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## Historic WWI Illustrations At Schoonover Studios

BY JOHN SCHOONOVER

CURATOR, SCHOONOVER STUDIOS, LTD

As we enter the centennial years of World War I, we are reminded that many of the pictorial narratives of the events in Europe, 1914 to 1919, including warfare, appeared in various publications as illustrations. Notable among these illustrators were six students of renowned illustrator and teacher, Howard Pyle. Four



Frank Schoonover, "Contact," 1918, oil on canvas, 36 by 27 inches. Illustration for "Our War Eagles," Red Cross Magazine.



Frank Schoonover, "Bombing," 1918, oil on canvas, 36 by 27 inches. Illustration for "Our War Eagles," Red Cross Magazine.

were selected for the American Expeditionary Force in Europe: George Harding, Harry Townsend, William Aylward and Harvey Dunn. Of these, Dunn produced some of the most compelling illustrations as an immediate observer of combat in the trenches. Ironically, many of his paintings didn't even reach the War Department until after the Armistice and initially were not well received. Others were not published until years later as covers for the *American Legion Monthly*. A wonderful collection of Dunn's work enhances the Kelly Collection of American Art.

Two other students who remained stateside, Gayle Hoskins and Frank Schoonover, were commissioned by the War Department to paint illustrations for a series called "Souvenir Pictures of the Great War," published in *The Ladies Home Journal* (LHJ), 1918 to 1920. Most are in the collection of the Delaware National Guard. Schoonover produced 15 of these historic paintings, based on sources available for research, primarily photographs, although that material rarely captured the gut-wrenching, bloody, violent images the illustrators often portrayed.

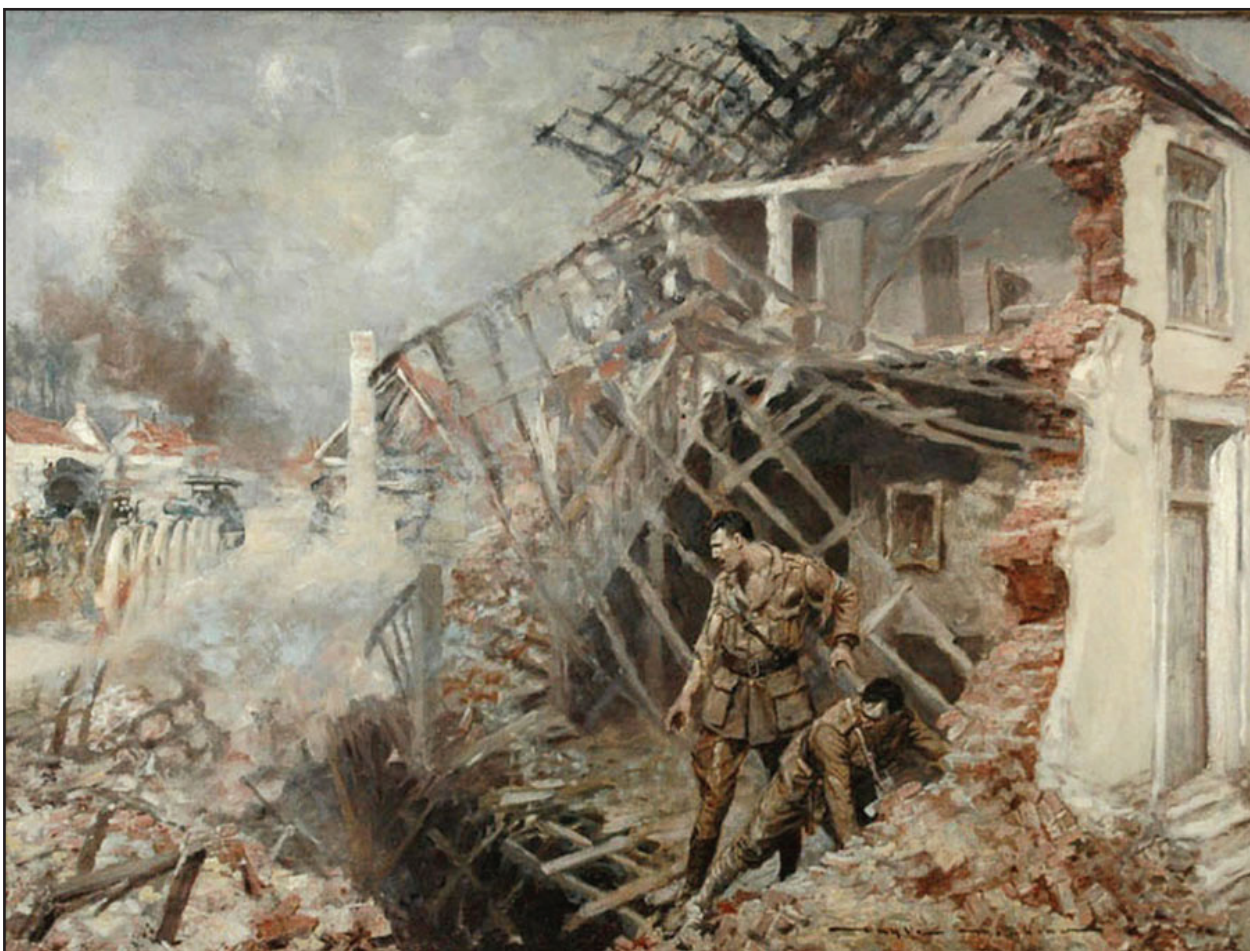
Hoskins painted 12 for LHJ, and also one other reproduced here for the story "Hello Central' on the Firing Line." Hoskins holds back nothing to detail the destruction surrounding the doughboys. Schoonover's most celebrated LHJ image is "How Twenty Marines Took Bouesches," depicting the desperate 6th Marine Battalion assault across a poppy field at Belleau Wood, which has even been reproduced in several contemporary publications about The Great War.

Another celebrated aspect of the war was aerial combat. The legends of the famous dogfights and the Red Baron live today. Despite a brief infancy of only 14

years, American aviation quickly responded with the formation of the American Expeditionary Force (AEF). Although urgent plans called for manufacture of several thousand planes, bureaucratic delays hampered production, forcing many AEF pilots to fly British and French planes in the face of well-trained and dogged German pilots (The Bosche). Schoonover was commissioned by *Red Cross Magazine* for an article, "Our War Eagles," featuring an article about the heroics of pilot Jim McConnell of Escadrille No. 24. The four illustrations by Schoonover reproduced in the magazine were titled: "Contact," "Bombing," "A Hit" and "Taking Off."

Two of these are included along with this article as examples of classic wartime aviation illustration. In "Contact" we see a pilot putting on his gloves as a ground man pulls on the propeller behind him. In the distance, French officers observe the preparations. His confidence belies the fact that 316 brave pilots died during the war. "Bombing" evokes a quietly tense moment as the pilot eyes the quilted landscape below, within seconds of literally dropping a bomb that can hit within a hundred yards of a target. I have had two visitors to my studios whose grandfathers flew in World War I. Both had very emotional reactions to this illustration. In a world so far away, fighting a still primitive, but ruthless war, gallant men stood in the face of danger, on the ground and in the air, hoping only to live another day.

Visitors and collectors are welcome Monday through Friday, 9 am to 5 pm, and Saturdays by appointment. Schoonover Studios are at 1616 North Rodney Street, Wilmington, Delaware. It is always a good idea to call ahead: 302-656-0135.



Gayle Hoskins, "Gone were the Sergeant and the Two Corporals. And Here were the Orderly and Myself, Standing Safely in the Shaky Remnant of the Room," 1918, 26 by 36 inches. Illustration for the Ladies Home Journal story "Hello Central' on the Firing Line."

# GARY T. ERBE

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# Artemis Gallery: Where Ancient Art Meets Modern Eyes

BY TERESA DODGE, EXECUTIVE DIRECTOR  
ARTEMIS GALLERY

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*Life-size Roman marble bust — Severan period. Sold \$18,900, October 2014.*

as China and the Far East, India and Southeast Asia, Central Asia and the Pacific Islands, Africa and beyond.

At Artemis Gallery, we only sell authentic ancient art. Each and every work of art is personally handled, inspected and studied by experienced and educated specialists, ensuring the utmost quality and authenticity. What's more, and so very important in dealing with ancient items, all items offered for sale, whether through the gallery or online auction, are legal to buy/sell under US Statute covering cultural patrimony Code 2600, Chapter 14, and are guaranteed to be as described or your money back. That guarantee is for life. Should another expert ever look at a piece you purchased from Artemis Gallery and it be determined to be not ancient, you will get your money back. This commitment to our community is just one thing that sets us apart.

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*Greek bronze helmet Illyro-Chalcidian type. Sold \$14,400, June 2014.*

creating custom stands and displays to make your treasures come alive.

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To explore our offerings and to stay up-to-date with current events in the world of ancient art, visit us at [www.ArtemisGallery.com](http://www.ArtemisGallery.com). Please feel free to contact us at any time to discuss our services and share our mutual passion for ancient art. You can reach us directly via phone at 720-890-7700 or send us an email [info@artemisgallery.com](mailto:info@artemisgallery.com).



*Jalisco male and female figures — rare matched pair. Sold \$45,600, February 2015.*

*Chinese gilded bronze ram — Ordos period. Sold \$13,800, March 2015.*

# *The Figure in American Art, 1766–1971*

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Cyrus Dallin 1861–1944, “The Archery Lesson,” bronze, 18 inches tall, signed ‘07 Henry Bonnard Bronze Company.



William Keith 1838–1911, “Glacier Meadow in the High Sierra,” 1886, oil on canvas, 24¼ by 31¼ inches.

## J.N. Bartfield Galleries— New Works In New Quarters

BY JAMES D. BALESTRIERI

DIRECTOR, J.N. BARTFIELD GALLERIES

Four new works highlight the grand opening of J.N. Bartfield Galleries’ new space at 60 West 55th Street, fifth floor, in New York City. Since 1937, J.N. Bartfield Galleries has specialized in art of the American West, sporting



Henry Farny 1847–1916, “Nyutchi, The Old War Chief – Zuni,” watercolor and gouache, 20¼ by 9½ inches.

and wildlife art and classic American artworks. Frederic Remington, Charles M. Russell, Maynard Dixon, W.R. Leigh, Frank Tenney Johnson and the masterworks of Taos Founders like E.L. Blumenschein, W. Herbert Dutton and Victor Higgins are just some of the storied names whose canvases and bronzes find their way to Bartfield’s.

“Squadron A – Tent Pegging,” an 1896 ink wash and gouache by Frederic Remington (1861–1909), done for *Harper’s Weekly*, is a magnificent example of what Remington did best — man and horse, in motion, struggling to work together. Here, one of the troopers of Squadron A, then based in New York City (and known for their resplendent, European inflected uniforms) attempts to wrest a tent peg from the ground with his saber. Despite racing at the gallop, both man and horse must remain steady. Exhibitions like these fascinated the public, but they were real tests for the cavalry of the day. Remington enhances the action with the swirling bravura movement of the wash around the scene.

Henry Farny (1847–1916) was born in the contentious Alsace region of France to parents who were part of the failed revolution of 1848. Fleeing to America with his parents, Farny was an exile, a stranger in a strange land, who felt a kinship with the “noble savages.” To Farny, his Indian friends seemed to be strangers in their own land: impoverished, exploited, ignored. As his artistic talent became a vocation, Farny would visit reservations in the West and rail against the official policy of forced resettlement, barren reservations and inadequate rationing. His progressive, egalitarian stance towards Native Americans and his sympathies with their plight grated against the general view at the end of the Nineteenth Century that the submission of the Indian was a sad but necessary step in the march to civilization. In 1882, Farny painted illustrations for a series of articles on the Zuni Indians for *Century Magazine*. “Nyutchi, The Old War Chief – Zuni” appears to have been part of this project. Unlike many of his contemporaries, Farny’s Indians are unidealized individuals. Nyutchi’s pride is his own, born of his life and sufferings. His stoicism is no ideological pose. His stance is tentative. But the shadow he casts on the pueblo floor, in the shape of a crow or eagle, suggests the strength of his spirit.

Cyrus Dallin (1861–1944), who was an Olympic archer and bronze medalist in the team competition at the St Louis Games in 1904, modeled “The Archery Lesson” as a trophy for the National Archery Association in 1907. Cast by the famous Henry Bonnard Foundry, it is elegant work, a kind of harbinger, in fact, of Art Deco stylization. Like Farny, Dallin bristled at the treatment of the American Indian. But, significantly, Dallin wanted viewers of his sculptures to see Native Americans as exemplars of the classical tenets of the beautiful and the ideal that can be found in all races. Interestingly, the edition of “The



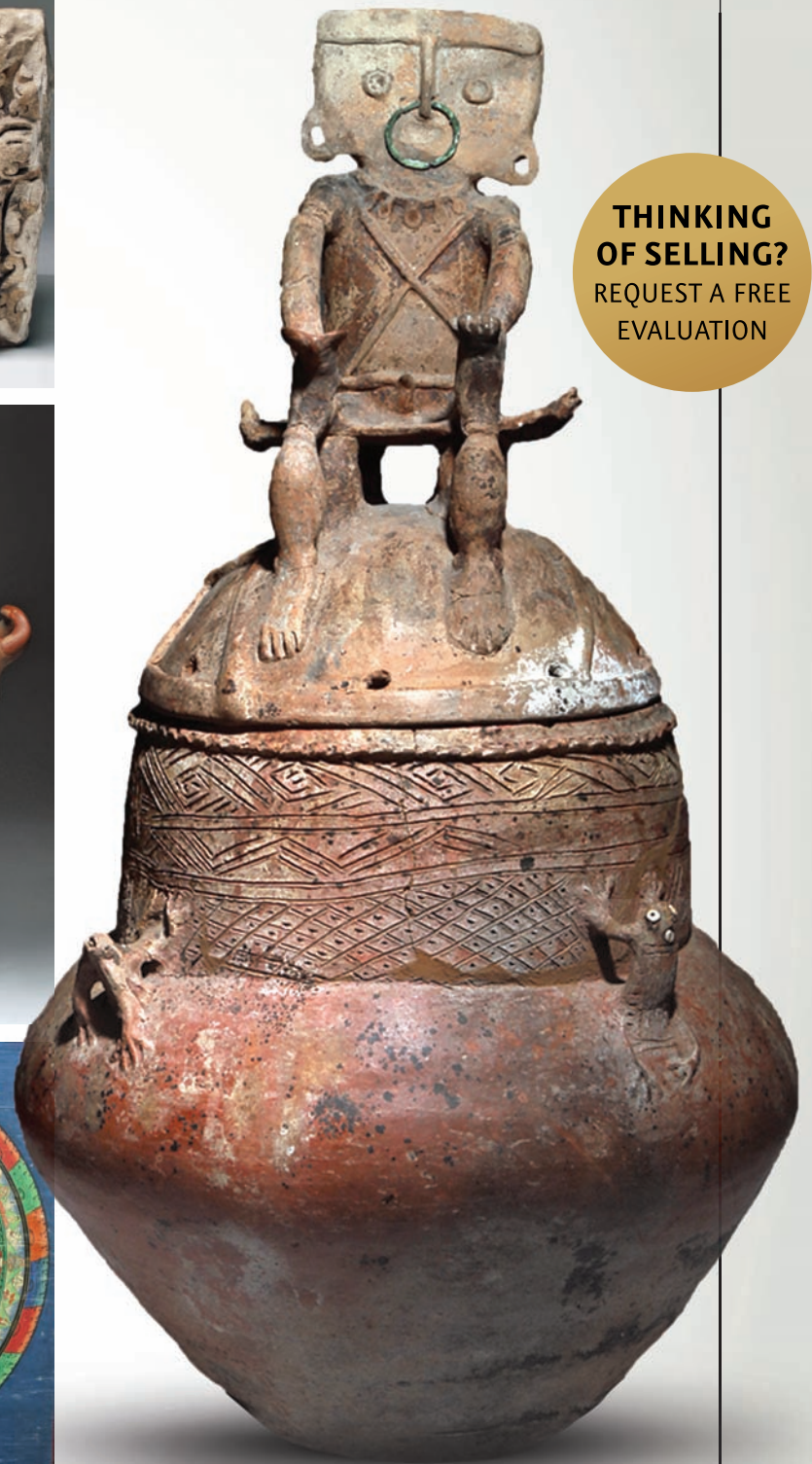
Frederic Remington 1861–1909, “Squadron A – Tent Pegging,” 1896, ink wash and gouache, 18 by 20 inches.

Archery Lesson” appears to have been small, as few examples ever appear on the market.

Scottish born William Keith (1838–1911) began his career as an engraver in New York. He settled in San Francisco in 1862, learned painting from his wife, and began to paint full time in 1868. Influenced by John Muir, whom he knew, and the works of George Inness, Keith’s poetic California landscapes often recall Scottish and European scenes. Typically, and in the style of the Hudson River School painters, Keith concentrates on nature and on light, painting in one or two small figures to give some sense of the vastness of scale. But in the 1886 painting “Glacier Meadow in the High Sierra,” Keith includes an entire Native American camp. Small figures, campfires, lodges and horses line both sides of the limpid river at the base of the alpine peaks. This suggestion of some ceremonial meeting of bands lends an extra sanctity to the spiritual beauty of the location. Keith’s works were extremely popular and were influential in the drive to create National Parks and preserve the beauty of the West. Hundreds of his paintings were lost in the earthquake of 1906.

Here at J.N. Bartfield Galleries, we are always available to answer questions and to assist you whether you are new to collecting or looking to purchase a particular piece to add to an established collection. And we are always seeking to acquire new works in our areas of interest. We welcome you to call, email, or visit us in our new quarters. *J.N. Bartfield Galleries is located at 60 West 55th Street, fifth floor, New York City. For information, call 212-245-8890 or email galleryinfo@bartfield.com.*

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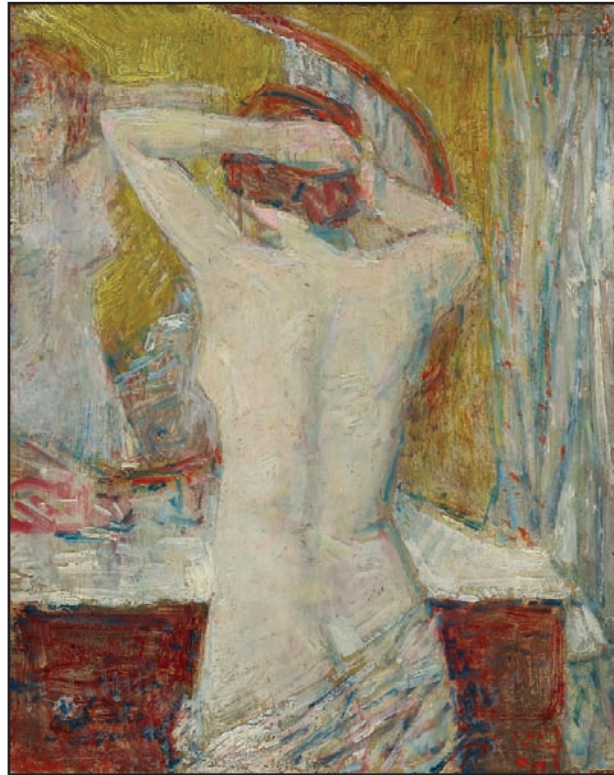
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George Benjamin Luks (1867–1933), "Matches Mary," circa 1905, oil on canvas, 36¼ by 30¼ inches.



Frederick Childe Hassam (1859–1935), "The Dressing Table," 1918, oil on panel, 75/8 by 61/8 inches.



Benjamin West (1738–1820), "Portrait of John Grey," 1766, oil on canvas, 30 by 25 inches.

## 'The Figure In American Art: 1766–1971' At Debra Force Fine Art This Spring

NEW YORK CITY — "The Figure in American Art: 1766–1971" is on view at Debra Force Fine Art from April 23 through June 12. Encompassing a range of works from various periods, the exhibition traces the stylistic evolution of American art through portraits and figure-dominated scenes.

The earliest work is Benjamin West's 1766 portrait of John Grey (1743–1802), an Englishman of noble birth who was the brother of the Fifth Earl of Stamford, Staffordshire. The family estate called Enville Hall was known throughout England for its 750 acres of landscape garden, which was designed by the architect Sanderson Miller. Grey is depicted with a pen and a sketch of trees and buildings, most likely relating to a design for his family's property, which is open to the public today.

From the Nineteenth Century, an important pair of Civil War paintings by Felix O.C. Darley, painted in 1865–66, is a rare find from a New England estate. Most such subjects were painted long after the war toward the end of the Nineteenth Century. However, the Darleys were painted more contemporarily and were commissioned by George Whitefield Hatch, president of the American Bank Note Company. They were ultimately published as prints. Titled "The Volunteer's Departure" and "The Volunteer's Return," they show the same family, experiencing the sorrow of the father's leave to join the Northern ranks as a Zouave in the former, and the jubilation at his return home as an officer in the latter. A classic John George Brown painting from the artist's popular shoeshine boy series and a charming scene of a little girl in pink and two boys collecting leaves from 1868 by Enoch Wood Perry enhance the genre portion of the show.

American Impressionism is represented by both European and American subject matter. Foremost among the former, is the vibrant and colorful "A Field of Hyacinths" by George Hitchcock, the expatriate artist who spent most of his career painting in Holland. He, along with his friend James Jebusa Shannon, enjoyed holidays and painting junkets at the end of the Nineteenth Century. Shannon's portrait of his wife Florence and a small Whistler-like work of "Woman in White with Flowers," both from the artist's estate, are highlights from his oeuvre, which is rarely seen in America. In "The Mansard Room," painted between 1920 and 1926, Frederick Frieseke focuses upon a female figure in the process of dressing in her fabric-patterned boudoir. Using a frequent model, whom Nicholas Kilmer has identified as most likely a Russian refugee, the artist painted it in his Paris apartment.

Among the American Impressionist subjects are John White Alexander's "Green Girl," featuring his model Juliette Very, dramatically posed, wearing a floral-patterned green dress and seated in a low Empire chair, a favorite prop of the artist. William Merritt Chase normally painted the female members of his family, but in "Roland Dana Chase," he portrays his son at the age of four. Roland bears a commanding stance while exhibiting a bit of impishness in his demeanor, highlighted by



Philip Evergood (1901–1973), "The Future Belongs to Them," 1938–53, oil on canvas, 60 by 40 inches.

his haphazardly placed jaunty red belt.

The exhibition includes two works by Frederick Childe Hassam: "The Dressing Table" from 1918, a semi-draped nude at her dressing table, painted during the artist's renowned Flag series, and "Gloucester" from 1895, a sunlit street scene featuring local residents going about their daily tasks with the backdrop of the town in the distance. A Post-Impressionist work by Jane Peterson, "The Answer," is a rare subject featuring a young woman seated in an interior and unlike most of the artist's work, has a narrative. This painting has the distinction of having had only one owner since it was purchased in Cambridge, Mass., in 1966, the year after Peterson died.

Several works by The Eight portray the grittiness of life in the early Twentieth Century. "Matches Mary," circa 1905, by George Luks is a poignant depiction of a poor match seller. A signature portrait from his early subjects of the homeless, beggars and street vendors, this work was included in Kraushaar Galleries' important solo exhibition of the artist's work in 1921. Two significant early pastels by Everett Shinn portray life of New Yorkers at leisure. These include a rare look at a male-dominated pastime in "Pool Room" executed in 1903, and a view of the performing arts in "The Yellow Dancer" from 1911, a more colorful and refined subject than most of the artist's typical vaudeville scenes.

Like his compatriots Robert Henri and Shinn, William Glackens sojourned to Paris intermittently between 1895 and 1905. These trips produced only a small number of works, including "The Seine," which features the bustling activity on the Pont Neuf, watched by a lone boatman from below. Although not an official member of The Eight, George Bellows' portrait of "The Black Derby" depicts a working-class man, most likely a cabbie, and fits perfectly in this genre, while a rare Synchronist painting of nudes by Arthur B. Davies, circa 1916, adds a Modernist touch.

Social commentaries by Philip Evergood and Romare Bearden bring the exhibition into the mid-Twentieth Century. Evergood's "The Future Belongs to Them," painted between 1938 and 1953, anticipates a more contemporary subject, that of camaraderie between the races. Forward thinking for its time, this work is one of the artist's grittiest and sympathetic views of society. Romare Bearden's "Junction Piquette" from 1971 is a rare fabric collage that focuses on the plight of African American cotton pickers in the rural South as remembered from the artist's childhood.

Other Twentieth Century works include a view of Martha's Vineyard by Thomas Hart Benton, a charcoal portrait by Grant Wood, and an interior with figure by Grace Hartigan. Sculptures by Frederick MacMonnies, Janet Scudder, and Dorothy Dehner will also be on view.

Debra Force Fine Art is located at 13 East 69th Street, Suite 4F, New York City. For information, call 212-734-3636, visit [www.debraforce.com](http://www.debraforce.com) or email [info@debraforce.com](mailto:info@debraforce.com). Gallery hours are Monday through Friday, 10 am to 6 pm; Saturdays by appointment.



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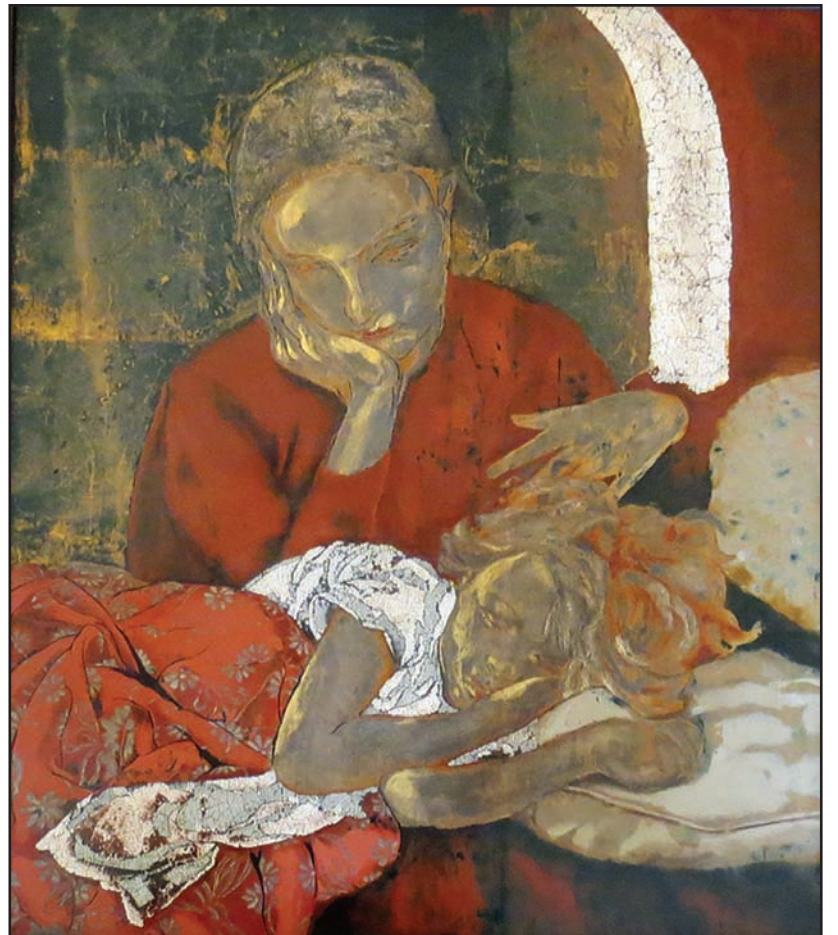
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Alix Aymé (1894–1989), “The Green Pagoda,” oil on canvas, 19¾ by 26⅜ inches.



Alix Aymé (1894–1989), “Self-Portrait with François Asleep,” lacquer with gold leaf and eggshell on wooden panel, 25 by 21⅛ inches.

## Documentary Film Announced On Life And Art Of French Artist Alix Aymé

BY JOEL FLETCHER

FLETCHER-COPENHAVER FINE ART Paul Lewis of Subterracon Films, a media production company based in Virginia, has announced the development of a new feature-length documentary film on the extraordinary life and work of the French artist, Alix Aymé. The film is being planned for a global audience, with an estimated running time of 90 minutes. Subterracon has begun first phase fundraising toward planned preproduction later this year. Details of the documentary may be found on the website: [www.subterracon.com](http://www.subterracon.com).

In the last few years, the artist has been getting a great deal of interest.

In September of 2012, an exhibition about the School of Fine Arts in Hanoi opened at the Cernuschi Museum in Paris. It was the second museum exhibition that year to draw attention to the work of Alix Aymé. A magnificent lacquered cabinet by the artist was arguably the star attraction of the exhibition, which focused on the art that was produced by the Vietnamese students of the school and their French teachers during the colonial period before the Second World War.

“We could not have had this exhibition ten years ago,” said Christine Shimizu-Huet, director of the Cernuschi. “The loss of the colonies, especially Indochina, was so painful for the French that no one wanted to think about anyone who had anything to do with what happened there.”

And Aymé was inextricably linked to the French colonial experience in Indochina. Not only did she live and work for many years in Hanoi where she was instrumental in the revival of the ancient art of lacquer, but she was married to General Georges Aymé, who became the Commander of the French Forces in Indochina.

In the 1930s, Aymé was sent by the French government to Angkor Wat and Luang Prabang to do research for the Colonial Exposition held in Paris the following year. While in Luang Prabang, she became friendly with the Laotian Royal family and was commissioned to do a series of murals in the Royal Palace depicting everyday life in Laos. Today the palace is a museum and the murals have been designated a national treasure.

In March of 1945, when the Japanese Army took control of Indochina, the Aymés were interned in concentration camps where they remained until the end of the Second World War. Her older son Michel did not survive, and his death at the age of 19 became a tragic touchstone in her life and a frequent inspiration for her later art.

The Aymés returned to France in September of 1945. General Aymé, older brother of celebrated writer Marcel Aymé, never really recovered from the brutality at the



Alix Aymé (1894–1989), “Two Children,” watercolor, pen & ink and charcoal on wove paper, sheet size: 10⅝ by 10¼ inches. Illustrated in *Lacombe, Pascal & Ferrer, Guy, Alix Aymé: Une artiste peintre en Indochine/A French Painter in Indochina, 1920-1945, Somogy Éditions d’Art, Paris, 2012, p. 28.*

hands of the Japanese and died in 1950. Alix sought refuge in her art.

In 1948, she was offered a commission by a convent in Normandy to create in lacquer a Stations of the Cross for the convent’s chapel. At first she turned down the commission. She was not a devout Catholic; she was a divorced woman and still suffering from the loss of her son. But the sisters of Notre Dame de Fidélité in the town of Douvres-la-Délivrande persuaded her, and for over a year she worked on the 14 panels. When the commission was finished, she wrote to the mother superior: “I truly did this with all my heart, and in exchange, for me it was an enormous comfort. The months that I lived continually with Christ and his Passion, so dolorous a subject, helped me regain a measure of peace and I am very grateful to the community of sisters of Our Lady of Fidelity.”

In 2010, the French government declared the 14 lacquer panels a historic monument. They are on display in the convent chapel that also contains sumptuous decorations by the great glass artist René Lalique, including an enormous crystal crucifix over an altar of his design.

In the many years that remained to her, Aymé continued to paint, draw, exhibit and travel.

Her work reflected both her early training with the great Nabi painter, Maurice Denis, her mentor and life-long friend, and the Asian influences

that also suffused her work. She mastered and worked in various media, not only lacquer and oil, but also the delicate and difficult techniques of watercolor on silk and reverse painting on glass. She was a master of the art of drawing in pencil, charcoal, pen and ink. Her subjects include exotic landscapes, brilliant still lifes and tender portraits of children. All of her work displays her extremely refined sensibility made manifest with extraordinary skill.

Alix Aymé died on her 95th birthday, March 21, 1989, while putting the finishing touches to a lacquer panel.

Her work is found in a number of important private and public collections worldwide, including the *Cabinet des Dessins* of the Louvre and the Musée des Années Trente in Paris, the Musée des Beaux-Arts in La Rochelle, the Royal Palace in Luang Prabang and the Evergreen Museum and Library of Johns Hopkins University in Baltimore. Her first American museum exhibition was held at the Evergreen Museum and Library, March–September, 2012.

Collectors interested in works by Alix Aymé may contact Fletcher/Copenhaver Fine Art, Fredericksburg, Va. For information, call 540-371-7540 or [info@fc-fineart.com](mailto:info@fc-fineart.com). The website is [www.fc-fineart.com](http://www.fc-fineart.com).

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Olaf C. Seltzer (1877 - 1957) *Fight for the Waterhole* Oil, 1913 on canvas 40 x 60 inches

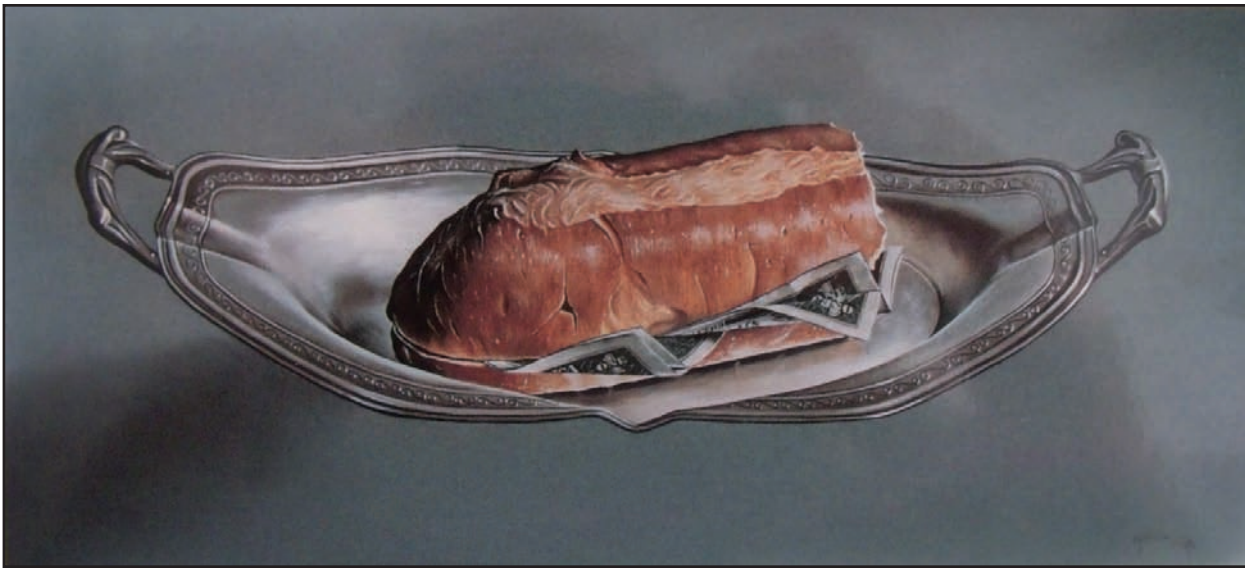
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Gary T. Erbe, "Today's Special," 1970, oil on panel, 8 by 17 inches. Collection: The New Britain Museum of American Art, Conn.

## Levitational Realism: The Early Years

BY GARY T. ERBE

This is a milestone year for me. It was 50 years ago, 1965, when I picked up a brush for the first time and began teaching myself to paint in the medium of oil. As a self-taught artist, I faced many challenges, including learning and understanding the theory of color and composition. From the very beginning, I strived to develop a fine painting technique as well as a personal approach to painting. Expressing ideas and searching for my own identity as an artist has always been of the utmost importance for me.

Although realism has always been my preference, I was determined to break away from traditional realism in favor of something more challenging and personal.

In 1967, I discovered *trompe l'oeil* and at that time found myself influenced by the great Nineteenth Century masters of this school of painting. However, this period in my *oeuvre* would be short lived, because I couldn't be a follower of Harnett and Peto. In 1969, I conceived the idea of freeing inanimate objects from their natural surroundings via the illusion of levitation along with juxtaposing objects and shapes not related in reality in favor of creating thought-provoking compositions. It was the beginning of levitational realism and as far as I am concerned, a contemporary approach to *trompe l'oeil*. It was a time when I experimented with painting mediums, brushes and canvas preparation. One of my

favorite brushes I used at that time was a badger hair blender, which enabled me to achieve very soft, colorful and atmospheric backgrounds for my subject matter. This heightened the illusion of levitation in my work.

An early painting, which was a turning point for me, is "Today's Special," 1970, a timeless subject and a universal concept dealing with man's obsession with money. People are never satisfied. They want more. There is a lot more to life than money. Well, here's a big sandwich stuffed with money.

Many paintings are based on personal experiences such as "The Pressure of Time," which dealt with a situation where one of my friends committed suicide. It is not a spontaneous act, but something that builds up in the mind over a period of time until they commit the final act.

"Staff of Life" was also painted in 1970 — the very first year I was self supported. I had a wife who didn't work, two daughters to care for, and I had the guts to quit my job as an engraver and pursue fine art without any financial support. I did it the hard way. Here's a guy like me who had nothing — as fast as I was making money, it was being absorbed by my expenses as a sponge absorbs the water.

If you study "Twelve to One" carefully, you see a donut with a bite out of it and all of these tools that pertain to hard working guys. This was painted during the



Gary T. Erbe, "Twelve to One," 1970, oil on canvas, 38 by 28 inches.

Vietnam War, when construction workers in New York City and elsewhere would demonstrate during their lunch break in support of our military. It wasn't like they were supporting the war, but they were sick and tired of antimilitary demonstrations.

All told, the year 1970 was a very productive and important time in my career. This period marked the beginning of growth and maturity in my work. However, I soon realized that levitational realism in its purest form had its limitations.

My interest in *trompe l'oeil* has never wavered over the years. However, I knew it was time to take *trompe l'oeil* to the next level. I began to embrace the philosophy and principles of modern art and how it could be integrated into *trompe l'oeil* painting. It has always been my intention to take *trompe l'oeil* beyond illusion and technical virtuosity, holding steadfast to what I believe in, not falling victim to trends.

In the past few years there has been a renewed interest in and acceptance of representational painting, as well as a reversal of the past, which focused primarily on modernism and nonobjective art. The public in general has always embraced a realistic documentation of a broad range of subjects carefully depicted in contemporary painting.

The foundation of my work will always be *trompe l'oeil* with the goal of taking this wonderful school of art into the Twenty-First Century. Vision and diversity will continue to be paramount throughout my journey as an artist.

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



Gary T. Erbe, "Staff of Life," 1970, oil on canvas, 11 by 14 inches.



Gary T. Erbe, "The Pressure of Time," 1970, oil on canvas, 29 by 23 inches.

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Anonymous, "Frida Kahlo Resting," 1938, gelatin silver print, 4½ by 6½ inches.



Nickolas Muray, "Frida with Deer (Granizo)," 1939, gelatin silver print, 4½ by 6½ inches.

## 'Frida Kahlo, Mirror Mirror...'

May 21–September 12 at Throckmorton Fine Art

NEW YORK CITY — From May 21 to September 12, Throckmorton Fine Art will be exhibiting "Frida Kahlo, Mirror Mirror..." featuring more than 30 rare and vintage photographs of the Mexican artist by some of the most legendary photographers of the Twentieth Century. A catalog of the exhibition is available.

The show is being staged to coincide with a comprehensive series of events at the New York Botanical Garden, also beginning in May, that includes a show of Frida Kahlo paintings and works on paper, curated by art historian Adriana Zavala, that highlights Kahlo's intense interest in the natural world and botanicals. "Frida Kahlo: Art, Garden, Life," will also feature a dramatically "reimagined" version of Frida Kahlo's garden, home and studio in Mexico, La Casa Azul, at the Enid A. Haupt Conservatory.

Dr Salomon Grimberg, MD, a leading expert on the life and work of Frida Kahlo, is writing the catalog essay for "Frida Kahlo, Mirror Mirror..." On Saturday, May 30, at 3 pm, Dr Grimberg will give a talk at the Throckmorton Fine Art gallery titled, "Frida saw herself in a photograph before discovering mirrors..." He says, "Frida Kahlo's father was a photographer, and as a girl, she saw her looks in his photographs of her before she discovered mirrors, which became the inseparable companions that provided her with a sense of self."

As much, if not more than any movie star in Mexico, Kahlo was photographed and her photos nurtured the limelight around her. During her first trip to the United States, she was photographed by Lucienne Bloch, Imogene Cunningham, Peter Juley, Martin Munkacsy, Nickolas Muray, Carl van Vechten and Edward Weston; and the list grew. In Mexico, she posed for Lola Alvarez Bravo, Manuel Alvarez Bravo, Miguel Covarrubias, Gisele Freund, Hector Garcia, Antonio Kahlo, Berenice Kolko, Andre Breton and Dora Maar. Lola Alvarez Bravo claimed Kahlo was sought-after by photographers because of her aesthetic allure. Today, those same photographs, which drew the public with her magic, continue seducing others. Kahlo and her exotic beauty are part of the universal conscious and everyone was a part of that.

Spencer Throckmorton stated, "Frida Kahlo's life and art has inspired the world for decades. In many ways she

was a champion at overcoming a life of personal tragedy and disappointment. Many of her paintings are self-portraits, which enable us to see just how she used her talents to portray her experiences handling challenges that might have consumed those with less determination. Her ability to rise above so many obstacles has left an indelible mark, and is perhaps her greatest achievement."

Among the 20 acclaimed photographers whose images of Frida Kahlo are featured in the exhibition, five works are by German-born photographer Gisele Freund, taken during a two-year period beginning in 1950. They are among the last before her death in 1954. Kahlo's health was deteriorating at the time, and she was often in pain, largely a result of a tragic 1926 accident when a bus she was riding in col-

lided with a tram, leaving the teenage Frida with a crushed spine and right leg, among many injuries. She endured countless surgeries throughout her life, spent much time in bed or in a wheelchair, and suffered debilitating periods of intense pain complicated by the habit-inducing drugs she was given. Her German-born father and Mexican mother had raised her at La Casa Azul and her studio and gardens there were where she sought refuge and inspiration throughout her life, which ended before her 47th birthday.

Many Twentieth Century photographic legends shot images of Frida Kahlo throughout her life. Three photographs taken at La Casa Azul are by the acclaimed photographer Graciela Iturbide, who was honored with the Cornell Capa Lifetime Achievement Award on April 30 at the 31st Annual Infinity Awards ceremony of the International Center of Photography in New York City.

"Frida Kahlo, Mirror Mirror..." will feature vintage and rare images by Gisele Freund, Nickolas Muray, Emmy Lou Packard, Diego Rivera, Juan Guzman, Peter Juley, Bernard Silverstein, Carl Van Vechten, Edward Weston, Lucienne Bloch, Graciela Iturbide, Manuel Alvarez Bravo, Lola Alvarez Bravo, Mayo Brothers, Leo Matiz, Fritz Henle, Hector Garcia, among others, as well as two rare drawings by Kahlo.

Throckmorton Fine Art is located at 145 East 57th Street, 3rd floor. For information, call 212-223-1059 or email [info@throckmorton-nyc.com](mailto:info@throckmorton-nyc.com). The website is [www.throckmorton-nyc.com](http://www.throckmorton-nyc.com).



Lucienne Bloch, "Frida at the Barbizon Hotel," 1933, gelatin silver print, 11¼ by 7½ inches.



Lola Alvarez Bravo, "Frida Kahlo in front of Mirrored Wardrobe Keeper, Casa Azul, Mexico," 1945, gelatin silver print, 10 by 8 inches.

# Appreciating The Work Of Henry Van Ingen

BY SANFORD LEVY

OWNER, JENKINSTOWN ANTIQUES

This winter someone brought me a painting depicting Lake Mohonk in New Paltz, N.Y. On the reverse stretcher it clearly said "Lake Mohonk," followed by an illegible artist signature, between black-light, magnifying glass, a great deal of attempts and the help of artist listings on AskArt, we were finally able to decipher the artist's name...Henry Van Ingen.

Van Ingen was born in Holland in 1833. He studied at the Hague Academy of Design under the tutelage of Hendrik van de Sande Bakhuyzen. Van Ingen was influenced by the Hague School, a movement that celebrated traditional Dutch subjects such as landscapes and interiors. This imagery found its way into his paintings becoming their fundamental themes but adapted to feature the scenery of the Hudson River Valley. Van Ingen favored strong brushstrokes and used a wide array of colors.

Van Ingen moved to the United States in 1861 and began teaching at the University of Rochester. In 1865 he was given charge of the School of Art at Vassar College in Poughkeepsie, N.Y., where he stayed until his death in 1898. Van Ingen was once described by a student as being a "...burly Dutchman reared within sound of Antwerp chimes — [He] has a homely, kindly face and very approachable manners but stands no nonsense."

An archival letter, in the collection of Mohonk Mountain house, dated 1869, Van Ingen writes to a friend urging him to go and paint and stretch with him at Mohonk. He says "...its wilderness reminds me most of the scenery we used to admire in Norway, and as for its being healthy, a condition you are so particular about, you will get plenty of fresh air here, the hotel being situated near the top of the mountain and on the bank of a lake..." In the guest registration ledger for the Smiley's opening season in the summer of 1870, Van Ingen came to Mohonk for



*Henry Van Ingen, "View of Washington's Headquarters," 1883, watercolor on paper, 9¾ by 11½ inches. The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, N.Y., Gift of Anne P. Reed Dean, class of 1943, in memory of her grandmother, Mary Thaw Thompson, class of 1877, 1991.25.*

diner with a group of professors and guests from Vassar.

In describing the Mohonk property, Van Ingen wrote to a fellow artist, "...in short, you will find abundance of material for sketching. Just now the laurel is in blossom and grows in the richest luxuriance here, often taking root in the narrowest cliffs and crevices of the rocks, showing to greater advantage against their dark color. Come soon and I will be greatly surprised if you don't stay some weeks, fill your portfolio with valuable sketches and leave with mind and body improved by the splendid scenery and invigorating air of this mountain retreat."

While at Vassar, Van Ingen traveled along the Hudson River and into Ulster County. He produced oils and watercolors of many locations in the region. His connection with Mohonk allowed Van Ingen to bring groups of students there throughout his tenure. Other involvement in the valley included the Holland Society of New York. Van Ingen attended their functions in Poughkeepsie where he met with many decedents of local Huguenot families.

In his time at Vassar, Van Ingen pushed for the college to establish not

only a fine collection of oils and works on paper, but also for a collection of plaster casts for which he used in his teaching of art history and drawing. In 1935, The Van Ingen Art Library was added onto Taylor Hall at Vassar, and a bronze bust of him is often on display.

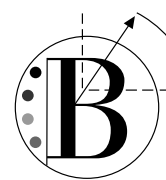
His works are listed in the collections of the Smithsonian Institute, the New York Historical Society and in the Vassar College Francis Lehman Art Center. He exhibited during his lifetime often with The American Watercolor Society.

We are interested in learning more about Henry Van Ingen's work; we hope to locate and obtain more paintings by him. Call 845-255-4876 or contact us through our website [www.JenkinstownAntiques.com](http://www.JenkinstownAntiques.com) if you have information.



## Walls of Color The Murals of Hans Hofmann

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Hans Hofmann (1880–1966)  
Mosaic mural, north side, 711 Third Avenue, New York (detail), 1956  
Works by Hans Hofmann used with permission of the Renate, Hans and Maria Hofmann Trust

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January 22–April 10, 2016

# God's First Temples: Images Of Trees In American Art

*Exhibition At William Vareika Fine Arts Through May 31*

NEWPORT, R.I. — The Newport Tree Society was the beneficiary of an opening reception at William Vareika Fine Arts on April 17 — just weeks before the green of spring graces Newport's fabulous specimen trees. Newport's "living collection" was planted during the Gilded Age, when scientists and amateur horticulturists brought in nonnative species to enrich the town's arboriculture. The reception, which also celebrated Arboretum Week, was the opening night of "God's First Temples: Images of Trees in American Art," an exhibition that included 40 American artists of the Eighteenth, Nineteenth and Twentieth Centuries — from a classical grouping by Benjamin West (1738–1820) to a late WPA painting by Edwin Boyd Johnson. This is a large and important exhibition of American artwork, with more than 100 pieces featured. The show is free and open to the public.

"God's First Temples: Images of Trees in American Art" embodies the artists' great love of nature. The title of the show was taken from a line in a poem written by William Cullen Bryant in 1824 titled "A Forest Hymn."

"The Old Oak" is a "poem in paint" by John Frederick Kensett. The artist has given us a portrait of an individual tree, an aged survivor rooted on a rocky hillside in the Northeast. Wind-twisted, leafless branches cling to the lower part of



John Frederick Kensett (1816–1872), "The Old Oak," oil on canvas, 18¼ by 24¼ inches.

leafy branches indicate early or midsummer.

The exhibition also includes paintings, watercolors, drawings, photographs and prints by other prominent American artists such as John LaFarge, Alfred Thompson Bricher, John W. Casilear, Thomas Doughty and Walter Launt Palmer. There are works by Samuel Colman, Anna Richards Brewster, Daniel P. Huntington,

the huge trunk and belie the calm, sunny day. Hints of red, yellow and tawny foliage indicate that the season is early autumn or late summer.

William Vareika Fine Arts is particularly known for their outstanding collection of works by William Trost Richards, and the artist is represented in the exhibition with more than 50 works, about 30 of which are *plein air* graphite drawings of trees. "Beach at Beverly Farms, Cape Ann, Massachusetts," a watercolor and gouache on paper by Richards, is an enticing view of a saltwater farm. Two cows look upon a placid ocean with gentle waves lapping at their hooves, while other cows meander up and down a tidal estuary. Lobster traps and small skiffs tied to moorings remind us of the fruits of the sea. Two people rest in the shade, adding to our enjoyment of the scene — no one seems lonely and no one seems hurried. Richards uses trees to direct the eye to various elements of the composition, framing a lighthouse in the distance. Bowers of bright green

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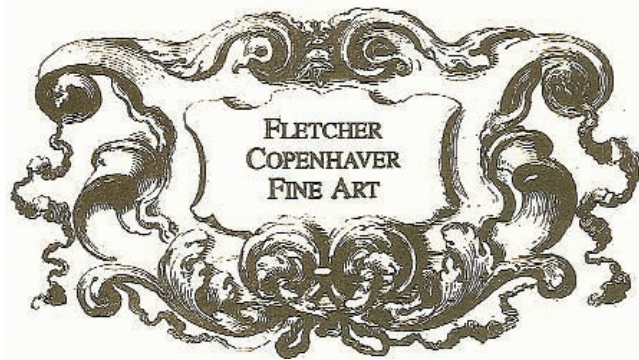


William Hart, Jervis McEntee, Edwin Graves Champney, Benjamin West and Winslow Homer. Of particular note is a large 28-by-36-inch tonalist painting titled "Autumnal Hues" by Henry Ward Ranger of a large copper-colored tree, six works by Worthington Whittredge, and a rare Joe Evans painting. A beautiful painting by Lucy Scarborough Conant (1867–1921) bears an 1891 Paris Salon label and dates from the artist's studies at Academie Julian.

Owner Bill Vareika and his wife, Alison, are active philanthropists in the Newport community, and since 1987 they have had a nonprofit beneficiary linked to all of their exhibitions. Members of the Newport Tree Society, the art dealer and his wife were given a stewardship award for planting a large copper beech in front of their 1877 Queen Anne-style home when the original old tree finally came to the end of its life.

*William Vareika Fine Arts, located at 212 Bellevue Avenue, is open Monday through Saturday, 10 am to 6 pm, and Sunday, 1 to 6 pm, or by appointment. For information, visit [www.vareikafinearts.com](http://www.vareikafinearts.com), call 401-849-6149, or email [info@vareikafinearts.com](mailto:info@vareikafinearts.com). For information about the Newport Tree Society, visit [www.newportarboretum.org](http://www.newportarboretum.org).*

**William Trost Richards (1833–1905), "Beach at Beverly Farms, Cape Ann, Massachusetts" 1877–82, watercolor and gouache on heavy paper, 23 by 36¾ inches.**



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Alix Aymé (1894-1989) *The Red Pagoda*, Oil on canvas. Signed, lower left: "Aymé"  
Provenance: Estate of the artist; Private collection, Paris 1920s  
Canvas size: 19 ½ X 25 ½ inches; Frame size: 27 X 33 ¼ inches  
In a handcrafted frame from *RG Les Cadres Gault*, Paris.

This painting is one of a number that the artist made while traveling in southwest China in the province of Yunnan. She wrote of the capital city, today Kunming, but then also known as Yunnan: "*Crazy Yunnan seems to me the most beautiful city in the world... Here are a thousand temples to mysterious gods.*"

Excerpt from an essay Alix Aymé wrote after a visit to Yunnan in the 1920s.

Illustrated in Lacombe, Pascal & Ferrer, Guy, *Alix Aymé: Une artiste peintre en Indochine/A French Painter in Indochina, 1920-1945*, Somogy Éditions d'Art, Paris, 2012, p.104.

To be included in the Alix Aymé catalogue raisonné currently in preparation by Pascal Lacombe & Joel Lafayette Fletcher.

The remarkable art and life of Alix Aymé is the subject of a full-length documentary film now in development by Subterracon Films.

For more details, please visit their website: [www.subterracon.com](http://www.subterracon.com)

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## Rare Illuminated Manuscripts To Be Offered At PBA Galleries May 28



A page of the illuminated manuscript *Du Jeu des Echecs*, ink on paper, 1865.

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 pre-arranged phone bidding. Each auction is streamed live for bidders around the world to follow the action as it unfolds.

On Thursday, May 28, PBA will offer its spring sale of Rare Books & Manuscripts. Featured items in this sale include the special 1932 Obelisk Press/Desmond Harmsworth edition of *Pomes Penyeach*, an exquisite manuscript on chess with illuminations. There will also be two autograph letters signed by Nobel-winning Chilean poet Pablo Neruda.

Illustrated with 14 ornaments designed and executed by Lucia Joyce, the special Obelisk Press/Desmond Harmsworth edition of *Pomes Penyeach*, is one of only a very small number of the deluxe issue remaining in private hands. The plan for an illuminated edition was initially suggested to Joyce by Caresse Crosby of the Black Sun Press, who was familiar with Lucia Joyce's designs for a musical setting of Joyce's poems. Hopeful that it would improve her deteriorating mental condition, Joyce was anxious to find some productive task for his daughter and approached Jack Kahane, who had previously produced a limited edition of *Haveth Childers Everywhere*. The result was the present masterpiece, limited to only 25 copies (\$40/50,000).

*Du Jeu des Echecs* is an ink manuscript from 1865 in round hand calligraphy on the game of chess prepared for and presented to Prince Abd Al-Halim Pasha, grandson of Muhammed Ali Pasha, founder of the dynasty that ruled Egypt and Sudan from the

Nineteenth to mid-Twentieth Century. Prince Halim seems to have been in Paris around 1865, completing his education, when the manuscript was given to him. The illustrations are in gold and colors and include the six chess pieces (King, Queen, Bishop, Knight, Rook and Pawn) and 17 initials (a few historical). It is beautifully bound by Biez-Nedree in full red levant morocco with triple gilt filets, corner lozenges, raised bands, gilt inner dentelles and green silk moiré endleaves (\$20/30,000).

Two unpublished handwritten personal letters in Spanish signed "Pablo," by Pablo Neruda, will also be offered, as will a letter with original envelope marked "Top Secret/Senor/Carlos Matus/Isla Negra" plus one printed invitation from Neruda's wife Matilde. This scarce Neruda ephemeral material is both personal and political in nature, and autograph material by Neruda is very scarce. The two letters are addressed to Mr Carlos Matus, who was a close friend and neighbor of Neruda in the beach town of Isla Negra in Chile, where Neruda is buried (\$2/3,000).

The sale will begin at 11 am Pacific Time. The public may preview the auction Tuesday and Wednesday, May 26 and 27, 9 am to 5 pm; and Thursday, May 28, 9 to 11 am or by appointment at PBA Galleries.

PBA is also 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 or information about consigning, contact PBA Galleries at 415-989-2665 or [pba@pbagalleries.com](mailto:pba@pbagalleries.com). The website is [www.pbagalleries.com](http://www.pbagalleries.com).

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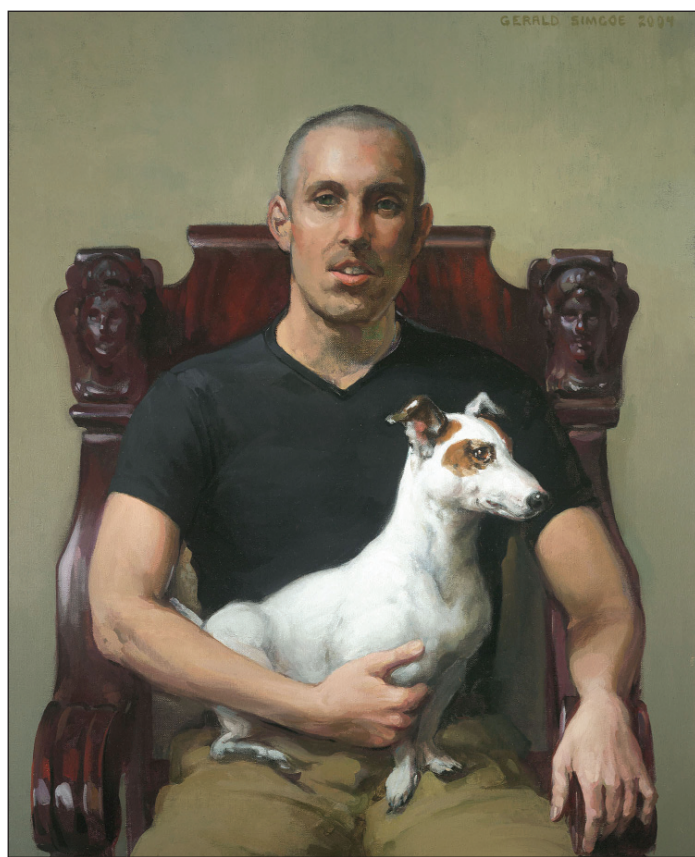
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Gerald Simcoe, *Rob Conti with Peter*  
oil on canvas, 35 x 27 inches  
Forbes Magazine Award at the Salmagundi Club, NYC 2007

# Sports Artworks Are Hitting A Home Run

BY JESSIE GILLAN

CREATIVE DIRECTOR — ROGALLERY.COM

A portrait of your favorite baseball player, a painting of a football match or even a close up still life of a ball or a racket are just some of the sports-themed artworks available at RoGallery.com. Sports-related artworks have always had at least two collecting bases — sports enthusiasts and art enthusiasts, and the best works appeal to both groups. At RoGallery.com we are finding that artworks featuring sports stars are gaining traction.

Currently, we have a great portrait of the golfer Jim Dent by LeRoy Neiman entitled “Black Power” showing the force of the legendary golfer’s power swing in action — captured for all time in Neiman’s signature energetic brushwork. This painting from 1975 is a true knockout work in bright yellows, purples, peach tones, greens and blues. Neiman expresses the tension and excitement of the spectators in contrast to the poise and fluidity of Dent. At 48 by 36 inches, the painting radiates vitality.

Muhammad Ali, “The Greatest” boxer of all time, was also a wonderful artist. His works feature landscapes, seascapes and boxing scenes. The serigraph print, “Sting Like a Bee,” draws emotionally from Ali’s love of boxing, and is signed and numbered by the artist. The athlete’s well-known fondness for rhyming verse is also exemplified in this artwork: the dialogue bubble above the knocked out boxer reads, “Ref, he did float like a butterfly and sting like a bee!” and the other figure running away from the match is saying, “Yes, if you were smart you run like me!” This charming folk-like portrayal of a bout, as well as the dynamic composition of the work, make this a highly enjoyable piece.



Muhammad Ali, “Sting Like a Bee,” 1979, serigraph, signed and numbered in pencil, edition of 500, paper size 22 by 26 inches.

LeRoy Neiman, (American, 1921–2012), “Black Power (Jim Dent),” 1975, oil on Masonite, 48 by 36 inches.



At RoGallery.com you can find examples of artworks portraying virtually every sport, including baseball, basketball, football, golf, fishing and tennis, as well as equestrian-themed works. To browse our selection, visit RoGallery.com, then navigate to “Categories” to find “Sports Art.” There are more than 500 artists’ paintings, prints, photographs and sculptures represented.

In business for over 35 years, RoGallery is located in Long Island City, N.Y., at 47-15 36th Street. Gallery hours are by appointment only. To visit the gallery or to discuss your collection of sports artworks, call 718-937-0901 or email [art@rogallery.com](mailto:art@rogallery.com).



**SPORTSMAN LANDING TROUT**  
 Frank E. Schoonover  
 Oil; 34” x 24”; 1913  
 Cover *Popular Magazine* 6/1913  
 # 548 in the *Catalogue Raisonné*



**TRIPOLI PIRATES**  
 Frank E. Schoonover  
 Oil; 36” x 29”; 1927  
 Book; “Barbary Bo”  
 # 1607 in the *Catalogue Raisonné*



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# Springtime At The Cooley Gallery

BY BETSEY COOLEY

Spring is tiptoeing in like a shy intern at the company Christmas party. If only she knew how very welcome she is. Sweet longings like these are what living through the four seasons is all about. Spring means more than evening peepers and blossoming forsythia. Spring to New Englanders is an accomplishment. You made it! Yes, spring is about new beginnings and hope and rebirth and wouldn't be as sweet as it is if we didn't have the other seasons to compare it to.

There were historic painters working in New England who were especially adept at capturing spring and all of its meanings. The notion of creature comforts has changed over the last one and a half centuries and the accomplishment of making it through another winter must have been frighteningly real. Relief makes room for joy. In their very personal ways, these paintings of spring speak to all the hope and promise this season of rebirth offers, and we are very happy to be able to show them to anyone who visits our website or wanders into the gallery here in Old Lyme.

J. Appleton Brown (1844–1902) painted in Medfield, Mass., and was known for his lively depictions of apple trees blossoming in spring. He was so famous for them, he earned the nickname "Apple Blossom" Brown. Who can tire of a blossoming tree?

Your mind might wander to Thanksgiving if someone mentions "turkey" but in this part of New England turkeys appear everywhere in the spring, finding any available field to start up the ritual mating dance. Frank Bicknell (1866–1943) spent a good deal of his life in

Old Lyme, and this painting, "Along the Path," is a quintessential New England scene. New grass under warm sunlight and a blue sky are the backdrop for grazing turkeys. As a young woman walks along the path, there's a sense of promise and that all's right with the world.

Bicknell is among those artists in the Old Lyme art colony with a lyrical style of painting. His brushstrokes are typically light and his palette is often complex. William S. Robinson (1861–1945) is another artist who uses gentle strokes of paint to create a lovely visual poetry and made his name among the most valued of the colony. Robinson was a devotee of the landscape. His delicate brush strokes and sense of color are so convincing you feel a hygrometer could measure the humidity.

Frank T. Hutchens (1869–1937) had an illustrious career painting around New England, Europe and North Africa. He wrote, "Romance must rule painted pictures. If you must have the truth, you better get out the camera in the first instance." The romance is why painters paint and admirers admire. A woman is alone in the garden with her book and a pot of tea among dappled sunlight and emerging flowers. There's a calmness and vitality to the scene as if, yes, it's spring and everything is all right with the world.

*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.cooleygalleries.com](http://www.cooleygalleries.com) for information.*

**William S. Robinson (1861–1945), "The Buds of May, Hamburg," dated, Hamburg, Conn., May 17, 1920, verso; oil on board, 10 by 12 inches.**



**Frank Alfred Bicknell (1866–1943), "Along the Path," oil on canvas, 22 by 27 inches.**



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(1854-1932)



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Theodore Kauffman (1814–1888), Lincoln period portrait, oil on canvas, 27 by 22 inches.

## On The Road With Art & Antique Gallery

WORCESTER, MASS. — Bill Union, owner of Art & Antique Gallery, rarely rests in one place for very long. Between buying excursions and shows, his schedule is very demanding. Coming up on his calendar are antiques shows in Wilton, Rhinebeck, Brimfield (where he has a tent at May's, right next to the food court), Madison-Bouckville and Baltimore.

It helps that this peripatetic dealer *likes* being on the go and has a boundless reservoir of energy. And, with a car collection that requires a vast amount of garage space, he always has just the right vehicle for whatever task is at hand.

"I can put 40 paintings in my Lincoln Navigator," said Union when *Antiques and The Arts Weekly* caught up with him by cell phone. Unfortunately for Union, he was driving his retasked ambulance, which had broken down by the side of the road.

But despite the car troubles, Union was buoyant. He had just sold 20 paintings in three weeks. And yet, the veteran art dealer has seen changes over the course of many decades — finding it harder and harder to acquire fresh-to-market Nineteenth Century American paintings, especially with competition from auction houses.

Union said, "I can't find the stuff. Business is not the way it was, especially with

Nineteenth Century art. Yet at auction, things are moving. It's like a game. All business is cyclical."

While finding good paintings at reasonable prices has gotten tougher for Union, he did just buy two Antonio Jacobsen paintings for \$12,500. They won't be in his inventory long. Union has a knack for letting things sell for reasonable prices, too. By the time this goes to print, they could be sold.

Traditionally, Union's business has revolved around American and European paintings that predate or side-step modernism and abstraction. He has always gravitated toward objective art — landscapes, portraits, florals, still lifes and genre scenes. Recently, he has expanded his inventory to include Chinese realism and impressionism of the late Nineteenth and early Twentieth Century.

"I'm always looking to buy Nineteenth Century American paintings, but then we've got these kids that are buying. The Chinese market is really strong. I just sold a painting to a Chinese customer. There is a huge influx of Chinese people in the art business."

Back on the road again, Union is headed toward his next gig.

For more information, call 508-259-4694, email [wunion@charter.net](mailto:wunion@charter.net) or visit [www.artantiquegallery.net](http://www.artantiquegallery.net).

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"A FOREST HYMN" 1824 [excerpt] WILLIAM CULLEN BRYANT

The groves were God's first temples. Ere man learned  
To hew the shaft, and lay the architrave,  
And spread the roof above them, ere he framed  
The lofty vault, to gather and roll back  
The sound of anthems; in the darkling wood,  
Amidst the cool and silence, he knelt down,  
And offered to the Mightiest solemn thanks  
And supplication.

### ALFRED T. BRICHER (1837-1908) THE FOUR SEASONS



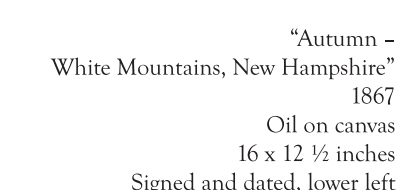
"Winter -  
Medford, Massachusetts"  
1867  
Oil on canvas  
16 x 12 1/2 inches  
Signed, lower left



"Spring -  
Newport, Rhode Island"  
1867  
Oil on canvas  
16 x 12 1/2 inches  
Signed and dated, lower left



"Summer -  
Milton, Massachusetts"  
1867  
Oil on canvas  
16 x 12 1/2 inches  
Signed, lower left



"Autumn -  
White Mountains, New Hampshire"  
1867  
Oil on canvas  
16 x 12 1/2 inches  
Signed and dated, lower left



#### EXHIBITIONS:

"Alfred Thompson Bricher: 1837-1908," Indianapolis Museum of Art, September 12 - October 28, 1973;  
The George Walter Vincent Smith Art Museum, Springfield, Massachusetts, November 25, 1973 - January 13, 1974, Nos. 11-14

#### LITERATURE:

Jeffrey R. Brown, "Alfred Thompson Bricher 1837-1908," Indianapolis Museum of Art, Indianapolis, Indiana, catalogue number 11-14, Illustrated, page 45  
In 1869, these paintings were published as a series of chromolithographs by Louis Prang & Company.

#### EXHIBITION CONTINUES THROUGH MAY 31

On-line catalogue of the exhibition available at [www.vareikafinearts.com](http://www.vareikafinearts.com)

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John Whorf (1903–1959), "View of Montauk," watercolor.

# 'Bal Martinique' At Kraushaar Galleries

NEW YORK CITY — Kraushaar Galleries is offering a major work by William J. Glackens. "Bal Martinique," 1928-29, is a monumental painting from the artist's mature period, a striking work which incorporates many of the artist's typical multi-figure compositional themes explored first in his turn-of-the-century illustrations and subsequently in his paintings. In particular "Bal Martinique" imaginatively amalgamates ideas developed in Glackens' illustrations. The brisk crayon sketches were translated into colorful figures in his painting compositions, such as those couples on

the crowded cabaret dance floor whose animated gestures extend the artist's earlier Washington Square park canvases and scenes painted in the Buen Retiro, Madrid and Luxembourg Gardens, Paris.

Glackens (1870-1938) made his first trip to Europe in 1895 that began his lifelong affinity for France and things French. Glackens returned to Paris on his honeymoon in 1906 and, briefly, in 1912, on a buying trip for his friend Dr Albert Barnes.

Finally, in 1925, the Glackens family left for what would become an eight-year stay in France interrupted

only by brief return visits to the United States. The summers of 1926, 1927 and 1928 were spent at Isle-Adam, north of Paris. Glackens had a studio in town overlooking a little island and the local bathing beach. The next three winters were spent intermittently in Paris. It was at this time that this painting was developed and completed.

In "Bal Martinique" Glackens expressed his longstanding admiration for the art of Edouard Manet (1832-1883). Glackens first studied Manet's oeuvre at the Metropolitan Museum of Art and at the Durand-Ruel Gallery in New York in March 1895, where many of Manet's most important canvases were on exhibit. Manet's decisive brushwork building upon the spontaneous paint application of the Seventeenth Century Dutch artist Frans Hals, also held in high esteem by Glackens and his colleagues Robert Henri, John Sloan and George Luks, had a lasting influence on Glackens' subsequent work.

Especially significant for "Bal Martinique" was Manet's Masked Ball at the Opéra, 1873-74 (National Gallery of Art, Washington) that Glackens saw in the 1895 Durand-Ruel show. The theme of massed figures on the dance floor set under a balcony is transformed by the American by means of his distinctive fluid color application adapted from other French artists.

"Bal Martinique" is an engaging and sophisticated composition, the result of decades of experience, the study of art history and Glackens' extended French sojourn. In its drawing, color application and composition, "Bal Martinique," and other Glackens paintings created in the last decade of his life, such as "The Soda Fountain," 1933-35 (Pennsylvania Academy of the Fine Arts), and "The Headlands, Rockport," 1936 (Kraushaar Galleries) influenced the next generation of American artists and teachers such as Reginald Marsh (1898-1954) and Kenneth Hayes Miller (1876-1952), who also depicted picturesque scenes of everyday life.

Kraushaar Galleries is located at 15 East 71st Street, #2B, New York City. The website is [www.kraushaargalleries.com](http://www.kraushaargalleries.com). For more information, email [staff@kraushaargalleries.com](mailto:staff@kraushaargalleries.com) or call 212-288-2558.



William Glackens (1870-1938), "Bal Martinique," 1928-29, oil on canvas, 22 by 32 inches.



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These works are often incorrectly attributed to Charles Yardley Turner, Charles Henry Turner, or Charles Louis Turner.

## A FINE THING:

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Paul Cadmus - Dancers Resting - Lithograph, 1974

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# Painting 'The Orchid Breakfast'

BY GERALD SIMCOE

When I moved from Manhattan to rural Pennsylvania after studying painting at the Art Students League, a most comforting environment awaited me.

I was most at home in the barn I played in as a child on my parent's farm, which they later converted into my studio, and then living in the renovated pig sty and chicken coop. Enjoying the exposed sinuous hand-hewn beams of once living trees with part of their bark yet intact, was in direct contrast to being surrounded by the straight, unforgiving lines of the city. This specially converted studio is included in the recent book *Inside the Art Studio* edited by Mary Burzlaff Bostic and published by *American Artist* magazine and North Light Books. The article is titled "Putting an Easel Where a Tractor Once Parked," pages 134–138.

Facing southward, I attached a temporary greenhouse to the chicken coop where I grew my tropical orchids. Every morning, I would go into this greenhouse to water and care for my plants and would select a blooming plant and place it in front of me to observe while I was having my breakfast. Hence the painting's name.

The focus flowers are the white Cattleyas at center, the preferred corsage orchid. Radiating from center right is the Odontoglossum orchid — a cool-growing Andes native with highly patterned mottling that is reminiscent of fabric, wherein a close-up of the lip resembles a rubber doll. Another Andes native is the pink Lycaste at center. Cymbidiums dominate the upper left quadrant and are quite large plants in themselves. Upper center there are species of Paphiopedilums or Lady's Slipper orchids native to Southeast Asia. The complex hybrid of these at front left and center right have a long line of species and selection in their lineage to achieve the robust round size, coloration and texture, a phenomenon one would never see in nature.

Having been a member of the Greater Philadelphia Orchid Society, I handled many installations of the society's exhibits at shows in times past, enabling me to compose this scene of orchids with ease, painting one at a time as they bloomed, allowing the flowers to direct the composition.

As an artist I am not as concerned with capturing an image as much as reliving the experience of observing the tremendous energy emanating from the flowers when they form as tight buds to then fully open blooms. There is a huge difference of growing the flowers one paints as opposed to purchasing them at a supermarket. Many fine flowers would not survive the transport from where they're grown to the public, while others are simply just not commercially viable, making it all the more desirable to experience their fragile lifespan from bud to seed.

Objets d'art such as the terracotta cup at right are often part of my compositions. This cup is a Neapolitan artifact brought over from Naples by my dear nanny, Barbara Maria Colarusso. The pamphlet behind the cup is *Lindleyana*, the scientific



Gerald Simcoe, "The Orchid Breakfast," oil on canvas, 30 by 25 inches.

journal of the American Orchid Society.

Drawing in these images from one's life weaves a rich tapestry of a self-portrait as viewed from the artist's eye — a glimpse into our secret world.

The paintings of Gerald Simcoe are represented by Simcoe Gallery, 1925 Main Street, Northampton, Penn. For information, 610-262-8154 or [www.simcoegallery.com](http://www.simcoegallery.com). Gerald Simcoe will be teaching a seminar titled "Gathering Flowers and Painting Them" at Truro Center for the Arts at Castle Hill on Cape Cod this summer, July 20–24.

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Oil on board, 22x30



Thomas Doughty, 1793-1856  
Oil on canvas, 16x22



Herman Herzog, 1832-1932  
Oil on canvas, 14x21

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# 'American Social Realism' On View This Spring

## Summer Exhibition Will Be 'A Century of American Art On Paper'

BY EDWARD T. POLLACK

PORTLAND, MAINE — During April and May, A Fine Thing: Edward T. Pollack Fine Arts is exhibiting "American Social Realism" with works by five American

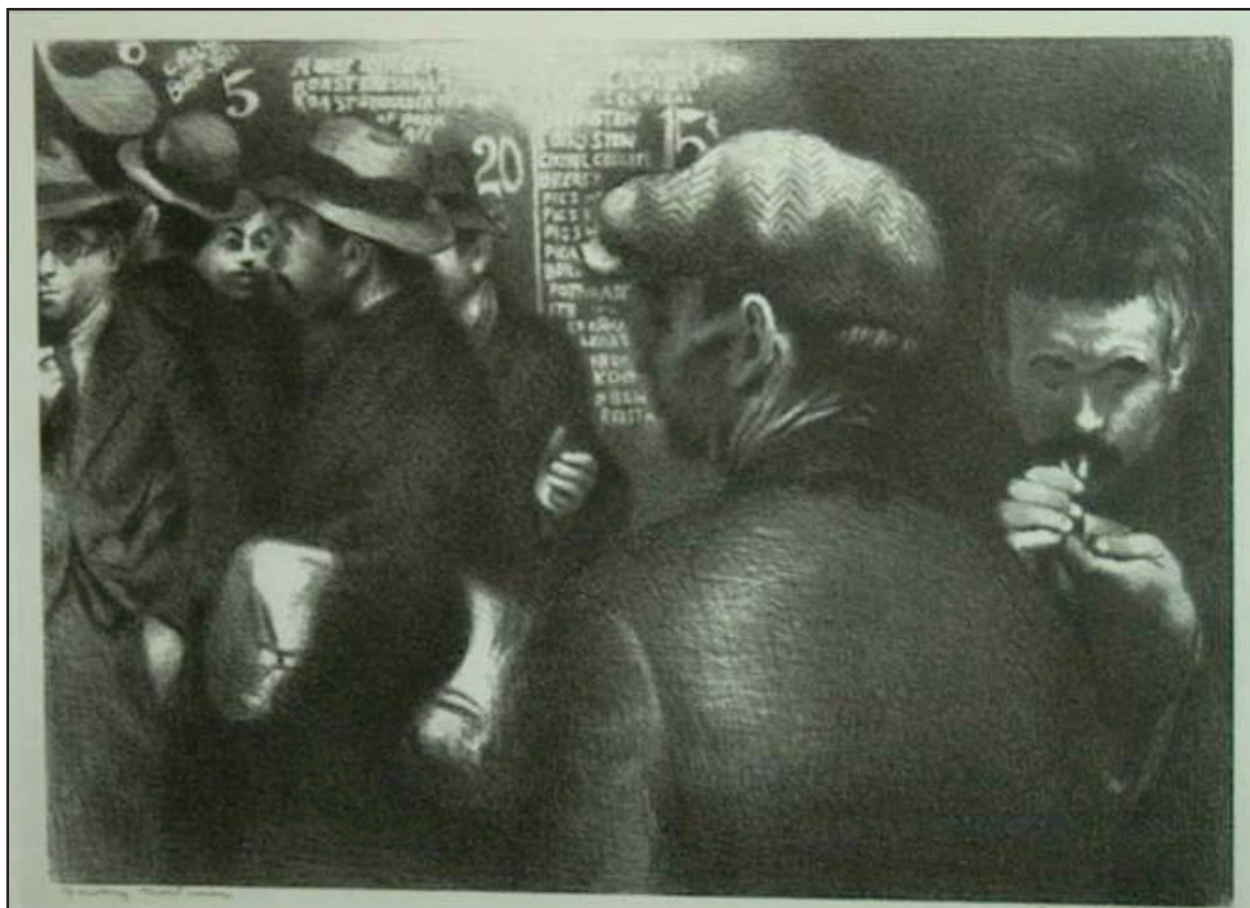
Social Realist masters: John Sloan, Reginald Marsh, Isabel Bishop, Raphael Soyer and Joseph Hirsch. Spanning the first half of the Twentieth Century, these works reveal the artists' interest in daily life in the urban envi-

ronment. Marsh's burlesque houses and speakeasies, Sloan's views of street life, Bishop's office girls on lunch break, Soyer's scenes of people coping with the Depression and Hirsch's images of lawyers, businessmen and factory workers all help tell the story of Americans struggling with the difficulties of life while still enjoying its pastimes and pleasures. One of the works featured in the show is "Bowery Nocturn," a rare 1933 lithograph that, along with its companion piece "The Mission," Soyer considered to be among his most important works as a printmaker.

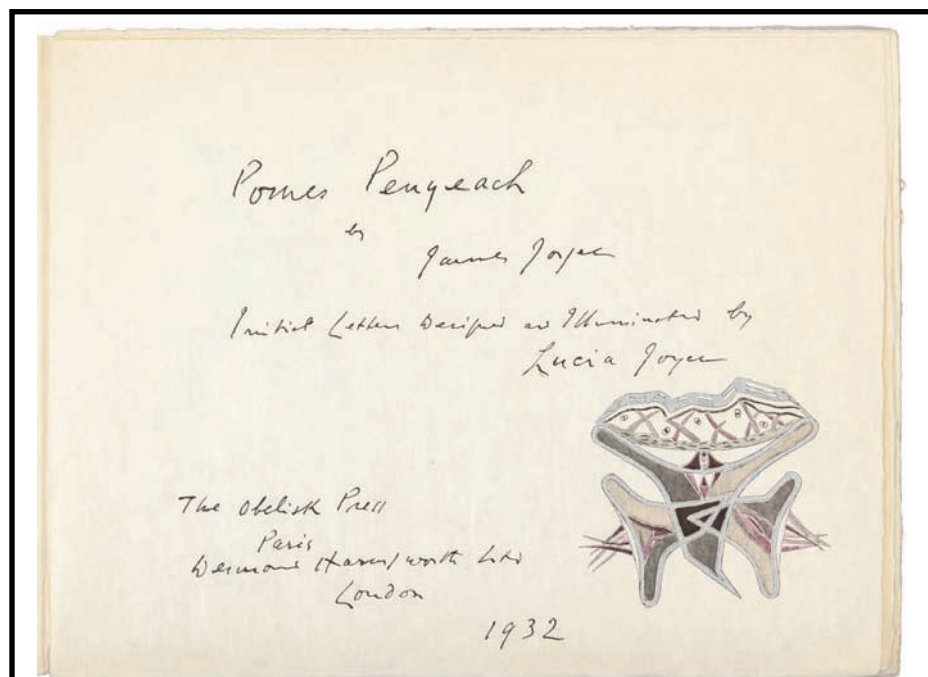
Our summer show, "A Century of American Art on Paper," will be a preview of a show we are curating from our collections for exhibition at Hobart and William Smith Colleges in Geneva, N.Y., in March, 2016. Comprising prints, drawings and photographs, the show will survey American art from early in the Twentieth Century to the present, and will attempt to cover not only a range of styles and subject matter, but also, as a teaching tool, the various printmaking, photographic and other techniques used by artists to create their work.

As always, we continue to acquire new works of art. Recent acquisitions have included three of Leonard Baskin's monumental woodcuts: "Great Birdman," "Strabismic Jew" and "Sorrowing and Terrified Man" (and recently we sold a copy of Baskin's "Saturn"). Additionally, we have added to inventory prints by Robert Mangold and Sylvia Plimack Mangold, a wood relief by Maine artist Bernard Langlais, a collection of woodcuts by Dan Miller, Thomas Nason's etching "Maine Islands," together with its preparatory drawing and copper plate, and works by Anne Ryan, Rufino Tamayo, Peggy Bacon, Philip Evergood, Kathe Kollwitz, Mary Cassatt and many others.

For additional information, [www.edpollackfinearts.com](http://www.edpollackfinearts.com), [ed@edpollackfinearts.com](mailto:ed@edpollackfinearts.com) or 207-699-2919.



Raphael Soyer, "Bowery Nocturne," 1933, lithograph, 12¾ by 17⅞ inches.



Pomes Penyeach by James Joyce, one of 26 copies of the deluxe edition by the Obelisk Press, plus six copies hors commerce, signed by Joyce. Estimate: \$40,000-60,000

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Lake Mohonk, oil on canvas, circa 1870

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Ann Chernow, "Love Affair," 2014, oil on canvas, 16 by 20 inches.

## 'Noir 2' Opens May 10 At PMW Gallery

STAMFORD, CONN. — Recent works by Ann Chernow will be featured at PMW Gallery May 10–June 21 in a new exhibition titled "Noir 2: etchings, lithographs, drawings, and paintings." An opening reception with the artist will take place on Sunday, May 10, from noon to 4 pm. In addition, the artist also will discuss her work, and master printer, James Reed, will demonstrate the etching process at a "walk and talk" at the gallery on June 7 at noon.

Chernow's art has long been based on impressions related to images from movies from the 1930s and 1940s. She uses film clips, studio publicity material, fan magazines and other memorabilia as points of departure, and then freely reinterprets without altering the spirit of the past cinematic information.

As Chernow describes her vision, "I try to create a sense of déjà vu or nostalgia without the sentimentality often associated with specific films or movie stars. The content is historical, but the intent is to make the image universal. Depicting a common gesture and establishing dramatic moments are paramount. Once experienced, a movie

is never totally forgotten. Memories from films are channels, metaphor and private reverie through which I address the human condition."

The new work exhibited at PMW Gallery (ten etchings, as well as a number of drawings, paintings and lithographs) continues Chernow's recent focus on film noir movies of the 1940s. These crime dramas and psychological thrillers exposing the dark side of human nature and the randomness of fate, feature long-suffering "good girls," who find themselves victims of unsolicited, often dangerous circumstances beyond their control, and femme fatales, seductive "bad girls" willing to go to almost any length to get what they want.

Employing the stark, black and white visual style of film noir, the artist continues her exploration of universal themes through the cultural iconography of a particular period in our collective history, with specific reference to the dark plots and tone of noir films: "The subversive," Chernow says, "is present in all of us."

The gallery is at 530 Roxbury Road. For more information, [www.pmw-gallery.com](http://www.pmw-gallery.com) or 203-322-5427.

## Linc Thelen Unveils Eight New Works In 'Traverse'

CHICAGO, ILL. — "Traverse," an exhibition of eight new works by artist Linc Thelen will open at Matthew Rachman Gallery on Friday, May 15. The public is invited to meet the artist and hear first hand about the process, inspiration and evolution of "Traverse" from 5 to 9 pm. The show will run through Friday, July 10.

Thelen's new series "Traverse" is a study of lines and their intersections. By incorporating the fundamental use of light, texture and color, he creates spontaneous emotion, which reflects the fluidity of life. The work represents real life metaphors relating to human relationships and the evolution of time.

Painting for more than two decades, Thelen's style fuses classical training with a modern perspective. Thelen's works consist of abstract paintings described as dream-like and esoteric, layered with calming emotion — an attempt to deconstruct the form. Thelen received his BFA in painting from Northern Illinois University. Visit [www.lincthelenart.com](http://www.lincthelenart.com) for more information.

Matthew Rachman Gallery features a carefully curated collection of Mid-century Modern furniture and contemporary art.

Matthew Rachman Gallery is located at 1659 West Chicago Avenue. Gallery hours: Tuesday thru Friday 11-6 and Saturday and Sunday 11-5. Stop in or make an appointment by contacting 773-245-3182 or [info@matthewrachman.com](mailto:info@matthewrachman.com) or visit [www.matthewrachman.com](http://www.matthewrachman.com).

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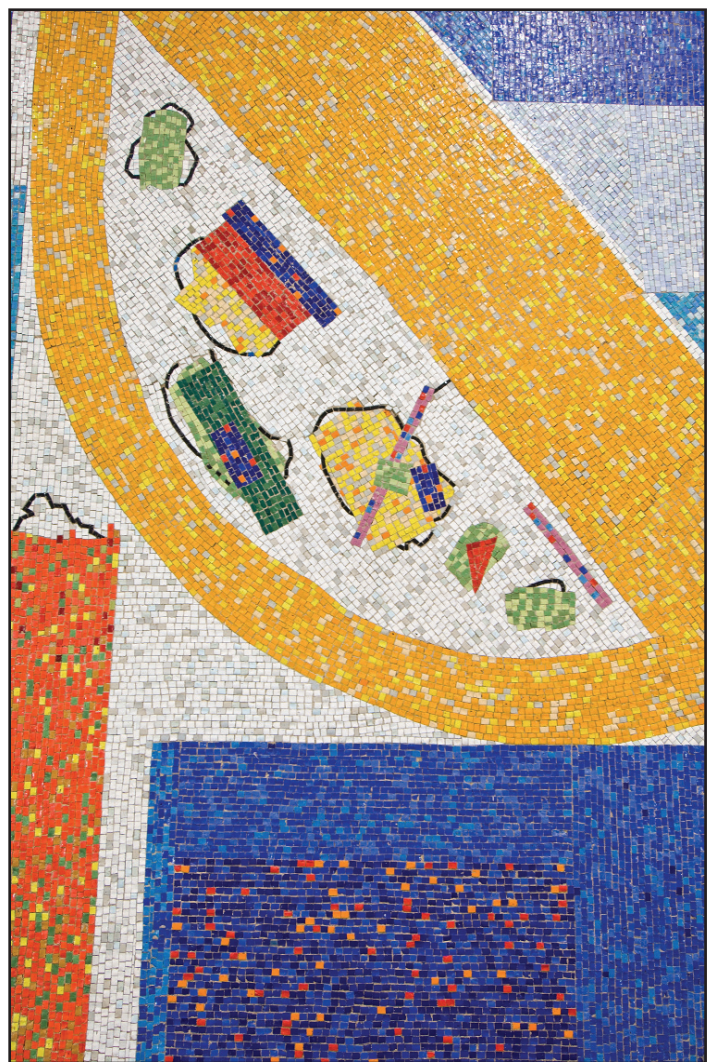


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# Walls Of Color: The Murals Of Hans Hofmann



Hans Hofmann (1880–1966), "Mosaic Mural," 711 Third Avenue, New York, 1956 (detail). Photograph by Paul Mutino. Works by Hans Hofmann used with permission of the Renate, Hans and Maria Hofmann Trust

## New Bruce Museum Show First Ever To Focus On Artist's Public Mural Projects

GREENWICH, CONN. — The Bruce Museum will be awash in the vibrant hues of Abstract Expressionist Hans Hofmann this spring. "Walls of Color: The Murals of Hans Hofmann," the first exhibition to focus on the artist's varied and under-appreciated public mural projects, is on view at the Bruce Museum from May 2–September 6. The show will then travel to The Patricia and Phillip Frost Art Museum at Florida International University, Miami, Fla., (October 10, 2015 to January 3, 2016), and to the Ackland Art Museum, University of North Carolina, Chapel Hill, N.C., (January 22 to April 10, 2016).

"Hans Hofmann is famed for his dynamic approach to color," says New York University professor of modern art Kenneth Silver, also an adjunct curator of art at the Bruce Museum, and the curator of this exhibition. "He was a towering figure among New York School painters. He was also the most important teacher and theoretician of the Abstract Expressionist movement."

The centerpiece of "Walls of Color: The Murals of Hans Hofmann" will be nine oil studies by Hofmann, each 7 feet tall, for the redesign of the Peruvian city of Chimbote. This was Hofmann's extraordinary collaboration in 1950, with Catalan architect José Luis Sert — the man who designed the Spanish Pavilion at the Paris World's Fair in 1937, for which Picasso's great mural "Guernica" was conceived. Although never realized, this visionary project was to include a huge mosaic wall — a freestanding bell tower in the town center — designed by Hofmann, which would incorporate not only his own highly evolved notions of Abstract Expressionist visual dynamics, but also forms symbolic of traditional Peruvian culture, religion and history.

Although now nearly forgotten, Hofmann also created two huge public murals in Manhattan. In 1956, for the developer William Kaufman, and in collaboration with the noted pioneer modernist architect William Lescaze, Hofmann created an astonishing, brilliantly colored mosaic mural, wrapped around the elevator bank in the main entrance hall of the office building at 711 Third Avenue. Two years later, in 1958, commissioned by the New York City Board of Education, Hofmann created a 64-foot-long and 11-foot-tall mosaic-tile mural for the High School of Printing (now the High School of Graphic Arts Communication) on West 49th Street.

"We are going to be bringing these large-scale, stunning works to life within the walls of the Bruce Museum via superb and varied painted studies, mosaic maquettes, photos, and ephemera — as well as studies for a mural for an unrealized New York apartment house of the same period — which will show us not only Hofmann's working methods, but also just how significant these murals were to the development of his art in general," stated Silver. "The final section of the exhibition will demonstrate, by means of several key later paintings, the crucial influence of the mural projects on Hofmann's final and brilliant flowering as an easel painter. This show will reveal the power of Hofmann's painting for a new generation."

A scholarly catalog has been created for the exhibition, with a foreword from the Renate, Hans and Maria Hofmann Trust, and essays by curator Kenneth Silver and Mary McLeod, professor at the Graduate School of Architecture, Planning and Preservation, Columbia University.

Public programming planned for the exhibition includes the 2015 Bob and Pam Goergen Lecture Series, with lectures by curator Kenneth E. Silver on Tuesday, May 5; Stacey Gershon, principal at Stacey Gershon Fine Art/MLG Art Advisory on Thursday, June 11; and Mary McLeod, professor at the Graduate School of Architecture, Planning & Preservation, Columbia University, on Thursday, June 25. All lectures will be held at the museum and will begin at 7:30 pm.

"Walls of Color: The Murals of Hans Hofmann" will be accompanied by Guide by Cell, a cell phone audio tour guide program, generously underwritten by Lucy and Nat Day. Easy-to-follow Guide by Cell instructions will be available at the front admissions desk.

"Walls of Color: The Murals of Hans Hofmann" is generously underwritten by the Renate, Hans and Maria Hofmann Trust; J.P. Morgan; The Charles M. and Deborah G. Royce Exhibition Fund; and a Committee of Honor chaired by Sabrina Forsythe, Sachiko Goodman, Susan Mahoney, Simone McEntire and Susan Tejpaul. For more information about the new exhibition and its programming, visit [www.brucemuseum.org](http://www.brucemuseum.org).



Hans Hofmann (1880–1966), "Lonely Journey," 1965, oil on canvas, 50 by 40<sup>1</sup>/<sub>8</sub> inches. The Metropolitan Museum of Art. (1989.397), Gift of Renate Hofmann, 1989. Image ©The Metropolitan Museum of Art. Image source: Art Resource, NY. Works by Hans Hofmann used with permission of the Renate, Hans and Maria Hofmann Trust

Hans Hofmann (1880–1966), "Mural Fragment (Chimbote)," 1950, oil on panel mounted on board, 83<sup>7</sup>/<sub>8</sub> by 35<sup>3</sup>/<sub>4</sub> inches. Renate, Hans and Maria Hofmann Trust. Photo by Doug Young. Works by Hans Hofmann used with permission of the Renate, Hans and Maria Hofmann Trust

# Storm King Announces Shows For 2015

MOUNTAINVILLE, N.Y. — Storm King Art Center announces its 2015 special exhibitions, “Lynda Benglis: Water Sources” and “Outlooks: Luke Stettner.” The exhibitions will be on view from May 16 through November. Both exhibitions are organized in collaboration with the artists, and both will contain works of art installed outdoors, across Storm King’s 500-acre site, as well inside Storm King’s museum building.

“Lynda Benglis: Water Sources” includes nearly a dozen outdoor sculptures, some recently created and on view for the first time, and a selection of sculptural works indoors installed throughout six galleries in the museum. Many of the outdoor works — some created in bronze, others in various colors of cast pigmented polyurethane — are fountains, and have rarely been publicly exhibited.

Indoors, the exhibition will include works in bronze and stone made in the early 1990s soon after Benglis established a residence in the Southwest; these take the idea of landscape, in particular, the rock formations of New Mexico, as their conceptual foundation, while the more recent cast pigmented polyurethane works and the related exterior bronze fountain cast from foam reference the idea of plenty and abundance.

Otherworldly landscapes, views of the peaks and valleys of moss found growing on the underside of a fountain and visions of clouds resulting from atomic explosions were inspirations for the three small-scale fountains that will be shown on the museum building’s patio. The works date from 1974 to today, and range in scale from 24 feet tall to 2½ feet tall, and will be installed on Museum Hill, with smaller works on the museum’s patio. Two other bronze works installed close to Storm King’s main entrance will greet arriving visitors. Firstly formed by clay skins cut from large blocks of clay that were pressed (thereby retaining the imprints of Benglis’s fingers) onto underlying plaster forms and subsequently cast in bronze, the resulting cloaked figures call to mind the accounting of a prehistoric event long passed.



Lynda Benglis, “Pink Lady,” 2013, tinted polyurethane, 95 by 30 by 27 inches. Photo courtesy Cheim & Read, N.Y. © Lynda Benglis; licensed by VAGA, New York City



Luke Stettner, “Chimney,” 2015 photograph. Courtesy of the artist and Kate Werble Gallery, New York.

Storm King’s director and curator David R. Collens explains, “Lynda Benglis’s work has been an important part of Storm King’s permanent collection for many years, and we are delighted to give visitors the opportunity to experience such an ambitious selection of her sculptures. The exhibition is inspired by the artist’s keen interpretation of landscape, and so Storm King is the perfect place for presenting ‘Water Sources.’”

Benglis says of working at Storm King Art Center, “I want to be there forever. It’s really a pleasure to be at Storm King — with the billowing grasses — I want to spend more time there. This is the first, and the first major, showing of the fountains as a group, and a nice setting for them.”

Storm King will publish a fully illustrated catalog in relation to the “Lynda Benglis: Water Sources” exhibition, available for purchase in Storm King Art Center’s museum store and on its website: <http://shop.stormking.org>.

“Outlooks: Luke Stettner” will be the third in this exhibition series, which invites one emerging or mid-career contemporary artist to create a new, site-specific work to be installed at Storm King for a single season. Artist Virginia Overton was the second artist to be featured in the annual Outlooks series. In 2014, she presented a 500-foot-long thin brass sculpture in an expansive, central, rolling field. In 2013, artist David Brooks inaugurated the series with his work, “A Proverbial Machine in the Garden.”

Nora Lawrence, Storm King’s associate curator, states, “With the Outlooks series, we aim to demonstrate innovative ways in which contemporary artists are engaging with natural spaces, and thus create a bridge between Twentieth- and Twenty-First Century art production at Storm King.”

Lawrence adds about the upcoming Stettner installation, “Luke’s work engages with the passage of time, with natural forces, and with the intersections between visual art, poetry and memory. We are thrilled to present a project with Luke at Storm King, and feel that the subtleties of his presentation and process will draw audiences to new areas of concentration within our site.”

Storm King is located at 1 Museum Road in New Windsor, N.Y., one hour from New York City. For information, visit [www.stormking.org](http://www.stormking.org) or call 845-534-3115.



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Henry Martin Gasser (1909–1981), “Abandoned House in Winter,” watercolor on paper, 19<sup>5</sup>/<sub>8</sub> by 24<sup>5</sup>/<sub>8</sub> inches. Lou Salerno’s pick.



Alfred Thompson Bricher (1837–1908), “Autumn Landscape,” 1866, oil on board, 8<sup>1</sup>/<sub>16</sub> by 8<sup>5</sup>/<sub>16</sub> inches. Brent Salerno’s pick.

## Insider Picks From Questroyal Fine Art

As one of New York City’s premiere source for American paintings, Questroyal Fine Art has seen its share of important works of art. The gallery spans an entire floor of a Park Avenue building, housing more than 400 paintings with a rotating selection of approximately 100 pieces on display. Questroyal is known for its devotion to the Hudson River School and American landscapes, yet its inventory encompasses a wide range of styles, from sporting art to Modernism. After more than two decades of business, it is needless to say that only paintings of the highest quality move through Questroyal’s doors. Below, the gallery’s seasoned staff shares their current favorite paintings and what really excites them about American art.

**Lou Salerno, Owner:**  
Henry Martin Gasser’s  
“Abandoned House in Winter”

You might anticipate that my favorite gallery painting would be a work by a world-renowned artist that would command a vast sum to acquire. Instead, I am fascinated by a painting created by Henry Martin Gasser, an artist who has somehow fallen just short of fame but nevertheless has work in the permanent collections of the Metropolitan Museum of Art and Smithsonian American Art Museum.

The vitality of Gasser’s “Abandoned House in Winter” commands the attention of the viewer. Stark color contrasts, brooding sky and windswept trees convincingly animate the composition and justify the impossible angles of the stylized structures. The result is not as haunting as it is something akin to what might be termed “dynamic nostalgia” because the imagery feels as if it has been extracted from our distant memory and has come alive before our eyes.

Gasser’s work has consistently elicited a positive response from our collectors and I continue to be impressed by his abilities.

**Brent Salerno, Co-Owner:**  
Alfred Thompson Bricher’s  
“Autumn Landscape”

I have always been a fan of Alfred Thompson Bricher’s early works, and this example is no exception. The 1860s was a wonderful period in Bricher’s career, a time when the artist was at the height of his ability. Although he is most well known for his coastal scenes, Bricher’s landscapes are equally superb. He boasts his technical prowess in “Autumn Landscape,” which captures his characteristic feeling of serenity and wonder in the face of nature’s expanses. The artist was particularly skilled at painting the nuances of shade and color. Here he has masterfully captured the tonal variations in the trees, and convincingly represented their reflection in the water. His use of light is superb!

In addition to being an important work representative of a pivotal time, “Autumn Landscape” is also a great value. When compared to works of similar quality from this period, you understand what a fantastic opportunity it is to have the chance to acquire this work.

**Chloe Heins, Director:**  
Marsden Hartley’s  
“Wild Rose”

The year before “Wild Rose” was painted, Marsden Hartley destroyed 100 of his artworks in a desperate attempt to reduce the storage fees that his longtime dealer Alfred Stieglitz had stopped paying. Rising



Fairfield Porter (1907–1975), “Rosa Rugosa,” 1966, oil on board, 18 by 14 inches. Nina Sangimino’s pick.



Marsden Hartley (1877–1943), “Wild Rose,” 1936, oil on board, 18 by 14 inches. Chloe Heins’s pick.

from the wreckage, Hartley sought respite in Bermuda and later traveled to Nova Scotia, where he settled with a hospitable family, the Masons. In September of 1936, tragedy struck when their two sons drowned during an unexpected hurricane. Deeply impacted by their deaths, Hartley portrayed his grief in “Northern Seascape, Off the Banks,” 1936 (Milwaukee Art Museum), a vivid depiction of the powerful, dangerous vigor of the ocean beneath a dark sky.

Similarly, in “Wild Rose” — which deserves far more than the banal characterization of a “floral still life” — Hartley created a mournful reverse silhouette: a ghosted, solitary bloom rising from the inert chamber of a pale vase, dramatically offset by a deep, tumultuous background. This black abyss behind the single flower, haloed by stormy gray clouds, provides a portal into Hartley’s psyche and expresses his sense of life’s fragility in the wake of natural forces.

In a long and continuing tradition of artists and thinkers, Hartley grappled with resolving his own existential uncertainties. “Wild Rose” reveals his brave and successful efforts to communicate his own torrent of emotions and spiritual perceptions through representations of nature’s found objects. Here, Hartley reaches poignancy through the metaphorical use of flowers, whose own limited lifespan mirrors the full range of the human experience — from bud, to blossom, to fallen petals reuniting with the earth.

**Nina Sangimino, Senior Researcher:**  
Fairfield Porter’s  
“Rosa Rugosa”

There are currently five paintings by modern master Fairfield Porter in Questroyal’s inventory, but this floral still life is definitely my favorite. While striking for its sheer beauty and brilliant color, a closer look shows the journey Porter took while painting it. The interior arrangement and exterior background are woven into a single surface and the rapid brushwork shows an urgency in the artist’s need for expression.

Porter was a trailblazer; throughout the height of abstraction, he continued to paint representationally. Although he was not detached from the midcentury art world — in fact, he was close friends with Willem de Kooning and considered him a mentor — he had a boldly unique point of view: “The realist thinks he knows ahead of time what reality is, and the abstract artist what art is, but it is in its formality that realist art excels, and the best abstract art communicates an overwhelming sense of reality.”<sup>1</sup> Porter found the most value not in the subjects he chose but in the paintings he produced based on them. For him, process was an act of discovery in which he strove for objectivity and spontaneity. “The subject has the importance that the canvas has; it is a background for making a painting.”<sup>2</sup>

Questroyal Fine Art is located at 903 Park Avenue (at 79th Street), third floor. For information, call 212-744-3586, email [galler@questroyalfineart.com](mailto:galler@questroyalfineart.com) or visit [www.questroyalfineart.com](http://www.questroyalfineart.com).

<sup>1</sup> Fairfield Porter, “Art and Knowledge (1966),” in *Art in Its Own Terms: Selected Criticism, 1935–1975*, ed. Rackstraw Downes (Cambridge, MA: Zoland Books, 1993), 259.

<sup>2</sup> Rackstraw Downes, “Fairfield Porter: The Thought behind the Painting,” in *Fairfield Porter: A Catalogue Raisonné of the Paintings, Watercolors, and Pastels*, Joan Ludman (New York: Hudson Hills Press, 2001), 14.