



Gazelli Art House

Booth 424

Gillian Ayres
Alice Baber
Sandra Blow
Lilly Fenichel
Perle Fine
Grace Hartigan
Helen Pashgian
Joan Truckenbrod

THE ARMORY SHOW

September 24 — 27, 2026

GAZELLI ART HOUSE

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© Sandra Blow

Brown Blue and Red, 2006

PRESS RELEASE

Gazelli Art House is pleased to present *Continuous Abstraction* at The Armory Show 2026, a cross-generational presentation bringing together pioneering women artists whose practices have expanded the language of abstraction across painting, sculpture, light, and computational systems. Bringing together works by Gillian Ayres, Alice Baber, Sandra Blow, Lilly Fenichel, Perle Fine, Grace Hartigan, Helen Pashgian, and Joan Truckenbrod, the presentation traces connections between post-war abstraction, Light and Space, and early computer art.

Rather than presenting abstraction as a singular movement or closed historical category, *Continuous Abstraction* approaches it as an evolving visual language shaped through material, gesture, perception, rhythm, and systems. Across generations and geographies, the artists in the presentation challenge established narratives surrounding abstraction while foregrounding practices that have often remained under-recognized within dominant art historical discourse.

At the center of the presentation are Alice Baber, Perle Fine and Lilly Fenichel, three artists whose distinct trajectories illuminate the breadth of American post-war abstraction. Fine occupied a significant position within the New York School: a member of American Abstract Artists and one of eleven women included in the landmark *9th Street* exhibition of 1951, she was also among the first women admitted as a voting member of the influential 8th Street Club. Moving between gestural, geometric and more atmospheric modes of abstraction, Fine developed an uncompromising visual language in which color and structure remained in constant tension.

Baber pursued color through a different, deeply sensory approach. In *Yellow Croquet Second Wicket* (1961), painted in Paris, translucent passages of yellow, green, pink and orange dissolve into shifting biomorphic forms. An early example of her commitment to abstraction, the painting reflects an approach in which color became an active, perceptual force rather than simply a compositional device. Fenichel offers another parallel yet distinct trajectory. Moving between California and New York before settling in New Mexico, she developed a fluid visual language that shifted between gesture and geometry, balancing restraint with improvisation while resisting stylistic categorization throughout her career. Her work is currently included in *Abstract Expressionists: The Women*, a major touring exhibition organized by the American Federation of Arts featuring works from the collection of Christian Levett and FAMM (Femmes Artistes du Musée de Mougins), on view at the Speed Art Museum in Louisville, Kentucky.

Grace Hartigan further expands the presentation's dialogue around post-war abstraction and the New York School. Emerging in New York during the 1940s and 1950s, Hartigan became one of the leading figures of the Second Generation Abstract Expressionists, initially gaining recognition for her experiments in total abstraction before gradually incorporating recognizable imagery, figures, and references drawn from literature, history, and everyday life. While closely associated with the

predominantly male circles surrounding Abstract Expressionism, Hartigan consistently resisted rigid formal boundaries, developing a highly individual visual language that moved fluidly between abstraction and representation. Across later decades, her increasingly layered and autobiographical compositions introduced elements influenced by Cubism, gesture, and narrative structure, expanding abstraction into a more emotionally and psychologically charged terrain.

British abstraction is represented through Sandra Blow and Gillian Ayres, two artists who transformed painting into a site of material and emotional intensity. Blow emerged as one of the leading figures of post-war British abstraction following her studies in Italy with Alberto Burri, incorporating rope, plaster, sawdust, and collage into tactile compositions that pushed painting beyond the plane of the canvas. Ayres approached abstraction with equal freedom and physicality. Celebrated for her exuberant use of color and improvisational energy, she rejected formal rigidity in favor of a dynamic and instinctive approach to painting. Together, Blow and Ayres foreground abstraction as something physical, expressive, and continually in flux.

The presentation extends beyond painting through the work of Helen Pashgian, a foundational figure of the California Light and Space movement. Since the 1960s, Pashgian has used industrial materials including resin, acrylic, and coated glass to create luminous sculptural forms that shift with the movement of a viewer. Her works dissolve distinctions between object and atmosphere, transforming abstraction into a perceptual and spatial experience. Although increasingly recognized in recent years, Pashgian was one of only two women associated with the original Light and Space movement in California.

One thread within the booth explores abstraction's relationship to systems, structure, and computational thinking. Joan Truckenbrod was among the earliest artists to employ computer programming languages such as FORTRAN within artistic practice during the late 1960s and 1970s. Translating algorithmic structures into drawings, textiles, and woven forms, she established a pioneering dialogue between computation, handcraft, and artmaking decades before digital art entered mainstream discourse. Her work forms a vital historical bridge between early computer art, geometric abstraction, and process-based artistic practices.

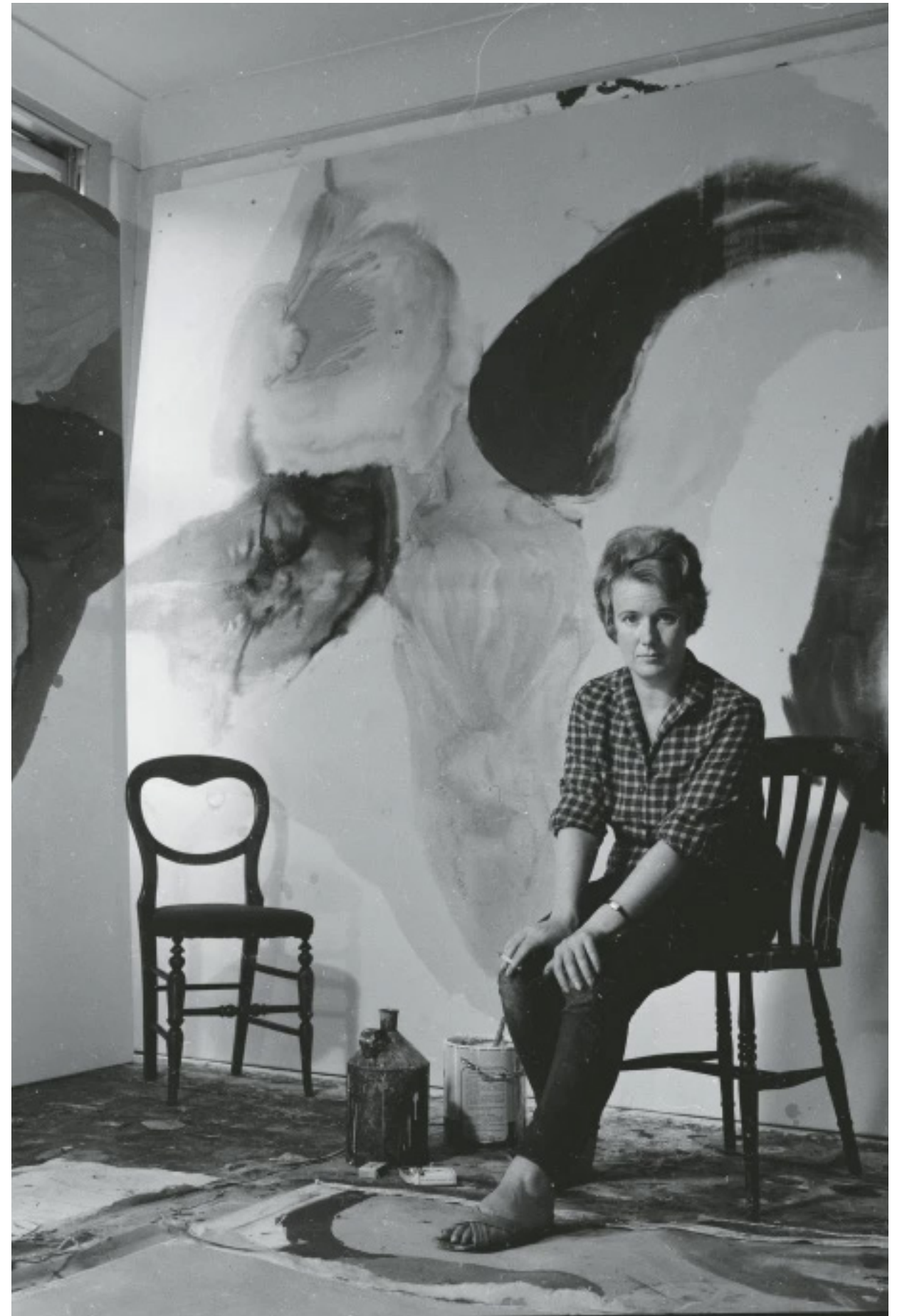
Together, the works in *Continuous Abstraction* position abstraction as a living and adaptive visual language continually reshaped by women artists across generations. Moving from post-war painting to later explorations of perception and form, the presentation foregrounds artists who expanded the boundaries of painting, sculpture, and perception while often remaining outside canonical narratives. Rather than presenting abstraction as a closed chapter of modernism, the booth considers it as an ongoing field of experimentation shaped by changing materials and ways of seeing.

Gillian Ayres
(B. 1930; UK — D. 2018; UK)

Gillian Ayres was one of the leading British abstract painters of her generation, celebrated for her exuberant use of colour, bold forms and dynamic, gestural compositions. She studied at Camberwell School of Arts and Crafts from 1946, exhibiting with Young Contemporaries in 1949 and the London Group in 1951. Her first solo exhibition was held at Gallery One, London, in 1956.

Ayres came to prominence in the 1960s, with her work included in the Whitechapel Art Gallery's influential *British Painting in the 60s* in 1963. Alongside her painting, she held a distinguished teaching career, becoming Head of Painting at Winchester School of Art in 1978. She left teaching in 1981 to work full-time as an artist, eventually settling on the North Devon–Cornwall border. Known for her richly layered, heavily worked canvases, Ayres developed an instinctive and playful approach to abstraction, later producing an equally significant body of original prints.

Ayres is the subject of a major museum retrospective titled *A Life in Colour* at The Box, Plymouth, UK, running until October 4, 2026. Her work is held in major international collections including Tate, the British Museum and the Museum of Modern Art, New York and she was elected a Royal Academician in 1991, appointed CBE in 2011.



Gillian Ayres in her studio, 1963 © Jorge Lewinski



Gillian Ayres

Hydaspes, 1988

Oil on canvas

246.5 x 315 cm

97 x 124 in

(GAY0007)

\$ 170,000

Alice Baber

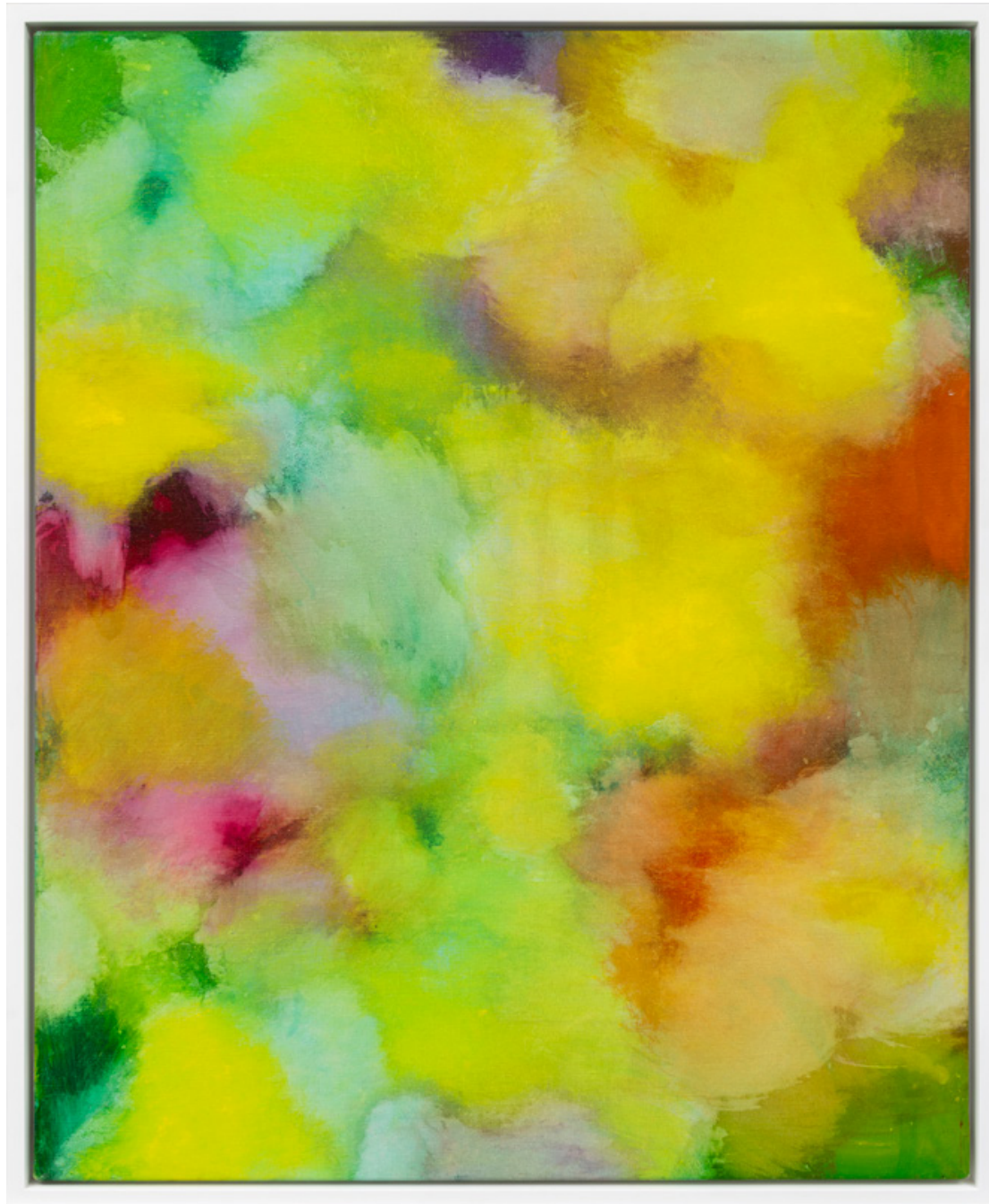
(B. 1928; USA — D. 1982; USA)

Alice Baber was a pioneering American painter known for her radiant explorations of colour, light, and form within the context of post-war abstraction. Her practice, rooted in Abstract Expressionism and Colour Field painting, combined a distinctive lyrical sensibility with technical experimentation, producing organic, biomorphic compositions that reflected her deep emotional and sensory connection to colour. Born in Charleston, Illinois, Baber began drawing as a child and entered college-level art classes by the age of twelve. After a brief period at the École des Beaux-Arts in Fontainebleau, France, she relocated to New York City and became part of the vibrant downtown scene.

In 1958, Baber had her first solo exhibition at March Gallery, New York, and began developing the signature circular forms that would define her visual language. That same year she began traveling regularly to Paris, aligning with a group of American expatriates including Sam Francis and Joan Mitchell. Her work gained international recognition throughout the 1960s with exhibitions in Paris, where she was selected alongside Helen Frankenthaler for the inaugural Jeune Biennale. An advocate for gender equity in the arts, Baber participated in several landmark feminist exhibitions, including *Women Choose Women* (1972), curated by Lucy Lippard. Her work is held in over 40 public collections internationally, including the Metropolitan Museum of Art, New York, the Albertina Museum, Vienna; and the Stedelijk Museum, Amsterdam.



Alice Baber © Richard Galef



Alice Baber

Yellow Croquet Second Wicket, 1961

Oil on canvas

100 x 82 cm

39 3/8 x 32 1/4 in

(ALB0002)

\$ 375,000

Sandra Blow

(B. 1925; UK — D. 2006; UK)

Sandra Blow RA was one of the key figures in the 1950s Abstract Expressionist movement. Works by Blow are often large in scale and are created using abstract collages formed of materials such as sawdust, cut-out strips of old canvas, plaster and torn paper, which lend a raw and tactile appearance. Born in London in 1925 and leaving school at 15, Blow decided to continue her education by enrolling at St Martin's School of Art in 1940. Following the war Blow joined the Royal Academy Schools, where she did not complete her course. Instead in 1947 she explored Italy for a year, meeting Alberto Burri on route, who played a significant role in her artistic development throughout her career. Roland Penrose (a founder of the Institute of Contemporary Arts) bought one of her first paintings leading to almost instant fame.

Throughout the 1950s and early 1960s, she regularly exhibited with Gimpel Fils, with St. Ives artists such as Barbara Hepworth, Ben Nicholson and Peter Lanyon. Blow gained an international profile during this era thanks to global exhibitions; participating in contemporary British art exhibitions in Italy, Holland, Germany, the United States and later Australasia. In 1957 she featured in the first John Moores biannual exhibition in Liverpool and was included in the Young Artists Section at the Venice Biennale the following year. She won the International Guggenheim Award in 1960 and won second prize at the third John Moores exhibition at the Walker Art Gallery in 1961. To escape rocketing London rent prices, Blow moved to St. Ives in the mid-1990s; exhibiting locally but also fulfilling a role as a Royal Academician, participating in every Summer Exhibition.



Sandra Blow © James Hunkin



Sandra Blow
Brown Blue and Red, 2006
Acrylic on canvas
244 x 214 cm
96 x 84 1/4 in
(SBoo14)

\$ 60,000

Lilly Fenichel
(1927 - 2016)

Lilly Fenichel (1927–2016) was born in Vienna, Austria, to a Jewish family. She fled the Nazi invasion in 1939 and eventually settled in Hollywood, where she studied at the Chouinard Art Institute and the California School of Fine Arts under Hassel Smith, Edward Corbett, David Park and Elmer Bischoff. In 1952, Fenichel moved to New York, shared a studio with Harland Jackson and taught art classes at the Museum of Modern Art. Her contemporaries included Mark Rothko, Jackson Pollock, and Franz Kline.

She returned to California and spent many years in Los Angeles, notably showing at the Santa Barbara Museum of Art in 1968. Following a move to New Mexico, she became a member of the Taos Moderns. She was the recipient of three Pollock Krasner grants.

Fenichel has exhibited at a number of major museums, and is in the permanent collection of institutions including LACMA, the Crocker Museum, the Denver Art Museum, the Santa Barbara Museum of Art and the Albuquerque Museum of Art. Fenichel's work was recently featured in *Action, Gesture, Paint: Women Artists and Global Abstraction 1940-70* at the Whitechapel Gallery in London.



Lilly Fenichel © Lilly Fenichel Foundation



Lilly Fenichel

Conflict, 1998

Oil and wax on waferboard

121 x 121 cm

47 5/8 x 47 5/8 in

(LF0014)

\$ 85,000



Lilly Fenichel

Arioso, 1988

Oil on wood

III x 91 x 3 cm

43 3/4 x 35 7/8 x 1 1/8 in

(LF0009)

\$ 65,000



Perle Fine

(B. 1905; Boston, USA — 1988; USA)

Throughout her fifty-year career, Perle Fine was uncompromising of her ideals and vehemently trusted her artistic instincts. With this aesthetic confidence, the abstract artist was able to step beyond the realms of the mainstream and establish herself among male counterparts. She integrated the hyper-masculine New York art scene and gained success on her own terms throughout her career.

Fine's first exhibitions in the 1940s took place during a period of transition, with the New York art world at the epicentre of creative innovation. Emerging from the pupillage of Hans Hofmann, Fine knew success early, showing at Betty Parsons and Tanager Galleries in the 1940's and 50's. In 1942, her work had already been included in pivotal group exhibitions at galleries such as Art of This Century and Stable Gallery. Fine also socialised with key members of the New York School and European painters including Willem de Kooning, Jackson Pollock, Mark Rothko, and Ad Reinhardt to Piet Mondrian. Fine was a member of 'The Club' - the art press praised her, and she was interviewed on the radio by Irving Sandler. She was included in a total of nine Whitney Annual and Bi-annual exhibitions between 1946 and 1972.

First and foremost, the artist saw herself as a painter drawing on Pointillism, Impressionism, and Cubism, but also experimented with etching, collage and drawing. Fine's style was lauded for its visual rhythms despite the geometric nature of its form, with *Cool Series* (1961-63) becoming an evolution, which she described as a "growth" as opposed to a "departure" from gestural abstraction into a more reductive, Color Field approach to painting.

Perle Fine's work is in collections including Metropolitan Museum of Art, New York, USA; Smithsonian American Art Museum, Washington, D.C., USA; Brooklyn Museum, New York, USA; Whitney Museum of American Art, New York, USA, amongst others.



Perle Fine in her Springs studio, late 1950s © Maurice Berezov



Perle Fine

Untitled, 1946

Oil on canvas

41 x 46 cm

16 1/8 x 18 1/8 in

(PFoo22)

\$ 40,000



Perle Fine

Untitled, c.1939

Oil on canvas

46 x 72 cm

18 1/8 x 28 3/8 in

(PFoo32)

\$ 42,000





Perle Fine

Cool Series, (Plum over Pink), c. 1961-63

Oil on canvas

30.8 x 30.2 cm

12 1/8 x 11 7/8 in

(PFoo39)

\$ 40,000

Grace Hartigan

(B. 1922; New Jersey, USA — 2008; USA)

Grace Hartigan was a leading Abstract Expressionist painter known for combining gestural abstraction with imagery derived from art history and popular culture. In one of her best-known works *The Oranges, No. 1 (Black Crows)* (1952), Hartigan used a Frank O'Hara poem as a catalyst for her own creative process. "Somehow, in painting I try to make some logic out of the world that has been given to me in chaos," she once explained. Born on March 28, 1922 in Newark, NJ, she had a child as a teenager and studied mechanical draftsmanship at the Newark College of Engineering during World War II.

After separating from her husband, she moved to the Lower East Side neighborhood of New York in 1945. Settled in the city, Hartigan quickly immersed herself in the milieu of Abstract Expressionists such as Jackson Pollock, Willem de Kooning, and Adolph Gottlieb. In 1950, Clement Greenberg and Meyer Schapiro selected the artist to be included in the "New Talent" exhibition at Samuel Kootz Gallery. Over the following decade, Hartigan began incorporating imagery into her work, culling both from painting history and her surroundings. Marrying her fourth husband the collector and doctor Winston Price in 1960, Hartigan relocated to Baltimore where her new husband taught at the John Hopkins University. Though her work fell from the public eye, she continued to paint and began teaching at the MFA program at the Maryland Institute College of Art in 1965.

The artist died on November 15, 2008 in Baltimore, MD. Today, Hartigan's works are held in the collections of the Whitney Museum of American Art in New York, the Art Institute of Chicago, and the National Gallery of Art in Washington, D.C., among others.





Grace Hartigan

Frustration, 1945

Oil on canvas board

22 x 30 cm

8 5/8 x 11 3/4 in

(GH0019)

\$ 200,000

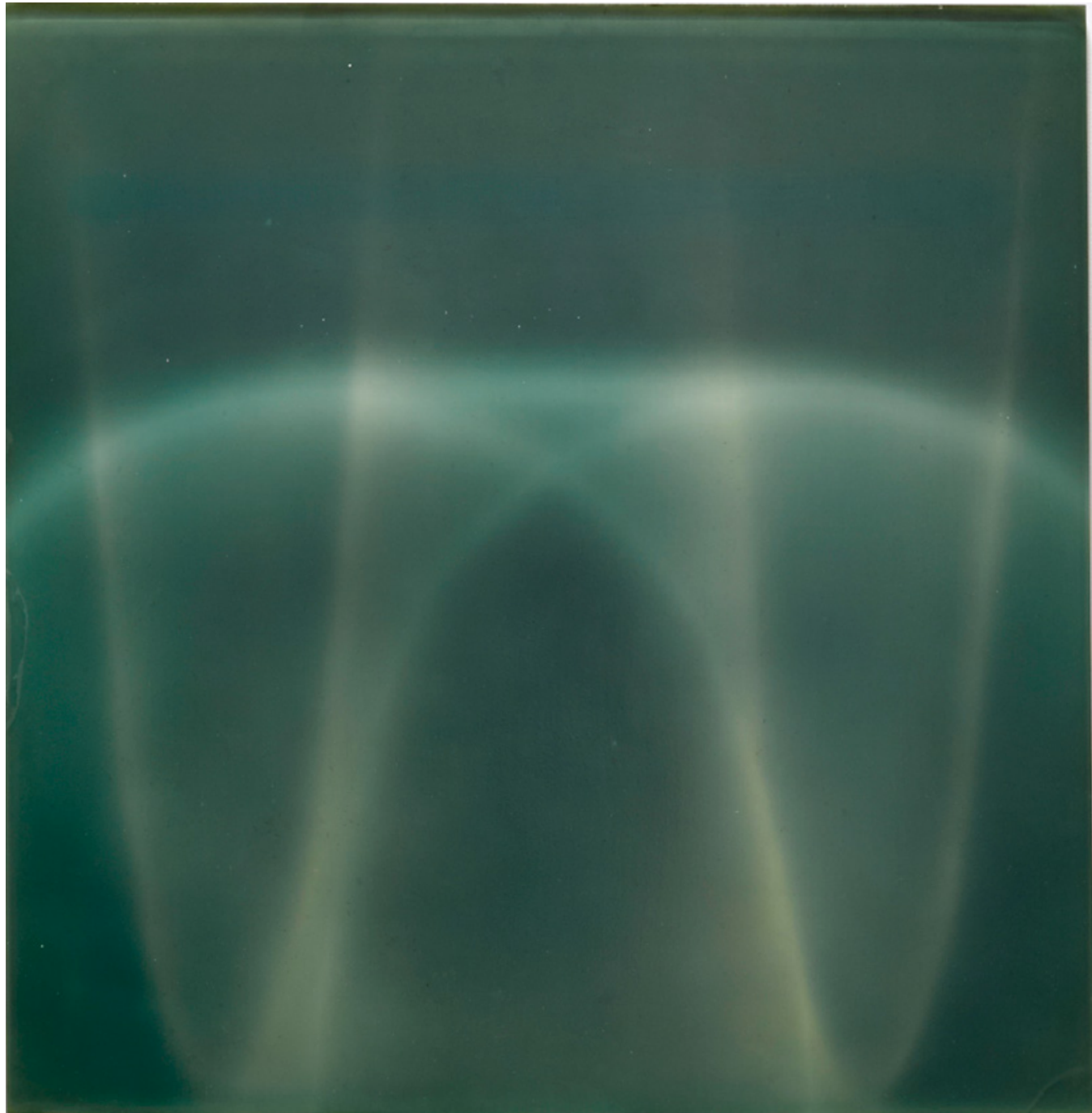
Helen Pashgian
(B. 1934; USA)

Helen Pashgian is a pioneering figure of California's *Light and Space* movement, known for her luminous sculptures exploring the perception of light, colour and space. Since the 1960s, she has worked primarily with industrial resins, plastics, fiberglass and coated glass to create translucent columns, discs and spheres in rich, delicate colours. Often containing or suspending an isolated form within, her sculptures shift between solidity and transparency as light and the viewer's position change.

In the 1960s and 1970s, Pashgian, along with the artist Mary Corse, was one of only two female members of the California-based Light and Space movement. She became an artist-in-residence at the California Institute of Technology in 1970–71 and received a National Endowment for the Arts Individual Artist Grant in 1986. In 2013, she received the Museum of Contemporary Art, Los Angeles' Award to Distinguished Women in the Arts. Her work has been presented in major institutional exhibitions, including *Pacific Standard Time* and *Phenomenal: California Light, Space, Surface*, and she was the subject of the major solo exhibition *Helen Pashgian: Light Invisible* at the Los Angeles County Museum of Art in 2014. Her work is held in significant collections including the Los Angeles County Museum of Art, Norton Simon Museum, Palm Springs Art Museum, Orange County Museum of Art, Portland Art Museum, Santa Barbara Museum of Art and many more.



Helen Pashgian © William Jess Laird



Helen Pashgian

Untitled, 1968/69

Cast polyester wall hanging

34.5 x 33.6 cm

13 5/8 x 13 1/4 in

(HP0002)

\$ 80,000



Helen Pashgian

Untitled (Light Green Sphere), 1970

Cast polyester resin with formed acrylic

Diameter: 14 cm

Diameter: 5 1/2 in

(HP0006)

\$ 125,000

Joan Truckenbrod
(B. 1945, USA)

Recognised as a pioneering figure in digital art, since the early 1970s Truckenbrod has explored the intersection of technology, handcraft, and ritual, becoming one of the earliest artists to use computer programming – specifically FORTRAN – to create algorithmic drawings and digital textiles. Working with materials including silk, Shikoku paper, Stainless steel, metallic yarn, fishing wire, and enameled copper wire, her textiles are often malleable, with a rigidity that allows them to be formed or sculpted by the artist into new shapes.

Truckenbrod's work has been exhibited internationally, with solo shows in Paris, London, Berlin, Wiesbaden, Chicago, and Kansas City. Her art has featured in major group exhibitions at Jeu de Paume, Paris (2025), Kunsthalle Wien, Vienna (2025), AKG Buffalo Art Museum, New York (2024), LACMA, Los Angeles (2023), and the Whitney Museum of American Art, New York (2018). Truckenbrod's artwork is in collections at the Whitney Museum of American Art, The Art Institute of Chicago, the AKG Buffalo Art Museum and the Victorian and Albert Museum in London. She is Professor Emerita in the Art and Technology Department at The School of the Art Institute of Chicago.



Joan Truckenbrod



Joan Truckenbrod

Harmonizing, 2020

Hand woven digital Jacquard weaving, cotton, linen and bamboo

139.7 x 45.7 cm

55 x 18 in

(JTR0006)

\$ 19,000

An abstract artwork featuring a large, vertical red rectangular block on the left side. To its right is a large, horizontal blue rectangular block. The background is a light beige or off-white color. At the top right, there is a piece of brown, textured fabric or paper that appears to be torn or layered. The overall composition is minimalist and geometric.

ADDITIONALLY AVAILABLE



Grace Hartigan

Untitled, 1951

Oil paint & gouache on paper

25 x 33 cm

9 7/8 x 13 in

(GH0013)

\$ 130,000



Lee Krasner

Untitled (Gouache No.1), 1941
Gouache and pencil on paper

30 x 19.5 cm
11 3/4 x 7 5/8 in
(LK0001)

\$ 200,000



Joan Truckenbrod
Particle Warp, 2019
Woven mercerized cotton
163.8 x 137.2 cm
64 1/2 x 54 in
(JTR0005)

\$ 20,000



Joan Truckenbrod

Untitled #12, 1975

Paper with sprockets, perforated edges

51 x 31 cm

20 1/8 x 12 1/4 in

(JTR0012)

\$ 13,000

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