

The acclaimed exhibition *Blinky Palermo: Retrospective 1964–1977* concludes its year-long tour at Dia:Beacon and the Center for Curatorial Studies at Bard College (CCS Bard), from June 25 through October 31, 2011. This first comprehensive North American retrospective of the work of the influential German artist (1943–1977) introduces American audiences to all phases of Palermo's career. Including over sixty works, many of which have never before been shown in the United States, the retrospective provides a fresh and in-depth examination of the evolution of the artist's aesthetic and illustrates the significance of his contributions to the field of postwar painting. The majority of the works in the exhibition are on loan from private and public lenders in Germany.

Organized by Dia Art Foundation and CCS Bard, the exhibition represents the first collaboration between the two largest museums in the Hudson Valley dedicated to art from the 1960s to the present. It has been curated by Lynne Cooke, Dia's curator from 1991 to 2009, a former faculty member at CCS Bard, and currently chief curator and deputy director at the Museo Nacional Centro de Arte Reina Sofía, Madrid. The retrospective culminates over nine years of research and planning, and has previously been seen at the Los Angeles County Museum of Art (LACMA) and the Hirshhorn Museum and Sculpture Garden, Washington, DC.

While Palermo's reputation as one of the foremost postwar artists in the West is well-established in Europe, his work has been infrequently exhibited in the United States prior to this retrospective. *Blinky Palermo: Retrospective 1964–1977* encompasses the four principal categories of the artist's oeuvre, with works divided chronologically between CCS Bard and Dia. On view in the CCS Bard galleries will be the Objects created by the artist shortly after he graduated from Joseph Beuys's class at the Düsseldorf Art Academy in 1964; Cloth Pictures, dating from 1968; and documentation of his Wall Drawings and Paintings. The installation at Dia:Beacon will be devoted to Palermo's Metal Pictures, which were made between 1973 and 1977 when they were interrupted, *in media res*, by the artist's untimely death. These works were primarily executed while the artist was living in New York City and, with a few exceptions, after he had stopped making artworks in other mediums. Both installations will feature new loans to the retrospective: four significant works from the Pinakothek der Moderne, Munich, will be on view at CCS Bard, and the Dia:Beacon presentation will include *Times of the Day* versions *III*, *IV*, *V*, and *VI* (all works 1975), which have been borrowed from a private collection.

*Blinky Palermo: Retrospective 1964–1977* continues Dia's longstanding commitment to Palermo. Palermo's first solo show was held in 1968 at the Munich Gallery of Heiner Friedrich, one of Dia's founders. In 1987, Dia inaugurated its exhibition space in Chelsea with major shows of works by Palermo, alongside those of Beuys and Imi Knoebel. Since its opening in 2003, Dia:Beacon has

housed the only significant Palermo installation in the United States, featuring *To the People of New York City* (1976), an exceptional work in fifteen parts, which is a centerpiece of the retrospective. (This key work in Dia's collection was the subject of a major scholarly monograph, *Palermo: To the People of New York City*, copublished by Dia and Richter Verlag, Düsseldorf, in 2009.) Marieluise Hessel, cofounder of CCS Bard, with encouragement by Friedrich, collected works by Palermo, several of which are included in this retrospective.

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