

## **JULIA CHIANG: THE GLOWS AND THE BLOWS**

July 14–October 13, 2024

*Julia Chiang: The Glows and The Blows* is the artist's first solo museum exhibition. Featuring newly completed paintings and ceramics, the exhibition emphasizes the connective threads between Chiang's chosen mediums through her metaphors for the depths of the universe and natural world.

While operating in the realm of abstraction, Chiang uses the body as the basis for her allegories and explorations. Her organic shapes are at once visual expressions of the physical realm, as her imagery borrows from medical scans depicting internal body liquids and environments, as well as psychological aspects that inform the work. Her painterly process is methodical while appearing spontaneous, creating emotional tensions between the internal and external, fragility and strength.

This nuanced process both in material and thought manifests tangibly in the visual ties between works, titles hinting at the artist's train of thought, and contemplative qualities of the works, inviting a sense of curiosity and wonder. Regarding her work, Chiang states, "I'm always interested in our bodies as vessels, what we can and cannot contain. All that comes out of us, all that is within us . . . Borders both real and imagined. Existing in the in-between."

*Julia Chiang: The Glows and The Blows* is organized by Corinne Erni, Lewis B. and Dorothy Cullman Chief Curator, Art and Education, with additional support from Brianna L. Hernández, Assistant Curator.

Julia Chiang: The Glows and The Blows is made possible, in part, thanks to the generous support of Sarah Arison; Michi Jigarjian; Wolf Kahn Foundation; Nicola Vassell Gallery; Miyoung Lee and Neil Simpkins; and Karen and Dennis Mehiel.

The Parrish Art 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.

***Julia Chiang: The Glows and The Blows***

Parrish Art Museum, Water Mill, N.Y., July 14–October 13, 2024

All works by Julia Chiang (American, born 1978)

Dimensions are given in inches; height precedes width precedes depth.

1. *A Little More, No There, No More*, 2024

Acrylic on wood panel

72 x 54

Courtesy Diane and Craig Solomon



2. *Seeping Through*, 2024

Acrylic on wood panel

72 x 54

Courtesy the Artist, Nicola Vassell, New York, &  
The Modern Institute, Glasgow



3. *The Glows and The Blows*, 2024

Acrylic on wood panel

72 x 54

Courtesy the Artist, Nicola Vassell, New York, &  
The Modern Institute, Glasgow



4. *Under Your Own Water*, 2024

Acrylic on wood panel

72 x 54

Courtesy the Artist, Nicola Vassell, New York, &  
The Modern Institute, Glasgow



5. *Almost Where We Should Be*, 2024

Acrylic on wood panel

66 x 48

Courtesy the Artist, Nicola Vassell, New York, &  
The Modern Institute, Glasgow



6. *Silent Sobbing*, 2024  
Acrylic on wood panel  
66 x 48  
Courtesy the Artist, Nicola Vassell, New York, &  
The Modern Institute, Glasgow



7. *So Far So Safe*, 2022  
Acrylic on wood panel  
48 x 96 (diptych each panel 48 x 48)  
Courtesy the Artist, Nicola Vassell, New York, &  
The Modern Institute, Glasgow



8. *Seeing Stars*, 2024  
Acrylic on wood panel  
36 x 54  
Courtesy the Artist, Nicola Vassell, New York, &  
The Modern Institute, Glasgow



9. *Went To See You And It Was The Rain*, 2024  
Acrylic on wood panel  
36 x 54  
Courtesy the Artist, Nicola Vassell, New York, &  
The Modern Institute, Glasgow



10. *Ooze Into Here*, 2024  
Acrylic on wood panel  
48 x 48  
Courtesy the Artist, Nicola Vassell, New York, &  
The Modern Institute, Glasgow



11. *Salty Squish*, 2024  
Acrylic on wood panel  
40 x 30  
Courtesy the Artist, Nicola Vassell, New York, &  
The Modern Institute, Glasgow



12. *Smooth Bumps*, 2024

Acrylic on wood panel

40 x 30

Courtesy the Artist, Nicola Vassell, New York, &  
The Modern Institute, Glasgow



13. *Still Can See It*, 2024

Acrylic on wood panel

40 x 30

Courtesy the Artist, Nicola Vassell, New York, &  
The Modern Institute, Glasgow



14. *A Little Tighter*, 2024

Acrylic on wood panel

20 x 16

Courtesy the Artist, Nicola Vassell, New York, &  
The Modern Institute, Glasgow



15. *Feel It Now?*, 2024

Acrylic on wood panel

20 x 16

Courtesy Stan Cohen

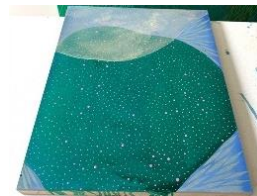


16. *Seeing While Swimming*, 2024

Acrylic on wood panel

20 x 16

Courtesy the Artist, Nicola Vassell, New York, &  
The Modern Institute, Glasgow



17. *She Always Saw Her*, 2024

Acrylic on wood panel

20 x 16

Courtesy the Artist, Nicola Vassell, New York, &  
The Modern Institute, Glasgow



18. *Thought It Was You, Maybe It Is*, 2024

Acrylic on wood panel

20 x 16

Courtesy the Artist

Courtesy the Artist, Nicola Vassell, New York, &  
The Modern Institute, Glasgow



20 *Holding, Holding*, 2022

Glaze and low fire clay

5/21 objects, dimensions variable

Courtesy Eric Lee



21 *Holding, Holding*, 2022

Glaze and low fire clay

9/21 objects, dimensions variable

Courtesy the Artist, Nicola Vassell, New York, &  
The Modern Institute, Glasgow



22 *Holding, Holding*, 2022

Glaze and low fire clay

7/21 objects, dimensions variable

Courtesy the Artist, Nicola Vassell, New York, &  
The Modern Institute, Glasgow



**KAWS: TIME OFF**  
**JULY 14–OCTOBER 13, 2024**

KAWS: TIME OFF continues the Parrish Art Museum's legacy of presenting American artists at the forefront of new creative languages and global art movements. This survey exhibition, the first on the East End, explores KAWS' dynamic range of visual vocabulary and diverse artistic output over the last decade, highlighting his consistent engagement with American popular culture while intentionally exploring boundaries and overlaps between different genres and across mediums.

Here at the Parrish, a selection of shaped canvases depicting iconic cartoon characters spanning from 2013 to 2016 provides a renewed opportunity for exploring the visual connections, virtual interactions, and metaphorical dialogues between these celebrated characters. The somewhat cacophonous gathering of "old friends" stands in contrast across the room to the four paintings of popular cereal boxes. These newly completed artworks are inspired by traditional American breakfast food packaging where whimsical characters capture the imagination of youth for generations to come. And for the delight of those enthralled by their fantasy journeys during their morning meals, KAWS transformed these characters into three-dimensional sculptures, thus continuing his creative strategy of leveraging one media (painting) to further the other (sculpture). Amongst the selection of eleven life size bronze sculptures, four premiering here are inspired by the cereal box series portrayals of KAWS' Count Chocula, Frute Brute, Boo Berry, and Franken Berry. The densely populated double wide gallery space provides an immersive environment to meander through, surrounding visitors in a fantastical landscape reminiscent of childhood play and leisure, where beloved characters come to life.

KAWS is a Brooklyn-based contemporary artist who has achieved widespread recognition for his graphic style and iconic characters. Working in a wide range of mediums, including painting, sculpture, drawing, installation, and product design, his practice transgresses borders between "high" and "low" culture, questions the conventional hierarchies of the art world establishment, and seeks to democratize the way art is experienced for a new generation. Fulfilling the promise of predecessors such as Duchamp and Warhol, KAWS has reinvented that legacy for the 21<sup>st</sup> century and taps into the zeitgeist of contemporary American life. With a deep appreciation for pop culture and a fascination with rampant consumerism, his inventive and graphic sensibility is used to deftly examine the flaws of conspicuous consumption, while also reveling in the joys it sometimes brings. Through his riffs on beloved childhood characters, the work also explores universal emotions of joy, innocence, and love, as well as despair, loneliness, and alienation. Inherent to the work is the question of our role in the current cultural landscape, a moral quandary that asks questions, but provides no easy answers.

Curated by Parrish executive director Dr. Mónica Ramírez-Montagut with additional support from Brianna L. Hernández, Assistant Curator. KAWS: TIME OFF is also a reunion between artist and curator fourteen years after Ramírez-Montagut curated KAWS' first solo museum exhibition in 2010.



**KAWS: TIME OFF**

Parrish Art Museum, Water Mill, N.Y., July 14–October 13, 2024

All works by KAWS (American, born 1974)

Dimensions are given in inches; height precedes width

1. KAWS (American, born 1974)

*PASS THE BLAME*, 2013

Acrylic on canvas

Part 1: 120 x 120 x 1  $\frac{3}{4}$

Part 2: 90 x 76 x 1  $\frac{3}{4}$

Courtesy Ross + Kramer Gallery, New York and  
Miami



2. KAWS (American, born 1974)

*POINT OF DISORDER*, 2013

Acrylic on canvas

120 x 116 x 1  $\frac{3}{4}$

Courtesy Larry Warsh



3. KAWS (American, born 1974)

*TAKE THE CURE*, 2013

Acrylic on canvas

97 x 120 x 1  $\frac{3}{4}$

Courtesy Larry Warsh



4. KAWS (American, born 1974)

*FIVE SUSPECTS (#ONE)*, 2016

Acrylic on canvas

84 x 73

Courtesy Larry Warsh



5. KAWS (American, born 1974)

*FIVE SUSPECTS (#TWO)*, 2016

Acrylic on canvas

84 x 73

Courtesy Larry Warsh



6. KAWS (American, born 1974)  
*FIVE SUSPECTS (#THREE)*, 2016  
Acrylic on canvas  
84 x 73  
Courtesy Larry Warsh



7. KAWS (American, born 1974)  
*FIVE SUSPECTS (#FOUR)*, 2016  
Acrylic on canvas  
84 x 73  
Courtesy Larry Warsh



8. KAWS (American, born 1974)  
*FIVE SUSPECTS (#FIVE)*, 2016  
Acrylic on canvas  
84 x 73  
Courtesy Larry Warsh



9. KAWS (American, born 1974)  
*MONSTERS (BLUE BOO)*, 2024  
Acrylic on canvas  
80 x 60 x 1 ½  
Courtesy Private Collection



10. KAWS (American, born 1974)  
*MONSTERS (GREEN FRUTE)*, 2024  
Acrylic on canvas  
80 x 60 x 1 ½  
Courtesy Private Collection





11. KAWS (American, born 1974)  
*MONSTERS (PURPLE FRANKEN)*, 2024  
Acrylic on canvas  
80 x 60 x 1 ½  
Courtesy Private Collection



12. KAWS (American, born 1974)  
*MONSTERS (BROWN COUNT)*, 2024  
Acrylic on canvas  
80 x 60 x 1 ½  
Courtesy Private Collection



13. KAWS (American, born 1974)  
*TITLE TBD*, 2024  
Bronze  
Approx 71.99 x 42.9 x 28.88  
Edition 3 of 3  
Courtesy Private Collection



14. KAWS (American, born 1974)  
*TITLE TBD*, 2024  
Bronze  
Approx 63.21 x 34.09 x 27.24  
Edition 3 of 3  
Courtesy Private Collection



15. KAWS (American, born 1974)  
*TITLE TBD*, 2024  
Bronze  
Approx 65.63 x 40.57 x 37.03  
Edition 3 of 3  
Courtesy Private Collection



16. KAWS (American, born 1974)  
*TITLE TBD*, 2024  
Bronze  
Approx 60 x 48.26 x 28.73  
Edition 3 of 3  
Courtesy Private Collection



17. KAWS (American, born 1974)  
*BFF*, 2016  
Bronze, paint  
96 x 40.6 x 24.7  
AP1, Edition of 1, with 1 AP  
Courtesy Private Collection



18. KAWS (American, born 1974)  
*WHAT PARTY*, 2018  
Bronze  
96 x 43 x 36  
AP1, Edition of 5, with 2 APs  
Courtesy Private Collection



19. KAWS (American, born 1974)  
*GONE*, 2020  
Bronze, paint  
71 ¼ x 71 ½ x 31 1/8  
AP1, Edition of 1, with 1 AP  
Courtesy Private Collection



20. KAWS (American, born 1974)  
*TIME OFF*, 2021  
Bronze, paint  
45 ¾ x 71 7/8 x 37 5/8  
AP1, Edition of 3, with 2 APs  
Courtesy Private Collection



21. KAWS (American, born 1974)  
*WATCHING*, 2021  
Bronze  
74 x 29 ½ x 33 ½  
AP1, Edition of 1, with 1 AP  
Courtesy Private Collection



22. KAWS (American, born 1974)  
*SEEING*, 2021  
Bronze, paint  
75 ½ x 29 ½ x 39 ¾  
AP1, Edition of 1, with 1 AP  
Courtesy Private Collection



23. KAWS (American, born 1974)  
*SEPARATED*, 2021  
Bronze  
47 ½ x 41 ½ x 39  
AP1, Edition of 1, with 1 AP  
Courtesy Private Collection



**Sam Moyer: Ferns Teeth**  
June 30–September 29, 2024

*Sam Moyer: Ferns Teeth* is a survey of the artist's varied approaches to working with stone, a primary material for Moyer over the past ten years. Fascinated by the geologic time of rock and its many industrial and architectural uses, Moyer employs salvaged stone and aggregate concrete to explore balance, weight, and scale. *Ferns Teeth* includes recent examples of her paintings, sculpture, and photographs, which are presented across three successive galleries, each of which offers an immersive viewing experience. Attuned to the emotional impact of light and space, Moyer investigates her longstanding interest in the viewer's sensory experience.

In the exhibition's first gallery, viewers are greeted by *Fern Friend Grief Growth*, a large-scale stone painting comprised of reclaimed marble set into painted plaster, tailor-fit to the architecture of the room. The work is faced by an artist-made marble bench that offers a direct tactile experience with the material and a contemplative atmosphere, inviting a cinematic view.

The smaller space of the second gallery provides an intimate moment for viewing Moyer's *Bluestone Dependent 4* alongside a series of wall works that breach the boundaries of sculpture and photography. The free-standing sculpture reflects the artist's interest in the relationship between natural and industrial materials and the structural balance that is achieved by the design of their joinery. The two pieces of stone are reliant on each other for stability, secured in place by the particular angle at which they interlock. Accompanying the sculpture are four silver gelatin prints placed within artist-made aggregate concrete frames. These pieces are specific to Long Island's East End as Moyer collects the beach stones used in the frames from the same location as the eroded sea walls depicted in her photographs.

In the final gallery, Moyer presents ten small-scale paintings that are installed in a linear fashion, encouraging us to view them by circling the space rather than from a single vantage point. Titled *Clippings*, these works evoke the sense that they have been cut, or trimmed, from a larger piece in an act of regeneration, or forming new growth.

**Sam Moyer: *Ferns Teeth***

Parrish Art Museum, Water Mill, N.Y., June 30–September 29, 2024

All works by Sam Moyer (American, born 1983)

Dimensions are given in inches; height precedes width precedes depth

1. *Hard Message 2*, 2023

Silver gelatin print, concrete frame with Long  
Island beach stone aggregate

29 x 37 x 3

Courtesy of the artist and Sean Kelly New  
York/Los Angeles

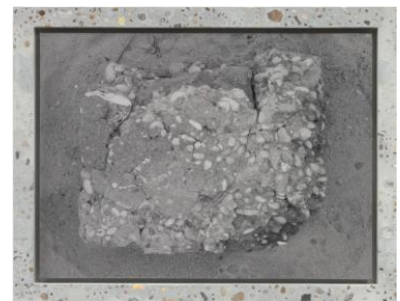


2. *Hard Message 3*, 2023

Silver gelatin print, concrete frame with Long  
Island beach stone aggregate

29 x 37 x 3

Courtesy of the artist and Sean Kelly New  
York/Los Angeles



3. *Hard Message 5*, 2023

Silver gelatin print, concrete frame with Long  
Island beach stone aggregate

29 x 37 x 3

Courtesy of the artist and Sean Kelly New  
York/Los Angeles



4. *Hard Message 9*, 2023

Silver gelatin print, concrete frame with Long  
Island beach stone aggregate

29 x 37 x 3

Courtesy of the artist and Sean Kelly New  
York/Los Angeles



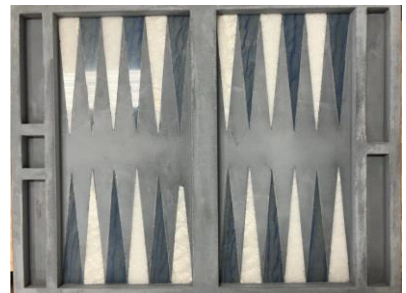
5. *Backgammon Board No. 12, 2024*  
Pigmented concrete and marble, pigmented urethane checkers. Dice and doubling cube  
26 x 19  $\frac{3}{4}$  x 2  
Courtesy the artist



6. *Backgammon Board No. 13, 2024*  
Pigmented concrete and marble, pigmented urethane checkers. Dice and doubling cube  
26 x 19  $\frac{3}{4}$  x 2  
Courtesy the artist



7. *Backgammon Board No. 14, 2024*  
Pigmented concrete and marble, pigmented urethane checkers. Dice and doubling cube  
26 x 19  $\frac{3}{4}$  x 2  
Courtesy the artist



8. *Backgammon Board No. 15, 2024*  
Pigmented concrete and marble, pigmented urethane checkers. Dice and doubling cube  
26 x 19  $\frac{3}{4}$  x 2  
Courtesy the artist



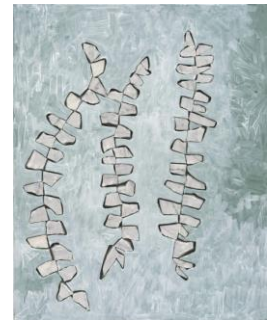
9. *Bluestone Dependent 4*, 2021  
Belgian Bluestone and concrete with stone aggregate  
62 ¼ x 72 x 42  
Courtesy the artist and Sean Kelly, New York/Los Angeles



10. *Clipping 1*, 2024  
Marble, acrylic on plaster-coated canvas mounted to MDF  
30 x 24 ½ x 1  
Collection of Yanina and Allan Spivack. Courtesy Sean Kelly, New York/Los Angeles



11. *Clipping 2*, 2024  
Marble, acrylic on plaster-coated canvas mounted to MDF  
30 ½ x 24 ¼ x 1  
BLUM Los Angeles LLC, BLUM Japan GK, BLUM New York LLC



12. *Clipping 3*, 2024  
Marble, acrylic on plaster-coated canvas mounted to MDF  
30 x 24 ½ x 1  
BLUM Los Angeles LLC, BLUM Japan GK, BLUM New York LLC





13. *Clipping 4*, 2024

Marble, acrylic on plaster-coated canvas  
mounted to MDF

30 x 24 x 1

Courtesy the artist and Sean Kelly, New  
York/Los Angeles



14. *Clipping 5*, 2024

Marble, acrylic on plaster-coated canvas  
mounted to MDF

30 x 24 1/8 x 1

Courtesy the artist and Sean Kelly, New  
York/Los Angeles



15. *Clipping 6*, 2024

Marble, acrylic on plaster-coated canvas  
mounted to MDF

30 1/8 x 24 1/8 x 1

Courtesy the artist and Sean Kelly, New  
York/Los Angeles



16. *Clipping 7*, 2024

Slate, acrylic on plaster-coated canvas  
mounted to MDF

30 x 24 1/8 x 1

BLUM Los Angeles LLC, BLUM Japan GK,  
BLUM New York LLC



17. *Clipping 8*, 2024

Marble, acrylic on plaster-coated canvas  
mounted to MDF

30 x 24 1/8 x 1

Courtesy the artist and Sean Kelly, New  
York/Los Angeles



18. *Clipping 9*, 2024

Marble, acrylic on plaster-coated canvas  
mounted to MDF

30 1/8 x 24 1/8 x 1

Courtesy the artist and Sean Kelly, New  
York/Los Angeles



19. *Clipping 10*, 2024

Marble, bluestone, acrylic on plaster-coated  
canvas mounted to MDF

30 1/8 x 24 1/8 x 1

Collection of Jennifer and Ken Tanenbaum,  
Toronto, Canada. Courtesy Sean Kelly, New  
York/Los Angeles



20. *Clipping 11*, 2024

Marble, acrylic on plaster-coated canvas  
mounted to MDF

30 x 24 1/8 x 1

Collection of Nadia Arumugam & Peter  
Henninger. Courtesy Sean Kelly, New  
York/Los Angeles



21. *Clipping 12*, 2024

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

30 1/8 x 24 1/8 x 1

BLUM Los Angeles LLC, BLUM Japan GK,  
BLUM New York LLC



22. *Clipping 13*, 2024

Slate, acrylic on plaster-coated canvas  
mounted to MDF

30 1/8 x 24 1/8 x 1

Collection of Jennifer and Ken Tanenbaum,  
Toronto, Canada. Courtesy Sean Kelly, New  
York/Los Angeles



23. *Clipping 14*, 2024

Marble, acrylic on plaster-coated canvas  
mounted to MDF

30 x 24 1/8 x 1

Courtesy the artist and Sean Kelly, New  
York/Los Angeles



24. *Fern Friend Grief Growth*, 2024

Marble, acrylic on plaster-coated canvas  
mounted to MDF

10 feet x 20 feet x 1 inch

Courtesy of the artist and Sean Kelly New  
York/Los Angeles



**EDDIE MARTINEZ**  
**BUFLIES**

June 30–September 29, 2024

Eddie Martinez created this series of large-scale *Buflly* paintings specifically for the exhibition at the Parrish Art Museum. Taking full advantage of the Museum’s expansive space and high ceilings, Martinez made the six 12-foot tall *Buflly* paintings in his signature bright, bold, and colorful style. Like much of Martinez’s work, these paintings are imbued with a personal iconography. The artist started the *Buflly* series in 2021 when his son Arthur, who was two at the time, became fascinated with butterflies, mispronouncing them as “bufflies.” Martinez has been painting them ever since, inspiring all aspects of his artistic process, including drawings, prints, and paintings.

Typically beginning with black paint to create an outline, Martinez then adds layers of paint to bring each *Buflly* to life, injecting an abundance of texture and color to his canvases. Each painting reflects the joy and brightness that pervades Martinez’s work, and is made surprisingly intimate by the artist, where viewers are reminded of the physical demands of such large-scale works, with some of the canvases even featuring traces of the artist’s shoeprint.

Martinez is best known for his large-scale canvases incorporating figuration and abstraction, painting and drawing, which foreground his signature muscular brushwork. The artist frequently places his forms and figures against monochrome backgrounds that serve to delineate and emphasize his urgent strokes. His paintings incorporate bold contours through the combination of mediums such as oil, enamel, and spray paint, and often include collaged found objects.

*Eddie Martinez: Buflies* also provides a more intimate view of the artist’s process through six monotypes produced at Universal Limited Art Editions over the course of three years. Martinez has worked with the famed Long Island print workshop for the last six years to incorporate new approaches to his practice.

**Eddie Martinez: *Buflies***

Parrish Art Museum, Water Mill, N.Y., June 30–September 29, 2024

All works by Eddie Martinez (American, born 1977)

Dimensions are given in inches; height precedes width

1. *Bufly No. 22*, 2023

Oil, acrylic, and spray paint on linen

144 x 108

Courtesy the Artist and Mitchell-Innes & Nash, NY



2. *Bufly No.29*, 2023

Oil, oil stick, acrylic, and spray paint on linen

144 x 108

Courtesy the Artist



3. *Bufly No.31*, 2023

Oil, oil stick, acrylic, and spray paint on linen

144 x 108

Courtesy the Artist



4. *Bufly No.32*, 2023

Oil, oil stick, and acrylic on linen

144 x 108

Courtesy the Artist



5. *Buflly No.33*, 2024

Signed & dated: en recto, TRC

Oil, oil stick, acrylic, and spray paint on linen

144 x 108

Courtesy the Artist



6. *Buflly No. 34*, 2024

Oil, oil stick, acrylic, and spray paint on linen

144 x 108

Courtesy the Artist



7. *Untitled*, 2023

Watercolor inks on Arches En tout Cas paper

57 7/8 x 43 7/8

Courtesy the Artist and Universal Limited Art Editions



8. *Untitled*, 2023

Watercolor inks on Arches En tout Cas paper

57 7/8 x 43 7/8

Courtesy the Artist and Universal Limited Art Editions





9. *Untitled*, 2023

Watercolor inks on Arches En tout Cas paper

57 7/8 x 43 7/8

Courtesy the Artist and Universal Limited Art Editions



10. *Untitled*, 2023

Watercolor inks on Arches En tout Cas paper

57 7/8 x 43 7/8

Courtesy the Artist and Universal Limited Art Editions



11. *Untitled*, 2023

Watercolor inks on Arches En tout Cas paper

57 7/8 x 43 7/8

Courtesy the Artist and Universal Limited Art Editions



12. *Untitled*, 2023

Watercolor inks on Arches En tout Cas paper

57 7/8 x 43 7/8

Courtesy the Artist and Universal Limited Art Editions

