



The Armory Show

September 6 - September 8, 2024

Booth 119

BERRY ■ CAMPBELL

**PRESS RELEASE
FOR IMMEDIATE RELEASE
BERRY CAMPBELL TO PARTICIPATE IN THE ARMORY SHOW 2024**

NEW YORK, NEW YORK, August 13, 2024—Berry Campbell is pleased to announce its participation in The Armory Show 2024. Located at booth 119 at the Javits Center, Berry Campbell Gallery will present a modern take on *Women Choose Women* (1973), the first large-scale museum exhibition devoted solely to women artists and curated by a committee of women artists at the New York Cultural Center, for The Armory Show 2024.

With an expertise in championing the careers of underrepresented female artists, elevating their markets to record breaking prices, Berry Campbell's presentation is organized with the belief that advocacy for and by women in the arts is just as necessary now as it was 50 years ago. The exhibition will feature 11 paintings and works on paper from a cross-generational selection of artists, with highlights including Lynne Drexler, Alice Baber, Elaine de Kooning, Yvonne Thomas, Perle Fine, and Beverly Mclver. *Women Choose Women* reflects Berry Campbell's dedication to the rediscovery and advancement of women artists, commemorating the diversity and perseverance of women artists working in the art world from mid-century to now.

Artists included in this group presentation are Alice Baber, Bernice Bing, Janice Biala, Lillian Thomas Burwell, Nanette Carter, Elaine de Kooning, Nanette Carter, Dorothy Dehner, Lynne Drexler, Perle Fine, Judith Godwin, Beverly Mclver, Ethel Schwabacher, and Yvonne Thomas. A highlight of the exhibition is a never-before-seen masterwork by Lynne Drexler newly released by the Lynne Drexler Archive. It will be on view for the first time at The Armory show.

ABOUT THE GALLERY

Christine Berry and Martha Campbell opened Berry Campbell Gallery in Chelsea, New York, ten years ago. The gallery has a fine-tuned program representing artists of post-war American painting that have been underrepresented or neglected, particularly the women of Abstract Expressionism. Since its inception, the gallery has developed a strong focus on research to bring to light artists overlooked due to age, race, gender, or geography. This unique perspective has been increasingly recognized by curators, collectors, and the press.

In 2022, Berry Campbell moved to 524 W 26th Street, one of the most prestigious blocks in Chelsea. The 9,000 square foot space was previously inhabited by art world icons such as Paula Cooper Gallery and Robert Miller Gallery.

Alice Baber (1928 - 1982)
Red Song of the Ladder, 1976
Signed, dated and titled on verso
"Alice Baber 1976 "Red Song of the
Ladder" 1976"
Oil on canvas
30 x 50 inches
76.2 x 127 cm
(BAB-00044)

\$ 165,000

Baber began her art studies early, studying drawing as an eight-year-old, and taking a college class by age twelve. After living in Paris for several years, she moved to New York City where she became a member of the March Gallery, a Tenth Street co-operative gallery, with her first one-person show in 1958. She attended the Yaddo Colony in Saratoga Springs, New York for the first time that year, supporting herself by writing, later becoming art editor of McCall's magazine.

Baber was in a marriage from 1964-1970 to painter Paul Jenkins; her abstract stain paintings are different from those of her husband, exploring variations of a single color, or in rich combinations of multiple colors, usually using free-form ovals and circles.

Baber organized exhibitions of women artist, and was a distinguished writer and teacher as well as an artist, serving as artist-in-residence in Albuquerque at the University of New Mexico's Tamarind Institute lithography workshop. Baber also taught painting at the New School, New York City; University of California at Santa Barbara; and University of California, Berkeley.





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Bernice Bing (1936 - 1998)

Untitled, c. 1986

Mixed media on paper mounted to
canvas

80 x 26 inches

203.2 x 66 cm

(BIN-00049)

\$ 150,000

A close friend of the artist Joan Brown, Bernice Bing (1936-1998) became a legendary figure in the underground Beat movement in San Francisco and exhibited at the hallmark Batman Gallery's Gangbang exhibit in 1960. Orphaned at an early age, Bing overcame an unusual amount of tragedy and obstacle in her life. Susan Landauer poses that she "represents Norman Mailer's ideal of the courageous creative individual withstanding the forces of conformity and oppression in post-World War II America."

Bing's work is chronologically at the distant end of the movement along with Joan Brown, but her integration of Chinese aesthetics and search for personal identity carved out a most unique contribution. Bing related that she sought Asian art mentors to help "create a new synthesis with a very old world." This included Saburo Hasegawa at CCAC in Oakland in 1957, and modernist calligrapher Wang Donling at the China Academy of Art in Hangzhou in 1984. Her "reputation as an Abstract Expressionist has only just begun to be resurrected."





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Janice Biala (1903-2000)

Untitled (Orange Interior), 1967

Signed lower right "Biala" Inscribed on verso: "67 KL 10"

Oil on linen

57 1/2 x 63 7/8 inches

146.1 x 162.2 cm

(BIAL-00006)

\$ 90,000

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.

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.





Lilian Thomas Burwell (b. 1927)

Montagne, 2012

Signed on verso "Lilian Burwell"

Oil on canvas over wood, sheet acrylic

28 x 44 x 7 inches

71.1 x 111.8 x 17.8 cm

(BUR-00003)

\$ 78,000

Lilian Thomas Burwell (b. 1927) is an important artist and an integral contributor to the Washington, DC art community. Burwell was born in Washington, DC and raised in Harlem. She was attended Pratt University, Brooklyn and received her MFA from Catholic University, Washington, DC. She served as board member of the Smithsonian Institution Renwick Alliance from 1989 to 1992, and the Arlington Arts Centers from 1984 to 1987. She was founding and curatorial director of the Alma Thomas Memorial Gallery and curatorial director of the Sumner Museum and Archives in Washington, D.C., from 1981 to 1984. Her work was included in *Magnetic Fields: Expanding American Abstraction, 1960s to Today* (2017-18), an intergenerational exhibition highlighting 21 Black female abstract practitioners that traveled from the Kemper Museum, Kansas City to The National Museum of Women in the Arts, Washington, DC.

Burwell has a distinctive pictorial language characterized by abstract two-dimensional paintings and three-dimensional sculptural forms. Burwell's paintings from the late 1970s and early 1980s employ a distinctly bold palette and reference organic forms found in natural floral and earthly phenomena. By the late 1980s, Burwell shifted her attention to sculpture, creating lushly and often vibrantly colored painted canvas, which is stretched over intricately carved and modeled wood. In a 1997 catalogue David Driskell described Burwell's work as, "transcendental in showing stylistic diversity of earthly beauty and cosmic vision."





Nanette Carter (b. 1954)

Cantilevered #14, 2014

Oil on Mylar

30 x 37 1/2 inches

76.2 x 95.3 cm

(CAR-00043)

\$ 22,000

An artist who has been exhibiting her work nationally and internationally in numerous solo and group exhibitions since the mid-1970s, Nanette Carter creates abstract collages expressive of her sensitivity to injustice and humanity in the context of contemporary life and her responses to the drama of nature. Her shaped works, produced in multimedia on Mylar since 1997, are evocative of concepts in the history of abstract art and reflect the African American abstract art tradition, exemplified in the works of Alma Thomas, Sam Gilliam, William T. Williams, Howardena Pindell, Romare Bearden, and Alvin Loving Jr. In fact, Loving (1935–2005) was Carter's mentor. A close friend, he inspired her in his view of invention in art as the result of process, in a manner akin to how jazz musicians create something new by riffing off of a melody.

In her art, Carter combines rectilinear structures with animated gestures, forming constructions that recall the lineage of African American quilt-making, while drawing on jazz, Japanese prints, Russian Constructivism, Abstract Expressionism, and other sources. She describes herself as a "builder, fascinated by the act of bringing pieces together to create a work of art," while noting that "building is one of civilizations' oldest endeavors." In 2013 she began her *Cantilevered* series, metaphorically using an architectural term referring to structures anchored by a plinth at one end that extend horizontally—almost defying gravity—as a paradigm for the balancing act in all our lives in the twenty-first century. Her series, *The Weight*, begun in 2015, speaks to the weight "compounded on us as we reflect on our history and aspire to move forward to better ourselves."





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Dorothy Dehner (1901 - 1994)

Arabesque, 1976

Incised, signed and dated lower right

"Dehner 76"

Bronze on wood base

15 x 8 1/2 x 7 3/4 inches

38.1 x 21.6 x 19.7 cm

(DEH-00126)

\$ 32,000

After studying at the University of California, Los Angeles (1921-22), Dorothy Dehner moved to New York, and in 1925, after a trip to Europe that included six months in Italy, Switzerland, and Paris, and stimulated by European modernism, Dehner enrolled in New York's Art Students League. In 1927, Dehner married the artist David Smith; both had studied painting with Jan Matulka at the Art Students League. In 1935, a trip to Paris, Brussels, London, Greece and the Soviet Union had a lasting impact on Dehner's art. Both Dehner and Smith were inspired by the same images: the skeleton of a prehistoric bird from the American Museum of Natural History was the basis for Dehner's drawing *Bird of Peace* (1946; private collection) and Smith's *Royal Bird* (1947-48 Walker Art Center, Minneapolis, Minnesota).

While Dehner's sculptures are abstract, they consistently make reference to the natural world. Vertical compositions invoke a totemic presence, while the horizontal format can be viewed as a landscape. Her abstract sculptures represent a personal iconography that recurs over the decades. Circles, moons, ellipses, wedges, and arcs abound. By the mid-1970s Dehner changed her medium from cast metal to wood. The architectural structure of her wooden ensembles, with thrusting verticals or stacked elements, resemble the skyline of a fanciful city. In the early 1980s Dehner began a new sculpture series of heroic proportions in Cor-Ten and black painted steel. These powerful sculptures were fabricated and based on earlier works in bronze. As with other artists of the New York school, Dehner's art acknowledges that abstract symbols can communicate content that is private but with universal implications.





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Elaine de Kooning (1918-1989)

Untitled, 1960

Signed on recto, lower right "EdeK"-

Signed on stretcher: "Elaine de Koon-

ing" Inscribed on stretcher: "WH-3"

Oil on linen

36 x 30 inches

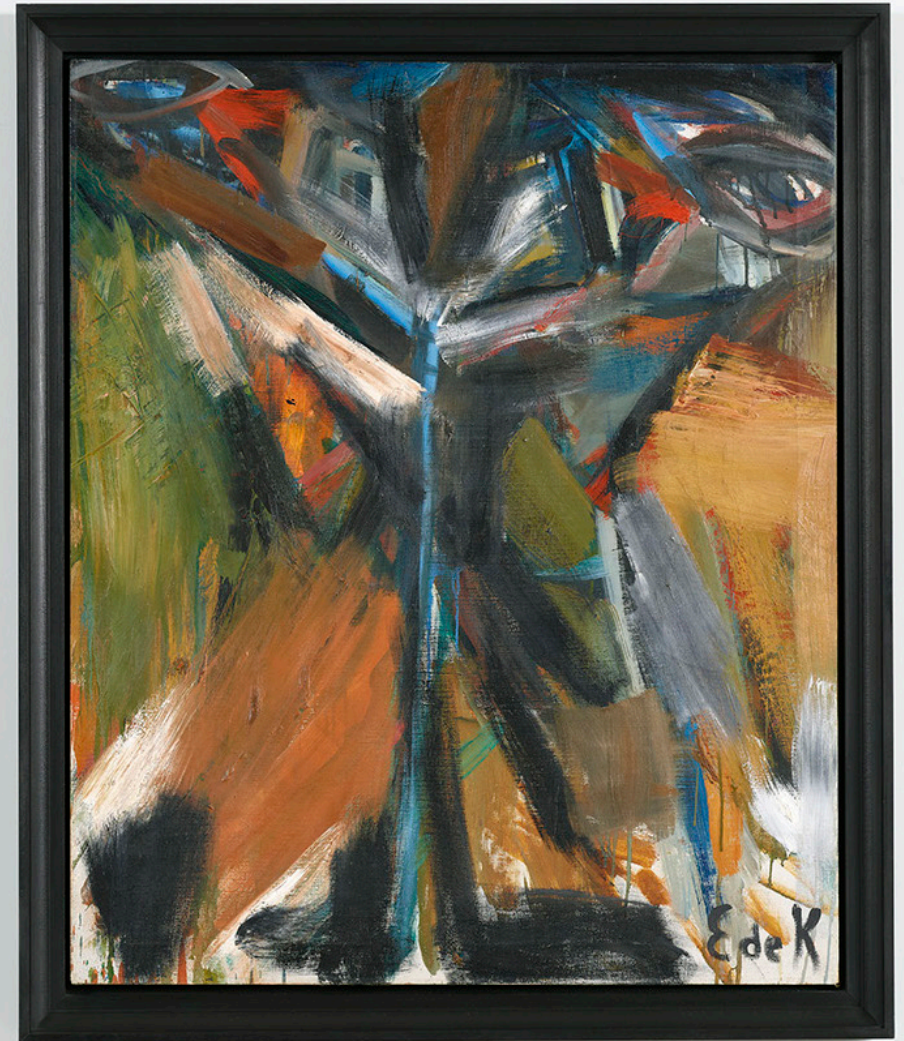
91.4 x 76.2 cm

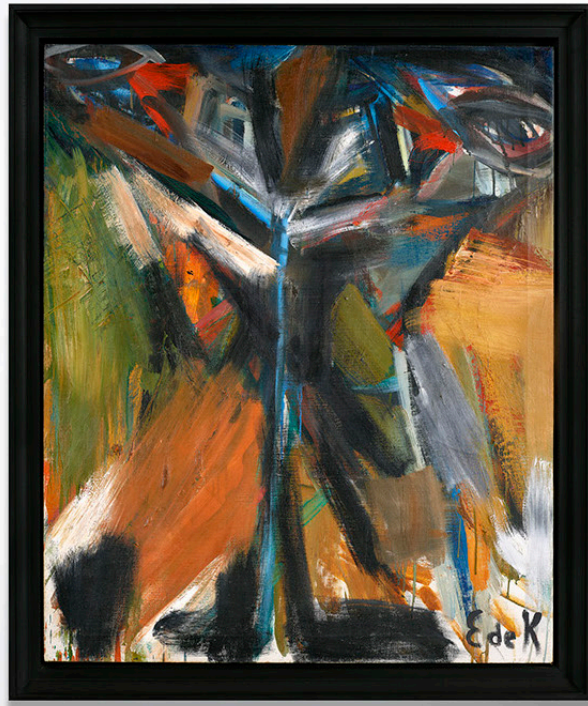
(EDEK-00014)

\$ 750,000

Elaine de Kooning was a prolific artist, critic, and teacher during the post-war era until her death in 1989. Like many other women artists of her generation, de Kooning received less attention in the mid- and late twentieth century from the press and public than her male counterparts, most notably her husband, Willem de Kooning. However, the steadfast creativity and accomplishment of de Kooning and other women of her time have become increasingly acknowledged and given overdue consideration. Among the recent efforts at such restitution was the June–September 2016 groundbreaking exhibition, *Women of Abstract Expressionism*, held at the Denver Art Museum, curated by University of Denver professor Gwen F. Chanzit. In the show, de Kooning's work is featured along with that of Perle Fine, Helen Frankenthaler, Judith Godwin, Grace Hartigan, Lee Krasner, and Joan Mitchell, among others. Recently she was the featured artist in the book, *Ninth Street Women* (2018), written by Mary Gabriel.

In 1983 she visited the Paleolithic caves in Lascaux, France, and began a series of paintings based on the cave paintings, titled *Cave Walls*, in which outlines of animals such as deer, bison, and goats, are rendered against turbulent grounds of dense brushstrokes. Toward the end of her life, she also made a number of works on paper in ink, continuing with the theme of cave paintings.





Lynne Drexler (1928 - 1999)

Autumn Twilight, 1977

Signed, titled, and dated on the verso

Oil on linen

65 x 47 3/4 inches

165.1 x 121.3 cm

(DREX-00122)

\$ 450,000

On October 23, 2022, an article by Ted Loos appeared in the *New York Times* with the heading, "Out of Obscurity Lynne Drexler's Abstract Paintings Fetch Millions." The article was published on the occasion of the opening of a joint show of the work of Drexler's first career phase (1959–1969) at the Mnuchin Gallery on the Upper East Side and Berry Campbell in Chelsea, which represents Drexler's estate. Not seen in public for thirty-eight years, the paintings on view have awakened viewers to the intense physical vibrancy of Drexler's abstract works, rendered with a combination of the vehement coloristic force of Van Gogh, the sheer almost decadent, kaleidoscopic splendor of Klimt, and the controlled textures of William Morris textiles. The attention to Drexler can also be attributed to the newly awakened recognition of the important contributions of American women artists to twentieth-century abstraction.

Opera and classical music were sustaining passions for Drexler, to which she often listened while working. In February 1969, she had the first of several solo exhibitions at Alonzo Gallery at 26 East 63rd Street. A reviewer for *Artnews* described her surfaces as "encrusted with tiny impasto shapes packed together in homogenous groups, some of which hold the plane while others swell and spill out in front." However, what caught the reviewer's eye most was Drexler's high-keyed color mixtures that were "aggressively designed to dazzle" along with "strained contrasts that sometimes impart a competing physicality in the different areas."





Perle Fine (1905 - 1988)

Untitled, c. 1950

Signed upper right corner "Perle Fine"

Oil on canvas

71 x 29 inches

180.3 x 73.7 cm

(FIN-00085)

\$ 225,000

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





Judith Godwin (1930 - 2021)

Untitled, c. 1957

Oil on linen

54 1/4 x 37 inches

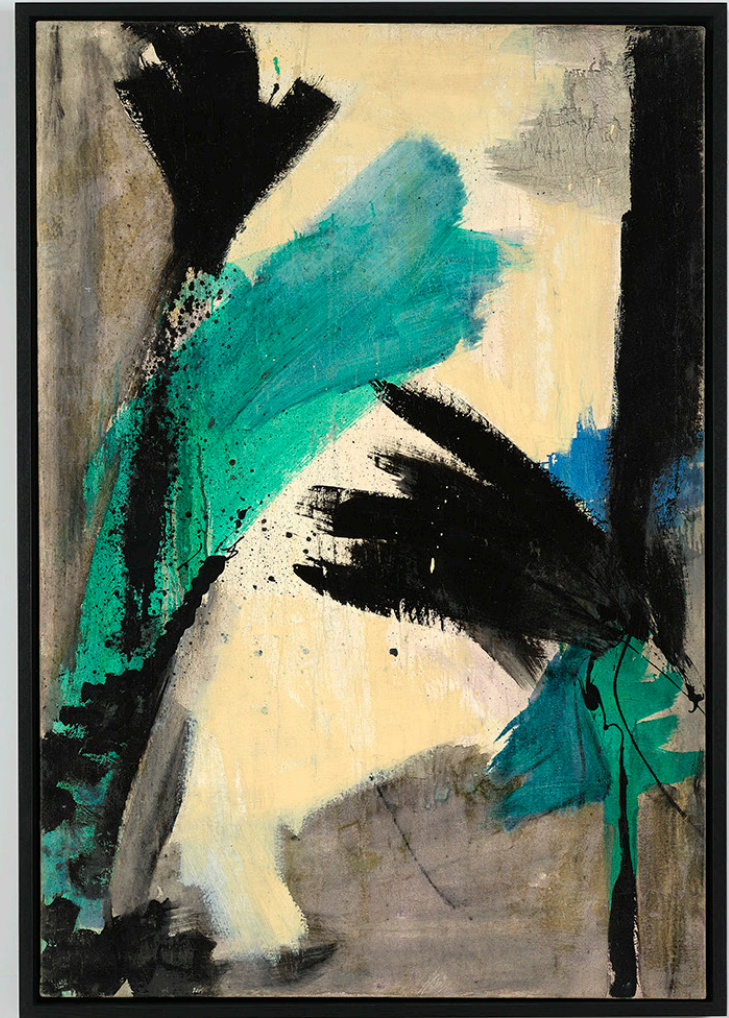
137.8 x 94 cm

(GOD-00120)

\$ 185,000

From 1950, when Judith Godwin first exhibited her work, and throughout her entire career, she held to her convictions, using a language of abstract form to respond with unbowed directness and passion to life and nature. Her aim was always to “emphasize what is important by painting the image of my feelings on canvas—to accept my feelings honestly, and not [to] falsify.” Through her studies with Hans Hofmann, her long association with Martha Graham and Graham’s expressive dance movements, her participation in the early burgeoning of Abstract Expressionism, and her love for Zen Buddhism and gardening, Godwin forged a personal and unique career path.

Like many other women artists of her generation, Godwin received less attention in the mid and late twentieth century from the press and public than her male counterparts. Godwin explained the bias behind this imbalance, recalling that at the time, “the men simply said, ‘Women can’t paint.’” However, the steadfast creativity and accomplishment of Godwin and other women of her time have become increasingly acknowledged and given overdue consideration. Among the recent efforts at such restitution was the June–September 2016 groundbreaking exhibition, *Women of Abstract Expressionism*, held at the Denver Art Museum, curated by University of Denver professor Gwen F. Chanzit.





Beverly McIver (b. 1962)

Untitled: Ropes, 2023

Signed and dated lower right:

"BMCIVER / 2023"

Oil on canvas

48 x 48 inches

121.9 x 121.9 cm

(MCI-00023)

\$ 58,000

A notable presence in American contemporary art, Beverly McIver has charted new directions as a Black female artist. With breathtaking honesty and virtuoso painting, her works tackle difficult themes about the human condition such as depression, racism, poverty, disability, and death. A recent article in Forbes compared her works both to "Frida Kahlo's heart wrenching self-portraits," and the "publicly exposed raw autobiography with the likes of Sylvia Plath poetry." She has received numerous awards and honors and has been the subject of eleven museum exhibitions.

Born and raised in Greensboro, North Carolina, McIver grew up in a single-parent household. Her mother worked tirelessly to make ends meet to support McIver and two sisters, one of which, Renee, has developmental disabilities. Despite these challenges, McIver pursued her artistic inquiry through her education, earning a Bachelor of Arts degree in Painting and Drawing from North Carolina Central University and a Master of Fine Arts degree in Painting and Drawing from Pennsylvania State University. Her artistic journey serves as a testament to her perseverance and the complexities that shape her identity such as stereotyping, self-acceptance, family, otherness, illness, death and, ultimately, freedom to express one's individuality.





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Ethel Schwabacher (1903 - 1984)

Longnook IV, 1961

Titled and dated on the verso:

""LONGNOOK IV" 9/1961"

Oil on linen

65 x 78 inches

165.1 x 198.1 cm

(SCHW-00040)

\$ 475,000

Schwabacher was at the center of the New York art world from the 1940s through the 1960s. She was represented by Betty Parsons Gallery, the leading showcase for the avant-garde, where she had five solo exhibitions and was in fourteen group shows. Her friends and acquaintances included leading artists of the era.

In 2016–17, Schwabacher was among the twelve artists included in the landmark traveling exhibition, *Women of Abstract Expressionism*, organized by the Denver Art Museum. Belonging to the first generation of Abstract Expressionist women artists, Schwabacher achieved recognition and respect in the New York art world for both her work and her intellect.





Yvonne Thomas (1913 - 2009)

Blue Green, 1964

"Yvonne Thomas/1964 32" x 34"/oil

"Blue Green"

Oil on canvas

32 x 36 inches

81.3 x 91.4 cm

(THO-00096)

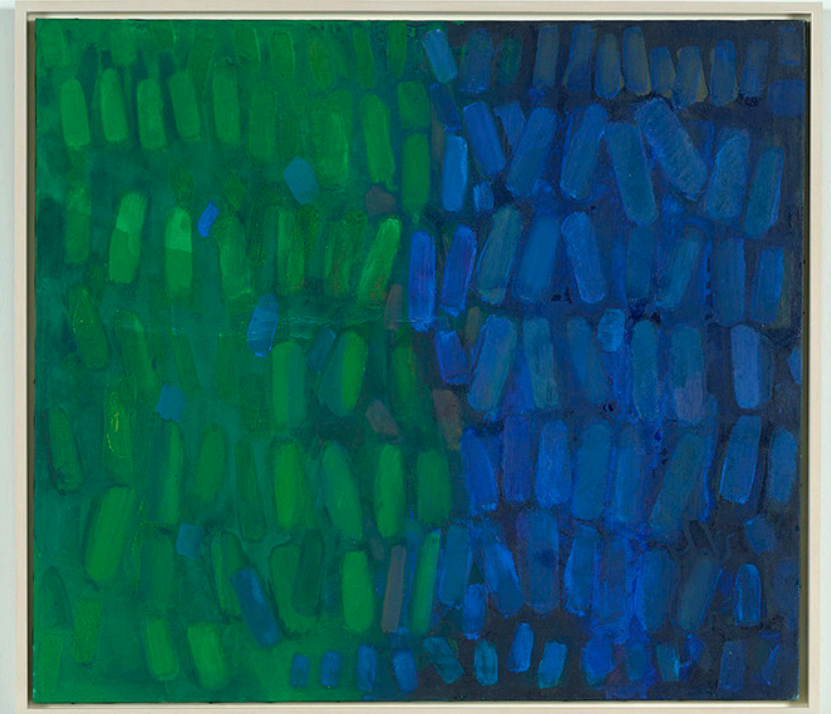
\$ 125,000

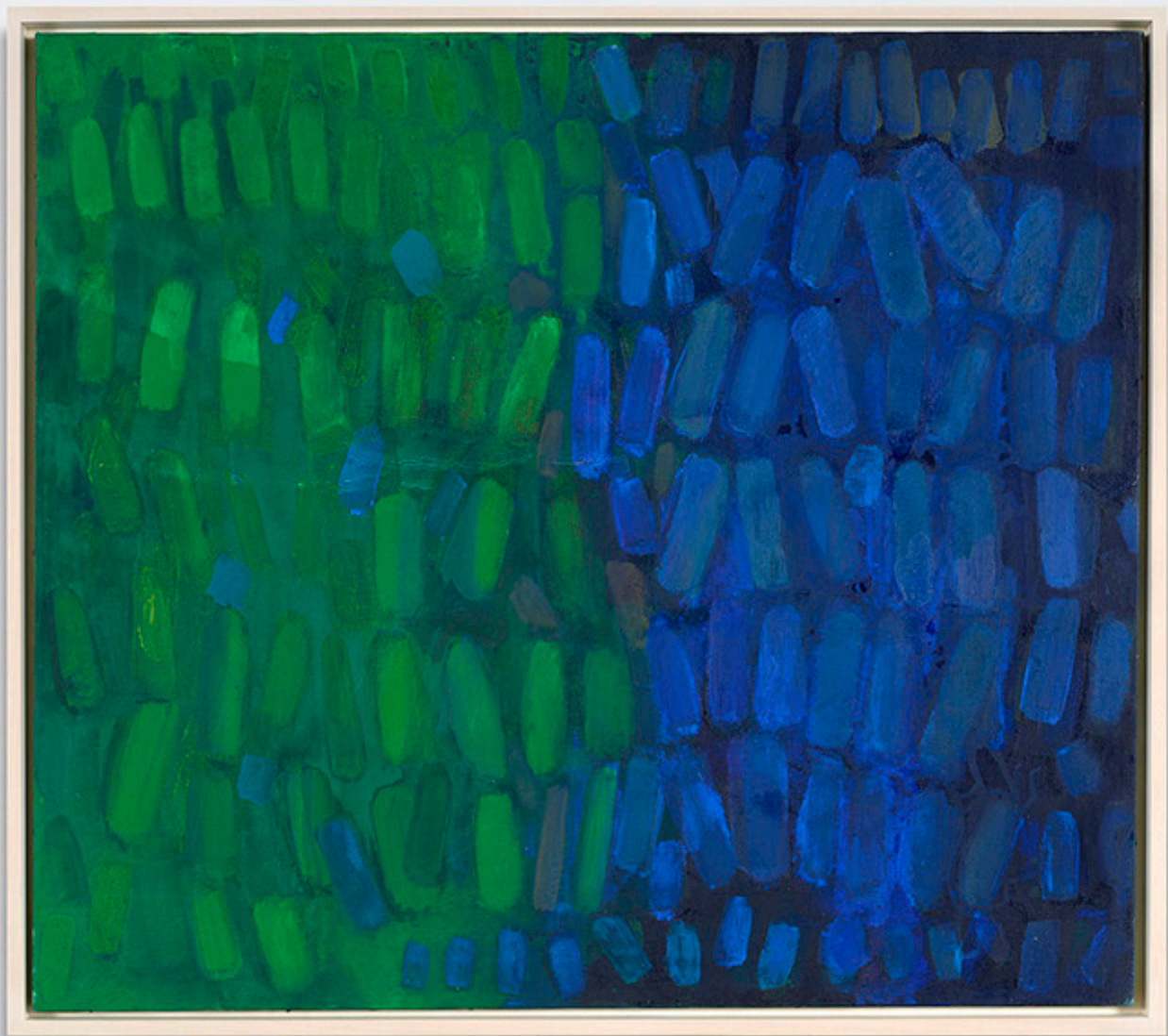
Thomas was born in Nice, France, in 1913, and arrived with her family in the United States in 1925. In 1938, she devoted herself to art, enrolling at the Art Students League, where she studied with Vaclav Vytacil and took lessons in the figure and portraiture from the Russian painter Dmitri Romanovsky.

In 1948, Patricia Matta, the wife of the artist Roberto Matta, provided Thomas with an introduction to the Subjects of the Artists School. Situated in a loft at 23 East 8th Street, the school consisted of participants who were considered "collaborators" rather than teacher-and-student. The artists in the school were leading figures in the American avant-garde, with whom Thomas interacted on an equal footing. They included, David Hare, Willem de Kooning, Arshile Gorky, Adolph Gottlieb, Hans Hofmann, Lee Krasner, Robert Motherwell, Barnett Newman, Jackson Pollock, Mark Rothko, and Clyfford Still.

The first—the Ninth Street Exhibition of Paintings and Sculpture—was held at 60 East 9th Street in Greenwich Village in May and June of 1951. Thomas was one of few artists to be included in all five of the Ninth Street shows. She was also a member the exclusive Artist's Club, a gathering of artists and intellectuals, which was only for male artists when it began in 1949.

Like other women who embraced abstraction, Thomas did not gain renown equal to that of the male artists of her time. However, a consideration of her career reveals that the issues she addressed, the organizations in which she took part, and the zeitgeist of her art gave her a central role in the avant-garde movement that she embraced.





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