

## PERLE FINE (1905–1988)

Committed to abstraction throughout a career that lasted fifty years, Perle Fine maintained high ideals, never adopting a method to follow a trend or compromising when her work was outside the mainstream.<sup>[1]</sup> Although she experienced the barriers that limited the opportunities for women artists in the era—especially those who entered into the macho milieu of Abstract Expressionism—she held to her belief that it was painting itself that mattered, not who had created it. However, Fine’s achievement and that of other women of her time are now being given serious attention, such as in the June–September 2016 exhibition, *Women of Abstract Expressionism*, held at the Denver Art Museum. The show, including Fine’s work along with that of Mary Abbott, Jay DeFeo, Judith Godwin, Helen Frankenthaler, Sonia Gechtoff, Grace Hartigan, Elaine de Kooning, Lee Krasner, Joan Mitchell, Deborah Remington, and Ethel Schwabacher, was curated by University of Denver professor Gwen F. Chanzit.

One of six children, Fine was born in Boston in 1905 to parents who had recently emigrated from Russia. She began studying art while growing up in nearby Malden, Massachusetts. Before finishing high school, she took classes in illustration and graphic design at the School of Practical Art, Boston (she paid her tuition by working in the bursar’s office). In 1927 or 1928, she moved to New York City, continuing her training under Pruett Carter at the Grand Central School of Art. In 1930, she transferred to the Art Students League and studied there with Kimon Nicolaidis, absorbing his method of combining spontaneity with an academic approach to figural modeling. The work of Paul Cézanne, however, was her greatest source of inspiration at the time. In the same year, she married Maurice Berezov, a fellow artist with whom she had become acquainted at Grand Central.

When Hans Hofmann moved his popular Munich art school to New York in 1933, Fine took the opportunity to enroll. Her classmates included avant-garde artists Larry Rivers, Robert De Niro, and Lee Krasner, who became her lifelong friends. Fine also attended Hofmann’s summer school in Provincetown. She did not exhibit her work actively during the 1930s, when Regionalism and Social Realism prevailed. By 1943, however, she had begun to gain recognition. That year she was awarded a grant from the Solomon R. Guggenheim Foundation; she would receive additional grants from the foundation in the years ahead. She also began exhibiting at Peggy Guggenheim’s Art of this Century Gallery and at the Museum of Nonobjective Painting (now, Solomon R. Guggenheim Museum, New York), then under the directorship of Hilla Rebay.

In 1945, Fine joined American Abstract Artists, a group founded in 1936 to give abstract art a voice in the United States by exhibitions, publications, and discussions. Through the organization, with which she exhibited through the 1970s, she became acquainted with many leading abstract artists, including Josef Albers, Fannie Hillsmith, Ibram Lassaw, Irene Rice Pereira, and Ad Reinhardt. She especially admired Reinhardt, finding his bravery inspiring. Her first solo exhibition was held in February and March of 1945 at the Willard Gallery on East 57th Street. By the end of the year, she was represented by Karl Nierendorf, who specialized in the German Blaue Reiter group. Nierendorf gave Fine a stipend and held shows of her art at his gallery in 1946 and 1947.

In 1947, Fine was asked by the collector Emily Hall Tremaine to make an exact copy of Piet Mondrian’s diamond-shaped *Victory Boogie-Woogie*, then in Tremaine’s collection (now in the Gemeentemuseum, The Hague) as well as to prepare a complete analysis of the painting, on which the artist had been working when he died three years earlier. Fine, who had come to know Mondrian after he emigrated to America in 1940, felt a deep reverence for his achievement. She executed her copy under the same conditions in which he had worked, including a pristine white-walled studio and with the same materials he had employed. In 1944, she had begun to create etchings, working with Stanley William Hayter. Her work in this medium was first shown in a group exhibition held that year at Wittenborn & Co., New York.

After Nierendorf’s sudden death due to a heart attack in 1947, Fine was represented by Betty Parsons, whose gallery (opened in September of the year) had become the leading showplace for cutting-edge art in New York. Among the artists whose work she represented were Adolph Gottlieb, Hofmann, Ellsworth Kelly, Agnes Martin, Barnett Newman, Pollock, Reinhardt, Rothko, and Clyfford Still. In 1949, Fine was invited by de Kooning to join The Club, a group including Kline, Reinhardt, Philip Guston, and Elaine de Kooning. The artists gathered in an East Village

loft for discussions and presentations by leading New York philosophers, art critics, and poets. Fine and Elaine de Kooning were two of the three female members in the group.

“By the mid-forties, Perle Fine’s work varied from extremely bio-morphic forms to works with more geometric scaffolding. She said that she wanted to create a “mood of the spirit” with forms that moved in “illusory pictorial space.” When Fine exhibited in the exhibition *Réalités Nouvelles* in Paris in 1950, she also stated her belief that modernism had benefitted from “a process of purification, [rejecting] all that was obviously pretty or puerile.” The modern artist, she wrote, “has made of as tangible an object as a canvas as intangible a spiritual work that it rightfully ranks with music, mathematics, and the logic of the ancients.” These views place Fine squarely in the center of Abstract Expressionism. Her combination of fluid and brushy rendering was an ideal mesh of personal agency and truth to materials for that style, and her use of biomorphic forms encased and intertwined with a softened and irregular geometric lattice places her in league with Gottlieb and Baziotes.”<sup>[2]</sup>

In the late 1940s, Fine drew extensively from Cubist fragmentation as well as from the ideas of Hans Hofmann on the harmonics and formal tensions of color and shape. Fine notes, however, that she did not entirely agree with Hofmann’s artistic philosophy: “Hofmann kept relating abstraction to the figure and to nature, and I knew there was much more.” In the early 1950s, she moved in a new direction emphasizing color as an expressive means of its own. Rendered with staining and varying degrees of translucency, the serene, reductive compositions that resulted are suggestive of the works of Mark Rothko, with whom she was close at the time. However, she felt there was an essential difference between her art and Rothko’s. While acknowledging that both were creating “quiet complexes of color,” she felt she did not seek Rothko’s sublime transcendence. Instead she stated that she kept her focus on “the thing itself.”<sup>[3]</sup> Among the works from this time is a series she called *Prescience*, in which she filled large canvases with layered color, some seemingly below the surface and pushing forward, that has the ghostly quality of pentimenti. Her method still evoked the push-pull of Hofmann, but instead of gesture and color, it consisted of etherealized foreground and background shapes. She also brought a new sense of playfulness in biomorphic and organic forms that evoke the wit of Paul Klee and Joan Miró. Nonetheless, she stopped short of anything definitively referential so that the impact of her work elicits a meditative rather than an analytical response in the viewer. When one of her works was included in a group show at Betty Parsons in March 1952, *The New York Times* critic Howard Devree compared it with Nell Blaine’s “intricate upbuilding” in a scene suggestive of mountains, stating: “Perle Fine’s canvas has reached the utmost in economy in two areas of bluish-green bordering a sweep of white as if the shadow of a cloud had all but obscured a landscape.”<sup>[4]</sup> When Fine had a solo show at Betty Parsons in December of 1952, Lawrence Campbell called the works on view, “marks on the walls made by the smoke from a candle.”<sup>[5]</sup> Another reviewer mentioned that the “the weight of time taken plus their worked out simplicity” made these paintings “very quiet.”<sup>[6]</sup> While distinguishing her art from the mythmaking of Rothko, Fine realized that some of her more successful paintings had a “kind of myth in them.” For her, this quality was not “simply a matter of design.” She stated: “Sometimes just the way the paint was handled would give you a . . . sense of mystery in what appears to be a perfectly flat design, and another wouldn’t do at all. It’s very strange that it worked that way . . . It has to do with everything that’s there—and what isn’t there as well.”<sup>[7]</sup>

In 1954, Fine and Berezov built a one-room studio house in the woods in Springs, East Hampton, an area where they had often visited Krasner and Pollock. After the construction was complete, Fine decided to remain in Springs throughout the year, although she occasionally traveled into the city to see art and to install her work in exhibitions. In 1955, she became affiliated with Tanager Gallery, where she had solo shows through 1960.

In the late 1950s, Fine made intricate use of collage in her paintings, interweaving jagged scraps of paper, newspaper cutouts and aluminum and gold foil across white fields. In about 1961, she destroyed a show’s worth of her art and created a new group of works that she called the *Cool Series*. In accord with the Color Field movement, these reductive, vibrant, geometric images were praised when they were shown at Graham Gallery in 1963 and 1964.<sup>[8]</sup> In the mid-1960s, Fine created a series of painted wood reliefs in which the parts were fragmented yet formed a cohesive totality.

From 1962 until 1973, Fine served as an Associate Professor of Art at Hofstra University, Hempstead, Long Island, where a ten-year retrospective of her work was held in 1974 following her retirement from teaching. Begun about 1970, Fine’s *Accordment* series included drawings, gouaches, and oils, in which she utilized Mondrian’s grid construction as a framework for overall shimmering surface effects. This group of paintings is a culmination of all of

the modes of painting that came before. Fine named the series “accordment” meaning “an agreement” or “acceptance.”<sup>[9]</sup>

Kathleen Housley states in her seminal book, *Tranquil Power: The Art and Life of Perle Fine*: “Close in age and in temperament, Fine and [Agnes] Martin shared many similarities, one being that their art was routinely described by critics as ‘atmospheric’ and ‘classic.’”<sup>[10]</sup> The two artists appeared together in a group show at the Whitney Museum of American Art in 1962 called *Geometric Abstraction in America*. Perle Fine’s grids are set apart from minimalist tendencies by using colorful lines, planes of color, and sweeping brushstrokes. Housley states: “Fine’s unique strength was, and always had been, her use of color.”<sup>[11]</sup>

Fine exhibited her work extensively in solo and group shows. Following her death from pneumonia in 1988, she was featured in solo exhibitions at the Pollock-Krasner House and Study Center, East Hampton, New York (2005) and again at Hofstra in 2009.

Fine’s work is represented in many important private and public collections, including Addison Gallery of American Art, Andover, Massachusetts; Arkansas Art Center, Little Rock; Ball State Museum of Art, Muncie, Indiana; Brandeis University, Waltham, Massachusetts; the Brooklyn Museum, New York; Cheekwood Botanical Garden and Museum of Art, Nashville, Tennessee; Guild Hall, East Hampton, New York; Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York; Hofstra University, Long Island, New York; Indianapolis Museum of Art; Indiana University Art Museum, Bloomington; Metropolitan Museum of Art, New York; Munson-Williams-Proctor Arts Institute, Utica, New York; National Gallery of Art, Washington, D.C.; New York University Art Collection; Parrish Art Museum, Southampton, New York; Principia College, Saint Louis, Missouri; Provincetown Art Association and Museum, Massachusetts; Rutgers University, New Brunswick, New Jersey; Smith College Museum of Art, Northampton, Massachusetts; Smithsonian American Art Museum, Washington, D.C.; Solomon R. Guggenheim Museum, New York; University of California Art Museum, Berkeley; University of North Carolina, Chapel Hill; Whitney Museum of American Art, New York; Weatherspoon Art Museum, University of North Carolina, Greensboro; and Worcester Art Museum, Massachusetts.

-Lisa N. Peters, Ph.D.

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[1] The main source on Fine is Kathleen L. Housley, *Tranquil Power: The Art and Life of Perle Fine* (New York: Midmarch Arts Press, 2005).

[2] Ann Eden Gibson, “The Anonymity of Abstraction,” in *Abstract Expressionism Other Politics* (New Haven: Yale University Press, 1997).

[3] Discussed in Housley, p. 157.

[4] Howard Devree, “Two Group Annuals: Abstract Round-Up,” *New York Times*, March 2, 1952, p. X13.

[5] Lawrence Campbell, “Reviews and Previews,” *Artnews* (December 1952), p. 43.

[6] Quoted in Housley, p. 174.

[7] Perle Fine interview conducted by Dorothy Seckler in 1968 for the Oral History Program, Archives of American Art, Smithsonian Institution, Washington, D.C.

[8] A 2011 exhibition featured this series (Curated by Christine Berry), which was accompanied by a catalogue: Lisa N. Peters, *Perle Fine: The Cool Series, 1961-1963* (New York: Spanierman Modern, 2011).

[9] Kathleen L. Housley, *Tranquil Power: The Art and Life of Perle Fine* [New York, Midmarch Press, 2005]. p. 215.

[10] *Ibid.* p. 216.

[11] *Ibid.* p. 215

CV

Born, 1905 Boston, Massachusetts  
Died, 1988 Southampton, New York

## SELECTED SOLO EXHIBITIONS

Marian Willard Gallery, New York, 1945.  
Nierendorf Gallery, New York, 1946.  
Nierendorf Gallery, New York, 1947.  
M.H. De Young Memorial Museum, San Francisco, 1947.  
Betty Parsons Gallery, New York, 1949.  
Betty Parsons Gallery, New York 1951.  
Betty Parsons Gallery, New York 1952-3.  
Tanager Gallery, New York, 1955.  
Tanager Gallery, New York, 1957.  
Tanager Gallery, New York, 1958.  
Tanager Gallery, New York, 1960.  
Franklin Gallery, Cornell University, Ithaca, New York, 1961.  
Robert Keene Gallery, Southampton, New York, 1961.  
Graham Gallery, New York, 1961.  
Graham Gallery, New York, 1963.  
Graham Gallery, New York, 1964.  
Graham Gallery, New York 1967.  
Joan Washburn Gallery, New York, 1972.  
Andre Zarre Gallery, New York, 1973.  
Hofstra University Museum, Hempstead, New York, 1974.  
Andre Zarre Gallery, New York, 1976.  
Andre Zarre Gallery, New York, 1977.  
Guild Hall Museum, East Hampton, New York, *Major Works, 1954–1978: A Selection of Drawings, Paintings, and Collages*, 1978.  
Ingber Gallery, New York, 1982.  
Ingber Gallery, New York, 1984.  
Hirschl & Adler Galleries, New York, *Perle Fine: Works on Paper*, 1997.  
Pollock-Krasner House and Study Center, East Hampton, New York, *Perle Fine Collages, 1957–1966*, 2005.  
McCormick Gallery, Chicago, *Perle Fine: The Storm Departs*, 2007.  
Hofstra University Museum, Hempstead, New York, *Tranquil Power: The Art of Perle Fine*, 2009. (traveling exhibition)  
Spanierman Gallery, New York, *Perle Fine: The Cool Series*, 2010.  
Berry Campbell, New York, *A Retrospective*, 2015.  
Berry Campbell, New York, *The Prescience Series (1950s)*, 2017.  
Berry Campbell, New York, *The Accordment Series*, 2020.

## SELECTED GROUP EXHIBITIONS

Municipal Art Galleries, New York, 1938.  
Art of this Century, New York, *Spring Salon*, 1943.  
The Museum of Non-Objective Painting (now, Solomon R. Guggenheim Museum), 1943.  
Art of this Century, New York, *Spring Salon*, 1944.  
The Museum of Non-Objective Painting (now, Solomon R. Guggenheim Museum), 1944.  
Puma Gallery, New York, 1944.  
Wittenborn Gallery, New York, 1944.  
The Museum of Non-Objective Painting (now, Solomon R. Guggenheim Museum), 1945.  
American Abstract Artists (AAA), 1945–1970s.  
Art of this Century Gallery, New York, *The Women*, 1945.  
Alumnae Hall Gallery, Western College, Oxford, Ohio, *The Women: An Exhibition of Paintings by Contemporary Women*, 1945.  
Provincetown Art Association, Massachusetts, 1945–51.  
The Museum of Non-Objective Painting (now, Solomon R. Guggenheim Museum), 1946.  
Society of American Etchers, *Thirty-First Annual Exhibition*, 1946.

Whitney Museum of American Art, *Annuals and Biennials*, 1946.  
Whitney Museum of American Art, *Annuals and Biennials*, 1947.  
The Museum of Non-Objective Painting (now, Solomon R. Guggenheim Museum), 1947.  
Musée d'Art Moderne, Paris, *Salon des Réalités Nouvelles*, 1947.  
Stanhope Gallery, Boston, *Works on Paper*, 1947.  
Watkins Gallery, American University, Washington, D.C., *Spring Annual*, 1947.  
Wadsworth Atheneum, Hartford, Connecticut, *Painting Toward Architecture*, 1947.  
Salon des Réalités Nouvelles, Paris, 1947.  
Art Institute of Chicago, *Abstract and Surrealist American Art*, 1948.  
Virginia Museum of Fine Arts, Richmond, *Biennial*, 1948.  
Institute of Contemporary Art, Boston, *New England Painting and Sculpture*, 1949.  
Solomon R. Guggenheim Museum, New York (traveling exhibition to European museums), 1949.  
Gallery 200, Provincetown, Massachusetts, *Group Exhibition*, 1949.  
Tryon Gallery, Smith College, Northampton, Massachusetts, *Ten Women Who Paint*, 1949.  
Hawthorn Memorial Gallery and the Provincetown Art Association, Massachusetts, *Post-Abstract Painting 1950: France, America*, 1950.  
Metropolitan Museum of Art, New York, *American Painting Today—1950*, 1950.  
Musée d'Art Moderne, Paris, *Salon des Réalités Nouvelles*, 1950.  
Salon des Réalités Nouvelles, Paris, 1950.  
Whitney Museum of American Art, *Annuals and Biennials*, 1951.  
Los Angeles County Museum of Art, California, *Contemporary Painting in the U.S.*, 1951.  
Stable Gallery, *9th Street Show*, 1951.  
Whitney Museum of American Art, *Annuals and Biennials*, 1952.  
Wittenborn, One-Wall Gallery, New York, *Lithographs*, 1952.  
Bennington College Gallery, Vermont, *Nine Women Artists*, 1953.  
Stable Gallery, *New York Annuals*, 1953.  
New School for Social Research, New York, *Painting and Sculpture*, 1953.  
Solomon R. Guggenheim Museum, New York, *Selections of Painting and Sculpture*, 1953.  
Whitney Museum of American Art, *Annuals and Biennials*, 1954.  
Federation of Modern Painters and Sculptors, 1954.  
Stable Gallery, *New York Annuals*, 1954.  
Federation of Modern Painters and Sculptors, 1955.  
Stable Gallery, *New York Annuals*, 1955.  
Whitney Museum of American Art, *Annuals and Biennials*, 1955.  
Guild Hall Museum, East Hampton, New York, *Eleven New Artists of the Region*, 1955.  
Brooklyn Museum, New York, *Ninth Annual Print Exhibition*, 1955.  
American Federation of Arts, *Contemporary Trends*, traveling exhibition, 1955.  
Tanager Gallery, New York, 1955.  
Guild Hall Museum, East Hampton, *Annuals*, beginning 1955.  
Center Gallery, New York, 1956.  
Stable Gallery, *New York Annuals*, 1956.  
Tanager Gallery, New York, 1956.  
Federation of Modern Painters and Sculptors, 1957.  
Kraushaar Galleries and the Brooklyn Museum, New York, *14 Painter-Printmakers*, 1957.  
Signa Gallery, East Hampton, New York, *A Review of the Season*, 1957.  
Stable Gallery, *New York Annuals*, 1957.  
Tanager Gallery, New York, 1957.

Federation of Modern Painters and Sculptors, 1958.

Whitney Museum of American Art, *Annals and Biennials*, 1958.

Whitney Museum of American Art, New York, *Nature in Abstraction: The Relation of Abstract Painting and Sculpture to Nature in Twentieth-Century American Art*, traveling exhibition, 1958.

Zabriskie Gallery in cooperation with the American Federation of Arts, New York, *Collage in America*, 1958.

Center Gallery, New York, 1958.

Carnegie Institute, Museum of Art, *Pittsburgh International Exhibitions of Contemporary Painting and Sculpture*, 1958.

Tanager Gallery, New York, 1958.

Guild Hall Museum, East Hampton, New York, *Painters, Sculptors, Architects of the Region*, 1959.

The Contemporary Arts Association of Houston, Texas, *10th Street*, 1959.

Bertha Schaefer Gallery, New York, *Modern Drawing: European and American*, 1959.

Signa Gallery, East Hampton, New York, *A Review of the Season*, 1959.

Tanager Gallery, New York, 1959.

McNay Art Institute, San Antonio, Texas, 1960.

Brookhaven National Laboratory, *Second Annual Art Exhibit*, 1960.

Museo del Palacio de Bellas Artes, Mexico City, *Mexican Biennial*, 1960.

Brooks Memorial Art Gallery, Memphis, Tennessee, *Art Today*, 1960.

Silvermine Annual Exhibition, New Canaan, Connecticut, 1960.

Tanager Gallery, New York, 1960.

Tanager Gallery, New York, 1961.

Brooklyn Museum, New York, *International Watercolor Biennial*, 1961.

Whitney Museum of American Art, *Annals and Biennials*, 1961.

Whitney Museum of American Art, New York, *Geometric Abstraction in America*, 1961.

Museum of Modern Art, New York, *The Art of Assemblage*, traveling exhibition, 1961.

Carnegie Institute, Museum of Art, *Pittsburgh International Exhibitions of Contemporary Painting and Sculpture*, 1961.

Silvermine Annual Exhibition, New Canaan, Connecticut, 1961.

Federation of Modern Painters and Sculptors, 1962.

Tanager Gallery, New York, 1962.

American Federation of Arts, *Provincetown: A Painter's Place*, 1962.

American Federation of Arts, *Lyricism in Abstract Art*, 1962.

Mt. Holyoke College, South Hadley, Massachusetts, *Women Artists in America Today*, 1962.

Federation of Modern Painters and Sculptors, 1962.

Silvermine Annual Exhibition, New Canaan, Connecticut, 1962.

Museum of Modern Art, New York, *Hans Hofmann and his Students*, traveling exhibition, 1963.

Silvermine Annual Exhibition, New Canaan, Connecticut, 1963.

Federation of Modern Painters and Sculptors, 1964.

Silvermine Annual Exhibition, New Canaan, Connecticut, 1964.

Newark Museum, New Jersey, *Women Artists in America, 1707–1964*, 1965.

Long Island University, Southampton, New York, 1965.

Silvermine Annual Exhibition, New Canaan, Connecticut, 1965.

Silvermine Annual Exhibition, New Canaan, Connecticut, 1966.

University Art Museum, University of California, Berkeley, *Selection 1967: Recent Acquisitions in Modern Art*, 1967.

Silvermine Annual Exhibition, New Canaan, Connecticut, 1967.

Silvermine Annual Exhibition, New Canaan, Connecticut, 1968.

Silvermine Annual Exhibition, New Canaan, Connecticut, 1969.

Whitney Museum of American Art, *Annuals and Biennials*, 1972.

Washburn Gallery, New York, *Museum of Non-Objective Painting*, 1972.

State University of New York at Binghamton, *8 Contemporary American Artists*, 1973.

American Academy of Arts and Letters, New York, *Recipients of Honors Exhibition*, 1974.

Pratt Institute, New York, *Recent Abstract Paintings*, 1974.

Freedman Art Gallery, Albright College, Reading, Pennsylvania, *Perspective*, 1977.

Heckscher Museum, Huntington, New York, *Artists of Suffolk County*, 1978.

Guild Hall Museum, East Hampton, New York, *Women Artists of Eastern Long Island*, 1979.

Ashawagh Hall, East Hampton, New York, *The Springs Artists Exhibition*, 1979.

Cultural Center, Paris, *15 Abstract Expressionists*, 1979.

Phoenix Gallery, Gallery I, Maryland, *Artists of East Hampton*, 1979.

Marilyn Pearl Gallery, New York, *Geometric Tradition in American Painting: 1920–1980*, 1980.

Parrish Art Museum, Water Mill, New York, *17 Abstract Artists of East Hampton: The Pollock Years 1946–56*, 1980.

Summit Art Center, New Jersey, *American Artists: The Early Years*, 1981.

Phoenix Gallery, Gallery II, Washington, D.C., *Drawings*, 1981.

Mabel Smith Douglas Library, Rutgers University, New Brunswick, New Jersey, *Modern Masters: Woman of the First Generation*, 1982.

Ingber Gallery, New York, *The Return of Abstraction*, 1984.

Elaine Benson Gallery, Bridgehampton, New York, *Some Major Artists of the Hamptons, Then and Now: 1960s–1980s*, 1984.

Ingber Gallery, New York, *A Colorful Retrospective: Works on Paper*, 1986.

Guild Hall Museum, East Hampton, New York, *East Hampton Avant-Garde: A Salute to the Signa Gallery*, 1990.

Baruch College Gallery, City University of New York, *Reclaiming Artists of the New York School: Toward a More Inclusive View of the 1950s*, 1994.

Baruch College Gallery, City University of New York, *Women and Abstract Expressionism: Painting and Sculpture, 1945–1959*, 1994.

Provincetown Art Association and Museum, Massachusetts, *New York—Provincetown: A 50's Connection*, 1994.

Thomas McCormick Gallery, Chicago, *Abstract Expressionism: Second to None*, 2001.

Thomas McCormick Gallery, Chicago, *Abstract Expressionism: Second to None, Revised and Expanded*, 2004.

Rockford Art Museum, Illinois, *Reuniting an Era—Abstract Expressionists of the 1950s*, 2005.

Anita Shapolsky Gallery, New York, *Paper Works by Abstract Masters*, 2006.

Georgia Museum of Art, Athens, *Suitcase Paintings: Small Scale Abstract Expressionism*, traveling exhibition, 2007.

Museo d'Art Contemporani de Barcelona and Museo Nacional Centro de Arte Reina Sofia, Spain, *Be-Bomb: The Transatlantic War of Images and all that Jazz, 1946–1956*, 2007.

Berry Campbell Gallery, New York, *Summer Selections*, 2016.

*Women of Abstraction Expressionism*, Denver Art Museum, Colorado, June 12–September 25, 2016 (traveling to Mint Museum, Charlotte, North Carolina and Palm Springs Desert Museum)

*Inventing Downtown: Artists Run Galleries in New York City, 1952–1965*, Grey Art Gallery, New York University, January 10–April 1, 2017.

Sheldon Museum of Art, Lincoln, Nebraska, *Now's the Time*, August 11–December 31, 2017.

Perle Fine/Marguerite Louppe, New York/Paris, Albright College, Reading, Pennsylvania, September 28–December 21, 2017.

Berry Campbell, New York, *Summer Selections*, 2017.

AbExArt, *Abstract Expressionism Meets Modern Design*, 2018.

AbExArt, *20<sup>th</sup> Century Design + Space*, 2018.

Cavalier Galleries, New York, *57<sup>th</sup> Street: America's Artistic Legacy, Part I*, 2018.

Berry Campbell, New York, *Summer Selections*, 2018.

Eric Firestone Gallery, New York, *Montauk Highway II: Postwar Abstraction in the Hamptons*, 2018.

Ewing Gallery, University of Tennessee at Knoxville, *Blurring Boundaries: The Women of AAA 1936 – Present*, 2018.

Setareh Gallery, Düsseldorf, Germany, *A Gesture of Conviction | Women of Abstract Expressionism*, 2018 - 2019.

Berry Campbell, New York, *Summer Selections*, 2019.

Art Students League, New York, *Postwar Women*, 2019.

Katonah Museum of Art, Katonah, New York, *Sparkling Amazons: Abstract Expressionist Women of the 9<sup>th</sup> St. Show*, 2019-2020.

Guild Hall, East Hampton, New York, *Abstract Expressionism Revisited: Selections from the Guild Hall Museum Permanent Collection*, 2019.

Solomon R. Guggenheim Museum, New York, *Artistic License: Six Takes on the Guggenheim Collection*, 2019-2020.

Gazelli Art House, London, *9<sup>th</sup> Street Club*, 2020.

Berry Campbell, New York, *Women of Abstract Expressionism: Inventory Highlights*, 2020. [online exhibition]

Parrish Art Museum, Water Mill, New York, *What We See, How We See*, 2020-2021.

Parrish Art Museum, Water Mill, New York, *Affinities for Abstraction: Women Artists on Eastern Long Island, 1950 – 2020*, 2021.

Whitney Museum of American Art, New York, *Labyrinth of Forms: Women and Abstraction, 1930-1950*, 2021-2022

Albertina Modern, Vienna, *Ways of Freedom: Jackson Pollock to Maria Lassnig*, 2022-23.

Museum Barberini, Potsdam, *The Shape of Freedom: International Abstraction after 1945*, 2022. (traveling to Munchmuseet, Oslo)

Whitechapel Gallery, London, *Action/Gesture/Paint: A Global Story of the Women of Abstraction 1940 – 1970*, 2023. (traveling to Foundation Vincent van Gogh, Arles; Kunsthalle Bielefeld, Bielefeld)

Southampton Arts Center, New York, *Heroines of the Abstract Expressionist Era: From the New York School to The Hamptons*, 2023.

Berry Campbell, New York, *Perseverance*, 2024.

Sheldon Museum of Art, Lincoln, Nebraska, *Sheldon in Focus: The New York School*, 2024.

Gazelli Art House, London, *Montagne*, 2024.

Ogunquit Museum of American Art, Maine, *Lee Krasner: Geometries of Expression*, 2024.

#### MUSEUM COLLECTIONS

Addison Gallery of American Art, Andover, Massachusetts

Arkansas Museum of Fine Arts, Little Rock

The David Owsley Museum of Art, Ball State University, Muncie, Indiana

Rose Art Museum, Brandeis University, Waltham, Massachusetts

Brooklyn Museum, New York

Cheekwood Botanical Garden and Museum of Art, Nashville, Tennessee

Guild Hall, East Hampton, New York

Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York

Hofstra University Museum, Hempstead, New York

Indianapolis Museum of Art, Indiana

The Sidney and Lois Eskenazi Museum of Art, Indiana University, Bloomington

Metropolitan Museum of Art, New York

Femmes Artistes Musée Mougins, France

Museum of Fine Art, St. Petersburg, Florida

Munson-Williams-Proctor Arts Institute, Utica, New York

National Gallery of Art, Washington, D.C.

Grey Art Museum, New York University, New York

Parrish Art Museum, Water Mill, New York



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Principia College, Saint Louis, Missouri

Provincetown Art Association Museum, Massachusetts

Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey

Sheldon Art Museum, Lincoln, Nebraska

Smith College Museum of Art, Northampton, Massachusetts

Smithsonian American Art Museum, Washington, D.C.

Solomon R. Guggenheim Museum, New York

Berkeley Art Museum and Pacific Film Archive, University of California, Berkeley

University of North Carolina, Chapel Hill

Whitney Museum of American Art, New York

Weatherspoon Art Museum, University of North Carolina, Greensboro

Worcester Art Museum, Massachusetts