



Parrish Perspectives Presents Three Shows Conversing with “Now”

March 12, 2015

by Hamptons Art Hub Staff

What if a museum could be as agile as a gallery's with its exhibition planning? Most museum exhibitions are scheduled years in advance and aren't geared to react to news, trends or changes in artistic direction. The Parrish decided to shake up the status quo and roll out a trio of solo shows as debut for the new exhibition series: “Parrish Perspectives”. Curated specifically in response to recent events, “Parrish Perspectives” exhibitions offers the chance to reconsider art, artists, and the creative process in a new way by including current times as a factor for viewers.

The first “Parrish Perspectives” exhibition opens on March 15 and continues through April 26, 2015. A museum Members Reception takes place on Sunday from 11 a.m. to 1 p.m. On view are three connected yet distinct exhibitions: “Robert Dash: Theme and Variations”, “Jules Feiffer: Kill My Mother” and “Joe Zucker: Life & Times of an Orb Weaver.”

“Robert Dash: Theme and Variations” presents the final series of paintings created by Dash (1934-2013) plus works on paper that explore a single image of Sagg Main Street in Sagaponack, not far from where the artist lived and worked at Madoo Conservancy.

“Jules Feiffer: Kill My Mother” includes 147 original drawings created by Feiffer for his recently published noir graphic novel of the same title. Feiffer lives and works in East Hampton and teaches writing at Stony Brook Southampton.

“Joe Zucker: Life & Times of an Orb Weaver” has nine drawings that were recently gifted to The Parrish as linchpin. The show also exhibits paintings and prints by the artist plus a little extra: All works consider the spider as muse. Zucker has lived and worked in East Hampton since 1982.

Each solo show in the trio that make up “Parrish Perspectives” form a conversation with a relatively recent event. Further, all three featured artists have close ties to the East End of Long Island.

“While the Parrish special exhibition schedule is planned years in advance, ‘Parrish Perspectives’ allows the Museum to curate exhibitions with a sense of spontaneity and immediacy,” explained Parrish Art Museum Director Terrie Sultan. “Kill My Mother was just published at the end of 2014; Life & Times of an Orb Weaver features recent acquisitions, augmented by newly discovered works by Zucker; and the untimely loss of Robert Dash is recognized by an in-depth look at his process through the lens of his final series of paintings.”

Keep reading to gain a closer look at the first installment of “Parrish Perspectives”:

Robert Dash: Theme and Variations

For nearly fifty years Robert Dash (1934–2013) painted and gardened at Madoo (an old Scottish word for “my dove”), a gray-shingled cluster of 18th-century buildings near the ocean in Sagaponack. He recorded epiphanies large and small that transpired in those two acres, in both lyrical paint and in prose in his column “Notes from Madoo” published by The East Hampton Star. In a final series of ten paintings and as many works on paper, Dash amplified a single image of neighboring Sagg Main Street to create a nuanced exploration of color and light.



“Sagg Main (#6)” by Robert Dash, 2007. Oil and charcoal on linen, 70 x 60 inches. Collection of the Madoo Conservancy.

Robert Dash (1934–2013), born in New York City, became interested in the Abstract Expressionists as a student of ethnology and literature at the University of New Mexico. Upon graduation, he moved to New York where he worked as an editor and art critic, and, with no formal training, began painting. His first solo exhibition was at the Kornblee Gallery in 1960. In 1967, Dash purchased the property in Sagaponack, where he painted, designed elaborate gardens and wrote poetry.

Dash’s paintings are in collections nationwide, including the Parrish Art Museum; the Solomon R. Guggenheim Museum in New York; the Museum of Fine Arts, Boston; the Philadelphia Museum of Art; and the Hirshhorn Museum and Sculpture Garden in Washington, D.C.



“Sagg Main (#4)” by Robert Dash, 2007. Oil on linen, 70 x 60 inches. Collection of the Madoo Conservancy.

“Jules Feiffer: Kill My Mother”

Jules Feiffer made over 140 large-scale ink and watercolor drawings for his first-ever full scale graphic novel. Collectively, they demonstrate how the world-renowned cartoonist, at 85 years old, established a new artistic direction. The exhibition installation takes viewers on a journey through Feiffer’s complex noir drama, and offers a unique opportunity to see and experience the artist’s creative process. In addition, Feiffer has created a dozen new drawings that function as wall texts guiding the audience through the story.



From “Kill My Mother,” by Jules Feiffer (Liveright Publishing Corporation). 20 x 16 inches. Courtesy of the artist.

Jules Feiffer, born in 1929 and raised in the Bronx, worked as an assistant to cartoonist Will Eisner and wrote dialogue for *The Spirit*. Feiffer’s *Village Voice* cartoon strip brought him to prominence as a social and political satirist and earned him the Pulitzer Prize for political cartoons.

Feiffer is the author/illustrator of numerous children’s books and compilations of cartoons and strips, He has written novels, an autobiography, award-winning stage plays and screenplays. Feiffer was inducted into the Comic Book Hall of Fame and earned the Writers Guild of America Lifetime Achievements Award, and the National Cartoonists Society’s Milton Caniff Lifetime Achievement Award, and a George Polk Award for his cartoons.

Jules Feiffer lives in East Hampton, New York, and is a visiting professor in the MFA in Creative Writing and Literature program at Stony Brook Southampton .



From “Kill My Mother,” by Jules Feiffer (Liveright Publishing Corporation). 24 x 18 inches. Courtesy of the artist.

“Joe Zucker: Life & Times of an Orb Weaver”

A recent gift to the Parrish of nine drawings by Joe Zucker, all are studies for a 1992 print project with Riverhouse Editions in Steamboat Springs, Colorado and prompted an in-depth look at the working process of this protean artist. The exhibition brings together the drawings and prints for the first time. They will be shown together with a series of paintings—sash-cord strung in a lattice-like grid—all inspired by an extended consideration of the wily and industrious arachnid.

“My paintings are about the process of painting,” said Zucker. “It’s a blue-collar, proletarian approach.”

The work touches on the issues of the relationship between the process of painting and the meaning and use of the materials.”



“Spider” Armature #1 by Joe Zucker, 1991. Felt-tipped pen and pencil on paper, 18 1/8 x 24 inches. Parrish Art Museum, Water Mill, New York, Gift of Julia Childs Augur, 2014.10.8.

Joe Zucker was born and raised in Chicago, Illinois, and received a B.F.A. (1964) and an M.F.A (1966) from the School of the Art Institute of Chicago. Zucker moved to New York in 1968 to teach at the School of Visual Arts, and his work was first exhibited at the Bykert Gallery in New York. Over a wide-ranging career, Zucker has been consistently recognized as one of America’s most inventive artists.

Zucker’s style is deeply rooted in his process and the imagery he uses originates in the physical properties of the materials chosen for each project. This visual strategy has served Zucker throughout four decades, allowing for diversity in his work that defies categorization.

Joe Zucker’s solo museum exhibitions include the Whitney Museum of Art and the Museum of Modern Art, New York; Museum of Contemporary Art, Chicago, as well as numerous gallery shows in New York (including Mary Boone, Leo Castelli, Nolan/Eckman, and Paul Kasmin) and in venues worldwide.



“Spider” by Joe Zucker, 1991. Acrylic on Japanese rice paper, 17 3/4 x 24 inches. Parrish Art Museum, Water Mill, New York, Gift of Julia Childs Augur, 2014.10.5.

BASIC FACTS: “Parrish Perspectives” opens on March 15 and continues through April 26, 2015. The exhibition is made up of three solo shows that consider art, artists and the creative process in a new way. The exhibitions are “Robert Dash: Theme and Variations”, “Jules Feiffer: Kill My Mother” and “Joe Zucker: Life & Times of an Orb Weaver.”

An invitation-only Preview Reception for “Parrish Perspectives” will be held on Saturday, March 14, from 5:30 to 7:30 p.m. A museum Member’s Reception will be held on Sunday, from 11 a.m. to 1 p.m. The trio of solo shows that make up “Parrish Perspectives” will remain on view from March 15 through April 26, 2015.

Programs that take a closer look at each exhibition include:

“Jules Feiffer Conversation and Book Signing” on March 20 at 6 p.m.

“The Artist’s View: Joe Zucker” takes place on April 3 at 6 p.m.

“Robert Dash: Theme & Variations —A Roundtable Discussion” takes place on April 11 at 11 a.m.

Visit the Parrish Art Museum’s [website](#) for details and reservations. The Parrish Art Museum is located at 279 Montauk Highway Water Mill, NY 11976. www.parrishart.org.

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