

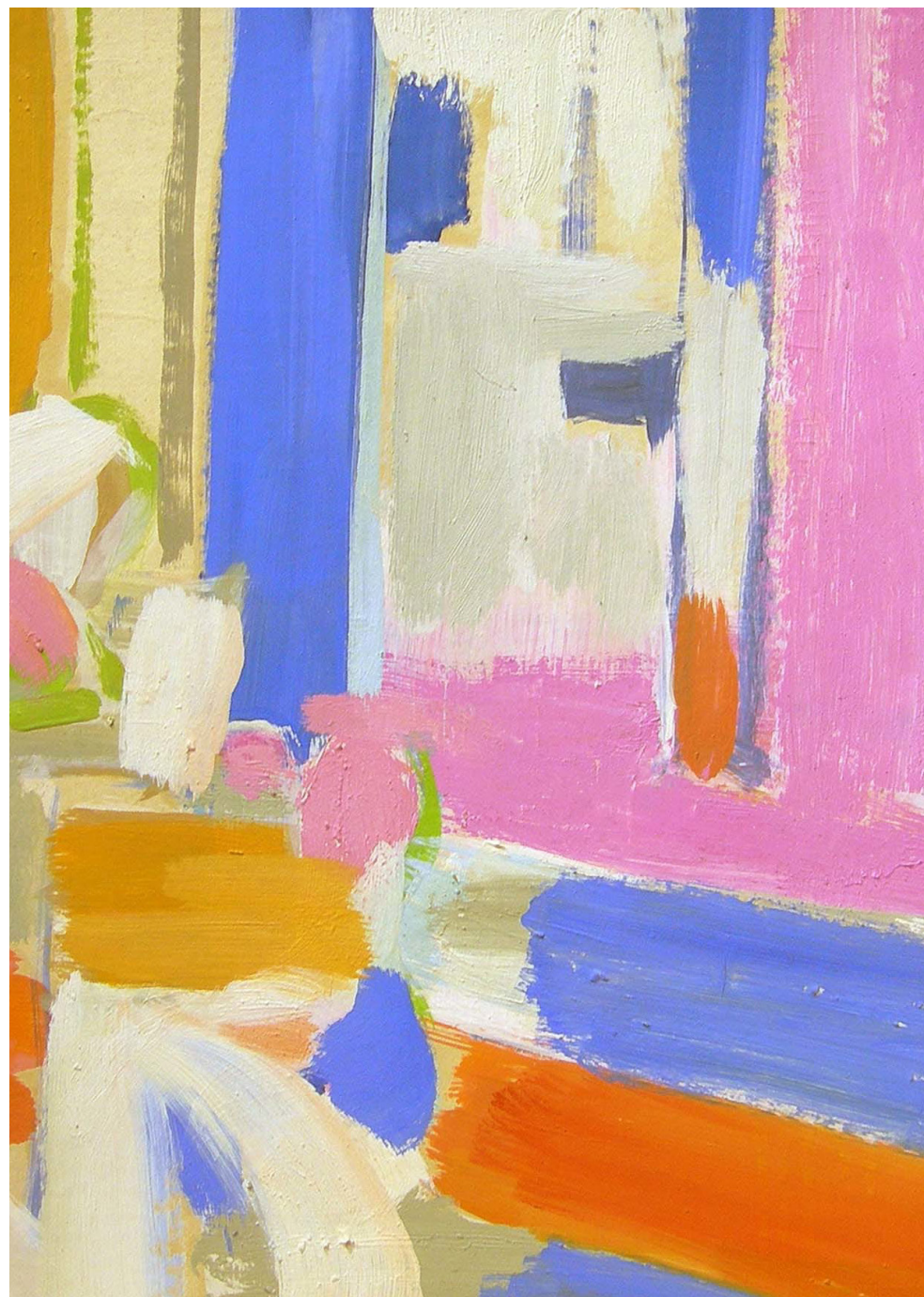
DOSSIER DE PRESSE ^{FR}

PAVEC

JANICE BIALA

1903 - 2000

23 octobre – 20 décembre 2025



La galerie Pavec est heureuse de présenter, en octobre prochain, un nouveau projet dédié à l'artiste américaine Janice Biala (1903-2000), figure singulière de la scène franco-américaine du XXe siècle.

L'exposition réunira un ensemble d'œuvres historiques réalisées à partir de 1954, principalement à Paris, retraçant quarante années de peinture intensément personnelle.

Née en Pologne en 1903 et émigrée aux États-Unis en 1913, Janice Biala découvre Paris dans les années 1930, une ville qui devient rapidement une source d'inspiration majeure. Elle retourne à New York durant la Seconde Guerre mondiale et se rapproche de Willem de Kooning, récemment installé dans la ville. Biala partage avec lui une approche gestuelle de la couleur et de l'espace, mêlant énergie expressive et ancrage figuratif, sans pour autant s'inscrire dans l'abstraction lyrique du New York School.

De retour à Paris à la fin des années 1940, Biala y trouve un ancrage durable et s'inscrit dans la mouvance de

l'École de Paris, aux côtés d'artistes comme Joan Mitchell ou Shirley Jaffe. Paris s'impose alors comme le centre névralgique de sa vie et de son œuvre.

De l'intimité d'une cuisine à la silhouette d'un chat, des façades haussmanniennes aux berges de la Seine, son regard capte avec une rare justesse la poésie du quotidien. La ville se fait pour elle territoire d'observation et d'attachement, à la fois anonyme et profondément personnel.

À travers une sélection d'œuvres empreintes de retenue et de subtilité, l'exposition met en lumière ce dialogue sensible entre Paris et New York, entre tradition européenne et modernisme américain. Elle rend hommage à une artiste libre, fidèle à sa vision, dont la peinture continue de rayonner par sa vérité silencieuse et sa grâce lumineuse.

JANICE BIALA

1903 - 2000



JANICE BIALA VERS 1970

JANICE BIALA

1903 - 2000

«Parce que tout art est sensuel avant d'être autre chose. L'art de la peinture s'adresse d'abord et avant tout à l'œil...» - Biala, extrait d'un discours sur la peinture prononcé au Colony Club de Detroit, le 29 octobre 1937.

Biala (née en 1903 à Biala, Pologne ; décédée le 24 septembre 2000 à Paris, France) était une peintre américaine d'origine polonaise connue à Paris et à New York pour sa sublime assimilation de l'école de Paris et de l'école new-yorkaise de l'expressionnisme abstrait. Au cours de ses huit décennies de carrière, son œuvre s'est caractérisée par une réinterprétation moderniste de thèmes classiques tels que les paysages, les natures mortes et les portraits, animés gestuellement par des coups de pinceau ponctués et soutenus par son sens aigu de l'observation.

En tant qu'immigrante arrivant d'une Pologne occupée par les Russes dans un immeuble juif du Lower East Side à New York en 1913, Biala, alors Janice Tworok, a été confrontée à une nouvelle culture et à l'adolescence en même temps. Décampant vers Greenwich Village avec son frère aîné, Jack Tworok, elle s'immerge dans une vie de bohème. Comme Jack, Janice est une lectrice passionnée ; *Les Trois Mousquetaires* est son livre préféré. Elle dira plus tard au romancier et théoricien de l'art français André Malraux que c'est grâce à Porthos qu'elle est devenue artiste.

Au printemps 1921, alors qu'elle visite une exposition de peinture française au Brooklyn Museum, Janice découvre l'œuvre de Cézanne. Elle s'inscrit à des cours à l'Art Students League et à l'école de la National Academy of Design. À l'automne 1922, Janice est inspirée par le travail du peintre Edwin Dickinson, à tel point que l'été suivant, elle se rend en auto-stop à Provincetown pour étudier avec lui.

À la fin des années 1920, Janice est une artiste établie dont la réputation ne cesse de croître. Elle expose fréquemment aux G.R.D. Studios (NY), une galerie qui alimentera la carrière de nombreux artistes américains importants. Elle reste au premier plan des colonies artistiques naissantes de Provincetown (MA) et de Woodstock (NY), nouant des amitiés étroites avec Dickinson et un autre artiste américain de premier plan, William Zorach. C'est d'ailleurs à la suggestion de Zorach que Janice a changé son nom

en Biala, du nom de sa ville natale, afin de ne pas confondre son travail avec celui de son frère.

Lors d'un voyage fatidique à Paris en 1930, Biala rencontre et tombe amoureuse du romancier anglais Ford Madox Ford. Figure formidable parmi les écrivains, les artistes et l'intelligentsia transatlantique, Ford a présenté Biala aux nombreux artistes de son cercle qui ont forgé un nouveau modernisme en France, notamment Constantin Brâncuși, Henri Matisse, Pablo Picasso, Ezra Pound et Gertrude Stein, parmi d'autres. À la mort de Ford en 1939, elle fuit l'Europe sous la menace nazie croissante et, au cours d'un exploit éprouvant, sauve la bibliothèque personnelle et les manuscrits de Ford tout en emportant autant de ses propres œuvres qu'elle le peut. De retour à New York, Biala s'est imposée parmi les artistes d'avant-garde qui vivaient et travaillaient autour de Washington Square. Elle rencontre et épouse Daniel « Alain » Brustlein, illustrateur réputé du New Yorker. Bien que ses œuvres soient représentées par des galeries ancrées dans le modernisme européen, notamment la galerie Bignou, elle est l'une des rares femmes à influencer le mouvement expressionniste abstrait naissant à New York.

En octobre 1947, Biala et Brustlein embarquent sur le French Line de Grasse, l'un des premiers navires transatlantiques à naviguer vers l'Europe après la guerre. Ils s'installent à Paris, mais commencent presque immédiatement à voyager à travers l'Europe, découvrant l'histoire de villes telles que Rome et Pompéi. C'est le début d'une vie partagée entre Paris et New York. En 1949, elle reçoit une mention honorable au Prix de la Critique à Paris.

En avril 1950, à New York, Biala est l'une des trois seules femmes - les deux autres étant Louise Bourgeois et Hedda Sterne - invitées à participer à une discussion privée et exclusive connue sous le nom de « Artist's Session » au Studio 35. Le Whitney Museum of American Art est la première institution publique à acquérir l'œuvre de Biala en 1955. En avril 1956, un article de fond intitulé « Biala Paints a Picture » est publié dans Art News, avec des photographies de Rudy Burckhardt. À la fin des années 1950, une série d'expositions célèbrent la nouvelle appréciation de Biala pour le collage.

Au cours des années 1960 et jusque dans les années 1970, Biala a réalisé un grand nombre de ses œuvres les plus importantes à ce jour. Il s'agit notamment d'œuvres qui intègrent la peinture et le collage, développant les thèmes de l'intérieur et du portrait. Des variations de la fenêtre ouverte, qui ne sont pas sans rappeler Fenêtre ouverte, Collioure (1905) de Matisse, apparaissent également à cette époque. En outre, un concert d'études et de peintures sur le Portrait équestre d'Élisabeth de France (vers 1635) ou de la Reine Isabelle (1632) de Diego Vélasquez démontre l'intérêt continu de Biala pour Vélasquez et l'Espagne. Enfin, les vues des villes historiques de Poitiers en France et de Spoleto en Italie sont associées de manière unique à ces décennies, tout comme l'incorporation d'éléments peints collés. En 1971, elle reçoit la médaille de bronze du prix Paul-Louis Weiller de l'Institut de France.

Biala a continué à exposer au niveau international pendant les dernières décennies de sa vie. Les grands thèmes qui dominent la première partie de ces dernières décennies comprennent de vastes paysages représentant les rivages de Provincetown ou la mer entourant Venise. Un retour à l'architecture de Paris apparaît dans une série de peintures majeures centrées sur Notre-Dame. Les thèmes d'intérieurs ainsi qu'un retour aux compositions inspirées par Velázquez dominent ces dernières années. Son travail continue à mêler abstraction et préoccupations imagistes. Les œuvres sont décrites comme « intimes », « séduisantes » et « secrètes ».

En juin 1989, le New York Times a publié « *Three Who Were Warmed by the City of Light* » par Michael Brenson, présentant Biala, Joan Mitchell et Shirley Jaffe. À sa mort en 2000, le New York Times publie une nécrologie rédigée par Roberta Smith. Selon Roberta Smith, « [son art] a traversé deux capitales de l'art et plusieurs générations [...] appartenant à une tradition transatlantique qui incluait des peintres français comme Matisse, Bonnard et Marquet, ainsi que Milton Avery et Edward Hopper ».

Extrait de *Biala Painting 1946 - 1986*

Berry Campbell in collaboration with the
Estate of Janice Biala and Artist Estate Studio, LLC, 2024

COLLECTIONS PUBLIQUES

The Art Institute of Chicago, Chicago, USA

Asheville Art Museum, Asheville, USA

ASOM Collection, Geneva, CH

Birmingham Museum of Art, Birmingham, USA

Carnegie Museum of Art, Pittsburgh, USA

Centre Pompidou, Paris, FR

Denver Art Museum, Denver, USA

Fralin Museum of Art, University of Virginia, Charlottesville, USA

Godwin-Ternbach Museum, Queens College, CUNY, Flushing, USA

The Heckscher Museum of Art, Huntington, USA

Kemper Museum of Contemporary Art, Kansas City, USA

Fond régional d'art contemporain (FRAC) Île-de-France, FR

The Mint Museum of Art, Charlotte, USA

Musée Cantonal des Beaux-Arts, Lausanne, CH

Musée de Pontoise, Pontoise, FR

Musée de Grenoble, Grenoble, FR

Musée d'Ingres, Montauban, FR

Namburg Collection, Princeton University Library, Princeton, USA

Nasjonalmuseet for Kunst, Oslo, NO

The Phillips Collection, Washington DC, USA

Princeton University Art Museum, Princeton, USA

Provincetown Art Association and Museum, Provincetown, USA

USC Fisher Museum of Art, University of Southern California, Los Angeles, USA

Town of Provincetown Collection, Provincetown, USA

San Diego Museum of Art, San Diego, USA

Smithsonian American Art Museum, Washington DC, USA

Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, USA

Ruth and Elmer Wellin Museum of Art, Hamilton College, Clinton, USA

Whitney Museum of American Art, New York, USA

Yale University Art Gallery, New Haven, USA



JANICE BIALA
INTÉRIEUR (ROSES ET FLEURS), 1966
HUILE SUR PAPIER MAROUFLÉ SUR TOILE, 41,9 X 55,9 CM
DÉTAIL



JANICE BIALA
UNTITLED (ARBUSTE BLANC), CIRCA 1959
HUILE SUR TOILE, 73 X 60 CM



JANICE BIALA
INTERIOR, RUE DE BOURGOGNE (BLUE CHAIR), 1963
HUILE SUR TOILE, 88,9 X 115,6 CM



JANICE BIALA
INTÉRIEUR (VERTS ET VIOLETS), 1966
HUILE SUR PAPIER MAROUFLÉ SUR TOILE, 44,5 X 54,6 CM



JANICE BIALA
INTÉRIEUR (ROSES ET FLEURS), 1966
HUILE SUR PAPIER MAROULÉ SUR TOILE, 41,9 X 55,9 CM



JANICE BIALA
INTÉRIEUR (ABSTRAIT : ROSE, VIOLET, BLEUS, BANDES ORANGES), 1970
HUILE SUR TOILE, 83,8 X 125,7 CM



JANICE BIALA
LES AUTOS, 1972
HUILE SUR TOILE ET COLLAGE (DIPTYQUE), 129,5 X 259 CM



JANICE BIALA
BLACK MORNING WITH FLOWERS, 1974
HUILE SUR TOILE, 81,3 X 99 CM



JANICE BIALA
UNTITLED (RED INTERIOR WITH MAN AND DOG), CIRCA 1975
CRAYON ET GRAPHITE SUR PAPIER, 27,3 X 20,3 CM



JANICE BIALA
UNTITLED (STRIPED INTERIOR WITH MAN AND DOG), CIRCA 1975
CRAYON ET GRAPHITE SUR PAPIER, 13,3 X 13,7 CM



JANICE BIALA
LES AUTOS, 1972
HUILE SUR TOILE ET COLLAGE (DIPTYQUE), 129,5 X 259 CM
DÉTAIL

SELECTED SOLO EXHIBITIONS

2025

Solo show, Pavec Gallery, Paris, FR
Frieze Masters, Berry Campbell, London, UK

2024

"Biala: Paintings 1946-1986," Berry Campbell, New York, NY, March 14-April 13 (catalogue).

2020

"Biala: Intimacy and Exile / Paintings from 1952-1962," Thomas McCormick Gallery, Chicago, IL, May 9-July 3 (catalogue).

2018

"Biala: Works from the Estate and the Harvey and Phyllis Lichtenstein Collection," Tibor de Nagy, New York, NY, January 6-February 11.
"Provincetown Summers: paintings and drawings by Biala," (curated by Jason Andrew) Provincetown Art Association and Museum, Provincetown, MA, August 10-September 30.
"Janice Biala: Collages," ADAA Art Fair, Pavel Zoubok Gallery, New York, NY, February 28-March 4.

2013

"Biala: Vision and Memory," (Curated by Diane Kelder) Godwin-Ternbach Museum, Queens College, CUNY, Flushing, NY, September 12-October 27 (catalogue).

2009

"Biala: Collage, 1957-1963," Tibor de Nagy Gallery, New York, NY, January 17-February 28 (catalogue).
"Biala: Selected Paintings," Tibor de Nagy Gallery, New York, NY, January 17-February 28.
"Exposition d'oeuvres de Janice Biala," (curated by Jason Andrew) Université Paul Cézanne, IEFEE, Aix-en-Provence, September 10-14 (brochure).

2007

"Biala: I belong where my easel is..." Tibor de Nagy Gallery, New York, NY, November 15, 2007-January 5, 2008 (catalogue).

2006

"Biala: Selected Paintings," Tibor de Nagy Gallery, New York, NY, January 5-February 4 (catalogue).

1999

"Biala: Paintings," Kouros Gallery, New York, NY, May 20-June 26.

1998

"Biala: Felines and Other Friends," Kouros Gallery, New York, NY, February 4-28.

1997

Kouros Gallery, New York, NY.

1996

"Biala: Five Decades," Kouros Gallery, New York, NY, April (catalogue).

1994

Kouros Gallery, New York, NY.

1993

Kouros Gallery, New York, NY.

1992

"Biala: Miniature Landscapes and Still Lifes," Kouros Gallery, New York, NY, November 4-28.

1991

"Biala: Paintings," Louis Newman Galleries, Beverly Hills, CA, March 7-21.

1990

"Biala: New Paintings," Kouros Gallery, New York, NY, March 28-April 21 (catalogue).

1989

"Janice Biala," Musée de Pontoise, France, December 17, 1989-February 28, 1990 (brochure).

1987

"Biala: Oeuvres Récentes," Galerie Jacob, Paris, December 15, 1987-January 29, 1988.

1985

"Biala: New Paintings," Gruenebaum Gallery, New York, NY, October 2-November 2 (brochure).

1983

"Biala: Paintings of Venice, Paris, Cape Cod," Gruenebaum Gallery, New York, NY, May-June 11.

1981

"Biala," Gruenebaum Gallery, New York, NY, October 6-November 3 (brochure).

1980

"Biala: New Paintings & Gouaches," Gruenebaum Gallery, New York, NY, March 4-April 5 (brochure).

1978

"Biala," Gruenebaum Gallery, New York, NY, May 9-June 3.

1977

"Biala," Livingston-Learmonth Gallery, New York, NY, January 22-February 12.

1970

"Portraits de L'Oiseau-Qui-N'Existe-Pas," Musée des Beaux-Arts, January 17-February 22.

1967

"Biala," Galerie Jacob, Paris, France, May.

1963

"Janice Biala," Andrew Dickson White Museum, Cornell University, Ithaca, NY, April 16-May 5.
"Biala," Stable Gallery, New York, NY, January 8-26.
Galerie Point Cardinal, Paris, France.

1962

"Biala," Musée des Beaux-Arts, Rennes, France, June 20-July 22.
"Biala: Oils," Rina Gallery, Jerusalem, Israel, June.
"The collage and gouaches of Biala," Galerie Point Cardinal, Paris, France, April-May.

1961
Stable Gallery, New York, NY.

1960
Galerie Jeanne Bucher, Paris, France.
1959

"Gouaches-Aquarelles-Dessins," Galerie de Seine, Paris, France,
November 20-December 20.
"Biala," Stable Gallery, New York, NY, October 27-November 14.

1958
"Biala: Recent Works," Galerie Jeanne Bucher, Paris, France, April
25-May 24.

1957
"Biala: Recent Paintings," Stable Gallery, New York, NY, October
15-November 2.
Galerie Jeanne Bucher, Paris, France.

1956
Galerie Jeanne Bucher, Paris, France.

1955
"Biala," Stable Gallery, New York, NY, April 4-23.

1954
Galerie Jeanne Bucher, Paris, France, June 1-26.

1953
"Biala: Recent Paintings," Stable Gallery, New York, NY, April 27-
May 16.
Carstairs Gallery, New York, NY.

1951
"Janice Biala: Recent Paintings," Galerie Jeanne Bucher, Paris,
France, April 6-May 5.

1950
"Janice Biala," Carstairs Gallery, New York, NY, February 7-25
(brochure).

1949

"Janice Biala: Peintures," Galerie Jeanne Bucher, Paris, France,
June 22-July 16.

1948
Galerie Jeanne Bucher, Paris, France.
Carstairs Gallery, New York, NY.

1947
"Recent Paintings by Janice Biala," Bignou Gallery, New York, NY,
April 21-May 10.
Milwaukee Museum of Art, Milwaukee, WI.

1945
Bignou Gallery, New York, NY.

1944
"Recent Paintings by Janice Biala," Bignou Gallery, New York, NY,
October 30-November 18 (catalogue).

1943
"Paintings by Biala," Hamline University Art Gallery, October.
Bignou Gallery, New York, NY.

1942
"New Paintings by Janice Biala," Bignou Gallery, New York, NY,
January 12-31 (catalogue with essay by Carl Van Doren).

1941
Bignou Gallery, New York, NY.

1939
Galerie Zak, Paris, France.

1938
"Biala," Galerie Zak, Paris, France, March 4-17.

1937
"Paintings and Drawings by Biala," Georgette Passedoit Gallery,
New York, NY, February 23-March 13.
"Painting and Drawing by Biala," Denver Art Museum, Denver, CO,
August.
"Paintings and Drawings by Biala," Olivet College, Olivet, MI,
November 8-17.

1935
"Paintings of Provence by Biala," Georgette Passedoit Gallery, New
York, NY, April 25-May 9 (brochure)

SELECTED GROUP EXHIBITIONS

2024
"Perseverance," Berry Campbell, New York, NY, January 4-February
3.
"Americans in Paris: Artists Working in Postwar France, 1946–
1962," Grey Art Gallery, New York University, New York, NY, March
2–July 20; exhibition travels to Addison Gallery of American Art,
Andover, MA, September–December 2024 (catalogue).
"Exploring the Depths of Abstraction," Kutlesa, Goldau, Switzerland,
March 8–April 13.

2023
"Heroines of the Abstract Expressionist Era," (curated by Christina
M. Strassfield) Southampton Arts Center, Southampton, NY,
October 7–December 17, 2023.
"BURST! Abstract Painting After 1945," Munchmuseet, Oslo,
Norway, February 23–May 21 (catalogue).
"Beach," Nino Mier Gallery (Tribeca), New York, NY, June 23–August
5.
"re.e.mer.gence: Women AbEx and Color Field Artists," Jody Klotz
Fine Art, Abilene, TX, March 21–June 1.
"Action, Gesture, Paint: Women Artists and Global Abstraction
1940–70," Whitechapel Gallery, London, UK, February 9–May 7;
Fondation Vincent van Gogh Arles, Arles, France, June 2–October
22; Kunsthalle Bielefeld, Bielefeld, Germany, December 2–May 3,
2024.

2022
"Ways of Freedom: Jackson Pollock to Maria Lessing," Albertina
Modern, Vienna, October 15, 2022–January 22, 2023.
"The Shape of Freedom: International Abstraction after 1945,"
Museum Barberini, Potsdam, Germany, June 4–September 25.

2021
"A Future We Begin to Feel: Women Artists 1921–1971," Rosenberg
& Co, New York, June 5–August 20.

2020

"Harbor to Bay: works from the permanent collection," (curated by Christine McCarthy) Provincetown Art Association and Museum, Provincetown, MA, July 10–September 13.

2019

"Post-War Women," (curated by Will Corwin), Art Students League, New York, NY, November 2–December 1 (catalogue).
"Inside and Out: from the permanent collection," (curated by Christine McCarthy) Provincetown Art Association and Museum, Provincetown, MA, January 18–March 17 (exhibition brochure).

2017

"Biala and Louisa Matthiasdottir," Reynolds Gallery, Richmond, VA, September 15–October 27.

2016

"Still-Life Show: Biala, Nell Blaine, Joe Brainard, Patricia Broderick, Jane Freilicher, Jess, Louisa Matthiasdóttir," Tibor de Nagy, New York, NY, June 22–July 29.
"April Flowers," (curated by Xico Greenwald) Queens College Art Center, Flushing, NY, April 4–29.

2015

"Her Work," McCormick Gallery, Chicago, IL, January 30, 2015–February 28, 2015 (catalogue).
"Edith Schloss: A Retrospective," (curated by Jason Andrew) Sundaram Tagore, Gallery, New York, February 26–March 28.
"The Silo," (curated by Raphael Rubinstein) Garth Greenan Gallery, New York, December 10, 2015–February 5, 2016.

2013

"Biala and Brustlein," Tibor de Nagy Gallery, New York, September 5–October 12.
"Interiors," (curated by Berry Rosen) Tibor de Nagy Gallery, New York, NY, February 28–April 6.

2012

"The Lure of Paris," Loretta Howard Gallery, New York, NY, September 6–November 3.
"To be a Lady: Forty-Five Women in the Arts," (curated by Jason Andrew), 1285 Avenue of the Americas Gallery, New York,

September 24, 2012–March 22, 2013 (catalogue). Exhibition traveled to Sundaram Tagore Gallery, Singapore, October 23, 2013–January 5, 2014.

2010

"Biala, Nell Blaine, Jane Freilicher: Selected Works," Tibor de Nagy Gallery, New York, NY, October 21–November 27.

2009

"Daughters of the Revolution: Women & Collage," Pavel Zoubok Gallery, July 2–August 14, 2009.

2007

"Suitcase Paintings: Small Scale Abstract Expressionism," Georgia Museum of Art, Athens, GA, May 19–July 22, 2007; exhibition traveled to Ball State University Museum of Art, Muncie, IN, September 8–December 2, 2007; Utah Museum of Fine Art, Salt Lake City, UT, January 19–March 29, 2008; Sydney Mishkin Gallery, Baruch College, New York, NY, May 3–June 4; Greenville County Museum of Art, Greenville, SC, June 28–August 24; Loyola University Museum of Art, Chicago, IL, September 19–October 26 (catalogue).
"In Context: Collage + Abstraction," Pavel Zoubok Gallery, New York, NY, May 31–August 10 (catalogue).
"Americans in Paris: Abstract Paintings in the Fifties," Tibor de Nagy Gallery, New York, NY, July 16–September 29 (catalogue).
"A Life in Art and Letters: Priscilla Morgan," Vassar College, Poughkeepsie, NY, September–December.
"Seaworthy: A Nautical Selection from Minton to Mermaids," Edward Thorp Gallery, December 15, 2007–January 2008.

2006

"35@35," Cherry Stone Gallery, Wellfleet, MA, June 24–September 10, 2006.
"Picasso and the School of Paris," Nassau County Museum of Art, Roslyn Harbor, NY, November 19, 2006–February 4, 2007 (catalogue).

2005

"Striking the Right Note: Music in American Art," Cahoon Museum of American Art, Cotuit, MA, October 25–December 31.

2004

"Reuniting an Era: Abstract Expressionists of the 1950s," Rockford Art Museum, Rockford, IL, November 12, 2004–January 25, 2005 (catalogue).
"Abstract Expressionism: Second to None," Thomas McCormick Gallery, Chicago, IL (catalogue).
"Art Chicago," (Thomas McCormick Gallery) Navy Pier, Chicago, IL.
"Biala and Daniel Brustlein: A Marriage in Art and Life," The Hebrew Home for the Aged at Riverdale, NY, January 13–February 29.

2001

"Biala and Daniel Brustlein: A Selection of Paintings," Kouros Gallery, New York, NY, January 10–February 10.

1999

"In honor of Alan Groh '49: The Buzz Miller Collection of American Art," Bayly Art Museum, The University of Virginia, Charlottesville, VA.
"The Artist's Eye: Jack Pierson Selects From the Collection," Provincetown Art Association and Museum, Provincetown, MA.

1997

"Made in France: Drawings of France by Five Americans," Kouros Gallery, New York, NY, February–March.
"Natures Mortes du XX Siecle," Musée de Pontoise, May 24–September 28 (catalogue).
"Artistes Américains en France (1947–1997)," Mona Bismarck Foundation, Paris, France, October 16–November 28.

1996

"Les Trente Ans de la Galerie Jacob," Galerie Jacob, Paris, France, April.

1994

"A Family: Biala, D. Brustlein, H. Ford, E. Moskowitz, R. Moskowitz, J. Tworkov," Kouros Gallery, New York, NY, March 10–April 9.

1992

"Taureaux en Tête," Patio de l'Hôtel de Ville et Galerie Georges Pompidou, France, June 19–August 31 (catalogue).
"Janice Biala and Daniel Brustlein," Sala Pares, Barcelona, Spain, September 29–October 18 (catalogue).

1991

"Figuration et Abstraction," Fonds Regional d'Art Contemporain d'Ile de France, Espace Marcel Carné, Paris, France, March 21–May 20.

1990

"The Beginnings of the Provincetown Art Association and Museum II: A House Divided, 1925–1937," Provincetown Art Association and Museum, Provincetown, MA, August 3–September 29, 1990 (catalogue).

"Artmosphere VII," Neilly Hôtel de Ville, France, November 8–28 (catalogue).

"Fifty Years of Works on Paper," Kouros Gallery, New York, NY.

1988

"Permanence du Visage," Musée Ingres, Montauban, France, April 20–May 30 (catalogue).

1987

"Janice Biala & Daniel Brustlein," Gruenebaum Gallery, New York, NY, May 7–30.

1985

"39e Salon des Réalités Nouvelles," Grand Palais des Champs-Élysées, Paris, France, October 18–November 3.

1983

"Tenth Anniversary Exhibition of Major Paintings, Drawings and Sculpture," Gruenebaum Gallery, New York, NY, September 10–October 15 (catalogue).

1980

"La Famille des Portraits," Musée des Arts Decoratifs, Paris, France, October 25–February 15 (catalogue).

1979

"Hommage to Chardin," Galerie Jacob, Paris, France.

1978

"L'oiseau qui n'existe pas," Centre George Pompidou, Paris, France.

1977

"Americans in Paris," Centre George Pompidou, Paris, France.

1976

"Les Dix and de la Galerie Jacob," Galerie Jacob, Paris, France, April 29–May 29; exhibition travels to Galería Ponce, Madrid, Spain.

"4 Pintores de Paris en Galería Ponce," Galería Ponce, Madrid, Spain, November–December (catalogue).

1975

"Femmes Peintres et Sculpteurs," Union des Femmes Peintres et Sculpteurs, Musée d'Art Moderne, Paris, France, February 14–March 3 (catalogue).

"Color, Light and Image: An International Women's Art Show," Women's Interart Center, New York, NY, November 1975–January 1976.

"Libres Chemins," Galerie Jacob, Paris, France, December 18, 1975–January 20, 1976.

1974

"Great Dames in Small Size," Iris Clert-Christolfe, Paris, France, June–September (catalogue).

1973

Inaugural Exhibition, Galerie Jacob, Paris, France, May.

1972

"Six American Painters." Touring exhibition of French museums including: Tours, École des Beaux-Arts, February–March, 1972; Vannes, Palais des Arts, April–May, 1972; Besançon, Musée des Beaux-Arts, June–July, 1972; Tourcoing, Musée des Beaux-Arts, September–October, 1972; Caen, Fojeron Theatre, November 21–December 9, 1972; Montpellier, Musée Fabre, December 18–January 30, 1973; Perpignan, Palais des Congres, February 1973; Orange, Musée des Beaux-Arts, April 1973; Bordeaux, Musée des Beaux-Arts, June 29–August 25, 1973. Also toured to The American Library, Brussels, September–October 1973; French Institute, Amsterdam, December 1973–January 1974.

1971

"Les Cinq ans de la Galerie Jacob," Galerie Jacob, Paris, France, October 22–November 13.

"Art from the Chase Manhattan Bank Collection," New York, NY, October.

"Salon des Réalités Nouvelles," Parc Floral de Vincennes, Paris, France, May 13–June 13 (catalogue).

"Le Prix Paul-Louis Weiller," Musée Marmottan, Paris, France, February.

1969

"Salon des Réalités Nouvelles," Salles Wilson, Paris, France, March 1–24 (catalogue).

"De la peinture avant toute chose," Galerie Yonne, Burgundy, France, August.

1968

"Contemporary Portraits," Museum of Modern Art, New York, NY.

"Salon IX: Grands et Jeunes D'Aujourd'hui," Salles Wilson, Paris, France, January, (catalogue).

1967

"USA: Groupe 67," Group exhibition touring France (catalogue).

"Les Attractions Attentives." Galerie Jacob, Paris, France, January.

"Salon des Réalités Nouvelles." Salles Wilson, Paris, France, April 1–23 (catalogue).

"XIIe Salon des Beaux-Arts de Montrouge," Ville de Montrouge, Paris, France, May 18–June 4.

"La Galerie Jacob," Galerie Jacob, Paris, France, December 3, 1967–January 5, 1968.

1966

"Salon des Surindépendants," Paris, France.

"Six Peintres Americains," Exhibition organized by American Cultural Services, France. Toured to École des Beaux-Arts, February 18–June 17.

"10 Américains de Paris," American Cultural Center, Berlin, Germany, March–April (catalogue).

"XIe Salon des Beaux-Arts de Montrouge," Ville de Montrouge, Paris, France, May 5–22.

"USA Arte Vivant," Musée des Augustins, Toulouse, France (catalogue).

"Art Contemporain: Hommage a Marquet," Salon de Montrouge, France (catalogue).

"10th Prix International du Gemmail," Paris, France.

1965

"50 Artistes: Exposition Inaugurale," Galerie Lutece, Paris, France, November.

"Portraits from the American Art World," New School Art Center, New York, NY, February 2–27 (catalogue).

1964

"La Peau de l'Ours," Kunsthalle Basel, October 24–November 22 (catalogue).

"Collectors Graphics," Peridot Gallery, New York, NY.

1963

"Provincetown: A Painter's Place," Wilmington Society of Fine Arts, Delaware Art Center, Wilmington, DE, January 11–February 1 (traveling exhibition organized by American Federation of Arts: University of Missouri, Columbia, February 15–March 8; Quincy Art Center, Quincy, IL, March 22–April 12; Fort Wayne Art Museum, Fort Wayne, IN, April 30–May 29; Brooks Memorial Art Center, Memphis, TN; July 5–August 5; Utah Museum of Fine Arts, Salt Lake City, UT, August 19–September 9; Tyler School of Fine Arts, Philadelphia, PA, September 23–October 14).

"Landscape in Recent American Painting." The Art Center, New School for Social Research, New York, NY, February 12–March 7 (catalogue).

1962

"Karl Kasten, Biala et Daniel Brustlein," Musée des Beaux-Arts, Rennes, June 20.

1961

"27th Biennial Exhibition of Contemporary American Painting," Corcoran Gallery, Washington, D.C., January 14–February 26 (catalogue).

"Annual Exhibition of Contemporary American Painting," Whitney Museum of American Art, New York, NY, December 13, 1961–February 4, 1962 (catalogue).

"Formes et Couleurs," Galerie Charpentier, Paris, France (catalogue).

1960

"The Women: Tops in Art: Biala, Pat Bott, Nell Blaine, Elaine de Kooning, Perle Fine, Claire Falkenstein, Helen Frankenthaler, Jane Freilicher, Louise Nevelson, Linda Lindeberg, Joan Mitchell, Pat Pasloff, Jeanne Reynal, Miriam Shapiro, Ethel Schwabacher, Hedda Sterne, Yvonne Thomas, Mickey Wagstaff," Dord Fitz Gallery, Amarillo, TX, March.

"Constances de la Peinture," Galerie Hautefeuille, Paris, France, March 25–April 23.

"Retrospective de l'Activite Entre 1925 et 1960 de la Galerie Jeanne Bucher," Galerie Jeanne Bucher, Paris, France, May 6–June 30.

"Biala, Pons, Gleb, Vincent, Seundja-Rhee," Galerie Jacques Péron, October 26–November 23.

"École de Paris," Galerie Charpentier, Paris, France, November.

"La Peinture Francaise d'Aujourd'hui," Association des Musées d'Israel: Musée de Tel-Aviv; Musée National 'Bezalel', Jerusalem; Musée de l'Art Moderne, Haifa (catalogue).

1959

"Contemporary Americans," The Spook Farm Gallery, Far Hills, NJ, February 22–March 31.

"Janice Biala, Edwin Dickinson and Jack Tworck," HCE Gallery, Provincetown, MA, August.

"Gouaches-Aquarelles-Dessins: Biala, Byzantios, Debré, Feher, Lanskoy, Poliakoff, V. Da Silva, Ubac, Uhry," Galerie de Seine, Paris, November 20–December 20.

"Annual Exhibition of Contemporary American Painting," Whitney Museum of American Art, New York, NY, December 9, 1959–January 30, 1960 (catalogue).

1958

"Retour a la Peinture," Galerie Hautefeuille, Paris, France, January 15–February 5.

"Group Exhibition," Galerie A, Paris, France, January 23–February 23.

"Les Partenaires Artistiques," La Main Gauche, Paris, France, June.

"Group Exhibition," Galerie de Seine, Paris, France, November.

"École de Paris," Galerie Charpentier, Paris, France, (catalogue).

1957

"The Twenty Fifth Biennial Exhibition of Contemporary American Oil Paintings," Corcoran Gallery of Art, Washington, D.C., January 13–March 10 (catalogue).

"Peintres Américains Contemporains," Musée Galerie, Paris, France, January 25–March 4 (catalogue).

"Gouaches et Aquarelles," Galerie Jeanne Bucher, Paris, France, October.

1956

"New Approaches to the Figure in Contemporary Painting," Watkins

Gallery - American University, Washington, D.C.

"Annual Exhibition of Contemporary American Painting," Whitney Museum of American Art, New York, NY.

1955

"Le Mouvement dans l'Art Contemporain," Musée Cantonal des Beaux-Arts, Lausanne, France, June 24–September 26 (catalogue).

"Selections from the Art Lending Service," The Museum of Modern Art, New York, NY, October 5–23.

"Annual Exhibition of Contemporary American Painting," Whitney Museum of American Art, New York, NY, November.

"Great Women Artists," Delius Gallery, New York, NY, November 26–December 23.

1954

"Third Annual Exhibition of Painting and Sculpture," (Stable Annual) Stable Gallery, New York, NY, January–February.

"New Works: Ferren, Biala, Graham, Mitchell, Marca-Relli, Fiore, Cherry, Crehan, Twombly, Zogbaum and Reynal," Stable Gallery, New York, NY, Summer 1954.

"Tre Pariserkunstnere: Janice Biala, Vera Pagava, Maria Helena Viera da Silva" Oslo, Bergen, Trondheim, Norway.

1953

"Second Annual Exhibition of Painting and Sculpture," (Stable Annual) Stable Gallery, New York, NY, January–February.

1952

"Recent Paintings," Galerie Jeanne Bucher, Paris, France, February 19–March 8.

"Salon de Mai," Musée d'Art Moderne, Paris, France, April 9–May 29.

"VIII Salon des Artistes Independants de Pacardie," Paris, France, April.

"Formes et Couleurs," Musée Catonale, Lausanne, Switzerland.

"Biala, Viera da Silva and Vera Pagava," National Museum, Oslo, Norway.

Group Exhibition, Galerie Jeanne Bucher, November.

"Le Mouvement," Musée Catonale, Lausanne, Switzerland.

1951

Group Exhibition, Galerie Jeanne Bucher, Paris, France, February–March 13.

"Salon de Mai," Paris, France, May.

"American Fortnight," Festival at Knokke le Zoute, Belgium, August.
"Les Surindépendants," Paris, France, November.
"Selectionnee pour le Prix de la Critique," Paris, France.

1950
"Buffet, Lorjou, Minaux, Biala," Galerie Saint-Placide, Paris, France, January.
"The 145th Annual Exhibition of Painting and Sculpture," Pennsylvania Academy of the Fine Arts, Philadelphia, January 22–February 26.
"So This is Paris," Montreal Museum of Fine Arts, Montreal, Canada, October.
"Les Surindépendants," Paris, France, October 28–November 19 (catalogue).

1949
"Les Surindépendants," Paris, France.
"Prix de la Critique," La Galerie Saint-Placide, Paris, France, July.

1948
"Les Surindépendants," Paris, France, October 16–November 11 (catalogue).

1947
"Twentieth Biennial Exhibition," The Corcoran Gallery of Art, Washington, D.C., March 30–May 11 (catalogue).

1946
"A Selection of Contemporary Paintings," Bignou Gallery, New York, NY, February 4–March 9.
"Annual Exhibition of Contemporary American Sculpture, Watercolors, and Drawings," Whitney Museum of American Art, New York, NY, February 5–March 13 (catalogue).
"American Painting: 39th Annual Exhibition," City Art Museum, St. Louis, MO, February 16–March (catalogue).

1945
"Exhibition of Modern Paintings," Bignou Gallery, New York, NY, January 8–27.
"American Painting: 38th Annual Exhibition," City Art Museum, St. Louis, MO, February 10–March 12 (catalogue).
"Group Exhibition," Bertha Schaefer, New York, NY, April.

1944
"American Painting: 37th Annual Exhibition," City Art Museum, St. Louis, MO (catalogue).

1943
"A Selection of Paintings of the Twentieth Century," Bignou Gallery, New York, NY, February 8–March 20.

1942
"Happier Days in the United Nations: an exhibition to benefit the American Red Cross," Parke-Bernet Galleries, New York, NY, June.

1932
"1940," Parc des Expositions, Porte de Versailles, Paris, France, January 15–February 1 (catalogue).

1927
"Provincetown Art Exhibition," Provincetown Art Association, Provincetown, MA, July.

DIACRITIK

— LE MAGAZINE QUI MET L'ACCENT SUR LA CULTURE —

Peintresses en France (15) : Janice Biala (1903-2000), la peinture pour patrie



"L'atelier du Marché Saint-Honoré," 1982, huile sur toile, (96.5 x 144.8 cm) Collection privée. © 2022 Estate of Janice Biala / Licensed by Artists Rights Society (ARS), NY

« J'ai toujours eu Matisse dans le ventre. »

Jen dehors de la peinture, Janice Biala eut deux grandes amours dans sa vie : la France, et l'écrivain Ford Madox Ford. Née dans une grosse ville de garnison en Pologne, alors sous domination de la Russie tsariste, elle connut très jeune New York et la bohème de Greenwich Village ; Provincetown à l'époque où c'était encore un village d'artistes et de pêcheurs ; le Paris bouillonnant de l'entre-deux-guerres, où elle fréquenta entre autres Gertrude Stein, Ezra Pound, Henri Matisse, Pablo Picasso et Piet Mondrian. Après avoir fui l'Europe nazie, elle fut la mécène de Willem de Kooning ; participa à la fondation de l'expressionnisme abstrait à New York aux côtés des plus grandes artistes de l'époque ; puis elle revint s'installer en France, comme **Joan Mitchell** et Shirley Jaffe, où elle finit par être classée dans « l'école de Paris », avant de s'éteindre avec le XX^e siècle.

Biala, c'est la synthèse entre Europe et Amérique, entre modernisme et abstraction.

DIACRITIK

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<https://diacritik.com/2022/12/15/peintresses-en-france-15-janice-biala-1903-2000-la-peinture-pour-patrie/>



South China Morning Post

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Aaina Bhargava

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New York-based Berry Campbell Gallery makes its Art Basel Hong Kong debut with a presentation dedicated to Western post-war female artists, among them Alice Baber (1928–82), Janice Biala (1903–2000), Bernice Bing (1936–98), Lynne Drexler (1928–99), Emiko Nakano (1925–90), Elizabeth Osborne (b. 1936) and Yvonne Thomas (1913–2009). These artists have seen a remarkable resurgence and recent market attention. Their work is being rediscovered and repositioned in the broader cultural discourse – their contributions to art history, until recently, were obscured by more established art historical narratives.



Paris, the later years

14 Dec 2024 – 25 Jan 2025 at the Tibor de Nagy Gallery in New York, United States

26 DECEMBER 2024



Janice Biala, Paris facade, c. 1985. Courtesy of Tibor de Nagy Gallery

Tibor de Nagy Gallery is pleased to present its sixth exhibition of paintings by Biala [1903 – 2000]. This exhibition focuses on a series of later works of her beloved Paris and her home there. Included will be everyday things she saw from floral still-lives and intimate interiors to courtyards and panoramic cityscapes.

Over more than half a century of artistic development, Biala synthesized characteristic components of the School of Paris and Abstract Expressionism. This synthesis materialized in a uniquely personal style of work which often teetered on the blurred lines that define representation and abstraction. She took her immediate surroundings as the source for her artistic subject matter translating it with bold mark-making often capturing a sensitive light in an instance of time.

Biala was born in Poland in 1903 and immigrated to the United States in 1913 with her mother and brother Jack Tworkov, the noted Abstract Expressionist. She studied with Edwin Dickinson at the National Academy of Design, and later, at the Art Students League. During her first visit to France in 1930 she met and became the companion of the influential British novelist Ford Madox Ford until his death in 1939. During World War II she returned to New York and immersed herself in the art scene and in 1942 married the Alsatian-born painter Daniel Brustlein. They returned to live and work in Paris in 1947.

Biala's paintings have been the subject of numerous gallery exhibitions in New York and Paris, and were included in major museum exhibitions including five Whitney Annuals. She had seven solo shows with the legendary Stable Gallery, and during her time in New York was at the center of a group of Abstract Expressionists, including Willem de Kooning. Her work is in many museum collections in the United States and France, including the Whitney Museum of American Art, New York; the Phillips Collection, Washington, DC; and the Centre Pompidou, Paris. Berry Campbell hosted a solo exhibition of Biala's work in 2024 and now represents the Estate. We thank them and the Estate for their cooperation.

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CET ÉVÉNEMENT A ÉTÉ RENSEIGNÉ PAR LA GALERIE TIBOR DE NAGY GALLERY
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