

An Adventure in the Arts

Selections from the Guild Hall Museum
East Hampton, New York

Established in 1931, Guild Hall is the primary cultural center on the Eastern End of Long Island. The region has attracted artists, writers, musicians, actors, and directors over the years. They search for and find inspiration in the natural beauty of the landscape, the magnificent light, and the endless beaches. In East Hampton, a tradition of artists in residence dates to the 1870s.

Guild Hall opened to the public in East Hampton, New York, in the summer of 1931 as a gift of philanthropist Mrs. Lorenzo E. Woodhouse. It provided East Hampton with an art gallery, a theater, and a meeting place.

Through donations by artists and patrons, and by acquisition, the Guild Hall has developed a collection that now includes over 1,900 works in all mediums. In the 1960s, collecting began to focus on the many artists who have lived and worked in the Eastern Long Island

region, including some of the country's most celebrated painters, sculptors, photographers, and graphic artists. A selection of these works has been organized into *An Adventure in the Arts*.

With proximity to New York City, Long Island became a popular tourist destination with the arrival of the Long Island Railroad in the late 1800s. From the 1910s to the 1930s, many artists visited the area. They were followed by the Abstract Expressionist, Pop, Photo Realist, and 1980s and 1990s Neo-expressionist artists, as well as many contemporary artists today. These artist-residents continue to make the East End the country's foremost art colony.

This exhibition was organized by the Guild Hall Museum, East Hampton, NY in association with Landau Traveling Exhibitions, Los Angeles, CA.

Childe Hassam (1859–1935)

Little Old Cottage, Egypt Lane, East Hampton, 1917

oil on canvas

Guild Hall Museum, Gift of Mrs. Chauncey B. Garver (in memory of her great aunt and uncle, Mr. and Mrs. Childe Hassam) 67.1



The style of this painting may look familiar: Childe Hassam was an American Impressionist. He constructed his paintings with short, colorful brushstrokes inspired by the canvases of French artists whose work he'd seen as a young painter.

Shady streets, old homes, and a gentile lifestyle attracted Hassam to East Hampton. He first visited there in 1898, later buying a home on Egypt Lane from the widow of his friend and fellow painter Gaines Ruger Donoho, whose work is also in this exhibition. Throughout his career, Hassam did numerous paintings and etchings of picturesque East Hampton houses.

Beatrice Grover (1901–1994)

Guild Hall in Autumn, 1977

oil and turpentine washes and graphite on X-lite paper
mounted on board

edition 1 of 50

Guild Hall Museum, Gift of the Artist 80.11



Beatrice Grover here pays tribute to the “off-season” at Guild Hall. Grover was a painter, printmaker, and illustrator of children’s books and ophthalmological texts.

George Bellows (1881–1924)

Cattle, 1899

watercolor on paper

Guild Hall Museum, Gift of Dr. and Mrs.
Harold Rifkin 86.12



George Bellows's father's family resided in Hampton Bays. His mother descended from a whaling family in Sag Harbor in the Hamptons. These pastoral watercolors, inspired by Bellows's visits to the East End countryside, are a departure from the scenes of gritty city living with which the artist is most often associated.

George Bellows (1881–1924)

Road with Barn near Sag Harbor, 1899

watercolor on paper

Guild Hall Museum, Gift of Dr. and Mrs.
Harold Rifkin 91.10



Gaines Ruger Donoho (1857–1916)

Woodhouse Water Garden (East Hampton), 1911

oil on canvas

Guild Hall Museum, Gift of Mrs. Lorenzo E. Woodhouse 31.3



In the late 1890s, Emma Woodhouse installed at her East Hampton estate America's earliest documented Japanese water garden for private use. The Woodhouse Water Garden, across the lane from Donoho's home, was a montage of irises, maples, and varieties of water lilies floating atop a reflecting pond. The garden, which was open to the public, was a frequent subject for local artists Donoho, Childe Hassam, and others.

Howard Russell Butler (1856–1934)
Portrait of Thomas Moran, about 1922

oil on canvas

Guild Hall Museum, Gift of Mrs. F. Stanfope
Philips 31.1



Thomas Moran pauses in front of an unfinished canvas. Moran was famous for his sweeping views of Yosemite and the Grand Canyon. One of these dramatic scenes is apparently the subject of his work in progress.

Howard Russell Butler was a lawyer and scientist as well as an artist. He developed a reputation as a fine portrait painter. Another, slightly smaller version of this painting is in the collection of the National Portrait Gallery in Washington D.C.

Thomas Moran (1837–1926)

***A Midsummer Day, East Hampton,
Long Island, 1903***

oil on canvas mounted on board

Guild Hall Museum, Purchase through the
Guild Hall Art Acquisition Fund 92.27



This scene suggests a peaceful summer day in East Hampton. Along with other landscape artists of his day, Moran looked for inspiration in pastoral locales like the one in this painting. Images of places like these helped satisfy a yearning for a simpler, unspoiled vision of America, as people wrestled with the changes of the industrial age.

Moran and his wife visited East Hampton in 1878 and fell in love with the quiet and picturesque village. By 1884, he had built a cottage and studio, the first in East Hampton. This inaugurated the village as an artist's colony.

Thomas Moran (1837–1926)

***Approaching Storm, East Hampton,
1878***

oil on mahogany panel

Guild Hall Museum, Purchase through the Guild Hall Art
Acquisition Fund 91.18



Henry Havelock Pierce (1864–1943)
Portrait of Thomas Moran at his Easel,
1915

gelatin silver print

Guild Hall Museum, Gift of Ruth Moran X46



As in the Butler portrait nearby, photographer Henry Havelock Pierce captures Thomas Moran working on a landscape painting. Scholars believe Pierce took this photograph of Moran in the painter's home. An ad in the Boston press noted "Mr. Pierce makes sittings at the homes of his patrons in all the major cities." Pierce used both direct and soft lighting in his portraits.

Childe Hassam (1859–1935)
The Guild Hall, East Hampton,
1931

etching on paper

Guild Hall Museum, Guild Hall Purchase Fund 64.7



While best known for his Impressionist paintings, Childe Hassam, at the age of 56, enthusiastically took up etching. He made this etching of Guild Hall shortly after the ceremonial opening of the newly founded cultural

center. This image depicts the south-facing front elevation on Main Street in East Hampton.

Arnold Genthe (1869–1942)

Childe Hassam, 1935

gelatin silver print

Guild Hall Museum, Gift of Mr. Robert Schey

X5.8



By the 1930s, when Arnold Genthe photographed Childe Hassam, the painter had enjoyed a long and successful career. He was an established figure in East Hampton. Hassam spent his final months there, the same year Genthe made this portrait.

An émigré from Berlin, Arnold Genthe was a classically trained scholar. When he discovered a passion for photography, he abandoned the idea of teaching. He soon developed as a self-taught practitioner. In 1911 he moved from San Francisco to New York. There he established himself as a popular portrait photographer to a celebrity clientele that included financiers, actresses, and artists.

Francis Newton (1872–1944)

Montauk Bluffs (East End, Long Island, NY), 1921

oil on canvas

Guild Hall Museum, Gift of Mrs. Lorenzo E. Woodhouse X 37



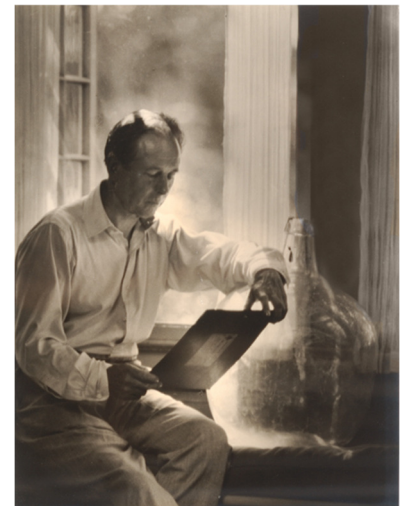
The Montauk Bluffs are a series of rounded cliffs at the eastern tip of Long Island, New York. Painter Francis Newton lived in the neighborhood of Fulling Mill Farm, 20-some miles west of the bluffs. Although little known today, Newton studied with famed illustrator Howard Pyle, and in New York and Paris. Newton was a fixture of the cultural life of East Hampton.

Arnold Genthe (1869–1942)

Francis Newton, 1933

gelatin silver print

Guild Hall Museum, Gift of Mr. Robert Schey X5.1



“I was determined to show people a new kind of photography,” said Arnold Genthe. “I would show them prints in which a uniform sharpness would be avoided and emphasis laid on portraying a person’s character instead of making a commonplace record of clothes and a

photographic mask,” Here Genthe captures artist Francis Newton, whose work is seen nearby.

Lemuel Maynard Wiles
(1826–1903)

Home Sweet Home, 1886

oil on canvas

Guild Hall Museum, Gift of Mr. and Mrs. James Tyson through the David Tyson Foundation 67.14



The “Home Sweet Home” cottage stands a few doors down from Guild Hall. According to local lore, this 1700s saltbox residence was once the home of poet, playwright, and actor John Howard Payne, composer of the famous song of the same name.

Lemuel Maynard Wiles first established himself as a landscape painter in New York City and his native upstate New York. When the eastern branch of the Long Island Railroad opened in the 1870s Wiles, like Thomas Moran and other artists, turned his eye to the shores of Eastern Long Island.

Arthur Turnbull Hill (1868–1929)

Town Pond, 1920s

oil on canvas

Guild Hall Museum, Gift of Mrs. Lorenzo E. Woodhouse 34.2

English colonists dug Town Pond in 1653 to provide water for homes and livestock. Today, it remains a popular East Hampton feature. New York City native Arthur Turnbull Hill spent most of his life in East Hampton where he painted images of several local attractions.



GALLERY 2

Peggy Bacon (1895–1987)

John Sloan's Lecture, 1918

drypoint on paper

Guild Hall Museum, Gift of Alexander Brook 69.6.17



The Art Students League in New York, where Peggy Bacon took classes and made this print, has always welcomed students of various ages and skill levels. In this image, artist John Sloan, who was an instructor at the League, lectures before a group of students that includes mature men and women and young adults.

Bacon was interested in caricature. In these early works she used her gift for line and contour to describe her subjects' faces, postures, and gestures.

Peggy Bacon (1895–1987)

Model in the Bellows Class, 1918

drypoint on paper

Guild Hall Museum, Gift of Alexander
Brook 69.6.16



In 1918 Peggy Bacon took a portraiture class taught by artist George Bellows, whose work is also in this exhibition. Decades later, she told an interviewer that “[Bellows] said to me ‘Oh, why don’t you quit? You’ll never be an artist. You’ll never be able to do anything.’” But he also praised her work. Bacon went on to a successful career as a painter, illustrator, printmaker, writer, and art educator.

Peggy Bacon (1895–1987)

Lady Artist (Self-portrait of Peggy Bacon), 1925

drypoint on paper

Guild Hall Museum, Gift of Alexander Brook
69.6.56



Robert Gwathmey (1903–1988)

Still Life, 1973

oil on canvas

Guild Hall Museum, Gift of the Tyson Foundation supplemented by the Guild Hall Purchase Fund 73.6



Robert Gwathmey here gives a modern treatment to a traditional subject: the still life. Early in his career, the Virginia-born artist developed a two-dimensional style. In his paintings he placed simplified, carefully selected forms against contrasting color, often outlining shapes in black. Gwathmey would sometimes arrange collected bits of different hued papers and rags on the table or floor until he arrived at the desired effect.

In 1964, Robert Gwathmey gave his 27-year old son, aspiring architect Charles Gwathmey, the opportunity to design and build a house and studio for his parents in the Hamptons.

Alexander Brook (1898–1980)

Hicks Island (Lazy Point, East Hampton), about 1952

oil on canvas

Guild Hall Museum, Gift of Robert Benepe



Hicks Island lies in the Napeague Bay near the east end of Long Island. Today it is a bird sanctuary. In Alexander

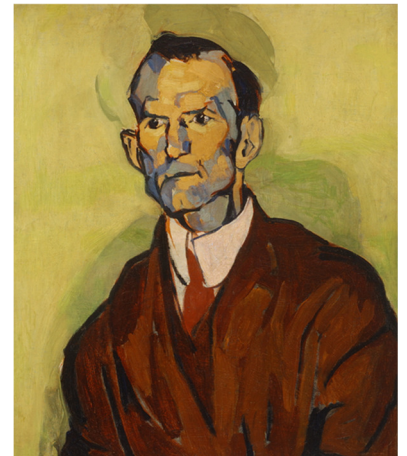
Brook's time, it was the site of a fish processing factory, possibly one of the buildings in the painting. Rendered in moody grays and browns, the image seems to exemplify the artist's interest in melancholy subjects. Said Brook: "I find...that I am more concerned both sympathetically and aesthetically with the simpler and sadder things about me." Brook moved to the Hamptons in 1948.

Stuart Davis (1894–1964)

Portrait of a Man, 1914

oil on canvas

Guild Hall Museum, Gift of Mr. and Mrs.
Samuel Dorsky 67.10



In the 1930s and 1940s Stuart Davis was a major force in modern abstract American art. He started his career painting in a gritty but more-or-less realistic style, like in this portrait. By the time he'd painted this, he had studied in New York with Robert Henri. Critics referred to Henri and his circle as the "Ashcan School" for the unidealized images they created of the people and city around them.

Stuart Davis never visited the East End of Long Island in his life, but he remains there in death. He is buried in a cemetery outside East Hampton.

Raphael Soyer (1899–1987)

***The Dancer*, late 1940s**

oil on canvas

Guild Hall Museum, Gift of Mrs. Charles S.
Dewey Jr. 65.1



Dancers at rest were among Raphael Soyer's favorite subjects. In 1931 the artist moved to New York's Union Square neighborhood. In his many images of women from the 1930s and 1940s, he used models from the community. Soyer described them as "mostly young girls who are interested in dancing, writing, and philosophy," adding, "usually they are not very happy."

Like his twin brother Moses, Raphael Soyer was committed to realism. "If art is to survive," said the artist, "it must describe and express people, their lives and times. It must communicate." Raphael Soyer summered in the Hamptons from 1949 to 1954, and again in 1980.

Moses Soyer (1899–1974)

Portrait of John Dobbs, 1966

oil on canvas

Guild Hall Museum, Gift of the Artist 73.9

Looking a bit like a 1960s beatnik, painter John Dobbs stares out of the canvas in this portrait by Moses Soyer.

Dobbs, Soyer, and Soyer's twin brother Raphael, all remained faithful to the principles of realistic painting. During this time, abstract styles had become the standard against which all art was being critically and commercially compared.

Born in Russia, Soyer immigrated to New York with his family as a teenager. During the Depression, he painted murals for the Works Progress Administration (W.P.A.). Moses Soyer summered in the Hamptons from 1945 until his death in 1974.



Max Ernst (1891–1976)

Face, 1948; 1967–68

bronze

Guild Hall Museum, Gift of Dallas and Jimmy Ernst 82.35



“Sculpture is more pure play than painting,” said Max Ernst. Although he worked primarily in two-dimensional media, including painting, collage, and printmaking, Ernst made sculptures every few years throughout his career. Unlike his other works, which often seem foreboding or menacing. His sculptures, like *Face*, are playful, quirky, or whimsical.

Born in Germany, Ernst came to the U.S. in 1942. Here he became part of the community of refugee artists in New York City. Unlike Manhattan, which many of the exiles found cold and unforgiving, the Hamptons offered a congenial setting in which to wait out the war.

George Grosz (1893–1959)
***East Side, New York*, about 1933**

watercolor on paper

Guild Hall Museum, Gift of Mr. and Mrs.
Robert Hamburger 77.1

Densely layered buildings, a cluster of figures, an automobile, and Texaco gas station combine to present a lively image of New York’s East Side. This straightforward image is a bit of departure for George Grosz. Before fleeing Nazi Germany for the



U.S., Grosz had lived in Berlin. There he used his imagery to critique politics and society. His work landed him on the Nazi “degenerate” artists list.

Grosz remained in the U.S. from the early 1930s to the late 1950s. He became an American citizen, and lived and worked in Huntington, Long Island.

Hedda Sterne (1916–2011)

Portrait of Harold Rosenberg, 1964

oil and charcoal on canvas

Guild Hall Museum, Gift of the Artist in memory of Harold Rosenberg 78.16

In this portrait, Hedda Sterne depicts the American art critic Harold Rosenberg.

He authored the landmark 1952 essay, “The American Action Painters.” Rosenberg coined the term “action painters” to describe the work of artists like Jackson Pollock and the de Koonings, seen nearby.

Critics and art historians place the Hungarian-born Hedda Sterne among that same group of artists. You can see her strong, expressive, and active strokes of charcoal and paint in her portrait of Rosenberg.



Willem de Kooning (1904–1997)

Untitled, about 1972

oil on paper mounted on canvas

Guild Hall Museum, Guild Hall Purchase Fund

87.1



Are there figures, or is the canvas solely strokes of paint? With Willem de Kooning's work, it's likely to be both. Roughly outlined areas of flesh tone suggest abstracted figures, while strokes of red and yellow paint show the artist's focus on the medium. Unlike most Abstract Expressionists, de Kooning never entirely rejected the inclusion of figure and recognizable form in his work.

Abstract Expressionism is a style that is more or less what it says it is. Paintings in this style are both abstract or non-representational, and intended to be emotionally expressive. Critics also referred to these artists as "Action Painters" or the "New York School." Jackson Pollock, Elaine de Kooning, and Robert Motherwell, whose works are seen nearby, were also part of this group.

Conrad Marca-Relli (1913–2000)

F-L-76, 1976

paint on canvas and burlap collage

Guild Hall Museum, Gift of Anita Marca-Relli in memory of her mother and father, Mercedes Parra and Percy Gibson 81.22

By the time Conrad Marca-Relli took up collage, it had long been a favorite technique of modern artists. But most collages were relatively small. Marca-Relli took collage to a monumental scale, affixing large shapes in various materials to a backing. Some of the titles he gave his works refer to the date or year he completed them.



Marca-Relli was among the group of New York artists working abstractly in the late 1940s and early 1950s. The “New York School” included artists like Willem de Kooning and Jackson Pollock, whose works are also in this exhibition. Marca-Relli purchased a home near Jackson Pollock’s in East Hampton. When Pollock died in a car accident, Marca-Relli identified Pollock’s body for the police.

Elaine de Kooning (1918–1989)

Bacchus # 63, 1982

acrylic and charcoal on canvas

Guild Hall Museum Purchase Fund 82.33



Amid the strokes of blue paint, you can probably make out a plump male form surrounded by other figures. Elaine de Kooning based this canvas on an 1885 sculpture that she had seen in Paris at the Luxembourg Gardens. She began working on paintings of Bacchus, the Roman god of wine, in the mid-1970s. Although the completely abstract work of her contemporaries was a strong influence, de Kooning continued to incorporate the human figure into her paintings.

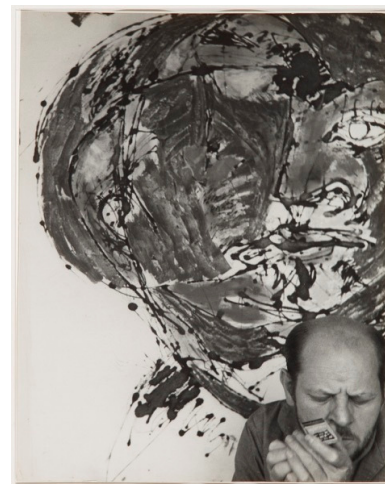
Elaine and her husband Willem de Kooning, whose work is seen nearby, began spending summers in East Hampton in 1954. She purchased a home there in 1972 where she remained for the rest of her life.

John Reed (died 1983)

Photograph of Jackson Pollock, 1956

gelatin silver print

Guild Hall Museum, Gift of the Artist 92.6.4



Hans Namuth (1915–1990)

Jackson Pollock and Lee Krasner, 1950

gelatin silver print

Guild Hall Museum, Gift of Dorothy Norman through the Norman Foundation 77.24



Hans Namuth photographed many talented people but seemed most in tune with artists. “An artist it seems to me,” said Namuth, “is more accessible, easier to come to terms with. We are related, and therefore on common ground.” From summer to fall of 1950, Namuth took over 500 photos of Jackson Pollock, most of which show him painting. Here Namuth captures Pollock and his wife, painter Lee Krasner, in their home in East Hampton, now the Pollock-Krasner Study Center.

Rudy Burckhardt (1914–1999)

Willem and Elaine de Kooning, 1950

gelatin silver print

edition 11 of 20

Guild Hall Museum, Gift of Marjorie Luyckx in memory of Elaine De Kooning 92.26.10



Swiss-born Rudolph (Rudy) Burckhardt documented New York artists at work in their studios. Many of his photos were published in *Art News* magazine. He was also a filmmaker and poet. In 1935, Burkhardt moved to New York City from Paris. In New York, he met Willem de Kooning, another European immigrant, and the two became friends. Here Burkhardt shows Willem and his

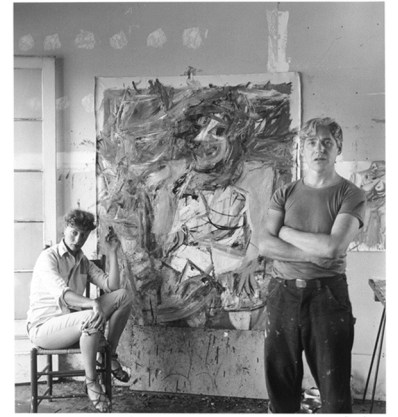
wife Elaine, whose works are also in the exhibition, in the studio.

Hans Namuth (1915–1990)

Elaine and Willem de Kooning, 1953

gelatin silver print

Guild Hall Museum, Gift of the Artist 90.1.1



In 1953 Willem de Kooning was a rising art star when Hans Namuth photographed him and his wife Elaine in a studio in East Hampton. Namuth took several photographs of de Kooning throughout the painter's life. Born in Essen, Germany, Hans Namuth is best remembered for his photographs of artists, especially those of Abstract Expressionist painters Willem de Kooning and Jackson Pollock, seen nearby.

Jackson Pollock (1912–1956)

***Untitled (after "Number 7")*, 1951**

silkscreen on paper

Guild Hall Museum, Gift of the Artist 51.2



He might best be known for his large, colorful canvases of poured and splashed paint, but Jackson Pollock also experimented with black and white, and with

printmaking. In 1951 he showed a series of large works featuring black enamel paint on canvas, termed the “black paintings” by critics. Alongside the paintings, he showed quarter-scale silkscreen reproductions. He’d made the silkscreen prints in collaboration with his brother who owned a commercial screen-printing shop. They used a commercial process in which photonegatives of the paintings were transferred to screens and printed. This allowed Pollock to market inexpensive versions of his work. He offered this image in a portfolio with five other prints for \$200.

Pollock included this print in the Guild Hall’s annual art sale. When it failed to sell, he donated it to the Guild Hall collection.

Robert Motherwell (1915–1991)

Tallith for Meyer Schapiro, 1973

intaglio print (lift ground and aquatint)
on paper

edition 79 of 100

Guild Hall Museum, Gift of an anonymous
donor 82.18.8



Robert Motherwell studied for a time at Columbia University under Meyer Schapiro. Schapiro was an art

historian and influential art critic. For Schapiro's 70th birthday, Motherwell and 11 other artists made original prints that were sold to endow a professorship of art history and archaeology named for Schapiro.

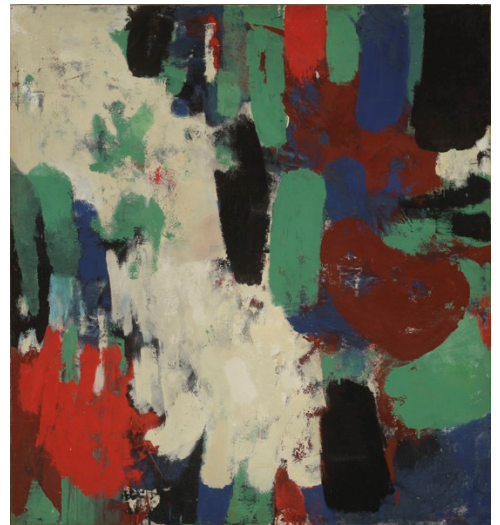
Although Motherwell was committed to abstraction, the black lines here suggest the stripes of a tallith, a traditional Jewish men's prayer shawl.

James Brooks (1906–1992)

***Floxurn*, 1955**

oil on canvas

Guild Hall Museum, Gift of the Artist 70.11



In the late 1940s, former W.P.A. muralist James Brooks began working abstractly. The artist said he “starts with accidental strokes and then leaves it up to the painting to do the rest.” Fearing titles would give viewers a “trigger of what to look for,” he used numbers and letters instead. When that system became too confusing, he began using titles, like *Floxurn*, that he called “nonsense things.”

Brooks and his wife purchased a house and studio in the Hamptons on the bluffs overlooking the Atlantic Ocean. They moved inland when a severe hurricane threatened to destroy their home.

Michael Lekakis (1907–1987)

***Nereid*, 1946**

local wild cherry wood on red pine base
Guild Hall Museum, Gift of Elizabeth Strong-
Cuevas and the Guild Hall Purchase Fund 82.16

Michael Lekakis wanted to bring out the forms he felt were naturally inherent in the wood he used. The shapes in many of his sculptures, like *Nereid*, bulge, twist, or spiral, exploiting the grain of the wood. A brochure from a 1973 exhibition of his work noted the artist would groom trees near his Long Island studio to grow in “sculpturally promising forms.”



The son of Greek parents, Lekakis often used Greek words as the titles of his sculptures. In Greek mythology, nereids are female spirits of the sea.

Willem de Kooning (1904–1997)

***Untitled (Head of a Woman)*, about 1965**

charcoal and pastel on paper
Guild Hall Museum, Gift of the Artist 66.10



Although *Untitled (Head of a Woman)* is anatomically recognizable, de Kooning emphasizes the abstract

arrangement of form, line, and the sparing use of color. Throughout the 1960s and into the 1970s, creative concerns with women and the female form dominated de Kooning's work.

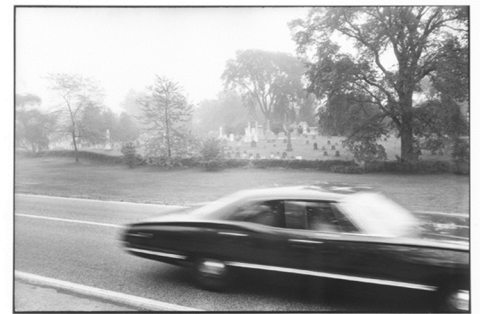
The artist first visited East Hampton in 1948 at the invitation of Jackson Pollock. By 1962 de Kooning decided to design a permanent studio-home out of the city, a decision based as much on a desire to be near the light and the sea as by disillusionment with his growing celebrity. He lived in East Hampton until his death in 1997.

Henri Cartier-Bresson (1908–2004)

East Hampton, 1968

gelatin silver print

Guild Hall Museum, Gift of the Artist 77.15



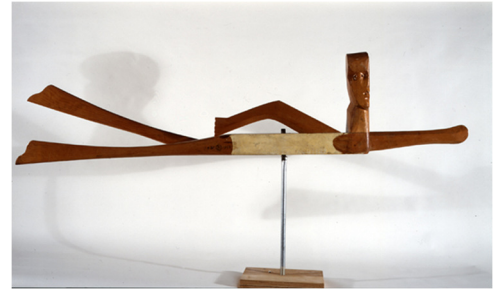
This photograph captures an ordinary moment in time. For French photographer Cartier-Bresson, photography was “a spontaneous impulse coming from an ever attentive eye which captures the moment and its eternity.” Scholars consider Cartier-Bresson to be one of the masters of 1900s photography.

William King (1925–2015)

The Swimmer, 1955

paint on pine wood

Guild Hall Museum, Purchased with aid of funds from the National Endowment for the Arts 72.23



With minimal mass and materials, sculptor William King conveys the idea of a swimmer stretching through the water. Like most of King's sculptures, *The Swimmer* is long and lanky, like the artist himself. Although this work is reminiscent of folk art, King was professionally trained. He began his career in New York City. In the 1970s the artist moved his home and studio to East Hampton.

Saul Steinberg (1914–1999)

The Landscapes of Dr. Pavlov, 1967

watercolor and ink on Strathmore® paper

Guild Hall Museum, Gift of the Artist 68.3



You may remember Saul Steinberg for his *New Yorker* magazine cartoons, illustrations, and covers. He also made other works of art. This work shows Steinberg's interest in calligraphy and rubber stamps. Scholars have

noted these interests may stem from their importance in official documents. Passports and visas played a critical role in Steinberg's life, eventually allowing him to come to the U.S. in 1942. But don't try to read the handwriting. Steinberg developed an illegible "false calligraphy."

Steinberg was married to Hedda Sterne, whose work is also in this exhibition. The couple lived in Manhattan but were part-time residents of Long Island's East End.

Abraham Rattner (1895–1978)

Henry Miller, 1940

ink on paper

Guild Hall Museum, Estate of Abraham Rattner
Purchased with the aid of funds from the
National Endowment for the Arts and a matching
gift from the Elaine Dannheisser Fund 79.10.1



From 1940 to 1941, artist Abraham Rattner took a road trip with the writer Henry Miller. They traveled from the Northeast to New Orleans, through the segregated South, to document modern America. Rattner made hundreds of sketches along the way. Miller later published an account of the trip as *The Air-Conditioned Nightmare*.

Rattner worked in a variety of styles, from abstract to more illustrative modes. In the 1960s, he and his wife moved to Sag Harbor. The Guild Hall holds 200 works by Rattner, including sketches from his trip with Miller, among which are several of Virginia.

GALLERY 3

Ibram Lassaw (1913–2003)

***Caryatids V*, 1969**

bronze and alloys

Guild Hall Museum, Gift of the Artist 69.14



In ancient Greek architecture a “caryatid” is a female figure used as a column or pillar. When a New York City gallery showed Ibram Lassaw’s work in 1977, the *New York Times* art critic described Lassaw’s *Caryatid* sculptures as having “the look of resurrected antiquities from some unknown civilization.” By the time he made the *Caryatids*, the Egyptian-born Lassaw had been making abstract sculpture for over 30 years. He lived not far from Jackson Pollock in East Hampton.

Fairfield Porter (1907–1975)

The Plane Tree, 1964

oil on canvas

Guild Hall Museum, Guild Hall Purchase Fund 66.5



You can just make out the tree trunk through the thicket of green leaves in this painting. Fairfield Porter was among the artists who painted in a representational style that verged on abstraction. He seems as interested in the patches of color as he is in the tree.

Porter, a figure and landscape painter, relocated his family to Southampton in 1949. He immediately began a campaign to bring other representational painter friends to the area. These included Jane Freilicher, Jane Wilson, and Larry Rivers, whose works are also in this exhibition

Jane Wilson (1924–2015)

Water Mill Fog (East End, Long Island, NY), 1966

oil on canvas

Guild Hall Museum, Guild Hall Purchase Fund



At a time when abstract art was most lauded by critics, several painters, including Jane Wilson, turned to the traditional subject of landscape. A native of Iowa, Wilson began making summer visits to the Hamptons in the mid-1950s. She later bought a carriage house in the hamlet of Water Mill, in Southampton. Of this scene Wilson said, “I’ve always looked forward as much to the fogs of Water Mill as to the clear weather. The fogs, like darkness, make familiar places unfamiliar in ways that never seem to repeat.”

Adolph Gottlieb (1903–1974)

***Guild Hall is for Everyone*, 1970**

offset lithograph on paper

Guild Hall Museum, Gift of the Artist 70.4



In 1970 Adolph Gottlieb made *Guild Hall is for Everyone* as a gift to the organization. Its imagery is similar to the artist’s “burst” paintings that featured a disk above an amorphous bursting black shape. A native of New York City, Gottlieb spent the last years of his life in East Hampton.

Adolph Gottlieb (1903–1974)

Wall, 1968

painted aluminum

Guild Hall Museum, Gift of Ronnie Chalif in memory of Adolph and Esther Gottlieb, and in honor of Enez Whipple



Adolph Gottlieb was primarily a painter. In his later work, especially, he focused on simple, color-infused shapes, including circles and thick arcs. (The poster he made for the Guild Hall in 1970, also in this exhibition, provides a clue to the look of his paintings.) In the 1960s and 1970s Gottlieb experimented with sculpture, translating his two-dimensional shapes into three-dimensional compositions.

Jane Freilicher (1924–2014)

Water Mill Landscape (East End, Long Island, NY), 1963

oil on canvas

Guild Hall Museum, Gift of the Artist 69.20



If you can imagine this painting without the buildings, you can get a sense of the artist's beginnings as a painter of abstract canvases. Freilicher soon rejected abstraction for what seemed to her the more intriguing challenges

posed by realism. “To strain after innovation,” said the artist, “to worry about being ‘on the cutting edge’—a phrase I hate—reflects concern for a place in history or for one’s career rather than for the authenticity of one’s own painting.”

Freilicher came to the Hamptons in the 1950s and felt an immediate response to the possibilities offered by its coastal landscapes, tidal inlets, and farm fields.

Robert Rauschenberg (1925–2008)
Poster for CORE (Congress of Racial Equality), 1965

silkscreen printed in colors with varnish overlay, edition 58 of 200

Guild Hall Museum, Gift of Mrs. Guri Lie Zechkendorf 68.18.3



This mash-up of mid-twentieth-century photos is typical of Rauschenberg’s work. In the 1950s and 1960s, the artist began incorporating elements of collage, paint, print, and objects in works that he called “combines.” With the “combines,” he wanted to challenge, as he said, “the gap between art and life.” In 1962 he began to use silkscreen, known as a commercial process, to include photographic images in his work.

Founded in 1942, the Congress of Racial Equality is a civil rights organization, devoted to bringing about “equality for all people.” Rauschenberg’s poster for CORE was the first he made for humanitarian and environmental organizations.

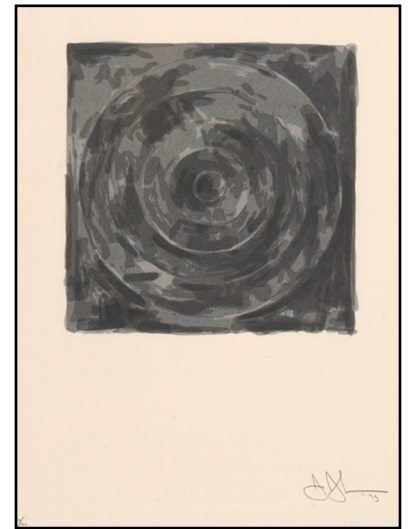
Jasper Johns (born 1930)

Target, 1973

screenprint on paper

edition 9 of 100

Guild Hall Museum, Collection of Saul Steinberg
from the portfolio published in an edition of 100
by the Committee to endow a chair in honor of
Meyer Schapiro at Columbia University 82.18.3



In his work since the mid-1950s, Jasper Johns has continually presented and recast readymade emblems of popular culture. These include items such as the American flag, targets, and beer cans. Johns is best known for his flag and target motifs, which he revisited in well over 50 paintings, drawings, sculptures, and prints. In 1960 he began his involvement with printmaking, often reworking the imagery of his paintings.

Alfonso Ossorio (1916–1990)

***Compatriots*, 1966–67**

collage, plastic, and various materials on wood panel

Guild Hall Museum, Gift of the Artist 69.10.2

Philippine-born Alfonso Ossorio began his artistic career making surreal and abstract images. In the 1960s he began making assemblages—collages made with three-dimensional objects. He called them “congregations,” explaining, “I have taken to calling them congregations simply because they all work together and the parts are unified to a final end, working for one final effect.”

Jackson Pollock and Lee Krasner persuaded Ossario to buy “The Creeks,” a 52-acre estate that became an informal gathering place for the entire East End art community.



Jimmy Ernst (1920–1980)

***Terrestrial II*, 1968**

oil on canvas

Guild Hall Museum, Gift of Dallas Ernst 97.2



Relying on color, concentric circles, and a superimposed angular form, *Terrestrial II* reveals Ernst's interest in structure. "I like working with linear things," said the artist in a 1975 interview, "I like structured forms. I like to allow forms to emerge out of the intersection or the combination of linear elements."

Son of artist Max Ernst, whose work is also in this exhibition, Jimmy (born Hans-Ulrich Ernst) came to the U.S. on the eve of WWII. He was active in the artists' community in East Hampton.

Elizabeth Strong-Cuevas (born 1929)

Propeller Head Wall#1, 1981

bronze with transparent black patina

Guild Hall Museum, Gift of Robert Pierot 82.4



For Elizabeth Strong-Cuevas, the human face is an important motif. Said the artist, "The heads with double or more profiles suggest the complementarity of opposites, of psychological divisions, united in the unity of consciousness."

Strong-Cuevas served for many years on the Guild Hall Museum Committee. She lives and works in New York City and in the Hamptons.

Donald Lipski (born 1947)

Powershot, 1997

staple gun mounted on paper

Guild Hall Museum, Gift of the Artist 98.4



Why is this staple gun mounted on certificate paper? “I...am really just taking objects as they exist,” said Donald Lipski in a 2001 interview, “and putting them together in some new way that I hope will lead people to construct thoughts of their own.” His signature assemblages ask the viewer to reconsider these items in an artistic context. His work celebrates the inherent beauty of the object while simultaneously engaging the viewer’s personal response. More recently the Chicago native has been making large-scale public art. He and his wife spend their summers in the Hamptons.

Ross Bleckner (born 1949)

Untitled, 1991

oil on canvas

Guild Hall Museum, Gift of the Artist 93.7



While other artists in the 1980s reintroduced the figure to their works, Ross Bleckner

continued to explore abstraction, specifically the meanings abstract paintings could express. Critics have called his works “poetic.” Like this small canvas, many of them feature blurred imagery and glowing light.

Ross Bleckner divides his time between a loft in New York City, and a retreat in the Hamptons formerly owned by writer Truman Capote.

Joe Zucker (born 1941)

***Aurania!*, 1999**

watercolor, colored pencil, and graphite
on paper

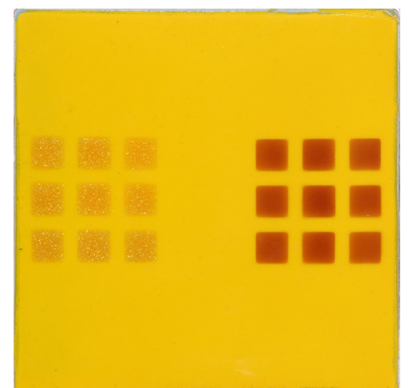
Guild Hall Museum, Gift of the Weiman
Foundation 2000.1.1



Joe Zucker’s work varies widely. “I have no one specific style,” he remarked to an interviewer. In the late 1990s, however, he made a series of works on paper, including *Aurania!* that featured broad, soft black lines or strokes edged with color. The Chicago native lives in East Hampton.

John Chamberlain (1927–2011)

***The Beach Boys*, 1964**



automobile lacquer and metal flakes on Masonite® and Formica®

Guild Hall Museum, Tito Spiga Bequest 93.5

With spray-painted auto lacquer, John Chamberlain here creates the illusion of space or layers. As an art student, he also explored science and mathematics, an interest suggested by the work's strict geometry. This piece is a departure from the sculptures that made him famous: abstract constructions of crushed and twisted auto body parts. For a few years in the mid-1960s, however, Chamberlain also made small geometric paintings like this one. Chamberlain's final home and studio was on the East End of Long Island.

GALLERY 4

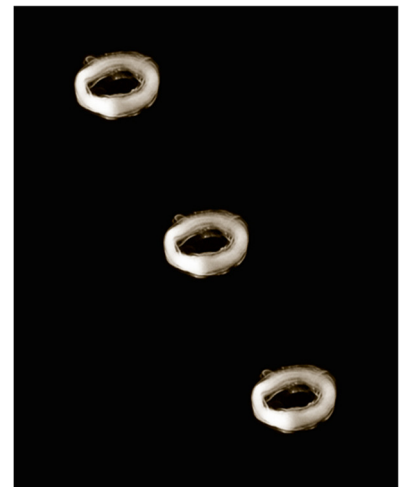
Donald Sultan (born 1951)

***Smoke Rings II*, 2005**

Inkjet pigment print

artist's proof #5

Guild Hall Museum, Gift of Adamson Editions 2006.24



In a play between light and dark, Donald Sultan's *Smoke Rings* are arrested in time, focusing attention on form

and contrast. The work incorporates basic geometric and organic forms that are both delicate and monumental. Although most of his works feature recognizable objects, Sultan insists his imagery is primarily abstract. The artist splits his time between New York City and the Hamptons.

David Salle (born 1952)

***High and Wide*, 1994**

color lithograph and woodcut on two sheets of paper

Guild Hall Museum, Gift of the Artist 96.17



David Salle's print looks like a random collection of objects and images from photography, advertising, and art history. The artist maintains, however, that the choices are not random, but are connected to and build upon one another. This is one of six prints in a series he titled *High and Low*. The horseshoe, finger gestures, and eye appear in other prints in the series.

Salle became well-known in the New York City art scene in the 1980s. There he was a prominent leader in the return of figurative painting to American art. Today he lives and works in East Hampton.

Larry Rivers (1923–2002)

***Summer Pregnancy (Portrait of
Jimmy and Gretchen Johnson),
1977***

acrylic on canvas

Guild Hall Museum, Purchased through the
Elaine Dannheisser Fund 79.18



You can almost feel the heat of a summer day in this painting, with its stripes of yellow, orange, and red. But as in most Larry Rivers works, the figures are just as important as the abstract elements. Here Rivers shows Jimmy Johnson, a Johnson & Johnson heir, with his wife Gretchen, pregnant with one of their six children.

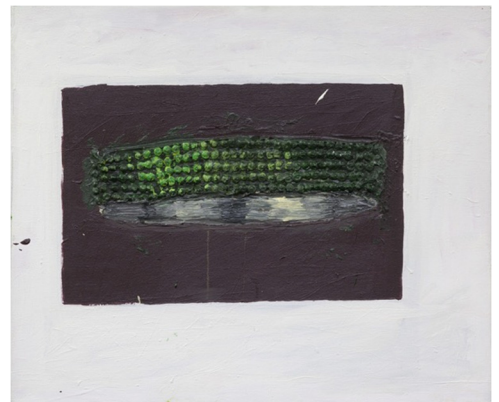
Writers credit Rivers with being one of the first artists to reintroduce recognizable subject matter into vanguard art. Rivers settled in Southampton at the urging of his friend Fairfield Porter, whose work is also in this exhibition.

Robert Rahway Zakanitch

(born 1935)

***Finger Adornment (Jade Peas),
1993–94***

acrylic on canvas



Guild Hall Museum, Gift of the American Academy of Arts and Letters, New York, Hassam, Speicher, Bretts and Symons Funds 97.6

For Robert Zakanitch, art infuses everyday life. He finds inspiration in decorative objects, including jewelry, as suggested by this painting. “Everyone is grieving, and, for a moment, art seems trivial,” said the artist in an April 2020 interview. “But we need the caring and beauty that is found in the making of all of the arts. It is in an intrinsic part of their existence. Everything we do, every move we make, from the moment we open our eyes in the morning, is touched by art.”

Chuck Close (born 1940)
Phil/Manipulated (Composer Philip Glass), 1982

handmade pressed paper pulp
edition 9 of 20

Guild Hall Museum, Guild Hall Purchase Fund 84.7



Chuck Close bases almost all his work on photography transfers to a grid. Close has often returned to the same subjects but rendered in different techniques. He has done more than 100 studies of contemporary music composer Philip Glass. In 1969 Close included one photo of Glass in a black and white painting series, redid

it with watercolors in 1977, with stamp pad and fingerprints in 1978, and again in 1982, in this gray handmade paper version. More recently he has rendered the composer in photographs and tapestry.

Partially paralyzed by a spinal artery collapse and using a wheelchair since 1988, Close continues to work with a paint brush strapped to his wrist, with collage, and with inked fingerprints.

Audrey Flack (born 1931)

Fourth of July Still-Life, 1975

screenprint with offset printing over
lamination on paper

artist's proof 12 of 20

Guild Hall Museum, Gift of the Artist to the
Enez Whipple Print and Drawing Collection 81.111



In the early 1970s an American corporation commissioned 12 artists to respond to the question, “What does independence mean to you?” The resulting project celebrated the American Bicentennial of 1976. Audrey Flack’s response included what she called “kitsch” objects that evoked the Fourth of July holiday. While here the figurines of soldiers may suggest war, she said of this work that she included beads to “denote a feminine presence.” Flack lives and works in East Hampton.

Roy Lichtenstein (1923–1997)

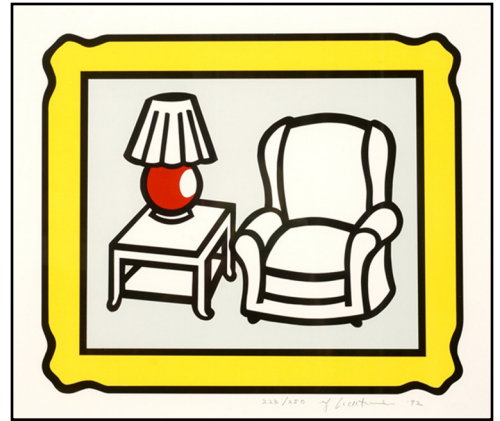
Study for Red Lamp, 1992

screenprint on paper

edition 223 of 250

Guild Hall Museum, Guild Hall purchase

Fund 80.23



In the early 1960s, Roy Lichtenstein began borrowing images from comic books, graphic novels, and advertising. This placed him firmly as a founder of the Pop Art movement, based on popular culture imagery. In the 1990s, he began focusing on scenes featuring domestic interiors, rendered in his signature primary-color palette, inspired by commercial color printing. The artist made this print as part of a fundraiser for a New York nursing home.

Lichtenstein came to the Hamptons as an established artist. There, he and his wife purchased a home in an elegant neighborhood.

Andy Warhol (1928–1987)

Sam, about 1954

watercolor and ink on paper

Guild Hall Museum, Tito Spiga Bequest 91.8.3



In 1954, Warhol privately published *25 Cats Named Sam and One Blue Pussy*, a limited edition of 16, not 25, cat portraits. Warhol, who lived in a New York City apartment with his mother, kept many cats, all of whom but one was named Sam. The artist gave copies of the book and the original cat drawings as gifts to clients and close friends. One of these friends bequeathed *Sam* to the Guild Hall collection.

Andy Warhol (1928–1987)

Marilyn Monroe, 1967

screenprint on paper

Guild Hall Museum, Tito Spiga Bequest 91.8.6



The image and the artist may both be familiar. Marilyn Monroe, 1950s screen icon, was a favorite subject of Andy Warhol's. He was famous for his images of celebrities and soup cans. Warhol believed art should be understandable to everyone, so he selected many of his motifs from popular culture. He mass-produced his silkscreen prints, repeating his subjects over and over. Of this process he said, "The more you look at the same exact thing, the more the meaning goes away, and the better and emptier you feel."

Andy Warhol (1928–1987)

Shoe, 1960

watercolor and ink on paper

Guild Hall Museum, Tito Spiga Bequest

91.8.10



Before he was a famous artist, Andy Warhol was an illustrator. In 1949, art school diploma in hand, he left his native Pittsburgh for New York City. In the mid-1950s he worked as a commercial illustrator and window designer for the I. Miller Shoe Company, Tiffany & Co., Bonwit Teller, and Henri Bendel. He also illustrated for many fashion magazines, including *Glamour*, *Vogue*, and *Harper's Bazaar*.

Miriam Schapiro (1923–2015)

Children of Paradise, 1984

collage and print on paper

edition 46 of 60

Guild Hall Museum, Gift of the Artist 96.18



Miriam Schapiro invented a kind of collage she called “femmeage,” for its inclusion of imagery inspired by traditional women’s work, such as quilting and sewing. *Children of Paradise* comes from a group of prints called

an *edition variée* (varied edition), in which each print included different elements. In each impression of *Children of Paradise* she varied the fabrics used for the hearts, teacups, and houses. Schapiro lived with her husband in East Hampton.

Alan Shields (1944–2005)

***Bull-Pen*, 1984**

color woodcut, etching, aquatint,
collage on three layers of
handmade paper
edition 17 of 46

Guild Hall Museum, Guild Hall Purchase, Ruth F. Emmet Fund
87.6



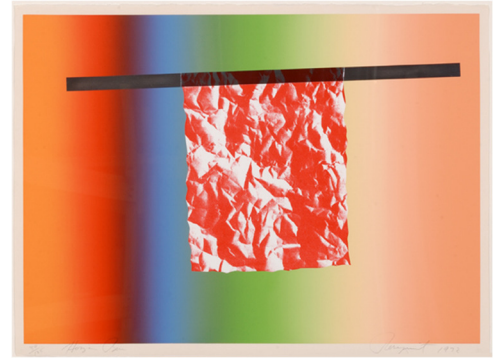
As a youngster on a farm in Kansas, Alan Shields learned sewing from his mother and sisters. Stitching became an integral element of his collages and constructions, which often feature colorful grids. In the early 1980s he worked with master printer Kenneth Tyler at the Tyler Graphics print workshop to create a series of complex prints. These prints, including *Bull-Pen*, featured layers of hand-made paper and multiple printing methods. Shields lived for many years on Long Island's East End.

James Rosenquist (1933–2017)

***Horizontal Bar*, 1973**

color lithograph, silkscreen, and
collage on paper, printed at Syria
Studio, New York

Guild Hall Museum, Gift of Argosy Partners and Bond Street
Partners 79.30.9



In *Horizontal Bar*, James Rosenquist combines a color-blending effect with a square of realistically rendered crumpled paper. Arriving in New York from Minnesota in 1955 to continue his art studies, Rosenquist supported himself as a billboard painter. From this occupation he learned techniques for seamlessly blending colors and enlarging details, like those in this print. Primarily a painter, Rosenquist began experimenting with printmaking in the mid-1960s.

Lynda Benglis (born 1941)

***Arroyo Skies #3*, 1992**

etching and aquatint on paper edition
2 of 35

Guild Hall Museum, Guild Hall Purchase Fund 92.28



Known primarily as a sculptor, Lynda Benglis has worked in a wide array of materials. In the early 1990s she

worked with Riverhouse, an artist's workshop in Colorado, to create a series of prints, including this one. This print may have been inspired by the sky over Arroyo Seco, a village near Taos, New Mexico. Benglis splits her time between her studio in East Hampton and a home in Santa Fe.

April Gornik (born 1953)

Moon and Sea, 1991

aquatint on paper

artist's proof V

Guild Hall Museum, Gift of Ambassador Richard Holbrooke 94.1



April Gornik wants her landscapes to suggest an emotional rather than a literal response to nature. “I have always loved nature,” writes the artist on her website. “It’s fundamental to my spiritual being....” Inspired by American landscape paintings of the 1800s, Gornik completes her paintings and prints in her studio, sometimes working with the aid of photographs.

Gornik shares a home with her husband, artist Eric Fischl, in the Hamptons, where they work in adjoining studios.



MUSEUM OF THE SHENANDOAH VALLEY