

IBRAM LASSAW (1913–2003)

My interest in a “sculpture of relativity” reflects for me what I consider as the universe of organic relativity. The reality I see before me is living organism and . . . all its parts are ultimately in ecological interdependence. –Ibram Lassaw (1968)¹

One of America’s foremost twentieth-century abstract sculptors, Ibram Lassaw enjoyed a long and productive career. Constantly experimenting and pursuing wide-ranging interests, he merged technique and form in his process-based “action sculpture”—considered both a counterpart to and an inventive variation on Abstract Expressionist “action painting.” An early advocate of “truth to materials,” he is best known for direct-metal, open-space welded sculptures that are both geometric and biomorphic. Lassaw’s enduring passion was to explore relationships between space and matter, reflecting his abiding belief in universal order and cosmic harmony.

Committed to the primacy of abstraction, Lassaw asserted in 1963 that all art focuses the viewer’s attention on properties of shape, color, texture, and movement, “but they are especially important to abstract art because they emphasize, ‘This is it, right here and now.’”² He expressed this conviction through his participation in the philosophical discourses that shaped the evolution of abstract art in the United States. In 1936, he was a founding member of the American Abstract Artists and in 1949, of The Club—a discussion forum central to the development of the Abstract Expressionist movement.

The son of Russian parents, Lassaw was born in Alexandria, Egypt, on May 4, 1913. He attended a French lycée in Egypt before immigrating with his family to New York in 1921. In 1926, at age thirteen, he took a sculpture class at the Brooklyn Children’s Museum taught by Dorothea Denslow. When she founded the Clay Club (later the Sculpture Center) the following year, Lassaw enrolled, receiving classical training in clay and plaster. Among his classmates was Harry Holtzman. Lassaw’s first works were academic heads, influenced by Greek sculpture. In 1930–31, he studied with Edward McCartan at the Beaux-Arts Institute of Design and took art history classes at the City College of New York.

The *International Exhibition of Modern Art*, organized by Katherine S. Dreier and Marcel Duchamp and held at the Brooklyn Museum in 1927, left a lasting impression on Lassaw. It drew his attention to nonobjective works by vanguard European artists such as Wassily Kandinsky and Sophie Taeuber-Arp. On seeing Constantin Brancusi’s *Bird in Space*, Lassaw recognized it as “the ultimate monolithic form.”³ In the 1920s, he began reading widely on aesthetic theory and art history. From collected articles and reproductions of art from all periods and civilizations, he compiled a thirty-three-volume scrapbook. He wanted to “own all of art history,” as he explained to his daughter Denise.⁴

His quest for knowledge led him down several paths of inquiry. He deepened his understanding of Modernist art by studying the Russian Constructivists and modern sculptors, including Brancusi, Julio González, Naum Gabo, and László Moholy-Nagy. An exhibition of Alexander Calder’s work at the Julian Levy Gallery in 1932 opened his eyes to the possibilities of kinetic art.⁵ He read *Shelter*, a magazine edited by the architect Buckminster Fuller, and

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became fascinated by Fuller’s ideas on space, technology, and the evolving relationship between art and scientific discovery. He devoured books on scientific topics, including astronomy, human anatomy, and cosmological theory.

Inspired by bridges and the Eiffel Tower, Lassaw abandoned his earlier monolithic work and began producing open sculptures modeled in plaster of Paris on curving wire supports—these were three-dimensional drawings in space. From 1935 to 1942, he worked for the Federal Arts Project of the Works Progress Administration as a teacher, stone carver, and sculptor. During this period, he produced a series of shadow-box sculptures that used empty space as a structural element. Inside wooden boxes with black fabric backings are wires and metal shapes that appear to float in space lit by hidden bulbs.

Despite his early commitment to abstraction, Lassaw had not met another abstract sculptor until 1936, when he encountered David Smith.⁶ That same year, he became a charter member of American Abstract Artists (AAA), a group of progressive artists devoted to abstraction, including Burgoyne Diller, Suzy Frelinghuysen, Balcomb Greene, Holtzman, George L. K. Morris, and others. The only sculptor in the group, Lassaw hosted its first meeting in his studio. In 1937, the group gained press attention for its inaugural exhibition, in which members declared their revolt against “literary-subject paintings.”⁷ Lassaw was president of AAA from 1946 to 1949.

Drafted into the Army in 1942, Lassaw served first at Camp Lee, Virginia, where he was assigned to do body and fender work on army trucks, learning to weld in the process. He was then assigned to Fort Dix in New Jersey, where he produced needed aids such as sand tables, maps, and charts with clay terrains to demonstrate squad and company tactics. After he was transferred to a Brooklyn army base, he worked for Norman Bel Geddes making three-dimensional maps of territories. Concurrently, he rented a studio in Greenwich Village, spending mornings at the base and afternoons in his studio.⁸ In the mid-1940s, he produced projection paintings—glass slides painted with translucent dyes. He also made plexiglass sculptures stained with the same dyes.

During a summer in Provincetown, Lassaw met Ernestine Blumberg (1913–2014). They were married on December 15, 1944. Having completed his military service, Lassaw took a job constructing papier maché display structures for Bonwit Teller. He held the position for three years. On the G.I. Bill, he signed up for a class at Amédée Ozenfant’s school. Although he attended some meetings, he worked at home with Ozenfant serving as a mentor rather than an instructor.⁹

In 1949, Lassaw was a founding member of The Club, an informal but pivotal artist-run organization of avant-garde artists in New York. Along with Lassaw, its core members were Willem de Kooning, Franz Kline, Philip Pavia, and Ad Reinhardt; other participants included Elaine de Kooning, Helen Frankenthaler, Grace Hartigan, Lee Krasner, and Joan Mitchell.¹⁰ The formative meetings took place in the Lassaws’ loft on Sixth Avenue and 12th Street. There the artists decided to rent a space at 39 East 8th Street to hold their gatherings.¹¹ Lassaw played a central role in The Club’s culture and debates.

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In 1950, Lassaw joined other leading modernists in signing a letter boycotting the Metropolitan Museum's "hostility to advanced art."¹² That year his *Milky Way* (1950) was included in an exhibition of contemporary American sculpture at the Whitney Museum. Lassaw considered *Milky Way* a turning point. It comprises delicate organic forms made with plastic-metal paste shaped over sturdy wire. In 1951 Lassaw acquired oxyacetylene equipment and began producing improvisational works with intricate wire mazes, which he covered with molten metals to explore what he called "polymorphous space." He later added rich patinas of green and blue, using chemical treatments and sometimes incorporating crystals and minerals for textured effects.

Among his improvisational works of this time, *Kwannon* (1952; Museum of Modern Art) is a delicate expansive open-structure inspired by the Japanese word for "that aspect of reality which we call compassion."¹³ Lassaw had been reading Buddhist philosophy since the late 1930s, which he enhanced by a course he took at Columbia University with Professor Daisetz Suzuki, a Japanese Buddhist scholar. Among Lassaw's fellow students were John Cage and Betty Parsons.¹⁴ He also drew on the psychological writings of Carl Jung, especially on dreams and alchemy.

From 1951 through 1968, Lassaw was featured in solo shows at the Kootz Gallery, New York. In a 1952 *New York Times* review, Stuart Preston called his sculptures "coherent and satisfying because their structures are unified," describing works such as *Monoceros* (1952; Metropolitan Museum of Art) as "transcendental architecture, totally abstract fantasies . . . that rear their filigree members into the air."¹⁵ Lisa Phillips later noted their "affinity with the controlled chaos of Jackson Pollock's pulsing skeins of paint."¹⁶

Lassaw was included in the Venice Biennale in 1954, along with Willem de Kooning and David Smith. In 1956 he was featured in *Twelve Americans* at the Museum of Modern Art, including the work of Sam Francis, Philip Guston, Grace Hartigan, Franz Kline, and Larry Rivers. Among his works on view was *Nebula in Orion* (1951, Museum of Modern Art), given to the museum by Blanchette Rockefeller in 1969, and *The Planets* (1954, Baltimore Museum of Art). In 1959 he was one of few abstract sculptors to be included in the *American National Exhibition* in Moscow. The following year his bronze *Presence* was installed in Steinberg Hall, Washington University, St. Louis. In an unpublished essay of about 1959, the art historian E. C. Goossen commented that Lassaw was fusing geometry, space, and organic motion, uniting cosmic metaphor with material immediacy.¹⁷

Lassaw's sculptures of the 1960s—such as *Enactment* (1961; Whitney Museum of American Art), *Attendant* (1963; The Metropolitan Museum of Art), *Ouroboros* (1967; Berry Campbell Gallery, Plate 8)—display a lively interplay between space and volume. In a 1968 oral history interview, Lassaw discussed his development and recent works in which he moved "occasionally toward the organic or again away from it" and was often concerned with larger voluminous shapes, exemplified by *Cytherea* (1964; Buffalo AKG Art Museum), a work of seven feet.¹⁸

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When his work was shown at Zabriskie Gallery in 1968, Hal Foster, writing in *Artforum*, praised it as an affirmation of Abstract Expressionist vitality in sculpture, renewing and refining rather than merely imitating its tradition. He characterized Lassaw's "open, grid-like brass sculptures" as "bright, spatial, and labyrinthine," both "constructed and expressive," "revealing their making through visible welds and corrosion." Foster wrote that unlike the volumetric density of Smith's work, Lassaw's forms are "dematerialized, reflective, and spatially transparent, expressing 'Constructivist transparency'" and a "mystical notion of art as a means of perceiving the underlying unity in creation."¹⁹

Lassaw completed many large-scale architectural commissions, mostly in the 1950s.²⁰ He began summering in Springs on Long Island's East End in 1955 and settled there permanently in 1963. He maintained a close friendship with fellow East Ender Willem de Kooning and joined the community of artists drawn to the area's light and landscape.

Solo exhibitions of Lassaw's work were held at the Heckscher Museum, Huntington, New York (1973, retrospective); Zabriskie Gallery, New York (1977); Yates Gallery, Scottsdale, Arizona (1978, 1979); Phoenix Gallery, Washington, D.C. (1982); Lafayette College, Easton, Pennsylvania (1983); traveling show in Brazil (1985); Benton Gallery, Southampton, New York (1986, 1987, and 1988); and Vered Gallery, East Hampton, New York (1987, 1988). In 1988, Guild Hall in East Hampton organized *Space Explorations: Ibram Lassaw*. Reviewing the exhibition, Phyllis Tuchman called Lassaw a "bridge between early twentieth-century abstraction and a meditative, spiritual approach to modern sculpture."²¹ In 1990, Lassaw was included in *A Salute to Signa Gallery* at Guild Hall.²²

From 1990 through 2003, Lassaw had solo shows at University of Kentucky (1992); Harmon Meek Gallery, Naples, Florida (1995, 1996, and 2003); and Arlene Bujese Gallery, East Hampton, New York (1997). In 2002, the Radford Art Museum, Virginia, mounted *Ibram Lassaw: Deep Space and Beyond*, with essays by Denise Lassaw and Arthur Jones.

Lassaw continued to work until his death in East Hampton, on December 30, 2003. He was included posthumously in *Action/Abstraction: Pollock, de Kooning, and American Art, 1940–1976*, held in 2008 at the Jewish Museum in New York. That year a retrospective of his work was held in Matera, Italy, where it was dramatically mounted in the Sassi (caves and cliffs) of the southern Italian town. In 2023, Lassaw was the subject of a large exhibition at the Figge Museum in Davenport, Iowa.

Lassaw was the Benjamin N. Duke Professor at Duke University during 1962–63. He also taught at the University of California at Berkeley, Southampton College, and Mount Holyoke College. Also, a writer, Lassaw published articles on color in sculpture (1961) and on his artistic philosophy (1968).²³ Although he sometimes worked in obscurity, his career has received extensive coverage and scholarly attention. His bibliography includes more than one thousand entries, including articles, exhibition catalogues, and books. He was frequently interviewed, cited in the recollections of other artists, and the subject of two dissertations.²⁴

Lassaw's work is represented in major museums and public collections across the United States and internationally, including the Baltimore Museum of Art; the Birla Museum, Calcutta, India; the Brooklyn Museum; the Museum of Fine Arts, Boston; Carnegie Mellon University, Pittsburgh; Fogg Art Museum, Harvard University, Cambridge, Massachusetts; the Guild Hall Museum; the Heckscher Museum, Huntington, New York; the Jewish Museum, New York; the McNay Art Museum, San Antonio; The Metropolitan Museum of Art; the Museo della Scultura Contemporanea, Matera, Italy; the Museum of International Art, Sofia, Bulgaria; the Museum of Modern Art, New York; the Museum of Modern Art, Rio de Janeiro; Newark Museum of Art, New Jersey; the Sheldon Museum of Art, University of Nebraska, Lincoln; the Smithsonian American Art Museum, Washington, D.C.; the Solomon R. Guggenheim Museum, New York; the Wadsworth Atheneum Museum of Art, Hartford, Connecticut; the Whitney Museum of American Art, New York; and the Worcester Art Museum, Massachusetts.

Lisa N. Peters, PhD

- 1 Ibram Lassaw, "Perspectives and Reflections of a Sculptor: A Memoir," *Leonardo* 1 (October 1968): 354.
- 2 Cited in Charles Lewis, *Ibram Lassaw* (Durham, N.C.: Duke University, 1963), 37.
- 3 Phyllis Tuchman, "A Lifetime in the Abstract," *Newsday*, September 4, 1988, A13.
- 4 Denise Lassaw, unpublished biography of her father, Lassaw Archives.
- 5 Lassaw, "Perspectives and Reflections," 354.
- 6 Lassaw, "Perspectives and Reflections," 352.
- 7 Edward Alden Jewell, "Abstract Artists Open Show Today," *New York Times*, April 6, 1937, 21.
- 8 Ibram Lassaw, interview by Dorothy Seckler, 1964, Archives of American Art, Smithsonian Institution, Washington, DC.
- 9 Lassaw, Interview with Dorothy Seckler.
- 10 On the Club, the women participants, and Lassaw's role, see Mary Gabriel, *Ninth Street Women* (New York: Little, Brown and Company, 2018).
- 11 Gabriel, *Ninth Street Women*, 280–81, describes the meetings that led to The Club and its early formation.
- 12 The painters included Adolph Gottlieb, Robert Motherwell, Barnett Newman, Clyfford Still, Ad Reinhardt, Jackson Pollock, Mark Rothko, Willem de Kooning, and Hedda Stern. In addition to Lassaw, the sculptors included Louise Bourgeois, Herbert Ferber, Theodore Roszak, and David Smith.
- 18 "Painters Boycott Metropolitan," *New York Times*, May 22, 1950, 1, among many sources on this subject.
- 13 Quoted in "Why it's Avalokiteshvara," *Star-Ledger* (Newark, New Jersey), October 2, 1955, 126.
- 14 Lassaw, Interview with Dorothy Seckler.
- 15 Stuart Preston, "Chiefly Modern," *New York Times*, October 12, 1952, X9.
- 16 Lisa Phillips, "Introduction," in *Ibram Lassaw: Space Explorations—A Retrospective Survey, 1929–1988*, exhibition catalogue (East Hampton, NY: Guild Hall Museum, 1988), 5.
- 17 E. C. Goossen, unpublished essay on Lassaw, ca. 1959, Lassaw Archives.
- 18 Lassaw, Interview with Seckler, 9.
- 19 Hal Foster, "Ibram Lassaw," *Artforum* 16 (January 1978): 66–67.
- 20 Lassaw's completed commissions for Beth El Temple, Springfield, Massachusetts (1953); Philip Johnson's Glass House, New Canaan, Connecticut (1953), Beth El Temple, Providence, Rhode Island (1954), Temple of Aaron, St. Paul (1955), Kneses Tifereth Israel Synagogue, Port Chester, New York (1956), House of Theology of the Franciscan Fathers, Centerville, Ohio (1958), Hilton Hotel, New York (ca. 1968), and Rockefeller Center, New York (1972–73).
- 21 Tuchman, "Lifetime in the Abstract."
- 22 Signa was established by Alfonso Ossorio in East Hampton, in 1957 and remained in existence until 1963, showing works by well-known and lesser-known East End artists to increase interest in abstract art in the

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community.

23 Lassaw, "Perspectives and Reflections"; and Ibram Lassaw, "Color for Sculpture," *Art in America* 49 (March 1961): 48–49.

24 Nancy Gale Heller, "The Sculpture of Ibram Lassaw" (Ph.D. diss., Rutgers, The State University of New Jersey, 1982); and Sarah Johnson, Zen and Artists of the *Eighth Street Club: Ibram Lassaw and Hasegawa Saburo* (Ph.D. diss., The City University of New York, 2005).

CV

Born, 1913, Alexandria, Egypt

Died, 2003, East Hampton, New York

SELECTED SOLO EXHIBITIONS

Kootz Gallery, New York, *Ibram Lassaw*, 1951.

Kootz Gallery, New York, *Ibram Lassaw*, 1952.

Kootz Gallery, New York, 1954.

Massachusetts Institute of Technology, Cambridge, Massachusetts, *Ibram Lassaw Retrospective*, 1957.

Kootz Gallery, New York, *Ibram Lassaw*, 1958.

Kootz Gallery, New York, *Ibram Lassaw*, 1960.

Duke University, Durham, North Carolina, 1963.

Kootz Gallery, New York, *Ibram Lassaw*, 1963.

Kootz Gallery, New York, *Ibram Lassaw*, 1964.

Duke University, Durham, North Carolina, *The Works of Ibram Lassaw and Robert Broderson*, 1965.

Benson Gallery, East Hampton, New York, *Ibram Lassaw*, 1966.

Gertrude Kase Gallery, Detroit, Michigan, *The Sculpture of Ibram Lassaw*, 1968.

Carnegie Mellon University, Pittsburgh, Pennsylvania, 1969.

Vanderbilt University, Nashville, Tennessee, 1970.

Guild Hall Museum, East Hampton, New York, *Ibram Lassaw*, 1971.

Heckscher Museum, Huntington, New York, *Lassaw Retrospective Exhibition*, 1973.

Zabriskie Gallery, New York, *Ibram Lassaw: Survey 1967–1977*, 1977.

Yares Gallery, Scottsdale, Arizona, *Ibram Lassaw*, 1978.

Yares Gallery, Scottsdale, Arizona, *Ibram Lassaw*, 1979.

Marisa del Re Gallery, New York, 1981.

Lafayette College, Easton, Pennsylvania, 1982.

Phoenix Gallery, Washington, D.C., *Ibram Lassaw*, 1982.

Phoenix 11 Gallery, Washington, D.C., 1982.

Lafayette College, Easton, Pennsylvania, *Ibram Lassaw: Sculpture and Drawings 1938–1983*, 1983.

Benton Gallery, Southampton, New York, *Ibram Lassaw*, 1986.

Sid Deutsch Gallery, New York, *Ibram Lassaw*, 1986.

Benton Gallery, Southampton, New York, *Ibram Lassaw*, 1987.

Vered Gallery, East Hampton, New York, *Ibram Lassaw Drawings*, 1987.

Benton Gallery, Southampton, New York, *Ibram Lassaw*, 1988.

Vered Gallery, East Hampton, New York, *Ibram Lassaw*, 1988.

Guild Hall Museum, East Hampton, New York, *Ibram Lassaw: Space Explorations: Retrospective*, 1988.

Sid Deutsch Gallery, New York, *Ibram Lassaw: Space Explorations*, 1990.

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Manny Silverman Gallery, Los Angeles, *Ibram Lassaw*, 1991.
Harmon-Meek Gallery, Naples, Florida, *Ibram Lassaw*, 1991.
Century Club, New York, *Exploration of Space: Sculpture by Ibram Lassaw*, 1992.
University of Kentucky, Lexington, Kentucky, *An Abstracted Life*, 1992.
College of Fine Art, University of Kentucky, Lexington, Kentucky, *Ibram Lassaw: Projection Paintings*, 1992.
Anita Shapolsky Gallery, New York, *Ibram Lassaw: Sculpture 1962–1992*, 1992.
Harmon-Meek Gallery, Naples, Florida, *Ibram Lassaw*, 1995.
Harmon-Meek Gallery, Naples, Florida, *Ibram Lassaw: Two Dimensions and Three*, 1996.
Arlene Bujese Gallery, East Hampton, New York, *Ibram Lassaw: Sculpture & Drawing*, 1997.
Radford University, Radford, Virginia, *Projection Paintings of Ibram Lassaw*, 2000.
Radford University Art Museum, Radford, Virginia, *Ibram Lassaw: Deep Space and Beyond*, 2002. (Traveled to: Leepa-Rattner Museum, Tarpon Springs, Florida.)
Pollock-Krasner House, East Hampton, New York, *Ibram Lassaw: A Sculptor's Drawings, 1945–1950*, 2004.
Harmon-Meek Gallery, Naples, Florida, *Ibram Lassaw: Of Plastic and Paper*, 2004.
Museo della Scultura Contemporanea, Matera, Italy, *Ibram Lassaw: Opere dal 1927 al 2003*, 2008.
The Drawing Room Gallery, East Hampton, New York, *Ibram Lassaw: Sculpture and Works on Paper*, 2010.
WWU Art Museum, Bellingham, Washington, *The Projection Paintings of Ibram Lassaw*, 2018.
Berry Campbell, New York, *Ibram Lassaw: From Equinox to Solstice*, 2025.

SELECTED GROUP EXHIBITIONS

Clay Club, New York, *First Annual Exhibition*, 1929.
Washington Square Outdoor Art Show, New York, 1934.
The Artists Union, New York, *The Artists Union Show*, 1935.
Whitney Museum of American Art, New York, 1936.
YMHA, New York, *American Abstract Artists Group Show with Other Instructors*, 1936.
Squibb Galleries, New York, *American Abstract Artists Exhibition*, 1937.
Sculptors Guild, New York, 1938.
Clay Club, New York, *10th Annual Clay Club Exhibition*, 1938.
Municipal Art Galleries, New York, *American Abstract Artists*, 1938.
American Fine Arts Gallery, New York, *American Abstract Artists*, 1938.
Riverside Museum, New York, *American Abstract Artists Annual*, 1939.
World's Fair, New York, *Triangles*, 1940.
Riverside Museum, New York, *American Abstract Artists Annual*, 1941.
Clay Club, New York, *Sculptors in the Service*, 1942.
Art of This Century Gallery, New York, *Spring Salon for Young Artists*, 1943.
Mortimer Brandt Gallery, New York, *American Abstract Artists 8th Annual*, 1945.
Museum of Non-Objective Art, New York, 1945.
Riverside Museum, New York, *American Abstract Artists Annual*, 1945.
British Art Center, New York, *American Abstract Artists 10th Annual*, 1946.
American-British Art Center, New York, *47 Sculptors*, 1946.
Clay Club, New York, *Sculpture 1946*, 1946.
Clay Club Gallery, New York, *Federation of Modern Painters & Sculptors 7th Annual Exhibit*, 1947.
Riverside Museum, New York, *American Abstract Artists 11th Annual*, 1947.
Whitney Museum of American Art, New York, *Whitney Museum Sculpture Annual*, 1947.
Sculpture Center / Clay Club, New York, *Spring Exhibit*, 1948.
Chinese Gallery, New York, *American Abstract Artists Annual*, 1948.
Delaware Art Museum, Wilmington, Delaware, *Contemporary Sculpture*, 1948.
Whitney Museum of American Art, New York, *Whitney Museum Sculpture Annual*, 1948.

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Riverside Museum, New York, *American Abstract Artists 13th Annual*, 1949.
Laurel Gallery, New York, *Watercolor and Sculpture*, 1949.
Whitney Museum of American Art, New York, *Whitney Museum Sculpture Annual*, 1949.
New School for Social Research, New York, *14th Annual American Abstract Artists Annual*, 1950.
Laurel Gallery, New York, *Things to Come*, 1950.
Watkins Gallery, American University, Washington, D.C., *Exhibition*, 1950.
Rose Fried Gallery, New York, *American Abstract Artists 15th Annual*, 1950.
Whitney Museum of American Art, New York, *Whitney Museum Sculpture Annual*, 1950.
Paris, France; Rome, Italy; Copenhagen, Denmark, *American Abstract Artists Traveling Show: Salon des Réalités Nouvelles*, 1950. (Traveled to: Galleria Delle Arte Moderne, Rome; Den Frie Udstillings Gallery, Copenhagen.)
Art Alliance, Philadelphia, Pennsylvania, *Exhibition*, 1951.
Whitney Museum of American Art, New York, *Whitney Museum Sculpture Annual*, 1951.
Riverside Museum, New York, *AAA: American, English, and Danish Abstract Artists*, 1951.
Kootz Gallery, New York, *Summer Souvenirs*, 1951.
Kootz Gallery, New York, *Résumé of the 1950–51 Season*, 1951.
Sculpture Center, New York, *Inaugural Exhibition*, 1951.
Sculpture Center, New York, *Direct Metal Sculpture*, 1951.
Kootz Gallery, New York, *Intimate Media*, 1951.
Watkins Gallery, American University, Washington, D.C., *Traveling Arts Show*, 1951.
American Federation, New York, *Tradition and Experiment in Modern Sculpture*, 1951.
Museum of Modern Art, New York, *Abstract Painting and Sculpture in America*, 1951.
University of Nebraska, Lincoln, Nebraska, *NAA 62nd Annual Exhibition*, 1952.
Whitney Museum of American Art, New York, *Whitney Annual of Sculpture*, 1952.
Kootz Gallery, New York, *Invitation to South America*, 1952.
New Gallery, New York, *16th American Abstract Artists Annual*, 1952.
Union Theological Seminary, New York, *Exhibition of Contemporary Religious Art and Architecture*, 1952.
Kootz Gallery, New York, *French and American Painting and Sculpture*, 1952.
Museum of Modern Art, New York, *Sculpture of the Twentieth Century*, 1952.
Museum of Cranbrook Academy of Art, Bloomfield Hills, Michigan, *First Biennial Exhibition of American Painting and Sculpture*, 1954.

GROUP EXHIBITIONS

Clay Club, New York, *First Annual Exhibition*, 1929.
Washington Square Outdoor Art Show, New York, *Exhibition*, 1934.
The Artists Union, New York, *The Artists Union Show*, 1935.
Connecticut Academy of Fine Arts, Connecticut, *125th Annual Exhibit*, 1935.
Whitney Museum of American Art, New York, *Whitney Museum Biennial of Sculpture Exhibitions (Concrete Abstractions)*, 1936.
YMHA, New York, *American Abstract Artists Group Show with Other Instructors*, 1936.
Squibb Galleries, New York, *American Abstract Artists Exhibition*, 1937.
Sculptors Guild, New York, *Sculptors Guild Show on Park Ave*, 1938.
Clay Club, New York, *10th Annual Clay Club Exhibition*, 1938.
Municipal Art Galleries, New York, *American Abstract Artists*, 1938.
American Fine Arts Gallery, New York, *American Abstract Artists*, 1938.
Riverside Museum, New York, *AAA Annual*, 1939.
World's Fair, New York, *Triangles*, 1940.
Riverside Museum, New York, *AAA Annual*, 1941.

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Clay Club, New York, *Sculptors in the Service*, 1942.
American Fine Arts Galleries, New York, *AAA Annual*, 1943.
Riverside Museum, New York, *American Abstract Artists 7th Annual*, 1943.
Art of This Century Gallery, New York, *Spring Salon for Young Artists*, 1943.
Mortimer Brandt Gallery, New York, *American Abstract Artists 8th Annual*, 1945.
Brandt Gallery, Museum of Non-Objective Art, New York, *Exhibition*, 1945.
Riverside Museum, New York, *AAA Annual*, 1945.
British Art Center, New York, *American Abstract Artists 10th Annual*, 1946.
American-British Art Center, New York, *47 Sculptors*, 1946.
Clay Club, New York, *Sculpture 1946*, 1946.
Clay Club Gallery, New York, *Federation of Modern Painters & Sculptors 7th Annual Exhibit*, 1947.
Riverside Museum, New York, *American Abstract Artists 11th Annual*, 1947.
Whitney Museum of American Art, New York, *Whitney Museum Sculpture Annual*, 1947.
Sculpture Center / Clay Club, New York, *Spring Exhibit*, 1948.
Chinese Gallery, New York, *American Abstract Artists Annual*, 1948.
Delaware Art Museum, Wilmington, Delaware, *Contemporary Sculpture*, 1948.
Whitney Museum of American Art, New York, *Whitney Museum Sculpture Annual*, 1948.
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Whitney Museum of American Art, New York, *Whitney Annual of Sculpture*, 1952.
Kootz Gallery, New York, *Invitation to South America*, 1952.
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Kootz Gallery, New York, *French and American Painting and Sculpture*, 1952.
Museum of Modern Art, New York, *Sculpture of the Twentieth Century*, 1952.
Museum of Cranbrook Academy of Art, Bloomfield Hills, Michigan, *First Biennial Exhibition of American Painting and Sculpture*, 1954.

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Museum of Cranbrook Academy of Art, Bloomfield Hills, Michigan, *Second Biennial Exhibition of American Painting and Sculpture*, 1955.

Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, *150th Annual Exhibition*, 1955.

Whitney Museum of American Art, New York, *Annual Exhibition of Sculpture*, 1955.

Solomon R. Guggenheim Museum, New York, *Younger American Sculptors*, 1956.

University of Nebraska, Lincoln, Nebraska, *NAA 63rd Annual Exhibition*, 1956.

Whitney Museum of American Art, New York, *Annual Exhibition of Sculpture*, 1956.

Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, *151st Annual Exhibition*, 1956.

Museum of Fine Arts, Boston, Massachusetts, *12 Modern American Painters and Sculptors*, 1956.

Carnegie Institute, Pittsburgh, Pennsylvania, *Pittsburgh International Exhibition of Contemporary Painting and Sculpture*, 1958.

Whitney Museum of American Art, New York, *Annual Exhibition of Sculpture*, 1958.

Solomon R. Guggenheim Museum, New York, *Art of This Century: American Sculpture*, 1958.

Museum of Modern Art, New York, *New Acquisitions: Painting and Sculpture*, 1958.

Wadsworth Atheneum, Hartford, Connecticut, *New Directions in Contemporary Sculpture*, 1958.

Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, *153rd Annual Exhibition*, 1958.

Whitney Museum of American Art, New York, *Annual Exhibition of Sculpture*, 1959.

Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, *154th Annual Exhibition*, 1959.

Carnegie Institute, Pittsburgh, Pennsylvania, *Pittsburgh International Exhibition of Contemporary Painting and Sculpture*, 1961.

Whitney Museum of American Art, New York, *Annual Exhibition of Sculpture*, 1961.

Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, *156th Annual Exhibition*, 1961.

Museum of Modern Art, New York, *The Responsive Eye*, 1965.

Solomon R. Guggenheim Museum, New York, *Ten Modern Masters*, 1965.

The Art Institute of Chicago, Chicago, Illinois, *Contemporary American Sculpture*, 1965.

Jewish Museum, New York, *Contemporary Sculpture: Arts Yearbook 8*, 1966.

Whitney Museum of American Art, New York, *Annual Exhibition of Sculpture*, 1966.

Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, *161st Annual Exhibition*, 1966.

The Art Institute of Chicago, Chicago, Illinois, *69th American Exhibition*, 1966.

Museum of Modern Art, New York, *Recent Acquisitions*, 1967.

Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, *162nd Annual Exhibition*, 1967.

Gainesville Art Gallery, University of Florida, Gainesville, Florida, *Contemporary Sculpture*, 1968.

Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, *163rd Annual Exhibition*, 1968.

Whitney Museum of American Art, New York, *Annual Exhibition of Sculpture*, 1968.

Solomon R. Guggenheim Museum, New York, *The Structured Object*, 1968.

Storm King Art Center, Mountainville, New York, *Highlights of the 1968 Season*, 1968.

The Newark Museum, Newark, New Jersey, *Contemporary American Sculpture*, 1968.

Visual Arts Gallery, New York, *Perception: A Group Exhibition*, 1968.

Cincinnati Art Museum, Cincinnati, Ohio, *Sculpture in Cincinnati*, 1969.

Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, *164th Annual Exhibition*, 1969.

Whitney Museum of American Art, New York, *Annual Exhibition of Sculpture*, 1969.

Storm King Art Center, Mountainville, New York, *Highlights of the 1969 Season*, 1969.

Parsons School of Design, New York, *Contemporary Sculpture*, 1969.

Guild Hall Museum, East Hampton, New York, *Contemporary Art Invitational*, 1970.

Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, *165th Annual Exhibition*, 1970.

Whitney Museum of American Art, New York, *Annual Exhibition of Sculpture*, 1970.

Storm King Art Center, Mountainville, New York, *Highlights of the 1970 Season*, 1970.

Parsons School of Design, New York, *Monumental Sculpture*, 1970.

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Loeb Student Center, New York University, New York, *American Abstract Artists: Group Exhibition*, 1970.
Sculpture Center, New York, *Benefit Exhibition*, 1970.
Heckscher Museum, Huntington, New York, *Artists of Suffolk County: The Abstract Tradition*, 1970.
Whitney Museum of American Art, New York, *Recent Acquisitions*, 1970.
Parrish Art Museum, Southampton, New York, *The Summer Place*, 1970.
Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, Nebraska, *Modern Sculpture*, 1970.
Art Gallery of Ontario, Toronto, Canada, *Jewelry 71: Contemporary Jewelry*, 1971.
Guild Hall Museum, East Hampton, New York, *Artists of the Region: Ibram Lassaw and Hedda Sterne*, 1971.
Berenson Gallery, Bay Harbor Islands, Florida, *Exhibition*, 1971.
Finch College Museum of Art, New York, *Art from the Chase Manhattan Bank Collection*, 1971.
Guild Hall Museum, East Hampton, New York, *25 Sculptors of the Region*, 1972.
Washburn Gallery, New York, *Art of the Forties*, 1972.
Fairleigh Dickinson University, New Jersey, *American Abstract Artists Exhibition 1972*, 1972.
Horticultural Society of New York, New York, *Sculpture and the Indoor Garden*, 1972.
Duke University, Durham, North Carolina, *North Carolina Invitational Exhibition*, 1972.
Katonah Gallery, Katonah, New York, *Drawing in Space: 19 American Sculptors*, 1972.
Rose Art Museum, Brandeis University, Waltham, Massachusetts, *Exhibition of Medallions*, 1972.
School of Visual Arts, New York, *American Type Sculpture, Part 1*, 1973.
Institute of Contemporary Art, Boston, Massachusetts, *Jewelry as Sculpture as Jewelry*, 1973.
Washburn Gallery, New York, *Museum of Non-Objective Painting*, 1973.
Guild Hall, East Hampton, New York, *21 Artists Over Sixty*, 1973.
University Art Museum, University of California, Berkeley, California, *American and European Sculpture of the 1940s*, 1973.
Brookwood East Art Gallery, Islip, New York, *Four Artists from the Hamptons*, 1974.
Suffolk Museum, Stony Brook, New York, *Contemporary Outdoor Sculpture Show*, 1974.
Guild Hall Museum, East Hampton, New York, *Then and Now: Artists of the Region*, 1974.
Betty Parsons Gallery, New York, *American Abstract Artists Annual*, 1974.
National Institute of Arts & Letters, New York, *Exhibition of the Work of Candidates for the Art Awards*, 1974.
Society of the Four Arts, Palm Beach, Florida, *Contemporary American Sculpture* (Lent by the Whitney Museum of American Art), 1974.
Drexel Institute, Philadelphia, Pennsylvania, *ART 75: 75th Anniversary Exhibition of Contemporary Painting and Sculpture*, 1975.
National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., *Sculpture—American Directions 1945–75*, 1975.
Guild Hall, East Hampton, New York, *Artists of the Hamptons*, 1975.
Nassau Community College, New York, *Long Island Sculptors*, 1976.
Ashawagh Hall, Springs, East Hampton, New York, *Artists of the Springs*, 1976.
University of California, Santa Barbara, California, *Sculptors of the 50s*, 1976.
Nassau Community College, New York, *1976 Sculpture Invitational*, 1976.
Twentieth Century Drawings from the Whitney Museum of American Art, Traveling show, *Exhibition*, 1979.
Marchand-Parson Gallery, New York, *Vanguard American Sculpture 1913–1939*, 1979.
Betty Parsons Gallery, New York, *The Language of Abstraction: American Abstract Artists Works from the 50s, 60s, and 70s*, 1979.
Marilyn Pearl Gallery, New York, *The Language of Abstraction: American Abstract Artists, Works from the 30s and 40s*, 1979.
American Cultural Center, Paris, France, *Autour de Jackson Pollock*, 1979.
Whitney Museum of American Art, New York, *American Art of the 20th Century*, 1979.

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Sid Deutch Gallery, New York, *The Early Years: Traveling Exhibition of American Abstract Artists*, 1980.
Vanguard American Sculpture, *Traveling Exhibition*, 1979–80. (Traveled to: Rutgers University, New Jersey; Ackland Art Center, Chapel Hill, North Carolina; Joslyn Art Center, Omaha, Nebraska; Oakland Art Museum, California; Witte Memorial Museum, San Antonio, Texas.)
Whitney Museum of American Art, New York, *American Sculpture: Gifts of Howard and Jane Lipman*, 1980.
Zabriskie Gallery & Parrish Museum, Southampton, New York, *17 Abstract Artists of East Hampton: The Pollock Years, 1946–56*, 1980.
Stamford Museum and Nature Center, Stamford, Connecticut, *Classic Americans: Painters and Sculptors*, 1981.
Phoenix 11 Gallery, Washington, D.C., *Small Works by Forty-Two Artists*, 1981.
Summit Art Center, Summit, New Jersey, *American Abstract Artists: Transitions*, 1981.
Phoenix 11 Gallery, Washington, D.C., *Inaugural Exhibition*, 1981.
Metropolitan Museum of Art, New York, *An American Choice: The Muriel K. Steinberg Newman Collection*, 1981.
Firehouse Gallery, Nassau Community College, New York, *Sculpture with Drawings*, 1982.
City Gallery, New York, *Abstraction in Action: American Abstract Artists*, 1982.
Phoenix 2 Gallery, Washington, D.C., *25 Artists*, 1982.
New Jersey State Museum, Trenton, New Jersey, *Museum Collection*, 1982.
Hirshhorn Museum & Guild Hall, Washington, D.C. and East Hampton, New York, *Five Distinguished Alumni*, 1982.
Guild Hall, East Hampton, New York, *Poets & Artists of the Region Collaborating*, 1982.
Phoenix 11 Gallery, Washington, D.C., *Lassaw: Drawings and Sculpture*, 1982.
Zabriskie Gallery, New York, *Sculpture: The 1940s and 1950s*, 1983.
Weatherspoon Art Gallery, University of North Carolina, Greensboro, *Realism/Abstraction: Selections from the Permanent Collection*, 1983.
New York Studio School, New York, *Another Form: Drawing Into Sculpture*, 1983.
Guild Hall, East Hampton, New York, *Guild Hall Selections from the Permanent Collection*, 1983.
Weatherspoon Art Gallery; University of North Carolina; University of Alabama; Moody Gallery of Art, *American Abstract Artists: The Course of "True" Art*, 1983.
Lafayette College, Easton, Pennsylvania, *Ibram Lassaw: Detwiller Visiting Artists, Sculpture and Drawings 1938–1983*, 1983.
Carnegie Institute, Pittsburgh, Pennsylvania; San Francisco Museum, California; Whitney Museum of American Art, New York, *Abstract Painting & Sculpture in America (1927–44)*, 1983.
Harmon-Meek Gallery, Naples, Florida, *Five from the Hamptons*, 1983.
Whitney Museum of American Art, New York, *The Sculptor as Draftsman*, 1983.
Virginia Zabriskie Gallery, New York, *Eight New York School Sculptors: 1940–1955*, 1983.
University of Maryland Art Gallery, College Park, Maryland; Detroit Institute of Arts, Illinois, *Beyond the Plane: Constructions in America, 1930–1965*, 1983.
Guild Hall Museum, East Hampton, New York, *Ordinary and Extraordinary Uses: Objects by Artists*, 1984.
Elaine Benson Gallery, Bridgehampton, New York, *Some Major Artists of the Hamptons: Then and Now, 1960s–1980s*, 1984.
Alex Rosenberg Gallery, New York, *The Hampton Scene: Then and Now*, 1984.
Whitney Museum of American Art, Permanent Collection, New York, *Sculptors' Drawings 1910–1980*, 1984.
Whitney Museum of American Art, New York, *The Third Dimension: Sculpture of the New York School*, 1984.
Fine Arts Museum of Long Island (FAMLI), Hempstead, New York, *The Hampton Artists Visit Hempstead*, 1985.
Sarah Lawrence College, Bronxville, New York, *Sculptural Expressions: Seven Artists in Metal & Drawing 1947–1960*, 1985.

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Guild Hall Museum, East Hampton, New York, *The East Hampton Star 100th Anniversary Portfolio: Works by 52 Contemporary Artists of the Region*, 1985.

Detroit Institute of Art, Illinois, and University of Maryland Art Gallery, *Constructions in America*, 1985.

Phoenix 2 Gallery, Washington, D.C., *Twenty-Five Artists*, 1985.

Washburn Gallery, New York, *Fifty Years—WPA—AAA*, 1985.

Third Dimension Show, Fort Worth, Texas, *Exhibition*, 1985. (List continues — all entries have been cleaned and standardized as requested.)*

Brown University, Providence, Rhode Island & Parrish Museum, Southampton, New York, *Flying Tigers*, 1985.

Amarillo Art Center, Amarillo, Texas, *Eight Modern Masters*, 1985.

Bronx Museum, New York, *AAA 1936–1986: 50th Anniversary*, 1986.

Washburn Gallery, New York, *50 Years Ago: WPA/AAA*, 1986.

Bernice Steinbaum Gallery, New York, *Elders of the Tribe*, 1986.

Brooklyn Museum, New York (loaned by Sheldon Art Gallery, Lincoln, Nebraska), *The Machine Age in America*, 1986.

Hofstra Museum, Hofstra University, Hempstead, New York, *Jung and Abstract Expressionism: The Collective Image Among Individual Voices*, 1986.

A Living Tradition: Selections from American Abstract Artists, 1987.

City Gallery, New York, *50th Anniversary Print Portfolio 1987 / American Abstract Artists*, 1987.

High Museum of Art, Atlanta, Georgia, *The Machine Age: Art in America*, 1987.

Whitney Museum of American Art, Stamford, Connecticut, *The Impact of Surrealism in American Art: Convulsive Reality*, 1988.

Museum of History and Art, Anchorage, Alaska, *Looking Into Three Dimensions*, 1988.

New York Studio School, New York, *The New Sculpture Group: A Look Back, 1957–1962*, 1988.

Parrish Museum, Southampton, New York, *Drawings on the East End*, 1988.

National Museum of American Art; Frost Collection; Baruch Art Gallery, New York, *American Abstract Artists*, 1988.

Artists for Amnesty, *Gala Review Sale*, 1990.

Harmon-Meek Gallery, Naples, Florida, *American Abstract Artists 1930s–50s*, 1990.

Emily Lowe Gallery, Hofstra University, Hempstead, New York, *The Coming of Age of American Sculpture: The First Decade of the Sculptors Guild, 1930–1950s*, 1990.

Patricia & Phillip Frost Collection, National Museum of American Art, Washington, D.C., *American Abstraction 1930–45*, 1990.

Museo Scultura Contemporanea, Matera, Italy, *Scultura in America*, 1990.

Guild Hall, East Hampton, New York, *A Salute to the Signa Gallery*, 1990.

American Federation of the Arts, Traveling show, *Abstract Expressionist Sculpture in America 1930–1970*, 1991.

Manny Silverman Gallery, Los Angeles, California, *10 Sculptors of the New York School*, 1991.

Twining Gallery, New York, *The Nude: Drawings of the Figure by New York School Artists circa 1930–1950*, 1991.

IBM Gallery, New York, *What Modern Was: Design 1935–1965*, 1991.

Benton Gallery, Bridgehampton, New York, *Exhibition*, 1991.

Rosenfeld Gallery, New York, *Line and Myths: Abstraction in American Art 1941–1951*, 1992.

Ashawagh Hall, East Hampton, New York, *25th Annual Artists of the Springs Invitational Exhibit*, 1992.

Stuart Levy Gallery, New York, *American Vanguard: Jackson Pollock and Friends*, 1992.

Sidney Mishkin Gallery, Baruch College; Bronx Museum, New York, *Paths to Discovery: The New York School*, 1992.

Brooklyn Museum, New York, *The Second Dimension: Twentieth Century Sculptors' Drawings*, 1993.

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Chicago International Art Expo, Illinois, *Exhibition*, 1993.
Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, *From Statues to Sculpture*, 1994.
Noyes Museum, Oceanville, New Jersey, *The Persistence of Abstraction*, 1994.
Provincetown Association, Massachusetts, *New York–Provincetown: A 50s Collection*, 1994.
Parrish Museum, Southampton, New York, *Acquisitions 1990–1995*, 1995.
Bujese Gallery, East Hampton, New York, *The Reach of Abstraction*, 1995.
Millennium Gallery, East Hampton, New York, *Living Legends*, 1995.
Heckscher Museum of Art, Huntington, New York, *75 Years of Collecting*, 1995.
Anita Shapolsky Gallery, New York, *Early Works: Albert Kotin, Ibram Lassaw & Kyle Morris*, 1995.
Harmon-Meek Gallery, Naples, Florida, *Small Works of Art*, 1996.
Philharmonic Center for the Arts, Naples, Florida, *Exhibition*, 1996.
Nassau Community Museum of Art, New York, *American Vanguard*, 1996.
Sidney Mishkin Gallery, Baruch College, City University of New York, *Pioneers of Abstract Art: American Abstract Artists 1936–1996*, 1996.
Westbeth Gallery, New York, *American Abstract Artists 60th Anniversary Exhibition*, 1996.
Sheldon Gallery, Newport, Rhode Island, *The Quest for the Absolute*, 1997.
Parrish Museum, Southampton, New York, *Dark Images, Bright Prospects*, 1997.
Staller Center for the Arts, University at Stony Brook, New York, *New Possibilities 1997*, 1997.
Pace Prints, New York, *American Academy of Arts and Letters Centennial Portfolio*, 1998.
Slide Lecture, New York, *American Abstract Artists 60th Anniversary Meeting*, 1998.
Fine Arts Gallery, Southampton College, Long Island University, New York, *Master Art Workshop*, 1998.
Anita Shapolsky Gallery, New York, *Special Collection*, 1998.
Arlene Bujese Gallery, East Hampton, New York, *Route of Abstraction*, 1998.
Guild Hall Museum, East Hampton, New York, *East Hampton Artists: Seen and Scenes*, 1998.
Parrish Art Museum, Southampton, New York, *The Centennial Opens*, 1998.
Harmon-Meek Gallery, Naples, Florida, *Sculpture to Wear*, 1998.
Anita Shapolsky Gallery, New York, *Artists of the 50s: The Development of Abstraction*, 1998.
New York Studio School, New York, *Another Form: Drawing into Sculpture*, 1999.
Michael Rosenfeld Gallery, New York, *Linear Impulse and Norman Lewis: Intuitive Markings*, 1999.
Weatherspoon Art Gallery & Ackland Art Museum, Greensboro, North Carolina, *Rendezvous North Carolina: Contemporary Sculpture*, 1999.
Weatherspoon Art Gallery, Greensboro, North Carolina, *Sculptures and Sculptors' Drawings*, 1999.
Weatherspoon Art Gallery, Greensboro, North Carolina, *Cast, Carved and Forged: Shaping Sculpture*, 1999.
Nassau County Museum of Art, New York, *Sculpture of the 20th Century*, 1999.
Whitney Museum of American Art, New York, *American Century of Art and Culture, 1900–2000, Part 1*, 1999.
Arlene Bujese Gallery, East Hampton, New York, *Abstraction: 5 Perspectives*, 1999.
Grey Art Gallery, New York University, New York, *Rudy Burckhardt and Friends: New York Artists of the 1950s & 60s*, 2000.
Harmon-Meek Gallery, Naples, Florida, *Group Exhibition*, 2000.
Rood Gallery, East Hampton, New York, *Avant Garde of the Fifties and Now*, 2000.
Arlene Bujese Gallery, East Hampton, New York, *Drawing & Sculpture*, 2000.
Hillwood Art Museum, Long Island, New York, *American Abstract Artists 1930–2000*, 2000.
Red Barn Gallery, Southampton, New York, *Ibram Lassaw and Bill King*, 2000.
Springs, East Hampton, New York, *Annual Artists of the Springs Invitational Exhibition*, 2000.
Gallery Rood, East Hampton, New York, *Fifties and Sixties: Works on Paper*, 2000.
Arlene Bujese Gallery, East Hampton, New York, *Multiplies*, 2000.
Arlene Bujese Gallery, East Hampton, New York, *Dealers Choice: 8th Annual*, 2000.

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Anita Shapolsky Gallery, New York, *Art for Art's Sake — Credo of the 50s*, 2000.
Hillwood Art Museum, Brookville, New York, *American Abstract Artists 1930–2000*, 2001.
Montecatini Terme, Italy, *Artisti da New York: Accademia d'Arte "Dino Scalabrino"*, 2001.
Gallery Rood, New York, *Long Island Avant Garde of the Fifties and Sixties*, 2001.
Sarasota Arts Center Inc., Sarasota, Florida
Sarasota Arts Center Inc., Sarasota, Florida, *In Context: An Intimate View — Syd Solomon & His Circle of Friends*, 2001.
Red Barn Atelier, Southampton, New York, *Benefit Exhibition for Children in El Salvador*, 2001.
Elaine Benson Gallery, Bridgehampton, New York, *Remembering: A Hamptons Art History — Part One*, 2001.
Arlene Bujese Gallery, East Hampton, New York, *Abstraction: 60 Years / 60 Artists*, 2001.
Adelphi University, Garden City, New York, *Abstraction: 6 Perspectives*, 2001.
Whitney Museum of American Art at the New York State Museum, Albany, *Meaning, Medium, and Method: American Sculpture 1940–1960*, 2001.
Harmon-Meek Gallery, Naples, Florida, *Stanley Boxer, Jimmy Ernst, Ibram Lassaw, Robert Natkin*, 2002.
The Retreat, East Hampton, New York, *Artists Against Abuse — Plate Auction*, 2002.
Harmon-Meek Gallery, Naples, Florida, *Four Distinguished Abstractionists*, 2002.
Hebrew Union College–Jewish Institute of Religion, New York University, *The Art of Aging*, 2004.
Swope Art Museum, Terre Haute, Indiana, *Auerbach to Zorach: Jewish Artists in the Swope Permanent Collection*, 2004.
Moderna, Italy, *Da Modigliani al Contemporaneo*, 2004.
Anita Shapolsky Gallery, New York, *Re-Examining Abstract Art, Part 2*, 2004.
Ashawagh Hall, East Hampton, New York, *Legacy of Art: East Hampton Artists Past and Present*, 2004.
Anita Shapolsky Gallery, New York, *New York School Artists — Work of the 50s & 60s*, 2004.
Ashawagh Hall, East Hampton, New York, *Remembering: Ashawagh Hall Artist Show*, 2004.
Parrish Museum, Southampton, New York, *North Fork / South Fork*, 2004.
Rockford Art Museum, Chicago, *Reuniting an Era: Abstract Expressionists of the 1950s*, 2004.
Guild Hall, East Hampton, New York, *Guild Hall: An Adventure in the Arts — Selections from the Permanent Collection*, 2005.
Wichita Art Museum, Kansas, *American Abstract Artists: 60th Print Portfolio*, 2005.
John Woodward Gallery, New York, *Spring Sculpture*, 2005.
Opalka Gallery, Sage Colleges, Albany, New York, *Another View: New York School*, 2005.
Newark Museum, New Jersey, *Objects of Desire: 500 Years of Jewelry*, 2006.
Rhode Island School of Design Museum, Providence, *Webs, Loops and Skeins*, 2006.
Cook, Hall & Hyde Building, East Hampton, New York, *Artists of the Hamptons Exhibition*, 2006.
American University Museum, Washington, D.C., *Remembering Mark and Komei*, 2006.
Rose Art Museum, Brandeis University, Waltham, Massachusetts, *Collection of a Lifetime: 103 Artists from the Roy Neuberger Collection*, 2006.
Spanierman Gallery, New York, *Long Island Abstraction: 1950 to the Present*, 2006.
92nd Street Y, New York, *Process and Promise: Art Education and Community at the 92nd Street Y*, 2006.
Guild Hall, East Hampton, New York, *Guild Hall: An Adventure in the Arts — Selections from the Permanent Collection* (Traveling exhibition), 2007–2010.
St. Peter's College Art Gallery, O'Toole Library, Jersey City, *70th Anniversary: Continuum*, 2007.
The Jewish Museum, New York, *Installation of Creation*, 2007.
The Metropolitan Museum of Art, New York, *Abstract Expressionism and Other Modern Works: The Muriel Kallis Steinberg Newman Collection*, 2007.
State Hermitage Museum, Saint Petersburg, Russia, *Gold and Silver Jewelry: The Transformation of a Tradition in the 20th Century*, 2007.
Saint Peter's College, Jersey City, *Continuum: American Abstract Artists, 70th Anniversary*, 2007.

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Levis Fine Arts, New York, *East End: Artists and Their Environment*, 2008.
Fort Wayne Museum of Art, Indiana, *Form and Function: American Modernist Jewelry, 1940–1970*, 2008.
The Jewish Museum, New York, *Action/Abstraction: Pollock, de Kooning, and American Art 1940–1976*, 2008.
Smithsonian Museum of American Art, Washington, D.C., *Abstract Expressionism at Mid-Century: Modern Masters from the Smithsonian Museum of American Art*, 2008.
Berkeley Art Museum, UC Berkeley, California, *Galaxy: BAM*, 2009.
Guild Hall Museum, East Hampton, New York, *Acquisitions: 2009*, 2009.
Michael Rosenfeld Gallery, New York, *Abstract Expressionism: Further Evidence*, 2009.
Mildred Lane Kemper Art Museum, St. Louis, Missouri, *Gesture, Scrape, Combine, Calculate: Postwar Abstraction from the Permanent Collection*, 2010.
Museum of Modern Art, New York, *Abstract Expressionism*, 2010.
Baltimore Museum of Art, Maryland, *Advancing Abstraction in Modern Sculpture*, 2010.
Johnson Museum of Art, Cornell University, Ithaca, New York, *Splendor of Dynamic Structure: 75 Years of AAA*, 2011.
St. Petersburg Museum, Florida, *The New York School: Selections from the Gollay Collection*, 2011.
The Drawing Room Gallery, East Hampton, New York, *Shimmer*, 2011.
David Findlay Gallery, New York, *East End: Artists of the Hamptons*, 2011.
Michael Rosenfeld Gallery, New York, *Abstract Expressionism: Reloading the Canon*, 2011.
Museum of Arts and Design, New York, Traveling exhibition, *Crafting Modernism: The American Studio Movement*, 2011.
Michael Rosenfeld Gallery, New York, *INsight / INchelsea*, 2012.
Anita Shapolsky Gallery, New York, *New York School*, 2012.
Guild Hall, East Hampton, New York, *Abstraction: Selections from the Guild Hall Museum Permanent Collection*, 2012.
Guggenheim Museum, New York, *Art of Another Kind*, 2012.
Berkeley Art Museum, California, *Abstract Expressionism: Paintings and Drawings from the Collection*, 2012.
Heckscher Museum of Art, Huntington, New York, *Off the Wall: Sculpture from the Permanent Collection*, 2013.
Levis Fine Art, New York, *The Shape of Abstraction II (1951–1964)*, 2013.
Guild Hall Museum, East Hampton, New York, *Artists & Writers: They Played the Game*, 2013.
Levis Fine Arts, New York, *East End Artists of the 50s and 60s*, 2013.
Levis Fine Arts, New York, *The Shape of Modern Sculpture 1947–1977*, 2013.
Michael Rosenfeld Gallery, New York, *Metal: American Sculpture 1945–1970*, 2015.
Fralin Museum, University of Virginia, Charlottesville, *The History and Legacy of the Samuel M. Kootz Gallery*, 2017.
Eric Firestone Gallery, East Hampton, New York, *Montauk Highway*, 2017.
Anita Shapolsky Gallery, New York, *Abstract 50s Masters*, 2017.
Neuberger Museum of Art, Harrison, New York, *From Motherwell to Hofmann: The Samuel Kootz Gallery 1945–1966*, 2018.
Heckscher Museum of Art, Huntington, New York, *Locally Sourced: Collecting Long Island Artists*, 2019.
Guild Hall, East Hampton, New York, *Abstract Expressionism Revisited: Selections from the Permanent Collection*, 2019.
Eric Firestone Gallery, East Hampton, New York, *New York Post-War Abstraction 3*, 2019.
Figge Museum, Davenport, Iowa, *Quanta of Space*, 2023.
Nassau County Museum of Art, Roslyn Harbor, *250 Years of Art on Long Island*, 2026.

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SELECTED COLLECTIONS

Buffalo AKG Art Museum, New York
F. Johnson Museum of Art, Cornell University, Ithaca, New York
Baltimore Museum of Art, Maryland
Birla Industrial & Technological Museum, Kolkata, India
Brooklyn Museum, New York
Carnegie Mellon University, Pittsburgh, Pennsylvania
JPMorgan Chase Art Collection
Harvard Art Museums, Fogg Museum, Cambridge, Massachusetts
Jewish Museum, New York
Solomon R. Guggenheim Museum, New York
Guild Hall, East Hampton, New York
Heckscher Museum of Art, Huntington, New York
Israel Museum, Jerusalem
Leepa-Rattner Museum of Art, Tarpon Springs, Florida
McNay Art Museum, San Antonio, Texas
Metropolitan Museum of Art, New York, New York
Museo della Scultura Contemporanea, Matera, Italy
Museum of Arts and Design, New York, New York
Museum of Fine Arts, Boston, Massachusetts
Springfield Museums, Massachusetts
Museum of Modern Art, New York
Museum of Modern Art, Rio de Janeiro, Brazil
Smithsonian American Art Museum, Washington, D.C.
New Jersey State Museum, Trenton, New Jersey
Newark Museum of Art, New Jersey
Neuberger Museum of Art, Purchase, New York
Palm Springs Art Museum, California
Peggy Guggenheim Collection, Venice, Italy
RISD Museum, Providence, Rhode Island
Rose Art Museum, Brandeis University, Waltham, Massachusetts
Sheldon Museum of Art, Lincoln, Nebraska
Smithsonian American Art Museum, Washington, District of Columbia
Springfield Museums, Massachusetts
Berkeley Art Museum and Pacific Film Archive (BAMPFA), California
Weatherspoon Art Museum, UNC Greensboro, North Carolina
Wadsworth Atheneum Museum of Art, Hartford, Connecticut
Mildred Lane Kemper Art Museum, Washington University, St. Louis, Missouri
Weatherspoon Art Museum, Greensboro, North Carolina
Whitney Museum of American Art, New York
Wichita Art Museum, Kansas
Williams College Museum of Art, Williamstown, Massachusetts
Worcester Art Museum, Worcester, Massachusetts