

PARRISH ART MUSEUM

125 Years of Engagement, Vision, and Excellence

ARTISTS CHOOSE PARRISH

Artists Choose Parrish Part I

April 16–August 6, 2023: Nanette Carter, Pamela Council, Robert Gober, Mary Heilmann, Sam Moyer, Ugo Rondinone, Cindy Sherman, Leslee Stradford, Michelle Stuart

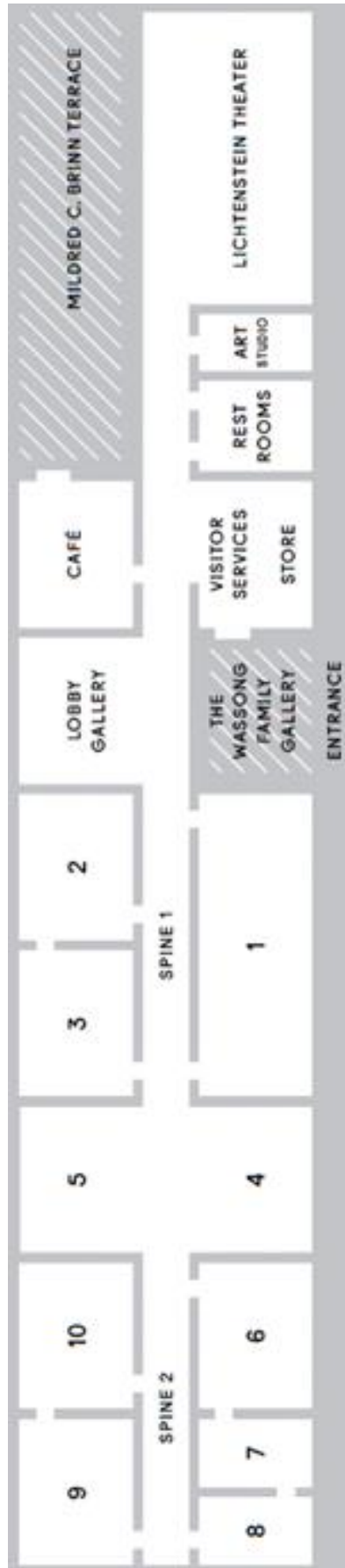
April 30–July 23, 2023: Tony Bechara, Ross Bleckner, Jeremy Dennis, Eric Fischl, Claude Lawrence, Robert Longo, Eddie Martinez, Enoc Perez, Hank Willis Thomas, Nina Yankowitz, Joe Zucker

Celebrating the Museum’s 125th anniversary, Artists Choose Parrish is a yearlong landmark exhibition series featuring renowned contemporary artists with deep roots on the East End of Long Island and presenting their work alongside their selections from the permanent collection.

Artists Choose Parrish drives a renewed dialogue between the Museum’s past and future and reveals fresh perspectives on its collection through the lens of a diverse roster of artists. Organized in three installments throughout 2023, the exhibition honors the East End’s artistic legacy and brings together forty-one artists practicing in the region today. Artists Choose Parrish Part I highlights twenty artists in two overlapping installations.

The artists were invited to delve into the Museum’s 3,600-volume holdings by researching the collection online, and then visited the Parrish to select specific works. In statements about their choices, many artists reminisce on the relevance of the East End in their lives and their approach to art. The result is a multilayered anthology of visual dialogues from unique perspectives that reveals a shared sense of community on the East End and continues the artistic legacy of the region that radiates in the global art world. By pairing their work in unexpected and creative ways with work by Museum collection artists from the past and present, the participants have crafted new narratives that explore perception and perspective, place and identity, formal connections, and personal and professional relationships.

Artists Choose Parrish is organized by Corinne Erni, Deputy Director of Curatorial Affairs and The Lewis B. and Dorothy Cullman Chief Curator of Art and Education, with additional support from Kaitlin Halloran, Assistant Curator and Publications Coordinator, and Brianna L. Hernández, Assistant Curator.



GALLERY 1

Eric Fischl

The Painting Stares Back: Portraits of Women from the Parrish Museum of Art Collection

When painting people (portraits or characters) the artist must make decisions about who the person portrayed may or may not be looking at. These are significant decisions the artist must address because each choice carries a wide range of associations, meanings and provocations that must be dealt with for the sake of clarity and precision in order to achieve a profound experience.

In the process of making a painting the artist must ask themselves: Is this person I'm painting looking straight out to a distant horizon, or looking back at the viewer, or averting their eyes? Are they staring blankly, focused on nothing? Are they being introspective or are they eye-dreaming? Are they aware of my presence, of my looking/watching them? Are they comfortable with this? Are they feeling startled, put upon, vulnerable or impatient? Are they delighted and pleased to be seen, to be caught, to be captured and by implication, in this moment, the artist must also ask, "Am I?"

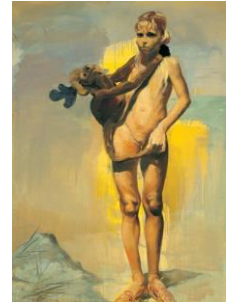
As a rule and a preference, I look for art that captures people, not their likeness. I look for art that puts me into a precise moment of reality. With portraiture, that moment of precise reality is one in which the sitter has been made real in all their complexity, whether they are conscious or unconscious of what they are revealing about themselves.

The portraits I've selected from the Parrish's collection are all portraits of women and girls, painted between the mid-19th and late 20th centuries. All but two stare back. All but two were painted by men.

Eric Fischl (American, born 1948)

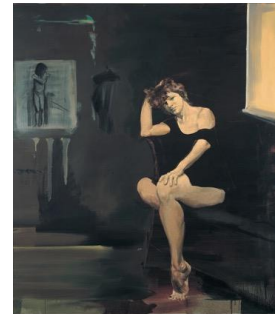
1. *Girl with Doll*, 1987

Oil on linen
70 x 50



2. *Portrait of An Artist as a Woman*, 1989

Oil on linen
68 x 58



3. *Untitled*, 1994

Oil on linen
65 x 55



4. *April in Paris*, 1998

Oil on linen
61 x 71



5. *Joan Didion*, 2001

Oil on linen
19 $\frac{3}{4}$ x 19 $\frac{3}{4}$



Eric Fischl (American, born 1948) Selections:

James Carroll Beckwith (American, 1852–1917)

1. *Portrait*, n.d.
Oil on panel
13 $\frac{7}{8}$ x 10 $\frac{1}{2}$
Parrish Art Museum, Water Mill, N.Y., Littlejohn
Collection
1961.3.240



Howard Chandler Christy (American, 1873-1952)

2. *Portrait of Mrs. Snowden*, 1924
Oil on canvas
60 x 40 $\frac{1}{2}$
Parrish Art Museum, Water Mill, N.Y., Gift of Mr. and
Mrs. Sanford R. Johnson
1987.5



William Merritt Chase (American, 1849–1916)

3. *The Golden Lady*, 1896
Oil on canvas
40 $\frac{5}{8}$ x 32 $\frac{3}{4}$
Parrish Art Museum, Water Mill, N.Y., Littlejohn
Collection
1966.1.3



Eben Farrington Comins (American, 1875-1949)

4. *Portrait of Mrs. Robert S. Peabody*, 1917
Oil on canvas
46 $\frac{3}{8}$ x 33 $\frac{1}{4}$
Parrish Art Museum, Water Mill, N.Y., Gift of Mrs.
Robert Peabody
1954.8



Lydia Field Emmet (American, 1866–1952)

5. *Portrait of Cynthia Pratt*, ca. 1919
Oil on canvas
68 x 44 1/8
Parrish Art Museum, Water Mill, N.Y., Gift of Mrs.
William K. Laughlin
1979.2



Lydia Field Emmet (American, 1866–1952)

6. *Theodora Thorpe (Portrait of a Young Girl)*, n.d.
Oil on canvas
60 1/4 x 40 1/4
Parrish Art Museum, Water Mill, N.Y., Gift of Mrs.
Charles Winn
1968.5



Jerry Farnsworth (American, 1895-1983)

7. *Thursday's Child*, 1947
Oil on canvas
36 1/8 x 30 1/8
Parrish Art Museum, Water Mill, N.Y., Gift of Milch
Gallery
1960.4



Mary Hughitt Halliday (American, 1866-1957)

8. *Zella De Milhau*, ca. 1890
Oil On Canvas
30 1/8 X 25 1/8
Parrish Art Museum, Water Mill, N.Y., Gift Of Mrs.
Pieter Vosburgh In Memory Of Her Sister Zella De
Milhau
1954.3.1



Robert Henri (American, 1865-1929)

9. *Lady in Black*, ca. 1904
Oil on canvas
78 ¾ x 38 ½
Parrish Art Museum, Water Mill, N.Y., Gift of Paul Peralta-Ramos
1977.16



Bernard Karfiol (American, born Hungary 1886-1952)

10. *Torso*, 1940
Oil on canvas
36 ⅛ x 28 ⅛
Parrish Art Museum, Water Mill, N.Y., Gift of Mr. Don O. Cord
1956.27.3



William Sidney Mount (American, 1807-1968)

11. *Portrait of Mrs. Manice*, 1833
Oil on canvas
30 ⅛ x 25 ¼
Parrish Art Museum, Water Mill, N.Y.
1959.6.42



Raphael Soyer (American, Born Russia, 1899-1987)

12. *Nude Sitting on Bed*, n.d.
Oil on canvas
34 1/16 x 26 1/16 inches
Parrish Art Museum, Water Mill, N.Y., Gift of Professor Matthew and Mrs. Roslyn Besdine
1979.12.3



Eugene E. Speicher (American, 1883-1962)

13. *Consuela*, n.d.
Oil on canvas
40 $\frac{3}{8}$ x 32 $\frac{3}{8}$
Parrish Art Museum, Water Mill, N.Y., Gift of Mr.
and Mrs. Stephen C. Clark
1959.3.2



Stokely Webster (American, 1912-2001)

14. *Iva as a Chorus Girl*, 1945
Oil on canvas
24 $\frac{1}{8}$ x 20 $\frac{1}{16}$
Parrish Art Museum, Water Mill, N.Y., Gift of the
Artist
1980.15



Neil Welliver (American, 1929-2005)

15. *Untitled (Nude)*, ca. 1970
Oil on canvas
14 $\frac{1}{16}$ x 12 $\frac{1}{8}$
Parrish Art Museum, Water Mill, N.Y., Gift of Mrs.
Fairfield Porter
1977.3.13



Claude Lawrence

The reason I chose Jackson Pollock is his approach to painting, the area we live in (the special light), and the fact that he liked jazz. I have paintings that will last a thousand years, I've dined with the Author of Thought, I live in the All of Art, and played for the Angels. I could become a Cool Old Man.

Claude Lawrence

1. *Choir*, 2022

Acrylic on canvas

83 x 86

Courtesy Claude Lawrence Studio, Sag Harbor, NY



2. *Grapevine*, 2015

Acrylic on paper

42 ¾ x 50 ¼

Courtesy Claude Lawrence Studio, Sag Harbor, NY



3. *In the Beginning*, 2015

Acrylic on paper

42 x 57

Courtesy Claude Lawrence Studio, Sag Harbor, NY



4. *Action*, 2014

Acrylic on paper

42 x 80 ½

Courtesy Claude Lawrence Studio, Sag Harbor, NY



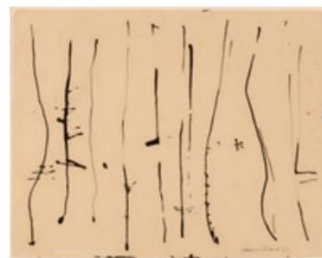
5. *Untitled*, 2019
 Acrylic on canvas
 20 x 20
 Courtesy Claude Lawrence Studio, Sag Harbor, NY



Claude Lawrence (American, born 1944) Selections:

Jackson Pollock (American, 1912–1956)

1. *Untitled*, 1951
 Ink on Japanese paper
 17 1/2 x 22
 Parrish Art Museum, Water Mill, N.Y., Gift of Edward F. Dragon in memory of Alfonso Ossorio © The Pollock-Krasner Foundation/Artists Rights Society (ARS), New York
 1993.3



Jackson Pollock (American, 1912–1956)

2. *Untitled*, ca. 1946
 Pencil and ink on the back of an envelope
 6 1/2 x 9 5/8
 Parrish Art Museum, Water Mill, N.Y., Anonymous Gift in memory of Sheridan Lord © The Pollock-Krasner Foundation/Artists Rights Society (ARS), New York
 1995.1



SPINE 1

Joe Zucker

When the Parrish Art Museum invited me to participate in Artists Choose Parrish—to select works from the collection and include works of mine—I was intrigued by the task.

I am often asked whether I am influenced by the legendary magical sea-stained light of the Hamptons, which many artists out here have professed to be. I have to say no, even though I have been interested in maritime subject matter and have addressed it in eight different series of my work from 1973 to 2016.

I remembered Donna De Salvo's brilliant 1991 exhibition *A Museum Looks at Itself* and her discovery that founder Samuel Parrish used red-tinted burlap to cover the museum walls. In order to give the spine gallery wall a cohesiveness, I decided to re-create the past.

Exploring the Museum collection, I noticed that more than one hundred works deal with maritime themes. I discovered amazing works by Winslow Homer, Thomas Moran, Betty Parsons, Malcom Morley, and Peter Campus, and exquisite wood cuts by Yoshimune II owned by Samuel Parrish and bestowed as a gift by the Littlejohn Collection in 1961.

I selected smaller-scale works, which welcome viewers to take a moment and closely study these hidden gems of the permanent collection. These works show the depth of the Museum's collection and spotlight the boundless generosity of the long list of illustrious Museum patrons.

Joe Zucker (American, born 1941)

6. *Regatta 8*, 2016
Watercolor on canvas
71 x 71



Joe Zucker (American, born 1941) Selections:

John Button (1929–1982)

1. *SS Cristoforo Colombo*, 1961
Gouache on paper
9 x 11 ⁵/₈
Parrish Art Museum, Water Mill, N.Y., Gift of Mrs. Fairfield Porter
1977.3.12



<p>peter campus (American, born 1937) 2. <i>Passage at Bellport Harbor</i>, 2010 High-definition digital video Dimensions variable, 25:46:06 minutes, Edition 2/3 Museum purchase, with funds provided by Parrish Art Museum Collector's Circle 2012.10</p>	
<p>Nicolai Cikovsky (American, born Russia, 1894–1984) 3. <i>The Harbor Scene</i>, n.d. Oil on canvas 20 1/8 x 25 3/4 Parrish Art Museum, Water Mill, N.Y., Gift of Professor Matthew and Mrs. Roslyn Besdine 1979.12.2</p>	
<p>Henry Farrer (American, 1844–1903) 4. Untitled (Marine, Sailboats, and Tugboats), 1880 Etching Plate: 5 x 7 5/8; Sheet: 9 3/4 x 13 1/16 Parrish Art Museum, Water Mill, N.Y., Dunnigan Collection 1976.1.144</p>	
<p>Harunobu Suzuki (Japanese, 1724–1770) 5. <i>Cutting the Lotus</i>, ca. 1760 Japanese woodblock print Image: 8 x 10 1/2; Sheet: 8 1/4 x 11 1/4 Parrish Art Museum, Water Mill, N.Y., Littlejohn Collection 1961.4.14</p>	

Thomas Moran (American, born England, 1837–1926)

6. *Untitled* (Fishing boat on storm-tossed sea; after Harry Chase), 1890
Etching
Plate: 27 x 19 $\frac{3}{4}$; Sheet: 37 $\frac{3}{8}$ x 25 $\frac{5}{8}$
Parrish Art Museum, Water Mill, N.Y., Dunnigan Collection
1976.1.48



Stephen Parrish (American, 1846–1938)

7. *A Squall - Bay of Fundy*, 1888
Etching
Plate: 15 $\frac{3}{4}$ x 23 $\frac{3}{4}$; Sheet: 21 $\frac{3}{4}$ x 28 $\frac{3}{8}$
Parrish Art Museum, Water Mill, N.Y., Dunnigan Collection
1976.1.28



Betty Parsons (American, 1900–1982)





8. *Untitled*, 1927
Gouache on paper
28 x 40
Parrish Art Museum, Water Mill, N.Y., Gift of William and Chesbrough Rayner
1986.11



Jack Partington (American, 1914–1987)

9. *Untitled (Red Boat)*, 1973
Color photograph
10 $\frac{1}{8}$ x 6 $\frac{3}{4}$
Parrish Art Museum, Water Mill, N.Y., Gift of Jack and Jeanne Partington
1979.17.1



<p>Fairfield Porter (American, 1907–1975) 10. <i>The Dock</i>, ca. 1947 Oil on canvas 30 x 24 Parrish Art Museum, Water Mill, N.Y., Gift of the Estate of Fairfield Porter 1980.10.23</p>	
<p>Levon West (American, 1900–1968) 11. <i>Out of the Mist - Venice</i>, 1931 Etching and dry point Plate: 8 ¾ x 14 ⅞; Sheet: 11 ¾ x 17 ½ Parrish Art Museum, Water Mill, N.Y., Gift of the Artist 1967.3.22</p>	
<p>James Abbott McNeill Whistler (American, 1834–1903) 12. <i>Thames Warehouse, Hobbs Wharf</i>, 1859 Etching 9 x 12 ⅝ Parrish Art Museum, Water Mill, N.Y., Littlejohn Collection 1961.3.134</p>	
<p>Utagawa Yoshimune II (Aria Yoshimune) 13. <i>Fishnet and Torchlight</i>, n.d. Japanese woodblock print 10 ¼ x 7 ½ Parrish Art Museum, Water Mill, N.Y., Littlejohn Collection 1961.4.170</p>	

Yoshimune II

14. Sailboats by Moonlight, n.d.

Japanese woodblock print

10 $\frac{1}{8}$ x 7 $\frac{5}{8}$

Parrish Art Museum, Water Mill, N.Y., Littlejohn
Collection

1961.4.171



SPINE 1

Jeremy Dennis

The Sacredness of Hills series refers to the continued desecrations of unmarked Indigenous burial grounds surrounding the Shinnecock Indian Nation territory in Southampton, New York, which bases its economy largely on real estate and development.

Among countless examples of our ancestors' being removed from their eternal resting place: On Monday, August 13, 2018, skeleton remains were found during residential development work on Hawthorne Road in the Shinnecock Hills. The developers and homeowners contacted the Southampton Town and Suffolk County police departments, who further disturbed the ground—convinced that an ancient burial site was somehow a crime scene that needed to be dug up and studied in private.

We, as Indigenous people, have been rendered invisible through a lack of recognition, and the unwillingness of Southampton to acknowledge treaties and laws; the lack of compassion Southampton has shown toward our ancient ancestors continues this legacy of erasure. In the Sacredness of Hills series, I hope to reassociate our identity with these sacred hilltops to bring awareness of our continued presence from 10,000 years ago until today.

William Merritt Chase's Shinnecock Landscape of 1894 was chosen as a pairing artwork because of the irony in its title and the lack of actual Shinnecock people in the landscape. Like America's earliest landscape painters, settlers were persuaded of the false narrative of a tabula rasa or new world—devoid of any previous inhabitants. Yet our ancestors and cultural resources can be found anywhere the land is disturbed.

Jeremy Dennis (American, born 1990)

- 1. *The sacredness of Hills*, 2020
Metal print
30 x 40



Jeremy Dennis (American, born 1990) Selection:

William Merritt Chase (American, 1849–1916)

- 1. *Shinnecock Landscape*, ca. 1894
Oil on canvas
16 x 24
Parrish Art Museum, Water Mill, N.Y., Museum
Purchase
1978.5



GALLERY 2

Robert Longo

I've always been inspired by Frank Stella's work. From when I was a student to now, his body of work has consistently felt like a lightning storm, and it continues to move me and inspire me. I still vividly recall seeing a group of his works in Paris in 1988 that evoked a car crash: monumental, brutal twisted metal. For Artists Choose Parrish, I selected this lithograph because it's emblematic of Stella's move from an austere minimalism to bold expression. A large-scale print that feels like a kind of map, the work is compositionally a collision and explosion through its shapes and color. Stella makes abstraction move. His work is never illustrative, never burdened by representation.

Alongside Stella's collision, I have chosen to present a work I made with Stella in mind. My large-scale charcoal drawing depicting a NASCAR crash is an attempt to make representation move through the depiction of a self-destructive American pastime. I consider myself an abstract artist working representationally. My work is defined by the artists who came before me. As an artist of the Pictures Generation, I turned away from Minimalism and Conceptualism toward representation. I use representation to provide something beyond what the viewer sees and to motivate the viewer to spend time with an image. Although my work is immediately representational, upon closer inspection, the image is a composition of expressive mark-making with the primitive medium of charcoal.

Robert Longo (American, born 1953)

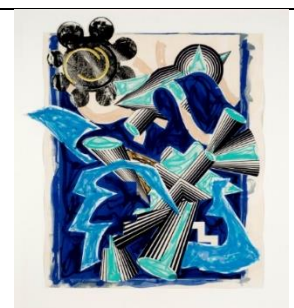
1. *Untitled (Nascar Crash, Daytona)*, 2021
Charcoal on mounted paper
Image Dimensions: 70 x 120
Framed Dimensions: 79 1/2 x 129 1/2 x 4 5/16



Robert Longo (American, born 1953) Selections:

Frank Stella (American, born 1936)

1. *Illustrations after El Lissitzky's Had Gadya: Back Cover*, 1982-1984
Lithograph, linoleum cut and screenprint in colors with hand-coloring and collage
59 x 52 1/2
Parrish Art Museum, Water Mill, N.Y., Gift of Selma and Alvin Silverman
© Frank Stella / Artists Rights Society (ARS), New York
2009.19



GALLERY 2

Eddie Martinez

I have paired drawings from my archives with drawings from the Parrish collection. My interest in these drawings is twofold.

This exhibition affords artists an opportunity to highlight works from the collection that by and large are unfamiliar to the general public. Taking advantage of this unique opportunity, I decided to limit my search of the Museum's collection to works that mostly predate 1970 as a way of (re)discovering artists and trying to find common ground despite the generational distance.

Looking at the final selection of drawings from the Parrish collection and my own side by side, it is easy to see the commonality in our approach to this medium. With overlapping subject matter, similar constructs, and a resonance in mark-making, I found a sense of the familiar that fascinated me. Wilfrid Zogbaum, Abraham Hankins, and Fredrick Stuart Church are a few of the artists I was unfamiliar with prior to this exploration but in discovering them and others, I am now in conversation with them. The Parrish's invitation led to this serendipitous encounter.

1. *Untitled*, 2005
Marker and pen on paper
12 $\frac{3}{4}$ x 9 $\frac{1}{2}$



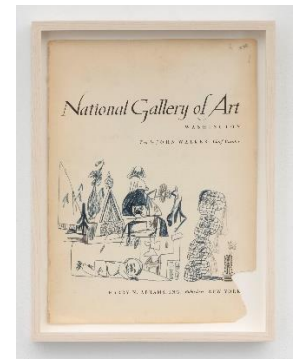
2. *Untitled*, 2005
Pencil on paper
13 $\frac{1}{4}$ x 19 $\frac{1}{4}$



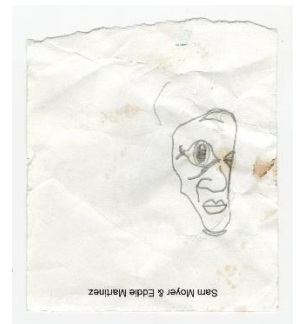
3. *Tonight I Feel Good*, 2006
Sharpie on paper
11 x 13



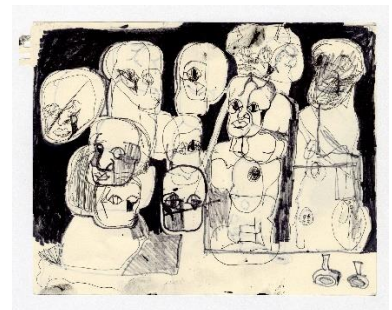
4. *Untitled*, 2006
Marker and graphite on book page
14 $\frac{3}{4}$ x 11



5. *Untitled*, 2018
Pencil on letterhead
4 $\frac{1}{4}$ x 4 $\frac{3}{4}$



6. *Untitled*, 2019
Pen, sharpie, and debris on paper
8 x 10



7. *Untitled*, 2019
Sharpie, crayon, and detritus on paper
5 $\frac{1}{2}$ x 7 $\frac{5}{8}$



8. *Untitled*, 2019
Sharpie and marker on paper
8 x 10 $\frac{1}{2}$



9. *Untitled*, 2020
Sharpie, crayon, and whiteout on paper
6 x 9



10. *Untitled*, 2020
Sharpie, marker, acrylic, and crayon on paper
6 x 8



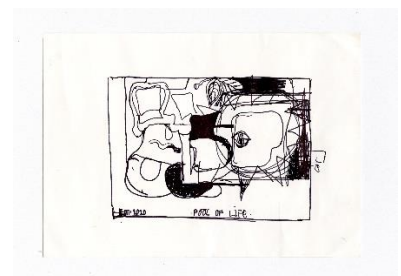
11. *Untitled*, 2020
Sharpie, watercolor, and crayon on paper
5 ¾ x 8


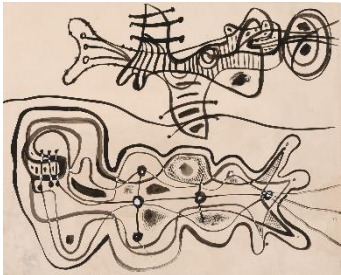








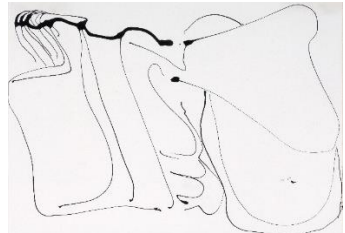
12. *Untitled*, 2020
Sharpie and ink on paper
8 ½ x 11 ¾








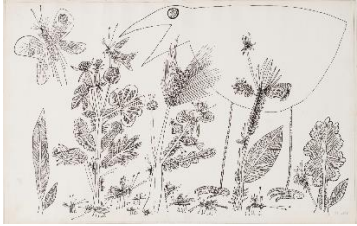


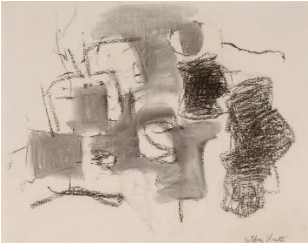
13. *Pool of Life*, 2020
Sharpie on paper
8 ¼ x 11 ⅝



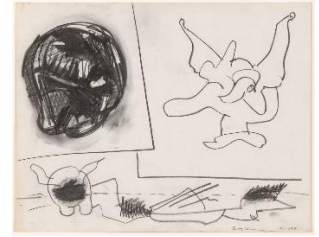
<p>Eddie Martinez (American, born 1977) Selections:</p> <p>1. Peter Busa <i>Untitled</i>, 1946 Pencil and ink on paper 5 $\frac{3}{4}$ x 8 $\frac{1}{2}$ Parrish Art Museum, Water Mill, N.Y., Gift of Sandra Kraskin and Jonathan Waite 2005.15.1</p>	
<p>2. Peter Busa <i>Untitled</i>, ca. 1940-1942 Ink and gouache on paper 13 $\frac{3}{4}$ x 16 $\frac{3}{4}$ Parrish Art Museum, Water Mill, N.Y., Gift of Sandra Kraskin and Jonathan Waite 2003.13</p>	
<p>3. William Merritt Chase <i>Caricature of a Man's Head</i>, n.d. Graphite on paper 8 $\frac{1}{4}$ x 5 $\frac{3}{4}$ Parrish Art Museum, Water Mill, N.Y., Gift of Jackson Chase Storm 1982.11.50</p>	
<p>4. Frederick Stuart Church <i>Meet Me by Moonlight Alone</i>, 1879 Graphite on paper 14 x 9 $\frac{7}{8}$ Parrish Art Museum, Water Mill, N.Y., Gift of Jackson Chase Storm 1982.11.19</p>	
<p>5. Frederick Stuart Church <i>Freddy Sketching a Chicken for Toady</i>, n.d. Pencil on paper 5 $\frac{7}{8}$ x 7 Parrish Art Museum, Water Mill, N.Y., Gift of Jackson Chase Storm 1982.11.16</p>	

<p>6. Frederick Stuart Church <i>A Song of Spring</i>, n.d. Graphite on paper 6 ¼ x 7 ¾ Parrish Art Museum, Water Mill, N.Y., Gift of Jackson Chase Storm 1982.11.17</p>	
<p>7. Thornton Dial <i>A Lady in a Long-Necked Goose</i>, n.d. Watercolor and pencil on paper 30 x 22 ¼ Parrish Art Museum, Water Mill, N.Y., Gift of Auldlyn Higgins Williams and E.T. Williams, Jr. 2013.20</p>	
<p>8. Perle Fine <i>Untitled</i>, 1957 Graphite and brown pencil on paper 12 ½ x 16 Parrish Art Museum, Water Mill, N.Y., Gift of the Estate of Perle Fine 1989.10.2</p>	
<p>9. Sam Francis <i>Drawing (Zeichnung)</i>, 1961 Ink on paper 6 x 8 Parrish Art Museum, Water Mill, New York, Gift of The Sam Francis Foundation 2009.3.2</p>	

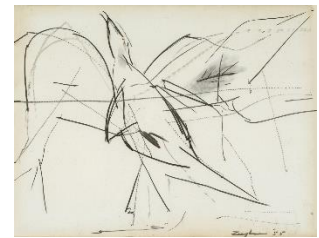
<p>10. Tara Geer <i>Cantilever</i>, 2011 Charcoal, pastel, pencil and chalk on paper 22 x 30 Parrish Art Museum, Water Mill, NY, Museum purchase with funds provided by The Buddy Taub Foundation 2013.19</p>	
<p>11. Abraham P. Hankins <i>Queen</i>, 1936 Colored crayon on paper 29 x 23 Parrish Art Museum, Water Mill, N.Y., Gift of Estate of Abraham P. Hankins 1968.8.34</p>	
<p>12. Claude Lawrence <i>After Hours</i>, 2004 Gouache on paper 12 x 18 Parrish Art Museum, Water Mill, N.Y., Gift of Auldlyn Higgins Williams and E.T. Williams, Jr. 2013.13.3</p>	
<p>13. De Hirsh Margules <i>Inlet, Moriches Bay, Remsenburg</i>, mid-1950s Watercolor and gouache on paper 22 3/4 x 30 7/8 Parrish Art Museum, Water Mill, N.Y., Gift of Mr. and Mrs. Harrison D. Horblit 2003.9.1</p>	
<p>14. De Hirsh Margules <i>Inlet at Eastport</i>, mid-1950s Watercolor and gouache on paper 22 3/4 x 30 7/8 Parrish Art Museum, Water Mill, N.Y., Gift of Mr. and Mrs. Harrison D. Horblit 2003.9.2</p>	

<p>15. Saul Steinberg <i>Birds and Insects</i>, 1945 Ink and pencil on paper (Strathmore) 14 ½ x 23 Parrish Art Museum, Water Mill, New York, Gift of The Saul Steinberg Foundation 2019.6.1</p>	
<p>16. Saul Steinberg <i>Country Still Life</i>, 1970 Crayon and pencil on paper 14 ½ x 23 Parrish Art Museum, Water Mill, New York, Gift of The Saul Steinberg Foundation 2019.6.30</p>	
<p>17. Saul Steinberg <i>Pistachio Still Life</i>, 1979 Pencil, frottage, colored pencil, rubber stamp, and found drawing collage on F.J. Head handmade paper 18 ⅝ x 23 ⅞ Parrish Art Museum, Water Mill, New York, Gift of The Saul Steinberg Foundation 2019.6.47</p>	
<p>18. Esteban Vicente <i>#4</i>, 1958 Charcoal on paper 18 x 22 ½ Parrish Art Museum, Water Mill, N.Y., Gift of Richard I. Adrian 2012.14.34</p>	

19. Wilfrid Zogbaum
Untitled, n.d.
Pencil on paper
Parrish Art Museum, Water Mill, N.Y., Gift of
Virginia M. Zabriskie
1997.10.5



20. Wilfrid Zogbaum
Untitled, 1955
Charcoal on paper
20 x 25 $\frac{3}{4}$
Parrish Art Museum Water Mill, N.Y., Gift of Carol
Southern
2006.8.1



GALLERY 3

Nina Yankowitz

To drive a renewed dialogue between the Museum's past and future for the 125th anniversary exhibition, I'm creating different viewing perspectives for experiencing the art in the Museum's collection that I chose to collaborate with. I'm installing works to be viewed by leaning back or looking upward from two adjustable reclining chaise lounges or by climbing stairs to a platform floor to stand on and look up, down, and all around the gallery to view my art scenarios on each wall and the floor. Some selected small framed works are installed slightly angled, or tilted, on the wall for viewing in visual conversation with the Museum's architecture.

Two rugs appear split with sound scores spreading along parts of the floor addressing the idea of using eyes to hear the room's stories while a cacophony of audio sounds is heard as an abstract, symphonic backdrop to the wall events.

The east wall hosts Jackie Black's images of food last eaten by prisoners before they begin their walk along death row juxtaposed to my Cantilevered Foot body segment painting and Cantilevered Wing Tongue and all relying on visitors' memory to imagine what is on the other side. Like an aftermath of this event, a uniform is slumped on a hanger suspended from the ceiling by a transparent line, slowly moving as if worn by a ghost in this wall's story.

The west wall installation invites viewers to sit on a heavy mosaic chair I made, now used to confront Chuck Close's self-portrait at a near distance for a visually powerful interactive communication.

The north wall hosts a large intense Louisa Chase painting I saw as a high-pitched surface of scribbles with abstract frenetic drips of color profoundly spreading everywhere to nowhere.

The south wall has a Tara Donovan maze-like form that I viewed like a loop having no beginning or ending. Rashid Johnson's art struck me as tangled networks of an emotionally charged pattern that is trapped without exits and begging for erasures. My remote-controlled motorized sound notation drawing is in motion on an opening/closing shade scoring the woven scratches. Jennifer Bartlett panels display serial marks connecting separate left and right views, while Mary Heilmann's minimalist color palette forms inverse and converse shapes twisting the bold step into a visual sonata. Vija Celmins's paint twinkles are revealing undercover agents, while a Jimmy Ernst painting with a linear time graph acts like a conductor measuring color and Max Kozloff's portrait of art gallerist Holly Solomon appears caught inside a color cast photograph.

Nina Yankowitz (American, born 1946)

2. Cantilevered Foot (Painting thru the wall), 1994

Medium (TBC)
Dimensions (TBC)



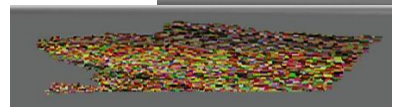
3. *Cantilevered Wing Tongue*, 1996
Wood and enamel
9 x 3 feet



4. *Ghost Dress*, 2021
1924 Nurse Utility gown
Dimensions (TBC)



5. *Sound score Split Rug*, 2022–23
Medium (TBC)
Dimensions (TBC)



Nina Yankowitz (American, born 1946) Selections:	
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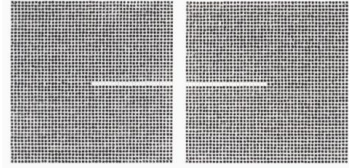
Jennifer Bartlett (American, 1941–2022)

1. *One Foot Line*, 1974

Enamel on steel

12 x 12 each, 12 x 25 overall, 2 plates

Parrish Art Museum, Water Mill, N.Y., Gift of Paul F. Walter 1982.10.9



Jackie Black (American, born 1958)

2. *Last Meal (Series)*, 2001–2003

24 Archival pigment prints

12 x 12 each

Parrish Art Museum, Water Mill, New York,
Museum purchase with funds by Bessemer Trust
2016.33(a-x)



Vija Celmins (American, born Latvia, 1938)

3. *Comet*, 1992

Linocut

15 5/8 x 17 3/4

Parrish Art Museum, Water Mill, New York, Gift of
the Estate of Mildred Brinn
2021.1.3



Louisa Chase (American, 1951–2016)

4. *Yellow Spooks*, 1986

Oil on canvas

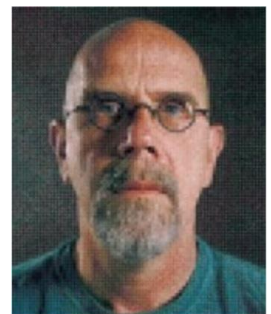
Two panels, 108 x 144

Parrish Art Museum, Water Mill, N.Y., Gift of The
Broad Art Foundation
2012.11.2



Chuck Close (American, 1940–2021)

5. *Self-Portrait*, 2012



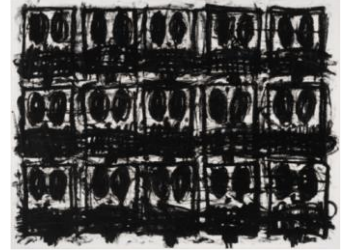
<p>Archival watercolor pigment print on Hanemuhle rag paper 88 x 66 Parrish Art Museum, Water Mill, New York, Gift of Leonard and Louise Riggio 2019.5</p>	
<p>Tara Donovan (American, born 1969) 6. <i>Untitled</i>, 2015 Monoprint 57 x 97 Parrish Art Museum, Water Mill, New York, Museum purchase with funds provided by the Collector's Circle and Sherry Brous and Douglas Oliver 2015.21</p>	
<p>Jimmy Ernst (American, born Germany, 1920–1984) 7. <i>Stormscape</i>, 1964 Oil on masonite 15 x 11 1/8 Parrish Art Museum, Water Mill, N.Y., Gift of The Rimrock Foundation © Artists Rights Society (ARS), New York / ADAGP, Paris 1998.2</p> <p>Mary Heilmann (American, born 1940) 8. <i>Valentine</i>, 1990 Etching on handmade paper 16 x 12 Parrish Art Museum, Water Mill, N.Y., Gift of Richard I. Adrian 2012.14.15</p> <p>Rashid Johnson (American, born 1977)</p>	 

9. *Untitled Anxious Drawing*, 2019

Oil on cotton rag

38 ½ x 50

Parrish Art Museum, Water Mill, New York,
Museum purchase with funds provided by the
Collectors' Circle and partial gift of the artist, Shree
Hoveseopian and Julius Johnson
2019.14



Max Kozloff (American, born 1933)

10. *Holly Solomon*, 1985

Color photograph

8 x 8

Parrish Art Museum, Water Mill, New York, Gift of
Cee Scott Brown and John Bjornen
2015.31.2



Mary Ellen Mark (American, born 1940)

11. *India*, 1989

Gelatin silver print

10 ¼ x 10 ¼

Parrish Art Museum, Water Mill, N.Y., Gift of
William H. Mann in memory of Lydia B. Mann
1999.3.6



Tony Bechara

The two works that I selected—the Bolotowsky tondo and the Polk Smith oval—make for interesting dialogue and counterpoint with my forty-eight-inch diameter tondo.

The thesis of shape and form as they define painting is a century-old tradition where the painted surface is treated as a window into an imaginary dimension. This of course is the reaction of the rectilinear picture plane or frame. The shapes of the three paintings in their own ways manifest different and interesting nuances and variations on that thesis.

In Ilya Bolotowsky's beautiful abstraction, the lines, colors, and right angles are the content of the painting, and the point is emphasized by his choice of a circular shape for the canvas. The painting is not a window into an imagined landscape or a view of recognizable objects, but rather a visualization of a mathematical idea. Leon Polk Smith lets the shapes painted on the canvas determine the shape of the painting itself. The composition of shapes and colors is integral to the actual shape of the canvas. In my work the emphasis is on color activating the surfaces and optically affecting the shape of the canvas. My tondo is an object randomly charged by fifty-four colors painted on the front and sides. It is also certainly not a window.

Tony Bechara (Puerto Rican, born 1942)

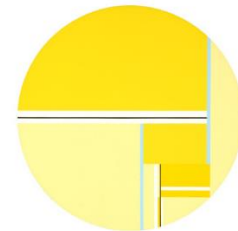
1. *Random 39 Colors*, 2010
Acrylic on canvas
48 x 48



Tony Bechara (Puerto Rican, born 1942) Selections:

Ilya Bolotowsky (American, born Russia, 1907–1981)

1. *Golden Tondo*, 1978
Acrylic on canvas
47 ½ in diameter
Parrish Art Museum, Water Mill, N.Y., Gift of John Hearst, Jr. © Estate of Ilya Bolotowsky/Licensed by VAGA, New York, NY
1987.1.1



Leon Polk Smith (American, 1906–1996)

2. *Edge of Black*, 1959
Oil on canvas
68 x 48
Parrish Art Museum, Water Mill, N.Y., Gift of the Leon Polk Smith Foundation-Trust
© The Leon Polk Smith Foundation
1999.6



GALLERY 4

Enoc Perez

Looking at the Parrish collection felt familiar and surprising at the same time. I did not know that it was as extensive as it is, but I did know the work and histories of most of the artists in it. I have never seen such a good collection of Fairfield Porter's paintings. Such sincere work, it looks and feels exactly like Long Island. Beautiful. Also some excellent William Merritt Chase paintings.

Then I saw the beautiful Hans Hofmann painting in the collection, and it read to me very much like a painting that I had finished recently, titled Dorado Beach Hotel. My painting is of a hotel pool in Puerto Rico. Simple but full of promise. Realistic and unreal all at once, like an unfulfilled promise. And I thought to myself, My painting is as abstract as this Hofmann painting. The palette is similar, and they both feel like shiny tropical promises. The Hofmann painting is the scientific explanation of the poetry that painters want to communicate. The Hofmann painting contains an attraction and seduction very similar to what this painting of mine holds. That's a cool find. Hofmann was a strong and fearless painter.

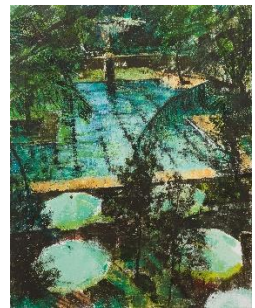
Enoc Perez (Puerto Rican, born 1967)

Dorado Beach Hotel, Puerto Rico, 2023

Oil on canvas

60 x 48

Courtesy of the Artist



Enoc Perez (Puerto Rican, born 1967) Selections:

Hans Hofmann (American, born Germany 1880–1966)

1. *Image in Green, 1950*

Oil on canvas

30 x 24

Parrish Art Museum, Water Mill, New York, Gift of

Karen LaGatta

2015.33



GALLERY 4

Ross Bleckner

When you meet somebody and you “fall in love,” another way of saying that is, “You are the key that unlocks the place in my heart where I am in love.” That is, “You are my connection to the place in myself where I am in love.” And you say, “I am in love.” And then you say, “with you.” Actually, “You are my connection to the place in myself where I am ‘in love’.” And what happens is, when you can’t get into that place by yourself, you get very hooked on the person who releases that mechanism, which might be sexual, it might be emotional, it might be some concatenation of events that releases you into this place. And you want to collect the person, you want to possess them, just like a junkie wants to possess their connection. Where will you be Thursday, where will you be Friday, let’s nest together. Now, the problem with that is there is fear in it, because sooner or later the person’s going to die or go away, or something is going to happen. So, there’s always fear about losing your connection to that place in yourself. As you begin to awaken spiritually, and realize that as you are awakening into awareness, you are also awakening into the place inside yourself, which is called love; it’s not romantic love, it’s just the presence of this quality of love. As you start to reside in it, you look at people and you experience being in love with them. But you grew up out of a model of deprivation where there wasn’t enough love and all of it was conditional. So, when you experience love with somebody, you say, “I’m in love with you.”

—Ram Dass

Ross Bleckner (American, born 1949)

Ram Dass, 2020
Oil on linen
92 x 92



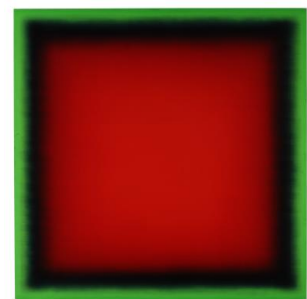
Ross Bleckner (American, born 1949) Selection:

Eric Freeman (American, 1970–2021)

1. *Red Inside Green*, 2005

Oil on linen
96 x 96

Parrish Art Museum, Water Mill, New York,
Museum purchase with funds provided by the
Calvin Klein Family Foundation, the Robert and
Suzanne Cochran Family Foundation, Michèle and
Steve Pesner, an anonymous donor, and partial gift
of the artist
2011.14



GALLERY 5

Hank Willis Thomas

Hank Willis Thomas is interested in notions of perspective and perception, specifically how framing and context influence what and how a viewer sees. Inspired by the color theories of Josef Albers and Augusto Garau, his retroreflective prints examine, with archival film images and Hollywood stills, the charged language surrounding such terms as “color correction” and “white balance,” particularly during desegregation and at the time when Technicolor proliferated in the United States. Raymond Parker’s color field paintings add their voice to this conversation, while Jack Youngerman’s and Jimmy Ernst’s use of sculptural elements deepen the experience.

Thomas’s *Two Dancers* (2018) alludes to Henri Matisse’s work of the same name, but re-creates it with soccer jerseys for a new interpretation of the dynamic between the two figures. Similarly complicated, loving, and unique interpretations of the human figure can be seen in the works of Claude Lawrence, Jeremy Dennis, and Emilio Cruz.

“I’m very much looking at Matisse and Stuart Davis as both European and American painters who were seen as early and influential figures in abstract and modern art,” says Thomas. “Both were interested in popular culture, but also became really interested in abstraction around the time Europe and the United States started to encounter African art in a kind of commodifiable, collectible, way. And, as we know through Picasso and many more, this idea of primitivism is basically the foundation of modern art, and I’m really curious about that. What I am exploring is the maybe ‘primitive’ roots of modern society, and modern art.

I don’t really believe in primitivism, obviously, but I do find it curious. The way that Duchamp, Picasso, Matisse, and Gauguin started painting dramatically differently and were praised for their innovations, which were in some cases clearly stolen from unnamed and probably uncompensated artists from the colonies of England, France, and Holland. African art is modern art, it just wasn’t named as such. You could make an argument that modern art is an extension of African Art, and so the way in which a lot of times African artists are put into a category that’s regional, and not contextualized as maybe the foundation of contemporary thought.”

Thomas’s sculpture *Resistance in Black* (2021) is inspired by his *Punctum* series, which draws from archival source material and images found in visual culture. The artist takes segments of photographs and turns them into sculptures by using different media. By isolating certain aspects within an image, he is concerned with what is left in and out of the frame and the forms of aesthetic information.

Resistance in Black is based on an image from *Popular Science* magazine from 1943 and draws upon the history of the secret Leopard (Anyoto) Society, active from 1890 to 1935 across West Africa. Although established for political emancipation and empowerment to circumvent colonialist rule, the Leopard Society is depicted as violent, evil, and sexually promiscuous in the Eurocentric imagination, as traced through the Tarzan stories, Tintin comics, and Disney motion pictures. By isolating the claw of the leopard, Thomas draws attention to its symbolism of power, unity, and community.

Thomas displays this powerful symbol in black Carrara marble alongside Arlene Wingate’s *Eve* (ca. 1950s) in white marble. An initial reading could have them in contrast but here, too,

Thomas is interested in perspective and perception. Who is defined as the hero and who as the villain depends on who is telling the story.

Hank Willis Thomas (American, born 1976)

1. *Two Dancers*, 2018
Multimedia quilt including sports jerseys
80 x 80



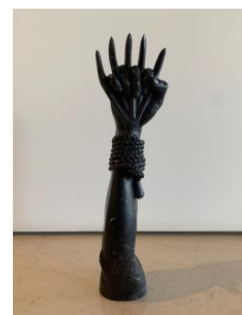
2. *"C'est si bon" (Le Harmonie del Colore)*, 2019
UV print on retroreflective vinyl, mounted on Dibond
Unframed dimensions: 90 x 90



3. *Interaction of Color*, 2019
UV print on retroreflective vinyl, mounted on Dibond
Unframed dimensions: 57 1/2 x 92



4. *Resistance in Black*, 2021
Black Carrara marble
6 x 6 x 22
Edition of 6, plus 2 AP



Hank Willis Thomas (American, born 1976) Selections:

Emilio Cruz (American, 1937–2004)

1. *Figures*, 1965
Oil on canvas
14 x 19
Parrish Art Museum, Water Mill, New York, Gift of
Virginia M. Zabriskie



Jeremy Dennis (American, born 1990)

2. *The Internment of Pogattacut*, 2017
Digital dye-sublimation print on aluminum
40 x 30
Parrish Art Museum, Water Mill, New York,
Museum Purchase, Mr. and Mrs. Robert F. Carney
Fund



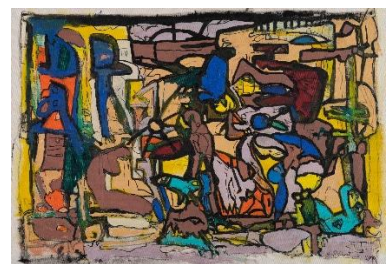
Jimmy Ernst (American, born Germany, 1920–1984)

3. *Image # 2*, 1968
Oil on board with round metal disk affixed to
center
12 x 12
Parrish Art Museum, Water Mill, N.Y., Gift of
Priscilla Cunningham in honor of Dr. Lewis
Balamuth



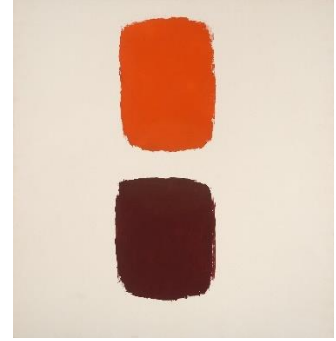
Claude Lawrence (American, born 1944)

4. *East Side Ruminations*, 2007
Acrylic on canvas
38 x 59
Parrish Art Museum, Water Mill, New York, Gift of
Kathryn C. Chenault, and Lyn and E.T. Williams, Jr.



Raymond Parker (American, 1922–1990)

5. *Untitled*, 1962
Oil on canvas
72 x 68
Parrish Art Museum, Water Mill, N.Y., Gift of
Edward F. Dragon in memory of Alfonso Ossorio



Raymond Parker (American, 1922–1990)

6. *Untitled*, ca. 1958–1965
Oil on canvas
11 x 12
Parrish Art Museum, Water Mill, N.Y., Gift of
Richard I. Adrian



Arlene Wingate (American, 1906–)

7. *Eve*, n.d.
Marble with wood base
14 x 12 3/4 x 6 1/16
Parrish Art Museum, Water Mill, N.Y., Clark
Collection



Jack Youngerman (American, 1926–2020)

8. *Conflux II*, 2003
Oil on carved Baltic birch plywood
77 x 76 x 2 1/4
Parrish Art Museum, Water Mill, N.Y., Gift of an
anonymous donor



GALLERY 6

Nanette Carter

"The world of ideas" is a phrase I love to use when talking about art of the late twentieth and the early twenty-first centuries. Abstraction opened new horizons and vistas for artists to be inventive. The creative instincts of artists were liberated to define new worlds.

Looking online through the Parrish Art Museum collection, I was drawn to works that exemplified this idea of creating new worlds for the viewer to traverse. Color, form, line, texture, and the materiality of these elements were integral, along with their positioning and their impact on my sensory perception. Once I chose them, I discovered that I had selected works by thirteen women and nine men.

I grew up going to Sag Harbor in the summer, and I recall visiting Guild Hall and the Parrish. During the '70s and '80s, the summer schedule for these two institutions always featured white male artists. So much so that I thought there were no white female artists of the same caliber. I also recognized that artists of color were not on the walls. I knew that there were brilliant artists of color. One of them, Frank Wimberley, lived down the street from me in Sag Harbor. I am so pleased to have Frank in this exhibition, along with the first collage artist I ever viewed, Romare Bearden. Both were great influences on me, and to this day I am known as a collage artist.

When the curatorial team at the Parrish invited me to the museum to view, up close and personal, the works I had chosen, I was exhilarated. It felt like Christmas. Having the works brought down one at a time from storage as though they were offerings was quite magical. Finding out that some of my choices had not been seen since the late 1990s made it that much more special. This has been a rewarding experience for me on so many levels, and I am honored to be a part of this historical moment for the Parrish Art Museum. Happy 125th!

Nanette Carter

Cantilever #53, 2020

Oils on Mylar

32 1/2" x 64 1/2"



Nanette Carter Selections

ALICE ADAMS

(American, born 1930)

American Abstract Artists: 60th Anniversary Print Portfolio, 1997

40 Lithographs

Prints: 9 3/4 x 12 3/4 inches; Box: 13 1/2 x 10 1/2 x 1 1/4 inches (closed)

Parrish Art Museum, Water Mill, N.Y., Gift of the American Abstract Artists

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Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn © Will Barnet/Licensed by VAGA,

New York, NY

2005.9a-nn (kk)

Works on paper, Shelf Storage Unit 3-A



ROMARE BEARDEN

(American, 1911–1988)

Tidings, ca. 1970s

Silkscreen

22 1/16 x 29 1/8 inches

Parrish Art Museum, Water Mill, N.Y., Gift of Argosy Partners & Bond Street Partners

© Romare Bearden Foundation/Licensed by VAGA, New York, NY

1980.1.3

Works on paper, Drawer 15



ROMARE BEARDEN

(American, 1911–1988)

Before the First Whistle, ca. 1974

Lithograph

23 5/8 x 17 15/16 inches





Parrish Art Museum, Water Mill, N.Y., Gift of Dr. and Mrs. Samuel Mandel

© Romare Bearden Foundation/Licensed by VAGA, New York, NY

1979.23.3





Works on paper, Drawer 15





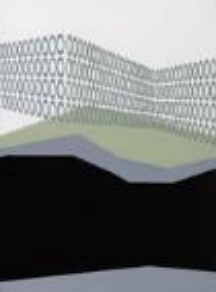
<p>LEE BONTECOU (American, 1931-2022) Untitled, 1963 Pencil and soot on muslin 20 x 17 inches Parrish Art Museum, Water Mill, N.Y., Gift of Sarah-Ann and Werner H. Kramarsky 1999.2 Stationary Screen Northwest</p>	
<p>FRANK WIMBERLEY (American, born 1926) Untitled, 2000 Lithograph 25 3/8 x 23 1/2 inches Parrish Art Museum, Water Mill, New York, Gift of Audlyn Higgins Williams and E.T. Williams, Jr., in memory of Joanne Williams Carter 2016.10</p>	
<p>PERLE FINE (American, 1908-1988) Plan for the White City, 1950 Oil and sand on canvas 56 1/4 x 38 1/4 inches Parrish Art Museum, Water Mill, N.Y., Gift of Dr. Melvin Fine 1956.3 Screen 11b</p>	
<p>Gertrude Greene American, 1904-1956 Untitled # 16, 1936 Collage 10 x 8 inches Parrish Art Museum, Water Mill, N.Y., Gift of Paul F. Walter 2002.14.2 Works on paper, Solander 57</p>	

<p>Gertrude Greene American, 1904-1956 Untitled # 1, 1938 Collage 12 x 8 inches Parrish Art Museum, Water Mill, N.Y., Gift of Marilyn Walter Grounds 2002.13.2 Screen 10b</p>	
<p>BALCOMB GREENE (American, 1904 - 1990) Untitled #10, c. 1930 Oil on canvas 30 x 40 1/8 inches Parrish Art Museum, Water Mill, New York, Gift of Susan and Gary Garrabrant 2020.9.1 Screen 16a</p>	
<p>MARY GRIGORIADIS (American, born 1942) Monument #3, 1983-1984 Ink and crayon on paper 22 x 26 1/4 inches Parrish Art Museum, Water Mill, N.Y., Gift of Joan and Walter Marter 2002.18 Works on paper, Drawer 44</p>	
<p>MELINDA HACKETT (American, born 1961) Graves End, 2012 Oil on canvas 40 x 48 inches Parrish Art Museum, Water Mill, New York, Gift of the artist and Hamptons Magazine 2015.32 Screen 35a</p>	

<p>MARY HEILMANN (American, born 1940) Ocean Road, 2012 Archival pigment lithograph on rag paper 20 x 17 inches Parrish Art Museum, Water Mill, N.Y., Gift of Susan Penzner 2013.8 Works on paper, Solander 23</p>	
<p>Theo Hios, American, 1908-1997 Phoebus #3, 1972 Silkscreen Image: 23 x 19 inches; Sheet: 28 1/2 x 22 9/16 inches Parrish Art Museum, Water Mill, N.Y., Gift of Dr. and Mrs. Lewis Balamuth 1980.11.3 Works on paper, Drawer 17</p>	
<p>THEO HIOS (American, 1908-1997) Involution, 1974 Silkscreen Image: 23 5/8 x 19 5/8 inches; Sheet 28 1/2 x 23 inches Parrish Art Museum, Water Mill, N.Y., Gift of Dr. and Mrs. Lewis Balamuth 1980.11.5 Works on paper, Drawer 17</p>	
<p>THEO HIOS (American, 1908-1997) Untitled (9/14), 1971 Silkscreen Image: 22 x 18 1/4 inches; Sheet: 29 x 23 inches Parrish Art Museum, Water Mill, N.Y., Gift of Dr. and Mrs. Lewis Balamuth 1980.11.8 Works on paper, Drawer 17</p>	

<p>Judy Hudson, American, born 1951 Untitled, 1990 Watercolor on paper 30 x 20 inches Parrish Art Museum, Water Mill, N.Y., Gift of Joe Zucker 2009.21.1 Screen 18a</p>	
<p>Jonathan Lasker, American, born 1948 Untitled, 2002 Colored pencil and India Ink on paper 30 x 22 inches Parrish Art Museum, Water Mill, N.Y., Gift of Richard I. Adrian 2012.14.24 Works on paper, Drawer 43</p>	
<p>Conrad Marca-Relli, American, 1913-2000 Woman in Shower, 1982 Lithograph 25 3/4 x 31 1/4 inches Parrish Art Museum, Water Mill, N.Y., Gift of Carole and Alex Rosenberg 2003.14.13 Works on paper, Drawer 18</p>	
<p>Candace Hill Montgomery, American, born 1945 I'll Handle How to get Dist Entangled, 2018 Hand-dyed, hand-spin Navajo wool, silk and linen with ceramic hanger 22 x 21 inches Parrish Art Museum, Water Mill, New York, Gift of the artist 2019.18 Works on paper, Shelf Storage Unit 4-D</p>	

<p>Elizabeth Murray (American, 1940 – 2007) We Meet Again, 2004 31 x 46 1/8 inches Lithograph printed in colors on Arches wove paper Published by Lincoln Center for the Performing Arts, New York (Printed by ULAE, West Islip, NY) Parrish Art Museum, Water Mill, N.Y., Gift of Yvonne Puffer and Sean Elwood 2022.2.8 New acquisition, no location yet</p>	
<p>Charlotte Park, American, 1918-2010 Untitled, ca. 1955-1960 Gouache on paper 22 1/2 x 22 1/2 inches Parrish Art Museum, Water Mill, N.Y., Museum Purchase, Audrey McMahon Fund 2002.20 Screen 10a</p>	
<p>Betty Parsons, American, 1900-1982 The Pope, 1980 Acrylic on wood 20 1/4 x 7 1/4 x 5 1/4 inches Parrish Art Museum, Water Mill, N.Y., Gift of the Robert Rauschenberg Foundation 2012.33.5 Works on paper, Shelf Storage Unit 3-D</p>	
<p>Ray Johnson, American, 1927-1995 Marianne Moore's Hat, 1973 Mixed media collage on paper (4 ply board) 15 x 15 inches Parrish Art Museum, Water Mill, N.Y., Gift of Richard I. Adrian 2012.14.19 Works on paper, Shelf Storage Unit 4-D</p>	

<p>Esteban Vicente, American, born Spain, 1903–2001 Composition in Black, White, and Red, 1960 Mixed media on paper 30 x 23 inches Parrish Art Museum, Water Mill, N.Y., Gift of The Cowles Charitable Trust 1999.12 Stationary Screen Southwest</p>	
<p>Fred Wilson, American, born 1954 Untitled, 1992 Manipulated bound book 11 1/16 x 15 x 15 1/4 inches Parrish Art Museum, Water Mill, N.Y., Gift of the Artist 1993.5 Works on paper, Shelf Storage Unit 3-D</p>	
<p>Almond Zigmund, American, born 1971 SF1, 2007 Gouache, enamel, and flocking on paper 18 x 12 3/4 inches Parrish Art Museum, Water Mill, N.Y., Gift of the Artist 2007.14 Works on paper, Solander 02</p>	

GALLERY 7

Pamela Council

With this exhibition, I have the opportunity to share a formative context of my artistic practice as I present a new context. Thank you. Most of my great-grandparents made the Great Migration to the Hamptons, and my childhood here was fundamental to my development as an artist. Here, kinship was not black and white. In my work, I create dedications and offerings to the unsung, including my blood relatives and fictive kin.

Similarly, Dan Flavin's works pay tribute and homage. And the gift of his work to the Parrish Art Museum was a tribute itself, with Dorothy Lichtenstein donating the nominal three (to William of Ockham) in memory of Roy Lichtenstein and Dan Flavin.

As I bring these works together within this space, creating a room full of glow, I work with rememory, acknowledging and re-activating the dynamic influences and ties that arise from being raised here. The memories made in particular buildings and communities are what I call in here, as I request material support to return home to the East End. In issues of land, space, art, and architecture, remembrance and reparations go hand in hand.

Roy Lichtenstein's Southampton studio has always been the ideal vision of the place that I want to work and build. As a child, it was the first professional artist's studio I ever visited.

At Dia Bridgehampton's Dan Flavin Art Institute his work illuminates and is sheltered by the former home of the First Baptist Church of Bridgehampton. I have familial and personal ties to that institution, having lived for years on the property of the church's current location. The church's yard and parking lot were my studio, my playground, my stage. I have long admired Dia's work as a model of stewarding the art and legacies of conceptual artists. Archiving is a caretaking practice, and one of remembrance.

So, in this room and with this fragrant offering aglow, I call on the memory of all of these ancestors, Dan, Roy, and the many Aunties.

For partnership, for offerings, for alliance, for healing, for ground, for grounding, for groundbreaking, for planting, for sowing, for nourishing, for sharing the praxis of preservation, for reparations, for sweetness.

Auntie was originally commissioned by Souleo for Dionne Warwick: Queen of Twitter in the Newark Arts Festival. I am referencing Ms. Warwick's tweet "I am everyone's Auntie. ❤️" I have used this neon in various altars and living spaces.

Pamela Council

Auntie, 2021

Neon, vintage beaded curtain

Dimensions TBC

Commissioned for "Dionne Warwick: Queen of Twitter" at Newark Arts Festival



Pamela Council (American, born 1986) Selection:

Dan Flavin (American, 1933–1996)

The nominal three (to William of Ockham), 1963

Cool white fluorescent light

6 feet high (Dimensions variable)

Parrish Art Museum, Water Mill, N.Y., Gift of Dorothy Lichtenstein in memory of Roy Lichtenstein and Dan Flavin

2004.2



GALLERY 8

Mary Heilmann

I met Chuck Close in 1963 when he was at Yale, sharing a studio with Richard Serra. His picture of Ross Bleckner is beautiful, as are all of his photo works (including one of me).

Louisa Chase was a friend, and another beautiful talented artist, with a provocative personality. I saw her when she lived in Sag Harbor near the end of her life.

I met Susan Rothenberg when she first moved to New York and took over my loft on West Broadway. We stayed friends, and for a while she lived in East Hampton before she moved out to New Mexico and married Bruce Nauman. Bruce was a friend of mine in California; we studied together at Davis. Once when he came to New York for a visit I went up the street to meet him at a café on West Broadway, and Susan came along with me to have a drink and they briefly met. A while later, when they were both showing with Angela Westwater, at a gallery dinner Angela made sure that they were sitting together, and the rest is history.

I loved Eric Freeman and his work. I met Eric through Ross and really loved spending time talking to him. He was beautiful and made beautiful art, and we lost him way too soon.

Stephen Mueller lived in New York way on the West Side, not too far from where I live in Tribeca. I visited him in his studio and I loved his work and we became friends. I was so happy to be able to be with him in his studio. We traded works and I have his hanging on my wall in the living room.

William King was my teacher at Berkeley when I was in grad school, and he really liked me and liked my work. I was having a hard time then because I was trying to do pretty radical work, mainly inspired by Eva Hesse. My art department was quite conservative and I was a little provocative (which was kind of the style for girls then). I got along well with Bill King. He came to Berkeley for just a period of time, but he had a studio out on Long Island near me. I never saw him after graduate school but I thought about him a lot.

What I love about our scene in the East End and the Parrish is the wonderful community. It is local, friendly, and historical with the angels up in heaven like Jackson Pollock, Willem de Kooning, Lee Krasner, and Elaine de Kooning. I like it because of all the memories and the history, and it keeps growing. It's really happening. And we can't forget the ocean.

Mary Heilmann (American, born 1940)

Narrow Lane # 3, 2001

Oil on canvas

50 ¼ x 40

Parrish Art Museum, Water Mill, N.Y., Museum purchase with funds provided by the Parrish Art Museum Collector's

Circle

2007.1



Mary Heilmann (American, born 1940) Selections:

Louisa Chase (American, 1951–2016)

Untitled, 1988

Oil on canvas

84 x 72

Parrish Art Museum, Water Mill, N.Y., Gift of Theodore and Ruth Baum

2000.7



Chuck Close (American, 1940–2021)

Ross, 2009

Polaroid print on aluminum

26 ½ x 22

Parrish Art Museum, Water Mill, New York, Gift of Louis K. Meisel Gallery, Inc.

2019.16.1



Eric Freeman (American, 1970–2021)

Untitled, 2002

Oil on canvas

42 x 144

Parrish Art Museum, Water Mill, New York, Gift of Stormy Byorum Good

2021.18



William King (American, 1925–2015)

Railway (Portrait of Connie Fox), 1984

Watercolor and pencil on paper

10 x 9

Parrish Art Museum, Water Mill, New York, Gift of the artist
2016.15



Stephen Mueller (American, 1948–2011)

Oaxaca, 2007

Watercolor on paper

14 x 11

Parrish Art Museum, Water Mill, N.Y., Gift of Joe Zucker
2012.8.1



Susan Rothenberg (American, 1945–2020)

Untitled, 1987

Charcoal, oil, and pencil on paper

43 ¾ x 30

Parrish Art Museum, Water Mill, New York, Gift of Meryl and
Robert Meltzer
2014.19.2



GALLERY 9

Sam Moyer

Lynda Benglis was one of the first female sculptors I discovered as a teenager. I remember watching a video of her making one of her bow pieces and thinking, “She just does it—she lets the material do what it wants, while knowing what she wants it to do.”

When I was in art school, I had two very informative and supportive studio visits with Benglis, after which she hired me to work as her assistant. The first task assigned to me required a drive from New Haven through the North Fork to the Hamptons to maintain one of her sculptures. I had never been to Long Island before, and I was blown away by the beauty of the landscape, which reminded me of Indiana and the shores of Lake Michigan, where I spent my summers growing up. Not long after that drive, I began living part-time with my family on the North Fork, a place that continues to inform my work to this day.

Benglis’s work is at the root of two essential components that run throughout my own practice: it introduced me to a landscape that has literally infused my work, and it provided me with a visual guide to cultivating my own collaborative relationship with material.

Sam Moyer

Hellen, 2021

Black slate, acrylic on plaster-coated canvas
mounted to MDF

72.25 x 49 x 1 in



Season of the Witch, 2022

Marble, acrylic on plaster-coated canvas mounted
to MDF

58 x 45 x 1 in



My heart is like a wheel, 2022

Marble, acrylic on plaster-coated canvas mounted to MDF

39 3/4 x 30 1/8 x 1 in



Little Good Feeling, 2022

Marble, acrylic on plaster-coated canvas mounted to MDF

28 x 22 3/4 x 1 in



Sam Moyer Selections

Lynda Benglis (American, born 1941)

Untitled, 1979

Papier colle

35 1/4 x 27 3/8 inches

Parrish Art Museum, Water Mill, N.Y., Gift of Paul F. Walter

© Lynda Benglis/Licensed by VAGA, New York, NY

1998.11.1



Skagit Sound, 1995

Monoprint

22 1/2 x 30 inches

Parrish Art Museum, Water Mill, N.Y., Gift of

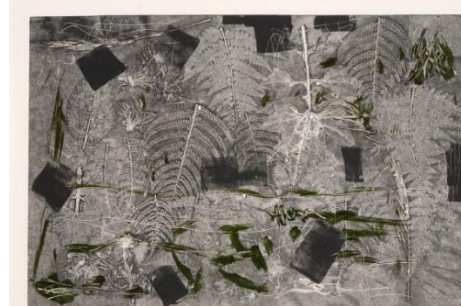
Joan and

Walter Marter

© Lynda Benglis/Licensed by VAGA, New York,

Ny

1998.8



Jonna Darter, 1985

Glass, sandcast, powdered ceramic oxides,
and metal inclusions

7 3/4 x 15 1/2 x 13 inches

Parrish Art Museum, Water Mill, N.Y., Gift of
Marilyn Walter Grounds

© Lynda Benglis/Licensed by VAGA, New
York, NY

2007.10



GALLERY 9

Leslee Stradford

Sometimes I think of Motherwell's work. His mature work inspires me the most, with its simple shape and free-flowing gestures. I saw his work every day while walking through the Art Institute of Chicago to class.

As an abstract expressionist painter I too touch on political, historical, and philosophical themes.

While abstract expression has dominated my recent work, I still research what paint can do and what it wants to say through me.

Leslee Stradford

Altered Horizon, 2022

Ink on canvas

98 1/2 x 84 1/2 inches

Leslee Stradford Studio, Sag Harbor, NY



Untitled, 2022

Ink on canvas

96 x 83 inches

Leslee Stradford Studio, Sag Harbor, NY



Untitled, 2023
Oil on Canvas 96x83



Untitled
48x36x1 1/2. Oil on Canvas 2023



Leslee Stradford Selections

Robert Motherwell (American, 1915-1991)

Spontaneity No. 3, 1966

Ink on paper

30 1/2 x 22 inches

Parrish Art Museum, Water Mill, N.Y., Museum Purchase,

Collections Committee Fund and Gift of the Dedalus

Foundation © Dedalus Foundation, Inc./Licensed by VAGA,
New York, NY

2001.1



SPINE 2

Michelle Stuart

Maybe it reflects my childhood, but the only art museum was the old LA County Museum on the other side of town, near USC, difficult to visit. My family went occasionally. It wasn't an important museum, Los Angeles wasn't an important place before the war. The big war.

When I went to the museum, I gravitated toward Albert Pinkham Ryder; he represented the modern to me. That was before I saw Duchamp later in school. The most advanced painters in the museum were Ryder and Ralph Albert Blakelock. I remember William Merritt Chase.

As for literature, we were taught the usual nineteenth-century writers, Melville not among them—he hadn't been rediscovered yet. My favorite was Edgar Allan Poe. I read his bizarre mysteries, so advanced for his time, years before Sherlock Holmes was conceived. I memorized his poems "Annabelle Lee" and "The Raven"; they remained forever engraved in my psyche, coupled with Ryder.

An artist cannot erase her first transference to the other side. The shadow side, the mystery in life that cannot be solved; it is within us. It beckons us to create and then try to solve enigmas and wander in our secret world. Some of us like to make that world visible; artists share it with others.

The two pieces of mine come from my Women's Series, but I felt that they had a strong relationship to both Ryder and Blakelock, in the poetic, "alone with the universe" feeling that both painters have always given to me. *Emaline Had Childhood Incidents* represents a bleak, rural childhood, of children misunderstood and used by people who didn't understand women or even abused them. I do not think about these ideas when I create; I just build an idea out of my psyche and see where it takes me. It is like writing a poem rather than anything else. *Gothic Tale: Adeline* appears to be a poem about the nineteenth century, when Poe and Ryder expressed themselves, while I find it to be about today, the disassociation that many young people feel that is manifest in the romantic as salvation.

Michelle Stuart (American, born 1933)

Emaline Had Childhood Incidents, 2019

Unique archival pigment print photographs, 7 units
11 ¼ x 8 ¾ x ¾ in each, 37 x 34 ½ overall.

© Michelle Stuart. Courtesy Galerie Lelong & Co., New York



Gothic Tale: Adeline, 2020

Unique archival pigment print photographs, 9 units
11 ¼ x 8 ¾ x ¾ each, 34 x 60 overall

© Michelle Stuart. Courtesy Galerie Lelong & Co., New York



Michelle Stuart (American, born 1933) Selections:

Ralph Albert Blakelock (American, 1847–1919)

Indian Encampment, ca. 1879–1898

Oil on panel

13 ¾ x 23 ⅞

Parrish Art Museum, Water Mill, N.Y., Clark Collection
1958.4.22



William Merrit Chase (American, 1849–1916)

Portrait (Head of a Girl), circa 1880

Oil on canvas

8 x 6 ½

Parrish Art Museum, Water Mill, New York, Gift of Ernest W. Hutton, Jr. and Anne Moore Hutton in honor of Ernest and Vera Hutton
2015.38



Albert Pinkham Ryder (American, 1847–1917)

The Monastery, ca. 1885

Oil on wood panel

13 x 9 ⅞

Parrish Art Museum, Water Mill, N.Y., Museum Purchase, Mr. and Mrs. Robert F. Carney Fund
1988.2



SPINE 2

Cindy Sherman

When I was looking through the collection with the purpose of choosing something, I was really looking for anything that reminded me of my own work, something that could have connected the two.

The Parrish and the East End of Long Island in general are rife with local artistic history. It's very important to me to be part of that history, to have made a home for myself out there.

Cindy Sherman

SHERM111487

Untitled Film Still, 1978

Gelatin Silver Print

8 x 10 inches

Courtesy Hauser & Wirth



SHERM111546

Untitled Film Still, 1978

Gelatin Silver Print

8 x 10 inches

Courtesy Hauser & Wirth



Cindy Sherman Selections

Isabel Bishop (American, 1902 – 1988)

Two Girls Outdoors, 1953

Etching

13 x 10

Parrish Art Museum, Water Mill, N.Y., Gifts of the Estate of Mildred Brinn

2021.1.2

Location: Works on paper, Solander 66



Reginald Marsh (American, 1898–1954)

Dockend, 1951

Oil on masonite

16 3/8 x 20

Parrish Art Museum, Water Mill, N.Y., Clark Collection @

Estate of Reginald Marsh/Art Students League, New

York/Artists Rights Society (ARS), New York

1959.6.40

Location: Screen 26b



SPINE 2

Robert Gober

Frank O'Hara's slender book *Lunch Poems*, published by Lawrence Ferlinghetti's City Lights Books, the Pocket Poets Series: Number 19, sat on the far edge of my work table for most of last year. Often under papers, maybe bills to be paid. Reading it off and on. Seeing it out of the corner of my eye—the bright orange and the smart type.

A talisman.

A 6 1/4 x 5 inch flag that waved

Robert Gober

(American, born 1954)

Untitled (Extra Buttons), 1994

Paper, string, synthetic polymer, and fabric

3 1/2 x 2 1/2 x 1/4 inches

Parrish Art Museum, Water Mill, New York, Gift of the Estate of Mildred Brinn

2021.1.5



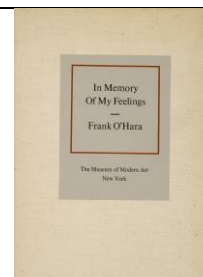
Robert Gober (American, born 1954) Selection:

Frank O'Hara (American, 1926–1966)

In Memory of My Feelings: A Selection of Poems by Frank O'Hara, 1967, 12 3/4 x 9 1/2 x 1 1/2 inches (closed)

Hardcover unbound book in cloth slipcase.

Illustrations by 30 artists including Nell Blaine, Allan D'Arcangelo, Jasper Johns, Willem de Kooning, Helen Frankenthaler, Al Held, Niki de Saint Phalle, Alex Katz, Marisol, Robert Motherwell, Matsumi Kanemitsu, Roy Lichtenstein,



Barnett Newmann, Jane Wilson, Larry Rivers, Lee Krasner, Claus Oldenburg, Robert Rauschenberg, Joan Mitchell and others.
Edited by Bill Berkson. Published by The Museum of Modern Art, New York.
2001.6

GALLERY 10

Ugo Rondinone

For the exhibition Artists Choose Parrish I have selected Devil, Devil, Love by Alan Shields. Devil, Devil, Love is a grid of brightly colored painted belting, colored sewn lines, beads, and painted wooden dowels. Hanging from the ceiling, the work exposes and subverts ideas about front and back, flatness and volume, painting and sculpture. Shields was making three-dimensional paintings with a sewing machine, undermining notions of painterly machismo.

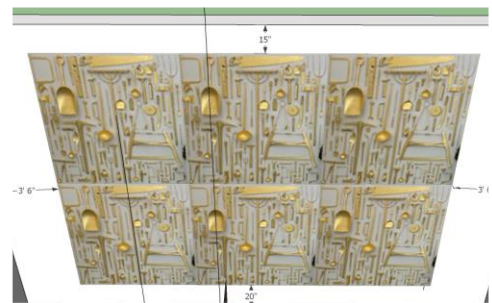
My contribution, the alphabet of my mothers and fathers, is made of twenty-six panels arranged as a grid on all four walls of the gallery. Each panel holds a set of preindustrial farming and kitchen tools that I collected in the past three years from different farms and garage sales on Long Island. The tools have been gilded and organized on white painted plywood at ninety-degree angles.

The work is dedicated to my Italian parents, who in the early 1960s immigrated to Switzerland. It is also an homage to all the Italian Americans who in the late 1800s and early 1900s were attracted to Long Island by economic opportunity, the availability of farmland, and alternatives to the harsh living conditions on the Lower East Side.

The juxtaposition of the works represents contradictory, codependent, and complementary values; it allows for the two artworks to be seen as a whole and part to part, simultaneously.

Ugo Rondinone

the alphabets of, my mothers and fathers, A-Z



Ugo Rondinone Selections

Alan Shields (American, 1944-2005)

Devil, Devil, Love, 1970

Cotton belting, acrylic, thread, beads, and wood
96 x 194

Parrish Art Museum, Water Mill, N.Y., Museum

Purchase, Mr. and Mrs. Robert F. Carney Fund

©Alan Shields/ Artists Rights Society (ARS), New
York

2007.15

