

**"Because all art is sensual before it is anything else.
The art of painting is for the eye first and last..."**

–Biala from *A Talk About Painting*

delivered to the Colony Club Detroit, Oct 29, 1937

Biala (b. 1903; d. September 24, 2000) was a Polish born American painter well regarded in Paris and New York for her unique synthesis of techniques from the School of Paris and New York's Abstract Expressionists. During her eight-decade career, she approached classical themes of landscapes, still-life, and portraiture, with an animated, gestural style rooted in observation from life.

As an immigrant arriving from a Russian-occupied Poland to a Jewish tenement house on the Lower East Side in New York in 1913, Janice Tworokov came of age by facing a new culture and adolescence at the same time. Decamping to Greenwich Village with her older brother, Jack Tworokov, she became immersed in a bohemian life. Like her older brother, Janice was an avid reader, with *The Three Musketeers* being her favorite book. She would later tell French novelist and art theorist André Malraux that it was because of Porthos that she became an artist.

While visiting an exhibition of French painting at the Brooklyn Museum in the Spring of 1921, Janice discovered the work of Cézanne. She enrolled in classes at the Art Students League and the School of the National Academy of Design. In the fall of 1922, Janice became enamored with the work of Edwin Dickinson and decided to hitchhike her way to Provincetown to study with him in the summer of 1923. This would be the extent of her "formal" training.

By the late 1920s, Janice was an established artist and frequent exhibitor at New York's G.R.D. Studios, a gallery that would later fuel the careers of many important American artists. Her participation in the fledgling art colonies of Provincetown, MA and Woodstock, NY further bolstered her reputation and generated close friendships with the likes of Edward Dickinson, Dorothy Dehner, Lee Gatch, David Smith, and William Zorach. In fact, it was at the suggestion of Zorach that Janice changed her name to simply Biala, after the town where she was born, so as not to confuse her work with that of her brother.

During a fateful trip to Paris in 1930, Biala met and fell in love with the English novelist Ford Madox Ford. A formidable figure among writers, artists and the transatlantic intelligentsia, Ford introduced Biala to the many artists within his circle forging a new Modernism in France including Constantin Brancusi, Henri Matisse, Pablo Picasso, Ezra Pound, and Gertrude Stein, among others. Biala became the perfect representative of American bohemia in France. Upon Ford's death in 1939, she fled Europe under the growing Nazi threat and in a harrowing feat rescued Ford's personal library and manuscripts while carrying as much of her own work as she could.

Re-establishing herself in New York City, Biala became a fixture among the rising avant-garde artists living and working around Washington Square. She met and married Daniel "Alain" Brustlein, a noted illustrator for *The New Yorker*. While her work was represented by galleries rooted in European Modernism, namely the Bignou Gallery, she was one of the few women influencing the rising Abstract Expressionist movement in New York.

In October 1947, Biala and Brustlein board the *de Grasse*, one of the first transatlantic ships to sail to Europe after the war. They settled in Paris but began almost immediately traveling throughout Europe, encountering the histories of cities such as Rome and Pompeii. This was the beginning of a lifetime split between Paris and New York.

In April 1950 in New York City, Biala was one of only three women—the other two being Louise Bourgeois and Hedda Sterne—invited to attend a private and exclusive discussion known as the Artist’s Session at Studio 35. It is this meeting which historians credit as a defining moment in Post-War American history where artists gathered to define themselves. The Whitney Museum of American Art became the first public institution to acquire Biala’s work in 1955.

In April 1956, a feature article, *Biala Paints a Picture*, appeared in *Art News* with photographs by Rudy Burckhardt.

During the 1960s and into the 1970s, Biala completed many of her largest scale works to date. These include themes that incorporate painting and collage, expanding on the themes of interiors and portraiture. Variations of the open window, not unlike Matisse’s *Open Window, Collioure* (1905), also appear this period. Additionally, a suite of studies and paintings on Diego Velázquez’s *Equestrian Portrait of Elisabeth of France* (c.1635) or *Reine Isabella*, demonstrated Biala’s continued interest in Velázquez and Spain. Lastly, views of the storied cities of Poitiers in France and Spoleto in Italy are uniquely associated with these decades.

Biala continued to exhibit internationally during the final decades of her life. Major themes dominating the early part of these final decades include large sweeping landscapes featuring the shores of Provincetown or the sea circling Venice. A return to the architecture of Paris appears in a series of major paintings focused on Notre Dame. Themes of interiors as well as a return to compositions inspired by Velázquez dominate these later years. Her work from this period continued to meld abstraction with imagist concerns, and have been described as “intimate” and “alluring.”

In June 1989, *The New York Times* published *Three Who Were Warmed by the City of Light* by Michael Brenson featuring Biala, Joan Mitchell and Shirley Jaffe. Upon her death in 2000, her obituary appears in *The New York Times* written by Roberta Smith. Smith writes, “[her art] spanned two art capitals and several generations [...] belonging to a trans-Atlantic tradition that included French painters like Matisse, Bonnard and Marquet, as well as Milton Avery and Edward Hopper.”

Major monographic exhibitions include: Denver Art Museum, Denver (‘37); Olivet College, Olivet (‘37); Hamline University Art Gallery, St. Paul, MN (‘43); Musée de Beaux-Arts, Rennes (‘62); Université de Provence, IEFEE, Aix-en-Provence, France (2009); Godwin-Ternbach Museum, Flushing, NY (2013).

Major group exhibition include: Parc des Expositions, Porte de Versailles, Paris (‘32), City Art Museum, St. Louis, MO (‘44, ‘45, ‘46); Milwaukee Museum of Art, Milwaukee (‘47), “Whitney Annual,” Whitney Museum of Art (‘46, ‘55, ‘56, ‘59); The Corcoran Gallery of Art, Washington, DC (‘47, ‘57); “Les Surindépendants,” Paris (‘48, ‘49, ‘50, ‘51, ‘52); “Prix de la Critique,” La Galerie Saint-Placide, Paris

(’50); “The 145th Annual Exhibition of Painting and Sculpture,” Pennsylvania Academy of Fine Arts, Philadelphia (’50); “Salon de Mai,” Musée d’Art Moderne, Paris (’52); “Biala, Viera da Silva and Vera Pagava,” National Museum, Oslo, Norway (’52); Stable Annual, New York (’53, ’54); “Janice Biala, Edwin Dickinson and Jack Tworkov,” HCE Gallery, Provincetown (’59); “La Peinture Francaise d’Aujourd’hui,” Association des Musée d’Israel: Musée de Tel-Aviv; Musée National ‘Bezalel’, Jerusalem; Musée de l’Art Moderne, Haifa, (’60-’61); “Whitney Annual,” Whitney Museum of American Art, New York (’61); “La Peau de l’Ours,” Kunsthalle Basel (’64); “10 Américains de Paris,” American Cultural Center, Berlin (’66); “Contemporary Portraits,” The Museum of Modern Art, New York, NY (’66); “Americans in Paris,” Centre George Pompidou, Paris (’77); La Famille des Portraits,” Musée des Arts Decoratifs, Paris (’80); “Permanence du Visage,” Musée Ingres, Montauban (’88); “Artistes Américains en France (1947-1997),” Mona Bismarck Foundation, Paris (’97); “Natures Mortes du XX Siecle,” Musée de Pontoise, Pontoise (’97); Musée d'art contemporain du Val-de-Marne, Vitry-sur-Seine, France (2008); “The Shape of Freedom: International Abstraction after 1945,” Museum Barberini, Potsdam, Germany (2022); “Action / Gesture / Paint: a global story of women and abstraction 1940-70,” Whitechapel Gallery, London, UK (2023); “BURST! Abstract Painting After 1945,” Munchmuseet, Oslo, Norway (2023)

Awards include:

Prix de la Critique (shared between André Minaux) (’1949)

JANICE BIALA (1903-2000)

CV

1903, born Poland

Sept. 24, 2000, died Paris, France

SELECTED SOLO EXHIBITIONS

Georgette Passedoit Gallery, New York, New York, *Paintings of Provence by Biala*, 1935.
Georgette Passedoit Gallery, New York, New York, *Paintings and Drawings by Biala*, 1937.
Denver Art Museum, Denver, Colorado, *Paintings and Drawings by Biala*, 1937.
Olivet College, Olivet, Michigan, *Paintings and Drawings by Biala*, 1937.
Galerie Zak, Paris, France, *Biala*, 1938.
Galerie Zak, Paris, France, 1939.
Bignou Gallery, New York, New York, 1941.
Bignou Gallery, New York, New York, *New Paintings by Janice Biala*, 1942.
Bignou Gallery, New York, New York, 1943.
Hamline University Art Gallery, St. Paul, Minnesota, *Paintings by Biala*, 1943.
Bignou Gallery, New York, New York, *Recent Paintings by Janice Biala*, 1944.
Bignou Gallery, New York, New York, 1945.
Milwaukee Museum of Art, Milwaukee, Wisconsin, 1947.
Bignou Gallery, New York, New York, *Recent Paintings by Janice Biala*, 1947.
Galerie Jeanne Bucher, Paris, France, 1948.
Carstairs Gallery, New York, New York, 1948.
Galerie Jeanne Bucher, Paris, France, *Janice Biala: Peintures*, 1949.
Carstairs Gallery, New York, New York, *Janice Biala*, 1950.
Galerie Jeanne Bucher, Paris, France, *Janice Biala: Recent Paintings*, 1951.
Carstairs Gallery, New York, New York, 1953.
Stable Gallery, New York, New York, *Biala: Recent Paintings*, 1953.
Galerie Jeanne Bucher, Paris, France, 1954.
Stable Gallery, New York, New York, *Biala*, 1955.
Galerie Jeanne Bucher, Paris, France, 1956.
Galerie Jeanne Bucher, Paris, France, 1957.
Stable Gallery, New York, New York, *Biala: Recent Paintings*, 1957.
Galerie Jeanne Bucher, Paris, France, *Biala: Recent Works*, 1958.
Stable Gallery, New York, New York, *Biala*, 1959.
Galerie de Seine, Paris, France, *Gouaches-Aquarelles-Dessins*, 1959.
Galerie Jeanne Bucher, Paris, France, 1960.
Stable Gallery, New York, New York, 1961.
Galerie Point Cardinal, Paris, France, *The collage and gouaches of Biala*, 1962.
Rina Gallery, Jerusalem, Israel, *Biala: Oils*, 1962.
Musée de Beaux-Arts, Rennes, France, *Biala*, 1962.
Stable Gallery, New York, New York, *Biala*, 1963.
Andrew Dickson White Museum, Cornell University, Ithaca, New York, *Janice Biala*, 1963.
Galerie Point Cardinal, Paris, France, 1963.
Galerie Jacob, Paris, France, *Biala*, 1967.
Musée des Beaux-Arts, Rennes, France, *Portraits de L'Oiseau-Qui-N'Existe-Pas*, 1970.
Livingston-Learmonth Gallery, New York, New York, *Biala*, 1977.
Gruenebaum Gallery, New York, New York, *Biala*, 1978.
Gruenebaum Gallery, New York, New York, *Biala: New Paintings & Gouaches*, 1980.
Gruenebaum Gallery, New York, New York, *Biala*, 1981.
Gruenebaum Gallery, New York, New York, *Biala: Paintings of Venice, Paris, Cape Cod*, 1983.

Gruenebaum Gallery, New York, New York, *Biala: New Paintings*, 1985.
Galerie Jacob, Paris, France, *Biala: Oeuvres Récentes*, 1987-1988.
Musée de Pontoise, France, *Janice Biala*, 1989-1990.
Kouros Gallery, New York, New York, *Biala: New Paintings*, 1990.
Louis Newman Galleries, Beverly Hills, California, *Biala: Paintings*, 1991.
Kouros Gallery, New York, New York, *Biala: Miniature Landscapes and Still Lifes*, 1992.
Kouros Gallery, New York, New York, 1993.
Kouros Gallery, New York, New York, 1994.
Kouros Gallery, New York, New York, *Biala: Five Decades*, 1996.
Kouros Gallery, New York, New York, 1997.
Kouros Gallery, New York, New York, *Biala: Felines and Other Friends*, 1998.
Kouros Gallery, New York, New York, *Biala: Paintings*, 1999.
Tibor de Nagy Gallery, New York, New York, *Biala: Selected Paintings*, 2006.
Tibor de Nagy Gallery, New York, New York, *Biala: I belong where my easel is...*, 2007-2008.
Tibor de Nagy Gallery, New York, New York, *Biala: Collage, 1957-1963*, 2009.
Tibor de Nagy Gallery, New York, New York, *Biala: Selected Paintings*, 2009.
Université Paul Cézanne, IEFEE, Aix-en-Provence, *Exposition d'oeuvres de Janice Biala*, 2009.
Godwin-Ternbach Museum, Queens College, CUNY, Flushing, New York, *Biala: Vision and Memory*, 2013.
Tibor de Nagy Gallery, New York, New York, *Biala: Works from the Estate and the Harvey and Phyllis Lichtenstein Collection*, 2018.
Provincetown Art Association and Museum, Provincetown, MA, *Provincetown Summers: paintings and drawings by Biala*, 2018.
ADAA Art Fair, Pavel Zoubok Gallery, New York, New York, *Janice Biala: Collages*, 2018.
Thomas McCormick Gallery, Chicago, *Biala: Intimacy and Exile / Paintings from 1952-1962*, 2020.
Berry Campbell, New York, *Biala: Paintings 1946-1986*, 2024.

SELECTED GROUP EXHIBITIONS

Provincetown Art Association, Provincetown, MA, *Provincetown Art Exhibition*, 1927.
Parc des Expositions, *Port de Versailles*, Paris, France, 1940, 1932.
Parke-Bernet, Galleries, New York, New York, *Happier Days in the United Nations: an exhibition to benefit the American Red Cross*, 1942.
Bignou Gallery, New York, New York, *A Selection of Paintings of the Twentieth Century*, 1943.
City Art Museum, St. Louis, Missouri, *American Painting: 37th Annual Exhibition*, 1944.
Bignou Gallery, New York, New York, *Exhibition of Modern Paintings*, 1945.
City Art Museum, St. Louis, Missouri, *American Painting: 38th Annual Exhibition*, 1945.
Bertha Schaefer, New York, New York, *Group Exhibition*, 1945.
Bignou Gallery, New York, New York, *A Selection of Contemporary Paintings*, 1946.
Whitney Museum of American Art, New York, New York, *Annual Exhibition of Contemporary American Sculpture, Watercolors, and Drawings*, 1946.
City Art Museum, St. Louis, Missouri, *American Painting: 39th Annual Exhibition*, 1946.
The Corcoran Gallery of Art, Washington, D.C., *Twentieth Biennial Exhibition*, 1947.
Paris, France, *Les Surindépendants*, 1948.
Paris, France, *Les Surindépendants*, 1949.
La Galerie Saint-Placide, Paris, France, *Prix de la Critique*, 1949.
Galerie Saint-Placide, Paris, France, *Buffet, Lorjou, Minaux, Biala*, 1950.
Pennsylvania Academy of the Fine Arts, Philadelphia, *The 145th Annual Exhibition of Painting and Sculpture*, 1950.
Montreal Museum of Fine Arts, Montreal, Canada, *So This is Paris*, 1950.
Paris, France, *Les Surindépendants*, 1950.
Galerie Jeanne Bucher, Paris, France, *Group Exhibition*, 1951.
Paris, France, *Salon de Mai*, 1951.
Festival at Knokke le Zoute, Belgium, *American Fortnight*, 1951.
Paris, France, *Les Surindépendants*, 1951.
Paris, France, *Selectionnée pour le Prix de la Critique*, 1951.

Galerie Jeanne Bucher, Paris, France, *Recent Paintings*, 1952.
Musée d'Art Moderne, Paris, France, *Salon de Mai*, 1952.
Paris, France, *VIII Salon des Artistes Independants de Pacardie*, 1952.
Musée Cantonale, Lausanne, Switzerland, *Formes et Couleurs*, 1952.
National Museum, Oslo, Norway, *Biala, Viera da Silva and Vera Pagava*, 1952.
Galerie Jeanne Bucher, Group Exhibition, 1952.
Musée Cantonale, Lausanne, Switzerland, *Le Mouvement*, 1952.
Stable Gallery, New York, New York, *Second Annual Exhibition of Painting and Sculpture*, 1953.
Stable Gallery, New York, New York, *Third Annual Exhibition of Painting and Sculpture*, 1954.
Stable Gallery, New York, York, *New Works: Ferren, Biala, Graham, Mitchell, Marca-Relli, Fiore, Cherry, Crehan, Twombly, Zogbaum, and Reynal*, 1954.
Oslo, Bergen, Trondheim, Norway, *Tre Pariserkunstnere: Janice Biala, Vera Pagava, Maria Helena Viera da Silva*, 1954.
Musée Cantonal des Beaux-Arts, Lausanne, France, *Le Mouvement dans l'Art Contemporain*, 1955.
The Museum of Modern Art, New York, New York, *Selections from the Art Lending Service*, 1955.
Whitney Museum of American Art, New York, New York, *Annual Exhibition of Contemporary American Painting*, 1955.
Delius Gallery, New York, New York, *Great Women Artists*, 1955.
Watkins Gallery – American University, Washington, D.C., *New Approaches to the Figure in Contemporary Painting*, 1956.
Whitney Museum of American Art, New York, New York, *Annual Exhibition of Contemporary American Painting*, 1956.
Corcoran Gallery of Art, Washington, D.C., *The Twenty Fifth Biennial Exhibition of Contemporary American Oil Paintings*, 1957.
Musée Galerie, Paris, France, *Peintres Américains Contemporains*, 1957.
Galerie Jeanne Bucher, Paris, France, *Gouaches et Aquarelles*, 1957.
Galerie Hautefeuille, Paris, France, *Retour a la Peinture*, 1958.
Galerie A, Paris, France, *Group Exhibition*, 1958.
La Main Gauche, Paris, France, *Les Partenaires Artistiques*, 1958.
Galerie de Seine, Paris, France, *Group Exhibition*, 1958.
Galerie Charpentier, Paris, France, *École de Paris*, 1958.
The Spook Farm Gallery, Far Hills, New Jersey, *Contemporary Americans*, 1959.
HCE Gallery, Provincetown, Massachusetts, *Janice Biala, Edwin Dickinson and Jack Tworkov*, 1959.
Galerie de Seine, Paris, *Gouaches-Aquarelles-Dessins: Biala, Byzantios, Debré, Feher, Lanskoy, Poliakoff, V. Da Silva, Ubac, Uhry*, 1959.
Whitney Museum of America Art, New York, New York, *Annual Exhibition of Contemporary American Painting*, 1959.
Dord Fitz Gallery, Amarillo, Texas, *The Women: Tops in Art: Biala, Pat Bott, Nell Blaine, Elaine de Kooning, Perle Fine, Claire Falkenstein, Helen Frankenthaler, Jane Freilicher, Louise Nevelson, Linda Lindeberg, Joan Mitchell, Pat Pasloff, Jeanne Reynal, Miriam Shapiro, Ethel Schwabacher, Hedda Sterne, Yvonne Thomas, Mickey Wagstaff*, 1960.
Galerie Hautefeuille, Paris, France, *Constances de la Peinture*, 1960.
Galerie Jeanne Bucher, Paris, France, *Retrospective de l'Activite Entre 1925 et 1960 de la Galerie Jeanne Bucher*, 1960.
Galerie Jacques Péron, Paris, France, *Biala, Pons, Gleb, Vincent, Seundja-Rhee*, 1960.
Galerie Charpentier, Paris, France, *École de Paris*, 1960.
Association des Musée d'Israel: Musée de Tel-Aviv, *La Peinture Francaise d'Aujourd'hui*, 1960.
Musée National 'Bezalel', Jerusalem, *La Peinture Francaise d'Aujourd'hui*, 1960.
Musée de l'art Moderne, Haifa, *La Peinture Francaise d'Aujourd'hui*, 1960.
Corcoran Gallery, Washington, D.C., *27th Biennial Exhibition of Contemporary American Painting*, 1961.
Whitney Museum of American Art, New York, New York, *Annual Exhibition of Contemporary American Painting*, 1961-1962.
Galerie Charpentier, Paris, France, *Formes et Couleurs*, 1961.
Musée des Beaux-Arts, Rennes, *Karl Kasten, Biala et Daniel Brustlein*, 1962.

Wilmington Society of Fine Arts, Delaware Art Center, Wilmington, Delaware, *Provincetown: A Painter's Place*, 1963. (Traveled to University of Missouri, Columbia; Quincy Art Center, Quincy, Illinois; Fort Wayne Art Museum, Fort Wayne, Indiana; Brooks Memorial Art Center, Memphis, Tennessee; Utah Museum of Fine Arts, Salt Lake City, Utah; Tyler School of Fine Arts, Philadelphia, Pennsylvania)

The Art Center, New School for Social Research, New York, New York, *Landscape in Recent American Painting*, 1963.

Kunsthalle Basel, *La Peau de l'Ours*, 1964.

Peridot Gallery, New York, New York, *Collectors Graphics*, 1964.

Galerie Lutece, Paris, France, *50 Artistes: Exposition Inaugurale*, 1965.

New School Art Center, New York, New York, *Portraits from the American Art World*, 1965.

Paris, France, *Salon des Surindépendants*, 1966.

École Des Beaux-Arts, France, *Six Peintres Américains*, 1966.

American Cultural Center, Berlin, Germany, *10 Américains de Paris*, 1966.

Ville de Montrouge, Paris, France, *XI^{me} Salon des Beaux-Arts de Montrouge*, 1966.

Musée des Augustins, Toulouse, France, *USA Arte Vivant*, 1966.

Salon de Montrouge, France, *Art Contemporain: Hommage a Marquet*, 1966.

Paris, France, *10th Prix International du Gemmail*, 1966.

Group exhibition touring France, *USA: Groupe 67*, 1967.

Galerie Jacob, Paris, France, *Les Attractions Attentives*, 1967.

Salles Wilson, Paris, France, *Salon des Réalités Nouvelles*, 1967.

Ville de Montrouge, Paris, France, *XII^{me} Salon des Beaux-Arts de Montrouge*, 1967.

Galerie Jacob, Paris, France, *La Galerie Jacob*, 1967-1968.

Museum of Modern Art, New York, New York, *Contemporary Portraits*, 1968.

Salles Wilson, Paris, France, *Salon IX: Grands et Jeunes D'Aujourd'hui*, 1968.

Salles Wilson, Paris, France, *Salon des Réalités Nouvelles*, 1968.

Galerie Yonne, Burgundy, France, *De la peinture avant toute chose*, 1968.

Salles Wilson, Paris, France, *Salon des Réalités Nouvelles*, 1969.

Galerie Jacob, Paris, France, *Les Cinq ans de la Galerie Jacob*, 1971.

New York, New York, *Art from the Chase Manhattan Bank Collection*, 1971.

Parc Floral de Vincennes, Paris, France, *Salon des Réalités Nouvelles*, 1971.

Musée Marmottan, Paris, France, *Le Prix Paul-Louis Weiller*, 1971.

Touring exhibition of French museums, France, *Six American Painters*, 1972-1974. (Traveled to École des Beaux-Arts, Tours; Palais des Arts, Vannes; Musée des Beaux-Arts, Besançon; Musée des Beaux-Arts, Tourcoing; Fojeon Theatre, Caen; Musée Fabre, Montpellier; Palais des Congres, Perpignan; Musée des Beaux-Arts, Orange; Musée des Beaux-Arts, Bourdeaux; The American Library, Brussels; French Institute, Amsterdam)

Galerie Jacob, Paris, France, *Inaugural Exhibition*, 1973.

Iris Clert-Christolfe, Paris, France, *Great Dames in Small Size*, 1974.

Union des Femmes Peintres et Sculpteurs, Musée d'Art Moderne, Paris, France, *Femmes Peintres et Sculpteurs*, 1975.

Women's Interart Center, New York, New York, *Color, Light and Image: An International Women's Art Show*, 1975-1976.

Galerie Jacob, Paris, France, *Libres Chemins*, 1976.

Galerie Ponce, Madrid, Spain, *Les Dix ans de la Galerie Jacob, Paris*, 1976.

Galerie Jacob, Paris, France, *Les Dix ans de la Galerie Jacob*, 1976.

Galería Ponce, Madrid, Spain, *4 Pintores de Paris en Galería Ponce*, 1976.

Centre George Pompidou, Paris, France, *Americans in Paris*, 1977.

Centre George Pompidou, Paris, France, *L'oiseau qui n'existe pas*, 1978.

Galerie Jacob, Paris, France, *Hommage to Chardin*, 1979.

Musée des Arts Decoratifs, Paris, France, *La Famille des Portraits*, 1980.

Gruenebaum Gallery, New York, New York, *Tenth Anniversary Exhibition of Major Paintings, Drawings and Sculpture*, 1983.

Grand Palais des Champs-Élysées, Paris, France, *39^e Salon des Réalités Nouvelles*, 1985.

Greunebaum Gallery, New York, New York, *Janice Biala & Daniel Brustlein*, 1987.

Musée Ingres, Montauban, France, *Permanence du Visage*, 1988.

Provincetown Art Association and Museum, Provincetown, Massachusetts, *The Beginnings of the Provincetown Art Association and Museum II: A House Divided, 1925-1937*, 1990.

Neilly Hôtel de Ville, France, *Artmosphere VII*, 1990.

Kouros Gallery, New York, New York, *Fifty Years of Works on Paper*, 1990.

Fonds Regional d'Art Contemporain d'Ile de France, Espace Marcel Came, Paris, France, *Figuration et Abstraction*, 1991.

Patio de l'Hôtel de Ville et Galerie Georges Pompidou, France, *Taureaux en Tête*, 1992.

Sala Pares, Barcelona, Spain, *Janice Biala and Daniel Brustlein*, 1992.

Kouros Gallery, New York, New York, *A Family: Biala, D. Brustlein, H. Ford, E. Moskowitz, R. Moskowitz, J. Tworokov*, 1994.

Galerie Jacob, Paris, France, *Les Trente Ans de la Galerie Jacob*, 1996.

Kouros Gallery, New York, New York, *Made in France: Drawings of France by Five Americans*, 1997.

Musée de Pontoise, *Natures Mortes du XX Siecle*, 1997.

Mona Bismarck Foundation, Paris, France, *Artistes Américains en France (1947-1997)*, 1997.

Bayly Art Museum, The University of Virginia, Charlottesville, Virginia, *In honor of Alan Groh '49: The Buzz Miller Collection of American Art*, 1999.

Provincetown Art Association and Museum, Provincetown, Massachusetts, *The Artist's Eye: Jack Pierson Selects From the Collection*, 1999.

Kouros Gallery, New York, New York, *Biala and Daniel Brustlein: A Selection of Paintings*, 2001.

The Hebrew Home for the Aged at Riverdale, New York, *Biala and Daniel Brustlein: A Marriage in Art and Life*, 2004.

Thomas McCormick Gallery, Navy Pier, Chicago, Illinois, *Art Chicago*, 2004.

Rockford Art Museum, Rockford, Illinois, *Reuniting an Era: Abstract Expressionists of the 1950s*, 2004.

Thomas McCormick Gallery, Chicago, Illinois, *Abstract Expressionism: Second to None*, 2004.

Cahoon Museum of American Art, Cotuit, Massachusetts, *Striking the Right Note: Music in American Art*, 2005.

Cherry Stone Gallery, Wellfleet, Massachusetts, *35@35*, 2006.

Nassau County Museum of Art, Roslyn Harbor, New York, *Picasso and the School of Paris*, 2006-2007.

Georgia Museum of Art, Athens, Georgia, *Suitcase Paintings: Small Scale Abstract Expressionism*, 2007. (Traveled to Ball State University Museum of Art, Muncie, Indiana; Utah Museum of Fine Art, Salt Lake City, Utah; Sydney Mishkin Gallery, Baruch College, New York, New York; Greenville County Museum of Art, Greenville, South Carolina; Loyola University Museum of Art, Chicago, Illinois)

Pavel Zoubok Gallery, New York, New York, *In Context: Collage + Abstraction*, 2007.

Tibor de Nagy Gallery, New York, New York, *Americans in Paris: Abstract Paintings in the Fifties*, 2007.

Vassar College, Poughkeepsie, New York, *A Life in Art and Letters: Priscilla Morgan*, 2007.

Edward Thorp Gallery, *Seaworthy: A Nautical Selection from Minton to Mermaids*, 2007-2008.

Pavel Zoubok Gallery, *Daughters of the Revolution: Women & Collage*, 2009.

Provincetown Art Association and Museum, Generations Exhibition, 2009-2010.

Tibor de Nagy Gallery, New York, New York, *Biala, Nell Blaine, Jane Freilicher: Selected Works*, 2010.

Loretta Howard Gallery, New York, New York, *The Lure of Paris*, 2012.

1285 Avenue of the Americas Gallery, New York, *To be a Lady: Forty-Five Women in the Arts*, 2012. (Traveled to Sundaram Tagore Gallery, Singapore)

Tibor de Nagy, New York, New York, *Interiors*, 2013.

Tibor de Nagy, New York, New York, *Biala and Brustlein*, 2013.

McCormick Gallery, Chicago, Illinois, *Her Work*, 2015.

Sundaram Tagore Gallery, New York, *Edith Schloss: A Retrospective*, 2015.

Tibor de Nagy Gallery, New York, *Biala, Blaine, Butterfly, Freilicher, Murphy, Wilke: Selected Works*, 2015.

Tibor de Nagy Gallery, New York, *Biala, Blaine, Brainard, Burckhardt, Evans, Grooms, Rivers: Selected Works*, 2015.

Garth Greenan Gallery, New York, *The Silo*, 2015-2016.

Queens College Art Center, Flushing, New York, *April Flowers*, 2016.

Tibor de Nagy, New York, New York, *Still-Life Show: Biala, Nell Blaine, Joe Brainard, Patricia Broderick, Jane Freilicher, Jess, Louisa Matthiasdóttir*, 2016.

Tibor de Nagy, New York, New York, *Correspondences: a group exhibition*, 2017.

Reynolds Gallery, Richmond, Virginia, *Biala and Louisa Matthiasdottir*, 2017.

Art Students League, New York, New York, *Post-War Women*, 2019.

Provincetown Art Association and Museum, Provincetown, Massachusetts, *Inside and Out: from the permanent collection*, 2019.

Provincetown Art Association and Museum, Provincetown, Massachusetts, *Harbor to Bay: works from the permanent collection*, 2020.

Rosenberg & Co., New York, *A Future We Begin to Feel: Women Artists 1921-1971*, 2021.

Museum Barberini, Potsdam, Germany, *The Shape of Freedom: International Abstraction after 1945*, 2022.

Whitechapel Gallery, London, United Kingdom, *Action, Gesture, Paint: Women Artists and Global Abstraction 1940-70*, 2023.

Fondation Vincent van Gogh Arles, Arles, France, *Action, Gesture, Paint: Women Artists and Global Abstraction 1940-70*, 2023.

Kunsthalle Bielefeld, Bielefeld, Germany, *Action, Gesture, Paint: Women Artists and Global Abstraction 1940-70, 2023-2024*.

Jody Klotz Fine Art, Abilene, Texas, *re.e.mer.gence: Women AbEx and Color Field Artists*, 2023.

Nino Mier Gallery, New York, New York, *Beach*, 2023.

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

SELECTED PUBLIC & PRIVATE COLLECTIONS

Art Institute of Chicago, Chicago, IL

Asheville Art Museum, Asheville, NC

Banque Paribas, Paris, France

Birmingham Museum of Art, Birmingham, AL

Carnegie Art Museum, Pittsburgh, PA

Chemical Bank, New York, NY

Denver Art Museum, Denver, CO

Fralin Museum of Art at the University of Virginia, Charlottesville, VA

General Electric, Fairfield, CT

Godwin-Ternbach Museum, Queens College, CUNY, Flushing, NY

Heckscher Museum of Art, Huntington, NY

JP Morgan Chase National Bank, New York, NY

Kemper Museum of Contemporary Art, Kansas City, MO

Mint Museum of Art, Charlotte, NC

Musée Cantonal des Beaux-Arts, Lausanne, Switzerland

Musée de Pontoise, Paris, France

Musée d'Art, Grenoble, France

Musée d'Ingres, Montauban, France

Musée National d'Arts Moderne, Centre Pompidou, Paris, France

Namburg Collection, Princeton University Library, Princeton, NJ

National Museum, Oslo, Norway

Phillips Collection, Washington, D.C.

Phillip Morris, New York, NY

Princeton University Museum, Princeton, NJ

Provincetown Art Association and Museum, Provincetown, MA

USC Fisher Gallery, University of Southern California, Los Angeles, CA

The Readers Digest, Pleasantville, NY

Three Cities Research, New York, NY

Town of Provincetown Collection, Provincetown, MA

San Diego Museum of Art, San Diego, CA

Shearson Lehman Brothers American Express, New York, NY

Smithsonian American Art Museum, Washington D.C.

Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY

Union Carbide Corporation, New York, NY

Ruth and Elmer Wellin Museum of Art, Hamilton College, Clinton, NY

Vesti Corporation, Boston, MA

BERRY CAMPBELL

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

Whitney Museum of American Art, New York, NY