivulet*, 2021  
videograph  
7:30 minutes, looped  
Edition of 3 plus 1 artist's  
proof  
Courtesy of the Artist and  
Cristin Tierney Gallery



8. *sinusoid*, 2021  
videograph  
6:10 minutes, looped  
Edition of 3 plus 1  
artist's proof  
Courtesy of the Artist and  
Cristin Tierney Gallery



9. *which way*, 2021  
videograph  
8:30 minutes, looped  
Edition of 3 plus 1  
artist's proof  
Courtesy of the Artist and  
Cristin Tierney Gallery



# Virginia Jaramillo: The Harmony Between Line and Space

(draft wall text 11/4/2021)

The Harmony Between Line and Space brings together five new works by minimalist painter Virginia Jaramillo (American, b. 1939), all recently completed in her Hampton Bays studio. Jaramillo always knew she wanted to be an artist. She attended Manual Arts High School in Los Angeles (from which painters Jackson Pollock and Philip Guston graduated in the 1930s), and was specially selected by a teacher to attend Saturday morning gatherings at the Venice studio of designers Charles and Ray Eames. The Eameses sparked her interest in Japanese aesthetics, especially the philosophy of Ma, understood as the harmony between line and the negative space around it.

By the late 1960s, Jaramillo had become widely known for her series of Curvilinear Paintings—unmodulated fields of color interrupted by a single thin line. The apparent simplicity of these early works belies their intellectual rigor. Indeed, over the ensuing decades, Jaramillo has found inspiration in a wide range of sources, from science and technology to ancient cultures and mythologies.

This exhibition begins with the paintings Quantum Entanglement (2019–20) and Quanta (2021), which visually interpret the phenomenon that Albert Einstein famously termed “spooky action at a distance.” Razor-thin filaments of color crisscross a vast expanse of canvas, only to disappear, forever linked, into misty bands of color at the edges. Song of Amergin (2021) is named for an epic by the mythic Celtic bard. The poem is an incantation of man’s place in nature and the power of language. In Shaman’s Dream (2021), wisps of vapors float through the painting, envisioning the subject’s subconscious. They Spoke Without Talking (2021), meanwhile, is a chilling commentary on humankind’s current obsession with instantaneous connectivity. Used computer components collaged to the surface of the painting create a geometric pattern that surrounds an enshrined motherboard, forming an aerial view of a civilization gone awry. Together, these works demonstrate Jaramillo’s continued evolution. Her minimalist approach yields art that is spare in effect yet rich in meaning.

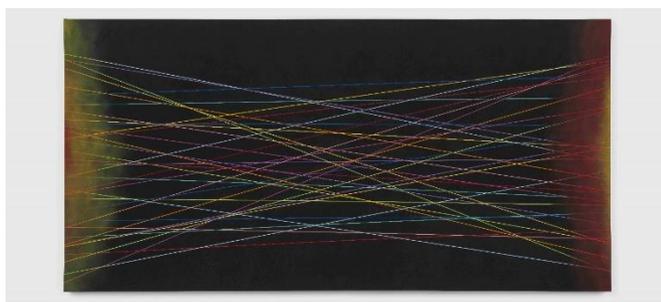


## PARRISH ART MUSEUM

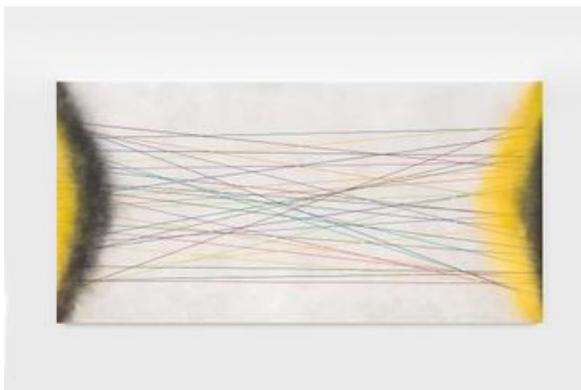
### ***Virginia Jaramillo: Harmony Between Line and Space*** **November 6, 2021 – February 27, 2022**

All works by Virginia Jaramillo (American, born 1939).  
Dimensions are given in inches; height precedes width.

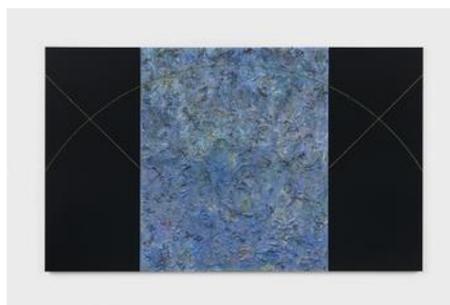
1. *Quantum Entanglement*, 2019-2020 (large detail)  
Acrylic on canvas  
72 x 144  
Private Collection  
courtesy Hales,  
London and New York



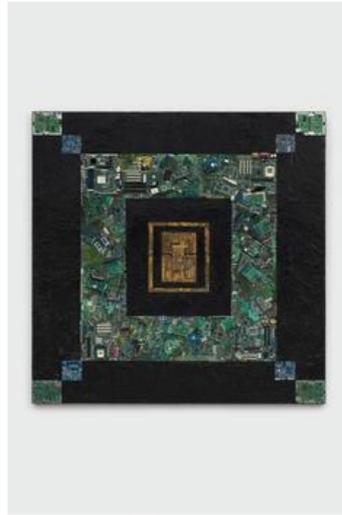
2. *Quanta*, 2021  
Acrylic on canvas  
72 x 144  
Courtesy the Artist and  
Hales, London and  
New York



3. *Song of Amergin*, 2021  
Acrylic on canvas  
72 x 120  
Courtesy the Artist and  
Hales, London and  
New York



4. *They Spoke Without Talking*, 2021  
Acrylic with circuit boards and mixed media on Masonite  
72 x 72  
Courtesy the Artist and Hales, London and New York



5. *Shaman's Dream*, 2021  
Acrylic on canvas  
81 1/2 x 69 1/2  
Courtesy the Artist and Hales, London and New York



# John Torreano: Painting Outer Space/Inner Space 1989 to the Present

(draft wall text 11/4/2021)

For more than forty years, John Torreano (American, b. 1941) has looked to the universe for inspiration. Like the storied astronomer Galileo, he first observed the heavens through an earthbound telescope. With the launch of the Hubble Space Telescope in 1990, he gained unfiltered visual access to space. He discovered that photographic evidence of nebula and stars could be read as pure abstraction.

Torreano began his career in New York City, in 1968, where he joined a cohort of young artists questioning the limits of painting. In 1969, his work was included in the Annual Exhibition at the Whitney Museum of American Art. Soon afterward, he discovered by chance a bin of fake glass and plastic gems on the streets of Lower Manhattan that became integral to his practice. In an effort to de-skill the gesture of painting, he used a router to gouge the surface of plywood, into which he embedded the cheap, reflective found objects. When his work began to investigate ideas about outer space, the gems became twinkling stars.

The artist describes *Double Spin* (1989), the earliest work in *Outer Space/Inner Space*, as a vast illusionistic realm where two galaxies move seamlessly through each other, like crossing schools of fish. The monumental *Gases in Omega Swan* (2007) was inspired by an image of a perfect storm of turbulent gases in the Omega Nebula region of the Milky Way. *SwC in Doradus* (2017) pays homage to Paul Cézanne and alludes to Torreano's fantasy of the two artists swimming together in the Doradus nebula, some 160,000 light-years away. Torreano has often said that the universe is his *Mont Sainte-Victoire* (one of Cézanne's most frequently painted subjects). Repeatedly revisiting the theme, he grapples with the physical reality of our immense, energetic, volatile universe. *Outer Space/InnerSpace 1989 to the Present* brings this distant, beautiful world closer to our own.



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### ***John Torreano: Painting Outer Space/Inner Space, 1989 to Present*** **November 6, 2021 – February 27, 2022**

All works by John Torreano (American, born 1941).  
Dimensions are given in inches; height precedes width.

1. *Double Spin*, 1989  
Acrylic, wood balls, and  
gems  
on 8 plywood panels  
90 x 180  
Courtesy of the Artist



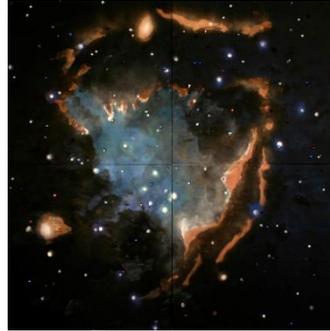
2. *Star Field in Sagittarius*,  
2003  
Acrylic, wood balls, and  
gems  
on 4 plywood panels  
120 x 120  
Courtesy of the Artist



3. *Edge*, 2004  
Acrylic, wood balls, and  
gems  
on 4 plywood panels  
108 x 108  
Courtesy of the Artist



4. *A Star(s) is Born*, 2007  
Acrylic, wood balls, and  
gems  
on 4 plywood panels  
90 x 90  
Courtesy of the Artist



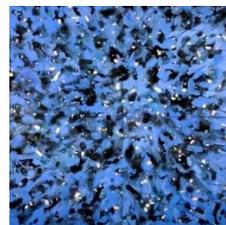
5. *Eagle*, 2007  
Acrylic, wood balls, and  
gems  
on 4 plywood panels  
108 x 108  
Courtesy of the Artist



6. *Gases in Omega Swan*,  
2007  
Acrylic, wood balls, and  
gems  
on 6 plywood panels  
108 x 162  
Courtesy of the Artist



7. *Dark Matters C'sC*, 2012  
Acrylic, wood balls, and  
gems  
on 4 plywood panels  
84 x 84  
Courtesy of the Artist



8. *SwC in Doradus*, 2017  
Acrylic, wood balls, and  
gems  
on 4 plywood panels  
84 x 84  
Courtesy of the Artist



9. *UDF with Hot Stars and  
Galaxys AD*, 2018  
Acrylic, wood balls, and  
gems  
on 4 plywood panels  
84 x 84  
Courtesy of the Artist



10. *Dark Matters/Dark  
Energy Collisions*, 2021  
Acrylic, wood balls, and  
gems  
on 4 plywood panels  
86 x 86

