



PARRISH ART MUSEUM

BEYOND THE HORIZON

INTERPRETATIONS OF THE LANDSCAPE FROM WOMEN IN THE PERMANENT COLLECTION

February 18-June 16, 2024

Spanning mural-sized representational oil paintings, expressionistic watercolors and pastel drawings, and intimate mixed-media abstractions, *Beyond the Horizon*, takes viewers on a journey through visual styles and thematic experiences of the landscape. Featured women artists from the permanent collection capture the essence and tone of the environment through their own unique visual language and perspective.

Large-scale works by Renate Aller, April Gornik, and Jane Wilson will demonstrate how these women artists masterfully composed mural-sized works, countering the common association of large-scale with the masculine. A selection of paintings by Jennifer Bartlett, Nell Blaine, Edith Prellwitz, Susan Vecsey, and Jane Wilson expand techniques to include expressionistic mark-making and atmospheric washes of color across meadows, forests, and mountain ranges. Collages, relief works, and textured surfaces by Darlene Charneco, Sandi Haber Fifield, Laurie Lambrecht, and Michelle Stuart will celebrate abstraction and conceptual interpretations of the land and nature. Throughout the galleries, visitors will be immersed in the landscape and experience how each artist transforms their view of the natural world. Featured Artists: Renate Aller, Jennifer Bartlett, Nell Blaine, Diana Chang, Darlene Charneco, Helen Frankenthaler, Sandi Haber Fifield, Jane Freilicher, Margaret Garret, Tria Giovan, April Gornik, Linda Hackett, Erica Lynn Huberty, Elaine de Kooning, Laurie Lambrecht, Susan Meisel, Zella de Milhau, Mary Nimmo Moran, Alaleh Ostad, Ethel Paxson, Ellen Phelan, Edith Prellwitz, Michelle Stuart, Susan Vecsey, Jane Wilson.

Beyond the Horizon: Interpretations of the Landscape from Women in the Permanent Collection is curated by Brianna L. Hernández, Assistant Curator.

Exhibition Support:

The Museum's programs are made possible, in part, by the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature, and by the property taxpayers from the Southampton School District and the Tuckahoe Common School District.

BARTLETT EXTENDED LABEL:

Bartlett book, page 18 quote "plate compositions often form an unstructured dgrid made of structured grids. Continues..." Does this apply to largescale paintings or just plate paintings? Later on page 25 "These richly layered scenes of ocean shores, marsh grasses, and houses display a new technique in which she freely paints crosshatched marks that obscure her imagery with veil-like gridlines. This reinterpretation of the grid is accomplished with special brushes constructed of multiple bristle groups." Continues on to page 26 ending of chapter.

BARTLETT_ The grid and the simple primary object-a house, a tree, a white picket fence-have figured prominently in the work of Jennifer Bartlett. During the 1960s, she inherited the schooling and considered process of Minimal art but transformed it into something distinctly her own by creating works of incremental yet seemingly endless possibility. Along with these process-oriented investigations, Bartlett, never an abstract artist per se, has often turned more directly to nature, as in this lyrical study made at Sands Point on the North Shore of Long Island. Bartlett has visited Long Island frequently over the last thirty years, and now has a house and studio in Amagansett.

-Alicia G. Longwell, Ph.D.

The Lewis B. and Dorothy Cullman Chief Curator, 2011

GORNIK EXTENDED LABEL (QUOTE FROM WEBSITE):

I am an artist that values, above all, the ability of art to move me emotionally and psychically. I make art that makes me question, that derives its power from being vulnerable to interpretation, that is intuitive, that is beautiful.

- April Gornik

For over 25 years, this has been my artist's statement. It was true then, and it's true now. I want my work to do the work of communicating what I'm doing. But for years, even before I wrote this, people have been asking me if i were making art in response to our long-standing environmental crisis.

I have always loved nature. It's fundamental to my spiritual being, and helps me locate and define myself in the world, and that is central to my work itself. Nature is everything I am not, the ultimate Other. I also deeply believe in safeguarding life other than ours, that of plants and animals, and that we should be sharing, not overwhelming, the earth.

If someone interprets my work as being a protest against our destructive behavior, or an attempt to get people to look outside themselves or see themselves as part of nature rather than having an anthropocentric view, I'm happy to have encouraged that.

Another quote from book: *"I hope that when people are standing in front of the paintings they'll feel the physicality of the paintings, their temperature, their humidity, their air. They may feel more or less comfortable standing there, delighted or seduced and pulled in, wary or fearful. All of those are fair responses. I want the paintings to be interactive, and provide an interface between how a painting is experienced and how nature is experienced.*

WILSON EXTENDED LABEL OPTIONS:

tbd landscapes which "straddle representation and abstraction" ... "relationship between land, sea, and sky..." don't say word for word...

Page 7 quote...

Page 151 quote: on reading Rudolph Arnheim "for me it was all about the substance of things without substance-our experience of the insubstantial being that which makes the insubstantial visible. That was when the idea of the painting as a "container of endless experience" became most appealing to me. And the most basic form for that idea was the sky." Leading interviewer to note low-horizoned landscapes.... "I feel that there's a geographic center and a gravity center in every canvas. Those are the very points that need to be actively "empty", but it's different for every artist. And this is mine - the low-horizoned landscape. It's basic to me, my basic form, leaning predominantly on the square.

Continued onto page 158 quote on being a city person but still making so many landscapes and how it's noticeable "once you've left it" (the rural areas meaning) and that "I'm more and more conscious of is that there's a retinal experience of outdoors I'm trying to get at - it's a retinal buzz that seems part of a very basic, intuitive experience. I try to find that retinal buzz in the colors of the painting. (Interviewer: so with landscapes this simplified, the horizon line becomes very important?) "Yes. The grand infinity out there, up above and down below. I've always been fascinated by the horizon. As a child I felt pulled toward it - it pulled me into dreams. I felt that beyond the horizon was where my life was going to happen, was where my future lay..." page 158 and final page of interview (maybe give her multiple quotes)

And...quote from "Atmospheres" promotional postcard "My landscapes are not painted on-site or from photographs. They come out of my mind...out of my bones, really. I seek to capture what it feels like to be there, on a strip of land or sand. I move into a kind of recall about season, climate, time of day. It's what I call 'muscular recall'...the sense of temperature and humidity...the wavering weight of the sky. All this motivates me, defines selections, as I begin to paint." 2001, DC Moor Gallery. - April or Jane?

Wilson by Alicia on musical score piece: "One of the most highly regarded artists who paints the Long Island Landscape, Jane Wilson and her husband, the photographer and composer, John Gruen, have made their home in Water Mill for the last forty years. This lithograph takes the musical score of one of Gruen's compositions, with words by the 17th-century French poet Madeleine de Secudery, and imparts a visual setting. This work speaks volumes about the heady collaboration of poets, composers, and artists in the 1950's and '60s.

BLAINE EXTENDED LABEL:

Make note of the "imaginary" depiction aspect ---Look up writing/wall text/books by Alicia for reference. embraced the movement and look of Abstract Expressionism in brushstrokes and colors...(Part of Contemporary Realism).

***NOTE FROM JANE FREILICHER TO NELL BLAINE ABOUT SEEING THE LANDSCAPE IN MEXICO: A rock-conscious kid like you would go mad in this country. Page 46 wilson/frielicher book**

Freilicher extended label:

talk about her artistic essence as her “handwriting” (page 43)

Studied Abstraction with Hans Hoffman...never fully embraced abstraction, focused more on expressionism of existing landscapes.

Page 51 quote from Wilson/Freilicher book: The question “how do we see and how do we put what we see remains central. Many of us feel this question can never be answered to our full satisfaction. It is resolved from time to time in the work of one genius or another... but succeeding generations take up the questions anew.” And the author continues on with this thought.

Sandi Haber Fifield extended label:

Artist statement from website: Revealing the unseen inspires me. Through my photographs, I aim to subtly shift the viewer's perception to help clarify the fractured nature of our world. While much of my work contains recognizable images, it may be unclear how viewers arrive at what they see and perceive. This perceptual puzzle preoccupies me. I am not concerned with displaying reality, documenting fact, or narrating fiction. I create fresh ways of seeing by building a new photographic architecture from the foundations of disparate images. My studio work involves layering images or augmenting them with drawing and additional paper sources to exploit the tension between the plane of the photographic print and the depth of its imagery. I want to render more pliable expressive boundaries for conveying lived experience. My process covers and uncovers what the viewer sees, revealing new perspectives and making room for deeper exploration.

ask for quote about taking from/giving to nature

Susan Vecsey extended label:

See notes in Barry Campbell summary from recent acquisitions document (bio/cv)

In an essay written for Susan Vecsey's Greenville County Museum of Art solo exhibition catalogue, Phyllis Tuchman writes: “Vecsey's abstractions call to mind both Color Field paintings as well as landscapes. They exist somewhere in the middle, neither one nor the other. For starters, instead of working with acrylic pigments and yards of unstretched canvas as a Color Field artist might do, Vecsey executes her evocative pictures the old-fashioned way. To linen surfaces, she applies layers of oil pigments. Depending on the weather, it can take days for each plane of color she has thinned with turpentine to dry. Occasionally, she makes larger works in a diptych format. As it is, to get started, she relies on a few academic basics. She makes small charcoal drawings on the spot; and after that, pastels and color studies before she ever picks up any brushes, sponges, rags, or pour buckets. Then, she improvises. She once said that you need to be “ready to accept or reject the unexpected.”

A painter interested in creating lyrical and poetic themes, Susan Vecsey uses iconic imagery derived from nature. Gabrielle Selz wrote: “Inspired by painters like Paul Cézanne, Henri Matisse, Mark Rothko, Milton Avery, and Helen Frankenthaler—all of whom explored the

variance of tonality on limited compositional formats—Vecsey creates work that is filled with ideas about arrangement, lyrical color, perspective, repetition and surface.”

Laurie Lambrecht extended label:

from Sitka website - Her work celebrates the landscape in an intimate way combining photography and needlework while exploring nature's patterning and a craving of the tactile.

Darlene Charneco extended label:

from Road Show blurb - Darlene Charneco is an East End-based, Latinx artist who creates mixed-media mappings to explore and navigate the layered spaces we live in, both in the real and virtual world. She examines human settlements, forms of interaction, and evolution through a biological lens and as part of a larger organism. Developing her own tactile language—such as painstakingly hammering nails into wooden panels—the artist builds large-scale, three-dimensional, patterned Touchmaps for viewers to experience a world that continually shifts and changes through our expanded communication networks.

Michelle Stuart extended label:

Something about “indexical nature” of her works from gallery le long post and the partial quote of “the handwriting of nature” and “Collapsing time, memory and place, Stuart’s work addresses the metaphysical while remaining profoundly rooted in its own materiality and the artist’s interest in archeology, botany and history. Armed with the curiosity of an Enlightenment explorer, she approaches materials from the earth and nature as a collector and archivist, aiming to contain their energetic potential as well as to underscore their fragility as beacons of the dire environmental crisis we currently face.”

Note from 2011 acquisition: Michelle Stuart’s works function as private topographies, memory traces, and natural phenomenon. They share affinities with both earthworks and the Minimalist grid, yet her project has always been more intimate and personal. Stuart was born in California but has lived on the East Coast for her entire adult life; she has lived in Amagansett in the artist Conrad Marca-Relli’s house since 1990 and regularly travels the globe in search of exotic climes. *Islas Incantadas*, with both the directness of photography and the primacy of the elemental earth itself, records a journey to the Galapagos Islands. Two works, one from 2004 and one from 2009, are already in the Parrish collection; this gift of an earlier work strengthens our holdings of this important artist of the East End.

Very anthropological in nature sort of in tandem with the minimalist approach but seems sentimental as well....

Erica-Lynn Huberty extended label:

from website - Erica-Lynn Huberty is a pioneer in the contemporary fiber arts movement. She earned her MFA in Painting (as well as a separate MA in British Literature, both in 1995) from Bennington College where she trained with Amy Sillman and Rochelle Feinstein. Her work mingles textiles and sewing arts techniques with watercolor and ink, embroidery, crochet and knitting, loom-woven grounds, mediums overlapping as if done simultaneously, and exploring the historical tradition of "women's work." The process is at once tedious, time-consuming and physically demanding, as well as a symbol of feminine self-worth. Sometimes, the narrative is allowed to develop organically from textures and images on existing textiles, or in segments of her own sketches, scraps of trim, lace and appliqués, crocheted strands; at other times, a set mythos is constructed from her own fictional or autobiographical narratives. She is informed by 17th-19th Century naturalist drawings, her family's Spanish, Tunisian, Celtic and Romani needlework traditions, and by environmental and architectural factors, particularly the fragility of endangered environments, flora, and fauna, and vanishing historically significant sites.

Margarett Garrett:

Painting, collage, movement. Ongoing Journal series, abstract and influenced by surroundings and environment and colors she is seeing. Layers of drawing and motion and movement, from background as a dancer. *My added notes to follow* ... something about the environment and surrounding of winter coming through in the cool gray and blue tones punctuated by the snow-white lines softly dispersing in the background and flurrying in the foreground

Renate Aller extended label: MEMORY AND LANDSCAPE***

(on photographing natural world but not being nature or documentary) interview: "I'd probably have to start with the idea of why I'm choosing to do landscapes. Landscapes represent disparate belief from systems. It's not just the topography that tells us they are from different places. They present different cultures. I know that the reason we all relate strongly to landscape is that it's the land and it's a sense of belonging. Land is actually a place. It's an uncontaminated space. Anywhere in the world, identities are closely tied to the space. A landscape represents the best iteration. (maybe not first part but second part..)" "My key interest is in creating an experience for the viewer to enter a space and be embraced and held by a continuous landscape. ... I want people to experience them as picture windows. I don't want them to look like artworks. I want them to look like windows into the real world.

***maybe not including bc it's in the spine* ELAINE DE KOONING EXTENDED LABEL (FROM ALICIA'S ABSTRACTIONS SHOW):**

Women artists have, each in her own way, staked out territory for a unique style by inventively pushing the boundaries—their collective agency well reflected in Elaine de Kooning’s famous pronouncement: “Painting. . . is primarily a verb, not a noun.” After living on the East End in the 1970s, de Kooning returned in 1974 when she and her husband Willem reconciled. She purchased a house on Alewife Brook Road in East Hampton, adding a studio in 1978. Her late paintings from the 1980s focus on the imagery of the Paleolithic caves at Lascaux and Altamira. Will this be used since the label is in the Spine?



Renate Aller (German, born 1960)
Ocean / Desert #60, Atlantic Ocean, November
2013, 2013
Archival pigment print
60 x 89 inches
Parrish Art Museum, Water Mill, New York, Gift
of the artist
2017.7



Jennifer Bartlett (American, 1941-2022)
At Sands Point #16, 1985-86
36 x 24 inches
At Sands Point #16
Parrish Art Museum, Water Mill, N.Y., Gift of
Douglas Baxter, In Memory of Jay Rogers
2009.13



Nell Blaine (American, 1922-1996)
Ledge, Sunset, I, 1987
Watercolor and pastel on paper
11 3/4 x 15 5/8 inches
Parrish Art Museum, Water Mill, N.Y., Gift of
Beverly and Howard Zagor
2002.5.2
Solander 16



Nell Blaine (American, 1922-1996)
Imaginary View of Corsica No. 2, 1953-1954
Oil on canvas
48 1/4 x 62 1/8 inches
The Parrish Art Museum, Water Mill, N.Y., Gift of
Arthur W. Cohen
1987.4



Nell Blaine (American, 1922-1996)
Wild Rocks, n.d.
Watercolor with pastel on paper
12 x 16 inches
Parrish Art Museum, Water Mill, N.Y., Gift of
Richard I. Adrian
2012.14.2
Screen 09b



Diana Chang (American, born 1934)
Dunes, 1975
Pastel on paper
11 7/8 x 17 5/8 inches
Parrish Art Museum, Water Mill, New York, Gift of Sarah-Ann and Werner Kramarsky
2018.4.2
Drawer 36



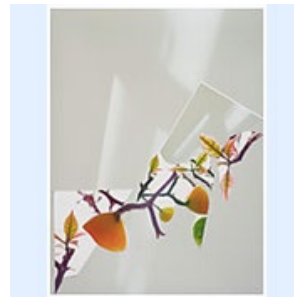
Darlene Charneco (American, born 1971)
Mutual Medicine Flower, 2020
Nails, resin, enamel, and acrylic on wood
20 inches (diameter)
Parrish Art Museum, Water Mill, New York,
Museum Purchase, Mr. and Mrs. Robert F. Carney
Fund
2021.15



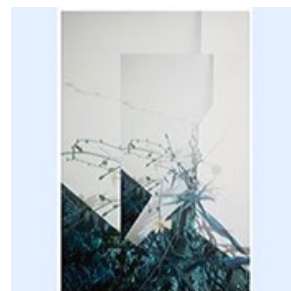
Helen Frankenthaler (American, 1928-2011)
Untitled (Landscape), 1950
Watercolor on paper
10 5/8 x 13 5/8 inches
Parrish Art Museum, Water Mill, N.Y., Gift of Joe and Jane Hazan, © Helen Frankenthaler / Artists Rights Society (ARS), New York
1981.15.3
Solander 17



Sandi Haber Fifield (American, born 1956)
BE20_357 (From the Series, As Birdsongs Emerge), 2020
Unique archival pigment prints, collaged
32 x 23 inches
Parrish Art Museum, Water Mill, New York, Partial gifts of the Artist and Museum Purchase with funds provided by David Walentas in memory of Jane Walentas, 2022.13.3



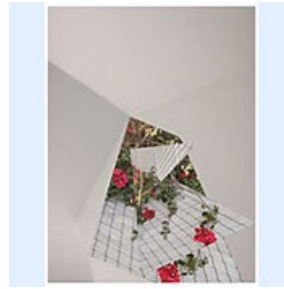
Sandi Haber Fifield (American, born 1956)
BE21_402 (From the Series, As Birdsongs Emerge), 2020
Unique archival pigment prints, collaged
32 x 21 1/2 inches
Parrish Art Museum, Water Mill, New York, Partial gifts of the Artist and Museum Purchase with funds provided by David Walentas in memory of Jane Walentas, 2022.13.2



Sandi Haber Fifield (American, born 1956)
BE20_362 (From the Series, As Birdsongs Emerge), 2020

Unique archival pigment prints, collaged
32 x 23 inches

Parrish Art Museum, Water Mill, New York, Partial
gifts of the Artist and Museum Purchase with
funds provided by David Walentas in memory of
Jane Walentas
2022.13.1



Jane Freilicher (American, 1924-2014)
Misty Day On The South Fork, 1961

Oil on canvas
49 7/8 x 48 7/8 inches

Parrish Art Museum, Water Mill, N.Y., Gift of Mrs.
Robert M. Benjamin
1967.5



Jane Freilicher (American, 1924-2014)
Field of Goldenrod, 1998

Oil on linen
32 x 36 inches

Parrish Art Museum, Water Mill, New York, Gift of
Alice and Rodman W. Moorhead III
2016.28



Margaret Garrett (American, born 1965)
Journal, Winter, 2013

Acrylic on linen
43 x 61 inches

Parrish Art Museum, Water Mill, New York, Gift of
the artist
2015.7.2



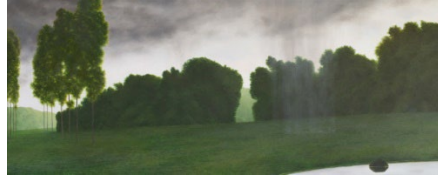
Tria Giovan (American, born 1961)
High Tide, Winter, 1999

Archival pigment print
28 x 34 inches

Parrish Art Museum, Water Mill, N.Y., Gift of the
artist
2013.1



April Gornik (American, born 1953)
Double Passage, 2009
Oil on canvas
60 x 150 inches
Parrish Art Museum, Water Mill, New York, Gift of
Kevin and Mary Anne Mulvey
2020.3



April Gornik (American, born 1953)
Light Before Heat, 1983
Oil on linen
66 x 132 inches
Parrish Art Museum, Water Mill, N.Y., Gift of
Jeanette Sarkisian Wagner
2005.17



April Gornik (American, born 1953)
Tidewater, 1996
Charcoal on paper
49 x 38 inches
Parrish Art Museum, Museum Purchase, Mr. and
Mrs. Alfred Corning Clark Fund
1996.3



April Gornik (American, born 1953)
Untitled, 1985
Charcoal on paper
50 x 38 1/4 inches
Parrish Art Museum, Water Mill, N.Y., Gift of
Douglas S. Cramer
2012.19.3



Linda Hackett (American, born 1939)
Achillea, 1992
Chromogenic print
9 1/4 x 18 3/4 inches
Parrish Art Museum, Water Mill, N.Y., Gift of the
Artist
2001.7
Solander 11



Linda Hackett (American, born 1939)
Allium Giganteum, 1992
Chromogenic print
17 7/8 x 14 3/8 inches
Parrish Art Museum, Water Mill, N.Y., Museum
Purchase, James M. Waters Fund
2001.17
Solander 11



Erica-Lynn Huberty (American, born 1969)
Formation/Erosion, 2017
Muslin, thread, crocheted silk, polymer, ink, and
paper
24 x 24 inches (framed)
Parrish Art Museum, Water Mill, New York, Gift of
the Artist
2023.3



Alaleh Khatibi-Ostad (Iranian, born 1980)
Fall, 2013
Watercolor on paper
17 3/4 x 23 3/4 inches
Parrish Art Museum, Water Mill, New York, Gift
of the Carroll Family Collection
2018.5.2
Drawer 48



Alaleh Khatibi-Ostad (Iranian, born 1980)
By The Water, 2002
Watercolor on paper
51 x 75 3/4 inches
Parrish Art Museum, Water Mill, New York, Gift
of the Carroll Family Collection
2018.5.4
Solander 58



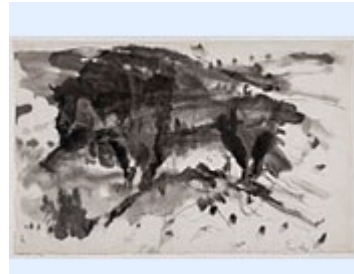
Alaleh Khatibi-Ostad (Iranian, born 1980)
Ocean, 2002
Watercolor on paper
11 1/2 x 15 1/2 inches
Parrish Art Museum, Water Mill, New York, Gift
of the Carroll Family Collection
2018.5.3
Solander 58



Alaleh Khatibi-Ostad (Iranian, born 1980)
Summer Getaway, 2010
Watercolor on paper
51 x 75 3/4 inches
Parrish Art Museum, Water Mill, New York, Gift
of the Carroll Family Collection
2018.5.5



Elaine de Kooning (American, 1920-1989)
Mihsien Lake (Cave No. 186), 1988
Sumi-e ink on paper
24 5/8 x 38 inches
Parrish Art Museum, Water Mill, New York, Gift of
Arlene Bujese
2019.21.1
Drawer 51



Laurie Lambrecht (American, born 1955)
Bark Cloth, Long House, East Hampton 2016 #1,
Completed 2019
Hand-embroidered archival pigment print on
linen
30 x 20 inches
Parrish Art Museum, Water Mill, New York,
Museum purchase, Mr. and Mrs. Bernard La
Motte Fund
2019.10.1



Laurie Lambrecht (American, born 1955)
Bark/Cloth, Long House, East Hampton 2016 #2,
Completed 2019
Hand-embroidered archival pigment print on
linen
30 x 20 inches
Parrish Art Museum, Water Mill, New York,
Museum purchase, Mr. and Mrs. Bernard La
Motte Fund
2019.10.2



Susan Meisel (American, born 1947)
Town Line Road, n.d.
Color photograph
28 x 40 inches
Parrish Art Museum, Water Mill, N.Y., Gift of Louis
K. and Susan P. Meisel
2013.16.1



Susan Meisel (American, born 1947)
Wainscott Main Beach, n.d.
Color photograph
28 x 40 inches
Parrish Art Museum, Water Mill, N.Y., Gift of Louis
K. and Susan P. Meisel
2013.16.2



Zella de Milhau (American, 1870-1954)
Shore Scene, n.d.
Mezzotint
Plate: 6 x 9 inches; Sheet: 8 5/8 x 11 3/4 inches
Parrish Art Museum, Water Mill, N.Y., Gift of Mrs.
Adrian Larkin
1954.1.3
Solander 22



Zella de Milhau (American, 1870-1954)
Untitled, n.d.
Ink wash on paper
Plate: 7 5/8 x 14 1/8 inches; Sheet: 8 1/4 x 14 5/8
inches
Parrish Art Museum, Water Mill, N.Y., Gift of Mrs.
Wilfred J. Funk
1966.4.4
Solander 14



Mary Nimmo Moran (American, 1842-1899)
*The Edge of the Forest (In the Woods, Georgica
Pond, Long Island) (after Thomas Moran)*, 1886
Etching
Plate: 8 x 6 7/8 inches; Sheet: 12 1/8 x 9 1/2
inches
Parrish Art Museum, Water Mill, N.Y., Museum
Library Transfer
1956.47.3D
Solander 45



Ethel Paxson (American, 1885-1982)
*Across the Meadows, Webster Point, Madison,
Conn. 1926*, 1926
Oil on composition board
16 x 17 3/4 inches
Parrish Art Museum, Water Mill, N.Y., Gift of Mr.
and Mrs. Chester DuClos
1977.10.2



Ellen Phelan (American, born 1943)
Montauk, l.i., 1981
Gouache on paper
19 1/4 x 26 1/4 inches
Parrish art museum, water mill, n.y., gift of
barbara toll in honor of trudy Kramer, © ellen
phelan/artists rights society (ars), new york
2012.17



Edith Mitchill Prellwitz (American, 1864-1944)
Entrance to Peconic, 1902
Oil on canvas
27 x 36 inches
Parrish Art Museum, Water Mill, N.Y., Gift of
Stéphane Samuel and Robert M. Rubin
2004.13.4



Michelle Stuart (American, born 1933)
Materia Prima II (Islas Encantadas Series), 1981
Graphite mounted on rag paper with gelatin silver
prints 32 x 39 7/8 inches
Parrish Art Museum, Water Mill, N.Y., Gift of
Jacqueline Brody
2011.2



Susan Vecsey (American, born 1971)
Kaplan Meadows, East Hampton, 2010
48 x 60 inches
Parrish Art Museum, Water Mill, New York, Gift of
Susan and Gary Garrabrant
2023.2



Jane Wilson (American, 1924-2015)
Near Midnight, 2010
Oil on linen
30 x 30 inches
Parrish Art Museum, Water Mill, New York,
Bequest of Jane Wilson
© Jane Wilson
2017.3



Jane Wilson (American, 1924-2015)
Poles at Mecox, 1985
Oil on canvas
20 x 25 inches
Parrish Art Museum, Water Mill, New York, Gift of
the Estate of Mildred Brinn
2021.1.19



Jane Wilson (American, 1924-2015)
The Wave, 1988
Oil on linen
77 x 100 inches
Parrish Art Museum, Water Mill, N.Y., Gift of
Richard E. Salomon and Laura Landro
© Jane Wilson
1998.4



Jane Wilson (American, 1924-2015)
Trees at Mecox, 1958
Oil on linen
17 1/8 x 12 inches
Parrish Art Museum, Water Mill, N.Y., Gift of Jane
Freilicher, © Jane Wilson
1981.15.2



Jane Wilson (American, 1924-2015)
Untitled (L'Oreille et le Coeur by John Gruen), n.d.
Lithograph
23 x 28 3/4 inches
Parrish Art Museum, Water Mill, N.Y., Gift of Dr.
Harold and Joan Ludman, © Jane Wilson
2001.11
Drawer 20

