

*Ann Purcell: Kali Poem Series*

October 15 – November 14, 2020



Ann Purcell, *Kali Poem #24*, 1986, acrylic on canvas, 60 x 72 inches.

Berry Campbell Gallery is pleased to announce an important exhibition curated from Ann Purcell's "Kali Poem" series. For Purcell, the desire to achieve more spontaneity led to this series, which she started in 1983 and is ongoing. She notes: "For the first time in my work, it was not out of joy, but from some other place, some other sphere. They just seemed to appear."

However, Purcell knew they had a meaning, and the answer came to her from a poem: May Sarton's "The Invocation to Kali," published in *Poetry* (1971). At the time, Purcell had only read six lines of the poem and was not aware of the attribution, which later she discovered was by the acclaimed poet, May Sarton. In fact, such a hindsight recognition is perfectly in keeping with Sarton's poem, as the poem is one of process and reckoning. In four sections, the poet and reader examine the human need to destroy. The poem's fifth section, the "Invocation," is an entreaty to the Hindu goddess Kali to "be with us," in order to "bring darkness into light." For Sarton, it is the power represented by Kali—a goddess with a seemingly terrible form who is a destroyer of evil forces and also a kind protector of the universe—that gives recognition to how we must strive to bring creation out of destruction. These six lines of the "Invocation" had long lodged in Purcell's mind: "Help us to be the always hopeful / Gardeners of the spirit / Who know that without darkness / Nothing comes to birth / As without light / Nothing flowers."

Since 2013, Berry Campbell Gallery has represented Ann Purcell exclusively. Purcell is preparing for an upcoming solo exhibition at the Provincetown Art Association and Museum and will be included in a group exhibition at the American University at the Katzen Arts Center next year. "Ann Purcell: Kali Poem Series" is on view from October 15, 2020 through November 14, 2020. The gallery is open with regular fall hours, Tuesday – Saturday, 10 am – 6 pm.

# BERRY CAMPBELL

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**Ann Purcell (b. 1941)**  
*Kali Poem #56 (Garden of Delights)*, 1987–2007  
Acrylic on canvas  
62 x 40 in.



**Ann Purcell (b. 1941)**  
*Kali Poem #24*, 1986  
Acrylic on canvas  
60 x 72 in.



**Ann Purcell (b. 1941)**  
*Night Banquet*, 2004  
Acrylic on canvas  
80 x 56 1/2 in.



**Ann Purcell (b. 1941)**  
*Tao*, 2004  
Acrylic on canvas  
54 x 48 in.



**Ann Purcell (b. 1941)**  
*Kali Poem #43*, 1987–90  
Acrylic on canvas  
72 x 66 in.



**Ann Purcell (b. 1941)**  
*Kali Poem #46 and #47 (Vanishing Time)*, 1989  
Acrylic on canvas  
71 1/2 x 143 in.



**Ann Purcell (b. 1941)**  
*Kali Poem #44*, 1987  
Acrylic on canvas  
72 x 60 in.



**Ann Purcell (b. 1941)**  
*Blue Deep (Kali Poem #41)*, 1987  
Acrylic on canvas  
72 x 60 in.



**Ann Purcell (b. 1941)**  
*Kali Poem #49*, 1987  
Acrylic on canvas  
72 x 66 in.



**Ann Purcell (b. 1941)**  
*Kali Poem #60*, 1987  
Acrylic on canvas  
30 x 30 in.



**Ann Purcell (b. 1941)**  
*Kali Poem #36*, 1986  
Acrylic on canvas  
72 x 66 in.



**Ann Purcell (b. 1941)**  
*Kali Poem #33*, 1986  
Acrylic on canvas  
24 x 24 in.

## ABOUT BERRY CAMPBELL

Christine Berry and Martha Campbell have many parallels in their backgrounds and interests. Both studied art history in college, began their careers in the museum world, and later worked together at a major gallery in midtown Manhattan. Most importantly, however, Berry and Campbell share a curatorial vision.

Both art dealers have developed a strong emphasis on research and networking with artists and scholars. They decided to work together, opening Berry Campbell Gallery in 2013 in the heart of New York's Chelsea art district, at 530 West 24th Street on the ground floor. In 2015, the gallery expanded, doubling its size with an additional 2,000 square feet of exhibition space.

Highlighting a selection of postwar and contemporary artists, the gallery fulfills an important gap in the art world, revealing a depth within American modernism that is just beginning to be understood, encompassing the many artists who were left behind due to race, gender, or geography—beyond such legendary figures as Pollock and de Kooning. Since its inception, the gallery has been especially instrumental in giving women artists long overdue consideration, an effort that museums have only just begun to take up, such as in the 2016 traveling exhibition, *Women of Abstract Expressionism*, curated by University of Denver professor Gwen F. Chanzit. This show featured work by Perle Fine and Judith Godwin, both represented by Berry Campbell, along with that of Helen Frankenthaler, Lee Krasner, and Joan Mitchell. In 2019, Berry Campbell's exhibition, *Yvonne Thomas: Windows and Variations (Paintings 1963 - 1965)* was reviewed by Roberta Smith for the *New York Times*, in which Smith wrote that Thomas, "... kept her hand in, adding a fresh directness of touch, and the results give her a place in the still-emerging saga of postwar American abstraction."

In addition to Perle Fine, Judith Godwin, and Yvonne Thomas, artists whose work is represented by the gallery include Edward Avedisian, Walter Darby Bannard, Stanley Boxer, Dan Christensen, Eric Dever, John Goodyear, Ken Greenleaf, Raymond Hendler, Ida Kohlmeyer, Jill Nathanson, John Opper, Stephen Pace, Charlotte Park, William Perehudoff, Ann Purcell, Mike Solomon, Syd Solomon, Albert Stadler, Susan Vecsey, James Walsh, Joyce Weinstein, Frank Wimberley, Larry Zox, and Edward Zutrau. The gallery has helped promote many of these artists' careers in museum shows including that of Bannard at the Institute of Contemporary Art, Miami (2018-19); Syd Solomon, in a traveling museum show which culminates at the John and Mable Ringling Museum in Sarasota and has been extended through 2021; Stephen Pace at The McCutchan Art Center/Pace Galleries at the University of Southern Indiana (2018) and at the Provincetown Art Association and Museum (2019); Vecsey and Mike Solomon at the Greenville County Museum of Art, South Carolina (2017 and 2019, respectively); and Eric Dever at the Suffolk Community College, Riverhead, New York (2020). In an April 3, 2020 *New York Times* review of Berry Campbell's exhibition of Ida Kohlmeyer's Cloistered paintings, Roberta Smith stated: "These paintings stunningly sum up a moment when Minimalism was giving way to or being complicated by something more emotionally challenging and implicitly feminine and feminist. They could hang in any museum."

Collaboration is an important aspect of the gallery. With the widened inquiries and understandings that have resulted from their ongoing discussions about the art world canon, the dealers feel a continual sense of excitement in the discoveries of artists and research still to be made.

Berry Campbell is located in the heart of the Chelsea Art District at 530 West 24th Street, Ground Floor, New York, NY 10011. For further information, contact us at 212.924.2178, [info@berrycampbell.com](mailto:info@berrycampbell.com) or [www.berrycampbell.com](http://www.berrycampbell.com).