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ART IN REVIEW

## Ken Price: 'Zoo'

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Katharine Overgaard/Franklin Parrasch Gallery  
Ken Price's glazed ceramic "Frog Cup," from 1967.

*Franklin Parrasch Gallery*  
*20 West 57th Street,*  
*Manhattan*  
*Through July 26*

The sculptor Ken Price (1935-2012) is having an extended New York moment thanks to splendid surveys of his radiantly colored ceramic sculpture at the Metropolitan Museum of Art and his diverse works on paper at the Drawing Center. There's a third show, small and quirky, that shouldn't be missed, at the Franklin

Parrasch Gallery, whose 1994 Price exhibition began a run of seven shows of new work up to 2003, when the Matthew Marks Gallery started to represent Price.

Combining objects and works on paper mostly from the 1960s, "Zoo," as this 23-work loan show is appropriately subtitled, examines Price's careful attention to reptiles, amphibians and other nonmammals, especially snails and tree frogs but also turtles and lizards, as both subjects and inspiration for his art. The show also highlights the current of suggestive forms, sex and regeneration that, however abstracted, runs through nearly all of Price's work. This makes "Zoo" a great starting point for viewing the larger shows. It includes the first of his snail cups, a 1965 vessel in deep orange placed on a palette shape to which he affixed a small store-bought ceramic snail. For another cup a frog — this one made by the artist — appears to be mating with the hillock on which the cup rests while also serving as a handle.

In the titles of detailed color studies of his cups, Price stipulated species: poison arrow and Chinese tree frogs and sea turtles. But a drawing of the unusually phallic "Von Bayros Snail Cups" is inspired less by nature than by the work of Franz von Bayros (1866-1924), an Austrian artist specializing in erotic imagery who was similarly inspired by these shelled creatures.

[http://www.nytimes.com/2013/07/12/arts/design/ken-price-zoo.html?\\_r=0](http://www.nytimes.com/2013/07/12/arts/design/ken-price-zoo.html?_r=0)