

Janet Lehr
CZ

891 PARK AVENUE NEW YORK NY 10021
Cel/Text 516 353 6450 - janetlehr@janetlehrinc.com

Weekends and Summers:
JANET LEHR FINE ARTS 68 PARK PLACE PASSAGE
EAST HAMPTON NY 11937
Tel./FAX 631 324-3303

www.janetlehrinc.com www.janetlehrfinearts.com

PERLE FINE
(American 1908 - 1988)



Untitled (Gray, Tan, White) 1950
Oil and sand on canvas
56 x 38 inches
Signed and dated lower left, *Perle Fine 50*

Betty Parsons Gallery Exhibition label (verso)



Provenance: Maurice Berezov, husband of Perle Fine and Executor of Perle Fine Estate; Vered Gallery, East Hampton NY; Private Collector NY

Exhibited: Betty Parson Gallery NY 1950; Vered Gallery *Celebrating 100 Years of American Modernism* 2013

At mid-century, the American art scene didn't seem like it had room for anyone lacking a Y chromosome.

____ Perle Fine

"No matter how many it takes to tango it takes only a real man to create a work of art."

____ Barnett Newman

Newman made that pronouncement, art historian **Kathleen Housley** notes, when his paintings were being shown at the Betty Parsons Gallery in New York in 1951. That same year, however, Parsons presented a solo show by a far less macho art star-PERLE FINE

Boston born Perle Fine, moved to New York City in the late 1920's. Formally, she first studied at the Grand Central School of Art, entering in 1928. During the 1930's she studied at the Art Students League under Kimon Nicolaidis, and intermittently between 1938 and 1951, she enrolled in Hans Hofmann's classes whose courses were held winters in New York and summers in Provincetown, Massachusetts. Though in her words, reflecting on these classes, she said, "I studied academic painters and to that degree I was self taught". Of Hofmann,

she said, he was an “inspirational” teacher, who made something happen to her work, faster than it would have....”

"Yes, space, movement, form" were the issue.

Perle Fine

In 1968, The Archives of American Art, oral history department's Dorothy Seckler [interviewed](#) the artist. The following history is derived from that interview.

By 1943, her work was shown in Hilla Rebay's precursor to the Solomon R Guggenheim Museum, The Museum of Non-Objective Art, after which, Perle Fine was successively represented by The Marian Willard Gallery, then to the Nierendorf Gallery where he subsidized me, so I was able to paint all the time, Betty Parsons Gallery and finally Graham Gallery, each in New York City. At Rebay's precursor to the Guggenheim Museum she received enough money for paint and brushes. Pollock was at the museum at the same time. He was a Janitor. "I didn't (know him there). I got to know him through Lee Krasner who I knew very well. And when they came up to Provincetown I saw quite a lot of them there. Also at East Hampton."

My first one-man show at the Willard was I think strongly influenced by Miro. At least some of the critics said they were forms floating in space. And so, for that matter, were Kandinsky's forms floating in space. And a number of others. But it was a way of - and of course it was the first time I had ever put down on canvas anything like that.

"I think in a very general way there are two very great directions in art today and probably ever since the discovery, you might say, of non-objective art. And one is in the direction of the figurative, which is taking on many interesting aspects

today, you know, making huge paintings of small objects and so on. And the other is definitely in the realm of the abstract and the non-objective. And I feel that my destiny actually lies in that direction. I can't for the life of me understand why that should be so because, as you know, I teach the figure and I love to work from the figure and to draw from the figure. I don't know that I like to paint so much from the figure, but to draw from it. But I've felt all along that there's

something that's drawing me away from the figure and toward the other. I hope it isn't because of a didactic thing about the other. But I think it has to do with the unexplored. There's so much that's still unexplored in the realm of the non-objective and the abstract. And I feel that I sort of owe it to myself because I know quite a bit about it and I think because I do I want to know a little bit more. I want to know what I don't know. And so I feel drawn to that exploration more and more. I don't know whether I'll ever find anything or not, but it's so much fun to look for it. It's strange."

"Well, of course the biggest change came about when I moved down to Tenth Street, down here, I left 57th Street completely. I don't know whether I was

frustrated, but I knew that I was completely disgusted with the commercialism of it. And I didn't care whether I ever showed again or not. I just wanted to be among artists. I wanted to see artists and I wanted artists to see me. So I moved straight to 90 East Tenth Street. With Bill de Kooning next door, and Esteban Vicente above him, and Lewitan and Milton Resnick. And you probably know that the Tanager Gallery came down there shortly after I did. And it really was a very exciting time for me. Because they would drop in. And I would love to have them. And everybody was very frank about my work. Lewitan, I remember, told me to do the smallest paintings I could possibly do if I wanted to be a success. And at the same time Milton Resnick had the largest studio in the neighborhood. I think it was one inch larger than Elaine de Kooning's; or it might have been the other way around - I don't know. There was all that kind of discussion. But it was a lot of fun. People were painting for the fun of it. And there was a certain release

there that I didn't get anywhere else. And I think it had to do with these people dropping in that I found were real people.

Perle Fine was the first woman to join the Eighth Street Club, introduced by Bill de Kooning. Because of the vigorous, gestural approach of her paintings of the 1940's and 1950's, she was associated with the New York School and included in the famed *Ninth Street Show* held in New York City in 1951.

It was Bill De Kooning who invited Perle Fine into *The Club*. Perle Fine was the first woman entrant in the group of trendsetting *Abstract Expressionist* artists, including Bill de Kooning, Jackson Pollock, Mark Rothko and Franz Kline. In 1954, Jackson and Lee urged her to come out to the Hamptons where she could more freely explore the singleness of her vision. The power of the site

affected Perle as surely as it had Jackson and Bill. One day in her studio, Bill said, "This is what you are doing, the trees and the landscape?" Perle knew she had painted the paintings from within, the inescapable reference to the Hamptons light and scene, infused her work as it did his.

Midway in the oral history, Dorothy Seckler, interviewer said: "Who was it said that the history of art is the history of problems that are misunderstood. " To which Perle Fine replied, "Yes, *exactly.*"

In her many reviews in Art News it was noted that, Perle Fine's works penetrate the physical, that her works were sometimes tranquil abstractions, that she painted shapes as though she was working with collage. Paintings by Perle Fine can be found in the permanent collections of the Solomon R Guggenheim Museum, the Museum of Modern Art, the Metropolitan Museum of Art, and the Whitney Museum of American Art.

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Boston born, Perle Fine moved to New York City in the late 1920's. Formally, she first studied at the Grand Central School of Art, entering in 1928. During the 1930's she studied at the Art Students League under Kimon Nicolaidis, and intermittently between 1938 and 1951. In 1933, Perle Fine chose to further her studies under Hans Hofmann, who had just moved his hugely popular Munich art school to New York. Among those at the school when Fine attended were Larry Rivers, Robert De Niro, and Lee Krasner, who became a lifelong friend. Hofmann's courses were held winters in New York and summers in Provincetown, Massachusetts. Though in her words, reflecting on these classes, she said, "*I studied academic painters and to that degree I was self taught*". Of Hofmann, she said, he was an "*inspirational*" teacher, "*who made something happen to her work, faster than it would have....*"

Perle Fine was befriended by Hilla Rebay of the Guggenheim Foundation and with Rebay's influence was the recipient of some of those funds. At the

Guggenheim Museum, she befriended Jackson Pollock, who was working as a guard. Perle Fine became one of the earliest supporters of his style of painting, which was then shocking to most viewers.

By 1943, "beginning with her inclusion in Peggy Guggenheim's groundbreaking exhibition—*Salon for Young Artists*—at her avant-garde gallery, Art of this Century,

Perle Fine's work was shown in Hilla Rebay's precursor to the Solomon R Guggenheim Museum, The Museum of Non-Objective Art. From an oral history taken by Dorothy Seckler for the Archives of American Art in 1968 [*"I got some scholarship money from the museum which just about paid for paints and that kind of thing. \(Jackson Pollock was at the museum at the same time, he was a*](#)

[janitor.\) And that went on for about 3 years. And during that time I had the show at Marian Willard's" Perle Fine was the winner of three S.R. Guggenheim Scholarships for Painting.](#)

In 1944, Fine began to create etchings, working with Stanley William Hayter. Her etchings were first shown in a group exhibition held that year at Wittenborn & Co., New York.

After which, Perle Fine was successively represented first by The Marian Willard Gallery in 1945 ["where she had the first one-man show at the Marian Willard Gallery; the first two one-man shows there"](#). and then, Fine moved her affiliation across the street to the gallery of Karl Nierendorf, who had specialized in the Blaue Reiter group in Germany. Nierendorf provided Fine with a stipend and held shows of her art in 1946 and 1947. As she said, ["so I was able to paint all the time."](#)

In the absence of flamboyant behavior, common to the 'hard drinking' men at the 10th St bars, Perle Fine managed to garner press copy on the merit of her paintings alone.

After visiting Fine's first exhibition (at the Willard Gallery), Robert Coates, the art critic for *The New Yorker* felt compelled to write her a personal letter of congratulations: *"I must say the pictures looked well, stunning. They were so strong, assured, and powerful."*

In 1947, Fine was given an unusual assignment. She was asked by the collector Emily Hall Tremain, who had acquired works by Fine, to make an exact copy of

Piet Mondrian's diamond-shaped Victory Boogie-Woogie, then in Tremain's collection (now in the collection of the Gemeentemuseum, The Hague) as well as

to prepare a complete analysis of the painting, on which the artist had been working when he died three years earlier. Perle Fine, who had come to know Mondrian after he emigrated to America in 1940, felt a deep reverence for his achievement. She executed her copy under the same conditions in which Mondrian had painted his original, working in a pure white room and using brushes and paints identical to his.

After Nierendorf 's sudden death due to a heart attack in 1947, Perle Fine began her representation by Betty Parsons, whose gallery (opened in September of the year), and had become the leading showplace at 15 East 57th St. in New York, for the newest art of the day. [In 1947](#), Perle Fine had her fourth one person show, and first one person museum show, at the De Young Museum, San Francisco CA.

[From the Betty Parson Gallery archives, during the period between 1945-1947](#), Perle Fine participated in numerous group exhibitions: American Abstract Artists at the Riverside Museum, British-American gallery, Chinese Gallery, New School for Social Research and travelling shows at colleges and universities throughout the country; Art of This Century, Spring Salon, show "The Women" David Porter Gallery, Washington DC, Addison Gallery of American Art, Andover, Mass., Institute of Modern Art, Boston Mass., Museum of Modern Art with Atelier 17 group, Museum of Non-Objective Painting 1943-1947, Chicago Art Institute, show of abstract and surrealist art; Washington University, Virginia Biiennial 1948, American University, Wash., DC, Paris, Zurich, Switzerland shows of Realites Nouvelles, 1947 and 1948, Leicester Gallery, London, etchings with Atelier 17 Federation of Modern Painters and Sculptors, Wildenstein Gallery 1947, Knoedler Gallery, "Painting Toward Architecture", Hartford Atheneum,

Smith College, Northampton, Mass., Massachusetts Institute of Technology; prints in the Philadelphia Print Club, American Society of Etchers, National

Academy, Provincetown Art Galleries, San Francisco Museum, Whitney Museum
Annals oil 1946, 1947 and water-colors 1946, 1947; Brooklyn Museum.



Photograph of Perle Fine from the archives of the
Betty Parson collection at the Archives of American Art

It was in 1949 that Fine was invited by de Kooning to join The Club, becoming one of its few women members. She showed work at Tanager Gallery (1955-1960) and finally Graham Gallery during the 1960's, each in New York City.

Of her move from 57th Street to 10th Street Perle Fine recalled: *"Of course the biggest change came about when I moved down to Tenth Street, down here. I left 57th Street completely. I don't know whether I was frustrated, but I knew that I was completely disgusted with the commercialism of it. And I didn't care whether I ever showed again or not. I just wanted to be among artists. I wanted to see artists and I wanted artists to see me. So I moved straight to 90 East Tenth Street. With Bill de Kooning next door, and Esteban Vicente above him, and Lewitan and Milton Resnick. And you probably know that the Tanager Gallery came down there shortly after I did."*

Regarding the 'sand' paintings Fine exhibited at Betty Parson Gallery in 1950:

DOROTHY SECKLER: *Oh, you were using house paint, too?*

PERLE FINE: *Yes. It was Nicolas Carone who told me about one that did not turn in color and which was very good. Particularly if the white is mixed with a little color, very little, so it still looks like white it won't turn, it hasn't turned. It's a small trick that house painters know, too. Because these walls are not white. They have umber or something like that in them so they stay this color. Whereas if they were painted white they would turn yellow in a very short time.*

DOROTHY SECKLER: *That's interesting. Well, why would you have adopted house paint? I can understand why they might have in terms of the kind of rough, tough, never mind the edges, the refinements, but why would it have had an appeal for you?*

PERLE FINE: *Well, that was the only way to get the brush to flow in a certain way and to get enough pigment in there. You see I embedded this Reynolds Wrap in it; that was the method I used instead of gluing or something else which might come out. Today I imagine one could use plastic things that remain forever there. But this worked fine. Also I used sand in some areas and such things. I had done that before with the artists' paints. But this seemed to be part of that not caring. ([Text from Archives of American Art, oral history interview](#))*

Because of the vigorous, gestural approach of her paintings of the 1940's and 1950's, she was associated with the New York School and included in the famed *Ninth Street Show* held in New York City in 1951. It was Bill De Kooning who brought Perle Fine into *The Club*. Perle Fine was the first woman entrant in the intellectual group at the center of the art world that was led by Franz Kline and Willem de Kooning comprised of trendsetting *Abstract Expressionist* artists, that

included Jackson Pollock, Ad Reinhardt and Mark Rothko as well. In 1954, Jackson and Lee urged her to come out to the Hamptons where she could more freely explore the singleness of her vision; in the same year, she became associate professor of art at Hofstra University. The power of the site affected Perle as surely as it had Jackson and Bill. One day in her studio, Bill said, "This is what you are doing, the trees and the landscape?" Perle knew she had painted the paintings from within, the inescapable reference to the Hamptons light and scene, infused her work as it did his.

During the period 1950-1973, Perle Fine's works were exhibited in 39% of the Whitney Annual Exhibitions

Whitney Museum of American Art Annual Exhibitions began in 1932 before becoming Biennial Exhibitions in 1973). In 2017, a magnificent Perle Fine work was included in the Solomon R. Guggenheim Museum exhibition of the collections of Solomon and Peggy Guggenheim and Hila Rebay, founders of the Museum.

Monographs on Perle Fine include: David Deichter's *Perle Fine: Major Works* (1978) and Kathleen Housley's *Tranquil Power* (2005). Perle Fine is included in 35 seminal works exploring the period including: Metropolitan Museum of Art, *American Painting Today 1950*; American Abstract Artists, *The World of Abstract Art* (1957); John I H Baur, *Nature in Abstraction* (1958); William Seitz, *The Art of Assemblage* (1961); Harold Rosenberg, *The Anxious Object* (1964); William Gerds, *Women Artists of America 1707-1965* (1965); Joellan Bard, *Tenth Street Days* (1976); Lee Hall, *Betty Parsons* (1991); Marika Herskovic, *American Abstract Expressionism of the 1950's* (2003) and Marika Herskovic, *American Abstract and Figurative Expressionism* (2009). Though not a monograph, *Women of the Abstract Expressionist Movement*, originated at the Denver Museum of Fine Arts in 2016 and continued to *Mint Museum in Charlotte, North*

Carolina, in October and to the Palm Springs Art Museum in California in February 2017.

In her many reviews in Art News it was noted that, Perle Fine's "works penetrate the physical, that her works were sometimes tranquil abstractions, that she painted shapes as though she was working with collage."

EXHIBITION HISTORY, MUSEUM COLLECTIONS

During the period 1946-1972, Perle Fine's works were exhibited in 39% of the Whitney Annual Exhibitions. (Whitney Annual Exhibitions began in 1932 before becoming Biennial Exhibitions in 1973).

The 9 Whitney Annual Exhibitions containing Perle Fine's works, were in the following years: 1946, 1947, 1951, 1952, 1954, 1955, 1958, 1961 and 1972. (Whitney Annual Exhibitions began in 1932 before becoming Biennial Exhibitions in 1973). In 1978, Guild Hall Museum East Hampton NY.

In 2017, an exquisite Perle Fine work was included in the Guggenheim Museum seminal exhibition of the collections of Solomon and Peggy Guggenheim and Hila Rebay, founders of the Museum.

Monographs on Perle Fine include: David Deichter's *Perle Fine: Major Works* (1978) and Kathleen Housley's *Tranquil Power* (2005). Perle Fine is included in 35 seminal works exploring the period including: Metropolitan Museum of Art, *American Painting Today 1950*; American Abstract Artists, *The World of Abstract Art* (1957); John I H Baur, *Nature in Abstraction* (1958); William Seitz, *The Art of Assemblage* (1961); Harold Rosenberg, *The Anxious Object* (1964); William Gerds, *Women Artists of America 1707-1965* (1965); Joellan Bard, *Tenth Street Days* (1976); Lee Hall, *Betty Parsons* (1991); Marika Herskovic, *American*

Abstract Expressionism of the 1950's (2003); Kathleen L Housley, *Tranquil Power: The Art and Power of Perle Fine* (2005). Marika Herskovic, *American Abstract and Figurative Expressionism* (2009).

WEBSITES WITH EXTENSIVE COVERAGE OF PERLE FINE

[Portrait of an Artist, Her Work Revived](#) Benjamin Genocchio, New York Times April 24, 2009 A review of *Tranquil Power: The Art of Perle Fine*. Emily Lowe Gallery, Hofstra University Museum. In the body of Genocchio's lengthy review he addressed a, the, major issue of why a woman artist's works would be 'little known today,' all the while writing: "*Fine was among the most prominent female artists associated with Abstract Expressionism....She was included in pioneering group exhibitions of abstract art at Peggy Guggenheim's Art of The Century gallery, the Art Institute of Chicago and elsewhere and showed with the powerful Betty Parsons Gallery....So why has her star dimmed so dramatically in the intervening decades? Partly I think it was because, unlike Krasner, she was not married to a famous artist....*"

Ben Genocchio concludes this review: *Though she is little known today, Fine was among the most prominent female artists associated with Abstract Expressionism....For a while there she was a celebrated artist.*"

[The Art Of Perle Fine: What Becomes A Legend Most:](#) Yael Ksander April 10, 2012 Perle Fine was on the vanguard of American art in the 40's and 50's. Her work belongs to the nation's flagship art collections.

ArtNEWS In Perle Fines extensive coverage in ArtNEWS including their many reviews, it was noted that, Perle Fine's "*works penetrate the physical, that her works were sometimes tranquil abstractions, that she painted shapes as though she was working with collage.*" ([ArtNEWS](#))

SELECTED SOLO EXHIBITIONS

Marian Willard Gallery, New York, 1945. The press noted "a connection between her work and that of Joan Miro, due to her depiction of organic forms in motion that expressed a variety of moods" Maude Riley *Perle Fine Art Digest* March 1, 1945

Nierendorf Gallery, New York, 1946 (Nierendorf provided Fine with a stipend & held shows of her work in 1946, 1947) The NY Times, reviewing her show termed Fine's work as "inventive and eclectic," noting that it

demonstrated influences as disparate as Leger, Mondrian, Duchamp, Klee and Miro while revealing a personal style that “promises less divisible triumphs to come.”

Nierendorf Gallery, New York, 1947 (Nierendorf died suddenly in 1947 and Perle Fine moved to Betty Parsons Gallery)

M.H. De Young Memorial Museum, San Francisco, 1947

Betty Parsons Gallery, New York, 1949 From 1947 – 1953 Perle Fine was represented by Betty Parsons, along with Hans Hofmann, Barnett Newman, Jackson Pollock, Ad Reinhardt, Mark Rothko, Clyfford Still and others. Fine’s first Parson show in 1949, was reviewed by Howard Devree. He chose to illustrate her painting *Summer Studio* and stated that Fine organized *her canvases well, using color and form in a nice blend and achieving a spatial sense that is distinctive and convincing.*”

Betty Parsons Gallery, New York 1951

Betty Parsons Gallery, New York 1952-3 Of Fine’s show in 1953, Devree waxed: *Perle Fine carries further her “pure” painting. An exact and sensitive colorist she employs color shapes rather than forms in engaging and persuasive tonal effects which sometimes seem to employ almost impalpable planes of color and hinted at rather than realized spatial arrangements. An English critic once said that prose was heard and poetry overheard; and Miss Fine’s “Prescience” and “Tyranny of Space” leaves this reporter feeling as if he had dropped in on a pensive soliloquy translated in terms of color. In that experimental world of the nonfigurative, her statements are all sensitive, sure, and highly personal.* Howard Devree “In Various Veins” NYTimes December 21, 1952.

Tanager Gallery, New York, 1955

Tanager Gallery, New York, 1957

Tanager Gallery, New York, 1958

Tanager Gallery, New York, 1960

Franklin Gallery, Cornell University, Ithaca, New York, 1961

Robert Keene Gallery, Southampton, New York, 1961

Graham Gallery, New York, 1961

Graham Gallery, New York, 1963

Graham Gallery, New York, 1964

Graham Gallery, New York 1967

Joan Washburn Gallery, New York, 1972

Andre Zarre Gallery, New York, 1973

Hofstra University Museum, Hempstead, New York, 1974

Andre Zarre Gallery, New York, 1976

Andre Zarre Gallery, New York, 1977

Guild Hall Museum, East Hampton, New York, *Major Works, 1954–1978: A Selection of*

Drawings, Paintings, and Collages, 1978.

Ingber Gallery, New York, 1982

Ingber Gallery, New York, 1984

Hirschl & Adler Galleries, New York, *Perle Fine: Works on Paper*, 1997

Pollock-Krasner House and Study Center, East Hampton, New York, *Perle Fine Collages, 1957–1966*, exhibition in 2005

McCormick Gallery, Chicago, *Perle Fine: The Storm Departs*, 2007

Hofstra University Museum, Hempstead, New York, *Tranquil Power: The Art of Perle Fine*, 2009 (traveling exhibition)

SELECTED GROUP EXHIBITIONS

Municipal Art Galleries, New York, 1938 (The New York Times singled out her work as a, “*prismatic still-life*”).

Art of this Century, New York, *Spring Salon*, 1943

The Museum of Non-Objective Painting (now, Solomon R. Guggenheim Museum), 1943

Art of this Century, New York, *Spring Salon*, 1944

The Museum of Non-Objective Painting (now, Solomon R. Guggenheim Museum), 1944

Puma Gallery, New York, 1944

Wittenborn Gallery, New York, 1944

The Museum of Non-Objective Painting (now, Solomon R. Guggenheim Museum), 1945

Betty Parsons Gallery opened in September 1947

American Abstract Artists (AAA), 1945–1970s

Art of this Century Gallery, New York, *The Women*, 1945

Alumnae Hall Gallery, Western College, Oxford, Ohio, *The Women: An Exhibition of Paintings by Contemporary Women*, 1945

Provincetown Art Association, Massachusetts, 1945–51

The Museum of Non-Objective Painting (now, Solomon R. Guggenheim Museum), 1946

Society of American Etchers, *Thirty-First Annual Exhibition*, 1946

Whitney Museum of American Art, *Annual*, 1946

Whitney Museum of American Art, *Annual*, 1947

The Museum of Non-Objective Painting (now, Solomon R. Guggenheim Museum), 1947

Musée d’Art Moderne, Paris, *Salon des Réalités Nouvelles*, 1947

Stanhope Gallery, Boston, *Works on Paper*, 1947

Watkins Gallery, American University, Washington, D.C., *Spring Annual*, 1947

Wadsworth Atheneum, Hartford, Connecticut, *Painting Toward Architecture*, 1947

Salon des Réalités Nouvelles, Paris, 1947

Janet Behr INC

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Cel/Text 516 353 6450 - janetlehr@janetlehrinc.com

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Art Institute of Chicago, *Abstract and Surrealist American Art*, 1948
Virginia Museum of Fine Arts, Richmond, *Biennial*, 1948
Institute of Contemporary Art, Boston, *New England Painting and Sculpture*, 1949
Solomon R. Guggenheim Museum, New York (traveling exhibition to European museums), 1949
Gallery 200, Provincetown, Massachusetts, *Group Exhibition*, 1949
Tryon Gallery, Smith College, Northampton, Massachusetts, *Ten Women Who Paint*, 1949
Hawthorn Memorial Gallery and the Provincetown Art Association, Massachusetts, *Post-Abstract Painting 1950: France, America*, 1950
Metropolitan Museum of Art, New York, *American Painting Today—1950*, 1950
Musée d'Art Moderne, Paris, *Salon des Réalités Nouvelles*, 1950
Salon des Réalités Nouvelles, Paris, 1950
Whitney Museum of American Art, *Annual*, 1951
Los Angeles County Museum of Art, California, *Contemporary Painting in the U.S.*, 1951
Stable Gallery, *9th Street Show*, 1951
Whitney Museum of American Art, *Annual*, 1952
Wittenborn, One-Wall Gallery, New York, *Lithographs*, 1952
Bennington College Gallery, Vermont, *Nine Women Artists*, 1953
Stable Gallery, *New York Annuals*, 1953
New School for Social Research, New York, *Painting and Sculpture*, 1953
Solomon R. Guggenheim Museum, New York, *Selections of Painting and Sculpture*, 1953
Whitney Museum of American Art, *Annual*, 1954
Federation of Modern Painters and Sculptors, 1954
Stable Gallery, *New York Annuals*, 1954
Federation of Modern Painters and Sculptors, 1955
Stable Gallery, *New York Annuals*, 1955
Whitney Museum of American Art, *Annuals*, 1955
Guild Hall Museum, East Hampton, New York, *Eleven New Artists of the Region*, 1955
Brooklyn Museum, New York, *Ninth Annual Print Exhibition*, 1955
American Federation of Arts, *Contemporary Trends*, traveling exhibition, 1955
Tanager Gallery, New York, 1955
Guild Hall Museum, East Hampton, *Annuals*, beginning 1955
Center Gallery, New York, 1956
Stable Gallery, *New York Annuals*, 1956
Tanager Gallery, New York, 1956
Federation of Modern Painters and Sculptors, 1957
Kraushaar Galleries and the Brooklyn Museum, New York, *14 Painter-Printmakers*, 1957

Signa Gallery, East Hampton, New York, *A Review of the Season*, 1957
Stable Gallery, *New York Annuals*, 1957
Tanager Gallery, New York, 1957
Federation of Modern Painters and Sculptors, 1958
Whitney Museum of American Art, *Annuals*, 1958
Whitney Museum of American Art, New York, *Nature in Abstraction: The Relation of Abstract Painting and Sculpture to Nature in Twentieth-Century American Art*, traveling exhibition, 1958
Zabriskie Gallery in cooperation with the American Federation of Arts, New York, *Collage in America*, 1958
Center Gallery, New York, 1958
Carnegie Institute, Museum of Art, *Pittsburgh International Exhibitions of Contemporary Painting and Sculpture*, 1958
Tanager Gallery, New York, 1958
Guild Hall Museum, East Hampton, New York, *Painters, Sculptors, Architects of the Region*, 1959
The Contemporary Arts Association of Houston, Texas, *10th Street*, 1959
Bertha Schaefer Gallery, New York, *Modern Drawing: European and American*, 1959
Signa Gallery, East Hampton, New York, *A Review of the Season*, 1959
Tanager Gallery, New York, 1959
McNay Art Institute, San Antonio, Texas, 1960
Brookhaven National Laboratory, *Second Annual Art Exhibit*, 1960
Museo del Palacio de Bellas Artes, Mexico City, *Mexican Biennial*, 1960
Brooks Memorial Art Gallery, Memphis, Tennessee, *Art Today*, 1960
Silvermine Annual Exhibition, New Canaan, Connecticut, 1960
Tanager Gallery, New York, 1960
Tanager Gallery, New York, 1961
Brooklyn Museum, New York, *International Watercolor Biennial*, 1961
Whitney Museum of American Art, *Annuals*, 1961
Whitney Museum of American Art, New York, *Geometric Abstraction in America*, 1961
Museum of Modern Art, New York, *The Art of Assemblage*, traveling exhibition, 1961
Carnegie Institute, Museum of Art, *Pittsburgh International Exhibitions of Contemporary Painting and Sculpture*, 1961
Silvermine Annual Exhibition, New Canaan, Connecticut, 1961
Federation of Modern Painters and Sculptors, 1962
Tanager Gallery, New York, 1962
American Federation of Arts, *Provincetown: A Painter's Place*, 1962

American Federation of Arts, *Lyricism in Abstract Art*, 1962
Mt. Holyoke College, South Hadley, Massachusetts, *Women Artists in America Today*, 1962
Federation of Modern Painters and Sculptors, 1962
Silvermine Annual Exhibition, New Canaan, Connecticut, 1962
Museum of Modern Art, New York, *Hans Hofmann and his Students*, traveling exhibition, 1963
Silvermine Annual Exhibition, New Canaan, Connecticut, 1963
Federation of Modern Painters and Sculptors, 1964
Silvermine Annual Exhibition, New Canaan, Connecticut, 1964
Newark Museum, New Jersey, *Women Artists in America, 1707–1964*, 1965
Long Island University, Southampton, New York, 1965
Silvermine Annual Exhibition, New Canaan, Connecticut, 1965
Silvermine Annual Exhibition, New Canaan, Connecticut, 1966
University Art Museum, University of California, Berkeley, *Selection 1967: Recent Acquisitions in Modern Art*, 1967
Silvermine Annual Exhibition, New Canaan, Connecticut, 1967
Silvermine Annual Exhibition, New Canaan, Connecticut, 1968
Silvermine Annual Exhibition, New Canaan, Connecticut, 1969
Whitney Museum of American Art, *Annuals*, 1972
Washburn Gallery, New York, *Museum of Non-Objective Painting*, 1972
State University of New York at Binghamton, *8 Contemporary American Artists*, 1973
American Academy of Arts and Letters, New York, *Recipients of Honors Exhibition*, 1974
Pratt Institute, New York, *Recent Abstract Paintings*, 1974
Freedman Art Gallery, Albright College, Reading, Pennsylvania, *Perspective*, 1977
Heckscher Museum, Huntington, New York, *Artists of SuVolk County*, 1978
Guild Hall Museum, East Hampton, New York, *Women Artists of Eastern Long Island*, 1979
Ashawagh Hall, East Hampton, New York, *The Springs Artists Exhibition*, 1979
Cultural Center, Paris, *15 Abstract Expressionists*, 1979
Phoenix Gallery, Gallery I, Maryland, *Artists of East Hampton*, 1979
Marilyn Pearl Gallery, New York, *Geometric Tradition in American Painting: 1920–1980*, 1980
Parrish Art Museum, Water Mill, New York, *17 Abstract Artists of East Hampton: The Pollock Years 1946–56*, 1980
Summit Art Center, New Jersey, *American Artists: The Early Years*, 1981
Phoenix Gallery, Gallery II, Washington, D.C., *Drawings*, 1981
Mabel Smith Douglas Library, Rutgers University, New Brunswick, New Jersey, *Modern Masters: Woman of the First Generation*, 1982

Vered Gallery, East Hampton NY *Abstract Expressionist Works on Paper*, 1983
Ingber Gallery, New York, *The Return of Abstraction*, 1984
Elaine Benson Gallery, Bridgehampton, New York, *Some Major Artists of the Hamptons, Then and Now: 1960s–1980s*, 1984
Ingber Gallery, New York, *A Colorful Retrospective: Works on Paper*, 1986
Guild Hall Museum, East Hampton, New York, *East Hampton Avant-Garde: A Salute to the Signa Gallery*, 1990
Baruch College Gallery, City University of New York, *Reclaiming Artists of the New York School: Toward a More Inclusive View of the 1950s*, 1994
Baruch College Gallery, City University of New York, *Women and Abstract Expressionism: Painting and Sculpture, 1945–1959*, 1994
Provincetown Art Association and Museum, Massachusetts, *New York—Provincetown: A 50's Connection*, 1994
Thomas McCormick Gallery, Chicago, *Abstract Expressionism: Second to None*, 2001
Thomas McCormick Gallery, Chicago, *Abstract Expressionism: Second to None, Revised and Expanded*, 2004
Rockford Art Museum, Illinois, *Reuniting an Era—Abstract Expressionists of the 1950s*, 2005
Anita Shapolsky Gallery, New York, *Paper Works by Abstract Masters*, 2006
Georgia Museum of Art, Athens, *Suitcase Paintings: Small Scale Abstract Expressionism*, traveling exhibition, 2007
Museo d'Art Contemporani de Barcelona and Museo Nacional Centro de Arte Reina SoWa, Spain, *Be-Bomb: The Transatlantic War of Images and all that Jazz, 1946–1956*, 2007
The Women of Abstract Expressionism: 12 Artists History Should Not Forget. Denver Art Museum (traveling exhibition) ([Huffington Post](https://www.huffpost.com)) 2016-17

Paintings by Perle Fine can be found in the permanent collections of the Addison Gallery of American Art; Arkansas Art Center, Little Rock; Ball State University Museum of Art; Brandeis University, Waltham, Massachusetts; Cheekwood Museum of Art; Corcoran Museum of Art; Guild Hall Museum of Art; Herbert Johnson Museum of Art; Hofstra Museum; Indiana University Art Museum; Indianapolis Museum of Art; Jane Voorhees Zimmerli Art Museum; Solomon R Guggenheim Museum; Metropolitan Museum of Art, New York; Munson-Williams-Proctor Arts Institute; Museum of Modern Art, the Metropolitan Museum of Art, National Gallery of Art, Washington DC; New Jersey State Museum; NYU



891 PARK AVENUE NEW YORK NY 10021
Cel/Text 516 353 6450 - janetlehr@janetlehrinc.com

Weekends and Summers:
JANET LEHR FINE ARTS 68 PARK PLACE PASSAGE
EAST HAMPTON NY 11937
Tel./FAX 631 324-3303

www.janetlehrinc.comwww.janetlehrfinearts.com

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