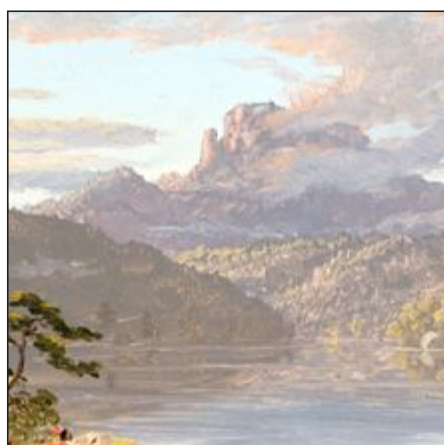
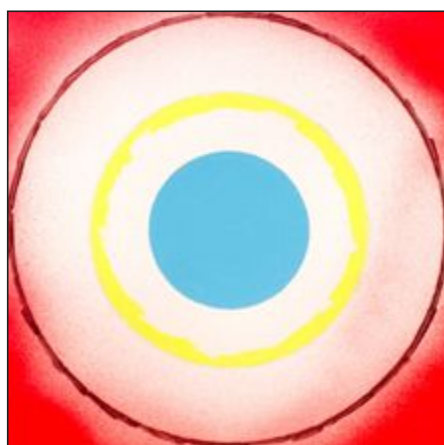


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New Art Book Announcement

Release Date November 2016

Footprints: The Art and Life of Gary Erbe

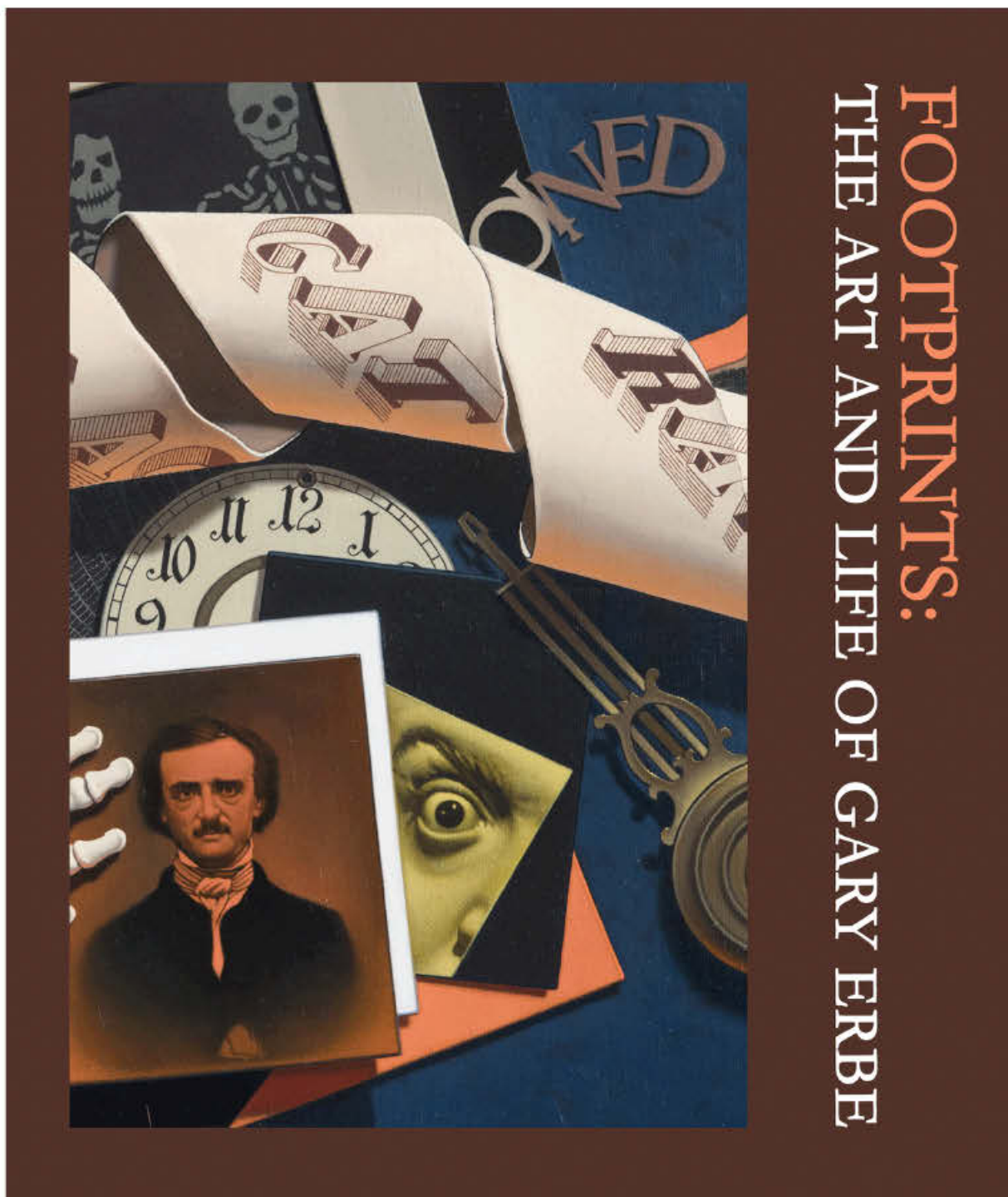
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Take Five, 64" x 54", O/C Max N. Berry



Virtuoso, 32" x 22", O/C Brandywine River Museum, PA



FOOTPRINTS:
THE ART AND LIFE OF GARY ERBE

Book Cover

Contributors:

Thomas Folk, Ph.D., Carol Lowrey, Ph.D.
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'Arthur Pinajian: Works on Paper' The Franz Kafka Of The Art World

EAST HAMPTON, N.Y. — Lawrence Fine Art, 37 Newtown Lane, is exhibiting works by rediscovered master Arthur Pinajian through Wednesday, October 26. The exhibition focuses on works on paper, particularly midcentury abstraction, but also shows oils and abstracted landscapes. This is the third showing of Pinajian's work at the gallery. An opening reception on Saturday, October 8 from 6:30 to 9 pm was scheduled to coincide with the Hamptons International Film Festival.

"People are still fascinated by the story of this extraordinary discovery. He is the Franz Kafka of the art world," said gallery director Howard Shapiro. "But in the three years since we have begun showing Pinajian's work, the focus has changed, and collectors and curators recognize that the art itself is the story due to its quality and richness. We are very pleased to be showing never-before-seen works, including midcentury abstractions and works on paper."

Pinajian (1914–1999) was a compatriot and friend of many of the post-World War II New York School artists, including DeKooning and Gorky. However, when it came to his own work, Pinajian was a hoarder and put very little energy and time into showing his art. After his death in 1999, five decades of accumulated artwork were found in a Bellport, Long Island, N.Y., cottage he shared with his sister. In the years before his death, Pinajian implored his sister simply to "throw it all away." Fortunately, at the last moment, this massive body of work was rescued by a close cousin.

In 2007, the late Dr William Innes Homer, a noted art historian, agreed to study the collection and was stunned by what he found: an almost bewildering array of extraordinary abstract landscape and figurative paintings by a gifted



Arthur Pinajian.

artist who was completely unknown in his lifetime. Homer concluded that Arthur Pinajian represented one of the most compelling discoveries in the history of Twentieth Century American art: "Even though Pinajian was a creative force to be reckoned with, during his lifetime he rarely exhibited or sold his paintings. Instead, he pursued his goals in isolation with the single-minded focus of a Gauguin or Cézanne, refusing to give up in the face of public indifference. In his later years, he could be compared to a lone researcher in a laboratory pursuing knowledge for its own sake. His exhaustive diaries and art notes make it clear that he dedicated all of his days to his art.

He was passionate and unequivocally committed... Ultimately, Pinajian's work reflects the soul of a flawed, yet brilliant, artistic genius. When he hits the mark, especially in his abstractions, he can be ranked among the best artists of his era."

As a boy growing up in an Armenian community in West Hoboken, N.J., Pinajian was a completely self-trained cartoonist. During the Great Depression he became one of the pioneers in a new medium: the comic book. In 1940 he created "Madam Fatal," the first cross-dressing superhero, for Crack Comics.

After World War II, he enrolled at the Art Students League. Although he associated with a number of the New York Abstract Expressionists, such as Franz Kline and Philip Guston, he was largely reclusive. For 22 years he lived in Woodstock while he passionately pursued his painting. His admirable poetic color combinations are linked to the tonalities of his better-known fellow Armenian, Arshile Gorky [circa 1904–1948].


Late in life, he moved with his sister to Bellport, Long Island. There, in a tiny bedroom studio he strived for visual and spiritual conclusions regarding flatness and color, goals paralleling those of the Abstract Expressionist movement.

Pinajian's story has been extensively covered in the press, including *The New York Times*, *Long Island Pulse*, *Good Morning America*, *BBC* and others.

The exhibition is accompanied by a 128-page hardcover book with essays by art historians Peter Falk, Richard J. Boyle, the late William Innes Homer, art critic John Perreault, conservator Jonathan Sherman, bestselling author Lawrence E. Joseph, owner of the collection, and Pinajian's artist cousin, Peter Najarian.

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Dale Nichols, *Sunset on the Farm*, oil on canvas, 24 x 30 inches

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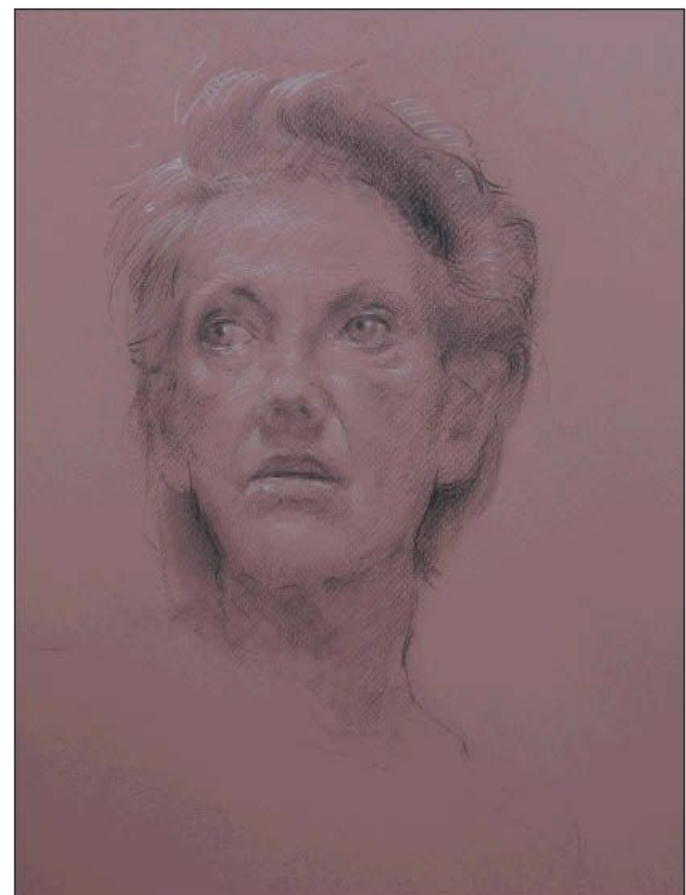
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Drawings by Gerald Simcoe



"Lee," 2012, charcoal and white crayon life size drawing on toned paper. Done in the sculpture class at the Castle Hill School for the Arts in Truro, Mass.

Edward T. Pollack Fine Arts To Bring Rare Finds To Shows This Fall

PORTLAND, MAINE — Edward T. Pollack Fine Arts will exhibit at four shows during the fall season, beginning with the Brooklyn Antiquarian Book Fair at the Brooklyn Expo in Greenpoint, September 9–11, and culminating with shows on three successive weekends in late October and early November. These are the Boston International Fine Arts Show at the Cyclorama, October 21–23, the Boston International Antiquarian Book Fair at the Hynes Convention Center, October 28–30, and the NY Satellite Print Fair at the Bohemian Hal, November 4–6.

For the book fairs Ed Pollack has assembled a selection of rare books and portfolios. Among these are: a set of color lithographs created jointly by Jean Arp, Sophie Taeuber-Arp, Sonia Delaunay and Albert Magnelli when they were living together as refugees in Switzerland during World War II; Ferdinand O'Connell's two-volume set of 200 exquisite photogravures of the *Streets and Canals of Venice*; the rare complete set of Hollyer's *Old New York Views* in three volumes; and a handsomely bound set of Hay and Nicolay's *Abraham Lincoln — A History and Abraham Lincoln — Complete Works*.

For the art and print shows, the gallery highlights will include a preparatory drawing by Mary Cassatt for her painting "At The Opera"; one of the "Blind Minotaur" etchings from the Vollard Suite; a unique working proof by Miro



Joan Miro, "Pour Todd," 1947, etching with aquatint and hand coloring, trial proof.

for project undertaken at Atelier 17; a small painting by Richard Estes; and a multitude of fine prints and drawings by American and European artists from the Nineteenth Century to the present. Many of these can be previewed at the Special Exhibitions tab on the website, www.edpollackfinearts.com.

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The timing of the auction is serendipitous, coming in the centennial year of the National Park Service, which was founded in 1916. The sale features an extremely rare and highly important album of Albertypes from photographs by William Henry Jackson, containing the first photographic views of the Yellowstone, which were instrumental in its establishment as the first U.S. national park. Estimate: \$80,000/\$120,000.



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'Devine, Devised' To Open At Carrie Haddad Gallery



Robert Goldstrom, "Rm 6A, Rose Morning Study," oil on panel, 10 by 8 inches.

HUDSON, N.Y. — Carrie Haddad Gallery is presenting "Divine, Devised," a group exhibit on view October 19–December 4 with an opening reception on Saturday, October 22, from 5 to 7 pm. Jane Bloodgood-Abrams, one of the area's most celebrated landscape artists, graces us with breathtaking oil paintings inspired by the Hudson River School.

Through views untouched by human intervention, Bloodgood seeks to explore a sacred realm within local settings.

Also concerned with the natural world is Irish-born artist, Sue Bryan, who reflects on childhood memories with exquisitely detailed charcoal drawings of her homeland's landscape. With a medium destined for gray scale, Bryan achieves a ranging palette of earth tones through the pristine execution of luminous light cast onto mingled tree branches, brooding clouds and expansive meadows.

Native San Franciscan, Judith Miller, will exhibit mounted digital prints of iconic scenes that highlight the 'City by the Bay' while revealing man's manipulation of its coastal landscape. Cable car lines in paved streets blanket the city's rolling slopes, the Golden Gate Bridge dominates the rocky shoreline while the carved cliffs left bare by the ruins of the Sutro Baths demonstrate nature's vulnerability.

Frederic Church's influence on realist painter, Bill Sullivan, is evident through the bold sense of color in his depictions of the Catskill Mountains complete with saturated sunsets and broad river views. In the work on exhibit, Sullivan introduces a human element, modernizing his subject matter by placing it against a dramatic urban skyline.

Painters Patty Neal and Robert Goldstrom explore the relation-

ship of nature and fluctuating light on dense city architecture. Neal plays with the concept of boundaries and the persistence of the natural world upon the unnatural. Invading vines and tree tops seep into the industrialized foreground, no matter how heavily paved or built upon.

Goldstrom's studies of New York City's skyline are painted at various times of day, revealing shifts in color and perspective, while the panoramic views show the meeting of skyscrapers and clouds. Trompe l'oeil master, Richard Britnell, also finds inspiration in city buildings, with a particular focus on Byzantine and classical influence on modern architecture. Iconic marble columns executed in fine detail exhibit slight weather marks like badges for their ability to stand the test of time.

Self-taught artist, Darshan Russell, exhibits new scenes of interiors and Venice's water canals inspired by family photos and newspaper clippings painted in her unique naive style. Boldly hued green canals dominate her foreground as a premonition of its overtaking the floating city.

David Austin's figurative work captures life's small moments, often with a dark or humorous twist. In his new series titled, "Wild Strawberries, Austin revisits memories with narratives that blend adulthood wisdom with childhood wonderment. Steven Poser combines collage and painting in his series of abstracted flower vase studies. The compositions incorporate found objects and scraps of French wallpaper that are juxtaposed and interlocked like puzzle pieces completing a beautiful depiction of a commonplace item.

Carrie Haddad Gallery is located at 622 Warren Street. For more information, call 518-828-1915 or visit carriehaddadgallery.com.

American Paintings At Godel & Co. Fine Art

NEW YORK CITY — Godel & Co. is publishing its fall catalog, which includes a diverse selection of American landscape, still life and narrative works from the 1840s through the 1950s.

Highlights include the first painting exhibited by Baltimore native Richard Caton Woodville (1825–1855), who despite his brief career (there are only 16 known oil paintings by him), created some of the most iconic narrative paintings in American art. Godel's small-scale "Scene in a Bar-Room," 1845, depicts two men warming their hands at a stove

in one of the Nineteenth Century Baltimore's many subterranean barrooms. While small in scale and humble in subject, this painting set the stage for Woodville's future pictures.

William T. Ranney (1813–1857), most often associated with American western and sporting scenes, is represented by "The Chase is On!" of 1853, an action-filled winter scene of children chasing their pet dog, who in turn is in hot pursuit of a rabbit.

The still life section of the catalog includes works by William Mason Brown (1828–1898), William M. Harnett (1848–1892), William

J. McCloskey (1858–1941) and Levi Wells Prentice (1851–1935). Brown's small, gemlike "Basket of Currants," 1874, is notable for its meticulous brushwork and vibrant palette.

Noteworthy landscapes include a lively oil sketch by Sanford Robinson Gifford (1823–1880), and a marsh scene by Martin Johnson Heade (1819–1904). Gifford's "Indians Scouting Canoes," 1853, clearly demonstrates his understanding of and admiration for the wilderness landscapes of Thomas Cole. Although Heade is famous for many types of paintings, including still lifes, coastal scenes and views of the tropics, he is perhaps best known through his depictions of the salt marshes along the New Jersey, Rhode Island and Massachusetts coasts. Godel's "Two Fishermen in the Marsh, at Sunset," circa 1876–1882, is a fine example of Heade's innovative treatment of the north-eastern salt marsh.

Coastal scenes by William Stanley Haseltine (1835–1900), William Trost Richards (1833–1905) and Francis A. Silva (1835–1886) are also included in the catalog, and there are two outstanding paintings by Boston School members and close associates William McGregor Paxton (1869–1941) and Edmund C. Tarbell (1862–1938). Tarbell's intimate and spontaneous portrait of his granddaughter Mary Josephine at age 16 has been in a private collection since 1987, and retains its original hand carved Walfred Thulin frame.

The catalog closes with two works by Philadelphia painter, illustrator and printmaker Robert Riggs (1896–1970), best known for his realistic images of the sometimes seamy and disreputable worlds of the circus and the boxing ring. Godel is presenting one of Riggs's



Edmund C. Tarbell (1862–1938), "Mary Josephine," 1934, oil on canvas, 21-1/8 by 17-1/8 inches.

most successful easel paintings, "Jazz on a High Note," which was commissioned by Esquire magazine in 1951 to illustrate an article written by Louis Armstrong. In a dimly lit interior, a six-man jazz band plays a lively tune before a crowd of swooning and carousing dancers. The animated poses of the musicians and their audience express the excitement of the music.

For more information on the paintings described above, or to request a copy of the gallery's catalog, *American Paintings: Fall 2016*, call 212-288-7272, or visit the website at www.godelfineart.com. The gallery is located at 506 East 74th Street, 4W, New York City 10021.



Sanford Robinson Gifford (1823–1880), "Indian Scouting Canoes," 1853, oil on paper mounted on board, 10 by 13 inches.



James P. Regimbal (American, b. 1949), "Red Man's Beef," 1978, bronze, edition number 2/50, 18 inches high by 15 inches long by 12 inches wide.



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James P. Regimbal (American, b. 1949), "Crossfire," 1983, bronze, edition number 26/35, 21 1/2 inches high by 28 inches long by 17 inches wide.

Edwin Lord Weeks: An Appreciation

By MARK MURRAY

This autumn, Mark Murray Fine Paintings is exhibiting ten paintings by America's most accomplished Orientalist painter, Edwin Lord Weeks, at the gallery on East 63rd Street. These include a rare Venetian study, an interior of the Alhambra and assorted views of India.

Judging by the prolific output of paintings and photographs and writing produced by Edwin Lord Weeks, it is astonishing that he managed it all in the span of a life cut tragically short at the age of 54. Most mortals would have required several lifetimes to incorporate the plethora of exotic trips undertaken by Weeks across Europe and the Near and Far East; expert mountaineering expeditions in Switzerland and elsewhere; daily rowing and fencing in his Parisian afternoons; and the mounting of major exhibitions from Boston to Paris.

Weeks's sheer delight in the exploration of peoples and places infuses his every oil study and each of his multiple articles published in *Harpers Magazine* and elsewhere. He writes of the Indian city of Ahmedabad: "To an amateur of new impressions there is no amusement more fascinating than to wander aimlessly about and lose himself in the mazes of a new Oriental City. One knows beforehand what to expect of Venice, of Cairo, of Damascus, and one may be sure of sitting down to just such a table d'hôte and with the same menu as in Paris. But Ahmedabad is like the city of a dream, as it has never been made familiar to us by painters or described in guidebooks. It does not matter where one goes, every street shows us something strange." ("Street Life in India," *Harpers New Monthly Magazine*, August



Edwin Lord Weeks (American, 1849–1903), "A Portico in Ahmedabad, India," oil on canvas, 21¾ by 18½ inches.

1890, page 462).

Weeks does exactly what he says in this passage, makes this "city of a dream," Ahmedabad, familiar to his audience back in Paris, or London, or New York — he conveys the glorious light of India, the haphazard chaos of Indian life with animals and people inextricably sharing the same temple steps, the bathing ghats, the rivers and hills.

Weeks saw India at the height of the Raj and depicted the palaces and luxuriant life of the Rajahs with as much eye for detail as he would devote to a side street in a rural village. Queen Victoria had assumed the title Empress of India in 1877, just five years before the first of his three Indian trips. The



Edwin Lord Weeks, (American, 1849–1903) "Interior of La Torre des Infantas, The Alhambra," oil on canvas, 10 by 12¼ inches.

Empire of India Exhibition in London in 1895 included major prize-winning works by Weeks — he was caught up in the maelstrom of a sweeping western fascination with all things Indian. Kaiser Wilhelm of Germany bought Weeks's monumental and sumptuous depiction of the Rajah of Jodhpur in Berlin in 1891; and his works were similarly acquired for the French nation, and when his works were dispersed at his estate sale in New York in 1905, American museums such as the

Metropolitan Museum followed suit.

Weeks luxuriated in a magnificent Parisian studio, surrounded by objects and souvenirs from his travels. "I like Paris," Weeks said, "because it is central and easier of access to the East than New York. Paris is to the artist what Wall Street is to the broker, the center of all life."

Mark Murray Fine Paintings is at 159 East 63rd Street, ground floor. For information, www.markmurray.com or 212-585-2380.

Arthur Pinajian

Mid-century Abstractions on Paper

Opening Reception October 8

Lawrence Fine Art

East Hampton



Untitled #1929, Overlook Mountain Series, Gouche on paper, 1959, 20 x 26



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'Her Crowd' Exhibition At The Bruce Museum Wins Over Collectors

By CAROL SIMS

GREENWICH, CONN. — A short distance from New York City, the town of Greenwich has always attracted sophisticated people of means who want a country lifestyle for themselves and their families, and central to the cultural life of the town is the Bruce Museum. About every ten years, the museum exhibits works loaned from local collectors, and this fall they have put together a blockbuster exhibition that from its inception has been full of surprises.

When "Her Crowd: New Art by Women from Our Neighbors' Private Collections" was put on the museum calendar about two years ago, the theme of the show was loosely established as contemporary (not the kind that dates back to the mid-Twentieth Century, but

works that were created recently), and that it would be a collectors' show. Museum staff pooled their connections, established a wish-list of participants, and the person with the closest relationship with the collector reached out to see if they were interested in loaning art to the Bruce Museum. In all, 24 households enthusiastically agreed to meet with the co-curators of the exhibition, Kenneth E. Silver, New York University professor of modern art and Bruce Museum adjunct curator of art, and Mia Laufer, PhD candidate (Washington University in Saint Louis) and Zvi Grunberg resident fellow. The resultant show is a vibrant glimpse of the current art market, not surprising since a few of the lenders to the exhibition are among the top art collectors in the world, as identified by *ARTNews's* recently published list.

Walking through homes in Fairfield and Westchester counties, Silver and Laufer set out to discover the exhibition's focus. Collectors were made comfortable in the knowledge that they could remain anonymous, and that if they just could not bear to part with an artwork for several months, that was perfectly understandable.

"When we met with the first seven, eight or nine collectors, we did not know we were going to focus on women artists," said Laufer, who was impressed with the vast array of outstanding artworks in local collections. "It wasn't until we visited that next collector that Ken and I thought, 'Wow, there is a lot of work here by women.' It was wonderful to walk through that home and see this amazing collection where there happened to be such a high percentage of women artists. I would have loved to have taken everything off those walls."

Silver and Laufer conferred with museum director Peter Sutton, whose expertise lies pre-1900. While the co-curators were steeped in the contemporary world, Sutton provided a fresh pair of eyes attuned to art historical quality. The idea of a contemporary women's show took off. "We received some very positive emails from collectors, and no negative feedback," recalls Laufer.

From that point on, visits with collectors focused on women's works. The big revelation was that collectors had not been consciously buying art based on gender, and yet a good portion of their artwork had been created by women. "Many collectors were as surprised as we were at the sheer number of works by women that they owned," said Laufer.

The exhibition includes 34 remarkable works, including pieces by Yayoi Kusama, Kiki Smith, Betye Saar, Annie Lapin, Margaret Lee, Carol Bove, Dana Schutz, Jessica Stockholder, Jenny Saville and Tara Donovan. All the work dates from 2001 or sooner. Silver writes in the exhibition catalog, "While it offers a 'snapshot' of the current art scene, 'Her Crowd' is neither exhaustive nor definitive, but a presentation determined by the informed and refined taste of our neighbors as filtered through our own curatorial tastes and interests."

If artists' names were redacted from the catalog, one wouldn't necessarily be able to peg the art as created by women, and yet there are clues. Jenny Saville's powerful oil and charcoal on canvas, "The Mothers," shows a young pregnant mother with her hands full. "Pink Infinity Nets – ATNSO" an acrylic on canvas by Yayoi Kusama, is well, pink, as is one of the decorated chicken's skull mixed media pieces by Alessandra Expósito. Lalla Essaydi's C-print titled "Les Femmes du Maroc #16" captures exotic orientalism without exploiting nudity as a means of expression. One might guess that the painting of Gertrude Stein in a morning robe, handing a beverage to one of two beautiful women in bed, a severed man's head on the bedside table and nudes by Matisse and Gauguin on the walls, was painted with a feminist message ("Blue Nude" by Hilary Harkness, oil on linen).

The Bruce Museum will host a free Monday morning lecture series: "Feminism and Art," about the intersections between art and feminism, providing visitors with a broader understanding of the history and current state of women in the art world. No advanced registration is required. Each one-hour talk begins at 10 am.

On October 17, "Consuming Passions: Some Women Art Collectors in Post WWII America," will be presented by Dr Ferris Olin, director of the Rutgers Institute for Women and Art. She will speak about female art collectors in the late Twentieth Century and how this practice overlapped with the Feminist and Civil Rights movements.

On October 24, Dr Siona Wilson, professor at CUNY, College of Staten Island, will present "Sex Talk," a survey lecture on the Feminist Art movement of the 1970s and 1980s.

On October 31, "Death Be Not Drab," will be the topic of artist Alessandra Expósito, who will speak about her work.

On November 7, "Wangechi Mutu: History, Alchemy and Afro-Feminist Futurism," will be presented by Saisha Grayson, PhD candidate at CUNY. She will speak about Wangechi Mutu (artist in the show) and on an exhibition she curated in 2013 at the Elizabeth A. Sackler Center for Feminist Art in Brooklyn Museum called "Wangechi Mutu: A Fantastic Journey."

A scholarly exhibition catalog, featuring a foreword by Peter C. Sutton, the Susan E. Lynch executive director of the Bruce Museum, and essays by the curators, also includes catalog entries and color illustrations of the works in the show. Laufer's essay tracks the role of the Guerilla Girls in bringing awareness of women's art to museums, galleries and collectors. If this exhibition is any indication, some top collectors are already buying gender-blind and finding a wealth of women's artworks in their collections.

The Bruce Museum is at 1 Museum Drive. For information, www.brucemuseum.org or 203-869-0376. The exhibition runs through December 31.



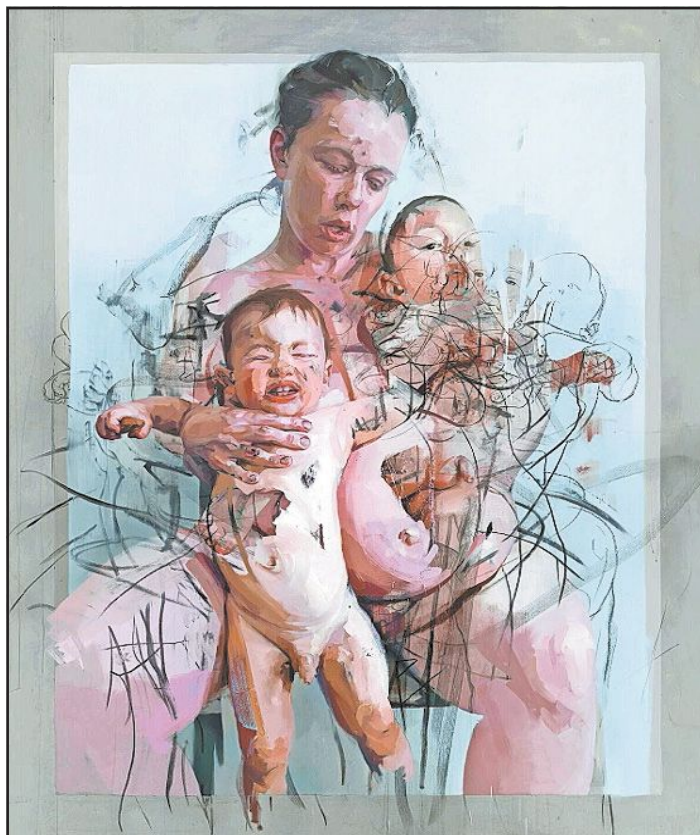
Alessandra Expósito (American b 1970), "Trixie," 2006, mixed media on chicken skull, 3 by 1 by 2¼ inches. Collection of David and Sandra Joys.



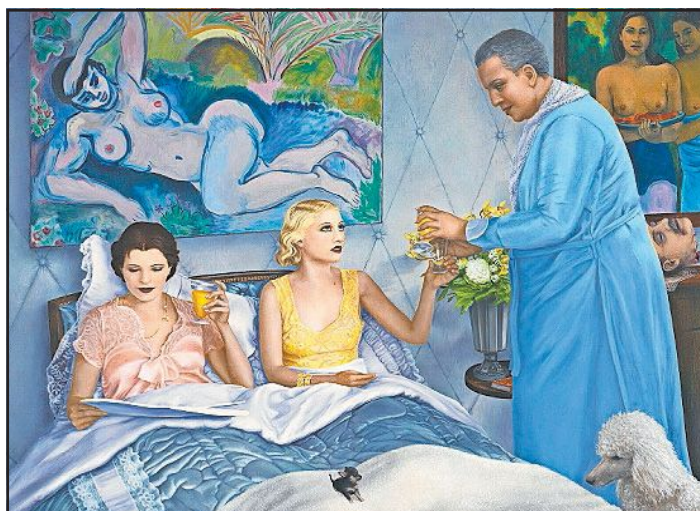
E.V. Day, "Satellite of Modern Love," 2016, resin, pure pigment and polymer on steel stand, 76 by 24 by 24 inches. Courtesy of the artist and Carolina Nitsch Contemporary Art.



Annie Lapin, "A Throughbushness Sloshes and Comes," 2014, oil paint, acrylic paint and acrylic enamel spray paint on canvas, 82 by 27 inches. Collection of René and Marie-France Kern. Photo: Brian Forrest, courtesy of Honor Fraser Gallery.



Jenny Saville, "The Mothers," 2011, oil and charcoal on canvas, 106-5/16 by 86-5/8 inches. Collection of Lisa and Steven Tananbaum. Copyright Jenny Saville. Courtesy of the artist and Gagosian Gallery.



Hilary Harkness, "Blue Nude," 2012-14, oil on linen panel, 7½ by 10¾ inches. Collection of Rick and Monica Segal. Copyright Hilary Harkness. Courtesy Mary Boone Gallery.



Nancy Dwyer (American, b 1954), "Food," 2012, reconfigured galvanized metal trash cans, 30 by 105 by 21 inches, edition of two. Collection of Emily Fisher Landau, AMART LLC, FL 1290. Image courtesy the artist and Sandra Gering Inc.

NY Satellite Print Fair To Run Nov. 4-6



One of the many fine prints that will be available at the NY Satellite Print Fair. Theodore Gericault, "Horses Going to a Fair."

NEW YORK CITY — The NY Satellite Print Fair at The Bohemian Hall will be held November 4-6, sharing the dates of the New York Print Fair, and New York's Print Week. The show will feature 14 prestigious dealers from various parts of the United States, who will display a range of fine prints and other work on paper, from Old Masters to modern and contemporary artists.

The Bohemian Hall is at 373 East 73rd Street, easily accessible from the Park Avenue Armory and other locations in New York. Show hours are Friday, 10 am to 8 pm; Saturday, 10 am to 7 pm; and Sunday, 10 am to 5 pm. There is no admission charge. The fair's website is www.nysatelliteprintfair.com, and it provides information about the dealers as well as images of many of the works that will be exhibited.

The exhibiting dealers are Egon and Joan Teichert; Ernest S. Kramer Fine Arts & Prints; M. Lee Stone Fine Prints; Edward T. Pollack Fine Arts; David Allen Fine Arts; Conrad R. Graeber Fine Art; Stevens Fine Art; The Annex Galleries; Marc Chabot Fine Arts; Katerina Kaselica's KADS New York; Davidson Galleries; Armstrong Fine Art; Jeannot Barr; and C&J Goodfriend Drawings and Prints. Jim and Carol Goodfriend have announced that after 48 years in business, this will be their last print fair. Participating dealers invite their friends, colleagues, collectors, fellow dealers and curators to visit them at the fair.

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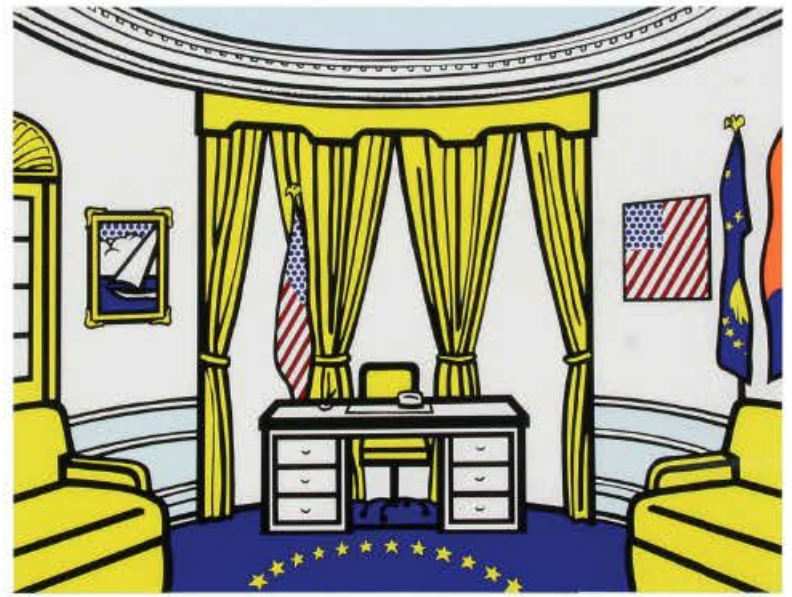
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Gary T. Erbe, "Brown Sugar," mixed media on panel, 35 by 45 inches. Collection of Allison & Malcolm Schacter.



Gary T. Erbe, "Arrangement in Brown and White," 1997, mixed media on panel, 24 by 24 inches. Private collection.



Gary T. Erbe, "Jazz," 2016, mixed media on panel, 66 by 58 inches. Courtesy of the artist.

Trompe l'Oeil Constructions

BY MICHAEL W. SCHANTZ, PHD
EXECUTIVE DIRECTOR &
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Gary Erbe's painting process has been described in print on numerous occasions. Key to that process is the building of the constructions from which he bases his painted images. For years he dismantled and discarded the constructions, as he always felt they were a stepping stone to the finished paintings and once the paintings were completed they were no longer needed. Their importance and very existence was to provide a formal architecture or matrix for a painting, not to live on as an independent object. In this respect, he was like his *trompe l'oeil* forebears who discarded (as in fruits or flowers) or put back into use (as in pipes, cards, and musical instruments) those objects that made up their compositions.

But that practice changed when art historian Dr Marlene Park visited his studio in 1988. At the time, he had his "Saturday Matinee," 1988 construction on a wall. Upon seeing it, Dr Park asked Erbe what he did with his constructions once the paintings were completed. When told he discarded them, Park protested, convincing him to forgo the dismantling of these by-products of his artistic process, as they were outstanding stand-alone works of art that fit nicely into a long tradition of assemblage art going back to the days of Braque, Picasso, Schwitters and so many others. Besides, there was another important benefit from not destroying the constructions; they are extraordinarily educational for those who wish to learn more about the artist's creative process. In retrospect, Erbe regrets especially that he dismantled the construction for his master work "Take Five," 1982, which now exists only in a photograph.

The act of building his constructions is where Erbe's creative juices flow. It is where he takes his inspirational ideas, develops them and puts them into tangible form in preparation for their replication on canvas. The objects in Erbe's constructions are selected to embody ideas that have gestated in his mind over long periods of time, which he first memorializes in small drawings. As he puts it: "I have a [sketch] book loaded with ideas — I'll never get to all of them." Erbe's constructions bring together objects "...to produce the intimate landscape of a private imagination."

While Erbe's constructions consist of everyday objects, they are not necessarily "found objects" as traditionally used in assemblage and construction art. Rather, Erbe's constructions are composed of objects carefully chosen to tell an integrated story known only to him. In other words, the concept comes first, the objects second; this is the reverse of "found art" sculpture, where the artist begins the creative process with an object that is

acquired by happenstance.

It is worth pointing out that Erbe's earlier constructions were generally flatter, more associated with "collage" art, than with "construction," which is the term more recently and routinely used by writers who have chronicled Erbe's evolution. This changing vocabulary reflects and acknowledges the transition from less dimensional, "flatter," subject matter, more in keeping with traditional *trompe l'oeil* painting, to subject matter with deeper space. Back in 1999 Carter Ratcliff alluded to the shallow depth of earlier constructions.

To a large extent his imagery is autobiographical. Indeed, the summation of his life's work is basically a pictorial biography, revealing the artist's life and his perception of the world around him. And in this regard, one thing is for certain, there is absolutely nothing random or haphazard about Erbe's content; every object has a connotation that relates to him. Erbe's canvases are not an exploration of chaos, but of curious orders, not arbitrary, but designed to reverberate with meaning. The meanings may not always be readily available, but the relations between objects are rational, not irrational.

Constructions are also where Erbe works out the formal and abstract qualities that ultimately appear in his paintings. Although the artist reserves the right to make subtle changes when reproducing the construction on the canvas, it is 99 percent there. This resolves the compositional idiosyncrasies while building the construction, not during the act of painting. Erbe states frankly that "Composition is the backbone of a painting...I look at objects as shapes and colors, then create an environment that reinforces those abstract forms or creates a

harmonious feeling." This is a modest statement that belies the difficulty inherent in building a sound composition.

What in fact is involved in creating an exceptional composition? In this regard, it is instructive to quote a standard definition of the term in order to understand the complexity involved in creating a unified whole. To quote John H. Barron, composition is "The framework or constructive scaffold of a...finished work of art. The disposition of the pictorial elements of shape, form, line, space, light, etc. and the organization of the coordinating principles of harmony, balance, rhythm, proportion, unity, variety, etc." That is quite a tall order, but Erbe is a wizard at combining a multitude of objects into a balanced composition that is silent about its complexity, because it so comfortable to the eye. Furthermore, the subject matter engages the mind, diverting attention away from the overall design. However, move, remove or alter in any way a single object here or there and optical annoyance will no doubt set in, degrading the visual appeal.

His success in creating a winning composition depends on certain preliminary steps. Before he builds his three-dimensional construction, he makes composite drawings of each object that will appear in the structure.

In Erbe's own words, "I have explored the idiom of abstraction and cubism and how these modern principles can be integrated into *trompe l'oeil*. I welcome the challenge of bridging the gap between modern art and realism without abandoning technique." And further, he states: "...I find it very challenging to do a painting with strong elements of abstraction or cubism. In fact, I have always had the greatest respect for a good abstract painter and thoroughly

understand the complexity and challenges in developing a good abstract work of art."

One of the most conspicuous nods to cubist abstraction is Erbe's painting "The Brown Bowtie," 1998, of which much has been written. In 1999, Peter Frank articulated the connection between Erbe and the cubist masters, commenting that "The Brown Bowtie"...has recapitulated the schema of several of the most famous and radical still lifes of all time, those composed with collage elements inside oval borders by Picasso and Braque at the height of their Cubist experimentation. What Erbe reminds us is that the collage elements in those Cubist pictures worked on the hyper-realistic level in the middle of entirely abstract compositions; and what he does here is reverse that relationship, where the whole picture works hyper-realistically, but the arrangement within is abstract. The arrangement is unnatural, a deliberately exaggerated counter positioning of incongruous objects."

Erbe, however, alludes to an even earlier exponent of abstraction by his use of the term "arrangement" in the titles of certain works, making direct homage to James Abbott McNeill Whistler, who also made reference to the abstract, formal qualities of his paintings in their titles, most notably his "Arrangement in Grey and Black #1" (i.e. Whistler's Mother). Erbe's "Arrangement in Brown and White," 1997, and "Brown Sugar," 1996, for instance, pay tribute to this early pioneer of abstract art.

A fascinating aspect of his constructions involves the artist's manufacturing of objects not otherwise available. In other words, if he can't find what he needs, he fabricates a *trompe l'oeil* equivalent, creating, one might say, a visual double entendre, a *trompe l'oeil* of a *trompe l'oeil*. What follows are a number of examples of his extraordinary ingenuity in manufacturing what his needs require.

An exceptional example of this practice is the construction for "Jazz," 2016, where virtually everything was handmade, requiring almost as much painting as in the final canvas. As he says, he "pulled out all the stops" on this construction, which took at least two months to complete.

Invariably, it is mentioned how long it takes Erbe to paint his pictures. However, when the act of painting is combined with the time it takes for the artist to develop his ideas and concepts, do the associated research and preliminary sketches, and then transform those ideas into complex constructions (which can themselves involve the manufacture of new objects), the time it takes him to complete a single painting is extended exponentially. This fact provides an even greater understanding of why he is working in his studio 14 hours a day, 6 to 7 days a week. It also helps explain why he has been called a "genius of process."



Gary T. Erbe, "The Brown Bowtie," 1998, mixed media on panel, 23 by 32 inches. Courtesy of the artist.

The Importance Of Drawing From Life

BY GERALD SIMCOE

We take for granted the discipline of plaster cast and life drawing as if it were just part of required classical curriculum as an art student at an academy or an atelier, but seldom stop to consider why it is so important.

Even master Abstract Expressionist painter Hans Hoffmann exhorted, "life and nature are a constant stimulus for a creative mind," imploring to always work from life.

At first thought, it is the discipline of hand-eye coordination to get the whole thing going by representing what we see in front of us. It is also totally different than copying a print or photograph, as we have two eyes and can see around an object.

A simple test can demonstrate this: Try giving a "thumbs up" at arms length straight in front of you. Close one eye looking directly at it. Now switch and close the other eye, alternating repetitively. Notice that you are seeing a slightly different view with each wink. This coarsely explains why depth and atmosphere are observed from life as opposed to seeing it on a flat surface.

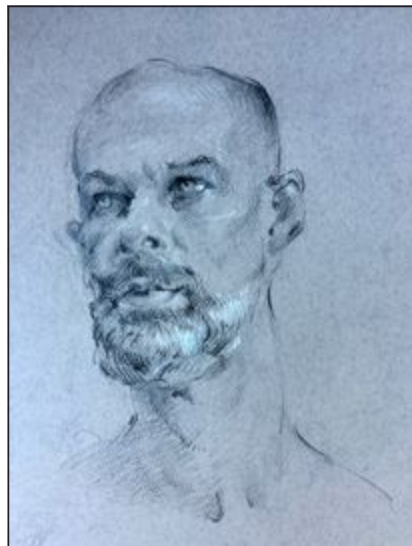
Motion in this instance is not only a contributing factor but a necessity — the model moves as well as the artist. Perhaps you have tried taking a photo with a mobile device, just to have the object move off the viewing frame, that moment of hesitation, of human pulse and breath.

During the recent Van Dyck show at the Frick Collection, there was a unique opportunity to see up close the drawing studies Sir Anthony made from life for his heroic portraits. They were presented in the downstairs galleries equipped with magnifying glasses allowing the eager participants a rare front row seat at a venue second to none. Spontaneously rendered from life, much like the line from a Mozart sonata, were hands piercing through deftly intertwined fabric, sleeves of satin and lace, descriptively beautiful!

It is incumbent upon an artist not to just copy previous historic styles of painting but to find one's own voice in this accelerated world. Studying the model from life allows the decision of what to employ and what to leave out, building upon the great knowledge and schools which have shone so brightly.

Although the cave drawings at Lascaux, France are ancient, they are fresh and full of life, speaking over the millennia. Rendered from memory, which is actually a slower process of working from life, the creator(s) conveyed their mindful vision.

So to me, as an artist, drawings seem to be the most intimate connection with an artist's hand.



Gerald Simcoe, "Jay," 2016, drawing on paper.



"Morning Haul off Manana," Andrew Winter (American, 1893-1958)
Oil on canvas, 30" x 40"

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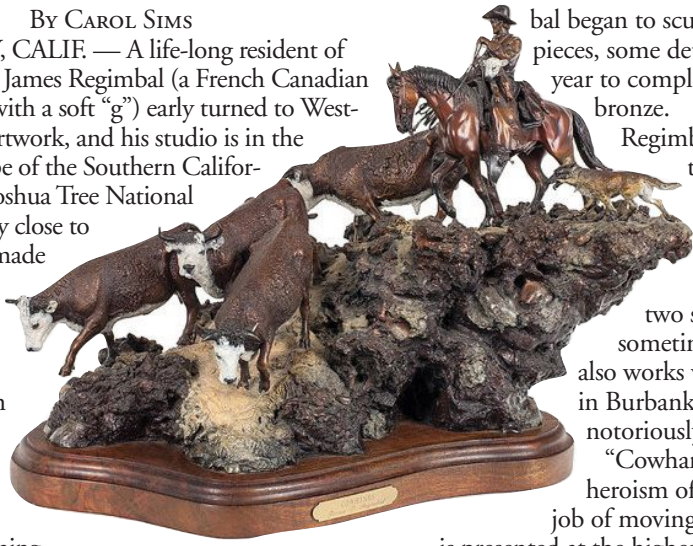
Bronze Masterwork By James P. Regimbal

By CAROL SIMS

YUCCA VALLEY, CALIF. — A life-long resident of the American West, James Regimbal (a French Canadian name pronounced with a soft “g”) early turned to Western themes for his artwork, and his studio is in the spectacular landscape of the Southern California desert, next to Joshua Tree National Monument and very close to where Gene Autry made his movies out in Pioneer Town.

At 21, Regimbal left his home in Yakima, Washington for the adventures of a young itinerant artist, riding freight trains through Montana and Wyoming and selling his original clay models from street corners to pay for food and art supplies. It was the spring of 1971. “I never looked back,” said Regimbal in an interview with *Antiques and The Arts Weekly*. “Sometimes I would rent a garage for \$20 or \$50 a month and use it as my studio and a place to sleep. I sold hundreds of clay models back in those days.”

In 1977, Regimbal met a bronze agent who represented several notable Western sculptors and this agent helped establish a steady demand for the young artist’s work. Collectors and galleries began to take note, and Regimbal



bal began to sculpt larger and more important pieces, some detailed sculptures taking up to a year to complete in clay before they were cast in bronze.

Regimbal spoke of how important it is to work with a good foundry. “I have used Kalispell Art Casting in Kalispell, Mont., for 28 years. Your work is only as good as the foundry. Now it takes me two solid days to drive up there, and sometimes in winter it’s below zero.” He also works with American Fine Arts Foundry in Burbank, Calif., which takes him through notoriously jammed Los Angeles freeways. “Cowhands” expresses the day-to-day heroism of the American cowboy doing his job of moving and protecting cattle. The rider is presented at the highest point of the sculpture, and he has a young, rescued calf resting on his lap. His faithful dog trots alongside, hence the plural title, for the cowhand, his horse and his dog are a team.

Four steers navigate the steep trail, sculpted as individual animals with their own varied appearances and actions. One steer appears to be looking up at us, as if we were on an adjacent hillock, while the other three are watching where they are going and moving forward, down the trail. The steers are a Hereford-longhorn mix. Regimbal sought out a ranch veterinarian to be sure they were anatomically

correct. “There was no guesswork,” said the artist. “Every detail is accurate.”

One of the style elements that sets Regimbal’s bronzes apart from those of other artists is the texture and varied surfaces he sculpts into each piece. “Hair, wool, mane or tail, I try to work that out in the clay or the wax. I want it to look somewhat real,” said Regimbal. This is very apparent in “Cowhands” where there are a variety of textures, from the sleek reflective muscles of the horse to the coarser texture of curly coated cows.

Another style element germane to Regimbal’s bronzes is patina. “I didn’t want paint put on my pieces. Eventually paint will come off a bronze. I am known for pioneering colored acid patinas in the 1970s and 1980s. My early bronzes used to have a translucent chestnut brown patina, simulating the classic bronzes that were created with processes that have been lost — urination, burying the bronzes in certain soil. The foundry workers got more and more sophisticated with colors and some of the gals there could blend the acids and apply them so they wouldn’t be gaudy. I would show them how to do the first few and then they could complete the edition.”

Cast in 1989, “Cowhands” was created in an edition of 50, one of which has provenance of the University of Montana Foundation, Missoula, Mont.

For information on “Cowhands” and other bronze masterworks by James P. Regimbal, visit www.culturalpatina.com. Private dealer Dennis Brining can be reached at 703-503-8019 or dibent@aol.com.

PBA Galleries To Offer Artist Aaron Sopher Archive

SAN FRANCISCO, CALIF. — On December 1, PBA Galleries will offer the personal working archive of Baltimore artist, Aaron Sopher (1905–1972). This extensive archive contains thousands of original works, including many signed sketches, drawings and watercolors and other finished works. Also present in the archive are several hundred letters from clients and sales ledgers from 1944–1972 with names of purchasers and prices paid.

Sopher was a native of Baltimore, famous for portraying the hardship and devastation felt by the American people during the Great Depression. He attended the Maryland Art Institute of Fine and Applied Arts (now the Maryland Institute, College of Art) training with the school’s director, Alon Bement. After leaving the school without his diploma, Sopher worked as a freelance illustrator for the *Baltimore Sun*. He began to gain wide recognition after an illustration for a story about the Baltimore waterfront was published.

In 1929, Sopher moved to New York city for two years where his cartoons were regularly published in *The New Yorker* and the leftist periodical, *The New Masses*. Returning to Baltimore, Sopher captured the humanity in his hometown. He drew the essence of American daily life, particu-



Aaron Sopher.

larly the problems devastating the population during the Depression. In a few quickly drawn lines, he captured the mood or scene. His inspiration came directly from studying the drawings Daumier, Hogarth and Rowlandson, but especially those of George Cruikshank as evidenced from the many volumes of Cruikshank material in his personal library.

Sopher was a fixture in the Baltimore artist community, receiving numerous requests for commissions from Baltimore businesses where his drawings would be used for announcement cards, corporate reports, menus and the like. He was a regular contributor to and winner of the city’s *The Evening Sun* Annual Sketch Contest.

Harper’s Magazine, *The Johns Hopkins Magazine*, *The Wall Street Journal*, *The New Yorker* and *Vanity Fair* published his work. Sopher’s drawings and watercolors have been featured in exhibitions at Maryland Institute College of Art, The Carnegie Institute, Corcoran Gallery of Art, Art Institute of Chicago, San Francisco Museum of Art, Denver Art Museum, Library of Congress and New York Public Library. He has illustrated seven books, had more than 31 solo exhibitions and won 28 art awards. He admired the work of German Expressionists and was a friend of George Grosz.

The sale will also feature etchings and lithographs by George Grosz, Max Beckmann, Walter Gramatté and Oskar Kokschka from Sopher’s personal collection. The auction of Fine Books with Children’s Literature – Art & Illustration will begin at 11 am Pacific Time and the public may preview the auction the week of the sale at PBA Galleries, 1233 Sutter Street. For more information, 415-989-2665 or www.pbagalleries.com.

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On Trend: Political Artworks This Election Year

By JESSIE GILLAN, CREATIVE DIRECTOR, ROGALLERY.COM

As we get closer and closer to Election Day this November, we have found an uptick in interest for political or American patriotic-themed artworks. No matter which side you will be voting for this year, the presidential election has always been an inspiration for artists, who capture the feelings of possibility, change or trepidation that sweep over the country every four years. Politics is a subject that fascinates almost everyone, especially this year. Historically, portraits of past presidents frequently land in museum collections and many people cherish photos of loved ones meeting presidents, or memorabilia from attending rallies and conventions as an important part of their family history.

In the 1960s when several political movements were starting to grow and develop, many artists moved from protest signs to canvases. Well-known iconic works such as Robert Indiana's "Love" reflect the currents of thought of that time — peace and love were mantras for the late 1960s — and there were hopes that the election in 1968 would bring an end to the war in Vietnam and a change from the Lyndon B. Johnson era.

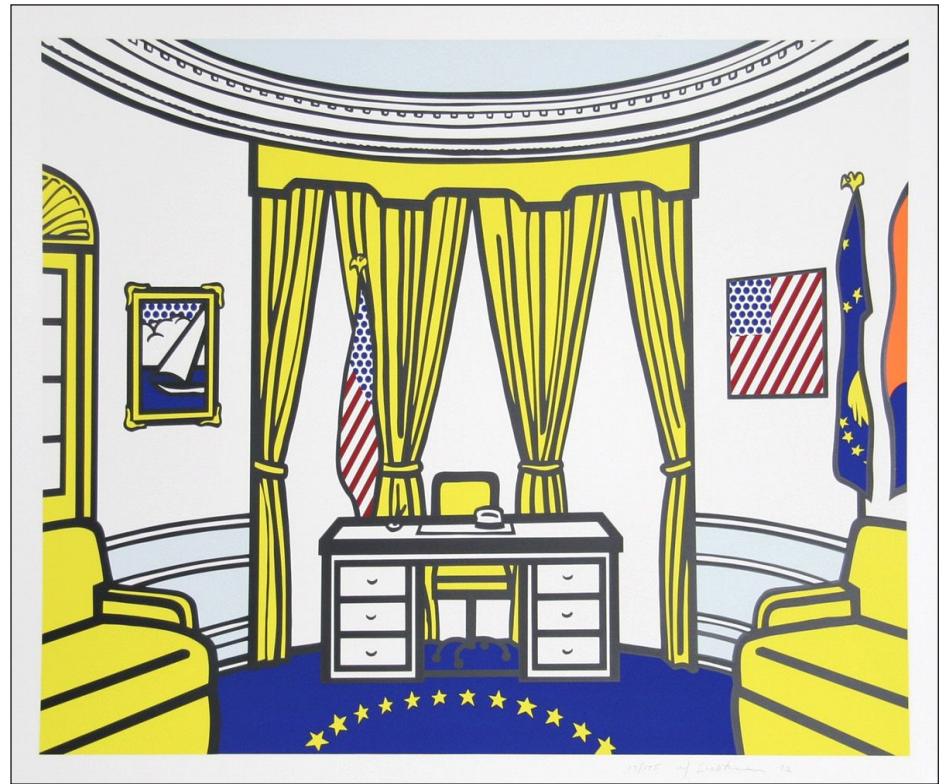
Artists were also inspired by the 1976 presidential elections. The population of the United States was already feeling more patriotic in general with the bicentennial celebrations and the olympics. Many notable artworks came out of this period that commented on national pride, such as William Nelson



William Nelson Copley, (American, 1919–1996), "1976."

Copley's "1976" and Alexander Calder's "Bicentennial Airplane." (Calder created the designs for the bicentennial planes, but they never went into production).

The election of Bill Clinton in 1992 was a moment that instigated works by many of America's Pop and contemporary artists, including Roy Lichtenstein, Peter Max, Konstantin Bokov, Susan Pear Meisel and many others. The switch from the Republican-led country throughout the 1980s, featuring Reagan then George H.W. Bush, to a Democratic presidency brought lots of excitement to many artists.



Roy Lichtenstein, "The Oval Office."

So far, this election year has inspired a number of artworks of Hillary Clinton and primarily negative artworks of Donald Trump, such as the nude sculpture of his likeness by Joshua Monroe in New York City's Union Square.

If you are looking for your own election-inspired artwork for your home or office, the best way to view political artworks on RoGallery.com is to navigate to Categories and look

for Political Art in the list of options. We have artworks from pre-1900 to the 2010s including paintings, drawings, prints and sculptures. RoGallery.com holds monthly auctions and has an inventory of more than 5,000 artworks. To view any artwork in person, make an appointment by emailing art@rogallery.com or call 718-937-0901. We are located at 47-15 36th Street, Long Island City, N.Y. 11101.



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'Folinsbee, Maine and America in the Twentieth Century' At Wiscasset Bay Gallery

By KEITH S. OEHMIG,

DIRECTOR WISCASSET BAY GALLERY

"Folinsbee, Maine and America in the Twentieth Century" explores the development of modernism in American art during the late 1920s through the 1950s. One of the key artists featured in the exhibition is John Fulton Folinsbee (1892–1972).

Closely associated with the New Hope School in Pennsylvania, Folinsbee also began summering on the Maine coast in the mid-1930s. Several major oils by the artist, including "River Lane," 1927–1928; "Winter River Mist," 1929–1930; and "Freeland Coal Breaker," 1941, show Folinsbee's evolution away from American Impressionism towards Modernism.

Beginning in the late 1920s, the artist was influenced by Cézanne and structured form began to play a larger role in his work. The industrial landscape, as well as the activities of the working man became integrated into his subjects along the Delaware River. Once a master of high-keyed impression, the artist during the 1930s was using more and more black paint. This use of black carries through into the Maine landscape, often in the turbulent Atlantic seas and the stormy skies.

Further north and east and 11 miles out to sea, Jay Hall Connaway (1893–1970) was thriving on the remote Maine island of Monhegan. Living year round on this rock-bound isle during the early 1930s through the 1940s, Connaway painted "Summer Seas, Monhegan" on a blue sky day in 1947. Despite his remote location, the artist made regular trips to New



John Fulton Folinsbee (American, 1892–1972), "Freeland Coal Breaker," oil on canvas, 32 by 40 inches.

York City for his many solo shows at Macbeth and Milch Galleries. It was during these trips to New York that Connaway became aware of the growing prominence of the Abstract Expressionists. Although never abandoning representation and his desire to draw his inspiration from the land and sea, Connaway began flattening form

and simplifying shapes in response to the abstract movement in New York.

Arriving on Monhegan Island that same summer in 1947 after studies at the Art Students League in New York, Morris Shulman (1912–1978) brought a new type of modernism to the island. The artist liked to move in close to his subject, often depicting the birds and vegetation of the island as viewed through a macro lens. The details are far from realistic but rather rendered in bursts of vivid colors and brushstrokes. Expressionism played a pivotal role in Shulman's work, both in Maine and New York during this period.

A fellow professor with Shulman at the School of Visual Arts in New York, Robert Beauchamp (1923–1995) spent his summers away from the New York heat in Provincetown, Mass. Like Shulman, Beauchamp never completely abandoned subject matter for pure emotional expression and instead developed his own form of Figurative Expressionism. In "Seated Lady in Green," an earlier figurative work by the artist, the viewer observes patches of green and yellow paint accented by swirls of red.

Other noted American artists featured in the exhibition include Reuban Tam, Morris Blackburn, John Chamberlain, James Fitzgerald and William Lester Stevens.

Wiscasset Bay Gallery is at 67 Main Street, Wiscasset, Maine. For information, 207-882-7682 or www.wiscassetbaygallery.com.

Discovery At Thomaston Place Auction Galleries

THOMASTON, MAINE — Maine's maritime and artistic traditions have made it a vast repository of fine art and treasures accumulated over hundreds of years, and Thomaston Place Auction Galleries has been perfectly situated to present many of these items to the world marketplace.

For more than 40 years, Thomaston Place Auction Galleries' owner and auctioneer Kaja Veilleux has discovered many important pieces in Maine estates and collections that have brought world record prices at auction. "Finding a rare or extraordinary treasure is always exhilarating, but I equally enjoy helping people appreciate the history and value of their items. Our emphasis on personal service and providing knowledge to our clients builds trust and helps clients make more informed decisions," noted Veilleux.

During a home visit in Yarmouth, Maine, Veilleux came across an Eighteenth Century overmantel painting that was executed by a compatriot of Boston Tea Party participants. The home owners were hoping for a little extra money for renovations, but the painting brought over \$600,000 — more than the total value of the house. This important work now hangs in the Peabody Essex Museum in Salem, Mass.

After research, it was determined that a beautiful Boston silk on linen sampler brought to Thomaston Place on a free appraisal day was wrought by Betsey



This Joseph DeCamp (1858–1923) painting, depicting a mother and daughters at the shore, brought \$605,000 at Thomaston Place Auction Galleries, a record price for this artist.

Bentley, the daughter of the man who rowed Paul Revere across the river on the night of his famous ride. This fine piece fetched \$465,750 — at the time, a world record auction price for a single sampler.

A rare circa 1885 carved and inlaid rosewood art folio cabinet attributed to Herter Brothers uncovered in a Maine estate sold for \$121,000 and now resides in a museum.

A little-known painting by American Impressionist Joseph DeCamp was shipped to Thomaston Place from Vermont for a free appraisal day evaluation and possible consignment. It brought \$605,000 at auction, a record for this artist's work.

And finally, an outstanding collection of American art recently consigned to Thomaston Place raised more than \$1.5 million at their recent summer auction.

Thomaston Place Auction Galleries is one of Maine's premier auction and appraisal resources and a leading source of fine art, antiques and fine decorative items. They offer free appraisals every Tuesday at their Thomaston gallery, provide house call valuations and support charitable organizations with fundraising programs. Quality auction consignments are always accepted. Email appraisal@thomastonauction.com or call 207-354-8141 for information.

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BIFAS To Celebrate 20th Anniversary October 20–23

BOSTON, MASS. — Celebrating its 20th Anniversary, the 2016 Boston International Fine Art Show (BIFAS) will take place October 20–23. The show opens with a gala preview Thursday, October 20, from 5:30 to 8:30 pm to benefit the Boston Athenæum. Tickets can be purchased online at bbd.bostonathenaeum.org/gala. Founded in 1807, the Boston Athenæum is one of the oldest and most distinguished independent museums and libraries in the United States. All proceeds from the gala will support the Boston Athenæum's exhibition program.

Weekend show hours will be Friday, 1 to 8 pm, Saturday, 11 am to 8 pm, and Sunday, 11 am to 5 pm. Tickets are \$15, under 12 free. Tickets include complimentary admission to special programs, readmission, show catalog and coat check. For more information visit www.fineartboston.com.

BIFAS offers visitors the opportunity to peruse the exceptional collections of 40 galleries from the United States and the United Kingdom. Diversity is the key word for BIFAS, the only show of its kind in New England. With no restrictions on the type of work that may be shown, the show enjoys a wide spectrum of art from numerous countries and periods.

"We are excited about the make-up of the show this year, ranging from outstanding blue chip American and European works from galleries such as Questroyal, Avery, William Vareika, Vose and Thomas Colville, to major modern and contemporary works from Casterline|Goodman out of Aspen, plus contemporary pieces by some of today's most talented emerging, midcareer and established artists," comments co-producer Tony Fusco. "Once again, we will be offering a number of captivating special programs and guest speakers throughout the weekend in the Lecture Hall at the show, and all programs are complimentary with show admission."

Specialist exhibitors include several exhibitors in fine prints, photography and works on paper, including Edward T. Pollack Fine Arts, William Greenbaum Fine Prints, 555 Gallery and Jeannot R. Barr Drawings and Prints. Christine Magne, Antiquaire and Découvert Fine Art specialize in Old Master drawings, paintings and sculpture.

Adding to the range of work available are Jason Jacques and Galerie Fledermaus, pairing up to present rare and provocative images and ceramics by the leading artists of European Art Nouveau and the Vienna Secession; Chinese contemporary fine art gallery Tao Water Gallery of Cape Cod and returning



Charles Webster Hawthorne, "The White Satin Dress," 1915, oil on panel, 35 by 35 inches. Courtesy of Avery Galleries.

dealer Schneible Fine Art representing Asian art and antiquities; and Ai Bo Gallery presenting two exhibitions focusing on some of today's top glass artists and contemporary Vietnamese artists, increasingly popular in recent years.

A number of galleries will offer modern to contemporary art, both figurative and abstract, including Artana, Bowersock Gallery, Framont, Fusco & Four Modern, Gleason Fine Art, Martha Richardson Fine Art, Principle Gallery, Renjeau Galleries, Signet Contemporary Art, Susanna J. Fichera Fine Art, Williams Fine Art Dealers and others.

Special programs will take place throughout the weekend, and all are included with admission to the show:

On Friday, October 21, at 5 pm, celebrate the outstanding career of contemporary realist painter John Stobart (b 1929) through an interview with Violeta de la Serna of *Fine Art Connoisseur* magazine. Stobart, originally from Great Britain, is best known for his depictions of American harbor scenes during the Golden Age of Sail. He continues to create new work, displaying an ongoing passion for the coast and its seafarers. This will be a rare opportunity to engage in dialogue with a living legend.

On Saturday, October 22, at 2 pm, concurrent with the exhibition at the Boston Athenæum, David Dearing, the Athenæum's curator of art, will take a closer look at Daniel Chester French's fascinating, often allegorical female figures. His works are seen in cosmopolitan centers throughout the country. Many of these honor historical male figures: Abraham Lincoln in Washington, The Minute Man in Concord, John Harvard in Har-



This fall marks the 20th anniversary of the Boston International Fine Art Show, which will offer some outstanding programs throughout Oct. 20–23. Photo by Robert Four.

vard Yard and Joseph Hooker on horseback in front of the Massachusetts State House. French was equally proficient at modeling the female figure, especially in its classicized, idealized form. Sponsored by *The Magazine Antiques*.

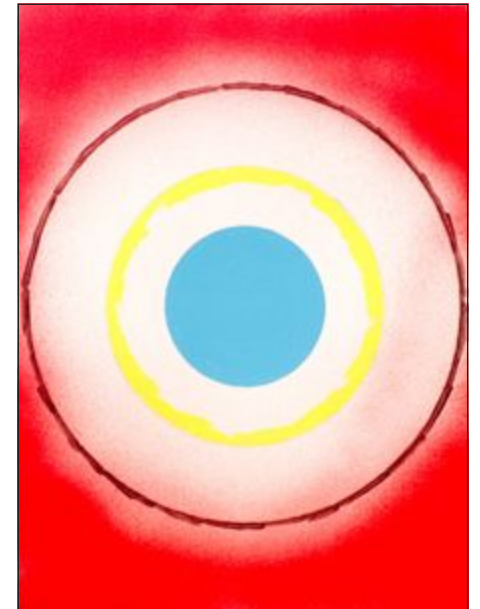
On Saturday, October 22, at 3 pm, Joshua Rose, editor of *American Fine Art* and *American Art Collector* magazines will moderate a panel of fine art collectors and connoisseurs. Are you a collector? Thinking about collecting art but don't know where to start? Do you have insights and tips to offer fellow collectors? Both beginning and advanced collectors will enjoy this insider look at today's

ever-changing art collecting scene.

On Sunday, October 23, at 2 pm, Carey L. Vose will present a sneak preview of Vose Galleries' momentous 175th Anniversary exhibition, which will offer more than 100 American Impressionist works. Vose will also showcase highlights from the extensive private collection of Abbot W. and Marcia L. Vose. Since the founding of the gallery in 1841, Vose Galleries has handled more than 36,000 American paintings. The exhibition and discussion serves to share the knowledge accrued from this extensive involvement. Carey Vose is the sixth generation to head the family firm.



Jacopo Negretti, called Palma Il Giovane, "Saint Francis Attended by Three Angels," pen, brown ink and wash, 11.9 by 9.8 inches. Courtesy of Découvert Fine Art.



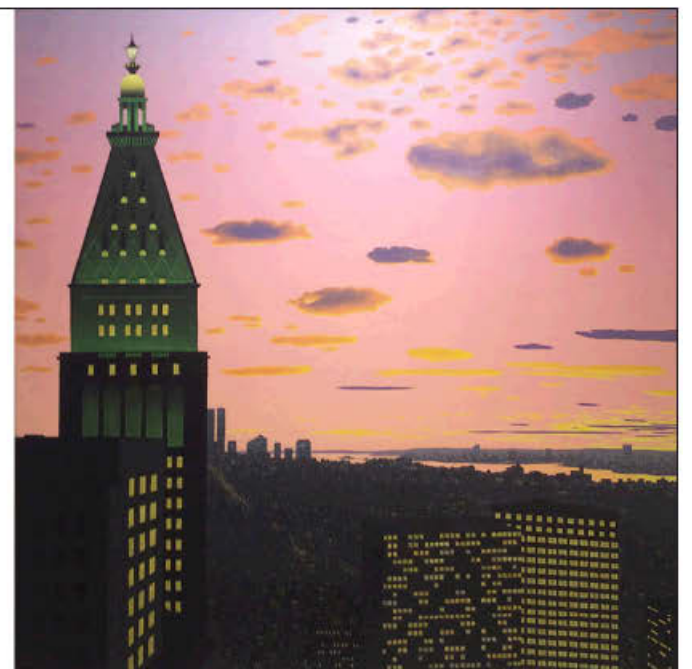
Kenneth Noland, "Mysteries: Maine Painting," 2000, oil on canvas, 18½ by 24½ inches. Courtesy of Casterline|Goodman Gallery.



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Weekend Show & Sale

Friday 1-8, Saturday 11-8, Sunday 11-5, \$15 at the door, under 12 free.

Special Programs

Friday 10/21 5pm – “An Evening with Master Maritime Painter John Stobart”
- Interviewed by Violeta De la Serna, *Fine Art Connoisseur*

Saturday 10/22 2pm – “Daniel Chester French: The Female Form Revealed”
- Presented by Boston Athenæum Curator David Dearing

Saturday 10/22 3pm – “Collecting Fine Art Today”
- Panel moderator Joshua Rose, Editor, *American Fine Art*

Sunday 10/23 2pm – “Crosscurrents” - Carey L. Vose presents a sneak
preview of Vose Galleries' 175th Anniversary exhibition.

For additional information visit our website or call 617.363.0405

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