

Abby Robinson

AutoWorks & WaterWorks

**Curated by
Antonella
Pelizzari**

Pratt
Manhattan
Gallery

4.18–6.7.2025

Pratt
Manhattan
Gallery



AIKEN, SC. (X) PHILIP'S HOUSE) ✓
MARCH 14, 1996
#30

PRINTED APRIL 10, 1996



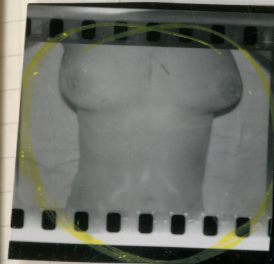
NYC ✓
FEB. 27, 1996
#32
TO JOHN

PRINTED APRIL 15, 1996



EN ROUTE TO SOUTHAMPTON ✓
MARCH 11, 1996
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TO PHILIP

PRINTED APRIL 10, 1996



NYC ✓
FEB. 27, 1996
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EN ROUTE TO SOUTHAMPTON ✓
MARCH 11, 1996
#1
TO PHILIP

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NYC ✓
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NYC ✓
FEB. 27, 1996
#27
TO OLIVER

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AIKEN, GEORGIA
MARCH 14, 1996
#24

PRINTED MAY 1, 1996
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VCCA ✓
 AUG 16/22, 1994
 #7A
 PRINTED APRIL 1, 1994



VCCA ✓
 AUG 16/22, 1994
 #9A
 PRINTED APRIL 1, 1994



VCCA ✓
 AUG 16/22, 1994
 #10A
 PRINTED APRIL 1, 1994



VCCA ✓
 AUG. 1993
 #11
 PRINTED APRIL 1, 1994



VCCA ✓
 AUG 16/22, 1993
 #12A



VCCA ✓
 AUG. 1993
 #23
 PRINTED APRIL 1, 1994



VCCA ✓
 JULY 1993 (B)
 #9
 PRINTED APRIL 2, 1994



VCCA ✓
 JULY 1993 (B)
 #14
 PRINTED APRIL 2, 1994



SAPA ✓
JUNE 5, 1995
#19

PRINTED JUNE 26, 1995



SAPA ✓
JUNE 5, 1995
#20

PRINTED JUNE 26, 1995



SAPA ✓
JUNE 5, 1995
#26

PRINTED JUNE 26, 1995



SAPA ✓
JUNE 5, 1995
#27

PRINTED JUNE 26, 1995



SAPA ✓
JUNE 5, 1995
#4

PRINTED JUNE 26, 1995



LAD CAT ✓
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#33

PRINTED JUNE 26, 1995



LAD CAT ✓
JUNE 6, 1995
#35

PRINTED JUNE 26, 1995



NIC ✓
MARCH 19, 1995
NO #

PRINTED JUNE 26, 1995

Abby Robinson

Wash Fulfillment

In the realm of wit, all borders are porous.¹

The body surrenders, shatters, drips, drowns, leaks, loses gravity, and bursts out into a sudden orgasmic gush. Everything is in uproar. Performing a synesthetic game with texture and light, Abby Robinson holds an underwater camera under the shower and points it at the random happenings of droplets, reflections—silver and gold-like patterns provoked by the intimate and tight surroundings of tiles and plastic transparencies.

These are not mere self-portraits. Rather, acts of meditation, furtive and intimate looks, somber and daring confrontation with the camera, the enactment of erotic desires, or the unlocking of surprising metamorphoses from body to sculpture, from photography to painting. *WaterWorks* suggests an unusual dance in which the photographer reacts to the soaking effects of water and generates absurd configurations by the sole movement of the camera twisting and turning around her body, arm, leg, neck, torso, feet. Here, the violence of the Hitchcockian shower scene shifts into another kind of pleasure principle, jouissance, automatism, frisson—or else, the fun of letting the camera do its job and the shower play its tricks, while the ordinary perception of things is altered.

Abby has jotted down myriad definitions for the liquid world impacting the body: wake break burst crest drift spout / precipitation inundation affluent pluvial effervescent / deluge crosscurrent inflow outflow undercurrent downpour / flow gush ripple squirt monsoon maelstrom. The words, like the photographs, defy a coherent articulation of meaning. These are the brilliant

manifestations of someone who loves photography and does not believe one bit that the images represent the real. “The best I could figure,” she wrote, “evidence photog and art both diddled around with slippery characters: Reality and Illusion. Any shutterbug could tell you that fooling around with lenses, angles, and viewpoints can make the same object look tall or short, fat or thin, near or far, pretty or ugly. But that’s just the tip of the iceberg.”²

It is this irresistible attraction for the slippery meanings that made Abby a photographer, a traveler, and the funniest friend I ever had, and it is precisely this triangulation of camerawork, humor, and detective passion that I want to capture across the Pratt Manhattan Gallery exhibition project where Abby’s *AutoWorks*, began in 1971, are in dialogue with *WaterWorks*, a series developed in the past decade. What lies at the core of these photographs—intimate gelatin silver prints and large inkjet prints that take over the space with their dazzling colors and glowing textures—is the exploration of photography as an imperfect, witty, and odd rendering of what is out there. “Humor,” notes Louis Kaplan, “mocks the assumption that photography offers a certain and infallible discourse of truth and reference,” and unquestionably, Abby toyed with this concept for a long time.³ One can retrace her game back to the late 1970s, when, right out of graduate school, she began freelancing for a private investigator in New York. The experience informed her semi-autobiographical detective romance, *The Dick & Jane* (1985), which is a hysterical account of betrayals and erotic encounters against the background of a bogus artworld and communal cultism. Jane Meyers, an artsy photographer who needs to make a buck, brings her F1 skills to the “shamus,” Domenic (Nick) Palladino, and



Artist's Shower Curtain, n.d.
Plastic shower curtain with pockets and objects, with hardware
72 x 52 inches
Courtesy of The Estate of Abby Robinson

1 Abby Robinson, “Tickled: Photography and Humor,” *Trans Asia Photography* (TAP) (2014), 4 (2): https://read.dukeupress.edu/trans-asia-photography/article/doi/10.1215/215820251_4-2-206/312674/Tickled-Photography-and-Humor
2 Abby Robinson, *The Dick & Jane* (New York: Delacorte Press, 1985; Paperback edition, 1986), 65.
3 Louis Kaplan, *Photography and Humor* (London: Reaktion Books, 2017), 11. See also Mieke Bleyen and Liesbeth Decan, eds., *Photography Performing Humor* (Leuven University Press, 2019).

the results of mixing art with evidence are just plain funny. “Conceptual art,” says Nick , “Je-sus, gimme a break, will ya? Just make tha fuckin’ thing dark. Dark so’s ya can’t see down the block. Not black black ‘cuz that’d look phony. Go for inky. Kapish?”⁴ Night photographs with no flash capturing scenes of adultery on 51st Street defy clues but it is precisely their sinister enigma that can persuade a judge in court. The literary joke of this Perry Mason scenario goes along with the mockery of photography as proof.

Abby pursued similar trajectories in and around the comic value of photographic ambiguity in her own teaching. Her syllabus for the School of Visual Arts (SVA) seminar Laughing All the Way to the Bank invited students to find traces of humor in photographs, and further provoke their own. “We’ll talk about visual puns,” she explained, “irony, wit, ingenuity, the comical, the kitschy, the absurd, the incongruous, the ludicrous, the funny, the clever, and the just plain dumb. Then what? We make new work utilizing all this info and crack up doing it.”⁵ What lay at the core of this brilliant course was an exploration of what constituted photographic mistakes, and the compilation of a list of what one should not do or take with the camera (this was also written up for students). Abby would come up with hilarious observations on wrong photographic behaviors where the no-no covered a wide gamut, from reportage to landscape to performance and intimate pictures. Among these, she would list, “people giving you the finger, sticking out their tongues or putting a finger up their noses and pretending to be gangsta (when they clearly aren’t); photos of your feet; chain link fences (except maybe way way off in the distance); squirrels, especially in silhouette; overwrought self-portraits in the bathroom / bathtub.”⁶

4 *The Dick & Jane*, cit., 64. See a review on this book by Morris Eaves in *Blake/An Illustrated Quarterly* (Summer 1987, 21:1): 37-41

5 My thanks to Stephen Frailey at Tallia Steinman for sharing the description of this seminar, PHD-3264-A, which ran until 2019.

6 Abby Robinson, “The Just Say No Photo List / in no particular order and added to periodically / Photograph at your own risk / use with extreme caution” (shared by Abby with the author in June 2024). This is the full list: “Chain link fences (except maybe way way off in the distance); Photos of your feet; Shooting yourself in the mirror, especially with camera up to your eye, and that being the sole content of the shot; Using sheets as a substitute for seamless paper or a white background/backdrop; People giving you the finger, sticking out their tongues or putting a finger up their noses and pretending to be gangsta (when they clearly aren’t); Homeless people, especially with a telephoto lens; Other people photographing homeless people; Little Fluffy kitty cat pictures; Pigeons; Squirrels, especially in silhouette; Ducks, seagulls and swans (the latter with their head underwater); Portraits where the subject is either working on his/her computer or talking on a cellphone; Street pictures focusing on people on their cell phones; Photographing people photographing; Boyfriends playing the guitar; Overwrought self-portraits in the bathroom/bathtub; Sunrises and sunsets especially in b&w.”

7 Henri Bergson, *Laughter. An Essay on the Meaning of the Comic* (1911) (Rockville, MD: ArcManor, 2008), 17.

8 Ibidem.

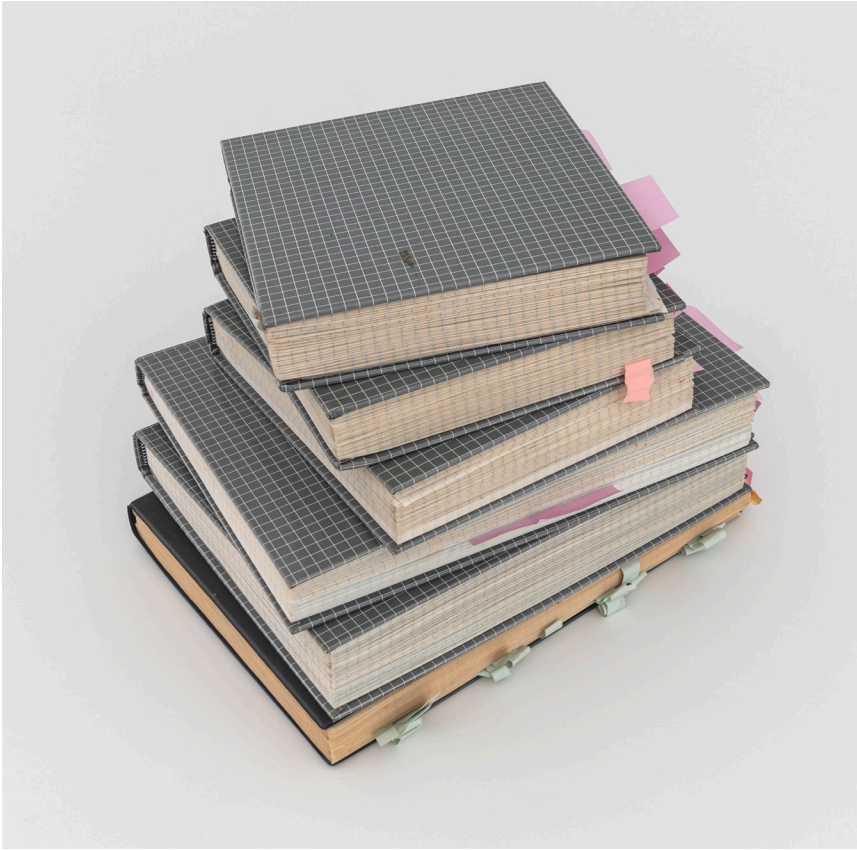
9 Jacques Derrida, *Copy, Archive, Signature: A Conversation on Photography* (Stanford University Press, 2010), 36-37, cit. in Louis Kaplan, *Photography and Humor*, cit., 19.

The comic, the cause of human laughter, has been theorized by many as the manifestation of failure and also of potential misrule, a behavior that looks strange, unexpected, disarticulated, at odds with what is deemed normal. Henri Bergson has reflected on such behavioral situations that lead to laughter. This is the case, for example, of an individual who is completely absorbed into romances of love and chivalry and acts in absentminded ways, walking like a somnambulist, falling and missing an obstacle, making mistakes. These forms of failure and detachment from the known and the ordinary are also comical because, as Bergson has analyzed, the human is asked to continuously adapt and be elastic to the circumstances, or else be inadequate. “Society,” he writes, “will therefore be suspicious of all inelasticity of character, of mind and even of body, because it is the possible sign of a slumbering activity as well as of an activity with separatist tendencies, that inclines to swerve from the common center round which society gravitates: in short, because it is the sign of an eccentricity.”⁷ The comic is bound to this inelasticity and provokes laughter, which is “a sort of social gesture”⁸ that merges into art—that is, the manifestation of life as art. There is an obvious connection between these concepts and photography, which is an interruption of the flow in time and space, a game of chance with the fluidity of the real. As Jacques Derrida summed up, humor inhabits the photographic snapshot because it entails “the unexpected and instantaneous mechanization of life.”⁹

Curiously, *AutoWorks* grew out of an experience of physical immobility, which can be translated into the Bergsonian inelasticity. Abby recalled starting the series from her bed, when she had unexpectedly contracted mononucleosis. The



Artist's Shower Curtain, n.d.
Plastic shower curtain with pockets and objects, with hardware
72 x 52 inches
Courtesy of The Estate of Abby Robinson



Artist's Notebooks, 1971-2005
Six, bound artist notebooks with artist's notes and photographs
Dimensions variable
Courtesy of The Estate of Abby Robinson

realization that “you can be a slug and still have a career; you can feel lousy and still make something meaningful” turned her to camerawork and self exploration.¹⁰ When it started, *AutoWorks* was also in dialogue with the art of women who deployed the camera to debunk fixed gender roles and embraced humor as a disruption of male power structures. “The woman who photographs herself,” Susan Butler has noted, “is in a position to marshal all the resources of self-presentation (dress, setting, pose) and to ally them with the power of active looking—to create images that put into question the dominant conventions.”¹¹ These photographic performances and self-fashioning dated back to the calculated setups and historical enactments orchestrated by the Countess of Castiglione in the 1860s and encompassed a long practice of subversive and amusing mimicry where the female self portrait had become other than itself. Claude Cahun, Adrian Piper, Eleanor Antin, Jo Spence, Francesca Woodman, Anne Noggle, Judy Dater, Cindy Sherman, Sophie Calle, Ann Mandelbaum, Danica Phelps, and Nikki Lee occupy, to no surprise, Abby’s shelf of photo books.

AutoWorks is correlated to *WaterWorks* because of the visual disruption to the norm and the deconstruction of the self according to surprising details, reflections, shadows, and incomplete personas. These, also, are not self-portraits, if we think of the genre as a display of inward and confessional emotion, or a diaristic account. There are many Abbys here, scattered across time and geography, wearing a range of costumes and hairstyles. What brings them together is a spirit of insubordination: the independence of the traveler and the lover; the vulnerability of showing a bleeding nose; the recording of sensual pleasure of a body massage in Chennai, where the strong hands of a local Indian woman put pressure and sculpt Abby’s body; the spotting of street signage and graffiti that signify rebellion against “dirty men” and “different girls everyday”; the amusement with femininity as social mask against the conventions of popular culture; the irruption of a menacing Medusa-like face caught in the wind; and the recurring self-submission to

the hands of doctors that expose the embarrassing imperfection and the fragility of the body. The body parts, Abby’s body parts, are the clues to an enigma, the possibility of unraveling a story that has no clear beginning or end, a world of stimulations and comedic situations that are mixed up randomly, in the chaotic shuffle of memories. The work is the trace of a passage, an archival accumulation of objects and faces that are quirky and detailed, the result of a scrutiny and peering into a world that is elusive, strange, fragmentary, and deprived of a reference point. There is not a tremendous difference between these small black and white pictures and the ephemera collected and stuffed in Abby’s pocket shower curtain , also on display in the gallery. Both exist in the realm of the keepsake and are humorous in their expression of unconscious wishful thinking and daydreaming through lucky charmers, vernacular idols—things like a bottle of Lourdes water, the glamorous shots of Indian movie stars, VIP press passes, rechargeable plastic toys, yin and yang pins that remind one of “Right” and “Wrong,” and a gamut of grotesque games, like a peppermint breath spray that can help understand modern art *instantly*, or a cowboy toy that can grow big “and rule the West” when soaked in water for only seventy-two hours. Among these chachkas Abby chose a special little soap bar that reads “Freud’s wash fulfillment” and promises to its users a radical cleansing from “civilization and its discontents.” The ultimate comedic object, removing societal dirt and compliance, the little soap appears like the invisible culprit of Abby’s visual shatter, the scrubbing of the trite and the usual, and the sign of a tireless detective practice she calls upon.

When I met Abby in Chennai, India, in January 2000, I remember that she was armed with a panoramic portable camera, which sought ways to embrace a culture that was as seductive as it was mysterious. I could never tell when she was going to take the photograph. The pictures happened as if by themselves. Her movements across space were surreptitious and unobtrusive, and they continued to be that way, like those of a silent observer who would let clues emerge just



10 “Meet a NYFA Artist: Abby Robinson” (March 25, 2011): <https://www.nyfa.org/meet-a-nyfa-artist-abby-robinson-64389588277>
11 Susan Butler, “So How Do I look? Women Before and Behind the Camera,” in *Staging the Self. Self-Portrait Photography 1840s-1980s*, James Lingwood, ed. (London: National Gallery of Art; Plymouth Arts Center, 1986), 51. See also Lucy Lippard, “The Pains and Pleasure of Rebirth: Women’s Body Art,” *Art in America* (May-June 1976): 73-8; Susan Bright, *Auto focus: the Self-portrait in Contemporary Photography* (New York: Monacelli Press, 2010).

Artist’s Notebooks, 1971-2005
Six bound artist notebooks with artist’s notes and photographs
Dimensions variable
Courtesy of The Estate of Abby Robinson

by way of watching and letting herself be surprised. These pictures, in their minute recording of droplets, squirts, and body parts, represent the fulfillment of a wish, the Freudian satisfaction of desire through fantasy, as well as the disruption of the self in the experience of travel and be astonished—what Abby described and deeply cherished as the possibility of “see[ing] things that make my eyeballs spin around in their sockets.”¹²

Antonella Pelizzari is a Professor of the History of Photography at Hunter College and the Graduate Center, CUNY. She has published scholarly articles on the subject of illustrated periodicals in *Modernism/Modernity* and the *Journal of Modern Italian Studies*, and two anthologies, *Magazines and Modern Identities*. Her book *Print Matters: Media and Modernity in Illustrated Magazines*, which she co-edited with Andres Zervigon, is forthcoming in 2025.

Pelizzari has mined other scholarly subjects that explore photography as a powerful vehicle of cultural transmission. She is a specialist of Italian photography and the author of *Photography and Italy* and the coeditor of *The Idea of Italy*. Her numerous scholarly articles have been published in *History of Photography*, *Visual Resources*, *Artforum*, *Aperture*, *Afterimage*, and *Millennium Film Journal*. She has worked as a curator at the Canadian Center for Architecture in Montreal and has served for the Curatorial Certificate at Hunter College, where she has organized three projects focusing on representation of the urban space and architecture (*125th Street: Photography in Harlem, 2022*; *Peripheral Visions*, 2012), and issues of documentary (*Framing Community: Magnum Photos*, 2017). Pelizzari’s work on photography lives at the intersections with other media. These intersections have informed her study of Paul Strand’s collaboration with the spoke-person of Italian Neorealism, Cesare Zavattini (*etudes photographiques*, 2012) and her in-depth research on Bruno Munari, graphic designer, photographer, and massmedia wizard.



Untitled (WaterWorks), 2024
Inkjet pigment print
60 x 44 inches
Courtesy of The Estate of Abby Robinson

¹² “Meet a NYFA Artist: Abby Robinson” (March 25, 2011): <https://www.nyfa.org/meet-a-nyfa-artist-abby-robinson-64389588277>

Behind the Wheel / En route to Salem (AutoWorks),
August 9, 1991
Silver gelatin print, laminated
3 x 4 inches
Courtesy of The Estate of Abby Robinson



Delhi (AutoWorks),
March 10/14, 2000
Silver gelatin print, laminated
3 x 4 inches
Courtesy of The Estate of Abby Robinson



Dirty Men, NYC (AutoWorks),
November Sometime, 1980
Silver gelatin print, laminated
3 x 4 inches
Courtesy of The Estate of Abby Robinson



Chef Sign, El Jadida, Morocco (AutoWorks),
June 29, 1978
Silver gelatin print, laminated
3 x 4 inches
Courtesy of The Estate of Abby Robinson



Chavon (?) (AutoWorks),
July 4, 1992
Silver gelatin print, laminated
3 x 4 inches
Courtesy of The Estate of Abby Robinson



Coney Island (AutoWorks),
August 2, 1981
Silver gelatin print, laminated
3 x 4 inches
Courtesy of The Estate of Abby Robinson



Woodstock (AutoWorks),
June 15, 1980
Silver gelatin print, laminated
3 x 4 inches
Courtesy of The Estate of
Abby Robinson

Versailles (AutoWorks),
July 29, 1983
Silver gelatin print, laminated
3 x 4 inches
Courtesy of The Estate of
Abby Robinson

Staten Island Ferry, with Fred
(AutoWorks),
August 11, 1975
Silver gelatin print, laminated
3 x 4 inches
Courtesy of The Estate of
Abby Robinson

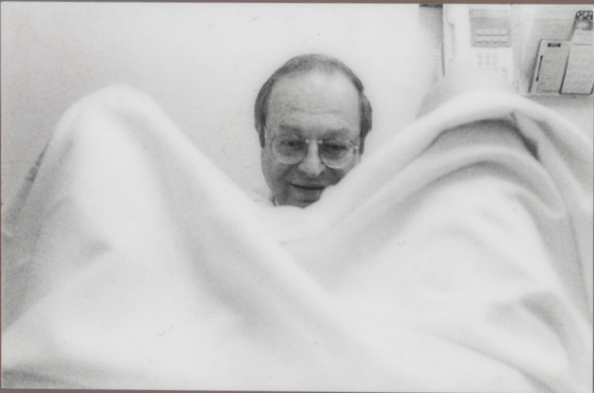


Syracuse (AutoWorks),
September 25, 1980
Silver gelatin print, laminated
3 x 4 inches
Courtesy of The Estate of
Abby Robinson

Staten Island (AutoWorks),
late September 1975
Silver gelatin print, laminated
3 x 4 inches
Courtesy of The Estate of
Abby Robinson

Sri Lanka (AutoWorks),
December 24/31, 1999
Silver gelatin print, laminated
3 x 4 inches
Courtesy of The Estate of
Abby Robinson

NYC/Dr. Breitstein
(AutoWorks),
November 19, 1999
Silver gelatin print, laminated
3 x 4 inches
Courtesy of The Estate of
Abby Robinson



Sharm (AutoWorks),
December 29, 1983
Silver gelatin print, laminated
3 x 4 inches
Courtesy of The Estate of
Abby Robinson



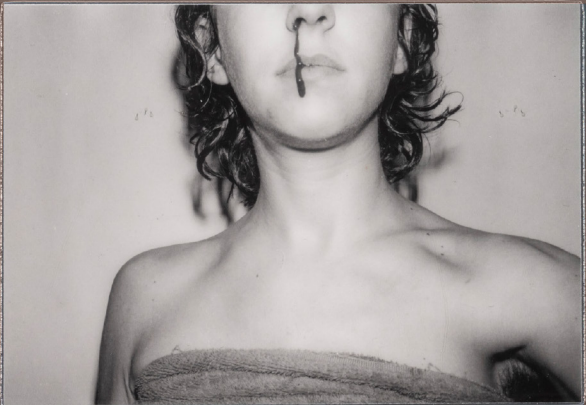
Parking lot, New York
(AutoWorks),
July 25/26, 1980
Silver gelatin print, laminated
3 x 4 inches
Courtesy of The Estate of
Abby Robinson



NYC, White Street
(AutoWorks),
April 5/6, 1982
Silver gelatin print, laminated
3 x 4 inches
Courtesy of The Estate of
Abby Robinson



Nosebleed, NYC (AutoWorks),
February 8/9, 1978
Silver gelatin print, laminated
3 x 4 inches
Courtesy of The Estate of
Abby Robinson



NYC/Dentist Office
(AutoWorks),
January 25, 1995
Silver gelatin print, laminated
3 x 4 inches
Courtesy of The Estate of
Abby Robinson



Mr. & Mrs. Right, NYC
(AutoWorks),
May 27, 1982
Silver gelatin print, laminated
3 x 4 inches
Courtesy of The Estate of
Abby Robinson



Martha's Vineyard, Woodshore
Ferry (AutoWorks),
July 29, 1980
Silver gelatin print, laminated
3 x 4 inches
Courtesy of The Estate of
Abby Robinson



Mansfield Depot, Conn.
(AutoWorks),
November 29, 1976
Silver gelatin print, laminated
3 x 4 inches
Courtesy of The Estate of
Abby Robinson



Madras (AutoWorks),
June 8, 2001
Silver gelatin print, laminated
3 x 4 inches
Courtesy of The Estate of
Abby Robinson

Facial, Bali (AutoWorks),
September 15, 1978
Silver gelatin print, laminated
3 x 4 inches
Courtesy of The Estate of
Abby Robinson



Martha's Vineyard, Chillmark
(AutoWorks),
August 1-2, 1980
Silver gelatin print, laminated
3 x 4 inches
Courtesy of The Estate of
Abby Robinson

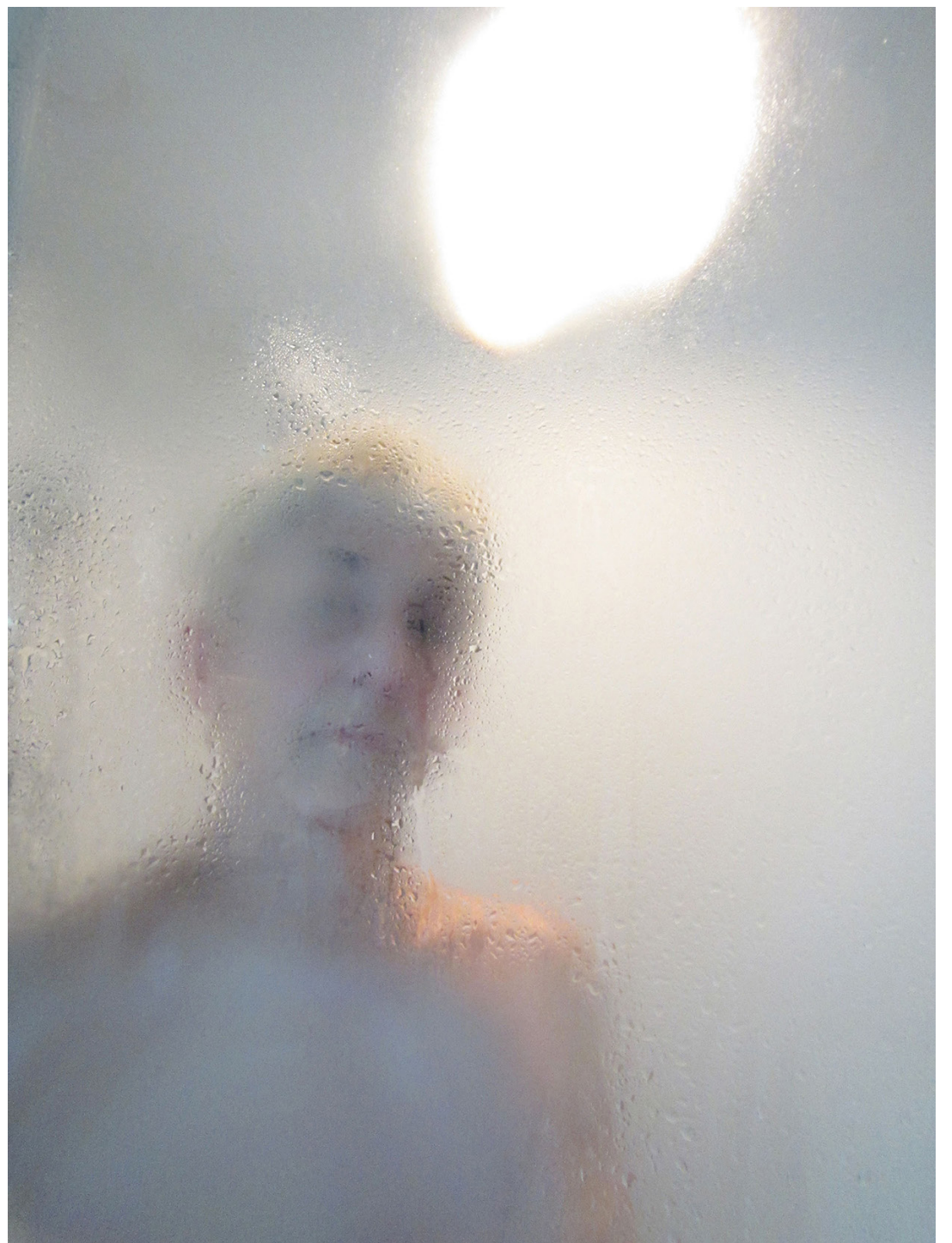




Surge (WaterWorks), 2024
Inkjet pigment print
44 x 60 inches
Courtesy of The Estate of Abby Robinson



Downpour (WaterWorks), 2024
Inkjet pigment print
60 x 44 inches
Courtesy of The Estate of Abby Robinson



Drizzle (WaterWorks), 2024
Inkjet pigment print
60 x 44 inches
Courtesy of The Estate of Abby Robinson



Crash (WaterWorks), 2024
Inkjet pigment print
44 x 60 inches
Courtesy of The Estate of Abby Robinson



Immersion (WaterWorks), 2024
Inkjet pigment print
44 x 60 inches
Courtesy of The Estate of Abby Robinson



Cascade (WaterWorks), 2024
Inkjet pigment print
44 x 60 inches
Courtesy of The Estate of Abby Robinson

Acknowledgments

Abby Robinson was a photographer, designer, and professor based in New York City. In addition to exhibiting her photographs internationally, she taught photography and graphic design at the School of Visual Arts for 47 years. She received a BA from Barnard College and an MFA in Photography from Pratt Institute. After completing her MFA, Robinson took a job with a private investigator. There, she learned to pay close attention to details, look for clues, uncover secrets, and construct motives. Her work comes from a collision of these skills with curiosity, wanderlust, and faith in photo magic.

Robinson’s photographs have been shown in the US, Europe, and Asia. They reside in the collections of The Whitney Museum, New York; the Museum of Fine Arts, Houston; the Portland Art Museum; the William Benton Museum of Art, Storrs; and Light Works, Syracuse. She has received grants from the Fulbright Foundation, New York Foundation for the Arts, the Asian Cultural Council, and the Siskind Foundation and has completed fellowships at Yaddo and MacDowell. Her photographs have appeared in *Shots*, the *New Yorker*, *Newsweek*, *Photographers International* and the *New York Times*. Her writing on photography has appeared in *PDNedu*, *Asian Art News*, the *Journal of South Asian Popular Culture*, and the *Trans-Asia Photography Review*. She also wrote a detective novel, *The Dick & Jane* (1985), inspired by her experience working for a private detective.

Abby Robinson passed away in July of 2024.

This exhibition honoring Abby Robinson has been a privilege to organize and a profound introduction to the spirit of an artist whose work is as perceptive as it is playful. Although I never had the chance to meet Abby—she passed away just weeks after I invited her to present a solo show at Pratt Manhattan Gallery—I have come to know her through the sharp wit, visual inventiveness, and fearless curiosity that define her photographs, as well as through the deep admiration of those who knew her well.

I am especially grateful to Barry Rosen, the executor of Abby’s estate, whose guidance and generosity have made this exhibition possible. I am also indebted to Antonella Pelizzari, Abby’s dear friend and collaborator, who curated this show and wrote the insightful essay that accompanies it. Antonella’s understanding of Abby’s work—its humor, its refusal of fixed meaning, its embrace of the unpredictable—has been essential in shaping the vision of this exhibition.

I would like to extend my appreciation to the Department of Exhibitions staff, whose talent and dedication made this exhibition possible: Ted Holland, Assistant Director; Shoshi Rosen, Gallery Coordinator; Travis Molkenbur, Head Preparator; and Jun Ishida, Peter Schenck and Scott Whipkey, Installation Technicians, along with our committed student assistants. I would like to thank Harsh Taggar, Access Services Manager at

Pratt Libraries, for his invaluable assistance in scanning Abby’s notebooks.

It has been an honor to help bring Abby Robinson’s work to a new audience at Pratt Institute, and I hope this exhibition stands as a meaningful tribute to her remarkable career and creative spirit.

Sincerely,
Nick Battis
Director of Exhibitions

All artwork and object photography by Cary Whittier





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#AbbyRobinsonPhoto

