


**THE GALLERY • THE GALLERY • THE GALLERY • THE GALLERY**





THE GALLERY • THE GALLERY • THE GALLERY • THE GALLERY



**ANTIQUES**  
And The Arts Weekly

THE GALLERY • THE GALLERY • THE GALLERY • THE GALLERY

**R. Scudder Smith**, *Executive Publisher & Editor*

**Carol Sims**, *Gallery Editor*

**Pamela Ashbahian**, *Production Director*

**Tel. 203-426-8036 or 426-3141**  
**or Fax. 203-426-1394**

**www.AntiquesandTheArts.com**  
**email - carols@thebee.com**

Published by The Bee Publishing Company,  
Box 5503, Newtown, Connecticut 06470

# J. N. Bartfield Galleries — On The Move This December



Thomas Moran, “The Grand Tetons,” oil, 14½ by 11 inches.



Frederic Remington, “The Indian Soldier,” ink and wash on paper, 22 by 16 inches.

BY JAMES D. BALESTRIERI  
DIRECTOR, J.N. BARTFIELD GALLERIES

After 77 years on New York City’s 57th Street, J.N. Bartfield Galleries will be moving in December to a larger space on the fifth floor of 60 West 55th Street, between Fifth and Sixth Avenues.

Founded in 1937, J.N. Bartfield Galleries is the oldest gallery in the nation that specializes in artworks by the masters of the American West. We have a long and storied history of providing assistance to important private and public collections, helping to secure key artworks. We pride ourselves on our expertise and are always seeking to acquire major Western, sporting and wildlife paintings and bronzes for individual clients and institutions. We feature works by early Western artists like Catlin, Bodmer, Bierstadt, Miller and Moran, as well as Western masters like Remington, Russell, Leigh, F.T. Johnson and Dixon. We have particular interest in the Taos Founders, including Blumenschein, Ufer and Higgins. We have a long and successful record of selling works by fine sporting and wildlife artists such as Carl Rungius, Ogden Pleissner and Wilhelm Kuhnert and also represent a select number of contemporary artists who work in these fields.

Four works currently on view in the gallery offer a broad overview of our areas of interest.

“Indian Soldier,” an ink and wash drawing by Frederic Remington (1861–1909), done expressly for the 1897 book, *Drawings by Frederic Remington*, splendidly underscores the artist’s move away from strict illustration toward an art that is more suggestive, spare, and existential. With incredible economy, through careful attention to the shadow of the rider and horse and the distant, sketched in landscape, Remington communicates the heat of the day and the essential loneliness of the scene. The soldier, a Native American (probably Apache) is caught between two worlds, between his past — his culture, heritage, upbringing — and his future as an American in the United States Army, fighting, perhaps, against other Native Americans. With his hand shading the sun as he looks into the distance, all we can say is that what



William Acheff, “Pot Fetish,” oil, 30 by 23 inches.



Frank Benson, “A Northwest Day,” 1934, oil, 36 by 44 inches.

lies ahead is, as yet, uncertain and unclear. From what seems, on the surface, to be a straightforward piece of portraiture, Remington wrings a great deal of significance.

Thomas Moran’s (1837–1926) small oil en grisaille, “The Grand Tetons,” scales down the grandeur of his panoramic landscapes of the American West without sacrificing any of the brooding drama they portray. Indeed, Moran seems to find something dark and slightly forbidding in the limited palette he marshals here. As rain sweeps in from the upper left, the pines at left begin to go dark. What is left of the sunlight as it fights its way through the clouds bounces off the pool of water that has filled an old volcanic crater. The effect is sublime: you want to say that you’ve been there, but getting there would require an adventurous spirit.

“A Northwest Day,” one of Frank Benson’s (1862–1951) truly magnificent waterfowl paintings, captures the majesty of a brisk autumn day when the geese, the clouds, time — the whole world — is on the wings of a hard, cool wind. Benson’s random placement of the birds — each a distinct individual — against the variegations of the sky — impose movement over movement while the ripples on the water and the swaying reeds provide a hint of gravity as counterpoint to the weightlessness of the composition.

A modern master of trompe l’oeil, William Acheff (b 1947) continues a tradition that dates back to early American painters like Copley and the Peale family. “Pot Fetish” crams a collection of Southwestern Native American pottery on a set of shelves. Tucked around the pots are ivory animal fetishes, flowers, berries and leaves. Where originally these pots would have been used to collect things — like flowers and berries — now the pots themselves are collected, and the entire assemblage is painted. A true emblem of Socrates’s assertion that art stands at a third remove from reality, “Pot Fetish” is a painting of objects divorced from utility, aestheticized. Acheff deftly paints the tension at the border between appreciating beauty and the fetishistic mania to collect objects for the sake of collecting.

Consult our website, [www.bartfield.com](http://www.bartfield.com), for the precise date of our impending move. Prior to that, to purchase, sell and consign artworks, visit J.N. Bartfield Galleries, located on the fifth floor of 30 West 57th Street, New York City 10019, or call 212-245-8890. Our hours are Monday through Friday, 10 am to 5 pm.



# GARY T. ERBE

CONTEMPORARY TROMPE L'OEIL



"Just Across the Street"

50 x 56 inches, Oil on Canvas

**CANTON MUSEUM OF ART**  
1001 Market Avenue N.  
Canton, Ohio 44702

April 24 - July 19, 2015

OVER 50 PAINTINGS WILL BE EXHIBITED



# BIFAS To Coincide With Reopening Of Harvard Art Museums



John Leslie Breck (1860–1899), “Sunset on the River,” oil on canvas. Courtesy of Martha Richardson Fine Art, Boston, Mass.



B Venkatesan (b 1978), untitled, oil on canvas. Courtesy of Asian Art Gallery, Boston, Mass., and Chennai, India.



Geoffrey Johnson (b 1965), “Flat Iron District,” oil on panel, 48 by 36 inches. Image courtesy of Principle Gallery, Virginia and South Carolina.



View of BIFAS 2013, with William Vareika Fine Arts, Newport, R.I., in the foreground. —Robert Four photo

## Eighteenth Annual Boston International Fine Art Show Slated For November 13–16 at The Cyclorama

BOSTON, MASS. — Co-producers Tony Fusco and Robert Four have announced that the 18th Annual Boston International Fine Art Show (BIFAS) will take place Thursday through Sunday, November 13–16 at The Cyclorama at the Boston Center for The Arts, 539 Tremont Street in Boston’s hip and historic South End. More than 3,000 original works of art will be on offer from galleries hailing from several states as well as from overseas.

The show opens with a gala preview on Thursday, November 13, from 5:30 to 8:30 pm to benefit Friends of the Boston Park Rangers Mounted Unit. Weekend hours are Friday 1 to 8 pm, Saturday 11 am to 8 pm and Sunday 11 am to 5 pm. Show tickets are \$15; children under 12 free. Tickets include complimentary special guest speakers and panels, readmission, show catalog and coat check. A bistro café, and discount and valet parking will also be available.

All eyes in the art world will be on Boston the weekend of the show, as the long-anticipated public reopening of the Harvard Art Museums in their new Renzo Piano-designed facility takes place on Sunday, November 16. The renovation and expansion of the museums’ landmark building in Cambridge will bring three museums — the Fogg Museum, the Busch-Reisinger Museum, and Arthur M. Sackler Museum — and their collections together under one roof for the first time. It is the perfect weekend for art lovers to visit Boston this fall.

Diversity is the key word for BIFAS this year, the only show of its kind in New England. With no restrictions on the type of work that may be shown, works on offer range from fine original prints priced at a few hundred dollars to museum-quality masterpiece paintings priced in the millions. The show enjoys a stunning mix of blue chip traditional works, Twentieth Century modernist genres and today’s outstanding contemporary artists. Last year, close to 3,500 people attended the show, which saw very strong sales.

Traditional and contemporary American art in a wide variety of mediums and price ranges will be offered by Argosy Gallery, Bowersock Gallery, Center Street Studio, Emerge Fine Art, The Gallery at Four India, Marine Arts Gallery, McGowan Fine Art, Newbury Fine Arts, Principle Gallery, Quidley & Company, Renjeau Gallery, Martha Richardson Fine Art, Nicki Solomon Fine Art and William Vareika Fine Arts.

Notable special focus presentations include Adelson Galleries Boston, presenting a solo show of works by Jamie Wyeth, concurrent with the groundbreaking show at the Museum of Fine Arts, Boston; and Lawrence Fine Art pre-

sending the work of arguably the most notable female American Pop artist Marjorie Virginia Strider, (1931–2014) who just passed away in August. Perhaps best known for her work inspired by images of pin-up girls, Strider was a major player in the 1960s avant-garde scene.

International artists will be offered by Quantum Contemporary Art, located in the United Kingdom; Century Guild Chicago, which specializes in artists of the Vienna Secession; Susanna J. Fichera Fine Art, with modernist Italian and Italian American artists; Post Impressionist Gallery, with an outstanding collection of French paintings; From Russia with Art featuring contemporary Russian artists; and Asian Art Gallery, with groundbreaking work primarily from contemporary Indian artists.

New this year, BIFAS will present three outstanding and very different solo artists David Brega of Massachusetts, Mona Ciciovan of Quebec, and photographer Onne van der Wal of Rhode Island.

The gala preview will benefit Friends of the Boston Park Rangers Mounted Unit. Established in 2008 to preserve the Mounted Unit while Boston was under fiscal pressure, the six horses that patrol the nine parks of The Emerald Necklace were going to be cut. Thanks to generous donations Mystic, Otis, Frederick, Liberty, Baron and Winston continue to provide a safety net in our parks. Each year, the funds raised by the Friends ensure the continuation of the Mounted Unit. Gala tickets are \$250 for the VIP reception at 5:30 pm and \$125 for the gala at 6:30 pm. Tickets may be purchased online at [www.SaveBostonsHorses.org](http://www.SaveBostonsHorses.org).

The gala preview, bolstered by the show’s Honorary Committee, has blossomed in to one of Boston’s premier social and cultural events. In addition to Governor Deval L. Patrick, the Honorary Committee has attracted the participation of numerous museum directors, including Judith Dolkart, director, Addison Gallery of American Art; Jennifer Gross, director, DeCordova Museum; Nick Capasso, director, Fitchburg Art Museum; Malcolm Rogers, director, MFA Boston; and a number of well-known Boston area museum curators.

“We are thrilled with the range and diversity for our 18th annual show, which speaks to an increasingly global art market and to the constantly growing diversity of Boston’s population,” commented co-producer Tony Fusco. “With just 40 galleries, showgoers can see a whole world of art, renew their love of their favorite artists and periods, as well as make new discoveries.”

For information on all of Fusco & Four’s Boston art and design shows and events, visit [www.BostonArtFairs.com](http://www.BostonArtFairs.com) or call 617-363-0405.





George Ault (1891–1948) *Poppy Field in Bloom*, 1908, watercolor on paper, 7 x 10 inches, monogrammed lower left: GA.; inscribed, initialed, and dated on verso: *Sketch. Cap Gris Nez, France. / G.C.A. July 1908.*

James E. Buttersworth (1817–1894) *American Ship in the Tagus River off Belem Tower*, oil on board, 9<sup>3</sup>/<sub>8</sub> x 12<sup>3</sup>/<sub>8</sub> inches, signed lower right: *JE Buttersworth*

Important American Paintings, Volume XV: Now

Hardbound, 132 pages, 50 color plates

Contact us to request your copy [www.questroyalfineart.com](http://www.questroyalfineart.com)



John Marin (1870–1953) *Apple Blossoms, Saddle River, New Jersey*, 1952, oil on canvas, 22<sup>1</sup>/<sub>8</sub> x 28<sup>1</sup>/<sub>16</sub> inches, signed and dated lower right: *Marin / 52.*

William Trost Richards (1833–1905) *Forest Interior*, 1865, oil on canvas, 12<sup>1</sup>/<sub>8</sub> x 10<sup>1</sup>/<sub>16</sub> inches, signed and dated lower right: *W.T. Richards; / 1865.*

QUESTROYAL FINE ART, LLC  
Important American Paintings

903 Park Avenue (at 79th Street), Third Floor, New York, NY 10075 T: (212) 744-3586 F: (212) 585-3828  
Hours: Monday–Friday 10–6, Saturday 10–5 and by appointment  
EMAIL: [gallery@questroyalfineart.com](mailto:gallery@questroyalfineart.com) [www.questroyalfineart.com](http://www.questroyalfineart.com)



# Nov. 7–9 Marks The Return Of Popular NY Satellite Print Fair

NEW YORK CITY — The second New York Satellite Print Fair will be held November 7–9 at the Bohemian National Hall, 321 East 73rd Street. Fourteen leading American dealers in prints and other works on paper, seven of whom are members of the International Fine Print Dealers Association (IFPDA), will exhibit, all but one of them participating again after last year's very successful experience. Show hours are Friday, 10 am to 9 pm; Saturday, 10 am to 7 pm; and Sunday, 11 am to 4 pm. There is no admission charge. Part of Print Week, the show will take place on the same weekend dates as IFPDA's New York Fair.

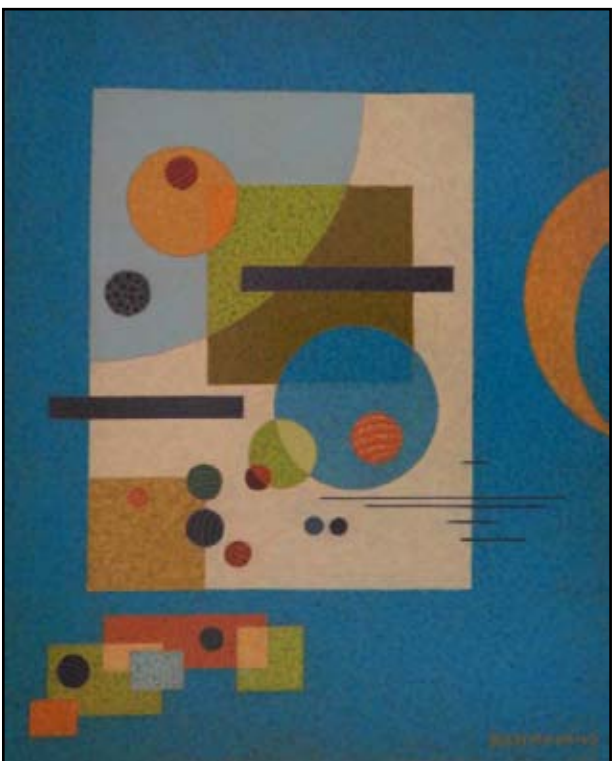
This year's exhibitors are David Allen Fine Arts, Annex Galleries, Davidson Galleries, Floating World Gallery, C. & J. Goodfriend Drawings and Prints, Ernest S. Kramer Fine Arts,



**Nancy Friese, "Under the Pines," 2014, watercolor monotype, 32¾ by 27¼ inches. Courtesy of Oehme Graphics, Steamboat Springs, Colo.**



**Edmond Casarella's (1920–1986), "Connection," 1988, color paper relief print. Courtesy of Annex Galleries, Santa Rosa, Calif.**



**Emil Bisttram (1895–1976), "Untitled Abstraction," 1947, encaustic on paper, 14 by 11⅞ inches. Courtesy of Stevens Fine Art, Phoenix, Ariz.**

R.E. Lewis and Daughter, Oehme Graphics, Edward T. Pollack Fine Arts, Sragow Gallery, Stevens Fine Art, M. Lee Stone Fine Prints, Steven Thomas, Inc and VanDeb Editions.

VanDeb Editions has worked with 36 artists since its founding in 1998 and has published more than 100 editioned prints. They will exhibit works in varied media by artists with whom they have collaborated as master printers and for whom they have published editions. Among these are Ken Buhler, Richard Giglio, Mimi Gross, Joseph Haske, Arlene Slavin, Paul Rzwizka and Adrienne Wortzel.

M. Lee Stone Fine Prints, Inc (IFPDA) specializes in American works on paper. Stone will bring recently acquired works by Peggy Bacon, Lou Barlow, Leon Bibel, Blashko, Bloch, Burroughs, Calapai, Catlett, Don Freeman, Geerlings, Gellert, Kloss, Mahl, McVicker, Meissner, Salvatore Pinto, Don Rico, Sternberg, Don Vogel, Paul Weller and many others.

Davidson Galleries (IFPDA) sells prints and other art works from the Sixteenth to the Twenty-First Centuries. They will feature Hundertwasser's Regentag portfolio, major prints by Sam Francis, a collection of works by Americans at war, and a strong group of contemporary American, European and Asian prints.

Specializing in American prints, including those of the WPA era as well as works by African American artists, Sragow Gallery (IFPDA) will exhibit wood engravings by Paul Landacre and Lou Barlow, lithographs by the Abstract Expressionist painter James Brooks, Abstract Expressionist prints by de Kooning, Guston, Motherwell and Vicente, and prints by Deborah Remington. African American artists include Mark Bradford, Elizabeth Catlett ("The Sharecropper"), Sam Gilliam, Charles Sallee, Dox Thrash, John Wilson and Paula Wilson.

C. & J. Goodfriend Drawings and Prints (IFPDA) has been in business for 46 years, dealing in works by Old Masters and artists of the Nineteenth and Twentieth Centuries. They will bring works by Dürer, Rembrandt, Meryon, Buhot and Whistler, as well as works by such lesser-known artists as MacLaughlan, Orlík, Lepère, de Bry and Solis. Among other items, they will offer rare sets of prints by Georg Pencz, Domenico Tiepolo and Alaert van Everdingen, Old Master and Nineteenth Century drawings and British watercolors.

Edward T. Pollack Fine Arts (IFPDA) has dealt in prints and other fine works on paper for more than 40 years, with a focus on American and European works from the Nineteenth and Twentieth Centuries. Pollack will bring works by American realist masters such as Dove, Marsh, Sloan, Hassam, Soyer, Bishop and Hirsch, as well as American modernists such as Peterdi, Lasansky and Schrag. Also featured will be German Expressionist prints by Kathe Kollwitz, Otto Dix and Max Kaus; prints by African American artists Walter Williams and Davira Fisher and photographs of art and literary figures by Carl Van Vechten.

For more than 30 years, Ernest S. Kramer Fine Arts & Prints, Inc has specialized in American and European fine prints and drawings of the 1920s, 30s and 40s. Their exhibit will feature etchings of the Swedish master, Anders Zorn; lithographs of Stow Wengenroth; sporting art by Frank Benson and A. Lassell Ripley; New York subjects by Louis Lozowick,



**Rembrandt van Rijn (1606–1669), "Self Portrait in a Cap and Scarf with Face Dark," 1633, etching on paper, 132 by 103 millimeters. Courtesy of R.E. Lewis & Daughter, San Francisco.**

Martin Lewis, John Taylor Arms, John Marin, Raphael Soyer and Armin Landeck; Regionalist work by Thomas Hart Benton, Grant Wood, John Steuart Curry and John DeMartelly; and a selection of contemporary art.

Annex Galleries (IFPDA) has been selling fine prints since 1971 and has an inventory of more than 8,000 prints. Representing the estates of Gustave Baumann, Edmond Casarella, Bernard Childs, Augusta Rathbone and William Seltzer Rice, Annex Galleries will be featuring examples of their work, as well as works from the School of Whistler, Gustave Baumann and other color woodcuts from the Arts and Crafts era, works from Atelier 17 and a rare Drawings Portfolio from 1948, along with other Abstract Expressionist inventory.

Steven Thomas, Inc has been in business for 34 years, and is one of the foremost dealers in color woodblock prints and prints of the Arts and Crafts Movement. They will show work by Margaret Jordan Patterson, Provincetown printing blocks and prints by Ora Inge Maxim, Agnes Weinrich and Karl Knaths, along with woodblock prints from the Arts and Crafts era. Thomas said, "Due to the great reception of the first Satellite Print last November, we have decided to forego our yearly catalog in favor of giving customers at this year's fair the first look at the nearly 100 new items we've purchased since last year. None of the items will be placed on our website until after this year's fair."

Stevens Fine Art has sold American and European fine prints, painting and ceramics for more than 25 years. Owner Steve Stoops plans to bring "New England Farm" and "I Got a Gal on Sourwood Mountain" by Thomas Hart Benton and "Lilac Year," "Ranchos de Taos" and "Apple Blossoms" by Gustave Baumann. He will also be exhibiting a beautifully executed watercolor by Arts and Crafts printmaker and painter Pedro deLemos, a wood engraving by Rockwell Kent titled "The Drifter," and the Charles Capps's Midwestern scene etching and aquatint, "Sunlit Towers." Others include an important Joe Jones lithograph from 1937 titled "Three Men and a Tree," the Paul Landacre wood engraving from 1934 "The Press," and the Blanche McVeigh aquatint called "Party Gal."

R.E. Lewis & Daughter (IFPDA) specializes in Old Master and Modern prints as well as in Indian miniature paintings. They will be showing prints from their spring 2014 catalog: *Old Master Prints & Modern Prints*, which contains offerings by Albrecht Dürer, Giorgio Ghisi, Adriaen van Ostade, Nicolaas Lauwers, Francisco Goya, Thomas Rowlandson, Henri Matisse and Pablo Picasso. Jan Lewis Slavid said, "This will be in addition to our stock of Old Master to Modern prints, including etchings by Rembrandt; engravings and woodcuts by Albrecht Dürer; and prints by Francisco Goya, Eugène Delacroix, Charles Meryon, James McNeill Whistler; late Nineteenth Century French masters, such as Pierre Bonnard, Toulouse-Lautrec; German Expressionist prints; and prints by Matisse and Picasso."

Oehme Graphics, located in Steamboat Springs, Colo., collaborates with artists to create, print and publish original graphics. They will be bringing a wide assortment of recently released monotypes and etching editions. This year Sue Oehme has completed projects with Denver-based Homare and Mamiko Ikeda; Holly Hughes and Nancy Friese, both on the painting faculty at RISD; New York painter Deborah Freedman; and relative new-comers, Catherine Schuman Miller and Paula Schuette Kraemer. Oehme will also bring prints from their extensive master collection as well as all of their exquisite artist portfolios suites, which were received with great enthusiasm at last year's inaugural New York Satellite Print Fair.

Floating World Gallery has been one of the leading dealers in Japanese prints and paintings from the Seventeenth Century to the present for more than 25 years. Their display will include Japanese prints and paintings, ranging from the charming and affordable to museum-quality masterpieces. Highlights include a portrait by Toshusai Sharaku, landscapes by Katsushika Hokusai and Ando Hiroshige, as well as works by Twentieth Century masters such Kawase Hasui, Torii Kotondo, Koshiro Onchi, Junichiro Sekino, Ito Shinsui, Hiroshi Yoshida, Toshi Yoshida and many others.

David Allen specializes in Twentieth Century American prints, with a particular emphasis on Southern artists, including those of the Charleston School, as well as prints from the WPA era. He will show works by Southern printmakers, including many rare images by Alice H.R. Smith and Anna Heyward Taylor and Charleston artists Elizabeth O'Neill Verner and Alfred Hutty. In addition, he will have recently acquired prints by African American artists and the rare print "Architectural Cadences" by Charles Sheeler.

Further information about the fair, as well as access links to the websites of the exhibitors can be found on [www.nysatellite-printfair.com](http://www.nysatellite-printfair.com).



# *J. N. BARTFIELD GALLERIES*

*AMERICAN, WESTERN AND SPORTING ART*  
*Established 1937*

After 77 years on 57th Street, J. N. Bartfield Galleries  
will be moving in December to larger quarters at  
**60 West 55th Street**  
(between 5th and 6th Avenues)

Check our website for the exact date of our move.



Charles M. Russell 1864-1926. *The Bronc Twister*. Height: 17 3/4 inches. Calif. Art Bronze Foundry.

J. N. Bartfield Galleries specializes in paintings and bronzes by Masters of the American West  
and the Taos Founders, classic Sporting and Wildlife Art,  
and works by 19th and 20th Century American artists.

We are actively looking to purchase quality art in these fields

30 West 57th Street, New York, NY 10019 212-245-8890

[www.bartfield.com](http://www.bartfield.com)





Levi Wells Prentice (1851–1935), “Still Life with Apples, Ladder and Tree,” oil on canvas, 11<sup>15</sup>/<sub>16</sub> by 18 inches.



Harry Leith-Ross (1886–1973), “Searching the Brush,” oil on canvas board, 12 by 15<sup>5</sup>/<sub>16</sub> inches.

# Questroyal Fine Art Welcomes Autumn With New Fall Catalog

NEW YORK CITY — Questroyal Fine Art has recently released the 15th volume of the Important American Paintings series, aptly titled Now. With more than 50 color plates, the catalog presents a sampling of Questroyal’s impressive inventory, which includes more than 400 works in the recently expanded 5,000-square-foot gallery on New York’s Upper East Side. The publication celebrates the enduring significance and emphasizes the potential value of Nineteenth and Twentieth Century American paintings.

In addition to entries on highlights from their collection, Now reviews monumental sales and exhibitions in American art over the past year and provides astute analysis of the current state of the art market. Questroyal maintains that, at the moment, fashionable contemporary art is overshadowing the talent and artistry of our country’s finest painters, whose work will continue to stand the test of time. These assessments substantiate the claim that as the undervalued American paintings market continues to gain momentum, there is still opportunity for collectors. The Questroyal philosophy of collecting artwork champions buying with your heart rather than following fads, and cherishing skill and quality.

While Now includes a selection of paintings that reflect the breadth of Questroyal’s collection, there are a number of works that celebrate this particular time of year when nature is performing her annual autumnal show. It is no wonder that our country’s most talented painters were captivated by the brilliant colors and variegated textures of fall scenery. This fascination is ingenuously evinced in “Still Life with Apples, Ladder and Tree” by Levi Wells Prentice. Essentially a self-taught artist, Prentice was born in the Adirondacks and raised on a farm. He initially

Painted landscapes and shifted his focus to still lifes of fruit when he moved to Brooklyn in 1883. The painting currently at Questroyal is akin to Prentice’s most renowned canvases, depicting a humble basket of apples in hyper detail, bruises and all.

Owner Lou Salerno’s essay on “Still Life with Apples, Ladder and Tree” is characteristic of his approach to art historical writing: personal, accessible and lyrical. By embarking on an imaginary journey from New York City to meet Prentice in the Adirondacks, Salerno depicts the painter as a unique figure in American art whose work is as sincere and pure as the natural surroundings he was drawn to. Salerno writes, “These lively canvases have been perfected by an individual who is totally free of inhibition and absolutely unrestrained by the rules or principles set forth by academies or scholars. We have discovered an artist in the raw... There are those who believe that his style is primitive and naïve, but many others think his work prefigures Modernism and Surrealism. Prentice, against incredible odds, has earned a place among the best and most original painters of the period.”

There are several other topical paintings in Now that capture unique impressions of the season. “The Pond Cover” by A. Lassell Ripley depicts two men and their setters hunting a woodcock, the artist’s favorite subject. In the entry for this work, Salerno contrasts the view of the painting, which portrays man immersed in flora and fauna and connected to nature, to the tech-centric world many of us live in today. In doing this, he illuminates the close relationship these artists had with their environment and reminds us of the wonders that still remain in nature. In Salerno’s reflections on “Searching the Brush,” he assesses Harry Leith-Ross’s reductive approach in

portraying the essence of fall. He comments, “It is straightforward and unpretentious, a deceptively simple work that lets us glimpse the soul of the season.” The painting “Autumn Lake” by Jasper Francis Cropsey is also reproduced in the catalog, an important piece that will be published in the forthcoming catalogue raisonné by the Newington-Cropsey Foundation. According to Dr. Kenneth Maddox, this piece depicts the southwest corner of Greenwood Lake where the artist’s home was located looking north.

While Questroyal is a longtime advocate of the Hudson River School and the American landscape, Now reveals other strengths in their inventory. Works that testify to the full spectrum of their holdings include “The Water’s Fine” by Edward Henry Potthast, “Rosa Rugosa” by Fairfield Porter, “The Pearl Fan” by Robert Reid, “Apple Blossoms, Saddle River, New Jersey” by John Marin, and “Crossroads” by Guy Pène du Bois. These works are united by their American heritage, recognizable quality, and distinct contribution to the artistic canon.

Throughout the catalog, Salerno’s enthusiasm is infectious, and his insight into each work, ranging from amusing anecdotes to market analysis, makes this catalog as entertaining as it is informative. Questroyal’s unique style and presentation is based on a scholarly foundation with a humorous and humanistic bent, resulting in engaging and readable essays. Salerno’s incisive evaluation of the art market coalesces with a sincere devotion to American paintings in this atypical and indisputably relevant catalog. Important American Paintings, Vol. XV: Now is currently available. To request your copy, call 212-744-3586, visit [www.questroyalfineart.com/publications](http://www.questroyalfineart.com/publications) or visit the gallery to view Questroyal’s impressive collection in person.



Jasper Francis Cropsey (1823–1900), “Autumn Lake,” 1875, oil on canvas, 12½ by 20¼ inches.



A. Lassell Ripley (1896–1969), “The Pond Cover,” 1947, oil on canvas, 27<sup>5</sup>/<sub>16</sub> by 40 inches.



# Hovsep Pushman

(1877–1966)



*Spring Message*, oil on panel, 27<sup>5</sup>/<sub>8</sub> × 23 in., signed *Pushman*, lower left. Bears original frame.

Exhibiting at The American Art Fair, November 16–19, 2014  
at the Bohemian National Hall

*Debra Force* FINE ART, INC.

13 EAST 69TH STREET SUITE 4F NEW YORK 10021 TEL 212.734.3636 WWW.DEBRAFORCE.COM





# Russian Photography: ‘Siberia Imagined And Reimagined’

September 13 To January 10 At The Museum Of Russian Icons

CLINTON, MASS. — “Siberia Imagined and Reimagined,” an exhibition of the Museum of Russian Icons, brings compelling photographs of Siberia by Russian photographers to America for the first time. Countless images of Siberia by non-Russian photographers have been published and those depictions have shaped perceptions around the world. “Siberia Imagined and Reimagined” offers a true insider’s view.

The depth, variety and achievement of Siberian photography is impressive. Depicting subjects ranging from the everyday to the bizarre, the photographs span more than 130 years, beginning with the late Nineteenth Century and continuing to the present. They include rural and urban scenes, landscapes, native peoples, agriculture and industry, Russian frontier settlements, the Gulag, religion and the everyday lives of Siberians.

Fifty photographers contributed to “Imagined and Reimagined.” Their intimate connection with Siberia is expressed in their photos and in personal comments that accompany the work. Contributions by the State Historical Museum, the Moscow Literature Museum and other museums in Russia enhance the story by offering revealing glimpses into Siberia’s past.

“Siberia Imagined and Reimagined” is a geographical portrait that alters stereotypes and challenges simplistic, long-held beliefs. The exhibition is particularly opportune, as Siberia’s



Anastasia Rudenko, “Krasnoyarsk, Russia. November 2010,” photograph.

role grows larger on an international stage where players are increasingly interconnected. The region’s military, political and economic potential has intrigued the world for centuries. They do so now with renewed vigor as Siberia’s energy and mineral resources and strategic location attract global attention.

The exhibition was organized by the Foundation for International Arts and Education, a Bethesda, Md., nonprofit committed to promoting cultural exchange among museums in the United States and the countries of Eastern Europe, Russia and Central Asia.

The Museum of Russian Icons’ display of more than 1,000 Russian icons and artifacts is the largest of its kind in North America, and represents one of the largest private collections outside Russia. The collection is owned by museum founder, Massachusetts industrialist, philanthropist and art collector, Gordon B. Lankton. Spanning six centuries, the compendium includes important historical paintings dating from the earliest periods of icon “writing” to the present. The muse-

um was founded in 2006 as a nonprofit educational institution, and is located at 203 Union Street in Clinton. Hours are Tuesday through Friday, 11 am to 3 pm; Thursday to 7 pm; Saturday 9 am to 3 pm. For information, call 978-598-5000 or visit [www.museumofrussianicons.org](http://www.museumofrussianicons.org).

# ‘Life Stories In Art’ At The Florence Griswold Museum



Mary Knollenberg, “Dora Washington,” 1930–1931, bronze, 12 by 8 by 10 inches. Private Collection

OLD LYME, CONN. — As a museum named after a woman who devoted herself to the arts, the Florence Griswold Museum has long championed the role of women as artists. “Life Stories in Art” (October 3–January 25) brings together three individual exhibitions celebrating the art and life of three American artists — Tonalist painter Mary Rogers Williams (1857–1907), modern sculptor Mary Knollenberg (1904–1992), and contemporary glass artist Kari Russell-Pool.

At first glance, the juxtaposition of a painter, a sculptor and a glass artist, each from a different century, would seem to offer more differences than commonalities. But the three artists share a willingness to chart their own course against the grain of

society. Mary Rogers Williams, for example, is virtually the only woman artist associated with the Tonalist movement in American art. Each artist has faced obstacles — whether it be the historically circumscribed opportunities for women to exhibit their works, the choice of genres long dominated by men, or the challenge of balancing multiple roles in modern life.

Their life stories are also fascinating and beneficial to understanding both the context and singularity of their work. When she died unexpectedly in Florence, Italy, just shy of the age of 50, Mary Rogers Williams descended into an obscurity not unlike that faced by generations of women artists. Fortunately, the bulk of her art, and hundreds of her letters, were entrusted to her friend and fellow artist Henry C. White. Thanks to his grandson, the artist Nelson H. White, and the in-depth research of journalist Eve Kahn, the Florence Griswold Museum is able to present “Forever Seeing New Beauties: The Art of Mary Rogers Williams,” the first retrospective of this Connecticut native.

“Modern Figures: Mary Knollenberg Sculptures” reunites a group of critically praised but seldom-seen works by this sculptor who made Chester, Conn., her home from the mid-1940s until her death in 1992. Many of Knollenberg’s works explore the representation of the female form, a choice that reflects her lifelong journey toward self-discovery. Knollenberg embraced stone carving, a demanding medium not traditionally identified with women artists. With a probing, searching quality, her sculptures embody the vitality of the modern woman.

“Kari Russell-Pool: Self-Portraits in Glass” highlights recent works by the Essex, Conn., glass artist who creates complex sculptures using historic forms to reflect ideas inspired by contemporary life.

Ancient Greek vessels, teapots, birdcages and needlework samplers are all ingeniously reinvented in glass, invested with new meanings drawn from her personal life and contemporary culture. With precise — even amazing — control over the realization of these unique forms, she comments with wit, irony and a subtle edginess on the ambiguities of contemporary life.

“Life Stories in Art” celebrates the differences found within the works of these three artists. Through the juxtaposition of their art, visitors to the galleries can compare and contrast their accomplishments and imagine the strands of creative expression that connect them as part of the rich tapestry of American art history.

The Florence Griswold Museum is at 96 Lyme Street. Hours are Tuesday through Saturday, 10 am to 5 pm, and Sunday, 1 to 5 pm. For information, 860-434-5542 or [www.flogris.org](http://www.flogris.org)



Kari Russell-Pool, “Peaches and Cream,” Trophy Series, 2004, blown and flame-worked glass, 13¼ inches high by 9¼ inches long by 9¼ inches wide. Courtesy of the artist.



Mary Rogers Williams, “Grand Canal,” pastel on brown paper, 16¾ by 11 inches. Private Collection



# Don't Miss The Second Annual NY SATELLITE PRINT FAIR AT THE BOHEMIAN HALL

November 7<sup>th</sup> - 9<sup>th</sup> 2014



Friday 10 to 9  
Saturday 10 to 7  
Sunday 11 to 4  
Complimentary admission



BOHEMIAN NATIONAL HALL

321 E. 73<sup>RD</sup> STREET  
NEW YORK, NY



- DAVID ALLEN FINE PRINTS
- THE ANNEX GALLERIES
- DAVIDSON GALLERIES
- FLOATING WORLD GALLERY
- C. & J. GOODFRIEND DRAWINGS & PRINTS
- ERNEST S. KRAMER FINE ARTS
- R. E. LEWIS & DAUGHTER
- OEHME GRAPHICS
- EDWARD T POLLACK FINE ARTS
- SRAGOW GALLERY
- STEVENS FINE ART
- M. LEE STONE FINE PRINTS
- STEVEN THOMAS, INC.
- VANDEB EDITIONS

[www.nysatellite-printfair.com](http://www.nysatellite-printfair.com)



# Siberia Imagined & Reimagined



From the everyday to the bizarre, 100 photographs spanning 130 years. On View through January 10.

## MUSEUM OF RUSSIAN ICONS

203 Union Street . Clinton . Massachusetts  
978.598.5000      [www.museumofrussianicons.org](http://www.museumofrussianicons.org)



Perchance You Like  
Rare Books?

But Don't Like Big  
Auction Houses?

Answers Are Closer  
Than You Think.

**PBA GALLERIES**  
133 Kearny Street 4th Floor  
San Francisco, CA 94108  
Toll Free : 1.866.999.7224  
Tel: 415.989.2665  
[www.pbagalleries.com](http://www.pbagalleries.com)

# 'Northern Baroque



Frans Snyder (1579–1657), “Still Life with Fruit, Dead Game, Vegetables, a live Monkey, Squirrel and Cat” oil on canvas, 81 by 118 centimeters. Hohenbuchau Collection, on permanent loan to Liechtenstein. The Princely Collections, Vienna.

## A Must-See Exhibition Now

BY CAROL SIMS

GREENWICH, CONN. — Museumgoers in the Northeast have the rare opportunity to see one of the finest collections of Northern Baroque art to be exhibited in this country in recent decades. Organized by the executive director of the Bruce Museum, Dr Peter C. Sutton, “Northern Baroque Splendor: The Hohenbuchau Collection from: Liechtenstein. The Princely Collections, Vienna” will be displayed across multiple galleries of the Bruce through April 12. This is the first venue for the show in the United States. The exhibition will travel to the Cincinnati Art Museum in Ohio in 2015.

The installation at the Bruce Museum is pitch perfect. From start to finish, viewers enter into quiet enclaves that allow the Old Master Netherlandish paintings to radiate with individual beauty, and yet the installation provides chronological and stylistic cohesion as well. The wall surfaces are dark and richly colored and the lighting brings forth the startling mastery of the painters. Nothing can compare with actually seeing the paintings. The gorgeous and scholarly 500-page catalog of the Hohenbuchau Collection, written by Sutton, is a wonderful resource, sumptuously presented, and will serve as a handsome reminder of the paintings in the exhibition. So it is with the images on these pages; let them serve to beckon you to Greenwich, where you can spend whatever time you can afford, in appreciating the paintings in person.

“Northern Baroque Splendor” demonstrates a wide variety of genres that are almost never seen together in a major private collection of Dutch and Flemish Seventeenth Century paintings. According to Sutton, notable private collections, such as that of the late Jack Heinz who prized Dutch still lifes, usually concentrate on one genre. There are other collections that only include tonalist landscapes, or only Rembrandt pictures from Leiden. However, the Hohenbuchau Collection, gathered by Otto Christian and Renate Fassbender, includes history painting (sometimes neglected by modern collectors), portraiture, genre scenes, landscapes, seascapes, still lifes and flower pieces, animal paintings and hunting scenes. Connoisseurs will likely take interest in the singular paintings by artists with no other known works.

The collection was originally formed to decorate a hunting lodge so it's natural that the Hohenbuchau Collection would have plentiful examples of beautifully rendered game. Frans Snyder's “Still Life with Fruit, Dead Game, Vegetables, a live Monkey, Squirrel and Cat” is a superb example. Only the aristocracy had ready access to hunting and, therefore, these scenes were a symbol of great wealth and status.

The collection also features Mannerist paintings (Joachim Wtewael, Abraham Bloemaert and Cornelis van Haarlem), Utrecht Caravaggisti — Utrecht artists painting in the style of Caravaggio — (Gerard van Honthorst and Hendrick ter Brugghen) and Flemish and German history paintings. Gerard van Honthorst's “The Steadfast Philosopher” shows a writer shunning the temptations of a beautiful woman in order to concentrate on his work. His gaze rests on a small hourglass upon a stack of books. The wall notation reads in part: “A possible literary source for the subject is the story of Phyrne and Xenocrates from Greek antiquity. Phyrne, the most beautiful prostitute in Athens, made a wager that she could seduce the philosopher Xenocrates, who was famous for his strict morality. Though the philosopher had had a great deal to drink, she was unable to corrupt him. Her final retort was, ‘I thought I was dealing with a man, not a statue.’”

Sutton said, “Particularly unique to the collection are the number of individual paintings executed by more than one artist, working in collaboration. Netherlandish artists tended to specialize, whether in figures, landscapes or still lifes, but they were not averse to collaboration.” Hence we can view paintings where the landscape was painted by one artist, the figures another.

Other strengths include genre scenes by the Leiden *fijnschilders* (fine painters), Gerard Dou, Frans and Willem van Mieris, fine game still lifes by Jan Fyt, Hendrick de Fromantou and Jan Weenix, outstanding banquet pieces by Frans Snyders, Abraham van Beyeren and Joris van Son, as well as Dutch landscapes from the so-called Classic period by Salomon van Ruysdael, Jacob van Ruisdael, Allart van Everdingen and Aert van der Neer.

Jacob Marrell's “Flowers in a Vase, with a Kingfisher and a Lizard,” 1634, was painted when the artist was just 20 or 21, and it shows striped tulips, which were exceedingly precious aberrations of an already prized flower. Two years later, Dutch speculators would rush to invest great sums of money in tulips, resulting in the infamous Tulipomania. Like other flower painters, Marrell combined varieties that could not exist simultaneously because they bloomed at different times so what we see in his painting is a fantastical bouquet.

The Flemish paintings include works by renowned artists such as Peter Paul Rubens, Jacob Jordaens and Jan Bruegel the Elder, as well as excellent works by Joos de Momper, David Teniers and Michael Sweerts.

The sheer mastery of these artists, as well as their diverse subject matter, makes their work



# Splendor’



Gerard van Honthorst (1592–1656), “The Steadfast Philosopher,” 1623, oil on canvas, 151½ by 207½ centimeters. Hohenbuchau Collection, on permanent loan to Liechtenstein. The Princely Collections, Vienna.

## On View At The Bruce Museum

accessible to just about everybody. The museum is planning events for moms with strollers, students, museum patrons, the general public and Old Master experts.

### October 25 Symposium

The Bruce Museum will host an international symposium on October 25 from 10 am to 4:30 pm featuring some of the world’s foremost authorities on Old Master paintings, Dutch and Flemish art, and the Hohenbuchau Collection, including Frederik J. Duparc, Christopher Brown, Walter A. Liedtke and Arthur K. Wheelock, Jr, and the museum’s own Dr Sutton. The conference will provide an interactive forum for an open exchange of knowledge and expertise among these leaders in the study of Dutch and Flemish art of the Seventeenth Century and the general public.

### November and December Lectures

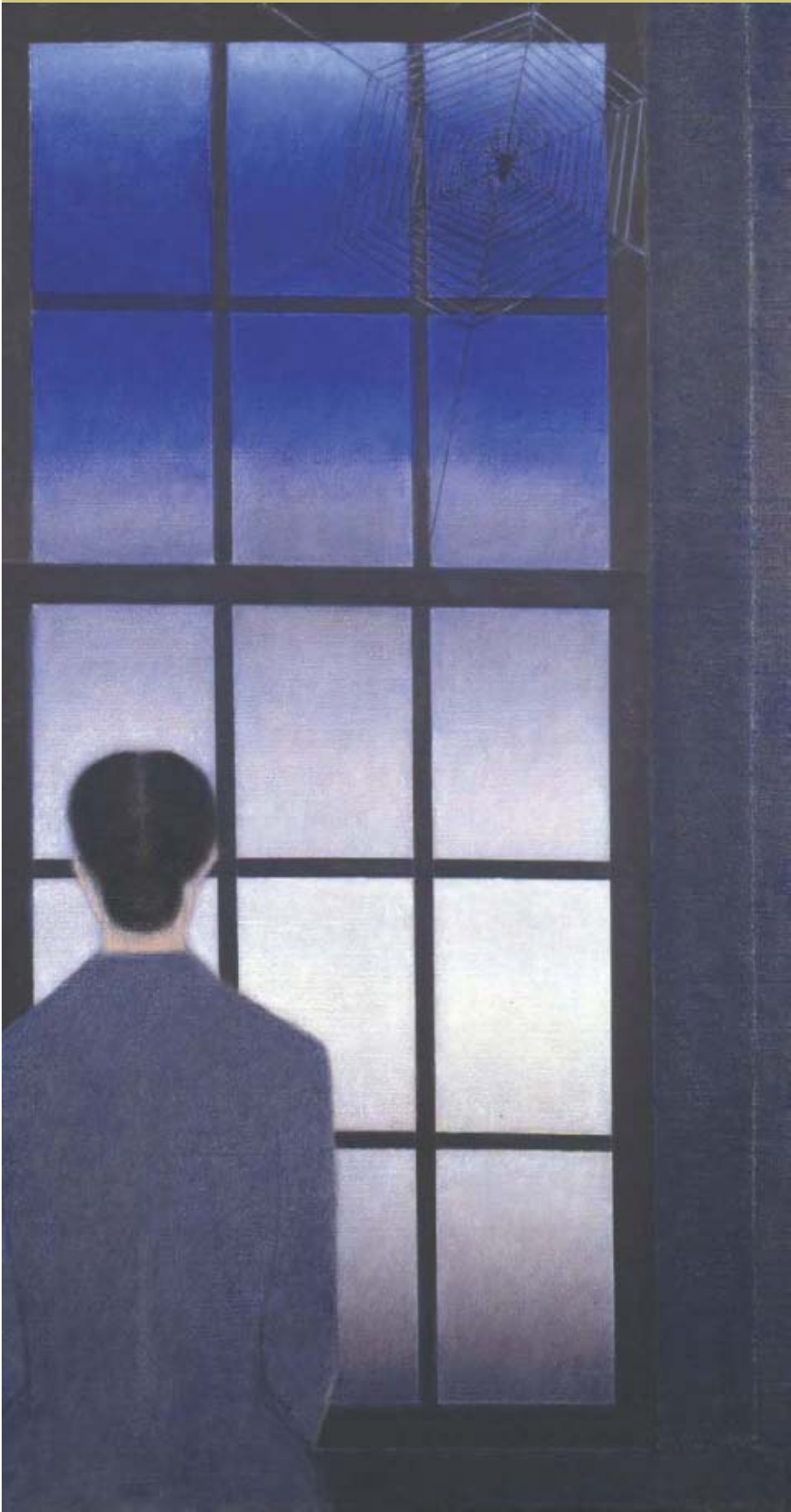
The Bob and Pam Goergen Lecture Series will include Rubens scholar and author Kristin Belkin on November 13, and Wayne Franits, professor, author and scholar of Dutch genre painting on December 4.

The Bruce Museum is at One Museum Drive. For additional information, 203-869-0376 or visit [www.brucemuseum.org](http://www.brucemuseum.org).



Jacob Marrell (1613/14–1681), “Flowers in a Vase, with a Kingfisher and a Lizard,” 1634, oil on panel, 73 by 56½ centimeters. Hohenbuchau Collection, on permanent loan to Liechtenstein. The Princely Collections, Vienna.

# WILL BARNET A TRIBUTE



WILL BARNET (American, 1911–2012)  
The Spider as an Artist, 1990, oil on canvas, 42 x 22 inches

November 20, 2014 through January 10, 2015  
Opening reception Thursday, November 20th, 5 to 7 pm  
Illustrated catalogue available

ALEXANDRE GALLERY  
Fuller Building 41 East 57th Street New York  
Tel 212.755.2828 [www.alexandregallery.com](http://www.alexandregallery.com)



# ROGALLERY

AUCTIONS.COM

PAINTINGS • PRINTS • PHOTOS • SCULPTURE



**PETER MAX:** Flag with Heart  
Acrylic Painting, ca. 1986 (32 x 42 in.)

The Largest Selection of Fine Art on the Internet!

WORLD-WIDE SHIPPING

Visit [ROGALLERY.COM](http://ROGALLERY.COM) at 47-15 36th St. LIC, NY 11101, by appt.

800.888.1063 or 718.937.0901  
[art@rogallery.com](mailto:art@rogallery.com)



**ROY LICHTENSTEIN:** The Oval Office  
Screenprint, 1992 (42 x 51 in.)

Fine Art Auctions - Every Month! Bid Online Now!

**NEW!** Download our RoGallery Auctions Bidding App



**RAMON SANTIAGO:** Self Portrait in Flag Cap  
Oil on Wood, 1971 (15 x 21.5 in.)

Seeking Artworks Now for Future Sales

**ART BUYERS & CONSIGNMENTS**



*Herman Fuechsel, "Storm King," 1875. The Church of St Philip is in the foreground. Local bidders drove the painting's price to \$14,940.*

## Garrison, N.Y. Views Inspire Local Bidding

By LOUIS J. DIANNI

OWNER AND AUCTIONEER, LOUIS DIANNI, LLC

Cross a railroad bridge, turn left, then head straight away for less than a quarter mile, and you'll come to a stretch of road that passes by a row of mid-Nineteenth Century frame buildings built in the gothic style whose purpose, both then and now, is to serve as Garrison's business district. About the same time this business district was created, the Hudson Railroad was completed providing easier access to New York City, 50 miles south. However, it is the Hudson River waterway that first attracted commerce to the Garrison's Landing on the Hudson River. The old dock now decays in the water looking back at a waterfront park complete with a white gazebo. This was the site of the 5th annual West Point/Garrison, N.Y. auction of art, antiques and arms this past August 9 and 10. Let your eyes cross to the east bank of the Hudson and the stone-faced buildings of the West Point Military Academy create an imposing view. Several Nineteenth Century paintings whose artists had drawn inspiration from this landscape were offered at the auction, giving some local residents reason to attend.

A work by Herman Fuechsel (1833–1915) dated 1875 looked up river from the auction site towards the storied, "Storm King" mountain, as the original title plaque confirmed. St Philip's Episcopal Church in the Highlands plays a subtle role in the lower right of the composition. It is a stone Gothic Revival building designed by the renowned architect, Richard Upjohn (1802–1878), a congregant of the church. Business at the local West Point Foundry was escalated by the Civil War, giving parishioners the means to build the project, its doors opening in 1865.

Visible in the seemingly idyllic landscape on the left or west bank, is the "point" of land which gave the military academy its sobriquet, Constitution Island and Marsh, Pollopel Island and Breakneck Mountain. A lone steamship, among some meandering sloops, plies northward towards Newburgh and Fishkill Landings, just outside this view.

Another view visible from the auction site is this intimate composition titled "West Point" depicting a view looking toward Garrison. It was painted by Edmund C. Coates (1816–1871) in the mid-Nineteenth Century. Trees act as theater curtains exposing the river as a steamboat rounds the bend. Unnoticeable at first, a peacock, generally known for its bright and showy plumage takes a subdued role to the view as it stands atop a white marble bench, normally reserved for humans of a pensive mind.

*Louis J Dianni, LLC is an auctioneer in the Hudson Valley as well as Palm Beach, Fla. August 8 and 9 are the dates for the 6th annual West Point/Garrison, N.Y., auction in 2015, which will feature Hudson River Valley and New York State related items.*



*Edmund C. Coates, "West Point." The painting brought \$15,340, with a bidding field of more than 4,000, and it still went to a local.*



# Looking Closely At Kerry Miller’s Book Sculptures

BY LAWRENCE CANTOR  
OWNER, LAWRENCE CANTOR FINE ART

Kerry Miller’s intricate book sculptures are works of painstaking effort and unbelievable beauty. Looking like a cross between Fabergé egg creations mixed with the most precious of books, her pieces turn the fairly banal texts she uses as a base, into something wondrous. After many years of working with collage and mixed media, British artist Miller began exploring ways in which she could make use of old discarded books. She experimented with dissecting and rebuilding them to produce the unique assemblages in her “re-imagining the book” series.

For each piece she works on, Kerry uses only the illustrations found within that particular book, having first removed the written word. Color is added using inks or watercolors where she considers that they will enrich and enhance the final effect, adding a sense of depth and energy.

These intricately worked 3D books provide tantalizing glimpses into a rich past, becoming miniature worlds that allow the viewer to simply tumble into them.

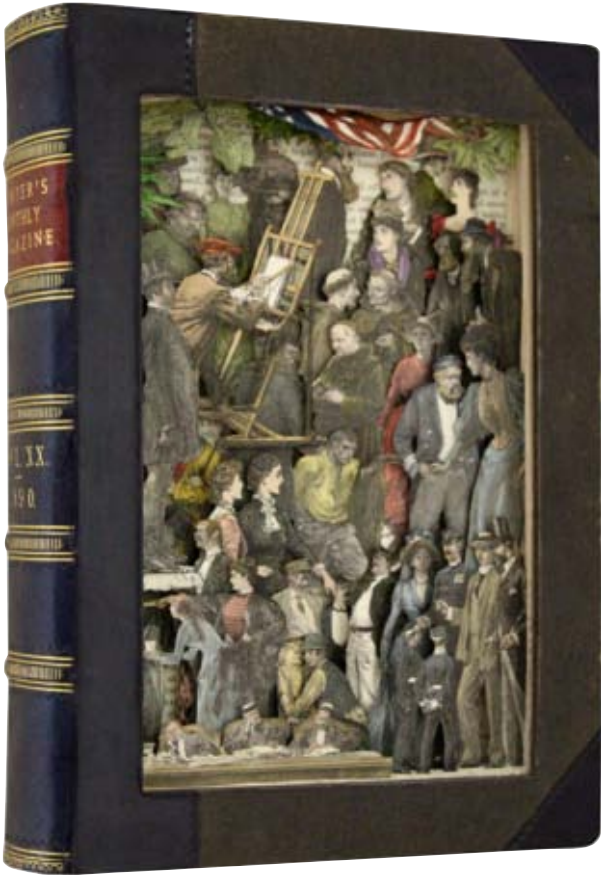
The books she uses are variously sourced and carefully selected for their illustrations and character, while taking into account her perception of how the finished piece will look. She uses only old books as they lend themselves to this treatment in a way that modern books do not.

Kerry views her work as a collaboration, a partnership with the past, and giving new purpose to old books that may otherwise never see the light of day or sim-

ply end up in recycling.

“As technology threatens to replace the printed word, there has never been a better time to re-imagine the book,” says Miller.

*Lawrence Cantor Fine Art is open by appointment at Pacific Design Center, 8687 Melrose Avenue, Suite B275, West Hollywood, Calif. Collectors interested in the work of Kerry Miller should call 805-300-1308 or email [ljc@fine-oldart.com](mailto:ljc@fine-oldart.com).*



Kerry Miller, detail of “Harper’s Monthly Magazine, 1890.”

Kerry Miller, “Harper’s Monthly Magazine, 1890,” 2014, mixed-media hand-cut and entirely hand-colored double-sided assemblage, 9 ¾ by 7 by 2 ¼ inches.

## ERIC SLOANE (1905 - 1985)



“September” • 31” x 21” oil on board

## GREEN RIVER GALLERY

SINCE 1975

SPECIALIZING IN WORKS BY ERIC SLOANE  
AND AMERICAN ART OF THE 19TH AND 20TH CENTURIES  
1578 Boston Corners Road, Millerton, NY 12546 • (518) 789-3311  
Open Sat: 10-5, Sun: 12-5, or by appointment



Frans Snyder (1579–1657), *Still Life with Fruit, Dead Game, Vegetables, a live Monkey, Squirrel and Cat*, Oil on canvas. HOHENBUCHAU COLLECTION, on Permanent Loan to LIECHTENSTEIN. The Princely Collections, Vienna

## Northern Baroque Splendor

The HOHENBUCHAU COLLECTION from:  
LIECHTENSTEIN. The Princely Collections, Vienna

September 20, 2014–April 12, 2015



BRUCE MUSEUM  
Greenwich, Connecticut  
203.869.0376 | [brucemuseum.org](http://brucemuseum.org)



# ‘Landscapes and Bodyscapes’ Opens At Carrie Haddad Gallery Nov. 5

HUDSON, N.Y. — Carrie Haddad Gallery, 622 Warren Street, will exhibit “Landscapes and Bodyscapes” from November 6 to December 14, with an opening reception on Saturday, November 8, from 6 to 8 pm.

Celebrating 20 years of working with the gallery, Jane Bloodgood-Abrams delights viewers with her powerful compositions of earth, sky and cloud as perceived in the Hudson Valley landscape. Radiant in the tradition of the Hudson River school and the luminists, Bloodgood-Abrams’ work successfully participates in the canon of American art in a way that few other contemporary contributions can claim to do.

In contrast, local Hudsonian Dan Rupe captures the local landscape in wild shades of purple, pink and blue. Rupe works with brightly colored oils because of their staying power and the ability of color to reveal a certain truth about life.



Dan Rupe, “River Trees, Athens, Hudson Light-house,” 2014, oil on linen, 22 by 22 inches.

The artist said, “I choose to make art brightly with bold strokes, it’s laughing out loud with nothing to hide, I just let it out.”

Bodyscapes are the theme of Mark Beard’s alter ego, Bruce Sargeant, with a focus on athletes and body builders. Selecting models and scenes in the taste of fashion photographer Bruce Weber, yet painting in the style of John Singer Sargent, Beard has become a legend in his own right. His work has been installed in Abercrombie & Fitch flagship stores and lives in the museum collections of the Whitney Museum of American Art, the Metropolitan Museum of Art, as well as many others.

For more information, visit [www.carriehaddadgallery.com](http://www.carriehaddadgallery.com) or call 518-828-1915.

# ‘Fractured Narratives’



Eric Gottesman (b. 1976, Nashua, N.H.), “Oromaye (Introduction),” 2013 HD video, four minutes. Courtesy of the artist.

WINTER PARK, FLA. — Through January 4, the Cornell Fine Arts Museum (CFAM) at Rollins College is exhibiting “Fractured Narratives: a strategy to engage,” the first exhibition inspired by the Alford Collection of Contemporary Art at Rollins College. The exhibition features work by established and emerging artists who address contemporary global issues such as privacy, modern warfare, the environment and freedom of expression. “Fractured Narratives” aims to provoke critical dialogue and reflection by engaging visitors with the challenging ambiguities of complex narratives. The selected works offer diverse and nuanced considerations of the changing political, cultural, psychological and social context of the past ten years.

Co-curated by Cornell Fine Arts Museum curator Amy Galpin and independent curator Abigail Ross Goodman, the exhibition features film, photography, painting, sculpture and sound by 14 artists from around the world: Dawoud Bey (b. Queens, N.Y.), Omer Fast (b. Jerusalem, Israel), Eric Gottesman (b. Nashua, N.H.), Jenny Holzer (b. Gallipolis, Ohio), Alfredo Jaar (b. Santiago, Chile), Amar Kanwar (b. New Delhi, India), William Kentridge (b. Johannesburg, South Africa), An-My Lê (b. Ho Chi Minh City, Vietnam), Maya Lin (b. Athens, Ohio), Goshka Macuga (b. Warsaw, Poland), “Moris” Israel Moreno (b. Mexico City, Mexico), Rivane Neuenschwander (b. Belo Horizonte, Brazil), Trevor Paglen (b. Camp Spring, Md.), and Martha Rosler (b. Brooklyn, N.Y.).

Exhibition highlights include “Muxima,” 2005, a video work by Alfredo Jaar, featuring fragmented vignettes of landmines, the AIDS crisis and remnants of colonialism in Angola; Jenny Holzer’s large-scale color-blocked painting “water-board 14,” 2010, which depicts a redacted, confidential US government document; Trevor Paglen’s photograph “Untitled” (Reaper Drone), 2012, which captures a nearly invisible drone mid-flight in a seemingly serene sky-scape; Goshka Macuga’s “Anti-Collage, Julita Wojcik,” 2011, which evokes questions of power and control by subverting the techniques of censorship; An-My Lê’s photographic depictions of war and military culture that play with fact and fiction; and photographs and a film by Eric Gottesman that are inspired by his exploration of the dissident Ethiopian novel *Oromaye*.

“Fractured Narratives” features works drawn from the Alford Collection as well as major loans. Also on view at the nearby Alford Inn, a visionary philanthropic boutique hotel owned by Rollins College, are an additional 12 works from the Alford Collection that relate to and extend the exhibition by artists such as Richard Mosse, Cobi Moules, Sandra Ramos, Trevor Paglen and others.

“Over the next few months, ‘Fractured Narratives’ will create opportunities for visitors to reflect on and engage in conversation about the intricacies of our changing global landscape,” stated Ena Heller, the Bruce A. Beal director of the Cornell Fine Arts Museum at Rollins College. “The Alford Collection of Contemporary Art was established to inspire exactly this type of dialogue and contemplation, and I hope that every visitor will become an active participant.”

Barbara and Ted Alford (Rollins class of 1968) established the Alford Collection of Contemporary Art at Rollins College in 2013. The collection was conceived as a “visual syllabus” for the liberal arts education offered at Rollins College. The collection offers opportunities for study, investigation and developing new kinds of visual and cultural wisdom, the result of which is crucial to the development of a new generation of global citizens who, in valuing difference, will care enough to learn one another’s languages, both literally and figuratively. To date, the evolving collection includes more than 220 paintings, photographs, sculptures and mixed-media works by established and emerging artists from around the world. The collection is housed at the college’s Cornell Fine Arts Museum, and is on rotating display at The Alford Inn. Since opening in August 2013, net proceeds from The Alford Inn have been directed to the Alford Scholars program fund, which has awarded three full scholarships to date.

“Through ‘Fractured Narratives,’ we seek to expand upon the narratives depicted or evoked by the works in the Alford Collection of Contemporary Art, and to further examine how objects can express societal struggles and ills in less direct — though perhaps more complex — ways,” remarked co-curator Amy Galpin.

“We hope that the exhibition offers opportunities for visitors to engage in the noble effort to turn visual literacy into a kind of global sensitivity,” writes co-curator Abigail Goodman. “Learning to look keenly and critically is a necessary component of any search for wisdom and understanding of the world — not just as it is presented, but as it truly is.”

Cornell Fine Arts Museum, Rollins College, is at 1000 Holt Avenue. For information, call 407-646-2526 or visit [www.rollins.edu/cfam](http://www.rollins.edu/cfam).

## 6th Annual Palm Beach Auction



## February 14, 15 & 16, 2015

### Do you have art to sell?

(914) 474-7710  
[LJDmarine@aol.com](mailto:LJDmarine@aol.com)

Louis J Dianni, LLC



Antiques, Arms & Art Auctions

## 1500 Lots 6000 Bidders Expected

## Florida's Largest Antiques, Arms & Art Sale



# 'Will Barnet: A Tribute'

NEW YORK CITY — Alexandre Gallery will present an exhibition of Will Barnet’s paintings and works on paper, with an opening reception on Thursday evening, November 20, from 5:30 to 7:30. The exhibition coincides with several important November art auctions in New York City. “Will Barnet: A Tribute” will highlight seven major paintings, all from different periods in Barnet’s long and distinguished career, with related works on paper from the Barnet family’s own personal collection. While the paintings and images are well known to Barnet’s public, many of the works on paper selected for this show have not been seen in decades, and others have never before been exhibited, coming from the late artist’s own personal collection.

Among the paintings to be included is “The Stairway,” 1970, a large-scaled iconic view of the Victorian styled interior of the artist’s then Upper West Side townhouse that depicts his beautiful young daughter walking alone down the dark wooden stairs in the haunting and mysterious interior — an image of coming of age. A similar mood of ambiguity, mystery and reflection can be seen in a later painting, “The Family,” 1992, in which images or memories of his then deceased father and aging sisters are seen in the interior of his childhood home in Beverly, Mass., — a poignant image of the artist confronting and reconciling his own inevitable mortality. Family, home and memory are among the constant themes in Barnet’s work that have remained constant through stylistic changes during his 80-year artistic career.

Jessica Nicoll, director of the Smith College Museum of Art, has written of the themes and subjects of Barnet’s work: “Will Barnet body of work, developed over a sustained eight decades of creative production, is unified by consistent themes and concerns even as the artist’s formal language has shifted and evolved. Family, personal history, time, light and a strong sense of place assert themselves in each phase of Barnet’s work.”

In 2012, Ken Johnson wrote about Barnet’s work in *The New York Times*: “In prints and paintings that he produced from the mid-1960s on, Mr Barnet ranged between a simplified form of realism and a poetic, visionary symbolism. A skilled draftsman, he created exacting linear, subtly colored portraits of family members and friends. In the enigmatic pictures he began making in the 1970s, he conjured images of women in dark woods or on porches of seaside houses who appeared to be waiting for loved ones like 19th century sailors’ wives.”

Barnet was born in Beverly, Mass., in 1911. In addition to his artistic production, he was a devoted teacher to generations of students at the Art Students League and Cooper Union in New York and the Pennsylvania Academy of the Fine Arts in Philadelphia, among many other institutions. His works are in the collection of nearly every American museum, including the Guggenheim Museum, the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of American Art. He was an elected member of the American Academy of Arts and Letters. In 2011, Barnet received the National Medal of Arts from President Obama in Washington D.C. He died peacefully at his home in 2012 at the age of 101.

The Alexandre Gallery exhibition will mark the first New York exhibition of his work since his death. The show will be accompanied by an illustrated catalog edited by the noted Barnet scholar Christopher Crosman, retired founding chief curator of Crystal Bridges Museum of American Art. The gallery is located in the Fuller Building at 41 East 57th Street on the 13th floor. For information, [www.alexandregallery.com](http://www.alexandregallery.com) or 212-755-2828.



Will Barnet, “The Family,” 1992, oil on canvas, 29<sup>1</sup>/<sub>8</sub> by 42<sup>1</sup>/<sub>2</sub> inches.



Will Barnet, “The Stairway,” 1970, oil on canvas, 47<sup>1</sup>/<sub>4</sub> by 66<sup>1</sup>/<sub>4</sub> inches.

## Aldro Hibbard (1886-1972)



March Winds, 1931

Oil on canvas, 34 ¼ x 40 in., signed lower right

Exhibited: National Academy of Design, Winter Exhibition, 1931

Godel & Co<sup>inc.</sup>

39A EAST 72ND STREET, NEW YORK, NY 10021  
212-288-7272 WWW.GODELFINEART.COM



# LIFE STORIES IN ART

Three Connecticut Women Artists

Mary Rogers Williams (1857-1907)

Mary Knollenberg (1904-1992)

Kari Russell-Pool (b. 1967)

OCTOBER 3 – JANUARY 25, 2015



Mary Knollenberg, *Woman on her Back*, 1975. Vermont Marble. Private Collection.

## FLORENCE GRISWOLD MUSEUM

Find lectures, workshops  
and other events at  
[FlorenceGriswoldMuseum.org](http://FlorenceGriswoldMuseum.org)



96 Lyme Street  
Old Lyme, CT  
Exit 70, off I-95  
860.434.5542



Frederick Mulhaupt (1871–1938), “*Winter’s Jewels*,” 1925, oil on canvas, 36 by 26 inches.

# New Acquisitions At Godel & Co.

NEW YORK CITY — The gallery is pleased to present two new acquisitions: a lovely garden scene by Hamilton Hamilton (1847–1928), and an impressive snow scene by Frederick Mulhaupt (1871–1939).

British-born Hamilton grew up near Buffalo, N.Y., and studied in Paris. After traveling and painting in the American West, he settled in New York in 1881, and became friends with Thomas Moran, Robert Blum, Winslow Homer, William Merritt Chase and Birge Harrison. Around 1885, he became active in the artists’ colony of Silvermine, located between Norwalk and New Canaan, Conn. He was one of the founding members of the Silvermine Guild of Artists. “The Artist’s Daughters” depicts two young women, likely his own twin daughters, enjoying a midday stroll through an opulent garden. On the right, only a profile view of the woman’s face is visible as she leans forward in admiration of the delightful flowers and gazes up at her sister, suggesting a pleasant discourse between the two figures. Hamilton’s manipulation of light works to emphasize the youthful beauty of the women, as well as the garden’s grandiosity, solidifying this work as an idyllic and decorative composition.

Frederick Mulhaupt was born in Rock Port, Mo., and studied at the Kansas City School of Design, the Art Institute of Chicago and in Paris. He moved to New York in 1904 and made his first trip to the artists’ colony at Gloucester, Mass., in 1907. Gloucester became Mulhaupt’s favorite summer destination, and he settled there in 1922. He is best known for his Impressionistic harbor scenes and landscapes of the area, for which he became known as the “dean of the Cape Ann School.” A large, major work that Mulhaupt likely painted for exhibition, “Winter’s Jewels” demonstrates Mulhaupt’s command of tonal relationships. His deft brushwork conveys the distinct atmosphere and mood of a winter day in New England.

Godel & Co. is located at 39A East 72nd Street. For information, call 212-288-7272 or visit [www.GodelFineArt.com](http://www.GodelFineArt.com).



Hamilton Hamilton (1847–1928), “*The Artist’s Daughters*,” circa 1900, oil on canvas, 36⅞ by 32¼ inches.

# A FINE THING EDWARD T. POLLACK FINE ARTS



Walter Williams - Caged Bird - Woodcut

Prints – Drawings – Photographs and  
other Fine Works of Art  
19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> Centuries

**NY SATELLITE PRINT FAIR - BOOTH 2**  
**November 7-9 - Bohemian Hall - 321 E. 73rd St. NYC**

29 FOREST AVENUE - PORTLAND, ME 04101 – 207-699-2919.  
[ED@EDPOLLACKFINEARTS.COM](mailto:ED@EDPOLLACKFINEARTS.COM) - [WWW.EDPOLLACKFINEARTS.COM](http://WWW.EDPOLLACKFINEARTS.COM)



# RoGallery.com Launches New Auction App

BY JESSIE GILLAN  
CREATIVE DIRECTOR, ROGALLERY.COM

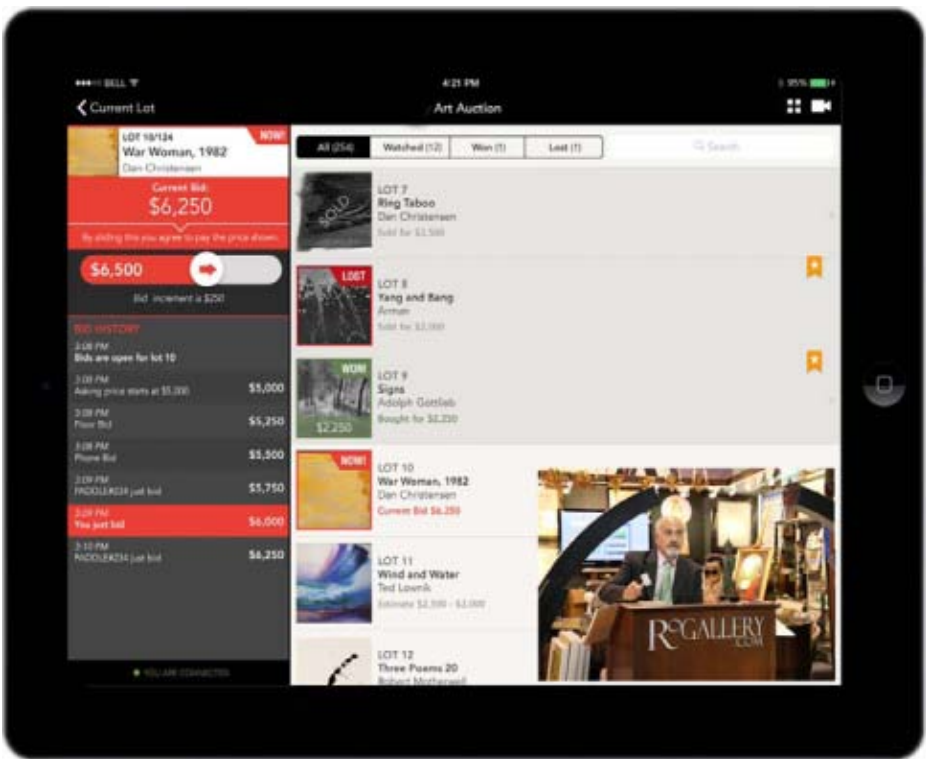
The market for fine modern and contemporary art keeps growing, and, as of September 2014 for the first time ever, you can bid directly and in real-time in RoGallery.com’s auctions through your iPhone or iPad. The RoGallery Auction App developed by Auction Mobility is the most advanced in auction bidding technology, making it easy for buyers to buy fine modern and contemporary artworks with a swipe of their finger. Successful bidders can have their newly won artworks shipped worldwide. Additionally, it is possible to place absentee bids in the app and submit photos of items for consignment in future auctions.

More and more people are using computers less and less with the popularity and small size of smartphones and tablets, so a fine art auction app is a great way for people who are on the go to bid from anywhere around the world.

RoGallery.com holds monthly auctions and you can find the catalogs on the app or online at their website. A hard copy of catalog can be sent by mail or a digital copy can be sent via email.

The RoGallery Auctions App is free to download from the App Store: <https://itunes.apple.com/us/app/pages/id787524467>.

“Artwork is an investment that lasts a lifetime, and finding the perfect masterpiece for your home or office is now effortless with your iPhone or iPad,”



The RoGallery.com real-time bidding app on the iPad.

The RoGallery.com real-time bidding app on the iPhone.

said Robert Rogal, director of RoGallery.com. “Never before has bidding at auction been this easy — the market for fine modern and contemporary art keeps growing and as of today — for the first time ever — anyone can bid directly and in real-time at auction via an iPhone or iPad, and instantly win modern and contemporary paintings, prints, photographs and sculptures.”

Owners of android phones and tablets will soon be able to get their very own bidding app for RoGallery.com’s sales; it is currently in development.

RoGallery.com is an established auction house, art dealer and gallery located in the New York City area. RoGallery frequently holds monthly fine modern and contemporary art auctions. RoGallery occupies a

10,000-square-foot building that holds an extensive collection of modern and contemporary artworks, including paintings, prints, photographs and sculpture. Visit [www.RoGallery.com](http://www.RoGallery.com) to browse through the collection of available artworks from more than 5,000 artists. For information, email [art@rogallery.com](mailto:art@rogallery.com) or call 718-937-0901.

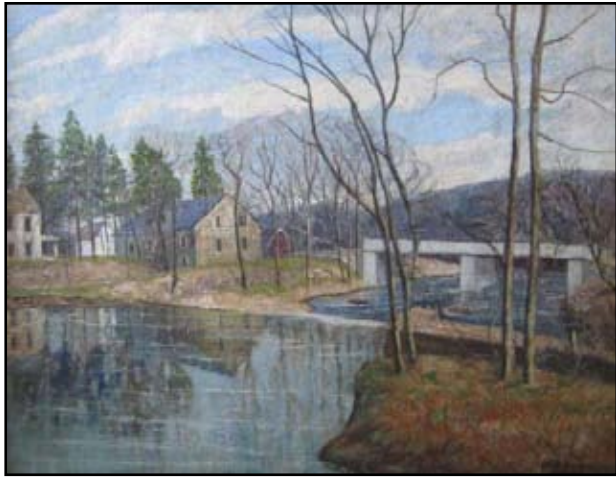




# Rural & Urban America

NEW YORK CITY — Rural & Urban America incorporates the American scene in country and city life, as depicted in paintings, watercolors, drawings and prints during the first half of the Twentieth Century. In addition to subject matter, the contrast of styles for those painting rural life and those, urban life, reflect the innate difference of each culture. The rural works tend to be more realistic and straightforward; the urban compositions, more abstract and fluid. Each is testimony to the inspiration that environment effectuates an artist's work.

Rural America is synonymous with the Midwest, considered the "Heartland of America," and no exhibition on this topic would be complete without the inclusion of the best-known Midwestern artist of the Twentieth Century, Thomas Hart Benton. Featured are two of his complete drawings, "Horse Traders" and "Ranch Gates," both circa 1940. A selection of prints from American Scene artists further enhances this genre. From a New York collection whose owner is passionate about his native Mid-



*AWalter Emerson Baum (1884–1956), "Pennsylvania Mill," circa 1928, oil on canvas, 32 by 40¼ inches.*



*Thomas Hart Benton (1889–1975), "Horse Traders," circa 1940, black ink with brown wash on paper, 12½ by 15½ inches.*

west, they include lithographs from the 1930s and 1940s: "Nebraska Evening" and "Threshing" by Thomas Hart Benton, "Fertility" and "March" by Grant Wood, "Kansas Wheat Ranch," a rare early (1929) print by John Steuart Curry, among others, and "Dust Storm" by Robert Riggs.

Complementing these works are examples by Pennsylvania artists who enjoyed depicting their surroundings. Many such painters were associated with Bucks County and the Pennsylvania Impressionists, and in the present exhibition, they are represented by "Pennsylvania Mill" by Walter Emerson Baum, circa 1928. In a more modern fashion, Andrew Wyeth, influenced by his father and the Brandywine School, interprets "Adam Johnson's House" (mid-1930s) in a richly rendered watercolor.

In her signature naïve style, Grandma Moses adds yet another dimension with "The Gate" from 1954, a delightful summer scene with children playing, horses watering and swans swimming amidst at the edge of a New England village. In likewise manner, Doris Lee's "Apple Pickers" from the late 1940s has feminist appeal in its depiction of women picking apples. This painting was used as an illustration on decks of playing cards. Focusing on the plight of the African American in the rural South, Robert Gwathmey's "Shelling Peas" from circa 1945 is an empathetic portrayal of a barefoot elderly woman in her monotonous life. The artist based his sitters on first-hand experience with sharecroppers in North Carolina, and the rich colors and angular forms of the composition are classically characteristic of Gwathmey's style.

Urban America focuses on New York City and its environs, a likely inspiration for artists who lived or visited there. An important mixed media work on paper by Everett Shinn, "Madison Square Tower" from 1904 shows the second Madison Square Garden designed by Stanford White, who two years later, would be murdered by Harry Thaw in the rooftop restaurant. Shinn lived near the square and depicts it dramatically lit on a wintry evening. This work was exhibited at the Louisiana Purchase Exposition in St Louis the year that it was executed.

Other views of New York include an early work by Stuart Davis, "The Alley at Night" from circa 1911. Like the Shinn, it casts an air of mystery with the dim light of the lone lamppost illuminating the scurrying black cat and the cast of a shadow in the lower right. This work, like much of the artist's early work before his thrust toward Modernism, is an example of his focus on the psychological realism, taking the realism of his instructor, Robert Henri, a step further.

Leon Kroll's "Central Park," from circa 1930, shows the artist's characteristic female figure strolling in the park on a spring day resplendent with flowering trees. While in New York, the artist lived in the area of West 69th Street and found the nearby park a major inspiration throughout his career. Reginald Marsh's watercolor, "New York Skyline" from 1931, is a panoramic view of the upward thrust of the city with the growing appearance of skyscrapers dotting the horizon. The industrial genre contin-



*Charles Ephraim Burchfield (1893–1967), "Civic Improvement," 1927–28, watercolor, gouache and pencil on paper laid down on board (by the artist), 27 by 36 inches.*



*Anna Mary Robertson (Grandma) Moses (1860–1961), "The Gate," 1954, oil on Masonite, 15¼ by 23¼ inches.*

ues with three other works, including a factory scene on Long Island (1929–1930) by Preston Dickinson, probably near his home in "Valley Stream," Walter Murch's "Study for Products and Processes" and Oscar Bluemner's "Study for 'In Scarlet and Black,'" 1932.

"Civic Improvement" (1927–1929) is a rare social commentary by Charles Burchfield, featuring an urban setting, Delaware Street in Buffalo, N.Y., where he lived during most of his career. The encroachment of industry on a residential area is evident by the factories on the left, while the somber palette is indicative of the artist's mood, as he witnessed the destruction of the ancient elms along the street. The artist's title is satirical and unlike extolling nature as in his more typical watercolor landscapes, this subject portrays his reverence for nature with grittiness and outrage.

*"Rural & Urban America" runs through October 31 at Debra Force Fine Art, 13 East 69th Street, #4F, New York City. For information, call 212-734-3636 or visit [www.DebraForce.com](http://www.DebraForce.com).*

## Casenelli Painting On Offer At Art &Antique Gallery

WORCESTER, MASS. — Vittorio Casenelli, a native New Yorker, was transplanted at a young age to the Midwest when his family moved to Cincinnati, where his artistic talents were eventually honed by painting backdrops for Pike's Opera Company.<sup>1</sup> In Cincinnati, he was inspired by the work of Henry Farny and turned his attention to painting Native Americans in wilderness landscapes. "Evening Campout" definitely shows the influence of Farny upon Victor Casenelli. According to at least one auction house, he signed his name Casnelli while in Cincinnati, and later went back to Casenelli.<sup>2</sup> By some accounts, his Cincinnati studio caught fire and much of his artwork was lost.<sup>3</sup>

When he married Harriet Davies in 1904, the couple decided to leave Ohio and sought out a quiet haven in a small Michigan town called Muskegon (northwest of Grand Rapids), where they built a cottage with a small studio on a wooded bluff above Bear Lake, across from the town. Here, "Victor" as he was known, lived for the rest of his days. Owing to his aversion to publicity, the artist never entered into the sort of self promotion that might have given his work a wider appeal and more prominence in the art world.

But the townspeople of Muskegon did know him because he painted in the area for more than 50 years, and several of his paintings are owned by Muskegon people.<sup>4</sup> In 1929, he also received patronage from an important local business. Upon the occasion



*Victor (Casnelli) Casenelli, "Evening Campout," mixed media on paper, 11 by 17 inches.*

of their 70th anniversary, the National Lumberman's Back commissioned Casenelli to paint "Muskegon from the 'beginning of its history' through its 'Lumber Queen' era, and ending with the economic rebirth brought about by industrial development."<sup>5</sup> Casenelli painted 17 pictures that hung in the bank until 1965 when the bank changed its location. Fast forward to present day, all of the paintings are in the collection of the Muskegon County Museum, where 15 of them are on display.

Some references list the birth date of this artist as July 8, 1870 (the Lake Shore Museum), and others as 1867 (AskArt.com). He died on November 17, 1961, according to the Lake Shore Museum website, and all sources seem to concur on that year.

*Art & Antique Gallery is located at 4 Old English Road in Worcester. For more information, call 508-259-4694, email [wmunion@charter.net](mailto:wmunion@charter.net), or visit [www.artantiquegallery.net](http://www.artantiquegallery.net).*

<sup>1</sup> <http://www.lakeshoremuseum.org/casenelli.html>

<sup>2</sup> [http://www.forsythesauctions.com/032606/032606\\_8.html](http://www.forsythesauctions.com/032606/032606_8.html)

<sup>3</sup> [http://www.askart.com/askart/c/victor\\_casenelli/victor\\_casenelli.aspx](http://www.askart.com/askart/c/victor_casenelli/victor_casenelli.aspx)

<sup>4</sup> <http://www.lakeshoremuseum.org/casenelli.html>

<sup>5</sup> *ibid.*





“Composition in Red, White and Blue,” 1975, oil on canvas, 72 by 112 inches. Private collection.



“Pieces of Time,” 1976, oil on canvas, 65 by 100 inches. Private collection.

# Finding Inspiration In The American Flag

BY GARY T. ERBE, ARTIST

I feel very blessed to have been born in America. Looking back, I can remember a time when there was a great void in my life and I began to feel a strong need to express myself through art. The year was 1965 when I started to teach myself to paint. Compared to today, life seemed a little simpler. It was also a time when my personal life was filled with hardship and endless challenges. Yet no matter the circumstances, I have always managed to stay focused on my art; compromise was not an option. In 1967, I discovered *trompe l'oeil* painting and its Nineteenth Century masters. It was then that I knew what direction my art would take me. In 1969, I conceived a way of creating *trompe l'oeil* paintings that would be more contemporary and represented a departure from Nineteenth Century artists. That same year, I began creating thought-provoking compositions and coined the term “Levitational Realism.” In 1970, after working for an engraving company for four years, I decided to pursue art full time. I also started to exhibit my work.

The early 1970s was a time when the world was in turmoil and there was social unrest in America. These unsettling times would have a profound impact on my paintings. It was also the beginning of using the American flag as subject matter for my work. The American flag is symbolic in so many ways, including the historical evolution and growth of what would become the greatest nation on earth. When I look at the American flag, I think of the millions of people who immigrated to this country legally with hopes and dreams of a better life based on religious freedom, great opportunities through hard work and the realization of everyone’s goals in life. Immigrants were eager to learn the language of America, and, over time, would assimilate into our culture, thus becoming a part of “The Melting Pot.”

I often think about our founding fathers and wonder what their opinion would be of America today. I also think with great sadness about the many Americans who made the ultimate sacrifice so that people like me can be the beneficiaries of

everything the flag represents. Yes, it is a fact that today America is the most powerful military country in the world but is that really what we want the American flag to symbolize? In one of the presidential debates last year, presidential candidate Mitt Romney made a statement I thought was very profound — quote “We cannot go on killing people” — unquote. For the sake of humanity, there must be a better way of solving global problems. I always thought that the United Nations would become ground zero for settling political and ideological differences, thus putting an end to unrest in the world.

My interest in American history, along with my growing interest in modern art, would play an important role in how I would portray the American flag in my paintings. With the 1976 Bicentennial fast approaching, I knew that I wanted to create two very special paintings to personally commemorate this historical moment in time. I set out to do what would become the largest *trompe l'oeil* easel paintings created in American history. Together, the paintings “Composition in Red, White and Blue” and “Pieces of Time” took a total of two years to complete.



“Celebrating American Patriots,” 2014, construction, 30 by 40 inches. Private collection.

Over the ensuing decades, I have revisited the American flag as subject matter relating to social commentaries, thus becoming an important element in the overall composition. I have always approached my subject with sensitivity, deep thought and profound respect.

As an artist, I can only hope that over time my work will survive and continue to enlighten and inspire my fellow Americans for years to come. After 70 years on this wonderful yet fragile earth, I still feel blessed to be an American.

For more information on the artwork of Gary T. Erbe, see [www.GaryErbe.com](http://www.GaryErbe.com).



“American Recipe,” 1974, oil on canvas, 50 by 42 inches. Private collection.

## Kerry Miller

This book, entitled ‘The Universe’, was published in 1884 in black and white. Given the subject matter, I don’t suppose that would have been the author’s ideal – but color printing was so expensive in those days. The illustrations are beautiful and very detailed wood engravings – to which I have added color using inks and watercolors. The book lent itself to the creation of a peaceful scene, with bees buzzing and birds nesting, feeding and generally going about their daily business. All is well in the Universe ....

The Universe, 1884  
9 x 13 1/2 x 1 3/4 in, Mixed Media, Framed: 14 x 18 1/2 x 5 3/4 in  
Provenance: Studio of the Artist  
Notes: Signed & dated, verso, Kerry Miller, 2014  
Excellent condition; mixed-media hand-cut and entirely hand-colored assemblage

lcfa

LAWRENCE CANTOR FINE ART

SHOWROOM : designLAB at the PACIFIC DESIGN CENTER  
8687 MELROSE AVENUE . SUITE B-275  
WEST HOLLYWOOD . CALIFORNIA 90069  
MAIL : P.O.BOX 1679 . VENICE . CA 90294  
DIRECT LINE : 805.300.1308  
WEBSITE : [HTTP://WWW.LAWRENCANTORFINEART.COM](http://WWW.LAWRENCANTORFINEART.COM)





# ‘Her Way’ — Paintings By American Women From The 19th, 20th And 21st Centuries

*October 9-November 15 At The Cooley Gallery*

OLD LYME, CONN. — The Cooley Gallery is exhibiting “Her Way,” paintings by American women over three centuries. The show and sale opened on October 9 as a part of a town-wide celebration of women artists and their place in American art history. It was challenging for women artists of the Nineteenth Century, and even into the Twentieth Century, to achieve the recognition and respect of the established art world, long dominated by men. Back in the days of the Old Lyme Art Colony, Willard Metcalf (1858–1925), a highly respected painter and teacher, expressed his disdain for women artists referring to them as “blots” on the landscape. He even went so far as painting a woman at her easel titling the canvas “Poor Little Bloticelli.” “Her Way” highlights the talents of a select group of contemporary artists and reintroduces some wonderful painters of the Nineteenth and Twentieth Centuries — fearless pioneers experimenting and creating in spite of convention. Among the historic artists represented is Fidelia Bridges, ANA, (1834–1923), who was born in New Jersey and made a name for herself through greeting card illustrations. She achieved the rare honor, for a woman at that time, of membership in the American Watercolor Society. She studied under William Trost Richards at the Pennsylvania Academy of the Fine Arts, and was admitted as an associate member to the prestigious National Academy of Design in 1873. Hers is among the best-known names of American Pre-Raphaelite painters, capturing faithfully nature’s precise details.



**Fidelia Bridges (1834–1923), “Landscape with Stream,” oil on canvas, 15¼ by 12 inches.**

Matilda Browne’s (1869–1947) artistic talents were early encouraged when her neighbor, the American Nineteenth Century painter Thomas Moran (1837–1926), allowed her to observe him painting and eventually gave her brushes and paint when she was just 9 years old. At the tender age of 12, one of her floral paintings was accepted into an exhibition at the National Academy of Design. Browne was the only woman whose image appeared in “The Fox Chase,” a painted panel in the celebrated dining room of the Florence Griswold House, the center of the Old Lyme Art Colony. In the painting, her hands are thrown up in the air (although it appears as if she is sneaking a peak with one eye opened) at the sight of a bare-chested Childe Hassam at his outdoor easel. The shock! She was described by her peers as painting with “male vigor,” no doubt intended as a compliment. Browne’s artistic legacy continues through her sympathetic cow paintings and lively florals. Stories of Helen Savier DuMond’s (1872–1968) independent mind and spirit abound. Her husband, Frank Vincent DuMond, was always on the move as a beloved painter and instructor. Included in this exhibition will be her landscape paintings of the nearby countryside, completed during the summers she spent in Lyme.



**Jean Swan Gordon (1922–2013), “My Garden,” oil on canvas, 36 by 48 inches.**

F. Julia Bach (1887–1978) was quoted, “Any intelligent person can learn to draw, but that does not mean that anyone can become an artist. For the artist must do more than reproduce what he sees — he must interpret — give something of himself to his painting.” Remember the convention of the male pronoun? Julia Bach secured a living by teaching art. Summers were spent in Bethel, Conn., at her aunt’s farm where she completed many of her floral still lifes. There is a spectacularly painted rose in this exhibition. Jean Swan Gordon (1922–2013) became a member of Lyme’s past only last year, having lived in Lyme painting watercolors for the last 25 years. “Her Way” at The Cooley Gallery is the Connecticut premier of Ms Gordon’s vibrant florals on both canvas and paper, a fitting tribute. An exhibition celebrating women’s art would not be complete without the assemblages of Maureen McCabe. These boxed narratives of historical and, typically rare, objects presented in excruciating detail are about power and gender often wrapped in lore. McCabe is a retired professor emeritus at Connecticut College. Another famous woman artist with strong ties to Connecticut is Janet Fish, who is the granddaughter of the Old Lyme Art Colony painter Clark Voorhees (1871–1933). Fish is a third-generation artist in her family. Her work includes richly colored and highly complex still lifes, one of which is featured in the exhibition. Judy Friday has been represented by The Cooley Gallery for more than 20 years. She defies all stereotyping as a master of almost any media be it sculpture, photography, paint or fabric. This show includes varied mediums such as oils, pastels and fiber art. *The Cooley Gallery, 25 Lyme Street, specializes in American paintings from the Nineteenth Century to the present, including the Hudson River School, American Impressionism, and select contemporary artists. Hours are Tuesday to Saturday, 10 am to 5 pm. Call 860-434-8807 or visit [www.cooleygallery.com](http://www.cooleygallery.com) for information.*



Image: Kahn & Selesnick

# CARRIE HADDAD GALLERY

*Twenty-Three Years of exhibiting  
Contemporary Art In The Hudson Valley*

622 WARREN STREET, HUDSON NEW YORK / 518.828.1915  
CARRIEHADDADGALLERY.COM



# Rare Finds Offered By PBA Galleries

SAN FRANCISCO, CALIF. — PBA Galleries specializes in auctions of rare books, manuscripts, photographs, maps, ephemera and related items. Holding sales every two weeks in their San Francisco gallery, PBA offers printed material in a large variety of categories. Bidders can participate in the auctions by placing absentee bids online or by phone, fax or email and live during the sale in gallery, online through the PBA Live bidding platform or by prearranged phone bidding. Each auction is streamed live for bidders around the world to follow the action as it unfolds.

On Thursday, October 23, PBA will offer Literature and Illustrated & Children's Books. Featured in this sale is a collection of works by Hermann Hesse, the German-born, Swiss author and artist. Among the offerings are first, limited and trade editions. Some of the volumes are signed and inscribed while others are presentation copies. Also included is original art by Hesse and watercolors by his son Hans Heinrich (Heiner). Additionally, a collection of Oz will be included.

Other sales scheduled for the rest of this year include November 6 – Rare Illustrated Books; November 20 – Fine Books & Manuscripts; December 4 – Fine Americana; and December 18 – Fine Books in all Fields, including Golf Books & Memorabilia. Auctions start at 11 am Pacific Time with previews starting the Monday afternoon before the sale.

On Thursday, November 13, PBA will be in Las Vegas for a special Golf



This original watercolor by Hermann Hesse is from PBA Galleries' October 23 sale.

Books and Memorabilia Sale at the annual Golf Collectors' Society meeting. This special sale will be held at the Suncoast Hotel and Casino and features the library of John Burns with additions. Many of the volumes offered in this sale are in custom boxes, including the "Large Paper Copy" limited edition of *Golf: A Royal & Ancient Game* edited by Robert Clark. Often considered a masterpiece of golf literature, this edition contains 11 additional plates and the obituary of Young Tom Morris (\$15/20,000). Also, on the block is a copy of the Limited Edition de Luxe of the Harold H. Hilton and Garden G. Smith *The Royal & Ancient Game of Golf* which includes a signature of Hilton laid in. This rare and highly desirable edition of this golfing classic is profusely illustrated from paintings and photographs and is housed in a custom box (\$10/15,000). PBA holds two golf auctions a year.

PBA is accepting consignments for upcoming auctions. As one of the few auction houses specializing in rare books, manuscripts, photographs, maps, ephemera and related items, PBA attracts a discerning audience of buyers from all over the world. Free appraisal clinics are held on the first Tuesday of the month in the San Francisco offices. Appraisal services are also offered for private collections and libraries.

For more information about these or upcoming sales in 2015 or information about consigning, contact PBA Galleries at 415-989-2665, [www.pbagalleries.com](http://www.pbagalleries.com) or email [pba@pbagalleries.com](mailto:pba@pbagalleries.com).

## Fine American and European Art from the 17th to 20th Century

View Our Extensive Collection in Person, or Visit our New Website: [www.ArtAntiqueGallery.net](http://www.ArtAntiqueGallery.net)



Albert Bierstadt, "Pacific Coast," oil on paper, 12 by 18 inches.



William Charles Anthony Frerichs, "Falls in North Carolina," oil on canvas, 30 by 48 inches.



Hermann Ottomar Herzog, "Wheat Harvest," oil on canvas, 15 by 21 inches.



Aldro Thompson Hibbard, "Winter in New England," oil on board, 18 by 26 inches.



William McGregor Paxton, "Charlotte Parker Milne," oil on canvas, 50 by 40 inches.



William Pierce Stubbs, "Howard H. Hamacon," oil on canvas, 30 x 40 inches.

# Art & Antique Gallery, Inc.

508.259.4694

[wmunion@charter.net](mailto:wmunion@charter.net)

[www.artantiquegallery.net](http://www.artantiquegallery.net)





Jamie Wyeth "Yolk and the Wicker Chair", 1987 / Adelson Galleries

# EIGHTEENTH ANNUAL BOSTON INTERNATIONAL FINE ART SHOW

NOVEMBER 13-16, 2014

[WWW.FINEARTBOSTON.COM](http://WWW.FINEARTBOSTON.COM)

Gala Preview to benefit Friends of The Boston Park Rangers Mounted Unit

## More artful reasons to come to Boston November 13-16!

Adelson Galleries Boston presents a one-man show of works by Jamie Wyeth at BIFAS.  
The concurrent exhibition at the Museum of Fine Arts, Boston continues through December 28, 2014

The long-anticipated public re-opening of the Harvard Art Museums  
in their new Renzo Piano-designed facility takes place the same weekend as BIFAS.

Sponsored by:



Produced by Fusco & Four/Ventures, LLC  
[www.BostonArtFairs.com](http://WWW.BostonArtFairs.com)