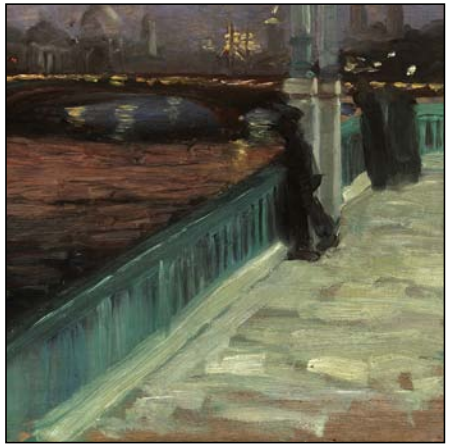
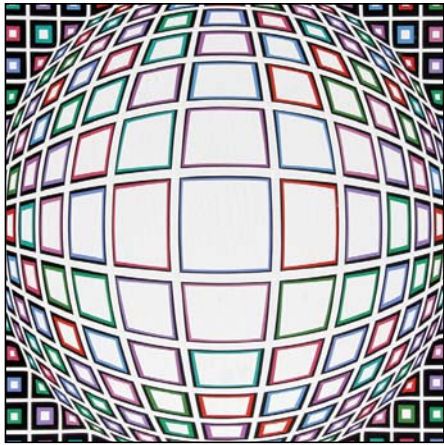


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**R. Scudder Smith, Executive Publisher & Editor****Carol Sims, Gallery Editor****Tel. 203-426-8036 or 426-3141****or Fax: 203-426-1394****www.AntiquesandTheArts.com****email - carols@thebee.com**Published by The Bee Publishing Company,  
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## Artists Transcending The Decades

### Lawrence Fine Art To Present 'Works in Progress: Five Artists In Their 80s And 90s' Summer 2016

EAST HAMPTON, N.Y. — Lawrence Fine Art will celebrate work by four artists in their 90s and one in her 80s in a series of presentations and exhibitions over the course of the summer. The artists are: Stan Brodsky, 91; Paul Resika, 89; Knox Martin, 92; Athos Zacharias, 90; and Harriette Joffe, 82.

Gallery director Howard Shapiro explained the genesis of the series this way: "The art market is so hyper-contemporary today, and people tend to equate contemporary with young. These artists have been creating works of superb excellence for decades — and continue to do so. If you haven't heard of them before, you should definitely get to know them now. They remain completely relevant."

The gallery will open its summer season with "Stan Brodsky at 91" over Memorial Day Weekend. Brodsky is considered to be Long Island's greatest living artist. Brodsky is

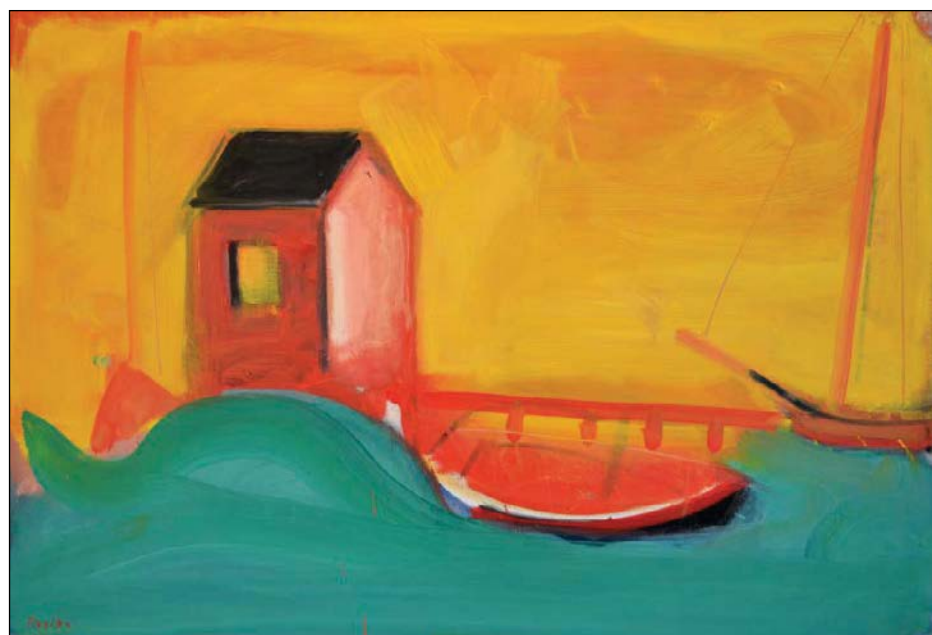
known for his landscapes composed in a loose abstracted style. Artistic style and interior life go hand-in-hand: his are not action paintings but, often, explorations of his mood at any given time or over the course of time.

Brodsky's last retrospective was at the Hecksher Museum in 2013. In addition to the Hecksher, his work may be found in the collections of Guild Hall, East Hampton; the Parrish Museum; the Baltimore Museum of Fine Art; the Neuberger Museum; the Farnsworth; and many others.

The gallery will next offer "Paul Resika: Boats and Sails." Resika first studied in Provincetown with the legendary Hans Hofmann. "As a colorist — a painter who draws in color with a loaded brush — (Resika) is now without peer in his own generation, a generation that has often made color its most important pictorial interest," Hilton Kramer stated in *The New York Times*. His latest work has taken on a hard-edge, geometric quality.

Resika has had solo exhibitions at the Hopkins Center at Dartmouth College; Graham Modern Gallery, Joan Washburn Gallery, Century Association, Artists Choice Museum, Lori Bookstein, and Salander-O'Reilly Galleries in New York City; Hackett-Freedman Gallery in San Francisco; Lizan Tops in East Hampton, N.Y.; Long Point Gallery, Provincetown Art Association and Museum; and Berta Walker Gallery in Provincetown. He has received numerous grants and awards, including a Guggenheim Fellowship and election to the National Academy of Design.

Next up will be "Works on Paper" by Harriette Joffe. This will be Joffe's third solo show at the gallery. She came to the Hamptons as a young woman in the 1960s and was befriended by all the greats of the first generation of abstract expressionism, including DeKooning, John Little, Ibram Lassow and Philip Pavia. Her new work is watercolor on



**Paul Resika, "Green Wave and Pier," 1991, oil on canvas, 30 by 40 inches. Image courtesy of Lori Bookstein Fine Art.**

yupo paper, a combination which gives the paintings an evanescent feel.

Finally, the gallery will present work by Athos Zacharias and Knox Martin. "Zach" as Zacharias is called is a Hamptons legend. He was DeKooning's very first gallery assistant in 1957 and worked for Elaine DeKooning, Lee Krasner and Alfonso Ossorio. A half-generation younger than these artists, nevertheless, DeKooning called him "One of us."

Knox Martin was discovered by DeKooning in the early 1950s, lauded by the critic Meyer Schapiro and given his first solo in his early 20s at the legendary Charles Egan Gallery.

Knox Martin is a towering figure in the world of American contemporary art. Martin is known both as a great artist and as a teacher of great artists. Robert Rauschenberg wrote

of Martin: "You are my mentor. For years, I always asked, what would Knox think of my painting?" He continues to teach master's classes at the Art Students League as he has done for more than 40 years.

Martin has been known throughout his career for his treatment of the female form, often incorporating elements of cubism and pop in a flat pictorial space.

A member of the National Academy, Martin is the recipient of several Pollack-Krasner Foundation Grants. His work is in the collection of the Baltimore Museum, the Brooklyn Museum, the Corcoran, the Hirshhorn, the Museum of Modern Art and the Whitney, among others.

Lawrence Fine Art is at 37 Newtown Lane. For information, [www.lawrencefine-arts.com](http://www.lawrencefine-arts.com).



**Athos Zacharias, "Splat," 1997, oil on paper, 17 by 13 3/4 inches, oil on paper. Image courtesy of Lawrence Fine Art.**

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# MASTER OF ILLUSION: THE MAGICAL ART OF GARY ERBE

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"Western Album", 2015 , 52 x 69 inches, Oil on Canvas

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# Ron Stewart And His Monumental Paintings

FAIRFAX, VA. — Private dealer Dennis Brining of CulturalPatina has been acquiring western art from listed artist Ron Stewart since the 1960s and has nearly 100 of Stewart's paintings and sculptures in his extensive collection. Included are examples of Stewart's earliest pieces as well as some of his most recent work, including six of Stewart's largest oil paintings.

The allure of the West is especially palpable in Stewart's "In the Morning Glow," 2014, 32 by 40 inches, which depicts a glorious dawn slipping over an Indian village.

"This extraordinary oil painting speaks volumes of what a Nineteenth Century Indian camp may have been like in the wee hours of the morning. It has a glow from the teepees that radiate and seems to pull you into the scene," said Brining, who holds the painting as one of Stewart's finest.

Ron Stewart stated, "In The Morning Glow' is a Blackfoot Village with braves who have returned with stolen ponies from a raid against the Crow Indians.

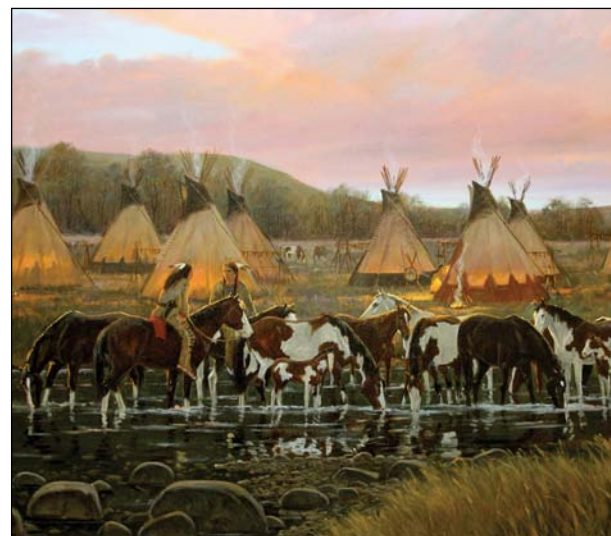
Watering them in the morning light, they are recounting their prowess at stealing fine ponies and upping their status among the tribe. Most stolen ponies were distributed among tribal members to further enhance their place in the tribe. The figures and horses were from the artist shoot in South Dakota, and the figures adapted from Sioux Indians that modeled for me there. (Blackfoot and Sioux were enemies so did not tell them at the time that they would be Blackfoot!) Teepees are from my reference from the Black Powder Rendezvous from Montana and Wyoming back in the 70s."

Another remarkable Stewart painting is "Apache Raiders," 2014, 40 by 60 inches.

"The scene is highly dynamic and feels like the horses are coming out of the painting right into the viewer. The detail on Ron's horses is fantastic, and you can almost feel the water splash on you," said Brining.

The artist had the following to say about the piece: "This is one of my all-time personal favorite paintings. I love painting horses in action. 'Apache Raiders' was

done for me! The Apaches had always raided the homesteads and stolen their livestock. The setting is the Superstitions. In my mind they were stealing Old Man Reavis's stock. (The movie *The Baron of Arizona* was a takeoff of Reavis's life). They left him alone because according to legend, he came out firing pistols at them wearing only gun holsters and totally nude. They believed him crazy and that the spirits would punish them if he was harmed. Reference for the painting was from photos of horses running in water from an artist shoot I went to in South Dakota, and the setting is from my own personal photos of the Superstitions. The Apaches were adapted from Sioux Indians from the Pine Ridge Reservation that I photographed running a group of horses. (I just changed their apparel)."



Ron Stewart, "In the Morning Glow," 2014, oil on canvas, 32 by 40 inches, framed 47 by 55 inches.

Even those closest to the artist are not immune to the adventuresome scenes he creates, particularly the paintings that feature landmarks like the Superstition Mountains of Arizona, the state the artist and his wife call home. Sharon Stewart wrote to Brining, "Ron has done a lot of larger paintings through the years. Sometimes they are commissions, or galleries request a large piece for their bigger walls, and sometimes he just feels like a challenge. In fact, Ron has a 40-by 60-inch painting of a stagecoach with the Superstitions in the background, and a flock of quail in the foreground. It hangs in Ron's studio on a very large wall with skins and artifacts around it. (It's awesome I think, but I'm prejudiced!)"

Interested collectors may view additional Ron Stewart paintings at: [https://www.etsy.com/shop/CulturalPatina?section\\_id=16492699&ref=shopsection\\_leftnav\\_9](https://www.etsy.com/shop/CulturalPatina?section_id=16492699&ref=shopsection_leftnav_9). Stewart's bronze sculptures are viewable at: [https://www.etsy.com/shop/CulturalPatina?section\\_id=16131018&ref=shopsection\\_leftnav\\_8at:16131018](https://www.etsy.com/shop/CulturalPatina?section_id=16131018&ref=shopsection_leftnav_8at:16131018). To contact Dennis Brining, email [dlbent@aol.com](mailto:dlbent@aol.com) or call 703-503-8019.



Ron Stewart, "Apache Raiders," 2014, oil on canvas, 40 by 60 inches, framed 53 by 73 inches.

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John Sloan (1871 - 1951)  
Apple Tree and Rocks, 1914

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# Art Of Africa At Hemingway African Gallery

For more than 40 years, the Hemingway African Gallery, founded in 1975 by Brian Gaisford in partnership with Gregory Hemingway, Ernest Hemingway's youngest son, is one of the most established and largest wholesale importers of fine African art. Its unparalleled collection features Shona sculpture; ancient, colonial and contemporary tribal sculpture; richly woven textiles; intricately carved ceremonial masks; antique silver and bronze jewelry; Maasai beadwork; Zulu baskets; and shields and other weaponry.

Hemingway African Gallery collects mostly directly in the field and is the first and largest US dealer of Zimbabwe's Shona sculpture, showing dramatic African stone sculptures by more than 30 artists from Zimbabwe's Tengenenge Sculpture Community. Included in the rich collection are incredible works by members of the first generation of New Shona sculptors. These stunning hand carved stone sculptures, some of which are so monumental that they weigh more than two tons, are inspired by themes of traditional Zimbabwe culture and mythology, and man's relationship with nature.

Zimbabwe is the only country on the African continent that has large deposits of stone suitable for sculpting. In the late 1950s, Frank McEwen, the founding curator of the National Gallery of what was then Southern Rhodesia, established a sculpture workshop at the gallery and invited the participation of aspiring stone sculptors. There was no attempt to instruct. The sculptors learned from one another and taught one another.

“These artists did not go to school, they did not study art, they simply got a tool in their hands and started to chip away to create these amazing sculptures,” said Gaisford. “Shona sculpture is a relatively new art form and has become very popular. Many museums, including the MoMA, have done Shona sculpture exhibitions,” he added. Works from first generation Shona sculptors such as Henry Munyaradzi, Sylvester Mubayi, Nicholas Mukomberanwa, and others are much sought-after by art collectors worldwide and can be found at Hemingway Gallery.

Hemingway African Gallery also offers outstanding African masks, including decorative masks from the Ivory Coast; a wood and painted Baule mask; Dan masks in bronze or wood with metal, paint and hair; and African shields, including Fumban shields with carved wood and white clay from Cameroon. Furniture includes massive Walega and Jima chairs from Ethiopia, an expressive Tanzanian Makonde table, a stool with two faces from the Kongo, and a Nupe stool carved of beautiful and richly colored wood from Nigeria.

Hemingway African Gallery is located at the Manhattan Art and Antiques Center, Gallery 96, at 1050 Second Avenue at 56th Street in New York City. Call Brian Gaisford at 212-838-3650, email [hemingwaygallery@gmail.com](mailto:hemingwaygallery@gmail.com) or visit [www.the-maac.com](http://www.the-maac.com).



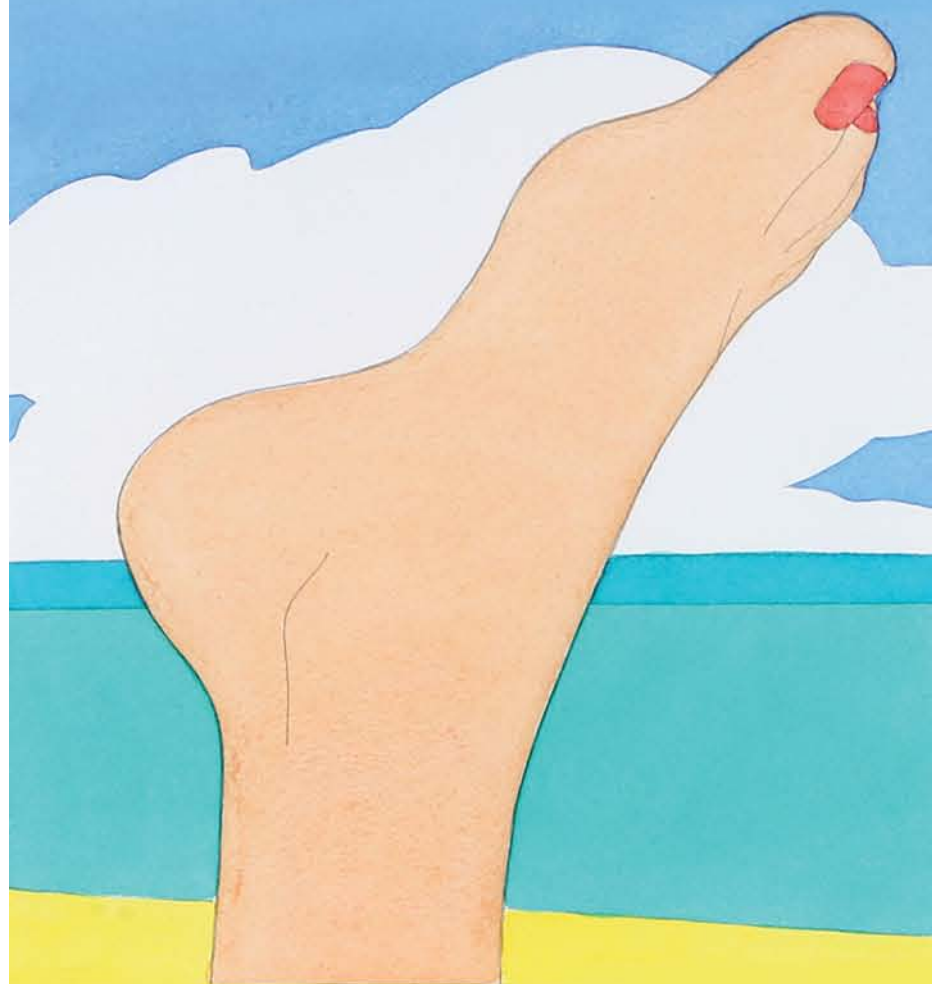
*Shona sculpture, "Abstract Arms," springstone, Zimbabwe, 20 by 19 inches.*



*Baule mask, wood and paint, Ivory Coast, 17 by 7 inches.*

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Gary Erbe, "Comics," 1986, oil on bronze, life size, private collection.



Gary Erbe, "Enticement #3," 1972, currency-oil on copper, life size, trap-wood and bronze, private collection.



Gary Erbe, "76' Special," 1975, oil on bronze and copper, life size, collection of Manuel de Torres.

## Gary Erbe's Sculptural Illusions



Gary Erbe, "Today's Special," 1977, oil on bronze and copper, life size, private collection.

BY MICHAEL W. SCHANTZ, PhD  
EXECUTIVE DIRECTOR  
& CHIEF EXECUTIVE OFFICER  
THE HECKSCHER MUSEUM OF ART

Although widely known for his *trompe l'oeil* paintings, Gary Erbe has also done a small number of sculptures — about 12 in all. These works are as notable as his astonishing canvases, since he applies the same painstaking effort to produce his sculptures as he does his paintings. And like his paintings, each sculpture is a unique, one-of-a-kind work of art. The fact that he hasn't done more sculptures is a practical matter, because the process he uses is labor intensive and time consuming. Indeed, an understanding of his working methods brings clarity to the paucity of these works.

That Erbe would make a foray into sculpture is nothing unusual, as over the centuries legions of artists have tried their hands at varying media during their lifetimes. In Erbe's case it makes even more sense because his paintings already insinuate the third dimension through masterful illusion. Also, the still life constructions he fabricates in preparation for his illusionary paintings are akin to stand-alone 3-D works of art, although more in the vein of assemblage.

However, a work such as "76 Special," one of his first pure sculptures, is something altogether different in process and technique, using the age-old method of bronze casting. Rather than modeling the sculpture out of wax or clay, which is the typical first step for the bronze casting process, Erbe experimented with, and finally embraced very dense Styrofoam as the principle matrix. These models he skillfully carved, which is impressive considering Erbe is self-taught. It is his practice to carve each element of the sculpture, which is then separately cast. In the casting process, the original Styrofoam model is destroyed. The cast bronze hotdog was fully painted, top to bottom, before it was placed in the waiting bun and then the various parts were assembled into one final product, bolted securely together. The toothpicks were actually milled by Erbe on a lathe, and the paper currency painted on a very thin copper plate. The challenge then was to carefully fold the painted copper without damaging the paint surface, in and of itself a remarkable feat.

The model for the splendid wood base for "76 Special," was also carved from Styrofoam by the artist, but its conversion to wood was the work of the master carvers at Julius Lowy Frame & Restoring Company, an establishment where Erbe's frame designs are constructed.

The bronze casting process held true as well for Erbe's second sculpture, "Today's Special," although the platter in this case was silver-plated bronze.

"Enticement #3" is conceived as a commentary on people's veneration of money as the arbiter of human success. The sculptural piece was presaged by two paintings of similar theme: The first shows a rat trap painted on panel floating in a box frame with a dollar bill as bait, the second painting upped the ante with a larger trap and hundred dollar bills as the lure. In "Enticement #3," Erbe went a step further by making the piece 3-D, emphasizing even more his distaste for those who value money more than moral worth. In this multimedia work, the metal parts were cast, the trap is of wood construction, and the money is made from painted copper.

His cast works notwithstanding, the sculptures in Erbe's comic book series are arguably his most impressive from a purely illusionary standpoint, as the *trompe l'oeil* effect is simply jaw dropping. Here he departs from the casting process and becomes again a master fabricator. We are all the beneficiaries of these remarkable works because of a challenge made by Alex Acevedo, the owner of Alexander Gallery, an establishment that once represented Erbe. A collector of rare, vintage comic books, Acevedo commissioned Erbe to make a sculpture using some of his collection as the subject matter.

In response to Acevedo's commission, Erbe conceived of a double stack of comic books, loosely piled one on top of another. To pull off the illusion, he relied on mechanical skills developed when he once worked as an engraver. He knew his way around a machine shop and put that knowledge to good use. The artist elected to replicate the comics by means of bronze and paint, preparing the pages and cover of the magazine from an ultra-thin roll of milled bronze. Erbe cut the bronze into sheets the precise size of the original comic book pages. These were then folded and stapled together just like a real comic book, and each cover was painstakingly painted in oil.

So astounded was Acevedo by the finished product that he immediately commissioned another comic book sculpture. Erbe would learn many years later that legendary pop singer Michael Jackson, a vintage comic book aficionado in his own right, was also impressed by the *trompe l'oeil* success of these works, adding one of Erbe's comic book sculptures to his own private art collection.

In the museum setting, *vitrines* are absolutely obligatory for these comic book sculptures, as the temptation for visitors to touch the works is palpable. Erbe's use of bronze to depict paper creates a dichotomy that makes the deception all the more astounding. Indeed, Erbe's sculptures provide a grand illusion on a par with the best of his paintings, with equally stellar results. (The artist recalls having one of his comic sculptures in "The Connecticut Academy of Fine Arts Exhibition" at The Slater Museum in Conn. Erbe could not help to notice that the comic sculpture truly fooled the eye). Although his comic sculptures have less to do with content, they do represent the ultimate magical art of *trompe l'oeil*.

Erbe's ability to understand the translation of two dimensions into three dimensions has broadened and consolidated his overall strength throughout his body of work. The series of sculptures Erbe created, although small in number, is a testament to his capability to carry the philosophy of *trompe l'oeil* beyond two dimensions in a very successful way.

Erbe was creating cutting edge conceptual art before the term was even used. He has always strived to prove to the art world that a realistic artist can be very creative, contemporary and imaginative. This mindset in itself makes his sculptures relevant. In the end an artist's work will be judged by its consistency and depth. Erbe has brought an art form which has transcended many centuries to the forefront and into the Twenty-First Century. This in itself is quite an accomplishment.

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# Trends In Online Art Sales For The Spring

BY JESSIE GILLAN, CREATIVE DIRECTOR  
ROGALLERY.COM

With spring in the air, many galleries, offices and homes are freshening up their environments both by selling and buying new artworks for a new style. At RoGallery.com we find that the spring and fall are the strongest months for art sales online, and, based on our sales in March, here are a few art styles that seem to be gaining momentum in today’s art markets.

**Optical Art/Geometric/Minimalism**  
These styles coincide with an increased interest in Danish and other Midcentury Modern styles in furniture, exhibiting clean lines as well as bold colors and shapes. The creators of Op Art were striving for

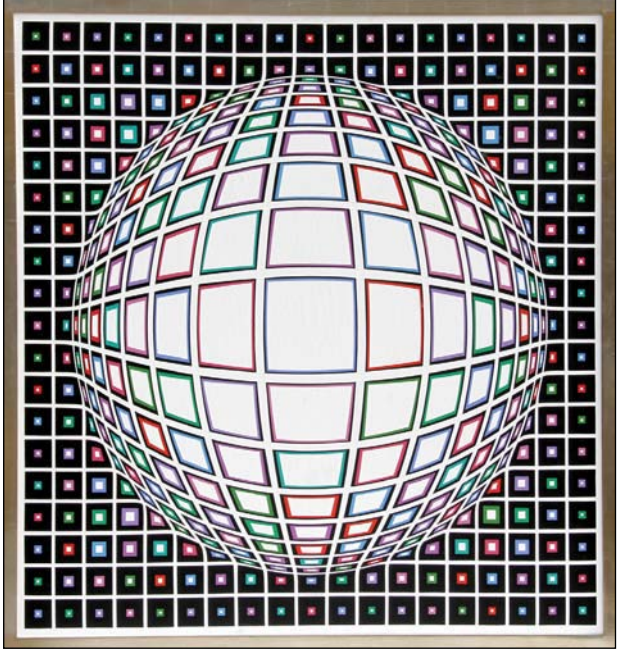
optical phenomena that make lines and colors seem like they are kinetic, whereby the human eye produces a sense of movement with static lines and color juxtapositions. Minimalism and other geometric abstractions often have mathematical precision. Popular artists include Victor Vasarely, Richard Anuszkiewicz, Josef Albers, Alexander Calder, Pierre Clerk and Gene Davis.

**Photorealism/Pop Art**  
Perhaps the trend in Pop Art is no surprise as the name itself is derived from “popular,” but photorealism has shot back up in popularity after a few years of decline. Photorealism evolved out of Pop Art as a counter to minimalist and abstract expressionist art, using photographs for high level of detail in painting, highlighting reflections and shadows in the artwork. Popular artists include: Mel Ramos, Ralph Goings, John Kacere, John Baeder, Jeanette Pasin Sloan and Harry McCormick.



Jeanette Pasin Sloan, American (b 1946), “Still Life No. 7,” 1979, oil on canvas, 46 by 62 inches.

**Post-Impressionism/Cubism**  
These movements will always be in style, as the feeling of these artworks is timeless. Works of this nature can be found in museums around the world, with the recent success of the MoMA Picasso sculpture exhibition and the current exhibition “Edgar Degas – Strange New Beauty,” the continued interest in artworks from these periods is strong and has been shown to look great in any space. In particular, works of animals (fish especial-



Victor Vasarely, Hungarian (1908–1997), “Bianco,” 1987, acrylic on canvas, 48½ by 48½ inches.

ly), nudes and still life works of flowers or food are selling well. Popular artists include Pablo Picasso, Georges Braque, Fernand Leger, Laurent Marcel Salinas and Jacques Villon.  
Finding a style that you love and want to integrate is easy; we are happy to use a photograph of your space and place artworks on the walls or tables to illustrate how they will look in your environment. RoGallery.com has monthly fine art auctions; we also sell artworks by more than 5,000 modern and contemporary artists directly on the website, as well as with sales partners like Amazon Art, 1stDibs, One Kings Lane, Gilt and others.  
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THOMAS SULLY (1783–1872) *Sea Nymph*, circa 1830–1840s, oil on canvas, 25½ × 30½ in.

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# Carrie Haddad Gallery Celebrating With 25th Anniversary Exhibit *Artists' Reception On May 28, 6 to 8 pm*



Leigh Palmer, "Opening No. 52," 2016, oil on canvas, 48 by 48 inches.

HUDSON, N.Y. — Living in the Hudson Valley, it is impossible to ignore the abundance of the natural landscape with its radiating pink sunsets. Nature dominates here; it engages us wholly, influencing our emotions and physicality. The immersive experience is an optimistic one and the artists who work in this region are deeply affected by it.

The paintings of Hudson River School painters Frederic Church and Thomas Cole continue to inform the vision of such artists, merging masterful influences with the purity of emerging talent.

Carrie Haddad opened her gallery on Warren Street back in 1991 with only 12 local artists in her stable. Landscapes dominated the walls back in those days and works sold for \$500 and under. Today, 25 years later, a clear shift toward abstraction dominates the roster, and we ship artwork both domestically and internationally.

To celebrate their 25th year anniversary, new paintings by landscape painter Leigh Palmer will be exhibited in the front gallery. Palmer was one of the first artists to show with Carrie Haddad in the 1990s. His newest works are melancholy, yet pensive. The works are grounded in a mature palette of earth tones where horizon lines are blurred, merging land with sky. Scenes depict places formed only in his memory, yet are clearly reminiscent of the Hudson Valley.

Contemporary painter Ginny Fox will exhibit a series of color block panels that fuse the textures and colors of the natural world. The monochromatic panels glow with an inherent, translucent light that is achieved by a process of

applying and removing paint with a rag. The surfaces are uniquely smooth while suggesting alternating fields of depth.

The work of photographer Dale Goffigon is largely informed by her extensive travels and preoccupation with architecture. Goffigon finds beauty in decay and a sense of order in isolated fragments; classical motifs and structures expose a feeling of imagined nostalgia for places not yet visited. An amusing series of "Interiors" photographed in both Italy and England reveal light sources that are fueled by the sun. Rays of sunlight penetrate windows and form shadows on furniture as though they were artifacts untouched for centuries and only now being rediscovered.

Australian born sculptor, Leon Smith, will exhibit various small and midsize sculpture. His personal sense of humor and that of his wife, Elaine, are at the epicenter of Smith's playful designs. Riffing on simple, abstract shapes gives him the freedom to discover new forms and ideas. "The opposing qualities of form are what engage me most. Balance vs precariousness, stability vs movement, and the organic vs the inorganic. I'm partial to the double take, the paradox, but only if the work's formal qualities can sustain interest and delight over a long period of time."

The 25th Anniversary Exhibit opens on May 25 and runs through July 10. There will be a reception for the artists on Saturday, May 28, from 6 to 8 pm. Carrie Haddad Gallery is at 622 Warren Street. Open daily, the gallery can be reached at 518-828-1915. For information, [www.carrie-haddadgallery.com](http://www.carrie-haddadgallery.com).

## Naming The First American Pocoliform Snowdrop

BY GERALD SIMCOE, ARTIST

By the time this article is published, several of my oil paintings containing bulb flowers will have been presented at Bulb-A-Mania at Longwood Gardens on April 30, where I will touch on the subject of how these special plants continue to influence art and landscape design. Bulb flowers have been a

central theme of my still lifes, hence discovering a unique variety of snowdrop was a subtly exciting event, for of all the bulb varieties, it is my favorite.

I experienced snowdrops firsthand in 1979 when my family moved to a large rural property where there were white flowers blooming in February out by the burn pile.

Intrigued by the fact that the ground was still frozen and these bulbs were in full bloom was enough to get me started on the path to "galanthomania" — a condition of perpetual fascination with *Galanthus*, i.e., snowdrops. Attending a lecture by Hitch Lyman at Longwood Gardens more than a decade ago was an eye-opening experience, highlighting many cultivars and different forms of these plants, and I began to look at them with increased fascination.

Always stopping and getting a closer look whenever I saw them growing, I noticed during a walk in late winter of 2013 that some appeared whiter than others, growing on a southern facing bank I hadn't seen before. Normally there are six segments to the flowers: three shorter inner and three longer outer. A pocoliform is one with six longer outer segments of equal length. I noticed on the whiter ones that there were eight equal segments, causing it to be a semi-double pocoliform, having a pyramidal shape looking down from above to accommodate these extra tepals. Indeed this was a rare phenomenon and a one-of-a-kind plant!

I painted the portrait of my mother from life back in 1986, when my parents repurposed the old Pennsylvania German ramp barn into my studio. Hers is one of the first portraits I painted in the exceptional light

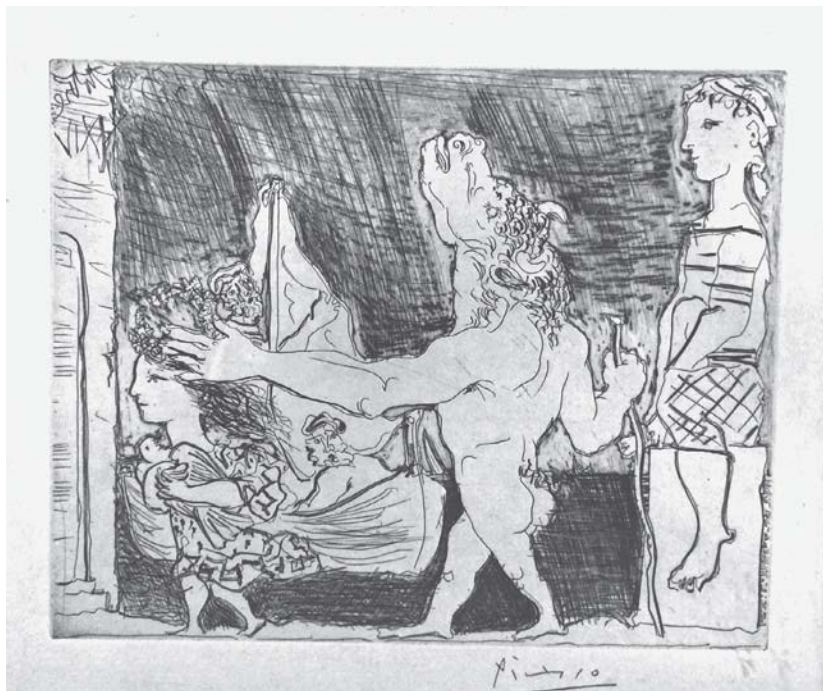
afforded there. Naming the new variety of *Galanthus* "Carol Simcoe" was a logical thing, both being small, white and good-doers.

Matt Bishop of the United Kingdom, primary author of the definitive book *Snowdrops*, is writing an updated version and has been inquiring after this bulb for his new book on the subject. Fans of snowdrops of the Facebook group "Snowdrops and Galanthophiles" posted with enthusiasm that this snowdrop is a new direction. I am thrilled to have named this living thing, knowing that future generations of hybrids will contain the genetics of this plant, and the possibilities are promising what it will bring forth.

It is difficult and expensive to import cultivars with the advent of CITES (Convention on International Trade in Endangered Species) and a ban on international trade including rare plants. That is why finding these naturally occurring pocoliforms is all the more special. I have been hybridizing them for a few years and am waiting for the first blooms on hybrids by perhaps next year. It is important to grow these from seed here in the Northeast US insuring that the seedlings taking root will be most happy and thrive here in the future.

Snowdrops to me are a defiant yet welcoming form of living art.

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The white American Pocoliform, discovered in Pennsylvania, next to a portrait of Carol Simcoe, for whom the snowdrop is named.



# Notable Sale: Schiller & Bodo Sells Masterpiece By Francis Picabia

NEW YORK CITY — Schiller & Bodo, leading dealers in Nineteenth and early Twentieth Century European paintings, recently discovered an important Impressionist masterpiece by Francis Picabia (1879–1953). While known to experts, Picabia’s “Bords de l’Yonne en automne, Effet de soleil (Banks of the Yonne in Autumn, sunlight effect)” of 1907 had been held in a private collection in Spain since it was included in an important sale of Picabia’s work in France in 1909. Its appearance at Schiller & Bodo marked the first time this work had been on the market in more than 100 years. Since Schiller & Bodo sold the painting to a private collection shortly after they discovered it, the Picabia is already tucked away in private hands again.

Picabia, the subject of a major retrospective to open at MoMA in November, is best known as one of the leaders of the Dada movement. His first successes, though, came from works completed in an Impressionist manner. Between 1902 and 1908 Picabia produced paintings inspired by Monet, Renoir and Sisley, painting at Moret-sur-Loing (a location frequently painted by the Impressionists) as well as at the Martigues. Highly influenced by these artists, and Sisley in particular, Picabia completed series of works depicting sites under various conditions of weather, seasons and at different times of the day. He exhibited regularly at the Salon des Artistes Français (the famous Paris Salon), as well as the progressive Salon des Indépendants (founded in 1884 by a group that included Cezanne, Gauguin, and Pissarro) and the Salon d’Automne.



Francis Picabia (French, 1879–1953), “Bords de l’Yonne en automne, effet de soleil,” 1907, oil on canvas, 27<sup>3</sup>/<sub>8</sub> by 42<sup>3</sup>/<sub>4</sub> inches.

Great success came in 1904 when Picabia landed a solo exhibition at the prestigious Galerie Haussmann. The exhibition opened in February 1905 with 61 works and was accompanied by a catalog and biography written by the prominent Léon Roger-Milès. Louis Vauxcelles, the important art critic who coined the terms “Fauvism” and “Cubism,” reviewed the exhibition, writing, “there may be suggestions in him [Picabia] of similarities with Pissarro, and especially with Sisley... but while so many dishonest followers plagiarize Monet, Sisley and Pissarro, and steal their effects, M. Picabia, who already possesses a very individual

technique, expresses, year after year, a temperament that is his own, and his alone.”<sup>1</sup> Picabia himself commented on the personal character of his Impressionist paintings after Galerie Haussmann gave him a second solo show in 1907. He wrote, “craft in any fashion must not be the quest of the painter; he must reproduce the emotion which nature made him feel without the least care for technique.”<sup>2</sup> In other words, while he was inspired by the Impressionists, his goal was not to mimic their technique, but to find the best means of expressing the emotion that a scene aroused. It is this attitude that gave Picabia the technical flexibility that allowed him to move from Impressionism, to Dadaism to Photorealism.

Picabia continued his Impressionist mode until late in 1908. In March 1909, Picabia’s dealer Danton held an auction of Picabia’s Impressionist work. “Bords de l’Yonne en automne, Effet de soleil”

was included in this sale, and that was the last time it was shown publicly until discovered by Schiller & Bodo in late 2015. In an art market where so many works seem to circulate between art fairs, auctions and online, such discoveries are what keep the market fresh and exciting.

For additional information, call 212-772-8627 or visit [www.schillerandbodo.com](http://www.schillerandbodo.com).

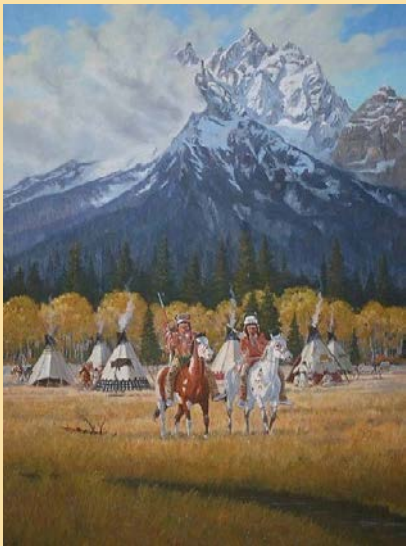
<sup>1</sup> William Camfield, Beverly Calté, Candace Clements, Arnauld Pierre, Francis Picabia, Catalogue Raisonné, Vol. 1 (Yale University Press, New Haven and London, 2014): p. 48  
<sup>2</sup> Ibid, p. 52



“In the Morning Glow,” oil, 32 x 40 inches.



“Winter Visitors,” watercolor, 20 x 30 inches.



“Autumn Morning,” oil, 36 x 48 inches.



“Down From the Shadows,” oil, 36 x 24 inches.



“Cry of the Wind,” watercolor, 36 x 48 inches.

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“Black Foot Chief,” oil, 36 x 24 inches.



# 'Painting With Paper'

## An Exhibition And Sale Of New Mixed Media Works By Joan Brownstein On View Through May 28th

BY BETSEY COOLEY, THE COOLEY GALLERY  
OLD LYME, CONN. — The Cooley Gallery is presenting "Painting with Paper," an exhibition and sale of original works by Joan Brownstein. Yes, *that* Joan Brownstein.

Art and antiques dealers are a passionate lot. Ask them a question within their chosen subject and prepare yourself for an interesting and thorough answer. These people know their fields. If the conversation gets onto a more personal level, you will often learn

these experts had a previous "life," something far beyond an attendant interest.

Brownstein is a perfect example. Known in the antiques world as a specialist in American folk art portraiture since 1980, Joan is a highly sought-after dealer and expert in her field. Folk art can be described as a form of expression made by people who are not bound to traditional academic conventions. Folk art portraits, as described by Carrie Rebora Barratt of the Metropolitan Museum of Art, are characterized by sharply defined forms, neatly organized compositions with clearly defined spatial arrangements, some with an almost mathematical precision and symmetry, generalized lighting, equal attention paid to all areas of the canvas, an absence of expressive brushwork and an overall flatness and linearity.

This description is easily applied to Joan's most recent work. Color creates perspective in these small and complete pieces. Patterns play in a give and take relationship. Paper is colored, layered and patterned while lines interplay with the colors and shapes. Joan is very comfortable talking about her influences and you might find visual references to Richard Diebenkorn or Piet Mondrian to name a couple, but even folk artists influence each other.

Joan has degrees in art and has taught and written extensively on the subject but has only recently allowed herself to delve more deeply into her passion of making art. Time has taken on a new meaning for her and, as an artist, the best way to deal with the fleeting nature of time is to make art.

A preview of "Painting with Paper" was held at the Cooley Gallery Booth at the Philadelphia Antiques Show at The Navy Yard in Philadelphia in April. The exhibition of more than 30 works will be displayed in its entirety at the Cooley Gallery in Old Lyme through May 28. This exhibition will coincide with "Friends in the Fields," an exhibition of historic paintings by four



Joan R. Brownstein, "Circles 01," cut paper, colored pencil, graphite, 8 3/8 by 5 inches (image size).



Joan R. Brownstein, "Not Mondrian 01," cut paper, colored pencil and graphite, 6 by 5 inches (image size).

colleagues of the Old Lyme Art Colony.

Founded in 1981 and located in the heart of historic Old Lyme, the Cooley Gallery specializes in fine American paintings from the Nineteenth, Twentieth, and Twenty-First Centuries, including the Hudson River School, American Impressionism, and select contemporary artists. Regular gallery hours are Tuesday to Saturday, 10 am to 5 pm. Call 860-434-8807 or visit [www.cooleygalleries.com](http://www.cooleygalleries.com) for additional information. The Cooley Gallery is located at 25 Lyme Street, Old Lyme, CT 06371.



Stan Brodsky, Untitled, acrylic on canvas, 30 x 24, 2016.  
Image courtesy of: Lawrence Fine Art

## "Stan Brodsky at 91"

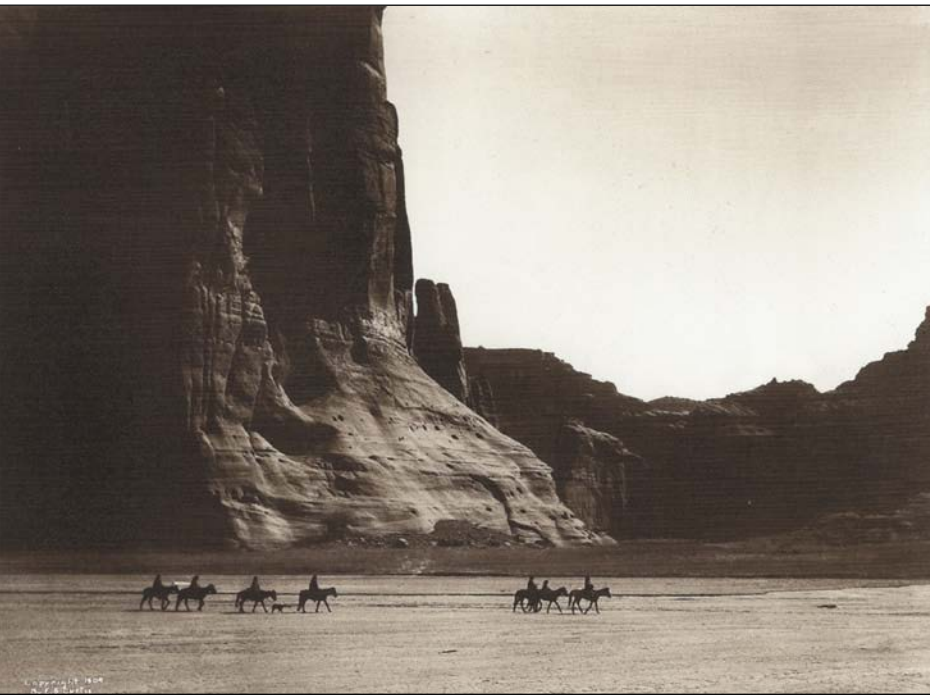
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Edward Curtis, “Canyon de Chelly,” 1904, toned gelatin silver print, 5½ by 7 5/8 inches.

## Peter Fetterman Gallery Offers Vast Selection Of Photographs

SANTA MONICA, CALIF. — Born in London, Peter Fetterman has been deeply involved in the medium of photography for over 30 years. Initially a filmmaker and collector, he set up his first gallery more than 20 years ago. He was one of the pioneer tenants of Bergamot Station, the Santa Monica Center of the Arts when it first opened in 1994. The gallery has one of the largest inventories of classic Twentieth Century photography in the country particularly in humanist photography. Diverse holdings include work by Henri Cartier-Bresson, Sebastião Salgado, Steve McCurry, Ansel Adams, Paul Caponigro, Willy Ronis, André Kertész, Manuel Alvarez Bravo, Lillian Bassman, Pentti Sammallahti, Stephen Wilkes and Jeffrey Conley. Fetterman and his colleagues are committed to promote the awareness and appreciation of the most powerful of the mediums in one of the largest, yet user-friendly, gallery environments in the world. Fine art photographs always purchased; to inquire please contact [info@peterfetterman.com](mailto:info@peterfetterman.com). To view the gallery’s extensive collection, visit [www.peterfetterman.com](http://www.peterfetterman.com).

## The Owners’ Corner To Feature Acquisitions From Three Decades

BY TOM GEARY, CO-OWNER, GEARY GALLERY

It has been 32 years since my wife Anne and I opened the doors to Accent Picture Framing/Geary Gallery located at 576 Boston Post Road in Darien. During that time we have hosted more than 200 shows for local artists from New York to Maine. For each exhibition we hosted we acquired at least one piece of work from the presenting artist. In addition, we have had the opportunity, in our more than three decades in business, to acquire pieces or collections from families, amassing an inventory of more than 300 works of art. Now Anne and I have decided to open up our vault to the public. We are setting up a wall in the gallery called “The Owners’ Corner” on which will be displayed (and for sale) a revolving selection of our acquisitions. Among the pieces to be exhibited are: a drawing by John Stobart, a maritime painting by Antonio Jacobsen, an oil by Eric Sloan (first artist to coin the term Skyscape), oils by A.D. Blake and a watercolor by A. Bricher. Also included are oils by James Tyler, watercolors by Ray Elis and oils by C. Myron Clark. Of special interest are pieces by Roger Dennis. A member of the Old Lyme artist colony, Dennis was considered to be the last living bridge to the turn of the century Impressionists. Also presented are works by Richard Pionk, president of the Salmangundi Club, among many others. The exhibit is to be hung immediately following the show featuring Peter Max that ends on Saturday, May 7. Works will be rotated as they are sold and prices will range from \$750 to \$20,000. For information, call 203-655-6633, Tuesday to Saturday between 9:30 am and 5 pm.



Sergio Ruffo, “At Rest,” 17 by 24 inches; \$6,800.

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Charles Courtney Curran (American, 1861–1942), “Paris at Night,” 1889, oil on panel, 9<sup>1</sup>/<sub>16</sub> by 12<sup>1</sup>/<sub>4</sub> inches. Terra Foundation for American Art, Daniel J. Terra Collection, 1989.12. Photography ©Terra Foundation for American Art, Chicago.



Jean-Louis Forain (French, 1852–1931), “Dancer in Her Dressing Room,” circa 1890, oil on panel, 10<sup>1</sup>/<sub>2</sub> by 13<sup>3</sup>/<sub>16</sub> inches. Sterling and Francine Clark Art Institute, Williamstown, Mass., 1955.738. Image ©Sterling and Francine Clark Art Institute, Williamstown, Mass., Michael Agee, photographer.

## Artists Capture The Beauty Of An Illuminated Paris

### ‘Electric Paris’ Is On View At The Bruce Museum

May 14–September 4

GREENWICH, CONN. — Paris had been known as the City of Light long before the widespread use of gaslight and electricity. The name arose during the Enlightenment, when philosophers made Paris a center of ideas and of metaphorical illumination. By the mid-Nineteenth Century, the epithet became associated with the city’s adoption of artificial lighting: in the 1840s and 1850s, gas lamps were first widely installed, while electric versions began to proliferate by the end of the 1870s. Even as rivals, including Berlin, London, New York and Chicago, increased the quantity of light in their rapidly electrified cities, Paris managed to maintain its reputation because of the beauty of its illuminations. Light remained and remains to this day a key signature of the French capital.

“Electric Paris” is the first exhibition

to explore the ways in which artists responded to older oil and gas lamps and the newer electric lighting that began to supplant them around the turn of the Twentieth Century. While artificially illuminated public spaces and private interiors appear frequently in works of art and popular depictions of contemporary life during this period, the different types of lighting that animate such spaces — and their distinctive visual properties — have not been considered in detail.

Approximately 50 works — paintings, drawings, prints and photographs — by such artists as Edgar Degas, Mary Cassatt, Pierre Bonnard, Édouard Vuillard, Henri de Toulouse-Lautrec, Jean Béraud, James Tissot, Charles Marville, Childe Hassam, Charles Courtney Curran, Alfred Maurer and Maurice Prendergast, among others, will be on view. Each of the exhibition’s four sections — Nocturnes, Lamplit Interiors, Street Light, In and Out of the Spotlight — reveals the prominent role of artificial illumination in the art of the period and in the making and transformation

of modern Paris. Whether nostalgic renderings of gaslit boulevards, starkly illuminated dance halls or abstracted prisms of electric streetlamps, the works of art on view suggest the diverse ways in which Parisians experienced the city as it transitioned from old to new technologies.

“Electric Paris” at the Bruce Museum is curated by Margarita Karasoulis; it is an expanded version of an exhibition first organized by the Clark Art Institute in 2013, curated by S. Hollis Clayson, who is exhibition advisor to this exhibition. The show is supported by the Florence Gould Foundation, Amica Insurance, Bank of America, U.S. Trust, Merrill Lynch, the Charles M. and Deborah G. Royce Exhibition Fund and a Committee of Honor.

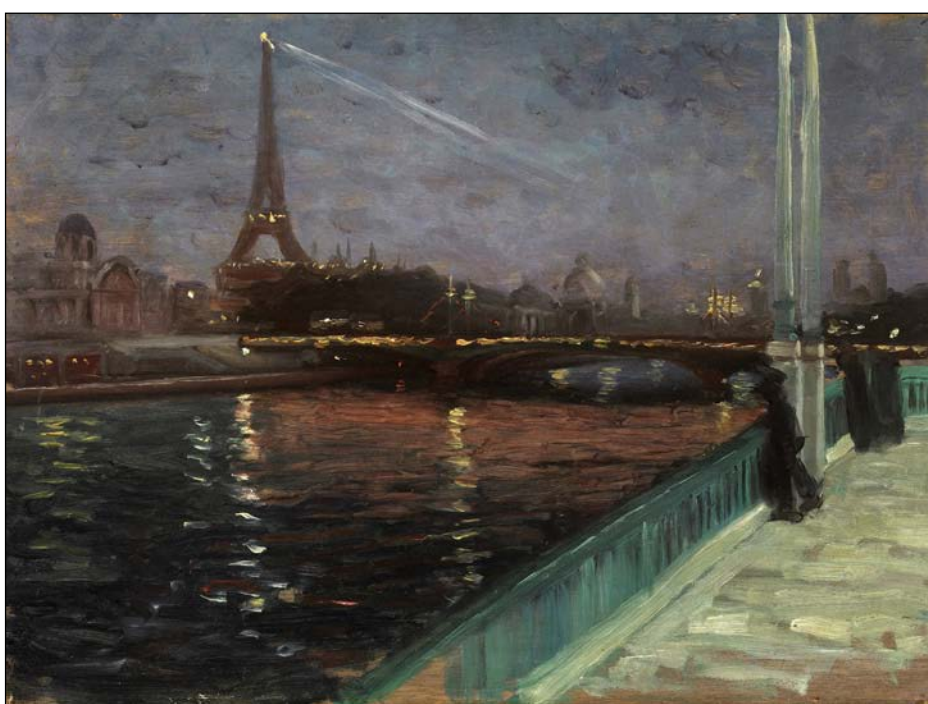
A Belle Époque Film Series will be offered on Wednesday mornings at 10:30 am, exploring life in Paris at the turn of the century. Each film is approximately 50 minutes long and will be followed by 15 minutes of Q&A with a Bruce Museum staff member. Free with museum admission. No



Willard Metcalf (American, 1858–1925), “Au Café,” 1888, oil on panel, 19<sup>1</sup>/<sub>16</sub> by 12<sup>1</sup>/<sub>4</sub> inches. Terra Foundation for American Art, Daniel J. Terra Collection, 1992.10. Photography ©Terra Foundation for American Art, Chicago.



Theodore Earl Butler (American, 1860–1936), “Place de Rome at Night,” 1905, oil on canvas, 23<sup>1</sup>/<sub>2</sub> by 28<sup>3</sup>/<sub>4</sub> inches. Terra Foundation for American Art, Daniel J. Terra Collection. Photography ©Terra Foundation for American Art, Chicago.



Alfred Maurer (American, 1868–1932), “Nocturne, Paris,” n.d., oil on board, 10<sup>1</sup>/<sub>4</sub> by 13<sup>3</sup>/<sub>4</sub> inches. Avery Galleries, Bryn Mawr, Penn. Courtesy of Avery Galleries.





**Alexandre Lunois (French, 1863–1916), “Le Magasin de Nouveautés (L’Exposition du “Bon Marché”),” 1903, color lithograph on wove paper, image: 18<sup>1</sup>/<sub>8</sub> by 21<sup>5</sup>/<sub>16</sub> inches, sheet: 21<sup>1</sup>/<sub>4</sub> by 27<sup>3</sup>/<sub>8</sub> inches. Sterling and Francine Clark Art Institute, Williamstown, Mass., 1990.14. Image ©Sterling and Francine Clark Art Institute, Williamstown, Mass., Michael Agee, photographer.**

advance registration required. *Degas* will be featured May 4; *Seurat*, May 11; *Modern Marvels: Eiffel Tower*, May 18; *Toulouse-Lautrec*, May 25; and *Villard and Debussy*, June 1.

On May 16 from 6:30 to 8:30 pm, the Chamber Players of the Greenwich Symphony Orchestra will play music from Paris at the turn of the century, including works by Claude Debussy and Maurice Ravel. Admission is \$10 for members, \$20 for nonmembers. Tickets can be purchased on Eventbrite. There will be a reception with light refreshments and open galleries followed by the concert.

On May 26 from 5:30 to 8 pm, young professionals ages 21-45 are invited to light refreshments and informal tours of all the current exhibitions, including “Electric Paris,” “Electricity,” “Wild Reading” and “Mianus Gorge.” Tickets for the “Bruce Goes Electric Young Professionals Happy Hour” are available through Eventbrite.com in advance for \$5 or at the door for \$10.

On June 19 from 1 to 4 pm, four PhD students will present papers discussing how art from various periods of art history responded to advances in technology. The event will be moderated by Dr. Gülru Çakmak, assistant professor of Nineteenth Century European art at Uni-

versity of Massachusetts, Amherst, and will end with a Q&A session with the audience. Free with admission. No advance registration required.

This spring, the Bob and Pam Goergen 6 to 8 pm lectures series will look closely at the relationship between the arts and technological advances made in the late Nineteenth Century. Advanced admission for each talk is free for members, \$15 nonmembers; at the door \$10 members, \$20 nonmembers. Reservations via Eventbrite. From 6 to 6:30 pm, there will be open galleries with a wine and cheese reception followed by the lecture and Q&A. May 19 will feature Holly Clayton, professor of art history and Bergen Evans Professor in the Humanities at Northwestern University, and curator of the exhibition. June 8 will feature Sarah Kennell, curator of photography at the Peabody Essex Museum (formerly at the National Gallery of Art in Washington, D.C.), who will speak about the photography of Charles Marville. June 23 will feature Sandy Isenstadt, professor of the history of modern architecture at the University of Delaware, who will speak about his new book *Electric Modernism*.

The Bruce Museum is at 1 Museum Drive. For information, [www.bruce-museum.org](http://www.bruce-museum.org) or 203-869-0376.

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*The Barn on the Hill*, oil, 12" x 16"



*A Stream in Spring*, oil, 20" x 24"

WILSON H. IRVINE (1869 - 1936)



*Early April*, oil, 12" x 16"



*Meadows, North Lyme*, oil, 12" x 16"

WILLIAM S. ROBINSON (1861 - 1945)



*Autumn in Old Lyme*, oil, 12" x 16"



*Cedar Grove*, oil, 12" x 16"

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**John Singer Sargent (American, 1856–1925), “In the Luxembourg Gardens,” 1879, oil on canvas, 25<sup>7</sup>/<sub>8</sub> by 36<sup>3</sup>/<sub>8</sub> inches. Philadelphia Museum of Art: John G. Johnson Collection, 1917, Cat. 1080. Courtesy of the Philadelphia Museum of Art.**



# Jackson Hole Art Auction: Specializing In The Work Of Bob Kuhn (1920–2007)



Bob Kuhn (1920–2007), "Moose in Freshly Fallen Snow," acrylic on board, 12 by 15 inches; estimate \$25/45,000.

JACKSON, WY. — The Jackson Hole Art Auction is the leading source of high-quality original paintings by wildlife master Bob Kuhn. The fall sale, scheduled for September 16–17, will feature several important works by Kuhn.

"All He Surveys," 24 by 36 inches, acrylic on board, will be offered at \$100/200,000. The grizzly bear painting was executed in 2002, at the height of the artist's career, for the National Museum of Wildlife Art's "Western Visions" exhibition. The Jackson Hole Art Auction is also offering the exemplary works "South Texas Whitetails," 12 by 20 inches, acrylic on board, estimated at \$40/60,000 and "Moose in Freshly Fallen Snow," 12 by 15 inches, acrylic on board, priced at \$25/45,000.

For more auction highlights, [www.jacksonholeartauction.com](http://www.jacksonholeartauction.com).



Bob Kuhn (1920–2007), "All He Surveys," 2002, acrylic on board, 24 by 36 inches; estimate \$100/200,000.

## Premiere Art Collection Coming To Market At Clars May 22

On Sunday, May 22, Clars will be offering a spectacular array of late Twentieth Century, contemporary fine art from one of the world's premiere collectors. Spanning half a century, this New York- and San Francisco-based dealer amassed works by some of the most talented abstract and realism artists of his generation.

One of the many highlights will be an oil on canvas by Lorraine Shemesh (American, b 1949) titled "Criss-Cross," 1995. Shemesh often paints in monumental scale, especially in her series of swimmers.

She beautifully captures the twists and turns of limbs when underwater, portraying the nuanced forms of swimming bodies. "Criss Cross" epitomizes Shemesh's style and is estimated at \$20/40,000.

A master of realism, Stephen Cornelius Roberts's (American, b 1952) large painting titled "Painting of LM," 1990, exemplifies the artist's painstaking meticulousness and ability to show every detail of the figure. His highly realistic paintings are both visually striking and provide new possibilities of the nude figure in contempo-

rary painting. Roberts cites Michelangelo, Rubens and Velasquez as some of his influences. "Painting of LM" is estimated at \$40/60,000.

Three-dimensional work is a much sought-after category and one that was well represented in this one man's impressive collection to be offered in May. The large scale ceramic sculpture titled "Another Day in Paradise (KAIROS)," 1989, by Dennis Clive (American, b 1950), is more than 64 inches wide. Marvels at a distance, the true extent of Clive's abilities are only visible close-up, when the scrutiny paid to details like undercarriages, windshield reflections, and the shapes of rivets, are most apparent. Estimated at \$20/40,000, "Another Day in Paradise (KAIROS)," is a chance to own one of Clive's nostalgic works.

The acrylic on canvas "Untitled," 1987, by Kazuko Inoue (American/Japanese, b 1946) is truly a monumental piece that exudes pure color. Inoue creates canvases that are lyrical, austere and subtle, yet compelling. The basic structure in Inoue's work features varied colors and tones that play off of each other, encouraging the eye to bounce around the canvas. Estimated at \$22/30,000, "Untitled," is one of the standouts of the collection.

In decorative arts, a Philip and Kelvin Laverne patinated bronze low table depicting stylized Modernist figures will also be offered in the May 22 auction. Philip and Kelvin Laverne furniture is strongly positioned in today's collectors market. The iconic multi-metal furniture is a masterful blend of classic Twentieth Century modernist design principles, Neoclassical composition and Asian decorative elements.

From the 1950s to the 1970s, the New



Stephen Cornelius Roberts (American, b 1952), "Painting of LM," 1990; estimated at \$40/60,000.

York-based design team produced works that now reside as starlight fixtures in museum collections and in the possession of private collectors throughout the world. This patinated bronze low table with its angular minimalism recalls the metal sculptural works of Richard Serra and Paul Evans, while the rectangular top depicts clusters of stylized Modernist figures in the manner of Pablo Picasso and Paul Gauguin. A rare and important example from Laverne studio work, this table exemplifies Twentieth Century American design and would function as a valuable addition to any interior or collection. It is estimated at \$10/15,000.

For additional information, call 888-339-7600, 510-428-0100, email [info@clars.com](mailto:info@clars.com) or visit [www.clars.com](http://www.clars.com).



Philip and Kelvin Laverne, patinated bronze low table; estimated at \$10/15,000.

### Renowned Painter Gerald Simcoe Will be Teaching "Flower Patterns In Paint"

A fine art workshop offered by

TRURO CENTER FOR THE ARTS AT CASTLE HILL

July 11-15 TRURO, MASS.



Gerald Simcoe, *Orchids in Tiffany Bowl*, oil on canvas.

Learn the fundamentals of painting flowers from life.

To reserve a place in this workshop, please complete your registration on [www.castlehill.org](http://www.castlehill.org) or call (508) 349-7511.



# Alan Macdonald: Medieval Meets Modern

Born in Malawi in 1962, painter Alan Macdonald now lives in a small town in the Scottish Highlands. He is represented in New York by dealer Marion Harris — originally from Scotland herself before moving to America in the 1980s.

Alan Macdonald's meticulously crafted oil paintings are emblematic of his remote and exotic birthplace coupled with years spent surrounded by typical Scottish characteristics: love of nature, history and beauty. His surreal landscapes and enigmatic portraits combine a deft artistic skill with a subtext of sophisticated subtle humor.

Timeless and universal elements are linked in Macdonald's paintings, often integrating words or phrases with references to contemporary pop culture and music. We recognize familiar lyrics, perhaps snippets of a David Bowie song beautifully written in a calligraphic style and incorporated in the image. Or we see hyper-realistic every day objects such as a can of Coke or packets of potato chips perfectly positioned in the most unlikely setting.

Alan Macdonald's works are compelling on different levels. At first sight, we are captivated with the masterful layered glaze technique reminiscent of the academic quality of medieval court painters such as Lucas Cranach or Eighteenth Century maritime artists. They beckon to us, inviting closer inspection. It is as if we are welcome guests in a surreal world, becoming bemused participants to Alan Macdonald's unique vision. Together we are silent partners in a mystery of incongruous architectural styles and anachronistic images embedded in a framework of historical influences.

The Renaissance-style paintings are at once familiar and strange, asking us to solve an amusing, highly original puzzle to find



Alan Macdonald, "Soul Food," oil on board, 14 by 12 inches. Photo courtesy of Marion Harris.

the true narrative. Alan acknowledges that the solution sometimes eludes him. His skill is to give us hauntingly beautiful pictorial clues which tug on our psyche while making us smile or even laugh out loud and encourage us to search for our own answers.

A good example is "Bullfighters Never Know When to Quit," 2011, referenced in Georgina Coburn's review from that year. The critic describes how the figurative group of a matador, classical female nude and a watchful spotted leopard is focused on a scene outside the frame while the tension and captivating beauty is in the imagined dialogue between that and the characters inside the frame.

Coburn continues "The paint handling in this image is infused with care and vulnerability, while the presence of a line of



Alan Macdonald, "Bullfighters Never Know When to Quit," oil on board, 16 by 18 inches. Photo courtesy of Marion Harris.

song lyric; 'welcome back my friends to the show that never ends' provides an ironic counterfoil to the conscious theatrical staging of the composition. This humor is characteristic of the way in which Macdonald visually stages his own subterfuge, an admirable quality in work with a decidedly intellectual edge. These are works not just of a moment but of a lifetime, a real rarity in the world of contemporary art."

Alan Macdonald's paintings can be compared to a Rorschach test — each viewer sees what they want to see and feels encouraged to engage in a meaningful and mind-

ful response to the images.

Included in the recent landmark exhibition at the Sainsbury Centre for Visual Arts, University of East Anglia, United Kingdom, "Reality, Modern and Contemporary British Painting" alongside works by Francis Bacon and David Hockney, among other standard bearers in the art world, Alan Macdonald's work is in numerous private, public and corporate collections and was recently featured in "Realized" at The Royal Scottish Academy in Edinburgh. He is also represented by Stewart Gallery in Boise, Idaho.

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John Clymer (1907-1989), *Moving Camp*, oil on canvas, 20 x 40 inches, Estimate: \$150,000 - \$250,000



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# THE ART OF COLLECTING

Art and objects span centuries and geography, ranging in purpose from pleasure or profit to posterity. The most beautifully crafted can transcend all categories to become desirable works of art.



Exceptional examples have a hidden narrative that seems to speak to us - forging a bond between viewer and object, inviting, almost demanding, personal ownership.



While collecting has always been part of human culture, the concept was elevated when the Renaissance inspired the introduction of cabinets of curiosities. These were *kunstkammer*, or private museums, displaying encyclopedic collections of remarkable finds sought out by those who coveted the rare and wondrous.



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By Appointment

# Artist To Watch: Federico Uribe



Federico Uribe, "Horse," 2016, leather saddles, 96 by 86 by 32 inches.

BY ADAM ADELSON DIRECTOR,  
ADELSON GALLERIES  
BOSTON

Born in Bogotá, Colombia in 1962, Federico Uribe currently lives and works in Miami. His artwork resists classification, and emerges from intertwining everyday objects in surprising ways that maintain a formal reference to art history.

Uribe studied art at the University of Los Andes in Bogotá, and in 1988 he left for New York to pursue an MFA degree under the supervision of Luis Camnitzer. After receiving his degree, he left New York to study and work in Cuba, Mexico, Russia, England and finally Miami.

Initially, his formation began as a painter with sensual and brooding canvases, representing the pain of his youth. In 1996, Uribe abandoned his paintbrushes and canvases in favor of his growing attraction to alternative media objects. He began to carefully observe them, collect them, juxtapose them and combine them. They became unusual instruments of a new aesthetic, full of color, irony and lively playfulness.

Uribe creates sculptures that are constructed in curious, unpredictable and almost compulsive ways. They follow the classical canons of figurative and abstract art, but the results are unique and whimsical. When observed closely, his works reveal various kinds of interpretations; they tempt us to touch them, to discover the detail and connection between one element and another. When viewed from further away, they offer volumes, forms, textures and color. Distance, proximity and perception are key factors in the interconnection between Uribe's work and its viewers.

Uribe's work recently caught the attention of Laura Thompson, Mass MoCA director of education and curator of Kidspace, who will curate an exhibition of Uribe's work, "Here Comes the Sun" (June 18, 2016—May, 2017). The exhibition will be held in Kidspace at Mass MoCA, the museum's child-centered gallery and studio space, which has partnered with local schools since 2000. The art chosen for an exhibition is used as a vehicle for discussing contemporary social issues, making evident topics of concern to children and adults in the community, and challenging notions about art and art materials. Key to this curatorial vision is that Kidspace does not "kiddify" exhibitions for children; rather, artists are selected for their works' educational and artistic merit.

Laura Thompson notes, "Uribe takes repurposing a step further by using a multiplicity of individual objects to form a new object. For example, one might not notice that the lighthearted yet graceful sculptural constructions depicting foxes, lions and ducks are formed from bullets; the predominant message of joy and beauty, rather than perhaps horror and disgust in response to the materials, also may come as a surprise."

Along with the Mass MoCA exhibition, Uribe has a solo exhibition scheduled at the Montgomery Museum of Art in September, which will travel to the Woodson Art Museum, Wisconsin. We are excited to announce that our New York gallery will have an exhibition of Uribe's new work, May 2—June 11. Additionally, the gallery will participate in the newly formed "Art New York" fair on Pier 94, May 3—8, and will exclusively feature Federico Uribe.

Adelson Galleries has locations in New York City and Boston: The Crown Building, 730 Fifth Avenue, 7th floor New York City 10019, 212-439-6800; and 520 Harrison Avenue, Boston, MA 02118, 617-832-0633.



# Leah Gordon’s Rare Collection Of Fine Artist Jewelry Pieces

As a dealer for 25 years, Leah Gordon tieth Century sterling silver, pottery elry in her gallery, located at hattan Art and Antiques Center, York City. A special feature of the Leah Gordon Gallery is a rare collection of artists’ jewelry that includes designs by Pablo Picasso, Roy Lichtenstein, Wassily Kandinsky, Harry Ber-toia, Jean Cocteau and Salvador Dali.

One of the highlights of Gordon’s collection is a high karat gold pendant/ brooch by Picasso, who designed a small amount of jewelry that is often related to ceramics. The humorous piece has the face of a clock with the sticking its tongue out at the viewer.



*Leah Gordon Gallery also features pottery such as Pablo Picasso’s glazed earthen-ware plate with polychrome colors depicting a face, France, circa 1963.*

Another outstanding piece is “Pop Art Woman,” a pendant made by Roy Lichtenstein in 1968 and commissioned by the Madison Avenue gallery “Multiples,” which specialized in multiple items and commissioned artists, particularly in New York, to design jewelry at that time. In this case, Lichtenstein made one pendant in multicolors and one in silver and black enamel.

In addition to his paintings, sculpture and graphics, Salvador Dali also made jewelry, starting around 1949. Gordon has a piece by Dali titled “Tristan & Isolde,” an 18K gold brooch with diamonds and garnet. This beautiful work is highly detailed and portrays the two lovers not quite kissing and separated by their chalice of love potion.

The Leah Gordon Gallery also specializes in Mexican silver jewelry and objects by William Spratling, Antonio Pineda and the members of the Mexican silver renaissance. Gordon is known for her exquisite taste and fine selection of art pieces. She is extremely knowledgeable about the artists and their work and is a true resource in questions about art jewelry.

Leah Gordon Gallery is located at the Manhattan Art and Antiques Center, Gal- lery 18, at 1050 Second Avenue at 56th Street in New York City. Gordon may be reached at 212-872-1422 or online at [www.the-maac.com](http://www.the-maac.com).



*Tristan and Isolde brooch by Salvador Dali, signed, 18K gold with garnet and dia-monds, American, circa 1980.*

## JOAN R. BROWNSTEIN Painting with Paper



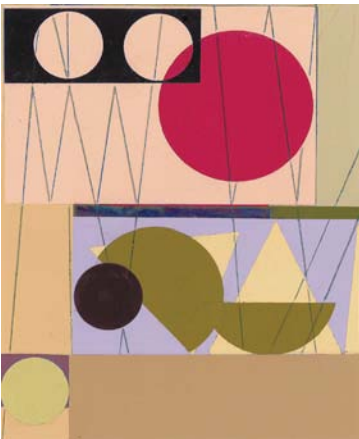
*Circles 11*



*Triangles 2*



*Triangles 3*



*Circles 15*



*X's and Squares 8*



*X's and Squares 1*

Joan Brownstein was making art long before she became a highly regarded expert and dealer in American Folk Art Portraiture. Her newest series of small scale paper collage and colored pencil works are vibrant, powerful images reflecting her lifelong interest in abstraction, as seen in different forms, in both folk art and modern art.

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William S. Robinson (1861–1945), “Birches, Autumn,” oil on canvas, 20 by 24 inches.



Frank A. Bicknell (1866–1943), “Woodcutter in Autumn,” oil on canvas, 44 by 37 inches.



Wilson H. Irvine (1869–1936), “Sterling City,” oil on canvas, 24 by 27 inches.

# Friends In The Fields

## An Exhibition And Sale Of Paintings By Four Members Of The Historic Old Lyme Art Colony - April 21st Through May 28th

BY BETSEY COOLEY  
THE COOLEY GALLERY  
OLD LYME, CONN. — “Friends in the Fields” is a fun spring exhibition of select historic paintings by four colleagues of the Old Lyme Art Colony: Allen Butler Talcott (1867–1945), Frank A. Bicknell (1866–1943), William S. Robinson (1861–1945) and Wilson H. Irvine (1869–1936) that opened at The Cooley Gallery, Thursday, April 21. This is a show of works by artists who, in the nurturing environment of the Old Lyme Art Colony, experimented with colors and subjects side by side.

The act of painting outdoors or painting *en plein air* was nothing new to artists at the turn of the Twentieth Century. The movement exploded after the 1840s with the invention of portable paint in a tube. This seemingly small advancement was huge for any painter interested in the landscape.

Along with these portable miracles came the invention of the “box” or “field” easel. This small wooden suitcase had slots for paint tubes, brushes and a compartment for an easel with miraculously telescoping legs that could seemingly set up anywhere an artist’s foot could land. This was freedom.

For artists and American art history the art colony in Old Lyme was a perfect convergence of people and place. Opening her family’s house to boarders was a last ditch effort for Miss Florence Griswold to support herself and her sister after the family fortune had all but disappeared. Boarding houses were popular in America from the late Nineteenth to early Twentieth Centuries. Unlike the more expensive and anonymous experience of a hotel, a boarding house offered an immediate sense of community. Art colonies and boarding houses



Allen Butler Talcott (1867–1908), “At the Pond, Springtime,” oil on panel, 12 by 16 inches.

were the perfect blend of nurture and nature. Basic needs were taken care of while shared interests were encouraged. Colonies flourished in Europe before World War I and most of the inhabitants of Miss Florence’s summer colony had experienced an artist colony before settling in Old Lyme.

Henry Ward Ranger (1858–1916) arrived in Old Lyme and stayed at Miss Florence Griswold’s boarding house with the hopes of recreating the Barbizon colony he experienced in France. Miss Florence was a very educated woman of “unflagging optimism” who encouraged the artists who spent summers at her boarding house.

It was not long before others followed and history was being made as Old Lyme would become the largest and best-known artist colony in all of America.

Allen Butler Talcott (1867–1908) was among the first to follow. He was a participant in the Tonalist school of painting with its overarching theme of mood and limited color palette much in line with the work of Ranger whom he met in Hartford in 1897. Many of the paintings in this exhibition are sketches Talcott made from his newly acquired property in Old Lyme. No doubt he was charmed by the landscape and the seemingly limitless views to paint and in the

environment of encouraging fellow artists. Frank A. Bicknell would come to Old Lyme in 1902 the same year William S. Robinson joined the group. Winters for both men were spent painting and teaching; by summer they returned to the colony among fellow artists at Miss Florence’s along the Lieutenant River. Visitors to this exhibition can compare the palettes and broken brushwork made popular by painters working in the Impressionist style of the time.

This exhibition will also include works by Chicago-born artist Wilson Henry Irvine (1869–1936). He was the last of this foursome to arrive in Old Lyme. He settled permanently in 1917. Irvine was a keen mind and inventor who experimented with new techniques, no doubt influenced by the works he painted and saw with his friends in Old Lyme.

Art colonies were less common after the First World War. Tastes in American art were changing rapidly, even as the artists began to gather in Old Lyme, but the spirit of the colony and the artistic collaboration that drove its popularity live on through the paintings that were created here and come through in this spring exhibition.

Founded in 1981 and located in the heart of historic Old Lyme, the Cooley Gallery specializes in fine American paintings from the Nineteenth, Twentieth and Twenty-First Centuries, including the Hudson River School, American Impressionism and select contemporary artists. Regular gallery hours are Tuesday to Saturday, 10 am to 5 pm. Call 860-434-8807 or visit [www.cooleygalleries.com](http://www.cooleygalleries.com) for additional information. The Cooley Gallery is located at 25 Lyme Street, Old Lyme, CT 06371.



Bouyant, 13 x 19 x 8 inches, polished wood by Leon Smith

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# Sporting And Natural History Art: Never Out Of Fashion



Edmund Osthaus, “Three hunting dogs in the field,” 1949, pencil drawing, 11¾ by 17 inches.

BY DR ELLIOT RAYFIELD OWNER, HARVARD GALLERY

Harvard Gallery always has a wonderful selection of original bird, animal and sporting art and books to offer for all price ranges.

Our clients are private individuals, libraries and museums who require the finest in wildlife and sporting art. Bird and wildlife art do not really have to be marketed — not that John James Audubon hasn't gone down that path more than 150 years ago. Bird and animal art are part of our culture — witness *To Kill a Mockingbird*, *The Birdman of Alcatraz* and *The Goldfinch* (Pulitzer Prize Winner for Fiction in 2014-Donna Tart).

If we do not have an artist or image in stock, we can always find it among our extensive contacts. Witness our website ([www.harvardgallery.com](http://www.harvardgallery.com)) which gives an excellent overview of the scope of our inventory. There are more than 100 Fuertes and Denton chromolithographs for very reasonable prices. We have more Churchill Ettinger etchings available than can be found anywhere in the United States and interesting *Spy* prints of English scientists. While you can get these on eBay, you always run the risk of an inaccurate description, a restrike, or an etching or print in poor condition.

There are many great images of fish, dogs, animals and botanicals that would be perfect for an office, study, breakfast room or to give to your son or daughter for their college rooms. We have many basic reference books for the collector, including sets of *Frank Benson's Catalogue Raisonne of his Etchings*, signed Paffs as well as Ordeman, and art catalogs on Worthington Whittridge, Sportsman's Edge, Crossroads of Sports.

Inquiries are always welcome. In addition to selling art, we are also seeking to acquire works by Louis Agassiz Fuertes and Frank Benson. The email is [drrayfield@parkaveendo.com](mailto:drrayfield@parkaveendo.com).

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Roy Lichtenstein "Pop Art Woman" Brooch. Enamel and silvered base metal, United States, 1968.

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# Digital Photos Benefit From Clever eWilner Framing App

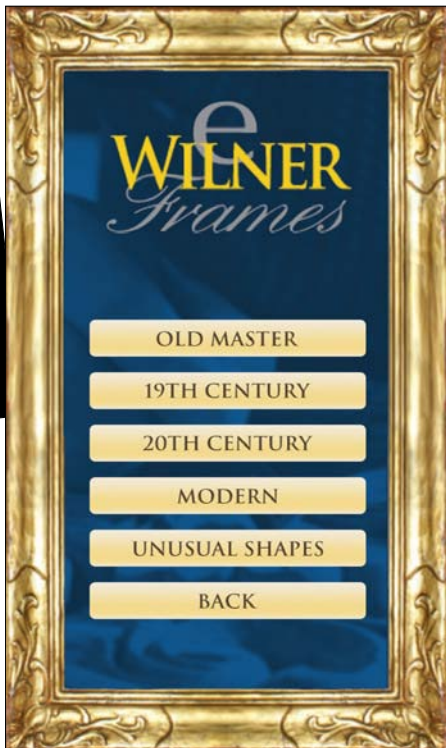


*The Eli Wilner frames app offers photographers the opportunity to frame digital photos.*

Eli Wilner & Company has long been respected as one of the world's finest framing studios, and now the venerable company is taking photo-framing into the digital age with the introduction of its new eWilner frames app.

The free iPhone and iPad app offers more than 100 of Eli Wilner's greatest frames for use on digital photos, allowing one to pick from antique to modern styles, then frame, share, print or display. Professional and amateur photographers alike may feature their photos in frames made by the same studio that framed paintings in the White House, the Metropolitan Museum of Art, the Smithsonian American Art Museum and Christie's and Sotheby's auction houses — the Eli Wilner framing studio.

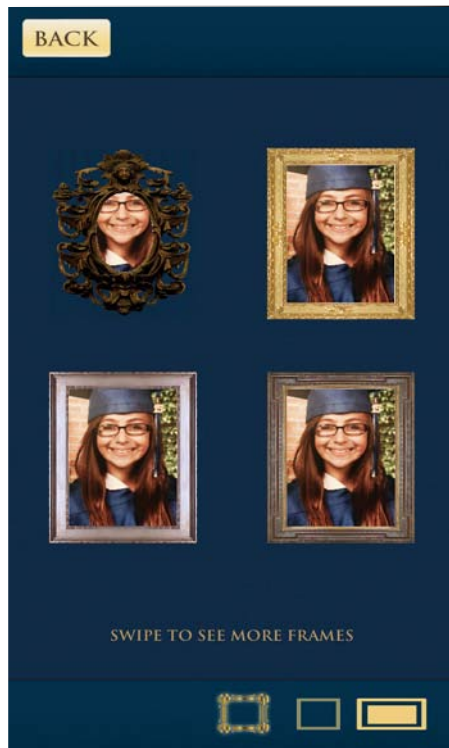
"Throughout the history of art, frames have been essential to the presentation of



*More than 100 frames are available in a variety of styles.*

pictures," Wilner recently said in an interview with *The New York Times*. "In the digital age, as more people take and share photographs, it's important that we not forget how great frames can also enhance pictures from their wedding, honeymoon or bar mitzvah, and make them special."

Wilner is a master framer and founder of the world-renowned atelier composed of a team of 15 highly skilled artisans and frame conservators, and he has completed more than 15,000 unique framing projects



*Users can visualize their photograph in different frames.*

to date. When institutions and collectors want to ensure that a stunning work of art is properly framed to both enhance its beauty and be true to the artist's intent, they go to Eli Wilner. He creates frames that are true to history and the context in which a painting was made.

Recognized as one of the foremost American authorities on period framing and founded in 1983, Eli Wilner & Company specializes in American and European frames from the Seventeenth

through mid-Twentieth Centuries. (To find out more about his company visit [www.eliwilner.com](http://www.eliwilner.com)).

If a client were to ask Wilner to frame a photo of their child's finger painting, they will be looking at a small fortune — an Eli Wilner frame sells for between \$10,000 and \$250,000. But thanks to today's digital technology, spending that much is no longer necessary. The eWilner frames app lets you dress up your favorite photos with one of four signature frames for free, and a wide selection of others for just 99 cents each. Coming soon to the app will be the ability to purchase all 100 frames for just \$9.99.

This simple-to-use app allows users to take a photo and automatically see what it would look like in more than 100 world-class Wilner frames. Users can then adjust the photo with a multitude of effects and photo enhancements and then hit save. Next, the framed photo can be shared by email, printed or posted instantly in social media like Facebook, Instagram and Twitter. And you can learn about the history behind the frames because the app comes complete with historical descriptions of each frame.

Eli Wilner frames have been called "The most beautiful frames in the country" by a major art museum director in New York City. And now anyone can have their photos dressed in a Wilner frame, too.

Photographers, hobbyists, moms, dads, grandparents, teachers and budding artists apparently enjoy the app as they are commenting that eWilner Frames is the #1 framing application. Users can download the "eWilner Frames" free in the iPhone App Store or visit [www.eliwilner.com](http://www.eliwilner.com).

## HARVARD GALLERY

### Sporting and Wildlife Art - Books



Samuel A. Kilbourne, "Grayling," from *Chromolithographs of Game Fish*, Original Series, c. 1890, matted on acid free paper with original chromolithograph with good margin from original paper.

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## African Focus At PMA

PHILADELPHIA, PENN. — This spring the Philadelphia Museum of Art is presenting five exhibitions that feature the African continent, including historical works of art as well as contemporary fashion, photography, design and architecture. The centerpiece is "Look Again: Contemporary Perspectives on African Art," on view May 14–September 25. It examines the rich artistic heritage of West and Central Africa, and is curated by Dr. Kristina Van Dyke, noted scholar and curator of African art, and former director of the Pulitzer Foundation.

"Look Again" is drawn from the museum's African collection, which is among the largest and most distinguished of its kind in the nation, with more than 15,000 ethnographic and 5,000 archaeological objects. Largely collected between 1891 and 1937, this wide-ranging collection features sculpture, masks, jewelry, ritual wear, textiles and utilitarian (domestic) objects, much of it dating from the 1600s to the 1900s.

"Three Photographers/Six Cities" (ends September 25) presents work by Akinbode Akinbiyi (Nigerian, b. 1946), Seydou Camara (Mali, b. 1983), and Ananias Léki Dago (Ivorian, b. 1970) — who document contemporary life in some of Africa's growing urban centers.

"Visco: African Fashion on a Global Stage" (ends January 22) explores this celebrated company's most enduring designs. Known for its bold and colorful patterns, Visco creates fabrics that marry tradition with luxury and have long been synonymous with African fashion.

"The Architecture of Francis Kéré: Building for Community" (May 14–September 25) features a site-specific, immersive environment designed by this world-renowned Burkina-Faso-born architect. Kéré is best known for work that emphasizes the collaborative and collective nature of building, responding to local cultures, knowledge, materials and technologies.

"Threads of Tradition" (ends January) focuses on the traditional patterns in West and Central African textiles and the techniques used to create them, including strip weaving, resist dyeing, piecing, appliqué and embroidery.

The Philadelphia Museum of Art is on the Benjamin Franklin Parkway at 26th Street. For information, [www.philamuseum.org](http://www.philamuseum.org) or 215-763-8100.



*Reliquary Guardian Figure, Mbulu Ngulu, early Twentieth Century. Artist/ maker unknown, African. Iron, brass and copper over wood, 22 by 12 by 3 1/2 inches. Philadelphia Museum of Art, gift of the estate of John F. Harbeson, 1988.*



# It Was A Loss, But It Was No Murder

BY BRUCE COLEMAN PERKINS

For years, a friend of mine had desired a rare 1720s Chinese export plate with the coat of arms of the Duke of Hamilton. Unpacking the plate in his hotel room, he was giddy at his fortune to finally acquire this coveted piece. Setting it on the bed, he undressed and went to shower when the phone rang. He returned to answer it, sitting on the bed when he heard an awful sound. "It was then I knew I had done in the Duke of Hamilton!," he later told me.

While his experience is not typical, the most common losses facing collectors of fine arts and antiques are breakage and accidental damage. Although you may be tempted to keep your collection in storage, the solution to your peace of mind is to be sure your appraisals are up to date and your coverage sufficient, should there be some unforeseen disaster. Working with an insurance broker with the expertise — from transit protocols to loss prevention counsel, coverage for an individual work or an entire collection — not only can greatly increase your comfort level, it can also minimize your loss in event of damage or theft.

Documenting value before any loss occurs is of the utmost importance. Saving purchase documents may seem adequate, but a sudden jump in values can leave you under-insured. By having a reputable dealer or certified appraiser establish what your items are worth, you are prequalifying what you will receive from your insurance policy before a loss occurs.

Once values have been properly established, you are able to make a more informed decision about how to insure the items. Here's a review of the three most common ways collectors insure their personal collections:

## 1. Unscheduled Personal Property Section of the Homeowners Policy

- Coverage may not be as broad as scheduled coverage
- Based on a percentage of the value of the dwelling (often 50 to 70 percent)
- Policies differ tremendously by company
- Difficulty in determining value after a loss (up to you to prove value)
- Sub-limits may restrict what the policy covers
- Loss is subject to the policy deductible

## 2. Scheduled "All Risk" Coverage

- Also known as a Fine Arts or Valuable Articles Policy
- Each item listed individually, with an already agreed upon value per item
- No deductible
- Breakage coverage for fragile items
- Worldwide coverage
- Automatic coverage for new acquisitions for a specified period of time (ie., 30, 60, 90 days)

## 3. Blanket "All Risk" Coverage

- Written on "total dollar amount" basis
- No deductible
- Worldwide coverage
- Breakage coverage for fragile items
- Burden of proof of value falls on insured
- Per item dollar limit

It all starts with knowing current values. Get your collection reappraised every three to five years. And keep a list of items covered updated, making sure you add new treasures as you acquire them. It is not unusual for collectors to forget to do this right after a purchase and the new acquisition will undoubtedly be the one that is damaged and will not be covered.



Bruce Coleman Perkins is president of Flather & Perkins, Inc, a firm specializing in insuring many of the finest museums, galleries, collections and fine arts dealers in the United States for more than 50 years. Bruce joined the firm in 1983 and became president in 1992. He has been very involved with insurance and the fine and decorative arts worlds for over 30 years. He has served as the chairman of the board of trustees of the Henry Francis du Pont Winterthur Museum from 2001 to 2007; currently is president emeritus of the board of governors of the Decorative Arts Trust; past chairman of the board of directors of the Royal Oak Foundation; past president of the board of trustees of the American Ceramic Circle; and a founding member of the Washington Decorative Arts Forum. An avid third generation collector, he focuses on Eighteenth Century Chinese export porcelain



(mostly armorials), Eighteenth and early Nineteenth Century American furniture, ceramics, prints and glass.

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Lorraine Shemesh  
(American, b. 1949),  
"Criss-Cross," 1995,  
oil on canvas, 64.25" x 85.5"



Kazuko Inoue  
(Japanese, b. 1946),  
"Untitled,"  
1987, acrylic on canvas,  
80.25" x 68.38"



Stephen Cornelius Roberts  
(American, b. 1952),  
"Painting of LM,"  
1990, oil on linen,  
90" x 80"



Ruth Bernhard  
(American, 1905-2006),  
"Eighth Street Movie Theater,  
Frederick Kiesler, Architect,"  
1946, selenium-toned  
gelatin silver print, 9.75" x 13.5"



Dennis Clive  
(American, b. 1950),  
"Another Day in Paradise  
(KAIROS)," 1989,  
ceramic and mixed  
media sculpture, 64.5"h



Philip and Kelvin Laverne patinated  
bronze low table depicting  
stylized Modernist figures



Pair of Chinese cloisonné  
enameled elephants, 9.5"l



## 'Summer Thoughts' At Kraushaar Galleries



**Marsden Hartley (1877-1943), "A Glass and Two Pears," watercolor on paper, 9½ by 6¾ inches.**

Kraushaar Galleries will welcome the spring by presenting "Summer Thoughts." The exhibition opened on April 26 and will continue through June 3. As April showers conclude, we think of the warm, sunlit days ahead.

The earliest examples in the show are from the first part of the last century. The first of the five summers that John Sloan (1871–1951) spent in Gloucester, Mass., is captured by the rich color and vibrant brushstrokes of "Apple Tree and Rocks," 1914. As the artist wrote "a landscape is the portrait of a place. The face of the earth is an adequate and dignified inspiration for very great works of art..." "The Acequia Madre, Evening," 1920, from Sloan's second summer in Santa Fe, shows the sun setting on the main source of water running through Santa Fe to irrigate the land as two local figures pause to enjoy the fading light.

An outdoor summer concert in Salem, Mass., is shown in Gifford Beal's (1879–1956) "Bandstand, Salem." Isle-Adam, a fashionable resort on the Oise River, north of Paris, is the scene of "Bathing Pavilion at Isle Adam," 1926 by William Glackens (1870–1936). He focuses on the essential immediacy of his subject, its incidental details and its humanity, with a gentleness, piquancy and joyousness.

The rocky Maine coast and verdant inland hills are seen in "Looking out the Window, West Point, Maine," 1914, (1870–1953) by John Marin. William Kienbusch (1914–1980) was also inspired by the Maine coast in "Gong Buoy Into Islands," 1962. And the many colors of the Maine meadows and spruce trees are seen through the vigorous handling of paint in Karl Schrag's (1912–1995) "Forest Meadow, Gray and Gold," 1979. Robust ferns hang from the porch roof as the sun shines on Pittsburgh in "Porch with Ferns in Mt Gretna," 2015, by Catherine Drabkin.

The graphics gallery will also feature summer themed works, including the watercolor "A Glass with Two Pears," circa 1927, by Marsden Hartley (1877–1943) and, from the summer of 1912 in which she spent a number of weeks camping in the Sierra Mountains in California, Marguerite Zorach's "Playing Cards at Camp."

The work of other Twentieth Century American artists will be included in the exhibition.

Kraushaar Galleries is located at 15 East 71st Street, suite 2B, and hours are Tuesday to Friday, 10 am to 5 pm, and by appointment. For information, 212-288-2558 or [www.kraushaargalleries.com](http://www.kraushaargalleries.com).

## 'Dreamscapes' By Renée Kahn

STAMFORD, CONN. — Recent works by Renée Kahn will be featured at PMW Gallery May 22–July 3 in a new exhibition titled "Dreamscapes." An opening reception with the artist will take place on Sunday, May 22, from noon to 4 pm.

The work currently on exhibit at PMW Gallery originated several years ago when a broken ankle forced Kahn to rehabilitate for six weeks at her daughter's "handicapped accessible" apartment in Manhattan. Confined for six weeks, Kahn spent her days drawing and redrawing the sprawling rooftops and river seen from the guest room window. "By repeating the same subject matter, over and over again," Kahn says, "I could go beyond the purely visual and reach its essence." In the process, the artist discovered a new freedom in her forced confinement. "My prison," she says, "had wings."

Returning to the drawings a year ago, the artist saw them more as surrealist dream states than actual copies of buildings and began making paintings based on the drawings, which are the centerpiece of the PMW Gallery exhibition.



**Renée Kahn, "Rooftop Series #7," 2015, oil on canvas, 26 by 36 inches.**

The paintings push the images further away from visual reality. The perspective is off; nothing goes to a proper vanishing point. Barely-defined people appear on rooftops, alongside classical arcades, ornate cornices and robot-like water towers. What are they doing there? "I don't actually know," Kahn says. "Let the viewer decide what they're doing up there, all alone on the rooftops," she adds. "Art needs mystery; it shouldn't give up its secrets easily."

In addition to the opening reception on May 22, the gallery will host several special events in connection with the exhibition on Sunday afternoons in June, including a bluegrass ensemble, and a conversation between the artist and her son, Ned Kahn, an environmental artist and MacArthur Foundation "genius grant" winner famous for public artworks inspired by natural phenomena such as wind, water and fire. Specific dates and times will be posted on the gallery website.

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



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Don't Look Now

Edward T. Pollack Fine Arts' Exhibition

At Davis Gallery Continues Online

BRUNSWICK, MAINE — At the invitation of Hobart and William Smith Colleges, located in Geneva, N.Y., Edward T. Pollack Fine Arts presented an exhibition of works from its inventory and from the personal collection of Ed Pollack, a member of the Hobart College Class of 1955. The exhibition, titled “Audubon to Warhol: Two Centuries of American Art on Paper,” was on view through April 22 in the Colleges’ Davis Gallery, and an online exhibition will run through May 31 at [www.edpollackfinearts.com](http://www.edpollackfinearts.com), viewable from the “Special Exhibitions” tab of the website.

Edward T. Pollack Fine Arts has completed its relocation to Suite 0125 in Fort Andross Mill, on the Androscoggin River in Brunswick, Maine, just north of Portland. The 1,400-square-foot space comprises display, office and storage facilities on the second floor of the flourishing converted mill building at the beginning of Brunswick’s Maine Street. The gallery is presently open by appointment or chance only, but Pollack expects to schedule an open house during the spring. As always, they welcome visitors to view their extensive inventory on their website at [www.edpollackfinearts.com](http://www.edpollackfinearts.com), and to visit them at the shows at which they exhibit.

Edward T. Pollack Fine Arts would like to add the names of dealers, collectors and other members of the public to the gallery email list if they are interested in receiving announcements of shows, new acquisitions, online special exhibitions or other activities of the gallery. You can reach the gallery by email at [ed@edpollackfinearts.com](mailto:ed@edpollackfinearts.com).



Will Barnet, “Woman Reading,” 1970, Szoke 139, Cole 137; serigraph in colors, 35¾ BY 27¼ inches. Edition of 300 plus artist’s proofs. Signed, titled, and numbered 161/300 in pencil. Printed by Fine Creations, Inc, and published by Poster Originals.

PETER FETTERMAN GALLERY



Half Dome, Blowing Snow, Yosemite National Park, CA. c. 1955.  
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