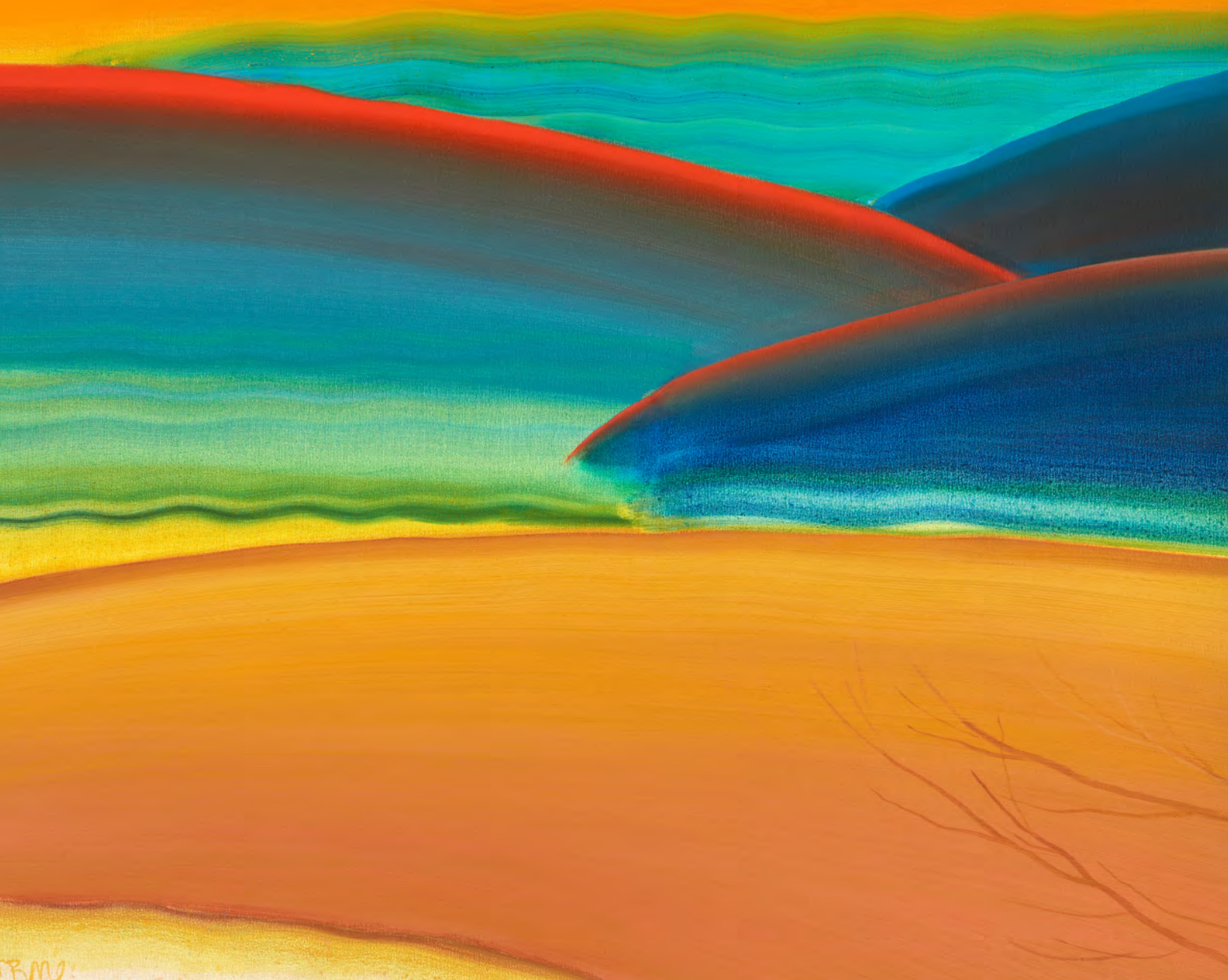


ELIZABETH OSBORNE

LANDSCAPES OF THE MIND'S EYE



EBM2



ELIZABETH OSBORNE IN HER STUDIO, 1969.

ELIZABETH OSBORNE

LANDSCAPES OF THE MIND'S EYE

January 4 - February 1, 2025

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Elizabeth Osborne: Landscapes of Place, Memory, and the Mind's Eye, 1969–2024

We see the [world] as being outside ourselves even though it is only a mental representation of what we experience on the inside.

—René Magritte, on *La Condition Humaine* in letter to the Belgian poet Achille Chavée (1938)

The truth is that representation is not a contingent matter, something merely secondary; it is integral to the perception of landscape itself—indeed, part of its being and essential to its manifestation.

—Edward S. Casey, *Representing Place* (2002), p. xv

As the works in this exhibition demonstrate, Elizabeth Osborne sees “landscape” as a flexible language for exploration and reflection, of both place, its representation and the convergence of the two. Using landscape as an interactive process to perceive and shape the world around her, Osborne dissolves boundaries between modalities and genres, achieving wholeness by uniting the moment with memory, the specific with the universal, the temporal with the infinite. Walking among her canvases in the present show, a glow emanates that fuses the acts of seeing and feeling. As Robert Cozzolino stated in the catalogue for the exhibition, *Elizabeth Osborne: The Color of Light* (Pennsylvania Academy of the Fine Arts, 2009), “Osborne’s oeuvre is full of surprises, stylistically inquisitive yet cohesive, hauntingly introspective and complex in its artistic and personal associations.”¹

Osborne’s project of unity is embedded in her process. On her travels to various locations—New Mexico, Maine, Arizona, Manchester (Massachusetts), Chesapeake Bay (Maryland), Ireland, and Mexico—she has often carried several small sketchbooks, which she uses for plein air watercolors and drawings. She creates these works not as preparatory studies but as a method of observation. She believes painting allows her to remember a subject better than taking a photograph, recognizing that behind the hand and the eye lies the mind, which discerns distinctions. As

Osborne explains, her sketchbook images are “for the pleasure of remembering a particular place.” “It is a kind of research,” she says. “I look for things I’ve worked with in my larger canvases—such as the shapes of mountains, rocks, and water, or contrasts of light. I find the drama of changing seasons inspiring as well. My sketchbooks explore different aspects of nature that I would use in my canvases.”² The act of recording observations, therefore, becomes an act of memory, translating the experience of a place into a felt, emotional response rather than a mere visual record. Twenty of Osborne’s sketchbooks were given by the artist to the Pennsylvania Academy of the Fine Arts in 2016.

Osborne’s paintings in the present exhibition reflect these multiple levels of seeing and awareness brought together through the dialectic of painting’s invention and re-creation. For Osborne, sometimes a painting will develop from a mark she has used in the past—such as “an undulating brush,” intended to “describe water or landscape forms.”³ Her *Mt. Katahdin* (1999, Plate 1) recalls views of the peak—Maine’s highest—by Frederic Edwin Church (1853, Yale University Art Gallery, New Haven, Connecticut), a work inspired by Henry David Thoreau’s “Ktaadn and the Maine Woods,” and Marsden Hartley’s *Mount Katahdin, Autumn, No. 2* (1939–1940, Metropolitan Museum of Art, New York), a flat Folk-art-like depiction of the geological landmark. However, Osborne’s interpretation is less meditative than organic; the undulating horizontal brush movements seem to transform themselves into water, mountains, and sky, rather than the scene being built from observation outward. Still, Osborne is clearly in full control—her brushstrokes are neither haphazard nor abrupt. Her interpretation concurs with Thoreau’s description of the mountain’s “naked rock rising abruptly from the forest,” looking like a “fragment of a wall which anciently bounded the earth in that direction.”⁴

Osborne spent time in Maine at the invitation of Neil Welliver (1929–2005), whom she first met when she was thirteen and taking Saturday art classes at the Philadelphia College Museum (later University of the Arts), where he was teaching. At the time, Osborne was a student at a small Quaker day school in Merion, Pennsylvania, and the experience was eye-opening. Meeting Welliver marked, as Osborne recalls, a “leap into the professional

world of artist-teachers.” By that time, she had already experienced great tragedy: the death of her father from leukemia in 1945, and, in 1948, when she was nine, the discovery of her mother, who had taken her own life by overdosing on sleeping pills. Osborne found refuge in art, and Welliver became her mentor, introducing her to the Philadelphia art world by helping her navigate the city and taking her to art galleries. The two remained close friends until his death in 2005.

Welliver, best known for large-scale works inspired by the woods near his home in Lincolnville on the Maine coast, often facilitated Osborne’s opportunities to paint in the area. He also arranged for her to work there after his death. Osborne recalls that Welliver “knew every nook and corner of Maine, and found me a place to work near Pitcher Pond. I had never looked at a pond before.”⁵ This setting inspired a number of works exploring light on the water and the foliage growing within the pond. *Lily Pond 3* (1998) and *The Pond, Above and Below* (2004, Plate 13), in this exhibition, reflect these influences. Yet, these paintings transcend the site itself; they are more about seeing and transformation. Osborne’s combination of aerial and traditional perspective angles evokes Cubism, but rather than fractured space, she conveys a sense of totality. Dissolving the distinction between figure and ground, near and far, her surfaces appear watery and translucent. Lily pads are equally translucent, produced with wet paint allowed to form thin, coagulated edges. Although the subject may evoke Monet’s *Nymphéas*, Osborne feels more of an affinity in these images with the expansive, inflected abstractions of Helen Frankenthaler (1928–2011) and Jules Olitski (1922–2007).

The impact of Frankenthaler on Osborne was profound yet consistent with her own evolving process. In the 1970s, Osborne, who had been creating plein air watercolors, hesitated to translate them to canvas for fear of losing their fluidity and immediacy. Inspired by observing a student experimenting with Frankenthaler’s pouring technique, she found a solution and began working on the floor, staining and soaking paint into her canvases. This method allowed her to preserve the vivacity and translucency of watercolor in oil and acrylic. Her approach is evident in *Garden Tea Hill (2)* (2018–2019, Plate 3), created during a visit to Prince Edward Island, Canada. Using thinned acrylic, she controlled the flow of paint as if working with watercolor on wet paper. She then overlaid calligraphic brushstrokes representing plant life, enhancing the organic quality of the image without confining it to strict specificity. As Virginia Butera noted in a 1982 show of Osborne’s work at the Fischbach Gallery in New York: “Osborne

imbues her subjects with a delicately balanced fragility, which makes [her work] seem eternal, and at the same time, on the verge of shattering.”⁶

The sense of fragility, both literal and metaphorical, permeates Osborne’s work, reflecting life’s tenuousness and the ever-present shadow of loss. Osborne has spoken openly about how grief has shaped her art. Beyond the deaths of her parents, the loss of her twin sister, who committed suicide in 1955, left a lasting sorrow. For a time, Osborne painted graveyards, creating “gloomy landscapes” imbued with her longing and grief. As she explained to Robert Cozzolino, her figurative paintings often reflect the “connection with longing and missing my sister in the solitary figures and the darkness with figures emerging and receding. Losing people is imprinted . . . there is a natural impulse to have these people back. They disappear from your sight, your life, but they reappear when you try to go to sleep at night.”⁷

Although Osborne moved away from graveyard imagery, life’s insubstantiality continues to resonate in her work. This theme is sublimated in her floral images, where flowers serve as symbols of life’s transience and precariousness. In several works in this exhibition, Osborne unites still life and landscape—not as separate elements but as integrated forms. Works such as *Peonies Dawn* (2020), *Midsummer II* (1998, Plate 5), *Veil* (1992, Plate 4); and watercolors *Island and Still Life* (1985) and *Lowering Storm* (1994) feature delicate yet forthright floral arrangements in the foreground. The spaces around and behind them suggest landscapes—clouds, water, or islands—or perspective orthogonals, but they are essentially Color Field expanses, continuing beyond the frame. These works subvert the Renaissance idea of a painting as a “window;” here, the window looks at us as the floral bouquets and their vases seem to gaze outward, inspecting us, either calmly or quizzically. The reversal challenges our human physicality, our frailty, while the open-ended spaces evoke existential themes of infinity. These are quiet, very powerful works.

Osborne also explores more gestural and dynamic techniques in her landscapes, using brilliant, strong color and varied brushwork for pulsing, indeterminate organic forms. Works such as *Tea Hill* (2020–2021), *Blue Hill Mountain* (2024, Plate 9), *Rico II* (1997, Figure 1), *Blaze II* (2004, Plate 2), and *Blue Valley* (2017) suggest earth and sky, horizons, and ground planes, but they leave scale ambiguous, requiring that we orient ourselves to them. We must fit ourselves to the landscape rather than fitting it to us. This inversion of the traditional power dynamic—where the human dominates the natural—challenges notions of entitlement and control.

Some of Osborne's landscapes appear to be emerging from elsewhere, from another time and place. In *Flood* (2005), two yellow and orange tulips on green stems cling to the right edge of the canvas, seeming to resist the force of either surging water or the painterly gestures that create it. In *Doorway Ireland, Welliver's House* (2002–2004, Plate 8), rendered on a visit with Welliver in Ireland, Osborne suggests Robert Motherwell's *Open* series by making the frame itself an image. Breaking conventional rules of foreshortening, the painting's opening frames a magnified landscape detail, contrasting with the muted tones of interior elements, like paintings on the walls and a blossoming tree. What is inside on the walls imagines the outside world, whereas the outside world is in the artist's mind.

In *November Sea* (1997, Plate 7), Osborne evokes the inexorable passage of time through the imagery of an autumnal maple leaf pressed against the surface like a hand waving goodbye. The painting's orange afterglow spreads across the horizon above a motionless sea, framed by a window and ledge, that adds a layer of contemplative distance. The work becomes a poignant memento mori.

The show also includes a number of Osborne's interiors, in which landscape takes a role through windows, reflections, and paintings. Osborne's interiors, such as *Belgravia Studio (Peale House Studio)* (1969, Plate 11), *Portrait of Redhead* (circa 2010), and *Window Tea Hill* (2017) suggest parallels with Edward Hopper's, where figures in cutaway views are in isolation and framed by windows. Yet, Osborne's works lack Hopper's detachment, instead conveying reflective memory-infused moments. An early work, *Belgravia Studio (Peale House Studio)*, is set in Osborne's high-floor studio in the former Belgravia Hotel, with the city of Philadelphia framed by windows. A student sitting on a window seat sketches a red-haired model—often depicted by Osborne—who gazes sidelong at the viewer, a bouquet of white flowers before her on a table at the center of the composition. In its interplay between the observer and the observed, the work evokes Diego Velázquez's *Las Meninas*.

In works such as *Audrey Seated* (2014, Plate 12), which depicts the artist's daughter, and *Window Tea Hill* (2017), Osborne blurs the boundaries between inside and outside, leaving the viewer to question whether the figures are looking out from interiors with windows behind them or are outside, so that lighted windows represent spaces within from which they are separated. The ambiguity raises questions of belonging and distance. Osborne expresses the same feeling in *Summer House* (2018–2019), a nocturnal scene in which the light emanates from the windows set in the

gable of a house rather than from the moon, which is a sliver in a dark blue sky. The work evokes a Magritte-like sense of mystery in the everyday. In the foreground, a staircase between large, ghost-like bushes rises steeply, but its access to the house is unclear, leaving the viewer unmoored.

Portrait of Redhead (c. 2010) conveys how artists see the world. Turning to the theme of the "painting within a painting," like Magritte in *La Condition Humaine* (1933, National Gallery of Art, Washington, D.C.) she suggests that both a painting itself and the representation of a painting within it are part of the same artists' fabrication. Osborne conveys this idea by portraying a large painting on the wall, which fills the role of a window, while before it is the longstanding image of the girl with a book, rendered with the same brushwork as the painting above her. Osborne suggests that genres of art are a mere pretext for the mind's eye of the artist. Similarly, in *Charles Hopkinson's Studio* (2016, Plate 6), Osborne unites interior and landscape through a metaphorical window that evokes humanity's desire to shape and memorialize the natural world. A pair of scissors on the table refers literally and symbolically to this process. Whether using landscape, still life, or an interior, Osborne's art deeply reflects on the act of framing—of defining, transforming, and externalizing what we see and how we shape it.

Now an octogenarian, Elizabeth Osborne was born in 1936 in Philadelphia. There she has been a central figure in the art scene throughout her career. In 1959, she graduated both from the University of Pennsylvania with a BFA and from the Pennsylvania Academy of the Fine Arts. She spent 1963–1964 in Paris on a Fulbright scholarship. In 1963, she was offered a full-time teaching position at the Academy, the first for a woman artist since Cecilia Beaux (1855–1942) and Violet Oakley (1874–1961) taught there at the start of the 20th century. She remained a beloved teacher on the faculty until her retirement in 2011. In 2013, she received the school's Distinguished Alumni Award.

In 1972, Osborne showed for the first time at Marian Locks' gallery in Philadelphia, beginning an affiliation that lasted for fifty years. A career-long survey of Osborne's work was held in 2009 at the Pennsylvania Academy of the Fine Arts, curated by the art historian Robert Cozzolino, who befriended Osborne when he was an assistant curator at the Academy in 2004. In 2015, the James A. Michener Art Museum, Doylestown, Pennsylvania, presented *Veils of Color: Juxtapositions and Recent Work by Elizabeth Osborne*. Her work has been widely reviewed and belongs to many public collections, including the Pennsylvania Academy of the Fine

Arts; the Philadelphia Museum of Art; the McNay Art Museum, San Antonio, Texas; the Reading Art Museum, Pennsylvania; the Delaware Art Museum; the Woodmere Art Museum, Philadelphia; and the Palmer Museum of Art, University Park, Pennsylvania.

Since 2022, Osborne has been represented by Berry Campbell Gallery. That year, the gallery mounted a retrospective of her work, curated by Cozzolino, who also wrote the monographic essay in the show's accompanying catalogue.

Lisa N. Peters, PhD

¹ Robert Cozzolino, *Elizabeth Osborne: The Color of Light* (New Hampshire: Bunker Hill in association with the Pennsylvania Academy of the Fine Arts, 2009), p. 5.

² Quoted in A. M. Weaver, "Elizabeth Osborne Shows Color Saturated Paintings at Locks Gallery," *Artblog*, April 28, 2017.

³ Robert Cozzolino, *Elizabeth Osborne: A Retrospective* (New York: Berry Campbell, 2022), pp. [7–8].

⁴ *The Writings of Henry David Thoreau* (Boston: Houghton, Mifflin, 1893), p. 75.

⁵ Osborne, conversation, December 2024.

⁶ Virginia Fabbri Butera, "Elizabeth Osborne," *Arts Magazine* (June 1980), p. 2.

⁷ Cozzolino interview with the artist, January 9, 2009. Cozzolino, 2009, pp. 15–16.



FIGURE 1. **RICO II**, 1997, OIL ON PANEL, 38 X 58 IN.

PLATE 1. **MT. KATAHDIN**, 1999, OIL ON CANVAS 60 X 60 IN.



PLATE 2. **BLAZE II**, 2004, OIL ON CANVAS, 60 X 60 IN.



PLATE 3. **GARDEN TEA HILL (2)**, 2018–2019, ACRYLIC ON CANVAS 60 X 47 IN.



PLATE 4. **VEIL**, 1992, OIL ON CANVAS, 48 X 54½ IN.



PLATE 5. **MIDSUMMER II**, 1998, ACRYLIC ON CANVAS, 60 X 50 IN.



PLATE 6. **CHARLES HOPKINSON'S STUDIO**, 1996, OIL ON CANVAS, 46 X 64 IN.



PLATE 7. **NOVEMBER SEA**, 1997, OIL ON CANVAS, 62 X 72 IN.



PLATE 8. **DOORWAY IRELAND, WELLIVER'S HOUSE**, 2002–2004, OIL ON CANVAS, 48 X 48 IN.





PLATE 9. **BLUE HILL MOUNTAIN**, 2024, OIL ON CANVAS, 30 X 40 IN.



PLATE 10. **SUNDOWN I**, 2024, OIL ON CANVAS, 16 X 20 IN.

PLATE 11. **BELGRAVIA STUDIO (PEALE HOUSE STUDIO)**, 1969, OIL ON CANVAS, 59 X 64 IN.



PLATE 12. **AUDREY SEATED**, 2014, OIL ON LINEN, 64 X 64 IN.



CV

1936, born Philadelphia, Pennsylvania
1959, BFA, University of Pennsylvania,
Philadelphia, Pennsylvania
1954–58, Pennsylvania Academy of the
Fine Arts, Philadelphia, Pennsylvania

SOLO EXHIBITIONS

Berry Campbell, New York, *Landscapes of the
Mind's Eye*, 2025.
Locks Gallery, Philadelphia, Pennsylvania, 2024.
Berry Campbell, New York, *Elizabeth Osborne:
A Retrospective*, 2022.
Locks Gallery, Philadelphia, Pennsylvania,
Reflections: Painting Memory, 2017.
Locks Gallery, Philadelphia, Pennsylvania,
Watercolors: Five Decades, 2017.
The Delaware Art Museum, Wilmington, Delaware,
Elizabeth Osborne: The 1960s, 2016.
Luther W. Brady Art Gallery, George Washington
University, Washington, D.C., *Color Bloc: Paintings
by Elizabeth Osborne*, 2015. (Traveled
to The Lancaster Museum of Art, Lancaster,
Pennsylvania, 2016.)
Locks Gallery, Philadelphia, Pennsylvania, *Luminous
Gestures: New Works by Elizabeth Osborne*, 2013.
Locks Gallery, Philadelphia, Pennsylvania, *Elizabeth
Osborne: Watercolors*, 2011.
Locks Gallery, Philadelphia, Pennsylvania,
New Work, 2011.
The Pennsylvania Academy of the Fine Arts,
Philadelphia, Pennsylvania, *Elizabeth Osborne:
The Color of Light*, 2009.
Locks Gallery, Philadelphia, Pennsylvania,
Figurative '60s, 2007.
Locks Gallery, Philadelphia, Pennsylvania, *Floating
Landscapes: 1971–1979*, 2006.
J. Cacciola Galleries, New York, *Works on Paper*, 2006.
The Print Center, Philadelphia, Pennsylvania, *Recent
Prints*, 2005.
Locks Gallery, Philadelphia, Pennsylvania, 2004.
Locks Gallery, Philadelphia, Pennsylvania, *Elizabeth
Osborne: 30 Years, Works on Paper*, 2002.
Locks Gallery, Philadelphia, Pennsylvania, *Vantage*,
2000.
Old Main Art Museum, Northern Arizona University,
Flagstaff, Arizona, 1998.
Locks Gallery, Philadelphia, Pennsylvania, 1997.
Locks Gallery, Philadelphia, Pennsylvania, 1994.
Jane Haslem Gallery, Washington, D.C., 1994.
North Dakota Museum of Art, Grand Forks,
North Dakota, 1993–94.
Locks Gallery, Philadelphia, Pennsylvania, 1992.

Arronson Gallery, The University of Arts, Philadelphia,
Pennsylvania, *Watercolors*, 1991.
University of the Arts, Philadelphia, Pennsylvania,
1990.
Marian Locks Gallery, Philadelphia, Pennsylvania,
1988.
Fischbach Gallery, New York, 1988.
Fischbach Gallery, New York, 1984.
Fischbach Gallery, New York, 1982.
Fischbach Gallery, New York, 1980.
Marian Locks Gallery, Philadelphia, Pennsylvania, 1978.
Gimpel & Weitzenhoffer, Ltd., New York, 1977.
Marian Locks Gallery, Philadelphia, Pennsylvania,
1976.
Gimpel & Weitzenhoffer, Ltd., New York, 1974.
Marian Locks Gallery, Philadelphia, Pennsylvania,
Landscapes, 1972.
Makler Gallery, Philadelphia, Pennsylvania, 1970.
American Consulate, São Paulo, Brazil, 1969.
Peale Galleries, Pennsylvania Academy of the Fine
Arts, Philadelphia, Pennsylvania, 1967.
Perakis Gallery, Philadelphia, Pennsylvania, 1967.
Perakis Gallery, Philadelphia, Pennsylvania, 1963.

GROUP EXHIBITIONS

Wichita Art Museum, Wichita, Kansas, *Making
American Artists: Stories from the Pennsylvania
Academy of Fine Arts, 1776–1976* (Traveled to
Albuquerque Museum of Art, Albuquerque, New
Mexico; The Philbrook Museum of Art, Tulsa
Oklahoma; Everson Museum of Art, Syracuse, New
York; Peabody Essex Museum, Salem Massachusetts;
Taubman Museum of Art, Roanoke, Virginia), 2024.
Nassau County Museum of Art, Roslyn, New York,
Seeing Red: From Renoir to Warhol, 2024.
Avery Galleries, Bryn Mawr, Pennsylvania, *The
Women of the Pennsylvania Academy of the Fine
Arts: Past to Present*, 2024.
Berry Campbell, New York, *Perseverance*, 2024.
Locks Gallery, Philadelphia, Pennsylvania, *From Dusk
Till Dawn*, 2015.
Pennsylvania Academy of the Fine Arts, Philadelphia,
Pennsylvania, *"Something Clicked in Philly": David
Lynch and His Contemporaries*, 2014.
Locks Gallery, Philadelphia, Pennsylvania, *It's Not
the Numbers*, 2014.
Locks Gallery, Philadelphia, Pennsylvania, *Works on
Paper*, 2013.
Pennsylvania Academy of the Fine Arts, Philadelphia,
Pennsylvania, *The Female Gaze: Women Artists
Making Their World*, 2013.
Philip and Muriel Berman Museum of Art, Ursinus
College, Collegeville, Pennsylvania, *Four Visions/Four
Painters: Murray Dessner, Bruce Samuelson,
Elizabeth Osborne and Vincent Desiderio*, 2012.
Woodmere Art Museum, Philadelphia, Pennsylvania,
Same/Difference, 2010.

Main Line Art Center, Haverford, Pennsylvania,
Main Line Collects Philadelphia, 2008.
Woodmere Art Museum, Philadelphia, Pennsylvania,
Invited Exhibition, 2008.
Sande Webster Gallery, Philadelphia, Pennsylvania,
PAFA Alumni Show, 2007.
Jane Haslem Gallery, Washington, D.C., 2006.
Pennsylvania Academy of the Fine Arts, Philadelphia,
Pennsylvania, *In Full View: American Painting From
1720 to 2005*, 2005.
The Academy at Penn, Kroiz Gallery, University of
Pennsylvania, Philadelphia, 2005.
Pennsylvania Academy of the Fine Arts, Philadelphia,
Light, Line and Color, 2004.
Locks Gallery, Philadelphia, Pennsylvania, *Variable
Geographies*, 2003.
Kroiz Gallery, University of Pennsylvania,
Philadelphia, *Alumni Exhibition*, 2003.
Davis Dominguez Gallery, Tucson, Arizona, 2002.
Pennsylvania Academy of the Fine Arts,
Philadelphia, Pennsylvania, *American Watercolors
at the Pennsylvania Academy*, 2002.
Pennsylvania Academy of the Fine Arts, Philadelphia,
Pennsylvania, *Philadelphia at the
Pennsylvania Academy*, 2000.
The Monmouth Museum, Monmouth, New Jersey,
Contemporary Colors: Works on Paper, 1998.
Locks Gallery, Philadelphia, Pennsylvania, *Flowers
in Mind*, 1998.
The Pennsylvania Academy of the Fine Arts,
Philadelphia, Pennsylvania, *The Unbroken Line*, 1997.
Susquehanna Art Museum, Harrisburg, Pennsylvania,
Floral Fantasy, 1996.
The Pennsylvania Academy of the Fine Arts,
Philadelphia, Pennsylvania, *Twentieth Century
Still Life*, 1996.
Jane Haslem Gallery, Washington, D.C.,
American Watercolors and Drawings, 1995.
University of Pennsylvania, Philadelphia,
Pennsylvania, *Faculty Exhibition*, 1995.
William Campbell Contemporary Art, Fort Worth,
Texas, 1995.
Lebanon Valley College, Annville, Pennsylvania,
Quartet: Four Pennsylvania Artists, 1994.
Philadelphia Museum of Art, Philadelphia,
Pennsylvania, *Modern Still Life; Drawings,
Watercolors and Collage from the Permanent
Collection*, 1992.
Locks Gallery, Philadelphia, Pennsylvania,
Drawings Today, 1991.
Locks Gallery, Philadelphia, Pennsylvania,
Directions, 1990.
Jane Haslem Gallery, Washington, D.C.,
Works on Paper, 1990.
Marian Locks Gallery, Philadelphia, Pennsylvania,
Looking Back; The Seventies at Marian Locks, 1989.
The Pennsylvania State Museum, Harrisburg,
Pennsylvania, *Art of the State: Pennsylvania*, 1989.

- American College, Bryn Mawr, Pennsylvania, Philadelphia, *Ninety-Second Annual Juried Exhibition*, 1989.
- Jane Haslem Gallery, Washington, D.C., *Consonance*, 1988.
- Picker Art Gallery, Colgate University, Hamilton, New York, *The Luther Brady Collection*, 1988.
- Boise Art Museum, Boise, Idaho, *The Janss Collection*, 1988.
- Butler Institute of American Art, Youngstown, Ohio, *Mainstream America: Collection of Phillip Desind*, 1987.
- Southern Alleghenies Museum of Art, Loretto, Pennsylvania, *The Flower in Twentieth-Century American Art*, 1987.
- Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania, *American Graphic Arts*, 1986.
- Marian Locks Gallery, Philadelphia, Pennsylvania, *Celebrating Philadelphia*, 1986.
- Museum of Modern Art, San Francisco, California, *American Realism: Twentieth-Century Drawings and Watercolors*, San Francisco, 1985-1987. (Traveled to DeCordova and Dana Museum and Park, Lincoln, Massachusetts; Archer M. Huntington Art Gallery, University of Texas, Austin, Texas; Mary and Leigh Block Gallery, Northwestern University, Evanston, Illinois; Art Museum, Akron, Ohio; Madison Art Center, Madison, Wisconsin).
- CIGNA Headquarters, Philadelphia, Pennsylvania, City View, *Panoramas to Particulars: Works from the CIGNA Collection*, 1985-1986.
- William Sawyer Gallery, San Francisco, California, *American Realism*, 1985.
- Impressions Gallery, Boston, Massachusetts, *Tulip Time*, 1983.
- Key and Johnson Gallery, Columbus, Ohio, *American Works on Paper (1883-1983)*, 1983.
- Florida International University, Tamiami, Florida, *Realist Watercolors*, 1983.
- Marion Koogler McNay Art Institute, San Antonio, Texas, *Collector's Art Gallery XVI*, 1982.
- Heckscher Museum, Huntington, New York, *A Feast for the Eyes: Contemporary Representations of Food*, 1981.
- Silvermine Guild Galleries, New Canaan, Connecticut, *Still Life and Beyond*, 1981.
- Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, *Contemporary American Realism Since 1960*, 1981. (Traveled to Virginia Museum of Fine Art, Richmond, Virginia and Oakland Museum, Oakland, California.)
- Goddard-Riverside Community Center, New York, *Still Life Today*, 1980-1981.
- State University of New York, Cortland, New York, *Selections from the Fischbach Gallery*, 1980.
- University of North Dakota Galleries, Grand Forks, North Dakota, *Waterworks*, 1980.
- Philadelphia Art Alliance, Philadelphia, Pennsylvania, *In Celebration of Prints*, 1980.
- Graphics I and II, Boston, Massachusetts, *Still Life Prints*, 1979.
- Philadelphia Museum of Art and Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, *Contemporary Drawings: Philadelphia II*, 1979.
- Allport Gallery, San Francisco, California, *Women Artists in America*, 1979.
- Westmoreland County Museum, Greensburg, Pennsylvania, *The New American Still Life*, 1979.
- Southern Alleghenies Museum of Art, Loretto, Pennsylvania, *Twenty-Five Pennsylvania Women Artists*, 1979.
- Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, *Artist and Teacher*, 1979.
- Indianapolis Museum of Art, Indiana, *Paintings and Sculpture Today 1978, 1978*.
- National Academy of Design, New York, 1977.
- Squibb Gallery, Princeton, New Jersey, 1977.
- Philadelphia Museum of Art, Philadelphia, Pennsylvania, *Philadelphia: Three Centuries of American Art*, 1976.
- Pyramid Gallery, Washington, D.C., *Philadelphia in Washington*, 1976.
- Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, *In this Academy*, 1976.
- Glassboro State College, Glassboro, New Jersey, *Landscape*, 1975.
- Springfield Art Museum, Springfield, Missouri, *Watercolor, U.S.A.*, 1975.
- Pennsylvania State Museum, Harrisburg, Pennsylvania, *Five Pennsylvania Artists*, 1975.
- Moore College of Art, Philadelphia, Pennsylvania, *PMA at MCA*, 1975.
- Bronx Museum of Arts, Bronx, New York, *The Year of the Woman*, 1975.
- Museum of the Philadelphia Civic Center, Philadelphia, Pennsylvania, *Women's Work, American Art*, 1974.
- Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Pennsylvania, *The Topography of Nature*, 1972.
- American Academy and Institute of Arts and Letters, New York, 1969.
- Washington Gallery of Modern Art, Washington, D.C., 1968.
- Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, Annual, 1968.
- Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, Annual, 1967.
- Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, Annual, 1966.
- Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, Annual, 1965.
- Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, Annual, 1964.
- Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, Annual, 1963.
- Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, Annual, 1962.
- Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, Annual, 1961.

AWARDS AND FELLOWSHIPS

- Percy M. Owens Memorial Award for a Distinguished Pennsylvania Artist, 92nd Annual Juried Exhibition, American College, Bryn Mawr, Pennsylvania, 1989.
- MacDowell Colony Grant, 1983.
- Harrison S. Morris Prize, Fellowship of the Pennsylvania Academy of the Fine Arts, 1971.
- Richard and Hinda Rosenthal Foundation Award, American Academy and Institute of Arts and Letters, 1968.
- Ford Foundation Purchase Prize, Pennsylvania Academy of the Fine Arts, 1964.
- Fulbright Scholarship, Paris, France, 1963.
- Scheidt Traveling Fellowship, Cresson Traveling Fellowship, Pennsylvania Academy of the Fine Arts, 1958.
- Catherwood Traveling Fellowship, Pennsylvania Academy of the Fine Arts, 1955.

SELECTED COLLECTIONS

- American Re-Insurance, New York
- AT&T, New York
- Brown, Wood, Ivey, Mitchell, and Petty, New York
- Chase Manhattan Bank, New York
- Chemical Bank, New York
- CIGNA, Philadelphia, Pennsylvania
- Commerce Bancshares, Inc., Kansas City, Missouri
- Dechert LLP, Philadelphia, Pennsylvania
- Delaware Art Museum, Wilmington, Delaware
- Duane Morris LLP, Philadelphia, Pennsylvania
- George Washington University, Washington D.C.
- James A. Michener Museum of Art, Doylestown, Pennsylvania
- Minneapolis Institute of Art, Minneapolis, Minnesota
- Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania
- Philadelphia Museum of Art, Philadelphia, Pennsylvania
- Picker Art Gallery, Colgate University, Hamilton, New York
- Pillsbury Winthrop Shaw Pittman LLP, New York
- Pittsburgh Plate Glass, Pittsburgh, Pennsylvania
- The Print Center, Philadelphia, Pennsylvania
- Provident National Bank, Philadelphia, Pennsylvania
- Rahr West Art Museum, Manitowoc, Wisconsin
- Reading Public Museum, Reading, Pennsylvania
- Simpson Thacher & Bartlett LLP, New York
- The State Museum of Pennsylvania, Harrisburg, Pennsylvania
- UniDynamics Corporation, Stamford, Connecticut
- Woodmere Art Museum, Philadelphia, Pennsylvania

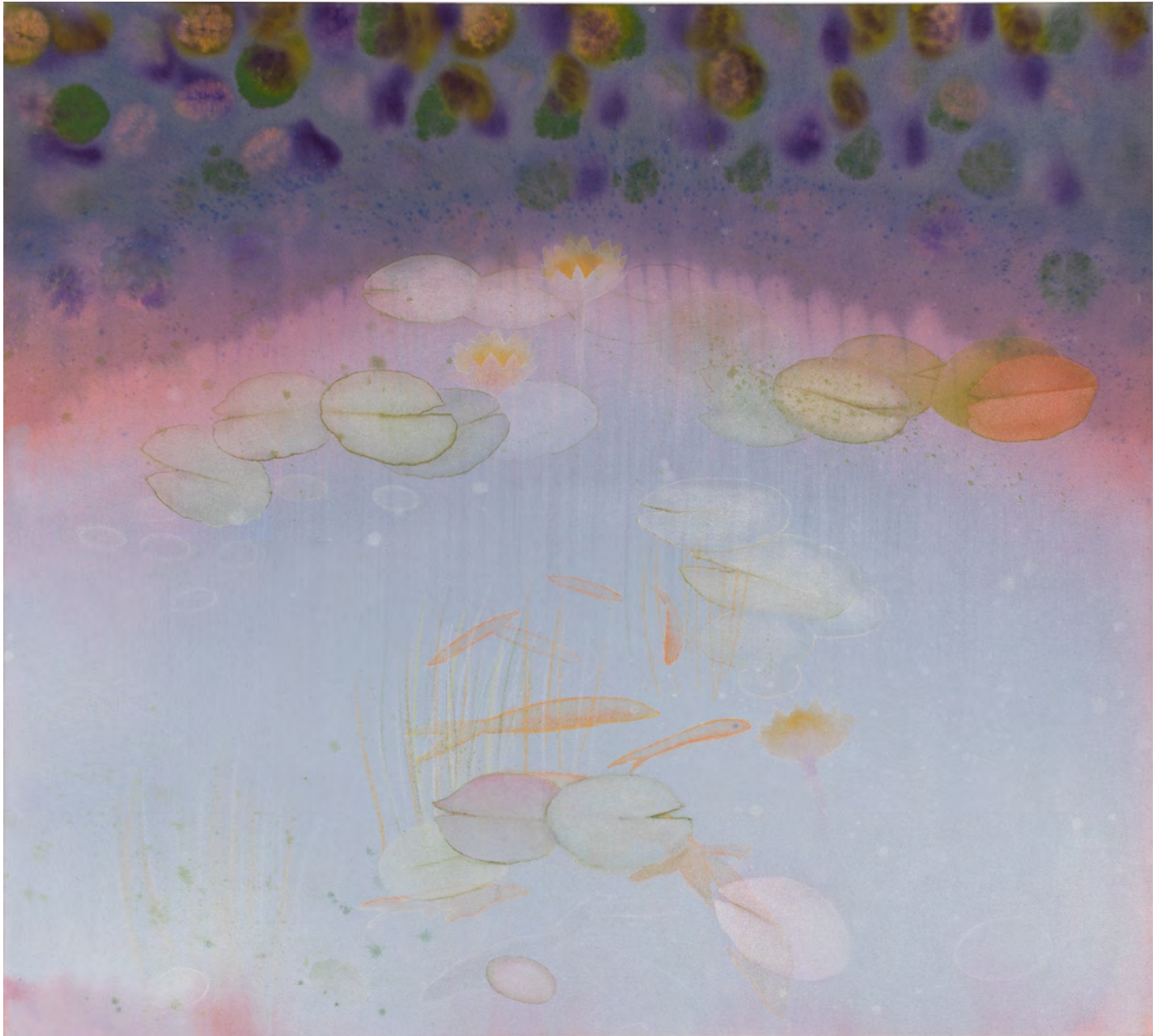


PLATE 13. **THE POND, ABOVE AND BELOW**, 2004, OIL ON CANVAS, 54 X 60 IN.

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COVER: **BLAZE II (DETAIL)**, 2004, OIL ON CANVAS, 60 X 60 IN.