Betty Parsons: *Heated Sky*

Alexander Gray Associates

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Heated Sky

Betty Parsons: *Heated Sky*

February 26 – April 4, 2020

Alexander Gray Associates

Betty Parsons in her Southold, Long Island, NY studio, Spring 1980

Betty Parsons in her Southold, Long Island, NY studio, 1971

Billy Rayner and Betty Parsons in the Hamptons, Long Island, NY, April 30, 1977

Introduction
By Rachel Vorsanger
Collection and Research Manager
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Betty Parsons' boundless energy manifested itself not only in her various forms of artistic expression—paintings of all sizes, travel journals, and her eponymous gallery— but in her generosity of spirit. Nearly four decades after Parsons' death, her family, friends, and former colleagues reinforce this character trait in conversations and interviews I have conducted, in order to better understand the spirit behind her vibrant and impassioned works.

Betty, as I have been told was her preferred way to be addressed, was a woman of many actions despite her reticent nature. She took younger family members under her wing, introducing them to major players in New York's mid-century art world and showing them the merits of a career in the arts. As a colleague and mentor, she encouraged the artistic practice of gallery assistants and interns. As a friend, she was a constant source of inspiration, often appearing as the subject of portraits and photographs.

Perhaps her most deliberate act of generosity was the one that would extend beyond her lifetime. As part of her will, she established the Betty Parsons Foundation in order to support emerging artists from all backgrounds, and to support ocean life. After her nephew Billy Rayner's death in 2018, the Foundation was further bolstered to advance her mission. Through a partnership with the Art Matters Foundation, fellowships will be awarded to female-identified artists and support has been given to arts institutions advancing recognition of her own artistic legacy. Betty's prolific practice necessitates research and ultimately a catalogue raisonné, which is currently in its nascent stages. This chapter in the Foundation's history, as well as the thesis of the current show *Heated Sky*, is defined by bringing to the forefront the artistic talents of a woman who championed the careers of others over her own.

Betty Parsons drawing a portrait of Alison Pierson in her Southold, Long Island, NY studio, February 16, 1975

Painting Opacity
By Elizabeth Buhe

Among Betty Parsons' many self-identifications was that of artist. She once remarked that "my own art is…my greatest joy."[1] Parsons is also well known for the eponymous gallery she directed with something of a legendary spirit from 1946 until her death in 1982, a vocation that ran parallel to her own artistic practice and which often eclipsed it both in the visibility she attained and in the prosaic fact of daylight hours that remained for studio work. In our current moment of expanding, inclusive art histories, Parsons is an unusual case in that—although her work has become visible to contemporary audiences only in the last decade or so—she is already woven throughout the modernist story, though not for her own art. This essay attempts to think through Parsons' abstract painting as a means of being and relating by considering its resistance or submission to "looking like" the visual environments that surrounded her. I am interested in her work's potential to subvert common readings, and in its possibility to disclose at different times, in more or less public and private ways.

First, the artist. Parsons pursued a classical training in fits and starts against the rigid social expectations of her parents, at whose insistence she forewent a university education in favor of finishing school, but only on the condition that they allowed her to enroll in an art class nonetheless.[2] Through the 1920s she studied with sculptors Antoine Bourdelle and Ossip Zadkine in Paris, as well as with Arthur Lindsay, a landscape painter. Her charmed bohemian life as an expatriate artist was cut short after the stock market crash turned her family's fortunes, so in 1933 Parsons returned to New York via California, where she taught and made sculpture, continuing all the while to paint portraits and sketchbook-sized landscapes in which villages appear across a grassy expanse or tiny white boats bespeckle an inviolable sea. Parsons exhibited early and often, with solo shows in Paris, London, and from 1935–58, frequently at Midtown Galleries in New York (where she also worked in sales to sustain her own artistic activity, setting on track her self-styling as a dealer).[3] Although by 1966 she returned to sculpture in the form of roughly stacked wooden constructions painted with bold stripes, it was painting that sustained the arc of her artistic career, and, from 1947 onward, abstract painting in particular.

Untitled, 1948

Untitled, 1950

In those post-1947 years, Parsons made several hundred canvas paintings and even more works on paper (an accurate counting awaits a catalogue raisonné, now in preparation). Across the nine acrylic or oil canvas paintings and four works on paper on view in this exhibition and a roughly equivalent number in this gallery's inaugural showing of her work in 2017, we can discern certain qualities characteristic of her work. These include bright, flat colors; slight compositional tilt or asymmetry; clustered, irregular shapes outlined with a contrasting color; an awareness of the framing edge via elongated forms that crawl along it, and/or subtly curved shapes organized roughly alongside but hovering just away from it, as if softly repelled; and fields of paint brushed on decisively in layers and in a uniform direction—seemingly quickly—leaving lower colors or primer exposed between or at the ends of strokes. Finally, and related to this last point, her paint is often opaque in both oil and acrylic, but this is not where my interest in opacity lies. More on that momentarily. These formal attributes appear with rough consistency throughout Parsons' canvases, indicating an artist who was in command of her materials and who was painting—consciously, habitually, reflexively—within a range of considered choices.

Walking Bull or The Minotaur, 1954

The Moth, 1969

By the same token, Parsons' oeuvre seems to evince a stylistic heterogeneity that does not map especially neatly into periodization. (This is another observation that may stand corrected as the works are catalogued and increasingly shown in the future.) In the early 1950s, we find centered compositions (*Walking Bull or The Minotaur*, 1954) and busy surfaces "animated in manic profusion," with forms jammed against each other, overlaid with a freehand sgraffito technique (Untitled, 1950).[4] In the 1960s, the canvases open up, with crisp shapes on fresh expanses of near-monochrome greens and blues, as in *Pasture* (1963) (page 41), *Fourth of July* (1964), and *Early Light* (1965) (page 47). Canvases like these continue well into 1969 (*The Moth*), the early 1970s, and 1980. Hard-edge stripes predominate and triangles abound in the late 1960s, but the strength of this claim to linearity is lessened by the winding, gaping aperture of a 1967 canvas like *Flame*. Parsons' pliability is evident in her sketchbooks, too, where sequential pages indicate her capacity to work, full tilt, in multiple formal modes. In a 1967 sketchbook, for instance, the entwined stems of two open-face flowers stamp out a figure eight against

Flame, 1967

Betty Parsons sketching at the Washington D.C. Zoo, 1972

a mustard ground; on the next page, stacked boxes lodge firmly within the page's perimeter; turn the page again to find a wall of olive browns and greens overlaid with a patchwork of pink and yellow scrawls. These are three very different ways of thinking through and putting down an image. In short, while over time there are certain identifiable shifts in her work, Parsons also seems to have painted recursively, working out a set of possibilities that she always held in play and returning to these modes throughout her career.

Roberta Smith has called this aspect of Parsons' work a "flexible style," and I am inclined to agree.[5] Hers was a capacious mode of art making, one we might understand as propelled by an attitude of "making do" or improvisation. She worked in snippets, when she could, sketching in the back of cars, on airplanes, and at the zoo, carrying her pastels with her, and painting canvases on weekends or summers, often in her Southold, Long Island studio, when the demands of the gallery had quelled.[6] Others have noted a nimble responsiveness to the contingencies of her environment. Curator Lawrence Alloway recalled that "a geometric zig-zag would be snatched out of a house we glimpsed … blue tatters would record a moment's weather," while for an *Art News* critic, "she paints wherever she happens to be … in New Orleans it was pink color, windows, ironwork; in Venice, columns, arcades."[7] Parsons' adaptability to her environment affected the conditions in which she painted, and thus affected the paintings.

Yet this one-to-one translation of environment into a painting's image as suggested by these commentators, however filtered through Parsons' own artistic sensibility, could not be farther from the party line. According to Parsons, her abstract paintings were pictures of *feeling*. As such, they are removed from the realm of mimesis or "looking like" the world, upon which the above claims are predicated (the New Orleans pink, the Venetian arcades). Parsons repeatedly defanged mimesis in terms coeval with the origin story of her abstraction (yielding *The Circle*, 1947), which occurred at a rodeo in 1947 when she became interested not in "what it looked like" but rather in "what it made me feel."[8] "When I start painting

Venice, 1953

a picture," she reported on another occasion, "I try to become a blank and only let an emotion come into me. … I try to become a blank when it comes to choice of the forms and the colors."[9] This model of painting as involuntary transmission has a long history, from Surrealist automatism and Abstract Expressionism's eruption of psychic interiority to neo-dada. Rather than confirming her alignment with these movements' ideologies or reigning styles, however, we might take Parsons' insistence on feeling as instruction to ask what else "looking like" might have to tell us, beyond the transposition in paint of colors or forms snatched from the visible world.

What I am inching toward is the suggestion that Parsons' recursiveness, her flexible style, her "making do," and her insistence on *feeling* can be understood as a tactical strategy for performing ways of being and relating in the world that engage "looking like" in critical, maybe even subversive, ways. In other words, this would be a strategy of painting as code-switching, queering, non-disclosure, or opacity.

In the foregoing discussion, the distance between Parsons' paintings and "looking like" relates to her environment: the things she saw around her, in whatever locale. Parsons' paintings do not look like the physical world around her, especially since her drawings seem to have served as

Victory, 1967

midway steps in working out a composition, allowing further degrees of mediation (if and when the drawings correlate to nature in the first place).[10] However laudable Parsons' ability to work on the go, it presents itself as a necessity, not a considered strategy. For that, we would need to look to another dimension of visual experience in relation to which Parsons navigated her own painting: the work of the artists she showed in her gallery, such as Richard Pousette-Dart, Ad Reinhardt, Forrest Bess, Sonja Sekula, Perle Fine, Agnes Martin, Ellsworth Kelly, and many others. In this context, "looking like" operates in a different way. Commentators have frequently compared Parsons' painting to those in her stable (an easy target, after all). Some have also accused her of derivativeness, such as critic Benjamin Genocchio, who contended that her paintings were mostly "abstract works in the vein of the artists she admired and showed in her gallery."[11] During her lifetime, Parsons was quick to refute such claims: "I have absolutely no recall when I get in front of a canvas in spite of the marvelous painters that I was surrounded by[;] it was as if I had never seen any of them."[12] In this context, "looking like" can work against the grain.

For the most part, Parsons' paintings do not look like those of her counterparts—except when they do. We might say this is "looking like with difference." Abstraction is an appealing language for looking like with difference, and a little-known episode in Parsons' artistic formation is relevant here. In 1941, six years before her turn to abstraction, Parsons took a class on camouflage taught by Arshile Gorky at the Grand Central School of Art, housed in New York's Grand Central Station.[13] Camouflage offers a means of understanding Parsons' paintings as independent of mimesis, yet still available to "looking like with difference."[14] I am not suggesting that Parsons' abstract paintings resemble camouflage patterns: they don't, at least not any more than they could be said to resemble many other things, such as mountains, energy patterns, or aerial views. Here camouflage is not the signified (the content of the image, in this case an optical pattern), but signifier (a structure of difference). This is exactly what Parsons recalled about Gorky's class: "…it was incredible, it was so full of imagination. He knew more tricks, how to make things look the way they didn't look."[15] "Gorky taught me a hell of a lot."[16] While camouflaged things look alike superficially, they retain essential differences.

Parsons' flexible style, her recursiveness, and her adeptness in responding to the contingencies ever shifting around her suggest that looking alike

with difference is more than an idiosyncrasy or personal imprimatur. Art critic John Yau wrote that Parsons' painting *Victory* (1967) "riffed" off of color field painter Kenneth Noland, known for his large, graphic paintings of chevrons and circles in which paint is soaked right into the canvas.[17] Yau's dissatisfaction with Parsons' apparent derivativeness led him to conclude that she "never found her subject."[18] If Yau's point is that *Victory* and Noland's chevrons look alike superficially, that seems right to an extent. But there are also myriad ways that they are different: *Victory*'s wonky edges, its exposed primer where brush strokes don't quite abut, and not least of all, the opacity of its paint. This is as good an example as any of Parsons' "opacity," or looking alike with difference. *That* is her subject. As art historian David Getsy has written, pseudomorphosis does not produce equivalence.[19]

As far as I know, Parsons did not produce any other paintings similar to *Victory*; therefore, it also exemplifies Parsons' flexible style, or her resistance to linear stylistic progression.[20] We might take her flexible style as a critique of the stylistic linearity typified by, say, Mark Rothko or Jackson Pollock, two artists who showed at her gallery in the 1940s and 50s. Refusing to grant one mode hierarchy over another challenges Abstract Expressionism's normative, masculinist progression. Parsons esteemed Hedda Sterne for precisely this reason: "[Sterne] was so intelligent and so sensitive. But she changed all the time… She had many ways; most artists only have one way to go."[21] But simply resisting stylistic progression does not seem to be Parsons' endgame. Adaptation, looking like with difference, camouflage—opacity—were a means of non-disclosure, a means of painting in her own way and for her own reasons without having to answer for them. Perhaps it was even a means of survival, given Parsons's many intersecting identifications. Disclosure is not compulsory. She once told a reporter that "the secret of life is to become more conscious—everyone finding her or his own truth."[22] Was painting her way of answering her own edict? As Parsons acknowledged late in her life, "I agree with what the Greeks say, 'Truth is too sacred to tell.' I have a dialogue continually with myself about the truth but I don't tell it to everybody. [Cautiousness is] a form of self-preservation."[23] In Parsons' hands, painting abstractly suits these ends especially well.

Notes

1 Parsons quoted in an interview with Helène Aylon on January 19, 1977 for *Heresies* magazine that was not published, according to Judith E. Stein, because Parsons, "who had been open about her sexuality in her youth, now guarded her privacy." Judith E. Stein and Helène Aylon, "The Parsons Effect," *Art in America* (November 2013), 135.

2 Lee Hall, *Betty Parsons: Artist, Dealer, Collector* (New York, NY: Harry N. Abrams, 1991), 23–24.

3 Oral history interview with Betty Parsons, 1969 June 4–9. Archives of American Art, Smithsonian Institution, 4.

4 Lawrence Alloway, *Betty Parsons: Paintings, gouaches and sculpture 1955–68*, exhibition catalogue (London: Whitechapel Gallery, 1968), 9.

5 Roberta Smith, "What to See in New York Art Galleries This Week: Betty Parsons," *New York Times*, June 22, 2017.

6 The topic of Parsons' painting while traveling is addressed in Lisa N. Peters, *Journeys: The Art of Betty Parsons*, exhibition catalogue (New York, NY: Spanierman Modern, 2010), 3–9.

7 The zig-zags and weather are Alloway; the New Orleans pink and Venetian arcades are Campbell. Lawrence Alloway, *Betty Parsons: Paintings*, exhibition pamphlet (Bennington, VT: Bennington College, 1966), n.p.; L.C. [Lawrence Campbell], "Betty Parsons," Art News 54, no. 2 (April 1955): 46. For his part, in this text Alloway addresses sketchbook drawings, not paintings, but he does not articulate a clear difference regarding how the two relate to nature.

8 Parsons quoted in Piri Halasz, "Betty Parsons Exhibits in Montclair," *New York Times*, March 31, 1974.

9 Interview between Lawrence Alloway and Betty Parsons, September 5, 1968, 2. Betty Parsons Gallery records and personal papers, Archives of American Art, Smithsonian Institution, Box 39 Folder 8. Reprinted in Alloway, 1968, 15.

10 Alloway, 1966, n.p. Alloway notes that "most of her paintings, extended from sketches, carry oblique references to season, climate, time, landscape color [sic]." My reading follows Alloway in understanding Parsons' work as "not descriptive of any one scene," however, he goes on to describe the paintings as "evocative of place, light, weather generally."

11 Benjamin Genocchio, "Painter Who Championed Others Gets Her Due," *New York Times*, August 26, 2006.

12 Parsons' response was elicited by Alloway, who asked if her earlier work was inspired by Clyfford Still. Alloway continued: "You were in an interesting position in the late 40s. There you were in your Gallery surrounded by not just the best abstract painters in New York, but the best ones in the world, and this must have been an awesome position in which to begin being an abstract painter yourself." The excerpts here appear in the archival transcript, but not in the heavily edited version published in the 1968 Whitechapel catalogue. Interview between Lawrence Alloway and Betty Parsons, September 5, 1968, 1. Betty Parsons Gallery records and personal papers, Archives of American Art, Smithsonian Institution, Box 39 Folder 8. Parsons repeated her answer the following year when interviewed by Paul Cummings: "When I paint, I don't know what else is happening. And I have no recall. I was born with no recall so that I can be myself. If I had a lot of recall I'd be painting like everybody else." Oral history interview with Betty Parsons, 1969 June 4–9. Archives of American Art, Smithsonian Institution, 16.

13 Melissa Kerr, "Chronology," in *Arshile Gorky: A Retrospective*, ed. Michael R. Taylor, exhibition catalogue (New Haven, CT: Yale University Press, 2009), 361, 369. The bulletin for the camouflage course stated: "What the enemy would destroy…he must first see. To confuse and paralyze this vision is the role of camouflage. Here the artist and more particularly the modern artist can fulfill a vital function for opposed to this vision of destruction is the vision of creation." Reprinted in Harold Rosenberg, *Arshile Gorky: The Man, The Time, The Idea* (New York, NY: Sheepmeadow Press, 1962), 133–35. Parsons recalled that she was in Gorky's class "about three, maybe six months" and that the class met twice a week. Hayden Herrera, *Arshile Gorky: His Life and Work* (London: Bloomsbury, 2005), 369.

14 My reading of camouflage (or /camouflage/) as signifier rather than signified is indebted to Hubert Damisch, *A Theory of /Cloud/: Toward a History of Painting*, trans. Janet Lloyd (Stanford, CA: Stanford University Press, 2002), and to Krauss' use of Damisch to distance Agnes Martin's work from readings reliant on the abstract sublime. Rosalind Krauss, "The /Cloud/," in *Agnes Martin*, ed. Barbara Haskell, exhibition catalogue (New York, NY: Harry N. Abrams, 1992), 155–65.

15 Oral history interview with Betty Parsons, 1969 June 4–9. Archives of American Art, Smithsonian Institution, 36–37.

16 Stein and Aylon, 139.

17 John Yau, "The Legendary Betty Parsons Meets the Not-So-Legendary Betty Parsons," *Hyperallergic* (July 9, 2017).

18 Ibid.

19 David Getsy, "Ten Queer Theses on Abstraction," in Jared Ledesma, ed., *Queer Abstraction*, exhibition catalogue (Des Moines, IA: Des Moines Art Center, 2019), 70.

20 Glossing her interview with Parsons, Helène Aylon noted that "to [Parsons], action painting was energetic and masculine, inseparable from the American Dream." Helène Aylon, "Interview with Betty Parsons," *Womanart* vol. 2, no. 1 (Fall 1977), 10. Ann Gibson has argued that the Betty Parsons Gallery countered the norms of Abstract Expressionism in other ways. Ann Gibson, "Lesbian Identity and the Politics of Representation in Betty Parsons's Gallery," in *Gay and Lesbian Studies in Art History*, ed. Whitney Davis (New York, NY: Haworth Press, 1994), 245–70.

21 Parsons quoted in Hall, 108.

22 Grace Glueck, "Betty Parsons: The Art Dealer's Art Dealer," *Ms.* (February 1976), 116.

23 Parsons quoted in Aylon, 1977, 14.

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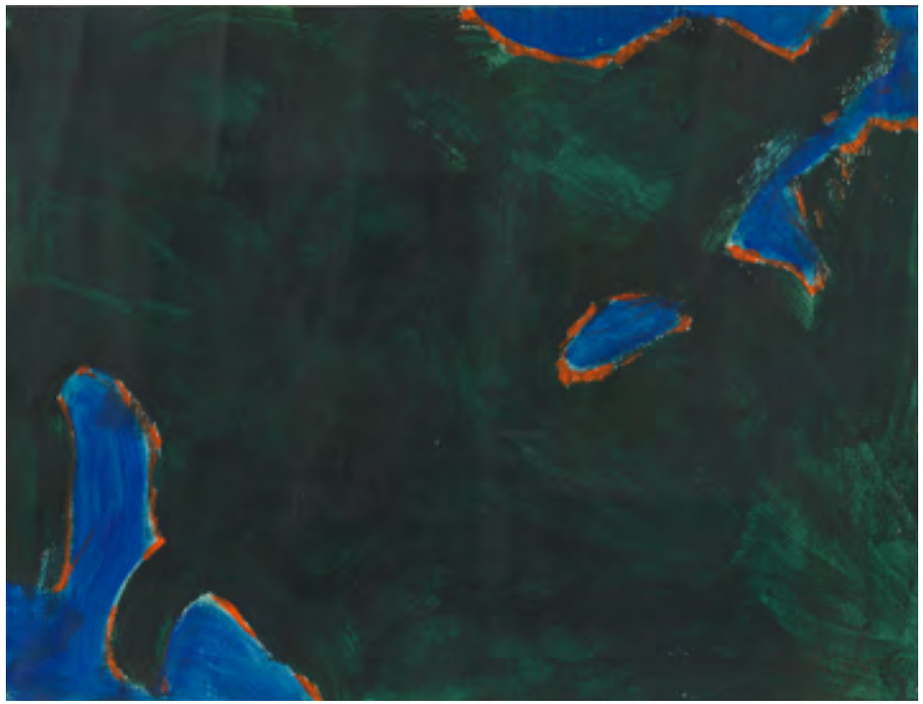
Betty Parsons measuring a long canvas in her Southold, Long Island, NY studio, January 1979

Installation view, Alexander Gray Associates, New York, 2020

Fog, c.1970

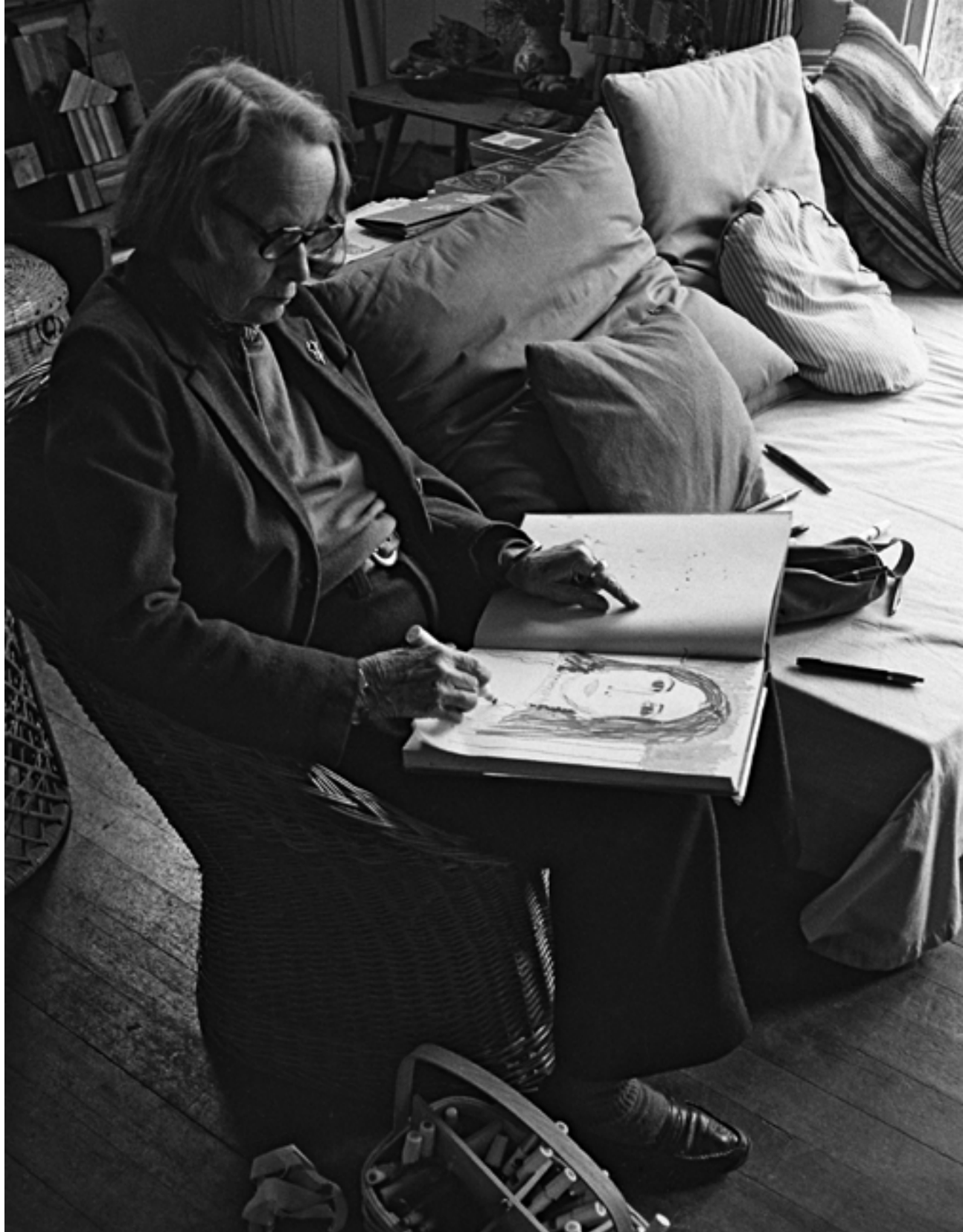
Untitled, c.1976

Installation view, Alexander Gray Associates, New York, 2020



Untitled, 1976

Untitled, c.1967



Betty Parsons drawing a portrait of Alison Pierson in her Southold, Long Island, NY studio, February 16, 1975

Early Light, 1965

Heated Sky, 1976
Right: detail

Installation view, Alexander Gray Associates, New York, 2020

Untitled, c.1970

Pasture, 1963

Unititled, c.1976

June 1971, 1971

Betty Parsons' sketchbook, June 1966

Early Morning, 1967

Untitled, c.1967

Winter Southold, 1966

Betty Parsons
Heated Sky

Installation view, Alexander Gray Associates, New York, 2020

Installation view, Alexander Gray Associates,
New York, 2020

Installation view, Alexander Gray Associates, New York, 2020

Installation view, Alexander Gray Associates, New York, 2020

Installation view, Alexander Gray Associates, New York, 2020

Betty Parsons in her Southold, Long Island, NY studio, 1971

Betty Parsons

Betty Parsons (b.1900, New York, NY – d.1982, Southold, NY) was an abstract painter and sculptor who is best known as a dealer of mid-century art. Throughout her storied career as a gallerist, she maintained a rigorous artistic practice, painting during weekends in her Long Island studio. Parsons' eye for innovative talent stemmed from her own training as an artist and guided her commitment to new and emerging artists of her time, impacting the canon of twentieth-century art in the United States.

Parsons was drawn to art at an early age when in 1913 she attended the Armory Show in New York City. As she came of age, she became dissatisfied with the traditional models of education and limited occupations for women at the time. Following the dissolution of her marriage to Schuyler Livingston Parsons in 1923, she studied painting and sculpture in Paris at Antoine Bourdelle's Academie de la Grande Chaumière, learning alongside Alberto Giacometti. Her ten years in Paris centered around the ex-patriate community of artists and cultural figures, including Gertrude Stein, Sylvia Beach, and Adge Baker, in pursuit of a life in art. Upon her return to the United States in 1933, Parsons continued to create, spending time in California and New York. In 1935, she had her first solo exhibition of paintings at Midtown Galleries, New York, and following this show, she was offered a job installing works and selling paintings on commission, sparking her curatorial interest and developing her professional identity as an art dealer. In 1946, Parsons opened her eponymous gallery in New York, and after the closure of Peggy Guggenheim's Art of This Century Gallery in 1947, she inherited Guggenheim's roster of artists, including Barnett Newman, Mark Rothko, Jackson Pollock, and Clyfford Still. While her gallery's legacy is closely tied to these leading figures, Parsons also championed a diverse program of artists, showcasing work by women, queer artists, and artists of color, reflecting her liberal and inclusive values and eclectic taste.

While operating her gallery, Parsons continued to make art. Following her formal training as a sculptor and landscape watercolorist, Parsons made a stylistic departure in 1947 when she began to work abstractly to capture what she called "sheer energy" and "the new spirit." From the late 1940s onward, her paintings conveyed her passion for spontaneity and creative play through impulsive gestural brushstrokes and organic forms. She employed thin layers of vibrant paint, often allowing the surface of the canvas to remain visible. Parsons had a long interest in ancient and ethnographic arts, as well as mystical and non-Western spiritual practices, including meditation. Guided by these interests, she chose to set aside the rigid theoretical framework of contemporary abstraction, allowing instead for expressive improvisation in her paintings.

Throughout her life, Parsons traveled widely in pursuit of new influences, taking frequent trips to Mexico, France, Italy, Africa, and Japan. She meticulously recorded her travels in her journals as watercolors and sketches, and often drew on a sense of place in her work. Beginning in 1959, Parsons would spend more time in Long Island, painting at her home/studio, designed by the sculptor Tony Smith, perched above the Long Island Sound. Her weekends would be consumed by observing nature, and her art became increasingly saturated with color. In addition to painting, in 1965 she returned to sculpture, making polychrome assemblages of discarded wood and driftwood she collected on the beach. Parsons died in 1982, a year after closing her 57th Street gallery, leaving a multi-faceted legacy as a woman and an artist of the twentieth-century.

Betty Parsons' work has been the subject of numerous one-person exhibitions at Art Omi, Ghent, NY (2018); The Pollock-Krasner House and Study Center, East Hampton, NY (1992); the Montclair Museum of Art, NJ (1974); Whitechapel Gallery, London, United Kingdom (1968), and The Miami Museum of Modern Art, FL (1963). Parsons' work is represented in prominent public collections including The Whitney Museum of American Art, New York, NY; The Smithsonian American Art Museum, Washington, DC; The Museum of Modern Art, New York, NY; The Carnegie Museum of Art, Pittsburgh, PA; The National Museum of Women in the Arts, Washington, DC; The Parrish Art Museum, Water Mill, NY; the Montclair Museum of Art, NJ; and The High Museum, Atlanta, GA; among others.

Exhibition Checklist

Fog, c.1970
Acrylic on canvas
30h x 24.25w in (76.2h x 61.6w cm)

Untitled, c.1976
Acrylic on paper
24h x 19w x 1.5d in
(60.96h x 48.26w x 3.81d cm)

Untitled, 1976
Acrylic on paper
23.75h x 18w in (60.33h x 45.72w cm)

Untitled, c.1967
Acrylic on canvas
48.75h x 16.75w in (123.83h x 42.55w cm)

Early Light, 1965
Acrylic on canvas
30.75h x 25.63w in (78.11h x 65.09w cm)

Heated Sky, 1976
Acrylic on paper
24h x 20.81w x 1.63d in
(60.96h x 52.86w x 4.13d cm)

Untitled, c.1970
Acrylic on canvas
40h x 49w in (101.6h x 124.46w cm)

Pasture, 1963
Oil on canvas
25h x 30w in (63.5h x 76.2w cm)

Untitled, c.1976
Gouache on paper
23.25h x 18w in (59.06h x 45.72w cm)

June 1971, 1971
Acrylic on canvas
53.5h x 65.75w in
(135.89h x 167.01w cm)

Early Morning, 1967
Acrylic on canvas
50.5h x 48.5w in (128.27h x 123.19w cm)

Untitled, c.1967
Acrylic on canvas
24h x 45.5w in (60.96h x 115.57w cm)

Winter Southold, 1966
Acrylic on canvas
29h x 29w in (73.66h x 73.66w cm)

Other Illustrated Works

Untitled, 1948
Watercolor and graphite on paper
4.83h x 7w in
(12.26h x 17.78w cm)

Untitled, 1950
Gouache on paper
20h x 16w in
(50.8h x 40.64w cm)

Walking Bull or The Minotaur, 1954
Acrylic on canvas
30.75h x 35.50w in
(78.11h x 90.17w cm)

The Moth, 1969
Oil on canvas
68.5h x 74.02w in
(174h x 188w cm)

Flame, 1967
Acrylic on canvas
69.5h x 40.63w in
(176.53h x 103.19w cm)

Venice, 1953
Gouache on paper
14.75h x 20w in
(37.47h x 50.8w cm)

Victory, 1967
Acrylic on canvas
41h x 47w in
(104.14h x 119.38w cm)

Betty Parsons' Southold, Long Island, NY studio, 1975

Published by Alexander Gray Associates on the occasion of the exhibition

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Through exhibitions, research, and artist representation, Alexander Gray Associates spotlights artistic movements and artists who emerged in the mid- to late-Twentieth Century. Influential in cultural, social, and political spheres, these artists are notable for creating work that crosses geographic borders, generational contexts and artistic disciplines. Alexander Gray Associates is a member of the Art Dealers Association of America.

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