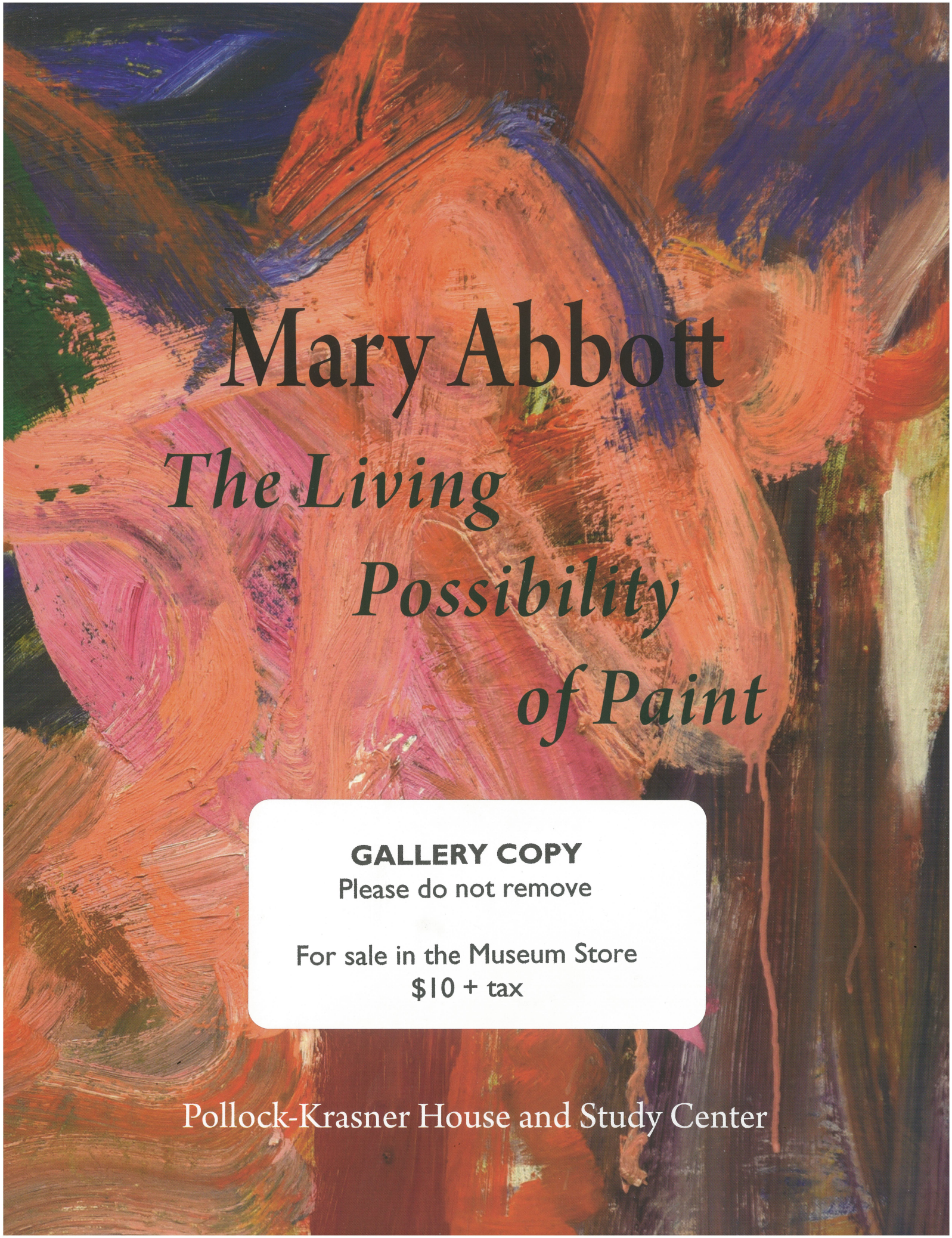

Mary Abbott

The Living Possibility of Paint

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Pollock-Krasner House and Study Center

Mary Abbott

The Living Possibility of Paint

essay by

Phyllis Braff

Pollock-Krasner House and Study Center

May 1 – July 25, 2021

organized by

McCormick Gallery • Chicago

Mary Abbott, c.1945, photographer unknown

FOREWORD

Tom McCormick and I first discussed the idea of presenting a Mary Abbott exhibition at the Pollock-Krasner House and Study Center in the summer of 2019, shortly before her death. The show then took shape as a memorial celebration of the artist's long and prolific career, focusing on the 1950s, when, with a studio on Tenth Street, she was at the heart of the flourishing New York School.

But the urban art scene and its denizens were not Abbott's only sources of inspiration. The lush tropical landscape of the Caribbean, which she often visited, and the rural seaside environment of Southampton, where her family summered and where she later built a home and studio of her own, were also fruitful stimuli for her artistic imagination.

Whatever phenomena made her creative juices flow, Abbott's aim was always to translate those observations and responses into her own unique pictorial terms, often to the point of sublimating the source by exploiting the painter's medium to its fullest expressive extent. Abstracting from her putative subject enabled her to explore "the living possibility of paint," a term suggested by the title of one of her sensuous canvases.

Together with Jackson Pollock, Willem de Kooning, and other pioneers of gestural abstraction, she granted primacy to the material itself, which liberated her imagination. But, to paraphrase Pollock, it's what you do with the material that counts. As the exhibition amply demonstrates, Abbott's work testifies to the miraculous transformation of colored mud into images filled with exuberant vitality—paint's living possibility made manifest.

It has been a pleasure to work with Tom McCormick on this project. His dedication to Abbott's work, as well as his fascinating and revealing monograph, born of a warm friendship with the artist, contribute enormously to the appreciation of her accomplishments. Phyllis Braff, who also knew and admired her, has written insightfully about the works in the exhibition. I also want to thank Christian Levett for lending two paintings from his collection, and Leisa Paoli, President of the Mougins Museum of Classical Art, France, for facilitating the loans. The exhibition is made possible by funds from our endowment and contributions by our members, whose support is gratefully acknowledged.

Helen A. Harrison
Eugene V. and Clare E. Thaw Director
Pollock-Krasner House and Study Center

MARY ABBOTT'S ART IN THE 50s:
Her Pioneering Exuberant Decade

Exciting leaps characterize Mary Abbott's career during the fifties. It was a truly formative phase, as the dedicated young artist came to understand how her gift for observation could evolve into a process that thoroughly digested the latest avant-garde ideologies. She was mentored by, accepted by, and exhibited with other talents of Abstract Expressionism, and during this crucial era her work appeared in now legendary exhibitions at the Stable, Tanager, Tibor de Nagy, Kootz, Kornblee and Signa galleries. The reinforcement and strength she gained sustained her over the next six decades.

Abbott's challenge, entering this mid-century era, was to find her comfort level within the avant-garde. Well aware of her life-long fascination with natural phenomena, she absorbed the then current interest in the subconscious workings of the mind and came to focus on her subjective response to a setting.

A painting like *Mahogany Road/Water Distant,* 1951 [page 11], offers Abbott's internalized grasp and portrayal of the sensation of a place. In this instance, the specific trigger is a site in St. Croix, in the U.S. Virgin Islands, where Abbott (1921–2019) spent winter months during most of the fifties. While there, limited space and materials often meant that her daily art practice involved choosing a small format to record her feelings. Later, the studies became the impetus for large paintings. Drawings dated 1955 and 1958 [pages 16 & 17], suggest the vigor with which she processed external stimuli.

This vigor was among the characteristics absorbed from fellow artists within the vibrant, pioneering milieu of downtown New York. Her neighbor there, artist David Hare, invited her to study at the Subjects of the Artist school he and Mark Rothko, Robert Motherwell and William Baziotes had founded. Sessions with Rothko, and with Barnett Newman, helped to hone her understanding of how direct sensory experience might be captured and expressed by means of line, shape and tonality. Still more understanding of modern art and of broadening options for handling perceptions of reality came from the theoretical and philosophical discussions at the Club, the Eighth Street gathering place of the now legendary organization of the avant-garde where she was among a small number of female participants.

The Living Possibility of Flesh
oil on canvas, c.1955
25¼ x 28¼ inches
signed at lower right and titled verso
private collection

It was her closeness to Willem de Kooning and his art that reinforced, and probably had the greatest impact on Abbott's approach. She understood his concentration on process, his ideas about the viscosity of pigment, his thoughts about things being constantly in flux, and the inevitability of dealing with issues of solidity and the ephemeral. His approach fit well with her interest in always starting with external stimuli. Like de Kooning, she regarded the artist's role in translating the concept of real space to a flat surface as the major challenge for modern painters. With its internal vortex of energy, *Sea Breeze* [page 19], suggests her understanding of how movement within the original gesture might be saved in the pigment stroke, to be recreated by a viewer. Abbott's ability to probe deeply and to speak about de Kooning's technical concepts, all the while never losing her warm smile and eye sparkle, impressed this visitor to her studio in early 2007.[1]

Her thoughts often reflected the way she embraced the expressiveness of color. "Color has always been a passion for me," she commented.[2] Her color decisions were planned to trigger perceptual links to what she observed in real life, and they describe her reactions to light, air and other sensations. Painting sessions were emotional journeys, and the manner in which she applied pigment became part of the effect. At times she made it tactile and visceral, to help recreate the sense of the original stimulus. Thickly applied color in *The Living Possibility of Flesh,* c. 1955 [page 5], underscores the sensory aspect of Abbott's practice. Here a solid vertical bar of deep red interrupts the swirls of pinkish tones, asserting the two-dimensionality of the flat surface. In the same vein, a small, brilliant red vertical mark in *Mahogany Road,* 1955 [page 9], also halts illusion. The collage element here is another device to assert flatness and alter illusions of depth.

In applying color, Abbott marked the surface with gestural strokes, usually using a palette knife, sometimes a brush, and occasionally her fingers. Variations of dry, thin drags and thick viscose marks trigger tactile sensations and can also be part of sweeping motion even in a small painting like *Untitled,* c. 1951 [page 8]. Where Abbott has used black for some of the gestures, as in *Untitled,* 1955 [page 17], and *Untitled,* 1958 [page 16], these marks tend to dominate; where pure color defines the motion, as in *Untitled,* n.d. [page 18], it is the optical weight of differing tonalities that guides the visual energy. In all instances, the velocity in Abbott's marks create a cosmos that extends far beyond the edges of the canvas.

Gesture does much to make Abbott's work feel alive, and it is something she thought about extensively. She was especially interested in discovering ways to

expand the vocabulary of meaningful markings available to the abstract painter. One cutting-edge breakthrough occurred when Abbott met poet Barbara Guest and began a collaboration in which Guest recited a word and Abbott intuitively responded with an interpretation in rhythmic motion mined from her subconscious. *Black Boat Bowed Greek,* c. 1959 [page 15], suggests how lyrical these marks could be.

Abbott's strivings for freshness, inventiveness and discovery coalesce in the large *Purple Crossover,* 1959 [page 13], which suggests how she pushed for more variation in paint sweeps, greater density and richness in surface and more experiments in producing sensations through daring combinations of color and tone.

Abbott stands apart in the way she was constantly exploring ways to trigger the imagination. And she tends to stand apart, too, for the confidence she brought to a challenge. To some extent that confidence contributes to the velocity that helps make her art seem so energetic and so immediate.

Phyllis Braff
Springs, NY, 2021

Notes

1. Author's visit to the Mary Abbott studio, February 3, 2007.
2. Abbott, during the previously cited interview.

Mary Abbott photographed in 2006
courtesy: David Findlay, Jr. Fine Art, New York, NY

Untitled
oil and oil stick on paper
mounted to canvas, c.1955
25¼ x 28¼ inches
signed at lower right
McCormick Gallery

Mahogany Road
oil and collage on canvas, dated 1955
93 x 40⅜ inches
signed at lower right; dated and titled verso
Mougins Museum of Classical Art, France,
on loan from the Christian Levett Collection

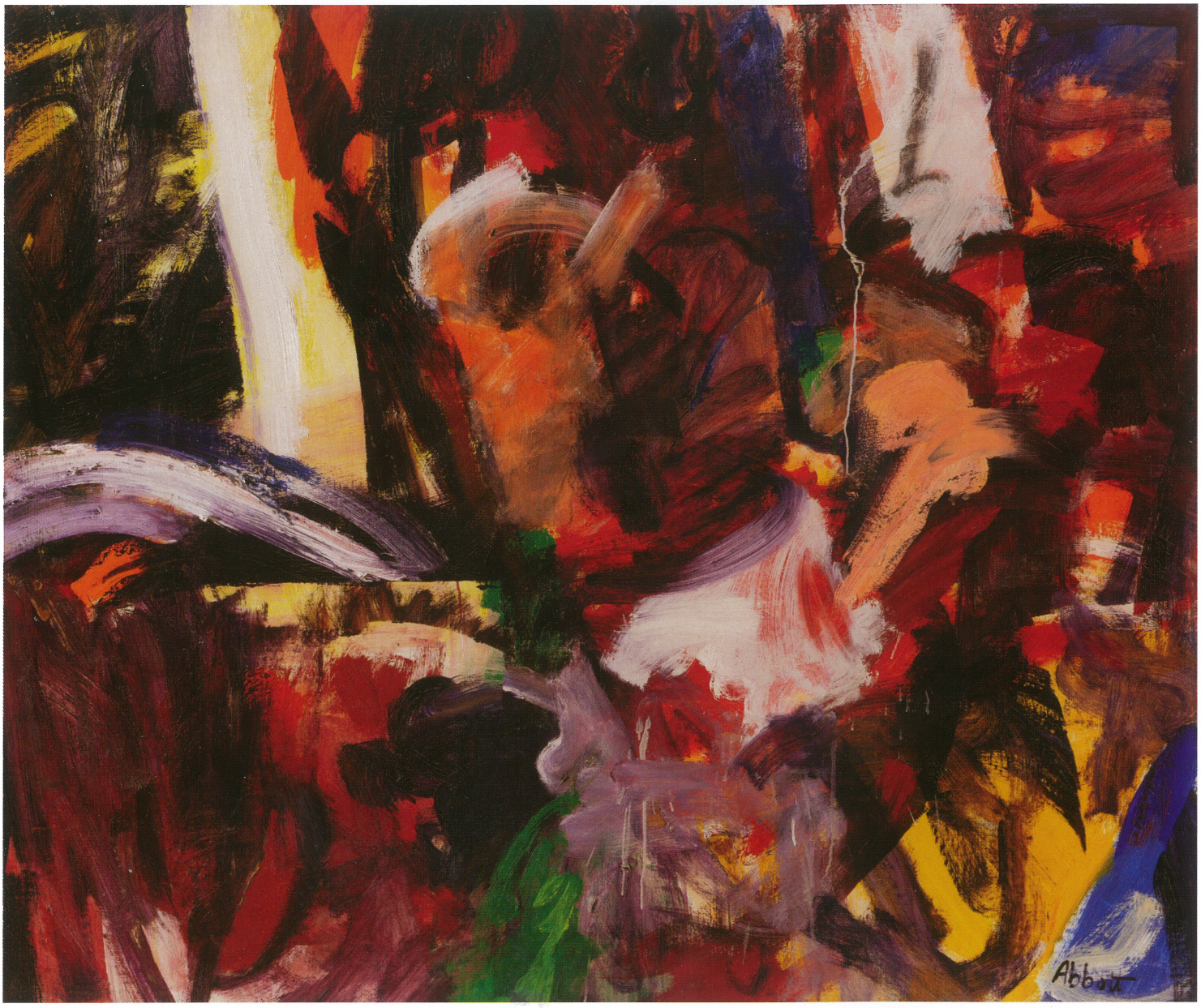
This work is reproduced in *American Abstract Expressionism in the 1950s: An Illustrated Survey*, published 2003 by New York School Press, page 24.

Abbott

Mahogany Road / Water Distant
oil on paper diptych, mounted to canvas, 43 x 30 inches
dated 1951
signed at lower right; signed and dated at right center
private collection

Abbott painted this work on two sheets of heavy paper pinned to the wall, as was her habit. The works became separated, individually signed, titled and put aside. Only later were the two halves reunited onto one, new canvas support.

Purple Crossover
oil on canvas, dated 1959
52 x 62 inches
signed at lower right; dated and titled verso
Mougins Museum of Classical Art, France,
on loan from the Christian Levett Collection


Abbou

Black Boat Bowed Greek (Poetry Painting)
oil and oil stick on paper mounted to canvas, c.1959
42½ x 33¼ inches
signed at center right
McCormick Gallery, Chicago

This is a collaborative work created with the
American poet **Barbara Guest** (1920-2006)

Black boat
Powered

Untitled
mixed media on paper mounted to canvas
dated 1958
18 x 24 inches
signed and dated at lower right
McCormick Gallery, Chicago

Untitled
mixed media on paper mounted to canvas
dated 1955
18 x 24 inches
signed and dated at lower right
McCormick Gallery, Chicago

Untitled
oil on linen canvas
undated
29⅛ x 30 inches
signed at lower right
McCormick Gallery, Chicago

Sea Breeze
oil and pastel on canvas
undated
48 x 48 inches
signed at lower right; titled verso
McCormick Gallery, Chicago

Chronology

Mary Lee Abbott (1921-2019)

1921 Born on July 27 in New York City to Lt. Commander Henry Livermore Abbott (1892-1969) and Elizabeth Lee Grinnell (1900-1993). Her mother was a poet and syndicated columnist with Hearst and her father, a decorated submarine captain in WWI, served as the senior Naval member of the Joint Chiefs of Staff in the Roosevelt administration during the Second World War. Mary had an impressive family tree. Through her father, her great, great, great, great grandfather was John Adams (1725-1836), second president of the United States. Her paternal aunt, Mary Ogden Abbott (1894-1981) was an accomplished painter, sculptor, outdoor adventurer and big game hunter. Mary's maternal grandfather was Major General Oswald Herbert Ernst (1842-1926), an engineer who was with Sherman at the siege of Atlanta, worked on the Panama Canal and became Superintendent of the U.S. Military Academy at West Point. President Franklin D. Roosevelt was a cousin.

1920s The Abbotts lived in Manhattan at 57 E. 80th Street. Her brother, William Henry Grafton Abbott (Billy) was born in 1923. Mary attended Miss Chapin's School at 100 East End Avenue. Mary did not love school, preferring to be outside climbing trees, and often received lax attention from her parents. Her mother contracted scarlet fever, from which she never fully recovered. "I either had a lot of attention or no attention at all," she reported. She also had undiagnosed dyslexia which affected her learning and schoolwork. Though the family lived only blocks from the Metropolitan Museum of Art she was never taken there. At the Chapin School she had her first exposure to art. Mary and Billy were sometimes invited to the White House, where they ran wild, in celebration of families of former presidents.

1930s In 1930, Mary suffered the onset of mastoid disease, complicated by pneumonia, and was bed-ridden off and on for two years. She reported that this was a life changing experience that affected her work as an artist. During that time: "Something changed. As a child I had been with everything—animals, plants. I didn't see beauty, I was in it, I was part of it. I realized I wasn't with beauty and nature anymore. I was seeing it from the outside. So, for the rest of my life I'd paint to get with it again." In the early thirties her parents divorced, with her father married Marie Farnsworth and moved to Washington, DC. Her mother stayed in New York and married David Munroe, a writer. During her teen years she was shuttled for the summer out of the city spending time with relatives: The Adams in Lincoln, MA; the Grinnells, Ernsts and Lees in DC; or her grandmother Grinnell in Southampton, NY where she had a large home on Halsey Neck Lane. In DC she studied at the Corcoran Museum School with Eugene Weiss and in 1938 began taking Saturday classes at the Art Students League. There she studied with George Grosz (1893-1959) and Anne Goldthwaite (1869-1944), who was an early proponent of both modernism and women's rights. She graduated from the Chapin School in 1939.

1940s In 1940 Mary came out as a debutante at the Colony Club. As one of the "It Girls" of New York, she was noticed by the advertising industry and began working part time as a model and cover girl. She appeared in the April, 1940 issue of *Vogue* and eventually on the covers of *Charm, Harper's Bazaar, Glamour and Mademoiselle*. In 1943 she married R. (Rudolph) Lewis Teague (1917-1978), a painter who she had met at the League. He was the youngest son of Walter Dorwin Teague, the famous industrial designer. Lewis Teague had joined the Army Air Corps and was stationed at various posting in the western U.S., where Abbott followed, driving herself across country. When the war ended the couple returned to New York and separated. Mary returned to part-time modeling and moved to a small flat at 178 Spring Street to seriously pursue a painting career, renting a studio space at 88 East Tenth Street. In that milieu she met

David Hare and through him important, modern artists including Willem de Kooning, Barnett Newman, Mark Rothko, William Baziotes, Robert Motherwell, Elaine de Kooning, Grace Hartigan and Lee Krasner. In 1948 she enrolled in the Subjects of the Artist school where she primarily worked with Newman and Rothko. In the winter of 1949, she went to St. Thomas in the U.S. Virgin Islands to obtain a divorce from Teague.

1950s Her divorce was granted in April, 1950, and in May she married Thomas Clyde (1912-1985), whom she had met in the islands. Clyde was a private investor who lived in Southampton and wintered in the Caribbean, a practice he and Mary continued through much of the fifties. Abbott missed inclusion in the 9th St. Show in 1951 because, she believed, they were out of the country when it was organized. She did maintain a studio in the City however and enjoyed exhibitions at Kootz Gallery, the Museum of Modern Art, Tanager Gallery, Robert Keen, Stable Gallery, Tibor de Nagy and Signa Gallery. As more and more of the New York School artists gravitated to the East End of Long Island, Abbott, who was an excellent cook, often entertained at her Southampton home. In 1959, while at a party at Fairfield Porter's home, she was introduced to the poet Barbara Guest (1920-2006). The pair produced a number of inspired, collaborative works with Guest writing a line of verse and Abbott responding at the canvas.

1960s In the sixties Mary continued working and exhibiting with shows at Guild Hall, in East Hampton, Kornblee Gallery in New York, Galerie Kléber in Paris, France, Rose Fried Gallery in New York, the Witherspoon Art Museum and Elaine Benson in Bridgehampton. Her marriage to Tom Clyde had suffered and they divorced in 1966. During their breakup she had moved to an apartment/studio at 333 Park Avenue South, in New York. Needing money, she sold a major drawing given to her by de Kooning which helped her buy a loft at 362 W. Broadway. She also acquired a small house in Southampton on Corrigan Street and began dividing her time, once again, between there and the city.

1970s Without Tom Clyde's financial support Mary needed a job and got one teaching at the Newark, New Jersey, School of Fine and Industrial Arts, where she stayed until 1974. She then got a job, beginning in 1974, as a one term appointment at the University of Minnesota in Minneapolis. Mary enjoyed teaching and her students loved her. Her employment was extended, and she remained there through the early 1980s. She continued travel outside the U.S. with trips to Greece, Turkey and Ireland.

The 1980s and Beyond Around 1983 Mary returned to New York and her loft on West Broadway. When not using her Corrigan Street house she often rented it out. Her travels eventually included trips to Kenya (twice), Belgium, Jamaica (three times), France, Dominican Republic, Italy and Spain. She continued painting both in the city and her Southampton studio with regular exhibitions opportunities. In 2002 she began a relationship with McCormick Gallery in Chicago and, as with other women artists of her generation, began to enjoy renewed attention from a wider circle of collectors, dealers and curators. The culmination, during her lifetime, was being included in the ground-breaking exhibition in 2016, *Women of Abstract Expressionism* organized by the Denver Art Museum. Attention to women artists has sky rocketed since and she was able to see her work appreciated by a new generation of collectors. Mary Abbott died on August 23, 2019 from complications of a heart condition. On October 24 a beautiful memorial service was held in Southampton. Since her death interest in Abbott's work has only increased and she will be included in a major exhibition in 2022 at the Barberini Museum in Potsdam, Germany: *The Shape of Freedom: International Abstraction After 1945*. The exhibit will travel to the Albertina Modern art museum in Vienna, Austria.

Selected Exhibitions

Denver Art Museum, Denver, CO, 1945
Museum of Modern Art, New York, NY, 1950
Kootz Gallery, New York, NY, 1950; *Fifteen Unknowns*
Tanager Gallery, New York, NY, 1952-55
Robert Keen Gallery, Southampton, NY, 1950–1960
Kootz Gallery, New York, NY, 1952
Museum of Modern Art, New York, NY, 1956
Stable Gallery, New York, NY, 1954, 1955, 1957
Tibor de Nagy Gallery, New York, NY, 1955:
Tibor de Nagy Gallery, New York, NY, 1956:
Three Painters: Mary Abbott, Howard Kanowitz, John Button
Colorado Springs Art Museum, Colorado Springs, CO, 1956
Signa Gallery, East Hampton, NY, 1959
Elaine Benson Gallery, Bridgehampton, NY, 1959, 1964–1966, 1977, 1986, 2001, 2002
Kornblee Gallery, New York, NY, 1959: *Poetry Painting, Frank O'hara, Barbara Guest, Larry Rivers and others*
Kornblee Gallery, New York, NY, 1962–1966
Galerie Kléber, Paris, France, 1962, 1967
Guild Hall, East Hampton, NY, 1964: *Awards Exhibition, juried by Adolph Gottlieb, Harold Rosenberg and Larry Rivers*
Birla Academy of Art & Culture, USIS, Calcutta, India, 1968
Guild Hall, East Hampton, NY, 1969, 1994
Long Island University, Southampton, NY, 1965, 1969
Ten Downtown, New York, NY, 1967, 1970
Columbia University, College of Physicians and Surgeons, New York, NY, 1968
Shepard Gallery, New York, NY, 1968
Rose Fried Gallery, New York, NY, 1969, 1970
Weatherspoon Art Museum, University of North Carolina, Greensboro, NC, 1969, 1970, 1993
Poindexter Gallery, New York, NY, 1970
Heckscher Museum, Huntington, NY, 1971
Mickelson Gallery, Washington, DC, 1971
Newark School for Fine and Industrial Arts; Newark, NJ, 1971–1974
College of St. Catherine, St. Paul, MN, 1972: *Windows of Thought/Seasons at the Sea*
National Collection of Fine Arts, Smithsonian Institution, Washington, DC, 1972, 1976
Mickelsen Gallery, Washington, DC, 1974
Carleton College, Northfield, MN, 1974, 1975
Groveland Gallery, Minneapolis, MN, 1976
University of Minnesota, Minneapolis, MN, 1977, 1978
Ann Hathaway Gallery, Washington, DC, 1977
Projects Art Center, Dublin, Ireland, 1977
Minneapolis Institute of Art, Minneapolis, MN, 1978
St. Benedict's, St. Joseph, MN, 1978
Lake Gallery, Minneapolis, MN, 1979
Albright College, Reading, PA, 1979: *Color/Gesture: Mary Abbott and Claire Seidl*
Ingber Gallery, New York, NY, 1985
Kenkaleba House, New York, NY, 1985
Benson Gallery, Bridgehampton, NY, 1986; 1987: *Self Expression*
Benton Gallery, Southampton, NY, 1988–1993

The Federation of Modern Painters and Sculptors, New York, NY, 1990: *1990, a Decade for Renewal*
Center for Contemporary Art, East Hampton, NY, 1990: *East Hampton Avant-Garde: Salute to Signa Gallery*
National Academy of Design, New York, NY, 1992, 1993
Sidney Mishkin Gallery, Baruch College, New York, NY, 1992: *Paths to Discovery, The New York School*
Anita Shapolsky Gallery, New York, NY, 1992, 1993
Amsterdam's Grand, New York, NY, 1993: *Mary Abbott, Paintings, Drawings, Pastels, 1963-1993*
Arlene Bujese Gallery, East Hampton, NY, 1994–2005
Weisman Museum, Minneapolis, MN, 1995
Heckscher Museum, Huntington, NY, 1996: *Garden of Earthly Delights*
White Box Gallery, Philadelphia, PA, 1998: *Mary Abbott Paintings*
Weisman Museum, Minneapolis, MN, 1998: *Women in the Weisman Collection*
Broome Street Gallery, New York, NY, 2000
Gallery Rood, Eastport, NY, 2000
Grand Street Gallery, New York, NY, 2000
Artist Equity, New York, NY, 2000
College of St. Catherine, St. Paul, MN, 2001
AEL Space, Chicago, IL, 2003
Thomas McCormick Gallery, Chicago, IL, 2004
Rockford Art Museum, Rockford, IL, 2004: *Reuniting and Era, Abstract Expressionists of the 1950s*
Avram Gallery, Southampton College, Southampton, NY, 2005: *Mary Abbott, Works from the 40s and 50s*
Arlene Bujese Gallery LTD., East Hampton, NY, 2005: *Mary Abbott*
David Findlay, Jr. Fine Art, New York, NY, 2006: *Twelve New York Painters*
David Findlay, Jr. Fine Art, New York, NY, 2007
McCormick Gallery, Chicago, IL, 2007: *Mary Abbott, Abstract Expressionist Paintings: 1945-1985*
Georgia Museum of Art, Athens, GA, 2007–2008: *Suitcase Paintings–Small Scale Abstract Expressionism,* traveling exhibition with venues at Ball State University Art Museum, Muncie, IN; Utah Museum of Fine Arts, Salt Lake City, UT; Sydney Mishkin Gallery, Baruch College, New York, NY; Greenville County Museum of Art, Greenville, SC; Loyola University Museum of Art, Chicago, IL
Spanierman Gallery, East Hampton, NY, 2007, 2008
Pushkin State Museum of Fine Arts, Moscow, Russia, May-June, 2008: *The Persistence of Abstraction—An Introduction to the Abstract Expressionist Tradition in Painting*
ArtHamptons, Bridgehampton, NY, 2011: *Lifetime Achievement Award*
McCormick Gallery, Chicago, IL, 2013: *Island Works*
Spanierman Modern, New York, NY, 2013: *Abstract Strength: Mary Abbott, Perle Fine, Judith Godwin, Gertrude Greene and Charlotte Park*
The Armory Show, New York, NY, 2013: *Venus Drawn Out, 20th Century Works by Great Women Artists*
Cornell Fine Arts Museum, Orlando, FL, 2015: *Women and Abstraction*
Denver Art Museum, Denver, CO, 2016: *Women of Abstract Expressionism,* traveling exhibition with venues at the Mint Museum, Charlotte, NC and Palm Springs Art Museum, Palm Springs, CA.
McCormick Gallery, Chicago, IL, 2017: *Nature*
Setareh Gallery, Dusseldorf, Germany, 2018: *A Gesture of Conviction: Mary Abbott, Ann-Eva Ehrenhalt, Perle Fine, Helen Frankenthaler, Judith Godwin, Grace Hartigan, Martha Jungwirth, Lee Krasner, Charlotte Park, Judit Reigl, Yvonne Thomas and Michael West*
Kasmin Gallery, New York, 2019: *Painters of the East End*
Art Students League of New York, New York, NY, 2019: *Post War Women*
Sager Braudis Gallery, Columbia, MO, 2019: *Annual Masters Exhibition*
Pollock-Krasner House and Study Center, East Hampton, NY, 2021: *Mary Abbott: The Living Possibility of Paint*
Parrish Art Museum, Watermill, NY, 2021: *Women of Abstraction: Artists of Eastern Long Island 1950–2020*
Museum Barberini, Potsdam, Germany, 2022: *The Shape of Freedom: International Abstraction After 1945,* with a second venue at the Albertina Modern art museum in Vienna, Austria.

Mary Abbott
The Living Possibility of Paint

May 1 – July 25, 2021

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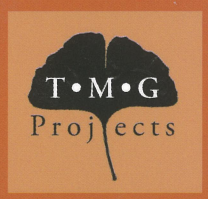
Cover illustration:
Mary Abbott (1921-2019)
The Living Possibility of Flesh
(detail, see page 5)

Page 22 illustration:
Mary with her Lifetime Achievement award at the ArtHamptons art fair, 2011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