



STORIED PAST: FOUR CENTURIES OF FRENCH DRAWINGS FROM THE BLANTON MUSEUM OF ART

April 17–July 14, 2012

Storied Past presents an in-depth look at French drawing from the collection of the Blanton Museum of Art at the University of Texas, Austin. The exhibition features approximately 55 works dating from the 16th to 19th centuries. Many stages of finish may be seen in the drawings—which range from preliminary sketches to compositional and figure studies to finished works—revealing the medium’s versatility. *Storied Past* also conveys major narratives and themes in the art of this period through the works’ subjects, which address religion, mythology, and history. In addition, the show provides valuable information about these drawings’ status as material objects and about the practices of collecting. Included are French artists from diverse schools and styles, such as Jacques Callot, François Boucher, Jean-Baptiste Greuze, Jean-Honoré Fragonard, Théodore Rousseau, and Théophile Alexandre Steinlen. *Storied Past* is accompanied by a fully illustrated catalogue. A companion exhibition, ***French Art from NYU’s Collection***, is also on view.



TOXIC BEAUTY: THE ART OF FRANK MOORE

September 6–December 8, 2012

Toxic Beauty: The Art of Frank Moore is the most comprehensive presentation to date of work by this remarkable artist whose life was cut short by AIDS. Frank Moore (1953–2002) is best known for his figurative and highly detailed large-scale paintings filled with fantastic and symbolic images. Addressing themes drawn from American visual culture, the state of the health care industry, and his personal life, Moore was also prescient in his concern about the dangers of genetically modified foods. His paintings often explore human effects on the natural environment, all too apparent, as he noted, in many “sites of great, but toxic, beauty.” Featuring approximately 35 major paintings and over 50 gouaches, prints, and drawings, the exhibition spans Moore’s entire career and also includes numerous sketchbooks, films, maquettes, source materials, and ephemera. *Toxic Beauty* will be on view simultaneously at the Grey Art Gallery and the Tracey/Barry Gallery at Fales Library, which houses New York University’s special collections, including Frank Moore’s papers. Curated by Susan Harris with Lynn Gumpert, *Toxic Beauty* is accompanied by an illustrated catalogue.



BEAT MEMORIES: THE PHOTOGRAPHS OF ALLEN GINSBERG

January 15–April 6, 2013

Beat Memories presents an in-depth look at the Beat generation as seen through the lens of visionary American writer Allen Ginsberg (1926–1997). Although well known for his poetry, Ginsberg was also an avid photographer. He captured the people and places around him in spontaneous, often intimate snapshots. The exhibition features approximately 80 black-and-white photographs, including portraits of figures such as William S. Burroughs, Neal Cassady, Gregory Corso, and Jack Kerouac, along with self-portraits. The images not only are revealing portrayals of celebrated personalities, but also convey the unique lifestyle and spirit that characterized what came to be known as the Beat Generation. Organized by the National Gallery of Art, *Beat Memories* is primarily comprised of works donated to the museum by Gary S. Davis. The exhibition is curated by Sarah Greenough and accompanied by a fully illustrated catalogue.



ALICE AYCOCK: DRAWINGS

April 23–July 13, 2013

Alice Aycock: Drawings is the first major survey of works on paper by leading American sculptor Alice Aycock (b. 1946), who is best known for her room-scale installations and massive outdoor sculptural works that span the divide between art, architecture, and science. Featuring approximately 40 works, this exhibition focuses on a rarely seen aspect of Aycock's production: her preparatory studies on paper. Drawings are a vital component of her creative process, and Aycock uses them as a laboratory for developing the multi-layered complexities of her three-dimensional works. In addition to conveying specific information, the drawings on view serve as engaging aesthetic entities in their own right, combining pragmatic utilitarianism and imaginative fantasy. *Alice Aycock: Drawings* will be on view at both the Grey Art Gallery (April 23–July 13) and the Parrish Art Museum (April 21–July 14). Organized by the Parrish Art Museum with Jonathan Fineberg as guest curator, the show is accompanied by a fully illustrated catalogue.