

# Guild Hall

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Press Inquiries:

Amy Kirwin, Chief Creative Officer

[akirwin@guildhall.org](mailto:akirwin@guildhall.org) | 631.324.0806 x113

Approved Images with captions:

<https://adobe.ly/3wsl6QM>

Interviews available on request.

***SPIN A YARN* and *TED CAREY: QUEER AS FOLK***  
to be presented at Guild Hall along with ***FIRST LITERATURE PROJECT***  
On View May 19 through July 14, 2024

Plus an interactive work by artist Eric Fischl in the Boots Lamb Education Center  
from July 17 through September 2



Left: Jorge Eielson, *Amazzonia*, 1999 (detail). Fabrics applied on canvas on board. Estrellita B. Brodsky Collection.  
Right: Ted Carey, *Emak Bakia*, 1978-80. Oil on canvas. 21 x 31 inches. Gift of the Estate of Ted Carey.

**May 9, 2024 — East Hampton, NY:** Guild Hall (158 Main Street, East Hampton, NY) is pleased To announce an exciting lineup of multiple upcoming exhibitions [Spin a Yarn](#) in the Marks Family Gallery North and [Ted Carey: Queer as Folk](#) in the Marks Family Gallery North/Tito Spiga Exhibition Space, on view from May 19 through July 14, 2024. The two exhibitions will accompany the previously announced [First Literature Project](#). Guild Hall members are invited to an advance preview on Saturday, May 18, from 12-5 PM.

***Spin a Yarn***, curated by Estrellita Brodsky PhD, founder and director of ANOTHER SPACE, New York, with Raúl Martínez, takes its title from an expression believed to have originated in sailors' practice of telling stories, often tall tales, while repairing ropes during long sea voyages. Delving into the complex relationship between textile labor and storytelling, the exhibition examines the use of textiles as vehicles for the preservation of memories and knowledge. The terms textile and text are derived from the Latin *texere* (to weave), and while Western cultures have historically prioritized the written word, many others, particularly in Latin America, have relied on a rich tradition of using threads, knots, and woven materials to record and transmit information.

***Spin a Yarn*** brings together a diverse selection of fiber-based works. Some of the artists featured reflect on the weavings and feather works of pre-Hispanic cultures as precursors of geometric abstraction, while others explore and build on the embroidery and weaving techniques employed by indigenous peoples across Latin America as a means of advocating for the protection of these communities and the environment. The exhibition casts light on the enduring significance of fiber arts in the modernist canon and the profound impact of indigenous and pre-Hispanic weaving traditions on the development of contemporary art.

Indebted to the foresight and generosity of Carey's longtime partner Tito Spiga, ***Ted Carey: Queer as Folk***, organized by guest curator Matthew Nichols, PhD, draws from the Tito Spiga Bequest to Guild Hall. It surveys Ted Carey's art for the first time since 1985, when an East Hampton gallery mounted a memorial show of his paintings in the days following his death from AIDS.

Born and raised in Chester, Pennsylvania, Edward "Ted" Fawcett Carey (1932–1985) moved to New York in 1955. There he pursued a career in graphic design, forged a close friendship with Andy Warhol, and later developed a distinctive mode of painting informed by his keen interest in American folk art. While living between New York and East Hampton in the 1970s and 1980s, Carey produced a small yet compelling body of work that mimics aspects of vernacular painting, chronicles his life and relationships, and pictures facets of queer culture. Sharply observed and highly detailed, Carey's faux-naïf paintings depict places he frequented and people he admired. Several canvases document his favorite haunts in New York and his home in East Hampton. Other paintings function as portraits and celebrate the creative lives of gay men.

"Until now, Ted Carey has been something of an art historical footnote due to his friendship and association with Andy Warhol," shared curator Matthew Nichols. "The paintings he produced in the last decade of his life are both fastidious and fascinating. They are not widely known and came to my attention after Guild Hall fully digitized its permanent collection. I am glad for this opportunity to work with Guild Hall, to help remedy Ted Carey's obscurity, and to share his creative achievement with a larger audience."

In addition to the exhibitions on view, artist Eric Fischl, mainly known for his large-scale, naturalistic images of middle-class American life, has created this interactive work, [\*A Day at the Beach\*](#), where the public will be invited into the Boots Lamb Education Center during gallery hours from July 17 through September 2 to create their own "paintings" with provided precut magnetic figures—or make new figures—to develop compositions that play with changing perspective, narrative, and the history of painting.

"Guild Hall invites guest curators to lend specific expertise and to present a variety of perspectives within our programs, and we are pleased to partner with Estrellita Brodsky, PhD and Matthew Nichols, PhD on these timely exhibitions," shared Melanie Crader, Guild Hall's director of visual arts.

Several public programs will be presented in conjunction with the exhibitions, including a Creative Lab with Sal Salandra on [June 3 at 6 PM](#), *Spin a Yarn* Open Studio and Creative Lab with Raul Martinez from [May 18-20, 12-5 PM](#) and [May 20 at 6 PM](#) respectively, a conversation between Estrellita Brodsky and Joanne Pillsbury on [July 15 at 6 PM](#), and weekly "Stitch & Bitch" workshop open to all who knit, crochet, embroider, and sew on [Thursdays from 6-7:30 PM, June 6-27](#). *Ted Carey: Queer as Folk* will programs will include a talk by curator Matthew Nichols on [June 2 at 2 PM](#) and a conversation between Nichols and artist Anne Buckwalter on [June 23 at 2 PM](#). Plus, regularly scheduled [Lunch Breaks](#) and [Family Tours + Workshops](#), inspired by the exhibitions on view, on select Fridays and Saturdays.

In addition to [Spin a Yarn](#) and [Ted Carey: Queer as Folk](#), Guild Hall will also present [First Literature Project](#) by Wunetu Wequai Tarrant and Christian Scheider, organized by Anthony Madonna, Guild Hall Patti Kenner director of learning + new works. More on the culmination of that 2-year project can be found [HERE](#).

**Galleries are open Friday to Monday, 12-5 PM through June and Wednesday to Sunday, 12-5 PM (Friday, 12-7 PM) starting in July. Museum admission is always free.**

*Museum programs are supported by funding from The Michael Lynne Museum Endowment and The Melville Straus Family Endowment.*

*Free Gallery admission is sponsored, in part, by Landscape Details.*

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## **ABOUT ESTRELLITA BRODSKY, PhD.**

Estrellita B. Brodsky, PhD, is a distinguished curator, collector, and philanthropist and an advocate for artists and the art from Latin America and its diaspora.

Brodsky holds a doctorate in art history from the Institute of Fine Arts at New York University and a Master's from Hunter College. Her curatorial expertise spans exhibitions and extensive writings, particularly focusing on post-WWII Latin American artists, including Jesús Soto, Carlos Cruz-Diez, and Julio Le Parc, whose first U.S. museum survey she curated at the Pérez Art Museum Miami (PAMM): *Julio Le Parc: Form into Action*. She currently serves as Chair of the Board of Trustees of the Smithsonian's Hirshhorn Museum and Sculpture Garden and is a founding member of The Metropolitan Museum of Art's Latin American Art Initiative and Tate Americas Foundation Latin American Art Committee. She has endowed curatorial positions in Latin American art at The Metropolitan Museum of Art (The Met), Tate, and The Museum of Modern Art (MoMA).

In 2015 she founded ANOTHER SPACE, a program and not-for-profit exhibition gallery established by the Daniel and Estrellita B. Brodsky Foundation dedicated to broadening international awareness and appreciation of art from Latin America and its diaspora.

## **ABOUT MATTHEW NICHOLS, PhD.**

Matthew Nichols earned a B.A. from Vassar College and a Ph.D. from Rutgers University, where his dissertation examined the queer dimensions of Andy Warhol's pre-Pop art and career. A specialist in modern and contemporary American art, he taught art history and connoisseurship at Christie's Education for more than 16 years, where he led the school's commitment to object-based learning. Matthew has also taught courses at Sotheby's Institute of Art and The New School, where he was an adjunct assistant professor for many years. His critical writing has appeared in *Art in America*, *Art on Paper*, *Photograph*, and various exhibition catalogs. As an independent curator, he has organized thematic group exhibitions for The Arts Center at Duck Creek, Geary Contemporary, and other venues.

## **ABOUT ERIC FISCHL**

Eric Fischl is an internationally acclaimed American painter and sculptor. His artwork is represented in many distinguished museums throughout the world and has been featured in over one thousand publications. His extraordinary achievements throughout his career have made him one of the most influential figurative painters of the late 20th and early 21st centuries.

Fischl was born in 1948 in New York City and grew up in the suburbs of Long Island. His suburban upbringing provided him with a backdrop of alcoholism and a country club culture obsessed with image over content. His early work thus became focused on the rift between what was experienced and what could not be said. His first New York City solo show was at Edward Thorp Gallery in 1979, during a time when suburbia was not considered a legitimate genre for art. He first received critical attention for depicting the dark, disturbing undercurrents of mainstream American life.

Fischl's paintings, sculptures, drawings and prints have been the subject of numerous solo and major group exhibitions and his work is represented in many museums, as well as prestigious private and corporate collections, including The Metropolitan Museum of Art, The Whitney Museum of American Art, The Museum of Modern Art in New York City, The Museum of Contemporary Art in Los Angeles, St. Louis Art Museum, Louisiana Museum of Art in Denmark, Musée Beaubourg in Paris, The Paine Weber Collection, and many others. Fischl has collaborated with other artists and authors, including E.L. Doctorow, Allen Ginsberg, Jamaica Kincaid, Jerry Saltz and Frederic Tuten.

Eric Fischl is a Fellow at both the American Academy of Arts and Letters and the American Academy of Arts and Science, and is the president of Guild Hall's Academy of the Arts. He lives and works in Sag Harbor, NY, with his wife, the painter April Gornik.

### **ABOUT GUILD HALL**

Guild Hall is the cultural heart of the East End: a museum, performing arts, and education center, founded in 1931. We invite everyone to experience the endless possibilities of the arts: to open minds to what art can be; inspire creativity and conversation; and have fun.

Guild Hall has served four generations and introduced audiences to the most storied artists and performers of our time. As we approach our centennial, we have embarked on a state-of-the-art renovation to match the caliber of our artistry for twenty-first-century audiences. The facility-wide Capital Improvements Project & Campaign includes top-of-the-line physical and technological enhancements to better deliver on our mission as an artist-driven, interdisciplinary institution.

For more information about Guild Hall, please visit [GuildHall.org](http://GuildHall.org).

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