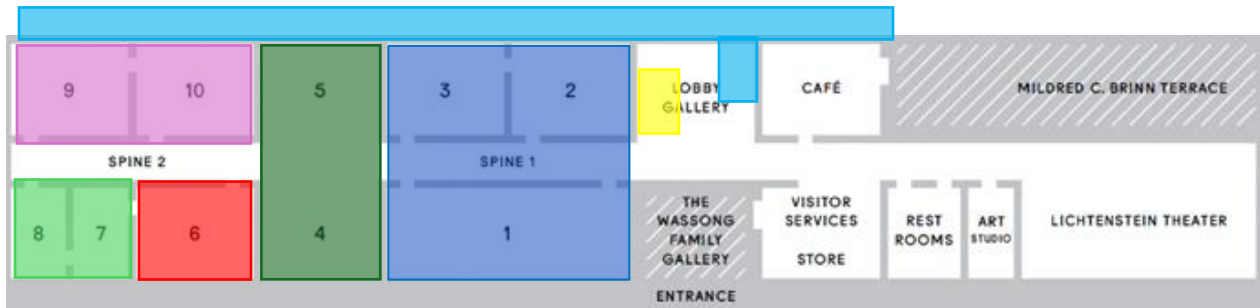




# PARRISH ART MUSEUM

## WINTER 24 SPRING 25 DOCENT RESOURCE PACKET

### LOCATION OF EXHIBITIONS IN GALLERIES



<b>Mary Weatherford: Violetta</b>	Lobby Gallery
<b>Charlotte Park: The Life of Forms in Color</b>	Gallery 1,2,3
<b>Ralph Gibson: Nature: Object</b>	Gallery 4,5
<b>Beyond Reality: Paintings and Drawings by Bertrand Meniel</b>	Spine 2 & Gallery 6
<b>Audrey Flack: Mid-Century to Post Pop Baroque</b>	Spine 2 & Galleries 7,8
<b>A New Subjectivity 1979/2024</b>	Spine 2 & Galleries 9,10
<b>Rafael Lozano-Hemmer: Collider</b>	Lobby Gallery & South Facade

## **2024 FALL EXHIBITION TOUR OUTLINE; OVERVIEW/HIGHLIGHTS TOUR**

Program runtime est. 45- 60 minutes (Depending on arrival time and needed departure time)

### **Objectives:**

- Have visitors be comfortable in a museum
- Slow looking, observation, & discussion

### **Arrival (5-10 minutes)**

- Welcome visitors to the museum and allow them to settle in. Direct towards restrooms and water fountains. Mingle with visitors to discuss where they're visiting from and why they are visiting today.

### **Introduction 5-10 minutes**

- Introduce yourself & background
- Ask if they've ever been to the museum before. If any say yes, ask them one thing they remember from their last visit.
- Brief overview of the museum and its history
- Introduce winter exhibitions; 5 special exhibitions on view,
  - [Ralph Gibson: Nature: Object](#)
  - [Charlotte Park: The Life of Forms in Color](#)
  - [Beyond Reality: Paintings and Drawings by Bertrand Meniel](#)
  - [Audrey Flack: Mid-Century to Post-Pop Baroque](#)
  - [A New Subjectivity 1979/2024](#)
  - [Rafael Lozano-Hemmer: Collider](#)
- Fresh Paint is a special collaboration between the Parrish and FLAG Art Foundation.
- Collider can only be viewed on the south façade of the building at night, however a simulation of it is on view in the lobby gallery.

## **Mary Weatherford: Violetta**

Violetta by Mary Weatherford is a recent acquisition of the museum. The showcase in the Creativity Lounge is an effort to exhibit recent museum acquisitions before they are put away in storage. The exhibition of this painting takes advantage of the vacant, month-long time slot between the 2<sup>nd</sup> and 3<sup>rd</sup> installations of the FRESH PAINT series. The piece will be on view until February 10<sup>th</sup>.

### **BACKGROUND:**

Although Weatherford was primarily a California based artist, during the brief period where she worked in New York, she participated in the Whitney Independent Study program. It was here that she began developing her target paintings. She flips the "target" motif, originally made popular by the male dominated art of the 60s in Kenneth Noland and Jasper John's 'target' paintings, to serve feminist ends. In contrast to the visually robust targets of her aforementioned male counterparts, her targets use objectively pleasing color combinations.

Many of these target paintings were also named after tragic heroines depicted in film, opera, and literature. Weatherford has referred to her themes in an explanatory commentary on her titles as "archetypal histories of good/bad women," and as symbols of an anti-feminist prejudice. The targets refer to a traditional male preoccupation with shooting, but it also underscores women's role as the target of the male fantasy. "Violetta" refers to the main character of the opera *La Traviata*. The opera tells the story of a dying courtesan who falls in love but is then forced to leave her lover because of her reputation as being a courtesan. Throughout the film, despite being thoughtful and well-intentioned, she is constantly disrespected, even by her then ex-lover. In the end, she and her lover are reunited, and he apologizes for his behavior, but immediately after, she passes away.

A separate series of Weatherford's 'target' paintings use faintly visible, overpainted floral bouquets of delicate peonies, contrasting the male military system of order often represented in targets with organic softness. With the connections to the natural world, there is also a link between her use of targets and tree rings to visually portray a sense of passing time.

### **LATER SIGNATURE ARTISTIC STYLE:**

Claiming that her paintings are about mortality, Mary Weatherford turns to the Californian landscape as her muse, translating its bright and moody colors, tangled vegetation, and weathered coastline licked by the changing sea into expressively painted abstract and representational compositions. These scenes serve as vehicles for her explorations of form, space, and color, and as triggers for transcendental experiences and emotions. She works with paint on canvas, occasionally incorporating neon tubing, starfish, and shells into her compositions.

"The American symbolist movement is deeply rooted in landscape, which is very important to me. I'm interested in Arthur Dove, Marsden Hartley, Charles Burchfield, Agnes Pelton, Georgia O'Keeffe. In all this work there is a compelling centrifugal force distinctive to images that point to the transcendental." - Mary Weatherford

### **RESOURCES:**

<https://www.artsy.net/artist/mary-weatherford>

<https://gagosian.com/artists/mary-weatherford/>

<https://www.metopera.org/discover/synopses/la-traviata/>

## **EXHIBITION STATEMENT**

### **Charlotte Park: The Life of Forms in Color Works from the Permanent Collection 1950-1985**

Charlotte Park: The Life of Forms in Color is a survey comprising more than 70 paintings and works on paper, drawn exclusively from the 2017 gift of works to the Parrish by the James and Charlotte Brooks Foundation. Overshadowed by the attention given to the work of her husband, James Brooks, Park kept a fairly low profile over the course of her career while painting some of the strongest and most brilliantly colored canvases of her time. Color and form, often related to the living environment surrounding the studio she shared with her husband, were strong and constant forces in her work.

Born in Concord, Massachusetts, in 1918, Park studied from 1935 to 1939 at the Yale School of Fine Art. After moving to New York, Brooks and Park soon became part of the circle of Jackson Pollock and his wife Lee Krasner. They rented a studio space that had been occupied by Pollock and joined Pollock and Krasner, along with other artists working in establishing studios on Long Island. They stayed first in Montauk, but after their studio was destroyed by a hurricane in 1954, they moved to a cottage in Springs, East Hampton, which became their full-time residence.

The exhibition follows Park's abstractions of color and form inspired by organic life from her diffident embraces of color in the early to mid-1950s through her assertive yet playful compositions of the 1980s.

Charlotte Park: The Life of Forms in Color is curated by Klaus Ottmann, Robert Lehman Curator, with additional support from Kaitlin Halloran, Associate Curator and Publications Manager.

## **Charlotte Park**

### **FOCUS: USE OF COLOR**

#### **ABSTRACT EXPRESSIONISM:**

The dominant artistic movement in the 1940s and 1950s, Abstract Expressionism was the first to place New York City at the forefront of international modern art. The associated artists developed greatly varying stylistic approaches, but shared a commitment to an abstract art that powerfully expresses personal convictions and profound human values. They championed bold, highly gestural abstraction in all mediums, particularly large painted canvases.

#### **ARTISTIC STYLE:**

The thickly impastoed canvases of first generation Abstract Expressionist Charlotte Park are full of gestural loops and large swaths of color. Park painted in black and white at the beginning of her career, paring her palette down to a monochrome in works such as *Untitled (50-35)* (ca. 1950) to focus on form. She introduced color to her increasingly geometric canvases around the time of her first solo exhibition, held at Tanager Gallery in 1957.

Despite being associated with the Abstract Expressionists, her paintings betray little interest in the main concerns of her contemporaries, such as subconscious, automatic drawing, transcendentalism or mythmaking. Park does not appear to have seen herself, as Pollock did, as nature incarnate. Instead, she painted like an artist interested in asking fundamental questions about what painting is, and whether it is truly suitable for expressing the totality of the human experience.

Though not recognized as a significant Abstract Expressionist artist during her lifetime, Park gained long overdue recognition after a critically acclaimed solo exhibition in 2010 at Spanierman Modern gallery.

#### **BIOGRAPHY:**

Born in Concord, Massachusetts in 1918, Park earned her art degree from the Yale School of Fine Art in 1939. She worked for the Office of Strategic Services (OSS), which later became the CIA, during World War II, where she met her husband, artist James Brook. During World War II, Brooks served in the United States Army as an art correspondent in Cairo. When at the Office of Special Services, Washington, DC, Brook met Park who worked there as a graphic artist and later became his wife. The couple moved to New York City in 1945 and married in 1947.

In Post-War Manhattan, she and Brooks found themselves in the midst of one of the most vibrant artistic avant-gardes in the world. Park and her husband, James Brooks, were in the social circle of fellow Abstract Expressionists Jackson Pollock and Lee Krasner; yet they may have been among the quietest in the rowdy bunch that haunted New York's downtown Cedar Tavern. Yet, the only aspect of that scene that seems to have permeated the work Park made at that time is the focus on abstraction.

#### **RESOURCES:**

<https://www.artsy.net/artist/charlotte-park>

<https://www.ideelart.com/magazine/charlotte-park>

<https://www.artforum.com/events/charlotte-park-195360/>

<https://www.aaa.si.edu/collections/james-brooks-and-charlotte-park-papers-8955/biographical-note>

## **EXHIBITION STATEMENT**

### **Ralph Gibson: Nature: Object**

The Parrish will present a selection of photographs by Ralph Gibson from a series based on the relationship between shapes found in nature and human constructs; positing that nature is visually evident in all genres of industrial design, and architecture is evoked in the correlation between form and ergonomic function. In this exhibition, Gibson highlights the relationship between perspective, color, and proportion. The 35mm Leica format and optical glass are an essential component of the work, and the dimensions of the frame are based on the ancient Greek "Golden Means."

Ralph Gibson–Nature: Object is organized by Corinne Erni, Lewis B. and Dorothy Cullman Chief Curator of Art and Education, with additional support from Kaitlin Halloran, Associate Curator and Publications Manager, and Brianna L. Hernández, Former Assistant Curator.

## Ralph Gibson

### BIOGRAPHY:

Ralph Gibson, born on January 16, 1939, in Hollywood, California, is a revered American photographer renowned for his surrealistic black-and-white images. The son of the Hollywood film industry (his father was an assistant director to Alfred Hitchcock), Gibson's early exposure to film sets ignited his passion for photography. He dropped out of high school aged 16 and started working as an apprentice mechanic. Six months later he enrolled in the U.S. Navy. Here he began training as a photographer's mate in Pensacola, Florida. He later furthered his studies at the San Francisco Art Institute. Gibson's professional journey began as an assistant to iconic photographer Dorothea Lange in San Francisco, and later, he assisted on several of Robert Frank's films.

Gibson's love for books and book-making is evident, with over 40 monographs published to date, including seminal works like "The Somnambulist" (1970) through his own Lustrum Press. His photographs are celebrated in over 200 museum collections globally, with over 250 solo exhibitions. Gibson collaborated with Lou Reed on the film "RED SHIRLEY" and endorsed a limited Leica Monochrom camera edition. He has also explored the fusion of his photographs and music into film and live performances, showcasing his artistic versatility. Ralph Gibson's profound impact on photography remains unparalleled, solidifying his legacy in the annals of art history.

### SIGNATURE STYLE AND PROCESS:

Inspired by artists such as Jackson Pollock and Franz Kline and jazz musicians such as Sonny Rollins, Gibson began the search for a new, more abstract form of expression through photography. His images often incorporate fragments with erotic and mysterious undertones, building narrative meaning through contextualization and surreal juxtaposition. By intensifying contrast and emphasizing the grain of the film in his prints, Gibson concentrates on the minute details: the edge of a café table, the arc of a hip, the glint of a fork. Gibson's works are both formally vigorous and eternally evocative.

In 1961 the head of the photography department at the California School of Fine Arts, loaned him a Leica M2 with a 35mm lens. It was the beginning of a relationship with Leica cameras that would endure for the next 60 years. Until recently, Gibson was resistant to digital imaging, preferring to use film and his expert traditional darkroom printing techniques. However, in 2013 Leica sent him a prototype of its M Monochrom digital black & white camera. Despite declaring that 'digital photography will never compare to analogue' the previous year, the camera convinced him otherwise.

"I embrace the abstract in photography and exist on a few bits of order extracted from the chaos of reality." - Ralph Gibson

"Every image has to be part of an on-going project. Otherwise you don't have a body of work you just have a box of photographs." - Ralph Gibson

### RESOURCES:

<https://www.all-about-photo.com/photographers/photographer/145/ralph-gibson>

<https://www.ralphgibson.com/about>

<https://leica-camera.blog/2019/01/16/ralph-gibson/>

<https://www.wired.com/story/ralph-gibson-digital-color/>

<https://amateurphotographer.com/iconic-images/icons-of-photography-iconic-photographer-ralph-gibson-1939-present/>

## **EXHIBITION STATEMENT**

### **BEYOND REALITY: PAINTINGS AND DRAWINGS BY BERTRAND MENIEL**

Beyond Reality: Paintings and Drawings by Bertrand Meniel is a survey of paintings and drawings by the French photorealist who has been creating paintings of unprecedented detail since 1996. Using a variety of photographs of his chosen subject and advanced digital technologies, Bertrand Meniel (French, b. 1961) manipulates each image to perfection, focusing simultaneously on the foreground and background by combing hundreds of shots on a computer screen before painting them onto canvas.

Most of Meniel's paintings feature panoramic views much wider than what the human eye can perceive, whether they are recorded from a street-level position or from above.

Meniel has said he looks for "that magic moment": "a combination of good light, architectural interest, a perspective that gives depth, and bit of luck."

Beyond Reality: Paintings and Drawings by Bertrand Meniel is curated by Klaus Ottmann, Robert Lehman Curator, with additional support from Kaitlin Halloran, Associate Curator and Publications Manager.



## **Bertrand Meniel**

### **PHOTOREALISM:**

Photorealism is a genre of art that encompasses painting, drawing and other graphic media, in which an artist studies a photograph and then attempts to reproduce the image as realistically as possible in another medium. Although the term can be used broadly to describe artworks in many different media, it is also used to refer to a specific art movement of American painters that began in the late 1960s and early 1970s. The word Photorealism was coined by Louis K. Meisel.

### **BIOGRAPHY:**

Born in Boulogne Billancourt, France, in 1961, Bertrand Meniel studied physiotherapy in college. He had always had an interest in art, but it was not until the late 80s that he decided to commit to being an artist full-time. Meniel is known for his photorealistic city scenes. Since the 1990s, he has been regularly featured in surveys on photorealism and hyperrealism. The self-taught artist, who resides in the South of France, returns to everyday urban scenes, particularly in cities across the United States. Meniel renders neon-lit motels, tattoo parlors, and Times Square with astonishing accuracy and detail in rich hues of acrylic paint.

Over the years, Meniel's subject matter has shifted from being purely based in American subject matter (beginning with Miami cityscapes and later San Francisco and New York imagery) to include European subject matter. Meniel was one of the first Photorealists to fully-embrace European imagery, and to do so as a European himself.

Meniel on being picked up by Louis K. Meisel Gallery: "I knew Louis Meisel from the books he had written, and I knew the importance of his influence in the Photorealist art movement, so he was the one I had to meet. When I went to the Louis K. Meisel Gallery, my primary goal was to get an evaluation of my work. I especially hoped for encouragement to continue my work; ultimately, I got much more." Over the last 25 years, he has only completed a little over 60 works.

### **PROCESS:**

"As a Photorealist painter, I free myself from photographs by modifying dozens of different photographs, enhancing and combining them if necessary before drawing them on canvas. The creative process begins with taking photos but requires interpreting the photographic images into a work of art. The painting process frequently involves changes that increase the coherence of the finished work ... For me, every element of the scene being painted has the same importance. I intend to make the whole picture readable, each object recognizable, each attitude intelligible" - Bertrand Meniel

"I offer no opinion on what I represent. I simply say that it exists and it deserves to be looked at. I choose my subjects according to the feeling a building, scene, or place instills in me. Even though Photorealist paintings exalt objects rather than emotions - even though the artist seems to vanish from the work - the artist inevitably expresses what she or he feels in a given place." - Bertrand Meniel

### **RESOURCES:**

<https://www.artsy.net/artist/bertrand-meniel>

<https://blog.meisलगallery.com/bertrand-meniel/>

<https://novakart.com/artists/bertrand-meniel/>

## **EXHIBITION STATEMENT**

### **AUDREY FLACK: MID-CENTURY TO POST-POP BAROQUE**

This Fall the Parrish Art Museum will present a career-spanning exhibition celebrating Audrey Flack. The exhibition blends Flack's iconic photorealist painting techniques with her early background in Abstract Expressionism and newest "Post-Pop Baroque" series. Ranging from paintings and drawings to prints and sculptures, the exhibition will include new and recent works as well as works from the 1940s and 1950s.

Audrey Flack: Mid-Century to Post-Pop Baroque is organized by Executive Director Mónica Ramírez-Montagut, with additional support from Kaitlin Halloran, Associate Curator and Publications Manager, and Brianna L. Hernández, Former Assistant Curator.

Audrey Flack is a contemporary American artist known for her pioneering Photorealist sculptures and paintings. In works such as *Wheel of Fortune (Vanitas)* (1977-1978), Flack merges the excess of consumer culture with a skull similar to those found in 17th-century Flemish still-life paintings. "I always wanted to draw realistically," she has explained. "For me art is a continuous discovery into reality, an exploration of visual data which has been going on for centuries, each artist contributing to the next generation's advancement." Born on May 30, 1931 in New York, NY, she studied at the Cooper Union and later under [Josef Albers](#) at the Yale School of Art. Returning to New York, she became a part of the milieu of Abstract Expressionist painters such as [Jackson Pollock](#) and [Franz Kline](#). During the early part of her career Flack's works were abstractions of color and line. It was not until the 1970s that the artist began to produce paintings based on images she found in the news as well as art historical figures such as [Tintoretto](#). The artist has mainly focused on sculpture since the mid-1980s, creating monumental depictions of powerful female figures from history and mythology. Today, Flack's works are held in the collections of the Albright-Knox Gallery in Buffalo, The Museum of Modern Art in New York, and the Smithsonian American Art Museum in Washington, D.C., among others.

## **Audrey Flack**

### **FOCUS: ICONOGRAPHY AND RELIGION**

This is a career spanning exhibition.

#### **BIOGRAPHY:**

Flack was born in New York City in 1931 to immigrant parents, growing up among other Jewish families in Washington Heights. From a young age, she pursued art. She attended the High School of Music & Art, a precursor to LaGuardia High School, and then Cooper Union. While at Cooper Union, she was selected by Josef Albers himself for a scholarship to Yale to help add an avant-garde edge to the school's design department.

Flack was a member of the Artists Club and hung out at the legendary Cedar Tavern in the late 1940s and '50s with Abstract Expressionist icons like Jackson Pollock, Lee Krasner, Franz Kline, and William de Kooning. Misogyny and harassment were pervasive, and she was put off by the excessive drinking and debauchery the crowd was known for. She left Abstract Expression, seeking more structure and stability in both her art and her life.

She studied the Old Masters, embraced her love of figuration, and found her way to realism. By the late 1960s, she was part of the group that pioneered photorealism, a new genre that used photographs to create hyper-realistic drawings and paintings. Whereas many of her male peers painted seemingly everyday scenes, like cityscapes or cars, Flack's luminous large-scale works often encompassed more symbolically charged feminine and feminist subjects. She also explored religious imagery and sites of devotion from the past. "Images are powerful," she says, so she painted the images that meant something to her. Overtly feminine, her work was subject to both harsh criticism and, sometimes, inaccurate interpretations.

In the early 1980s, Flack pivoted to sculpture, creating goddesses and women from mythology as capable and powerful subjects rather than mere objects to behold. With public commissions, Flack focused on "strong, and intelligent" women in direct counterpoint to the prevalence of "generals on horses" historically celebrated in monuments.

Flack returned to large-scale painting in the 2010s. In her "Post Pop Baroque" paintings, she continued her dialogues with the past, present, and future by combining elements of Renaissance and Baroque art history with contemporary references. As Flack remarked, "art breaks through the centuries. There is no time in art. It is timeless."

#### **HYPER REALISM PROCESS:**

Audrey Flack's process involved constructing complex sculptural tableaux, which she photographed and then painted. In this respect, her approach differs from that of other Photorealist painters because her source photographs record the elaborate setups she constructed in her studio, which were so intricate she used glue and clay to keep objects in place.

Each step in her process took time, patience, and skill. The smooth surface of the final painting is achieved by painstakingly applying very thin layers of paint with an airbrush. She now also employs acrylic paint pens to add hatch marks of color.

#### **RESOURCES:**

<https://www.artnet.com/artists/audrey-flack/>

<https://www.vogue.com/article/audrey-flack-with-darkness-came-stars-interview>

<https://americanart.si.edu/artist/audrey-flack-1570>

<https://www.artandobject.com/news/darkness-came-stars-conversation-audrey-flack>

## **EXHIBITION STATEMENT**

### **A New Subjectivity 1979/2024**

A New Subjectivity 1979/2024 looks back at the momentous exhibition *Nouvelle Subjectivité* (A New Subjectivity) organized by the essayist and art historian Jean Clair in Brussels at the Palais des Beaux Arts in 1979. The exhibition at the Parrish pays tribute to the original exhibition by presenting a selection of works from several of the artists included in the original exhibition—Robert Guinan, David Hockney, Raymond Mason, Philippe Roman, and Sam Szafran as well as R.B. Kitaj from the Parrish’s collection—and works by artists whose work has continued the figurative traditions celebrated in *Nouvelle Subjectivité*, some also drawn from the collection of the Parrish, such as Rackstraw Downes, Jane Freilicher, and Howard Kanovitz, and artists working today not in the collection, such as Martí Cormand, Jordan Casteel, Peter Doig, Jenna Gribbon, and Arcmanoro Niles.

*Nouvelle Subjectivité* preceded *A New Spirit in Painting*, the legendary 1981 exhibition at the Royal Academy in London, by two years. Like the 1981 exhibition, *Nouvelle Subjectivité* was an early tribute to new currents of figurative and expressionist painting in the mid- to late-seventies as a retort to the prevailing minimalist and conceptual trends in the art of the sixties and seventies. Both exhibitions made a case for painting returning to the “subjectivist passion” of painters like Pierre Bonnard or Balthus, long considered outdated. Unlike *A New Spirit in Painting*, which focused on the figurative traditions of the School of London and the resurgence of neo-expressionist painting in Germany, *Nouvelle Subjectivité*, in particular, paid tribute to artists in the tradition of the Balthus (one of his paintings will be included in the Parrish’s exhibition) whose paintings of disquieting narrative scenes were out of step with the prevalent art movements of his time but had a profound influence on French figurative painting that came to prominence after World War II, such as the figurative and poetic-iconic approach of Sam Szafran whose paintings and drawings of interior spaces challenge the viewer’s gaze with their distorting and deconstructing perspectives, or Philippe Roman’s equally disquieting landscapes evocative of the Engadin region, where he spent summers with the writer Pierre Jean Jouve and his wife, the psychoanalyst Blanche Reverchon.

This “subjectivist passion” Jean Clair spoke of is very much apparent in an increasing number of artists working today, such as Jordan Casteel, Peter Doig, Jenna Gribbon, and Arcmanoro Niles, all included in the exhibition.

As Jean Clair wrote in the publication that accompanied the exhibition:

“Nothing unites [these artists] other than a common refusal to consider the artistic field as a battlefield, with its watchwords, its theorists, and its strategists, its avant-gardes and its front lines...For them, to use the language of war, it is more a question of for joining the rearguard and of consolidating and renewing the broken links with a certain tradition, which was also, perhaps, a certain joy for painting.”

*A New Subjectivity 1979/2024* is curated by Klaus Ottmann, Robert Lehman Curator, with additional support from Kaitlin Halloran, Associate Curator and Publications Manager.

## A NEW SUBJECTIVITY

### BACKGROUND:

This exhibition is based on *Nouvelle Subjectivité* (A New Subjectivity), which was organized by the essayist and art historian Jean Clair in Brussels at the Palais des Beaux Arts in 1979 and focused on the endurance of figurative, landscape, and still-life painting during a time when conceptual and minimal art still was the predominant art form.

Excerpt on *Nouvelle Subjectivité* from <http://www.visual-arts-cork.com/contemporary-art-movements.htm>

*"Nouvelle Subjectivité" was the title given by the French curator and art historian Jean Clair, to an international exhibition in 1976 at the Musée National d'Art Moderne at the Pompidou Centre in Paris. The show featured works by American, British and European modern artists who rejected the dominant abstraction and conceptualism in modern art in favour of a return to depicting the reality of things, albeit in a modern manner. In their paintings, they were concerned with careful observation of the real world.*

*Exponents of New Subjectivity employed every format of canvas from monumental to small-scale, and worked in acrylics, oils, and watercolours, as well as coloured pencils and pastels. In their return to figuration and their representation of nature, they depicted views of gardens, fields, swimming pools, portraits and still lifes. Typically, they were skilled draughtsmen and academically trained painters, and constructed their paintings according to the traditional Renaissance rules of linear and arial perspective. Prominent artists associated with New Subjectivity included the English artist David Hockney, the American artist (active in England) R B Kitaj, the Swiss artist Samuel Buri, and the French artists Olivier O Olivier, Christian Zeimert, Michel Parre and Sam Szafran.*

### BRIEF OVERVIEW OF ARTISTS:

#### **Balthus**

Balthus was a French painter known for his dreamlike depictions of eroticized pubescent girls. "I always feel the desire to look for the extraordinary in ordinary things; to suggest, not to impose, to leave always a slight touch of mystery in my paintings," he once said. Born Balthasar Klossowski on February 29, 1908 in Paris, France to an artistic family, exposed to the Parisian cultural and artistic elite at a young age. He and his brother Pierre Klossowski befriended many prominent figures of the 1920s, including Pablo Picasso, Alberto Giacometti, and Georges Bataille. During the period before and after World War II, Balthus moved from France, settling in Rome in 1964, where he befriended Federico Fellini. He later moved to Switzerland with his young Japanese wife the artist Setsuko Ideta in 1977. The artist died in Rossinière, Switzerland on February 18, 2001.

<https://www.artnet.com/artists/balthus/>

#### **Jordan Casteel**

Jordan Casteel was born in 1989 in Denver, Colorado. She lives and works in New York. Casteel creates colossal portraits of the people in her community, including former

classmates at Yale University, where she received her MFA in 2014; street vendors and business owners in her Harlem neighborhood; and students from her classes at Rutgers University-Newark. Rendered in vibrant hues of amber, lavender, and indigo, Casteel's oil paintings confront traditional notions of gender and race in portraiture, with the expressed purpose of featuring those who might not otherwise be portrayed on museum walls.  
<https://art21.org/artist/jordan-casteel/>

### **Martí Cormand**

Martí Cormand is a conceptual artist who employs hyperrealist techniques. He is known for his excruciatingly detailed drawings, in which he reproduces significant major works from art history, viewed as if already reproduced and taped to walls. Some of his better-known works in this vein are his "Formalizing their Concept" series (2012-13), in which his subjects are themselves infamous conceptual works. He is particularly adept at rendering light, shadow, transparency, and texture. Another theme in Cormand's work is the use and waste of containers and boxes—a particularly poignant subject because his studio is located in what is considered the birthplace of corrugated cardboard in Brooklyn. In a number of trompe l'oeil works, Cormand replicates the surface of a discarded cardboard box on newly minted cardboard. Cormand also creates small, tongue-in-cheek installations featuring banal objects in unlikely situations.

<https://www.artsy.net/artist/marti-cormand>

### **Peter Doig**

Peter Doig's serene, fantastical paintings feature kaleidoscope landscapes punctuated by enigmatic, partially obscured figures. Doig frequently draws inspiration from his own memories of childhood in Canada; the blurred, ethereal quality of his canvases reflects the vagaries of time and recollection. His settings have ranged from calm oceans to deep forests, and canoes have served as a frequent motif. Doig has been the subject of solo shows at institutions including Tate Britain, the Musée d'Art Moderne de Paris, and the Dallas Museum of Art. His work has sold for more than \$10 million on the secondary market.

<https://www.artsy.net/artist/peter-doig>

### **Rackstraw Downes**

From the audio guide:

Rackstraw Downes was born in Pembury, Kent, England in 1939. He studied painting as an exchange student at the Hotchkiss School in Lakeville, Connecticut from 1957-58, then returned to England and attended Cambridge University, where he received a B.A. in English literature. Back in the United States, he studied at the Yale School of Art from 1961 to 1964, at the same time as, among others, Richard Serra and Nancy Graves. He started out as a painter of geometrical abstractions but, chafing at its limits, he began to paint landscapes in Maine, where he had bought a house in 1964. He was encouraged in this new direction by the work of some of the leading figurative American painters of the time, including Alex Katz, Fairfield Porter, Neil Welliver, and Jane Freilicher.

### **Jane Freilicher**

A renowned colorist, Jane Freilicher was called "one of the last true scions of Giorgio Morandi" by critic Franklin Einspruch. Early in her career she adopted tenets of Abstract Expressionism and action painting, but since her shift to figuration decades ago she has engaged but one subject: still lifes, typically of flowers arranged on windowsills with a city or

country vista in the background. Imbuing aspects of her earlier gestural style into her representational images, Freilicher is credited as one of the major proponents of “painterly realism,” a style that renders her still lifes viscerally powerful. In *Bouquets* (2011), for example, several vases and flower boxes assume an uncanny monumentality against the dark night sky, commanding their sill, according to *New York Times* critic Roberta Smith, “like immense, slightly anthropomorphic monoliths.”

<https://www.artsy.net/artist/jane-freilicher>

### **Jenna Gribbon**

Jenna Gribbon’s sumptuous, textural paintings hover between alluring intimacy and off-putting voyeurism. The Knoxville-born, Brooklyn-based artist paints her partner and close friends in intimate configurations, rethinking how fine art has long objectified women. Gribbon received her MFA in studio art from Hunter College in New York and has exhibited at galleries in New York, London, Los Angeles, and Berlin. Gribbon has said that she hopes her compositions will “jar people out of what they think they already know about consuming images of naked women.” She explained that she is “interested in what it means to see and be seen in a time where there is more imagery of both than ever before.”

<https://www.artsy.net/artist/jenna-gribbon>

Quote from the Artist: Her “paintings demonstrate how a muse can also be a full-fledged subject, as opposed to a one-dimensional object of desire, and that looking as well as depicting can be an ethical, equitable exchange, and that desire or love can be conjured reciprocally without recourse to objectification”

<https://www.artnet.com/artists/jenna-gribbon/>

### **Robert Guinan**

Robert Guinan (1934-2016), was an accomplished and acclaimed painter. Known in particular for his portraits of musicians and bar denizens in Chicago, the city he adopted as his own, Bob also painted portraits of the city itself. He captured its soul in paintings of now long-gone street views, dive bars, jazz clubs, markets, hotels, and train tracks slicing through the night.

<https://www.bigredhair.com/time-tunnel/interface/robert-guinan-american-master/>

### **David Hockney**

A pioneer of the 1960s British movement, David Hockney is one of the most celebrated and prolific artists of the 20th and 21st centuries. Endlessly versatile, he has produced acrylic paintings, photo collages, full-scale opera set designs, and digital works created on iPads. Hockney first gained recognition for his semi-abstract paintings of gay love. He moved to California in 1964 and captured his new home in sensual, pastel-hued scenes of uninhibited queer men whose idyllic, sunny backdrops feature swimming pools, palm trees, and light, beautiful homes. Hockney has exhibited at the Museum of Modern Art in New York, the Royal Academy of Arts in London, and the Van Gogh Museum in Amsterdam, among many other institutions. On the secondary market, his work has sold for more than \$90 million.

<https://www.artsy.net/artist/david-hockney>

### **Howard Kanovitz**

Howard Kanovitz (February 9, 1929 - February 2, 2009) was a pioneering painter in the Photorealist and Hyperrealist Movements, which emerged in the 1960s and 1970s in response to the abstract art movement.

Howard Kanovitz, whose 50-year career ranged from abstract expressionism to computer imaging, was at the forefront of the art movement known as photorealism. His 1966 landmark Jewish Museum solo exhibition launched this new genre of photo-based painting. Though dubbed by Barbara Rose “the grandfather of photorealism”, Kanovitz’s work transcended that classification in “realistic paintings for which the concept of realism is too narrow.” The preeminent art historian Sam Hunter described how Kanovitz’s “meticulous airbrush technique and exactness of vision produce an atmosphere of doubt rather than certitude and posed questions of meaning which challenge the very nature of the artistic experience.”

<https://whitney.org/artists/671>

### **Alex Katz**

With flat planes of rich, lovely color, Alex Katz’s landscapes and portraits evoke the smooth aesthetics of advertising billboards and film. The prolific artist is especially well known for his paintings of Ada, his wife and muse. Katz developed his signature style as a reaction against the Abstract Expressionism that dominated the mid-20th century, when he began painting. Instead, he embraced narrative, figurative clarity and the accessible pleasures of Pop art, though he remains untethered to any particular school or movement. Katz studied at Cooper Union in New York and spent a summer learning plein air painting at Skowhegan School of Painting and Sculpture before he began presenting regularly in New York and cities across the world. His work has been included in shows at institutions such as the Whitney Museum of American Art, the National Portrait Gallery in London, the Guggenheim Museum Bilbao, and the Fosun Foundation in Shanghai, among others. His work belongs to multiple public collections, including the Art Institute of Chicago, the Brooklyn Museum, the National Gallery of Art, the Smithsonian Institution, and the Tate, and has fetched million-dollar prices on the secondary market.

<https://www.artsy.net/artist/alex-katz>

### **R.B. Kitaj**

R.B. Kitaj was an American artist known for his expressive, figurative works that playfully depict contemporary life, art historical references, and sexuality. Using an array of aesthetic styles, he merged the collage techniques of Pop Art with the agitated brushstrokes of Abstract Expressionism. Fascinated by his family’s Viennese and Russian-Jewish heritage, Kitaj introduced the narratives, self-analysis, and Judeo-Christian mysticism embedded in the early 20th-century literature of Franz Kafka and Walter Benjamin into his art practice. Born Ronald Brooks Kitaj on October 29, 1932 in Chagrin Falls, OH, he spent his early adulthood as a seaman for a Norwegian freighting company, followed by a short stint in the US Army. Kitaj went on to study at the Akademie der bildenden Künste in Vienna, the Ruskin School of Drawing and Fine Art in Oxford, and finally at the Royal College of Art in London. Kitaj would spend much of the rest of his life in England, where he became close friends with the artist David Hockney and the philosopher Richard Wollheim. Kitaj tragically took his life at the age of 74 on October 21, 2007 in Los Angeles, CA.

<https://www.artnet.com/artists/rb-kitaj/>

### **Raymond Mason**

Born in Birmingham in 1922. Studied painting at Birmingham College of Arts and Crafts (1937-39) and, after shortened war service, at the Slade School of Art (1943-46). In 1946 he moved to Paris where, although already a gifted draughtsman, meeting and befriending



Giacometti persuaded him to turn to sculpture. Over a lifetime in Paris he would get to know several of the most interesting artists, such as Brancusi, Picasso, Cocteau, Cartier-Bresson, Malraux - many memorialised in his light-hearted memoir 'At Work in Paris' (Thames & Hudson, 2003). Mason died in 2010.

His lifelong subject would be life in the street, portrayed with directness, humour and a particular gift for characterisation. His originality lay in the creation of deep-relief tableaux in an up-to-date translation of the spirit of William Hogarth and Stanley Spenser. His medium was plaster, polychromed, later occasionally resin, as in 'The Crowd' (1965), 'The Departure of Fruit and Vegetables from the Heart of Paris' (1969-71, commemorating the closure of Les Halles), 'A tragedy in the North: Winter, Rain, Tears' (1975-77, a Zola-esque subject) and 'Forward' (1991, for Birmingham's Centenary Square, later destroyed by arson). Occasionally, studies were done in ink or watercolour before or after the sculptures.

<https://www.marlbroughgraphicsnewyork.com/artists/raymond-mason>

### **Danielle McKinney**

Danielle McKinney is an American artist whose evocative paintings delve into themes of solitude and identity. Her work, often featuring female figures by their lonesome, is known for its intimate, contemplative scenes that draw viewers into quiet, reflective spaces. McKinney started her career as a photographer and later transitioned to painting, earning her BFA from the Atlanta College of Art and an MFA from Parsons School of Design. She employs a muted, expressive palette to create atmospheric compositions, and in 2023, she shifted from acrylic paint to primarily using oil. McKinney's work has been exhibited in solo shows at Marianne Boesky Gallery in New York and Aspen, Night Gallery in Los Angeles, and Fondazione Sandretto Re Rebaudengo in Turin, Italy.

<https://www.artsy.net/artist/danielle-mckinney>

### **Flora Natapoff**

Flora Natapoff, an Abstract Expressionist painter whose enormous, dramatic collages depicted cityscapes and construction sites, has died in Los Angeles at the age of 83. Over the years, Boston Globe reviews described her work as "powerful," "lushly abstract," and possessing a "formal but dynamic authority." Natapoff was represented in Boston by the Barbara Krakow Gallery (now the Krakow Witkin Gallery). She taught art and art history at Harvard between 1974-1982, serving as Director of the Carpenter Center for the Visual Arts from 1978-79. Natapoff's collages were heavily layered, often incorporating sliced-up fragments and images from previous pieces of her own work. About her layering and juxtapositions, Natapoff wrote that they "reflect different aspects of my nature," and that the interplay "of the many languages about reality which I have encountered and participated in . . . allows me to give an account of reality I can almost believe in." Later in her career, she turned to Chinese scrolls for inspiration, creating long and intricate grid-like images of urban street scenes. Natapoff was born in Brooklyn, New York. She attended the High School of Music & Art, Cornell University, and U.C. Berkeley, where she obtained her Master's in Fine Art. She moved to London in 1983. Natapoff, who suffered from multiple sclerosis, was married twice, first to MIT physicist Alan Natapoff, and then to the late British psychotherapist Anthony Ryle. <https://contemporaryartsociety.org/artists/flora-natapoff>

Quote from the Artist: "This spatial concept allows the painter, without abandoning the complexity of traditional means, to work from many vantage points and distance in a single

piece. The mobility of the eye makes explicit the passage of time, but, unlike film, all the alternatives remain present simultaneously. The totality cannot be taken in at a single glance: a situation resembling the experience of Moving Through."

### **Arcmanoro Niles**

Arcmanoro Niles's dreamy, uncanny paintings depict Black subjects in quiet domestic scenes. Paying homage to predecessors who range from Caravaggio to Delacroix, the Washington, D.C.-born, New York-based painter arranges complex tableaux of light and shadow, figure and ground. He punctuates his compositions with glittered elements, rogue stick figures and tiny creatures, and bright orange and pink detailing (a bubblegum-hued beard, for example, or papaya-colored clothing). Niles received his MFA from the New York Academy of Art and attended the Skowhegan School of Painting and Sculpture. He has exhibited in New York and Los Angeles. Niles's work belongs in the collections of the Bronx Museum of the Arts, the Dallas Museum of Art, the Hammer Museum, the Phoenix Art Museum, the Studio Museum in Harlem, and other institutions. The artist often derives inspiration from family photographs or his own memories, then follows his intuition to craft intimate, quietly powerful scenes.

<https://www.artsy.net/artist/arcmanoro-niles>

### **Philippe Roman**

Born in Saint-Sauveur in 1927, Philippe Roman is a French painter with an unusual trajectory. After meeting in 1953 the French writer Pierre Jean Jouve and his wife the psychoanalyst Blanche Reverchon, Philippe Roman abandoned a career in finance and chose to devote his time to painting, running against the tide of contemporary creation. Refusing himself to the trending abstraction movement, he sought all his life to restore in his art the melancholy fantasy that the world inspired him. Frequenting a certain literary, artistic and musical elite (Pierre Jean Jouve, Pierre Boulez, Balthus, Raymond Mason), Philippe Roman was deeply influenced by his intellectual entourage. Philippe Roman passed away in 1999.

[https://www.askart.com/artist/Philippe\\_Roman/11335484/Philippe\\_Roman.aspx](https://www.askart.com/artist/Philippe_Roman/11335484/Philippe_Roman.aspx)

### **Sam Szafran**

Sam Berger, known as Sam Szafran, was a French artist born in 1934 whose childhood was marked by the horrors of the Second World War. After several years of exile in Melbourne, he returned to France in 1950 to enroll at the Académie de La Grande Chaumière in Paris. During this period, he met prominent figures such as Chet Baker, Yves Klein, Henri Cartier-Bresson, and Alberto Giacometti, who was to become his mentor.

In the 1960s, Szafran discovered pastels and watercolor, which he used to explore his favorite themes of studios, staircases and foliage, rejecting the contemporary trend for abstraction in favor of a realistic style.

<https://www.artnet.com/artists/sam-szafran/>

## **EXHIBITION STATEMENT**

### **Rafael Lozano-Hemmer: Collider**

The Parrish Art Museum will present *Collider*, a new public artwork by Rafael Lozano-Hemmer, as part of the annual façade installation series. Made up of hundreds of small LED spotlights that create a calm, rippling curtain of light along the Museum's south wall, *Collider* will be visible from Montauk Highway and up close from the Museum's meadow. The lights react in real-time to invisible cosmic radiation from outer space, originating from stars and black holes, detected by a custom-made muon detector installed at the Museum. *Collider* follows façade installations by JR, Hank Willis Thomas, Martin Creed, and Clifford Ross.

*Rafael Lozano-Hemmer: Collider* is organized by Corinne Erni, Lewis B. and Dorothy Cullman Chief Curator of Art and Education, with additional support from Kaitlin Halloran, Associate Curator and Publications Manager.

## **RAFAEL LOZANO-HEMMER**

### **COLLIDER:**

“Collider” is an artwork formed by hundreds of pencil-beam robotic searchlights that create a glimmering curtain of light. The lights react in real-time to invisible cosmic radiation that arrives from outer space, originating from stars and black holes. So-called “cosmic rays” are harmful proton and alpha particles that, fortunately, collide with Earth’s atmosphere to create less harmful muon particles. These particles are detected by the sensor you see here, which is constructed from 12 Geiger counters. This sensor can detect the angle from where the muons arrive on Earth, and this live information is then translated into the curtain of light.

Collider is only turned on for viewing once the sun has set. The muon detector is set up in the Creativity Lounge and is accompanied by a screen that showcases what the façade of the building would look like.

A Geiger counter is an electronic instrument used for detecting and measuring ionizing radiation.

### **BIOGRAPHY:**

Rafael Lozano-Hemmer was born in Mexico City in 1967. An artist working at the intersection of architecture and performance art, Lozano-Hemmer creates participatory artworks that utilize technology like robotics, heart-rate sensors, and computerized surveillance tools in order to facilitate human connection. Technologically sophisticated yet deceptively simple in their execution, Lozano-Hemmer’s spectacular, immersive works are often installed in public places as a means of transforming these sites into forums for civic engagement.

From an education in chemistry, Lozano-Hemmer’s early career in a molecular-recognition lab influenced his conceptual and practical approach to creating art. As early as the 1990s, Lozano-Hemmer worked with custom software and surveillance technologies to create interactive artwork. His work often invites viewers to provide a biometric “snapshot” of themselves—whether their fingerprint, heartbeat, or portrait—that the artist then transforms into a dynamic, collective landscape and representation of both anonymity and community.

### **RESOURCES:**

Video on Collider Exhibition in Dubai.

<https://www.lozano-hemmer.com/collider.php>