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Creative Exchanges

Artists in Jackson Pollock and
Lee Krasner's Address Books

James L. Bauer
Theresa E. Davis
Co-Curators

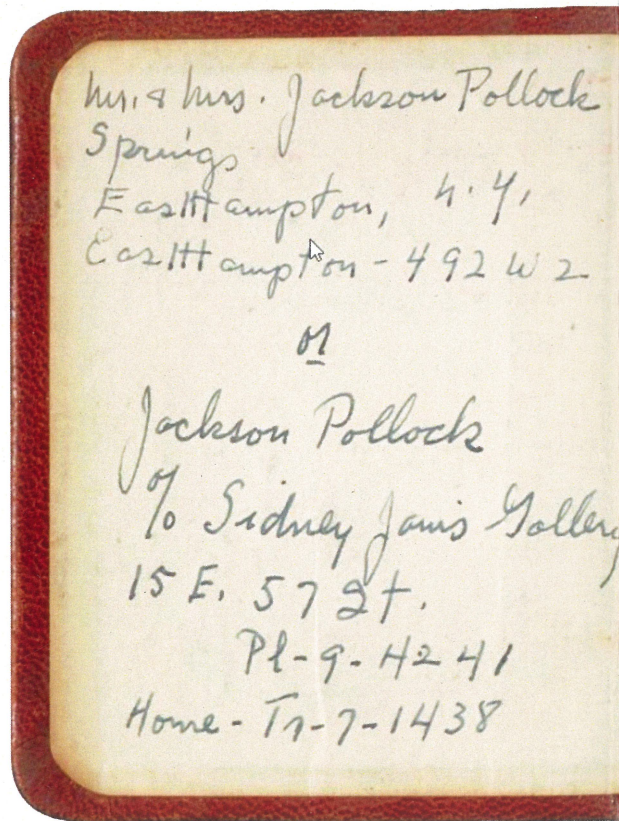
4 May - 30 July 2023

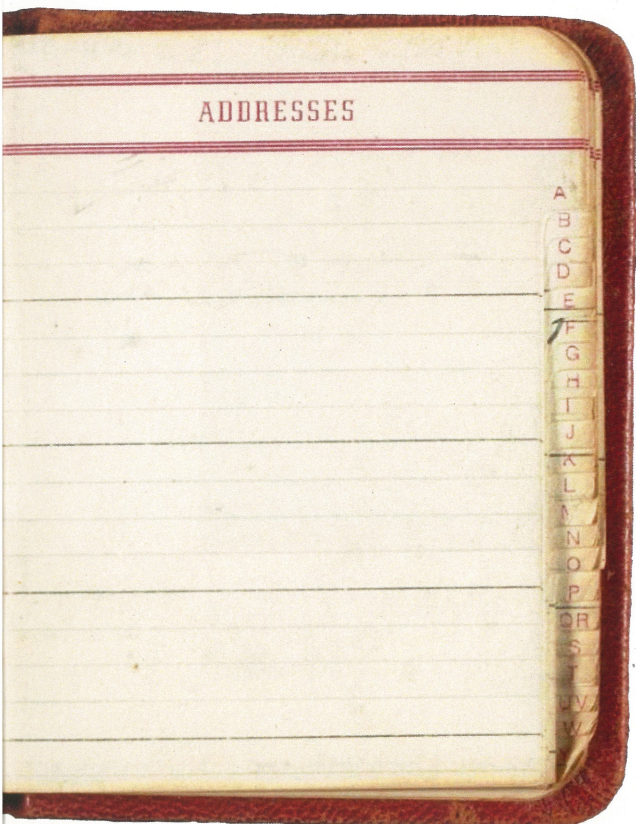
Pollock-Krasner House and Study Center
830 Springs-Fireplace Road
East Hampton, NY 11937
pkhouse.org

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Cover: the dial of Lee Krasner's bedroom telephone





Creative Exchanges

Artists in Jackson Pollock and
Lee Krasner's Address books

Pollock-Krasner House
and Study Center

Lecture series

Sundays at 5 p.m. on Zoom
The lectures are free, but registration is required.
Please visit pkhouse.org and click on Events for details and registration.

The Art of Relationships

- May 7: Harry Cooper on Philip Guston
May 14: Philip Rylands on Charles Pollock
May 21: Elizabeth Smith on Helen Frankenthaler
June 4: Alicia Longwell on John Graham
June 11: Mike Solomon on Alfonso Ossorio
June 18: Michael Brenson on Vita Petersen
June 25: Judd Tully on Reuben Kadish
July 2: Jennifer Samet on Jeanne Reynal
July 16: Anne DePietro on Betty Parsons
July 30: Henry Adams on Thomas Hart Benton

Website

Images of all address book pages, as well as a complete list of address book entries with web links and a 3D exhibition tour, are at www.creativeexchanges.org

Concert

Sunday, July 9 at 7:30 p.m.
LTV Studio 3, 75 Industrial Road, Wainscott

Indian Music to Heal the Soul A Tribute to Nataraj Vashi and Pravina Mehta



Ustad Shafaat Khan, Sitar/Vocals
Rishy Mehrotra, Tabla
Jaspinder Mehrotra, Dance

Tickets: \$35 / \$30 Pollock-Krasner House members / \$75 VIP
www.ltveh.org/indianmusictohealthesoul

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Lenders to the exhibition

Archives of American Art, Smithsonian Institution

Marisa and Mark Borghi

The Drawing Room, East Hampton, NY

Eric Firestone Gallery

The Helen Frankenthaler Foundation

Guild Hall Museum, East Hampton, NY

The Guston Foundation

Paul Jenkins Estate

Jason McCoy Gallery, New York

Astrid Myers-Rosset

The Family of Ruth Nivola

Estate of Jeanne Reynal

Christopher Rothko

Andrea Petersen

Private collections

Anita Shapolsky Gallery, New York

Foreword

Helen A. Harrison
Eugene V. and Clare E. Thaw Director

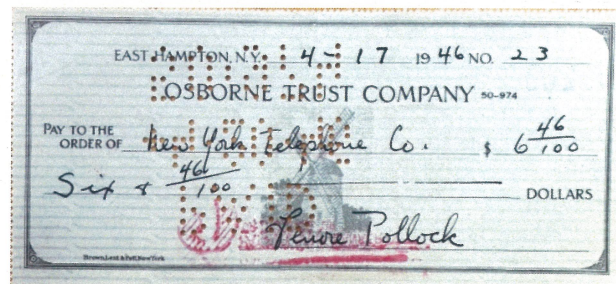
Among the rewards of working at the Pollock-Krasner House and Study Center is access to a wealth of information about the artists' personal lives. By examining the documentary evidence of their everyday existence, the human dimension is revealed.

An early discovery of that nature was Jackson and Lee's financial archive. When the property was deeded by Lee's estate to the Stony Brook Foundation, a battered suitcase, once the property of their friend Robert Ossorio and covered in stickers from his many travels, was found in the attic. It contained the couple's cancelled checks and bank statements from March 1, 1946—when the account was opened with a balance supplied by Jackson's patron, Peggy Guggenheim, who was underwriting their move to eastern Long Island—through 1954.

This remarkable paper trail established, among other things, that they were never as poor as they would have had others believe. While today we groan at the low prices for Jackson's work (Lee was selling almost nothing during those years), there were enough sales to earn them a modest but reasonable living. For example, in 1948, the leanest year for which we have figures, their income was a little under \$3,000; according to the U.S. Census Bureau, the median family income that year was \$3,200. In 1952, Jackson's best year, he made \$11,480, when the

average working man was still earning just over \$3,000.

One might also assume that after their move to the country Jackson and Lee were cut off from the New York City art world, but that's not the case. About six weeks after the bank account was opened, Lee wrote a check for \$6.46 to New York Telephone Co. An unimaginable luxury in their Greenwich Village walkup, the phone was an essential link to family and friends in the city and, crucially, to the art dealers, critics, collectors, and curators on whom Jackson's career depended. His friend and fellow artist Alfonso Ossorio once remarked on the "very busy" phone line that allowed them, and Lee in particular, to keep the connections alive and productive.



Those connections are recorded in the three surviving address books, spanning the early 1950s through the mid 1960s, that serve as the current exhibition's *raison d'être*. One of them

came to our collection from the estate of Lee's nephew, Ronald Stein. The other two were donated with Lee's papers to the Archives of American Art. As it happened, the Archives had exhibited the books they own a few years ago, and they were seen by one of our docents, James Bauer. When I happened to mention our book to him, he suggested reuniting the three books, together with works by some of the artists listed, for an exhibition at the Pollock-Krasner House. Not only was it a brilliant idea, but Jim offered to work with my associate Theresa Davis to organize it.

With a cross-section of the mid-twentieth century New York art world from which to choose, there was no shortage of options. After much discussion and thoughtful consideration, our co-curators narrowed the field to a manageable number that illuminates the depth and strength of the meaningful relationships that shaped Jackson and Lee's social and professional lives. Tim Keane's catalog essay richly evokes that milieu, establishing a framework for interpreting their crucial importance. And the related website, designed by Colin Goldberg, allows us to include information on many of the artists and others who are listed but are not represented in the exhibition, broadening the project far beyond the museum's physical limitations.

Some of those we would have expected to find in the books are missing. In a few cases, where both spouses were artists, only the husband's name is listed, so the wife is not identified: Charlotte Park (Mrs. James Brooks); Grace Hartigan (Mrs. Harry Jackson); and Miriam Schapiro (Mrs. Paul Brach). But Francile Downs (Mrs. Sheridan

Lord), Linda Lindeberg (Mrs. Giorgio Cavallon), Lillian Olinsey (Mrs. Frederick Kiesler) and Mercedes Matter (Mrs. Herbert Matter) have their own entries, as do the writer Patsy Southgate (Mrs. Peter Matthiessen) and the Museum of Modern Art curator Dorothy Miller (Mrs. Holger Cahill).

Notable absentees include several artists with whom Jackson and Lee had close ties: William Baziotes, Willem and Elaine de Kooning, Perle Fine, Hans Hofmann, Franz Kline, Robert Motherwell, Hedda Sterne and Saul Steinberg. Baziotes and Kline, who died in the early 1960s, were alive when the earliest book was compiled. In some cases, as with the de Koonings and the critic Harold Rosenberg, relationships had soured, but it's surprising not to see artists like Fine, Sterne, Steinberg and Ibram Lassaw, who were their Springs neighbors. The poet Frank O'Hara, who wrote the first monograph on Jackson, is also missing, as are Thomas B. Hess, the *ARTnews* editor who published the major 1951 article, "Pollock paints a picture," and the photographer Arnold Newman, who took the color photograph of Jackson for LIFE magazine's 1949 profile.

Needless to say, you won't find the names of James Bauer and Theresa Davis either, but they are the heart and soul of this enterprise. For their remarkable job of bringing Jackson and Lee's address books to life, Jim and Theresa have my sincere admiration. Pulling together a show of this complexity is no easy task, but they accomplished it with productive teamwork bolstered by a liberal helping of good humor. Another of the great pleasures of working here is spending time in their company.

Introduction

James L. Bauer
Theresa E. Davis

The Pollock-Krasner House and Study Center is devoted to telling the story of Jackson Pollock and Lee Krasner, the two artists who lived there from 1945 until their deaths. We have both spent many hours guiding visitors through the property. They are especially interested in the studio where Jackson and Lee created their iconic works. For many, ourselves included, the studio, with its paint-spattered floor and splashes of color on the walls, as well as the artists' tools and materials on the shelves, is a revelation.

Visitors often say that being in the studio is a spiritual experience. But they are also curious about the artists' everyday lives and their domestic environment. Our tours include information about their friends and family members, and their artistic and personal interactions. Who were the people with whom Jackson and Lee spent time? Who did they talk to on a regular basis? Which artists' works and ideas influenced them and helped shape their work? How did they influence other artists? Were some of them "frenemies"—competitors as well as companions?

Their personal documents help answer these questions. Among the most intriguing

are their address books, which contain entries for their friends, colleagues, family members, neighbors, and business associates. In the days before smart phones and email, people hand wrote contact information in books designed for that purpose. Three such books belonging to Jackson and Lee have survived. Their pages read like an art-world survey of the mid-20th century, when telephone numbers were five numerals prefixed by two-letter abbreviations for the names of exchanges, such as Butterfield (BU), Chelsea (CH), Trafalgar (TR) and Plaza (PL).

There is contact information for their influential associates, including the three gallerists, Peggy Guggenheim, Betty Parsons, and Sidney Janis, who represented Jackson during his lifetime; the art critic Clement Greenberg, who promoted him; and his psychiatrists, Violet de Laszlo and Ruth Fox, who tried to treat his alcoholism and mood swings. Lee's psychiatrist, Leonard Siegel, who helped her cope with Jackson, is listed, as are her homeopathic physician, Elizabeth Hubbard, and David Gibbs, an artist and gallerist who was her lover after Jackson's death. Alfred Barr, René d'Harnoncourt, James Johnson Sweeney, Sam Hunter,

Monroe Wheeler and Dorothy Miller of the Museum of Modern Art are there in force. Architects, authors, poets, photographers, musicians and critics share pages with family members, art collectors, neighbors in East Hampton and Manhattan, art supply stores and galleries.

Numerous influential artists, including many of the foremost abstract expressionists, are represented. Why not select works by a group of them and create an exhibition, with a title that plays on the nomenclature of telephone numbers at the time? With that thought, *Creative Exchanges* was born! Having experienced the social and personal isolation imposed by the COVID-19 pandemic, we were especially sensitive to the importance of human connection and interaction. This project has given us the opportunity to deepen our understanding of the vital role played by such associations.

A major curatorial problem, given the size of the available exhibition space, was narrowing down the selection from the seventy-five artists listed in the books. We decided to focus on those of special importance to Jackson and Lee as friends as well as colleagues and have been fortunate in securing loans from institutions, galleries, and private collectors whose generosity is acknowledged elsewhere.

Special thanks are due to Tim Keane, an associate professor of English at the Borough of Manhattan Community

College/CUNY, for his illuminating essay. A creative writer and visual artist, he has contributed articles and reviews to numerous publications, including *The London Magazine*, *Hyperallergic*, *Modern Painters*, *Utne Reader* and *The Brooklyn Rail*. His essay, "More Like a Poem: Literary Crosscurrents in the 9th Street Painters," appeared in the catalog of the Katonah Museum of Art's 2019 exhibition, "Sparkling Amazons: Abstract Expressionist Women of the 9th Street Show."

We are also sincerely grateful to Liza Kirwin and Susan M. Cary, Archives of American Art; Diana Edkins, Art Resource; Lily Goldberg and Carla Caputo, Museum of Modern Art; J'Aimee Cronin, Artists Rights Society; Emily Goldstein, Victoria Munroe and Candace Whitman, The Drawing Room; Marion Kahan, Rothko Collection; Kara Winters, Emma Tomicic and Luke Ebor, Eric Firestone Gallery; Elizabeth Smith, Grady O'Connor and Maureen St. Onge, Helen Frankenthaler Foundation; Stephanie deTroy Miller, Guild Hall Museum; Suzanne Donnelly Jenkins and Martha Blackwelder, Paul Jenkins Estate; Stephen Cadwallader, Jason McCoy and Stephanie Buhmann, Jason McCoy Gallery; Peter Chermayeff; Regina Cherry; Jess Frost; Edvard Lieber; Celia Siegel; Claudia Spinelli and Katherine Stahl, who helped us make the concept a reality.



Lee on the phone in the barn studio, 1969
Photograph by Mark Patiky



Vita Petersen, John Little, and Gustav Petersen having coffee
with Jackson and Lee (backs to camera), 1949
Photograph by Martha Holmes

Companions in the Revolution: The Art of Lee Krasner and Jackson Pollock's Circle

Tim Keane

The address books that provide the artistic roster for *Creative Exchanges* show that Lee Krasner and Jackson Pollock—far from socially self-exiling in the country in 1945—engaged with family, friends and peers as much as they had in their formative years, social bonds Krasner cultivated and relied upon for decades after her husband's death. Now these artworks and personal artifacts stand in for friends and family members whose former phone numbers and street addresses fill those books, creating a party line of long-gone guests returned to be with us. In their time, many sat in these very rooms, inspecting new art on its walls, drinking coffee, smoking cigarettes, debating political and social issues of their day, and trading news and gossip about the art world. While the couple were dedicated to solitary labors in their respective studios as well as quality time alone together, they also hosted beach outings and group picnics, took studio and gallery visits, and regularly retreated to Manhattan for extended stays.

Exactly how and when and why some of these particular friendships originated will remain as indeterminate as they tend to be in any given person's life, much like the mysterious fact that

some well-documented friends remain absent from these address books. These records are, of course, limited snapshots frozen in time, unable to speak to the natural ebbs and flows in relationships from year to year, decade to decade, changing frequencies of contact and degrees of closeness. Many names are strikingly familiar while others will be welcomed discoveries. If some of the star names featured here look like a *Who's Who* of the postwar New York art scene, it's important to note that the present international renown enjoyed by the select few was mostly posthumous. And while these artists are still routinely lumped together as "Abstract Expressionists" this exhibition could help put an end to the use of that misleading category. The artistic diversities laid bare in *Creative Exchanges* reveal creators whose geographical proximity to one another belies very sharp disparities in their respective choices about subject matter, materials and techniques, their works producing correspondingly diverse moods, thoughts, overtones, and innovations. When the avant-garde blossomed in postwar New York City, it arguably reached its multifarious highpoint through the artwork by generational peers of Lee Krasner and Jackson Pollock.

Some “guests” have been here at the Pollock-Krasner House for many years, in the form of Douglass Morse Howell’s letterpress “Serenity Prayer,” and *Abraxas*, the large sculpture by Krasner’s nephew, artist Ronald Stein, informed by Gnostic principles that might also be referencing shepherd’s rods from the Hebrew Bible or the Crown of Law scroll-handles of The Torah, honoring the Krasner family’s roots in Judaism.

Fittingly, sculptors stood at the forefront and in the rearguard of American abstract art in New York City. Captivated by their aesthetic independence, Krasner famously joined the American Abstract Artists, where she likely met sculptor Wilfrid Zogbaum, a founding member who would eventually become a Springs neighbor and close friend. Zogbaum’s creations diagram and dramatize correspondences between the human anatomy and elegantly molded steel while others achieve sinuous grace through composite metal figures built from beach stones, machine gears, steel bars and copper wire.

Creative solidarities entail some friction, and though Krasner left the American Abstract Artists due to their doctrinaire opposition to expressionistic and surrealist approaches to painting, newer artistic alliances sprang up. Civil disobedience paralleled aesthetic revolt. Through The Artists Union’s protests against cutbacks to the Federal Art Project during the Depression, Krasner was arrested and met fellow artist Mercedes Matter in the police lockup. Like Krasner, Matter had been dissatisfied

with the extreme poles of academic realism and purist abstraction and recommended Krasner study with Hans Hofmann, the German émigré who had recently opened a New York center for his famous school. Krasner and fellow Hofmann artists—many of whom became lifelong friends—were galvanized by his instruction, highlighting the role of the artist’s free, idiosyncratic hand manipulating and exploring the seemingly infinite compositional and structural potentials built into a picture’s necessarily two-dimensional nature. Through immersion in Hofmann’s atelier, Matter had already begun reimagining portraiture, still-life and landscape genres, introducing planar and linear stratagems borrowed from synthetic cubism and by transforming scenes derived from nature into florid constellations that look animated into centripetal and centrifugal motion. Vita Petersen also studied with Hofmann and became close with both Krasner and Matter. In her paintings, Petersen’s Fauvist-inspired pastel tones and soft-edged forms are composed through controlled interlocking patterns, creating enthralling contemplative rhythms.

The artwork created by Krasner’s friends during that time was often indirectly shaped by the psychosocial jolts and displacements unleashed by the Depression years, and, soon thereafter, the Second World War. Having earned a living as a textile designer before serving as an aerial photographer for the Navy, John Little created abstract paintings and collages in which brightly colored forms burst across the picture plane like strangely symphonic tumults of shrapnel or rubble;

other abstractions provide pitched, aerial-like perspectives on to otherworldly terrains in which their linear contours—horizontals, verticals or diagonals—liquify or dissolve into the color fields they had seemed to be demarking. Creating through similarly convulsive and destabilizing approaches to allover painting, Krasner's friend Fritz Bultman turned Hofmann's well-known dictum about "push-and-pull" spatial experimentations into thickly painted abstractions composed through intense applications of impasto. His pictures' ominous vortices—scumbled forms signifying combustion or implosion—often find counterbalance through semifigurative, outwardly driven forms.

In the American West, the era's socioeconomic challenges were similarly complicating and shaping future creative directions for young artists who would eventually find their way to New York City. Among them was Charles Pollock that famous family's eldest son. As the itinerant family moved among farms and ranches in the drought-plagued Southwest, Charles' art studies initiated his younger brothers Jackson and Sande into a wide world of visual art through schoolbooks and postcard reproductions. The stabilizing figure familiar to literary and cinematic Pollock biographies, Charles frequently intervened to set his youngest brother back on his feet, often literally, during Jackson's ultimately fatal lifelong battle with alcoholism and depression. And Charles's teacher, the Regionalist painter Thomas Hart Benton, became Jackson's instructor and mentor while often serving double duty as a surrogate

father figure to the Pollock brothers. Benton's moody panoramic landscape with its lone rancher on horseback seems exotically out of step with the times, reminding us just how rapidly American art was poised to change.

Even among his most loyal students, Benton cut an avuncular conservative presence among soon-to-be revolutionaries, including close Pollock friend Joseph Meert. For many years, under Benton's tutelage Meert had mastered idealized portraits of ordinary Americans—children, farmers, factory employees and shopkeepers. As Benton's assistant in Kansas City, Meert followed his mentor's style but after resettling in New York City in 1941, he disavowed naïve realism, turning to calligraphically delineated abstract oil paintings and watercolors that connote roughhewn cliffs, industrial escarpments and sunken netherworlds. In the same rebellious spirit, by the 1940s Charles Pollock had also rejected Benton's Regionalism in favor of gestural abstraction, exemplified by his Chapala series, creating during a sojourn in Mexico.

No single artist in *Creative Exchanges* better embodies the transformative ruptures around figuration and abstraction more than the young Philip Guston, a classmate and friend of Jackson Pollock at Manual Arts High School in Los Angeles. Guston, a trained cartoonist fluent in art, literature, and film, seemed born for the kind of stylistic mélange and aesthetic contrarianism that would dominate midcentury New York. Politically

conscious throughout his long career, Guston, responding viscerally to international fascism and to homegrown white supremacy, would pivot from a civically engaged realistic mode to extremely refined lyrical abstraction and then—notoriously in the eyes of his critics—back to flamboyant figuration and self-portraiture, deconstructing the New York art world’s narratives about itself even as those were being written.

Guston’s youthful iconoclasm was infectious. Guston and Reuben Kadish, assisted by Jackson’s brother Sande, executed an outdoor proscenium mural for the Socialist party’s Workers Alliance, leading Guston and Kadish to Morelia, Mexico, where they created a widely noticed political mural that depicts hooded members of the Spanish Inquisition in transhistorical incarnation as robed white supremacists of the Ku Klux Klan. Through the antifascist objectives of that very mural project, Kadish’s creative career found impetus. During World War II, while in the US Army Artist Unit, he was commissioned to photograph civilian casualties in Burma and India, barbarities that he memorialized in drawings, paintings, and sculptures, creating an imaginative, ethical body of work that holds a mirror up to humanity’s brutish inhumanity.

These global cataclysms accelerated transformations in artistic subjects and dispositions among young painters, even for those who were not direct witnesses to the horrors abroad, as Kadish had been. During the precarious Depression years

in New York, as a young Mark Rothko labored for the Works Progress Administration, his art focused on disquieting cityscapes featuring lithe and dapper subway riders with exaggeratingly elongated limbs who seem to drift within New York’s underground substructures like spirits in an urban American version of Hades. After the war ended, horrific newsreels about Nazi concentration camps and the US atomic bombings of civilians in Nagasaki and Hiroshima shocked the nation and Rothko famously turned to metaphysical, epical abstractions that subsume the viewer into enormous, magmatic color fields—palpating and ethereal blues, fiery and foreboding reds, serene and arresting oranges and yellows—inviting intense meditation and cathartic reflection in the wake of those human catastrophes.

Like Rothko, the young Adolph Gottlieb specialized in poetic self-portraiture and moody interiors until he, like Jackson Pollock, his fellow artist on the WPA, became enthralled by pictographic strategies of Cubism and tapping dream imagery like the Surrealists. For a time, Gottlieb retreated to the Arizona desert and would soon study psychologist Carl Jung’s theories about the collective unconscious. As he became a committed abstractionist, he created prodigious color field paintings dominated by large fiery orbs and eruptive blasts of black paint that allude to the soundless, primal hold which sun and earth exert over human destiny.

Gottlieb was not alone among his peers in reconnoitering ancient myth, ethnographic texts, or modern philosophies. Having studied with the Japanese American artist Yasuo Kuniyoshi at New York's Art Students League, painter Paul Jenkins drew heavily on Eastern philosophy, especially Buddhism, as he honed his studio practice. Jenkins deployed ivory sticks and a cantilevered canvas to paint large, interflowing prismatic and translucent abstractions, art conducted with a ceremonial Zen-like calm—an “effortless strength,”—accessible somewhere just behind or beyond the realm of deliberate control. Similarly philosophical about abstraction, painter Barnett Newman created massive monochromatic paintings featuring a vertical line or “zip” that ruptures and cleaves the vast contemplative space, works he implicitly theorized about through widely circulating essays in New York declaring that Western representational art had reached expressive exhaustion and in response young painters should embrace the “ideographic picture,” a nonobjective mode which he rather blithely associated with all Indigenous art, for grasping and communicating the sublime.

But even more galvanizing to young artists than Newman's writings was painter John Graham's book *System and Dialectics of Art*. Like Newman, Graham had been practicing in his art studio what he preached in leading art publications. But unlike Newman's pronouncements that forbade figuration, Graham argued that all art-making modes and genres, properly understood, proceed through a

fundamental act of distilling and thereby abstracting a given truth from the pre-given world, and his art sought to exemplify the expressive possibilities unleashed by this conviction. Graham's semi-surreal portraiture employs florid, abstract coloring and ritualistic guises, flaunting and integrating cross-cultural influences that include Italian Renaissance fresco painting, Oceanic and African statuary and Picasso's visionary forms of modernist portraiture.

Most famously, Graham's sharp curatorial eye changed New York art history when he brought Pollock and Krasner together through their art's inclusion in the McMillen Gallery exhibition, *French and American Painting*. The new couple soon had their first home studio together in Pollock's apartment at 46 East 8th Street, a location that served as ground zero for pivotal creative exchanges. Hans Hofmann's bustling home studio was next door, and, across the street, the British printmaker Thomas Hayter had established Atelier 17, his vanguard graphics studio relocated from war-ravaged Paris. That workshop doubled as a rare Manhattan crossroads in which exiled European artists, usually ensconced among wealthy sponsors and patrons uptown, met the young American avant-gardists. The powerful gallerist Peggy Guggenheim arrived and bestowed her patronage on Pollock. And a few blocks away, artist Jeanne Reynal regularly hosted parties at her townhouse. An early collector of Pollock's *Magic Mirror* (1941), Reynal's abstract mosaics utilize glass, sand, gravel, and tile arranged in diaphanous and

opalescent compositions evoking ancient grottos and sunlit riverbeds. While Reynal's spacious townhouse provided ample workspace, her downtown peers with more modest means, struggling to work in crowded apartments, were securing new studio spaces beyond the narrow corridors of Manhattan, eager to escape the city's stifling confines during the summer. When Reuben Kadish rented a cottage in Springs, he invited Pollock and Krasner out for a weekend, prompting the couple's subsequent purchase of the farmhouse on Fireplace Road.

And soon Springs, known then for its fishermen's homesteads, corn fields, and dairy farms, became an unofficial artists' colony. The region began to steer creative practices and initiate new acts of reciprocal person-to-person inspiration. Its seaside sunlight and the flora and fauna from surrounding wetlands informed the paintings by stalwart local artists Sheridan Lord and Francile Downs. And painter Alfonso Ossorio, an avid Pollock collector who was also friends with French artist Jean Dubuffet, was one of the first to adopt Pollock's innovative paint-pouring technique to serve semifigurative aims. Ossorio's paintings often feature curvaceous surface outlines traced in white that add levity and joy—as well as semantic and emotional contrasts—to the dense, interwoven ribbons of paint that form the image's underpinnings. Similarly borrowing from Pollock's techniques, painter Helen Frankenthaler retooled her practice and began gently staining and dispensing paint on to canvases laid out on the

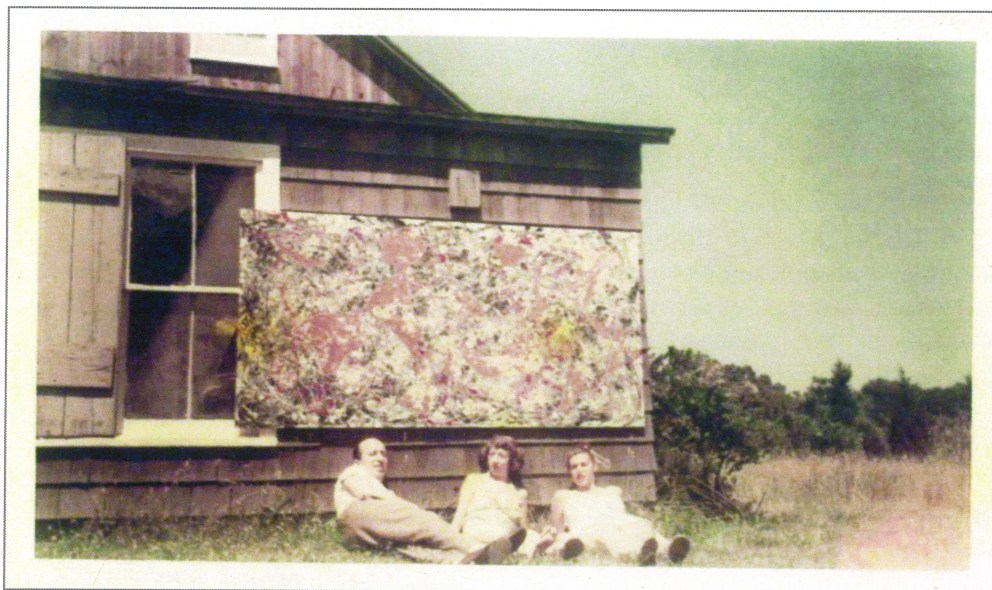
studio floor, leading to a long career known for lyrical abstract paintings that call to mind semi-opaque seascapes, gossamer horizons, secret archipelagos and cloud-like configurations.

Even before permanently relocating to Springs, the artist James Brooks had built a solid reputation as a leading abstract colorist known for large-scale paintings that obliquely reference topographies and aquatic and botanical organicism. And the Sardinian-born sculptor Costantino Nivola pioneered a sandcasting technique on the beaches at Louse Point, near his home studio, while his wife Ruth became known in later years for handiwork jewelry made from repurposed silver and gold yarns from local shops. Through public and private commissions, her husband, known locally as Tino, had remade the antediluvian art of relief sculpture and architectural friezes, creating an intricate visual lexicon that channels ancient Mediterranean spirits as well as the austere grandeur of modern American abstract sculpture. Architect Peter Blake, taking a cue from photographer Hans Namuth's popular film that recorded Pollock painting outdoors on a sheet of tempered glass, created a prototype for a backyard gallery-like space to be constructed with glass walls and mirrors that would anchor and integrate Pollock's large paintings within the environment, aspiring to make good on the painter's famous boast about his art in the declaration, "I am nature."

Homebuilding, homemaking and hosting often formed a continuum. Sculptor and architect Tony

Smith designed area homes and studios, including one for the vanguard gallerist and painter Betty Parsons. Newly relocated in Southold, on the North Fork, Parsons began transforming local driftwood into oracular totems, quasi-human creatures and animistic cyphers. Smith, a Jesuit-educated polymath, introduced Pollock to Irish writer James Joyce, whose fictional alter-ego, Stephen Daedalus, rechristens the mythical Greek inventor as the twentieth century artist *sin qua non*. Smith may have intuited that Joyce's literary modernism presaged their own unfolding and diverse American idioms in the visual arts. By pushing language beyond narrowly descriptive functions, just as

midcentury New York artists did with oil paint, watercolor, wood and metal, Joyce revitalized English prose narrative. Seizing on language as a plastic medium teeming with root meanings and flourishing through a metamorphic invention of strange new words with polysyllabic cadences, Joyce culled abstractions from the collective memory and the artist's expansive inner consciousness. The wide-ranging artwork realized by Krasner and Pollock's peers exist within that exchange, in which artmaking becomes a polyphonic communication, striking universal chords through the personal and the particular.



Clement Greenberg, Lee Krasner, and Helen Frankenthaler outside Jackson's studio, 1952. On the wall behind them is *Out of the Web: Number 7, 1949*. Photographer unknown.



Patsy Southgate (1928-1998)

 GR3-5516

In 1953, while living in Paris, Patsy's husband, Peter Matthiessen, was a founder of *The Paris Review*. The couple returned to the United States that year and settled in East Hampton, where they met Jackson and Lee and became their close friends. Patsy used to accompany Jackson into the city to visit his psychiatrist, and she taught Lee to drive in exchange for painting lessons. She and Matthiessen were divorced in 1956, and her later marriage to the artist Mike Goldberg also ended in divorce. A beloved member of the Long Island art scene, she formed close friendships with Willem de Kooning, Larry Rivers, Frank O'Hara and other acclaimed writers and painters. In addition to writing for *The Paris Review*, she contributed articles to *The Evergreen Review*, translated a series of books from French, and was an occasional columnist for *The East Hampton Star*. She is buried next to O'Hara in Green River Cemetery, not far from her home in Springs.

The Eastern Long Island Painters

Patsy Southgate

Artists, having an affinity for one another, tend to gather in colonies where they can love and hate each other most conveniently. The location of the colony, as on Eastern Long Island, is often as paradoxical as its component parts.

Here, a group of avant-garde painters has chosen to work and live in the very core of conservative territory—the towns of East Hampton, Southampton, and their environs. In these socially formidable summer resorts artists rent, buy and build houses where they can work. They are aware of cashmere-sweatered golfers putting nearby, but they ignore them. The golfers, in turn, sense that something suspicious is being done with paint right down the road, and putt on. It is an uneasy juxtaposition, with very little contact and hardly anything in common—it might almost be a mutual re-affirmation society based on contrast. One can't help wondering why the painters come here where even the rents give pause. Perhaps they return each summer because Jackson Pollock and Robert Motherwell came twelve [*sic*] years ago. Or maybe it is just that Eastern Long Island is remarkably beautiful.

The country is open—potato fields, lengths of dune and ocean, wastes of scrub oak. The

automobile has achieved a local eminence, but not simply as a means of transportation. Here it is judged by more esthetic standards. The artists, like the chauffeured, operate tall vehicles bizarre as Casper Milktoast's, or roar about in slinky European racing models. In some cases the artist has so failed to consider the actual mobility of his car that, charming though it is, it breaks down continually. There is no real cause for alarm, however, because any other artist is immediately available for consultation. Or almost any golfer, for that matter. But community spirit ends with the closing of the hood.

Most of the painters have settled in Springs or Three Mile Harbor, small communities outside East Hampton—on the wrong side of the tracks, some might say. An early farm house, leaning on its silvery frame, is carpetless inside and airy as a gallery. In its bare, vaguely furnished interior hang a few canvases which should he notice the name on the mailbox outside, would make a passing collector's heart pound. The barn behind the house, stripped to make a studio, is skylighted. Nearby zinnias and dahlias thrive beside a gourmet's plot of vegetables and herbs. The parked tricycle, the fishing rods, the fearsome dog, the cats—all the

accoutrements of home in the old sense of home—are here, and perhaps a baseball diamond in the field beyond. This artist has settled down. He loves his house and uses his land. He mows his lawn, can repair his water pump. One painter tends a vineyard, pressing his own wine in the fall.

Farther down the road, opposite the graveyard where Jackson Pollock lies buried at the base of a tremendous boulder, the scene is different. In a patch of stubble is a shingled cottage before which five or six of the more curious cars are drawn up. The planting around the house is sparse—a bull briar, hardiest of the local weeds, is doing badly. Facing the road are placed a camp chair and a kitchen chair, weathered and remote, decorated with a disturbing number of athletic supporters.

The living room is obscured at first by smoke and people. Then the largest piece of furniture becomes discernible. It is an upright white piano covered with a plastic cloth. It, the two adjacent walls and most of the ceiling, are as violently splattered with paint as any canvas. Paint has trickled down the window panes and dried, letting a little light filter in through trails of red and purple and green—an effect of runny stained glass. The floor is just as colorful, touched here and there by the chilly blue of a crumpled package of Gauloises cigarettes. High as the room, the painting which caused all the trouble looms up darkly in the corner.

The kitchen, too, is a riot of paint. Huge canvases jut out from behind the ice-box, obscuring the herb shelf entirely. The kitchen table has been converted into a palette—heaping portions of egg and ketchup shades, and a deep Boeuf Bourguignon brown. Beyond, in a little dining alcove, an utterly dead sunflower lies face up on the table. Someone uses it for an ash tray.

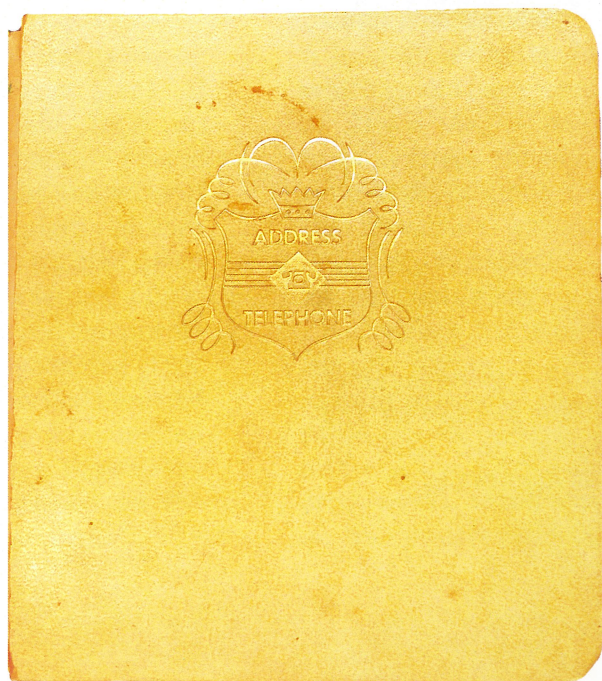
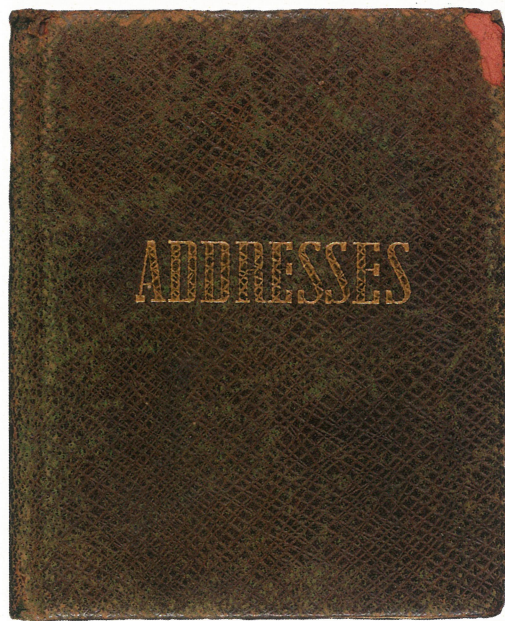
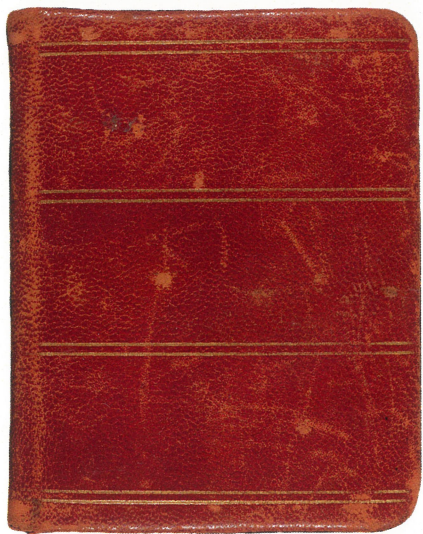
This house two of the younger painters have rented for the summer. Their landlord, after they left, carefully masked off a square of the living room wall before repainting. Now he has, forever by the piano, an original work to remember them by.

If you proceed through town to what might be called the right side of the tracks, the painter *chez lui* changes with the real estate. A long driveway leads him to a residence which would have tempted Gatsby. It is built of stucco, Anglo-Spanish style, graced in front by lawns and lily gardens, in back by a wide flight of stone stairs leading down to the expansive waters of Georgica Pond. Carpets have been strewn about the terraces for the comfort of cocktail guests, who can sip at sunset and observe the swans below. His snow-white poodle and his angora cat saunter through the bleeding-heart and rattle the rhododendron leaves. At a little distance, in a giant oak-paneled studio, this artist works. Above him, on a balcony, hangs an impressive collection of Art Brut. The

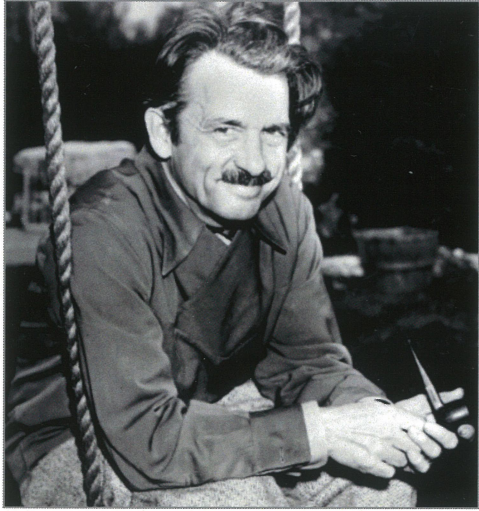
house itself contains many more fine pieces—a music room of Stills, a hall of Pollocks, a landing lined with Dubuffets, all alarming and immense. Beyond, in the boat house, another painter works, and in the gate house still another. There are, in addition, two more studios on the estate.

This disparate collection of painters all show their work in a gallery in East Hampton organized by three of them. They appropriated a defunct market, painted it white, installed floodlights. They blackened the windows, shutting out entirely the genteel light of Main Street. Outside stand the elm trees and historic homes, lovingly maintained by the Ladies Village Improvement Society. Inside is the world of the artists' vision—vibrant, disquieting. Very few of the golfers venture in to see it.

The Paris Review, v. 6:21 (Spring-Summer 1959), 104-108. Copyright © 1959 by The Paris Review Foundation, Inc, used by permission of The Wylie Agency LLC.



The Artists

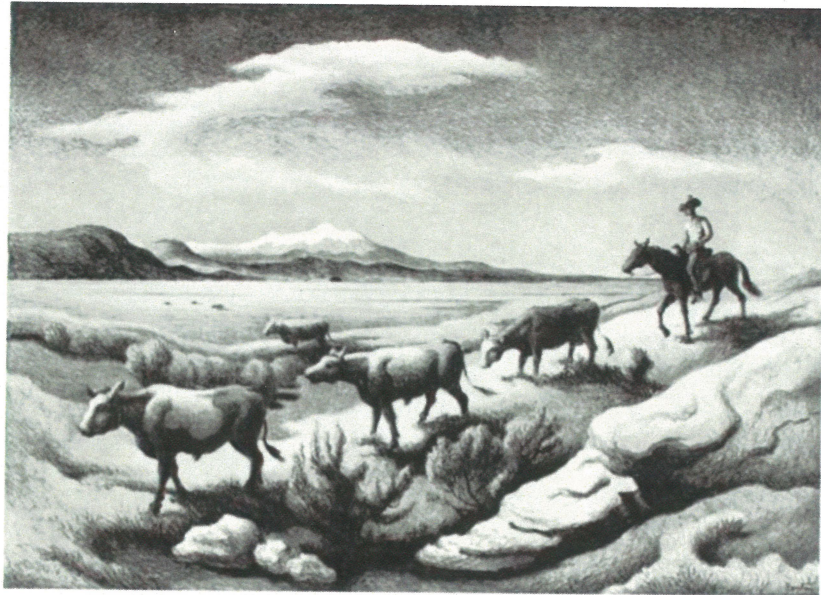


Thomas Hart Benton (1889-1975)



WE1-2125 (Kansas City)

Widely regarded as the leading Regionalist painter, Tom Benton was the first artist to have his picture (a self-portrait) on the cover of *Time* magazine. He was trained at the School of the Art Institute of Chicago and the Académie Julian in Paris, where he was influenced by Cubism and its offshoots. He returned to the United States in 1912 and during World War I served in the navy as a camoufleur. After the war he repudiated modernism, moved to New York City, and began a teaching career at the Art Students League, where both Charles Pollock and his youngest brother Jackson were among his notable students. In 1935 Tom returned to his native Missouri and taught at the Kansas City Art Institute until 1941, after which he devoted himself full time to painting, printmaking, and mural commissions. During the 1930s Jackson spent summers at Tom's summer home on Martha's Vineyard and visited him once in Kansas City, and they kept in touch until Jackson's death in 1956.



Thomas Hart Benton
Wyoming Autumn, 1974



Peter Blake (1920-2006)



TR9-3638

Born in Berlin as Peter Jost Blach, Peter was sent by his parents to school in England after the Nazis came to power. He attended schools in London until World War II and then moved to the United States, where he enrolled in the architecture school at the University of Pennsylvania and worked briefly for the architect Louis Kahn. He became a citizen in 1944 and changed his last name to Blake. In 1948, he was named curator of architecture and design at the Museum of Modern

Art. The following year he conceived the so-called Ideal Museum, based on a Mies van der Rohe design, for the work of his friend Jackson. Peter envisioned a transparent building, behind the artist's house in Springs, in which Jackson's paintings would appear in conjunction with the landscape. A model was included in Jackson's 1949 exhibition at the Betty Parsons Gallery in Manhattan, shown in the photograph above. After the show it was stored in Jackson's studio and fell into disrepair. Under Peter's supervision, a replica was created for the Pollock-Krasner House in 1994-95; it is located in the Study Center at Stony Brook Southampton library.



Peter Blake
Ideal Museum model
Original 1949 / Recreation 1994-95



James Brooks (1906-1992)



GR5-2087

A friend of Pollock and Krasner from their days on the WPA Federal Art Project, Jim began his career as a figurative painter. His mural, *Flight*, in LaGuardia Airport's Marine Air Terminal (1938-42) is the largest WPA mural in the country. For his later abstract style, he developed a staining technique, using thinned paint that bled through the canvas, with the back often becoming the front. After serving in World War II, Jim returned to New York and, with the painter Charlotte Park, took over Jackson and Lee's Eighth Street apartment when they moved to Springs. Jim and Charlotte married in 1947 and moved to West Broadway. Two years later, they bought a summer home in Montauk, where Jackson and Lee were frequent visitors; Jackson visited them there on the last day of his life. In 1957, after a hurricane destroyed Jim's studio, he and Charlotte had the surviving cottage moved to Neck Path in Springs and continued their close friendship with Lee.



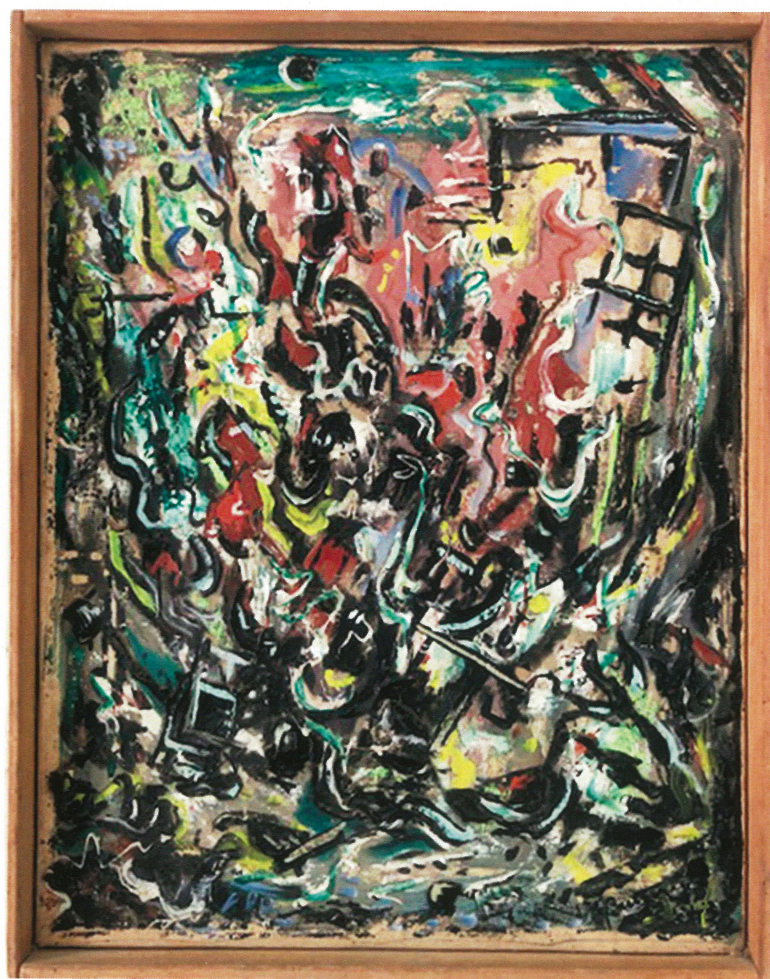
James Brooks
Fandron, 1972



Fritz Bultman (1919-1985)

 LE4-7341

Fritz, a native of New Orleans, met Lee in the late 1930s, when they were fellow students at the Hans Hofmann School of Art in Greenwich Village. He met Hofmann in Munich, where he had been sent to high school, and later moved to New York to study with him. Inspired by his psychoanalysis, Fritz's work explored eroticism, sexual symbolism and myth. The painting in the current exhibition, executed during World War II, reflects the chaotic destruction of that conflict, though Fritz did not serve in the military. After the war, he became an active member of the New York School and, together with Jackson and 25 others, was among the so-called Irascibles who signed a 1950 letter to the Metropolitan Museum of Art protesting the exclusion of advanced painters. Best known for his large-scale collages and bronze sculptures, he summered in Provincetown but remained close to Lee, as they both had apartments on the Upper East Side.



Fritz Bultman
Untitled, 1943



Francile Downs (1927-2020)

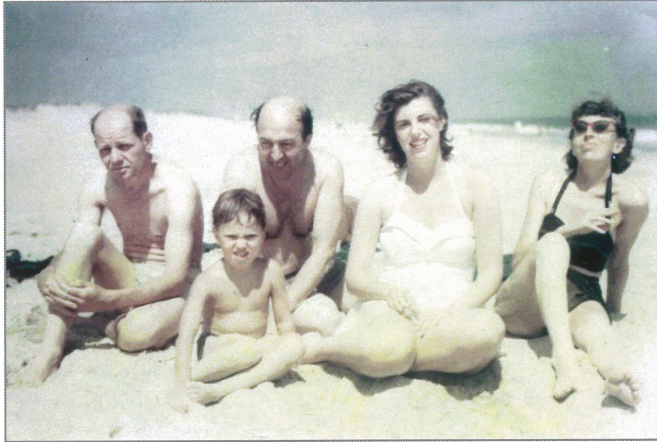


AM7-3318

Known as Cile, she was born in Waco, Texas. She graduated from Baylor University with a bachelor's degree in art, then spent a year at the Hans Hofmann School of Art in New York City and earned a master's degree in painting from the University of Iowa, where the mural Jackson had painted for Peggy Guggenheim hung in the art studio. At Iowa, Cile met Sheridan Lord, a fellow art student and landscape painter whose family owned a house in Amagansett. They married in 1952 and two years later moved to Springs, where they were befriended by Jackson and Lee. In the mid 1950s they built a house on Accabonac Harbor. While furniture shopping, they found a large round dining table at a secondhand store in Southampton, but it turned out to be too big for their home. Lee bought it, and gave them the rectangular table that was in her house in Jackson's time.



Francile Downs
Accabonac (between cedars), undated



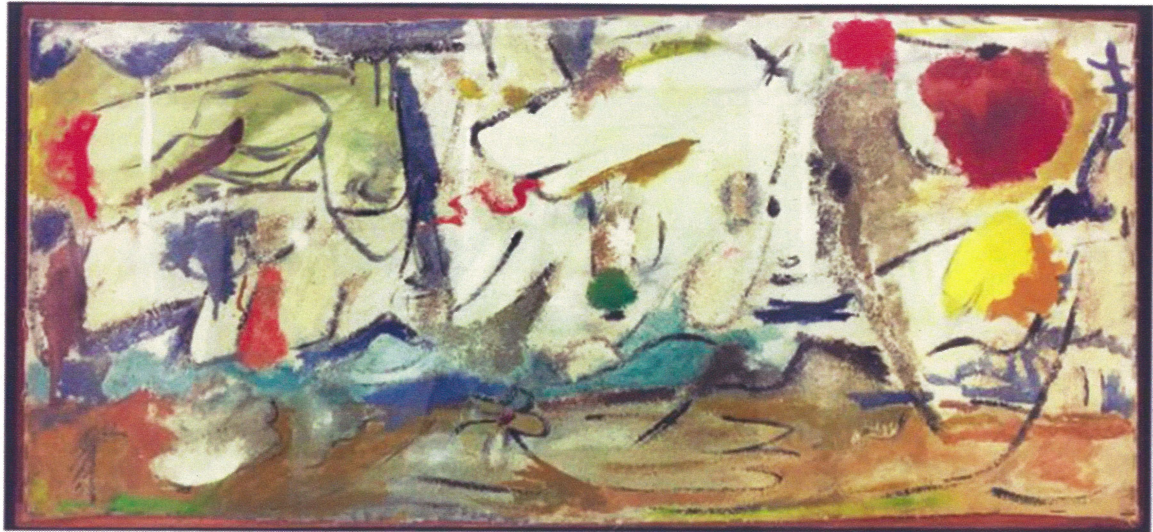
Helen Frankenthaler (1928-2011)



UN5-6352

Born and raised in New York City, the daughter of a prominent judge, Helen is celebrated as one of the foremost second-generation abstract expressionists. She received her earliest art instruction from Rufino Tamayo at the Dalton School. In 1949 she graduated from Bennington College, where she was a student of Paul Feeley, and the following year studied briefly with Hans

Hofmann. Through her relationship with the art critic Clement Greenberg, who introduced her to the New York art scene, she met Jackson and Lee in the summer of 1952, when Clem took her to visit them in Springs. This photograph shows Jackson, Clem, Helen and Lee with an unidentified child on the beach. Having admired Jackson's 1951 black paintings on unprimed canvas, Helen developed a method of applying veils of thinned paint that bled into the canvas—known as her soak-stain technique—which was later described as “a bridge between Pollock and what was possible.” Her contact information appears in all three address books, indicating a friendship with Lee that postdates Jackson's death.



Helen Frankenthaler
Cloudscape, 1951



Adolph Gottlieb (1903-1974)

 RE0-1298

Although he did not buy property in East Hampton until 1960, after Jackson's death, Adolph had been a friend of Lee and Jackson since the 1930s, when they were together on the WPA Federal Art Project. In 1935 he and others, including Mark Rothko, formed The Ten Whitney Dissenters, a group of figurative expressionist painters. An active member of the New York School, in 1950 Adolph drafted the letter protesting the Metropolitan Museum of Art's conservative bias that prompted the LIFE magazine article on the "Irascible Group of Advanced Artists," illustrated by the famous photograph with Jackson at the center. In 1964 Adolph joined the newly established New York branch of London-based Marlborough Gallery, which was recruiting leading American abstractionists on the strength of representing the Pollock estate and Lee Krasner.



Adolph Gottlieb
Untitled #67, 1967

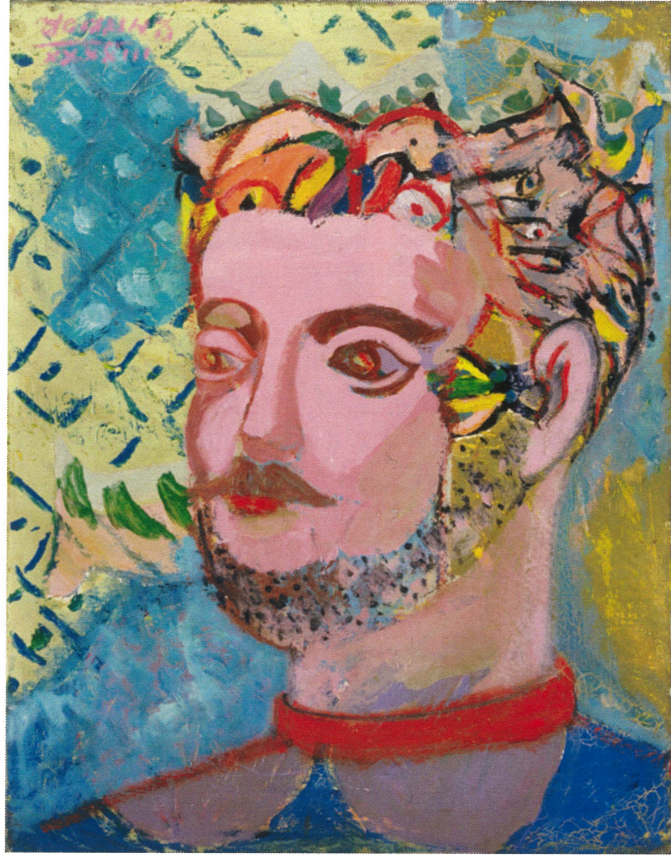


John Graham (1886-1961)

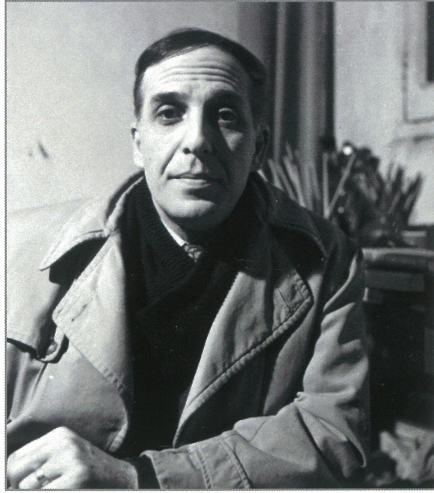


LE5-0996

Born Ivan Gratianovitch Dombrowsky in Kyiv, Ukraine, he immigrated to New York in 1920 and had his name officially changed to John D. Graham when he became a United States citizen in 1927. After studying at the Art Students League, he embraced modernism and developed ties with the European avant-garde, whose ideas he transmitted to young American artists. Among them were Jackson and Lee, who met through inclusion in a group show, "American and French Painting," that John organized in 1942. Lee later credited him with "discovering" Jackson by recognizing his potential long before others did. An inscribed copy of John's 1937 book, *System and Dialectics of Art*, was in Jackson's personal library. His 1943 self-portrait reflects the influence of both Picasso, whom he promoted to Jackson, and Matisse, a long-term inspiration for Lee.



John Graham
Self-portrait, 1943

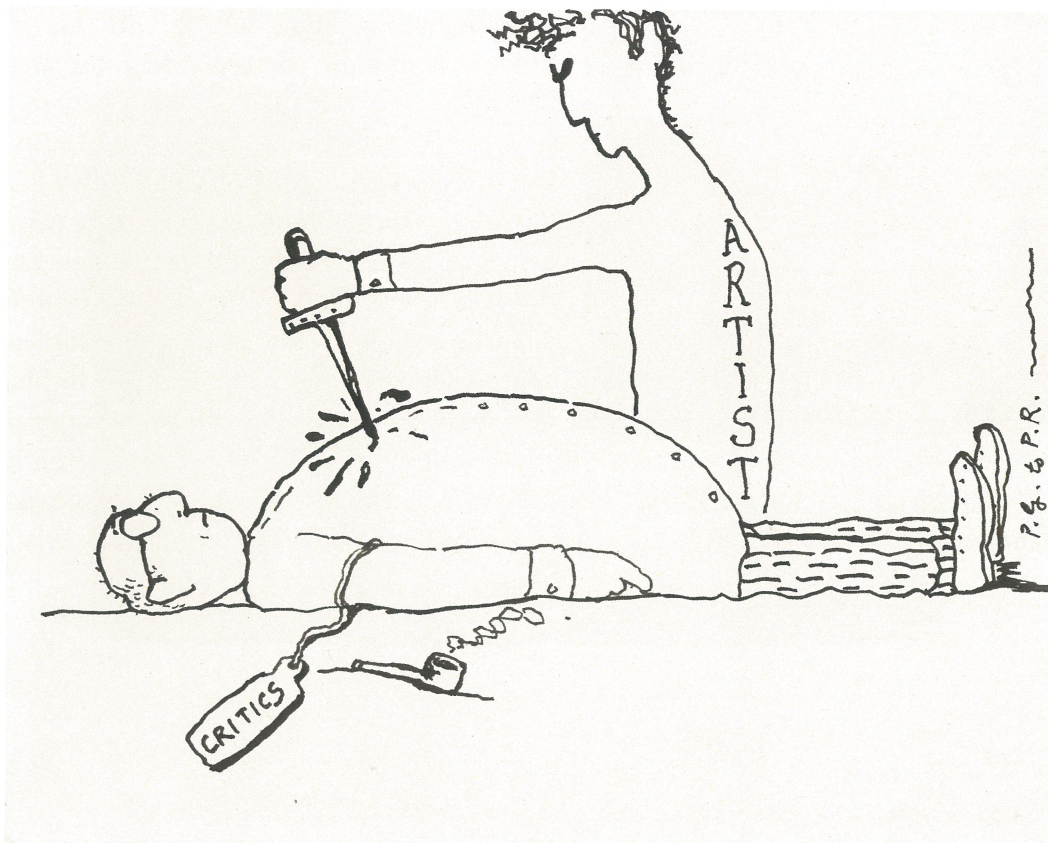


Philip Guston (1913-1980)

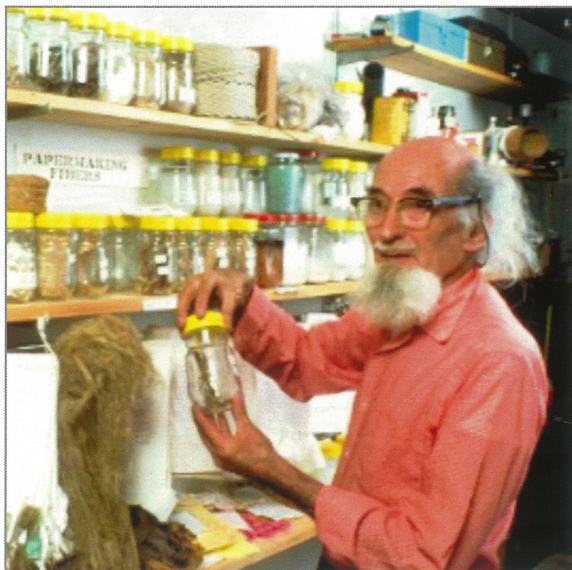


AL4-4464

Born Philip Goldstein in Montreal, at age nine Philip and his family moved to Los Angeles, where he attended Manual Arts High School and met Jackson. The two aspiring artists became close friends, and when Philip moved to New York City in 1936 he stayed with Jackson and his brother Sande before finding his own loft on Christopher Street. During two summers in the 1930s, Philip spent time with Jackson and friends in the Delaware River Valley. Working on the WPA Federal Art Project, he completed major murals for public housing and the 1939 New York World's Fair. After teaching at Washington University in St. Louis and the University of Iowa and a year abroad at the American Academy in Rome, he returned to New York in 1949 and abandoned his figurative approach in favor of abstraction, partly as a result of Jackson's provocation. In 1955 he joined the Sidney Janis Gallery, which also represented Jackson.



Philip Guston
Untitled, ca. 1972



Douglass Morse Howell (1906-1994)



WE7-2563

Traveling throughout Europe with his mother Mary Howell, a foreign correspondent for the Associated Press, Douglass attended the University of Turin before returning to the United States in the 1930s as a banker and literary agent. After serving for five years in World War II, he learned to make handmade paper in France. Bringing this skill back to his native New York, Douglass developed and built his own pulp beaters. He made paper in a wide variety of ranges, colors, and textures, using materials from hemp to linen to blue jeans, and also created his own artwork using paper pulp. Jackson

and Lee were introduced to his papers in 1951 and used them extensively thereafter, buying directly from his Westbury, Long Island workshop. They also owned a paper pulp and string lampshade made by him, and the copy of the so-called Serenity Prayer that was pinned to the Pollock-Krasner studio wall for many years.



Douglass Morse Howell
Serenity Prayer, 1954



Paul Jenkins (1923-2012)



GR5-2269



Lecourbe 28-60 (Paris)

Born and raised in Kansas City, Missouri, Paul later moved to Youngstown, Ohio. After military service, from 1948-52 he studied on the G.I. Bill at the Art Students League, during which time he befriended Jackson, Barnett Newman, and Mark Rothko. In 1953 he began traveling and working in Europe and soon divided his time between New York and Paris. An ongoing interest in Eastern religions and philosophy, the study of the I Ching, and the writings of Carl Gustav Jung prompted his turn toward inward reflection and mysticism. In the spring of 1956, he visited Jackson and

Lee in Springs and gave Jackson a copy of *Zen in the Art of Archery*, along with an invitation for them to visit him and his wife Esther in Paris. That summer Lee traveled to Europe alone and took up his offer. It was in the Jenkins' rue Decrès apartment, on the morning of August 12, that she learned of Jackson's fatal automobile accident the night before.



Paul Jenkins
Phenomena Nevermore, 1962



Reuben Kadish (1913-1992)



764-4671 (Vernon, New Jersey)

Born in Chicago, Reuben moved with his family to Los Angeles in 1920. While a student at Otis Art Institute, he formed close friendships with Jackson and Philip Goldstein (later Guston). In 1934, his association with the Mexican muralist David Alfaro Siqueiros led to a mural commission, shared with Philip, in Morelia, Mexico, and the two later painted a fresco in California for the WPA Federal Art Project. After serving in the army's artists unit during World War II, Reuben moved to New York City and renewed his friendship with Jackson. While working as an assistant to the printmaker Stanley William Hayter, he taught Jackson how to make engravings. In the summer of 1945, he invited Jackson and Lee to share a cottage with him and his family on Louse Point in Springs. It was their introduction to the area, and prompted Jackson and Lee to move to Springs in November, with the intention of becoming full-time residents.



Reuben Kadish
Untitled, ca. 1989



John Little (1907-1984)



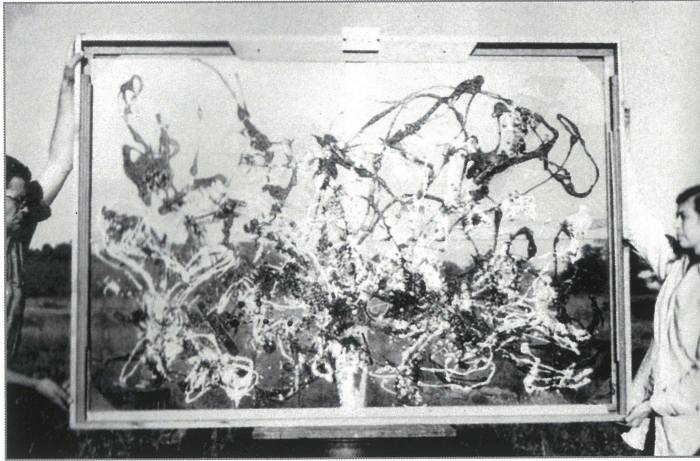
[324-4962]

An Alabama native, John moved to New York to study at the Buffalo Arts Academy from 1924-27. In the 1930s he became a successful textile designer in New York City and attended the Art Students League. He met Lee in 1937, when he enrolled in the Hofmann School, and they became lifelong friends. After service in World War II, John returned to the city and, with nowhere to stay, moved into Hofmann's 8th Street studio, where Lee and Jackson were his next-door neighbors. They remained close friends, and John often visited Lee and Jackson after they moved to Springs. During a visit in 1948, Lee directed him to a run-down farmhouse on

Three Mile Harbor, which he bought and renovated, and he moved a barn onto the property to serve as a studio. Three year later John and his wife Josephine made Springs their permanent home. Many of John's works incorporate found objects from nearby beaches, as documented in "Image From the Sea," a 1955 film by Hans Namuth and Paul Falkenberg. From 1957-60 he partnered with Alfonso Ossorio and Elizabeth Parker to operate the Signa Gallery in East Hampton.



John Little
Untitled, 1976



Sheridan Lord (1926-1994)



EA4-1747

After studying literature at Yale and serving in the army, Sherry (as he was known) studied art at the University of Iowa, where he met and married Cile Downs. In 1954 they moved to Springs and rented a cottage from Wilfrid Zogbaum, in whose studio Sherry painted still lifes and a group of small beach landscapes. Through Peter Matthiessen, he and Cile met

Jackson and Lee, with whom a close friendship developed. In addition to building their own home on Springs-Fireplace Road, Sherry helped Jackson with construction projects. After Jackson's death in 1956, he and Cile helped Lee inventory the work in Jackson's studio. Here they are seen during that project with *Number 28, 1950*, the mixed-media painting on glass that was created for the Hans Namuth film of Jackson at work.



Sheridan Lord
Untitled (Accabonac Creek), 1960-61



Mercedes Matter (1913-2001)

 SP7-3970

The daughter of modernist painter Arthur B. Carles, Mercedes liked to say that she met Lee in jail. While working on the WPA in 1936, the two women were among those arrested during an Artists' Union sit-in at Federal Art Project headquarters. Mercedes, who had long been a devotee of Hans Hofmann, encouraged Lee to study with him, which had a decisive influence on her development. In 1939, Mercedes married the photographer Herbert Matter, who used her and Lee to model Calder jewelry. When Lee began living with Jackson the two couples became close friends. Herbert's 1947 photographs of Jackson in his barn studio are among the earliest images of him at work, and he also documented Lee's first Little Image paintings, now lost. In the 1960s, Mercedes founded the New York School of Painting, Drawing and Sculpture. She and Herbert built a house on Fireplace Road, not far from the Pollock-Krasner House, shortly before Herbert's death in 1984.



Mercedes Matter
Untitled (Still Life), ca. 1936



Sanford McCoy (1909-1963)



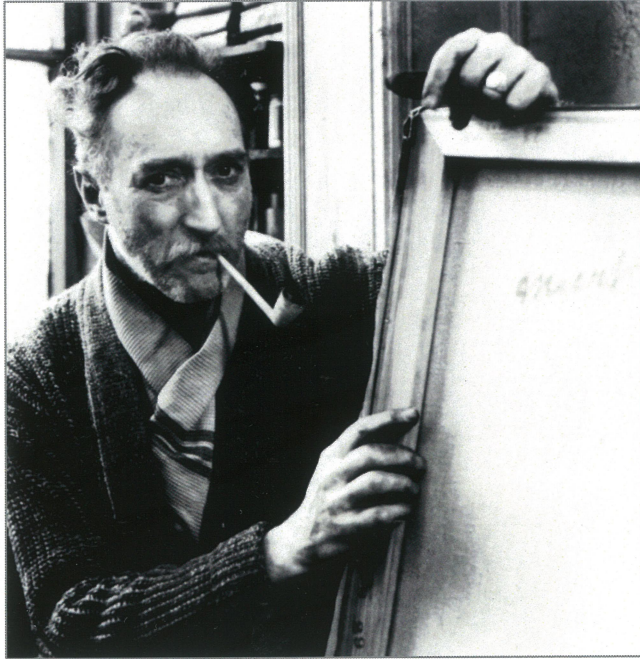
Deep River 5-2097/ Essex 7252
(Connecticut)

The fourth of the five Pollock brothers, shown here with their mother, Stella, in 1950, Sande (top right), as he was known, was the closest in age to Jackson. He worked with the Mexican muralist David Alfaro Siqueiros in Los Angeles in 1932. After moving to New York City in 1935, he lived with Jackson at 46 East 8th Street and worked on the WPA Federal Art Project. In 1936 he and Jackson participated in Siqueiros' New York experimental workshop, where Jackson first used liquid paint. By that

time, Sande had changed his last name to McCoy—the original surname of his father, LeRoy, who had been adopted by a family named Pollock. While on the WPA, Sande assisted James Brooks on the *Flight* mural at LaGuardia Airport. In 1942 he moved to Connecticut and opened a screen-printing business, where he produced the *Autograph Baseball Game*, printed on Masonite. He gave the extra boards to Jackson, who made 16 paintings on them and later used more of them to cover his studio floor. He also produced Jackson's 1951 suite of six screen prints, made from photographs of his so-called black pourings. Sande died of lymphoma at age fifty-four.



Sanford McCoy
Untitled, ca. 1933-38

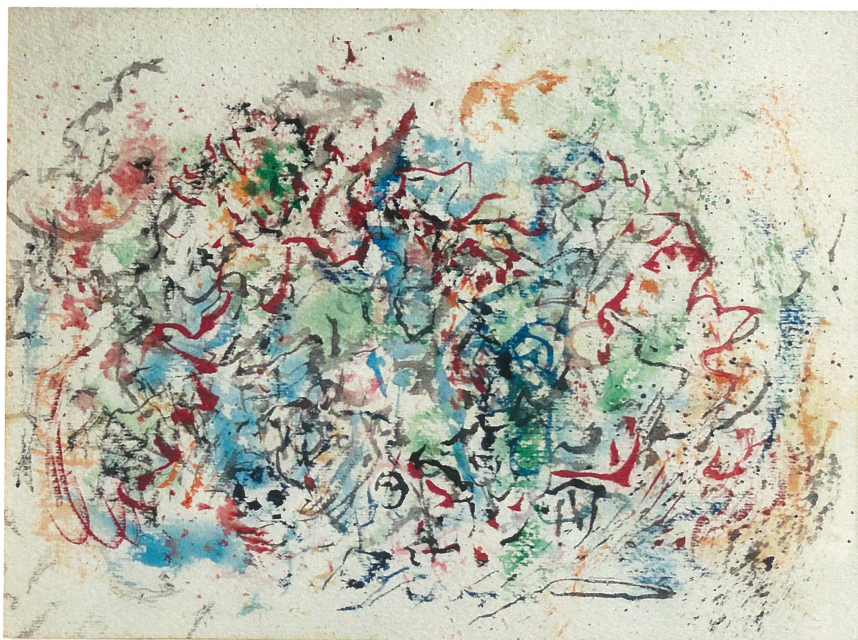


Joseph Meert (1905-1989)

 OR4-0445

The Meert family immigrated to the United States from Belgium in 1910 and settled in Kansas City. After studying at the Art Institute there, Joe moved to New York City to study with Thomas Hart Benton at the Art Students League. Through his association with Benton, he met Jackson in 1931 and the two artists became close friends. In 1935, when Benton left New York to teach at the Kansas City Art Institute, he invited Joe to be his assistant. During his time in Missouri, he painted three post office murals for the Treasury Section of Painting and Sculpture, one of the New Deal art programs. Returning to New York in 1941, he resumed his

friendship with Jackson and evolved from Benton-inspired American Scene imagery to modernist abstraction. Shortly before Jackson moved to Springs, Joe saved his life. One winter night, drunk and reluctant to go home to Lee, Jackson headed to Joe's place on Cooper Square, but collapsed in a snowdrift in front of the building. He likely would have frozen to death if Joe hadn't seen him and taken him in.



Joseph Meert
Untitled, 1987



Hans Namuth (1915-1990)



BU8-0777

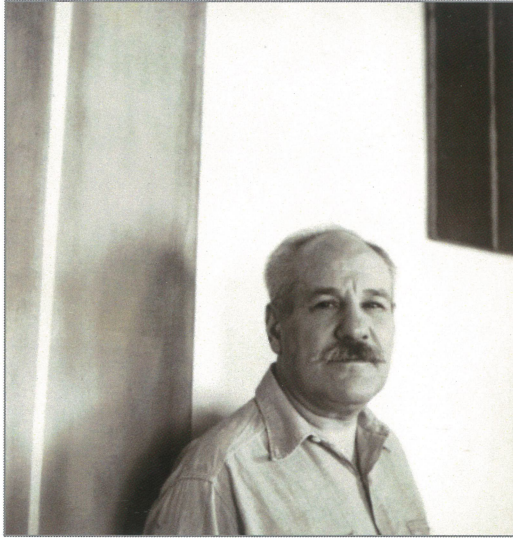


RE7-1312 (studio)

Born in Essen, Hans left Germany in 1933 due to his anti-Nazi activities and moved to Paris, where he began his career as a photographer. He immigrated to New York in 1941 and joined the army intelligence service, which sent him back to Europe. On his return to the United States he worked for Alexey Brodovich at *Harper's Bazaar*. With Brodovich's encouragement, he met Jackson in July 1950 and began photographing him, eventually making hundreds of black-and-white stills, some of which were first published in *ARTnews* in May 1951. He also made a silent black-and-white film, and a color film with narration by Jackson and a musical score by Morton Feldman. Hans' documentation of Jackson at work has been credited with significantly influencing the artist's public image. He also photographed Lee in her studio, first in July 1950, when he spent a day with her and Jackson (one of whom took the photograph of him reproduced here) and after she took over the barn studio following Jackson's death.



Hans Namuth
Jackson Pollock and Lee Krasner, 1950

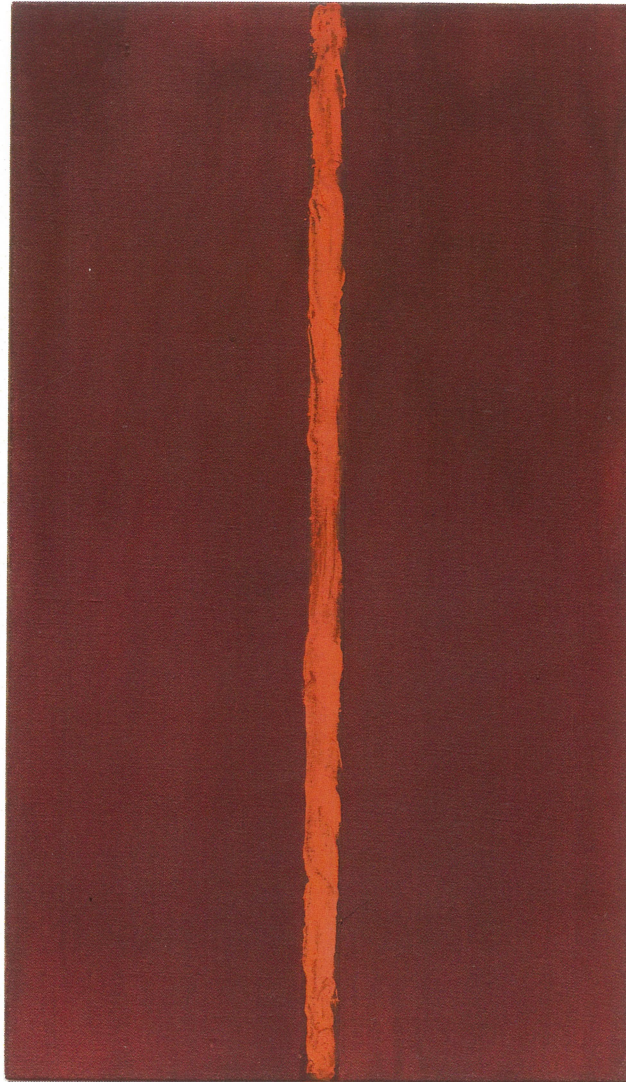


Barnett Newman (1905-1970)



GR5-2827 / TR5-3531 (Brooklyn)

Although he studied at the Art Students League in the 1920s, Barney, as he was known, did not become a full-time professional artist until some 20 years later. During the Depression he supported himself as a substitute teacher, but by the early 1940s, through his friends Adolph Gottlieb and Mark Rothko, he became active in the New York art world, writing articles and exhibition essays. Due to his association with Betty Parsons, who began showing his work in 1946, he met Jackson and Lee, and they forged a close friendship. Barney introduced Jackson to Betty, who took him into her gallery after Art of This Century closed in 1947. When Barney showed his vertical-stripe paintings in 1951, Jackson, Lee, and Tony Smith helped install them. In August 1956, when Jackson was killed in a car crash, Lee was in Paris. She immediately flew home and was met at the airport by Barney and his wife Annalee. Since Lee had only a few hundred dollars in the bank, the Newmans paid for Jackson's funeral.



Barnett Newman
Onement I, 1948



Costantino Nivola (1911-1988)



GR7-5065



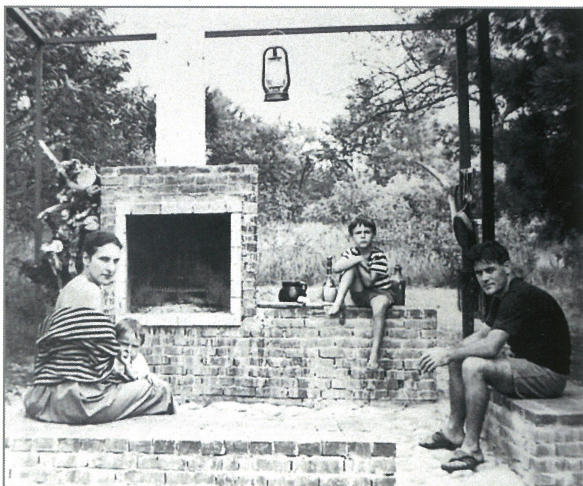
Midway 3-8960 (Chicago)

Born in Orani, Sardinia, Tino was the son of a master mason and served as a mason's apprentice before winning a scholarship to study art in Monza, Italy, where he met his future wife, Ruth Guggenheim. In 1939 he and Ruth fled fascist Italy and immigrated to New York City. They settled in Greenwich Village, where he found work as an art director for several architectural magazines. In 1948, after a visit with Jackson and Lee, they bought a nearby farmhouse on

Old Stony Highway in Springs, close to the Louse Point beach, where Tino developed his signature sand-casting technique. He created sculptural reliefs by pouring plaster into shapes carved in the sand. This eventually led to his first major commission, in 1952, for the Olivetti showroom on Fifth Avenue in Manhattan, soon followed by other large-scale commissions for architectural projects. He also created free-standing concrete and stone sculpture, and a series of outdoor rooms and installations on the family's Springs property.



Costantino Nivola
A46, 1961



Ruth Nivola (1917-2008)



GR7-5065

Ruth was born in Munich to a prominent German Jewish family. In her early years, to escape antisemitism, the family moved to Baden-Baden and then to Switzerland, where Ruth was enrolled in a convent school. At eight years old she became seriously ill with typhoid fever. While she recuperated, a nurse taught her needlework using silk thread. After immigrating to the United States with her husband Tino, whom she met at the Art Academy in Monza, Italy,

Ruth was always working with her hands, either at Phelps Associates, where she fashioned leather handbags and belts, or making sweaters, hats, and mittens for her children and ties for her husband. In 1953—when this photograph of the family in their Springs garden was taken—she started working with metallic threads she found in specialty stores in the East Village. Using gold lamé yarn, she went from making practical items to crocheting intricate, unconventional body ornaments inspired by ancient adornments, such as Etruscan and Byzantine jewelry, as well as insects, seed pods and other natural forms.



Ruth Nivola
Ritual Choker, 1977-78



Alfonso Ossorio (1916-1990)



EA4-1472

Born in Manila, the Philippines, to a wealthy sugar baron and his wife, Alfonso became an American citizen in 1933 and studied fine arts at Harvard University and the Rhode Island School of Design. During World War II he served as a medical illustrator, an experience that was reflected in the macabre themes that appeared in his later work, which also show the influence of Surrealism and l'Art Brut. He met Jackson in 1949 when he purchased one of his paintings from the Betty Parsons Gallery, where they both exhibited. The two artists became close friends and were inspired by each other's work. In 1952 Alfonso purchased The Creeks, an East Hampton estate not far from Jackson and Lee's home. A noted collector as well as an artist, Alfonso at one time owned twelve examples of Jackson's work and eight of Lee's. He also promoted Jackson's work in Paris, sent Lee's work to Japan, and, with John Little and Elizabeth Parker, ran the Signa Gallery in East Hampton from 1957-60 as a showcase for international abstract art.



Alfonso Ossorio
Untitled, ca. 1950



Igor Pantuhoff (1911-1972)

 JU6-4557 or 9557

Son of an aristocratic White Russian family that was forced to flee after the Bolshevik Revolution, Igor met Lee in 1928, when they were students at the National Academy of Design. Handsome, charming, and one of the school's top students, Igor became romantically involved with Lee and moved in with her in 1931; they lived together until the fall of 1939. They did not marry, but Lee sometimes presented herself as his wife. Although he was best known as a portrait painter, Igor also dabbled in modernism. He studied with Hans Hofmann and encouraged Lee to enroll in the school, which she


did in 1937, while she and Igor were working for the WPA Federal Art Project. This photograph shows them on a Provincetown beach in 1938. After they broke up and Lee began her relationship with Jackson, Igor tried but failed to win her back. Nevertheless, she maintained contact with him and, after he had fallen on hard times, helped him financially. An alcoholic, Igor died of complications from liver disease at age sixty.



Igor Pantuhoff
Portrait of Lenore Krassner, 1932



Betty Parsons (1900-1982)

 PL3-3456 (gallery)

An influential gallerist whose early exhibitions of paintings by abstract expressionists—including Jackson Pollock, Mark Rothko, Barnett Newman, Hedda Sterne and Clyfford Still—helped establish the movement, Betty was herself an artist. Born to a prominent New York family, she studied painting and sculpture in France, returning to New York in 1933. After working in other venues, she opened her own gallery in 1946. She represented Jackson from 1948-1952, and gave Lee her first solo exhibition in 1951. In the 1960s, after an inheritance enabled her to buy property in Southold and commission the architect Tony

Smith to build her a home and studio there, she began a series of painted constructions made of driftwood and other detritus she found along the shore of Long Island Sound. The Pollock-Krasner House owns two painted beach pebbles she apparently gave to Lee, as they remained friends after Jackson's death.



Betty Parsons
Fish, ca. 1981

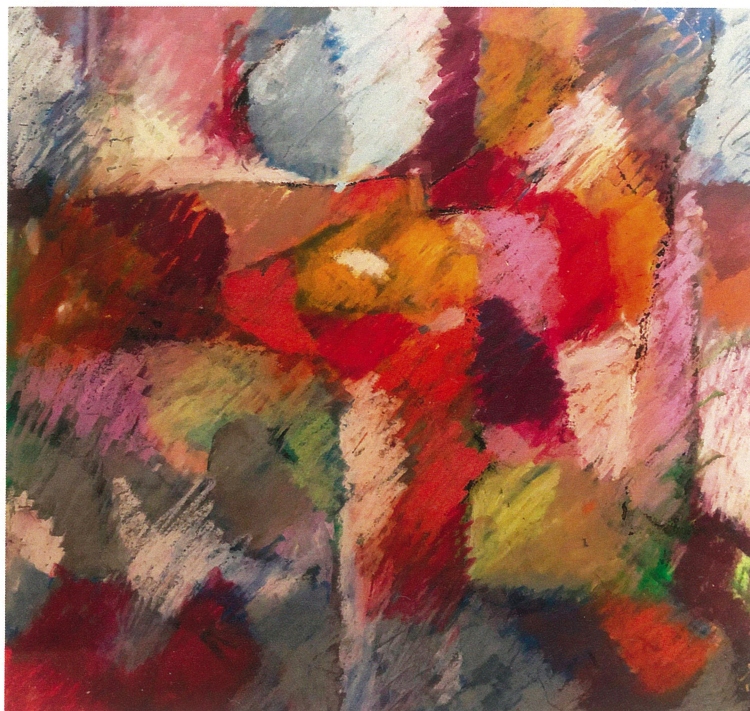


Vita Petersen (1915- 2011)



GR3-1134 / TR9-0085

Born in Berlin into the prominent von Simson family, Vita began her art school training at age 16, against her parents' judgment but with the blessing of the prominent artist Max Liebermann, who recognized her talent. She studied at the Berlin Art Academy and the Munich School of Fine Art. In 1938 she fled the Nazis and reunited with her fiancé, Gustav Petersen, who had settled in New York City, where they married. In the mid 1940s she met Mercedes Matter, who introduced her to the circle of artists that included Hans Hofmann, with whom Vita studied in New York and Provincetown, and Jackson and Lee, whom she and Gustav visited in Springs. In 1964 Vita joined with a group spearheaded by Mercedes to found the New York Studio School. Known for her vibrant, colorful abstractions, she painted every day, switching to a black and white palette in the year before her death, when an eye condition made it difficult for her to differentiate among colors.



Vita Petersen
Untitled, ca. 2003



Charles Pollock (1902-1988)



NE8-1818 (Brooklyn)

Born in Denver, Charles was the eldest of the five Pollock boys; Jackson was the youngest. After studying at the Otis Art Institute in Los Angeles, in 1926 he moved to New York City to study with Thomas Hart Benton at the Art Students League, and later encouraged Jackson to do the same. For his first few years in the city, Jackson lived with Charles. In 1935, Charles left New York and worked for the Resettlement Administration, supervising murals throughout the Midwest and South. He later became supervisor of the mural painting and graphic arts division of the WPA's Federal Art Project in Michigan. In the mid 1940s he turned away from Benton-inspired naturalism, as in this 1930s self-portrait, and developed as an abstract painter. He taught

typographical design and etching at Michigan State University from 1942-1968. After his retirement he returned briefly to New York, then moved to Paris, where the Charles Pollock Archives documents his life and work.



Charles Pollock
Chapala 7, 1956



Jeanne Reynal (1903-1983)



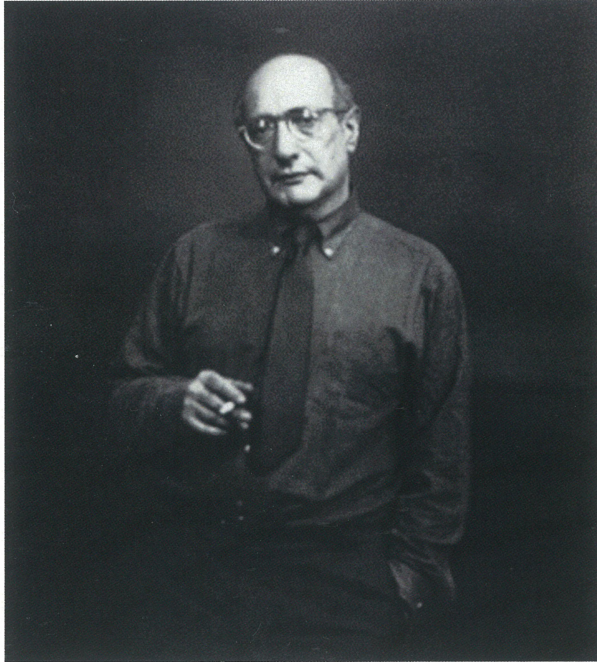
WA9-9239 / CH 3-8049

Born into a wealthy New York family, Jeanne apprenticed in Paris with the Russian mosaicist Boris Anrep from 1930-38, after which she moved to California. Her work adapted the ancient art form to a contemporary mode of expression, introducing spontaneity to create “direct” mosaics analogous to Jackson’s “direct” paintings. Jeanne’s first solo exhibition was held in Los Angeles in 1940. Starting in the early 1940s, a significant inheritance enabled her to collect art; she was one of the first collectors to buy Jackson’s work. After returning to New

York in 1946, she collaborated with Isamu Noguchi on table designs and became involved with the Surrealist circle. Working intuitively, like her abstract expressionist painter friends, she participated in the Whitney Museum’s annual exhibitions and showed at the Stable and Betty Parsons Galleries. Her New York apartment was home to a collection that included Willem de Kooning, Rothko, Giacometti, Tanning, and Calder, among others. Elaine de Kooning said of Jeanne that she was “a wonderful artist who was much better known as a collector.”



Jeanne Reynal
Paysage, 1951



Mark Rothko (1903-1970)



EL5-4687 / JU6-5953



CI6-5284 (studio)

Born Marcus Rothkowitz in Latvia, Mark and his family arrived in the United States in 1913 and settled in Portland, Oregon. In 1924 he moved to New York City and enrolled in the Art Students League, but he was largely self-taught as an artist. His first solo exhibition, in 1933, was attended by Jackson. Together with several other figurative expressionists, Mark formed The Ten Whitney Dissenters and continued to develop as a representational artist while making a living as a teacher. By the early 1940s, however, his imagery had become more subjective, influenced by Surrealism and mythology. Works from that transitional phase were

shown at Peggy Guggenheim's gallery, Art of This Century, in 1945. Three years later, perhaps encouraged by Jackson and Lee, he rented a cottage on Louse Point in Springs and created a group of so-called multiform paintings—first exhibited at the Betty Parsons Gallery in 1949—that signaled a breakthrough to his mature style.



Mark Rothko
Untitled, 1945

Leonard Israel Siegel, M.D.



UN5-7780 / UN5-0892

Lee began therapy with psychiatrist Leonard I. Siegel in 1956. According to Lee's biographer, Gail Levin, she saw Siegel professionally in New York City and socially in Springs, where he had a home in Barnes Landing.¹ His daughter, Celia Siegel, recalled: "From my father's stories it also sounds like they were good friends. My dad used to attend social gatherings at the Pollock home and describes one party, in particular, that was gatecrashed by Jack Kerouac, leaving Lee rather upset."²

Levin notes that Siegel developed a deep interest in the arts, encouraged his patients to paint and draw, and "also got some of his patients to paint with him."³ Describing the painting, *White Clean*, Celia Siegel wrote: "In 1956, in a therapy session, my father and Lee did this work together. I cannot tell you the exact date of the work unfortunately, nor who did what part of the painting. My father wrote on the back 'White Clean' and the name Lee Pollock Krasner (in that order). The date was written as simply 1956."⁴

The painting may have been the product of a cathartic session with Siegel, during which she described a terrifying childhood nightmare about a monster living in the cellar. Lee later related the incident to Paul Jenkins when she was staying with him in Paris, just before Jackson's death. She and Jackson would go to the city to see their separate psychiatrists and stay in a hotel. She told Paul that "when she came back to the hotel [after seeing Siegel], Jackson was there waiting for her, and he turned white when he saw her. He walked up to her and clasped both of her hands and they sat down together. 'What happened, Lee?' 'Jackson, please, I am all right.' 'Please tell me. You are completely different!' Lee went on to explain Jackson's astonishment and how she could not get over it. . . . A kind of monster that had dwelt in her childhood had dissolved, vanished—and Jackson knew it, he did not just sense it."⁵ However, since we don't know when in 1956 the work was painted, it's also possible that it was done in the aftermath of Pollock's death.

¹ Gail Levin, *Lee Krasner* (New York: William Morrow, 2011), pp. 295-297.

² Celia Siegel email to Helen A. Harrison, 5 August 2008.

³ Levin, p. 296.

⁴ Celia Siegel, loc. cit.

⁵ Paul Jenkins, "Excerpts of a Symposium," in Helen A. Harrison, ed., *Such Desperate Joy: Imagining Jackson Pollock* (New York: Thunder's Mouth Press, 2000), p. 278.



Leonard I. Siegel and Lee Krasner
White Clean, 1956



Tony Smith (1912-1980)



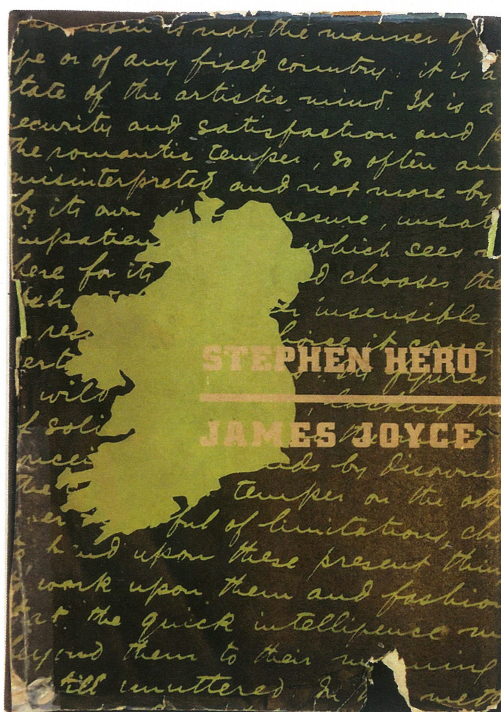
South Orange 2-1221 / 2-3019



PL9-8407 (office)

Although best known as a sculptor, for the first 20 years of his career Tony worked as an architect. He met Jackson in the late 1940s, through Betty Parsons, at whose gallery he is shown with Jackson and Barnett Newman in 1951. They became close friends, and he often visited Jackson and Lee in Springs. The cast plaster plaque—a detail from the Carson, Pirie, Scott Building in Chicago—that hangs in the Pollock-Krasner House kitchen was a house gift from Tony. He may have

acquired it in the late 1930s when he was studying architecture at The New Bauhaus in Chicago. In 1950 he designed a Roman Catholic chapel with window motifs by Jackson, but the project was never built. A James Joyce aficionado who could recite whole passages from Joyce's writings, Tony gave Jackson his copy of *Stephen Hero*. (The book had actually been a gift to Tony from the artist Buffie Johnson, whose house he designed.) A few weeks before his death, Jackson made his final works of art, two sand-cast plaster sculptures, at Tony's home in South Orange, New Jersey.



James Joyce
Stephen Hero, 1944



Ronald Jay Stein (1930-2000)

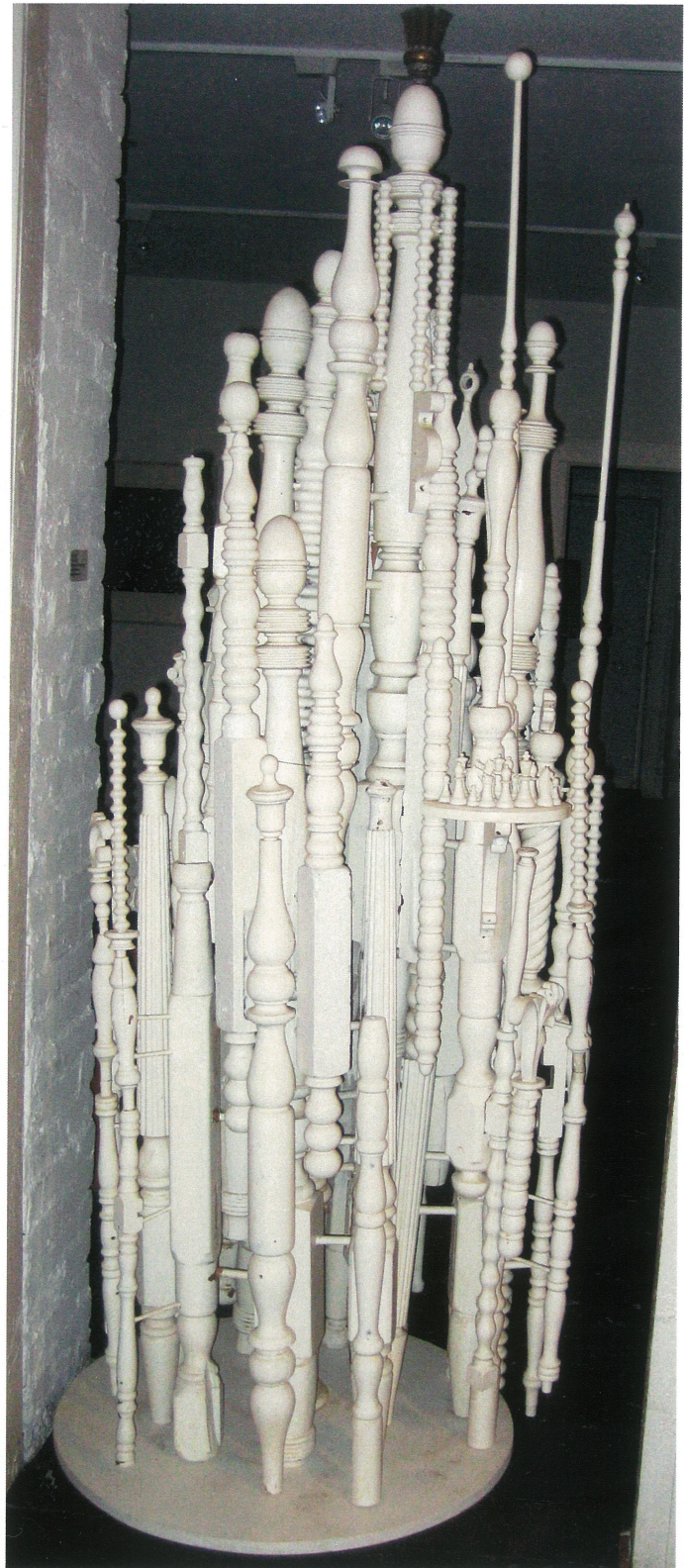


AS 7-9634 / LY 2-2913 (Massachusetts)

The son of Lee's sister, Ruth, and her husband, William Stein, Ronnie studied at The Cooper Union and Yale University School of Art. Lee and Jackson were both strong role models for him and encouraged him to pursue art; he later said that his first painting sale was to Jackson. He went on to teach at the Art School of the Worcester Art Museum and Rutgers University. In 1959 he assisted Lee on her mosaic murals for the Broadway façade and Broad Street entrance of the Uris Building at 2 Broadway in Manhattan, as shown at the left. Four years later, she gave him a cottage next door to the Pollock-Krasner House, where he lived until his death. In 1968, Ronnie was

the guest curator of an exhibition, "Fountains by Eleven Sculptors," at Guild Hall, the East Hampton cultural center. The sculpture that represents him in this exhibition was his entry. Clearly made as a temporary fountain, it was purchased by Lee and has been a prominent feature of her living-dining room ever since. Its title, *Abraxas*, refers to the Gnostic principle of a central god surrounded by 365 dependents.

Ronald J. Stein
Abraxas, 1968





Nataraj Vashi (1914-1999)

 EM3-4147 (Washington, DC)

Pravina [Pra-veena] Mehta (1923-1992)

 FA4-9687 (Chicago)

Nataraj Vashi and Dancers came to the United States in 1937 and traveled across the country teaching and performing. Their repertoire reflected the classical and folk dances of India, as well as the classical dance forms of Ceylon, Java, and Bali. In May 1947, sponsored by the Maharaja of Baroda, the company, now including his wife, Pravina Mehta, performed on Broadway at the Belasco Theater. Their recording, "Dances of India," with cover art by

the noted illustrator David Stone Martin, was made in New York during that time. It is inscribed "To Lee and Jackson with Love" and signed by Nataraj and Pravina. The two couples may have met during the Vashis' 1948 visit to Springs, when they were staying with Mercedes Matter and her husband, Herbert, who made several dynamic "action" photographs of Pravina dancing. They returned in 1952, when they rented nearby for the summer and often spent time with Jackson and Lee. At the 1949 Black Mountain College Summer Art Institute, where this photograph was taken, Nataraj taught Hindu philosophy and dance and studied kinesthetics. Pravina was a political activist who studied architecture in Chicago and later became a prominent architect in India. While at Black Mountain she taught philosophy and Hindu dance, bringing together the foundations of Indian music and dance with the language of architecture.



Nataraj Vashi and Pravina Mehta
Dances of India, 1947



Wilfrid Zogbaum (1915-1965)



GR3-1187 / LY6-8386

Best known today as a sculptor, Wilfrid (known to his friends as Zog) began his art career as a modernist painter. In 1935 he enrolled in Hans Hofmann's school, where he was followed two years later by Lee. He spent 1937 traveling and studying in Europe on a Guggenheim Fellowship. In the 1940s, after serving as an Army Signal Corps photographer in World War II, he became a successful commercial photographer in New York City, but in 1948 he began to devote himself full time to his art. He visited Jackson and Lee that year and decided to purchase property nearby, later selling portions of it to fellow artists Willem de Kooning and John Ferren. In the early 1950s, Zog started making sculpture. Many of his constructions feature found machine parts, often combined with beach stones—dubbed Zogstones by his friends—in cage-like welded metal structures. His career was cut short by an early death from leukemia.



Wilfrid Zogbaum
Untitled, 1962

Checklist of the Exhibition

Thomas Hart Benton

Wyoming Autumn, 1974

Photogravure, 7 x 10 in.

Private collection

Peter Blake

Ideal Museum model, 1994-95

Reconstruction of the 1949 original model

Various materials, 24 x 48 in.

Pollock-Krasner House and Study Center

Located in the Stony Brook Southampton Library

James Brooks

Fandron, 1972

Acrylic on canvas, 16 x 21 in.

Courtesy of Jason McCoy Gallery, New York

Fritz Bultman

Untitled, 1943

Oil on canvas, 20 x 16 in.

Private collection

Francile Downs

Accabonac (between cedars), undated

Watercolor on paper, 9 ¼ x 12 5/8 in.

Astrid Myers-Rosset

Helen Frankenthaler

Cloudscape, 1951

Mixed media on canvas, 17 ½ x 38 in.

The Helen Frankenthaler Foundation

Adolph Gottlieb

Untitled #67, 1967

Acrylic on paper, 20 x 14 ¾ in.

Guild Hall Museum

John Graham

Self-portrait, 1943 (replica)

Oil on canvas, 20 x 16 in.

The Museum of Modern Art, New York

Gift of S. Herman Klarsfeld

Philip Guston

Untitled, ca. 1972

Ink on paper, 13 x 16 3/8 in.

The Guston Foundation

Douglass Morse Howell

Serenity Prayer, 1954

Letterpress on handmade paper, 6 ¾ x 10 in.

Pollock-Krasner House and Study Center,

Estate of Lee Krasner Pollock

Paul Jenkins

Phenomena Nevermore, 1962

Acrylic on canvas, 25 ½ x 21 ¼ in.

Estate of the artist

Reuben Kadish

Untitled, ca. 1989

Ink on paper, 9 ¼ x 12 1/8 in.

Private collection

John Little

Untitled, 1976

Oil paint and paper collage on paper, mounted
on linen, 10 x 12 in.

Pollock-Krasner House and Study Center

Gift of the Estate of Priscilla Bowden Potter

Sheridan Lord
Untitled (Accabonac Creek), 1960-61
Oil on cardboard, 6 x 10 in.
Private collection

Mercedes Matter
Untitled (Still Life), ca. 1936
Oil on canvas board, 16 x 20 in.
Marisa and Mark Borghi

Sanford McCoy
Untitled (Portrait), ca. 1933-38
Pencil on paper, 13 x 10 ½ in.
Courtesy of Jason McCoy Gallery, New York

Joseph Meert
Untitled, 1987
Watercolor on paper, 9 x 12 in.
Pollock-Krasner House and Study Center
Gift of Priscilla Bowden Potter in memory of
Jeffrey Potter

Hans Namuth
Jackson Pollock and Lee Krasner, 1950
Silver gelatin print, 8 x 10 in.
Pollock-Krasner House and Study Center
Gift of the Estate of Hans Namuth

Barnett Newman
Onement I, 1948 (replica)
Oil on canvas and oil on masking tape on
canvas, 27 ¼ x 16 ¼ in.
The Museum of Modern Art, New York, Gift of
Annalee Newman

Costantino Nivola
A46, 1961
Sand cast plaster, 16 ¼ x 28 ½ x 1 5/8 in.
The Drawing Room, East Hampton, NY

Ruth Nivola
Ritual Choker, 1977-78
Crocheted gold thread with inlaid silk, 16 x
16 in.
Family of Ruth Nivola

Alfonso Ossorio
Untitled, ca. 1950
Ink, wax, and watercolor on paper, 13 ½ x
10 ¼ in.
Pollock-Krasner House and Study Center, Gift of
Priscilla Bowden Potter

Igor Pantuhoff
Portrait of Lenore Krassner (Lee Krasner), 1932
Conté crayon and watercolor on paper, 21 ¾ x
23 ¾ in.
Pollock-Krasner House and Study Center, Gift of
The Cooper Union

Betty Parsons
Fish, ca. 1981
Acrylic on driftwood, 16 ½ x 2 ¾ x ½ in.
Private collection

Vita Petersen
Untitled, ca. 2003
Oil pastel on paper, 12 x 12 in.
Andrea Petersen

Charles Pollock
Chapala 7, 1956
Oil and tempera on paper, mounted on canvas,
31 ¾ x 23 in.
Courtesy of Jason McCoy Gallery, New York

Jeanne Reynal

Paysage, 1951

Smalti and pigmented cement on board, 16 x 12 in.

Eric Firestone Gallery and the Estate of Jeanne Reynal

Mark Rothko

Untitled, 1945

Oil on canvas, 22 1/8 x 30 1/8 in.

Christopher Rothko

Leonard I. Siegel and Lee Krasner

White Clean, 1956 (replica)

Oil on canvas, original size unknown

Photograph courtesy of Celia Siegel

Ronald J. Stein

Abraxas, 1968

Painted wood and found objects, 86 1/4 x diam. 38 in. (irregular)

Pollock-Krasner House and Study Center, Estate of Lee Krasner Pollock

Wilfrid Zogbaum

Untitled, 1962

Copper, 9 x 5 x 8 1/2 in.

Anita Shapolsky Gallery, New York

Documents

Address book, ca. 1950-1956

Brown leather binding, 4 1/4 x 3 1/2 in.

Jackson Pollock and Lee Krasner papers, Archives of American Art, Smithsonian Institution

Address book, ca. 1960s

Green leather binding, 5 1/8 x 3 1/2 in.

Jackson Pollock and Lee Krasner papers, Archives of American Art, Smithsonian Institution

Address book, 1960s

Beige cardboard binding, 6 x 5 1/4 in.

Pollock-Krasner House and Study Center
Gift of the Estate of Ronald J. Stein

Stephen Hero. New York: New Directions, 1944

Gift of Tony Smith to Jackson Pollock

The artists' library, Pollock-Krasner House and Study Center

Nataraj Vashi and Pravina Mehta

Dances of India, 1947

Phonograph record, jacket inscribed to Lee and Jackson

The artists' record collection, Pollock-Krasner House and Study Center

Photography credits

Documentary

Benton: Associated Press
Blake: Ben Schultz
Brooks: Hans Namuth
Bultman: Maurice Berezov
Downs: Linda K. Alpern
Frankenthaler: Jackson Pollock/Lee Krasner papers,
Archives of American Art (AAA)
Gottlieb: WikiArt
Graham: John D. Graham papers, AAA
Guston: Martha Holmes/The LIFE Images
Collection, via Getty Images
Howell: American Craft Council
Jenkins: Galerie Diane de Polignac
Kadish: Eric Firestone Gallery
Keane essay: Martha Holmes/The LIFE Images
Collection, via Getty Images; Pollock/Krasner
papers, AAA
Krasner: Mark Patiky
Little: Tony Vaccaro
Lord: Pollock catalogue raisonné archives
Matter: Herbert Matter
McCoy: Pollock/Krasner papers, AAA
Meert: Gene Pyle
Namuth: Pollock-Krasner House and Study Center
Newman: William Vandivert / MoMA
Nivola: courtesy Nivola Family
Ruth Nivola: courtesy Nivola family
Ossorio: Hans Namuth
Pantuhoff: Unknown
Parsons: Gwyn Metz
Petersen: Courtesy Andrea Petersen
Pollock: Jason McCoy Gallery
Reynal: Eric Firestone Gallery
Rothko: Rudy Burckhardt
Smith: Hans Namuth
Southgate: Jeffrey Pottter
Stein: Pollock-Krasner Study Center, gift of BH
Friedman
Vashi: State Archives of North Carolina
Zogbaum: Internet Image & Media Gallery

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Christopher Rothko

On the back cover: Lee Krasner's studio wall
telephone dial



Pollock-Krasner
Pollock-Krasner House and Study Center

