



Mary Abbott

(1921–2019)

CHRONOLOGY

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Mary Abbott, *Wave*, 1954. Oil on canvas. 32½ x 69¼ inches (81.6 x 175.9 cm). © The Estate of Mary Abbott. Photo credit: Naples Studio

Mary Abbott (1921–2019)

July 27, 1921

Mary Abbott is born in New York City.

Her paternal lineage traces back to Presidents John Adams (1735–1826) and John Quincy Adams (1767–1848). Abbott's father, Lieutenant Commander Henry Livermore Abbott (1892–1969) served in the Navy and in President Franklin D. Roosevelt's War Department. His sister and Abbott's only aunt on her father's side, Mary Ogden Abbott (1894–1981), was a renowned sculptor, adventurer, painter, horsewoman, and big game hunter and had a great influence on Abbott's early art education. Abbott's mother's side was similarly well-connected. Her mother, Elizabeth Lee Grinnell (1900–93), was a poet and syndicated columnist with Hearst and came from a family that included a Counsel member of the United States Embassy in Paris and a Superintendent of West Point.

1921–29

As a child, Abbott lives with her parents and her younger brother, William Henry Grafton Abbott (Billy) (1923–98), at 57 East 80th Street on the Upper East Side in New York.

1930

At the age of nine, Abbott begins to suffer from mastoiditis—an infection of the large bone behind the ear—complicated by pneumonia, and is bedridden with sickness for two years. The experience profoundly affects her future artistic processes: "As a child," she recalled in a 2003 interview, "I had been with everything—animals, plants. I didn't see beauty; I was in it. I was

part of it. One morning I woke up and looked out the window, at two pine trees that had been named after my brother and I when we were born, Billy and Mary. I realized I wasn't with beauty and nature anymore; I was seeing it from the outside. So for the rest of my life I'd paint to get with it again."¹

c. 1931

Abbott's parents divorce when she is approximately 10 years old. Both parents remarry. Following their marriages, Abbott's mother stays in New York and her father moves to Washington D.C. Abbott continues attending school in New York and spends her summers with her two grandmothers, Abbott in Concord, Massachusetts, and Grinnell in Southampton, New York.

1933

At the age of 12, Abbott enrolls in Saturday art classes at the Art Students League of New York.

1934

Beginning in 1934, Abbott spends half of each year living with her father and stepmother in Washington D.C. Abbott would later recall that her stepmother "inherited" her: "Poor Marnie [sic], she wasn't used to what I was, which wasn't a nice little girl." When asked what she wanted to do with her time in Washington D.C., Abbott decides that she "wanted to paint and have art lessons. That's why she [Marnie] found Eugene Weiss [sic] at the Corcoran Museum School, who usually did not teach children or teenagers. Before he made his decision, he wanted to review what I had been doing thus far and because he liked

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Abbott on the cover of *Glamour* magazine, October 1946

what he saw and the fact that I was working so much on my own, he agreed to take me on."² Abbott studies at the Corcoran Museum School of Art under Eugen Weisz (American painter, 1886–1954) until 1937.

1938

At the age of 17, Abbott begins taking advanced classes at the Art Students League of New York with George Grosz (German artist, 1893–1959). Grosz "couldn't understand how a seventeen-year-old could be so serious about her art. 'He thought I should be out fooling around!'"³

1939

Abbott graduates from The Chapin School, an all-girls K-12 school at 100 East End Avenue in New York.

May 15, 1940

Abbott appears in a two-page spread advertising debutantes in *Vogue* magazine.

June 30, 1940

An advertisement runs in the *New York Times* in advance of Abbott's fall debut: "Miss Mary Lee Abbott is another debutante for whom there will be much entertaining. She is the daughter of Mrs. David Hoadley Munroe of 17 East Ninety-Seventh Street, who will give a tea dance for her during the Thanksgiving holidays. Through her mother, Miss Abbott is connected with the Grinnell family of New York."⁴



Abbott, "a promising young painter," poses for a profile in *Vogue* published the summer before she debuted. *Vogue*, May 15, 1940, p. 26. © Condé Nast. Photo credit: Horst P. Horst

November 1940

Abbott makes her debut at the Colony Club and is named the 1940–41 season's "most glamorous debutante"⁵ beginning her career as a New York "it girl"⁶ and model. She will later appear on the covers of *Charm*, *Harper's Bazaar*, *Glamour*, and *Mademoiselle*. She appears in various advertisements in *Vogue*.

January 1943

Abbott appears on the cover of *Mademoiselle* magazine.

March 2, 1943

Abbott marries Rudolph Lewis Teague (1917–78), in King City, California, while he is on a 12-hour break from the U.S. Army Air Corps. The pair initially meet taking classes at the Art Students League of New York, as Teague is a fellow painter and son of noted industrial designer Walter Dorwin Teague (1883–1960). During World War II, Abbott travels with Teague as he is transferred between posts in California, Texas, and New Mexico.

1945

Abbott and Teague return to New York at the end of the war.

1946

Abbott and Teague separate. Abbott rents an apartment at 178 Spring Street along with a cold-water flat and studio at 88 East 10th Street in the East Village.

March 30, 1946

Critic Robert Coates (1897–1973) coins the term Abstract Expressionism in a review of paintings by Hans Hofmann in the *New Yorker*.

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October 1946

Abbott appears as the cover girl for the October 1946 issue of *Glamour* magazine. She supports herself as a single woman by continuing to model occasionally.

1946–47

For one academic year, Abbott teaches Painting and Drawing at The Arch School in New York.

October 1, 1948

Abbott models in a hat advertisement for *Vogue* and is credited as “Mrs. Lewis R. Teague.”

c. 1946–48

Abbott meets David Hare (American sculptor, 1917–92) whose studio is across the street from hers in the East Village. The pair become friends and, through Hare, Abbott is introduced to key figures of the New York art and poetry scene including John Ashbery, (American poet, 1927–2017), Elaine de Kooning (American painter, 1918–1989), Willem de Kooning (Dutch-American painter, 1904–97), Grace Hartigan (American painter 1922–2008), Frank O’Hara (American poet, 1926–66), and Jackson Pollock (American painter, 1912–56).

c. 1948

Abbott develops a relationship with de Kooning that is both professional and romantic. The pair maintain a relationship for the rest of de Kooning’s life. “When asked directly about [her relationship with de Kooning] Mary answers quite matter-of-factly: ‘Bill was the love of my life.’”⁷

1948–49

Abbott enrolls in the experimental art school Subjects of the Artist where she attends classes taught by Abstract Expressionists Robert Motherwell (American painter, 1915–91), Barnett Newman (American painter, 1905–70), and Mark Rothko (American painter, 1903–70). Here, she feels as if her “work changed enormously. There was gesture and there was the immediacy thing. They let me really paint in a way that seemed right for me. Barney Newman and Mark Rothko were particularly encouraging and attentive.”⁸ Even though “Motherwell was in charge and he was OK,” Abbott “preferred Barney Newman and Rothko . . . they were the ones I learned the most from. They taught us to draw imagination.”⁹ The Subjects of the Artist school dissolves after one year of teaching, but the artists remain close.

October 1949

The Club, a members-only artists’ gathering at 39 East 8th Street, is founded by a group of artists led by Philip Pavia (American sculptor, 1911–2005). Pavia organizes symposia, parties, lectures, and exhibitions which excite the founding members, including de Kooning, Franz Kline (American painter, 1910–62), Isamu Noguchi (American artist and architect, 1904–88), and Pollock.

Winter 1949

Abbott travels to St. Thomas in the Virgin Islands to obtain a divorce from Teague. There, she meets Thomas Hill Clyde (1912–85), a resident of her familiar Southampton who is also filing for divorce.



Mary Abbott, *Portrait of Elaine de Kooning*, 1948. Oil on canvas, 38 x 31 inches (96.5 x 78.7 cm). Kalamazoo Institute of Arts, Michigan. Jim Bridenstine Acquisition Fund. © The Estate of Mary Abbott



Mary Abbott, *Portrait of Bill de Kooning*, c. 1950. Mixed media on paper, 24 x 18 inches (60.9 x 45.7 cm). Private collection. © The Estate of Mary Abbott. Photo credit: McCormick Gallery, reproduced in *Mary Lee Abbott: A Painter*, Chicago: McCormick Gallery, 2020

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April 1950

Abbott's divorce from Teague is granted.

May 17, 1950

Abbott marries Clyde in Southampton, and becomes stepmother to Clyde's son Thomas (Toby). With the family, Abbott moves back to Southampton, on Captain's Neck Lane, but keeps a Manhattan studio. In Southampton, she rents a large barn from the Jablonski family in which to work.

July 1950

Lee Krasner (American painter, 1908–84) organizes the exhibition *Ten East Hampton Abstractionists* at Guild Hall, East Hampton, New York. Since opening in 1931, Guild Hall had historically shown traditional, pastoral landscapes. The exhibition, including works by Krasner, Motherwell, and Pollock, is the first completely abstract show in the institution's history.

December 5, 1950

Abbott is selected by Hare to show her work for the first time in New York City in the exhibition *Fifteen Unknowns* at Kootz Gallery. To be included in the Kootz show, a new, unknown artist must be selected by an artist currently represented by the Gallery. Her canvas, *Goats*, is displayed, and she appears as "Lee Abbott," her middle and last names, on the invitation.

1950–58

For eight years, Abbott and Clyde spend their winters in the Caribbean, always traveling first to Port-au-Prince, Haiti, and then staying in Frederiksted, St. Croix in the U.S. Virgin Islands. In Frederiksted, Abbott is given an "enormous ballroom" to use as her studio where she often paints the subjects *Wheel of Fortune*, a plantation site dating to the 1760s, and *Mahogany Road*, a picturesque byway.¹⁰ When Abbott returns to Southampton for the summers, she develops her Caribbean sketches into completed oil paintings in her studio.

May 21, 1951

The seminal *9th Street Art Exhibition of Paintings and Sculpture* (*Ninth Street Show*) opens at the Stable Gallery. Considered the formal public debut of the Abstract Expressionists, the exhibition includes works by many members of The Club. Abbott is not included in this exhibition as she is out of the country when it takes place: "Tom and I were in the Virgin Islands when that happened. We were often away in the winter and I think that sometimes kept me from being included."¹¹ The Stable Gallery continues to organize annual exhibitions showing the work of the pioneers of the New York School Abstract Expressionists until 1957.

April 1953

Abbott is proposed and voted in as a member of The Club thanks to sponsorship from Pavia and de Kooning. Listed on the membership roster as Mary Clyde, she is one of few women members of The Club, alongside Elaine de Kooning (American painter, 1918–89), who becomes a member at the same time as Abbott, Helen Frankenthaler (American painter, 1928–2011), and Joan Mitchell (American painter, 1925–92).¹²



Mary Abbott, *Wheel of Fortune III*, c. 1950. Oil on canvas, 39% x 54% inches (100.6 x 139.4 cm). Private collection. © The Estate of Mary Abbott. Photo credit: Christie's / Bridgeman Images



Abbott swimming in the islands, c. 1950s. Photo credit: Tom Clyde, reproduced in *Mary Lee Abbott: A Painter*, Chicago: McCormick Gallery, 2020



An artists' gathering at gallerist Leo Castelli's home in East Hampton, New York, on August 23, 1953. Clockwise from upper left: Fairfield Porter, David Hare, May Tabak Rosenberg, Mary Abbott, Elaine de Kooning (standing), unidentified woman, Harold Rosenberg, Willem de Kooning, Nina Castelli, Leo Castelli. Photo credit: Tony Vacarro. © Tony Vacarro Studio

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January 27, 1954

The *Third Annual Exhibition of Painting and Sculpture* opens at Stable Gallery and includes work by Abbott.

April 26, 1955

Abbott is included in *The Fourth Annual Exhibition of Painting and Sculpture* at Stable Gallery, on view through May 21, 1955.

Summer 1955

Abbott travels to Paris to visit Mitchell alongside many members of the New York crowd—among them Ashbery and Hare.

November 18, 1955

Pavia resigns from *The Club* in order to focus on his magazine, *It Is*.

April 25, 1956

Abbott's *Figures in Landscape* (1953) is one of 150 drawings chosen out of 5,000 entries to be exhibited at the Museum of Modern Art, New York, in *Recent Drawings U.S.A.* The exhibition travels to the Colorado Springs Fine Arts Center and is the first time her work is exhibited by a major institution.

Summer 1956

Abbott and Clyde travel throughout France and Italy. Their destinations include Grenoble, Nîmes, and Venice.



Abbott visiting the water gardens of Nîmes, France, c. 1956. Photo credit: Tom Clyde, reproduced in *Mary Lee Abbott: A Painter*, Chicago: McCormick Gallery, 2020



Mary Abbott, *Garden at Nîmes*, c. 1957. Oil on canvas with collage, 59% x 84% inches (151.8 x 214.9 cm). © The Estate of Mary Abbott. Photo credit: Olivia DiVecchia

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September 25, 1956

Abbott is included in a group show, *Three Painters: Mary Abbott, John Button, Harold Kanowitz*, at Tibor de Nagy Gallery. Kenneth Koch (American poet, 1925–2002) introduces her, writing: “her mountains, trees and paths . . . make us aware of every brightness in the air and in the bushes around them.”¹³

April 2, 1957

Abbott is chosen by a panel including Hartigan to be included in the exhibition *Panel's Choice* at the North Carolina Museum of Art. Her work appears alongside other notable Abstract Expressionists including Elaine de Kooning, Hare, Mitchell, and Motherwell.

May 7, 1957

Abbott is included in the final Stable Annual, the *Sixth Annual Exhibition of Painting and Sculpture*, where her work is on view until June 1, 1957.

July 13, 1957

Abbott attends the opening night of the Signa Gallery with Hartigan. Established in 1957, the Signa Gallery in East Hampton, New York, is the Hamptons' first commercial art gallery and aims to introduce new audiences to contemporary contributions to painting and sculpture.

1958

Abbott earns an early solo show, *Paintings and Drawings by Mary Abbott*, at Robert Keene Gallery in Southampton, New York. Keene attracts local artists like Abbott and Larry Rivers (American artist, 1923–2002) by hosting openings with champagne and paying them in cash. Abbott introduces him to Hartigan and the pair develop a years-long romantic relationship.

1959

Abbott attends a party hosted by her friend and neighbor Fairfield Porter (American painter, 1907–1975) where she meets poet Barbara Guest (American, 1920–2006). Together, Guest and Abbott collaborate on new mixed media works that bring together word and image. They continue to work together until the 1970s and remain friends until Guest's death in 2006.

Autumn 1959

Abbott's painting *The Kiss (Kiss Me Dear)* (1957–59) is reproduced in the fourth issue of Pavia's magazine *It is*.

August 20, 1959

Abbott exhibits *The Kiss (Kiss Me Dear)* (1957–59) in the *Third Exhibition of 1959* at the Signa Gallery alongside other Abstract Expressionists like de Kooning, Fine, Kline, Krasner, and Motherwell.

August 19, 1960

Abbott exhibits *Ariel (Summer)* in the *Third Exhibition of 1960* at the Signa Gallery.

January 23, 1962

Abbott opens a solo exhibition at Kornblee Gallery in New York, through February 10, 1962.



Mary Abbott and Barbara Guest, *Honey or Wine?*, 1970. Gouache, acrylic, graphite, conte crayon, and collage on paper, 71 x 68 $\frac{5}{8}$ inches (180.3 x 174.4 cm). Smithsonian American Art Museum, Washington, D.C. Gift of Ira Morris 1971.262. © The Estate of Mary Abbott. Photo credit: Smithsonian American Art Museum, Washington D.C. / Art Resource, NY

March 3, 1962

Abbott's first international solo exhibition, *Mary Abbott: Dessins & Peintures*, opens at Galerie Kléber in Paris, France, from March 3–23, 1962.

1963

Mary Abbott and Barbara Guest, an exhibition of Abbott and Guest's collaborative works, opens at Kornblee Gallery in New York.

1966

Abbott files for divorce from Clyde and moves into an apartment and studio at 333 Park Avenue South. She sells a major de Kooning drawing given to her by the artist in order to buy a loft at 362 West Broadway as well as a small house on Corrigan Street in Southampton.¹⁴

April 1970

Abbott takes part in the third annual *Ten Downtown* exhibition. This avant-garde exhibition allows contemporary artists to open their studios during weekends and show their art in situ. Abbott is likely chosen to exhibit by her friend Jack Rabinowitz (American painter, 1925–74), who had shown in the exhibition the previous year.

1971–74

For three academic years Abbott teaches at the Newark School of Fine and Industrial Arts in New Jersey.

c. 1971

Abbott hosts a group of artists from the University of Minnesota at her home in Southampton, among them Peter Busa (American painter, 1914–1985), a former member of The Club, who is teaching at the Southampton College summer art program. Busa invites her to be a guest lecturer at the University of Minnesota, but Abbott declines.

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June 5, 1972

Abbott exhibits her watercolors in a solo show at the College of St. Catherine in St. Paul, Minnesota, from June 5–30, 1972.

August 18, 1972

Abbott joins a group of 44 Hamptons-based artists, including the de Koonings and Krasner, who create a composite canvas to be auctioned to raise funds for George McGovern's political campaign.

1973

The Weatherspoon Art Museum at the University of North Carolina, Greensboro, purchases *City Song* (1973), becoming the first institution to acquire a work by Abbott for their permanent collection. The small charcoal drawing is included in the exhibition *Art on Paper 1973* from November 18–December 16, 1973.

1974

Abbott accepts Busa's offer of a one-term teaching contract at the University of Minnesota and moves to Minneapolis. She lives in a lower-level apartment in a new high-rise building called Riverview Tower at 1920 South First Street, but she establishes her studio in a higher-level apartment.

1974–80

Abbott's teaching contract is extended and she stays in Minnesota for over six years teaching *Watercolor Workshop* at Quadra Hill City as well as *Painting and Drawing in the Studio* Arts Department at the University of Minnesota.



Abbott working on a collaborative mural with artists including Elaine and Willem de Kooning and Lee Krasner to benefit George McGovern's political campaign while Constantino Nivola paints the back of her shirt, 1972. Photo credit: Felicia Rosshandler, reproduced in Helen A. Harrison & Constance Ayers Denne, *Hamptons Bohemia: Two Centuries of Artists and Writers on the Beach*, San Francisco: Chronicle Books, 2002



The finished mural, exhibited at Guild Hall in 1987. Abbott's contribution is in the second column, third from the top. Photo credit: Jay Hoops, reproduced in Helen A. Harrison & Constance Ayers Denne, *Hamptons Bohemia: Two Centuries of Artists and Writers on the Beach*, San Francisco: Chronicle Books, 2002

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April 1977

Abbott travels to Ireland where she is included in the exhibition *Eight Artists from Minnesota* at the Project Arts Centre in Dublin from April 21–May 9. The exhibition initiates the exchange of artworks between the Twin Cities and Dublin.

September 11, 1977

Abbott is included in the retrospective exhibition *10 Downtown: 10 Years* at MoMA PS1. The exhibition celebrates the ten-year anniversary of the first *Ten Downtown* exhibition by bringing together works by all participating artists from the last decade.

1978

Guest publishes her only novel, *Seeking Air*, and dedicates it to Mary Abbott.

c. 1980

Abbott moves back to New York City.

March 13, 1984

A collaborative painting by Abbott and Guest, *Shinnecock, Old Indian Site* (c. 1960), is included in the Weatherspoon Art Museum's exhibition *An Other Vision: Selected Works by Women Artists in the Weatherspoon Gallery Collection* and remains on view until April 1, 1984.

c. 1988

Abbott meets art dealer Arlene Bujese (b. 1938), then director of the Benton Gallery in Southampton. Bujese includes her in exhibitions over the next twenty years.

1989–90

Abbott travels to Kenya and Belgium.

August 12, 1990

The exhibition *East Hampton Avant-Garde, A Salute to the Signa Gallery 1957–60* opens at Guild Hall in East Hampton, New York. The exhibition only shows artworks that were originally exhibited at the Signa Gallery. Abbott's work is again exhibited alongside contemporaries like de Kooning and Motherwell.

1994

Bujese opens her namesake gallery in East Hampton, New York, and continues to show and sell works by Abbott.

June 13, 1996

Abbott's work is included in the exhibition *Garden of Earthly Delights* at the Heckscher Museum of Art in Huntington, New York.

August 3, 1996

Abbott's first solo show at Arlene Bujese Gallery in East Hampton opens. *Mary Abbott: Recent Paintings* remains on view until August 27, 1996.

2002

Abbott acquires representation from Thomas McCormick Gallery in Chicago, Illinois, until her death in 2019.

November 12, 2004

Abbott's painting *Red Harbour* (1954) is included in the exhibition *Reuniting an Era: Abstract Expressionists of the 1950s* at the Rockford Art Museum in Illinois.



Abbott on safari in Kenya c. 1989–90. The artist kept this photo framed on her mantle in Southampton. Photo credit: reproduced in *Mary Lee Abbott: A Painter*, Chicago: McCormick Gallery, 2020

2007–08

Three works by Abbott are included in the traveling exhibition *Suitcase Paintings: Small Scale Abstract Expressionism* organized for the Georgia Art Museum.

April 30, 2008

Abbott is included in the exhibition *Significant Form: The Persistence of Abstraction* at the Pushkin State Museum of Fine Arts in Moscow, Russia, from April 30–June 30, 2008.

c. 2010

Abbott sells her Manhattan loft and continues to work only from Southampton.

July 9, 2011

Abbott receives the Lifetime Achievement Award at ArtHamptons art fair in Bridgehampton, New York.

2016–17

Abbott is one of 12 women Abstract Expressionist painters included in the groundbreaking exhibition *Women of Abstract Expressionism* which opens at the Denver Art Museum before traveling to the Mint Museum in Charlotte, North Carolina, and the Palm Springs Art Museum in California.

September 25, 2018

Author Mary Gabriel publishes *Ninth Street Women*, a group biography of five of Abbott's contemporaries: Elaine de Kooning, Krasner, Hartigan, Mitchell, and Frankenthaler. Abbott is interviewed for the project and is quoted frequently throughout the text.

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Installation view of the 2023 exhibition *Action | Gesture | Paint: Women Artists and Global Abstraction 1940–1970* at Whitechapel Gallery, London, United Kingdom. Abbott's *Mahogany Road* (1955; private collection) hangs at right near two paintings by Amaranth Ehrenhalt. © The Estate of Mary Abbott. Photo credit: Stephen Chung / Alamy Stock Photo

December 1, 2018

The exhibition *A Gesture of Conviction—Women of Abstract Expressionism* opens at Setareh Gallery in Düsseldorf, Germany, and includes three works by Abbott.

January 19, 2019

The Kalamazoo Institute of Arts purchases and exhibits Abbott's *Portrait of Elaine de Kooning* (1948) in a show composed of works from their permanent collection, *The Expressionist Figure*.

August 23, 2019

Abbott dies of heart failure at the age of 98. She is buried in a family plot in Boston, Massachusetts.

May 1, 2021

Abbott's first solo institutional retrospective, *The Living Possibility of Paint: Works by Mary Abbott*, opens at the Pollock-Krasner House and Study Center in East Hampton, New York, from May 1–July 25, 2021.

2022–23

Abbott's painting *Imrie* (c. 1952–53), is included in the exhibition *The Shape of Freedom: International Abstraction After 1945* which opens at the Museum Barberini in Potsdam, Germany, before traveling to the Albertina Modern in Vienna, Austria, and the Munch Museet in Oslo, Norway.

2023–24

Two paintings by Abbott, *Mahogany Road* (1955) and *Purple Crossover* (1959), are shown in the exhibition *Action | Gesture | Paint: Women Artists and Global Abstraction 1940–1970*, which opens at Whitechapel Gallery in London, United Kingdom, and travels to the Fondation Vincent van Gogh in Arles, France, and the Kunsthalle Bielefeld, Germany.

NOTES

1. Harrison Smith, "Mary Abbott, Abstract Expressionist with an Unsong Influence, Dies at 98," the *Washington Post*, October 2, 2019.
2. Stephanie Buhmann, ed., in *New York Studio Conversations Part II: Twenty-One Women Talk About Art*, Berlin: The Green Box, 2018, p. 215.
3. Ann Porter, Phyllis Braff, and Thomas McCormick, *Mary Abbott: Abstract Expressionist Paintings 1945–1985*, Chicago: McCormick Gallery, 2007, p. 20.
4. L.I. Hewlett, "Debutantes Bow at 'Little Season' Joint Party Given for Misses Purves and Allison—Mary Abbott Is Introduced," *New York Times*, June 30, 1940, p. 39.
5. "Most Glamorous Debutante of Season is Selected," *Buffalo Evening News*, November 15, 1940, p. 17.
6. Art & Antiques, "Mary Abbott," *Art & Antiques* 42, no. 10, November 2019, p. 26.
7. McCormick, *Mary Abbott: Abstract Expressionist Paintings 1945–1985*, p. 22.
8. McCormick, *Mary Abbott: Abstract Expressionist Paintings 1945–1985*, p. 13.
9. McCormick, *Mary Abbott: Abstract Expressionist Paintings 1945–1985*, p. 21.
10. Thomas McCormick, *Mary Abbott: Island Works*, Chicago: McCormick Gallery, 2013, p. 12.
11. Natalie Edgar, ed., *Club Without Walls: Selections from the Journals of Philip Pavia*, New York: Midmarch Arts Press, 2007, pp. 61 and 64.
12. Porter, *Mary Abbott: Abstract Expressionist Paintings 1945–1985*, p. 23.
13. Martica Sawin, "Month in Review: Three Poets Introduce Three Painters," *ARTS* vol. 31 no. 1, October 1956, p. 56.
14. Evidence of Abbott's ownership of de Kooning's work is found via the exhibition of *Untitled* (1948), at the Museum of Modern Art's 1969 exhibition, *de Kooning*, in which the work is attributed to the "Collection Mary Abbott."

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For more information about this artist or any of our exhibitions, please contact the gallery. You can stay informed about our upcoming programs by visiting us at schoelkopfgallery.com or following us on Instagram @schoelkopfgallery

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