

ELAINE DE KOONING (1918-1989)

A painting to me is primarily a verb, not a noun—an event first and only secondarily an image.

—Elaine de Kooning¹

The long and colorful article, “Women Artists in Ascendance,” published in *Life* magazine in May 1957, underscored circulating opinions about gender roles and age in the United States after the Second World War. Featured are the so-called “second-generation” women of Abstract Expressionism—Grace Hartigan, Helen Frankenthaler, Joan Mitchell, Jane Wilson, and Nell Blaine. Notably, the article omits the senior, more experienced faces, such as Elaine de Kooning, Ethel Schwabacher, Lee Krasner, Perle Fine, and Hedda Sterne, and the accompanying text reveals that none of the younger artists are over thirty-five. Most curiously, the stylistic term “Abstract Expressionism” is omitted. Neglecting the more mature generation of women artists who had by then achieved some level of professional clout, *Life* reflected prescient anxieties about the critical reception of women in Abstract Expressionism, especially those of the first generation arguably better known for their marital status than their art. Not unlike the fertile artistic marriage of Krasner to Jackson Pollock, the course of Elaine’s early career, especially in the forties and fifties, was inevitably charted by her working relationship to her Dutch-born husband, Willem [Bill] de Kooning.²

Yet it is with her pen over her brush that de Kooning, like her fellow abstractionist, Schwabacher, may have wielded even greater authority.³ De Kooning’s astute criticism for *ARTnews*—she was appointed editorial associate in 1948 by Thomas Hess—became a barometric voice of contemporary visual culture, a counterpoint to the discriminating blade of Clement Greenberg. There is an indivisible correlation between de Kooning’s trenchant writing and her lifelong dedication to paintings of men based on her keen interest in the productive methods of other artists, how and where they worked, an approach resonating in Hess and Harold Rosenberg’s postwar art criticism.⁴ Unlike them, however, de Kooning’s inextricably public role as both artist and author, what her younger sister, Marjorie Luyckx, uniquely labeled “artist-critic,” compounded and complicated her artistic trajectory and singular presence on the New York School scene.⁵ De Kooning’s monographic essays on the lives of artists as well as her popular “Paints a Picture” series reflected the germane ubiquity of postwar mass-circulated magazines. Her language and literary style transformed the relationship between artist, subject, and viewer contingent on painting’s meaning, an approach presumably fine-tuned under the early instruction of ballet critic Edwin Denby. In her metaphoric reclamation of the heroically masculine studio as a “domestic” space, for male and female artists alike, she feminized the spectatorial position of the audience and promoted Abstract Expressionism to a broader public.

Raised in the Sheepshead Bay neighborhood of Brooklyn, Elaine Marie Catherine Fried, the eldest of four siblings, excelled at art and sports (baseball and hockey) at the reputed Erasmus Hall High School.⁶ After graduating in 1935, she enrolled at Hunter College in 1936 but left soon thereafter to pursue art, studying

under Conrad Marca-Relli in 1937 at the Leonardo da Vinci Art School on the Lower East Side. There she was introduced to Willem (fourteen years her elder), Arshile Gorky, and Milton Resnick. After transferring to the American Artists School, she shared a studio in 1938 with Resnick and Ernestine (Blumberg) Lassaw on East Ninth Street. While many adopted Hans Hofmann's "push pull" dynamics (Krasner, Mercedes Matter, and Judith Godwin, to name a few), and de Kooning joined his Provincetown summer school in 1949, she sought instruction directly from Gorky and his devoted disciple, Willem, modeling occasionally for him (she had posed earlier to cover tuition).⁷ She moved into his studio at 156 West Twenty-Second Street in 1939. Her stately, academic pencil drawings of Willem from the late 1930s vaunt soft contours, flaunting an occasional nude study;⁸ his pencil drawings of Elaine from 1941 and 1942 render an elegant, slender brunette in the vein of Ingres. They married in 1943 at City Hall, moving flats to Carmine Street (where Elaine painted); by 1951 they summered in East Hampton (guests of Leo Castelli and Ileana Sonnabend), eventually setting up studios. Elaine renounced most domestic responsibilities, and by many accounts, their marriage was openly promiscuous.⁹ By 1957 they had "unofficially separated," reconciling in 1975 when Elaine, having returned to the Hamptons with the purchase of her home and studio on Alewife Brook Road, managed Willem's affairs and declining health from Alzheimer's disease. She died eight years before him from lung cancer, in 1989.¹⁰

Willem and Elaine were invited to the summer session at Black Mountain College in Asheville, North Carolina, in 1948. Willem substituted for artist Mark Tobey; Elaine participated in dance classes with Merce Cunningham and lectures in color theory and geophysics with Josef Albers and Buckminster Fuller, respectively. During this formative interlude, she produced enamel paintings on wrapping paper, later called her *Black Mountain* series; even as she dismissed them as nothing more than the "durability of paint," such early transitional works, in their skin-like surface breakdown of compressed geometry and loose anatomical structure, signaled her sustained shift to portraiture.¹¹ In the 1970s, de Kooning expressed her dissatisfaction with painting self-portraits, her suspicion over "any paintings of a woman with a book or a drawing-pad or a letter in her lap—the self-portrait pose."¹²

Unlike Willem's early recognition for abstract "non-objective" black and white canvases, and consequent criticism for reverting to the figure, Elaine's early recognition was significantly aligned to figurative painting; it was also a challenge from Bill, who said portraits "were pictures that *girls* made."¹³ De Kooning's "addiction" to portraiture, as she called it, was a performative process of locating "the self-image of the person" through which the artist may "look at a person and paint a person, [and] put myself in that person's shoes."¹⁴ With many of her male sitters socially identified as "purveyors of culture" and authorities on postwar American painting—including critics Hess and Rosenberg, curator and poet Frank O'Hara, artist and writer Fairfield Porter, dealers John Bernard Myers and Castelli, and her husband, Bill—de Kooning critically aligned herself through portraiture with an intellectual male subset of the art market and art world. She conceived the male portrait sitter as site, *arena*, and surface onto which she exerted control over her male subjects *and* projected her own identity; or, as Lawrence Campbell persuasively summarized in *ARTnews*, de Kooning produced one final image of the male body distilled from a series of multiple

views.¹⁵ In her much earlier *ARTnews* article from 1952 titled “Dymaxion Artist,” she wrote, “As a spectator or creator, the artist, after all, is concerned mainly with appearance.”¹⁶

As a charter member of The Club at 39 East Eighth Street, de Kooning was included in landmark group exhibitions in the late fifties and early sixties, including *Artist: Man and Wife* at Sidney Janis Gallery (1951); *Talent 1950*, a selection by Clement Greenberg and Meyer Schapiro at Kootz Gallery, NY; the *Ninth Street Show* (1951); *Young American Painters* at the Museum of Modern Art (1957); *Artists of the New York School: Second Generation* at The Jewish Museum, NY (1957); and *60 American Painters: Abstract Expressionist Painting of the Fifties* at the Walker Art Center, Minneapolis (1960). She participated in all Stable Gallery annuals from 1953 to 1957. Subsequent solo shows were held at Tibor de Nagy (1957), Graham (1961, 1963, 1963), and Gruenebaum (1982, 1986) galleries. The Georgia Museum of Art, Athens, organized a posthumous traveling retrospective in 1992; *Elaine de Kooning: Portraits* was presented by the National Portrait Gallery, Smithsonian, Washington, DC, in 2015–16.

Digesting American material culture better than most, de Kooning’s fascination with male dress codes and posture as “sign vehicles,” qua “The Organization Man” or “Fifties Man,” reflected the new *professional* class—educated, organized, affecting a social persona and “personal front.”¹⁷ Her 1954 pencil drawings of Hess and Porter subsume bodily form in the vertical and horizontal angles of the suit.¹⁸ Not surprisingly, she earned the commission to paint President John F. Kennedy’s portrait in 1962. She later quipped: “Men’s clothes were formalized in a way women’s were not; they were spinning in space, an abstract idea.”¹⁹ Her use of compact brushstrokes planted straddled, enclosed men in ambiguous settings, gesturalism deployed to create feminist schemas of the male body. In his 1956 portrait, Rosenberg holds court, “enthroned” with cigarette and beer. By the time Elaine painted their portraits, Hess and Rosenberg had already pledged their so-called allegiance to Bill over Pollock as the most important postwar painter. In December 1952, Rosenberg published his widely read article, “The American Action Painters,” in *ARTnews*, purportedly upon Elaine’s advice to Hess.²⁰ In March 1953, Hess wrote his seminal documentation of Willem’s *Woman I*.²¹

In 1947, de Kooning began a painting series of “gyroscopes,” later known as the *Faceless Men* (1947–56), shown at her first solo exhibition at the Stable Gallery in 1954.²² The gyroscopes provocatively explored how the male body functions as an instrument, machine, tool, *and* sexual object; conceptualizing mechanical or instrument-like metaphors, de Kooning saw the male body as a passive medium for the “disposal of consciousness.” *Bill at St. Mark’s* (1956), arguably the most provocative portrait from this series, was completed after their separation. His face, barely discernible behind a smear of black and blue paint, cues a wound, orifice, or erogenous zone, a point implicitly made in her statement that she wanted to “sweep through, around, over and past, to hack away at contours and engulf silhouettes.”²³ She further declared, “Men always painted the opposite sex, and I wanted to paint men as sex objects.”²⁴ The *Faceless Men* received cautiously perplexed reviews, misunderstood for not carrying “the visual or cultural meaning that Mrs. de Kooning seemed to be interested in expressing.”²⁵ By sublimating identity and the intellectual

site of consciousness, de Kooning's subjects were oriented in perpetual states of embodiment, feminized male bodies as objects.

In a related series of paintings from the mid-fifties, de Kooning turned to "men as events," portraying current affairs and characters related to the subjects of Man and New York City, with broadly characterized titles such as *Herzog #1*, *Man in a Whirl*, *Man in a Pinch*, and *Event in a Warehouse*. Unlike the *Faceless Men*, these paintings were favorably received, considered "all-out abstractionist" in their formal heroic struggle around axes in space. In 1948, she also began her "sporting men" series, baseball and basketball players; she even traveled with the New York Yankees and Baltimore Orioles in 1953 and '54. For her entire career, she pursued lauded American pastimes, the mythic rituals and athletic gestures of sports.

Frequent excursions to the Texas Panhandle from the late fifties onward brought a galvanized "sense of independence."²⁶ The electrically charged, sweeping gestures of *Juarez* and *Farol* of 1958, from an abstract series of bullfight-inspired paintings (1958–63), were cast under the spell of Ciudad Juárez, Mexico; the wild energy and sunsets of the southwestern high-plains and canyons soon infiltrated her reddish-brown palette with a warm, vibrant translucency.²⁷ Teaching became another focal point of her career, first at the University of New Mexico, Albuquerque, from 1958 to 1959, a period when she also facilitated and participated in the organization of *The Women: Tops in Art* at the Dord Fitz Gallery in Amarillo (Fitz became a significant dealer of her works), which hosted six of her solo shows and secured opportunities for travel and lectures.

Consecutive teaching appointments and artist residences occupied her later career, a fertile stage that ushered in newly emboldened paintings. She commenced a two-year professorship at Parsons School of Design in 1974; that year, at Matter's invitation, she visited Europe for the first time as an instructor at the New York Studio School summer art program in Paris. Struck by the monumental physicality of a Bacchus park statuary at the Jardin de Luxembourg, de Kooning was inspired to produce a figural series of abstractly clustered bodies (1976–83). As Rose Slivka adeptly summarized, "While the bullfight images sweep across the earth, Bacchus looks upward toward sky and treetops in a spirit of ascension and levitation."²⁸ Subsequent appointments in Cortona, Italy, in 1976, led to her title as the first Lamar Dodd Professor of Art at the University of Georgia, followed by various professorships at Carnegie Mellon, Cooper Union, Bard College, Maryland Institute, College of Art, among other prominent universities where she was awarded honorary doctorates. In 1983, another large series, *Time of the Bison*, explored the animalistic migrations of bison, horses, and deer after an inspirational visit to the Paleolithic cave paintings of Lascaux in the French Pyrenees. De Kooning's oeuvre proved that she could bridge the gap between gesturalism and figuration, that all landscapes, arenas, bodies, faces, and color equally inhabited her "gestures."²⁹

Aliza Rachel Edelman, Ph.D.

¹ Elaine de Kooning, "Statement," *It Is* (Autumn 1959): 29–30.

² Barbara Rose, *Krasner/Pollock: A Working Relationship* (Grey Art Gallery and Study Center, New York University, 1981); Lee Hall, *Elaine and Bill, Portrait of a Marriage: The Lives of Willem and Elaine de Kooning* (Harper Collins, 1993).

³ "I always had a division in my creative personality," Elaine de Kooning offered. "That is, I have always been interested in writing.... I would like to write a novel about the art world, since it has been my whole life." De Kooning, "Great Women in the Fine Arts Speak on Creativity," *University Women* 1, no. 2 (1962): 21–22.

⁴ "For them [Hess and Rosenberg]," Donald Kuspit observed, "the methods of art were as much a kind of metaphoric shorthand of what life had made the artist and what he meant to make of life, as they were the instruments for making an object." Kuspit, "Two Critics: Thomas B. Hess and Harold Rosenberg," *Artforum* 17 (September 1978): 32.

⁵ Marjorie Luyckx, preface to *Elaine de Kooning: The Spirit of Abstract Expressionism, Selected Writings*, by Elaine de Kooning (George Braziller, 1994), 25.

⁶ Mark Stevens and Annalyn Swan, *de Kooning: An American Master* (Alfred A. Knopf, 2004), 159.

⁷ Ellen G. Landau, "'Biographies and Bodies': Self and Other in Portraits by Elaine and Bill de Kooning," in *Women of Abstract Expressionism*, ed. Joan Marter (Denver Art Museum and Yale University Press, 2016), 33.

⁸ Landau, 36.

⁹ Hall, *Elaine and Bill*, 72, 111, 114; Celia Stahr, *The Social Relations of Abstract Expressionism: An Alternative History* (Ph.D. diss., The University of Iowa, 1997), 203–210.

¹⁰ The Elaine de Kooning House and Studio, on the National Register of Historic Places, hosts various artist residencies, exhibitions, and events: <https://elainedekooninghouse.org/about>.

¹¹ Helen A. Harrison, "Elaine de Kooning: The Early Years," in *Elaine de Kooning*, ed. Jane K. Blesdoe (Georgia Museum of Art, University of Georgia, 1992).

¹² Rosalyn Drexler, "Eight Artists Reply: Why Have There Been No Great Women Artists?" *ARTnews* 69, no. 9 (January 1971): 40.

¹³ Lee Hall, quoted in Maria Catalan Rand, *Elaine de Kooning Portraits* (The Art Gallery, Brooklyn College, 1991), 21.

¹⁴ Elaine de Kooning, quoted in Gerrit Henry, "Ten Portraitists: Interviews/Statements," *Art in America* 63 (January 1975): 35–36.

¹⁵ "For her each person has his or her pose. The pose *is* the person.... All of this involves a special way of thinking about likeness," in Lawrence Campbell, "Elaine de Kooning: Portraits in a New York Scene," *ARTnews* 62 (April 1963): 39.

¹⁶ De Kooning, "Dymaxion Artist," *ARTnews* (September 1952): 14–17, 40–42; repr. *The Spirit of Abstract Expressionism*, 109.

¹⁷ David Riesman, *The Lonely Crowd: A Study of Changing American Character* (Yale University Press, 1950); Erving Goffman, *The Presentation of Self in Everyday Life* (Doubleday, 1959).

¹⁸ Elaine de Kooning was fascinated by how men appeared structurally divided by their clothes: "Divided in half by their clothes [...] the necktie, the buttons, the jacket, the trousers [...]" and they [men] sat in about five positions: men that sat opened up, men that sat folded, men that sat half-folded." De Kooning, quoted in Ann Gibson, *Abstract Expressionism: Other Politics* (Yale University Press, 1997), 236n64. Campbell briefly mentioned the poses of her seated men in his article, "Portraits in a New York Scene," 63.

¹⁹ De Kooning, quoted in Gibson, 236n64.

²⁰ Thomas B. Hess, interview by Barbara Lee Diamonstein, *Inside New York's Art World* (Rizzoli, 1979), 140.

²¹ Thomas B. Hess, "de Kooning Paints a Picture," *Art News* 52 (March 1953): 30–33, 64–67.

²² Slivka observed that de Kooning was a serial painter in *The Spirit of Abstract Expressionism*, 30.

²³ De Kooning, "Statement," *It Is* (Autumn 1959): 29–30; repr. *The Spirit of Abstract Expressionism*, 175–76.

²⁴ Gibson, *Abstract Expressionism: Other Politics*, 135.

²⁵ H.C. Crehan, "Fortnight in Review: Elaine de Kooning," *Arts Digest* 28 (April 1954): 23.

²⁶ Von Lintel and Bonnie Roos, "Expanding Abstract Expressionism: Elaine de Kooning, Action Painting, and the American West," *American Art* 32, no. 2 (Summer 2018): 62, 52–79.

BERRY CAMPBELL

524 W 26th Street, New York, NY 10001 | 212.924.2178 | www.berrycampbell.com | info@berrycampbell.com

²⁷ Amy Von Lintel and Boonie Roos, “*The Women: Tops in Art, 1960*,” *Woman’s Art Journal* 42, no. 2 (Fall/Winter 2021): 18.

²⁸ Rose Slivka, “Elaine de Kooning: Bulls, Basketballs, Bacchus, Bison,” in *Elaine de Kooning*, 40.

²⁹ De Kooning, “Statement,” *It Is*; repr. *Spirit of Abstract Expressionism*, 175.

CV

b. 1918, Brooklyn, NY

d. 1989, Southampton, NY

1936-1937, Hunter College, New York, NY

1937, Leonardo da Vinci Art School, New York

1938, American Artists School, New York

1948, Black Mountain College Summer Session, North Carolina

1949, Hans Hofmann Summer Session, Provincetown, Massachusetts

SELECTED SOLO EXHIBITIONS

Stable Gallery, New York, 1954

Stable Gallery, New York, 1956

Tibor de Nagy Gallery, New York, *Abstractions*, 1956

Tibor de Nagy Gallery, New York, 1957

University of New Mexico, Albuquerque, 1958

New Mexico Museum of Art, Santa Fe, *Elaine de Kooning*, 1958

Dord Fitz Gallery, Amarillo, Texas, 1959

Gump's Gallery, San Francisco, *Elaine de Kooning*, 1959

Lyman Allyn Art Museum, New London, Connecticut, *Retrospective*, 1959

Museum of New Mexico, Santa Fe, 1959

Tanager Gallery, New York, *Elaine de Kooning, Katz, and Freilicher*, 1960

Graham Gallery, New York, *Arena*, 1960

Ellison Gallery, Fort Worth, Texas, *Themes of the Bull*, 1960

Holland Goldowsky Gallery, Chicago, *Themes of the Bull*, 1960

Howard Wise Gallery, Cleveland, Ohio, 1960

Roland de Aenlle Gallery, New York, *Drawings for Poems*, 1961

Colby Junior College, New London, New Hampshire, 1961

Louisiana Gallery, Washington, D.C., 1962

Dord Fitz Gallery, Amarillo, Texas, *Elaine de Kooning: Solo Show*, 1962

Graham Gallery, New York, *Recent Portraits*, 1963

Washington Gallery of Modern Art, Washington, D.C., *John F. Kennedy: Portraits by Elaine de Kooning*, 1964

Peale House Gallery, Pennsylvania Academy of the Fine Arts, Philadelphia, *Elaine de Kooning: Portrait Sketches of John F. Kennedy*, 1964

Art Gallery Unlimited, San Francisco, 1964

Graham Gallery, New York, *New Paintings*, 1964

University of Nevada, Reno, 1964

BERRY CAMPBELL

524 W 26th Street, New York, NY 10001 | 212.924.2178 | www.berrycampbell.com | info@berrycampbell.com

Graham Gallery, New York, *President John F. Kennedy*, 1964
Harry S. Truman Library, Independence, Missouri, *John F. Kennedy Portraits*, 1965
Charlotte Crosby Kemper Gallery of Art, Kansas City Art Institute and School of Design, Missouri, *President John F. Kennedy: An Exhibition of Portraits and Sketches by Elaine de Kooning*, 1965
Dord Fitz Gallery, Amarillo, Texas, *Elaine de Kooning: Solo Show*, 1965
Graham Gallery, New York, *JFK Portraits*, 1965
Dord Fitz Gallery, Amarillo, Texas, *Works by Elaine de Kooning*, 1966
Dord Fitz Gallery, Amarillo, Texas, *Works by Elaine de Kooning*, 1968
Drew University, Madison, New Jersey, 1969
Tyler Museum of Art, Texas, *Elaine de Kooning: Portraits*, 1972
Dord Fitz Gallery, Amarillo, Texas, *Works by Elaine de Kooning*, 1972
Montclair Art Museum, New Jersey, *Portraits by Elaine de Kooning*, 1973
Benson Gallery, Bridgehampton, New York, *Portraits*, 1973
Merwin Gallery, Illinois Wesleyan University, Bloomington, *A Retrospective of Portraits and Abstractions*, 1975
Graham Gallery, New York, *Elaine de Kooning: Recent Paintings*, 1975
Dord Fitz Gallery, Amarillo, Texas, *Works by Elaine de Kooning*, 1975
College of St. Catherine, St. Paul, Minnesota, 1975
Tampa Bay Arts Center, Florida, 1975
Image Gallery, University of Georgia, Athens, 1977
Lauren Rogers Library and Museum, Laurel, Mississippi, *Bacchus, Works on Paper*, 1979
C. Grimaldis Gallery, Baltimore, *New Paintings*, 1980
Ruth Schaffner Gallery, Santa Barbara, *Elaine de Kooning: Paintings on Paper*, 1981
Himmelfarb Gallery, Water Mill, New York, *Italian Summers*, 1981
Spectrum Fine Arts LTD, New York, *Hoops and Homers*, 1981
Phoenix II, Washington, D.C., *Italian Summers*, 1982
Gruenebaum Gallery, New York, *The Bacchus Series*, 1982
Port Washington Public Library, New York, *Elaine de Kooning: Portraits*, 1982
Greenberg Gallery, St. Louis, Missouri, *Italian Summers*, 1982
Greenberg Gallery, Baltimore, *New Paintings*, 1982
Guild Hall Museum, East Hampton, New York, *Multiple Portraits: Recent Work by Elaine de Kooning*, 1983
Arts Club of Chicago, *Elaine de Kooning and Bacchus Motif*, 1983
Vered Gallery, East Hampton, New York, *Cave Paintings*, 1984
C. Grimaldis Gallery, Baltimore, *Elaine de Kooning: New Paintings*, 1984
Adelphi University, Garden City, New York, *The Bacchus Series*, 1984
Gruenebaum Gallery, New York, *The Time of the Bison*, 1986
Elaine Benson Gallery, Bridgehampton, New York, *Elaine de Kooning: Creatures*, 1986
Galerie Silvia Menzel, Berlin, West Germany, *The Cave Series*, 1986
Guggenheim Gallery, Miami, *Cave Walls*, 1986-1987

BERRY CAMPBELL

524 W 26th Street, New York, NY 10001 | 212.924.2178 | www.berrycampbell.com | info@berrycampbell.com

Flossie Martin Gallery, Radford University, Virginia, *Medium of Encounter*, 1987
Hirshhorn Museum and Sculpture Garden, Washington, D.C., *Medium of Encounter*, 1987
Wenger Gallery, Los Angeles, *Cave Walls*, 1987
Vered Art Gallery, New York, *Horns and Hooves*, 1987
Wenger Gallery, Los Angeles, *Grisaille Caves*, 1988
Elaine Benson Gallery, Bridgehampton, New York, *Elaine de Kooning: Creatures*, 1988
Benton Gallery, Southampton, New York, *Sumi Cave Paintings*, 1988
Fischbach Gallery, New York, *Recent Paintings*, 1988
Elliot Smith Gallery, St. Louis, *Bacchus Paintings*, 1988
Guild Hall Museum, East Hampton, New York, *Elaine de Kooning: Portrait Drawings*, 1989
Elaine Benson Gallery, Bridgehampton, New York, *Creatures*, 1990
Brooklyn College Art Gallery, New York, *Elaine de Kooning Portraits*, 1991
Joan T. Washburn Gallery, New York, *Black Mountain Paintings from 1948*, 1991
Georgia Museum of Art, University of Georgia, Athens, *Elaine de Kooning: A Retrospective*, 1992-1993
(Traveled to Santa Barbara Museum of Art; Maryland Institute College of Art, Baltimore; Arkansas Arts Center, Little Rock; Huntsville Museum of Art, Alabama)
Struve Gallery, Chicago, *Elaine de Kooning: Selected Works*, 1992
C. Grimaldis Gallery, Baltimore, *Elaine de Kooning: Four Decades of Painting*, 1993
Fischbach Gallery, New York, *Elaine de Kooning: The Bacchus Series*, 1994
Marriner S. Eccles Board Building, Federal Reserve, Washington, D.C., *Elaine de Kooning*, 1994
Joan T. Washburn Gallery, New York, *Elaine de Kooning: Artists & Writers*, 1994
Cline Fine Art Gallery, Santa Fe, *Elaine de Kooning: Paintings and Drawings*, 1995
Joan T. Washburn Gallery, New York, *Elaine de Kooning: Paintings, 1955-1965*, 1996
Cline LewAllen Contemporary, Santa Fe, *Elaine de Kooning*, 1997
Salander-O'Reilly Galleries, New York, *Elaine de Kooning: Portraits*, 1999
Ellison Gallery, New York, *Elaine de Kooning*, 1999
Hackett Freedman Gallery, San Francisco, *Elaine de Kooning: Portraits*, 2003
Levis Fine Art, New York, *Elaine de Kooning: Full Circle 1940s – 1980s*, 2012
National Portrait Gallery, Smithsonian Institution, Washington, D.C., *Elaine de Kooning: Portraits*, 2015-2016
Levis Fine Art, New York, *Elaine de Kooning: Bulls, Portraits and Abstractions*, 2023-2024
Berry Campbell, New York, *Elaine de Kooning*, 2026

SELECTED GROUP EXHIBITIONS

Sam Kootz Gallery, New York, *Talent 1950*, 1950
60 East Ninth Street, New York, *Ninth Street Show*, 1951
Stable Gallery, New York, *Second Annual Exhibition of Painting and Sculpture*, 1953
Stable Gallery, New York, *Third Annual Exhibition of Painting and Sculpture*, 1954
Stable Gallery, New York, *U.S. Painting: Some Recent Directions*, 1955

BERRY CAMPBELL

524 W 26th Street, New York, NY 10001 | 212.924.2178 | www.berrycampbell.com | info@berrycampbell.com

Stable Gallery, New York, *Fourth Annual Exhibition of Painting and Sculpture*, 1955

Carnegie Institute, Pittsburgh, *The 1955 Pittsburgh International Exhibition of Contemporary Painting*, 1955

Walker Art Center, Minneapolis, *Expressionism: 1900-1955*, 1956 (Traveled to Institute of Contemporary Art, Boston; San Francisco Museum of Art; Cincinnati Art Museum and Contemporary Arts Center; Baltimore Museum of Art; Albright Art Gallery, Buffalo, New York)

Stable Gallery, New York, *Fifth Annual Exhibition of Painting and Sculpture*, 1956

Young American Painters, 1956-1958. (Organized by The Museum of Modern Art, New York; Traveled to Southern Illinois University, Carbondale; Michigan State University, East Lansing; Carlton College, Northfield, Minnesota; University of Manitoba, Winnipeg, Canada; University of Florida, Gainesville; Marshall College, Huntington, West Virginia; San Francisco Museum of Art; Portland Art Museum; Henry Gallery, University of Washington, Seattle; Long Beach Municipal Art Center, California; Tucson Fine Arts Association; Atlanta Public Library; Lauren Rodgers Library and Museum of Art, Laurel, Mississippi; Western Michigan College, Kalamazoo; Kansas State Teachers College, Emporia)

The Jewish Museum, New York, *The New York School*, 1956

The Jewish Museum of the Jewish Theological Seminary of America, New York, *Artists of the New York School: Second Generation*, 1957

American Federation of Arts, New York, *Sports in Art*, 1957

March Gallery, New York, 1957

The Museum of Modern Art, New York, *Lending Library*, 1957

Dord Fitz Gallery, Amarillo, Texas, *7 Contemporary Painters*, 1957

National Museum of Modern Art, Tokyo, Japan, *4th International Art Exhibition of Japan*, 1957

Houston Contemporary Art Association, *Action Painting*, 1958, 1958

Dallas Museum for Contemporary Arts, Texas, *Action Painting...1958*, 1958

Dord Fitz Gallery, Amarillo, Texas, *Group Show*, 1958

Workshop Gallery, New York, *30 Contemporary Artists: Life Drawings*, 1959, 1959

Dord Fitz Gallery, Amarillo, Texas, *13 Man Show*, 1959

Dord Fitz Gallery, Amarillo, Texas, *Exhibition of Drawings*, 1960

Walker Art Center, Minneapolis, *60 American Painters: Abstract Expressionist Painting of the Fifties*, 1960

Dord Fitz Gallery, Amarillo, Texas, *The Women: Tops in Art*, 1960

West Texas Museum, Texas Tech University, Lubbock and the Vaughn Building, Amarillo, Texas, *Amarillo Collects*, 1961

Dord Fitz Gallery, Amarillo, Texas, *Painting and Sculpture of Thirty Famous American Artists*, 1961

The Museum of Modern Art, New York, *Recent Acquisitions of Paintings and Sculptures*, 1961-1962

Garden of the Gods Club, Colorado Springs, *Group Show*, 1961

Graham Gallery, New York, *Architectural Ideas I & II: Norman Bluhm—Elaine de Kooning*, 1961

The New School, New York, *The Creative Process*, 1961

Whitney Museum of American Art, New York, *Annual Exhibition of Contemporary American Painting*, 1961-1962

BERRY CAMPBELL

524 W 26th Street, New York, NY 10001 | 212.924.2178 | www.berrycampbell.com | info@berrycampbell.com

The Museum of Modern Art, New York, *Recent Painting U.S.A.: The Figure*, 1962-1963
Kornblee Gallery, New York, *Figures*, 1962
Zabriskie Gallery, New York, *Portraits*, 1962
Dord Fitz Gallery, Amarillo, Texas, *Group Show*, 1962
The Art Institute of Chicago, *67th Annual American Exhibition: Directions in Contemporary Painting and Sculpture*, 1964
Museum of Art, Carnegie Institute, Pittsburgh, *Carnegie International Exhibition of Contemporary Painting and Sculpture*, 1964
Dord Fitz Gallery, Amarillo, Texas, *Group Show*, 1964
Amarillo, Texas, *Arts Festival*, 1966
The Museum of Modern Art, New York, *Frank O'Hara/In Memory of My Feelings*, 1967-1968
Carnegie Mellon University Museum, Pittsburgh, Pennsylvania, 1970
Indianapolis Museum of Art, *Self-Portraits*, 1974
Philadelphia Civic Center Museum, Pennsylvania, *FOCUS: Women's Work—American Art in 1974*, 1974
National Portrait Gallery, Smithsonian Institution, Washington, D.C., *American Self-Portraits, 1670-1973*, 1974 (Traveled to Indianapolis Museum of Art, Indiana)
Samuel S. Fleischer Art Memorial, Philadelphia, *In Her Own Image*, 1974
Albright-Knox Art Gallery, Buffalo, New York, The Martha Jackson Collection at the Albright-Knox Art Gallery, 1975-1976
McNay Art Institute, San Antonio, *American Artists '76: A Celebration*, 1976
Gallery Associates of New York, *Tenth Street Days*, 1978
Heckscher Museum, Huntington, New York, *As We See Ourselves*, 1979
Hirshhorn Museum and Sculpture Garden, Washington, D.C., *The Fifties: Aspects of Painting in New York*, 1980
Guild Hall Museum, East Hampton, New York, *Portraits Real and Imagined*, 1981
Dord Fitz Gallery, Amarillo, Texas, *Group Show*, 1981
Art Club of Fowler, Texas, *Group Show*, 1981
Art Advisory Council of the Port Washington Public Library, New York, *Elaine de Kooning: An Exhibition of Paintings*, 1982
Phoenix II, Washington, D.C., *Twenty-Five Artists*, 1982
Bard College Center, Annandale-On-Hudson, New York, *Distinct Visions, Expressionist Sensibilities*, 1983
Phoenix Gallery, New York, *Elaine de Kooning and Alice Neel*, 1984
Artists' Choice Museum, New York, *The 1st Eight Years*, 1984
Bergen Museum of Art and Science, Paramus, New Jersey, *The Art of Sport*, 1984
Contemporary Arts Center, Cincinnati, *1+1=2*, 1984
Amarillo Art Center, Texas, *8 Modern Masters*, 1985
C. Grimaldis Gallery, Baltimore, *The Dialectics of Line*, 1985
Parrish Art Museum, Southampton, New York, *Curator's Choice*, 1985
Brooklyn Museum, New York, *Public and Private Prints Today*, 1986

BERRY CAMPBELL

524 W 26th Street, New York, NY 10001 | 212.924.2178 | www.berrycampbell.com | info@berrycampbell.com

Dord Fitz Gallery, Amarillo, Texas, *Group Show*, 1986

Fine Arts Museum of Long Island, Hempstead, New York, *Hampton Artists*, 1986

Stamford Museum & Nature Center, Connecticut, *American Art: American Women*, 1986

The Picker Art Gallery, Colgate University, Hamilton, New York, *Twentieth Century Painting: Solomon R. Guggenheim Museum*, 1987

The Museum of Modern Art, New York, *For 25 Years: Crown Point Press*, 1987-1988

Mount Holyoke College Museum, *A Graphic Muse Prints by Contemporary American Women*, 1988

New York State Museum, Albany, in association with the Smithsonian Institution Traveling Exhibition Service, *Diamonds are Forever: Artists and Writers on Baseball*, 1987 (Traveled to Oakland Museum, California and Albright-Knox Art Gallery, Buffalo, New York)

Newport Harbor Art Museum, Newport Beach, California, *Figurative Fifties: New York Figurative Expressionism*, 1988-1989 (Traveled to Pennsylvania Academy of the Fine Arts, Philadelphia and McNay Art Museum, San Antonio, Texas)

Vered Gallery, East Hampton, New York, *The Americanization of Art*, 1988

East Hampton Center for Contemporary Art, New York, *Drawings From the Figure: Elaine de Kooning, Mercedes Matter, Mark Rothko, Joan Semmel*, 1989

Benton Gallery, Southampton, New York, *14 Artists Make Impressions*, 1989

University of New Mexico Art Museum, *Albuquerque '50s*, 1989-1990

Benton Gallery, Southampton, New York, *Elaine de Kooning: Black Mountain Series*, 1990

Guild Hall Museum, East Hampton, New York, *East Hampton Avant-Garde, A Salute to the Signa Gallery 1957-1960*, 1990

National Museum of Women in the Arts, Washington, D.C., *Four Centuries of Women's Art: The National Museum of Women in the Arts*, 1990-1991

Benton Gallery, Southampton, New York, *Four Decades*, 1991

C. Grimaldis Gallery, Baltimore, *15th Anniversary Exhibition*, 1992

Vered Gallery, East Hampton, New York, *Marine Painting*, 1992

High Museum of Art, Atlanta, *Abstract Expressionism, Works on Paper: Selections from The Metropolitan Museum of Art*, 1993 (Traveled to The Metropolitan Museum of Art, New York)

Nassau County Museum of Art, Roslyn Harbor, New York, *Intimates and Confidants in Art: Husbands, Wives, Lovers and Friends*, 1993

G.W. Einstein Company, Inc., New York, *Selected Black & White Prints*, 1993

Joan T. Washburn Gallery, New York, *The 1940s*, 1993

Arlene Bujese Gallery, East Hampton, New York, *Autumn Light: Impressions of the East End*, 1994

The Metropolitan Museum of Art, New York, *Recent Acquisitions: 1993-1995*, 1995

National Museum of Modern Art, Tokyo, *Abstract Expressionism: Works on Paper, Selections from The Metropolitan Museum of Art*, 1995

The Parrish Art Museum, Southampton, New York, *Face Value: American Portraits*, 1995-1996 (Traveled to Wexner Center for the Arts, Columbus, Ohio and Tampa Museum of Art, Florida)

Joan T. Washburn, New York, *Major Paintings, Sculpture and Works on Paper*, 1996

BERRY CAMPBELL

524 W 26th Street, New York, NY 10001 | 212.924.2178 | www.berrycampbell.com | info@berrycampbell.com

Sidney Mishkin Gallery, Baruch College, New York, *Women and Abstract Expressionism: Painting and Sculpture, 1945–1959*, 1997 (Traveled to Guild Hall Museum, East Hampton, New York)

National Museum of Women in the Arts, Washington, D.C., *Preserving the Past, Securing the Future: Donations of Art, 1987-1997*, 1997-1998

Tibor de Nagy Gallery, New York, *Art & Friendship: Selections from the Roland F. Pease Collection*, 1997

Museum of Contemporary Art, Los Angeles, *In Memory of My Feelings: Frank O'Hara and American Art*, 1999 (Traveled to Wexner Center for the Arts, Columbus, Ohio and Parrish Art Museum, Southampton, New York)

Fundación Juan March, Madrid, *Expresionismo Abstracto: Obra Sobre Papel, Colección The Metropolitan Museum of Art, Nueva York*, 2000

The Metropolitan Museum of Art, New York, *Looking At You*, 2001

Museo Nacional Centro de Arte Reina Sofía, Madrid, *Black Mountain College: Experiment in Art*, 2002-2003

Kresge Art Museum, Michigan State University, East Lansing, *Expanding the Legacy: Kresge Art Museum Collects, 2000-2003*, 2003

National Academy of Design, New York, *Challenging Tradition: Women of the Academy, 1826-2003*, 2003

Bruce Museum, Greenwich, Connecticut, *JFK and Art*, 2003

Norton Museum of Art, West Palm Beach, Florida, *JFK and Art*, 2004

Mary & Leigh Block Museum of Art, Evanston, Illinois, *American Expressionism: Art and Social Change, 1920s-1950s*, 2004-2005

Kresge Art Museum, Michigan State University, East Lansing, *Artists Portray Artists: Selections from the Kresge Art Museum Collection*, 2005

Asheville Art Museum, North Carolina, *Black Mountain College: Its Time and Place*, 2006

Bridgette Mayer Gallery, Philadelphia, *Black Mountain College*, 2006

Kettle's Yard, Cambridgeshire, England, *Starting at Zero: Black Mountain College, 1933-1957*, 2006

Kresge Art Museum, Michigan State University, East Lansing, *Blast from the Past: Art of the 1960s*, 2006-2007 (Traveled to Dennon Museum Center, Northwestern University, Traverse City, Michigan; DeVos Art Museum, Northern Michigan University, Marquette; and the Midland Center for the Arts, Michigan)

Hackett-Freedman Gallery, San Francisco, *A Culture in the Making*, 2007

Hollis Taggart Galleries, New York, *Pathways and Parallels: Roads to Abstract Expressionism*, 2007

Boca Raton Museum of Art, Florida, *The Other Half: Women Artists in the Collection*, 2007-2008

The Metropolitan Museum of Art, New York, *Abstract Expressionist Drawings*, 2007-2008

Grey Art Gallery, New York, New York Cool: Paintings and Sculptures From the NYU Art Collection, 2008

Black Mountain College Museum + Arts Center, Asheville, North Carolina, *The Shape of Imagination: Women of Black Mountain College, Sphere*, 2008-2009

Robert Miller Gallery, New York, *Beyond The Canon: Small Scale American Abstraction 1945-1965*, 2008-2009

Kresge Art Museum, Michigan State University, East Lansing, *The Kresge Art Museum Collection: Celebrating the 50th*, 2009

BERRY■CAMPBELL

524 W 26th Street, New York, NY 10001 | 212.924.2178 | www.berrycampbell.com | info@berrycampbell.com

Joan T. Washburn Gallery, New York, *The Cedar Bar*, 2009

The Metropolitan Museum of Art, New York, *The Lens and the Mirror, Part 1: Modern Self-Portraits from the Collection*, 2009

Kresge Art Museum, Michigan State University, East Lansing, *Artists Portray Artists: Selections from the Kresge Art Museum*, 2010-2011 (In collaboration with Marshall M. Fredericks Sculpture Museum, Saginaw Valley State University, Michigan)

National Museum of Women in the Arts, Washington, D.C., *Pressing Ideas: Fifty Years of Women's Lithographs from Tamarind*, 2011

Dorian Grey Gallery, New York, *No Rules: East 9th Street Revisited, 1951-2011*, 2011

The Morgan Library and Museum, New York, *Lists: To-dos, Illustrated Inventories, Collected Thoughts, and Other Artists' Enumerations from the Smithsonian's Archives of American Art*, 2011

Loretta Howard Gallery, New York, *Black Mountain College and its Legacy*, 2011

ACA Galleries, New York, *Textures: The Written Word in Contemporary Art*, 2013

Loretta Howard Gallery, New York, *John Ashbery Collects: Poet Among Things*, 2013

Eli & Edythe Broad Art Museum, Michigan State University, East Lansing, *The Genres: Portraiture Featuring Hope Gangloff*, 2013

Telfair Museums, Savannah, Georgia, *New York Accents: The New York Influence on Telfair's Collections*, 2013-2014

Museum of Fine Arts, Saint Petersburg, Florida, *Recent Acquisitions: Prints, Drawings and Photographs*, 2013-2014

Tamarind Institute and Duende Gallery, *A Few of Our Favorite Things*, 2013-2014

National Portrait Gallery, Smithsonian Institution, Washington, D.C., *Face Value: Portraiture in the Age of Abstraction*, 2014-2015

Peyton Wright Gallery, Santa Fe, New Mexico, *Being and Becoming: First and Second Generation Abstract Expressionist Compositions*, 2015

Krannert Art Museum, University of Illinois, *Tamarind Institute and the Rebirth of Lithography*, 2015

Pollock-Krasner House and Study Center, East Hampton, New York, *Elaine de Kooning Portrayed*, 2015

Guild Hall Museum, East Hampton, New York, *A Sense of Place: Selections from the Permanent Collection*, 2015-2016

Museum of Fine Arts, Saint Petersburg, Florida, *Marks Made: Prints by American Women Artists from the 1960s to the Present*, 2015-2016

Institute of Contemporary Art Boston, *Leap Before You Look: Black Mountain College 1933-1957*, 2015-2017 (Traveled to Hammer Museum, Los Angeles and Wexner Center for the Arts, Columbus, Ohio)

Weatherspoon Art Museum, Greensboro, North Carolina, *De Kooning in Company*, 2016

George Krevsky Gallery, Walnut Creek, California, *Safe at Home: A Short Survey of Baseball Art*, 2016

Denver Art Museum, *Women of Abstract Expressionism*, 2016-2017 (Traveled to Mint Museum Uptown, Charlotte, North Carolina and Palm Springs Art Museum, California)

Ordovas, London, *Artists and Lovers*, 2016

Black Mountain College Museum + Arts Center, Asheville, North Carolina, *The Painters of Black Mountain College: Selections from Southern Collections*, 2016

Ordovas Gallery, New York, *Artists and Lovers*, 2016-2017

Virginia Museum of Fine Arts, Richmond, *Expanding the Narrative: Women Artists and Abstract Expressionism*, 2016-2017

Levis Fine Art, New York, *The New York School (1940s-1980s)*, 2017

Farnsworth Art Museum, Rockland, Maine, *Women*, 2017-2018

Michael Rosenfeld Gallery, New York, *The Time is Now*, 2017

The Museum of Modern Art, New York, *Making Space: Women Artists and Postwar Abstraction*, 2017

Nicelle Beauchene Gallery, New York, *Elaine, Let's Get the Hell Out of Here*, 2017

Cape Cod Museum of Art, Dennis, Massachusetts, *International Masters: Collaborations in Printmaking*, 2017

Eric Firestone Gallery, East Hampton, New York, *Montauk Highway: Postwar Abstraction in the Hamptons*, 2017

Sara Kay Gallery, New York, *Function to Freedom: Quilts and Abstract Expressions*, 2017-2018

Eli & Edythe Broad Art Museum, Michigan State University, East Lansing, *Mining the Collection*, 2018

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

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

Mark Borghi, Bridgehampton, New York, *Compendium*, 2018

Hollis Taggart, New York, *New Space, New Acquisitions*, 2018

Neuberger Museum of Art, Purchase College, New York, *Irving Sandler: Points of View*, 2018

NSU Art Museum, Nova Southeastern University, Fort Lauderdale, Florida, *Remember to React: 60 Years of Collecting*, 2018-2019

National Portrait Gallery, Smithsonian Institution, Washington, D.C., *Eye to I: Self Portraits from 1900 to Today*, 2018-2019 (Traveled to Boca Raton Museum of Art, Florida; Springfield Art Museum, Missouri; Art Museum of South Texas, Corpus Christi; Albuquerque Museum, New Mexico)

Heather James Fine Art, New York, *De Kooning x De Kooning*, 2018-2019

Forum Gallery, New York, *Landmarks of 20th Century American Art*, 2018-2019

Sager Reeves Gallery, Columbia, Missouri, *On Black Mountain*, 2019

Tampa Museum of Art, Florida, *Echoing Forms: American Abstraction from the Permanent Collection*, 2019

Eric Firestone Gallery, East Hampton, New York, *Go Figure!*, 2019

Forum Gallery, New York, *Person to Person*, 2019

Washburn Gallery, New York, *Backroom - Frontroom*, 2019

Kasmin Gallery, New York, *Painters of the East End*, 2019

Elaine Benson Gallery, Bridgehampton, New York, *Abstract Thinking*, 2019

Mount Holyoke College Art Museum, South Hadley, Massachusetts, *In the Making: The Mount Holyoke College Printmaking Workshop*, 2019-2020

BERRY CAMPBELL

524 W 26th Street, New York, NY 10001 | 212.924.2178 | www.berrycampbell.com | info@berrycampbell.com

Eric Firestone Gallery, East Hampton, New York, *Montauk Highway III: Postwar Abstraction in the Hamptons*, 2019

The San Diego Museum of Art, *Abstract Revolution*, 2019-2020

Caviar20, Toronto, Canada, *Made in California*, 2019

Museum of Fine Arts, Boston, *Women Take the Floor*, 2019-2021

Gazelli Art House, London, *9th St. Club*, 2020

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

The Museum of Modern Art, New York, *405: Action Painting II*, 2019-2023

Fenimore Art Museum, Cooperstown, New York, *Heroines Of Abstract Expressionism*, 2019

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

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

The Museum of Modern Art, New York, *407: Frank O'Hara, Lunchtime Poet*, 2019-2021

C. Grimaldis Gallery, Baltimore, *Drawings + Prints*, 2019-2020

NSU Art Museum, Nova Southeastern University, Fort Lauderdale, *Transitions and Transformations*, 2019-2021

Phyllis Harriman Mason Gallery, Art Students League of New York, *Postwar Women*, 2019

Steven Harvey Fine Art Projects, New York, *Post*, 2020

Crown Point Press, San Francisco, *Crown Point Press in the '80s*, 2020

Mitchell Albus Gallery, New York, *Acquired on eBay (and from other surrogate sources)*, 2020

Black Mountain College Museum + Arts Center, Asheville, North Carolina, *Question Everything! The Women of Black Mountain College*, 2020-2021

Hearst Art Gallery, Moraga, California, *Feminizing Permanence*, 2020

Berry Campbell, New York, *Women of Abstract Expressionism: Inventory Highlights*, 2020

Berry Campbell, New York, *Artist's Choice: Interconnected*, 2020

Lubeznik Center for the Arts, Michigan City, Indiana, *Well-Behaved Women: Celebrating 100 Years of Women's Suffrage*, 2020

Gazelli Art House, London, *Summer Group Show*, 2020

Eric Firestone Gallery, East Hampton, New York, *The 1950s*, 2020

Nassau County Museum of Art, Roslyn, New York, *Heroines of Abstract Expressionism*, 2020-2021

Michael Rosenfeld Gallery, New York, *Distinctive/Instinctive: Postwar Abstract Painting*, 2021

Jody Klotz Fine Art, Abilene, Texas, *A Quest for Parity: Women in Art*, 2021

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

Somerville Manning Gallery, Greenville, Delaware, *Ninth Street Women and Their Legacy*, 2021

MM Fine Art, Southampton, New York, *Women Artists of the Hamptons*, 2021

Heather James Fine Art, Jackson Hole, Wyoming, *Elaine and Willem de Kooning: Painting in the Light*, 2021-2022

Amarillo Museum of Art, Texas, *Women of Abstract Expressionism in the American West*, 2021

Guild Hall, East Hampton, New York, 90 Years: Selections from the Permanent Collection, 2021-2022

Crown Point Press, San Francisco, *Animals Among Us*, 2021

Eli & Edythe Broad Art Museum, Michigan State University, East Lansing, *History Told Slant: Seventy-Seven Years of Collecting Art at MSU*, 2022

Heather James Fine Art, Palm Desert, *Abstract Expressionism: Transcending the Radical*, 2022-2023

Amarillo Museum of Art, Texas, *2022 Achievement in Art: Celebrating 50 Years of AMoA's Collection*, 2022

Vicki Myhren Gallery, Denver, *Brushed Up: Postwar Abstraction from Front Range Collections*, 2022

Huxley-Parlour Gallery, London, *Women and The Void: Abstract Expressionism on Paper*, 2022

Shin Gallery, New York, *Amalgamation: Celebrating 10 Years of Shin Gallery*, 2022

Long Island Museum, New York, *Two Centuries of Long Island Women Artists, 1800-2000*, 2022

Biggs Museum of American Art, Dover, Delaware, *Guild Hall: An Adventure in the Arts*, 2022

Sotheby's East Hampton, New York, *The Hamptons*, 2022

Michael Rosenfeld Gallery, New York, *Summer at its Best*, 2022

MM Fine Art, Southampton, New York, *East End Artists: Then & Now*, 2022

Berry Campbell, Ashawagh Hall, Springs, East Hampton, New York, *Community*, 2022 (Berry Campbell pop-up exhibition)

Gazelli Art House, London, *Ruminations*, 2022

Artizon Museum, Tokyo, *Abstraction: The Genesis and Evolution of Abstract Painting Cézanne, Fauvism, Cubism and on to Today*, 2023

Harwood Museum of Art, Taos, New Mexico, *Harwood Museum Centennial*, 2023

Fondation Vincent Van Gogh Arles, France, *Action, Gesture, Paint: Women Artists and Global Abstraction (1940–70)*, 2023

Crown Point Press, San Francisco, *A Big Show of Small Prints*, 2023

Southampton Arts Center, New York, *Heroines of the Abstract Expressionist Era*, 2023

Bruce Museum, Greenwich, Connecticut, *Tracing Lineage: Abstraction and its Aftermath*, 2023-2024

David Richard Gallery, New York, *Edition Prints*, 2023-2024

C. Grimaldis Gallery, Baltimore, Maryland, *Summer '24*, 2024

Forum Gallery, New York, *What's New?*, 2024

Almine Rech, New York, *Visages*, 2024

Naples Art Institute, Florida, *An Adventure In The Arts: The Guild Hall Collection*, 2024

Museum of Fine Arts, Boston, *The Sun Will Set: Contemporary Abstraction and the Body*, 2024-2025

University of New Mexico Art Museum, Albuquerque, *Push and Pull: The Prints of Helen Frankenthaler and Her Contemporaries*, 2025

Muskegon Museum of Art, Michigan, *Transcending Tradition: Selection of Works from The Bennett Collection of Women Realists*, 2025

Shin Gallery, New York, *From Sam Francis to Matta: Elegance in the Flames of Gehenna*, 2025

BERRY CAMPBELL

524 W 26th Street, New York, NY 10001 | 212.924.2178 | www.berrycampbell.com | info@berrycampbell.com

Gavlak Gallery, West Palm Beach, Florida, *Women In Abstraction: Shaping Expressionism*, 2025
Pollock-Krasner House and Study Center, East Hampton, New York, *Memory Image*, 2025 (Organized with Elaine de Kooning House, East Hampton, New York)
Shin Gallery, New York, *Summer Exhibition*, 2025
Eric Firestone Gallery, East Hampton, New York, *Mostly History*, 2025
Berry Campbell, New York, *Gallery Selections*, 2025
Galerie Aveline, Paris, *Chambres à part*, 23e édition, 2025
Fundació Joan Miro, Barcelona, Spain, *Miró and the United States*, 2025-2026 (Organized in collaboration with The Phillips Collection, Washington, D.C.)
Auckland Art Gallery Toi o Tāmaki, New Zealand, *Pop to Present: American Art from the Virginia Museum of Fine Arts*, 2025-2026 (Traveling to Frist Art Museum, Nashville, Tennessee)
Shin Gallery, New York, *Salon*, 2025-2026
NSU Art Museum, Nova Southeastern University, Fort Lauderdale, Florida, *The Riddle of the Sphinx and Other Mysteries Part II*, 2025-2026
Canton Art Museum, Ohio, *Shattered Glass: The Women Who Elevated American Art*, 2025-2026
Wichita Art Museum, Kansas, *Abstract Expressionists: The Women*, 2025-2028 (Traveling to The Muscarelle Museum of Art, Williamsburg, Virginia; Speed Art Museum, Louisville, Kentucky; Grinnell College Museum of Art, Iowa; Mobile Museum of Art, Alabama; The Frick Pittsburgh Museums and Gardens, Pennsylvania; Tampa Museum of Art, Florida)
The Flag Art Foundation, New York, *S-Curve*, 2026
The Phillips Collection, Washington, D.C., *Miró and the United States*, 2026 (Organized in collaboration with Fundació Joan Miro, Barcelona, Spain)
The Heckscher Museum of Art, Huntington, New York, *Lines of Influence: Artists Teaching Artists*, 2026
Schoelkopf Gallery, New York, *New York City Circa 1960: from the Collection of Robert A. Ellison, Jr.*, 2026
Shin Gallery, New York, *Master*, 2026
Eric Firestone Gallery, New York, *Women Across America: 1945-1979*, 2026
Tamarind Institute, Albuquerque, New Mexico, *Public Access: Tamarind Editions Across the US*, 2026
Parrish Art Museum, Water Mill, New York, *Abstract Expressionism: The East End, 1940 to Today*, 2026-2027

SELECTED PUBLIC COLLECTIONS

Albuquerque Museum, New Mexico
Arkansas Museum of Fine Arts, Little Rock
Buffalo AKG Art Museum, New York
Ciba-Geigy Corp., Ardsley, New York
Denver Art Museum, Denver, Colorado
Elmira College, New York
Farnsworth Art Museum, Rockland, Maine
Greenville County Museum of Art, South Carolina

BERRY CAMPBELL

524 W 26th Street, New York, NY 10001 | 212.924.2178 | www.berrycampbell.com | info@berrycampbell.com

Guild Hall, East Hampton, New York
The Heckscher Museum of Art, Huntington, New York
Hirshhorn Museum and Sculpture Garden, Washington, D.C.
Jewish Community Center, Bayonne, New Jersey
Kemper Museum of Contemporary Art, Kansas City, Missouri
John F. Kennedy Presidential Library and Museum, Boston, Massachusetts
Library of Congress, Washington, D.C.
Metropolitan Museum of Art, New York
Montclair Art Museum, New Jersey
Montreal Museum of Fine Arts, Quebec
Museum of Modern Art, New York
National Academy of Design, New York
National Gallery of Art, Washington, D.C.
National Museum of Women in the Arts, Washington, D.C.
National Portrait Gallery, Smithsonian Institution, Washington, D.C.
Neuberger Museum, Purchase, New York
New York University Art Collection, New York
Smithsonian American Art Museum, Washington, D.C.
Solomon R. Guggenheim Museum, New York
Harry S. Truman Presidential Library and Museum, Independence, Missouri
Wake Forest University, Winston-Salem, North Carolina
Whitney Museum of American Art, New York