

LILIAN THOMAS BURWELL (b. 1927)

Montagne

2012

Oil on canvas over wood, sheet acrylic
28 x 44 x 7 in. (71.1 x 111.8 x 17.8 cm)
Signed on verso: 'Lilian Burwell'

Lilian Thomas Burwell was born in 1927 in Washington, D.C., and attended Pratt Institute, where she also did her practice teaching. She earned an MFA from Catholic University in 1975. She was founding and curatorial director of the Alma Thomas Memorial Gallery and curatorial director of the Sumner Museum and Archives in Washington, D.C., from 1981 to 1984.

In December 2022, Lilian Thomas Burwell was featured in the New York Times as the “Tom Brady of Artists” for being an artist active and working at the age of 95. In April 2022, Burwell received a Lifetime Achievement Award from Howard University, Washington, D.C. She was honored alongside Betye Saar and Dr. Alvia Wardlaw. Her work was included in *Magnetic Fields: Expanding American Abstraction, 1960s to Today*, an intergenerational exhibition highlighting 21 Black female abstract practitioners that traveled from Kemper Museum of Contemporary Art in Kansas City to The National Museum of Women in the Arts, Washington, D.C. and the Museum of Fine Arts, St. Petersburg, Florida in 2017 and 2018.

Burwell lives and works in Highland Beach, Maryland.

INQUIRIES: exhibition@framptonco.com



NANETTE CARTER (b. 1954)

Cantilevered #9

2013

Oil on mylar

15 3/4 x 16 3/4 in. (40 x 42.5 cm)

Signed on verso: 'Nanette Carter'

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

In a review, Daniel Gauss described the way that in the Cantilivered series “one gets a sense that in order for the bulky, accumulated bunch of things not to fall over one must engage in a rigorous, continual balancing act. He stated that, in the series, Carter seems to ask us what the invisible sources of strength might be in our own lives, while posing the question of whether there is sufficient enough cantilever for any one or group that is suffering to “endure and rise above and then become the agent for change.”

INQUIRIES: exhibition@framptonco.com



LYNNE DREXLER (1928-1999)

Untitled

c. 1967-68

Wax crayon on paper

10 1/2 x 8 1/8 in. (25.7 x 20.6 cm)

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.”

INQUIRIES: exhibition@framptonco.com



ELAINE DE KOONING (1918-1989)

Pasture, Wan Fou Shan

1988

Sumi ink on paper

26 x 40 in. (66 x 101.6cm)

Signed lower right: EdeK

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.

INQUIRIES: exhibition@framptonco.com



ELAINE DE KOONING (1918-1989)

Untitled

c. 1982 Ed. 74/100

Lithograph on paper

27 x 22 in. (68.6 x 55.9 cm)

Signed lower right: Elaine de Kooning

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PERLE FINE (1905-1988)

Fragment

1950

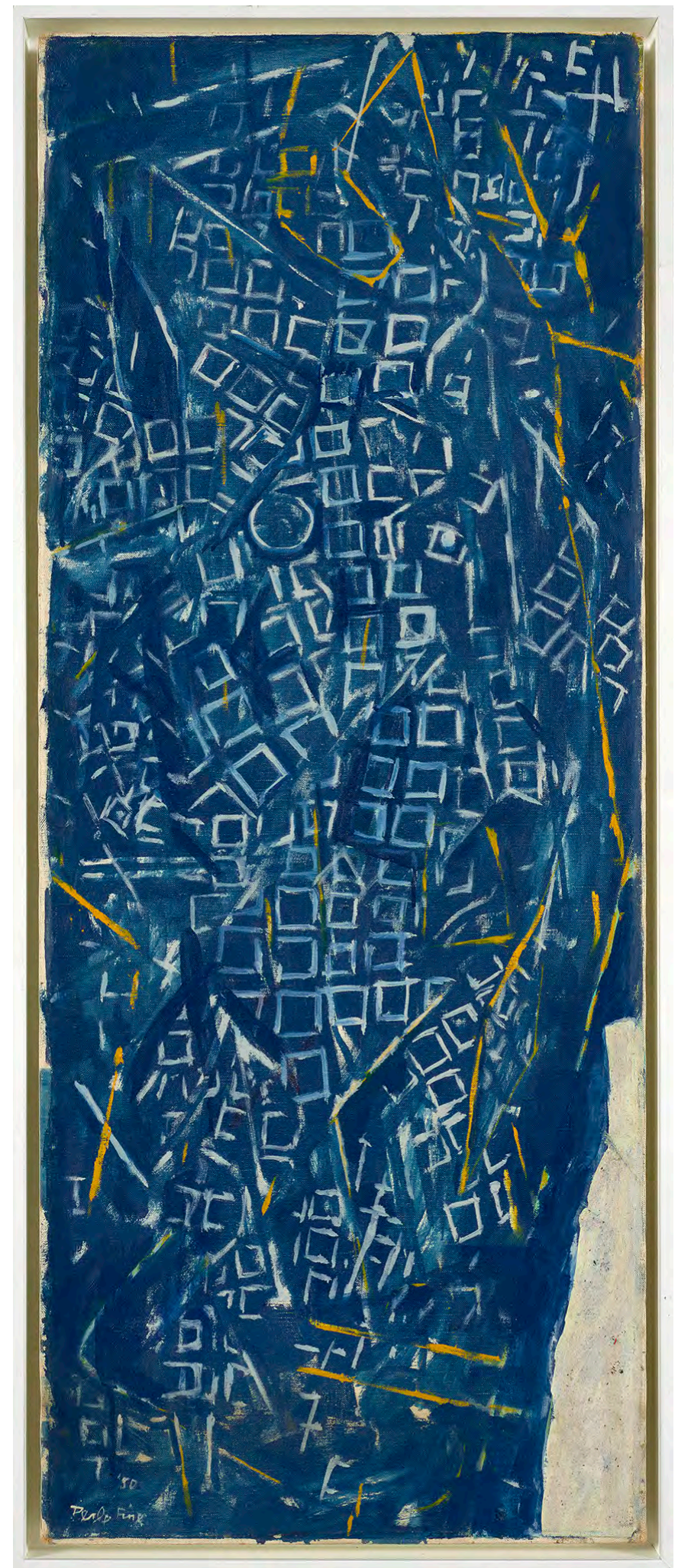
Oil on linen

36 x 14 3/8 in. (91.4 x 36.5 cm)

Signed and dated lower left; Singed on verso: “‘50/Perle Fine”; “Perle Fine/Parson gallery”

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.[1] 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.

INQUIRIES: exhibition@framptonco.com



MARY DILL HENRY (1913-2009)

Mendocino Seascape: Clear Except for Isolated Flowers

1971

Acrylic on canvas

48 x 72 in. (121.9 x 182.9 cm)

Signed, dated and titled on verso: "MARY HENRY. SEPT. 1971/MENDOCINO SEASCAPES SERIES/
CLEAR EXCEPT FOR ISOLATED FLOWERS"

Born Mary Marguerite Dill on March 19, 1913 in Sonoma, California, she later enrolled at the California College of Arts and Crafts in Oakland, where her teachers included modernists Ethel Abeel, Glen Wessels, and Marie Togni. Mary became committed to using the language of geometric abstraction and its relationship to architectural form in the manner of the Bauhaus. In 1964, she produced watercolors, cross-hatched with pen and ink, that evoke the playfulness of the work of Paul Klee, who had also been a Bauhaus teacher.

Henry's solo exhibition in 1971 at Sterling Associates in Palo Alto, where she had participated in several group shows, on view was her Mendocino Seascape Series. Of the show, the Mendocino Coast Beacon reviewer took note of her work as she turned seascape forms into "20th Century formal geometric abstractions." The reviewer stated: "joyous color infuses the artist's exceptional new work," while commenting on the humor of some of her titles, such as *Clear Except for Isolated Flowers* and *Rain with the Sun Beginning to Show through a Little Bit*. In works in the series, she expressed natural phenomena in emotional rather than physical terms.

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JILL NATHANSON (b. 1955)

Memory Push

2022

Acrylic and polymers with oil on panel

43 x 76 in. (109.2 x 193 cm)

Signed, titled, and dated on verso: 'Jill Nathanson/MemoryPush/2022/43"x76"'

Nathanson was born and spent much of her youth in New York City. She attended the LaGuardia High School of Music and Art and at age seventeen began studies at Bennington College in the Fine Art Program.

For the last two decades, Nathanson has been composing with pure-color transparent planes, scaling up from acetate collage studies in veils of pigmented acrylic pours on panel. The process incorporates the unpredictability of the fluid paint with the structured intention of the original composition to create a contrast of open planes and layered, almost glazed, transitions. The completed works are clear and complex, replete with mysterious passages and unexpected tonal range yet resplendently alive with color.

Jill Nathanson's works are represented in museum collections throughout the US and have been shown in major exhibitions including at the Philadelphia Museum of Jewish Art, Yale University Slifka Center, The Museum of Contemporary Art, Jacksonville, Sheldon Art Museum, and the Museum of Fine Arts in Houston, where her works were recently acquired and exhibited in the exhibition *Drawn to Color*.

INQUIRIES: exhibition@framptonco.com



ELIZABETH OSBORNE (b. 1936)

Cobalt Morning (Runaway)

1996

Oil on birch panel

32 1/8 x 48 in. (81.6 x 121.9 cm)

Signed and titled on verso: "Cobalt Morning/(Runaway)/OSBORNE"

Few artists of Elizabeth Osborne's generation have explored as wide a range of subject matter. Driven by curiosity and an unwillingness to repeat herself, Osborne has frequently shifted working methods to support new directions. Born and raised in Philadelphia, Osborne has been at the center of its art world, a critical figure integral to the city's cultural identity as an educator and as an innovator in her studio. Her art bears the impact of her time in Philadelphia but transcends place, running with multiple streams of modernism and post-war painting.

Osborne's work from the beginning was thus about the capacity for painting and representation, despite its distance from photographic realism, to present embodied experience. Sensation, emotion, physical discomfort, the brightness of daylight, and the somber condition of mid-winter dusk. How do these conditions affect the body of the artist and thus the viewer? In Osborne's hands the absence of a depicted body does not disconnect corporeality from the equation. About her later abstractions, she considered the kinetic trace of her hand's presence to be a direct link with the viewer's presence in front of her painting. "My eye, as the viewer, also moves across this wavy brush mark, which then becomes like a point of contact."

INQUIRIES: exhibition@framptonco.com



CHARLOTTE PARK (1918-2010)

Untitled (Green, Yellow, and White)

c. 1955

Gouache on paper

18 x 24 in. (45.7 x 61 cm)

no visible signature

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 at Spanierman Gallery, New York, 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.

Born in Concord, Massachusetts, Park studied from 1935 to 1939 at the Yale School of Fine Art. She met James Brooks while working at the Office of Strategic Services in Washington, D.C. during World War II. The two moved to New York City in 1945, where Park studied privately with the Australian artist Wallace Harrison. Brooks and Park soon became part of the circle of Jackson Pollock and his wife Lee Krasner. They rented a studio space that had been occupied by Pollock and joined Pollock and Krasner, along with other young artists working in new styles, in establishing studios on Long Island.

INQUIRIES: exhibition@framptonco.com



ANN PURCELL (b. 1941)

White Space Series #9

1976

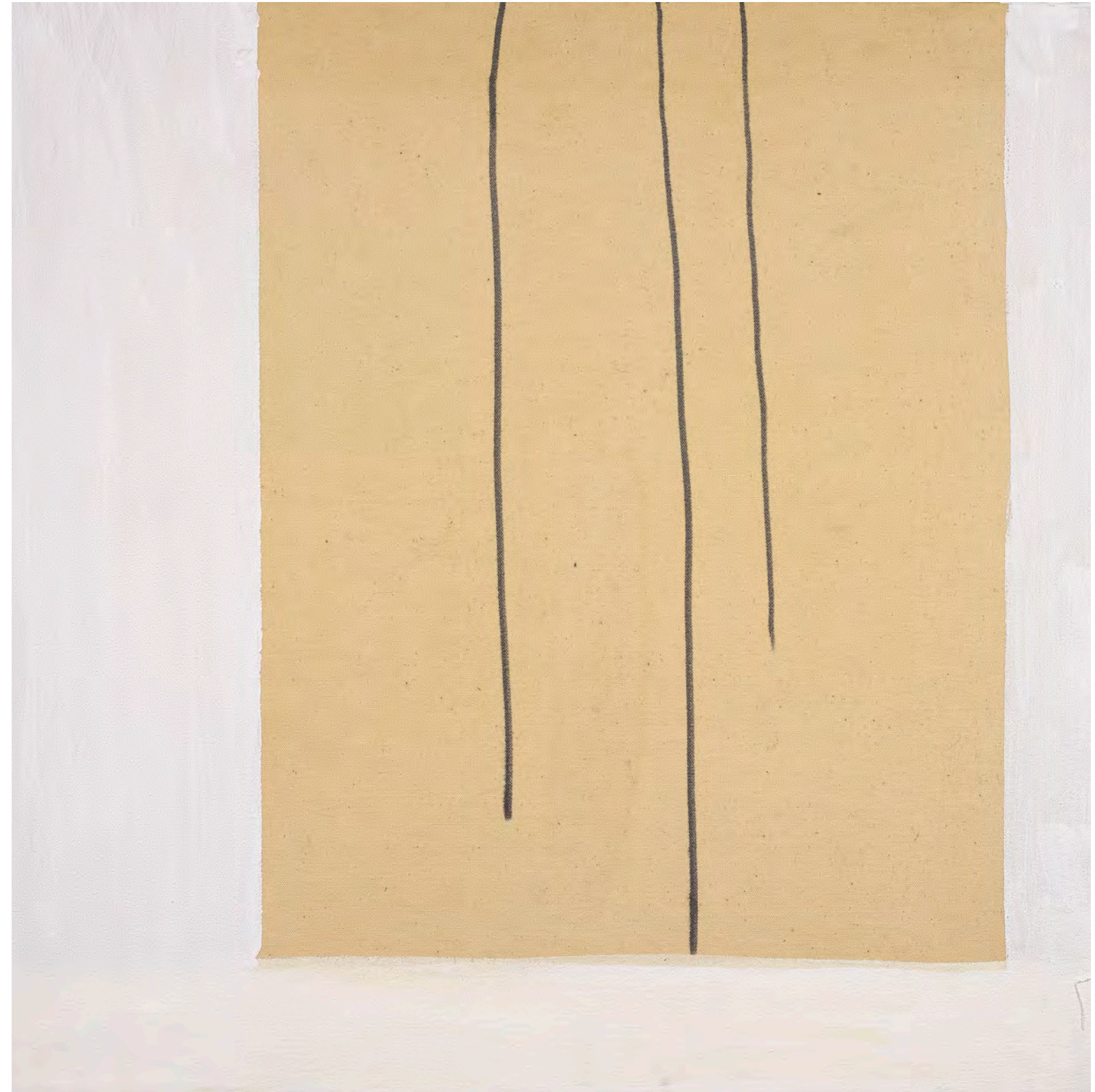
Acrylic on canvas

24 x 24 in. (61 x 61 cm)

Signed, titled, and dated on verso: "White Space Series #9/Purcell 7-76"

A nationally recognized artist whose abstract work is represented in museums across the United States, Ann Purcell considers process to be a critical factor in her work. Employing both gestural and analytical approaches in her paintings, collages, and works on paper, she works within tensions of paradox, ambiguity, duality, and contradiction. Purcell was born in 1941 in Washington, D.C. and raised in Arlington, Virginia. She studied independently in San Miguel de Allende, Mexico, and received her B.A. from the Corcoran College of Art and Design and George Washington University, Washington, D.C., in 1973. She went on to receive her M.A. in Liberal Studies from New York University in 1995.

Her method is related to dance—an important form for her beginning in her childhood—as well as to music, while she draws on her thorough grounding in European and American Expressionist traditions. Art history is also an important source for Purcell; she states that “one of the things that is so wonderful about art is that art history is an endless resource—one cannot consume it all. There are thousands of years of art to mine and find a challenging and supportive foundation for the artist.” In the catalogue for a solo exhibition of Purcell’s work at the Corcoran Gallery, Washington, D.C. (1976), the museum’s chief curator Jane Livingston commended Purcell’s “fluidity with a vast range of idioms.” Livingston stated: “Purcell is among the most disciplined and prolific artists I have encountered: the number of fresh, sometimes startlingly brutal, sometimes exquisitely refined works she manages to create in the continually ongoing process of her production is proportionately remarkable.”



ANN PURCELL (b. 1941)

White Space Series #4

1976

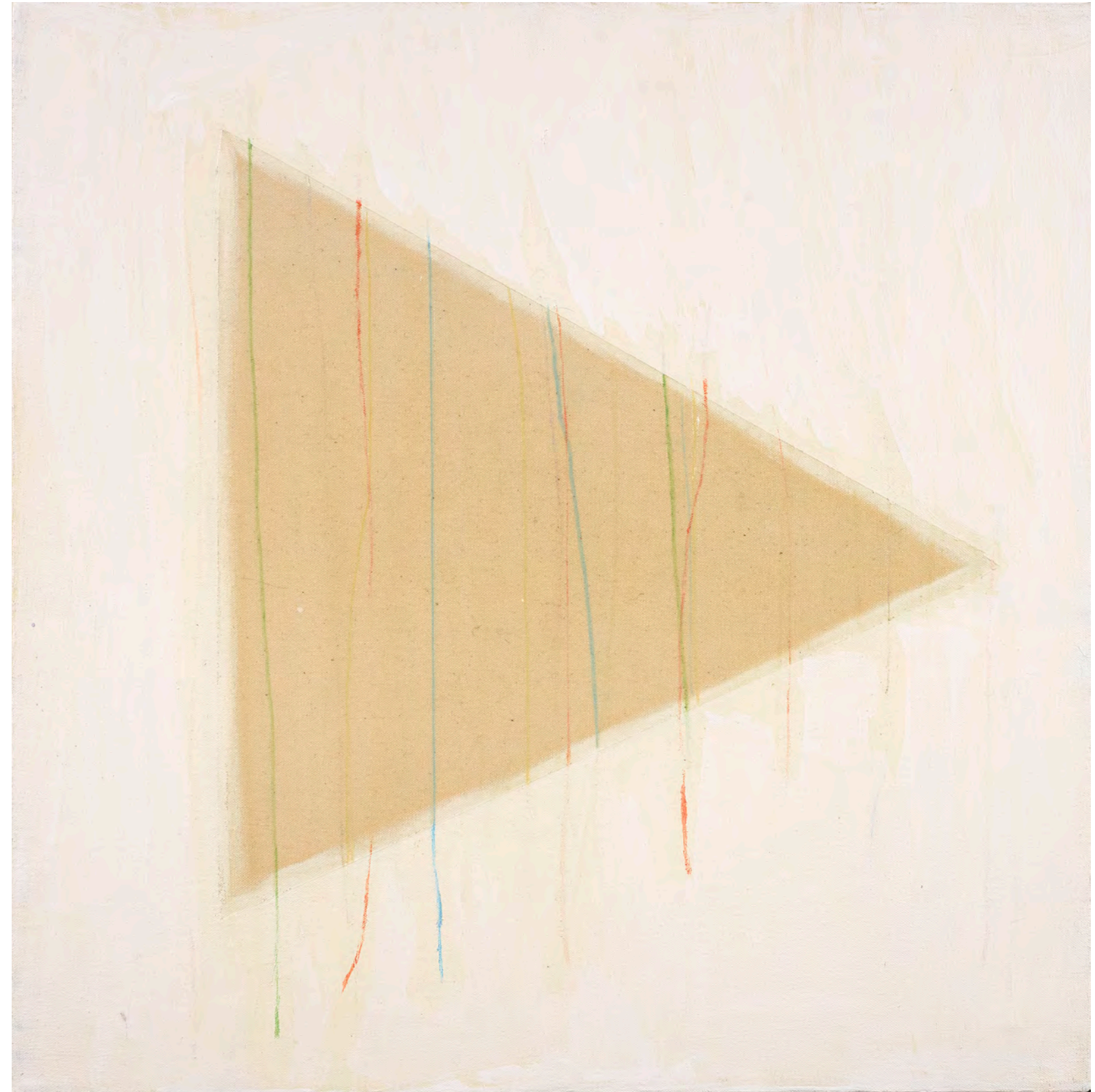
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ETHEL SCHWABACHER (1903-1984)

Wild Honey

1961

Oil on linen

84 x 70 in. (213.4 x 177.8 cm)

Signed, dated, and titled on verso

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.

INQUIRIES: exhibition@framptonco.com



ETHEL SCHWABACHER (1903-1984)

Untitled

1960

Colored ink on paper

26 x 40 in. (66 x 101.6 cm)

No visible signature

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YVONNNE THOMAS (1913-2009)

Collage

1958

Collage

19 1/2 x 25 1/2 in. (49.5 x 64.8 cm)

Signed and dated top left "Y.T. 58"

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.

In 1950, Thomas studied with 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.

In 2016, she was one of the artists included in Women of Abstract Expressionism exhibition catalogue, a traveling exhibition organized by the Denver Art Museum. The accompanying catalogue, consisting of essays by several scholars, celebrated "the special contributions of women to Abstract Expressionism," providing an "essential corrective" to what has been the "unequal accounting of women's contributions" to the movement. At consideration of Thomas' 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.



YVONNNE THOMAS (1913-2009)

Through Blue

1961

Gouache on paper

15 x 22 in. (38.1 x 55.9 cm)

Signed and dated lower left: "YT 61"

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INQUIRIES: exhibition@framptonco.com



SUSAN VECSEY (b.1971)

Untitled (Caput/Blue)

2022

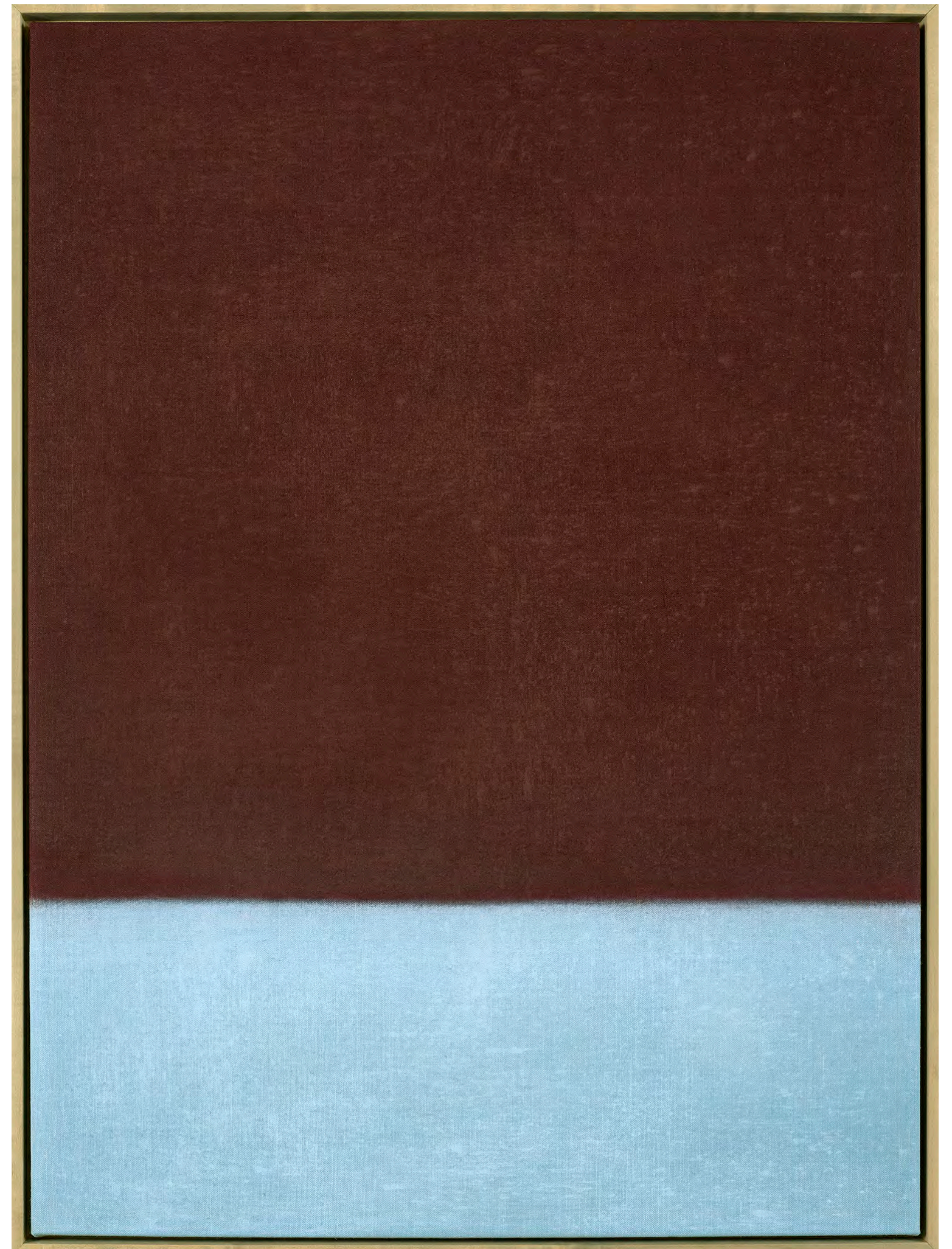
Oil on linen

52 x 38 in. (132.1 x 96.5 cm)

Signed, titled, dated on verso: 'Susan Vecsey/2022/oil on linen'

After receiving her B.A. from Barnard College, Columbia University, Vecsey experimented for several years before enrolling at the New York Studio School, where she received her M.F.A. There she studied with the UK-born Graham Nickson (currently dean and atelier head of painting), whom she describes as “a remarkable painter and teacher.” He used “examples from art history to encourage different ways of thinking about painting and problem solving,” Vecsey remarks.

An artist working in the Color Field tradition, Susan Vecsey merges art and nature in lyrically mesmerizing and elegant abstract paintings, rendered in a meticulous, labor-intensive method. Vecsey captures an essential mystery of light; the particular moments of brightening and fading are so minimally perceptible as to be archetypal images that stretch out time so that we become self-reflectively aware of ourselves in relation to the natural world.



YVONNNE PICKERING CARTER (b. 1939)

Untitled

c. 1973

Oil on canvas

71 3/4 x 46 1/4 in. (182.2 x 117.5 cm)

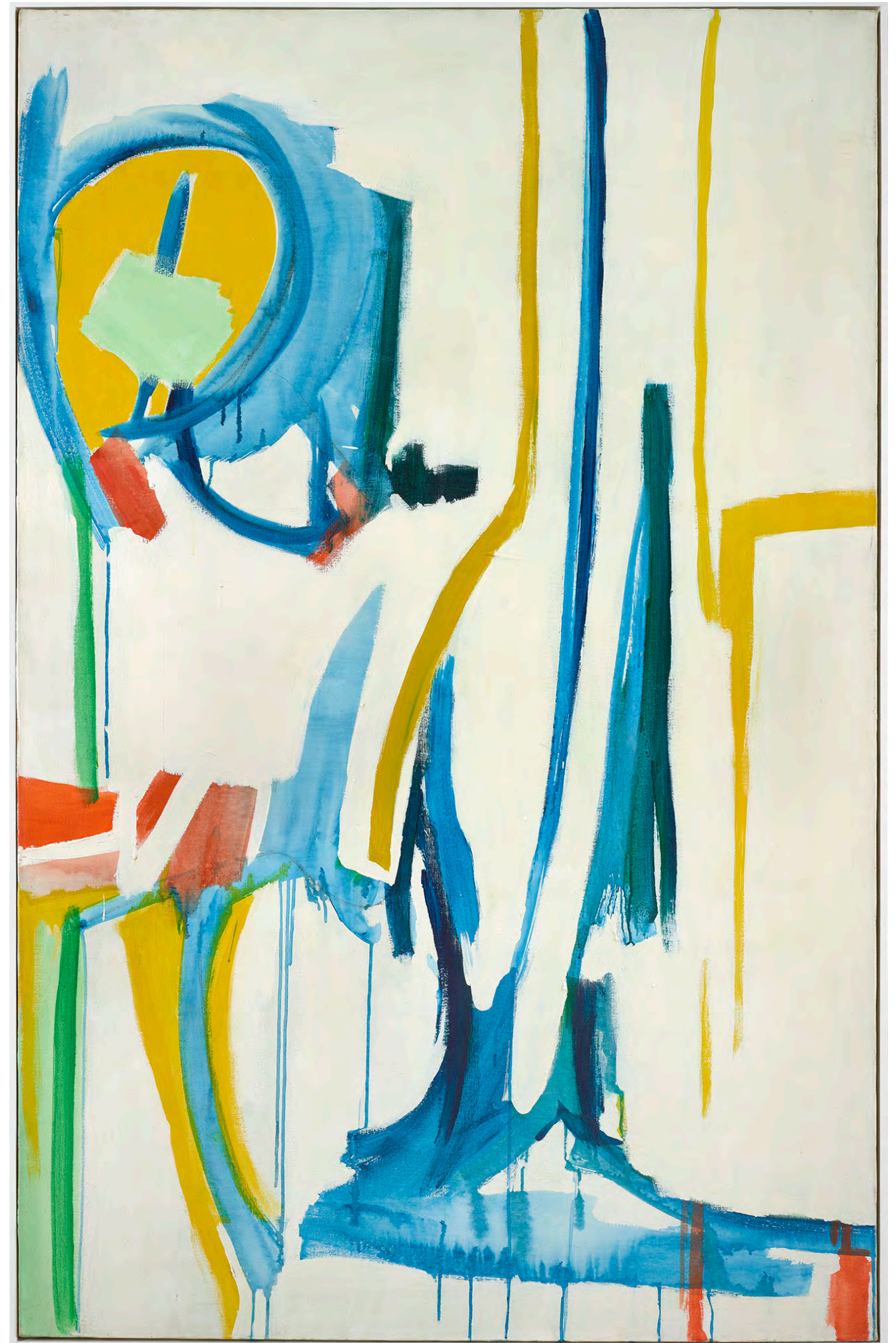
Signed lower right: "Yvonne Pickering Carter"

Carter received her BA (1962) and MFA (1968) from Howard University. Carter actively exhibited her work in solo and group exhibitions, often along with other leading African American artists of the era, including Loïs Mailou Jones (with whom she studied), as well as Lilian Thomas Burwell, Sam Gilliam, Howardena Pindell, Charles White, Shirley Woodson, Joseph Holston, William T. Williams, and Alma Thomas (one of her dearest friends).

In the Linear Variation series, Carter creates painterly white backdrops with brightly colored lines and veils rhythmically echoing her body's cadence through the painting's surface. While the works at times recall her Color Field contemporaries like Helen Frankenthaler and her Washington Color School contemporaries like Morris Louis, they also embrace the presence and action of the artist's hand and body, giving a sense of immediacy and vitality to this body of work and previewing her performance work of the 1980s.

Carter's work belongs to several public collections, including the Gibbes Museum of Art, Charleston, South Carolina; the North Carolina Museum of Art, Raleigh; the University of the District of Columbia; and the Pennsylvania Academy of the Fine Arts, Philadelphia.

INQUIRIES: exhibition@framptonco.com



Frampton Co and Berry Campbell Present *Women Choose Women* at Exhibition The Barn

Marking 50th Anniversary of Historic Women Curated Exhibition of Women Artists

Bridgehampton, New York – Frampton Co and Berry Campbell Gallery present *Women Choose Women*, an exhibition of women artists on view August 5 through September 9, 2023 at Exhibition The Barn in Bridgehampton. Spanning the 1950s to today, the exhibition includes art and design works by Lynne Drexler, Elaine de Kooning, Nanette Carter, Elizabeth Osborne, Yvonne Pickering Carter, Lillian Thomas Burwell, Susan Vecsey, Perle Fine, Mary Dill Henry, Jill Nathanson, Ann Purcell, Ethel Schwabacher, Charlotte Park, Yvonne Thomas, Carmen D’Apollonio, and Barbora Žilinskaitė.

With a shared vision for supporting women in the fields of art and design, this exhibition is curated by Christine Berry and Martha Campbell, co-founders of Berry Campbell, and Elena Frampton, principal of Frampton Co. Berry Campbell is known for bringing to light artists who were overlooked due to age, race, gender or geography, particularly women of Abstract Expressionism. Frampton Co focuses on contemporary art and design with emphasis on promoting emerging and undiscovered mid-career artists.

“It is our aim to ensure women artists receive more than occasional exposure, and that their work is placed firmly beside their male counterparts,” says Christine Berry. “Having this exhibition in the Hamptons, a historically important artist community, allows us a unique opportunity to share our larger curatorial mission by introducing women artists who are deserving of more attention.”

Women Choose Women takes its name and curatorial theme from the seminal exhibition held at the New York Cultural Center in 1973.. As the first large-scale museum exhibition of women artists in New York, also curated by a committee of women artists, the show made an impact both in the art world and beyond. Like its namesake, the 2023 exhibition was organized in an efficacious and cooperative spirit with the belief that advocacy for - and by - women in the arts is as necessary today as it was 50 years ago. The inaugural Women Artists Market Report, recently released by Artsy, found that of all works sold at auction between 2012 and 2022, only 6 percent were by female artists. In a study by Williams College, women only make up 13% of work in the permanent collections of eighteen major US museums.

“Much progress has been made since 1973, however there is still necessary work to be done to advance women in the arts,” says Elena Frampton. “Not just through conscious and deliberate curation, but also in the spirit that is brought to the process - one of inclusivity, partnership, and sensitivity.”

The exhibition comprises wide-ranging painting, works on paper, sculpture, lighting, and furniture. Highlights include works like Ethel Schwabacher’s *Wild Honey*, on view to the public for the first time since 1987, as well as a rare work on paper by Elaine de Kooning. A selection of contemporary sculpture and furniture is presented in collaboration with Friedman Benda, including ceramic lighting and sculpture by self-taught artist Carmen D’Apollonio, and anthropomorphic stools by emerging designer Barbora Žilinskaitė.

Exhibition The Barn, located at 141 Maple Lane in Bridgehampton, is open to the public Thursday - Saturday, 11am - 5pm, as well as by appointment: exhibition@framptonco.com.