

BERRY CAMPBELL

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JOYCE WEINSTEIN (b. 1931)

An artist who has received critical acclaim nationally and internationally since the early 1950s, Weinstein is distinguished by her dual commitment to the trajectories of abstraction and plein-air painting. The works on view, inspired by her surroundings in rural Columbia County, New York, demonstrate this convergence. Rendered in oil, washes, impasto, and contrasts of hue and texture, the works represent what Weinstein describes as “another kind of landscape painting, more ‘real’ than literal interpretations.”

In the 1970s, Weinstein created “City-Sunscapes” that evolved from “delicate lyricism” to bold, gestural works expressing the light and air of New York City through paint viscosity and luminosity.ⁱ In 1992, she moved with her husband Stanley Boxer (1926–2000)—also a prominent post-War figure—to Ancramdale, New York. Subsequently she has continued to express the reality of her surfaces as flat spatial expanses while responding to the “beautiful countryside all around her.” The tension in her work is in its fine balance between these forces, between the physical reality of the canvas itself and the allusions she establishes. The art historian Karen Wilkin has identified this aspect of Weinstein’s recent art, observing that while her paintings never refer directly to the “appearance of the open, rolling countryside surrounding her home, she is obviously acutely attuned to the geometry of the farm fields that divide the landscape and to the shifts in color and light effected by the seasons, weather, and times of day. . . . Yet no matter how persuasive the implicit allusion, we are even more powerfully aware of the abstract, calligraphic quality of Weinstein’s drawing; any incipient reference is cancelled by the forthright ‘presentness’ of the diverse marks.”ⁱⁱ An example is *First Autumn with a Yellow*, which evokes either an aerial perspective on divided farmlands or the “beautiful writing” in a page of the Koran.

Not an artist who takes a remote stance, Weinstein uses an assertive mark-making for which she has a well-deserved reputation as a risk-taker who “refuses to play it safe.” Wobbly, sketchy, and raw lines form contours that approximate fields and countryside, while areas of scratched and scribbled color convey water, light, and organic growth. With both drawn shapes and active lines, Weinstein makes the linen canvas, left bare and unprimed, into space and atmosphere. Her “contrary spirit” is also present in her unrestrained color, her ability to use “fluorescent greens, hot pinks, and danger-alert oranges (and get away with it),” as noted by Wilkin.ⁱⁱⁱ Nonetheless, a sense of peacefulness and order often presides in her “country fields” in the different seasons. Piri Halasz observes: “Although scratchy lines convey a certain sense of itchiness or irritation, they are set in a context of quiet reflection. Thus, as a whole, these paintings are harmonious, not grating, organized, and not chaotic. Above all, they are triumphantly human.”^{iv} Such qualities are present in *Summer Ancramdale Fields*, which seems to reconcile tension and liquidity, boundaries and openness, and sustenance and permanence.

Born in New York in 1931, Weinstein studied at City College of New York and the Art Students League. Her first solo exhibition was in 1953 at the Perdalma Gallery in New York City, where she had additional solo shows from 1954 through 1956. She continued to actively show her work in the decades that followed, including one-artist exhibitions in Santa Cruz, California; Houston, Texas; Edmonton, Canada; Cologne, Germany; Chicago; Calgary, Canada; Minneapolis; and Naples, Florida. In 1973, she participated in *Women Choose Women*. Held at the New York Cultural Center and Farleigh Dickinson University, the show (accompanied by an exhibition catalogue with a text by Lucy Lippard), was the historic first major museum exhibition of contemporary art by women. In 2012, a solo exhibition of Weinstein’s work was held at Hartwick College, Oneonta, New York. Her first show at Berry Campbell Gallery was held in the summer of 2016.

Weinstein has been included in many group exhibitions, at venues including the Museum of Modern Art, New York; the Sarah Institute, New York; Riders Mills Historical Society, New York; Canajoharie Art Gallery, New York; Brooklyn Botanic Gardens, Steinhardt Conservatory; Queens College; the Cork Gallery, Lincoln Center, New York; the Edmonton Art Museum, Canada; the Centro de Creacio Contemporanea, Barcelona, Spain; the Cologne Art Fair, Germany; the Queens Museum, New York; Pace University Art Gallery, New York; Sweet Briar College, Virginia; Randolph-Macon Women’s College, Lynchburg, Virginia; Chatham College, Pittsburgh, Pennsylvania; the New School for Social Research, New York; Weatherspoon Art Gallery Museum, Greensboro, North Carolina; Lehigh University,

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Bethlehem, Pennsylvania; the Kresge Art Center, East Lansing, Michigan; the Hudson River Museum, Yonkers, New York; and the New York Cultural Center Museum.

Weinstein is represented in the permanent collections of the Museum of Modern Art, New York; the Edmonton Museum, Canada, the New Jersey State Museum, Trenton; the Hines Collection, Boston; the Pennsylvania Academy of the Fine Arts, Philadelphia; the Clint Eastwood Collection, Palo Alto, California; the Ciba Geigy Collection, New Jersey; New School for Social Research, New York; Weatherspoon Art Gallery Museum, the University of North Carolina, Greensborough; the Rose Art Museum, Brandeis University, Waltham, Massachusetts; the Centre de Creacio Contemporania Museum, Barcelona, Spain; Chatham College, Pittsburgh; Queens University, Agnis Etherington Art Center, Kingston, Ontario, Canada; and De Saisset Museum, University of Santa Clara, California.

Among her many awards, Weinstein was the recipient of the Lambert Fund Award (1954), from the Pennsylvania Academy of the Arts, Philadelphia, and the fourth annual Susan B. Anthony Award (1983), from the National Organization of Women, New York City Chapter, given "to women who have furthered the cause of women's equality in the arts." Weinstein was selected in 1974 to be part of "50 Women Artists," in the Women Artists Historic Archives, also at the National Organization of Women, New York City Chapter.

Lisa N. Peters, Ph.D.

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CV

b. 1931, New York, NY
City College of New York
Art Students League, New York

SOLO EXHIBITIONS

Perdalma Gallery, New York, 1953.
Perdalma Gallery, New York, 1954.
Perdalma Gallery, New York, 1955.
Perdalma Gallery, New York, 1956.
University of California, Santa Cruz, California, 1969.
Tom Bartolazzo Gallery, Santa Barbara, California, 1972.
Dorsky Gallery, New York, 1972.
Dorsky Gallery, New York, 1974.
Galerie Ariadne, New York, 1975.
Gloria Cortella Gallery, New York, 1976.
Meredith Long & Co. Gallery, Houston, 1978.
Martin Gerard Gallery, Edmonton, 1981.
Martin Gerard Gallery, Edmonton, 1982.
Galerie Wentzel, Cologne, 1982.
Gallery One, Toronto, 1983.
Harbor Theodore Gallery, New York, 1983.
Eva Cohen Gallery, Chicago, 1985.
Paul Kuhn Gallery, Calgary, 1985.
Harbor Theodore Gallery, New York, 1985.
Meredith Long & Co. Gallery, Houston, 1988.
Alena Adlung Gallery, New York, 1989.
Meredith Long & Co. Gallery, Houston, 1990.
Flanders Contemporary Art, Minneapolis, 1999.
Harmon-Meek Gallery, Naples, Florida, 2000.
Gallery One, Toronto, 2002.

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Flanders Contemporary Art, Minneapolis, 2005
Ezair Gallery, New York, 2007.
Ezair Gallery, New York, 2010.
Hartwich College, The Forman Gallery, Oneonta, New York, 2012.
Berry Campbell Gallery, New York, *Recent Paintings*, July 28-August 26, 2016.
Berry Campbell Gallery, New York, *Country Fields*, 2019.

GROUP EXHIBITIONS

Perdalma Gallery, *Joyce Weinstein & Gerson Lieber*, New York, 1953.
Perdalma Gallery, *Tiny Paintings On View- 6 Artists*, New York, 1953.
Perdalma Gallery, *Gallery and Invited Artists*, New York, 1954.
Perdalma Gallery, *10 Artists*, New York, 1954.
Perdalma Gallery, *Gallery Artists*, New York, 1955.
Perdalma Gallery, *Gallery Artists*, New York, 1956.
Marlborough Gallery, *Brandeis University Invitational*, New York, 1968.
Alonzo Gallery, *Mr. & Mrs.*, New York, 1969.
Rose Fried Gallery, *Small Works*, New York, 1969.
Birla Museum, *American Painting*, Calcutta, India, 1970.
Rose Fried Gallery, *Invitational Exhibition*, New York, 1970.
Hudson River Museum, *A New Consciousness (an exhibition of selections from the Ciba-Geigy Collection)*, Yonkers, New York, 1971.
Pennsylvania Academy of the Fine Arts, *Permanent Collection*, Philadelphia, 1972.
Women's Interart Center, *Airlift 549*, New York, 1972.
Stamford Museum, *Women in the Arts*, Stamford, Connecticut, 1972.
Dorsky Gallery, *Gallery Artists*, New York, 1972.
C.W. Post College, *NY Women In the Arts*, Greendale, New York, 1972.
Suffolk Museum, *Unmanly Art*, Stony Brook, New York, 1972.
New York Studio School, *Invitational-Benefit*, New York, 1972.
New Jersey State Museum, *Permanent Collection*, Trenton, New Jersey, 1972.
Kent State University, *Invitational*, Ohio, 1972.
Brooklyn College, *Professional Women Artists*, Brooklyn, 1973.
Women's Interart Center, *In The Beginning-Women's Religion*, New York, 1973.
New York Cultural Center Museum, *Women Choose Women*, New York, 1973.
Women's Interart Center, *Game Show- Invitational*, New York, 1974.
Walk-Thru-Art, Battery Park, New York, 1974.
Walk-Thru Art, Central Park, New York, 1974.
Women's Interart Center, *NY Professional Women Artists*, New York, 1974.
Dorsky Gallery, *Gallery Artists*, New York, 1974.
Kresge Art Center, *Ciba-Geigy Collection*, East Lansing, Michigan, 1974.
Lehigh University, *NY Professional Women Artists*, Bethlehem, PA, 1974.
Weatherspoon Art Gallery Museum, *Ciba-Geigy Collection*, Greensboro, North Carolina, 1974.
Landmark Gallery, *118 Artists*, New York, 1974.
CUNY Borough Of Manhattan Community College, *Women Artists 1975*, New York, 1975.
Cedercrest College, *Walk-Thru-Art*, Cedercrest, Pennsylvania, 1975.
Galerie Ariadne, *Gallery Artists*, New York, 1975.
Douglas College, Rutgers University, *Walk-Thru-Art*, New Brunswick, New Jersey, 1975.
The new School for Social Research, *Professional Women Artists Special Event Of United Nations International Women's Year*, New York, 1975.
The Brooklyn Museum, *Works on Paper*, Brooklyn, 1975.
Chatham College, *WIA Artist's Choice*, Pittsburgh, 1976.
SUNY Binghamton, *Artist's Choice*, Binghamton, New York, 1976.
Castle Clinton, *Rolling Art*, Battery Park, New York, 1976.
Gloria Cortella Gallery, *Invitational Drawing Exhibition*, New York, 1976.

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Meredith Long Contemporary Gallery, *Opening Exhibition*, New York, 1977.
CUNY City College, *Artist's Choice*, New York, 1977.
Virginia Polytechnic Institute State University, *WIA Artist's Choice*, Blacksburg, Virginia, 1977.
Lehigh University, *WIA Artist's Choice*, Bethlehem, Pennsylvania, 1977.
Randolf-Macon Women's College, *WIA Artist's Choice*, Lynchburg, Virginia, 1977.
Sweet Briar College, *Invitational*, Sweet Briar, Virginia, 1977.
Northeastern University, *5 Painters*, Boston, 1977.
Edmonton Art Gallery, *New Abstract Art 1977*, Edmonton,
Clayworks Studio Workshop, *Artist's Choice* New York, 1978.
Women In The Arts Gallery, *WIA/25*, New York, 1978.
Meredith Long Contemporary Gallery, *Summer Group Exhibition*, New York, 1978.
Women's Interart Center, *Women Artist's Sketchbooks*, New York, 1978.
Cork Gallery, Lincoln Center, *Unusual Imagery*, New York, 1978.
Clayworks Studio Workshop, *Celebration Exhibition*, New York, 1978.
Women in The Arts Gallery, *Xmas Show Small Works*, New York, 1979.
New York City Commission On The Status Of Women, *Women Artists*, New York, 1979.
Meredith Long Contemporary Gallery, *Gallery Artists*, New York, 1979.
Women In The Arts Gallery, *Three Artists*, New York, 1979.
The Sarah Institute, *12 Women*, New York, 1980.
Meredith Long Contemporary Gallery, *Works On Paper*, New York, 1980.
Museum of Modern Art, *Recent Acquisitions*, New York, 1981.
Martin Gerard Gallery, Edmonton, Canada, 1981.
Galerie Wentzel, *International Artists*, Cologne, Germany 1981.
Judy Caden Gallery, *Dorie Ashton Selects*, New York, 1982.
Martin Gerard Gallery, *Gallery Artists*, Edmonton, 1982.
Clayworks Gallery, *4 Person Exhibition by Visiting Artists at Clayworks Studio*, New York, 1982.
Haber Theodore Gallery, *Season's Preview*, New York, 1982.
Martin Gerard Gallery, *Women Artists*, Edmonton, 1983.
Pace University Gallery, *Connections; Painting & Poetry*, New York, 1983.
Haber Theodore Gallery, *Gallery Artists*, New York, 1983.
J.H.P. Designs Corporation, *Exploring the Abstract*, New York, 1984.
Jerald Melberg Gallery, *Invitational Exhibition*, Charlotte, North Carolina, 1984.
The Queens Museum, *Contemporary Views '84*, New York, 1984.
Haber Theodore Gallery, *Paperworks- 4 Person Exhibition*, New York, 1984.
Gallery Wentzel, *4 Person Exhibition*, Cologne, 1985.
The Ingber Gallery, *Survival of the Fittest*, New York, 1985.
Habor Theodore Gallery, *4 Person Exhibition*, New York 1985.
The Edmonton Art Museum, *Docent's Choice*, Edmonton, 1985.
The Harsen & Johns Development Corporation, *Art Forms 1985*, Rochelle Park, New Jersey, 1986.
Passaic Community College, *Perspectives '86*, Patterson, New Jersey, 1986.
Triangle New York, *Paintings & Sculpture*, New York, 1986.
Richard Green Gallery, *Gallery Artists*, New York, 1986.
Erector Square Gallery, *An Exhibition in Celebration of International Women's Day*, New Haven Connecticut, 1987
McMullen Gallery, *Permanent Collection of Edmonton Art Museum*, Edmonton, 1987
Centre de Creacio Contemporaria, *Art Triangle Barcelona*, Barcelona, 1987.
Pumpkin Center Gallery, *1988 Summer Exhibition*, Ancram, New York, 1988.
Phoenix Gallery, *WIA At Phoenix*, New York, 1988.
The Provident National Bank, *Art '88*, Philadelphia, 1988.
Art-Vark Gallery, *Grand Opening Exhibition*, Philadelphia, 1988.
Meredith Long & Co. *Xmas Exhibition-Gallery Artists*, Houston, 1988.
Nabisco Corporation, *Themes From Nature*, East Hanover, New Jersey, 1989.
Edmonton Art museum, *Art For All*, Edmonton, 1989.
Alena Adlung Gallery, *Four Person Exhibition*, New York, 1989.

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Meredith Long & Co. *Important Works on Paper*, Houston, 1989.
Alena Adlung Gallery, *Gallery Group Exhibition*, New York, 1990.
Cork Gallery, *Themes of Music & Dance*, New York, 1990.
Andre Zarre Gallery, *New Yorkers & Outsiders*, New York, 1990.
Meredith Long & Co. *Field & Forest*, Houston, 1990.
Broome Street Gallery, *WIA '91*, New York, 1991.
CUNY Queens College, *Paintings & Paperwork WIA*, New York, 1991.
Meredith Long & Co. Gallery, *Gallery Artists*, Houston, 1992.
Brooklyn Botanic gardens, Steinhardt Conservatory, *Gardens of Delight*, Brooklyn, 1994.
Posner Gallery, *Gallery Group Exhibition*, Los Angeles, 1994.
Shering-Plough Corporation, *Visions of Reality*, Madison, New Jersey, 1995.
Flanders Contemporary Art, *Summer Group Exhibition*, Minneapolis, 1996.
Chubb Groups Ins. Co. *Painterly Forms*, Warren, New Jersey, 1997.
Broome Street Gallery, *New Visions*, New York, 1997.
Flanders Contemporary Art, Minneapolis, 1998.
Dorothy Blau Gallery, Bay Harbor Islands, Florida, 1998.
Flat Iron Gallery, *WIA Peekskill '99*, Peekskill, New York, 1999.
Harmon-Meek Gallery, *37th Opening Exhibition*, Naples, Florida, 1999.
Canajoharie Art Gallery, *WIA at Canajoharie*, Canajoharie, New York, 2000.
Flanders Contemporary Art, *Smith Andersen Editions*, Minneapolis, 2000.
Harmon-Meek Gallery, *Gallery Artists*, Naples, Florida, 2000.
Broome Street Gallery, *Art Strokes- WIA*, New York, 2000.
Sarah Y. Rentshler gallery, *Private View*, Hudson, New York, 2000.
Gallery One, *Masterworks*, Toronto, 2001.
Cornell University Medical Library, *WIA Group*, New York, 2002.
Hubert Gallery, *The Painted Gift 2003*, New York, 2003.
The Riders Mills Historical Society & CCCA Co-sponsored Outdoor Art Exhibition, Rider Mills, New York, 2004.
CCCA Gallery, *Abstracts*, Hudson, New York, 2005.
CCCA Gallery, *Ancram Artists*, Hudson, New York, 2005.
Amy Simon Fine Art, *Whimsey*, Westport, Connecticut, 2005.
Phoenix Gallery, *Group 2009*, Millbrook, New York, 2009.
Spanierman Modern, *Summer Selections*, New York, August 23-October 6, 2012.
Spanierman Modern, *Modern Selections*, New York, November 14 – December 20, 2013.
Spanierman Modern, *Thirteen Contemporary Artists*, New York, February 14 to March 16, 2013.
Spanierman Modern, *July Selections*, New York, 2014.
Madelyn Jordon Fine Art, *Summer Remix: A Group Salon*, Scarsdale, New York., 2014.
Spanierman Modern, *Modern Selections*, New York, September 8 – October 10, 2014.
Madelyn Jordon Fine Art, *Winter Selections*, Scarsdale, New York, 2015.
Berry Campbell Gallery, *Summer Selections*, New York, June 30-September 14, 2015.
Berry Campbell Gallery, *Summer Selections*, New York, July 6-July 22, 2016.
Douglas Flanders & Associates Gallery, *Stanley Boxer and Joyce Weinstein*, Minneapolis, July 9-August 21, 2016.
Berry Campbell, New York, *Summer Selections*, 2018.
Berry Campbell, *Summer Selections*, 2019.
Art Students League, *Postwar Women*, 2019.
Berry Campbell, New York, *Artist Insights/ Contemporary Highlights*, 2020.
Berry Campbell, New York, *Perseverance*, 2024.

SELECTED PUBLIC COLLECTIONS

Centre de Creacio Contemporania, Barcelona, Spain
Chatham College, Pittsburg, Pennsylvania
Ciba-Geigy Corp, Ardsley, New York
De Saisset Museum, University Of Santa Clara, Santa Clara, California
The Edmonton Art Gallery Museum, Edmonton, Alberta, Canada

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The Hines Collection, Boston, Massachusetts
Museum Of Modern Art, New York City, New York
New Jersey State Museum, Trenton, New Jersey
New School For Social Research, New York City, New York
Pennsylvania Academy Of The Fine Arts, Philadelphia, Pennsylvania
Queens University, Agnis Etherington Art Center, Kingston, Ontario, Canada
Rose Art Museum, Brandeis Univ., Waltham, Massachusetts
Santa Barbara Museum Of Art, Santa Barbara, California
University Of California at Santa Cruz, Santa Cruz, California
Weatherspoon Art Gallery Museum, The Univ. Of N.C., Greensborough, North Carolina

AWARDS

Lambert Fund Award, 1954 Pennsylvania Academy Of the Fine Arts, Philadelphia, Pennsylvania
Women Artists Historic Archives, 1974 Women's Interart Center, New York City, N.Y. "50 Women Artists" Sponsored by the New York State Council On The Arts
Fourth annual Susan B. Anthony Award" 1983 by the National Organization Of Women, NYC Chapter: at City Hall, NYC "To women who have furthered the cause of women's equality in the arts"

ⁱ These works are well described in Joan Marter, "Joyce Weinstein," *Arts Magazine* 53 (October 1978), p. 2. See also Hilton Kramer, "Drawing from the American Mainstream . . . Joyce Weinstein," *New York Times*, November 26, 1976, p. 53 and Valentin Tatransky, "Joyce Weinstein," *Arts Magazine* 57 (May 1983), p. 7.

ⁱⁱ Karin Wilkin, "Introduction," in *Stanley Boxer and Joyce Weinstein* (Minneapolis, MN: Douglas Flanders & Associates, 2016), p. 8.

ⁱⁱⁱ Karin Wilkin, "At the Galleries," *Partisan Review* 57 (Winter 1990), p. 130.

^{iv} Piri Halasz, "From the Mayor's Doorstep," *Art Review Newsletter* (December 2008) (online).