

**PRESS RELEASE****FOR IMMEDIATE RELEASE****IBRAM LASSAW: FROM EQUINOX TO SOLSTICE OPENS AT BERRY CAMPBELL*****Ibram Lassaw: From Equinox to Solstice* | November 20 – December 20, 2025**

**November 5, 2025 — New York, NY** — Berry Campbell is pleased to announce its first exhibition of Ibram Lassaw (1913-2003), one of the foremost American abstract sculptors of the twentieth century. Lassaw merged technique and form in his process-based “action sculpture”—considered both a counterpart to and an inventive variation on Abstract Expressionist “action painting.” An early advocate of “truth to materials,” he is best known for his direct-metal, open-space welded sculptures in which he united both geometric and biomorphic forms. Lassaw’s enduring passion was to explore relationships between space and matter, reflecting his abiding belief in universal order and cosmic harmony.

*Ibram Lassaw: From Equinox to Solstice* is the first solo show of the artist in New York in over forty years. This long-overdue survey will include a wide range of sculpture and works on paper spanning fifty years of Lassaw’s career from the monumental sculpture *Equinox* (1963), the centerpiece of the show, to more delicate, smaller scale works like *Erato* (1991) and *Fields* (1993). Lassaw’s study of philosophy, cosmology, and Zen Buddhism directly inspired Berry Campbell’s exhibition design with clusters of works hanging from the ceiling to finely curated groupings of works placed at various heights around the gallery. The exhibition opens with *Milky Way* (1950/2023), an iconic sculpture originally produced in 1950, exemplifying Lassaw’s renowned sculptural style, which he called “three-dimensional drawing in space.”

Lassaw was a charter member of the American Abstract Artists (AAA) in 1946, and in 1949, around his kitchen table, he helped form the 8<sup>th</sup> Street Club, the informal but pivotal group that is closely tied to the birth of Abstract Expressionism. Ibram Lassaw was represented by Samuel Kootz Gallery from 1951 to 1968 and was included in the Venice Biennale in 1954, along with Willem de Kooning and David Smith. In 1956 he was featured in *Twelve Americans* at the Museum of Modern Art, including the work of Sam Francis, Philip Guston, Grace Hartigan, Franz Kline, and Larry Rivers. Ibram Lassaw is included in numerous museum collections including the Metropolitan Museum of Art, the Museum of Modern Art, the Solomon R. Guggenheim Museum, and the Whitney Museum of American Art.

*Ibram Lassaw: From Equinox to Solstice* will open with a reception on Thursday, November 20, 2025, from 6 – 8 pm and will close on Saturday, December 20, 2025. The exhibition is accompanied by an 80-page fully illustrated exhibition catalogue with over 40 color plates and essays by Lisa N. Peters, Ph.D., Denise Lassaw, the artist’s daughter, and an unpublished essay by E.C. Goossen. Berry Campbell is pleased to exclusively represent the Estate of Ibram Lassaw.

As special programming to the exhibition, Berry Campbell and the Estate of Ibram Lassaw, in conjunction with Norte Maar present: *Lassaw: The Projection Paintings Performance*. Produced by Jason Andrew, this collaborative event features the rare 1940s glass slide projection paintings of Ibram Lassaw danced by Douglas Dunn & Dancers and Gleich Dances. Nearly 70 years after they were first presented, Lassaw’s rare glass slide projection paintings will be brought to life through dance and set to the remixing of vinyl recordings of John Cage by DJ jojoSOUL at the Douglas Dunn Studio, 541 Broadway, NYC, on Thursday, December 11, 2025, at 7 pm. For more information and tickets:

<https://www.tickettailor.com/events/nortemaarforcollaborativeprojectsintheartsinc/1930783>

**ABOUT THE ARTIST**

Ibram Lassaw (1913-2003) son of Russian parents, was born in Alexandria, Egypt, on May 4, 1913. He attended a French lycée in Egypt before immigrating with his family to New York in 1921. In 1926, at age thirteen, he took a sculpture class at the Brooklyn Children’s Museum, taught by Dorothea Denslow. When she founded the Clay Club (later the Sculpture Center) the following year, Lassaw enrolled, receiving classical training in clay and plaster. Among his classmates was Harry Holtzman. Lassaw’s first works were academic heads, influenced by Greek sculpture. In 1930–31, he studied with Edward McCartan at the Beaux-Arts Institute of Design and took art history classes at the City College of New York.

Inspired by modern architecture like the Eiffel Tower, Lassaw abandoned his earlier monolithic work and began producing open sculptures modeled in plaster of Paris on curving wire supports—these were three-dimensional drawings in space. From 1935 to 1942, he worked for the Federal Arts Project of the Works Progress Administration as a teacher, stone carver, and sculptor. Despite

his early commitment to abstraction, Lassaw had not met another abstract sculptor until 1936, when he encountered David Smith. That same year, he became a charter member of American Abstract Artists (AAA), a group of progressive artists devoted to abstraction.

Drafted into the Army in 1942, Lassaw served first at Camp Lee, Virginia, where he was assigned to do body and fender work on Army trucks, learning to weld in the process. He was then assigned to Fort Dix in New Jersey, where he produced needed aids such as sand tables, maps, and charts with clay terrains to demonstrate squad and company tactics. After he was transferred to a Brooklyn army base, he worked for Norman Bel Geddes making three-dimensional maps of territories. Concurrently, he rented a studio in Greenwich Village, spending mornings at the base and afternoons in his studio. Later, on the G.I. Bill, he signed up for a class at Amédée Ozenfant's school.

In 1949, Lassaw was a founding member of The Club, an informal but pivotal artist-run organization of avant-garde artists in New York. Along with Lassaw, its core members were Willem de Kooning, Franz Kline, Philip Pavia, and Ad Reinhardt. Lassaw had been reading Buddhist philosophy since the late 1930s, which he enhanced by a course he took at Columbia University with Professor Daisetz Suzuki, a Japanese Buddhist scholar. Among Lassaw's fellow students were John Cage and Betty Parsons. He also drew on the psychological writings of Carl Jung, especially on dreams and alchemy.

Lassaw exhibited with Samuel Kootz Gallery from 1951-1968 and was included in the Venice Biennale in 1954, along with Willem de Kooning and David Smith. In 1956 he was featured in *Twelve Americans* at the Museum of Modern Art, including the work of Sam Francis, Philip Guston, Grace Hartigan, Franz Kline, and Larry Rivers. Lassaw's work is represented in major museums and public collections internationally, including the Baltimore Museum of Art; the Birla Museum, Calcutta, India; the Brooklyn Museum; the Museum of Fine Arts, Boston; Carnegie Mellon University, Pittsburgh; the Fogg Art Museum, Harvard University, Cambridge, Massachusetts; the Jewish Museum, New York; the Guild Hall Museum; the Heckscher Museum, Huntington, New York; the McNay Art Museum, San Antonio; The Metropolitan Museum of Art; the Museo della Scultura Contemporanea, Matera, Italy; the Museum of International Art, Sofia, Bulgaria; the Museum of Modern Art, New York; the Museum of Modern Art, Rio de Janeiro; the Newark Museum of Art, New Jersey; the Smithsonian American Art Museum, Washington, D.C.; the Sheldon Museum of Art, University of Nebraska, Lincoln; the Solomon R. Guggenheim Museum, New York; the Wadsworth Atheneum Museum of Art, Hartford, Connecticut; the Whitney Museum of American Art, New York; and the Worcester Art Museum, Massachusetts.

## **ABOUT THE GALLERY**

Christine Berry and Martha Campbell opened Berry Campbell Gallery in Chelsea, New York in 2013. The gallery has a fine-tuned program representing artists of post-war American painting that have been underrepresented or neglected, particularly the women of Abstract Expressionism. Since its inception, the gallery has developed a strong emphasis in research to bring to light artists overlooked due to age, race, gender, or geography. This unique perspective has been increasingly recognized by curators, collectors, and the press.

In 2022, Berry Campbell moved to 524 W 26th Street, one of the most prestigious blocks in Chelsea. The 9,000 square foot space was previously inhabited by art world icons such as Paula Cooper Gallery and Robert Miller Gallery.

Gallery hours are Tuesday through Saturday, 10 am – 6pm or by appointment. For further information please call at 212.924.2178 or visit our website at [www.berrycampbell.com](http://www.berrycampbell.com). Press inquiries should be made to Laurel Megalli, Sutton Communications at [laurel@suttoncomms.com](mailto:laurel@suttoncomms.com).

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