

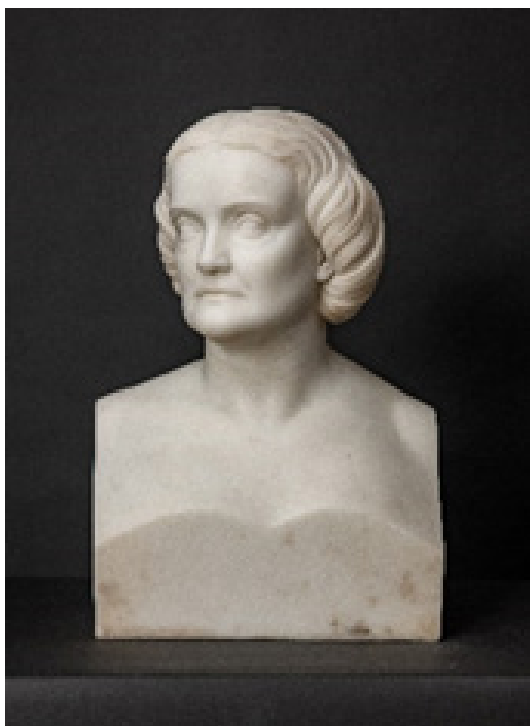
Long Island's Best 2026 Inspiration Artwork from the exhibition
All of Me With All of You: LGBTQ+ Art Out of the Collection



Learn more about the artists and artwork part of this exhibition by scanning the QR code to access our digital guide!

The life of Emma Stebbins was intertwined with art, love, and rebellion against societal norms. She made history as the first woman to receive a public art commission from New York City when she created the iconic *Bethesda Fountain*, also known as the *Angel of the Waters*, in Central Park. Working in Rome from 1857 through 1870, she lived with her lover, renowned actress Charlotte Cushman, a Shakespearean actress who dominated American and British stages. Stebbins was part of a close-knit group of queer women, sometimes dubbed the “jolly bachelors,” who gathered around Cushman. This circle, which included sculptors Harriet Hosmer and Edmonia Lewis, was composed of women who built careers in the arts and challenged conventions of gender and sexuality. Stebbins and her peers have inspired future generations of queer women artists to live boldly and authentically.

From September 2025 through March 2026, The Heckscher Museum of Art will present *Emma Stebbins: Carving Out History*, the first museum exhibition dedicated to the artist’s work.



Emma Stebbins

American, 1815–1882

***Charlotte Cushman*, 1870**

Marble

Museum Purchase from the Charlotte Cushman
Foundation, Philadelphia, PA

2024.9

“The women in my work throw up a pretty formidable barrier to the clichés traditionally laid on women, especially Black women in art. They look right back at the viewer with self-knowledge, demanding to be seen while creating the impression of seeing right through the viewer.”

Mickalene Thomas’s dynamic and vibrant works elevate Black women, portraying them in positions of power and confidence, while deeply engaging with themes of femininity and queer identity. Her art—whether interior scenes, portraits, or landscapes—draws inspiration equally from art history, popular culture, and craft, blending these influences to challenge traditional narratives. Her work stands as a bold rejection of stereotypes, inviting viewers to confront their own perceptions while celebrating the strength, beauty, and complexity of Black and queer women and their artistic output.



Mickalene Thomas

American, b. 1971

***Interior: Red Couch and Landscape*, 2024**

UV pigment print on 410gsm Somerset Tub Sized Radiant White paper with two silkscreen metallic shimmer and glitter layers, two satin and gloss detail layers and a matte varnish silkscreen seal

Museum Purchase

2025.1.1



Emilio Sanchez

American, b. Cuba, 1921–1999

Untitled, Bronx Multi-colored Storefronts, Late 1980s

Oil on canvas

Gift of the Emilio Sanchez Foundation

2011.7.1

Robert Rauschenberg's formative years were shaped by interdisciplinary collaborations with artists including composer John Cage and choreographer Merce Cunningham, whose embrace of chance and the everyday in their work deeply inspired him. Rauschenberg sought to blur the lines between art and life, famously incorporating found objects—tires, bed frames, postcards—into his radical “Combines,” his name for assemblages that collapsed distinctions between painting and sculpture, object and idea.

His personal life, much like his art, defied rigid categorization. Though he was married briefly to artist Susan Weil, with whom he had a son, Rauschenberg was openly queer in a time when such openness was rare. His intimate relationships with fellow artists Cy Twombly and Jasper Johns deeply influenced his life and work. For the last 25 years of his life, he shared a romantic and creative partnership with his former studio assistant, artist Darryl Pottorf.

Despite longstanding efforts to erase or downplay his queerness, Rauschenberg's identity is integral to understanding the layered complexity of his work. He believed deeply in art as a force for social change. Whether through his experimental practice, boundary-breaking collaborations, or refusal to be confined by social expectations, he embodied a radical openness—one that continues to inspire generations of artists to challenge conventions and live authentically.

RAUSCHENBERG100

The Heckscher Museum of Art joins an international roster of institutions commemorating the artist's 100th birthday. Rauschenberg's conviction that engagement with art can nurture people's sensibilities as individuals, community members, and citizens was key to his ethos. The Centennial celebrations seek to allow audiences familiar with him and those encountering the artist for the first time to form fresh perspectives about his artwork.

A year of global activities and exhibitions in honor of Rauschenberg's Centennial reexamines the artist through a contemporary lens, highlighting his enduring influence on generations of artists and advocates for social progress. The Centennial's activation of the artist's legacy promotes cross-disciplinary explorations and creates opportunities for critical dialogue. Learn more by visiting rauschenbergfoundation.org.



Robert Rauschenberg
American, 1925–2008

Support, 1973
Silkscreen on paper

Gift of Argosy Partners and Bond Street Partners

1980.6.5

Artist and musician Larry Rivers was a rule-breaker whose rebellious nature and refusal to conform made him a magnetic and controversial figure. He defied distinctions—between abstraction and figuration, high art and mass culture, and personal identity and public persona. Enmeshed in New York’s mid-century avant-garde, Rivers forged creative relationships with poets, musicians, filmmakers, and designers. His collaborations with gay poet Frank O’Hara were especially significant, both personally and artistically. Their relationship—intimate, intellectual, at times erotic—brought Rivers into queer artistic circles and introduced him to camp aesthetics and the layered homoerotic references of mid-century underground culture. As artist Andy Warhol wrote: “Larry’s painting wasn’t Abstract Expressionism and it wasn’t Pop, it fell into the period in between. But his personality was very Pop.” That personality—provocative, performative, and unafraid to play with gender and sexual norms—exemplified a queer consciousness emerging in postwar America.



Larry Rivers

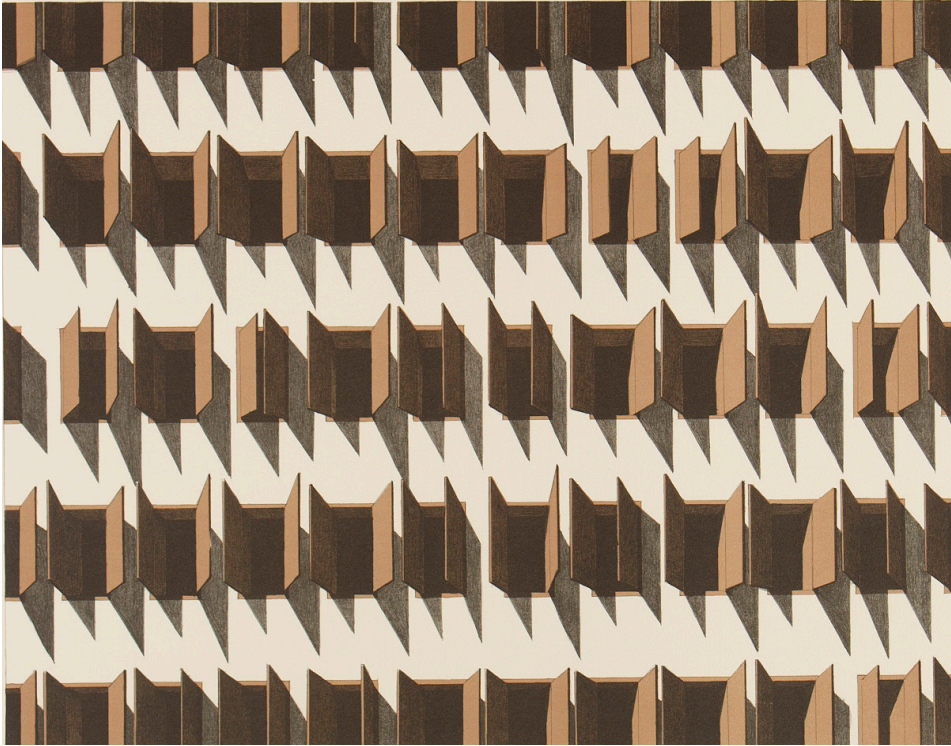
American, 1923–2002

Buick, 1960

Oil on canvas

Gift of Mrs. Madeleine M. Gardner

1978.1.1



Emilio Sanchez

American, b. Cuba, 1921–1999

Loft Windows, 1987/1988

Color lithograph on paper

Gift of the Emilio Sanchez Foundation

2011.7.12

Through his art and writing, Ray Johnson redefined communication, fostering a space where creativity and queer identity flourished. In 1949, after studying at Black Mountain College alongside Robert Rauschenberg, he moved to New York with his lover, sculptor Richard Lippold. By 1954, Johnson was creating collages that incorporated elements of popular culture. He called these small, dynamic collages “moticos” and showcased them in public spaces like train stations, asking passersby about the art and recording their responses. He also mailed them to friends and strangers along with manifestos, excerpts of which were published in *The Village Voice*.

In addition, Johnson collaborated with Andy Warhol on cover designs for books and distributed whimsical flyers advertising his design services. All of his projects furthered his artistic dedication to communicating with a wide array of people. Art historian Miriam Kienle has asserted that Johnson’s radical approach to correspondence art created new forms of connection that resonate with queer sensibilities. His correspondence built a sense of community, offering different ways to imagine togetherness and intimacy that defied traditional norms.



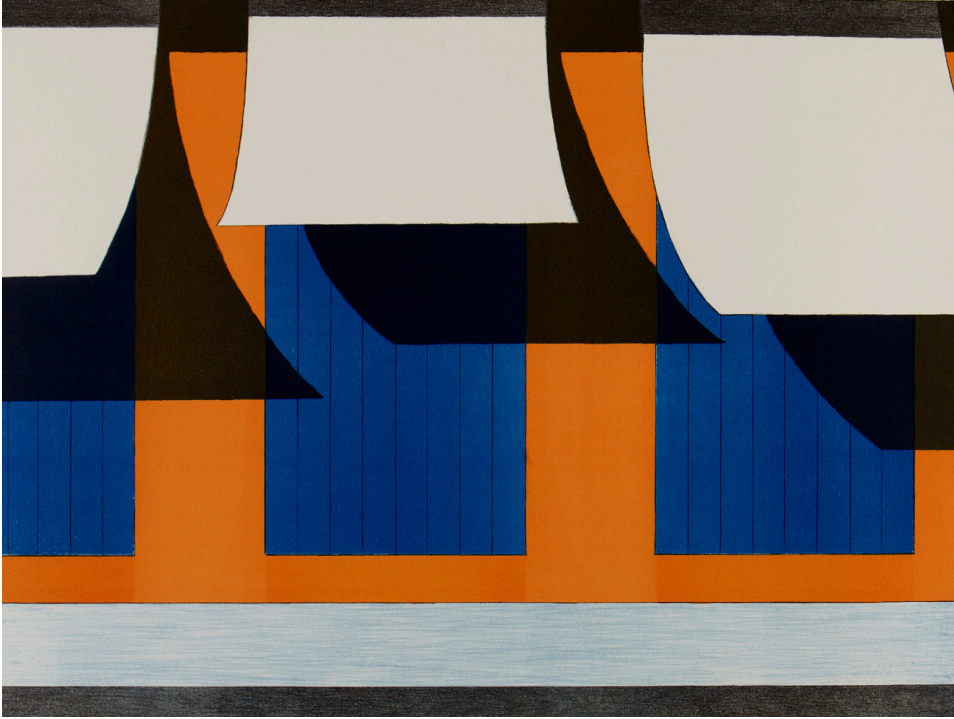
Ray Johnson

American, 1927–1995

Untitled (Peter Beard profile with Tarot Card, Cornell Bunnies, and Buddha), 1976-1987-88-89-90, 5.93, 4.16.94
Collage on illustration board

Museum Purchase: Theresa A. Cwierzky and Sidney Gordon Fund

2010.5



Emilio Sanchez

American, b. Cuba, 1921–1999

***En el Souk*, 1973–1975**

Color lithograph on paper

Gift of the Emilio Sanchez Foundation

2011.7.5

Cuban-born artist Emilio Sanchez crafted a bold and refined visual language grounded in architecture, light, and shadow—yet threaded through his luminous compositions is a distinctly queer sensibility. Known for his vivid portrayals of awnings, windows, facades, and doorways, Sanchez removed the human figure entirely, allowing architectural forms to become vessels of mood and meaning. In their stillness and repetition, these structures suggest a coded longing, a sense of desire held at a distance.

Living much of his life in New York City as an openly gay man, Sanchez developed an aesthetic that hovered between realism and abstraction. His stark, depopulated cityscapes echo the clarity of Berenice Abbott's photographs, while his use of saturated color and formal repetition aligns him with the sensibilities of Pop Art and the visual language of Camp. His work flirts with flatness but is charged with the energy of queer looking—finding beauty, intimacy, and complexity in surfaces often overlooked. Through light, shadow, and space, Sanchez imbued the everyday with emotional resonance, transforming buildings into sites of meditation, memory, and erotic possibility.



Emilio Sanchez

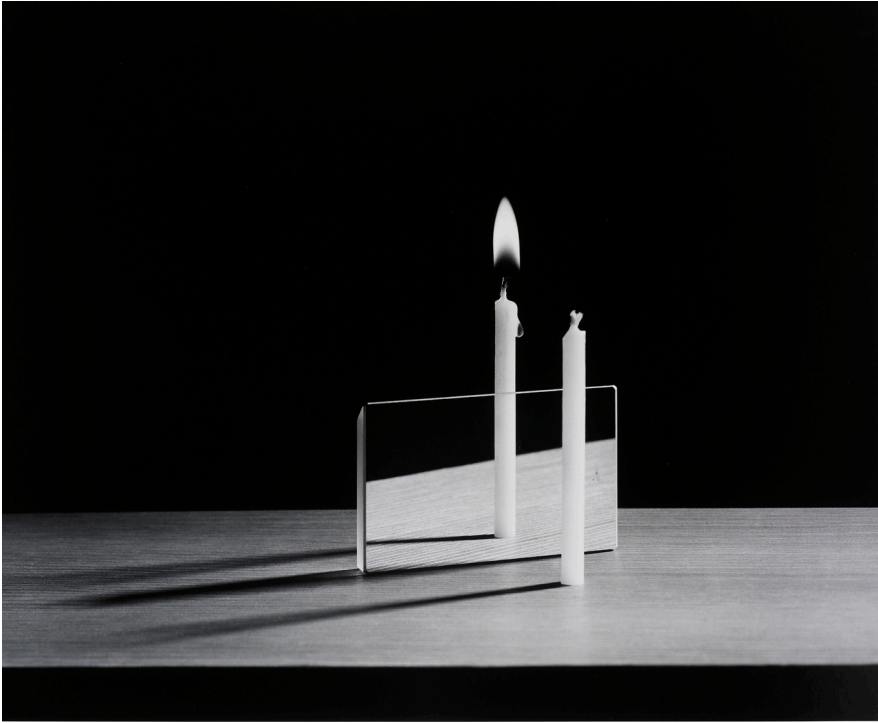
American, b. Cuba, 1921–1999

***New York on a Sunny Day*, 1987/1988**

Color lithograph on paper

Gift of the Emilio Sanchez Foundation

2011.7.14



Berenice Abbott

American, 1898–1991

***Parallax (Candles)*, 1951**

Gelatin silver print

Gift of Mr. Morton Brozinsky

1983.10.6



Emilio Sanchez

American, b. Cuba, 1921–1999

***Looking West from My Studio*, 1987/1988**

Color lithograph on paper

Gift of the Emilio Sanchez Foundation

2011.7.13



Emilio Sanchez

American, b. Cuba, 1921–1999

Los Toldos, 1973

Color lithograph on paper

Gift of the Emilio Sanchez Foundation

2011.7.6



Berenice Abbott

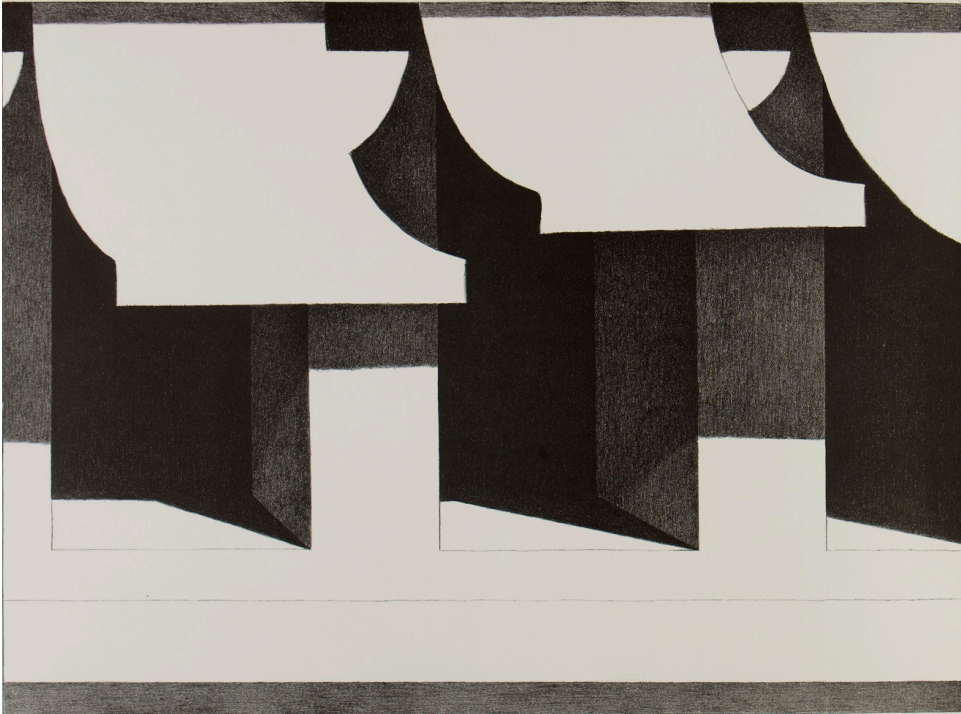
American, 1898–1991

***Automat*, 1936**

Gelatin silver print

Gift of Mr. Morton Brozinsky

1985.2.4



Emilio Sanchez

American, b. Cuba, 1921–1999

***Los Toldos*, 1973**

Lithograph

Gift of the Emilio Sanchez Foundation

2011.7.7



Emilio Sanchez

American, b. Cuba, 1921–1999

Untitled, Bronx Storefront, 'Auto Sales', Late 1980s

Watercolor on paper

Gift of the Emilio Sanchez Foundation

2011.7.2



Berenice Abbott

American, 1898–1991

***American Shops*, 1954**

Gelatin silver print

Gift of Mr. Morton Brozinsky

1983.10.4

“The world doesn’t like independent women. Why? I don’t know, but I don’t care.”

Berenice Abbott’s artistic journey began with journalism, sculpture, and dance before she discovered photography. She honed her craft as Man Ray’s studio assistant in Paris during the 1920s. Upon returning to New York in 1929, she became a photographer for the Works Progress Administration, documenting the city through her landmark project, *Changing New York*. Abbott collaborated with her life partner, art critic Elizabeth McCausland, on the text for the 1939 publication of these photographs. The series provided a comprehensive visual record of urban New York, capturing the diversity of its people and environments while exploring their interconnectedness.

Beyond urban documentation, Abbott made significant contributions to the intersection of science and photography. She pioneered new photographic techniques and equipment, producing groundbreaking images of scientific phenomena. Abbott once wrote, “There is an essential unity between photography, science’s child, and science, the parent.”



Betty Parsons

American, 1900–1982

***Vertical Waves*, 1974**

Acrylic and wood construction

Gift of Ellsworth Kelly in memory of Betty Parsons

1999.4



Betty Parsons

American, 1900–1982

Tugboat, n.d.

Wood and acrylic paint

Gift of Evelyn N. DeMyer

2004.2



Robert Rauschenberg

American, 1925–2008

Calf Startena, 1977

Silkscreen and collage with hand sewing on paper

Gift of Susan and Jay Zises

1981.11.2



Robert Rauschenberg

American, 1925–2008

Mink Chow, 1977

Silkscreen and collage with hand sewing on paper

Gift of Susan and Jay Zises

1981.11.3



Robert Rauschenberg

American, 1925–2008

Mink Chow, 1977

Silkscreen and collage with hand sewing on paper

Gift of Susan and Jay Zises

1981.11.5



Robert Rauschenberg

American, 1925–2008

***Rabbit Chow*, 1977**

Silkscreen and collage with hand sewing on paper

Gift of Susan and Jay Zises

1981.11.6



Alfonso Ossorio

American, b. Philippines, 1916–1990

***Forest Picnic*, 1955**

Ink, wax, and watercolor on paper

Museum Purchase: Heckscher Trust Fund

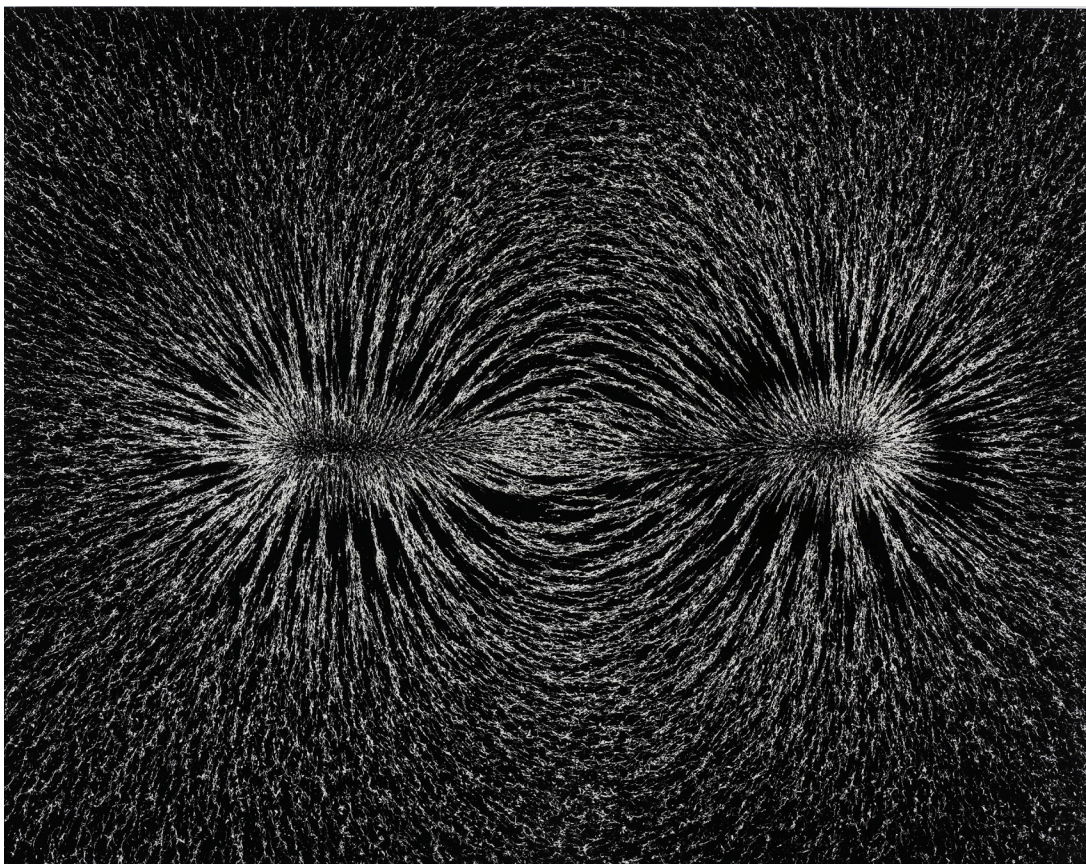
1972.8

“The idea is to take the most ordinary things and make them extraordinary. . . I want to show the richness of even the most disagreeable bits of life.”

Alfonso Ossorio was raised between cultures. Born in Manila, he spent his childhood attending school in England before relocating to the United States. His multicultural background shaped his art, which blends influences that defy easy categorization.

Influential art dealer Betty Parsons first showcased Ossorio's early work—influenced by Surrealism—in a 1940 exhibition in New York. In 1949, Ossorio formed a friendship with painter Jackson Pollock, immersing himself in the artistic circles that defined mid-century American abstraction. On Pollock's advice, Ossorio purchased land in East Hampton, where he and his partner, dancer Ted Dragon, created a space that reflected their personal aesthetic and queer identity.

Ossorio's art, rich with emotional depth and complex visual language, contributed to the development of Abstract Expressionism while offering a subtle yet powerful testament to the intersections of identity, culture, and sexuality in a moment when such expressions were often marginalized.



Berenice Abbott

American, 1898–1991

***Magnetic Field*, 1958–61**

Gelatin silver print

Gift of Mr. Morton Brozinsky

1983.10.7



Alice Rahon

Mexican, b. France, 1904–1987

***La Conjuración de las Antilopas*, 1943**

Oil on canvas

Gift of Mr. Alexander Liberman. Conserved in 2020 through the Adopt a Work of Art Program with funds donated by Judith Bernhang

1980.8.10

French-Mexican poet and painter Alice Rahon made deeply personal work that bridged Surrealism, ancient myth, and emerging Mexican abstraction. Cave art and petroglyphs were two of the inspirations for the imagery in this painting. Rahon's life and art were shaped by complex relationships and physical pain, echoing the emotional and creative intensity of her close friend Frida Kahlo. Like Kahlo, she endured physical hardship, married a prominent male artist (Wolfgang Paalen), and explored her bisexuality openly. She traveled to Mexico with Valentine Penrose, her lover and the former wife of British Surrealist Roland Penrose, marking a queer presence often sidelined in art history. Rahon's art reveals a liberated, passionate spirit—one that found inspiration and desire in lovers of any gender. Today, she is remembered for her bold contributions to art and literature and for forging a space where female and queer creativity flourished.



Betty Parsons

American, 1900–1982

Gulf of Mexico, c. 1951

Oil and gouache on masonite

Gift of the Betty Parsons Foundation

1999.1

Betty Parsons is widely recognized for her influential role as a groundbreaking art dealer who championed modern and Abstract Expressionist artists from the 1940s until her death in 1982. Her gallery gave early support to figures like Jackson Pollock, Alfonso Ossorio, and Hedda Sterne—yet Parsons always saw herself primarily as an artist. On weekends, she retreated to her home and studio on the North Fork of Long Island in Southold, where she painted and created vivid assemblages from driftwood and other found materials. “The water washes up all kinds of pieces that have been discarded by carpenters and builders,” she said, reflecting her affinity for transforming the overlooked into the extraordinary.

Parsons’s connection to the LGBTQ+ community was integral to her life and work, though often understated in mainstream accounts. In the 1920s, she studied art in Paris, immersing herself in the city’s vibrant expatriate lesbian circles that included literary and artistic powerhouses like Gertrude Stein and Alice B. Toklas. This early experience and artistic exchange helped shape her fiercely independent spirit and lifelong commitment to nurturing radical creativity.



Betty Parsons

American, 1900–1982

Untitled, 1960

Gouache on paper

Gift of Mr. and Mrs. Alexander Liberman

1982.8.8



Larry Rivers

American, 1923–2002

***Living at the Movies*, 1974**

Silkscreen on paper

Gift of Argosy Partners and Bond Street Partners

1980.6.6



Ray Johnson

American, 1927–1995

Barnett N, 1969–72

Collage

Museum Purchase

1997.7



Kenny Scharf

American, b. 1958

***3 Faces of Jackie the American*, 1998**

Silkscreen

Gift of Mr. and Mrs. Paul Vermylen

2008.6

Kenny Scharf is a seminal voice in contemporary art whose neon-bright, cartoon-infused aesthetic redefined Pop Surrealism for a queer generation. Emerging from the electrifying East Village art scene of 1980s New York, Scharf came up alongside queer icons Keith Haring and Jean-Michel Basquiat, sharing their commitment to accessibility, public art, and a radical reimagining of culture through queerness, rebellion, and joy.

Scharf's work—playful, psychedelic, and wildly imaginative—blurs the line between high art and mass culture. His technicolor universes teem with campy, sci-fi-inspired figures and anthropomorphic shapes that pulse with both humor and subversion. At a time when queer expression was often under attack, Scharf's refusal to separate queerness from everyday fantasy and color-soaked optimism was nothing short of revolutionary.

A testament to his deep ties to queer community, one of Scharf's murals lives at the LGBT Community Center in New York City, a vivid marker of his enduring legacy and commitment to spaces of visibility and celebration.



Martin Barooshian

American, 1929–2022

Bluebird in Flight, c. 1975

Intaglio on paper

Gift of Mr. and Mrs. Sol Orlinsky

1979.10.5

Martin Barooshian self-defined as a “Biomorphic Abstract Surrealist,” blending elements of surrealism, abstraction, and organic forms to create a personal style and distinctive visual language. Art critic Cate McQuaid described him as an artist who “always defined his own style . . . against the grain of the art scene.”

Barooshian’s career spanned more than seven decades and various media, including painting, printmaking, and lithography. His compositions feature dreamlike images, intricate textures, and vibrant interplays of color and form. Influenced by artists Joan Miró and William Blake, he explored themes of mythology, human consciousness, and the relationship between nature and the subconscious mind.

As an educator, Barooshian inspired generations of artists with his innovative techniques and unwavering commitment to creative expression. His legacy continues to resonate in the art world, serving as a testament to the power of artistic defiance.



Martin Barooshian
American, 1929–2022'

Birds in the Wind, c. 1975
Intaglio on Arches paper

Gift of Mr. and Mrs. Sol Orlinsky

1979.10.4



vanessa german

American, b. 1976

Oh when you're low, I'll be there to hold you tight to me,

c. 2005–2009

Mixed media

Gift of Heather Arnet and David Shumway

2024.8

vanessa german is a self-taught sculptor, painter, writer, activist, performer, and poet whose work is deeply rooted in themes of identity, empowerment, and social justice. Her practice blends collage, assemblage, and sculpture to create visually striking and spiritually resonant works. Her “power figures” and “tar baby” sculptures embody strength, resilience, and transformation. Figures like the one here emerge through an intricate layering process: german began with a found doll, then built outward with an eclectic mix of materials, many of which she sourced from her Pittsburgh neighborhood. This process reinforces a deep connection between art and community.

In her work, german references the spiritual and historical lineage of Central African *nkisi nkondi*, guardian statues imbued with protective and ritual power. Like these traditional figures, her sculptures have symbolic objects embedded into them and act as vessels for healing, protest, and ancestral connection. Through her multidimensional practice, german challenges oppression while celebrating Black identity, history, and collective resilience.



PaJaMa

Active 1937–1950s

Paul Cadmus, Margaret French and Bernard Perlin, Fire Island,
c. 1938

Vintage gelatin silver prints

Museum Purchase

2023.3.1



PaJaMa

Active 1937–1950s

Paul Cadmus and Jose Martinez, Fire Island, 1939

Vintage gelatin silver prints

Museum Purchase

2023.3.2



PaJaMa

Active 1937–1950s

Jared French, Paul Cadmus and Jose Martinez, Fire Island, 1938

Vintage gelatin silver prints

Museum Purchase

2023.3.3



PaJaMa

Active 1937–1950s

Jared French, Fire Island, 1949

Vintage gelatin silver prints

Museum Purchase

2023.3.4



PaJaMa

Active 1937–1950s

***Lincoln Kirstein, Jose Martinez, Jared French, and
Unidentified Figure, After the Hurricane, Fire Island, 1944***

Vintage gelatin silver prints

Museum Purchase

2023.3.5



PaJaMa

Active 1937–1950s

Glenway Wescott, Fire Island, c. 1940

Vintage gelatin silver prints

Museum Purchase

2023.3.6

In 1937, Paul Cadmus (American, 1904–1999), Jared French (American, 1905–1988), and Margaret French (American, 1889–1973) formed an artistic collective called PaJaMa that marked one of the most daring and intimate queer artistic experiments of its time. PaJaMa celebrated sexual freedom, the human form, and the taboo layers of queer identity in a manner both deeply personal and politically subversive.

The collective's photographic work centered on nude and seminude figurative tableaux set in nature that blurred the lines between art and eroticism. The sandy dunes of Fire Island—an emerging refuge for the queer community—became an essential location for their work, offering both a physical landscape and a metaphorical space of freedom. For the trio, Fire Island offered space for temporarily forgetting the constraints of heteronormative society and for openly exploring and celebrating queerness in all its forms.

PaJaMa's work—blending eroticism, modernist aesthetics, and queer sensibilities—remains an integral part of a radical cultural moment: when the LGBTQ+ community gathered for self-expression and solidarity in the face of widespread societal discrimination.



Alice Morgan Wright

American, 1881–1975

Nude, n.d.

Monotype on paper

Gift of the Baker/Pisano Collection

2001.9.285



Alice Morgan Wright

American, 1881–1975

Lady Macbeth, n.d.

Bronze

Gift of the Baker/Pisano Collection

2001.9.286



Alice Morgan Wright

American, 1881–1975

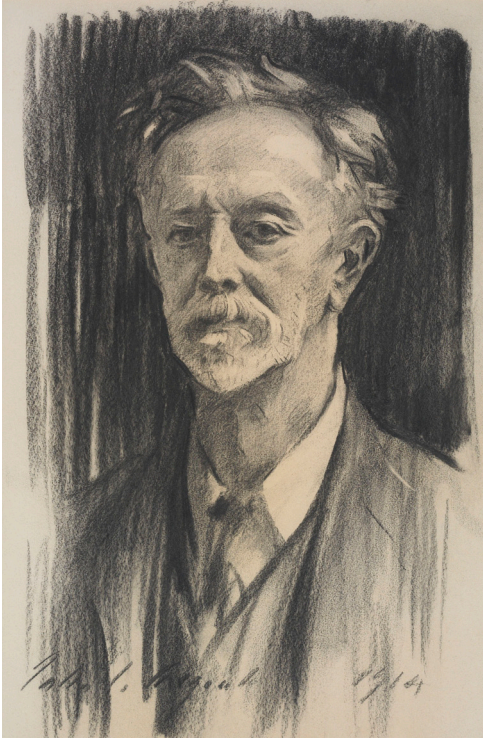
***Dyad (Wood Nymph)*, 1912**

Bronze

Gift of the Baker/Pisano Collection

2001.9.287

Born in Albany, New York, sculptor Alice Morgan Wright often explored mythological and literary themes in her art. The lithe figure in *Dyad (Wood Nymph)* was inspired by Greek mythology, while the shrouded shape of *Lady Macbeth* relates to the powerful character from one of Shakespeare's tragedies. Alongside her reputation as an artist, Wright is known for her role in the American women's suffrage movement. Her activism helped secure women's right to vote in 1920, and she became a founding member of the New York State League of Women Voters. Wright's passion for suffrage grew in part from the barriers she faced as a woman training to become a sculptor. Like some of her fellow suffragists, Wright had loving relationships with other women, chosen families that offered support in their personal and political lives. Wright and her lifelong companion, Edith J. Goode, also co-founded the National Humane Society, the agency that works to end animal cruelty and suffering. Through her art and activism, Wright helped shape a more inclusive future.



John Singer Sargent

American, b. Italy, 1856–1925

***Portrait of Sir Walter Parratt*, 1914**

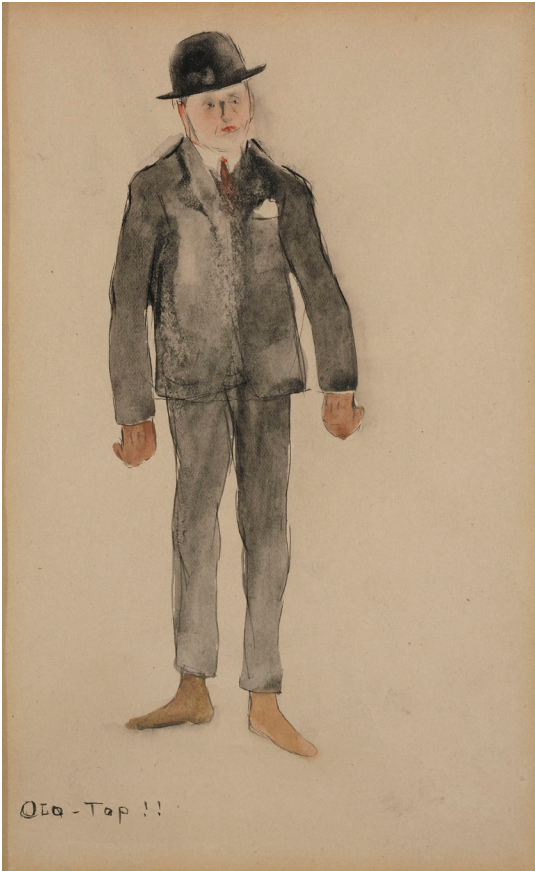
Charcoal on paper mounted on board

Gift of the Baker/Pisano Collection

2001.9.220

Born in Florence to American parents, John Singer Sargent spent most of his life in Europe. Intensely private, he gave no interviews and kept no diaries. He guarded his personal life with care—a strategic silence necessitated by the era’s virulent homophobia. Like his friend, novelist Henry James, Sargent was a “confirmed bachelor.” He lived on the same street in London as Oscar Wilde during Wilde’s trial and imprisonment, events that reshaped the public perception of homosexuality, associating it with the figure of the artist.

Sargent’s life was a delicate dance of revelation and restraint. After his death, dozens of drawings surfaced—tender, voyeuristic studies of the male nude—powerfully challenging the heteronormative narrative that his family sought to uphold by destroying much of his personal correspondence. Even without definitive evidence in Sargent’s biography, the emotional charge of his art—particularly his male figures—invites us to look closer, to read between the brushstrokes, and to consider queerness not just as identity, but also as lens, language, and legacy.



Charles Demuth

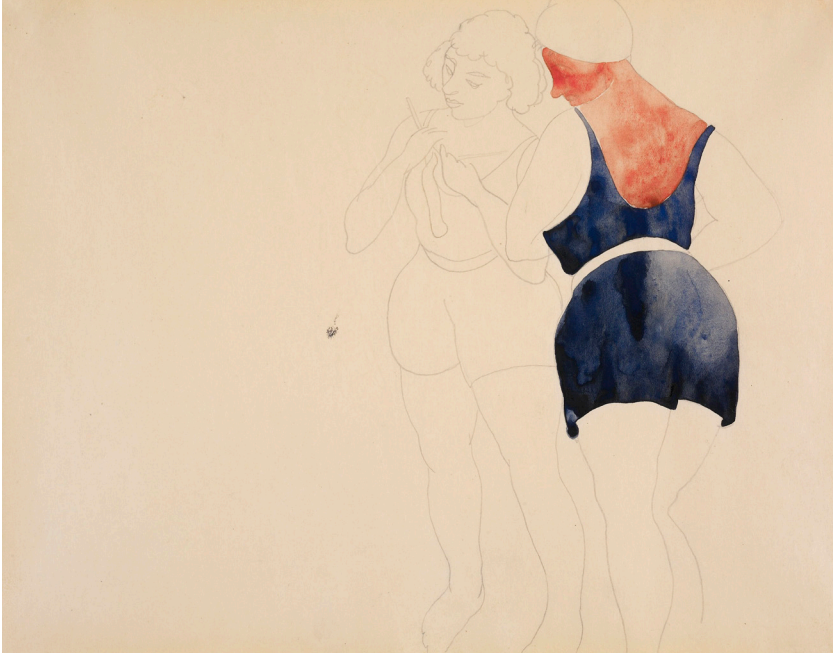
American, 1883–1935

Old Top (Portrait of Robert Locher), n.d.

Watercolor on paper

Gift of the Baker/Pisano Collection

2001.9.84



Charles Demuth

American, 1883–1935

***Two Women on Beach, Provincetown No. 1*, 1934**

Pencil and watercolor on paper

Gift of the Baker/Pisano Collection

2001.9.85

Charles Demuth shaped modern American art as one of the country's most significant watercolorists. As an artist and a gay man in the early twentieth century, he navigated a complex social landscape, immersing himself in avant-garde art circles and the queer communities within them. His work—infused with modernist ideas and personal themes—reflects his unique perspective as a queer artist in a changing world.

Born in Pennsylvania, Demuth studied in Paris, where he encountered European Modernism and met other expatriate artists, including John Marin and Marsden Hartley, who introduced him to photographer Alfred Stieglitz, an influential promoter of American Modernism. Demuth's portraits often contain coded references to his gay identity and celebrate his friends and family with warmth and humor. In *Old Top (Portrait of Robert Locher)*, Demuth playfully undermined traditional notions of masculinity by depicting his lifelong friend—a fashion illustrator and designer—awkwardly posed in an ill-fitting suit. Locher eventually inherited all of Demuth's unsold watercolors and his home in Lancaster, which is now a museum. Today, Demuth is recognized both for his contributions to American Modernism and his pioneering role as a queer artist.



Joanne Mulberg

American, b. 1954

***Fire Island Beach*, 1979**

Chromogenic color print

Gift of the Artist

2023.2.1



Joanne Mulberg

American, b. 1954

***Fire Island Pines*, 1982**

Chromogenic color print

Gift of the Artist

2023.2.3



Joanne Mulberg

American, b. 1954

***Fire Island Pines House Patio*, 1985**

Chromogenic color print

Gift of the Artist

2023.2.7



Joanne Mulberg

American, b. 1954

***Fire Island Pines*, 1982**

Chromogenic color print

Gift of the Artist

2023.2.4

Joanne Mulberg's photographs embody the vibrant culture of Long Island from the perspective of an LGBTQ+ ally. From 1979 to 1986, she spent her summers photographing Fire Island's iconic queer communities and the exuberant, unapologetic expressions of sexuality, identity, and defiance that thrived in these enclaves. The *Miss Fire Island* pageant, with its extravagant costumes and fierce personalities, became one of her most memorable subjects. She also recorded quieter, more intimate portraits of beach-goers basking in the sun.

Mulberg depicted the carefree spirit of these communities before the AIDS crisis. With a deep sensitivity to light, color, and human presence, her images portray Fire Island as both a physical space and a cultural refuge. They show the fleeting intimacy of this moment with playful humor and tender grace. She celebrated her subjects without distorting or objectifying them. Her work embodies a time when queer voices resonated in a landscape that was their own.



Joanne Mulberg

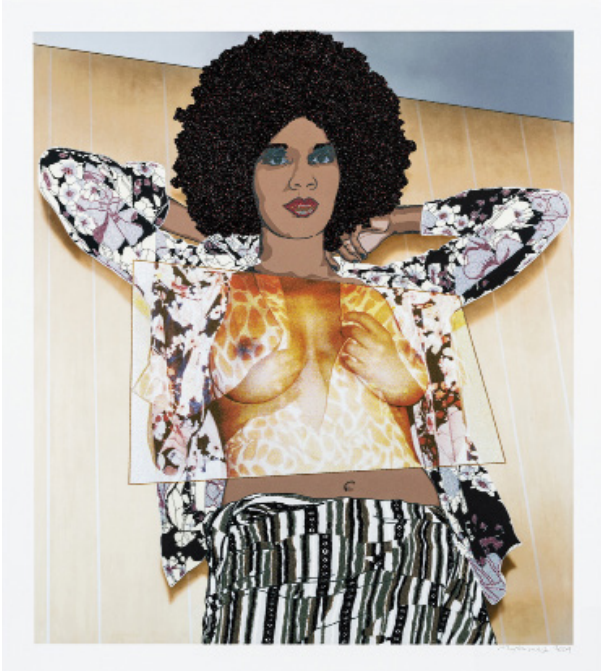
American, b. 1954

***Miss Fire Island Contest*, 1984**

Chromogenic color print

Museum Purchase

2023.2.11



Mickalene Thomas

American, b. 1971

***Portrait of Maya #10*, 2024**

UV pigment print on 410gsm Somerset Tub Sized Radiant White paper with four metallic silkscreen glitter and shimmer layers, a CMYK silkscreen central panel and matte varnish seal

Museum Purchase

2025.1.2



Amy Adler

American, b. 1966

Eclipse, 2003

C-print

Gift from the Collection of Ninah and Michael Lynne

2023.6

“I have come to understand my work as more radial, than linear—ideas circulate—they leave and then return.”

Amy Adler works across multiple media, including photography, film, and drawing. Her photographs are uniquely derived from her drawings using a distinctive translation process. She typically begins with a photograph and then makes drawings based on that photograph. The final product—a photographic print of the drawing—becomes the original artwork. This process, in which each medium “eclipses” the other, challenges conventional ideas of authenticity and originality.

Adler frequently explores themes of youth and identity. In this self-portrait, she depicts herself holding a basketball and staring directly at the viewer. The interplay between the hand-drawn, intimate portrait and the polished, distant surface of the photograph creates a layered image. Basketball and women’s sports have long been associated with lesbian identity; in this work Adler highlights the complexities of visibility, desire, and self-representation in queer culture.



Joanne Mulberg

American, b. 1954

***Miss Fire Island Contest*, 1983**

Chromogenic color print

Gift of the Artist

2023.2.6



Hamilton Easter Field

American, 1873–1922

***Portrait of Robert Malcolm Adams*, 1914**

Oil on canvas

Gift of the Baker/Pisano Collection

2001.9.103

Hamilton Easter Field—an artist, critic, socialite, and influential patron of modern American art—fostered creative spaces that were hubs for artistic innovation and safe havens for queer expression. In the early 1910s, Field and his protégé, sculptor Robert Laurent, founded a summer art school in Ogunquit, Maine. This retreat became a gathering place for avant-garde artists, including Marsden Hartley. At a time when LGBTQ+ identities were often forced into the shadows, Field's Ogunquit community provided an environment where artists could explore new ideas—both aesthetically and personally—without fear of judgment.

Expanding his influence beyond Maine, Field opened Ardsley Studios in his Brooklyn residence in 1912. This small but significant gallery space showcased his own work alongside American paintings (including those by Charles Demuth and Hartley), Japanese prints, and French and Italian works on paper and introduced American audiences to the radical developments shaping European Modernism. By 1916, he founded the adjacent Ardsley School of Modern Art, where students lived and worked in an immersive artistic environment. Fields's work as an artist, patron, curator, and educator not only helped shape American modern art but also provided spaces where queer identities and artistic innovation could flourish together.



Fairfield Porter

American, 1907–1975

Portrait Head, c. 1950

Marble

Anonymous Gift in Memory of Natalie White

1979.3



Laylah Ali

American, b. 1968

Untitled, 2004

Gouache on paper

Gift from the Collection of Ninah and Michael Lynne

2021.2

“I deliberately don’t operate in the world of realism. I want my figures to have some possibility of freedom and independence from what traps and binds us in real human bodies.”

Laylah Ali crafts figures that challenge and blur distinctions of gender, height, age, and race to examine identity and power structures. She draws inspiration from newspaper images, incorporating elements such as protest signs and depictions of world leaders embracing. However, she alters them to create a sense of detachment, transforming familiar narratives into ambiguous and unfamiliar images. Her compositions are both specific and open-ended, holding personal significance for the artist while inviting viewers to bring their own interpretations to the image.

Ali’s figures exist outside conventional social and historical contexts. Though deeply rooted in socio-political themes, their detachment from reality allows for a broad, abstract exploration of power, conflict, and oppression—particularly as they are enacted on society’s marginalized populations.



Fairfield Porter

American, 1907–1975

***Anne in Doorway*, 1974**

Oil on canvas

Gift of Mrs. Fairfield Porter

1976.13



Joanne Mulberg

American, b. 1954

***Miss Fire Island Contest*, 1986**

Chromogenic color print

Gift of the Artist

2023.2.10



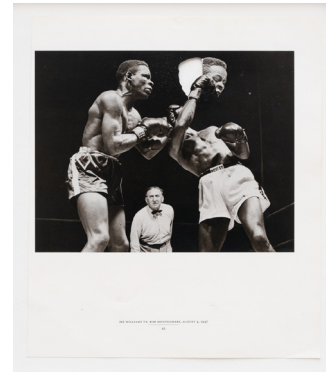
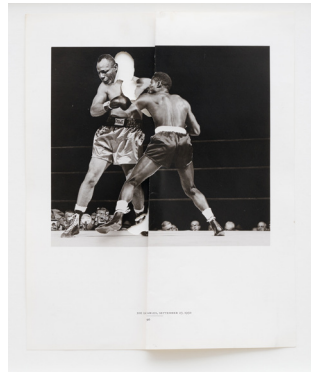
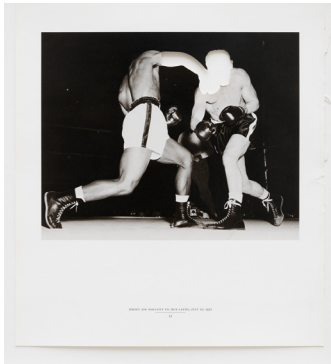
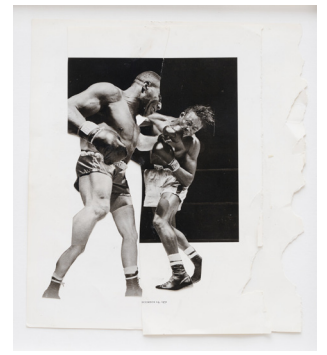
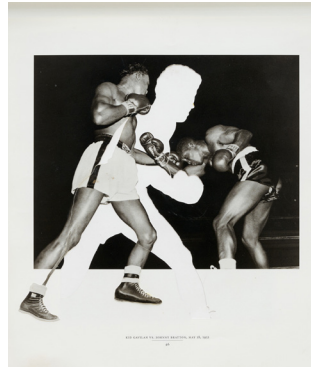
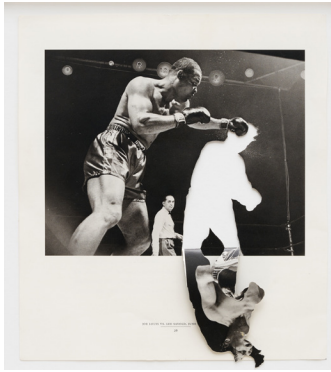
Stanley Twardowicz
American, 1917–2008

Betty Parsons (in Deer Isle, Maine), 1955
Gelatin silver print

Gift of Mr. Stanley Twardowicz

1999.3.1

Stanley Twardowicz was a groundbreaking artist and photographer whose careers spanned seven decades, earning international critical acclaim. His relationships with those in the art world and beyond were often profound and intimate. One of his closest friends, the writer Jack Kerouac, famously described him as “the most compassionate man I’ve ever met.” Twardowicz’s journey into photography began with a trip to Mexico in 1948. His work often intersected with queer artists and allies in the postwar art world, such as when he photographed artist and art dealer Betty Parsons in 1955. Through these images and his connections, Twardowicz captured the nuanced relationships and cultural currents of his time, contributing to a queer-inflected understanding of art and identity in the twentieth century.



Wardell Milan

American, b. 1978

Battle Royale: The Individual Fights I-VIII, 2007

Cut-and-pasted printed paper

Gift from the Collection of Ninah and Michael Lynne

2023.4.1–8

Wardell Milan challenges and reimagines the visual conventions of identity, beauty, representation, and desire. Using cut-paper and collage techniques, he creates compelling compositions by reclaiming and deconstructing photographic elements, engaging with the medium's history of representation and questioning who gets to be seen and how. He presents the body not just as a physical object but also as a psychological and photographic construct.

Milan's series of boxing images, inspired by Ralph Ellison's novel *The Invisible Man* (1952) and its pivotal Battle Royal scene, captures the tension between visibility and invisibility, struggle and dominance. He exposes the scene's queer subtext—the precarious balance of power and identity—using mid-century photographs of boxing matches by photojournalist Charles Hoff and other appropriated boxing images to build a new, queer visual language. His work creates a multi-dimensional site where race, gender, sexuality, and history collide and reconfigure.

Bisexual painter, poet, and art critic Fairfield Porter is celebrated as a leading figure in twentieth-century American Intimism. His work, characterized by luminous depictions of everyday life, domestic interiors, and portraits of friends and family, echoes the influence of late-nineteenth-century French painters like Édouard Vuillard and Pierre Bonnard—artists Porter admired for their ability to capture intimacy and atmosphere.

Porter's subjects often reflected his own circle: poets, painters, and thinkers from the New York School, including close friends John Ashbery, Frank O'Hara, and James Schuyler, with whom he shared creative and personal affinities. His portraits and landscapes—set primarily at the family's summer home on Great Spruce Head Island in Maine and at their year-round residence at 49 South Main Street in Southampton, New York—offer glimpses into a queer-tinged intellectual world where art, poetry, and chosen family coalesced.



Fairfield Porter

American, 1907–1975

Untitled, n.d.

Ink on paper

Gift of Dr. Harold and Joan Ludman

2004.4.1



Fairfield Porter

American, 1907–1975

***Chess and Coffee at Great Spruce Head Island*, n.d.**

Ink on paper

Gift of Mr. Richard Ellis

1985.5



Fairfield Porter

American, 1907–1975

***Child Writing*, 1960**

Lithograph on paper

Gift of Mr. Scott Sherman

1996.17.35



Fairfield Porter

American, 1907–1975

Untitled, n.d.

Ink on paper

Gift of Dr. Harold and Joan Ludman

2004.4.2



Robert Dash

American, 1934–2013

***The air is like a Cryst-O-Mint*, 1972**

Lithographs on Arches paper

Anonymous Gift

1983.9.1



Robert Dash

American, 1934–2013

***When does a mist become a fog?*, 1972**

Lithographs on Arches paper

Anonymous Gift

1983.9.2



Robert Dash

American, 1934–2013

Sunny and clear, pale and empty as a photograph..., 1972

Lithographs on Arches paper

Anonymous Gift

1983.9.3



Robert Dash

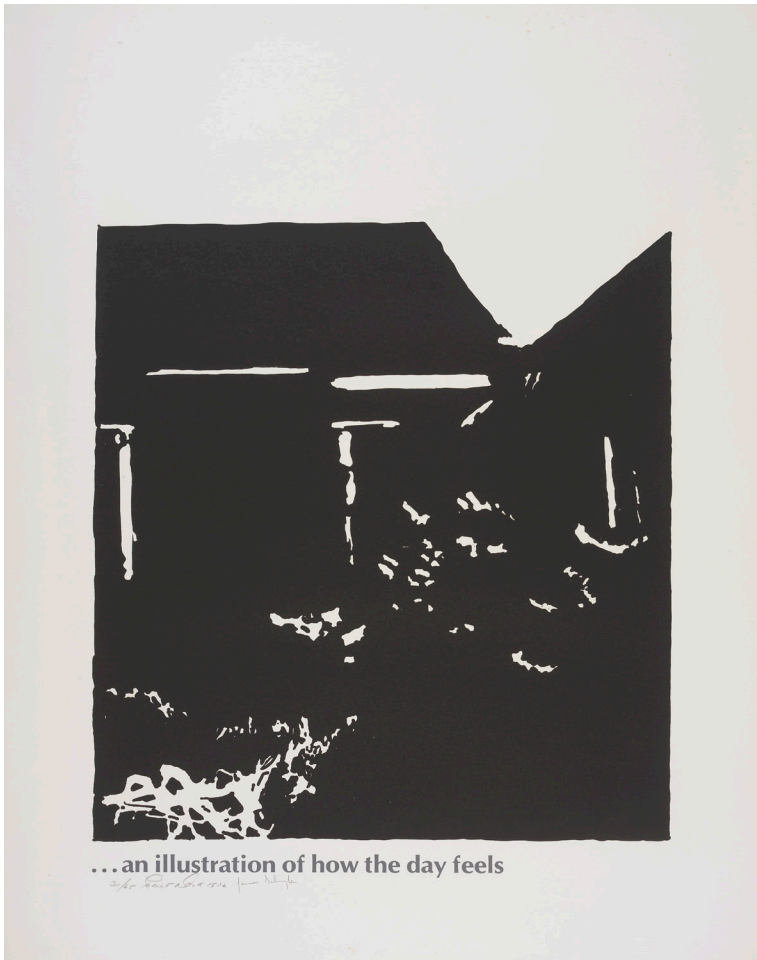
American, 1934–2013

***...aluminum foil days with beads of moisture*, 1972**

Lithographs on Arches paper

Anonymous Gift

1983.9.4



Robert Dash

American, 1934–2013

***...an illustration of how the day feels*, 1972**

Lithographs on Arches paper

Anonymous Gift

1983.9.5



Robert Dash

American, 1934–2013

July 10 Today, the color of a teaspoon..., 1972

Lithographs on Arches paper

Anonymous Gift

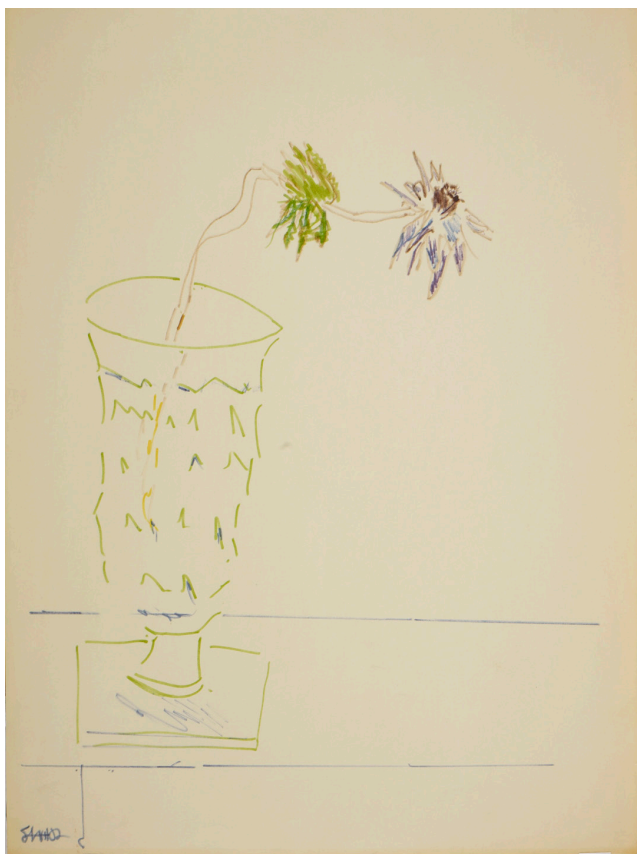
1983.9.6

Robert Dash was an artist, poet, and expert gardener whose work bridges abstraction and representation. His prints evoke the essence of landscapes through simplified forms and flat planes that suggest the forms of homes, trees, and foliage while conveying a profound sense of depth and place.

The works on view here reflect Dash's deep connection to his home in Sagaponack, Long Island, and his fascination with the intersection of natural and built environments. His love of poetry also infused his artistic vision, imbuing his landscapes with a lyrical quality that transcends mere representation. In some of these prints, he incorporated lines from the diary of his friend, Pulitzer-prize winning poet James Schuyler (1923–1991). Whether through visual art, words, or the gardens he cultivated, Dash's legacy is one of immersive creativity and an enduring dialogue with nature.

Theodoros Stamos was a trailblazer among the Abstract Expressionist artists who shaped New York City's vibrant art scene in the 1940s and 50s. Born on the Lower East Side of Manhattan to Greek immigrant parents, Stamos grew up in a world of cultural collision and artistic innovation. His journey into the art world was marked by pivotal moments, like his visit to Alfred Stieglitz's An American Place Gallery, where he encountered the works of fellow visionaries such as Arthur Dove and Georgia O'Keeffe.

In 1943, Stamos caught the attention of Betty Parsons, a prominent art dealer known for her support of queer and unconventional artists. She gave him his first solo exhibition at her Wakefield Gallery and Bookshop. Stamos continued to show with Parsons regularly until 1957, solidifying his place within the city's artistic and queer avant-garde circles. Stamos also built a home in East Marion, Long Island, designed by his close friend and fellow artist Tony Smith, with help from Jackson Pollock and Bradley Walker Tomlin.



Theodoros Stamos

American, 1922–1997

Untitled, n.d.

Marker on paper

Gift from the Savas Private Collection, Courtesy of
Georgianna Samatelos Savas Honoring the Artist's
Wishes

2011.5.5



Theodoros Stamos

American, 1922–1997

Untitled, n.d.

Marker and ballpoint ink on paper

Gift from the Savas Private Collection, Courtesy of
Georgianna Samatelos Savas Honoring the Artist's Wishes

2011.5.4



Theodoros Stamos
American, 1922–1997

Untitled, n.d.
Marker on paper

Gift from the Savas Private Collection, Courtesy of
Georgianna Samatelos Savas Honoring the Artist's Wishes

2011.5.3



Joanne Mulberg
American, b. 1954

***Fire Island Pines*, 1979**
Chromogenic color print

Gift of the Artist

2023.2.2



Fairfield Porter

American, 1907–1975

***Morning from the Porch*, 1974**

Watercolor on paper

Museum Purchase

1975.2



Robert Dash

American, 1931–2013

Sagaponack, c. 1980s

Serigraph on paper

Gift of Ms. Terryl Best Lawrence

2000.8



Darragh Park

American, 1939–2009

***Frozen Pepperidge*, 1990**

Watercolor on paper

Gift of Li-lan

1992.8.2

In the later years of his life, painter Darragh Park maintained a three-acre studio retreat on the South Fork of Long Island. Though born in New York City, Park is celebrated as a quintessential Long Island artist. He studied under Robert Dash and painted in a style reminiscent of Fairfield Porter, a fellow Southampton resident. Both Dash and Porter were close friends of New York School poet James Schuyler, who dedicated his 1981 Pulitzer Prize-winning collection *The Morning of the Poem to Park*.

The title poem of that collection unfolds, in part, within Park's 22nd Street studio. It weaves reflections on Park's painting with Schuyler's meditations on mortality, homosexuality, and his friendships with other poets, including John Ashbery. As the poem nears its conclusion, Schuyler turns his focus directly to Park, writing:

“ . . . I have such confidence in your / future, in what you'll create, with paint and / canvas, Conté crayon and heavy paper—views, faces, a pier glass / in a long room, a fence hung with roses out a / garden window.”

These lines capture both Schuyler's admiration for Park's artistic vision and the intimate, collaborative spirit that connected their creative lives.



Theodoros Stamos

American, 1922–1997

[Infinity Field - Lefkada Series], c. 1973

Lithograph on paper

Gift from the Savas Private Collection, Courtesy of Georgianna Samatelos Savas Honoring the Artist's Wishes

2011.5.7



Darragh Park

American, 1939–2009

Autumn Dusk, 1990

Watercolor on paper

Gift of Li-lan

1992.8.1



Fairfield Porter

American, 1907–1975

***Snow Landscape*, 1960**

Lithograph on paper

Gift of Mr. Scott Sherman

1996.17.34



Fairfield Porter

American, 1907–1975

Autumn I, 1967

Oil on canvas

Gift of the Baker/Pisano Collection

2001.9.195



Darragh Park

American, 1939–2009

To Here / From Here, 1987

Oil on canvas

Gift of the Estate of Darragh A. Park

2010.6



Marsden Hartley

American, 1877–1943

***Garmisch-Partenkirchen #1*, 1933–34**

Oil on paperboard

Museum Purchase: Town of Huntington Art Acquisition Fund

1972.2

“The idea of modernity is but a new attachment to things universal—a fresh relationship to the courses of the sun and to the living swing of the earth—a new fire of affection for the living essence present everywhere.”

In this reflection on modern art, Marsden Hartley’s words resonate with queer perspectives on connection. The artist moved to New York City in 1898 to immerse himself in art. Hartley studied under William Merritt Chase and regularly visited Albert Pinkham Ryder in his studio. Along with the literary works of Walt Whitman and American transcendentalists Henry David Thoreau and Ralph Waldo Emerson, these relationships shaped his understanding of art as a spiritual journey.

Hartley’s creative trajectory took a turn in 1912 when he traveled to Europe and entered the vibrant queer intellectual circles of Gertrude Stein. Through her, he met avant-garde writers including Hart Crane and Sherwood Anderson, who encouraged him to paint and to explore writing as creative expression. The time he spent living in Europe, particularly in the Bavarian Alps, provided him with a profound sense of landscape that inspired his abstract paintings.