



Art Basel Miami Beach

December 4 - December 8, 2024

BOOTH J2

BERRY ■ CAMPBELL

Art Basel Miami Beach
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Booth J2

“For a long time everybody refuses and then almost without pause almost everyone accepts. In the history of the refused in the arts and literature the rapidity of the change is always startling.”

– Gertrude Stein

Berry Campbell is pleased to announce its participation in Art Basel Miami Beach 2024. Since its founding in 2013, Berry Campbell has been dedicated to bringing underrepresented artists to prominence, most notably women of Abstract Expressionism. Not so long ago, many of these artists were still relegated to the margins of art history; however, through collective efforts of research and promotion, there has been a resurgence of interest in the work of women artists of this time. In this presentation, we will highlight the work of postwar women artists from the gallery’s primary and secondary market program who have received recent acclaim in the form of museum exhibitions, high-profile articles and books, and record-breaking sales. Although gender disparity in the art world still exists, the rate of change in female acceptance is as Gertrude Stein said, “startling.”

Featured works include a significant Alice Baber triptych from 1972, which was first exhibited at the A.M. Sachs Gallery in 1973 and has been in the same private collection since then. The gallery will also present a Lynne Drexler painting from 1969 that was recently released by The Lynne Drexler Archive, a powerful work by Sonia Gechtoff from 1960, and a portrait of artist, Aristodimos Kaldis by Elaine de Kooning, who was one of Elaine de Kooning’s favorite portrait subjects with his colorful scarves and larger than life personality.

Other featured artists include Mary Abbott, Janice Biala, Bernice Bing, Lilian Thomas Burwell, Niki de Saint Phalle, Dorothy Dehner, Lynne Drexler, Perle Fine, Judith Godwin, Nancy Graves, Grace Hartigan, Beverly McIver, Ethel Schwabacher, and Yvonne Thomas.



Mary Abbott (1921-2019)

Cactus, c. 1950

Oil on linen

30 x 38 inches

76.2 x 96.5 cm

(ABB-00023)

\$ 150,000

Among the early exponents of Abstract Expressionism, Mary Abbott creates powerful oil paintings in which she combines spontaneous, gestural brushwork with a highly creative use of color. Lauded for its energy and vital feeling of immediacy, her work reflects her desire to translate sensations into paint; as she puts it, "I like the process of painting. The intensity of Living Nature through myself— using the medium, paint, color and line defining the poetry of living space; that is my aim, life and work."

Born in New York on 27 July 1921, Mary Abbott boasts an impressive pedigree: a descendent of such luminaries as President John Adams and General Robert E. Lee, she is the daughter of Naval Commander and military adviser Henry Abbott and his wife, Elizabeth Grinnell, a poet and writer. Abbott grew up primarily in Manhattan, where she attended Miss Chapin's School, graduating in 1939. She also spent time in Washington, D.C., Concord, Massachusetts and Southampton, Long Island. At the age of twelve she enrolled in Saturday classes at the Art Students League of New York; by the late 1930s, she was taking advanced courses there, working under the painter George Grosz, who was impressed by her serious demeanor. Throughout this period, she also became acquainted with the work of master painters, ranging from Cimabue and Tintoretto to Eugene Delacroix, Paul Cézanne, Henri Matisse, all of whom came to influence her art. On her summer trips to the nation's capital, Abbott also studied with Eugene Weiss at the Corcoran Museum School.





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Alice Baber (1928 - 1982)

Among, 1962

Oil on canvas

25 x 19 5/8 inches

63.5 x 49.8 cm

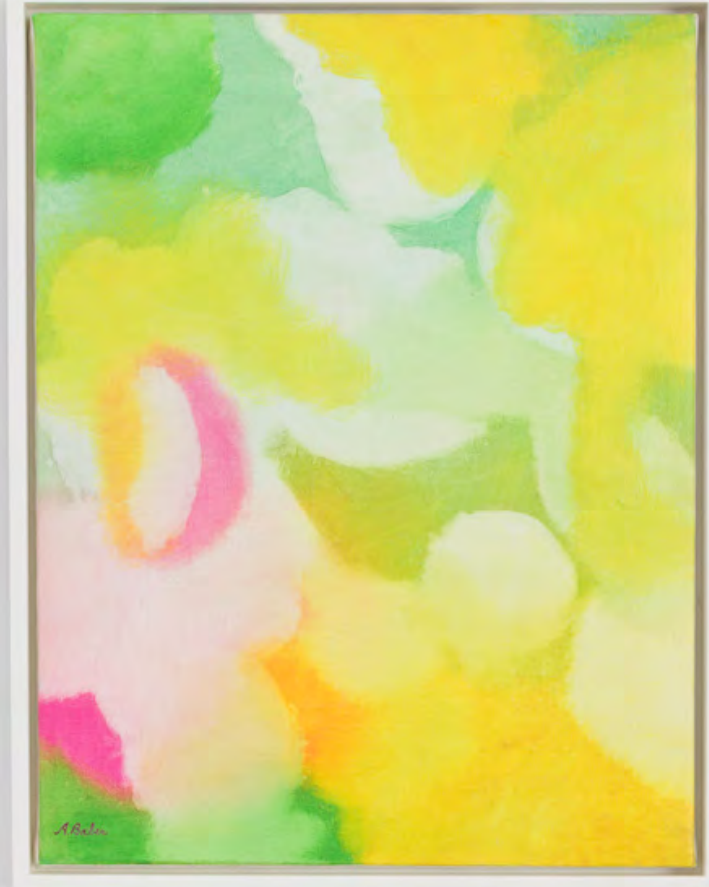
(BAB-00003)

\$ 55,000

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.





BERRY ■ CAMPBELL

Alice Baber (1928 - 1982)
Dervishes Before the Palace, 1972
Oil on canvas
77 x 174 inches
195.6 x 442 cm
(BAB-00057)

PRICE ON REQUEST



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Janice Biala (1903-2000)
Marie Lorraine & Nicole, c. 1958
Oil on canvas
65 1/2 x 27 1/2 in.
166.4 x 69.8 x 0.0 cm
(BIAL-00014)

\$ 70,000

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.





BERRY ■ CAMPBELL

Bernice Bing (1936 - 1998)

Untitled, c. 1987

Oil on canvas

48 1/2 x 36 inches

123.2 x 91.4 cm

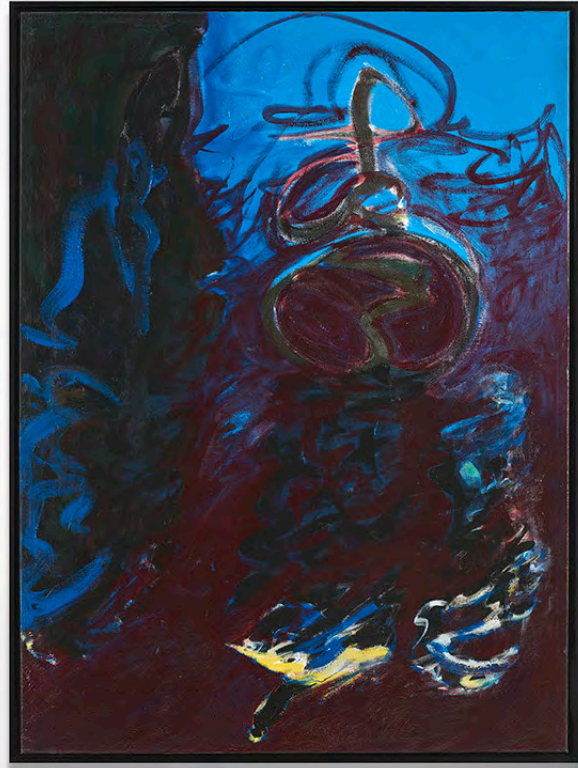
(BIN-00030)

\$ 195,000

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."





BERRY ■ CAMPBELL

Elaine de Kooning (1918-1989)

Kaldis with Scarves, 1969

Signed and dated lower right: "Edek 69"

Titled, dated, and signed on verso:

""Kaldis with Scarves" '69 60" x 48" E de

Kooning o/c WH-31"

Oil on canvas

60 x 48 inches

152.4 x 121.9 cm

(EDEK-00032)

\$ 400,000

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.





BERRY ■ CAMPBELL

Dorothy Dehner (1901 - 1994)

Nauticus, 1969

Signed and dated lower left: "Dehner 69"

Bronze on travertine base

5 1/2 x 16 1/4 x 6 3/4 inches

14 x 41.3 x 17.1 cm

(DEH-00121)

\$ 35,000

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 architectonic 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.





Lynne Drexler (1928 - 1999)

Contained Waters, 1969

Signed, dated and titled on the verso:

"Lynne Drexler / Contained Waters / 1969"

Oil on linen

35 3/4 x 47 7/8 inches

90.8 x 121.6 cm

(DREX-00081)

PRICE ON REQUEST

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."





BERRY ■ CAMPBELL

Perle Fine (1905 - 1988)

Impending Storm, 1954

Signed and dated lower right:

"Perle Fine/'54"

Signed and titled on verso:

"Impending Storm Perle Fine"

Oil on canvas

71 x 71 inches

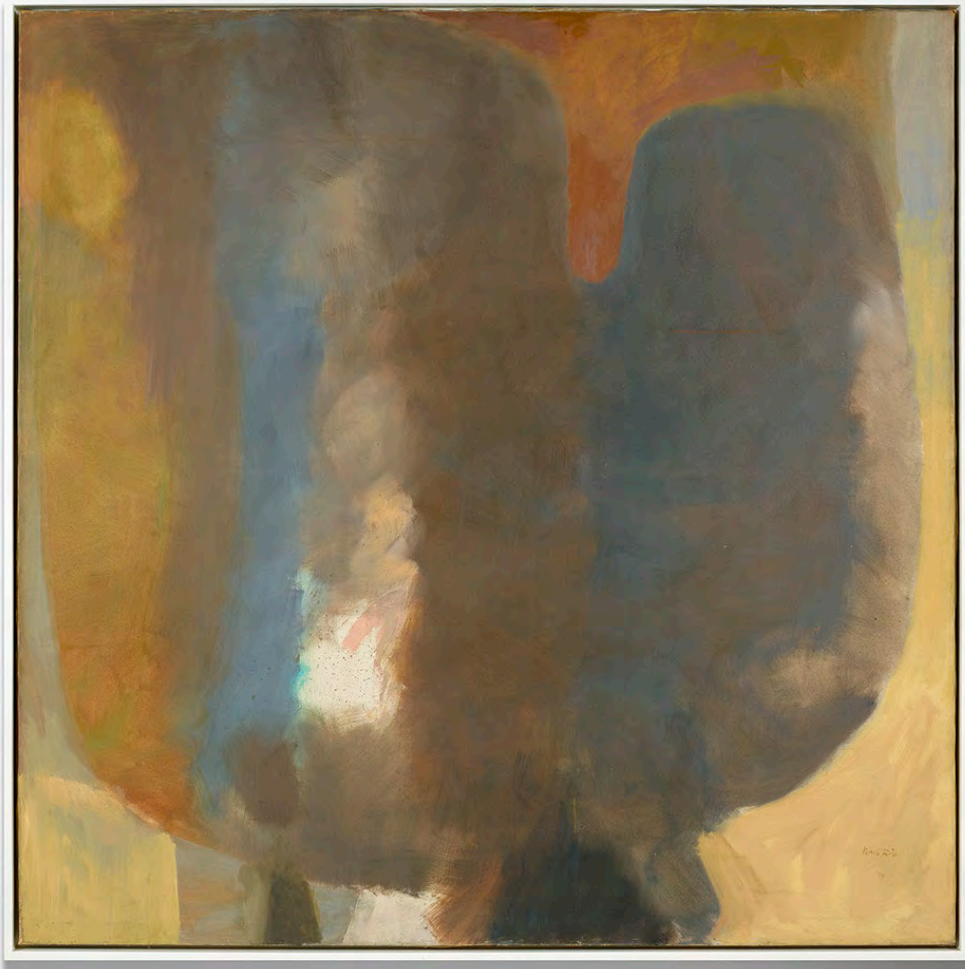
180.3 x 180.3 cm

(FIN-00132)

\$ 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.





Sonia Gechtoff 1926 - 2018

Lover's Feast, 1960

Signed and dated on verso: "Sonia Gechtoff/1960"

Titled and dated on stretcher bar: ""Lovers' Feast"
1960"

Oil on canvas

84 1/4 x 73 inches

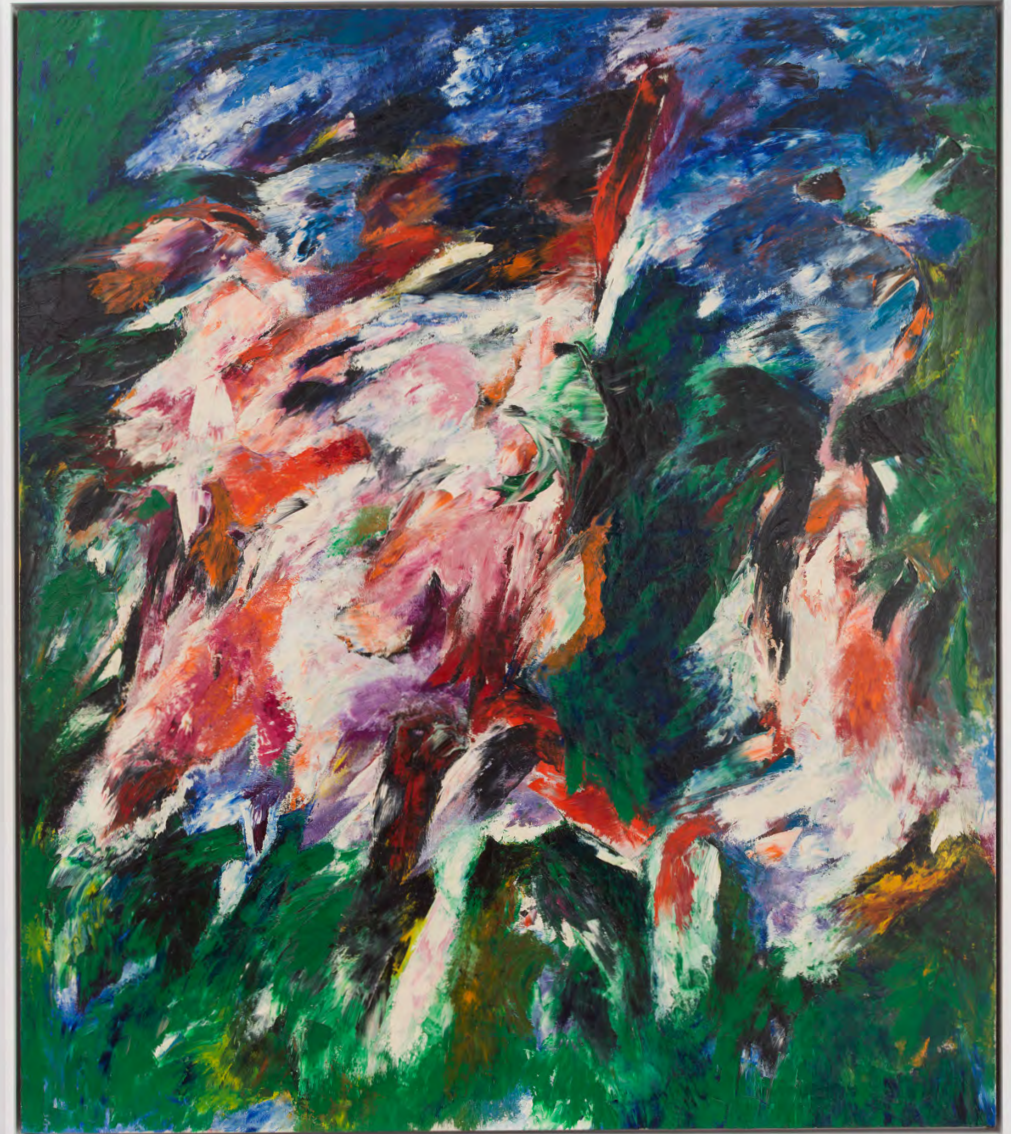
214 x 185.4 cm

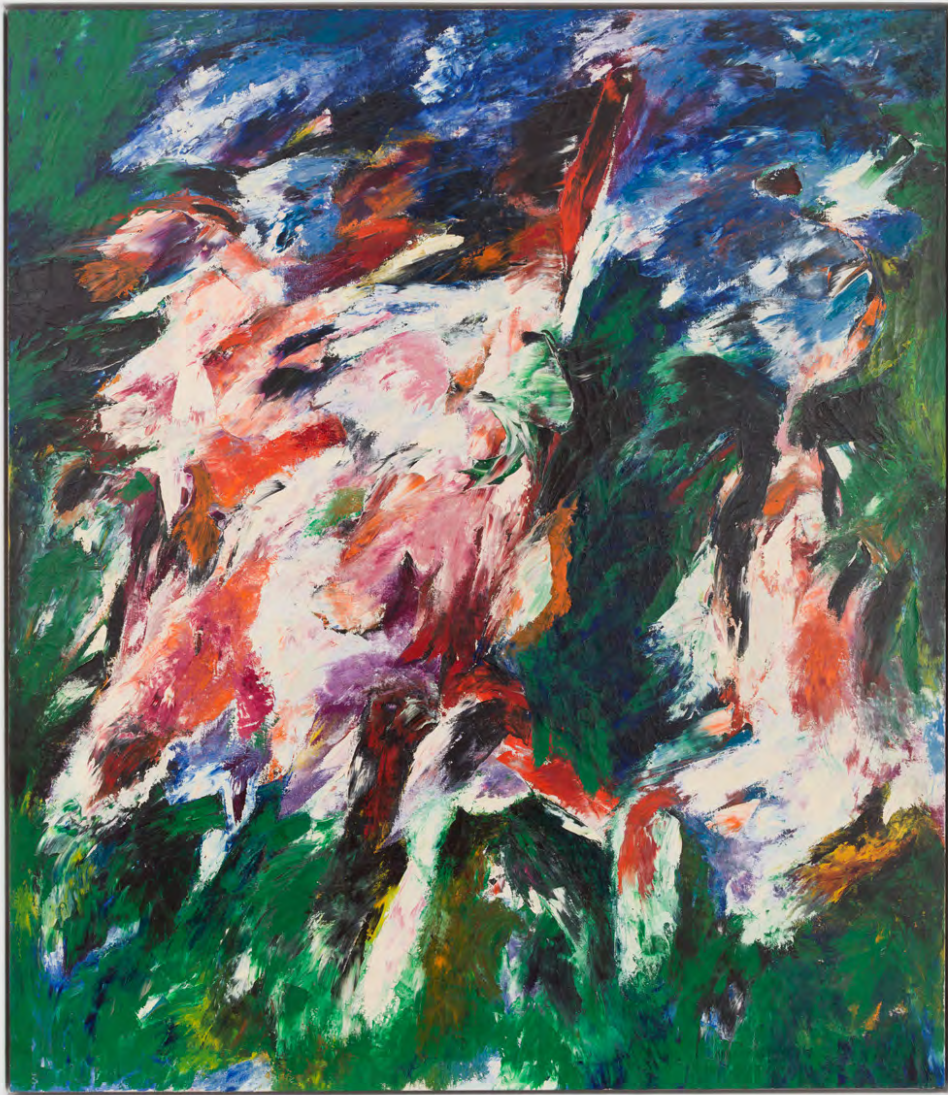
(GEC-00002)

\$ 450,000

Sonia Gechtoff learned art from her father, a moderately successful landscape and still-life painter. She received a scholarship to attend the Philadelphia Museum School of Industrial Art (B.F.A., painting, 1950), and in 1951 she moved to San Francisco, where she studied lithography with James Budd Dixon at the California School of Fine Arts (CSFA) and later taught there (1957-1958) at the invitation of Elmer Bischoff. At CSFA she met painter James Kelly, and they married in 1953. They moved to the Fillmore Street studio building, home to many artists over the years. A few years later, Sonia's mother, Ethel Gechtoff, opened the East and West Gallery on Fillmore Street, across from the Six Gallery.

Although she arrived in California as a Social Realist painter, her oil paintings in the early 1950s developed large-scale painterly gestures. Many were inspired by nature as well as poetry. She grandly manipulated the palette knife and also created large graphite drawings. In the early 1950s, she saw a revelatory exhibition that included Clifford Still. Through his students, particular Frank Lobdell and Ernest Briggs, she learned his philosophies and approach to abstraction.





BERRY ■ CAMPBELL

Judith Godwin (1930 - 2021)

Series 5, No. 11, 1958

Signed lower left "Godwin"

Oil on linen

78 1/4 x 52 inches

198.8 x 132.1 cm

(GOD-00109)

\$ 260,000

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.





BERRY ■ CAMPBELL

Grace Hartigan 1922 - 2008

Night Landscape Woods Hole, 1960

Signed and dated lower right: "Hartigan '60 W.H."

Signed, titled, and dated on paper adhered to verso:

"Night Landscape Woods Hole / 1960 G. Hartigan"

Watercolor on paper

23 x 28 inches

58.4 x 71.1 cm

(HAR-00017)

\$ 140,000

Raised in New Jersey, Grace Hartigan moved to California after she married in 1941 and then began drawing classes in Los Angeles. During World War II, Hartigan worked in Newark, New Jersey, as a draftsman in an airplane factory and briefly studied painting with Isaac Lane Muse in New York. She met Mark Rothko and Adolph Gottlieb, and upon viewing Jackson Pollock's 1948 exhibition at Betty Parsons Gallery, she began a series of gestural abstractions (1948-1952). Through Pollock, she met Willem de Kooning, a formative influence and friend.

Hartigan married and divorced several times and for a period of time exhibited under the name, "George Hartigan." Her colorful canvases often challenged the non-objective tenets of Abstract Expressionism by including references to contemporary life: gritty market vendors, urban storefronts, still lifes, clothing, costumes, and masks. In her Matador series from the early 1950s, she played with sexual identity. She collaborated with poet Frank O'Hara on a series called Oranges, in which she incorporated words from his poems. Another series on bridal imagery, a subject examined throughout her oeuvre, addressed broader social dimensions of American womanhood, marriage, and consumerism. In 1956, she was the only woman included in *Twelve Americans*, at the Museum of Modern Art.





BERRY ■ CAMPBELL

Grace Hartigan 1922 - 2008

The Tourist, 1965

Signed and dated lower right: 'Grace Hartigan '65';

On verso, signed, titled, and dated along the stretcher bar: "'The Tourist" / Hartigan '65'

Oil on canvas

80 1/2 x 72 inches

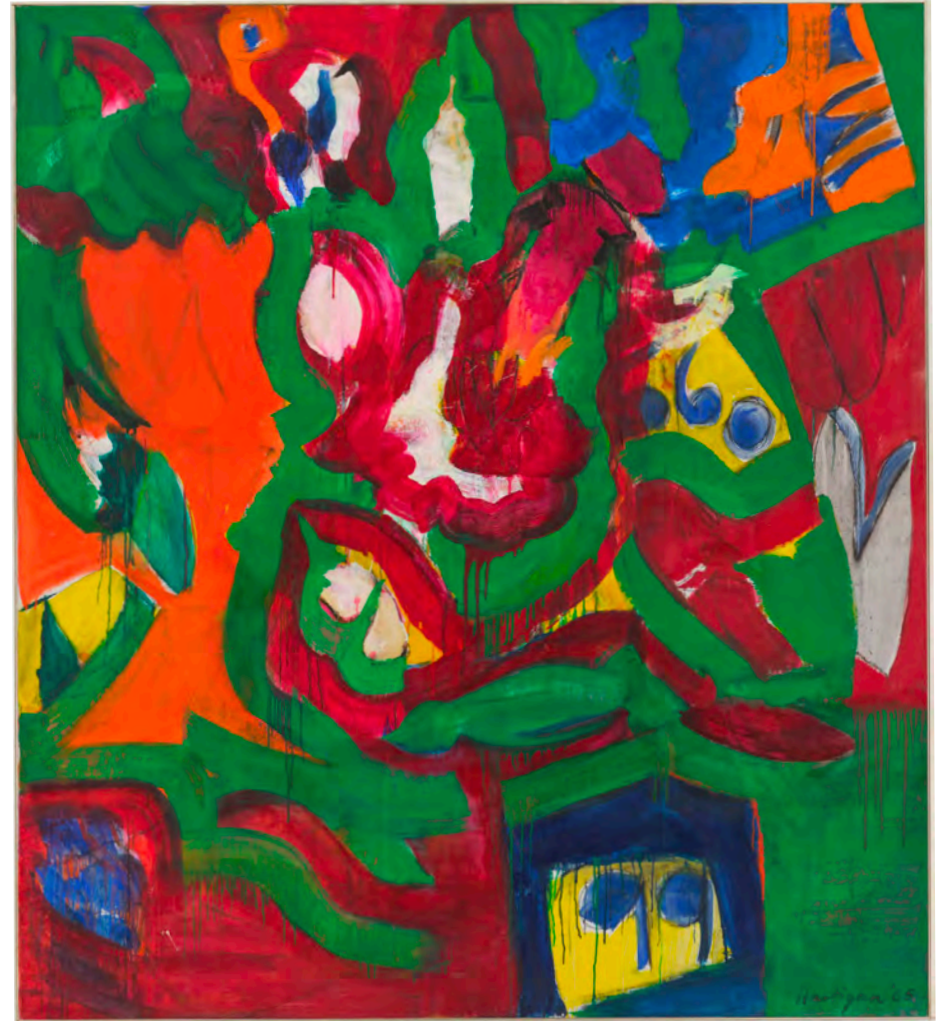
204.5 x 182.9 cm

(HAR-00018)

PRICE ON REQUEST

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BERRY ■ CAMPBELL

Buffie Johnson 1912 - 2006

I Ching, 1956

Signed lower right: "Buffie Johnson"

Signed, titled, and dated:

"I CHING/Buffie Johnson/1956"

Oil on linen

17 1/8 x 27 1/2 x 1 1/2 in.

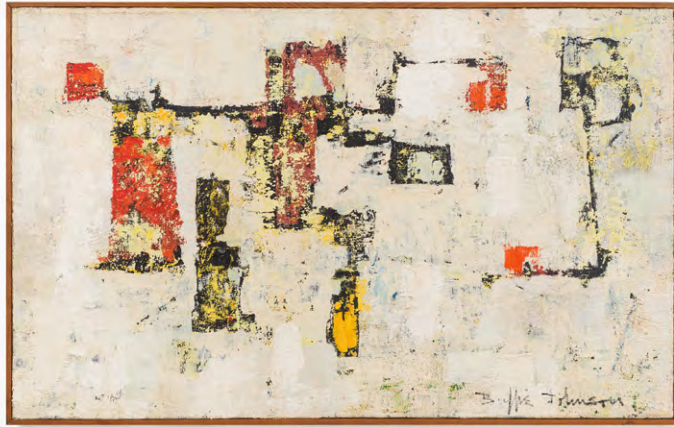
43.5 x 69.8 x 3.8 cm

(JOH-00003)

\$ 25,000

Johnson's turn toward abstraction coincided with her friendship with architect and sculptor Tony Smith and her first show at Betty Parsons Gallery in 1950. That year, she married art critic Gerald Sykes and set up a studio in East Hampton, New York. In 1954, her longstanding interest in the history of goddess imagery and the Great Mother, reflected in her paintings, led to a Bollingen Foundation grant for collecting images on the subjects. Egyptologist Natacha Rambova and archaeologist Marija Gimbutas were also important influences. In 1959, she created an epic abstract mural for the Astor Theatre, New York; in the 1960s and 1970s, she returned variously to representation, portraiture, and plant and flower imagery. In 1988, she published *Lady of the Beasts: Ancient Images of the Goddess and Her Sacred Animals*, a compilation of prehistoric representations of the goddess as sacred animals, including her own drawings and textual interpretations summarizing the vast "Mistress of all Creation." In her later years, she showed frequently at the Anita Shapolsky Gallery, New York. In 2007, she was a recipient of a Lifetime Achievement Award from the Women's Caucus for Art of the College Art Association Committee on Women in the Arts.





Mercedes Matter 1913 - 2001

Still Life, 1969

Titled verso: "Still Life"

Signed and dated verso: "Mercedes Matter 1969"

Oil on canvas

41 x 44 inches

104.1 x 111.8 cm

(MATT-00004)

\$ 135,000

Born in New York in 1913 to famed Philadelphia Modernist, Arthur B. Carles, Mercedes Matter grew up surrounded by art. Throughout her youth she traveled to France and Italy with her family, where she was especially struck by the works of Giovanni Bellini. She later went on to study sculpture with Lu Duple at Bennett Junior College in Milbrook, NY and with Maurice Sterne and Alexander Archipenko in New York City during her breaks from school. After finishing at Bennett Junior College, Matter began classes at the New York Art Student's League with Hans Hofmann, who became a great mentor and friend to Matter. Hofmann's painting classes brought the influence of the European avant-garde movements to Matter's work.

In the late 1930s, Matter became a founding member of the American Abstract Artists group and worked for the Works Progress Administration with French artist, Fernand Léger. Léger would later introduce Matter to her husband, Swiss photographer and designer, Herbert Matter. The Matters became significant figures in the mid-20th century New York art scene, along with Jackson Pollack, Lee Krasner, Alexander Calder, and the de Koonings.



BERRY ■ CAMPBELL

Charlotte Park 1918 - 2010

Untitled, c. 1955

Oil on linen

36 1/4 x 29 inches

92.1 x 73.7 cm

(PAR-00625)

\$ 175,000

Like many women of the Abstract Expressionist movement, Charlotte Park's (1918-2010) important contributions have only recently been acknowledged. Park was a steadfast and passionate artist for almost eighty years, but it was not until a 2010 exhibition that Charlotte Park's paintings and works on paper began to receive a flurry of critical praise. Writing in the *New York Times* just before Park died in late 2010, Roberta Smith called Park "a natural painter and a gifted colorist" who "is as good as several of the artists – both men and women – in the Museum of Modern Art's current tribute to the movement." Overshadowed by the attention given to the work of her husband, James Brooks, Park kept a low profile over the course of her career while painting some of the strongest and most brilliantly colored canvases of her time. As Robert Pincus-Witten wrote about her in *Artforum* in 2011, "The case of Charlotte Park is exemplary; hers was a major gift all but stifled by a happily embraced domesticity and by the critical bullying of a brutally doctrinaire art world." Her art is a strong argument against the idea prevalent from the 1950s onward that women were incapable of the muscularity and confidence necessary to be action painters.





Betty Parsons 1900 - 1982

Untitled, 1951

Signed and dated lower right:

"Betty Parsons 1951"

Gouache on paper

28 1/2 x 21 1/2 inches

72.4 x 54.6 cm

(PARS-00019)

SOLD

Raised in New York, Newport, and Palm Beach, Betty Bierne Pierson married Schuyler Livingston Parsons at age twenty, but they divorced three years later. For the next ten years, she lived in Paris and studied painting and sculpture at the Académie de La Grande Chaumière and in the studios of Émile-Antoine Bourdelle and Ossip Zadkine. In Montparnasse, she worked alongside Alberto Giacometti and associated with artists Alexander Calder and Romaine Brooks and poet Ezra Pound. In 1933, she had her first exhibition of watercolors and sculpture at the Galerie Quatre Chemins.

Returning to New York, she continued to exhibit watercolor landscapes, seascapes, and still lifes, but turned to abstractions in oil and acrylic in the late 1940s. Her paintings, many of which reference natural elements, feature biomorphic forms and lozenges levitating on muted color fields. She was also a sculptor; her later constructions combine painted wood made from materials collected near her studio in Southold, New York. After a solo show of watercolors in 1936 at Midtown Galleries, New York, she was offered her first gallery position. In the early 1940s, she managed the gallery in the Wakefield Gallery and Bookshop, where she exhibited the work of Hedda Sterne, Adolph Gottlieb, Alfonso Ossorio, and Theodoros Stamos, and then she managed Mortimer Brandt's modern section, showing Ad Reinhardt and Hans Hofmann.





BERRY ■ CAMPBELL

Ethel Schwabacher (1903 - 1984)

Wild Honey, 1961

Signed, dated and titled on the verso:
"Ethel Schwabacher 1961 Wild Honey"

Oil on linen

84 x 70 inches

213.4 x 177.8 cm

(SCHW-00014)

\$ 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)

High Jack, 1963

Signed, dated and titled on the verso:

Oil on canvas

13 x 18 1/8 inches

33 x 46 cm

(THO-00154)

\$ 85,000

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.



BERRY ■ CAMPBELL

Michael (Corinne) West 1908 - 1991

Head, 1956

Signed, titled, and dated on verso:

"Michael West/1956/Head"

Oil on canvas

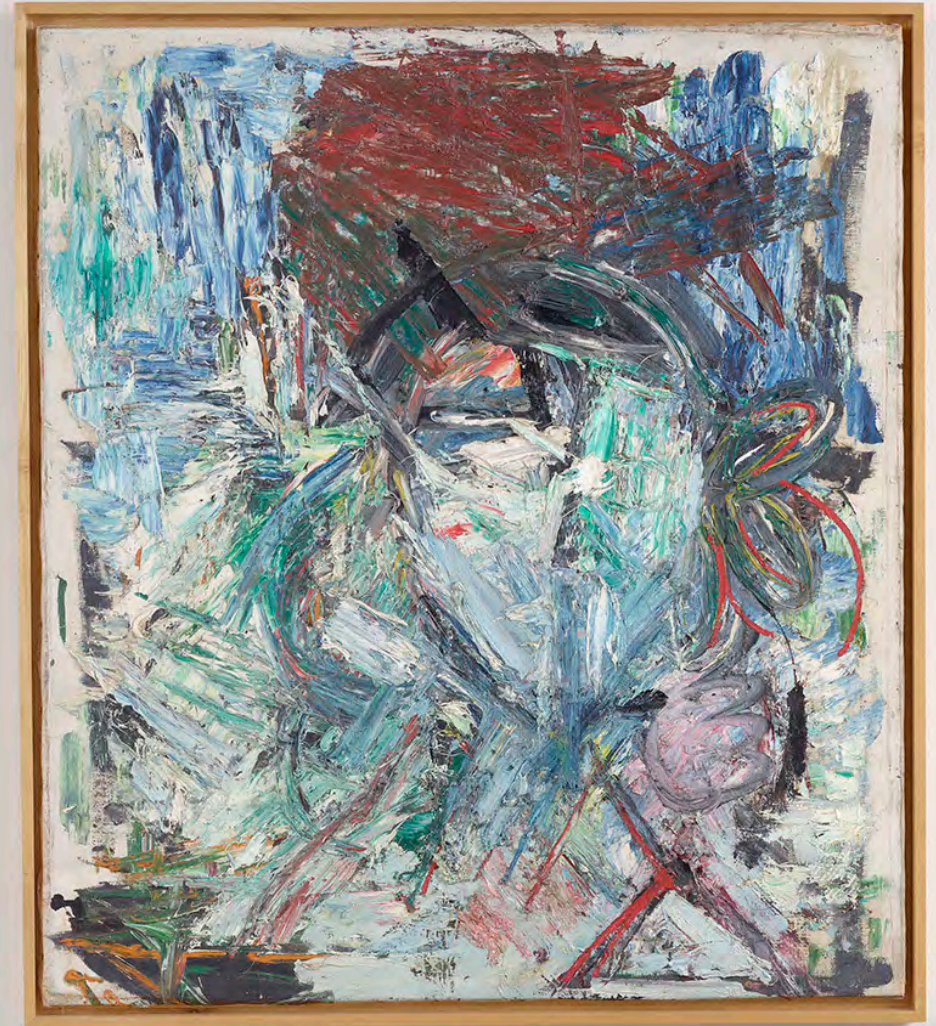
42 1/2 x 37 3/4 inches

108 x 95.9 cm

(WEST-00002)

\$ 150,000

West was a noted poet, essayist, and journal writer whose writings on art outline contemporary and individual theories on modernism. Even as her paintings up to the mid-1940s demonstrate a Cubist infrastructure, West was guided after World War II by the social, spiritual, and philosophical changes in the world and the atomic age, summarized by what she called the "New Mysticism in Painting." She was also technically driven by the direct approaches of Abstract Expressionist painters such as Jackson Pollock. To achieve a thickly raised, rough surface, she frequently used a palette knife and paint directly from the tube, added found objects and sand, and occasionally painted over older canvases. In addition to friendships with Richard Pousette-Dart, sculptor Isamu Noguchi, and composer Edgard Varèse, she was influenced in the 1950s by the calligraphic approaches of Zen Buddhism and European Art Informel.





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