

SELF – GUIDED TOUR

(a)

*Jackson Pollock and Lee Krasner in Their
Studio, 1950. Photo by Hans Namuth.*



INDEX

PROPERTY

MAP 04
ABOUT 06

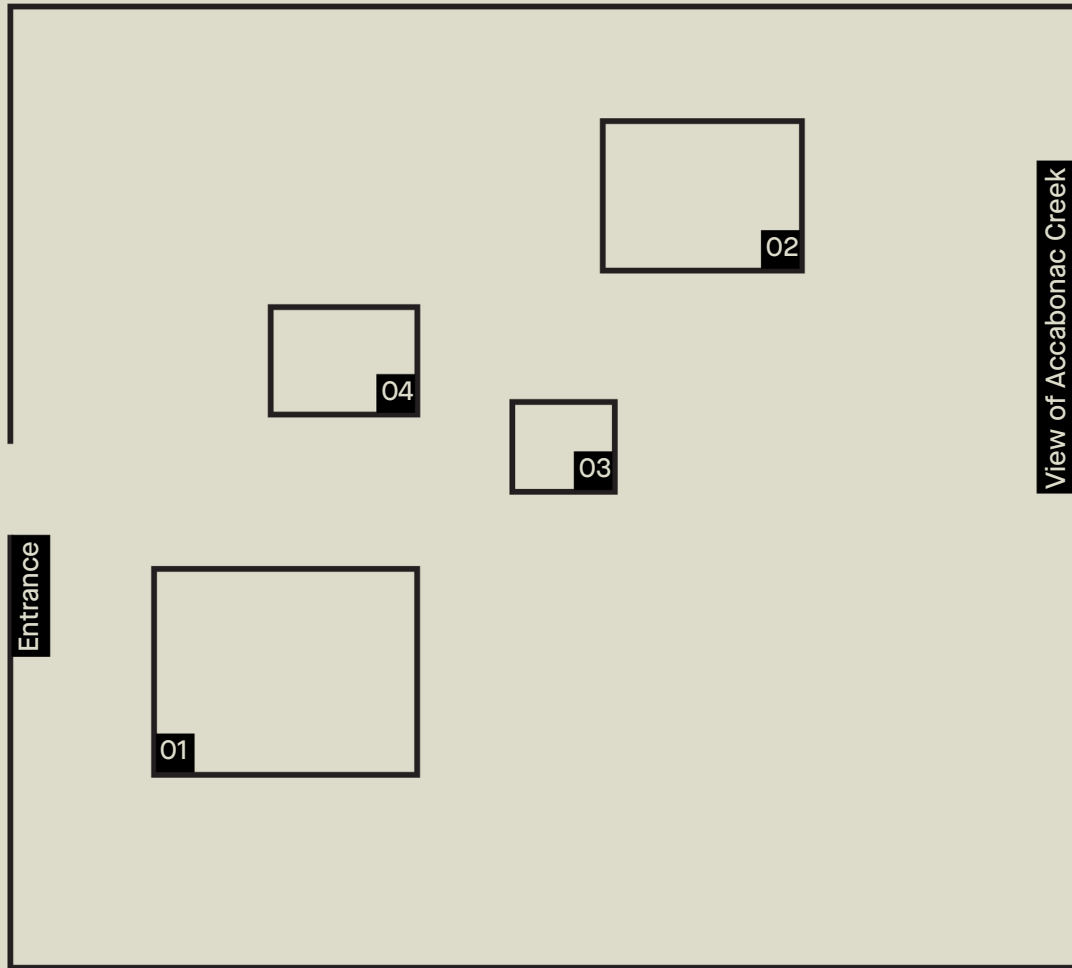
STUDIO

ABOUT 09
FLOOR MAP 10
WALLS MAP 14

HOUSE

ABOUT 19
DETAILS 20

PROPERTY MAP



This guide allows you to explore freely the former property of Jackson Pollock and Lee Krasner. If you have questions, our staff will be happy to help.

Welcome to the former home and studio of Jackson Pollock (1912-1956) and Lee Krasner (1908-1984)

05

House	01
Studio	02
Shop	03
Office / Bathrooms	04

Please do not touch the furnishings and objects on open display. Food and drink must be left outside the buildings. Please silence the ringers on mobile phones. Photography (without flash) is permitted. Small children are welcome, but they must be carried or held firmly by the hand while inside the buildings. Wheelchairs, walkers, canes and other mobility devices are not permitted on the studio floor.

(b)
View of Accabonac Creek
from the Pollock-Krasner
House

The artists moved here from New York City in 1945. The following year, they purchased the property with a loan from Pollock's dealer, Peggy Guggenheim. The homestead comprised a house, built in 1879, an early 20th century barn, a garage, a small utility building and an outhouse, on an acre and a quarter of land. They later bought more land, including the marsh bordering Accabonac Creek — the body of water to the east — and eventually owned five acres.

The garage houses the administrative office and handicapped accessible restroom. The utility building is now the Museum Store. The concrete pad at the eastern end of the lawn is the original floor of the barn, which was moved in June 1946, to open up the view, before being converted into Pollock's studio.

Behind the house is a pile of boulders that were dug up and placed there at Pollock's behest not long before he died. The last photo of him, taken on August 11, 1956, shows him sitting on the boulders with his lover, Ruth Kligman. It was taken by her friend, Edith Metzger, who was also killed in the car crash that took Pollock's life that night.



(c)
Jackson Pollock and Lee
Krasner at Their Springs
Home, 1950. Photo by Hans
Namuth.

The building that became Pollock's studio was built in the early 20th century to store fishing equipment. It had no electricity or heat, so Pollock could not use it at night or in freezing weather. Nevertheless, this is where he created his most famous paintings, using liquid house paint applied with sticks, hardened brushes and basting syringes to canvases laid out on the floor, where colors and gestures from the artist's spontaneous technique spilled onto it.

In 1953, the building was renovated. Electricity and heat were installed, the walls were insulated, and the wood floor was covered with Masonite, preserving the evidence of Pollock's most innovative and productive period of work. When that covering was removed, a vivid memento of masterpieces such as *Convergence*, *Blue Poles*, and *Autumn Rhythm* was revealed. Please put on the padded slippers to walk on that surface.

While Pollock worked in the barn studio, Krasner had her studio in the house's north bedroom. After his death, she moved her studio into the barn. She liked to tack her canvases on the wall and work against the hard surface, where evidence of her energetic action-painting technique is visible.

Their tools and materials are on display in the anteroom. On the floor under the painting storage racks are some of the Masonite squares that were put down over the studio floorboards in 1953.





Galaxy

Jackson Pollock
1950

01



© Pollock-Krasner Foundation/ARS.

Galaxy is a striking example of Pollock's early drip painting technique, which would come to define his signature style. Created during a period of intense experimentation, the painting features a dynamic interplay of splattered, dripped, and poured paint, demonstrating Pollock's revolutionary approach to abstraction. Galaxy marks Pollock's transition into fully embracing his drip technique, where he abandoned traditional brushes in favor of direct applications of paint using sticks, knives, or even his hands. The title Galaxy suggests an expansive, infinite quality, aligning with the boundless energy and spatial ambiguity of the painting.

No. 3

Jackson Pollock

1950

02



© Pollock-Krasner Foundation/ARS.

By 1950, Pollock had perfected his revolutionary “action painting” method, in which he dripped, poured, and flung paint onto a horizontal canvas, allowing gravity and movement to dictate the composition. His use of industrial paints—rather than traditional oil paints—contributes to the work’s fluid and spontaneous character. Like many of Pollock’s numbered paintings, No. 3 lacks a specific subject, inviting the viewer to engage with the raw energy of the composition itself. In a 1950 radio interview, Pollock said: “The thing that interests me is that today painters do not have to go to a subject-matter outside themselves.”

Blue Poles No. 11

Jackson Pollock

1952

03



© Pollock-Krasner Foundation/ARS.

Blue Poles is one of his most famous and monumental of Pollock’s drip paintings, renowned for its dynamic composition and bold use of color. Measuring nearly 7 feet high and 16 feet wide, the painting is a masterwork of gestural abstraction, featuring a complex network of dripped, splattered, and slashed paint. The dominant feature of Blue Poles is the series of striking vertical blue lines that structure the otherwise chaotic layering of colors, lending the piece a sense of rhythm and balance.



Untitled Red

Lee Krasner

1963

01



© Pollock-Krasner Foundation/ARS.

Now in the collection of East Hampton's Guild Hall, *Untitled (Red)* is an example of Lee Krasner's dedication to wholly abstract, all-over compositions. The painting is characterized by bold, kinetic strokes of intense red hues that convey a sense of energy and movement. The interplay of vibrant red and vigorous brushwork reflects Krasner's commitment to spontaneity and emotional expression during this period.



Portrait in Green 02

Lee Krasner

1969



© Pollock-Krasner Foundation/ARS.

The painting features swirling green hues that dance across the canvas, reflecting the vibrant colors characteristic of Krasner's "Primary Series" from the 1960s. The composition's energetic brushstrokes and bold palette convey a sense of movement and vitality, inviting viewers to engage with the emotional intensity expressed through her art. Notably, Portrait in Green is the only work by Krasner documented during its creation, thanks to a series of photographs by Mark Patiky.

Gaea

Lee Krasner

1966

03



© Pollock-Krasner Foundation/ARS.

The painting's title references the ancient Greek goddess of the earth, Gaea, and its vivid colors, organic shapes, and fluid movements reflect Krasner's deep connection to the natural world. Organic, oval-like forms populate the canvas, interacting rhythmically and contributing to a sense of movement and vitality. The space between these forms is filled with loosely applied purple paint, ranging from plum to deep wine hues, with percussive splatters of dark purple and white adding texture and depth.

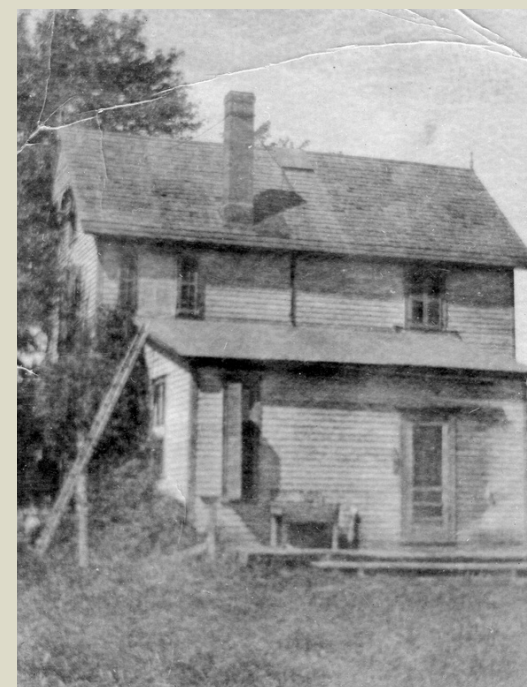
(d)

830 Springs Fireplace
Road pre-1945

When newlyweds Pollock and Krasner moved here in November 1945, the house was a “handyman’s special.” One of the first improvements they made was adding a room on the back porch so they could have an indoor bathroom. They could not afford full plumbing and central heating until late 1949, after Pollock had a very successful exhibition. Gradually they customized the house to their liking, taking down interior walls to create a loft-like ground floor and covering windows and doors to make more wall space on which to hang their paintings.

All the furnishings and personal possessions that were in the house when Krasner died were deeded with the property by her estate to the Stony Brook Foundation, a private, non-profit affiliate of Stony Brook University. No artworks were included, but the museum owns one original painting by Pollock and prints by both artists. Changing exhibitions explore the milieu in which they worked and the broader history of modern American art and its cultural context.

HOUSE
ABOUT



An untitled painting by Pollock, painted around 1938, illustrates his early use of symbolic, expressionistic forms to create emotionally resonant imagery. It reflects the various influences he was synthesizing then, notably Orozco, Picasso, and Native American art. It hangs over an antique English court cupboard that was given to the artists by friends, who also gave them the antique oak Spanish sideboard that they used as the kitchen counter. (e)

A sculpture by Krasner's nephew, Ronald Stein, is made of bedposts, balusters and other pieces of turned wood, as well as found objects such as toy soldiers, chess pieces and children's blocks. It was made in 1968 for a group exhibition at Guild Hall, East Hampton's cultural center, and was originally a functional fountain — water came out of the "crown" of spigots at the top. Its title, Abraxas, refers to a principle of the Gnostic religious hierarchy, in which a supreme god reigns over dependent deities. (f)

On the wall behind Abraxas is a broken anchor that Pollock and Krasner found on a local beach and brought home to use as a room decoration. Both artists enjoyed beachcombing, and the house contains rocks, shells, and other finds from their walks on the shore and in the woods.

The mahogany dining table, made in London in the mid 19th century, has a mechanical circular top. When fully extended, it seats twelve. To reduce the size, the straight leaves are removed. The wedge-shaped leaves are rotated toward the center by pulling on a hinged ring. This ingenious example of Victorian engineering was bought by Krasner in 1958. (g)

The front parlor is where Pollock and Krasner kept their books, exhibition catalogs, and record collection. The hi-fi set, ca. 1954, is wired to speakers under the stairs in the dining room. Both artists were jazz fans — Pollock favored Dixieland, ragtime, and ballads, while Krasner's enjoyed contemporary bebop and progressive jazz, as well as classical music. (h)

The second floor contains three bedrooms. The smallest one was used as a studio by Pollock before the barn was renovated, then by Krasner. The bathroom was installed in 1949, when the house got full plumbing and central heating. The twin brass beds in the guest room were originally in the master bedroom. Krasner had them moved here when she installed a double bed after Pollock died.



(e)



(f)



(g)



(h)

On the west wall is Embrace, Krasner's 1974 screenprint. The patchwork coverlet on the bed by the window was made by Pollock's mother out of scraps from wool suits she made for her husband and five sons. (i)

In the master bedroom, the portrait of Krasner by Igor Pantuhoff was painted in 1932, when they were living together in New York City. The room also contains her elaborate wicker Boston rocker, an early 20th century cheval glass mirror, Krasner's collection of shells on shelves under the windows, and shell-covered knickknacks on an oak whatnot. The evening dress was custom-made for Krasner in 1967, for the opening of Pollock's retrospective exhibition at the Museum of Modern Art in April. By then she also had an apartment in Manhattan, where she spent the winter. But she continued to live here and work in the barn studio for the rest of her life, coming out in the spring and returning to the city in the fall. (j)

The north bedroom was Pollock's first studio. He used it in the winter and spring of 1945-46, when he painted his Accabonac Creek series, named after the body of water visible from the east window. He also began his Sounds in the Grass series here, before moving to the barn studio in the summer. According to Krasner, it was here that Pollock first worked on the floor, though all the paintings in both series are conventionally painted. A kiosk on the desk illustrates some of them, as well as a selection of Krasner's paintings and collages from 1946-56, when she used this room as her studio.

In 1956, Pollock and Krasner's relationship was in crisis. He was having an affair with a younger woman, Ruth Kligman. Moreover, he was no longer painting, while Krasner was very productive. She began a series of expressionistic abstractions, one of which, pictured here, was later titled Prophecy. This image of a bloated figure with a head wound and an "evil eye" in the upper right corner is the last painting Krasner finished before she left on a trip to Europe in July, leaving Pollock here while she decided how to resolve their conflict. Less than a month later, Pollock was killed in a single-car crash that injured his lover, Kligman, and killed her friend, Edith Metzger. Deeply shocked and grief-stricken, Krasner flew back from Paris to confront the aftermath of the accident. Seeing this painting in her studio frightened her. "I had to look at it and deal with it," she told a friend.

The following year, Krasner moved her studio to the barn and converted this room into an office and guest room. The furnishings date from that time.



(i)



(j)

