



**ABSTRACT EXPRESSIONISM REVISITED:**  
SELECTIONS FROM THE GUILD HALL MUSEUM PERMANENT COLLECTION

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Joan Marter, PhD

**GUILD HALL**  
EAST HAMPTON

Cover image:

Lee Krasner

*Untitled*, 1963

Oil on canvas

54 x 46 inches

Purchased with aid of funds from the National Endowment for the Arts

**ABSTRACT EXPRESSIONISM REVISITED: SELECTIONS FROM  
THE GUILD HALL MUSEUM PERMANENT COLLECTION**

is the catalogue for the exhibition curated for Guild Hall by Joan Marter, PhD.

The exhibition is on view from October 26 - December 30, 2019

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[guildhall.org](http://guildhall.org)

## ACKNOWLEDGEMENTS

Many thanks to Andrea Grover, Executive Director of Guild Hall and the curatorial staff. It was a great pleasure to work with Christina Strassfield, Casey Dalene, and Jess Frost on this exhibition. Special accolades to Jess Frost, Associate Curator/Registrar of the Permanent Collection, who prepared a digitized inventory of the collection that is now available to all members and interested visitors to Guild Hall. Christina Strassfield, Museum Director and Chief Curator, steered the project expertly, and was essential to the planning of the exhibition and accompanying catalogue. Casey Dalene, Registrar and Curatorial Assistant, was responsible for loans and securing images for the publication. My appreciation to Jess Frost and Casey Dalene for preparing works in storage for my examination in preparation for the selection of examples for this exhibition.

The Betty Parsons Foundation supported this exhibition with a generous grant. Loans of works by Parsons were arranged by Margaret Ewing at the Alexander Gray Gallery. Audrey Flack's 1951 painting was loaned by Hollis Taggart Gallery, with the assistance of Debra Pesci. Private collector Richard Friedman lent works on paper by Jackson Pollock, and Joan Ullman arranged the loan of a sculpture by David Slivka.

My gratitude to Christopher Schwabacher, Ellen Landau, and Margaret Barlow for their advice in organizing this exhibition.

Joan Marter

## PREFACE

In keeping with the East End's long association with artists of The New York School, we are proud to present *Abstract Expressionism Revisited: Selections from Guild Hall Museum's Permanent Collection*. Curated by Joan Marter, distinguished art historian, Rutgers Art History Professor, this exhibition will examine the variety of Abstract Expressionist works in our collection and the variations in stylistic elements that comprise the movement. Guild Hall embraced the "Ab Ex" movement early and exhibited its leading figures well before it was widely acknowledged as a critical development in American art. July 1949 is best remembered for Guild Hall introducing area audiences to Jackson Pollock, Lee Krasner, John Little, Ibram Lassaw and other Abstract Expressionists in the landmark show *Seventeen Artists of Eastern Long Island*. Pollock also had work hanging in Guild Hall's Annual Members Exhibition at the moment of his breakthrough *Life* magazine spread of August 1949. Abstract Expressionism was the first American art movement to achieve international attention, and the Hamptons was one of its birth places. The work of these artists changed the art world forever. Today, the holdings of 19th, 20th and 21st century art in Guild Hall's Permanent Collection number some 2,428 objects, with a strong emphasis on the post-World War II period. In 2018, we received a grant from the Robert David Lion Gardiner Foundation to digitize works from Guild Hall's Permanent Collection, now accessible to the public via our website at [pc.guildhall.org](http://pc.guildhall.org).

We would like to thank the Museum Advisory Committee, the Board of Trustees, and sponsors for their support of this exhibition.

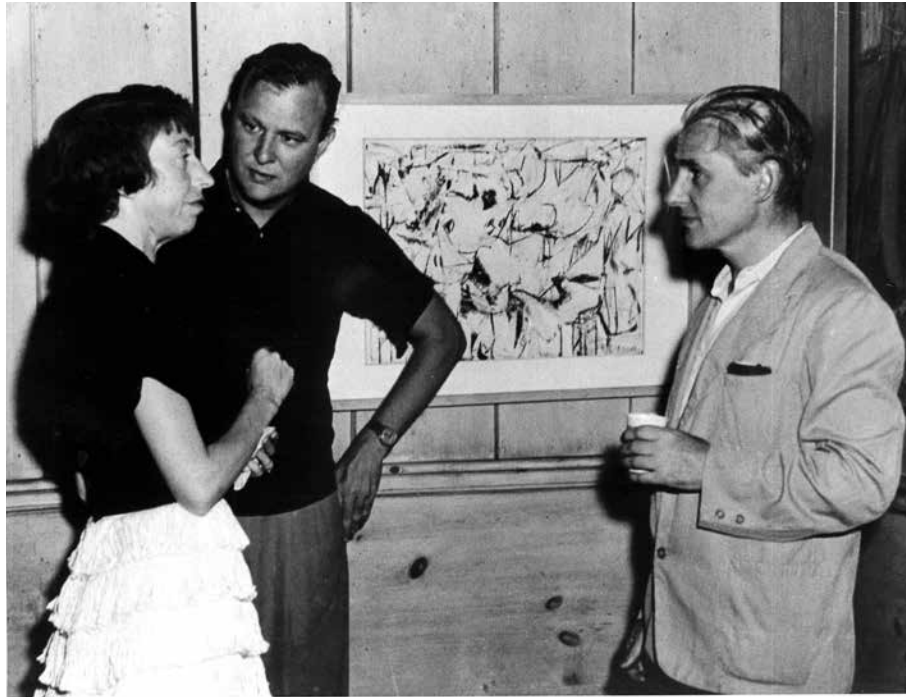
Andrea Grover  
Executive Director

Christina Mossaides Strassfield  
Museum Director/Chief Curator

## INTRODUCTION

# ABSTRACT EXPRESSIONISM REVISITED

By Joan Marter



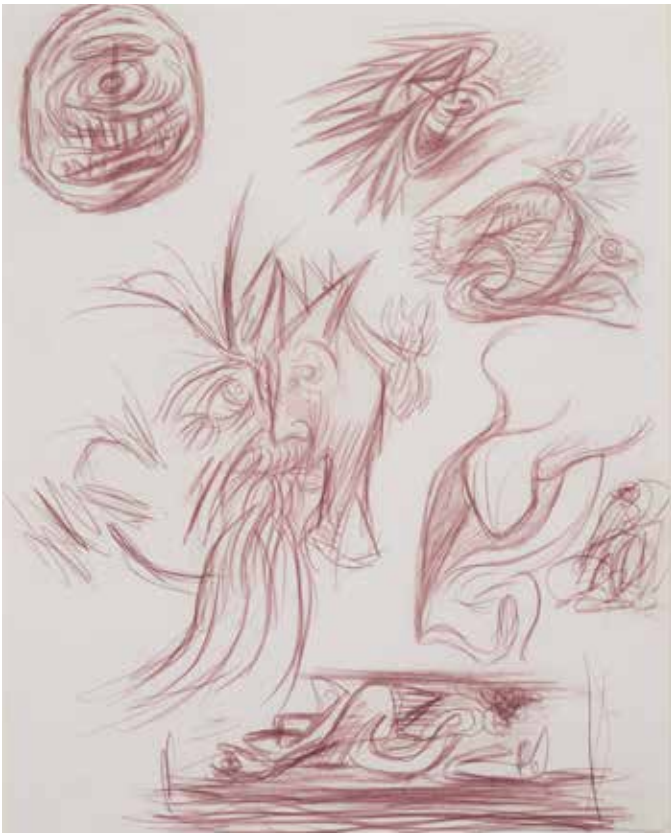
*Left to Right: Lee Krasner, Robert Motherwell and William de Kooning at the opening of Guild Hall's Fourth Annual Invitational Exhibition for Regional Artists, July 24 - August 12, 1952. Behind the artists: de Kooning's Town Square, 1948 (enamel on paper on board, 17 3/8 x 23 3/4 inches), lent by Leo Castelli.*

When Guild Hall Museum opened in 1931, it became a repository for nineteenth century landscape painters, and the American Impressionists. Who would have predicted that an influx of Surrealist expatriates coming to Amagansett in the 1940s, followed by young Americans Jackson Pollock, Lee Krasner, and the de Koonings, would signal a new direction for art on Long Island's East End? With the arrival of energetic artists who came to be known as the Abstract Expressionists, Guild Hall was repurposed, not only to feature the painters of history, but to celebrate the art of an everchanging present.

From the years after World War II, when the collection really developed, involvement with the contemporary art world has continued. In the 1940s and 50s, the surrounding fields and waterways of East Hampton and Montauk were alive with artists producing innovative work. This exhibition celebrates a selection of East End painters

and sculptors recognized for their singular achievements. In addition, the show is an acknowledgement of a digital inventory of the Guild Hall collection that was completed in 2019. Now the public has access to listings and images of the entire collection.

*Abstract Expressionism Revisited* is intended to recognize the painters of a movement that excited a worldwide audience. These pioneers of a new direction in both methods and materials found inspiration and support for their improvisational works from their compatriots. Abstract Expressionism thrived on the East End thanks to artists who came to the area to live and work—such as Jackson Pollock and Lee Krasner, Willem and Elaine de Kooning, John Little, James Brooks, Charlotte Park, and others. Those with long-term plans to remain in the Hamptons were joined by summer residents who interacted with them in their studios and on the beaches.



**Jackson Pollock** (1912–1956)  
*Untitled*, c. 1939-40  
Purple pencil on paper  
14 x 11 inches  
Courtesy Richard P. Friedman and Cindy Lou Wakefield Collection

Abstract Expressionism was a vanguard movement that brought international recognition to American artists. Beginning after the Second World War, artists became aware of new realities. The United States held political and financial leadership among Western nations, but advances in technology shattered the promise of a lasting peace. Nuclear proliferation and the Cold War brought tensions to this country and its allies. Out of these struggles came an art that extolled improvisation and abstraction that at times seemed a response to uncertainty, even chaos. The use of a full range of materials and new methods of production stimulated the desire for experimentation. This art defied the conventional art instruction at the academy in favor of innovation—and unbridled passion.

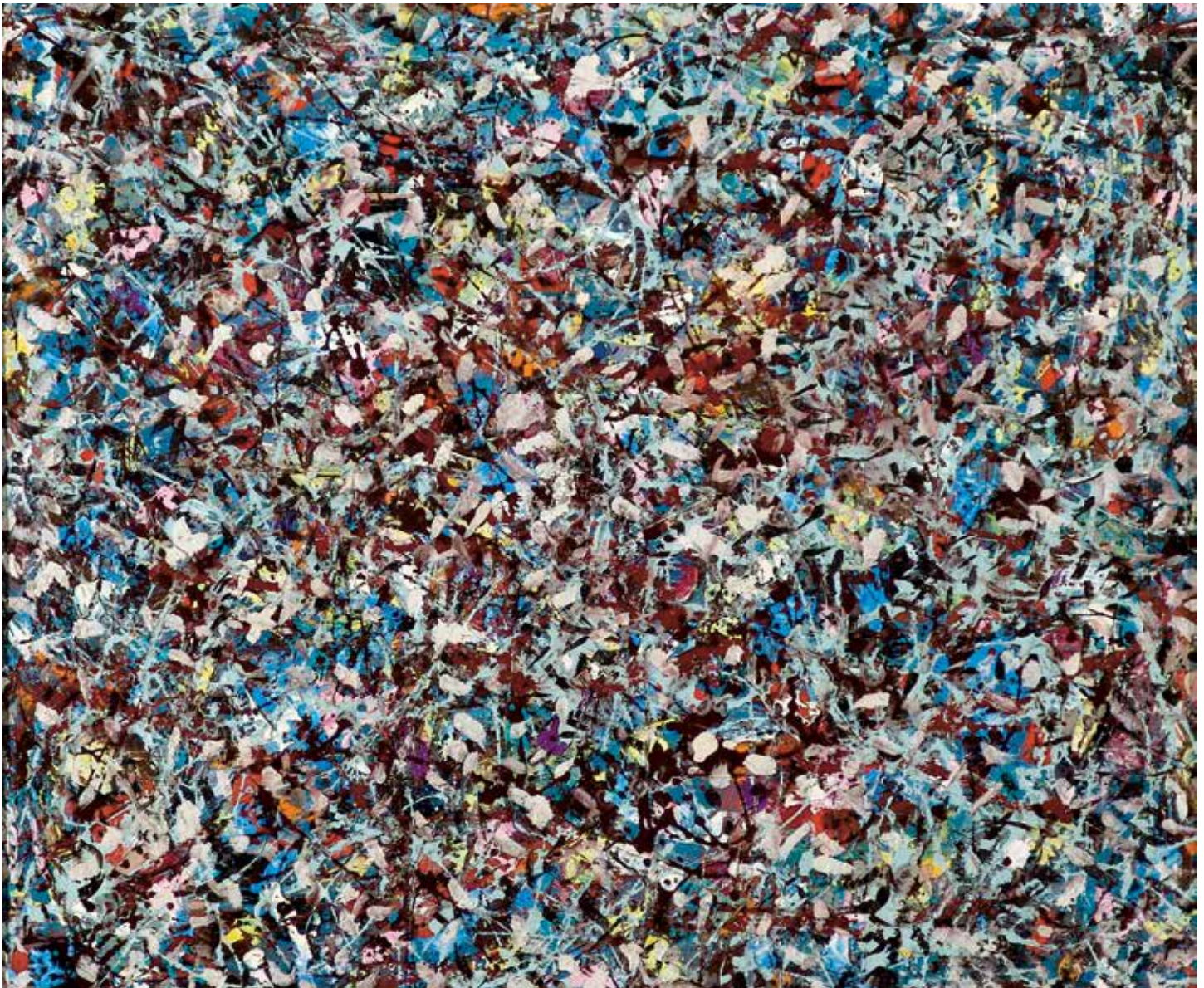
The Surrealists who came to the Hamptons in the early 1940s were escaping war-torn Europe and the dangers of Fascism. Artists such as Max Ernst, André Breton, Wilfredo Lam, and Marcel Duchamp experimented with an automatic process, relying on the unconscious, and free association. Their works were created with no

preliminary studies or preparatory sketches. Some of the young American artists who met the Surrealists were attracted to their ideas and methods. However, there are other factors that can account for Jackson Pollock's mural-sized works featuring dripped and poured paint. Artists of the East End responded to the bucolic setting, but also to each other. Abstract forms and links to nature were coequal interests. Robert Motherwell, an American artist and writer, became friendly with the Surrealists in the 1940s. When they returned to Europe in the postwar years, Motherwell joined a group of Americans who often left the downtown art scene of New York City for the rural countryside.

The natural beauty of the Eastern End of Long Island first made East Hampton a mecca for artists. Landscape artists initiated this fascination with the bucolic setting, the sandy beaches, crystal clear ocean, and sparkling bays. Later,



**Jackson Pollock** (1912–1956)  
*Untitled*, c. 1943  
Black ink and gouache on purple paper  
10 1/16 x 7 5/8 inches  
Courtesy Richard P. Friedman and Cindy Lou Wakefield Collection



**Lee Krasner** (1908–1984)  
*Shattered Color*, 1947  
Oil on canvas  
22 x 26 1/8 inches  
GH 61.1  
Gift of Roseanne and Lawrence Larkin

abstract artists were inspired by the wonders of nature and incredibly sharp daylight in this area.

Following are the artists included in this exhibition. Many of these artists continued to work as Abstract Expressionists well beyond the initial years of this movement of the 1940s and 1950s.

In November of 1945 Jackson Pollock and his wife, Lee Krasner arrived in Springs, a hamlet that was part of the town of East Hampton. Soon they purchased a

house with a barn that became Pollock's studio. Here he positioned his canvas on the floor, like those artists who worked in David Alfaro Siqueiros's workshop on Union Square in New York City. Having known this approach, Pollock found that the barn floor offered the possibility of a new surface for his paintings. It could be argued that the large-scale paintings that Pollock produced in the years following his move to the East End acknowledged the direct experience of natural forms combined with a compelling interest in experimentation. Titles such as *Sounds in the Grass* and *Autumn Rhythm* are indicative



of Pollock's life in the country. His iconic paintings were produced in East Hampton, along with many sketches.

While Pollock was experimenting with large scale canvases by dripping and splattering paint, Lee Krasner began her "little image" series in an upstairs bedroom that served as her studio. Her *Shattered Color*, 1947 is a prime example of the labyrinthine web of vivid forms that would break out from her small canvases. Later prints and collages continued her joining of a previous attachment to colorist influences from Matisse, and Cubist elements, with a new direction of her own invention. Krasner maintained their property on Springs Fireplace Road until her death in 1984. Now this historic landmark has become the Pollock-Krasner House and Study Center, and the residence and studio are open to visitors.

A circle of artists formed around Pollock and Krasner. In 1952, for example, Willem and Elaine de Kooning spent their first summer in the Hamptons. De Kooning rented, then purchased a house in Springs. For de Kooning, the 1950s was a time of great activity as he found a new direction for his work. His exploration of bold, decisive gestures combined with explosive color relationships initiated a lifelong commitment to Abstract Expressionism. Although he returned to the figure at times, this dynamic, improvisational approach to painting always remained. Later there were lyrical color relationships, and broader and flatter brushstrokes suggestive of the country landscape.

Following their separation in the late 1950s, Elaine de Kooning taught at various colleges including the University of New Mexico and the University of Georgia. Her *Bacchus* can be related to a sculpture of the same subject by Jules Dalou that she saw in the Luxembourg Gardens in Paris. Since de Kooning's interest in a theme often became a series, she made several paintings and drawings that relate to this subject. After an extended separation, she returned to East Hampton in 1975, and maintained a studio there until her death in 1989.

Another of the visitors to Pollock and Krasner who decided to stay was John Little. After his visit to their home, Little purchased a house and barn at Duck Creek Farm in 1948, a property near the Pollocks. Several years later, in 1957, Little co-founded the Signa Gallery with Elizabeth

Parker, a Springs resident and student of Hans Hofmann. Alfonso Ossorio and Parker provided resources. Signa, the first commercial gallery in East Hampton, opened at 53 Main Street. In the same year a two-person exhibition with John Little and Pollock opened at Signa. Operating until 1960, Signa Gallery became a gathering place for artists of the avant-garde. Throughout this period and after, Little continued his exploration of vivid color areas by flattening out layers of paint to create stellar compositions.

In 1949, James Brooks and Charlotte Park left New York City for Montauk, and arranged a studio there. They settled in Springs in 1957. Brooks developed his own method of working by accident. He noticed that stains on the backs of his canvases had seeped through to the painted surface. Choosing these shadows as actual forms he explored a whole new range of effects in his paintings. By the early 1950s, he abandoned linear elements, building his compositions using saturated color that did not need linear clarification. Although Brooks claimed that Pollock's drip method helped to free him from his earlier work, his paintings were more measured than the spontaneity he saw in Pollock. As his work continued into the next decade, his palette became more vibrant, and biomorphic forms began to appear. While Brooks acknowledged the importance of nature to his art, he distanced himself from literal recording of his surroundings. Charlotte Park was considered a spirited colorist. The paintings she created in the mid-1950s showed many references to the landscape of the eastern end of Long Island. Park developed bold paintings that featured horizontal and vertical planes combined with rhythmic lines.

Alfonso Ossorio purchased "The Creeks" in 1951, and this splendid estate became his home until his death in 1990. Many young artists came to visit and spend time in this setting while Ossorio continued to create his brilliant paintings and collages.

Perle Fine came to New York City in the 1920s, and studied at the Art Students League in the following decade. In 1939 she enrolled in Hans Hofmann's classes, which she attended for the following five years. Fine was one of the first women to join The Club, founded by Philip Pavia as a meeting place for artists. In the early 1950s The Club became a popular social venue for the Abstract

Expressionists, and a place for serious discussions about art. In 1954 Perle Fine and her husband Maurice Berezov left New York City for Springs. She set up a studio in a location favored by many other artists associated with the New York School. Fine made East Hampton her permanent residence while she continued to exhibit her work in New York City. Her large canvases with vivid abstract forms and sweeping brushstrokes reflected the impact of her natural surroundings.

Conrad Marca-Relli exhibited in the Ninth Street Show, and annuals at the Stable Gallery during the 1950s. He came to New York City from Boston as a teenager, and studied at Cooper Union for one year. After US Army military service during the Second World War, he taught at Yale University, and bought a house next to the home of Pollock and Krasner in the Springs. Marca-Relli was known for his active involvement with the Downtown Group: those who worked in lower Manhattan between 8th Street and 12th Street. He was one of the founding members of The Club. Marca-Relli became known for his large-scale collages in black and other neutral colors. He favored rectangular forms against a neutral surface.

Born in Spain, Esteban Vicente came to the United States in 1936. He was included in the Ninth Street Exhibition in New York City, and in subsequent exhibitions associated

with the Abstract Expressionists at the Stable Gallery. He frequented the Hamptons, and Vicente's vivid abstractions and collages were shown at Guild Hall from the 1970s through the 1980s.

In 1948 Grace Hartigan first saw the paintings of Pollock at the Betty Parsons Gallery. As a result, she began a series of large, gestural abstractions. Through Pollock she met Willem de Kooning who was important to her return to the figure in the 1950s. Hartigan was living in East Hampton in 1957, when she titled a painted paper collage *East Hampton*. For part of her sojourn in East Hampton, she occupied the barn on Alfonso Ossorio's estate. She was included in the Stable Gallery annuals in the 1950s, and was the only woman artist included in an exhibition, *The New American Painting*, circulated in Europe by the Museum of Modern Art in 1959. Paintings of the 1960s, such as *Hobby Shop Human*, indicate her growing interest in representing objects associated with popular culture. This vivid work was related to a kit from a hobby shop. Other paintings contained objects from contemporary life including clothing and costumes in urban storefronts.

Mercedes Carles Matter and her husband Herbert Matter could often be found at The Club, or at the Cedar Street Tavern, another haunt of the Abstract Expressionists. Both were friends with Pollock and Krasner, and spent time in the Hamptons. Matter was known for her still life paintings that were often indebted to the spatial principles of her teacher Hans Hofmann.



**Audrey Flack** (b.1931)  
*Abstract Force: Homage to Franz Kline*, 1951–52  
Oil on canvas  
50 x 72 inches  
Courtesy Hollis Taggart Galleries, New York

Audrey Flack became well known for her sculpture and her Photorealist paintings of the 1970s, but in the 1950s she was already working on remarkable examples of Abstract Expressionism. Flack was introduced to artists of The Club by her teacher at Cooper Union, Nicolas Marsicano, and she knew Willem de Kooning, Pollock, and Franz Kline. The Club was a social opportunity, but also a place for the exchange of ideas. In early examples of her art, Flack created abstract works with references to the natural world. Flack has lived in East Hampton for decades.



**Betty Parsons** (1900–1982)

*Porcher Miles*, 1959

Oil on canvas

39 5/8 x 69 7/8 inches

Courtesy Betty Parsons Foundation and Alexander Gray Associates, New York

Miriam Schapiro is primarily identified with her paintings related to the women's movement. During the 1950s, however, she worked in an Abstract Expressionist style. First coming to East Hampton in 1953, she purchased a home with her husband Paul Brach. Both in New York City and in East Hampton, she continued to develop a personal style of great importance to the next decades of women's art.

Herman Cherry had solo exhibitions at the Stable Gallery and Tanager Gallery in the 1950s. His color-filled abstractions were included in the annuals and biennials at the Whitney Museum of American Art. When he spent more time in East Hampton, he had a 1979 solo exhibition at the Benson Gallery in Bridgehampton, and he was included in group exhibitions at Guild Hall in 1982 and 1984, and at Benson Gallery.

Betty Parsons is known for her essential role in the success of the Abstract Expressionists. For over three decades her Manhattan gallery on 57th Street showcased artists from

the group, both men and women. Open from 1946 until 1982, the Betty Parsons Gallery promoted many of the major artists of the day, including Pollock, Mark Rothko and Clyfford Still. She also brought attention to Perle Fine, Lee Krasner, Ethel Schwabacher, Buffie Johnson, and other women of the Abstract Expressionist era. Parsons had property in Southold, New York, on the North Fork of Long Island. She also painted throughout her life, and had her first solo exhibition in Paris in 1933. In addition to oil paintings and watercolors, she constructed sculptures of rough-hewn materials, including wood scraps from boats and docks that she painted in stripes and brilliant abstract patterns. In the 1940s she turned increasingly to larger, abstract compositions that introduced natural elements.

Among the women artists who were shown at the Betty Parsons Gallery is Buffie Johnson. Having taken classes at the Art Students League in the 1920s, Johnson visited Paris during the 1930s. In 1943 she was included in Peggy Guggenheim's *Exhibition of 31 Women* at the Art of this Century Gallery. In 1950 Johnson had her first show at

Betty Parsons Gallery. In the same year she married art critic Gerald Sykes, and moved to East Hampton where she set up a studio. Her abstract paintings have an ethereal or jewel-like quality.

Many other artists found camaraderie in this country setting, including sculptors Ibram Lassaw, David Slivka, Philip Pavia, and Adolph Gottlieb. Lassaw considered himself a part of the Abstract Expressionist circle. Even working as a welder of metals, Lassaw's method was improvisational. He made no preliminary models or drawings but shaped the latticelike sculptures by dripping metals such as brass and silver using his welding materials. Lassaw lived in the Springs for decades, and was friendly with painters and sculptors of the area. Beginning in 1966, Lassaw taught at Southampton College, Long Island University. Another sculptor who lived in the area, David Slivka, noted that his walks in the woods of the East End gave him an awareness of the rhythms and calligraphy of tree limbs. Philip Pavia lived in



**David Slivka** (1914–2010)  
*Galaxy 2*, 2005  
Painted Wood, 19 x 23 x 22 inches  
Courtesy Joan Ullman

East Hampton from 1979 to 2005. Adolph Gottlieb was known for his paintings, and he also created sculpture in painted aluminum related to the circles and curvilinear forms to be found in his two-dimensional works. In 1947 Gottlieb joined the Samuel Kootz Gallery, a major venue for the Abstract Expressionists. In 1960 he purchased a home in East Hampton, and designed a painting studio from a carriage house on the property.

This exhibition intends to celebrate some of the exemplary works by these East End artists identified with Abstract Expressionism. Their commitment to experimentation and innovation associated with this movement resulted in a passionate expression of purpose— as well as a lifelong connection with the natural world that attracted them to this remarkable area.

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Joan Marter, PhD is the Editor-in-Chief of the *Woman's Art Journal*, and Distinguished Professor Emerita, Rutgers University



**Betty Parsons** (1900–1982)  
*Night Forms*, 1960  
Acrylic on canvas  
52 x 40 1/2 inches  
Courtesy Betty Parsons Foundation and Alexander Gray Associates, New York



**James Brooks** (1906–1992)

*Floxurn*, 1955  
Oil on canvas  
64 x 59 inches  
GH 70.11  
Gift of the artist



**James Brooks** (1906–1992)

*Poteep*, 1959

Oil on canvas

32 1/8 x 33 1/4 inches

GH 60.2

Gift of the Spaeth Foundation



**Herman Cherry** (1909–1992)

*Black and Red*, 1953

Oil on canvas

30 x 40 inches

GH 81.19.4

Gift of Grace and Warren Brandt



**Elaine de Kooning (1918–1989)**

*Bacchus # 63, 1982*

Acrylic and charcoal on canvas

55 3/4 x 50 inches

GH 82.33

Guild Hall Purchase Fund





**Elaine de Kooning** (1918–1989)

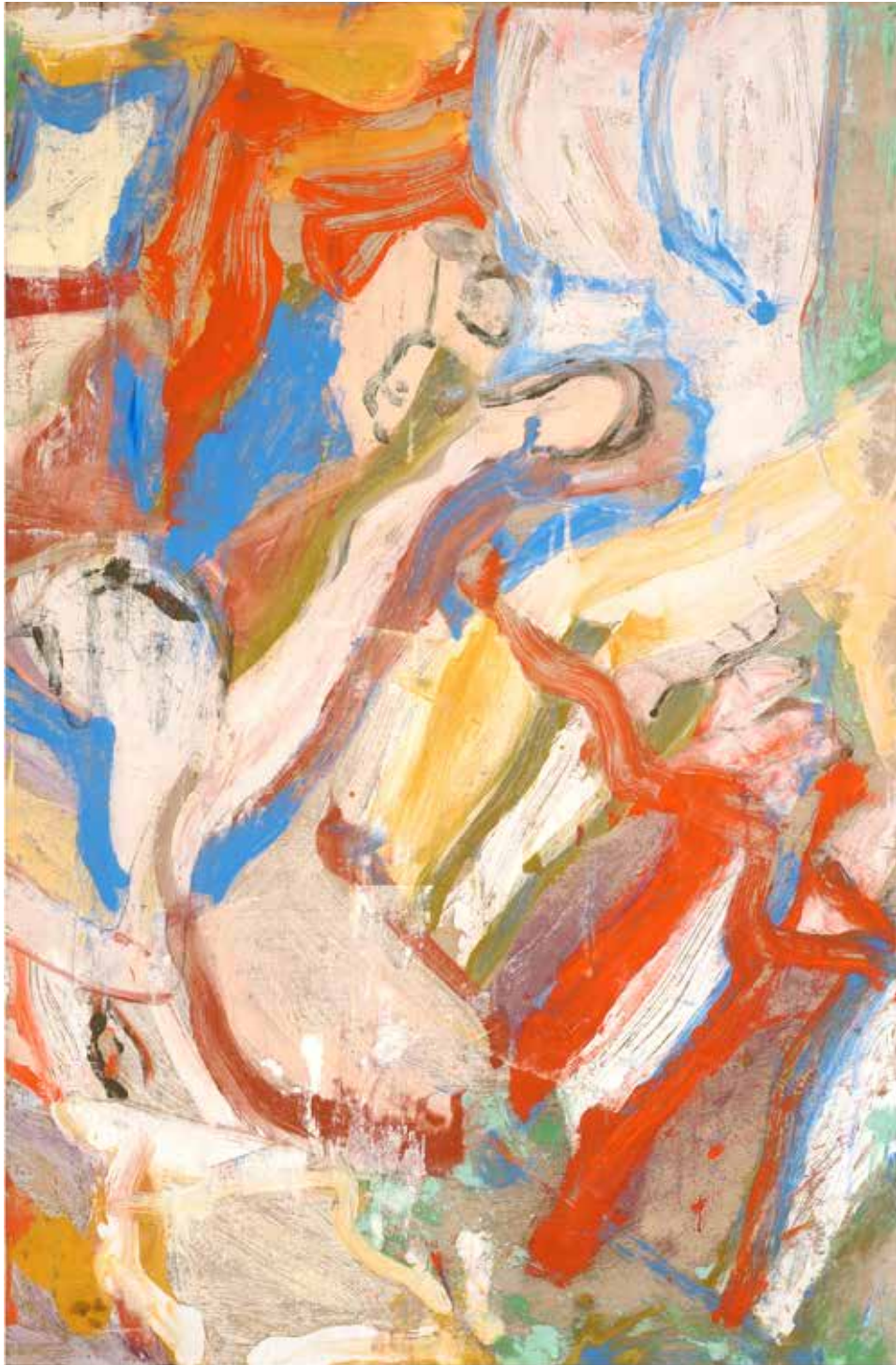
*Standing Bison, Cave #92, 1986*

Oil on canvas

20 x 30 1/4 inches

GH 2015.6.10

Gift of Jeff and Bunny Dell, in memory of Allan Dell



**Willem de Kooning** (1904–1997)

*Untitled*, 1970-72

Oil on paper mounted on canvas

55 3/4 x 36 3/4 inches

GH 2001.6.2

Gift of Ron Delsener



**Willem de Kooning** (1904–1997)

*Untitled*, 1974

Oil on paper mounted on canvas

41 1/4 x 30 inches

GH 87.1

Guild Hall Purchase Fund



**Willem de Kooning** (1904–1997)

*Untitled (Two Women)*, 1950-1954

Graphite on paper  
16 7/8 x 22 inches  
GH 2001.6.1  
Gift of Ron Delsener



**Perle Fine** (1905–1988)

*A Broken Stillness*, 1954

Oil on canvas

83 1/4 x 45 1/4 inches

GH 59.6

Purchased with a contribution  
from the Spaeth Foundation



**Adolph Gottlieb** (1903–1974)

*Untitled #67*, 1967

Acrylic on paper

20 x 14 3/4 inches

GH 72.22

Purchased with the aid of the National Endowment for the Arts  
and with funds matched by donors on reserve



**Adolph Gottlieb** (1903–1974)

*Wall*, 1968

Painted aluminum on custom wood base

27 x 41 1/2 x 25 inches

Edition 4 of 6

GH 96.5

Donated by Ronnie Chalif in memory of Adolph  
and Esther Gottlieb, in honor of Enez Whipple



**Grace Hartigan** (1922–2008)

*Hobby Shop Human*, 1966

Oil on canvas

59 x 82 inches

GH 81.3

Gift in the memory of Martha

Jackson by her son, David Anderson





**Buffie Johnson** (1912–2006)

Ciel de Feu, 1946

Watercolor on paper

9 1/2 x 11 3/4 inches

GH 84.14

Gift of Dorothy Norman



**Lee Krasner** (1908–1984)

*Free Space*, 1975

Color silkscreen

19 1/2 x 26 inches

Edition 64 of 175

GH 79.31.15

Gift of the Conair Corporation



**Lee Krasner** (1908–1984)

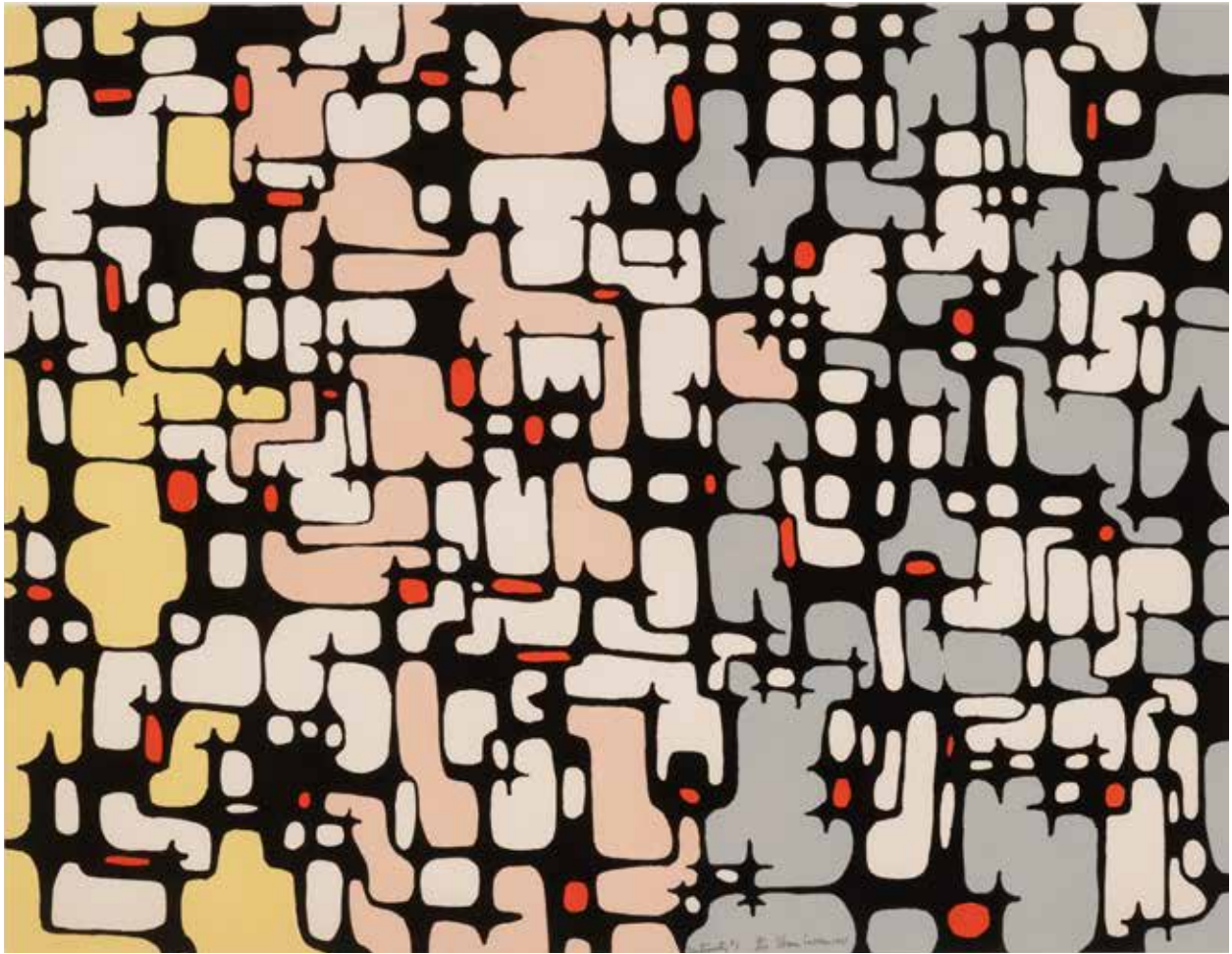
*Untitled*, 1963

Oil on canvas

56 x 46 inches

GH 72.24

Purchased with the aid of funds from  
the National Endowment for the Arts



**Ibram Lassaw** (1913–2003)

*Continuity I*, 1971

Lithograph

19 x 25 inches

GH 81.47

Gift of the artist



**Ibram Lassaw** (1913–2003)

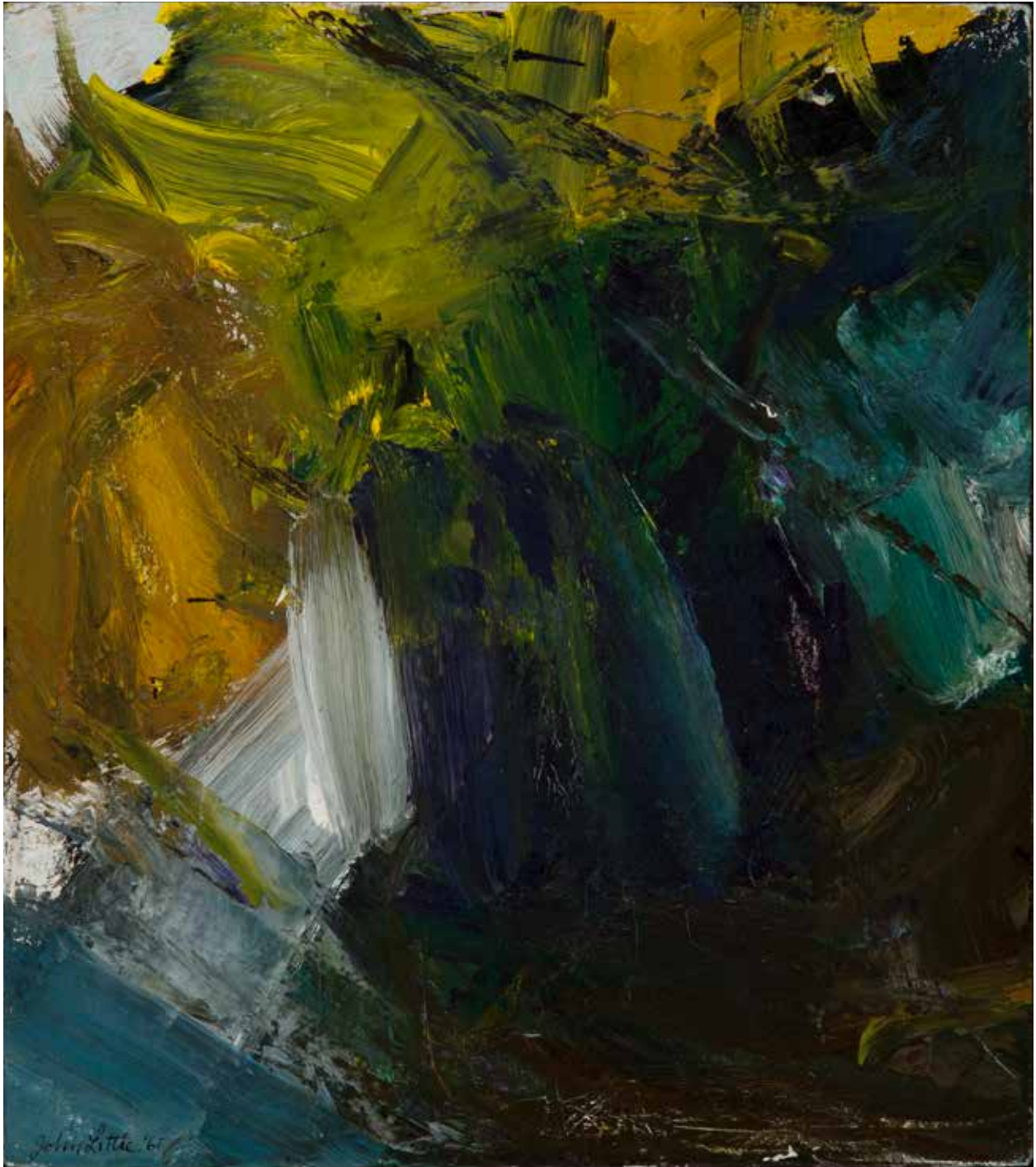
*Morning Star*, 1954

Bronze

46 x 18 x 16 inches

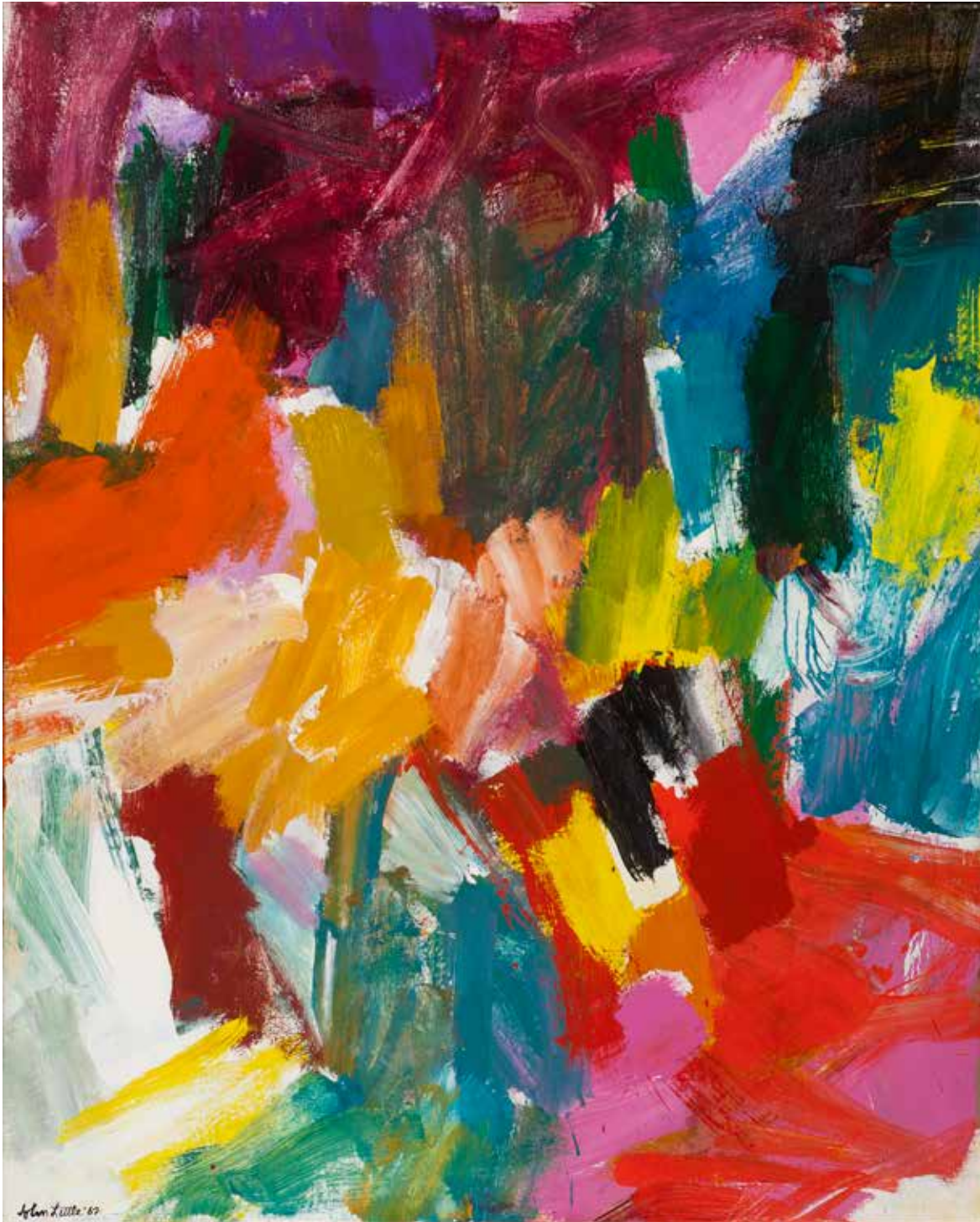
GH 2003.7.10

Gift of B.H. Friedman



**John Little** (1907–1984)

*Opal*, 1961  
Oil on canvas  
20 1/4 x 18 inches  
GH 96.4  
Gift of Jane L. Mulvihill



**John Little** (1907–1984)

*Upper and Lower Case (#62.10)*, 1962

Oil on canvas

51 x 41 inches

GH 69.12

Gift of the artist



**Conrad Marca-Relli** (1913–2000)

*Untitled*, 1968

Fabric and oil on canvas

42 x 56 inches

GH 69.23

Gift of the artist





**Mercedes Matter** (1913–2001)

*Still Life with Skulls*, 1978

Oil on canvas

47 x 43 1/2 inches

GH 2010.10

Gift of Mark Borghi



**Robert Motherwell** (1915–1991)

*Capriccio*, 1961  
Color collotype and photo-silkscreen on paper  
25 x 19 inches  
Edition 66 of 200  
GH 91.8.13  
Tito Spiga Bequest



**Alfonso Ossorio** (1916–1990)

*Blue Figure*, 1952  
Wax and watercolor on paper  
65 x 43 inches  
GH 68.10  
Guild Hall Purchase Fund  
and partial gift of the artist



**Charlotte Park** (1918–2010)

*Dasago*, 1971

Oil and oil crayon on paper

22 1/4 x 24 3/4 inches

GH 72.18.1

Purchased with the aid of funds from the  
National Endowment for the Arts



**Charlotte Park** (1918–2010)

*Munssago*, 1973

Oil and oil crayon paper

25 1/16 x 22 1/2 inches

GH 72.18.2

Purchased with the aid of funds from  
the National Endowment for the Arts



**Betty Parsons** (1900–1982)

*Untitled*, 1960

Gouache on paper

10 1/2 x 13 3/4 inches

GH 97.5

Gift of Dr. Sandra Kraskin



**Jackson Pollock** (1912–1956)

*Untitled*, 1951

Black ink on Howell paper

18 x 21 inches

GH 59.4

Gift of Mr. and Mrs. Valentine E. Macy, Jr.



## Jackson Pollock (1912–1956)

*Untitled*, 1951

Silkscreen, from a set of six prints  
published by Jackson Pollock and Sanford McCoy

16 1/4 x 18 1/2 inches image

23 x 29 inches sheet

Edition 16 of 25

GH 51.2

Gift of the artist





**Miriam Schapiro** (1923–2015)

*Untitled*, 1954

Oil and paper mounted on board

20 1/2 x 27 1/2 inches

GH 2003.7.12

Gift of B.H. Friedman



**Esteban Vicente** (1903–2001)

*Untitled*, 1971

Oil on canvas

60 x 80 inches

GH 72.27

Purchased with the aid of funds from  
the National Endowment for the Arts

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KENNETH L. WYSE, *2nd Vice-Chair,  
Development Committee Chair*

GEORGE D. YATES, *Building & Grounds  
Committee Chair*

## HONORARY LIFE TRUSTEES

MARJORIE F. CHESTER

WILLIAM A. DREHER

ROBERT B. MENSCHER

## EMERITUS

HARRY KAMEN

## EX OFFICIO TRUSTEES

ALEXANDER FEDERBUSH, *Nominating Committee Chair*

PAUL F. RICKENBACH

## GUILD HALL STAFF

ANDREA GROVER  
*Executive Director*

DANNY ALTIERI  
*Director of Security*

JENNIFER BRONDO  
*General Manager of the John Drew Theater  
and Visitor Services*

JOE BRONDO  
*Digital Media Creative Manager*

COREY JANE CARDOSO  
*Company Manager, John Drew Theater  
TAC and AIR Administrator*

KRISTEN LEE CURCIE  
*Special Events and Corporate Relations Manager*

CASEY DALENE  
*Registrar/Curatorial Assistant/Lewis B. Cullman  
Associate for Museum Education*

ARTHUR DELALLA  
*Facilities Director*

JEANNINE DYNER  
*Deputy Director*

KRISTIN EBERSTADT  
*Director of Philanthropy*

JESS FROST  
*Associate Curator/Registrar of the Permanent Collection*

JOSH GLADSTONE  
*Artistic Director, John Drew Theater*

TINA JONES  
*House Manager, John Drew Theater*

ANTHONY MADONNA  
*The Patti Kenner Fellow in Arts Education*

GIULIA MASCALI  
*Development Assistant*

KATHLEEN MULCAHY  
*Shop Manager*

LETA MUMGAARD  
*Membership and Special Events Associate Manager*

SEBASTIAN PACZYNSKI  
*Technical Director, John Drew Theater*

LIZ PAGAN  
*Assistant to the Deputy Director*

HARRIS ROSEN  
*Receptionist*

CHRISTINA MOSSAIDES STRASSFIELD  
*Museum Director/Chief Curator*

ELISE TRUCKS  
*Assistant to the Executive Director*

PATRICIA WOICIK  
*Development Operations Associate*

DORIS WRAY  
*Community Ambassador*

ROBIN VELTRI  
*Finance Associate*

SAMANTHA YOUNG  
*Digital Marketing Associate*

GUILD HALL  
EAST HAMPTON