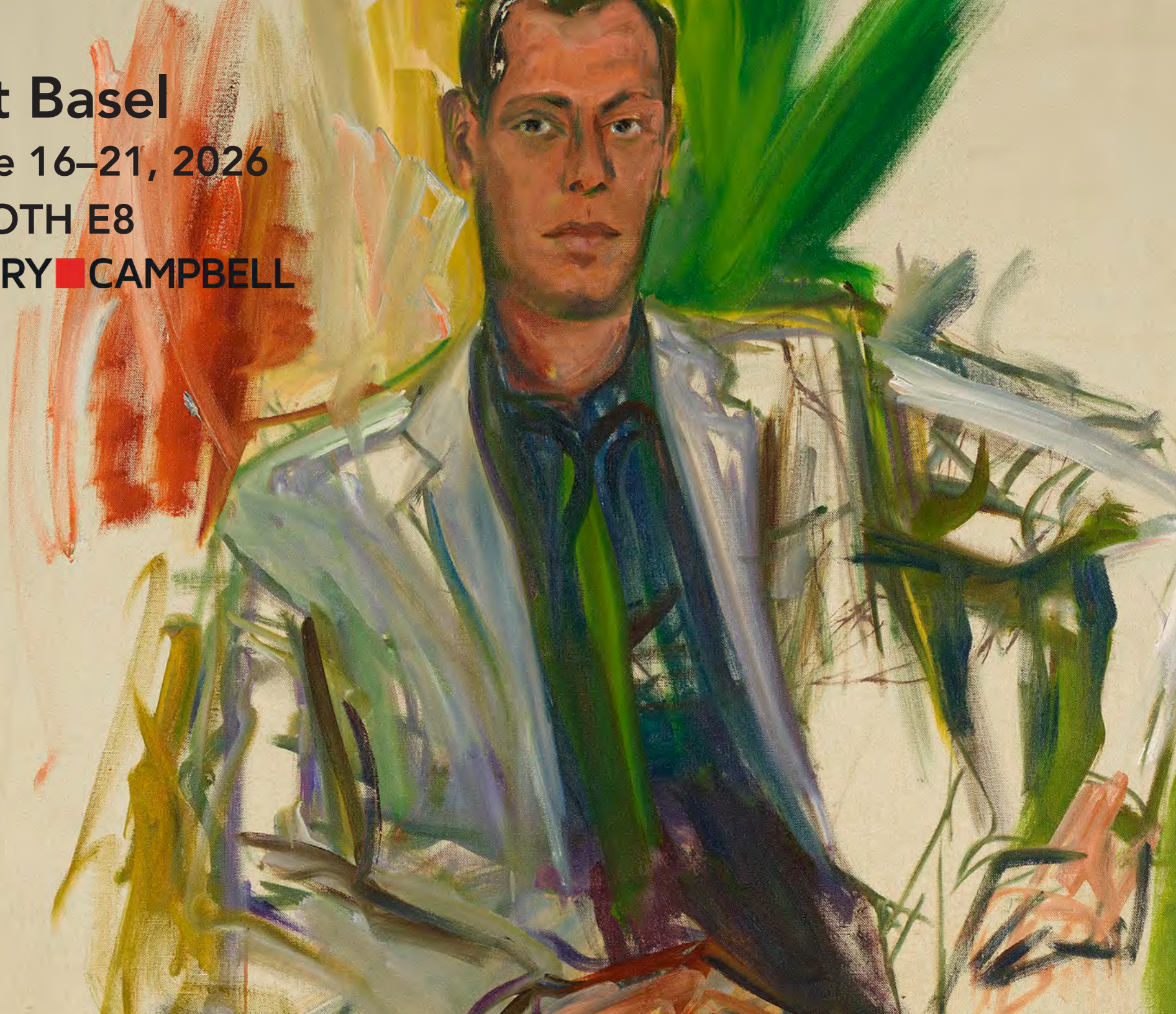


Art Basel

June 16–21, 2026

BOOTH E8

BERRY ■ CAMPBELL



Berry Campbell is thrilled to announce its first year participating in Art Basel, marking an important milestone in the gallery's ongoing commitment to championing historically underrecognized artists. The gallery will present a finely curated group of women artists who were once marginalized within postwar art history and are now undergoing significant critical reassessment and market attention.

Featured artists include Mary Abbott (1921-2019), Alice Baber (1928-1982), Janice Biala (1903-2000), Bernice Bing (1936-1998), Elaine de Kooning (1918-1989), Dorothy Dehner (1901-1994), Lynne Drexler (1928-1999), Perle Fine (1905-1988), Helen Frankenthaler (1928-2011), Sonia Gechtoff (1926-2018), Judith Godwin (1930-2021), Mercedes Matter (1913-2001), Pat Passlof (1928-2011), Ethel Schwabacher (1903-1984), Yvonne Thomas (1913-2009), and Lucia Wilcox (1899-1974), among others. Together, their work reflects a growing reassessment of postwar American art, one that recognizes the vital contributions of women artists and aligns with Berry Campbell's founding vision to restore these artists to their rightful place in art history.

Highlights of the presentation include Mary Abbott's *Lucy* (c. 1956-1958), a monumental painting emblematic of her lyrical, gestural abstraction. Also featured is Elaine de Kooning's *Tom Hess* (1963), a vibrant portrait of her friend and editor at *Artnews*, captured by her signature gestural figuration. This painting has not been on view since its inclusion in the National Portrait Gallery's (Washington, DC) solo exhibition of Elaine de Kooning in 2015-2016. Alice Baber's *Sea Cloud Moving West*, a brilliant abstraction from 1974, will be presented in dialogue with Lynne Drexler's *Eventide* (1968), a painting bursting with her characteristic intricate patterning and distinctive, color-driven language sourced directly from the Lynne Drexler Archive. Additionally, Berry Campbell is pleased to participate in the Basel Exclusive, featuring a major painting from the American postwar period.

MARY ABBOTT (1921-2019)

Mary Abbott was a vital contributor to the Abstract Expressionist movement. She was born into a prominent American family (John Adams was one of her ancestors). She lived variously in New York, Washington, D.C., and Southampton, New York. At a young age, she enrolled in Saturday classes at the Art Students League, later taking advanced courses under George Grosz, Anne Goldthwaite, and Morris Kantor, and pursuing summer study with Eugene Weiss at the Corcoran School of Art, Washington, D.C.

In 1946, she rented a studio at 88 E Tenth Street in Manhattan, and in 1948 the sculptor and painter David Hare introduced her to the experimental Subjects of the Artist School. Abbott was one of a handful of women to attend, receiving instruction from Barnett Newman and Mark Rothko, and this pivotal experience clarified her turn toward complete abstraction. She was invited by Philip Pavia to

join The Club as one of the few women members, and she frequented the Cedar Street Tavern to discuss art, philosophy, and ideas. Willem de Kooning, who delivered a talk at Subjects of the Artist and whom she met around 1948, was a key figure in her personal life and artistic development. Their relationship engendered a lifelong aesthetic dialogue, evident in her early abstractions from the 1950s that show gestural vitality, graphic linearity, and broad brushwork.

Many of her subjects from the late 1940s and early 1950s display the topography and light from her annual winter trips to Haiti and the Virgin Islands. In 1950, she moved to Southampton but maintained a studio in Manhattan. A collaboration between Abbott and Barbara Guest, a first-generation New York School poet, inspired a series of "poetry paintings." These works combined words and images and were displayed in the exhibition Poetry and Painting alongside work by Frank O'Hara, Kenneth Koch, and Larry Rivers. In 1974, Abbott began teaching at the University of Minnesota, returning to New York in 1980.



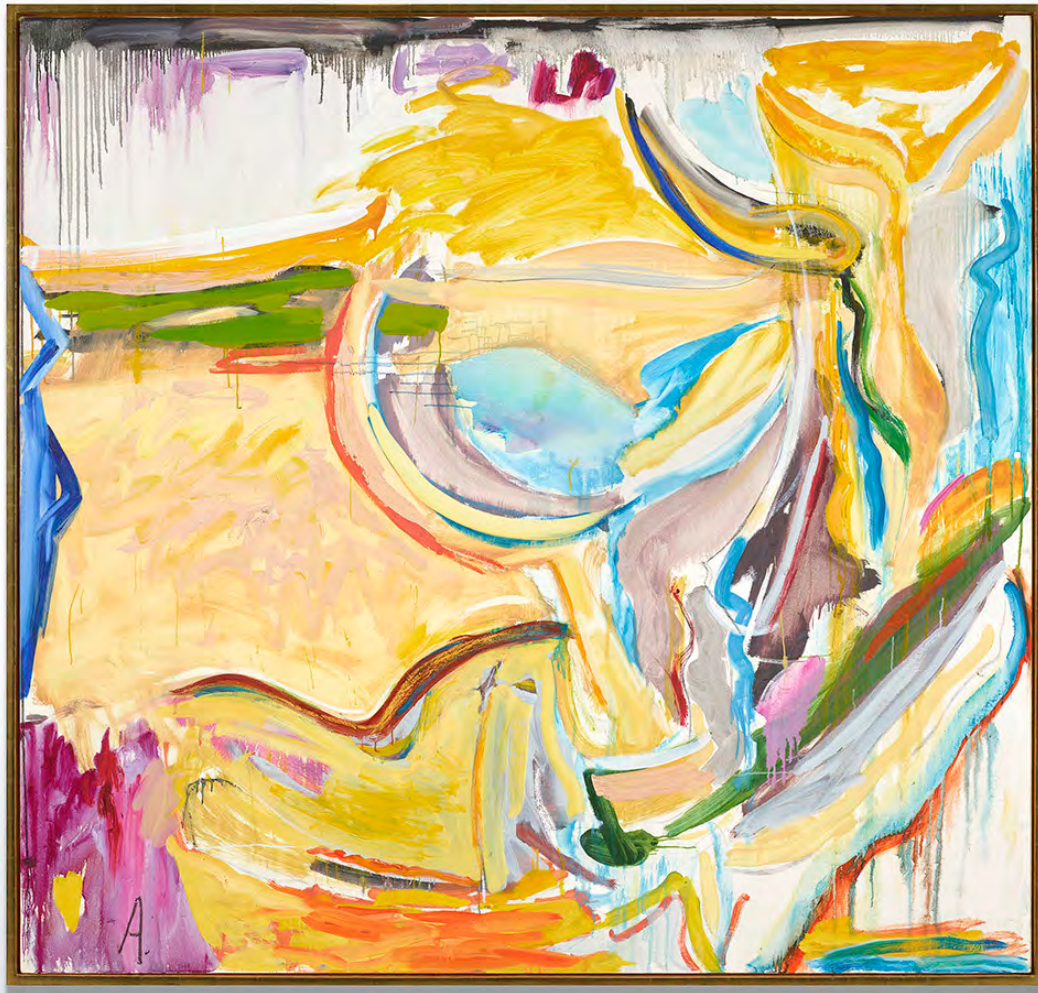
Mary Abbott, c. 1950

[Excerpt from the exhibition catalogue, "Women of Abstract Expressionism" published by Yale University Press in association with the Denver Art Museum]



Mary Abbott (1921-2019)
Lucy, c. 1956-58
Oil on canvas
71 x 75 inches
180.3 x 190.5 cm
(ABB-00027)

SOLD



ALICE BABER (1928-1982)

Alice Baber packed tremendous achievements into a life cut short when she died from cancer at age 54. Baber grew up both in Kansas, Illinois, and Miami, Florida. In 1951, Baber traveled to France, where she studied at the École des Beaux-Arts, Fontainebleau. She later moved to Manhattan, settling first in the Chelsea Hotel. She took an active role in the Downtown art scene, where she became part of The Club. In the mid-1960s, she became one of The Club's most dedicated leaders, reviving it at a time when it was in decline.

Baber was one of the founding members of the March Gallery, a Tenth Street co-operative gallery that hosted her debut solo show in 1958. It was around that time that Baber found her mature style, described by Grace Glueck for the *New York Times*: "Disks and puffs of pure bright color drift lyrically over a white field toward a gentle vortex."

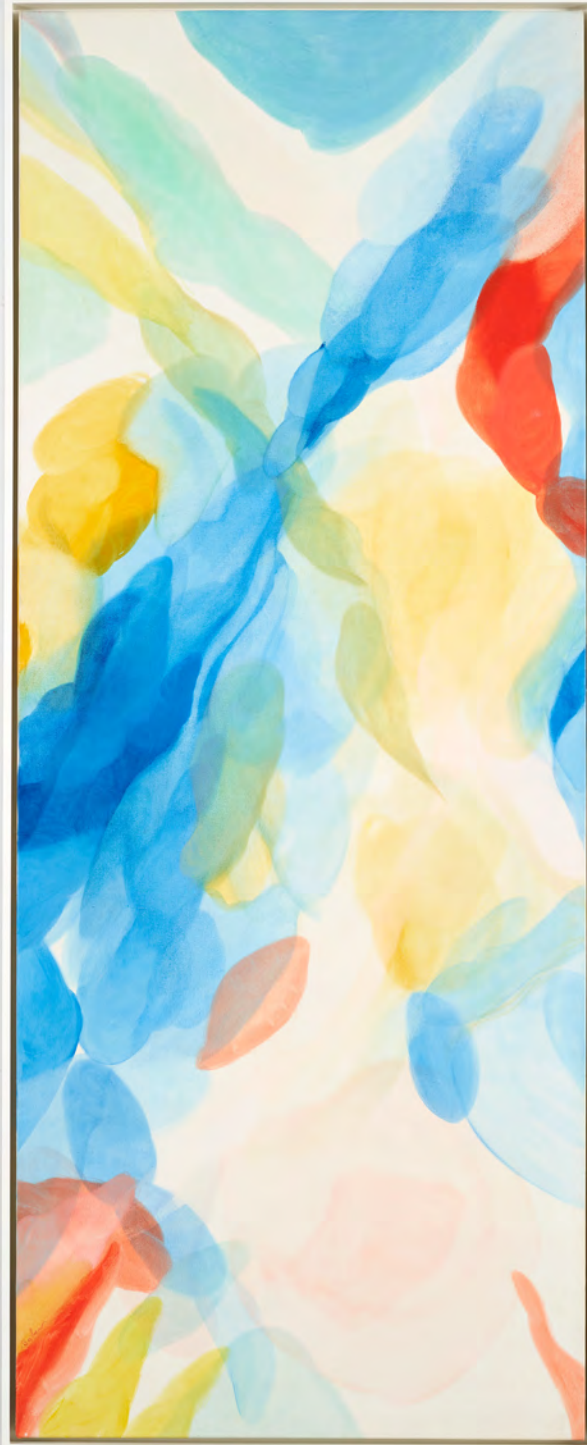


Alice Baber, c. 1965

Soon after, Baber settled in Paris for several years, joining other North American painters comprising a group called École Pacifique. In 1964, she married Paul Jenkins (whom she divorced in 1970), traveling to Japan for their joint exhibition at the Osaka Pinacotheca Museum that same year. By 1965, Baber had become affiliated with the A. M. Sachs Gallery, New York, where she received critical acclaim in the press.

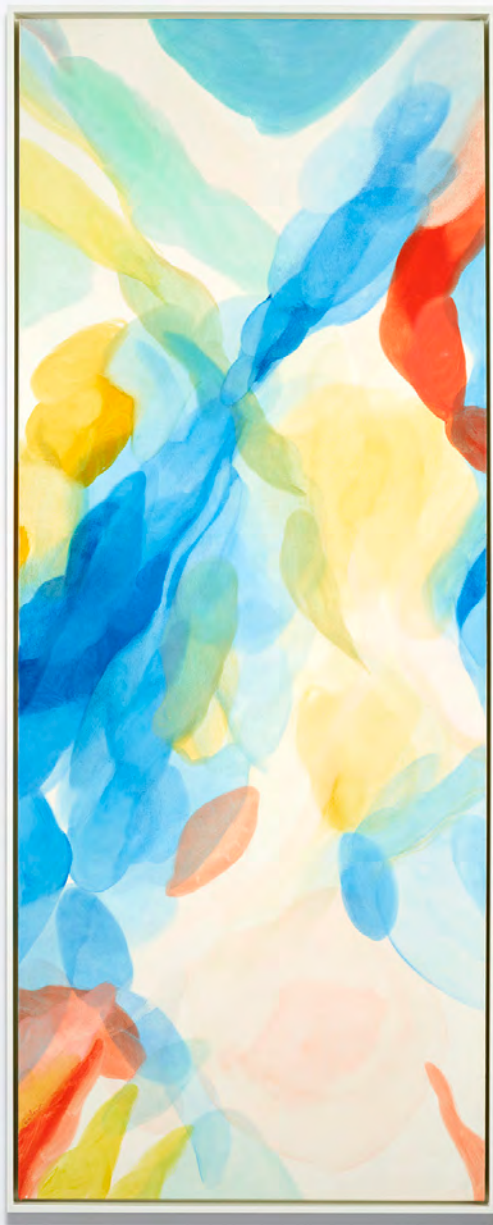
Throughout the 1970s, Baber organized exhibitions with the express goal of platforming her fellow women artists, including 1972's *Color Forum* at the University of Texas in Austin and *Color, Light, and Image* at New York City's Women's Interart Center. Baber had become active in the Feminist movement and in 1973, worked with Women in the Arts to organize *Women Choose Women* at the New York Cultural Center.

There has been a recent resurgence of interest in Alice Baber's work. Within the art market, Baber's works have garnered un-precedented attention. Berry Campbell held an exhibition of Baber's work in 2024, marking the first major gallery exhibition of works by Alice Baber in over 40 years. Recently, Dr. Gail Levin published a full scale biography on Alice Baber titled, *Alice Baber: An Artist's Triumph Over Tragedy*.



Alice Baber (1928-1982)
Sea Cloud Moving West, 1974
Oil on canvas
88 1/4 x 35 1/2 inches
224.2 x 90.2 cm
(BAB-00059)

\$ 340,000 USD



JANICE BIALA (1903-2000)

Janice Biala was a Polish-born American painter known for her integration of the School of Paris and the New York School of Abstract Expressionism. Her work, spanning eight decades, modernized classical themes of landscapes, still life, and portraiture, marked by expressive brushwork and a sharp eye for detail. Immigrating from Russian-occupied Poland in 1913, Biala became part of the bohemian culture in Greenwich Village, influenced by her brother, artist Jack Tworkov, as well as the literary world, with *The Three Musketeers* sparking her desire to become an artist.

In 1921, Biala discovered Cézanne's work and pursued formal art education, studying at the Art Students League and the National Academy of Design. Inspired by painter Edwin Dickinson, she traveled to Provincetown in 1923 to study under him. By the late 1920s, Biala was an established artist, exhibiting frequently in New York and forging close friendships with artists like Dickinson and William Zorach, who suggested she adopt the name Biala, after her hometown, to distinguish her work from her brother's.

Biala's 1930 visit to Paris marked a pivotal moment in her career, where she met novelist Ford Madox Ford, who introduced her to leading modern artists such as Picasso and Matisse. After Ford's death in 1939, Biala fled Europe, rescuing his manuscripts and her own work as the Nazi threat grew. She returned to New York, married illustrator Daniel Brustlein, and became a key figure in the Abstract Expressionist movement, exhibiting internationally and gaining recognition. In 1947 Biala and Brustlein returned to Europe.

Throughout the 1960s and 1970s, Biala produced some of her largest works, blending painting with collage and focusing on themes like portraiture, landscapes, and Spanish influences. She continued to exhibit globally, with a return to themes of interiors and architectural studies later in her life. Biala's work was described as intimate and alluring, merging abstraction with figurative concerns. Her obituary in the *New York Times* praised her as part of a transatlantic tradition alongside Matisse, Bonnard, and others, cementing her legacy as a key figure in modern art.



Janice Biala, c. 1970. Photo: Cartier Bresson



Janice Biala (1903-2000)

Le Violoncelliste, 1949

Oil on canvas

36 1/4 x 43 1/4 inches

92.1 x 109.9 cm

(BIAL-00051)

\$ 85,000 USD





Janice Biala (1903-2000)
Homme Assis (Portrait of Alain), 1951
Oil on canvas
36 x 28 1/2 inches
91.4 x 72.4 cm
(BIAL-00071)

\$ 65,000 USD



BERNICE BING (1936-1998)

Bernice Bing was a Chinese American lesbian artist and advocate for the arts. Known simply as “Bingo,” Bing fused elements of Bay Area Abstract Expressionism with Chinese calligraphy and landscape practices to produce gestural works in earthen palettes.

Bing was born in San Francisco’s Chinatown to Chinese American parents and raised by several foster families after the death of her parents. At the time of her birth in 1936, the discriminatory effects of the turn-of-the-century Chinese Exclusion Act were still deeply felt within Chinese American communities across the United States. The residual effects of this discrimination, as well as her early separation from her parents, left Bing relatively estranged from her own cultural heritage—a gulf she attempted to bridge through paint. In 1957 Bing began her graduate training at California College of Arts and Crafts (CCAC) in Oakland and studied under the advisement of landscape painter Richard Diebenkorn and Japanese-born abstract painter Saburo Hasegawa. She transferred to the San Francisco Art Institute, where she earned a Bachelor of Fine Arts in 1959 and a Master of Fine Arts in 1961.



Bernice Bing, c. 1960

In 1963 she left San Francisco for the Napa Valley countryside where she worked on the Mayacamas vineyards. Having spent her entire life in the urban Bay Area, the drama of the more rural Mayacamas Mountains impressed itself on Bing and catalyzed a series of abstract landscape paintings.

Apart from her work as a painter, Bing made significant contributions as a community arts organizer as the director of the South of Market Cultural Center. After several years of activism, she decided to turn back to her art practice. For inspiration she traveled to Japan, Korea, and China. Hereafter, she devoted her practice to studying traditional calligraphy and incorporating its discipline and meditative aspects into her abstract work. It was in this idiom that she continued to work until her death in 1998.

Bing is now beginning to receive the attention she deserves. In 2019, the Sonoma Valley Museum of Art hosted the first museum retrospective, and in 2022-2023, Bing was the focus of a major solo exhibition at the Asian Art Museum, San Francisco, in which the *New York Times* took note. She was also included in *Action, Gesture, Paint*, Whitechapel Gallery, London (2023). The Queer Cultural Center, San Francisco is archiving interviews and writings of Bing to further the artist’s legacy. In 2024, Berry Campbell held *Bernice Bing: BINGO*, a critically acclaimed exhibition that has contributed to further Bing’s artistic legacy.



Bernice Bing (1936-1998)

Untitled, c. 1989

Mixed media on panel

29 3/4 x 43 5/8 inches

75.6 x 110.8 cm

(BIN-00119)

\$ 150,000 USD



ELAINE DE KOONING (1918-1989)

Born in 1918 in Brooklyn, Elaine Fried was exposed to art through frequent museum and gallery visits with her mother. She withdrew from Hunter College, New York, in 1937 and began studying art at the Leonardo da Vinci Art School, New York, with Conrad Marca-Relli who became a close friend. She also took drawing classes from Willem de Kooning, who would become her husband. In the mid-to-late 1940s she began making abstract paintings as well as writing art criticism. She worked as an editorial associate of *Art News* under Thomas Hess, writing some of the first significant essays on Mark Rothko, Arshile Gorky, Hans Hofmann, and Franz Kline, and making Abstract Expressionism available to a larger audience. During the 1950s she exhibited at the Stable Gallery and Tanager Gallery.



Elaine de Kooning, c. 1960

De Kooning was a founding member and one of the few women members of the Club, a group of avant-garde artists that met in Greenwich Village to discuss and debate art from 1949 to 1962. Though a fierce defender of Abstract Expressionism, she eventually became known for her portraits. In 1961 she was included in the *Whitney Annual* (later Biennial), New York, and in 1962 was commissioned to paint John F. Kennedy's portrait. 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 are rendered against turbulent grounds of dense brushstrokes.

Elaine de Kooning is one the most prominent women to reemerge from research into women's place in Abstract Expressionism. She has been included in *Action, Gesture, Paint*, Whitechapel Gallery, London (2023); *Making Space*, Museum of Modern Art, New York (2018); and *Women of Abstract Expressionism*, Denver Art Museum (2016), among others. She was the subject of a solo exhibition at the National Portrait Gallery, Washington, DC (2015) and was a main character in *Ninth Street Women* by Mary Gabriel (2017).

Elaine de Kooning is represented in many important private and public collections throughout the country, including the Denver Art Museum; the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; the National Portrait Gallery, Washington, DC; and the Solomon R. Guggenheim Museum, New York, among many others.

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Elaine de Kooning (1918-1989)

Tom Hess, 1963

Oil on linen

60 x 48 inches

152.4 x 121.9 cm

(EDEK-00056)

\$ 465,000 USD





Elaine de Kooning (1918-1989)
Sari Dienes #2, 1983
Oil on linen
22 x 18 inches
55.9 x 45.7 cm
(EDEK-00039)

\$ 76,000 USD



DOROTHY DEHNER (1901-1994)

Dorothy Dehner was born in Cleveland, Ohio in 1901 and by age 12 was orphaned to be raised by two aunts in California. After studying dance for a semester at University of California, Los Angeles, she traveled extensively throughout Europe in the 1920s meeting artists, writers, dancers, and seeing the latest trends of Cubism and Constructivism. To continue her dance and acting studies, she moved to New York where she met David Smith, whom she would marry. She began studying at the Art Students League and encouraged him to do the same. Not wanting to compete with her husband, Dehner focused on painting and drawing, while Smith's career as a sculptor took off. Although subjugating her career to that of her husband was not atypical for husband-and-wife artists, recent writings have placed Smith and Dehner as collaborators and influential to each other like Pollock and Krasner.

In 1950, Dehner left Smith to pursue her own career, and within a year she received significant attention. She was included in a Whitney Museum Annual in 1951 and had a solo show at Rose Fried Gallery in 1952. In 1955, she had a solo exhibition at the Art Institute of Chicago.

Dehner's sculpture emphasized contour, rather than mass. In the 1950s, she assembled her works of disparate parts and approached the use of wax as a Constructivist-favoring planar elements. In the 1960s she drew on wax slabs and introduced other textures by adding small pieces of metal. 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.

Recent efforts have situated Dehner in the canon of Abstract Expressionist sculptors alongside Louise Nevelson, Louise Bourgeois, Herbert Ferber, Ibram Lassaw, David Hare, and David Smith. Dehner's totemic sculpture *Encounter* is currently on view at the Museum of Modern Art, New York. Dehner has been included in four exhibitions at MoMA since 2010, including the seminal, *Making Space: Women Artists and Postwar Abstraction* (2017). She was the cover article in the *Woman's Art Journal* (2023).

Her work can be found in the collections of the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; National Museum of Women in the Arts, Washington, DC; Smithsonian American Art Museum, Washington, DC; Storm King Art Center, New Windsor, New York; and Whitney Museum of American Art, New York, among many others.

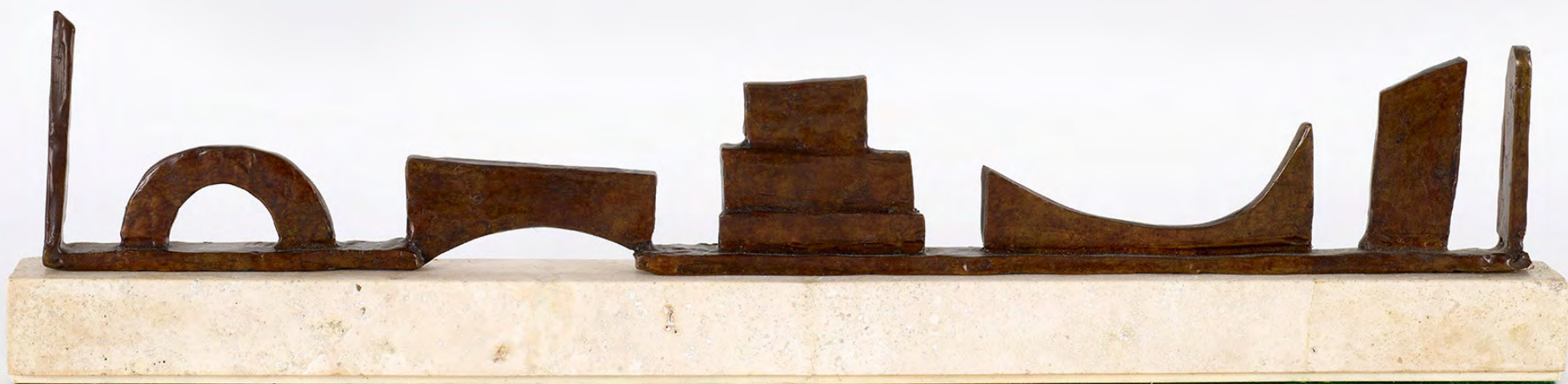


Dorothy Dehner, 1959.



Dorothy Dehner (1901-1994)
Aspect of the City, 1986
Bronze on travertine base
2 1/8 x 17 1/4 x 0 3/4 in.
5.4 x 43.8 x 1.9 cm
(DEH-00118)

\$ 35,000 USD



LYNNE DREXLER (1928-1999)

Lynne Drexler was an Abstract Expressionist painter born in 1928 near Newport News, Virginia. Drexler graduated from the Richmond Professional Institute. She moved to New York in 1956 and took classes from both Hans Hofmann and Robert Motherwell. Robert Motherwell encouraged her to believe she could make a living as an artist.

Drexler began exhibiting her works in the late 1950s, and by 1959, she had developed her signature brushwork: swatch-like strokes in dense clusters, which allow color, not geometry, to triumph. She joined the dynamic art scene in Greenwich Village, frequenting the Cedar Tavern and the 8th Street Artist Club's events. Drexler had her first solo exhibition in February of 1961 at Tanager Gallery, New York, whose founding members include Lois Dodd, Alex Katz, and Philip Pearlstein.

In 1962 at The Club, Drexler met her future husband, John Hultberg (1922-2005), a painter who showed with Martha Jackson Gallery. Drexler and Hultberg were married in 1962 and took their honeymoon in Maine, where he had a house on Monhegan Island. This would be the introduction to the place that would become so significant to Drexler's life and art. That summer Drexler incorporated the shapes and colors of Monhegan into her work. She continued to translate these memories of Maine into her paintings during the winter in her studio in New York.



Lynne Drexler, 1960. Photo: Buckley Sander

In the late 1960s there were few opportunities for Lynne Drexler. The only exhibition on record from 1969 was a group exhibition at the Alonzo Gallery, where she would have three solo exhibitions in the 1970s. Despite the lack of recognition, Drexler continued to make bright, energetic paintings juxtaposing patterns and colors that owe debt to her other artistic pursuits, quilting and needlework.

By 1983 she was living full time on the island of Monhegan, and her art became more representational, including elements of her coastal surroundings and still lifes. In her later years, Drexler developed more renown locally in New York with several solo shows held in Maine galleries. Drexler died of cancer in 1999.

Admiration for Drexler's art gathered steam in the years following her death, when solo exhibitions of her work were held at Bates College Museum of Art, Lewiston, Maine (2003), the Monhegan Museum, Maine (2008), and the Portland Museum of Art, Maine (2009). In 2022, two works sold at auction for nearly 25 times their high estimates, \$1.2 million and \$1.5 million. In the past two years, she has been featured in dozens of articles, including the *New York Times*, *Financial Times*, and *Artnet News*, including many others.



Lynne Drexler (1928-1999)
Eventide, 1968
Oil on linen
68 x 50 inches
172.7 x 127 cm
(DREX-00090)

Price on Request





Lynne Drexler (1928-1999)

Untitled, c. 1973

Wax crayon on paper

17 x 13 5/8 inches

43.2 x 34.6 cm

(DREX-00156)

\$ 40,000 USD



PERLE FINE (1905-1988)

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. Fine was one of the 11 women included in the 1951 *Ninth Street Show*, along with Lee Krasner, Elaine de Kooning, Grace Hartigan, Helen Frankenthaler, and a few others. As one of the few voting members of the 8th Street Club, Fine was respected by her contemporaries and was invited to sit on panel discussions relating to abstraction.

Fine was born in Boston, Massachusetts, in 1905 to parents who had recently emigrated from Russia. In 1927 she moved to New York, continuing her art training at the Grand Central School of Art, the Art Students League, and ultimately with Hans Hofmann. By the 1940s, Fine was exhibiting with Peggy Guggenheim at the Art of Century Gallery and at the Museum of Nonobjective Painting (now the Solomon R. Guggenheim Museum). Under the direction of Hilla Rebay, the Guggenheim purchased 11 works by Fine for the collection.



Perle Fine, 1950.

Fine was an active and early member of the American Abstract Artists group. With her dedication to the new Abstract Expressionist style, Fine would continue having success being invited to show with the Betty Parsons Gallery where she had several solo exhibitions. During the 1950s Fine's work was heralded as unrivaled and on the cutting edge of what was formally becoming The New York School. The early 1950s works had softer edges and ethereal feel, but by the middle of the 1950s, she was making her most renowned work. These large-scale works were dynamic in feel with a pulsating rhythm between color, gesture and sometimes collage elements, included aluminum foil. Many of these works were shown at Tanager Gallery, the artist cooperative started by Lois Dodd, Alex Katz, and Philip Perlstein.

Fine and her husband moved to the Springs, East Hampton, near their friends Jackson Pollock and Lee Krasner and continued to be central to the artist community on Long Island. Fine was aware of the art world in the 1960s as it shifted to Minimalism, Color Field and Pop Art. For a 1963 solo show at Graham Gallery, she painted colorful reductive paintings called "The Cool Series," and in the 1970s, started painting in an even more reductive style, "Accordment Series." Guild Hall Museum in East Hampton did a solo show of these works in 1979.

Since her death, there have been a renewed interest in her place in art history. Perle Fine has been included in a number of important exhibitions including *Action, Gesture, Paint*, Whitechapel Gallery, London (2023), *The Shape of Freedom*, Museum Barberini, Potsdam (2022), *Labyrinth of Forms*, Whitney Museum of American Art, New York (2021-22), *Artistic License*, Solomon R. Guggenheim Museum, New York (2019-2020), and *Women of Abstract Expressionism*, Denver Art Museum (2016). She is included in the collections of the Brooklyn Museum, the Metropolitan Museum, the National Gallery of Art, Washington, DC, the Solomon R. Guggenheim, and the Whitney Museum of American Art, among many others.



Perle Fine (1905-1988)
Untitled (Prescience), 1950
Oil on canvas
34 x 34 inches
86.4 x 86.4 cm
(FIN-00049)

\$ 165,000 USD



HELEN FRANKENTHALER (1928-2011)

Helen Frankenthaler (1928-2011), whose career spanned six decades, has long been recognized as one of the great American artists of the twentieth century. She was eminent among the second generation of postwar American abstract painters and is widely credited for playing a pivotal role in the transition from Abstract Expressionism to Color Field painting. Through her invention of the soak-stain technique, she expanded the possibilities of abstract painting, while at times referencing figuration and landscape in unique ways. She produced a body of work whose impact on contemporary art has been profound and continues to grow.

Frankenthaler was born on December 12, 1928, and raised in New York City. She attended the Dalton School, where she received her earliest art instruction from Rufino Tamayo. In 1949 she graduated from Bennington College, Vermont, where she was a student of Paul Feeley. She later studied briefly with Hans Hofmann. Frankenthaler's professional exhibition career began in 1950, when Adolph Gottlieb selected her painting *Beach* (1950) for inclusion in the exhibition titled *Fifteen Unknowns: Selected by Artists* of the Kootz Gallery. Her first solo exhibition was presented in 1951, at New York's Tibor de Nagy Gallery, and that year she was also included in the landmark exhibition *9th St. Exhibition of Paintings and Sculpture*.



Helen Frankenthaler, c.1960

As early as 1959, Frankenthaler began to be a regular presence in major international exhibitions. She won first prize at the Premiere Biennale de Paris that year, and in 1966 she represented the United States in the 33rd *Venice Biennale*, alongside Ellsworth Kelly, Roy Lichtenstein, and Jules Olitski. She had her first major museum exhibition in 1960, at New York's Jewish Museum, and her second, in 1969, at the Whitney Museum of American Art, followed by an international tour.

Frankenthaler experimented tirelessly throughout her long career. In addition to producing unique paintings on canvas and paper, she worked in a wide range of media, including ceramics, sculpture, tapestry, and especially printmaking. Hers was a significant voice in the mid-century "print renaissance" among American abstract painters, and she is particularly renowned for her woodcuts. She continued working productively through the opening years of this century.

Frankenthaler's distinguished, prolific career has been the subject of numerous monographic museum exhibitions. The Jewish Museum and Whitney Museum shows were succeeded by a major retrospective initiated by the Modern Art Museum of Fort Worth that traveled to The Museum of Modern Art, New York, the Los Angeles County Museum of Art, and the Detroit Institute of Arts, MI (1989); and those devoted to works on paper and prints organized by the National Gallery of Art, Washington, D.C. (1993), among others. Frankenthaler was the recipient of numerous honorary doctorates, honors, and awards. She received the National Medal of Arts in 2001; served on the National Council on the Arts of the National Endowment for the Arts from 1985 to 1992; was a member of the American Academy of Arts and Letters (1974–2011), where she served as Vice-Chancellor in 1991; and was appointed an Honorary Academician of the Royal Academy of Arts, London, in 2011.



Helen Frankenthaler (1928-2011)
Untitled, 1985
Acrylic, pastel, and crayon on paper
8 3/4 x 11 3/4 inches
22.2 x 29.8 cm
(FRAN-00005)

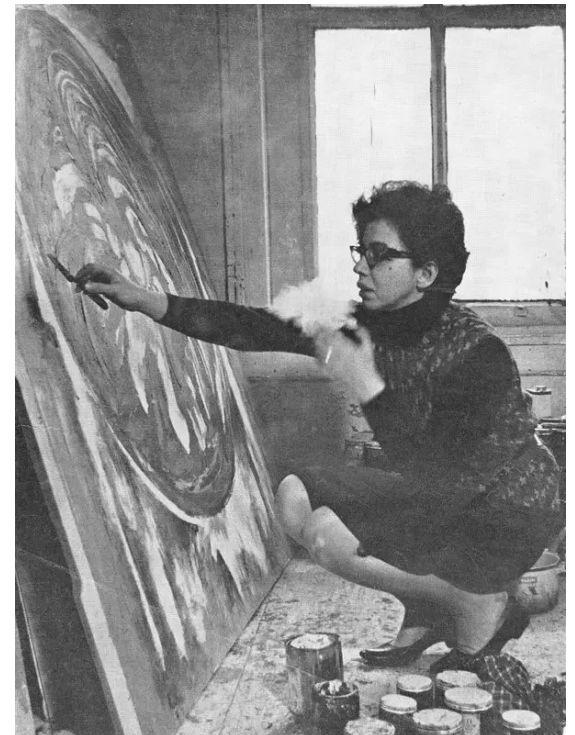
\$ 95,000 USD



SONIA GECHTOFF (1926-2018)

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.



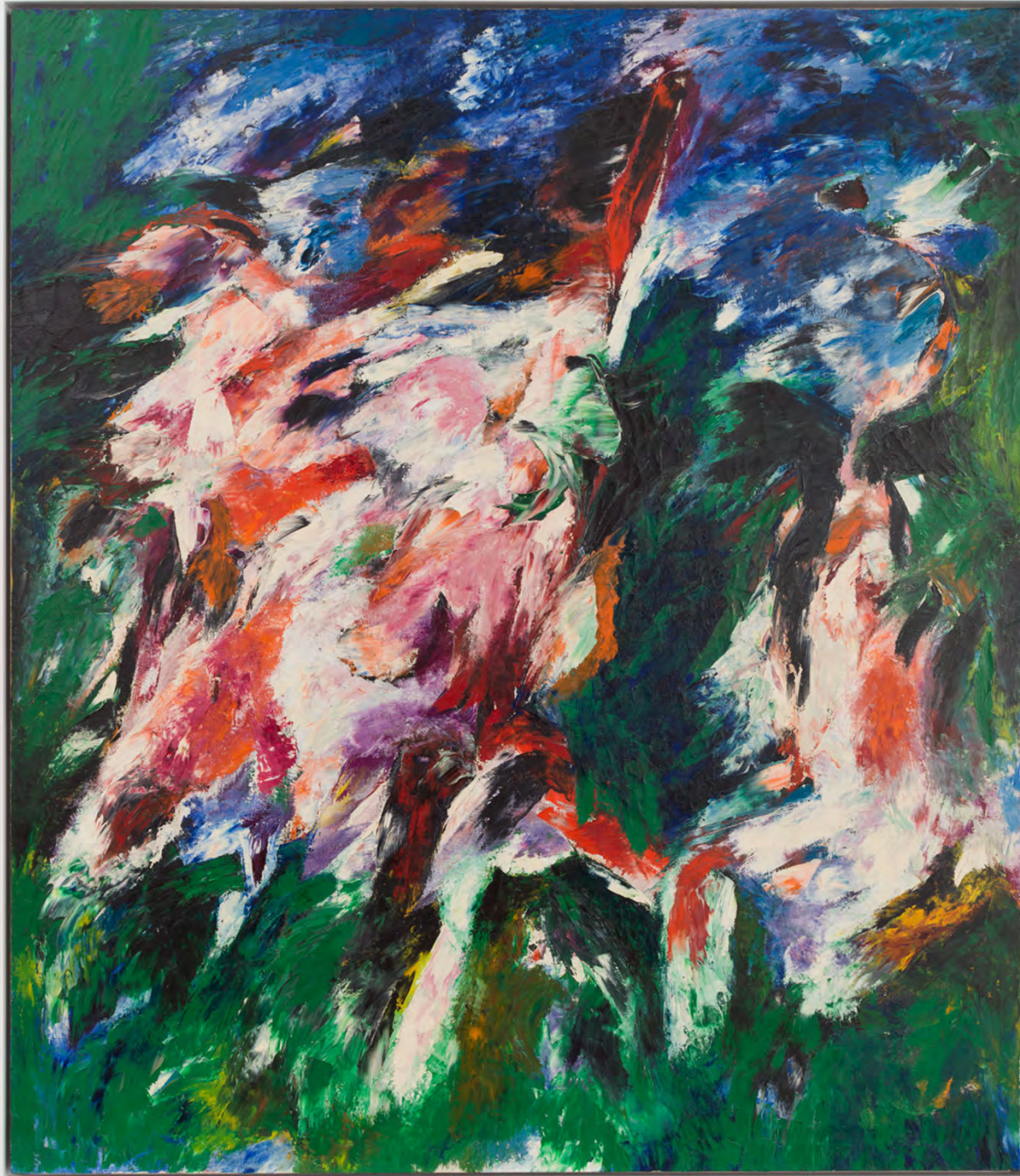
Sonia Gechtoff, c. 1960

In 1958, Gechtoff moved with Kelly to New York. There she found, in her opinion, a discouraging and unsupportive atmosphere for an Abstract Expressionist due to the ascent of Pop Art. While Gechtoff spent less than a decade in San Francisco, she credited her early success to an open environment for women, compared to misogynistic attitudes in New York.

Gechtoff showed in the 1950s at King Ubu Gallery (1953) and Six Gallery (1955, 1956), both in San Francisco. She was included in the United States Pavilion at the Brussels World's Faire (1958) and the São Paulo Bienal, Brazil (1961). In her later career, she was represented by Greenbaum Gallery (1979-87), Kraushaar Galleries (1990, 1992, 1995), and Nyehaus Gallery (2011-12), all in New York.

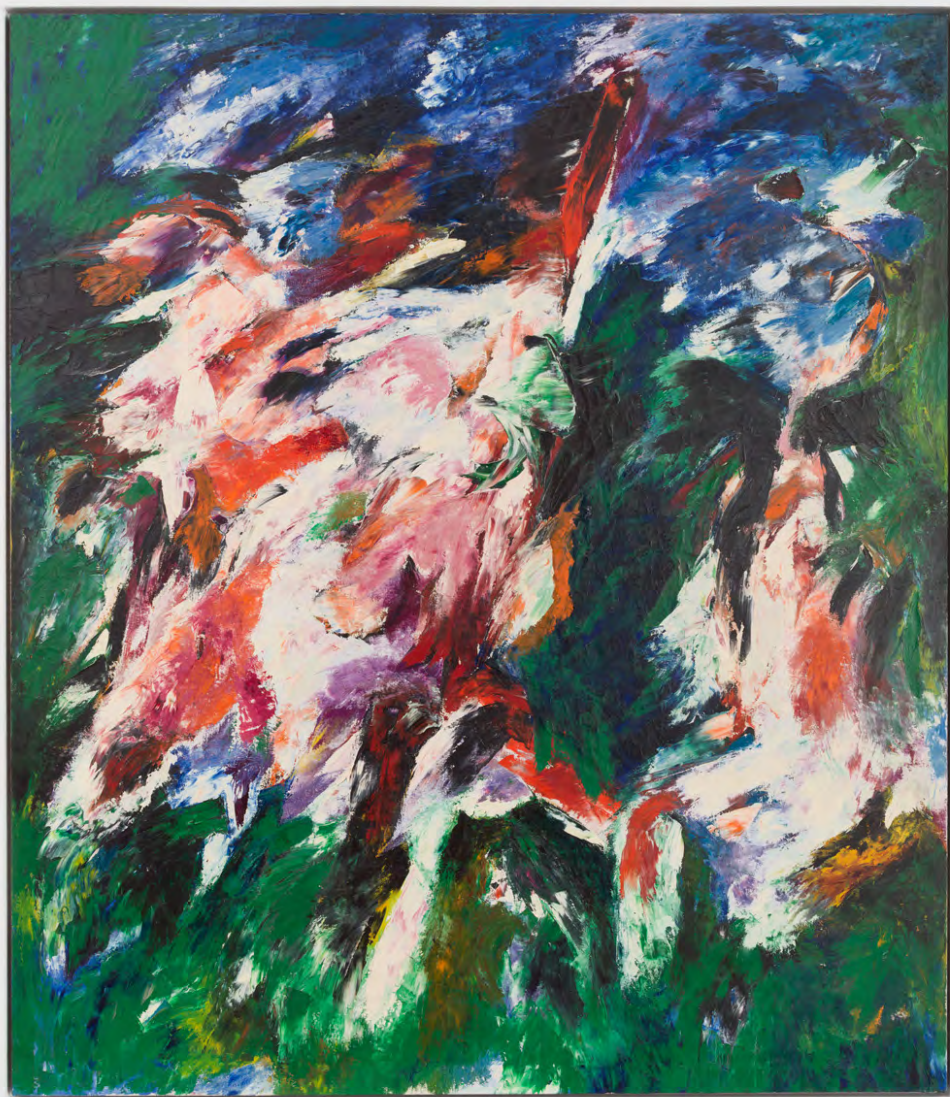
Gechtoff's works may be found in notable private and public collections including the the San Francisco Museum of Modern Art; Legion of Honor, San Francisco; Denver Art Museum; Solomon R. Guggenheim Museum, New York; Metropolitan Museum of Art, New York; Museum of Modern Art, New York; National Academy of Design, New York; Oakland Museum of Art; Stanford University, Palo Alto; Worcester Museum of Art; and the San Jose Museum of Art, among many others.

[Excerpt from the exhibition catalogue, "Women of Abstract Expressionism"
published by Yale University Press in association with the Denver Art Museum]



Sonia Gechtoff (1926-2018)
Lovers' Feast, 1960
Oil on canvas
84 1/4 x 73 inches
214 x 185.4 cm
(GEC-00002)

\$ 450,000 USD



JUDITH GODWIN (1930-2021)

Born in Suffolk, Virginia in 1930, Godwin was encouraged in her aspirations to paint by her parents. In 1948 Godwin enrolled in Mary Baldwin College, Virginia, and she transferred to the Richmond Professional Institute, now known as Virginia Commonwealth University (VCU) in Richmond, Virginia, where she received her BFA in 1953. While in college, she met Martha Graham, the modern dance instructor, who would become a lifelong influence and who encouraged Godwin to move to New York.

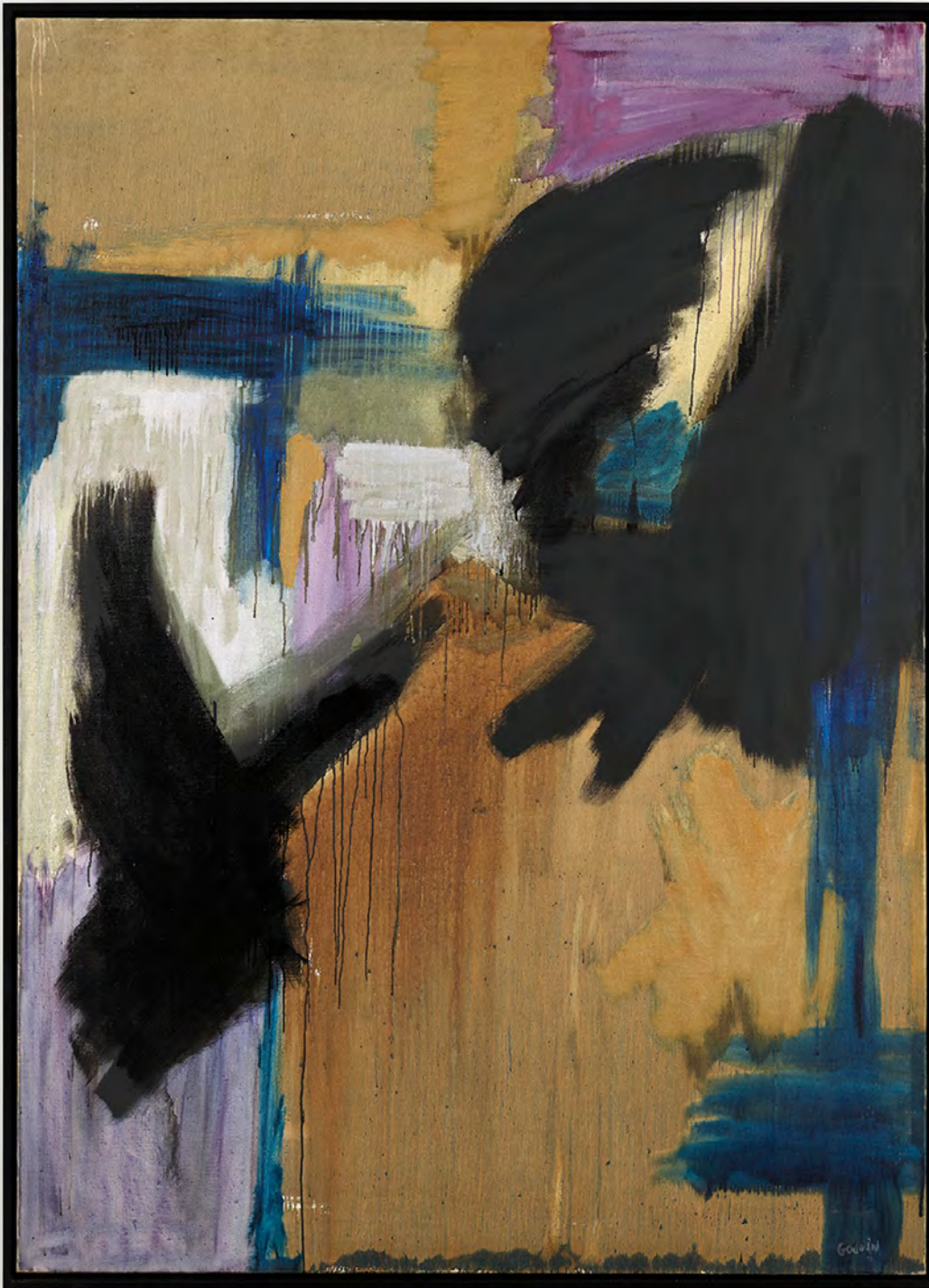
Settling in New York in 1953, she enrolled at the Art Students League and began attending Hans Hofmann's school. Godwin's study under Hofmann in New York and Provincetown, Massachusetts, brought her into contact with leading figures in the New York avant-garde. Through Hofmann, and while frequenting the famed Cedar Bar, she associated with Jackson Pollock, James Brooks, Franz Kline, Mark Rothko, Willem de Kooning, Marcel Duchamp, and Kenzo Okada. Godwin also became drawn to Zen Buddhism in the 1950s.

Toward the end of the 1950s Godwin developed a harsher, rougher facture. By the late 1950s, Godwin's work began to receive attention. She was included in the inaugural exhibition at Betty Parsons's Section Eleven Gallery in 1957. In the following year, she participated in the Stable Gallery *Invitational Show*. She was one of few women to exhibit in the Stable Gallery shows. In February 1959, Godwin had a solo exhibition at Betty Parsons's Section Eleven and in 1960, Godwin had another show at Section Eleven. In the 1970s, Godwin's paintings gained complexity and force and by the 1980s, she began incorporating collaged materials into her works. She continued to work actively until her death in 2021.

Godwin's works have been included in numerous exhibitions, including *Action, Gesture, Paint*, Whitechapel Gallery, London (2023) and *Women of Abstract Expressionism*, Denver Art Museum (2016). Godwin is represented in many important private and public collections throughout the country, including Art Institute of Chicago, Illinois; The Metropolitan Museum of Art, New York; Museum of Modern Art, New York; National Gallery of Art, Washington, D.C.; National Museum of Art, Osaka, Japan; National Museum of Women in the Arts, Washington, D.C.; and San Francisco Museum of Modern Art, California, among many others.

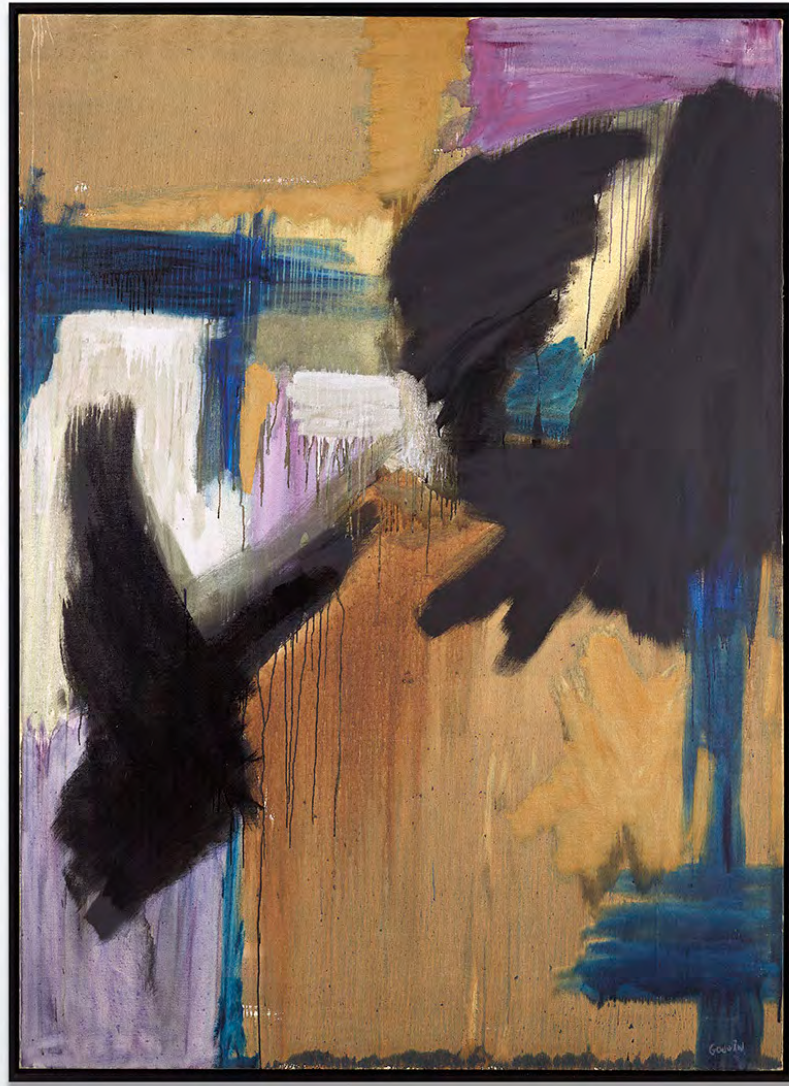


Judith Godwin, 1959



Judith Godwin (1930-2021)
No. 10, 1958
Oil on canvas
80 x 57 3/4 inches
203.2 x 146.7 cm
(GOD-00051)

\$ 375,000 USD



MERCEDES MATTER (1913-2001)

Mercedes Matter, an artist, writer, and educator, was an important figure in postwar art and a significant figure in the development of Abstract Expressionism. She was a founding member of the American Abstract Artists and the Founder and Dean Emerita of the New York Studio School.

Born Jeanne Carles in Philadelphia in 1913, she was the daughter of Mercedes de Cordoba, a former model for prominent photographers such as Edward Steichen and other key figures of the Photo-Secession movement, and Arthur B. Carles, an American painter who studied the works of Paul Cézanne and Henri Matisse in Paris during the 1910s. Matter began painting at six years old. After spending time in Italy and France, she pursued formal art studies, first at Bennett College, Millbrook, New York, and later, in the early 1930s, with artist Hans Hofmann.

During the Great Depression, Matter worked for the Works Progress Administration alongside Willem de Kooning, Arshile Gorky, and Lee Krasner who became lifelong friends and colleagues. After a brief time in Los Angeles, Matter returned to New York after World War II where she discovered that the artistic community that had made up the WPA now had developed further. In the early 1950s, Matter became one of the first female members of the Club, a downtown artist collective that hosted regular discussion evenings, and she also frequented the Cedar Tavern.

In 1953, Matter began her career as an art educator, teaching at the Philadelphia College of Art, New York University, and Pratt Institute. By 1963, she became dissatisfied by arts education and began to hold off-campus drawing class for students who crave studio time, a factor that Matter believed was crucial to an artist's development. In September 1963, she published "What's Wrong with U.S. Art Schools?" emphasizing the need for a shift in educational philosophy in order to, "Strip away everything but . . . basic, serious components: drawing, painting, sculpture, history of art."

In response to this article and call to action, in September 1964, the New York Studio School of Drawing, Painting, and Sculpture opened with Matter as the Founder. The school's founding manifesto, dedicated to the principle that art education should mirror the life of the artist, was signed by Willem de Kooning, Alexander Calder, Adolph Gottlieb, Barnett Newman, Isamu Noguchi, Mark Rothko, and others.

Matter spent great amounts of time working on drawings and paintings that began as still lifes and gradually evolved into abstraction. In addition to her own art and teaching, she wrote articles about artists such as Hofmann, Franz Kline, and Alberto Giacometti. She also authored the text for a book of her husband's photographs of Giacometti, published in 1987, four years after his death.



Mercedes Matter with students at the New York Studio School, c. 1968.



Mercedes Matter (1913-2001)
Untitled (Autumn Still Life), c. 1985
Oil on linen
44 x 48 inches
111.8 x 121.9 cm
(MATT-00068)

\$ 165,000 USD



BETTY PARSONS (1900-1982)

American dealer, collector and painter. She came from a wealthy New York family and married Schuyler Parsons, a rich socialite, in 1919. In 1922 she obtained a divorce in Paris. She remained there for ten years, studying with Emile-Antoine Bourdelle and Ossip Zadkine. Financial constraints eventually forced her return to the USA in 1933. In 1936 she moved from California to New York and had her first one-woman show at the Midtown Galleries, the first of ten exhibitions there over the next 20 years. She subsequently sold on commission for this gallery. In 1938 she went to work in the gallery run by Mary Sullivan, wife of Cornelius J. Sullivan, one of the founders of the Museum of Modern Art, New York.

In 1940, after Mary Sullivan's death, Parsons was asked to start a contemporary gallery within the Wakefield Bookshop. Here she began to show the work of new American artists such as Adolph Gottlieb, Walter Murch (1907–67), Alfonso Ossorio (1916–90), Theodoros Stamos and Hedda Sterne (b 1910). In 1944 she was asked by the dealer Mortimer Brandt to start a contemporary art section in his gallery, until then a specialist in Old Masters. Among the artists whose work she exhibited at the Brandt Gallery during the next two years were Hans Hofmann, Adolph Dietrich, Friedrich Reinhardt and Mark Rothko. When Brandt decided to withdraw from the field of modern art in 1946, Parsons, with the help of friends, raised £5000 to set up her own gallery, the Betty Parsons Gallery, in New York.



Betty Parsons, c. 1969.
© The Betty Parsons Foundation

To a large extent Parsons became the heir to Peggy Guggenheim, who closed her gallery in 1947, as the supporter of Abstract Expressionism. In particular, she exhibited works by Jackson Pollock annually between 1946 and 1952 and also showed the work of Hofmann, Barnett Newman, Ossorio, Rothko and Clyfford Still. At this time her own painting, previously realist, was influenced toward abstraction by the artists with whom she dealt. By 1950 her gallery was one of the most prestigious New York venues for new American art, and she had given shows to artists ranging in style from the realism of the American painter William Congdon (1912–98) and Murch to the abstraction of Herbert Ferber, Seymour Lipton, Boris Margo (1902–95), Richard Pousette-Dart, Reinhardt and Bradley Walker Tomlin. Parallel to her dealing she built up a varied collection, which eventually included more than 300 works. The majority of works were acquired from the artists for whom she acted as dealer or were gifts from the artist, such as *In Memoriam* by Jackson Pollock.

In the early 1950s Parsons ceased to be as intimately associated with the first generation Abstract Expressionists as before; her refusal to concentrate upon their work caused first Pollock and then Still and Rothko to leave her gallery. Instead she continued to emphasize the discovery of new talent and gave Perle Fine (1908–88), Ellsworth Kelly, Lee Krasner, Alexander Liberman (1912–99), Kenzō Okada, Robert Rauschenberg, Eduardo Paolozzi, Richard Tuttle, Jack Youngerman and John Walker their first shows in New York. In 1958 she opened a short-lived annexe to her main gallery, Section Eleven, at which she showed the work of new artists such as Paul Feeley (1910–66) and Agnes Martin. From the late 1950s onward Parsons' reputation as an artist, and not just a dealer, began to increase, and she later had a number of one-woman shows in both the USA and Europe.



Betty Parsons (1900-1982)

Maine, 1972

Acrylic on canvas

24 x 30 inches

61 x 76.2 cm

(PARS-00040)

\$ 65,000 USD



PAT PASSLOF (1930-2021)

Pat Passlof was raised in Queens, New York, where she studied briefly with art historian Robert Goldwater while at Queens College (1946-48). She later earned her B.F.A. degree at Cranbrook Academy of Art, Bloomfield Hills, Michigan (1951). In the summer of 1948, she attended Black Mountain College in North Carolina, where the faculty included Josef Albers, Buckminster Fuller, John Cage, Merce Cunningham, and M. C. Richards. Passlof was eager to work with the relatively unknown Willem de Kooning (a replacement for instructor Mark Tobey), who was accompanied by his wife, Elaine de Kooning. At Black Mountain, she attended de Kooning's still-life class and produced black-and-white abstractions similar to de Kooning's. In New York, Passlof took private lessons with de Kooning until 1950, and through him she met painter Milton Resnick, whom she married in 1961.

At the Eighth Street Club, Passlof organized popular yet short-lived evening sessions for younger artists and promoted the March Gallery (1957-60), one of the new cooperative galleries on Tenth Street. Passlof was a noted colorist. Her later series, exhibited from the 1970s to the 2000s, explore diverse compositions, from classicizing centaurs to the thickly painted grids of the series *Eighth House*, produced after Resnick's death in 2004.

A respected teacher, Passloff taught at Richmond College, CUNY, Staten Island, New York (1972-83), and College of Staten Island, CUNY, New York (1983-2010). She received a Guggenheim Fellowship (1999) and Award of Merit for Painting from the American Academy of Arts and Letters (2000).



Pat Passlof in her studio on Tenth Street, c. 1958.
Photo by Jesse Fernandez.

[Excerpt from the exhibition catalogue, "Women of Abstract Expressionism"
published by Yale University Press in association with the Denver Art Museum]



Pat Passlof (1928-2011)

Untitled, 1956

Oil on linen

12 1/4 x 16 inches

31.1 x 40.6 cm

(PAS-00001)

\$ 75,000 USD



ETHEL SCHWABACHER (1903-1984)

Ethel 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.

In addition to painting, she was a skilled writer and published her first book, in 1957, on the life and work of her friend and mentor Arshile Gorky (1904–1948). She also wrote extensively on the nature of art and on the work of other artists, including the painter John Charles Ford (1929–2014). Schwabacher was featured in Whitney Museum annuals almost every year between 1949 and 1963. Committed to the Civil Rights movement, she actively opposed segregation in the 1950s and 1960s and expressed the battle for a just humanity as a mythic and epic event in her art. In 1987, a traveling retrospective of her work was organized by the Zimmerli Art Museum, Rutgers University. It was curated by the art history professors Greta Berman (Juilliard School) and Mona Hadler (Brooklyn College, City University of New York), both of whom contributed to the show's catalogue.

In recent years, Schwabacher's work has been included in a number of museum exhibitions including *Action, Gesture, Paint*, Whitechapel Gallery, London (2023) and *Women of Abstract Expressionism*, Denver Art Museum (2016). Berry Campbell recently hosted a major solo exhibition of her work with a scholarly catalogue and essay by Joan Marter, Ph.D.

Schwabacher's works belong to numerous museum collections including the Brooklyn Museum, New York; the Denver Art Museum, Colorado; the Jewish Museum, New York; the Los Angeles County Museum of Art, California; the Metropolitan Museum of Art, New York; the Philadelphia Museum of Art, Pennsylvania; San Francisco Museum of Modern Art, California; Solomon R. Guggenheim Museum, New York; and the Whitney Museum of American Art, New York, among many others.



Ethel Schwabacher, c. 1930



Ethel Schwabacher (1903-1984)

The Young Wife I, 1961

Oil on linen

40 x 50 inches

101.6 x 127 cm

(SCHW-00039)

\$ 225,000 USD





Ethel Schwabacher (1903-1984)

Untitled, c. 1943

Oil on linen

26 x 30 inches

66 x 76.2 cm

(SCHW-00230)

\$ 145,000 USD



YVONNE THOMAS (1913-2009)

Thomas was born in Nice, France, in 1913, and arrived with her family in the United States in 1925. After first settling in Boston, the family moved to New York, where Thomas studied briefly at Cooper Union, enrolled at the Art Students League in 1938, and entered the Subjects of the Artist School in 1948.

In 1950, Thomas studied with Hans Hofmann at his school in Provincetown, Massachusetts. She credits him with giving her the “courage of color.” In the next year, she took part in the first of a series of annual exhibitions of abstract art, that became legendary. 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*, also known as the *Stable Annuals*. She was also a member The Artist’s Club, a gathering of artists and intellectuals, which had very few female members.

In the mid-1950s, Thomas loosened the Cubist structures she had used earlier, employing more gestural handling to create works that were more expressively free. In April 1960, after a year spent in Paris, Thomas had her second New York show, which was held at the Esther Stuttmann Gallery in New York. *The New York Times* commented: “Big, brave gestures with paint and color parade on energetic action paintings.” During the 1960s, she also had a series of solo exhibitions at Rose Fried Gallery, New York.

In recent years, Yvonne Thomas has been reviewed and written about in publications such as the *New York Times* (2019) and *Artnet News* (2022). Her work was recently included in *Action, Gesture, Paint*, Whitechapel Gallery, London (2023); *Women and Abstraction*, Addison Gallery, Andover, Massachusetts (2023); and *Shatter: Color Field and the Women of Abstract Expressionism*, Art Intelligence Global, Hong Kong (2022). Thomas was featured as the cover article in the *Woman’s Art Journal* (2020).



Yvonne Thomas, c. 1962



Yvonne Thomas (1913-2009)

Untitled, 1963

Oil on linen

31 1/2 x 39 1/2 inches

80 x 100.3 cm

(THO-00170)

\$ 125,000 USD





Yvonne Thomas (1913-2009)

Nocturnal, 1955

Oil on linen

19 x 28 inches

48.3 x 71.1 cm

(THO-00029)

\$ 95,000 USD



LUCIA WILCOX (1899-1974)

Lucia Anavi Wilcox reinvented herself several times and lived an extraordinary life at the center of the Paris and New York art worlds. Throughout her career, the artist—who married three times—preferred to identify herself by her first name, which is also how she signed her work. As noted in the *New York Times* in 1973, her life is “intertwined in the history of twentieth-century art.”

Lucia was born in 1899 in Plovdiv, Bulgaria, but grew up from a very young age in Beirut (she considered herself Lebanese). Around 1917, she married Marshall Ralph Kabbaz, an American, in Beirut, with whom she had a son, Alexander, in 1919. After the marriage ended, Lucia moved to Paris in the early 1920s, where she immersed herself in the vibrant postwar art scene, studying with André Derain and working as a seamstress and textile designer. She later married the Italian Surrealist painter Francesco Cristofanetti, and both became involved with Elsa Schiaparelli, Raoul Dufy, Fernand Léger, and the Surrealist circle that included Jean Cocteau and Salvador Dalí.

In 1938, with war looming, American expatriates Sara and Gerald Murphy helped Lucia and her son emigrate to the United States, arranging passage also for Léger who accompanied them. They settled in East Hampton, where Lucia became an early figure in the Hamptons modern art community. She and Léger stayed at the Wiborg estate, where Anaïs Nin was a guest and wrote about Lucia. In New York, Lucia designed ballet costumes for Schiaparelli and gained attention for her decorative textiles.

Her first major solo show took place in 1948 at the newly opened Sidney Janis Gallery. Critics described her works as richly colored and filled with imaginative, Near Eastern-inspired imagery. By then, Lucia had married artist and inventor Roger Wilcox and purchased a home in Amagansett, which became a center for Surrealists and Abstract Expressionists, including Lee Krasner, Bill and Elaine de Kooning, Jackson Pollock, and Jacques Lipchitz. Lucia was a vital link in the crosscurrent between the Surrealism and Abstract Expressionism that spawned the New York School. At her home, she fostered a salon-like atmosphere, uniting the artists around her superb cuisine, inspired by her childhood in Beirut and her years in Paris.

Lucia continued showing work through the 1960s. After becoming nearly blind in 1972, she developed a method for continuing to paint, producing cosmic-themed abstracts. A 1974 show at the Leo Castelli Gallery honored her work. She died later that year, at age 75. Posthumous exhibitions followed, including a 1980 retrospective organized by Roger Wilcox and inclusion in historical surveys at Guild Hall and a solo exhibition at Berry Campbell in 2025.



Lucia Wilcox, 1930. Photo: Florence Henri



Lucia Wilcox (1899-1974)

Untitled, 1947

Oil on canvas

26 1/4 x 22 inches

66.7 x 55.9 cm

(WILC-00087)

\$ 42,000 USD



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